

ERMANI

Fantaisie brillante

SUR L'OPÉRA DE VERDI

PŌUR

Liano

BY

SYDNEY SMITH.

OP. 131.

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## ERNANI,

PAR

SYDNEY SMITH.

Allegro  
moderato.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a forte (*f*) dynamic and includes a first fingering (*1*) marking. The second system features an *8va* marking above the treble staff. The third system starts with a piano (*p*) dynamic and also includes an *8va* marking. The fourth system continues the piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.

*p leggiero.*

3 3

2 3 2 1 9 2 1

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

## Andante cantabile.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The bass staff includes 'PED' (pedal) markings and dynamic markings such as 'p' and '\*'. The treble staff features melodic lines with various ornaments and phrasing. The piece concludes with a key signature change to B-flat major in the final system.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one flat (B-flat). The first staff contains a melodic line with various note values and rests. The second staff contains a harmonic accompaniment with chords and moving lines. Dynamics markings include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. It consists of two staves. The first staff features a melodic line with a section marked *gva* (glissando) indicated by a dashed line and slanted notes. The second staff has a harmonic accompaniment. Dynamics and performance markings include *cres:* (crescendo), *largamente.* (largely), and *rit.* (ritardando).

Third system of musical notation. It consists of two staves. The first staff has a melodic line with a section marked *gva*. The second staff has a harmonic accompaniment with a *ped* (pedal) marking. The tempo/mood is marked *p cantabile.* (piano cantabile). There is an asterisk (\*) at the end of the system.

Fourth system of musical notation. It consists of two staves. The first staff has a melodic line with a section marked *gva* and includes fingerings (1, 2, 4, 2, 4, 2). The second staff has a harmonic accompaniment with *ped* markings and asterisks (\*).

gva

PED

PED

mf

PED

\* PED rit.

\* PED

gva

gva

PED

gva

PED

\* PED

gva

8va

PED

PED

con espress: largamente.

PED

8va

cres: appassionata.

PED

molto rit.

8va

PED

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a triplet of eighth notes in the second measure. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with various rhythmic patterns and chordal structures.

The third system shows a change in dynamics. The upper staff has a melodic line with a slur and a crescendo hairpin. The lower staff has a dynamic marking of *f* (forte) followed by *p* (piano). The music concludes the system with a final chord in the lower staff.

The fourth system is the final one on the page. It features a melodic line in the upper staff with slurs and accents, and a rhythmic accompaniment in the lower staff. The system ends with a piano (*p*) dynamic marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major. The music features a complex piano accompaniment with many beamed sixteenth notes and chords. A fermata is placed over a chord in the upper staff towards the end of the system.

The second system continues the piano accompaniment. It features a prominent triplet of eighth notes in the upper staff. The bass staff continues with a steady accompaniment of chords and moving lines.

The third system includes tempo markings. The upper staff has a triplet of eighth notes. The lower staff has a section marked *poco rit.* (poco ritardando) followed by a section marked *a tempo.* (al tempo). The music continues with complex piano accompaniment.

The fourth system concludes the piano accompaniment. It features a triplet of eighth notes in the upper staff. The piece ends with a double bar line and a final chord in the lower staff.

Tempo di Galop.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The second system includes a first ending bracket with a *gva* (grace) marking and a fermata. The third system also starts with a forte (*f*) dynamic. The fourth system features a first ending bracket with a *gva* marking and a piano (*p*) dynamic with a *PED* (pedal) instruction. The fifth system concludes the piece with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and moving bass lines.

The second system continues the piece. It includes a piano dynamic marking (*p*) in the right hand. The notation shows a continuation of the melodic and harmonic themes from the first system.

The third system features a series of chords in the right hand, some marked with a *V* (Vibrato) symbol. The left hand continues with a steady accompaniment.

The fourth system includes a forte dynamic marking (*f*) in the right hand. The music becomes more intense with thicker chords and a more active bass line.

The fifth system concludes the piece with a *8va* marking in the right hand, indicating an octave shift. The final notes are sustained and powerful.

*gva*

2

This system of music features a grand staff with treble and bass clefs. The key signature has two flats. The music is marked *gva* (grave). The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. A measure rest with the number '2' is present at the end of the system.

*gva*

This system continues the musical piece with the same grand staff and key signature. The *gva* marking is maintained. The right hand has more complex chordal textures, and the left hand continues its accompaniment.

*gva*

This system shows further development of the musical themes. The *gva* marking is still present. The right hand features a prominent melodic line with some chromaticism, while the left hand provides harmonic support.

*gva*

*più animato.*

This system marks a change in tempo with the instruction *più animato.* The *gva* marking is still present at the beginning. The right hand has a more active melodic line, and the left hand features a series of chords with a downward slant, indicating a change in the accompaniment's texture.

*gva*

The final system on the page continues the *più animato* section. The *gva* marking is still present. The right hand has a long, sweeping melodic phrase, and the left hand features a series of chords with a downward slant, indicating a change in the accompaniment's texture.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a treble clef and a common time signature. The first measure contains a treble clef, a common time signature, and a circled 'C'. The melody in the treble staff features a series of eighth notes, while the bass staff provides a simple accompaniment of quarter notes. The system concludes with a double bar line.

The second system continues the piece. It features a 'gva' (gracefully) marking above the treble staff, with a dashed line indicating a slur over the subsequent notes. The treble staff has a melodic line with slurs and accents, while the bass staff has a steady accompaniment. The system ends with a double bar line.

The third system shows further development of the musical themes. The treble staff continues with a melodic line, and the bass staff provides accompaniment. The system concludes with a double bar line.

The fourth system includes another 'gva' marking and a dashed slur line. The musical notation continues with a melodic line in the treble and accompaniment in the bass. The system ends with a double bar line.

The fifth and final system of the page concludes the piece. It features a melodic line in the treble staff and accompaniment in the bass. The system ends with a double bar line and a final chord in the bass staff.

# SYDNEY SMITH'S PIANOFORTE MUSIC.

## ORIGINAL PIECES.

|   | S. | D. |   | S. | D. |  | S. | D. |
|---|----|----|---|----|----|--|----|----|
| Adieu! (Mélodie) .. .. .                    | 4  | 0  | Gaieté de cœur. (Brilliant waltz) .. .. .         | 4  | 0  | Quatre Bras. (Marche militaire) .. .. .        | 4  | 0  |
| Arcadia. (Scène à la Watteau) .. .. .       | 4  | 0  | Gavotte .. .. .                                   | 4  | 0  | Rayons d'or. (Bagatelle) .. .. .               | 4  | 0  |
| Autumnal tints .. .. .                      | 4  | 0  | Gavotte and Musette .. .. .                       | 4  | 0  | Réminiscence de Bruges. (Le carillon) .. .. .  | 4  | 0  |
| Bacchanale .. .. .                          | 4  | 0  | Golden bells. (Caprice de concert) .. .. .        | 4  | 0  | Retrospect. (Melody) .. .. .                   | 4  | 0  |
| Ballade .. .. .                             | 4  | 0  | Grande polonaise .. .. .                          | 4  | 0  | Rêve angélique. (Berceuse) .. .. .             | 4  | 0  |
| Barcarolle .. .. .                          | 4  | 0  | Happy memories. (Morceau de salon) .. .. .        | 4  | 0  | Rhapsodie .. .. .                              | 4  | 0  |
| Bergerette. (Danse gracieuse) .. .. .       | 4  | 0  | Harmonies du soir. (Morceau élégant) .. .. .      | 4  | 0  | Rigaudon .. .. .                               | 4  | 0  |
| Bolero .. .. .                              | 4  | 0  | I pifferari. (Musette) .. .. .                    | 4  | 0  | Ripples on the lake. (Sketch) .. .. .          | 4  | 0  |
| Bright hours. (Caprice) .. .. .             | 4  | 0  | Jeunesse dorée. (Galop de concert) .. .. .        | 4  | 0  | Rippling waves. (Characteristic piece) .. .. . | 3  | 0  |
| Cantilena .. .. .                           | 4  | 0  | Kermesse. (Scène Hollandaise) .. .. .             | 4  | 0  | Rose leaves. (Morceau élégant) .. .. .         | 4  | 0  |
| Chanson Créole .. .. .                      | 4  | 0  | L'ange du foyer. (Mélodie variée) .. .. .         | 4  | 0  | Saltarello .. .. .                             | 4  | 0  |
| Chanson Russe. (Romance) .. .. .            | 4  | 0  | L'arc-en-ciel. (Morceau élégant) .. .. .          | 4  | 0  | Sarabande and Gigue .. .. .                    | 4  | 0  |
| Chant de berceau .. .. .                    | 4  | 0  | L'oiseau de paradis. (Morceau de salon) .. .. .   | 4  | 0  | Scherzo brillante .. .. .                      | 4  | 0  |
| Chant des oiseaux .. .. .                   | 4  | 0  | L'oiseau d'or. (Morceau de salon) .. .. .         | 4  | 0  | Siesta. (Rêverie) .. .. .                      | 4  | 0  |
| Chant du Savoyard .. .. .                   | 4  | 0  | La fée des ondes. (Morceau brillant) .. .. .      | 4  | 0  | Sleigh bells .. .. .                           | 4  | 0  |
| Chœur de chasse .. .. .                     | 4  | 0  | La harpe éolienne. (Morceau de salon) .. .. .     | 4  | 0  | Songe de bonheur. (Caprice à la valse) .. .. . | 4  | 0  |
| Colinette. (Danse mignonne) .. .. .         | 4  | 0  | La joyeuse fileuse. (Morceau de salon) .. .. .    | 4  | 0  | Sous la fenêtre. (Serenade) .. .. .            | 4  | 0  |
| Consolation in sorrow. (Élégie) .. .. .     | 4  | 0  | La mer calme. (Deuxième barcarolle) .. .. .       | 4  | 0  | Souvenir de bal. (Valse-caprice) .. .. .       | 4  | 0  |
| Coquetterie. (Caprice) .. .. .              | 4  | 0  | La réunion des fées. (Scène de ballet) .. .. .    | 4  | 0  | Speranza. (Andante espressivo) .. .. .         | 4  | 0  |
| Cynthia. (Serenade) .. .. .                 | 4  | 0  | La sympathie. (Dialogue musical) .. .. .          | 4  | 0  | Styrienne .. .. .                              | 4  | 0  |
| Danse Espagnole .. .. .                     | 4  | 0  | La tristesse. (Mélodie) .. .. .                   | 4  | 0  | Sweet sounds. (Morceau de salon) .. .. .       | 4  | 0  |
| Danse Hongroise .. .. .                     | 4  | 0  | Le bivouac. (Morceau militaire) .. .. .           | 4  | 0  | Sylvan scenes. (Characteristic piece) .. .. .  | 4  | 0  |
| Danse Irlandaise .. .. .                    | 4  | 0  | Le jet d'eau. (Morceau brillant) .. .. .          | 4  | 0  | Tarentelle. (Deuxième) .. .. .                 | 4  | 0  |
| Danse Napolitaine .. .. .                   | 4  | 0  | Le retour de l'armée. (Morceau militaire) .. .. . | 4  | 0  | Tarentelle. (Troisième) .. .. .                | 4  | 0  |
| Danse Polonaise .. .. .                     | 4  | 0  | Les castagnettes. (Danse Espagnole) .. .. .       | 4  | 0  | Tarentelle. (Quatrième) .. .. .                | 4  | 0  |
| Danse Suisse .. .. .                        | 4  | 0  | Les trompettes de la guerre .. .. .               | 4  | 0  | The cloister. (Meditation) .. .. .             | 4  | 0  |
| Echoes of the past. (Meditation) .. .. .    | 4  | 0  | Marche des tambours. (Morceau militaire) .. .. .  | 4  | 0  | The fairy queen. (Galop de concert) .. .. .    | 4  | 0  |
| Eloquence. (Melody) .. .. .                 | 4  | 0  | Marche funèbre .. .. .                            | 4  | 0  | The minster tower. (Sketch) .. .. .            | 4  | 0  |
| En route. (Marche brillante) .. .. .        | 4  | 0  | Marche Hongroise .. .. .                          | 4  | 0  | The spinning wheel. (Spinnlied) .. .. .        | 4  | 0  |
| Esprit de corps. (Marche militaire) .. .. . | 4  | 0  | Marche républicaine .. .. .                       | 4  | 0  | The storm at sea. (A musical picture) .. .. .  | 4  | 0  |
| Etude de concert .. .. .                    | 4  | 0  | Marguerite. (Chanson d'une fileuse) .. .. .       | 4  | 0  | Thoughts of home. (Pensée maritime) .. .. .    | 4  | 0  |
| Etude de concert. (Deuxième) .. .. .        | 4  | 0  | Maypole dance. (A rustic sketch) .. .. .          | 4  | 0  | Titania. (Caprice) .. .. .                     | 4  | 0  |
| Eventide. (Andante) .. .. .                 | 4  | 0  | Mélodie variée .. .. .                            | 4  | 0  | Tyrolienne .. .. .                             | 4  | 0  |
| Evening rest. (Berceuse) .. .. .            | 4  | 0  | Memories of home. (Romance) .. .. .               | 4  | 0  | Undine .. .. .                                 | 4  | 0  |
| Evening shadows. (Rêverie) .. .. .          | 4  | 0  | Menuet romantique .. .. .                         | 4  | 0  | Une fête à Fontainebleau. (Gavotte) .. .. .    | 4  | 0  |
| Fairy realms. (Grand waltz) .. .. .         | 4  | 0  | Minuet in F .. .. .                               | 4  | 0  | Une nuit d'été. (Mélodie) .. .. .              | 3  | 0  |
| Fairy whispers. (Nocturne) .. .. .          | 4  | 0  | Morning dewdrops. (Morceau brillant) .. .. .      | 4  | 0  | Une nuit étoilée. (Serenade) .. .. .           | 4  | 0  |
| Fandango .. .. .                            | 4  | 0  | Nonchalance. (Caprice de concert) .. .. .         | 4  | 0  | Une perle de Varsovie. (Polonaise) .. .. .     | 4  | 0  |
| Fête champêtre. (Morceau brillant) .. .. .  | 4  | 0  | Pas de sabots. (Morceau caractéristique) .. .. .  | 4  | 0  | Unter den Linden. (Valse) .. .. .              | 4  | 0  |
| Fête Hongroise. (Mazurka) .. .. .           | 4  | 0  | Pas redoublé. (Morceau brillant) .. .. .          | 4  | 0  | Valse de fascination .. .. .                   | 4  | 0  |
| Fête militaire. (Morceau brillant) .. .. .  | 4  | 0  | Prière des pèlerins. (Tableau musical) .. .. .    | 4  | 0  | Voix de cœur. (Mélodie) .. .. .                | 4  | 0  |
| Feu de joie. (Morceau de salon) .. .. .     | 4  | 0  | Pur et simple. (Mélodie) .. .. .                  | 4  | 0  | Zeffiretta. (Morceau de salon) .. .. .         | 4  | 0  |
| Fountain spray. (Morceau brillant) .. .. .  | 4  | 0  |   |    |    |  |    |    |

## OPERATIC FANTASIAS.

|   |   |   |  |   |   |  |   |   |
|---|---|---|--|---|---|--|---|---|
| Anna Bolena. (Donizetti) .. .. .                            | 4 | 0 | La fille du regiment. (Donizetti) .. .. .    | 4 | 0 | Nell Gwynne. (Planquette) .. .. .                    | 4 | 0 |
| Beatrice di Tenda. (Bellini) .. .. .                        | 4 | 0 | La gazza ladra. (Rossini) .. .. .            | 4 | 0 | Norma. (Bellini) .. .. .                             | 4 | 0 |
| Chilpéric. (Hervé) .. .. .                                  | 4 | 0 | La sonnambula. (Bellini) .. .. .             | 4 | 0 | Oberon. (Weber) .. .. .                              | 4 | 0 |
| Com è gentil. (Don Pasquale) for the left hand only .. .. . | 4 | 0 | La traviata. (Verdi) .. .. .                 | 4 | 0 | Orphée aux enfers. (Offenbach) .. .. .               | 4 | 0 |
| Don Giovanni. (Mozart) .. .. .                              | 4 | 0 | Le domino noir. (Auber) .. .. .              | 4 | 0 | Orphée aux enfers. (Offenbach). 2nd fantasia .. .. . | 4 | 0 |
| Don Pasquale. (Donizetti) .. .. .                           | 4 | 0 | Le prophète. (Meyerbeer) .. .. .             | 4 | 0 | Preciosa. (Weber) .. .. .                            | 4 | 0 |
| Ernani. (Verdi) .. .. .                                     | 4 | 0 | Coronation march from ditto .. .. .          | 3 | 0 | Rienzi. (Wagner) .. .. .                             | 4 | 0 |
| Faust. (Gounod) .. .. .                                     | 4 | 0 | Les diamants de la couronne. (Auber) .. .. . | 4 | 0 | Rigoletto. (Verdi) .. .. .                           | 4 | 0 |
| Figaro. (Mozart) .. .. .                                    | 4 | 0 | Les huguenots. (Meyerbeer) .. .. .           | 4 | 0 | Robert le diable. (Meyerbeer) .. .. .                | 4 | 0 |
| Flying Dutchman. (Wagner) .. .. .                           | 4 | 0 | Lohengrin. (Wagner) .. .. .                  | 4 | 0 | Romeo and Juliet. (Bellini) .. .. .                  | 4 | 0 |
| Fra Diavolo. (Auber) .. .. .                                | 4 | 0 | Lucia di Lammermoor. (Donizetti) .. .. .     | 4 | 0 | Semiramide. (Rossini) .. .. .                        | 4 | 0 |
| Guillaume Tell. (Rossini) .. .. .                           | 4 | 0 | Lucrezia Borgia. (Donizetti) .. .. .         | 4 | 0 | Stradella. (Flotow) .. .. .                          | 4 | 0 |
| I Lombardi. (Verdi) .. .. .                                 | 4 | 0 | Maritana. (Wallace) .. .. .                  | 4 | 0 | Tannhäuser. (Wagner) .. .. .                         | 4 | 0 |
| I Puritani. (Bellini) .. .. .                               | 4 | 0 | Maritana. (Wallace). 2nd Fantasia .. .. .    | 4 | 0 | The Bohemian girl. (Balfe) .. .. .                   | 4 | 0 |
| Il barbiere di Seviglia. (Rossini) .. .. .                  | 4 | 0 | Martha. (Flotow) .. .. .                     | 4 | 0 | The Bohemian girl. (Balfe). 2nd Fantasia .. .. .     | 4 | 0 |
| Il trovatore. (Verdi) .. .. .                               | 4 | 0 | Martha. (Flotow). 2nd Fantasia .. .. .       | 4 | 0 | Zampa. (Hérold's Overture) .. .. .                   | 4 | 0 |
| L'elisire d'amore. (Donizetti) .. .. .                      | 4 | 0 | Masaniello. (Auber) .. .. .                  | 4 | 0 | Zauberflöte. (Mozart) .. .. .                        | 4 | 0 |
| La favorita. (Donizetti) .. .. .                            | 4 | 0 | Mosè in Egitto. (Rossini) .. .. .            | 4 | 0 |  |   |   |
|   |   |   | Nabuco. (Verdi) .. .. .                      | 4 | 0 |  |   |   |

## MISCELLANEOUS PIECES, TRANSCRIPTIONS, ARRANGEMENTS, &c.

|   |   |   |  |   |   |
|---|---|---|--|---|---|
| Air Danois .. .. .  | 4 | 0 | Mendelssohn's Elijah. (Paraphrase) .. .. .                       | 4 | 0 |
| Airs Ecosais .. .. .                                      | 4 | 0 | Mendelssohn's Hymn of Praise. (Paraphrase) .. .. .               | 4 | 0 |
| Air Irlandais .. .. .                                     | 4 | 0 | Mendelssohn's Hymn of Praise. (Second Paraphrase) .. .. .        | 4 | 0 |
| Balfe's The sailor sighs. (Transcription) .. .. .         | 4 | 0 | Mendelssohn's Midsummer Night's dream. (Paraphrase) .. .. .      | 4 | 0 |
| Batiste's Pilgrim's song of hope. (Transcription) .. .. . | 4 | 0 | Mendelssohn's O for the wings of a dove. (Transcription) .. .. . | 4 | 0 |
| Beethoven's Adelaïda. (Transcription) .. .. .             | 4 | 0 | Mendelssohn's Rondo in B minor. (Reminiscence) .. .. .           | 4 | 0 |
| Braga's La serenata. (Transcription) .. .. .              | 4 | 0 | Mendelssohn's Scotch Symphony. (Paraphrase) .. .. .              | 4 | 0 |
| Gounod's Serenade. (Transcription) .. .. .                | 4 | 0 | Mendelssohn's St. Paul. (Paraphrase) .. .. .                     | 4 | 0 |
| Gounod's Nazareth. (Transcription) .. .. .                | 4 | 0 | Mendelssohn's Two-part Songs. (Reminiscence) .. .. .             | 4 | 0 |
| Gounod's "Où voulez-vous aller?" (Transcription) .. .. .  | 4 | 0 | Rossini's La carità. (Transcription) .. .. .                     | 4 | 0 |
| Haydn's Austrian Hymn .. .. .                             | 4 | 0 | Rossini's La danza. (Tarantella) .. .. .                         | 4 | 0 |
| Home, sweet home. (Transcription) .. .. .                 | 4 | 0 | Rossini's Stabat Mater. (Paraphrase) .. .. .                     | 4 | 0 |
| Mattei's Non è ver. (Transcription) .. .. .               | 4 | 0 | Souvenir de Weber .. .. .  | 4 | 0 |
| Mendelssohn's concerto in G minor. (Reminiscence) .. .. . | 4 | 0 | Souvenir de La Madeleine. (Lefebure-Wély's offertories) .. .. .  | 4 | 0 |
| Mendelssohn's concerto in D minor. (Reminiscence) .. .. . | 4 | 0 | The last rose of summer .. .. .                                  | 4 | 0 |
| Mendelssohn's concerto, Op. 64. (Paraphrase) .. .. .      | 4 | 0 | The National Russian hymn .. .. .                                | 4 | 0 |
| Andante from ditto .. .. .                                | 3 | 0 | Weber's Concertstück. (Paraphrase) .. .. .                       | 4 | 0 |