

# Spanish Guitar

PETIT SOUVENIR,

For the Year 1836,

Composed for & Dedicated to

Miss Carolina Hamilton,

SIGNOR VERINI.

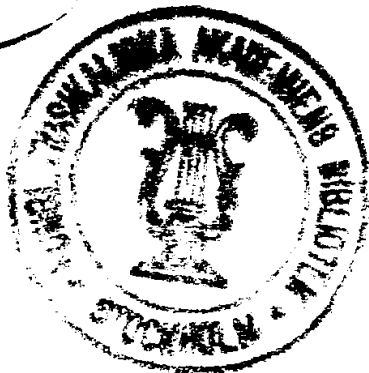
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AL PIÈ D'UN COLLE FLORIDO.



*Andante.*

Voce.



Al piè d'un col - le flo - - ri - - do

Chitarra.



Gia - ce la bel - la I - - re - - - ne, Ch' a sos - pi - rar s'en -



vie - - - ne Nel si - len - zio - so o - - vil:



I suoi begli oc - - chi lan - - gui - - di

Dal sonno oppres-si so- - - no, Nel dolce suo ab-ban-

do- - - no Ces-sa il cla-mor gen-til.

2

E già sognando medita  
 Il pastorello amato  
 Che gli sedeva al lato  
 È le giurava amor;  
 Ma risvegliata trovasi  
 Delusa in un momento  
 E torna il suo lamento  
 A rinnovarsi ancor!

3

Fra tanti ansiosi palpiti  
 Il suo bel cor tremante  
 Raddoppia ad ogni istante  
 Il gemito crudel;  
 Credé sentir la misera  
 Un doloroso accento  
 Che dice ogni momento  
 Tu piangi un infedel!

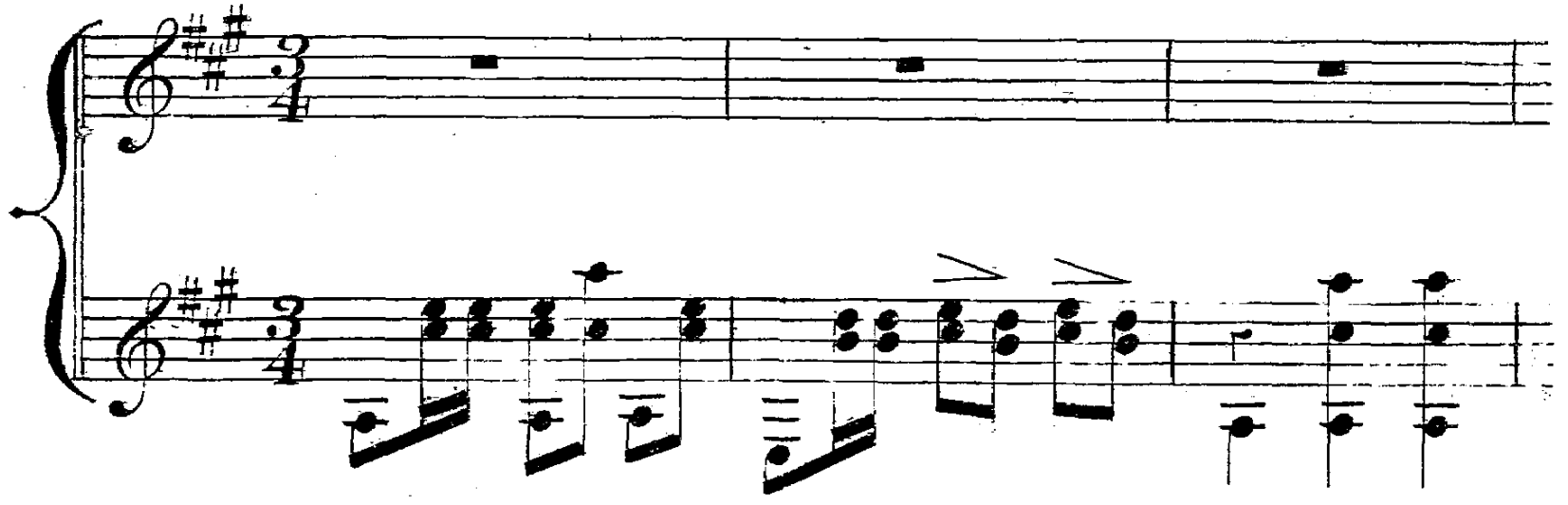
# B O L E R A .



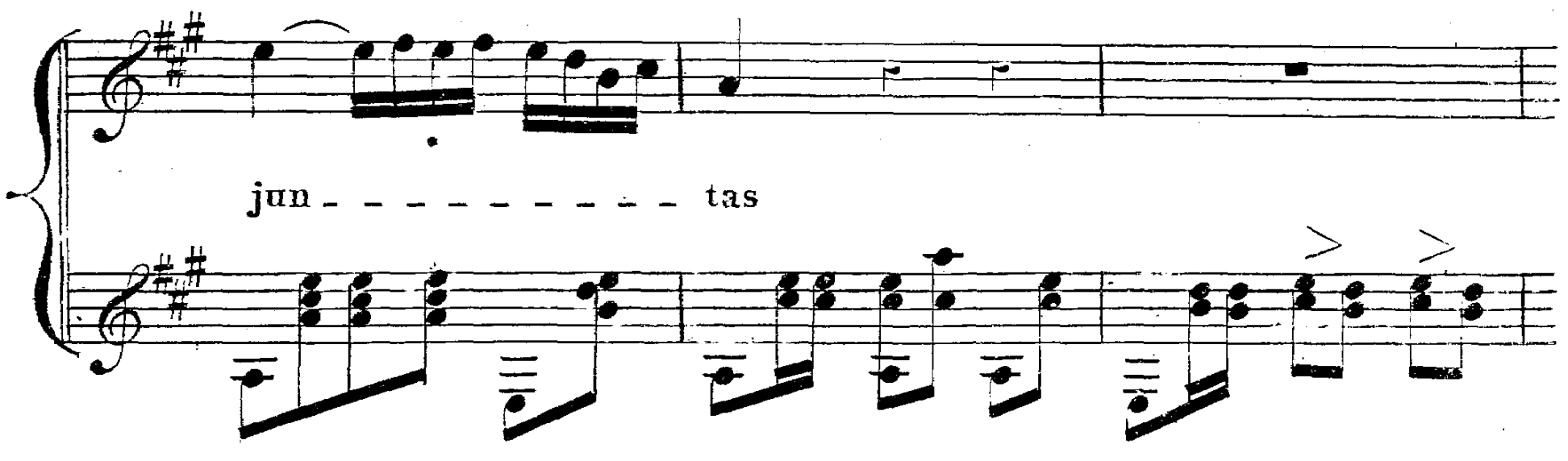
*Allegretto.*

Voce.

Chitarra.




Mil vi - - das si tu - - vie - - ra Te die - - ra



jun - - - - - tas



Te die - ra jun - - - - -

tas No pue - do, pe - ro to - - - - - ma mil ve - ces

u - - - - - na! a - - - - - y; No

pue - - do, pe - ro to - - ma mil ve - ces u - - - - -

na!

Que si le adviertes  
 Es mas que mil a un tiempo  
 Una mil veces!

*Andante.*

Voce.

L'ul-time su-e pa-ro-le Quando mi dis-se ad-

Chitarra.

di-o Scor-dar giammai poss' i-o? me-co

me-co sa-ran-no o-gnor! Qual me-lodioso ac-cen-to Che

l'alma ne con-so-la Benchè quel suon s'in-ve-la

Ne più ri-suo-ni al-lor, Venga l'av-ver-sa sor-te m'ol-

trag-gie-rà, ma in va - - no      Sempre il mio ta - lis - ma - no      Sarà quei

suon, sa - rà quel suon d'a - mor!      "Ram - men - ta, nell' as -

sen - za fra le ritor - te e pe - ne, Che un cor che ti vuol be - ne... sol per te

bat - te, sol per te bat - - - te an - cor!"

Da dolce fonte inoltra  
 Il Pellegrino errante,  
 Per un sol breve istante  
 Gusta del suo sapor:  
 Ma, si provvede intanto  
 Dell' acque ricche e care,  
 Di quelle gocce rare  
 Che danno a lui valor!  
 Così, al rigor del fato,  
 Nell' eremo della vita  
 La fonte mia gradita  
 Sarà quel suon d'amor. "Rammenta &c."

5  
*THE FLOWERS WERE FADED.*

*Allegretto non troppo.*

Voice .

Guitar .

The flowers were fa\_ded that you gave, But

fra\_grance still was theirs, So time that steals our

joys a\_way Yet fond re\_mem\_brance spares;

Midst flowers and smiles and sweet\_est sounds Your



i - - mage still must dwell;                      And    ó - - dours' breath and

mu - sic's voice Will round it weave a spell . . . . . Will

round it wea - ve a spell.

You go in other climes to roam,  
 Fresh scenes shall charm your sight,  
 But what can break the chain that binds  
 Where sympathies unite?  
 Return, return! new flowers shall bloom,  
 New pleasures prune their wing;  
 While joy o'er past and lonely hours  
 His brightest smile shall fling.

SON LE PENE DEGLI AMANTI.

*Allegretto.*

Voce 1<sup>mo</sup>



Son le pe-ne degli a-man-ti Lie-vi pal-pi-ti sma-

Voce 2<sup>do</sup>



Son le pe-ne degli a-man-ti Lie-vi pal-pi-ti sma-

Chitarra.



nio-si, Che ci sem-bra--no pe--no--si, Ma pur-

nio-si, Che ci sem-bra--no pe--no--si, Ma pur

ca-ri a-mor li fà! Se sos-pi'-ra un alma a-

ca-ri a-mor li fà! Se sos-pi-ra un alma a-

man - te Ben so - - a - - ve è quel la - men - to, È d'a -

man - te Ben so - - a - - ve è quel la - men - to, È d'a -

mo - re il dolce ac - cen - to Che pro - met - te fe - del - tà, Che pro -

mo - re il dolce ac - cen - to Che pro - met - te fe - del - tà, Che pro -

met - te fe - del - tà.

met - te fe - del - tà.

rall.

Quando amor ne muove il ciglio  
 Ad un pianto doloroso  
 Via più bello più vezzoso  
 Quel bel ciglio allor si fà;  
 Non vè cosa che somigli  
 Alla gioja dell' amore  
 È pur misero quel cuore  
 Che l'affetto in se non ha.

*Allegretto.*1<sup>re</sup> Voix.

Flore re - vient . . . à nos bo - ca - ges;

2<sup>me</sup> Voix:

Flore re - vient . . . à nos bo - ca - ges;

Guitare.

Le doux Prin - tems fait son re - tour: Rendons le


Le doux Prin - tems fait son re - tour: Rendons le

prix . . . de nos hom - ma - ges Aux doux plai - sirs du

prix . . . de nos hom - ma - ges Aux doux plai - sirs du


temps d'a - mour. Venez chan - ter, . . . jeunes com - pa - gnes,

temps d'a - mour. Venez chan - ter, . . . jeunes com - pa - gnes,




Près des ruis-seaux... de nos mon-ta-gnes Un é-cho

Près des ruis-seaux... de nos mon-ta-gnes Un é-cho



ten-dre fe-ra ré-pan-dre tout à l'en-tour Les sons ché-

ten-dre fe-ra ré-pan-dre tout à l'en-tour Les sons ché-



ris du chant d'a-mour.

ris du chant d'a-mour.

2<sup>me</sup>

Les beaux oiseaux dans le feuillage  
Sont réjouis dans ce beau jour;  
Et célèbrent par leur ramage  
Les doux plaisirs du temps d'amour.  
Venez chanter &c.

3<sup>me</sup>

Le lent murmure de nos rivages  
Et le Zéphyre qui siffle autour  
Louent aussi dans leurs langages  
Les doux plaisirs du temps d'amour.  
Venez chanter &c.

# SPANISH AIR.



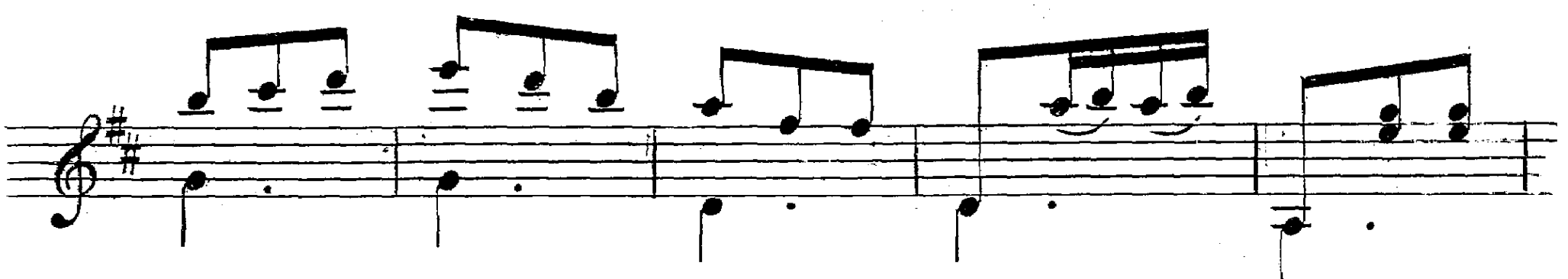
*Allegretto.*



First musical staff with treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. It contains a melody of eighth and sixteenth notes with slurs and a bass line of dotted half notes.



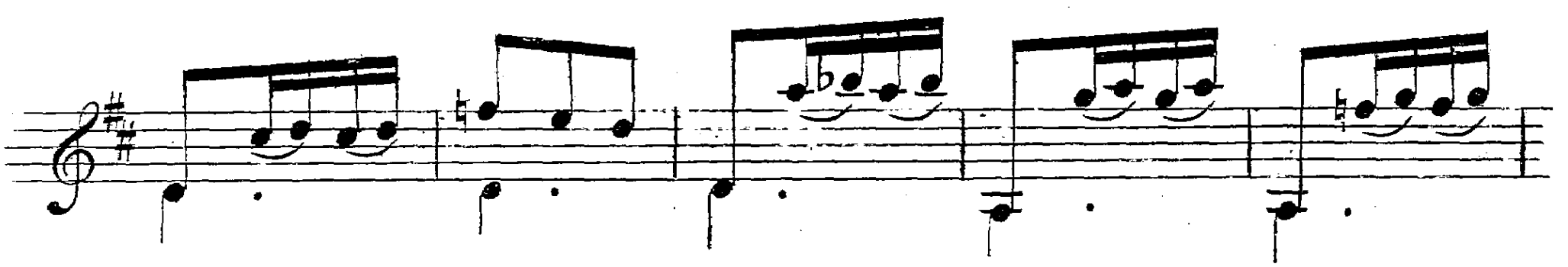
Second musical staff, continuing the melody and bass line from the first staff.



Third musical staff, continuing the melody and bass line.



Fourth musical staff, continuing the melody and bass line.



Fifth musical staff, continuing the melody and bass line.



Sixth musical staff, continuing the melody and bass line.

First musical staff featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth-note chords, with the first three measures grouped by a bracket. The bass line consists of dotted half notes.

Second musical staff, continuing the piece. It includes the tempo marking "rall." above the staff. The melody features a series of eighth-note chords, and the bass line continues with dotted half notes. A dynamic accent (>) is placed over the final note of the first measure.

Third musical staff, showing further development of the eighth-note chordal melody and the dotted half note bass line.

Fourth musical staff, continuing the musical texture with eighth-note chords and dotted half notes.

Fifth musical staff, featuring the same melodic and harmonic elements as the previous staves.

Sixth musical staff, showing the continuation of the eighth-note chordal melody and dotted half note bass line.

Seventh musical staff, the final one on the page, concluding the piece with a double bar line. The melody and bass line remain consistent with the previous staves.

W A L T Z .

First musical staff of the piece, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The staff contains a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents (v) over the notes.

Second musical staff, continuing the melody from the first staff. It features similar rhythmic patterns and includes slurs and accents.

Third musical staff, showing further development of the melodic line with various note values and articulations.

Fourth musical staff, continuing the piece with consistent rhythmic and melodic motifs.

Fifth musical staff, featuring a section with a dashed line. Above the line, the text "Harm:--" is written, and below the line, "Nat:" is written. This indicates a change in articulation or performance style.

Sixth musical staff, continuing the piece with similar rhythmic patterns and including the "Harm:" and "Nat:" markings.

Seventh musical staff, showing further development of the melodic line with various note values and articulations.

Eighth musical staff, concluding the piece with similar rhythmic and melodic motifs.



First musical staff with treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melody of eighth notes and a bass line of quarter notes.

Second musical staff with treble clef, continuing the melody and bass line from the first staff.

Third musical staff with treble clef, continuing the melody and bass line.

Fourth musical staff with treble clef, continuing the melody and bass line.

Fifth musical staff with treble clef, continuing the melody and bass line.

Sixth musical staff with treble clef, continuing the melody and bass line.

Seventh musical staff with treble clef, continuing the melody and bass line. It includes a section labeled "Harm:" with a dashed line.

Eighth musical staff with treble clef, continuing the melody and bass line. It includes a section labeled "Nat:" with a dashed line.

M A R C H .

*Maestoso.*

The musical score consists of eight systems, each with a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked *Maestoso*. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests, slurs, and dynamic markings like *mf* and *f*. The piece concludes with a double bar line and repeat dots at the end of the eighth system.