

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Altre pagine d'album

Tosti, Francesco Paolo

Milano [u.a.], [ca. 1874]

Singstimme & Klavier

[urn:nbn:de:bsz:31-310335](https://nbn-resolving.org/urn:nbn:de:bsz:31-310335)

Al Signor PIERO RITTER

N.1

LASCIALI DIR !

Parole di
L. STECCHETTIMusica di
F. PAOLO TOSTI

LENTAMENTE ♩ = 44

CANTO

La - scia - li dir. Tu

♩ = 44
LENTAMENTE

p

poco rit.

a tempo

m'a - mi, tu che mi stai nel cor,

col canto

a tempo

nè per ca - lun - nie in - fa - mi po - trai fug - gir da

Proprietà G. RICORDI & C. Editori-Stampatori - MILANO.
Tutti i diritti d'esecuzione, riproduzione, traduzione e trascrizione sono riservati.

r 54052 - 65 r

me. T'ho da - to tut - to. Il

p *pp*

can - to, la gio - ven - tù, l'a - mo - re... Vo - glio mo - rir - ti ac -

cres. *rit.* *col canto*

- can - to, Vo - glio mo - rir con te,

p

Vo - glio mo - rir con te.

p *rit.* *col canto* *p* *pp*

N. 2

TOUT PASSE, TOUT LASSE, TOUT CASSE!

Paroles de
G. NADAUDMusique de
F. PAOLO TOSTI

CHANT

$\text{♩} = 48$ *P* come recitativo

El - le é - tait bel - le com - me un

$\text{♩} = 48$ *pp* e legato seguendo sempre il canto

cœur; Mais se - lon l'a - da - ge mo - queur,..... *ppp* Tout

pas - sel Comme un in - sen - sé je l'ai mais; Peut - è - tre m'ai - ma -

ppp

ppp
Propriété G. RICORDI & C. Éditeurs-Imprimeurs-MILAN.
Tous droits d'audition, reproduction, traduction et d'arrangement réservés.

r 54052-66 r

pp *ppp* *p*

-t-el - le; mais, Tout las - se!.. Le fil s'é - tait si

ppp *p*

rit. e parlato *ppp*

bien u - sé Qu'en fin de com - pte il s'est bri - sé: Tout

col canto *pp*

cas - se!..

cres. *rit.*

ppp *a tempo* *dim.* *pp*

ppp *pp*

À son ami ALBERTO RAIMO

N.3

AUTOMNE

Paroles de
ARMAND SILVESTREMusique de
F. PAOLO TOSTI

CHANT

MOLTO LENTO $\text{♩} = 56$ *p*

Toi qui viens..... frap -

MOLTO LENTO $\text{♩} = 56$
pp e molto legato

-per à ma por - te, Dis - moi ce que ta main m'ap -

-por - te, Pàle au - tom - ne?.. «U - - ne feuil - le

pp rit.

col canto

Propriété G. RICORDI & C. Éditeurs-Imprimeurs-MILAN.
Tous droits d'audition, reproduction, traduction et d'arrangement réservés.

54052-67

mor - tel.....> Cet - te dé -

dim. *rit.* *p a tempo* *pp a tempo*

-pouil - le i - na - ni - mé - e, qui donc d'u - ne main par - fu - mé -

-e, Te la re - mit?.. <Ta bien - - ai -

pp rit. *p* *rit.* *col canto*

ten.
-mé - - e!>

pp col canto *p* *pp* *ppp*

N.4

PRIMAVERA

Parole di
E. PANZACCHIMusica di
F. PAOLO TOSTI

$\text{♩} = 112$

pp come mormorio

CANTO *p*

Lun - go i che - ti sen - tie - ri Il bian - co spin ver -

- deg - gia, Dai fio - ren - ti ver - zie - ri

Proprietà G. RICORDI & C. Editori - Stampatori - MILANO.

Tutti i diritti d'esecuzione, riproduzione, traduzione e trascrizione sono riservati.

r 54052-68 r

La pri_ma_ve_ra oc_chieg - gia. Vuoi tu me_co fug-

-gir?..... Vuoi tu me_co ve_nir?

cres.

Bim - ba da gl'oc_chi ne - ri, lun_goi che_ti sen -

rit. *a tempo*

-tie - ri? Vuoi tu me - co fug - gir?

col canto *a tempo*

dim.

Sot-toi so - li ful - gen - ti..... La sel - va ec-co si

de - sta; E al - l'au - re i ri - na - scenti Amor.....

..... con - fi - da in fe - - sta. Vuoi tu me-co fug-

-gir?..... Vuoi tu me-co ve - nir?

cres.

Bim - ba da-g'occhiar-den - ti, sot-toi so-li ful - gen - ti?

rit. *a tempo*

Vuoi tu me - co fug - gir?

col canto *a tempo* *dim.*

N.5

MON CŒUR EST PLEIN DE TOI

Paroles de
ARMAND SILVESTREMusique de
F. PAOLO TOSTI

♩ = 104

CHANT

Mon cœur est plein de toi comme u - ne

coupe d'or Pleine d'un vin qui gri - se. Si jamais doit fi - nir le Rê - ve

qui l'endort Dieu veuille qu'il se bri - se! Mon cœur est plein de toi

rit. *p rit:.....a tempo*

col canto cres:..... *col canto* *a tempo* *p*

Propriété G. RICORDI & C. Editeurs-Imprimeurs, MILAN.
Tous droits d'audition, traduction, reproduction et d'arrangement réservés.

" 54052-69 "

..... comme une coupe d'or! Mon cœur est plein de toi, mon cœur est

cres.

plein de toi comme une coupe d'or!... Mon cœur est plein de toi!.....

p a tempo

p a tempo

.....

dim.

Mon cœur est dans tes mains comme un oi - seau je té Par l'aube en

f

ta de-meu re. Ah! ne lui rends jamais sa triste li-ber-té Si tu ne

rit.

col canto

veux qu'il meu - re. Mon cœur est dans tes mains..... comme un oi -

p rit:..... a tempo

col canto

a tempo

p

- seau jeté..... Mon cœur est dans tes mains, mon cœur est dans tes mains comme un oi -

cres.

cres.

- seau je - té..... Mon cœur est dans tes mains !.....

a tempo

p

a tempo

p

dim.

p

All'amico EDOARDO SOTTOLANA

N.6

FIABA

Parole di
E. PANZACCHIMusica di
F. PAOLO TOSTI

$\text{♩} = 108$

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

CANTO

The vocal line begins with the lyrics: "Ro - ber - to, il vec - chio re fe - ri - to in guer - ra, Tra -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The vocal line continues with the lyrics: "- ea le notti in - son - ni. A - tro mar - tir!.....". The piano accompaniment includes markings for *rit.* (ritardando) and *a tempo* (return to tempo). The piano part features chords and a bass line with some melodic movement.

The vocal line concludes with the lyrics: "Tutti i sa - vi cer - cò de la sua ter - ra." The piano accompaniment continues with chords and a bass line.

Proprietà G. RICORDI & C. Editori-Stampatori, MILANO.

Tutti i diritti d'esecuzione, riproduzione, traduzione e trascrizione sono riservati.

" 54052-70 "

Ten - taro o_gni ar - te. Ei non po - tea dor - mir!.....

dolce
.... Ma la sua don - na un dì fuor de la men - te I bei so - gni d'a -

-mor tut - ti cac - ciò..... Nel gio - vi - ne suo cor restò do - len - te

E il ... re,..... *p dim:.....pp* so - gnan - do, al - fin *rit:.....* s'addormen -

1.^o Tempo *leggero*

-tò!..... S'ad-dormentò, so_gnando i so_gni bel - li Che a lui la

1.^o Tempo *p*

pp parlato a piacere

da - ma in o - lo_cau-sto diè!..... Sommes-si nel giardin

sempre col canto e dim.

lento..... *PPP*

..... cantan gli au-gel - li, Veglia la me_sta da_ma e dorme il

pp col canto

1.^o Tempo

re!.....

1.^o Tempo *ppp* *cres:.....* *pp*

À Madame VIRGINIA FERMI-GERMANO

N.7

SI VOUS SAVIEZ !

Paroles de
SULLY PRUDHOMME

Musique de
F. PAOLO TOSTI

$\text{♩} = 50$

CHANT

Ah! si vous sa-viez comme on pleu-re De vi-vre
seul et sans foy-ers Quelque-fois de-vant ma de-

Propriété G. RICORDI & C. Éditeurs-Imprimeurs, MILAN.

Tous droits d'audition, traduction, reproduction et d'arrangement réservés.

„ 54052-71 „

-meu - re vous pas - se - riez Si vous sa -

p *pp*

-viez ce que fait naî - tre Dans l'à - me tris - te un pur re -

p

-gard Vous re - gar - de - riez ma fe - nè - tre Comme au ha -

anim. *p* *cres.*

-sard Comme au ha - sard.

rit. pp *pp* *col canto* *M.S.*

Si vous sa - vriez quel baume ap - por - te Au cœur la pré -

- sen - ce d'un cœur Vous vous as - soi - riez sous ma

por - te Comme u - ne sœur..... Si vous sa -

p

-viez que je vous ai - me, Sur - tout si vous sa - viez com -

anim. *p*

- ment Vous en - tre - riez peut - ê - tre mê - me Tout simple -

cres. *p*

rit. pp

- ment Tout simple - ment.

pp *col canto* *m.s.*

pp *p* *pp* *pp*

Alla Signora ADELE BORGHI

N.8

CARMÉN

Parole di
E. PANZACCHI

Musica di
F. PAOLO TOSTI

♩ = 63

sempre pp

pp

CANTO

p

Or che son mor-ta te lo pos-so

di - - - re Per - chè t'ho fatto un di tan-to sof -

Proprietà G. RICORDI & C. Editori-Stampatori, MILANO.
Tutti i diritti d'esecuzione, riproduzione, traduzione e trascrizione sono riservati.

„ 54052-72 „

- fri - - re. Son l'ombra di Car - mén T'appressa a

me O Don Jo - - sè.....

pp

So - spin - ta da cru - del cu - ra in qui - e - - -

- ta Ho cor - so va - ga - bonda e sen - za me - - -

cres:.....

-ta; L'a-nima gonfia del so-gno d'a - mo - - -

cres.

-re, L'a-nima gon-fia del so-gno d'a - mo - re

..... E vuoto il co - re E vuo - to il cor.....

p

col canto
p

p
E il sangue del mio

cor tutto ho immo - la - - - to A quel - l'i - do - lo o -

- scuro ed im - pla - ca - - - to; Sem - pre pen - so - sa

dim.
dei di - letti ar - ca - ni..... Del l'in - do - ma - - - -

dim.

- ni La

ve - ri - tà d'a - mor non l'ho ca - pi - - - ta Che nel -

- l'ul - ti - mo i - stan - te di mia vi - - - ta Nel

cres.

col - po di col - tel ch'eb - bi da te Nel

col-po di col - tel ch'eb-bi da te..... *f* O Don Jo -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with a *cres.* (crescendo) marking in the right hand.

-sè! O Don Jo - sè!.....

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "sè!". The piano accompaniment features a *f* dynamic in the right hand, which then transitions to a piano (*p*) dynamic and finally a pianissimo (*pp*) dynamic in the right hand.

O Don Jo - sè!..... *dim*:.....

The third system shows the vocal line and piano accompaniment. The piano accompaniment in the right hand features a *dim* (diminuendo) marking, indicating a gradual decrease in volume.

pp O Don Jo - sè!.....
...*ancora*.....

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment in the right hand starts with a pianissimo (*pp*) dynamic and includes a *ancora* (again) marking, suggesting a repeat or continuation of a musical idea.

JE VOUDRAIS

Paroles de
ARMAND SILVESTRE

Musique de
F. PAOLO TOSTI

CHANT $\text{♩} = 80$ *con anima*

Je vou -

-drais que mon cœur fût u - ne cou - pe plei - ne Pour la

ten - dre à ta soif et l'y voir s'a - pai - ser:..... Je vou -

Propriété G. RICORDI & C. Éditeurs-Imprimeurs - MILAN.

Tous droits d'audition, reproduction, traduction et d'arrangement réservés.

r 54052-73 r

*-*drais que mon sang mê - lé dans mon ha - lei - ne Comme u - ne rou - ge

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note, followed by quarter notes and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

fleur mon - tât vers ton bai - ser;..... Je vou -

cres.

The second system continues the vocal line with a melodic phrase marked with a '2' (second ending) and a 'cres.' (crescendo) marking. The piano accompaniment maintains its rhythmic pattern, with a 'cres.' marking in the right hand.

rit.

*-*drais que le vent qui tra - ver - se la plai - - ne Prit mon souffle et le

col canto

The third system begins with a 'rit.' (ritardando) marking. The vocal line has a more complex melodic line with many accidentals. The piano accompaniment is marked 'col canto' and features a more active eighth-note pattern.

ten.

vint..... sur ta bouche é - pui - ser!.....

col canto

ff

The fourth system features a 'ten.' (tenuto) marking over a long note in the vocal line. The piano accompaniment is marked 'col canto' and 'ff' (fortissimo), with a more intense eighth-note pattern.

con anima

Je vou-

-drais que mon cœur fût u - ne grap-pe mù - re, Pour le

ten-dre à tes dents et te voir le meur-trir,..... Aux sa -

-veurs de ta bou-che a spi-rer leur mor - su - re, Par el - les

cres.

dé - chi - ré, m'e - ni - vrer de souf - frir..... Je vou -

rit.

-drais que mon cœur fût tou - te la na - tu - re, Tout ce qui pour toi

col canto

ten.

vit,..... et par toi peut mou - rir!.....

col canto

ff

cres.

p

pp

GUITARE

Paroles de
VICTOR HUGOMusique de
F. PAOLO TOSTI

$\text{♩} = 104$

pp e armonioso

CHANT

pp

Gastibel - za, l'hom - me à la ca - ra - bi - ne, Chan - tait ain -

- si:.....

Quelqu' un a - t - il con - nu do - ña Sa -

Propriété G. RICORDI & C. Editeurs - Imprimeurs, MILAN.

Tous droits d'audition, reproduction, traduction et d'arrangement réservés.

? 54052-74 ?

- bi - ne, Quel - qu'un d'i - ci?..... Dan - sez, chan -

- tez, vil - la - geois! la nuit ga - gne Le mont Fa - lou. Ah!.....

..... Le vent qui vient à travers la mon - ta - gne Me ren - dra

fou!.. me ren - dra fou!.. Ah!.....

Ah!.....

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand starts with a half note chord (F#4, A4) and a half note chord (B4, D5), followed by a series of sixteenth-note runs. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* and *p*.

The second system continues the piano accompaniment from the first system. The right hand features a series of sixteenth-note runs, and the left hand continues with eighth-note accompaniment. Dynamics include *p*.

Dansez, chan_tez! Des biens que l'heure en_voie Il faut u -

The third system features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment. Dynamics include *p*.

_ ser..... Elle é_tait jeu_ne,et son ceil plein de

The fourth system features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment. Dynamics include *p*.

joie Fai_sait pen_ser..... A ce vieil -

The fifth system features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal line begins with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment. Dynamics include *p*.

-lard qu'un en - fant accom - pa - gne Je - tez un sou! ah!.....

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a long note marked 'ah!.....'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. A 'cres.' marking is placed above the piano part towards the end of the system.

..... Le vent qui vient à travers la mon - ta - gne me ren - dra

The second system continues the musical score. The vocal line starts with a dotted quarter note followed by eighth notes. The piano accompaniment maintains the eighth-note bass line and chords. A 'cres.' marking is placed above the piano part at the beginning of the system.

fou!... me ren - dra fou!.. Ah!.....

The third system features a vocal line with a 'ten.' (tenuto) marking over a note, followed by 'a tempo' and 'p' (piano) markings. The piano accompaniment includes 'col canto' and 'a tempo' markings. A triplet of eighth notes is marked with a '3' above it. The piano part ends with a 'pp' (pianissimo) marking.

Ah!.....

The fourth system shows the vocal line with a 'pp' marking and a triplet of eighth notes marked with a '3'. The piano accompaniment features a 'pp' marking and continues with the eighth-note bass line and chords.

p

Je la vo - yais pas - ser de ma de - meu - re, Et c'é - tait

tout..... Mais à pré - sent je m'en - nu - ie à tou -

- té heu - re, Plein de dé - goût,..... Rê - veur oi -

p

- sif, l'à - me dans la cam - pa - gne, La da - gue au clou ah!.....

cres.

cres.
 Le vent qui vient à travers la mon - ta - gne m'a ren - du

ten. *a tempo* *p*
 fou!..... m'a ren - du fou!... Ah!.....

col canto *a tempo* *pp*

..... Ah!.....

di - mi - nu - en - do

N.11

SI TU LE VOULAIS

Paroles de
HÉLÈNE VACARESCOMusique de
F. PAOLO TOSTI

$\text{♩} = 80$

armonioso

p

The piano introduction consists of three measures in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked as quarter note = 80.

CHANT

$\text{♩} = 69$

p

Si tu le vou-

The first line of the song features a vocal melody starting with a rest, followed by the lyrics 'Si tu le vou-'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked as quarter note = 69.

-lais, ange aux yeux d'é-toi-le, Je me re-pren-drais à vi-vre pour

The second line of the song continues the vocal melody with the lyrics '-lais, ange aux yeux d'é-toi-le, Je me re-pren-drais à vi-vre pour'. The piano accompaniment continues with chords and a bass line.

toi; Mon cœur ou_blie_rait tout ce qui le voi_le Et j'aurais l'a_

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "toi; Mon cœur ou_blie_rait tout ce qui le voi_le Et j'aurais l'a_". The piano accompaniment features a bass line with a treble clef and a bass line with a bass clef, both in a 3/4 time signature. The piano part includes chords and melodic lines that support the vocal melody.

_mour et j'au_rais la foi.

col canto

$\bullet = 80$

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "_mour et j'au_rais la foi.". The piano accompaniment includes a tempo marking of $\bullet = 80$ and the instruction *col canto*. The piano part features a bass line with a treble clef and a bass line with a bass clef, both in a 3/4 time signature. The piano part includes chords and melodic lines that support the vocal melody.

$\bullet = 69$

The third system of the musical score continues the piano accompaniment. The piano part features a bass line with a treble clef and a bass line with a bass clef, both in a 3/4 time signature. The piano part includes chords and melodic lines that support the vocal melody. A tempo marking of $\bullet = 69$ is present at the beginning of the system.

p

Si tu le vou_lais mon âme à la tien_ne Por_te_rait sa

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "Si tu le vou_lais mon âme à la tien_ne Por_te_rait sa". The piano accompaniment includes a dynamic marking of *p* (piano). The piano part features a bass line with a treble clef and a bass line with a bass clef, both in a 3/4 time signature. The piano part includes chords and melodic lines that support the vocal melody.

fleur é - clo - se pour toi; Mon â - me n'a rien qui ne t'appar -

- tien - ne; Tu pourrais cueil - lir son rê - ve et sa foi. Si tu le vou -

rit.

col canto

- lais je viendrais sou - ri - re A tous les mo - ments tristes ou joy -

- eux..... Je sais des chansons si dou - ces à di - re Pour ber - cer l'es -

rit. e PP 3 *lentamente e PP sempre*

PP *lentamente col canto* *PP*

pp

_prit et fer_mer les yeux, Je sais des chan_sons si dou_ces à

pp *pp* *ppp*

ppp *rit.* *ten.*

di_re Pour ber_cer l'es_prit et fer_mer les yeux.

ppp *col canto* *col canto* $\text{♩} = 80$ *pp*

dim:

Al carissimo CARLO ALBANESI

N.12

DIMMI FANCIULLA

(A 2 VOCI)

Parole di
A. FOGAZZARO

Musica di
F. PAOLO TOSTI

CANTO

$\text{♩} = 88$

mezzavoce

Dim - mi fan -

$\text{♩} = 88$

molto legato
p

Là, sotto quel l'a - be - te, in mezzo al

- ciul - la; do - ve dormi - re - mo?

Proprietà G. RICORDI & C. Editori - Stampatori, MILANO.

Tutti i diritti d'esecuzione, riproduzione, traduzione e trascrizione sono riservati.

v 54052-76 v

pra - to. *p* Sa_ranno

Su qual guan_cia - le, dimmi, po_se - re - mo?

l'er - be il let_to pro_fu - ma - to.

Fan - ciulla e ri_co_prir_ci co_me

De l'alta not - te con l'o_scu_ro man - to.

mai?..... E chi ci

De gli auge_ li_ ni vi _ spi il ga_ io

de _ sta al no_ vo giorno il sai?.....

can _ to. Al _ lor?.....

Al _ lor,..... Al_ lor la _

p *rit.* *rit. col canto*

Ah! tu ne la ru_ gia _ da ed io nel

_ var _ ci in qual sorgen_ te pu _ ra?...

a tempo *cres:.....* *a poco*

pian - - to.

Ah! io ne la ru - gia - da e tu nel

col canto

Lentamente *p*

Ah! tu ne la ru - gia - da ed io nel

pian - - - - - tol e tu nel

Lento

col canto

pp

pian - - - - - to.

pp

pian - - - - - to!

a tempo pp

dim:

