

1800

## Scenes that are Brightest

William Wallace

Alfred Bunn

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The views expressed in this paper are solely those of the author.

Brainard & Co's Edition

G E M S  
of the

**OPERA**

*Over the summer sea*..... VERDI  
*Tis the Harp in the air*..... WALLACE  
*Child of the Regiment*..... DONIZETTI  
*Then you'll remember me*..... BALF  
*In happy moments*..... WALLACE  
*By the sad sea waves*..... BENEDICT  
*Young Agnes beautiful flower*..... AUBER  
*When the morning first dawns*..... ROOKE  
*In this old chair &c*..... BALF  
*Liberty for me*..... AUBER  
*My boyhood's home*..... ROOKE  
*We now must part*..... DONIZETTI  
*There is a flower that bloometh*..... WALLACE  
*Rapture dwelling &c*..... BALF  
*Make me no gaudy chaplet*..... DONIZETTI  
*Proudly and Wide*..... AUBER

*Scenes that are brightest*..... WALLACE  
*Ah don't mingle*..... BELLINI  
*Search through the wide world*..... DONIZETTI  
*When time hath bereft thee*..... AUBER  
*I'll do thy bidding Mother*..... BALF  
*My sister dear*..... AUBER  
*As I view now those scenes*..... BELLINI  
*I dreamt that I dwelt &c*..... BALF  
*Behold how brightly &c*..... AUBER  
*I'll pray for thee*..... DONIZETTI  
*On yonder rock*..... AUBER  
*Heart bowed down*..... BALF  
*It is better to laugh &c*..... DONIZETTI  
*Oh summer night*..... AUBER  
*Angel of heaven*..... DONIZETTI  
*O whisper what thou feelest*..... B. RICHARDS

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SCENES THAT ARE BRIGHTEST

C E M S



# SCENES THAT ARE BRIGHTEST.

*Cantabile e con molta semplicita.*

Words by A. Bunn Esq.  
*maritana.*

Scenes that are  
bright - est, May charm... a while... Hearts which are  
light - est, And eyes... that smile: Yet o'er them, a -  
bove us, Tho'... na - ture beam... With

*dim.*

Detailed description: The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo and mood are indicated as 'Cantabile e con molta semplicita'. The lyrics are: 'Scenes that are bright - est, May charm... a while... Hearts which are light - est, And eyes... that smile: Yet o'er them, a - bove us, Tho'... na - ture beam... With'. There are several triplets marked with a '3' in the vocal line. A '6' is written below the piano accompaniment in the third system. The piece ends with a 'dim.' (diminuendo) marking.

none . . . to love us, How sad . . . they seem . . . With

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with a steady eighth-note accompaniment. The vocal line includes a triplet of eighth notes. There are three hand-drawn checkmarks above the vocal line.

none . . . to love us, How sad . . . they seem.

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment. The piano part has a treble and bass clef with a steady eighth-note accompaniment. The vocal line includes a triplet of eighth notes. There are two hand-drawn checkmarks above the vocal line.

This system contains the third line of the musical score, which is primarily piano accompaniment. It features a treble and bass clef with a steady eighth-note accompaniment. There are two hand-drawn checkmarks above the system.

Words can not scat - ter The thoughts we fear

This system contains the fourth line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with a steady eighth-note accompaniment. The vocal line includes a triplet of eighth notes. There are two hand-drawn checkmarks above the vocal line.

For tho' they

For tho' they flat - - ter, They mock . . . the ear.

Hopes will still de - - ceive us With . . . tear - ful cost . . . And

*dim.*

*a tempo.*

when . . . they leav us The heart . . . is lost . . . And

heart is

when . . . they leave us The heart . . . is lost.

*cola voce.*

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