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Venetian Song

F. Paolo Tosti

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**FAVORITE
SONGS
BY
F. PAOLO TOSTI**

GOOD-BYE!	50	BEAUTY'S EYES.	50
Ten. A ₂ . Sop. G. M.-Sop. F. Alto E ₂ .		Sop. G. M. Sop. E ₂ . Alto C	
IT CAME WITH THE MERRY MAY, LOVE.	50	AT THE CONVENT GATE.	50
Sop. A ₂ . M.-Sop. F. Alto E ₂ .		Sop. Gm. M.-Sop. Em Alto Cm.	
YESTERDAY.	65	VENETIAN SONG.	50
Sop. E ₂ . M.-Sop. D ₂ . Bar. C. Bass B.		Sop. F. M.-Sop. E ₂ . Alto B ₂ . Bar. D ₂ .	
NINON.	50	LA SERENATA. <i>Serenade.</i>	50
Sop. G. M.-Sop. F. Alto E ₂ .		Sop. F. M.-Sop. E ₂ . Alto C.	
ASK ME NO MORE.	50	VORREI. <i>Could I?</i>	50
Sop. D. M.-Sop. C. Bar. B ₂ . Bass A ₂ .		Sop. B ₂ . M.-Sop. G. Alto F.	
DREAM OF THE SUMMER NIGHT.	50	LES FILLES DE CADIX.	60
Sop. B ₂ . M.-Sop. A ₂ . Alto F.		<i>The Maidens of Cadix.</i>	
SHALL WE FORGET?	50	Sop. Fmin. Alto Dmin.	
Sop. B ₂ . M.-Sop. F.		MALIA. <i>The Spell.</i>	50
BID ME GOOD-BYE.	50	Sop. F. M.-Sop. E ₂ . Alto D ₂ .	
Sop. A. M.-Sop. G. Alto F.		ROSA. <i>Rose.</i>	50
MORE AND MORE.	50	Sop. F. M.-Sop. E ₂ .	
Sop. C. M.-Sop. A ₂ .		L'ULTIMO BACIO <i>The Last Kiss.</i>	35
		Sop. G. M.-Sop. F.	
		DONNA, VORREI MORIR.	25
		<i>Lady, let me believe.</i>	
		Sop. Em. M.-Sop. Dm. Alto Cm.	

**NEW YORK
G. SCHIRMER**

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EDWARD B. EDWARDS D E S

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Venetian Song.

Words by
B. C. STEPHENSON.

Music by
F. PAOLO TOSTI.

Piano. Moderato. (♩ = 60.)
p molto legato.

p
The

night wind sighs, Our ves-sel flies A - cross the dark la - goon; — The cit - y sleeps, And

p *p*

well she keeps Her watch, the gen-tle moon. — For with her light, She guides our flight A-

col canto.

rit. pp a tempo.
cross the sil - ver sea. — We are a - lone! — The world, my

pp rit. a tempo.



cresc.
own, — Doth hold but you and me, — but you — and me; — We

cresc.



are a - lone! — The world, my own, — Doth hold but you and



ten. a tempo. pp ten.
me, — but you — and me. — Ah! — la, —

col canto. a tempo. pp col canto. a tempo.



ten. Ah! ——— la, ——— *p* *ten.* Ah! ——— la, ——— *pp rit.* *ten.* Ah! ———

col canto. *a tempo.* *p* *col canto.* *a tempo.* *pp rit.*

a tempo. la. ———

a tempo. *p*

p The

p

night is still, But soft winds fill And swell the wil - ling sail; ——— The

wind is fair, The scent-ed air Brings per - fumes from the vale; — Then

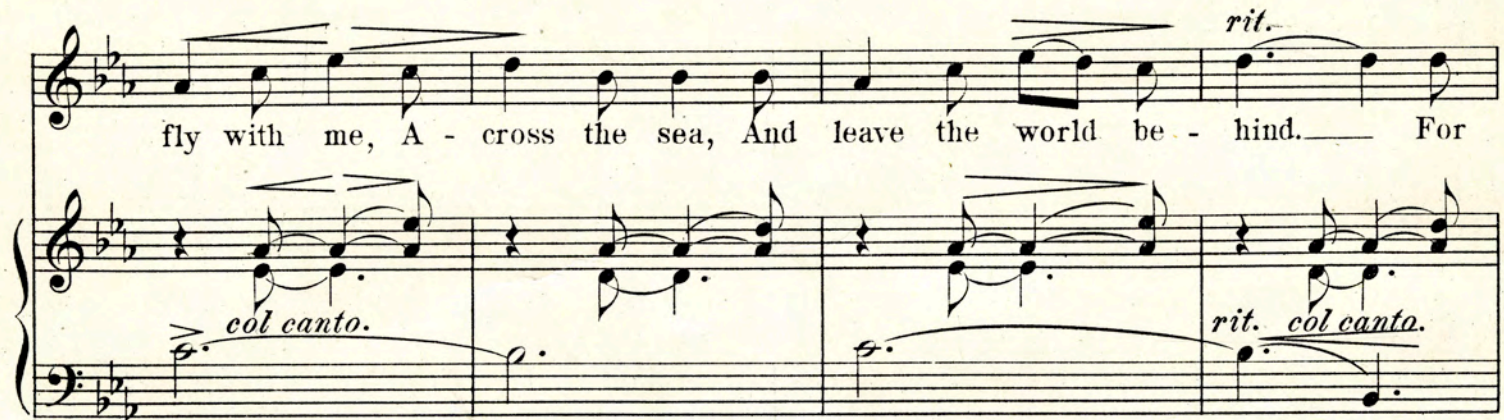


fly with me, A - cross the sea, And leave the world be - hind. — For

rit.

col canto.

rit. col canto.



here am I, — To live or die, — As

p a tempo.

pa tempo.



you prove hard or kind, — prove hard — or kind; — For

cresc.

cresc.



here am I, To live or die, As

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics "here am I, To live or die, As". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment of chords and moving lines.

you prove hard or kind, prove hard or kind.

ten. *a tempo.*

col canto. *a tempo.*

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "you prove hard or kind, prove hard or kind." and is marked with *ten.* and *a tempo.*. The piano accompaniment includes the marking *col canto.* and *a tempo.*.

Ah! la, Ah! la, Ah!

p *ten.* *ten.* *p* *ten.*

p col canto. *a tempo.* *col canto.* *a tempo.* *p col canto.*

The third system of music features a vocal line with the lyrics "Ah! la, Ah! la, Ah!". The vocal line is marked with *p* and *ten.*. The piano accompaniment includes markings for *p col canto.*, *a tempo.*, *col canto.*, *a tempo.*, and *p col canto.*.

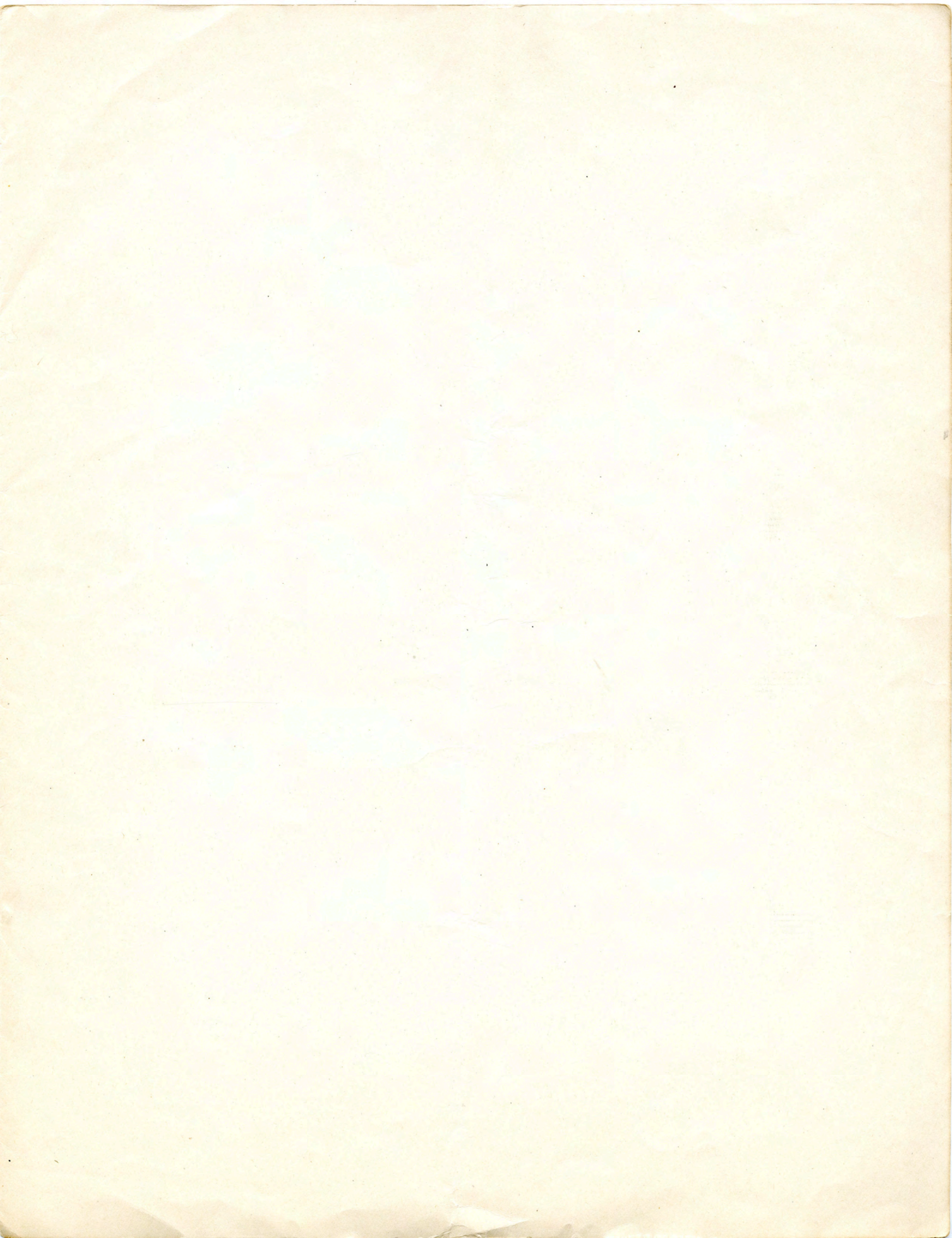
la, Ah! la.

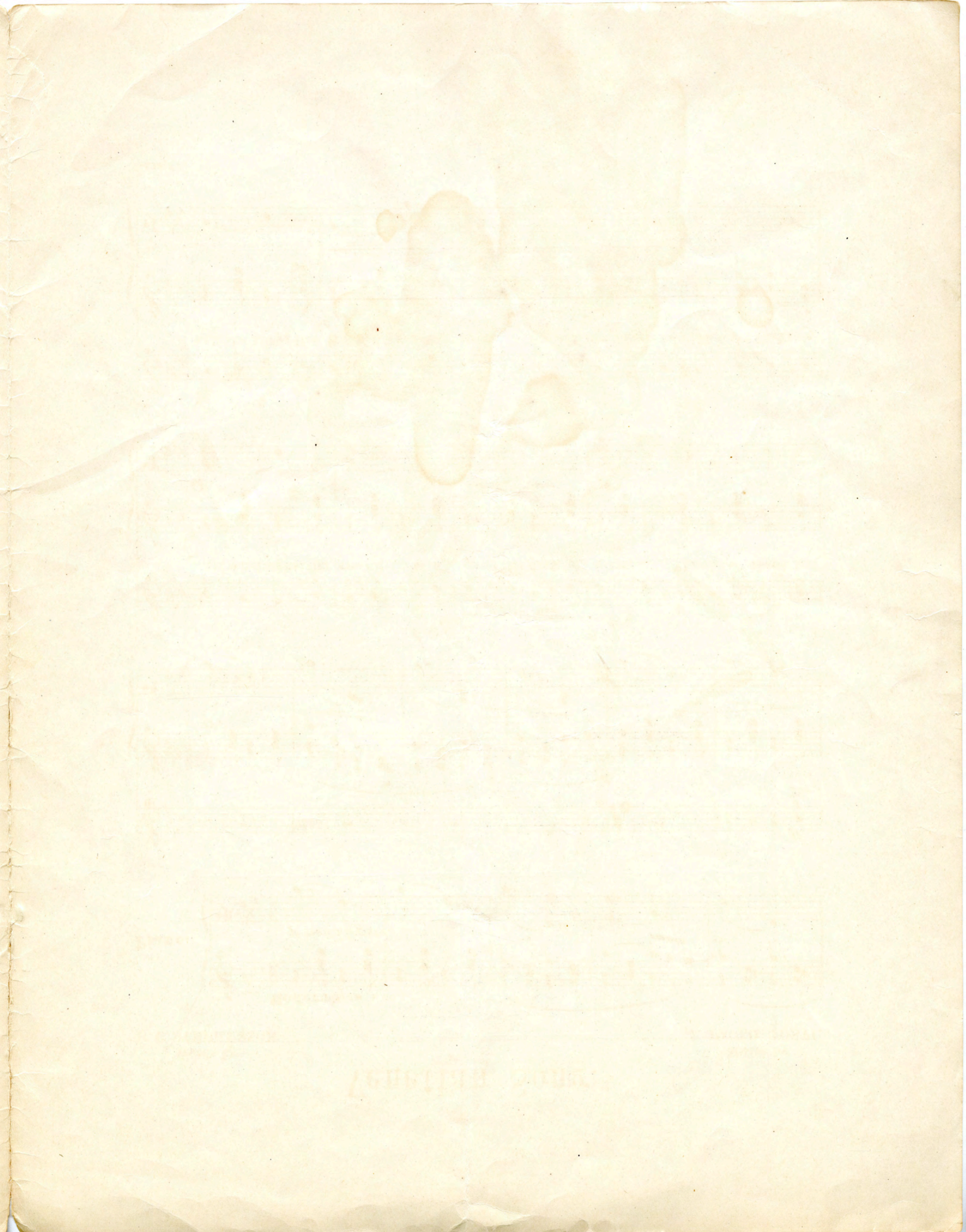
pp rit. *ten.*

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

pp

The fourth system of music concludes the vocal line with the lyrics "la, Ah! la.". The vocal line is marked with *pp rit.* and *ten.*. The piano accompaniment includes markings for *a tempo.*, *pp*, *rit.*, *dim.*, and *pp*.





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