

CHARLES WESTRA

No 1 IN C



No 2 IN D



No 3 IN E



Sung by ENRICO CARUSO
and ALESSANDRO BONCI

MATTINATA

('Tis the Day)

English Version by

ED. TESCHEMACHER

Italian Version by

the Composer

The Music by

RUGGIERO LEONCAVALLO

Price 50 Cents

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'Tis the Day

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Piano

sonore

The piano introduction consists of two staves. The right hand features a series of triplet eighth notes in a 6/8 time signature, starting on a G4 and moving through various intervals. The left hand provides a harmonic accompaniment with chords and single notes.

dim. *p dolcissimo*

This section shows the piano accompaniment for the first vocal line. The right hand continues with triplet eighth notes, while the left hand plays a steady accompaniment. The dynamic marking is *dim. p dolcissimo*.

A
L'au -

beau-ti - ful morn - ing is break - ing With won - der and light, now the
ro - ra di bian - co ve - sti - ta Già l'u - scio dis - chiu - de al gran

The second system contains the vocal line and its piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues with triplet eighth notes in the right hand and chords in the left hand. A red arrow points to the end of the vocal line.

poco cresc.

sun _____ The whole world from slum - ber is wak - ing, And
 sol, _____ Di già con le ro - see sue di - ta Ca -

kiss - ing the flow - ers each one! Sweet
 rez - za de' fio - ri lo stuol! Com -

raptures of life now are leap - ing, The ros - es have o - pen'd their
 mos - so da un fre - mi - to ar - ca - no In - tor - no il cre - a - to già

eyes, _____ But thou my be - lov - ed, still are sleep - ing, In
 pur _____ E tu non ti de - sti, ed in - va - no Mi

rit. *a tempo* *p*

vain are my tears and my sighs. Wake my be -
sto qui do - len - te a can - tar *Met - ti an - che*

rit. colla voce *scherzando*

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a *rit.* marking and transitions to *a tempo*. The piano accompaniment includes triplet figures in both the right and left hands. A dynamic marking of *p* is present at the end of the system.

cresc. *rit.*

lov'd, each sha - dow rend - ing, Come like the sun - shine, gol - den and
tu la ve - ste bian - ca e schiu - di l'u - scio al tuo can -

cresc. colla voce *rit.*

The second system continues the vocal and piano parts. It features a *cresc.* marking in the vocal line and *rit.* markings at the beginning and end of the system. The piano accompaniment continues with triplet patterns.

f *a tempo con anima*

gay. When thou art ab - sent, night seems un - end - ing, When thou art near - me, lo'tis the
tor! O - ve non se - i la lu - ce man - ca, O - ve tu se - i nasce l'a -

The third system begins with a *f* dynamic marking and an *a tempo con anima* instruction. The vocal line includes a fermata over a note. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs.

day. Wake my be - lov'd each sha - dow rend - ing, Come like the
mor. *Met-ti an - che tu* *la ve - ste bian - ca* *e schiu - di*

cresc.

cresc. colla voce

sun - shine, gol - den and gay. When thou art ab - sent, night seems un -
l'u - scio al tuo can - tor! *O - ve non se - i la lu - ce*

rit. *f* *a tempo con anima*

rit. *f*

end - ing, When thou art near - me, lo 'tis the day. —
man - ca, O - ve tu se - i nas - ce l'a - mor. —

