

1912

## The Dawn of Love : L'Alba d'amore

Rudolf Friml  
*Composer*

Otto Harbach  
*Lyricist*

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# THE FIREFLY

*A Comedy-Opera*

BY

OTTO HAUERBACH & RUDOLF FRIML

PRODUCED UNDER THE MANAGEMENT OF MR. ARTHUR HAMMERSTEIN

VOCAL SCORE

SELECTIONS FROM THE OPERA

PUBLISHED SEPARATELY

## FOR VOICE AND PIANO

- Love is like a Firefly. (Nina) High in F, Low in D  
Call me Uncle. (Thurston, Sybil and Chorus) High  
Something. (Jenkins and Suzette) Duet for Soprano and Tenor  
Giannina mia. (*Italian Street Song*.) (Nina) High in E, Low in G  
In Sapphire Seas. (*Barcarolle*.) (Sybil) High  
Tommy Atkins. (Nina and ensemble) High  
Sympathy. (*Waltz-Song*.) (Geraldine and Thurston) Duet for Soprano and Baritone  
De Trop. (Jenkins, Pietro, Suzette) Medium  
The Beautiful Ship from Toyland. (Franz) Bass  
When a maid comes knocking at your heart. (Nina) High in F, Low in D  
An American Beauty Rose. (Thurston and Chorus) Medium  
The Latest Thing from Paris. (Pietro and Suzette) Medium  
▶ The Dawn of Love. (*L'Alba d'amore*) (*Concert waltz, English and Italian*.) (Nina) High in F, Low in E

## FOR PIANO SOLO

- The Firefly Waltzes  
The Firefly March and Two-Step  
Sympathy. (*Waltz*)

## FOR VIOLIN AND PIANO

- Sympathy. (*Waltz*)  
Giannina mia

G. SCHIRMER, INC., NEW YORK

This composition, Price, 75 cents, net, in U. S. A.

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1912

DAWN

# The Dawn of Love

## L'Alba d'Amore

### CONCERT WALTZ

Nina

From the Comedy-Opera  
"The Firefly," by  
Rudolf Friml

Bagaduce  
Lending Lib  
Blue Hill,  
680

Words by  
Otto Hauerbach  
Italian version by  
P. A. Von

Tempo di Valse

Voice

Piano

*ff*

Ah!  
Ah!

ah!  
ah!

ah!  
ah!

*pp*

*tr*

*rit.*

*grazioso*

Night is gone;  
Lau - gel - lin

*rit.*

In the East the dawn Tints the sky with the prom-ise, the  
Si ri - sve glia già E sa - lu - ta col - can to il



prom - ise of day;      Still in sleep,      Wrapped in slum - ber deep,  
nuo - vo - di;      Ejl mio cor      Pien di gio - iaea - mor

Na - ture lies un - heed - ing      Morn - ing's  
Pal - pi - tan - do at - ten - de      L'o - ra de' tuoi ba - ci:

*a tempo*

ten - der plead - ing,      Deaf to love,      Tho' the birds a - bove  
(E tu ben lo sai!)      L'au - gel - lin      Si ri - sve - glia già,

*a tempo*

Try to wake her with mat - ins they sing.      Ah!  
E con lui sto - a - spet - tan - do L'a - mor.      Ah!

*tr* *tr*

ah! ah! ah! ah!

*rit.*

ah! ah! A - wake, for your  
ah! L'a - mor! Vie - ni,

*rit.*

king Is in the East,  
vien! Ti vo-glio a - mar,

*legato*

and bids you rise, For your king  
I - do - la - trar! Vie - ni, vien!



is in the East, and bids you rise!  
 Sen-za di te, di - te il cor mor - rà!

*rit.* *a tempo*  
 — Ah! bids you a - rise  
 — Vie-ni, vien! Ti vo-glio a-mar,

— he bids you rise; For your king a-waits you there in the  
 — I - do - la - trar! Vie-ni, vien! Sen-za di te, sen -

*rit.* *a tempo*  
 East - ern skies. So a - rise!  
 za di te il cor mor - rà! Ah vien!

Vivo

Slow,  
Dol

*rit.*

la - zi - ly and slow, la - zi - ly and slow The  
- ce con te so - gnar, Pri - ma - va - ree fior, Con

breez - es touch her, and lo, She sighs, dream - i - ly she  
te so - gnar, Pri - ma - ve - re e fior Con te so - spi -

sighs. Ah! ah! dream - i - ly she  
rar, Ah! Con te so - spi - rar Vo - lut - tà dà -

*rit.*

*a tempo*

sighs. \_\_\_\_\_  
mor. \_\_\_\_\_

Low, \_\_\_\_\_ ver-y soft and low, \_\_\_\_\_  
Dol - - - ce con te so - gnar, \_\_\_\_\_

— ver-y soft and low, The breez - es whis - per, O - pen your  
— Pri - ma - ve - ree fior, Con te - so - gnar, Pri - ma - ve - ree

eyes, \_\_\_\_\_ o - pen wide your eyes, \_\_\_\_\_ o - pen  
fior \_\_\_\_\_ Con te so - spi - rar, \_\_\_\_\_ Con -

*ff*

wide, o - pen wide your eyes! \_\_\_\_\_ Then she  
te so - spi - rar Vo - lut - tà dà - mor! \_\_\_\_\_ Ah! già

*ff*



smiles, smiles back her greet - ing With lips yearn - ing,  
 lè - sta - si m'i - ne - bria, Già l'in - can - to

yearn - ing, yearn - ing, yearn - ing lips, Lips that are  
 mi se - du - ce! Vien col sol, Vien col - la

meet - ing Kiss - es burn - ing, burn - ing, burn - ing, burn - ing!  
 lu - ce, Vien col sol, col - la lu - ce, Vien col

Morn - ing has bro - ken, Love - ly Na - ture has  
 sol, col - la lu - ce, Vien col sol, col - la

*animato*

spo - ken;                      With - out you it's night,                      with - out you it's  
lu - ce                      Al - ba - cio d'á - mor,                      Al - ba - cio d'á -

night;                      Kiss me, kiss me, kiss me, kiss me, kiss me, \_\_\_\_\_  
mor!                      Vie - ni, vie - ni, vie - ni, vie - ni, vie - ni \_\_\_\_\_

\_\_\_\_\_ and it is day, \_\_\_\_\_ 'tis  
al - ba - cio d'á - mor! \_\_\_\_\_ Ah!

day! \_\_\_\_\_  
vien! \_\_\_\_\_

*fff*

By the Composer of "TREES"

**MOUNTAINS**  
by  
**OSCAR RASBACH**

*High, E (D) to Ab (Bbb)  
Medium or Low, C# (A#)  
to E (F)*

Price, 50 cents

Allegro con brio

Voice

Piano

God, give me moun - tains With

The musical score for "Mountains" is written for voice and piano. It begins with the tempo marking "Allegro con brio". The piano part starts with a forte (f) dynamic. The lyrics "God, give me moun - tains With" are written under the voice line. The score consists of two systems of staves.

**GIFTS**  
by  
**OSCAR RASBACH**

*High, G-G; Low, Eb-Eb*

Price, 50 cents

Andante

Voice

Piano

You ask me  
what, since we must part,

The musical score for "Gifts" is written for voice and piano. It begins with the tempo marking "Andante". The piano part starts with a mezzo-forte (mf) dynamic. The lyrics "You ask me" and "what, since we must part," are written under the voice line. The score consists of two systems of staves.

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