

G. SCHIRMER OPERA ANTHOLOGY

ARIAS FOR SOPRANO

Volume 2



Compiled and Edited by
Robert L. Larsen

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F O R E W O R D

This is a second compilation of arias for lyric soprano, completed well over a decade after the publication of the first soprano volume in the *G. Schirmer Opera Anthology*. Many of the selections fall within the compass of a gifted student, but all of them are worthy of the greatest artists of any age. Again, the plan has been to avoid the heavier dramatic literature of Verdi, Wagner, Puccini and others of the veristic composers.

This volume clearly points up the fact that there are many kinds of soprano voices that are basically lyric in nature. Probably the voice that sings the definitive “Je suis encor” is not the one to be at home in “Ebben?... Ne andrò lontana,” but then I’ve known a very few who could do it all.

I listen to literally hundreds of soprano arias in auditions for the Des Moines Metro Opera every year, so I hear many of these arias often. Some arias which are very valuable as learning tools, or as musical and stylistic challenges for recital, are not necessarily the best vehicles with which to showcase a talent in an opera audition. My soundest advice for audition purposes is to discover those pieces which show you and your voice to the very best advantage... and shorter is always better than longer.

Bringing these disparate pieces together under one cover has brought the personal satisfaction that as a coach I will not have to hunt frantically for the copy of “Chi il bel sogno di Doretta” or “Marietta’s Lied” that seems to have disappeared from the studio again. The rich variety of this literature discovers almost all of the greatest opera composers in some of their most inspired moments.

Enjoy!

Robert L. Larsen
May, 2004

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NOTES and TRANSLATIONS

The arias are presented chronologically by year of first performance.

GIULIO CESARE

(Julius Caesar)

1724

music by George Frideric Handel

libretto by Nicola Francesco Haym (after history and legend)

Non disperar

from Act I, scene 5

setting: Egypt, 48 BCE; Cleopatra's palace

character: Cleopatra

The action of this opera is based on Julius Caesar's visit to Egypt in 48-47 B.C. where he met Cleopatra. He was 54 at the time but this opera seems to portray him much younger.

The Egyptian army has been defeated by Julius Caesar. Cleopatra has just discovered that her brother, with whom she loathes to share the throne of Egypt, has just sent Caesar the head of his rival Pompey in a basket. Cleopatra is horrified and tells Ptolemy to concentrate on his harem of "pretty ones." He will have far more luck in love than in negotiating with Caesar.

Anzi tu pur, effeminato amante,
va dell' età sui primi nati albori,
di regno invece a coltivar gli amori!

*On the contrary, it is you, effeminate lover,
You, still in the dawn of your life,
Forsaking your kingdom to pursue your loves!*

Non disperar, chi sa?
se al regno non l'avrai,
avrai sorte in amor.

*Do not despair, who knows?
You might achieve the success in reigning,
that you achieved in love.*

Mirando una beltà
in essa troverai
a consolar un cor.

*Looking at your beauty
you discover in it
how to calm a heart.*

Piangerò la sorte mia

from Act III, scene 3

setting: Egypt, 48 BCE; Cleopatra's palace

character: Cleopatra

Ptolemy's forces have defeated those of Cleopatra, and she has been taken prisoner. Certain of her death, she bids farewell to her hand-maidens in this moving aria.

E pur così in un giorno
perdo fasti e grandezze? Ahi, fato rio!
Cesare, il mio bel nume, è forse estinto;
Cornelia e Sesto inermi son, nè sanno
dar mi soccorso. Oh Dio!
Non resta alcuna speme al viver mio.

*Therefore in one day
I lose fame and greatness? Oh, treacherous fate!
Caesar, my protector, is perhaps no more;
Cornelia and Sesto are powerless,
they cannot assist me. O God!
No hope remains in my life.*

Piangerò la sorte mia,
sì crudele e tanto ria,
finché vita in petto avrò.

*I will lament my destiny,
so cruel and merciless,
as long as there is life in my body.*

Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spetbro agiterò.

*But once dead, everywhere,
the tyrant, night and day,
my spirit will torment.*

LA SERVA PADRONA

(The Maid Turned Mistress)

1733

music by Giovanni Battista Pergolesi

libretto by Gennaro Antonio Federico

Stizzoso, mio stizzoso

from Intermezzo I

setting: Naples, the 18th century; Uberto's house

character: Serpina

La Serva Padrona, an "intermezzo," was first played between the acts of Pergolesi's opera seria *Il prigioniero superbo* and subsequently was performed all over Europe, becoming the subject of great controversy in the "Querelle des Bouffons," ("Quarrel of the comedians") in Paris.

Serpina is the servant of Liberto and also his ward. She has become hard to handle for the old fellow. He thinks that having a wife might improve the situation and orders his servant Vespone to find him one. Serpina becomes irate and insists that he marry her.

Stizzoso, mio stizzoso,
voi fate il borioso,
ma non vi può giovare!
Bisogna al mio divieto
star cheto, e non parlare!
Zit! Serpina vuol così.

Cred'io che m'intendete,
dacché mi conoscete,
son molti e molti di!

*Cross one, my cross one,
you act haughtily,
but that will do you no good!
You must accept my demand
without reply, and remain silent!
Silence! Serpina commands it.*

*I think you understand me,
since you have known me
a very long time!*

ORFEO ED EURIDICE

(Orpheus and Euridice)

1762

music by Christoph Willibald von Gluck

libretto by Raniero de Calzabigi (after Greek myth)

Qual vita è questa mai... Che fiero momento

from Act III, scene 1

setting: mythological Greece; a somber vault in the underworld

character: Euridice

The Shades have delivered Euridice to her beloved husband, Orpheus, permitting him to lead her out of Hades on the condition that he does not look at her on the journey. Euridice is confused and dismayed by his aloofness and refuses to go further if only unrequited love lies before her.

Qual vita è questa mai, che a viver incomincio!
E qual arcan m'asconde Orfeo?
Tratto m'avria dal recesso feral
per farsi reo del perfido abbandono?
Si smentisce la luce, o ciel, agli occhi miei.
Oppresso in seno mi diventa affannoso il respirar.
Tremo... vacillo... e sento fra l'angoscia e il terrore,
quando all'ebbrezza, rediviva, aspiro,
da un palpito crudel sento, ahimè! vibrarmi il cor.

Che fiero momento!
Che barbara sorte!
Passar dalla morte a tanto dolor!

*What sort of life is this, which I am beginning to live!
And what secret does Orpheus conceal from me?
Did he draw me out of the funereal place
in order to make himself guilty of the treacherous abandonment?
The light is fading, oh heaven, before my eyes.
Heavy in my breast, my breathing is becoming difficult.
I tremble... I waver... and I feel, among anxiety and terror –
as I long for elation, returned to life –
I feel my heart vibrating, alas, from a painful throbbing.*

*What a brutal moment!
What a cruel fate,
to pass from death to such sorrow.*

PARIDE ED ELENA

(Paris and Helen)

1770

music by Christoph Willibald von Gluck

libretto by Raniero de Calzabigi

Lo temei... Lo potrò! Ma frattanto, oh infelice

from Act IV

setting: A room in the royal palace of Sparta

character: Elena

Zeus chose the Trojan Paris to judge who was the most beautiful—Juno, Minerva, or Venus, but Paris heard there was yet a more beautiful woman in Sparta. He goes there and discovers Helen. Paris tells her that the gods have promised her to him, but she replies that he has abused laws and customs because she is betrothed to another. In this aria she wavers between the love she feels for the handsome Paris and her duty to Minelaus.

Lo temei: non mi sento in faccia a lui valor che basti.
 Appena frenarmi seppi.
 Ero ridotta al punto d'aprirgli,
 di svelargli tutta l'anima mia.
 Ah, la possiede, vi regna, n'è tiranno;
 e lo conobbe il barbaro e n'abusa.
 Ove m'inoltro! In qual pensier vaneggio,
 in qual misero error!
 Si lasci omai alla sola ragion tutto l'impero
 che seco ha nel mio core Amor diviso.
 Lo potrò! Così voglio! Ho già deciso!

Lo potrò! Ma frattanto, oh infelice,
 odio ed amo, risolvo e mi pento;
 pietà, sdegno, timore, contento
 a vicenda mi fanno penar.

Così voglio! Sì, mentre è lontano,
 il tiranno che i ceppi me diede;
 ma se prega, se piange al mio piede,
 non so più che tacere e tremar!

Lo potrò! Così voglio! Ho deciso!
 Ah, così mi consolo e lusingo;
 ma il mio core agitato e diviso,
 quel che penso, che sogno, che fingo
 co' suoi moti mi viene a turbar!
 Oh infelice, odio ed amo, risolvo e mi pento;
 ma il mio core agitato e diviso,
 quel che penso, che sogno, che fingo
 co' suoi moti mi viene a turbar!

*I feared it: at the sight of him I do not feel courage enough.
 I barely knew how to restrain myself.
 I was reduced to the point of opening up to him,
 of revealing to him my whole heart.
 Ah, he dominates it, he reigns there, and he is its tyrant;
 and the barbarian recognized that and takes advantage of it.
 Where am I going! With what thoughts am I raving,
 in what miserable deception!
 Now let reason alone rule my heart
 which Cupid has divided.
 I shall be able to do it! Thus do I wish! I have now decided!*

*I shall be able to do it! But meanwhile – oh unhappy me –
 I hate and I love, I resolve and I repent;
 pity, disdain, fear, and contentment
 in turn are making me suffer.*

*Thus do I wish – yes, while he is far away,
 the tyrannical one who imposed fetters on me;
 yet if he begs, if he weeps at my feet,
 I will know only how to be silent and to tremble!*

*I shall be able to do it! Thus do I wish! I have decided!
 Ah, thus do I console and delude myself,
 but my agitated and divided heart –
 what I am thinking, dreaming, and imagining –
 disturbs me with its emotions!
 Oh unhappy me – I hate and I love, I resolve and I repent;
 but my agitated and divided heart –
 what I am thinking, dreaming, and imagining –
 disturbs me with its emotions!*

Translation by Martha Gerhart

IDOMENEO

1781

music by Wolfgang Amadeus Mozart

libretto by Abbè Gianbattista Varesco (after ancient legend, and Antoine Danchet's libretto for *Idoménée*, an opera by Antoine Campra)

Zeffiretti lusinghieri

from Act III

setting: Sidon, a port on Crete, c1200 BCE, about the end of the Trojan War

character: Ilia

The Trojan wars have ended. Ilia, the daughter of Troy's king Priam, is a captive of the Greek warrior King Idomeneo of Crete. Sent ahead of the king to the island, she falls in love with the king's son, Idamante, and he with her. In this aria she bids the breeze to carry her affection to her beloved.

Solitudini amiche, aure amorse,
piante fiorite, e fiori vaghi, udite
d'una infelice amante
i lamenti, che a voi lassa confido.
Quanto il tacer presso al mio vincitore,
quanto il finger ti costa afflito core!

Zeffiretti lusinghieri,
deh volate al mio tesoro:
e gil dite, ch'io l'adoro,
che mi serbi il cor fedel.
E voi piante, e fior sinceri,
che ora inaffia il pianto amaro,
dite a lui, che amor più raro
mai vedeste sotto al ciel.

*Friendly isolated places, fair winds,
fledgling plants and cherished flowers, listen
to a miserable lover's
laments, to one who, wearied, trusts in you.
How much my silence toward my victor,
how much the concealment pains you, my grieving heart!*

*Charming breezes,
pray, fly to my dear one,
and tell him I adore him;
may he preserve his faithful heart for me.
And you, plants and truthful flowers,
which my bitter tears now moisten,
tell him that love more rare
you have never seen beneath heaven.*

DIE ENTFÜHRUNG AUS DEM SERAIL

(The Abduction from the Seraglio)

1782

music by Wolfgang Amadeus Mozart

libretto by Gottlieb Stephanie the younger (after a libretto by Christoph Friedrich Bretzner)

Ach, ich liebte, war so glücklich

from Act I

setting: Turkey, the 16th century; the palace of Pasha Selim

character: Konstanze

Konstanze is a Spanish lady who is a captive in the court of Pasha Selim. The Pasha, understandably fascinated by her, has remained respectful and asks why she is so sad and seemingly inconsolable. In this aria she recalls her lost love, and her lament turns into an intense protest against her confinement.

Ach, ich liebte, war so glücklich,
kannte nicht der Liebe Schmerz;
schwur ihm Treue, dem Geliebten,
gab dahin mein ganzes Herz.

Doch wie schnell schwand meine Freude!
Trennung war mein banges Los,
und nun schwimmt mein Aug' in Tränen;
Kummer ruht in meinem Schoss.

*Ah, I loved, was so lucky,
knew not the misery of love;
I swore loyalty to him, my beloved,
giving my entire heart.*

*But how quickly my joy disappeared!
Parting was my cruel destiny,
and now my eyes swim in tears;
Grief rests in my lap.*

COSÌ FAN TUTTE

(Women Are Like That)

1790

music by Wolfgang Amadeus Mozart

libretto by Lorenzo da Ponte

In uomini, in soldati

from Act I

setting: Naples, the 18th century; the house shared by the sisters Fiordiligi and Dorabella

character: Despina

Despina is a chamber maid to two sisters, Fiordiligi and Dorabella, whose soldier lovers have been called away to war, or at least the ladies believe this falsehood of trickery. The ladies are consumed with grief. Despina encourages them to cheer up; after all, even if the lads are killed in battle, there are plenty more men out there from which to choose.

In uomini, in soldati sperare fedeltà?
Non vi fate sentir, per carità!
Di pasta simile son tutti quanti,
le fronde mobili l'aure incostanti
han più degli uomini stabilità.
Mentite lagrime, fallaci sguardi, voci ingannevoli,
vezzi bugiardi son le primarie lor qualità.
In noi non amano che il lor diletto;
poi ci dispregiano, neganci affetto,
nè val da' barbari chieder pietà.
Paghiam, o femmine, d'ugual moneta
questa malefica razza indiscreta;
amiam per comodo, per vanità.

*In men, in soldiers, to hope for fidelity?
Don't let anybody hear you, for pity's sake!
All of them are made of the same paste;
the rustling leaves and inconstant breezes
have more stability than men.
Lying tears, false glances, deceitful voices,
charms are their primary qualities.
They love us only for their own delight;
afterwards they despise us, deny us love;
there is no use asking a barbarian for mercy.
Let us repay, o women, with the same money
this evil kind of indiscreet men;
let us love at our leisure, for our vanity.*

Una donna a quindici anni

from Act II

setting: Naples, the 18th century; the house shared by the sisters Fiordiligi and Dorabella

character: Despina

Fiordiligi and Dorabella are being pursued by Albanians, who are actually their old lovers in disguise. They have thus far rebuffed their dramatic advances, but Dorabella, the younger sister, begins to show some curiosity. Despina offers her own philosophy of love-making and of handling men, and assures them that she can offer more detailed advice if required.

Una donna a quindici anni
dee saper ogni gran moda,
dove il diavolo ha la coda,
cosa è bene, e mal cos'è;
dee saper le maliziette,
che innamorano gli amanti,
finger riso, finger pianti,
inventar i bei perchè.
Dee in un momento dar retta a cento,
colle pupille parlar con mille,
dar speme a tutti, sien belli o brutti,
saper nascondersi senza confondersi,
senza arrossire saper mentire,
e qual regina dall'alto soglio
col "posso e voglio" farsi ubbidir.

Par ch'abbian gusto
di tal dottrina;
viva Despina,
che sa servir.

*A girl at age fifteen
ought to know all worldly ways:
all sorts of deceptions,*
what is good, and what is bad;
she ought to know the little tricks
that charm lovers:
to feign laughter, to feign tears,
to invent good excuses.
She must pay attention to a hundred men at once,
talk to a thousand with her eyes,
give hope to all, be they handsome or ugly,
know how to be secretive without getting flustered,
without blushing, know how to lie,
and, like a queen from her lofty throne,
with "I can" and "I want," be obeyed.*

*It seems that they're taking a liking
to such a doctrine;
long live Despina,
who knows how to be of service!*

*An idiomatic expression; literal translation of the words is "where the devil has his tail."

LA CLEMENZA DI TITO

(The Clemency of Titus)

1791

music by Wolfgang Amadeus Mozart

libretto by Caterino Mazzolà, adapted from a libretto by Pietro Metastasio

S'altro che lacrime

from Act II

setting: Rome, c. 80 AD

character: Servilia

The Emperor Titus has miraculously escaped a plot on his life initiated by his friend Sextus, but instigated by Vitellia, adored by Sextus but at this moment the Empress-designate. Sextus' sister, Servilia, tells Vitellia in this gentle minuet that weeping alone won't save Sextus' life. She must speak. [Note: The title of this aria is also sometimes "S'altro che lagrime." "Lacrime" and "lagrime" are simply different spellings of the same word, and either is acceptable.]

S'altro che lacrime per lui non tenti,
tutto il tuo piangere non gioverà.
A questa inutile pietà che senti,
oh quanto è simile la crudeltà.

*If you don't attempt something other than tears for him,
all your weeping will be in vain.
To this useless pity which you feel,
oh, how similar is cruelty.*

Translation by Martha Gerhart

DER FREISCHÜTZ

(The Free-shooter)

1821

music by Carl Maria von Weber

libretto by Johann Friedrich Kind (after a story by Johann August Apel and Freidrich Laun, and Gothic legend)

Einst träumte meiner sel'gen Base... Trübe Augen

from Act III

setting: Mythical, ancient Germany; Agathe's chamber

character: Ännchen

Ännchen is the charming cousin of Agathe, who is the daughter of the master of the hunt. Agathe hopes that this will be the day she is united in marriage to her beloved Max, but he must first win the shooting competition. Agathe has been haunted by nightmares about being a white dove shot by Max and turned into a bird of prey lying dead in its own blood. Ännchen dismisses it all as inspired by thoughts of her white wedding dress and a feather she saw in Max's hat. Ännchen then tries to cheer her companion up by relating a dream that her cousin once had.

Einst träumte meiner sel'gen Base,
die Kammerthür eröffne sich,
und kreideweiß ward ihre Nase,
denn näher, furchtbar näher,
schlich ein Ungeheuer, mit Augen wie Feuer,
mit klirrender Kette.
Es nahte dem Bette, in welchem sie schlief –
ich meine die Base mit kreidger Nase –
und stöhnte, ach! so hohl,
und ächzte, ach! so tief!
Sie kreuzte sich, rief,
nach manchem Angst- und Stoßgebet:
Susanne! Margareth'!
Und sie kamen mit Licht, und –
denke nur – und (erschrick mir nur nicht!),
und (graust mir doch!) – und der Geist war:
Nero, der Kettenhund!

Du zürnest mir?
Doch kannst du wännen, ich fühle nicht mit dir?
Nur zieman einer Braut nicht Thränen.

*Once upon a time my late cousin dreamt that
her bedroom door opened,
and her nose turned chalk-white
because closer, ever frighteningly closer,
crept a monster with eyes like fire,
with clanking chains.
It approached the bed in which she was sleeping –
that is, the cousin with chalk-white nose –
and it moaned, ah, so hollowly,
and it groaned, ah, so deeply!
She crossed herself and cried out,
after many an anxious and fervent prayer:
Susan! Margaret!
And they came with lights, and –
just think – and (don't be alarmed!)...
and (though I shudder!) – and the ghost was
Nero, the watch-dog!*

*Are you angry with me?
You can't really imagine that I don't feel for you?
But tears are not becoming to a bride.*

Trübe Augen, Liebchen,
taugen einem holden Bräutchen nicht.
Daß durch Blicke sie erquicke und beglücke,
und bestricke, alles um sich her entzücke;
das ist ihre schönste Pflicht.
Lass in öden Mauern Büsserinnen trauern;
dir winkt ros'ger Hoffnung Licht!
Schon entzündet sind die Kerzen
zum Verein getreuer Herzen;
dir winkt ros'ger Hoffnung Licht.
Holde Freundin, zage nicht!

*Sad eyes, darling,
are not good for a lovely young bride.
With her glances she should enliven and delight
and charm, enchant everyone around her;
that is her finest duty.
Let penitents mourn within bleak walls;
to you beckons the light of rosy hope!
Already lit are the candles
for the union of true hearts;
to you beckons the light of rosy hope!
Lovely friend, do not be faint-hearted!*

Translation by Martha Gerhart

I CAPULETI E I MONTECCHI

(The Capulets and the Montagues)

1830

music by Vincenzo Bellini

libretto by Felice Romani (based on his libretto *Giulietta e Romeo*, an opera by Nicola Vaccai; also based on a tragedy by Luigi Scevola, and Shakespeare's *Romeo and Juliet*)

Oh! quante volte

from Act I

setting: Verona, the 13th century

character: Giulietta

This difficult *romanza* is one of Bellini's most famous arias. It was adapted from an earlier Bellini opera, *Adelson e Salvini* (a common practice in those days). Romeo's proposed marriage to Giulietta, which would unite their rival houses, has been rejected, and Giulietta is betrothed to Tybalt. Giulietta is tortured by her love for Romeo and the certainty that responding to his advances will cause her and her family pain and tragedy.

Eccomi in lieta vesta... Eccomi adorna...
come vittima all'ara. Oh! almen potessi
qual vittima cader dell'ara al piede!
O nuziali tede,
abborrite così, così fatali,
siate, ah! siate per me faci ferali.
Ardo... una vampa, un foco
tutta mi strugge. Un refrigerio ai venti
io chiedo invano! Ove sei tu, Romeo?
In qual terra t'aggiri?
Dove, dove inviarti, dove i miei sospiri?

Oh! quante volte, oh! quante
ti chiedo al ciel piangendo!
Con quale ardor t'attendo,
e inganno il mio desir!
Raggio del tuo sembiante,
ah! parmi il brillar del giorno:
ah! l'aura che spira intorno
mi sembra un tuo sospir.

*Here I am, dressed brilliantly... Here I am, adorned...
like a victim at the altar. Oh! if only I could
fall like a sacrifice at the base of the altar!
O nuptial flames,
so horrid to me, so fateful,
may you ah! may you be my funeral torches.
I burn... a blaze, a furnace
completely engulfs me. A cooling breeze
I seek vainly! Where are you, Romeo?
To what land have you gone?
Where, where shall I send you my yearning cries?*

*Oh! how often, oh! very often
I call for you, crying to heaven!
With what ardor I look for you,
and mislead my desire!
A vision of your face,
ah! the sunlight seems to me:
ah! the winds that drift round me
seem to me to be your breath.*

LA TRAVIATA**(The Fallen Woman)**

1853

music by Giuseppe Verdi

libretto by Francesco Maria Piave (after the play *La Dame aux Camélias* by Alexandre Dumas Fils)**Ah! forse è lui... Sempre libera**

from Act I

setting: Paris, 1850; the house where Violetta is living

character: Violetta Valery

The guests have just left the late-night festivities in Violetta Valery's lavish Paris residence. A young and handsome stranger, Alfredo Germont, has appeared at the party and promised to take her away from her frenzied existence and give her real love. She is overwhelmed by this unprecedented dilemma, complicated by her strangely sincere feelings for him. But then her mood changes. She is sure that she is not destined to know that kind of love and that she must live only for the pleasure of the moment. Even Alfredo's passionate serenade from below her window cannot deter her for the moment from her resolve.

È strano!... è strano!... in core
scolpiti ho quegli accenti!...
Saria per me sventura un serio amore?
Che risolvi, o turbata anima mia?
Null'uomo ancora t'accendeva... o gioia
ch'io non conobbi, esser amata amando!
E sdegnarla poss'io
per l'aride follie del viver mio?

Ah! forse è lui che l'anima
solinga ne' tumulti,
godea sovente pingere
de' suoi colori occulti!
Lui che modesto e vigile
all'egre soglie ascese,
e nuova febbre accese
destandomi all'amor.
A quell'amor che è palpito
dell'universo intero,
misterioso, altero,
croce e delizia al cor!

Follie! follie! Delirio vano è questo!...
Povera donna! sola!
abbandonata in questo
popoloso deserto
che appellano Parigi,
che spero or più? che far degg'io? gioire,
di voluttà nei vortici perire!

Sempre libera degg'io
folleggiare di gioia in gioia,
vo' che scorra il viver mio
pei sentieri del piacer.
Nasca il giorno o il giorno muoia,
sempre lieta ne ritrovi,
a diletto sempre nuovi
dee volare il mio pensier.

*How odd!... how odd!... on my heart
those words are carved!...
Would it be so bad if I really fell in love?
What have you resolved, o tormented soul of mine?
No man has yet ignited your passion... o joy
I have not known, to love and to be loved!
And shall I deny it
for the barren senselessness of how I now live?*

*Ah! perhaps it could be he whom my soul,
alone in the tumult,
frequently delighted in depicting
in mysterious hues?
He, modest and watchful,
visited me when I was ill,
and ignited a new fever
by awakening my love.
To that love which is the pulse
of the whole universe,
mysterious, proud,
pain and delight of the heart!*

*Madness! madness! This is vain delirium!...
Poor woman! alone!
abandoned in this
crowded wilderness
they call Paris,
what more can I hope for? what should I do? I must rejoice,
must die in a whirlwind of delight!*

*Always free must I
flit from joy to joy,
I want my life to race
along the paths of joy.
From dawn to dusk,
always merry I will be,
toward ever new delights
must my thoughts fly.*

LES PÊCHEURS DE PERLES

(The Pearl Fishers)

1863

music by Georges Bizet

libretto by Michel Carré and "Eugène Cormon" (Pierre-Étienne Piastre)

Me voilà seule... Comme autrefois

from Act II

setting: Ceylon, tribal era; the ruins of an Indian Hindu temple

character: Léïla

Léïla is a Brahman priestess who has taken a vow of chastity. Nadir has long loved her but only from a distance and in occasional, longing glances. Still, they both feel drawn to each other. As she spends her first moonlit night alone in the temple, she feels very near to Nadir and knows that this man she adores is watching over her.

Me voilà seule dans la nuit,
seule en ce lieu désert où règne le silence.
Je frissonne, j'ai peur, et le sommeil me fuit.
Mais il est là; mon cœur devine sa présence.

*Here I am alone in the night,
alone in this deserted place where silence reigns.
I tremble, I am afraid, and sleep eludes me.
But he is there; my heart feels his presence.*

Comme autrefois dans la nuit sombre,
caché sous le feuillage épais,
il veille près de moi dans l'ombre.
Je puis dormir, rêver en paix.
Il veille près de moi comme autrefois.

*As before, in the somber night,
concealed beneath the dense foliage,
he keeps watch, near me, in the darkness.
I am able to sleep, to dream in peace.
He keeps watch, near me, as before.*

C'est lui! mes yeux l'ont reconnu!
C'est lui! mon âme est rassurée!
O bonheur! joie inespérée!
Pour me revoir il est venu.
O bonheur! Il est venu.
Il est là près de moi, ah!

*It's he! My eyes have recognized him!
It's he! My soul is reassured!
Oh happiness! Unexpected joy!
To see me again he has come.
Oh happiness! He has come.
He is there, near me, ah!*

Comme autrefois dans la nuit sombre,
caché sous le feuillage épais,
il veille près de moi dans l'ombre.
Je puis dormir, rêver en paix.
Il veille près de moi comme autrefois.
Oui, comme autrefois, je puis rêver, ah! en paix.

*As before, in the somber night,
concealed beneath the dense foliage,
he keeps watch, near me, in the darkness.
I am able to sleep, to dream in peace.
He keeps watch, near me, as before.
Yes, as before, I am able to dream – ah! – in peace.*

Translation by Martha Gerhart

PRODANÁ NEVĚSTA

(The Bartered Bride)

1866

music by Bedřich Smetana

libretto by Karel Sabina

Och, jaký žal!... Ten lásky sen (Mařenka's Aria)

from Act III

setting: The village green; near the tavern

character: Mařenka

Mařenka thinks that she has been deserted by Jeník, the man she loves, who seems to have renounced her for a significant sum of money. When Vašek, a simple young man of the village, appears to be the next in line for her hand, she asks to be alone for a few minutes. Her parents argue and urge her to think things over.

Och, jaký žal! jaký to žal,
 když srdce oklamáno!
 Však přece ještě nevěřím,
 ač stojí tam napsáno.
 Nevěřím, až s ním promluví.
 Snad ani o tom neví!
 ó, kým se mi v nesnázi té skutečná,
 skutečná pravda zjeví!

Ten lásky sen, jak krásný byl, ten lásky sen,
 jak krásný byl, jak nadějně rozkvítal!
 A nad ubohým srdcem mým co tichá hvězda svítal,
 Jak blahý život s milencem
 v snu tomto jsem si přadla!

Tu osud přivál vichřici a růže lásky svadla.
 Ne, není možný taký klam, ne, není,
 není možný taký klam!
 Tent' smutnou by byl ranou,
 a rozplakala by se zem nad láskou pochovanou,
 nad láskou, láskou pochovanou!

*Oh, what sorrow! what sorrow!
 when a heart is betrayed!
 But, I still don't accept it,
 though it exists there in writing.
 I won't accept it until I talk with him.
 Perhaps he doesn't even know of it!
 Oh, in my shame let the irrefutable,
 the irrefutable truth be shown to me!*

*This vision of love, how wonderful it was, this vision of love,
 how wonderful it was, how faithfully it bloomed!
 And over my distraught heart it was beaming like a silent star,
 How in this vision an ecstatic life
 with my love I saw!*

*Now destiny rushed in a storm, and love's rose has perished.
 No, such betrayal is not possible, no, it's not,
 such betrayal is impossible!
 It would be a bitter pain,
 and the earth would erupt in tears over the entombed love,
 over the entombed love, love!*

DIE FLEDERMAUS

(The Bat)

1870

music by Johann Strauss

libretto by Carl Haffner and Richard Genée (after a French vaudeville, *Le Réveillon*, by Meilhac and Halévy)

Klänge der Heimat

(Csárdás)

from Act II

setting: Vienna, the second half of the 19th century; a ballroom; a lavish party hosted by the Russian Prince Orlofsky

character: Rosalinde

Rosalinde arrives at Orlofsky's ball disguised as a Hungarian countess and announces herself in this grand aria, which follows the Hungarian dance forms of lassu and friska. She knows her husband, who is supposed to be in jail, is at the party. In her mask and elaborate disguise, she fully intends to seduce him and reveal his philandering tendencies.

Klänge der Heimat, ihr weckt mir das Sehnen,
 rufet die Tränen ins Auge mir!
 Wenn ich euch höre, ihr heimischen Lieder,
 zieht mich wieder, mein Ungarland, zu dir!
 O Heimat so wunderbar,
 wie strahlt dort die Sonne so klar!
 Wie grün deine Wälder, wie lachend die Felder,
 o land, wo so glücklich ich war!
 Ja, dein geliebtes Bild meine Seele so ganz erfüllt,
 dein geliebtes Bild!
 Und bin ich auch von dir weit, ach weit,
 dir bleibt in Ewigkeit
 doch mein Sinn immer dar, ganz allein geweiht!

*Sounds of my homeland, you kindle my yearning,
 bringing tears to my eyes!
 When I hear you, native songs,
 you lure me back, my Hungary, to you!
 Oh homeland, so wonderful,
 how bright is the sunlight there!
 How green are your forests, how joyful are the fields,
 oh land, I was so happy there!
 Yes, your beloved vision completely fills my heart,
 your beloved vision!
 And though I am distant from you, ah so far away,
 to you I give for all eternity
 my heart, always there, devoted only to you!*

Feuer, Lebenslust, schwellt echte Ungarbrust,
 Heil! Zum Tanze schnell, Csárdás tönt so hell!
 Braunes Mägdelein musst meine Tänz'rin sein;
 Reich den Arm geschwind, dunkeläugig Kind!
 Zum Fiedelklingen, ho, ha, tönt jauchzend Singen:
 Mit dem Sporn geklirrt, wenn dann die Maid verwirrt
 senkt zur Erd' den Blick, das verkündet Glück!
 Durst'ge Zecher, greift zum Becher,
 lasst ihn kreisen schnell von Hand zu Hand!
 Schlürft das Feuer im Tokayer,
 bringt ein Hoch aus dem Vaterland! Ha!
 Feuer, Lebenslust, schwellt echte Ungarbrust,
 Heil! Zum Tanze schnell! Csárdás tönt so hell!
 La, la, la, la, la!

*Fire, zest for living, swell the real Hungarian chest,
 Hurrah! Quickly to the dance, the Csárdás sounds so clearly!
 Brown-skinned girl, you must dance with me;
 Give your arm to me quickly, dark-eyed child!
 To the tunes of the fiddle, ho, ha, sounds jubilant singing:
 With the spurs clanging, and the girl twirling
 sink to the ground, see the promised good fortune!
 Thirsty drinkers, seize the glass,
 pass it round quickly from hand to hand!
 Swig the fire in the Tokay*,
 raise a toast from the fatherland! Ha!
 Fire, zest for life, swell the real Hungarian chest,
 Hurrah! Quickly to the dance! The Csárdás sounds so clearly!
 La, la, la, la, la!*

*A strong Hungarian wine made from Tokay grapes.

HMS PINAFORE

or *The Lass That Loved a Sailor*

1878

music by Arthur Sullivan

libretto by W.S. Gilbert

A Simple Sailor Lowly Born

from Act II

setting: England, the 19th century; quarterdeck of the *HMS Pinafore*, docked off Portsmouth

character: Josephine

Josephine's father is captain of the *HMS Pinafore*. Sir Joseph Porter, first Lord of the Admiralty, has proposed to Josephine, but she is deeply in love with Ralph Rackstraw, a lowly sailor. She wonders in this aria what she should do. There is something to be said for each of her suitors, and she weighs carefully the respective consequences of her actions.

HÉRODIADE

(Herodias)

1881

music by Jules Massenet

libretto by Paul Milliet, "Henri Grémont" (Georges Hartmann), and Angelo Zanardini (after the story by Gustave Flaubert)

Il est doux, il est bon

from Act I

setting: a courtyard in Herod's palace

character: Salomé

Phanuel, a Chaldean astrologer, sees Salomé enter the courtyard. He knows that she is the daughter of Queen Herodias, but she does not know this and is constantly in search of her real mother. In the course of this search she has fallen under the spell of John the Baptist, who is now a prisoner of Herod. She expresses her ardent infatuation for the prophet in this aria.

Celui dont la parole efface toutes peines,
 le Prophète est ici! c'est vers lui que je vais!

*The one whose words erase all grief,
 the Prophet is here! and it is he that I now seek!*

Il est doux, il est bon, sa parole est sereine:
 Il parle... tout se tait;
 Plus léger sur la plaine
 l'air attentif passe sans bruit;
 il parle!

*He is mild, he is good, his words are soothing:
 He speaks... all is quiet;
 Gently over the plain
 the wind listens without noise;
 he is speaking!*

Ah! quand reviendra-t-il? Quand pourrai-je l'entendre?
 Je souffrais, j'étais seule et mon cœur s'est calmé
 En écoutant sa voix mélodieuse et tendre,
 mon cœur s'est calmé!
 Prophète bien aimé, puis-je vivre sans toi?

C'est là! dans ce désert où la foule étonnée
 avait suivi ses pas,
 qu'il m'accueillit un jour, enfant abandonnée!
 et qu'il m'ouvrit ses bras!

*Ah, when will he return? When will I hear him again?
 I was suffering, I was alone but my heart grew calm
 Upon listening to his melodious and tender voice,
 my heart grew calm!
 Beloved Prophet, how can I live without you?*

*It was there! in the desert that the crowds
 followed him,
 there that he welcomed me too one day, a forsaken child!
 and opened his arms to me!*

MANON

1884

music by Jules Massenet

libretto by Henri Meilhac and Philippe Gille (after the novel *L'Histoire du Chevalier des Grieux et de Manon Lescaut* by Abbé Prévost)

Je suis encor

from Act I

setting: France, 1721; the courtyard of an inn at Amiens

character: Manon Lescaut

The devil-may-care Lescaut, a member of the Royal Guard, has been waiting for his young cousin, Manon, to arrive in a coach on the way to a convent school. When she appears she is even prettier and more naïve and charming than Lescaut had expected. She breathlessly relates the adventures of her journey.

Je suis encor tout étourdie...
 Je suis encor tout engourdie!
 Ah! mon cousin! Excusez-moi!
 Excusez un moment d'émoi.
 Je suis encor tout étourdie!
 Pardonnez à mon bavardage.
 J'en suis à mon premier voyage!

Le coche s'éloignait à peine,
 que j'admirais de tous mes yeux
 les hameaux, les grands bois, la plaine,
 les voyageurs jeunes et vieux.
 Ah! mon cousin, excusez-moi!
 C'est mon premier voyage!
 Je regardais fuir, curieuse,
 les arbres frissonnant au vent!
 Et j'oubliais, toute joyeuse,
 que je partais pour le couvent!
 Devant tant de choses nouvelles,
 ne riez pas, si je vous dis
 que je croyais avoir des ailes,
 et m'envoler en paradis!
 Oui, mon cousin!

Puis, j'eus un moment de tristesse.
 Je pleurais, je ne sais pas quoi.
 L'instant d'après, je le confesse,
 je riaais, ah! ah! ah!
 mais sans savoir pourquoi!
 Ah! mon cousin, excusez-moi.
 Ah! mon cousin, pardon!
 Je suis encor tout étourdie...
 Je suis encor tout engourdie!
 Pardonnez à mon bavardage.
 J'en suis à mon premier voyage!

*I'm still quite dazed;
 I'm still quite numb!
 Ah, my cousin, excuse me!
 Excuse an emotional moment.
 I'm still quite numb!
 Pardon my chatter.
 I'm travelling for the first time!*

*The coach had scarcely left
 when I was admiring – wide-eyed –
 the hamlets, the forests, the plain,
 the travellers young and old.
 Ah, my cousin, excuse me!
 This is my first trip!
 Curious, I watched fly by
 the trees quivering in the wind!
 And I forgot, full of joy,
 that I was leaving for the convent!
 Faced with so many new things,
 don't laugh if I tell you
 that I thought I had wings
 and was flying in paradise!
 Yes, my cousin!*

*Then I had a moment of sadness.
 I cried – I don't know why.
 A moment later, I confess,
 I was laughing – ha! ha! ha! –
 but without knowing why!
 Ah, my cousin, excuse me.
 Ah, my cousin, pardon me!
 I'm still quite dazed;
 I'm still quite numb!
 Pardon my chatter.
 I'm travelling for the first time!*

Obéissons quand leur voix appelle (Gavotte)

from Act III, scene 1

setting: Paris, 1720s; the promenade of Cours la Reine

character: Manon Lescaut

Manon has become a great lady on the arm of the nobleman De Brétigny. Men and women gather about her as her name floats through the crowd, and she frivolously sings of the joys and satisfactions of her life. Then in the Gavotte she expresses her philosophy that love, laughter, and song must be enjoyed before the years weigh too heavily on a girl's shoulders.

Est-ce vrai? Grand merci!
Je consens, vu, que je suis bonne,
A laisser admirer ma charmante personne!

*Is that true? Many thanks!
I consent, considering, that I am good,
To admiring of my charming person!*

Je marche sur tous les chemins
aussi bien qu'une souveraine;
on s'incline, on baise mes mains,
car par la beauté je suis reine!

*I walk down every path
just like a sovereign,
people bow low, they kiss my hands,
because of my beauty I am a queen!*

Mes chevaux courent à grands pas;
devant ma vie aventureuse,
les grands s'avancent chapeau bas;
je suis belle, je suis heureuse!

*My horses run with great steps;
in front of my adventurous life,
grand men advance, hats raised;
I am beautiful, I am happy!*

Autour de moi, tout doit fleurir!
Je vais à tout ce qui m'attire!
Et si Manon devait jamais mourir,
ce serait, mes amis, dans un éclat de rire!

*Around me, all must flower!
I go to everything that attracts me!
And if Manon ever were to die,
It would be, my friends, in a burst of laughter!*

Obéissons quand leur voix appelle
aux tendres amours, toujours, toujours, toujours
Tant que vous êtes belle,
usez sans les compter vos jours!

*Obey when the voice calls
with tender love, always, always, always
As long as you are beautiful,
use your days without counting them!*

Profitons bien de la jeunesse,
de jours qu'amène le printemps;
aimons, rions, chantons sans cesse,
nous n'avons encore que vingt ans!
Ah! ah!

*Let us reap the benefits of youth,
of the days which springtime brings;
let us love, laugh, and sing unceasingly,
we're still only twenty years old!
Ha, ha!*

Le cœur, hélas, le plus fidèle,
Oublie en un jour l'amour,
Et la jeunesse ouvrant son aile
a disparu sans retour!

*The heart, alas, even the most loyal,
can forget love in one day,
and youth spreads its wings
and disappears, not to return!*

Profitons bien de la jeunesse,
Bien court, hélas, est la printemps!
Aimons, chantons, rions sans cesse,
nous n'aurons pas toujours vingt ans!
Profitons bien de nos vingt ans!
Ah! ah!

*Let us reap the benefits of youth,
Quite short, alas, is spring!
Let us love, sing, and laugh unceasingly,
we will not always be twenty years old!
Let us make the most of being twenty!
Ha, ha!*

LA WALLY

1892

music by Alfredo Catalani

libretto by Luigi Illica (after *Die Geyer-Wally* by Wilhelmine von Hillern)

Ebben?... Ne andrò lontana

from Act I

setting: Austria, the Tyrol mountains, c. 1800, the village Hochstoff

character: Wally

Wally is the daughter of a rich landowner, Stromminger. Wally is attracted to a hunter from a nearby village, but her father will have none of such affection and insists that she marry Vincenzo Gellner, the steward of her father's estate. Wally stubbornly refuses and her father, in a fit of temper, banishes her, slamming the door of the cottage as he goes in. She vows to wander alone and friendless into the mountains.

Ebben?... Ne andrò lontana,
come va l'eco della pia campana...
là, fra la neve bianca!...
là, fra le nubi d'or!...
laddove la speranza
è rimpianto, è dolor!

O della madre mia casa gioconda,
la Wally ne andrà da te lontana assai,
e forse a te non farà mai più ritorno,
né più la rivedrai!
Mai più, mai più!

Ne andrò sola e lontana,
come l'eco della pia campana...
là, fra la neve bianca;
ne andrò sola e lontana
e fra le nubi d'or!
Ma fermo il piè! Ne andiam,
che lunga è la via! Ne andiam!

*Well?... I'll go far from here,
like the distant echo of the church bell...
there, in the white snow!...
there, in the clouds of gold!...
there is where hope
is regret, is pain!*

*Oh, merry house of my mother,
Wally will leave you, journeying far from you,
maybe to you she'll not return,
never will you see her again!
Never, never!*

*I'll go by myself and far from here,
like the distant echo of the church bell...
there, in the white snow;
I'll go by myself and far from here
there in the clouds of gold!
But my foot is heavy! We must go,
so long is the journey! We must go!*

WERTHER

1892

music by Jules Massenet

libretto by Edouard Blau, Georges Hartmann and Paul Milliet (after the novel *Die Leiden des jungen Werther* by Johann Wolfgang von Goethe)

Frère! voyez!... Du gai soleil

from Act II

setting: the small town of Wetzlar near Frankfurt, September, 1780s; the village green; a sunny Sunday afternoon

character: Sophie

The poet Werther is desperately in love with Charlotte, who is married to Albert. It is the celebration for the pastor's golden wedding anniversary. Sophie, Charlotte's sister, reflects the joy of the day, carrying flowers for the pastor and stopping to ask the always-somewhat-disconsolate Werther for the first minuet of the afternoon.

Frère! voyez!... Voyez le beau bouquet!
J'ai mis, pour le Pasteur, le jardin au pillage!

Et puis, l'on va danser!
Pour le premier menuet c'est sur vous que je compte.
Ah! le sombre visage!
Mais aujourd'hui, monsieur Werther,
tout le monde est joyeux!
Le bonheur est dans l'air!

Du gai soleil, plein de flamme
dans l'azur resplendissant
la pure clarté descend de nos fronts
jusqu'à notre âme!
Tout le monde est joyeux!
Le bonheur est dans l'air!
Et l'oiseau qui monte aux cieux
dans la brise qui soupire
est revenu pour nous dire
que Dieu permet d'être heureux!
Tout le monde est joyeux!
Le bonheur est dans l'air!
Tout le monde est heureux!

*Brother, look!... Look at the beautiful bouquet!
I pilfered the garden for it, for the Pastor!*

*And then, everyone is going to dance!
I'm counting on you for the first minuet.
Ah, your gloomy countenance!
But today, monsieur Werther,
the whole world is joyful!
Happiness is in the air!*

*From the bright sunshine, all ablaze
in the resplendant blue sky,
the pure light descends from our heads
to our souls!
The whole world is joyful!
Happiness is in the air!
And the bird which soars to the heavens
in the breeze which sighs
has returned to tell us
that God allows us to be happy!
The whole world is joyful!
Happiness is in the air!
The whole world is happy!*

MANON LESCAUT

1893

music by Giacomo Puccini

libretto by Marco Praga, Domenico, Luigi Illica, Giuseppe Giacosa, Giulio Ricordi, and the composer (after the novel by Abbè Prévost)

In quelle trine morbide

from Act II

setting: Paris, 1720s; the elegant home of Geronte de Ravoire, an elderly Parisian gallant who is the courtesan Manon's lover

character: Manon Lescaut

Lescaut, Manon's cousin, wanders into the splendor of her boudoir and compliments himself on having helped her to find a rich lover to satisfy her ambition. She answers that all of this luxury can't replace the real love that she felt for her Des Grieux.

In quelle trine morbide
nell'alcova dorata v'è un silenzio,
un gelido mortal, v'è un silenzio,
un freddo che m'agghiaccia!
Ed io che m'ero avvezza
a una carezza voluttuosa
di labbra ardenti e d'infuocate braccia
or ho tutt'altra cosa!

O mia dimora umile,
tu mi ritorni innanzi
gaia, isolata, bianca
come un sogno gentile
di pace e d'amor!

*In that delicate lace
in the gilded alcove there is a silence,
a deathly chill, a silence,
A chill that horrifies me!
And I, who became accustomed
to a seductive caress
of ardent lips and blazing arms
now I have something very different!*

*O my humble dwelling,
you return to me
merry, alone, white
like a gentle dream
of peace and love!*

THAÏS

1894

music by Jules Massenet

libretto by Louis Gallet (after the novel by Anatole France)

Dis-moi que je suis belle

from Act II, scene 1

setting: Alexandria, the 4th century; the residence of Thaïs

character: Thaïs

Thaïs, actress and courtesan, has been surrounded by companions and revelers. She dismisses them and gives voice to her world-weariness, musing on the shallowness of her existence. Gazing into a mirror and sensing that her beauty is her only real treasure, she prays to Venus that it will last her until the end of time.

Ah! je suis seule, seule, enfin!
Tous ces hommes
ne sont qu'indifférence et que brutalité.
Les femmes sont méchantes...
et les heures pesantes!
J'ai l'âme vide... Où trouver le repos?
Et comment fixer le bonheur?
Ô mon miroir fidèle, rassure-moi!

*Ah! I am alone, alone, finally!
All these men
are only indifference and brutality.
The women are wicked...
and the hours heavy!
My being is empty... Where to find repose?
And how to achieve contentment?
O my loyal mirror, reassure me!*

Dis-moi que je suis belle
 et que je serai belle éternellement!
 Éternellement!
 Que rien ne flétrira les roses
 de mes lèvres,
 que rien ne ternira l'or pur
 de mes cheveux!
 Dis-le moi! Dis-le moi!
 Dis-moi que je suis belle
 et que je serai belle éternellement!
 Éternellement!
 Ah! je serai belle éternellement!

Ah! Tais-toi, voix impitoyable,
 voix qui me dis:
 Thaïs, tu vieilliras!
 Thaïs, tu vieilliras!
 Un jour, ainsi, Thaïs ne serait plus Thaïs!
 Non! Non! je n'y puis croire!

Toi, Vénus, réponds-moi de ma beauté!
 Vénus, réponds-moi de son éternité!
 Vénus, invisible et présente!
 Vénus, enchantement de l'ombre!
 Vénus! Réponds-moi! Réponds-moi!

Dis-moi que je suis belle
 et que je serai belle éternellement!
 Éternellement!
 Que rien ne flétrira les roses
 de mes lèvres,
 que rien ne ternira l'or pur
 de mes cheveux!
 Dis-le moi! Dis-le moi!
 Dis-moi que je suis belle
 et que je serai belle éternellement!
 Éternellement!
 Ah! je serai belle éternellement!

*Tell me that I am beautiful
 and that I will be beautiful forever!
 Forever!
 That nothing will wilt the roses
 of my lips,
 that nothing will tarnish the pure gold
 of my hair!
 Tell me! Tell me!
 Tell me that I am beautiful
 and that I will be beautiful forever!
 Forever!
 Ah! I will be beautiful forever!*

*Ah! Quiet, unpitoying voice,
 voice that tells me:
 Thaïs, you will age!
 Thaïs, you will age!
 Then, one day, Thaïs would no longer be Thaïs!
 No, no! I will not accept it!*

*You, Venus, respond to me about my beauty!
 Venus, respond to me about its eternity!
 Venus, invisible and present!
 Venus, enchantment of the shadow!
 Venus! Respond! Respond!*

*Tell me that I am beautiful
 and that I will be beautiful forever!
 Forever!
 That nothing will wilt the roses
 of my lips,
 that nothing will tarnish the pure gold
 of my hair!
 Tell me! Tell me!
 Tell me that I am beautiful
 and that I will be beautiful forever!
 Forever!
 Ah! I will be beautiful forever!*

LOUISE

1900

music and libretto by Gustave Charpentier

Depuis le jour

from Act III, scene 1

setting: Paris, c. 1900; a small garden on the side of a hill in Montmartre

character: Louise

Julien, a poet, has finally succeeded in taking the seamstress Louise from her parents and bringing her to his cottage in Montmartre. It is twilight and the two young lovers are sitting on their porch with the glowing vista of Paris before them. Louise looks at Julien and tries to express the almost unutterable joy she feels in this new life with her lover.

Depuis le jour où je me suis donnée,
 toute fleurie semble ma destinée.
 Je crois rêver sous un ciel de féerie,
 l'âme encore grisée
 de ton premier baiser!
 Quelle belle vie!
 Mon rêve n'était pas un rêve!
 Ah! je suis heureuse!
 L'amour étend sur moi ses ailes!

*Since the day I gave myself,
 my destiny seems to be flowering.
 I seem to be slumbering beneath a fairyland,
 my heart still enchanted
 by that first kiss!
 What a beautiful life!
 My dream was not a dream!
 Oh! I am so lucky!
 Love extends its wings over me!*

Au jardin de mon cœur
chante une joie nouvelle!
Tout vibre,
tout se réjouit de mon triomphe!
Autour de moi tout est sourire,
lumière et joie!
Et je tremble délicieusement
au souvenir charmant
du premier jour d'amour!
Quelle belle vie!
Ah! je suis heureuse! trop heureuse...
Et je tremble délicieusement
au souvenir charmant
du premier jour d'amour!

*In the garden of my heart
sings a new joy!
Everything reverberates,
everything rejoices in my triumph!
All is smiles around me,
light and joy!
And I tremble deliciously
at the rapturous memory
of the first day of love!
What a beautiful life!
Oh, how lucky I am! too lucky...
And I tremble deliciously
at the rapturous memory
of the first day of love!*

RUSALKA

1901

music by Antonín Dvořák

libretto by Jaroslav Kvapil (after Freidrich Heinrich Karl de la Motte Fouqué's novel *Undine*, with additions from Hans Christian Andersen's story *The Little Mermaid* and ideas from Gerhart Hauptmann's play *The Sunken Bell*)

Měsíčku na nebi hlubokém

(Song to the Moon)

from Act I

setting: fairytale Europe; a meadow clearing in the woods, on the edge of a lake

character: Rusalka

Rusalka is a water nymph who has just confessed to Vodník, a water gnome, that she has fallen in love with a human, a Prince, whom she has seen swimming in the lake. Vodník is horrified and sinks back into the water, telling her as he disappears that she must seek help from Ježibaba, a witch. First, Rusalka turns to the moon and urges it to tell the man she loves that she waits for him.

Měsíčku na nebi hlubokém,
světlo tvé daleko vidí,
po světě bloudíš širokém,
díváš se v příbytky lidí,
po světě bloudíš širokém,
díváš se v příbytky lidí.

*Moon in the broad sky,
your beams see afar,
around the entire Earth you roam,
you see into the homes of people,
around the entire Earth you roam,
you see into the homes of people.*

Měsíčku, postůj chvíli, řekni mi,
kde je můj milý,
měsíčku, postůj chvíli, řekni mi, řekni,
kde je můj milý?

*Moon, pause for a moment, answer me,
where is my love,
moon, pause for a moment, answer me, answer,
where is my love?*

Řekni mu, stříbrný měsíčku,
mé že jej objímá rámě,
aby si alespoň chvíličku
vzpomenul ve snění na mne,
aby si alespoň chvíličku
vzpomenul ve snění na mne.

*Tell him, oh pale moon,
that my arms envelop him,
so that he, for at least a moment,
might see me in his dreams,
so that he, for at least a moment,
might see me in his dreams.*

Zasvět' mu do daleka, zasvět' mu, řekni mu,
řekni, kdo tu naň čeká;
zasvět' mu do daleka, zasvět' mu, řekni mu,
řekni, kdo tu naň čeká!

*Give him your beams afar, give him your beams, tell him,
tell, that I wait for him here;
give him your beams afar, give him your beams, tell him,
tell, that I wait for him here!*

O mně-li duše lidská sní,
at' se tou vzpomínkou vzbudí!
Měsíčku, nezhasni, nezhasni,
měsíčku, nezhasni!

*Oh, if his human heart dreams of me,
let this vision awaken!
Moon, stay with me, stay with me,
oh, moon, stay with me!*

DIE LUSTIGE WITWE

(The Merry Widow)

1905

music by Franz Lehár

libretto by Viktor Leon and Leo Stein

Es lebt' eine Vilja

(Vilia)

from Act II

setting: Paris, c1900; the garden of Madame Glawari's mansion; late afternoon

character: Hanna Glawari

Hanna, a young widow of the wealthiest man in Pontevedro, is giving a party in her palace. Members of the Pontevedrian Embassy and their wives and French aristocrats are guests. She entertains with dancers in native costume and then tells a traditional national folk tale in song.

Nun lasst uns aber wie daheim
jetzt singen unsern Ringelreim
von einer Fee, die wie bekannt,
daheim die Vilja wird genannt!

*But let us now, as in our homeland,
sing our refrain
about a sprite who, as is well-known
in our homeland, is called Vilia.*

Es lebt' eine Vilja, ein Waldmägdelein,
ein Jäger erschaut' sie im Felsengestein!
Dem Burschen, dem wurde so eigen zu Sinn,
er schaute und schaut' auf das Waldmädlein hin.
Und ein nie gekannter Schauer
fasst' den jungen Jägersmann,
sehnsuchtsvoll fing er still zu seufzen an!

*There once lived a Vilia, a wood-maiden.
a hunter noticed her on the rocky cliffs.
The fellow, to whom it felt very strange,
looked up and gazed upon the wood-maiden.
And a thrill never known to him before
seized the young huntsman;
full of longing, he began to sigh softly!*

Vilja, o Vilja, du Waldmägdelein,
fass' mich und lass' mich dein Trautliebster sein.
Vilja, o Vilja, was thust du mir an?
Band fleht ein liebkranker Mann!

*Vilia, oh Vilia, you wood-maiden,
captivate me and let me be your dearest love.
Vilia, oh Vilia, what are you doing to me?
Anxiously implores a lovesick man!*

Das Waldmädlein streckte die Hand nach ihm aus
und zog ihn hinein in ihr felsiges Haus.
Dem Burschen die Sinne vergangen fast sind,
so liebt und so küsst gar kein irdisches Kind.

*The wood-maiden extended her hand to him
and drew him into her rocky dwelling.
The fellow's senses almost expired,
as no earthly child ever loved and kissed so.*

Als sie sich dann satt geküsst
verschwand sie zu der selben Frist!
Einmal noch hat der Arme sie gegrüsst:

*Then, when they were satiated with kissing,
she disappeared at the very moment.
Once more, the poor man greeted her:*

Vilja, o Vilja, usw.

Vilia, oh Vilia, etc.

Translation by Martha Gerhart

LA RONDINE

(The Swallow)

1917

music by Giacomo Puccini

libretto by Giuseppe Adami (after a German libretto by Alfred Willner and Heinz Reichert)

Chi il bel sogno di Doretta

(La Canzone di Doretta)

from Act I

setting: Paris, the Second Empire of Napoleon III, 1850s; an elegant salon in Magda de Civry's home

character: Magda de Civry

Prunier, a poet, is entertaining a sophisticated salon audience, explaining the concept of sentimental love that is all the rage in Paris. No one except Magda takes very seriously his verses about his heroine Doretta who spurns a king's treasures for real love. He eloquently recites and sings them at the piano but suddenly has a lapse, and Magda volunteers to complete his thoughts. She repeats his inventions with her own twist and adds an especially exquisite ending.

Chi il bel sogno di Doretta potè indovinar?
 Il suo mister come mai finì?
 Ahimè! un giorno uno studente
 in bocca la baciò,
 e fu quel bacio rivelazione:
 Fu la passione!
 Folle amore! Folle ebbrezza!
 Chi la sottil carezza
 d'un bacio così ardente
 mai ridir potrà?
 Ah! mio sogno! Ah! mia vita!
 Che importa la ricchezza
 se alfin è rifiorita la felicità!
 O sogno d'or poter amar così

*Who could guess Doretta's beautiful dream?
 How did its mystery end?
 Alas, one day a student
 kissed her lips,
 and that kiss was revelation:
 It was passion!
 Frenzied love! Frenzied rapture!
 Who could ever describe
 the subtle caress of a
 kiss so ardent?
 Ah, my dream! Ah, my life!
 Of what importance is wealth
 if, at last, happiness has blossomed again!
 Oh golden dream, to be able to love like that!*

Translation by Martha Gerhart

SUOR ANGELICA

(Sister Angelica)

(the second one-act opera from *Il Trittico*)

1918

music by Giacomo Puccini

libretto by Giovacchino Forzano

Senza mamma

in one act

setting: near Siena, Italy, 17th century; a convent

character: Suor Angelica

Angelica came to the convent seven years ago and has had no visitors. Her aunt the Principessa has at last come and, in their interview, Angelica inquires about the baby boy she was forced to leave behind. Her aunt tells her he died of a fever. Angelica is overcome with grief, but the Principessa insists she sign the papers that she brought, whereby the nun renounces her birthright. When left alone, Angelica mourns her lost child but knows that he is with God in heaven.

Senza mamma, o bimbo,
 tu sei morto!
 Le tue labbra, senza i baci miei,
 scoloriron fredde, fredde!
 E chiudesti,
 o bimbo, gli occhi belli!
 Non potendo carezzarmi,
 le manine componesti in croce!
 E tu sei morto
 senza sapere
 quanto t'amava
 questa tua mamma!

*Without your mother, o babe,
 you died!
 Your lips, without my kisses,
 grew pale and chilled, chilled!
 And you closed,
 O babe, your beautiful eyes!
 Powerless to caress me,
 you crossed your little hands!
 And you died
 never knowing
 how much you were loved
 by your mother!*

Ora che sei un angelo del cielo,
 ora tu puoi vederla la tua mamma!
 Tu puoi scendere giù pel firmamento
 ed aleggiare intorno a me... ti sento...
 Sei qui... sei qui...
 mi baci e m'accarezzi.
 Ah! dimmi, quando in ciel potrò vederti?
 Quando potrò baciarti?...
 O dolce fine d'ogni mio dolore,
 quando in cielo con te potrò salire?...
 Quando potrò morire?
 Quando potrò morire?...
 Dillo alla mamma, creatura bella,
 con un leggero scintillar di stella...
 parlami, amore, amore!

*Now that you are an angel in heaven,
 finally you can see your mother!
 You may descend to earth
 and hover near me... I feel you...
 You are here... you are here...
 you kiss me and you caress me.
 Ah! tell me, when will I see you in heaven?
 When will I kiss you?...
 O beloved end of all my pain,
 when will I be with you in heaven?
 When will I die?
 When will I die?...
 Tell your mother, beautiful creature,
 with the twinkle of a star...
 speak to me, my love, my love!*

DIE TOTE STADT

(The Dead City)

1920

music by Erich Wolfgang Korngold

libretto by "Paul Schott" (actually the composer and his father, Julius Korngold)

Glück, das mir verblieb

(Marietta's Lied)

from Act I

setting: Bruges, late 19th century

character: Marietta

Paul is inconsolable over the death of his young wife Marie, but then he meets a woman who looks much like her and he invites her to his home. This Marietta is a dancer, uninhibited and beautiful. He wraps her in a shawl of his Marie's and takes a lute from the wall and hands it to her. She thinks he must be a painter looking for a subject, but says that an old lute demands an old song and sings for him.

Glück, das mir verblieb,
 rück zu mir, mein treues Lieb.
 Abend sinkt im Hag
 bist mir Licht und Tag.
 Bange pochet Herz an Herz
 Hoffnung schwingt sich himmelwärts.

*Good fortune, remaining near to me,
 Come to me, my true love.
 Evening sinks into the grove
 You are my light and day.
 Timidly beats heart on heart
 Hope rises toward heaven.*

Wie wahr, ein traurig Lied.
 Das Lied vom treuen Lieb,
 das sterben muß.
 Ich kenne das Lied.
 Ich hört es oft in jungen,
 in schöneren Tagen.
 Es hat noch eine Strophe
 weiß ich sie noch?

*So true, a mournful song.
 The song of true love,
 that must die.
 I know this song.
 I heard it oftentimes in younger,
 in fairer days.
 It still has one more verse
 do I know it still?*

Naht auch Sorge trüb,
 rück zu mir, mein treues Lieb.
 Neig dein blaß Gesicht
 Sterben trennt uns nicht.
 Mußt du einmal von mir gehn,
 glaub, es gibt ein Auferstehn.

*Though grief becomes clouded,
 Come to me, my true love.
 Lean to me your pale face
 Death will not part us.
 If you must one day part from me,
 Believe, there is rebirth.*

THE BALLAD OF BABY DOE

1956

music by Douglas Moore

libretto by John Latouche (based on the life of Elizabeth “Baby” Doe Tabor, 1854-1935)

Dearest Mama

from Act I, scene 4

setting: Leadville, Colorado, 1880; the lobby of the Clarendon Hotel

character: Elizabeth “Baby” Doe Tabor

When Baby Doe Tabor divorced Harvey Doe and moved from Central City to Leadville, Colorado, she met the famous silver tycoon Horace Tabor. The two were immediately attracted to each other. Baby knows that the gossips are talking and that there will be trouble with Horace’s domineering wife Augusta before long, so she packs her bags and is planning to leave Leadville. She shares her feelings in a letter to her mother, which she pens in the lobby of the Clarendon Hotel. The epic story of the opera is based on a true segment of Americana.

A STREETCAR NAMED DESIRE

1998

music by André Previn

libretto by Philip Littell (based on the play by Tennessee Williams)

I want magic!

from Act III, scene 2

setting: the Elysian Fields section of New Orleans, the present (1947); a bedroom in the apartment of Stanley and Stella Kowalski

character: Blanche DuBois

Blanche DuBois comes to New Orleans to visit her sister Stella after her world comes tumbling down around her, and she loses her ancestral home and her job. Stella’s husband Stanley is an ex-GI truck driver, and he takes great exception to Blanche’s sophisticated airs. He knows that she is consuming a great deal of liquor and has serious misgivings about who and what she really is. Stanley has introduced her to his friend Mitch, and they’ve hit it off rather well, but when Stanley substantiates his suspicions about Blanche’s unsavory reputation he shares his findings with Mitch. Mitch visits Blanche, crestfallen and drunk, and tries to turn the lights on in the dimly lit room, because it occurs to him he’s never seen the woman in the light of day. She struggles to turn them off again saying that magic is more important in life than reality.

Non disperar from GIULIO CESARE

George Frideric Handel

CLEOPATRA:

(in a rage)

An - zi tu pur, ef - fe - mi - na - to' a - man - te, va' dell' e -

[*mf*]
secco recitativo

tà sui pri - mi na - ti al - bo - ri, di re - gno in - ve - ce a col - ti - var gli a -

Allegro ma non troppo

mo - ri!

[*f*]

* appoggiatura recommended
realization by Richard Walters

tr

[p]

[poco più f]

Non di-spe - rar, non

[f]

[mf]

di-spe - rar; chi sa? se al re - gno non l'a - vrai, — a - vrai sor-te in a - mor, —

se al re-gno non l'a-vrai, a -

vrai sor-te in a - mor, a - vrai — sor-te in a - mor; chi sa? chi

sa? Non di-spe-rar, chi sa? se al

re - gno non l'a vrai, a - vrai sor-te in a - mor,

a - vrai sor - te in a - mor, non di - spe - rar,

non di - spe - rar; — chi sa? se al re - gno non l'a - vrai, — a - vrai sor - te in a -

mor, se al re - gno non l'a - vrai, a - vrai sor - te in a -

mor, a - vrai — sor - te in a - mor, chi sa? a - vrai sor - te in a -

musical score system 1. The vocal line (treble clef) features a melodic phrase starting on a half note, followed by eighth notes, and ending with a quarter note. The piano accompaniment (grand staff) consists of chords and single notes. The key signature has three sharps (F#, C#, G#).

mor

musical score system 2. The vocal line continues with a melodic phrase, including a slur over a group of notes. The piano accompaniment continues with chords and single notes. The key signature has three sharps (F#, C#, G#).

A - vrai sor - te in a -

musical score system 3. The vocal line has a whole rest. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

mor.

[f]

musical score system 4. The piano accompaniment continues with chords and single notes. The key signature has three sharps (F#, C#, G#).

Fine

Mi - ran-do u-na bel-tà in es-sa tro-ve-rai - a con-so-lar un cor, a

[mp]

con - so - lar un

cor, a con - so - lar un cor, in es-sa tro-ve-rai a

D.S. al Fine

con - so - lar un cor, a con - so - lar un cor.

Piangerò la sorte mia

from
GIULIO CESARE

George Frideric Handel

CLEOPATRA:

E pur co - sì [in] un gior-no per-do fa - sti e gran - dez-ze? Ahi, fa - to

ri - o! Ce - sa-re, il mio bel nu-me, è for-se e-stin-to; Cor -

ne-lia e Se-sto in-er-mi son, nè san-no dar-mi soc - cor-so. Oh Di - o!

Non res-ta al-cu-na spe-me al vi-ver mi - o.

[mf]
secco recitativo

* appoggiatura recommended
realization by Richard Walters

[Largo]

[p]

Pian - ge - rò, pian - ge - rò la _ sor - te

mi - a, sì cru - de - le _ e tan - to

ri - a, fin - ché vi - ta in pet - to a - vrò.

Pian - ge - rò, _ pian - ge - rò la

sor - te mi - a, sì cru - de - le e tan - to

ri - a, pian - ge - rò la sor - te mi - a, sì cru - de - le _____ e tan - to

ri - a, _____ fin - ché vi - ta _____ in pet - to a -

vrò, fin - ché vi - ta, fin - ché vi -

ta in pet - to a - vrò.

Fine **Allegro [mf]**

Ma poi mor - ta d'o - gn'in - tor - no

[mf]

il ti - ran - no e not - te e gior - no

fat - ta spet - tro a - gi - te - rò,

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is A major (three sharps). The vocal line begins with a long, flowing melodic phrase spanning across the system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line in the left hand.

The second system continues the musical piece. The vocal line has a short rest followed by the lyrics "fat - ta spet -". The piano accompaniment continues with its characteristic rhythmic patterns, featuring a mix of eighth and sixteenth notes.

The third system of the score includes the lyrics "- tro, fat - ta spet - tro a - gi - te - rò." The vocal line shows a melodic descent and then a slight rise. The piano accompaniment maintains the same rhythmic texture, with a consistent eighth-note accompaniment in the right hand.

The fourth system concludes the page with the lyrics "Ma poi mor - ta". The vocal line has a final melodic phrase. The piano accompaniment continues until the end of the system, with a final chord in the right hand.

d'o - gn'in - tor - no il ti-ran - no

e not - te e gior - no fat - ta spet - tro

[cresc.]

[cresc.]

a - gi - te - rò, _____

[rit.] [f] [tr] D.S. al Fine

fat - ta spet - tro a - gi - te - rò.

[rit.] [f]

Stizzoso, mio stizzoso

from
LA SERVA PADRONA

Allegro

Giovanni Battista Pergolesi

SERPINA:

Stiz - zo - so, mio - stiz - zo - so, voi fa - te il bo - ri -

o - so, ma no, ma non vi può gio - va - re! ma

no, ma non vi può gio - va - re! Bi - so - gna al mio di - vie - to star

che - to, che - to, e non par - la - re!

[pp]

Zit! Zit! Ser-pi - na_ vuol co - sì. Zit!

tr

[pp]

[cresc.]

Zit! Ser-pi - na_ vuol co - sì.

tr

[cresc.]

f

Stiz - zo - so, mio_ stiz - zo - so, voi fa - te il

p

bo - ri - o - so, ma no, ma non vi può gio - va - re! Bi -

[mf] [p] [mf]

so - gna al mio di - vie - to star che - to, che - to, e

[p cresc.] [mf] [p]

non par - la - re! Zit! Zit! Ser - pi - na_ vuol co -

sì. Voi fa - te il bo - ri - o - so, ma non vi può gio - va - re! Bi - so - gna al mio di -

pp

vie - to star che - to, e non par - la - re! Zit! Zit! Che -

p

to! Zit! Zit! e non par - lar! Ser - pi - na

[pp] [mf]

vuol co - sì, vuol co - sì, Ser - pi - na _ vuol co -

[p] [mf] tr

sì. Cre -

Fine (C)

[f]

d'io che m'in - ten - de - te, sì, che m'in - ten - de - te, sì,

p

che m'in-ten - de - te, dac - ché mi co - no - sce - te, son mol - ti e mol - ti

dì, son mol - ti, mol - ti, e mol - ti

[*mf*] [*p*] [*cresc.*]

dì!

f [*p*]

D.S. al Fine

Stiz -

[*f*] *tr*

Lo temei... Lo potrò! Ma frattanto, oh infelice
 from
 PARIDE ED ELENA

Christoph Willibald von Gluck

Recit.

ELENA:

Lo te-mei: non mi sen-to in fac-cia a lui va-lor che ba-sti. Ap -

[mf]

pe - na fre-nar-mi sep-pi. E - ro ri-dot-ta al pun-to d'a - prir-gli, di sve-lar - gli

tut - ta l'a - ni-ma mi - a. Ah, la pos-sie-de, vi re-gna, n'è ti-ran-no; e lo co -

* appoggiatura recommended

nob - be il bar - ba-ro e n'a - bu - sa. O - ve m'in -

[f] [sub. p]

ol - tro! In qual pen-sier va - neg-gio, in qual mi - se-ro er-ror! Si

p f

la - sci o - ma - i al-la so - la ra-gion tut - to l'im - pe - ro che se - co ha nel mio

co - re A-mor di - vi - so. Lo po - trò! Co - sì vo - glio!

Moderato

Ho già de - ci - sol! Lo po -

f *p*

breve

Andante

trò! Ma frat - tan - to, oh in - fe -

breve *breve* *breve*

li - ce, o - dio ed a - mo, ri -

f *p*

sol - vo e mi pen - to; pie - tà,

f *p* *mf* *sf* *sf*

sde-gno, ti-mo-re, con-ten-to a vi-cen-da mi fan-no pe-

nar, a vi-cen-da mi fan-no pe-nar, mi

Moderato

fan-no pe-nar. Co-sì

vo-glio! Sì, men-tre è lon-ta-no, il ti-ran-no che i cep-pi me

die - de; ma se pre - ga, se pian - ge al mio

p assai

pie - de, non so più che ta - ce - re e tre - mar,

ma se - pre - ga, se pian - ge al mio pie - de, non so

più che ta - ce - re e tre - mar, che ta - ce - re

Moderato

e tre - mar! Lo po - trò! Co - sì

f [p]

breve Andante

vo-glio! Ho de - ci - so! Ah, co - sì mi con - so - lo e lu - sin -

breve [♩] *breve* [♩]

go, co - sì mi con - so - lo e lu - sin - go; ma il mio

co - re a - gi - ta - to e di - vi - so, quel che

f cresc. sino al ff

pen - so, che so - gno, che fin - go co' suoi

The first system of the musical score, measures 1-2. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and quarter notes, some with slurs. The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note pattern in the right hand and a more static bass line in the left hand.

mo - ti mi vie - ne a tur - bar,

The second system of the musical score, measures 3-4. The vocal line continues the melody. The piano accompaniment features a more active bass line in the left hand, with chords and eighth notes, while the right hand maintains the eighth-note pattern.

co' suoi mo - ti mi vie - ne a tur -

[ff]

The third system of the musical score, measures 5-6. The vocal line has a long note in measure 5 followed by a melodic phrase in measure 6. The piano accompaniment in measure 5 is marked with a forte dynamic [ff]. In measure 6, the piano part features a more complex, flowing bass line.

bar, quel che pen - so, che so - gno, che

mf

The fourth system of the musical score, measures 7-8. The vocal line continues with a melodic phrase. The piano accompaniment in measure 7 is marked with a mezzo-forte dynamic (mf) and features a complex, flowing bass line. The system concludes in measure 8 with a sustained chord in the piano part.

fin - go, co' suoi mo - ti mi

f

vie - ne a tur - bar! Oh in - fe -

p

li - ce, o - dio ed a - mo, ri - sol - vo e mi

f p f p

pen - to, ri - sol - vo e mi pen - to; ma il mio

f p

co - re a - gi - ta - to e di - vi - so, quel che

mf *cresc. sino al ff*

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note 'co', followed by a quarter note 're', a half note 'a', a quarter note 'gi', a half note 'ta', a quarter note 'to', a half note 'e', a quarter note 'di', a half note 'vi', a quarter note 'so', a half note 'quel', and a quarter note 'che'. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. Dynamics include *mf* and a crescendo leading to *ff*.

pen - so, che so - gno, che fin - go co' suoi

The second system continues the musical piece. The vocal line has a half note 'pen', a quarter note 'so', a half note 'che', a quarter note 'so', a half note 'gno', a quarter note 'che', a half note 'fin', a quarter note 'go', a half note 'co'', and a quarter note 'suoi'. The piano accompaniment maintains the same rhythmic texture. The system concludes with a double bar line.

mo - ti mi vie - ne a tur - bar,

The third system continues the musical piece. The vocal line has a half note 'mo', a quarter note 'ti', a half note 'mi', a quarter note 'vie', a half note 'ne', a quarter note 'a', a half note 'tur', and a quarter note 'bar'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

co' suoi mo - ti mi vie - ne a tur -

The fourth system continues the musical piece. The vocal line has a half note 'co'', a quarter note 'suoi', a half note 'mo', a quarter note 'ti', a half note 'mi', a quarter note 'vie', a half note 'ne', a quarter note 'a', a half note 'tur', and a quarter note '-'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

bar, quel che pen - so, che so - gno, che

fin - go co' suoi mo - ti mi vie - ne a tur -

bar, — co' suoi mo - ti mi

vie - ne a tur - bar, — co' suoi mo - ti mi

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The vocal line is in a higher register and includes various melodic phrases and rests. The lyrics are in Italian and are placed below the vocal line. The first system ends with a comma, indicating a continuation of the phrase. The second system ends with a dash, indicating a continuation of the phrase. The third system ends with a dash, indicating a continuation of the phrase. The fourth system ends with a dash, indicating a continuation of the phrase.

First system of the musical score. The vocal line (treble clef) begins with a melodic phrase spanning two measures, ending with a trill (tr) on a dotted half note. The lyrics "vie - ne a tur -" are written below the notes. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. A fermata is placed over the vocal trill.

Second system of the musical score. The vocal line continues the melody with the lyrics "bar, mi vie - ne a tur - bar, mi vie - ne a tur -". The piano accompaniment maintains its rhythmic pattern. A fermata is placed over the vocal phrase.

Third system of the musical score. The vocal line (treble clef) has a whole note with a fermata, followed by a rest. The lyrics "bar!" are written below. The piano accompaniment continues with its rhythmic pattern. A fermata is placed over the vocal whole note.

Fourth system of the musical score. The vocal line (treble clef) has a whole note with a fermata, followed by a rest. The piano accompaniment continues with its rhythmic pattern. A fermata is placed over the vocal whole note. The system concludes with a double bar line.

Qual vita è questa mai... Che fiero momento

from
ORFEO ED EURIDICE

Christoph Willibald von Gluck

Recitative
Allegro

EURIDICE:

Qual vi-ta è ques-ta mai, che a vi-ver in-co-

Moderato

min-cio! E qual ar-can m'as-con-de Or-feo?

Trat-to m'av-ria dal re-ces-so fe-ral per far-si reo del per-fi-do ab-ban

do - no? Si smen - ti - sce la lu - ce, o ciel, ag - li oc - chi mie - i.

Allegro moderato

Op-pres-so in se - no mi di - ven - ta af - fan - no - so il re - spi-rar.

Tre-mo... va - cil - lo... e sen - to

fra l'an - go - scia e il ter - ro - re,

* appoggiatura recommended

quan - do al-l'eb-brez - za, re - di - vi - va, a -

The first system of the musical score. The vocal line is in a single staff with a treble clef, showing a melody with eighth and quarter notes. The piano accompaniment consists of two staves (treble and bass clef). The right hand plays a rapid sixteenth-note arpeggiated pattern, while the left hand plays a slower, more rhythmic pattern with eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

spi - ro, da un pal - pi - to cru -

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more complex arpeggiated pattern in the right hand. A dynamic marking of *f* (forte) is placed above the right hand staff in the second measure. The key signature and time signature remain the same.

del sen - to, ahi - mè! vib-rar-mi il cor.

The third system of the musical score. The vocal line concludes with a final note. The piano accompaniment features a more complex arpeggiated pattern in the right hand. A dynamic marking of *f* (forte) is placed above the right hand staff in the second measure. The key signature and time signature remain the same.

Aria
Allegro

f

The Aria section, marked "Allegro". It features a piano accompaniment in two staves (treble and bass clef). The right hand plays a melody with eighth and quarter notes, while the left hand plays a rhythmic pattern with eighth notes. A dynamic marking of *f* (forte) is placed above the right hand staff in the first measure. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

The first system of the piano accompaniment consists of two staves. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. The second system continues the melodic and accompanimental patterns, with a *crescendo* marking in the left hand and a *f* (forte) dynamic marking in the right hand. The third system concludes with a trill (*tr*) in the right hand.

The second system features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Che fie - ro mo - men - to! Che bar - ba - ra". The piano accompaniment consists of two staves. The right hand plays a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. A *p* (piano) dynamic marking is present in the left hand.

The third system features a vocal line and piano accompaniment. The vocal line begins with the lyrics "sor - te! Pas - sar — dal - la mor - te a tan - to do - lor! — Che". The piano accompaniment consists of two staves. The right hand plays a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. The tempo markings *Lento* and *Allegro* are present above the vocal line.

First system of the musical score. The vocal line (treble clef) has a key signature of two flats (B-flat major) and a time signature of 4/4. The lyrics are "fie - ro mo - men - to! Che bar - ba - ra". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

fie - ro mo - men - to! Che bar - ba - ra

Second system of the musical score. The vocal line continues with the lyrics "sor - te! Pas - sar dal - la mor - te a". The piano accompaniment continues with the same rhythmic pattern.

sor - te! Pas - sar dal - la mor - te a

Third system of the musical score. The vocal line has the lyrics "tan - to do - - lor! Pas - sar dal - la mor - te a". The piano accompaniment includes a forte (*f*) dynamic marking in the right hand.

tan - to do - - lor! Pas - sar dal - la mor - te a

Fourth system of the musical score. The vocal line concludes with the lyrics "tan - to do - - lor, a". The piano accompaniment continues with the same rhythmic pattern.

tan - to do - - lor, a

tan to do - lor! [C] *

Andante

Che fie - ro mo - men - to! Che bar - ba - ra

f p f p f p f p

sor - te! Pas - sar dal - la mor - te a

f p f p f p f p

[C] **Allegro**

tan - to do - lor! Che fie - ro mo - men - to! Che

colla poco f voce

* optional ending

bar - ba - ra sor - te! Pas - sar — dal - la

p

mor - te a tan - to do - lor, pas -

sar — dal - la mor - te a tan -

f

- to do - lor, a tan -

to do - lor!

ff

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by the lyrics "to do - lor!". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A fortissimo (*ff*) dynamic marking is present in the second measure of the piano part.

The second system of the musical score. The vocal line continues with a half note and a quarter note. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the right hand.

The third system of the musical score. The vocal line continues with a half note and a quarter note. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment in the right hand.

The fourth system of the musical score. The vocal line continues with a half note and a quarter note. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment in the right hand.

The fifth system of the musical score. The vocal line continues with a half note and a quarter note. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment in the right hand. A trill (*tr*) is marked in the vocal line in the second measure of this system.

Zeffiretti lusinghieri

from
IDOMENEO

Wolfgang Amadeus Mozart

ILIA: *recitativo*

So-li-tu - di-ni a - mi-che, au-re a-mo-ro-se, pian - te fio - ri - te, e fio-ri

p *recitativo accompagnato*

va-ghi, u-di-te d'u-na in-fe-li-ce a-man-te i la-men-ti, che a voi las-sa con-fi-do. Quan-to il ta-

cer pres-so al mio vin-ci - to-re, quan-to il fin-ger ti co-sta af-flit-to co-re!

Grazioso

mf *p*

* Appoggiatura recommended
recitativo is optional

Piano accompaniment for the first system. The right hand features a complex texture with many beamed sixteenth notes and triplets. The left hand has a simple bass line with a few notes. A dynamic marking of *mf* is present in the second measure.

Piano accompaniment for the second system. The right hand continues with intricate patterns, including triplets and beamed notes. The left hand has a few notes and rests. Dynamic markings include *mf* and *p*.

Vocal and piano accompaniment for the third system. The vocal line is in the upper staff, with lyrics: Zef - fi - ret - ti lu - sin - ghie - ri, deh vo -. The piano accompaniment is in the lower staves, with a dynamic marking of *p*.

Vocal and piano accompaniment for the fourth system. The vocal line is in the upper staff, with the word "la" followed by a long note. The piano accompaniment is in the lower staves, with a dynamic marking of *p*.

te al mio te - so - ro: e gli di - te,

ch'io l'a - do - ro, che mi ser - bi il cor — fe - del.

Zef - fi - ret - ti lu - sin - ghie - ri, deh vo - la - te al mio te -

so - ro: e gli di - te, ch'io l'a - do - ro, che mi

ser - bi il cor — fe - del, che mi ser - bi il

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "ser - bi il cor — fe - del, che mi ser - bi il". The piano accompaniment is in grand staff (treble and bass clefs). It features several triplet markings (indicated by a '3' over a bracket) in the right hand, particularly in the second and third measures.

cor — fe - del, ————— il cor — fe -

This system contains the third and fourth staves. The vocal line continues with "cor — fe - del, ————— il cor — fe -". The piano accompaniment continues with triplet markings and includes a "simile" marking above the right hand in the third measure, indicating a similar rhythmic pattern.

del, ————— il cor — fe - del.

This system contains the fifth and sixth staves. The vocal line continues with "del, ————— il cor — fe - del.". The piano accompaniment continues with triplet markings and includes a "simile" marking above the right hand in the fifth measure. Dynamic markings "mf" (mezzo-forte) and "p" (piano) are present in the sixth measure.

E voi

This system contains the seventh and eighth staves. The vocal line has a rest in the seventh measure followed by "E voi" in the eighth. The piano accompaniment continues with triplet markings and includes a "mf" (mezzo-forte) marking in the eighth measure.

pian - te, e fior sin - ce - ri,

che o - ra in - na f - fia il pian-to a - ma - ro,

di - te a lui, — che a - mor — più ra - ro

mai — ve - de - ste — sot - to al ciel, sot - to al

ciel. _____ Zef - fi - ret - ti lu - sin - ghie - ri,

The first system of the musical score is in A major (three sharps). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, and a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3, and a left hand with a half note G3, a quarter note A3, and a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. A piano (*p*) dynamic marking is present in the second measure of the piano part.

deh vo - la -

The second system continues the musical score. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, and a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3, and a left hand with a half note G3, a quarter note A3, and a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

te al mio te -

The third system continues the musical score. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, and a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3, and a left hand with a half note G3, a quarter note A3, and a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2.

so - ro: e gli di - te, ch'io l'a -

The fourth system continues the musical score. The vocal line has a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, and a series of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3, and a left hand with a half note G3, a quarter note A3, and a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. A triplet of eighth notes is marked with a '3' in the piano part.

do - ro, che mi ser - bi il cor _____ fe - del.

fp

Zef - fi - ret - ti lu - sin - ghie - ri, deh vo - la - te al mio te -

mfp simile

so - ro: e gli di - te, ch'io l'a - do - ro,

mfp

che mi ser - bi il cor _____ fe - del,

mfp sfp

che mi ser - bi il cor fe - del,

simile

This system contains the first line of music. The vocal line (treble clef) begins with a half note 'che', followed by eighth notes 'mi', 'ser - bi', and 'il', then a quarter note 'cor', and finally a half note 'fe - del,' with a long horizontal line indicating a sustained note. The piano accompaniment (grand staff) features a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

il cor fe - del,

simile

This system continues the music. The vocal line has a half note 'il', a quarter note 'cor', and a half note 'fe - del,' with a long horizontal line. The piano accompaniment continues with similar rhythmic patterns. The key signature remains three sharps.

il cor fe - del.

mf *p* *simile*

This system continues the music. The vocal line has a half note 'il', a quarter note 'cor', and a half note 'fe - del.' with a long horizontal line. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The key signature remains three sharps.

mf

This system concludes the piece. The vocal line continues with eighth notes. The piano accompaniment features a final melodic phrase in the right hand and a bass line. The key signature remains three sharps.

Ach, ich liebte, war so glücklich

from
DIE ENTFÜHRUNG AUS DEM SERAIL

Wolfgang Amadeus Mozart

Adagio KONSTANZE:

Ach, ich lieb - te, war so glück - lich, kann-te nicht der Lie-be

Schmerz; war so glück - lich, kann-te nicht der Lie-be Schmerz; schwur ihm

Treu - e, dem Ge-lieb - ten, schwur ihm Treu - e, dem Ge-lieb - ten, gab da -

p *mf* *p* *cresc.* *p* *cresc.* *p*

hin mein gan-zes Herz, gab da - hin mein _ gan - zes

cresc. *sf*

Allegro

Herz. Doch wie schnell _ schwand _ mei - ne

p *f* *p*

Freu - de, doch wie schnell _ schwand _ mei - ne Freu - de!

f *p*

Tren - nung _ war mein _ ban - ges _ Los, und nun

sf

schwimmt mein Aug' in Trä - nen, mein - Aug' schwimmt in Trä - nen, es

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The lyrics are: "schwimmt mein Aug' in Trä - nen, mein - Aug' schwimmt in Trä - nen, es".

schwimmt in Trä - nen;

fp *cresc.* *sfp*

The second system of the musical score. The vocal line continues with the lyrics "schwimmt in Trä - nen;". The piano accompaniment features a crescendo marked "cresc." and a forte piano section marked "fp". The piano part includes a series of sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand. The lyrics are: "schwimmt in Trä - nen;".

Kum-mer ruht in —

sfp *sfp* *p*

The third system of the musical score. The vocal line continues with the lyrics "Kum-mer ruht in —". The piano accompaniment features a series of sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand. The piano part includes a series of sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand. The lyrics are: "Kum-mer ruht in —".

mei - nem Schoß,

sfp *sfp* *sfp*

The fourth system of the musical score. The vocal line continues with the lyrics "mei - nem Schoß,". The piano accompaniment features a series of sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand. The piano part includes a series of sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand. The lyrics are: "mei - nem Schoß,".

Kum - mer ruht in mei - nem Schoß, in

p

mei - - - - - nem

tr

Schoß, Kum-mer ruht in mei - nem Schoß, Kum - mer ruht in

sfp

mei - - - - -

tr
nem
cresc.

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase in B-flat major, marked with a trill (tr) over a whole note. The piano accompaniment (grand staff) features a sustained chord in the right hand and a rhythmic pattern of eighth notes in the left hand. The word "nem" is written below the vocal line.

Schoß.
f p

The second system of the musical score. The vocal line (treble clef) has a whole rest followed by a melodic phrase. The piano accompaniment (grand staff) features a strong, rhythmic pattern of eighth notes in the left hand, marked with a forte (f) dynamic. The word "Schoß." is written below the vocal line. The piano (p) dynamic is marked at the end of the system.

Ach, ich lieb - te,
f p

The third system of the musical score. The vocal line (treble clef) has a whole rest followed by a melodic phrase. The piano accompaniment (grand staff) features a strong, rhythmic pattern of eighth notes in the left hand, marked with a forte (f) dynamic. The word "Ach, ich lieb - te," is written below the vocal line. The piano (p) dynamic is marked at the end of the system.

war so glück - lich, kann - te nicht der

The fourth system of the musical score. The vocal line (treble clef) has a whole rest followed by a melodic phrase. The piano accompaniment (grand staff) features a strong, rhythmic pattern of eighth notes in the left hand. The words "war so glück - lich, kann - te nicht der" are written below the vocal line.

Lie - be _ Schmerz, _ kann - te nicht _____ der Lie - be

cresc. *mf* *p*

Schmerz; war so glück - lich, kann - te nicht _____ der Lie - be

cresc. *mf* *p*

Schmerz; schwur ihm Treu - e, dem Ge - lieb - ten, gab da - hin mein gan - zes

Herz, gab da - hin _____ mein - gan - zes Herz.

cresc. *sf* *p*

Doch wie schnell_ schwand_ mei - ne Freu - de, doch wie

schnell_ schwand_ mei - ne Freu - de! Tren - nung -

war mein. ban - ges - Los, und nun schwimmt mein Aug' in

Trä - nen, mein - Aug' schwimmt in Trä - nen, es - schwimmt in

f *p* *f* *p* *fp* *fp*

Trä - nen;

cresc. *sfp* *sfp*

Kum - mer ruht — in — mei - nem

sfp *p*

Schoß, Kum-mer

sfp *sfp* *sfp*

ruht in — mei - nem — Schoß, in — mei -

fp *fp* *fp* *fp*

This musical score is for a piano and voice piece, page 78. It is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is organized into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs).

System 1: The vocal line begins with a melodic phrase in the first measure, followed by a half rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 2: The vocal line continues with a melodic phrase, followed by a half rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 3: The vocal line continues with a melodic phrase, followed by a half rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 4: The vocal line continues with a melodic phrase, followed by a half rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

tr
nem Schoß, Kum - mer - ruht - in - mei - nem -

cresc. *sf* *p*

Schoß, Kum - mer - ruht - in - mei - nem - Schoß, in mei - nem

sf *p* *cresc.*

Schoß, in mei - nem Schoß.

f

In uomini, in soldati

from
COSÌ FAN TUTTE

Wolfgang Amadeus Mozart

Allegretto**DESPINA:**

In uo - mi-ni, in sol -

da - ti

spe - ra - re fe - del - tà? In

uo - mi-ni spe - ra - re fe - del - tà? In sol -

da - ti spe - ra - re fe - del - tà, fe - del - tà, fe - del -

(laughing)
tà? Non vi fa - te sen-tir, per ca - ri - tà! Non vi fa - te sen-tir, per ca - ri -

Allegretto
tà! Di pa-sta si - mi-le son tut-ti quan - ti, son tut-ti

quan - ti, le fron-de mo - bi-li l'au-re in-co - stan - ti han più de - gli uo - mi-ni sta - bi - li -

tà. Men-ti - te la - gri-me, fal-la - ci sguar - di,

vo-ci in-gan - ne - vo-li, vez - zi bu - giar - di son le pri - ma - rie

lor qua - li - tà, son le pri - ma - rie lor qua - li -

tà. In noi non a - ma-no che il lor di - let - to; poi ci di - spre - gia-no, ne - gan-ci af -

fet - to, nè val da' bar - ba-ri chie-der pie - tà, nè val da' bar - ba-ri chie-der pie -

tà, chie - der pie - tà, chie - der pie -

tà. Pa-giam, o fem - mi-ne d'u-gual mo -

ne - ta que-sta ma - le - fi-ca raz-za in-di - scre - ta; a-miam per co - mo-do, per va - ni -

tà, a-miam per co - mo-do, per va - ni - tà,

a-miam per co-mo - do, per va - ni - tà, la ra la, la ra la, la ra la

la, a-miam per co - mo-do, per va - ni - tà,

First system of the musical score. The vocal line (treble clef) has lyrics: "a-miam per co - mo - do, per va - ni - tà, la ra la, la ra la, la ra la". The piano accompaniment (grand staff) includes trills (tr.) in the right hand and chords in the left hand.

Second system of the musical score. The vocal line continues with lyrics: "la, a-miam per co - mo-do, per va - ni - tà, — a-miam per co - mo-do, per va - ni -". The piano accompaniment features dynamics *f* (forte) and *p* (piano) in the right hand.

Third system of the musical score. The vocal line continues with lyrics: "tà, — a-miam per co - mo-do, per va - ni - tà.". The piano accompaniment features dynamics *f* (forte) and *p* (piano) in the right hand.

Fourth system of the musical score. The vocal line concludes with a final note. The piano accompaniment features a key signature change to one sharp (F#) in the right hand.

Una donna a quindici anni

from
COSÌ FAN TUTTE

Wolfgang Amadeus Mozart

Andante

DESPINA:

U - na don - na a quin - di - ci an - ni dee sa - per — o - gni gran

mo - da, do-ve il dia - vo-lo ha la co - da, co-sa è be-ne, e malcos'

è; dee sa - per — le ma - li - ziet - te, che in-na -

mo - ra - no — gli a - man - ti, fin-ger ri - so, fin-ger pian - ti, in-ven -

tar — i — bei per - chè, — fin-ger ri - so, fin-ger pian - ti, in-ven -

Allegretto

tar — i — bei — per - chè. Dee in un mo -

men - to dar ret-ta a cen - to, col-le pu - pil - le par-lar con mil - le,

dar spe - me a tut - ti, sien bel-li o brut - ti, sa - per - na -

scon - der-si sen - za con - fon - der-si, sen - za ar - ros - si - re sa - per men -

ti - re, sa - per men - ti - re, e qual re - gi - na dall' al - to so - glio col "pos-so e

vo - glio" far - si ub - bi - dir, e qual re -

gi - na col "pos - so e vo - glio" far - si ub - bi - dir.

f p

Par ch'ab-bian gu - sto di tal dot - tri - na; vi - va De -

spi - na, che sa ser - vir, — che sa ser - vir.

Dee in un mo - men - to dar ret - ta a cen - to, col - le pu -

pil - le par - lar con mil - le,

dar spe - me a tut - ti, sien bel - li o brut - ti, sa - per - na -

scon - der-si sen - za - con - fon - der-si, sen - za ar - ros - si - re sa - per men -

ti - re, sa - per men - ti - re, e qual re - gi - na dall' al - to so - glio col "pos-so e

vo - glio"far-si ub - bi - dir, e qual re - gi - na col "pos-so e

vo - glio"far - si ub - bi - dir, e qual re - gi - na dall' al - to

so - glio col "pos-so e vo - glio," col "pos - so e vo - glio,"

col "pos - so e - vo - glio" far - si ub - bi - dir, sì, far - si ub - bi

dir, — sì, — far — si ub — bi — dir.

f *p*

Par ch'ab-bian gu — sto di tal dot — tri — na; vi — va De —

spi — na, che sa ser — vir, vi — va De — spi — na, che sa ser — vir, vi — va De —

spi — na, che sa ser — vir, — che sa ser — vir, — che sa ser — vir.

S'altro che lacrime

93

from
LA CLEMENZA DI TITO

Wolfgang Amadeus Mozart

Tempo di Minuetto

SERVILIA:

S'al - tro che la - cri-me

per - lui non - ten - ti, tut - to il tuo pian - ge-re

non - gio - ve - rà, tut - to il tu - o pian - ge-re

non - gio - ve - rà, non gio - ve - rà.

A — que — sta in — u — ti-le pie — tà ————— che sen — ti,

oh — quan — to è si — mi-le la cru — del — tà, la —

cru — del — tà. S'al — tro che la — cri-me per — lui non —

ten — ti, tut — to il tuo pian — ge-re ————— non — gio — ve —

rà, ——— tut - to il tu - o pian - ge-re, tut - to il tu - o

cresc. *p* *cresc.* *p*

pian - ge-re non gio - ve - rà, ——— non gio - ve -

cresc. *p* *cresc.* *f* *p*

rà, ——— non gio - ve - rà.

cresc. *f* *p* *f* *sfp*

f *sf* *p*

Einst träumte meiner sel'gen Base...

Trübe Augen

from
DER FREISCHÜTZ

Carl Maria von Weber

Andante

pp

ÄNNCHEN:

Einst träum - te mei - ner sel' - gen

Ba - se, die Kam - mer - tür er - öff - ne sich, und krei - de - weiß ward ih - re

Na - se, denn nä - her, furcht - bar nä - her, schlich ein Un - ge - heu - er, mit

fp

Au - gen wie Feu - er, mit klir - ren - der _ Ket - te. Es nah - te _ dem _

Bet - te, in welch - em sie schlief - ich mei - ne die Ba - se mit krei - di - ger

Na - se - und stöhn - te, ach! so hohl, und ächz - te, ach! so tief! Sie

kreuz - te sich, rief, nach man - chem Angst - und Stoß - ge - bet: Su - san - ne!

Mar - ga-reth! Su-san-ne! Mar - ga-reth! Und sie ka - men mit Licht, und-

fp fp f ff pp

den - ke nur- und (er - schrick mir nur nicht!), und

stringendo cresc. stringendo

(graust mir doch!)- und der Geist war: Ne - ro, der

f ff

Recit. Andante

Ket-ten-hund! Du zörn-est mir?

a piacere dolce p

Doch kannst du wä-h-nen, ich füh - le nicht mit

a piacere

dolce assai

dir?

Nur zie-men ein-er Braut nicht

Allegro

Thrä - nen.

[mp]

Trü - be Au - gen, — Lieb - chen, —

tau - gen — ei - nem — hol - den — Bräut - chen - nicht.

Trü - be Au - gen, Lieb - chen, tau - gen nicht, _____

trü - be Au - gen, Lieb - chen, tau - gen ei - nem

hol - den — Bräut -

chen nicht.

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment (grand staff) starts with a half note G2 in the bass and a half note Bb2 in the treble. The piano part features a series of eighth-note chords in the right hand, starting from G2 and moving up to Bb4. The bass line consists of quarter notes G2, Bb2, and G2.

The second system of the musical score. The vocal line is silent. The piano accompaniment continues with eighth-note chords in the right hand, moving from Bb4 down to G2. The bass line remains on quarter notes G2, Bb2, and G2.

Daß _____ durch Bli - cke

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment continues with eighth-note chords in the right hand, moving from G2 up to Bb4. The bass line consists of quarter notes G2, Bb2, and G2.

sie _____ er - qui - cke und ____ be - glü - cke,

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment continues with eighth-note chords in the right hand, moving from G2 up to Bb4. The bass line consists of quarter notes G2, Bb2, and G2.

und be - stri - cke, al - les um sich her ent - zü - cke;

das ist ih - re

schön - ste, schön - ste Pflicht, das ist ih - re

schön - ste, schön

- ste Pflicht.

Lass in ö - den Mau - ern

Bü - ße - rin - nen trau - ern; dir _____ winkt.

ros' - ger Hoff - nung Licht! Schon ent - zün - det sind die -

Ker - zen zum Ver - ein ge - treu - er Her - zen;

schon ent - zün - det sind die Ker - zen,

dir winkt ros' - ger Hoff - nung Licht. Hol - de

Freun - din, za - ge nicht,

p

hol - de Freun - din, hol - de,

pp

za - ge nicht, hol - de

tr

p

Freun - din, za - ge - nicht,

tr

p

hol - de Freun - din, hol - de,

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It features a melody with dotted rhythms and a final half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand, with a long slur spanning the first two measures.

za - ge nicht, hol - de

The second system of the musical score. The vocal line continues with a dotted rhythm and a final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand, with a long slur spanning the first two measures. The system ends with a trill (tr) in the right hand.

Freun - din, hol - de Freun - din,

The third system of the musical score. The vocal line continues with a dotted rhythm and a final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand, with a long slur spanning the first two measures. The system ends with a trill (tr) in the right hand and a mezzo-forte (mf) dynamic marking in the left hand.

za - ge

The fourth system of the musical score. The vocal line continues with a dotted rhythm and a final half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand, with a long slur spanning the first two measures. The system ends with a piano (p) dynamic marking in the right hand.

nicht, hol - de Freun - din, za - ge nicht, hol - de

cresc.

Freun - din, za - ge nicht, hol - de — Freun - din,

f

za - ge nicht, za - ge nicht, za - ge

ff

nicht!

ff

Oh! quante volte

from
I CAPULETI E I MONTECCHI

Vincenzo Bellini

Andante maestoso

f *p*

pp espress.

f *p*

f *p*

f *p*

* Introduction may begin here.

GIULIETTA:

lunga recitativo

Ec - co-mi in lie - ta ve - sta... Ec - co-mi a-dor-na... co-me vit - ti-ma al-l'a - ra.

recitativo

Oh! al-men po-tes-si qual vit-ti-ma ca -

p

ten.

der del-l'a - ra al pie - de! O nu-zì-a - li te-de, ab-bor-ri - te co-

p

sì, co-sì fa - ta - li, sia-te, ah! sia - te per me fa - ci fe-

p

Tempo I

[a piacere]

ra - li.

pp

Ar - do... u - na vam - pa, un fo - co

tut - ta mi strug - ge.

Un re - fri - ge - rio ai ven - ti io chie - do in - va - no!

a piacere

p

O - ve sei tu, Ro-me-o? In qual ter - ra t'ag - gi - ri?

Do-ve, do - ve in-vi - ar-ti, do-ve i miei so-spi -

ri? ____

Andante sostenuto

p

Oh! quan-te vol - te, oh! quan - te ti

pp

chie - do al ciel — pian - gen - do! Con qua - le ar - dor t'at -

ten - do, e in - gan - no il mio — de - sir! Con

qua - le ar - dor t'at - ten - do, e in - gan - no il mio, il mio de -

sir!

p *p* *pp*

a piacere

Rag - gio del tuo sem - bian - te, ah! par - mi il bril - lar del -

col canto

a tempo

gior - no: ah! l'au - ra che spi - ra in - tor - no

a tempo

mi sem-bra un tuo so - spir, ah! l'au - ra chespi - ra in-

tor - no - mi - sem-bra un tu

col canto

- o, un tuo so - spir.

p

pp

Ah! forse è lui... Sempre libera

from
LA TRAVIATA

Giuseppe Verdi

Allegro

VIOLETTA:

recitativo

È stra-no!... è stra-no!... in co - re scol-pi - ti ho que-gli ac-

p *recitativo*

f cen - ti!... Sa-ria per me sven - tu - ra un se-rio a-

f *pp*

mo - re? Che ri - sol - vi, o tur-ba - ta a-ni - ma

mi - a? Nul-l'uo - mo an-co - ra t'ac-cen - de - va... o

mf

gio - ia ch'io non co - nob - bi, es-ser a-ma - ta a - man-do! E sde-

gnar-la pos-s'i-o per l'a - ri-de fol - li - e del vi - ver mi -

mf *f* *allargando*

Andantino

o?

p *pp*

p *dolcissimo*

Ah! for - se è lui che l'a - ni - ma so-lin-ga ne' tu - mul - ti,

simile

so-lin-ga ne' tu - mul - ti, go - dea so - ven - te pin - ge -

re de' suoi co-lo - ri oc - cul - ti, de' suoi co-lo - ri oc - cul - ti!

Lui che mo-de - sto e vi - gi - le al-l'e-gre so - glie a - sce - se,

e nuo-va feb - bre ac - ce - se de-stan-do-mi al - l'a - mor.

con espansione

A quel - l'a-mor, quel - l'a - mor — che è pal - pi - to

del - l'u - ni-ver - so, del-l'u - ni - ver-so in - te - ro,

mi - ste - ri - o - so, mi - ste - ri - o - so, al - te - ro,

f *leggero* cro - ce, cro-ce e de - li - zia, cro-ce e de - li - zia, de-li-zia al cor, cro-ce e de -

li - zia, de-li zia al-cor! ah, _____ de - li - zia al

Allegro (♩ = 120)

cor! Fol-li - e! Fol - li - e!

De - li - rio va - no è que-sto!... Po - ve - ra

don - na! so - la! ab - ban - do -

* Among many options, here is a standard recommendation:

Ah! _____ cro-ce de - li - zia, al cor! _____

na - ta in que - sto po - po - lo - so de -

ser - to che ap - pel - la - no Pa - ri - gi, che spe - ro or

più? che far deg - g'i - o? gio - i - re, di vo - lut-tà ³ ne'

vor - ti - ci, di vol-ut-tà pe - *con forza*

dolce *a piacere* *allargando*

rir! Gio - ir, gio - ir! [Ah!]

Allegro brillante (♩. = 84)

f

Sem-pre li - be-ra

deg - g'i - o fol - leg -

assai brillante

tr tr

Sem-pre li - be-ra — deg - g'i - o fol - leg -

pp

tr tr

gia - re di gio - ia in gio - ia, vo' che scor - ra il vi - ver

mi - o pei sen - tie - ri del ³ pia - cer. Na - sca il

gior - no, o il gior - no muo - ia, sem - pre lie - ta ne ri -

opt.
tro - vi, ah! a di -
con effetto
questo ripiglio

tro - vi, a di - let - ti sem - pre

tr *tr*
 nuo - vi dee vo - la - re il ³ mio pen - sier, dee _____ vo -
tr *tr*
 lar, dee _____ vo - lar, dee _____ vo - la - re il mio pen -
 sier, dee _____ vo - lar, dee _____ vo - lar _____
 VI-
 il pen-

The cut is traditional for stand-alone performances of the aria.

Andantino (♩ = 96)

First system of the Andantino section. The vocal line begins with the word "sier." followed by a long rest, then "Oh!" with a note. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *sim.* (sostenuto).

sier. Oh!

p *sim.*

Second system of the Andantino section. The vocal line continues with "oh a-mo - re!" and a triplet of eighth notes. The piano accompaniment continues with a similar melodic and bass line structure.

oh a-mo - re!

Third system of the Andantino section. The vocal line features a triplet of eighth notes. The piano accompaniment includes dynamic markings *ff* (fortissimo) and *pp* (pianissimo).

ff *pp*

Section change to Allegro. The tempo is marked "Allegro". The vocal line starts with "Fol - li - e! fol - li - e!" followed by a long rest and "[Ah!]" with a long note. The piano accompaniment features a triplet of eighth notes and a *ff* (fortissimo) dynamic marking.

Allegro

Fol - li - e! fol - li - e! [Ah!]

ff

dolce

[Ah, si!] Gio -

a piacere *allargando*

ir, gio - ir! [Ah!]

Tempo I (♩. = 84) *assai brillante*

tr *tr*

Sem - pre li - be - ra — deg - g'i - o fol - leg -

pp

gia - re di gio - ia in gio - ia, vo' che scor - ra il vi - ver

mi - o pei sen - tie - ri del ³ pia - cer. Na - sca il

gior - no, o il gior - no nuo - ia, sem - pre lie - ta ne ri -

opt. tro - vi, ah! a di -

tro - vi, a di - let - ti sem - pre *con effetto questo ripiglio*

nuo - vi dee vo - la - re il ³ mio pen - sier, dee vo -

[*p*]

lar, dee _____ vo - lar, dee _____ vo - la - re il mio pen -

sier, dee _____ vo - lar, dee _____ vo - lar _____

p

_____ il pen -

- DE

sier, _____ dee _____ vo - lar,

deee vo - lar, ah, ah,

This system contains the first two staves of music. The vocal line (treble clef) begins with a melodic phrase on the notes D4, E4, F4, G4, A4, B4, C5, followed by a series of eighth notes. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

deee vo - lar il pen - sier,

This system contains the third and fourth staves of music. The vocal line continues with a melodic phrase on the notes D4, E4, F4, G4, A4, B4, C5, followed by a series of eighth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

deee vo - lar, deee vo -

cresc.

This system contains the fifth and sixth staves of music. The vocal line continues with a melodic phrase on the notes D4, E4, F4, G4, A4, B4, C5, followed by a series of eighth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A *cresc.* marking is present in the piano part.

lar, deee vo -

This system contains the seventh and eighth staves of music. The vocal line continues with a melodic phrase on the notes D4, E4, F4, G4, A4, B4, C5, followed by a series of eighth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

lar il mio pen - sier, il

f

mio pen - sier, [Ah!]

* *opt.*

il mio pen - sier!

etc.

* optional

[Ah!] il mio pen - sier!

etc.

Me voilà seule... Comme autrefois

from
LES PÊCHEURS DE PERLES

Georges Bizet

Allegro agitato $\text{♩} = 63$

pp

cresc.

LÉÏLA:

Me voi - là

f

ff

fp

suivez

seu - le dans la nuit,

a tempo p

mf

(She looks around, scared)

seule — en ce lieu dé - sert où rè - gne le si - len - ce.

suivez

f a tempo

Je fris - son - ne, j'ai peur,

f

ff

et le som - meil me fuit. Mais il est

fp

pp

là; mon cœur — de - vi - ne sa — pré - sen -

suivez

Andante ♩. = 52

ce. _____

p *pp*

p *legato*

Comme au - tre -

fois _____ dans la nuit som - bre, ca - ché _____ sous le feuil-la-ge -

pais, _____ il veill - le près de moi dans l'om - bre. Je
 puis dor-mir, rê - ver en paix. Je puis dor-mir, rê-ver en
 paix. Il veill - le près de moi _____ comme au - tre -
 fois, _____ comme au - tre fois. _____

rall. *a tempo*
pp *suivez* *pp* *a tempo*
rall. *a tempo*
suivez *a tempo* *pp*

p

C'est

Plus vite

lui! mes yeux l'ont re - con - nu! C'est

pp

lui! mon â - me est ras - su - ré - e! O bon -

cresc.

heur! joi - e i - nes - pé - ré - e! Pour me re -

cresc.

voir _____ il est ve - nu. _____ O bon -

poco cresc. *f p*

Red. *

heur! _____ Il est ve - nu. Il est là _____

Red. *

_____ près de moi, ah! _____ Comme au - tre -

p rall.

suivez

Tempo I

fois _____ dans la nuit som - bre, ca - ché sous le feuil-lage - é -

pp

pais, _____ il veil - le près de moi dans l'om - bre. Je
 puis dor-mir, rê - ver en paix. Je puis dor-mir, rê - ver en
 paix. Il veil - le près de moi _____ comme au - tre -
 fois, _____ comme au - tre - fois.

rall.
a tempo
pp
suivez
pp
a tempo
rall.
a tempo
suivez
a tempo
pp

Je puis dor - mir, Je puis rê - ver en

paix. Il veill - le près de moi.

Oui, com-me au-tre-fois, je puis rê-ver, ah! en

paix.

smorzando

Och, jaký žal!...Ten lásky sen

(Mařenka's Aria)

from

PRODANÁ NEVĚSTA (The Bartered Bride)

Bedřich Smetana

Lento

Piano introduction in 3/4 time, key of D major. The music is marked *Lento*. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The piece ends with a final chord in the right hand.

MAŘENKA: *f*

lento

Vocal entry of Mařenka. The melody is in 3/4 time, key of D major. The lyrics are: "Och, ja - ký žal! ja - ký to žal, když srd - ce o - kla -". The piano accompaniment is marked *ff* (fortissimo) and *f* (forte). The piano part features long, sustained chords in the right hand and a moving bass line in the left hand.

Continuation of Mařenka's vocal line. The lyrics are: "má - no! Však pře - ce je - ště ne - vě - řím, ač". The piano accompaniment continues with sustained chords and a moving bass line.

Moderato

f

End of Mařenka's vocal line. The lyrics are: "sto - jí tam na - psá - no. Ne -". The piano accompaniment is marked *f* (forte) and features a more active melody in the right hand and a supporting bass line in the left hand.

p

vě - řím, až s ním prom-lu vím.

dolce

mezza voce

Snad a - ni o tom ne - ví!

f

ó, — kýž se

f *fz* *sf*

mi v ne - sná - zi — té sku - teč - ná, sku - teč - ná — prav - da zje -

sf *fz* *fz* *fz*

Moderato assai

ví!

f *p*

Andante
(as if in a dream) *dolce e molto espress.*

Ten lá - sky sen, jak krás - ný byl,

ten

pp *mf*

più f

lá - sky sen, jak krás - ný byl,

pp

con anima

jak

na - děj - ně roz - kví - tal! A nad u - bo - hým

srd - cem mým _____ co ti - chá hvěz - da svi - tal,

A nad u - bo - hým srd - cem mým _____ co ti - chá hvěz - da svi -

rit.

tal,

*a tempo
pp dolciss.*

dolce

Jak bla-hý ži-vot s mi-len-cem v snu tom-to jsem si přa - dla!

dolce *mf*

Tu o-sud při-vál vi-chři-ci a rů-že lá - sky sva-dla.

con affetto (as if waking) *affettuoso, poco accel.*

Ne, ne - ní mož-ný ta - ký klam, ne, ne, ne, ne, ne, ne - ní,

doloroso, poco languendo

ne - ní mož-ný ta - ký klam! Tent' smut-nou by byl ra - nou,

cresc. *f*

a roz-pla-ka-la by se zem nad lá - skou po-cho-va -

f *molto rall.*

nou, nad lá - skou, lá - skou po-cho - va -

f *sf* *molto rall.*

[a tempo] *mf*

nou! Ten

[a tempo] *p* *mf*

lá - sky sen, —

pp

espressivo

jak krás - ný byl! A nad u - bo - hým srd - cem mým co

espressivo

più f molto rit. [a tempo]

ti - chá hvěz - da sví - tal, co ti - chá hvěz - da sví - tal!

più f p molto rit. [a tempo] *pp dolcissimo*

p dolcissimo

Ten lá - sky sen, jak krás - ný

ff molto dim. pp dolcissimo

smorzando

byl!

pp ff

[*Red.* *]

Klänge der Heimat

(Csárdás)
from
DIE FLEDERMAUS

Johann Strauss

Langsam

The piano introduction is in 2/4 time, marked 'Langsam' (slow) and 'fp' (fortissimo piano). It features a treble and bass staff. The treble staff has a melodic line with many beamed sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

ROSALINDE: *mf*

Rosalinde's vocal entry is marked 'mf' (mezzo-forte). The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics 'Klän - ge der Hei - mat, ihr' are written under the vocal line.

The vocal line continues with the lyrics 'weckt - mir das Seh - nen, ru - fet die Trä - nen ins - Au - ge - mir!'. The piano accompaniment continues with chords and moving lines. The dynamic 'p' (piano) is marked at the end of the phrase.

The vocal line continues with the lyrics 'Wenn ich euch hö - re, ihr'. The piano accompaniment continues with chords and moving lines. The dynamics 'f' (forte) and 'accel.' (accelerando) are marked.

a tempo subito

hei - mi - schen Lie - der, zieht — michs wie - der, mein — Un - gar -

a tempo *p* *cresc.* *colla voce*

land, — zu — dir! O Hei - mat so — wun - der - bar, wie

p *pp*

strahlt dort die — Son - ne so klar! Wie grün — dei - ne Wäl - der, wie

cresc.

accel. *rit.*

la - chend die Fel - der, o Land, wo so glück - lich ich war!

accel. *f* *rit.* *p*

a tempo *accel.* *a tempo poco rit.*

f

Ja, dein ge - lieb - tes Bild mei - ne See - le so ganz er -

a tempo *accel.* *a tempo p poco rit.* *pp*

f

füllt, dein ge - lieb - tes Bild! Und bin ich auch von

f

dir weit, _____ ach _____ weit, _____ ach _____

fz *fz*

accel.

_____ dir bleibt in E - wig - keit doch _____ mein _____ Sinn _____

fz *accel.*

lento *a piacere* *a tempo*

im - mer dar _____ ganz al - lein - ge - weiht! O

lento *fz* *fz* [colla voce] *pp* *a tempo* *pp*

Hei - mat, so _____ wun - der - bar, wie strahlt dort die _____

accel. *f*

Son - ne so klar! Wie grün - dei-ne Wäl - der, wie la - chend die Fel - der, o

accel. *f*

p *rit.* *a tempo* [Poco più mosso]

Land, wo so glücklich ich war! Feu - er, - Le-bens-lust,

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

schwellt ech - te Un - gar - brust, Heil! _____ Zum_ Tan - ze - schnell,

Csár - dás tönt so hell! _____ Brau - nes_ Mäg - de - lein,

musst mei - ne Tänz'-rin sein; Reich _____ den_ Arm ge - schwind,

dun - kel-äü - gig Kind! _____ Zum Fie - del - klin - gen, -

* optional cut to **

glissando

ho, — ha, — tönt jauch - zend Sing - en: —

gliss. *a tempo*

ho, — ha, — ha! — Mit — dem Sporn ge - klirrt,

a tempo
p

wenn dann die Maid ver - wirrt senkt zur — Erd' den — Blick,

****** *f*

das ver - kün - det Glück! — Durst' - ge Ze - cher,

f *p*

greift zum Be - cher, lasst ihn krei - sen, lasst ihn

krei - sen schnell von Hand zu Hand! Schlürft das Feu - er

im To - kay - er, bringt ein Hoch aus dem

— Va - ter - land! Ha!

(Ha!) _____

rit.

f *rit. p*

a tempo

Feu - er, - Le - bens - lust, schwellt ech - te Un - gar - brust,

a tempo p

Heil! _____ Zum Tan - ze schnell! Csár - dás tönt so hell! _____

Più allegro

First system of the musical score. The vocal line (treble clef) features a melody with eighth and sixteenth notes, including slurs and ties. The lyrics are "La ____ la la ____ la ____ la ____ la". The piano accompaniment (grand staff) begins with a piano (*p*) dynamic marking and consists of eighth-note chords and single notes in both hands.

Second system of the musical score. The vocal line continues with the melody and lyrics "la ____ la la ____ la ____". The piano accompaniment continues with similar rhythmic patterns, featuring eighth-note chords and single notes.

Third system of the musical score. The vocal line includes a trill (*tr*) over a long note, followed by the lyrics "la ____ la ____ la ____". The piano accompaniment features a forte (*f*) dynamic marking and continues with eighth-note chords and single notes.

Fourth system of the musical score. The tempo changes from **Lento** to **Allegro**. The vocal line starts with a forte (*ff*) dynamic marking and includes the lyrics "la ____ la la ____ la la! ____". The piano accompaniment also features a forte (*ff*) dynamic marking and includes a variety of textures, including chords, arpeggios, and single notes.

A Simple Sailor Lowly Born

from
HMS PINAFORE

Arthur Sullivan

Andante

JOSEPHINE:

The hours creep on a - pace,

My guilt - y heart is quak-ing! Oh, that I might re - trace - The

step that I am tak - ing. Its fol - ly it were ea - sy to be show - ing:

What I am giv - ing up, and whith - er go - ing.

On the one hand, papa's luxurious home,
Hung with ancestral armour and old brass - es, Carved oak and tapestry from distant Rome,
Rare "blue and white," Venetian finger - glass - es,

Rich Oriental rugs, pil - lows, And ev - 'ry - thing that is - n't old, from

Gil - lows! And, on the other, a dark and dingy room cry - ing,
In some back street with stuffy children

Where organs yell, and clacking housewives { fume, And clothes are hanging out all day a- } dry - ing, { With one cracked looking- } glass to see your face in, } And

Allegro con spirito

dinner served up { in a pudding - } bas-in!

cresc. molto **f**

A sim - ple sail - or, low - ly born, Un -

let - tered and un - known, Who toils for bread from ear - ly morn Till

half the night has flown, Till half the night has flown! No

gold - en rank can he im-part, No wealth of house or land, No

cresc. for - tune, save his trust - y heart, And hon - est, brown right hand, his trust - y

cresc. *f*

p heart, and brown right hand! And yet he is so won - d'rous fair, That

p

love for one so pass - ing rare, So peer-less in his man - ly beau - ty, Were

lit - tle else than sol - emn du - ty, Were lit - tle else than sol - emn

p

rall. *ad lib.*

du - ty! Oh, god of love, and god of rea-son, say, — Which of you

rall. *p colla voce*

a tempo

twain shall my poor heart o-bey! A sim - ple sail - or, low - ly born, Un -

a tempo

let - tered and un - known. No gold - en rank can he im-part, No

wealth of house or land, No for-tune, save his trust - y heart, And

hon - est, brown right hand, his trust - y heart and right hand! Oh, god of

love, and god of rea - son, say, Which of you twain shall

my poor heart, — my poor heart o - bey, God of love,

god of rea - son, god of rea - son, god of love, say, —

Which shall my poor heart o -

bey! Oh, god of love, and god of rea - son, say, Oh,

p

cresc.

fz

fz

fz

ff

mf

ff

god of love, and god of rea - son, say, Which of you twain shall my poor

heart _____ o - bey, — my — heart — o -

ff

bey, Which shall my heart, — my heart o -

opt.

bey!

bey!

Il est doux, il est bon

from
HÉRODIADE

Jules Massenet

Andantino cantabile

SALOMÉ: *espressivo*

Ce - lui dont la pa -

role ef - fa - ce tou - tes pei - nes, le Pro - phète est i - ci!

c'est vers lui que je vais! _____

a tempo *dolce*

Il est doux, — il est bon, — sa pa - role — est se - rei - ne:

a tempo *p*

p *p dolce*

Il par - le... tout se tait; — Plus lé - ger — sur la plai - ne

pp dolce

pp *dolciss.*

l'air at - ten - tif pas - se sans bruit; il par -

poco rall. *f a tempo*

le! Ah! quand re - vien - dra - t-il?

dim. poco rall. *a tempo* *f espressivo colla voce*

f

p *più f*

Quand pour-rai-je l'en-ten - dre? Je souf-frais, j'é - tais seule et mon cœur s'est cal-mé

p *espressivo*

En é - cou-tant sa voix mé - lo - dieu-se et ten - dre, mon cœur s'est cal -

mf *dim.*

mé! Pro-phè - te bien ai-mé, puis-je vi - vre sans toi?

f

Pro - phè - te bien ai - mé, puis-je vi - vre, vi - vre sans

ff *col canto* *f* *p* *rall.*

The musical score is written for a vocal instrument and a piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into four systems. The first system shows the vocal line starting with a piano (*p*) dynamic, followed by a triplet of eighth notes, and then a *più f* (piano fort) section. The piano accompaniment starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The second system continues the vocal line with lyrics and includes a *dim.* (diminuendo) marking. The piano accompaniment features a series of chords with a *mf* (mezzo-forte) dynamic. The third system shows the vocal line with a *f* (forte) dynamic and a triplet of eighth notes. The piano accompaniment includes a *f* dynamic and a triplet of eighth notes. The fourth system shows the vocal line with a *rall.* (rallentando) marking and the piano accompaniment with a *ff* (fortissimo) dynamic and a *col canto* (colla voce) marking.

a tempo, (poco più mosso)

toi? C'est là! dans ce dé -

a tempo, (poco più mosso)

mf

sert _____ 3 où la foule é - ton - née a - vait sui - vi ses

poco a poco appassionato

pas, qu'il m'ac-cueil - lit un jour, en - fant a -

poco a poco appassionato

espress. f poco rall.

ban - don-né - e! et qu'il m'ouv-rit ses bras!

f molto espressivo colla voce f rall.

Tempo I

p

Il est doux, _____ il est bon, _____ sa pa - role _____ est se -

p *dolce*

dolce

rei - ne: Il par - le... tout se tait; _____

pp

Plus lé - ger _____ sur la plai - ne l'air at - ten - tif

dolce *pp*

pas - se sans bruit; il par - le!

pp *dolciss.* *dim. poco rall.*

più f a tempo *p* *3*

Ah! quand re - vien - dra - t-il? Quand pour-rai - je l'en-ten - dre?

a tempo *f espressivo colla voce* *p*

Je souf-frais, — j'é - tais seule et mon cœur s'est cal-mé En é - cou-tant sa voix —

espressivo *mf*

— mé - lo - dieu-se et ten - dre, mon cœur s'est cal - mé! —

mf *dim.*

f *3*

Pro - phè - te bien ai - mé, puis - je vi - vre sans toi? —

f *3* *3* *3*

rall.

Pro - phè - te bien ai - mé, puis-je vi - vre, vi - vre sans

ff *f* *col canto p*

a tempo, più appassionato

toi? Ah! quand re - vien - dra - t - il?

ff a tempo, più appassionato

Quand pour - rai - je l'en - ten - dre? Pro-phè - te bien ai -

ff

rall. *ff a tempo, animato*

mé, puis-je vi - vre sans toi? _____

rall. *ff a tempo, animato*

Je suis encor

from
MANON

Jules Massenet

Andantino cantabile ♩. = 60

Piano introduction in B-flat major, 8/8 time. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *f*, *mf*, *dim.*, and *p*.

MANON: (charmingly, with emotion)

*rall.
dolce**a tempo**rall.*

Vocal line and piano accompaniment for the first vocal line. The vocal line is in B-flat major, 8/8 time. The piano accompaniment is in B-flat major, 8/8 time. Dynamics include *p*, *pp*, *dolce*, *colla voce*, and *a tempo*.

Je suis _ en-cor tout é-tour-di-e... Je suis _ en-cor tout en-gour-di-e!

dim.

Vocal line and piano accompaniment for the second vocal line. The vocal line is in B-flat major, 8/8 time. The piano accompaniment is in B-flat major, 8/8 time. Dynamics include *più f*, *f*, *espressivo*, and *p*.

Ah! _ mon cou-sin! Ex - cu-sez - moi! Ex - cu-sez un mo-ment d'é-moi. _

poco rall. *a tempo pp* *rall.*

Je suis — en — cor tout é — tour — di — e!

poco rall. *a tempo pp* *colla voce*

a tempo
(delivered in a lively manner) *f* *p dolce*

Par — don — nez à mon ba — var — da — ge, J'en suis à mon prem — ier voy — a —

f *a tempo* *p*

a tempo
(faster than at the beginning)

ge!

a tempo
(faster than at the beginning) *f* *sf*

(in narrative fashion)

Le co — che s'é — loi — gnait à pei — ne, que j'ad — mi — rais de tous mes

yeux les ha-meaux, les grands bois, la plai - ne,

animando les voy - a-geurs jeu - nes et vieux. Ah! mon cou-sin, ex - cu - sez -

f (changing her tone)

animando *f*

moi! C'est mon prem-ier voy - a - ge! Je re - gar-dais

p (continuing her narrative)

p *f*

fuir, cu-ri-eu - se, les ar - bres fris-son-nant au vent! Et j'ou-bli-ais, tou - te joy -

pp

f eu - se, que je par-tais pour le cou - vent, pour le cou-vent, pour le cou -

dim. poco rall.

f *p* *poco rall.*

ben cantato, francamente

p a tempo vent! *mf* De - vant tant de cho - ses nou -

a tempo espressivo

Red. *

p vel - les, ne ri - ez pas, si je vous dis que je croy -

Red. *

animando , *f*

ais a - voir des ai

animando

3 3 3 6 6

a piacere *leggero*

p *pp* *poco rall.*

les, et m'en-vo-ler en pa-ra-dis! Oui, mon cou-

fp colla voce *pp*

Un poco più lento

mp *p*

sin! Puis, j'eus un mo-ment de tris-tes-se. Je pleu-rai,

pp *p* *mf*

rall. **Allegro subito** ♩. = 96 *f* (changing her tone)

je ne sais pas quoi. L'ins-tant d'a-près, je le con-

colla voce *f* *sf*

And. *

ossia

ais, ah! ah! ah! ah!

(bursting out into peals of laughter)

fes - se, je ri - ais, ah! ah! ah! ah! ah! ah! ah! ah!

a piacere

ah! - je ri - ais! mais sans sa-voir pour - quoi! Ah! ah! ah! ah! ah! ah! ah! ah!

colla voce

Allegro

ah! Ah! mon cou - sin, ex - cu - sez - moi. Ah! mon cou -

senza ritenere *mf* (embarrassed) *dim.*

mf *dim.*

dim. **Tempo I** *pp* *rall. dolce*

sin, par - don! Je suis — en - cor tout é - tour - di - e...

sf *pp* *colla voce*

a tempo *rall.* *f* *a tempo* (delivered in a lively manner)

Je suis — en - cor tout en - gour - di - e! Par-don-nez à mon ba-var-da - ge. J'en

a tempo *pp* *colla voce* *f*

f

voy - a - ge!

p *f* **Allegro**

suis à mon prem-ier voy - a - ge!

p *ff* *8va*

Obéissons quand leur voix appelle

(Gavotte)
from
MANON

Jules Massenet

Allegro moderato

Piano introduction in B-flat major, 12/8 time. The music features a strong, rhythmic accompaniment with chords in the right hand and single notes in the left hand. The tempo is marked **Allegro moderato** and the dynamics are **f** (forte).

MANON:

Vocal entry for Manon. The melody is in B-flat major, 12/8 time. The lyrics are "Est - ce vrai? Grand mer -". The piano accompaniment continues with a rhythmic pattern, marked **animato** and **f** (forte).

(coquettishly)

dolce

Vocal continuation for Manon. The melody is in B-flat major, 12/8 time. The lyrics are "ci! Je con - sens, — vu, que je suis bon - ne, A lais-ser ad-mi -". The piano accompaniment continues with a rhythmic pattern, marked **a tempo**, **f** (forte), and **p** (piano).

f *a tempo*

rer ma char-man-te per-son - ne!

f a tempo

8va

Allegro maestoso ♩. = 72
(with impertinence and gaiety)

f

Je mar-che sur tous les che-mins

sf *fp*

f *ben marcato e ritmato* *p*

aus-si bien qu'u-ne sou-ve-rai -

8va

(The 3rd beat in the 8 measure should be faster than the other two.)

p

ne; on s'in-cli-ne, on bai-se mes mains,

f *p*

8va

* optional beginning

car par la beau-té je suis rei - ne, je suis

8va

f

poco rall.

ff *ten.* *vivo* *p* *f*

rei - ne! Mes - che-vaux cou - rent - à - grands pas; -

f *colla voce* *pp* *fp*

8va

f *fp*

più f

de - vant ma vie a - ven - tu - reu -

8va

mf

se, les grands s'a - van - cent cha - peau bas; -

f *p*

je suis bel-le, je suis - heu - reu - se! Je suis

mp *p*

bel - le! Au-tour de moi tout - doit - fleu-rir! —

ff *ten.* *vivo* *p* *a tempo* *f*

f *colla voce* *pp* *fp* *a tempo*

Je vais à tout ce — qui m'at-ti —

p molto rit. *f*

8va *f* *p* [*colla voce*]

re! Et, si — Ma-non — de-vait — ja-mais —

a tempo *f* *molto animando* *molto animando cresc.*

8va *f* *fp*

ossia



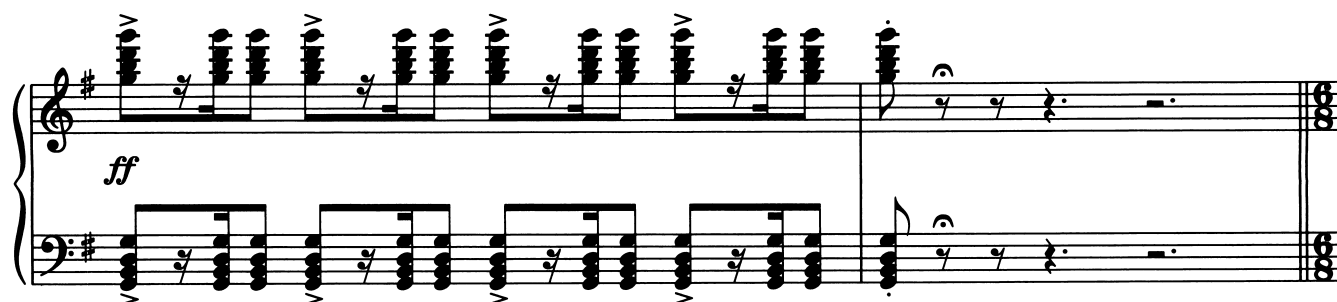
ri - re! Ah!



— mou-rir, ce se-rait, mes a-mis, dans un é-clat de ri-re! Ah! ah! ah! ah! ah!



ah! ah! ah! ah!



Moderato e leggero

p

O - bé - is - sons quand leur voix ap - pel - le

p

pp rall.

aux ten - dres a - mours, tou - jours, — tou - jours, — tou - jours

rall.

a tempo

Tant que vous ê - tes bel - le, u - sez sans les com - pter vos — jours,

p mf

a tempo

p rall. **Moderato e leggero** *p*

tous — vos jours! Pro - fi - tons

pp colla voce *p*

un poco rall.

bien de la jeu - nes - se, de ——— jours qu'a - mè - ne le prin-temps;

colla voce

a tempo

ai - mons, ri - ons, chan - tons sans ces - se, nous

a tempo colla voce

accel.

rall., *a tempo*

n'a-vons en - core que ——— vingt ans!

colla voce

f *a tempo*

ff

p

Pro - fi - tons bien de la jeu - nes - se,

p

ai - mons, — ri - ons, chan-tons sans ces - se, nous n'a-vons en-core que — vingt

f

Tempo primo
(Moderato e leggero)

ff (laughing)

ans! Ah! ah! Le

ff *p*

cœur, — hé - las, le plus — fi - dè - le, Ou-bli - e en un jour l'a - mour, —

p

pp rall. *a tempo*

— l'a - mour, — l'a - mour, Et la jeu - nes-se ou-vrant son ai - le a dis - pa

rall. *a tempo*

mf *pp* *rall.* **L'istesso tempo**

ru sans re-tour, sans — re - tour! Pro - fi - tons

colla voce *rit.*

bien de la jeu - nes - se, Bien — court, hé - las, est le prin-temps!

colla voce

a tempo *f ten.* *accel.* *rall.* *tr* *lento*

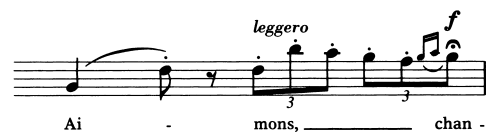
Ai - mons chan - tons, ri - ons sans ces - se, nous n'au-rons pas tou - jours — vingt

a tempo *colla voce* *accel.* *colla voce*

a tempo

ans!

f *a tempo* *ff*



Pro - fi - tons bien de la jeu - nes - se, Ai - mons, _____ chan -

tons, ri - ons sans ces - se, pro - fi - tons bien de nos _____ vingt -

ans! Ah! ah!

Ebben?... Ne andrò lontana

from
LA WALLY

Alfredo Catalani

Andante molto sostenuto

WALLY:

p

con molto sentimento

Eb - ben?... Ne an-drò lon - ta - na, co-me va

p *sensibile*

poco stent.

a tempo

l'e - co del-la pia cam - pa - na... là, fra la ne - ve - bian - ca!...

p *col canto* *a tempo* *poco stent.*

a tempo

f

là, fra le nu-bi d'or... lad - do - ve la spe - ran - za, la spe -

p a tempo

ran - za è rim - pian - to, è rim - pian - to, — è — do -

lor! —

p *sonoro* *pp*

p *dolciss. con espressione*

O del - la ma - dre mia ca - sa gio - con - da, la

dolciss.

pp

Wal - ly ne an - drà da te, da te lon - ta - na as - sa - i, e

animando

for - se a te, _____ e for - se a te _____ non fa -

animando

f con anima

rà mai più ri - tor - no, né più la ri - ve - dra - i! _____ Mai

f con anima

rit.

P a tempo

più, _____ mai più! _____ Ne an-

f

a tempo

pp

ppp

dolciss.

poco stent.

a tempo

drò so - la e lon - ta - na, co - me l'e - co del-la pia cam - pa - na... _____

pp col canto

a tempo

poco stent.

cresc.

là, fra la ne - ve bian - ca; ne an - drò, ne an -

cresc.

drò so - la e lon - ta - na

dim. *f*

f *f deciso*

e fra le nu - bi d'or! Ma fer - mo il piè! _

p *f* *p*

Ne an - diam, che lun - ga è la vi - a! Ne an - diam! _

f *p* *sf* *pp* *morendo*

Frère! voyez!... Du gai soleil

from
WERTHER

Jules Massenet

Animé et léger ♩. = 112

Piano introduction in D major, 3/4 time. The music features a lively melody with triplets and dynamic markings *f*, *p*, and *sf*. The tempo is marked 'Animé et léger' with a quarter note equal to 112 beats per minute.

SOPHIE: (gaily, to Albert)

Vocal and piano accompaniment for Sophie's entrance. The vocal line begins with a forte (*f*) dynamic and the lyrics 'Frère! voyez!... Du gai soleil'. The piano accompaniment features a triplet melody in the right hand and a bass line in the left hand. The lyrics continue: 'ez le beau bouquet! J'ai'.

mis, pour le Pas - teur, le jar - din au pil -

la - ge!

Et puis, l'on va dan - ser!

(to Werther)
Pour le pre - mier me - nuet c'est sur vous que je comp - te.

(observing Werther and lightly scolding him)

Ah! le som-bre vi - sa - ge!

(naïvely and with pointed politeness)

Mais au - jour - d'hui, mon-sieur Wer - ther,

tout le monde est joy - eux! Le bon-heur est dans

l'air!

(♩. = 104)

mf

Du gai so - leil, _____ plein - de flam -

pp

me dans l'a - zur res-plen - dis - sant _____ la

léger

pu - re clar - té _____ des - cend _____ de nos fronts jus - qu'à notre

à - me! Tout le monde est joy -

suivez *a tempo*

eux! Le bon-heur est dans l'air!

doux Et l'oi - seau qui monte aux cieux dans la

rall. bri - se qui sou - pi re est re - ve - nu

Premier Mouvement subit *pp*

pour - nous di re que

un peu rall.

Dieu per - met d'être

dim. un peu rall.

*a tempo**mf*

heu - reux! Tout le monde est joy - eux!

p a tempo

cresc.

più f

Le bon - heur est dans l'air!

f

Tout le monde est heu - reux!

f

In quelle trine morbide

from
MANON LESCAUT

Giacomo Puccini

Lento

p espressivo *rall.*

The piano introduction is in 2/4 time, marked **Lento**. It features a melody in the bass staff with a *p espressivo* dynamic and a *rall.* (rallentando) marking. The right staff is mostly silent, with a few notes at the end.

Moderato con moto ♩ = 84
MANON LESCAUT:

p

In quel-le tri-ne mor-bi-de — nel-l'al-co - va do -

pp

The first system shows the vocal melody in the upper staff and piano accompaniment in the lower staves. The tempo is **Moderato con moto** (♩ = 84). The piano part has a *pp* (pianissimo) dynamic.

p

ra - ta v'è un si - len - zio, un ge - li - do mor - tal, — v'è un si -

f *pp subito*

The second system continues the vocal melody and piano accompaniment. The piano part has a *f* (forte) dynamic followed by a *pp subito* (pianissimo subito) marking.

ritenuto molto *a tempo*

len - zio, un fred-do che m'ag-ghiacc - cia! Ed io che m'e-ro av -

ritenuto molto *a tempo* *pp dolcissimo*

The third system continues the vocal melody and piano accompaniment. The piano part has a *pp dolcissimo* (pianissimo dolcissimo) marking. The tempo markings *ritenuto molto* and *a tempo* are present.

vez - za _____ a u - na ca - rez - za vo - lut - tu - o - sa di lab-bra ar -

pp

den - ti e d'in-fuo-ca - te brac - cia or ho _____ tut-t'al-tra

f poco allarg. *a tempo* *p*

f poco allarg. *p a tempo*

Lo stesso movimento

co - sa! _____ O mia di - mo - ra u - mi -

pp dolcissimo

le, tu mi ri - tor - ni in - nan - zi _____

poco allarg. *a tempo* *senza rall.*

ga - ia, i - so - la - ta, bian - ca _____ co-me un so-gno gen -

ti - le e di pa - ce e d'a - mor! _____

p *pp dolce* *lunga*

Dis-moi que je suis belle

from
THAÏS

Jules Massenet

$\text{♩} = 76$

f
un peu retenu, très peu

expressif

cresc.

p *expressif*

(with weariness and bitterness)

THAÏS: *mf*

Ah! je suis seu - le, seu-le, en-fin!

p

Tous ces hom - mes ne sont qu' in - dif - fé - ren - ce et —

— que bru - ta - li - té. Les fem - mes sont mé - chan - tes... et les heu - res pe -

san - tes! J'ai l'â - me vi - de... Où trou - ver le re -

pos? Et com - ment fix - er le bon - heur?

a mirror and contemplates her image)

en retenant peu à peu

mf *p*

Ô mon mi - roir — fi - dè - le, ras - su - re - moi!

expressif *en retenant peu à peu*

Andantino cantabile ♩. = 48

(with charm)

(with élan)

(sans presser)

Dis-moi que je suis belle et que je se - rai belle — é - ter - nel - le - ment!

p *p*

più p

É - ter - nel - le - ment! Que rien ne flé - tri - ra — les

sf *p*

ro - ses de — mes lè - vres,

più f , *dim.*

que rien ne ter - ni - ra l'or pur — de mes che -

più f *dim.*

rall. *a tempo* (with anger)

p. 3 3

veux! Dis-le moi! Dis-le moi! Dis-moi que je suis belle — et que je se-rai belle —

suivez *a tempo* *f*

serrez *a tempo* *p* *pp*

é-ter-nel-le-ment! É-ter-nel-le-ment!

legato *a tempo* *p*

serrez *p*

(with elan and ecstasy) ♩. = 58
sans retenir

poco rit. *mf* *tr* *f* *ff*

Ah! je se-rai bel - le é-ter-nel-le - ment! —

mf *suivez* *cresc.* *f* *ff* *molto appassionato ed espressivo*

8va
8ba-

(dressing, she listens as

if his voice is speaking from the shadows)

f

Ah! _____ Tais - toi, voix im - pi - to - ya - ble,

p (veiled)

voix qui me dis: Tha - is _____ tu vieil - li -

cresc. *sfp*

più f

ras! _____ Tha - is, _____ tu vieil - li - ras! _____

p *sfp* *sf*

Un jour, ain-si, Tha-ïs

(with alarm)
p *più f* *f* (♩. = 63)

ne se-raït plus Tha-ïs!

p
très chanté et expressif
pp

(calming, little by little)

Non! Non! je n'y puis croi - re!

(addressing Venus) *expressif*

Toi, Vé - nus, ré - ponds-moi de ma beau -

cresc.

poco allargando, *f*

te! Vé-nus, ré-ponds - moi de son é - ter - ni -

poco allargando

ff *a tempo*

opt. té!

8va

ff *a tempo*

8ba

Calme et soutenu (♩. = 40)
(murmuring, with devotion)

pp

Vé-nus, in - vi - si - ble et pré - sen - te!

ppp

ppp

Vé-nus, en-cha-te-ment de l'om - bre! Vé -

f

(with anger)

a tempo

p rall.

veux! Dis-le moi! Dis-le moi! Dis-moi que je suis belle — et que je se-rai belle —

pp

suivez

a tempo p cresc. f

a tempo p

p

é - ter - nel - le - ment!

a tempo p

pp

pp

poco rit. mf

tr

(with elan and ecstasy)

f sans retenir

É - ter - nel - le - ment! Ah! je se-rai bel - le é - ter - nel - le -

mf suivez

f

$\text{♩} = 63$

ff opt.

ment! —

8va —

ff

8ba —

Depuis le jour

from
LOUISE

Gustave Charpentier

Andante **LOUISE:**

De - puis le jour

où je me suis don - né - e, tou - te fleu - ri - e

un poco animato

sem - ble m'a des - ti - né e. Je — crois rê -

cresc. un poco animato *mf*

* *Red.*

*meno**a tempo*

ver _____ sous un ciel de fée - ri - e, l'âme en - co - re gri -

p

sé - e de ton pre - mier bai - ser!

rit. pp a tempo

p sostenuto

Quel - le bel-le vi - e! _____

mf

meno

Mon rê - ve n'é-tait pas un rê - ve!

cresc.

mf Ah! je suis heu -

f un poco animato

cresc. reu - se! L'a -

p dolce

p *dim.*

$\text{♩} = 76$

mour é - tend sur moi ses ai -

pp *cresc.*

Più vivo *a tempo animato* *p*

les! Au jar -

dim. *mf* *espressivo* *a tempo animato*

meno [C]

din de mon cœur chante u - ne joie nou -

p [colla voce]

Più vivo *mf*

vel - le! Tout vi -

espressivo *mf*

bre, tout se ré - jou - it de mon tri - om -

p

phe! Au-tour de moi tout est sou - ri - re, lu - mière et

f *allarg.*

joi - e! Et je

cresc. *allarg.*

a tempo animato *allarg. dim.*

trem - ble dé - li - ci - eu - se -

f a tempo animato *dim.* *p allarg.*

dim.

ment au sou - ve - nir char -

a tempo primo *rit.* *pp*

mant du pre - mier jour d'a - mour!

colla voce *pp a tempo primo*

mf

Quel - le bel - le vi - e! Ah! je suis heu -

animato

pp *f* *rall.* *mf*

reu - - - se! trop heu - reu - se...

animato *f* *rall.* *dim.* *p*

p a tempo

Et je trem - ble dé - li - ci - eu - se - ment au sou - ve - nir char - mant —

a tempo *morendo*

rall. *a tempo*

du pre-mier jour d'a - mour! —

[colla voce]

Měsíčku na nebi hlubokém

(Song to the Moon)

from
RUSALKA

Antonín Dvořák

Larghetto ♩ = 112-116

f *accel.* *dim.* *p*

rit. pp *a tempo pp* *con Ped.*

a tempo pp

rit. pp *a tempo ppp*

RUSALKA:

p

Mě - sí - čku na ne - bi hlu - bo - kém, _____

svět - lo tvé da - le - ko vi - dí, _____

pp

po svě - tě blou - díš ši - ro - kém, _____

cresc. *mf* *rit.* *pp*

a tempo

dí - váš se v pří - byt - ky li - dí,

a tempo

rit.

po svě - tě blou - díš ši - ro - kém,

mf *rit. pp*

pp *a tempo*

dí - váš se v pří - byt - ky li - dí.

pp *a tempo*

molto espress.

Mě - sí - čku, po - stůj chví - li,

molto espress.
non legato
p
con Ped.
fp
f
fz
Ped. *

řek - ni mi, kde — je — můj mi - lý,

pp
pp

mě - sí - čku, po - stůj chví - li,

mf
mf
fz

p *rit.*

řek - ni mi, řek - ni, kde je můj mi - lý?

pp *rit.*

Pochettino più mosso

(p) *fz* *fz* *fz*

p *p* *p*

Red. *** *Red.* ***

fz *pp* *ppp* *fpp*

Tempo I

p

Řek - ni mu, stří - br - ný

ppp *ppp*

mě - sí - čku, mé že jej ob - jí - má

pp

rá - mě, a - by si a - le - spoň

rit. *a tempo*

chvi - li - čku vzpo - me - nul ve sně - ní

mf *pp rit.* *a tempo*

na mne, a - by si a - le - spoň

mf *rit. poco a poco* *p* *rit.*
chvi - li - čku vzpo - me - nul ve sně - ní

mf *rit. poco a poco* *pp* *p* *rit.* *pp*

Red. * *Red.* *

a tempo
na mne. Za - svět' mu do da - le - ka,

p *a tempo*

za - svět' mu, řek - ni mu, řek - ni, kdo tu

fp

mf *pp*

naň če - ká; za - svět' mu do da-le-ka,

Red. *** *f*

mf *3*

za - svět' mu, řek - ni mu, řek - ni, kdo tu

p

fz *pp*

rit.

Pochettino più mosso

naň če - ká!

7

rit. *p* *fz* *fz* *p*

Red. ***

p *fz* *dim.*

Red. *p* *

Tempo I (meno)

pp *pp* *fz* *pp*

p

O mně - li du - še lid - ská sní,

ppp

Red. *

at' se tou vzpo - mín - kou vzbu - dí! Mě - sí - čku,

p dim.

Red. * *Red.* *

ne - zha - sni, ne - zha - sni,

poco accelerando *f*

mě - sí

poco accelerando *cresc.*

čku,

cresc. *ff*

ne - zha - sni!

ten. *dim.* *pp*

Es lebt' eine Vilja

(Vilia)

from

DIE LUSTIGE WITWE

Franz Lehár

Allegretto moderato

HANNA:

Nun lasst uns a - ber wie da - heim jetzt
Now gath - er as we've done be - fore to

sin - gen un - sern Rin - gel - reim von ei - ner Fee, die wie be - kannt, da - heim die
sing our fa - v'rite song of yore a - bout a maid of wide - spread fame; you know that

Vil - ja wird ge - nannt!
Vi - lia was her name!

English version by Martha Gerhart

Im Volksliedton vorgetragen

1. Es lebt' ei - ne Vil - ja, ein Wald - mäg - de -
 1. There once was a Vi - lia, a wood - mai - den
 (2.) Wald mäd - lein streck - te die Hand nach ihm
 (2.) wood - mai - den si - lent - ly nod - ded her

f *pp* *langsamer*

lein, ein Jä - ger er - schaut' sie im Fel - sen - ge -
 fair. She lived, long a - go, in a dark for - est
 aus und zog ihn hin - ein in ihr fel - si - ges
 head and drew him with - in to her dark fo - rest

stein! Dem Bur - schen, dem wur - de so ei - gen zu
 lair. A - long came a hunts - man she stopped to be -
 Haus. Dem Bur - schen die Sin - ne ver - gan - gen fast
 bed. She kissed and ca - ressed him as no mor - tal

p

rit.

Sinn, er schau - te und schaut' auf das Wald - mäd - lein
 guile. En - chant - ed, he gazed at her rap - tur - ous
 sind, so liebt und so küsst gar kein ir - di - sches
 had, trans - port - ing the heart of the in - no - cent

pp rit.

a tempo

hin. Und ein nie ge - kann - ter Schau - er fasst' den jun - gen Jä - gers -
 smile. Then with un - ex - pect - ed feel - ing — pas - sion he could not de -
 Kind. Als sie sich dann satt ge - küsst ver - schwand sie zu der sel - ben
 lad. But, be - fore the lad could tell, she van - ished in the mist - y

pp a tempo

rit.

mann, sehn - suchts - voll fing er still zu seuf - zen
 ny — soft - ly, long - ing - ly he be - gan to
 Frist! Ein - mal noch hat der Ar - me sie ge -
 vale! Sad - ly ech - oes a lov - er's sweet fare -

mf rit.

sehr einfach vorgetragen

[*a tempo*]

an!
sigh!
grüsst:
well:

Vil - ja, o Vil - ja, du Wald - mäg - de -
Vi - lia, oh Vi - lia, your mag - i - cal

p [*a tempo*]

lein,
fire

fass' mich und lass' mich Dein Traut - lieb - ster
cap - tures, en - rap - tures my yearn - ing de -

sein.
sire.

Vil - ja, o Vil - ja, was thust du mir
Vi - lia, oh Vi - lia, will love tell me

an?
why,

Bang fleht ein lieb - kran - ker Mann!
in your em - bra - ces, I die!

p

p

Sehr langsam
ppp (opt. 2nd time)

Vil - ja, o Vil - ja, was thust du mir
Vi - lia, oh Vi - lia, will love tell me

ppp

an? why, Bang in fleht your ein em - brac - es, I die!

1.

Allegretto

2. Das Mann! Bang fleht ein lieb -
2. The die! In your em - brac -

2.

kran - ker Mann! opt.
es I die! 8va

Chi il bel sogno di Doretta

(La Canzone di Doretta)

from

LA RONDINE

Giacomo Puccini

Andante

f

8ba -

p

r.h. *l.h.*

Andantino (♩ = 52)

MAGDA:

Chi il bel so - gno di Do - ret-ta po-tè in-

12

p

do - vi - nar? Il suo mi - ster co - me mai, co - me mai fi -

ni? Ahi - mè! un gior - no u - no stu - den - te in boc - ca

la ba - ciò, e fu quel ba - ciò ri - ve - la - zio - ne:

**Sostenendo
dolcissimo**

Fu la pas - sio - ne! — Fol - le a - mo - re! Fol - le eb -

pp *p*

brez - za! Chi la sot - til ca - rez - za d'un ba - cio co - sì ar -

cantando *p*

(con crescente calore)

den - te mai ri - dir po - trà? Ah! — mio so - gno! —

p *pp*

pp *rit.* *a tempo* *poco allarg.* *a tempo*

Ah! — mia vi - ta! — Che im - por - ta la — ric -

pp *rit.* *a tempo* *poco allarg.* *a tempo*

, allarg. **Sostenuto**

chez - za se al-fin è ri-fio - ri - ta la fe - li - ci - ta! — O

p *cresc.* *allarg.* *f*

so - gno d'or — po-ter a - mar — co - sì!

p *pp*

Senza mamma

from
SUOR ANGELICA

Giacomo Puccini

Lento grave ♩ = 42

SUOR ANGELICA:

Sen - za

p molto sostenuto *pp*

mam-ma, o bim - bo, tu sei mor - to! Le tue lab - bra, sen - za i ba - ci

pp

mie - i, sco - lo - ri - ron fred - de, fred - de! E chiu -

de-sti, obim-bo, gli oc-chi bel - li! Non po -

P dolce espressivo

ten - do ca - rez - zar - mi, le ma - ni - ne com - po - ne - sti in

pp *rall.* *pp*

cro - ce! E tu sei mor - to sen - za sa - pe - re quan - to t'a -

sostenuto

P molto rit. *rallentando*

ma - va que - sta tua mam - ma!

p molto rit. *rallentando*

O - ra che sei un an - ge - lo del cie - lo,
a tempo, ma ben sostenuto

pp legato

o - ra tu puoi ve - der - la la tua

mam - ma! Tu puoi scen - de - re giù pel fir - ma -
calando, senza affrett.

men - to

pp

Detailed description: This is a musical score for a vocal and piano piece. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature starts as 4/4 and changes to 2/4 in the second system. The lyrics are in Italian. The first system includes the tempo/mood marking 'a tempo, ma ben sostenuto' and the dynamic 'pp legato'. The third system includes the instruction 'calando, senza affrett.' (rushing). The fourth system includes the dynamic 'pp'. The piano accompaniment features various textures, including arpeggiated chords and sustained notes.

ed a - leg - gia - re in - tor - no a me... ti sen - to...

dolce e legato

Sei qui... sei qui... mi ba - ci e m'ac - ca -

crescendo

poco rit. e dim.

a tempo

rez - zi. Ah! dim - mi, quan - do in ciel po - trò ve -

a tempo

legato

pp dolce

der - ti? Quan - do po - trò ba -

cresc. molto

Un poco meno, sostenendo

ciar - ti?... O dol - ce fi - ne d'o - gni mio do -
 lo - re, quan - do in cie - lo con te po - trò sa -
 li - re?... Quan - do po - trò mo - ri re?
 Quan - do po - trò mo - ri - re, po - trò mo -

pp
poco rit.
a tempo
poco rit.
a tempo
poco rit.
dim. e rall. molto
poco rit.
dim. e rall. molto

6

Calmo

ri - re?... Dil-lo al-la mam-ma, cre - a - tu - ra

ppp

bel - la, con un leg - ge - ro scin - til - lar di

pp

stel - la... par - la-mi, par - la-mi, a - mo - re, a - mo - re, a -

dim. *rallentando*

8va

dim. *rallentando*

pp

mor!

pp

Glück, das mir verblieb

(Marietta's Lied)
from
DIE TOTE STADT

Erich Wolfgang Korngold

Lento

Piano introduction in B-flat major, 3/4 time. The right hand features a series of sixteenth-note arpeggiated figures, each spanning an octave and marked with a '6' for sixteenth notes. The left hand provides a harmonic accompaniment with sustained chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

**Molto lento e tranquillo,
con sentimento**

poco rit.

MARIETTA:

Vocal and piano accompaniment for the first line. The vocal line begins with a whole rest followed by the lyrics 'Glück, das mir ver-'. The piano accompaniment continues with the arpeggiated figures. The tempo marking *poco rit.* is present. The piano part includes a *morendo* section with a long, sustained chord in the left hand.

adagio

Vocal and piano accompaniment for the second line. The vocal line continues with the lyrics 'blieb, rück zu mir, mein treu-es Lieb-'. The piano accompaniment features triplet arpeggiated figures in the right hand and sustained chords in the left hand. The tempo marking *adagio* is present.

p *largo* *largo*

A - bend sinkt im Hag bist mir Licht und

[colla voce]

* Red. * Red. *

Tag. Ban - ge po - chet Herz an Herz

espress. *p espress.*

adagio *Lo stesso movimento (come smarrito)*

Hoff - nung schwingt sich him-mel-wärts. Wie

p

wahr, 3 ein trau 3 rig Lied. 3 Das

Lied 3 vom treu 3 en Lieb, 3 das

ster - ben muß.

poco a poco più scorrevole e crescendo in espressione

p

Ich ken -

espress.

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. The key signature has two flats (B-flat and E-flat).

- ne das Lied. Ich hört -

p

The second system of the musical score. The vocal line continues with a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with the same patterns. The key signature remains two flats.

es oft in jun -

poco rit.

The third system of the musical score. The vocal line continues with a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with the same patterns. The key signature remains two flats.

a tempo (scorrevole) *poco a poco calando*

- gen, in schö - ne - ren Ta -

a tempo
sub. pp

- gen. Eshat noch

pp
molto dim.
espress.
p

ei-ne Stro - phe weiß ich sie noch?

p

Di nuovo assai lento, con profonda espressione

Naht auch Sor - ge

8va

rit. morendo

p espress.

trüb, rück zu mir, mein treu-es Lieb. _

adagio

Neig — dein blaß Ge-sicht Ster - ben trennt uns

p (*c*)

largo

largo

pp [*colla voce*]

Red. * *Red.* *

nicht. Mußt du ein - mal von mir gehn,

espress. *mf* *espress.*

adagio **Lentissimo (Adagio)**

glaub, es gibt — 3 — ein — Au-fer-stehn. —

largo *pp*

largo *ppp* 8va - -

Dearest Mama

from
THE BALLAD OF BABY DOE

Douglas Moore

Allegro moderato

f incalzando

The piano introduction is in 4/4 time, key of D major. The right hand features a series of half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a rhythmic pattern of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a similar pattern in the next measure.

BABY DOE: (*writing*)*p*

Dear-est

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note D5, and then a quarter note E5. The piano accompaniment consists of a series of eighth notes in the right hand and a similar pattern in the left hand.

The second system of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Ma - ma, I am writ - ing, For I'm lone - ly and dis -". The piano accompaniment features a series of eighth notes in the right hand and a similar pattern in the left hand.

ressed. I am stay - ing here in Lead - ville with-out

Har - vey, by my - self. Ev - 'ry - thing is o - ver

cantabile
mf

mf

rit. * *rit.* *

now be - tween us. He has left me and it's bet - ter that way too. I nev - er

f *calando*

f [colla voce]

loved him. — We were-n't suit - ed. — When two peo - ple feel that way they should-n't

mf *rit.*

mf *rit.*

Meno mosso

stay to- geth - er. Ma-ma dear, — you oft - en told me — that I was

p

p

beau-ti - ful, — And that my beau - ty — de-served to find — a man some day so

mf

free

mf

[colla voce]

rich, — a man so pow-er - ful, — that he could give me an - y-thing and make — me like a

prin - cess in old-en days. — Ah — Ah — And so I

accel. *mf*

wait-ed, hop-ing some day he would come. Dear-est

espr. accel. *mf*

Ma - ma, now I've found him And he loves me tru - ly

too. Ev - 'ry mo - ment we're to - geth - er We both

know it had to be. But, dear ma-ma he's not

mf *p*

rit. *f* *a tempo*, *mf*

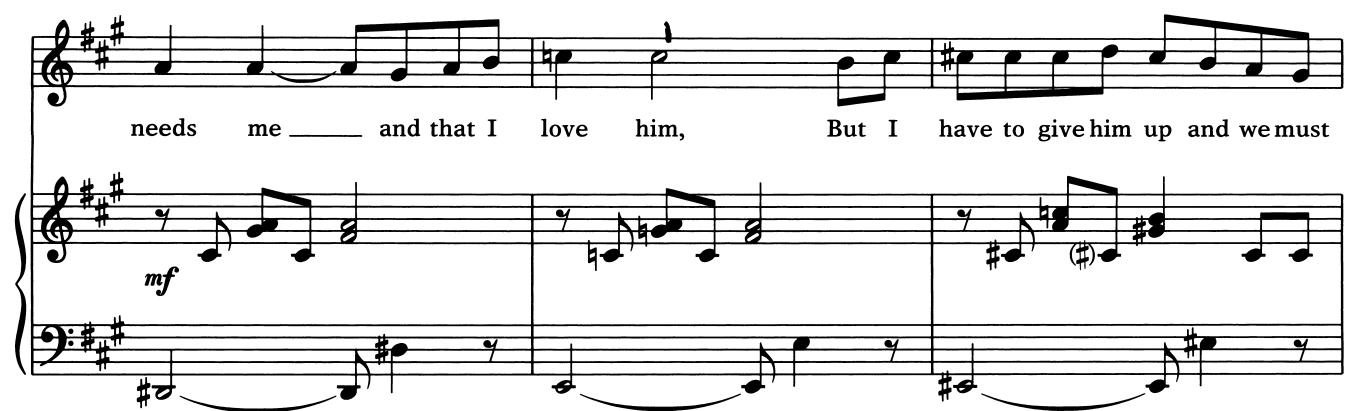
free to mar - ry. It is wrong for us to feel the way we do. I know he

rit. *f* *a tempo*



needs me — and that I love him, But I have to give him up and we must

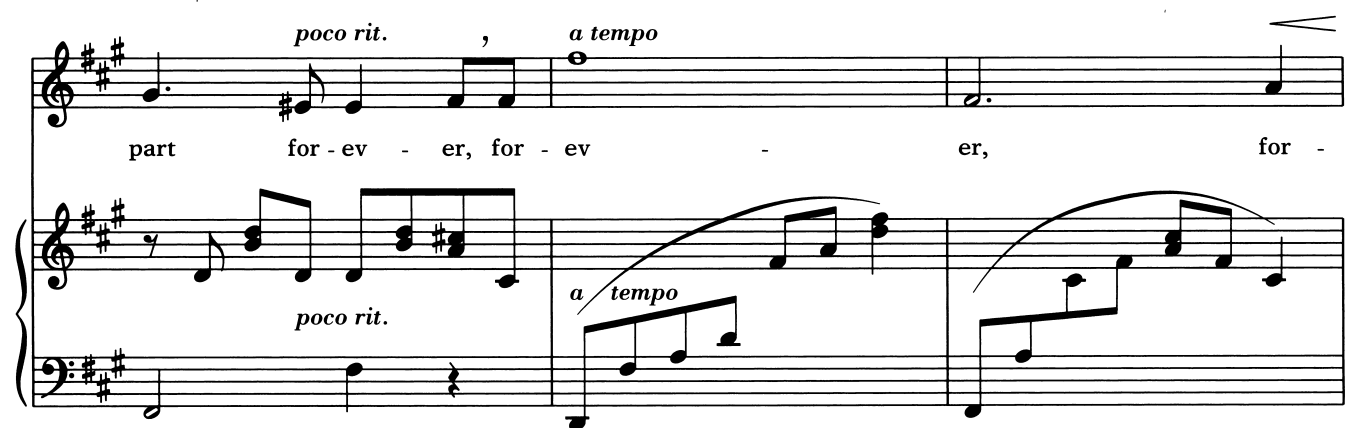
mf



poco rit., *a tempo*

part for - ev - er, for - ev - er, for -

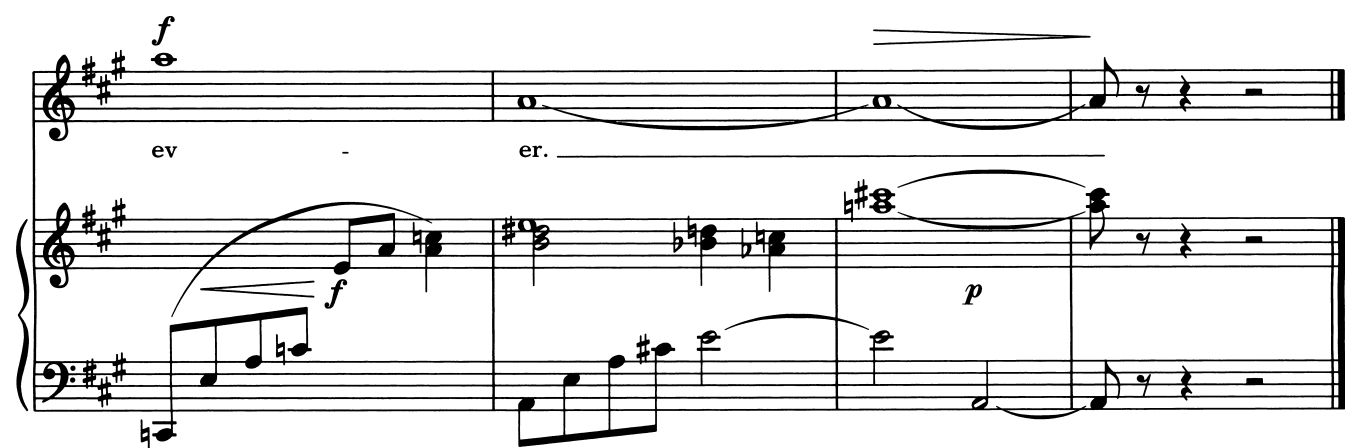
poco rit. *a tempo*



f

ev - er.

f *p*



I want magic!

from
A STREETCAR NAMED DESIRE

André Previn

Slow

BLANCHE: (*half spoken*)

mf espress.

mp

Real! Who wants real?

I know I don't want it.

I want mag - ic!

Mag-ic! Yes! That's what I want! That's what I try to give to

The first system of the musical score is in 4/4 time. The vocal line begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains the lyrics "Mag-ic! Yes! That's what I want! That's what I try to give to". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment is written for both hands in a grand staff, featuring a key signature of three sharps and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The system concludes with a double bar line and a key signature change to one sharp (F#).

peo - ple.

The second system of the musical score is in 3/4 time. The vocal line continues with the lyrics "peo - ple.". The piano accompaniment features a more complex texture with arpeggiated chords and sustained notes. A dynamic marking of *mf* (mezzo-forte) is present. The system concludes with a double bar line and a key signature change to one sharp (F#).

I do mis - rep - re - sent things.

The third system of the musical score is in 4/4 time. The vocal line begins with the lyrics "I do mis - rep - re - sent things.". The piano accompaniment is divided into three parts: the right hand (r.h.) plays chords, the left hand (l.h.) plays a steady eighth-note bass line, and the sub-bass (sub.) part plays sustained notes. A dynamic marking of *mp* (mezzo-piano) is present. The system concludes with a double bar line and a key signature change to one sharp (F#).

I ___ don't tell the truth.

The first system of the musical score is in 3/4 time and the key of D major. The vocal line begins with a half rest, followed by a quarter note D, a quarter note E, and a quarter note F. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the piano part.

But I tell what ought to be the truth.

mp espress.

The second system continues the melody. The vocal line has a half rest, followed by a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp espress.* is present.

What it ought to be.

pp 6

The third system shows the vocal line with a half rest, followed by a quarter note D, a quarter note E, and a half note F. The piano accompaniment features a complex texture with many chords in the right hand and a bass line in the left hand. A dynamic marking of *pp* and a fingering of 6 are indicated.

Yes, mag-ic. ___ Mag - ic's what I try to give to

tr

The fourth system concludes the phrase. The vocal line has a half rest, followed by a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Trills are marked in the piano part.

poco rall.

peo - ple._____

poco rall.

a tempo

a tempo

If that's a sin,

If that is such a sin, then let me be...

mf *mf* *f*

(Mitch moves again to the light switch.)

(spoken)

damned_____ for it!

f *mp*

Don't turn on that light!

It'll all look _ so ug - ly in that light. Why not see by

can-dle-light... or moon-light _ or by star-light?

They are bright e-nough to see by.

Some - times_ too bright.

(B major scale)

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