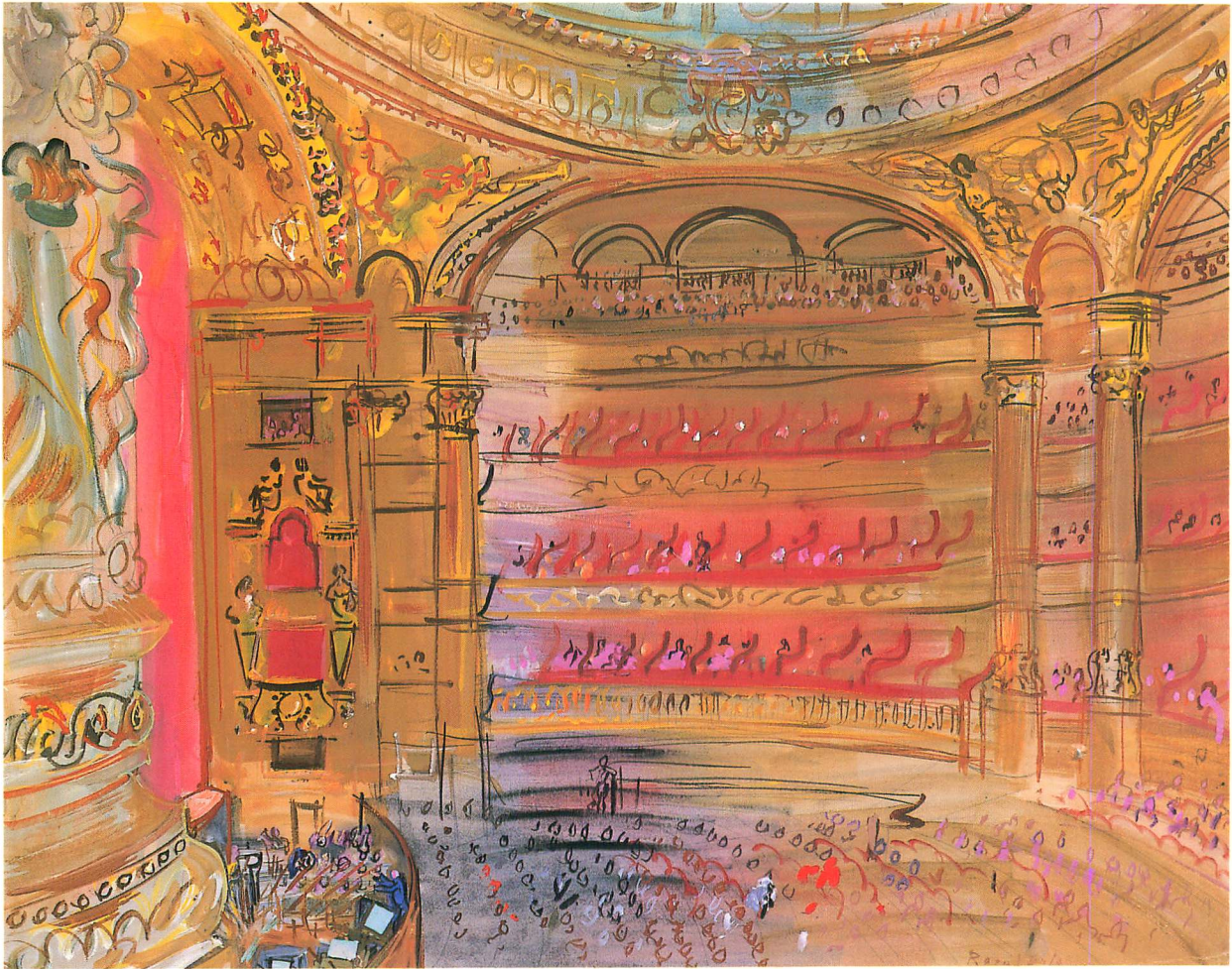


G. SCHIRMER OPERA ANTHOLOGY

ARIAS FOR SOPRANO



Compiled and Edited by
Robert L. Larsen

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The editor wishes to dedicate these volumes to the memory of Douglas Duncan, colleague and friend.

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FOREWORD

It has been a pleasure to reflect on the enormous repertory that the world of opera affords, and to choose from it a group of important and representative arias for soprano, mezzo-soprano, tenor, baritone, and bass to be included in these anthologies of opera arias.

In making these selections, I confess that I have not applied a constant criterion or standard, but rather have chosen to alter my perspective with each volume. All of these collections are intended to be of particular use to students and teachers of voice. Thus the soprano volume, for example, concentrates on lyric arias, rather than venturing very far into the rich material for coloratura, spinto, or dramatic voices.

The other volumes include the lyric arias most often sung by student voices, but also include other significant arias for a voice-type. For instance, I can't imagine a young baritone who would not be inspired by looking through the wonder of the Prologue from *I Pagliacci* within the confines of his practice room, or a tenor who doesn't anticipate with excitement the day when "Che gelida manina" may fit his voice like a glove. On the other hand, I have omitted some important repertory, such as many of the great Verdi baritone arias, because they are widely available, and are certainly the province of only the most experienced performer. Instead, I have chosen pieces of value not previously found in such collections, including arias in English for each voice-type.

Each aria has been painstakingly researched in preparing these new editions, creating what I believe will be an eminently credible and useful source for this music. There are countless incidents where notes or words have been corrected to create a more substantiated presentation than in previous editions. Throughout the collections, one will find many spots where traditional cadenzas are recommended. Appropriate appoggiaturas, as defined by conservative application of tradition, are indicated as well. There are instances where an entirely revised piano reduction, more representative of the full score, has been created.

These anthologies are for all of us who must remain students of our art throughout our lifetimes. I'm a vocal coach and opera conductor who believes firmly in exposing the gifted performer to the firmament, being sure that he or she understands that each star must be attained at its own special time, to be plucked and polished again and again throughout a musical career. Among these arias may be the first one ever studied, but if it's by someone destined to be a real singer, it will remain in mind and heart forever.

Robert L. Larsen
March, 1991

NOTES and TRANSLATIONS

Translator's Note

My aim in providing these "literal" translations was to give accurate line-by-line translations, as opposed to word-by-word translations. At the same time, the goal was to translate a true sense of the thought of each word or phrase.

In this format, therefore, the words on each line of original language text correspond to the words on each line of translation. Whenever, for contextual and idiomatic reasons, a line-by-line format into English is not possible, the printing is indented. In such cases, the whole idea of the indented foreign-language text segment corresponds to the whole idea of the indented English translation segment.

There are many antiquated and poetic word forms in opera texts which appear in various usages. In editing the aria texts various punctuation was discovered in various sources. When challenged by discrepancies, I have made justifiable choices for this edition. In some cases the punctuation has been modernized in the interest of clarity or consistency.

M. G.

NOTES and TRANSLATIONS

The arias are presented chronologically by year of first performance.

GUILIO CESARE

(Julius Caesar)

1724

music by George Frideric Handel

libretto by Nicola Francesco Haym (after history and legend)

V'adoro, pupille

from Act II

setting: Egypt, 48 B.C.; Cleopatra's palace

character: Cleopatra

As part of her plan to captivate Caesar, Cleopatra arranges a tableau representing Mount Parnassus and appears as Virtue surrounded by the Muses.

V'adoro, pupille,
saette d'amore;
le vostre faville
son grate nel sen.

*I adore you, eyes,
darts of love;
your sparks
are welcome in my breast.*

Pietose vi brama
il mesto mio core,
ch'ogn'ora vi chiama
l'amato suo ben.

*My sad heart,
which calls you its dearly beloved
in every hour, longs for you
to be compassionate.*

LE NOZZE DI FIGARO

(The Marriage of Figaro)

1786

music by Wolfgang Amadeus Mozart

libretto by Lorenzo da Ponte (after *La Folle Journée, ou Le Mariage de Figaro*, a comedy by Pierre Augustin Caron de Beaumarchais)

Porgi, amor

from Act II

setting: near Seville, the 17th century; the palace of Count Almaviva; the Countess' apartment

character: Countess Almaviva

The Countess Almaviva, still young and beautiful, knows that her husband has developed a roving eye for other ladies of the castle, and is shamed and hurt by his neglect and deceit. Alone in her bed chamber as the act opens, she prays to the god of love to assist her in her hour of need.

Porgi, amor,
qualche ristoro
al mio duolo,
a' miei sospir!

*Grant, Love,
some relief
to my sorrow,
to my sighing!*

O mi rendi
il mio tesoro,
o mi lascia almen
morir!

*Either give me back
my beloved,
or just let me
die!*

Dove sono i bei momenti

from Act III

setting: near Seville, the 17th century; a hall in the palace of Count Almaviva

character: Countess Almaviva

An elaborate plot has been laid by the Countess, with the aid of Susanna and Figaro, to expose her husband's infidelity. In *recitativo accompagnato*, Countess Almaviva muses on the fact that she has even had to enlist the aid of her chamber maid in an attempt to stop the Count's flirtations. In the aria which follows she ponders her future, and yearns for the return of her husband's affection.

E Susanna non vien!
 Sono ansiosa di saper come il Conte
 accolse la proposta.
 Alquanto ardito il progetto mi par,
 e ad uno sposo sì vivace
 e geloso!
 Ma che mal c'è?
 cangiando i miei vestiti
 con quelli di Susanna,
 e i suoi co' miei
 al favor della notte.
 Oh cielo!
 A qual umil stato fatale
 io son ridotta da un consorte crudel!
 che dopo avermi con un misto inaudito
 d'infedeltà, di gelosia, di sdegno!
 prima amata,
 indi offesa,
 e alfin tradita,
 fammi or cercar
 da una mia serva aita!

Dove sono i bei momenti
 di dolcezza e di piacer?
 Dove andarò i giuramenti
 di quel labbro menzogner?
 Perché mai, se in pianti e in pene
 per me tutto si cangiò,
 la memoria di quel bene
 dal mio sen non trapassò?

Ah! se almen la mia costanza
 nel languire amando ognor
 mi portasse una speranza
 di cangiar l'ingrato cor.

*And Susanna doesn't arrive!
 I am anxious to know how the Count
 reacted to the proposal.
 The plan seems to me rather bold,
 especially with a husband so high-strung
 and jealous!
 But what harm is there
 in changing my clothes
 with those of Susanna,
 and hers with mine,
 under the cover of night?
 Oh heaven!
 To what an unfortunate state of humility
 I have been reduced by a cruel husband
 who—with an incredible mixture
 of infidelity, jealousy, and disdain—
 after having first loved me,
 having then offended me,
 and having finally betrayed me,
 causes me now to seek
 help from one of my servants!*

*Where are the beautiful moments
 of sweetness and of pleasure?
 Where did the promises
 of those lying lips go?
 Why ever, if in tears and in suffering
 everything has changed for me,
 has the memory of that dear one
 not left my breast?*

*Ah, if only my constancy
 while languishing, always loving,
 may bring me a hope
 of changing his ungrateful heart.*

Deh vieni, non tardar

from Act IV

setting: near Seville, the 17th century; the palace garden of Count Almaviva; night

character: Susanna

The Countess is disguised as her chamber maid, Susanna, in order to trick her husband, the Count, who thinks he is meeting Susanna herself. Susanna, married only hours before to Figaro, appears disguised as her mistress and sings this recitative and arietta, which seems to be the girl's enchanting imitation of the Countess' restrained and elegant way of seeing, speaking, and singing. She is aware that her husband is listening.

Giunse alfin il momento
 che godrò senza affanno
 in braccio all'idol mio.
 Timide cure!
 uscite dal mio petto;
 a turbar non venite
 il mio diletto!
 Oh come par che
 all'amoroso foco
 l'amenità del loco,
 la terra e il ciel
 risponda,
 come la notte
 i furti miei seconda!

Deh vieni,
 non tardar, o gioja bella.
 Vieni ove amore
 per goder t'appella
 finchè non splende in ciel
 notturna face—
 finchè l'aria è ancor bruna,
 e il mondo tace.
 Qui mormora il ruscel,
 qui scherza l'aura,
 che col dolce susurro
 il cor ristaura,
 qui ridono i fioretti
 e l'erba è fresca.
 Ai piaceri d'amor
 qui tutto adescà.
 Vieni, ben mio,
 tra queste piante ascose!
 Ti vo' la fronte incoronar
 di rose.

*The moment which I will enjoy
 without anxiety, in the arms of
 my idol, has finally arrived.
 Timid feelings,
 leave my breast;
 don't come to disturb
 my pleasure!
 Oh, how it seems that
 to amorous passion
 the pleasantness of the place,
 the earth, and the sky
 respond,
 as the darkness
 favors my connivings!*

*Please come;
 don't delay, oh beautiful joy.
 Come to where love
 calls you to enjoy yourself
 until the nocturnal torch doesn't
 shine in the sky anymore—
 until it's dark again,
 and the world is still.
 Here the stream murmurs;
 here the breeze, which revives
 the heart with its gentle
 rustling, plays.
 Here little flowers are laughing,
 and the grass is fresh.
 To the pleasures of love
 everything here is enticing.
 Come, my dear,
 among these sheltering trees!
 I want to crown your head
 with roses.*

DER SCHAUSPIELDIREKTOR

(The Impresario)

1786

music by Wolfgang Amadeus Mozart

libretto by Gottlieb Stephanie, the younger

Bester Jüngling

in one act

setting: the office of an opera impresario, the 18th century

character: Fräulein Silberklang

This *singspiel* was written for festivities at Vienna's Schönbrunn Palace, at which an *opera seria* by Salieri was also premiered. With this aria a young soubrette successfully auditions for the weary and beleaguered impresario of an opera company.

Bester Jüngling, mit Entzükken
 nehm' ich deine Liebe an,
 da in deinen holden Blicken
 ich mein Glück entdeckken kann.

Aber ach, wenn düst'res Leiden
 unsrer Liebe folgen soll,
 lohnen dies der Liebe Freuden?
 Jüngling, das bedenke wohl!

Nichts ist mir so wert und teuer,
 als dein Herz und deine Hand.
 Voll vom reinsten Liebesfeuer
 geb' ich dir mein Herz zum Pfand.

*Good young man, with enchantment
 I accept your love,
 for in your pleasing glances
 I can discover my happiness.*

*But, ah, if sad suffering
 should ensue from our love,
 is that worth the joys of love?
 Young man, consider that carefully!*

*Nothing is as worthy and precious to me
 as your heart and your hand.
 Full of the purest ardor of love
 I give you my heart in pledge.*

DON GIOVANNI

1787

music by Wolfgang Amadeus Mozart

libretto by Lorenzo da Ponte (after Giovanni Bertati's libretto for Giuseppe Gazzaniga's *Il convitato di pietra*; also after the Don Juan legends)

Batti, batti, o bel Masetto

from Act I, scene 4

setting: Seville, the 17th century; the garden of Don Giovanni's palace; late afternoon

character: Zerlina

Zerlina and Masetto, a peasant couple, are about to be married. The festivities have begun when Giovanni happens on the scene and becomes enamored of the charming Zerlina. He tries to lead her to his castle and almost succeeds. In this aria a contrite Zerlina teases and kisses her offended fiancé into good humor again.

Ma se colpa io non ho!
Ma se da lui ingannata rimasi...
E poi che temi?
Tranquillati, mia vita:
non mi toccò la punta delle dita.
Non me lo credi?
Ingrato!
Vien qui, sfogati, ammazzami—
fa' tutto di me quel che ti piace;
ma poi, Masetto mio,
fa' pace.

Batti, o bel Masetto,
la tua povera Zerlina.
Starò qui come agnellina
le tue botte ad aspettar.
Lascero' straziarmi il crine,
lascero' cavarmi gli occhi,
e le care tue manine lieta poi
saprò baciare.
Ah, lo vedo, non hai core:

Pace, o vita mia;
in contenti ed allegria
notte e dì vogliam passar,
sì sì...

*But I'm not guilty!
But I was tricked by him...
And so what are you afraid of?
Be assured, love of my life:
he didn't touch the tip of my finger.
Don't you believe me?
Ungrateful!
Come here. Vent your anger; kill me—
do anything you please to me.
But afterwards, my Masetto,
make peace.*

*Hit, oh handsome Masetto,
your poor Zerlina.
Like a little lamb
I'll await your blows.
I'll let my hair be pulled out.
I'll let my eyes be scratched out.
And then, happy, I will be able to kiss
your dear beloved hands.
Ah, I see it: you don't have courage!*

*Peace, oh love of my life!
In contentment and good cheer
let's enjoy passing the nights and days.
Yes, yes...*

Vedrai, carino

from Act II, scene 1

setting: Seville, the 17th century; a street in front of the house where Donna Elvira is staying; night

character: Zerlina

Giovanni, disguised as his servant Leporello, viciously beats the peasant lad Masetto. When Zerlina, the boy's bride-to-be, comes on the scene she sympathizes with Masetto, assuring him that love can heal all wounds.

Vedrai, carino,
se sei buonino,
che bel rimedio
ti voglio dar.
E naturale,
non da disgusto,
e lo speziale
non lo sa far,
no, non lo sa far.

*You will see, dearest,
if you are good,
what fine medicine
I want to give you.
It's natural.
It's not unpleasant;
and the pharmacist
doesn't know how to make it—
no, he doesn't know how to make it.*

È un certo balsamo
che porto addosso.
Dare te'l posso,
se'l vuoi provar.
Saper vorresti
dove mi sta?
Sentilo battere,
toccamì qua.

*It's a certain balm
that I carry with me.
I can give it to you,
if you want to try it.
Would you like to know
where I have it?
Feel it beat;
touch me here.*

DIE ZAUBERFLÖTE

(The Magic Flute)

1791

music by Wolfgang Amadeus Mozart

libretto by Emanuel Schikaneder (loosely based on a fairy tale by Wieland)

Ach, ich fühl's

from Act II, scene 4

setting: Legendary; the inner shrine of the sacred brotherhood

character: Pamina

Pamina is despondent because her beloved, the Prince Tamino, no longer speaks to her and seems to shun her presence. She does not know that he has sworn a vow of silence as part of the ceremony of initiation to Sarastro's brotherhood.

Ach, ich fühl's, es ist verschwunden,
ewig hin der Liebe Glück!
Nimmer kommt ihr, Wonnestunden,
meinem Herzen mehr zurück.
Sieh, Tamino, diese Tränen fließen,
Trauter, dir allein.
Fühlst du nicht der Liebe Sehnen,
so wird Ruh im Tode sein.

*Ah, I feel it; it has vanished—
forever gone, the happiness of love!
Never will you, blissful hours,
come back again to my heart.
See, Tamino, these tears flow,
beloved one, for you alone.
If you do not feel the longing of love,
then peace will come to be in death.*

FIDELIO

1805

music by Ludwig van Beethoven

libretto by Josef Sonnleithner; revised by Stephan von Breuning and Georg Friedrich Treitschke (after Jean Nicolas Bouilly's play *Léonore, ou L'Amour Conjugal*)

O wär' ich schon mit dir vereint

from Act I

setting: Seville, the 18th century; the courtyard of the prison fortress

character: Marzelline

Marzelline is the daughter of Rocco, the jailer. Jaquino, her father's assistant, thought that he and Marzelline were destined to wed until the handsome Fidelio joined the work force at the prison. Marzelline sings of her ardent longing for Fidelio, not knowing that he is really the disguised Leonore, wife of Florestan, a prisoner.

O wär' ich schon mit dir vereint,
und dürfte Mann dich nennen!
Ein Mädchen darf ja, was es meint,
zur Hälfte nur bekennen!
Doch wenn ich nicht erröthen muß
ob einem warmen Herzenskuß,
wenn nichts uns stört auf Erden...
Die Hoffnung schon erfüllt die Brust
mit unaussprechlich süßer Lust;
wie glücklich will ich werden!

*Oh, were I already united with you,
and could call you husband!
A young girl must, of course, admit to
only half of what she is thinking!
But, when I won't have to blush
because of a warm, caressing kiss...
when nothing on earth will disturb us...
Hope already fills my breast
with unspeakably sweet pleasure;
how happy I will be!*

In Ruhe stiller Häuslichkeit
 erwach' ich jeden Morgen.
 Wir grüßen uns mit Zärtlichkeit;
 der Fleiss verscheucht die Sorgen.
 Und ist die Arbeit abgethan,
 dann schleicht die holde Nacht heran;
 dann ruh'n wir von Beschwerden.

Wie will ich glücklich werden!

*In the quiet of peaceful domesticity
 I will wake up each morning.
 We will greet each other with tenderness;
 diligent work will drive away anxieties.
 And when the work is put aside,
 then lovely night will descend;
 then we will rest from cares.*

How happy I will be!

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 Friedrich Laun and Gothic legend)

Kommt ein schlanker Bursch gegangen

from Act II, scene 1

setting: Mythical, ancient Germany; the home of Cuno, the chief forester (formerly the royal hunting lodge)

character: Ännchen

If Max is successful in a shooting contest he can win the title of chief forester and the right to marry his beloved Agathe, the daughter of Cuno. It is the eve of the big day, and Agathe is sad and nervous. Her spirited cousin Ännchen succeeds in cheering her up with a song.

Kommt ein schlanker Bursch gegangen,
 blond von Locken oder braun,
 hell von Aug' und roth von Wangen,
 ei, nach dem kann man wohl schau'n!
 Zwar schlägt man das Aug' auf's Mieder
 nach verschämter Mädchen Art;
 doch verstohlen hebt man's wieder,
 wenn's das Herrchen nicht gewahrt.
 Sollten ja sich Blicke finden,
 nun, was hat das auch für Noth?
 Man wird drum nicht gleich erblinden,
 wird man auch ein wenig roth.
 Blickchen hin und Blick herüber,
 bis der Mund sich auch was traut.
 Er seufzt: Schönste!
 Sie spricht: Lieber!
 Bald heißt's Bräutigam und Braut.
 Immer näher, liebe Leutchen,
 wollt ihr mich im Kranze seh'n?
 Gelt! das ist ein nettes Bräutchen,
 und der Bursch nicht minder schön!

*Should a slender fellow come along,
 blond haired or dark,
 bright eyed and rosy cheeked,
 indeed, one may certainly ogle him!
 To be sure, one lowers her eyes to her bodice,
 in the manner of bashful young girls;
 but one raises them again furtively
 when the young gentleman isn't watching.
 Should they even exchange glances,
 now what danger is there in that?
 One will not become blind from it,
 though one will become a little flushed.
 A little glance here and a glance there,
 until the mouth also ventures something.
 He sighs, "Most beautiful one!"
 She says, "Dearest!"
 Soon they are bridegroom and bride.
 Come closer still, dear folks—
 do you want to see me in a bridal wreath?
 "Hey, that's a pretty little bride,
 and the fellow no less attractive!"*

RIGOLETTO

1851

music by Giuseppe Verdi

libretto by Francesco Maria Piave (after Victor Hugo's drama *Le Roi s'Amuse*)

Caro nome

from Act II when played in four acts; Act I, scene 2 when played in three acts

setting: Mantua, the 16th century; a deserted street outside Rigoletto's house; night

character: Gilda

The hunchback Rigoletto is a jester at court. His wife is dead, and he has always concealed his lovely daughter, Gilda, from the world. At mass she has met a handsome young man who makes his way into their walled garden and declares his love. She muses on his name, Gualtier Maldè, not suspecting that he is really the Duke of Mantua, Rigoletto's employer, in search of adventure.

Gualtier Maldè!
 nome di lui sì amato,
 ti scolpisci
 nel core innamorato!

*"Gualtier Maldè,"
 name of him so much loved,
 you engrave yourself
 in my enamored heart!*

Caro nome che il mio cor
 festi primo palpar,
 le delizie dell'amor
 mi dêi sempre rammentar!
 Col pensier il mio desir
 a te sempre volerà,
 e fin l'ultimo sospir,
 caro nome, tuo sarà.
 Il mio desir a te
 ognora volerà!

*Dear name, which first made
 my heart throb,
 you must always recall to me
 the delights of love!
 In my thoughts, my desire
 will always fly to you;
 and even my last breath,
 dear name, will be yours.
 My desire will evermore
 fly to you!*

UN BALLO IN MASCHERA

(A Masked Ball)

1859

music by Giuseppe Verdi

libretto by Antonio Somma (after Eugène Scribe's libretto for Daniel-François Auber's *Gustave III, ou Le Bal Masqué*)

Saper vorreste

from Act II, scene 2

setting: Stockholm, 1792 (or Boston, depending on the version played); a state ballroom

character: Oscar

Oscar is the faithful page of Riccardo, King of Sweden or Governor of Boston, depending upon the version performed. The page is asked by Renato, secretary to Riccardo and secretly intent on the ruler's assassination, the nature of Riccardo's disguise at the masked ball they are attending. Oscar playfully refuses to divulge the information.

Saper vorreste di che si veste,
 quando l'è cosa ch'ei vuol nascosa.
 Oscar lo sa, ma nol dirà.
 Tra la la...

*You would like to know how he is costumed,
 when that is the thing he wants concealed.
 Oscar knows it, but will not say it.
 Tra la la...*

Pieno d'amor mi balza il cor,
 ma pur discreto serba il segreto.
 Nol rapirà grado o beltà.
 Tra la la...

*Full of love my heart is throbbing
 but yet, discreetly, is keeping the secret.
 Neither rank nor beauty will carry it away.
 Tra la la...*

FAUST

1859

music by Charles Gounod

libretto by Jules Barbier and Michel Carré (after the drama by Johann Wolfgang von Goethe)

Ah! Je ris de me voir (The Jewel Song)

from Act III when played in five acts; Act II when played in four acts

setting: a German village, the 16th century; Marguerite's garden

character: Marguerite

Faust, an aging philosopher who has struck a bargain with the devil to regain his youth, is entranced by a lovely young maiden, Marguerite. One day Marguerite finds on her doorstep a beautiful casket which she soon discovers contains magnificent jewels, and which she later learns is a gift from Faust.

Que vois-je là?
 D'où ce riche coffret peut-il venir?
 Je n'ose y toucher, et pourtant...
 Voici la clef, je crois!
 Si je l'ouvrais!
 Ma main tremble! Pourquoi?
 Je ne fais, en l'ouvrant,
 rien de mal, je suppose!
 Ô Dieu! que de bijoux!
 Est-ce un rêve charmant qui m'éblouit,
 ou si je veille?
 Mes yeux n'ont jamais vu
 de richesse pareille!
 Si j'osais seulement
 me parer un moment
 de ces pendants d'oreille!
 Ah! Voici justement,
 au fond de la cassette:
 un miroir!
 Comment n'être pas coquette?

Ah! Je ris de me voir
 si belle en ce miroir!
 Est-ce toi, Marguerite?
 Réponds-moi; réponds vite!
 Non! ce n'est plus toi!
 Ce n'est plus ton visage;
 c'est la fille d'un roi
 qu'on salue au passage!
 Ah, s'il était ici!
 S'il me voyait ainsi!
 Comme une demoiselle
 il me trouverait belle!

Achevons la métamorphose.
 Il me tarde encor d'essayer
 le bracelet et le collier!
 Dieu! c'est comme une main,
 qui sur mon bras se pose!
 Ah!...

*What do I see there?
 Where can that splendid little chest come from?
 I dare not touch it, and yet...
 Here is the key, I believe!
 What if I should open it?
 My hand is trembling! Why?
 I'm not doing anything wrong by
 opening it, I guess!
 Oh God—what jewels!
 Is this a pleasant dream that is dazing me?
 Or, what if I am awake?
 My eyes have never seen
 such opulence!
 If only I dared
 to adorn myself for a moment
 with these earrings!
 Ah! Here is just what I need,
 at the bottom of the box:
 a mirror!
 How not to be coquettish?*

*Ah! I'm smiling, seeing myself
 so beautiful in this mirror!
 Is it you, Marguerite?
 Answer me; answer quickly!
 No, it's no longer you!
 It's no longer your face;
 it's the daughter of a king
 to whom people bow as she passes!
 Ah, if he were here!
 If he could see me like this!
 Like a lady of gentility
 he would find me beautiful!*

*Let's complete the transformation.
 I'm most eager to try
 the bracelet and the necklace!
 God! It's like a hand
 that sets itself upon my arm!
 Ah!...*

ROMÉO ET JULIETTE

(Romeo and Juliet)

1867

music by Charles Gounod

libretto by Jules Barbier and Michel Carré (after the tragedy by William Shakespeare)

Ah! Je veux vivre

(Juliette's Waltz Song)

from Act I

setting: Verona, the 14th century; the ballroom of the Capulet palace

character: Juliette

The Capulets are celebrating Juliette Capulet's birthday with a masked ball, unaware that the despised Montagues, including the handsome Roméo, are among them. Roméo is enchanted when Juliette, whom he has never seen before, sings with childlike exuberance of her sheer joy in being alive on this wonderful night.

Ah! Je veux vivre dans le rêve
qui m'enivre ce jour encor!
Douce flamme, je te garde
dans mon âme comme un trésor!

Cette ivresse de jeunesse
ne dure, hélas! qu'un jour.
Puis vient l'heure où l'on pleure;
le cœur cède à l'amour,
et le bonheur fuit sans retour!

Ah! Je veux vivre dans le rêve
qui m'enivre longtemps encor!
Loin de l'hiver morose
laisse-moi sommeiller
et respirer la rose
avant de l'effeuiller.

Ah! Douce flamme,
reste dans mon âme
comme un doux trésor
longtemps encor!

*Ah! I want to live in the dream
which still intoxicates me on this day!
Gentle flame, I keep you
in my soul as a treasure!*

*This rapture of youth
only lasts, alas, for a day.
After that comes the hour when one weeps;
the heart gives way to love,
and happiness flies away, never to return!*

*Ah! I want to live in the dream,
which intoxicates me, for a long time still!
Far from gloomy winter
let me slumber
and inhale the rose
before shedding it of its petals.*

*Ah! Gentle flame,
stay in my soul
as a sweet treasure
for a long time still!*

CARMEN

1875

music by Georges Bizet

libretto by Henri Meilhac and Ludovic Halévy (after the novel by Prosper Mérimée)

Je dis que rien ne m'épouvante

from Act III

setting: in the mountains near the Spanish border, c. 1820; night

character: Micaëla

Seduced by the gypsy girl Carmen, Don José has abandoned his post with the dragoons in Seville and has joined the gypsy smuggling operation. Led by a mountain guide, his childhood sweetheart, Micaëla, searches for him to tell him that his dying mother wants to see him one last time. Micaëla prays for the strength to brave the wilderness and face her beloved José and the woman who has bewitched him.

C'est des contrebandiers le refuge ordinaire.
Il est ici; je le verrai!
Et le devoir que m'imposa sa mère—
sans trembler je l'accomplirai.

Je dis que rien ne m'épouvante.
Je dis, hélas! que je répons de moi;
mais j'ai beau faire la vaillante...
au fond du cœur je meurs d'effroi!

Seule en ce lieu sauvage—
toute seule j'ai peur,
mais j'ai tort d'avoir peur.
Vous me donnerez du courage;
vous me protégerez, Seigneur!

*This is the usual hideout of the smugglers.
He is here; I will see him!
And the task which his mother entrusted to me—
without trembling, I will accomplish it.*

*I say that nothing frightens me.
I say, alas, that I can fend for myself;
but I'm trying in vain to be brave...
in the depth of my heart I'm dying of anxiety!*

*Alone in this wild place—
all alone—I'm afraid,
but I'm wrong to be afraid.
You will give me courage;
you will protect me, Lord!*

Je vais voir de près cette femme
 dont les artifices maudits ont fini
 par faire un infâme
 de celui que j'aimais jadis!
 Elle est dangereuse...
 elle est belle!
 Mais je ne veux pas avoir peur!
 Non, non, je ne veux pas avoir peur!
 Je parlerai haut devant elle...
 Ah! Seigneur, vous me protégez!

Protégez-moi! Ô Seigneur!
 Donnez-moi du courage!
 Protégez-moi, Seigneur!

*I am going to see close-up that woman
 whose cursed tricks succeeded
 in making a criminal
 of him whom I loved long ago!
 She is dangerous...
 she is beautiful!
 But I don't want to be afraid!
 No, no, I don't want to be afraid!
 I will speak proudly in front of her...
 Ah, Lord, you will protect me!*

*Protect me, oh Lord!
 Give me courage!
 Protect me, Lord!*

LES CONTES D'HOFFMANN

(The Tales of Hoffmann)

1880

music by Jacques Offenbach

libretto by Jules Barbier and Michel Carré (after stories of E. T. A. Hoffmann)

The opera was incomplete at the time of Offenbach's death in 1880; completed, edited and orchestrated by Ernest Guiraud and others.

Elle a fui, la tourterelle!

from Act III or Act II, depending on the order played

setting: Munich, the 19th century; a parlor in the home of Crespel

character: Antonia

One of the acts of this fantastic opera, based on stories of the German author and composer E. T. A. Hoffmann, is about Antonia, the daughter of Crespel and a deceased opera singer whose portrait dominates the scene. The girl is forbidden to sing because of the precarious nature of her health, but she gives voice to this plaintive melody, lamenting the absence of her beloved, the poet Hoffmann.

Elle a fui, la tourterelle!
 Ah! souvenir trop doux!
 Image trop cruelle!
 Hélas! à mes genoux
 je l'entends, je le vois!

Elle a fui, la tourterelle.
 Elle a fui loin de toi;
 mais elle est toujours fidèle
 et te garde sa foi.
 Mon bien-aimé, ma voix t'appelle.
 Oui, tout mon cœur est à toi.

Chère fleur qui viens d'éclore,
 par pitié, réponds-moi!
 toi qui sais s'il m'aime encore,
 s'il me garde sa foi!
 Mon bien-aimé, ma voix t'implore.
 Ah! que ton cœur vienne à moi.

*She has fled—the turtle dove!
 Ah, memory too sweet!
 Image too bitter!
 Alas, at my knees
 I hear him, I see him!*

*She has fled—the turtle dove.
 She has fled far from you;
 But she is forever faithful
 and keeps her promise to you.
 My beloved, my voice calls to you.
 Yes, all my heart is yours.*

*Precious flower which has just bloomed,
 for pity's sake answer me,
 you who knows if he still loves me ,
 if he keeps his promise to me!
 My beloved, my voice implores you.
 Ah, may your heart come 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)

Adieu, notre petite table

from Act II

setting: Paris, 1721; the apartment of Des Grieux and Manon in the Rue Vivienne

character: Manon

The young Manon was on the way to a convent school when she met and eloped to Paris with the Chevalier des Grieux. Now, unbeknownst to her lover, Manon is being courted by a man who promises her wealth befitting her beauty. Tormented by her own frailty but entranced by visions of a glamorous life, she bids farewell to the little table that symbolizes the happiness that she and Des Grieux knew together.

Allons! il le faut!
pour lui même!
Mon pauvre chevalier!
Oh! oui, c'est lui que j'aime!
Et pourtant, j'hésite aujourd'hui!
Non, je ne suis plus digne de lui!
J'entends cette voix qui m'entraîne
contre ma volonté:
«Manon! Manon, tu seras reine—
reine par la beauté!»
Je ne suis que faiblesse
et que de fragilité!
Ah! malgré moi
je sens couler mes larmes
devant ces rêves effacés!
L'avenir aura-t-il les charmes
de ces beaux jours déjà passés?

Adieu, notre petite table,
qui nous réunit si souvent!
Adieu, notre petite table,
si grande pour nous cependant!
On tient, c'est inimaginable,
si peu de place en se serrant!

Adieu, notre petite table!
Un même verre était le nôtre;
chacun de nous quand il buvait
y cherchait les lèvres de l'autre.
Ah! pauvre ami, comme il m'aimait!
Adieu, notre petite table!

*Come on, it is necessary,
for his own sake!
My poor chevalier!
Oh yes, it is he whom I love!
And yet, today I hesitate!
No, I am no longer worthy of him!
I hear that voice which transports me
against my will:
"Manon! Manon, you will be queen—
queen in the name of beauty!"
I am nothing but weakness
and fragility!
Ah, without wanting to,
I feel my tears flowing
in the face of those destroyed dreams!
Will the future have the charms
of those beautiful days already past?*

*Farewell, our little table
which brought us together so often!
Farewell, our little table
so grand, however, for us!
One takes up—it's unbelievable—
so little room sitting close together!*

*Farewell, our little table!
The same drinking glass was ours;
each of us, when he drank,
searched in it for the lips of the other.
Ah, poor friend—how he loved me!
Farewell, our little table!*

I PAGLIACCI

(The Clowns)

1892

music and libretto by Ruggero Leoncavallo (based on a legal case his father heard as a judge)

Stridono lassù

(Ballatella)

from Act I

setting: an Italian village in the province of Calabria, the late 1860s; a street on the outskirts of the village; August; sunset

character: Nedda

Canio and his wife, Nedda, are part of a troupe of travelling players. Canio, the head of the troupe, questions his wife's fidelity, and not without reason. Left alone, Nedda worries about his suspicions, but soon abandons herself to the joy of watching birds whirling in flight above her, envying their unrestricted freedom.

Qual fiamma avea nel guardo!
 Gli occhi abbassai
 per tema ch'ei leggesse
 il mio pensier segreto!
 Oh! s'ei mi sorprendesse...
 brutale come egli è!
 Ma basti, or via.
 Son questi sogni paurosi e fole!
 O che bel sole di mezz'agosto!
 Io son piena di vita, e,
 tutta illanguidita per arcano desio,
 non so che bramo!
 Oh! che volo d'augelli,
 e quante strida!
 Che chiedono? Dove van?
 Chissà?
 La mamma mia,
 che la buona ventura annunziava,
 comprendeva il lor canto,
 e a me bambina così cantava:
 Hui!

Stridono lassù, liberamente
 lanciati a vol come frecce,
 gli augel.
 Disfidano le nubi
 e'l sol cocente,
 e vanno per le vie del ciel.
 Lasciateli vagar per l'atmosfera,
 questi assetati d'azzurro
 e di splendor:
 seguono anch'essi un sogno,
 una chimera,
 e vanno fra le nubi d'or!
 Che incalzi il vento
 e latrì la tempesta,
 con l'ali aperte
 san tutto sfidar;
 la pioggia, i lampi—nulla mai
 li arresta,
 e vanno sugli abissi e i mar.
 Vanno laggiù verso un paese strano
 che sognan forse
 e che cercano in van.
 Ma i boëmi del ciel
 seguon l'arcano poter
 che li sospinge...
 e van!

*What fire he had in his gaze!
 I lowered my eyes
 for fear that he would read
 my secret thoughts!
 Oh, if he were to catch me...
 brutal as he is!
 But let that be enough! Away now—
 these are frightening dreams and fairy tales!
 Oh, what beautiful mid-August sunshine!
 I am full of life, and,
 completely languid because of secret desire,
 I don't know what I desire!
 Oh, what a flight of birds,
 and how much chirping!
 What are they asking? Where are they going?
 Who knows?
 My mama,
 who used to predict good fortune,
 understood their singing,
 and she sang to me when I was a child, like this:
 Ah!*

*They—the birds—chirp away
 up there, freely launched in flight
 like arrows.
 They defy the clouds
 and the scorching sun,
 and go through the pathways of heaven.
 Let them roam through the atmosphere,
 these who are thirsty for sky
 and for splendor:
 they also follow a dream,
 a fantasy;
 and they go among the clouds of gold!
 Should the wind rise
 and the storm howl,
 with spread wings
 they know how to defy everything;
 nothing—the rain, the lightning—
 ever stops them,
 and they go over chasms and seas.
 They go far off toward a strange land
 which they imagine, perhaps,
 and for which they search in vain.
 But the Bohemians of the sky
 follow the mysterious force
 which propels them...
 and they go!*

FALSTAFF

1893

music by Giuseppe Verdi

libretto by Arrigo Boito (after plays by William Shakespeare, *The Merry Wives of Windsor* and *Henry IV*)

Sul fil d'un soffio etesio

from Act III, scene 2

setting: Windsor, the reign of Henry IV; the park at Herne's Oak; a moonlit night

character: Nannetta

Thinking he has heard the voice of a fairy, the corpulent old knight, Falstaff, has been wailing that it would be death to anyone who chances to look on such a being. Disguised as Titania, Nannetta appears and calls her fairy band, impersonated by a group of children who answer as a chorus. And all the while Falstaff trembles in mortal fear.

Sul fil d'un soffio etesio
scorrete, agili larve;
fra i rami un baglior cesio
d'alba lunare apparve.
Danzate! E il passo blando
misuri un blando suon,
le magiche accoppiando carole
alla canzon.

Erriam sotto la luna
scegliendo fior da fiore;
ogni corolla in core
porta la sua fortuna.
Coi gigli e le viole
scriviam de' nomi arcani;
dalle fatate mani
germogolino parole...
parole alluminate di puro argento
e d'or...
carmi e malle.
Le Fate hanno per cifre
i fior.

*On the breath of an etesian breeze
scurry, agile shadows;
among the branches a bluish-grey glow
of the rising moon has appeared.
Dance! And may the gentle steps
measure a gentle sound,
combining the magical dances
with the song.*

*Let us wander beneath the moon,
choosing flower by flower;
each crown of petals, in its heart,
brings its good fortune.
With the lilies and the violets
let us write secret names;
from our enchanted hands
may words blossom ...
words illuminated by pure silver
and by gold...
magic incantations and magic charms.
The Fairies have, for letters of the alphabet,
flowers.*

LA BOHÈME

(The Bohemian Life)

1896

music by Giacomo Puccini

libretto by Luigi Illica and Giuseppe Giacoso (after the novel *Scènes de la Vie de Bohème* by Henri Murger)

Mi chiamano Mimì

from Act I

setting: Paris, the Latin Quarter, c. 1830; a garret apartment; Christmas Eve

character: Mimì

Mimì, a seamstress, knocks on the door of a neighboring apartment because her candle has blown out. Rodolfo, a young poet, answers the knock and his own candle flame goes out. He pretends not to find the key that Mimì drops in the darkness, and introduces himself in a poetic discourse. Then he sits in the dark and listens to Mimì's simple words about herself.

Sì. Mi chiamano Mimi,
 ma il mio nome è Lucia.
 La storia mia è breve:
 A tela o a seta
 ricamo in casa e fuori.
 Son tranquilla e lieta,
 ed è mio svago far gigli e rose.
 Mi piaccion quelle cose
 che han sì dolce malia,
 che parlano d'amor, di primavera,
 che parlano di sogni e di chimere—
 quelle cose che han nome poesia.
 Lei m'intende?

Mi chiamano Mimi.
 Il perchè non so.
 Sola, mi fo il pranzo da me stessa.
 Non vado sempre a messa
 ma prego assai il Signor.
 Vivo sola, soletta,
 là in una bianca cameretta;
 guardo sui tetti e in cielo.
 Ma quando vien lo sgelo
 il primo sole è mio...
 il primo bacio dell'aprile è mio!
 Germogli in un vaso una rosa...
 foglia a foglia la spio!
 Così gentil il profumo d'un fior!
 Ma i fior ch'io faccio, ahimè!
 non hanno odore!

Altro di me non le saprei
 narrare.
 Sono la sua vicina
 che la vien fuori d'ora a importunare.

*Yes... They call me Mimi,
 but my name is Lucia.
 My story is brief:
 On linen or on silk
 I do embroidery at home and outside.
 I am quiet and cheerful,
 and my hobby is making lilies and roses.
 Those things give me pleasure
 which have so much sweet charm,
 which speak of love, of springtimes,
 which speak of dreams and of fantasies—
 those things which are called poetry.
 Do you understand me?*

*They call me Mimi.
 Why, I don't know.
 Alone, I make meals at home by myself.
 I do not always go to mass
 but I pray a great deal to the Lord.
 I live alone—all alone—
 there, in a clean little room;
 I look out on the rooftops and the sky.
 But when the spring thaw comes
 the early sun is mine...
 the first kiss of April is mine!
 A rose blooms in a vase...
 petal by petal I watch over it!
 How delicate, the scent of a flower!
 But the flowers that I make, alas,
 do not have fragrance!*

*I would not know how to tell you anything
 else about me.
 I am your neighbor
 who comes unexpectedly to interrupt you.*

Quando men vo

from Act II

setting: Paris, c. 1830; the Latin Quarter; Café Momus; Christmas Eve

character: Musetta

Musetta is a coquette and a café singer. Though she enters the Café Momus on Christmas Eve with an aging admirer in tow, she bursts into song to force the attention of her old lover, Marcello.

Quando men vo soletta per la via
 la gente sosta e mira...
 e la bellezza mia tutta ricerca in me
 da capo a piè.
 Ed assaporo allor la bramosia sottil
 che da gl'occhi traspira;
 e dai palesi vezzi intender sa
 alle occulte beltà.
 Così l'effluvio del desio
 tutta m'aggira;
 felice mi fa!
 E tu che sai, che memori
 e ti struggi,
 da me tanto rifuggi?
 So ben: le angoscie tue
 non le vuoi dir;
 so ben,
 ma ti senti morir!

*When I go out alone in the street
 people stop and stare...
 and they all study in me my beauty
 from head to foot.
 And then I savor the subtle longing
 that comes from their eyes;
 they know how to appreciate, beneath
 obvious charms, all the hidden beauty.
 Thus the flow of desire
 completely surrounds me;
 it makes me happy!
 And you who know, who remember
 and are melting with passion—
 you avoid me so?
 I know well: your sufferings—
 you don't want to tell them;
 I know well,
 but you feel like you're dying!*

Donde lieta uscì

from Act III

setting: Paris, c. 1830; outside a tavern near the city gate; February; before dawn; snow

character: Mimì

Rodolfo has left Mimì. She is ill. On a cold winter morning she makes her way to an inn where their mutual friend, Marcello, is staying. She seeks Marcello's company and advice, and is surprised to find Rodolfo also at the tavern. When the lovers meet Mimì sings this touching farewell.

Donde lieta uscì
al tuo grido d'amore,
torna sola Mimì
al solitario nido.
Ritorna un'altra volta
a intesser finti fior!
Addio, senza rancor.

Ascolta.
Le poche robe aduna
che lasciai sparse.
Nel mio cassetto stan chiusi
quel cerchietto d'or,
e il libro di preghiere.
Involgi tutto quanto in un grembiale
e manderò il portiere...

Bada... sotto il guanciale
c'è la cuffietta rosa.
Se vuoi,
serbarla a ricordo d'amor!

Addio, senza rancor.

*From the place she left, happy
at your declaration of love,
Mimì returns alone
to her solitary nest.
She goes back once again
to make unreal flowers!
Farewell, without remorse.*

*Wait...
Gather together the few things
that I left scattered around.
Shut in my drawer are
that gold ring
and the prayer book.
Wrap them all up in a smock
and I will send the porter...*

*Careful... under the pillow
there is the pink bonnet.
If you wish,
keep it in remembrance of love!*

Farewell, without remorse.

MADAMA BUTTERFLY

1904

music by Giacomo Puccini

libretto by Luigi Illica and Giuseppe Giacosa (after the play by David Belasco, which was based on a story by John Luther Long)

Un bel dì vedremo

from Act II

setting: Nagasaki, Japan, c. 1900; Butterfly's house

character: Cio-Cio-San (Madama Butterfly)

Cio-Cio-San has been abandoned by her American husband, Lieutenant B. F. Pinkerton. Three years have passed, and her faithful servant, Suzuki, pleads with her to forget him and move on to a new life. Butterfly berates her and sings of how it will be when her husband returns.

Piangi? Perché?
Ah, la fede ti manca!
Senti.

Un bel dì vedremo
levarsi un fil di fumo
sull'estremo confin del mare.
E poi la nave appare.
Poi la nave bianca entra nel porto,
romba il suo saluto.
Vedi? È venuto!

*You're crying? Why?
Ah, faith is lacking in you!
Listen.*

*One beautiful day we will see
a thread of smoke rise
on the far horizon of the sea.
And then the ship appears.
Then the white ship enters the port,
roars its salute.
You see? He has come!*

Io non gli scendo incontro—io no.
 Mi metto là
 sul ciglio del colle
 e aspetto gran tempo;
 e non mi pesa,
 la lunga attesa.
 E... uscito dalla folla cittadina
 un uomo, un picciol punto
 s'avvia per la collina.
 Chi sarà?
 E come sarà giunto
 che dirà?
 Chiamerà Butterfly dalla lontana.
 Io senza dar risposta
 me ne starò nascosta
 un po' per celia
 e un po' per non morire
 al primo incontro.
 Ed egli alquanto in pena chiamerà:
 Piccina mogliettina,
 olezzo di verbena,
 i nomi che mi dava al suo venire.
 Tutto questo avverrà, te lo prometto.
 Tienti la tua paura;
 io con sicura fede l'aspetto.

*I will not go down to meet him—not I.
 I will position myself there
 on the edge of the hill
 and wait a long time;
 and the long wait
 will not be hard on me.
 And... having emerged from the town crowd,
 a man—a tiny speck—
 sets out for the hill.
 Who will it be?
 And when he has arrived,
 what will he say?
 He will call Butterfly from the distance.
 I, without giving answer,
 will remain concealed from him—
 a bit in play
 and a bit so as not to die
 at the first reunion.
 And he, somewhat anxious, will call:
 “dear little wife,”
 “fragrance of verbena”—
 the names he used to call me whenever he arrived.
 All this will happen, I promise you.
 Persist in your fear;
 I, with sure faith, await him!*

GIANNI SCHICCHI

1918

part three of *Il Trittico (The Trilogy)*

music by Giacomo Puccini

libretto by Giovacchino Forzano (based on an episode in Dante's *Inferno*)

O mio babbino caro

in one act

setting: Florence, 1299; the house of the recently deceased Buoso Donati

character: Lauretta

The relatives of Buoso Donati have been left out of the old man's will. Rinuccio, his nephew, has a girl friend, Lauretta, whose father, Gianni Schicchi, is a very clever rogue. Rinuccio begs Schicchi to help the family, but he refuses because of their condescension toward him and his daughter. Lauretta pleads convincingly with her father on Rinuccio's behalf.

O mio babbino caro,
 mi piace, è bello;
 vo' andare in Porta Rossa
 a comperar l'anello!
 Sì, ci voglio andare!
 E se l'amassi indarno,
 andrei sul Ponte Vecchio,
 ma per buttarmi in Arno!
 Mi struggo e mi tormento!
 O Dio, vorrei morir!
 Babbo, pietà!

*Oh my dear daddy,
 he pleases me; he is handsome!
 I want to go to Porta Rossa*
 to buy the ring!
 Yes, I want to go there!
 And if I should love him in vain,
 I would go to the Ponte Vecchio,**
 but in order to throw myself into the Arno!***
 I am feeling tortured and tormented!
 Oh God, I should like to die!
 Daddy, have pity!*

* Porta Rossa ("Red Gate") refers to a marketplace off Via Porta Rossa in central Florence.

**Il Ponte Vecchio (the "Old Bridge") in Florence was the only bridge over the Arno until 1218, and the only one to survive destruction there during World War II.

***The Arno, one of the largest rivers of Italy, bisects Florence where the river is narrowest.

TURANDOT

1926

music by Giacomo Puccini

libretto by Giuseppe Adami and Renato Simoni (after an adaptation by Schiller of Count Carlo Gozzi's play *Turandotte*, also perhaps after *The Arabian Nights*)

The opera was incomplete at the time of Puccini's death in 1924; the last scene was completed by Franco Alfano, later abridged by Arturo Toscanini.

Signore, ascolta!

from Act I

setting: ancient, legendary Peking; a square outside the walls of the Imperial Palace

character: Liù

Calaf, son of Timur, the exiled king of the Tartars, is reunited with his father and Timur's faithful servant, Liù. Calaf, like many before him, falls in love with the beautiful Princess Turandot who will only wed the man who can answer three riddles. Death awaits all who fail in their quest. In this aria Liù, who has long been secretly in love with Calaf, begs him, for his father's sake and her own, not to sacrifice his life.

Signore, ascolta!
 Ah, signore, ascolta!
 Liù non regge più!
 Sì spezza il cuor!
 Ahimè, quanto cammino
 col tuo nome nell'anima,
 col nome tuo sulle labbra!
 Ma se il tuo destino,
 doman, sarà deciso,
 noi morrem sulla strada dell'esilio!
 Ei perderà suo figlio...
 io l'ombra d'un sorriso!
 Liù non regge più!
 Ah, pietà!

My lord, listen!
Ah, my lord, listen!
Liù will bear no more!
Her heart is breaking!
Alas, what a long road I have travelled
with your name in my soul,
with your name on my lips!
But if your fate
will be decided tomorrow,
we will die on the path of exile!
He will lose his son...
I, the trace of a smile!
Liù will bear no more!
Ah, have pity!

Tu che di gel sei cinta

from Act III, scene 1

setting: ancient, legendary Peking; the vast garden of the Imperial Palace; night

character: Liù

Calaf has answered Princess Turandot's riddles and has won the right to marry her, which infuriates and terrifies her. In concession, he has told her that if she can learn his name before dawn he will still forfeit his life. Timur and Liù are tortured, but neither reveals the name. In defiance, Liù tells the Princess that she loves Calaf and her silence will be the final gift of that love. At the end of the aria, she seizes the dagger of a soldier and stabs herself.

Tu che di gel sei cinta,
 da tanta fiamma vinta,
 l'amerai anche tu!
 Prima di questa aurora,
 io chiudo stanca gli occhi,
 perchè egli vinca ancora...
 ei vinca ancora...
 per non vederlo più!

You, who with ice are girded,
conquered by so much burning passion,
you will love him—you too!
Before this dawn
I, weary, will close my eyes
so that he may be victorious again...
he may be victorious again...
so as never to see him again!

THE MEDIUM

1946

music and libretto by Gian Carlo Menotti

The Black Swan

from Act I

setting: the outskirts of a large city, the present (1940s); the parlor of Madame Flora's flat

character: Monica

Baba, also known as Madame Flora, is a down-on-her-luck alcoholic who pretends to be a spiritualist. In the midst of a séance she throws her customers out when she herself feels an unexplained presence in the room. She sinks into a fitful stupor as her daughter, Monica, cradles her in her arms, trying to comfort her with this haunting lullaby.

Monica's Waltz

from Act II

setting: the outskirts of a large city, the present (1940s); the parlor of Madame Flora's flat

character: Monica

Monica, Baba's daughter, and Toby, a mute gypsy boy pulled in off the streets, have enjoyed an endless series of fantasy games together. But now childhood affection, at least for Toby, is blossoming into love.

THE BALLAD OF BABY DOE

1956

music by Douglas Moore

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

Willow Song

from Act I, scene 2

setting: Leadville, Colorado, 1880; outside the Clarendon Hotel; late evening

character: Baby Doe

Baby Doe is new in Leadville, having just shaken the dust of Central City and an unfortunate marriage. She sits in the hotel lobby late in the evening playing the piano and singing, not knowing that Horace Tabor, the silver tycoon, is listening.

The Silver Aria

from Act I, scene 6

setting: Washington, D.C., 1883; a suite in the Willard Hotel

character: Baby Doe

At the wedding reception for Senator Horace Tabor and his new wife, Baby Doe, the senator is questioned about forthcoming legislation that might disturb the financial status of silver. The lovely bride naively but eloquently interrupts the conversation, rhapsodizing for all to hear on the wonders of silver.

TARTUFFE

1980

music and libretto by Kirke Mechem (after the play by Molière)

Fair Robin I love

from Act I

setting: Paris, the 17th century; the house of Orgon, a wealthy aristocrat

character: Dorine

Dorine, the saucy maid to Orgon's daughter, Mariane, sings a song to her mistress, attempting to educate her on the lighter side of romance. The words of the aria are from John Dryden's "Amphitryon" (1690); the name "Robin" was "Iris" in the original poem.

V'adoro, pupille

from
GIULIO CESARE

George Frideric Handel

Largo

CLEOPATRA:

V'a - do - ro, pu - pil - le, sa - et - te — d'a - mo - re; le

(mf) (p)

This block contains the first system of the musical score. It features a vocal line for Cleopatra in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

vo - stre fa - vil - le son gra - te nel sen. V'a - do - ro, pu -

This block contains the second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment continues with chords and moving lines. The tempo remains Largo.

pil - le, le vo - stre fa - vil - le son gra - te, son

(mf) (mp)

This block contains the third system of the musical score. The vocal line concludes with a half note and a quarter rest. The piano accompaniment concludes with chords and moving lines. The tempo remains Largo.

gra - te nel sen. Va - do - ro, pu - pil - le, sa -

et - te d'a - mo - re; le vo - stre fa - vil - le son — gra - te nel

sen, — le vo - stre fa - vil - le son — gra - te — nel

sen.

1. 2.

mf

Fine

Pie - to - se vi bra - ma il me - sto — mi - o co - re, ch'ogn'

o - ra — vi — chia - ma l'a - ma - to — suo ben, — ch'ogn'

da capo al fine

o - ra — vi — chia - ma l'a - ma - to suo ben.

Porgi, amor

from
LE NOZZE DI FIGARO

Wolfgang Amadeus Mozart

[Larghetto]

The musical score is written for piano and voice. The piano introduction consists of four systems of two staves each. The first system begins with a forte (*f*) chord in the right hand and a half note in the left hand. The second system features a piano (*p*) dynamic. The third system has a forte (*f*) dynamic. The fourth system has a piano (*p*) dynamic. The piano introduction concludes with a final chord. The vocal entry is marked 'CONTESSA:' and begins with the lyrics 'Por - gi, a - mor, — qual - che ri -'. The vocal line is written on a single staff, and the piano accompaniment continues on two staves below.

sto - ro al mio duo - lo, a' mie - i so -

spir! — O mi —

ren - di il mio te - so - ro, O mi —

la - scia al-men mo - rir, o mi la - scia al-men mo - rir! Por-gi, a-mor, qual-che ri -

cresc. *f* *p*

sto - ro al mio duo-lo, a' miei so - spir! O mi ren - di il mio te -

so - ro, o mi la - - - scia al - men mo - rir, — al -

men mo - rir, o mi ren - di il mio te - so - ro, o mi

la - scia al - men mo - rir!

* Appoggiatura optional

Dove sono i bei momenti

from
LE NOZZE DI FIGARO

Andante

Wolfgang Amadeus Mozart

CONTESSA:

E Su - san - na non vien! So - no an - sio - sa di sa -

The first system of the musical score for 'Dove sono i bei momenti' from 'Le Nozze di Figaro' by Wolfgang Amadeus Mozart. It features a vocal line for the Contessa in C major, 4/4 time, marked 'Andante'. The lyrics are 'E Su - san - na non vien! So - no an - sio - sa di sa -'. The piano accompaniment begins with a forte (f) chord in the right hand and a half note in the left hand, followed by a piano (p) section. The piano part includes a melodic line in the right hand and a bass line in the left hand.

per co - me il Con - te ac - col - se la pro - po - sta.

The second system of the musical score. The vocal line continues with the lyrics 'per co - me il Con - te ac - col - se la pro - po - sta.' and ends with an asterisk (*). The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Al - quan - to ar - di - to il pro - get - to mi par, e ad u - no spo - so sì vi -

The third system of the musical score. The vocal line continues with the lyrics 'Al - quan - to ar - di - to il pro - get - to mi par, e ad u - no spo - so sì vi -' and ends with an asterisk (*). The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

*Appoggiatura recommended

va - ce e ge - lo - so! Ma che mal c'è? can - gian - do i miei ve -

Allegretto [Andante]

sti - ti con quel - li di Su - san - na, e i suoi co' mie - i al fa - vor del - la

not - te. Oh cie - lo! A qual u - mil sta - to fa - ta - le

io son ri - dot - ta da un con - sor - te cru - del! che do - po a -

ver-mi con un mi-sto in-au-di-to d'in-fe-del-tà, di ge-lo-si-a, di

sde-gno! pri-ma a-ma-ta, in-di of-fe-sa, e al-fin tra-

di-ta, fam-mi or cer-car da u-na mia ser-va-a-i-ta!

Andantino

Do-ve so-no i bei mo-men-ti di dol-

cez - za e di pia - cer? Do - ve an - da - ro

dolce

i giu - ra - men - ti di quel lab - bro men - zo -

gner, di quel lab - bro men - zo - gner?

Per - chè mai, se in pian - ti e in pe - ne per me

tut - to si can - giò, per me tut - to si can - giò, la me-

fp

mo - ria — di — quel — be - ne dal mio sen — non — tra - pas - sò, —

la — me - mo - ria di quel ben non — tra - pas - sò?

Do - ve so - no i bei mo - men - ti di dol -

cez - za e di — pia - cer? — Do - ve an - da - ro i

dolce

giu - ra - men - ti di quel — lab - bro men - zo - gner? —

sf

Allegro

Ah! se al - men la mia co - stan - za nel lan - gui - re a - man - do o

p

gnor — mi por - tas - se u - na — spe - ran - za di can - giar — l'in - gra - to —

cor, di can - giar — l'in - gra - to cor.

Ah! se al - men la — mi - a co - stan - za,

Ah! se al - men la — mi - a co -

stan - za nel lan - gui - re a man - do o - gnor — mi por -

tas - se u - na — spe - ran - za di can - giar — l'in - gra - to — cor, mi por -

tas - se u - na spe - ran - za di can - giar —

l'in - gra - to cor, — di can - giar —

l'in - gra - to cor, di can - giar l'in -

gra - to cor, di can - giar l'in - gra - -

The first system consists of four measures. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features a dense texture of chords in the right hand and a simple bass line in the left hand.

to cor, l'in - gra - to cor, l'in -

The second system consists of four measures. The vocal line continues the melody. The piano accompaniment includes dynamic markings: *fp* (fortissimo piano) in measures 6 and 7, and *(p)* (piano) and *cresc.* (crescendo) in measure 8.

gra - to cor.

The third system consists of four measures. The vocal line has a simple melody. The piano accompaniment features a more active bass line and a right hand with chords and moving lines. A dynamic marking of *f* (forte) appears in measure 10.

The fourth system consists of four measures. The vocal line is mostly rests. The piano accompaniment features a complex texture with triplets and moving lines in both hands, ending with a double bar line.

Deh vieni, non tardar

from
LE NOZZE DI FIGARO

Wolfgang Amadeus Mozart

Allegro vivace assai

Piano introduction in C major, 2/4 time. The right hand features a melody with eighth-note patterns and slurs, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro vivace assai'.

SUSANNA:

Vocal entry for Susanna. The melody begins with a half rest followed by a quarter note G4, then eighth notes A4-B4, C5-B4, and A4. The lyrics are: 'Giun-se al-fin il mo-men-to che go - drò sen-za af-fan-no in'. The piano accompaniment continues with the same eighth-note pattern.

Continuation of Susanna's vocal line. The melody continues with eighth notes G4-A4, B4-A4, and G4. The lyrics are: 'brac - cio all' i - dol mi - o.'. The piano accompaniment continues with the same eighth-note pattern.

Final vocal phrase of Susanna. The melody continues with eighth notes G4-A4, B4-A4, and G4. The lyrics are: 'Ti - mi - de cu - re! u -'. The piano accompaniment continues with the same eighth-note pattern.

*Appoggiatura recommended

sci - te dal mio pet - to; a tur - bar non ve - ni - te il mio di - let - to!

The first system of the musical score. The vocal line (treble clef) begins with a G4 quarter note, followed by a series of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The key signature is one sharp (F#).

Oh co - me par che all' a - mo - ro - so

The second system of the musical score. The vocal line has a brief rest followed by a melodic phrase. The piano accompaniment continues with its characteristic eighth-note bass line and a more active right hand. The key signature remains one sharp.

fo - co l'a - me - ni - tà del lo - co, la ter - ra e il ciel ri - spon - da,

The third system of the musical score. The vocal line includes a melodic phrase with an asterisk marking a specific note. The piano accompaniment features a sustained chord in the right hand and a steady bass line. The key signature changes to one flat (F major).

co - me la not - te i fur - ti miei se - con - da!

The fourth system of the musical score. The vocal line concludes with a melodic phrase marked with an asterisk. The piano accompaniment provides harmonic support with sustained chords and a steady bass line. The key signature remains one flat, and the piece ends with a double bar line.

[Andante]

p

Deh vie - ni, non tar - dar, o gio - ja bel - la.

Vie-ni o-ve a- mo - re per go-der t'ap - pel - la fin - ch'è non splen - de in

ciel not-tur - na fa - ce — fin - ch'è l'a-ria e an-cor bru - na, e il mon - do

ta - ce. Qui mor - mo - ra il ru -

scel, — qui scher - za l'au - ra, che col dol - ce su - sur-ro il cor ri -

stau - ra, qui ri - do - no i fio - ret - ti e l'er - ba è fre - sca.

Ai pia - ce - ri d'a - mor — qui tut - to a - de - sca. Vie - ni, ben

mi - o, tra — que - ste pian - te a - sco - se, vie - ni,

vie - ni! Ti vo' la fron - te in - co - ro - nar _____ di ro -

colla voce

se, ti vo' la fron - te in - co - ro - nar, _____ in - co - ro -

colla voce

nar _____ di ro - se.

colla voce

Bester Jüngling

from
DER SCHAUSPIELDIREKTOR

Wolfgang Amadeus Mozart

Andante

The piano introduction is in G major, 3/4 time, and Andante. It consists of four measures. The right hand has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The left hand plays a steady eighth-note accompaniment: G3-A3, B3-A3, G3-A3, B3-A3, G3-A3, B3-A3, G3-A3, B3-A3.

The piano introduction continues for four measures. The right hand has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The left hand plays a steady eighth-note accompaniment: G3-A3, B3-A3, G3-A3, B3-A3, G3-A3, B3-A3, G3-A3, B3-A3.

FRÄULEIN SILBERKLING:

The vocal entry for Fräulein Silberklang is in G major, 3/4 time. It consists of two staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment begins with a whole rest in the first measure, followed by a half note G3, a quarter note A3, and a half note B3. The lyrics are: Bes-ter Jüng-ling, mit Ent-zük-ken nehm' ich dei-ne Lie-be— an, da in

dei - nen hol - den Blik - ken ich mein Glück ent - dek - ken — kann, ich mein

Glück ent - dek - ken kann. A - ber ach, wenn dūs-t' res

Lei - den uns - rer Lie - be fol - gen soll, uns - rer

Lie - be fol - gen soll, — loh - nen — dies — der Lie - be

Freu-den, der Lie - be Freu - den? Jüng - ling,

Jüng - ling, das be-den - ke wohl! Loh - nen

dies der Lie - be Freu - den?

Jüng - ling, das be-den - ke wohl, das be - den - ke wohl! Bes - ter

Jüng - ling, mit Ent - zük - ken nehme ich dei - ne Lie - be —

p

an, da in dei - nen hol - den Blick - ken ich mein

Glück ent - dek - ken — kann, ich mein Glück ent - dek - ken

Allegretto

kann. Nichts ist mir — so — wert und

sf

teu - er, als dein Herz und - dei - ne

Hand, als dein Herz und dei - ne Hand.

Voll vom rein - sten Lie - bes - feu - er geb' ich dir - mein Herz - zum -

Pfand, — geb' ich dir mein Herz zum Pfand, —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). It begins with a series of eighth and sixteenth notes, followed by a half note. The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The second system of the musical score includes the lyrics "geb' ich dir mein Herz zum". The vocal line continues with a half note and a quarter note. The piano accompaniment features a red rectangular box highlighting a specific chord in the right hand. The lyrics are positioned below the vocal line.

The third system of the musical score includes the lyrics "Pfand, geb' ich dir mein Herz zum Pfand, mein Herz zum". The vocal line continues with a half note and a quarter note. The piano accompaniment features a red rectangular box highlighting a specific chord in the right hand. The lyrics are positioned below the vocal line.

The fourth system of the musical score includes the lyrics "Pfand.". The vocal line continues with a half note and a quarter note. The piano accompaniment features a red rectangular box highlighting a specific chord in the right hand. The lyrics are positioned below the vocal line.

Batti, batti, o bel Masetto

from
DON GIOVANNI

Wolfgang Amadeus Mozart

ZERLINA:

Ma se col-pa jo non ho! Ma se da lui in-gan-na - ta ri -

secco recitativo

ma - si... E poi che te - mi? Tran - quil - la - ti, mia vi - ta: non mi toc -

cò la pun-ta del-le di - ta. Non me lo cre - di? In - gra - to! Vien

qui, sfo - ga - ti, am - maz - za-mi— fa' tut - to di me quel che ti

pia - ce; ma poi, Ma - set - to mi - o, ma poi fa' pa - ce.

*Appoggiatura recommended

attacca l'aria

Andante grazioso

Bat - ti, bat - ti, o bel Ma - set - to, la tua po - ve - ra Zer -

p sempre legato

li - na. Sta - rò qui co - me a - gnel - li - na le tue bot - te ad a - spet -

tar. Bat - ti, bat - ti la tua Zer - li - na. Sta - rò

p

qui, sta - rò qui le tue bot - te ad a - spet - tar.

Lasce-rò straziar-mi il cri-ne,

lasce-rò cavar-mi gli occhi, e le ca-re tue ma-

ni-ne lie-ta poi sa-prò ba-ciar, sa-prò ba-

ciar, ba-ciar, sa-prò, sa-prò ba-

ciar. Bat - ti, — bat - ti o bel Ma -

set - to, la — tua — po - ve - ra Zer - li - na! Sta - rò qui co - me a - gnel -

li - na le tue bot - te ad a - spet - tar. O bel Ma - set - to!

Bat - ti, bat - ti! sta - rò qui, — sta - rò qui — le tue bot - te ad a - spet -

tar. Ah, lo ve-do, non hai

co-re, ah, non hai co-re, ah,— lo

Allegretto
ve-do, non— hai co-re: Pa-ce, pa-ce, o vi-ta mi-a; pa-ce,

pa-ce, o vi-ta mi-a; in— con-ten-ti ed al-le-gri-a not-te e

dì — vo- gliam — pas - sar, — not - te e

dì — vo- gliam — pas - sar, — not - te e dì — vo- gliam — pas -

sar, — not - te e dì — vo- gliam — pas - sar. Pa- ce,

pa - ce, o vi - ta mi - a; — pa - ce, pa - ce, o vi - ta mi - a; in con-

ten - ti ed al - le gri - a not - te e di vo - gham pas - sar, sì, sì, sì, sì, sì,

sì, not - te e di vo - gham pas - sar, sì, sì, sì, sì, sì, sì, not - te e

di vo - gham pas - sar vo - gham pas - sar, vo -

gham pas - sar.

pp

Vedrai, carino

from
DON GIOVANNI

Wolfgang Amadeus Mozart

Andante

The piano introduction is in 3/4 time, marked Andante. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music is in a 3/4 time signature. The tempo is marked Andante. The dynamics include *mezza voce* in the bass staff.

ZERLINA:

Zerlina's vocal entry is in 3/4 time, marked Andante. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music is in a 3/4 time signature. The tempo is marked Andante. The dynamics include *p* in the bass staff.

Ve - drai, ca - ri - no, se sei buo - ni - no, che bel ri - me - dio

Continuation of Zerlina's vocal line. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music is in a 3/4 time signature. The tempo is marked Andante. The dynamics include *p* in the bass staff.

ti vo - glio dar. — È na - tu - ra - le,

Continuation of Zerlina's vocal line. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music is in a 3/4 time signature. The tempo is marked Andante. The dynamics include *p* in the bass staff.

non da dis - gu - sto, e lo spe - zia - le non lo sa far, no,

non lo sa far, no, non lo sa far, È un cer - to bal - sa-mo

che por-to ad - dos - so. Da - re tel pos - so, se il vuoi pro - var.

Sa - per vor - re - sti do - ve mi

sta, do - ve, do - ve, do - ve mi sta?

Sen - ti - lo bat - te - re, toc - ca - mi

qua. Sen - ti - lo bat - te - re, sen - ti - lo bat - te - re,

toc - ca - mi qua. Sen - ti - lo bat - te - re, sen - ti - lo bat - te - re,

sen - ti - lo bat - te - re, toc - ca - mi qua, qua, qua,

Sen - ti - lo — bat - te - re, — toc - ca - mi qua, qua, toc - ca - mi

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase: "Sen - ti - lo — bat - te - re, — toc - ca - mi qua, qua, toc - ca - mi". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

qua, qua, toc - ca - mi qua, — qua, toc - ca - mi qua.

The second system continues the vocal melody: "qua, qua, toc - ca - mi qua, — qua, toc - ca - mi qua." The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking towards the end of the system.

The third system of the musical score. The piano accompaniment becomes more complex with arpeggiated chords and sixteenth-note patterns in the right hand, while the left hand provides a steady harmonic foundation.

p

The fourth system of the musical score. The piano accompaniment features a *p* (piano) dynamic marking. The right hand continues with arpeggiated textures, and the left hand has a more active bass line.

pp

The fifth and final system of the musical score. The piano accompaniment concludes with a *pp* (pianissimo) dynamic marking. The right hand features a final arpeggiated texture, and the left hand has a simple harmonic accompaniment.

Ach, ich fühl's

from
DIE ZAUBERFLÖTE

Wolfgang Amadeus Mozart

Andante
PAMINA:

Ach, ich — fühl's, es ist ver — schwun — den, e — wig —

hin der Lie — be — Glück, e — wig hin der Lie — be Glück!

Nim — mer kommt ihr, — Won — ne — stun — den, mei — nem

Her — zen — mehr — zu — rück, mei — nem — Her — zen, — mei — nem —

Her - - - - zen - mehr - zu - rück.

Sieh, Ta - mi - no, die - se

mf

Trä - nen flie - ßen, Trau - ter, dir al - lein, dir - - - al - lein. Fühlst du nicht der Lie - be

Seh - nen, der Lie - be Seh - nen, so - wird Ru - he, so wird Ruh im ³To - de -

sein. Fühlst du nicht der Lie - be Seh - nen, fühlst du — nicht der Lie - be

cresc. *f* *p*

Sehnen, so — wird Ru - he, — so — wird- Ruh im-To - de- sein, so wird

Ruh — im To - de sein, im To - de sein, im To - de —

sein.

p *cresc.* *f* *p*

O wär' ich schon mit dir vereint

from
FIDELIO

Ludwig van Beethoven

Andante con moto MARZELLINE:

O wär' ich schon mit

dir — ver-eint, und dürf - te Mann dich nen - nen! Ein Mäd - chen darf ja,

was es meint, zur Hälf - te nur be - ken - nen! Doch

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

wenn ich nicht er - rö - then muß ob ei - nem war - men —

pp *p* *pp*

Her - zens - kuß, wenn nichts uns stört auf Er - den...

p *pp* *cresc.*

Poco più allegro

Die Hoff - nung schon er - füllt die — Brust mit

f *p*

un - aus - sprech - lich sü - ßer Lust; wie glück - lich will ich wer - den, wie

cresc.

glück - lich will ich wer - den! Die

sfp *dolce*

Hoff - nung schon er - füllt die Brust mit un - aus - sprech - lich sü - ßer

Lust; wie glücklich, glücklich, ja wie glück - lich will ich wer - den!

cresc. *sfp* *cresc.* *3*

Tempo I

f *3* *sfp* *p*

In Ru - he stil - ler Häus - lich-keit er -

wach' ich je - den Mor - gen. Wir grü - ßen uns mit.

Zärt - lich-keit; der Fleiss ———— verscheucht die Sor - gen. *dolce*

Und ist die Ar - beit — ab - ge-than, dann

schleicht die hol - de — Nacht her-an; dann ruh'n wir von Be-schwer-den.

pp *p* *pp*

Poco più allegro

Die Hoff - nung schon er -

cresc. *f* *p*

füllt — die — Brust mit un - aus - sprech - lich — sü - ßer — Lust; wie

glück-lich will ich wer - den, wie glück - lich will ich wer - den!

cresc. *sf* *dolce*

Die Hoff - nung schon er-füllt die Brust mit

un - aus - sprech - lich sü - ßer Lust; wie glücklich, glücklich, ja wie glück - lich-will ich

cresc. *sf*

Più mosso

wer - den! Die Hoff-nung schon er-füllt die Brust mit un - aus -

sf *sf* *cresc. poco a poco*

sprech - lich sü - ßer — Lust; —

wie will ich glücklich, wie

will ich glücklich werden! Ja, wie will ich

glücklich, glücklich werden!

(optional version)

glücklich

Kommt ein schlanker Bursch gegangen

from
DER FREISCHÜTZ

Carl Maria von Weber

Allegretto

p *ten.*

ÄNNCHEN:

Kommt ein schlan-ker Bursch ge -

gan - gen, blond_von_Lo - cken_o - der braun, hell von — Aug' und

ten.

roth von — Wan - gen, ei, nach_dem kann man wohl schau'n,

ei, nach-dem kann man wohl schau'n, ei, nach dem, nach-dem kann- man wohl

schau'n! Zwar schlägt

man das- Aug' auf's- Mie - der nach ver - schäm - ter- Mäd - chen

Art; doch ver - stoh - len hebt man's wie - der, wenn's das Herr - chen nicht ge -

wahrt, doch-ver - stoh - len hebt-man's- wie - der, wenn's das

Herr - chen nicht ge - wahrt, es nicht ge - wahrt, es nicht ge -

wahrt. Soll - ten - ja - sich - bli - cke -

fin - den, nun, - was - hat - das - auch - für - Noth? Man wird

drum nicht gleich er - blin - den, wird man auch ein we - nig_

roth, ein_ we - nig_ roth, ein_ we - nig_ roth._

Blick- chen- hin und Blick her - ü - ber,

p *leggero*

bis- der- Mund-sich-auch was traut.

con anima

Er seufzt: Schön - ste! Sie spricht: Lie - ber!

dolce

Bald heißt's Bräu - ti - gam und Braut, bald heißt's Bräu - ti - gam und

(pizz.)

Braut, — Bräu - ti - gam und Braut.

(arco) *f* *ff*

Immer — nä - her, lie - be — Leut - chen,

wollt- ihr - mich - im - Kran - ze seh'n? Gelt! das

ist ein net - tes Bräut - chen,

und der-Bursch nicht min - der schön, und der-Bursch nicht min - der

schön, und der Bursch, der-Bursch nicht min - der schön! Im - mer

nä - her, — lie - be — Leut - chen, wollt ihr — mich im — Kran - ze —

The first system of the musical score. The vocal line (treble clef) begins with a half note 'nä', followed by eighth notes for 'her, — lie - be — Leut - chen,'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'nä - her, — lie - be — Leut - chen, wollt ihr — mich im — Kran - ze —'.

seh'n? Gelt! das — ist ein — net - tes — Bräut - chen — und der — Bursch, der —

The second system of the musical score. The vocal line continues with 'seh'n?' followed by a rising eighth-note line for 'Gelt! das — ist ein — net - tes — Bräut - chen — und der — Bursch, der —'. The piano accompaniment includes a more active right hand with sixteenth-note patterns. The lyrics are: 'seh'n? Gelt! das — ist ein — net - tes — Bräut - chen — und der — Bursch, der —'.

Bursch nicht — min - der — schön, —

The third system of the musical score. The vocal line concludes with 'Bursch nicht — min - der — schön, —'. The piano accompaniment features a 'cresc.' (crescendo) marking in the left hand. The lyrics are: 'Bursch nicht — min - der — schön, —'.

— nicht — min - der schön! Im - mer

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note 'n', a quarter note 'i', a quarter note 'c', a half note 'h', a quarter note 't', a half note 'm', a quarter note 'i', a quarter note 'n', a half note 'd', a quarter note 'e', a quarter note 'r', a half note 's', a quarter note 'c', a quarter note 'h', a quarter note 'ö', a quarter note 'n', a half note '!', a quarter note 'I', a quarter note 'm', a quarter note 'm', a quarter note 'e', and a half note 'r'. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *f* and *ff*.

nä - her, lie - be Leut - chen, wollt ihr mich im Kran - ze seh'n, im —

The second system of the musical score. The vocal line continues with a half note 'n', a quarter note 'ä', a half note 'h', a quarter note 'e', a half note 'r', a quarter note 'l', a quarter note 'i', a quarter note 'e', a half note 'b', a quarter note 'e', a half note 'l', a quarter note 'e', a quarter note 'u', a quarter note 't', a half note 'c', a quarter note 'h', a quarter note 'e', a half note 'n', a quarter note 'w', a quarter note 'o', a quarter note 'l', a quarter note 'l', a quarter note 't', a half note 'i', a quarter note 'h', a quarter note 'r', a half note 'm', a quarter note 'i', a quarter note 'c', a half note 'h', a quarter note 'i', a quarter note 'm', a half note 'K', a quarter note 'r', a quarter note 'a', a quarter note 'n', a half note 'z', a quarter note 'e', a half note 's', a quarter note 'e', a quarter note 'h', a quarter note 'n', a half note 'i', a quarter note 'm', and a half note rest. The piano accompaniment continues with similar textures. Dynamics include *f* and *ff*.

Kran - ze seh'n?

The third system of the musical score. The vocal line continues with a half note 'K', a quarter note 'r', a quarter note 'a', a quarter note 'n', a half note 'z', a quarter note 'e', a half note 's', a quarter note 'e', a quarter note 'h', a quarter note 'n', a half note '?'. The piano accompaniment continues with similar textures. Dynamics include *f* and *ff*.

8—

The fourth system of the musical score. The vocal line begins with a half note '8', followed by a half note rest. The piano accompaniment continues with similar textures. Dynamics include *f* and *ff*.

Caro nome

from
RIGOLETTO

Giuseppe Verdi

GILDA:

Allegro assai moderato (♩ = 80)

p dolce

Gual-

- tier Mal - dē! no - me di lui sì a -

morendo

ma - to, ti - scol - pi - sci nel co - re in - na - mo - ra - to!

Allegro moderato (♩ = 76)

dolcissimo pp

Ca - ro no - me che il mio cor fe - sti

pp

pri - mo pal - pi - tar, le de - li - zie del - l'a -

mor mi d'ei sem - pre ram - men - tar! Col pen-

sier il mio de - sir a te sem - pre vo - le -

ră, e fin l'ul - ti - mo - so - spir, ca - ro

no - me, tuo - sa - ră. Col - pen -

(freely)

- sier il mio de - sir a te sem - pre vo - le - ră, e fin

(a tempo)
dolcissimo

l'ul - ti - mo — mi - o — so - spir, ca - ro — no - me, tuo sa -

râ. Col_pen-sier il — mio de-sir

a te sem-pre vo-le - râ, —

dolce
a te — vo-le-

First system of the musical score. The vocal line (treble clef) begins with a melodic phrase in A major, marked with a forte (>) dynamic. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines. The lyrics are: *rà, fin— l'ul - ti - mo— so - spir, — fin— l'ul - ti - mo— so - spir, —*. A piano (*pp*) marking is present at the end of the system.

Second system of the musical score. The vocal line continues the melody with a slight change in rhythm. The piano accompaniment features more complex chordal textures. The lyrics are: *ca - - - ro — no - me, — tuo — sa -*.

Third system of the musical score. The vocal line concludes with a final melodic phrase. The piano accompaniment provides a harmonic resolution. The lyrics are: *rà, — ca - - - ro — no - me, tuo sa -*.

- rà. Il mio de - sir a te o - gno - ra

vo - le ³ - rà, fin l'ul - ti - mo so - spi - ro

tuo (Ah)

ca - ro no-me, tu - o sa - rà.

ppp

* This cadenza has long been traditionally sung in place of the original cadenza at this spot.

Saper vorreste

from
UN BALLO IN MASCHERA

Giuseppe Verdi

Allegretto (♩ = c. 100)

OSCAR:

Sa -

per vor - re - ste di che si ve - ste, quan - do l'è co - sa ch'ei

Poco più mosso

vuol na - sco-sa. Os - car lo sa, ma nol di - rà. Tra la la la

la la la, tra la la la la la la, tra la la la la la la la, tra la la la la la

col canto

Tempo I *p*

la! Os - car lo sa, ma nol di - rà. Tra **Poco più mosso** *brillantissimo*

la la la, tra la la la, tra

pp

la la la, tra la la la, tra la la la la la la la la la la, tra — la.

ff

Tempo I *p*

Pie - no d'a-

f *pp*

mor mi bal - za il cor, ma pur di - scre - to ser - ba il se - gre - to. Nol ra - pi -

Poco più mosso

rā gra-do o bel-tà. Tra la la la la la la, tra la la la la la la,

p

tra la la la la la la, tra la la la la la la. Os-car lo sa, ma nol di-rà. Tra

stent. *p*

col canto *pp*

la la la, tra la la la, tra la la la, tra la la la, tra la la la, la, lā, la la la la

brillantissimo

la, tra-la!

ff

The Jewel Song

from
FAUST

Charles Gounod

Andantino

MARGUERITE: Recit.

(Tempo della Canzone)

Que vois-je là? D'où ce

p *3* *cresc.* *f*

ri - che coffret peut-il ve - nir? Je n'ose y toucher,

pp

et pour-tant. . . Voi - ci la clef, je crois! Si je l'ou -

vrais! Ma main tremble! Pour - quoi? Je ne fais, en l'ouvrant, rien de mal, je sup -

po - se! Ô Dieu! que de bijoux! Est-ce un rê - ve char -

mant qui m'ê-blou-it, ou si je veil - le? Mes yeux n'ont ja-mais

Allegro non troppo

vu de ri-ches - se pa - reil - le!

Si j'o-sais seu-le -

dim. *p* *pp*

ment me pa - rer un mo - ment de ces pen- dants d'o -

reil - le! Ah! Voi- ci jus- te -

cresc. *f*

ment, au fond de la cas-set - te, un mi - roir! Com-ment n'ê - tre pas co -

f

quet - te? Com - ment n'ê - tre pas co -

pp

Allegretto (♩ = 50)

quet - te?

leggero *cresc.* *poco*

Ah! _____

a *poco* *f* *dim.*

Tranquillo

Je ris — de me voir si belle en ce mi -

pp

roir! Ah! Je ris — de me voir si belle en ce mi -

leggero

roir! Est - ce toi, — Mar - gue - ri - te?

cresc.

Est-ce toi? Ré-ponds-moi; ré-ponds-moi, ré-ponds, ré-ponds, ré-ponds

p *cresc.* *dim.*

vi - te! Non! non! ce n'est plus toi!

dolce

P

Non! non! Ce n'est plus ton vi - sa - ge; c'est la

cresc.

dim.

P

fil - le d'un roi, c'est la

cresc.

fil - le d'un roi! Ce n'est plus

cresc.

toi, ce n'est plus toi! C'est la fil - le d'un roi qu'on sa -

lue au pas - sa - ge! Ah, s'il é - tait i - ci!

S'il me vo - yait ain - si! Comme u - ne de - moi - sel - le

il me trou - ve - rait bel - le. Ah!

— Comme u - ne de - moi - selle il me trou - ve - rait bel - le,

f *dim.* *p*

rit. *a tempo*

comme u - ne de-moi - selle il me trou-ve-raït bel - le!

p *colla voce* *p a tempo*

cresc. *f*

A - che - vons la mé - ta - mor -

dim. *p*

pho - se. Il me tarde en - cor d'es-say-

Poco più lento

er le bra-ce - let et le col - lier!

trem.

Dieu! —

p tornando a poco a poco al tempo I

c'est comme u-ne main, qui sur mon bras se po - se!

cresc.

Ah! — Ah! — Ah! —

f *dim.*

Je ris — de me voir si belle en ce mi -

pp

roir! Ah! Je ris — de me voir si belle en ce mi -

leggiero

roir! Est - ce toi, — Mar - gue -

cresc.

ri - te? Est - ce toi? Réponds-moi, réponds-moi,

p *cresc.*

réponds, réponds, réponds vi - te! Ah, s'il é - tait i - ci!

dim. *p*

rit. *a tempo*

S'il me vo - yait ain - si! Comme u - ne de - moi - sel - le

rit. *a tempo* *pp*

il me trou - ve - rait bel - le! Ah!

cresc.

Comme u - ne de-moi - selle il me trou - ve - rait bel - le,

comme u - ne de-moi - selle il me trou - ve - rait bel - le!

Mar - gue - ri - te, ce n'est plus toi! Ce n'est

plus ton vi - sa - ge! Non! c'est la

fil - le d'un roi qu'on sa - lue au pas -

sa - ge!

f

ff

Ah! Je veux vivre

from
ROMÉO ET JULIETTE

Charles Gounod

Tempo di Valse animato

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *ff* (fortissimo). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line for Juliette enters with a melodic phrase marked *ff* and the word "Ah!". The piano accompaniment continues with a similar rhythmic pattern. The vocal line then sings "Je veux" with a *dim.* (diminuendo) marking. The piano accompaniment features a *pp* (pianissimo) marking. The vocal line continues with "vi - vre dans le ré -". The piano accompaniment continues with a similar rhythmic pattern.

ff

JULIETTE: *ff*

Ah!

dim.

p

Je veux

pp

vi - vre dans le ré -

ve — qui m'en — i — vre —

cresc.

cresc.

This system contains measures 1 through 5. The vocal line begins with a half note 've', followed by a quarter note 'qui', a half note 'm'en', a quarter rest, a half note 'i', a quarter rest, and a half note 'vre'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'cresc.' marking appears above the vocal line at measure 4 and below the piano accompaniment at measure 4.

ce — jour — en — cor! — Dou —

dim. *p*

dim. *p*

This system contains measures 6 through 10. The vocal line continues with a half note 'ce', a quarter note 'jour', a half note 'en', a quarter note 'cor!', a half note 'Dou', and a quarter rest. The piano accompaniment maintains the same rhythmic pattern. A 'dim.' marking is placed above the vocal line at measure 7, and a 'p' (piano) marking is placed above the vocal line at measure 10. In the piano accompaniment, 'dim.' is below the bass line at measure 7, and 'p' is below the bass line at measure 10.

ce flam — me, — je te

This system contains measures 11 through 15. The vocal line starts with a half note 'ce', a quarter note 'flam', a half note 'me,', a quarter note 'je', a half note 'te', and a quarter rest. The piano accompaniment continues with the established rhythmic pattern.

gar — de — dans mon â —

cresc.

cresc.

This system contains measures 16 through 20. The vocal line begins with a half note 'gar', a quarter note 'de', a half note 'dans', a quarter note 'mon', a half note 'â', and a quarter rest. The piano accompaniment continues with the established rhythmic pattern. A 'cresc.' marking appears above the vocal line at measure 17 and below the piano accompaniment at measure 17.

me com - me un trésor! Je

f *p*

pp

veux vi - vre dans le ré -

ve qui m'en i - vre

cresc.

cresc.

ce jour en - cor! Dou -

dim. *p*

dim. *p*

cresc.

ce flam - me, — je te

cresc.

cresc. molto

gar - de — dans mon â -

cresc. molto

dim.

me — com - — me un tré - sor!

dim.

p

Cette i-vres - se de jeun-es - se ne dure, hé - las! — qu'un

(p)

jour. _____ Puis vient l'heu - re où l'on pleu -

- re; le cœur cè - de à l'a - mour, et _____

le _____ bon - heur _____ fuit _____ sans _____ re -

tour! _____ Ah! _____ Je

veux vi - vre dans le rê -

ve qui m'en i - vre long -

temps en - cor! Dou - ce flam -

me, je te gar - de

molto *f*

dans mon â - me com - me un tré -

molto *f*

Un poco meno allegro, ma poco

sor! Loin — de l'hi - ver mo - ro - se lais - se

pp

moi — lais - se - moi som - meil - ler et — res - pi -

rit.

rer la ro - se, res - pi - rer la rose a - vant

rit.

Tempo I

de l'ef - feuil - ler. Ah! Ah!

p

Ah! Ah!

cresc. *f*

Dou - ce flam - me,

res - te dans mon â - me comme un

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains five measures of music with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, and rests.

doux tré - sor _____ long - temps en -

The second system of the musical score. The vocal line continues with five measures of music. The piano accompaniment continues with the same complex rhythmic pattern as the first system.

cor! _____ Ah! _____

ff

The third system of the musical score. The vocal line has two measures, ending with a long note. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and continues with the complex rhythmic pattern. The system ends with a double bar line.

The fourth system of the musical score. The vocal line consists of a single staff with a treble clef, containing a long, continuous melodic line. The piano accompaniment consists of two staves (treble and bass clefs) which are empty, indicating that the piano part is silent for this system.

(ad lib.) *a tempo*

Comme un tré - sor long - - - temps — en - cor! —————

col canto *a tempo*

ff *ff*

Je dis que rien ne m'épouvante

from
CARMEN

Georges Bizet

Moderato

p dolce

MICAELA: Recit.

C'est des con-tre-ban-diers le re-fuge or-di-

nai-re. Il est i-ci; je le ver-rai! Et le de-

voir que m'im-po-sa sa mē - re - sans trem - bler je l'ac-com-pli-

Andantino molto (♩ = c. 44)

rai. _____

pp espress.

p Je dis _____ que rien ne m'é-pou -

van - te. Je _____ dis, _____ hé - las! que je ré - ponds _____ de

sf dim. moi; mais j'ai beau fai - re la _____ vail -

lan - te... au - fond - du cœur — je — meurs - d'ef - froi! —

un poco meno p

Seu - le en ce lieu — sau - va - ge — tou - te seu - le j'ai

cresc. molto

peur, — mais j'ai tort d'a - voir peur. —

cresc.

f

Vous me don - ne - rez du — cou - ra - ge; vous me — pro - té - ge - rez, — Sei-

sf *dim.* *p* *pp* *colla voce*

a tempo *mf*
gneur! _____ Je vais

espress.
a tempo *dim.*

Allegro molto moderato (♩ = 96) *cresc.* *mf*
voir de près _____ cet - te fem - me, dont les ar -

p *mf* *f* *ff*

ti - fi - ces mau - dits ont fi - ni par fai - re un in -

mf

f *p* *p* *pp*
fâ - - me de ce - lui que j'ai - mais ja - dis! _____ Elle

f *ff* *dim.*

poco riten. *a tempo*

est dan - ge - reuse... elle est bel - le! — Mais je ne veux pas a - voir

pp poco riten. *a tempo*

cresc.

peur! — Non, non, je ne veux pas a - voir peur! — Je

espress. *p*

cresc. *ff*

par - le - rai haut de - vant el - le... Ah!

cresc. *poco* *a* *poco*

senza rigore *a tempo* *dim.*

Seigneur, vous me pro - té - ge - rez, Sei - gneur, — vous me pro - té - ge -

f *colla voce* *f a tempo* *dim.* *pp*

p *f* *rit. dim. molto* *p* **Tempo I**

rez! — Ah! — Je dis — que rien ne m'é-pou -

rit. *p* *pp*

van - te. Je — dis, — hé - las! que je ré - ponds — de

sf *dim.* *p*

moi; mais j'ai beau fai - - re la — vail -

lan - te... au — fond — du cœur — je — meurs — d'ef -

un poco meno p

froi! — — — — — Seu - le en ce lieu — sau -

cresc. molto

va - ge, tou - te seu - le j'ai peur, — mais j'ai tort d'a - voir

cresc.

peur; — — — — — Vous me don - ne - rez du — cou -

f

sf

dim. p poco rit.

ra - ge, vous me — pro - té - ge - rez, — — — — — Sei -

dim. p pp colla voce

a tempo *pp*

gneur! — Pro - té - gez - moi! — Ô Seigneur! Don - nez -

espress. *a tempo*

moi du cou - ra - ge! *pp* Pro - té - gez - moi! —

lunga

Ô Sei - gneur! Pro - té - gez - moi! — Sei -

smorz. *lunga*

gneur! —

ppp *p* *ppp quasi ecco*

Elle a fui, la tourterelle!

from
LES CONTES D'HOFFMANN

Andante

Jacques Offenbach

Piano introduction in B-flat major, 3/4 time. The piece begins with a fortissimo (ff) chord in the right hand and a single note in the left hand. The melody in the right hand is characterized by rapid sixteenth-note runs, with a decrescendo (decresc.) marking. The left hand provides a steady accompaniment of eighth notes.

ANTONIA:

Vocal entry for Antonia. The vocal line begins with a whole note rest, followed by the lyrics "Elle a fui, la tour-". The piano accompaniment starts with a piano (p) dynamic, featuring a melody of eighth notes in the right hand and a bass line in the left hand.

Recit.

Recitativo section. The vocal line continues with the lyrics "rel - le! Ah! sou - ve - nir trop doux! l - ma - ge trop cru - el - le!". The piano accompaniment features a melody of eighth notes in the right hand and a bass line in the left hand, ending with a piano (p) dynamic.

Allegro

Allegro section. The vocal line begins with the lyrics "Hé-las! à mes ge - noux, je l'entends, je le vois! Hé-las! _____ à mes ge-noux je le". The piano accompaniment features a melody of eighth notes in the right hand and a bass line in the left hand, ending with a fortissimo (ff) dynamic.

lento *Andante*

vois! je l'en - tends, je le vois!

col canto

Elle a fui, la tour - te -

rel - le. Elle a fui loin de toi; mais elle

est tou-jours fi - dè - le et te gar - de sa foi. Mon bien-ai -

cresc.

mé, ma voix t'ap - pel - le. Oui, tout mon cœur _____ est à

toi, tout mon cœur est à toi, tout mon

cœur est à toi. Elle a fui, la tour - te -

rel - le, elle a fui, — elle a fui — loin de toi.

Chère fleur qui viens d'é -

dim. *p*

clo - re, par pi - tié, ré - ponds - moi!

toi qui sais s'il m'aime en - co - re, s'il me

gar - de sa foi! Mon bien-ai - mé, ma voix t'im-

f cresc. *cresc.*

plo - re. Ah! que ton cœur ——— vienne à moi, que ton

cœur vienne à moi, que ton cœur vienne à moi. Elle a

f *p rit.* *più rit.* *pp*

fui, la tour-te-rel - le, elle a fui, elle a fui-loin de toi.

f *ff* *p rit.* *colla voce pp*

dim. *ff*

Adieu, notre petite table

from
MANON

Jules Massenet

Allegro agitato **MANON:**

f *p*

Al - lons! il le faut! pour lui mê - me!

mf

Mon pauv-re che - va - lier! ——— Oh! oui, ——— c'est lui que j'ai - me!

fp

pù f

Et pour-tant, j'hé - si - te au-jour - d'hui! ———

f

Andante espressivo (♩. = 66)

con forza

f Non, non, je ne suis plus di - gne de lui! J'en -

p *sf*

Animando

tends cet - te voix qui m'en-traî - - ne con - tre ma vo - lon - té: « Ma -

sf *f* *sf*

non! — Ma-non, tu se-ras rei - ne — rei - ne par la beau -

sf

Allegro

ff *f* *p* té! » Je ne suis que fai - bles - se et —

ff *secco*

poco rall. 3 *mf* *rit. assai* *p*

— que fra-gi-li-té! Ah! mal-gré moi je sens cou-ler mes

p *colla voce*

Molto ritenuto (♩ = 40) *mf*

lar - mes de-vant ces rê - ves ef - fa-cés! L'a-ve-nir —

pp

pp *dim.* *dim.*

— au-ra-t-il les char-mes de ces beaux jours dé-jà pas-sés? —

dim. *ppp* *molto rit.*

Andante ♩ = 63 *senza lentezza* *p*

A - dieu, no - tre pe - ti - te ta - ble,

pp *sempre sost. assai*

espressivo *mf* *pp*

qui nous ré - u - nit si sou - vent! A-dieu, a - dieu, no - tre pe -

mf *pp*

dim. *Un poco animando*

ti - te ta - ble, si gran - de pour nous ce - pen - dant! On tient, c'est

mf

espressivo *dim.* *rall.*

i - ni - ma - gi - na - ble, si peu de pla - ce en se ser - rant! _____

p *sf rall.*

Tempo I *pp* *mf* *espressivo*

A-dieu, no - tre pe - ti - te ta - ble! Un mê - me ver - re é - tait le

pp

Animando

nô - tre; cha - cun de nous quand il bu - vait y cher - chait les lè - vres de l'au - tre

cresc.

f *pp* *Tempo I* *pp*

Ah! pauvre a - mi, comme il m'ai - mait! A - dieu, no - tre pe - ti - te ta -

f *colla voce* *p* *pp* *ppp*

rall. *f* *dim.* *pp*

ble! A - dieu!

rall. *f* *dim.* *pp*

allargando *f* *p* *pp*

Stridono lassù

from
I PAGLIACCI

Ruggero Leoncavallo

Andante con moto (♩ = 88)

NEDDA:

Qual fiam - ma a-vea nel guar-do!

rit.

Gli oc-chi ab-bas-sa - i per te-ma ch'ei leg-ges - se il mi - o pen - sier se -

ritenendo un poco il tempo

con amore

vivamente *f* *p*

gre - to! Oh! s'ei mi sor-pren-des - se... bru-ta-le co-me e-gli è!

poco meno

p

Ma ba - sti, or vi - a. Son que-sti so-gni pa-u-ro - si e fo - le!

col canto

Moderato (♩ = 56)

dolce

dolce armonioso arpeggiando

poco rit.

O che bel so-le di mez - z'a-go -

Andantino (♩ = 88)

con dolce languore

sto! Io son pie - na di vi - ta, e,

a tempo

tut - ta il - lan - gui - di - ta per ar -

rit. molto

ca - no de - sio, non so che bra - mo!

col canto

Oh! che vo - lo d'au - gel - li,

8va

sf *8va* *sf* *sf* *sf*

e quan - te stri - da! Che chie - don? Do - ve van?

8 *sf* *sf* *sf* *sf*

Chis - sà! La mam - ma mia, che la buo - na ven - tu - ra an - nun -

8 *sf* *sf*

zia - va, com - pren - de - va il lor

8

can - to, e a me bam - bi - na co - sì can -

8

ta - va: Hui! Hui!

8

l.h.

Ballatella
 Vivace (♩ = 66)
in Uno come uno scherzo
 8va

pp
bisbigliando

8

a tempo giusto senza mai affrettare

Stri - do - no las - sù, _____

8

li - be - ra - men - te

8

lan - cia - ti a vol, _____ a vol co - me frec - ce, gli au -

8

gel. _____ Di - sfi - da - no le nu -

8

bi e'l sol — co - cen - te, e

8

con slancio

van - no, e van - - - no per le vie del

8

dolce, un poco al-

ciel. — La - scia - -

8

col canto

largando la frase *ripigliando il tempo*

te - li va - gar — per l'at - mo -

8

col canto

sfe - ra, que - sti as - se - ta - *accentato*

ti d'az - zur - ro e di splen - dor: _____

se - guo - no an - ch'es - si un so - gno,

u - na chi - me - ra, e van - no, e —

van - - no fra le nu - bi

8

d'or! _____ Che in - cal-zi il ven -

animando

8

animando

to e la - tri la _____ tem - pe - -

f

sta, con l'a-li a - per - te san

tut - to sfi - dar; _____ la piog - gia, i

lam - pi — nul - la mai li ar - re - -

sta, e van - no, e van - no su - gli a -

bis - sie i mar. _____

con anima e passione allarg. la frase e ben cantato

Van - no lag - giù _____ ver -

ben cantato con la voce

so un pa - e - se stra - no che

so - gnan for - se e che cer - ca - no in

van. _____ Ma i bo - ò - mi del ciel _____

poco rit. a tempo

se - guon l'ar - ca - no po - ter

col canto a tempo

incalz. e cresc.

che li so - spin - ge... e van! e

Presto f

van! e van! e van!

8va

8

tronco

Sul fil d'un soffio etesio

from
FALSTAFF

Giuseppe Verdi

Largo $\text{♩} = 63$

ppp leggerissimo e stacc.

una corda ⁶

dolciss. ³

NANNETTA:

Sul fil d'un sof - fio e - te - si - o

dolciss. ³ *portando la voce*

scor - re - te, a - gi - li lar - ve;

^{8va}

frai ra-miun ba - glior ce - si - o d'al - ba lu - na - re ap -

³

par - ve. Dan - za - te! E il pas - so

blan - do mi - su - ri un blan - do suon,

Le ma - gi - che ac - cop - pian - do ca - ro - le al - la can -

zon.
(Danzetta lenta e molle)

pp

tre corde

First system of music, measures 1-3. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features triplets in the right hand and chords in the left hand. A dynamic marking of *(pp)* is present in the second measure.

Second system of music, measures 4-6. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features triplets in the right hand and chords in the left hand. A dynamic marking of *p* is present in the fourth measure, and a tempo marking of *poco allarg.* is present in the sixth measure.

Come prima

dolciss.

Er - riam sot - to la

Third system of music, measures 7-9. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features sixteenth-note patterns in the right hand and chords in the left hand. A dynamic marking of *pp leggeriss. e stacc.* is present in the seventh measure, and a tempo marking of *una corda* is present in the eighth measure.

lu - na

sce - glen - do fior da

Fourth system of music, measures 10-12. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features sixteenth-note patterns in the right hand and chords in the left hand. A dynamic marking of *pp leggeriss. e stacc.* is present in the tenth measure, and a tempo marking of *una corda* is present in the eleventh measure.

dolce 3

fio - re, o - gni co - rol - la in

co - re por - ta la sua for - tu - na. Coi

sempre dolce 3

gi - gli e le vi - o - le scri - viam de' no - mi ar -

ca - ni; dal - le fa - ta - te ma - ni

dim. 3

ger - mo - gli - no pa - ro - le ...

pp

pa - ro - le al - lu - mi - na - te

di pu - ro ar - gen - to e d'or ... car - mi e ma -

li - e. Le Fa - te han - no per

*Poco più animato
morendo*

ci - fre — i fior.

pp

tre corde

dolciss.

Le

p

Fa - te han - no per ci - - fre i fior. —

pp

pp

morendo

pp

rall. e morendo

Mi chiamano Mimì

from
LA BOHÈME

Giacomo Puccini

Andante lento $\text{♩} = 40$

MIMÌ: *p*

Si. Mi chia - ma - no Mi - mī, ma il mio

The first system of the musical score for 'Mi chiamano Mimì'. It features a vocal line for Mimì and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Andante lento' with a quarter note equal to 40 beats. The vocal line begins with a rest, followed by the lyrics 'Si. Mi chia - ma - no Mi - mī, ma il mio'. The piano accompaniment starts with a piano (*p*) dynamic and includes a piano (*pp*) section.

no - me è Lu - ci - a. La sto - ria mia è bre - ve:—

The second system of the musical score. The vocal line continues with the lyrics 'no - me è Lu - ci - a. La sto - ria mia è bre - ve:—'. The piano accompaniment features a piano (*pp*) section followed by a very piano (*ppp*) section with complex chordal textures.

A te - la o a se - ta ri - ca - mo in ca - sa e fuo - ri.

The third system of the musical score. The vocal line continues with the lyrics 'A te - la o a se - ta ri - ca - mo in ca - sa e fuo - ri.'. The piano accompaniment includes a piano (*pp*) section with sustained chords.

Son tran - quil - la e lie - ta, ed è mio sva - go far gi - gli e
espress.
pp

Andante calmo ♩ = 54

ro - se. Mi piac - cion quel - le co - se che han sì dol - ce ma -
rall. *dolcemente*
rall. *dolcemente* *molto piano*

li - a, che par - la - no d'a - mor, di pri - ma - ve - re,
rit. *[a tempo]*
col canto *[a tempo]*
pp

che par - la - no di so - gni e di chi - me - re _____ quel - le
pp

rall. *a tempo* *rall.*

co - se che han no-me po - e - si - a. Lei m'in - ten - de?

rall. *a tempo* *rall.*

Lentamente

Mi chia - ma - no Mi - mi. Il per - ch  non so.

molto espressivo *pp* *pp* *pp*

Allegretto moderato $\text{♩} = 144$
con semplicit 

So - la, mi fo il pran - zo da me stes - sa. Non va - do sem-pre a

p

poco rall. *a piacere*

mes - sa ma pre - go as - sai il Si - gnor. Vi - vo so - la, so -

pp poco rall. *col canto*

a tempo

let - ta, lã in u - na bian - ca ca - me - ret - ta;

p a tempo

poco rall.

guar - do sui tet - ti e in cie - lo.

pp poco rall.

*Andante molto sostenuto
con molta anima*

Ma quan - do vien lo sge - lo il pri - mo so - le è

pp cresc. poco a poco

con grande espansione

mi - o... il pri - mo ba - cio del - l'a - pri - le è

ff tutta forza poco allarg.

(con espressione intensa)

a tempo *rall. molto*

mi - o! il pri - mo so - le è mi - o! Ger -

dim. *pp a tempo* *rall. molto*

Tempo I-Andante *agitando appena* *sostenendo*

mo - glia in un va - so u - na ro - sa... fo-glia a fo-glia la spi - o! Co - sì gen-

pp *sostenendo*

allarg. *ten.* *calma come prima*

til il pro - fu - mo d'un fior! — Ma i

allarg. *col canto* *calma come prima* *pp*

Tempo I, ma calmo *poco rit.*

fior ch'io fac - cio, ahi - mè! i fior ch'io fac - cio, ahi - mè, non han-no o-

ppp *col canto*

a tempo *rall.* *senza regore di tempo con naturalezza*

do - re! Al-tro di me non le sa-prei nar-ra - re.

pp *a tempo* *rall.* *senza rigor di tempo*

5 *4* *rall.*

So - no la sua vi - ci - na che la vien fuo - ri d'o-ra a im-por-tu - na - re.

rall.

Quando men vo

from
LA BOHÈME

Giacomo Puccini

Allegro

The piano introduction is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D, followed by a quarter note E, and then a quarter note F. The bass line starts with a half note D, followed by a quarter note E, and then a quarter note F. The tempo is marked 'Allegro'. The introduction ends with a double bar line.

Tempo di Valse lento ♩ = 104
MUSSETTA: *con molta grazia ed eleganza*

P

Quan - do men vo, ——— quan-do men vo so -

quasi rit.

pp

quasi rit.

The Mussetta section is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Tempo di Valse lento' with a quarter note equal to 104 beats per minute. The mood is 'con molta grazia ed eleganza'. The section starts with a piano introduction marked 'P'. The melody is 'Quan - do men vo, ——— quan-do men vo so -'. The piano accompaniment features a bass line with a half note D, followed by a quarter note E, and then a quarter note F. The section ends with a double bar line.

a tempo

let - ta per la via la gen - te so - sta e mi - ra ...

quasi rit.

a tempo

a tempo

quasi rit.

a tempo

The Mussetta section continues in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'a tempo'. The mood is 'con molta grazia ed eleganza'. The section starts with a piano introduction marked 'a tempo'. The melody is 'let - ta per la via la gen - te so - sta e mi - ra ...'. The piano accompaniment features a bass line with a half note D, followed by a quarter note E, and then a quarter note F. The section ends with a double bar line.

appena allarg.

e la bel - lez - za mi - a — tut - ta ri - cer - ca in

col canto

a tempo

me, — ri - cer - ca in me da ca - po a piè.

a tempo

(sottolineando)
p rit. molto

Ed as - sa - po - ro al - lor la bra - mo - sia sot - til, — che da

p rit. molto

a tempo

molto rall.

stent.

rit.

gl'oc - chi tra - spi - ra; e dai pa - le - si vez - zi in - ten - der

molto rall.

rit.

a tempo *poco rall.* *(alzandosi)* *a tempo* *p*

sa — al-le oc-cul - te bel - tà. Co - sì l'ef - flu - vio del de -

a tempo *p* *f* *poco rall.* *pp* *a tempo* *cresc.*

rit. molto (corta) *a tempo espansivo*

sì - o tut - ta m'ag-gi - ra; fe - li - ce mi fa, —

rit. molto (corta) *f* *a tempo*

rall. *a tempo*

fe - li - ce mi fa! — E —

p *rall.* *morendo* *a tempo* *pp*

quasi rit.

tu che sa - i, — che me - mo - ri e ti

a tempo *quasi rit.* *a tempo*

strug - gi, — da me tan - to ri - fug - gi? So

ben: le an - go - scie tue non le vuoi dir, —

(R.H.)

poco allarg. *a tempo*

— non le vuoi dir; so ben, — ma ti sen - ti mo - rir!

cresc. *poco allarg.* *f* *p* *f* *pp*

Donde lieta

from
LA BOHÈME

Giacomo Puccini

Lento molto ♩ = 66

MIMÌ:

Don-de lie - ta u - scì al tuo gri - do d'a -

dolce
pp

poco rit. *Andantino*

mo - re, tor - na so - la Mi - mī al so - li - ta - rio

espressivo

poco rit. *agitando un poco* *mf* *p*

ni - do. Ri - tor - na un' al - tra vol - ta a in -

p *cresc.*

rall. *a tempo*

tes - ser fin - ti fior!_____

rall. *a tempo* *pp* *l.h.* *rall.*

Lento *Andantino mosso* ♩ = 84 *ritenuto* *a tempo*

Ad - di - o, sen - za ran - cor. — A-scol - ta, a - scol - ta. Le po - che

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

ro - be a - du - na che la - sciai spar - se. Nel mio cas -

pp leggerissimo

poco rit.

set - to stan chiu - si quel cer-chiet - to d'or, e il li - bro di pre -

pp leggiero

poco rit.

a tempo

ghie - re. In - vol - gi tut - to

a tempo

pp *l.h.* *espressivo*

poco rit. *a tempo*

quan - to in un grem - bia - le e man - de - rò il por -

poco rit. *a tempo*

tie - re. . .

ppp

3 molto rit. a tempo

Ba - da... sot-to il guan - cia - le c'è la cuf - fiet - ta

pppp molto rit. a tempo

stent.

ro - sa. Se vuoi, se vuoi, se vuoi, ser -

animando e cresc. f dim. rit.

poco allarg. a tempo

bar - la a ri - cor - do d'a - mor! Ad - di - o,

poco allarg. f pp rit. a tempo

rall. (corta) a tempo

ad - dio, sen - za ran - cor. col canto (corta) a tempo

rall. (corta) ppp

Un bel dì vedremo

from
MADAMA BUTTERFLY

Giacomo Puccini

Allegretto moderato (♩ = 116)

BUTTERFLY:

Pian - gi? Per - chè?

per - chè? Ah, la fe - de - ti

man - ca! Sen -

ti. Un - bel dì ve - dre - mo le -

molto *pp come da lontano*

Andante molto calmo (♩ = 42)

var - si un fil di fu - mo sull' e - stre - mo con-fin del ma - re. E —

poco rall. *Un poco mosso*

poi — la — na-ve ap pa - re. — Poi la na - ve bian - ca

p

ritenuto *3* *Un poco mosso*

en - tra nel — por - to, rom-ba il suo sa - lu - to.

mf *cresc.*

con passione *ritenuto* *mf* *dolcemente* *rall.*

Ve - di? È — ve - nu - to! Io non gli scen-do in-con - tro — io no. Mi

f con passione *dolcemente* *rall.* *pp*

Tempo I
con semplicità

met - to là sul ci - glio del col - le e a - spet - to, e a - spet - to gran

pp

tem - po; e non mi pe - sa, la lun - ga at - te - sa.

rit. *a tempo*

pp rit. *p*

animando un poco

E...u - sci - to dal - la fol - la cit - ta - di - na

animando un poco

rall. un poco

un uo-mo, un pic-ciòl pun - to s'av - via per la col -

p *rall. un poco*

Sostenendo molto
Lo stesso movimento

li - na. Chi sa-rà? chi sa - rà? E co-me sa - rà

Lo stesso movimento

p

giun-to che di-rà? che di - rà? Chia-me-rà But-ter-fly, dal - la lon -

rall. *Lento*

rall. *ppp*

ta - na. Io sen - za dar ri - spo - sta me ne sta - rò na -

sco - sta un po' per ce - lia — e un — po' per non mo -

rall. molto *con molto passione*

rall. molto *col canto*

3/4

Andante come prima
con forza

ri - re al pri - mo in - con - tro. Ed e - gli al - quan - to in pe - na chia - me -

con molto passione

ff *p*

[a tempo]

rà, chia - me - rà: Pic - ci - na mo - gliet - ti - na, o - lez - zo di ver -

rit. *[a tempo] pp*

be - na, i no - mi che mi da - va al suo ve - ni - re.

r.h. *cresc.*

Tut-to que-sto av-ver-rà, te lo pro-met - to. Tien - ti la tua pa -

u - ra; io con si-cu - ra fe - de l'a - spet - to.

dim.

pp sostenuto *mf* *p*

O mio babbino caro

from
GIANNI SCHICCHI

rall. Giacomo Puccini

Allegro energico

The piano introduction is in 3/4 time, key of B-flat major. It begins with a *mf* dynamic and a *cresc.* marking. The melody is played in the right hand with a *ff* dynamic, featuring a series of eighth-note runs. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a *rall.* marking.

Andantino ingenuo (♩ = 120)

LAURETTA:

The first line of the song is in 6/8 time. The vocal melody is in the right hand, with lyrics "O mio bab - bi - no ca - ro, mi pia - ce, è bel - lo,". The piano accompaniment is in the left hand, marked *pp dolce*, featuring a continuous eighth-note pattern. The key signature has two flats (B-flat major).

The second line of the song continues in 6/8 time. The vocal melody is in the right hand, with lyrics "bel - lo; vo'an - da - re in Por - ta Ros - sa". The piano accompaniment is in the left hand, marked *pp*, continuing the eighth-note pattern. The key signature has two flats (B-flat major).

a com-pe-rar l'a - nel - lo! Sì, sì, ci vo-glio an-da - re!

pp

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line is written in a single staff with a treble clef, featuring a melodic line with eighth and quarter notes, some tied across measures. The piano accompaniment is written in two staves (treble and bass clefs) with a grand staff bracket. It features a complex texture with many sixteenth and thirty-second notes, creating a flowing, arpeggiated effect. A piano dynamic marking *pp* is placed at the beginning of the piano part.

E se l'a-mas - si in - dar - no, an - drei sul Pon - te Vec - chio,

p

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and melodic/harmonic themes. The piano part continues with its intricate, flowing texture. A piano dynamic marking *p* is placed in the middle of the piano part.

ma per but - tar - mi in Ar - no! Mi strug - go e mi tor -

p

The third system concludes the page. The vocal line and piano accompaniment continue with the same musical language. The piano part maintains its complex, flowing texture. A piano dynamic marking *p* is placed at the beginning of the piano part.

men - to! O Di - o, vor - rei mo - rir!

pp

dim. *pp* *rinforz.*

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase starting on a high note, marked with an accent and a hairpin. The lyrics are "men - to! O Di - o, vor - rei mo - rir!". The piano accompaniment (grand staff) features a complex texture with arpeggiated figures in the left hand and chords in the right hand. Dynamics include *pp* (pianissimo) and *rinforz.* (rinforzando).

Bab - bo, pie - tã, pie - tã! _____

rit. *m.d.*

The second system of the musical score. The vocal line continues with the lyrics "Bab - bo, pie - tã, pie - tã!" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with similar arpeggiated patterns. Dynamics include *rit.* (ritardando) and *m.d.* (molto deciso).

Bab - bo, pie - tã, pie - tã!

pp *rall.* *m.d.* *m.s.*

The third system of the musical score. The vocal line concludes with the lyrics "Bab - bo, pie - tã, pie - tã!". The piano accompaniment features a final arpeggiated figure. Dynamics include *pp* (pianissimo), *rall.* (rallentando), *m.d.* (molto deciso), and *m.s.* (molto sostenuto).

Signore, ascolta!

from
TURANDOT

Giacomo Puccini

Adagio (♩ = 50) LIÙ:

Si - gno - re, a - scol - ta! Ah, si - gno - re, a -

scol - ta! Liù non reg - ge più! — Si — spez - za il

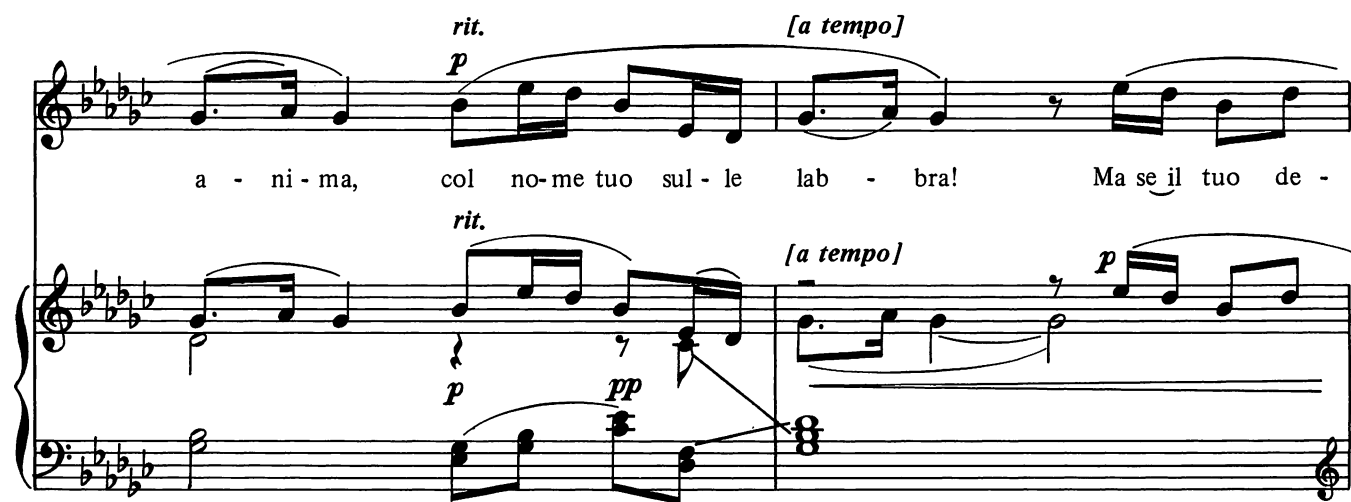
cuor! Ahi - mē, ahi - mē, quan - to cam - mi - no col tuo — no - me nell'

pp *p* *rit.* *a tempo* *3* *rit.* *a tempo* *p*

rit. *p* *[a tempo]*

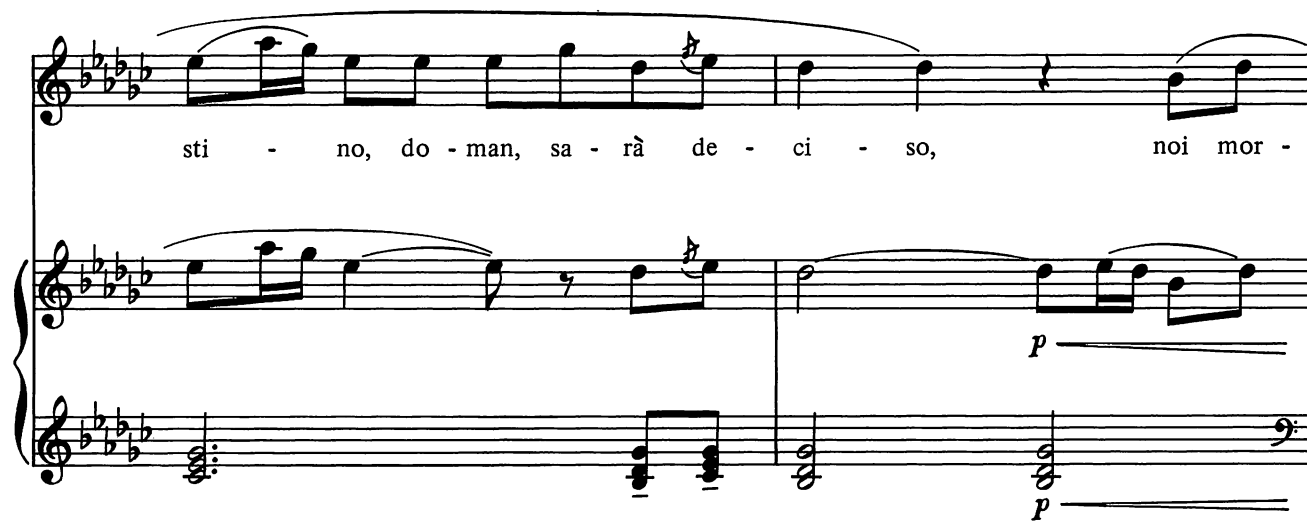
a - ni - ma, col no-me tuo sul - le lab - bra! Ma se il tuo de -

rit. *[a tempo]* *p* *pp*



sti - no, do - man, sa - rà de - ci - so, noi mor -

p



rem — sul - la stra - da — dell' e - si - lio!

f *p*



rall.

Ei per - de - rà suo - fi - glio. . . io l'ombra d'un sor - ri - so!

pp dolce

rall.

Lento

Liù non reg - ge più!

(Harp)

pp

(D maj)

rall. *molto rit.*

Ah, pie - tà! _____

rall. *molto rit.*

mf *pp*

pp

Tu che di gel sei cinta

from
TURANDOT

Giacomo Puccini

Allegro moderato (♩ = 116)

sostenendo

p *espress.* *pp*

rall.

The piano introduction is in 2/4 time, marked 'Allegro moderato' with a tempo of 116 beats per minute. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The introduction is marked 'sostenendo' and includes dynamic markings 'p' (piano), 'espress.' (expressive), and 'pp' (pianissimo). A 'rall.' (rallentando) marking appears towards the end of the introduction.

Andantino mosso (♩ = 69)
con dolorosa espressione

LIÙ:

Tu che di gel — se - i cin - ta, —

con un poco d'agitazione

p

The vocal entry of Liù is in 2/4 time, marked 'Andantino mosso' with a tempo of 69 beats per minute. The key signature has one flat. The lyrics are 'Tu che di gel — se - i cin - ta, —'. The piano accompaniment is marked 'con un poco d'agitazione' and includes a dynamic marking 'p' (piano).

da — tan - ta fiam - ma vin - ta, —

The continuation of Liù's vocal line is in 2/4 time. The lyrics are 'da — tan - ta fiam - ma vin - ta, —'. The piano accompaniment continues with a dynamic marking 'p' (piano).

rit.

l'a-me-ra-i an-che tu! l'a-me-ra-i an-che

rit.

a tempo

p

tu! Pri-ma di que-sta au-ro-ra,

a tempo *pp*

rit. *a tempo* *poco rit.*

i-o chiu-do stan-ca gli oc-chi, per-chè e-gli vin-ca an-

rit. *a tempo pp stacc.* *poco rit.*

a tempo *poco rit.* *a tempo*

co - ra... ei vin - ca an - co - ra...

a tempo *poco rit.* *a tempo*

pp

rall. *a tempo*

per non... per non ve - der - lo più!

rall. *a tempo*

cresc. con calore

Pri - ma di que - sta au - ro - ra, di que - sta au -

cresc. con calore

p cominciando a rall.

ro - ra, _____ io chiu - do stan - ca

pp cominciando a rall

cresc. e allarg.

gli oc - chi _____ per non ve - der - lo

cresc. e allarg.

a tempo, ma sostenendo

più!

a tempo, ma sostenendo

ff con molta espress.

rit.

The Black Swan

from
THE MEDIUM

Gian Carlo Menotti

Allegretto, con moto MONICA:

The sun has fall-en and it lies in blood. The

moon is weav-ing band-a-ges of gold. O black swan,

where, oh, where is my lov-er gone? Torn and tat-tered is my

pp

mf

p

brid - al gown, And my lamp is lost, and my lamp is lost. _____ With

sil - ver needles and with sil - ver thread, The stars stitch a shroud for the

dy - ing sun. O black swan, where, oh, where —

has my lov - er gone? I had giv - en him a kiss of fire,

And a gold - en ring, and a gold - en ring.

The 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. It contains two measures of music with the lyrics "And a gold - en ring, and a gold - en ring." followed by a whole rest. The piano accompaniment (grand staff) features a flowing melody in the right hand with eighth and sixteenth notes, and a steady bass line in the left hand. Dynamic markings include a piano (*p*) and a fortissimo (*f*).

Don't you hear your lov - er moan? Eyes of glass and

The second system of the musical score. The vocal line continues with the lyrics "Don't you hear your lov - er moan? Eyes of glass and". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A piano (*pp*) dynamic marking is present in the first measure.

feet of stone, Shells for teeth and weeds for tongue,

The third system of the musical score. The vocal line continues with the lyrics "feet of stone, Shells for teeth and weeds for tongue,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Deep, deep, down in the riv - er's bed he's look - ing for the ring.

The fourth system of the musical score. The vocal line concludes with the lyrics "Deep, deep, down in the riv - er's bed he's look - ing for the ring." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present in the first measure.

Eyes wide o - pen, nev - er a - sleep, he's look - ing for the ring,

sempre p

rall. *a tempo*

look - ing for the ring. The spools un - rav - el and the nee - dles break. The

rall. *mf a tempo*

sun is bur - ied and the stars weep. O black wave,

f

O black wave, — take me a-way with you. I will share with you my

gold - en hair, and my brid - al crown, and my brid - al crown.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Oh, — take me down with you. Take me down to my wan - d'ring

The second system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking. The system concludes with a repeat sign.

lov - er with my child un - born, with my child un - born. —

The third system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking. The system concludes with a repeat sign.

pp

The fourth system concludes the musical piece. The vocal line is silent, and the piano accompaniment features a *pp* (pianissimo) dynamic marking. The system concludes with a repeat sign.

Monica's Waltz

181

from
THE MEDIUM

Gian Carlo Menotti

Allegro ♩. = 120

mf

8va * (Monica is sitting in front of the puppet theater watching a performance)

(The puppets have fallen in a heap.
Toby comes out to acknowledge
Monica's applause.)

(8)-

sf *sf* *sf* *ff lunga*

MONICA:
(liberamente)

Allegretto ♩. = 58

Bra - vo! And af - ter the the - a - ter, sup - per and dance. Mu - sic! Um - pa - pa, um - pa - pa,

* Menotti's stage directions are retained for the singer's comprehension. They are not, however, intended for a concert performance of the aria.

Up in the sky some-one is play-ing a trom - bone and a gui - tar.

p

Red is your tie, and in your vel - ve - tine coat you hide a star.

poch. ritenuto

poch. ritenuto

a tempo

Mon - i - ca, Mon - i - ca, dance the waltz, Mon - i - ca, Mon - i - ca, dance the waltz.

a tempo

Fol-low me, moon and sun, keep time with me, one two three one.

If you're not shy, pin up my hair with your star, and buck-le my shoe.

And when you fly, please hold on tight to my waist, I'm fly-ing with you. O,

poco rit.

a tempo

Mon-i-ca, Mon-i-ca, dance the waltz, Mon-i-ca, Mon-i-ca, dance the waltz.

a tempo

Fol-low me, moon and sun, Fol-low me, fol-low, fol-low

me, fol - low me, fol - low, fol - low me.

(Toby seizes Monica abruptly by the arm. She turns and looks at him in complete astonishment.)

What is the mat-ter, To - by? What is it you want to tell me?

p (senza misura)

(He looks at her in desperation, and gently touches her face)

(Monica begins to understand)

Adagio molto espressivo ♩ = 60

p ma intenso e un poco rubato

Kneel down be -

(She kneels behind Toby, as if the words were coming from him, and makes Toby look up as if she were still standing in front of him)

(Toby kneels)

fore me, *poco rubato* and now, tell me...

Andante espressivo ♩. = 54
(with slightly exaggerated pathos)

Mon - i - ca, Mon - i - ca, can't you see, — that my heart is bleed-ing, bleed-ing for you?

P (♩.)

I loved you, Mon-i - ca, all my life, — with all my breath, with all my blood.

poco stentato *a tempo*

You haunt the mir-ror of my sleep, you are my night. You — are my light and the

poco stentato *a tempo*

(Quickly she gets up and stands before him)

jail - er of my day. — How dare you, scoundrel, talk to me like that! Don't you know who I

f

am? I'm the Queen of A-roun-del! I shall have you put in chains! _____

The first system of the musical score. The vocal line (treble clef) begins with a half note 'am?' followed by a melodic phrase for 'I'm the Queen of A-roun-del!' and another phrase for 'I shall have you put in chains!'. The piano accompaniment (grand staff) features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

(She kneels behind him again. Toby, falling in with the game, mimics her words with gestures)

— You are my prin-cess, you are my queen, — and I'm on-ly To-by, one of your slaves,

The second system of the musical score. The vocal line (treble clef) begins with a rest followed by the lyrics 'You are my prin-cess, you are my queen, — and I'm on-ly To-by, one of your slaves,'. The piano accompaniment (grand staff) continues with a similar melodic and rhythmic pattern. The tempo and dynamics are marked *p dolce* (piano, dolce). The key signature remains two flats, and the time signature is 4/4.

and still I love you and al - ways loved you with all my breath, with all my blood.

The third system of the musical score. The vocal line (treble clef) begins with the lyrics 'and still I love you and al - ways loved you with all my breath, with all my blood.' The piano accompaniment (grand staff) features a more active melody. The tempo and dynamics are marked *poco rit.* (poco ritardando) and *a tempo* (return to tempo). The key signature remains two flats, and the time signature is 4/4.

poco animando

I love your laugh-ter, I love your hair, I love your deep and noc-tur - nal eyes.

poco animando

rall.

I love your soft hands, so white and winged, I love the slen - der branch of your throat.

cresc.

più f

f

rall.

(She stands up before him) *a tempo* (She runs behind Toby)

To - by, don't speak to me like that! You make my head — swim.

a tempo

pp subito

poco riten., poi subito animando

Mon-i - ca, Mon-i - ca, fold me in your sat - in gown. Mon-i - ca, Mon-i - ca, give me your

p cresc.

poco riten., poi subito animato

8va - - - - -

*allarg. molto**a tempo, ma più mosso*

mouth, Mon-i-ca, Mon-i-ca, fall in my arms.

a tempo, ma più mosso

allarg. molto

ff

8

(Toby suddenly hides his face in his arms.)

a tempo

(Monica stares at him, completely bewildered.)

Why, To-by! You're not cry-ing, are you?

a tempo

pp

(She caresses his head. Then lifting his tear-stained face, looks into his eyes)

(with great tenderness)

To-by, I want you to know

PPP teneramente

that you have the most beau-ti-ful voice in the world!

pp *mf* *pp* *PPP*

Willow Song

from
THE BALLAD OF BABY DOE

Douglas Moore

Andante espressivo

The piano introduction consists of two systems of music. The first system is in 4/4 time, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Andante espressivo'. The second system continues the piece, with a 'rit.' (ritardando) marking at the end. The key signature has one flat (B-flat).

BABY DOE:

*a tempo**p freely*

The vocal entry for Baby Doe is in 4/4 time. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment is marked 'a tempo' and 'p'. The key signature has one flat (B-flat).

Ah ———

Ah —

Ah ———

p [a tempo] ,

The vocal entry for Willow Song is in 3/4 time. The vocal line begins with a melodic phrase. The piano accompaniment is marked 'p'. The key signature has one flat (B-flat).

Wil - low, where we met to - geth - er. ———

Wil - low, when our love was

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new. Wil - low, if he once should be re - turn - ing, Pray

(L.H.)

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The piano accompaniment (grand staff) features a right hand with eighth-note patterns and a left hand with sustained chords. A label '(L.H.)' points to the left hand of the piano part.

tell him I am weep - ing too. So far from each

The second system of the musical score. The vocal line continues with a half note G4, a quarter rest, and a half note A4. The piano accompaniment maintains its harmonic support with eighth-note patterns in the right hand and sustained chords in the left hand.

oth - er, While the days pass in their emp - ti - ness a - way. Oh my

legato

The third system of the musical score. The vocal line features a half note G4, a quarter rest, and a half note A4. The piano accompaniment includes a *legato* marking over the left hand, indicating a smooth, connected line.

love, must it be for - ev - er, Nev - er once a - gain to meet as on that

espress

The fourth system of the musical score. The vocal line continues with a half note G4, a quarter rest, and a half note A4. The piano accompaniment includes an *espress* marking over the left hand, indicating a sharp, accented sound.

day? And nev-er re-dis-cov - er the way of tell-ing, the way of know-ing

All our hearts would say? _____ Gone are the ways of

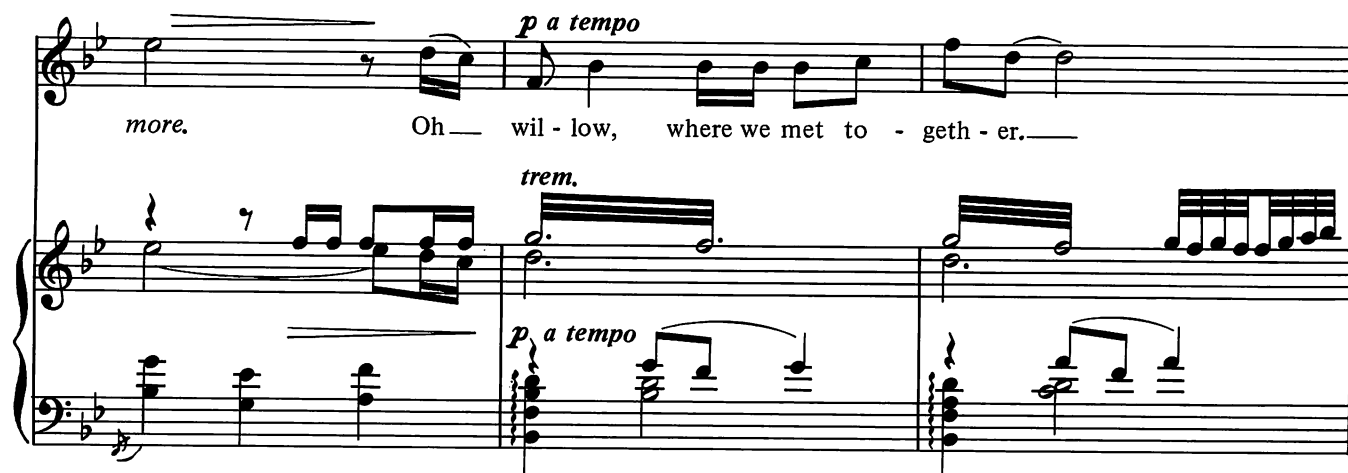
pleas - ure, _____ Gone are the friends I had of yore. _____

On - ly the re-col-lect-ion fat - al _____ Of the word that was spo-ken Nev-er

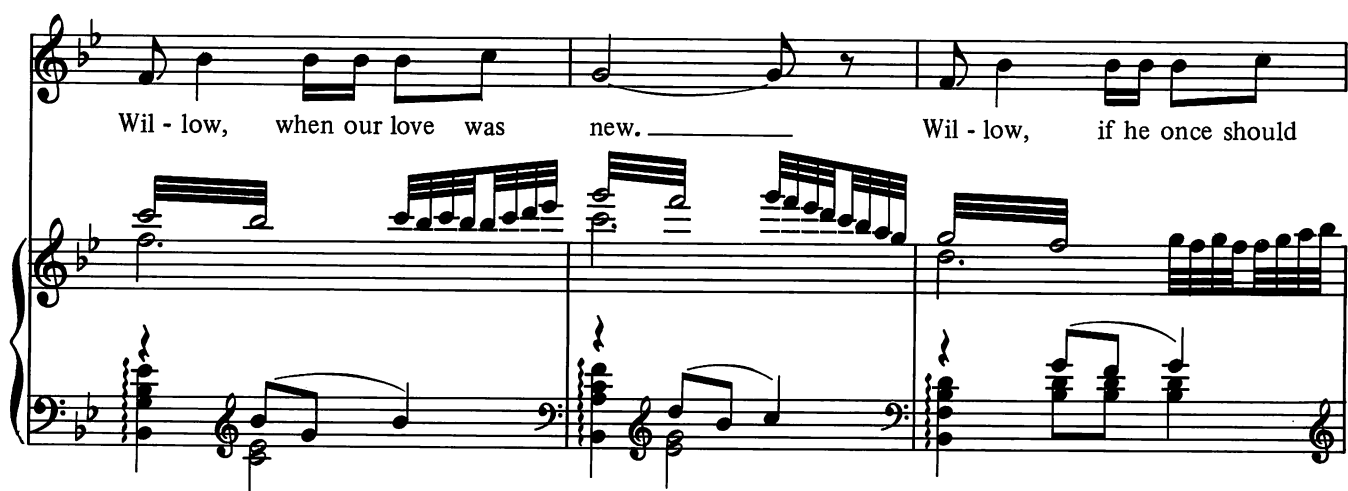
more. Oh — wil - low, where we met to - geth - er. —

p a tempo

trem.



Wil - low, when our love was new. — Wil - low, if he once should



rit. be re - turn - ing, Pray tell - him I am weep - ing too. — Ah —

a tempo

rit. *a tempo* *espr.*



First system of music, measures 1-3. The vocal line features a melodic phrase with a slur and a fermata, with the lyrics "Ah" and "Ah" written below. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a supporting bass line in the left hand. A piano (*p*) dynamic marking is present in measure 3.

Second system of music, measures 4-6. The vocal line continues the melodic phrase with a slur and a fermata, with the lyrics "Ah" and "Ah" written below. The piano accompaniment continues the sixteenth-note pattern. A mezzo-forte (*mf*) dynamic marking is present in measure 6.

Third system of music, measures 7-10. The vocal line concludes the phrase with a slur and a fermata, with the lyrics "Ah" and "Ah" written below. The piano accompaniment features a *p* dynamic marking in measure 7, a *rit.* (ritardando) marking in measure 8, and a *mp* (mezzo-piano) marking in measure 9. The system ends with a double bar line.

The Silver Aria

from
THE BALLAD OF BABY DOE

Allegro moderato

Douglas Moore

BABY DOE: *f* *molto rall.*

Please gen-tle-men, please, _____

Molto andante

P

Gold _____ is a fine thing for those _____ who ad-mire it. Gold is like the sun, But

P (R.H.) *mf*

mf

I am a child of the moon and sil - ver. Sil - ver is the met - al of the

mf

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moon, *p* Se - cret smil - er, wrapped in won - der,

(R.H.) *p*

Float - ing in her cloud - y ma - gic, — T'is — the moon — that —

8va —

mints — her sil - ver In the deeps — of dark - ened —

earth. — All that's glow - ing, cool and ten - der, has the

feel of sil-ver in it. Sil-ver in an in-fant's laugh-ter,

8va -----

pp

Sil-ver on the sage-'s brow; Sil-ver in a moon-lit riv-er

cresc.

cresc.

ech-oes the sil-ver orb a-bove. I am a

f. *dim. molto rit.* *a tempo* *P*

f. *dim. molto rit.* *a tempo* *espr.* *P*

child of the moon And al-ways will a-dore her

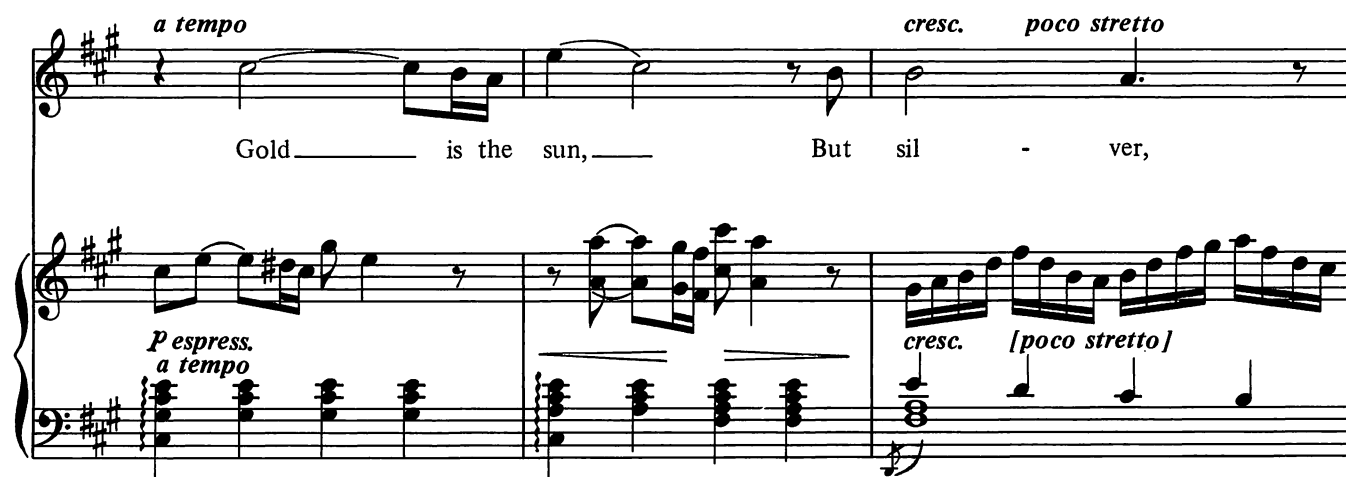
el-e-ment. Dream-ing as I watch it

gleam, I am min-ing heav-en-ly ore.

a tempo *cresc. poco stretto*

Gold _____ is the sun, _____ But sil - ver,

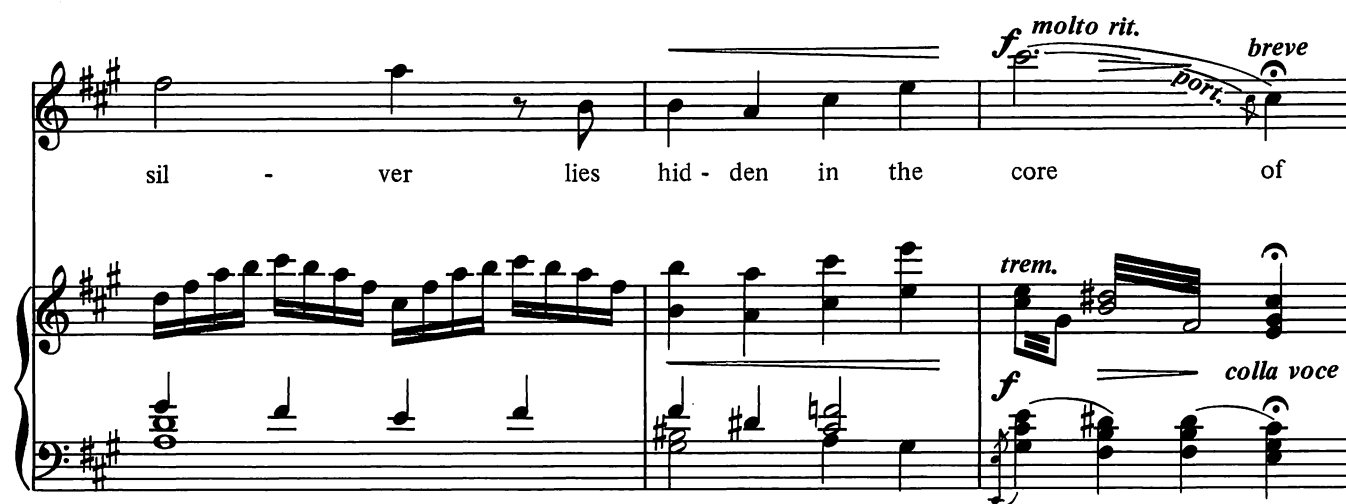
P espress. a tempo *cresc. [poco stretto]*



f molto rit. breve port.

sil - ver lies hid - den in the core of

trem. colla voce



P

dreams _____

p *allargando molto*



Fair Robin I love

199

from
TARTUFFE

Kirke Mechem

Allegro ♩ = 138

DORINE:

Lis - ten, Mar-i - ane,

Here's an old song A - bout that kind of man,

And what to do when he's a - way, It's your les-son for to - day.

Fair Rob-in I love and hour - ly I die, But

not for a lip, nor a lan-guish-ing eye; He's

poco cresc.

dim. *poco rall.* *p dolce* *a tempo*

fick-le and false, and there we a-gree, For I am as false and as

mp *pp* *cresc.*

f *dim.* *rall.* *a tempo*

fick-le as he. Fa la la la, fa la la, I am as

f *p*

false and as fick-le as he.

f *p cresc.*

a piacere *ossia* *p* *A tempo*

Fa la la la, fa la la la, fa la la la la la la la la la la la.

p *col canto* *p* *A tempo*

We nei - ther be - lieve what ei - ther can say; And

cresc. *f*

nei - ther be - liev - ing, we nei - ther be - tray. 'Tis

poco cresc.

p

civ - il to swear and say things, of course; We mean not the tak - ing for

mf *pp*

bet - ter or worse. La la la la la la la, la la la la la la

p

la la la la, la la la la, la la la la la la. When

P

pres - ent we love, when ab - sent ag - ree: I think not of Rob - in, nor

p

Rob - in of me. The leg - end of love no

poco cresc. *rallentando poco a poco* *p*

ritenuto *f* *A tempo*

coup - le can find, So eas - y to part or so eas - i - ly joined.

col canto *A tempo* *mf*

p

Fa la la la la la, _____

pp sub.

cresc. *f*

fa la la la la la, _____ So eas - y to part or so eas - i - ly

mf

joined, _____ La la la la la la,

cresc.

f

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

la la la la la la, la la la la la la, la la la. _____

poco stringendo

p cresc.

f

poco stringendo

The second system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment includes a section marked *p cresc.* and another marked *f*. The tempo marking *poco stringendo* appears twice.

The third system concludes the piece. It features a final piano flourish with triplets and a key signature change to two sharps (F# and C#).

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