

OPERATIC ANTHOLOGY

CELEBRATED ARIAS

Selected from

OPERAS

by

Old and Modern
Composers

Edited by

Max Spicker

Vol. I. Soprano

Vol. II. Alto

Vol. III. Tenor

Vol. IV. Baritone

Vol. V. Bass.

Paper \$1.50 net each Vol.

Cloth \$2.50 net each Vol.

New York G. Schirmer

INDEX

- No. 1. AGRIPPINA (*HÄNDEL*)
Col raggio placido 1
2. CHALET, LE (*ADAM*)
Vallons de l'Helvétie 8
3. DARDANUS (*RAMEAU*)
Monstre affreux 16
- DINORAH (see PARDON DE PLOËRMEL)
4. DON CARLO (*VERDI*)
Dormirò sol nel manto mio regal 22
5. DON GIOVANNI (*MOZART*)
Madamina! il catalogo è questo 32
6. L'EBREO (*APOLLONI*)
Fu Dio che disse 42
7. ERNANI (*VERDI*)
Infelice! e tuo credevi 48
8. L'ÉTOILE DU NORD (*MEYERBEER*)
O jours heureux 52
9. FAUST (*GOUNOD*)
Vous qui faites l'endormie 59
10. FAVORITA, LA (*DONIZETTI*)
A tanto amor 63
11. FREISCHÜTZ, DER (*WEBER*)
Schweig'! damit dich Niemand warnt 68
12. GIOCONDA, LA (*PONCHIELLI*)
Ombre di mia prosapia 74
13. HERCULANUM (*DAVID*)
Je crois au Dieu 84
14. IPHIGÉNIE EN TAURIDE (*GLUCK*)
De noirs pressentiments 88
15. JOLIE FILLE DE PERTH, LA (*BIZET*)
Quand la flamme de l'amour 98
16. JUIVE, LA (*HALÉVY*)
Si la rigueur 102
17. LUCREZIA BORGIA (*DONIZETTI*)
Vieni! la mia vendetta 106
18. LUSTIGEN WEIBER VON WINDSOR, DIE (*NICOLAI*)
Als Büblein klein 113
19. MACBETH (*VERDI*)
Come dal ciel precipita 117
20. MAESTRO DI MUSICA, IL (*PERGOLESI*)
Bella mia 121

INDEX — (*Continued*)

- No. 21. MARTHA (*FLOTOW*)
Lasst mich euch fragen 126
22. MEISTERSINGER, DIE (*WAGNER*)
Nun hört und versteht (*Pogner's Address*) 130
23. MEISTERSINGER, DIE (*WAGNER*)
Was duftet doch der Flieder 138
24. MEISTERSINGER, DIE (*WAGNER*)
Wahn! Wahn! 146
25. MIGNON (*THOMAS*)
De son cœur j'ai calmé la fièvre 157
26. NABUCODONOSOR (*VERDI*)
Tu sul labbro de veggenti 161
27. NOZZE DI FIGARO, LE (*MOZART*)
Se vuol ballare, signor contino 165
28. NOZZE DI FIGARO, LE (*MOZART*)
Non più andrai 171
29. PARDON DE PLOËRMEL, LE (*MEYERBEER*)
Le jour est levé 179
30. PHILÉMON ET BAUCIS (*GOUNOD*)
Au bruit des lourds marteaux d'airain 186
31. PHILÉMON ET BAUCIS (*GOUNOD*)
Que les songes heureux 192
32. REINE DE SABA, LA (*GOUNOD*)
Sous les pieds d'une femme 196
33. ROBERT BRUCE (*ROSSINI*)
Que ton âme si noble 203
34. ROBERT LE DIABLE (*MEYERBEER*)
Nonnes qui reposez 210
35. SARDANAPALE (*JONCIÈRES*)
Le front dans la poussière 214
36. SELVA INCANTATA, LA (*RIGHINI*)
Al nome tuo temuto 221
37. SIMONE BOCCANEGRA (*VERDI*)
Il lacerato spirito 226
38. VESPRI SICILIANI, I (*VERDI*)
O, tu Palermo 230
39. WALKÜRE, DIE (*WAGNER*)
Wotans Abschied 238
40. ZAUBERFLÖTE, DIE (*MOZART*)
In diesen heil'gen Hallen 250

Agrippina.

(1709.)

HARRISON L. CHAPIN

"Col raggio placido.,."

Recitative and Aria.

Bass.

GEORG FRIEDRICH HÄNDEL.

(1685 - 1759.)

Recit.

Se ben ne - mi - ca sor - te Non ar - ri - se a miei
Al - tho' un - kind - ly For - tune Fail'd to smile on my

vo - ti, Il cor, pe - ro del tuo fe - del Pa - lan - te, Nel - l'o - pre
wish - es, The heart, with - al, the heart of thy Pal - lan - tes, In ev - ry

su - e, la fè ve - der co - stan - te! Ma che ben del suo a - mor,
action Hath shewn the love it bears thee! Yet, to hope thou't be kind,

Pallan - te spe - ra! (Ha nel se - no co - stei cor di Me - ge - ra!)
A - las! I dare not. (To o'er - come her hard heart yet I despair not!)

Allegro marcato. (♩ = 60)

f

p

Col rag-gio
Hope's plac-id

p

pla-ci-do_ Del-la spe-ran-za_ La_ mia_ co-stan-za
ray kind-ly_ Shed thou up-on me! Those smiles that won me,

cresc.

Lu-sin-ghi in me! Col rag-gio pla-ci-do_ Del-la spe-
Still win me more! Hope's plac-id ray kind-ly_ Shed thou up-

p scherz.

ran - - - - - za La mia co -
on me! Those smiles that

stan-za Lu - sin - ghi in me! La mia co - stan-za Lu -
won me, Still, still win me more! Those smiles that won me, Still,

sin - ghi in me! Col rag - gio pla - ci - do Del - la spe -
still win me more! Hope's plac - id ray kind-ly Shed thou up -

ran - za La mia co - stan-za Lu - sin - ghi in me!
on me! Those smiles that won me, Still, still win me more!

La_ mia_ co - stan - za Lu - sin - ghi in me!
Those smiles that won me, Still, still win me more!

ff

p

Co - sì que - st'a - ni - ma Di più non chie - de,
This heart, un - chang - ing still, Asks for no bless - ing

p

Che la tua fe - de, La tua mer - cè; Che la tua
More than pos - sess - ing Her I a - dore, More than pos -

pizz

fe - de, La tua mer - cè! Co - sì que - st'a - ni - ma
sess - ing Her I a - dore! This heart, un - chang - ing still,

pizz

Di più non chie - de, Che la tua fe - de, Che la tua
Asks for no bless - ing More than pos - sess - ing, more than pos -

cresc.

fe - de, La tua mer - cè, La tua mer - cè!
sess - ing Her I a - dore, her I a - dore!

f

p *cresc.*

Col rag-gio pla-ci - do_ Del - la spe - ran-za_ La_ mia_ co -
 Hope's plac-id ray kind - ly_ Shed thou up - on me! Those smiles that

p *cresc.*

p

stan - za Lu - sin-ghi in me! Col raggio pla-ci - do_ Del - la spe -
 won_ me, Still win me more! Hope's placid ray kind-ly_ Shed thou up -

p. scherz.

ran - - - - - za_ La mia co -
 on_ me!_ Those smiles that

f

stan-za Lu - sin-ghi in me! La mia co-stanza Lu - sin-ghi in_
 won me, Still, still win me more! Those smiles that won me, Still, still win me

f

me! Col_ rag-gio pla-ci-do Del-la spe-ran-za La mia_ co-
 more! Hope's plac-id ray kind-ly Shed thou up-on me! Those smiles that

stan-za Lu-sin-ghi in me, La_ mia_ co- stanza Lu-sin-ghi in
 won me, Still, still win me more, Those smiles that won me, Still, still win me

me!
 more!

Le Chalet.

(1834.)

«Vallons de l'Helvétie.»

Recitative and Aria.

English version by
Dr. Th. Baker.

ADOLPHE ADAM
(1803-1856.)

Moderato.

Recit.

Ar - rêtons-nous i - ci... l'aspect de ces mon -
Here let us rest a - while. When I behold these

ta-gnes D'ivresse et de plai - sir fait tres-saillir mon cœur!
mountains, My heart o - ver - joy'd beats high within my breast!

pp *ff a tempo*

Recit.

Un ins - tant de re - pos dans ces ver - tes cam -
But a mo - ment's re - pose up - on these ver - dant

pa-gnes Nous rendra sur le champ no - tre pre - mière ar - deur.
meadows Will re - vive all the ar - dor by fa - tigue re - press'd.

pp *ff*

Andante. *p espress.*

Val - lons de l'Hel-vé - ti - e, Ob - jet de mon a -
Hel - ve - tia! all thy val - leys Are dear un - to my

mour, — Sa - lut, ter - re ché - ri - e Où j'ai re - çu le —
heart! — O wel - come, land be - lov - ed, My child-hood's home thou

jour! À l'ë-tran - ger un pacte im - pi - e
art! Tho' I have serv'd a for - eign land, —

cresc. ff dim. cresc. ff

Vendait mon sang et ma foi, Mais à présent, ô ma Pa -
And sold my blood and my faith, Thine be my heart, and thine my

dim. pp dim. pp

tri - e, Je pour - rai donc mou - rir pour
hand — True ev - er - more un - til my

toi, je pourrai donc mou-rir pour toi, je pourrai
death, True ev - er - more un - til my death, True ev - er -

donc, je pourrai donc mourir, mourir — pour toi!
more, true ev - er - more to thee my heart — till death!

pp

Andantino.

En-ten-dez - vous, en-tendez -
Do ye not hear, do ye not

8

vous — Ces airs si tou - chants et si
hear — These tones sound - ing ten - der and

8 8

doux, ces airs si tou-chants et si doux?
clear? these tones sounding ten - der and clear?

8

Moderato.

Chant de nos mon - ta - gnes Qui fais tressail - lir,
 Tho' the eye be fill - ing, Thou sweet Al - pinelay,

pp

Toi de nos cam - pa - gnes Vi - vant sou - ve - nir:
 Nev - er cease from thrill - ing My heart as to - day!

Ta douce harmoni - e, Tes sons en - chanteurs,
 Thy spell - ful har - monies Make dreams of old arise,

Ren - dent la Pa - tri - e Pré - sente à nos cœurs,
 Bring our na - tive land again Be - fore our longing eyes,

ff

Ren - dent la Pa - tri - e Pré - sen - te, présente à nos
 Bring our na - tive land a - gain Be - fore our long - ing

col canto

cœurs.
eyes.

ff a tempo

ff

Au - près d'autres maî - tres Qu'il nous faut ser-
While serv - ing foreign mas - ters, Far a-way we

pp

vir, Si tes sons cham - pê - - - tres
roam, When we hear thy mel - - o - dies,

pp col canto

Vien - nent re - ten - tir, La douleur nous ga - gne,
Then we think of home! Sor - row o - ver - pow'rs us,

rall.

Il nous faut mou - rir, Ou vers la mon - tagne Il faut re - ve - nir.
And we fain would die, Or to our own mountains We must fly!

8 rall.

a tempo

Chant de nos mon - ta - gnes Qui fais tressail - lir,
 Tho' the eye be fill - ing, Thou sweet Al - pine lay,

a tempo

Toi de nos cam - pa - gnes Vi - vant sou - ve - nir:
 Nev - er cease from thrill - ing My heart as to - day!

Ta douce har - mo - ni - e, Tes sons
 Thy spell - ful har - monies Make dreams of

en - chan - teurs, Ren - dent la Pa - tri - e Pré -
 old a - rise, Bring our na - tive land again Be -

sente a nos cœurs, Rendent la Pa -
 fore our long - ing eyes, Bring our na - tive

ff

tri - e Pré - sen - te, pré - sente à nos cœurs, ren - dent la Pa -
land a - gain Be - fore our long - ing eyes, Bring our na - tive

col canto *fp* *fp*

tri - e pré - sente à nos cœurs, la Pa -
land again Before our long - ing eyes, ah! be -

fp *fp* *f* *p*

tri - e présente a nos cœurs, pré - sente à nos cœurs, la Pa -
fore our long - ing eyes, our long - ing eyes, our na - tive

f *ff*

allargando

tri - e pré - sente à nos cœurs!
land before our long - ing eyes!

ff *col canto* *ff* *a tempo*

a tempo

Dardanus.

(1739)

English version by

Dr. Th. Baker.

"Monstre affreux."

Aria.

JEAN-PHILIPPE RAMEAU.

(1683-1764)

Andante.

p Quasi Recit.

Voi - ci les tris-tes lieux que le mons-tre ra - va - ge... Hé -
How dole - ful is this place that the mon-ster doth rav - age! Ah

The first system of the musical score for 'Monstre affreux.' It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante.' and the dynamics include 'p' (piano) and 'Quasi Recit.' (quasi recitative). The lyrics are in French and English.

las! si pour moi seul je craignais sa fu-reur, Je l'at-tendrai sur ce ri -
me! I would a - wait him, had I a-lone to fear His sudden on-slaught fell and

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a 'cresc.' (crescendo) marking. The tempo remains 'Andante.'.

va - ge Pour ê - tre sa vic - time et non pas son vain - queur.
sav - age, And rath - er as his vic - tim than vic - tor ap - pear.

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a 'cresc.' (crescendo) marking. The tempo remains 'Andante.'.

Lento.

The fourth system of the musical score. The tempo is marked 'Lento.' (Lento). The piano accompaniment features a 'p' (piano) marking. The tempo remains 'Lento.'.

grandioso

Monstre af - freux, mons - tre re - dou -
Bale - ful fiend! Mon - ster un - re -

ta - ble, Ah! que le sort me se - rait fa - vo -
lent - ing! Ah! what a joy, were my for - tune pre -

ra - ble, S'il ne m'ex - po - sait qu'à vos
sent - ing On - ly your fell rage to sub -

mf cantabile

coups! Monstre af - freux, mons - tre re - dou -
due! Bale - ful fiend! Mon - ster un - re -

ta - - ble, Ah! l'a - mour est en -
lent - - ing! Ah! my love is far

f

cor plus ter - ri - ble que vous! Ah!
more to be dread - ed, than you! Ah!

cresc.

Ah! L'a - mour est en - cor plus ter -
Ah! My love is far more to be

ri - - ble que vous! Con-
dread - - ed, than you! tre vo-
Your fu-
ry to op -

deciso cresc.

reur Il est du moins des ar-mes, Mais con-tre ses al -
pose I have at least my arms, But to op - pose his

lar-mes Vai-ne-ment on cherche un ap - - pui; Il re-nait des ef -
charms, 'Tis in vain I seek for an aid; For his pow'r on - ly

forts Qu'on fait pour le dé - trui-re, Et le cœur mê-me qu'il dé -
grows With ef - forts to de - stroy him, And e'en the heart that would de -

chi - re Est d'in-tel - li - - gence a - vec lui.
ny him, Ev - er will be found on his side.

molto cresc.

f *grandioso*

Monstre af - freux, mons - tre re - dou -
 Bale - ful fiend! Mon - ster un - re -

ta - ble, Ah! que le sort me se-rait fa - vo -
 lent - ing! Ah! What a joy, were my for - tune pre -

ra - ble, S'il ne m'ex - po - sait qu'à vos
 sent - ing On - ly your fell rage to sub -

coups! *mf* Monstre af - freux,
 due! Bale - ful fiend!

mons - tre re - dou - ta - - ble, Ah! l'a -
 Mon - ster un - re - lent - - ing! Ah! My

f

mour est en - cor plus ter - ri - - ble que
 love is far more to be dread - ed, than

dim.

f cresc.

vous! Ah! ah! L'a - mour est en -
 you! Ah! Ah! My love is far

cresc.

cor plus ter - ri - - ble que vous!
 more to be dread - ed, than you!

Don Carlo.

(1867.)

"Dormirò sol nel manto mio regal.,
Recitative and Aria.

English version by
Dr. Th. Baker.

GIUSEPPE VERDI.
(1813-1901.)

Andante sostenuto. (♩ = 76)

The musical score is written for piano accompaniment. It consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Andante sostenuto' with a quarter note equal to 76 beats per minute. The score includes various dynamics: *f* (forte), *pp* (pianissimo), *p* (piano), and *f* (forte). The first system starts with a forte (*f*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system starts with a pianissimo (*pp*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system starts with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system starts with a pianissimo (*pp*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fifth system starts with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The sixth system starts with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, and ends with a pianissimo (*pp*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

cantabile

(come trasognato)
p

El-la giammai m'a -
Her love was nev - er

mò! no! quel cor chiuso è a me, a - mor per me non
mine! No! her heart is not mine, she has no love for

ha, per me non ha!
me, no love for me!

espress.

Io la ri-ve-do an-cor con-templar tris-ta in
I saw her once a-gain as she sad-ly re-

vol-to il mio crin bianco il dì che qui di Fran-cia
gard-ed my snow-y hair, the day when he of France came

ven-ne.
hith-er.

No, a-mor per me non
No, she has no love for

pp rall. (ritornando in se)
ha! A - mor per me non ha! O - ve
me! she has no love for me! Where

dim. e rall. *lento*

son?.. am I? Quei doppiar presso a fi - nir!..
and the torch-es al-most out!

L'au-rora im-bian-ca il mio ve - ron... già spunta il
The gal-ler-y is grow-ing light_ the dawn is

Più animato.

di! near! Pas-sar How soon veggo i miei gior-ni will my days have

len - ti! Il son - no, Dio, spa - ri da' miei oc - chi lan - van - ish'd! Slum - ber, O heav'n! from these wea - ry eyes long was

col canto

guen - - ti. Dor - mi - rò
ban - - - ished. There I shall

lungo silenzio

sol nel man-to mio re - gal, Quando la mia gior-na-ta è giun-ta a
sleep in roy-al state a - lone, When of my days the twi-light shall have

se - ra, Dor-mi-rò sol sot-to la vol - ta ne - ra, Dor - mi-rò
end-ed, There in the dark I'll slumber un - at - tend - ed, there in the

sot-to la vol - - ta ne - ra, Là nel-l'a-vel-lo dell' E-scu - ri -
dark I shall slum - ber un-at - tend - ed In the Es-cu-rials' gloomy vault of

al.
stone.

f
Se il ser - to re - gal a me
Could my roy - al crown on - ly

des - se il po - ter Di
lend me the might To

leg - ge - re nei cor, che Dio può
read ev - er - y heart, that God a -

sol, può sol ve - der!
lone can see a - right!

pp Ah! se il ser-to re-gal a me desse il po -
Ah! could my roy-al crown on-ly lend me the

p ed animato

ter might Di leg - ge - re nei
To read ev - ry

ff

Tempo I.

parlato a mezza voce

cor, che Dio sol può ve - der!.. Se dorme il
heart, that God a - lone sees a - right! While the prince

p *3*

pren - ce, ve - - glia il tradi - to - re; Il
slum - bers, the trai - - - tor is wake - ful; the

pp

ser - to per - de il re, il consor - - te lo -
King shall lose his crown, and his con - - sort her

a tempo, cantabile

no - re! Dor - mi - rò
hon - or! There I shall

dim. e rall. *p a tempo*

sol nel man - to mio re - gal, Quando la mia gior - nata è giunta a
sleep in roy - al state a - lone, When of my days the twilight shall have

p

se - ra, Dor-mi-rò sol sot-to la vol - ta ne - ra, Dor - mi - rò
 end - ed, There in the dark I'll slumber un - at - tend - ed, there in the

sot-to la vol - ta ne - ra, Là nell' a - vel-lo dell' E - scu - ri -
 dark I shall slum - ber un-at-tend-ed, In the Es-cu-ria's gloom-y vault of

dim.

pp

secondando

al.
 stone.

mf

3

Ah! se il ser-to re - gal _____
 Ah! could my roy-al crown _____

3

a me des-se il po - ter Di
on - ly lend me the might To

leg - ge - re nei cor! ff
read ev - -'ry heart! f

El-la giammai mi a-mò! no! quel cor chiu-so m'è, a-mor per me non
She nev-er has been mine! No! her heart is not mine, she has no love for

ha, a-mor per me non ha!
me, she has no love for me!

Don Giovanni.

(1787.)

“Madamina! il catalogo è questo.”

English version by
Natalia Macfarren.

Aria.

W. A. MOZART.
(1756-1791.)

Allegro.

The musical score is for an aria from Don Giovanni, Act 1. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro.' The score is written for voice and piano. The piano accompaniment features a prominent, rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The lyrics are in English, with the original Italian in parentheses. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Ma-da-mi-na! Il ca-ta-lo-go è' / 'Pretty la-dy! Here's a list I would' / 'que-sto, Del-le bel-le, che a-mò il pa-dron mi-o, Un ca-' / 'show you, Of the fair ones my mas-ter has court-ed, Here you'll' / 'ta-lo-go e-gliè, che ho fat-to i-o, Os-ser-' / 'find them all du-ly as-sort-ed In my' / 'va-te, leg-ge-te con me! Os-ser-' / 'writ-ing, may't please you to look? In my'.

Ma-da-mi-na! Il ca-ta-lo-go è
Pretty la-dy! Here's a list I would

que-sto, Del-le bel-le, che a-mò il pa-dron mi-o, Un ca-
show you, Of the fair ones my mas-ter has court-ed, Here you'll

ta-lo-go e-gliè, che ho fat-to i-o, Os-ser-
find them all du-ly as-sort-ed In my

va-te, leg-ge-te con me! Os-ser-
writ-ing, may't please you to look? In my

va - te, leg - ge - te con me!
writ - ing, may't please you to look?

In I - ta - lia sei - cen - to e qua -
Here is I - ta - ly: six - hun - dred and

ran - ta; In Al - magna due - cen - to e tren -
for - ty, Ger - man - y has two hundred one and

t'u - na, Cen - to in Francia, in Turchia novan -
thir - ty, Hun - dred in France, one and nine - ty in

t'u - na; Ma in I - spa - gna, main I - spa - gna son già mille e tre!
Tur - key; Ah! but in Spain! Ah! in Spain a thou - sand and three!

mil-le e tre! mil-le e tre!
Thousand and three! Thousand and three!

p

V'han fra que-ste con-ta - di-ne, Here are coun-tes-s-es in plen-ty,
Ca-me-rie-re, cit - ta - Wait-ing-maids, nineteen or

di-ne, twenty,
V'han con-tes-se, ba-ro - nes-se,
Rus-tic beau-ties, marchion - ess-es,

Mar-che - sa - ne, prin-ci - pes - se, E v'han don - ne d'o - gni
Ev-'ry grade his pow'r con - fess-es; Here are court - ly dames and

cresc.
gra-do, D'o - gni for-ma, d'o-gnie - tà; d'o - gni for-ma, d'o - gnie-
maid-ens, Young and hand-some, old and plain, young and hand-some, old and

cresc. *f*

tà.
plain!

In I - ta - lia
Here is I - ta - ly:

p

sei - cen - to e qua - ran - ta,
six hun - dred and for - ty,

In Al -
Ger - man-

ma - gna
y has

due - cen - to e tren - tu - na,
two hun - dred one and thir - ty,

Cen - to in Fran - cia, in Tur - chia no - van -
Hun - dred in France, one and nine - ty in

riten. un poco *a tempo*

tù - na, Ma, ma, — ma in I - spagna! ma in I - spagna son già mil - le e tre,
Turkey: Ah! ah! — ah! but in Spain! Ah! in Spain a thousand and three!

col canto *a tempo* *fp*

mil - le e tre, mil - le e tre! V'han fra queste con - ta -
Thousand and three! Thousand and three! Here are countesses in

di - ne, Ca - me - rie - re, ci - ta - di - ne, V'han con - tes - se, ba - ro -
plen - ty, Wait - ing - maids, nine - teen or twen - ty, Rus - tic beau - ties, mar - chion -

nes - se, Mar - che - sa - ne, prin - ci - pes - se; E v'han don - ne d'o - gni
ess - es, Ev - 'ry grade his pow'r con - fess - es! Here are court - ly dames and

gra - do, D'o - gni for - ma, d'o - gni e - tà! d'o - gni
maid - ens, Young and hand - some, old and plain! young and

for - ma, d'o - gni e - tà! d'o - gni
hand - some, old and plain! young and

for - ma, d'o - gni e - tà! d'o - gni
hand - some, old and plain!

Andante con moto.

Nel - la bion-da e - gli ha l'u - san-za Di lo - dar-la
Is a maiden fair and slender, He will fond-ly

la gen - ti lez - za, Nel - la bru - na
praise her sweet - ness, Then the dark ones

la co - stan-za, Nel - la bian - ca
are so ten-der! Lint - white tress - es

la — dol - cez - za. Vuol d'in - ver - - no la gras-
 show — dis - creet-ness! When 'tis cold, he likes her

sot - - ta, Vuol d'es - ta - - te la ma-grot-ta, E la
 port - - ly, In the spring - time slim and courtly; Tall and

gran-de ma - e - sto - sa, E la
 haugh-ty ne'er a - larms him, tall and

gran - - de ma - - e - sto - -
 haugh - - ty ne'er a - larms

p

- sa, La pic - ci - na, la pic - ci - na, la pic -
 - him, If she's ti - ny, ver - y ti - ny, if she's

p

leggiere

ci - na, la pic-ci-na, la pic-ci-na, la pic - ci-na, la pic-ci-na, la pic-ci-na, la pic-
 ti - ny, ver-y ti - ny, ver-y ti - ny, ver-y ti - ny, ver-y ti - ny, ver-y ti - ny, ver-y

cresc.

ci - na è o - gnor vez - zo - sa, è o - gnor vez - zo - sa, è o - gnor vez -
 ti - ny, no less she charms him, no less she charms him, no less she

f

zo - sa! Del - le — vec - chie fa — con - qui - sta,
 charms him! Ripe du - en - nas he — en - gag - es

f *p* *fp*

p

Pel pia - cer_ di por-le in li - sta, Sua passion pre-do-mi-
 That their names may grace these pag-es; But what most he's bent on

p

nan-te winning E la gio-vin prin-ci - pian-te;
 Is of youth the sweet be - gin-ning!

dolce

p

Non si pic - - ca, se sia ric - - ca, Se sia
 Poor or wealth - - y, Wan or health - - y, State - ly

tr.

cresc.

brut- ta, se sia bel - - la, se sia ric-ca, brut-ta, se sia bel-la,
 dame or youthful beau - - ty, state-ly dame or youth-ful beau-ty,

tr.

cresc.

p

Pur che_ por-ti la_ gon - nel - la, Voi sa -
 He to_ win them makes his du - ty, And (you

p

pe-te quel che fa, Voi sa-pe-te
know it!) not in vain, and (you know it!)

quel che fa, Pur che por-ti la gon-nel-la, Voi sa-pe-te quel che
not in vain! He to win them makes his du-ty, And (you know it!) not in

mf. fa, Voi sa-pe-te, voi sa-pe-te quel che fa,
vain, and (you know it!) ah! (you know it!) not in vain!

— quel che fa, — quel che fa, — voi sa-
— not in vain! — not in vain! — Ah! (you

pe - te quel che fa.
know it!) not in vain!

cresc.

mf. *fp* *p* *f*

f

L'ebreo.

(1855.)

English version by
Dr. Th. Baker.

"Fu Dio che disse.,,

Scene and Aria.

GIOVANNI APOLLONI.
(1822-1889.)Recit. *f*..

Sí, guer - rie - ri, del - l'i - dra Sa - ra -
Ay, ye war - riors! The Sa - ra - cen - is

ce - na rin - tuz - za - to è l'or - go - glio: per lei re - sta l'A -
hy - dra feels his pride sore - ly shak - en! For he holds but th'Al -

lam - bra ul - ti - mo co - vo, e a pat - ti scende l'al - te - ro Bo - ab -
ham - bra, his fi - nal ref - uge, and now by trea - ty the haughty Bo - ab -

cresc.
dil, on - de fra po - co verran mes - sag - gia no - i. Ces - sa to il guer reg -
dil comes from the heights whence before he sent his summons. Ye he - roes, war is

Andante mosso.

giar done! pro-cla-mo-e-ro - i! it!

'tis I pro-claim it!

f

Andante sostenuto.

Fu Dio che dis-se-o

'Twas God who said: o

p

fi - - glio, Strin - gi l'acciar sa-

son, again Take in thy hand the

era - - to, Al - la re-gal tua

sa - cred sword, For in thy roy - - al

cla - mi - de Man - cau - na gem - ma, una gemma au -
 di - a - dem One gem, one gem, there is yet to

co - - ra. Io ven - ni, ed eb - bi il
 be - re - stord. I came, and I found our

so - - glio Dai bar - - ba - ri u - sur -
 na - - tive ground By bar - - barous hordes en -

affrettando un poco

pa - to... Io ven - ni, ed eb - bi il so - glio Dai bar - bari u - sur -
 cum - berd; I came, and found our na - tive ground By barb - rous hordes en -

affrettando un poco

allargando *p a tempo*

pa - cum - to - berd, Mi tras - se al-la vit-
to

ff *col canto* *pp a tempo*

to - ri - a La vo - ce, la vo - ce del Si -
vic - to - ry The man - date, the man - date of the

gnor, Lord, cantabile *pp*

p
Mi
Still

incalz.

tras - se, mi tras - se al-la vit - to - ria L'accen - to del Si-
 guid - ed, still guid - ed me to vic - try The man - date of the

incalz.

rall. *p a tempo*

gnor, Lord, Mi tras - se al-la vit-
 Still guid - ed me to

ff *col canto* *pp a tempo*

ff

to - ri-a La vo - ce, la vo - ce del Si-
 vic - to-ry The man - date, the mandate of the

ff

gnor, Lord, la vo - ce del Si - gnor, the man-date of the Lord, Mi trasse a la vit - Still guid-ed me to

pp

to - ria La vo - ce del Si - gnor, vic - try The man-date of the Lord,

ff

rall.

Mi trasse alla vit-to-ri-a La vo - ce del Signor! Still guid-ed me to vic-to-ry The man-date of the Lord!

col canto

Ernani.

(1844.)

"Infelice! e tuo credevi.,

English version by
Dr. Th. Baker.

GIUSEPPE VERDI.

(1813-1901.)

Allegro.

Che mai veg - g'i - - o! Nel pe - ne-tral più
Do I see right - - ly? Here in my home's most

sa - cro di mia ma - gio - ne, pres-sa lei che spo-sa es-ser do-vrà d'un
sa - cred, re-tired re - cess - es, by the side of her I chose to be my

Sil - va, due se-dut - to - rijo scor-go? En-tra-te, o -
con-sort, do I find two se - duc-ers? Ho-la! come

Allegro.

là, miei fi - di ca - va - lie - ri!..
in, my tried and true com - pan - ions!

Allegro.

Sia o - gnun te - sti - mon del di - so -
En - ter all here, to wit - ness what dis -

ff

no - re, del - l'on - ta che si re - ca al suo si - gno - re!
hon - or, what out - rage, I, your lord, am made to suf - fer!

f ff

Andante. *p*

In - fe - li - ce! e tuo cre - de - vi Si bel
Cru - el for - tune, to dream that ev - er Such a

p

ci - glio im - ma - cu - la - - to... Del tuo cri - - ne fra le
fair one could love me_ tru - - ly! For a gray - beard love is

ne - vi Piombain - ve-ce, piombainve - ce il di - so - nor... Ah, per-
nev - er! Foul dis - hon-or, foul dis - hon - or mine in - stead! Ah, but

cresc.
chè, per-chè lè - ta-de in se - - no Gio - vin co - re_____ m'ha ser-
why, but why, when I was ag - - ing, Did my heart still_____ beat so

ba - to! Mi do - ve - van gli an - ni al - me - no Far di
youth-ful? Years at least should calm _ the rag - ing Fire that

ge-lo, far di ge-lo an-co - rail cor, far di ge - lo an-co - rail
fevers, fire that fe-vers heart and head, fire that fe - vers my heart and

col canto

cor, far — di ge - lo an-co - rail cor, Mi dove an gli an-ni al-
head, fire — that fe - vers my heart and head, Years at least should calm the

f *stentato*

me - no Far di ge - - lo, far di ge-lo an-co - rail cor, anco-rail
rag - ing Fire that fe - - vers, fire that fevers heart and head, my heart and

f *p*

cor, an-co - - - ra, an-co - rail cor!
head, my heart, — my heart and head!

p

L'Étoile du Nord.

(1854.)

«O jours heureux.»

English version by
Dr. Th. Baker.

Romance.

GIACOMO MEYERBEER.
(1791-1864.)

Recit.

Pour fuir son sou - ve - nir qui sem - ble me pour -
To free my mind of her who ap - pears to pur -

sui - vre, A de ru - des tra - vaux vai - ne - ment je me
sue me, The se - ver - est of tasks I es - say to sub -

Recit.

li - vre: Hé - las! hé - las! in - u - ti - le tra -
due me; A - las! a - las! all in vain is my
Allegro.

Allegro. *disperato* *sospirando*
vail — qui n'ap - porte a - vec lui Que la fa - ti - gue,
toil, — wheth - er ear - ly or late, Tho' I am wea - ry,
f

Più lento.

p tristo

Romance.

Andantino quasi allegretto. (♩=69)

et non l'ou-bli!
I ne'er for-get!

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

dolce e con espressione

Ô — jours heu — reux de joie et de mi — se — re!
O — hap — py days of fond and low — ly plea — sures!

El — le m'ai — mait... ah! c'é — tait là — le vrai bien! En — la voy —
She lov'd me — then, — ah! that in — deed was de — light! While she was

ant — j'e - tais roi sur la ter - re, En la perdant, hé - las! —
mine, — as a king's weremy trea-sures: Los-ing my love, tho' king, —

cresc.

fp

roi, — je ne suis plus rien! Ah! re - viens! re -
ah, — wretch - ed is my plight! Ah re - turn! re -

p *dolce* *cantando* *p*

f

viens! — Re - viens, — et j'a - ban-don-ne Le
turn! — Re - turn, — and I'll sur-ren-der My

con portamento *3* *3*

cresc. *f* *diminuendo e legg.*

sceptre et la_ grandeur, Des - tin, — prends ma_ cou - ron - ne, Mais rends-
sceptre, my state re - sign, O — Fate, — my crown I ten - der, Let_ my

3 *3* *3*

fp *p*

piangendo
molto cresc. *pp*

moi le bon - heur, Mais rends-moi, mais rends-moi, mais
love be on - ly mine! Let on - ly, let on - ly, let

p

poco ritenuto *a tempo dolce* *a piacere*

rends-moi le bon-heur! Ah! re - viens! ah! re-
on - ly love be mine! Ah re - turn! ah! re-

a tempo

viens!
turn!

dolce *p cresc.* *dol.* *p cresc.*

dolce con espressione

Oui, vers le
Yes, in - to

pp *ppp con sordini*

port tu con - dui - sais ma voi - le,
sur - est ha - ven thou didst guide - me,

Tu me gui - dais à la gloi - re, à ses no-bles tra-
Thy hand would lead un - to fame and a lau-rel -

vaux! crown! En - toi le nord au - rait
Thou a guid - ing star for the

vu son é - toi - le, Car ton re - gard lui
North hadst been be - side me, For thy bright gaze re-

fp

ppp

marcato

cresc.

seul créait des hé - ros! Ah! re - viens!
 paid all whosoughtre - nown! Ah! re - turn!

f *p* *espress.* *marcato*

re - - viens! Re -
 re - - turn! Re -

con portamento

molto cresc. *ff* *p*

viens, et ja-ban-don - ne Le scep-tre et la grandeur! Des -
 turn, and I'll sur-ren - der My scep-tre, my state re - sign! O —

tin, — prend ma cou - ron - ne, Mais rends-moi le bon - heur! — Mais
 Fate, — my crown I ten - - der, Let my love be on - ly — mine! — Let

dolce *espress. molto*

f *p*

f *piangendo* *fp* *poco riten.*

rends - moi, mais rends - moi, mais rends-moi le bon - heur!
on - ly, let on - ly, let on - ly love be - mine!

pp *p* *dolce*

Cadenza a piacere accel.

Ah! re - viens! ah! _____ Reviens, et j'a - bandonne Le sceptre et la gran -
Ah re - turn! Ah! _____ Re-turn, and I'll surrender My scep - tre, all re -

cresc.

le bon
let love be

deur! Des tin, prends ma couronne, Mais rends-moi le bonheur, le bon -
sign! O Fate, my crown I tender, Let on - ly love be mine! let love be

p *pp* *cresc.*

heur!
mine!

Faust.

(1859.)

«Vous qui faites l'endormie.»

Serenade.

English version by
H. T. Chorley,
rev. by Dr. Th. Baker.

Bass.

CHARLES GOUNOD.
(1818 - 1893.)

Allegretto.

Poco più lento

Vous qui fai-tes l'en-dor-mi - e, N'enten-dez-vous pas, n'enten-dez-vous pas,
Ca-ta - ri - na, while you sham a-sleep, You con-triveto hear, you con-trive to hear!

Ô Ca-the-ri - ne ma mi - e, N'enten-dez-vous pas Ma voix et mes pas?—
Thro'the lattice shy-ly peep, And see your love is near! See your love is near!—

Ain-si ton galant t'ap - pel - le, — ain-si ton ga-lant t'ap - pel - le —
 To his mistress dear while creep - ing, — to his mistress dear while creep - ing, —

riten. Et ton cœur l'en croit! Ah! ah! ah! ah! ah! ah! ah! ah!
 Thus sang her ca - va - lier! Ha! ha! ha! ha! ha! ha! ha! ha!

f a tempo *pp.* *p*

cantabile N'ouvre ta por-te, ma bel - le, Que la bague au doigt, N'ou -
 Ere the tell-tale moon has ris - en, So a bird did sing, Lock —

cresc.

Tempo I. - vre ta por-te, ma bel-le, Que la bague au doigt, que la bague au doigt!
 thy heart like an-y prison Till up - on thy hand is a wed-ding ring!

f

f *stacc.*

Ca-theri - ne que j'a - do - re, Pourquoi re - fu - ser, — pourquoi re - fu - ser
 Ca - ta - ri - na is so cru - el, Such a cru - el miss, — such a cru - el miss.

A l'a - mant qui vous im - plo - re, Pourquoi re - fu - ser Un si doux bai -
 Till her love shall bring the jew - el, Ne'er to grant a kiss, ne'er to grant a

8

ser? — Ain - si ton ga - lant sup - pli - e, — ain - si ton ga - lant sup -
 kiss. — Tho' thy lov - er may as - sure thee, — tho' thy lov - er may as -

8

3

f a tempo

riten.

p

pli - e, — Et ton cœur l'en croit! Ah! ah! ah! ah! ah! ah! ah! ah!
 sure thee — There is naught a - miss! Ha! ha! ha! ha! ha! ha! ha! ha!

f a tempo.

pp

cantabile

ah! Ne donne un bai - ser, ma mi - e, Que la bague au —
 ha! Mer-ry marriage-bells are wis - er, Good ad-vice they —

p

doigt, Ne — donne un bai-ser, ma mi-e, Que la bague au doigt, que la bague au
 bring: Bar the door like an-y mis-er Till up - on thy hand is a wedding-

cresc.

f

p

doigt! Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
 ring! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! *Presto*

ff

ff

La Favorita.

(1840.)

English version by
Dr. Th. Baker.

"A tanto amor.,,

Cavatina.

GAETANO DONIZETTI.

(1797 - 1848.)

Allegro moderato.

Fer- nan- do, ei del suo cor la bra - - ma...
Fer- nan- do with all his heart doth love thee,

ch'ei t'a-ma or mi sve - lò, ch'ei t'a-ma or mi sve - -
so he but now de- clared, so he but now de-

lò. Po - tria piom-bar su te, Poi -
clared. There well might fall on thee, Be -

ch'èl ta - cer ti al - let - - ta, La col - - le - ra del
cause of si - lence dis - loy - - al, His king - - ly wrath, that

Re ——— Col - fal - ta sua ven - - - det - ta! Fer -
 he ——— Mightwreak re - venge right roy - al! To

nan - - do a te la ma - no De-sia di spo-so of-frir, Cor -
 thee ——— Fer-nan-do of - fers In love his hand and heart, Thy

te - se il tuo so-vra-no A lui ti do-na, doman tu dei par-tir.
 spouse to become he proffers; Do not de - ny him: to-morrow thou must depart!

Andante.

A tan-to a-mor, Leo - no-ra, il tuo ri - spon-da Quan-d'ei fe -
 To such a love, Leo - no - ra, thine will wa - ken, When he a -

li - ce non vi - vrà che in te, — Dol - ce la spe - me del suo cor se -
lone in thee his joy shall find, — Ne'er let him feel his heart by thine for -

con - da, Ch'ei mai, no, no, non deb - ba ma - le - dir tua fè, Ch'ei mai, no, no, non
sa - ken, Nor ev - er let him curse the ties your lives, that bind, nor ev - er let him

deb - ba ma - le - dir, ma - le - dir tua fè. A tan - to a -
curse the ties your lives, your lives that bind! To such a

mor, Leo - no - ra, il tuo ri - spon - da Quan - d'ei fe -
love, Leo - no - ra, thine will wa - ken, When he a -

li - ce non vi - vrà che in te, ah!
lone in thee his joy shall find, ah!

p *cresc.*

Dol - ce la spe - me del suo cor se -
 Ne'er let him feel his heart by thine for -

con-da, Ch'ei mai non deb-ba, no, non deb-ba ma-le-dir, ma-le-dir tua
 sa-ken, Nor ev - er let him curse the ties your lives that bind, your lives that

fè. En-tro un o - ra il sa-cro ri-to fia com-pi-to, Fer-
 bind! The sa-cred vows shall be ta-ken with-in the hour, Fer-

p

nan-do, en - tro un o - ra! Ah! a tan-to a-mor, Leo-no-ra, il tuo ri-
 nan-do! On - ly an hour! Ah! To such a love, Leo-no - ra, thine will

spon - da Quan - d'ei fe - li - ce non vi - vrà che in te, — Dol - ce la
 wa - ken, When he a - lone in thee his joy shall find, — Ne'er let him

spe - me del suo cor se - con - da, Ch'ei mai non deb - ba, no, non
 feel his heart by thine for - sa - ken, Nor ev - er let him curse the

deb - ba ma - le - dir, ma - le - dir tua fè, ah no, ah no, mai non deb - ba la tua
 ties your lives that bind, your lives that bind! Ah no! ah no! Nev - er let him curse the

fè, ah no, ah no, non deb - ba ma - le - dir mai la tua fè!
 ties, ah no, ah no, the ties your lives that bind, your lives that bind!

Der Freischütz.

(1821)

„Schweig! damit dich Niemand warnt.“

Aria.

CARL MARIA von WEBER.
(1786 - 1826)

Moderato. *p* *ff* *p*

Schweig! schweig! da -
Naught, naught shall

mit dich Nie-mand warnt, schwei - ge, da-mit dich Nie-mand
warn thee of thy doom! Naught, naught shall warn thee of thy

pp *rit.*

Allegro. *2. con brio* *ff* *ff* *p*

warnt! Der Höl-le Netz hat dich um-garnt, der Höl-le
doom! The toils of hell now hold thee fast, the toils of

Netz hat dich um-garnt! Nichts kann vom tie-fen Fall dich ret-ten!
hell now hold thee fast! None now can save thee from de-struction,

f nichts kann vom tie - fen Fall dich ret - ten, nichts,
none now can save thee from de - struc - tion, none!

molto marc.

nichts kann dich ret - ten vom tie - fen Fall, nichts,
No pow'r can res - cue, all hope is past! None,

nichts kann vom tie - fen Fall dich ret - ten, nichts kann dich
none now can save thee from de - struc - tion, No pow'r can

p

ret - ten vom tie - fen Fall! nichts, nichts,
res - cue, all hope is past! None! None!

ff

vom tie - fen Fall! *agitato* Um -
All hope is past! *pp* Sur -

agitato

gebt ihn, ihr Gei - ster, mit Dun - kel be - schwingt,
round him, ye de - mons with pin - ions of night,

poco a poco cresc.
schon trägt er knir - schend eu - re Ket - ten, um -
When he des - pair - eth, seize your vic - tim! Sur -

sempre cresc.

gebt ihn, ihr Gei - ster, mit Dun - - kel be -
round him ye de - mons, with pin - - ions of

f
schwingt, schon trägt er knir - schend eu - - re
night, When he des - pair - eth, seize your

ff
Ket - ten! Tri - umph! — Tri - umph! — Tri -
vic - tim! Re - venge! — Re - venge! — Re -

umph!— die Ra-che ge - lingt! Tri - umph! die Ra - che ge -
 venge!— My triumph is nigh! Re - venge! My tri- umph is

lingt! die Ra-che, die Ra-che ge - lingt! Tri - umph! die
 nigh! my triumph, my triumph is nigh! Re - venge! my

Ra-che, die Ra - che ge - lingt! Tri - umph! die Ra - che ge -
 tri - umph, my tri - umph is nigh! Re - venge! my Tri - umph is

lingt! die Ra - che, die Ra - che ge - lingt! Um -
 nigh! my tri - umph, my tri - umph is nigh! Sur -

gebt ihn, ihr Gei - ster, mit Dun - kel be - schwingt, schon
 round him, ye de - mons, with pin - ions of night, When

agitato *sempre*

cresc.

cresc.

trägt er knir - schend eu - re Ket - ten! Tri -
 he des - pair - eth, seize your vic - tim! Re -

ff

umph! — die Ra -
 venge! — my tri -

col canto

— che, die Ra - che ge -
 — umph, my tri - umph is

lingt, die Ra - che, die
 nigh, my tri - umph, my

Più mosso. ff

Ra - che ge - lingt! Tri - umph! Tri - umph! die
tri - umph is nigh! Re - venge! Re - venge! my

Ra - che ge - lingt! Tri - umph! Tri - umph! die
tri - umph is nigh! Re - venge! Re - venge! my

Ra - che ge - lingt! Tri - umph! die Ra - che ge - lingt! Tri -
tri - umph is nigh! Re - venge! my tri - umph is nigh! Re -

umph! die Ra - che ge - lingt!
venge! my triumph is nigh!

ff

La Gioconda.

(1876.)

"Ombre di mia prosapia.,,

English version by
Dr. Th. Baker.

Scene and Aria.

AMILCARE PONCHIELLI.

(1834-1886.)

Allegro con fuoco.

ff

stacc. assai

ff

ff ruvido

(in violent agitation)
a piacere

Sì, mo-rir el-la de!
Yes, her doom is to die!

col canto

un po' meno di prima

a piacere

Sul no-me mi-o scrit-ta l'in-fa-mia
For shall it be, that she all un-scath'd write

col canto

f un po' meno di prima

im-pu-ne-men-te a-vrà?
in-fa-my on my name?

Chi un Ba-do-er tra-
A Ba-do-er be-

dì tray'd non può spe - rar pie - tà, no,
com - pas - sion ne'er will show, no,

no, non può, non può spe - rar, spe -
no! com - pas - sion ne'er will show, will

ff

a piacere ten.

rar — pie - tà! —
nev - -er show! —

col canto ff

Meno mosso, quasi a piacere

Se jer non la gher - mi nel - l'i - so - la fa - tal
Tho' yes - ter - day it miss'd her on the fa - tal isle,

Meno mosso

smorz. pp col canto sotto voce

pp

que - sta mia man, — le - spi - a - zion non fia — tre -
 this hand of mine, — yet on - ward dire a - tone - ment

men - da me - no! Je - ri un pu - gnal le a - vria squar - cia - to il
 now shall hast - en! Then 'twas but a stroke the steel with blood to

se - no, Og - gi un fer - ro non è, — sa - rà un — ve -
 moist - en: This time no steel I will try: — it shall — be

Moderato.

le - no!
 poi - son!

pp sotto voce *f*

Là
A - -

f

Allegro moderato.

tur - bi - nie far - ne - ti - chi la ga - ja ba - ra -
mid the gay and gid - dy through whereby she's there sur -

p

portando la voce

on - da, Del - l'a - go - nia col ge - mi - to la fe - sta, la
round - ed, By groans of mor - tal a - go - ny all joy shall be, all

p

portando la voce

fe - sta si con - fon - da, si con - fon - da del - l'a - go -
joy shall be con - found - ed, be con - founded by groans of -

dim.
p

allarg. pp

nia — col — ge — mi — to!
mor- — tal — a — go — ny!

allarg. pp fp

Andante mosso. cupo

Om — — — bre — di mi — — — a pro —
Shades of my fa — — — thers a —

pp cupo

sa — — — — — pia,
round — — — — — me,

non ar — ros — si — — — te,
Spare me a — while yet, .

pp

non ar-ros-si - te an - co - ra! Tut - to - la
 spare me a - while yet the blush of shame! Death pays - the

mor - - - - - te ven - - - - - di - - -
 score, what - - - - - e'er be - the

ca, an - - - - - cheil tra - di - to o - nor,
 blame, E - - - - - - ven for faith be - tray'd,

an-cheil tra - di-to - o - nor! Co - là far -
 e - ven for faith - be-tray'd! A - mid the

Tempo I.

ne - ti - chi la ga - - ja ba - - - ra -
gid - dy_ thron'g where-by she's there sur -

on- - da! Del - l'a - go - nia col_ ge - mi - to la_
round - ed, By groans of_ mor - tal_ a - go - ny all_
pp *poco rit.* *fp*

fe - sta si con - fon- - da!
joy shall be con - found - ed!
pp *tr*

Moderato maestoso.

Là del_ pa - tri- - zio ve- - - ne - to S'a -
Yon see_ pa - tri - cian kin- - - dreds all_ Re -
pp e stacc.

dem - pia — al lar - go in - vi - to,
spond to — the high in - vi - ta - tion,

animando e string.

Qui - vii! fe - ral ma - ri - to, qui - vii! fe - ral ma - ri - to —
Here man - ly in - dig - na - tion, here man - ly in - dig - na - tion —

pp animando e string. cresc.

poco allarg.

— Prov - ve - da — al pro - prio o - no - re,
— A - veng - ing his hon - or's smart,

allarg. e f

Più mosso. *come prima incalz. energico*

— al pro - prio o - nor! Fre - me - teo dan - zeo
— his hon - or's smart! Then rage, or dance, or

con fuoco incalz. ff

can- -ti - ci, fre - me - te, o dan-ze, fre - me - te, o
sing, with - al, then rage, or dance, then rage, or -

dan- -ze! è u - n'in - fe - del che muor!
dance, with-al! There dies a faith - less heart!

è u - n'in - fe - del che muor!
There dies a faith-less heart!

Herculanum.

(1859.)

«Je crois au Dieu.»

Credo

English version by
Dr. Th. Baker.

with Organ *ad libitum*.

FÉLICIEEN DAVID.
(1810-1876.)

Andantino. (♩ = 56)

mezza voce e solenne

Je crois au Dieu que tout le ciel ré - vè - re, Au Dieu qui
I be-lieve in God, by all in heav'n a - dor - ed, In God, Who

sostenuto p

tient l'in-fi - ni dans sa main! Jecrois au sang ver - sé sur le Cal - vai - re,
hold-eth cre - a-tion in His hand, And in the blood on Cal - va - ry out - pour - ed,

Où l'homme - Dieu sau - va le genre hu - main! À l'Esprit Saint, l'ins - pirateur de
Where God in man saved all of hu - man - kind. In the Ho - ly Ghost, that ev'ry soul in -

cresc.
l'â - me, Flambeau di - vin du pas - sé té - né - breux, Qui fit pla - ner dou -
spireth, Torch that en - light'neth the past's gloomy shade, Who made to soar the

cresc.

rit.
ze lan - gues de flamme Sur le cé - nacle où pri - aient douze hé - breux!
twelve live tongues of flame O - ver the spot where the twelve He - brews prayed.

rit.

(Organ begins here.)

con esaltazione

C'est le seul Dieu qui rè-gne sur le mon-de! Par Lui l'im-pie un jour se-ra pu-
'Tis God a-lone Who reigneth o'er cre-a-tion, Thro' Him the sin-ners shall find his re-

ni. À son ap-pel que tout chrétien ré-pon-de, Et qu'à ja-
ward; At His command let ev-'ry Christian an-swer, His ho-ly

maison saint nom soit bé-ni! C'est Lui qui garde à toute âme fi-
name be for ev-er a-dor'd. He 'tis, who keeps, for ev-'ry soul that's

dè-le Près de son trône un trô-ne glo-ri-eux. A-près la
faith-ful, Near to His throne a throne of glo-ry bright; On-ly thro'

poco a poco cresc.

mort la vie est immor-tel-le, Et le mar-ty-re nous ou-vre les
death we gain a life im-mor-tal, Suf-f'ring be-low shall be crown'd with de-

cresc.

f grandioso

cieux! A - près la mort la
light, On - ly thro' death we

cresc. *f*

vie est im-mor-tel-le, Et le mar-
gain a life im-mor-tal, Suf-f'ring be-

cresc.

ty-re nous ou-vre les cieux!
low shall be crown'd with de-light.

ff

Iphigénie en Tauride.

(1779.)

«De noirs pressentiments.»

English version by
Rev. J. Troutbeck.

Recitative and Aria.

C.W. von GLUCK.
(1714-1787.)

Allegro moderato. (♩ = 84)

Recitative.

f con fuoco *ten.* *sf* *ten.* *sf*

Le ciel,
The gods

par d'é-cla-tants mi-ra-cles, A daigné s'ex-pliquer à vous. Mes jours sont me-na-
have fore-shewn me the fu-ture by a sign that appear'd at night; my life will be in

cés par la voix des o - rac - les, Si d'un seul é - tran -
dan-ger, so the gods have fore - told me, if but one of the

ger, re - lé-gué par-mi nous, Le sang é - chappe à leur courroux.
strangers that here may be found, a sin-gle one, escape their wrath.

mf *mf* *ff*

Andante. (senza stirare.) (♩ = 80)

De noirs pres-sen - ti -
Fore - bod - ing fears of

pp 3 3 3 3 3 3 3 3

Red. *

ments mon âme in - ti - mi -
ill my wont - ed cour - age

p cresc.

dé - e De si -
van - quish, In my

pp

Red. * *Red.* *

nis - tres ter - reurs, est sans
bo - som there lin - gers a

cresc.

Red.

f

cesse ob - sé - dé - e.
 strange, haunt - ing an - guish,

f

p

Le jour
 For me

smorz.

p

bles - se mes yeux et
 shines not the sun, a -

f

smorz.

smorz.

sem - ble s'ob - seur -
 round seems naught but

p

*

Red.

*

Red.

*

Red.

*

cir, death, J'é - prou - ve of the
The fears of the

rinf. poco *cresc.*

Ped. *

froi des cou - pa - bles!
guilt - y are on me.

f

Ped. *

con voce sombre

Je crois voir sous mes pas la
Shall then death be my lot? How

p *f*

Ped. il basso sempre marcato *

ter - re s'en - tr'ou - vrir,
fright - ful is the thought!

p *f*

Ped. *

Et l'en - fer
De - - mons be - -

Et l'en - fer prêt
De - - mons be - low

p *f ten.*

Red. *

à m'en - glou - tir
wait for my soul

p *f ten.*

Red. *

Dans ses a - bî - mes ef - froy -
In their a - bode of fear and

mf *cresc. assai*

Red.

a - - - bles,
dark - - - ness,

ff

*

Dans ses a - bî - mes ef - froy -
In their a - bode of fear and

a - bles!
dark ness!

con somma forza

dim.

pp sombre

Je ne sais quel - le
I know not whence the

pp

sf
 voix
 voice
 crie
 cry -
 au
 - ing
 p
 cresc.
 Red.
 (con voce coperta)
 p
 fond
 deep
 de
 in
 mon
 my
 cœur:
 heart:
 Trem - ble!
 "Trem - ble!
 ton sup -
 Right-eous
 ten.
 p ten.
 pli - ce s'ap - prê - te!
 Heav'n tak-eth ven - geance!"
 La nuit
 The gloom
 de ces
 of night
 tour -
 a -
 ten.
 pp ben sostenuto
 Red.
 cresc.
 ments
 round
 re -
 Makes
 dou - ble en - cor
 all more dread -
 l'hor -
 ful
 cresc.
 Red.
 Red.
 Red.

reur! far! Et See, les what
 fou - dres d'un dieu ven -
 spir - its a - round me
 geur throng, Sem - blent sus - pen -
 thun - der - bolts are
 dus sur ma tè - te,
 nigh to de - stroy me,
 Sem - blent sus - pen -
 thun - der - bolts are

f
f non troppo
ten.
ten.
f assai
Red.

*
 *
 *
 *
 *

dus _____ sur ma tê -
 nigh _____ to de - stroy

smorz.

p

te! Et les fou - dres d'un
 me! See what spir - its a -

pp *p* *ten. cresc.*

Red.

dieu ven - geur
 round me throng!

ten.

Red.

Sem - blent sus - pen - dus sur ma
 Thun - der - bolts are nigh to de -

mf *cresc. più*

Red.

tè - - - te,
stroy me,

tè - - te,
stroy me,

f

Red.

*

Sem - blent sus - pen - dus sur ma
thun - der - bolts are nigh to de -

Sem - blent sus - pen - dus sur ma
thun - der - bolts are nigh to de -

ff

tè - - te!
stroy me!

tè - - te!
stroy me!

con somma forza

f

La Jolie Fille de Perth.

(1867.)

«Quand la flamme de l'amour.»

English version by
Dr. Th. Baker.

Aria.

GEORGES BIZET.

(1838-1875.)

Andante. (♩ = 50)

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

(*pesantemente*) *ff*

La la la la la la la la la!
La la la la la la la la la!

f *f* *fp* *cresc.* *f*

dim. *f*

Tra la la la la la la la la! tra
Tra la la la la la la la la! tra

fp *fp* *fp* *fp* *cresc.* *f* *f*

p *f* *fp* *p* *f* *fp* *p* *dim.* *mf* *allargando*

la! tra la la la la la! tra la!
la! tra la la la la la! tra la!

fp *p* *fp* *p* *dim.* *mf* *allargando*

Più andante. (♩ = 40)

cresc.

Quand la flamme De l'amour Brû-le l'a-me Nuit et jour, Pour l'étein-dre Quelque-fois,
 When for aye for love you yearn, Night and day in flames you burn, Then to quench them one must think,

p *pp cresc. sf*

*p con tristezza**mf**f**ff*

Sans me plaindre, Moi je bois! Je ris! je chante! Je ris, je chan-te et je
 So I drench them well in drink! I laugh! I sing! I laugh, I sing, and I

pp cresc. pp

*ff**quasi piangendo*

bois! Tra la la la la la la la la la la! Tra la la la la!
 drink! Tra la la la la la la la la la la! Tra la la la la!

ff dim. pp

Ah! tra la la! tra la la! tra la la! la la!
 Ah! tra la la! tra la la! tra la la! la la!

sf p dim. pp sf

p

S'il est u - ne tris-te fo - li - e, C'est cel - le d'un pauvre amou -
If there be a fool-ish de - lu - sion, 'Tis that of an am-o - rous

f *p*

reux Qu'un re-gard de femme hu - mi - li - e, Qu'un mot peut ren-dre mal - heu-
wight, A wo-man's eye brings him con-fusion, A sin-gle word his heart will

f

reux, Qu'un re - gard de femme hu - mi - li - e, Qu'un mot peut rendre mal-heu-
fright, A wo - man's eye brings him con - fu - sion, A sin - gle word his heart will

f *f*

rit. *pp*

reux, Hé - las! Quand on ai - me Sans es - poir, -
fright. Ah me! When in love all hope you lack, -

rit. *p* *dim.* *pp*

lunga **ff** Quasi Recit.

Le ciel mê-me De-vient noir. Eh! l'hô-tes-se... l'hôtes-se... Mon fla-
Heav'n a - bove allgrows so black. Hey! with-in there! with-in there! Wine, I

lunga **ff** *colla parte* **ff**

a tempo (disperato) **fff** **ff**

con! Que j'y lais-se Ma_rai-son! Tra la la la la la! tra
say! Not a pin care I__ to-day! Tra la la la la la! tra

ff *a tempo* **f** **ff**

piangendo

la la la la! tra la la la la! Ah! tra la la! tra la lá!
la la la la tra la la la la! Ah! tra la la! tra la la!

dim. **pp**

f *dim.* **p** **ff** *risoluto*

— tra la la la la! Tra la la la la la la la!
— tra la la la la! Tra la la la la la la la!

risoluto **f** **ff**

La Juive.

(1835.)

<<Si la rigueur.>>

English version by
Dr. Th. Baker.

Cavatina.

JACQUES F. HALÉVY.
(1799-1862.)

Andante.

p

Si la ri - gueur ou la ven - gean - ce
Should hot re - venge or per - se - cu - tion

Leur font ha - ir ta sain - te loi, Que le par -
Make them for - get Thy sa - cred word, Be thro' Thy

don, que la clé - men - ce, mon Dieu, mon Dieu, Les ramène en ce
grace, Thy lov - ing kind - ness, my God, my God, Ev - 'ry heart un - to

jour vers toi, Que le par - don et la clémence, oh mon
Thee re - stor'd, Be thro' Thy grace, Thy lov - ing kind - ness

Dieu, Les ra - mè - ne vers toi, mon Dieu, — mon Dieu, les ramène en ce
Ev - er - y heart un-to Thee, my God, — my God! Un-to thee ev - 'ry

jour vers toi.
heart re - stor'd,

Rappel - lons - nous son pré -
And ev - er bear we His

p cantabile

cep - te, rap - pellons-nous son pré-cep - - te sa - cré,
pre - cept and ev - er bear we His pre - - cept in mind,

Ouvrons nos bras, nos bras, — ouvrons nos
To ope our hearts, our hearts, — to ope our

bras a l'en - fant é - ga - ré, Nous rappe - lant son pré-cep - te sa -
hearts un-to all man - kind, And ev - er bear we His precept in

riten.

cré, Ou - vrons nos bras à l'en - fant é - ga - ré.
mind, To ope our hearts un - to all man - kind.

f *p riten.*

a tempo
Si la ri - gueur ou la ven - gean - ce Leur font ha -
Should hot re - venge or per - se - cu - tion Make them for -

a tempo

ir ta sainte loi, Que le par - don,
get Thy sacred word, Be thro' Thy grace,

que la clé - men - ce, mon Dieu, mon Dieu, Les ramène en ce
Thy lov - ing kind - ness, my God, my God! Ev - 'ry heart un - to

senza rigore
jour vers toi, Que le par - don et la clémence, oh mon
Thee re - stord, Be thro' Thy grace, Thy lov - ing kind - ness,

Dieu, les ra - mè - ne vers toi, mon Dieu, — mon Dieu, les ramène en ce
 Ev - er - y heart un - to Thee, my God, — my God! un - to Thee ev - 'ry

jour vers toi, en ce jour vers toi, les ra -
 heart re - stord, thro' Thy grace, thro' Thy lov - ing

mè - ne en ce jour, mon Dieu, — vers toi.
 kind - ness, ev - 'ry heart to Thee — re - stord.

ff

Lucrezia Borgia.

(1833.)

"Vieni! la mia vendetta.,,

English version by
Dr. Th. Baker.

Aria.

GAETANO DONIZETTI.

(1797-1848.)

Largo.

Vie - ni! la mia ven-
Wel - come! The hour is

det - - - ta È me - di - ta - ta e pron - ta,
near - - ing Fraught with re-venge long-a - wait - - ed!

Ei l'as - si - cu - ra e af - fret - - ta Col cie - co suo - - fi - -
Fool! nev - er doubting or fear - - ing, He blind - ly meets - his - -

calando

dar. Ah! Vie-ni! la mia ven-det-ta
doom! Ha! Wel-come! The hour is near-ing,

ff

È me-di-ta-ta e pron-ta, Ei l'as-si-cu-ra e af-
Fraught with revenge long-a-wait-ed! Fool! nev-er doubting or

fret-ta Col cie-co suo, col cie-co suo fi-dar, col cie-co
fear-ing, fool! nev-er fear-ing, He blindly meets his doom! Fool! nev-er

fp *f*

rit.

su-o, col cie-co suo fi-dar.
fear-ing, He blind-ly meets his doom!

ff

Moderato.

f *p*

f *ff*

energico

Qua-lun-que sia l'e-ven-to Che può re-car for-
What-e'er may be th'e-vent to me, A heart that nev-er

ff *p*

tu-na, Ne-mi-co non pa-ven-to L'al-te-ro ambascia-
fal-ters Bears here the sway, Fer-ra-ra's sword Shall guard his household

ff

tor. Non sem-pre chiu-sai po-po-li
al-tars! Not al-ways clos'd thy fell la-goon,

p

Fu la fa-tal la-gu-na, non sem-pre, non sem-pre
When so the peo-ple will'd it, Not al-ways, not al-ways,

fu la fa-tal la-gu-na, no! Ad ol-traggia - to prin-ci-pe A-
When so the peo-ple will'd it, Ay! An outraged prince may see full soon That

prir-si puo - te an-co - ra, Ad ol-traggia - to prin-ci-pe A-
it shall ope, shall ope a-gain, An outraged prince may see full soon That

prir-si puo-te an-cor, Ad ol-traggia - to prin-ci-pe A-prir-si
it shall ope a - gain, An outraged prince may see full soon That it shall

puo - - - - - te, si puo - te an -
o - - - - - pen, shall ope a -

cresc. *ff* *string.*

Più mosso.

cor!
gain!

pp

cresc.

ff

Sì! Qua-
Ha! What-

Tempo I.

lun-que sia l'e - ven - to Che può re-car for - tu - na, Ne -
e'er to me th'e-vent maybe, A heart that nev - er fal - ters Bears

p

mi - co non pa - ven - to L'al - fe - ro ambas - cia - tor. —
here the sway, Fer - ra - ra's sword Shall guard — his household al - tars!

Non sem-pre chiu - sa ai po - po - li Fu la fa-tal la -
 Not al-ways clos'd thy fell la - goon, When so the peo-ple

gu - na, non sem - pre, non sem - pre fu la fa-tal la -
 will'd it, Not al - ways, not al - ways, When so the peo-ple

gu - na, no! E ad ol-trag-gia - to prin-ci-pe A-prir-si puo - te an-
 will'd it, Ha! An out- raged prince maysee full soon That it shall ope, shall

co - ra, Ad ol-trag-gia - to prin-ci-pe A- prir-si puo - te an -
 ope - again, An out- raged prince maysee full soon That it shall ope a -

cor, _____ Ad ol - trag-gia - - to prin - ci - pe A - prir - si
 gain, _____ An out - raged prince may see full soon That it shall

cresc. *ff* *grandioso* *p* *string.*

ff

puo - - - - - te, si puo - te an -
o - - - - - pen, shall ope a -

Allegro.

cor, a-prir- -si puo - te, si puo - te an-cor, a-prir- si
gain, that it shall o - pen, shall ope a - gain, that it shall

puo - te, si puo - te an - cor, an - - - cor, an - - -
o - pen, shall ope a - gain, o - - - pen, o - - -

cor, a-prir- si puo - - - te an - - - cor!
pen, that it shall ope a - - - gain!

Die lustigen Weiber von Windsor.

(1849.)

„Als Büblein klein.“

English version by
Dr. Th. Baker.

Drinking Song.

OTTO NICOLAI.

(1810-1849.)

Andante comodo.

Als Büb-lein klein an der Mut-ter Brust, hopp
When that I was and a ti-ny boy, With
hei-ssa bei Re-gen und Wind, da war der Sekt schon mei-ne Lust; denn der
hey, ho, the wind and the rain, Then sack al-read-y— was my joy, For the

f *p* *mf* *p*

Andantino.

Re-gender reg-net jeg-li-chen Tag! Komm brau-ne Hanne her, reich'
rain it rain-eth ev-er-y day! Come hith-er, Hannah mine, Hand

3 *rall. 3* *a tempo* *3* *col canto* *f* *p* *a tempo* *f*

mir die Kan-ne her, füll' mir den Schlauch!
me a can o' wine, Fill up my flue!

p *rall.*

a tempo *rall.*

Lösch mir der Keh - le Brand, Trin - ken ist kei - ne Schand, Ba - chus trank
 Quench me this an - gry flame, Drink - ing is ne'er a - shame, Bacchus drank,

p a tempo *p rall.*

Adagio. *Allegro con fuoco.*

auch, ja! Ba - chus trank, auch! Haltet Euch be - reit!
 too, ay! Bac - chus drank, too! Ready, ev - 'ry man!

pp *f*

sempre a tempo *Presto.*

Macht die Kehlen weit! Eins, zwei und drei.
 Wide as e'er you can! One, two and three!

f *ff*

rall. e cresc. *ff*

fp *p*

rall. e sempre p

Andante comodo.

Andante comodo.

Und als ich ver - tre - ten die Kin - der - schuh, hopp
But when I came to — man's e - state, With

hei - ssa bei Re - gen und Wind, da schlossen die Mä - del sich
 hey, ho, the wind and the rain, No girl could a - bide me at

mf *p*

Andantino.

a tempo

rall.

a tempo

ist die Ta-sche leer und wird die Fla-sche leer, kommt Würfel 'raus!
 when you stop to think There's not a drop to drink, Come dice a - gain!

p *a tempo* *f.* *p* *rall.*

a tempo *rall.*

Glück ist ein spröder Gast, wer es beim Schopfe fasst führt es nach
 Luck is a war-y-wight, If once you hold him tight, Home with him

p a tempo *p rall.*

Adagio. *Allegro con fuoco.*

Haus, ja! führt es nach Haus. Haltet Euch bereit!
 then, ay! Home with him then! Ready, ev - ry man!

pp *f sf*

Presto.

Macht die Kehlen weit! Eins - zwei - und drei!
 Wide as e'ryou can! One, two and three!

f sf ff

Ad.

Ad. *

Macbeth.

(1847.)

English version by
Dr. Th. Baker.

"Come dal ciel precipita.,,"

GIUSEPPE VERDI.

(1813-1901)

Adagio.

ppp

The piano introduction consists of two staves. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and the same key signature. The music is in common time (C). It begins with a series of chords and single notes, creating a somber and dramatic atmosphere. The dynamics are marked *ppp* (pianissimo).

Recit.

ppp

The recitative section features a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp. The piano accompaniment is in a treble and bass clef with a key signature of one sharp. The music is in common time. The vocal line includes the lyrics: "Studia il passo, o mio fig-lio!.. u - / O my son, still be war-y! A -". The piano accompaniment provides a rhythmic and harmonic support, marked *ppp*.

sciam da que-ste te - nè-bre... Un senso i - gno - to na-scer mi sen-to in
way from these low-ring shadows! Here in my heart now wakens a pre - mo -

p

This section continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "sciam da que-ste te - nè-bre... Un senso i - gno - to na-scer mi sen-to in / way from these low-ring shadows! Here in my heart now wakens a pre - mo -". The piano accompaniment is marked *p* (piano).

pet - to, Pien di tri-sto pre - sa - gio e di so - spet - - to.
ni - tion Full of gloomy fore - bod - ing and of sus - pi - - cion.

Cal

This section continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "pet - to, Pien di tri-sto pre - sa - gio e di so - spet - - to. / ni - tion Full of gloomy fore - bod - ing and of sus - pi - - cion.". The piano accompaniment concludes with a final chord, marked *Cal* (Crescendo).

Adagio. (♩ = 56)

p espress.

Co - me dal ciel pre - ci - pita L'ombra più sem - pre o -
How from the skies e'er dark - ening Gath - er the shades a -

ppp

seu - ra! In notte ugual tra - fis - se - ro Dun - ca - - no il mio si -
round me! On such a night my Lord was done To death by Duncan

cresc. *ff*

gnor. Mil - le af - fan - no - - se im -
here. Thou - sands of dire - - ful

p leggiero

ma - - gi - ni Man - nun - cia - no sven - tu - ra,
im - - a - ges, Fore - bod - ing ill, con - found me,

cresc.

Eil mio pensie - ro in - gom - bra - no Di
My ev - 'ry thought is o - ver - run By

p

lar - ve di ter - ror, di ter - ror,
aw - ful shapes of fear, shapes of fear,

Eil mio pensie - ro in - gom - bra - no Di lar - ve, di
My ev - 'ry thought is o - ver - run By aw - ful, by -

ff *p*

lar - ve di ter - ror, Eil mio pen - sie - ro in - gom - bra -
aw - ful shapes of fear, My ev - 'ry thought is o - ver -

pp *f* *ff*

no di ter-ror, il mio pen-sie-ro in-gombra-
run by shapes of fear, my ev-'ry thought is o-ver-

no di ter-ror, in-gombra-
run by shapes of fear, my ev-'ry

pp

no di ter-ror, e di ter-ror, e di ter-
thought, ev-'ry thought is o-ver-run by shapes of

ppp

ror! _____
fear! _____

ff

Edited by
F. A. Gevaert.

Il Maestro di Musica.

(1731.)

English version by
Dr. Th. Baker.

"Bella mia.,,

Aria.

GIOVANNI PERGOLESI.
(1710-1736.)

Larghetto.

dolce

Bel - la mi - a,
Ah! my dar - ling,

mf *p*

se - son tuo spo - so, se - son tuo spo - so, Ah - che
when once we mar - ry, when once we mar - ry, Your re -

rinf.

spas - si! che - fe - sti - ni! che fe - sti - ni!
joic - ing will not tar - ry, will not tar - ry!

p sf p f

Copyright, 1904, by G. Schirmer.

Cre-dia me, non son ge - lo - so, non son ge -
 Not a jeal - ous whim shall task you, no whim shall

p

lo - so. Vuoi zer - bi - ni? io fin - ge -
 task you! Have ad - mir - ers! I shall not

mf *p*

rò. Vuoi cor - teg - gi? io dor - mi - rò.
 see. Take your plea-sures! A - sleep I'll be.

mf *pp*

Vuoi bal-
 Go to

f

la - re? io bal - le - rò. Ba - sta so - lo che
 danc - es! I'll do the same. On - ly one thing I

dolce
dolce assai

lei mi met - ta La mia ca - sa in no - bil -
beg to ask you, That you will not wrong my

tà, in no bil tà, in
name, not wrong my name, not

no wrong bil tà.
name. no wrong bil my name.

Bel - la
Oh my

mi - a, se - son tuo spo - so, se - son tuo spo - so,
dar - ling, when once we mar - ry, when once we mar - ry,

Oh, - che spas - si! che fe - sti - ni!
Your re - joic - ing will not tar - ry,

cresc.

che fe - sti - ni! Cre - di a me, non
will not tar - ry! Not a jeal - ous

f *p*

son - ge - lo - so, non son - ge - lo - so. Vuoi zer -
whim shall task you, no whim shall task you! Have ad -

mf

bi - ni? io fin - ge - rò, io dor - mi rò,
mir - ers! I shall not see, a - sleep I'll be,

p *sf* *sf*

io ta - ce - rò, fin - ge - rò, ta - ce - rò. Ba - sta,
mute I shall be, I'll not see, mute I'll be. On - ly

f *dolce* *dolce assai*



so - lo che lei mi met - ta La mia
one - thing I beg to ask_ you, That you



ca - sa in no - bil - tà, in
will_ not wrong my name, not



no wrong bil my tà, in
wrong my name, not



no wrong bil my tà, la mia ca - sa in no - bil -
wrong my name, that you will_ not wrong my



tà.
name!

Martha.

(1847.)

„Lasst mich euch fragen.“

Porter Lied.

English version by
Natalia Macfarren.

FRIEDRICH von FLOTOW.
(1812 - 1883.)

Andante maestoso.

Piano. *ff*

p *più animato*

cresc.

f

Plunkett.

p

Lasst mich euch fra-gen, könnt ihr mir sa-gen, was unserm Land, der Brit - ten
Search the world o-ver, Can you dis-cov-er, Why does the Bri-ton beat his

p

cresc. *f* *p*

Strand, die wah-re Kraft schafft, he? Das ist das kräft'-ge E-li-
foes by land and wa-ter, eh? That is be-cause his drink is

cresc. *f* *p*

xir, das ist das säft'-ge Por-ter-bier, das regt John Bull im Ne-bel-
beer, That is the best of all good cheer, John Bull can fight, And guard his

lento *f* *a tempo*

dampf, zu Meer und Land, beim Boxer-kampf. Ja! Hurrah! dem Hopfen, hur-
right, In bat-tle's roar he's to the fore. Ha! Hurrah! I'll sing of the

col canto *ff* *p* *a tempo*

rah! dem Malz! Sie sind des Da-seins Würz' und Salz, Hur-rah! tra la la la la la
glo-rious Malt, The best of drinks'neath yon blue vault! Hur-rah! tra la la la la la

f

la! Hurrah! Könnt ihr er - grün-den, soll ich euch kün-den was uns're
la! Hurrah! Here is a ques-tion For your sug - ges-tion: When we re-

Brust er - füllt mit Lust bis fro - her Sang klang, he? — Das ist der
joice With lust - y voice, What strength in - spires us, eh? — Why, 'tis the

Brau - ne hier im Krug, der hebt die Lau - ne Zug für Zug, das ist — das
tan - kard foam-ing high, Dull - ness and care be-fore it fly! Give me — a

her - be, der - be Nass, das ist — das Bier, ja, — das gibt den
draught of Eng - lish beer, I'll brave the world, nor — know aught of

f *a tempo*

Bass! Ha! Hur-rah! dem Hopfen, hur-rah! dem Malz! Sie sind des Lebens
 fear! Ha! Hur-rah! I'll sing of the glorious Malt, The best of drinks'neath

ff *p a tempo*

Würz' und Salz, Hur-rah! ——— tra la la la la la la! Hurrah! hur-
 von blue vault! Hur-rah! ——— tra la la la la la la la! Hurrah! hur-

rah! dem Por-ter-bier, dem Por-ter-bier, hurrah, hur-
 rah! for Eng-lish beer, for Eng-lish beer, hurrah, hur-

ff

rah, dem Por-ter-bier, dem Por-ter-bier, hurrah!
 rah, for Eng-lish beer, for Eng-lish beer, hurrah!

Die Meistersinger von Nürnberg.

(1863.)

Pogner's Address.

RICHARD WAGNER.

(1813-1883.)

Allegro.

p *poco cresc.*

mf *f*

Nun hört, und ver-
Then hear, and ob-

poco f *espressivo*

p cantabile

steht — mich recht! Das schö - ne
serve — me well! St. John's most

dim. *p*

Fest, Jo-han-nis-tag, ihr wisst, begeh'n wir mor - gen: auf grü - ner
ho - ly fest-al day, Ye know, we keep to - mor - row: In mead - ows

dolce *dim.*

Au, am Blumen-hag, bei Spiel und Tanz im Lust-ge-lag, an fro-her
green a-mong the hay, With song and dance and mer-ry play, Each heart will

più p

Brust ge-bor-gen, ver-ges-sen sei-ner Sor-gen, ein Je-der
glad-ness bor-row, And cast a-side all sor-row; So each will

poco cresc. *f*

freut sich, wie er mag. Die Singschul' ernst im Kir-chen-
sport as best he may. The Sing-ing-school we Mas-ters

poco f *dim.*

chor die Mei-ster selbst ver-tau-schen, mit Kling und Klang hin-aus zum
here A staid church-choir will chris-ten; From out the gates with mer-ry

p *dolce* *dolce*

Thor, auf off'-ne Wie - se zieh'n sie vor, bei hel-lem Fes - tes
cheer To o - pen mead-ows we will steer, While fest-al ban - ners

poco cresc.

Rauschen, das Volk sie las - sen lau-schen dem Frei-gesang mit Lai - en-
glis - ten: The pop - u - lace shall lis - ten To Mas-tersongs with layman's

f

ohr.
ear.

Zu ei - nem Werb- und Wett'-ge-sang ge -
For those who best suc-ceed in song Are

dim. *p* *p cresc.*

cresc.

stellt sind Sie - ges - prei-se, und bei-de preist man
gifts of di - vers siz - es, And all will hail, full

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

weit und lang; die Ga - be wie die Weise. *mf* Nun
loud and long, Both mel - o - dies and prizes. I

cresc. *f* *dim.*

schuf mich Gott zum rei - chen Mann; und giebt ein Je - der wie er
am, thank God, a wealthy man; And, as each giv - eth what he

poco a poco cresc.

kann, so musste ich wohl sinn'en, was ich gäb' zu ge - winnen, dass ich nicht käm' zu
can, I've ransack'd ev - 'ry coffer To find a prize to of - fer, To shame not to be

p poco a poco cresc.

f *p*

Schand; so hört denn, was ich fand.
brought; Now hear, what I've bethought:

molto espressivo

f *p* *molto cresc.* *più f*

ben declamato

In deutschen Lan-den viel ge-reiſt, hat oft es mich ver-
Thro' Ger-man lands when I have roved, It pained me, as I

a tempo

dim. *col canto*

dros-sen, dass man den Bür-ger we-nig preiſt, ihn karg nennt und ver-
list-ed, To hear the Burghers are not loved, Deem-ed selfish and close-

un poco animato

schlossen. An Hö-fen, wie an nied-rer Statt, des bitt-ren Ta-dels ward ich
fist-ed. In low life as in courts the same, I always heard the bit-ter

cresc. *f p col canto*

cresc. *f* *a tempo* *mf cantabile*

satt, dass nur auf Schacher und Geld sein Merk der Bür-ger stellt! Dass wir im
blame, That on-ly treasure and gold The burgher's thoughts can hold! That we in

dol. *dim.*

wei - ten deutschen Reich die Kunst ein - zig noch pflegen, d'ran
all the kingdom's bounds A - lone Art have pro - mot - ed, I

dünkt ih - nen we - nig ge - le - gen. Doch wie uns das zur Eh - re ge -
fan - cy they scarcely have not - ed. But how in this our hon - or re -

reich', und dass mit ho - hem Muth wir schü - tzen, was schön und
dounds, And how with proudest care We trea - sure the good and

gut, was werth — die Kunst, und was sie gilt, das
rare, What Art — is worth, what it can do, Now

con enfasi

ward ich der Welt zu zei - gen gewillt; d'rum hört, Meister, die Gab', die als
I have a mind to show un - to you; So hear, Masters, what thing As a

f

espressivo

Preis bestimmt ich hab! Dem Sin - - ger, der im
prize I mean to bring. The sing - - er to whose

f *dim.* *p* *dolce*

cresc.

Kunst - ge - sang vor al - lem Volk den Preis er - rang,
lyr - ic skill The pub - lic voice the prize shall will,

cresc. *poco f* *f* *dim.*

p *cresc.*

am Sankt Jo - han - nis - tag, sei er, wer er auch mag, dem geb'
On John the Baptist's day, Be he who-e'er he may, I, Veit

p *cresc.*

più cresc. -

ich, ein Kunst-ge-wog'ner von Nü-renberg, Veit Pogner, mit all mei-nem
Pogner, an art-sup-port-er, A townsman of this quarter, Will give, with my

p cresc. -

- poco rall. - f enfatico a tempo

Gut, wie's geh' und steh', E - va, mein ein-zig Kind, zur
gold and goods be - side, E - va, my on - ly child, for

a tempo

poco rall. f a tempo p cresc. f

Eh!
bride!

f più f

ff

Die Meistersinger von Nürnberg.

(1868.)

„Was duftet doch der Flieder.“

English version by
H. & F. Corder.

Hans Sachs's Monologue.

RICHARD WAGNER.
(1813 – 1883.)

Molto moderato.

p *più p*

più p *pp*

pp sosten. *pp*

dolceiss.

Was duf - tet doch der Flie - der so
The el - der's scent is wax - ing So

dolceiss.

mild, so stark und voll!— Mir löst erweich die Glie - der,
mild, yet full and strong! Its charm my limbs re - lax - ing,

pp dolce

teneramente

will, dass ich was sa - gen soll!—
Words un - to my lips would throng!

più sosten.

p dolce molto rall. più p

Un poco riten. dolceiss.

Was gilt's, was ich dir sa - gen kann? Bin gar ein arm, ein - fäl - tig'
What boot such thoughts as I can span? I'm but a poor, plain-mind-ed

Tempo primo, un poco riten.

pp

più animato *sempre accel.*

Mann!
man!

più animato *sempre accel.*

Soll mir die Ar - beit nicht schmecken, gäb'st Freund, lie - ber mich
When works despised al - to - geth - er, Thou, friend, settest me

f *p* *cresc.*

cresc.

frei, thät besser, das Le- - - der zu strecken, und liess' al-le Po-e-te -
 free; but I'd bet-ter stick _____ to my leather, And let all this po-e-try

[illegible]

Moderato molto.

p

Und doch, 'swill halt nicht geh'n:
And yet, it haunts me still:—

pp dolce

pp

ich fühl's, und kann's nicht ver - steh'n;—
I feel, but com - pre - hend ill; kann's nicht be -
Can - not for -

dolceiss.

pp

poco *a* *poco* *cresc.*

hal - ten, — doch auch nicht ver - ges - sen: und fass'ich es ganz,
get it, — and yet can - not grasp it, I measure it not,
sempre un poco più sosten.

poco a poco cresc.

rall. *Molto largamente.* *molto cresc.*

kann ich's nicht messen! Doch wie wollt' ich auch mes - sen, was un -
e'en when I clasp it! But how then would I gauge it? 'Twas mea -

rall. *molto cresc.* *f*

Moderato. *p*

- er - mess - lich mir schien? Kein' Re - gel woll - te da
 - sure - less to my mind. No rule could fit - it or

dim. - p dolce

Un poco animando

passen, - cage it, - und war doch kein Fehler drin.
 Yet there was no fault to find.

pp dolce cresc. pp dolce

dolce

Es klang so alt, und war doch so
 It seem'd so old, yet new in its

pespr.

neu, - wie Vo - gel - sang im sü - ssen
 chime, - Like songs of birds in sweet May -

poco cresc. p

Mai! time! Wer ihn hört, und
He who heard And,

più p dolce

wahn - be - thört sän - ge dem Vo - gel
fan - cy - stirr'd, Sought to re - peat the

poco cresc.

p

poco cresc.

nach, dem brächt' es Spott und Schmach. —
strain, But shame and scorn would gain. —

p dolce

cresc.

Molto sostenuto.
f con calore

poco accelerando

Len - zes, Ge - bot, die sü - sse
Spring-time's command, And gen - tle

molto cresc.

f *p* *f*

Moderato.

Noth, hand, die legt' es ihm in die Brust:
His soul with this did en - trust:

dim. *p*

nun He sang er, wie er
He sang it as he

p dolce

musst', must; und His wie er musst', so
must; His pow-ers rose as

p

konnt er's, - das merkt' ich ganz be-
need - ed, That vir - tue well I

Un poco animando
p *cresc.*

Moderato.

son - ders.
heed - ed.

rall.

più p

p tranquillo

3 3 3

dolciss. *con calore*

Dem Vo - gel, der heut' sang, dem war der Schnabel hold ge -
The bird who sang to - day, Has got a throat that right - ly

pp

dolce

3 3 3 3 3 3 3 3 3 3 3 3

f energico

wach - sen; macht' er den Meistern bang', gar wohl ge - fiel es doch Hans
wax - es; Masters may feel dis - may, But well con - tent with him Hans

p

f

3 3 3 3 3 3 3 3 3 3 3 3

Sachsen!
Sachs is!

f

Die Meistersinger von Nürnberg.

(1868.)

Wahn! Wahn!

Hans Sachs's Monologue.

English version by
H. & F. Corder.

RICHARD WAGNER.
(1813-1883.)

Allegro.

Wahn! Wahn! Ü - ber-all
Mad! Mad! All the world's

pp *pp* *p dolce*

Ben misurato

Wahn! Wo - hin ich for - schend blick' in Stadt und Welt - chro -
mad! Wher - e'er en - qui - ry dives, In town and world's ar -

pp dolce *p tenuto*

nik, den Grund mir auf - zu - fin - den, wa - rum gar bis auf's
chives, And seeks to learn the rea - son Why peo - ple strive and

cresc.

Blut die Leut' sich quä-len und schin-den in un-nütz tol-ler Wuth?
 fight Both in and out— of sea-son In fruit-less rage and spite.

p espress.

p *mf*

Hat kei-ner Lohn noch Dank da-von: in Flucht ge-schla-
 What do they gain for all their pain? From foes when rac-

p

cresc. 3

- gen, wähnt er zu ja- gen: hört nicht sein ei- gen Schmerz-ge-kreisch,
 - ing, They think they're chas- ing; Scream-ing in pain, they can- not hear,

poco cresc. 3 *più cresc.*

più cresc. *dim.*

wenn er sich wühlt in's eig'-ne Fleisch, wähnt Lust sich zu er- zeigen!
 When their own flesh their fin-gers tear,— Joy's phan-tom still em-brac-ing!

f *dim.* *più p*

p *risoluto*

Wer giebt den Na - men an? 'sist halt der al - te
What tongue the cause can phrase? 'Tis just the same old

pp

f *marc.*

Wahn, ohn' den nichts mag ge-sche-hen, 'smag ge - hen o - der ste-hen!
craze; Naught haps with - out it ev - er, In spite of all en - deav-or!

f *p dolce*

p *cresc.*

Stet's wo im Lauf, er schläft nur neu - e Kraft sich
Pause doth it make, With sleep it but ac-quires new

p *più p* *cresc.*

un poco accel.

an: gleich wachter auf, dann schaut, wer ihn be - mei - stern kann!
force: Soon it will wake, Then lo! who can con-trol its course?

f *espress.*

Tranquillo come prima. a tempo p stacc. marcato

poco rall.

pp

p cantabile

Wie fried-sam treu - er Sit - ten, ge - trost in That und
Old ways and cus - toms keep-ing, How peace-ful-ly I

sempre p leggiero e stacc.

dolce espress.

Werk, liegt nicht in Deutschlands Mit - - ten
see My dear old Nürn - berg sleep - - ing

pdolce cresc.

cresc.

mein lie - - bes Nü - - ren -
In midst of Ger - - man -

berg?
y!

più cresc. *tr* *ff ben tenuto*

Un poco meno largo.

p

Doch ei - nes A - bends spat, ein
But on one eve - ning late, To

f *dim.* *p* *più p*

Un - glück zu, ver - hü - ten bei ju - gend - hei - ssen Ge -
hin - der in some fash - ion The youth - ful fol - lies of

pp *p stacc.*

mü - then, ein Mann weiss sich nicht Rath; ein Schuster in seinem
pas - sion, A man trou - bles his pate; A shoe - mak - er all un -

staccato marcato
poco cresc.

Più animato.

mf

La-den zieht an des Wah-nes Fa - den: wie
knowing Sets the old mad-ness go - ing: How

cresc. poco

bald auf Gas - sen und Stra - ssen fängt der da an zu
soon from high - ways and al - leys A rag - ing rab - ble

poco cresc.

a poco

ra - - sen! Mann, Weib, Ge - sell und Kind fällt —
sal - - lies! Man, woman, youth and child Blind -

f₂

— sich da an wie toll und
- ly fall to as if gone

più f

più mosso

blind; und wills der Wahn ge - seg - nen, nun
wild; And ere the craze lose pow - er, The

più mosso

cresc.

agitato *con*

muss es Prü - gel reg - nen, mit Hie - ben, Stoss und Dreschen den
cud - gel blows must show - er; They seek with fuss and poth - er The

f *staccatiss. e più f*

forza *ben declamato*

Wu - thesbrand zu löschen. Gott weiss, wie das ge - schah!
fires of wrath to smother. God knows how this be - fell!

ff

Moderato molto.

pp dolceiss.

dolce

Ein Ko - bold half wohl
'Twas like some imp - ish

da: — ein Glüh - wurm fand sein Weib - chen
spell: — Some glow - worm could not find his

pp staccato scherz.

nicht; der hat den Schaden an - ge -
mate; 'Twas he a - rousd this wrath and

richt't.
hate.

Der Flie - der war's: Jo -
The el - der's charm: Mid -

pp sempre staccato e scherz.

han - nis - nacht!
sum - mer - eve!

poco rall. *p espress.* *Largamente.*

Nun a - ber kam Jo - han - nis -
But now has dawn'd Mid - sum - mer -

poco rall. *più p* *molto cresc.*

*Meno largo, comodo
ben cantabile*

tag!
day!

Jetzt schau'n wir, wie Hans Sachs es
Let's see, then, what Hans Sachs can

f *più f* *dim.* *p* *espress.*

macht, dass er den Wahn fein lenken kann,— ein ed - ler
 weave To turn the mad - ness his own way,— To serve for

p dolce

Werk zu thun: denn lässt er uns nicht ruh'n, selbst
 no - ble works: For if it still here lurks, In

p marcato

p

hier in Nü-ren - berg, so sei's um sol - che
 Nu - rem-berg the same, We'll use it to _____ such

poco cresc.

dolce

p l.h.

dolce

Werk', die sel - ten vor ge - mei - - nen Din - gen
aim As sel - dom by the mob's pro - ject - ed,

poco cresc.

und nie ohn' ein-gen Wahn
And nev - - er with-out trick

mf dim. *p* *p dolce* *poco cresc.*

ge - lin - - gen.
ef - fect - - ed.

più f

molto riten. *f* *dim.* *p*

Red. * Red. * Red. *

Mignon.

(1866.)

«De son cœur j'ai calmé la fièvre.»

English version by
Dr. Th. Baker.

Berceuse.

AMBROISE THOMAS.
(1811-1896.)

Andantino con moto.

p

f

sotto voce

- De son cœur j'ai cal-mé la fiè - vre! Un sou-
From her heart the fe - ver de - part - ed! E'er my

dim.

p *fp*

ri - re doux et joy - eux A ma voix en-tr'ou-vrait sa
voice her woe al - lays; By a smile her lips were

Copyright, 1901, by G. Schirmer.

pp

le - vre; Le som-meil a fer-mé ses yeux! Pau-vreen-
part-ed, Slum-ber ten-der-ly clos'd her eyes. Ah, poor

poco cresc. *pp*

fant, Dieu te pro - tè - ge et te dé - fend; Dors en paix!
child! May God be ev - er - more thine aid! Ah, poor child!

rit. *pp*

dors, pau-vre en - fant pau-vre en - fant!
Slum - ber in peace, ten - der maid!

f *dim.*

Sur son front é - ten - dant son ai - le, Et pour
O'er thy brow his pin - ions ex - tend - ing, May an

p *fp*

el - le quit - tant les cieux, Un bon an - ge veil - le auprès
an - gel leave the skies, Thee from sor - row ev - er de -

fp
d'el - -le! Le som - meil a fer - mé ses
fend - -ing! Now mav slum - -ber seal thine

yeux!
eves. Pau - -vre en -
Ah, poor

poco cresc.

fant! Dieu te pro - tè - ge et te dé - fend!
 child! May God be ev - er - more thine aid!

pp *rit.*

Dors en paix, dors, pau - vre en - fant! pau - vre en -
 Ah, poor child, Slum - ber in peace, ten - der

pp *pp*

un poco accel. *rit.*

fant! Dieu te pro - tè - ge et te dé -
 maid! May God be ev - er - more thine

pp

fend! pau - vre en - fant!
 aid, thine aid!

pp

Nabucodonosor.

(1842.)

“Tu sul labbro de’ veggenti.,,”

English version by
Dr. Th. Baker.

Prayer.

GIUSEPPE VERDI.
(1813-1901.)

Andante.

p

Recit.

Vie - ni, o Le - vi - ta!... Il san - to co - di - ce re - ca!
Come, O my brother! The sa - cred co - dex bring hith - er.

a tempo

Di no - vel por - ten - to me vuol mi - ni - stro Id - di -
By an - oth - er por - tent the Lord Him - self hath called

o!... Me ser - vo manda, per glo - ria d'I - sra - e - le, Le te - ne - bre a squar -
me. For Is - rael's glo - ry He sendeth me, His ser - vant, To dis - si - pate the

ciar d'un' in - fe - de - - le.
gloom by plead - ing fer - - vent.

p allarg.

Andante.*tutto sotto voce*

Tu sul lab - bro de' veg - gen - ti Ful - mi -
Mor - tal voic - es Thou in - spir - est To pro -

na - sti, o som - mo Id - di - o! Al - l'As - si - ria in for - ti ac -
claim Thee, O Fa - ther e - ter - nal! Now be mine the tongue Thou

cen - ti Par - la or tu col lab - bro mi - o! E di
fir - est Thro' Thy grace and pow'r su - per - nal! Then with

espress.
dolciss.

can - ti, e di can - ti a te sa - cra - ti O - gni
prais - es, then with prais - es ev - 'ry tem - ple Shall re -

tem - pio, o - gni tem - pio suo - ne - rà; So - vra
sound - ing, shall re - sound - ing bless Thy name, On their

gl'i - do - li spez - - za - - - ti La tua leg - - ge sor - ge -
 i - - dols men shall tram - - ple, Who Thy ho - - ly law ac -
 rà, So - - vra gl'i - do - li spez - - za - - - ti La tua
 claim, On their i - - dols men shall tram - - ple, Who Thy
 leg - ge sor - - ge - rà, E ti can - tia le sa -
 ho - ly law. ac - claim, Then with prais - es ev - 'ry
 cra - ti O - gni tem - pio suo - ne - rà.
 tem - ple Shall re - sounding bless Thy name.

espress.

Le Nozze di Figaro.

(1786.)

"Se vuol ballare, Signor contino.,
Aria.

W. A. MOZART.
(1756-1791.)

Allegretto.

Se vuol bal - la - re, Si-gnor con - ti - no, Se vuol bal -
And so, my lord, — you'd fain dance a mea - sure, and so, my

la - re, Si-gnor con - ti - no, Il chi - tar - ri - no Le suo - ne -
lord, — you'd fain dance a mea - sure; Dance at your plea - sure To my gui -

rò, Il chi - tar - ri - no Le suo - ne - rò, sì, Le suo - ne -
tar, Dance at your plea - sure To my gui - tar, sir, to my gui -

rò, sì, Le suo - ne - rò!
tar, sir, to my gui - tar!

mf

Se vuol ve - ni - re Nel - la mia sco - la, La ca - pri - o - la
 Are you for ca - pers? Would you be - fool me? Sir, I will school ye,

The musical score is for a vocal piece with piano accompaniment. The vocal line is written in bass clef with a key signature of one flat (B-flat). The lyrics are: "L'in-se-gne-rò; Se vuol ve-ni-re Nel-la mia seo-la, Wise as you are. Are you for-ca-pers? Would you be-fool me?". The piano accompaniment is written in grand staff (treble and bass clefs). The score includes dynamic markings: *f* (forte) and *p* (piano). The tempo is marked "Allegretto".

f *p*

La ca - pri - o - la L'in-se - gne - rò, sì, L'in-se - gne - rò, sì,
 Sir, I will school ye, Wise as you are, sir, wise as you are, sir,

f *p*

L'in-se-gne-rò! Sa-prò,
wise as you are. I know,

sa - prò, 'tis so, sa - prò, I know, sa - 'tis

p *f* *p* *fp*

prò, so, sa - prò; I know, ma 'tis so, but pia - no,

fp *fp* *fp*

— pia - no, pia - no, pia - no, pia - no, pia - no, pia - no!
— patience, patience, patience, it will soon be my turn,

fp

poco *a* *poco* *cresc.*

Meglio o - gni ar - ca - no Dis - si - mu - lan - do
I must be cau - tious, One word un - guard - ed

cresc.

Presto.

Seo - prir po - trò. L'ar - te scher - men - do, L'ar - te a - do -
My plans may mar. Craft - i - ly hid - ing, Ac - tive - ly

pran - do, Di qua pun - gen - do, Di là scher - zan - do,
do - ing, My time a - bid - ing, While you are woo - ing,

Tut - te le mac - chi - ne Ro - ve - scie - rò, Ro - ve - scie -
Guile give for knav - e - ry, All's fair in war, all's fair in

rò. L'ar - te scher - men - do, L'ar - te a - do -
war. Craft - i - ly hid - ing, Ac - tive - ly

f *p*

pran-do, Di qua pun-gen-do, Di là scher-zan-do, Tut-te le
do-ing, My time a-bid-ing, While you are woo-ing, Guile give for

cresc. *f*

mac-chi-ne Ro-ve-scie-rò, Tut-te le mac-chi-ne Ro-ve-scie-rò,
knav-e-ry, All's fair in war, guile give for knave-ry, all's fair in war,

p *cresc.*

Tut-te le mac-chi-ne Ro-ve-scie-rò, Ro-ve-scie-
guile give for knav-e-ry, all's fair in war, all's fair in

Allegretto. *p*

rò, Ro-ve-scie-rò. Se vuol bal-la-re, Si-gnor con-
war, all's fair in war. And so, my lord, you'd fain dance a

ti - no, Se vuol bal - la - re, Si - gnor con - ti - no, Il chi - tar -
mea - sure, and so, my lord, — you'd fain dancea mea - sure, Dance at your

ri - no Le suo - ne - rò, Il chi - tar - ri - no Le suo - ne -
pleasure To my — gui - tar, Dance at your plea - sure To my gui -

Presto.
rò, sì, Le suo - ne - rò, sì, Le suo - ne - rò!
tar, sir, to my gui - tar, sir, to my gui - tar!

Le Nozze di Figaro.

171

(1786.)

"Non più andrai.,"

Aria.

W. A. MOZART.

(1756-1791.)

Allegro.

mf marziale

Non più an-drai, far-fal-lo-ne a-mo-ro-so, notte e
Now your days of philand-'ring are o-ver, And your

gior-no d'in-tor-no gi-ran-do, del-le bel-le tur-bando il ri-
stray-ing from flow-er to flow-er, You'll no more, as a faithless young
ten.

po-so, Nar-ci-set-to, A-don-ci-no d'a-mor, del-le
rov-er, Play A-do-nis with each pret-ty maid, You'll no
mf

bel-le tur-bando il ri-po-so, Nar-ci-set-to, A-don-ci-no d'a-
more, as a faith-less young rov-er, Play A-do-nis with each pret-ty
ten. *mf*

mor.
maid. *p*

Non più a -
Now put

vrai que-sti bei pennac - chi - ni, *p*
off all your dain - ty be - long - ings, quel ca -
Cap be -

pel - lo leg-gie - ro ga - lan - te, *tr* *tr*
plumed, and the gew - gaws and lac - es, quel - la chio - ma, quell'a - ria bril -
Shear your locks, now no need of their

lan - te, *f*
grac - es, *tr* *tr* *cresc.*
Soon these lil - ies and ros - es shall fade, quel ver -
soon these

mi - glio don - ne - sco co - lor. *p*
lil - ies and ros - es shall fade; Non più a -
Now put

vrai
off

quei pen - nae - chi - ni, quel ca -
your gay be - long-ings. All the

pel-lo, quel-la chioma, quell'a - ria bril - lan - te. Non più an -
gegwaws and your lac-es, No need of such grac-es. Now your

cresc. *f* *p* *mf*

drai, far-fal - lo - ne a - mo - ro - so, notte e gior - no d'in - tor - no gi -
days of phi-land - ring are o - ver, And your stray-ing from flow - er to

ran - do, del - le bel - le tur-ban-do il ri - po - so, Nar - ci -
flow - er, You'll no more, as a faith-less young rov - er, Play A -

ten. *f* *p* *mf*

set - to, Adon - ci - no d'a - mor. del - le bel - le tur-bando il ri -
do - nis with each pret-ty maid, You'll no more, as a faith-less young

ten. *ten.* *ten.* *ten.*

f *p*

po - so, Nar - ci - set - to, A - don - ci - no d'a - mor.
 rov - er, Play A - do - nis with each pret - ty maid.

mf *f*

f deciso *f*

Fra guer-rie-ri, pof-far Bac-co! Gran mustac-chi, stret-to
 Now 'mid warriorsgrim ca - rousing, Long moustacheand beard im -

f

sac-co, schiop-po in spal - la, scia - bla al fian - co, col - lo
 pos - ing, Pile your knap-sack, gun to shoulder, Head up -

drit-to, mu - so franco, un gran ca-sco, un grantur-ban-te, molto o -
 lift - ed, you'll grow bold-er, Shining helmet, and gait im-perious, Endless

p

nor, po-co con-tan - te, po - co con - tan - te, po - co con-tan-te, ed in -
 fame, Purse im-pe - cu - nious, purse im-pe - cu - nious, purse im-pe-cunious. Stead of

p

poco a poco cresc.

ve - - ce del fan - dan - go u - na
dance by flow - 'ry bor - der, "March at

mar - cia per il fan-go, per mon-ta-gne, per val -
mid - night" is the or-der. O - ver mountain, o - ver

lo-ni, col - le ne - vi e i sol Lio-ni, al con-cer-to di trom-
valley, Through the rain and mud you sal-ly, Till the trumpet calls to

molto cresc.

bo - ni, di bom - bar - de, di ca - no - ni, che le pal-le in tut-ti i
bat - tle, And 'mid shells and can-nons' rat - tle, Ranks of fly - ing, comrades

tuo-ni al - l'o - rec-chio fan fi - schiar. Non più a -
dy - ing, Of your prowess shall be told. Now put

vrai off quei pen - nac - chi - ni, non più a -
your gay be - long-ings, Cap be -

p *f*

vrai plumed, quel ca - pel - lo, non più a -
bows and lac - es, yes, put

p *f*

vrai off quel - la chio - ma, non più a -
all your gew-gaws, Shear your

p *cresc.*

vrai quell'a - ria bril - lan - te. Non più avrai, far-fallone a - mo - ro - so, notte e
locks, no need of such graces. Now your days of philandering are o - ver, And your

mf *f* *p*

giorno d'in-tor - no gi - ran - do, del - le bel - le tur-bando il ri - po - so, Narci -
straying from flow - er to flow - er, Now no more, as a faithless young rover, Play A -

f *p* *ten.* *ten.* *ten.* *mfpp*

set - to, Adon - ci - no d'a - mor, del - le bel - le tur-bando il ri -
do - nis with each pret - ty maid, Now no more, as a faithless young
ten. *ten.*

f po - so, Nar - ci - set - to, A - don - ci - no d'a - mor.
p rov - er, Play A - do - nis with each pret - ty maid.
mf

f Che - ru - bino al - la vit - to - ria, al - la gloria mi - li -
You shall have a life of glo - ry, Che - ru - bi - no, brave and

f tar, Che - ru - bi - no al - la vit - to - ria, al - la
bold, You shall have a life of glo - ry, Che - ru -

f glo - ria mi - li - tar, al - la glo - ria mi - li -
bi - no, brave and bold, Che - ru - bi - no, brave and

f

tar, al - la glo - ria mi - li - tar!
bold, Che - ru - bi - no, brave and bold!

f

The musical score is written for a vocal part and a piano accompaniment. The vocal part is in the first system, with lyrics: "tar, al - la glo - ria mi - li - tar!" and "bold, Che - ru - bi - no, brave and bold!". The piano accompaniment is in the second system, featuring a melody in the right hand and a bass line in the left hand. The piano part is marked with a forte (*f*) dynamic. The score consists of five systems. The first system includes the vocal line and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system shows the piano part with more complex chords and a bass line. The fourth system features a melody in the right hand with triplets and a bass line. The fifth system concludes the piece with a final chord and a bass line.

Le Pardon de Ploërmel.

(1859.)

«Le jour est levé.»

Chant du Chasseur.

English version by
H. F. Chorley.

GIACOMO MEYERBEER.

(1791-1864)

Allegro (♩. = 92)

Er chas - se, en chas - se, en chas - se!
A - way to the sport in the green - wood,

En chasse, pi - queurs a - droits!
Ye hunters that rise with the sun! —

(He winds his horn)

La bê - te pas - se, Suivons sa tra - ce
Who would be wea - ry When music cheer - y

f marcato

Jus-qu'au fond _ des bois,
Tells the chase has be-gun?

Jus-qu'au fond _ des bois!
tells the chase has be-gun?

f

(Echo)

f *ff* *p*

f *p*

Allegro moderato (♩ = 80)

f *dim.* *f*

giocoso

Le jour est le - vé, La
The day is a - wake, The

p

pluie a la - vé Les cieux et la plai - ne. Un doux vent d'é - té A
mist from the lake Ris - ing, passes o - ver, The fresh morning breeze Plays

vi - te empor-té. — em - por - té La bru - me loin - tai - ne!
light in the trees. Like a young and light-heart-ed rov-er!

f *ff* *p* *dolce*

Les — prés
Now the field

dolce

et les bois, Tout — sem - ble à la — fois Re - naî - tre, re -
shines a - new With the bright, ear - ly — dew, So haste, — let us —

mezza voce e leggiero

naî - tre à la vi - - - e! Pi - queurs a -
haste to the cov - - - er! Come, one and

cresc. f f p

3 cresc.

droits, Cou - rons les bois! Pi - queurs a - droits, La chasse est
all, Fol - low my call, Come, one and all, Hunt - ing is

3

poco a poco 3

bon - ne A - près la plui - - - e! Le jour est le - vé, La
jol - ly! When night is o - - - ver The day is a - wake, The

f p p

pluie a la - vé Les cieux et la plai - ne, Un doux vent d'é - té A
mist from the lake Ris - ing, passes o - - - ver, The fresh morning breeze Plays

p

vi - te empor-té, - em-por - té La bru - me loin-tai - ne!
light in the trees, Like a young and light-heart-ed rov-er!

dolce

Par — les
Now the field

p

verts sen-tiers Et — par les hal-liers La meu - te sé -
shines a - new With the bright, ear - ly dew, So haste, — let us —

lan - ce, s'é - lan - - ce! — Ses longs a -
haste — to the cov - - er. — Come, one and

cresc. sf f p

mezza voce e leggiero

cresc. poco a poco

bois, ses longs a - bois Troublent du bois La so - li - tu - de et le si -
all. Fol - low my call, Come, one and all, Hunt - ing is jol - ly! When night is

len - - ce! Le jour est le - vé, La pluie a la - vé Les cieux et la
o - - ver The day is a - wake, The mist from the lake, Ris - ing, pass - es

plai - - ne, Un doux vent d'é - té A vi - te empor - té, - em - por -
o - - ver, The fresh morning breeze Plays light in the trees Like a

té La bru - me loin - tai - ne! En chas - se!
young and light - heart - ed rov - er. A - hunt - ing!

f *p* *f* *p*

f

En chasse! Pi - queurs a - droits! En
a - hunt - ing! Come, one and all! A -

f *p* *cresc.*

rall.

chas - - - se! En chas - - - se!
hunt - - - ing, the night is o'er!

rall. *f* *imitando il canto*

a tempo

a mezza voce *p*

p *pp*

Philémon et Baucis.

(1860.)

English version by "Au bruit des lourds marteaux d'airain."
Edward Oxenford.

Vulcan's Song.

Allegro moderato.

CHARLES GOUNOD.
(1818-1893.)

Au bruit des lourds marteaux d'ai-
The sparks fly thro' the smith-y -

rain, _____ An sombre é-clat de la four-nai - -
door, _____ Far from the glow-ing iron re-bound - -

se, _____ Dans mon em - pi - re sou - ter - rain Je marche et
ing; _____ All fierce and loud the bel-lows roar, A - bove the

cresc. *cresc.*

je res-pire à l'ai - se.
an-vil's clang re - sound - ing.

sf *ff*

Un poco più animato.

ff *p*
dim.

Je règne en maî-tre sou - ve - rain. Mais
The Black-smith's voice is heard all o'er: "I

chez vous, j'en ai hon - te, Cha - que fois que j'y mon - te J'en -
love the chat of neigh-bor, That cheersthe hours of la - bor; The

ra - ge de me voir_ Si dif - forme et si noir, Mon as -
an - vil's mer-ry ring_ Blithe mood to me doth bring; Free am

pect vous fait ri - re Et tout bas j'en - tends di -
 I as the breez - es, And I toil when it pleas -

ppp

re: Vé - nus n'a - vait pas tort, Il mé - ri - te son
 es! No - man dare bid me stay, Or chide me for de -

i 2 3

sort! Sans é - cou - ter le res - te, Loindu séjour cé - les - te Moi je -
 lay! I scorn all world - ly - troub - le, 'Tis but a fleeting bub - ble, pass - ing -

p pp

fuis, voi - là pour - quoi, voi -
 by; All care I can de -

là pour - quoi, voi - là pour - quoi J'aime à res -
 fy, all care de - fy, So hap - py and so

cresc.

ter chez moi! —
free am I!"

f

Red. * *Red.* *

Sous les monts fer - més au ciel bleu
As the fire sinks low for the night,

Red. *

Je commande à toute une ar - mé - e — De noirs gé -
The smith from stur - dy toil is rest - ing; — It makes the

cresc.

ants, maîtres du feu Au sein de l'ar - den - te fu - mé -
dull - est heart feel bright, Mid foam - ing mead and neighbors' jest -

cresc. *f* *p*

e, ing, Comme vous là - haut je suis
To hear him sing with de -

ff *ten.*

Un poco più animato.

dieu! _____ Mais quand Ju-non m'in - vi - te A
 light: _____ "I love the chat of neigh-bor, That

lui ren-dre vi - si - te, J'en - ra - ge de me voir Si dif -
 cheers the hours of la - bor; The an - vil's mer - ry ring Blithe -

forme et si noir! Mon as - pect la fait ri - re, Et tout
 mood to me doth bring, Free am I as the breez - es, And I -

bas j'en-tends di - - re: Vè - nus n'a - vait pas tort, Il -
 toil when it - pleas - - es! No mandare bid me stay, Or

dim. *p* *ppp*

mé - ri - te son sort! Sans é - cou - ter le - res - te, Loindu séjour cé -
 chide me for de - lay! I - scorn all world - ly - troub - le, 'Tis but a fleeting

p

les - te Moi je - fuis, _____ voi - là pour - quoi, _____ voi -
 bub - ble, passing by. _____ All care I can _____ de -

pp

là pour - quoi, _____ voi - là pour - quoi J'aime à res - ter chez
 fy, all care _____ de - fy, So hap - py and so free am

rit.

cresc.

moi! _____
 Il? _____

f

*Red. ** *Red. ** *Red. **

Philémon et Baucis.

(1860.)

English version by
Dr. Th. Baker.

«Que les songes heureux.»

Slumber Romance.

CHARLES GOUNOD.
(1818-1893)

Andante, quasi larghetto.

p

Andante, quasi larghetto.

Red. *

dolce

Que les son - ges heu -
Now may dreams of de -

poco rit.

a tempo

Red. *

reux Pla - nant sur vo - tre tê - te En un di - vin som -
light A - round your pil - low tar - ry, In slum - ber - trance di -

meil — Tien - nent vos sens char - més, — Que vos cœurs res - tent
vine — Wind you as in a spell; — May your hearts be at

The image shows a musical score for a piece titled "Dor Sleep" from "The Stormwinds". The score is written for voice and piano. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are in French and English. The music features a vocal line and a piano accompaniment. The piano part includes chords, arpeggios, and a melodic line in the right hand, with a more active bass line in the left hand. The score is divided into four systems. The first system includes the lyrics "sours Aux voix de la tem - pête. Dor - mez, - rest, Nor heed the stormwind's fu - ry: Sleep well, -". The second system includes "dor sleep - mez. well!". The third system is instrumental. The fourth system includes the lyrics "De - To -". The score is marked with "pp" (pianissimo) and "ppp" (pianissimissimo). There are also markings for "Ped." (pedal) and asterisks (*) indicating specific musical techniques or effects.

sours Aux voix de la tem - pête. Dor - mez, -
rest, Nor heed the stormwind's fu - ry: Sleep well, -

dor sleep - mez. well!

De -
To -

main vous con-naî - trez _____ Quand sur l'a - zur im -
 mor - row ye shall know, _____ When from her ra-diant

men - se l'Au - rore é - pan-che - ra _____
 por - tals Au - ro - ra's flam-ing glow _____

Ses ra-yons en-flam-més, Com-ment le ciel se
 Gloom - y night shall de-throne, How gods can yet a -

ven - ge Et comme il ré-com-pen - se!
 venge them, And can re-ward ye mor - tals!

System 1:

Vocal: Dor Sleep — — — mez, — — — dor — — —
 on, — — — sleep —

Piano: *pp* (pianissimo). Pedal markings: Ped. * Ped. * Ped. *

System 2:

Vocal: mez, — — — dor sleep — — — mez, — — — dor sleep — — —
 on, — — — on, — — —

Piano: Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 3:

Vocal: mez, — — — dor sleep — — — mez, — — — dor sleep — — — mez, — — —
 on, — — — on, — — — on, — — — sleep — — — on!

Piano: Pedal markings: Ped. * Ped. * Ped. * Ped. * 15

System 4:

Piano: *rall. poco* (rallentando poco), *a* (adagio), *poco* (poco).

La Reine de Saba.

(1862.)

«Sous les pieds d'une femme.»

Recitative and Cavatina.

CHARLES GOUNOD.

(1818-1893.)

Allegro moderato.

The musical score is written for piano and voice. It begins with a piano introduction in E major, 2/4 time, marked *Allegro moderato*. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic. The vocal part enters with a recitative melody. The score is divided into three systems. The first system shows the piano introduction and the beginning of the vocal recitative. The second system continues the piano accompaniment and the vocal line. The third system shows the vocal part in a recitative style, marked *Moderato. Recit.* with a forte (*f*) dynamic. The piano part continues with a steady accompaniment. The lyrics "Oui, depuis quatre" and "Yes! she flies from me" are written below the vocal line in the third system.

f

ff

Moderato. Recit. f

Oui, depuis quatre
Yes! she flies from me

jours, hommes d'armes, lé - vi - tes, Tout veil-le, tout est prêt!.. la flamme est sur l'au-
still! All is ready, - the I-maums - the Santons - where is she? The fire burns in the

tel... Et quand l'heure est ve - nu - e, au mo - ment so - len -
fane, While the ho - ly men wait, But the sa - cred fires

cresc.

nel, O per - fi - de Bal - kis! tu me fuis, tu m'é - vi - tes! Tu
wane; O, my love, why so late! Cru - el one, to for - sake me! Thou

f *p* *cresc.* *f*

ris de la cré - du - li - té De ce cœur a - moureux par tes charmes domp -
mad'st me all thy love be - lieve, But ah! well thou knowest, thou knowest to de -

rit. *p colla voce*

Larghetto. (♩ = 152)

té! —
ceive!

p

con calore

p

Sous les pieds d'u - ne fem-me, A-bais-sant de - son â - me La roy-
She a-lone charmethmy sad-ness, At her feet will-ing I lay my pow'r and

p

*Red. ** *Red. **

a-le fier-té, — So-li-man, ô fo - li - e! S'in-cine et s'hu-mi-
sceptre down. — I a King! O what mad-ness! 'Tis I - who am the

li - e De - vant ta vo - lon - té! —
slave, — 'tis she - who wears the crown! —

So-li-man, — ô fo-li-e! S'in-cline et s'hu-mi-
I a King! — O what mad-ness! 'Tis I—who am the

Ped. *

li - - e De-vant ta vo-lon - té! —
slave, — 'tis she who wears the crown! —

p *colla voce* *pp* *a tempo*

Ped. *

S'il s'ar-mait ce-pen-dant de sa pou-voir su-prême!..
Wake, oh wake from the spell, and be a King-a-gain!

p

S'il se lais-sait d'at-tendre et des-pé-rer en
Too long thou pin-est, heart, wait-ing her smile in

p

vain!.. — S'il fai - sait seu - le - ment — un si - gne de la
vain. — Throw her fet - ters a - way! — Be yet a King and

cresc.

cresc.

main!.. — S'il s'éveil - lait!.. mais
reign! — Sleeper, a - wake! Ah

f *lunga* *p*

f *lunga*

non!.. Il rê - ve en - co - re, il t'ai - me! Il rê - ve en -
no! He dreameth still, — he loves thee! He dream - eth

espress.

ppp

Red.

co - re, il t'ai - me! Au - jour - d'hui ton es -
still, — he loves thee! And he hum - bleth his

cresc. *3* *3*

cresc.

Red. * *Red.* *

clavé, et ton é-poux de - main! Au-jour-d'hui ton es -
 pride, But he gain - - eth a bride, And he hum - bleth his

Red. * *Red.* * *cresc.*

cla - ve, et ton é - poux de - main! ton é-poux de -
 pride, But gains, but gains a bride, thee, his bride, his

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

main! ton é - poux de - - main! ———
 bride, thee, his bride, his bride. ———

rit. al -

a tempo

Sous les pieds dû - ne fem-me, A-bais-sant de - son â-me La - roy -
 She a-lone charmeth my sad-ness, At her feet willing I lay my pow'r and

p a tempo

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

a - le fier-té, _____ So-li-man, _____ ô fo -
scep - tre down. _____ I a King! _____ O what

cresc. *dim.* *p*

li - e! S'in-cline et s'hu-mi-li - e De-vant ta vo - lon-
mad - ness! 'Tis I who am the slave, 'tis she who wears the

rit. *p* *colla voce*

a tempo
té! _____ So-li-man! _____ ô fo-li-e! S'incline et s'hu-mi-
crown! I a King! O what mad-ness. 'Tis I who am the

a tempo *p*

li - e De - vant ta vo - lon - té! _____
slave, _____ 'tis she who wears the crown! _____

p *pp*

Robert Bruce.

(1846.)

«Que ton âme si noble.»

English version by
Dr. Th. Baker.

Cavatina.

GIOACCHINO ROSSINI.

(1792 - 1868.)

Adagio. (♩ = 56)

p

cresc.

f

p

rf

Recit.

Le Roi som-meil-le... al-lons lui chercher des ven-

The King is sleep-ing: A-way! to a-venge him we

Andante.

Recit.

geurs!
fly!

dolce

rf

Je vais de notre
To arm defenders

cause ar - mer les dé - fen - seurs... Ma - rie, en mon ab -
now of our own cause, I hie. Ma - rie, I now must

sen - ce Je te lais - se le soin de veil - ler sur le
leave thee, In my ab - sence the King I com - mit to thy

Andante.

espress.

Roi: Tu pleu - res... et c'est moi Qui cau - se ta souf -
care: Thou weep - est, and I dare To do what so doth

p

fran - cel! Mais il le faut! veux - tu don - ner ta
grieve thee! And yet I must! Wouldst thou be - stow thy

f

main À l'ingrat qui com - bat pour le Roi d'Angle - ter - re? A ce-lui qui de -
hand On the in - grate whose forc - es for Eng - land now gath - er? And to-morrow his

f

main Peut ver - ser le sang de ton pè - re?
brand May at - tain the heart of thy fa - ther!

f

Andantino. (♩ = 60)

p *cresc.* *f*

p *cresc.* *f*

Que ton â - me si no - ble, si bon - ne, Fil-le
Thy pure soul, O my daugh - ter, be-friends me, It will

chère, à ton pè - re par-don - ne! L'honneur par - le... en mai - tre or -
par - don, for well it un - der - stands me! 'Tis my hon - or, my mas - ter, com -

don - ne! Sache en ton cœur É - touf - fer, é - touffer la dou -
mands me, Try to re - strain In thy heart, in thy heart all the

leur. Aux com -
pain. When his

bats quand son Roi le rap - pel - le, Tout sol -
King in - to bat - tle may send him, Ev - 'ry

dat doit s'at - tendre à pé - rir, Tout soldat doit s'attendre à pe -
sol - dier should be read - y to die, ev - 'ry soldier be read-y to

f

dolce

rir! Que Douglas, au de - voir fi - dè - le, En par -
die, Ev - er faith - ful may Doug - las de - fend him; Let me

p

cresc.

tant puisse au moins te bé - nir! A l'honneur, au devoir fi -
bless thee, my child, and good-bye! Ev - er faith - ful may Doug - las de -

dèle, En par - tant lais - se - moi, lais - se - moi te be -
fend him, de - fend him, Let me bless thee my child, and good -

cresc.

nir! Au com - bat mon pa - ys me rap - pel - le, Ton pè - re de -
bye! To the bat - tle our coun - try doth send him, Thy fa - ther to -

rallent. *a tempo*

main, — oui, de-main loin de toi peut mou - rir! Que ton
 mor - row, to - mor - row may life - less lie! Thy pure

col canto

à - me si noble et si bon - ne, Fil - le
 soul, O my daugh - ter, be - friends me, It will

a tempo

chère, a ton pè - re par - don - ne! L'honneur par - le, en maître or -
 par - don, for well it un - der - stands me, 'Tis my hon - or, my mas - ter, com -

don - ne, Sache en ton cœur É - touf - fer, é - touf - fer la dou -
 mands me, Try to re - strain In thy heart, in thy heart all the

leur. Ô ma fil - le, ma fil - le si
 pain. O my daugh - ter, my daugh - ter be -

p *cresc.*

chère! Ac-com-plis le seul vœu de ton père! Il pourra te bé-
 lov-ed! Thou my sole wish wilt nev-er de-ny! Let me bless thee, my

nir, ah! laisse-moi, laisse-moi te bé-
 child! Ah! let me bless, let me bless thee, my

mf

Più mosso.

nir, laisse-moi te bé-
 child, let me bless thee, my

f

cresc.

nir, laisse-moi, laisse-moi te bé-
 child, let me bless thee, my child: now good-

col canto

nir!
 bye!

a tempo

Robert le Diable.

(1831.)

"Nonnes qui reposez."

English version by
Dr. Th. Baker.

Invocation.

GIACOMO MEYERBEER.
(1791-1864)

Molto moderato.

The musical score is written for piano and consists of five systems of staves. The key signature is D major (two sharps) and the time signature is 3/4. The tempo marking is 'Molto moderato'. The score begins with a piano introduction in the right hand, featuring a series of sixteenth-note chords, with the left hand providing a steady eighth-note accompaniment. The first system includes a 'pp' (pianissimo) dynamic marking. The second and third systems continue the rhythmic pattern. The fourth system shows a change in the left hand's accompaniment. The fifth system concludes with a final chord in the right hand and a sustained note in the left hand, marked with a 'p' (piano) dynamic.

Recit.

Voi-ci donc les dé-bris du mo-nas-tère an-
Here the ru-ins I see of the an-cient

Tempo I.

ti-que Vou-é par Ro-sa-lie au cul-te du Sei-gneur;
convent Ro-sa-lia founded once in honor of the Lord;

Recit.

Ces fil-les des au-tels, dont l'in-fi-dèle ar-deur Brû-lant pour d'autres
Here impious rites they held, A wan-ton ves-tal horde, Who burn'd for oth-er

dieux un en-cens im-pu-di-que, Où ré-gnait la ver-tu fit régner le plai-
gods here an in-cense un-ho-ly, And where vir-tue had reign'd sought for pleasures ab-

a tempo

Moderato.

ff

sir.
horr'd. Non-nes qui re-po-
Nuns, ye who slumbring

ff e stacc.

sez Sous cet-te froi-de pier-re, M'en-ten-dez-vous?
lie Beneath cold gravestones yonder, Hear ye my call?

Pour une heu-re quit-tez Vo-tre lit fu-né-rai-re,
For an hour ye shall hie Outside your tombs to wan-der;

ff *e stacc.* *ff*

Re-le-vez-vous! Ne crai-gnez
Rise one and all! Be not a -

pp *p*

pas d'u-ne sainte im-mor-tel-le, ne crai-gnez
fraid that a ho-ly Im-mor-tal Here on your

pas Le ter-ri-ble cour-roux; Roi des en-
heads would his an-ger out-pour; Sa-tan him-

vibrato *f e stacc.*

fers, c'est moi qui vous ap - pel - - le, Roi des en -
self is call - ing at your por - tal, Sa-tan him -

fers, c'est moi qui vous ap - pel - - le, C'est
self is call - ing at your por - tal, 'Tis

moi, c'est moi, c'est moi! Moi, dam-né com-me vous, Moi, dam-
I, 'tis I, 'tis I, curs'd like you ev - er-more! curs'd like

né com-me vous! Nonnes, m'entendez-vous? Non - nes, re - le - vez -
you ev - er - more! Nuns, do you hear my call? Nuns, rise ye one and

vous!
all!

Sardanapale.

(1867.)

«Le front dans la poussière.»

English version by
Dr. Th. Baker.

Aria.

VICTORIN de JONCIÈRES.

(Born 1839.)

Largo. (♩=60)

p

Recit. Largo.

Nossoldats é - tonnés ont fui comme des
In surprise all our ar-my fled a-way like

dim. *pp*

femmes À l'aspect seul du roi debout sur leur che-min...
women, At the moment the King appear'd be-fore their bands.

ff

Ils pour-sui-vent dé-jà de leurs clameurs in -
With the cla-mor of fiends al-read - y they are

fâ-mes Le prê-tre qui leur mit les ar-mes à la main. Ba -
chas-ing The priest who first of all put arms in - to their hands. O

al! Ba - al! Ba - al! Jet-te un re-gard fa-vo - ra-ble
Ba - al! O Ba - al! Here on thy faith-ful a - dor-er

Sur ton fi - dè - le a - do - ra - teur!... Ah montre-toi fa-vo -
Look with a fav-ring glance di - vine! Beam with the grace of thy

ra - ble Pour ton hum - ble a - do - ra - teur! Pro - tè - ge, pro -
glo - ry On a heart so hum-bly thine! Pro-tect me! pro -

p ad lib.
p col canto

Andante sostenuto.

tè - ge ton hum-ble ado - ra - teur!
 tect me, this heart so hum-bly thine!

Le front dans la pous-siè - re, Je vi - vais _____ en pri -
 My fore - head bend-ed low - ly, In thy fane _____ high and

è - re, Gar-dien déses-pé - ré _____ De ton tem-ple sa - cré,
 ho - ly, Its guard - ian in de - spair, I have liv'd but for prayer,

Pleu - rant dans l'om - bre, Pleu - rant dans l'om - bre
Weep - ing in sad - ness, weep - ing in sad - ness

pp

Ce rè - gne som - bre Et dé - tes - té, De - man - dant
This reign of mad - ness And hate - ful guile, Thy grace be -

grâ - ce, De - man - dant grâ - ce Pour tant d'au - da - ce, d'au -
seech - ing, thy grace be - seech - ing For their ill - teach - ing, ill -

cresc. *col canto*

da - ce, D'im - pi - é - té. Le front dans la pous -
teaching Who thee re - vile. My fore - head bend - ed

f col canto *a tempo p* *pp*

siè-re, Je vi - vais — en pri - è - re, Gar-dien dé-ses-pé - ré — De ton
 low-ly, In thy fane — high and ho - ly, Its guard-ian in de - spair, I have

sf *p*
 tem - ple sa - cré, De ton tem - ple sa - cré.
 liv'd but for prayer, I have liv'd but for prayer.

sf *pp* *p*
 Recit. Largo.

Un jour je crus t'en - ten - dre et ta puissante
 One day, me thought I heard thy might-y accents

f *cresc.*
 Allegro.

voix M'exhortait à pu - nir, à renverser le
 ring, Telling me to chas-tise, to o-verturn the

Roil
 King!

mf
 Je pris le glaive pour ta gloi - re, Ô
 The sword I wielded for thy glo - ry, O

mf

Dieu puissant de mon pa - ys! — Je vois ton nom et ton his-
 god al-might-y of my land! — I see thy name, thy sa-cred

toi - re Chez l'hom-me tom-ber en mé - pris. — Bien -
 sto - ry De - spis-ed on ev - er-y hand; — Soon

tôt on perdra ta mé-moi - re, Bien-tôt on perdra ta me-moi - re,
 nonewill beleftwho a-dore thee, soon none will beleftwho a-dore thee,

f Et tes au - tels, et tes au - tels seront un jour en-se - ve - *ad lib.*
 And e'en thy al - tars, e'en thy al-tars shall be o-verwhelm'd in

accel. *cresc.* lis. Ô Ba - al! Dieu puis-sant! Ô Ba - al! sois clé-
 sand. Mighty god! hear my prayer! Or I die in de-

ment, spair! *f p rall.* *p* *P* *pp*

ô Ba - al! Le
Hear my prayer! My

Tempo I.

front dans la pous-siè-re, Je vi - vais en pri - è - re, Gardien dé-ses-pé -
fore - head bended low - ly In thy fane high and ho - ly, Its guard - ian in de -

ré — De ton tem - ple sa - cré, De ton tem - ple sa - cré. Pro -
spair, I have liv'd but for prayer, I have liv'd but for prayer. Pro -

p *Moderato.* *pp*

te - ge, pro - tè - ge ton ser - vi - teur, Pro - tè - ge -
tect me, thy faith - ful a - dor - er, now! Pro - tect me

pp *pp*

moi, Ba - al, Ba - al!
now, O hear my prayer!

ppp *ppp*

La Selva incantata.

221

English version by
Dr. Th. Baker.

(1803.)

"Al nome tuo temuto,"
Recitative and Aria.

VINCENZO RIGHINI.
Recit. (1756-1812.)

Lento.

p molto legato

O ammi-ra-bi-le, o
O thou won-der-ful, thou

bel-la ge-lo-si-a d'al-te glo-rie! Il ciel m'in-spi-ra, Ri-nal-do vin-ce-
lof-ty jeal-ous-y of old-en glo-ries! Heav'n doth in-spire me, Ri-nal-do winsthe

ra!
day!

Si, tu fa-vel-li, Gran Nu-me, ed io t'in-
Yes, Thou hast spo-ken, Al-might-y, I com-pre-

ten-do E de-gli em-pi ne-mi-ci a te ru-bel-li
hend Thee, And the reb-els, who Thy com-mands have bro-ken,

f

Spe-ro vit-to-ria in te, spe-ro vit-to-ria in te, da te lat-ten-do.
I hope to o-ver-whelm, I hope to o-ver-whelm, for Thou dost send me!

Larghetto.

p *cantabile*

espress.

Al no - me tuo te - mu - to,
Be - fore Thy name they wa - ver,

f *p*

Nu-me-a-do-ra-to e so - lo, Ve-drò il ne-mi - co stuo-lo,
God whom alone we vaunt-ed, Thy foes shall all be daunt-ed,

f *p*

molto cresc.
mf
 L'A-sia ve-drò tre - mar. Deh! tu mi por-gia - iu - to,
 A - sia shall quake in fear! Up - hold me with Thy fa - vor,

cresc.
dim.

chi t'a - do - ra, Im - pa - ri chi t'i - gno - ra Quel
 shall a - dore Thee, And guide them who ig - nore Thee; Thy

f
f
sf

chi t'i - gno - ra
 who ig - nore thee,

no-me a ve - ne - rar, Im - pa - ri - chi t'i - gno - ra Quel
 name let all men hear, O guidethemwhoig - noreThee, Thy

mf
 no-me a ve - ne - rar! Deh! tu mi por-gia - iu - to,
 name let all men hear! Up - hold me with Thy fa - vor,

cresc.
fp

f On - de da chi t'a - do - ra, *p* Im - pa - ri chi t'i -
 Who ev - er shall a - dore Thee, And guide them who ig -

f gno - ra Quel no - me a ve - ne -
 nore Thee, Thy name let all men

f *sfp*

p rar, Im - pa - ri chi t'i - gno - ra *f* Quel
 hear, O guide them who ig - nore Thee, Thy

f *p* *f*

no - me, quel no - me a ve - ne -
 name let all, let all men

rar. hear! Vedrò il ne-mi - co stuo - lo,
Be - fore Thy name they wa - ver,

sf sf sf cresc.

con forza

L'A - sia ve-drò tre - mar, L'A - sia ve-drò tre -
A - sia shall quake in fear, A - sia shall quake in

f sf p

mar, fear, L'A - sia ve-drò tre - mar,
A - sia shall quake in fear,

f

L'A - sia ve-drò tre - mar!
A - sia shall quake in fear!

f

p

Simon Boccanegra.

(1856.)

English version by
Dr. Th. Baker.

"Il lacerato spirito."

Romance.

GIUSEPPE VERDI.
(1813-1901.)

Andante sostenuto. (♩ = 66)

Piano accompaniment for the Romance section, measures 1-8. The music is in G major (two sharps) and 4/4 time. It features a steady, sustained accompaniment with a tempo of Andante sostenuto (♩ = 66). The first four measures are marked *ff* (fortissimo) and the next four measures are marked *pp* (pianissimo). The piano part consists of chords and moving lines in both hands, with some triplets in the right hand.

Recit.

Vocal and piano accompaniment for the Recitativo section, measures 1-4. The vocal line is in G major and 4/4 time. The lyrics are: "A te l'estremo ad-di-o, Pa-lagio al-Fare-well to thee for ev-er, Thou haughty". The piano accompaniment is marked *pp* (pianissimo) and features a steady, sustained accompaniment with chords and moving lines in both hands.

Vocal and piano accompaniment for the Recitativo section, measures 5-8. The vocal line continues with the lyrics: "te-ro, fred-do se-pol-ero del-l'an-gio-lo mi-o! Nè a pro-teg-ger-lo pal-ace, tomb of the an-gel from whom I must sev-er! Couldst thou not een pro-". The piano accompaniment is marked *f* (forte) and features a steady, sustained accompaniment with chords and moving lines in both hands.

val-si!...
tect her?

Oh ma-le - det-to!... oh vi-le se-dut-
O thou ac-curs-ed, thou vil-est of se-

f

p

to - re!...
duc-ers!

E tu, Ver-gin, sof - fri-sti, ra - pi-ta a
And thou, vir-gin, de-spoild so of hon-ors

pp

Allegro.

le-i la ver-gi-nal co - ro-na?...
crown, did thy ten-der soul not languish?

Ah! che dis-si?... de-
Ah! what say I? 'tis

f Allegro

Largo.

li-ro!... ah! mi per-do - na!
frenzy! Pardon my an - guish!

col canto

a tempo

Andante sostenuto. (♩=56)

Il la-ce-ra-to, spi-ri-to Del me-sto ge-ni-to-re
Pit-y a fa-ther's wound-ed heart, Torn by the pangs of mad-ness,

ppp

E-ra ser-ba-to a stra-zio D'in-famia e di do-lo-re.
For it has borne a woe-ful part In sor-est shame and sad-ness!

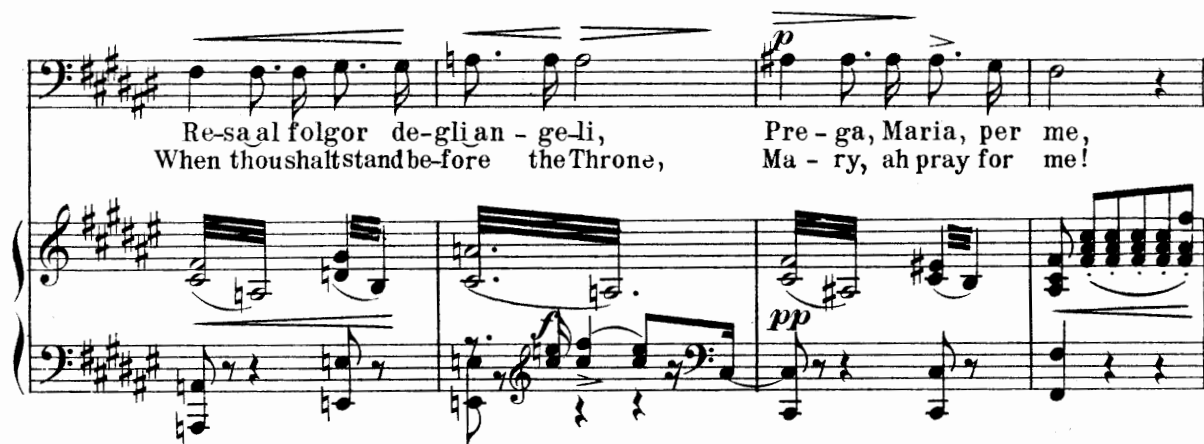
Il For

f *pp* *f* *pp*

Cantabile

ser-to a lei de' mar-ti-ri Pie-to-so il cie-lo diè...
all the pain thy life has known, May Heav'n be kind to thee!

pp



Re-sa al fol-gor de-gli an - ge-li, Pre - ga, Maria, per me,
When thou shalt stand be-fore the Throne, Ma - ry, ah pray for me!

pp



Re-sa al fol-gor degli an - ge-li, Pre - ga, Maria, per
When thou shalt stand be-fore the Throne, Ma - ry, ah pray for

pp



me, pre-ga per me,
me, ah pray for me,



pre-ga per me, pre-ga, Maria, per me. _____
ah pray for me, ah Ma-ry, pray for me. _____

ppp

I Vespri Siciliani.

(1855.)

English version by
Dr. Th. Baker.

"O, tu Palermo,,"

GIUSEPPE VERDI.

(1813-1901.)

Aria.

Andante. (♩ = 108)

The musical score is written for piano and is in 6/8 time. The tempo is marked 'Andante' with a metronome indication of 108 quarter notes per minute. The key signature has one sharp (F#). The score is divided into six systems, each containing a treble and bass staff. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *fz* (forzando). The music features a variety of rhythmic figures, including sixteenth and thirty-second notes, and rests. The score is a piano introduction to the aria 'O, tu Palermo,,'.

con anima

pa - tria, o ca - ra pa - tria, al - fin, al - fin ti
 Fa - ther - land, be - lov - ed coun - try! at last I now be -

veg-go, lè - su - le ti sa - lu - ta do - po si lunga as - sen - za.
 hold thee! Long tho' I have been ban-ish'd, the ex - ile may sa - lute thee.

Andante. (♩=108)

dolcissimo

Il fio - ren - te tuo
To thy soil a - glow with

Recit.

suo-lo ri - pien d'a-mor io ba-cio, reco il mio vo-to a
flowers, my lov-ing lips I ten-der. Thine a-lone are my

te, reco il mio vo-to a te col braccio e il co-re.
heart, thine a-lone are my heart, my arm and my life - blood!

Lento (♩=40)

p dolcissimo
cantabile

O, tu Pa-
O thou, Pa-

stent. morendo

p

ler - mo, ter - ra a - do - ra - ta, A me, sì ca - ro ri - so d'a -
 ler - mo, land of my de - vo - tion, Thy lov - ing smile shall ev - er be

mor, ah! Al - za la fron - te tan - to oltrag - gia - ta, Il tuo ri -
 mine, ah! Summon thy pride from shame - ful e - mo - tion, In an - cient

pi - glia pri - miersplendor, Il tuo ri - pi - glia primier, pri - miersplen -
 glo - ry once more to shine, in an - cient glo - ry a - gain, a - gain to

col canto

dor! shine! Chie - sia - i - ta a o - gni fran - ca na -
 I have sought near and far for an

p

zio - ne Ra-min-gai per cas-tel- -lae cit -
al - ly, I have call'd on the town and the

tà, Ma in - sen - si - bil al fer - vi - do
tow'r; But nev - er heed-ing the voice of my

spro - ne, Di - cea cias - cun:
plead-ing, Came the re - ply:

a mezza voce

Si - ci - lia - niò - v'è il pri - sco va - lor?
Oh Si - cil - ians, why fails your own pow'r?

f

Su sor - ge - te, sor - ge - te a vit - to - ria, al - l'ò -
 Let us ral - ly for vic - t'ry, let us ral - ly for our

ff

nor! _____ a vit - to - - - ria, al - l'ò -
 fame, _____ let us ral - - - ly for our

ff

nor! _____ a vit - to - - - ria, al - l'ò - nor! O, tu Pa -
 fame! _____ let us ral - - - ly for our fame! O thou, Pa -

ler - - mo, ter - - ra a - do - ra - - ta, A _____ me sì
 ler - - mo, land of my _____ de - vo - - tion, Thy _____ lov - ing

allarg.

ca - ro ri - so d'a - mor, ah! Al - za la
smile shall ev - er be mine, ah! Sum - mon thy

fron - te tan - to ol - trag - gia - ta, Il tuo ri -
pride from shame - ful e - mo - tion, Bright in thy

f pi - glia pri - mior, pri - mior splendor! Il tuo ri -
glo - ry a - gain, a - gain to shine! bright in thy

pi - glia, il tuo ri - pi - glia al - mo splen -
glo - ry, bright in thy glo - ry a - gain to

dor! shine! Tor- - - - naal pri -
 bright in thy

mie- -ro, tor- -naal pri - mie -
 glo- -ry, bright in thy glo- - - -ry,

tor- - - naal pri- -miero al - mo splen-dor,
 bright - - ly in glo-ry a - gain to shine,
 ah! torna al primiero, almo splendor, almo splen-
 ah! brightly in glo-ry again to shine, again to

dor! shine!
p *morendo*

Die Walküre.

(1870.)

English words by
H. & F. Corder.

Wotans Abschied.

R. WAGNER.
(1813-1883.)

Adagio.

fff

marcato

più f

f con

fff

anima

wohl, du kü - nes, herr - lich-es
well, my brave and beau - ti - ful

Leb' Fare

Kind! child! Du Thou, mei once nes the

Her life zens and hei - light - lig - ster Stolz! of my heart!

Leb' woh! Fare - well! leb' fare -

wohl! well! leb' fare - wohl! - well!

più f *ff* *mf* *f* *mf* *f* *mf* *f* *dim.* *più p* *morendo*

molto appassionato

Muss ich dich mei - den, und darf nicht
Loth I must leave thee; no more in -

pp

min - nig mein Gruss dich mehr
love may I grant thee my

cresc.

grü - ssen, sollst du nun
greet - ing; hence - forth my

f *dim.* *pp*

nicht mehr ne - ben mir rei - ten, noch
maid ne'er more with me rid - eth, nor

cresc.

Meth beim Mahl mir rei - - chen,
wait - eth wine to reach me.

cresc. *f* *dim.*

mf *cresc.*

muss ich ver - lie - ren dich, die ich lie - be, du
When I re - lin - quish thee, my be - lov'd one, thou

cresc. *cresc.*

f espress.

la - - chen-de Lust mei - nes Au -
laugh - ing de - light of my eyes,

molto cresc.

mf un poco agitato

ges: ein bräut - li - ches Feu - er
thy bed shall be lit by

fp

cresc. sempre

soll dir nun bren - nen, wie nie ei - ner Braut es ge -
 torch - es more bril - liant than ev - er for bri - dal have

cresc.

brannt! burned! Flam - men - de
 Fi - er - y

f

Gluth um - glü - he den
 gleams shall gir - die the

più f

più agitato

Fels; mit zeh - ren - den Schre - cken
 fell, with ter - ri - ble scorch - ings

f

con forza

scheuch' es den Za - gen; der Fei - ge
scar - ing the tim - id, who, cowed, may

flie - he Brunn - hil - des Fels!
cross not Bryn - hil - dr's couch!

più f *trem.* *ff* *dim.* *mf*

Più lento. mf *cresc.*
Denn Ei - ner nur frei - e die Braut,
For one a - lone free - eth the bride,

sempre p

f *rit.*
der frei - - er als
one free - - er than

f *dim.* *rit.*

ich, der Gott!
I, the god!

a tempo

pp *p* *molto cresc.* *ff*

p molto cresc. *ff*

p *ff* *p* *molto cresc.*

ff *p*

accel. *molto cresc.* *rall.*

a tempo

245

First system of piano accompaniment, measures 1-2. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with a slur over measures 1 and 2. The left hand plays a rhythmic accompaniment with a forte (*ff*) dynamic.

Second system of piano accompaniment, measures 3-4. The right hand continues the melodic line. The left hand has a forte (*ff*) dynamic in measure 3, followed by a decrescendo (*dim.*) in measure 4. There are fingerings 8, 2, and 3 indicated in the right hand.

Third system of piano accompaniment, measures 5-6. The right hand has a melodic line. The left hand has a piano (*p*) dynamic with the instruction *dolce* in measure 5, followed by a decrescendo (*dim.*) in measure 6. The system ends with *p* *più p* and *poco rall.*

Lento. (♩ = ♩)

dolce e con calore

Der Au - gen leuch - ten - des
Those eyes so lust - rous and

Fourth system of piano accompaniment, measures 7-8. The right hand has a melodic line. The left hand has a *tranquillo* instruction in measure 7 and a *pp legato* instruction in measure 8.

Paar, clear, das which oft oft ich in lä - che lnd ge -
I have

Fifth system of piano accompaniment, measures 9-10. The right hand has a melodic line. The left hand has a *sempre* instruction in measure 9 and a *pp* dynamic in measure 10.

kost, wenn Kam - pfes-lust ein Kuss dir
 kissed, when war - like longings won my

espress.
 lohn-te, wenn kin - dischallend der Hel - den Lob von hol - den Lip-pen dir
 laud-ing, or when with lispings of he - roes leal thy hon - ied lips were in -

floss: die-ser Au - gen strah - len-des Paar, das
 spired: these ef - ful - gent, glo - rious eyes, whose

oft im Sturm mir ge - glänzt, wenn
 flash my gloom oft dis - pelled, when

pp *cresc.* *f* *dim.* *p*

espress.

Hoff - nungsseh - nen das Herz mir sengte, nach Wel - ten-won-ne mein
 hope - less crav - ings my heart dis - couraged, or when my wish-es t'ward

pp *fp* *cresc.*

cresc. *p* *molto*

Wunsch ver - lang-te, äus wild we - ben-den Ban - gen: zum
 world - ly pleasure from wild war - fare were turn - ing: their

mf *dim.* *poco rall.*

espress.

letz - ten Mal letz' es mich heut mit des Le - be-woh - les
 lust - rous gaze lights on me now as my lips imprint this

più p *sempre pp*

pp

letz - tem Kuss! Dem glück - licher'n Man-ne glän - ze sein
 last fare - well! On hap - pi-er mor-tal here shall they

m.s. *pp dolce*

cresc. *f*

Stern: dem un se - li - gen Ew' - gen
beam; the grief - suf - fer - ing god may

cresc. *f*

dim. *p*

muss es scheidend sich schlie - ssen. Denn
nev - er henceforth be - hold them! Now,

dim. più p *pp* *p* *espress.*

dolce

so kehrt der Gott sich dir ab, so küsst er die Gott - heit von
heart-torn, he gives thee his kiss and tak - eth thy god - hood a -

pp *pp*

dir!
way!

ppp dolciss. *pp*

dolce *pp*

pp *3* *più p* *pp* *espress.* *legato molto*

dolciss. ed espressivo

più p *pp*

più p *3*

cresc. *dim.* *più pp*

pp *3* *dim.* *più pp*

Die Zauberflöte.

(1791.)

„In diesen heil'gen Hallen.“

Aria.

English version by
Natalia Macfarren.

W. A. MOZART.
(1756 - 1791.)

Larghetto. *p maestoso*

Voice. *p* *f* *p*

Piano. *p* *f* *p*

In die - sen heil' - gen
With - in this hal - low'd

Hal - len kennt man die - Ra - che - nicht, - und
dwell - ing Re - venge and sor - row - cease, - Here,

ist der Mensch ge - fal - len, führt Lie - be ihn zur Pflicht.
troubled doubts dis - pel - ling, The wea - ry heart hath peace.

p

Dann wandelt er an Freun - des Hand vergnügt und
If thou hast stray'd, a broth - er's hand Shall guide thee

froh in's bess' - re Land, dann wandelt er an Freun-des
t'ward the bet - ter land, If thou hast stray'd, a broth-er's

Hand ver-gnügt und froh in's bess're Land, dann wandelt er an Freundes
hand Shall guide thee t'ward the bet-ter land, If thou hast stray'd, a broth-er's

dolce

Hand ver-gnügt und froh in's bess'-re Land, in's bess'-re, ~~the~~
hand Shall guide thee t'ward the bet - ter land, the bet - ter, the

re_ Land.
ter land.

bess' - re_ Land.
bet - ter land.

p

2. In
2. This

maestoso

die-sen heil' - gen Mau - ern, wo Mensch den Men - schen liebt, kann
hal-low'd fane pro - tects thee From false - hood, guile and fear, - A

p

kein Ver-rä - ther lau - ern, weil man dem Feind ver - giebt.
brother's love di - rects thee, To him thy woes are dear.

p

Wen sol-che Leh - ren nicht er - freu'n, ver-die - net.
Whose soul a - bides in earth - ly strife, Doth not de-

nicht, ein — Mensch — zu — sein, wen sol-che Leh - ren nicht er -
 serve the — gift — of — life, Whose soul a - bides in earth - ly —

freu'n, ver-die-net nicht, ein — Mensch zu sein, wen sol-che Leh-ren nicht er -
 strife, Doth not de-serve the — gift of life, Whose soul a-bides in earth-ly

dolce

freu'n, ver-die-net nicht, ein Mensch zu sein, ein Mensch, ein
 strife, Doth not de - serve the gift of life, the gift, — the

zu — sein.
 of — life.

Mensch zu — sein.
 gift — of — life.

THE VOICE

ITS PRODUCTION, CARE AND PRESERVATION

BY
FRANK E. MILLER, M.D.

WITH A NOTE BY
GUSTAV KOBBE

Pp. viii and 196. Price, Cloth, \$1.25 net

NO one could be better fitted to write with authority and understanding concerning the proper development and use of the vocal organs than a leading throat specialist, to whose medical knowledge is added the results of his own experience as a professional singer. The ability to consider his problem from two absolutely differing points of view is what gives his little volume a value quite out of the ordinary, for it allows him to indicate a correct and rational physiological method of voice-production, while making full allowance for the psychological factors involved, such as mentality, artistic temperament, and correct conception on the part of the singer of the pitch, quality of tone, etc., to be produced. In short, this book is not only a result of its author's scientific knowledge as a physician, but is also the outcome of his long observation and experience as a singer; an ideal combination which has enabled him to elucidate the natural functions of the vocal organs in a clear, convincing and eminently readable manner.