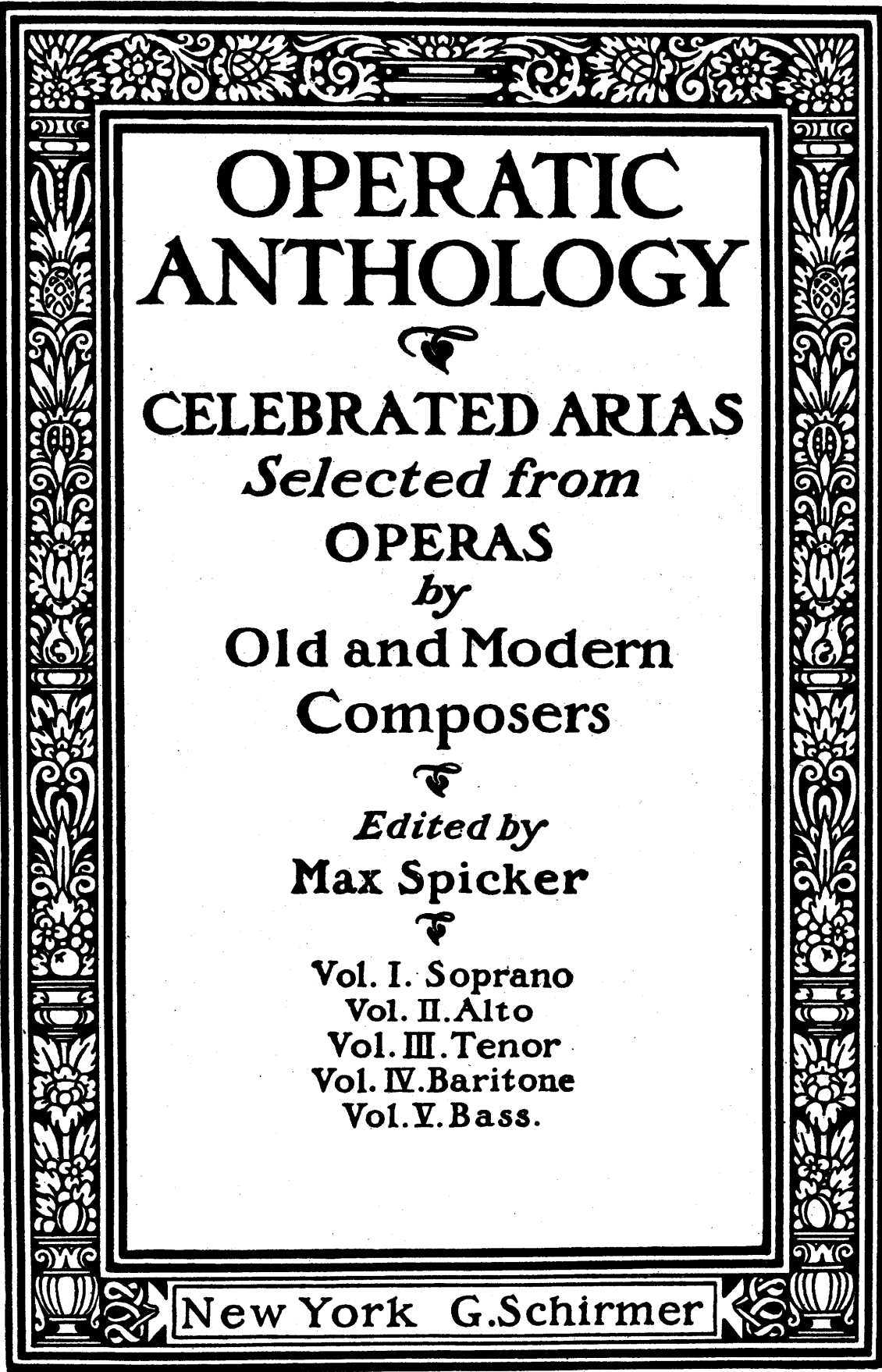


The entire cover is framed by a wide, ornate border. It features a repeating pattern of stylized flowers, leaves, and scrolls. At the top and bottom center of the border are decorative urn-like motifs. The text is centered within a rectangular frame defined by the border.

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.

New York G. Schirmer

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NOTE

It will be noticed, that various notable Arias are not found in this Volume. They were, however, intentionally omitted, as they had already appeared in the "Prima Donna Album," and the Publishers desired to avoid duplication.

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Acanthe et Céphise.

(1751)

English version by
Dr. Th. Baker.

«Chassons de nos plaisirs.»

Andantino espress.

JEAN PHIL. RAMEAU.

(1683 - 1764)

dolce

Chas - sons De nos plai - sirs tran - quil - les
Pass on! Spoil not our tranquil plea - sures,

p

Les plain - tes i - nu - ti - - les, Les vains soup - çons.
I - dly complain - ing mea - - sures, Vain fears, be gone!

molto espress. e dolce

L'a - mour Veut qu'un lé - ger o - ra - ge Ne soit que le pré -
Gay Love Smiles when the stormwinds bel - low, He knows there soon will

pp

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16361

Printed in the U. S. A.

dol.

sa - ge D'un plus beau jour. Qui craint,
fol - low Fair skies above. All men

À son tour se fait crain - dre; On n'est que plus à plain - dre
Fear one who ev - er fear - eth, Life dark - er yet ap - pear - eth

molto espress. e dolce

Lors - qu'on se - plaint. L'a - mour Veut qu'un lé - ger o -
When we com - plain. Gay Love Smiles when the stormwinds

con abbandono

ra - ge Ne soit que le pré - sa - ge D'un plus beau jour.
bel - low, He knows the soon will fol - low Fair skies above.

col canto

Acis and Galathea.

(1719.)

"As when the dove laments her love."

Aria.

GEORG FRIEDRICH HÄNDEL.
(1685 - 1759.)

Recitative.

Oh! didst thou know the pains of ab-sent love, A-cis would ne'er from

The recitative section features a vocal line in G major with a common time signature. The piano accompaniment is in G major with a common time signature, marked with a forte (f) dynamic. The vocal line includes a fermata over the word 'love'.

Andantino con moto.

Ga - la - the - a rove! As when the dove la -

The Andantino con moto section begins with a 3/8 time signature. The vocal line is marked with a piano (p) dynamic. The piano accompaniment is marked with a piano (p) and dolce dynamic. The section includes a repeat sign and a fermata over the word 'love'.

ments her love, All on the na - ked spray,

This section continues the Andantino con moto section. The vocal line is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a mezzo-forte (mf) dynamic. The section includes a repeat sign and a fermata over the word 'love'.

The final part of the Andantino con moto section. The vocal line is marked with a mezzo-forte (mf) dynamic. The piano accompaniment is marked with a mezzo-forte (mf) dynamic. The section includes a repeat sign and a fermata over the word 'love'.

As when the

p

mf

p

Rev. *

Rev. *

dove la - ments her love, All on the na - ked spray,

Rev. *

Rev. *

Rev.

When he re - turns, no more she mourns, But loves

p *cresc.*

p dolce

Rev. *

Rev. *

Rev. *

the live - long day, but loves

f

cresc.

Rev. *

Rev. *

the live - long day.

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

dolce
As when the dove la - ments her

dolce
p

Red. *

poco cresc. *p* *cresc.*
love, All on the na - ked spray, When he - re - turns, no more she

cresc.

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

mourns, no more she mourns, no, no,

f *p*

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

f no, When he— re - turns, no more she

f *p*

Red. *

mf *cresc.* mourns, But loves the live - long day;

mf *f*

Red. *

p When he— re - turns, *f* no more she

p

Red. *

p *pp* mourns, But loves, but

pp

rit.
loves the live-long— day. *a tempo*

rit. *f* *7* *7*

*Red. ** *Red. **

dim. *cresc.*

*Red. ** *Red. **

p Bill - ing, coo - ing,

cresc. *p dolce*

*Red. **

pant - ing, woo - ing,

pp *p* *pp*

Red. * Red. * Red. *

Melt - ing mur - - - - - murs

poco cresc.

Red. * Red. * Red. *

fill the grove, Melt - ing

pp

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

mur - - - - - murs fill the

Red. * Red. * Red. *

grove, Melt - ing mur - murs fill the

poco cresc.

Red. * Red. * Red. *

grove, Melt - ing mur - murs, last - ing

mf

Red. * Red. * Red. *

love; Bill - ing, coo - ing,

p

Red. * Red. * Red. * Red. 7 # Red. 7 *

pant - ing, woo - ing,

pp

Red. 7 # Red. 7 *

Melt - ing mur - murs fill the grove,

cresc. *l.h.*

rit.

Melt - ing mur - murs, last - ing love.

rit. *cresc.* *a tempo* *p dolce*

dolce

As when the dove la -

poco a poco cresc.

ments her love, All on the na - ked spray, When he re -

cresc.

turns, No more she mourns, no more she mourns, no,

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

no, But loves, *dolce*

p *fp*

*Red. **

but loves the live - long *rit.*

pp *f* *cresc.* *rit.*

*Red. **

day. *a tempo*

f

*Red. **

Aida.

(1871)
"L'insana parola.,,
Scena and Aria.

Allegro agitato. (♩ = 138)

G. VERDI.
(1813 - 1901.)

Ri - tor - na vin - ci - tor! E dal mio lab - bro u -
May lau - rels crown thy brow! What! can my lips pro -

The first system of the musical score for 'Aida'. It features a vocal line and a piano accompaniment. The tempo is 'Allegro agitato' with a quarter note equal to 138 beats per minute. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a rest, then enters with a series of chords and moving lines. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

sei l'em-pia pa - ro - la! Vin - ci - tor del pa - dre
nounce language so impious! Wish him vic - tor o'er my

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a series of chords and moving lines. Dynamics include *f* (forte) and *pp* (pianissimo).

mi - o, di lui che im - pu - gna l'ar - mi per me per ri - do - nar - mi u - na
fa - ther, o'er him who wa - ges war but that I may be re - stor'd to my

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a series of chords and moving lines. Dynamics include *pp* (pianissimo).

patria, u - na reg - gia e il no - me il - lu - stre che qui ce - lar m'è for - za!
country, to my kingdom, to the high station I now per - force dis - semble!

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a series of chords and moving lines. Dynamics include *f* (forte).

Vin - ci - tor de' miei fra - tel - li _ on-d'io lo
Wish him con-qu'ror o'er my broth - ers? E'en now I

veg - ga, tin - to del san-gue a - ma - - to, tri - on - far nel
see him stain'd with their blood so cher - ish'd 'mid the clam-'rous

plau - - - so dell' E - gi - zie co - or - ti! E die - tro il
tri - - - - umph of E - gyp - tian ba - tal - lions! Behind his

car - ro, un Re... mio pa - dre... di ca - te - ne av - vin - to!
char - iot a King - my fa - ther - comes, his fet - ter'd cap - tive!

Più mosso. (♩ = 100)

pp

L'in - sa - na pa - ro - la, o Nu - mi, sper - de - te! Al
 Ye gods watching o'er - me, Those words deem un - spo - ken! A

pp

se - no d'un pa - dre la fi - glia ren - de - te; Strugge - - -
 fa - ther re - store me, His daugh - ter heart - bro - ken! Oh scat - - -

f

te, strug - ge - - - te, strug - ge - te le squa - dre dei
 ter, oh scat - - - ter, ay, scat - ter their ar - mies, for

f

no - stri op - pres - sor!
 ev - ér crush our foe!

Ah! _____ sven - tu - ra - ta! che
 Ah! _____ what wild words do I

*ff**ff*

Andante poco più lento. *p*

dis-si?.. e l'a-mor mi-o?.. Dun - que scordar pos-
ut - ter? Of my af - fection Have — I no re - col-

p cantabile

pp

sì - o Que-sto fer - vi-do a-mo-re che, oppressa e schiava, Co-me rag - gio di
lec - tion? That sweet love that con-sold me, a cap - tive pin-ing, like some bright, sun-ny

sol — qui mi be - a - va? Im-pre-che - rò la mor-te a Ra - da -
ray on my sad lot shin - ing? Shall I in - voke de-struction on the

pp dolce

mès, a lui ch'a-mo pur tan-to? Ah! — non fu in ter - ra
man for whom with love I languish? Ah! — ne'er yet on this

f

mai da più cru - de - li an - go - scie un co - re af -
 earth liv'd one whose heart was crush'd be - neath such

fran - to!
 an - guish!

rall.
morendo

Allegro giusto poco agitato. (♩ = 100)
triste e dolce

I sa - cri no - mi di pa - dre, d'a -
 Those names so ho - ly, of fa - ther, of

con espress. ppp

man - te, Nè prof - fe - rir pos - si - o, nè ri - - cor -
 loy - er, No more dare I now ut - ter or e'en re -

dar, Per l'un - per l'al - tro - con - fu - - sa, tre -
 call, A - bash'd and trembling, to heav'n fain would

pp

man-te- lo pian-ge-re vor-rei, vor-rei pre-
 hoy-er My pray'rs for both, for both my tears would

con più forza

gar. Ma la mia pre-ce in be-stem-mia si
 fall. Ah! woe! trans-form'd seem my pray'rs to blas-

pp

mu-ta... Delit-to è il pi-an-to a me, col-pail so-
 phem-ing, To suf-fer is a crime, dark sin to

spir, In not-te cu-pa la men-te è per-
 weep, My sen-ses lost, wrapt in deep night, are

p

du-ta, E nel-l'an-sia cru-del vor-rei mo-rir!
 dreaming, To my gravewould in sor-row I might creep!

3

Cantabile con espress.

Nu - mi, pie - tà del mio sof - frir! Spe - me — non
 Mer - ci - ful gods, look from on high! Pit - y — these

pp

v'ha pel mio do - lor; A - mor fa - tal,
 tears hope - less - ly shed; Love, mys - tic pow'r,

tre - men - do a - mor spez - za - - mi il cor, —
 mys - tic and dread, Break, break my weak heart, —

p

fam - mi mo - rir! Nu - mi, — pie - tà
 let me now die! Mer - ci - ful gods!

p *poco string.*

del mio sof - frir, ah — pie - tà, Nu-mi, pie -
look from on high, ah! — look down, mer-ci - ful

cresc. *f*

tà — del mio sof - frir, Nu-mi, pie - tà del mio sof -
gods! — Pit - y these tears, — mer-ci - ful gods! — Pit - y these

pp *perdendosi*
frir, pie - tà, pie - tà del mio sof - frir!
tears, look down, ye gods, ah, let me die!

ppp *ppp* *ppp morendo*

dolce *dim.* *morendo*

Alceste.

(1767.)

«Ah! malgré moi.»

English version by
Isabella G. Parker.C. W. von GLUCK.
(1714-1787.)

Recit.

Dé-ro-bez-moi vos pleurs, ces-sez de m'at-ten-drir.
My child-ren, spare your tears; O cease to grieve me so.

p *rinf.*

Lentement. (♩ = 69)

dolce cantabile
Ped.

rinf. poco *rinf. più* *smorz.*

debole
pp

Ah! mal-gré moi — mon
So must it be, — my

pp

fai - ble cœur par - ta - ge Vos ten - - dres pleurs, vos re -
heart must share your sor - row, Your ten - - der tears, yes, with

p *cresc.*

grets si tou - chants; Et je vois bien en ces cru -
you I must weep. Full well I know, this hour of

cresc.

f *p* *cresc.*

els — ins - tants Que j'ai be - soïn du plus
an - - guish deep, That I shall need high - est

pp

f

fer - me cou - ra - ge, Que j'ai be - soïn du plus
cour - age to bor - row, that I shall need high - est

mf *p*

smorz. *p* *p*

fer - - me cou-ra - - ge. Voy -
 cour - - age to bor - - row. Be -

smorz. *pp*

f

ez quelle est la ri - gueur de mon sort! É -
 hold, how bit - ter a doom wait - eth me! Thus

sf *p*

pou - se, mè - re et rei - ne si ché - ri - e;
 wed-ded, A moth - er, and queen so well be - lov - ed,

rinf. *p*

vibrato

Rien ne man-quit au bon - heur — de ma
 All joy was mine, high - - est bliss — I had

rinf. cantabile *f*

dolce, con dolore

vi - e, Et je n'ai plus d'au - tres -
 prov - ed. No hope re - mains, naught be -

pp

pp

poir _____ que la mort. ô
 fore _____ me but death. 0

pp *ppp*

Allegro animato. (♩ = 100)

ciel! _____ quel sup - pli - ce, quel - le dou - leur! Il
 heav - en! what an - guish fill - eth my heart! Fare -

fp *p cresc.*

faut _____ quit - ter tout ce que j'ai - me!
 well _____ to all must now be spo - ken!

cresc. più

Cet _____ ef - fort, ce tour-ment ex - trê - me
 Sharp _____ the strug-gle, my heart is bro - ken;

Et me dé - chi - re et m'ar - ra - - - che le
 My soul is rent _____ from its dwell - - - ing a -

f *cresc. sempre* *ff*

con voce soffocata

cœur! Il faut quit - ter _____ tout
 part. Fare - well to all _____ must

pp

ce _____ que j'ai - - - me!
 now _____ be spo - - - ken!

smorz. *cresc. assai*

Cet _____ ef - fort, _____ ce tour - ment _____ ex -
 Sharp _____ the strug - gle, my heart _____ is

f *f* *sf*

trê - me Et me dé - chi - re et m'ar -
 bro - ken, My soul is rent _____ from its

ra - - - - - che - le
 dwell - - - - - ing - a -

cresc. molto *ff*

cœur!
 part. O ciel, quel sup - pli - ce!
 O heav - en, what an - guish

ff p

quel-le dou - leur! Il faut quit -
fill - eth my heart! Fare-well to

ter _____ tout ce que j'ai - me!
all _____ must now be spo - ken!

Cet _____ ef - fort, _____ ce tour - ment _____ ex -
Sharp _____ the strug - gle, my heart _____ is

trê - me Et me dé - chi - re et m'ar -
bro - ken; My soul is rent _____ from its

ra - - - - - che - le
dwell - - - - - ing - a -

cresc. molto

Me dé - chi - re et m'ar - ra -
is - - - - - rent from its dwell -

cœur, Me dé - chi - re et m'ar - ra -
part, is - - - - - rent - - - - - from its dwell -

sempre più cresc.

- - - - - che, m'ar - ra - che le cœur!
- - - - - ing, its dwelling a - part!

- - - - - che - le cœur!
- - - - - ing - a - part!

a tempo

ff allargando col canto

Carmen.

(1875)

«Je dis que rien ne m'épouvante.»

Aria.

English version by
Dr. Th. Baker.GEORGES BIZET.
(1838-1875.)

Moderato.

p dolce

Recit.

p

nai-re. Il est i-ci, je le ver-rai— Et le de-
gather. I shall see him, he will be here! The du-ty

voir que m'imposa sa mè - - re Sans trembler je l'accompli-
laid up-on me by his moth - - er Shall be done, and without a

Andantino molto (♩. = 44)

Andantino molto (♩. = 44)

rai. _____
fear. _____

pp espress.

p

Je dis _____ que rien ne m'é-pou-
I say _____ that nothingshall de-

van - te, Je dis, hé - las! que je ré - ponds de
ter me, I say, a - las! I'm strong to play my

f dim.

moi; Mais j'ai beau fai - re la_vail -
part; But, tho' un - daunt - ed I de -

lan - te, Au fond du cœur je meurs d'effroi!
 clare me, I feel dis-may with-in my heart! A -

Ad. poco meno p

Seu - - - le en ce lieu sau - va - ge, Tou - te seu-le j'ai
 lone in this dis - mal place, All a - lone, I'm a -

Ad. cresc. molto

peur, mais j'ai tort d'a - voir peur;
 froid, al - tho' 'tis wrong to fear;

cresc.

f Vous me donne-rez du cou-ra - ge, Vous me pro - té-ge-rez, Sei-
 Thou wilt up-hold me with thy grace, For thou, O Lord, art ev - er

dim. p poco rit.

sf dim. p pp colla voce

a tempo *mf*

gneur! ——— Je vais
near! ——— I shall

espress.

a tempo *dim.*

Rw. *

Allegro molto moderato. (♩ = 96)

cresc. *mf*

voir de près cet-te fem - me, Dont les ar -
see this wo - man, in fine, Whose wanton,

p *mf* *f* *ff*

Rw. * Rw. * Rw. *

cresc. molto

ti-fi-ces maudits Ont fi-ni par fai-re un in-
treach-er-ous art Has a-chieved the shame of the

mf

Rw. * Rw. *

f *p* *p* *pp*

fâ - me De ce-lui que j'aimais ja-dis! Elle
man Whom once I lov'd with all my heart! She's

f *ff* *p*

Rw. *

allarg. *a tempo*

est dan-ge-reuse— elle est bel-le!— Mais je ne veux pas a-voir
wil-y and false, she's a beau-ty!— But I will nev-er yield to

pp allarg. *a tempo*

cresc.

peur! Non, non, je ne veux pas a-voir peur! Je
fear! No, no, I will nev-er yield to fear! I'll

espress. *p*

cresc. *ff*

par-le-rai haut de-vant el-le, Ah!
speak in her face of my du-ty, Ah!

cresc.

senza rigore *a tempo* *dim.*

Seigneur, vous me pro-té-ge-rez, Sei-gneur, vous me pro-té-ge-
O Lord, thou wilt be near to me, O Lord, thou wilt be ev-er

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

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

rez! Ah! Je dis querien ne m'é-pou -
 near! Ah! I say that nothing shall de -

rit. *p* *pp*

van te, Je dis, hé - las! que je ré-ponds de
 ter me, I say, a - las! I'm strong to play my

sf *dim.* *p*

moi; Mais j'ai beau fai - re la_vail -
 part; But, tho' un - daunt - ed I de -

lan te, Au fond du cœur je meurs d'ef -
 clare me, I feel dis - may with - in my

Reo. * *Reo.* * *Reo.* * *Reo.* *

poco meno **p**

froi! _____ Seu - le en ce lieu sau -
heart! _____ A - lone _____ in this dis - mal

cresc. molto

va - ge, Tou - te seu - le, j'ai peur, - mais j'ai tort d'a - voir
place, _____ All a - lone, I'm a - fraid, - al - tho' 'tis wrong to

cresc.

peur; _____ Vous me don - ne - rez du cou -
fear: _____ Thou wilt up - hold me with thy

f

sf

dim. p poco rit.

ra - ge, Vous me pro - té - ge - rez, Sei -
grace, For thou, O Lord, art ev - er

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

a tempo *pp*

gneur! Pro - té - gez - moi! 0 Seigneur! Donnez-
 near! Be near to me! 0 my Lord! Aid me

espress.

a tempo

moi du cou - ra - ge, Pro - té - gez - moi!
 now with thy grace! Be near to me!

pp

0 Sei - gneur! pro - té - gez - moi! Sei -
 0 my Lord! Be near me now, 0

lunga

smorz.

gneur!
 Lord!

ppp *p* *pp*

Red. *

Le Cid.

(1885.)

«Pleurez! pleurez, mes yeux!»

Aria.

JULES MASSENET.

(Born 1842.)

English version by
Charlotte H. Coursen.

Lento, con dolore. (♩=54)

dolce

pp *f* *p*

pp *Red.* * *Red.* *

8va bassa

rall. *dim.* *p* *f*

m.s.

p *f*

p *3* *dim.* *pp*

De cet af-freux com -
End-ed at last the

dim. *pp*

3 *dim.*

bat_ je sors l'à - me bri - sé - e! Mais en-fin je suis
strife, I turn, bro-ken in spir - it! Still I hold to my

p

li-bre et je pourrai du moins Sou-pi-rer sans contrainte et souffrir sans té-
 freedom, and my grief is my own, I may sigh as I will, and may suf-fer a-

f *p* *dim.*

moins.
 lone.

f *p* *dim.* *pp un poco riten.*

p *f* *mf* *p* *pp*

(with much feeling)

Pleu-rez! pleu-rez, mes yeux! — tom-bez, tris-te ro-
 Then weep! O grief-worn eyes! — Then flow, sad shin-ing

sé - e Qu'un ray-on de so-leil ne doit ja-mais ta-rir! —
 tears! No ray of sun shall ev-er dry your flood so clear! —

Ped. *

f

S'il me reste un es-poir, c'est de bien-tôt mou-rir! Pleu-rez, mes
 If a hope yet re-mains, it is that death is near! O grief-worn

rall. dim. p

yeux, pleu-rez tou-tes vos lar - mes! pleurez, mes yeux! —
 eyes, then let your bit-ter tears free-ly flow, freely flow. —

Tempo I.

colla parte pp

8va bassa

Un poco più animato. mf

Mais qui donc a vou - lu l'é - ter - ni - té des
 Whose the wish or the will that tears fall ev - 'ry -

più f

pleurs? Ô chers — en - se - ve - lis, trou-vez - vous — tant de
 where? O part - ed ones so dear, are you blessed — by our

dim. p

rall.

char-mes À lé-guer aux vi-vants d'im-pla-ca-bles douleurs?
 sor-row, that you leave us who live such a wealth of despair?

cresc. *colla parte* *dim.*

a tempo
ben cantando

Hé-las! — je me sou-
 A-las! — I mind me

p *pp* *colla parte* *

cresc.

viens il me disait: A-vec ton doux sou-ri-re Tu ne sau-rais ja-
 still once did he say: With thy sweet smile al-lur-ing, Well couldst thou cheer and

cresc. *p* *f* *colla parte* *

ff *rall.*

mais con-dui-re Qu'aux chemins glo-ri-eux ou
 lead, safe as-sur-ing, Those who dare, those who win or

ff *rall.* *colla parte* *colla parte* *

dim. *p* *rall.*

qu'aux sen-tiers ——— bé-nis!
tread the paths ——— of peace!

p *colla parte* *pp* *Red.* *

dolorosamente *f* *sost.* *sec.* *f* *colla parte* *mf espress.* *dim.* *pp*

Ah! — mon pè-re! Hé-las! — Pleu-
Ah! — my fa-ther! A-las! — Then

rez! pleu-rez, mes yeux! ——— Tom-
weep! then weep, mine eyes! ——— Then

pp

bez, tris-te ro-sé-e Qu'un ray-on
flow, sad shin-ing tears! — No ray of

de so - leil ne doit ja - mais ta - rir! Pleu - rez, — mes
sun shall ev - er dry your flood so clear. Then flow, — ye

dim. **pp**

poco tempo rubato **f**

yeux! Ah! — pleu - rez tou - tes vos lar -
tears! Ah! — ye tears, end - less - ly flow -

f *colla parte* *dim.* **p**

Ossia. **p dim.**

- mes! pleu - rez, mes yeux! ah! pleu - rez! —
- ing! tears of — sad - ness! Ah! ye tears! —

p dim.

- mes! pleu - rez, mes yeux! —
- ing! ye tears! sad — tears! —

colla parte *dim.* **pp** **f**

sf *8va bassa* *Ed.* *

Lè Cid.

(1885)

«Plus de tourments et plus de peine.»

English version by
H. Millard.

Aria.

JULES MASSENET.
(Born 1842.)

Un poco ritenuto. (♩ = 84)

f *dim.* *mf* *p* *p* *dim.* *p non lento* *pp*

Plus de tour - ments — et plus de pei - - ne Au
No tor - ments now — and no more sor - - row, This

jour — at - ten - du si long - temps!
day — we have look'd for so long!

mf

Le prin - temps sans la joie hu - mai - ne, Se - rait-il en - cor —
 Can spring - time hu - man joy e'er bor - row, Shall we wait in vain —

dim. rall. p **Tempo I.**

— le prin - temps? —
 — the spring - time song? —

colla voce *cresc.* **f**

mf **f**

Pre - nez, c'est Dieu qui vous le don - ne, Al - le - lu - ia! —
 Take it, 'tis God who is be - stow - ing, Al - le - lu - ia! —

p

dim. **p**

— Dieu ja - mais ne nous a - ban - don - ne, Quand ja - mais
 His love for us He's ev - er show - ing, To all who

p

on ne l'ou - bli - a!
have for sin a - toned!

cresc.

f *dim. p* *Lento. (♩ = 50)* *p* *dim.* *Tempo I. (♩ = 84)*

Al - le-lu - ia! Al - le-lu - ia!
Al - le-lu - ia! Al - le-lu - ia!

f *pp* *col canto* *pp* *cresc.*

mf *p*

p

Al-lez en paix, vous que l'on ai - me, Al -
Go on in peace while love con - fess - ing, Go

p dolce *pp*

45

lez, en vous_ don - nant la main! N'a-
 on while hold - ing hand in hand! For

cresc.

vez-vous pas _____ le bien su - prè - me, Que d'au - tres cœurs _____
 have you not _____ the high - est bless - ing, That oth - er - hearts _____

Tempo I.

dim. rall. p

— cher - chent en vain? L'a-mour, c'est
 — in vain de - mand? O Love, the

colla voce cresc. f p

*Red. **

f. dim. p

Dieu qui nous le don - ne! Al - le - lu - ia! Gar - dez ce tré -
 flow'r that God has plant - ed, Al - le - lu - ia! Guard well this sweet

p

sor_ qui ray - on - ne Et que le ciel vous con - fi - a!
 boon which is grant - ed, And which from heav'n to you is loaned!

f *dim.* *p* *Lento.* ($\text{♩} = 50$) *dim.*
 Al - le - lu - ia! Al - le - lu -
 Al - le - lu - ia! Al - le - lu -

cresc. *f* *p* *pp* *col canto* *pp* *p*

Tempo I. ($\text{♩} = 92$) *p* *un poco animato* *mf*
 ia! Al - le - lu - ia! Al - le - lu - ia!
 ia! Al - le - lu - ia! Al - le - lu - ia!

p dolce

Molto lento.
 Al - le - lu - ia! Al - le - lu - ia!
 Al - le - lu - ia! Al - le - lu - ia!

p dim. *pp* *f* *rf*

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

La Clemenza di Tito.

(1791.)

“Non più di fiori.,”

Recitative and Aria.

English version by
Dr. Th. Baker.

W. A. MOZART.

(1756 - 1791.)

Allegro. **Recit.**

Ec-co il pun-to, o Vi -
'Tis the moment, O Vi -

tel - lia, d'è - sa - mi - nar la tua co - stan - za.
tel - lia, to search thy heart, if it be stead-fast!

Avrai va-lor, che ba-sti, a ri-mi-ra-ree - sangue il tuo Se - sto fe -
Art thou prepar'd to brave it when he, thy faithful Sextus, sheds his blood for thy

del? Se - sto che tà - ma
sake? Sex - tus, who loves thee

più del-la vi-ta su-a? che per tua col-pa di-ven-ne re-o?
 more than for life he car-eth? for thy mis-do-ing be-came a trai-tor?

che t'ub-bi-di, cru-de-le? che ingiusta, t'a-do-ra? che in faccia a morte si gran
 Who in thy rage o-bey'd thee, a-dor'd thee, when un-kind! Who still is faithful, tho' by

fe-de ti ser-ba? e tu frat-tan-to, non i-gno-ta a te stes-sa,
 death he be threaten'd? And yet thou go-est, well a-ware thou art guilt-y,

andrai tran-quil-la al ta-la-mo d'Au-gusto? Ah! mi ve-dre -
 to meet Au-gus-tus and cel-e-bratethy bri-dal! Ah! all a-round

i sempre Se-sto d'in-tor-no! E l'au-re e i sassi te-merei che lo-qua-ci
me I shall see on-ly Sextus, The breezes, the rocks, I shall fear, will be tell-tales

p

mi scopris-se-rò a Ti-to.
to be-tray me to Ti-tus!

f

A' pie-di suo-i va-da-si! tutto a pa-lesar,
Before his feet I'll fall to admit my fault in full;

Si sce-mi il de-lit-to di Se-sto, se scu-sar non si può
Tho' Sex-tus be not quite un-of-fend-ing, I can light-en his blame

p

col fal-lo mi-o. Dim - per e d'I - me-ne - i spe - ran-ze, ad-di-o!
by my endeavor. Ye hopes of love and pow-er, fare-well, then, for ev-er!

Larghetto.

p

dolce
Non più di fio - ri
No more en - tranc - ing

va - ghe ca - te - ne di - scen-da I - me - ne ad in - trec -
garlands of flow - ers Hy - men des - cend - ing for me shall

cresc.

ciar, Stret-ta fra bar-ba-re, a - spre ri - tor - te,
twine, Fet-ter'd by bar-barous, un - yield - ing pow - ers,

veg - go la - mor - te ver me - a - van - zar, veg - go la
Death I - be - hold as he nears me ma - lign! Death I be -

dolce

mor - te ver me a - van - zar! Non più di fio - ri
hold - as he nears me ma - lign! No more en - chant - ing

p

va - ghe ca - te - ne di - scen - da I - me - ne
gar - lands of flow - ers Hy - men des - cend - ing

ad in - trec - ciar, non più di fio - ri
for me shall twine, No more en - chant - ing

ad in - trec -
for me shall

va - ghe ca - te - ne di - scenda I - me - ne ad in - trec -
gar - lands of flow - ers Hy - men des - cend - ing for me shall

Allegro. *mf un poco agitato*

ciar.
twine!

In - - fe - li - ce!
Hap - - less vic - tim!

f

qual or - ro - re!
Doom'd to lan - guish

Ah, di me che si di -
Ah! how long, in dark - est -

rà? che si di - rà?
night! in dark - est night!

espress.
Chi ve - des - se il mio do - lo - re, pur a -
Could one heart that knows my an - guish Fail to -

vria di me pie - tà! chi ve - des - se
mourn my woe - ful plight? Could one heart

il mio do - lo - re,
that knows my an - guish

pur a - vria di me pie - tà,
Fail to mourn my woe - ful plight?

pur a - vria di me pie -
fail to mourn my woe - ful

tà!
plight?

con anima
Non più di fio - ri
No more en - chant - ing

ya - ghe ca - te - ne di-scen - da I - me - ne
gar - lands of flow - ers Hy-men des - cend - ing

ad in - tree - ciar. Stret - ta fra
for me shall twine, Fet - ter'd by

bar - ba-re, a - spre ri - tor - te,
bar - barous, un - yield - ing pow - ers,

veg - go la mor - te ver me a - van -
Death I be - hold, near - ing ma -

zar, veg - go la mor - te
lign, Death I be - hold, he

ver me a - van - zar! In - - fe -
nears me ma - lign! Hap - - less

li - ce! qual or - ro - re! Ah di
vic - tim! Doom'd to lan-guish Ah!how

cresc. *f* *p* *dolce*
me che si di - rà?
long, in dark - est night!

dolce

Chi_ ve - des-se il mio_ do -
 Could one heart that knows my

lo - re, pur a - vria di_ me pie - tà, chi_ ve -
 an - guish Fail to_ mourn my_ woe - ful plight? Could one

des-se il mio_ do - lo - re, pur_ a - vria di me_ pie -
 heart that knows my_ anguish Fail_ to mourn my woe - ful

tà, pur a - vria di_ me pie - tà!
 plight? fail to mourn my woe - ful plight?

mf *cresc.*

In - - - fe - li - ce! qual or -
Hap - - - less vic - tim! Doom'd to

f *dolce*

ro - - re! Chi ve - des - se il mio do - lo - re, pur a -
lan - - guish! Could one heart that knows my an - guish Fail to -

vria di me pie - tà! In - - fe - li - ce!
mourn my woe - ful plight? Hap - - less vic - tim!

un poco agitato

qual or - ro - re! Non più di fio - ri vaghe ca - te - ne discenda I -
Doom'd to languish! No more en - chanting garlands of flowers Hymen des -

cresc. poco a poco

me - ne ad in - trec - ciar, Stret - ta fra bar - ba - re, a - spre ri -
 cend - ing for me shall twine, Fet - ter'd by bar - barous, un - yield - ing

fp

f

tor - te, veg - go la mor - te ver me a - van - zar!
 pow - ers, Death I be - hold, he nears me ma - lign!

fp cresc. p

dolce

Chi - ve -
 Could one

des - se il mio do - lo - re, pur a - vria di - me pie - tà, chi ve -
 heart that knows my an - guish Fail to mourn my woe - ful plight? Could one

des - se il mio do - lo - re, pur a - vria di me pie - tà,
heart that knows my an - guish Fail to mourn my woe - ful plight,

cresc. *f*
pie - tà, di me pie - tà,
to - mourn my woe - - ful plight,

cresc. *f*
pie - tà, di me pie - tà,
to - mourn my woe - - ful plight,

di me, di me
to mourn my woe - - -

Les Deux Averages.

(1770)

English version by

Dr. Th. Baker.

Edited by F. A. Gevaert.

"Plus de dépit, plus de tristesse."

Arietta.

ANDRE E. M. GRETRY.

(1741-1813)

Andantino grazioso.

p

cresc.

pp.

Plus de dé - pit, —
No more an - noy, —

dim.

pp

plus de tris - tes - se, Dès - que - je - puis vo - - ler vers toi; De Gri -
sor - row - ful - meekness, Since I - can - fly a - way to thee; Poor Gri -

rinf.

p

sempre leggiero

pon je plains la fai - bles-se, Et je chan -
 pon! I de - plore his weakness, And I car -

pp *mf*
pp *cresc.*

- te, quand je te vois. Plus de dé - pit, —
 - ol when thee I see. No more an - noy, —

mf *col canto* *pp*

plus de tris - tes-se, Des- que je puis vo - ler vers
 sor - row - ful meekness, Since I can fly a - way to

rinf.

toi. Il se croit ri - che, ô le pauvre hom - me, ô le pauvre
 thee! Hethinks he's weal - thy, poor sil - ly fel - low, poor sil - ly

pp *rinf.*

pp

hom-me, L'or et l'ar-gent sont tout son_bien. Moi, moi j'ai le
fel-low, Who on-ly sil-ver has and_gold; Mine, mine is Je-

cœur de Jé - rô - me, Moi, moi j'ai le cœur de Jé - rô - me;
rome's full af - fec-tion, mine, mine is Je-rome's full af - fec-tion

rinf.

Mon tré - sor vaut micux que le sien, Mon tré - sor vaut
Greater by_ far my trea - sure, I_ hold, great-er far my

rinf.

dolce

micux que le sien. Plus de dé - pit, plus de tris -
treasure, I hold. No more an - noy, sor - row-ful

pp

tes-se, Dès_ que_ je_ puis vo - ler_ vers toi. Plus de dé -
weakness, Since I_ can_ fly a - way_ to thee! No more an -

rinf.

pit, — plus de tris — tes-se, Dè — que je
noy, sor — row-ful weakness, Since I can

pp *cresc.*

puis vo — ler, Dè — que je
fly a — way, Since I can

puis vo — ler, Dè — que je
fly a — way, since I can

f

a piacere

puis vo — ler vers toi, — Dè — que je puis vo — ler vers toi
fly a — way to thee, — since I can fly a — way to thee!

puis vo — ler vers toi, — Dè — que je puis vo — ler vers toi
fly a — way to thee, since I can fly a — way to thee!

p *f*

Dimitri.
(1876.)
«Pâles étoiles.»
Rêverie.

English version by
Dr. Th. Baker.

VICTORIN JONCIERES.
(Born 1839.)

Andante tranquillo.

pp

pp

dolce

Pâ - les é - toi - les, Cal - me char-
Stars faintly gleaming, Rest - ful de -

p

pp

mant, — O chas - tes voi - les Du fir - ma - ment, Su - a - ve
light, — Clouds dim - ly stream - ing O'er skies of night, Winds lightly

f

pp

bri - se Quand vient le soir,— Que tout re-di - se, Es -
play - ing When eve is near,— How all are say - ing: Hope

mf *pp*

poir, es - poir!— Cal - me de l'â - me, Cal - me char - mant.—
on, hope e'er!— Rest - ful e - mo - tion, Might - y thy art,—

dolce

Tran - quil - le flam - me D'un cœur ai - mant,— Â - me sou -
Tran - quil de - vo - tion Deep in the heart,— Souls in - ly

dolce *pp*

mi - se Et sans re - tour,— Que tout re - di - se, A - mour, a -
sway - ing, Tho' un - a - ware,— For all is say - ing: Love on, love

cresc. *f* *pp*

mour!_
e'er!_

pp

douce

Aigle ou co-lom - be, Es - clave ou roi, —
Ea-glet or swal-low, Free - man or slave, —

pp

f *p*

Jus - qu'à la tom - be Sui - vez la loi; Cœur qui se
Thy law do fol - low E'en to the grave; When day is

sfz *pp*

bri - se Quand meurt le jour, — Que tout re - di - se, A -
dy - ing, Sad hearts de - spair, — Tho' all be say - ing, Love

v *pp*

dolce

mour, a - mour! — Âme é - ter - nel - le, Dans l'é - ther bleu —
 on, love e'er! — Spir - it im - mor - tal, In a - zure skies —

dolce

p

Ou - vre ton ai - le, Et monte à Dieu; Em - porte et bri - se
 Seek thou the por - tal, Heav'n - ward a - rise, — Bonds heavy weigh - ing

pp

cresc. *f* *pp*

Tes fers d'un jour, — Que tout re - di - se, A - mour, a - mour!
 No more to bear, — For all is say - ing: Love on, love e'er! —

cresc. *pp*

Don Carlo.

(1867.)

"O don fatale.,,

GIUSEPPE VERDI.

(1813 - 1901.)

Moderato.

The piano introduction is in E-flat major, 4/4 time, marked Moderato. It features a series of chords in the right hand and a more active bass line in the left hand, with a forte (f) dynamic marking.

Allegro giusto. (♩ = 84)

con passione

The vocal entry begins with a half rest followed by a quarter note G4, then a half note A4, and continues with a melodic line. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, marked piano (p).

O don fa - ta - le. o don cru - del, che in suo fu -
Oh fa - tal dow - er, oh cru - el gift, That in their

The vocal line continues with a melodic phrase ending in a triplet of eighth notes. The piano accompaniment remains consistent with the previous section.

ror_ mi fe - ce il cie - lo! Tu che ci fai_ Si va - ne al -
fu - ry the heavens did grant_ me! Thou who canst make us so vain and

te - re, ti ma - le - di - co, ti ma - le - di - co, o mia bel -
 haughty, My curse is on thee! Yea, curs-es for my beau-ty

Più mosso

tà! Ver-sar, ver-sar sol pos - so il pian - to, Spe-me non
 bright! With bit-ter tears my heart is riv - en, Hope nev-er

ho, - sof - frir do - vrò, Il mio de - lit - to è orri - bil
 comes in sor - row's night, My crime so great, though my life be

tan - to, Che can-cel - lar mai nol po - trò. Ti ma-le -
 giv - en, To can-cel that no torture might. My curse is

di - co. ti ma - le - di - co, o mia bel - tà! Ah! ti ma - le -
on thee, my curse is on thee, O beauty bright! Ah! my curse is

f

di - co, o mia bel - tà!
on thee, O beau - ty bright!

ff

Andante. (♩ = 84) *cantabile*

O — mia re -
O — Queen a -

p

gi - na. io t'im - mo - la - i Al — fol - le er -
dor - ed, I sa - cri - fic'd thee, O — fool - ish

f

pp *3*

ror — di — que - sto cor! So - lo in un
er - ror of this lov - ing heart! In — some lone

f *3*

chio - stro al — mon - do o - ma - i Po - trò — ce -
con - vent where none can find me, I — can — con -

pp

lar il — mio do - lor. Ohi - mè! ohi -
ceal my — wild de - spair. A - las! a -

mè! O mia re - gi - na, so - lo in un
las! O Queen a - dor - ed, In — some lone

chios - tro al mon - do o - ma - i Po - trò ce - lar
con - vent where none can find me, I can con - ceal

string. 3

string. col canto

cresc. 3

Largo

il mio do - lo - re; Ah! so - lo in un chios - tro al mon - do o -
my wild de - spair; Ah! in some lone convent where none can

cresc. 3

mai Po - trò ce - lar il mio do - lor!
find me, I can con - ceal my wild de - spair!

Allegro agitato. (♩ = 152)

f

Oh ciel! e
Oh heav'n! and

f

Car-lo... a morte do-ma-ni... gran
Car-lo- a morte condem-ned to-morrow, great

p

Dio.... for-se an-drà!
heav'ns! he may be!

cresc. *f*

Ah! un dì mi re-sta, la spe-me m'ar-
Ah! one day is left me, 'Tis hope-sweet-ly

col canto *f*

lunga *con slancio*
ri-de! Sia be-ne-det-to il
dawn-ing! Ah! thanks to heav'n be

f *col canto*

ciel. — be - ne - det - to il ciel! — lo sal - ve - rò! un dì — mi
 giv'n, — thanks to heav'n be giv'n, — I'll save him yet! One day — is —

re-sta, un dì — mi re-sta. ah si - - a — bene-det - to il
 left me, one day — is — left me, Ah! thanks to — heav'n, yes, thanks to —

ciel, — lo — sal - ve - rò!
 heav'n, — I'll — save him now!

Étienne Marcel.

(1879.)

«O beaux rêves évanouis!»

Aria.

English version by
Dr. Th. Baker.

C. SAINT-SAËNS.
(Born 1835.)

Andantino. *dolce*

O beaux rê - ves
Fai - ry vi - sions

é - vanouis! — Es - péran - ces tant cares - sé - es! Vous ne reviendrez
melted a - way! — All ye hopes so tender - ly cherished! Thoughts onces so full of

plus, ô ri - antes pen - sé - es! O beaux rê - ves
charm, ye for ev - er have per - ish'd! Fai - ry vi - sions

é - va - nous! _____ Es - pé - ran - ces tant ca - res - sé - es! A -
melt-ed a - way! _____ All ye hopes so ten-der-ly cher - ish'd! Fare-

cresc.

dieu! _____ sous mes yeux é - blou - is _____ Vous ne reviendrez plus, ô ri - an - tes pen -
well! _____ of your glo - ry no ray _____ Ev - er - more shall be mine, ye for ev - er have

f *p*

sé - es! _____ Pour - tant _____ Dieu _____ sem -
per - ish'd! _____ Yet God _____ seem'd _____ a

cresc. *espress.* *mf*

blait le bé - nir, _____ Cet a - mour _____ qui fai - sait ma
smile to be - stow _____ On a love _____ on - ly death can

mf *p*

vi - e! L'i-vres- - se d'un ins - tant
ban - ish: The rap - - ture of an hour

p

m'est à ja-mais ra - vi - e, Et mon cœur est na -
ne'er to re-turn did van - ish, And my heart - strings are

dolce
vré d'un a - mer sou-ve - nir. L'ave - nir s'annon - çait
wring by a mem - 'ry of woe. All our fu-ture seem'd bright

cresc.
— comme une au - be se - rei - ne, Et mainte - nant l'orgueil, la co -
— as the dawn's ra - di - a - tion; Now o - ver-weening pride, bit - ter

lère et la hai - ne Nous ont _ pour toujours désu - nis!
 ha-tred and pas - sion Have torn _ us a - sun - der for aye!

cresc.

f *p*

dolce espress.

O beaux rê - ves é - vanou - is! — Es - péran - ces tant cares - sé - es!
 Fai - ry vi - sions melted a - way! — All ye hopes so tender - ly cher - ish'd!

pp

Vous ne re - vien - drez plus, ô ri - antes pen - sé - es!
 Thoughts once so full of charm, ye for ev - er have per - ish'd!

cresc.

O beaux rê - ves é - vanou - is! — Es - péran - ces tant ca - ressé - es! A -
 Fai - ry vi - sions melted a - way! — All ye hopes so tender - ly cherish'd! Fare -

m.s. *cresc.*

f
 dieu! — sous mes yeux é-blou - is — Vous ne re-viendrez plus, ô ri-an-tes pen -
 well! — of your glo - ry no ray — Ev-er-moreshall be mine, ye for ev-er have

p *mf*
 sé - es! A - dieu! A - dieu!
 per-ish'd! Fare-well! Fare-well!

p
 Vous ne re-viendrez plus, vous ne re-viendrez plus, ô ri-an-tes pen-
 Ye will nev-er re - turn, ye will nev-er re - turn, ye for ev-er have

pp
 sé - - - es! —
 per- - - ish'd! —

La Fée aux Roses.

(1849.)

"En dormant, c'est à moi."

English version by
Dr. Th. Baker.

Romance.

JACQUES F. HALEVY.
(1799-1862.)

Allegretto cantabile.

pp

And. *

dolce

En dor - mant, — en dor - mant, — C'est à moi, dé - li - ce su -
When he dreams, — when he dreams, — It is I, O heav'nly e -

ppp

And. * *And.* *

prê - me, C'est à moi, — c'est à moi qu'il s'en va — rê - vant, qu'il s'en va — rê -
mo - tion! It is I, — it is I who be - side him seems, who be - side him

And. *

vant, — Oui, c'est moi — qu'il ap - pel - le, qu'il ap - pel - le et qu'il
seems, 'Tis on me — that he calls, — me that he calls — in de -

a piacere *a tempo*

ai - - me - En dor - mant, - en dor - mant, - en dor - mant, en - dor -
vo - - - tion, When he dreams, when he dreams, when he dreams, when - he

col canto *ppp*

Red. *

mant. -
dreams. -

sempre legato

Red.

dolce

En dor - mant, - en dor - mant, - Qu'il en - ten - de mon vœu su -
When he dreams, when he dreams - May he hear my fond sal - u -

ppp

* *Red.* * *Red.*

prê - me, Qu'il me soit - fi - - dè - le, qu'il me soit fi -
ta - tion, That his heart - on - wak - ing, his heart - on

Red. *

dè - le, fi - dè - leen veil - lant, Qu'il le soit en -
wak - ing, on wak - ing re - deems Ev - ry faith - - ful

a piacere

co - re, qu'il le soit en - cor mê - - me En dor -
vow's, ev - er - y vow's ded - i - ca - - tion When he

mant, en dor - mant, ah! en dor -
dreams, when he dreams, ah! when he

ppp

Red. *

mant. dreams.

sempre dolce

Red.

dolce

En dor - mant, en dor - mant, Dans ses
When he dreams, when he dreams, In his

pp

Red. *

bras voi - là qu'il m'en - la - ce, Il me dit, il me
arms he fond - ly en - folds me, And he tells, and he

And. *And.* *

dit qu'il se - ra con - stant, qu'il se - ra con - stant,
tells how his heart o'er - teems, how his heart o'er - teems;

Et je crois mê-me qu'il m'em-
Nor e - ven kiss-es he with -

pp *And.* *And.* *And.* *

bras - - - - - se En dor - mant, en dor - mant,
holds me When he dreams, when he dreams,

pp a tempo *pp*

en - - - - - dor-mant.
when he dreams.

pp *cresc.* *And.* *

La Fiancée d'Abydos.

(1865.)

«Ô nuit, qui me couvre.»

English version by
Dr. Th. Baker.

Cantilena.

ADRIEN BARTHE.
(1828-1888.)

Andante largo.

f *p*

dolciss.

Ô nuit, ô nuit, qui me
O Night, O Night, who in

pp

cou - vre de voi - les, O tremblan -
gloom dost en - fold me, O ye stars

pp

rit.

te clar - té De ces ray - ons d'ar - gent qu'on nomme des é -
with your sil - ver - y glim - mer and glow From on high that be -

col canto

a tempo *agitato*

toi - les! Ve - nez ren - dre le cal - me
hold me: Give a - gain - calm re - pose

a tempo *p poco* *agitato* *e* *cresc.*

a mon cœur - a - gi - té! Ô nuit!
to my heart - full of woe! O Night!

pp *rit.* *rall.* *f* *ten.* *

Ô nuit! don - ne le calme à mon cœur a - gi - té! Ô bel - le
O Night! Give thou repose to my heart full of woe! O love - ly

pp *rit.* *p* *rall.* *

nuit! Ô bel - le nuit!
Night! O love - ly Night!

Agitato.

molto agitato

Quelle est donc la voix in - con - nu - e
What is the voice so strangely re - sound - ing,

mf

Qui s'é-veille et chante — en mon cœur?
That a-wakes and sings — in my heart?

Je me sens — in-qui-ète, — é-mu-e, C'est
I am stirr'd — by un-known e-mo-tion, That

mf *Agitato.*

comme un rê-ve de bon-heur, — Je me
like a dream doth joy im-part, — I am

sens — in-qui-ète, é-mu-e, C'est comme un rê-ve de bon-
stirr'd — by un-known e-mo-tion, That like a dream doth joy im-

p *mf* *p*

rall. *rall.* Tempo I. *pp*

heur, — C'est comme un rê - ve de bon - heur! Ô
 part, — that like a dream doth joy — im - part! 0

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

nuit, ô nuit, qui me cou - vre de
 Night, 0 Night, who in gloom dost en -

voi - les, — 0 tremblan - te clar-té De ces ray-ons d'ar -
 fold me, — 0 ye stars with your sil-ver-y glim-mer and

p *col canto*

rall. *agitato un poco*

gent — qu'on nomme des é - toi - les, Ve-nez ren - dre le
 glow — From on high that be - hold me: Give a - gain — calm re -

rall. *p* *poco* *agitato*

cal - - me à mon cœur a - gi - té! _____ Ô nuit!
 pose _____ to my heart full of woe! _____ O Night,

cresc. *f*

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

ô nuit! don - ne le calme à mon cœur, rends le
 O Night, Give thou re - pose to my heart, give re -

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

ten. *

tranquillo *rall.*

tranquillo e legato

calme à mon cœur! rends le calme à mon
 pose to my heart, give re - pose to my

tranquillo *rall.*

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

cœur! Ô bel-le nuit! ô bel-le nuit! ah!
 heart! O lovely Night! O love-ly Night! Ah!

a tempo *rall.* *pp* *f*

Fidelio.

(1805.)

„Abscheulicher! wo eilst du hin?“

Recitative and Aria.

LUDWIG van BEETHOVEN.
(1770-1827.)

Allegro agitato.

Piano introduction in B-flat major, 2/4 time. The music is marked 'Allegro agitato'. It features a driving bass line with eighth and sixteenth notes, and a treble line with chords and moving lines. Dynamics include *f* (forte) and *sf* (sforzando).

Recit.

f molto agitato

Recitative and first part of the aria. The vocal line is in B-flat major, 2/4 time, marked 'Recit. f molto agitato'. The lyrics are: 'Ab-scheu - li - cher! wo eilst du hin? Thou mon-strous fiend, whith-er dost haste,'. The piano accompaniment is marked *f* and *sf*.

Grim - me?
guide thee?

Second part of the aria. The vocal line continues with the lyrics: 'was hast du vor? was hast du vor im wildem Grim-me? what thy in-tent? Where will thy cru-el fu-ry guide thee?'. The piano accompaniment is marked *f* and *sf*.

Poco adagio.

Piano introduction for the scene 'Des Mit-leids Ruf'. The music is in B-flat major, 2/4 time, marked 'Poco adagio'. It features a slow, moving bass line and a treble line with chords. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano).

Des Mit-leids Ruf,
Soft pi - ty's voice

*Più mosso. veemente
heftig*

der Mensch-heit Stim-me rührt nicht mehr dei-nen Ti-ger-
is dumb be-side thee, But ti-ger-like thou blood dost

Allegro, a tempo.

sinn. Doch toben auch wie Meeres-
crave. But tho' by ra-ging tempest

Recit.

Adagio.

wo-gen dir in der See-le Zorn und Wuth,
driv-en, Death, and in-hu-man hate, thy goal,

p espress.

so leuchtet mir ein Far-ben-bo-gen, der hell auf dunkeln Wol-ken
To me a rain-bow spans the heav-en, Il-lumes my sky and lights my

colla voce

Poco sostenuto, a tempo.

p tranquillo

ruht, soul. der blickt so still, so fried - lich
It soft - ly beams on me de -

p *sempre più p*

sempre più p
nie - der, der spiegelt al - te Zei - ten wie - der, und
ject - ed, On it are mem - 'riessweet re - flect - ed, And

Adagio.
neu be - sänf - tigt wallt mein Blut.
hope re - new'd in - spires my soul.

p *cresc.*

p cantabile

con molta espressione
p
Komm, Hoff - nung, lass den letzten Stern, — den letz - ten
Oh — Hope, thou wilt not let the star, — the star of

cresc. *pp*

Stern der Mü - den nicht er - blei - chen, o
 sor - r'wing love be dimm'd for ev - er! Oh

p

f

cresc.

komm, er - hell' — er - hell' mein Ziel, — sei's noch so fern, so
 come, sweet Hope, — shew me the goal, — How-e'er, how - ev - er

mf

p

fern, die Lie - be, sie wird's er - rei - chen, ja, ja, sie wird's er -
 far, For - sake it will — I nev - er, for-sake it will I

cresc.

fp

rei -
 nev -

tranquillo

chen, sie wird's er - rei -
 er, for-sake it I will — nev -

cresc.

p

dolce

chen. er. Komm, o — komm, komm, o — Hoff — nung!
Come, oh — come, come, oh — guide — me!

dolce *cresc.* *sfp*

p

Lass den letz — ten
Thoult not let — the

pp

Stern der Mü — den, der Mü — den nicht er —
star of sor — row — ing love be dimm'd for

cresc. *f* *f*

blei — chen! Er — hell' — ihr Ziel, — sei's noch so fern, sei's noch so
ev — er, Oh, shew — the goal, — how — ev — er far, how — ev — er

sfp *cresc.* *f* *f*

dolce

fern, die Lie — be, die Lie — be wird's er — rei — chen, die
far, for — sake it, for — sake — it will I nev — er, for —

sfp *sfp*

cresc.

Lie - be, die Lie - be wird's er -
sake it, for-sake it will I

sf *sf*

Allegro con brio.

rei - chen.
nev - er.

f *sf*

p agitato

Ich folg' dem in - nern
A heav'n - ly voice doth

f *p*

molto cresc.

Trie - be, ich wan - ke nicht, mich stärkt die
guide me, I shall not fail, Love will pre -

cresc.

ff

Pflicht der treu - en Gat - ten -
vail, Thou hope hast ne'er de -

ff *p* *ff*

mf

lie - be, ich wan - ke nicht,
nied me, I shall not fail,

p *sf* *sf* *sf*

cresc. *f*

nein, ich wan - ke nicht, mich stärkt die Pflicht der
no, I shall not fail, Love will pre - vail, Thou

cresc. *f*

dolce ed espress.

treu - en Gat - ten - lie - be. O
hope hast ne'er de - nied me. Oh

f p dolce

du, für den ich al - les trug, könnt'
thou, for whom I all can bear, could

drin - gen. chain thee. *f*

ich zur Stel - le drin - gen, wo Bos - heit dich in Fes - seln
I from bonds un - chain thee, Where hate in - hu - man laid the

f *f* *sf* *ff*

*Più lento.**p dolce*

schlug, — und sü — ssen Trost dir brin —
snare, — Or in — thy grief sus — tain —

p *pp* *colla voce*

*Tempo I.**con anima*

gen! O du, für den ich —
thee! Oh thou, for whom I —

al — les trug, könnt' ich zur Stel — le
all — can bear, Could I — from bonds un —

f stentato

drin — gen, wo Bos — heit dich in Fes — seln
chain thee, Where hate in — hu — man laid the

ff

schlug, könnt' ich — zur Stel — le drin — gen!
snare, Could I — from bonds un — chain thee!

p *cresc.* *f*

p
Ich
A

f

agitato *molto cresc.*
folg' dem in-nern Trie-be, ich wan-ke nicht, mich stärkt die
heav'n-ly voice doth guide me, I shall not fail, Love will pre-

p *cresc.*

ff.
Pflicht der treu-en Gat-
vail, Thou hope hast ne'er

ff *p*

lie-be, me,
-ten-lie-be, ich folg' dem in-nern
de-nied me, A heav'n-ly voice doth

ff *p* *fp* *fp*

cresc.

Tri - be, ich wan - ke nicht, nein,
guide me, I shall not fail, no,

fp *fp cresc.*

f *sempre cresc.*

nein, ich wan - - ke nicht, mich stärkt die
no, I shall not fail, Love will pre -

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

al Fine

Pflicht der treu - en Gat -
vail, Thou hope hast neer

f

ad lib.

lie - be.
nied me.
- ten - lie - be.
de - nied me.

f

sf

Der fliegende Holländer.

(1843.)

English version by
Natalia Macfarrren.

„Traft ihr das Schiff?“

Ballad.

RICHARD WAGNER.

(1813-1883.)

Allegro non troppo. (♩ = 63.)

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Allegro non troppo. (♩ = 63.)'. The piano part features a tremolo in the right hand and a 'ben marcato' bass line in the left hand, starting with a forte (f) dynamic and a crescendo to fortissimo (ff). The vocal part enters with a melody in the right hand and a bass line in the left hand, marked 'dim. e rit.' and 'p'. The lyrics are: 'ho - hoe! Jo - ho - ho - hoe! Ho - ho - hoe! Jo - - hoe! ho - hoey! Yo - ho - ho - hoey! Yo - ho - hoey! Yo - - hoey!'. The score includes various musical notations such as dynamics (f, ff, p), articulation (trem., ben marcato), and performance instructions (dim. e rit.).

trem.

f *ben marcato*

ff

dim. e rit. *p*

Jo -
Yo -

ho - hoe! Jo - ho - ho - hoe! Ho - ho - hoe! Jo - - hoe!
ho - hoey! Yo - ho - ho - hoey! Yo - ho - hoey! Yo - - hoey!

f

Traft ihr das Schiff im Mee-re an, blut-roth die Se-gel,
A ship the rest-less o-cean sweeps; Bloodred her sails, and

mf *p* *pp* *mf* *p*

schwarz der Mast? Auf ho-hem Bord der blei-che Mann, des
black-her masts; Her pal-lid cap-tain nev-er sleeps, But

mf *p* *mf*

Schif-fes Herr, wacht oh-ne Rast. Hui!_____
watch-ful glance-es round him casts. Hui!_____

p *trem.* *fp* *ff*

— Wie saust der Wind! Jo-ho-he!_____
— The wind is shrill! Yo-ho-hey!_____
Jo-ho-he!
Yo-ho-hey!

p *ff*

Hui! _____ Wie pfeift's im Tau! Jo-ho-he! _____
 Hui! _____ The wind is shrill! Yo-ho-hey! _____

fp *f* *p*

— Jo-ho-he! Hui! Wie ein Pfeil fliegt er hin, oh-ne
 — Yo-ho-hey! Hui! Like an arrow he flies, with-out

ff *mf*

Ziel, oh-ne Rast, oh-ne Ruh! _____
 aim, without rest, without end! _____

dim. *rit.* *p*

Più lento. (♩ = 100.)

Doch kann dem blei-chen Man-ne Er-lö-sung ein-stens noch wer-den,
 Yet this the pal-lid man from his life-long curse may de-liv-er,

p *pp* *pp*

fänd' er ein Weib, das bis in den Tod ge-treu ihm auf
Find he a maid - en, faith - ful and true, to love him for

p

dolce ed espress.

Er - den. Ach! wann wirst du, blei - cher
ev - er. Ah! might - est thou, pal - lid

p *pp trem.*

See - - - man, sie fin - den?
sea - - - man, but find her!

pp

Be - tet zum Him-mel, dass bald ein Weib Treu - e ihm
Pray ye, that heav'n may soon In his need grant him this

pp *p*

Tempo I.

Tempo I.

halt?!
boon.

Bei
A -

p marcato cresc.

f dim.

mf

mf

Ped.

*

bö - sem Wind und Stur - mes - wuth um - se - geln wollt' er
 gainst a tem - pest's ut - most wrath, A - round the Cape he

p *pp* *mf* *p*

mf

einst_ ein Cap; er flucht' und schwur mit tol - lem Muth: „In
 once_ would sail; He curs'd and swore a fool - ish oath: “Be-

mf

p

mf

E - wig-keit lass' ich nicht ab! " Hui! _____
 fall what may, I will pre - vail! " Hui! _____

p *trem.* *fp* *ff*

16261

Und Sa - tan hörts, Jo-ho-he! Jo-ho-he!
 And Sa - tan heard! Yo-ho-hey! Yo-ho-hey!

p *ff*

Hui! Nahm ihn, beim Wort! Jo-ho-he!
 Hui! He mark'd his word! Yo-ho-hey!

fp *f* *p*

Jo-ho-he! Hui! Und ver-dammt zieht er nun durch das
 Yo-ho-hey! Hui! And con-demnd him to sail on the

ff *mf*

Meer oh-ne Rast, oh-ne Ruh!
 sea without aim, without end!

f *dim.* *rit.* *p*

p

Doch, dass der ar - me Mann noch Er - lö - sung fän - de auf Er - den,
 Yet this the wretch - ed man from his life - long curse may de - liv - er,

p *pp* *pp*

zeigt Got - tes En - gel ihm, wie sein Heil ihm einst kön - ne wer - den:
 Would but an an - gel shew him the way his bond - age to sev - er.

p *p*

dolce ed espress.

Ach! wann wirst du, blei - cher See - - - mann, sie
 Ah! might - est thou, pal - lid sea - - - man, but

pp *trem.*

fin - den? Be - tet zum Him - mel, dass bald ein Weib Treu - e ihm
 find it! Pray ye, that heav'n may soon, In his need, grant him this

pp *pp* *p*

Tempo I.

halt?
boon.

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

Vor
He

And. *

risoluto

An - ker al - le sie - ben Jahr, ein Weib zu frei'n geht
goes on shore when seven years end; A wife he seeks, the

p *f* *p*

p poco riten. *più ritard. e p*

er an's Land; er frei - te al - le sie - ben Jahr, noch nie ein treu - es
land a - round; But where-so-e'er his steps he bend, For him no faith-ful

più p poco riten. più ritard.

Allegro.

a tempo *f*

Weib er fand! Hui! „Die An - ker
wife is found. Hui! „Un - furl the

trem.

pp *a tempo* *fp*

ff

los! "Jo-ho-he! Hui!
sails!" Yo-ho-hey! Yo-ho-he! Hui!

f *p* *ff* *fp*

— „Die Se - gel auf!“ Jo-ho-he! Jo-ho-he!
— “The an - chor weigh!” Yo-ho-hey! Yo-ho-hey!

f *p* *ff*

accel.

Hui! „Fal-sche Lieb, fal-sche Treu! Auf, in See oh-ne Rast, oh-he
Hui! “Faithless love, faith-less troth! To the sea, with-out aim, without

f accel.

Ruh!“
end!”

f *dim.* *ritard. e dim.* *p*

Ped. *

pp

Ach, wo weilt sie, die dir Got-tes En-gel einst könnte zei - gen?
 Ah! where is she, to whose lov - ing heart the an - gel may guide — thee?

pp dolce

pp

Wo triffst du sie, die bis in den Tod dein blie - be treu - ei - gen?
 Where lin - gers she, thine own un - to death, what - ev - er be - tide — thee?

p

pp

dolce ed espress.

Ach! möch - test du, blei - cher See - - - mann, sie
 Ah! might - est thou, pal - lid sea - - - man, but

pp trem.

un poco ritard.

fin - den! Be - - - tet zum Him - mel, dass bald ein
 find her! Pray ye, that heav'n may soon In his

pp trem.

un poco ritard.

Weiß Treu - e ihm halt!
 need grant him this boon!

p marcato

f dim.

p

*

La Forza del destino.

(1862.)

"Madre, pietosa Vergine.,,"

English version by
Dr. Th. Baker.

Aria.

GIUSEPPE VERDI.
(1813 - 1901.)

Allegro agitato, e presto. (♩ = 96)

Allegro. Recit. *p*

Son giun-ta! gra-zie, o
In safe-ty! Heav'n, I

Di - o! E - stre-mo a-sil que-stè per me! Son
thank thee! This hid-ing-place is now my last! Here

Allegro di prima.

giun-ta! safe-ty— lo tre-mo! I trem-ble!

pp

La mia or-ren-da
My dread-ful fate al-

sto-ria è no-ta in quel al-ber-go e mio fra-tel nar-
ready is known in yonder tav-ern: my broth-er 'twas who

Recit. agitato

Allegro. (♩ = 138)

rol-la! Se sco-per-ta m'a-vesse! Cie-lo! Ei dis-se,
told it! Had he known me with-in there— Heav-en! And Don Al-

p

Red.

na-vi-ga ver-sòe-ca-so don Al-va-ro! Nè mor-to
va-ro, he said, is sail-ing toward A-me-ri-ca; from death he



cresc.

cad-de quella not-te in cui i - o, i - o, del san- - gue
fled on the night when I, I, all gor- - y

pp *cresc.*

di mio pa-dre in - tri - sa, l'ho se - gui - to e il per -
with my fa - ther's life - blood, sought to fol - low him, and

ppp

a tempo

de - i! Ed or mi la - scia, mi
lost him! And now he leaves me, he

p a tempo *p*

la - scia, mi fug - ge! ah!
leaves me, for - sakes me! Ah!

p *ff*

morendo

ohi - mè! non reg-go a tan-t'am-ba - scia!
ah me! I can-not bear this an - guish!

dim. *p* *pp* *col canto*

Allegro assai moderato. (♩ = 84)
come un lamento

pp

dolce

Ma - dre, Ma - dre, pie - to - sa
 Moth - er, Moth - er of mer - cy,

Ver - gi - ne, per - do - na al mio pec -
 Maid - en blest, For - give me my trans -

ca - to, m'a - iu - ta quel - l'in -
 gres - sion, Thy love dis - pel my

poco cresc.

gra - to dal co - re a can - cel -
pas - sion For him, thun-grate - ful

cresc. *pp*

lar! In que - ste so - li -
heart! A - lone within this

p

tu - di-ni e - spi - e - rò, e - spi - e - rò ler -
sol - i - tude, Let me a - tone, let me a - tone my

cresc.

ro - re... Pie-tà di me, pie-tà, Si -
er - ror; O Lord, to me thy grace im -

più cresc. *più cresc.*

gnor, pie-tà di me, pie-tà, Si - gno - rel.. Deh!
part, O Lord, be-hold my woe, my ter - ror! Ah!

con passione

non m'ab-ban - do - nar! Pie-tà, pie - tà di me, Si - gno - re; Deh!
ne'er from me de - part, be-hold, O Lord, be-hold my ter - ror! Ah!

non m'ab-ban - do - nar! ah! pie - tà, pie - tà di me, Si -
ne'er from me de - part! Ah! be - hold, O Lord, my woe, my

gnor! terror! Ah que' su - bli - mi can-ti - ci
Ah! what sub-lime re-sounding choir,

Organ.

del - l'or - ga - no i con - cen - ti, che co-me in-cen-so a -
With or - gan - peal as - cend - ing, Like in-cense waft - ed

seen - do-no a Dio sui fir - ma - men-ti, i - spi - ra - no, i -
heav-en-ward Be-fore the throne are blending! How they in-spire, how

spi - ra - no a que - st'al - ma fe - de, con - for - to e cal -
 they in - spire e - mo - tion, Faith, — hope, and calm de - vo -

poco più mosso *declamando*

ma!... Al san - to a - si - lo ac - cor - ra - si!.. E l'ò - serò a que -
 tion! Now swiftly to the ho - ly fane! And dare I, at this

(Orch.) *poco più mosso* *colla parte*

stò - ra?.. Al - cun po - tria sor - prender - mi!.. Oh
 moment? Were some one to sur - prise me here! O

mi - se - ra Leo - no - ra! Tre - mi?.. Il pi - o fra - te ac -
 dire - ful, end - less tor - ment! Fear'st thou? The pi - ous broth - er

co - glier - ti, no, non ri - cu - se - rà, no, no! Non
 will re - ceive, and sure - ly not be - tray: No, no! For -

f *>* *f*

con più forza

mi la-sciar, soc-cor-ri-mi, pie-tà, Si-gnor, pie-tà, non
sake me not, O guard me still, O Thou, my on-ly stay! For-

mf

con espansione

mi la-sciar, pie-tà, pie-tà, Si-gnor, Si-gnor, pie-tà,
sake me not, O guard me still, O Thou, my on-ly

cresc.

animando sempre più

tà! Deh! non m'ab-ban-do-nar!
stay! For-sake me not, O guard

animando sempre più

p tranquillo

Pie-tà di me, pie-tà, Si-gnor, pie-tà di me, pietà, Si-
me still, O Thou, my on-ly stay! For-sake me not, O guard me

pp

gnor, pietà di me, pietà, Si-gnor!
still, forsake me not, my on-ly stay!

pp

La Forza del destino.

(1862.)

"Pace, pace, mio Dio.,

Melodia.

English version by
Dr. Th. Baker.

GIUSEPPE VERDI.
(1813 - 1901.)

Allegro agitato. (♩ = 96)

Andante.

f

Pa - ce,
Calm - me,

pa - ce, pa - ce, pa - ce, mio
calm me, calm me, calm me, O

(♩ = 56) *p*

Di - o, pa - ce, mio Di - o!
Fa - ther! Calm me, O Fa - ther!

con dolore *p*
Cruda sven - Cru-el mis -

tu - ra Ma stringe, ahimè a lan-guir; Co - me il di - pri - mo da tant' an - ni
for - tune My woe - ful heart still tries: As - on the first day, all these years my

f

du - ra Profon - de il mio sof - frir. Pa - ce, pa -
 por - tion Was on - ly tears and sighs. Calm me, calm

f *p*

ce, pa - ce, mio Di - o, pa - ce, mio Di -
 me, calm me, O Fa - ther, calm me, O Fa -

f *pp*

con enfasi

La-mai, gli è ver!.. ma di bel-tà e va -
 I lov'd him well! Such wondrous grace and

3

lo - re Co - tan - to Id - dio l'or - nò, Che l'a - mo an -
 val - or Did Heav'n to him im - part, I love him

p

cor, nè to-glier-mi dal co - re L'im-ma - gin sua sa-prò. Fa-ta - li-
 yet, nor can I bear to ban-ish His im - age from my heart. O bit - ter

tà! fa-ta-li-tà! fa-ta-li - tà! un de-lit - to Disgiun - tin ha quag-
 fate! O bitter fate! O bitter fate! Still di-vides us Onearth transgression

con passione
 giù! Al - va - ro, io t'a - mo, e su nel cie - lo è
 sore! Al - va - ro, I love thee! and yon in heav'n 'tis

scrit - to: Non ti ve-drò mai più! Oh
 writ - ten: I ne'er shall see thee more! O

un poco string.

Di - o, Dio, fa ch'i - o muo - ja; ch'è la
Heav - en, Heav'n, now let me per - ish! Peace my

agitatisissimo
cal - ma Può dar - mi mor - te sol. In-van la pa -
spir - it will find a - lone in death; For 'tis in vain

ce quisperò quest' al - - ma In pre - da a tan - to, a tan - to
— I pray my an - - - guish May cease on earth till fails my

duol, — in mezzo a tan - to, a tan - to duol.
breath! — may cease on earth till fails my breath!

In-van la pa - - ce quest' al - - ma, in-van la
For'tis in vain I pray, 'tis all in

pa - - - - ce que - st'al - ma, in - van spe -
vain I pray my an - guish, in vain I

pp

rò, la pa - ce quest' al - ma in - van spe - rò.
pray my an - guish may cease on earth till fails my breath!

col canto

Mi - se - ro pa - ne... a prolungar-mi
Food, how I loathe thee, that art but set be -

Allegro. (♩ = 144)

Allegro. (♩ = 144)

vie - ni la seon - so - la - ta vi - ta... Ma chi
fore me this wretch - ed life to lengthen! Who is

giun - ge? Chi pro - fa - na - re ar - di - sce il sa - cro
com - ing? Who is't, that dares pro - fane these ho - ly

lo - co? Ma - le - di - zio - ne, ma - le - di -
pre - cincts? Be he ac - curs - ed, be he ac -

zio - - ne, ma - le - di - zio - - ne, ma - le - di -
 curs - - ed, be he ac - curs - - ed, be he ac -

This system shows the first two measures of a musical phrase. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the vocal line.

zio - - - - -
 curs - - - - -

This system continues the musical phrase. The vocal line has a long note followed by a rest. The piano accompaniment features a dense texture with many sixteenth notes in the right hand and chords in the left hand. The lyrics are written below the vocal line.

ne!
 ed!

This system continues the musical phrase. The vocal line has a long note followed by a rest. The piano accompaniment features a dense texture with many sixteenth notes in the right hand and chords in the left hand. The lyrics are written below the vocal line.

This system continues the piano accompaniment. The right hand plays a dense texture of sixteenth notes, while the left hand plays chords. The system ends with a double bar line.

This system continues the piano accompaniment. The right hand plays a dense texture of sixteenth notes, while the left hand plays chords. The system ends with a double bar line.

Der Freischütz.

(1821)

„Und ob die Wolke.“

Cavatina.

English version by
Natalia Macfarren.CARL MARIA von WEBER.
(1786-1826.)

Adagio.

p dolce

p espress.

Und ob die Wol - ke sie__ ver - hül - le, die
And tho' a cloud o'er-spread yon heav - en, The

Son - ne bleibt am Him - mels - zelt: es wal - tet dort ein heil'-ger
sun in splen - dor shines on high, By chance a - lone we are not

Wil - le, nicht blind-dem Zu - fall dient die Welt.
driv - en, A lov - ing Fa - ther e'er is nigh.

p

Das Au-ge, e - wig rein und klar, — nimmt al - ler We - sen lie - bend
His ten - der care is o - ver - all, — His lov - ing eye on us — will

dolce

wahr, das — Au - ge, e - wig rein und klar, nimmt al -
fall, His — ten - der care is o - ver all, His lov -

- - - ler We - sen lie - bend wahr,
- - - ing eye — on us — will fall,

pp

das — Au - ge, e - wig rein und klar, nimmt Al - ler lie - bend
His — ten - der care — is — o - ver all, His eye on us — will

wahr.
fall.

Für
I

dolce

mich wird auch der Va-ter sor-gen, dem kind-lich Herz und Sinn ver-
know He will not let me sor-row, In whom my heart and faith con-

traut, und wär' dies auch mein letz-ter
fide, And tho' I ne'er should see the

mf

Mor-gen, rief' mich sein Va-ter-wort als Braut.
mor-row, In Him a-lone I will a-bide.

mf

p molto espress.

Sein Au-ge, e - wig rein und klar, nimmt mei-ner auch mit Lie - be
 His ten-der care is o - ver all, His lov-ing eye on us_ will

dolce

wahr, sein Au - ge, e - wig rein und klar, nimmt mei -
 fall, His_ ten - der care is o - ver all, His lov -

- ner auch mit Lie - be wahr, sein Au-ge, e - wig rein und
 - ing eye_ on us_ will fall, His ten-der care is_ o - ver

pp

klar, nimmt mei-ner lie-bend wahr.
 all, His eye on us_ will fall.

Il Guarany.

(1870.)

"C'era una volta un principe.,,

Ballad.

A. CARLOS GOMES.

(1839 -1896.)

English version by
Dr. Th. Baker.

The musical score is written for piano in 6/8 time, marked "Andante. (♩ = 120)". The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system begins with a piano (*p*) dynamic and a "delicate" marking. The right hand features a series of eighth-note chords, while the left hand plays a simple bass line. A "m.s." (maestros) marking is present. The second system continues the melodic and harmonic development. The third system features a forte (*f*) dynamic in the right hand, which then transitions to a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The left hand provides a steady accompaniment throughout.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady accompaniment of eighth-note chords. A dynamic marking of *p* (piano) is placed in the left hand.

Second system of the piano score. The right hand continues with its melodic pattern. The left hand's accompaniment shows a crescendo, marked with *cresc. molto* and *ppp* (pianissimo) in the middle of the system.

Third system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand has a more complex accompaniment with a slur and a fermata. A dynamic marking of *espressivo* (expressive) is placed above the right hand.

Fourth system of the piano score. The right hand features a melodic line with a slur and a fermata. The left hand has a more complex accompaniment with a slur and a fermata. A dynamic marking of *calmo e' un poco stentato* (calm and a little staccato) is placed below the right hand.

ten.

Oh, come è bel-lo il ciel! — par-chè na - tu - ra nel - l'ò - ra del si - len -
How full of charm the sky! — 'Tis as if Na-ture, in this, the hour of si -

pp secondando il canto

eguale

zio, ar - ca - na-men-te pe - ne-tri dentro l'al-ma, e fa - vel-li d'amor con mesta
lence, could sound the deeps of the soul with secret power, and could whis-per of love with tranquil

(gazing on the guitar)

cal - ma! **Tempo I.** Ed al - lo - ra per-
sad - ness! Tell me where-fore thy

sempre dolce

Andante moderato. (♩ = 108)

ben misurato

chè le tue can - zo - ni, per - chè le tue can -
strains, once so re - sound - ing, thy strains once so re -

espress.

poco a poco affrett.

zo-ni, istrumen - to gen - til, più non com -
sounding, oh my ten - der gui - tar, no long - er

affrett.

met - ti al - l'au - re in na - mo - ra - - te? Or
thrill on the tone - en - ravish'd breez - - es? A -

risoluto

f

Allegro deciso.

vi - a, risor - gi dal pol - ve - ro - so obbli - o, e fa che amo - re,
wak - en! Betake thee from dust - y, sad ob - liv - ion! Let Na - ture, love, and

f

*rall.**Lento.**portando**Andante moderato.*

la na - tu - ra e Dio tì - spi - ri - no un la - men - to, Che ge -
God him - self in - spire thee in a lay to languish, Fond - ly

p

agitato a poco a poco cresc.

men - do, ris - pon - da al mio tor - men - to! fa che a - mo - re, la na - tu - ra e
sigh - ing an an - swer to my an - guish! Now may Na - ture, love and God him -

agitato a poco a poco cresc.

cresc. molto e affrett.

Di - o, e Dio t'i - spi - ri - no un la - men - to, ah! ah!
self - inspire thee in a lay - to languish, ah! ah!

cresc. molto e affrett.

ff *Lento calando* *con portamento*

Che ge - men - do, ri - spond'al mio tor - men - to!
Fond - ly sigh - ing an an - swer to my an - guish!

ff *Lento calando* **pp**

Allegro deciso. (taking the guitar.)

f *rapido*

con moto leggerissimo

Allegro brillante. (♩=176)

(♩=160)
ingenuamente

C'era una volta un principe
Once on a time there was a prince,

me-sto, pen-so - so e bel - lo, Chè-ra d'ognu-no il pal - pi - to,
Pensive and sad and charm - ful, He was the cas-tle's pride and flow'r,

declamato

un poco rit.

la gloria del ca-stel-lo. Ma non vo-le-va a-mar! no! non vo-le - va a -
Guarded by hearts a - larm-ful. But naught he cared for love! no! naught he cared for

Allegro.

137

a tempo

mar!
love!

delicate

p

pp delicato

Tempo I.

rall.

For-te, le-al, sen-si-bi-le,
Loy-al and strong and ten-der he,

dim.

pp

p

col canto

portando

pa-rea qual fi-do a - man - te;
Form'd for a faith-ful lov - er,

a-vea negli oc-chi il fa-sci-no...
And in his eye there liv'd a spell:

Lo stesso movimento.

con slancio

pur non vo-le-va a - mar!
But naught he cared for love!

no! non vo-le-va a - mar!
no! naught he cared for love!

ah!
ah!

dolce

non — vo — le — va a — mar! Ma un dì... ma un
naught he cared for love! But: One day — But: One

rall.
con moto
rall.

Cantabile con moto. (♩=152)
espressivo

dì fanciul — la po — ve — ra a lui pas — sò dap — pres — so, Ri —
day a poor young maid went by, A poor young maid went by — him: He

leggierissimo

ma — se mu — to e — sta — ti — co, e più non fu lo stesso... E — gli dovet — te a —
gaz'd on her in rap — ture mute, No long — er love an — noy'd him: For he had fall'n in

p

mar! e — gli do — vet — te a — mar! a — mar!
love! For he had fall'n in love! in love!

pichettate
p

E-gli do-vet-te a-mar! a-mar! ah sì, ah sì, ah sì!
For he had fall'n in love! in love! Ah yes! ah yes! ah yes!

p cresc.

rit. meno mosso

do - vet - - te a - mar! do - vet -
he'd fall - - en in love! he'd fall -

coll' 8

te, do - vet - te a-mar! e-gli do-vet-te a-mar! sì! sì!
en, he'd fall'n in love! For he had fall'n in love! Yes! yes!

p

cresc. affrett.

ah! ah! ah! ah!
ah! ah! ah! ah!

rapido rall.

cresc. affrett. ff

Andante espressivo. (♩=128)

In-van tentiam re - si - ste-re al pal-pi-to di - vi - no,
 Ev-er in vain would we re-sist Pow-er of love su - per - nal,

p

Chesull'e-ter - ne pa - gi-ne è scritto nel de - sti - no.
 For it is writ - ten clear up-on Destin-y's page e - ter - nal:

cresc. *portando*

Più mosso (♩=160)
graziosamente *scherzando*

Tut - ti dobbia-mo amar!
 All have to fall in love!

tut - ti dobbia-mo amar! ah! ah!
 All have to fall in love! ah! ah!

tut - ti dobbia-mo amar!
 All have to fall in love!

tut - ti dobbia-mo amar! ah! ah!
 All have to fall in love! ah! ah!

poco rit.

ah! ah! ah! ah! ah! ah! tut-ti dobbia-mo amar! dobbia-mo amar! —
 ah! ah! ah! ah! ah! ah! All have to fall in love! all fall in love! —

rit. col canto *ritenuto*

Più animato assai. (♩ = 192)

Tut-ti dob-bia-mo amar! tut-ti dob-
 All have to fall in love! all have to

staccate

bia-mo amar! fall in love! tut-ti dob-bia-mo amar! ah! —
 all have to fall in love! ah! —

ff *larga la frase*

ff *larga la frase*

tut - ti — dob - bia - mo, tut-ti dob - bia-mo, dobbia-mo amar! tut-ti dobbia-mo a-
 All — have - to fall in love, all have to fall — in love, have to fall in

molto affrettato

molto affrettato

pp

mar!
love!

a - mar!

senza rigor di tempo

tut-ti dobbia-mo amar!
All have to fall in love!

tut-ti dobbia-mo amar!
All have to fall in love!

dobbia-mo a-mar!
have to fall in love!

legg. *pichettate un poco ritard.*

sì,
Yes,

dob-bia - mo a - mar!

Allegro agitato. (♩ = 160) *un poco rit.*

sì,
Yes,

dob-bia - mo a - mar!

dob-bia - mo a -

legg.

mar!
love!

ritard. *ritard.* **Maestoso.**

ah! ah! a - mar!
ah! ah! fall in love!

(She lays down the guitar.)

dim. **pp**

a piacere

Ma di ri - po - so ho d'uopo;
But I have need of slumber;

e tu ne' so - gni miei rie-di-o Pe-
And in my dreams re-turn hith-er, O

Andante moderato assai.

ry! lan-ge-lo mi - o tu sei.
Pe - ry! My good an-gel art thou!

ppp leggierissimo

Tut - ti dobbia-mo a-mar!
All have to fall in love!

tut - ti dobbia-mo a-mar! ah! sì, dob -
All have to fall in love! ah yes! We

f *ten.* *affrett.* *animato*

bia - mo, — dob - bia — mo, dob-bia-mo amar! tut-ti dobbia-mo a-
all — have — to fall — in love, to fall — in love, all have to fall in

8.

affrett.

Red. *

mar! ah! sì, ah! sì, tut-ti dob-
love! ah yes! ah yes! All have to

8.

bia - mo, dob - bia - mo a - mar! a - mar! a -
fall, have to fall in love! All fall in

8.

tr. *tr.*

mar! love!

pp *perdendosi*

Hérodiade.

(1881)

"Il est doux, il est bon."

English version by
Arthur H. Vivian.JULES MASSENET.
(Born 1842)

Andantino cantabile. *espressivo*

Ce-lui dont la pa-
He by whose mighty

rall. dim.

f

f più mosso

role ef-fa-ce tou-tes pei-nes, Le Prophète est i-ci!
word is banish'd ev-ry sad-ness, The Great Pro-phet is nigh!

p più mosso

mf

p *Andante cantabile. (♩ = 63)* *a tempo*

C'est vers lui que je vais! — Il est doux,
'Tis to him that I fly! — He is kind,

poco rall. *a tempo*

p *f* *p*

dolce *p*

il est bon, — sa pa - role est se - rei - ne: Il par - le —
 he is good, — his words fill — all with glad - ness: Hespeak-eth —

pp dolce

p dolce

tout se tait; — Plus lé - ger sur la plai - ne Lair at - ten - tif
 all is still'd; — Gent-ly borne o'er the plain, — Si - lent the winds

pp

fa tempo

passes sans bruit; Il par - - - le! Ah! quand reviendra-t-il?
 list to his strain; He speak - - - eth! Ah! when will he re - turn?

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

p *più f*

quand pourrai-je l'entendre? Je souffrais, — j'étais seul et mon cœur s'est cal - mé
 When, O when shall I hear him? I was suff - ring, sad and lone, and my heart found sweet peace

p *espress.*

En é - cou - tant sa voix mé - lo - dieuse et ten - dre, Mon cœur s'est cal -
In list'ning to his voice so full, so soft, so ten - der, My heart found sweet

mf *mf* *dim.*

mé! — peace! — Prophète bien ai-mé, puis-je vi - vre sans toi? —
O Pro-phet lov'd o'er all! can I live with-out thee? —

f

Prophète bien ai-mé, puis-je vi - vre, vi - vre sans toi?
O Prophet lov'd o'er all! can I live, — live with-out thee?

rall. a tempo, (poco più mosso)

ff *col canto* *a tempo, (poco più mosso)*

C'est là! dansce dé - sert où la foule é - ton -
'Twas there! in yon wild waste where the throng in a -

mf

poco a poco appassionato

née A - vai - sui - vi ses pas, Qu'il m'ac-cueil-
maze Had fol - low'd him for days, He re - ceiv'd

poco a poco appassionato

lit un jour, en-fant a - ban - donné - e,
me one morn, a child by all for-sak - en,

f

f *fe molto*

espress. *f* *poco rall.* *Tempo I.*

Et qu'il mouvrit ses bras! Il est doux, — it est bon, —
And op'd to me his arms! He is kind, — he is good, —

rall. *p* *dolce*

espressivo colla voce

dolce

Sa pa - role est se - rei - - ne, Il par-le — tout se tait;
His words fill all with glad - - ness, Hespeaketh — all is stilld;

pp

dolce

Plus lé-ger— sur la plai-ne L'air at-ten-tif pas-se sans bruit;
Gently borne o'er the plain— Si-lent the winds list to his strain;

dolce *pp*

più f a tempo

Il par - - - le! Ah! quand reviendra-t-il?
He speak - - - eth! Ah! when will he re-turn?

f espressivo colla voce
dolceiss. *dim.* *poco rall.* *f* *dim.*

p *f*

Quand pourrai-je l'en-ten-dre? Je souffrais, — j'é-tais seul et mon cœur s'est cal-mé
When, O when shall I hear him? I was suff'ring, sad and lone, and my heart found sweet peace
espress.

p

dim.

En e-coutant sa voix — mé-lo-dieuse et ten - dre, Mon cœur s'est cal-
In list'ning to his voice — so full, so soft, so ten - der, My heart found sweet

mf *mf* *dim.*

f

mé! — Pro-phè - te bien ai - mé, puis - je vi - vre sans toi?
 peace! — O Pro-phet lov'd o'er all, can I live with-out thee?

rall. a tempo, più ap -

Pro-phè - te bien ai - mé, puis - je vi - vre, vi - vre sans toi?
 O Pro-phet lov'd o'er all, can I live, — live with-out thee?

col canto

ff

passionato

Ah! quand re-viendra-t-il? quand pourrai - je fen - ten - dre?
 Ah! when will he re-turn? When, O when shall I then hear — him?

ff

rall. ff a tempo, animato

Pro-phè - te bien ai - mé, puis - je vi - vre sans toi?
 O Pro-phet lov'd o'er all, can I live with-out thee?

rall. ff a tempo, animato

Les Huguenots.

(1863.)

«Nobles Seigneurs.

Cavatina.

GIACOMO MEYERBEER.

(1791-1864.)

Andantino.

leggiere p

Maestoso.

No-bles sei - gneurs, sa -
My no - ble Knights, I

lut! no-bles sei - gneurs, sa - lut! sei-
hail you, My no - ble Knights, I hail you, I

Cadenza

gneurs, salut!
hail you!

Andantino. Cantabile con grazia

U - ne da - me noble et sa - ge, —
Pure and no - ble is the la - dy fair, —

p

Dont les Rois seraient ja - lous, — M'achar-gé de ce mes-
Whom a King with pride might woo, — She confides this let - ter

cresc. p

sa - ge, — Chevaliers, chevaliers, pour l'un de vous;
to — my care, — No-ble Sirs, no-ble Sirs, for one of you!

f

dolce

Sans qu'on la nom - me, Honneur — i - ci Au gen - til -
I dare not name him, but may — he prove For ev - er

dolce p

hom - me Qu'elle a — choi - si, Qu'elle a — choi - si!
wor - thy of so — much love, of so — much love!

cresc. e stacc. *dim. e legato* *cresc. e stacc.* *dim. e legato*
Vous pouvez croire Que nul — seigneur N'eut tant de gloi - re Ni de — bon - heur,
You may be-lieve me, that gal - lant knight Nev - er was so grac'd by la - dy — bright,

N'eut — tant de gloi - - re, tant de gloi - - re, de bon -
Nev - - er, nev - er was — so grac'd by la - - dy —

heur, non, non, non, non, non, non, non, non, non, non, ja -
bright, no, no, no, no, no, no, no, no, no, no, no,

mais! non, non, non, non, non, non, non, non, non, — non, — ja -
no! no, no, nò, no, no, no, no, no, no, — no, — no,

p.

rall. poco a poco *lunga*

mais!
no!

a tempo

Ne craignez mensonge ou piè - ge, — Che - va - liers, dans mes dis -
Fear me not for what I tell — you, — No - ble Sirs, the truth will

p.

cours! — Or — sa - lut! — que Dieu — pro -
prove, — Now — a - dieu, — and Heav'n — de -

cresc. *f.*

tè - - ge, que Dieu pro - tè - ge
fend - - - you, and heav'n de - fend you

p

Vos combats, vos amours, vos a-mours! Or sa-lut, che-valiers, Dieu pro-
Both in war, and in love, and in love, Now a-dieu, No-ble sirs, Heav'n de-

pp *cresc.*

cresc.

tè - - ge - - - vos com-
fend - - - you - - - in your

f *col canto.*

bats!
love!

p

Jeanne d'Arc.

(1881)

«Adieu, forêts.» Recitative and Aria.

English version by
Dr. Th. Baker.

PETER ILJITSCH TSCHAIKOWSKY.
(1840-1893.)

Andante non troppo.

f

Oui, Dieu le
So will the

Celli.
Bassi. *f*

Clar.
Cor. *f*

Fag.
Trbne. *pesante*

veut!
Lord!

Fl. & Ob.

ff

Oui, Dieu le veut!
So will the Lord!

p

Je dois sui-vre ton
I must, I must o -

f

p

or-dre, o-bé-ir à ton ap-pel, sain-te Vier-gel!
bey Him, and o-bey thy call as well, Ho-ly Vir-gin!

cresc. un poco

più mosso

Allegro moderato.

f

Pourquoi, mon cœur, pour-quoi bats-tu si fort? Pour-quoi — fré-
 But whence this fear I feel within my heart? Why fails — my

Fl. *b*

f *mf*

(as lost in profound musing.)

mir? L'ef-froi rem-plit mon â-me!
 soul, and wherefore doth she trem-ble?

Viol. *espress.*

f

Cor. Ob. Clar.

p *cresc.*

Cor. & Fag. Cor.

sf *mf* *p marcato* *mf*

Andantino. (*Alla breve*)

Adieu, fo-rêts, a-dieu, prés fleuris,
 Farewell, ye mountains, ye be-lov-ed

Viol. *pp*

champs d'or, Et vous, pai - si - bles val - lons, a - dieu!
mead - ows! Ye smil - ing val - leys, fare ye well for aye! Ob.

poco cresc.
Jeanne au - jour - d'hui vous dit — à ja - mais, à ja - mais a - dieu.
No long - er now a - mong ye I may wan - der, to all to - day

Viol. Fl. Cl.
poco più f

rit. *f* *poco più mosso*
Oui, pour tou - jours, tou - jours, a - dieu!
I bid a, long fare - well! Fare - well!

Cl.
p

mf
Mes prés fleu - ris et mes fo - rêts om -
Ye mead - ows all, ye shad - ow - haunt - ed

Viol.

cresc. *3*

breuses,
for - ests,

Vous fleu - ri - rez pour d'au-tres que pour
Ah, when I am gone, ye still so fair will

poco cresc.

moi.
be!

A-dieu, fo - rêts, eau
Ah, fare ye well, ye

f

Fl.
Ob.

mf

Fag. & Cor.

pu - re de la sour - ce: Je vais par-tir et ne vous
caves and cool - ing foun-tains! For Joan de-parts, and nev - er -

riten.

ver - rai plus, Jean - ne vous fuit, et pour ja -
more shall see ye, for Joan de - parts, and nev - er -

f

col canto

riten.

mais, oui, pour ja - mais.
more shall see ye.

dim. *riten.*

Tempo I.

p

O doux val - lon où j'ai con - nu la
To all the joys that we have known to -

Ob. *p* *poco cresc.*

p

joi - e! Au - jour-d'hui je te quit - te, doux val -
geth - er I bid fare - well to-day for ev - er -

dim.

cresc.

lon! Et mes a - gneaux, dans
more; And ye, my lambs, dis -

p *poco cresc.*

les ver - tes prai - ri - es de - man - de - ront en
perse o'er yon - der heath - er: No shep - herd have ye

Più mosso.

vain leur gui - de!
now to go be - fore!

Fag. *cresc.*

mf

Au champ d'hon - neur je dois gui -
For I for - sake this flock to

poco a poco

cresc.

der les bra - ves, cueil - lir les pal - mes san -
tend an - oth - er On far - off, gor - y

glan - - tes de la vic - toi - re! *ff*
 fields, _____ the fields of war! Je
 The

Fl.

molto cresc.

vais _____ où les voix m'ap - pel - - lent, Voix
 Lord's _____ command Himself on me im - pos - - eth, No

Trbn. ff

Tymp.

sain - - tes, voix saintes qui m'ap - pel - - lent! Sei -
 vain _____ desire my willing hearten - clos - - eth: Ma -

Red.

gneur, _____ vous voy - ez au fond de mon â - me!
 don - - na! Thou know - est all my as - pi - ra - tion!

f

Red.

riten. *dim.*

Mon cœur se bri - se, Mon â - me souf - fre, Mon cœur se bri -
 Thou see'st my trem - bling, and all my sor - row, thou see'st my trem -

riten. *dim*

p **Tempo I.**

- se, mon cœur sai - gne! O monts ai - més, a - dieu, a -
 - bling and my sor - row. For ev - er - more fare - well, ye

p Viol.

dieu, fo - rêts ombreu - ses, Et vous, pai - si - bles val -
 moun - tains all and meadows, ye smil - ing val - leys, fare ye

lons, a - dieu! Jean - ne au - jour - d'hui vous
 well for aye! No long - er now a -

Oh, *Viol.*

cresc.

dit — à ja - mais, à ja - mais a-dieu! Oui,
 mong ye I may wan - der, to all to-day I
 Fl.

cresc.

f *Più mosso.*

pour tou-jours, tou-jours, a - dieu. Prés fleu-
 bid a long fare-well! Fare-well! Ye

f col canto *p* *cresc.*

ris, — ar-bres verts, Si chers à mon en-fan-ce,
 meadows all a-round, ye shad-ow-haunt-ed for-ests,

Vous fleu-ri-rez pour d'au-tres que pour moi. A-
 when I am gone, ye still so fair will be! Fare-

mf *p* *cresc.*

dieu, mes champs, a - dieu, val - lon, sour - ce pu - re, Il
 well, then, fare ye well, ye caves and cool - ing foun - tains, for

cresc. *ff a piacere*
 faut par-tir, il faut par-tir et pour tou-jours! Ah! re - ce -
 I de-part, for I de-part, for I de - part, and nev - er,

cresc. *Tymp.* *ff*

Tempo I.
 vez mon é - ter - nel, a - dieu!
 nev - er-more shall see ye!

ff *p* *Fl.*

Cor.

dim. *pp*

La Juive.

(1835)

English version by
J. Wrey Mould.

«Il va venir.»

Romance.

JACQUES F. HALÉVY.
(1799-1862)

Andantino.

p
con dolcezza

pp

ppp

p cantabile

cresc.
f

cresc.

Il va ve-nir!
He will be here!

et def-froi je me sens fré-mir!
Ev-'ry nerve is a-thrill in fear;

Du-ne sombre et tris-te pen-sé-e Mon
And my soul is held in pos-ses-sion Of

âme, hé-las! est op-pres-sé-e, Mon cœur bat, mais non de plai-sir!
gloom-y, ter-ri-ble op-pres-sion, And my heart doth mad-ly ca-reer!

espress.

Et ce-pen - dant _____ il va ve - nir, ce-pen-dant _____ il va ve-
 For well it knows, _____ he will be here! Well it knows, _____ he will be

p *pp*

nir! Mon cœur bat, mais non de plai-sir! Et ce-pen-dant, _____ ce-pen-
 here! And my heart doth mad - ly ca-reer, For well it knows, _____ well it

p *fz* *p*

dant il va ve - nir!
 knows, he will be here!

p *pp un poco agitato* *espr. l.h.*

La nuit et le si - len - ce, Lo-
 The night with heav-y si - lence Yon

p *l.h.*

cresc.

ra - ge qui s'a - van - - ce Aug - men - tent ma ter -
tem - pest's com-ing vio - - lence, Aug - ment each growing

l.h.

ppp

animato poco a poco

reur; Lef - froi, la dé-fi - an - ce S'em - pa - rent de mon
dread; My fears, in fell al - li - ance, Be - set each step I

pp

animato poco a poco

molto cresc.

cœur, Lef - froi la dé-fi - an - ce S'em - pa - rent de mon
tread; My fears, in fell al - li - ance, Be - set each step I

ff

cresc.

ff

Tempo I.

cœur! tread. Il va ve-nir!
tread. He will be here!

p

con dolcezza

pp

Cha-que pas me fait tres-sail -
Ev-'ry pulse seems a foot-fall

cantabile

lir! J'ai pu trom-per les yeux d'un pè-re, Mais
near; I may es-cape an an-ger'd fa-ther, But

ppp *p*

cresc.

non pas ceux d'un Dieu sé-vè-re; Oui, je le dois, oui, je veux
not when Heav'n's a-veng-ings gath-er; Flight be my choice, flight still is

cresc.

f *p espress.*

fuir. Et ce-pen-dant il va ve-nir, ce-pen-dant,
clear, And yet I pause, for he is here! Yet I pause,

pp

f agitato *cresc.*

ce- pendant il va ve - nir! Oui, je le dois, oui, je veux
yet I pause, for he is here! Flight be my choice, flight still is

p f agitato f

p calando

fuir, Et ce - pen - dant il va ve - nir,
clear, And yet I pause, for he is here!

f col canto p pp

poco riten.

ce - pen - dant, ce - pen - dant il va ve -
Yet I pause, yet I pause, for he is

p col canto

a tempo *p*

nir! here! *espr. l.h.* il va ve -
for he is

pp a tempo

nir! *espr.* il va ve - nir! *l.h. espr.* *f* il
here! *l.h.* for he is here! for

cresc.

cresc.

va _____ ve - nir!
he _____ is here!

ff

mf

f

f espressivo dimin.

p

pp

pp

smorz.

fz

f

Lohengrin.

(1850)

173

„Einsam in trüben Tagen.“

Elsa's Dream.

Elsa's Traum.

RICHARD WAGNER.

(1813-1883.)

Moderato.

The first system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, in the key of B-flat major (three flats) and common time (C). The tempo is marked 'Moderato.' The music begins with a piano (p) dynamic. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. The system concludes with a piano-piano (pp) dynamic marking.

The second system continues the piano accompaniment. It maintains the same key and time signature. The tempo is still 'Moderato.' The music features a variety of dynamics, including piano (p) and piano-piano (pp). The right hand continues its melodic development, and the left hand supports it with harmonic accompaniment. The system ends with a piano (p) dynamic marking.

The third system introduces the vocal melody. The tempo is marked 'Più lento.' The key remains B-flat major. The vocal line is written on a single staff with a treble clef. The lyrics are in both German and English. The piano accompaniment continues on two staves. The system begins with a piano (p) dynamic marking.

Più lento.

Ein-sam in trü - ben Ta - gen hab' ich zu Gott ge - fleht, des
Oft when the hours were lone - ly, I un - to heav'n have prayed, One

The fourth system continues the vocal melody and piano accompaniment. The tempo remains 'Più lento.' The key is B-flat major. The vocal line continues with the same lyrics. The piano accompaniment provides harmonic support. The system ends with a piano (p) dynamic marking.

Her - zens tief - stes Kla - gen er - goss ich im Ge - bet, da
boon I ask'd for on - ly, To - send the or - phans aid! I

drang aus mei - nem Stöh - nen ein Laut so kla - ge - voll, der zu ge -
 prayd in tears and sor - row, With heav - y heart and sore, Hop - ing a

pp trem. *cresc.* *accel.*

walt' - gem Tö - nen weit in die Lüf - - te -
 bright - er mor - row Was yet for us - - in -

ff

ritard. *dim.*
 schwoll: ich hört' ihn fern-hin hal-len, bis
 store: A - far my words were wafted, I

dim. ritard. *p*

p *Lento.*
 kaum mein Ohr er traf; mein Aug' ist zu - ge - fal - len, ich sank in sü - ssen
 dreamt not help was nigh, But One on high vouch-safed it, While I in sleep did

piu p *pp*

Schlaf.
 lie.

pp *poco cresc.*

dimin. pp p

Cres.

2175

In lich-ter Waf-fen Schei-ne ein Rit-ter nah - - te
 I saw, in splen-dor shin-ing, A Knight of glo - - rious

più p *pp trem.*

un poco più mosso

da, so tu - gend - li - cher Rei - ne ich
 mien, On me his eyes ia - clin - ing With

p

3 *3*

Red. *

[illegible]

leh - - net auf sein Schwert, so trat er aus den
leant up - on his sword, Thus, when I erst es -

Lüf-ten zu mir, der Re - - cke werth, mit
 pied him, From clouds of light he soard, His

züch - tigem Ge - bah - ren gab Trö - stung er mir
 words so low and ten - der Brought life re - new'd to

ein: des Rit - ters will ich wah - ren, er soll mein
 me: My guar - dian, my de - fend - er, Thou shalt my

Strei - - ter sein! Er soll mein Strei-ter sein!
 cham - - pion be! Thou shalt my cham-pion be!

α tempo

Des Rit - ters will ich wah - ren, er
My guar - dian, my de - fend - er, He

crese. *f*

soll mein Strei - ter sein!
shall my cham - pion be!

Hört, was is dem
This is the

dim. *p*

Gott - ge-sandten ich bie - te für, Ge - währ: in
prize I of - fer To him whom heavn shall send: The

mei - nes Va - ters Lan - den die Kro - ne tra - ge
land and crown I prof - fer, My sire to me did

er, lend; mich glück - lich soll ich prei - sen, nimmt
As lord I will de - clare him, And

più p

er mein Gut da - hin, will er Ge-mahl mich
glo - ry in his fame, If in his heart he'll

pp trem.

Red. *

hei - ssen, geb' ich ihm, was ich bin!
wear me, I'll give him all I am!

Lento. poco a poco più lento

f p f p p

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

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

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

dim.

ritard. più p pp

Red. *

Mignon.

(1866.)

"Je suis Titania."

English version by
Dr. Th. Baker.

Polonaise.

AMBROISE THOMAS.
(1811 - 1896.)

Recit.

Ah! pour ce soir, je suis rei - ne - des fé - es! Voi -
 Yes, for this evening, I am queen - of - the rev - els. Be -

ci mon scep-tre d'or
 hold my gold-en wand,

et voi - ci mes tro -
 and be - hold all my

phé - es!
 tro - phies!

Moderato, tempo di polacca.

f

Je suis Ti-ta-ni-a la blon - de, Je
I am Ti-ta-ni-a the fai - ry, I

mf *p*

suis Ti-ta-ni-a, fil - le de l'air! En ri - ant je par-cours le
am Ti-tania, daughter gay of air! Roaming ev - 'ry where and ev - er

cresc. *f* *p*

mon - de, Plus vi - ve que l'oi-seau, plus prompt que l'éclair!
mer - ry, Than swal-low swift-er I, than lightning bold - er far.

p *f*

f *p* *f*

Je suis Ti-ta-ni-a la blon - de! ah!
I am Ti-ta-ni-a, the fai - ry, Ah!

ah!
ah!

f *p*

This system features a vocal melody with triplet eighth notes and a piano accompaniment with sustained chords and eighth notes. Dynamics include *f* and *p*.

Je parcoure le monde,
Roaming ev - er merry,

ah!
Ah!

ah!
ah!

p *f* *p*

This system contains the first line of lyrics. The piano accompaniment includes a triplet in the right hand and eighth notes in the left hand. Dynamics include *p*, *f*, and *p*.

cresc. 3

ah!
ah!

ah!
ah!

f *p* *f* *p*

This system continues the vocal melody with a crescendo and triplet markings. The piano accompaniment features a triplet in the right hand and eighth notes in the left hand. Dynamics include *f* and *p*.

cresc. *f* *p* 3

ah! Plus vi - ve que l'oi - seau! Plus prompt que l'é - clair!
ah! Than swallow swifter I, than lightning bold - er far!

ah!
ah!

cresc. *p*

This system contains the second line of lyrics. It includes a crescendo, a forte (*f*) dynamic, and a triplet. The piano accompaniment has a triplet in the right hand and eighth notes in the left hand. Dynamics include *p* and *f*.

cresc. *f* *dim.* Je
I

ff *pp*

suis Ti-ta-ni-a la blon-de, Je suis Ti-ta-ni-a, fil-
am Ti-ta-ni-a, the fai-ry, I am Ti-ta-nia, daughter

p

le de l'air! En ri-ant je parcoure le monde, Plus vi-ve
gay of air! Roaming ev-'rywhere and ev-er mer-ry, Than swallow

f *dim.*

que l'oiseau, plus prompt que l'éclair! Je
swifter I, than lightning bold-er far. I-

p *f*

suis Ti-ta-ni-a la blon - de! En ri - ant je par-cours le
am Ti-ta-ni-a, the fai - ry! Roam-ing ev-'ry where and ev - er

p

poco rit. *a tempo* *f*

mon - - de Plus vi - ve que l'oi - seau, plus prom - pte que l'é -
mer - - ry, Than swal - low swift - er I, than light - ning bold - er

col canto

un poco animando *leggero* *p*

clair. ah!
far. ah!

p

ah!
ah!

p

accel. *p* *cresc.*

ah! ah! ah! ah!

accel.

f *tr.*

ah! ah! Je suis Ti-ta-ni-
ah! ah! I am Ti-ta-ni-

f

ff

a, fil - le de l'air! ah! ah!
a, daugh - ter of air! ah! ah!

ah! ah! ah! ah!

cresc. *ff*

First system of the musical score. The vocal line (treble clef) features a melodic line with slurs and dynamic markings: *f* *riten.*, *p*, and *cresc.*. The lyrics "ah!" are written below the vocal line. The piano accompaniment (grand staff) is mostly silent, with a few notes in the right hand.

Second system of the musical score. The vocal line continues with a melodic line, including a trill marked *tr*. The lyrics "ah!" are written below the vocal line. The piano accompaniment (grand staff) is mostly silent, with a few notes in the right hand.

Third system of the musical score. The vocal line features a melodic line with a trill marked *tr* and a fermata. The lyrics "ah!" are written below the vocal line. The piano accompaniment (grand staff) features a series of chords and a melodic line in the right hand, with dynamic markings *p*, *cresc.*, and *ff*.

Fourth system of the musical score. The vocal line features a melodic line with slurs and a fermata. The piano accompaniment (grand staff) features a series of chords and a melodic line in the right hand, with dynamic markings *p*, *cresc.*, and *ff*.

Mireille.

(1864)

«Mon cœur ne peut changer.»

English version by
Dr. Th. Baker.

Aria.

CHARLES GOUNOD.
(1818 - 1893)

Allegro.

Tra - hir Vin - cent! — vraiment, ce se - rait é - tre
Be - tray Vin - cent! — Shall I my ver - y rea - son

fol - le! Quand pas - se le bon - - heur, — sil n'est
ban - ish? When Hap - pi - ness goes by, — seize her

pris, il s'en - vo - - - - - le! —
then, or she'll van - - - - - ish! —

Larghetto.

Mon cœur ne peut chan - ger! —
My heart can nev - er change! —

Souviens-toi que je t'ai - me! Vin - cent, O mon Vin-cent! pour -
 Still re - member, I love thee, Vin - cent, O my Vin-cent, why

quoi nous af - fli - ger? Ta tris - te so - li - tu - de
 should we joy es - trange? Tho' sad thou be, and lone - ly,

et ta pau-vre - té mê - me A - vec toi pour tou-jours
 tho' pov - er - ty may prove thee, E'er with thee I would be,

Je veux tout par-ta-ger, Mon cœur ne peut chan-ger! Dans ta pau - vre mai -
 Nor shall love ev - er range, My heart can nev - er change! To thy hum-ble a -

son je suis prête à te sui - vre, À ton foy - er dé -
 bode I am will - ing to fol - low, At thy lone - ly

sert _____ je suis prête à m'as - soir, Cet hum-ble sort m'en -
 hearth _____ I will sit by thy side, This low - ly lot en -

chan-te et ce rê - ve m'en - i - vre, Qui croit ten-ter mon
 chants me, Bright this dream ev - er haunts me: He who may hope to

â - me, em - porte un fol es - poir! Mon cœur ne peut chan -
 tempt me, true heart has nev - er tried. My heart can nev - er

pp

Red. *

ger! _____ Sou-viens-toi que je t'ai - me! Vin-cent, ô mon Vin -
 change! _____ Still re - member, I love thee! Vin-cent, O my Vin -

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

cent! pour-quoi nous af-fli - ger, pour-quoi nous af-fli - ger? Ta
cent! why should we joy es-trange, why should we joy es-trange? Tho'

tri - ste so - li - tu - de et ta pau-vre-té mê - me
sad thou be, and lone - ly, tho' 'pov-er-ty may prove thee,

A-vec toi pour toujours je veux tout par-ta-ger, Mon cœur ne peut chan-
E'er with thee I would be, nor shall love-ev-errange. My heart can nev-er

ger!
change!

Allegro moderato.

Non! — ja — mais! — ja — mais! —
Thine — for aye, — for aye! —

f *ff*

ah! — Ah! — À toi mon
Mysoul doth

rit. *a tempo*

à — me, Je suis ta fem — me, Mal — gré leur blâ — me, Je t'ap — par —
claim thee, My own I name thee, Who — e'er de — fame — thee, Thy spouse am

p

tiens! — Fièrre et ra — vi — e En cet — te vi — e, — Mon cœur n'en —
I! — Fond love ne'er tir — eth, While life in — spir — eth, — My heart de —

vi — e De plus doux biens! — Que Dieu — m'en — ten — de, Ma joie est
sir — eth No sweeter joy! — As God — doth hear me, Thy love shall

gran - de, Si dans la lan - de Je suis tes pas! Et si mon
cheer me, If thou be near me, On field or farm! Oh, may my

rê - ve Sur l'humble grê - ve Un jour sa - ché - ve En - tre tes
vi - sion In low - ly sta - tion Turn to pos - ses - sion With - in thine

bras! À toi mon â - me, Je suis ta fem - me, Mal - gré leur
arm! My soul doth claim thee, My own I name thee, Who - e'er de -

cresc.

blâ - me, À toi mon â - me, Je suis ta fem - me, je suis ta
fame thee, My soul doth claim - thee, My own I name - thee, my own I

f *dim.* *pp*

fem - me, Je t'ap - par - tiens! O mon Vin - cent!
name thee, Thy spouse am I! O my Vin - cent!

pp *cresc.* *dim.* *cresc.*

ô mon Vin - cent! Sou - viens - toi que je t'ai - me, Sou - viens -
 O my Vin - cent! Still re - mem - ber I love thee, still re -

dim.

toi que je t'ai - - me! À toi mon â - me! Je suis ta
 member I love thee! My soul doth claim thee, My own I

p *pp* *Ped.*

fem - me, Mal - gré leur blâ - me Je t'ap - par - tiens! — Fièr et ra -
 name thee, Who - e'er de - fame — thee, Thy spouse am I! — Fond love ne'er

vi - e En cet - te vi - e, — Mon cœur n'en - vi - - e De plus doux
 tir - eth, While life in - spir - eth, — My heart de - sir - eth No sweet - er

biens! — Que Dieu — m'en - ten - de, Ma joie est gran - de Si dans
 joy! — As God — doth hear me, Thy love shall cheer me, If thou

— la lan-de Je suis tes pas! — Et si mon rê-ve Sur l'humble
— be near me On field or farm, — Oh may my vi-sion, In low-ly

grê-ve Un jour s'a-chè-ve En-tre tes bras! — À toi mon
sta-tion, Turn to pos-ses-sion With-in thine arm! — My soul doth

cresc.
â-me! Je suis ta fem-me, Mal-gré leur blâ-me, À toi mon
claim thee, My own I name thee, Who-e'er de-fame thee, My soul doth

cresc.

f *dim.*
â-me, Je suis ta fem-me, Je suis ta fem-me, Je t'ap-par-
claim—thee, My own I name—thee, my own I name thee, Thy spouse am

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

tiens! — O mon Vin-cent! A toi mon â - me, Je suis ta
 I! — O my Vin-cent! Mysoul doth claim thee, My own I

fem - name —

cresc. —

p *cresc.* —

— me, Je suis ta fem - me, Je t'ap-par - tiens, — Pour ja -
 — thee, my own I name — thee, Am thine a - lone, — ev - er -

mais je t'ap-par - tiens!
 more I am thine own!

ff

Le Nozze di Figaro.

195

(1786.)

"Deh vieni, non tardar.,

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

Allegro vivace assai.

Recitative and Aria.

The piano introduction consists of four measures. The right hand features a melody with eighth and sixteenth notes, including trills. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro vivace assai'.

Recit. *tranquillo ed espress.*

The vocal line begins with the lyrics 'Giun-se alfin il mo-men-to, che go-drò sen-za af-fan-no, in'. The piano accompaniment is sparse, with long rests in the right hand and sustained chords in the left hand. The tempo is 'Recit. tranquillo ed espress.'.

braccio all' i - dol mi - o!
lov'd one, I may meet thee.

Tempo I.

The piano introduction for the second section consists of four measures. It features a similar eighth-note accompaniment in the left hand and a more active melody in the right hand with trills. The tempo is marked 'Tempo I.'.

Recit.

The vocal line continues with the lyrics 'Ti-mi-de cu-re! U - sci-te dal mio pet-to! a tur-'. The piano accompaniment consists of sustained chords in the left hand and a simple melody in the right hand. The tempo is 'Recit.'.

bar non ve-ni-te il mio di-let-to!
bo-som from henceforth be ye ban-ish'd.

a tempo

The piano introduction for the third section consists of four measures. It features a steady eighth-note accompaniment in the left hand and a melody in the right hand with trills. The tempo is marked 'a tempo'.

con anima

Oh co-me par, che all' a - mo - ro - so fo - co l'a - me - ni - tà del
Oh, how the night, in still, mys - te - rious sha - dow, seems to my long - ing

lo - co, la ter - ra eil ciel ri - spon - da!
fan - cy to e - cho my fond e - mo - tion!

*con calore**rit.*

Co-me la not - te i frut - ti miei se - con - da!
Come, let me tell thee, thou hast my heart's de - vo - tion.

Andante.
dolce

Deh vie - ni, non tar - dar, o gio - ja
Oh come, my heart's de - light, where love in -

p

bel - la! Vie - ni - ve a - mo - re per go - der tap - pel - la! Fin -
vites thee, Come then, for with - out thee, no joy de - lights - me, The

chè non splen - de in ciel not - tur - na fa - ce, fin - che l'aria è ancor
moon and stars for us have veild their splendor, Phi - lo - me - la has

p

bru - nae il mon - do ta - ce. Qui
hushd her ca - rols ten - der. The

mor - mora il ru - scel, qui scher - za l'au - ra, che col dol - ce su -
brook - let mur - murs near with sound ca - ress - ing, 'Tis the hour for

pp

surro il cor ri - stau - ra, qui ri - do - no i fio - ret - tie l'er - ba è
love and loves con - fess - ing, The ze - phyr o'er the flow'rs is soft - ly

fre - sca, ai pia - ce - ri da - mor qui tut - to a - de - sca. Vie - ni, ben
 play - ing, Love's enchantment a - lone all things is sway - ing. Come, then, my

dolce

mi - o, tra - que - ste pian - te a - sco - se! Vie - ni,
 trea - sure, in - si - lence all re - pos - es. Come, my

vie - ni! ti vo' la fron - te in - co - ro - nar di ro -
 trea - sure, Thy love is wait - ing to wreath thy brow with ros -

p

se, ti vo' la fron - te in - co - ro - nar, in - co - ro -
 es, thy love is wait - ing to wreath thy brow, to wreath thy

p

dolciss. e Lento

nar di
 brow with

nar di ro - se!
 brow with ros - es!

Le Nozze di Figaro.

(1786)

“Voi, che sapete.,”

Aria.

W. A. MOZART.

(1756-1791)

Andante con moto.

p

dolce

Voi, che sa - pe - te Che co - sa è a -
Si - lent - ly blend - ing Night's shad - ows -

dolce

mor, Don - ne, ve - de - - te, Sio l'ho nel
fall, Twi - light de - scend - - ing Steals o - ver

cor?
all, Don - ne, ve - de - te, S'io l'ho nel
Twilight de - scend - ing Steals o - ver

cor?
all. Quel - lo, ch'io pro - vo, Vi - ri di -
Far dis - tant moun - tains Seem to draw

cresc.
rò, È per me nuo - vo, Ca - pir nol
near, Cool sil - v'ry foun - tains Fall soft and

cresc.

mf
so, Sen - to un af - fet - to Pien di de -
clear. Ten - der - ly tink - ling, Sound sweet gui -

sir, Ch'o - ra è di - let - to, ch'o - ra è mar -
 tars, While calm - ly twink - ling Watch the bright

espressivo

tir; Ge - lo e poi sen - to L'al - ma av - vam -
 stars. Oh, 'tis the hour When deep thoughts

par, E in un' mo - men - to Tor - no ge -
 rise, Spells, at whose pow - er Pale sor - row

lar. Ri - cer - co un be - ne Fuo - ri di
 flies. Friends that are dear - est, Now seem more

me, dear; Non so ch'il tie - ne, Non so co -
Scenes that are fair - est, Fresh feat - ures

un poco agitato.

s'è; So-spi-ro e ge-mo Sen-za vo - ler; pal-pi-to e tre-mo Sen-za sa-
wear; Eyes that are tearful, Yield to its charm, Hearts that are fearful, Own the soft

cresc.

per; Non tro-vo pa - ce Not - te nè dī; ma pur Mi pia - ce
calm; The soul's de - vo - tion, The whisper'd vow, The soft e - mo - tion,

cresc.

poco riten *a tempo p dolce*

Lan - guir co - sī! Voi, che sa - pe - te
All deep - en now. *rit.* Si - lent - ly blend - ing,

a tempo dolce

Che co-sa è a-mor, Don - ne, ve - de - te,
 Night's shad-ows fall; Twi - light de - scend - ing

Sio l'ho nel cor? Don - ne, ve - de - te,
 Steals o - ver all, Twi - light de - scend - ing

Sio l'ho nel cor? Don - ne, ve - de - te,
 Steals o - ver all, Twi - light de - scend - ing

Sio l'ho nel cor?
 Steals o - ver all.

Oberon.

(1826.)

„Ozean! Du Ungeheuer!“

Scene and Aria.

CARL MARIA von WEBER.

(1786-1826.)

Largo assai. *Recit.* *f* *pomposo*

O - ze - an! Du Un - ge -
O - - cean! thou might - y

mf

heu - er! Schlangen-gleich hältst du um-schlungen rund die gan-ze Welt! Dem
mon-ster, that liest curl'd Like a green ser-pent round a-bout the world! To

a tempo

Au-ge bist ein An-blick voll Grösse du, wenn friedlich in des Morgens Licht du
musing eye thou art an aw-ful sight, When calm-ly sleep-ing in the morn-ing

p

marcato *e* *poco* *a poco* *agitato*

schläfst!
light;

Doch wenn in Wuth du dich er - hebst, o Meer! und
But when thou ris - est in thy wrath, as now, And

cresc. *accel.* *fp* *fp*

schlingst die Knoten um dein Opfer her, zermalmend das mäch - ti - ge Schiff, als wär's ein
 flingst thy folds around some fat-edprow, Crushing the strong-ribbd_ bark as'twere a

fp colla voce

Rohr, dann, O - ze-an, stellst du ein Schreckbild dar!
 shell, Then, O - cean, thy pow'r is fierce and fell!

ff *ff* *ff*

Allegro con moto.

pp agitato

mf agitato

Noch seh' ich die
 Still I see thy

Wel - - - len to - - ben, durch die
bil - - - lows flash - - ing, Through the

Nacht ihr Schäu - men schlei - dern,
gloom their white foam fling - ing,

cresc. an der Bran - dung, wild ge - ho - ben, je - de Le - bens-hoff-nung
And the break-ers' sul - len dash-ing In mine ear hope's knell is

schei-tern!
ring-ing!

p tranquillo
Doch still! Seh' ich nicht Licht dort schimmern,
But lo! me-thinks a light is break-ing

calando *espress.*

ru - hend auf der fer - nen Nacht, wie des Mor - gens blas - ses
 Slow - ly o'er the dis - tant deep, Like a se - cond morn a -

Flim - mern, wenn vom Schlaf er er - wacht?
 wak - ing Pale and wan from its sleep.

riten. un poco mf cresc.

Hel - - ler nun em - por es
 Bright - er now, be - hold, 'tis

glü - - het in dem Sturm, dess'
 beam - - ing! On the storm whose

Ne - - bel - - zug wie zer - riss' - ne Wim - pel
 mist - - y train Like some shat - ter'd flag is

p

flie - het, wie wil - der Ros - se Mäh - nen
stream - ing, Or a wild charg - er's fly - ing

f
Flug!
mane!

f *ff*

Maestoso assai. *Recit.* *dolce*

Und nun die Sonn'geht auf! Die
And now the sun bursts forth, The

ff *f a tempo*

tr
Win - de lis - peln leis;
wind is lull - ing fast,
ge - still - ter Zorn wogt nur in Wel - len
And the broad wave but pants from fu - ry

pp

Andante maestoso ma con moto. *p*

Kreis.
past. Wol - ken -
Cloud - less

p *f* *pp*

cresc. poco a poco

los strahlt dann die Son-ne auf die Pur-pur-wel-len nie-der, wie ein
o'er the blush-ing wa-ter Now the set-ting sun is burn-ing, Like a

cresc. poco a poco

Held nach Schlachten-won-ne sieg-reich eilt zur Hei-math wie-der.
vic-tor, red with slaugh-ter, To his tent in tri-umph turn-ing.

f *ff*

Ach! Viel-leicht er-bli-cket nimmer wie-der
Ah, per-chance these eyes may never Look up-

f *p*

espress. *con*

die-ses Aug' ihr Licht! Le-be wohl, du Glanz, für immer; denn für
on its light a-gain! Fare thee well, bright orb, for ev-er, Thou for

p

abbandono

mich erstehst du nicht, denn für mich erstehst du nicht.
me wilt rise in vain, thou for me wilt rise in vain.

Allegretto.

p

Doch was glänzt dort schön und weiss,
But what gleams so white and fair,

mf *f* *Recit.* *p*

hebt sich mit der Wel-len He-ben? 'Sist die
Heav-ing with the heav-ing bil-low? 'Tis a

calando

Mö-we, sie schweift im Kreis, wo die Flut raubt ein Le-ben!
sea-bird, wheel-ing there O'er some wretch's wa-try pil-low.

Allegro moderato.

fp *cresc.* *e*

Nein, kein Vogel ist's! Es naht! Heil! Es ist ein
No, it is no bird I mark, Joy! it is a

poco a poco accel.

Boot, ein Schiff! Und ru - hig se - gelts sei - nem
boat! a sail! And yon - der rides a gal - lant

poco a poco accel. mf

f

Pfad un - ge - stört durch das Riff.
bark, Un - im - pair'd by the gale!

f cresc.

Presto con fuoco. ff

O Won - - -
Oh trans - - -

ff agitato

molto agitato

ne! Mein Hü - on, zum U - fer her - bei, zum U - fer her -
port! My Hu - on! haste down - to the shore, haste down to the

bei! shore! O Won - ne! Oh trans - port! Mein Hü - on, zum U - fer her - my Hu - on, haste down - to the

mf sempre agitato
 bei, - zum U - fer her - bei! Schnell, schnell die - sen Quick, quick, for a
 shore, haste down to the shore!

Schlei - er! sig - nal, Er weht! this scarf, O Gott, this scarf shall be sen - de Rath! - wav'd, -

Sie sehn mich! They see me! Schon Ant - wort! they an - swer!

f Sie ru - dern mit Macht! they ply the strong oar! *f* *cresc.* Hü - on! Hü - on! Hu - on, Hu - on,

ff

Hü - - - on! Hü-on! Hü-on!
Hu - - - on! Hu-on, Hu-on,

ff

a tempo.

Hü-on! Hü-on! Hü - - on! Mein Hü - on, mein Gat - te, die_
Hu-on, Hu-on, Hu - - on! My hus - band, my love, - we are

rit. *cot canto* *p* *a tempo.*

Ret - tung, sie naht, - mein Gat - te, mein Hü - on, die_
sav'd, - we are sav'd, - my hus - band, my love, - we are

Ret - tung, sie naht, - sie naht! - Ret - tung!
sav'd, - we are sav'd, - we are sav'd, - sav'd! -

ff

f

Hü-on, Ret-tung naht!
Hu-on, we are sav'd,

ff

Ret - tung, sie naht! Mein Hü - on, mein
 sav'd, we are sav'd! My hus - band, my -

Gat - te, die Ret - tung, sie naht. Mein Hü - on, mein
 love, we are sav'd, we are sav'd, my hus - band, my

Gat - te, die Ret - tung, sie naht, Ret-tung naht, Ret-tung
 love, we are sav'd, we are sav'd, we are sav'd, we are

naht, Ret-tung naht, Ret-tung naht! Ret-tung
 sav'd, we are sav'd, we are sav'd, we are

naht!
 sav'd!

Orfeo.

(1792.)

"Del mio core.,

Recitative and Aria.

English version by
Dr. Th. Baker.JOSEPH HAYDN.
(1732-1809.)

Adagio.

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked 'Adagio' and 'espress. p'. The piano part features a continuous triplet accompaniment. The first vocal section is a recitative, marked 'Recit.', with the lyrics 'Do-vè, Oh where, do - vè là - ma - to be - ne? where art thou, well - be - lov - ed?'. The piano accompaniment for this section is marked 'mf' and 'p'. The second vocal section is an aria, marked 'a tempo', with the lyrics 'So - ste - ne - te - mi, oh Be com - pas - sionate, oh'. The piano accompaniment is marked 'mf' and 'f', with a 'cresc.' marking at the end. The third vocal section is a recitative, marked 'Recit.', with the lyrics 'pe - ne! an - guish! Comei flut - ti di Le - te, già lòn - da mia vi - As of Lethe flow the wa - ters, so dull rolls in my'. The piano accompaniment for this section is marked 'mf' and 'f'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

espress. p

Recit.

Do - vè, Oh where, do - vè là - ma - to be - ne? where art thou, well - be - lov - ed?

mf *p* *mf*

a tempo

So - ste - ne - te - mi, oh Be com - pas - sionate, oh

mf *f* *cresc.*

Recit.

pe - ne! an - guish! Comei flut - ti di Le - te, già lòn - da mia vi - As of Lethe flow the wa - ters, so dull rolls in my

mf *f*

tal len - ta si muo - ve.
veins life's ebbing cur - rent.

a tempo

mf *cresc.*

* *Rec.* *

Recit. *f* *accel.*

Ah mai più, sventu - ra - ta, non po - trò ri - minar
Nevermore, hapless woman, shall I see him again

f *fz*

Rec. *

ten. *a tempo*

il mio te - so - ro!
whose love I cher - ish!

Recit.

M'ab - ban - do - nail re -
All my strength is de -

fz

* *Rec.* *

Recit. *p*

spi - ro,
part - ing,

a tempo

mf

io
I

Rec. *

Adagio.

pp

man-co, io mo-ro!
fal-ter, *a tempo* I per-ish! *rit.*

cresc. *sfz* *pp*

Andante.

p

Del mio co-re il vo-toe-stre-mo, del-lo spo-so io-
All my long-ing, my heart's de-vo-tion, In my husband a-

p

so che si-a; al mio ben l'a-ni-ma mi-a
lone are center'd, To my love fond-ly my spir-it

p *p*

do-na, do-na l'ul-ti-mo so-spir, do-na, do-na
Sigh-ing, sigh-ing, sends a last fare-well, sighing, sigh-ing,

mf *p* *p* *p* *p*

Animato.

l'ul-ti-mo so-spir! Del mio co-re il vo-toe-
sends a last fare-well! All my long-ing, my heart's de-

cresc. *f*

Tempo I.

rit.
 stremo, del - lo spo-so io so - che si - a; al mio
 vo-tion, In my husband a - lone are cen-terd, To my

rit.
 ben la - ni-ma mi - a do - na, do - na - l'ul - ti-mo so -
 love fond - ly my spir-it Sigh-ing, sigh - ing, - sends a last fare-

cresc. *col canto* *p*
 al - mio ben do - - na, do - na -
 To my love, - sigh - - ing, - sigh - ing, -

rit. molto
pp
 l'ul - ti-mo so - spir!
 sends a last fare - well!

rit. col canto *espress.* *pp*
 al - mio ben do - - na, do - na -
 To my love, - sigh - - ing, -

Osteria.

(1840)

"Domani, o me felice.,

English version by
NATHAN HASKELL DOLE.GIUSEPPE LILLO.
(1814 - 1863.)

Allegretto con grazia.

p

f *ff* *pp*

Do - ma - ni, do - ma - ni, o me fe -
To - mor - row, to - mor - row, o joy un -

li - ce! Lie - ta sa-rò d'a-mor, sì, sì, sì, lie-ta sa-rò d'a-
spok - en! Prom - ise of love be-stows! yes, yes, yes! promise of love be-

stacc.

cresc. *p*

f

mor; Col lab - bro non si di - ce Qual gio - ja io pro-vo in
stows! What word could e'er be - to - ken The bliss my spir - it

ff *f*

pp

cor, knows? Col lab - bro non si di - ce Qual gio - ja io pro-vo in
What word could e'er be - to - ken The bliss my spir - it

smorz. *pp*

f.

cor, qual gio - ja io pro-vo, io pro-vo in cor! ah! ah! Do - ma - ni, do-
knows, The bliss my spir-it, my spir - it knows? ah! ah! To - mor - row, to -

cresc. *pp*

ma - ni, o me fe - li - ce! Lie - ta sa-rò d'a-
mor - row, O joy un - spo - ken! Prom - ise of love be-

pp

mor, sì, sì, sì, lie - ta sa-rò d'a-mor, ah! ah! ah! d'a-
stows! yes, yes, yes! Prom-ise of love bestows! ah! ah! ah! of

cresc. *ff* *p*

mor!
love!

ff *p* *3*

p

Ah! Ren - zo cer - ta - men - te Fe - de - le a me sa -
 Ah! Ren - zo, Ren - zo sure - ly To me will faithful

rà, A - mar - mie - ter - na - men - te Giu - rommi, e m'a-me-
 prove, He swears he loves me pure - ly And will for ev - er

rà, sì, sì, m'a-me - rà. È gio - va-ne, ga-
 love, yes, for ev - er love. Tho' he is young and

p *f*

lan - te, È bel - lo e mi - li - tar, Ma chiu - de un cor co -
 gal - lant, De - vot - ed to his sword, For love he has a

stan - te, Ch'è fat - to per a - mar, è fat - to so - lo per a -
 tal - ent, Was born to be a - dored, Was born, was born to be a -

mar! ah! ah! ah! Do - ma - ni, do - ma - ni, o
 dored! ah! ah! Ah! To - mor - row, to - mor - row 0

f *pp* *stacc.*

me fe - li - ce! Lie - ta sa-rò d'a-mor, sì, sì, sì,
 joy un - spo - ken! Prom - ise of love be-stows! yes, yes, yes!

cresc.

lie - ta sa-rò d'a-mor; Col lab - bro non si di - ce Qual
 promise of love be-stows! What word could'e'r be - to - ken The

f *p* *ff*

gio - ja io pro-vo in cor, Col lab - bro non si di - ce Qual
 bliss my spir - it knows! What word could'e'r be - to - ken The

smorz. *pp* *smorz.* *pp*

gio - ja io pro-vo in cor, qual gio - ja io pro-vo, io pro-vo in cor, ah!
 bliss my spir - it knows! The bliss my spir - it, my spir - it knows! ah!

cresc.

dolce

Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non
 What hap - pi - ness un - brok - en With - in my bo - som

sotto voce

Rio.

*

sà, Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non
 glows; What hap - pi - ness un - brok - en With - in my bo - som

sà, spe - ra - re il cor non sà, spe - ra - re il cor, il cor non
 glows, with - in my bo - som glows, with - in my bo - som, bo - som

Rio.

*

Rio

*

cresc.

sà, mag - gior fe - li - ci - tà spe - ra - re il cor non
 glows; What hap - pi - ness, hap - pi - ness with - in my bo - som

rall.

sà, no, no, non sà, spe - ra - re il cor, no, no, non sà!
 glows, my bo - som glows, with hap - pi - ness my bo - som glows!

cresc.

a tempo

pp

rall. e morendo

fff

Otello.

(1866)

"Ave Maria."

English version by
Dr. Th. Baker.

GIUSEPPE VERDI.
(1813-1901.)

Adagio. (♩=63.)

pp e legatissimo *pp*

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a more active, flowing line. The tempo is marked Adagio with a quarter note equal to 63 beats per minute. The dynamics are *pp e legatissimo* and *pp*.

sotto voce *UNDER VOICE*

col canto *WITH SINGING (ALONG)*

A - ve Ma - ria, pie - na di gra - zia, e - let - ta Fra le
Hail, Ma - ry, hail! in grace o'er - flow - ing, The Lord Him - self is

The vocal entry is marked *sotto voce* and *col canto*. The piano accompaniment features a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

spo - se e le ver - gi - ni sei tu, Sia be - ne - det - to il frut - to, o be - ne -
with thee, the Lord Him - self is with thee; Thou blest above all wo - men, blest be thy

The vocal line continues with a triplet of eighth notes. The piano accompaniment provides harmonic support with sustained chords in both hands.

det - ta, Di tue ma - ter - ne vi - sce - re: Ge - su!
off - spring, the fruit of thy ma - ter - nal love: Je - su!

The vocal line concludes with a triplet of eighth notes. The piano accompaniment features sustained chords in both hands, providing a harmonic foundation for the vocal melody.

dolce

Pre - ga per chia - do - ran - do a te si pro - stra,
Pray thou for them who kneel - ing do a - dore thee,

a tempo
pp

dolce

Pre-ga pel pec - ca - tor, per l'in - no - cen - te,
Pray thou for sin - ners, too, pray for the ho - ly,

E pel de - bo - le op - pres - so e pel pos - sen - te, Mi - se - ro an -
Pray for great and might - y, pray for meek and low - ly, Pray for the

f

ch'es - so, tua pie - tà di - mo - stra.
mourners ly - ing prone be - fore thee.

p

marcato *animando*

Pre - ga per chi sot-to l'ol - trag-gio pie - ga la fron - te e
 Pray for all who bow'neath the yoke of cru - el op - pres - sion,

con espressione *animando* *p*

dolciss. a tempo

sot-to la mal - va - gia sor - te;
 for the poor and bro - ken - heart - ed,

Per noi, per noi, tu
 Pray thou for us, O

a tempo *dolce*

pre - ga, pre - ga sempre e nel - l'o - ra del - la
 Ma - ry, Pray for us always! And in that hour when we in

ppp

marcato *dolciss. Sweet* *pp allarg.*

mor-te no - stra, Pre - ga per noi, pre - ga per noi, per
 death are ly - ing, pray for our souls, pray for our souls, our

pp *cresc. molto* *ppp*

*morendo*EVING ALAS
DURING THE VOEL AND
CANTILE

noi.
souls.

A - ve Ma-ria!
Pray for our souls,

col canto

nel-l'o-ra del - la mor -
when we indeath are ly -

pp

dolciss.

te.
ing.

A - - ve!
A - - men!

A - men!
A - men!

Red.

*

pp

morendo

Les Pêcheurs de Perles.

(1863.)

«Me voilà seule dans la nuit.»

English version by
Dr. Th. Baker.

Cavatina.

GEORGES BIZET.

(1838-1875)

Allegro agitato. (♩ = 63)

pp

cresc.

f

ff

fp

Recit.

Me voi - là seu - le dans la nuit,
I am a - lone here in the night.

col canto

a tempo

p

Recit.

Seu - le en ce lieu dé - sert où règne le si - len - ce...
Si - lence ev - 'ry - where a - round, and there is naught to cheer me.

a tempo

f

Je fris - son-ne, j'ai
How I trem-ble in

f

Andantino. (♩ = 66)

peur, et le som-meil me fuit;
fear! Slumber has tak-en flight:

ff *fp*

Mais il est là! mon cœur de - vi-ne sa - pré-sen -
But he is here, My heart di-vines that he is near

pp *col canto*

Andante. (♩ = 52)

ce. me. cantabile

p *pp*

p espr.

Comme au - tre -
As long a -

p

legato

fois — dans la nuit som - bre, Ca - ché — sous le feuillage é -
go, — when dark-ness found me, Con - ceal'd where low branches are

pais, — Il veil - - le près de moi dans
dim, — He watch - - es, 'mid shad - ows a -

dol.

l'om - bre, Je puis dor - mir, rê - ver en paix, Je
round me, And I may sleep, may dream of him, and

rall.

puis dor - mir, rê - ver — en paix, Il veil - - le près de
I may sleep, may dream of him! He watch - - es near me

pp

col canto pp

rall.

moi, Com-me au-tre - fois, comme au-tre - fois.
now, As long a - go, as long a - go.

a tempo *col canto* *a tempo pp*

p Più vivo.

C'est lui, mes yeux l'ont re - con -
'Tis he! I have seen him ap -

pp

cresc.

nu! C'est lui, mon âme est ras-su -
pear! 'Tis he! I'm no lon-ger af -

ré - - e! O bon - heur! joie i - nes - pé -
fright - - ed! Ah, my soul, how art thou de -

cresc.

ré - - - e! Pour me re - voir il est ve -
light - - ed, For he has come to see me

cresc. *poco cresc.*

nu! 0 bon - heur! Il est ve -
here. 0 de - light! For he has

f p

And.

nu! Il est là, près de moi! Ah!
come, he is here, near me now! Ah!

And.

p rall. *a tempo*

Comme au - - tre - fois dans la nuit
As long a - go, when dark - ness

col canto *pp*

som - bre, Ca - ché sous le feuil - lage é - pais, Il
found me, Con - ceal'd where low branches are dim, He

dolce

veil - - le près de moi dans l'om - bre, Je puis dormir, rê-ver en
 watch - es 'mid shadows a - round me, And I may sleep, may dream of

paix, Je puis dor - mir, rê - ver en paix, Il
 him, and I may sleep, may dream of him. He

cresc. rall. *rall. e dim.*

veil - - le près de moi, — Comme au-tre - fois, — Comme au-tre -
 watch - es near me now, — As long a - go, — as long a -
a tempo

col canto *col canto*

a tempo *dol.*

fois, — Je puis dor - mir, —
 go, — And I may sleep, —

pp

Je puis rê - ver en paix. Il veil - le près de
 may sleep, may dream of him. He watch-es near me

pp

moi, Oui, comme au - tre - fois
 now, And I may dream of him

je puis rê-ver, ah! en
 as long a - go, ah! long a -

paix. —
 go. —

ppp *smorzando*

Les Pêcheurs de Perles.

(1863.)

«O Dieu Brahma!»

Aria.

GEORGES BIZET.

(1838-1875.)

English version by
Dr. Th. Baker.

Largo. (♩ = 40) *sonore*

O Dieu — Brah — ma! —
Brah — ma — di — vine! —

O maî-tre sou-ve-rain du mon - de! —
O Lord whom cre-a-tion con-fess - es! —

Blan-che Si - va! — Rei - ne à la che-ve-lu-re blon - de! —
Si - va be - nign! — Blonde queen of the fairflowing tress - es! —

p

Es-prit de l'air, es-prit de l'ôn - de,
Spir - it of air, sprite of the wa - ters,

p

And. * *And.* *

cresc.

Des rochers, des prés et des bois, ——— É - cou - tez ma voix,
Of the rock, the for - est and fell, ——— Now heark-en ye well,

cresc.

f

é - cou-tez ma voix! ———
heark-en, hearken well! ———

And. * *And.* *

Allegretto. (♩ = 66) pp leggieriss.

Dans le ciel sans voi - les,
In the star - lit skies, —

dim. *pp*

Par-se - mé dé - toi - les, Au _____ sein de _____ là - zur
Where no cloudlet lies, _____ 'Neath _____ yon dome - of blue,

dolce
Trans - pa - rent et pur, _____ Comme dans un rê - ve
Pure and _____ clear to view, _____ Bending o'er the o - cean,

Pen - ché sur la grè - ve, Mon re - gard, oui, mon _____ re - gard vous
Dream-like in _____ e - mo - tion, Fol - lows ye, ay, fol - lows ye my

cresc. *tr.* *dim.* *tr.*
suit, À _____ tra - vers la nuit. _____
sight Thro' the dark - ling night. _____

cresc. *f* *p*

dolce

Ma voix vous im - plo - re, Mon cœur vous a - do - re,
My voice doth im - plore — ye, My heart doth a - dore — ye,

pp

cresc. Mon chant lé-ger Comme un oi-seau sem - - ble — vol-ti-
dim. My lay so light Like a swal-low seems — in — soaring

poco cresc. pp dim.

con anima ger! — Chan-tons, chantons en - co - re, Pour ce - lui que j'a - dore, — Et
flight! — So sing we all once more — For him whom I a - dore, — And

pp

cresc. que ce chant lé - ger Loin de nous chas-se tout dan-ger!
may our buo-yant lay Re-pel all dan-ger far a - way!

cresc. p

leggiero

Ah! — je — chan — teen — co — re, Je chan —
 Ah! — once more I'm — sing — ing, My song

cresc.

molto - - cresc. *p*

— te pour toi que j'a — do — re. Ah! ah!
 — to him I love is wing — ing. Ah! ah!

molto - - cresc. *p m.d.*

Ossia: *ad lib.*

ah!
 ah!

ah!
 ah!

pp estinto

pp cresc. f

Philémon et Baucis.

(1860.)

English version by
Dr. Th. Baker.

« Ah! si je redevenais. »

Moderato quasi andante. Romance.

CHARLES GOUNOD.
(1818-1883.)

p *cresc.*

dolce

Ah! si je re - de - ve - nais bel - le,
Ah! if my charms a - gain were glow - ing,

p *dim.*

Si ton front pouvait ra - jeu - nir, Des dieux si la fa - veur nou -
If your brow a - gain might be young, Were gods new fa - vors now be -

cresc. *dim.*

vel - le Nous ou - vrait un autre a - ve - nir, Nous ou - vrait un autre a - ve -
stow - ing, That re - new - ing life might be long, that re - new - ing life might be

p *poco cresc.* *dim.*

nir, Vert prin - temps, re - nais - sante au - ro - re: d'A -
 long, Spring-time green, ear - ly dawn a - bove me: The

poco cresc.

mour é - cou - tant la le - çon, Phi - lé - mon m'ai - merait en -
 les - son of love I would con, Phi - le - mon then a - new would

dim. *p* *pp*

co - re, J'ai - me - rais en - cor Phi - lé - mon, Phi - lé - mon m'ai - me - rait en -
 love me, I a - new would love Phi - le - mon, Phi - le - mon then a - new would

cresc.

co - re, J'ai - me - rais en - cor, j'ai - me - rais en - cor Phi - lé - mon!
 love me, I a - new would love, I a - new would love Phi - le - mon!

dim. *p* *pp*

cresc. *p* *dim.*

À tra - vers les bois et la plai - ne, Les cheveux au vent, les pieds
On thro'wood and field hie - ing down - ward, On with feet un-shod, fly-ing

pp

nus, ——— J'i - rais en - cor à perdre ha - lei - ne,
hair, ——— In ea-ger long-ing pant-ing on - ward,

p *cresc.*

Courant par les sentiers con - nus. De là - mant que mon cœur a-
By well-known path-ways I would fare; Ech-o sweet, an - swer-ing a-

dim.

do - re E - cho re - di - rait le doux nom, ——— Phi - lé -
bove me, His name would re-peat on and on: ——— Phi - le-

poco cresc. *dim.* *p*

mon m'ai-me-raït en - co - re, J'ai-me - rais en - cor Phi - lé -
 mon then a-new would love me, I a - new would love Phi - le -

pp

mon, Phi - lé - mon m'ai-me - rait en - co - re, J'ai-me-raïs en -
 mon, Phi - le - mon then a - new would love me, I a - new would

cresc. *dim.*

cor, — j'ai-me-raïs en - cor Phi - lé - mon!
 love, — I a - new would love Phi - le - mon!

p *pp*

cresc. *p* *dim.*

La Reine de Saba.

(1862)

«Plus grand dans son obscurité.»

Cavatina.

CHARLES GOUNOD.

(1818 - 1893)

Recit.

Me voi-là seule en-fin!
I am at last a-lone!

Andante moderato.
cantabile

Recit.

De quelle ar-den-te flam-me Bril-lait les
What a fi-e-ry ar-dor with-in the

Moderato.

yeux de ce fier é-tran-ger!
eyes of this stranger ap-pears!

Son or - gueil, — son cou -
How his pride — and his

a tempo Andante.

rage au mi-lieu du dan - ger
cour - age in the dan - ger past

Ont at - ten - dri mon
thrill'd through my in - most

â - me! Pour ê - tre reine, hé - las! ces - se - t - on d'ê - tre fem - me?
spir - it! And must a queen, a - las! still all woman's e - mo - tion?

p

Andante (♩ = 50)

Plus grand dans son obs - cu - ri - té Qu'un
More re - gal in his low es - tate Than

cresc. *dim.* *p*

roi pa - ré du di - a - dè - me, Il sem - blait por - ter en lui -
kings in rich - est robes ap - pear - ing; In his heart no thought of

mê - me Sa grandeur et sa roy - au - té!
fear - ing, Did he stand king - like, proud, e - late!

rit.

Il semblait por-ter_ en lui - mê - me Sa gran-deur et sa roy - au -
 In his heart no thought of_ fear - ing, Stood he kinglike and proud, e -

p *colla voce*

Tempo un poco più animato

té!
late!

Fu-nes-te serment qui me li - e!
O fat-al_ vow thus_ fret - ting!

sfz *p*

Andante. *p* tranquillo

Fu-nes-te ser-ment qui me li - e! Ré-si-gne -
 O fat-al_ vow thus_ fret-ting! Now be re -

sfz *p* *p*

toi, mon cœur, _ ou - bli - e... Ré-si-gne-toi, mon cœur, _ ou -
 sign'd, my heart! _ for - get - ting, now be re - sign'd, my heart, _ for -

bli - e... ré-si-gne-toi, ré-si-gne-toi, mon cœur, —
get - ting, now be re - sign'd, now be re-sign'd, my heart, —

pp

ou - bli - e!
for - get - ting!

cresc. *dim.*

L'ou-bli-er! — l'ou-bli-er! —
Ev-er-more, — ev-er-more, —

pp *f*

Più mosso. espress.

l'ou-bli - er! — lui que j'ai pu voir De son
ev-er - more — shall I see him stand, With his

p *pp*

bras do-mi-nant l'es - pa - ce, Du roi bra-ver le vain pou -
arm the angry tu - mult still - ing, The pow - er of the king with-

voir _____ Et l'ef-fra-yer par son au - da - ce! L'ou-bli -
stand, _____ The roy-al breast with ter-ror fill - ing! Ev - er -

dim. *p*

er, _____ quand hi - er en-cor, Au ca - pri - ce de son gé -
more _____ shall I him be-hold, The_ genius of his soul re -

pp

ni - e, Ses mains dans le porphyre et l'or _____ Cré-aient la
veal - ing, When, mould - ing porphyry and gold, _____ He wakened

cresc. *cresc.*

agitato

forme et Phar-mo - ni - e! Aux lu -
tones of matchless feel - ing. When a -

dim. *pp* *l.h.*

poco a poco

eurs mid d'un ciel em - bra - sé Je l'ad - mi -
the flames he - pass'd, They sank in

rais - - - - - domp - tant la flam - me; À mes
hom - - - - - age to his pow - er; At my

cresc.

pieds je l'ai vu bri - sé, Et l'a -
feet when he lay at last, In my

cresc. *cresc.*

e poco allarg.

f

mour en-va-hit mon à - me, Et l'amour en - va - hit mon â -
heart bloom'd love's fair flow - er, in my heart bloom'd love's fair flow -

cresc. col canto *f* *dim.*

mf **Tempo I.**

me. Plus grand dans son obs - cu - ri -
er. More re - gal in his low es -

f *p* *trem.*

té Qu'un roi pa - ré du di - a - dè - me, Il sem -
tate Than kings in richest robes ap - pear - ing, In his

8

blait por - ter en lui - mê - me Sa gran - deur et sa roy - au -
heart no thought of — fear - ing, Did he stand kinglike, proud, e -

té, _____ Il sem- blait por- ter_ en lui - mê - me Sa gran-
late, _____ In his heart no thought of_ fear - ing, Did he

deur et sa roy- au - té! Il sem- blait por- ter en lui- mê- me Sa gran-
stand all king-like, e - late, In his heart no thought of_ fearing Did he

cresc. *p* *f rit.*

pp *cresc.* *f colla parte*

deur, _____ sa gran - deur _____ et sa roy- au - té! _____
stand, _____ did he stand _____ all kinglike, e - late! _____

rit.

colla voce *p a tempo* *cresc.*

Red. *

cresc. *dim.* *p*

Le Roi et le Fermier.

(1762.)

English version by
Dr. Th. Baker.

«Il regardait mon bouquet.»

Arietta.

PIERRE ALEX. MONSIGNY.
(1729-1817.)

Allegretto. (♩ = 112)

Il re - gar - dait mon bou-quet,
His eye was on my bou-quet,

Sans doute il le dé - si - rait. Je l'ai pris, Et
No doubt his wish it would say; I, poor soul! I

je l'ai mis à son ha - bit. Il rit, il rit, il rit, il
put it in his but-ton - hole. He smiled: Poor child! He smiled: Poor

rinf. poco

rit, — child! Et de sa grâ - ce, voi - là Qu'il me pré -
He was so friend-ly to me, And gave me

pp

sen-te ce - la. Je le — prends Et lem - brasse à l'ins - tant.
this that you see. 'Twas not a - miss, So I gave him a kiss.

rinf

Pan! Maman Me dé - tache un bon soufflet, Net, Et j'ai sur le bec Un bon coup sec.
Ah! Ma - ma Steals a - round be-hind my back; Whack! And I get a clout Up-on the snout.

f. p

«Pour - quoi frap - per cet en - fant?» Dit ce Mon - sieur en grondant,
“Why do you pun - ish her then?” Grum - bled this kind gen - tle - man;

pp

«Ce bai - ser Pou - vait - il ja - mais m'offen - ser?» Com - me j'é -
“For this kiss How could it ev - er come a - miss?” There I stood

tais là pleurant, Il tire en - cor de l'ar - gent, En di -
cry - ing un - til He pull'd out more mon - ey still, While he

sant: « Ap - pro - chez, — belle en - fant, Te - nez, — Pre -
said: "Come to me, — pret - ty maid, This too — For

nez, — Te - nez, — Pre - nez! — J'ap - proche et je le
you, — This too — for you!" I took it then and

prends Pour faire en - dè - ver Ma - man.
there, To make Ma - ma mad for fair!

rin *ff*

tr

Roméo et Juliette.

(1867.)

«Ah! Je veux vivre.»

English version by
Dr. Th. Baker.

CHARLES GOUNOD.

(1818-1893.)

Tempo di Valse.

ff

ff Ah! Ah!

dim.

p

Je veux vi - vre Dans le
In my fai - ry dream I'd

pp

rê - ve qui m'en - i - vre
rev - el, Gay and air - y,

cresc.

Long - - temps en - cor! Dou - - ce
yet_ one_ day more, Like a

dim.

flam - me, Je te gar - de
trea - sure I will guard thee,

dans mon â - - me Com - - me un tré -
Naught my plea - - sure e'er will re -

cresc.

sor! Je veux vi - - vre
store. In my fai - - ry

f *dim.* *p*

Dans ce rê-ve qui m'en-
dream I'd rev-el, Gay and

i-vre Long-temps en-cor!
air-y, yet one-day more,

cresc. *dim.*

Dou-ce flam-me, Je te
Like a tree-sure I will

cresc. molto

gar-de dans mon â-me
guard thee, Naught my plea-sure

Com-meun tré-sor. Cet-te ivres-se
e'er will re-store. Hours en-tic-ing,

dim. *p*

De jeu-nes - se Ne dure, hé - las! qu'un jour.
youth re-joic- -ing, Will all too soon be gone,

Puis vient l'heu - re Où l'on pleu - re, Le cœur cè - de à la -
Tear - ful hours send their show - ers, When by love hearts are

mour, Et le bon - heur fuit
won, And all our joys are

sans re - tour. Ah!
then un - done! Ah!

Je veux vi - vre Dans ce
In my fai - ry dream I'd

rê - ve qui m'en - i - vre
rev - el, Gay and air - y,

cresc.

Long - temps en - cor! Dou - ce
yet one day more, Like a

dim. *p*

flam - me, Je te gar - de
trea - sure I will guard thee,

cresc. molto

dans mon â - me Com - meun tré -
Naught my plea - sure e'er will re -

f

Meno presto, ma insensibilmente

sor! Loin — de l'hi - ver mo - ro - se Lais - se - moi, —
store! Far — from the win - ter snows, Do not wake, —

pp

ℳ. * *ℳ.* * *ℳ.* *

— lais - se - moi som-meil - ler, Et — res - pi - rer la
— do not wake me to - day; Let — me en - joy the

ℳ. *

ro - se, Res - pi - rer la ro - se A - vant de l'ef - feuil - ler. *Tempo I.*
rose, Let me en - joy the rose Ere she with - er a - way.

rit. *p*

Ah! Ah! Ah!
Ah! Ah! Ah!

Ah!
Ah!

cresc.

f

Dou - ce
Like - a

f

flam - trea - me, sure
Res - I

me thee, Com - me un doux tré - sor
Naught will thee re - store

Long - When
temps thou en - art - cor!

più facile

Ah!
Ah!

Ah!
Ah!

Naught will re - store, Long - - - - - temps en -
When thou art

cor!
o'er.

ff

Les Saisons.

(1695.)

English version by
Dr. Th. Baker.

«Tout cède à vos doux appas?»

Aria.

Andantino.

PASCAL COLASSE.
(1640 - 1709.)

dolce

Tout cède à vos doux ap - pas, Dé - es - se, tout cède à vos
All yields to your charm so sweet, O God-dess! all yields to your

p

doux ap - pas! Quand par vos yeux l'a-mour bles - se, Quel
charm so sweet. When wound-ed from your love - quiv-er, What

dol.

cœur ne se sou-met pas? Tout cède à vos doux ap - pas, Dé -
heart may not then sub - mit? All yields to your charm so sweet, O

p

es - se, Tout cède à vos doux ap - - pas! Les ris, les jeux,
God-dess! All yields to your charm so sweet! Gay smiles and young

la jeu - - nes - se Sans ces - se sui - vent vos pas! Tout
joy for - - ev - er Do fol - low where lead your feet; All

cède à vos doux ap - pas, Dé - es - se, tout cède à vos doux ap - - pas!
yields to your charm so sweet, O God-dess! All yields to your charm so sweet!

Tannhäuser.

(1845)

„Dich, theure Halle.“

Aria.

English version by
Natalia Macfarren.

RICHARD WAGNER.
(1813 - 1883)

Allegro.

f *simile* *ff*

p *cresc.*

ff *p* *ff*

p

Dich, theu-re Hal - le, grüss' ich wie - der,
Oh, hall of song, — I give thee greet-ing.

froh grüss' ich dich, ge-lieb-ter Raum!
All hail to thee, thou hal-low'd place!

cresc. *f* *p*

In dir er-wa-chen sei-ne Lie-der
'Twas here that dream, so sweet and fleet-ing,

p *ff*

und we-cken mich aus düst-rem Traum. Da
Up-on my heart his song did trace. But

p *p* *p*

Er _____ aus dir ge - schie - den, wie öd' _____ erschienst du
 since _____ by him for - sak - en, A des - ert thou dost

mir! Aus mir _____ ent - floh _____ der Frie -
 seem! Thy ech - oes on - ly wak -

- - den, die Freu - de zog _____ aus
 - - en Re - mem - brance of _____ a

dir!
 dream!

p *pp*

Ad.

Wie jetzt mein Bu - sen hoch ——— sich
But now the flame of hope ——— is

he - bet, so scheinst du jetzt mir
light - ed, Thy vault shall ring with

stolz und hehr; der mich und
glo - - rious war, For he, whose

dich so — neu be - le - bet, nicht weilt er fer - ne
strains my — soul de - light-ed, No long-er roams a -

a tempo

mehr! _____
 far! _____

a tempo

fp *cresc.* *simile* *ff*

Wie jetzt _____ mein Bu - sen hoch sich
 Yes, now _____ the flame of hope is

he - - - bet, so scheinst du jetzt
 light - - - ed, Thy vault shall ring

mf *p* *mf*

mir stolz und hehr; der dich und mich so
 with glo - rious war, For he, whose strains my

p *cresc.*

neu be - le - bet, nicht län - ger weilt er fer - ne
soul de - light - ed, From me no long - er roams a -

cresc.

Più mosso

mehr! Sei mir ge - grüsst,
far! All hail to thee!

Più mosso

f *p*

Sei mir ge - grüsst!
All hail to thee!

p *cresc.*

Du, theu - re Hal - - le,
Thou hall of glo - - ry,

f

sei dear mir ge - grüsst!
 dear to my heart!

Sei Dear mir ge -
 Dear to my

grüsst!
 heart!

Du, theu-re Hal -
 Thou hall of glo -

- le, sei mir ge - grüsst!
 - ry, dear to my heart!

rein und en - gel - gleich ein - ge - he in dein se - lig
maid - en, pure and white, En - ter in - to thy king - dom

Reich, mach' dass ich rein und en - gel - gleich ein - ge - he
bright; Let me, a maid - en, pure and white, En - ter in -

Più animato. (♩ = 72)

in dein se - lig Reich! Wenn je, in thör'gem Wahn be -
to thy king - dom bright! If vain de - sires and earth - ly

fan - gen, mein Herz sich ab - ge - wandt von dir,
long - ing Have turn'd my heart from thee a - way,

wenn je ein sün - di - ges Ver - lan - gen, ein welt - lich
The sin - ful hopes — with - in me throng - ing, Be - fore thy

R

Seh - nen keimt' in mir; so rang ich un - ter tau - send
 bless - ed feet I lay; I'll wres - tle with the love I

pp *cresc.* *f*

dim.

Schmerzen, dass ich es töd' in mei - nem Her - zen.
 cher - ishd, Un - til in death its flame hath per - ishd.

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

Tempo I.

Doch, kommt ich je - den Fehl nicht bü - ssen, so nimm dich gnä - dig
 If of my sin thou wilt not shrive me, Yet in this hour, oh

pp *p*

pp

mei - ner an! Nimm dich gnä - dig mei - ner an!
 grant thy aid! In this hour, oh grant thy aid!

più p *p più p*

Dass ich mit de - muth - vol - lem Grü - ssen als wurd' - ge
 Till thy e - ter - nal peace thou give me, I vow to

pp

Magd dir na - hen kann, um dei - ne
live and die thy maid. And on thy

p *pp*

gna - den - reich - ste Huld nur an - zu - fleh'n für
boun - ty I will call, That heav'n - ly grace on

sei - ne Schuld, um dei - ne gna - den - reich - - ste
him may fall, yes, on thy boun - ty I _____ will

f

Huld nur _____ an - zu - fleh'n für sei - - - ne Schuld!
call, that _____ heav'n - ly grace on him _____ may fall.

pp ($\text{♩} = 72$)

p *cresc.* *f* *pp*

pp

Tristan und Isolde.

(1865.)

Isolde's Liebestod.

RICHARD WAGNER.

(1813 - 1883.)

Sehr mässig beginnend.
Molto moderato cominciare.

pp

Red. *

Red. *

Sehr mässig beginnend.
Molto moderato cominciare

pp

Mild und lei - se wie er lächelt,
 Mild and soft - ly he is smiling;

Red. *

wie das Au - ge hold er öff - net, seht ihr, Freunde?
 how his eye - lids sweet - ly o - pen! See, oh comrades!

pp

Red. *

poco cresc.

Säh't ihr's nicht?
See you not

Im - mer lich - ter,
how he beam - eth

p cresc.

wie — er leuch - tet,
ev - er bright - er

Stern -
steeped

*molto cresc.**espress.**Red.*

*

Red.

*

*molto cresc.**f.*

— — — um - strah - let hoch sich hebt?
— in star - light, borne a - bove?

*dim.**Red.*

*

*Red.**f.**Red.**Red.**Red.*

*

Etwas bewegter.
Poco più animato.

Seht ihr's nicht? Wie das Herz ihm
 See you not how his heart with

dolce *p* *sempre molto tranquillo*

mu - - thig schwillt, voll und
 li - on zest Calm - - ly

hehr im Bu - sen ihm quillt?
 hap - - - - - py beats in his breast?

dolce

Wie den Lip - - - pen,
From his lips. in

p

dolce

p

won - - - nig mild, sü -
heav'n - - - ly rest Sweet -

p

dolce

dim.

p

- - - sser A - them sanft ent -
- - - est breath he soft - - - ly

p

dolce

espress.

dolce

weht: _____ Freun - de!
sends: _____ Heark - en,

pp

p

dolce

Seht! Fühlt und seht ihr's nicht?
friends! Hear and feel ye not?___

p

Ped. pp * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p dolce e molto espressivo

Hö - - re ich nur die - se Wei - se,
Is it I a - lone am hear - ing

pp *poco cresc.*

Ped. * *Ped.* * *Ped.* *

poco cresc. *dim.*

die so wun - - der - voll und lei - -
Strains so ten - - der and en - - dear - -

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

con calore

se, Won - ne -
ing? Pas - sion

8

più p *pp* *dolce*

Red. * *Red.* *

kla - gend, Al - les - sa - gend, mild - ver -
swell - ing, All - things tell - ing, Gen - tly -

sempre pp *più p*

dolce

söh - nend aus ihm tö - nend, in mich
bound - ing From him sound - ing, In me

più p *morendo* *pp*

cresc. *poco* *a poco*

drin - get, auf sich schwinget, hold er - hal - lend um mich
push - es Up - ward rush - es Trum - pet - tone that round me

pp *cresc.*

più cresc.

klin - - - - - get?
gush - - - - - es?

molto cresc.

trumm

f Hel - ler - - - - - schal - lend, mich um -
Bright - er - - - - - grow - ing, O'er me -

f *p* *f* *p*

6 *6*

Red.

Red. * *p* *Red.* * *3*

wal - - - lend, sind es Wel - len sanf - - - ter
flow - - - ing, Are these breez - es' air - - - y

f *p*

6

poco a poco string. e cresc.

Lüf - te? Sind es Wol - ken won - - niger
pil - lows? Are they balm - - y, beau - - teous

3 *cresc.*

Düf - te? Wie sie schwel - len, mich um -
 bil - lows? How they rise and gleam and

più cresc.

rau - - schen, soll ich ath - - men, soll ich
 glis - - ten! Shall I breathe them, shall I

p *3*

lau - - schen? Soll ich schlür - fen, un - ter - tau - chen?
 lis - - - ten? Shall I sip them, dive with-in them,

pp

cresc.

Süss in Düften mich ver-hau - chen? In dem wo - genden
 To my panting breathing win them? In the breez - es a -

cresc.

più dim.

sin - - ken, - un - - - be -
 drink - - ing In - - - a

più p

Red.

dolce

wusst, - höch - - - - ste
 kiss, - High - - - - est

pp dolce

con Pedale

Lust!
 bliss!

morendo

poco marcato

rallent.

pp

ppp

Red.