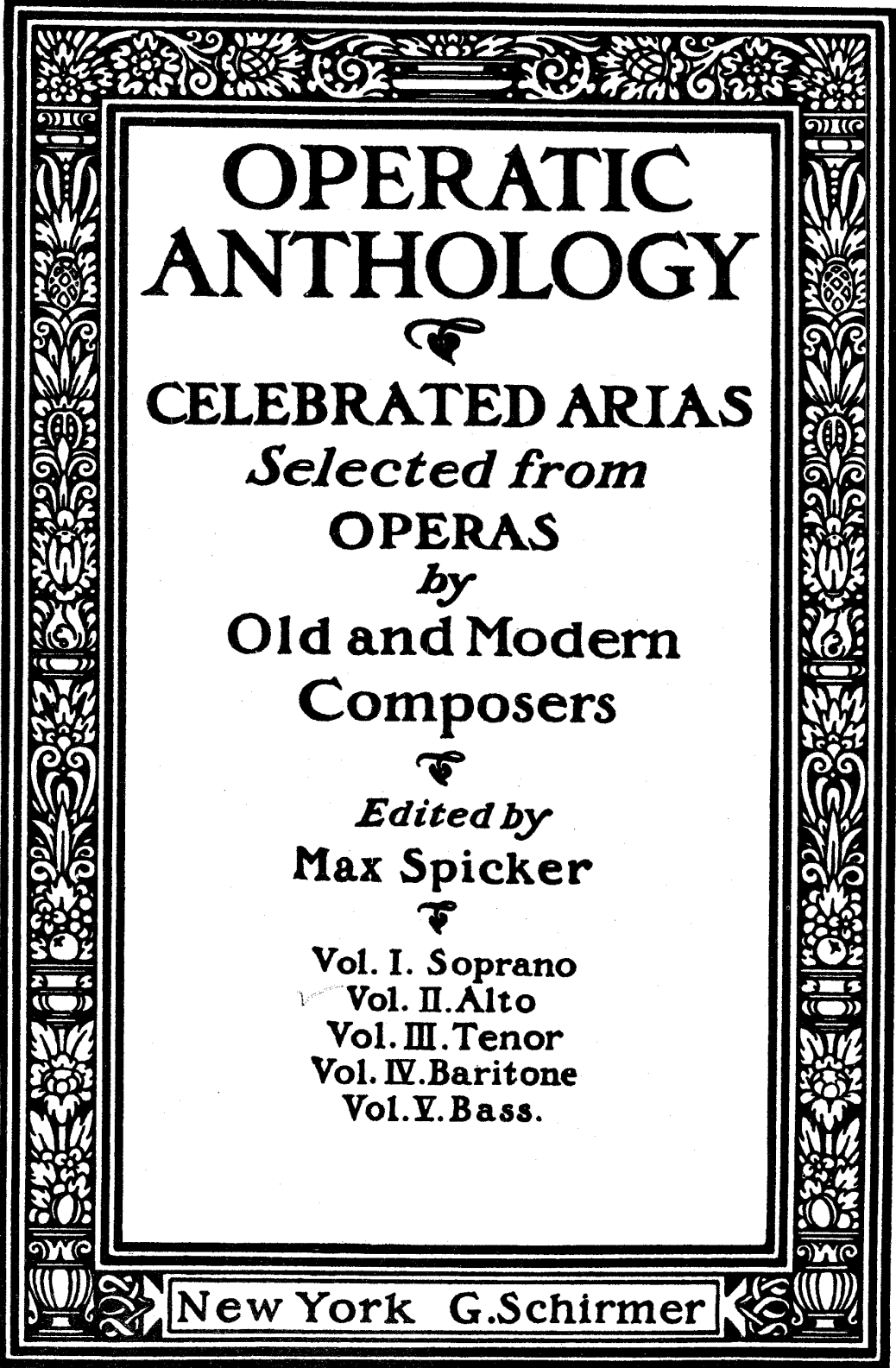




OPERATIC ANTHOLOGY

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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Printed in the U. S. A.

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Alcina.

(1736.)

English version by
Isabella G. Parker.

"Verdi prati."

GEORG FRIEDRICH HÄNDEL.
(1685-1759.)

Larghetto.

dol.

dol.

Ver - di pra - tie
Ver - dant meadows,

sel - ve a - me - ne, per - de - re - te la - bel - tà, Va - ghe fior,
for - est spreading, ye - have lost your charms for me, Love - ly flow'rs,

cor - ren - ti ri - vi, la va - ghez - za, la bel - lez - za pre - sto in
stream soft - ly flow - ing, all your beau - ty once so charm - ing Quick - ly

voi — si — cange — rà. Ver — di pra — ti e selve a — me — ne,
 vanished, ah, — how quick — ly. Ver — dant meadows, forest spreading,

per — de — re — te la — bel — tà, è can — gia — to il va — go og — get — to,
 Ye — have lost your charms for me, Changed each en — trancing ob — ject

al — l'or — ror del pri — mo a — spet — to tut — to in voi ri —
 in — to gloom. When thou ap — pear — est, All will be re —

tor — ne — rà, tut — to in voi ri — tor — ne — rà.
 stored with thee, all will be re — stored with thee.

Ver - di pra - ti e sel - ve a - - me - ne, per - de -
 Ver - dant mead - ows, for - est spreading, ye — have

re - te la bel - tà, per - de - re - te
 lost your charms for me, ye — have lost your

la bel - tà.
 charms for me.

Amadis.

(1683.)

«Amour, que veux-tu de moi?»

Aria.

English version by
Isabella G. Parker.GIOVANNI BATT. LULLY.
(1633-1687.)

Andante espressivo.

dolce

A-mour, que veux-tu de moi? Mon cœur n'est pas fait pour toi, Mon
O love, what wilt thou with me? My heart is not made for thee, My

dim. *con molta espress.*

cœur n'est pas fait pour toi! Non, ne t'opposé pas au pen-chant qui m'entraîne, Je
heart is not made for thee! No, do not thou oppose the de-sires that possess me, For

suis ac-cou-tu-mée à res-sen-tir la hai-ne, Je
I am wont to feel the pang of hate oppress me. A

dolce

ne veux ins-pi-rer que l'hor-reur et l'ef-froi. A-mour, que veux-tu de
source a-lone of ter-ror and dread I shall be. O Love, what wilt thou with

moi? Mon cœur au-rait trop de pei-ne À suivre u-ne dou-ce
me? My heart would be too much troub-led, So will-ing a slave to

dolce

loi, C'est mon sort d'être in-hu-mai-ne; A-mour, que veux-tu de
be; 'Tis my fate to be hard-heart-ed; O Love, what wilt thou with

dim. e rall.

moi? Mon cœur n'est pas fait pour toi, Mon cœur n'est pas fait pour toi!
me? My heart is not made for thee, My heart is not made for thee!

dim. col canto

Anna Bolena.

(1822.)

"Ah! pareo che per incanto.,,

Scene and Cavatina.

GAETANO DONIZETTI.

(1797-1848.)

*English version by
Isabella G. Parker.*

Larghetto.

p

p legg.

calando

Recit.

È sgombro il lo-co; ai lo-rouf-fi-cin-ten-te stansial-tro-ve lean-
The hall is empty all ab-sent on their du-ty, and the maiden is

f Recit.

cel-le, e do-ve al-cu-na me qui ve-des-se, el-la pur
else-where, and should some person see me in wait-ing, then she would

sa che in quel-le più re - con - di - te stan - ze, an - co tal
know that of - ten to a chos - en a - partment I have come

p col canto

vol - ta ai pri - va - ti con - cen - ti, An - na m'in - vi - ta.
hith - er, when to meet her in se - cret An - na in - vites me.

Lento.

Questa da me ra - pi - ta caraim - ma - gi - ne su - a, ri - por deg -
Portrait of wondrous beauty, Ah, thou picture be - lov - ed, I must re -

p

Larghetto.

g'i - o, pria che si scopra l'ar - dimen - to mi - o. Un
store it, ere it be - trayeth all my daring boldness. One

ba - - - cio, un ba-cio an - co - - - ra, a - do -
kiss, one more kiss I give thee, Thou a -

ra - - - te sem - bian - ze! Ad -
dor - - - a - ble im - age! Fare-

cresc. con anima

di - - - o, ad-dio, bel - ta - - - de, che
well, thou face of beau - - - ty, that

a piacere

sul mio cor - po - sa - vi e col mio co - re pal-pi-tar sem-
on my heart re - pos - est, and to its throb - bing seemest now to

Moderato.

bra - vi, ad - di - o!
 an-swer: Fare thee well.

f *p*

f

dolce
 Ah pa - re - a che per in - can - to Ri - spon -
 Ah, thou com - est as by en - chant - ment, To re -

p

des - sial mio sof - fri - re, Cheo - gni stil - la del mio
 spond - to - my heart's throb - bing, Ev - 'ry tear - drop I am

pian - to Ri - sve - glias - se un tuo so - spir, ri - sve -
 weep - ing Draws from thee a ten - der sigh, draws from

glias - se un tuo so - spir. A tal vi - sta il co - re au -
 thee a ten - der sigh. At the vis - ion, my heart trans -

da - ce, Pien di spe - me e di de - sir, Ti sco -
 port - ed Thrills with hope, and love, and fear, Thus re -

pri - a l'ar - dor vo - ra - ce Che non o - so a lei sco -
 veal - ing the burn - ing ar - dor, That I dare not re - veal to -

p *accel. e rinforz.*

prir. A tal vi - sta il co - re au - da - ce, Pien di
her. At the vis - ion, my heart trans - port - ed Thrills with

accel. e rinforz.

spe - me e di - de - sir, Ti sco - pri - a l'ar - dor vo -
hope, and love, and fear, Thus re - veal - ing the burn - ing

p

ra - ce Che non o - so a lei sco - prir, Ti sco -
ar - dor I can nev - er dare tell to her, Thus re -

pri - a l'ar - dor vo - ra - ce Che non o - so a lei sco -
veal - ing the burn - ing ar - dor that I nev - er can tell to -

Poco più mosso.

prir! Ad - dio, bel -
her. Fare - well, be -

p

ta - de, che sul
lov - ed, on my

cresc.

cor po - sa - vi, ad - dio, bel -
heart re - pos-ing, Fare - well, be -

f *ff*

ta - de, bel - ta - dead - di - o; Ah! ah! pa -
lov - ed, be - lov - ed, Fare - well, ah! Ah, thou

p

re - a che per in-can-to Ri-spon-des - sial mio sof - fri - re, Cheo-gni
comest, as by en-chantment, To re - spond to my heart's throb-bing, Ev - 'ry

p

stil - la del mio pian-to Ri - sve-glias-se un tuo so - spir, ri - sve -
tear-drop I am weeping, draws from thee a - ten-der tear, Draws from

glias-se un tuo so - spir. A - tal vi-sta il co-reau-da - ce, Pien di
thee a - ten-der tear. At the vis-ion, my heart trans-ported Thrills with

spe - me e di de - sir, — Ti sco - pri - a l'ar-dor vo -
hope, — and — love, and fear; — Thus re - veal-ing the burn-ing

ra - ce Che non o - so a lei sco - prire. A tal
ar - dor That I dare not re - veal to her. At the

accel. e rinforz.
vi - sta il co - reau - da - ce, Pien di spe - me e di de -
vis - ion, my heart trans - port - ed Thrills with hope, and love, and

accel. e rinforz.

sir, Ti sco - pri - a l'ar - dor vo - ra - ce Che non o - so a lei sco -
fear, Thus re - veal - ing the burning ardor I can nev - er dare tell to -

prir, Ti sco - pri - a l'ar - dor vo - ra - ce Che non o - so a lei sco -
her, Thus re - veal - ing the burn - ing ar - dor I can nev - er dare tell to -

Più mosso.

prir, no, — non o — so sco — prir, no, — non —
 her, no, — I dare not re — veal, no, — I —

f Più mosso.

o — so sco — prir, non o — so sco —
 dare not re — veal, I dare not re —

ff

prir, non o — so sco — prir, no, no, no, no, non o — so a
 veal, I dare not re — veal, no, no, no, no, I dare not, I

lei sco — prir!
 dare not re — veal!

Anna Bolena.

(1822.)

17

"Deh! non voler costringere.,,"

English version by
Isabella G. Parker.

Romance.

GAETANO DONIZETTI.
(1797-1848.)

Andantino.

f *a piacere*

1. Deh! non vo-ler co -
1. Ah! do not let thy

p

strin - ge - re a fin - ta gio-jail vi - so:
face pre-tend A joy thou art not feel - ing,

Bel-la è la tua me - sti - zia, sic-co-me il tua sor -
For beau - ti - ful thy sad - ness, As is thy love - ly

ri - so; — bel - la. Cin - ta di nu - bi an -
smile of — glad - ness. Thus round the dark clouds

co - ra, Bel - la è co - sì pau - ro - ra:
night - ly, Shin - eth Au - ro - ra bright - ly,

La lu - na ma - lin - co - ni - ca —
Sad - ly the pale moon sheds — her light,

bel - la è nel suo pal - lor.
More beau - ti - ful the night.

2. Chi pen - sie - ro - sa e ta - ci - ta star - ti co - sì ti
2. He who in si - lence waits for thee, Charm - ing and beau - ty -

mi - ra, Ti cre - de in - ge - nua ver - gi - ne,
la - den, Shall find thee a mod - est maid - en,

che il pri - mo a - mor so - spi - ra, il pri - mo a -
Who breathes her first warm sigh, ah, her first sigh of

mor, love. Ed ob-blia - to il ser - - to
Then he for-gets the gar - - land

On-d'è il tuo crin co - per - to, Te - co so-spi - ra e
Late - ly thy brow a - dorn - ing, Gen - tly he sigh-eth, a

Lento
sem - bra - gli es - se - re il
sigh of love, Sighs he with thee

a tempo
pri - mo, il pri - mo a - mor.
gen - tly a sigh of love.

Carmen.

(1875.)

«L'Amour est un oiseau rebelle.»

Habanera.

English version by
Dr. Th. Baker.

GEORGES BIZET.

(1838 - 1875.)

Allegretto quasi Andantino. (♩=72)

p

L'a - mour
Love is

est un oi-seau re - bel-le, Que nul ne peut ap-pri-voi - ser, Et c'est
like an - y wood-bird wild, That none can ev - er hope to tame; And in

bien en vain qu'on l'ap - pel-le, S'il lui con - vient de re - fu - ser; Rien n'y
vain is all woo - ing mild, If he re - fuse your heart to claim. Naught a -

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portamento

fait, menace ou pri - è - re, L'un par - le bien, l'au-tre se tait; Et c'est
 vails, nei - ther threat nor prayer, One speaks me fair, the oth - er sighs, 'Tis the

l'au-tre que je pré - fè - re, Il n'a rien dit, mais il me plait.
 oth - er that I pre - fer, Tho' mute, his heart to mine re - plies.

espress.

L'a - mour! l'a - mour! l'a -
 Oh love! oh love! oh

p

mour! l'a - mour! l'a-mour est en - fant de Bo -
 love! oh love! A' Gyp - sy boy is Love, 'tis

hème, Il n'a ja - mais, ja-mais con-nu de loi, Si tu ne - m'ai - mespas, je
true, He ev - er was and ev - er will be free; Love you not me, then I love

t'ai - me, Si je t'ai - me, prends garde à toi! Si tu ne
you, If I love you, be - ware of me! Love you not

f *pp*

m'aimes pas, si tu ne m'aimes pas, je t'ai - me! Mais si je t'aime, si je
me, love you not me, then I love you! But if I love you, if I

f *pp* *cresc.*

t'ai - me, prends garde à toi!
love you, Be - ware of me!

mf *ff*

p *3*

L'oiseau que tu croy-ais sur-prendre, Bat-tit de l'aile et s'en-vo-
 As a bird, when you thought to net him, On buoyant wing escapes in

pp

3

là; L'amour est loin, tu peux l'at-ten-dre; Tu ne l'at-tends plus, il est
 air, Love is war-y when you a-wait him; A-wait him not, and he is

portamento *3*

là! Tout au-tour de toi vi-te, vi-te, Il vient, s'en va, puis il re-
 there! All a-round you he swift-ly sweeps, Now here, now there he light-ly

portamento *3*

vient; Tu crois le te-nir, il té-vi-te; Tu crois l'é-vi-ter, il te
 flies; When you deem him yours, he e-scapes; You'd fain e-scape, and you are

tient! his! L'a Oh - mour! love! l'a oh

mour! love! l'a oh - mour! love! l'a oh

p
 mour! l'amour est en - fant de Bo - hème, Il n'a ja - mais, jamais con - nu de
 love! A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be

loi, Si tu ne m'ai - mes pas, je t'ai - - me; Si
 free; Love you not me, then I love you, If

je t'ai - me, prends garde à toi! Si tu ne
I love you, be - ware of me! Love you not

f *pp*

m'ai - mes pas, si tu ne m'ai - mes pas, je t'ai - me!
me, love you not me, then I love you;

f

Mais si je t'ai - me, si je t'ai - me, prends garde à toi!
But if I love you, if I love you, be - ware of me!

cresc. *f* *3*
pp *cresc.* *f* *ff*

Carmen.

(1875.)

English version by
Dr. Th. Baker.

«Près des remparts de Séville.»

Séguédille.

GEORGES BIZET.
(1838-1875.)

Allegretto. (♩ = 160)

pp

pp e legg.

Près des rem - parts de Sé - vil - le,
Near to the walls of Se - vil - la,

Chez mon a - mi Lil - las Pas - tia, J'i -
With my good friend Lil - las Pas - tia, I'll

rai dan - ser la Sé - gué - dille Et boi - re du Man - za -
soon dance the gay Se - gui - dil - la, And I'll drink Man - za -

nil - la. J'i - rai chez mon a - mi Lil - las
nil - la. I'll go see my good friend Lillas

Pas - tia.
Pas - tia!

sempre pp

sempre pp

Oui, mais tou-te seule on s'en - nui - e, Et les vrais plaisirs sont à deux;—
But all a-lone what can one do?— True joy be-gins when there are two;—

Donc, pour me te-nir compa - gnie, J'em-mè-ne - rai mon a-mou - reux!—
And so, to keep me compa - ny, I'll take my lov - er dear with me!—

p

Mon a - mou - reux il est au
My lov - er dear has got the
ten. *ten.*

dia - - ble, Je l'ai mis à la porte hi - er!
mit - - ten, *ten.* And where he is, the deuce may care!

Mon_ pau - vre cœur très con - so - la - ble,
Now_ my poor heart, so sad - ly smit - ten,

Mon_ cœur est li - bre com - me l'air!
My_ heart is free, is free as air!

pp
J'ai des galants à la dou - zai - ne, Mais ils ne sont pas à mon gré.
Tho' I have suitors by the dozen — There is not one that suits my whim;

rall.
Voi - ci la fin de la se - mai - ne: Qui vent m'ai - mer? je l'ai - me -
The week is gone, and none is chos - en: Who will love me? I will love

colla voce

a tempo

rai! Qui veut mon â - - - me? Elle est à
him! Who'll have my soul? 'Tis for the

a tempo

pren-dre! Vous ar - ri - vez au bon mo -
ask - ing! Now some good fair - y has sent you

ment! Je n'ai guè - re le temps d'at - ten-dre, Car a - vec mon nou-vel a -
here! And my patience will bear no task-ing, For, be - side my new lov-er

mant
dear, Près des rem - parts de Sé -
Near to the walls of Se -

vil - le, Chez mon a - mi Lil - las Pas - tia,
vil - la, With my good friend Lil - las Pas - tia,

Nous dan - se - rons la Sé - gué - dille Et boi - rons
We'll soon dance the gay Se - gui - dil - la, And we'll

sempre f
du Man - za - nil - la. Tra la la la la la la la la
drink Man - za nil - la. Tra la la la la la la la la

p *sf*

ff
la, tra la la la la la la la la la la.
la, Tra la la la la la la la la la la.

sf *ff*

La Cenerentola.

(1817.)

"Non più mesta.,,"

English version by
Mrs. O. B. Boise.

Cavatina.

GIOAC. ROSSINI.
(1792-1868.)

Andante.

ff *p*

p

Nac - qui al-laf - fan - no e al
Pain — was child - hood's sad

p

pian-dow-to, Sof-frir ta-cen-do il
-er, Youth was spent in si-lent

co-re,
sor-row,

col canto *pp*

Ma per soa-ve in-can-to
Then dawn'd the mag-ic hour,

Del-lè-tà mia nel fio-re,
My lone-ly days' bright mor-row,

cresc.

Musical score for "The Rose Tree" in G major (three sharps). The score is written for voice and piano. The voice part has two lines of lyrics: "ra-pi-do, flow-er," and "la sor-te mi-a, la sor-te mi-a can -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents and slurs. The piece concludes with a final cadence in the piano part.

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are:

gio, co-me un ba- -le- - -no
 life, Forc-ing love's bud to

The musical score consists of two systems. The first system features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are written below the notes: "ra- - - - - pido, la sor-te mi-a, la sorte mia can-flow_ _ _ _ -er, Fillingwithfragrancemy poor, emp - ty". The second system shows the piano accompaniment in grand staff (treble and bass clefs). It begins with a chordal texture in the left hand and single notes in the right hand, marked with a piano (*p*) dynamic.

Allegro.

giò. No, no, no, no, ter - ge - te il
life. No, no, no, no, Ah, no more

ci-glio, perchè tre-mar, per-chè tre-mar, per-chè? A que-sto
sighing, No, never-more shalt thou weep all a - lone. Here on my

sen, a questo sen vo - la - - - te. Fi - glia, so -
breast shall love for mourning a - - - - tone. Daught - er, and

rel - - la, a - mi - ca, tut-to, tutto, tut-to, tutto tro - -
sis - - ter, and com - rade, alway, alway, alway, alway thou't -

rallent.

va - te in me, tro - -va - te, tro - va - te in
find them in me, thou shalt find them, find all, in

f

a tempo
me.
me.

ff a tempo

Meno

fz *fz* *f* *p*

allegro.

p
Non più
Now fare -

f

grazioso

me-sta ac-can-to al fuo-co Sta - rò so - la a gor - gheg - giar! no! Ah, fu un
well, dark days of weeping! Love's warm sun hath dried my tears. Yes! Thrill'd with

lam-po, un sogno, un gio-co Il mi - o lun-go pal-pi -
bliss be - yond all tell - ing, My full heart for - gets its

tar! Non più me - sta ac - can-to al fuo - co, non più
fears. Yes, fare - well, then, dark days of weep - ing, Now fare -

me - sta ac-can - to al fuo - co Sta - rò so - la a gor - gheg -
well, long days of weep - ing! Love's warm sun hath dried my

giar! No! Ah, fu un lam - po, un so - gno, un gio - co Il mio
tears. Yes! Thrill'd with bliss — be - yond — all tell - ing, My

f *p*

lun-go — pal-pi- — -tar! Non più
heart for- — -gets its — fears. Yes, fare-

3 *3* *3*

me - sta ac - can - to al fuo - co, non più me - sta ac - can - to al
well, then, dark days of weep - ing! Thrill'd with bliss — be - yond — all —

fu - co Sta - rò — so - la a — gor - gheg - giar! Ah, fu un
tell - ing, — My — sad — heart — for - gets — its — fears, Thrill'd with

so - gno un lam - po un gio - co Il mio lun - go pal - pi -
 bliss be - yond all tell - ing, My glad heart for - gets its

Più mosso. brillante

tar, Ah, fu un lam - - - - - po, un so - gno un
 fears! Thou, my loved one, hast come to

gio - - - - - co, ah, fu un lam - po un so - gno un
 save me, Fill - ing life with love and

gio - - co Il mi - o lun - - go
 joy un - told, with love and

pal-joy - pi-un-tar, Ah, fuun lam-
-told, Thou, my loved

po, un so - gno, un gio- - - -co, ah, fu un
one, hastcome to save me, Fill - ing

lam - po, un so - gno, un gio - co Il mi - o lun- - -go
life with love and joy un - told, with love and

pal-joy - pi-un-tar, Ah, fuun
-told. Thrill'd with

Musical score for "The Rose Tree" (from "The Rose Tree" by J. S. Bach). The score is in G major (three sharps) and 4/4 time. It features a vocal melody and piano accompaniment.

Vocal Melody: The vocal line begins with a forte (*f*) dynamic. The lyrics are: "tell - - - - - po - - - - - il pal - pi - - - - - ing, is my glad". The melody is written on a single staff.

Piano Accompaniment: The piano part consists of chords in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The right hand accompaniment is written on a single staff, and the left hand accompaniment is written on a single staff.

tar, ah, fuun gio - co, ah, fuun gio - co, ah, fuun
heart, Thrill'd with rap - ture past all tell - ing, Yes, with

p

lam - - - po il pal - pi -
rap - ture_ past_ all_ tell - - - ing, my hap - py

tar, il mio lun - go pal - pi - tar, il mio
heart, fill'd with joy, for - gets its fears, my glad

lun - go pal - pi - tar, il pal - pi - tar, il pal - pi -
heart for - gets its fears, yes, my glad heart for - gets its

tar, il pal - pi - tar!
fears, for - gets its fears!

Charles VI.

(1843.)

«Humble fille des champs.»

Aria.

English version by
Dr. Th. Baker.JACQUES F. HALÉVY.
(1799 - 1862.)

Allegro agitato.

The piano accompaniment consists of five systems of two staves each (treble and bass). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes the tempo marking 'Allegro agitato.' and dynamic markings 'ff' and 'f e marcato'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system introduces a triplet in the right hand. The fourth and fifth systems feature more complex harmonic textures with chords and moving lines in both hands.

Recit.

The recitative section is written for voice and piano. It consists of two systems of two staves each. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are in French and English. The French lyrics are: 'Sous leur sceptre de fer ils ont tout compri-mé, Leurs armes ont fait'. The English lyrics are: 'Neath their sceptre of iron they have made all to quail, O'er a na-tion un-'. The piano accompaniment provides a simple harmonic support for the vocal line, with some chords and moving lines. The dynamic marking 'p' (piano) is used in the piano part.

fuir un peu-ple dé-sar-mé, Dont le sang cou-lait sans dé-fen-se.
 arm'd by their arms they prevail, And they shed its blood un-de-fend-ed.

Allegro.
ff *f*

Recit.
 Dans ce pa-lais, où rè-gne le soup-
 With-in these halls, where pale sus-pi-cion

çon, N'as-tu, roi pri-son-nier, re-cou-vré la rai-son Que pour
 reigns, Thy rea-son, pris-ner-king, her throne a-gain re-gains, But to

mieux sen-tir ta souf-fran-ce? Non!
 show thee whol-ly un-friend-ed! No!

non! ton fils va ve - nir, Dieu te garde un sau-veur, Tout est prêt, - contre
No! thy son shall ar - rive, God shall yet take thy part, All is ready! Vain the

pp

con sentimento

toi leurs fureurs se-ront vai-nes, Tant que d'un saint a - mour pour-ra bat-tre mon
fur - ry'gainst thee they are showing. While so in sa - cred love yet is beat-ing my

p

cœur, Tant qu'un res-te de sang cou-le - ra dans mes vei - nes!
heart, While a drop of my blood in these veins yet is flow-ing! *Allegro molto.*

cresc. *cresc.*

f

Oui! oui! tant que d'un saint a - mour pour-ra bat-tre mon
Ay! Ay! while in sa - - cred love yet is beat-ing my

ff

cœur, Tant qu'un res-te de sang cou-le - ra dans mes vei - - nes! *Più lento.*
heart, While a drop of my blood in these veins yet is flow - - ing!

pp *espress.*

Mais hé-las! que m'ont ré-vé-
But a-las! what fate may it

lé Cet-te nuit mes songes fu - nè-bres, Et que m'a dit dans les té - nè-bres La voix
be, That my dream at night has re-veal'd me, And in the darkness what have told me Ho-ly

sain-te qui m'a par-lé? la voix sain-te, la voix sain-te qui m'a par-lé?
voic-es that spoke to me? Ho-ly voic-es, ho-ly voic-es that spoke to me?

pp

p

pp

dolce

Andante espressivo.

espr.

p

Humble fil - le des champs, thou shalt be - gin the en - fin par toi com - men - ce
Low - ly child of the fields, la - bor

pp

L'œu - vre qu'une au - tre, qu'une autre ac - com - pli - ra;
That shall be end - ed by oth - er - hands than thine,

p

cet a - mant, qui de l'in - dif - fé -
Sau - vez - le, him thou lov'st, on - ly that he may
Thou shalt save

pp

ren - ce À l'ou - bli pour toi pas - se - ra,
slight thee, E - ven quite for - get thee, in fine,

p

à l'ou - bli pour toi pas - se - ra! Cet - te des - ti - né -
e - ven quite for - get thee, in fine! Such the cru - el fate

e est la tien - ne, Mou - rir a - près l'a-voir sau-
op - 'ning be - fore thee: To die, tho' sav - ing him from

vé, mou - rir a - près l'a-voir sau - vé, mou -
doom, to die, tho' sav - ing him from doom, to

cresc. *cresc.* *cresc.* *f* *accel.* *f*

ff *Tempo I.* *espress.*
rir! mou - rir! Sans lais - ser u - ne tombe
die! to die! To re - mem - ber thy name

f *f* *p*

où ton nom soit gra - vé, Sans lais - ser un seul cœur qui de toi se sou -
thou shalt not leave a tomb, Not a heart shalt thou leave to re - gret or de -

pp *pp*

f *dolcissimo molto espr.*
vien - ne, mou - rir, mou - rir, sans lais - ser u - ne
plore thee, to die! to die! To re - member thy

pp col canto

tombe où ton nom soit gra-vé, sans laisser un seul cœur qui de toi se sou - vien -
namethou shalt leavenot a tomb, Not a heart shalt thou leave to re-gret or de - plore -

ne, sans lais-ser un seul cœur, ah, qui de toi se sou - vien -
thee, not a heart, not a heart, ah! to regret or de - plore -

f a piacere

pp *f*

ne!
thee!

pp

Allegro agitato.

ff

Eh bien! mon pé - re, mon père, a - dieu!
And now, my fa-ther, I go! fare-well!

fp *fp* *f e cresc.*

ff

mf cantabile

poco rall.

Meno mosso.

p *pp*

pé - nè - tre mon a - me, Feu di - vin, sain - te flam - me! Jen -
 thou fire di - vine, Let my heart be thy shrine! I

f *p* *f* *p*

tends la voix de Dieu, j'entends, j'en - tends la voix de Dieu!
 hear the voice of God, I hear, I hear the voice of God!

Du moins cette es - pé - ran - ce Ne me tra - hi - ra pas, Pour
 This hope will not be - tray me, True till my lat - est breath, No,

lui mon cœur s'é - lan - - - - - ce Adevant du tré - pas, pour lui mon cœur s'é
ev - er shall it stay me, Nor leave me in death, No, ev - er shall it

cresc.

lan - ce Au de - vant du tré - pas, au de - vant du tré -
stay me, Nor leave me in death, Nor leave me in

poco string. *f p*

pas! death! oui! No! oui! no!

fp cresc.

oui! mon cœur s'é - lan - ce au de - vant du tré - pas!
no! It e'er shall stay me, Nor leave me in death!

f vibrato a piacere colla voce ff a tempo

Mon
My

pe - - re!
fa - - ther!

p *cresc. molto* *ff*

a - dieu!
fare-well!

f

mon
My

cresc. *cresc.*

pe - - - - re! a-dieu!
fa - - - - ther! fare-well!

f *f*

poco rall.

p

Come prima.

mf molto cantabile

Viens, pé - nè - - tre mon â - - me,
Come, thou fire di - vine,

f

Feu di - vin, — sain - te flam - me! J'en - tends — la voix de Dieu, j'entends, j'en -
 Let my heart — be thy shrine, — I hear — the voice of God, I hear, I

f p

tends — la voix de Dieu! Du moins cette espé - ran - - ce
 hear — the voice of God! This hope will not be - tray me,

f p

cresc.

Ne me tra - hi - ra pas, Pour lui mon cœur s'é - lan - -
 True till my lat - est breath, No, ev - er shall it — stay

- ce Au de - vant du tré - pas, pour lui mon cœur s'é - lan - - ce —
 — me, Nor leave me in death, No, ev - er shall it — stay me, —

8^{va}

poco string.

— au de - vant du tré - pas, — au devant du tré - pas!
 — Nor leave me in death, — nor leave me in death!

poco string. f p fp

tr *cresc.* *f* *a piacere*
 oui! No! oui! no! pour lui mon cœur s'é -
 No! ev - er shalt it

cresc. *f* *colla voce*

lan - ceau de-vant du tré-pas! Mon pè - re!
 stay me, Nor leave me in death! My fa - ther!

p *animato sempre cresc.*

a - - dieu! j'en -
 fare - well! I

sempre cresc.

ff tends la voix de Dieu!
 hear the voice of God!

ff

Musical accompaniment for the final section of the page.

Cinq - Mars.

(1877.)

«Nuit resplendissante.»

Cantilena.

English version by
Mrs. O. B. Boise.

CHARLES GOUNOD.

(1818-1893.)

Allegro agitato.

p

cresc.

f

Red.

Red.

Recit. Andante.

Par quel trou - ble pro - fond
 Quale ar - ca - no po - ter
 Se - cret fears op - press me,

suis - je i - ci ra - me - né - e? Quelle i - ma - ge est de - vant mes
 qui di nuo - vo m'ha trat - ta? Qual sem - bian - te — or qui m'ap -
 Dread fore - bod - ings dis - tress me! Still I see — him — here at my

yeux? Ils ré - son - nent en - co - re en mon âme é - ton - né - e, Ces
 par? E - cheg - giar odo an - co - ra Nell' al - ma stu - pe - fat - ta L'au -
 feet. Hear his voice in - ter - ced - ing, His low, pas - sion - ate plead - ing, His

Adagio.

mots au - da - ci - eux: — Par pi - tié so - yez seu - le
 da - ce suo par - lar: — «Per pie - tà deh! vo - glia - te
 words fer - vent and sweet: Grant my pray'r! Here when day - light

i - ci — dans un ins - tant! —
 or or — qui ri - ve - nir! —
 hath flown — Meet me a - lone! —

Adagio. molto tranquillo

pp *dim.*

dolce ed espress.

Nuit res-plen-dis - san - te et si - len - ci -
 O splen-di - da not - te, O not - te si -
 Night calm - ly re - splen - dent, How grate-ful thy

pp

eu - se, Ah! verse en mon cœur ta paix et ta dou-
 len - te, La dol - ce tua cal - ma Mi ver - sa nel
 si - lence! Sooth - ing troubled sen - ses, Breath - ing per-fect

pp

cœur! — Dans tes pro - fon - deurs, — nuit dé - li - ci -
 cor! — Nel lim - pi - do ciel, — Nel - lè - tra lu -
 peace. — Winds have gone to sleep, — Stars their watches

pp

eu - se, Les as - tres en feu Dor - ment dans l'é - ther
 cen - te Or dor - mon le stel - le — So - gnan - do d'a -
 keep, — While night — spreads her man - tle — O'er the world be -

cresc. *dim.*

bleu. — U - ne bri - se pu - re, Un va - gue mur -
 mor. — Un sof - fio gen - ti - le, Un fia - to d'a -
 neath. — Yet my spir - it rest - less, Prey to doubts re -

m. d.

mu - re, Sous — le ciel clair Glis - sent dans l'air, — Sans é - veil -
 pri - le Va - ga nel - lè - re si dol - ce e pu - ra Sen - za de -
 sist - less, Pierc - es the si - lence, Bridges the distance, Thrilled by vague

ler la tran - quil - le na - tu - re!
 star la dor - men - te na - tu - ra!
 longings, Which naught — hath pow'r to still.

cresc. *dim.*

un poco più animato

Seu - le Je
So - la qui
* Love, I am

animato un poco

veil - le Et le cœur plein d'é -
ve - - glio E tre-mar sen - to il
wait - - ing, Dost thou hear? Art thou

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

moi, Tan - dis que pas - se l'heu - re
cor, Spi - an - do il vol del - lo - re
near? Time seems to fly on bro - ken

Red. *Red.*

len - te; En vain j'im-plo - - re fris - son -
len - te, In - van im - plo - - ro im - pa - zi -
pin - - ions: Heart, thou art trem - - bling, 'Twixt hope and

Red. *Red.* *

Adagio. *p* *dim.* *pp*

nan - te Le cal - me so - len - nel — qui règne au - tour de
 en - te La cal - ma che re - gnar — io veg - gion - tor - no a
 long - ing! Grant me, oh night, thy peace, — That doubt and dread may

dim. *p* *pp*

dolce

moi. _____ Nuit res - plen - dis -
 me. _____ O splen - di - da
 cease. _____ Night calm - ly re -

pp

san - te et si - len - ci - eu - se! Ah! verse en mon
 not - te, O not - te si - len - te! La dol - ce tua
 splen - dent, How grateful thy si - lence! Sooth - ing troubled

cœur Ta paix et ta dou - ceur! — Dans tes pro - fon -
 cal - ma Mi ver - sa nel cor! — Nel lim - pi - do
 sen - ses, Breath - ing perfect peace. — Winds have gone to

deurs, — Nuit dé - li - ci - eu - se, Les as - tres en
ciel, — Nel - le - tra lu - cen - te Or dor - mon le
sleep, — Stars their watches keep, — While night — spreads her

feu Dor - ment dans l'é - ther bleu! — U - ne bri - se
stel - le — So - gnan - do d'a - mor. — Un sof - fio gen -
man - tle — O'er the world be - neath. — Yet my spir - it

pu - re, Un va - gue mur - mu - re, Sous — le ciel
ti - le, Un fia - to d'a - pri - le Va - ga nel -
rest - less, Prey to doubts re - sist - less, Pierc - es the

clair — Glis - sent dans l'air, — Sans é - veil -
lue - - re si dol - ce e pu - ra, Sen - za de -
si - - lence, Bridg - es the dis - tance, Thrilled by vague

ler la tran - quil - le na - tu - re. Seu - le je
 star la dor - men - te na - tu - ra! So - la qui
 longings, Which naught hath pow'r to still. Love, I am

veil - le, et le cœur plein d'è - moi J'im-plore en vain la
 ve - glio E tre-mar sen-to il cor, La pace im-ploro in -
 wait - ing, Dost thou hear? Art thou near? I seek in vain the

paix, — la paix qui règne au - tour — de moi. —
 van — che veg-go in - tor - no, in - tor - no a me! —
 calm, — the calm that lies a - round me here. —

La Donna del Lago.

(1819)

English version by
Dr. Th. Baker.

"Mura felici.,,

Aria.

GIOAC. ROSSINI.
(1792-1868.)

Allegro moderato.

p *f* *p* *f* *p*

f *p* *p*

li - ci
clo - sures

gi - ra,
wandring.

Mu - ra fe - li - ci o - veil mio ben s'ag - gi - ra,
Hap - py en - clo - sures where my be - lov'd is wandring,

veg - go!
hold ye!

do - po più lu - ne io vi ri - veg - go!
af - ter how long mine eyes now be - hold ye!

a tempo

sie - te
sad - ly,

vo - i più al guardo mio non sie - te Co - me lo fo - ste un di, ri - den - ti e
wherefore do ye now greet me sad - ly, Not as in days gone by, as smil - ing and

lie-te. *glad-ly!* creb-be *fold-ing*

lie-te. *gladly!* Qui nacque, fra voi crebbe l'inno-cen-te 'ar-dor,
Ye foster'd the un-folding of a love without art;

a tempo *f*

a-ver *light-ful*

Quan-to so - a - ve fra voi scor-re-a mia
Ah, how de - lightful the life I pass'd be -

p a tempo *f*

vi - ta *hind ye,* le - i, *le-i,* *to - sa*
hind ye, *with her whose soft e-motion* *Re-sponded ev-er fond-ly* *to my de - vo - tion!*

p

Ne-mi-co nem-bo,
Un-toward shadow!

f

or vi rat-tri-sta *agghiaccia il po-ve-ro mio cor!*
Now with dismay you o - ver-cast my unhap-py heart!

f

de - le
hands

vo - la...
robb'd me

Ma - no cru - de - le a voi to - glie... a me in - vo - la...
Bar - bar - ous hands have de - spoil'd you, and have robb'd me,

tri - ce
in ye

oh ri - o mar - to - ro! la vo - stra a - bi - ta - tri - ce,
oh woe be - yond mea - - sure! Of her who dwelt within ye,

so - ro!
treasure!

a piacere

il mio te - so - ro!
my on - ly trea - sure!

Andantino.

a piacere *atempo*

E - le - na! oh
Hel - e - na! I

colla parte

tu — che chia — - mo, oh tu — che chia — - mo, vo-la a
 come — to save — thee, I come — to save — thee! Fly to

p a tempo

me, vo - la a me un i - stan-te!
 me, fly — to — me but a moment!

tor-na mia dir... io t'a-mo!
 Tell me a - gain, "I love thee!"

sotto voce

ser-ba-mi la tua fe, — E al - lor di-te si -
 Ev-er be true to me! — And then in-thee con -

cu - - ro, A - ni-ma mia, lo giu - - ro, Ti
 fid - - ing, Per - il nor pain a - void - - ing, I'll

to - glie - rò al più for - te, O mo - ri - rò, o mo - ri - rò per -
wrest thee from all op - pres - sion, Or I will die. or I will die for

te! thee! ti I'll to - glie - rò al più forte, O mo - ri -
wrest thee from op - pression, Or I will

rò, o mo - ri - rò per te!
die, or I will die for thee!

Gra - ta a me fi - - a, mi fia la mor - - te, s'E - le - na
Death would I wel - - come, my death I'd wel - - come, If thou no

mi - - a, s'E - le - na mi - - a, s'E - le - na mi - a non è, s'E - le - na
lon - - ger, if thou no lon - - ger, if thou no lon - ger shouldst be, if thou no

mi - a, s'E-le-na mi - a, s'E-le-na mia, no, non
lon - ger, if thou no lon - ger, if thou no lon - ger shouldst

è!
be!

Allegro.
p

p
Oh quante la-gri-me fi-nor ver-sa-i, Lungi lan-guendo da' tuoi bei
How man-y a tear I've shed a-lone in anguish, While from thy radiance a-far I

ra - i... Ogn'al-tro ogget-to Èa me fu - ne-sto, Tutt'è im-per-
lan - guish! Wher-e'er I wan-der, Mine eyes are wea-ry, What-e'er I

fet - to, Tut-to de-te - sto, Di lu-ce il cie - - lo, No, più non
 pon - der, 'Tis all so drea - ry, No light a - bove me In heav'n is

bril - - la, Più non sfa - vil - - la A-stro per me, no!
 beam - - ing, For me is gleam - - ing No star on high, no!

Di lu-ce il cie - lo, No, più non bril - la, Più non sfa -
 No light a - bove me In heav'n is beaming, For me is

vil-la A-stro per me, no, no, no, per -
 gleaming No star on high, No, no, star on -

me!
 high! Ca - - ra, tu so - la mi dai la
 Dear one, thou on - ly dost calm my

cal-ma, Deh ren - di al -
fe-ver, Ah, ren - der for

l'al - ma Gra - ta mer-cè, deh
ev - er My life a joy! ah,

ren - di gra - ta, gra - ta mer-cè. O quan-te
ren - der, ren - der my life a joy. How many a

la-gri-me fi-nor ver-sa-i, Lun-gi lan-guen-do da' tuoi bei
tear I've shed a-lone in anguish, While from thy radiance a-far I—

ra - i... O - gn'altro oggetto E a me fu - ne-sto, Tutto è imper-
lan - guish! Wher-e'er I wander, Mine eyes are wea-ry, What-e'er I

te sto,
drea - ry,

fet - to, Tut-to de - te - sto, Di lu-ce il cie - - lo, No, più non
pon - der, 'Tis all so drea - ry, No light a - bove me In heav'n is

bril - - la, Più non sfa - vil - - la A-stro per me, - no!
beam - - ing, For me is gleam - - ing No star on high, - no!

Di lu-ce il cie - lo, No, più non
No light a - bove me In heav'n is -

bril - la, Più non sfa-vil-la A-stro per me,
beam - ing, For me is gleaming No star on high,

no, - no, - no, - per me! Ca-ra, tu so - la mi dai la
No, - no - star on high! Dear one, thou on - ly Dost calm my

brillante

cal - ma, Deh ren-di al-l'al - ma Gra - ta mer - cè!
fe - ver, Ah, make for ev - er My life a joy!

cresc.

f

cresc.

Sì, deh ren-di al-
Ah! make thou for

l'al - ma Gra - ta mer - cè! Ca - ra, tu so - la mi dai la
ev - er my life a joy! Dear one, thou on - ly Dost calm my

f *p*

cresc.

cal - ma, Deh ren-di al-l'al - ma Gra - ta mer - cè!
fe - ver, Ah, make for ev - er My life a joy!

cresc.

sì, deh ren-di al-
Ah! make thou for

cresc.

l'al - ma gra - ta mer - cè, ren - di al -
 ev - er my life a joy, Make thou for -

f *fp* *fp*

l'al - ma gra - ta mer - cè, gra -
 ev - er My life a joy, my

fp *fp* *fp* *fp*

ta mer - cè, gra - ta mer -
 life a joy, my life a

fp *fp* *fp* *fp*

- cè, gra - ta mer - cè, gra - ta mer -
 joy, my life a joy, my life a

f *fp* *fp* *fp* *f*

cè!
 joy!

Don Sebastiano.

(1843.)

75

"Terra adorata de' padri miei.,
Romance.

English version by
Dr. Th. Baker.

GAETANO DONIZETTI.
(1797 - 1848.)

Moderato.

Piano.

Recit.

O - ve ce - la - re, oh Di - o! l'af - fan - no eil pian - to
Where can I hide, O heav - en! my ter - ror, my mor - tal

mi - o!
anguish!

Recit.

Eb-bro di gio-ia il pa-dre, a fe-steg-
Joy-ful my fa-ther or-der'd for my re-

giar il dì del mio ri - tor - no, Tut - te chia - ma - va le tri - bù d'in-
turn a fit-ting cel - e - bra - tion! Kins-men and neigh-bors all had in - vi -

*) In all places marked *) sing the small note instead of the next large note. *M. S.*

16362

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★)
tor - no!
ta - tion.

p *calando* *espressivo*

p *espress.*
Ter - raa - do - ra - ta de' pa - dri mie - i,
Land of my fa - thers, thou well - be - lov - ed,

p

co - me can - gia - ta ri - tor - no a te!
How sad - ly chang'd I re - turn to - day!

De' miei pri - m'an - ni dol - ci com - pa - gne, in - van gli af -
Ye, of my youth ev - er dear com - pan - ions, In vain my

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a piacere

fan - ni tem - pra - te in me, in - van gli af - fan - ni, in - van gli af -
 sor - rows would ye al - lay, in vain my sor - rows, in vain my

p col canto

fan - ni tem - pra - te in me. Ahi -
 sor - rows would ye al - lay! Ah

mè! sui li - di del - lo stra - nie - ro per - chè ti
 me! oh where - fore be - yond the o - cean Did I be -

vi - di, per - chè ti vi - di, mio no - bil re? Re - sto cap - ti - vo te - co il mio
 hold thee, did I be - hold thee, my roy - al lord? With thee my cap - tive heart, still re -

co - re, io più non vi - vo, ben mio, che in te, ah sì, in te!
 main - eth, I live no lon - ger but in thy ward, but in thy ward!

cresc.

a piacere *p dolce*

Ah! Ter - ra a - do - ra - ta de' pa - dri
 Ah! Land of my fa - thers, thou well-be-

p dolce

mie - i, co - me can - gia - ta ri - tor - na te!
 lov - ed, How sad - ly chang'd I re - turn to - day!

De' miei pri - m'an - ni dol - ci com - pa - gne, in - van gli af -
 Ye, of my youth ev - er dear com - pan - ions, In vain my

a piacere

fan - ni tem - pra - te in me, in - van gli af - fan - ni, in - van gli af -
 sor - rows would ye al - lay, in vain my sor - rows, in vain my

col canto

fan - ni tem - pra - te in me! Per - chè ti vi - di, mio no - bil
 sor - rows would ye al - lay! Why did I be - hold thee, my roy - al

p

re? Io più non vi - vo, ben mio, che in
 lord? I live no lon - ger but in thy

f

te! io più non vi - - vo, ben mi - o, che in
 ward, I live no lon - - ger but in thy

te! ah sì, ben mio, che in te!
 ward, I live but in thy ward!

p

Faust.

(1859.)

«Si le bonheur à sourire.»

English version by
H. Millard.

Romanza.

CHARLES GOUNOD.
(1818-1893.)

Andante.

p *cresc.* *cresc.*

p *dim.* *p*

Si le bon - heur à sou - ri - re t'in -
When to thy vis - ion life ap - pears sweet - ly

vi - te, Joy - eux a - lors, je sens un doux é - moi, Si la dou -
smil - ing, Then all a - bout me seems to smile on me, But if sad

leur — tac-ca - ble, Mar-gue-ri-te, Ô Mar-gue-ri-te, ô Mar-gue-
tears come and naught seems life be - guil-ing, Then, O my lov'd one, then, O my

ri-te, je pleure a-lors, je pleu-re com-me toi.
lov'd one, Then I will weep for thee, will weep for thee.

p
Com-me deux
As two fond

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

fleurs sur u-ne mê-me ti-ge, No-tre des-tin suivait le mê-me
flow'r-ets on one stem u-nit-ed, So link'd by des-ti-ny our hearts are

cours, De tes cha-grins en frè - re je m'af - fli - ge, Ô Mar - gue-
bound, Should ev - er sor-rows come or hopes be blight - ed, Then ev - er

cresc. *sfz* *dim.*

ri - te, ô Mar - gue-ri - te, Com-me u - ne sœur je tai-me-rai tou-
faith-ful, then ev - er faith - ful, then I shall faith-ful, ev - er true be

sfz *dim.*

jours, je — t'ai - me - rai tou - jours, je —
found, ev - er faith - ful, ev - er true be found, ev - er

espress. *dolce*

t'ai - me - rai tou - jours!
faith-ful, ev - er true be found!

La Favorita.

(1840.)

"O mio Fernando,,,"

Recitative and Cavatina.

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GAETANO DONIZETTI.

(1797-1848.)

Allegro agitato.

The musical score is written for piano and voice. It begins with a piano introduction in C major, marked 'Allegro agitato.' and 'p'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line enters with the lyrics 'Fia dunque It is the'. The piano accompaniment continues with a series of chords and arpeggios. The vocal line then sings 've - ro... oh Ciel! des-so Fer - nan - do lo truth, then! O heav'n! art thou, Fer - nan - do, the'. The piano accompaniment provides a harmonic support with chords and arpeggios. The vocal line concludes with 'spo - so di Leo - no - ra! Ah! spouse of Le - o - no - ra? Ah!'. The piano accompaniment ends with a final chord.

p

Fia dunque
It is the

ve - ro... oh Ciel! des-so Fer - nan - do lo
truth, then! O heav'n! art thou, Fer - nan - do, the

spo - so di Leo - no - ra! Ah!
spouse of Le - o - no - ra? Ah!

lento

Tut - to mel di - ce... e dub - bia l'al - ma an - co - ra all' i - nat -
 Scarce dare I say it; my doubt - ing sens - es fal - ter with un - ex -

te - sa gio - ja. Oh Di - o! spo - sar - lo...
 pect - ed rapture. Ye pow - ers! to wed him!

oh mia ver - go - gnae - stre - ma... in do - te al prode re - car il di - so -
 O how I shrink with hor - ror! Bring him in dowry a - lone the stain of

Allegro.

nor! no... ma - i do - ves - si e - se - crar - mi... fug - gir! saprà in brev'
 shame! No! e - ven al - tho' he may curse me, I fly, ere love im -

o - ra chi sia la don - na che co - tan - to a - do - ra.
 plores him To pit - y aught the out - cast who a - dores him.

Andante cantabile.

p espress.

O mio Fer-
O my Fer-

nan - do! del - la ter - ra il tro - no A pos - se - der - ti a -
nan - do! Earth's enchantments of plea - sure, Lav - ished with - out thee, en -

vrai do - na - to il cor; — Ma pu - ro l'a - mor mi - o
trance my heart no more; — Ho - ly and pure af - fec - tion

co - me il per - do - no, Dan - nato a - hì las - sa! e a di - spe - ra - to or -
dims like heaven's a - zure When smiling se - ren - est, dark clouds roll be -

ror... Il ver fia no - - to,
fore. The truth be spo - - ken,
leggiere ma tranquillo

e in tuo di - spre - gio e - stre - - mo La pe - na a -
truth that will scathe and shame me; The doom, though

rall.
vrom - mi che maggior si de!... ah!
fear - ful, I de - serve it all! Ah!
col canto

a tempo
p
 Se il giu-sto tuo di - sde - gno al - lor, al - lor fia sce - mo,
 Just - ly his in - dig - na - tion a - lone, a - lone will blame me,

Piom - bi, gran Di - o, piom - bi, gran Di - o, la fol - gor tua su
 Cause, God of Ven - geance, cause, God of Vengeance, on me thy bolt to

me! Ah, se fia sce - mo il tuo di - sde - gno, piombi, o Dio, la fol - gor tua su
 fall, His in - dig - na - tion then will blame me, God of Ven - geance, cause thy bolt to

me! Ah, se fia sce - mo il tuo di - sde - gno, Piom - bi, o Di - o, la fol - gor tua su
 fall. His in - dig - na - tion then will blame me; God of Vengeance, on me thy bolt will

Quasi Recit. f.
 me! fall! Su, cru - de - li... e chi var -
 Ye tor - mentors, why spare mine
colla parte f

risoluto

re - sta? Scritto è in cie - lo il mio do - lor, scritto è in
 an - guish? How it cri - eth to heav'n a - loud: how it

Moderato mosso.

ciel — il mio do - lor! Su, ve - ni - - - te, ell'è u - na
 cries to heav'n a - loud! See the bri - - - dal flow - ers

fe - sta, Sparsa l'a - - ra sia di fior, — Già la tom - ba a me s'ap -
 lan - guish On the shrine where love is vowed. Death a - lone — my woe can

pre - sta, E co - per - ta in ne - gro vel — Sia la tri - sta fi - dan -
 van - quish. Lo, a sup - pliant at thy knee, — Reft of all — of earthly

za - ta, Che re - jet - - ta, di - spe - ra - ta, Non a -
 guer - don, Thus de - barred — on higher pardon, Hopes sal -

coll'8

vrà — per-do — no in ciel... ma — le-det — — ta, di — spe-ra — —
 va — tion yet — in — thee, Thus debarred — heav'n-ly par — —

ta, non a — vrà per-do-no in ciel, no, non a — vrà, ma — le-det —
 don, Hopes sal — va — tion yet in thee, Thus, thus de — barred heav'nly par —

ta, di — spe-ra — ta, non avrà perdo-no in ciel, non avrà perdo-no in
 don, heav'nly par — don, Hopes salva-tion yet in thee, hopes salva-tion yet in

cresc.

Allegro.

ciel... ah! — non a — vrà per-do — no in ciel!
 thee, ah! — hopes sal — va-tion yet in thee!

f *p* *f*

Ah, — cru — de — — li, e
 Ye — tor — men — — tors,

f

chi var - re - sta? Scrit - - to in cie - - lo è il
see mine an - guish! How it cries to

mio do - lor, scrit - to in cie - - lo è il
heav'n a - loud, how it cries to

mio do - lor!
heav'n a - loud!

Cru - de - - li, ve - ni - - te!...
Tor - men - tors, tor - men - - tors!

Tempo I.

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Scritto e in ciel _____ il mio, dolor... Su, ve - ni - - te, ell'è u - na
How it cries _____ to heav'n aloud! See, the bri - - dal flowers

fe - - sta, Spar-sa l'a - - ra sia di fior, _____ Già la
lan - - guish On the shrine _____ where love is vowed: _____ Death a -

tom - ba a me s'ap - pre - sta, E co - per - - ta in ne - gro
lone _____ my woe can van - quish. Lo! a sup - - pliant at thy

vel _____ Sia la tri - sta fi - dan - za - ta, Che re -
knee, _____ Reft of all _____ of earth - ly guer - don, Thus de -

jet - - ta, di - spe - ra - ta, Non a - vrà _____ perdo - no in
barred _____ on high her pardon, Hopes sal - va - tion yet _____ in -

16362

ciel, ma - ledet - - ta, di - spe - ra - ta, non a - vrà per - dono in
thee, Thus de - barred - - - heav'n - ly par - don, Hopes sal - va - tion yet in

ciel, no, non a - vrà, ma - le - det - ta, di - spe - ra - -
thee, hopes sal - va - tion - yet, Thus de - barred - - - heav'n - ly par - -

ta, non a - vrà per - do - no in ciel, - non a - vrà per - do - no in
don, Hopes sal - va - tion yet in thee, hopes sal - va - tion yet in

ciel... ah! - - non a - vrà per - do - no in ciel... Ah! la
thee, ah! - - hopes sal - va - tion yet in thee! Ah! de -

tri - sta fi - dan - za - - ta Non a -
barred - - - heav'n - ly par - - - don, Hopes sal -

vrà, non a - vrà per - don - no in
va - tion, sal - va - tion yet in

ciel... ah! non a - vrà per - do - no in
thee, ah! hopes sal - va - tion yet in

ciel... ah! non a - vrà per - do - no in ciel...
thee, ah! hopes sal - va - tion yet in thee!

Ma - le - det - ta, di - spe - ra - ta, non a - vrà per - do - no in
Thus debarred on high her par - don, Hopes sal - va - tion yet in

ciel!
thee!

Gil Blas.

(1860.)

"Sotto il bel ciel.,,

Romance.

English version by
H. Millard.

TH. A. E. SEMET.
(1824-1888.)

Allegretto moderato.

p sempre staccato

Sot - to il bel ciel del - le Spa - gne Sen - za ber nè man -
Under Span-ish_ skies I'm lone - ly, With naught to eat or

giar Vi - aggiar: tra la la la la la la la la la la la la la la la
drink, I go on: tra la la la la la la la la la la la la la la la

la, — A - ver per so-le com - pa - gne Se - tee fame, è un mar -
 la, — I have for compan - ions on - ly Hun-ger and thirst; I

tir Da mo - rir: la
 wish they were gone: la

ritard.

la. — Voi che se - de - te a ban - chet - to — Tra scel -
 la. — Oh! You now at ban - quets mel - low, — Which the

mf a tempo

te vi - van - de e li - quor, — Pie - tà, pie - tà d'un po - ve -
 fin - est of wines dis - play, — Now pit - y a poor young

ret - to — Che non ha de-si - na - to an - cor. — La -
fel - low — Who has not tast-ed food all day. — In

scia u-na cit-tà mal - na - ta, — O - ve non tut-ti han da man -
town nei-ther trade nor bar - ter, — For they all are as poor as

giar, — Ac-cet - ta - te que-sta can - ta - ta, — E la -
I, — So ac - cept of me this can - ta - ta, — And I

scia - te - mi ri - sto - rar. — Sot - to il bel ciel del - le
no more will fear to die. — Under Spanish — skies I'm

Spa - - gne Sen - za ber nè man - giar Vi - ag-giar: tra la
lone - - ly, With naught to eat or drink, I go on: tra la

la la la la la la la la la tra la la la la la la, — A -
la la la la la la la la la tra la la la la la la, — I

ver per so-le com - pa - gne Se-te e fame, è un mar - tir Da mo-rir: la la
have for compan-ions on - ly Hunger and thirst; I wish they were gone: la la

la la la la la la la la — la la la la la la la la. —
la la la la la la la la — la la la la la la la la. —

ritard.

La Gioconda.

(1876.)

"Voce di donna.,
The Blind Girl's Song.

English version by
F. W. Rosier.

Romance.

AMILCARE PONCHIELLI.
1834-1886.

Moderato.

Andante sostenuto.
p dolciss. espress.

Vo - ce di don-na o d'an - ge - lo le
Ah! 'tis the voice of An - gel bright, Has

pp *p*

mi - e ca - te - ne ha sciol - to; Mi vie - tan le mie
caused my - cru - el chains to sev - er, While my poor eyes, de -

p

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Printed in the U. S. A.

allarg.

te - ne - bre di quel - la san - ta, di quel - la santa il vol - to.
 void of sight, Can see thy fea - tures, can see thy fea - tures nev - er.

col canto *morendo*

affrett.

Pu - re da me non par - ta - si, da me non
 Yet I would of - fer, ere we part, A to - ken

a tempo *p* *affrett.*

rall.

par - ta - si, senza un pie - to - so don, no! no! A
 from my heart, from my sad, grate - ful heart! Ah! Ah! This

col canto

a tempo

te que - sto ro - sa - rio che le pre - ghie - re a -
 ro - sa - ry I give thee, Round it my heart - felt

pp leggerissime

du - na, Io te lo por-go, ac - cet - ta - lo, ti par - te -
prayers cling, Deign to ac-cept the gift from me, It will good

rà for - tu - na. Sul - la tua te - sta
for - tune to thee bring: And on thy head for

p

vi - gi - li la mia be - ne - di - zion, sul - la tua
ev - er near, Shall be my heart - felt prayer! shall be my

espandendosi

pp

te - sta, sul - la tua te - sta vi - gi - li la
prayer, shall be my heart - felt prayer, shall be my

allarg. molto

a tempo

ff allarg. molto

a tempo

mi - a be - ne - di - zion,
heart-felt, my heart - felt prayer,

pp *pp a tempo*

la mia be - ne - di - zion vi - gi - li, vi - gi -
shall be my heart-felt prayer, ev - er - near, ev - er -

pp

li, ah! sul - la tua te - sta vi - gi - li la mi - a
near, Ah! shall be my heart-felt prayer, shall be my prayer,

be - ne - di - zion.
shall be my prayer!

pp

Giulietta e Romeo.

(1825.)

"Ah! se tu dormi.,"

English version by
Dr. Th. Baker

Romance.

NICOLA VACCAJ.
(1791-1848.)

Allegro.

cresc.

Recit. vi - sta, yon-der!
Oh! vi - sta, è
See yon-der! Be-

des - sa, hold her, morte death

des - sa, l'a-do-ra - to mio ben! Bel - la è la morte nel suo sem-bian-te.
hold her, the a-dor'd of my heart! Love - ly is death in her fair im-age.

Recit. p

Andantino.

p

A me sor-ri - der
Up-on that lip so

sembra
tender

sembra quel lab-bro an-co-ra di dolcez - za pie - no; Sembra gia-cer a dol-ce
tender; there seems to lin-ger of a smile the trac-es, She seems to lie calmly in

Andante.

son - no in se - no.
slumbers embraces.

cantabile

dolce

Ah! se tu dor - mi,
O, art thou sleep - ing,

sve - gliati! Sor - gi, mio ben, mia spe - - me!
wake a - gain! Rouse thee, beloved, my trea - - sure!

Vie - ni, Fly we
 sie-me, gether

Vie - ni, fuggia - mo in-sie-me, vie-ni, vie - ni, fuggia - mo in-
 Fly we a-far to - gether, fly we, fly we a - far to -

sie-me! gether!

sie-me! A-mo - re, a-mo - re, a-mor ci con-dur-rà! Sor-gi, mio
 gether! I love thee, I love thee! and love shall go be-fore. Rouse thee, be-

be-ne, mio ben, — mia spe - me, a-mo - re, a - mo - re, a-mor ci con-dur-
 lov-ed, be-lov'd, — my trea-sure, I love thee, I love thee, and love shall go be-

rà, vie - ni, a-mor ci con - dur - rà, vie - ni, a -
 fore, fly we, and love shall go be - fore, fly — we, and

a piacere *Recit. mf*

mor, a - mor_ ci_ con - dur - rà! Ma tu non
love, and love_ shall go_ be - fore! Thou dost not

o - di... ahi! mi - se - ro, ahi! mi - se - ro! io de - li - ra - i, so -
hear me! ah, woe is me, ah, woe is me! Am I dement - ed or

colla parte

più mosso mf poco a poco cresc.

gna - i... Chiu - si per sem - pre hai ra - i, Mai piu si de - ste -
dream - ing? Spent of thine eyes is the beaming, Their ray shall shine no

più mosso
pp *fp* *fp* *fp* *fp*

rà, mai più si de - ste - rà! mai
more, their ray shall shine no more! no

accel.

rall. Tempo I.

più! mai più! Ah! se tu dor - mi,
more! no more! Ah! art thou sleep - ing,

sve - gliati! Sor - gi, mio ben, mia spe - me!
wake a - gain! Rouse thee, be - lov'd, my trea - sure!

Vie - ni, sie - me,
Fly we gether,

Vie - ni, fuggia - mo in - sie - me, vie - ni, vie - ni, fuggia - mo in -
Fly we a - far to - gether, fly we, fly we a - far to -

sie - me! A - mo - re, a - mo - re, a - mor ci con - dur - rà! Sor - gi, mio
gether! I love thee, I love thee! and love shall go be - fore! Rouse thee, be -

bè - ne, mio ben, mia spe - me, a - mo - re, a -
lov - ed, be - lov'd, my trea - sure, I love thee, I

mo - re, a - mor ci con - dur - rà, vie - ni, a -
love thee, and love shall go be - fore, fly we, and

mor ci con - dur - rà, vie - ni, a -
love shall go be - fore, fly we, and

Cad. a piacere *rall.*

mor, a - mor ci con - dur - rà!
love, and love shall go be - fore!

Il Giuramento.

(1837)

English version by
Dr. Th. Baker.

"Bella, adorata incognita.,,"

SAVERIO MERCADANTE.
(1795-1870)

Recitative.

La Dea di tut-ti cor!
The god-dess of ev-'ry heart!

la Dea di tut-ti cor!
The god-dess of ev-'ry heart!

el-la il mio sol bra-ma! E, fi-do a un primo ar-dor, Il mio non
my heart a-lone can move her! And, loy-al to ear-lier flame, It ne'er can

Andante mosso.

l'a-ma, il mi-o non l'a-ma, no, no, non l'a-ma!
love her, it ne'er can love her, no, ne'er can love her!

p cantabile

109

pp

con trasporto

f₃ p

f₃ p

Bel - la, a - do - ra - - ta in -
Love - ly un-known, whom

p

- co - gni - ta, A me, a me chi ti ra - pi ?
I a-dore, Who stole thee e'er a-way from me?

pp

Il tuo Vi-scar - do, mi - se-ro! Te cer - ca da - quel
Now thy Vi-scar do, all for-lorn, Hath dai - ly sought for

dì. Tro - var - ti, ri - ve - der - ti
thee. To find thee, to be-hold thee,

espress.

un so-lo i - stan - te an-co - ra, U - dir, io t'amo,
One mo-ment stay be-side thee, Tell thee I love thee,

ta - - mo! dir - te - lo ancor, ta - - mo!
love thee! Hear thee re-peat: I love thee!

fz

dim.

Mor - te fia dol - ce al-lo - ra, mor - te fia dol - ce al-
Death then I'd wel - come light - ly, death then I'd wel - come

f

dim.

lo - ra! Pri - vo di te più vi - ve-re io non potrei co-
light - ly; While all a-lone I pine for thee, Life hath no charm for

col canto *p* *mf*

si, ah no! pri - vo di te piu vi - ve-re
 me, ah no! While all a-lone I pine for thee,

no, no, no, non po-trei co-sì, no, no,
no, no, no, hath no charm for me, no,

no, no, no, non po- trei, no, non po-
no, no, no, hath no charm, life hath no

Musical score for "Three Little Fishes" in 3/4 time, key of B-flat major. The score is for voice and piano. The lyrics are:

trei co - si!
 charm for me!

The score consists of three systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The piano accompaniment features a bass line with triplets and a treble line with chords.

Lucrezia Borgia.

(1833.)

"Il segreto per esser felici.,,"

English version by
G. Linley.

Brindisi.

GAETANO DONIZETTI.
(1797-1848.)

Allegretto ma non troppo.

mf ff p

string. ff p ff

Il se-gre-to per es-ser fe-
It is bet-ter to laugh, than be

li - - - ci So per pro-va-e lin - se-gno aglia - mi - - ci: Sia se -
sigh - - ing, When we think how life's moments are fly - - ing; For each

re - no, sia nu - bi - lo il cie - - lo, O - gni tem - pò, sia cal - do, sia
sor - row fate ev - er is bring - - ing, There's a pleasure in store for us

ge - lo, Scher - zo e be - vo, e de - ri - do gl'in - sa - ni Ohe si
spring - ing. Tho' our joys, like to waves in the sun - shine, Gleam a -

dan del fu - tu - ro pen - sier, — Scher - zo e be - vo, e de - ri - do gl'in -
while, then are lost to the sight, — Yet, for each sparkling ray That so

sa - ni Che — si dan del fu - tu - ro pen - sier. Non cu -
passes a - way, Comes an - oth - er as bril - liant and light. Then 'tis

rall. *ff*

mosso p

ria - mo lin - cer - to do - ma - ni, Se que - st'og - gi n'è da - to go -
bet - ter to laugh than be sigh - ing, They are wise who re - solve to be

der,
gay;

ff

Se que - st'og - gi n'è da - to go - der, Se que - st'og - gi n'è
When we think how life's mo - ments are fly - ing, En - joy pleasure's

p ff p

da - to go - der, n'è
gifts while we may, en

ff

Allegretto.

da - - to go-der!
joy while we may!

con brio
Pro-fi - tia - mo de-gl'an - ni fio - ren - ti, il pia -
In the world we some be - ings dis - cov - er, Far too

cer li fa cor - rer più len - ti. Se vec - chiez - za con li - vi - da
fri - gid for friend or for lov - er; Souls un - blest, and for ev - er re -

fac - - cia stam - mia ter - go, e mia vi - ta mi - nac - cia, Scher - zo e
pin - - ing, Tho' good for - tune a - round them be shin - ing. It were

be-voe de-ri-do gl'in-sa-ni Che si dan del fu-tu-ro pen-
 well, if such hearts we could ban-ish To some plan-et far dis-tant from

p

sier, Scher-zoe be-voe de-ri-do gl'in-sa-ni Che si
 ours, They're the dark spots we trace On this earth's fa-vor'd space, They are

p

rall. dan del fu-tu-ro pen- sier. *p rall. poco più* *Più mosso*
 weeds that choke up the fair flow'rs. Non cu-
rall. Then 'tis

rall. poco più *f* *ff*

ria-mo l'in-cer-to do-ma-ni, Se que-st'og-gi nè da-to go-
 bet-ter to laugh than be sigh-ing, They are wise who re-solve to be-

der, _____
gay; _____

ff

Se que-st'og - gi nê da - - to go -
When we think how life's mo - - ments are

p *ff*

der, sequest'og-gi nê da - to go - der,
fly-ing, En-joy pleasure's gifts while we may,

p *ff* *string.*

nê en - da - to go - der!
joy while we may!

Maria di Rohan.

(1843)

English version by
Mrs. O. B. Boise.

"Per non istare in ozio „

Scene and Ballad.

GAETANO DONIZETTI.
(1797-1848)

Moderato.

Per non i-sta-re in o - - zi -
My days were pass'd in i - -

o, un gior-no or son due me - - si, Don-na gen-ti-le e
dling, And I was tired of sport - - ing, And so, the time to

no - - bi - le a cor-teggia-re io pre - - si:
short - - en, I thought to go a - court - - ing.

Ma in-van so-spi-ro e spa - - si - mo e foglio in-vio su
I knew how vain was sigh - - ing, Or vow-ing love un -

fo - - gli - o, Tan - to var - ria pre - ten - - de -
dy - - ing, For one and all had told -

poco meno
re im - pie - to - sir lo sco - - glio: a giu - di -
me Such things had ne'er con - troll'd her. Trust not her
p poco meno

car, Da quel che par, Co - stei Lu - cre - zia po - tri - a sfi -
glance, 'nough it en - trance, Or fair Lu - cre - tia will lead thee a -

rall.
dar: Pur quel ri - gor mi fa stu - por; È co - sì te - ne -
dance A - las, to win so hard a heart, One needsto stud - -
sotto voce. *rall.*

ro di don-na il cor.
y e'en mag-ic art.

f a tempo

Ad o - gni co-sto a
But soon, by skil - ful

p

scio - - glie - re l'e - ni-gma il cor fer - ma - -
play - - - ing, Not too much zeal be - tray - -

tr

to, La mia cru-de-le io se - - gui - to do-vun-que i - nos - ser -
ing, With-in my net I held - - her, And there caught fast com-

va - - to: E do-po breve cac - -
pell'd her To hear my in-ter - ced - -

rall.
cia, ec-co un mat-tin bel bel - - lo, Lei del mi-nistro io
ing And yield un - to my plead - - ing; Then not a mo-ment

ra'l.

veg-gio en-trar nel pro-prio o - stel - lo, en-trar nel pro-prio o - stel - -
wast-ed, Un - to the church we hast-ed, un - to the church we hast - -

p

10. Da quel che par Non giu-di-car: Son le Lu-cre-zie-ra-re-a tro-
ed. Trust not her glance, Tho' it en-trance, Or fair Lu-cre-tia will lead thee a

poco meno

var; Spes-so è il ri-gor Di don-na in cor Man-to a na-scon-de-
dance, For maid-ens fair Are ev-'ry-where, So peo-ple have told

sotto voce *rall.*

re se-gre-to a-mor; Da quel che par non giu-di-car, Son le Lu-
us, light-er than air; Trust not her glance, Tho' it en-trance, Lest fair Lu-

f

cre-zie-ra-re-a tro-var; Spes-so è il ri-gor Man-to a se-gre-to a-mor.
cre-tia lead thee a dance, For maidens fair Are light-er far than air.

Da quel che pa-re Non giu-di-
Trust not her glance, Al-tho' it en-

p

car: Son le Lu - cre - zie ra - re a tro - var; non giu - di - car, non giu - di -
trance, Lest fair Lu - cre - tia lead thee a dance, Trust not her glance, Tho' it en -

car, son le Lu - cre - zie ra - re a tro - var,
trance, Lest fair Lu - cre - tia lead thee a dance!

p

non giu - di - car, non giu - di -
For maid - ens fair Are ev - 'ry -

car, son le Lu - cre - zie ra - re a tro - var, ah,
where, So peo - ple tell us, light - er than air, Ah!

string.

ra - re a tro - var!
light - er than air.

ff

Medea.

(1851.)

"Chi m'arresta?,"
Cavatina.

English version by
Dr. Th. Baker.

SAVERIO MERCADANTE.
(1795 - 1870.)

Andante.

p

pp

p espress.

Chi — m'ar —
Who — with —

re — sta? chi — m'ar — re — sta? il brac — cio
holds me? Who — with — holds me? A tre — mor

mi — o Un tre — mor, un ge — lo in — va — de... Si — fe —
thrills me, with a chill my arm en — thral — ling! Can — I

p

ri - sca... no, nol pos - s'i - o, no nol pos -
 pierce them? Ah, no, I can - not, no, no, I

s'i - o... Dal - la man, dal - la
 can - not! From my hand, from my

cresc.

f *pp* *smorz.*

man l'ac-ciar mi ca - de, dal - la man l'ac-ciar mi
 hand the blade is fall - ing, from my hand the blade is

f *pp* *col canto*

a piena voce

ca - del.. Son miei
 fall - ing! They are my

molto cantabile

fi - gli! fi - gli mie - i, La mia
child - ren, sons I cher - ish, In their

vi - ta a lor da - re - il! Del - la
life mine own would per - ish! Ah, my

Ped. *

ma - dre al sen - ge - men - te Vi strin -
child - ren, em - brace your moth - er! Cheer her

Ped.

ge - te, o fi - gli an - cor! D'o - gni E-
yearn - ing heart to - day! For a

poco incalz.

Ped.

rin - ni più pos - sen - te È di
moth - er's love so ten - der Is un -

ma - dre, è di ma - dre, di
bound - ed, is un - bound - ed, un -

f *col canto*

Re. *

a piacere

ma - dre, di ma - dre, di ma - dre il san-to a -
bound - ed, un-bound-ed, un-bound - ed and un-chang'd for

mor!
aye!

Mignon.

(1866)

English version by
Dr. Th. Baker.

« Connais-tu le pays. »

Romance.

AMBROISE THOMAS.
(1811-1896.)

Allegro sostenuto.

Con - nais - tu le pa - ys
Dost thou know that fair land

où fleu - rit l'o - ran - ger, Le pa - ys des fruits d'or
where the lem - ons bloom? Where the or - an - ges' gold

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Printed in the U. S. A.

dim. *pp*

— et des ro - ses ver - meil - les, OÙ la bri - se est plus douce
— lights the leaf - y gloom? From a - zure skies ten - der breez -

pp

Red. *

— et l'oi - seau plus lé - ger, OÙ dans tou - te sai - son bu -
— es gent - ly lave Si - lent myr - tle - trees, and

Red. *

sempre dolce

ti - nent les a - beil - les, OÙ ray - on - ne et sou - rit, comme un bienfait de
high the lau - rels wave, Where so ra - diant - ly calm, like blessing from on

pp

poco cresc. *dim.*

Dieu, Un é - ter - nel prin - temps sous un ciel tou - jours bleu?
high, Smiles an e - ter - nal spring, ev - er blue is the sky..

dim.

p
 Hé - las! — que ne puis-je te sui - vre Vers ce ri - vage heu -
 Ah me! — where-fore may I not wan - der un - to that hap - py

pp

p *f*
 reux d'où le sort mè - xi - la! C'est là, — c'est là que je vou-drais
 shore? Fain with thee I would fare! 'Tis there! 'Tis there, in love ev - er

mf

f
 vi - vre, Ai - mer, ai - mer et mou - rir! — C'est là que je vou-drais
 fond - er, I fain would live — and die! — 'Tis there, in love ev - er

p *mf* *p* *mf*

dim. *p* **Tempo I.**
 vi - vre, c'est là! oui, — c'est là!
 fond - er, I'd live, I — would die!

p *f*

Red. *p*
ritenuto

pp *f* *dim.* *p*

Andante.

Con - nais - tu la mai - son où l'on m'at - tend là - bas? — La
Hast - thou e'er seen the house? In its pil - lar'd walls, — They

pp *f*

sal - le aux lam - bris d'or, — où des hom - mes de mar - bre
stand wait - ing for me, — How re - splen - dent the halls! —

M'ap - pel - lent dans la nuit — en me ten - dant les
And forms — of mar - ble stand — and — gaze — on

pp *f*

Red. * Red. * Red. *

bras? Et la cour où l'on danse a l'om-bre d'un grand
me: Hap-less maid-en, what sor-row o'er-clouds thy des-ti-

ar-bre, Et le lac trans-pa-rent, où glis-sent sur les
ny? And the clear, shin-ing lake whereon there glides a -

poco cresc. *dim.*
eaux Mil-le ba-teaux lé-gers pa-reils à des oi-seaux!
8 long Man-y a sway-ing boat with danc-ing and with song!

p
Hé-las! que ne puis-je te sui-vre Vers ce pa-ys loin-
8 Ah me! wherefore may I not wan-der un-to that hap-py

tain d'où le sort mè - xi - la! C'est là, — c'est
 shore? Fain with thee I would fare! 'tis there, 'Tis

là que je voudrais vi - vre, Ai - mer, ai - mer et mou - rir! — C'est
 there, in love ev - er fond - er, I fain would live — and die, — 'Tis

là que je voudrais vi - vre, c'est là! oui, — c'est là!
 there, in love ev - er fond - er, I'd live, I — would die!

dim. p pp

Mignon.

(1866.)

"Me voici dans son boudoir."

Gavotte.

English version by
Dr. Th. Baker.AMBROISE THOMAS.
(1811-1896.)

Allegro. *Recit.*

C'est moi, j'ai tout bri -
'Tis Il! all gone to

sé... n'im-por-te... m'y voi - ci!
smash! What of it? I am here!

p *f*

p con indignazione

Quoi! mon oncle a lo-gé Phi - li - ne chez ma tan -
What! my un - cle has lodg'd Fi - li - na in my aunts

p

Allegretto.

te!
rooms?

Me voi -
Here am.

f *mf* *p* *pp*

ci dans son bou - doir Et je sens mon cœur, je sens mon cœur bat - tre dès -
I in her bou - doir, And I feel my heart, I feel my heart beat high with

poir! hope! Ah! je guet - te l'in - stant de la re -
Ah! I wait - for the hour when we shall

tr *tr*

voir, meet. Oui, je sens mon
Yes, I feel my

p *p* *p* 8

cœur, je sens mon cœur bat-tre d'es - poir! Co - quet - te, je
heart, I feel my heart beat high with hope! Co - quette, here I

quet - te l'in - stant de - te re - voir.
wait - for the hour when we shall meet!

Il faut en - fin vain - cre la cru - el - le,
Ah, cru - el fair, in the end I'll van - quish.

Il faut tou - cher, tou - cher le cœur de l'in - fi -
She must be made, she must be made to heed my

cresc.

dè - le, il faut tou - cher le cœur de l'in - fi - dè -
 an - guish! She must be made to heed, to heed my an -

cresc.

p

- le! Je suis dans son bou - doir Et je sens mon
 - guish! I'm here in her bou - doir, And I feel my

dim. *p*

cœur, je sens mon cœur bat - tre d'es - poir! Ah! je
 heart, I feel my heart beat high with hope! Ah! I

cresc.

tr *p*

guet - te l'in - stant de la re - voir!
 wait for the hour when we shall meet.

tr *p* *f* *f*

Moi je veux qu'on m'ai - me et j'es -
I would have her love me, and I

p

pè - re, oui, j'es-père à mon tour être heu -
hope, Ah, yes, I hope to en - joy, as I

p

reux; tant pis, ma foi, pour tous ses a-mou-reux, tant pis pour tous ses a-mou-
woo. How sad 'twill be for all who love her too! How sad for all who love her

cresc.
dim.

reux, tant pis, ma foi! Je suis dans son bou - doir, Et je sens mon
too, who love her too! I'm here in her bou - doir, and I feel my

p
8

cœur bat-tre des-poir, bat-tre des - poir! Ah! je
heart, I feel my heart beat high with hope! Ah, I

guet - te l'in - stant de la re - voir! _____
wait _____ for the hour when we shall meet. _____

Ah! _____ je sens mon cœur, je sens mon cœur bat-tre des -
Ah! _____ I feel my heart, I feel my heart beat high with

poir! Co - quet - te, je guet - te l'in -
hope! Co - quette, here I wait the hour, the

stant de_ te re - voir. Pour mon cœur quel doux es -
 hour when we shall_ meet. For my heart, how dear the

pp rit. *a tempo* *p* *8*

poir! Voi - ci l'in - stant, c'est l'in - stant de la re -
 hope! 'Tis now the hour, 'tis the hour when we shall

mf *p* *8*

voir, Pour mon cœur quel doux es - poir, mon cœur bat, oui, mon cœur
 meet! For my heart, how dear the hope! Yes, my heart beats high, beats

dim.

bat high d'es - poir!
 high with hope!

pp *f* *ff*

Mitrane.

(1689.)

"Ah! rendimi.,,

Aria.

English version by
Nathan Haskell Dole.

FRANCESCO ROSSI.

(1645 - unknown.)

Larghetto affettuoso, ma non troppo.

mf *cresc.* *fp* *f* *p* *ff*

Ah! ren - di - mi quel
Ah! give me back that

co - re, Ren - di - mi quel-l'a -
heart of thine, Give me back all that

mo - re! love di - vine; Ah, — ren - di - mi quel co - re,
Give me back that heart I — cher - isht,

cresc. *pp*

Ren - di - mi — quel - l'a - mo - re a me inspi - ra - to, sì, quel - l'a -
Give me back that love that per - isht, By thee a - wak-en'd; That love that

cresc. *cresc.*

mo-re a me inspi - ra - to. Ren - di - mi quel — cor,
per-isht By thee a - waken'd. Give me back that heart of thine!

mf *pp* *mf* *pp*

ren - di - mi — quel - l'a - mo - re a me inspi - ra - to!
Give me back — that love that per - isht, By thee a - wak - en'd.

rall. *rall.*

Allegro con spirito.

Il tu - o fu — il
Ev - er the same were

mi - o pen - sier, Il tu - o sem - pre il mi - o vo -
my thoughts and thine, Ev - er the same - were thy will and

ler; Ed or, cru - de-le! cru - de-le, per-chè m'hai
mine; Now why so cru-el, so cru-el? Why hast thou

tu — la - scia - - ta? Il tuo fu il mi - o pen - sie -
from me de - part - - ed? Ev - er the same were thy thoughts and

re, Il tuo sem-pre il mio vo - le - re; Ed or, cru -
mine! Ev - er the same were my will and thine! And why, cruel

del, per-chè, cru-del, cru-del, per-chè, per-chè m'hai tu la -
one, and why, cruel one, and why? Oh why hast thou from me de -

scia-ta, ab-ban-do - na - ta, per-chè la - scia-ta? Quel-la fe-li-ci -
part-ed? Left me sad - heart-ed? From me de - part-ed; Give me back that

tà, quel-la fe-li-ci - tà che nell'u-nir - mia te m'hai ri - ve -
joy, give me back that joy Which in loving me thy love im - part -

la - ta, che nel - l'u - nir-ci m'hai ri - ve - la -
ed, Which in lov - ing thy love im - part -

- ta, A me la ren - di! Ah, ren-dimi, ah, ren-dimi!
ed, Give, ah give it, give't back! Ah! give it back. Ah! give it back!

Larghetto affettuoso.
Tempo I.

pp

Ah! ren-di - mi quel co - re,
Give back once more That dear joy of yore;

pp

Ren - di - mi quel-l'a - mo - re!
Give it back, That I may u - nite

cresc.

Ah! ren-di-mi quel co - re, Ren-di-mi quel - l'a -
My be - ing with thine! Ah, give it back, That

pp *cresc.*

pp

mo - re A me inspi - ra-to, sì, quel-l'a - more a me inspi-ra-to!
love di-vine, ah! give it back, give back once more that love di - vine!

pp

Allegro con spirito.

p
Il tu - o
Ev - er the

f *p*

fu — il mi - o pen - sier, Il tu - o sem - pre il
same — were my thoughts and thine, Ev - er the same — were

cresc. *mf*
mi - o vo - ler, Ed or, cru - del! cru -
thy will and mine! Now why so cruel? so

cresc. *mf*

sf *pp*
de - le! per - chè m'hai tu — la - scia - - ta?
cruel? Why hast thou from me de - part - - ed?

sf *pp*

Il tuo fu il mio — pen — sie — re, Il tuo sem-pre il mio vo —
 Ev — er the same were thy thoughts and mine! Ev — er the same were my

le — re; Ed or, cru — del, cru — del, per — chè, per —
 will and thine! And why, cruel one, and why, cruel one, and

chè, cru — del, m'hai tu — la — scia — ta? ab — ban — do — na — ta?
 why? Oh! why hast thou from me de — part — ed? Left me sad — hearted?

per — chè la — scia — ta? Quella a me — sì ca — ra fe — li — ci — tà, — nel — l'u —
 From me de — part — ed? Give me back that joy, give me back that joy Which in

nir - mia te, - pro - mes - - sa, Ah, ren - di - mi quel-l'a -
lov - ing me - thy love - im - part - ed; Give, ah! give it back,

cresc. *f* *p* *pp*

mo - re, quel-l'a me sì ca -
give, ah! give it back! Give it back!

dolce

ra, pro - mes - sa fe - li - ci - tà!
Give it back! Ah! give it back!

f *p* *ff*

Nadeschda.

(1885)

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"My Heart is Weary."

German version by Friedrich Fremery.
English words by Julian Sturgis.

Recitative and Aria.

Recit.

A. GORING THOMAS.

(1851-1892)

Allegro.

Molto moderato.

What means I - van!
Was schreiet er mir!

agitato e poco a poco string.

He speaks of shame, of dan - ger to our great house from Vol - de - mar's mad
Er spricht von Schmach und Schan - de für un - ser Haus, von Vla - di - mirs Ver -

lento

fan - cy for a serf - girl, Na - desh - da. I - van was ev - er
rücktheit für ei - ne Scla - vin, Na - desh - da. Doch stets war I - wan

espress.

jea - lous; O, I am wea - ry, wea - ry
nei - disch; o, ich bin mü - de, mü - de

of these brothers' quar-rels.
die-ses Streits der Brü-der.

Oh, my heart is wea - - ry, wea - ry night and day,
Schwer liegt auf dem Her - - zen mir bei Nacht und Tag

For dreaming of my chil-dren, and doom of broth-ers' fray;
der Söh-ne ste-tes Ha-dern, und wie ich's schlichten mag;

Hard the fate— of moth-ers, the ten - der babes they bear,
har-tes Loos der Mut-ter wenn Kin - der sich ent-zwein!

cresc.

They look for help in trou - ble, and find but grief and care, -
 Wo Trost ich such' und Hül - fe, da find' ich Noth und Pein, -

cresc.

cresc. *dim.*

They look for help in trou - ble, and find but grief and sor - - row
 wo Trost ich such' und Hül - fe, da find' ich nichts als Noth und

p colla voce

con espress.

there. Oh, my heart is wea - - ry,
 Pein. Schwer liegt auf dem Her - - zen

con espress.

cresc.

wea - - ry night and day, For dream-ing of my chil - dren,
 mir bei Nacht und Tag der Söh - ne ste-tes Ha - dern,

cresc.

cresc. *cresc. sempre* *f*

For dream-ing of my chil - dren, my heart is wea - ry night and
 der Söh - ne ste-tes Ha - dern, ja, schwer be - drückt mich Nacht und

cresc. *cresc.* *f*

p *dim. e rit.*

day, For dreaming of my chil - dren, and doom of brothers'
 Tag der Söh - ne ste-tes Ha - dern, und wie ich's schlichten

p *col canto*

Lo stesso tempo. *risoluto*

fray. O name great and no - - ble,
 mag. Ihr Vä - ter, ihr Ah - - nen,

p

cresc.

what art thou to me, Who hear in the dark - ness the
 leiht mir eu-ren Rath, ich hö - re das Mah - nen des

fpp *3* *f* *p*

woes that shall be! Go! shad-ows of
Un - heils, das naht! Fort! schwarze Ge-

Ad. *

sor - row, fly ye far a - way Come — the glad to-
bil - de, entweichet von hier, lasst — die Mut-ter

dolce ed espress.

mor - row, come the fair - er day, Come — the glad to-
hof - fen, lasst die Lie - be mir, lasst — die Mut-ter

cresc.

Tempo I.

mor-row, come the fair - er day. Oh, my heart is
hof - fen, lasst die Lie - be mir. Ach, schwer liegt auf dem

con dolore

colla voce

a tempo *dim.*

wea - - ry, wea - - ry night and day,
Her - - zen mir bei Nacht und Tag

a tempo *dim.*

For dreaming of my chil - dren and fate of broth - ers' fray.
der Söh - ne ste - tes Ha - dern, und wie ich's senlichten mag.

p

Hard the fate — of moth - ers, the
Har - tes Loos — der Mut - ter wenn

p

Violin I.

cresc. *cresc.*

ten - der babes they bear, They look for help in
Kin - der sich ent - zwein! Wo Trost ich such' und

cresc.

ed - - - animando - - - poco *a* più *cresc.*

trou - ble, and find but grief and care, — yes, —
 Hül - fe, da find' ich Noth und Pein, — ja, —

ed - - - animando - - - poco *a*

- - - poco

— they look for help in trou - ble, and find — but
 — wo Trost ich such' und Hül - fe, da find' — ich

poco *cresc.*

tr *cresc. molto* *Tempo I.*

grief, a - las, — a -
 Noth und Pein, — wo —

cresc. *col canto*

animando

las! they find but grief and sor - row
Trost ich such' und Hül - - fe, da find' ich

a tempo

f. cresc. *a piacere*

there, a - las,
Noth, da find' ich

animando *col canto*

ff

rit.

— they find but grief, they find but grief and sor - row
Noth, wo Trost ich su - che, wo Trost ich suche, find' ich Noth und

colla voce

there.
Pein.

a tempo

Orfeo.

(1762.)

“Che farò senza Euridice.,,”

Scene and Rondo.

C. W. von GLUCK.

(1714-1787.)

Recit.

Ahi - mè! do - ve tra - scor - si, o - ve mi
A - las! why hast thou left me, left me to

spin-se un de - li - rio d'a - mor? Spo - sa...
suffer in a mad-ness of love? Loved one!

Allegro.

Eu - ri - di - ce... Eu - ri - di - ce...
Eu - ri - di - ce! Eu - ri - di - ce!

Con - sor - te... Ah! più non vi - ve... la
My own one! She lives no longer, I



chia-mo in-van!
call her in vain.

Mi-se-ro
O, what

me! la per-do e di nuo-vo e per sempre! oh leg-ge! oh mor-te! oh ri-
mis'ry to lose her a - gain and for ev-er! O judgment, O sad death, cru-el

cor - do cru - del! Non ho soc - cor - so... non m'a - van - za con -
re - col - lection! I have no help - er, naught gives me con - so -

siglio... io veggo so-lo (Oh fie-ra vi-sta!) il lut-tu - o - so aspet-to del-
lation, naught can I image, (O fearful vision!) naught but the dark, gloomy aspect, the

l'or-ri-do mio sta-to! Sa - zia - ti, sor - te re - a... son di-spe-ra-to!
horrors of my being! Now fate may wreak her vengeance, I am despairing.

Allegretto.

p

p

Che fa - rò senza Eu - ri - di - ce? Do - ve an - drò senza il mio
Live with - out my Eu - ri - di - ce! Can I live without my

ben? Che fa - rò? Do - ve an - drò? Che fa - rò sen - za il mio
love? In my woe, where can I go? Whith - er wan - der - with no -

ben? Do - ve an - drò sen - za il mio ben?
love? whith - er wan - der with no love? Eu - ri -
Eu - ri -

di - ce! Eu - ri - di - ce! oh Di - o! ri - spon - di...
 di - ce! Eu - ri - di - ce! Oh, Heav - en! now tell me,

Adagio.

ri - spon - di... Io son pu - re il tuo fe -
 O tell me, I am for ev - er thy true

p col canto

Tempo I.

de - le, io son pu - re il tuo fe - del, il tu - o fe - de - le! Che fa -
 lov - er, I am for ev - er thy true lov - er, true lov - er! Live with -

rò senza Eu - ri - di - ce? Dove an - drò senza il mio ben? Che fa -
 out my Eu - ri - di - ce! Could I live with - out my love? In my

rò? do - ve an - drò? che fa - rò sen - za il mio ben? Do - ve an -
 woe, where can I go? Whither wan - der with no love, whither

Moderato.

drò sen - za il mio ben? Eu - ri - di - ce! Eu - ri - di - ce!
 wan - der with no love? Eu - ri - di - ce! Eu - ri - di - ce!

Adagio.

Ah! non m'a - van - za più soc - cor - so, più spe - ran - za nè dal
 Thro' darkness groping, no help giv - en, Noth - ing hoping from earth or

Tempo I.

mon - do, nè dal ciel! Che fa - rò senza Eu - ri -
 heav - en, from earth or heav'n! Live with - out my Eu - ri -

di - ce? Dove an - drò senza il mio ben? Che fa - rò? Do - ve an -
 di - ce! Whither wan - der with no love? In my woe, where can I

drò? Che fa - rò sen - zai mio ben? Do - ve an - drò? Che fa -
 go? Whither wan - der with no love? Where can I go, in my

rò? Do - ve an - drò sen - zai mio ben, sen - zai mio ben,
 woe? Whith - er wan - der with no love, with - out my love,

sen - zai mio ben?
 with - out my love?

Le Prophète.

(1849.)

«Ah! mon fils!»

English version by
H. Millard.

Arioso.

GIACOMO MEYERBEER.

(1791-1864.)

Allegro molto moderato.

Piano introduction in E major, 3/4 time. The music features a melody in the right hand with triplets and a bass line with chords. Dynamics include *f*, *fp*, and *dimin.*. The piece ends with a 3/4 time signature change.

Andante espressivo.

Vocal and piano accompaniment for the first vocal entry. The vocal line is in E major, 3/4 time, with lyrics: "Ah! mon fils, sois bé- / Ah! my Son! Bless'd be". The piano accompaniment features a melody in the right hand and a bass line with chords. Dynamics include *p* and *pp*.

Vocal and piano accompaniment for the second vocal entry. The vocal line is in E major, 3/4 time, with lyrics: "ni! thou! / Ta pau - vre mè - re / Thy lov - ing Moth - er". The piano accompaniment features a melody in the right hand and a bass line with chords. Dynamics include *p*, *pp*, and *ppf*.

Vocal and piano accompaniment for the third vocal entry. The vocal line is in E major, 3/4 time, with lyrics: "te fut plus chère que ta Ber - tha, que ta Ber - / to thee was dear - er Than was Ber - tha, than was Ber -". The piano accompaniment features a melody in the right hand and a bass line with chords. Dynamics include *pp*, *cresc.*, *poco cresc.*, and *cresc.*.

dimin. *p*

tha, que ton a - mour! Ah! mon fils, ah! mon
 tha, who claim'd thy heart! Ah! my Son! Ah! my

smorz. *pp* *p*

fils, tu viens, hé - las! de don - ner pour ta mè - - re plus
 Son! For thou, a - las! thou dost give for thy Moth - - er more

que la vie, en don - nant ton bon - heur, ton bon - heur!
 than thy life, For thou giv'st all the joy of thy soul!

pp

p *f*

Ah! mon fils, ah! mon fils, que - vers le -
 Ah! my Son! Ah! my Son! now up - to -

p

ciel, que vers le ciel s'é - lè - - ve ma pri -
 heav'n, now up to heav'n my pray'r, my pray'r as -

ppp
Red.

è - re, et sois bé - ni
 cends for thee; May heav-en's bless-ings

dolce

molto cresc.

dans le Sei-gneur, mon fils, sois bé-ni, sois bé-ni, sois bé-
 ev - er be with thee, my Son, bless-ed be, bless-ed be, bless-ed

ni dans le Sei - gneur, sois bé -
 be, for ev - - er - more, Bless thee

f *p*
col canto *dolce*

Cadenza

ni, mon fils, mon fils, sois bé - ni dans le Sei-
 now, my Son, my Son, May heav'n's choic - est blessing

pp

stringendo *rallent.*

gneur, sois bé - ni dans le Sei-gneur! Jean! ah! sois bé -
 fall, — May heav'n's choicest blessing fall, John! ah! May heav'n bless thee

ni!
 now!

dolce *sempre*

dimin. *pp*

Le Prophète.

(1849.)

«Donnez, donnez.»

English version by
H. Millard.

Romance.

GIACOMO MEYERBEER.
(1791-1864.)

Andantino quasi allegretto.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andantino quasi allegretto'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings such as *mf sostenuto*, *fp*, *smorz.*, *cresc.*, and *dim.*. The vocal part enters with the lyrics 'Don - nez, - don - nez - pour' and 'Give alms, give alms, And'. The tempo changes to 'un poco rall.' and then 'a tempo'. The piano accompaniment includes triplets and a crescendo. The English lyrics are provided below the French ones.

mf sostenuto *fp* *smorz.* *fp* *smorz.*

fp *smorz.* *cresc.* *dim.*

un poco rall. *a tempo*

dim. *pp* *p*

Don - nez, - don - nez - pour
Give alms, give alms, And

u - ne - pauvre â - me, Ou - vrez - lui le pa - ra - dis, le pa - ra -
one - poor soul cher - ish, And o - pen wide the gates of heav'n, the gates of

dolce

dis! heav'n! Don - nez, - Give alms! don - nez - give alms, a or

cresc. *Red.* *

la - pau - vre fem - me Qui prie, hé - las! qui prie, hé - las! pour - son
one more will per - ish Who prays, a - las! who prays a - las! her son to

Red. *

rall.

fil - save. Donnez, don - nez no - ble sei - gneur, don - nez de grâce au -
Give alms, give alms, O no - ble sir, give alms to her, O!

a tempo

sein de vo - tre ri - ches - se, pi - tié, sei - gneur o - pu -
give, of thy wealth be - stow - ing, And pit - y, sir, no long - er

a tempo *pp* *cresc.* *dim.*

Red. *

cresc. *dim.*

lent! Don - nez pour dire u - ne mes - se, hé - las! à mon pauvre en -
shun, Re - lieve my heart o - ver - flow - ing, A - las! for my dar - ling

cresc. *p* *Red.* *

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fant, hé - las!_ à mon pau - vre en - fant, hé - las, hé -
 son! a - las!_ for my dar - ling son! A - las! a -

las!_ à mon pau - - - vreen - fant! ah! ah! ah!
 las!_ for my dar - - - ling son! ah! ah! ah!

pi - tié! don - nez! ah! ah! ah! hé - las! pi -
 Thyboun - ty give, ah! ah! ah! A - las, for

tié!
 me.

J'ai faim, — j'ai froid! n'im - por - - - te! La
 I thirst, I'm cold, what mat - - - ters! The

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tom-be est plus froide en - cor! Et moi, bien-tôt —
tomb is more chill and lone! And I — ere long

p col canto marcato *fp* *fp* *smorz.* *fp*

Red.

gla - cé-e et morte, Qui donc prie-ra pour son
will there re - pose. Who then will pray for my

fp *fp* *Red.*

sort? — qui donc prie-ra pour son sort? —
son? — who then will pray for my son? —

f accel. *rall.* *dim.*

qui donc prie-ra, qui donc prie-ra pour lui, qui donc? Au —
who then will pray, who then will pray for him, who then? O! —

p *p* *rall.*

a tempo molto dolce *cresc.*

sein de vo - tre ri - ches-se, Pi - tié, Sei-gneur o - pu - lent! Don-
give, of thy wealth be - stow-ing, And pit-y, Sir, no long-er shun, Re -

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

Red.

dim.

nez pour dire u-ne mes-se, Hé - las! à mon pau-vreenfant! hé-
 lieve my heart o-ver-flowing, A - las! for my dar - ling son! A-

Red. * *Red.* *

molto cresc. *f dim.* *pp*

las! à mon pau-vreenfant! hé - las! hé - las! à mon pau - vreen-
 las! for my dar - ling son! a - las! a - las! for my dar - ling

cresc. *fp* *pp*

Red. * *Red.* *

(weeping) *cresc.* (weeping)

fant! Ah! ah! ah! pi - tié! don-nez! Ah! ah! ah! hé - las!
 son! Ah! ah! ah! thy boun - ty give! Ah! ah! ah! a - las!

cresc. *p*

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

pi - tié!
 for me!

pi - tié!
 for me!

p

Red. *

La Reine de Chypre.

(1841)

«Le Gondolier dans sa pauvre nacelle.»

Aria.

JACQUES F. HALÉVY.
(1799-1862)English version by
Mrs. O. B. Boise.

Andantino.

p

p

8.....
Le gon-do - lier dans sa pau-vre na-celle, Re-tour-ne aux
The gon-do - lier at the clos-ing of day Re- turns to his

pp

toits où le bon-heur l'at-tend. La clo-che
hut where his lov-ed ones dwell: Then to the

pp

sain-te à l'É-gli-se l'ap-pel-le, il va pri-er, il va dor-mir con-
church he is summon'd to pray By the sol-emn tones of the an-cient

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tent. Ah! sous vos toits hos-pi - ta - liers Pri - ez pour
bell. Un - der that roof, sim-ple but dear, Oh! pray for

pp

moi, — bons gon - do - liers, pri - ez pour moi, — bons gondo-liers!
me, — kind gon - do - lier, Oh pray for me, — kind gondo-lier!

p

Pour moi, — qui n'ai plus d'espé-ran - ce, Plus de bon -
A - las, — for me all joy is ban-ished, Gone with my

pp

heur et plus d'a - mour, — Bê-ves heu - reux — de mon en -
hope, my youthful dreams. — Oh! vis-ions dear — for ev - er

fan - ce, Vous a - vez fui — comme un beau jour! Ah! sous vos toits hospi - ta -
van - ished, Gone like the warmth — from days bright beams! Under that roof, simple but

pp

liers, Pri - ez pour moi, — bons gon - do - liers, pri - ez pour moi, — bons gon - do -
dear, Oh! pray for me, — good gon - do - lier, Oh! pray for me, — good gon - do -

liers! Rê - ves heu - reux, rê - ves d'a - mour,
lier! Vis - ion of love, Youth's sun - ny dreams,

p

vous a - vez fui — comme un beau
Gone like the warmth — of days bright

pp *cresc.*

Allegro.

jour!
beams.

pp

Recit.

Que vois-je, ô
Lo! what is

Ciel!
this

dans ce saint li - vre,
between these pa - ges?

un bil - let!
a letter!

ff

un é - crit de Gé - rard!
'Tis the hand of Ge - rard!

de Gé - rard!
of Ge - rard!

f *ff*

ô mon Dieu!
Hear me, God!

au cou - rage, a l'a - mour je re - nais, je me
Blessed words, bringing courage and hope, sweet be -

ff *f*

li - vre; Là mon bon-heur, ma perte ou mon sa - lut! Pour-quoi fré -
 lief that our pray'r is heard, that my an-guish is o'er! Oh heart of

mir? pour-quoi trem - bler? Quand la voix de Gé -
 mine, why dost thou fear? 'Tis the voice of Ge -

Moderato.
 rard i - ci va m'ap-pe-ler? Non, non, Gé-rard, la
 rard, he call eth me to hear. No, no, Ge-rard, A
a tempo
f *pp*

fil - le de Ve - ni - se, Fi - dèle à la foi pro-mi - se, Sait at-
 child of no - ble Ven - ice Hath learned how to keep a prom - ise, How to

ten - dre et souf - frir, Sait ai - mer, sait ai - mer et mou -
 suf - fer, her pain to de - ny, How, if need be, to
fp *fp*

Allegro.

rir!
die!

ff

ff

Je vais le voir, lui mon bien, lui ma vi - e, De trans -
Oncemore to see him, my love, Oh! what transport, what sur -

f

port, de sur-pri - se, ah! — mon â - me est ra-vi-e!
prise! Rapture thrills me, ah! — tears of joy fill mine eyes!

ff

p

Con spirito

Mon Dieu, so - yez bé - ni! Vous per-met - tez qu'i - ci
God, thou art mer - ci - ful, grant - ing my one re-quest!

dim.

pp

a tempo

Sa voix rende à mon cœur Et l'es-poir et le bon-heur!
 Hope once more fills my breast, bringing sweet con-tent and rest.

pp *p cresc.*

Cet - te douce es-pé - ran - ce
 Bless - ed hope my pray'r voic - ing,

cresc.

Vient cal-mer ma souf-fran - - - - - ce! É - cou-tez-moi, mon Dieu,
 Grief gives way to re - joice - - - - - ing! Oh, hear me, blessed God!

a tempo *pp*

Et que ce triste a - dieu Mon - te vers vous, seigneur, Et calme votre ri -
 Let my thanks reach thy throne, Calm - ing thy righteous wrath, May remorse for sin a -

colla voce

gueur.
tone!

ppp

dolciss.

N'entends-je pas,
What do I hear,

sur la vague tran-qui-le,
on the tranquil sea rid-ing?

pp

Glis-ser ra-pi-de-ment
How it float-eth a-long

u-ne bar-que do-ci-le?
o'er the smooth bil-low glid-ing!

pp

Mais non! tout re - po-se en-
But, no! Ev - 'ry - thing is

cor, still, tout est cal - me,
naught is mov - ing,

tout dort.
all sleeps.

Mon Dieu, veil - lez sur lui Et per - met - tez qu'i - ci
Lord, Thou dost rule the sea; Let him re - turn to me.

Sa voix rende à mon cœur Et l'es-poir et le bon-heur.
Then shall all con-flict cease, Then for me there dawn - eth peace.

pp

Cet - te douce es - pé - ran - ce
Bless - ed hope prayer voic - ing,

p espress. *pp*

Vient cal - mer ma souf - fran - ce,
Grief gives way to re - joic - ing!

p cresc. *cresc.*

Animato.
É - cou - tez -
Hear me, oh

pp

moi, mon Dieu,
bless - ed Lord!

Et que ce
Let my pray'r

tris - te a - dieu
reach thy throne,

Mon - te vers
Calm - ing thy

vous, sei - gneur, Et cal-me vo-tre ri-
right - ous wrath, May remorse for sin a -

f colla voce

guer. Je vais le voir, mon bien, ma vie, Ah, de bon-
tone. Once more be - hold the one I love! Oh, hap - py

pp *fp*

heur mon âme — est rem - pli - e! Je vais le voir, mon bien, ma
hour my con - stan - cy to prove; — A - gain to hear his voice! Let

vi - e, lui, mon bien, lui, ma vi - - e! Heu - reux ins -
heart and soul re - joice! Oh, what trans - - port to see his

cresc. *fp* *f* *p*

tants, heu - reux es - poir! Je vais le
face, what ec - - sta - sy His face to

f *p* *f* *p*

voir, ah! je vais le
see! Oh, what ec - sta -

voir! ô doux es - poir, je vais le voir! ô doux es -
sy! My woe and pain are o'er, For soon I shall see

poir, je vais le voir!
him whom I a-dore!

Rienzi.

(1842)

„Gerechter Gott“

Recitative and Aria.

RICHARD WAGNER.

(1813-1883)

Molto agitato. (♩ = 104)

f *cresc.* *ff*

f Recit.
Ge-rech - ter
Al-might - y

Gott! So ist's entschie-den schon!
pow'r! Ere long their swords will clash!

a tempo
f più f

Nach
To

Waf - fen schreit das Volk - Kein Traum ist's mehr! O
ear - nage once a - gain, a - new to fight! Oh,

mf *ff* *f più f*

a piacere

Er - de, nimm' mich Jam - mer-vol-len auf!
Heav'n! a - vert from me this fear-ful sight!

ff *mf* *f* *agitato*

agitato sempre

Wo giebt's ein
Hor - ri - ble

Schick - sal das dem mei - nen gleicht?
thoughts my wand'ring mind dis - tress;

pp

Wer liess mich
Come, death, and

dir ver-fal-len, finst - re Macht? Ri-
bring to this poor heart re-lief. Ri-

pp *p* *f*

en - - zi, Un - heil-vol - ler! Weich ein Loos
 en - - zi, Thou am - bi - tious, see thy works!

ff

a piacere

beschwurst du auf dies un - glücksel - 'ge Haupt?
 All Rome by thee is cast - in mourn-ful gloom,

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

mf

Wo - hin wend' ich die ir - - ren Schritte? Wohin das
 This new blood - shed she'll deep - - ly sor-row, Thy ray be -

f *pp* *cresc.*

Schwert, des Rit - - ters Zier?
 stow, oh boun - - teous Lord!

f *p*

Più tranquillo ed espress. *p*

Wend'ich's auf dich, I - re - nen's Bru-der? zieh' ich's auf mei-nes Va - ters
 My soul per-plex'd ad-vice would bor-row, Du - ty or love shall have my

f

Andante.

Haupt?
sword?

p *espress.* *più p*

espress. *p*

p molto espress.

In sei - ner Blü - the
Oh, dreams of youth, so

bleicht mein Le-ben, da-hin, da - hin ist all mein Rit-ter-thum, der Tha - ten Hoffnung
dear, so tender, A - way, a - way, sweet visions of past time; All bliss - ful hopes I

a piacere

ist — ver-lo - ren, mein Haupt krönt nimmer, krönt nimmer Glück und Ruhm. Mit
must — sur-ren-der, My life doth wither, doth with-er in — its prime! Would

trü - bem Flor um - hül - let - sich mein -
but one star now break with light The -

pp

Stern im er - sten Ju - gendglanz, durch düst - re Glu - then
aw - ful gloom of this dark night! Love, Love him - self, that

pp

drin - get selbst der schönsten Lie - be Strahl in's Herz. Mit trü - bem
sway'd my breast, Now crush'd by grief this heart hath left! Would but one

poco cresc.
pp *cresc.*

Flor um - hüllt - mein Stern sich im er - sten Ju - gend - glanz, durch düst - re
star now break with light - The gloom of this dark night! Love, Love - him -

dim.
fp *p*

Glu - then drin - get selbst der schönsten Lie - be, der schön - sten
self, that sway'd my breast, by grief now con - quer'd, by grief - now

fp dolce *p* *pp*

un poco ritard.

Lie - be Strahl in's Herz, der schön - sten Lie - be Strahl in's
con - quer'd, me_ hath left! by grief_ now con - quer'd, me_ hath

colla parte *pp* *pp*

p espress.

Herz. left! In sei - ner Blü - the
Oh dreams of youth, so

a tempo *p* *cresc.* *fp*

bleicht mein Le - ben, da - hin, da - hin ist all mein Rit - ter - thum, der
dear, - so ten - der, A - way, a - way, sweet visions of past time! All

cresc. *rall.* *3* *3* *3*

Tha - ten Hoff - nung ist ver - lo - ren, mein Haupt krönt
bliss - ful hopes I must sur - ren - der, My life doth

p *dim. e rall.*

mezza voce *a tempo*

nim - mer Glück und Ruhm! mein Haupt krönt
with - er in its prime, my life doth

pp *dolce* *col canto* *p a tempo* *cresc.*

nim - mer, ach! — nim - mer Glück — und Ruhm, mein Haupt krönt
 with - er, ah! — with - er in — its — prime, my life doth

nim - mer, ach! — nimmer Glück und
 with - er, ah! — with - er in its

Ruhm, mein Haupt krönt nim - mer Glück — und Ruhm!
 prime, my life doth with - er in — its prime!

Allegro.
 (Man hört mit der grossen Glocke des Capitols stürmen.)
 (The bell of the Capitol is heard tolling.)

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ff

mf Wo war ich? Ha! wo bin ich jetzt? die
Where am I? Ah, what now to do? That

f molto agitato

Glo - cke! Gott, es wird zu
sig - nal! Heav'n! what aw - ful

più cresc.

sempre cresc. spät! Was nun be - gin - - - nen?
sound! The time is fly - - - ing!

sempre cresc.

Ha! nur Eins! hin - aus zum
du - - ty bids, yes, to my

ff *mf*

Va - - - ter will ich flieh'n! Ver - -
fa - - - ther I must go! 3 3 6 With 6

söh - - - nung glückt viel-leicht dem
him Id fain to-day be

Sohne, - ermuss mich hö - ren, denn sein Knie um-fas-send, ster -
conquer'd, and per-ish rath-er than a shame - - ful vic-t'ry with

a piacere *animato*
- - be wil - - lig ich! Auch der Tri-
his foes to share! Yet, if his

cresc.
bun wird mil - - de sein; in Frie - -
heart to peace in - clines, then, Tri - -

den wand'lich glüh'n - den Hass! Du
 - bune, thou must yield to me! Oh

ff

cresc.

molto cresc.

Maestoso.

Ped.

*

Gna - den-gott, zu dir fleh' ich, der Lieb' in je - der Brust ent -
 God of mer - cy, God of - peace, Hear thou my pray'r, from ven-geance

grandioso

ff

mf

flammt! Mit Kraft und Se - gen waff - ne mich, Ver -
 cease! Ce - les - tial spi - rit, now de-scend, And

3

söh-nung sei mein hei-lig Amt: Mit Kraft und Se - gen
 make their hearts in con-cord blend! Ce - les - tial spi - rit,

Vivace.

con anima

p molto animato

waff - ne mich! Ver - söh - nung
 now de-scend, And make their

cresc.

cresc.

sei mein hei-lig Amt! Mit Kraft und Se - gen waff - ne
 hearts in - con-cord blend! Ce - les - tial spi - rit, now de-

mich, Ver - söh - - nung sei mein hei - lig Amt, Ver -
 scend, And make their hearts in con - cord blend, and

söh - - nung sei mein hei - lig Amt!
 make their hearts in con - cord blend!

molto
cresc.
a piacere
ff
ff
ff

Rinaldo.

(1711)

"Cara sposa, amante cara.,,"

Aria.

(Sir John Hawkins states in his History of Music that Händel told him he considered this Aria and "Ombra cara" in Radamisto the best he ever composed.)

English version by

Dr. Th. Baker.

GEORG FRIED. HÄNDEL.

(1685-1759.)

Andante (Larghetto.)

p *cresc.*

Ca - ra spo - sa, a - man - te
Wife be - lov - ed, thou whom I

ca - ra, do - ve se - i, do - ve se - i?
cher - ish, Say, where art thou? Say, where art thou?

cresc.

deh! ri - tor - na a' pian - ti mie - i!
Ah! for - sak - en, dear one, I per - ish!

Ca - ra spo - sa, a - man - te
Wife be - lov - ed, thou whom I

ca - ra, do - ve se - i? Ri - tor - na, ri - tor - na a'
cher - ish, Say, where art thou? For - sak - en, for - sak - en, dear.

pian - ti mie - i, ca - ra spo - sa,
one, I per - ish! Wife be - lov - ed,

deh! ri - tor - na, deh! ri - tor - na a' pian - ti mie -
 Ah, for - sak - en, ah, for - sak - en, dear one, I per -

i, ca - ra spo - sa, spo - sa ca - ra, do - ve
 ish! Wife be - lov - ed, wife be - lov - ed, Say, where

se - i? Deh! ri - tor - na, do - ve sei, do - ve
 art thou? Ah! for - sak - en! where art thou, where art

sei? deh! ri - tor - na a' pian - ti mie - i, ri - tor - na a'
 thou? Ah, for - sak - en, dear one, I per - ish, I shall for -

pian - ti mie - i, deh! ri -
sak - en per - ish! Ah, for -

tor-na, deh!ri - tor-na a' pian - ti mie - i.
sak-en, ah, for - sak - en, dear one, I per - ish!

Allegro. (non tanto)

Del vostro E - re - bo sul - la - ra, col-la fa - ce del mio
On your fie - ry moun - tain's al - tars, In dis-dain-ful in - dig -

sde-gno io vi sfi-do, col-la fa-ce del mio sdegno io vi sfi-do, o—
 na-tion, I de-fy ye, in dis-dain-ful in-dig-na-tion I de-fy ye, 0—

spir-ti re - i! col-la fa-ce del mio sde-gno, del vo-
 race in - fer - nal! In dis - dain-ful in - dig - na - tion, on your

stro E-re - bo sul-la - ra io vi sfi-do, io vi sfi-do, o—
 fie - ry moun-tain's al - tars, I de - fy ye, I de-fy ye, 0—

spir - ti re - i, o spir - ti re i!
 race in - fer - nal, 0 race in - fer - nal!

Da Capo al Fine.

Le Roi de Lahore.

(1877)

«Ferme les yeux, ô belle maîtresse.»

English version by
Mrs. O. B. Boise.

Romance-Serenade.

JULES MASSENET.
(Born 1842.)

Andante moderato.

Recit.
p Re-pose, ô belle amoureu-se, Que la nuit t'appor-te un son-ge
sost. Now sleep and rest, la-dy fair, May the peaceful stillness bring visions

d'or. Ton Roi, l'a-me joy-euse, I-ci revient en-cor, — Vers toi, doux trésor!
bright, Thy king soon will ap-pear, A radiant star of night, — Lead-ing thee to light.

Andante sostenuto. *p dolce*
Fer-me les yeux, ô bel-le maîtresse, La nuit, plus cal-me, suc-
Close then thine eyes, my sweet, gentle mistress, Night calm and tranquil suc-

cè-de au jour. Ban-nis, en-fin, la crainte et la tristes-se, Rien n'est plus doux — qu'un
ceedeth day, While dreaming dreams of joy and love un-ending, Sadness and fear — are

più f *dim.* *p*

rall. pp *dolce rall.*

songe d'amour, qu'un songe d'amour. — Fer-me les yeux, ô bel-le maitres -
banish'd a-way, are banish'd a-way. — Close then thine eyes, my sweet gentle mis -

Allegretto moderato. (♩ = 100) p sost. espress.

se. Lé-ger, dans l'om-bre, mon chant sé-le-ve.
tress. Soft-ly the shad-ows are clos-ing o'er thee.

Que ma voix ber-ceaus-si ton rê-ve, Que l'heu-re pas-se en-
Sleep, while I sing— thee how I a-dore thee! Soon the swift hours— love

cor— plus brè-ve, Que l'es-pé-ran-ce soit— dans ton cœur.—
will— re-store thee, Hope speak once more, thy heart hears her voice.—

p a tempo

— Il va ve - nir, — ton beau vain - queur! —
 — She bids thee wait, — wait — and re - joice! —

a tempo

p *f* *f*

a tempo (♩ = 112)

f a tempo

f *f*

Andante sostenuto.

p

Légers zé - phyr, — ac - cou - rez près d'el - le, Brise a - mou - reu - se, ô
 Breathing rare o - dors, soft zephyrs are play - ing, Whis - per - ing light - ly of

pp *legg.*

souf - fle char - mant, Rap - por - te - lui, rap - por - te
 love's com - ing bliss, Per - chance from him a mes - sage

animando poco a poco
 sur ton aî - le Le doux bai - ser du
 fond con - vey - ing, Or on their wings they're

fi - dè - le a - mant, du fi - dè - le a - mant. ah!
 waft - ing a kiss, are wafting a kiss. ah!

f a piacere
 Ac - cou - rez près d'elle, ac - cou - rez près d'elle, ô souf - fle char -
 Soft ze - phyr's are play - ing, whispering of lovè, and love's com - ing

col canto

Allegretto moderato. *p sost. espress.*

mant! Lé - ger, dans l'om - bre, mon chant — sé -
 bliss. *3* Soft - ly the shad - ows are clos - ing

f *pp*

lè - ve! Que ma voix ber - ceaus - si ton rê - ve!
 round thee. Sleep, while I sing — thee how I a - dore thee,

legg. *p*

Que — l'heure pas - seen - cor — plus brè - ve, Que lès - pé -
 Soon — the swift hours — thy love will re - store thee, Hope speaks once

ran - ce soit — dans ton cœur! Il va ve -
 more, — Oh! heed — her sweet voice! She bids thee

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

nir, ton beau vain - queur! Le voi -
wait, wait and re - joice! Hear her

f *poco rall.*

f *col canto* *f*

là! voice! Que l'es - pé - ran -
Soft - ly she whis -

a tempo *p*

a tempo *f* *p*

- ce soit dans ton
- pers, bid - ding thy

p

f *p*

cœur! C'est lui!
heart re - joice!

a placere *a tempo*

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

Samson et Dalila.

(1877.)

English version by
Nathan Haskell Dole.

«Printemps qui commence.»

CAMILLE SAINT-SAËNS.
(Born 1835.)

Andante. (♩ = 84)

p

dolce

Prin-temps qui com-men-ce, Por-tant l'es-pé-ran-ce Aux cœurs a-mou-
The Spring, with her dow-er Of bird and of flow-er, Brings hope in her

reux, Ton souf - fle qui pas - se, De la terre ef-
train; Her scent - la-den pin-ions From Love's wide do-

fa - ce Les jours malheu - reux. Tout brû - le en notre
min - ions Drive sor-row and pain. Our hearts leap in

à - me Et ta dou - ce flam - - me Vient sé - cher nos
glad-ness, For Spring's mys-tic mad - - ness Thrills thro' all the

pleurs; Tu rends à la ter - re, Par un doux mys - tè - - re,
earth; She spreads o'er the mead-ows Warm rays, cool-ing shad - - - ows,

cresc.
Les fruits et les fleurs. En vain je suis bel - le! Mon cœur plein d'a-
Joy and gen-tle mirth. In vain I a - dorn me With blos - soms and

Red.

mour, Pleu - rant l'in - fi - dèle At - tend son re - tour! Vi -
charms, My false love doth scorn me And flees from my arms! But

cresc.

vant d'es-pé-ran-ce, Mon cœur dé-so-lé Gar-de sou-ve-
 hope still ca-ress-es My des-o-late heart, Past de-light yet

nan-ce Du bon-heur pas-sé!
 bless-es, Love will not de-part.

dolce

À la nuit tom-ban-te Ji-rai, tris-te a-
 When night comes star-la-den, A sad, lone-ly

man-te, M'asseoir au tor-rent, L'attendre en pleu-rant! Chas-
 maid-en I'll sit by the stream, And weep-ing, I'll dream. My

cresc.

sant ma tris - tes - se, S'il revient un jour, À lui ma ten - dres -
heart I'll sur - ren - der, Should he come to - day, And still be as ten -

poco cresc.

accel. dim. rit.

se Et la douce i - vres - se Qu'un brû - lant a - mour Garde à
der As when love's first splen - dor Made me rich and gay: So I'll

rit.

mf pp

Un poco più lento. (♩=72) *dolce*

son re - tour. Chassant ma tris - tes - se,
'wait him al - way! My heart I'll sur - ren - der,

espr.

S'il re - vient un jour, À lui ma ten -
Should he come to - day, And still be as

dres - se! À lui ma ten - dres - se Et la dou - ce i -
ten - der, and still be as ten - der As when love's first

pp

vres - se Qu'un brû - lant a - mour Garde à son re -
splen - dor Made me rich and gay: So I'll 'wait him al -

rit.

Più lento.

tour!
way!

pp

Ad.

Ad.

Samson et Dalila.

(1877.)

«Amour, viens aider.»

English version by
Nathan Haskell Dole.

Recitative and Aria.

CAMILLE SAINT-SAËNS.
(Born 1835.)

Piano. *Allegro agitato. (♩=160)*

f

Dalila. f

Sam-son — re-cherchant ma pré-
To - night! — Samson makes his o -

rit. *Moderato.*

sen - ce, Ce soir doit ve - nir en ces lieux.
bei - sance, This eve at my feet he will lie;

p cresc. *f*

p *pp*

Voi - ci l'heu - re de la ven - geance — ce Qui doit sa-tis-
Now the hour of my vengeance hast - ens: Our Gods I shall

Moderato. (♩=92)

fai - re nos Dieux!
soon glo - ri - fy!

crese.

f *dim.* *p*

A - mour! viens ai - der ma fai - bles - se!
O Love, of thy might let me bor - row!

Ver - se le poi - son dans son sein! Fais que, vain -
Pour thy poi - son thro' Sam - son's heart! Let him be

f *p*

eu par mon a - dres - se, Sam - son soit en - chaî - né de -
bound be - fore the mor - row, A cap - tive to my match - less

main!
art! Il voudrait en vain de son â - me Pou -
In his soul he no long - er would cher - ish The

cresc. *dim.* *p*

voir me chasser, me ban - nir! Pourrait - il é - tein - dre la
pas - sion he wish - es were dead; Can a flam - e like that ev - er

cresc. *p*

flam - me Qu'a - li - men - te le sou - ve - nir? Il est à
per - ish, Ev - er - more by remem - brance fed? He rests my

dim. *pp*

moi! c'est mon es - cla - - ve! Mes frè - res
slave; his feats be - lie him! My breth - ren

accel. *cresc.*
craignent son courroux;
fear with vain a-larms,
accel. *cresc.*
Moi, seule en - tre
I on - ly, of

f a tempo
tous, je le bra -
all, I de - fy
a tempo
f

ve, Et le re - tiens à mes - ge - noux!
him, I hold him fast with - in my arms!
cresc. *3*

f

A - mour! viens ai - der ma fai -
O Love, of thy might let me

f *p*

bles - - se! Ver - se le poi - son dans son
bor - - row! Pour thy poi-son thro' Sam-son's

sein! Fais que, vain - eu par mon a -
heart! Let him be bound be-fore the

f *p*

dres - - se, Sam-son soit en-chai - né de -
mor - - row, A cap-tive to my match - less

dolce

main!
art!

Con-tre l'a - mour sa force est
When love con - tends, strength ev - er

vai - ne; Et lui, le fort par-mi les
fail - eth; E'en he, though strong-est of the

forts, Lui, qui d'un peu - ple rompt la
strong, Thro' whom in war his tribe pre -

chaî - ne, Succom - be - ra - sous mes ef - forts!
vail - eth, Willgainst my charms not bat - tle long!

pp

Samson et Dalila.

(1877.)

«Mon cœur s'ouvre à ta voix.»

English version by
Nathan Haskell Dole.

CAMILLE SAINT-SAËNS.
(Born 1835.)

Andantino. Cantabile. Dalila. *p*

Mon cœur s'ouvre
My heart at

a ta voix
thy sweet voice

comme s'ou - vrent les fleurs
Opens wide like the flow - er

Aux bai-sers de l'au-ro - re!
Which the morn's kiss - es wak - en!

Mais, ô mon bien - ai - mé,
But, that I may re-joice,

espr.

pour mieux sé-cher mes pleurs, — Que ta voix —
That my tears no more show - er, Tell thy love —

dim.

pp

parle en-co - re! Dis -
still unshak - en! O

rinf.

espr.

moi, qu'à Da - li - la tu re - viens pour ja -
say, thou wilt not now leave De - li - lah a -

sf *p* *pp*

mais, Re - dis à ma ten - dres - se Les ser -
gain! Re - peat thine ac - cents ten - der, Ev - ry

rinf.

sf *p*

string. *cresc.*

ments pas - d'au-tre - fois, ces ser-ments que j'ai -
sion - ate vow, O thou dear - est of

string:

mf rit. *dolce* *Un poco più lento.*

mais! Ah! ré -
men! Ah! to the

mf rit. *pp*

ponds à ma ten - dres - se, Ver - se -
charms of love sur - ren - der, Rise with

cresc.

moi, ver-se - moi li - vres - se! Réponds à ma ten -
me to its heights of splen - dor! To love's delight sur -

piu cresc. *f con espansione*

dres - se, Ré-ponds à ma ten-dres - se! Ah! — ver-se -
ren - der, to love's delight sur-ren - der! Ah! — rise with

cresc.

dim.

moi, — ver-se-moi — li - vres - se!
me — to its heights — of — splen - dor!

p *p molto espr.*

mp

Tempo I.

dim. *pp*

dolce

Ain - si qu'on
As - fields of

voit des blés les é - pis on - du -
grow - ing corn In the morn bend and

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It consists of two measures. The first measure contains the notes G4, A4, and Bb4. The second measure contains the notes G4, F4, and E4. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple bass line. The lyrics are written below the vocal line.

ler Sous la bri -
sway, When the light

The second system of the musical score. The vocal line continues from the first system. It consists of two measures. The first measure contains the notes D4, C4, and Bb4. The second measure contains the notes A4, G4, and F4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are written below the vocal line.

se lé - gè - re,
zeph-yr ris - es,

The third system of the musical score. The vocal line consists of two measures. The first measure contains the notes E4, D4, and C4. The second measure contains the notes Bb4, A4, and G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are written below the vocal line.

Ain - si fré - mit mon cœur,
E'en so my heart for - lorn

The fourth system of the musical score. The vocal line consists of two measures. The first measure contains the notes G4, A4, and Bb4. The second measure contains the notes G4, F4, and E4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are written below the vocal line.

prêt à se con-so - ler, _____
 Is thrill'd by pas-sion's play _____

A ta voix _____ qui m'est chè - re!
 At thy voic - e's sweet sur - pris - es!

rinf. poco animato
 La flè - che est moins ra -
 Less rap - id is the

pide à por - ter le tré -
 dart In its death - deal - ing

rinf.

pas, flight Que ne l'est ton a -
Than I spring to de -

sf

string.

man - - te à vo - ler dans tes bras!
light To my place on thy heart!

string.

cresc. *mf rit.*

A vo - ler dans tes bras!
To my place on thy heart!

mf

Un poco più lento.

dolce

Ah! ré - ponds à ma ten-dres - se,
Ah! to love's de - lights sur-ren - der,

p

Ver - se - moi, ver-se - moi li - vres - se!
Rise with me to its heights of splen - dor!

cresc. *più cresc.*

Ré - ponds à ma ten-dres - se, Ré - ponds à ma ten-dres - se!
To love's delight sur-ren - der, to love's delight sur-ren - der!

cresc.

f con espansione *p*

Ah! verse - moi, verse - moi li - vres - se! Samson!
Ah! rise with me to its heights of splen - dor! Samson!

f *dim.* *p molto espr.*

Samson! je t'ai - me!
Samson! I love thee!

dim. *pp*

Sapho.

(1851.)

«O ma lyre immortelle.»

English version by
Dudley Buck.

CHARLES GOUNOD.
(1818-1893.)

Andante. *Recit.*

Où suis-je?
Where am I?

p tranquillo

Recit.

Ah! oui... je me rappel-le...
Ah! yes, I now re-mem-ber.

a tempo *pp*

Recit.

Tout ce qui m'at-ta-chait à la
All which ere now to life - hath

a tempo

vi - e est bri - sé. Il ne me re-ste plus que la nuit é - ter -
bound me, is no more. For me there now re - main-eth naught but night e -

p

nel - le, Pour re - po - ser mon cœur, de dou - leur é - pui -
 ter - nal, where - in my heart may rest from its woe, from its

p

sé.
 woe.

Andante.

pp

cresc.

dim.

p

espress.

dim.

p

dolce espress.

O ma lyre im-mor-tel - le,
O harp im - mor - tal, con - sol - ing!

Qui dans les tris - tes jours, À
Days full of woe a - bound; By

tous mes maux fi - dè - le,
thee my grief con - trol - ing,

Les con - so - lais - tou - jours,
When thy sweet tones re - sound.

cresc.

En vain ton doux mur-mu - re Veut m'aider a souf-
In vain — thy voice, soft sigh - ing, Strives to com - fort my

frir; Non! tu ne peux gué-rir. Ma derniè - re bles-
pain; Ah! it will aye re - main: Of this last wound I'm

su - re; Ma blessure est au cœur.
dy - ing! 'Tis a wound of the heart;

Seul le tré-pas peut fi - nir ma dou-leur,
Grief I must know till from life I de - part,

cresc.

ma _____ dou - leur. _____
 I _____ de - part. _____

pp *p*

dim. *p*

A - Fare-

dieu! _____ flam - beau _____ du mon - de, Des -
 well, _____ thou moon - light ten - der, Shine

pp

cends _____ au sein _____ des flots! _____
 on _____ with ra - diance blest! _____

pp

Moi, je des - cends sous l'ôn - de
Cold wave, I now sur - ren - der;

pp

Dans l'é - ter - nel re - pos.
Grant me e - ter - nal rest.

p *cresc.*

Le jour qui doit é - clo - re, Pha - on lui - ra pour
The day which soon is dawn - ing, Pha - on shall light for

toi, Mais sans pen - ser à moi Tu re - ver - ras l'au -
thee, Think not, I pray, of me, For thee re - turns the

cresc. *cresc.*

ro - - re. Ou - vre - toi, gouffre a - mer!
 morn - - ing. O - pen, thou wa - try grave!

cresc. *p* *cresc.*

Je vais dor - mir pour tou - jours dans la
 I soon shall sleep ev - er - more 'neath the

dim.

cresc. *Un poco più lento.*

mer, dans la mer.
 wave, 'neath the wave.

pp

pp

poco cresc.

cresc.

Ou-vre-toi, — gouffre a — mer, — ou-vre
O — pen wide, wa — try grave! O — pen

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

Largo.

toi! — Je vais dor — mir pour tou — jours —
wide! I soon shall sleep ev — er — more —

f *fp*

Allegro.

dans la mer. —
'neath the wave. —

ff

Scipione.

(1726.)

"Generoso chi sol brama.,,

English words by
Mrs. O. B. Boise.

Recitative and Aria.

GEORG FRIED. HÄNDEL.
(1685-1759.)

Recitative.

Nul - la te - mer da un ge - ne - ro - so co - re,
Fear not, my love, nor deem me all un - wor - thy!

(Voice begins after the chord.)

So, ch'è-gliar-de - a per te d'a - mo - re: e spe - ro dall' a - mor'
Deep in my bo-som one hope I cher-ish, one on - ly, Hopethat thy

su - o più for - tu - na - to fi - ne, in ma - gna - ni - mo
fu - ture be bright with ev - 'ry bless-ing Which thy pure na - ture

pet - to Vien so - lo il ve - ro af - fet - to, Chi ri - nun - cia al con -
crav - eth. True love's of self for - get - ful, E'en of wounds not re -

men-to. flict-eth.

ten-to, Se all' a - ma - to suo ben co - sta tor - men-to.
gretful Which the loved one her - self per-chance in - flicteth.

Andante con moto espressivo.

ben legato

p *3*

Ge - ne - ro - so, chi sol - bra - ma quel che pia - ce al
No - thing ask - ing, All things grant - ing, Thus a - lone in

p dolce 3

ben ch'è - gli a - ma, a più van - to nell' a - mar,
life's long con - test Love may win its full re - ward.

pp *cresc.* *Ripetizione a piacere.*

nell' a - mar, a più van - to nell' a - mar.
its full reward, Love may win its full re - ward.

pp *cresc.* *dim.*

pp *cresc.* *dim.* *Ripetizione a piacere.*

Ripetizione a piacere.

First system of the piano introduction. The music is in A major (three sharps) and 3/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. The word *espressivo* is written above the right hand in the third measure.

Second system of the piano introduction. It continues the melodic and harmonic themes from the first system. The right hand has a triplet in the first measure. The system concludes with a *Fine.* marking in the right hand. Below the first and last measures of the system, there is a *Red. ** marking.

First system of the vocal entry and piano accompaniment. The vocal line (soprano) enters with the lyrics: "Con pia - cer ve - der poi suo - le La sua bel - la". The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The lyrics continue: "Thus, when pass'd the days of glad - ness, When bright hopes yield". The system ends with a *Red. ** marking below the piano part.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "che si duo - le Non po - ter - lo ri - a - mar, on - ly sad - ness, Love may bring con - tent and peace." The piano accompaniment continues with a similar harmonic texture. The system concludes with a *Red. ** marking below the piano part.

p con - pia - cer - ve - der - poi - suo - le *mf* la - sua - bel - la
 Thus when pass'd the days of glad - ness, When bright hopes yield

f che si duo - le non po - ter - lo - ri - a - mar,
 on - ly sad - ness, Love may bring con - tent and peace,

mf non po - ter - lo *dim.* ria - a - mar.
 Love may bring con - tent and peace.

Ped. *
 Da capo al Fine senza ripetizione.

Semiramide.

(1823.)

"In sì barbara.,,"

Aria.

English version by
C. L. Kenney.GIOAC. ROSSINI.
(1792-1868.)

Andante sostenuto.

ff *p* *ff* *p*

In sì bar-ba-ra scia-gu-ra, M'a-pri tu le brac-cia al-
In thine ears my sor-row pour-ing, My re-lent-less fate de-

me-no, Lascia a te ch'io ver-sijn se-no
plor-ing, To this breast some peace re-stor-ing,

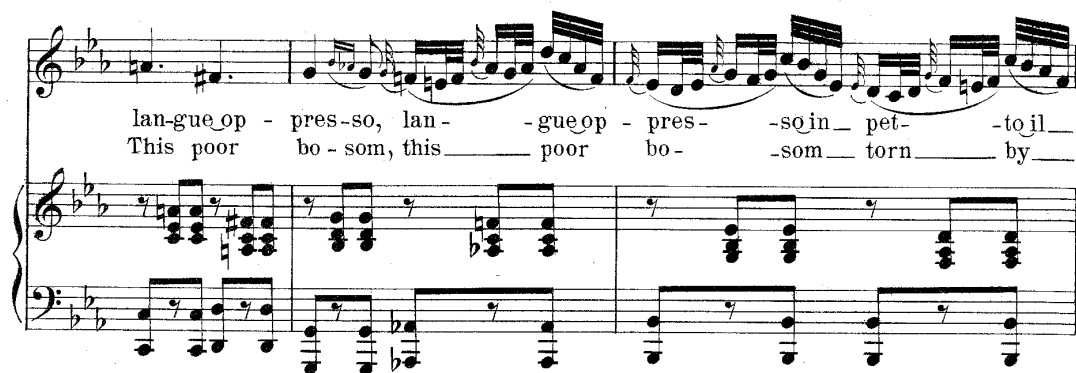
il mio pian-to, il mio pian-to, il mio do -
Con - so - la - tion, con - so - la - tion let me -

lor, gain, il mio do - lor,
ah, let me gain,

il mio do - lor! A que - st'a - ni - ma smar -
ah, let me gain! To the soul with woe con -

ri - ta, Por - gi - tu con-for - to, a - i - ta. Di mie
tend - ing, Gen - tly aid and com - fort lend - ing, Now a -

pe - ne al cru - do ec - ces - so,
bate the tor - ment - rend - ing



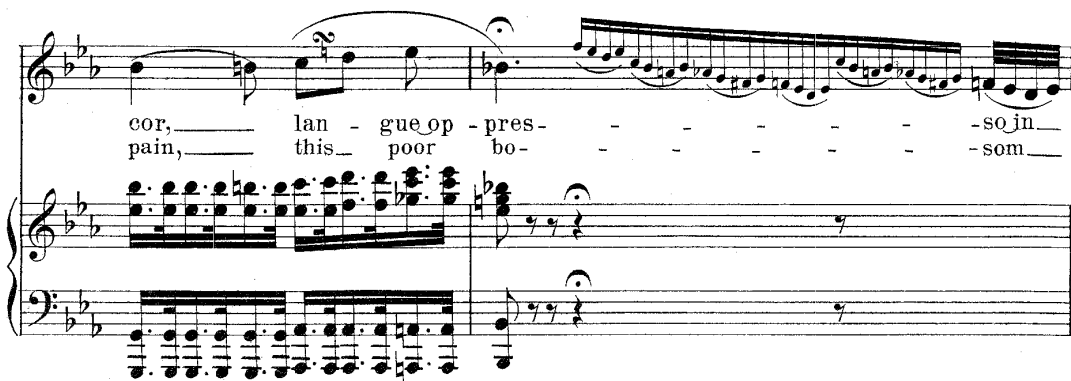
lan-gue op - pres-so, lan - gue op - pres - so in pet - to il
 This poor bo - som, this poor bo - som torn by



cor, lan - gue op - pres - so in pet - to il
 pain, this poor bo - som torn by



cor, lan - gue op - pres - so in pet - to il
 pain, this poor bo - som torn by



cor, lan - gue op - pres - so in
 pain, this poor bo - som

Allegro.

pet - - - to il cor.
torn - - - so by pain!

ff

ff

f *ff*

Sì, sì, ven - det-ta! por - gio - ma - i, por - gio -
Yes, yes! for - - - vengeance, sword, I take thee, sword, I

ma - il.. Sa - cro ac - ciar del - - - ge - - ni - to - re, Tu ri -
take thee! Sa - cred steel! my - - - fa - - ther bore thee, Thou my

de - sti il mio va - lo - - re, Già di me mag - gior mi
val - or dost re - store me, Might un - wont - ed now comes

p

sen - to, Sì, del Ciel, nel fier, nel fier ci -
o'er me, In the blood of foes, of foes, I'll

men - to, Il vo - ler si com - pie - rà! Tu ri -
slake thee, Heav'n's com - mand shall be o - bey'd. Thou my

de - sti il mio va - lo - - re, Già di me mag - gior mi
val - or dost re - store me, Might un - wont - ed now comes

sen - to, Sì, del Ciel, nel fier, nel fier ci -
o'er me, In the blood of foes, of foes I'll

men-to, Il vo - ler si com - pie - rà.
slake thee, Heav'n's com - mand shall be o - bey'd.

Sì, sì! l'em - pio pe - ra!
Yes, yes! Wretch, now per - ish!

dolce Ah! ah! el - là è mia ma - dre! Al mio
Ah! ah! she is my moth - er! Mer - cy
rallentando

pian - to for - seil pa - dre Per - do - nar - le ancor vor - rà, Al mio
still my sire may cher - ish, Crave I par - don of his shade; Mer - cy

pian - to for-seil pa - dre Per - do - nar - le an-cor vor-rà.
still - my sire may cher - ish, Crave I par - don be - fore his shade.

Allegro vivace.

f

con brio

Sì, ven-di - ca - to il ge - ni - to - re, A lui sve -
Thy ven-geance sat - ing, Sire whom I cher - ish, Sin ex - pi -

na-to il tra - di - to - re, Pa-ce que - st'a - ni - ma - sperar po -
at-ing, Thy foe - shall per - ish, A-gain re - pose-ful calm - my soul shall

trà, sì, sperar po - trà, sperar po - trà.
know, ay! a - gain shall know, a - gain shall know.

Ai dol - ci pal - pi - ti di
Once more this heart so blest with

gio - ja e a - mo - re, ai dol - ci
pure af - fec - tion, once more this

pal - pi - ti di gio - ja e a - mo - re, Fe - li - ce il
heart so blest with pure af - fec - tion, 'Neath thy pro -

co - re ri - tor - ne - rà, sì, fe - li - ce il
tec - tion Shall fond - ly glow, ay! 'neath thy pro -

cor ri - tor - ne -
tec - tion fond - ly

ra.
glow!

ff

f

Sì! al gran ci - men - to m'af - fret - to ar -
Yes! for strife pre - par - ing with loft - y

di - to;
dar - ing,

ff

f

sì, me - co l'As - si - ria re - spi - re - rà...
Thou free - ly, As - sy - ria, shalt breathe a - gain.

f

Si, ven-di - ca - to il ge - ni -
With ven-geance sat - ing, Sire whom I -

to - re, A lui sve - na - to il tra - di - to - re,
cher - ish, Sin ex - pi - at - ing, Thy foe shall per - ish;

Pa - ce quest'a - ni - ma spe - rar po - trà, sì, sperar po -
A - gain re - pose - ful calm my soul shall know, Ay! a - gain shall

trà, spe - rar po - trà. Ai
know, a - gain shall know. Once -

dol - ci pal - pi - ti di gio - ja e a -
more this heart so blest with pure af -

mo - re, ai - dol - ci -
fec - tion, once more this -

pal - pi - ti di - gio - jae a - mo - re, Fe - li - ceil
heart so blest with pure af - fec - tion, 'Neath thy pro -

co - re ri - tor - ne - rà, sì, fe - li ceil cor -
tec - tion Shall fond - ly glow, ay, 'neath thy pro - tec -

ri - tor - ne - rà,
tion fond - ly glow,

ri - tor - ne - rà, ri - tor - ne - rà,
 shall fond-ly glow, shall fond-ly glow,

ri - - - - - tor - - - - - ne - - - - - rà,
 shall - - - - - fond - - - - - ly - - - - - glow,

ri - tor - ne - rà, ri - tor - ne - rà,
 shall fond-ly glow, shall fond-ly glow,

ri - - - - - tor - - - - - ne - - - - - rà,
 shall - - - - - fond - - - - - ly - - - - - glow,

ri - tor - ne - ra, ri -
shall fond - ly glow, shall

tor - ne - ra, ri - tor - ne - ra, ri -
fond - ly glow, shall fond - ly glow, shall

tor - ne - ra, ri - tor - ne - ra!
fond - ly glow, shall fond - ly glow!

16362

Serse.

(1738)

English version by
Mrs. O. B. Boise.

"Ombra mai fu.,,
Recitative and Aria.,

GEORG FRIED. HÄNDEL.
(1685-1759)

Recitative.

Fron - di te - ne - re e bel - le del mio
Clad in ver - dure green thy branch - es As once

pla - ta - noa - ma - to, per voi ri - splen - de il fa - to;
more, friend, I greet thee, my fate now thou shalt read me.

f deciso
tuo - ni, lam - pi e pro - cel - le non vol - trag - gi - no mai la ca - ra pa - ce, nè
Thun - der, light - ning, brood - ing tem - pest, come not here to dis - turb thy peaceful shadows. The

energico
giun - ga a pro - fa - nar - vi, au - stro ra - pa - ce!
norths Sav - age cruelties Long may they spare thee!

Largo.

First system of the piano introduction. The treble clef staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass clef staff plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present. A triplet of eighth notes (G4, A4, Bb4) appears in the treble staff.

Second system of the piano introduction. The treble clef staff continues with a half note C5, followed by a quarter note D5, and then a half note E5. The bass clef staff continues its eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Vocal entry and piano accompaniment, first system. The vocal line (treble clef) begins with a half note G4, followed by a half note A4, and then a half note Bb4. The lyrics "Om - - - bra mai fu" are written below. The piano accompaniment (bass clef) begins with a half note G4, followed by a half note A4, and then a half note Bb4. A piano (*p*) dynamic marking is present. The word "cantabile" is written above the piano staff.

Vocal entry and piano accompaniment, second system. The vocal line (treble clef) continues with a half note C5, followed by a half note D5, and then a half note E5. The lyrics "di ve-ge - ta-bi - le, ca-rae-da - ma - bi - le, so-a - ve più; om-Shed-ding rare — ra-di-ance, Waft-ing soft fra - grance, Per-fume the air. Thy—" are written below. The piano accompaniment (bass clef) continues with a half note G4, followed by a half note A4, and then a half note Bb4. A piano (*p*) dynamic marking is present.

cresc. *p*

- bra mai fu di ve-ge-ta-bi-le, ca-rae-da-ma-bi-le, so-a-ve
 - blos-soms fair, Shedding rare ra-di-ance, Wafting soft fra-grance, Per-fume the

cresc. *p*

mf

più, ca-rae-da-ma-bi-le, om-bra mai fu di ve-ge-
 air. Waft-ing soft fra-grance, Thy blos-soms fair, Shedding rare

mf

p allarg. *3*

ta-bi-le, ca-rae-da-ma-bi-le so-a-ve più, so-a-ve
 ra-di-ance, Waft-ing soft fra-grance, Perfume the air, Per-fume the

p col canto

più.
air.

a tempo f *p*

Tancredi.

(1813)

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"Di tanti palpiti.,"

English words by
Mrs. O. B. Boise.

Recitative and Cavatina.

GIOAC. ROSSINI.
(1792-1868)

Andante.

The musical score is written for piano accompaniment in 6/8 time. It begins with a tempo marking of 'Andante.' and a dynamic marking of 'p' (piano). The score is organized into five systems, each with a grand staff (treble and bass clefs). The first system shows the initial accompaniment with a melodic line in the right hand and a supporting bass line in the left hand. The subsequent systems continue the piece, featuring various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the fifth system.

Recit. *espress.*

Oh pa - tria dol-ce in-gra - ta pa - tria, al - fin a te — ri -
 Ye fields of gai - ly tint - ed flow - ers, What joy once more — to

tor - no!
 view ye! Io ti sa - lu - to, ti sa - lu - to, ca - ra
 Home of my fa - thers! Thy broad lands their prince - ly

ter-ra degli a - vi mie - i, ti ba - cio!
 dow-er, With rich-est blessings I in - due thee. E que - sto per
 How bright-ly laughs the

me gior - no — se - re - no co - min - cia il cor a — re - spi -
 sun Dimp - ling the mead - ows, Chas - ing — be - fore it Life's slow - ly

rar-mi in se - no.
 deep - 'ning shad-ows. A-me-na-i-de,
 A-me-na-i-de!

o mio pen-sie - ro soa - ve, so -
Goal of my youth's am - bi - tion, My

Allegro.

lo de miei so-spi - ri, de' vo - ti mie-i ce-leste og-get-to,
life-long hope's fru-i - tion! Once more I see thee, Heav-en - ly vis-ion!

Io ven - ni al - fin, io vog - lio, sfidando al mio de -
I haste, love, to thee, Still faithful to my heart's pure

stin, qua lon - gue si - a, me - ri - tar - ti o pe - rir, a - ni - ma mi - a.
i - dol, My fate de - fy - ing. To — partus naught hath pow'r, If still thou lov'st me.

Maestoso.

p

Tu che ac - cen - di que - sto co - re, tu che
Here, where he - roes, famed in sto - ry, Won their

f *p*

de - sti il va - lor mi - o al - ma glo - ria, dol - cea -
lau - rels, their fame, their glo - ry, By my prow - ess shown in

3 *3* *3* *3*

mo - re, se - con - da - te il bel de - si - o, ca - da un
bat - tle I will prove me both brave and loy - al. I my -

3 *3* *3* *3* *f*

cresc.

em - pio tra - di - to - re, co - ro - na - te la mia fe
bride shall win, How - ev - er 'gainst me trait - tors false com - bine.

f *f* *f* *f* *f* *f*

Moderato.

p cantabile

p espress.

Di tan-ti pal-pi-ti, di tan-te
Af-ter long mourn-ing, Bright day is

pe-ne da-te, mio be-ne, spe-ro mer-
dawn-ing. Come, my be-lov-ed, Here on my

cè; mi ri-ve-drai, ti ri-vè-
breast, Safe from all sor-row Thou shalt find

drò, rest. ti Bliss ri - ve - floods my

espress.

drò, soul, ne' Joy - ous, tuoi ex - stat - ic, bei ral

mi pa - sce - rò de - li - ri, so -
be - yond con - trol, All weep - ing is

mf

spi - ri, ac - cen - ti, con - ten - ti, de - li - ri, so -
o - ver. For - got - ten in rap - ture, for - got - ten in

spi - ri, ac - cen - ti, con - ten - ti,
rap - ture, For - got - ten in rap - ture!

dolce

sa - rà fe - li - ce, il cor mel di - ce,
 Af - ter long mourn - ing Bright day is dawn - ing,

p

cresc.

il mio de - sti - no vi - ci - no a te,
 Come, my be - lov - ed, Here on my breast,

mi ri - ve - drai, ti ri - ve - drò,
 Safe from all sor - row, Thou shalt find rest.

espress. *cresc.*

ti ri - ve - drò, ne' tuoi bei
 Bliss floods my soul, Joy - ous, ex -

espress.

rai ————— mi pa - sce - rò, mi ri - ve -
stat ————— ic, — be - yond con - trol, Come, my be -

drai, ————— ti ri - ve - drò, ————— ne' tuoi bei rai ————— mi pa - sce -
lov - ed, here on my breast, — Safe from all sor - row, Thou shalt find

rò, mi ri - ve - drai, ti — ri - ve - drò, ne' tuoi bei
rest. Come, my be - lov - ed, Here on my — breast, Safe from all

leggiere
rai ————— mi pa - sce - ro, ————— mi ————— pa - - sce - -
sor - row, Thou shalt find, rest, ————— thou ————— shalt ————— find —————

rò, ————— mi ————— pa - - - sce - - -
 rest, ————— thou ————— shalt ————— find —————

rò, ————— ne' tuoi bei rai ————— mi pa - sce -
 rest, ————— Safe from all sor - row ————— Thou shalt find

cresc.
 rò, ————— ne' tuoi bei rai — mi — pa - sce - rò, mi pa - sce -
 rest, ————— Safe on my bo - som — Thou shalt find rest, Safe on my

poco *a* *poco* *cresc.*

allargando
 rò, mi pa - sce - rò.
 breast Thou shalt find rest.

col canto *a tempo*