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OPERATIC ANTHOLOGY

☞
CELEBRATED ARIAS

Selected from

OPERAS

by

Old and Modern

Composers

☞
Edited by

Max Spicker

☞
Vol. I. Soprano

Vol. II. Alto

Vol. III. Tenor

Vol. IV. Baritone

Vol. V. Bass.

New York G. Schirmer

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NOTE.

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

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Acanthe et Céphise.

(1751)

«Chassons de nos plaisirs.»

English version by
Dr. Th. Baker.

Andantino espress.

JEAN PHIL. RAMEAU.
(1683-1764)

dolce

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

p

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

molto espress. e dolce

La - mour Vent qu'un lé - ger o - ra - ge Ne soit que le pré -
Gay Love Smiles when the storm winds bel - low, He knows there soon will

pp

dol.

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

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

molto espress. e dolce

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

con abbandono

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

col canto

Acis and Galathea.

(1719.)

“As when the dove laments her love.”

Aria.

GEORG FRIEDRICH HÄNDEL.
(1685 - 1759.)

Recitative.

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

Andantino con moto.

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

p dolce

Ped. * Ped. *

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

mf

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

As when the

mf *p*

Rev. *

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

p *cresc.*

Rev. * Rev. * Rev.

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

p *dolce*

Rev. * Rev. * Rev. *

the live - long day, but loves

f *cresc.*

Rev. * Rev. *

the live - long day.

Red. * Red. * Red. *

dolce
As when the dove la - ments her

Red. *

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

Red. * Red. * Red. *

mourns, no more she mourns, no, no,

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

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

f *p*
Ped. * Ped. * Ped. *

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

mf *f*
Ped. * Ped. *

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

p *f*
Ped. * Ped. *

p *pp*
mourns, But loves, but

pp
Ped. *

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

rit. *f* 7 7

*Red. ** *Red. **

dim. *cresc.*

*Red. ** *Red. **

p
Bill - ing, coo - ing,

cresc. *p dolce*

*Red. **

pant - ing, woo - ing,

pp *p* *pp*

Red. * Red. * Red. *

Melt - ing mur - - - - - murs

poco cresc.

Red. * Red. * Red. *

fill - the grove, Melt - ing

pp

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

mur - - - - - murs fill - the -

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

grove, Melt - ing mur - murs fill the

poco cresc.

Red. * Red. * Red. *

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

mf

Red. * Red. * Red. *

love; Bill - ing, coo - ing,

p

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

p pant - ing, woo - ing,

pp

Red. *

Melt - ing mur - murs fill — the grove.

cresc. *l.h.*

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

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

rit. *rit.* *a tempo*

cresc. *p dolce*

Red. *

As when the dove la -

dolce

Red. * *Red.* *

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

poco a poco cresc. *cresc.*

Red. *

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

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

no, But loves,

p *dolce*
p *pp*
Ped. *

but loves the live - long

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

day. *a tempo*

f
Ped. *

Aida.

(1871.)

"L'insana parola.,

Scena and Aria.

Allegro agitato. (♩ = 138)

G. VERDI.
(1813 - 1901.)

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

ff *pp*

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

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

pp

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

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

pp *cresc.*

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

cresc.

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

f

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

ff

Più mosso. (♩ = 100)

pp

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

pp

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

f

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

f

ff

no - stri op - pres - sor! Ah! sven - tu - ra - ta! che
ev - er crush our foe! Ah! what wild words do I

ff

Andante poco più lento. *p*

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

p cantabile

pp

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

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

pp dolce

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

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

p

fran - to!
 an - guish!

rall
morendo

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

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

con espress. *ppp*

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

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

pp

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

con più forza

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

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

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

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

Cantabile con espress.

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

pp

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

pp

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

p

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

p *poco string.*

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

cresc. *f*

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

f

pp *perdendosi*

frir, pie - tà, pie - tà del mio so - frir!
tears, look down, ye gods, ah, let me die!

ppp *ppp* *ppp morendo*

dolce *dim.* *morendo*

Alceste.

(1767.)

«Ah! malgré moi.»

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

Recit.

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

p *rinf.*

Lentement. (♩ = 69)

dolce cantabile

And.

rinf. poco *rinf. più* *smorz.*

debole

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

pp

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

pp

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

p *cresc.*

cresc.

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

f *p* *cresc.*

pp

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

f *mf* *p*

smorz. *p* *p*

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

f

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

f *p*

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

rinf. *p*

vibrato

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

rinf. cantabile *f*

dolce, con dolore

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

pp

poir que la mort. Ô
 fore me but death. O

pp *ppp*

Allegro animato. (♩. = 100)

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

fp *p cresc.*

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

cresc. più

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

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

f *cresc. sempre* *ff*

con voce soffocata

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

pp

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

smorz. *cresc. assai*

Cet effort, ce tourment ex -
 Sharp the struggle, my heart is

f *f* *f*

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

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

cresc. molto *ff*

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

ff *p*

quel-le dou - leur!
fill - eth my heart!

Il faut quit -
Fare-well to

ter _____
all _____

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

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

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

ff

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

cresc. molto

ff

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

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

sempre più cresc.

ff

allargando molto

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

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

ff allargando col canto

a tempo

ff

Carmen.

(1875)

«Je dis que rien ne m'épouvante.»

Aria.

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

Moderato.

p dolce

Recit.

C'est des contrebandediers le refuge ordi-
Here is the usual place for the smugglers to

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

voir que m'imposa sa mère — Sans trembler je l'accompli-
laid upon me by his mother — Shall be done, and without a

Andantino molto (♩. = 44)

rai. _____
fear. _____

pp, espress.

Red. * Red. * Red. *

Je dis _____ que rien ne m'é-pou-
I say _____ that nothing shall de-

p

pp

Red. * Red. * Red. *

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

Red. * Red. *

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

sf dim.

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

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

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

poco meno *p*

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

Red. * *Red.* *

cresc. molto

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

cresc.

Red. * *Red.* *

f *dim. p poco rit*

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

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

Red. * *Red.* *

a tempo

gneur! near! *espress.* Je vais I shall

a tempo *dim.*

Red. *

Allegro molto moderato. (♩ = 96)

cresc. *mf*

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

p *mf* *f* *ff*

Red. * Red. * Red. *

cresc. molto

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

mf

Red. * Red. *

f *p* *p* *pp*

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

f *ff* *p*

Red. *

allarg. *a tempo*

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

pp allarg. *a tempo*

cresc.

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

espress. *p*

cresc. *ff*

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

cresc.

*Red. * Red. * Red. **

senza rigore *a tempo* *dim.*

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

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

f rit. molto

Tempo I.

p *dim.* *p*

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

rit. *p* *pp*

Red. *

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

Red. *

sf *dim.* *p*

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

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

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

Red. *

a tempo **pp**

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

espress.

a tempo

Red. * Red. * Red. *

pp

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

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

lunga

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

smorz.

Red. * Red. * Red. *

gneur!
 Lord!

ppp **p** **pp**

Red. *

Le Cid.

(1885.)

«Pleurez! pleurez, mes yeux!»

Aria.

JULES MASSENET.

(Born 1842.)

English version by
Charlotte H. Coursen.

Lento, con dolore. (♩=54)

dolce

p *f* *p*

pp *pp* *pp*

8va bassa

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

m.s. *p* *f*

p *3* *dim.* *pp* *pp*

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

3 *dim.*

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

p

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

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The piano part includes dynamic markings *f*, *p*, and *dim.*

moins.
 lone.

pp un poco riten.

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *p*, *dim.*, and *pp*. The vocal line ends with a fermata.

(with much feeling)

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

The third system features a vocal line in treble clef and piano accompaniment in grand staff. The piano part includes dynamic markings *p*, *f*, *mf*, and *pp*. The vocal line includes the instruction "(with much feeling)".

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

The fourth system features a vocal line in treble clef and piano accompaniment in grand staff. The piano part includes dynamic markings *p*, *f*, and *pp*. The vocal line includes a fermata and a triplet of eighth notes. The system concludes with a *Red.* (Redoublement) instruction and an asterisk.

f

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

rall. dim. p

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

Tempo I.

colla parte pp pp

sva bassa

Un poco più animato.

Mais qui done a vou - lu lé - ter - ni - té des
 Whose the wish or the will that tears fall ev - ry -

più f

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

dim. p

1 2 H *rall.*

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

cresc. *colla parte* *dim.*

a tempo
ben cantando

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

p *pp* *3* *3* *3* *3* *3*

pp *3* *3* *3* *3* *3*

cresc.

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

p *cresc.* *f* *f*

ff *rall.*

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

ff *rall.* *colla parte*

8

dim. *p* *rall.*

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

p *colla parte* *pp* *Tempo I.*

dolorosamente *f* *sost.* *Tempo I.* *pp*

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

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

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

pp

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

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

dim. **pp**

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

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

Ossia. *p dim.*
- - mes! pleu - rez, mes yeux! ah! pleu - rez! —
- - ing! tears of — sad - ness! Ah! ye tears! —

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

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

8^{va} bassa - - - *

Lè Cid.

(1885)

«Plus de tourments et plus de peine.»

English version by
H. Millard.

Aria.

JULES MASSENET.
(Born 1842.)

Un poco ritenuto. (♩ = 84)

f *dim.* *mf*

p *p*

dim.

p non lento

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

pp

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

mf

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

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

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

colla voce *cresc.* **f**

mf **f**

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

p

dim. **p**

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

p

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

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

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

mf

p

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

p dolce

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

mf

cresc.

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

tr.

Tempo I.

dim. *rall.* *p* *mf*

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

colla voce *cresc.* *f* *p*

*Red. **

f. *dim.* *p*

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

p

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

f Al - le - lu - ia! *dim. p* Al - le - lu -
 Al - le - lu - ia! *p* Al - le - lu -

cresc. *f* *pp* *cot canto pp*

Tempo I. (♩ = 92) *p un poco animato mf*

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

p dolce

Molto lento.

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

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

Re. * Re. * Re. *

La Clemenza di Tito.

(1791.)

"Non più di fiori.,

Recitative and Aria.

English version by
Dr. Th. Baker.W. A. MOZART.
(1756 - 1791.)

Allegro. Recit.

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

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

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

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

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

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

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

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

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

p

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

f

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

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

p

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

Larghetto.

p

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

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

crese.

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

veg-go la_ mor - te_ ver me_ a - van - zar, veg - go la
Death I_ be - hold as_ he_ nears me ma - lign! Death_ I be -

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

p

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

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

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

Allegro. *mf un poco agitato*

ciar. In - - fe - li - ce!
twine! Hap - - - less vic - tim!

f

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

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

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

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

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

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

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

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

tà!
plight?

con anima

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

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

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

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

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

zar,
lign,

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

ver me a - van - zar!
nears me ma - lign!

In - - fe -
Hap - - less

li - ce!
vic - tim!

qual
Doom'd

or - ro - re!
to lan - guish

Ah di
Ah! how

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

f

cresc. *f* *p* *dolce*

dolce

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

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

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

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

mf *cresc.*

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

f *dolce*

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

vria_ di_ me pie - tà! In - - - fe - li - ce!
mourn my_ woe - ful plight? Hap - - - less vic - tim!

un poco agitato

qual _____ or - ro - re! Non più di fio - ri vaghe ca - te - ne discenda I -
Doom'd _____ to languish! Nomore en - chanting garlands of flowers Hymen des -

cresc. poco a poco

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

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

fp cresc. p

dolce

Chi - ve -
 Could one

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

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

cresce pie - tà, di me pie - tà,
to - mourn my woe - - ful plight,

mf

cresce pie - tà, di me pie - tà,
to - mourn my woe - - ful plight,

f

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

f

fp

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

cresc.

cresc. molto

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

fp fp

vria di me - pie - tà!
mourn my woe - - - ful - plight?

fp fp f

Les Deux Avares.

(1770)

English version by
Dr. Th. Baker.
Edited by F. A. Gevuert.

"Plus de dépit, plus de tristesse."

Arietta.

ANDRE E. M. GRETRY.
(1741-1813)

Andantino grazioso.

p

cresc.

pp

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

dim.

pp

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

rinf.

p

sempre leggiero

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

pp *mf*
pp *cresc.*

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

pp
mf *col canto* *pp*

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

rit.

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

pp *rit.*

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

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

rinf. Mon - tré - sor vaut micux que le - sien, Mon tré - sor vaut
Greater by - far my trea - sure, I - hold, great-er far my

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

tes-se, Dès - que - je - puis vo - - ler vers toi. Plus de dé -
weakness, Since I - can - fly a - - way to thee! No more an -

pit, plus de tris - tes - se, Dè - s que je
 noy, sor - row - ful weak - ness, Since I can

pp *crese.*

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

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

f

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

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

a piacere
p *f*

Dimitri.

(1876.)

«Pâles étoiles.»

Rêverie.

English version by
Dr. Th. Baker.VICTORIN JONCIERES.
(Born 1839.)

Andante tranquillo.

pp

pp

dolce

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

p

pp

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

f

pp

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

mf *pp*

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

douce *douce*

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

douce *pp*

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

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

mour! —
e'er! —

pp

dolce

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

pp

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

sf *p*

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

pp *sf*

dolce

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

p

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

cresc. *f* *pp*

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

Don Carlo.

(1867.)

"O don fatale.,,"

GIUSEPPE VERDI.

(1813 - 1901.)

Moderato.

Allegro giusto. (♩ = 84)

con passione

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

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

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

Più mosso

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

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

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

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

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

Andante. (♩ = 84) *cantabile*

O — mia re -
O — Queen a -

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

pp *3*

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

f *3*

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

pp

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

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

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

string. 3

string. col canto

cresc. *Largo*

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

cresc.

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

Allegro agitato. (♩ = 152)

f

Oh ciel! e
 Oh heav'n! and

f

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

p

Dio... for - se an - drà! heavns! he may be!

crese. *f*

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

col canto *f*

ri - de! Sia — be - ne - det - - to il
dawn - ing! Ah! — thanks to heav'n be

lunga *con slancio* *col canto* *f*

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

8

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

f *cresc.*

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

f

Étienne Marcel.
(1879.)
«O beaux rêves évanouis!»
Aria.

English version by
Dr. Th. Baker.

C. SAINT-SAËNS.
(Born 1835.)

Andantino. *dolce*

O beaux rê - ves
Fai - ry vi - sions

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

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

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

cresc.

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

f *p*

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

cresc.
espress.
mf

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

mf *f* *p*

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

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

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

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

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

espress.

f p

p

dolce espress.

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

pp

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

pp

cresc.

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

m. s.

cresc.

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

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

p *p* *mf*

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

pp *pp*

pp sé - - - es! —
 per - - - ish'd! —

La Fée aux Roses.

(1849.)

"En dormant, c'est à moi."

English version by
Dr. Th. Baker.

Romance.

JACQUES F. HALEVY.
(1799-1862.)

Allegretto cantabile.

Piano introduction in 6/8 time, marked *pp*. The right hand features a melodic line with a trill-like figure, while the left hand provides a rhythmic accompaniment. The piece concludes with a fermata on a chord.

dolce

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

ppp

The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

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

The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes.

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

The vocal line concludes with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

a piacere *a tempo*

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

col canto *ppp*

And. *

mant. —
dreams. —

sempre legato

And.

dolce

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

ppp

* *And.* *

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

And. *

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

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

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

ppp

Red. *

mant, dreams.

sempre dolce

Red.

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

pp

Red. *

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

And.

And.

*

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

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

pp

And.

And.

And. pp a tempo

*

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

pp

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

pp

crese.

And.

*

La Fiancée d'Abydos.

(1865.)

«Ô nuit, qui me couvre.»

English version by
Dr. Th. Baker.

Cantilena.

ADRIEN BARTHE.
(1828-1888.)

Andante largo.

f *p*

dolciss.

pp

pp

rit.

col canto

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

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

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

a tempo *agitato*

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

a tempo

p poco *agitato* *e* *cresc.*

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

f

pp *rit.* *rall.* *ten.* *Rec.* *

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

pp *rit.* *rall.* *

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

Agitato.

f

molto agitato

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

p

mf

Qui sé-veille et chante en mon cœur?
That a-wakes and sings in my heart?

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

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

mf *Agitato.*

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

p *mf* *p*

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

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

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

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

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

p *col canto*

rall. *agitato un poco*

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

rall. - - - *p* *poco* *agitato*

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

cresc.

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

pp rit. rall. a tempo pp poco rit.

pp rit. rall. a tempo pp poco rit.

ten.

tranquillo e legato

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

tranquillo rall.

pp rall.

a tempo p rall pp

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

a tempo rall pp f

Fidelio.

(1805.)

„Abscheulicher! wo eilst du hin?“

Recitative and Aria.

LUDWIG van BEETHOVEN.

(1770-1827.)

Allegro agitato.

Recit.

f molto agitato

Ab-scheu - li - cher! wo eilst du hin?
Thou mon-strous fiend, whith-er dost haste,

was hast du vor? was hast du vor im wildem Grim-me?
what thy in-tent? Where will thy cru-el fu-ry guide thee?

Poco adagio.

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

Più mosso. veemente heftig

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

Allegro, a tempo.

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

Recit. Adagio.

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

p espress.

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

colla voce

Poco sostenuto, a tempo.

p tranquillo

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

p *sempre più p*

sempre più p

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

Adagio.

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

p *crese.*

p cantabile

con molta espressione

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

pp *eresc.*

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

eresc. *sf* *p*

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

mf *p*

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

eresc. *sf*

rei -
 nev -

trattollo

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

eresc. *p*

dolce

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

dolce *cresc.* *sf*

p

Lass den letz - ten
 Thoult not let - the

pp

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

cresc. *f* *f*

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

sf *cresc.* *f* *f*

dolce

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

sf *sf*

cresc.

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

sf *sf*

Allegro con brio.

rei - - - - - chen.
nev - - - - - er.

f *f*

p agitato

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

f *p*

molto cresc.

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

cresc.

ff

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

ff *p* *ff*

mf

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

p *sf* *sf* *sf*

cresc. *f*

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

cresc. *f*

dolce ed espress.

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

f *p dolce*

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

f

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

f *f* *ff*

*Più lento.**p dolce*

schlag, und sü - ssen Trost dir brin -
snare, Or in thy grieve sus - tain

p *pp* *colla voce*

*Tempo I.**con anima*

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

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

f stentato

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

ff

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

p *cresc* *f* *f*

p
Ich
A

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

p *cresc.*

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

ff *p*

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

ff *p* *fp* *fp*

crese.

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

fp *fp* *crese.*

f *sempre crese.*

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

fp *fp* *fp* *fp* *crese.*

al Fine

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

f

ad lib.

lie - be.
 de - nied me.

f

f

Der fliegende Holländer.

(1843.)

English version by
Natalia Macfurren.

„Traft ihr das Schiff?“

Ballad.

RICHARD WAGNER.
(1813-1883.)

Allegro non troppo. (♩ = 63.)

The musical score is presented in four systems. The first system shows the piano introduction with a tremolo in the right hand and a *ben marcato* bass line. The second system continues the piano accompaniment with a *ff* dynamic. The third system introduces the vocal line with the lyrics "Jo - Yo -" and includes performance markings like *dim. e rit.* and *p*. The fourth system features the vocal line with the lyrics "ho - hoe! Jo - ho - ho - hoe! Ho - ho - hoe! Jo - - hoe!" and "ho - hoey! Yo - ho - ho - hoey! Yo - ho - hoey! Yo - - hoey!". The piano accompaniment in the final system consists of sustained chords.

f

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

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

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

mf *p* *mf*

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

p *ff* *trem.* *fp*

Wie saunst der Wind! Jo-ho-he! Jo-ho-he!
 The wind is shrill! Yo-ho-hey! Yo-ho-hey!

p *ff*

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

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

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

Più lento. (♩ = 100.)

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

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

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

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

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

Tempo I.

halt! Bei
boon. A-

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

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

p *pp* *mf* *p*

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

mf *mf* *mf* *p* *mf*

E - wig - keit lass' ich_ nicht ab! „ Hui!
fall what may, I will_ pre - vail! „ Hui!

p *ff* *trem.* *fp*

Und Sa - tan hört's, Jo-ho-he! Jo-ho-he!
 And Sa - tan heard! Yo-ho-hey! Yo-ho-hey!

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

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

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

p

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

p *pp* *pp*

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

p *p*

dolce ed espress.

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

pp
trem.

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

pp *pp* *p*

Tempo I.

halt!
boon.

f

Vor
He

p
marcato cresc.

f *dim.* *p* *f*

risoluto

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

p *f* *p*

p *poco riten.* *più ritard. e p*

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

più p poco riten. *più ritard.*

a tempo *f* **Allegro.**

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

trem.

pp *a tempo* *fp*

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

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

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

Ruh!“
 end!”

pp

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

pp dolce

pp

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

p

pp

dolce ed espress.

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

pp trem.

un poco ritard.

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

pp trem.

un poco ritard.

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

p marcato

f dim.

p

La Forza del destino.

(1862.)

"Madre, pietosa Vergine.,

English version by
Dr. Th. Baker.

Aria.

GIUSEPPE VERDI.
(1813 - 1901.)

Allegro agitato, e presto. (♩ = 96)

Allegro.

Recit.

p

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

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

Allegro di prima.

giun-ta! lo tre-mo!
safe-ty_ I trem-ble!

pp

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

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

Recit. agitato

Allegro. (♩ = 138)

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

p

Rec.

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



cresc.

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

pp *cresc.*

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

ppp

a tempo

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

p a tempo *p*

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

p *ff*

morendo

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

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

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

pp

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The music is in a minor key with one sharp (F#) and common time.

The second system of the piano introduction continues the eighth-note accompaniment in both hands, maintaining the same rhythmic and harmonic structure.

dolce

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

The vocal entry begins with a single note on a whole note, followed by a melodic line. The piano accompaniment continues with the same eighth-note pattern. A handwritten 'dim' is written above the vocal line.

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

The second system of the vocal and piano accompaniment continues the previous system's melody and accompaniment.

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

The third system of the vocal and piano accompaniment concludes the phrase. The piano accompaniment ends with a *poco cresc.* marking.

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

cresc. *pp*

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

p

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

cresc. *cresc.*

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

più cresc. *più cresc.*

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

con passione

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

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

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

Organ.

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

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

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

poco più mosso *declamando*

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

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

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

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

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

f *f*

con più forza

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

con espansione

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

animando sempre più

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

p tranquillo

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

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

La Forza del destino.

(1862.)

“Pace, pace, mio Dio.,”

Melodia.

English version by
Dr. Th. Baker.

GIUSEPPE VERDI.
(1813 - 1901.)

Allegro agitato. (♩ = 96)

Musical score for the first system, featuring piano accompaniment in 3/8 time with a mezzo-forte (mf) dynamic marking. The score consists of three staves: a treble staff with a whole rest, and a grand staff (treble and bass clefs) with rhythmic accompaniment.

Musical score for the second system, continuing the piano accompaniment. It consists of three staves: a treble staff with a whole rest, and a grand staff with rhythmic accompaniment.

Andante.

f

Pa - ce,
Calm - me,

Musical score for the third system, including vocal lines and piano accompaniment. It features a vocal line in the upper treble staff and a grand staff for piano accompaniment. The tempo is Andante and the dynamic is forte (f). The lyrics "Pa - ce, / Calm - me," are written below the vocal line.

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

(♩ = 56)

p

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

p

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

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

f

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

f *p*

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

sf *pp*

con enfasi

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

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

p

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

tà! fa-ta-li-tà! fa-ta-li - tà! un de-lit - to Disgiun - ti n'ha quag-
 fate! O bitter fate! O bitter fate! Still di-vides us On earth transgression

con passione
 giù! Al-va - ro, io f'a - mo, e su nel cie - lo è
 sore! Al-va - ro, I love thee! and yon in heav'n tis

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

un poco string.

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

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

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

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

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

pa - vain I pray my an - guish, in vain I

pp

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

col canto

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

Allegro. (♩ = 144)

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

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

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

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

zio -
 curs -

ne!
 ed!

Der Freischütz.

(1821.)

„Und ob die Wolke.“

Cavatina.

CARL MARIA von WEBER.

(1786-1826.)

English version by
Natalia Macfarren.

Adagio.

p dolce

p espress.

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

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

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

p

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

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

dolce

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

pp

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

wahr.
fall.

Für
I

dolce

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

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

mf

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

mf

p molto espress.

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

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

dolce

f *p*

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

pp *pp*

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

Il Guarany.

(1870.)

"C'era una volta un principe.,

Ballad.

A. CARLOS GOMES.

(1839 -1896.)

English version by
Dr. Th. Baker.

The musical score is written for piano in 6/8 time, marked *Andante* with a tempo of 120. The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system begins with a *p* dynamic and includes the instruction *delicate* above the treble staff. The second system continues the melodic and harmonic development. The third system features a *f* dynamic in the bass line, followed by a *dim* (diminuendo) and a final *p* dynamic. The notation includes various articulations such as slurs, accents, and dynamic markings.

First system of a piano score. The right hand features a melodic line with many grace notes. The left hand plays a steady accompaniment of chords. A dynamic marking *p* is present in the first measure.

Second system of the piano score. The right hand continues with grace notes. The left hand accompaniment becomes more complex with some triplets. Dynamic markings include *cresce molto* and *ppp*.

Third system of the piano score. The right hand has a melodic line with grace notes. The left hand accompaniment features a triplet. A dynamic marking *espressivo* is present.

Fourth system of the piano score. The right hand has a melodic line with grace notes. The left hand accompaniment features a triplet. A dynamic marking *calmo ed un poco stentato* is present.

ten.

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

pp secondando il canto

eguale

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

(gazing on the guitar)

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

sempre dolce

Andante moderato. (♩ = 108)
ben misurato

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

espress.

poco a poco affrett.

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

affrett.

met - ti al - lau-re inna-mo - ra - - - te? Or
thrill on the tone - enrav-ish'd breez - - - es? A -

risoluto

f

Allegro deciso.

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

f

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

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

p

agitato a poco a poco cresc.

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

agitato a poco a poco cresc.

cresc. molto e affrett.

Di-o, e Dio ti-spi-ri-no un la-men-to, ah! ah!
 self-inspire thee in a lay-to languish, ah! ah!

cresc. molto e affrett.

ff *Lento calando* *con portamento*

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

ff *Lento calando* *pp*

Allegro deciso.

(taking the guitar.)

f *ripido*

con moto leggerissimo

Allegro brillante. (♩ = 176)

(♩ = 160)

ingenuamente

Cera una volta un principe
Once on a time there was a prince,

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

*declamato**un poco rit*

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

a tempo

mar!
love!

delicate

p

pp delicato

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

Tempo I.

rall. rit.

dim.

pp

p

col canto

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

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

portando

Lo stesso movimento.

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

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

ah!
ah!

con slancio

dolce

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

con moto *rall.*

Cantabile con moto. (♩=152)
espressivo

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

leggierissimo

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

p

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

pichettate *p*

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

p cresc.

rit. meno mosso

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

coll' 8

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

p

cresc. affrett.

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

rapido rall.

cresc. affrett. ff

Andante espressivo. (♩=126)

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

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

cresc. *portando*

Più mosso (♩=160)
graziosamente *scherzando*

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

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

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

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

poco rit.

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

8

rit. col canto

ritenuto

Più animato assai. (♩ = 192)

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

staccate

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

ff

larga la frase

ff

larga la frase

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

molto affrettato

molto affrettato

pp

mar!
love!

a - mar!

all!

senza rigor di tempo

tut-ti dobbiamo amar!
All have to fall in love!

tut-ti dobbiamo amar!
All have to fall in love!

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

legg.

pichettate un poco ritard.

Rev.
Allegro agitato. (♩ = 160)

un poco rit.

sì.
Yes,

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

dob-bia-mo a-mar!
have to fall in

Salto a piacere.

♩ *legg:*

mar! _____
love! _____

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a quarter note followed by a series of eighth notes with slurs and accents. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

ritard.

ritard.

Maestoso.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ah! ah! a - mar! ah! ah! fall in love!". The piano accompaniment features a more active bass line and a right hand with chords and moving lines. The tempo marking "Maestoso" is indicated at the end of the system.

(She lays down the guitar.)

The third system is primarily piano accompaniment. The right hand features a series of chords with accents and slurs, while the left hand plays a rhythmic pattern of chords. The tempo is still "Maestoso".

The fourth system continues the piano accompaniment with similar chordal textures and rhythmic patterns in both hands.

The fifth system concludes the piece. It features a final chord in the right hand and a sustained bass line in the left hand. The dynamics are marked "dim." and "pp".

a piacere

Ma di ri - po - so ho d'uopo; e tu ne' so - gni miei rie-di-o Pe-
But I have need of slumber; And in my dreams re-turn hith-er, O

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

ppp leggierissimo

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

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

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

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

8

affrett.

ped.

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

8

pp *tr* *tr*

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

8

tr *tr*

mar! love!

pp *perdendosi*

8

Hérodiade.

(1881)

“Il est doux, il est bon.»

English version by
Arthur H. Vivian.

JULES MASSENET.
(Born 1842)

Andantino cantabile. *espressivo*

Ce - lui dont la pa -
He by whose mighty

rall. dim.

f

f più mosso

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

più mosso

mf

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

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

poco rall. *a tempo*

p *f* *p*

dolce *p*

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

pp dolce

p dolce

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

pp

f a tempo

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

f espressivo colla voce

pp *dolciss.* *poco rall. dim.* *a tempo* *f*

p *più f*

quand pourrai-je l'entendre? Jesouffrais, — j'é-tais seule et mon cœur s'est cal - mé
 When, O when shall I hear him? I was suff - rings, sad and lone, and my heart found sweet peace

p *espress.*

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

mf *mf* *dim.*

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

f *mf* *dim.*

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

ff *f* *p* *mf* *rall. a tempo, (poco più mosso)* *col canto* *a tempo, (poco più mosso)*

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

mf

poco a poco appassionato

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

poco a poco appassionato

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

f

f e molto

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

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

rall. *p* *dolce*

espressivo colla voce

dolce

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

pp

dolce

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

dolce *pp*

piaù fa tempo

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

f espressivo colla voce

pp *dolceiss.* *dim. poco rall.* *f* *dim.*

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

espress.

p

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

dim.

mf *mf* *dim.*

f

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

rall. a tempo, più ap -

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

col canto

ff

passionato

Ah! quand re-viendra-t-il? quand pourrai - je l'en - ten - dre?
 Ah! when will he re-turn? When, O when shall I then hear - him?

ff

rall. ff a tempo, animato

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

ff

rall. ff a tempo, animato

Les Huguenots.

(1863.)

“Nobles Seigneurs.

Cavatina.

GIACOMO MEYERBEER.

(1791-1864.)

Andantino.

leggiero p

Maestoso.

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

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

Cadenza

gneurs, salut!
hail you!

Andantino.

Cantabile con grazia

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

p

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

cresc p

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

f

dolce

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

dolce p

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

cresc. e stacc. *dim. e legato* *cresc. e stacc.* *dim. e legato*

Vous pouvez croire Que nul_ seigneur N'ent tant de gloi-re Ni de_ bon - heur,
You may be-lieve me, that gal - lant knight Nev-er was so grac'd by la - dy_ bright,

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

N'ent — tant de gloi - - re, tant de gloi - re, de bou -
Nev - - er, nev - er was — so grac'd by la - dy_

p

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

p

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

p.

mais!
no!

rall. poco a poco *lunga*

a tempo

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

p.

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

crese. *f.*

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

p

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

pp *cresc.*

cresc.

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

f *col canto.*

bats!
love!

p

Jeanne d'Arc.

(1881.)

«Adieu, forêts.» Recitative and Aria.

English version by
Dr. Th. Baker.

PETER ILJITSCH TSCHAIKOWSKY.
(1840-1893.)

Andante non troppo.

f

Oui, Dieu le
So will the

Celli.
Bassi. *f*

Clar.
Cor. *f*

Fag.
Trbne. *pesante*

veut!
Lord!

Fl. & Ob.

ff

Oui, Dieu le veut!
So will the Lord!

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

f *p*

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

cresc. un poco *più mosso*

Allegro moderato.

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

Fl. *f* *mf*

(as lost in profound musing.)

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

Viol. *espress.* *f*

Cor. *p* *cresc.* *f* *mf*

Ob. *f* *mf*

Clar. *f* *mf*

Cor. & Fag. *sf* *mf* *p marcato* *mf*

Cor. *p marcato* *mf*

Andantino. (Alla breve)

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

Viol. *pp*

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "champs d'or, Et vous, pai - si - bles val - lons, a - dieu! mead - ows! Ye smil - ing val - leys, fare ye well for aye! Ob." The piano accompaniment features chords and moving lines in both hands.

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

Viol. Fl. Cl.

più f

The second system continues the vocal line and piano accompaniment. It includes dynamic markings such as "poco cresc." and "più f". The woodwind parts for Violin, Flute, and Clarinet are introduced in this system.

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

Cl.

The third system features a vocal line and piano accompaniment. It includes dynamic markings "rit.", "f", and "poco più mosso". The Clarinet part is marked in this system.

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

Viol.

The fourth system continues the vocal line and piano accompaniment. It includes the dynamic marking "mf". The Violin part is marked in this system.

cresc. ³

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

poco cresc.

moi. be! A-dieu, fo - rêts, eau
 Ah, fare ye well, ye

f

Fl. Ob.

mf

Fag. & Cor.

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

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

riten.

f

col canto

riten.

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

dim. *riten.*

Tempo I.

p

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

Ob.

p *poco cresc.*

p

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

dim.

cresc.

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

p *poco cresc.*

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

Più mosso.

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

crese -
Fag.

mf

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

poco a poco

crese.

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

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

ff

Fl.

molto cresc.

(♩ = ♩) *claus* *2 2 3*

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

ff

Trbn.

Tymp.

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

ff

And.

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

f

And.

riten. *dim.*

Mon cœur se bri - se, Mon â - me souf - fre, Mon cœur se bri -
 Thousest my trem - bling, and all my sor - row, thou seest my trem -

riten. *dim.*

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

p **Tempo I.**

Viol. *p*

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

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

Oh, Viol. *p*

cresc.

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

cresc.

f *Più mosso.* *f*

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

f col canto *p* *cresc.*

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

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

mf *p* *cresc.*

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

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

ff a piacere

cresc. *Tymp.* *ff*

vez mon é - ter - nel a - dieu!
 nev - er - more shall see ye!

Tempo I. *Fl.*

ff *p*

Cor.

dim. *pp*

La Juive.

(1835)

English version by
J. Wrey Mould.

«Il va venir.»

Romance.

JACQUES F. HALÉVY.
(1799-1862)

Andantino.

p
Il va ve-nir!
He will be here!

p
con dolcezza
pp

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

ppp

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

p

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

f
cresc.

espress.

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

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

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

pp un poco agitato

espr. l.h.

La nuit et le si - len - ce, L'o-
 The night with heav-y si - lence You

l.h.

cresc.

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

l.h. *l.h.*

ppp

animato poco a poco

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

pp *animato poco a poco*

molto cresc. *ff*

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

cresc. *ff*

Tempo I.

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

p *pp*

con dolcezza

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

cantabile

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

ppp *p*

cresc.

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

cresc.

f *p* *espress.*

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

pp

f agitato *cresc.*

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

p *f agitato* *f*

p calando

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

f col canto *p* *pp*

poco riten.

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

p *col canto*

a tempo

nir!
 here!

espr. l.h. *p*
 il va ve -
 for he is

pp a tempo

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

cresc.

cresc.

va he ————— ve - nir! is here!

ff

mf

f

f espressivo dimin.

p

pp

pp

smorz.

fz

f

Lohengrin.

(1850.)

„Einsam in trüben Tagen.“

Elsa's Dream.

Elsa's Traum.

RICHARD WAGNER.

(1813-1883.)

Moderato.

Piano introduction for the first system. The music is in G-flat major (three flats) and common time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *pp*.

Piano introduction for the second system. The music continues with a more complex texture, including triplets and sixteenth notes. Dynamics include *più p* and *teneramente*.

Piano introduction for the third system. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *più p*.

Più lento.

Vocal entry for the first system. The vocal line is in G-flat major and common time. The piano accompaniment is in the same key and time. Dynamics include *p*.

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

Vocal entry for the second system. The vocal line continues with a melody in G-flat major. The piano accompaniment provides harmonic support. Dynamics include *p*.

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

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

pp trem. *cresc.* *accel.*

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

b.f. *ff*

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

ritard. *dim.*

dim. ritard. *p*

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

p *Lento.*

piu p *pp*

Schlaf.
 lie.

pp *poco cresc.*

dimin. *pp* *p*

* *sed.* * *sed.* *

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

più p *pp trem.*

un poco più mosso

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

p

sed. *

kei - nen noch er - sah: eingol-den Horn zur Hüf-ten, ge -
 tran - quil gaze se - rene; A horn of gold be - side him, He

sempre p

sed. *

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

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

erese. *f*

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

Hört, was dem
This is the

dim. *p*

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

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

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

più p

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

Red. * * *pp trem.*

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

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

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

Lento. poco a poco più lento

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

Red. * * *Red.* * * *Red.* * * *Red.* * * *dim.* *Red.* *

ritard. *più p* *pp*

Red. * * *Red.* *

Mignon.

(1866.)

"Je suis Titania."

English version by
Dr. Th. Baker.

Polonaise.

AMBROISE THOMAS.
(1811 - 1896.)

Recit.

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

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

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

phé - es!
tro - phies!

f *p* *ff*

Moderato, tempo di polacca. *f*

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

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

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

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

ah!
ah!

f *p*

Je parcours le monde,
Roaming ev-er merry,

ah!
Ah!

ah!
ah!

p *f* *p*

cresc. *3*

ah!
ah!

ah!
ah!

f *p* *f* *p*

cresc.

ah! Plus vi-ve que l'oi-seau!
ah! Than swallow swifter 1,

f

Plus prompt que l'é-clair!
than lightning bold-er far!

p *3*

ah!
ah!

cresc. *p*

cresc. *f.* *dim.* Je
1

ff *pp*

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

p

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

f. *dim.*

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

p *f.*

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

p *p*

poco rit. *a tempo*

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

col canto

un poco animando *p* *leggero*

clair. ah!
far. ah!

p

ah!
ah!

p *p*

accel.
p *cresc.*

ah! ah! ah! ah!

accel.

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

f

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

ff

ah! ah! ah! ah!

cresc. *ff*

First system of a musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *friten.* and *p.* (piano), followed by three vocalizations: "ah! ah! ah!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system concludes with a *cresc.* (crescendo) marking over the final vocalization.

Second system of the musical score. The vocal line continues with a melodic phrase marked *f* (forte) and *accel.* (accelerando), followed by two "ah!" vocalizations. The piano accompaniment features a more active right hand with sixteenth-note runs and trills, and a bass line with chords. The system ends with a *tr* (trill) marking over the final vocalization.

Third system of the musical score. The vocal line starts with a melodic phrase marked *tr.* (trill) and *ff* (fortissimo), followed by a final vocalization. The piano accompaniment is characterized by a *p* (piano) dynamic in the right hand with sustained chords and a *ff* (fortissimo) dynamic in the left hand with a rhythmic pattern of chords. The system includes a *cresc.* (crescendo) marking.

Fourth system of the musical score. The piano accompaniment is the focus, featuring a complex right hand with triplets and a bass line with chords. The system concludes with a final chord in both hands.

Mireille.

(1864)

English version by
Dr. Th. Baker.

«Mon cœur ne peut changer.»

Aria.

CHARLES GOUNOD.
(1818 - 1893)

Allegro.

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

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

pris, il sen - - vo - - - le! —
then, orshell van - - - - - ish! —

Larghetto.

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

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

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

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

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

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

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

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

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

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

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

Ped. *

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

Ped. * *Ped.* * *Ped.* * *Ped.* *

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

pp *rit.*
pp *colla voce*
Ped. * *Ped.* * *Ped.*

ger!
change!

pp *cresc. - - - molto*

Allegro moderato.

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

ah! — À toi mon
Ah! — Mysoul doth

rit. *a tempo*

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

p

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

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

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

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

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

cresc.

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

f *dim.* *pp*

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

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

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

dim.

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

pp *Ped.* *p* *Ped.*

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

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

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

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

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

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

cresc.

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

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

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

fem - name

cresc.

p *cresc.*

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

f *sf*

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

sf

Le Nozze di Figaro.

(1786.)

"Deh vieni, non tardar.,,"

Allegro vivace assai.

Recitative and Aria.

W. A. MOZART.

(1756-1791.)

p

Recit. *tranquillo ed espress.*

Giun - se al fin il mo - men - to, che go - drò sen - za af - fan - no, in
It is grant - ed at last then, with - out trem - bling or dan - ger, my

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

Tempo I.

Recit.

Ti - mi - de cu - re! u - sci - te dal mio pet - to! a tur -
Hence, i - dle ter - rors, all thought of fear has van - ish'd, from my

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

a tempo

con anima

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

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

con calore

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

Andante.

dolce

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

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

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

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

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

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

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

dolce

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

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

p

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

p

dolciss. e lento

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

Le Nozze di Figaro.

(1786)

“Voi, che sapete.,”

Aria.

W. A. MOZART.

(1756-1791)

Andante con moto.

p

dolce

Voi, che sa - pe - te Che co - sa è a -
 Si - lent - ly blend - ing Night's shad - ows -

dolce

mor, Don - ne, ve - de - - te, Sio l'ho nel
 fall, Twi - light de - scend - - ing Steals o - ver

mf *sub* *mf* *mf*

cor?
all, Don - ne, ve - de - te, S'io l'ho nel
Twilight de - scend - ing Steals o - ver

cor?
all. Quel - lo, ch'io pro - vo, Vi - ri di -
Far dis - tant moun - tain - Seem to draw

cresc.
rò, È per me 'nuo - vo, Ca - pir nol
near, Cool sil - v'ry foun - tains Fall soft and

cresc.

mf
so, Sen - to un af - fet - lo Pien di de -
clear. Ten - der - ly tink - ling, Sound sweet gui -

sir, Ch'o - ra è di - let - to, ch'o - ra è mar -
 tars, While calm - ly twink - ling Watch the bright

espressivo
 tir; Ge - lo e poi sen - to L'al - ma av - vam -
 stars. Oh, 'tis the hour When deep - thoughts

par, E in un mo - men - to Tor - no ge -
 rise, Spells, at whose pow - er Pale sor - row

lar. Ri - cer - co un be - ne Fuo - ri di
 flies. Friends that are dear - est, Now seem more

me, Non so ch'il tie - ne, Non so co -
 dear; Scenes that are fair - est, Fresh feat - ures

un poco agitato

sè; So-spi-ro e ge-mo Sen-za vo - ler; pal-pi-to e tre-mo Sen-za sa-
 wear; Eyes that are tearful, Yield to its charm, Hearts that are fearful, Own the soft

cresc.

per; Non tro-vo pa - ce Not - te nè di; ma pur Mi pia - ce
 calm; The soul's de - vo-tion, The whisper'd vow, The soft e - mo - tion,

cresc.

poco riten *a tempo p dolce*

Lan - guir co - sì! Voi, che sa - pe - te
 All deep - en Snow. *rit.* Si - lent - ly blend - ing,

a tempo dolce

Che co-sa è a - mor, Don - ne, ve - de - te,
 Night's shad - ows_ fall; Twi - light de - scend - ing

S'io l'ho nel cor? Don - ne, ve - de - te,
 Steals o - ver all, Twi - light de - scend - ing_

S'io l'ho nel cor? Don - ne, ve - de - te,
 Steals o - ver all, Twi - light de - scend - ing_

mf *mezzo* *dolce*

S'io l'ho nel cor? Don - ne, ve - de - te,
 Steals o - ver all, Twi - light de - scend - ing_

tr.

Oberon.

(1826.)

„Ozean! Du Ungeheuer!“

Scene and Aria.

CARL MARIA von WEBER.

(1786-1826.)

Largo assai.

Recit. *f* pomposo

O - ze - an! Du Un - ge -
O - - cean! thou might - y

heu - er! Schlangen - gleich hältst du um - schlungen rund die gan - ze Welt! Dem
mon - ster, that liest curl'd Like a green ser - pent round a - bout the world! To

mf *a tempo*

Au - ge bist ein An - blick voll Grösse du, wenn friedlich in des Morgens Licht du
musing eye thou art an aw - ful sight, When calm - ly sleep - ing in the morn - ing

schläfst!
light;

Doch wenn in Wuth du dich er - hebst, o Meer! und
But when thou ris - est in thy wrath, as now, And

marcato *e* *poco* *a poco* *agitato*

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

sehlingst die Knoten um dein Opfer her, zermalmend das mäch - ti - ge Schiff, als wär's ein
flingst thy folds around some fat-ed prow, Crushing the strong-ribb'd_ bark as'twere a

fp colla voce

Rohr, dann, O - ze-an, stellst du ein Schreckbild dar!
shell, Then, O - cean, thy pow'r is fierce and fell!

ff *ff* *ff*

Allegro con moto.

pp agitato

mf agitato

Noch seh' ich die
Still I see thy

Wel - - - len to - - - ben, durch die
bil - - - lows flash - - - ing, Through the

Nacht ihr Schäu - men schleu - dern,
gloom their white foam fling - ing,

cresc. an der Bran - dung, wild ge - ho - ben, je - de Le - bens - hoff - nung
And the break - ers' sul - len dash - ing In mine ear hope's knell is

p *più tranquillo*

schei - tern!
ring - ing!

agitato *poco a poco tranquillo*

p *tranquillo*
Doch still! Seh' ich nicht Licht dort schimmern,
But lo! me-thinks a light is break-ing

*calando**espress.*

ru - hend auf der fer - nen Nacht, wie des Mor - gens blas - ses
 Slow - ly o'er the dis - tant deep, Like a se - cond morn a -

Flim - mern, wenn vom Schlaf er er - wacht?
 wak - ing Pale and wan from its sleep.

riten. un poco mf Hel - - ler nun em - por es
riten. un poco Bright - er now, be - hold, 'tis
cresc.

glü - - het in dem Sturm, dess'
 beam - - ing! On the storm whose

Ne - - bel - - zug wie zer - riss' - ne Wim - pel
 mist - - y train Like some shat - ter'd flag is

flie - het, wie wil - der Ros - - se Mäh - - nen
stream - ing, Or a wild charg - - er's fly - - ing

f
Flug!
mane!

Maestoso assai. *Recit.* *dolce*
Und nun die Sonn'geht auf! Die
And now the sun bursts forth, The

Win - de lis - peln leis; ge - still - ter Zorn wogt nur in Wel - len
wind is lull - ing fast, And the broad wave but pants from f - ry

Andante maestoso ma con moto. *p*
Kreis. Wol - ken -
past. Cloud - less

cresc. poco a poco

los strahlt dann die Son-ne auf die Pur - pur-wel - len nie - der, wie ein
o'er the blush-ing wa - ter Now the set - ting sun is burn-ing, Like a

Held nach Schlachten-won - ne sieg-reich eilt zur Hei - math wie - der.
vic - tor, red with slaugh-ter, To his tent in tri - umph turn - ing.

Ach! Viel-leicht er-bli-cket nimmer wie - der
Ah, per-chance these eyes may never Look up-

die-ses Aug' ihr Licht! Le - be wohl, du Glanz, für immer; denn für
on its light a - gain! Fare thee well, bright orb, for ev - er, Thou for

mich erstehst du nicht, denn für mich erstehst du nicht.
me wilt rise in vain, thou for me wilt rise in vain.

Allegretto.

p

Doch was glänzt dort schön und weiss,
But what gleams so white and fair,

mf *f* *p* **Recit.**

hebt sich mit der Wel-len He - ben? 'Sist die
Heav - ing with the heav-ing bil - low? 'Tis a

calando

Mö - we, sie schweift im Kreis, wo die Flut raubt ein Le - ben!
sea-bird, — wheel - ing there O'er some wretch's wa - try pil - low.

Allegro moderato. *cresc. e*

Nein, kein Vogel ist's! Es naht! Heil! Es ist ein
No, it is no bird I mark, Joy! it is a

fp *cresc. e*

poco a poco accel.

Boot, ein Schiff! Und ru - hig se - gel't sei - nem
boat! a sail! And yon - der rides a gal - lant

poco a poco accel. mf

Pfad un - ge - stört durch das Riff.
bark, Un - im - pair'd by the gale!

f

crese.

Presto con fuoco.

ff

O Won - - -
Oh trans - - -

ff agitato

molto agitato

ne! Mein Hü - on, zum U - fer her - bei, - zum U - fer her -
port! My Hu - on! haste down - to the shore, haste down to the

bei! Won - - ne! Mein Hü - on, zum U - fer her-
shore! Oh trans - - port! my Hu - on, haste down - to the

bei, - zum U - fer her - bei! Schnell, schnell die - sen
shore, haste down to the shore! Quick, quick, for a

mf sempre agitato

Schlei - er! Er weht! O Gott, sen - de Rath! -
sig - nal, this scarf, this scarf shall be wav'd, -

Sie seh'n mich! Schon Ant - wort!
They see me! they an - swer!

Sie ru - dern mit Macht! Hü - on! Hü - on!
they ply the strong oar! Hu - on, Hu - on,

ff.

Hü - - - on!
Hu - - - on!

ff.

Hü-on! Hü-on!
Hu-on, Hu-on,

a tempo.

Hü-on! Hü-on! Hü - - on! Mein Hü - on, mein Gat - te, die
Hu-on, Hu-on, Hu - - on! My hus - band, my love, — we are

rit.

cot canto

p a tempo.

Ret - tung, sie naht, — mein Gat - te, mein Hü - on, die
sav'd, — we are sav'd, — my hus - band, my love, — we are

Ret - tung, sie naht, — sie naht! — Ret - tung!
sav'd. — we are sav'd, — we are sav'd, — sav'd!

ff.

f.

Hü - on, Ret-tung naht!
Hu - on, we are sav'd,

ff

Ret - sav'd, - tung, sie naht! Mein Hü - on, mein we - are sav'd! My hus - band, my -

Gat - te, die Ret - tung, sie naht. Mein Hü - on, mein love, we are sav'd, we are sav'd, my hus - band, my

Gat - te, die Ret - tung, sie naht. Ret-tung naht, Ret-tung love, we are sav'd, we are sav'd, we are sav'd, we are

naht, Ret-tung naht, Ret-tung naht! Ret-tung sav'd, we are sav'd, we are sav'd, we are

naht! sav'd!

Orfeo.

(1792.)

“Del mio core...”

Recitative and Aria.

English version by
Dr. Th. Baker.

JOSEPH HAYDN.
(1732-1809.)

Adagio.

espress. *p*

Rec. * Rec. *

Recit.

Do - vè, do - vè là - ma - to be - ne?
Oh where, where art thou, well - be - lov - ed?

mf *p* *mf*

Rec. *

a tempo

mf *f*

So - ste - ne - te - mi, oh
Be com - pas - sionate, oh

esce.

Rec. *

Recit.

pe - ne! Comei flut - ti di Le - te, già lòn - da mia vi -
an - guish! As of Lethe flow the wa - ters, so dull rolls in my

f

Rec. *

tal len - ta si muo - ve.
veins life's ebbing cur - rent.

a tempo

mf *cresc.*

* *Rec.* * *Rec.* *

Recit. *f* *accel.*

Ah mai più, sventu - ra - ta, non po - trò ri - minar
Nevermore, hapless woman, shall I see him again

f *f*

Rec. * *Rec.*

ten. *Recit.*

il mio' te - so - ro!
whose love I cher - ish!

M'ab - ban - do - nail re -
All my strength is de -

a tempo *sfz*

* *Rec.* *

Recit. *p*

spi - ro,
part - ing, io
I

a tempo *mf*

Rec. * *Rec.* *

Adagio.

man-co, io mo-ro!
fal-ter, *a tempo* I per-ish!

pp *rit.*

cresc. *f* *pp*

Andante.

Del mio co-re il vo-toe-stre-mo, del-lo spo-so io
All my long-ing, my heart's de-vo-tion, In my husband a-

p

so che si-a; al mio ben l'a-ni-ma mi-a
lone are center'd, To my love fond-ly my spir-it

p

do-na, do-na l'ul-ti-mo so-spir, do na, do-na
Sigh-ing, sigh-ing, sends a last fare-well, sighing, sigh-ing,

mf *p* *p* *p*

Animato.

l'ul-ti-mo so-spir! Del mio co-re il vo-toe-
sends a last fare-well! All my long-ing, my heart's de-

cresc. *f*

rit. Tempo I.

stremo, del - lo spo-so io so - che si - a; al mio
vo-tion, In my husband a - lone - are cen-ter'd, To my

mf *p*

Red. * *Red.* *

ben là - ni-ma mi - a do - na, do - na - lùl - ti - mo so -
love fond - ly my spir - it Sigh - ing, sigh - ing, - sends a last fare -

p *crese.* *col canto* *p*

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

al mio ben do - na, do - na
To my love, - sigh - ing, -

spir, al mio ben do - na
well, To my love, - sigh - ing,

rit. molto
pp lùl - ti - mo so - spir!
sends a last fare - well!

espress. *rit. col canto* *pp*

Red. *

Osteria.

(1840)

"Domani, o me felice.,

English version by
NATHAN HASKELL DOLE.GIUSEPPE LILLO.
(1814 - 1863.)

Allegretto con grazia.

Do - ma - ni, do - ma - ni, o me fe -
To - mor - row, to - mor - row, O joy un -

li - ce! Lie - ta sa - rò d'a - mor, sì, sì, sì, lie - ta sa - rò d'a -
spok - en! Prom - ise of love be - stows! yes, yes, yes! promise of love be -

mor; Col lab - bro non si di - ce Qual gio - ja io pro - vo in
stows! What word could e'er be - to - ken The bliss my spir - it

*pp*cor,
knows?Col lab - bro non si di - ce
What word could e'er be - to - kenQual gio - ja io pro-vo in
The bliss my spir - it*smorz.**pp*cor,
knows,qual gio - ja io pro-vo, io pro-vo in cor! ah! ah! Do - ma - ni, do -
The bliss my spir-it, my spir - it knows? ah! ah! To - mor - row, to -*f**cresc.**pp*ma - ni,
mor - row,o me fe - li - ce!
O joy un - spo - ken!Lie - ta sa-rò d'a-
Prom - ise of love be -*pp*mor, sì,
stows! yes,sì, sì, lie - ta sa-rò d'a-mor, ah! ah!
yes, yes, yes! Prom-ise of love bestows! ah! ah!ah! ah!
ah! ah! of*cresc.**ff**p*mor!
love!*ff**p*

3

p

Ah! Ren - zo cer - ta - men - te Fe - de - le a me sa -
 Ah! Ren - zo, Ren - zo sure - ly To me will faithful

rà, A - mar - mie - ter - na - men - te Giu - rommi, e m'a-me-
 prove, He swears he loves me pure - ly And will for ev - er

rà, sì, sì, m'a-me - rà. È gio - - va-ne, ga-
 love, yes, for ev - er love. Tho' he is young and

lan - te, È bel - lo e mi - li - tar, Ma chiu - de uncor co-
 gal - lant, De - vot - ed to his sword, For love he has a

stan - te, Ch'è fat - to per a - mar, è fat - to so - lo per a -
 tal - ent, Was born to be a - dored, Was born, was born to be a -

mar! ah! ah! ah! Do - ma - ni, do - ma - ni, o
 dored! ah! ah! Ah! To - mor - row, to - mor - row O

f.

pp

stacc.

me fe - li - ce! Lie - ta sa - rò da - mor, sì, sì, sì,
 joy un - spo - ken! Prom - ise of love be - stows! yes, yes, yes!

crese.

lie - ta sa - rò da - mor; Col lab - bro non si di - ce Qual
 promise of love be - stows! What word could'er be - to - ken The

f.

p

ff

ff

gio - ja io pro - vo in cor, Col lab - bro non si di - ce Qual
 bliss my spir - it knows! What word could'er be - to - ken The

smorz.

pp

smorz.

pp

gio - ja io pro - vo in cor, qual gio - ja io pro - vo, io pro - vo in cor, ah!
 bliss my spir - it knows! The bliss my spir - it, my spir - it knows! ah!

crese.

dolce

Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non
 What hap - pi - ness un - brok - en With - in my bo - som

sotto voce

And.

sà, Fe - li - ci - tà mag - gio - re Spe - ra - re il cor non
 glows; What hap - pi - ness un - brok - en With - in my bo - som

sà, spe - ra - re il cor - non sà, spe - ra - re il cor, il cor non
 glows, with - in my bo - som glows, with - in my bo - som, bo - som

pp *cresc.* *And.*

sà, mag - gior fe - li - ci - tà spe - ra - re il cor non
 glows; What hap - pi - ness, hap - pi - ness with - in my bo - som

rall. *cresc.* *f*

sà, no, no, non sà, spe - ra - re il cor, no, no, non sà!
 glows, my bo - som glows, with hap - pi - ness my bo - som glows!

pp *rall. e morendo* *fff* *a tempo*



Otello.

(1866)

"Ave Maria."

English version by
Dr. Th. Baker.GIUSEPPE VERDI.
(1813-1901.)

Adagio. (♩=63.)

pp e legatissimo *pp*

sotto voce

A - ve Ma - ria, pie - na di gra - zia, e - let - ta Fra le
Hail, Ma - ry, hail! in grace o'er - flow - ing, The Lord Him - self is

col canto

spose e le ver - gi - ni sei tu, Sia be - ne - det - to il frut - to, o be - ne -
with thee, the Lord Himself is with thee; Thou blest above all wo - men, blest be thy

det - ta, Di tue ma - ter - ne vi - sce - re: Ge - su! Je - su!
off - spring, the fruit of thy ma - ter - nal love: Je - su!

dolce *Stau* *Piano*

Pre - ga per chia - do - ran - do a te si pro - stra,
Pray thou for them who kneel - ing do a - dore thee,

a tempo
pp

dolce

Pre-ga pel pec - ca - tor, per fin - no - cen - te,
Pray thou for sin - ners, too, pray for the ho - ly,

E pel de - bo - le op - pres - so e pel pos - sen - te, Mi - se - ro an -
Pray for great and might - y, pray for meek and low - ly, Pray for the

f

ch'es - so, tua pie - tà di - mo - stra.
mourners ly - ing prone be - fore thee.

p

marcato *animando*

Pre - ga per chi sot-to l'ol - trag-gio pie - ga la fron - te e
 Pray for all who bow'neath the yoke of cru - el op - pres - sion,

con espressione *animando* *p*

dolciss. a tempo

sot-to la mal - va - gia sor - te;
 for the poor and bro - ken - heart - ed,

Per noi, per noi, tu
 Pray thou for us, O

a tempo *dolce*

pre - ga, pre - ga sempre e nel - l'o - ra del - la
 Ma - ry, Pray for us always! And in that hour when we in

ppp

marcato *dolciss. pp allarg.*

mor - te no - stra, Pre - ga per noi, pre - ga per noi, per
 death are ly - ing, pray for our souls, pray for our souls, our

pp *cresc. molto* *ppp*

morendo

3

noi.
souls.

A - ve Ma-ria!
Pray for our souls,

col canto

pp

nel-lo-ra del - la mor -
when we in death are ly -

dolciss.

te.
ing.

A - - ve! A - men!
A - - men! A - men!

rit.

*

pp

morendo

Les Pêcheurs de Perles.

(1863.)

"Me voilà seule dans la nuit."

English version by
Dr. Th. Baker.

Cavatina.

GEORGES BIZET.
(1838-1875.)

Allegro agitato. (♩ = 63)

pp

cresc.

f *ff* *fp*

Recit.

Me voi - là seu - le dans la nuit,
I am a - lone here in the night.

mf

col canto *atempo* *p*

Recit.

Seu - le en ce lieu dé - sert où regne le si - len - ce...
Si - lence ev - 'rywhere a - round, and there is naught to cheer me.

f *atempo*

Je fris - son - ne, j'ai
How I trem - ble in

f

Andantino. (♩ = 66)

peur, et le som - meil me fuit;
fear! Slumber has tak - en flight:

ff

Mais il est là! mon cœur de - vi - ne sa - pré - sen -
But he is here, My heart di - vines that he is near

pp *col canto*

Andante. (♩ = 52)

ce. _____
me. _____

p *cantabile* *pp*

p

p espr.

legato

p

Comme au - tre -
As long a -

fois — dans la nuit som - bre, Ca - ché — sous le feuillage é -
go, — when dark-ness found me, Con - ceal'd — where low branches are

pais, — Il veil - - le près de moi dans
dim, — He watch - - es, 'mid shad - ows a -

dol.

Pom - bre, Je puis dor - mir, rê - ver en paix, Je
round me, And I may sleep, may dream of him, and

rall.

puis dor - mir, rê - ver en paix, Il veil - - le près de
I may sleep, may dream of him! He watch - - es near me

pp

col canto pp

moi, Com-me au-tre-fois, comme au-tre-fois.
 now, As long a-go, as long a-go.

rill

a tempo *col canto* *a tempo pp*

p Più vivo.

C'est lui, mes yeux l'ont re-con-
 'Tis he! I have seen him ap-

pp

nu! C'est lui, mon âme est ras-su-
 pear! 'Tis he! I'm no lon-ger af-

crusc.

ré - - - e! O bon - heur! joie i - nes pé -
 fright - - ed! Ah, my soul, how art thou de -

cresc.

ré - - - e! Pour me re - voir il est ve -
 light - - ed, For he has come to see me

cresc.

poco cresc.

nu! O bon - heur! Il est ve -
 here. O de - light! For he has

f p

Her

Vo

nu! Il est là, près de moi! Ah!
 come, he is here, near me now! Ah!

And.

And.

Comme au - - tre - fois dans la nuit
 As long a - go, when dark - ness

p-rall.

a tempo

col canto

pp

som - bre, Ca - hé sous le feuil - lage é - pais, Il
 found me, Con - ceal'd where low branches are dim, He

And.

dolce

veil - - le près de moi dans l'om - bre, Je puis dormir, rê-ver en
 watch - es 'mid shadows a - round me, And I may sleep, may dream of

paix, Je puis dor - mir, rê - ver en paix, Il
 him, and I may sleep, may dream of him. He

cresc. rall. *rall. e dim.*

veil - - le près de moi, Comme au-tre - fois, Comme au - tre -
 watch - es near me now, As long a - go, as long a -

a tempo

col canto *col canto*

a tempo *dol.*

fois, Je puis dor - mir,
 go, And I may sleep,

pp

Je puis rê - ver — en paix. Il veil - le près de
 may sleep, may dream — of him. He watch - es near me

pp

moi, Oui, comme — au - tre - fois
 now, And I — may dream of him

je puis rê - ver, ah! en
 as long a - go, ah! long a -

ppp

paix. —
 go. —

smorzando

ppp

Les Pêcheurs de Perles.

(1863.)

“O Dieu Brahma!”

Aria.

GEORGES BIZET.

(1838-1875.)

English version by
Dr. Th. Baker.

Largo. (♩ = 40) *sonore*

O Dieu — Brah — ma! —
Brah — ma — di — vine! —

O maî- tre sou-ve- rain du mon — de! —
O Lord whom cre- a- tion con- fess — es! —

Blan- che — Si - va! — Rei - ne à la che- ve - lu - re blon - de! —
Si - va — be - nign! — Blonde queen of the fairflowing tress - es! —

p

Es-prit de l'air, es-prit de l'on - de,
Spir-it of air, sprite of the wa - ters,

Lad. * *Lad.* *

cresc.

Des rochers, des prés et des bois, ——— É - cou - tez ma voix,
Of the rock, the for - est and fell, ——— Now heark - en ye well,

cresc.

f

é - cou - tez ma voix! ———
heark - en, hearken well! ———

Lad. * *Lad.* *

Allegretto. (♩ = 66) *pp* *leggieriss.*

Dans le ciel sans voi - les,
In the star - lit skies, —

dim. *pp*

Par-se - mé dè - toi - les, Au _____ sein de ____ là - zur
Where no cloudlet lies, _____ 'Neath _____ yon dome of blue,

dolce
Trans - pa - rent et pur, _____ Comme dans un rê - ve
Pure and _____ clear to view, _____ Bending o'er the o - cean,

Pen-ché sur la grè - ve, Mon re-gard, oui, mon _____ re-gard vous
Dream-like in e - mo - tion, Fol-lows ye, ay, fol - lows ye my

cresc. *tr.* *dim.* *tr.*
suit, À _____ tra-vers la nuit. _____
sight Thro' the dark-ling night. _____

cresc. *f* *p*

dolce

Ma voix vous im - plo - re, Mon cœur vous a - do - re,
My voice doth im - plo - re — ye, My heart doth a - dore — ye,

pp

cresc. *dim.*
Mon chant lé - ger Comme un oi - seau sem - ble — vol - ti -
My lay so light Like a swal - low seems — in — soaring

poco cresc. *pp dim.*

con anima
ger! — Chan - tons, chantons en - co - re, Pour ce - lui que ja - dore, — Et
flight! — So sing we all once more — For him whom I a - dore, — And

pp

cresc.
que ce chant lé - ger Loin de nous chas - se tout dan - ger!
may our buo - yant lay Re - pel all dan - ger far a - way!

cresc. *p*

leggiere

Ah! — je — chan — teen — eo — re. Je chan —
 Ah! — once more I'm — sing — ing, My song

crese.

— te pour toi que j'a — do — re. Ah! ah!
 — to him I love is wing — ing. Ah! ah!

molto - - crese *p*

molto - - crese. *p* *m.d.*

Ossia: *ad lib.*

ah!
ah!

ah!
ah!

pp estinto

pp *crese.* *f*

Philémon et Baucis.

English version by

Dr. Th. Baker.

(1860.)

« Ah! si je redevenais. »

Moderato quasi andante. Romance.

CHARLES GOUNOD.

(1818-1883.)

Piano introduction for the piece. The score is in G major, 3/4 time, and consists of two staves (treble and bass clef). It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.

First line of the vocal melody and piano accompaniment. The vocal line is marked *dolce* and begins with the lyrics: "Ah! si je re - de - ve - nais bel - le, Ah! if my charms a - gain were glow - ing,". The piano accompaniment starts with a piano (*p*) dynamic and includes a decrescendo (*dim.*) marking.

Second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "Si ton front pouvait ra - jeu - nir, Des dieux si la fa - veur nou - If your brow a - gain might be young, Were gods new fa - vors now be -". The piano accompaniment includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

Third line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "vel - le Nous ou - vrait un autre a - ve - nir, Nous ou - vrait un autre a - ve - stow - ing, That re - new - ing life might be long, that re - new - ing life might be". The piano accompaniment includes a piano (*p*) dynamic, a poco crescendo (*poco cresc.*), and a decrescendo (*dim.*) marking. The vocal line features triplet markings (*3*) over the final notes.

nir, Vert prin - temps, re - nais - sante au - ro - re: d'A -
 long, Spring-time green, ear - ly dawn a - bove me: The

mour é - cou - tant la le - çon, Phi - lé - mon m' ai - merait en -
 les - son of love I would con, Phi - le - mon then a - new would

co - re, Jai - me - rais en - cor Phi - lé - mon, Phi - lé - mon m' ai - me - rait en -
 love me, I a - new would love Phi - le - mon, Phi - le - mon then a - new would

co - re, J' ai - me - rais en - cor, j' ai - me - rais en - cor Phi - lé - mon!
 love me, I a - new would love, I a - new would love Phi - le - mon!

À tra - vers les bois et la plai - ne, Les cheveux au vent, les pieds
 On thro' wood and field lie - ing down - ward, On with feet un-shod, fly - ing

pp *pp*

nus, J'i - rais en - cor à perdre ha - lei - ne,
 hair, In ea - ger long - ing pant - ing on - ward,

p *cresc.*

Courant par les sentiers con - nus. De l'a - mant que mon cœur a -
 By well-known path - ways I would fare; Ech - o sweet, an - swer - ing a -

dim.

do - re E - cho re - di - rait le doux nom, Phi - lé -
 bove me, His name would re - peat on and on: Phi - le -

poco cresc. *dim.* *p*

mon m'ai-me-rait en - co - re, J'ai-me-rais en - cor Phi-lé-
 mon then a-new would love me, I a - new would love Phi-le-

pp

mon, Phi - lé - mon m'ai-me-rait en - co - re, J'ai-me-rais en -
 mon, Phi - le - mon then a - new would love me, I a - new would

cresc. *dim.*

cor, — j'ai-me-rais en - cor Phi - lé - mon!
 love, — I a - new would love Phi - le - mon!

p *pp*

cresc. *dim.* *p*

La Reine de Saba.

(1862)

«Plus grand dans son obscurité.»

Cavatina.

CHARLES GOUNOD.
(1818 - 1893)

Recit.

Me voi-là seule en-fin!
I am at last a-lone!

Andante moderato.
cantabile

Recit.

De quelle ar-dente flam-me Brill-lait les
What a fi-e-ry ar-dor with-in the

Moderato.

yeux de ee fier é-tran-ger! Son or - gueil, — son cou -
eyes of this stranger ap-pears! How his pride — and his

cresc.

a tempo Andante.

rage au mi-lieu du dan - ger Ont at - ten - dri mon
cour - age in the dan-ger past thrill'd through my in - most

à - me! Pour ê - tre reine, hé - las! ces - se - t - on d'ê - tre fem - me?
spir - it! And must a queen, a - las! still all woman's e - mo - tion?

Andante (♩ = 50)

Plus grand dans son obs - cu - ri - té Qu'un
More re - gal in his low es - tate Than

roi pa - ré du di - a - dè - me, Il sem - blait por - ter en lui -
kings in rich - est robes ap - pear - ing; In his heart no thought of

mê - me Sa grandeur et sa roy - au - té!
fear - ing, Did he stand king - like, proud, e - late!

rit.

Il semblait por-ter_ en lui - mê - me Sa gran-deur et sa roy - au -
 In his heart no thought of_ fear - ing, Stood he kinglike and proud, e -

p *colla voce*

Tempo un poco più animato

té!
late!

Fu-nes-te ser-ment qui me li - e!
O fat-al_ vow thus_ fret - ting!

sf *p*

Andante. *p* tranquillo

Fu-nes-te ser-ment qui me li - e! Ré-si-gne -
 O fat-al_ vow thus_ fret-ting! Now be re -

sf *p* *p*

toi, mon cœur, _ ou - bli - e... Ré-si-gne-toi, mon cœur, _ ou -
 sign'd, my heart! _ for - get - ting, now be re - sign'd, my heart, _ for -

bli - e... ré - si - gne - toi, ré - si - gne - toi, mon cœur, —
 get - ting, now be re - sign'd, now be re - sign'd, my heart, —

pp

ou - bli - e! e!
 for - get - ting!

cresc. *dim.*

L'ou-bli-er! — Pou-bli-er! —
 Ev-er-more, — ev - er - more,

pp *f*

Più mosso. espress.

Pou-bli - er! — lui que j'ai pu voir De son
 ev - er - more — shall I see him stand, With his

p *pp*

bras do-mi-nant l'es - pa - ce, Du roi bra-ver le vain pou -
arm the angry tu - mult still - ing, The pow - er of the king with-

voir _____ Et l'ef-fra-yer par son au - da - ce! Lou-bli -
stand, _____ The roy-al breast with ter-ror fill - ing! Ev - er -

dim. *p* *p*

er, — quand hi - er en - cor, Au ca - pri - ce de son gé -
more — shall I him be - hold, The — genius of his soul re -

pp

ni - e, Ses mains dans le porphyre et Por — Cré-aient la
veal - ing, When, mould - ing porphyry and gold, — He wakened

cresc. *cresc.*

agitato

forme et l'har-mo - ni - e! Aux lu -
tones of matchless feel - ing. When a -

dim. *pp* *l.h.*

poco a poco

eurs d'un ciel em - bra - sé Je l'ad - mi -
mid the flames he - pass'd, They sank in

poco a poco

rais ——— domp - tant la flam - me; À mes
hom - age to his pow - er; At my

cresc.

pieds je l'ai vu bri - sé, Et l'a -
feet when he lay at last, In my

cresc. *cresc.*

e poco allarg.

f

mour en - va - hit mon à - me, Et l'amour en - va - hit mon à -
heart bloom'd love's fair flow - er, in my heart bloom'd love's fair flow -

cresc. col canto

f

dim.

mf Tempo I.

me. Plus grand dans son obs - cu - ri -
er. More re - gal in his low es -

f

p

trem.

té Qu'un roi pa - ré du di - a - dè - me, Il sem -
tate Than kings in richest robes ap - pear - ing, In his

blait por - ter en lui - mè - me Sa gran - deur et sa roy - au -
heart no thought of - fear - ing, Did he stand kinglike, proud, e -

té, late, Il semblait por-ter en lui-mê-me Sa gran- ing, Did he

In his heart no thought of fear - ing, Did he

8

p

cresc. *f rit.*
 deur et sa roy-au-té! Il sem-blait por-ter en lui-mê-me Sa gran-
 stand all king-like, e-late, In his heart no thought of fear-ing Did he

pp cresc. f colla parte

rit.
 deur, sa gran-deur et sa roy-au-té!
 stand, did he stand all kinglike, e-late!

colla voce p a tempo cresc.

*And. ** *And. **

cresc. dim. p

Le Roi et le Fermier.

(1762.)

English version by
Dr. Th. Baker.

« Il regardait mon bouquet. »

Arietta.

PIERRE ALEX. MONSIGNY.
(1729-1817.)

Allegretto. (♩ = 112)

The musical score is set in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The piano part features several triplet figures in the right hand and block chords in the left hand. Dynamics include *p*, *pp*, and *rinfpoco*.

Il re - gar - dait mon bou - quet,
His eye was on my bou - quet,

Sans doute il le dé - si - rait. Je l'ai pris, - Et
No doubt his wish it would say; I, poor soul! - I

je l'ai mis à son ha - bit. Il rit, - il rit, - il rit, - il
put it in his but - ton - hole. He smile! Poor child! He smiled: Poor

rit, — child! Et de sa grâ - ce, voi - là Qu'il me pré -
He was so friend - ly to me, And gave me

sen - te ce - la. Je le prends Et l'em - brasse à l'in - stant.
this that you see. 'Twas not a - miss, So I gave him a kiss.

Pau! Maman Me dé - tache un bon soufflet, Net, Et j'ai sur le bec Un bon coup sec.
Ah! Ma - ma Steals a - round be - hind my back; Whack! And I get a clout Up - on the snout

«Pour - quoi frap - per cet en - fant?» Dit ce Mon - sieur en grondant,
“Why do you pun - ish her then?” Grum - bled this kind gen - tle - man;

«Ce bai - ser Pou - vait - il ja - mais m'offen - ser?» Com - me j'é -
“For this kiss How could it ev - er come a - miss?” There I stood

tais là pleurant, Il tire en - cor de l'ar - gent, En di -
 cry - ing un - til He pull'd out more mon - ey still, While he

sant: « Ap - pro - chez, — belle en - fant, Te - nez, — Pre -
 said: "Come to me, — pret - ty maid, This too — For

nez, — Te - nez, — Pre - nez, — J'ap - proche et je le
 you — This too — for you!" I took, — it then and

prends Pour faire en - de - ver Ma - man.
 there, To make Ma - ma mad for fair!

rin *ff*

Les Saisons.

(1695)

English version by
Dr. Th. Baker.

"Tout cède à vos doux appas"

Aria.

PASCAL COLASSE.
(1640 - 1709)

Andantino.

dolce

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andantino' and the mood is 'dolce'. The piano part begins with a dynamic marking of *p*.

Tout cède à vos doux ap - pas, Dé - es - se, tout cède à vos
All yields to your charm so sweet, O God - dess! all yields to your

Musical score for the second system, continuing the vocal line and piano accompaniment. It includes trills marked with '(tr)'. The piano part continues with the same accompaniment style.

doux ap - pas! Quand par vos yeux l'a - mour bles - se, Quel
charm so sweet. When wound - ed from your love - quiv - er, What

Musical score for the third system, concluding the vocal line and piano accompaniment. The mood is marked 'dol.' and the piano part has a dynamic marking of *p*.

cœur ne se sou - met pas? Tout cède à vos doux ap - pas, Dé -
heart may not then sub - mit? All yields to your charm so sweet, O

es - se, Tout cède à vos doux ap - - pas! Les ris, les jeux,
 God - dess! All yields to your charm so sweet! Gay smiles and young

la jeu - - nes - se Sans ces - se sui - vent vos pas! Tout
 joy for - - ev - er Do fol - low where lead your feet; All

cède à vos doux ap - pas, Dé - es - se, tout cède à vos doux ap - - pas!
 yields to your charm so sweet, O God - dess! All yields to your charm so sweet!

Tannhäuser.

(1845)
„Dich, theure Halle.“
Aria.

English version by
Natalia Macfarren.

RICHARD WAGNER.
(1813 - 1883)

Allegro.

f *simile* *ff*

p *cresc.*

ff *p* *ff*

p

Dich, theu-re Hal - le, grüss' ich wie - der,
Oh, hall of song, — I give thee greet-ing.

froh grüss' ich dich, ge-lieb-ter Raum!
All hail to thee, thou hal-low'd place!

f *p*

cresc. *f* *p*

In dir er-wa-chen sei-ne Lie-der
'Twas here that dream, so sweet and fleet-ing,

p *ff*

und we-cken mich aus düst'-rem Traum. Da
Up-on my heart his song did trace. But

p *più p*

Er aus dir ge - schie - den, wie öd' erschienst du
 since by him for - sak - en, A des - ert thou dost

mir! Aus mir ent - floh der Frie -
 seem! Thy ech - oes on - ly wak -

- den, die Freu - de zog aus
 - en Re - mem - brance of a

dir!
 dream!

Ped.

Wie jetzt mein Bu - sen hoch — sich
 But now the flame of hope — is

he - bet, so scheinst du jetzt mir
 light - ed, Thy vault shall ring with

stolz und hehr, der mich und
 glo - rious war, For he, whose

dich so neu be - le - bet, nicht weilt er fer - ne
 strains my — soul de - light - ed, No long - er roams a -

Red.

*

a tempo

mehr!
far!

a tempo

fp *cresc.* *simile* *ff*

Wie jetzt mein Bu - sen hoch sich
Yes, now the flame of hope is

he - - - bet, so seheinst du jetzt
light - - - ed, Thy vault shall ring

mf *p* *mf*

mir stolz und hehr; der dich und mich so
with glo - rious war, For he, whose strains my

p *cresc.*

neu be - le - bet, nicht län - ger weit er fer - ne
soul de - light - ed, From me no long - er roams a -

cresc.

Piu mosso

mehr! Sei mir ge - grüsst,
far! All hail to thee!

Piu mosso

f *p*

Sei mir ge - grüsst!
All hail to thee!

p *cresc.*

Du, theu - re Hal - le,
Thou hall of glo - ry,

f

sei mir ge - grüsst! Sei mir ge -
 dear to my heart! Dear to my

grüsst! Du, theu-re Hal -
 heart! Thou hall of glo -

- le, sei mir ge - grüsst!
 - ry, dear to my heart!

Tannhäuser.

(1845.)

English version by
Natalia Macfarren.

„Allmächt'ge Jungfrau.“

RICHARD WAGNER.
(1813-1883.)
dim.

Lento. (♩ = 60) *ff*

All - mächt' - ge Jung - frau, hör' mein
Oh bless - ed Vir - gin, hear my

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

And. *

Fle - hen! Zu dir, Ge - pries' - ne, ru - fe ich!
pray - er! Thou star of glo - ry, look on me!

più p

Lass mich im Staub vor dir ver - ge - hen, o! nimm von
Here in the dust I bend be - fore thee, Now from this

più p *mezza voce*
(♩ = 66)

die - ser Er - de mich, o! nimm von die - ser Er - de mich! Mach' dass ich
earth, oh set me free, now from this earth, oh set me free! Let me, a

p *pp*

rein und en - gel - gleich ein - ge - he in dein se - lig
maid - en, pure and white, En - ter in - to thy king - dom

Reich, mach' dass ich rein und en - gel - gleich ein - ge - he
bright; Let me, a maid - en, pure and white, En - ter in -

Più animato. (♩ = 72)

in dein se - lig Reich! Wenn je, in thör'gem Wahn be -
to thy king - dom bright! If vain de - sires and earth - ly

fan - gen, mein Herz sich ab - ge - wandt von dir,
long - ing Have turn'd my heart from thee a - way,

wenn je ein sün - di - ges Ver - lan - gen, ein welt - lich
The sin - ful hopes — with - in me throng - ing, Be - fore thy

Largo.

R

Seh - nen keimt' in mir: so rang ich un - ter tau - send
 bless - ed feet I lay; I'll wres - tle with the love I

pp *cresc.* *f*

dim.

Schmerzen, dass ich es töd' in mei - nem Her - zen.
 cher-ish'd, Un - til in death its flame hath per-ish'd.

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

Tempo I.

Doch, konnt' ich je - den Fehl nicht bü - ssen, so nimm dich gnä - dig
 If of my sin thou wilt not shrive me, Yet in this hour, oh

pp *p*

mei - ner an! Nimm dich gnä - dig mei - ner an!
 grant thy aid! In this hour, oh grant thy aid!

pp *più p* *p più p*

Dass ich mit de - muth - vol - lem Grü - ssen als wurd' - ge
 Till thy e - ter - nal peace thou give me, I vow to

pp

Magd dir na - hen kann, um dei - ne
live and die thy maid. And on thy

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment starts with a half note chord of G3-Bb3-Eb4 in the right hand and G2 in the left hand. Dynamics include a piano (*p*) marking in the vocal line and piano (*p*) and pianissimo (*pp*) markings in the piano accompaniment.

gna - den - reich - ste Huld nur an - zu - fleh'n für
boun - ty I will call, That heav'n - ly grace on

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include piano (*p*) and pianissimo (*pp*) markings.

sei - ne Schuld, um dei - ne gna - den - reich - ste
him may fall, yes, on thy boun - ty I will

The third system features a vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment has chords in the right hand and single notes in the left hand. Dynamics include piano (*p*) and forte (*f*) markings.

Huld nur an - zu - fleh'n für sei - - - ne Schuld!
call, that heav'n - ly grace on him may fall.

The fourth system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment has chords in the right hand and single notes in the left hand. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), piano (*p*), and pianissimo (*pp*) markings. A tempo marking of quarter note = 72 is present.

The fifth system shows the piano accompaniment for the final part of the piece. It consists of chords in the right hand and single notes in the left hand. The dynamics are marked as pianissimo (*pp*).

Tristan und Isolde.

(1865.)

Isolde's Liebestod.

RICHARD WAGNER.

(1813 - 1883.)

Sehr mässig beginnend.
Molto moderato cominciare.

pp

Ped. *

Ped. *

Ped. *

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the accompaniment with similar textures. Dynamics include *pp* and *Ped.* with asterisks.

Sehr mässig beginnend.
Molto moderato cominciare

pp

Mild und lei - se wie er lächelt,
Mild and soft - ly he is smiling,

pp

Ped. *

The vocal entry begins with a treble clef staff containing the vocal line and a bass clef staff with piano accompaniment. The lyrics are written below the vocal line. Dynamics include *pp* and *Ped.* with asterisks.

wie das Au - ge hold er öff - net, seht ihr, Freunde?
how his eye - lids sweet - ly o - pen! See, oh comrades!

pp

Ped. *

The vocal continuation features the same vocal line and piano accompaniment as the previous system. Dynamics include *pp* and *Ped.* with asterisks.

poco cresc.

Säh't ihr's nicht? Im - mer lich - ter,
See you not how he beam - eth

p cresc.

wie — er leuch - tet, Stern - -
ev - er bright - er steeped

molto cresc.

espress. Ped. *

molto cresc. *f.*

- - - um - strah - let hoch sich hebt?
- - - in star - light, borne a - bove?

f. *dim.*

Ped. * Ped. * Ped. * Ped. *

Etwas bewegter.
Poco più animato.

Seht ihr's nicht? Wie das Herz ihm
See you not how his heart with

dolce *p* *sempre molto tranquillo*

mu - - thig schwillt, voll und
li - on zest Calm - - - ly

hehr im Bu - sen ihm quillt?
hap - - - - - py beats in his breast?

dolce

Wie den Lip - - - pen,
From his lips in

won - - - nig mild, sü -
heav'n - - - ly rest Sweet -

- - - sser A - them sanft ent -
- - - est breath he soft - - - ly

weht: Freun - de!
sends: Heark - en,

Seht! Fühlt und seht ihr's nicht?
 friends! Hear and feel ye not?_

p

ped. pp * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

p dolce e molto espressivo

Hö - - re ich nur die - se Wei - se,
 Is it I a - lone am hear - ing

pp *poco cresc.*

ped. * *ped.* * *ped.* * *ped.* *

die so wun - - der - voll und lei - - -
 Strains so ten - - der and en - - - dear - - -

poco cresc. *dim.*

ped. * *ped.* * *ped.* * *ped.* *

con calore

se, Won - ne
ing? Pas - sion

8

più p *pp* *dolce*

Leg. * *Leg.* *

kla - gend, Al - les sa - gend, mild ver -
swell - ing, All things tell - ing, Gen - tly -

sempre pp *più p*

dolce

söh - nend aus ihm tö - nend, in mich
bound - ing From him sound - ing, In me

più p *morendo* *pp*

cresc. *poco a poco*

drin - get, auf sich schwinget, hold er - hal - lend um mich
push - es Up - ward rush - es Trum - pet - tone that round me

pp cresc.

più cresc.

klin - get?
gush - es?

molto cresc.

f Hel - ler schal - lend, mich um
Bright - er grow - ing, Oer - me

f *p* *f* *p*

wal - lend, sind es Wel - len sanf - ter
flow - ing, Are these breez - es' air - y

f *p*

poco a poco string. e cresc.

Lüf - te? Sind es Wol - ken won - niger
pil - lows? Are they balm - y, beau - teous

cresc.

Düf - te? Wie sie schwel - len, mich um -
 bil - lows? How they rise and gleam and

più cresc.
 rau - - schen, soll ich ath - - men, soll ich
 glis - - ten! Shall I breathe them, shall I

p lau - - schen? Soll ich schlür - fen, un - ter - tau - chen?
 lis - - - ten? Shall I sip them, dive with - in - them,

cresc. Süß in Düften mich ver - hau - chen? In dem wo - genden
 To my panting breathing win them? In the breez - es a -

pp *Ped.* * *Ped.* * *Ped.* *

cresc. molto

Schwall, in dem tö - - nenden Schall, in des
 round, — In the har - mo - ny sound, In the

ff

Welt - - a - - them
 world's driv - - ing

f

we - - hen - - dem All, —
 whirl - - wind be drown'd, —

dim.

er - trin - - ken, ver -
 And sink - - ing, Be

p *più dim.*

sin - - ken, - un - - - be -
 drink - - ing In - - - a

8

pp

Red.

pp *dolce*

wusst, - höch - - - ste
 kiss, - High - - - est

pp dolce

con Pedale

3

Lust!
 bliss!

3

morendo

poco marcato

rallent.

pp

ppp

6

3

6

Red.

Red.

Red.

3/21 Tuesday

3/22 Wednesday

3/23 Thursday 50

3/24 Friday 60

3/25 Saturday 70

3/26 Sunday 80

3/27 Monday 153

3/28 Tuesday 153

3/29 Wednesday 153

3/30 Thursday 153

3/31 Friday 153

4/1 Saturday 153

4/2 Sunday 153

4/3 Monday 153

4/4 Tuesday 153

4/5 Wednesday 153

4/6 Thursday 153

4/7 Friday 153

4/8 Saturday 153

4/9 Sunday 153

