

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

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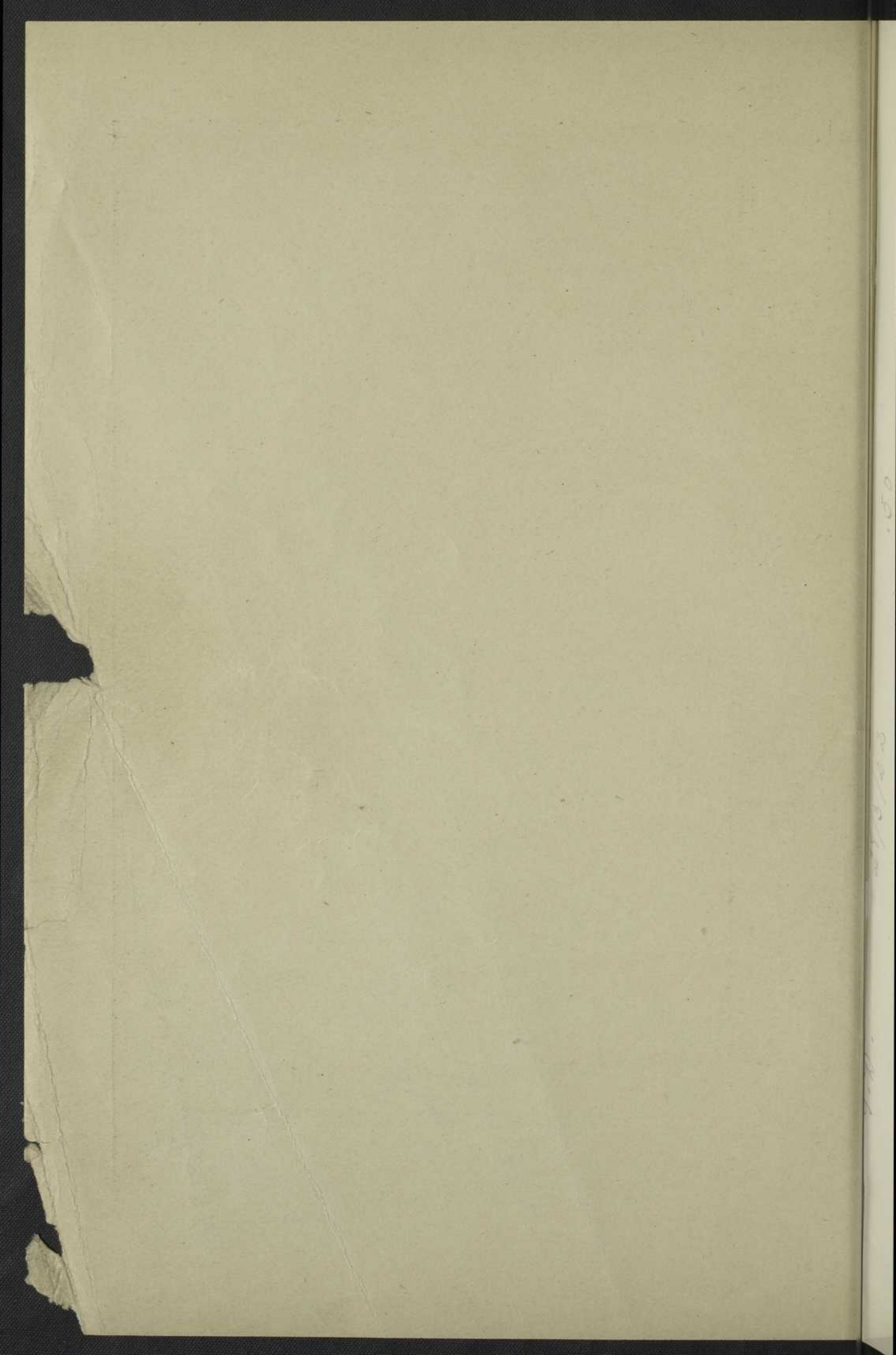
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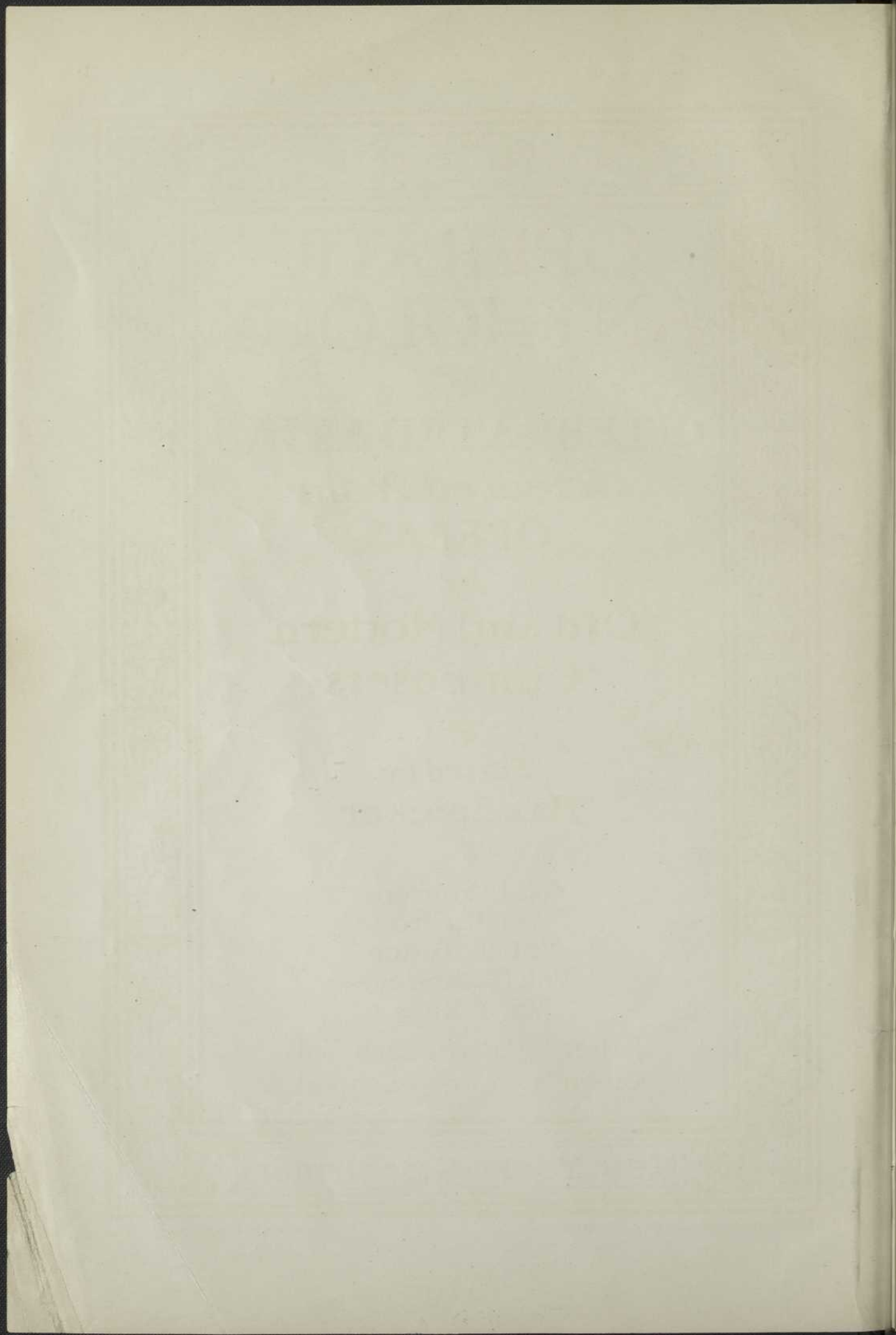
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IMPORTATEUR DE MUSIQUE,
Et D'INSTRUMENTS
266 RUE STE CATHERINE EST



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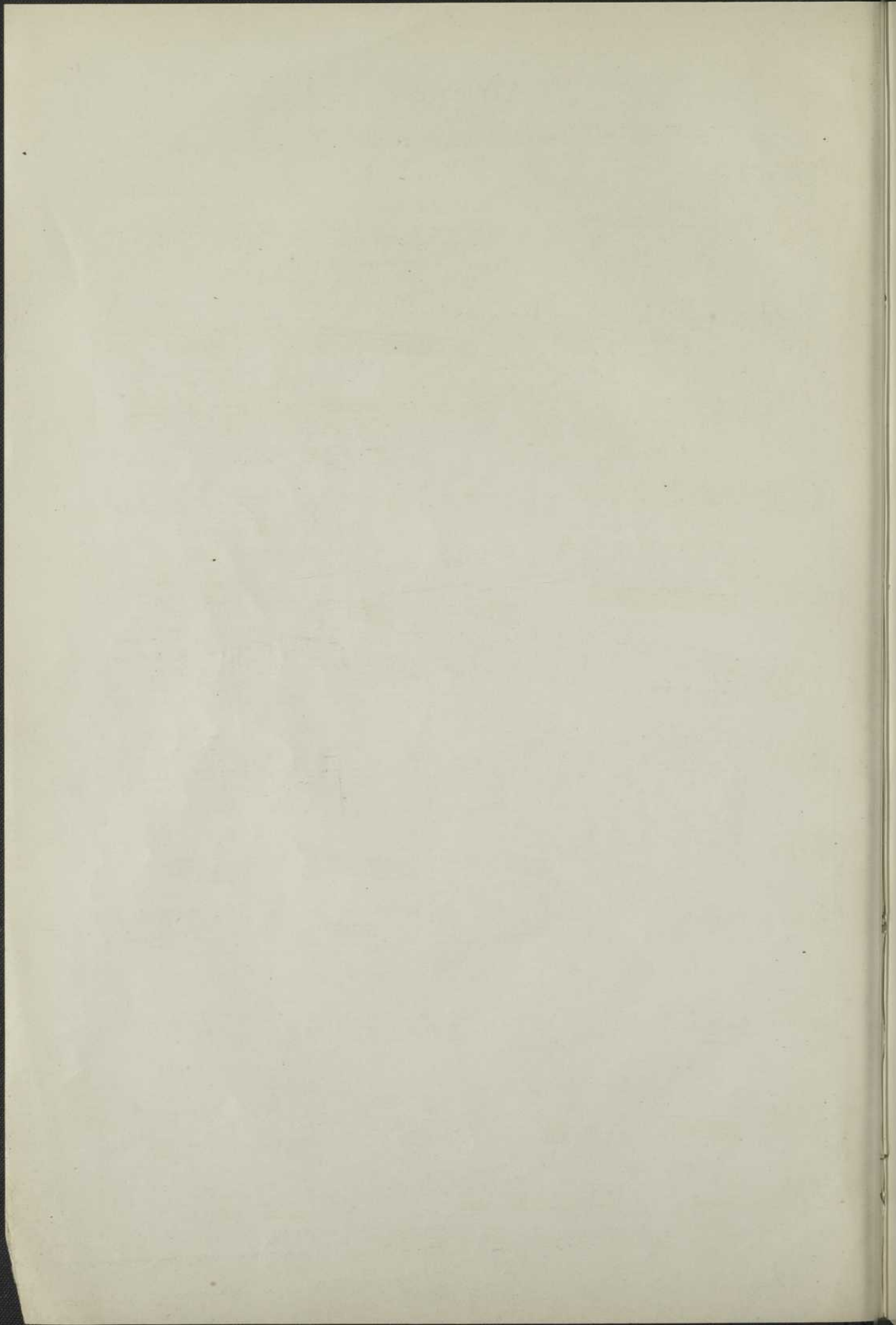
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L'Africaine.

(1860.)

«O Paradis sorti de l'onde.»

Aria.

English version by
Dr. Th. Baker.

GIACOMO MEYERBEER.

(1791-1864.)

Andantino.

Recit. in tempo

Pa - ys mer-veil-leux,
Thou en-chant-ed land,

jardins for-tu-nés,
gardens of de-light,

Tem-ple ra-di - eux, sa -
Thou ra-di-ant fane, all

lut!
hail!

O Pa - ra - dis sor - ti de
O Par - a - dise a - ris'n from -

l'on - de, Ciel si bleu, ciel si pur
o - cean, Sky so blue, sky so clear

p

dolce sosten.

dolce

marcate tutte le note un poco rall.

p

cantabile

cresc.

molto cresc.

dont mes yeux sont ra - vis, Tu m'ap - par -
 that en - chant - est mine eyes, Thou, new - found

tiens, ô nou - veau mon - de,
 shore, art my own pos - ses - sion,

cresc. Dont j'au - rai do - té, dont j'au - rai do - té mon pa -
 Of my na - tive land, of my na - tive land thou the

p *un poco rall.*

a tempo ys! À nous ces cam - pa - gnes ver -
 prize! *legg.* Our own are these fair wav - ing

mf *p*

meilles, À nous cet É-den re-trou - vé!
meadows, This E - den regain'd is our own!

dolce
Ô tré-sors charmants, Ô mer-veil - les, sa-
Rich thy trea - sures, rare thy beau-ties; All

string. poco a poco - - - con -
lut! Mon-de nou - veau, tu m'appar-
hail! thou new-found shore! thou art my

entusiasmo
tiens! sois donc à moi,
own, be mine a - lone!

poco rall.
à moi, sois donc à moi, ô beau pa-
thou art my own, be mine, be mine a -

dimin. p. poco rall. col canto

f con calore

ys! Mon-de nou-veau, tu m'ap-par-tiens; sois donc à moi, sois donc à moi, à lone!
 lone! Thou newfound shore, thou art my own, thou art my own, thou art my own, my

Allegretto.

moi, à moi!
 own, be mine a - lone!

Recit.

Que di-sent-ils, mou-rir, mou-rir? en-se-vi-li Dans mon tri-
 What do they say? that I shall die? Shall be en-tomb'd in th'hour of

om-phe et sans que rien de lui Me sur-vi-ve et pro-cla-me mon
 tri-umph, nor leave a trace be-hind to sur-vive me, and to tell of my

Allegro molto. *a tempo*

nom! fame? Vous ne le vou-drez pas, That can not be your will! non! No!

Allegro agitato e con moto. *espr.*

Con - dui - sez -
Lead me a -

moi vers ce na - vi - re, Dont la
board of yon - der ves - sel Where the

voi - le brille a vos yeux; A mes a -
sails gleam bright in the sun, Un - to my

mis *cresc.* *cresc.*
 friends, oh let me say it, Que le suc -
 amis, oh let me say it, How of suc -

cès comblâ mes vœux; Que l'Eu - ro - pe, que ma pa -
 cess the crown I won! And let Eu - rope, my na - tive

ff secco *f*

tri - e Ap - pren - nent que Vas - his
 coun - try, Hear how Vas - co

cresc.
 co vainqueur Sur ces bords a per - du la vi - e, Au
 life laid down, On these shores as a con - qu'ror - dy - ing To

cresc.

animato

prix d'un é - ter - nel hon - neur! Con - dui - sez - moi vers mes a -
 win an im - mor - tal re - nown! Lead me a - board, where friends a -

f *ff secco* *f secco*

mis, Ay - ez pi - tié, pi - tié, pi - tié!
 wait, Let me not pray in vain, in vain!

secco *f secco* *f secco* *ff*

Allegro moderato molto.

Ah! _____
 Ah! _____

dolce espr.

dolce espr.

Ah! pi - tié pour ma mé -
 Ah, re - count ye all my

cresc.

cresc.

moi - re, Ô vous, à qui j'ai re - cours, Ne me -
sto - ry, Ye men on - whom I re - ly; If ye -

cresc.

rall.

pre - nez que mes jours, Mais laissez-moi la gloi -
will, then let me die, On - ly leave me my glo -

col canto

a tempo

re; Ah! Tous les tour -
ry! Ah! Tor - ments that

ments que la fu - reur ras - sem - ble Ont pour moi - moins de cru - au -
fu - ry ev - er - more may gath - er, Are less fierce, - are less fell for

rall. *a tempo* 9

té; Ah! Car
me, Ah! For

dolce
col canto *a tempo*

cresc. *poco rall.*

c'est mou - rir deux fois, que perdre en - sem - ble, que perdre en -
'tis a two - fold death to lose to - geth - er, to lose to -

colla voce

f *3* *3*

sem - ble La vie et l'im - mor - ta - li - té! Pi -
geth - er This life and im - mor - tal - i - ty! Ah,

f secco *p* *ff*

tié pour ma mé - moi - re, Vous à
tell ye all my sto - ry, Ye on

p *ff*

qui j'ai re-cours!..
whom I re-ly!

p *ff*

con risoluzione

Eh bien, mou - rons en hé - ros, en chré -
Be't so! I die as a he - ro and

tien... Mon Dieu! — re-çois-moi dans ton sein... Ah! — mar-
Christian! O God! — take my soul to Thy breast! On! — I

f *f*

Allegro.

chons!
come!

ff

Aïda.

(1871.)

"Celeste Aida.," Scene and Romance.

G. VERDI.
(1813-1901.)

Recit.

Se quel guer-rer io fos-si!.. se il mio so-gno si av-ve -
What if 'tis I am cho-sen, and my dream be now ac -

Allegro vivo. (♩ = 126)

ras - se!
accomplish'd!

con entusiasmo

Un e-ser-ci-to di pro-di da me gui-da-to...
Of a glorious army I the cho-sen leader -

e la vit-to-ria... mine glo-rious vict'ry -
e il plau-so di Men-fi by Mem-phus re-ceiv'd in

tut - ta!
tri - umph!

E a te, mia dol - ce A -
To thee re - turn'd, A -

i - da, tor - nar di lau - ri cin - to... Dir - ti: per te ho pu -
i - da, my brow en - twin'd with lau - rel_ tell thee: For thee I

p

gnato, per te ho vin - to!
battled, for thee I conquer'd!

ff *pp*

Andantino. (♩ = 116)
con espress.

Ce - le - ste A - i - da, for - ma di -
Heav'n - ly A - i - da, beau - ty re -

p *m. s.*

dolce

vi - splen - na - dent, Mi - Ra - sti - di - co - di - ant ser - flow - to er

pp *ped.* *m. s.*

pp

di lu - ce e fior, bloom - ing and bright;

ped. *m. s.*

portate la voce

Del mio pen - sie - ro tu sei re - gi - na, Tu di mia Queen - ly thou reign - est o'er me transcend - ent, Bath - ing my

ten. *m. s.*

vi - ta sei lo splen - dor. spirit in beau - ty's light. *p espress.*

dim. *m. s.*

sempre dolciss.

Il tuo bel cie - lo vor - rei ri - dar - ti, Le dol-ci
 Would that thy bright skies once more be - hold - ing, Breathing the

m. d. *m. s.* *m. d.* *m. s.*

animando un poco

brez - ze del pa - trio suol; Un re - gal ser - to sul erin po -
 soft airs of thynative land, Round thy fair brow a di - a - dem

m. d.

con entusiasmo f

sar - ti, Er - ger - ti un tro - no vi - cino al sol! Ah!
 fold - ing, Thine were a throne next the sun to stand! Ah!

cresc. *f.* *col canto* *p leggierissimo*

Ce - le - ste A - i - da, for - ma di -
 Heav'n - ly A - i - da, beau - ty re -

espress.

vi - na, Mi - sti - co rag - gio
splen - dent, Ra - di - ant flow - er,

pp

di lu - ce e fior, Del mio pen -
bloom - ing and bright, Queen - ly thou

dim. *p*

sie - ro tu sei re - gi - na, Tu di mia
reign - est o'er me tran - scend - ent, Bath - ing my

parlante ppp

vi - ta sei lo splen - dor. Il tuo bel cie - lo vor - rei ri -
spirit in beau - ty's light. Would that thy bright skies once more be -

p

ancora p *animando*

dar - ti, Le dol - ci brez - ze del pa - trio suol; Un re - gal ser - to sul crin po -
hold - ing, Breathing, the soft airs of thine own land, Round thy fair brow a di - a - dem

ancora p

f *pppp* *ppp* *dim.*

sar - ti, Er - ger - ti un tro - no vi - ci - no al sol, un tro - no vi - ci - no al
fold - ing, Thine were a throne next the sun to stand, a throne next the sun to

p *ppp* *pp leggiermente*

pp. *morendo*

sol, un tro - no vi - ci - no al sol!
stand, a throne next the sun to stand!

p

ppp *allarg. e morendo*

24

L'Amant jaloux.

(1778.)

«Tandis que tout sommeille.»

Serenade.

Edited by
F. A. Gevaert.

ANDRÉ E. M. GRÉTRY.
(1741-1813.)

Andantino. (♩ = 120)

pp una corda

p

Tan-dis que tout som-meil - le Dans l'om - bre de - la
While ev - 'ry - thing re - pos - es Be - neath the shades of

sempre pp e stacc.

nuit, L'a - mour qui me - con - duit, L'a -
 night, Young Love, my guid - ing light, The

mour - qui tou - jours veil - le, Me dit tout bas:
 on - ward path - dis - clos - es, Says, come with me

pp

pp sempre

Viens, suis mes pas Où la beau - té t'ap - pel -
 And si - lent be, There meet in sweet se - clu -

- le. Voi - ci l'in - stant du ren - dez -
 - sion. Take pro - fit ere the mo - ments

rinf.

p

vous, Pro - fi - te d'un bon - heur si doux! Moi, pour é - car - ter
fly, The time of in - ter - view draws nigh, While I as sen - ti -

les ja - loux, Je fe - rai
nel stand by, Keep - ing far

pp sempre

sen - ti - nel - - - le.
all in - tru - - - sion.

pp sempre

L'a -
May

mant sou - mis_ et ten - dre N'a plus qu'un seul_ es - poir. —
 one, such true_love bear - ing, In hope at last_re - joice, —

sempre pp e stacc.

— S'il res - te sans_vous voir, — Qu'il puis - se vous_en -
 — And hear thy gen - tle voice, — Thy near_ap - proachde -

ten - dre! Un mot de vous, Un mot bien doux,
 clar - ing; With one soft word, In trans - port heard,

pp sempre

Doit — con - fir - mer en - co - re L'es -
 Dear - est, con - firm once more, — once more That

rinf.

poir di - vin, l'es - poir flat - teur, Qu'à - vait dé - jà con - çu - mon
flat - 'tring, that de - light - ful thought, Which morn - ing's blest com - mun - ion

p *sempre stacc.*

cœur, Et d'ou dé - pend tout mon bon - heur, Char - man - -
brought, That hope with boundless rap - ture fraught, My charm - -

pp *sempre*

- - - - - te Lé - o - no - -
- - - - - ing Le - - - - - o - -

re!
nor!

pp *sempre*

Carmen.

(1875.)

«La fleur que tu m'avais jetée.»

English version by
Dr. Th. Baker.

Cantabile.

GEORGES BIZET.
(1838-1875.)

Andante (♩=63)

p espress.

Andantino (♩=69)
p con amore

La fleur que tu m'a-vas je-
This flower that you threw to

dim. *pp*

té - e, Dans ma pri-son, — m'é-tait res - té - e, Flé -
me, I kept it still — while in the jail, And

trie et se - che, cet - te fleur Gardait tou - jours — sa douce o -
still the flow'r, tho' dead and dry, A sweet per - fume — did e'er ex-

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction in Andante (♩=63), marked *p espress.* The tempo then changes to Andantino (♩=69), marked *p con amore*. The vocal line enters with the lyrics 'La fleur que tu m'avais jetée'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *dim.* and *pp*. The lyrics are provided in both French and English.

deur; Et pen - dant des heu - res en - tiè - res, Sur mes
hale; And, thro' man - ya si - lent hour, On mine

yeux fermant mes pau - piè - res, De cet-te o - deur je m'en - i -
eye - lids clos'd, lay the flow'r, This rare per - fume was my de -

vrais; Et dans la nuit je te vo - yais! Je
light; I saw your face at dead of night! Then

Un poco più animato cresc.

me pre - nais à te mau - di - re, À te dé - tes - ter, à me
I be - gan to curse your name, And e'en to de - test you, and t'ex -

a tempo *p*

di - re: Pour-quoi faut-il que le des - tin L'ait mi-se la sur mon che-
 claim: Why must it be, that in my way Sheshouldbe set by Des - ti -

a tempo
dim. *p*

p *cresc. molto*

min! Puis jem'accusais de blas-phê - me, Et je ne sentais en moi-
 ny! Then, I'dcall myself a blas-phem - er, Andwith-in my heart thrill'd a

dim. *pp* *cresc. molto*

ped. * *ped.* * *ped.* *

string.

mê - me, Je ne sen - tais qu'un seul dé - sir, un seul dé-
 tre - mor, I on - ly knew a sole de - sire, a sole de -

string.

ped. * *ped.* * *ped.* *

Tempo I. *f* *rit.*

sir, unseul es - poir, Te revoir, ô Car - men, oui, te re-
 sire, onehope a - lone: Car - mentwas to see you, see you, my

f col canto

ped. * *ped.* *

(♩=76)
a tempo

voir! Car tu n'a- vais eu qu'à pa- raî - - tre, Qu'à je -
own! For hard-ly had you met my vi - - sion, Or cast a

p a tempo

*ped. * ped. * ped. * ped. * ped. **

p ter_ un regard sur moi, Pour t'em- pa- rer de tout mon è - tre,
sin - gle glance at me, Of all my soul you took posses - sion,

dim.

dim. molto

*ped. * ped. * ped. **

pp rall. Oma Carmen! et j'étais u- ne chose à toi! Carmen, je
rall. O my Carmen! And I liv'd on- ly your sto- be! Carmen, I

colla voce pp a tempo

*ped. * ped. * ped. **

tai - - me!
love you!

pp colla voce a tempo ppp

*ped. **

Cavalleria Rusticana.

(1890.)

English version by
Nathan Haskell Dole.

"O Lola bianca.,,"

Siciliana.

PIETRO MASCAGNI.
(Born 1864.)

Andante. (♩ = 144)

mf

O Lo - la, bian - ca
O Lo - la, with thy

p

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line. Dynamics include *mf* and *p*.

co - me fior di spi - no,
lips like crim - son ber - ries,

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf* and *p*.

affrett. *a tempo*

Quan-do t'af-fac - ci te s'af-faccia il so - le,
Eyes with the glow of love deep-en - ing in them,

affrett. col canto *a tempo*

Detailed description: This system contains the final two lines of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note Bb4. The piano accompaniment features a more active right hand with chords and a steady left hand. Dynamics include *affrett.*, *a tempo*, and *col canto*.

mf

Chi t'ha ba - cia - to il lab - bro por - po - ri - no,
 Cheeks of the hue of wild, blos - som - ing cher - ries,

rit. *a tempo*

Gra - zia più bel - la a Di - o chie - der non
 For - tu - nate he who first finds fa - vor to

vo - le.
 win them!

affrett. *a tempo*

C'è scrit - to san - gue so - pra la tua por - ta;
 O - ver thy thresh - old blood red - ly is stream - ing:

affrett col canto *a tempo*

mf poco rit.

Ma di re - star - cia me non me - n'im -
 What do I care, if here be - fore thee I

poco rit.

stentando

por - ta; Se per te mo - jo e
 per - ish? Yet, tho' I died and

col canto

va - do in pa - ra - di - so, Non c'en - tro se - non
 found heav'n on me beam - ing, Wert thou not there - to

p

portando

ve - do il tuo bel vi - so,
 greet me, grief I should cher - ish;

Se per te mo - jo e va - do in pa - ra - di - so,
 Yet, tho' I died and found heav'n on me beam - ing,

portando

Non c'en-tro se — non ve-do il tuo bel vi - - so.
 Wert thou not there to greet me, grief I should cher - ish!

doleiss. *portando* *sempre* *dim.* *poco a poco* *portando*

Ah! Ah! Ah! ah! ah!

sempre *dim.* *poco*

allontanando perdendosi

ah!
 ah!

Le Cid.

(1885.)

«Ô souverain, ô juge, ô père.»

Words by
d'Ennery, Gallet et Blau.

English version by
Dr. Th. Baker.

Prayer.

JULES MASSENET.

(Born 1842.)

Lento. *p molto sostenuto*

Ah! tout est bien fi -
Ah! all is lost, in -

pp *mf* *pp*

8va bassa *sf*

ni! Mon beau rê - ve de gloi - - re, Mes rê - ves de bon -
deed! Smil - ing vi - sions of glo - - ry, My dream of hap - pi -

p *rall. dim. pp* *più f*

heur sen-vo-lent à ja - mais!... Tu m'as pris mon amour...
ness, for ev-er-more are fled! Thou hast ta - ken my love,

p

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

Tu me prends la vic - toi - re... Sei - gneur, je me sou - mets!
and Thouta - kest my tri - umph - O Lord I bow my head!

dolce *p*

Più lento e molto sostenuto.

p *f* *p*

Ô sou-ve - rain, - ô ju - ge, ô pè - re,
Almight-y Lord, O Judge, O Father,

f *sf* *dim.* *pp* *più f* *pp*

m. s.

dolce *cresc.*

Tou - jours voi - lé, - pré - sent - tou - jours, Je t'a - do - rais au temps pros -
Veiled ev - er - more, yet near al - way, While life was hap - py, I a -

cresc.

f *dim.* *mf*

pè - re Et te bé - nis aux sombres jours!.. Je vais où ta loi me ré -
dored Thee; I bless Thee still, tho' dark the day! I fol - low where Thy law shall

f *p* *dim.* *mf*

f *dim.* *pp*

cla - me, Li - bre de tous re - grets hu - mains!.. Ô sou - verain, - ô
lead me, No - vain regret shall e'er be mine, Al - might-y Lord, O

cresc. *più f* *f* *pp* *ppp*

cresc. *f* *ff* *dim.* *p* *rall.* *dim.*

ju-ge, ô pè-re, Ta_ seule i-mage est dans mon â-me, Que je re-mets en-tre tes
 Judge, O Fa-ther, Thine image on-ly stands be-fore me, My soul shall trust Thy lovedi-

cresc. *più f* *f* *p* *dim.* *pp* *ppp dim. col canto*

Tempo I.

maius!...
vine!

p *mf*

pp *Red.* *

f *p*

Red.

p *f* *p*

ô fir - ma - ment, a - zur, lu - miè - re,
 O beam - ing sky, O heav'n's un - bound - ed,

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

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

dolce

Es - prits d'en haut pen - chés sur moi,
Spir - its of light that soar a - bove,

cresc. *f* *dim.*

C'est le sol-dat qui dé - ses - pè - - re, Mais le chré -
Al - tho' the sol-dier be des - pair - - ing, The Christian's

cresc. *f* *p*

dolce *mf*

tien gar - de sa foi. Tu peux ve - nir, tu peux pa -
faith naught e'er shall move. When - e'er thou wilt, ap - pear a -

dim. *mf*

f

raî - - tre, Au - ro - re du jour é - ter -
round me, Thou dawn of that day, last of

ten. *pp*

nel! *pp* Ô sou - ve - rain,
all! Al - might - y Lord,

pp *ppp*

Red. * *Red.*

cresc. *f* *ff* *dim.*

ju - ge, ô pè - re!.. Le ser - vi - teur d'un jus - te
Judge, O Fa - ther, He who has serv'd a righteous

f *ff* *dim.*

Red. * *Red.* *

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

maî - tre Répond sans crainte a ton ap - pel.
Mas - ter Replies un - fear - ing to Thy call.

p *dim.* *pp* *col canto* *mf* *cresc.*

mf *f* *ff* *Red.*

Ô souverain, ô ju - ge, ô pè - re!
Almighty Lord, O Judge, O Fa - ther!

f *ff* *poco allarg.* *ff*

Dardanus.

(1784.)

"Jour heureux."

Cavatina.

English version by
Dr. Th. Baker.ANTONIO SACCHINI.
(1734 - 1786.)

Largo. (♩ = 60.)

sostenuto

dolce

dolce

tr.m

Jour heu - reux, es -
Hap - py day, with

poir en - chan - teur, Prix char -
 hope beam - ing bright, Charm - ing

mant d'un a-mour si ten - dre!
 prize of a love so ten - der!

espressivo

je vais l'en - ten - dre!
 I'll hear her yon - der,

Je vais la voir, je vais l'en - ten - dre! Je
 Her face I'll see, I'll hear her yon - der, A -

espressivo

vais re - trouver le bon-heur! Je vais la voir, je vais l'en -
 gain I shall live in de - light! Her face I'll see, I'll hear her

ten - dre, Je vais re - trou - ver le bon -
 yon - der, A - gain I shall live in de -

Je vais, je vais re - trou - ver le bon -
 a - gain, a - gain I shall live in de -

heur, Je vais re - trou - ver le bon -
 light, a - gain I shall live in de -

Recit.

heur!
 light!

Dans ces lieux écartés qu'elle tarde à se
 To so lone - ly a spot she's unwill - ing to

ren-dre! De quel trou-ble nou-veau je me sens a-gi-té!
 wan-der! What new fear can it be, that has seiz'd me a-main?

Mo-ments — que j'ai tant sou-hai-tés, — Ah! — ne vous fai-tes plus at-
 Oh hour — I have long'd for in vain! Ah! — let me wait for thee no

Largo. (Tempo I.)

Jour heu-reux, es-
 Hap-py day, with

ten-dre! Jour heu-reux, es-
 lon-ger! Hap-py day, with

poir — en chan-teur! — Prix char-
 hope — beam — ing bright, — Charm — ing —

poir en - chan - teur! Prix char -
 hope beam - ing bright, Charm - ing

mant prize d'un espoir si ten - dre!
 of a love so ten - der!

mant prize d'un espoir si ten - dre!
 of a love so ten - der!

espressivo

Je vais la voir, je vais l'en - tendre, Je
 Her face I'll see, I'll hear her yon - der, A -

rinf.

Je vais la voir, je vais l'en -
 Her face I'll see, I'll hear her

vais re - trouver le bon - heur! Je vais la voir, je vais l'en -
 gain I shall live in de - light! Her face I'll see, I'll hear her

rinf. *largam.*

ten - dre! Je vais, je vais re - trou -
 yon - der, A gain, a gain I shall

ten - dre! Je vais re - trou -
 yon - der, A - gain I shall

mf *p dolce* *rinf.* *smorz.*

ver le bon - heur; Je vais, je vais re - trou -
 live in de - light, a - gain, a - gain I shall

pp *dolce* *mf*

p cantabile *rinf.*

ver le bon - heur, re - trou ver le bon -
 live in de - light, I shall live in de -

p *f* *riten. a piacere*

p *mf* *riten. col canto*

heur!
 light!

heur!
 light!
a tempo

f

Don Giovanni.

(1787.)

"Il mio tesoro intanto.,,"

English version by
Dr. Th. Baker.

Aria.

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

Andante.

First system of piano introduction, marked *Andante* and *p*. It consists of two staves (treble and bass clef) with a common time signature. The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble.

Second system of piano introduction, marked *f* and *tr*. It continues the accompaniment from the first system, with a trill in the treble staff.

dolce ed espressivo

First vocal entry with piano accompaniment. The vocal line is marked *dolce* and *espress.*. The piano accompaniment is marked *dolce* and *espress.*. The lyrics are: "Il mio te-so-ro in-tan-to An-da-te, an- Mean-while, go seek my dar-ling, Con-sole her, con-

Second vocal entry with piano accompaniment. The lyrics are: "da- - te a con-so-lar! E del bel ciglio il sole her wound-ed heart, Dry on her love-ly

Third vocal entry with piano accompaniment. The lyrics are: "pian-to Cer-ca-te dia-sciu-gar, cer-ca-te, cer-lash-es The tear-drops as they start, the tear-drops, the

ca - te, cer - ca - - te di a - - sciu - gar, cer -
 tear - drops, the tear - drops as they start, the

p

ca - - - - - te
 tear - - - - - drops

cantabile

tr.

f con anima e poco agitato

di a - sciu - gar. Di - te - le che i suoi
 as - they start. Tell her that I am

f

tor - ti A ven - di - car io
 go - ing Now to a - venge her

f *p*

va - do, A ven - di - car io va - do, Che
suf - frings, to a - venge, a - venge her - suffrings, From

sol di stra - - gie mor - ti
car - - nage dire and corps - es

Nun - zio vo - gl'io tor - nar, nun -
I'll come, who now de - part, I'll come,

- zio vo - gl'io tor - - nar, sì,
who now de - - part, yes,

nun - zio vogl'io tor - - nar!
I'll come, who now de - - part!

piu calmato e dim.

col canto

p dolce

Il mio te-so-ro in-tan-to An-da-te, an-
 Mean-while, go seek my dar-ling, Con-sole her, con-

da-te a con-so-lar! E del bel ciglio il
 sole her wound-ed heart, Dry on her love-ly

pian-to Cer-ca-te dia-sciu-gar, cer-ca-te, cer-
 lash-es The tear-drops as they start, the tear-drops, the

ca - - te, cer - ca - - te di a - - sciu - gar, cer -
 tear - drops, the tear - drops as they start, the

ca - -
 tear - -

- - te di a - sciu - gar.
 - drops as they start.

mf
 Di - te - le che i suoi tor - ti A ven - di - car io
 Tell her that I am go - ing Now to a - venge her

va - do, A ven - di - car io
 suf - frings, now to a - venge her

cresc.

va - - - - do, Che
suf - - - - frings, From

f

poco

sol di stra - - - - gle mor - ti
car - - - - nage dire and corps - es I'll

fp *f* *p*

agitato

Nun - zio vogl' io - - - - tor - nar,
come, - - - - who now de - part,

fp *f* *p*

cresc.

nun - zio, nun - zio vo -
Come I, come I, who

gl'io - - - - tor - nar, Che sol di stra - - - - gle
now - - - - de - part, From car - - - - nage dire and

f *p*

f energico

Don Pasquale.

(1843.)

"Com' è gentil.,"

Serenade.

GAETANO DONIZETTI.

(1797-1848.)

Andante mosso.

p (Guitars)

dolce

Com' è gen - til _____ La notte a mezzo a - pril! _____ È azzurro il
Thou wand'ring moon, _____ whose sooth - ing light _____ Now sheds a

ciel, _____ La lu - na è sen - za vel, _____ Tutt'è lan -
calm _____ a - round the A - pril night, _____ In beauty

guor, shine Pa-ce, mi-ste-ro, a-mor. Ben mio, per -
o-ver val-ley and stream, And glad my

f chè gaze Ancor non vien i a me? *p* For-ma-no l'au - re
Up - on the ros-es' breast

f D'a-mo-re ac - cen - ti, *p* Del rio nel mor - mo - re
the dew is ly - ing, And thro' the shad - 'wy grove

f So-spi - ri sen - ti; *p* Ben mio, per -
the wind is sigh - ing! Ah, sweet-heart,

chè ——— An-cor non vie-ni a me? ——— per-chè, per-
 why ——— keep me wait-ing a - lone? ——— Ah why, ah

f *sf* *poco più mosso*
 chè ——— an-cor non vie-ni a me? Poi quan-do sa-rò
 why ——— keep me wait-ing a - lone? For when I'm real-ly

f *sf*
 mor - to, ——— pian - ge - ra - i, Ma ri - chiamar-mi in
 dead, All ——— tears you shed ——— Won't bring me back a -

vi - ta ——— non po - tra - i!
 gain, nev - - er a - gain! ———

p
Com' è gen -
Thou wand'ring

til _____ La notte a mezzo a - pril! _____ È az-zur-ro il
moon, _____ whose sooth - ing light _____ Now sheds a

ciel, _____ La luna è sen-za vel, _____ Tutt' è lan-
calm _____ o'èr the A - pril night, _____ How sweet to

guor, _____ Pa-ce, mi-ste-ro, a - mor. _____ Ben mio, per -
dream _____ In thy lan-guorous beam! _____ Ah, sweet-heart,

p

f *p*

chè ——— An-cor non vie-ni-a - me? Il tuo fe -
 why ——— keep me wait-ing a - lone? Your faith-ful

f *p*

del ——— Si strug-ge di — de-sir, Ni-na cru -
 one ——— Of love will sure - ly die! Oh cru - el

f *p*

de - le, ——— Ni - na cru - del,
 maid - en, ——— My on - ly own!

p

— Il tuo fe - del ——— Si strugge di de - sir,
 — Thy faith-ful one ——— Will of love sure-ly die!

f. *poco più mosso*

Ni - na cru - del _____ Mi vuoi ve - der mo - rir. _____ Poi
 Ah, cru - el maid, _____ Soon of love I shall die! _____ And

quan - do sa - rò mor - to, _____ pian - ge - ra - i, Ma
 when I'm real - ly dead, Tears _____ will be vain, _____ For

ri - chiamar - mi in vi - ta, _____ no, non po - tra - i, ma
 all the tears you shed, All _____ your tears will nev - er Bring

ri - chia - marmi in vi - ta, _____ no, non po - tra - i!
 me to life a - gain, bring me to life a - gain! _____

f.

I due Foscari.

(1844.)

English version by
Dr. Th. Baker."Dal piu remoto esilio."
Cavatina.GIUSEPPE VERDI.
(1813 - 1901.)

Adagio.

pp e leggerissimo

Jacopo.
p dolce

Brez - - za del suol na - ti - - o, il
Breeze of my na - tive cit - - y, ca-

vol - - - to a ba - ciar vo - li al - fin - no -
ress thou the in - - no - cent brow in

cen - - te! Ec - - co la mia Ve -
pass - - ing! Here I be - hold my

con trasporto sempre crescente

ne - zia! ec - co il suo
Ven - ice! These are her

ma - re! Re - gi - na del -
wa - ters! O Queen of the

lon - de, io ti sa -
o - cean, I sa -

lu - to! i - o ti sa - lu - to! Sebben me - co cru -
lute thee! Ven - ice, I sa - lute thee! Tho' harshly thou hast

de - le, lo ti son pur de' fi - gli il più fe - de - le.
used me, yet among all thy children I am the tru - est.

Andantino.

con passione

Dal più re-mo-to e-si - li-o, Sul - là - li del - de -
From my re-mot-est ex - ile, Borne on the wings - of

con forza smorzando
si - o, A te so-ven-te ra - pi-do Vo - la - va, vo - la - va il pen - sier
long - ing Fly-ing so fond-ly a-far to thee, How oft, ah how oft - the thoughts came

marcato
mi - o. Co - me a-do - ra - ta ver - gi - ne Te va - gheg - gian - do il
throng - ing! E'er like a maid-en - love a-dor'd My wand'ring heart has

con forza
co - re, L'e-si-li-o ed il do - lo - re Qua-si spa-ri-an, spa-ri - an per
sought - thee, Sad and a-lone it brought me Some hopeful hours, some hopeful hours of

me,
joy,

qua - si spa-rian per
some hopeful hours of

me,
joy,

qua - si spa-rian per
some hopeful hours of

me,
joy!

l'e - si - lio ed il do -
Sad and a - lone, it

cresc.

lo - re qua - si spa - ri - an, spa - ri - an per
brought me Some hope - ful hours, — some hopeful hours of

f

me, joy, qua-si spa-ri-an, some hopeful hours, spa-some

ri-an, qua-si sparian per me. hope-ful, some hope-ful hours of joy!

Messenger.
Del Con-By the

Allegro.

si-glio alla pre-sen-za vie-ni to-sto, il ver di- Coun-cil you are sum-mon'd! Come, and all the truth re-

Jacopo.

(Al mio sguar-do al-men vi ce-la, ciel pie- (From my eye-sight at least con-ceal there, Pit-eous sve-la. veal there!

to - so, ciel pie - to - so, il ge - ni - tor!)
 heaven, pit - eous heav'n, my fa - ther now.)

Spe - rar puoi pie - tà, cle -
 You may hope for grace, for

Chiu - di il lab - bro, chiu - di il labbro, o men - ti -
 O, be si - lent, O, be si - lent, li - ar

men - za...
 par - don_

Allegro vivo. *con brio*
 tor! thou!
 O - dio so - lo, ed odio a -
 Hate a - lone, a - trocious

tro - ce In quel - l'an - i - me si ser - ra; San - gui -
 ha - tred, Still with - in their souls is rag - ing: Gor - y

no - sa-or-ren-da guer - ra Da cos - tor, da cos - tor si fa -
war - fare shall be wag - ing To re - ward them, re - ward them in

ra. fine! Ma sei Fo-sca-ri, u - na vo - ce Va tuo -
Son of Fo-sca-ri! So a voice cries In my

nan - do - mi nel co re:
heart with tones of thun - der!

For - za con - tro il lor ri - gor L'in - no -
Strength to bear all their hate may de - vise In a -

cen - za, l'in - cen - za ti da - rà, l'in - no -
blame - less, in a blameless life, is - mine, in a -

f allarg.

col canto

cen - za, l'in - no - cen - za ti da - rà.
 blame - less, in a blame - less life is mine!

ff a tempo

O - dio
 Hate a -

p

so - lone, ed odio a - tro - ce In quel-l'a - ni - me si
 lone, a - trocious ha - tred, Still with - in their souls is

ser - ra; San - gui - no - sa, orren - da guer - ra Da co -
 rag - ing, Gor - y ware - fare shall be wag - ing To re -

stor, da co-stor si fa - rà. Ma sei Fo - sca-ri, u - na
ward them, reward them in finel Son of Fo - sca-ri! So a

vo - ce Va tuo-nan - do - mi nel co - -
voice - cries In my heart with tones of thun - -

re; For - za con - tro il lor ri -
der: Strength to bear all their hate may de -

gor L'in - no - cen - za, l'in - no - cen - za ti da -
vise In a - blame-less, in a - blame-less life, is -

rà, l'in - no - cen - za, l'in - no - cen - za ti da - rà, ah! l'in - no -
mine, in a - blame - less, in a blame - less life, is mine, ah! in a

col canto *ff* *a tempo*

cen - za ti da - rà, l'in - no - cen - za ti da -
 blame-less life, is mine, in a blame - less life, is

rà! ah! l'in - no - cen - za ti da - rà, da -
 mine, ah! in a blame-less life, is mine, is

ff

rà!
 mine!

ff

Euryanthe.

(1823.)

„Unter blüh'nden Mandelbäumen.“

Romance.

CARL MARIA v. WEBER.
(1786 - 1826.)

Andante con moto.

Un - ter blüh' - den Man - del -
'Neath the al - mond trees that

p

p stacc.

Detailed description: This system contains the first two staves of the piece. The vocal line (top staff) begins with a whole rest in common time, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

bäu - men, an der Loi - re grü - nem Strand, o wie se - lig ist's zu
blos - som On the Loire's richbanks of green, O what bliss to dream re -

cresc.

cresc.

Detailed description: This system contains the second and third staves. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with the same eighth-note accompaniment. The dynamic marking *cresc.* (crescendo) is placed above the vocal line and below the piano accompaniment.

träu - men, wo ich mei - ne Lie - be fand. Sie, die -
clin - ing Where my charmer first was seen. She, mine -

dolce

dolce

Detailed description: This system contains the fourth and fifth staves. The vocal line features a triplet of eighth notes (G4, A4, B4) followed by a half note C5. The piano accompaniment features a triplet of eighth notes in the right hand. The dynamic marking *dolce* (dolce) is placed above the vocal line and below the piano accompaniment.

Rei - ne, Ei - ne, Mei - ne! keusch wie Schnee, wie Ro - sen -
on - ly, fair - est, pur - est, Sweet as - ro - ses, chaste as -

ten. *ten.*

p
mild, un - ter blüh'n - den Mandel - bäumen schwebt um mich ihr süs - ses Bild, schwebt um -
snow, By the bloom - ing almonds near me Glides her im - age to and fro, glides - her -

p dolce
mich ihr sü - sses Bild. Bei dem gold' - nen Licht der
im - age to and fro. She who by the gold - en

p dolce

cresc.
Ster - ne, an der Loi re Blü - then - strand gab der rein - sten Lie - be
star - light On the Loire's em - bow - er'd shore, Pledg'd with ra - diant eyes re -

cresc.

ger - ne Au - gen - stern ein Himmelspfand. *dolce* Se - lig, —
 spon - sive Love for true love ev - er - more. Bliss - ful, —

min - nig, hold und in - nig, Aug' in Au - ge, Mund an
 hope - ful, fond and faithful, Mouth to mouth and eye to

Mund, bei dem Leuch - ten ew'ger Ster - ne gab sich Herz dem Her - zen
 eye, Stars e - ter - nal o'er us smil - ing, Heart to heart gave sweet re -

kund, gab sich Herz dem Her - zen kund. *f* Heil' - ger
 ply, Heart to heart gave sweet re - ply. Beauteous

Treu - - e schön-ste Ro - se an der Loi - - re Blu-men-
Rose of truth that bloom - est On the Loire's - gay, ver-dant

mf legato assai

rand, ob auch Sturm und Wel - le to - - se, blü - hest
strand, E'en when storm and wave are rag - - ing, Thou the -

du, des Len - zes Pfand.
pledge of Spring shalt stand.

cantabile

Red.

Zar - - te, - Rei - ne, Sü - sse! Mei - ne!
Mine, thou - rar - est, sweet - est, fair - est,

du mit mir ganz ein und
Gen - tlest - trea - sure, all my

cresc.

mein, heil-ger Treu - e schönste Ro - se blüht in
own; Faith most high and ho - ly blos - soms In thy

dim.

dei - - ner Brust al - lein, blüht in dei - ner Brust al -
dar - - ling breast a - lone, in thy dar - ling breast a -

*Lead. **

lein, blüht in dei - ner Brust al - lein.
lone, in thy dar - ling breast a - lone.

ff *p ritard.*

Faust.

(1859.)

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

“Salut! demeure chaste et pure.”

Cavatina.

CHARLES GOUNOD.
(1818 -1893.)

Andante. (♩ = 54)

p

Quel trouble in-con-nu me pé -
Whence comes this un-wont-ed op -

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

cresc.

nè - tre? Je sens l'a-mour s'em-pa-rer de mon
pres - sion? I feel how love of my heart hath pos -

accelerando poco a poco

ê - - - tre! O Mar-gue-ri - te!
ses - - - sion! O Mar-gue-ri - te!

cresc. *molto* *f*

à tes pieds me voi - ci!
Here be-fore thee I bend!

espress. *dim.*

Larghetto.

Sa -
All

p cresc *dim.*

dolce

lut! de-meu-re chaste et pu - re, Sa - lut! de-meu-re chaste et pu - re,
hail, thou dwelling pure and low - ly! All hail, thou dwelling pure and low - ly,

pp

où se de-vi-ne La pré-sen-ce d'une âme in-no-cen-te et di-vi - ne!
Home of an an-gel fair and ho-ly, All mor-tal beau-ty ex-cel - ling!

Que de ri-chesse en cet-te pau-vre-té! En ce ré-duit, que
What wealth is here, what wealth out-bid-ding gold, Of peace and love, and

de fé-li-ci-té! Que de ri-ches-se, que de richesse en cet - te
in-nocence un-told! What wealth is here — of peace and love, what wealth out-

pau-vre - té! — En ce ré - duit, que de fé - li - ci -
 bid-ding gold, — Of peace and love, and in - no - cence un -

pp *dim.* *col canto*

té! — O — na -
 told! — Boun - - teous

mf
p tranquillo

tu - - re! c'est là que tu la fis si
 Na - ture! 'twas here by day thy love was

bel - - le! C'est là que cette en -
 taught her, Thou here with kind - ly

fant a dor-mi sous ton aile, a grandi sous tes yeux.
 care didst o'er-shad - ow thy daugh-ter Thro' hours of the night!

dolce

dolce *cresc.*

Là que de ton ha - lei - - ne en - ve - lop - pant son
Here, wav - ing tree and flow - - er Made her an E - - den

â - - me, Tu fis a - vec a - mour é - pa - nou - ir la
bow - - er Of beau - - ty and de - light; For one whose very

cresc. col canto

poco a poco dim.

femme En cet an - ge des cieux! — C'est là! — oui, — c'est
birth Brought heav'n to our earth! — 'Twas here! — here! — 'twas

dim. pp cresc. dim.

dolce

là! — Sa - lut! de - meu - re chaste et pu - re, Sa - lut! de - meu - re chaste et
here! — All hail, thou dwelling pure and low - ly! All hail, thou dwelling pure and

molto pp sempre cantabile

molto cresc.

pu - re où se de - vi - ne La pré - sen - ce d'une âme in - no - cente et di - vi -
low - ly! Home of an an - gel fair and ho - ly, All mortal beau - ty ex - cel -

cresc. *dim. pp*

ne! Sa - lut! Sa - lut! de - meu - re chaste et pu - - -
ling! All hail! All hail, thou dwelling pure and low - - -

dolce

re, où se de - vi - ne La pré - sen - ce d'une âme in - no -
ly! Home of an an - gel fair and ho - ly, — All mortal

rit. molto *col canto*

Adagio. *a tempo*

cen - te et di - vi - - - ne!
beau - ty ex - cel - - - ling!

pp *pp* *8*

La Favorita.

(1840.)

English version by
Dr. Th. Baker.

"Spirto gentil.,"

Romanza.

GAETANO DONIZETTI.
(1797-1848.)

Larghetto.

p dolce

dolce

Spir - to gentil, ne' so-gni mie - i Bril - lasti un - di
An - gel of light, whomonce I cher - ish'd Fond - ly in dreams

ma ti per - de - i! Fug - gi dal cor, Men - ti - ta spe - me!
for ev - er per - ish'd, Forth from my heart! False hope I'll ban - ish,

Lar - ve d'a - mor, lar - ve d'a - mor, Fug - gi - te in - sie - me,
Thou, too, de - part, thou, too, de - part, Faiselove, and van - ish,

cresc.

cresc.

Lar - ve d'a-mor! thou, too, de-part!

A te d'ac-can - to, Del ge - ni - When-ev - er near thee, my fa - ther's

rall. *a tempo*

to - re Scordava il pian - to, La pa - tria, il ciel. Don-na sle - sor - row I have for - got - ten, my coun - try and heav'n. Thou faithless

al, In tan - to a - mo - re Segna-stil co' - re D'on - ta mor - dame! Tho' love be out - last - ed, My life is blast - ed By mortal

smorz.

tall.. ahi-mè! ahi - mè! Spir - to gen-til, shame! Ah me! ah me! An - gel of light,

pp *pp*

ne' so-gni mie - i Bril - la-sti un di, ma ti per-de - i! whom once I cher - ish'd, Fond - ly in dreams for ev - er per - ish'd,

Fug - gi dal cor, Men - ti - ta spe - me! Lar - ve d'amor,
Forth from my heart! False hope I'll ban - ish, Thou, too, depart,

cresc. *rall.*
lar - ve d'a-mor thou, too, de-part, Fug-gi-te in - sie - me, lar - ve d'a -
False love, and van - ish, thou, too, de -

cresc. *col canto*

a tempo *rall.* *a tempo*
mor, part! fug - gi - te in - sie - me, lar - ve d'a - mor, fug - gi - te in -
False love, and van - ish, Thou, too, de - part, van - ish thou,

a tempo *rall.* *a tempo*

rall.
siem, fug - gi - te in - siem, lar - ve da - mor!
too, false love, de - part, thou, too, de - part!

rall. *p*

Der Freischütz.

(1821.)

„Durch die Wälder.“

Scena and Aria.

CARL MARIA von WEBER.

(1786-1826.)

Allegro.

p agitato *cresc.* *ff*

Recit. *agitato*

Nein, länger trag' ich nicht die Qualen, die Angst, die je-de Hoff-nung
 No! I can bear this pain no longer! All hope is banish'd for my

fp

a tempo

Recit.

raubt!
soul!

Für welche Schuld muss ich be-
 What unknown guilt thus haunts my

ff *fp*

a tempo

Recit.

zahlen?
spir-it,

Was weih't dem falschen Glück mein
 And o'er me works its dark con-

fp

a tempo

Haupt?
trol?

ff *rit.* *p*

a piacere

f *p* *dolce*

cantabile
p

Durch die
Thro' the

Wäl-der, durch die Au - en zog ich leich - ten Sinns da - hin!
for - ests, thro' the meadows, Joy was wont with me - to - stray.

cresc.

Al - les, was ich konnt' er - schauen, war des si - chern Rohrs Ge -
Ev - 'ry bird that roam'd in a - zure Was my ri - fle's ea - sy

winn, Al - les, was ich konnt' er - schau - en, - war - des - si - chern, des
prey, Ev - 'ry bird that roam'd in a - zure - Was - my - ri - fle's, my

si - chern Rohrs Ge-winn.
ri - flès ea - sy prey.

col canto
a tempo

A - bendsbracht'ich rei-che Beu-te, und wie
When at eve-ning home re - turn - ing, Rich in

ü - ber eig - nes Glück, dro-hend wohl dem Mör - der freu-te
boo - ty, - rich in hope, Watch-ing at her win - dow, With a

p *dolce*
pp *dolce*

sich A - ga - thens Lie - besblick, freu - te sich A - ga - thens
smile fair Ag - nes greet - ed me, with a smile my Ag - nes

Lie - bes - blick, freu - te sich A - ga - thens Lie - bes - blick,
greet - ed me, with a smile my Ag - nes greet - ed me,

freu - te sich A - ga - thens, A - ga - thens Lie - bes - blick.
with a smile my Ag - nes, my Ag - nes greeted me.

Recit. Samiel, with hardly perceptible motion, takes a
Hat denn der Himmel mich ver - lassen? die Vorsicht
And am I now by heav'n for - saken? By ev'ry

a tempo

Recit.
step out of the bushes in the background.

ganz ihr Aug' ge - wandt? Soll das Ver - der - ben mich er - fassen? Ver -
an - gelquite for - got? By the De - stroyer's hand o'er - taken, Doth

a tempo Recit.

fiel ich in des Zu - falls Hand?
chance di - rect my wayward lot?

a tempo

cresc. *ff*

p dolce

dolce ed espress.

Jetzt ist wohl ihr Fen-ster of - fen und sie horcht auf mei-nen Tritt, lässt nicht
 Now, me-thinks, be-hind her lat - tice For my step she fond-ly waits, Of my

cresc.

ab vom treu - en Hof - fen: Max bringt gu - te Zei - chen
 tri - umph nev - er doubt - ing, Max will yet de - fy the

mit, Max bringt gu - te Zei - chen mit.
 Fates, Max will yet de - fy the Fates!

dolce

Wenn sich rauschend Blät - ter re - gen, wähnt sie wohl, es sei mein
 Oft in fan - cy doth she hear me, When the wind thro' branches

Fuss, hüpft vor Freu-den, winkt ent-ge-gen nur dem Laub, nur dem
sighs, Waves a sig-nal, flies to meet me: All in vain, all in

pp ritard.

pp col canto

Laub den Lie - bes - gruss, hüpft vor Freuden, winkt ent-ge-gen nur dem
vain, no voice re - plies; Waves a sig-nal, flies to meet me: All in

a tempo

a tempo

Laub den Lie - bes-gruss.
vain, no voice re-plies.

Allegro con fuoco.

ritard.

pp *pp* *pp* *ff*

Doch mich um-
What e - vil

cresc.

mf molto agitato

p

gar - nen fin - stre Mäch-te, mich fasst Ver-zweiflung,
pow'r is clos - ing - round me? 'Mid taunts and fail - ure,

cresc.

f

cresc.

fol-tert Spott! mich fasst Ver-zweiflung, fol-tert,
 life ab-horr'd! 'Mid taunts and fail-ure, life, oh

ff

fol - tert Spottmich fasst Ver-zweiflung, fol-tert Spott!
 life ab - horr'd! Mid taunts and fail-ure, life ab - horr'd!

ff

O dringt kein Strahl durch
 No ray will shine up -

die - se Näch - te? o dringt kein Strahl
 on my dark - ness, no ray will shine

durch die - se Näch - te? Herrscht blind das
 up - on my dark - ness! Fate gov - erns

molto cresc.

Schicksal? herrscht blind das Schick - sal?
 blind - ly, Fate gov - erns blind - ly,

lebt — kein Gott?
 Chance — is Lord!

ff

lebt — kein Gott? Mich fasst Ver - zweif - lung, fol - tert
 Chance — is Lord! Fate gov - erns blind - ly, Chance is

f

Spott, mich fasst Ver - zweif - lung, fol - tert Spott, mich fasst
 Lord, Fate gov - erns blind - ly, Chance is Lord. 'Mid taunts

Ver - zweif - lung, fol - tert
 and fail - ure, life ab -

ff

Spott, mich fasst — Ver - zweif - lung,
 horr'd! 'mid taunts — and fail - ure,

fol - tert Spott, mich fasst Ver -
 life — ab - horr'd, 'mid taunts and

zweif - lung, fol - tert Spott, mich fasst
 fail - ure, life ab - horr'd, 'mid taunts

Ver - zweiflung, fol - tert Spott!
 and fail - ure, life — ab - horr'd!

La Gioconda.

(1876.)

"Cielo e mar.,"

Romance.

English version by
Dr. Th. Baker.AMILCARE PONCHIELLI.
(1834-1886.)

Andante con calma.

*maestoso**p a piacere**a tempo*

Cie - lo! e mar! l'e - te - reo — ve - lo
O - cean and sky, ra - diant in — splen - dor,

mf *p*

Splen - de co - me un san - to al - tar.
Like a ho - ly al - tar lie;

dolcissimo

L'angiol mio ver - rà dal cie - lo? L'angiol mio ver - rà dal ma - re?
Will my an - gel come from o - cean? Will she come from yonder sky?—

Qui l'at - ten - do; ar - den - te spi - ra Og - gi il
I a - wait - her; in ar - dent long - ing Sighs the

p legato

ven - to del - l'a - mor. Ah! quel -
breeze of love to - day; Ah! what

pp

l'uom che vi so - spi - ra,
man, when ye in - spire him,

Vi con - qui - de, o so - gni, o so - gni
Gold - en - dreams, gold - en dreams, - may not o -

animando

d'or! Ah! quell' uom — che vi — so — spi — ra, Vi — con —
bey! Ah! what man, — when ye — in — spire him, Gold — en

animando *cresc.*

f *a tempo allarg.* *molto rall.*

qui-de, — o so — gni, o so — gni d'or! — o so — gni, o so — gni
dreams, — ye gold-en dreams, may not o — bey! — ye gold-en — dreams, may not o —

f *allarg. col canto*

d'or!
bey!

pp con grazia

Per l'au — ra — fon — da Non ap — par — nè suol, nè mon — te.
While day — light — hies on, Dim — mer grow the plains and moun — tains,

pp

L'o-riz-zon - te ba - cia l'on - da! L'on - da ba - cia l'o - riz - zon - te!
Far ho - ri - zons kiss the o - cean, O - cean kiss - es his ho - ri - zon!

Qui nel - l'on - da, ov'io mi gia - cio Col - l'a -
On these bil - lows to where I'm ly - ing With a

p legato

ne - li - to del cor, Vie - ni, o
long - ing heart a - lone, Come, oh my

pp

don - - na, vie - - ni al ba - - cio
dar - - ling, come to the kiss - - es

Del - - la vi - ta, del - la vi-tae del-la-
That would make thee, that would make thee all my

poco più mosso

mor, Vie - niò don - na, qui t'at - ten - do Col - l'a-
own! Come, my dar - ling, I a - wait - thee With a

p poco più mosso *mf*

cresc. con passione

ne - - li - to del cor, Vie - ni don - na, ah vie - ni al
 long - - ing heart a - lone, Come, oh dar - ling, un - to the

string. animatiss.

ba - cio, vie - ni, vie - ni, vie - ni al
 kiss - es, Come, then, come, then, come to the

string. animatiss.

ff allarg.

ba - cio Del - la vi - ta e del - l'a - mo - re, del - l'a - mor! Ah!
 kiss - es That would make thee all, would make thee all - my own! Ah,

ff allarg. col canto pp *pp a tempo*

vien! ah! vien!
 come! ah, come!

morendo *fff*

Hérodiade.

(1881.)

«Ne pouvant réprimer.»

Aria.

English version by
Dr. Th. Baker.

JULES MASSENET.

(Born 1842.)

Andante sostenuto. (♩ = 56)

Quasi Recit. *f*

Ne pou -
Pow - er -

vant ré - pri - mer les é - lans de la foi, Leur im - puis - san - te
less to re - press such a fren - zy of faith, Their un - a - vail - ing

ra - ge a frap - pé ton pro - phè - te; Seigneur! ta vo - lon - té soit
fu - ry found a vent on Thy pro - phet; O Lord! al - tho' my life be

fai - te, Je me re - po - se en toi! —
for - feit, Thy will be done — till death!

espress. e sost.

mf *espress.*

A - dieu donc, — vains objets qui nous
Fare ye well, — Van - i - ties that on

p *espress.*

charment sur ter - - re! Sa-lut!... — sa -
earth could de - light — me! All hail, — all

f *dim.*

lut!.. premiers rayons de l'im-mor - ta - li - té!.. — L'in - fi - ni m'ap -
hail! radiance immor-tal that dawns in yon sky! — Boundless day en -

f *dim.*

p

f

pelle et m'é - clai - re, Je meus pour la jus -
light - ens, in - vites me, For lib - er - ty and

f

rall. *a tempo* *mf*

tice et pour la li - ber - té!... Je ne re - gret - te rien de ma pri -
 jus - tice I glad - ly will die! Not one re - gret I feel for this em -

rall. *a tempo*

col canto *p*

son d'ar - gi - le, Fuyant l'hu - ma - ni - té je vais calme et tran -
 pris - ning clay, Mortal - i - ty I doff, far - ing calm - ly a -

f

rall. *ff* *a tempo* *p*

quil - le M'envelop - per de - ter - ni - té!... Je ne re -
 way To don ev - er - last - ing robes on high! Not one re -

a tempo *p espress.*

ff rall. *ff* *fp*

p *dim.*

gret - te rien, et pourtant... Ô fai - bles - se!... je songe à cette en -
 gret I feel: and still... Oh my fol - ly! my love masters my

più f *dim.* *p*

Andantino con moto. (♩. = 69)

fant!..
will!—

pp

mf molto cantabile

p

Je songe à cette en-fant dont le traits ra-di - eux Sont présents à mes
I dream yet of that maid, of her coun-tenance bright That is haunting my

pp

Più mosso. *f* *poco rall.* Stesso tempo.

yeux!.. Sou-ve - nir qui m'oppres - se!.. Sou-ve - nir...
sight! O thou dream ev - er - haunt - ing! O thou dream

f *col canto*

qui m'oppres - - - se!.. tou - jours je songe à cette en-
ev - er - haunt - - - ing! Of her, - of her I ev - er

ff largamente rit.

fant! _____ Sei - gneur! — si je suis ton
 dream! _____ 0 Lord! — if I am Thy

Allegro.

fils, _____ Sei - gneur! — si je suis ton
 son, _____ 0 Lord! — if I am Thy

a tempo

ff

rit.

*Allegro moderato. (♩ = 84)
 con fuoco e disperato*

fils, _____ dis - moi pourquoi, dis - moi pourquoi Tu
 son, _____ Then tell me why, then tell me why Thou

dim.

col canto

f *p*

poco rall. *a tempo*

souf-fres que l'a-mour vienne é - bran-ler ma foi?.. Et si je sors meur-
 suf - fer - est that love may shake the faith I own? And if I fall at

colla voce *a tempo*

tri, vain-cu de cet - te lut - te, Qui l'a per - mis?..
last, quite o - ver - come by an - guish, Who bears the blame?

più f

Più appassionato.
con angoscia

dim.
à qui la fau - te de la chu - te?.. Sou - ve - nir ...
who has al - low'd my love to van - quish? O thoudream

p

cresc.
qui m'op - pres - - - se!.. Sei - gneur! si je suis ton
ev - er - haunt - - - ing! O Lord! if I am Thy

cresc.

Tempo I.

ff con fuoco e disperato

rall.
fils, dis - moi pourquoi, dis - moi pourquoi Tu
son, Then tell me why, then tell me why Thou

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

poco rall. **ff**

souffres que l'a-mour vienne é-bran-ler ma foi?.. Seigneur! suis-je ton
 suf-fer-est that love may shake the faith I own? O Lord! am I Thy

colla voce **ff**

allargando **pp** *rall. dim.* *Andante.* *Tempo I.* **p**

filis?.. suis-je ton filis? Ô Sei-
 son? am I Thy son? Tell me,

allargando **espress.** **p** *più p* **espress.**

gneur!.. Ô Sei - gneur!..
 Lord! Tell me, Lord!

a tempo, più mosso

f *cresc.* **ff**

8va bassa

Les Huguenots.

(1836.)

«Plus blanche que la blanche hermine.»

Romance.

GIACOMO MEYERBEER.

(1791-1864.)

English version by
Dr. Th. Baker.

Andante. Recit.

teur sight *a piacere* Ah! quel spec-tacle en-chan-
Ah, how en-chant-ing a

Recit.

vint s'of-frir à mes casts a spell o'er mine

yeux! eyes! *cresc.* *tr*

poco accel.

Andantino grazioso. *pp con delicatezza*

Plus blan- che que la blan- che hermi-
Yet whit- er than the spot- less lil-

ne, Plus pu - re, plus pu - re qu'un jour de prin -
 y, Yet pur - er, yet pur - er than morn - ing of

p *molto cresc.* *pp*

cresc. *molto cresc.* *pp*

tens, Un ange, u - ne vier - ge di - vi - ne De sa vue é - blouit mes
 May, A vir - gin di - vine as an an - gel, She ap - pear'd likethe sun's bright

dolce

p

string. - ma - - poco - - a - - poco

sens. Vierge immor - tel - le! Qu'elle é - tait
 ray. Ye heav'n's a - bove me! She was so

cresc

string. - ma - - poco - - a - - poco

bel - le! Et, malgré moi - devant el - le m'incli - nant, Je lui disais,
 love - ly! And ere I knew, I be - fore her bent my head, Saying to her,

cresc. molto *f*

cresc. molto

rallent. *dolciss. a tempo*

je lui di - sais: Bel an - ge,
say - ing to her: Fair an - gel,

rallent. *ppp a tempo*

Red. *

rei - ne, rei - ne des a - mours, Beauté du
queen of lovewhom I o - bey, oh charm di -

Red. *

cresc. con trasporto

ciel, je t'ai - merai tou - jours, tou - jours, tou - jours,
vine! my heart is thine for aye, for aye, for aye,

cresc.

dim.

tou - jours, tou - jours! Je t'ai - me - rai tou - jours!
for aye, for aye! my heart is thine for aye! 0 0

p col canto

rei - ne des a-mours, Je veux tai - mer, tai -
queen whom I o - bey, My heart is thine, is

The first system consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

mer thine toujours!
for aye!

Allegro.

The second system continues the vocal and piano parts. The tempo is marked *Allegro.* The vocal line has a triplet of eighth notes followed by a quarter note. The piano accompaniment includes a *f* (forte) dynamic marking and features sixteenth-note runs in the right hand and triplet chords in the left hand.

The third system shows the piano accompaniment. The right hand has a continuous sixteenth-note pattern with accents, while the left hand plays chords and single notes.

pp

The fourth system continues the piano accompaniment. It starts with a *pp* (pianissimo) dynamic marking. The right hand has a melodic line with slurs and accents, while the left hand plays chords and moving lines.

Tempo I.

dolciss.

En m'é - cou - tant, un doux sou - ri -
 While this I spoke, a smile so ten -

re Tra - hit le trou - ble, tra -
 der Show'd what with - in her, with -

hit le trouble de son cœur, Et dans ses yeux j'ai su
 in her in - most heart did lie, And in her eyes shoneth

li - re Le pré - sa - ge de mon bon - heur. Amant fi -
 splen - dor That fore - told me my fu - ture joy. A faithful

- poco a - - poco
poco cresc. *molto cresc.*

dé - le, Flamme nou - vel - le Brûle mon cœur, Flamme é - ter - nel - le Me brûle en -
 lov - er, who changes nev - er, My heart in love shall burn for ev - er As now, to -

- poco a - - poco

molto cresc.

p *Tempo I.*

cor; Et je me dis, et je me dis:— Bel an - - ge,
 day! Therefore I say, there-fore I say:— Fair an - - gel,

ppp

Red. *

rei - ne, rei - ne des a - mours, Beau - té, du
 queen of love whom I o - bey, Oh charm _____ di -

Red. *

con trasporto
cresc.

ciel, je t'ai - me - rai — tou - jours, tou - jours, tou - jours,
 vine, my heart is thine — for aye, for aye, for aye,

cresc.

dim.

toujours, toujours! Je t'aime-rai toujours, — ô rei - ne des amours, tou-
 for aye, for aye! my heart is thine for aye, — oh queen whom I o - bey, my

p col canto *f*

jours, je t'ai-me, je t'ai- heart
 heart is thine, my heart

dolce

col canto

f accel. *pp rallent.* *accel.*

- me tou - jours, tou -
 is thine for aye, for

f accel. *pp rallent.* *trm*

Allegro.

jours!
 aye!

f *ff*

Jocelyn.

(1888.)

«Oh! ne t'éveille pas.»

English version by
Nathan Haskell Dole.

Lullaby.

BENJAMIN GODARD.
(1849-1895.)

Andantino.
m.d.

p
m.s.

rall.

Detailed description: This system contains the first two systems of piano accompaniment. The first system is in 3/4 time, marked 'Andantino' and 'm.d.' (moderato). It features a treble and bass staff with a piano dynamic 'p' and mezzo-soprano 'm.s.' markings. The melody is in the treble staff, and the bass staff provides harmonic support. The second system continues the piece, ending with a 'rall.' (rallentando) marking.

Quasi Recit.

Ca - chés dans cet a - sile où Dieu nous a con - duits,
Con - cealed in this re - treat, Where - to we have been led,

p
a tempo

Detailed description: This system shows the beginning of the recitative section. The vocal line is in a single staff with lyrics in French and English. The piano accompaniment is in a single staff, mostly consisting of rests, with a final chord marked 'p' and 'a tempo'.

U - nis par le mal - heur, du - rant les lon - gues nuits Nous re - po -
By sore mis - for - tune joined, While wea - ry nights have fled, In vis - ions

pp

Detailed description: This system continues the recitative section. The vocal line has lyrics in French and English. The piano accompaniment is in a single staff, starting with a piano dynamic 'pp' and featuring some sustained chords.

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sons tous deux en-dor-mis sous leurs voi-les, Ou pri-ons aux re-
 calm and sweet, We to-geth-er have slum-bered, Or have prayed, while a-

ppp *Andante.*
 gards des tremblan-tes é-toi-les! Oh! ne t'é-veil-le pas en-
 bove us Sparkled stars un-num-bered! Oh! wake not yet from out thy

pp sempre *m.s.*

cor, Pour qu'un bel an-ge de ton rê-ve
 dream, Which guard-ian an-gels have at-tend-ed,

sempre p *cresc.*
 En dé-rou-lant son long fil d'or, En-fant, per-
 And while the gold-en splen-dors gleam, Still sleep, my

cresc.

f *rall. p* *a tempo*

met - te qu'il s'a - chè - -ve! Dors! Dors!
 love, un - til 'tis end - -ed. Sleep! sleep!

a tempo marc.

rall. pp

— le jour à peine a lui! Vier - ge sain - te, veil -
 — Not yet ap - pears the day! Ho - ly Vir - gin, guard,

pp *Andantino.*

lez sur — lui! lez sur — lui!
 guard her, I pray! guard her, I pray!

pp p

Quasi Recit.

Sous l'ai - le du Sei - gneur loin du
 Ee - neath th' Al - might - y's wing, Far from

rall.

bruit de la fou - le, Et comme un flot sa - cré
mor - tal know - ing We hide, while like a tide,

p
a tempo

qui dou - ce - ment s'é - cou - le, Nous a - vons vu les jours pas -
A sa - cred tide on - flow - ing, Day af - ter day we see for

pp

ser a - près les jours, Sans ja - mais nous las - ser d'im - plo - rer son se -
ev - er glide a - way. Still we pray that he may pro - tect us while we

Andante.

cours! Oh! ne té - veil - le pas en - cor,
bide. Oh! wake not yet from out thy dream,

m. s.
pp

- Pour qu'un bel an - ge de ton rê - ve En dé - rou - lant son long fil
 - Which guardian angels have at - tend - ed, And while the gold - en splendors

d'or, En - fant, per - met - te qu'il s'a - chè -
 gleam, Still sleep, my love, un - til 'tis end -

cresc. *rall.* *p*

cresc. *rall.* *pp*

a tempo
 ve. Dors! Dors! le jour à peine a
 ed. Sleep! sleep! Not yet ap - pears the

a tempo marc.

lui! Vier - ge sain - te, veil - lez sur - lui!
 day! Ho - ly Vir - gin, guard, guard her, I pray.

pp *pp*

Joseph en Égypte.

(1807)

"Champs paternels."

English version by
Dr. Th. Baker.

Recitative and Aria.

ÉTIENNE-NIC. MÉHUL.
(1763 - 1817.)

Andante. (♩ = 88)

The piano introduction consists of three measures. The right hand features a melodic line with slurs and dynamic markings of *sf* and *p*. The left hand provides a rhythmic accompaniment with slurs and dynamic markings of *sf*.

Recit.

p

The recitative is on a single staff with a piano accompaniment below. The piano part features chords and moving lines in both hands, with dynamic markings of *f* and *pp*.

Vai - ne - ment Pha - ra -
'Tis in vain Pharaoh

san - ce
ten - der

The aria section includes a vocal line with lyrics and a piano accompaniment. The piano part features sustained chords and moving lines, with dynamic markings of *pp*.

on, dans sa re - con - nais - san - ce, S'em - presse à flat - ter mes dé -
tries all gra - ti - tude can ten - der To flat - ter and tempt my de -

Allegro. (♩ = 72)

Recit.

sirs;
sires;

Au milieu des hon-
In the midst of these

f

Recit. *espress.*

neurs, de la ma-gni-fi-cen- - - ce,
hon-ors, surrounded by this splen- - dor,

Mon cœur est tourmen-
My heart ev-er re-

ff Allegro.

té par d'a - mers sou-ve - nirs.
mem - bers and sad - - ly a - spires.

Allegro.

p *f p* *f p*

f p *f p* *rinf.*

Adagio. (♩ = 50) *p* *espress. con calore*

Champs pa-ter - nels! Hé - bron, dou - ce val -
Fields of my sire! O He - bron, peaceful

lé - e! Loin de vous a lan-gui ma jeu-nesse e - xi -
val - ley! Far from you I have pined all my youth as an

lé - e, Comme au vent du dé-sert se flé-trit u - ne
ex - ile, As a flower would fade in the winds of the

fleur, Comme au vent du dé-sert se flé-trit u - ne
waste, as a flow-er would fade in the winds of the

p con affetto

fleur. waste. Ô mon père, ô Ja -
O my fa - ther! O

cresc.

cob! dans u - ne pure i - vres - - se,
Ja - cob! In o - ver - flow - - - ing fond - ness

Tu m'ap - pe - lais l'es - poir, l'ap - pui de ta vieil -
You call'd me once the hope, the stay of your old

pp *p*

Rec. *

con espansione *p*

les - se... Et sans moi tu vieil - lis en pleu - rant mon mal -
age, And with - out me you age, while you weep for my

rinf.

Rec. *

heur, — Et sans moi — tu vieil - lis - en - pleu - rant mon mal -
 fate! — and with - out — me you age, while you weep for my

rinf. assai

Allegro. ($\text{♩} = 72$)

heur.
 fate!

pp cresc. f sf

Frè - res ja - loux, trou - pe cru - el - le, C'est
 Broth - ers of mine, jeal - ous and cru - el, 'Twas

f p f sf p p cresc.

vous, — c'est vous dont la main cri - mi - nel - le À son a - mour m'o - sa ra -
 you — de - spoil'd me of life's chiefest jewel, You dared to tear me from his

p pp

vir; C'est vous, — c'est vous dont la main cri-mi-nel-le À son a-
love! 'Twas you — despoil'd me of life's chiefest jew-el, You dared to

mour m'o-sa ra-vir.
tear me from his love!

p Un poco più calando
Vous a-vez pu voir, sans fré-mir, Ses
Nei-ther might compas-sion ye move To

pleurs, — ses pleurs, sa dou-leur pa-ter-nel - - le... In -
see the tears and the woe of a fa-ther! Un -

f

grats! in - grats! je de - vrais vous ha - ir, je de -
 grate - - ful sons! I should hate you, in - deed, I should

riten. ♩. p a tempo agitato

vrais vous ha - ir, Et pourtant, malgré ces a - lar - mes, Mal - gré cet affreux souve -
 hate you, in - deed! Yet I feel, in spite of my an - guish, And wounds that yet rankle and

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

p molto espress. ed allarg. un poco

nir, Si vous pou - vriez vous re - pen - tir, —
 bleed, Could you re - pent your sin - ful deed, —

ff dim. pp poco allarg.

a tempo

Je se - rais tou - ché de vos lar - - mes;
 Then your tears my an - ger might van - - quish,

p a tempo *f*

poco allarg. *a tempo*

Si vous pou - viez — vous repen - tir, — Je serais tou -
 Could you re - pent — your sinful deed, — Then your tears my

pp poco allarg. *p a tempo*

ché de vos lar - - mes.
 an - - ger might van - - quish!

ff sf

f In - - grats! *f* je devrais vous ha -
p In - - grates! *p* I should hate you, in -

f poco allarg. *a tempo*

ir, Je de - vrais vous ha - ir, Et pour -
 deed, I should hate you, in - deed! Yet I

f col canto dim. *p pp a tem.*

tant, malgré ces a - lar - - mes, Mal-gré cet affreux souve - nir,
 feel, in spite of my an - guish, And wounds that yet ran- kle and bleed,

ff *pp* *ff* *dim.*

poco allarg. *a tempo*

Si vous pou - viez — vous re - pen - tir, Je se - rais tou -
 Could you re - pent — your sin - ful deed, Then your tears my

pp poco allarg. *p*

ché de vos lar - - mes,
 an - - ger might van - - quish,

f *f*

cresc.

Je se - rais tou - ché — de vos lar -
 then your tears my an - - ger might van -

f *p*

mes, quish, Je se-rai-rais tou - ché de vos
then your tears my an - - ger might

f sf f p

lar - - - mes, de vos lar - - -
van - - - quish, your tears my an - - -

cresc.

mes, de vos lar - - - mes.
ger then might van - - - quish!

ff sf

Poem by
Gondinet et Gille.
English version by
Dr. Th. Baker.

Lakmé.

(1883.)

«Fantaisie aux divins mensonges.»

Aria.

LÉO DELIBES.
(1836-1891.)

Allegretto.

Prendre le dessin d'un bi - jou, Est-ce donc aussi gra-ve? Ah! Fré-dé-ric est
Can it be so aw-ful-ly bad Just to cop-y a jew-el? Ah! Frede-ric is

Tempo I.

fou!
mad!

Moderato.

Quasi Recit.

Mais, d'où vient main-te-
But why is it I

nant cet-te crain-te in-sen-sé-e? Quel sen-ti-ment sur-na-tu-rel
feel such a sil-ly trep-i-da-tion? What su-per-na-tu-ral a-larm

a trou-blé ma pen-sé - e? De-vant ce cal-me so-len-
 vex-es my i - ma-gi - na - tion? A - mid this awe-in-spir - ing

a tempo
 nel, Fil - le de mon ca - pri - ce, L'in-con-
 calm, Daugh - ter of my wild fan - cies, The un -

cresc.
 nue est de-vant mes yeux! Sa voix à mon o-reil - le
 known is be-fore my eyes! Her voice wakes in my ear re -

pp *Allegretto.*
 glis - - se Des mots mys-té - ri - eux. Non!
 spons - - es Where-in strange meaning lies. No!

non! -
 No! -

p *poco rall.*

dolce

Fan-tai - si - e aux divins men-son - ges,
 Wan-ton Fan - cy, so divine in seem - ing,

a tempo

pp

*And **

Tu re - viens m'é - ga - rer en - cor, Va, re - tour - ne
 Thou wouldst fool me as once of old, Go, be - take thee

au pa - ys des son - ges, Ô fan-tai - sie aux ai - les d'or,
 to the land of dream - ing, O wan-ton Fan - cy on wings of gold,

p

Ô fan-tai - si - e aux ai - les d'or! Va!
 O wan-ton Fan-cy, on wings of gold! Go!

cantando

mf

va! va, re - tourne au pa - ys des son - ges,
 Go! Go, re - turn to the land of dream - ing,

dim.

p poco rall. *p*

Ô fan - tai - si - e aux ai - les d'or!
 O wan - ton Fan - cy, on wings of gold!

p col canto *col canto* *a tempo* *f*

dim. *p*

Au bras po - li de la pa - ien - ne Cet an - ne - let
 On her smooth arm sure the fair hea - then This dain - ty ring

p

dut s'en - la - cer! — El - le tien - drait tou - te en la
 is wont to wear! — How in my own she — let it

mien - - ne — La main qui seule — y peut pas -
 lin - - ger, — The on - ly hand — can en - ter

ser! Ce cer - cle d'or,
there! This gold - en ring,

je le sup - po - se, A sui - vi les pas voy - a -
so I i - ma - gine, Follow'd on thro' sun - shin - y

geurs D'un pe-tit pied qui ne se po - se Que sur la
bow'rs Where a wee foot light-ly was tread - ing On-ly on

mousse ou sur les fleurs.
moss or o - ver flow'rs.

rall. *a tempo*

Et ce col-lier en-cor par-fu-mé dél - - le, De sa per -
This neck-lace, too, is so sweet a re - mind - er, By her em -

con calore

p

sonne en - cor tout em - bau - mé,
balm'd as well in o - dor - ous charm;

A pu sen - tir bat - - tre son cœur fi - dè - le, Tout tressail -
It may have felt her faith - ful hearts quick beat - ing, When her love's

lant au nom du bien - ai - mé, tout tres - sail - lant au
name would a - wake fond a - larm, when her love's name would

nom du bien - ai - mé. Non! non!
wake her fond a - larm! No! No!

rall. a tempo, Allegro. cresc.

a tempo

f col. canto

f

f

Red. * *Red.*

Fuy - ez! Fuyez, chi - mè - res, Rê - ves é - phé -
Be - gone, O fleet - ing vi - sion, Born for my de -

mè - res Qui trou - blez ma rai - son.
ri - sion, Of my rea - son the foe!

Fan - tai - si - e aux divins men - son - ges,
Wan - ton Fan - cy, so divine in seem - ing,

Tu re - viens m'é - ga - rer en - cor. Va, re -
Thou wouldst fool me as once of old! Go, be -

tour - ne au pa - ys des son - ges, Ô fan - tai - sie aux
take thee to the land of dream - ing, O wan - ton Fan - cy, on

ai - les d'or, Ô fan - tai - si - e aux ai - les d'or!
wings of gold, O wan - ton Fan - cy, on wings of gold!

Va! va! va, re - tourne au pa -
 Go! Go! Go, re - turn to the

ys des son - ges, Ô fan - tai - si - e aux ai - les
 land of dream - ing, O wan - ton Fan - cy, on wings of

d'or, *poco rall.* Ô fan - tai - si - e, *dim.* ô fan - tai - si - e *dim.* aux ai - les
 gold, *poco rall.* O wan - ton Fan - cy, *p* O wan - ton Fan - cy, on wings of

d'or!
 gold!

Lohengrin.

(1850.)

„In fernem Land.“

RICHARD WAGNER.

(1813-1883.)

Adagio.

p
In fer-nem Land, un-nah-bar eu-ren Schritten,
In far-off land, to mor-tal feet for-bid-den,

pp *pp*
liegt ei-ne Burg, die Mon-sal-vat ge-nannt; ein lich-ter Tem-pel ste-het
There is a cas-tle, Mon-sal-vat by name; A shin-ing tem-ple in its

dort in-mit-ten, so kost-bar als auf Er-den nichts be-
midst is hid-den, Far rich-er than is else-where known to

kannt; drin ein Ge-fäss von wunder-thät'-gem Se-gen wird dort als höchstes
fame. There-in a cup, most marv'lous pow'r pos-sess-ing, Is guard-ed as a

pp *p* *p*
Red. * Red. *

Hei - lig - thum bewacht: es ward, dass seinder Menschen rein - ste pflegen, her -
 boon of heav'n - ly love: To be to ho - ly men a price - less blessing 'Twas

ab von ei - ner En - gel - schar - ge - bracht; all - jähr - lich naht vom
 brought us by an an - gel - host - a - bove. Once ev - 'ry year a

Him - mel ei - ne Tau - be, um neu zu stär - ken sei - ne Wun - der -
 dove from Heav'n de - scend - eth, To strengthen it a - new for works of

kraft: es heisst der Gral, und se - lig rein - ster Glau - be ertheilt durch
 grace; 'Tis called the Grail, and pur - est faith at - tend - eth The stain - less

dim.

ihn sich sei-ner Rit - ter-schaft. Wer nun dem Gral zu die-nen ist er -
knights who guard the sa - cred place. Him whom the Grail to be its ser-vant

ko-ren, den rü-stet er mit ü-ber-ir-di-scher Macht; an
choos-es, It arms with loft-y, su-per-na-tur-al might; All

più p

dem ist je-des Bö-sen Trug ver-lo-ren, wenn ihn er er-sieht, weicht
e - vil craft its pow'r be-fore him los-es, Where he may a-bide, the

dem des To - des Nacht. Selbst wer von ihm in fer - ne Land' ent-sen-det, zum
shades of death take flight. Nor will he lose the aw-ful charm it lend-eth, Al-

p

Strei - ter für der Tu - gend Recht er - nannt, dem wird nicht sei - ne
 though he should be call'd to dis - tant lands, When the high cause of

heil' - ge Kraft ent - wen - det, bleibt als sein Rit - ter dort er un - er -
 vir - tue he de - fend - eth, While yet un - known its spell he still com -

f *p* *pp*

f *p* *pp*

Red. Red.

kannt; so heh - rer Art doch ist des Gra - les Se - gen, ent -
 mand's. By per - ils dread the Ho - ly Grail is gird - ed, No

p *piu p* *p*

Red. *

hüllt musser des Lai - en Au - ge flieh'n; des Rit - ters drum sollt Zweifel ihr nicht
 eye rash or pro - fane its light may view; Its champion knight from doubt shall eer be

poco a poco cresc.

p

Red. * Red. *

he - gen, er - kennt ihr ihn, dann muss er von euch zieh'n. Nun
 ward - ed; If known of men, he must de - part from you. Now

f *dim.* *p*

cresc. *ff* *p* *p*

Red. *

hört, wie ich ver - bot' - ner Fra - ge loh - ne! Vom
 mark, how I re - ward for - bid - den que - ry! The

cresc.

cresc.

Gral ward ich zu euch da - her ge - sandt: mein Va - ter Par - zi - val
 Grail sent me to you, from it came; My fa - ther Per - ci - val

ff *f*

Red. *

trägt sei - ne Kro - ne, sein Rit - ter ich, bin Lo - hengrin ge -
 reigns in its glo - ry, Its knight am I, and Lo - hengrin my

f *f*

Red. *

nannt.
 name.

ff *rit.* *dim.* *p*

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

Macbeth.

(1847.)

"Ah, la paterna mano.,,"

English version by
Dr. Th. Baker.

Scene and Aria.

GIUSEPPE VERDI.
(1813-1901.)

Recit.

O fi - gli, o fi - gli mie-i! Da quel ti -
My chil - dren! O ye, my chil-dren! By what a

Andante.

ranno tut - ti ucci - si voi foste e in-siem con vo - i la madre sven - tu -
tyrant were ye murder'd so foully? to - geth - er with ye your hapless moth - er

ra - ta! Ah! fra gli ar - ti - gli di quel ti - gre io la -
al - sol! Ah! in the claws of what a ti - ger did I

sciai la ma - dre e i fi - gli?
leave my wife and chil - dren?

Adagio.

con espressione melanconica

Ah, la pa-ter - na ma - no
Ah! my pa-ter - nal hand

Non vi fu scu - do, o ca - ri Dai per - fi - di si -
Could no assist - ance yield ye, Nor from the murd'ers

dim.

ca - ri Che a morte, a mor - - te vi fe - rir!
shield - ye Who at your lives, your lives did aim!

E me fuggia - sco, oc - cul - to, Voi chia - ma - va - te, voi chiama - va - te in -
Your voic - es still were call - ing While I to hide me, while I to hide was

p *pp dolce* *p*

va - no Col - l'ul - ti - mo sin - gul - to, Col -
fly - ing, With your last sobs and sigh - ing They

l'ul - ti - mo, col - l'ul - ti - mo re - spir. Ah! Tram - mial ti - ranno il
call'd up-on, they call'd up-on my name! Ha! bring me be - fore the

fac - cia, Si - gno - re, e s'ei mi sfug - ge,
ty - rant, My - lord, and should he 'scape me,

Pos - sa a co - lui le - brac - cia Del tuo per - do - no a -
If he can then es - cape me, He may your par - don

p. *cresc.* *cresc.*

prir, Possa a co - lui le brac - cia, possa a co - lui le brac - cia Del
claim! If he can then es-cape me, if he can then es-cape me, He

tu - o per-do - no a-prir! Si - gnor!... pos - saa
may your par - don claim! My - lord! If he

co - lui le brac-cia Del tuo per-do-no a-prir.
can then escape me, He may your par-don claim!

Allegro maestoso.

La pa - tri - a tra - di - ta Pian - gen - do ne in -
Our na - tive land is call - ing From trait'rous en -

p.

vi - ta, Fra - tel - li, gli op - pres - si Cor - ria - mo a sal -
 thralling! O brethren, a - way, then, To save the land from

var!
 shame!

ff

Gia' l'i - ra di -
 On him - frowns, the

p

vi - na Sul - lem - pio ru - i - na,
 trai - tor, A wrathful Cre - a - tor.

ff

ru - i - na, Gli or - ri - bi-li ec -
His fright-ful, his frightful ex -

portando la voce
ces - si l'E - ter - no stan - car, l'E - ter - no, l'E -
cess-es Th'Al - might-y in - flame, th'Al - might - y, th'Al -

ter - no, l'E - ter - no stan-car! l'E - ter - no, l'E -
might-y, th'Al - might-y in - flame!

tutta forza

l'E - ter - no, l'E - ter - no, l'E -
th'Al - might - y, th'Al - might-y, th'Al -

stringendo a poco a poco

ter - no stan - car! Fra - tel - li, gli op - pres - si Cor -
 might - y in - flame! Oh breth - ren, a - way, then, To

p stringendo a poco a poco

ria - mo a sal - var, Fra - tel - li, gli op - pres - si Cor - ria - mo a sal -
 save her from shame! Oh brethren, a - way, then, To save her from

f

Più mosso. energiche *portando la voce*

var, si, fra - tel - li, gli op - pres - si Cor - ria - mo a sal - var, cor -
 shame, ay! O breth - ren, a - way, then, To save her from shame! A -

ff

ria - mo, cor - ria - mo gli op - pres - si a sal - var, si, Fra - tel - li, gli op -
 way, then, a - way, then, To save her from shame! ay! O brethren, a -

ff

pres-si Cor - ria - mo a sal - var, — cor - ria - mo, cor - ria - mo gli op -
 way, then, To save her from shame, a - way, then, a - way, then, to

pres - sia sal - var! Fra - tel - li, co - riam gli oppres - si a sal -
 save - her from shame! O brethren, a - way, to save her from

var, cor - riam, fra - tel - li,
 shame! A - way, O brethren,

cor - riam!
 a - way!

Martha.

(1847.)

„Ach! so fromm.“

Cavatina.

English version by
Natalia Macfarren.

FRIEDRICH von FLOTOW.

(1812-1883.)

Allegro moderato.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The tempo is marked 'Allegro moderato'. The piano part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line enters with the lyrics 'Ach! so fromm, ach! so traut hat mein Au-ge sie er-None so rare, none so fair Yet en-rap-tur'd mor-tal-'. The tempo then changes to 'dolce' for the second system, where the piano accompaniment becomes more melodic and the vocal line continues with 'schaut; ach! so mild und so rein drang ihr Bild in's Herz mir ein. heart; Maid-en dear, past compare, Ah, 'twas death from thee to part!'. The score concludes with a final cadence in the piano part.

p

dolce

Ach! so fromm, ach! so traut hat mein Au-ge sie er-
None so rare, none so fair Yet en-rap-tur'd mor-tal-

schaut; ach! so mild und so rein drang ihr Bild in's Herz mir ein.
heart; Maid-en dear, past compare, Ah, 'twas death from thee to part!

Ban-ger Gram, eh' sie kam, hat die Zu-kunft mir um-hüllt, doch mit
 Ere I saw thysweet face, On my heart there was no trace Of that

ihr blüh - te mir neu - es Da-sein lust-er - füllt. Weh! es schwand, was ich
 love from a - bove That in sor - row now I prove, But a - las! thou art

fand, ach! mein Glück erschaut ich kaum, bin er-wacht, und die Nacht raub-te mir den
 gone, And in grief I mourn a - lone; Life a shad - ow doth seem, And my joy a

poco allarg. sü - ssen Traum, den sü - ssen Traum! — Ach! so — fromm, ach! so —
 fleet - ing dream, a fleet - ing dream! — None so — rare, none so —

p a tempo

traut hat mein Au - ge sie er - schaut! Ach so — mild
 fair, Yet en - rap - tur'd mor - tal — heart; Maid - en — dear,

rall. e dim. *f più animato*

und so - rein ——— drang ihr Bild in's Herz mir ein! Mar - tha, Mar - tha!
 past com - pare, ——— Ah, 'twas death from thee to part! Mar - tha, Mar - tha!

decresc. *colla voce* *f più animato*

du ent - schwandest und mein Glück nahmst du mit dir; gib - mir
 I con - jure thee, Leave me not to lone de - spair! Leave me

wie - der, was du fandest, o - der thei - le es mit mir,
 scatheless, I — im - plore thee, Or re - turn, my life to share,

f *cresc.*

ja! thei - le es mit mir, ja, mit mir!
 Oh, come, my life to share, ah! re - turn!

f *ff* *p*

Die Meistersinger von Nürnberg.

(1868.)

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English version by
H. & F. Corder.

„Am stillen Herd.“
“By silent hearth?”

RICHARD WAGNER.
(1813-1883.)

Poco sostenuto.
Zurückhaltend.

p dolce

f dim. *dolce* *p* *più p*

più p

Am
By

Moderato.

stil-len Herd in Win-ters-zeit, wann Burg und Hof mir ein-ge-
si-lent hearth in win-ter-tide, When house and hall in snow did

p *poco cresc.*

schneit, wie einst der Lenz so lieb-lich lacht', und wie er
hide: How sweet-ly Spring had smiled be-fore, And how full

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

bald wohl neu-er-wacht, ein al-tes Buch, vom
soon'twill wake once more, 'Twas in a book of

rall. *a tempo* *p a tempo*

cresc. *riten.* *a tempo espr.*

Ahn ver-macht, — gab das mir oft — zu le-sen: Herr Wal-ther von der
an-cient lore, — My sire's be-quest, — I've read it: Sir Wal-ther von der

p *riten.* *p a tempo espr.*

Vo-gel - weid', — der ist mein Mei-ster ge - we-sen.
Vo-gel - weid', — 'Twas he, my mas-ter, who said it.

p

Wann
And

cresc. *sf dim.*

con espressione *cresc.*

dann die Flur — vom Frost be - freit, — und wie - der - kehrt die Sommers-
when the fields — the frost de - fied — Be - neath re - turn - ing Summer-

p *cresc.*

zeit; was einst in lan-ger Win- - ters -
 tide, What once in drear-y Win- - ters

p

f *dim.* *p* *p (espress.)*

nacht das al-te Buch mir kund ge-macht, das
 night With-in that book I read a-right, Now

cresc. *con spirito*

1 3 1

schallte laut in Wal-des Pracht, das hört' ich hell er-
 pealed a-loud thro' for-est bright, I heard the mu-sic

più cresc.

cresc. *cresc.*

klin - - gen: im Wald dort auf der Vo-gel - weid, da
 ring - - ing: The wood be-fore the Vo-gel - weid, 'Twas

f *mf*

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

cresc.

lern' ich auch — das Sin - gen.
there I learn'd — my sing - ing.

f con anima

Was Win - ter - nacht, — was Wal - des - pracht, — was
What Win - ter - night, — what woods so bright, — What

Buch und Hain mich wie - - sen, was Dich - ter - san - ges
book and Na - ture brought — me, What po - ets' songs — of

cantabile

Wun-der-macht — mir heim-lich wollt' er - schlie - - ssen; was
 ma - gic might — Mys - te - riously have taught — me; On

dim. *mp*

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

f

Ros - ses Schritt bei'm Waf - fen - - ritt, was Rei - hen - tanz beim
 hors - es' tramp, on field and camp, On knights ar - ray'd for

cresc.

p *tr* *tr*

heit'-rem Schanz mir sin - nend gab zu lau - schen: -
 war pa - rade, My mind — its pow'r ex - ert - ed: —

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

gilt es des Le - bens höch - sten Preis um Sang mir ein - zu -
 So now life's high - est prize by me To song must be con -

un poco largamente *cresc.* *rall.*

un poco largamente *rall.*

cresc.

a tempo

tau - schen, zu eig'nem Wort und eig'ner Weis' will
 vert-ed, Each word and tone my ver - y own, I

f dim. *a tempo p* *tr.* *cresc.* *tr.*

mf

ei - nig mir es flie - ssen, als Mei - ster - sang, ob
 will at - tempt to sing you: A Mas - ter - song, if

p cresc.

cresc.

den ich weiss, euch Mei - stern sich er - gie -
 such it be, My Mas - ters, I will bring

cresc.

ssen.
 you.

ff

p *tr.* *cresc. - tr.* *f*

Die Meistersinger von Nürnberg.

(1868.)

English version by
H. & F. Corder.Walthers Preislied.
Walters Prize-song.RICHARD WAGNER.
(1813-1883.)

Moderato molto. *lunga*

p *cresc.* *p*

dolce *cresc. anschwellend*

Mor - gen - lich leuch - tend im - ro - si - gen Schein, von Blüth' und
Mor - ning was gleam - ing - with - ro - se - ate light, The air was

p *dolce* *cresc.*

Duft geschwellt die Luft, voll al - ler Won - nen,
filled With scent dis - till'd, When beau - ty - beam - ing,

molto espress. *f*

un poco più lento
(wie entrückt) quasi sognando

dim. *p*

nie er - son - nen, ein Gar - ten lud mich - ein, dort un - ter ei - nem
Past all dream - ing, A gar - den did in - vite, Wherein, be - neath a

dim. *pdoleissimo*
un poco più lento

Wun-der-baum, von Fröch-ten reich be - han - gen, zu schau'n im sel' - gen
wondrous tree, With fruit su - perb - ly la - den, In bliss - ful love - dream

p

cresc. *poco a poco più mosso*
Lie-bestraum, was höch-stem Lust - ver - lan-gen Er-fül-lung kühn ver -
I could see The rare and ten - der maid-en, Whose charms be - yond all

cresc. *p*

hiess, das schön-ste Weib: E - va
price En-tranc'd my heart: E - va

f *dim.*

dolce (zart)
im Pa-ra-dies!
in Pa-ra-dise!

p dolce col canto *p dolcissimo* *pp*

espr.
p *poco cresc.*

A-bend-lich däm-mernd um-schloss mich die Nacht; auf stei-lem Pfad war ich ge-
 Evning was dark-ling and night clos'd a-round; By rugged way My feet did

p *p cresc.*

naht zu ei-ner Quel-le rei-ner Wel-le, die
 stray On toward a moun-tain Where a foun-tain En-

f. *dim.*

dim. *poco ritenuto*
 (zurückhaltend)

lockend mir ge-lacht: dort un-ter ei-nem Lor-beer-baum, von
 slav'd me with its sound; And there, be-neath a lau-rel-tree, With

pp *poco ritenuto*

Ster-nen hell durch-schie-nen, ich
 star-light glint-ing un-der, In

cresc.

schauf' im wa - chen — Dich - ter - traum, von
 wak - ing vi - sion — greet - ed me A

cresc.

f heilig hol - den — Mie - nen, mich netzend mit dem ed - len
 sweet and sol - emn — won - der; She toss'd on me the fountain's

p cresc.

dim. *p* *cresc.*

f Nass, das hehr - ste Weib; die Mu -
 dew, That wo - man fair, Par - nas -

f *pp dolce*
cresc.

f *pp dolce*
cresc.

Ca. *

- se des Par-nass!
 -sus' glorious Muse!

f *p dolce* *cresc.*

mf con passione
(sehr feurig)

cresc. *f*

Huld - reich - ster Tag, dem — ich aus Dich - ters Traum er -
Thrice hap - py day, To — which my po - et's trance gave

p *cresc.* *f*

dim.

wacht! — Das ich er - träumt, das Pa - ra - dies, in himm - lisch
place! — That Pa - ra - dise of which I dreamed, In ra - diance

dim. *p*

f *p*

neu — verklärter Pracht — hell vor mir lag, da -
new — before my face — Glo - ri - fied lay, To

f *dim.*

espress. *cresc.*

hin lachend nur der Quell den Pfad mir — wies; — die, dort ge -
point out the path the laugh - ing brooklet — stream'd, She stood be -

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

dolce

bo - ren, mein Herz er - ko - ren, der
side me, Who shall my bride be, The

con anima

cresc. *f*

Er - de lieb - lich - stes Bild, als Mu - se mir ge - weicht so hei - - -
fair - est sight earth'er gave, My Muse to whom I bow, So an - - -

p dolce *cresc.* *p cresc.*

mf

- lig ernst als mild, ward kühn von mir ge -
- gel - sweet and grave; I'll woo her bold - ly

p cresc.

cresc. sempre

freit; am lich - ten Tag der Son - nen, durch
now; Be - fore the world re - main - ing, By

f *p dolce* *cresc.*

San ges Sieg ge - won - nen Par - nass
 might of mu - sic gain - ing Par - nas

f

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

cresc. *f poco ritenuto*

und Pa - ra - dies!
 - sus and Pa - ra - dise!

poco ritenuto *f col canto* *p* *f a tempo* *più f*

f *dim.*

La. *p* *La.*



Mignon.

(1866.)

« Elle ne croyait pas. »

Romance.

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

Andantino.

dolce

El - le ne
Nev - er the

croyait pas, dans sa can - deur na - i - ve, Que l'a - mour
maid - en dream'd, pure as an op'ning flow - er, That love so

in - no - cent qui dor - mait dans son cœur Dût se chan -
in - no - cent as dwelt with - in her breast, Might e'er a -

ger un jour en une ar - deur plus vi - ve, Et trou - bler
 wake, in fine, to far more ar - dent power, — For ev - er

à jam - ais son rê - ve de bon - heur! Pour
 ban - ish - ing her tran - quil vi - sion blest! To

pp

ren - dre à la fleur é - pui - sé - e Sa frai - cheur, son é - clat — ver - meil,
 glad - den the flow - er de - spair - ing, To re - vive all her ro - sy glow,

Poco ritenuto

Ô prin - temps, don - ne - lui ta gout - te de ro - sé - - e!
 Bâlm - y spring, on her heart let fall thy dew re - stor - - ing,

pp

riten.

f 3 3 3 3

Ô mon cœur! don-ne - lui, don-ne - lui ton ray - on de so -
 Oh, my heart, on her way, on her way all thy sun-shine be -

col canto *cresc.*

leil!
 stow!

fa tempo 3 3 3 3

mf *

p

C'est en vain
 'Tis all in

mf *p* *pp*

que j'at-tends un a - veu de sa bou - che, Je veux con -
 vain I wait for an a - vow-al ten - der, 'Tis all in

naître en vain ses se - crè - tes dou-leurs; Mon re - gard
vain I seek to guess her se-cret woe. She shrinks be -

cresc.
l'in - ti - mi - de, et ma voix l'ef - fa - rou - che; Un mot trou -
fore my gaze, — my words her fear en-gen - der, Tho' I be

pp
ble son âme et fait cou - ler ses pleurs. Pour
nèer so kind, her tears do ev - er flow! To

3
ren - dre à la fleur é - pui - sé - e Sa fraî - cheur, son é - clat. — ver - meil,
glad - denthe flow - er de - spair - ing, To re - vive all her ro - sy - glow,

Poco ritenuto

Ô ——— prin-temps! don - ne - lui ta gout - te de ro -
 Balm - - - y spring, on her heart let fall thy dew re-

pp

Ped. * Ped. * Ped. *

sé - - - e! Ô ——— mon cœur! don-ne-lui, don-ne-lui ton ray-on de so -
 stor - - - ing, Oh, ——— my heart, on her way, on her way all thy sun-shine be-

f *riten.*

col canto

cresc.

Ped. * Ped. * Ped. *

leil!
 stow!

f a tempo

dim. *rit.* *pp*

Mireille.

(1846.)

«Anges du paradis»

Cavatina.

CHARLES GOUNOD.

(1818-1893.)

English version by
Dr. Th. Baker.

Allegro.

p *cresc.* *f*

Recit.

ff

Mon cœur est plein d'un noir sou -
My heart is fill'd with gloom - y

ff

ci. Qui l'ar - rê - te? pour - quoi n'est el - le pas i -
fear: Who de - tains her? why has she fail'd to meet me

Andante.

f *dim.* *p*

ci?
here?

dolce *cresc.*

An-ges du pa-ra-dis, couvrez-la de vo-tre ai-le, — Dans les airs
An-gels of Pa-ra-dise, o-ver her spread your pin-ions, — Cov-er her

p *cresc.*

dim. *ped.* *

é - ten-dez vo-tre man-teau sur el - le! — Et toi, brû-lant so -
safe from harm as in your own domin - ions, — And thou, O burn-ing

dim. *p* *cresc.*

leil d'é - té, Fais grâce à sa jeu - nes-se, é - par - gne sa beau -
sum-mer sun, Ad - mire her youth and spare her, Nor - shine her face up -

dim. *p*

rit. *poco animato*

té, Fais grâce à sa jeu - nes-se, é - par - gne sa beau - té! Je l'ai
on, Ad - mire her youth and spare, Nor shine her face up - on! I es -

f *dim.* *col canto* *p* *poco animato*

vu - e à tra-vers mon rê - ve, Dans la lande aux souf - fles de
pied her, ere my dream was end - ed, On a heath with fire glow - ing

cresc. *dim.*

feu, red, Accourant Running down seu - le sea - ward vers la grè - ve, un - at - tend - ed,

p *cresc.*

dim.

Pâ - le, le front cour - bé Sous l'éclat du ciel
 Pal - lid, with bend - ed head 'Neath the glare of the

dim. *p*

cresc. *f*

bleu, sky: In - vo - quant les sain - tes et Dieu.
 To the saints and God was her cry!

p *cresc.* *f*

p *Tempo I.*

rit. e dim.

An - ges du pa - ra - dis, cou - vrez - la de vo - tre ai - le,
 Angels of Pa - ra - dise, o - ver her spread your pin - ions,

pp

Dans les airs é - ten - dez vo - tre man - teau sur el - le! Et
 Cov - er her safe from harm as in your own do - min - ions, And

p

toi, brûlant so - leil d'é - té, Fais grâce à sa jeu - nes - se, é - par - gne sa beau -
 thou, O burning summer sun, Ad - mire her youth and spare her, Nor shine her face up -

té, Fais grâce à sa jeu - nes - se, é - par - gne sa beau - té, — Brûlant so - leil d'é -
 on, Ad - mire her youth and spare, Nor shine her face up - on! — O burning summer

rit. *a tempo*

f *col canto* *p*

té, — Fais grâce à sa jeu - nes - se, Fais grâce à sa jeu - nes - se,
 sun, — Admire her youth and spare her, admire her youth and spare her,

p *f*

più lento

é - par - gne sa beau - té! —
 Nor shine her face up - on! —

p *p* *pp*

La Muette de Portici.

(1828.)

English version by
Natalia Macfarrren.«Du pauvre seul ami.»
Slumber-song.D. F. E. AUBER.
(1782-1870.)

Andante con moto.

dolce
Du pau - vre seul a - mi fi - dè - le, Des - cends à ma voix qui t'ap -
Thou on - ly com - fort of the low - ly, Oh comewiththy peace calm and

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The piano part begins with a *p* dynamic and includes a *pp* section. The tempo is marked 'Andante con moto' and the mood is 'dolce'.

pel - le, Som - meil, — som - meil, — des - cends — du haut des
ho - ly, Oh sleep, — oh sleep, — thy balm — up - on her

cresc. *dim.*

The second system continues the vocal line and piano accompaniment. The piano part includes *cresc.* and *dim.* markings. The vocal line has a *dim.* marking at the end of the phrase.

cieux! De son cœur ban - nis les a - lar - mes, Qu'un songe heureux sè - che les
shed! From her woe - ful heart ban - ish sor - row, Some com - fort from tears let her

p

The third system continues the vocal line and piano accompaniment. The piano part begins with a *p* dynamic.

lar - mes Qui tom - bent en - cor de ses yeux, — Qu'un
bor - row, That fall from eyes whence rest long has fled, — Some

The fourth system continues the vocal line and piano accompaniment. The piano part features a series of chords and moving lines.

tranquillo

songe heu - reux sè - che les lar - mes Qui tom - bent en -
 comfort from tears let her bor - row, That fall from eyes whence

tranquillo

cor de ses yeux! Descends, toi par qui l'on ou - bli - e, Sur sa pau -
 rest long has fled! Oh thou, kind nature's sole re - stor - er, Come, wavethy

dolce

pière ap - pe - san - ti - e, De son cœur ban - nis les a - lar - mes, Qu'un
 gen - tle pin - ions - o'er her, From her woe - ful heart ban - ish sor - row, Some

songe heureux sè - che les lar - mes Qui tom - bent en - cor de ses
 comfort from tears let her bor - row, That fall from eyes whence rest long has

dolciss. *p*

yeux, Qu'un songe heu - reux - sè - che les lar -
fled, Some comfort from tears - let her bor -

pp tranquillo

con abbandono

- mes Qui tom - bent en - cor de ses yeux,
- row, That fall from eyes whence rest long has fled,

calando

col canto *pp*

p *p*

Qui tom - bent en - cor de ses yeux, Qui
That fall from eyes whence rest long has fled, from

pp

Cadenza. *molto tranquillo* *pp*

tom - bent en - cor de ses yeux.
eyes whence rest long has fled.

pp

Polyeucte.

(1878.)

«Nymphes attentives.»

Barcarolle.

CHARLES GOUNOD.

(1818-1893.)

English version by
Charlotte H. Coursen.

Moderato.

The piano introduction consists of two systems of music. The first system begins with a forte (*f*) dynamic in the bass clef, followed by a piano (*p*) dynamic. The second system continues with the piano (*p*) dynamic. The music is in 12/8 time and features a steady accompaniment in the bass with chords and moving lines in the treble.

The vocal entry begins with a piano (*p*) dynamic. The lyrics are: Nym - phes at - ten - ti - ves — Dans les ro -
Sea - nymphs sporting near me, — Be - side the
The piano accompaniment continues with a piano (*p*) dynamic. The bass line features a repeating rhythmic pattern of eighth notes. The piece is marked with 'Leo.' and an asterisk (*) at the end of the system.

The vocal line continues with the lyrics: seaux, —
stream, —
The piano accompaniment continues with a piano (*p*) dynamic. The bass line features a repeating rhythmic pattern of eighth notes. The piece is marked with 'Leo.' and an asterisk (*) at the end of the system.

Na - ia - - des crain - ti - ves, — Sor - tez des
 Your tim - - id ears can hear — me, — Though deaf they

p

ped. * *ped.* *

eaux! —
 seem! —

ped. *

Les Dieux sans nom-bre, Fu - yant le jour, — Glissent dans l'om-bre,
 The gods are hid - ing From glare of day, — 'Mid shad-ows glid - ing,

p

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Et le bois som-bre Fré - mit — da - mour! — Fré - mit, — fré - mit da -
 Where safe a - bid - ing, Love holds his sway! — Love holds, — Love holds his

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

mour! — Di - ane — é - car - tant ses
sway! — The moon her fair features

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

voi - les Argen - tés dé - toi - les, — Et se ca - chant à de - mi, — De son re -
veil - ing, On the white clouds sail - ing, — Now seeks an earth - ly love. With ten - der

Ped. * *Ped.* *

gard il - lu - mi - ne La beauté di - vi - ne De son amant en - dor -
light is she shin - ing, Sleeps he, not di - vin - ing What glances gleam from a -

Ped. *

mi. — El - le se pen - che et l'ad - mi - re, Et dans un sou -
bove. — Now see the god - dess gen - tly smil - ing, While her lips be -

ri-re Le ca-res-se d'un ray-on. — Qui, de sa bou-che mi-clo-se Des-
 guil-ing Tremble with a fond ca-ress, — A-bove En-dy-mi-on bend-ing, A

Red. * Red. *

cend et se pose Aux lè-vres d'En-dy-mi-on! —
 bright moon-ray send-ing That loved sleep-er to bless! —

Red. * Red. * Red. *

p
 Nym- - phes at-ten-ti ves — Dans les ro-
 Sea- - nymphs sporting near me, — Be-side the

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

seaux, —
 stream, —

p
 Red. *

Na - i - des crain - ti - ves, — Sor - tez des
Your tim - id ears can hear me, — Though deaf they

p

Ped. * *Ped.* *

eaux!
seem!

p

Ped.

Les Dieux sans nom-bre, Fu - yant le jour, — Glissent dans l'om-bre,
The gods are hid - ing From glare of day, — 'Mid shadows glid - ing,

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

Et le bois som-bre Fré - mit — d'a-mour! — Fré - mit, — fré - mit d'a -
Where safe a - bid - ing, Love holds — his sway! — Love holds, — Love holds his

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

mour! _____ Le bois som - bre Fré - mit _____ d'a -
 sway! _____ Safe a - bid - ing, Love holds _____ his

Ped.

mour! _____ Le bois som - bre Fré - mit _____ d'a -
 sway! _____ Safe a - bid - ing, Love holds _____ his

Ped.

mour! _____
 sway! _____

p *cresc.*

f *p*

Polyeucte.

(1878.)

«Source délicieuse.»

Stances.

English version by
Dr. Th. Baker.CHARLES GOUNOD.
(1818-1893.)

Andante.

f

ped.

cresc.

p

cresc.

p

p

dolce e tranquillo

Sour - ce dé - li - ci - eu - se en mi - sè - res fé - con - de,
 O thou de - licious foun - tain o - ver - flow - ing with e - vil,

p legatissimo

Que vou - lez - vous de moi, — flat - teu - ses vo - lup - tés? —
 What would ye have of me, — ye flat - ter - ing de - lights? —

cresc. dim.

dolce

Hon - teux at - ta - che - ments — de la chair et du mon - de,
 Ye shame - ful, clinging ties — of the flesh and the dev - il,

p

cresc. dim.

Que ne — me quittez - vous, que ne me quittez - vous quand je vous ai quit -
 Why not — forsake me now, why not forsake me now, who have for - sworn your

cresc. dim.

p molto espressivo

tés! rites! Mon - de, pour moi, tu Thou, World, for me thou

dim. *p*

*Red.** *Red.**

cresc.

n'es plus rien! Le ciel a
art as naught! For heav'n Pau -

dim. *molto cresc.*

rem - pla - cé Pau - li - ne! Je porte en un cœur tout chré -
li - na's place has ta - ken! Di - vine - ly the Sav - iour has

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

f *dim.* *Poco più animato.*

tien U - ne flam - me tou - te di - vi - - ne!
wrought, In my heart His faith to a - wa - - ken!

f *dim.* *p*

mf con calore

Sain - tes dou - ceurs du ciel!
Heav'n - ly and ho - ly joys!

a - do - ra - - - bles i - dé - - - es,
with a - dor - - - ing e - mo - - - tion

Vous remplis - sez un cœur qui vous
Ye o - ver - flow a heart that has

peut re - - ce - voir!
learn'd to re - ceive!

mf con anima

De vos di - vins at - traits les
Thro' your di - vine ap - peal our

16363

à - mes pos - sé - dé - es
soul - are all de - vo - tion,

Ne conçois - vent plus rien qui les puisse é - mou -
Nor of aught else be - side ev - er more may con -

voir!... Mon - de, pour moi, tu
ceive! Thou, World, for me thou

n'es plus rien! Le
art as naught! For

ciel a rem - pla - cé Pau - li - ne! Je
heav'n Pau - li - na's place has ta - ken! Di -

cresc. molto

por - teen un cœur tout chré - tien U - ne
vine - ly the Sav - iour has wrought, In my

f *dim.* *p*

flam - me tou - te di - vi - ne!
heart His faith to a - wa - ken!

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

Mon - de, mon - de, pour moi, tu n'es plus
World! World! for me thou art as

cresc. *riten.* **Largo.**

rien! rien! rien! rien!
naught! naught! naught! naught!

Reginella.

(1871.)

"Bella del tuo sorriso.,,"

Recitative and Romance.

GAETANO BRAGA.
(Born 1829.)

Allegretto non tanto.

pp

pp

Ep - pur sen - to d'a - mar - la!
And yet, I know I love her!

pp

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Recit.

Oh! qual prof - fer - si sacri - le - ga pa - ro - la! In - nan - zi a que - sti
Oh! why give utt'rance to this profane a - vowal In presence of these

marmi a - do - ra - ti, o - ve giu - rai più vol - te e - ter - na
al - tars of sacred marble, Which have so oft - en listen'd my vows of

fe - de ad u - na e - stin - ta! O A - de - lia, an - ge - lo mio, soc -
faith to one de - part - ed? Oh! A - de - lia, an - gel a - dor'd, now

pp cantabile

cor - ri al com - bat - tu - to spir - to... Oh! la tua vo - ce dal
aid me! This tor - tured spir - it com - fort! In - to my heart comes de -

cie-lo in cor mi scen-da, for-te a lot - ta - re ed a sof-frir mi
 scending thy voice from heav-en, Read-y for tri - al and bit-ter pain, I

ff *lento*

ren-heed - da thee.

Maestoso *ff* *Meno mosso*

Larghetto appassionato.

dolcissimo con grande espress.

Bel - la del tuo sor-ri - so Co - stei mi ap-par-ve un
 Fair - she ap-pear'd be - fore me A smile like thine in her

p

di, Per es - sa il pa - ra - di - so Al guardo mio si a -
 eyes. 'Twas she 'on-ly might re-store me My long - lost Par - a -

pp *con abbandono*

pri, In quel - la lar - va, o Adelia, io ti mi - ra - i, Te in es - sa a -
dise, And'neath that mask, O A - de - lia, thee I still could see; - I loved but

ma - i! te in es - sa a - ma - i! te in es - sa a - ma - i, a - ma -
thee, I loved but thee! I loved but thee, I loved but

i! thee! San - to d'a - mor de -
Love's ho - ly flame, still

dolciss.

si - o La lar - va rav - vi - vò; Er - se lo sguardo a
burning, It rous'd to clear - er glow. Though un - to God re -

Di - o... ah! pian - se... sof - fri... pre - go. Dell' im -
turn - ing, I suf - fer'd, prayed, while tears did flow! Then such

men - so suo duol pie - tà pro - va - i, Ed io l'a - ma - i! ed io l'a -
pit - y I felt for her so for - lorn, That love was born, that love was

ma - i! ed io l'a - ma - i, l'a - ma - i! l'a - ma -
born, that love was born, that love was born, that love,

i! l'a - ma - i, l'a - ma - i!
that love was born!

La Reine de Saba.

(1862)

«Inspirez - moi.»

Recitative and Aria.

CHARLES GOUNOD.

(1818 - 1893.)

Moderato assai maestoso. (♩ = 60)

The first system of piano accompaniment consists of two staves. The right hand features a melodic line with several triplet figures. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato assai maestoso' with a quarter note equal to 60 beats per minute. The dynamic marking is 'ff' (fortissimo).

The second system includes a vocal line and piano accompaniment. The vocal line is marked 'Recit.' and contains the lyrics: 'Fai- bles - se de la race hu - maine! Quelle' and 'How frail and weak a thing is man! How'. The piano accompaniment continues with chords and some triplet figures. The dynamic marking is 'ff'.

The third system includes a vocal line and piano accompaniment. The vocal line contains the lyrics: 'œu - vre fai - sons - nous? Tâche im - puissante et' and 'poor this work of ours! Hi - deous and vain it'. The piano accompaniment features triplet figures in both hands. The dynamic marking is 'ff'.

vai-ne! Un pa-lais pour la vo-lup-té! Un tem-ple pour l'or-
standeth, A dwell-ing for lux-u-ry! A tem-ple fit for

gueil! digne a pei-ne d'un homme! Tou-te grandeur ab-
pride! Hard-ly wor-thy of man! All no-ble-ness is

sen-te! Et c'est là ce qu'on nomme Cré-er pour l'É-terni-
want-ing! And they call such cre-a-tion: To build for e-ter-ni-

té! Fils de Tu-bal-ka-in, ô grande et for-te ra-ce!
ty! Sons of Tu-bal Cain, Oh strong and noble race,

Bienfaiteurs des hu-mains! Ô sublimes es-prits, Qui de vo-tre pas-
Be-ne-fac-tors of man! High and God-like minds! In your path thro'the

sage world, a - vez lais - sé la tra - ce Sur le Li - ban su -
 Ye left a track of great - ness; Li - ba - nus bear - eth

per - be en de vas - tes dé - bris! E - tait - ce là vos œu - vres co - los -
 wit - ness in vast, no - ble ru - ins. Where far the sand heaps high the desert

sa - les, Quand vos mains bâ - tis - saient les murs d'He - no - chi -
 plain, E - ven there rise the wond - rous forms ye - have

a, Gi - gan - tes - ques tra - vau x aux formes i - dé -
 made From out the past in sol - emn -

a - les Tel que le cré - a - teur même sen éf - fray -
 gran - deur! Ah, be - fore your aw - ful pow'r I bow my

Un poco più lento. (♩ = 54)

a! head. In-spi-rez-moi, ra-ce di- Lend me your aid, Oh race di-

f *dim.* *p*

Ad. * *Ad.* * *Ad.* * *Ad.* *

vi-vine, Nobles a-ïeux en qui j'ai foi! Fa-tthers of old to whom I've pray'd,

cresc. *dim.*

Maî-tres puissants que je de-vi- -ne! In-spi-rez-moi, Spirits of pow'r, be your help mine, Lend me your aid,

p *cresc.*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Nobles a-ïeux, ra-ce di-vi-ne, In-spi-rez-moi! Fa-tthers of old to whom I've pray'd, O lend your aid!

f. *un poco animato* *colla voce* *f.*

Ad. * *Ad.* * *Ad.* *

p

Au gré de mon rêve en dé - li - re,
 Oh grant that my wild dream be not vain,

cresc.

Je veux lais-ser au genre hu-main
 That fu - ture time shall owe to me

cresc. *dim.*

p

Une œu - vre di - gne qu'on l'ad - mi - re, Cet - te
 A work their bards will sing in their strain, Tho' Cha - os

cresc.

vasque aux puissants con - tours, la mer d'ai -
 still, Cha - os still an ir - - on

cresc. *dim.*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

rain! Dans le sa - ble dé - ja mou -
sea! From the cal - dron the mol - - ten

lé - - e, Qu'elle y soit d'un seul jet cou -
wave Soon will flow in-to its mould of

lé - - e, Et vous, fils de Tu - bal - ka -
sand, And ye, O sons of Tu - bal

cresc. molto

in, En - flammez mon gé - nie et con - dui - sez ma main!
Cain, Fire, oh fire my - soul, and - guide my hand!

f rit.

ff a tempo

In - spi - rez - moi, ra - ce di - vi - - - ne!
Lend me your aid, Oh race di - vine,

ff a tempo

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

No - bles a - ïeux en qui j'ai foi!
Fa - thers of old to whom I've pray'd,

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

Maitres puis - sants que je de - vi - - ne!
Spirits of pow'r, be your help mine.

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

In - spi - rez - moi, Nobles a - ïeux, ra - ce di -
Lend me your aid, Fathers of old to whom I've

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

vi - ne, In - spi - rez - moi, In - spi - rez -
pray'd, Lend me your aid, Oh lend your

colla voce

a tempo

moi!
aid!

a tempo

Rienzi.

(1842.)

„Allmächt'ger Vater.“ Prayer.

RICHARD WAGNER.

(1813-1883.)

Lento. (♩ = 66)

*) This turn ∞ thus:

First system of piano introduction. Treble and bass staves. Dynamics include *f* and *p*.

Second system of piano introduction. Treble and bass staves. Dynamics include *p*.

Third system of piano introduction. Treble and bass staves. Dynamics include *pp*. Includes markings like *Re.*, ***, and *Re.*

Rienzi.
con solennità

First line of lyrics and piano accompaniment. Dynamics include *p*.

Second line of lyrics and piano accompaniment. Dynamics include *p*.

lass jetzt noch nicht zu Grun - de geh'n! Du stärk-test mich, du gabst mir
 Let not from me now pass a - way! Thou mad'st me strong, Thy fa - vor

ho - he Kraft, du lie-hest mir er-hab'-ne Ei - gen - schaft, zu
 rais'd my name, Thou gav-est me a pure, ex - alt - ed - aim, To

hel - len den, der nie - drig denkt, - zu he - ben,
 lift up those of low - ly - mind, - Re - lief for

sempre legato

was im Staub ver - senkt, Du wan-del-test des Vol - kes
 those who mourn to - find. Thou hast transform'd Thy peo - ple's

Schmach zu Ho - heit, Glanz und Ma - je - stät! — 0
 woe To splen - dor, joy and high re - nown; 0

cresc. *f* *p*

*) This turn ∞ should be sung thus:

più animato

Gott, ver - nich - te nicht das Werk, das dir zum Preis er -
 God, let not the no - ble work Ad - dress'd to Thee be

p più animato

rich - tet steht! Ach lö - se,
 tram - pled down! Ah, Lord! dis -

Herr, die tie - fe Nacht, die noch der Men - schen See - le
 pel the sa - ble night Which dense - ly shrouds the hu - man

deckt! Schenk' uns den Ab - glanz dei - ner Macht,
 soul, Vouch - safe one glimpse, re - veal Thy might,

die sich in E - wig - keit er - streckt!
 Firm while e - - ter - nal a - ges roll!

ritard.

Tempo I.

p Mein Herr und Va - ter, o bli - cke her - ab! Sen - ke dein
My God and Fa - ther, O look here be - low! Send us from

The first system features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The piano accompaniment is in the same key and time, starting with a *pp* dynamic and including a right-hand (*r. h.*) section.

Au - ge aus dei - nen - Höh'n! All - mächt' - ger Va - ter,
Heav - en the bright - 'ning - ray, Al - might - y Fa - ther,

The second system continues the vocal line and piano accompaniment. The piano part includes a *p* dynamic marking.

blick' her - ab! Hör' mich im Stau - be zu dir - fleh'n! Mein
look be - low! Hear me, as bow'd in dust I - pray! My

The third system continues the vocal line and piano accompaniment. The piano part includes *mf dim.* and *pp* dynamic markings.

Gott, der ho - he Kraft mir gab, er - hö - - re mein
God, from whom all mer - cies flow, O hear me in

The fourth system concludes the vocal line and piano accompaniment. The piano part includes *sempre pp* and *p* dynamic markings, and ends with a *Red.* (Reduction) marking and an asterisk.

tief - - - in - brün - - - stig Fleh'n!
 deep - - - est - fer - - - vor pray!

colla parte

pp

pp

Red. *

pp *sempre*

più p *sempre pp*

pp *pp dolce*

p *Red.* *

pp *pp*

Red. *pp*

*) ∞ thus:

Le Roi d'Ys.

(1888.)

«Vainement, ma bien-aimée.»

English version by
Dr. Th. Baker.

Aubade.

ÉDOUARD LALO.
(1823 - 1892.)

Andantino. (♩ = 60)

The first system of the musical score is in 2/4 time, marked Andantino with a tempo of ♩ = 60. It features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by a quarter note 'Puis -' and a quarter note 'Thy'. The piano accompaniment starts with a half note chord in the left hand and a quarter note in the right hand, marked *mf*. The piano part includes a triplet of eighth notes in the right hand. The system concludes with a *poco rit.* marking.

Puis -
Thy

espress.

mf

qu'on ne peut flé - chir ces ja - lou-ses gar-dien-nes, Ah! laissez -
ev - er-watchful guard-ians no ruse can van-quist; Ah! let me

mf *col canto*

The second system continues the vocal and piano parts. The vocal line has a rest followed by the lyrics 'moi con-ter mes peines Et mon é - moi!' and 'tell thee all my anguish, All my un - rest!'. The piano accompaniment is marked *a tempo* and *mf*. It features a triplet of eighth notes in the right hand and a *cresc.* marking. The system ends with a *a tempo* marking.

a tempo

moi con-ter mes peines Et mon é - moi! _____
tell thee all my anguish, All my un - rest! _____

a tempo *mf* *cresc.*

The third system shows the piano accompaniment. It is marked *f* and *poco accel.*. The piano part consists of a series of chords and eighth notes in both hands, with a triplet of eighth notes in the right hand.

f *poco accel.*

Allegretto (♩ = 84)

mf espress.

Vai-ne - ment, _____
My be - lov'd, _____

p

— ma bien - ai - mé - e, On croit me dé - ses - pé - rer;
— nothing can shake me, What - ev - er thou try, is vain;

Près de ta por - te fer - mé - e Je veux en -
Close thy door — never so tight - ly, Yet here — I

cresc.

f poco rit. *a tempo*
cor de - meu - rer!
still shall re - main!

col canto *mf a tempo*

dolce

f Les so-leils pour-ront s'é-tein-dre, Les nuits rem-pla-cer les jours, Sans
 Tho' the suns may lose their lus-tre, Tho' night may re-place the day, With-

f *pp* *mf*

poco rit. *pp* *rall.* *Lento. pp*
 t'ac-cu-ser et sans me plain-dre, Là je res-te-rai tou-jours, tou-
 out ac-cus-ing thee or mur-muring, Here for ev-er I shall stay, shall

pp col canto *pp rall.*

a tempo *dolce*
 jours! — Je le sais, — ton âme est dou-
 stay! — Well I know — thy heart is ten-

p a tempo

cresc.
 ce, Et l'heu-re bien-tôt vien-dra, Où la main —
 der, And th'hour will be com-ing soon When the hand —

poco rit. cresc.

qui me re - pous - - se, Vers la mien - - ne se ten -
that now re - pels me Will be reach - - ing t'ward my

col canto

f a tempo

dra!
own!

a tempo

Ne sois pas —
Do not wait —

mf *f* *pp*

poco rit. dolce

trop tar-dive À te lais-ser — at-ten-drir! Si Ro-zenn bien -
till too late, Too long thy lov - - er de-ny! If Ro-zenn is

mf *pp* *col canto*

pp rall. *Lento.* *pp*

tôt n'ar - ri - ve, Je vais, hé - las! mou - rir, hé - las! mou - rir!
not soon here, — Ah me! then I shall die, then I shall die!

pp rall. *pp*

Salvator Rosa.

(1874.)

"Forma sublime, eterea.,"

English version by
Dr. Th. Baker.

Romance.

A. CARLOS GOMES.
(1839-1896.)

con entusiasmo *f* *3* *3* *Andante.* *Quasi Recit.* *p* *3*

Su'-bli - me cor!..no-bi - le spir - to! E un figlio del
O heart sublime! O no-ble spir - it! A son of the

f *p dolce*

cresc.

po - po - lo è co - stui... di quel po - po - lo o - ne - sto e ge - ne -
peo - ple, too, this man, of that peo - ple so gen - e - rous and

ten.

ro - so che per di - spre - gio suol chiamar - si ple - be!...
hon - est, that in dis - dain we're fain to call them "common!"

f con moto

Si com-pia il fa - to - ma - i! *p* Ad -
 May fate be now ac - com-plish'd! A -

ff

Andante moderato. *cresc.*

dio per po - co, mu - sa gen - til de' miei car - mi! Ad -
 dieu a - while, then, thou kind - ly Muse of my vers - es! A -

p calmo

ten. *3*

dio, de' miei for - ti pen - sier i - spi - ra - tri - ce!... addi - o!... Nè più ve -
 dieu, in - spi - ra - tion of all my lof - ty fan - cies! A - dieu! And shall I

Recit. *con moto* *marc.* *ff* *poco meno mosso* *p*

der - la mi sa - rà con - ces - so!... pensier tre - men - do! Oh! come
 nev - er be al - low'd to see her? O thought of an - guish! Ah! un - to

fp col canto *cresc. molto* *ff tutta forza* *pp*

a piacere

lie - to an - dre i in - con - tro a mor - te, per un sol det - to ... per un sol
 death how joy - ful - ly I'd go for but one word, on - ly one

rall. **Andante.**

sguar - do di quel - l'an - giol san - to!
 glance from that heav - en - ly an - gel!

espress.

For - ma su - bli - me, e -
 Vi - sion ce - les - tial, e -
a tempo

dim.

pp *poco riten.*

te - re - a, for - ma su - bli - me, di
 the - re - al, vi - sion ce - les - tial, of

p poco più animato

lu - ce e di can - dor, E - ri tu don - na, od e - ri
 pure and ra - diant beam, Wert thou a wo - man, or wert thou

cresc. *f* *dolce*

lar - va di il - lu - so cor?... e - ri tu don - na, od e - ri
 on - ly a love - ly dream? Wert thou a wo - man, or wert thou

cresc. *f* *dolce*

lar - va di il - lu - so cor?... lar - va di il -
 on - ly a love - ly dream? on - ly a

pp con moto *p dim.*

legg. l'accomp.

lu - so cor?... La tua ce - le - ste im - ma - gi - ne un gior - no mi appa -
 love - ly dream? Once on - ly wert thou near to me, di - vine - ly glo - rious

p

ri, Nè più ti vi-di ma-i do-po! be-a-to
ray, And I have nev-er seen thee af-ter that bless-ed

di! ma-i, ah! ma-
day! Nev-er, ah, nev-

i! Oh qual po-ter, qual
er! dim. What was the pow'r, what

espress.
poco riten.
pp *p a tempo*

de-mo-ne... qual di-o ti tol-se a
de-mon, what god part-ed thee from

p dolce

me?
me?

Vie - ni! t'in - vo - ca il
Come! 'tis the ge - nius

ge - calls - nio thee, che vi - ta a - vea da
life was in - spir'd by

te!...
thee!

p animato un poco
E per l'a - ma - ta
And for my well - lov'd

p animato un poco

pa - coun - try mor - rò fe - li - ce al - ly

cresc. molto *più riten.*

lor! Ah! *più riten.* Vien! t'in-vo-ca il ge - nio che
die! Ah! Come! the ge-nius calls thee, whose

poco riten. col canto *più riten. p*

con abbandono *dolce*

vi - ta, che vi - ta a - vea da te! Ah - vien!
life, whose life was in - spir'd by thee! Ah - come! ah - ah -

dolce pp

cresc.

vien! ah vien!
come! ah come!

pp ppp cresc. ff

Poem by Emile Augier.

English version by
Dr. Th. Baker.

Sapho.

(1851.)

«Ô jours heureux.»

CHARLES GOUNOD.
(1818-1893.)

Moderato. Romance.

p *p* *pp*

Recit. Andante.

Jar-ri-ve le pre-mier au tris-te ren-dez-
I see I am the first at this sad ren-dez-

vous... Je vais donc fuir la ter-re où l'in-gra-te res-pi-re!
vous. Now I shall flee the coun-try where the in-grate re-spir-eth!

p *p*

Ô pa-ys qu'elle ha-bi-te! ô ciel toujours si doux! Envous quit-
O thou land where she dwelleth! O skies for ev-er blue! On leav-ing

p *f*

Copyright, 1904, by G. Schirmer.

tant tout mon cœur se dé - chi - re!
you, all my heart's joy ex - pir - eth!

p

Larghetto. (♩ = 92)

rit.

p

ô jours heu - reux —
O hap - py days —

p

où j'en - ten - dais ta voix, — Fé - li - ci - té — de
when I could hear thy voice, — Hours of de - light — now

p

tant de maux sui - vi - e! Sa-pho! je don-ne - rais le
 past in man - ya sor - row! Sap-pho! Glad-ly I'll leave my

res - te de ma vi - e, Pour te re - voir u -
 life e'en on the mor - row, Wilt thou once more my

ne der - niè - re fois, Pour te re - voir, pour te re -
 fond eyes re - joice, wilt thou once more, wilt thou once

voir u - ne der - niè - re fois! De cet e-xil que tu
 more my fond eyes re - joice! Left here in ex-ile a -

p *colla voce.* *p*

fuis, ô cru - el - le! Je sens que ton re - gard, que ton re -
 lone, O un - grate - ful! I feel one glance of thine, one glance of

gard al - lé - ge - rait le poids. — Re - viens, — Sa - pho! — re -
 thine yet would lighten my sighs: — Re - turn, — Sap - pho! — re -

viens même in - fi - dè - le... Te voir — en -
 turn, e'en tho' un - faith - ful! Wilt thou — once

cor, — te voir — en - cor, — Sa -
 more, — wilt thou — once more, — Sap -

pho! te voir en - cor u - ne der-niè - re fois!
pho! wilt thou once more my fond eyes re - joice!

cresc.

Te voir en - cor, te
wilt thou once more, wilt

Te voir en - cor, te voir en - cor u - ne der-niè - re
wilt thou once more, wilt thou once more my fond eyes re -

fois!
joice!

pp

p *pp*

Il Trovatore.

(1853.)

"Ah sì, ben mio; coll'essere.,"

English version by
Natalia Macfarrren.

Cavatina.

GIUSEPPE VERDI.

(1813-1901.)

Adagio. *con espressione*

Ah sì, ben mio; col -
Oh come, let links e -

l'es - se - re Io tuo, tu mia con - sor - te, A -
ter - nal bind the vows we fond - ly plight - ed, My

vrò più l'al - main - tre - pi - da, Il brac - - cio a - vro più
soul is strong to dare ev - 'ry foe, with thee u -

con dolore

for- te. Ma pur, se nel - la pa - gi - na De
nit - ed; And if up - on the scroll of Fate my

pp

miei de - sti - nie scrit - to Ch'io re - - sti fra le
name has been re - cord - ed As one of those who

fp

con forza

vit - ti - me, Dal fer - - ro - stil - tra - fit - to, Ch'io re - sti fra le
fall to - day, 'twas thy dear fate - I guard - ed, Ah yes, if I must

dim.

vit - ti - me, Dal fer - ro - stil tra - fit - - to, Fra
fall to - day, 'twas thy dear fate I guard - ed. My

dim. *f*

dolce

que - gliestre - mia - ne - li - ti, A teil pen-sier ver -
 dy - ing breath shall fly to thee, And bear my fond and

rà, ver-rà, E so - lo in ciel pre - ce - der - ti La
 last fare-well! Be - yond the sky I wait for thee, While

dolce

mor-te a me par - rà, Fra que - gliestre - mia -
 thou on earth dost dwell. My dy - ing breath shall

ne - li - ti, A teil pen-sier ver - rà, ver - rà, E
 fly — to thee, And bear my fond and last fare-well! Be -

so - - lo in ciel pre - ce - der - ti La mor - tea me par - -
yond the sky I wait for thee, While thou on earth dost

rà, la mor - tea me, a me par - rà, E so - lo in
dwell, Be - yond the sky I wait for thee, be - yond the

ciel, — e so - lo in ciel pre - ce - der - ti La mor - tea me — par -
sky, — be - yond the sky I wait for thee, While thou on earth — dost

rà, la mor - tea me par - rà.
dwell, while thou on earth dost dwell.

wiegt; durch Wald und Au - - - en weht sein A - - - them,
wends; throughwood and broad - - - land wafts his breath - - - ing,

cresc.

dolce

weit ge - öff - net lacht sein Aug': aus sel - ger Vög - lein San - ge
wide - ly beam his eyes with bliss; in songs of birds re - sounds his

p

sempre

pp

süss er tönt, hol - de Düf - te haucht er aus; sei - nem
sil - vry voice, pleasant o - dors pours he forth; from his

war - men Blut ent - blühen won - ni - ge Blu - men, Keim und Spross entspringt seiner
liv - ing blood out - burst the love - li - est blos - soms, verd - ant sprays upspring at his

pp

mf poco energico

Kraft. Mit zar-ter Waf-fen Zier be-zwingt er die Welt;
voice. With soft-ly wield-ed scep-ter sways he the world;

mf

Win-ter und Sturm wichen der star-ken Wehr: — wohl musste den tapfren Streichen die
Win-ter and storm wane as his strength a-wakes: — Oh well may his hardy striving the

più cresc.

stren-ge Thü-re auch weichen, die trot-zig und starr uns trenn-te von
stub-born hing-es be riv-ing, which, heavy and stiff, once held — us from

ihm. —
him! —

p espr.

Ca. *

molto cresc.

mf Zu sei - - - - - ner Schwe - - - - - ster
To meet his sis - - - - - ter

più f *ff*

schwäng er sich
swift- - - - - ly he

dim.

her; die Lie - - - - -
flies; thus long-

p

p

- be lock - - - - - te den
- ing Love Spring al -

dolce

f *p*

Lenz: in uns' - - - - - rem
lures. With - - - - - in our

p *tranquillo*

più p *pp*

Bu - - - sen barg sie sich
bos - - - oms bur - - - ied she

tief; nun lacht sie se -
slept; now leaps she forth

- lig dem Licht.
to the light.

Die bräut - liche Schwe - ster be - frei - te der
The bride and the sis - ter is freed by the

Bru - - der; zer - trüm - mert liegt, was je sie ge -
bro - - ther, lie prone the walls that held them a -

pp

con anima *f*

cresc.

f *piu f*

p *3* *3* *3*

ff *dim.* *pp*

cresc. *3*

trennt;
part;

jauch-zend grüsst sich das
hail - each oth - er the

f *3*

p dolce *3*

jun - ge Paar: ver - eint
hap - py pair: now Spring

mf

p cresc.

sind
at

f

Lie - last be holds und his

mf *6*

f *3*

marcato

Lenz!
Love!

Die Zauberflöte.

(1791.)

„Dies Bildniss ist bezaubernd schön.“

Aria.

English version by
Natalia Macfarren.W. A. MOZART.
(1756-1791.)

Larghetto. *espress.*

Dies Bild-niss ist bezaubernd schön, wie
O wondrous beau-ty past com-pare! Hath

noch kein Au-ge je ge-sehn! Ich fühl' es, ich fühl' es, wie dies
mor-tal seen a face so fair? A feel-ing, a feel-ing in my

Göt-terbild mein Herz mit neu-er Re-gung füllt, mein
heart awakes, A hope di-vine up-on me-breaks, a

p *f* *dolce* *cresc.* *sfz* *p*

Herz — mit — neu-er Re-gung füllt. Dies
 hope — di - vine up - on me - breaks. I —

Et - was kann ich zwar nicht nennen; doch fühl' ich's hier wie Feu-er brennen.
 know not what is this e - motion, My heart doth burn with deep de - vo-tion.

Soll die Empfin-dung Lie-be sein? Soll die Empfin - dung Lie-be sein?
 Can it be love that stirs me so? Can it be love that stirs me so?

mf *sfz* *p* *mf*

Ja, ja! die Lie - be ist's al - lein, die Lie-be, die
 It is, a lov - er's pang I — know, a lov-er's, a

cresc. *f* *p* *p*

Lie - be, die Lie - be ist's al - lein.
lov - er's, a lov - er's pang's I know.

O wenn ich sie nur fin - den könn - te,
O in what region shall I find her,

O wenn sie doch hier vor mir stän - de! ich wür - de
Tell her that here I have en - shrin'd her, Then would I,

wür - de warm und rein was wür - de ich?
would I, warm and true what would I do?

con anima *cresc.*

Ich würde sie — voll Ent - zü - cken an die - sen
Up - on my heart, did I be - hold her, Would I with

p con anima *cresc.*

p *dolce*

hei - ssen - Bu - sen - drücken, und e - wig wä - re sie dann mein, und e - wig
trans - port fond - en - fold her, And then forev - er she were mine, and then — for

f *p*

cresc. *f*

wä - re sie dann mein, und e - wig wä - re sie dann mein, — e - wig
ev - er she were mine, and then — for ev - er she were mine, then for

largamente

wä - re sie dann mein, — e - wig wä - re sie dann mein.
ev - er she were mine, — then for ev - er she were mine.

col canto *a tempo f*

p

Zémire et Azor.

(1771.)

"Du moment qu'on aime."

English version by
Dr. Th. Baker.

Arietta.

ANDRÉ E. M. GRÉTRY.
(1741-1813.)

Larghetto cantabile. (♩ = 58)

p dolce

cresc.

p

Du mo - ment qu'on
It is hard dis -

mf *pp*

ai - me L'on de - vient si - doux! Et je
sem - bling When in love, I - vow, And you

pp

suis moi - mê - me, Et je suis moi -
 see, I - am trem - bling, and you see, I - am

mê - me Plus tremblant que vous; Et je - suis moi -
 trem - bling More than you are, now, And you see, I'm

Plus trem - blant que - vous.
 More than you are, now.

mê - - me Plus tremblant que vous.
 trem - - bling More than you are, now.

con tristezza

Eh
 How

qu^oi, vous crai - gnez Les - cla - ve ti -
now? you're a - afraid Of one - who must

pp

mi - de Sur qui - vous ré - gnez? - N'ay - ez plus de
fear you, The slave you have made? - Let all fear de -

f *p*

peur, La haine ho - mi - ci - de, La
part! The hate that would tear you, the

f *mf*

haine - ho - mi - ci - de Est loin - de mon cœur! - Du mo -
hate - that would tear you Is far - from my heart! - It is

Lento *pp* *a tempo*

haine ho - mi - ci - de Est loin - de mon cœur! Du mo -
hate that would tear you Is far - from my heart! It is

pp

ment
hard

ment
hard

qu'on - ai - me L'on de - vient - si -
dis - sem - bling When in love, - I -

doux! Et je suis moi - mê - me, Et je
vow! And you see, I - am trem-bling, and you

pp *poco rinf.*

suis - moi - mê - me Plus tremblant que vous;
see, I am trem - bling More than you are, now,

Plus trem - blant que vous.
More than you are, now!

ritard.

Et je - suis moi - mê - me - Plus tremblant que vous.
And you see, I'm - trem - bling More than you are, now!

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

je
d you
rinf.

This block contains the left edge of a musical score page. It features several staves of musical notation, including notes, stems, and clefs. The lyrics "je", "d you", and "rinf." are printed below the staves. The notation is partially cut off by the left edge of the image.

