

OPERA SONGS

AUBER-BEMBERG

AUBER, DANIEL F. E.

LE DOMINO NOIR

Flamme vengeresse (Flame of love)

Mezzo-Soprano, in G 75

FRA DIAVOLO

Voyez sur cette roche (On yonder rock reclining)

Soprano, in G 50

BALFE, MICHAEL W.

THE BOHEMIAN GIRL

Bliss forever past
Fair land of Poland, The
Heart bowed down, The
I dreamt that I dwelt in marble halls
Then you'll remember me
do.

Mezzo-Soprano, in E 40
Tenor, in E \flat 40
Baritone, in G 40
Soprano, in E \flat 40
Tenor, in D \flat 40
Baritone, in B \flat 40

CROWN DIAMONDS

I'm a merry Zingara

Soprano, in A 60

THE ENCHANTRESS

Ever be happy (Solo and Chorus)

Mezzo-Soprano, in B \flat 40

BEETHOVEN, LUDWIG van

FIDELIO

Abscheulicher, wo eilst du hin? (Accursed one, where leads thy haste?)
Mir ist so wunderbar (My heart and hand are thine). (Quartet)

Soprano, in E 75
Sop., Alto, Tenor, and Bass, in G 60

BELLINI, VINCENZO

I CAPULETI ED I MONTECCHI (Romeo and Juliet)

Se Romeo t'uccide un figlio (If Ser Romeo thy son's life ended)

Mezzo-Soprano, in G 60

NORMA

Casta diva, che inargenti (Chaste enchantress)

Soprano, in F 1 00

do.

Mezzo-Soprano, in D 1 00

Mira, O Norma (Hear me, Norma). (Duet) Arr. by S. Nelson

Soprano & Mezzo-Sop., in D 50

I PURITANI

Il rival salvar tu dei (Thou must save thy rival). (Liberty Duet)

Baritone and Bass, in F 1 00

Qui la voce sua soave (It was here in accents sweetest)

Soprano, in E \flat 60

do.

Mezzo-Soprano, in C 60

LA SONNAMBULA

Ah! non credea mirarti (Ah! must ye fade) and

Soprano, in A minor } 75

Ah! non giunge (Oh! recall not)

Soprano, in B \flat } 75

Tutto è gioja (Sounds so joyful)

Soprano, in F 50

Vi ravviso, o luoghi ameni (As I view these scenes so charming)

Baritone, in B \flat 75

do. (O Remembrance of scenes long vanished). Translated by

Bass, in A \flat 75

Natalia Macfarren

BEMBERG, HERMANN

LA MORT DE JEANNE D'ARC

Arioso

Mezzo-Soprano, in D \flat 50

do.

Alto, in B \flat 50

(For the Opera Songs of Donizetti, Gounod, Handel, Verdi, and Wagner, see separate lists)

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Edited by H. E. KREHBIEL

For Soprano

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For Tenor

For Alto

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THEN YOU'LL REMEMBER ME

"Bohemian Girl," Act III

MICHAEL W. BALFE

Andante cantabile
dolce

PIANO

pp

When o - ther lips and o - ther hearts their

rallent. *tempo.*

tales of love shall tell in language whose ex - cess im - parts the pow'r they feel so

well there may perhaps in such a scene some re - col - lec - tion be of

f *f*

69091

days that have as hap - py been, and you'll re - mem - ber me, and you'll re-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte).

- member, you'll remember me!

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for several measures before resuming. The piano accompaniment features a *cresc.* (crescendo) marking, indicating a gradual increase in volume. The piano part includes more complex chordal textures and moving lines in both hands.

When cold - ness or de - ceit shall slight the beau - ty now they

The third system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note rhythmic pattern in the right hand. A *pp* (pianissimo) dynamic is marked in the piano part.

prize, and deem it but a fa - ded light which burns within your

The fourth system concludes the page with the final vocal line and piano accompaniment. The vocal line ends with a sustained note. The piano accompaniment continues with the established rhythmic and harmonic patterns.

eyes; when hol - low hearts shall wear a mask, 'twill

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

break your own to see: in such a mo - ment I but ask that

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment includes dynamic markings: *f* (forte) and *pp* (pianissimo).

you'll re - mem - ber me, that you'll re - mem - ber, you'll re - mem - ber

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment includes a dynamic marking of *f* (forte).

me.

The fourth system shows the vocal line with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment features a *cresc.* (crescendo) marking and ends with a double bar line.

OPERA SONGS

BIZET-DELIBES

BIZET, GEORGES

CARMEN

{ All' udir del sistro il suon (Hark the zithern's joyous sound). (Gipsy Song). (Translated by Theodore T. Barker)	Mezzo-Soprano in E minor	60
{ Les triangles des sistres tintaient (The instruments resound). (Gipsy Song). (Translated by Louis C. Elson)	Mezzo-Soprano in E minor	60
{ Con voi ber (Here 's to you). (Toreador's Song). (Translated by Theodore T. Barker)	Baritone in F	60
{ Votre toast, je peux vous le rendre (To your toast I will drink with pleasure). (Toreador's Song). (Translated by Louis C. Elson)	Baritone in F	60
{ Je dis, que rien ne m'épouvante (I say that by fear I'm not haunted). (Translated by Arthur Westbrook)	Soprano in E♭	60
{ Qui dei contrabbandier (Here must the smugglers dwell). (Translated by Theodore T. Barker)	Soprano in E♭	60
L'amour est un oiseau rebelle (Amor misterioso angello) (Love is like a bird, rebellious)	Mezzo-Soprano in D	50
La fleur que tu m'avais jetée (This flower you gave to me)	Tenor in D♯	50
Parle moi de ma mère (Speak to me of my mother). (Duet)	Soprano and Tenor in B♭	75
Près des remparts (Close by the walls of Sevilla)	Mezzo-Soprano in B minor	50

LA JOLIE FILLE DE PERTH

Quand la flamme de l'amour (When the flame of love's desire)	Bass in E minor	50
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BONONCINI, GIOVANNI B.

ASTARTO

L'esperto nocchiero (The wise sailor steering)	Mezzo-Soprano in G	50
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GRISELDA

Per la gloria d'adorarvi (Since 'tis glory to adore you)	Soprano in F	50
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CACCINI, GIULIO

UNKNOWN

Amarilli, mia bella (Tell me, fair Amarillis)	Mezzo-Soprano in G minor	40
Fère selvagge (Wild woodland creatures)	Soprano in G	40

CAMPRA, ANDRÉ

LES FÊTES VÉNITIENNES

Charmant papillon (Graceful butterfly)	Soprano in G minor	50
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CAVALLI, FRANCESCO

GIASONE

Delizie contente, che l'alma beate (O exquisite pleasures)	Mezzo-Soprano in F minor	50
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DAVID, FÉLICIEN-CÉSAR

LA PERLE DU BRÉSIL

Charmant oiseau (Delightful bird). (Translated by Nathan Haskell Dole)	Soprano in G	60
do. (Thou charming bird.) (Translated by M. Barnett) (With Flute Obbligato)	Soprano in G	75

DELIBES, LÉO

JEAN DE NIVELLE

Tant que le jour dure (Now while the daylight still lingers)	Alto in F♯	50
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LE ROI L'A DIT

Serenade. (Duet)	Soprano and Mezzo-Sop. in G	50
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LAKMÉ

Come Mallika. (Duet)	Soprano and Mezzo-Sop. in B	75
Où va la jeune Indoue (As falls the moonlight gently). (Indian Bell Song)	Soprano in B minor	75

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