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1909
MUS-ETR

COLORATURA ALBUM

FOR
SOPRANO



EDITED BY
EDUARDO MARZO

OLIVER DITSON COMPANY



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COLORATURA ALBUM

FOR
SOPRANO

COMPILED AND EDITED
BY

EDUARDO MARZO

\$1.25 *her*

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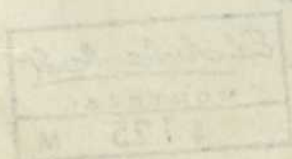
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PREFACE

IN *The Art of Vocalization* we presented the best available material, the study of which should form the accomplished vocalist. As a supplement to that series of volumes we now place before the teacher and pupil carefully chosen examples of the finest Coloratura Arias for soprano.

Whether as a study, or as a diversion from the Vocalization proper, these Arias will prove most useful in acquiring, not only the technical but the esthetic and dramatic features of the art.

What in the "old school" was called *canto figurato* (figured singing) or *coloratura* is defined as vocal music ornamented with runs, trills, and rapid passages, where each syllable of the text has two or more notes allotted to it. Brought into use by the composers of the seventeenth century, Coloratura attained its highest form with Handel and Mozart, and later with Rossini, Bellini, Donizetti, and other Italian and French composers.

Though now relegated somewhat to a secondary position through the advent of the Dramatic School of Singing, it holds its place with the public when expounded by some great singer, and there is no doubt of its potency of charm to the listener as well as its benefit to the performer.

While the study of Vocalization develops and equalizes the voice, gives breath-control, and broadens the style, the Coloratura Arias, being a resumé of all that may have been learned in that study, will aid the student with diction and dramatic accent which could not be acquired without the use of words.

As we are limited as to the number of Arias, we have endeavored to select only the very best examples of this style of singing, representing also the different epochs in which it flourished, and we have arranged these examples chronologically.

No thought has been given to grading them, however, as in a more or less degree the difficulties are similar. But the pupil who has studied thoroughly the three soprano volumes of *The Art of Vocalization*, or even the first two volumes, should be able to execute any one of these examples readily.

Our aim in presenting this new volume has been to still further help the teacher and pupil in their arduous task of seeking for and selecting material for study, and we trust that our efforts will meet with the same appreciative recognition which has graced *The Art of Vocalization*

New York, April, 1909.

E. Moarzo.

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QUAL FARFALLETTA (LIGHT AS THE NIGHT-MOTH)

From "Partenope" (1730)

Translated by Nathan Haskell Dole
Edited by Eduardo Marzo

GEORGE FRIDERIC HANDEL
(1685-1759)

Allegretto grazioso

PIANO

p dolce

*Red. **

*Red. **

*Red. **

mf animato

*Red. **

*Red. **

*Red. **

*Red. **

*Red. **

poco rit.

*Red. **

*Red. **

*Red. **

*Red. **

dolce

Qual far-fal - let - ta — gi - ro a quel lu - me, è il mio Cu - pi - do le
Light as the night-moth — round you flame dan-ces, So my bright-wing'd Love takes

p dolce

*Red. **

bel - le piu - me ar - den - do va,
cru - el chan - ces, And burns his - wings,

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

le bel - le piu - me ar - den - do va, ar - den - do va,
takes cru - el chan - ces, And burns his wings, and burns his wings,

f *poco rit.* *p*

tr *cresc.* *tr* *Red.* * *Red.*

ar - den - do - va.
and - burns his wings.

f rit. *p dolce*

rit. *Red.* *

Qual far - fal - let - ta gi - ro a quel lu - me,
Light as the night - moth - round yon flame dan - ces,

pp *pp*

Red. *

mf *p*

eil mio Cu - pi - do, le bel - le piu - me, le bel - le piu - me
 So my bright-wing'd Love takes cru - el chan - ces, takes - cru - el chan - ces,

mf *p* *tr*

ar - den - do va, ar - den
 And burns his wings, And burns

mf *p*

*Red. * Red. **

tr *p*

do va,
 his wings,

p

*Red. * Red. **

f *rit*
le bel-le piu-me ar - den-do va.
takes cru-el chances and burns his wings. *a tempo*

mf *rit* *pp*

*Red. ** *Red. **

Fine
Quel brio m'al-
Yon fire al -

mf *p*

*Red. ** *Red. Fine **

f *p*
let-ta; per-chè mè fi-do la ma co-stan-za ogn'al-tra a-
lures me be-cause I trust it. My faith un-chan-ging per-mits no

f *p*

*Red. ** *Red. **

pp *f*
van-za can-giar non-sa, la mia co-
ran-ging, No fear it-brings, Per-mits no

pp *mf*

p

stan-za can-giar non sa, quel brio m'al-let-ta, per-chè mè
 ran-ging, No fear-it brings. You fire al-lures me, be-cause I

f *pp*

fi-do la mia co-stan-za ogn' al-tra a-van-za, can-giar
 trust it, My faith un-chan-ging per-mits no ran-ging, no fear

cresc. *f* *pp*

cresc. *rit.*

non sa, can-giar non sa, can-giar non sa.
 it brings, no fear it brings, no fear it brings.

cresc. *rit.*

a tempo

pp *f*

Red. * *Red.* *

Dal Segno al Fine.
 5-51-67320-155

PLUS DE DÉPIT, PLUS DE TRISTESSE (ANGUISH OF MIND, SADNESS, TOO, LEAVES ME)

From "Les Deux Avarés" (1770)

Translated by Nathan Haskell Dole

Edited by Eduardo Marzo

ANDRÉ E. M. GRÉTRY

(1741-1813)

Andantino grazioso

PIANO *p*

cresc.

pp

Plus de dé - pit,
An - guish of mind,

dim.

pp

plus de tris - tes - se, Dès - que - je - puis vo - ler vers toi; De Gri -
sad - ness, too, leaves me, Now that I find ac - cess to thee; Gripon's

rinf.

p

sempre leggiero

pon je plains la fai - bles - se, Et je chan -
un - luck - y weakness grieves me, But my heart

pp *mf*

pp *cresc.*

pp

- te, quand je te vois. Plus de dépit, —
— sings, when thee I see! An-guish of mind,

mf *col canto* *pp*

plus de tris - tes - se, Dès que je puis vo - ler vers
sad - ness, too, leaves me, Now that I find ac - cess to

pp *rinf.*

toi. Il se croit ri - che, ô le pauvre hom - me, ô le pauvre
thee! He boasts pos-ses - siens poor man, un - know - ing, poor man, un -

pp *rinf.*

hom - me, L'or et l'ar - gentsont tout son - bien. *pp* Moi, moi j'ai le
know - ing That gold and sil - ver are his all; Mine, mine is Jé -

cœur de Jé - rô - me, *3* Moi, moi j'ai le cœur de Jé - rô - me;
rome's heart love - glow - ing, Mine, mine is Jé - rome's heart love - glow - ing;

rinf. Mon - tré - sor vaut mieux que le - sien, Mon tré - sor vaut
Rich - er far my treas - ure I call! Rich - er far my

dolce
 mieux que le sien. Plus dé de - pit, — plus de — tris -
treas - ure I call! An - guish of mind, — sad - ness, too,

pp

tes - se, *leaves me,* Dès que je puis vo - - ler vers toi. Plus de dé -
Now that I find ac - - cess to thee; An-guish of

inf.

pit, plus de tris - tes - se, Dès que je
mind, sad-ness, too, leaves me, Now that I

pp *cresc.*

puis vo - ler, Dès que je
find ac - cess, Now that I

f

puis vo - ler vers toi, Dès que je puis vo - ler vers toi.
find ac - cess to thee, Now that I find ac - cess to thee!

p *f*

OMBRE LÉGÈRE
(LIGHT-FLITTING SHADOW)
SHADOW SONG

From "Le Pardon de Ploërmel" (1859)

Translated by Arthur Westbrook
Edited by H.E. Krehbiel

GIACOMO MEYERBEER
(1791-1864)

Allegretto ben marcato (♩. = 52)

PIANO

dolce

ff *dolce*

leggermente
Om-bre lé -
Light-flit - ting
p

gè - re, Qui suis mes pas, - Ne t'en va pas! Non, non, non! Fée ou chi -
shad-ow that haunts my way, - Oh, do not stray, No, no, no! I love you,
dolce

mè - re, Qui m'est si chè - re, Ne t'en va pas, Non, non, non! Cou-rons en -
 fai - ry, Or vi-sion air - y, Oh, do not stray, No, no, no! With you be -

sem-ble, J'ai peur, je tremble Quand tu t'en vas loin de moi! — Ah! — ne
 side me No ill's be - tide me, Then do not fade, Dear-est shade! — Ah! — go

t'en — va pas, — Ne t'en va pas!
 not — a - way, — Go not a - way!

ff pp a tempo

A chaque au-ro-re Je te re-vois!
 Dawn to me ev-er your form can bring!

Ah! reste en - co - re,
 Ah, leave me nev - er,

ff p

Danse à ma voix! _____ Pour te se-duit - re Je viens sou - ri -
Dance while I sing! _____ I'll woo you smil - ing, With glance be - guil -

re, Je veux chan - ter! _____ Ap-pro-che - toi! Viens, ré-ponds-
ing, Sweet songs I'll sing, _____ Come still more nigh! To me re -

Allegro animato (♩ = 120)

moi, Chante a - vec moi! _____ Ah! _____
ply, Join in my song! _____ Ah! _____

ré-ponds! Ah! _____
re-ply! Ah! _____

mf.

ponds! Ah!
ply! Ah!

pp *f* *pp* *f* *pp*

f *ad lib.*
Ah! *tr*
Ah! *tr*

f *col canto*

rall. poco a poco *Tempo I* *dolce*

Om - bre lé -
Light - flit - ting

gè - re, Qui suis mes pas, — Ne t'en va pas! Non, non, non! Fée ou chi -
shad - ow that haunts my way, — Oh, do not stray, No, no, no! I love you,

dolce

mè - re Qui m'est si chè - re, Ne t'en va pas! Non, non, non! Cou - rons en -
fa - ry, Or vi - sion air - y, Oh, do not stray No, no, no! With you be -



nir — nos a — mours? — Le sais — tu? — le sais — tu? le sais — tu? —
 bless — our fond love, — Do you know? — Do you know? Do you know?

colla voce

Tempo I *p*

Mais tu prends la fui-te! Pour-quoi me quit-ter? Quand ma voix t'in - vi-te,
 But you're dis-ap-pear-ing! Would you leave me so? 'Tis my voice you're hearing,

pp

Pour-quoi me quit-ter? Pour - quoi, pour-quoi, me quit - ter?
 Do not leave me so. Ah, why say why would you go?

La nuit m'en-vi - ron-ne! Je suis seule, hé -
 Night's shad-ows are near me! I am left — a —

f *p*

f *p* *molto moderato*

las! Ah! re-viens, sois bon-ne! Re - viens! re - viens! re - viens!
 lone! Ah! re - turn to cheer me! Re - turn! re - turn! re - turn!

f *p*

Ah! _____ c'est el - le! Ah! _____ c'est el - le!
 Ah! _____ be - hold her! Ah! _____ be - hold her!

Ah! _____ Mé - chan - te, mé - chan - te, est-ce moi que l'on fuit? Mé -
 Ah! _____ Ah, wick - ed one, wick - ed one, why do you fly? Ah,

Tempo I

chan - te, mé - chan - te, mé - chan - te, est - ce moi que l'on fuit? Om - bre - lé -
 wick - ed one, wick - ed one, wick - ed one, why do you fly? Light - flit - ting

gè - re, Qui suis mes pas, Ne t'en va pas! Non, non, non! Fée ou chi -
 shad - ow That haunts my way, Oh, do not stray, No, no, no! I love you,

mè - re, Qui m'est si chè - re, Ne t'en va pas, Non, non, non! Cou - rons en -
 fai - ry, Or vi - sion air - y, Oh, do not stray, No, no, no! With you be -

sem - ble, J'ai peur, je trem-ble Quand tu t'en vas Loin de moi! —
side — me, No ills be - tide — me, Then do not fade, Dear - est shade! —

Ah! — ne t'en — va pas! La, la, la, la, la, la,
Ah! — go not — a - way! La, la, la, la, la, la,
rall.
p leggiermente

la, — Ah! — dan se! La, la, la, la, la, la,
la, — Ah! — dance now! La, la, la, la, la, la,

la, — Ah! — ah!
la, — Ah! — ah!

res - te, re - ste a - vec
stay thee, stay thee with

Allegro con spirito (♩. = 69)

moi!
me.Ahl!
Ahl!ahl!
ahl!*p*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of sixteenth-note runs. The piano accompaniment features a similar sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

Second system of the musical score. The vocal line continues with sixteenth-note runs and includes the lyrics "Ah!" and "Ah!". The piano accompaniment continues with the same rhythmic patterns.

Third system of the musical score. The vocal line has a rest followed by a melodic phrase with the lyrics "a piacere", "Ah!", and "Ah!". The piano accompaniment includes the markings "cresc." and "col canto".

Fourth system of the musical score. The vocal line features a complex sixteenth-note passage. The piano accompaniment is mostly rests, with a final chord in the right hand.

Fifth system of the musical score. The vocal line has a rest followed by a melodic phrase with the marking "a tempo". The piano accompaniment begins with a forte "ff a tempo" section and ends with a "ff" marking.

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NOBLES SEIGNEURS, SALUT!

(TO YOU, MY LORDS, A GREETING!)

21

From "Les Huguenots" (1836)

Translated by Arthur Westbrook

Edited by H. E. Krehbiel

GIACOMO MEYERBEER

(1791-1864)

Andantino

PIANO

leggiere *p*

The piano introduction is in B-flat major, 2/4 time. It features a delicate, light touch (leggiere) and a piano (p) dynamic. The melody is composed of eighth and sixteenth notes, with triplets of eighth notes. The bass line consists of chords and single notes, also featuring triplets. The tempo is marked Andantino.

Maestoso

No-bles sei - gneurs, sa-
To you, my lords, a

p *f*

The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment consists of chords and single notes. The tempo is marked Maestoso. Dynamics include piano (p) and forte (f).

Text

lut! no-bles sei - gneurs, sa - lut! sei-
greet-ing! To you, my lords, a greet-ing! My

p *f* *p*

The vocal line continues with a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment consists of chords and single notes. Dynamics include piano (p), forte (f), and piano (p).

Cadenza

gneurs, sa-lut!
lords, a greet-ing!

f

The cadenza is a short, virtuosic passage for the piano. It features a rapid scale in the right hand and a few chords in the left hand. The tempo is marked Maestoso. The dynamic is forte (f).

Andantino

p cantabile con grazia

U - ne da - me noble et sa - ge, ———
 From a la - dy fair and love - ly, ———

p

dont les rois se-raient ja - lous, ——— m'a char-gé de ce mes -
 Whom a king with pride might woo, ——— I'm the bear - er of a

cresc. p

sa - ge, ——— che - va - liers, che - va - liers, pour l'un de —
 mes - sage, ——— No - ble lords, no - ble lords, to one of —

vous;
 you!

dolce

sans qu'on la nom - me, hon - neur — i -
 I may not name her, but hap - py

f p dolce

ci au gen - til - hom - me qu'elle a — choi - si quelle a — choi -
 he, Who thus to claim — her may ven - ture free, may ven - ture

sil — free! Vous pou - vez croi - re que nul — sei - gneur
 You may be - lieve me, that gal - lant knight

cresc. e stacc. *dim. e legato*

p *cresc.*

cresc. e stacc. *dim. e legato*

n'eut tant de gloi - re ni de bon - heur, n'eut — tant de gloi - re, tant de gloi - re, de bon -
 Ne'er was so fa - vor'd by la - dy bright, ne'er — was so fa - vor'd by gra - cious la - dy

p *cresc.* *p*

heur, non, non, non, non, non, non, non, non, non, non, ja -
 bright, No, no, no, no, no, no, no, no, no, no, ah,

p

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

p

mais! non!

rall. poco a poco *lunga*

a tempo

Ne crai - gnez men - songe ou piè - ge,
Nought de - ceit - ful would she send — you,

p

che - va - liers, dans mes — dis - cours!
Truth - ful all my words — will prove.

cresc.

f

or — sa-lut! — que Dieu — pro — tè — ge, que Dieu pro-tè — ge
 Now, — a — dieu; — may Heav'n de — fend — you, may Heav'n de-fend you

f *p*

pp *cresc.*

vos com-bats, vos a-mours; vos — a-mours! or sa-lut, che-va-liers, Dieu pro-
 Both in war and in love, and — in love! Now, a-dieu, no-ble lords; Heav'n de-

cresc.

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

f

bats!
 love!

p

BEL RAGGIO LUSINGHIER (AT LAST HOPE'S CHEERING RAY)

From "Semiramide" (1823)

Translated by Arthur Westbrook

Edited by H.E. Krehbiel

GIOACHINO ROSSINI

(1792-1868)

Andante grazioso

PIANO

a piacere

Bel rag - gio lu - sin - ghier, di
At last — Hope's cheering — ray Bids

spe - me e di pia - cer, al-fin per — me bril - lò, bril - lol Ar-
sor - row flee a - way, The sun of — joy breaks forth on — high! Ar-

ff

Text

sa - ce ri - tor - nò, sì, a — me — ver - rà, quest'
sa - ces hath re - turn'd, Yes, soon to me — will fly. This

f *ff*

Text

al - ma che — fi - nor ge - mè, tre-mò, lan-gui, oh! co - me re-spi-
heart that un - til now With grief had sunk op-press'd, Once more it doth re-

rò! o - gni mio duol spa - - ri, spa - - ri, dal
vive! Sor - row hath flown a - - far, a - - far, For

cor, dal mio pen - sier, si
ev - er flown from my breast, For

Text

di - le - guò il ter - ror! sì! bel rag - gio lu - sin -
ev - er from my breast Yes! At last Hope's cheer - ing

ghier, di spe - me e di pia - cer al -
 ray Bids dark sor - row flee a - way, The

sempre staccato

fin per me bril - lò, si, al - fin per me bril -
 sun of joy breaks forth, yes, breaks forth, breaks forth - on

lò, la cal - ma a que - sto cor, Ar -
 high To calm - this trou - bled breast, And

sa - ce ren - de - ra, Ar -
 ev - 'ry fear al - lay, Ar -

p

Text

sa - ce - ri - tor - nò, qui, qui a me - ver -
 sa - ces - hath re - turn'd, And hith - er takes his

f *p*

rà.
 way.

Ei ver-
 Yes, he

f

Allegretto

rà, ver-rà.
 hath re-turn'd.

ff *dolce*

Dol-ce pen-sie - ro, di quell' i - stan - te, a te sor-
 En-chant-ing vi - sion, of realms E - lys - ian, What deep e-

ff *p* *ff* *p*

ri - de ——— la - man - te cor, si, co - me più ca - ro — do - po il tor -
 mo - tion ——— fills — now my heart, Ah, How bright the dawn - ing, — When grief and

men - to, è il bel mo - men - to di pa - cea - mor, è il bel mo -
 mourning Like storm - y shad - ows break and de - part, Like storm - y

men - - - to ——— di gio - - ja — e a -
 shad - - - ows, ——— like shad - ows de -

mor, ——— di gio - ja, di gio - ja e a - mor, ———
 part, ——— like shadows break and de - part, ———

di — gio - ja, di gio - ja e a-mor.
 like — shad - ows, like shad - ows de - part.

cresc.

Ah! — dol-ce pen-
 Ah! — En-chant-ing

sie - - ro di quell' i - stan - - te, a te sor-ri-de _____ l'a - man-te
vi - - sion of realms E - lys - - ian, What deep e - mo - tion _____ fills now my

p

cor, si, co-me più ca - ro, do - po il tor - men - to, è il bel mo-
heart, Ah, How bright the dawn - ing When grief and mourn-ing, Like storm - y

ff

men - to di pace e a-mor, è il bel mo - men -
shad - ows break and de - part, Like storm-y shad -

to _____ di gio - - ja _____ e a - mor, _____ di
ows, _____ yes, breaks _____ and _____ de - part, _____ Like

gio - ja, di gio - ja e a - mor, di
 shadows break and de - part, Like

gio - ja, di gio - ja e a - mor,
 shad - ows, like shad - ows de - part,

Text

di gio - ja e a - mor,
 like shadows de - part,

Text

di gio - ja e a - mor, di gio - ja e a -
 Like shadows de - part, break and de -

fp fp fp fp

mor, di gio - ja e a - mor, di gio - ja e a -
 part, break and de - part, break and de -

fp fp fp fp ff

mor di gio - ja e a - mor, di gio - ja e a - mor!
 part, break and de - part, break and de - part!

REGNAVA NEL SILENZIO (CALMLY ON SOMBRE WINGS)

From "Lucia di Lammermoor" (1835)

Translated by Nathan Haskell Dole

Edited by Eduardo Marzo

GAETANO DONIZETTI

(1797-1849)

PIANO *Larghetto*

Re - gna - va nel si - len - zio al - ta la not - tee
Calm - ly on som - bre wings, the night O - ver the earth was

bru - na, col - pia la fon - te un pal - li - do
soar - ing; O - ver the foun - tain a pal - lid light

rag - gio di te - tra lu - na; quan - do un som - mes - so
Faint - ly the moon was pour - ing; When like a wail a

affrett.

ge - mi - to fra l'au - re u - dir si fè, ed
voice - I heard, Borne on the breath of night, And

cresc.

presto 3 *f* 3
ec-co, ec-co su quel mar-gi - ne, l'ombra mo-strar-si, si, l'ombra mo-strar-si a
gaz-ing, gaz-ing, saw ap-pear-ing there Hard by the foun-tain, yes, by the foun-tain, the

a tempo
me, ah! Qual di chi par - la
shade, ah! As one who speaks with

muo - ver-si il lab-bro su - o ve - de - a,
part - ed lips I saw each mo - tion so plain - ly,

e con la ma - no e - sa - ni-me, chia - mar-mia se - pa -
Then too she ges - tured with life - less hand, Seem - ing to call to me

cresc. affrett. poco alla volta

re - a, stet - te un mo - men - to im - mo - bi - le, poi
vain - ly! Mo - tion - less then a while she stood, But

cresc. affrett. *a tempo*

rat - ta di - le guò, e l'on - da pria sì
melt - ed soon from sight, While in that spring the

a tempo *p*

f a tempo

lim - pi - da. di san - gue ros - seg - giò, sì, pria sì
lim - pid flood, With crim - son now was bright, yes, that flood

lim - pi - da, di san - gue ros - seg - giò, sì, pria sì
so lim - pid with crim - son now was bright, yes, that flood

f *tr* *3* *3* *3* *tr* *tr*

p

lim - pi - da, ah
so lim - pid, ah, ros - seg - now was

Allegro

giò! Ah il pre - sa - gio or - ren - do è
bright! Ah! this dread - ful warn - ing Por - tends dire dis -

p

que - sto, can - cel - lar do - vre - i dal
as - ter! From my heart hence - forth I must en -

p

pet - to il fa - ta - le a - ma - to og - get - to, ma nol
deav - or His dear im - age to ban - ish for ev - er, But 'tis

f Text: *p* *crêsc.*

pos - so, no, nol pos - so, no, nol pos - so, e - gli é mia
hope - less, but 'tis hope - less, Now I can - not; my light and

a piacere *3* *3* *f*

lu - ce e con - for - to, é con - for - to al mio, al mio pe -
mas - ter, my on - ly sol - ace, on - ly sol - ace is he mid all my

3 *3* *rall.* *3* *3* *rall.* *f*

Moderato

nar.
woe.

p *fp*

cresc. *f* *p*

Quan - do ra - pi - to in e - sta - si del più co - cen - tear - do - re,
Yield - ing to love's sweet ec - sta - cy, Borne on its tor - rent seeth - ing,

col fa - vel - lar del co - re, — mi giu - ra e - ter - na fè, e - ter - na fè,
Heart - stir - ring ac - cents breath - ing, — His love, his love he pledged, he pledged to me,

in e - sta - si del più co - cen - tear - do - re,
in ec - sta - cy, Borne on a tor - rent seeth - ing,

col fa - vel - lar del co - re, *tr* mi giu - ra e ter - na fè, *p* gli af -
Heart - stir - ring ac - cents breath - ing, His love he pledged to me; With

fan - ni miei di - men - ti - co, *3* gio - ja di - vie - ne il pian - to, *3*
him my sor - rows I for - get, Se - ren - est joy ban - ish - es weep - ing;

par - mi che a lui dac - can - to, si schiu - da il ciel per
His love safe in my keep - ing, Un - clos - es the gates of

me, si, schiu - da il ciel per
heav'n, of heav - en, the gates of

me, *pp* si schiu - da il ciel per
heav'n, of heav - en, the gates of

poco piu

me, a lui dac - can - to, si
 heav'n. His love in my keep - ing, un -

ff

schiu-da il ciel per me, ah!
 clos - es the gates of heav'n, ah!

rall.

rall.

a tempo

Text:

si schiu - da il ciel, il ciel gates per
 of heav'n, the gates, the gates of

f

Text:

me, si, si, a lui dac - can - to, par che si
 heav'n, yes, yes, his love in keep - ing, his love un -

schiu - da il ciel per me.
 clos - es the gates of heav'n.

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{ AH! NON CREDEA MIRARTI }
 { AH! NON GIUNGE }
 { (AH! MUST YE FADE) }
 { (OH! RECALL NOT) }
 From "La Sonnambula" (1831)

Translated by Natalia Macfarren

Edited by H.E. Krehbiel

VINCENZO BELLINI

(1801-1835)

Andante cantabile

PIANO

legato

Ah non cre-dea mi - rar - - ti, Si pre - sto e - stin - to, o
 Ah, must ye fade, sweet flow - - ers, For - sak - en by sun - light and

fio - - re, Pas-sa - - sti al par, d'a-mo - re, Che un gior-no
 show - - ers, As tran - - sient as love's e - mo - tion, That lives and

so - lo che un gior - no sol du - rò - - che un gior-no
 with ers in one short sum - mer - day, That lives and

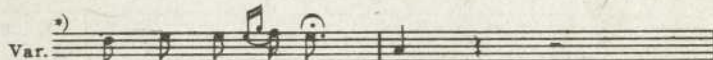


ah, sol du-rò.
in one short day.

so - lo, ah, sol du - rò. Pas -
with - ers in one short day. So

colla voce

sa - stial par d'a-mo - re,
tran - sient love's de-vo - tion,



cheungior-no sol du - rò.
in one short summer day.

Che un gior - no, cheungior-no sol du - rò.
That lives and dies in one short sum-mer day.

pp



Po - tria no-vel vi - ge - re,
But tho' no sun shine o'er ye,

Po - tria no-vel vi - go - re,
But though no sun shine o'er ye,

Il pian - to il pian - to mio re - car - - ti, Ma rav-vi-var là -
 These tears, these tears might yet re - store - - ye, But an es-trang'd de -

Il pian - to il pian - to mio re - car - - ti, Ma rav-vi-var là -
 These tears, these tears might yet re - store - - ye, But an es-trang'd de -

mo - re Il pian - to mi o, ah, no, ah no, no, no, non può
 vo - tion No mourn-er's tears have pow'r ah, no, no, no, to stay

mo - re Il pian - to mio, ah, no, no, non può, Ah, non cre-de - -
 vo - - tion No mourn-er's tears have pow - er to stay, Ah, must ye fade - -

abbandonandosi

a, ah, non cre-de - - a, Pas - sa - stial par, al par d'a - mor, Che un gior - no sol du -
 thus, ah, must ye fade - - thus, Sweet flow'rs as tran - sient as love, That lives and dies in a

Var. Che un gior - no sol du - rò, Pas - sa - stial par - - d'a - -
 Tran - sient as love, That lives and dies, - - that - -

rò. Che un gior - no sol du - rò, Pas - sa - stial par - - d'a - -
 day, Tran - sient - as - - love, That lives and dies, - - that

mor, ah, si, ah, al par d'a -
 dies, ah, yes, ah, in one short

mor, al par d'a -
 dies, in one short

mor.
 day

mor.
 day.

Allegro

cresc.

ff



Moderato



sor. Ah! m'ab-brac-cia, e sem-pre-in sie - me, sem-pre-u-ni - ti in u - na
love. Ah, em - brace me, my heart de - light - ed, In one hope now with thine u-

spe - - me, del - la ter - ra in cui vi - via - mo, ci for - mia mo un ciel d'a -
nit - ed, Hand - in hand while on earth we wan - der, We will form a - - heav'n of

mor: del - la ter - - ra in cui vi - via - mo, ci for - mia - mo un ciel d'a -
love, Hand in hand, - - while here we wan - der, We will form - - a heav'n of

mor, d'a - - mor, d'a - - mor, - - d'a -
love, of - - love, of - - love, - - of -

colla parte

Più vivo

mor.
love.

f

Ah, mio ben!
Ah, my love!

ah!
ah!

ff

Tempo I

Ah! non giun-ge u-man pen-sie-ro al con-ten-to ond'io son
 Oh! re-call not one earth-ly sor-row With the bliss-es of heav'n a-

pp leggierissimo

Var.
 pie - na: a' miei sen - si io cre-do ap - pe - na tu mi af-
 round us! An il - lu - sion it was that bound us, Thou, El-

pie - na: a' miei sen - si io cre-do ap - pe - na; tu mi af-
 round us! An il lu - sion it was that bound us, Thou, El-

e sem-pre in-sie - me
 my heart de - light - ed,

p

fi - da o mio te sor. Ah! m'ab-brac-cia, e sem-pre in-sie - me sem-pre u-
 vi - no, art true to love. Ah, em-brace me, my heart de - light - ed, In one

del - la ter - ra in cui vi-
 Hand in hand while on earth we

ni - ti in u - na spe - me, del - la ter - ra in cui vi-
 hope now to thine u - nit - ed! Hand in hand while on earth we

via - mo, ci for - mia - mo un ciel, del - la
 wan - der, We will form heav'n of love, Hand in

via - mo, ci for - mia - mo un ciel d'a - mor: del - la
 wan - der, We will form a heav'n of love, Hand in

ter - ra, in cui vi - via - mo, ci for - mia - mo un ciel d'a-
 hand while here we wan - der, We will form a heav'n of

ter - ra, in cui vi - via - mo, ci for - mia - mo un ciel d'a-
 hand while here we wan - der, We will form a heav'n of

mor,
 love,

mor, d'a - mor, d'a - mor,
 love, of love, of love,

d'a - of

d'a - of

colla parte

Più vivo

mor, Oh! gio - ja! oh, gio - ja! un ciel d'a-mo - re!
love, Oh, rap - ture, oh, rap - ture, Ah, heav'n, ah, of love!

From "La Perle du Brésil" (1851)

Edited by H.E. Krehbiel

(1810-1876)

[illegible]

Più lento

1. Char - mant oi - seau qui, sous — l'om - bra - ge, É - ta -
 1. De - light - ful bird of plum - age glow - ing With sap -

2. Quand vient le jour, sa voix — so - no - re De l'au -
 2. When day — ap - pears his joy - ful sing - ing A - wakes —

- lè a nos yeux — é - blou - is — Les — cou - leurs de son beau plu -
 - phire and with — ru - by dyes, — 'Mid — the shade his rare beau - ty

- been - chan - te le — ré - veil, Quand vient — le soir il chan - te en -
 — the — dawn's en - chant - ed rest; When eve - ning falls his notes — are

ma - ge, Mè - lé d'a - zur — et de ru - bis, — Mè - lé d'a - zur et de ru -
 show - ing Be - fore our won - der - strick - en eyes, — Be - fore our won - der - strick - en

core, Aux feux mou - rans d'un jour ver - meil, — Aux feux mou - rans d'un jour ver -
 ring - ing, While fier - y day fades from the west, — While fier - y day fades from the

bis,
eyes;

Quand sur la ti - ge à fleur do -
When on the branch with blos - soms

meil;
west!

Dans le grand bois tout fait si -
A - down the grove the si - lence

ré - e Il se - ba - lan - ce tout joy - eux, tout joy - eux, tout joy - eux, —
trem - bling, He pois - es swing - ing gay and bright, gay and bright, gay and bright, —

lence Quand du beau ma - gno - lier en fleurs, en fleurs, en fleurs, —
dou - bles As now - his plain - tive dul - cet lay, his plain - tive lay —

pp

poco rit. a tempo

— Son ai - le bril - le, di - a - pré - e, Ain - si — qu'un pris - me ra - di -
— His check - ered pin - ions' gleams re - sem - bling A ma - ny col - ored prism of

— Sa dou - ce et plain - ti - ve ro - man - ce S'e - xa - le en sou - pirs en - chan -
— That breathes of love's ec - stat - ic trou - bles From out — the tu - lip - tree dies a -
a tempo

col canto

eux. Qu'il est jo - li, — qu'il est jo - li, — qu'il est jo - li, — le My - so -
 light. How sweet is he, — How sweet is he, — How sweet is he, — The My - so -
 teurs. Qu'il est jo - li, — qu'il est jo - li, — qu'il est jo - li, — le My - so -
 way. How sweet is he, — How sweet is he, — How sweet is he, — The My - so -

pp

li! Qu'il est jo - li, le My - so - li, — le My - so -
 li! *8* How sweet is he, the My - so - li, — the My - so -

poco rall.

sf *p* *colla voce*

li!
 li! *a tempo*

tr

Echo
8

ppp

ah!
 ah!

a tempo

a tempo

3. Quand sur — sa cou — che de — ra — mé — e, Que ber —
 3. When on — her nest of vel — vet ro — ses, That sways —

pp

con Ped.

— ce la bri — se en — pas — sant, Re — po — se sa com — pa — gne ai —
 — un — der each wan — d'ring air, His drow — sy mate in peace re —

mé — e, Au bai — ser doux — et ca — res — sant, *pp*
pos — es. Be — neath his watch — ful ten — der care, pp

Au bai — ser doux et ca — res — sant. Le plai — sir,
Neath his watch — ful ten — der care. His days are

fleur — é — pa — nou — i — e, Dore et — par — fu — me tous ses
per — fumed all — with pleas — ure, That gar — land sweet — of bril — liant

jours! par - fu - me tous ses jours, Et dou - ce -
 flow'rs, of bril - liant, bril - liant flow'rs, And crowned with

a tempo

col canto

ment cou - le - sa vi - e au sein des plus ten-dres a -
 lov'es im - mor - tal treas - ure His life flows on in gold - en

8

sf

mours. Qu'il est jo-li, qu'il est jo-li, - qu'il est jo-li, - le My-so-li!
 hours. How sweet is he, How sweet is he, - How sweet is he, - the My-so-li! 8

pp

p

Qu'il est jo-li, - le My-so - li, le My-so - li.
 How sweet is he, - the My-so - li, the My-so - li.

poco rit.

a tempo

Voice

ah! ah! ah! ah!

Flute

ah! ah! ah! ah!

(This measure may be played in place of the Cadence with the Flute.)

ppp

ah! ah! ah! ah!

ah! ah! ah! ah!

rit. *rit.* *rit.* *rit.*

ah! ah! ah! ah!

ah! ah! ah! ah!

rall. *rall.*

Ah! Ah!

(This measure may be sung in place of the Cadence with Flute.)

pp

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JE SUIS TITANIA

(I AM TITANIA)

59

Translated by Nathan Haskell Dole
Edited by H. E. Krehbiel

From "Mignon" (1866)

AMBROISE THOMAS
(1841-1896)

Andante

Recit.

VOICE

Oui, pour ce soir je suis rei - ne des fé - es!
Yea, for to - night am I Queen of the Fai - ries!

Voi -
Here

PIANO

ci mon scep - tre d'or, *dim.*
see her gol - den wand,

p Et voi - ci mes tro -
And th'in - sig - nia she

ff phé - es!
car - ries!

ff

Moderato tempo di Polacca (♩ = 96)

Je suis Ti-ta-ni-a la blon-de, Je
I am Ti-ta-ni-a the queen-ly, I

suis Ti-ta-ni-a, fil-le de l'air, En ri-ant je par-cours le
am Ti-ta-ni-a, the win-some fay, With a laugh thro' the world se-

cresc. *f* mon-de, Plus vi-ve que l'oi-seau, plus prompte que l'é-clair!
dim. p rene-ly I move more swift-ly than a bird or light-ning's ray.

Je suis Ti-ta-ni-a la blon-de, Ah!
I am Ti-ta-ni-a the queen-ly, Ah!

Ah! Je parcours le mon-de.
Ah! Here I reign serene-ly.

ah! ah! ah! *cresc.* ah! ah! ah!

ah! ah! ah! *cresc.* ah! plus vi - ve que l'oi -
ah! More swift - ly than a

seau, plus prompt que le clair! ah! ah!
bird I move, or light-ning's ray! ah! ah!

p *ff* *pp* Je I

suis Ti-ta-ni-a la blon-de Je suis Ti-ta-ni-a, fil-le de l'air! En ri-
am Ti-ta-ni-a the queen-ly, I am Ti-ta-ni-a, the win-some fay, With a

ant je par-cours le mon - de, Plus vi - ve que l'oi - seau, plus prompte -
 laugh thro' the world se - rene - ly I move more swift - ly than a bird or

cresc. f *dim. p*

que l'é-clair! Je suis Ti - ta - ni - a la
 light - ning's ray. I am Ti - ta - ni - a the

f

blon - de! Ah!
 queen - ly! Ah!

f *p*

f

La trou-pe fol - le des lu-tins Suit mon char qui vole et dans la nuit Fuit!
 The gob-lin choir a-tert and gay, They A-round my car at end of day Play!

* Should it be desired to shorten this piece, skip from here * to sign+ on page 91

Au-tour de moi tou-te ma cour
Be-hind, my court-iers all en-twined

Court— Chan-tant le plai-sir et l'a-mour!
Wind— To songs of love and joy in-clined!

Le trou-pe fol-le des lu-tins ' Suit
The gob-lin choir a-tert and gay, They

Mon char qui vole et dans la nuit Fuit, — Au rayon de Phoe-bé qui luit!
A-round my car at end of day Play While silv'ry moonbeams light the way!

Par-
Mid

mi — les fleurs
per — fumed flow'rs

que l'au-ro — re Fait é —
Morn-ing's treas — ures, Dan - cing

clo — re
meas — ures

Par les bois et par les prés Di - a-prés,
Thro' the grove and dew - y dale, like a gale

cresc.

Sur les flots cou-verts d'é - cu - me, Dans la
O - ver waves with white caps foam - ing, In the

dolciss.

bru - me, On me voit d'un pied lé - ger Vol - ti - ger!
gloom - ing, Light of foot I dance and play Till the day!

D'un pied lé - ger par les bois par les prés, Et dans la
Light foot - ed fay down the dale sweet with hay, Gay till the

brume On me voit. vol-ti-ger, On me voit vol-ti-ger! Ah!
day, see me dance, see me play! See me dance, see me play! Ah!

mf *cresc.*

Ah! Voi - là! Ti - ta - ni -
 Ah! Be - hold Ti - ta - ni -

f

a! Ah! *cresc.*
 a! Ah!

sempre cresc.

En ri - ant je par-cours, le
 With a laugh thro' the world se-

poco rit. *a tempo* *f*

mon - de, Plus vi - ve que l'oi-seau, plus promp-te que l'é -
 rene - ly I move more swift-ly than the bird or light - ning's

colla voce

animato un poco *p*

clair!
ray!

Ah!
Ah!

p

accel. *cresc.* *p*

f

Je suis Ti-ta-ni-a, fil-le de
I am Ti-ta-ni-a, child of the

l'air!
air!

Ah! ah!
Ah! ah!

ah!
ah!

cresc.

Ah!
Ah!

pp *piu riten.*

ff

Var.

Ah!
Ah!

cresc. e string

tr

tr *ff*

p cresc. *ff*

*) The next five measures may be omitted, in which case the singer goes on from the sign +

CARO NOME

(DEAREST NAME)

275

From "Rigoletto" (1851)

Translated by Nathan Haskell Dole

Edited by Eduardo Marzo

GIUSEPPE VERDI

(1813-1901)

Allegro assai moderato

VOICE

PIANO

dolce

Gual-

tier name Mal - dè! no - me di lui sia - as
be - lov'd, Name that is dear

ma - to, ti scolpi - sci nel co - rein-na-mo - ra - to!
heav - en, Thou that art on mine in - most heart en - grav-en!

morendo

Allegro moderato

dolcissimo

Ca-ro no-me cheil mio cor fe-sti pri-mo pal-pi -
 Dear-est name that taught my heart Wild-ly with young love to

tar, le de-li-zie dell' a-mor mi dei
 beat, All its joys to new life start Oft as

sem-pre ram-men-tar! col pen-sier il mio de-
 I that name re-peat! When its mel-o-dy I

sir a te sem-pre vo-le-rà, e fin
 hear Swift to thee my long-ings fly! Name to

l'ul-ti-mo so-spir, ca-ro no-me, tuo sa-
 me for-ev-er dear, Name I'll breathe on life's last

rà, sigh! col - pen - sier il mio de - sir
When its mel - o - dy I hear

a te sem-pre vo - le - rà, e fin
Swift to thee my long-ings fly, Name that

dolcissimo
l'ul-ti - mo mi-o so - spir, ca - ro no - me, tuo sa -
art to me for ev - er dear, Name I'll breathe on life's last

rà, sigh! col - pen-sier il mio de-sir
When I hear its mel-o-dy

a te sem-pre vo - le - rà,
Swift to thee my long-ings fly,

*dolce*a te
they fly,vo - le -
to thee theyrà, fin l'ul - ti - mo so - spir,
fly, Name that is ev - er dear!fin l'ul - ti - mo so - spir,
Name that is ev - er dear!ca -
Namero, no - me tuo sa -
I'll breathe on life's lastrà, ca -
sigh! Namero no - me, tuo sa -
I'll breathe last when Irà,
die.il mio de - sir a te o - gno - ra
Oh, when its mel - o - dy I hear, That

vo - le - rà, fin l'ul - ti - mo so - spi - ro
name - so - dear To thee, to thee my long - ings

tuo sa - rà.
fly, they fly!

leggiere Gual - tier Mal - dè!
O name so dear,

Gaul - tier Mal -
O name so

dè! ca-ro no-me, che il mio cor fe-sti pri-mo pal-pi-
 dear! Dear-est name that taught my heart Wild-ly with young love to.

tar, e fin l'ul-ti-mo so-spir, ca-ro
 beat, Name to me for-ev-er sweet, Name I'll

perdendosi

no-me, tuo sa-ra, Gual-tier Mal-dè! Gual-tier Mal-dè!
 breathe on life's last sigh! O name so dear, O name so dear!

AH! FORS' È LUI

(AH! WAS IT HE)

From "La Traviata" (1853)

Translation revised from Natalia Macfarren

Edited by H. E. Krehbiel

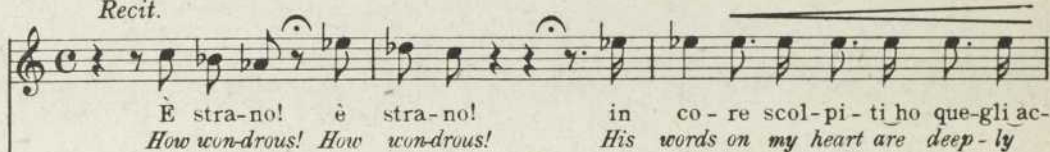
GIUSEPPE VERDI

(1813-1901)

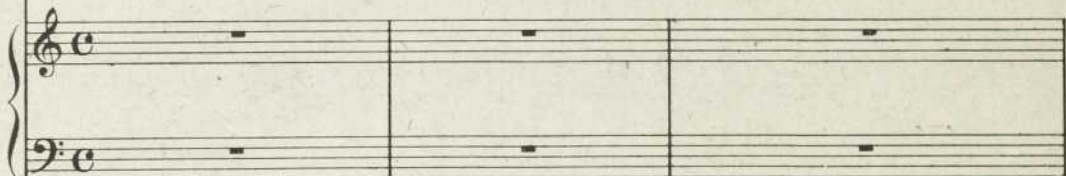
Allegretto

Recit.

VOICE



PIANO



f
cen - til
grav - en!

Sa-ria per me sven-
And would it bring me



tu - ra un se-rio a - mo - re?
sor - row to love sin - cere - ly?

Che ri -
O my



sol - vi, tur - ba - ta a - ni - ma mi - a? Null' uo - mo an - co - ra t'ac - cen -
heart, why so sore - ly art thou trou - bled? No love for man e'er yet hath

de - va, oh, gio - ja ch'io non co - nob - bi, es - ser a - ma - ta a -
moved thee. O rap - ture I nev - er dreamed of, to love a heart de -

man - do! E sde - gnar la poss' i - o per l'a - ri - de fol -
vot - ed! Shall I dare to dis - dain it, And choose the wick - ed

Allegro
li - e del vi - ver mi o?
fol - lies that now sur round me?

ARIA
Andantino

p *dolciss.*
Ah! fors' è lui che
Ah! was it he my

l'a ni - ma so - lin - ga ne tu - mul - ti, so - lin - ga ne' tu - mul - ti,
fan - cy saw, When in the throng of pleas - ure, When in the throng of pleas - ure,

go - dea so - ven - te pin - ge - re de' suoi co - lo - ri oc - cul - ti,
Oft I have dared to vi - sion forth One whom a - lone I'd treas - ure,

pp *cresc.*
de' suoi co - lo - ri oc - cul - ti! Lui che, mo - de - sto e vi - gi - le, all' e - gre so - glie a -
One whom a - lone I'd treas - ure! His all the watch - ful ten - der - ness When fe - ver's rage was

cresc. *f* *ppp*
sce - se, e nuo - va feb - bre ac - ce - se de - stan - do - mi all' a - mor!
burn - ing, Brought to me health re - turn - ing, Wak - ing my heart to love!

con espress.

Ah! quell' a-mor quell' a-mor — che è pal - pi - to
 Ah! now I know that 'tis love — and love a - lone,

pp 3

dell' u - ni-ver - so, dell' u - ni-ver-so in-te - ro,
 Sole breath of all in the life, the life u-ni-ver - sal,

mi - ste - ri - o - so, mi - ste-ri-o-so al-te - ro,
 Mys - te - rious pow - er, guid - ing the fate of mor - tals,

cro - ce, cro-ee de - li - zia, cro-ee de - li - zia, de - li-zia al cor.
 Rap - ture, rap-ture and tor - ment, rap-ture and tor - ment, pain and de - sire!

p
 A me fan -
 To me in

p

dolciss.

ciul-la un can-di-do è tre-pi-do de-si-re, è tre-pi-do de-
 youth with sim-ple faith, Mov'd by a vague e-mo-tion, Mov'd by a vague e-

si-re, quest' ef-fi-giè dol-cis-si-mo
 mo-tion, Sud-den ap-pear'd this no-ble heart,

cresc.
 si-gnor dell' av-ve-ni-re, si-gnor dell' av-ve-ni-re, quan-do ne' cie-li il
 Ra-diant with fond de-vo-tion, Ra-diant with fond de-vo-tion, Now o'er my heav'n of

rag-gio di sua bel-ta ve-de-a, e tut-ta me pa-sce-a
 prom-ise Beck-ons my fate to glad-ness, Oh, if the dream be mad-ness

pp *con espress.*
 di quel di-vi-no er-ror. Sen-tia che a-mo-re, che a-
 Life hath no long-er worth! Ah now I know that 'tis

mo - reè il pal - pi - to dell' u - ni - ver - so, dell'
 love, and love a - lone, Sole breath of all in the

u - ni - ver - so in - te - ro, mi - ste - ri - o - so,
 life, the life u - ni - ver - sal, Mys - te - rious pow - er,

mi - ste - ri - o - so al - te - ro, cro - ce, cro - ce e de - li - zia cro - ce e de -
 guid - ing the fate of mor - tals, Rap - ture, rap - ture and tor - ment, rap - ture and

li - zia, de - li - zia al cor! cro - ce e de - li - zia, de - li - zia al cor!
 tor - ment, pain and de - sire! rap - ture and tor - ment, pain and de - sire!

ah! de - li - zia al cor!
 ah! pain and de - sire!

Allegretto

Fol - li - e! fol - li - e! de - li - rio va - no è
 What fol - ly! what fol - ly! for me there's no re -

que - sto! Po - ve - ra don - na,
 turn - ing! Most hap - less wo - man,

so - la, ab - ban - do - na - ta in que - sto po - po - lo - so de -
 lone - ly, by all de - sert - ed, a - mid this sol - i - tude full of

ser - to che ap - pel - la - no Pa - ri - gi, che spero or più? che far deg -
 peo - ple, by all the world call'd Par - is, what can I do? where can I

gi - o? gio - i - re di vo - lut - tà ne'
 turn me? To pleas - ure; in ev - 'ry fierce and

con forza

vor - ti - ci, di vo - lut - tà pe -
wild - de - light I'll steep my sense and

dolce a piacere *allarg.*

rir? gio - ir! gio - ir!
die! Oh, joy! Oh, joy!

Allegro brillante

Sem-pre li - be-ra deg - g'i - o fol - leg - gia - re di gio-jain
I'll ful - fill the round of pleas - ure, Joy - ing, toy - ing from flow'r to

pp

gio - ja, vo' che scor-ra il vi - ver mi - o pei sen - tie - ri del pia -
 flow - er; I will drain a brim-ming meas - ure From the cup of ro - sy

cer. Na-sca il gior-no, o il gior-no muo-ja, sem-pre lie - ta ne' ri-
 joy. Day by day, tho' the hours be fleet-ing, Brings new glad-ness for the

tro - - vi, a di - let - ti sem - pre
 mor - - row, Then hail pleas - ure, ban - ish

nuo - vi dee vo - la - re il mio pen-sier, dee vo - lar, dee vo -
 sor - row, And for sad - ness have nought to fear, for sad days, for sad

lar, dee vo - la - re il mio pen-sier, dee vo - lar, dee vo -
 days, ah, for sad - ness have nought to fear, for sad days, for sad

lar days il pen- have no

Andante
sier. fear.

p

Fol- What

Allegro

li- e! fol- li- e! fol- li-
fol- ly! what fol- ly! what fol

ff

dolce a piacere *allarg.*

el! gio - ir! gio - ir!
ly! Oh, joy! Oh, joy!

assai brillante

Sem-pre li - be - ra deg -
I'll ful - fill the round of

pp

tr g'i - o fol - leg - gia - re di gio - ja in gio - ja, vo' che
tr pleas - ure, Joy - ing, toy - ing from flow'r to flow - er; I will

scor - ra il vi - ver mi - o pei sen - tie - ri del pia -
drain a brim - ming meas - ure From the cup of ro - sy

cer. Na-sca il gior-no, o il gior-no muo-ja, sem-pre lie - ta ne' ri-
joy. Day by day tho' the hours be fleet-ing, Brings new glad-ness for the

tr *f* *con effetto*

tro - - vi, a di - let - ti sem - pre
 mor - - row, Then hail pleas - ure, ban - ish

tr *tr* *3*

nou - vi dee vo - la - re il mio pen - sier, dee vo - lar, dee vo -
 sor - row, And for sad - ness have nought to fear, for sad days, for sad

tr *tr* *3*

lar, dee vo - la - re il mio pen - sier, dee vo - lar, dee vo -
 days, ah, for sad - ness have nought to fear, for sad days, for sad

lar
 days

il pen -
 have no

sier, *fear!* dee — vo — lar, dee — vo —
for — sad — days, for — sad —

lar, ah! — ah! dee vo — lar il pen-
days, ah! — ah! for sad days have no

sier, *fear!* dee — vo — lar, dee — vo —
for — sad — days, for — sad —

lar, —
days, —

dee vo lar il mio pen - -
for sad days have nought to

sier, il mio pen - sier,
fear, have nought to fear,

ah! ah! il mio pen -
have nought to

sier!
fear!

277 AH! JE VEUX VIVRE (LIKE A VISION)

From "Roméo et Juliette" (1867)

Translated by Arthur Westbrook

Edited by Eduardo Marzo

CHARLES GOUNOD

(1818-1898)

Tempo di Valse

PIANO *ff*

ff Ah! Ah! *dim.*

p

Je veux vi - - vre Dans le
Like a vis - - ion Fair and

pp

rê - - ve qui m'en - - i - - vre
gold - - en, Dreams E - - lys - - ian,

cresc.

Long - - temps en - - cor! Dou - ce
Fet lon - - ger stay! Let me

dim.

flam - me, Je te gar - de
treas - ure These bright mo - - ments

dans mon â - - me Com - me un tré -
Ere their pleas - ure Fad - - eth a -

cresc.

sor! Je veux vi - - vre
way. Like a vis - - ion

f dim. p

Dans ce rê - ve qui m'en -
Fair and gold - en, Dreams E -

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). It contains six measures of music with lyrics. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with a key signature of one flat. The right-hand part features a rhythmic pattern of eighth and sixteenth notes, while the left-hand part has a simpler bass line.

i - vre Long - temps en - cor!
ly - sian, Yet lon - ger stay!

cresc. *dim.*

The second system of the musical score. The vocal line continues with six measures of music. The piano accompaniment includes dynamic markings: 'cresc.' (crescendo) under the first measure and 'dim.' (diminuendo) under the fourth measure. The musical notation follows the same structure as the first system.

Dou - ce flam - me, Je te
Let me treas - ure These bright

cresc. molto

The third system of the musical score. The vocal line continues with six measures of music. The piano accompaniment includes the dynamic marking 'cresc. molto' (crescendo molto) under the fourth measure. The musical notation follows the same structure as the previous systems.

gar - de dans mon â - me
no - ments Ère their pleas - ure

The fourth system of the musical score. The vocal line continues with six measures of music. The piano accompaniment follows the same structure as the previous systems, with a key signature of one flat and a consistent rhythmic pattern.

Com - - - me un tre - sor. Cet - te iv - res - - se
Fad - - - eth a - way. Hours are fly - - ing,

dim. *p*

De jeu - nes - - se Ne dure, hé - las! qu'un jour.
Youth is dy - - ing; Soon will be spent life's morn.

Puis vient l'heu - re Ou l'on pleu - re, Le cœur cè - de à l'a -
Then will glad - ness Yield to sad - ness, When by love hearts are

mour, Et le bon - heur fuit
torn, And joy will flee ne'er

p *p* *p*

sans re - tour. Ah!
to re - turn. Ah!

p

Je veux vi - vre Dans ce
Like a vi - sion Flair and

pp

rê - ve qui m'en - i - vre
gold - en, Dreams E - ly - sian,

cresc.

Long - temps en - cor! Dou - ce
Yet lon - ger stay! Let me

dim. p

flam - me, Je te gar - de
treas - ure These bright mo - ments

dans mon â - me Com - me un tré -
Ere their pleas - ure Fad - eth a -

f

Meno presto, ma insensibilmente

sor! Loin de l'hi-ver mo-ro-se Lais-se -
 way. Ere balm-y sum-mer clos-es Let me

pp

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

moi; lais-se-moi som-meil-ler, Et res-pi-
 dream, let me dream with-out sigh; Breath-ing the

* *Ped.* *

rer la ro-se, Res-pi-rer la ro-se A-vant
 scent of ros-es, Breath-ing all their scent Ere they

rit.

rit.

Tempo I.

de l'ef-feuil-ler. Ah! Ah! Ah!
 with-er and die. Ah! Ah! Ah!

p

Ah! Ah! Ah!

cresc. *f*

f

Dou - ce flam - - me, Res - -
 Let - me treas - - ure All

f

te dans mon â - - me Com - me un
 bright days of pleas - - ure; May these

f

doux tré - sor Long - temps en - -
 hours of joy Yet lon - - ger

f

cor! stay! Ah! Ah!

Ad.

System 1: Treble clef with a long melodic line. Piano accompaniment (left hand) has rests.

System 2: Vocal entry with lyrics. Piano accompaniment (left hand) has chords and a forte (*ff*) dynamic.

Long - temps en - cor!
Yet lon - ger stay

System 3: Continuation of piano accompaniment (left hand) with chords and eighth notes.

System 4: Continuation of piano accompaniment (left hand) with chords and eighth notes.

System 5: Continuation of piano accompaniment (left hand) with chords and eighth notes, ending with a final chord.

278

OÙ VA LA JEUNE INDOUE

(AS FALLS THE MOONLIGHT GENTLY)

INDIAN BELL SONG

From "Lakmé" (1883)

Translated by Nathan Haskell Dole
 Edited by H. E. Krehbiel

LÉO DELIBES
 (1836-1891)

Moderato

PIANO

mf p

Ah! Ah!

p

long

tr

long

tr

Var:

lento

mf p f p

Ah! Ah!

Moderato

p

f

Andante

Où va — la jeune In — doue, — Fil — le des Pa — ri — as, — Quand la lu — ne se
As falls the moonlight gen — tly — Thro' yon Mi — mo — sa glade, Whith — er glides all in —

p

jou — e — Dans les grands mi — mo — sas? — Quand la lu — ne se jou —
tent — ly — The poor Par — i — ah maid? Whith — er glides all in — tent —

Andante

- e Dans les grands mi — mo — sas? — El — le court — sur la mous — se —
- ly The poor Par — i — ah maid? Down the soft — path she ha — stens,

p

Et ne se sou — vient pas — Que part — tout — on re — pous se — L'en — fant des Pa — ri —
No long — er now a — fraid Of the hard — lot that cha — stens The poor Par — i — ah

as: — El - le court sur la mous - - se, L'en - fant des Pa - ri - as, —
 maid! Down the soft path she ha - - stens, The poor Par - i - ah maid. —

Le long des lau-riers ro - ses, Rê - vant de dou - ces chos - es,
 O - le - an - ders bend o'er her, Sweet - est dreams rise be - fore her,

p

Ah! — El - le pas - se sans bruit Et ri - ant à la
 Ah! — Swift and noise - less her flight, And she smiles at the

molto rall.

pp

nuît, — à — la — nuît! —
 night, — at — the — night! —

6 *6 rall.* *6*

colla voce

2 Ped.

Allegro moderato

Là bas dans la fo-rêt plus som-bre,
A-far in yon-der for-est dark-ling,

mf *p*

Quel est ce vo-yà-geur per-du?
What trav-el-er has gone a-stray?

Au-tour de lui des yeux bril-lent dans l'om-bre, Il marche en-co-re au ha-
A-round him in the gloom fierce eyes are spar-king, Yet un-dis-may'd he thro'the

sard, é-per-dul Les fau-ves ru-gis-sent de joi-e, Ils
wild makes his way. Great ti-gers a-bout him are creep-ing; They

vont se je-ter sur leur proi-e, La jeu-ne fille ac-court et bra-ve leurs fu-reurs: Elle
crouch all a-lert for their leap-ing, The Hin-doo maid-en comes, Their cru-el rage she dares: The

f *p* *3*

a dans samain la ba-guet-te, Où tin-te la clo-chet-te, où tin-te la clo-
snake-charm-er's ring that is twin-king, With sil-ver bells all tin-king, with sil-ver bells all

chet-te, Des char - - meurs! Ah!ah!ah! ah!ah! ah!—
tin-king High she bears!

rall. *Più animato* *Più animato*

pp *p*

rall. *Red. ** *Red. **

ah!ah!ah! ah!ah! ah!— ah! ah!ah!ah! ah!ah! ah!— ah!

ah!ah!ah! ah!ah! ah!— ah! ah!ah!ah! ah! ah!ah!ah! ah!ah! ah!

ah!ah! ah!ah!ah! ah!ah!ah! ah!ah!ah! ah!—

Var. *tr* *tr* *ff* *mf*

L'é-tran-ger la re - gar-de, — El-le reste é-blou-
If she knew what his gaze meant, As she halts in a-

p

i - e. Il est plus beau que les Ra-jahs! Il rou-gi - ra, s'il
maze - ment! No Ra-jah e'er more re-gal seemd! With shame would glow His

sait qu'il doit la vi - e A la fil - le des Pa-ri - as. Mais
cheeks to owe his res-cue To the maid - en low-ly es - teemed. But

p

3 3

lui, l'en-dor-mant dans un rê - ve, Jus-que dans le ciel il l'en - lè -
he in a mag - ic - al vi - sion Car-ries her to re-gions E - lys

3 3

ve, En lui di - sant: ta place est là! C'était Vish-nou fils de Brah -
 ian, And whis-pers mild: "Thy home is here!" T'was Vishnu dear, Great Brahma's

ma! Dé-puis ce jour — au fond des bois, Le voy-a - geur — en - tend par-
 Child! And since that day — lost trav-ler's hear A-long their way — A - mid the

pp *pp*

fois — Le bruit lé-ger de la ba - guet - te Où tin - te la clo -
 wild, — While fire-flies are spar-king and twin-king, The snake-charm-er's bells are

suivez

chet - te, Où tin-te la clo - chet - te, Des char - meurs! —
 tin - kling, The sil-ver bell-tones tin-king Light and clear! —

Tempo I

8

Ad. * *Ad.* *

Ah! ah! ah! ah! ah! ah! — ah! ah! ah! ah! ah! ah! ah! — ah! —

ah! — ah! ah! — ah! ah! — ah! ah! —

ah! ah! ah! ah! ah! ah! ah! — ah! ah! ah!

poco rall.
ah! ah! ah! — ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

colla voce

JE MARCHE SUR TOUS LES CHEMINS (WHEREVER I GO I COMMAND)

105

Translated by Nathan Haskell Dole
Edited by Eduardo Marzo

From "Manon" (1884)

JULES MASSENET
(1842)

Allegro maestoso (♩ = 72)
(archly and gaily)

VOICE

Je mar-che sur tous les che - mins
Wher - ev - er I go I com - mand,

PIANO

fp sostenuto

with marked accent

Hurry 3d beat of 2/8 time

Aus - si bien qu'u-ne sou - ve - rai - ne,
All men owe me faith - ful - lest du - ty!

p

f

p

f

On s'in - cline, — on bai - se ma main, — Car
See them bow - ing and kiss - ing my hand, — For

poco rall.

stringendo *dim.*

par la beau-té je suis rei - ne! Je suis rei - ne!
queen da I reign by my beau-ty, by my beau - ty!

f

fp *colla voce* *pp*

a tempo

Au-tour de moi tout doit fleu-rir!
A-round me bright flow'rs most a-bound!

fp a tempo

f

p

Je vais à tout ce qui m'atti-re! Et, si Ma-non de-vait ja-mais
All pleasures I must fol-low af-ter, And if Ma-non by ear-ly death

f

fp cresc.

— mourir, Ce se-ra-it, mes a-mis, dans un é-clat de rire! ah! ah! ah! ah! ah!
— is found She'll die, my friends mid peals of sil-ver-y laugh-ter, ah! ah! ah! ah! ah!

f colla voce

fp

p rall.

f

Allegro

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

f

ff

Moderato e leggiero

O - bé - is - sons quand leur voix ap - pel - le
 When the sweet voice of pas - sion hails you

Aux ten-dres a-mours, Tou - jours, — tou - jours, — tou - jours,
 Un - to pleas-ures gay, o - bey — for aye, — for aye,
pp
rall.

Tant que vous é - tes belle, us - ez sans les comp - ter vos jours, tous — vos
 While not yet beau-ty fails you, O en - joy each hur - rying day, As — you

Moderato e leggiero

jours!
 may! Pro - fi - tons bien de la jeu - nes - se, Des — jours qu'a -
 Make use of youth that ha - stens dai - ly! Spring flow'rs too

mè - ne le prin-temps; Ai - mons, ri - ons, chan-tons sans ces - se, Nous
soon will fade and die; Let us love and laugh and car - ol gai - ly, Our

rall. *a tempo* *p*
n'av-ons en - cor que vingt ans! Pro - fi-tons
hap - py years will soon be by! Make use of

a tempo *f* *p*

bien de la jeu - nes - sel Ai - mons, ri - ons, chan-tons sans ces - se, Nous
youth that ha-stens dai - ly! Let's - love - and laugh and car - ol gai - ly, Our

f *ff*
n'av-ons en - cor que — vingt ans! ah! ah!
hap - py years will soon — be by! ah! ah!

f *ff*

Tempo I *p*

Le cœur, hé-las! le plus fi-dè-le, Oub-lie en un jour l'a-mour,
 The heart, a-las! once faith-ful min-ion, In an hour for-gets your sway,

rall.

— l'a-mour, l'a-mour, Et la jeu-nes-se ouvrant son aile a dis-pa-
 — your sway, your sway, And youth spreads wide its ra-diant pin-ions, Fly-ing

rall.

Allegretto

ru sans re-tour, sans — re-tour. Pro-fi-tons
 hence far a-way, far — a-way! Make use of

bien de la jeu-nes-se, Bien-court, hé-las! est le prin-temps!
 youth that ha-stens dai-ly! Spring-time a-las! 'twill quick-ly fly.

rall.

Ai - mons, chan - tons, ri - ons sans ces - se, Nous n'au - rons pas tou - jours vingt
 Let's - love and laugh and car - ol gai - ly; We'll not be twen - ty by and

colla voce

ans.
 bye.

p Pro - fi - tons
 Make - use of

ff *p*

bien de la jeu - nes - se, Ai - mons chan - tons, ri - ons sans ces - se, Pro -
 youth that ha - stens dai - ly! Let's - love - and laugh and car - ol gai - ly, We'll

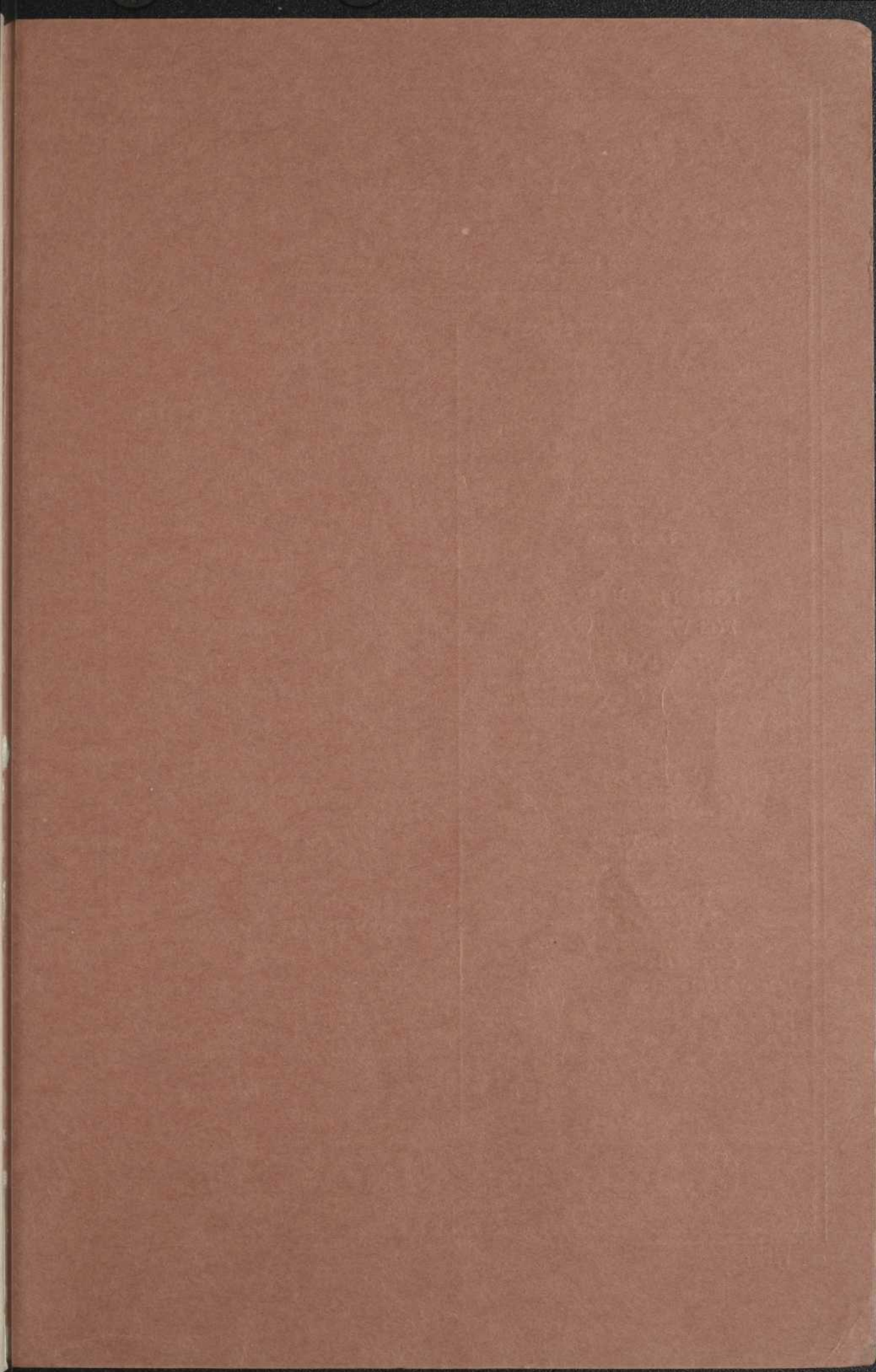
p

Ossia

de nos - ving - tans. ah! ah!
 ty by - and bye. ah! ah!

fi - tons bien de nos - vingt ans. ah! ah!
 not be twen - ty by - and bye. ah! ah!

ff





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