

BSS

# MADAME BUTTERFLY

DE

## G. PUCCINI



### FANTASIE POUR PIANO PAR

# CHARLES GODFREY JUN<sup>R</sup>

110877

Fr. — Majoration comprise



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# SELECTION

FROM

## G. PUCCINI'S OPERA MADAM BUTTERFLY

Arranged by  
CHARLES GODFREY JUN.<sup>r</sup>

♩ = 132  
ALLEGRO

*ff vigoroso*

PINKERTON = Is't

*p* *rall:* *mf*

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ALL.<sup>to</sup> MODERATO ♩ = 104

love or fan - cy, I cannot tell you.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords and melodic fragments, with some notes beamed together. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat).

The second system continues the musical piece. It features a dynamic marking of *f* (forte) in the first measure. The notation includes various rhythmic values and articulation marks. The bass staff has a steady accompaniment of chords.

The third system shows a change in dynamics, starting with *p* (piano) and moving to *mf* (mezzo-forte) later in the system. The melodic lines in the treble staff are more active, while the bass staff continues with a consistent accompaniment.

The fourth system contains important tempo and dynamic instructions. It begins with *allarg. ma poco* (ritardando a little), followed by *a tempo* (return to tempo). A dynamic marking of *p* is also present. There are also some markings that look like "Lw." and asterisks.

The fifth system concludes the page with a *poco ritard.* (slightly ritardando) instruction. The key signature changes to three flats (B-flat, E-flat, and A-flat) in the final measures. The notation includes various rests and melodic lines.

ANDANTINO MOSSO ♩ = 104

BUTTERFLY: Shake that cher - ry - tree till ev' - ry flo - - wer.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system begins with the instruction *P dolce*. The second system contains a fermata over the first measure of the treble staff. The third system continues the accompaniment. The fourth system features a *rall:* marking and a change to a 2/4 time signature, with a triplet of eighth notes in the treble staff. The fifth system concludes with the instruction *PPa tempo = Sostenendo*.

*rall:.....*

*agitando un poco*

*Se.*



*P espressivo*

*p*

*ALL.<sup>to</sup> MODERATO* ♩ = 108

SUZUKI: Ev' - ry flow'r? BUTT.: Ev' - ry flow'r.

*p*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the right hand with slurs and a more rhythmic accompaniment in the left hand.

The second system of musical notation continues the piece. It includes dynamic markings: *ritard.* (ritardando) and *P a tempo* (piano a tempo). The notation shows a transition in the tempo and dynamics between the two staves.

The third system of musical notation shows further development of the melodic and harmonic material. The right hand has more complex phrasing with slurs, while the left hand provides a steady accompaniment.

The fourth system of musical notation includes the dynamic markings *p* (piano) and *leggiero* (light). The right hand features a rapid, ascending scale-like passage, while the left hand continues with a rhythmic accompaniment.

The fifth system of musical notation concludes the page. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and rests, indicated by a '7' symbol.

The second system continues the piece. The upper staff features a melodic line with slurs and ties. The lower staff has a bass line with chords. Dynamic markings include a piano (*p*) marking in the first measure and a crescendo (*cres.*) marking in the second measure.

The third system shows further development of the melodic and bass lines. A dynamic marking of *p accel.* (piano with acceleration) is placed in the second measure of the lower staff.

The fourth system features a more complex texture. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking of *cres.* (crescendo) is indicated by a dotted line above the first measure of the lower staff.

The fifth system concludes the page. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking of *ff* (fortissimo) is placed in the final measure of the lower staff.

MODERATAMENTE MOSSO ♩ = 100

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*pp*) dynamic marking. The upper staff features a series of chords and eighth-note patterns, while the lower staff provides a simple harmonic accompaniment with quarter and half notes.

The second system continues the piece. The upper staff has a more active melodic line with eighth-note chords and some grace notes. The lower staff continues with a steady accompaniment, featuring some longer note values and rests.

The third system shows further development of the musical ideas. The upper staff has a complex texture with many beamed eighth notes and chords. The lower staff remains relatively simple, providing a solid harmonic base.

The fourth system introduces some chromatic movement in the upper staff, with chords and lines that change pitch more frequently. The lower staff continues its accompaniment role.

The fifth system features a more rhythmic and melodic upper staff with frequent eighth-note patterns. The lower staff has some longer note values and rests, creating a contrast in texture.

The sixth system concludes the page with a final system of notation. The upper staff has a dense texture of chords and eighth notes, while the lower staff provides a final accompaniment line.

mf

rit. p

rall. ritard. pp a tempo

rall.

rall. molto 2. Ed. \*\*

ALLEGRETTO ♩ = 132

PINKERTON= Here, the stir - - rup - cup for you I'm

The first system of music shows a piano accompaniment in 6/8 time. The right hand features a series of chords with a staccato effect, while the left hand plays a simple bass line. The marking *fp staccato* is present.

The second system continues the piano accompaniment. The word "mixing." is written above the first measure of the right hand. The accompaniment maintains its rhythmic pattern.

The third system shows a more complex piano accompaniment with overlapping chords and melodic lines in both hands.

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

The fifth system features a piano accompaniment with a *p* (piano) marking. It includes a long, flowing melodic line in the right hand that spans across the system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. A dynamic marking of *p* (piano) is present in the second measure of the bass staff.

Second system of musical notation, continuing the piece. It includes a *p* dynamic marking in the second measure of the bass staff.

Third system of musical notation, featuring a *f p* dynamic marking in the second measure of the bass staff.

Fourth system of musical notation, showing a change in the bass line with a melodic line and a *b* (flat) marking in the second measure.

Fifth system of musical notation, concluding the page with a melodic line in the treble staff and a bass line.

GORO = Gent - ly, sir; gent - ly! Gent - ly, sir; gent - ly! Give him a chance, and he'd

*P* *leggero*

drink up the o - ce - an!

*f* *f pp*

*f* *p*

CHORUS = O

UN POCO MENO - MOLLEMENTE ♩ = 100

Ka - mi! O Ka - mi!

The first system of music shows a piano accompaniment in 2/4 time. The right hand features a melody with dotted rhythms and eighth notes, while the left hand provides a steady bass line. The marking *P marcato* is present in the left hand.

The second system continues the piano accompaniment with similar rhythmic patterns and harmonic support for the vocal line.

The third system includes dynamic markings *f* (forte) and *p* (piano) in the right hand, indicating a change in volume and intensity.

The fourth system features the marking *pp sostenendo* (pianissimo sostenendo) in the right hand, suggesting a very soft and sustained texture.

MODERATO

PINKERTON Fare -

The fifth system is marked *MODERATO* and includes dynamic markings *dim.* (diminuendo) and *pp* (pianissimo) in the right hand. The system concludes with a 3/4 time signature change.

ANDANTE ♩ = 48

well, O happy home, Fare - well home of

The first system of music features a treble staff with a 3/4 time signature and a key signature of one sharp (F#). The melody begins with a long note for 'well,' followed by 'O happy home,' and 'Fare - well home of'. The bass staff provides accompaniment with sixteenth-note patterns and rests.

*Ped.* \* *Ped.* \* *Ped.* \*

The second system continues the piece with the lyric 'love!'. The treble staff features triplet patterns and a *p* dynamic marking. The bass staff continues with rhythmic accompaniment.

*Ped.* \*

The third system shows the continuation of the melody and accompaniment. The treble staff has a *pp* dynamic marking. The bass staff features a steady accompaniment.

The fourth system concludes the piece with more triplet patterns in the treble staff and accompaniment in the bass staff.

*Ped.* \* *Ped.* \*

First system of musical notation. It consists of two staves (treble and bass clef). The music is in a key with two sharps (F# and C#). The first measure has a dynamic marking of *f*. The second measure also has a dynamic marking of *f*. The system ends with a *Ped.* marking and an asterisk.

Second system of musical notation. It consists of two staves. The first measure has a *Ped.* marking. The second measure has a *dim.* marking. The third measure has a *ritard.* marking. The system ends with a *Ped.* marking and an asterisk.

Third system of musical notation. It consists of two staves. The first measure has a dynamic marking of *p*. The second measure has a *cres.....* marking. The system ends with a *Ped.* marking and an asterisk.

Fourth system of musical notation. It consists of two staves. The first measure has a dynamic marking of *ff*. The system ends with a *Ped.* marking and an asterisk. The time signature at the end of the system is  $\frac{2}{4}$ .

ALL<sup>to</sup> MODERATO ♩ = 116

Musical notation for the first system of the piano accompaniment, featuring treble and bass staves with a 2/4 time signature and a key signature of one sharp (F#).

Musical notation for the second system of the piano accompaniment, including dynamic markings *dim.* and triplet markings *3*.

Musical notation for the third system of the piano accompaniment, including the marking *rall. molto* and a dynamic marking *p*.

AND<sup>te</sup> MOLTO CALMO ♩ = 42

BUTTERFLY = One fine day, we'll no - tice a thread of smoke a -

Musical notation for the first system of the vocal line and piano accompaniment, including a dynamic marking *mf*.

- ris - - ing on the sea in the far ho - ri - - zon, and

Musical notation for the second system of the vocal line and piano accompaniment.

then the ship ap - pear - ing.

Musical notation for the first system, including treble and bass staves. The treble staff contains the melody with lyrics 'then the ship appearing.' The bass staff provides accompaniment. Performance markings include 'R.H.' (Right Hand) and 'cres.' (crescendo). The system concludes with three triplet figures.

Musical notation for the second system, including treble and bass staves. The treble staff features a series of chords and melodic fragments. The bass staff continues the accompaniment. Performance markings include 'Ped.' (Pedal) and 'f' (forte). A star symbol (\*) is placed below the bass staff.

LARGAMENTE

Musical notation for the third system, including treble and bass staves. The treble staff has a dense texture of chords. The bass staff has a more sparse accompaniment. Performance markings include 'poco rall.' (poco rallentando), 'cres.' (crescendo), 'fff' (fortississimo), and 'dim.' (diminuendo).

Musical notation for the fourth system, including treble and bass staves. The treble staff continues with chordal textures. The bass staff has a steady accompaniment. Performance markings include 'rit.' (ritardando) and 'p' (piano).

Musical notation for the fifth system, including treble and bass staves. The treble staff has a melodic line. The bass staff has a steady accompaniment. Performance markings include 'pp sostenuto' (pianissimo sostenuto). The system ends with a key signature change to two sharps and a 2/4 time signature.

ALLEGRO

Musical notation for the first system of the ALLEGRO section. It consists of a grand staff with a treble clef and a bass clef. The time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand provides a simple harmonic accompaniment. A crescendo (*cres.*) marking is placed over the right hand's melody.

Musical notation for the second system of the ALLEGRO section. The right hand features a melodic line with eighth notes and some slurs. A *stringendo* marking is placed over the right hand, followed by an *e cres.* (e crescendo) marking. The left hand continues with a steady accompaniment.

Musical notation for the third system of the ALLEGRO section. The right hand has a melodic line with some triplet markings. An *allargando* marking is placed over the right hand, indicating a slowing down of the tempo. The left hand accompaniment continues.

AND<sup>te</sup> SOSTENUTO ♩ = 50 BUTTERFLY = My son, sent to me from

Musical notation for the first system of the AND<sup>te</sup> SOSTENUTO section. The tempo is marked as ♩ = 50. The music is in a grand staff with a common time signature (C). The right hand has a melodic line with a forte (*f*) dynamic. The left hand has a simple accompaniment. A mezzo-forte (*mf*) dynamic is marked in the second measure, and a piano (*p*) dynamic is marked in the third measure.

Heav - en, straight from the throne of glo - ry!

Musical notation for the second system of the AND<sup>te</sup> SOSTENUTO section. The right hand has a melodic line with triplet markings. The left hand accompaniment features a piano-pianissimo (*pp*) dynamic. A piano (*p*) dynamic is marked in the second measure, and another *p* marking is in the third measure. A crescendo (*cres.*) marking is also present.

*p* *cres.* *ritard.*

*ff* *p* *ritard.*

AND<sup>te</sup> ENERGI<sup>CO</sup> ♩ = 88

*ff* *tutta forza* *Ped.*

\*

*allargando* *stentato* *Ped.*

# GRAND OPERA ARIAS.

WITH THE ORIGINAL  
AND  
ENGLISH TEXT

ORIGINAL TITLE.	ENGLISH TITLE.	VOICE.	KEY.	COMPASS	ORIGINAL TITLE.	ENGLISH TITLE.	VOICE.	KEY.	COMPASS
<b>AIDA</b> ( <i>Verdi</i> )					<b>JUIVE</b> ( <i>La</i> ) ( <i>Halevy</i> )				
Ritorna vincitor	May laurels crown thy brow	Sop.	Orig.	D-B $\flat$	Si la riguerer	Though they have sinned	Bass	Orig.	F-C
Celeste Aida.	Heavenly Aid	Ten.	B $\flat$ Orig.	D-B $\flat$	<b>L'AFRICAIN</b> ( <i>Meyerbeer</i> )				
»	»	»	A $\flat$ Trans.	C-A $\flat$	O Paradiso	Oh! Land Enchanting	Ten.	Orig.	E $\flat$ B $\flat$
»	»	»	G. Trans.	B-G	<b>LOHENGRIN</b> ( <i>Wagner</i> )				
<b>ANGELUS</b> ( <i>The</i> ) ( <i>Naylor</i> )					Elsa's Traum	Elsa's Dream	Sop.	A $\flat$ Orig.	E $\flat$ A $\flat$
Dame Nature Smiles	Dame Nature Smiles	Sop.	F Orig.	D-A	Mein lieber schwan	Beloved Swan	Ten.	C Orig.	E-A
»	»	»	D Trans.	B-F $\sharp$	Lohengrin's Herkunft	Lohengrin's Origin	»	A Orig.	E-A
Ah! whirring wheel!	Ah! whirring wheel!	»	B $\flat$ m. Orig.	F-A $\flat$	<b>LUCREZIA BORGIA</b> ( <i>Donizetti</i> )				
»	»	Mezzo	G m. Trs.	D-F	Il segreto per esser felici	If you wish for true happiness	Con.	C. Orig.	C-F
If this be life!	If this be life!	Ten.	Orig.	F-G	<b>MADAMA BUTTERFLY</b> ( <i>Pi</i> )				
The Elixir Song	The Elixir Song	»	Orig.	F-G	Un bel di vedremo	One Fine Day	Sop.	G $\flat$ Orig.	D $\flat$ B $\flat$
<b>BALLO IN MASCHERA</b> ( <i>Un</i> ) ( <i>Verdi</i> )					»	»	»	F Trans.	C-A
Saper vorreste	If you are asking	Sop.	Orig.	D-B	»	»	»	E $\flat$ Trans.	B $\flat$ -G $\flat$
Re dell'abisso	Lord of the depths	Con.	Orig.	C-G	Tua madre dovrà	That your mother should	Sop.	Orig.	E $\flat$ -A $\flat$
Eri tu.	It was thou the destroyer	Bar.	Orig.	C-G	prenderti in braccio	take you	Ten.	B $\flat$ Orig.	F-B $\flat$
<b>BARBIERE</b> ( <i>Il</i> ) ( <i>Rossini</i> )					Amore o grillo	Love or Fancy	»	A $\flat$ Trans.	E $\flat$ -A $\flat$
Largo al factotum	Hey for the town's factotum	»	Trans.	B-F	<b>MANON LESCAUT</b> ( <i>Auber</i> )				
<b>BOHEME</b> ( <i>La</i> ) ( <i>Puccini</i> )					C'est l'histoire amoureuse	The Laughing Song	Sop.	D Orig.	D-A
Si, mi chiamano Mimi	They call me Mimi	Sop.	D Orig.	E-B	<b>MANON LESCAUT</b> ( <i>Puccini</i> )				
»	»	»	C. Trans.	D-A	In quelle trine morbide	In those soft silken curtains	Sop.	Orig.	D-B $\flat$
»	»	Mezzo	B $\flat$ Trans.	C-G	L'ora o Tirsi	These are hours of joy	»	Orig.	D-A
Quando me'n vo	As thro' the streets	Sop.	E Orig.	E-B	Sulla vetta tu del monte	Speed o'er the summit	Mezzo	Orig.	B $\flat$ -G
»	»	»	E $\flat$ Trans.	E $\flat$ -B $\flat$	Donna non vidi mai	Never did I behold	Ten.	Orig.	E-B $\flat$
»	»	Mezzo	D Trans.	D-A	<b>MARTHA</b> ( <i>Flotow</i> )				
Donde lieta	To the home that she left	Sop.	Orig.	D $\flat$ -B $\flat$	M'appari tutt'amor	Soft and Pure	Ten.	Orig.	G-B $\flat$
Che gelida manina	Your tiny hand is frozen	Ten.	D $\flat$ Orig.	E $\flat$ -B $\flat$	<b>MEFISTOFELE</b> ( <i>Boito</i> )				
»	»	»	C Trans.	D-A	L'altra notte	Last night in the deep sea	Sop.	F Orig.	D-A
»	»	»	B $\flat$ Trans.	C-G	Dai campi, dai prati	From the fields, from the grove	Ten.	F Orig.	F-B $\flat$
Vecchia zimarra	A Last Good-bye	Bar.	Orig.	C-E $\flat$	Giunto sul passo estremo	Nearing the extreme limit	»	A $\flat$ Orig.	F-B $\flat$
<b>DER FREISCHUTZ</b> ( <i>Weber</i> )					Son lo spirito	I'm the spirit	Bass	A $\flat$ Orig.	G-E
Kommi ein schlanker	When a gallant youth	Mezzo	Orig.	C-A	<b>MERCANTE DI VENEZIA</b> ( <i>Il</i> ) ( <i>Pisutti</i> )				
<b>DON CARLO</b> ( <i>Verdi</i> )					Donna gentil	Lady Most Fair	Bar.	F Orig.	E-E
O don fatale	O Fatal Gift	Sop.	A $\flat$ Orig.	C $\flat$ -C $\flat$	<b>NOZZE DI FIGARO</b> ( <i>Le</i> ) ( <i>Mozart</i> )				
»	»	Con.	F Trans.	A $\flat$ -A $\flat$ <sup>2</sup>	Voi che sapete	Ye who have duly learnt	Mezzo	B $\flat$ Orig.	C-F
Ella giammai m'amò	No, she never loved me	Bass	Orig.	G-E	»	»	»	G Trans.	A-D
<b>DON GIOVANNI</b> ( <i>Mozart</i> )					<b>ORFEO</b> ( <i>Gluck</i> )				
Deh, vieni alla finestra	Open wide your window	Bar.	Orig.	D-E	Che farò senza Euridice	What is life to me without thee?	Con.	C Orig.	E-F
<b>DON PASQUALE</b> ( <i>Donizetti</i> )					<b>OTELLO</b> ( <i>Verdi</i> )				
Com'è gentil	How pure the air	Ten.	Orig.	G-A $\flat$	Salce	The Willow Song	Sop.	A Orig.	C-A
<b>DON SEBASTIANO</b> ( <i>Donizetti</i> )					Ave Maria	Ave Maria	»	A $\flat$ Orig.	E $\flat$ -A $\flat$
Terra adorata	Home of my Fathers	Mezzo	Orig.	B-F	Crede	Creed	Bar.	A $\flat$ Orig.	A $\flat$ -F $\sharp$
<b>ELISIR D'AMORE</b> ( <i>Donizetti</i> )					<b>PARIDE ED ELENA</b> ( <i>Gluck</i> )				
Una furtiva lagrima	Down her pale cheek	Ten.	Orig.	F-A $\flat$	O del mio dolce ardor	O my fond heart's desire	Con.	D m Orig.	C-E
<b>FAIR MAID OF PERTH</b> ( <i>Bizet</i> )					<b>PECHEURS DE PERLES</b> ( <i>Les</i> ) ( <i>Bizet</i> )				
Serenade	Now the shades of night	Ten.	Orig.	E-A	Serenade	The lake lies dreaming	Ten.	E $\flat$ Orig.	B $\flat$ -G
<b>FALSTAFF</b> ( <i>Verdi</i> )					<b>PROPHETE</b> ( <i>Le</i> ) ( <i>Meyerbeer</i> )				
Sul fil d'un soffio eteso.	From secret caves	Sop.	A Orig.	E-A	Ah! mon fils	Ah! my Son	Mezzo	A Orig.	B-A
»	»	»	G Trans.	D-G	<b>RIGOLETTO</b> ( <i>Verdi</i> )				
Dal labbro il canto	From fervid lips	Ten.	A $\flat$ Orig.	D-B $\flat$	Caro nome	Dearest Name	Sop.	E Orig.	D-C $\sharp$
Quand'ero paggio	When I was page	Bar.	Orig.	D $\sharp$ -F $\sharp$	La donna è mobile	Woman's a Fickle Jade!	Ten.	B Orig.	F-A
<b>FAUST</b> ( <i>Gounod</i> )					Questa o quella	When a charmer would win me	Ten.	A $\flat$ Orig.	E $\flat$ -A $\flat$
Si le bonheur	When all was young	Mezzo	Orig.	D-F	<b>RINALDO</b> ( <i>Händel</i> )				
Faites-lui mes a vœux	Flower Song	»	Orig.	D-G	Lascia ch'lo pianga	Leave me my anguish	Mezzo	D Orig.	D-E
Salut, demeure	All hail! abode	Ten.	Orig.	E-C	<b>SALVATOR ROSA</b> ( <i>Gomes</i> )				
Le veau d'or	Calf of Gold	Bass	Orig.	C-E $\flat$	Mia piccirella	Sweet, Pretty Maiden	Sop.	D $\flat$ Orig.	E $\flat$ -B $\flat$
Vous qui faites	Serenade	»	Orig.	A-E	»	»	Mezzo	A $\flat$ Trans.	B $\flat$ -F
<b>FAVORITA</b> ( <i>La</i> ) ( <i>Donizetti</i> )					<b>SERSE</b> ( <i>Händel</i> )				
O mio Fernando	O my Fernando!	Mezzo	Orig.	B-A	Ombra mai fu	Thou whose leafy shade	Mezzo	F Orig.	D-F
<b>FLAUTO MAGICO</b> ( <i>Il</i> ) ( <i>Mozart</i> )					<b>SONNAMBULA</b> ( <i>La</i> ) ( <i>Bellini</i> )				
Ah! lo so	Ah! I know	Sop.	Orig.	C $\sharp$ -B $\sharp$	Vi ravviso o luoghi ameni	Gentle vision of scenes beloved	Bass	A $\flat$ Orig.	G-E
<b>GIANNI SCHICCHI</b> ( <i>Puccini</i> )					<b>TANNHÄUSER</b> ( <i>Wagner</i> )				
O mio babbino caro	Oh, my beloved Daddy!	Sop.	A $\flat$ Orig.	E $\flat$ -A $\flat$	O Du mein holder	Star of Eve	Bar.	G Orig.	D-E
»	»	Mezzo	F Trans.	C-F	<b>TOSCA</b> ( <i>Puccini</i> )				
<b>GIOCONDA</b> ( <i>La</i> ) ( <i>Ponchielli</i> )					Vissi d'arte	Love and Music	Sop.	E $\flat$ Orig.	E $\flat$ -B $\flat$
Suicidio!	Ah! Suicide	Sop.	F $\sharp$ Orig.	C $\sharp$ -B $\sharp$ <sup>2</sup>	»	»	»	D Trans.	D-A
Voce di donna	Thanks unto thee	Con.	F Trans.	C-B	E lucevan le stelle	When the stars were brightly shining	Ten.	B m Orig.	F-A
Stella del marinar!	Star of the Mariner!	Mezzo	A m. Orig.	A $\flat$ -A	»	»	»	A m. Trans.	F-G
Cielo e mar	Heaven and Ocean	Ten.	E $\flat$ Orig.	D-B	Recondita armonia	Strange Harmony	»	F Orig.	F-B $\flat$
Pescator, affonda l'esca	Fisherman, thy bait	Bar.	A $\flat$ Orig.	E $\flat$ -F	<b>TROVATORE</b> ( <i>Il</i> ) ( <i>Verdi</i> )				
<b>GIRL OF THE GOLDEN WEST</b> ( <i>Puccini</i> )					Ah! che la morte ognora	Ah! I have sigh'd	Ten.	Trans.	F-G
Ch'ella mi creda	Let her believe	Ten.	G $\flat$ Orig.	C $\flat$ -B $\flat$	Stride la vampa	Fierce flames are raging	Mezzo	Orig.	B-G
»	»	»	F Trans.	F-A	Condotta ell'era in ceppi	In galling fetters	»	Orig.	A-A
<b>GIULIO CESARE</b> ( <i>Händel</i> )					<b>WALLY</b> ( <i>La</i> ) ( <i>Catalani</i> )				
Piangerò mia sorte	Grief is mine	Mezzo	Orig.	C $\sharp$ -G $\sharp$	Ebben ne andrò lontana	Farewell to my home	Sop.	E Orig.	E-B
<b>IRIS</b> ( <i>Mascagni</i> )					»	»	»	C Trans.	C-G
Un dì, ero piccina	Once in my childhood	Sop.	E m. Orig.	D-A					
»	»	»	D m Trans.	C-G					
Apri la tua finestra	Open thy window	Ten.	F Orig.	E-A					
»	»	»	E $\flat$ Trans.	D-G					

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