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"La Jolie Fille de Perth."

AIR.

Bizet.

Mu 784:3

Quand la flamme de l'amour.

G 283971

(When the flame of love.)

Andante. (♩. = 50)

1

*fp* *p* *f* *v* *v* *p* *f* *v* *v* *fp* *fp*

*ff* heavily.

La la la la la la la la la  
 La lu lu lu la lu la la lu

*f* *f* *fp* *cresc.* *f*

*dim.*

Tra la la la la la tra  
 Tra lu la la la la tra

*fp* *fp* *fp* *f* *cresc.* *f* *f*

*p* *f* *v* *v* *v* *v*

*mf* *allargando.*

la tra la la la la tra la  
 la tra la la la la tra la

*p* *fp* *mf* *dim.* *allargando.* *p*

Più andante. (♩ = 40)

Quand la flamme De l'amour Brû - le l'a - me Nuit et jour. Pour létein - dre Quelque-fois —  
 When the flame of love, so bright, Burns the spir - it, day and night, To sub - due it, in a wink,

*p* *pp cresc.* *f*

Sans me plaindre Moi, je bois! Je ris! je chan - te! Je ris! je chan - te et je  
 Un - complain - ing do I drink! I laugh! and sing I! I laugh and sing! and I

*p* *mf* *f* *ff*

*pp* *cresc.* *f*

bois! Tra la la la la la la la la la Tra la la la la  
 drink! Tra la la la la la la la la la Tra la la la la

*ff* *quasi piangendo.* *dim.* *pp*

Ah! tra la la — tra la la — tra la la — la la —  
 Ah! tra la la — tra la la — tra la la — la la —

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



*p*

S'il est u - ne tris - te fo - li - e, C'est cel - le d'un pauvre amou -  
 If there could be a mor - tal fol - ly, It is — that a - ny lov - er

*sf* *p*

reux — Qu'un re - gard de femme hu - mi - li - e, Qu'un mot peut ren - dre mal - heu -  
 poor, — By wom - an's look, is mel - an - chol - y, Or by her word should pain — en -

reux, Qu'un re - gard de femme hu - mi - li - e, Qu'un mot peut ren - dre mal - heu -  
 dure! By wom - an's look, is mel - an - chol - y, Or by her word should pain en -

*f* *f*

*rit.* — *pp*

reux, Hé - las! — Quand on ai - me Sans es - poir, —  
 dure! A - las! — When with - out a hope we love, —

*p* *dim.* *pp*

*lunga.* *Quasi Recit.*  
*ff*

Le ciel mê - me De - vient noir      Eh! l'hôtes - se      l'hôtes - se      Mon fla -  
Eèn the sky grows black a - bove!      Hey! my host - ess!      My host - ess!      bring me

*lunga.* *ff* *suivez.* *ff*

*a tempo.* *Despairingly.*

con wine!      Que j'y lais - se      Ma - rai - son.      Tra la - la la la      la tra  
Here I'll di - o - wn this brain of mine!      Tra la lu la la      lu tra

*ff* *a tempo.* *f* *ff*

*piangendo.*

la la la      la tra la la la la      Ah! tra la la      tra la la  
la lu la      la tra lu la la la      Ah! tra la lu      tra la la

*dim.* *pp*

- tra la la      la la      Tra la la la la la la la!  
- tra la la      la la      Tra la la lu la la la la!

*sf* *dim.* *p* *ff* *risoluto.*

*sf* *p* *dim.* *f* *ff*

*risoluto.*

# Votre toast, je peux vous le rendre.

(Now a toast! Your own I will make me.)

("Toréador Song")

Allegro moderato. (♩ = 108)

2 *ff*

The first system of the piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It starts with a series of eighth notes in the right hand and a bass line in the left hand. The music is marked with a forte dynamic (*ff*) and includes several accents (^) over notes in the right hand.

The second system continues the piano introduction. The right hand features a mix of eighth and sixteenth notes, with some notes beamed together. The left hand provides a steady bass line with eighth notes. Accents (^) are placed over various notes in the right hand.

The third system of the piano introduction shows the right hand playing a more complex rhythmic pattern with triplets (3) and sixteenth notes. The left hand continues with a bass line of eighth notes. Accents (^) are present over notes in the right hand.

The vocal line begins with a bass clef and a key signature of two flats. It starts with a forte dynamic (*f*) and includes a trill (t) over a note. The melody is composed of eighth and quarter notes.

Vo-tre toast, je peux vous le ren - dre, Señors, se - ñors car a - vec les sol - dats  
 Now a toast! Your own I will make me, Sen-ors! Sen-ors! To you, all soldiers brave!

*p*

The piano accompaniment for the vocal line consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a simple bass line. The music is marked with a piano dynamic (*p*).

*ff**sempre f*

Oui, les To-re-ros peu-vent s'en-ten-dre; Pour plai-sirs, pour plai-sirs, ils  
 Like all To-re-ros, your bro-ther take me! Our de-light, our de-light, like

*ff**pp*

ont les com-bats! — Le cir-queest plein, c'est jour de fe-tel! Le  
 you, is to fight! Your cir-cus fills, this day, this day of pleas-ure, Your

*f**p*

cirqueest plein — du haut en bas; — Les spec-ta-teurs,  
 cir-cus fills — from dome to ground, Spec-ta-tors ea-ger

*ff**f**ff**sempre f**rit.*

pendant la têt-te, Les spec-ta-teurs, s'in-ter-pel-lent a grand fracas! —  
 beyond all measure, Now hear the shouts the a-rê-na echoed a-round!

*pp**f colla voce.*

*mf*

A - pos - tro - phes, cris et ta - pa - ge - Pous - sés - jus - ques à  
 Some ap - plaud - ing, their fav'rite laud - - ing, Shout - ing while - their hands they

*p*

*f.*

la fureur! - - - Car c'est - la fê - te du coura - - - ge!  
 wild - ly wave! For 'tis - - to see a feat hero - - - ic,

*f p*

C'est la fê - te des gens de coeur! Al-lons! en  
 'Tis the fête of the bold and brave! Advance! Make

*f p*

cre -

gar - de! al-lons! al - lons! - ah! - - -  
 read - y! advance! advance! - ah! - - -

- scen - - do. *dim.* *molto.*

*p*

To - ré - a - dor, en gar - de! — To - ré - a - dor! — To - ré - a - dor! —  
 To - ré - a - dor, make read - y! — To - ré - a - dor! — To - ré - a - dor! —

*pp*

Et son - ge bien, oui, songe en com - bat - tant, Qu'un œil noir te re - gar - - -  
 Oh, give one glance to her who sees thee now! Eyes so dark now watch thee, —

*cresc.*

*3 dim.* *p 3* *3 poco rit.* *a tempo.*

de Et que l'amour t'attend, To - ré - a - dor, — L'amour, l'amour t'at - tend! —  
 — Her love now waits for thee! To - ré - a - dor, — Her love now waits for thee! —

*legg.* *colla voce.* *ff a tempo.*

*mf*

Tout d'un coup, on fait si - len - ce, on fait si - len - ce, Ah! que se  
 Now there falls a sud - den si - lence A, sud - den si - lence, Ah, what will

*p*

*f*

pas - se - t - il? — Plus de cris, c'est l'instant! Plus de cris c'est l'instant!  
 hap - pen now? Cries end, the moment's near! Cries end; the moment's near!

*f*

*ff*

Le tau - reau s'é - lance En bondis - sant hors du To - ril! — Il s'é - lan - ce, il entre, il  
 See! the bull with rage and fu - ry bounds in - to the tight! — On he dash - es! and swift he

*pp* *f* *p*

frap - pe! — un che - val rou - le, — En - trai - nant un Pi - ca - dor, —  
 charg - es! — A horse has fall - en! — Un - der him a Pi - ca - dor! —

*ff*

"Ah!bra-vo To-ro!" hur-le la fou - le, Le tau-reau va il vient il  
 "A! bra - vo To - ro!" the crowd is shout-ing; The bull sweeps on, then stops, and

*ff*

*rit.* *mf*

vient et frappe en-cor! En se cou-ant ses bande - ril - les, Plein de fureur, il court! Le cirque est  
 turns, Then charges on once more! He fiercely shakes his bande - ril - las, With fu - ry on he speeds! The ring is

*f colla voce.* *p*

*f*

plein de sang! On se sauve on fran-chit les gril - les! —  
 dyed with gore! See them hur - ry! See them leap the barriers o'er! —

*f p*

*f p*

C'est ton tour main-te-nant! Allons! en gar - de! allons! al-  
 But there's one that stands a-lone! Advance! make read - y! Advance! Ad-

*cre - - - - - do.*

*Red.* \*



*dim.* *p*

ions! Ah! \_\_\_\_\_ To - ré - a - dor, en gar - de! —  
*vance!* Ah! \_\_\_\_\_ To - ré - a - dor, make read - y! —

*dim. molto* *pp*

Toré - a - dor! To - ré - a - dor! Et son - ge bein, oui, songe en - com - bat - tant, Qu'un oeil noir te re -  
 Toré - a - dor! To - ré - a - dor! Oh, give one glance to her whose eyes thee now! Eyes so dark now watch

*cresc.* *dim.* *p*

gar - - - de Et que l'amour t'at - tend! To - ré - a - dor! — L'amour, l'amour t'at -  
 thee, \_\_\_\_\_ Her eyes so dark watch thee, To - ré - a - dor! — Her love now waits for

*legg.* *colla voce.*

*f* *ff*

tend! To - ré - a - dor! To - ré - a - dor! — La - mour t'at -  
 thee! To - ré - a - dor! To - ré - a - dor! — Love waits for

tend! \_\_\_\_\_  
 thee! \_\_\_\_\_

*ff*

"Mefistofele."

SONG.

Boito.

## Son lo Spirito che nega.

*(I am the Spirit who denieth.)*

Allegro focoso. (♩. = 138)

3

*ff con brio.*

*f*

Un poco piú trattenuto. (♩. = 58)

Son\_ lo Spi - ri - to\_ che  
I'm\_ the spir - it who\_ de-

*sf*

*pp assai legato e cresc.*

ne - ga sem - pre, tut - to, l'a - stro, il fior. Il mio ghi - guo la mia  
ni - eth Ev - er att, the star, the fly. This my whim that nev - er

*sf*

*p cresc.*

be - ga tur - ban gli - o - zial Crè - a - tor. Vo - gli - o il Nul - lae del Crè -  
 di - eth, Mars the rest of heav'n on high. Cha - os is my one de -

*sforzate.* *sf* *rall. molto pesante.*

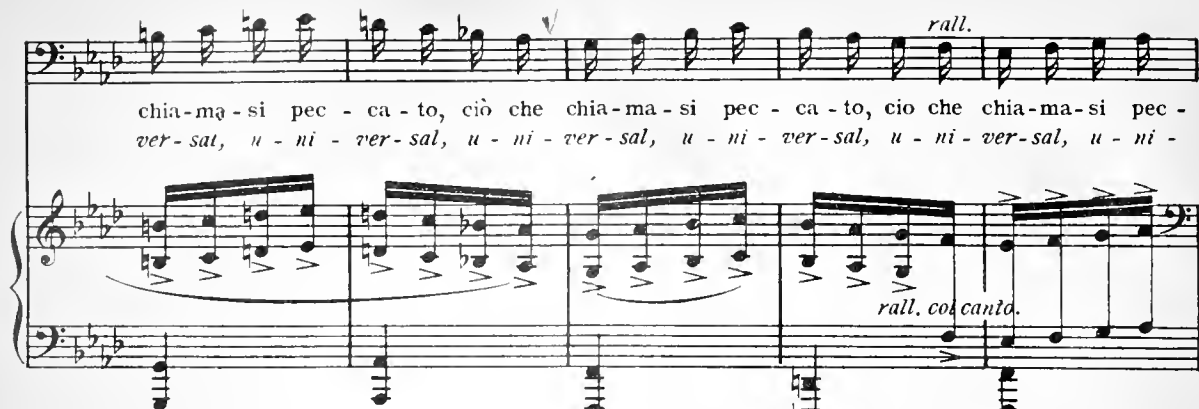
Allegro sostenuto. (♩ = 128)

a - to la ru - i - nau - ni - ver - sal, la ru - i - nau - ni - ver - sal, Èat - mo -  
 sire, Ru - in is my dai - ty breath, Ru - in is my dai - ty breath, And my

sfe - ra mia, èat - mo - sfe - ra mia vi - tal, èat - mo - sfe - ra mia vi -  
 hope, and my hope, And my hope and liv - ing fire, And my hope and liv - ing

tal èat - mo - sfe - ra mia vi - tal ciò che chia - ma - si, ciò che  
 fire, And my hope and liv - ing fire, U - ni - ver - sal — rack, u - ni -

*cresc.* *nigroso accel.*




*rall.*  
 chia-ma-si pec-ca-to, ciò che chia-ma-si pec-ca-to, ciò che chia-ma-si pec-  
 ver-sal, u-ni-ver-sal, u-ni-ver-sal, u-ni-ver-sal, u-ni-ver-sal, u-ni-  
*rall. con canto.*

Piu mosso con fuoco. (♩ = 138)



ca-to, Mor-tee Mal! Ri-doe av-ven-to ques-ta sil-la-  
 ver-sal rack and death. I laugh and I this lit-tle word let

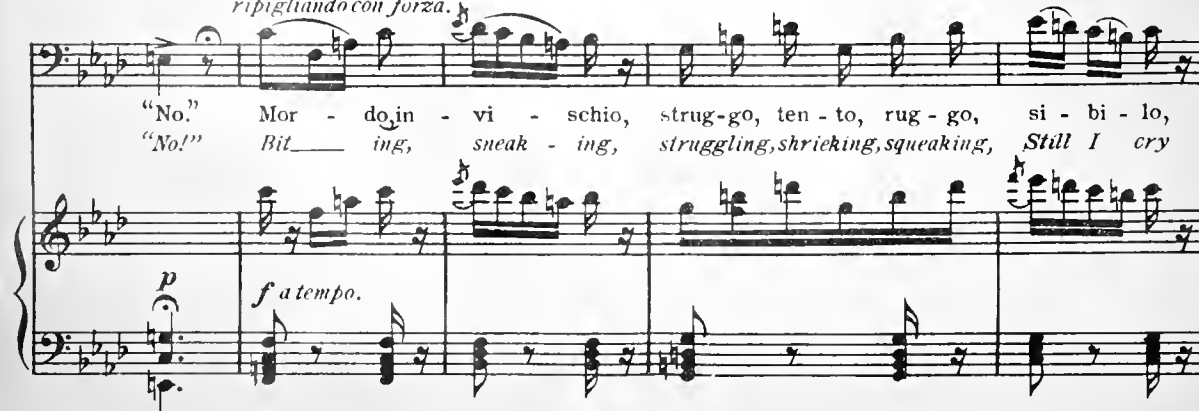
*dim.* *p* *R.H.*



ba: "No." Strug-go, ten-to, rug-go, si-bi-lo:  
 fly: "No!" Squeak-ing, strug-gling, shriek-ing still I cry:

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

*ripigliando con forza.*



"No." Mor-do in-vi-schio, strug-go, ten-to, rug-go, si-bi-lo,  
 "No!" Bit-ing, sneak-ing, strug-gling, shrieking, squeaking, Still I cry

*p* *f a tempo.*

fi - schio! fi - schio! fi - schio! fi - schio! fi - schio!  
*with a hiss, with a hiss, with a hiss, with a hiss, with a hiss,*

*f ff ff*

(whistles violently.) **Allegro focoso.**

Eh!  
*8 Eh!*

*fff ff con brio.*

**Un poco piu trattenuto. (♩. = 54)**

Par - te son du - na la  
*I'm the a - bysm of all cre -*

*f lunga sf pausa. f vibrato.*

te - bra del gran tut - to: Osci - ri - tà. Son fi -  
*a - tion, I'm what noth - ing can dis - cern, Pow'r of*

*seche.*

gliuol del - la Te - nè - bra che Te - nè - bra tor - ne -  
 dark - ness and ne - ga - tion In - to dark - ness to re -

Allegro sostenuto.

rà. S'or la lu - ceu-sur - pae af - fer-ra il mio  
 turn. Tho' of light the might - y pow-er Rise my

*secche.* *rall. molto.* *pesante e*

scet-tro a ri - bel - lion, il mio scet-tro a ri - bel - lion, po - co an - drà, po - co an -  
 scap-tre to en - thrall, Rise my scap-tre to en - thrall Naught can change, naught can

*stacc.*

drà, po - co an - drà la sua ten-zon, po - co an - drà la sua ten-zon, po - co an -  
 change, Naught can change that dread-ed hour, Naught can change that dread-ed hour, Naught can

*cresc.*

drà la sua ten-zon, v'è sul Sol, v'è sul Sol, v'è sul So-lee sul - la  
 change that dread-ed hour, Naught can change that dread hour, U - ni - ver-sal death and

*f* vigoroso accel.

Ter-ra, v'è sul So-lee sul - la Ter-ra, v'è sul So-lee sul - la Ter - ra  
 ru - in, u - ni - ver-sal death and ru - in, u - ni - ver-sal death and ru - in

*rall.*

*dim.*

Piú mosso con fuoco. (♩ = 138)

Di - stru - zion! Ri - doe av - ven-to que-sta sil - la -  
 o - ver all! I laugh and I this lit-tle word let

*p*

*ff*

ta: "No." Strug - go e ten - to, rug - go e si - bi -  
 fly, "No!" Ah, squeak - ing, struggl - ing, shriek - ing, Still I

*rall.*

*p*

*ff a tempo.*

*ripiogliando con forza.*

lo: "No." Mor - do, in - vi - schio, strug - go, ten - to, rug - go,  
cry, "No!" Bit - ing, speak - ing, struggling, shrieking, squeaking,

*rit.* *p* *f a tempo.*

si - bi - lo, fi - schio! fi - schio! fi - schio! fi - schio!  
Still I cry With a hiss! with a hiss! with a hiss! with a hiss!

*f* *cresc.* *ff*

(whistles violently.) **Focoso.**

fi - schio! Eh!  
with a hiss! Eh!

*fff* *fff* *ff con brio.*

*f*



"Il Guarany."

CANZONE.

Gomez.

Senza tetto, senza cuna.

(Without roof, without home.)

All<sup>o</sup> brillante. (♩ = 200)

4

brillante.

Sen - za tet - to, sen - za cu - na, vi - taab -  
 With - out roof - tree, with - out home here, Life is

bia - mo nel gio - ir, — lie - to o av - ver - sa la for -  
*brightness, light-ness, glad-ness; Gay or sad our path may*

*un poco rall.* tu - na non c'im - por - ta di mo - - rir. Chi ne im -  
*roam here, Lugh or sigh, we Fate de - - fy! She who*  
*Presto.*

pe - - ra so laed u - na è la don - na del so -  
*reigus, to live or die for, Is the mis - tress of our*

*ten.* spir — Chi ne im - pe - ra so - laed u - na è la  
*hearts! — She a - lone we love and sigh for, So shall*

don - na del so - spir ah! è la don - na del so -  
we till life de - parts, Ah! so shall we till life de -

spir ah! Sen - za tet - to, sen - za  
parts! Ah! With - out roof - tree, with - out

cu - na, vi - taab - bia - mo nel gio - ir; ah! ah!  
home here, Life for us can mer - ry be! Ah! Ah!

- ah! sen - za tet - to, sen - za cu - na, vi - taab - bia - mo  
- Ah! Pain or glad - ness, grief for sad - ness, Life has lots - of

Piu mosso.

nel - gio - ir,  
jol - li - ty! 8

*f* *f*

8

*p* *p*

8

*cresc.* *dim.*

*brillante.*

Si nel duol che nel di -  
Be it sor - row, be - it

*f marcato.* *p*

let - to non si te - mejl rio de - stin — è la  
 pleas - ure, Nev - er fear - ing for our fate, — 'Tis the

mi - ra del mo - schet - to che ci gui - da nel cam -  
 mus - ket that doth meas - ure, By its aim, our rank and —

**Presto.**  
 min. So - vraïl ca - - po ma - le - det - to non im -  
 stato! On our heads of ma - ny curs - es, Nev - er

bian - cail no - stro crin — sovraïl ca - po ma - le -  
 hair is grow - ing white! Still our hearts can, at re -

det - to non im - bian - ca il no - stro crin ah! non im -  
 vers-es, Laugh our des - ti - ny to spite! Ah! Laugh for -

bian-ca il no - stro crin ah! sen - za  
 ev - er our fate to spite. Ah! With-out

## Tempo I.

tet - to, sen - za cu - na, vi - ta ab - bia-mo nel gio-  
 roof - tree, with - out home here, Life for us can mer - ry

ir, ah! ah! ah! sen - za tet - to, sen - za  
 be! ah! ah! ah! Pain or glad-ness, grief or

*allarg.*

*p scherzando.*

cu - na \_\_\_\_\_ vi - ta ab - bia - mo nel - gio - ir ah! \_\_\_\_\_ vi - ta ab -  
 sad - ness, \_\_\_\_\_ Life has lots of jol - li - ty! Ah! \_\_\_\_\_ Life has

*affrett.*

biam ah! \_\_\_\_\_ vi - ta ab - biam ah! \_\_\_\_\_ vi - ta ab - biamo nel gio -  
 lots, ah! \_\_\_\_\_ Life has lots, ah! \_\_\_\_\_ Life has lots of jol - li -

*Doppio tempo prestissimo.*

ir \_\_\_\_\_ Vi - ta ab - biam \_\_\_\_\_  
 ty! \_\_\_\_\_ Life has lots of jol li - ty!

nel gio - ir!  
 jol - li - ty!

## "La Reine de Saba."

## RECITATIVE AND AIR.

Gounod.

## Sous les pieds d'une femme.

*(She alone charmeth my sadness.)*

Allegro moderato.

5

*f*

*ff*

Recit. Moderato.

Oui, de-puis qua-tre  
Yes! she flies from me



jours, hommes d'armes lé - vi - tes, Tout veil - le, tout est prêt! La flamme est sur l'au -  
 still! All is read - y, the Imaums, the Santons, where is she? The fire burns in the

*f*

tel Et quand l'heure est ve - me, un mo - ment so - len -  
 fane, While the ho - ly men wait, But the sa - cred fires

*cresc.*

nel O per - fi - de Bal - kis! tu me fuis, tu m'e - vi - tes! Tu  
 wane, O, my love, why so late! Cru - el one, to for - sake me! Thou

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

ris de la cré - du - li - té De ce cœur a - mou - reux par tes char - mes domp -  
 mad'st me all thy love be - lieve, But ah! well thou know - est, thou know - est to de -

*rit.*

*p colla voce.*

## Larghetto. (♩ = 152)

te! —  
ceive! —

*p*

Sous les pieds du ne fem-me A-bais-sant de son â-me la-ro-  
She a-lone charm-eth my sad-ness, At her feet willing I lay my pow'r and

*p*

Red. \* Red. \*

yale fier-té, So-li-man, ô fo-li-e! Sincline et shum-  
scep-tre down. I a King! O what mad-ness! 'Tis I who am the

li- De-vant ta vo-lon-té.  
slave 'Tis she who wears the crown!

So - li - man \_\_\_\_\_ ô fo - li - e! S'in - cline et s'hu - mi -  
 I a King! \_\_\_\_\_ O what mad - ness! 'Tis I who am the

*Ced.* \*

li - e Devant ta volon - té! \_\_\_\_\_ S'il s'ar -  
 slave \_\_\_\_\_ 'Tis she who wears the crown \_\_\_\_\_ Wake, oh

*p* *colla voce.* *pp* *a tempo.*

mait ce - pen - dant de son pou - voir su - prê - me!  
 wake from the spell and be a King a - gain! \_\_\_\_\_

*p*

S'il se las - sait dat - tendre et de - spé - rer en -  
 Too long thou pin - est, heart, wait - ing her smile in

*p*

vain! \_\_\_\_\_ *cresc.*  
 vain. \_\_\_\_\_ Sil fai - sait sen - le - ment un si - gne de la  
 Throw her fet - ters a - way! Be yet a King and

main! \_\_\_\_\_ *f*  
 reign! \_\_\_\_\_ Sil sè - veillait! mais *lunga. p*  
 Sleep - er a - wake! Ah,

*espress.*  
 non! Il rê - veen - co - re il tai - me Il rê - veen -  
 no! He dream - eth still — He loves thee, He dream - eth

co - re *3 cresc.*  
 still — He loves thee! An - jour - d'hui ton es - *3*  
 And he hum - bleth his

3

clave, et ton é-poux de - main! An-jour d'hui ton es-  
 pride, But he gain - - - eth a bride, And he hum - bleth his

*Ad.* \* *Ad.* \* *cresc.*

*p rit.* *a tempo.*

cla - ve, et ton é-poux de - main! Ton e-poux! de-  
 pride. But gains, but gains, a bride, Thee, his bride, his

*f dim.* *pp colla voce.*

main ton é-poux de - - main!  
 bride, Thee, his bride, his bride.

*rit.*

*a tempo.*

Sous les pieds du - ne fem - me A-bais-sant de son â-me La ro -  
 She a-lone charm-eth my sad - ness, At her feet willing I lay my pow'r and

*p a tempo.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

ya-le fierté \_\_\_\_\_ So-li - man, — ô fo - li - e, S'in-cline et shu-mi-  
scep-tre down. \_\_\_\_\_ I a King! — O what mad - ness. 'Tis I who am the

*cresc.* *dim.* *p*

*rit.* *a tempo.*  
li - e De-vant ta volon - té! \_\_\_\_\_ So - li - man, — ô fo -  
slave \_\_\_\_\_ 'Tis she who wears the crown! I a King! — O what

*p* *colla voce.* *p*

li - e S'in-cline et shu-mi - li - - - e De - vant ta vo - lon  
mad - ness. 'Tis I who am the slave \_\_\_\_\_ 'Tis she who wears the

té! \_\_\_\_\_  
crown! \_\_\_\_\_

*p* *p* *pp*

SONG.

“Philémon et Baucis.”

Gounod.

Au bruit des lourds marteaux.

(The sparks fly thro' the smithy door.)

Allegro moderato.

6

*And. \**

Au bruit des lourds mar-teaux d'ai -  
The sparks fly thro' the smith - y

rain ——— Ausombre é - clat de la four - nai - - -  
door ——— Far from the glow - ing iron re - bound - - -

se, ——— Dans mon em - pi - re sou - ter - rain Je marche et  
ing; ——— All fierce and loud the bel - lows roar, A - bove the

*cresc.* *cresc.*

je re - spire a l'ai - se.  
an-wil's clang re - sound - ing.

*ff* Un poco piu animato. *p*  
Je regne en maî - tre sou - ve - rain. Mais  
The Black - smith's voice is heard all o'er: "I

chez vous, j'en ai hon - te, Cha - que fois que j'y mon - te J'en -  
love the chat of neigh - bor, That cheers the hours of la - bor; The

ra - ge de me voir - Si dif - forme et si noir, Mon as -  
an - wil's mer - ry ring - Blithe - mood lo me doth bring; Free am



pect vous fait ri - re et tout bas j'en - tends di -  
 I as - the breez - es, And I - toil when it - pleas -

*ppp*

re: Ve - nus u'a - vait pas tort Il - me - ri - te sou  
 es! No man dare bid me stay, Or - chide me for de -

sort Saus é - cou - ter le res - te, Loin du sé - jour cé - les - te Moi je  
 lay! I scorn all world - ly trou - ble, 'Tis but a fleet - ing bub - ble, pass - ing

*p* *pp*

fuis, voi - là pour - quoi, voi -  
 by; All care I can de -

là pour - quoi, voi - là pour - quoi, J'aime à res -  
 fy, all care de - fy, So hap - py and so

*cresc.*

ter chez moi. —  
free an I!" —

*Red.* \* *Red.* \*

Sous les monts fer - més au ciel bleu  
As the fire sinks low for the night,

*Red.* \*

Je com-mande à toute une ar - mè - - e — Denoires gé -  
The smith from stur - dy toil is rest - - - ing; — It makes the

*cresc.*

ants, mai - tres du feu Au sein de l'ar - den - te fu - mé - - -  
dull - est heart feel bright, 'Mid foam - ing mead and neigh - bor's jest - - -

*cresc.* *f* *p*

- - - e, Comme vous la haut — je suis  
- - - ing, To — hear him sing — with de -

*ten.*

Un poco più animato.

*p*

dieu! \_\_\_\_\_ Mais quand Ju - non m'in - vi - te A  
 light; \_\_\_\_\_ I love the chat of neigh - bor, That

*dim.* *p*

lui ren - dre vi - si - te J'en - ra - ge de me voir — Si dif -  
 cheers the hours of la - bor; The an - vil's mer - ry ring, — Blithe

forme et si noir Mon as - pect la fait ri - re Et tout  
 mood to me doth bring, Free am I as the breez - es, And I

bas j'en - tends di - - - re: Vé - nus n'a - vait pas tort Il  
 toil when it pleas - - - es! No man dare bid me stay, Or

*ppp*

mé-ri - te son sort                      Sans é - cou-ter le                      res - te Loin du sé-jour cé-  
 chide me for de - lay!                      I - scorn all worldly                      trou-ble, 'Tis but a fleet-ing

*p*

les - te Moi je fuis. \_\_\_\_\_                      voi - là pour - quoi, \_\_\_\_\_                      voi-  
 bub-ble pass-ing by. \_\_\_\_\_                      All care I can \_\_\_\_\_                      de-

*pp*

là pour - quoi, \_\_\_\_\_                      voi - là pour - quoi, J'aime a res - ter chez  
 fy, all care \_\_\_\_\_                      de - fy,                      So hap - py and so free am

*rit.*

*cresc.*

moi. \_\_\_\_\_  
 I' \_\_\_\_\_

*f*

Avant de quitter ces lieux.

(Even bravest heart may swell.)

Poco andante. (♩ = 76)

7

*p*

A - vant de quit - ter ces lieux, —  
E - ven brav - est heart may swell —

Sol na - tal de mes a - ieux — A toi Seig - neur et  
In the mo - ment of fare - well, — Lov - ing - smile of

Roi des cieus, — Ma — soeur je con - fi - - e —  
sis - - - ter kind, — Qui - et home I — leave be - hind, —

*colla voce.*

Dai - - gne de tout dan - ger — Tou - jours, tou - jours la  
Oft shall I think of you — When - e'er the wine cup

pro - - - té - ger — Cet - te soeur — si che - ri - - e, —  
 pass - - - es round, — When a - lone — my watch I keep, —

Dai - gne de tout dan - ger, — la pro - té - ger, Dai - gne la pro - té -  
 And my — com - rades lie — a - sleep A - mong their arms up - on the

*poco rit.*

ger de tout dan - ger, — Dé - li -  
 tent - ed bat - tle ground, — But when

*poco rit.* *più mosso.*

vré du - ne tris - te - pen - sé - e, J'i - rai cher - cher la gloi - re, la  
 dan - ger to glo - ry shall call me, I still will be first, will be

gloire au sein des en - ne - mis Le pre - mier — le plus brave au — fort de la mê - lé - e  
 first — in — the fray, As — blithe as a knight in his bri - dal ar - ray. —

J'i raicombat - tre pour mon pays — Et si vers lui Dieu me rap - pel - le  
 As a knight in his bri - dal ar-ray. Care-less what fate may be - fall — me,

Je veil - le - rai sur toi fi - dè - - le — Ô — Margue - ri - te.  
 Care-less what fate - may be - fall — me, When glo - - ry shall call me.

Tempo I.

A- vant de quit - ter ces lieux, Sol na - tal de mes a - ieux, A toi Seigneur et  
 Yet the brav-est heart may swell, In the mo-ment of fare-well, Lov-ing smile of

*p* *simile.* *cresc.*

Roi des cieux Ma — soeur je con - fi - e — Ô Roi des cieux jet - te — les  
 sis - ter kind, Qui - et home I — leave be - hind, Of I shall I sad - ly think of

*colla voce.* *cresc.*

yeux, pro - té - ge Margue - ri - te, Roi des cieux!  
 you when far a - way; far a - way.

*p*

Allegretto.

8

*f*

*un poco più lento.*

*f*

Vous que fai-tes l'en-dor-mi- - e N'en-ten-dez-vous pas, —  
 Ca - ta - ri - na, while you play at sleep-ing, You con - trive to hear, —

N'en-ten-dez-vous pas, Ô Ca - the - ri - ne, ma mi - e, N'en-ten-dez-vous  
 You con - trive to hear, Thro' the lat-tice shy - ly peep - ing, That your love is

pas, Ma voix et mes pas? — Ain-si ton ga-lant t'ap - pel - le, —  
 near, That your love is near! — Sang the gay gal-lant, while creep - ing, —



Ain-si ton ga-lant t'ap - pel - - le, Et ton coeur len  
Sang the gay gal-lant, while creep - - ing, To his mis - tress

*rit.*

*a tempo.*  
croit. Ah! ah! ah! ah! ah! ah! ah! ah! ah!  
dear! Ha! ha! ha! ha! ha! ha! ha! ha! ha!

*f* *pp* *p*

Nou-vre ta por-te me bel-le Que la bague au doigt, Nou -  
Ere the tell-tale moon is ris-en, This a bird of night did sing, Lock -

*cresc.*

- vre ta por - te ma bel - le, Que la bague au doigt Que la bague au  
- thy heart like a - ny pris-on, Till thou hast a ring, Till thou hast a

*poco rit.*

Tempo I.

doigt.  
ring.

*f* *f*

*Poco più lento.*

Ca - the - ri - ne que j'a - do - re, Pour-quoi  
 "Saint, un - close thy per - tal ho - ly, And ac -

*p stacc.*

re - fu - ser, — Pour-quoi re - fu - ser A l'a - mant qui vous im -  
 cord the bliss, — And ac - cord the bliss, To a mor - tal bend - ing

plo - re, Pour-quoi re - fu - ser Un si doux bai - ser? —  
 low - ly, Of a - par - don kiss Of a par - don kiss." —

*dim.*

Ain - si ton ga - lant sup - pli - e, — Ain - si ton ga - lant sup -  
 Sang the pen - i - tent so slow - ly, Sang the pen - i - tent so

pli - e, — Et ton cœur len - croit. Ah! ah! ah!  
 slow - ly, — Naught could be a - miss! Ha! ha! ha!

*rit.* *a tempo.* *f*

*f a tempo.*

ah! ah! ah! ah! ah! ah! ah!  
 ha! ha! ha! ha! ha! ha! ha!

*pp* *p*

mi - e, Que la bague au doigt, Ne  
 wis - er, In the coun-sel that they bring Bar

*cresc.*

- donne un bai - ser ma mi - e, Que la bague au doigt, Que la bague au  
 - the door like a - ny mi - ser, Till thou hast a ring, Till thou hast a

*poco rit.*

doigt. Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!  
 ring. Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

*f*

**Presto.**

*ff*

SONG.

Gounod.

Le veau d'or.

(Clear the way, for the Calf of Gold!)

estoso. (♩ = 92)

ff

1 Le veau d'or est tou-jours de-bout! On en-cen-se sa puis-  
 1 Clear the way for the Calf of Gold! In his pomp and pride a -

2 d'or est vain-queur des dieux! Dans sa gloi-re dé-ri-  
 2 King is the Calf of Gold! On their thrones the Gods de -

f p

san- - - ce, On en-cen-se sa puis-san- - -  
 dore - - - him, In his pomp and pride a - dore

soi - - - re, Dans sa gloi-re dé-ri- soi - - -  
 fy - - - ing, On their thrones the Gods de - fy - - -

- - - ce, D'un bout du monde à l'au - tre bout!  
 him, East or west, thro' hot or cold.  
 - - - re, Le monstre ab - jecte in - sulte aux cieux!  
 - - - ing, Let the Fates or Fur - ies scold.

Pour fê - ter l'in - fâme i - do - -le, Rois et  
 Weak and strong must bow be - fore him! Wis - est  
 Il con - temple, ô rage e - tran - ge! A ses  
 Lo! his Em - pire is un - dy - ing! Pope and  
*pp*

peu - ples con - fon - dus, Au bruit som - bre des é - cus, Dan - sent  
 men do hom - age mute, To the im - age of the brute, Dan - cing  
 pieds le genre hu - main, Se ru - ant le fer en main, Dans le  
 Po et join the ring, Lau - rell'd chiefs his tri - umph sing, Dan - cing

u - ne ron - de fol - le, Au - tour de son  
*round his ped - es - tal, Dan - cing round his*

sang et dans le fan - ge, Où bril - le l'ar -  
*round his ped - es - tal, Dan - cing round his*

*cresc. f*

pié - - - des - tal, Au - tour de son  
*ped - - - es - tal, Dan - cing round his*

dent - - - mé - tal, Où bril - le l'ar -  
*ped - - - es - tal, Dan - cing round his*

pié - - - des - tal. Et Sa - tan con - duit le  
*ped - - - es - tal. While old Mam - mon leads the*

dent - - - mé - tal. Et Sa - tan con - duit le  
*ped - - - es - tal. While old Mam - mon leads the*

*f p*

bal \_\_\_\_\_ con - duit le bal, Et Sa - tan con - duit le  
 ball, \_\_\_\_\_ leads off the ball, While old Mam - mon leads the

8

bal, \_\_\_\_\_ con - duit le bal, Et Sa - tan con - duit le  
 ball \_\_\_\_\_ leads off the ball, While old Mam - mon leads the

8

*ff*

bal, con - duit le bal, con - duit le bal, Et Sa - tan con - duit le  
 ball, While an - cient Mam - mon leads the ball, While old Mam - mon leads the

8

bal, con - duit le bal, \_\_\_\_\_ con - duit le bal. \_\_\_\_\_ 2 Le veau  
 ball, leads off the ball \_\_\_\_\_ leads off the ball. \_\_\_\_\_ 2 For a

8

*Fine.* *f*

Mab, la reine des mensonges.  
*(Mab, Queen Mab the fairies' midwife.)*

Allegro. (♩ = 100)

10

*pp* *leggierissimo.*

Mab, la rei - ne des men -  
 Mab! Queen Mab, the fair - ies'

son - ges, Pré - side aux son - ges; Plus lé -  
 mid - wife, Tho' brain of lov - ers gal - lops

*pp*

gè - re, plus lé - ge - re, que - le vent Dé - ce -  
 night by night, And straight of love - they dream, love - they

vant; A tra - vers les - pa - ce,  
 dream La - dies fair of kiss - es,

*pp* *pp*



A tra - vers la nuit, El - le pas - se, El - le  
 As she pass es light, With her fair - y lit - tle

fait, El - le pas - se, El - le tuit, El - le pas - -  
 team, With her fair - y lit - tle team, As she pass - -

se, El - le fuit! Son char, — que là - tô - me ra -  
 es in the night. Her car - - riage they draw, it is

pide, En - traî - ne dans l'é - ther lim - pi - - de, Fut  
 said, A - cross poor sleep - ing mor - tal nos - - es A

fait du - ne noi - set - te vi - de, Par ver de ter - re le char - ron Les har -  
 car - riage in which she re - pos - es, And of a ha - zel - nut 'tis made; The

pp

nais, sub - ti - le den - telle, Ont é - té dé - cou - pés dans l'ai -  
*wa - gon spokes of a spin - ner's legs slen - der and long; The coach -*

le De quel - que ver - te sau - te - rel - le Par son co -  
*man a small, grey - coat - ed gnat, Who wields a crick - et - bone*

cher le mou - che - ron! Un os de gril - lon sert de  
*whip, film'd for a thong; The tra - ces are made of a*

manche A son fouet — dont la mè - che blanche Est  
*small spi - der's - web; Col - lar of the moon - shine's*

prise au ra - you qui sé - pan - che De Phoe - bé - ras - sem - blant — sa  
*wa - ter - y beam; So in roy - al state she goes, While we sleep, — and*

cour! \_\_\_\_\_ Cha - que nuit, dans cet é - qui -  
 dream \_\_\_\_\_ O'èr a law - yer's fin - ger she

pa - ge, Mab vi - si - te, sur son pas - sa - ge, L'é - poux qui rê - ve de veu -  
 gul - lops, And with fees all his dream is glow - ing; Then o'èr the nose of court - ier

vage Et là - mant qui rê - ve d'a - mour! A son ap - pro - che, la co -  
 go - ing, Straight that nose will smell out a suit; Or with a lithe pig's - tail she'll

quet - te Rê - ve d'a - tours et de toi - let - te, Le cour - ti - san fait la cour -  
 tic - kle rever - end Par - son sound - ly snor - ing, Then of ad - vance - ment he'll be

bet - te, Le po - ê - te ri - me ses vers! \_\_\_\_\_ A là -  
 dream - ing And a bet - ter liv - ing to boot! \_\_\_\_\_ Then the

vare, en son gi - te som - bre, Elle ou - vre des tré - sors — sans  
mi - ser in dreams — be - hold - eth' vain wealth, that wick - ed Mab — up -

nom - bre, Et la li - ber - té — rit dans l'ombre — Au pri - son -  
hold - eth'; And to cap - tive pin - ing a - lone, lib - er - ty

nier char - gé de fers — Le sol - dat, — rê - ve d'em - bus -  
smiles through bar and stone; O'er the neck of the soldier

ca - des De ba - tail - les, et des - to - ca -  
driv - ing, Swift he dream - eth of for - eign bat -

des El - le lui ver - se les ra - sa - des,  
tte, Of Span - ish blade and can - non's rat - tle,

Dont ses lau-ri-ers, — sont ar-ro-sés. — Et  
 Then wakes and swears, swears a pray'r or two. — To

*Ad.* \* *Ad.* \*

toi qu'un sou-pir ef-fa-rou - - che  
 thee, Mab will come, gen-tle maid - - en,

*pp*

Quand tu re-po-se sur ta cou- - - che, Ô vierge! elle ef-  
 Sleep ing thy ten-der grace ar-ray'd in, And sly kiss-es

*Ad.* \* *Ad.* \*

fleu-re ta bou - - che — Et - te fait rê-ver de bai-sers!  
 on thee be-stow - - ing, — Make thee dream of lovè's kiss-es too,

*rit.* *rit.* *suivez.* *pp* *a tempo.*

*Ad.* \* *Ad.* \*

Mab, la rei-ne des men-  
 Mab, Queen Mab the fairies'

son - - ges, Pré - side aux son - - ges; Plus lé -  
mid - - wife, thro' brain of lov - - ers Gal - lops

*pp*

gé - re, plus lé - gè - re, que le vent Dé - ce - vant; —  
night by night, and straight of love they dream, love they dream; —

*pp*

A tra - vers lès - pa - - ce, A tra - vers la  
La - dies fair of kiss - - es, As she pass - es

*pp*

mit, El - le pas - se, El - le fuit, El - le pas - se, El - le  
light. With her fair - y lit - tle team, with her fair - y lit - tle

*pp*

fuit, El - le pas - - - se, El - le fuit!  
team, As she pass - - - es in the night.

*pp*

"Herodiade."

AIR.

Massenet.

Vision fugitive.

(Fleeting vision.)

Allegro appassionato.

11

Ce breu-  
'Tis a

*f* *espr.*

va - ge pour-rait — me don - ner un tel rê - ve! J'epour-rais la re-voir,  
draught that a - lone — such a dream could a - wak - en! I be-held her once more!

Andante. uH

Con-tem-pler sa beau-té! Di-vi - ne vo-lup - té A mes re-gards pro -  
all her beau - ty lived o'er! En-trancing - ly di - vine! un - to mine eyes long

*mf* *fp*

mi - se! Es - pé - ran - ce trop brè - ve Qui viens ber-cer mon coeur et trou -  
pro - mised. Could my hope be mis-tak - en? My heart is trou-bled, now and my

*dolce.*

bler ma rai - son thoughts wan - der sad; Ah! ne t'en - fuis pas, douce il - lu - si - Ah! yet I'd not lose thee, vi - sion so

*p. rall.*

*pp colla voce.*

Andante.

on! glad!

*mf espress.*

*cresc.*

*p*

Vi - sion fu - gi - tive et tou - jours pour - sui - Vi - sion bright! fleet - ing, but thee I now fol - low

*espress.*

*dim.*

*pp*

*p*

*pp*

*sf*

vi - - e An - ge mys - té - ri - eux qui prends tou - te ma vi - e, en - - er! An - gel mys - te - rious, who from earth now doth me sev - er,

Ah! c'est toi! que je veux voir O mon a - mour! ô mon es - poir! Ah! 'tis thou! thou I'd be - hold! My love, my own, My hope a - lone!

*piu f*

*cresc.*

*dim.*



*p dolce.*

Vi - si - on fu - gi - ti - ve, c'est toi,  
Vi - sion bright! Yet - so fleet - ing! 'Tis thou

*dolce.*

*animato molto.*

Qui prends tou - te ma vi - - e!  
who from bonds of earth lift - - me!

*a tempo appass.*

*colla voce.*

*dim.*

*mf*

Te pres - ser dans mes bras! Sen - tir bat - tre ton coeur  
Thee my arms would en - fold! And I'd hear thy heart beat,

*dim.*

Du - nea - mou - reu - sear - deur Puis, mou - rir en - la - ces  
With its warm love so sweet! Then to die it were bliss,

*piu f*

*f* dans u - ne mê - mei - vres - se, *p* Dans u - ne mê - mei - vres - se;  
 Fold - ed in thy em - bra - ces! Fold - ed in thy em - bra - ces!

*piu animato.* Pour ces trans - ports \_\_\_\_\_ pour cet - te flam - me,  
 And for this joy, \_\_\_\_\_ and 'tis de - ro - lion,

*cresc.* *cresc.*

*puHR*

Ah! sans re - mords et sans plain - te Je don - ne - rais mon  
 Ah! I would yield up my soul, — And know not sad e -

*ff* â - - - me Pour toi, mon a - mour! *p* mon es - poir!  
 mo - - - tion! For thee, love, a - lone, *rall.* Thee, my own!

*colla voce.*

*a tempo.*  
*pp dolce.*

Vi - si - on fu - gi - ti - vel c'est toi  
Vi - sion bright! Yet - so fleet - ing! 'Tis thou

*pp* *cresc.* *f*

*f* *rall.* *a tempo. f*

Qui prends tou - te ma vi - - e! Qui - c'est toi!  
who from bonds of earth lift me! Ah! - 'tis thou!

*colla voce* *dim.* *sf* *a tempo appass.*

*ff*

mon a - mour! Toi, mon  
Thou, my love! Thou my

*sf* *allarg.* *ff*

*cresc.*

seul a - mour, mon es - poir!  
love a - lone, All my own!

*rall.* *ff* *sec.* *ff*

## RECITATIVE AND AIR.

"Manon."

## A quoi bon l'économie.

Massenet.

*(While there are such things as dice.)*

Allegro moderato. (♩ = 126)

12

Choisir! Et pour quoi? Don - nez! don-nez! don-nez! don-nez en -  
My choice! Why should I choose? Here, this, and this, and this, Noth-ing I'll

co - re! Ce soir, j'a - che - te tout! C'est pour la beau -  
miss! And you noth - ing will lose! These I give the

dolce.

te — que j'a - do - re, Je m'en rap - por - tea - vo - tre goût, à vo - tre goût!  
love-ly girl whom I a - dore, Noth - ing's too good for such a pearl! Would there were more!

Allegro.

a tempo.

f L.H.

*f*

A quoi bon le - co - no-mi-e, Quand on a trois dès-en main, —  
 While there are such things as dice, Wherefore ask what is to pay, —

*p*

*p*

Et que l'on sait le che - min De l'hô - tel de Tran-syl - va - ni -  
 While there's such a thing as play, Wherefore hag-gle o'er the price!

*f*

*p*

e! A quoi bon! — à quoi bon le - co - no-mi-e!  
 — What's the use? While there are such things as dice,

*f*

*f*

A quoi bon, à quoi bon le - co - no - mi - e!  
 Wherefore haggle, where-fore haggle, where-fore hag-gle o'er — the price?

*tr*

*atempo animato.*

*ff sf ff*

*Red. \**

*f* *dim.*

Assez! as - - - sez!  
Enough! e - - - nough!

*mf*

*espressivo.*

*(sentimentally.)*  
*p*

O Ro-sa-lin - de, il me fau-drait gra-vir le  
O Ro-sa-lin - da! 'twere need to climb Par-nas-sus'

*al tempo.*  
*pp*

*mf* *dim.* *più f*

Pin - de Pour te chan - ter comme il con - vient! Que sont les sul - ta - nes de  
height Would I now sing thy praise a - right! What are the mad - ens of far

*cresc. poco a poco. p*

l'In - - de Et les Ar - mi - deet les Clo - rin - de Pres de  
Ind, Or e - ven Ar - mid and Clo - rind? Near to

*mf*

*pp* *(almost spoken.)* *f*

toi, que sont el - les? Rien rien de tout, rien de tout, rien de tout! Ô  
thee, fuir - est fuir! Naught, sim - ply naught, I declare, I de - clare! O,

*p* *pp*

*p* ma Ro-sa - lin - de! Je veux gravir le Pin - de Pour te chan-ter comme il con-  
 my Ro-sa - lin - da, 'Twere need to climb Par - nas-sus' height Would I now sing thy praise a -

*mf* *dim.*

*tr* *tr* *tr* *p*

vient! Ma Ro-sa - lin - de! Ma Ro - sa - lin - de! ma  
 right! My Ro - sa - lin - da, my Ro - sa - lin - da, my

*più f* *dim.*

*p* *dolce.*

*dolce.* *3* **Allegro.** (♩ = 126) *f*

Ro-sa - lin - de! **Choi-**  
 Ro-sa - lin - da! **Why**

*p* *L.H.*

*a tempo.* *f*

sir! choi-sir! non, ma foi! A quoi  
 choose, why choose? no, good sooth! While there

*f* *L.H.*

bon lè - co - no - mi - e, Quand on a trois dès en main,  
 are such things as dice, Where-fore ask what is to pay,

*f* *8*

*p* Et que l'on sait le che - min De l'hô - tel de Tran-syl - va - ni -  
 While there's such a thing as *pluy*, Wherefore hag - gle o'er the price,  
*f*

el A quoi bon! A quoi bon le - co - no - mi -  
 wherefore hag - gle, where - fore hag - gle, wherefore hag - gle o'er the  
*ff* *ff* *ff*  
 Andantino. (♩ = 66)  
 (sentimentally.)

el Ap - pro - chez! Ô bel - les! ap - pro - chez!  
 price! La - dies fair! this chance - don't miss!  
*p* *p*

Jof - fre un bi - jou - Jof - fre un bi - jou - Jof - fre un bi - jou pour deux bai -  
 I'll give a iew - el, I'll give a jew - el, I'll give a jew - el for a  
*cresc.* *f*  
*rall. colla voce.* *p*  
 Allegro moderato. (♩ = 108)

sers!  
 kiss.  
*ff*



## "L' Amico Fritz."

## Canzone del Rabbino.

Mascagni.

(Song of the Rabbi.)

*Allegro giusto.*

*molto rit.*

Per voi, \_\_\_\_\_ ghio - to - ni i -  
 For you, \_\_\_\_\_ all use - less

**13** *ff*

*f molto rit*

*a tempo.*

nu - ti - li, la vi - taè nel go - der \_\_\_\_\_ pas -  
 glut - tons here, Life one en - joy - ment is! \_\_\_\_\_ To

*ff*

*a tempo.*

*ff*

*m.s.*

*ril.*

sar \_\_\_\_\_ i giorni a ta - vo - la ec - co il più gran pia -  
 spend \_\_\_\_\_ at ta - ble all your time Your great - est pleas - ure

*rit.*

*a tempo.*

cer. \_\_\_\_\_ Ma chi nel pet - to ha un' a - ni - ma —  
 thts! \_\_\_\_\_ Who hath a soul with - in his breast,

*a tempo.*  
*ff*  
*m.s.*  
*cresc. sempre*

chi cre - de in Dio, che dis - - se: "Git - ta nel fuo - co  
 Who trust in God is shar - - ing, Knows in the fire he

*cresc.*

l'al - be - ro, che sen - za frut - ti vis - - se"  
 casts the tree That use - less fruit is bear - - ing!

*ff*  
*ff*

*sostenuto.*

chi pre - fe - ri - sce al vi - ve - re ran - da - gioe senza a -  
 Those who'd em - brace an - - oth - er life, A - dorned with gen - tle

*f*  
*sostenuto.*

*con espansione.*

mor love, u - na fa - mi - gia, un pla - ci - do  
Home still their ha - ven! A - kin with its

ni - do che al - lie - ti il cor, vi de - ve dis - prez -  
calm to the realms a bove, They would think you de -

zar, de - ve chia - mar - vi pian - te da bru -  
served All to be served as trees no good are

**Allegro giusto.**

ciar!  
served.

## Adamastor, roi des vagues profondes.

*(King Adamastor, the ruler of ocean.)*

Allegro ben moderato.

14

*fp* *p* *leggero ma marcato.*

*ff staccato.* *p*

*ff staccato.*

*pp*

*ff* *p*

*con energia selvaggia.*

A - da - mas - tor, roi - des - va - gues pro - fon - des,  
 King A - da - mas - tor, the - ru - ter - of - o - cean,

*leggero.*

Au bruit des vents — sa - van - ce — sur les on - des!  
 Tempests his sub - jects, and waves pay de - vo - tion!

Et que son pied, que son pied heur-te les flots, Mal-heur à vous,  
 When he doth tramp, he doth tramp up - on the sea, Sail-ors, trem-ble!

*fp* *p*

mal-heur à vous, mal - heur à vous, na - vi - re et ma - te - lots!  
 sail - ors, trem-ble! Woe un - to you, for your ships wrecketh he!

*dim.*

*cresc.* *dim.*

*p quasi parlato.*

Le voyez-vous! *p*  
Lo! he's near! Lo! he's here!

*p martellato.*

à la lu-eur des feux et des é-clair. — Le vo-yez-vous! c'est le  
Fierce are the light-nings that flash o'er his way! — On, like a gi-gant he

*cresc.*

gé-ant des mers! — Jus - qu'au ciel il sou - lè - ve les -  
work-eth dis-may! — Waves to heav'n, see! — in wrath — he has

*p cresc. poco a poco.* *fp*

*rall.*

eaux! — Mort à l'im-pie! et la mort — sans tom  
tossed! — Death lies a-round, e'n your grave — shall be

*cresc. poco a poco.* *p poco rall.*

## Tempo I.

*pp* *cresc.*

beaux! — la mort — sans tom - beaux! — À vous la  
lost! — Your grave — shall be lost! — Death lies a -

*dim.* *pp* *cresc.*

*piu cresc.* *p*

mort, et la mort sans tom - beaux! sans tom -  
round, and your grave shall be lost! shall be

*piu cresc.* *f* *p*

## L'istesso tempo.

*f* *3* *3*

beaux! Ha, ha, vous trem - blez! Ha, ha, vous trem - blez! Ha, ha, ha, ha, ha,  
lost! Ha! Ha! trem - ble you! Ha! Ha! trem - ble you! Ha, ha, ha, ha, ha,

*mf* *3* *3*

*3* *3* *3* *3* *f*

ha, na, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, — Aux  
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! — Now

*3* *3* *3* *3* *p*

Presto. *staccatiss.*

voi - les! aux cor - da - ges! De - van - cez les o - ra - ges! Sur  
*fierce the storm is rag - ing, Like foes in war en - gag - ing! Cling*

*ben marcato.*

vos mats soy - ez sus - pen - dus, sur vos mats soy - ez  
*to the mast, all safe - ty past! Cling to the mast, all*

*un poco meno vivo.*

sus - pen - dus, Ou pré - ci - pi - tés dans la - bî - me qui gron - de, Vous  
*safe - ty past Or down in the depths of the caves of the o - cean A*

*leggiero.*

ê - tes per - dus, oui, vous ê - tes per - dus!  
*dark, name - less grave will your fate be, at last!*

*stacc.*



Oui, vous ê - tes per - dus!  
Ye will lost be, at last!

*p* *cresc.* *marc.*

oui, vous ê - tes per - dus! per - dus!  
Ye will lost be, at last! at last!

Tempo I. *con energia.*

Ah, vous bra - vèz, in - sen -  
Ah, who would brave, 'mid the

*Jp* *p*

*leggiero ma marcato.*

sés que vous ê - tes, A - da - mas - tor, le gé - ant des tem - pê - tes!  
storm's wild com - mo - tion, King A - da - mas - tor, the ru - ler of o - ceun?

La vi-el-le Euro-pe, au nou - vel O - cé - an, Lan - ce un dé - fi,  
*The old En - ro - pa, the o - cean de - fies!* *Bold - ly threaten - eth,*

*p* *fp* *p*

lau - ce, un dé - fi, Lau - ce un dé - fi, por - té par l'ou - ra - gan!  
*bold - ly threateneth, Hurl - ing de - fi - ance, the stormwinds a - rise!*

*cresc.* *dim.*

*L'istesso tempo.* *pp quasi parlato.* *pp*

Le voy-es-vous! Levoyes-vous!  
*Lo! he's near! Lo! he's here!*

*pp* *pp*

*p martellato.*

à la lu - eur des feux et des é - clairs, — Le voy - ez - vous! c'est le  
*Fierce are the lightnings that flash o'er his way! — On, like a gi - ant, he*

*cresc.*

gè - aut des mers! — Jus qu'au ciel il sou -  
*work-eth dis-may!* — *Waves to heav'n, see!* — *in*

*p cresc. poco a poco.*

*p cresc.*

lé - - - ve les eaux! — Mort à l'im-pie! et la  
*wrath* — *he hath tossed!* — *Death lies a-round, e'en your*

*cresc. poco a poco.*

*rall. p dim. PP*

mort — sans tom - beaux, — la mort — sans tom - beaux! — A  
*grave — shall be lost!* — *Your grave — shall be lost!* — *Death*

*p poco rall. PP*

Tempo I.

*p*

vous la mort, et la mort sans tom-beaux, sans tom -  
*lies a-round, e'en your grave shall be lost!* *shall be*

*f p dim.*

L'istesso tempo.

*f*

beaux! Ha, ha, vous trem-blez! Ha, ha, vous trem-blez! Ha, ha, ha, ha, ha,  
lost! Ha! Ha! trem-ble you! Ha! Ha! trem-ble you! Ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ——— Aux  
ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! ——— Now

*f*

*p*

Presto. staccatiss.

voi - les, aux cor - da - ges! De - van - cez les o - ra - ges, Sur  
fierce the storm is rag - ing, Like foes in war en - gag - ing! Cling

*a tempo.*

vos mats soy - ez sus - pen - dus, sur vos mats soy - ez -  
to the mast, all safe - ty pas! Cling to the mast. all

*un poco meno vivo.*

sus - pen - dus, Ou pré - ci - pi - tés dans l'a - bî - me qui grou - de, vous  
safe - ty past! Or down in the depths of the caves of the o - cean, A

*p leggiero.*

ê - tes per - dus, oui, vous ê - tes per - dus!  
dark name - less grave will your fate be, at last!

Oui, vous ê - tes per -  
Ye will lost be, at

*marcato.*

dus! oui, vous ê - tes per - dus! per - dus!  
last! Ye will lost be, at last! at — last!

## ROMANZA.

"Dinorah."

Meyerbeer.

Sei vendicata assai.  
(Ah! now I feel the burden.)

Andante cantabile.

15

Cantabile.

*cresc.*

Sei ven - di - ca - taas - sa - i del mio fol - leab-ban-don;  
Ah! now I feel the bur - den She has borne all a-lone,

*molto cresc.**dim.*

di - schiu-di, o ca - ra, i ra - i, im - plo - roil mio per -  
Mine an - gel, wake and par - don, And let my tears a -

Allegro.

*f con forza.*

don! in un fa - tal de - li - ro, io sper - giu - rai la fè, io  
tone! A fa - tal spell en - thrall'è me, De - lud - ing heart and eye, De -

Tempo I.

*pp*  
*dolce.*

sper-giu - rai la fè, — ma se tu muo - ri, io spi - ro, — deh!  
 lud - ing heart and eye, — Re - morse hath now re - call'd me, — Oh,

tor - na, tor - nain te, deh! tor - nain te, deh! tor - na in  
 live, or let me die. Mine an - gel, wake, mine an - gel,

*dolce.* *p*

*cresc.*

te, o io mo - ro al tuo pie, o io mo - ro al tuo piè! Di - norah!  
 wake! live, or let, let me die! live, or let, let me die! Live, oh live!

*ff* *dim.*

*p a piacere.* *a tempo.*

— deh! ri - tor - na deh! tor - nain te!  
 — my Di - no - rah! or let me die!

*f* *p* *dolce.*

Piu mosso. *f* (con disperazione.)

Ric - chez - ze men - zo - gne - re, —  
A - way, ac - curs - ed treas - ure, —

*molto cresc.*

o mar - tir del mio cor! fal - la - ci om - bre, chi - me - re, — or  
That did shine but to burn, Dear child - hood, with thy pure pleasure, Of

*un poco piu mosso.*

*p* (con voce soffocata dalle lagrime.)

di voi sen - to or - ror! — ri - spon - dia chi l'im - plo - ra, ri - spon - dia ca - ra a me, — mio  
faith and hope, re - turn! — Is all my grief in vain, love? And will thou not re - ply? — And

*p* *cresc. poco a poco.*

*molto cresc.*

*p* Tempo I.

*dolce.*

ben, ri - spon - dia me! — ah! par - la, par - la an - co - ra! — ri -  
will thou not re - ply? — Oh, look on me a - gain, love! — And



tor - na, tor - nain te,                      deh! tor-nain te,                      deh! tor-nain  
live, or let me die,                      Mine an-gel, wake,                      mine an-gel,

*pp*                      *dolce.*                      *p*

te, o io spi - roal tuo piè, o io spi - roal tuo piè, Di-no-rah! \_\_\_\_\_  
wake! Live, or let, let me die live, or let, let me die, live, oh live! \_\_\_\_\_

*cresc.*                      *f*                      *dim.*

*ff*                      *dim.*

deh! ri - tor - na, o ca - rajin te!  
my Di - no - rah, or let me die!

*p a piacere.*                      *lunga.*                      *a tempo.*

*f*                      *p*                      *cantabile.*

*cresc.*                      *p*

## "Don Giovanni."

## ARIA.

## Madamina.

(Pretty Lady)

Mozart.

Allegro.

16

Ma-da-mi-na! Il ca-ta-lo-goè  
Pret-ty la-dy, Here's a list I would

que-sto, del-le bel-le, che amò il padron mi-o un ca-ta-lo-goè-  
show you, Of the fair ones my mas-ter has court-ed, Here you'll find them all

gliè, che ho fat-to i-o, os-ser-va-te, leg-ge-te con  
du-ly as-sort-ed, In my writ-ing, willt please you to

me! os-ser-va-te, leg-ge-te con me!  
look, In my writ-ing, willt please you to look.

In I - ta-li-a sei cen - to e qua - ran - ta;  
Here is It - al - y, six hun - dred and for - ty,

in Al - ma-gna due cen - to e trent' u - na,  
France is down for five hun - dred and twen - ty,

cen - to in Francia, in Turchiano-vant' u - na; ma, in I - spa-gna,  
On - ly two hundred the Rhine-land sup-plied him, But mark the cli-max,

main I - spa-gna son gia mille e tre! mil - le e tre!  
Spain has al-read-y one thou sand and three, thou-sand and three,

mil - lé e tre! *thou-sand and three!* Vhan fra ques - te con - ta - di - ne, *Here are Count - ess - es in plen - ty.*

ca - me - rie - re, cit - ta - di - ne. *Wait - ing maids nineteen or twenty.* Vhan con - tes - se, ba - ro - nes - se, *Rus - tic beau - ties Marchioness - es,*

marche - sa - ne, prin - ci - pes - se, e vhandon - ne d'ò - gni gra - do, d'ò - gni for - ma, d'ò gni e - *Ev'ry grade his pow'r con - fesses, Here are courtly dames and maid - ens, Young and handsome, old and*

*cresc.*

tà; d'ò - gni for - ma, d'ò - gni e - tà, *plain, Young and hand - some, old and plain.* In I - *Here is*

*f* *p*

ta-li - a, sei cen - to e qua - ran - ta, in Al-  
 It-al - y, Six hun - dred and for - ty, France is

ma - gna due cen - to e trent' u - na, cen - - - to in  
 down for five hun - dred and twen - ty, On - - - ly two

Fran - cia in Tur - chia no - vant' u - na, ma, ma, — ma in I - spa-gna!  
 hun - dred the Rhine - land sup - plied him, But, but — Spain is the cli-max!

main I - spa-gna son gia mil - lee tre, mil - le e tre,  
 Here are al - read - y one thou - sand and three, thou - sand and three,

*psf*

mil - le e tre! V'han fra ques - te con - ta - di - ne, ca - me - rie - re, cit - ta -  
 thou - sand and three, Here are count - ess - es in plen - ty, Wait - ing' maids nineteen or

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f*, *sf*, and *p*.

di - ne, v'han contes - se, ba - ro - nes - se, marche - sa - ne, prin - ci - pes - se, e v'han don - ne d'o - gni  
 twen - ty, Rustic beau - ties, Marchio - ness - es, Ev'ry grade his pow'r con - fesses, Here are courtly dames and

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern. The piano accompaniment includes dynamic markings of *f*, *sf*, *p*, and *cresc.* (crescendo).

gra - do, d'o - gni for - ma, d'o - gni e - tà! d'o - gni for - - ma,  
 maid ens, Young and hand - some, old and plain, Young and hand - - some,

The third system shows the vocal line and piano accompaniment. The piano part features a more active texture with repeated rhythmic patterns and dynamic markings of *f* and *p*.

d'o - - gni e - - - tà! d'o - gni for - - ma  
 old and plain, Young and hand - - some,

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part continues with dynamic markings of *f*, *p*, and *cresc.*

## Andante con moto.

d'o - gnie - tà! Nel - la — bion-da e - gliha l'u -  
*old and plain. Is a — maid-en fair — and*

*f* *p* *fp*

san-za di lo - dar la gen-ti - lez - za, nel - la bru-na  
*slender, He will praise her for modest sweet-ness, Then the dark ones*

*f* *3*

la co-stan-za nel - la — bian - ca la — dol - cez - za.  
*are so ten-der! Lint - white tress - es shew — dis - creetness;*

*p* *3*

Vuol din-ver- - no la gras-sot - ta, vuol des-ta - te la ma-  
*When 'tis cold he likes her port - ly, In the sum - mer, slim and*

*cresc*

grot - ta, e la gran - de ma - e -  
*court - ly,* *Tall and haugh - ty,* *ne'er she a -*

sto - sa, e la gran - de ma - e -  
*larms him,* *Tall and haugh - ty ne'er she a -*

sto - sa. La pic - ci - na, la pic -  
*larms him. If she's ti - ny, if she's*

ci - na, la pic - ci - na, la pic - ci - na, la pic -  
*ti - ny, if she's ti - ny, ver - y ti - ny, ver - y ti - ny, ti - ny,*



ci - na, la pic - ci - na, la pic - ci - na, la pic - ci - na, èo - gnor vez - zo - sa èo - gnor vez -  
 ti - ny, *If she's ti - ny, ver - y ti - ny, ti - ny, ti - ry, No less she charms him, no less she*

*p*

zo - sa, èo - gnor vez - zo - sa, del - le vecchie fa con - qui - sta  
 charms him, no less she charms him. *Ripe du - en - nas he en - ga - ges,*

*p* *fp*

pel pia - cer di por le in li - sta sua pas - sion pre - do - mi -  
 That their names may grace these pa - ges, But what most he's bent on

*p*

nan - te è la gio - vin prin - ci - pian - te; non si  
 win - ning, Is of youth the sweet be - gin - ning, Poor or

*fr*

pic - - - ca se sia ric - - - ca, se sia brut - - - ta, se sia  
wealth - - - y, wan or health - - - y, State - ly dame or mod - est

*cresc.*

bel - - - la, se sia ric - ca, brut - ta, se sia bel - la, pur che —  
beau - - - ty, State - ly dame, or youth - ful, mod - est beau - ty, He to —

*f* *p*

por - ti la — go - nel - la, voi sa - pe - te  
win them makes his du - ty. And you know it,

quel che fa, voi sa - pe - te quel che  
not in vain, And you know it, not in

fa, pur che por - ti la go - nel - la, voi sa - pe - te quel che  
 vain, He to win them makes his du ty, And you know it not in

fa, voi sa - pe - te, voi sa - pe - te quel che fa  
 vain. Yes, you know it, Yes, you know it, not in vain,

- quel che fa - - - - - quel che fa - - - - - voi sa -  
 - not in vain - - - - - not in vain, - - - - - Well you

pe - - - te quel che fa.  
 know - - - it, not in vain.

## ARIA.

"Il Flauto Magico"

Mozart.

## Qui sdegno non s'accende.

*(Withiu these sacred bowers.)*

Larghetto.

17

Qui sde-gno non s'ac - cen - de e sog - gior - nar non  
 With - in these sa - cred bow - ers The wretch shall find re -

sa, la col - pa non of - fen - de, tro - va lèr - ror pie - tà:  
 pose; No gloomy ven - geance tow - ers, Soft pi - ty heals his woes,

fra - ter - no a - mor u - ni - seei cor, in pacei dì passiam - co -  
 While friendship's hand his steps - shall stay, And hope shall point to bright - er

sì, fra - ter - no a - mor u - ni - seei cor, in pacei dì pas - siam co -  
 day, While friendship's hand his steps shall stay, And hope shall point to - bright - er

si, in pa - cej di passiam co - si, fin-ehè si vien d'O - si - riin sen, pas -  
 day, *While friendship's hand his steps shall stay, And hope shall point to oright-er day, to*

siam, - pas - siam co - si. L'in -  
*bright - er day, bright - er - day.* Here,

gan - no qui non ri - de nel ma - sche-ra' - re il ver: - fra  
*far from noise and fol - ly, Fra - ter - nal love pre - sides, And*

*p*

noi cia - scun di - vi - de l'at - fan - noed il pia - cer.  
*sweet-est mel - an - chol - y, A hal - low'd guest re - sides.*

In pace j di passiam co - si, fin-chè si vien d'O-si - rin  
*If scenes like those thy heart could share, Then bide a wel-come pil - grim*

sen, in pace j di passiam co - si, - fin-chè si vien d'O - si-rin  
*here, If scenes like these thy heart can share, Then bide a wel-come - pil-grim*

sen, in pace j di passiam co - si, fin-chè si vien d'O - si-rin sen, d'O -  
*here, If scenes like these thy heart can share, Then bide a wel-come pil-grim here, A*

si - ri, d'O - si - rin sen.  
*wel - come pil - grim here.*

“Der Trompeter von Säkkingen.”

Nessler.

SONG.

Es hat nicht sollen sein.

(It was not so to be.)

Andante con moto.

18

Das ist im Le - ben hässlich ein - ge -  
How oft in life are met the sad - dest

rich - - tet, dass bei den Ro - sen gleich die Dor - nen stehn, und was das  
cross - - es, And where the rose should be are thorns that blight! How oft the

ar - mes Herz auch sehnt und dich - - tet, zum Schlus - se kommt das Von - ein - an - der -  
heart that loves must bear its loss - - es, The fair - est dawn give place to sad - dest

geh'n. In dei-nen Au-gen hab' ich einst ge-le-sen, es blitz-te  
 night! In thy dear eyes I saw but love-light gleam-ing, They whispered

*espansivo.*  
 drin von Lieb' und Glück ein Schein: Be-hüt' dich Gott! es wär' zu schön ge-  
 hope and fu-ture bliss to me! God's love be thine! 'twas false and on-ly

we-sen, be-hüt' dich Gott! es hat nicht sol-len sein — Be-hüt' dich  
 seem-ing, God's love be thine! it was not so to be! — God's love be

Gott! es wär' zuschön ge-we-sen, be-hüt' dich Gott! es hat nicht sol-len sein!  
 thine! 'twas false and on-ly seem-ing, God's love be thine! it was not so to be!



Leid, Neid und Hass, auch ich hab' sie em-  
No hope was mine, the fu-ture dark and

pfun - - den, ein sturm - ge - prüf - ter mü - der Wan - ders - mann, Ich träumt' von  
drear - - y, A storm - lost wand - rer I on Life's wild sea! But came a

Frie - den dann und stil - len Stun - den, da führ - te mich der Weg zu dir hin -  
dream of rest to me so wea - - ry, And hope grow bright be-cause of love for

an. In dei - nen Ar - men wollt' ich ganz ge - ne - - sen, zum Dan - ke  
thee! In thy fond arms what joy was on me beam - - ing! I gave my

*espansivo.*

dir mein jun - ges Le - ben weih'n: Be - hüt' dich Gott! es wär' zu schön ge -  
 soul in faith and trust to thee! God's love be thine! 'twas false and on - ly

we - sen, be - hüt' dich Gott! es hat nicht sol - len sein. Be - hüt' dich  
 seem - ing, God's love be thine! it was not so to be! God's love be

Gott! es wär' so schön ge - we - sen, be - hüt' dich Gott! es hat nicht sol - len  
 thine! 'twas false and on - ly seem - ing, God's love be thine! it was not so to

sein.  
 be!

Die Wol - ken  
 The skies grow

*un poco piu vivo.*

flië'n, der Wind saust durch die Blät - - - ter ein Re - gen -  
 dark, the wind is rag - ing mad - - - ly, The storm is

*mf*

schau - er zieht durch Wald und Feld, zum Ab - schied -  
 wild o'er fields and for - ests lone; This weath - er

neh - men just das rech - te Wet - - ter grau wie der Him - mel steht vor mir die  
 now is meant for part - ing sad - - ly, The world to me has like the tem - pest

*pp*

Welt. Doch, wend' es sich zum Gu - ten o - der Bö - - sen, du schlan - ke  
 grown! What tho' the days to come with joy be teen - - ing, Or dark - er

*espansivo.*

Maid, in Treu-en denk'ich dein: Be-hüt' dich Gott! es wär' zu schön ge-  
woe, I shall be true to thee! God's love be thine! 'twas false and on-ly

we - sen, be-hüt' dich Gott! es hat nicht sol-len sein. Be-hüt' dich  
seem - ing, God's love be thine! it was not so to be! God's love be

Gott! es wär' zu schön ge - we - sen, be-hüt' dich Gott! es hat nicht sol-len  
thine! 'twas false and on-ly seem - ing, God's love be thine! it was not so to

sein.  
be!

## SCENA AND ARIA.

No! possibil non è.

*(No! it cannot be so.)*

19

Allegretto.

Andte mosso.

*ff*

No! pos-si-bil non  
No! it can-not be

Tempo I. (Largo.)

è, che inven-di - ca - ta, re - sti la col - pa su - a.  
so, that un - a - venged still shall this crime of his linger!

*ff*

Vi - vea be - a - ta, e tran - quil - la al mio fian - co la mia dol - ce fi -  
Hap - py and peace - ful, and so lov - ing, my daughter ev - er was by to

*pp*

*accel.*



glio - la, ed e - gli ven - ne e, col - la sua pa - ro - la, d'a - mor le  
cheer me! Then came he woo - ing with words so sweet and pro - mise of love! Her

*accel. col canto.*

*p*

*a tempo.*

*Andante mosso. f*



sma - - - nie in lei de - stò Chi,  
an - - - - guish to a - wake! Why

*a tempo. p*

*ppp cresc.*

*p*



dun - que, o scel - le - ra - to, chi  
asked thou, a ha - ted vil - lain? Why

*ff*

*p*



l'a - mor tu - o ti chie - se? Qua - lior -  
the love of her de - mand - ed? What of -

*ff*

*pp cresc.*



*accel.* *a tempo.*

ri - bi - li of - fe - se , t'ab - biam mai fat - to no - i  
 sense have we giv - en That thus my heart is riv-en?

*ff* *mf* *accel.* *f a tempo. pp*

*rall.*

per uc - ci - der quel - lan - ge - lo, ea - gli e - stre - mi miei gior - ni ser -  
 And the an - gel of Life is gone! There is noth - ing but sor - row For

*rall.*

*ritard.* *a tempo.*

bar co - tan - ta an - go - scia?  
 me each dawn - ing mor - row!

*ritard. stent.* *f a tempo.* *p*

*ppp* *ff*

*con forza.*

No! pos-si-bil non è —  
No! it can-not be so! —

*p rall.* *ff* *a tempo.* *ritard.* *ff* *rall. e dim.*

che in-ven - di - ca - ta re - sti col - pã si gran - de!  
That un - a - venged still shall this crime of his ting - er!

*Andante lento.*

A - ni - ma san - ta del - la fi - glia mi - a,  
Oh, sa - cred soul of thine, of thine, my daugh - ter

*pp* *pp* *p*

— se la leg - gen - - da del - le Vil - - liè  
— If true the Le - - gends of the spir - - its



ve - - - ra, deh! non es - ser con  
Hark - - - en thou! Do not thus be to -

*p*

lu - i, qual fo - sti, pi - a Ma qui lat - ten - di, al ca -  
wardshim, so all for - giv - ing; But here a - wait him, at the

*accel.* *allarg.* *3* *a tempo.*

der - del - la se - ra Sio po -  
night, as when liv - ing! If I

*rit.* *Poco piu.* *ppp* *col canto.* *armonioso.*

tes - si sa - per - ti ven - di - ca - ta  
knew thee to be a - venged, my daugh - ter,

*cresc.*

lie - - - to sa - lu - te - re - - i l'ul - - - ti - mo  
 Then, my last day I'd wel - - - come! Wel - - - come with

*p cresc.*

*rall.* Tempo I.

di Ah, per - do - - - na, Si -  
 joy! Grant me par - - - don, O,

*rall. pp*

gnor, l'i - de - a spie - ta - - ta che dal mio  
 Lord! If I have of - fend - - ed! But thou dost

cor, che san - gui - na fug - gi per - do - na, Si -  
 know My heart bleeds with its woe!, Thy par - don, O,

*mf p pp*

gnor, \_\_\_\_\_ Ii - de - - a spie - ta - ta,  
 Lord, \_\_\_\_\_ If I \_\_\_\_\_ have of - fend - - ed,

*mf* *f* *ppp*

Oppure. \_\_\_\_\_ *rall.*  
 - guor, \_\_\_\_\_ per -  
 Lord, \_\_\_\_\_ To

*p* \_\_\_\_\_ *rall.*  
 per - do - na, Si - gnor, \_\_\_\_\_ per -  
 Thy par - don, O Lord, \_\_\_\_\_ To

*pp* *rall.* *pp* *rall. col canto.*

*rall.* *ritard. molto.*  
 do - na, Si - gnor. \_\_\_\_\_  
 me now ac - cord!

*pp* *pp* *pp* *pp*  
*pp* *rall.* *ritard. molto.*

## Pescator, affonda l'esca.

*(Fisherman, thy bait now lower.)*

Allegro.

20

Siam sal - vi! Han  
We're safe now! They're

*Recit. tutto presto.*

ri - so. Sono ot-tan-ta fra ma - ri-na-rie moz-zi. Han tre de - ci - ne di  
laugh-ing. They in all num-ber eight - y, Men and boys. They have three ranks of ten

re - mi e nul - la più; due co - lu - bri - ne di pic - co - lo ca - li - bro. Or  
oars each, and no more; On - ly two cul-ver-ins, Both of small cal - i - bre. Now

va, con quanta le - na ti re - sta, e dis - po - ni le scol - te co - là do - ve le macchie son più  
go, with all the breath that is left thee, And place out the scouts Down yonder where the bush - es are

fol - te Io qui ri - man - go a far luf - fi - cio mi - o.  
*thick-est. I here re - main till the moment comes for ac - tion.*

*p*  
*pp*

*Allegretto con spirito.*

Van - ve con Di - o.  
*Heav - en go with thee*

*p*

*con brio.*

Ah! Pes - ca - - tor, af - fon - da  
 Ah! *Fish - er - - man, thy bait now*

*f*  
*p*

le - sca, a te l'ón - da — sia fe - del, — lie - ta se - rae buo - na  
*lower! May the waves to — thee prove faithful! Pleasant night and luck - y*

*p*  
*f*

pe - sca ti pro - met - teij ma - reij ciel. Va, tran - quilla — can - ti -  
*fish - ing Sea and sky both pro - mise thee. Go, thy tranquil — song out -*

*p*  
*f*

le - na, per l'az - zur - raimmen - si - tà;  
pouring, 'Neath the a - zure bound - less sky.

— ah! u - na pla - ci - da si - re - na nel - la re - te ca - sche -  
— Ah! lol a gen - tle, love - ly sy - ren In thy net this night shall

rà.  
fall.

Spia coi ful - mi - ne - i tuoi guardiac - cor - ti,  
(Spy! swift as lightning cast a - round thy glan - ces!

e fra le te - ne - bre conta i tuoi mor - - ti. Sì da que -  
*And* in the dark - ness count thy heed - less vic - - tims. Yes, from this

*stacc.*

*pp* *poco rall.*

s'i - so - la de - serta e bru - na or de - ve sor - ge - re la tua for -  
 is - let, de - sert - ed and bar - ren, Thou shalt see spring forth thy har - vest of

*col canto.*

*pp*

*a tempo.*

tu - na. Stain guar - - dia! eil  
 for - tune! Be watch - - ful, and

*a tempo.* *pp*

ra - pi - do so - spet - to svia e ri - di e  
 swift - form'd sus - pi - cions e - vade, And gai - ly laugh, and

*pp* *sempre stacc.*

*rall* *a tempo.*

vi - gi - la e can - ta e spi - a e  
*sharp-ly watch,* *while sing - ing still spy - ing,* *While*

*col canto.* *pp stacc.*

can - ta e spi - a, ri - di! can - ta! \_\_\_\_\_  
*sing - ing still spy - ing, laughing, sing - ing.) \_\_\_\_\_*

*con brío.*

Ah! bril - la Ve - ne - re se - re - na in un ciel di \_\_\_\_\_ vo - lut -  
 Ah! yon - der, Ve - nus shines se - re - ne - ly, In a heav - en \_\_\_\_\_ of de -

*f* *pp*

*ff*

ta; \_\_\_\_\_ u - na ful - gi - da si - re - na nel - la  
*light; - And a shin - ing splen - did sy - ren In thy*

*ff*



re - te ca - sche - rà, ca - sche - rà, ca - sche - rà, ca - sche - rà, nel - la  
 net - shall fall to - night! She will fall, she will fall, she will fall in thy

*animando molto.*

re - te ca - sche - rà, la si - re - na nel - la  
 net, in thy net shall fall, yes, the sy - ren in thy

re - te ca - sche - rà, nel - la re - te ca - sche - rà, ca - sche - rà, ca - sche -  
 net soon she shall fall, in thy net she soon shall fall, she shall fall, she shall

*ff*

rà, sì ca - sche - rà, ca - sche - rà, ca - sche - rà. ———  
 fall, yes, she shall fall, she shall fall, she shall fall. ———

*deciso.* *ff*

Largo al factotum della città.

Allegro.

21

This musical score consists of seven systems of piano accompaniment for a Cavatina. Each system contains a grand staff with a treble and bass clef. The music is in 6/8 time and features a variety of textures and dynamics. The first system (measures 21-24) begins with a forte (*ff*) dynamic and includes a melodic flourish in the treble. The second system (measures 25-28) continues with a *ff* dynamic. The third system (measures 29-32) introduces piano (*p*) dynamics in both hands. The fourth system (measures 33-36) features a steady eighth-note accompaniment in the bass. The fifth system (measures 37-40) has a more active treble line with sixteenth-note patterns. The sixth system (measures 41-44) continues with dense sixteenth-note textures in both hands. The seventh system (measures 45-48) concludes with similar rhythmic patterns. Dynamics range from *ff* to *p*.

*cresc.*

Lar - goal fac - to - tum del-la cit - tà, lar - go! la, la,  
 Room — for the ci - ty's fac-to-tum here! ay, room! la, la,

*p*

la, la, la, la, la, la, la, la! Pre - sto a bot - te - ga che l'al - ba è già, pre -  
 la, la, la, la, la, la, la, la! Quick — to my bus'ness, see day-light is near, ay,

*f* *p*

sto! la, la, la, la, la, la, la, la, la, la!  
 quick! la, la, la, la, la, la, la, la, la, la!

*p* *p* *p dolce*

Ah, che bel vi - ve - re! che bel pia - ce - re! che bel pia -  
 Life's sweet - est blos - som - ings twine 'round that ar - bor, twine 'round that

ce-re! per un bar-bie - re di qua-li - tà, di qua-li - tà,  
 arbor, *Housing the bar - ber* Seville holds dear, Seville holds dear,

Ah, — bra-vo Fi-ga-ro! bra-vo, bra-vis - si-mo, bra - vo! la, la,  
 Ah, — bra-vo Fi-ga-ro! bra-vo, bra-vis - si-mo, bra - vo! la, la,

*fp* *p*

la, la, la, la, la, la, la, la! For - tu-na-tis-si-mo, per veri - tà, bra -  
 la, la, la, la, la, la, la, la! For - tunate Fi-ga-ro, tru-ly I know, bra-

vo! la, la, la, la, la, la, la, la! For - tu-na-tis - si-mo  
 vo! la, la, la, la, la, la, la, la! For - tunate Fi - ga-ro

per ve - ri - tà, for - tu - na - tis - si - mo per ve - ri -  
 tru - ly I know, for - tu - nate Fi - ga - ro tru - ly I

tà, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!  
*know, la, la, la, la, la, lu, lu, lu, la, la, la, la, la, la, la, la, la!*

*f* *f* *pp*

Pronto a far tut - to, la notte e il  
*Ac-tive and spright-ly, rest ev - er*

gior-no, sempre din - tor-no, in gi-ro sta. Miglior cuc - ca-gna per un bar - bie - re, vi-ta più  
*scorning, ev'ning or morning do I ap-pear. 'Gad I am luck-y è'en as a bar-ber, oh could E-*

*miglior cuc - ca-gna*

no-bi-le no, non si dà, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,  
*ly - si - um give bet-ter cheer! la, la, la, la, lu, lu, lu, la, la, lu, la, la, la, la, la, la, la, la,*

la!  
la!

ra-so-ri,  
Razors or

pet-ti-ni, lancette e shaving brush, lancet and  
for-bi-ci, al mio co-man-do tut-to qui sta, lancette e  
scis-sors too, Should I de-sire them snug-ly lie here, Lan-cet and

for-bi-ci, ra-so-ri, pet-ti-ni, al mio co-man-do tut-to qui sta!  
scis-sors, too, ra-zors or shav-ing brush Should I de-sire them, snugly lie here!

*pp*

Vè la ri-sor-sa poi del me-stiere, col-la don-net-ta, col cava-  
Seemy re-sources, bus'ness-like he-ro, Both with the dam-sel and cava-

lie-re, col-la don-net-ta, la ran, la, la, la, col ca-va-lie-re, la ran, la, la,  
lie-ro; Or with the dam-sel, la ran, la, la, la, or ca-va-lie-ro; la ran, la, la,

la! la! Ah, che bel vi - ve - re, che bel pia -  
 la! la! Life's sweet-est blos - som - ings twine 'round that

ce - re, che bel pia - ce - re, per un bar - bie - re di qua - li - tà, di qua - li -  
 ar - bor, twine 'round that arbor, Housing the bar - ber Seville holds dear, Seville holds

tà, dear. Tut - ti mi chie - do - no,  
 All are de - str - ing me,

tut - ti mi vo - gli - no, don - ne, ra - gaz - zi, vecchi e fan -  
 ev - er re - quir - ing me, Paupers or patrons, maidens or

ciul - le. "Quà, la par - ruc - ca, Pre - sto la bar - ba,  
 matrons. "Give my per - ruque, sir," "Quick to my whiskers,"

Quà, la san - gui - gna, presto il bi - gliet - to!" tut - ti mi  
 "Sharp with thy lan - cet," "Sharp - er with let - ters!" All are de -

chie - do - no, tut - ti mi vo - gli - no, tut - ti mi chie - do - no, tut - ti mi vo - gli - no, "Quà la par -  
 sir - ing me, ev - er re - quir - ing me, all are de - sir - ing me, ev - er re - quir - ing me," "Give my per -

ruc - ca, Pre - sto la bar - ba, pre - sto il bi - gliet - to ehi! Fi - ga - ro! Fi - ga - ro!  
 ruc - ca, str" "Quick, to my whiskers," "Sharp with the let - ters," heigh! Fi - ga - ro! Fi - ga - ro!

Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro!" Oi - mè, — oi  
 Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro! Fi - ga - ro!" A - las, — a -

mè, — che fu - ria! oi - mè — che fol - la! un - oal - la  
 las, — what hur - ry! a - las, — what fol - ly! Two — at



vol - ta per ca - ri - tà, per ca - ri - tà per ca - ri -  
 once now I can-not bear, I can - not bear, I can - not

*sp*

tà, uno al-la vol-ta, uno al-la vol-ta, uno al-la vol-ta, per ca-ri - tà.  
 bear, two at one moment, two at one moment, two at one moment I can-not bear.

*p*

Fi - ga-ro?" son quà; "Fi - ga-ro?"  
 "Fi - ga-ro?" I'm here; "Fi - ga-ro?"

son quà; Fi-ga-ro quà, Fi-ga-ro là, Fi-ga-ro quà, Fi-ga-ro  
 I'm there! Fi-ga-ro here, Fi-ga-ro near, Fi-ga-ro here, Fi-ga-ro

là, Fi - ga-ro su, Fi - ga-ro giù, Fi - ga-ro su, Fi - ga-ro  
 near, Fi - ga-ro up, Fi - ga-ro down, Fi - ga-ro up, Fi - ga-ro

*p* *up*

giù, Pronto, pron - tis - si - mo son come un ful-mi - ne, so-no! fac - to - tum del-la cit -  
 down. Presto pres - tis - si - mo, lightning runs la - zi - ly near the fac - to - tum Seville holds

*cresc.*

tà, del-la cit - tà, del-la cit - tà, del-la cit - tà, del-la cit - tà.  
 dear, Seville holds dear, Seville holds dear, Seville holds dear, Seville holds dear.

Ah, bravo Fi-ga-ro! bravo bra-  
 Ah, bravo Fi-ga-ro! bravo bra-

*pp*

vis - si - mo, ah bra-vo Fi - ga - ro bra-vo bra - vis - si - mo, a te for - tu - na, a te for -  
 vis - si - mo, ah bra-vo Fi - ga - ro! bra-vo bra - vis - si - mo, for - tunate bar - ber, for - tunate

tu - na, a te for - tu - na, non manche - rà, ah, bra-vo Fi - ga - ro, bra-vo bra-  
 bar - ber, fortunate, bar - ber still I ap - pear, Ah, bra-vo Fi - ga - ro, bra-vo bra-

*f* *p*

vis - si - mo, ah, bra - vo Fi - ga - ro, bra - vo bra - vis - si - mo, a te for - tu - na, a te for -  
 vis - si - mo, ah, bra - vo Fi - gu - ro, bra - vo bra - vis - si - mo, fortun - ate bar - ber, fortun - ate

tu - na, a te for - tu - na, non manche - rà. So - no il fac - to - tum  
 bar - ber, fortun - ate bar - ber still I ap - pear. Wel - come the fac - to - tum

del - la cit - tà, — so - no il fac - to - tum del - la cit -  
 Se - ville holds dear, — wel - come the fac - to - tum Se - ville holds

tà, — del - la — cit - tà, — del - la — cit - tà, del - la cit -  
 dear, — to — Se - ville — dear, — to — Se - ville — dear, to Se - ville

tà!  
 dear!

## "Hamlet."

AIR.

Ambroise Thomas.

## Je t'implore, o mon frère.

*(I implore thee, O, my brother.)*

22

Andantino.

*p*

*mf*

*agitato sempre cresc.*

*f* — *p* *dim.*

*p* *Récit.*

C'est en vain que j'ai cru mesoustraire au re - mords  
 'Tis in vain that I thought to es-cape from re - morse!

*p a tempo.*

The musical score is written for piano and voice. It begins with a piano introduction in a 3/4 time signature, marked 'Andantino' and 'p'. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is divided into four systems. The first system shows the piano introduction. The second system continues the piano introduction, marked 'mf' and 'agitato sempre cresc.'. The third system shows the piano introduction continuing, marked 'f' and 'p', and 'dim.'. The fourth system shows the voice entry, marked 'p Récit.', with the lyrics 'C'est en vain que j'ai cru mesoustraire au re - mords' and 'Tis in vain that I thought to es-cape from re - morse!'. The piano accompaniment for the voice entry is marked 'p a tempo.'.

Au destin de mon frère, hé-las! — je porte en-  
And a brother's sad fate, a-las! — I can but

*mf*

vi-e! Il est en - tré dans l'é - ter - nel - le vi - e, Moi j'ai livré mon  
envy! For he has gone to life that is E - ter - nal I have given my

*pp* *p* *dim.*

*3* L'istesso tempo.

â-mè à l'é - ter - nel - le mort!  
soul un - to E - ter - nal death!

*pp* *p*

*pp* *p*

*p*

Je ———— tim - plo - - - re,      ô ———— mon  
I ———— im - plo - - - ree,      O, ———— my

*cresc.*

frè - - - re! — Si      tu mèn - tends ————  
broth - - - er! — If      thou can'st see      one

*dim.*

si tu — me vois, ———— A - - -  
whom an guish wings, ———— Ap - - -

*cresc.* *f* *p*

pai - - - se la co - lè - - - re De ce - lui qui ju - ge les  
peace thou the Al - mighty - - - y Who doth sit in judge - ment on

rois! la co-le - re De ce-lui qui ju - ge les rois, qui ju - ge les  
*Kings!* *The Almighty* y who doth sit in judgement on *Kings!* In judgement on

rois! Ah! vains ef -  
*Kings!* Ah! effort

forts! Es-pérance in - sen - sé - e! Ma voix et mes re -  
*vain!* *And the hope* naught is gain - ing! *My voice* and glance as -

gards vont au ciel; Ma pen -  
*cend* to yon heav'n, But my

*cresc.*

sé - e ram-pe sur la ter - re! Dieu ne m'è-cou-te pas!  
 thoughts are still on earth re-main - ing! God will not list to me!

*p* *cresc.*

*f poco agitato.*

Dieu ne m'è-cou-te pas! Ma pen - sé - e ram-pe sur la ter - re! Hé-las! Dieu ne m'è-cou-te  
 God will not list to me! For my thoughts are still on earth remain - ing! A-las! God will not list to

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

*a volonté.*

pas! hé-las! hé-las! Je \_\_\_\_\_ t'im - plo - re,  
 me! a - las! a - las! I \_\_\_\_\_ im - plore thee,

*p* *p*

ô \_\_\_\_\_ mon frè - - - re! A -  
 O, \_\_\_\_\_ my broth - - - er! A *p* -



*cresc.* *f* *p* *poco agitato.*

pai - - - se la co - lè - - - re ô mon frè - re, je t'implo - re,  
 pease thou the Al - might - - - y, O my brother! I thee implore!

*f* *facilité.*  
 A - pai - se la co - lè - re  
 Ap - pease, appease thou Him Who

*cresc. agitato.* *f* *dim.*

Si tu m'entends, si tu me vois, A - pai - se la co - lè - re de ce - lui qui ju - ge les  
 If thou see one whom anguish wrings, Ap - pease, appease thou Him Who order doth sit in judgement on

*cresc.* *f*

rois!  
 Kings!

*p* *m.g.* *p*

*pp*

## What would I do for my Queen?

Moderato.

23 *dolce.*

*Recit.*

All is yet tran-quil, Dawn is drift-ing in, And I must claug the

*a tempo.* <sup>A</sup>

bell, That wakes the din and pell-mell of the ci-ty. Why, oh,

*p a tempo.*

*rit. più vivo. Recit.*

why\_ must I a-wake the hour that bids her die! My Queen, my ben-e - factress! To the

*rit.*

*f* *Allegro.*

stake this day will lead her! Day! — thou shalt not break!

*Recit.* *Moderato.*

Oh murd'rous day, that slays a ten-der maid. But see,

'tis twi-light! and the last stars fade.

*rit.*

*Andante non troppo.* *p*

What would I do — for my Queen? Crown her with

flours ——— Float like a zeph-yr un-seen Round her for hours;—

*cresc.* Joy would I bring, and de-light, Love, like a song at her ears.—

*dim.* Sleep and sweet dreaming at night, All that en-thralls and en-dears.

*p* *poco rit.* *a tempo dolce.*

*piu vivo.* **Animato.** All would I give to my Queen, On-ly to

*piu vivo.*

serve her, to serve her un - seen, on - ly to serve

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'serve her, to serve her un - seen, on - ly to serve'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A 'cresc.' (crescendo) marking is present in the piano part.

her, Love - less, un - lov'd and un - known, and a - lone

The second system continues the vocal line with the lyrics 'her, Love - less, un - lov'd and un - known, and a - lone'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Performance markings include 'rit.' (ritardando), 'p' (piano), and 'p rit.' (piano ritardando).

Tempo I.  
Through the long, lone - ly years.

The third system begins with the tempo marking 'Tempo I.' and the lyrics 'Through the long, lone - ly years.'. The vocal line is marked 'colla voce.' and 'pp' (pianissimo). The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. A 'rit.' (ritardando) marking is present at the end of the system.

a tempo.  
What can I do for my Queen? Crown her with pi - ti-less

The fourth system starts with the tempo marking 'a tempo.' and the lyrics 'What can I do for my Queen? Crown her with pi - ti-less'. The piano accompaniment features a complex eighth-note pattern in the right hand and a bass line in the left hand. A 'p' (piano) marking is present in the piano part.

thorn; Weep - ing for what might have been,

The fifth system concludes the page with the lyrics 'thorn; Weep - ing for what might have been,'. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

Had one but nev - er been born. All I can

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half rest, followed by a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, both moving upwards.

give her is woe, Sor-row and an - guish and tears;

The second system continues the vocal line with a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment continues with the same eighth-note pattern, maintaining a steady accompaniment for the vocal melody.

I am so low - ly, so low - ly,

*dolce.*

The third system shows the vocal line with a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment continues with the eighth-note pattern. The word "dolce" is written above the piano part, indicating a change in tempo and mood.

and so want - - - ing in

The fourth system features a vocal line with a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment continues with the eighth-note pattern, providing a consistent harmonic background.

all that en-dears.

*piu vivo.*

The fifth system shows the vocal line with a quarter note G, a quarter note A, a quarter note B, and a half note C. The piano accompaniment continues with the eighth-note pattern. The word "piu vivo" is written above the piano part, indicating a change in tempo and mood.

*animando*

*f*

All I can give to my Queen is

pray'r, Pray'r, un - to heav - - en un -

seen! Love - less! un - lov'd,

and un - known, and a - lone

*p* *col canto.*

Tempo I.

*rit.* *f*

Through the long, lone - ly years.

*rit.* *p e rit.* *rit.*

## Eri tu che macchiavi.

*(And wouldst thou thus have sullied.)*

Andante.  
*Recit.*

Al - za - ti! là, tuo fi - glio a te con - ce - do ri - ve -  
Get thee up! there, thy off - spring I do per - mit — thee to be -

24

Adagio. *a tempo.*

der, nell' om-bra e nel si - len - zio, là, il tuo ros - so - ree lon - ta mia na -  
hold, In darkness and in si - lence there a-while thy blush - es and my shame be

scondi.  
hid-den.

*con espress.*

Allegro.

Non e su lei, nel suo fra - gi - le  
No, not on her, on you fra-gile ex-



pet - to    che col-pir degg' i - o;                    al - tro,    ben al - tro  
ist - ence    be my blows di - rect - ed;                    Else-where,    else - where I'll

**Allegro agitato.**

san-gue a ter-ger des-si l'of - fe-sa,                    il sangue tu - o!  
find that which shall wipe out my dis - hon-or,                    'tis e'en thy life's blood!

*mf a tempo.*

e lo trar-rà il pu - gna - - le                    dal - lo sie-al tuo  
From thy baseheart    my dag - - ger                    ere long shall bid it

co - - - re:                    del - le la - cri - me mi - e ven-di - ca -  
swift - - - ly flow;                    Vengeance stern-ly ex - act - ing    for all my

(fremete.)                    (cupo.)                    **Andante sostenuto.**

tor,                    ven-di - ca - tor,                    ven-di - ca - tor!  
woe,                    for all my woe,                    for all my woe!

*mf*                    *f*

*mf* *f* *mf* *f*

E - ri tu che mac - chia - - vi quell'  
*And would'st thou thus have sul - - lied a*

*p* *p* *p* *dolce.*

a - - ni - ma, la de - li - zia dell'a - ni - ma mi - a, che m'af -  
*soul so pure, In whose chaste - ness my spir - it de - light - ed, Thou be -*

*f*

fi - di, e d'un trat - to e - se - cra - bi - le lù - mi -  
*tray me, In whose love I felt se - cure? Of my*

*f*

ver so av - ve - le - ni per me, av - ve - le - ni per me! Tra - di -  
*days thou hast poi - son'd the stream, thou hast poi - son'd the stream! Treach'rous*

*f*

tor!  
heart!

che compen-siin tal gui - - sa dell' a - mi - co tuo  
Is it thus he's re - quit - - ed who the first in thy

pri - mo, dell' a - mi - co tuo pri - mo la fè!  
friend - ship, yes, the first in thy friend - ship did seem!

*cantabile.*

*espress.*

*espressivo.*

cre - - scen - - do

O dol -  
Oh, the

cez - ze per-du - - te, o me - mo - - rie d'un am -  
pangs of a joy aye de - part - - ed, Of ca -

plēs - so che lēs - se - reju - di - - a! quan - do A -  
 res - es that made life a heav - - en! When A -

de - lia, sì bel - la! sì can - - di - da sul mio  
 de - lia, an an - gel pure heart - - ed, She in my

*pp* cre - - scen - - do

se - - no bril - la - <sup>3</sup> - va dā - mor! quand' A -  
 arms — grew re - splend - ent with love! When A -

*Vad' amore*

de - - - lia sul mio se - no bril - la - va dā - mor, bril - la - va dā -  
 de - - - lia in my arms grew re - splendent with love, grew resplendent with

*pp.*

mor! E fi - ni - ta: non sie - de che l'ò - dio, non sie - de che  
love! All is o - ver; and hate's bit - ter leav - en, and hate's bit - ter

*3*

*p*

*pp*

*pp*

*ff*

l'ò - dio che l'ò - dio e la mor - te nel ve - do - vo cor! O dol - cez -  
leav - en, hate's leav - en my widow'd heart on - ly can move! Oh, my joy, —

*3*

*p*

*ppp*

ze per - du - te! o speran - ze — da - mor, da - mor, da  
joy de - part - ed! hope can buoy me — no more, no more, no

*col canto.*

*cre - - - - - scu - - - - - do.*

mor!  
more!

*pp*

*f*

*pp*

# Di Provenza il mar.

(From Provence, both land and wave.)

Andante piuttosto mosso.

25 *pp*

*allarg.* *morendo.* *dolce.*

Di Pro - venza il mar, il suol chi dal  
From Pro - vence, both land and wave, what hath

*marcato.* *pp*

cor ti can - cel - lò? chi dal cor ti can - cel - lò di Pro - venza il mar, il suol? al na -  
caused thy heart to roam, From the love that met thee there, from thy fa - ther and thy home? Where the

*dolce.* *marcato.* *pp*

tio ful - gen - te sol qual de - sti - no ti fu - rò? qual de - sti - no ti fu - rò al na -  
radiant sunbeams glow in a sky of deep - est blue, Where the sweet - est flow'rets blow, and our

tio ful-gen-te sol? Oh ram-men-ta pur nel duol chi-vi gioja a te bril-lò, e che,  
 hearts are kind and true! Think thro' all thy bit-ter pain, and the sorrow here I see, Thou may'st

*dolce.* pa-ce co-là sol per te splen-de-re an-cor può, e che pa-ce co-là sol per te  
 know thy joys a-gain, that thy home still waits for thee! All thy joys thou may'st re-gain in the

*con espress.* *f*

splen-de-re an-cor può! Dio mi gui-dò! Dio mi gui-dò! Dio mi gui-  
 home that waits for thee! Come back to me! come back to me! come back to

*con forza.* *ppp rall.*

dò!  
 me!

*allarg.* *morendo.*

*dolciss.* *marc.*

Ah! il tuo vec-chio ge - ni - tor tu non sai quan-to sof-fri, tu non  
 What thy fa-ther's grief hath been in his sad, de-sert-ed day, When age

*pp* *dolce.*

sai quan-to sof-fri, il tuo vec-chio ge-ni-tor! Te lon - ta - no disqual-lor il suo  
 makes the pang more keen, were too deep for me to say! All my hours were dark and long, all my

*marc.* *pp*

tet - to si co-pri, il suo tet - to si co-pri di squal - lo-re di squal-lor. Ma se al-  
 house was still and lone, Where thy smile no more was seen, and thy gen-tle presence gone. But for -

*pp* *dolce.*

fin ti trovo ancor, se in me spe-me non fal-li, se la vo-ce dell' o-nor in te ap-  
 got-ten is my pain, and my weary sorrows flee, Since I see thee once a-gain, and thy



*con espress.*

pien nou am - mu - ti! mase al - fin ti tro - vo ancor, sein me spe - me non fal - li,  
 heart re - turns to me! Since I find thee once a - gain, and thy heart re - turns to me.

*con forza.*

Dio mè - saudi, — Diom'è - saudi, Diom'è - sau - di, Dio mè - sau - di! ma,  
 Come back to me! — return to me! bid sorrow flee! re - turn to me! Ah!

— se al - fin ti trovo ancor, ti trovo ancor! Dio mè - sau - di, Dio mè - sau - di!  
 — I meet thee once a - gain, no more to part! come back to me, come back to me!

*morendo.*

## Il balen del suo sorriso.

*(Bright her smiles.)*

Andante mosso.

26

*Recit.*

Spen - toil ri - val, ca - du - to o - gni osta - col sem - bra - va a miei de -  
 Fall'n is my foe, naught seem'd then be - fore me to hin - der or check my

Allegro.

si - ri; no - vel - loe più pos - sen - teel - la ne ap - pre - sta, l'al - ta - re!  
 wish - es; But now ap - pears a bar - rier stron - ger than an - y, the con - vent!

Ah no! non fia dal - tri Le - o - no - ra! Le - o - no - ra è  
 None else e'er shall claim thee, Le - o - no - ra! Mine is Le - o -

mi - a!  
 no - ra!

*f* *pp* **Largo.**

Il ba - len del suo sor - ri - so du - na  
 Bright her smiles, as when bright morn - ing Bids each -

stel - la vin - ce il rag - gio; il ful - gor del suo bel  
 star sink, splen - dor for - sak - en; At her glance of beau - ty

*dolciss.*

vi - so no - vo in - fon - de, — novoin - fon - de in me co - rag - gio. Ah! là -  
scorn - ing, What in me ar - dors, kind - ly ar - dors now a - wak - en. Ah! my

*ppp*

mor, l'a - mo - re — ond' ar - do le fa - vel - lijn mi - o — fa -  
love so fond - ly — en - treat - ing, Can she e'er its pray - er — gain -

*dolce.*

vor — sper - dail so - le d'un suo — sguar - do la — tem -  
say? — One soft glance like sun - light — greet - ing, Will my —

*dolciss.*

*con espressione.*

pe - sta — del — mi - o cor. Ah! là - mor, l'a - mo - re ond'  
storm - tossed — heart — e'en al - lay. Ah! my love, so fond en -

ar - do le fa - vel - liin mio fa - vo - re, sper - dail so - le d'un suo  
 treat - ing, can she e'er its love gain - say? Yes, one soft glance like sun - tight

sguar - do la - tem - pe - sta del - mio cor, ah! l'a - mor, l'a - mo - re ond'  
 greet - ing will my storm - tossed heart - al - lay, Ah! my love, so fond en -

ar - do le fa - vel - liin mio fa - vo - re, sperdail so - le d'un suo sguar - do la tem - pe - sta,  
 treating, Can she e'er its pray'r gain. say? Yes, one soft gl'ncelike suntight greeting, Will my stormtoss'd

Ahl \_\_\_\_\_ la tempe - sta del mio cor.  
 heart, \_\_\_\_\_ will my stormtoss'd heart al - lay.

## RECITATIVE AND CAVATINA.

Verdi.

## Infelice! e tu credevi.

*(Hapless Silva, whilst thou believing.)*

Allegro. *Recit.*

Che mai vegg' i - o? nel pe - ne-tral più sa - cro di mia ma -  
 What here be - hold I? in this re-cess most sa - cred of my own

27

*f*

gio - ne, presso a lei che spo-sa, es-ser do-vrà d'un Sil - va, due se-dut-to - ri io  
 man-sion, And with her who soon shall wed be to a Sil - va, Two vile se-du - cers I

*p*

Allegro.

scor-go!  
 find now!

En - tra - te, o - là, miei fi - di ca - va -  
 Come forth, come forth, ye knights and faith - ful

*f*

## Allegro.

lie - ri!  
vas - sals!

*cresc.* *ff*

sia o - gnun te - sti-mon del di - so - no - re, dell'  
Come ye all forth to wit - ness the dis - hon - or, The

*ff*

on - ta che si re - ca al suo si gno - re.  
*depp* shame that be - falls your sire, your mas - ter.

*p* *ff*

## Andante.

In - fe - li - cel e tu cre - de - vi si bel  
Hap - less Sil - va, whilst thou be - liev - ing her love

*p*

gi - glio im - ma - cu - la to! del tuo cri - ne fra le  
 tru - est, her heart the pur est! In thy green age un - de -

ne - vi piomba in - ve - ce, piomba in - ve - ce il di - so - nor. Ah per -  
 ceiv - ing, Come but trea - son, come but trea - son, grief, and shame. Ah, then,

chè, perchè le - ta - de in se - no gio - vin co - re m'ha ser -  
 why, then, why, sweet passion youth - ful, This old bo - som still thou

ba - to! mi do - ve - van glian - ni al - me - no far di  
 tur - est! Ah, to me had but time prov'd more truth - ful And ex -

*cresc.*



*cresc.* *dim.*

ge - lo, far di ge - lo an - co - rail cor, far di ge - lo an - cor il  
 tinguish'd, and ex - tinguish'd young love's flame, And ex - tin - guish'd all young love's

cor, far di ge - lo an - co - rail cor, mi do - ve - an glianni ai -  
 flame, And ex - tin - guish'd all young love's flame, Ah, to me had time prov'd

me - no far di ge - lo, far di ge lo an - co - rail cor, an - co - rail  
 truth - ful And ex - tin - guish'd, and extinguish'd young love's flame, Yes, young love's

cor, an - co - - - - - ra, an - co - rail cor!  
 flame, yes, young love's, yes, young love's flame!

PRAYER.

Nabucodonosor.

Tu sul labbro de' veggenti.

Verdi.

(Thou who grantest inspiration.)

Andante.

28 *p*

Andante. (tutto sotto voce.)

Tu sul lab-bro de' veg - -  
 Thou who grant-est in - spi - -

*p allarg.*

gen - - ti ful - mi - - na - - sti, o som - - mo Id -  
ra - - tion To our host by Thy bid - - ding se -

di - - o! All' As - si - ria in for - ti ac - cen - ti par - la - or tu col lab - bro mi - o!  
lect - ed, Give me pow'r to raise this na - tion From its slav - 'ry so de - ject - ed,

E di can - ti e di can - ti a te sa - cra - ti  
Then loud hymns, yes, then loud hymns, yes, of faith ve - ra - cious,  
*dolciss.*

o - - gni tem - pio o - gni tem - pio suo - ne - rà; so - vra  
In Thy tem - ples, in Thy tem - ples will re - sound! Crush'd the

gl'i-do-li spez - - za - - ti la tua leg - ge sor - ge - rà so - vra  
 i-dols false, men - - da - - cious, Lord su-preme Thou shalt be crown'd, Crush'd the

gl'i-do-li spez - za - - ti la tua leg - ge sor - ge-ra.  
 i-dols false, men - da - - cious, Lord su - preme Thou shalt be crown'd,

*rit.*  
 E di can-ti-a te sa-cra-ti o-gni tem-pio suo-ne - rà.  
 Yes, loud hymns of faith ve - ra-cious, In Thy tem-ples will re-sound!

*a tempo.*

## "Otello."

## SCENA AND ARIA.

Verdi.

## Vanne; la tua meta già vedo.

(Go then! Well thy fate I descry.)

Allegro assai moderato. (♩ = 72.)

29

*cupo.* *Λ*

Van-ne; la tua me-ta già  
Go then! Well thy fate I des-

ve-do. cry. Ti spinge il tuo di-mone e il tuo di-monson  
Thy de-mon drives thee onward, That de-mon lo! am

*f* *cupo.* *cresc.* *marcato.*

i-o, e me tra-sci-nail mio, nel qua-le io  
I;— È'n as mine own im-pels me On whose com-

*pp* *cresc.*

Allegro sostenuto. (♩ = 96.)

*sempre più cresc.* *lunga.*

cre-doi-ne-so-ra-to Id-di-o:  
mand I wait, Re-lent-less Fate.

*f* *attacca subito. ff*

*f* > > > >

Cre - dojn un Dio cru - del chemha cre - a - to si - mi - le a  
 Cru - el is he, the God who in his im-age Has fashioned

sè, e che nel - li - rajo no - - - - - mo.  
 me and whom in wrath I wor - - - - - ship.

*ff* >

*aspramente.*

*f* >

Dal - la vil - tà d'un ger - me o d'un a -  
 From some vile germ of na - ture, some pal - try

*ppp* >

tò - mo vi - le son na - to.  
 a - tom I look mine is - sue;

*f* *mf*

Son scel - le - ra - to per - chè son uo - mo, e sen - to il  
Vile is my tis - sue, For I am hu - man. I feel the

*f* *m.d.*

fan-goo-ri-gi-na-rio in me. Sì! que-stè la mia  
primal mud-flow of my breed. *Vea!* This is all my

*ff*

fè!  
creed.

*f* *dim.*

*f* *ppp*

Cre - do con fer - mo cuor, sic - co - me  
Firm - ly I do be - lieve, as e'er did

*ppp*

cre - de la ve - do - vel - la al tem - pio,      che il mal ch'io  
 woman Who prays be - fore the al - tar,      Of ev - ry

*ppp*

pen - so e che da me      pro - ce - de      per mio de - sti - no a -  
 ill,      wheth - er I think      or do it,      'Tis Fate that drives me

dem -      -      pio.  
 to      it.

*f*

Cre -      -      do che il  
 Thou      hon - est

*dim.*      *p*



giu - sto è un i - stri - on bef - far - do e nel vi - soe nel  
 man ·art but a wretch - ed play - er, And thy life — but a

*pp*

cuor, che tut-to è in lui bu - giar - do, la - gri - ma, ba - cio, sguar - do,  
 part; A lie each word thou say - est, tear - drops, kiss - es, pray - er,

*rall*

sa - cri - fi - cio ed o - nor. E cre - do  
 Are as false as thou art. Man's for - tune's

*ff* *string. poco a poco. -*

l'uom gio - co d'i - ni - qua sor - te dal  
 fool, è'n from his ear - liest breath — The

*ff* *string. poco a poco. -*

ger - - - me del - la cul - la  
 germ - - - of life is fash - ioned

*f* *f staccato.*

al ver - me del - la -  
 to feed the worm of

*dim.* *p*

vel.  
 death.

*ppp*

Poco più lento.

Vien - do - po  
 Yea - af - ter

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

tan - ta ir - ri - sion la Mor - te. E poi?  
 all this fol - ly all must die. And then:

*legato.*  
*ppp* *ancora più p*

e poi? La Mor - te è il Nul - la  
 and then? And then there's Noth - ing,

*ppp* *f*

*Allegro piu prima. (♩ = 104.)*

è vec - chia fo - la il Ciel.  
 And heav'n an - cient lie.

*ff*

*dim.*

## Ella giammai m'amò.

*(Her love was never mine.)*

Andante sostenuto (♩=76.)

30

*p* 3

El-la giammai m'amò!      no! quel cor chiuso è a me, a-mor per me non  
*Her love was never mine!*      *No! that heart's closid to me! It has no love for*

ha, per me non ha! lo la ri - ve-doan-  
me! no love for me! Yet I can see her

*espressivo.*

cor con-templar tris-ta in vol - to il mio crin bianco il dì che qui di Francia  
still, with a look of such sad - ness, at my white hair, when from France came she here to

ven - ne.  
greet me.

No, a-mor per me non ha! A - mor per me non ha! O - ve  
No! her love was nev - er mine! Her love was nev - er mine! Where am

*dim. e rall.*

*lento.*

*2-4 6 6* *Plac*

son?  
*p*

Quei dop-pier presso a fi - nir!  
*Now have the candles burned out,*

L'au-rora imbianca il mio ve -  
*White dawn on my pane I des-*

*Più animato.*

ron  
*cry;*

già spunta il dì!  
*The day ap - pears!*

Pas - sar  
*The days*

veggo i miei giorni  
*I mark slowly go*

*a piacere.* *allarg.*

len - ti! il son - no Dio, spa - ri da' miei oc - chi lan - guen - - ti.  
*by me: Sleep now, O, God, my languish - ing eyes long de - ny - - me.*

*p* *lungo silenzio.*

*Andante mosso cantabile. (♩=56.)*

*p*

Do - mi - rò sol nel man - to mio re - gal,  
*Sleep mine a - lone, 'neath the dark Re - gal pall,*

quan - do la  
*When comes my*

*p*

mia gior-na-ta è giun-ta a se-ra, dor-mi-rò sol sot-to la vol-ta  
 day, and shades of eve are near me, Sleep shall be mine then in the vault, so

ne-ra, dor-mi-rò sot-to la vol-ta ne-ra, là nell'a-vel del-l'E-scu-  
 drear-y, Sleep shall be mine in the vault — so drear-y, with-in thy walls, Es-cu-ri-

*dim*

*p* *pp* *secondando.*

rial. Se il ser-to re-gal a me  
 al. If ha-lo of Kings could but

*f* *3* *3*

des - - se il po - ter \_\_\_\_\_ di leg - ge - re nei cor, che Dio può  
 grant - pow'r to me \_\_\_\_\_ To read the hu-man heart which God a -

*3* *3* *3* *3*

6 *pp* *stringendo.* 6

sol ————— può sol ve - der! Ah! se il ser-to re-gal  
lone, ————— a - lone can see! Ah! if ha-lo of Kings

*p* *ed animato.*

3 3 *f*

a me des-sei po - ter di leg - - - ge-re nei  
could but grant this to me To read - - - the hu - man

*ff*

Tempo I. *p* *parlato a* 3

cor, che Dio sol può ve - der! Se dor-me il  
heart which a - lone God can see! If the Prince

*mezzo voce.*

pren - ce, ve ————— gli il tra - di - to - re; il ser - to per - de il  
sleep - eth, watch ————— the traitor keep - eth; The King will lose his



re, il con-sor - te lo - no - re!  
*crown,* and the hus - band his hon - or!

*cantabile.*

Dor - mi - rò sol nel man-to mio re - gal, quan - do la  
 Sleep mine a - lone, 'neath the dark Re-gal pall, When comes my

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

mia gior-na - ta è giunta a se - ra, dor - mi - rò sol sot - to la vol - ta  
 day, and shades of eve are near me, Sleep shall be mine then in the vault, so

ne - ra, dor - mi - rò sot - to la vol - ta ne - ra, l'a nell' a - vel del l'E-scu-  
 drear - y, Sleep shall be mine in the vault — so drear - y, With-in thy walls, Es - cu - ri -

*p* *pp* *dim.* *secondando.*

rial.  
al!

Ah! seil serto re-gal  
Ah! if ha-lo of Kings

*mf*

a me des-seil po-ter  
could but grant this to me

di leg - ge - re nei cor!  
To read the hu - man heart!

*ff*

*f*

(come in principio.)  
lungo silenzio.

*pp*

El - la giammai mia - mò! no! quel cor chiu - so mè, a-mor per me non  
Her love was nev - er mine! No! that heart's closed to me! Her love was nev - er

*pp*

*f*

ha, a-mor per me non ha.  
mine! Her love was nev - er mine!

*dim.*

*p*

*dim.*

*rall.*

## O du mein holder Abendstern.

*(O Star of Eve.)*

Moderato. (♩ = 46.)

31

Wie To - des - ah - nung Dämm - rung deckt die  
Like death's dark shad - ow Night her gloom ex -

Red. \* Red. \* Red. \* Red. \*

Lan - de, um - hüllt das Thal mit schwärz - li - chem Ge -  
tend - eth, Her sa - blé wing d'er all the vale she

Red. 3 \* Red. \* Red. \*

wan - de, der See - le die nach je - nen Höhn ver -  
blend - eth; The soul — that longs to tread yon path of

Red. 3 \* Red. \* Red. \*

langt, vor ih - rem Flug durch Nacht und Grau - - sen  
light, Yet dreads to pass the gate of fear and

Red. 3 \* Red. \* Red. \*

bangt.  
 night.

Dascheinest du, o! lieb-lich-ster der  
 I look on thee, O! star in heav'n the

*p* *p* *p* *pp trem.*

Ster - ne,  
 fair - est,

dein sanf - tes Licht  
 Thy gen - tle beam

ent - sen - dest du der Fer - ne,  
 thro' track - less space thou bear - est,

*pp*

die nächt' - ge Dämm' - rung  
 The hour of dark - ness

theilt dein lie - ber Strahl,  
 is by thee made bright,

und freund - lich  
 Thou lead'st us

*pp*

zeigt du den Weg aus dem Thal.  
 up - ward with pure, kind - ly light.

Andante mosso. (♩. = ♩)

*p* *p* *p* *piu p*

*p* *pp*

O du mein hol - der A - - bend-  
O star of eve - - thy ten - - der

stern, wohl grüsst ich im - mer dich - - so gern;  
beam Smiles on my spir - it's trou - - bled dream:

*p* *pp*

vom Her - zen das sie nie - - ver - rieth,  
From heart that nev'r its trust - - be - trayed,

gru - sse sie, wenn sie vor - bei - - dir zieht, wenn sie ent -  
Greet, when she pass - es, the peer - - less maid, Bear her be -

*p* *pp*

schwebt dem Thal - - der Er - den, ein sel' - ger En - - gel  
yond this vale - - of sor - row, To fields of light - - that

*p un poco ritard.* *piu p*

dort — zu wer - den, wenn sie ent - schwebt dem Thal — der  
*know — no mor - row, Bear her be - yond this vale — of*

*piu ritard.* *dim.*

Er - den, ein sel' - ger En - gel dort — zu  
*sor - row, To fields of light that know — no*

*poco cresc.* *p*

*Red. \**

*pp* *a tempo.*

wer - - den.  
*mor - - row.*

*p*

*Red. \**

*p*

*piu p* *pp*

“Die Meistersinger von Nürnberg.”

Wagner.

Pogner's Anrede.

(Address.)

Allegro.

32 *p* 52 *poco cresc.* 52

Nun hört, . . . und ver - steht mich  
Then hear, and ob - serve me

*poco f* *espressivo.*

recht!  
well!

Dasschö - ne Fest, Jo - han - nis -  
St John's most ho - ly fes - tal

*dim.* *p* *dolce.*

tag, ihr wisst, be-geh'n wir mor - gen: auf grü - ner Au', am Blu - men-  
day, ye know, we keep to - mor - row: In meadows green a - mong the

*dim.* *più p*

hag, bei Spiel und Tanz im Lust - ge - lag, an fro - her Brust — ge -  
 hay, With song and dance and mer - ry play, Each heart will glad - - ness

*poco cresc. to "dim."*

bor - gen, ver - ges - sen sei - ner Sor - gen, ein Je - der freut sich, wie er  
 bor - row, And cast a - side all sor - row; So each will sport as best he

*poco f*

mag. Die Singschul'ernst im Kir - chen - chor, die Mei - sterselbst ver - tau - schen, mit Kling und  
 may. The sing - ing - school we Masters here A staid church choir will christen; From out the

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

Klang hin - aus zum Thor, auf off' - ne Wie - se zieh'n sie vor, bei  
 gates with mer - ry cheer To o - pen mead - ows we will steer, While

*dol.* *poco cresc. to f*



hel - len Fes - tes Rau - schen, das Volk sie las - sen lau - schen, dem  
 fest - al ban - ners glis - ten: The pop - u - lace shall lis - ten To

Frei - ge - sang mit Lai - en Ohr. Zu ei - nem Werbund Wett - ge - sang ge -  
 Mastersongs with layman's ear. For those who best suc - ceed in song Are

stellt sind Sie - ges - prei - se, und bei - de preist man weit und lang', die  
 gifts of va - rious siz - es, And all will hail, full loud and long, Both

Ga - be wie die Weise. Nun schuf mich Gott zum rei - chen  
 mel - o - dies and prizes. I am, thank God, a wealth - y

Mann; und giebt ein Je-der wie er kann, so musste ich wohl sin-nen, was ich gäb' zu ge-  
 man; And, as each giveth what he can I've ransack'd ev'-ry cof-fer To find a prize to

*p poco a poco cresc. to f*

win-nen, dass ich nicht käm' zu Schand'; so hört denn, was ich fand.  
 of-fer to shame not to be brought; Now hear what I've be-thought;

*molto espressivo.*

*f p molto cresc.*

In deutschen Lan-den viel ge'  
 Through Ger-man lands when I have

*a tempo.*

*più f dim.*

reist, hat oft es mich ver-dros-sen, dass man den Bür-ger we-nig preist, ihn karg nennt, und ver-  
 roved, It pain'd me as I lis-ten'd, To hear the Burghers are not loved, Deem'd selfish and close-

*un poco animato.*

schlossen.  
fist-ed.

An Hö-fen, wie an nied'-rer Statt' des bitt'-ren Ta - dels ward' ich  
In low life as in courts the same, I al-ways heard the bit - ter

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

*a tempo.*

satt, dass nur auf Schacher und Geld sein Mercker der Bür - ger stellt! Dass wir im wei - ten deutschen  
blame, That on-ly treasure and gold The burgher's thoughts can hold! That we in all — the kingdom's

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

Reich die Kunst ein - zig noch pflegen, dran dünkt ih-nen we - nig ge -  
bounds A - lone Art - have pro - moted, I fan - cy they scarcely have

*p*

le-gen. Doch wie uns das zur Eh-re ge-reich', und dass mit ho - hem Muth wir  
noted. But how in this our honor re-dounds, And how with proudest care we

*poco cresc.*

schä - tzen, was schön und gut, was werth die Kunst, und was sie gilt, das  
*treas - ure the good and rare, What Art is worth, what it can do, Now*

ward ich der Welt zu zei - gen gewillt, d'rum hört, Meis - ter, die Gab', die als  
*I have a mind to show un - to you; So hear, Mas - ters what thing as a*

Preis bestimmt ich hab'! Dem Sin - - ger, der im  
*prize I mean to bring. The sing - - er to whose*

Kunst - ge - sang, vor al - - lem Volk den Preis er - rang, am Sankt Jo - han - nis -  
*lyr - ic skill The pub - lic voice the prize shall will, On John the Baptist's*

tag, sei er wer er auch mag, dem geb' ich, ein Kunst - ge - wog'ner, von  
 day, be he who e'er he may I, Veit Pagner, an Art sup - porter, A

Nü - ren-berg. Veit Pagner, mit all mei-nem Gut, wie's geh' und steh',  
 townsman of this quarter, Will give with my gold and goods be - side,

*-p cresc. -* *poco rall.*

E - va, mein ein-zig Kind, zur Eh!  
 E - va, my on - ly child, for bride!

*a tempo.* *f* *p cresc.* *f* *piu f*

2 4 5 2 3 4 5

2 3 2 2 3 1 2 3 4 5

4 5 4 5 4 5

*ff*

Durch dich musst' ich verlieren.

(Tis thou whose spells.)

Allegro.

33

Tempo I.

Er - he - be dich, Ge-nos-sin mei-ner Schmach! Der jun - ge  
A - rouse thy-self, compan-ion of my shame! The dawning

Tag darf hier uns nicht mehr sehn.  
day we here may not a - wait.

*p* *pp* *p*

*trem.*

*pp* *p* *sp trem.*

*p* (*gloomily*)

Du fürch - ter - li - ches  
What dark - mys - teri - ous

*f* *sp* *più p* *pp trem.*

Red. \*

(with growing vehemence.)

Weib! was bannt mich noch in dei - ne Nä - he?  
spell binds me to thee, un - ho - ly woman!

Warum lass ich dich nicht al -  
Ah, why can I from thee not

*poco crescendo.*

Red. \*

*accel.*

lein, und flie - he fort, da -  
*fly,* Where I might find some

*accel.* *fp* *fp*

hin, da - hin, wo mein Ge - wis - sen Ru - he wie - der  
*rest,* some peace, Where my dis - tract - ed soul could be at

*fp* *fp* *f riten.* *p*

*(sorrowfully.)* *riten.*

*Red.* \*

*(in grief and rage.)* **Vivo.**

fänd! Durch dich musst' ich ver -  
*rest!* 'Tis thou whose spells have

*accel.* *p* *molto crescendo.* *f* *p*

*Red.* \* *Red.* \* *Red.* \*

lie - ren mein' Ehr', all mei - nen Ruhm; nie - soll mich  
*cost* me my hon - or and my fame, Thou hast my

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



Lob — mehr zie — ren, Schmach — ist mein Hel — den —  
 knight — hood lost me, Thou'st — led me ou — to

thum! Die Acht — ist mir ge — sprochen, zer —  
 shame! My sword — lies stain'd and broken, My

trüm — — mert liegt mein Schwert, — mein Wap — — pen ward zer —  
 shield — is cast to earth, My name — with curs — es

brochen, ver — flucht — — — — — mein Va — ter — heert! — —  
 spoken, I'm rest of of of of home and hearth!

Wo — hin ich nun mich weu — — de, ge —  
 Wher — e'er for rest I turn — me, ab —

flohn, gefehmt bin ich, dass ihn mein Blick nicht  
 horr'd from me they fly, The vil - est wretch may

*f* *p*

schän - de, flieht 'selbst der Räu - ber mich. Durchdich, durch  
 spurn me, none is so vile as I! 'Tis thou, 'tis

*ff* *ff* *dim. trem.* *p*

Red. \*

dich, musst' ich ver - lie - ren mein' Ehr', all .. mei - nen Ruhm;  
 thou, thou who hast cost me my hon - or and my fame,

*f* *p*

Red. \*

nie soll mich Lob mehr zie - ren, Schmach ist mein Hel - den - thum! Die  
 Thou hast my knigh - hood lost me, thou'st led me on to shame! My

*crescendo.*

Acht — ist mir ge-sprochen, zer - trüm - mert liegt mein  
 sword — lies stain'd and broken, my shield — is cast to

*ff* *p* *ff* *p*

Red. \*

Schwert, mein Wap - pen ward zer-brochen, ver -  
 earth, My name — with cur-ses spoken, I'm

*ff* *p*

Red. \*

flucht — mein Va - ter-herd!  
 left of home and hearth!

*ff* *p* *f* *più f*

Red. \*

O, — hätt'ich Tod er - ko - ren, da ich so e - lend  
 Oh, had but death o'er - ta'en me, I had my hon - or

*ff* *p* *trem.* *più p*

Red. \*

(with desperation.)

bin! saved! Mein' But Ehr', thus, mein' as

*pp* *molto crescendo.* *piu f*

Ehr', hab ich ver - lo - ren, mein' Ehr', mein' Ehr' ist  
 mis creant to ar - raign me, My sword, my name dis -

*ff* *mf* *crescendo.* *f* *f*

*Red.* \* *Red.* \* *Red.* \*

hin! Mein' Ehr', mein' Ehr' ist  
 grac'd! my sword, my name dis -

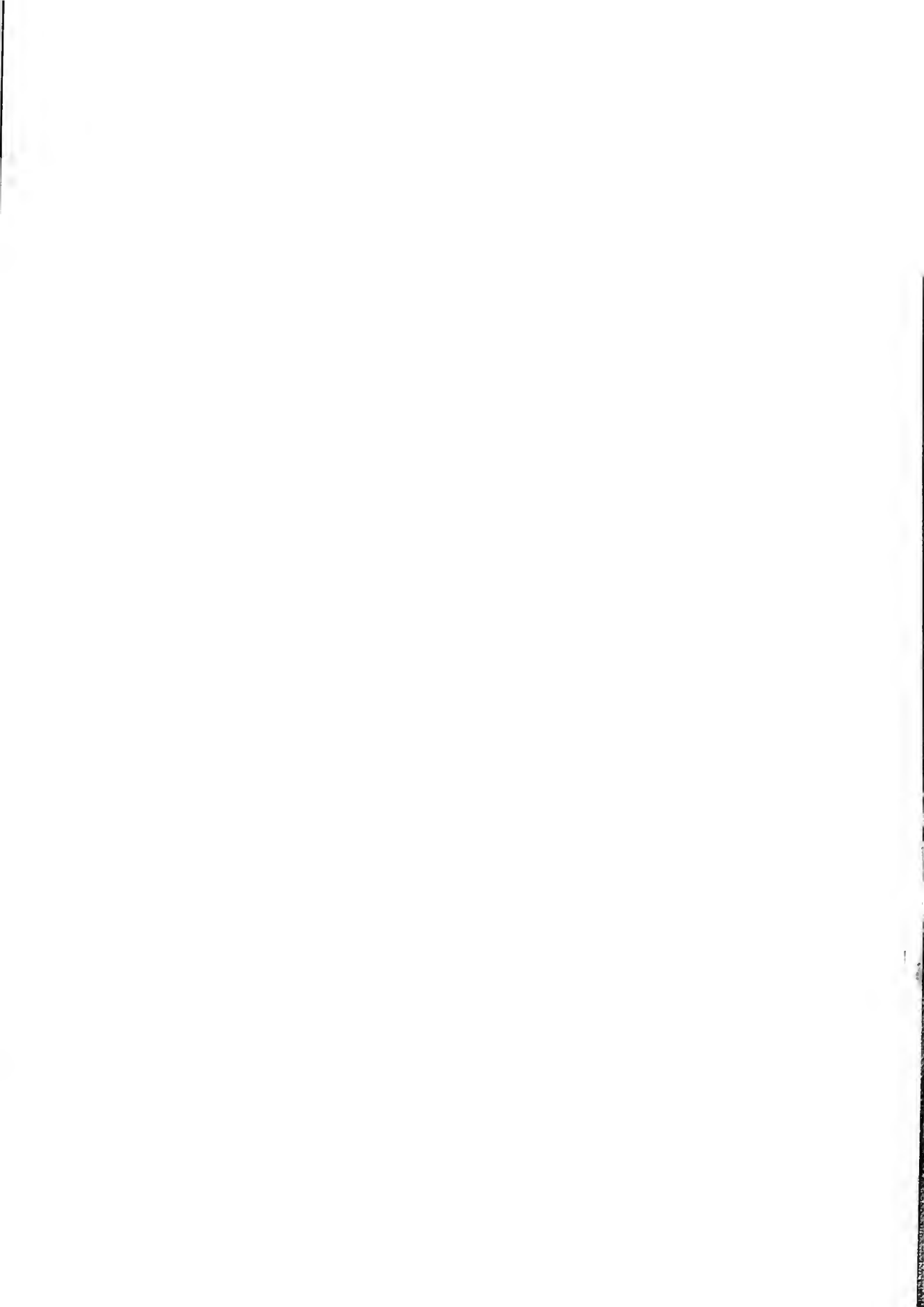
*piu f*

hin!  
 grac'd!

*ff*

*Red.*

\*



7-28-28'15



