

OPĚRA

Royal de Wallonie Liège

L'Opéra royal de Wallonie
Centre lyrique de la Communauté française

organise un concours de recrutement en vue d'engager :

UNE SOPRANO I pour le cadre des Chœurs

LE VENDREDI 25 OCTOBRE 2024 à 10H.

Au Théâtre royal de Wallonie (Rue des Dominicains, 1 à 4000 Liège)

Date limite d'inscription : le 18 octobre 2024

Prise de fonction: 7 janvier 2025

Une première épreuve (éliminatoire) : parties chorales chantées avec partitions :

- Verdi : *Requiem* : « Libera me »
- Verdi : *Otello* : « Fuoco di gioia »
- Rossini : Petite Messe solennelle : « Cum sancto spirito »
- Puccini : *Turandot* : « Gira la cote »
- Bizet : *Carmen* : Chœur des Cigarières
- Beethoven : *IXe Symphonie* : extrait du Final

Deuxième épreuve : Deux airs imposés dans la liste suivante, dans deux langues différentes :

- Bellini : *I Capuleti e I Montecchi* : « Oh quante volte »
- Gounod : *Roméo et Juliette* : « Amour ranime mon courage »
- Puccini : *La Bohème* : « Si, mi chiamano Mimi »
- Puccini : *Turandot* : « Tu che di gel sei cinta »
- Mozart : *Die Zauberflöte* : « Ach, ich fühl's »
- Verdi : *Un Ballo in Maschera* : « Volta la terrea »
- Gounod : *Faust* : « Ah ! Je ris de me voir si belle en ce miroir »
- Verdi : *Falstaff* : « Sul fil d'un soffio etesio »

Troisième épreuve :

- Vocalises
- Lecture à vue
- Interview

Le Jury procédera à une préselection des candidats sur base des C.V. et liens audios transmis.
Il est précisé que le Jury se réserve également le droit de modifier l'ordre des épreuves du concours.

**ATTENTION : Le Théâtre sera fermé du 1^{er} juillet au 18 août 2024 inclus
pour cause de vacances annuelles.**

OPÈRA

Royal de Wallonie Liège

The Opera royal de Wallonie
Centre lyrique de la Communauté française

Has a choir vacancy for :

ONE SOPRANO I.

The audition will take place on
FRIDAY, 25th October 2024 at 10.00

At the Theatre royal de Wallonie (Rue des Dominicains, 1 à 4000 Liège)

Entries must be received before 18th October 2024

Start of contract : 7th January 2025

First round (eliminary) : choir extracts to be sung with score :

- Verdi : *Requiem* : « Libera me »
- Verdi : *Otello* : « Fuoco di gioia »
- Rossini : *Petite Messe solennelle* : « Cum sancto spirito »
- Puccini : *Turandot* : « Gira la cote »
- Bizet : *Carmen* : Chœur des Cigarières
- Beethoven : *IXe Symphonie* : extrait du Final

2nd round : two imposed arias in the following list (in different languages) :

- Bellini : *I Capuleti e I Montecchi* : « Oh quante volte »
- Gounod : *Roméo et Juliette* : « Amour ranime mon courage »
- Puccini : *La Bohème* : « Si, mi chiamano Mimi »
- Puccini : *Turandot* : « Tu che di gel sei cinta »
- Mozart : *Die Zauberflöte* : « Ach, ich fühl's »
- Verdi : *Un Ballo in Maschera* : « Volta la terrea »
- Gounod : *Faust* : « Ah ! Je ris de me voir si belle en ce miroir »
- Verdi : *Falstaff* : « Sul fil d'un soffio etesio »

3rd round :

- Vocal exercises
- Sight reading
- Interview

Pre-selection will be done by the jury on the basis of the candidates' CVs and audio links.
The jury reserves the right to modify the order of the different round of the audition.

**ATTENTION : The Theater will be closed from 1st July until 18 August 2024 included
for annual holidays.**

PARTIES DE CHŒUR
CHOIR EXTRACTS

G. VERDI: REQUIEM - "Libera me"

130 (178) Allegro risoluto (♩ = 116)

ra. [134]

Li - be-ra me, Do-mi-ne, de mor-te æ - ter - na, in di-e il - la tre-men -

(179) Allegro risoluto (♩ = 116)

ff G. Orch.

(186)

Li - be-ra me, Do-mi-ne, de mor - te æ - ter - na, in di-e il - la tre-men -

da, quan - do, quan - do cœ - li mo - ven - di sunt et ter -

(186)

(193)

- da, quan - do, quan - do cœ - li mo - ven - di sunt et ter -

- ra. Dum ve-ne-ris ju - di - ca - re sæ-cu-lum per i -

Li - be-ra me, Do-mi-ne, de mor - te æ - ter - na, in di-e il - la tre-men -

(193)

200

ra. Dum ve-ne-ris ju-di-ca-re sæ-cu-lum per i-

gnem, dum ve-ne-ris ju-di-ca-re sæ-cu-lum per i-

Li-be-ra me, Do-mi-ne, de mor-te æ-ter-na, in di-e il-la tre-men-

da, quan-do, quan-do cœ-li mo-ven-di sunt et ter-ra.

207

gnem. Li-be-ra me, Do-mi-

gnem. Li-be-ra me, Do-mi-ne,

da, li-be-ra, li-be-ra me, de mor-te æ-

Li-be-ra me, Do-mi-ne, de mor-te, de mor-te æ-ter-

207

Trp. VI. II Hrn. G. Oreb.

213

ne, Do-mi-ne, Do-mi-ne, li-be-ra me,

li-be-ra me, li-be-ra me de mor-te æ-ter-na,

ter-na, in di-e il-la tre-men-da,

na, in di-e, in di-e tre-men-da,

213

ob. p.

Do-mi-ne, de mor - te æ - ter - - na, in
 li - be-ra me, Do-mi-ne, de mor - te æ - ter - -
 li - be - ra me, li - be-ra me,
 in di - e il - la tre - men - da,

220 *p* *ff*

di - e il - la, il - la tre - men - da,
 - na, in di - e il - la tre - men - da, quan-do cœ - li
 Do-mi-ne, de mor - te æ - ter-na, quan-do cœ - li mo - ven -
 quan-do cœ - li mo-ven-di sunt, quan-do cœ -

226

226 *ff*

li - be-ra me, li - be-ra me, li - be-ra
 - mo-ven-di sunt, quan-do cœ - li, quan-do cœ - li
 - di sunt et ter - ra, quan-do cœ-li, quan-do cœ-li
 li mo-ven-di sunt, quan-do cœ - li, quan-do cœ - li

232 *ff*

232 *ff* *G.orch.*

238

me, li - be - ra me, Do - mi - ne, de mor - te æ - ter - na, in di - e
 mo - ven - di sunt, quan - do cœ - li mo -
 mo - ven - di sunt, mo - ven - di sunt, mo -
 mo - ven - di sunt, quan - do cœ - li mo - ven - di

238

Fl. VI.
 Fe.

f

244

il - la tre - men - da.
 ven - di sunt et ter - ra. Ju - di - ca - re, ju - di - ca - re
 ven - di sunt et ter - ra. Dum ve - ne - ris
 sunt et ter - ra. Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per

244

G. Orch.

250

Ju - di - ca - re sæ - cu - lum per i - gnem,
 sæ - cu - lum per i - gnem, per i - gnem, ju - di - ca - re
 ju - di - ca - re sæ - cu - lum per i - gnem,
 i - gnem, ju - di - ca - re sæ - cu - lum per i - gnem,

250

Trp.

(255)

ju - di - ca - re sæ - cu - lum per i - gnem. Do - mi - ne, Do - mi - ne, —
 sæ - cu - lum per i - gnem. Li - be - ra me, li - be - ra —
 ju - di - ca - re sæ - cu - lum per i - gnem. Do - mi - ne, Do -
 ju - di - ca - re sæ - cu - lum per i -

(255)

p dolce

(261) Sopran *espr.*

Li - be
 — li - be - ra me,
 Do - mi - ne,
 — mi - ne,
 — gnem. Li -

(261)

ppp dolciss

Verdi - Otello : "Fuoco di gioia"

36

ALLEGRO $\text{♩} = 120$

(Il fuoco divampa. I tavernieri illuminano a festa il pergolato)

First system of piano accompaniment. Treble and bass clefs. Dynamics: *f*, *pp*, *p*. Includes a first ending bracket.

Second system of piano accompaniment. Treble and bass clefs. Dynamics: *f*, *pp*, *p*. Includes a first ending bracket.

Third system of piano accompaniment. Treble and bass clefs. Dynamics: *pp*, *ppp*.

Vocal and piano accompaniment systems. Includes parts for Sopranos, Contraltos, Tenors I and II, Basses, and Piano. Lyrics: "Fuoco di gio - ia!". Dynamics: *ff*. Includes triplets and first ending brackets.

..... l'i-la-re vampa fu-ga la notte,
 l'i-la-re vampa fu-ga la notte,
 l'i-la-re vampa, l'i-la-re
 l'i-la-re vampa, l'i-la-re
 gio-ia!

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (two soprano and two alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are characterized by triplet rhythms. The lyrics are: "..... l'i-la-re vampa fu-ga la notte," repeated in the first two systems, followed by "..... l'i-la-re vampa, l'i-la-re" in the third system, and "..... l'i-la-re vampa, l'i-la-re" in the fourth system. The piano accompaniment provides harmonic support with chords and moving lines.

fu-ga la not - te col suo splen-dor,
 fu-ga la not - te col suo splen-dor,
 vampa fu-ga la not - te col suo splen-dor,
 vampa fu-ga la not - te col suo splen-dor,
 fu-ga la not - te col suo splen-dor,

Detailed description: This system contains the second two systems of the musical score. It continues with four vocal staves and a piano accompaniment. The lyrics are: "fu-ga la not - te col suo splen-dor," repeated in the first two systems, followed by "vampa fu-ga la not - te col suo splen-dor," in the third system, and "fu-ga la not - te col suo splen-dor," in the fourth system. The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *p* (piano) in the final measure of the second system.

pp
guiz.za,

soli 1^o Bassi
pp sfavil - la,

sfavil - la,
sfavil - la, crepi - ta, avvam - pa,
guiz.za, crepi - ta, avvam - pa,
crepi - ta, avvam - pa,
sfavil - la,

Detailed description: This page of a musical score, numbered 38, contains vocal and piano parts. The vocal lines are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: 'guiz.za,'; 'sfavil - la,'; 'sfavil - la, crepi - ta, avvam - pa,'; 'guiz.za, crepi - ta, avvam - pa, crepi - ta, avvam - pa,'; and 'sfavil - la,'. The score includes dynamic markings like 'pp' and 'ppp', and performance instructions such as 'soli 1^o Bassi'. The piano part has several slurs and accents.

av - vam - pa,

crepita,

sfavil - la,

sfavil - la,

guiz - za, av - vam - - - -

guizza, sfa.vil - la, cre.pita, av - vam - pa

guizza, sfavil - la, cre.pita, av - vam - pa

guiz - za, sfa - - - vil - la,

guiz - za, sfa - - - vil - la,

- pa, av - vam - - - -

p *ff* *pp*

ff *p*

mf ful - gido incen - dio che invade il cor,
mf ful - gido incen - dio che invade il cor,
mf sfa - vil - la, av - vampa
mf sfa - vil - la, av - vampa

-pa..... ful - gido incen -

The first system of the musical score consists of six staves. The top four staves are vocal parts, each with lyrics. The first two staves have lyrics: "ful - gido incen - dio che invade il cor,". The third and fourth staves have lyrics: "sfa - vil - la, av - vampa". The fifth staff is a bass line with lyrics: "-pa..... ful - gido incen -". The sixth staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music features triplets and various melodic lines.

che in - va - - de il cor.
 che in - va - - de il cor.
 che in - va - - de il cor.
 che in - va - - de il cor.
 - so che in - va - - de il cor.
 che in - va - - de il cor.

The second system of the musical score consists of seven staves. The top six staves are vocal parts, each with lyrics: "che in - va - - de il cor.". The seventh staff is the piano accompaniment. The music continues with similar melodic patterns and dynamics.

4 Soprani I! *dolcissimo*

pp Dal rag-gio attrat - ti va - - ghi sem-bian - ti

4 Contralti

pp Dal rag-gio attrat - ti va - - ghi sem-bian - ti

8

p *dolcissimo*

4 Tenori I!

pp mo - - vo - no in - tor - no mu - tan - do stuol,

4 Tenori II!

pp mo - - vo - no in - tor - no mu - tan - do stuol,

8

dolcissimo

4 Soprani I:

e son fan-ciul-le dai lie-ti can-ti,

4 Soprani II:

e son fan-ciul-le dai lie-ti

leggero

e son far-fal-le dal-li-gneo vol.

can-ti, e son far-fal-le dal-li-gneo

vol. *pp* Ar - de la pal - ma

pp Ar - de la pal - ma col si - co -

pp Ar - - - de la pal - - -

molto stacc

Detailed description: This system contains the first vocal entry and piano accompaniment. It features five staves: two vocal staves (Soprano and Alto) and a grand staff for piano. The vocal lines begin with a piano (*pp*) dynamic and the lyrics 'Ar - de la pal - ma'. The piano accompaniment includes a 'vol.' (volume) marking and a 'molto stacc' (molto staccato) instruction. The piano part features a trill in the right hand.

Ar - - - de la pal - - ma col si - co -

Ar - - de la pal - - ma col si - co -

col si - co - mo - ro, can - ta la spo - - sa.....

- mo - ro, can - ta la spo - sa col suo fe -

- ma..... col..... si - - co - - mo - - -

tr

Detailed description: This system continues the vocal and piano parts. It features six staves: two vocal staves (Soprano and Alto) and a grand staff for piano. The vocal lines continue with the lyrics 'Ar - - - de la pal - - ma col si - co -' and 'col si - co - mo - ro, can - ta la spo - - sa.....'. The piano accompaniment includes a trill (*tr*) in the right hand. The lyrics are split across the vocal staves.

..mo - - ro,
 - mo - - ro,
 col suo fe - del, sul - l'au - rea fiam - ma,
 - del, sul - l'au - rea fiam - ma, sul lie - to
 - ro, can - - - ta la spo - - -

can - ta la spo - sa col suo fe.
 can - ta la spo - sa col suo fe.
 sul lie - to co - ro sof - fia l'ar - den - te spi - ro del
 co - ro sof - fia l'ar - den - te spi - - ro del
 - sa col suo fe - - -

-del, sul - l'au - rea fiam - ma, sul lie - to
 -del, sul - l'au - rea fiam - ma,
 ciel, sul - l'au - rea fiam - ma, sul lie - to
 ciel, sul - l'au - rea fiam - ma, sul lie - to
 -del, sul - l'au - rea fiam - ma, sul lie - to

co - ro sof - fia l'ar - den - te spi - ro del
 sul lie - to co - ro sof - fia l'ar - den - te spi - ro del
 co - ro sof - fia l'ar - den - te spi - ro del
 co - ro sof - fia l'ar - den - te spi - ro del
 co - ro sof - fia l'ar - den - te spi - ro del

The musical score consists of two systems. Each system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment section with Treble and Bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Italian and describe the Holy Spirit resting on the golden flames of the Holy Spirit.

ciel, sul - l'aurea fiam - ma, sul si - co -
 ciel, sul - l'aurea fiam - ma, sul si - co -
 ciel, sul - l'aurea fiam - ma, sul si - co -
 ciel, sul - l'aurea fiam - ma, sul si - co -
 ciel, ar - de la pal - ma col si - co - mo - ro, can - ta la spo - sa col suo fe -

- mo - ro sof - fia l'ar - den - te spi - ro del
 - mo - ro sof - fia l'ar - den - te spi - ro del
 - mo - ro sof - fia l'ar - den - te spi - ro del
 - mo - ro sof - fia l'ar - den - te spi - ro del
 - del, sul l'aurea fiam - ma, sul lie - to co - ro sof - fia l'ar - den - te spi - ro del

ciel. Fuo-co di gio - ia ra - pi - do
 Fuo-co di gio - ia ra - pi - do
 Fuo-co di gio - ia ra - pi - do bril - la!.....
 Fuo-co di gio - ia ra - pi - do bril - la!.....

AA ciel.

bril - la!..... ra - pi - do pas - sa fuo.co d'a -
 bril - la!..... ra - pi - do pas - sa fuo.co d'a -
 ra - pi - do pas - sa fuo.co d'a - mor, ra - pi - do pas - sa fuo.co d'a -
 ra - pi - do pas - sa fuo.co d'a - mor, ra - pi - do pas - sa fuo.co d'a -
 ra - pi - do pas - sa fuo.co d'a - mor, ra - pi - do pas - sa fuo.co d'a -

tracca

pp

-mor! Splende,

pp

-mor! palpita,

pp

-mor! s'o - scu - ra,

pp

-mor! o -

splen - de,

s'oscu - ra,

palpita,

-scil - la, o - scil - la,

poco cres.

l'ul - ti - mo guizzo lampeggia e

pp Fuo - - - - - co di

pp Fuo - - - - - co di

pp Fuo - co di

pp Fuo - co di

pp Fuo - co di

muor. Fuo - co di

leggero e staccato

m.s. *m.s.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a light, staccato texture with triplets in the right hand. The lyrics are 'Fuo - - - - - co di' for the first four staves and 'muor. Fuo - co di' for the fifth.

gio - - ia, fuo - - - - - co di

gio - - ia, fuo - - - - - co di

gio - - ia, fuo - - co di

gio - - ia, fuo - - co di

gio - - ia, fuo - - co di

gio - - ia, fuo - - co di

m.s. *m.s.*

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts have the lyrics 'gio - - ia, fuo - - - - - co di' for the first two staves and 'gio - - ia, fuo - - co di' for the remaining three. The piano accompaniment continues with the same light, staccato texture and triplets.

gio - ia Splen - de, s'o -
 gio - ia Splen - de, s'o -
 gio - ia ra - pi - do bril - la!
 gio - ia ra - pi - do bril - la!
 gio - ia ra - pi - do bril - la!

- scu - ra, l'ul - ti - mo
 - scu - ra, l'ul - ti - mo
 pal - pi - ta, o - scil - la,
 pal - pi - ta, o - scil - la,
 pal - pi - ta, o - scil - la, l'ul - ti - mo

guiz - zo lam - peggia
 guiz - zo e muor
 lampeggia
 lampeggia
 guiz - zo e

pp

Fuo - - - co di gio - ia
 Fuo - - - co di gio - ia
 ra - - - pi - do
 ra - - - pi - do
 muor. ra - - - pi - do

BB
f p
f p

ra - - pi - do pas - sa
 ra - - pi - do pas - sa
 bril - la! fuo - - co d'a.
 bril - la! fuo - - co d'a.
 bril - la! fuo - - co d'a.

f *p* *f* *p*

pp
pp
pp
pp
pp
 splen - de, s'o - - scu - ra, pal - pi - ta, o -
 splen - de, s'o - - scu - ra, pal - pi - ta, o -
 -mor! splen - de, s'o - - scu - ra, pal - pi - ta, o -
 -mor! splen - de, s'o - - scu - ra, pal - pi - ta, o -
 -mor! splen - de, s'o - - scu - ra, pal - pi - ta, o -

pp *leggero e staccato*

-scil - la, l'ul - ti - mo guiz - zo lampeg - gia e

-scil - la, l'ul - ti - mo guiz - zo lampeg - gia e

-scil - la, l'ul - ti - mo guiz - zo lampeg - gia e

-scil - la, l'ul - ti - mo guiz - zo lampeg - gia e

-scil - la, l'ul - ti - mo guiz - zo lampeg - gia e

muor, lam - peg-gia, lam - peg-gia e

muor, l'ul - ti - mo guiz - zo lampeg - gia e

muor,

muor,

muor,

muor,
muor,
lam - peg-gia, lam - peg - gia e
lam - peg-gia, lam - peg - gia e
l'ul - ti - mo guiz - zo lampeg - gia e

(il fuoco si spegne a poco a poco: la bufera è cessata)

pp lam-peggia e muor.
pp lam-peggia e muor.
muor, *pp* lam-peggia e muor.
muor, *pp* lam-peggia e muor.
muor, *pp* lam-peggia e muor.

ROSSINI - Petite Messe solennelle - Cum sancto spirito

SOP. *ALL.° A CAPELLA*
Cum Sanc.to

ff *A* *mf*

ALL.° A CAPELLA

The image shows a musical score for a Soprano (SOP.) and Piano accompaniment. The Soprano part is written on a single staff with a treble clef and a common time signature. The Piano part is written on two staves (treble and bass clefs) with a common time signature. The score is divided into two systems. The first system shows the Soprano part with the lyrics 'Cum Sanc.to' and the instruction 'ALL.° A CAPELLA'. The Piano part features a dynamic marking of 'ff' and an 'A' marking. The second system continues the Soprano part with 'ALL.° A CAPELLA' and the Piano part with a dynamic marking of 'mf'. The score includes various musical notations such as notes, rests, and articulation marks.

Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - - men

A - - - - - men A - - - - -

mf

..... A - - - - - men A - - - - - men A - -

- - - - - men Cum Sanc - to Spi - ri - tu in

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*, and includes circled numbers 4 and 2. The lyrics are: "Spi - ri - tu in Glo - ri - a De - i Pa - tris A - - - - men A - - - - - men A - - - - - men Cum Sanc - to Spi - ri - tu in".

- - - - - men A - - - - -

Glo-ri-a De-i Pa-tris A - - - - - men A - - - - -

- - - - - men A - - - - -

- - - - - men A - - - - -

Cum Sancto Spi-ri-tu in Glo-ri-a De-i

Three vocal staves (Soprano, Alto, Tenor) with lyrics: - men A - - - - -
- men A - - - - -
Pa - tris A - - - - - men A - - - - -

Piano accompaniment for the first system, including treble and bass clefs with circled '3' indicating triplets.

Four vocal staves with lyrics: - men A - - - - - men A - - - - -
- men A - - - - - men A - - - - -
- men A - - - - - men A - - - - -
Cum Sanc - to Spi - ri - tu in Glo - ri - a De - i Pa - tris A - -

Piano accompaniment for the second system, including treble and bass clefs with circled '3' indicating triplets.

- - - - - men A - - -
 - - - - - men
 - - - - - men A - men
 - - - - - men A - - - - - men

(G) *f* *♭* *p*

- - - - - men A - - - - - men A - -
 - - - - - men A - - - - - men
 A - - - - - men A -
 A - - - - - men A - - - - - men A - men
 A - - - - - men A - - - - - men

b♭: *fz* *ff* *f* *♭* *p*

This musical score is for the word "Amen". It consists of two systems of vocal and piano parts. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *fz*, *ff*, and *f*. There are also circled numbers 3, likely indicating triplets or specific measures. The lyrics "A - men A - men A - men A - men A - men" are interspersed throughout the vocal lines. The piano accompaniment features complex rhythmic patterns and chordal textures.

This musical score is for the word "Amen". It consists of four vocal staves and two piano accompaniment staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and a circled *G* indicating a specific chord. The lyrics "A - men" are written below the vocal staves, with hyphens indicating syllable placement over notes. The piece concludes with a final chord marked *ff*.

A - - - men A - - -

- - - men A - - -

..... A - - - men A - - -

ff *ff* *ff*

ff

Detailed description: This is a page of a musical score, page 86, featuring a vocal line and a piano accompaniment. The vocal line consists of three staves with lyrics: "A - - - men A - - -", "- - - men A - - -", and "..... A - - - men A - - -". The piano accompaniment is written for the right and left hands across two staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* (fortissimo). The key signature has one flat, and the time signature is 4/4. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and some chords with accidentals.

men

men Cum Sancto Spi - ritu in Glo - ri - a De - i

men A

men

mf

mf

PUCCINI - TURANDOT - Gira la cote

20

Llù (umilmente)
 Nulla so - no... u - na schiava, mio si - gno - re...

Il Principe
 sei?

Sop (Interno) *3*
 Gi - ra la

Ten.

La Folia

8 a tempo $\text{♩} = 69$
pp

Il Principe
 E per ch'è tanta angoscia hai di - vi - so?

co - tel

(Interno) *3* (un gruppo, entrando) *3*
 Gi - ra la co - te! Gi - ra la

Liù

(Entra un gruppo di servi del boja preceduto dai portatori della cote per arrotare la

Perchè un di... nel. la reg - gia,

(un gruppo, entrando) *f*
Gi-ra la co - tel

co - tel

(grande scimitarra del boja.)

pp mi hai sor - ri - - - so.

rall.

9 Allegro $\text{♩} = 182$

p *pp* *p* *ppp*

La Folia

Sop.
Gi-ra la co - te, gi - ra,

Ten.
Gi-ra la co - te, gi - ra, gi - ra! Gi-ra la co - te, gi - ra,

Bassi
Gi-ra la co - te, gi - ra,

p *cresc.*

gi - ra! Gi - ra! Gi - ra! Gi - ra!

gi - ra! Gi - ra! Gi - ra! Gi - ra!

gi - ra! Gi - ra! Gi - ra! Gi - ra!

(Gong cinese in orchestra)

19

I servi del boja

12 Bassi

(selvaggio)

Un-gi-ar - ro - ta, che la la - ma guiz - zi,

(Trombe e Tromboni)
(sulla scena, coperti da uno spezzato di volo)

staccato
con sord.

pp.

spriz - zi _____ fuo.co e san - gue! _____ Il la -

- vo - ro mai non lan - gue, mai non lan - gue _____

La Folia

Sop. do - ve re - gna,

Ten. *p* Mai non lan - gue

Bassi *p* Mai non lan - gue

do - ve re - gna Tu - ran - dot!

mf do - ve re - gna Tu - ran -

mf do - ve re - gna Tu - ran -

mf do - ve re - gna Tu - ran -

Un gi Ar - ro - tal Fu - o - o - e san - gue!

- dot!

- dot!

- dot!

Fu - o - o - e san - gue!

Fu - o - o - e san - gue!

This system contains the first vocal entry and piano accompaniment. It features a bass line with lyrics, followed by three vocal staves (soprano, alto, and tenor) each with a dotted line indicating a rest. The piano accompaniment is shown in grand staff notation.

Dol - ci a - man - ti, a - van - ti, a -

This system contains the second vocal entry and piano accompaniment. It features a vocal line with lyrics, followed by two empty vocal staves. The piano accompaniment continues in grand staff notation.

(Cantata chinet in orchestra)

sostenuto

This system contains the piano accompaniment for the third system. It includes the instruction "(Cantata chinet in orchestra)" and "sostenuto" with a fermata symbol over the first measure. The piano accompaniment is shown in grand staff notation.

- van - til

f O dol - cia - man - tia -

f O dol - cia - man - tia -

(Violini II. e Violoncelli)

11

ff selvaggio *marcato* $\text{♩} = 104$

Detailed description: This system contains the first vocal entry. The vocal lines (Soprano and Bass) enter with the lyrics '- van - til' and 'O dol - cia - man - tia -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked as 104 beats per minute, and the dynamics range from *ff selvaggio* to *marcato*. A rehearsal mark '11' is placed at the beginning of the piano part.

f Dol - cia -

- van - tia, van - til

- van - tia, van - til

(Fagotti)

tornando..... tempo (*Mossò*)

Detailed description: This system continues the vocal lines. The Soprano part has a first ending marked '1.' leading to the lyrics 'Dol - cia -'. Both vocal parts then sing '- van - tia, van - til'. The piano accompaniment includes woodwinds (Fagotti) and continues with the same rhythmic pattern. The tempo changes to 'tempo (Mossò)' after a 'tornando' section. The piano part features triplet figures in the right hand.

I servi del boja

13 Bassi

Co - gli un - ci - nie coi col - tel - li.

Sop. I.

Sop. II.
_man - ti!

A - van - ti, a - van - ti!

Ten.

Noi slam

Bassi

Noi siam

(Viola e Violoncelli)

sostenuto

ff

Ten.

pron - tia ri - ca - mar le vo - stre pel - li!

La Folia

Bassi

pron - tia ri - ca - mar le vo - stre pel - li!

tornando.....a.....

I servi del boja
12 Bassi

Sia - mo pron - tia ri - ca - mar!

Sop. I.
A - van - ti, dol - cia - man - ti!

Sop. II.
Dol - cia - man - ti, a van - ti, a van - ti!

Ten.

Bassi
Dol - cia man - ti, a van - ti, a van - ti!

(Trombe I.)

tempo (Mozzo) δ

f

ola

La Folia

The musical score is arranged in a system with five vocal staves and two piano staves. The vocal parts are Soprano I, Soprano II, Tenor, and Basses. The instrumental parts are Trombones I and Piano. The score includes lyrics and dynamic markings such as 'f' and 'ola'. The tempo is marked 'tempo (Mozzo)' with a delta symbol. The piece is titled 'I servi del boja' and '12 Bassi'. The name 'La Folia' is written vertically on the left side of the page.

Sop. I. II.

La Folia

f Chi quel gong per *p*cuo - te -

Ten. *f* Chi quel gong per *p*cuo - te :

Bassi *f* Chi quel gong per *p*cuo - te -

(Gong cinese)

12 sostenuto $\text{♩} = 116$

I servi del boja

12 Bassi

Ap - pa - ri - re la ve -

-rà *p*ap - pa - ri - re la ve - drà!

La Folia

-rà *p*ap - pa - ri - re la ve - drà!

-rà *p*ap - pa - ri - re la ve - drà! ap - pa - ri - re la ve -

(Legni)

(Trombe e Tromboni sulla scena)

con sordina

I. Tempo $\text{♩} = 182$

La Folia

Ten.
Bassi

drà, bianca al pa . ri _____ del . la gia . da,

La Folia

Sop.
Ten.
Bassi

fredda co . me _____ quella spa . da _____ è la

fredda co . me _____ quella spa . da _____

fredda co . me _____ quella spa . da _____

è la

bel . la Tu . ran . dot!

è la bel . la Tu . ran . dot! Dol . cia .

è la bel . la Tu . ran . dot!

bel . la Tu . ran . dot!

The first system consists of four staves. The top staff is a vocal line in bass clef with lyrics "bel . la Tu . ran . dot!". The second staff is a vocal line in treble clef with lyrics "è la bel . la Tu . ran . dot! Dol . cia .". The third staff is a vocal line in treble clef with lyrics "è la bel . la Tu . ran . dot!". The fourth staff is a piano accompaniment in bass clef with lyrics "bel . la Tu . ran . dot!".

A . vantia . van . ti!

Sop.
La Folia
- man . ti, a . vantia . van . ti!

The second system consists of four staves. The top staff is a vocal line in bass clef with lyrics "A . vantia . van . ti!". The second staff is a vocal line in treble clef with lyrics "- man . ti, a . vantia . van . ti!". The third staff is a piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The title "La Folia" is written vertically on the left side of the system.

La Folia

Sop.
Ten.

Quan - do ran - go - la il gong gongolail

(Gong cinese in orchestra)

13 Sostenuto

I servi del boja
12 Bassi

ff Quando ran - go - la il gong gongola il bo -

La Folia

Sop.
Ten.
Bassi

bo - ja! Va - no è l'a -

bo - ja! *ff* Vano è l'a - mo - re se non c'è for - tu -

ff Vano è l'a - mo - re se non c'è for - tu -

(Trombe e Tromboni sul palco)

f senza sordina

ff selvaggio

$\text{♩} = 104$

La Folia

-jal Un-giar-ro-tal

Sop. I. -mor: glie-nig-mi so-no

Sop. II. -mor: la mor-teè

Ten. -na:

Bass I. -na:

Bass II. -na: gi-ra,

tornando a Tempo

ff

la mor-te è u - na! — Quan-do ran - go - la il
tre, la mor-te è u - na! — Glie - nig-mi so - no
u - na! Un-giar - ro - tal — Glie - nig-mi so - no
Glie - nig-mi so - no
Glie - nig-mi so - no
gi - ra, un-giar - ro - tal — Glie - nig-mi so - no
sostenuto

The musical score consists of seven staves. The first six staves are vocal lines, alternating between bass and treble clefs. The seventh staff is a piano accompaniment in grand staff notation. The lyrics are in Italian and are placed below the corresponding vocal staves. The piano part includes a 'sostenuto' marking and features a steady bass line with chords in the right hand.

gong gongola il bo - ja!

tre, la morte è u - nal Glie.

tre, la morte è u - nal Si, glie.

tre, la morte è u - nal

tre, la morte è u - nal

tre, la morte è u - nal

tornando..... a..... Tempo
sempre ff

Dol - cia - man - ti, dol - cia - man - ti, a - van - ti!

. nig - mi so - no tre, la mor - te è u - na!

. nig - mi so - no tre, la mor - te è u - na!

Che la la - ma guiz - zi, spriz - zi san - gue!

La Folla

Sop. I.II.
Chi quel gong per - ouo - te -

Ten.
Chi quel gong per - ouo - te -

(Gong cinese in orchestra)

14 Sostenuto

I servi del boja
12 Bassi

Un - gi, ar - ro - ta, che la la - ma guiz - zi, sprizzi fuo - co e

Sop.
- rà? Un - gi, ar -

La Folla Ten.
- rà? Un - gi, ar -

Bassi
Un - gi, ar - ro - ta, che la la - ma guiz - zi, sprizzi fuo - co e

(Trombe e Tromboni sulla scena)

pp *resc.*.....

sangue, un-gi, ar - ro - ta, un-gi, ar - ro - ta!
- ro - ta, san - gue! san - gue!
- ro - ta, san - gue! san - gue!
sangue, un-gi, ar - ro - ta, un-gi, ar - ro - ta!
cresc.

Il la - vo - ro mai non lan - gue
Un-gi, ar - ro - ta! San - gue!
Un-gi, ar - ro - ta! San - gue!
Il la - vo - ro mai non lan - gue

do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

cresc. sempre

- dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

- dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

- dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

- dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

- dot! Il la -
 - dot! Il la - vo - ro
 - dot! Il la - vo - ro
 - dot! Il la -

(Gonghinesci (orchestra))

15

- vo - ro mai non lan - gue do - ve
 mai non lan - gue do - ve
 mai non lan - gue do - ve
 - vo - ro mai non lan - gue do - ve

re - gna, do - ve re - gna Tu - ran -

re - gna, do - ve re - gna Tu - ran -

re - gna, do - ve re - gna Tu - ran -

re - gna, do - ve re - gna Tu - ran -

- dot! Mortel mortel mortel mortel

- dot! Ah, ah! ah, ah! ah, ah! ah, ah!

(sghignassando)

- dot! Ah, ah! ah, ah! ah, ah! ah, ah!

- dot! Ah, ah! ah, ah! ah, ah! ah, ah!

cc *vall* *ff* *ff* *vall* *vall*

119772

do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

(Trombe e Tromboni sulla scena)

16

ff

Red. *

- dot, do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

- dot, do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

- dot, do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

- dot, do - ve re - gna Tu - ran - dot, do - ve re - gna Tu - ran -

cc Red. *

Musical score for vocal and piano parts, measures 1-4. The vocal part consists of four staves (bass, two treble, and one bass) with lyrics ".dot!" and "Ahl". The piano part is a grand staff with complex chords and arpeggios. Dynamics include *fff* and *p*.

(Mentre i servi si allontanano per recare al carnefice la spada affilata, la folla scruta il cielo che a poco a poco si è oscurato.)

Piano accompaniment for the scene, measures 1-4. The grand staff shows a dramatic, dark atmosphere with heavy chords and arpeggios. The dynamic is marked *fff tutta forza*.

Bizet - Carmen : "Dans l'air nous suivons des yeux..."

Andantino

The score is in G major and 3/4 time. It begins with a piano introduction marked 'Andantino' and 'pp'. The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'Ped.' (pedal) marking. The vocal parts enter with the lyrics 'Dans l'air nous suivons des yeux La fu -'. The soprano part is marked 'p' and the alto part is marked 'p'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a 'pp' marking. The vocal parts continue with the lyrics 'me - e, La fu - me - e Qui vers les cieux Monte,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a 'poco' marking. The score concludes with the lyrics 'La fu - me - e, La fu - me - e Qui vers les cieux Monte,'.

(Baissez le $\frac{3}{4}$)

Ped.

1^{re} Soprani

p

Dans l'air nous suivons des yeux La fu -

Alti

p

Dans l'air nous suivons des yeux

pp

poco

me - e, La fu - me - e Qui vers les cieux Monte,

poco

La fu - me - e, La fu - me - e Qui vers les cieux Monte,

poco

cresc. *dim.* *p*

mon - te par - fu - mé - e; Ce - la mon - te

cresc. *dim.* *p*

mon - te par - fu - mé - e; Ce - la mon -

cresc. *dim.* *pp*

Ped. *

gen - ti - ment A la tête, A la tête, Tout dou - ce -

- te gen - ti - ment A la tête, A la tête,

poco *cresc.* *dim.*

- ment, Ce - la vous met là - me en fê - te!

poco *cresc.* *dim.*

Tout dou - ce - ment, Ce - la vous met là - me en fê - te!

poco *cresc.* *dim.*

pp et très détaché.

Le doux pa-ler, le doux pa-ler des a-mants,

mf
C'est fu-mé-e!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with the instruction 'pp et très détaché.' and contains the lyrics 'Le doux pa-ler, le doux pa-ler des a-mants,'. The middle staff is a vocal line in treble clef, starting with a rest and then containing the lyrics 'C'est fu-mé-e!' with a dynamic marking of 'mf'. The bottom staff is a piano accompaniment in treble and bass clefs, starting with a dynamic marking of 'pp'.

pp

Leurs trans-ports, leurs trans-ports et leurs serments,

mf
C'est fu-mé-e!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 3/4 time signature, starting with a dynamic marking of 'pp' and containing the lyrics 'Leurs trans-ports, leurs trans-ports et leurs serments,'. The middle staff is a vocal line in treble clef, starting with a rest and then containing the lyrics 'C'est fu-mé-e!' with a dynamic marking of 'mf'. The bottom staff is a piano accompaniment in treble and bass clefs.

pp *pp*

Le doux parler des a-mants, Leurs transports et leurs serments, Oui

mf
C'est fu-mé-e! *mf*
C'est fu-mé-e!

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 3/4 time signature, starting with a dynamic marking of 'pp' and containing the lyrics 'Le doux parler des a-mants, Leurs transports et leurs serments, Oui'. The middle staff is a vocal line in treble clef, starting with a rest and then containing the lyrics 'C'est fu-mé-e!' with a dynamic marking of 'mf', followed by another rest and 'C'est fu-mé-e!' with a dynamic marking of 'mf'. The bottom staff is a piano accompaniment in treble and bass clefs.

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "c'est fu_mé - e, c'est fu - mé" and continues with "oui c'est - fu - mé_e, c'est - fu - mé - - e!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a descending line. Dynamics include *f*, *pp*, and *f*. Pedal markings "Ped." and "★ Ped." are present.

Musical score for the second system. The vocal line continues with "e! Dans - l'air - nous sui -" and "Dans - l'air - nous sui - vons des yeux, Dans l'air". The piano accompaniment features a right-hand part with a steady chordal accompaniment and a left-hand part with a simple bass line. Dynamics include *p* and *pp*.

Musical score for the third system. The vocal line continues with "vons des yeux, des - yeux La fu - mé - e!" and "nous sui - vons des yeux La fu -". The piano accompaniment includes a right-hand part with chords and a left-hand part with a descending line. Dynamics include *crese.* and *marqué.*. Pedal markings "Ped." and "cre - son -" are present.

crsc. *f*
 La fu - mé - e! Dans l'air
 - mé - e! *crsc.* La fu - mé - e! Ah!
do *f* *mos* *so.*
 Ped. * Ped.

di - mi - ni -
 - nous sui - vons la fu - mé - e Qui monte en tour -
di - mi - ni -
 - nous sui - vons la fu - mé - e Qui monte en tour -
di - mi - ni -

en - do. *p*
 - nant, en tour - nant vers les cieux!
en - do. *p*
 - nant, en tour - nant vers les cieux!
en - do. *p*

La fu - mé - - -

La fu - mé - - - e!

dim. *pp* *dim*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "La fu - mé - - -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *dim.* and *pp*. The second system continues the vocal lines with the lyrics "La fu - mé - - - e!". The piano accompaniment continues with similar dynamics.

La fu - mé - - - *smor*

La fu - mé - - - *smor*

pp *pp* *ppp* *smor*

Ped.

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The vocal lines are in treble clef. The lyrics are "La fu - mé - - -". The piano accompaniment is in a grand staff. Dynamics include *pp* and *smor*. The fourth system continues the vocal lines with the lyrics "La fu - mé - - -". The piano accompaniment continues with dynamics *pp*, *ppp*, and *smor*. A "Ped." (pedal) marking is present below the piano accompaniment.

zan - do. e!

zan - do. e!

zan do. *pppp*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The vocal lines are in treble clef. The lyrics are "zan - do. e!". The piano accompaniment is in a grand staff. Dynamics include *pppp*. The sixth system continues the vocal lines with the lyrics "zan - do. e!". The piano accompaniment continues with dynamics *pppp*.

BEETHOVEN-IXe Symphonie.

Piano introduction for the first movement of Beethoven's 9th Symphony. The music is in 4/4 time, D major, and begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked 'Allegro energico, sempre ben marcato' with a quarter note equal to 84 beats per minute.

Allegro energico, sempre ben marcato. $\text{♩} = 84$.

Vocal entry for the first movement of Beethoven's 9th Symphony. The vocal line is in D major, 4/4 time, and begins with the lyrics: 'Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E - Seid - um - - schlun - gen, Mil - - li - -'. The tempo is marked 'Allegro energico, sempre ben marcato' with a quarter note equal to 84 beats per minute.

Allegro energico, sempre ben marcato. $\text{♩} = 84$.

Piano accompaniment for the vocal entry. The piano part is in D major, 4/4 time, and begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked 'Allegro energico, sempre ben marcato' with a quarter note equal to 84 beats per minute.

li - si - um! — Wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
o - - nen, die - sen Kuss der gan - zen

Hei - ligthum! Freu - de!
Welt, seid um - schlun - gen, Mil - li -
Seid um - schlun - gen, Mil - li -
Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

Bass.
Ton.
ff

Freu - de! wir be - tre - ten dein Hei - - - -
 o - nen, die - sen Kuss der gan - zen
 o - nen, die - sen Kuss der gan - zen
 li - si - um, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 Ten.

5 3 2

Welt! Freu - de!
 Welt! Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -
 Hei - lighum! Seid um - schlun - gen, Mil - - li -

- - - - - lig - thum!
 Freu - de! wir be - tre - tend ein - Hei - lig -
 li - si - um, - wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 o - nen! Die - sen Kuss der gan - zen

 Seid um - schlun - gen, Mil - li -
 thum! Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -
 Hei - ligthum! Freu - de!
 Welt,

o - nen! Die - sen Kuss der gan - zen
 li - si - um, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 Freu - de! wir be - tre - ten dein Hei - - - -
 die - sen

Welt, die - sen Kuss der gan - zen
 Hei - ligthum, dein Hei - - - - lig.thum, dein
 Kuss der gan - zen Welt, die - sen

Welt, der gan - zen Welt! *P* Freu - de, schö - ner
 - lig thum! *ff* Seid um -
 Hei -
 Kuss der gan - zen Welt!

f *f* *f* *f* *P*

Göt - ter - fun - ken, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein
 schlun - gen, Mil - li - o - nen, die - sen
 Freu - de! Freu - de! wir be -

f *f*

Hei - - - lig - thum! - - - *ff* Seid - - - um - - -
 Kuss der gan - zen Welt! Freu - de, schö - ner
 thum, dein Hei - - - lig - thum! - - - Seid um - - -
 tre - ten dein - - - Hei - - - lig - thum! - - -

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal lines are written in a soprano and alto clef. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

schlun - gen, seid - - - um - - -
 Göt - ter - fun - ken, Toch - ter aus E - li - si - um, - - - wir be - tre - ten
 schlun - - gen, seid um - - schlun - - -
 Seid - - - um - - schlun - gen, die - sen

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal lines are written in a soprano and alto clef. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

schlun - gen, Mil - li - o - nen! Mil - li -
 feu - er - trun - ken, Himm - li - sche, dein Hei - lig - thum! — Seid um -
 gen, — seid — um -
 Kuss der gan - zen Welt! Freu - de, schö - ner

Q

o - - nen! — Die - - sen Kuss, die - -
 schlun - gen, Mil - li - o - nen!
 schlun - gen, — Mil - li - o - nen!
 Göt - ter - fun - ken, Toch - ter aus E - li - - si - um, —

f

sen Kuss der gan - zen
 Die - sen Kuss der gan - zen,
 Die - sen Kuss der gan - zen
 wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein

Welt, der gan - zen Welt!
 gan - zen Welt! Freu - de, schö - ner
 Welt! der gan - zen Welt!
 Hei - lig - thum! Seid um -

Göt - ter - fun - ken, Toch - ter aus E - li - si - um, wir be - tre - ten,
 Seid um - schlun - gen, Mil - li -
 schlun - gen, Mil - li - o - nen! Die - sen

der gan - zen Welt!
 Himm - li - sche, dein Hei -
 o - - nen! Die - - sen Kuss der gan - zen
 Kuss der gan - zen, gan - - - zen

lig.thum!

Welt!

Welt!

f

Detailed description: This musical score is for page 14. It consists of six staves. The first four staves are vocal parts. The top staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a fermata over a half note. The second staff continues the vocal line with a quarter note, a quarter note, and a dotted quarter note. The lyrics 'lig.thum!' are written below this staff. The third staff has a treble clef and a key signature of two sharps, with a half note and a fermata. The lyrics 'Welt!' are written below. The fourth staff has a bass clef and a key signature of two sharps, with a half note and a fermata. The lyrics 'Welt!' are written below. The fifth and sixth staves are piano accompaniment. The fifth staff has a treble clef and a key signature of two sharps, with a half note and a fermata. The sixth staff has a bass clef and a key signature of two sharps, with a half note and a fermata. A dynamic marking of *f* (forte) is placed below the sixth staff.

AIRS IMPOSES IMPOSED ARIAS

BELLINI - I CAPULETI E I MONTECCHI: "Oh quante volte"

AND.^{te} SOSTENUTO

The musical score is divided into three systems. The first system is a piano introduction in G minor, 3/4 time, marked *AND.^{te} SOSTENUTO*. It features a treble clef with a key signature of two flats and a bass clef. The piano part includes several triplet figures in both hands. The second system continues the piano introduction with more complex rhythmic patterns and triplets. The third system begins with the vocal line, marked *GIU.* (Giuochino). The lyrics are: "Oh! quan - te vol - te, oh! quan - te ti chiedo al ciel piangen - do! con". The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment continues in the bass clef, providing harmonic support for the vocal line.

G
qua - le ardor t'at - ten - do, e inganno il mio de - sir! con

G
qua - le ardor t'at - ten - do, e inganno il mio, il mio de - sir!

G
Rag - gio del tuo sem - bian - te ah!

G
parmi il brillar..... del gior - no: ah! l'au - ra che spi - ra in -

rall. e piac. *in tempo*
rall. colle parte *in tempo*

G
- tor - no mi sembra un tuo so - spir, ah! l'au - ra che spi - ra in -

a piacere

- tor - - no mi sembra un tu - - - -

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- tor - - no mi sembra un tu - - - -".

(siede affrettissima)

- o, un tuo so - spir -

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "- o, un tuo so - spir -".

staccato

This system contains piano accompaniment in a grand staff. It features a series of sixteenth-note patterns in the right hand and a bass line in the left hand. The tempo/mood is marked as *staccato*.

GOUNOD - ROMEO & JULIETTE:
"Amour ranime mon courage"

Moderato ben risoluto. (♩ = 84)

A - mour ——— rani — me mon cou -




- ra - ge Et de mon cœur chas - se — l'ef -



- froi! ——— Hé - si - ter c'est ——— le faire ou -



- tra - ge, Trem - bler ——— est un manque de



ritenuto.

foi! Ver - - - se! ver - - - se!

p ff p ff p ritenuto. f

1^o tempo.

Ver - - se toi-mê - me ce breuva - - - ge!

1^o tempo.

p

Ver - - se toi-mê - me ce breuva - - - ge!

cre - - - scen - do -

tr

rit. Tempo

Ah! Verse ce breuva - ge! Ô Romé.

Tempo.

f *colla voce. f*

Ped. ☆ Ped. ☆

rit. **Tempo.**

o! je bois à toi!

ff *colla voce.* **ff**

Tempo.

Récit.

Mais — si de

ff

- main pourtant dans ces caveaux fu - nèbres Je m'éveillais avant son re - tour Dieu puissant!

ff

Cet - te pensee horrible a gla - cé tout mon sang! Que deviendrai - je en ces té -

LA BOHÈME

DI

GIACOMO PUCCINI

Aria (Mimi): "Si. Mi chiamano Mimi"

MIMI (sempre seduta)
con semplicità

p Si. Mi

pp

AND.^{te} LENTO ♩ = 40

MIMI

chia.ma.no Mi - mi ma il mio no - me è Lu - ci - a.....

AND.^{te} LENTO ♩ = 40

p *pp*

MIMI

La sto-ria mia è bre-ve..... A tela o a se-ta ri-camo in casa e

ppp

MIMI

fuo-ri... Son tranquilla e lie-ta ed è mio sva-go far gigli e

espress. *pp* *pp*

MIMI

ro - se.... Mi piac-cion quel - le co - se che han si dolce ma -

(36) AND.^{te} CALMO ♩ = 54

rall:..... *dolcemente* *dolce* *molto piano*

MIMI

rit.

- li - a, che parla - no d'a - mor, di pri - ma - ve - re,.....

col canto

pp

MIMI

che par - la - no di sogni e di chi - me - re,..... quelle

pp

MIMI

a tempo

ROD. co - se che han nome po - e - si - a... Lei m'in - tende? (commosso)

a tempo *rall:.....* Si.

rall:.....

MIMI

LENTAMENTE

Mi chiama - no Mi - mi, il per - chè non so.

LENTAMENTE

molto espressivo *pp* *pp* *pp*

ALL^{to} MODERATO ♩ = 144
con semplicità

MIMI

So la mi fo il pranzo da me stes - sa. Non va - do sempre a

ALL^{to} MODERATO ♩ = 144

(37) *p*

MIMI

mes - sa ma pre - go as - sai il Si - gnor. Vi - vo so - la, so -

poco rall: a piacere

pp poco rall: col canto

MIMI

- let - ta, là in u - na bian - ca ca - me - ret - ta:

a tempo

p a tempo

MIMI

guar - do sui tet - ti e in cie - - - lo,

poco rall:

pp poco rall:

MIMI *AND:^{te} MOLTO SOST.^{to} (si alza) con molta anima*

ma quando vien lo sge - - lo il pri.mo so.le è

AND:^{te} MOLTO SOST.^{to}

(38) *pp* *cres. poco a poco*

MIMI *con grande espansione*

mi - - - o..... il pri - - mo

ff *tutta forza*

MIMI *poco allarg.*

ba - cio, del - l'a - pri - - le è mi - - o!.....

poco allarg. *dim.*

MIMI *a tempo con espressione intensa rall. molto*

il pri - mo so - - le è mi - - o!..... Ger.

pp *a tempo* *rall. molto*

99000

MIMI

1° TEMPO AND.^{te} agitando appena

Sostenendo

- mo - gli in un va - so u - na ro - sa... Fo - glia a foglia la

MIMI

1° TEMPO AND.^{te} agitando appena

Sostenendo

spi - o! Co - sì gen - til il pro - fu - mo d'un fior!.....

MIMI

allarg. ten. calmo come prima

Ma i fior ch'io fac - cio, ah - mè!..... i fior ch'io

MIMI

I. TEMPO, ma calmo

poco rit:.....

fac - cio, ah - mè, non hanno o - do - re! Altro di me non le saprei nar -

MIMI

senza rigore di tempo con naturalezza

- ra - re: sono la sua vi - ci - na che la vien fuori d'o - ra a importu - na - re.

MIMI

rall.

- ra - re: sono la sua vi - ci - na che la vien fuori d'o - ra a importu - na - re.

PUCCINI - TURANDOT:
"Tu che di gel sei cinta"

.....rall:.....

pp

pp

bd

7 2 2

This system shows the piano accompaniment for the first part of the score. It features a treble and bass clef with a key signature of three flats. The music is marked with a dotted line above it indicating a 'rallentando' (rall.) and includes dynamic markings of 'pp' (pianissimo) and 'bd' (basso continuo). The bass line includes the numbers '7 2 2'.

Llù *con dolorosa espressione*

Tu che di gel sei cin - ta,

This system contains the vocal line for the first system. It is written for a soprano (Llù) and is marked 'con dolorosa espressione' (with a pained expression). The lyrics are 'Tu che di gel sei cin - ta,'.

27 *And^{no} mosso* $\text{♩} = 69$
(con un poco d'agitazione)
con dolorosa espressione

p

7

7

This system shows the piano accompaniment for the second part of the score. It is marked 'And^{no} mosso' with a tempo of 69 beats per minute, and includes the instruction '(con un poco d'agitazione) con dolorosa espressione'. The dynamic marking is 'p' (piano). The bass line includes the number '7'.

Llù

da tan - ta fiam - ma vin - ta,

(b)

(b)

7

This system contains the vocal line and piano accompaniment for the third part of the score. The vocal line is marked 'Llù' and includes the lyrics 'da tan - ta fiam - ma vin - ta,'. The piano accompaniment includes dynamic markings '(b)' and the number '7'.

Liù

l'ame-ra-i anche tu! l'a-me-ra-i anche

rit:.....

Liù

tu! Prima di questa au - ro - ra,

(Fl. I.)

a tempo

pp

Liù

i. o chiudo stanca gli oc - chi, perchè Egli vinca an.

rit:..... a tempo poco rit:.....

pp stacc.

Liù

co - ra... Ei vin.ca an - co - ra...

28 a tempo poco rit:..... a tempo

pp

Liù

Per non... per non ve.der.lo più!

rall:..... a tempo

Liù

cresc. con calore

Prima di questa au - ro - ra, di que - sta an -

cresc. con calore

Liù
- ro - ra, *p* io chiu - do stan - ca

cominciando a rall.
pp

Liù
glioc - chi *cresc. e allarg.* per non ve - der - lo

cresc. e allarg.

Liù
più!

29 *a tempo ma sostenendo*
ff con molta espress.

Zauberflöte

Arie der Pamina: Ach, ich fühl's

Mozart

Andante

29.

Ach, ich fühl's, es ist ver-schwan-den, e - wig - hin mein gan - zes
 Ah! io so, più non m'a - van - za che la - gnar mi o - gnor co -

Glück, e - wig hin der Lie - be Glück. Nim-mer kommt ihr Won-ne-
 st, che la - gnar mi o - gnor co - si. Ho per - du - ta la spe -

stunden mei - nem Her - zen mehr - zurück, mei - nem Her - zen, mei - nem
 ran - za, di tor - nar fe - li - ce un di, di - tor - nar, di tor - nar

Her - zen mehr - zu - rück!
 fe - li - ce un di.

Sieh, Ta - mi - no, die - se Trä - nen flie - ßen, Trauter, dir al -
 Ah! per te se in van degg - i - o pianger sem pre e so - spi -

lein, dir al - lein, fühlst du nicht der Liebe Sehnen, der Liebe Sehnen, so wird
 rar, so - spi - rar, più pie - to - sa al pianto mi - o, al pianto mi - o, tron - chi

Ru - he, so wird Ruh im To - de sein, fühlst du nicht der Lie - be Seh - nen, fühlst du
 mor - te il mio pe - nar, il mio pe - nar, più pie - to - sa al pianto mi - o, più pie -

cresc. *p*

nicht der Lie - be Seh - nen, so wird Ru - he, so wird Ruh im To - de
 to - sa al pian - to mi - o, tron - chi mor - te il mio pe - nar, il mio pe -

sein, so wird Ruh im To - - de sein, im To - de sein, im To - - de
 nar, tron - chi mor - - te il mio pe - nar, il mio pe - nar, il mio pe -

sein.
 nar.

cresc. *p*

VERDI - Un Ballo in Maschera
"Volta la terrea"

ALLEGRO ♩ = 88



Vol - - ta la terre - a.....

ALLEGRO ♩ = 88



p

..... fronte alle stel - - le co - - me sfa - - vil - - la..... la sua pu -



o

-pil - la, quando al le bel - le..... il fin pre - di - ce

o

me - sto o fe - li - ce..... dei loro a..mor,me..sto,..... fe - li -

o

- ce dei lo - ro a - mor!..... È con Lu - ci - fe - ro d'ac -

brillante *legg.*

o

- cor - do o - gnor! ah!..... è con Lu - ci - fe - ro d'ac -

f *p*

pp

- cor - do o - gnor, d'ac_cordo o - gnor, d'ac_cordo o - gnor, si si, si,

con slancio

si ah! è con Lu - -

ff

RICC. - ci_fero d'accor_ do o - gnor, ah! o - gnor!

Che va - ga

ff

RI. coppia...che pro_tet - tor! che pro_tet - tor! che pro_tet - tor!

OSCAR

Chi la pro - fe - ti - ca..... sua gonna af - fer - - ra.

p

o pas - si' l ma - - re..... vo - li a la guer ra le sue vi

- cen - de..... so - - a vi, a - ma - - re da questa ap - pren - de.....

..... nel dubbio cor, da que - - sta adpren de nel dub bio cor.....

brillante *legg.*

.....È con Lu - ci - fe - ro d'ac - cor do o gnos! ah!..... è con Lu -

legg. *pp*

- ci - fe - ro d'ac - cor - - do o - gnor, d'ac - cor.do o - gnor, d'ac - cordo o -

con slancio

- gnor, sì, sì, sì, sì, ah!..... è con Lu -

f *ff*

- ci - fe - ro d'ac - cor - do o - - gnor, ah!..... o -

GOUNOD - Faust

"Ah! je ris de me voir si belle en ce miroir"

Allegretto. (♩. = 50)

qu^{te}?

Allegretto.

leggiro

cre -

tr~~~~~

Ah!

scen - do

f dim

Je ris de me voir Si belle en ce miroir,

pp

leggiro

Ah! je ris de me voir Si belle en ce miroir... Est - ce toi,

pppp

Mar - gue - ri - te, Est - ce toi? Réponds - moi, réponds - moi,

p

cresc.

M.
 Réponds, réponds, réponds vi - te! Non! non!
dim. *p* *dolce.*

M.
 ce n'est plus toi! non... non, Ce n'est plus ton vi -
cresc.

M.
 - sa - ge; C'est la fil - - le d'un roi,
dim. *p*

M.
 C'est la fil - - le d'un roi! Ce n'est plus
cresc. -

M.
 toi, Ce n'est plus toi, C'est la fil - le d'un roi, Qu'on sa -
f

M. I.

-lue au pas - sa - gel Ah! s'il é - tait i - ci!

dim. *p*

M. II.

S'il me vo - yait ainsi!.. Comme u - ne demoi - sel - le

a Tempo. *a Tempo.*

rit. *pp*

M. III.

Il me trouverait bel - le, Ah!

cresc.

M. IV.

Comme une demoi - selle Il me trouverait bel - le,

f *dim.* *p*

M. V.

Comme u - ne demoi - selle Il me trouverait bel - le!

rit. *Tempo.*

p *suivrez.* *p*

A piano introduction in G major, 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* is present in the second measure.

MARGLERITE.

Piano accompaniment for the character Marglerite. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A dynamic marking of *dim p* is present in the second measure. The system ends with a fermata and the word "Ache_".

v. -vous la métamor - pho - se. Il me tarde en - cor d'essay -

Vocal line and piano accompaniment. The vocal line has a melodic line with slurs. The piano accompaniment has a steady accompaniment. A dynamic marking of *p* is present in the second measure.

v. -er Le brace - let et le col - lier!

Poco più lento.

Vocal line and piano accompaniment. The vocal line has a melodic line with slurs. The piano accompaniment has a steady accompaniment. A dynamic marking of *p* is present in the second measure. A *tremolo.* marking is present in the piano accompaniment in the third measure.

v. Dieu! —

Vocal line and piano accompaniment. The vocal line has a melodic line with slurs. The piano accompaniment has a steady accompaniment. A dynamic marking of *p* is present in the second measure. A marking *p revenez peu à peu au 1^{er} Mouv!* is present in the piano accompaniment in the fourth measure.

M.
c'est comme une main, qui sur mon bras se po - se! ah! —

cre - scen -

M.
ah! — ah! — je ris —

do. f dim. pp

M.
— de me voir Si belle en ce mi - roir Ah! je ris — de me voir Si

leggiero.

M.
belle en ce mi - roir!... Est - ce toi, — Mar - gue - ri - te,

cresc.

M.
Est-ce toi? Réponds moi, réponds moi, réponds, réponds, réponds vi - te!

p cresc. dim. p

u. *Ah! s'il é - tait i - ci! S'il me vo - yait ainsi, Comme u - ne demoi -*
 Tempo.
rit. pp

u. *- sel - le Il me trouverait bel - le, Ah!*
cresc.

u. *Comme u - ne demoi - selle, Il me trou - verait bel - le*
f dim. p

i. *Comme une demoi - selle, Il me trouverait bel - le! Mar - gue -*
rit. a tempo. pp suivez. p cre -
a tempo.

M. 1. *ri - te, Ce n'est plus toi, Ce n'est plus ton vi - sa - ge*

M. 2. *Non! c'est la fil. le d'un roi, Qu'on sa - lue au pas.*

M. 3. *- sa - ge.*

VERDI - Falstaff : Sul fil d'un soffio etesio"

NANNETTA

LO STESSO MOVIMENTO $\text{♩} = 63$

(35)

PPP leggeriss. e stacc.
corda sola

Sul fil d'un sof - fio e -

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'LO STESSO MOVIMENTO' with a quarter note equal to 63. The piano part consists of a complex, rhythmic accompaniment with many sixteenth notes. The vocal line begins with a rest, followed by the lyrics 'Sul fil d'un sof - fio e -'.

dolciss.

- te - si - o Scor - re - te a - gi - li

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes marked 'dolciss.' with the lyrics '- te - si - o'. The piano accompaniment continues with its intricate rhythmic pattern.

dolciss.

portando la voce

lar - ve, Fra i rami un ba - glior

The third system features a vocal line with a triplet of eighth notes marked 'dolciss.' and the lyrics 'lar - ve,'. A phrase 'portando la voce' is written above the vocal line. The piano accompaniment includes a section with a wavy line, possibly indicating a tremolo or a specific texture.

ce - si - o D'al - ba lu - na - re ap -

The fourth system shows the vocal line with the lyrics 'ce - si - o D'al - ba lu - na - re ap -'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

2

- par - ve. Dan - za - te! e il pas - so

2

blan - do Mi - su - riun blan - do suon,

2

Le magiche ac - cop - pian - do..... Ca - ro - le al - la can -

2

-zon.

CORO DELLE FATE

ppp

(Danzetta lenta e molle delle piccole Fate)

La sel - va dor - -

(36) *pp* levare corda sola

- - me e sper - de incen - -

- - so ed om - - bra; e par nel - l'a - er

pp

denso un ver - de a - si - lo in fon - do al

p *poco allarg.*

NANNETTA
COME PRIMA

dolciss.
Er - riam sot - to la

mar.

COME PRIMA 6

pp *leggeriss. e stacc.*
(37) ancora corda sola

lu - na Scie - glien - do fior da

dalra 3

fio - re, Ogni corol - la in co - re.....

..... Porta la sua for - tu - na. Cei gi - gli e le vi -

sempre dolce
- o - le Scri - viam..... de' no - mi ar - ca - - ni,

Dal - le fa - ta - te ma - ni.....

..... Ger - mo - gli - no pa - ro - le.

(58)

pp

N
 Pa - ro - le al - lu - mi - na - te

N
 Di pu - ro argen - to e d' or, Carmi e ma -

N
 - li - - - e. Le

N
 Fa - te hanno per ci - fre..... i

POCO PIÙ ANIMATO.
morendo

N

fior.....

CORO DELLE FATE (Le piccole Fate vanno cogliendo fiori)

Mo - via - mo ad u - na ad u - na

POCO PIÙ ANIMATO

pp

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the word 'fior.....' and is followed by the chorus 'CORO DELLE FATE' with the instruction '(Le piccole Fate vanno cogliendo fiori)'. The lyrics 'Mo - via - mo ad u - na ad u - na' are written below the vocal line. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo is marked 'POCO PIÙ ANIMATO' and the dynamics are 'morendo' and 'pp'.

Sot - to il luna - re al - bor, Ver - so la quer - cia

p

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics 'Sot - to il luna - re al - bor, Ver - so la quer - cia' are written below the vocal line. The piano accompaniment continues with a melodic line in the right hand and harmonic support in the left hand. The dynamics are marked 'p'.

(tutte le Fate, colla Regina, mentre cantano s'avvia.
no lentamente verso la quercia.)

NAN.

dolciss.

Le Fa - te han - no per

bru - na Del ne - ro Cac - cia - tor.

pp

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics 'Le Fa - te han - no per bru - na Del ne - ro Cac - cia - tor.' are written below the vocal line. The piano accompaniment continues with a melodic line in the right hand and harmonic support in the left hand. The dynamics are marked 'pp'.

ci . . . fre i fior.....

Verso la quer_cia bru_na del ne_ro Cac_cia . .

morendo

pp

-tor.

pp *morendo* *più forte*

BARDOLFO

PISTOLA

accel:.....