

TENOR 1

PARTIES DE CHŒUR
CHOIR EXTRACTS

Ch. Gounod: FAUST - Gloire immortelle de nos aïeux

Tempo marziale.

Wind, etc.

ff

TENORS. *f*
Gloire im - mor - tel - le De nos a - ïeux, —

BASSES. *f*
Gloire im - mor - tel - le De nos a - ïeux, —

Chorus.

Sois nous fi - dè - le, Mourons comme eux! - Et sous ton

Sois nous fi - dè - le, Mourons comme eux! - Et sous ton

ai - le, Sol-dats vain-queurs, Di - ri - ge nos pas, di - ri - ge nos pas, en -

ai - le, Sol-dats vain-queurs, Di - ri - ge nos pas, di - ri - ge nos pas, en -

flam - me nos cœurs! - Pour toi, mè - re pa - tri - -

flam - me nos cœurs! - Pour toi, mè - re pa - tri - -

e, Af-fron-tant le sort, - Tes fils, l'âme aguer - ri - -

e, Af-fron-tant le sort, - Tes fils, l'âme aguer - ri - -

cresc.

cresc.

cresc.

e, Ont bra - vé la mort. — Ta voix sain - te nous crie: —

e, Ont bra - vé la mort. — Ta voix sain - te nous crie: —

— En a - vant, sol - dats! — Le fer à la main, le fer à la main cou -

— En a - vant, sol - dats! — Le fer à la main, le fer à la main cou -

rez — aux combats! — *pp* Gloire im - mor - tel - le De nos a - îeux. —

rez — aux combats! — *pp.* Gloire im - mor - tel - le De nos a - îeux, —

Tutti

dimb. *pp*

cresc.

Sois nous fi - - de - le, Mourons comme eux! —

cresc.

Sois nous fi - - de - le, Mourons comme eux! —

cresc. *cresc.*

Et sous ton ai - le, Sol-dats vain - queurs, — Di -

Et sous ton ai - le, Sol-dats vain - queurs, — Di -

ff ri - ge nos pas, en - flam - me nos cœurs! —

ff ri - ge nos pas, en - flam - me nos cœurs! —

p Vers — nos fo - yers — Hâ - tons le

p Vers — nos fo - yers — Hâ - tons le

p Saxhorns, Fin., etc.

pas, On nous attend, la paix est fai - te, — Plus — de sou -

pas, On nous attend, la paix est fai - te, — Plus — de sou -

pirs! _____ ne tar - dons pas, Vers nos fo - yers hà - tons le
 pirs! _____ ne tar - dons pas, _____ ne tar - dons

pas. _____ No - - - tre pa - ys _____ nous tend les
 pas, Vers nos fovers hà - tons le pas. _____ No - tre pa - ys _____ nous tend les

bras, L'a-mour nous rit, l'a-mour nous fê - te, _____ Et plus d'un
 BASSES I.
 bras, L'a-mour nous rit, l'a-mour nous fê - te, _____ Et plus d'un
 BASSES II.
 bras, L'a-mour nous rit, l'a-mour nous fê - te, _____ Et plus d'un

cœur fré - mit tout bas, fré - mit tout
 cœur fré - mit tout bas, fré - mit tout
 cœur fré - mit tout bas, fré - mit tout

be. *cresc.*

bas Au sou - ve - nir, au sou - ve - nir de nos com - *dim.*
 bas Au sou - ve - nir, au sou - ve - nir de nos com - *dim.*
 bas, fré - mit tout bas au sou - ve - nir de nos com - *dim.*

dim.

p bats, *cresc.* L'a - mour nous fê - te. Et plus d'un
 bats, *cresc.* L'a - mour nous fê - te, Et plus d'un
 bats, *cresc.* L'a - mour nous fête, Et plus d'un cœur fré - mit tout

be. *cresc.*

cœur fré-mit tout bas, fré-mit tout bas Au sou-ve-nir de nos com-
 cœur fré-mit tout bas, fré-mit tout bas Au sou-ve-nir de nos com-
 bas, fré-mit tout bas, fré-mit tout bas Au sou-ve-nir de nos com-

f *dim.*
f *dim.*
f *dim.*

bats. Hâ-tons le pas, Ne tar-dons
 BASSES I. II. bats. Hâ-tons le pas, Ne tar-dons
 pas, Hâ-tons le pas, Ne tar-dons pas.

p *molto cresc.*
p *molto cresc.*
p *molto cresc.*

pas, Hâ-tons le pas, Ne tar-dons pas.
 pas, Hâ-tons le pas, Ne tar-dons pas.

Gloire im - mor - tel - le De nos a - îeux, — Sois nous fi -
 Gloire im - mor - tel - le De nos a - îeux, — Sois nous fi -
 dè - le, Mou - rons comme eux! — Et sous ton
 dè - le, Mou - rons comme eux! — Et sous ton
 ai - le. Sol - dats vain - queurs, — Di - ri - ge nos pas, en - flam - me nos
 ai - le. Sol - dats vain - queurs, — Di - ri - ge nos pas, en - flam - me nos
 cœurs! Di - ri - ge nos pas, — en - flam - me nos
 cœurs! Di - ri - ge nos pas, di - ri - ge nos pas, — en - flam - me nos

cœurs! Di - ri - ge nos pas, di - ri - ge nos
 cœurs! Di - ri - ge nos pas, di - ri - ge nos pas, di - ri - ge nos

pas, en - flam - me nos cœurs!
 pas, eu - flam - me nos cœurs!

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

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 staves. Dynamics: *f*, *pp*, *p*. Includes a fermata over the final measure.

Second system of piano accompaniment. Treble and bass staves. Dynamics: *f*, *pp*, *p*. Includes a fermata over the final measure.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *pp*, *ppp*. Includes a fermata over the final measure.

Fourth system, featuring vocal parts and piano accompaniment. Includes staves for Soprani, Contralti, Tenori I, Tenori II, Bassi, and X. Lyrics: "Fuoco di gio - ia!". Dynamics: *ff*. Includes triplets and fermatas.

..... 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!

fu-ga la notte col suo splen-dor,
 fu-ga la notte col suo splen-dor,
 vampa fu-ga la notte col suo splen-dor,
 vampa fu-ga la notte col suo splen-dor,
 fu-ga la notte col suo splen-dor,

The musical score is arranged in three systems. The first system includes a vocal line with the lyrics "guiz.za," and a bass line with the instruction "soli 1^o Bassi" and the lyrics "sfavil - la,". The piano accompaniment is shown in grand staff notation. The second system features a vocal line with the lyrics "sfavil - la," and a piano accompaniment. The third system contains multiple vocal parts with lyrics: "guiz.za," "sfavil - la," "crepi.ta," and "avvam.pa,". The piano accompaniment continues in grand staff notation. The score is written in a key signature of one sharp (F#) and a common time signature (C).

av - vam - pa,

crepita,

sfavil - la,

sfavil - la,

guiz - za, av - vam - - - -

p *ff* *pp*

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 3 ful-gido incen - dio che invade il cor,
mf 3 ful-gido incen - dio che invade il cor,
mf sfa - vil - la, av - vampa
mf sfa - vil - la, av - vampa
 - pa..... ful-gido incen -

Detailed description: This system contains the first six staves of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a mezzo-forte (*mf*) dynamic and include triplet markings (3) over the first two staves. The piano accompaniment starts with a piano (*p*) dynamic and features triplet patterns in the right hand.

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.

Detailed description: This system contains the next six staves of the musical score. It continues the vocal parts and piano accompaniment from the first system. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with its melodic and harmonic patterns.

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!

4 Soprani I!
e son fan-ciul-le dai lie-ti can-ti,
4 Soprani II!
e son fan-ciul-le dai lie-ti

This system contains the vocal staves for Soprano I and Soprano II. The Soprano I part begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are "e son fan-ciul-le dai lie-ti can-ti,". The Soprano II part begins with a treble clef, the same key signature, and the lyrics "e son fan-ciul-le dai lie-ti". Below these are three empty staves for other vocal parts.

leggero

The piano accompaniment for the first system consists of two staves. The right hand features a rapid, repetitive eighth-note pattern in the treble clef. The left hand provides harmonic support with chords and single notes in the bass clef. The tempo marking "leggero" is written above the first staff.

e son far-fal-le dal-l'i-gneo vol.
can-ti, e son far-fal-le dal-l'i-gneo

This system continues the vocal parts. The Soprano I part has the lyrics "e son far-fal-le dal-l'i-gneo vol.". The Soprano II part has the lyrics "can-ti, e son far-fal-le dal-l'i-gneo". Below these are three empty staves for other vocal parts.

The piano accompaniment for the second system consists of two staves. The right hand continues the eighth-note pattern with some melodic variation. The left hand features chords and single notes, with some notes marked with a 'v' (accents) and 'A' (pedal points).

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

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

pp Ar - - - de la pal - - -

pp

molto stacc

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

..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

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

tracca

pp

-mor!

Splende,

pp

-mor!

palpita,

pp

-mor!

s'o - scu - ra,

pp

-mor!

o -

pp

splen - de,

s'oscu - ra,

palpita,

-scil - la, o - scil - la,

poco cres.

l'ul - ti - mo guizzo lampeggia e

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

- scu - - ra, *sempre pp* l'ul - ti - mo
 - scu - - ra, *sempre pp* l'ul - ti - mo
 pal - - pi - ta, o - scil - - la, *ppp*
 pal - - pi - ta, o - scil - - la, *ppp*
 pal - - pi - ta, o - scil - - la, *ppp* l'ul - ti - mo
p

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 da.
 bril - la! fuo - - - co da.
 bril - la! fuo - - - co da.

f p

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
pp
pp
pp
pp

pp leggera 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,
muor,
lam - peg - gia, lam - peg - gia e
lam - peg - gia, lam - peg - gia e
ful - ti - mo guiz - zo lampeg - gia e

The first system consists of six staves. The top two staves are vocal lines for two voices, both starting with the word 'muor,'. The next two staves are vocal lines for two voices, both with the lyrics 'lam - peg - gia, lam - peg - gia e'. The fifth staff is a bass line with the lyrics 'ful - ti - mo guiz - zo lampeg - gia e'. The bottom two staves are piano accompaniment, featuring arpeggiated chords and melodic lines.

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

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

The second system consists of six staves. The top two staves are vocal lines for two voices, both with the lyrics 'pp lam - peggia e muor.'. The next two staves are vocal lines for two voices, both with the lyrics 'muor, lam - peggia e muor.'. The fifth staff is a bass line with the lyrics 'muor, lam - peggia e muor.'. The bottom two staves are piano accompaniment, featuring arpeggiated chords and melodic lines, with a 'pp' dynamic marking.

Verdi - Requiem : "Libera me"

131

(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-

(200) da, quan-do, quan-do coe-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-

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

Trp.Vl.II Hrn. G.Oroh.

(213)

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

li-be-ra me, li-be-ra me de morte æ-ter-na,

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

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

(213)

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 VI
 p
 ff
 Kl.
 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

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

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

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

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

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 - - -

(261) Sopran *espr.*

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

(261)

ppp dolciss.

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

J. OFFENBACH: Les Contes d'Hoffmann: Drig, drig, Maître Luther

♩ 4.

NICKLAUSSE.
HOFFMANN.

LUTHER.
LINDORF.

NATHANAËL. (avec les 1^{rs} Ténors)

TÉNORS.

ÉTUDIANTS
HASSES.

HERMANN. (avec les 1^{res} Basses)

Drig, drig, drig, drig, drig, drig, mai - tre Lu - ther!

PIANO.

Drig,

Ti - son denfer! à nous ta bière, à nous ton vin! à nous ton

drig, drig, drig, drig, drig, mai - tre Lu - ther!

vin! Drig, drig, drig, drig, Drig, drig, drig,

1^{er} Tén.
 2^{ds} Tén.

Ti-son d'enfer! ton vin! à nous ton
 Ti-son d'enfer! à nous ton vin! à nous ton
 drig drig drig drig à nous ton vin! ton vin! à nous ton

ff

1^{er} et 2^{ds} Tén.

vin! à nous ta bière, à nous ton vin!
 vin! à nous ta bière, à nous ton vin!

f

Animé.
p

Jusqu'au ma-tin Rem-plis, remplis mon ver-re! Jusqu'au matin rem-
 Jusqu'au ma-tin Rem-plis, remplis mon ver-re! Jusqu'au matin rem-

-plis les pots d'étain, Jus qu'au ma - tin, rem - plis, remplis mon ver - re! Jus -

-plis les pots d'étain, les pots d'é - tain, jus - qu'au ma - tin, remplis mon ver - re! Jus -

f - qu'au matin, jus - qu'au ma - tin. Remplis, remplis les pots d'é - tain, d'é -

f - qu'au matin, jus - qu'au ma - tin. Remplis, remplis les pots d'é - tain, d'é -

f *rit.*

a Tempo.

- tain! Du vin! du vin! du vin! du vin! du vin! _____

- tain, Du vin! du vin! du vin! du vin! du vin! _____

a Tempo.

HERMANN.

Luther est un brave homme, Ti_re lan laire, Ti_re lan laire!

Ti_re lan laire!

Ti_re lan laire!

Retenu.

The first system of music for Hermann consists of three staves. The top staff is a bass clef vocal line with lyrics. The middle staff is a treble clef vocal line. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part includes a 'Retenu.' marking and a series of chords at the bottom of the page.

He C'est de main qu'on l'assom - me! Ti_re lan la! Ti_re lan la!

Ti_re lan la! Du

Ti_re lan la! Du

The second system of music for Hermann consists of three staves. The top staff is a bass clef vocal line with lyrics. The middle staff is a treble clef vocal line. The bottom staff is a grand staff for piano accompaniment. The piano part includes a series of chords at the bottom of the page.

LUTHER.

(Ils frappent sur les tables avec leur gobelet) Voi - là, voi_là, messieurs, voi_là!

vin! du vin! du vin! du vin!

vin! du vin! du vin! du vin!

The third system of music for Luther consists of three staves. The top staff is a bass clef vocal line with lyrics. The middle staff is a treble clef vocal line. The bottom staff is a grand staff for piano accompaniment. The piano part includes a 'p' (piano) marking and a series of chords at the bottom of the page.

Sa cave est d'un bon dril - le, Ti - re lan lai - re, Ti - re lan lai - re,
 Ti - re lan lai - re,
 Ti - re lan lai - re,

C'est demain qu'on la pil - le Ti - re lan la! Ti - re lan la!
 Ti - re lan la! Du
 Ti - re lan la! Du

LUTHER.

(bruit de gobelets) Voi - là, voi - là, messieurs voi - là!
 vin! du vin! du vin! du vin!
 vin! du vin! du vin! du vin!

NATHANAEL.

Sa femme est fil - le d'É - ve, Ti - re lan lai - re, Ti - re lan lai - re,

Ti - re lan lai - re,

Ti - re lan lai - re,

C'est demain qu'on l'en - lè - ve! Ti - re lan la! Ti - re lan la!

Ti - re lan la!

Ti - re lan la!

p NATHANAËL avec les 1^{ers} Tenors.

Sa femme est fil - le d'É - ve, Ti - re lan lai - re ti - re lan lai -

p HERMANN avec les Basses.

Sa femme est fil - le d'É - ve, Ti - re lan lai - re ti - re lan lai -

p M.D.

(Bruit.

C'est demain qu'on l'en-lè - ve! Ti - re - lanlai - re ti - re - lanla! Du

C'est demain qu'on l'en-lè - ve! Ti - re - lanlai - re ti - re - lanla! Du

LUTHER.

du gobelets) Voi - là. voilà, messieurs, voilà!

vin! du vin! du vin! du vin! du

vin! du vin! du vin! du vin! du

vin! Jusqu'au ma - tin Rem -

vin! Jusqu'au ma - tin Rem -

a Tempo.

- plis, remplis mon ver - re! Jus - qu'au matin Rem - plis les pots d'étain! Jus -

- plis, remplis mon ver - re! Jus - qu'au matin Rem - plis les pots d'étain! les pots d'é -

The first system consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom staff is a grand staff for piano accompaniment. The music is in 2/4 time and D major. The lyrics are: "- plis, remplis mon ver - re! Jus - qu'au matin Rem - plis les pots d'étain! Jus -" on the top staff and "- plis, remplis mon ver - re! Jus - qu'au matin Rem - plis les pots d'étain! les pots d'é -" on the bottom staff.

cresc.

- qu'au ma - tin Rem - plis, remplis mon ver - re! Jusqu'au matin, jus -

cresc.

- tain! Rem - plis, rem - plis, remplis mon ver - re! Jusqu'au matin, jus -

The second system consists of three staves. The top two staves are vocal lines. The bottom staff is a grand staff for piano accompaniment. The music continues in 2/4 time. The lyrics are: "- qu'au ma - tin Rem - plis, remplis mon ver - re! Jusqu'au matin, jus -" on the top staff and "- tain! Rem - plis, rem - plis, remplis mon ver - re! Jusqu'au matin, jus -" on the bottom staff. Dynamics include *cresc.* and *f*.

f riten.

- qu'au ma - tin, Remplis, rem - plis les pots d'é - tain! A

f riten.

- qu'au ma - tin, Remplis, rem - plis les pots d'é - tain!

The third system consists of three staves. The top two staves are vocal lines. The bottom staff is a grand staff for piano accompaniment. The music is in 2/4 time. The lyrics are: "- qu'au ma - tin, Remplis, rem - plis les pots d'é - tain! A" on the top staff and "- qu'au ma - tin, Remplis, rem - plis les pots d'é - tain!" on the bottom staff. Dynamics include *f riten.*

1^{er} Ténors.
nous ton vin! Remplis mon ver - re! A nous ton vin! Remplis mon ver - re! A

2^{ds} Ténors.
ff
A nous ton vin! Remplis mon ver - re! A

1^{res} Basses.
ff
A nous ton vin! Remplis mon ver - re! A

2^{des} Basses.
A nous ton vin! Remplis mon ver - re! A

ff *ff* A

più rit. *a Tempo.*
nous ton vin, à nous ton vin! Remplis, remplis mon ver - re! A nous ton

più rit.
nous ton vin, à nous ton vin! Remplis, remplis mon ver - re! A nous ton

ff *più rit.* 8

vin!

vin!

R. WAGNER: Der fliegende Holländer: Steuermann, lass' die Wacht!

G. Orch.
Red. 80 *

The first system of piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. The key signature has one sharp (F#) and the time signature is 3/4. The system concludes with a dynamic marking of *Red. 80* and an asterisk.

Red. *

The second system continues the intricate piano accompaniment, maintaining the sixteenth-note motifs. It ends with a dynamic marking of *Red.* and an asterisk.

90

The third system of piano accompaniment shows a continuation of the musical texture. It concludes with a dynamic marking of *90*.

Chor der norwegischen Matrosen (auf ihrem Schiff.)

Tenor I, II. *f*
Steu-ermann, lass' die Wacht! Steuermann, her zu uns!

Baß I. *f*

Baß II. *f*

Komm, lass' die Wacht! Komm her zu uns!

The vocal staves are arranged in three parts: Tenor I, II; Bass I; and Bass II. The lyrics are written below the staves. The music is marked with a forte (*f*) dynamic. The Tenor part has a melodic line with some grace notes, while the Bass parts provide a rhythmic accompaniment.

Ob.Cl.
Hörn. Fag.
p
Str.

Red. *

The piano accompaniment for the chorus section includes parts for Oboe Clarinet (*Ob.Cl.*), Horn and Bassoon (*Hörn. Fag.*), and Strings (*Str.*). The strings are marked with a piano (*p*) dynamic. The system concludes with a dynamic marking of *Red.* and an asterisk.

Ho! He! Je! Ha! Hißt die Se-gel auf! An-ker fest! Steuermann, her!

Baß I. II.

Ob.u.Cl. Picc. (tr.)

Hörn u. Fag. Str.

Fürchten weder Wind noch bö - sen Strand,

Baß I.

Baß II.

Fürch- - - ten nicht bö - sen Strand,

dim. p

Ob.u.Cl.

Hörn. u. Fag.

wol - len heu - te 'mal recht lu - stig sein! Je - der hat sein Mä - del auf dem Land,

woll'n 'mal recht lu - stig sein! Mä - - del ist auf dem Land,

Red. *

herr-li-chen Ta-bak und gu-ten Branntwein. Hus-sas-sa he!

Baß I. II.

Ta-bak und gu-ten Branntwein.

Bläs. in Oct.

Str. in Oct.

110

Bläs.

Str.

Ped. *

Klipp'und Sturm draus - Jol-lo-ho-he! la-chen wir aus! Hus-sas-sa-he!

115

Ped. *

Se-gel ein! Anker fest! Klipp'und Sturm la-chen wir aus!

cresc.

mf cresc.

(a)

Baß I. *ff* Steuermann, lass die Wacht! Steuermann, her zu uns!

Baß II. *ff* Komm, lass die Wacht! Komm her zu uns!

Bl. Str.

Baß I. II. Ho! He! Je! Ha! Steuermann, her! trink mit uns! Ho! He!

G. Orch. Pos. Ped. / 25 *

Je! Ha! Klipp' und Sturm, he! sind vorbei, he! Hus-sa-he! Hal-lo-he!

piu f

Ten. I.

Musical staff for Tenor I, showing a melodic line with a long note on 'Ho!' and a shorter note on 'Her!'.

Hussahe! Steuermann! Ho! _____ Her! Komm und trink mit uns!

Ten. II.

Musical staff for Tenor II, showing a melodic line with notes corresponding to the lyrics 'Ho! He! Je! Ha!'.

Ho! He! Je! Ha!

Baß I. II.

Musical staff for Bass I and II, showing a bass line with notes corresponding to the lyrics 'Hussahe! Steuermann! Ho!' and 'Her! Komm und trink mit uns!'.

Hussahe! Steuermann! Ho! _____ Her! Komm und trink mit uns!

Str. Fl. Ob. u. Cl.

Piano accompaniment for the first system, featuring a rhythmic pattern of chords and single notes. Includes markings for woodwinds and strings.

G. Orch.

Red.

(Sie tanzen auf dem Verdeck, indem sie den Niederschlag jedes Taktes mit starkem Aufstampfen der FüÙe begleiten.)

Piano accompaniment for the second system, continuing the rhythmic pattern. Includes a 'ten.' marking and 'Red.' markings.

(Die Mädchen kommen aus dem Hause, sie tragen Körbe mit Speisen und

Piano accompaniment for the third system, continuing the rhythmic pattern. Includes 'Red.' markings.

Getränken.)

Viol. I. II.

Piano accompaniment for the fourth system, including a violin part. Includes 'Red.' markings and 'Br. u. Vel.' marking.

Br. u. Vel.

AIRS IMPOSES IMPOSED ARIAS

G. DONIZETTI: Don Pasquale - Com' è gentil

206

No. 12

Serenade And Nocturne

SCENE VI — A small grove in Don Pasquale's garden. On the left, steps leading to the house; on the right, a summer-house; at the rear, a gate.

Andante mosso

ERNESTO

(from outside)

Com' è gen-

P (Guitars)

sempre arpeggiato

til — la not-tea-me-zo A - pril — Èaz-zur-rojil ciel, — la lu-naè sen - za

vel: — tut-toè lan - guor — pa - ce, mi-ste-roa

Èaz-zur-rojil ciel, la lu-naè sen - za vel.

Èaz-zur-rojil ciel, la lu-naè sen - za vel.

Èaz-zur-rojil ciel, la lu-naè sen - za vel.

E

mor! Ben mio per - chè an - cor non vie - nia me? For - ma - no

E

l'a - u - re d'a - mo - re ac - cen - ti, del rio nel mur - mu - re so - spi - ri

E

sen - ti, ben mio, per - chè

Ahi

Ben mio, per - chè an - cor non vie - nia me?

Ben mio, per - chè an - cor non vie - nia me?

E

an - cor non vie - nia me? per - chè, per - chè an - cor non vie - nia

26 Pochissimo più mosso

E

me? Poi quan - do sa - rò mor - to — pian - ge - ra - i, ma ri - chia mar - mi n

p

E

vi - ta — non po - tra - i.

Poi quan - do sa - rà mor - to, — si, pian - ge -

Poi quan - do sa - rà mor - to, — si, pian - ge -

Poi quan - do sa - rà mor - to, pian - ge -

ra - i, ma ri - chia - mar - lo in vi - ta, — no, non po - tra - i.

ra - i, ma ri - chia - mar - lo in vi - ta, — no, non po - tra - i.

ra - i, ma ri - chia - mar - lo in vi - ta, — no, non po - tra - i.

27 **Tempo I**

Co-m'è gen - til _____ la not-tea mez-zo A - pril! _____

P

La la la la la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la la la la

27 **Tempo I**

p *sempre arpegg.*

E

È az-zur-roil ciel, _____ la lu-naè sen-za vel: _____ tut-t'è lan-

f

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

guor, — pa-ce, mi-ste-ro, a - mor. — Ben mio, per - ché —

p
la la la la la la la la la la la la la la la la la la la la

p
la la la la la la la la la la la la la la la la la la la la

p
la la la la la la la la la la la la la la la la la la la la

p

— an-cor non vie-ni-a me? Il tuo fe - de - le si strug-ge

la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

di de-sir, Ni-na cru - de - le, Ni-na cru - del,

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains the lyrics 'di de-sir, Ni-na cru - de - le, Ni-na cru - del,'. Below it are three more vocal staves, each with the lyrics 'la la la la la la la la la la la la la la la la la la la'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the right hand.

il tuo fe - del si strug - ge di de - sir;

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

The second system of the musical score also consists of five staves. The top staff is a vocal line in treble clef with the same key signature and time signature as the first system. It contains the lyrics 'il tuo fe - del si strug - ge di de - sir;'. Below it are three more vocal staves, each with the lyrics 'la la la la la la la la la la la la la la la la la la la'. The bottom staff is a piano accompaniment in grand staff, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present in the piano accompaniment.

[28] Pochissimo più mosso

E

Ni-na cru-del, mi vuoi ve-der mo-rir? Poi quan-do sa-rò mor-to

la la la la la la la la la la la la.

la la la la la la la la la la la la.

la la la la la la la la la la la la.

[28] Pochissimo più mosso

E

pian-ge-ra-i, ma ri-chia-mar-mi in vi-ta, no, non po-

tra - i, _____ ma

Poi quan - do sa - rà mor - to, _____ sì, pian - ge - ra - i, ma

Poi quan - do sa - rà mor - to, _____ sì, pian - ge - ra - i, ma

Poi quan - do sa - rà mor - to, pian - ge - ra - i, ma

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a melodic phrase 'tra - i,' followed by a long horizontal line indicating a sustained note, and ends with 'ma'. The second and third staves are vocal lines in treble clef, both containing the lyrics 'Poi quan - do sa - rà mor - to, _____ sì, pian - ge - ra - i, ma'. The fourth staff is a vocal line in bass clef with the lyrics 'Poi quan - do sa - rà mor - to, pian - ge - ra - i, ma'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

ri - chia-mar-mijn vi - ta, _____ no, non po - tra - i.

ri - chia-mar-mijn vi - ta, _____ no, non po - tra - i.

ri - chia-mar-mijn vi - ta, _____ no, non po - tra - i.


ri - chia-mar-mijn vi - ta, _____ no, non po - tra - i.


The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a common time signature. It contains the lyrics 'ri - chia-mar-mijn vi - ta, _____ no, non po - tra - i.' The second, third, and fourth staves are vocal lines in treble and bass clefs, all containing the same lyrics. The fifth staff is a piano accompaniment in grand staff, continuing the rhythmic pattern from the first system.

Ch. Gounod: Roméo & Juliette: Ah! Lève-toi soleil

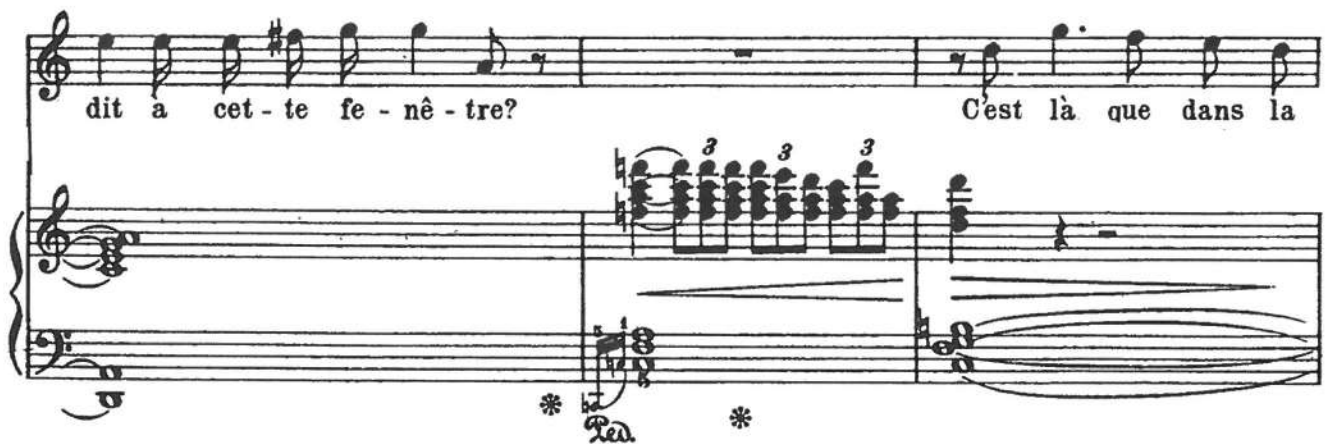
Romeo. 
 L'a-mour! la-mour! oui, son ar - deur a troublé tout mon

Piano. 
p *f*

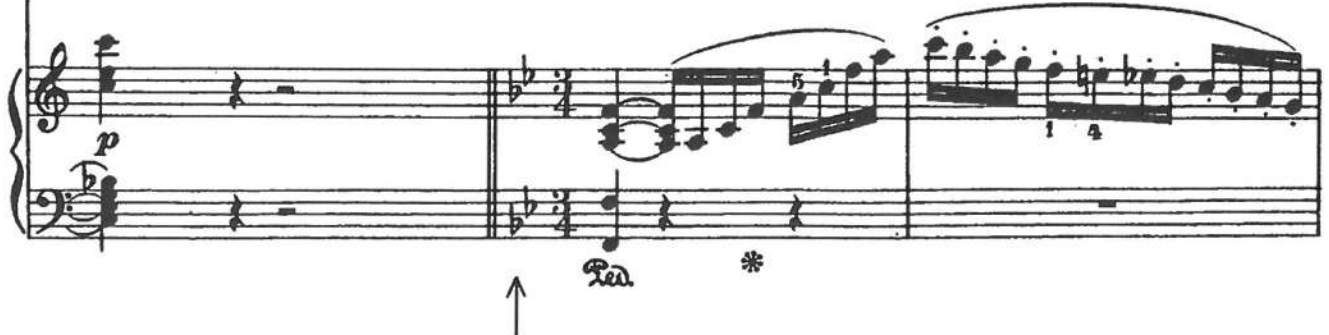
Adagio. (♩=52.) 
 è - tre! Mais quel - le sou - dai - ne clar - té re - splen-


pp *Red.* *

dit a cet - te fe - nè - tre? C'est là que dans la


 * *Red.* *

L'istesso tempo. (♩=50.) 
 nuit ray on - ne sa beau - -té!


p *Red.* *

↑

Ah! lè - ve - toi; sol - eil! —

p

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

fais pa - lir les é - toi - les Qui, dans l'a - zur sans

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

voi - les, Bril - lent au fir - ma - ment.

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

Ah! lè - ve - toi! ah! lè - ve -

cresc.

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

toi! pa - rais! pa - rais! As - tre pur et char -

rit.

dim. *pp* *colla voce.*

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

a tempo. (ben deciso e senza slentare.)

mant!

a tempo.

p

cresc.-

El- -le rê - ve! el - le dé -

dim.-

nou - e U - ne bou - -cle de che - veux, Qui

vient ca - res - ser sa jou - -e! A - mour! a -

cresc.

cresc.

ped. * *ped.* *

mour! ——— por - te lui mes vœux! ——— El - le

dim.

pp *dim.* *pp*

par - le! Qu'elle est bel - -le! Ah! je n'ai rien en - ten -

f

pp *cresc.*

du! ——— Mais ses yeux par - -lent pour el - -le, Et mon

cresc. *dim.*

cœur a ré - pon - du! ———

pp *rit.*

rit.

a tempo.

Ah! lè - ve - toi, sol-eil!

a tempo.

pp

ped. * *ped.* *

fais pâ - lir les é - toi - les Qui, dans l'a - zur sans

ped. *

voi - les, Bril - lent au fir - ma - ment.

ped. * *ped.* *

cresc. -

Ah! lè - ve - toi! ah! lè - ve -

cresc. -

ped. * *ped.* * *ped.* *

toi! pa - -rais! pa - rais! As - tre

Ped. *dim.* *pp*

pur et char - mant! Viens, pa - rais!

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

As - tre pur et char - mant! Viens! pa -

Ped. * *Ped.*³ ³ * *Ped.* *

rais! viens! pa - rais!

Ped. * *Ped.* * *Ped.* * *pp*

W.A. MOZART: Die Zauberflöte - Dies Bildnis ist...

No. 3 Aria

Larghetto

TAMINO

Dies Bild - nis ist be - zau - bernd schön, wie

Clarinetti
Fagotti
Corni
Archi

p Tutti Archi Fiat

5

Tam.

noch kein Au - ge je ge - sehn. Ich fühl' es, ich fühl' es, wie dies Göt - ter - bild mein

Cor. *sfp*

10

Tam.

Herz mit neu - er Re - gung füllt, mein Herz mit neu - er Re - gung

*) „Fein nicht“ in der Bedeutung von „Ja nicht“

15

Tam. *füllt.* Dies Et - was kann ich zwar nicht

Clar.

19

Tam. nen-nen, doch fühl' ich's hier wie Feu-er bren-nen; soll die Emp-fin - dung

Clar.

Cor. Tutti Archi

23

Tam. Lie-be sein? soll die Emp-fin - dung Lie-be sein? - Ja,

Clar.

Cor. *mf* *p* *p* *cresc.* *f*

Fg.

27

Tam. ja, die Lie-be ist's al - lein, die Lie-be, die Lie-be, die Lie - be

Archi *p* *sfp* *f*

33

Tam. ist's al - lein. O wenn ich sie nur fin - den

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

37

Tam. könn - te! O wenn sie doch schon vor mir stün - de! ich wür - de -

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

41

Tam. wür - de -- warm und rein - was wür - de ich? -

44

Tam. Ich wür - de sie voll Ent -

p Archi

47

Tam. *- zü - cken an die - sen hei - ßen - Bu - sen - drü - cken, und*

cresc.

Tutti

f

50

Tam. *e - wig wä - re sie dann mein, und e - - - wig wä - re sie dann*

p *Archi*

54

Tam. *mein, und e - wig wä - re sie dann mein, e - wig wä - re sie dann*

59

Tam. *mein, e - wig wä - re sie dann mein. [43]* (will ab)

Tutti *cresc.* *f* *p*