

TENOR 2

PARTIES DE CHŒUR
CHOIR EXTRACTS

Ch. Gounod: FAUST - Gloire immortelle de nos aïeux

Tempo marziale.

Wind, etc. *ff*

Chorus.

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

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

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.

p

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 - ieux. —

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

Tutti

dim. *pp*

cresc.

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

cresc.

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

cresc. *cresc.*

Et sous ton aile, Soldats vainqueurs, — Di -

Et sous ton aile, Soldats vainqueurs, — Di -

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

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

Vers nos fo - yers — Hà - tons le

Vers nos fo - yers — Hà - tons le

p Saxhorns, Trin., 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 hâ - tons le
 pirs! _____ ne tar - dons pas, _____ ne tar - dons

pas. _____ No - - - tre pa - ys _____ nous tend les
 pas, Vers nos foyers hâ - 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

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

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

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

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

p *molto cresc.*

ff
Gloire im - mor - tel - le De nos a - îeux, — Sois nous fi -

ff
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, en - 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 clefs. Dynamics: *f*, *pp*, *p*. Includes a first ending bracket marked 'A'.

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

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

Vocal and piano accompaniment system. Includes staves for Soprani, Contralti, Tenori I, Tenori II, Bassi, and a grand staff (X). Lyrics: "Fuoco di gio - ia!". Dynamics: *ff*. Includes triplets and first ending brackets.

..... l'i-la-re vampa fu-ga la not-te,
 l'i-la-re vampa fu-ga la not-te,
 l'i-la-re vampa, l'i-la-re
 l'i-la-re vampa, l'i-la-re
 gio-ia!

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line. The music is in G major and 3/4 time. It features several triplet markings (3) and dynamic markings like *p*.

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

The second system continues the musical score with five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line. The music is in G major and 3/4 time. It features several triplet markings (3) and dynamic markings like *p*.

pp
guiz.za,

soli I: Bassi
pp sfavil - la,

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

sfavil - la,

The musical score consists of two systems. The first system includes a vocal line with lyrics 'guiz.za,' and a bass line with lyrics 'sfavil - la,'. The piano accompaniment features arpeggiated chords. The second system contains four vocal parts with lyrics: 'sfavil - la,', 'sfavil - la, crepi.ta, avvam.pa,', 'guiz.za, crepi.ta, avvam.pa,', and 'crepi.ta, avvam.pa,'. The piano accompaniment continues with arpeggiated figures.

av - vam - pa,

crepi.ta,

sfavil - la,

sfavil - la,

guiz - za, av - vam -

guizza, sfavil - 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 *sf* *pp* *sf*

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 -

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. The piano accompaniment includes triplets and a piano (*p*) section. The lyrics are in Italian and describe a 'fulgido incendio' (brilliant fire) invading the heart.

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 lyrics repeat the phrase 'che in - va - de il cor.' and end with '- so che in - va - de il cor.'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

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

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

This block contains the vocal staves for Soprano I and Contralto. Both parts are written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The Soprano I part begins with a *pp* dynamic and a *dolcissimo* marking. The lyrics are "Dal rag-gio attrat - ti va - - ghi sem-bian - ti". The Contralto part also begins with a *pp* dynamic and the same lyrics. Below these are three empty staves for other vocal parts.

8

p *dolcissimo*

This block shows the piano accompaniment for the first system, consisting of two staves in treble and bass clefs. The music features a melodic line with many sharps and a supporting bass line. A dynamic marking of *p* and *dolcissimo* is present. A repeat sign with a first ending bracket is shown above the first staff.

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,

This block contains the vocal staves for Tenor I and Tenor II. Both parts are written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The Tenor I part begins with a *pp* dynamic and the lyrics "mo - - vo - no in - tor - no mu - tan - do stuol,". The Tenor II part also begins with a *pp* dynamic and the same lyrics. Below these are two empty staves for other vocal parts.

8

dolcissimo

This block shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. The music continues with a melodic line and a supporting bass line. A dynamic marking of *dolcissimo* is present. A repeat sign with a first ending bracket is shown above the first staff.

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-l'i-gneo vol.

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

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

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

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

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

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

AA

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 -

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!

palpi.ta,

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

m.s. *leggero e staccato* *m.s.*

Detailed description: This system contains six staves. The top five are vocal staves in treble clef, each with a *pp* dynamic marking. The lyrics are 'Fuo - - - - - co di' on the first four staves, and 'muor. Fuo - co di' on the fifth. The sixth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring triplet figures and the instruction *leggero e staccato*. The key signature has three sharps (F#, C#, G#).

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 musical score with six staves. The top five are vocal staves in treble clef, with lyrics 'gio - - ia, fuo - - - - - co di' on the first two staves, and 'gio - - ia, fuo - - co di' on the remaining three. The sixth staff is a grand staff for piano accompaniment, continuing the triplet accompaniment. The key signature remains three sharps.

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!

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

- 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

sempre pp *sempre pp* *ppp* *ppp* *ppp*

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

f *p* *f* *p*

BB

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

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 lampèg - 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

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 "l'ul - 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.
pp

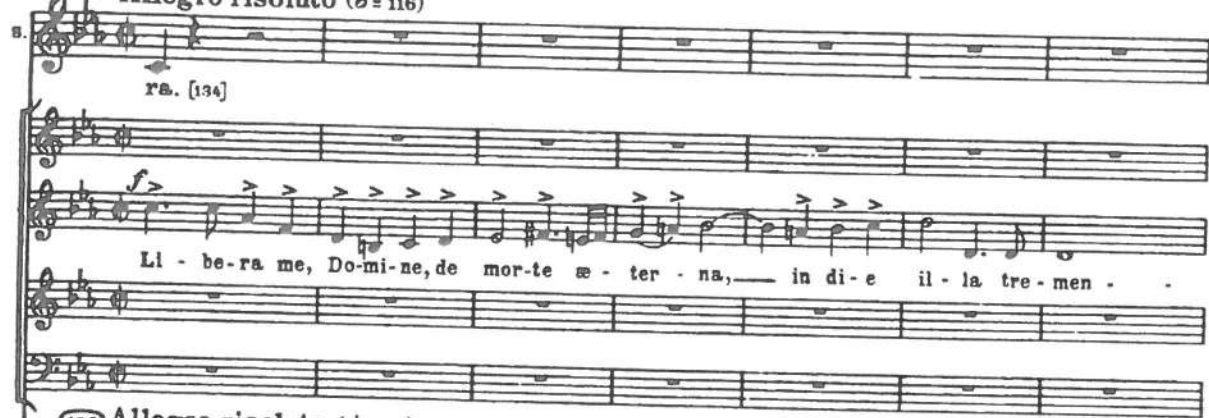
The second system consists of six staves. The top two staves are vocal lines for two voices, both with the lyrics "lam - peggia e muor." and a piano (*pp*) dynamic marking. The next two staves are vocal lines for two voices, both with the lyrics "muor, lam - peggia e muor." and a piano (*pp*) dynamic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

G. VERDI: REQUIEM - "Libera me"

130 (179) Allegro risoluto (♩ = 116)

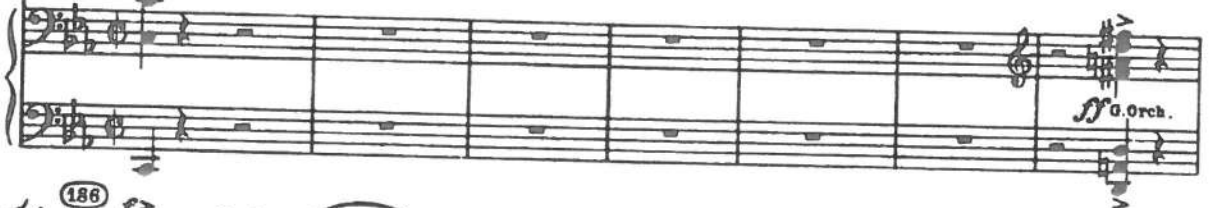
ra. [134]

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 *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-

200 - 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-

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

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,

219

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*

226
 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

232 *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* *G. Orch.*

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

238

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

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

(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 *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 -

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

ÉTUDIANTS

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.

Ti-son d'enfer! ton vin! à nous ton

2^ds Tén.

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

drig drig drig drig à nous ton vin! ton vin! à nous ton

1^{er} et 2^ds Tén.

vin! à nous ta bière, à nous ton vin!

vin! à nous ta bière, à nous ton vin!

Animé.

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

p 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. *rit.* Remplis, remplis les pots d'é - tain, d'é -

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

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.

f

Luther est un brave homme, Ti-re lan laire, Ti-re lan laire!

f

Ti-re lan laire!

f

Ti-re lan laire!

Retenu.

Detailed description: This section contains three systems of music. The first system has a vocal line in bass clef with lyrics 'Luther est un brave homme, Ti-re lan laire, Ti-re lan laire!' and a piano accompaniment in treble and bass clefs. The second system continues the vocal line with 'Ti-re lan laire!' and piano accompaniment. The third system is marked 'Retenu.' and features a vocal line with 'Ti-re lan laire!' and piano accompaniment. Below the piano part are several chord diagrams.

f

C'est de main qu'on l'assom - me! Ti-re lan la! Ti-re lan la!

f

Ti-re lan la! Du

f

Ti-re lan la! Du

HERMANN.

Detailed description: This section contains three systems of music. The first system has a vocal line in bass clef with lyrics 'C'est de main qu'on l'assom - me! Ti-re lan la! Ti-re lan la!' and a piano accompaniment in treble and bass clefs. The second system continues the vocal line with 'Ti-re lan la! Du' and piano accompaniment. The third system continues with 'Ti-re lan la! Du' and piano accompaniment. Below the piano part are several chord diagrams.

LUTHER.

f

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

f

vin! du vin! du vin! du vin!

f

vin! du vin! du vin! du vin!

p

Detailed description: This section contains three systems of music. The first system has a vocal line in bass clef with lyrics '(Ils frappent sur les tables avec leur gobelet) Voi - là, voi - là, messieurs, voi - là!' and a piano accompaniment in treble and bass clefs. The second system continues the vocal line with 'vin! du vin! du vin! du vin!' and piano accompaniment. The third system continues with 'vin! du vin! du vin! du vin!' and piano accompaniment. Below the piano part are several chord diagrams.

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,

Detailed description: This section consists of three systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the piano accompaniment with a forte (f) dynamic marking.

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

Detailed description: This section consists of three systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the piano accompaniment with a forte (f) dynamic marking.

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!

Detailed description: This section consists of three systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the piano accompaniment with a forte (f) dynamic marking.

NATHANAEL.

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

p HERMANN avec les Basses.

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

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.

de 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 matio Rem - plis les pots d'étain! les pots d'é -

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 -

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!

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

2^{ds} Tenors.
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

A

This system contains the first vocal entries. The vocal parts (Tenors and Basses) enter with the lyrics 'nous ton vin! Remplis mon verre! A nous ton vin! Remplis mon verre! A'. The piano accompaniment is marked *ff* and features a rhythmic pattern of eighth notes.

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

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

ff piu rit.

a Tempo.

This system continues the vocal parts and piano accompaniment. The vocal parts are marked *piu rit.* and the piano accompaniment is marked *ff piu rit.*. The tempo changes to *a Tempo.* at the end of the system.

vin!

vin!

This system shows the vocal parts holding a long note for 'vin!' and the piano accompaniment playing a complex rhythmic pattern with sixteenth notes and sixteenth rests.

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

G. Orch.

Red. 80

The piano score consists of three systems of staves. The top system is for the Grand Orchestra (G. Orch.), with a treble and bass clef. The middle system is for the Reducido (Red.), also with treble and bass clefs. The bottom system is for the strings (Str.), with a bass clef. The music is in 7/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. There are dynamic markings like *f* and *p*, and performance instructions like *Red. 80* and *Str.*

Chor der norwegischen Matrosen (auf ihrem Schiff.)

Tenor I. II.

Baß I.

Baß II.

Ob.Cl.

Hörn. Fag.

Str.

f

p

Steu-ermann, lass' die Wacht! Steuermann, her zu uns!

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

The vocal score features three vocal parts: Tenor I. II., Bass I., and Bass II. The lyrics are written below the vocal staves. The Tenor part has the lyrics: "Steu-ermann, lass' die Wacht! Steuermann, her zu uns!". The Bass parts have the lyrics: "Komm, lass' die Wacht! Komm her zu uns!". The score includes dynamic markings like *f* and *p*, and performance instructions like *Ob.Cl.*, *Hörn. Fag.*, and *Str.*

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.

mf

100

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,

Ed. *

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

Baß I. II.

Ta-bak und gu-ten Brannte-wein.



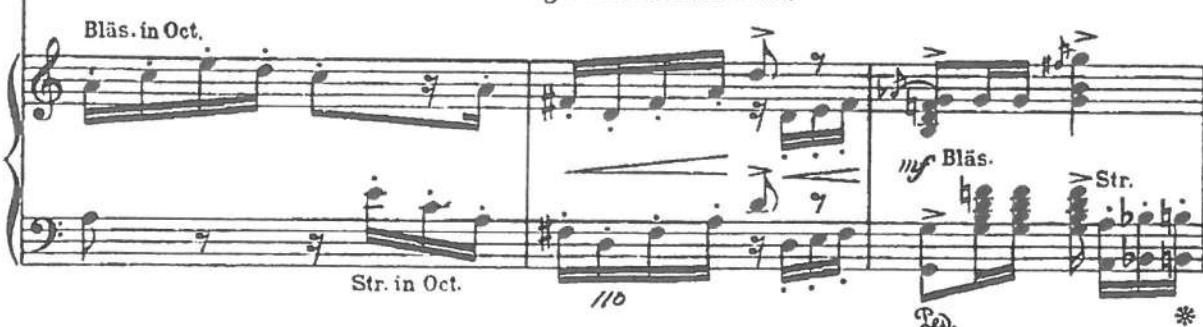
Bläs. in Oct.

Str. in Oct.

Bläs.

Str.

Red. *



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




Red. *

Red. // 5 *



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



cresc.

mf cresc.

(b)



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

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

Bl. *f*

Str. *f*

120

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

f G. Orch.

Pos. *f*

125

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

piu f

Ten. I.

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

Ten. II.

Ho! He! Je! Ha!

Baß I. II.

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

Str. Fl.
Ob. u. Cl.

G. Orch.

Red.

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

ten.

Red.

Red.

Red.

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

Red.

Red.

Red.

Getränken.)

Viol. I. II.

Red.

Red.* Brt. u. Vcl.

ROSSINI - STABAT MATER

Nº 10. "In sempiterna saecula, Amen."

Allegro. **Tutti.**
ff

Soprano. A - men,

Alto. *ff* Tutti.

Tenor. A - men,

Bass.

Allegro. (♩ = 144.) ***ff* Tutti.**

Piano. *ff* *ten.* *ff*

ff

A - men,

ff

A - men,

ff

ten. *ff*

ff A - men, *f* In sem-pi-ter-na
To him be glo-ry

ff A - men,

ff *ten.* *f*

sae-cu-la, A - ev-er-more, A - men, A -

In sem-pi-ter-na
To him be glo-ry

A - men, A -

sae-cu-la, A - ev-er-more, A - men, A -

men, in sem-pi-ter-na
men, to him be glo-ry

A - men, A -

A - men, A - men, sae-cu - la, ev - er - more, A - men, A - men, in sem - pi - ter - na to him be glo - ry

men, in sem - pi - ter - na to him be glo - ry

men, men, in sem - pi - to him be

sae - cu - la, ev - er - more, A - men, A - men,

A - men, in sem - pi - ter - na sae - cu - la, ev - er - more, to him be glo - ry

ter - na sae - cu - la, in sem - pi - ter - na sae - ev - er - more, to him be glo - ry ev - er -

men, A - men, men,

iu sem-pi-ter - - na sae - cu - la, A -
 to him be glo - - ry ev - er - - more,
 la, A - men, A - men, iu sem-pi-ter - na
 more, A - men, A - men, to him be glo - ry
 cu - la, in sem-pi - ter - na sae - cu - la, in sem-pi-
 er - - more, to him be glo - ry ev - er - - more, to him
 A - men, A - men,

men, A - men, iu sem-pi-ter - - na sae - - cu -
 to him be glo - - ry ev - - er - -
 sae - - cu - - la, A - - men, A - men,
 ev - - er - - more,
 ter - na sae - - cu - - la, in sem-pi - ter - na sae - -
 glo - ry ev - - er - - more, to him be glo - ry ev - -
 men, A - men,

la, more, iu sem-pi-ter - na sae - cu - la, A -
 to him be glo - ry ev - er - more
 iu sem-pi-ter - - na, A
 to him be glo - - ry,
 cu - la, A - men, A -
 er - - more
 A - men, A -

men, A -

men, in sem-pi-ter - na sae-cu - la, A -
to him be glo - ry ev - er - more,

men, A -

men, A -

men, in sem-pi-ter - na sae - cu -
to him be glo - ry ev - er -

men, A - men

men, in sem-pi - ter - na sae -
to him be glo - ry ev -

men,

la, more, A - men, A - men, in sem-pi-ter - na
to him be glo - ry

in sem-pi-ter - na sae - cu - la, A -
to him be glo - ry ev - er - more,

cu - la, in sem-pi - ter - na sae - cu - la, in sem-pi -
er - more, to him be glo - ry ev - er - more, to him be

A - men, A -

sae - cu - la, A - men,
 ev - er - more, A - men,
 in sem - pi - ter - na sae - cu - la,
 to him be glo - ry ev - er - more, A - men,
 ter - na sae - cu - la, in sem - pi - ter - na
 glo - ry ev - er - more, to him be glo - ry
 A - men, A - men, A - men, A - men,
 la, more, A - men,
 sae - cu - la, A - men, A - men,
 ev - er - more, A - men, A - men,
 in sem - pi - ter - na
 men, to him be glo - ry
 A - men, A - men, A - men,
 in sem - pi - ter - na
 men, to him be glo - ry
 sae - cu - la, A - men, A - men, A - men,
 ev - er - more, A - men, A - men, A - men,

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

The first system consists of five staves. The top three staves are vocal parts: Soprano (top), Alto (middle), and Bass (bottom). The bottom two staves are piano accompaniment. The lyrics are: "na, in sempi-ter ry, to him beglo - - na, in sempi-ter ry, to him beglo - - na, in sempi-ter ry, to him beglo - -". The vocal parts have "men, A" written below them. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

na, A
ry, A

men, A

na, A
ry, A

The second system continues the vocal and piano parts. The lyrics are: "na, A ry, A", "men, A", and "na, A ry, A". The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*pp*) dynamic.

The third system concludes the piece with the same vocal and piano parts. The piano accompaniment continues with the same rhythmic pattern.

men, in sem-pi-ter - na
to him beglo - ry

men, in sem-pi-
to him be

men,

sae cu - la, A -
ev er - more,

ter na sae cu - la, A -
glo - ry ev er - more,

in sem-pi - ter na sae cu -
to him be glo - ry ev er - er -

in sem-pi - ter na sae - cu - la,
to him be glo - ry ev - er - more,

cresc.

men, A

men, A

la, A
more,

men,

ff

na, ry, A

ter glo - na, ry, A

in sem-pi - ter to him be glo - na, ry, A

in sem-pi - ter to him be glo - na, ry, A

men, in sem - pi - ter glo - na sae - ev - ry

men, in sem - pi - ter glo - na sae - ev - ry

men, in sem - pi - ter glo - na to him be glo - ry

in sem - pi - to him be

cu - la, er - more, A

cu - la, er - more, A

sae ev - cu - la, er - more, A

ter glo - na sae - cu - er - la, er - more, A

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men, A - men, A - men, A - men, A - men, A - men, A - men, A - men,

men, in sem-pi-ter - na, to him be glo - ry, A - men, in sem-pi-ter - na, to him be glo - ry, A - men, in sem-pi-ter - na, to him be glo - ry, in sem-pi - to him be

in sem-pi-ter - na, to him be glo - ry, in sem-pi-ter - na, to him be glo - ry, in sem-pi-ter - na, to him be glo - ry, in sem-pi-ter - na, to him be glo - ry, in sem-pi - to him be

cresc.

in sem - pi - ter - - - na, in sem - pi - ter - -
to him be glo - - - ry, to him be glo - -

in sem - pi - ter - - - na, in sem - pi -
to him be glo - - - ry, to him be

ter - na,
glo - ry A - - men,

f *ff*

- - - na, A - - -
- - - ry, - - -

ter - - - na, A - - -
glo - - - ry, - - -

in sem - pi - ter - - - na, A - - -
to him be glo - - - ry, - - -

in sem - pi - ter - - - na, A - - -
to him be glo - - - ry, - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

ff

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
ry, to him be glo - - - ry, to him be glo - - -

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
ry, to him be glo - - - ry, to him be glo - - -

na.
ry.

men.

na.
ry.

men.

Andantino moderato.

sotto voce

97

A - men,

sotto voce

This system contains the first vocal entry. The vocal line begins with a half rest followed by the lyrics "A - men,". The piano accompaniment consists of a series of chords in the right hand and a rhythmic pattern in the left hand.

Andantino moderato. (♩) = 132.)

pp

pp

This system shows the piano accompaniment for the second system. It features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked *pp* (pianissimo).

A - - - men, A - - -

sotto voce

A - - - men, A - - -

sotto voce

This system contains the second vocal entry. The vocal line continues with "A - - - men, A - - -" and "A - - - men, A - - -". The piano accompaniment continues with a similar rhythmic pattern.

p

This system shows the piano accompaniment for the third system. The right hand features a melodic line with some grace notes, and the left hand continues with a rhythmic pattern. The dynamic is marked *p* (piano).

men, A

men, A

men, A

This system contains the third vocal entry. The vocal line continues with "men, A", "men, A", and "men, A". The piano accompaniment continues with a similar rhythmic pattern.

pp

This system shows the piano accompaniment for the fourth system. The right hand features a melodic line with some grace notes, and the left hand continues with a rhythmic pattern. The dynamic is marked *pp* (pianissimo).

Tempo I. Animato.

men, *ff* in sempi-ter na, in sempi-ter
 to him be glo ry, to him be glo

men, *A*

men, *ff* in sempi-ter
 to him be glo

men, *A*

Tempo I. Animato.

ff

na, ry

na, in sempi-ter na,
 ry, to him be glo ry

A men, in sempi-ter
 to him be glo

men, *A*

men,

men, *A*

na, in sempi-ter
ry, to him beglo

in sempi-ter
to him beglo

na, in sempi-ter
ry, to him be glo

na,
ry, A

na,
ry, A

men, A men, A

men, A men, A

men, A - - - men, A - - -

men, A - - - men, A - - -

p

This system contains the first vocal entry. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts enter with the lyrics "men, A - - - men, A - - -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

men.

men.

sf sf

This system continues the vocal and piano parts. The vocal parts have a long note with a fermata, indicated by "men.". The piano accompaniment continues with the same rhythmic pattern, marked with *sf* (sforzando) in both hands.

sf sf

alleg. *

This system shows the final part of the piano accompaniment. It features two piano staves. The right hand continues with the rhythmic pattern, marked with *sf*. The left hand has chords and a melodic line. The system concludes with a double bar line, followed by the tempo marking *alleg.* and an asterisk.

AIRS IMPOSES IMPOSED ARIAS

TCHAIKOVSKY - EUGEN ONEGIN - Kuda Kuda

3.
S.
ждеть ужъ насъ!

Ленскіи.
Lenski.

Andante, quasi Adagio. (♩ = 66.)

Ку-да, ку-да, ку-да вы у-да-лились ве-сны мо-ей златы-е дни?

Л.
Л.
(встаетъ и подходитъ къ авансценѣ)
(steht auf, geht vor.)

a prima voce

Что день гря-ду-щій мнѣ го-

ritardando

a tempo

Л.
Л.
-то - вить?... Е - го мой взоръ на-пра-сно ло - вить; въ глу-

Л.
Л.
- бо - кой тьмѣ та - ит - ся онъ! Нѣтъ нуж - ды; правъ судъ - бы за -

Л.
Л.
- конь! Па - ду - ли я стрѣлой прои - зен - ный, иль

Л.
Л.
ми - мо про - ле - тить о - на, все бла - го: бдѣ - ні - я и

Л.
Л.
сна при - хо - дитъ часъ о - пре - дѣ - лен - ный! бла - го - сло - венъ и день за - ботъ,

Л.
З.

p

Ріи *mosso*. (♩ = 84.)

бля_го_словенъ и тьмы приходъ! Блещетъ за_ут_ра лучьден_

poco stringendo

Ріи *mosso*. (♩ = 84.)

Л.
З.

- ни - цы и за_иг_ра_етъ яр_кій днь, а

Л.
З.

я, быть можетъ... я гроб_ни_цы сойду въ та_ин_ствен_ну_ю снь!

crescendo

Л.
З.

cresc.

И па_мять ю_на_го по_э_та по_гло_титъ медлен_на_я

f

Л.
L.

f. *dim.*

Ле - та, за - бу - детъ міръ ме - ня, но ты!.. ты!.. ты!..ты!..

ritenuto *p*

Л.
L.

(съ большимъ чувствомъ)
(mit viel Gefühl)

pp

Ска - жи, при - дешь ли, двѣ кра - со - ты, сле -

pp a tempo

Л.
L.

- зу пролить надъ ран - ней ур - вой и думать: онъ ме - ня лю - билъ! —

Л.
L.

Онъ мнѣ е - ди - ной по - святилъ разсвѣтъ пе - чальный жизни бурной! Ахъ,

mf

Л.
Л.
Оль - га, я те - бя лю - билъ, те - бѣ — е - диной по - свя -

Poco più animato. (♩=80.)

Л.
Л.
- тиль — разсвѣтъ печаль - - ный - жизни бур - ной, ахъ,

Poco più animato. (♩=80.)

Л.
Л.
ritenuto
Оль - га, я те - бя лю - билъ! Сер - дечный другъ, же - лан - ный другъ, при -

p ritenuto *stringendo* *cresc.*

Л.
Л.
ff *Andante mosso.* (♩=76.)
- ди, при - ди! же - лан - ный другъ, при - ди, я твой супругъ, при -

Andante mosso. (♩=76.)
mf

Л.
Л. *rit.*
-ди, я твой супругъ, при-ди, при-ди! Я жду те-бя, же-ланый

Л.
Л. *p* другъ. При-ди, при-ди, я твой су-пругъ! *accel.* Ку-да, ку-

Л.
Л. -да, ку-да вы у-да-ли-лись, зла-ты - е дни, зла-ты-е дни мо-

Л.
Л. *a tempo*
-ей — вес-ны!

p *ritenuto* *a tempo* *p* *pp*

PUCCINI - TOSCA - Recondita armonia

The first system of music is a piano accompaniment in 3/4 time. The right hand features a melodic line with several slurs and a triplet of eighth notes marked with a '3' and 'pp' (pianissimo). The left hand provides a harmonic accompaniment with chords and single notes, including a triplet of eighth notes in the final measure.

CAVAR.

The second system includes a vocal line for Cavaradossi. The vocal line begins with a rest and then has a note marked 'Re -' with a fermata. The piano accompaniment continues with chords and melodic fragments, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with 'pp'. A box containing the number '18' is placed above the piano accompaniment in the final measure.

PIÙ LENTO

CAV. *pp*
 - con - di - ta ar - mo - ni - a di bel - lez - ze di -

*PIÙ LENTO
 dolciss.*
pp

Sostenendo

CAV. *pp*
 - ver - se!... È bru - na Flo - ri - a, l'ar -

Sostenendo

rall:..... a tempo

CAV. *p*
 - dente aman - te mi - a, e

SAGR. *pp*
 (a mezza voce come brontolando) (s'allontana per prendere l'acqua onde pulire i pennelli)
 (Scherza coi fanti e lascia stare i san - ti...)

pp rall:..... a tempo
m. d. *p*

CAV. te, bel - ta - - dei - gno - - ta,.....

pp

CAV. cin - ta di chio - me bion - - del...

CAV. Tu az - zur - ro hai l'oc - - chio.....

CAV. To - sca ha l'oc - chio ne - - ro!

SAGR. (ritornando dal fondo e sempre scandolezzato dice:)

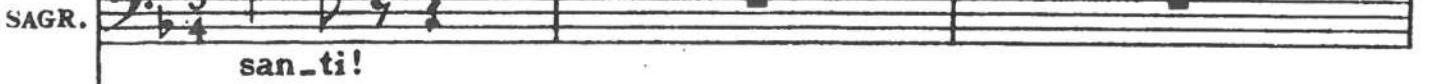
Scherza coi fanti e lascia stare i

p

LO STESSO MOV.^{to}

CAV.  L'ar-te nel suo mi - ste - ro le di -

(riprende a lavare i pennelli)

SAGR.  san-ti!

LO STESSO MOV.^{to}

19



p


CAV.  - ver - se bel - lez - ze in - siem con - fon - de: ma

rall:.....



col canto

I.^o TEMPO

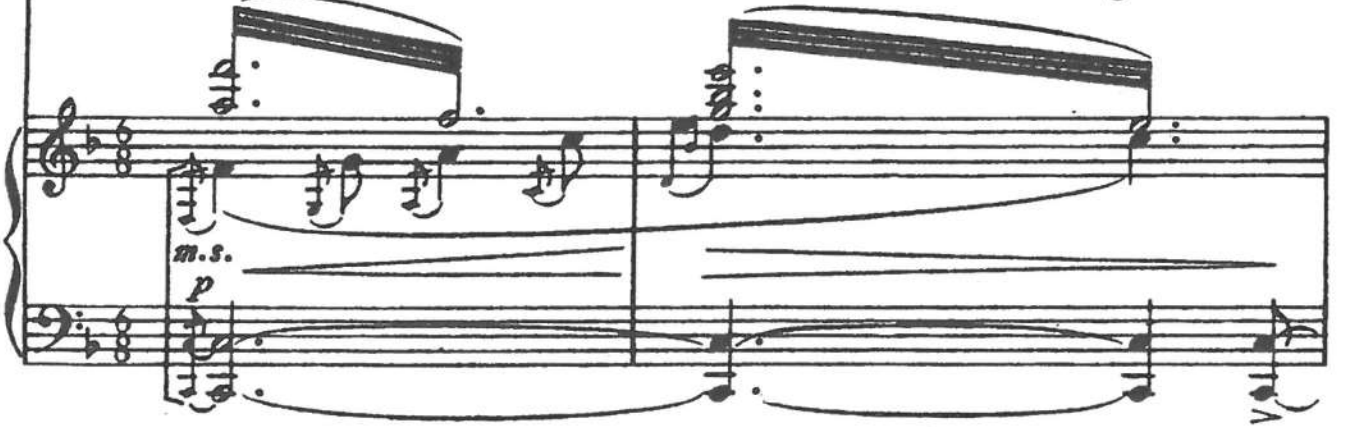
CAV.  nel ri - trar co - ste - i...

SAGR.

Opp.

I.^o TEMPO

Que - ste di - ver - se gon - ne



m.s.
p

CAV. *il mio so - lo pen - sie - ro,*

SAGR. *che fanno concor - ren - za al - le Ma - don - ne man - dan*

CAV. *ah! il mio sol pen - sier sei tu! To - sca sei*

SAGR. *tan - fo d'infer - no*

allarg. 2 rit.....

allarg. col canto

CAV. *tu!*
(asciuga i pennelli lavati, non senza continuare a borbottare)

SAGR. *Scherza coi fanti e la - scia stare i san - ti.*

p *dolciss.* *ppp*

N°6 Aria

Andantino sostenuto

IDOMENEO

Flauti
Oboi
Clarinetti
Fagotti
Corni
Archi

Ob.

p *sf Tutti* *p Viol.*

5

Ido. - drom - mi in - tor - no l'om - bra do - len - te,

Viol.

9

Ido. l'om - - - - bra, l'om - - - - bra do -

Cor.

13

Ido. - len - te, che not - te e gior - no,

Viol. Fl.

fp *f* *p*

17

Ido. *8*

che not - te e gior - no: so - no in - no - cen -

Viol. Fl. Viol. Fl.

fp

f p

22

Ido. *8*

- - - - - te m'ac - cen - - - - ne -

Legni

Archi

27

Ido. *8*

- rà. Nel sen tra - fit - to, nel cor - po e -

Ob., Viol. Viol.

fp

Fg. *fp*

31

Ido. *8*

- san - gue il mio de - lit - to, lo spar - - - so

Archi

p

p

35

Ido. san - gue m'ad - di - te - rà, lo spar - so

Legni Viol.

p

39

Ido. san - - - - - gue, lo spar - - - so -

p

43

Ido. san - gue m'ad - di - te -

Legni Viol.

pp *mf*

Fg.

47


Ido. - rà, m'ad - di - te -

Legni Cor.

pp *mf*

3

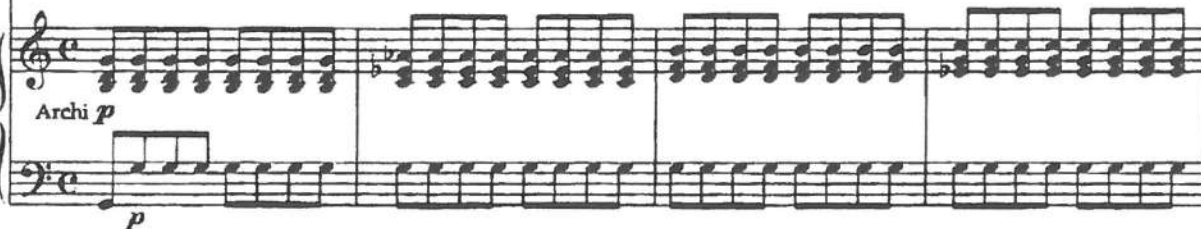
51 Allegro di molto

Ido. 

- rà. Qual spa - ven - to, qual do -

Archi *p*

p



55

Ido. 

- lo - re, qual spa - ven - to, qual do - lo - re!

crescendo

f



59

Ido. 

Di tor -

Fl.


Clar.

p Archi

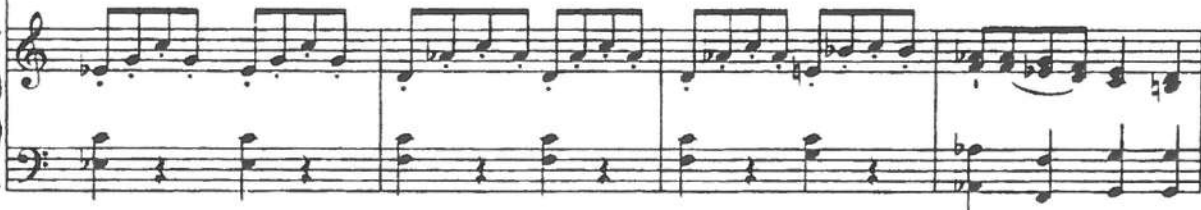
Fg.



63

Ido. 

- men - to que - sto co - re quan - te vol - te mo - ri -



67

Ido. *8* - rà, quan - te

Ob. Fl.

Fg.

71

Ido. *8* vol - te - mo - ri - rà! Qual spa - ven - to,

Viol.

sf *p* *sf*

75

Ido. *8* qual do - lo - re, qual spa - ven - to,

p *sf* *p*

79

Ido. *8* qual do - lo - re!

Fl. *b* *crescendo* *f* Clar. Fl.

83

Ido. 

Di tor - men - to que - sto co - re

p Archi

87

Ido. 

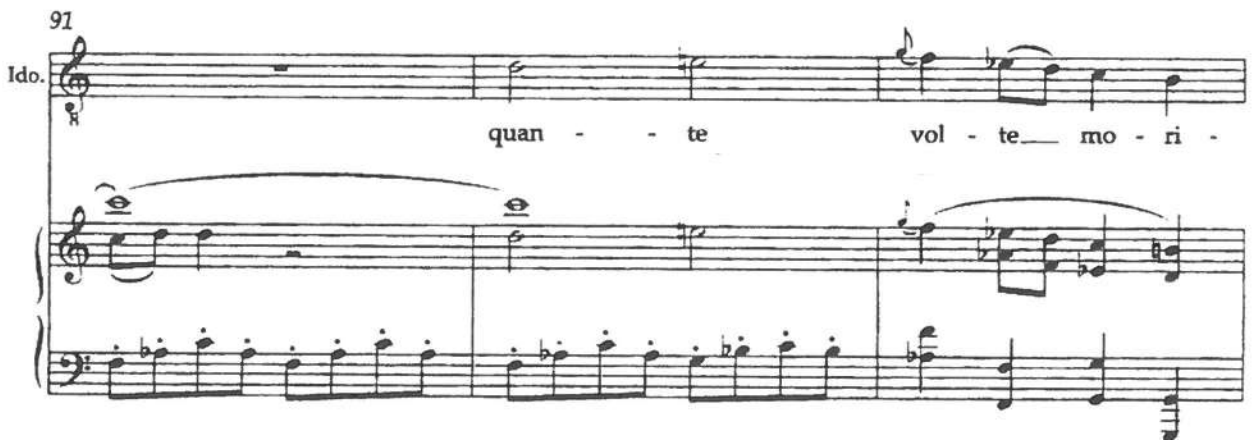
quan - te vol - te mo - ri - rà,

p Archi

Ob.

Fl.

91

Ido. 

quan - - te vol - te mo - ri -

p Archi

94

Ido. 

- rà ! Di tor - men - to que - - sto co - re

sfp Tutti

p

98

Ido. *quan - te - te -*

Archi

102

Ido. *vol - te mo - ri - rà, quan - te vol - te mo - ri -*

fp fp fp fp

105

Ido. *- rà, quan - te vol - te mo - ri - rà, mo - ri - rà, mo - ri -*

fp fp fp fp p crescendo

Ob. *f* Clar.

109

Ido. *- rà!*

f p sf p f

Fl.

Gounod
Ah! Lève-toi, soleil!
from Roméo et Juliette

First system of the musical score. The vocal line is in C major, 4/4 time, with lyrics: "L'a-mour! l'a-mour! oui, son ar - deur a troublé tout mon". The piano accompaniment is in C major, 4/4 time, with dynamics *pp*, *p*, and *f*. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Adagio (♩=52)

Second system of the musical score. The vocal line is in C major, 4/4 time, with lyrics: "è - tre! Mais quel - le sou - dai - ne clar - té re - splen-". The piano accompaniment is in C major, 4/4 time, with dynamics *pp* and *pp*. The piano part features a series of chords in the right hand and a melodic line in the left hand. There are markings for "Ped." and "*" in the piano part.

Third system of the musical score. The vocal line is in C major, 4/4 time, with lyrics: "dit a cec - te fe - nè - tre? C'est là - que dans la". The piano accompaniment is in C major, 4/4 time, with dynamics *pp* and *pp*. The piano part features a series of chords in the right hand and a melodic line in the left hand. There are markings for "Ped." and "*" in the piano part.

L'istesso tempo (♩=50)

Fourth system of the musical score. The vocal line is in C major, 4/4 time, with lyrics: "nuit ray - on - ne sa beau - té!". The piano accompaniment is in C major, 4/4 time, with dynamics *p* and *p*. The piano part features a series of chords in the right hand and a melodic line in the left hand. There are markings for "Ped." and "*" in the piano part.

Ah! lè - ve - toi, sol - eil!_

p
Red. * *Red.* * *Red.* *

fais pa - lir les é - toi - les Qui, dans la - zur sans

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

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

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

Ah! lè - ve - toi!_ ah! lè - ve -

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

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

f *dim.* *pp* *colla voce.*
Red. * *Red.* * *Red.* * *Red.* *

a tempo (ben deciso e senza slentare)

mant!

a tempo

p

cresc. -

Ei- -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! — Et - le

dim.

pp *dim.* *pp*

ped. *

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

f

pp *cresc.*

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

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

cresc. *dim.*

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

cœur a ré - pon - du! —

pp *rit.*

ped. *

a tempo

Ah! lè - ve - toi, sol-eil!

a tempo
pp

Red. * *Red.* *

fais pâ - lir les é - toi - les Qui, dans la - zur sans

Red. *

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

Red. * *Red.* *

cresc. -

Ah! lè - ve - toi! ah! lè - ve -

cresc. -

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

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.* 8 *pp* *

MOZART-DIE ZAUBERFLÖTE - Dies Bildnis ist bezaubernd schön

Nº 3. Arie.

Larghetto.

Tamino.

Quart. Dies Bildnis ist be - zaubernd schön, wie noch kein Au - ge je ge -

ton. ton.

sehnt! Ich fühl es, ich fühl es, wie dies Götterbild mein Herz mit neu - er Re - gung

Hörn. *ff* *p*

füllt, mein Herz mit neu - er Regung füllt. Dies

Klar.

Et - was kann ich zwar nicht nennen; doch fühl ich hier wie Feu - er brennen.

Klar. Hörn.

Soll die Emp - fin - dung Lie - be sein? Soll die Emp - fin - dung Lie - be sein?

viol. Hörn. Klar. *mf* *p*

Ja, ja! Die Lie-be ist's al-lein, die Lie-be, die Lie-be, die Lie-be

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

kön-n'te! o wenn sie doch schon vor mir stän-de! Ich wür-de,

wür-de warm und rein, was wür-de ich?

ich wür-de sie voll Ent-zük-ken an diesen

Quart.
cresc. mf

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

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

cresc.

Viol. *p* *cresc.*

hei - ßen Bu - sen drücken, und e - wig wä - re sie dann mein, und e - - - wig

Quart.

wä - re sie dann mein, und e - - wig wä - re sie dann mein, e - wig

ffra.

wä - re sie dann mein, e - wig wä - re sie dann mein.

ff. Quart. cresc. p

MOZART - DON GIOVANNI - Dalla sua pace

Andantino sostenuto.

D. Ottavio.

Dal-la sua pa - - ce tu miu di - pen - de, quel ch'è a lei

Sir. Quart. *p*

pi - - ce, vi - ta mi ren - de, quel che la in - cre - sce, mor - te mi

cresc. mf f

da, mor - - - - te, mor - te mi dà!

Hörn. *p cresc* Quart. *p* Fl. Fug.

S'el - la so - spi - ra, so - spi - ro an -

chio, è mia quell' i - ra, quell pian - - to è.

Musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves in bass clef. An Oboe (Ob.) part is also present, marked *fp*.

mi - o e non ho be - ne, s'el - la non l'ha, e non ho

Musical score for the second system. The vocal line continues in treble clef. The piano accompaniment includes a Viola part marked *fp* and a String Quartet (Str. Quart.) part.

be - ne, s'el - la non l'ha, e non ho be - ne, s'el - la - non

Musical score for the third system. The vocal line continues in treble clef. The piano accompaniment includes a *cresc.* marking and a *Tutti.* marking.

l'ha! — Dal - la sua pu - - co la mia di - pen - do, quel che a lei.

Musical score for the fourth system. The vocal line continues in treble clef. The piano accompaniment includes a *p* marking and a String Quartet (Str. Quart.) part.

pia - - oe, vi - ta mi ren - de, quel che in - cre - sco,

mor - te mi dà, mor - - - te, mor - te mi dà, dal - ta sua

pa - co la mia di pende, quel cho a lei piace, vi - ta mi ren - de, —

quel che in - cre - sco, mor - te mi dà, mor - - - - te,

mor-te mi da. mor-te mi da, quel che la in-cro-sce,

Fl.
Ob.
Fag.
Horn.
p
cr. sc.

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "mor-te mi da. mor-te mi da, quel che la in-cro-sce,". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. It includes markings for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), and Horn (Horn). The piano part starts with a dynamic marking of *p* and ends with *cr. sc.* (crescendo).

(entfernt sich nach rechts hinten.)

mor-te mi-da!

Tutti.

Detailed description: This system continues the musical score. It begins with a vocal line on a single staff with a treble clef and a key signature of one sharp. The lyrics are "mor-te mi-da!". Below the vocal line is a piano accompaniment on two staves (treble and bass clefs) with a key signature of one sharp. The piano part includes a marking for *Tutti.* and ends with a double bar line.

Thomas - Mignon : "Elle ne croyait pas"

Andantino. (76 = ♩)

WILHELM. *dolce*
Elle ne croyait pas.

PIANO. *f* *dim.* *rall.* *p* *pp*

w. *p*
dans sa can-deur na.i - ve, Que l'amour innocent qui dormait

w. *poco cresc.*
dans son cœur, Dût se chan - ger un jour en une ar - deur plus vi - ve

w. *A pp*
Et troubler à jamais son rê - ve de bonheur. Pour

W. rendre à la fleur é-pui - sé - e Sa fraî-cheur son é-clat - ver -

Un peu plus retenu. (58 = ♩)

W. - meil, Ô prin - temps. don - ne -

pp Ped. ★ Ped. ★

W. - lui ta gout.te de ro - sé - - - e! Ô mon

Ped. ★ Ped. ★ Ped. ★

suivez

B
W. cœur, don - ne - lui, donne - lui ton rayon de so - leil.

riten *f* *cresc.* Ped. ★

Ped. ☆ Ped. ☆ Ped. ☆

WILHELM.

W. C'est en vain que j'attends — un a - veu

W. de sa bou - che. Je veux con - naître en vain ses se - crè - tes douleurs,

W. Mon re - gard l'in - ti - mi - de et ma voix l'effa - rou - che,

poco cresc.

W. Un mot trou - ble son âme et fait cou - lers ses pleurs! — Pour

A pp

W. rendre - à la fleur é - pui - sé - e Sa frai - cheur son é - clat - ver -

Un peu plus retenu.

W. -meil, () prin - temps donne -

W. -lui ta gout - te de ro - sé - e! Ô mon

B
W. cœur, don - ne - lui, donne - lui ton rayon de so - leil.

Flotow - Martha „Ach! so fromm, ach so traut.“

Allegro moderato.

Fl. & Cl.
tr
p
Hissu. & Hiss. sustain
Cl.
Wind

The piano introduction is in 2/4 time and B-flat major. It features a flute and clarinet melody in the upper staff and a piano accompaniment in the lower staff. The piano part includes trills and a sustained harmonic texture.

L.
Lionel.
Ach! so fromm, ach so
str.
p str.

The first vocal line is marked 'Lionel.' and begins with the lyrics 'Ach! so fromm, ach so'. The piano accompaniment features a string section (str.) and a piano (p) accompaniment.

L.
traut, hat mein Au-ge sie er-schaut; ach! so mild

The second vocal line continues the melody with the lyrics 'traut, hat mein Au-ge sie er-schaut; ach! so mild'. The piano accompaniment continues with a steady harmonic accompaniment.

L.
und so rein drang ihr Bild in's Herz mir ein. Banger Gram, eh' sie
dolce
str.

The third vocal line concludes the phrase with the lyrics 'und so rein drang ihr Bild in's Herz mir ein. Banger Gram, eh' sie'. The piano accompaniment includes a 'dolce' marking and a string section (str.) at the end.

L. kam, hat die Zu-kunft mir um-hüllt, doch mit ihr blüh-te mir neu-es Da-sein lust-er-



L. füllt. Weh! es schwand, was ich fand, ach! mein Glück erschaut ich kaum, bin erwacht und die



L. Nacht raub-te mir den sü-ssen Traum, den sü-ssen Traum.—



L. Ach! so— fromm, ach so— traut, hat mein Au—ge sie—er—



L. schaut. Ach! so— mild und so— rein — drang ihr Bild in's Herz mir



più animato
L. ein. Mar - tha! Mar - tha! du ent - schwandest, und mein

più animato
mf

L. Glück nahmst Du mit Dir; gib mir wie - der, was Du

L. fan - dest, o - der thei - le es mit mir, ja!

cresc. *f* *Tutti*

L. thei - le es mit mir, ja! mit mir.

ff *più animato*

L.

p