



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### **Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### **About Google Book Search**

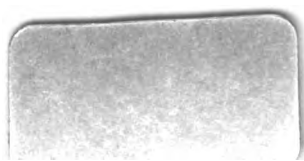
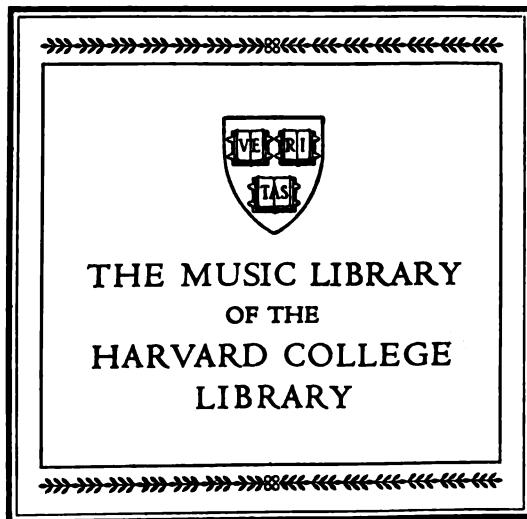
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

SONGS FROM THE OPERAS  
FOR ALTO





Mus 502.9F

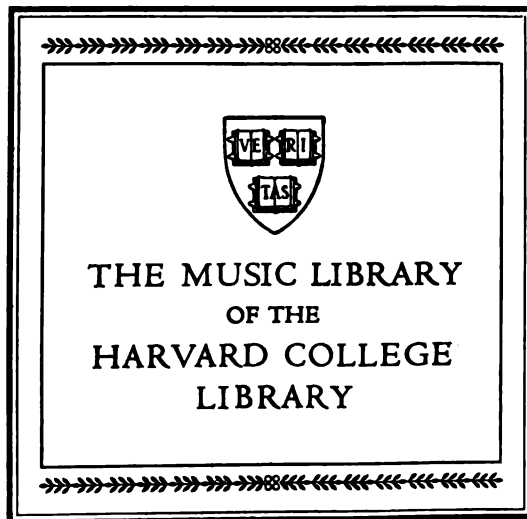


1, vol. 13, 35, 42, 46, 1 2 3  
1-

**Date Due**

<del>2</del> 1962		
<del>APR 29 1980</del>		
<del>JUN 15 1981</del>		
<del>MAR 29 1988</del>		
FEB 09 2004		
td 23233		PRINTED IN U.S.A.



Mus 502.9F





1. Dec. 13, 35, 42, 46, 1 2 8  
15

**Date Due**

<del>MAR 29 1982</del>		
<del>APR 29 1980</del>		
<del>JUN 15 1981</del>		
<del>MAR 29 1988</del>		
FEB 09 2004		
		
23233		











THE MUSICIANS LIBRARY

FIFTY VOLUMES ISSUED

SONG VOLUMES

- JOHANNES BRAHMS : FORTY SONGS  
High Voice. Low Voice  
*Edited by James Huneker*
- ROBERT FRANZ : FIFTY SONGS  
High Voice. Low Voice  
*Edited by William Foster Apthorp*
- EDVARD GRIEG : FIFTY SONGS  
High Voice. Low Voice  
*Edited by Henry T. Finck*
- GEORGE FRIDERIC HANDEL  
VOL. I. SONGS AND AIRS FOR HIGH VOICE  
VOL. II. SONGS AND AIRS FOR LOW VOICE  
*Edited by Ebenezer Prout*
- FRANZ SCHUBERT : FIFTY SONGS  
High Voice. Low Voice  
*Edited by Henry T. Finck*
- ROBERT SCHUMANN : FIFTY SONGS  
High Voice. Low Voice  
*Edited by W. J. Henderson*
- RICHARD WAGNER : LYRICS FOR SOPRANO  
*Edited by Carl Armbruster*
- RICHARD WAGNER : LYRICS FOR TENOR  
*Edited by Carl Armbruster*
- RICHARD WAGNER  
LYRICS FOR BARITONE AND BASS  
*Edited by Carl Armbruster*
- HUGO WOLF : FIFTY SONGS  
High Voice  
*Edited by Ernest Newman*
- •
- FIFTY MASTERSONGS  
High Voice. Low Voice  
*Edited by Henry T. Finck*
- FIFTY SHAKSPERE SONGS  
High Voice. Low Voice  
*Edited by Charles Vincent*
- MODERN FRENCH SONGS  
High Voice. Low Voice  
VOL. I. BEMBERG TO FRANCK  
VOL. II. GEORGES TO WIDOR  
*Edited by Philip Hale*
- SEVENTY SCOTTISH SONGS  
High Voice. Low Voice  
*Edited, with accompaniments, by Helen Hopekirk*
- SONGS BY THIRTY AMERICANS  
High Voice. Low Voice  
*Edited by Rupert Hughes*
- SONGS FROM THE OPERAS FOR SOPRANO  
*Edited by H. E. Krehbiel*

SONGS FROM THE OPERAS FOR MEZZO SOPRANO  
*Edited by H. E. Krehbiel*

SONGS FROM THE OPERAS FOR ALTO  
*Edited by H. E. Krehbiel*

PIANO VOLUMES

- JOHANN SEBASTIAN BACH  
VOL. I. SHORTER PIANO COMPOSITIONS  
VOL. II. LARGER PIANO COMPOSITIONS  
*Edited by Ebenezer Prout*
- LUDWIG VAN BEETHOVEN  
VOLS. I & II. PIANO COMPOSITIONS  
*Edited by Eugen d'Albert*
- FRÉDÉRIC CHOPIN : FORTY PIANO COMPOSITIONS  
*Edited by James Huneker*
- FRÉDÉRIC CHOPIN : THE GREATER CHOPIN  
*Edited by James Huneker*
- S. COLERIDGE-TAYLOR  
TWENTY-FOUR NEGRO MELODIES  
*Transcribed for the piano*
- EDVARD GRIEG: LARGER PIANO COMPOSITIONS  
*Edited by Bertha Feiring Tapper*
- FRANZ JOSEPH HAYDN: TWENTY PIANO COMPOSITIONS  
*Edited by Xaver Scharwenka*
- FRANZ LISZT: TWENTY ORIGINAL PIANO COMPOSITIONS  
*Edited by August Spanuth*
- FRANZ LISZT: TWENTY PIANO TRANSCRIPTIONS  
*Edited by August Spanuth*
- FRANZ LISZT: TEN HUNGARIAN RHAPSODIES  
*Edited by August Spanuth and John Orth*
- FELIX MENDELSSOHN: THIRTY PIANO COMPOSITIONS  
*Edited by Percy Goetschius*
- WOLFGANG AMADEUS MOZART  
TWENTY PIANO COMPOSITIONS  
*Edited by Carl Reinecke*
- ROBERT SCHUMANN: FIFTY PIANO COMPOSITIONS  
*Edited by Xaver Scharwenka*
- RICHARD WAGNER  
SELECTIONS FROM THE MUSIC DRAMAS  
*Arranged for the piano by Otto Singer*
- •
- ANTHOLOGY OF FRENCH PIANO MUSIC  
VOL. I. EARLY COMPOSERS  
VOL. II. MODERN COMPOSERS  
*Edited by Isidor Philipp*
- EARLY ITALIAN PIANO MUSIC  
*Edited by M. Esposito*

*Price of each volume, paper, cloth back, \$1.50; full cloth, gilt, \$2.50. Prices include postage.*



**SONGS FROM THE OPERAS  
FOR ALTO**



# SONGS FROM THE OPERAS FOR ALTO

EDITED BY  
H. E. KREHBIEL



**BOSTON : OLIVER DITSON COMPANY**

**NEW YORK : CHAS. H. DITSON & CO. CHICAGO : LYON & HEALY**

**PHILADELPHIA : J. E. DITSON & CO.**



COPYRIGHT, 1909, BY OLIVER DITSON COMPANY

Mus 502.9 F

HARVARD UNIVERSITY

APR 9 1959

EDA KUHN LOEB MUSIC LIBRARY

D. B. UPDIKE, THE MERRYMOUNT PRESS, BOSTON

# CONTENTS

	PAGE
LULLY, JEAN-BAPTISTE DE (1633-1687) Gloomy woods, in darkness receive me ( <i>Bois épais, redouble ton ombre</i> ). From "Amadis"	1
ROSSI, FRANCESCO (?) Ah! give me back thy heart ( <i>Ah! rendimi</i> ). From "Mitrane"	3
PURCELL, HENRY (1659?-1695) When I am laid in earth. From "Dido and Æneas"	10
SCARLATTI, ALESSANDRO (1659?-1725) To achieve all the glamor of glory ( <i>All'acquisto di gloria</i> ). From "Tigrane"	13
HANDEL, GEORGE FRIDERIC (1685-1759) Torment unending ( <i>Pena tiranna</i> ). From "Amadigi"	17
Verdant meadows, groves enchanting ( <i>Verdi prati, selve amene</i> ). From "Alcina"	22
LEO, LEONARDO (1694-1744) When around thy dear face ( <i>Se mai senti</i> ). From "La Clemenza di Tito"	26
HASSE, JOHANN ADOLPH (1699-1783) Father, have mercy ( <i>Padre, perdona</i> ). From "Demofonte"	31
GLUCK, CHRISTOPH WILIBALD (1714-1787) I have lost my Euridice ( <i>Che farò senza Euridice</i> ). From "Orfeo ed Euridice"	35
Oh, from my tender love ( <i>O del mio dolce ardor</i> ). From "Paride ed Elena"	42
GIORDANI, GIUSEPPE (1744-1798) Canst thou believe ( <i>Caro mio ben</i> )	46
MÉHUL, ÉTIENNE-NICOLAS (1763-1817) O lover mine, most faithful-hearted ( <i>O des amants le plus fidèle</i> ). From "Ariodant"	48
MEYERBEER, GIACOMO (1791-1864) No, I'll engage that you have never ( <i>Non, non, non, vous n'avez jamais</i> ). From "Les Huguenots"	62
Ah! my son ( <i>Ah! mon fils</i> ). From "Le Prophète"	71
ROSSINI, GIOACHINO (1792-1868) For all the pains I bear ( <i>Di tanti palpiti</i> ). From "Tancredi"	75
No more lonely, hopeless waiting ( <i>Non più mesta accanto al fuoco</i> ). From "Cenerentola"	84
Live this day in memory shining ( <i>Ah! quel giorno</i> ). From "Semiramide"	95
MERCADANTE, GIUSEPPE SAVERIO (1795-1870) Ah, since vainly I now implore thee ( <i>Ah! s'estinto ancor mi vuoi</i> ). From "Donna Caritea"	109
DONIZETTI, GAETANO (1797-1848) Why, since thy heart in sadness weeps ( <i>Deh! non voler costringere</i> ). From "Anna Bolena"	117
It is better to laugh than be sighing ( <i>Il segreto per esser felici</i> ). From "Lucrezia Borgia"	120
GLINKA, MIKHAÏL IVANOVITCH (1804-1857) The shades of night ( <i>Die Gluth des heissen Tages</i> ). From "Russlan and Ludmilla"	124
THOMAS, AMBROISE (1811-1896) I am here in her boudoir ( <i>Me voici dans son boudoir</i> ). From "Mignon"	136
FLOTOW, FRIEDRICH VON (1812-1883) Dismal care ( <i>Esser mesto</i> ). From "Martha"	142
VERDI, GIUSEPPE (1813-1901) King of the shades ( <i>Re dell' abisso</i> ). From "Un Ballo in Maschera"	150

	PAGE
GOUNOD, CHARLES-FRANÇOIS (1818-1893)	
When all was young ( <i>Si le bonheur</i> ). From "Faust"	154
Night radiant in splendor ( <i>Nuit resplendissante</i> ). From "Cinq Mars"	156
PONCHIELLI, AMILCARE (1834-1886)	
Light to my dark soul bringing ( <i>Voce di donna</i> ). From "La Gioconda"	162
DELIBES, LÉO (1836-1891)	
Now while the daylight still lingers ( <i>Tant que le jour dure</i> ). From "Jean de Nivelle"	166
THOMAS, ARTHUR GORING (1851-1892)	
My heart is weary ( <i>Schwer liegt auf dem Herzen</i> ). From "Nadeshda"	170

2  
4  
6  
2  
5  
0



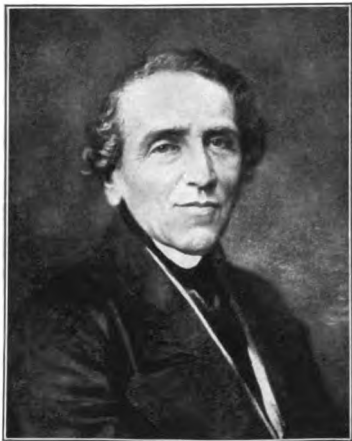
PURCELL



GLUCK



LULLY



MEYERBEER



HANDEL



A. THOMAS



ROSSINI



GLINKA



VERDI

# SONGS FROM THE OPERAS FOR ALTO



## PREFACE

**M**UCH concerning the scope and plan of this collection of operatic airs (including the volumes with which it is associated) can be gathered from a glance over the table of contents and an intelligent perusal of the titles. Nevertheless the editor thinks it advisable to give some specific information about his purposes as realized here and the means adopted for their attainment.

I. The arrangement is chronological and the period covered is that from the invention of the Italian opera down to the closing decades of the nineteenth century. So far as was practicable all schools really significant from an historical or artistic point of view have been considered; also, so far as possible, examples of all the various kinds of airs are given, from the earliest exfoliations of Florentine monody, through the artificial forms which mark the golden age of *bel canto*, down to the freer and more dramatic utterances of the present day.

II. In order that the airs shall present themselves to the student and the singer as they did to the hearer and singer at the period of their creation, they are all given, (a) in the voice for which they were conceived; (b) in the original keys; (c) in the original texts, with as faithful a translation into the vernacular as the exigencies of the music would allow; (d) in the manner in which they were sung when they were written. The last point calls for an explanation. All students of singing ought to know that the intentions of composers up to, let us say for convenience, the middle of the nineteenth century, were not explicitly and comprehensively expressed in the manner in which they wrote down their songs; that in order to reproduce their music as they wished to hear it and as the singers for whom they wrote sang it, it is necessary

to translate certain arbitrary signs (appoggiaturas, mordents, and the like), the meanings of which are in danger of being forgotten, into the modern notes which represent the original manner. Tradition was long relied upon to do this, but tradition is always a weak and uncertain reed, and teachers as well as singers have grown careless of it and too often have ignorantly and arrogantly ignored it. It was therefore thought to be a wise course, instead of baldly presenting the original text as it has come down to us in the printed page, or leaving the suggested reading to an *ossia* or a marginal note, to present the text as it was sung in the olden time, and put the original notation above the staff for the sake of the happily curious student. In doing this the editor has followed the example, and benefited greatly, from the work done by F.-A. Gevaert, the learned head of the Brussels Conservatory, a work to which he gives honor due with glad and grateful obedience.

It is also a commonplace of historical knowledge that not only in the airs of the classical period, but also in those of the early part of the nineteenth century, it was first the duty, then the privilege, of singers to introduce variants of the musical text for the sake of embellishment or simplification, as the case might be, and also to interpolate cadenzas in the manner still customary with instrumental performers. Such variants and cadenzas have been introduced here, an interest at once historical and personal being added by presenting variants and cadenzas as they were sung, or are sung, by some of the great exemplars of the art of song in the past or present. The value which such a personal note gives to an air is scarcely to be overestimated.

III. Each air is accompanied by a note designed to present it in its historical environment,

and also, by a reference to the story of the opera (whenever it was thought necessary), to elucidate

the text and thus furnish a significant hint touching the proper reading.

### NOTES TO THE SONGS

*Bois épais, redouble ton ombre*

Lully

SINCE this composer was an Italian, though his career and his significance belong to France, it is proper to call him Giovanni Battista Lulli; but he was a naturalized citizen of France and as such called himself Lully; and it is as Jean Baptiste Lully that his name looms largest in musical history. According to the late Gustave Chouquet, of the Paris Conservatoire, he was the first composer of legitimate French opera. Much mystery hangs about his origin. He was probably born about 1633, in or near Florence, and got his first instruction in the rudiments of learning, as well as music, from a shoe-making monk. When he was about ten years old his mental alertness and vivacity attracted the attention of the Chevalier de Guise, who carried him to France as a sort of gift to Mlle. de Montpensier, who had asked him to bring home with him a "pretty little Italian" from whom she could learn his language. He was probably not pretty enough to fill the bill, for when he began service for the princess it was as an under scullion. But he had learned to play the guitar from his humble teacher and had picked up a wretched violin, and his work in the kitchen over, he was wont to amuse himself by learning the popular melodies of the day and playing them on his fiddle. His skill attracted the attention of the Comte de Nocent, who recommended him to the attention of Mademoiselle, who took him from the kitchen and placed him in her band. There he remained till the lady found that his delight in mischief had gone so far as to lead him to write a particularly sprightly air to a poem which lampooned her, whereupon he was dismissed. But the king, Louis XIV, only fifteen years old at the time, had also observed the lad's unusual gifts and made him first a member of *Les vingt-quatre Violons du Roi*, and then leader of *Les Petits Violons*, which he called into existence for him.

The band of Little Fiddlers soon outclassed the Royal Twenty-Four, and in composing music for it Lully developed an original and effective style based upon careful observation of the effects which could be produced from the individual instruments. He then made studies of a serious nature in composition with Mertu, a harpsichordist, and Roberdet and Gigault, organists. His popularity with the king and that of his music with the court soon waxed so great that he was called on to compose ballets for all the courtly functions, in some of which the Grand Monarch deigned to dance with the composer. He was also called on to write ballets to be performed in the operas of Cavalli, which had been introduced into France. Witty, daring and unscrupulous he rapidly acquired honors, offices and distinction most extraordinary in number and variety which, besides, brought him such handsome emoluments that when he died he left behind him for his heirs four houses in the fashionable quarters of Paris, besides securities and appointments valued at 342,000 livres (about \$70,000). In association with Molière he wrote a large number of ballets, and a year after the Abbé Perrin had secured the privilege of establishing the Académie de Musique he succeeded, by means of an intrigue and with the help of Mme. de Montespan, in having the patent transferred to himself. In collaboration with Quinault he now wrote *Les Fêtes de l'Amour et de Bacchus*, which M. Chouquet calls the first legitimate French opera. It was brought out at once at the Académie, and was the beginning of a successful collaboration with the poet which endured fourteen years, or until a year from the end of his directorship. Meanwhile the king kept on granting him privileges which were monstrously unjust to all the other musicians of France, and at the end gave him letters of nobility and made him a royal secretary. He died

on March 22, 1687. Besides numberless ballets Lully composed twenty operas, of which *Amadis de Gaule* was the fourteenth. It is in five acts,—the book by Quinault,—and had its first representation at the Opéra on January 18, 1684. The gem of the opera, and one of the finest melodic products of Lully's genius, is the air beginning, *Bois épais, redouble ton ombre*.

*Ah! rendimi*

Rossi (?)

It seems a little more than likely that the composer of this beautiful air will henceforth have to be set down as *Anon.*, or Pseudo-Rossi. Like the famous *Aria di Chiesa*, attributed to Stradella, and the dainty *Tre giorni son che Nina*, attributed to Pergolesi, the authenticity of *Ah! rendimi* as a fragment from an opera entitled *Mitrane* and composed by Francesco Rossi has been seriously if not convincingly disputed. The evidence against its authenticity is all of a negative order, but there is practically no positive evidence in its favor. That an opera entitled *Mitrane* and composed by Rossi ever existed rests on the testimony of a single musical lexicographer, Fétis, and he seems to have discovered the opera between the publication of the first edition of his *Biographie universelle des Musiciens* (1837–1844) and the second in 1864. Walther (1732) knows nothing of such a composer as Francesco Rossi; Gerber (1792, second edition 1813) says briefly that Francesco Rossi, an abbot who lived at the beginning of the eighteenth century, was not only among the most admirable composers in the manner of his period, but also author of the words of the operas which he composed. Of these he mentions four as having been performed in Venice, namely, *Il Sejano moderna della Tracia*, 1686; *La Corilda*, 1688; *La Pena degl' Occhi*, 1686; and *La Ninfa Apollo*, 1726. Gerber knows nothing about a *Mitrane*; neither does Schilling (1835–1838), who also mentions four operas. Fétis reached the name of Rossi in the seventh volume of his *Biographie universelle* in 1841, and makes record of performances in Venice of *Il Sejano*, *La Pena* and *La Corilda*; but when he brought out the second edition of

his work, in 1864, he added a fourth opera in these words:

“(4) *Mitrane*, serious opera performed at the same opera house (San-Moisé, Venice) in 1689. I have drawn from the score of this opera a very beautiful contralto aria, which was sung with brilliant success in my historical concert of seventeenth century music in the month of March, 1823. I do not know what barbarian thought since then of orchestrating this air with flutes, oboes, clarinets, bassoons, horns, trumpets and trombones. I have seen a score like this in the hands of a singer.”

Mendel's *Musikalisches Conversations-Lexikon* (vol. viii, 1877) omits *La Ninfa Apollo*, which is in Gerber's list, but includes *Mitrane*, plainly following Fétis's second edition as indicated by its reference to the air sung at the historical concert. Mr. J. Fuller Maitland also accepts Fétis as authority for an opera *Mitrane*, which, he adds, “contains the beautiful air *Ah! rendimi quel core*, by which alone Rossi's name is known in the present day” (Grove's *Dictionary of Music and Musicians*, second edition, 1908). Félix Clément and Pierre Larousse, in their *Dictionnaire des Opéras*, know nothing of *Mitrane*, but record a performance of *La Ninfa Apollo* (the words by Francesco de Lemene, the music by Francesco di Rossi), which was performed by a company of dilettanti at a monastery in Murano in 1726,—the year set down for an opera of that name by Gerber. It was this lexicographer who lauded in Rossi that he wrote the words of his own operas; Lemene's book seems to have been set by Padia in 1692, Gasparini in 1710, Galuppi and also Bernasconi in 1734. *Mitrane* is described as an opera by Francesco Rossi (the Christian name is important, for there are twenty-eight musical Rossis in the books) by Dr. Hugo Riemann in his *Opern-Handbuch* (first edition 1887).

Thus the story told by the lexicographers. Now comes some modern evidence which was presented by the ingenious Mr. Philip Hale in a Programme Book of the Boston Symphony Orchestra March 28 and 30, 1907. It will be re-



called that Fétis states specifically that *Mitrane* was produced at the Teatro San-Moisé in Venice in 1689. Mr. Hale searched the history of the opera-houses of Venice written by Galvani, and though that author gives a list of all the operas performed at each of the theatres which flourished in Venice in the seventeenth century, Mr. Hale could find no record of a *Mitrane* at the San-Moisé or any other theatre. Discussing the matter later in the *Musical Review* he summed up his conclusions thus:

"We believe that Fétis wrote the air *Ah! rendimi*, or that if he did not write it he persuaded some one to compose it for his concert which was given on April 2, 1833, and not 'in March,' as Fétis says. Furthermore we believe from the musical contents, the melodic contour, etc., that the composer of 'Stradella's' *Church Air* was also the composer of *Ah! rendimi*."

But the wonder still remains that any musician capable of writing works as fine as the two mentioned should have been unwilling to receive credit for his talents.

*When I am laid in earth*

Purcell

HENRY PURCELL, the composer of this air, is commonly held to have been the greatest genius ever produced by England in the domain of dramatic music. His father was a Gentleman of the Chapel Royal at the Restoration and that "Master of Musick" who is mentioned by Pepys in his diary under date of February 21, 1659. It was in that year, or the one immediately preceding it, that Henry Purcell was born. His father died when he was six years old, whereupon he was admitted to the Chapel Royal as a chorister under Captain Cooke, Master of the Children. When Pelham Humphreys, who had studied under Lully in Paris, became Master he introduced the French style of composition into England. Purcell describes the state of the art in his dedication of *The Prophetess* to the Duke of Somerset in these words: "Music is but yet in its nonage, a forward child, which gives hope of what may be hereafter in England, when the masters of it shall have found more encouragement." It is now

learning Italian, which is its best master, and studying a little of the French air to give it somewhat more of gaiety and fashion."

The song *When I am laid in earth* is from *Dido and Æneas*, the plot of which is based on the familiar story which occupies the first four books of Virgil's *Æneid*. The opera was written when Purcell was nineteen years old at the request of Josiah Priest, a popular teacher of dancing who had arranged court ballets and thus got interested in the stage. He had Nahum Tate write the book, and persuaded Purcell to write the music. It was performed at first in private by some of Mr. Priest's young lady pupils, and made so great and immediate an effect that it led to Purcell's permanent connection with the stage. The song is Queen Dido's farewell at the end of the opera. Hogarth, in his *Memoirs of the Opera*, says of it: "The last words of the queen are formed into a little air, *When I am laid in earth*, which sounds like the dying murmurs of a broken heart. The melody is constructed on a ground bass,—a form of composition now obsolete, as imposing needless restrictions upon the musician. Yet sometimes, as in the present instance, it is a source of beauty. The recurrence over and over again of the same few melancholy notes in the bass strikes sadly on the ear and deepens the impression of the song."

In speaking of Purcell as an English composer Dr. Burney wrote: "There is a latent power and force in his expression of English words, whatever be the subject, that will make an unprejudiced native of this island feel more than all the elegance, grace and refinement of modern music, less happily applied, can do; and this pleasure is communicated to us, not by the symmetry or rhythm of modern melody, but by his having tuned to the true accents of our mother tongue those notes of passion which an inhabitant of this island would breathe in such situations as the words describe. And these indigenous expressions of passion Purcell had the power to enforce by the energy of modulation, which, on some occasions was bold, affecting and sublime." And then Burney goes on to say that while Handel,

flourishing in a less barbarous age for his art than Purcell, had been acknowledged his superior in some things, "yet in the accent, passion, and expression of *English words*" Purcell's vocal music was sometimes to his feelings "as superior to Handel's as an original poem to a translation."

*All'acquisto di gloria*

*A. Scarlatti*

It is the opinion of Mr. E. J. Dent, who has written an authoritative biography of Alessandro Scarlatti after devoting exhaustive study to the music of the period which that composer ornamented, that he is one of the most significant figures in the entire history of music. He is, to quote Mr. Dent, "the most important of that group of composers who succeeded the pioneers of the monodic style, based upon the modern tonal system, and who moulded and developed a musical idiom which served as the language of musical expression down to the days of Beethoven." Scarlatti was born in Sicily in 1658 or 1659, and died October 24, 1725. Nothing is known of his parentage or of his musical training, the tradition that he was a pupil of Carissimi being only tradition without support or proof. If he was a pupil of that master it must have been when he was a mere boy, for Carissimi died when Scarlatti was about fifteen years old. He brought out his first opera when he was about twenty years old, in Rome, and his last in 1721, four years before his death. In all he wrote one hundred and fourteen operas besides a vast deal of church music. *Tigrane*, the opera from which this song is taken, was composed in 1715, when he was in the full plenitude of his powers. *All'acquisto* is a *Da Capo* air, that is, there is a repetition of the first section of the air after the second. It was long thought that Scarlatti was the inventor of this device which was universally cultivated by the composers of the end of the seventeenth and first half of the eighteenth centuries, but later research has shown that it was used before Scarlatti came upon the field with it.

*Pena tiranna*

*Handel*

*Verdi prati, selve amene*

*Handel*

It is assumed by the editor that the general story of the life of George Frideric Handel (1685-1759) is known to practically everybody interested in music. Throughout the English-speaking world he is recognized as the master composer of oratorios. His operas, however, of which he wrote no less than forty-seven, and which were the prop upon which his reputation rested during the greater part of his career, have been voted antiquated and have been laid upon the shelf. The last performance of one of them took place in London in 1787, when *Giulio Cesare* was revived in the hope of attracting George III to the theatre, the demented king having always been extravagantly fond of Handel's music. Since then it and all its companions have been put aside and are known in their integrity, when known at all, only to musical antiquaries and scholars, many of whom have deplored the fact that the musical public should be willing to let the great composer's fame rest wholly upon his English oratorios. Many airs from the operas have kept their places in our concert rooms, however, and with the return of appreciation of the *bel canto*, which is inevitable, they will find more and more admiration. Of these airs three which have maintained themselves in popular approval from the beginning, despite the changes which have taken place, are *Pena tiranna* from *Amadigi*, *Verdi prati* from *Alcina*, and *Lascia ch'io pianga* from *Rinaldo*.

*Se mai senti*

*Leo*

LEONARDO LEO, equally famous as composer of operas and sacred music, was born on August 5, 1694, and died from a stroke of apoplexy while seated at his harpsichord on October 31, 1744. He was educated at the Conservatorio della Pietà dei Turchini at Naples, where the pupils performed his first work written for the stage (a sacred drama entitled *L'Infidelità abbattuta*) in the carnival season of 1712. This was repeated on February 14 of the same year at the royal

palace at the command of the viceroy. His first secular opera followed two years later. In 1725, on the death of Scarlatti, Leo became first organist in the royal chapel, and about the same time master of the Conservatorio di S. Onofrio. The air in this collection is also in a manuscript collection made by the poet Gray, now in the possession of the editor. It is from the opera *La Clemenza di Tito*, the words of which were written by Metastasio and used by practically all of the opera composers of the eighteenth century, including Mozart.

*Padre perdona*

Hasse

THE composer of this song, Johann Adolph Hasse (1699–1783), was one of the most prolific and popular opera writers of the eighteenth century. Though a German he was much admired in Italy, where he was called *Il caro Sassone*, — “The dear Saxon.” He was not a Saxon, however, being a native of Bergedorf, near Hamburg. The name was given to him by the Italians because of his long service (over thirty years) as director of the opera at Dresden, where his wife, the famous Faustina Bordoni, was engaged as prima donna. The last two decades of his life were spent in Vienna and Venice. Hasse composed over one hundred operas. Two airs from his *Artaserse* were sung by Farinelli every evening for ten years to Philip V of Spain to cure him of his melancholy.

Hasse’s last opera, *Ruggiero*, was produced in Milan in 1771, and on the same occasion a serenade called *Ascanio in Alba*, written by a boy thirteen years old, named Wolfgang Amadeus Mozart, was performed. Hasse heard the music and, it is said, remarked: “This boy will throw us all into the shade.” The air, *Padre perdona*, is from *Demofonte*, another drama by Metastasio, which appealed to eighteenth century composers with peculiar persuasiveness. A French dictionary of operas makes record of thirty-three *Demofontes*. Hasse’s setting was brought out in Dresden in 1748, and the story was long current that out of jealousy of Mingotti, Hasse put into the part which she was to sing an air written in what

he considered to be the weakest part of her voice with an embarrassing *pizzicato* accompaniment. Instead of failing, however, so the tale ran, Mingotti made a great hit with it. Luckily for the reputation of Hasse the story was too circumstantial, and when Moritz Fürstenau wrote the history of the Dresden opera (*Zur Geschichte der Musik und des Theaters am Hofe der Kurfürsten von Sachsen und Könige von Polen*) he demolished it. The air in question was sung by Faustina, and there is no *pizzicato* accompaniment. Thus musical history used frequently to be made.

“I cannot quit Hasse and Gluck,” says Burney in the first volume of his *Present State of Music*, “without saying that it is very necessary to use discrimination in comparing them together. Hasse may be regarded as the Raphael, and I have already called Gluck the Michael Angelo, of living composers. If the affected French expression *le grand simple* can ever mean anything, it must be applied to the productions of such a composer as Hasse, who succeeds better perhaps in expressing, with clearness and propriety, whatever is graceful, elegant and tender, than what is boisterous and violent; whereas Gluck’s genius seems more calculated for exciting terror in painting difficult situations, occasioned by complicated misery, and the tempestuous fury of unbridled passions.” And again: “When the voice was more respected than the servile herd of imitative instruments, and at a time when a different degree and better judged kind of study was perhaps more worthy of attention than at present, the airs of Signor Hasse, particularly those of the pathetic kind, were such as charmed every hearer and fixed the reputation of the first singers in Europe.”

*Che farò senza Euridice*

Gluck

*O del mio dolce ardor*

Gluck

THE first song is from the opera *Orfeo*; the second from *Paride ed Elena*. It is safe to assume that the reader is acquainted with the legends on which both operas are founded. Christoph Willibald Gluck, who after he had received the order of the Golden Spur in Rome in 1756 called him-

self Ritter (that is, Chevalier) von Gluck, was born at Weidenwang, in the Upper Palatinate, on July 2, 1714, and died at Vienna on November 15, 1787. In operatic history he occupies a position as a reformer which can now be said to be second only to that of Wagner, who, if we confine ourselves to the consideration of principles, was only his continuator, as Gluck was only the continuator of the original inventors of the lyric drama. Gluck began his career as a composer of Italian operas, and had already placed nine works of the conventional type to his credit when he went to London in 1745 to write for the Italian Opera at the Haymarket, and was met by the withering criticism of Handel, who said that he knew less about counterpoint than his (Handel's) cook. After his London experience he went to Paris, and there, it is safe to assume, he felt the beneficial influence of Rameau, and had laid in him the foundations of that appreciation of truthful dramatic expression which actuated him years later when he began the reformation of the evils which had taken possession of Italian opera, an art-form then dominant in all the countries of Europe except France. He took these decisive steps ten years later however. In 1755 he had taken up his residence in Vienna, and there five years afterward he fell in with a poet, Raneiro de' Calzabigi, and with him discussed the decay into which the opera had fallen as a dramatic form through the egotism of the singers and the inanity of the opera-books, now become mere stalking-horses on which the composers hung their tunes. Between them Gluck and Calzabigi wrote *Orfeo ed Euridice*, which was produced at the Burg Theatre on October 5, 1762, and in which the new principles were first exemplified. Four years later poet and musician coöperated again in *Alceste*, which was brought forward at the same theatre on December 26, 1766. This opera Gluck prefaced with a printed declaration of principles in the form of a dedication of the score to the Grand Duke of Tuscany. In this famous writing he said that he had striven to correct the abuses from which opera was suffering from the

vanity of singers and the complacency of composers. He had aimed to reduce music to its true function, which he conceived to be to aid poetry in expressing the emotions and situations of the drama. The chilling clog of useless ornament must be stripped from it; it must be to the drama what color is to drawing in a painting; singers were not to be interrupted in the heat of an air to permit of the introduction of an orchestral *ritornello*, nor made to dwell on a favorable vowel sound in the middle of a word to display their skill in *fiorituri*. The second part of an air, which haply might be the more important part from a dramatic and poetical point of view, was not to be hurried over in order that the singer might have an opportunity to show his ingenuity in the introduction of variants in the first part on its repetition; nor was there to be a *Da Capo* which left the poetic sentiment suspended in mid-air. Moreover, the sharp contrast between recitative and air was to be abolished, the orchestra was to be used in accompaniments according to the interest and passion of the moment, the overture was to become a sort of index, an "argument" of the play, and in all things simplicity and directness were to be cultivated. *Paride ed Elena* was composed in 1770.

*Caro mio ben*

*Giordani*

HERE is another extremely beautiful and popular song of which, like *Ah! rendimi*, the origin and authorship cannot positively be given. It is likely, however, that it was composed by Giuseppe, the youngest member of a family of eighteenth century musicians named Giordani, who was born about 1744 in Naples, studied at the Conservatorio di Loreto in that city, produced his first opera in 1771 at Pisa, and went to London, whither his father and an elder brother, Tomasso, had preceded him, in 1772. Thence he went to Dublin, where his brother had established an Italian opera company in 1761, and was composer and director of music in the Irish capital until 1782, when he went back to his native Italy, where he died on January 4, 1798. As youngest of the family he was familiarly known as "Giordanello."

*O des amants le plus fidèle* Méhul  
 ÉTIENNE-NICOLAS (or Étienne-Henri) Méhul was born June 22, 1763, at Givet in France. A precocious boy, he became organist of a monastery in his native town when he was ten years old, having been taught to play the organ by a blind man who directed the musical worship of the monks. The latter's accomplishments were very modest and the boy soon knew all that he could teach. About this time an organist of unusual ability, named Wilhelm Hauser, came to Laval Dieu to take charge of the music at a monastery there, and the boy Méhul repeatedly walked the several leagues which separated Laval Dieu from Givet in order to hear the famous man play—just as Bach made his journeys to hear Buxtehude. Next the boy became the pupil of Hauser, and at fourteen was deputy organist at the monastery. When he was a year older an amateur, who was struck with his skill, took him to Paris to study. There Edelmänn became his teacher in pianoforte playing and composition, he giving lessons, meanwhile, for a livelihood. In 1779 he heard the first performance of Gluck's *Iphigénie en Tauride*, and was so greatly impressed that he presented himself to the great German master whose friendly advice made him resolve to devote himself to dramatic composition. He wrote considerable ballet and opera music for practice, and got a public hearing in 1790 with an *opéra comique*. Success soon followed, and within the next seventeen years he composed twenty-four operas, of which the eighth, *Ariodant* (from which this air is taken), appeared on October 11, 1799. Méhul wrote many patriotic songs, cantatas and ballets. At a later date he also essayed symphonies, which were performed at the Conservatoire in Paris, at the foundation of which he was appointed Inspector of Instruction. In 1810 he wrote a ballet on the subject of Perseus and Andromeda, for which he revamped considerable music from *Ariodant*. He died October 18, 1817, of consumption.

Méhul was something of an innovator in orchestration. The device of using violas instead of violins, which Mozart applied with great ef-

fectiveness in one of the bass airs of *The Magic Flute*, Méhul employed throughout the opera of *Uthal*, which led Grétry to cry out: "Six francs for an E string!" In the introduction to *Ariodant* he has a striking passage for three violoncellos and a trombone. An overture, *La Chasse de jeune Henri*, with a climax reached by a pistol shot, is heard at long intervals in modern concert rooms where some of his other orchestral music also survives.

*Non, non, non, vous n'avez jamais* Meyerbeer  
*Ah! mon fils* Meyerbeer

THE first of these songs is one of the two charming airs which Meyerbeer has allotted to the page Urbain in his opera *Les Huguenots*. The cavatina *Nobles seigneurs* (see *Songs from the Operas for Mezzo Soprano*) was composed for the soprano voice, but was transposed for Madame Alboni when Meyerbeer made the Italian version of his opera for London. At the same time he composed and interpolated the rondo *Non, vous n'avez jamais* (or as it is sung in Italian, *No, caso equal giammai scommetto*) to oblige the great singer.

*Les Huguenots* is Meyerbeer's masterpiece and has clung to life with marvellous tenacity in spite of the revolution in popular taste which has taken place during the threescore and ten years of its existence. The book was written by Scribe and Deschamps, and the opera was brought forward at the Académie Royale (popularly called the Grand Opéra) in Paris on February 29, 1836, after elaborate preparations and the expenditure of 160,000 francs for *mise-en-scène*. It marked high water for Meyerbeer. Heine characterized it, not maliciously, however, as the opera in which Catholics and Protestants kill each other to the accompaniment of music written by a Jew. Fierce polemics have been directed against it, but all to no avail in the presence of the climactic beauties of its score, some of which (notably the great love duet of the fourth act) must still be accounted among the finest things that the lyric stage has inspired. The romance of passion which runs through the play is

most ingeniously wrought about two momentous historical happenings,—the nuptials of Marguerite of Valois (sister of Charles IX) and Henry of Navarre (afterward Henry IV of France), which were celebrated on August 18, 1572, and the Massacre of St. Bartholomew, which took place six days later. To the first of these incidents the opera owes its brilliant opening and the charming second act culminating in the gathering of the Catholic and Protestant noblemen; to the second the sensationally effective benediction of poignards and the great duet,—for it is the agony of despair into which the hero and heroine are plunged when they overhear the plotting of the massacre which rings the confession of love from their lips.

The second song is from *Le Prophète*, an opera in five acts, words by Scribe, produced at the Opéra in Paris on April 16, 1849. To this opera too, there is a religious background. The "prophet" is John Boccold, known in history as John of Leyden, one of the leaders of the fanatical sect of Anabaptists in Germany in the sixteenth century. In Scribe's drama, which throws the verities of history to the winds, John is an innkeeper at Leyden, in love with Bertha, a village maiden. Count Oberthal, her liege lord, has cast glances upon her charms and refuses his consent to her marriage to John. She escapes from his clutches and seeks protection with her lover. Oberthal seizes John's mother, Fides, and by threatening to kill her, compels him to give up the maiden into his hands. (It is to console him at this moment that Fides sings the air, *Ah! mon fils.*) John is inflamed with rage against the nobles and joins the ranks of the fanatical revolutionaries, who recognize his abilities as a leader and hail him as a prophet and king. For a space the Anabaptists are successful. Münster falls into their hands, the kingdom of David is established, and John is proclaimed the son of God. Then the fortunes of the rebels turn, and finding escape impossible, John blows up the palace while seated at a banquet, and perishes in the ruins.

Meyerbeer's real name was Jacob Liebmann Beer. He was born in Berlin on September 5,

1791, and died in Paris on May 2, 1864. The family from which he sprang was Jewish and very wealthy, and one of its members made him his heir on condition that he should prefix Meyer to his name. Out of Beer thus grew Meyerbeer, and he turned the German Jacob into the Italian Giacomo. Hence the name by which he is known. He started out as a German musician, and at the outset of his career as a composer adopted the manner of Weber, who was his fellow pupil for a time with Abbé Vogler. Later he studied singing in Italy, and there fell completely under the spell of Rossini. After he had composed half a dozen Italian operas he went to Paris, and in that city he seems to have made a serious study of French opera as founded by Lully and developed by his successors. After a silence of five years he burst upon the Parisian world with *Robert le Diable*, which achieved a dazzling success, and was followed by *Les Huguenots* (1836), *Le Prophète* (1849), *L'Étoile du Nord* (1854), *Le Pardon de Ploërmel* (1859), and *L'Africaine* (begun in 1838, but not performed till a year after his death). For Berlin, whither he was called by Frederick William IV of Prussia, as Music Director General in 1842, he composed *Das Feldlager in Schlesien*, much of the music of which went into the later score of *L'Étoile du Nord*.

<i>Di tanti palpiti</i>	Rossini
<i>Non più mesta accanto al fuoco</i>	Rossini
<i>Ah! quel giorno</i>	Rossini

ROSSINI'S operas, over thirty in number, were all written within nineteen years. He produced his first opera when he was eighteen years old, in 1810; his last when he was thirty-seven, in 1829. Thereafter he lived nearly forty years without taking up another operatic score. The first of the three airs in this collection is from the opera *Tancredi*, which, in 1813, put Rossini in the front rank of the composers of Italian *opera seria*. The opera is based on an adventure of the famous crusader, Tancred, the friend of Godfrey of Bouillon and one of the deliverers of Jerusalem cele-

brated in Tasso's epic. It was on the wings of *Di tanti palpiti* that Rossini's fame was carried to all parts of Europe. It had an incredible vogue for decades. Paganini wrote variations on it for the violin, and Wagner parodied its opening measures in the chorus of tailors in the last scene of his *Die Meistersinger*. Paganini also made a show-piece which still occupies the attention of violin virtuosi out of the second air, *Non più mesta* from *La Cenerentola*, an opera produced in Rome in 1817, based on the familiar fairy-tale about Cinderella. *Semiramide*, from which the third air is taken, was the last of Rossini's operas written for Italy, and had its first performance in Venice, in 1823. Its principal part was written for Madame Colbran, who was Rossini's wife, and with it many of the greatest singers in history have achieved some of their finest successes,—tragic singers like Pasta, Grisi, and Viardot-Garcia, as well as singers of the light, florid order, like Sontag, Bosio, and Adelina Patti. The story of the opera, derived from a drama by Voltaire, deals with the wife of the legendary founder of Assyria. Semiramide, or Semiramis, the Queen, has murdered King Ninus, and is plotting to put her lover Assur upon the throne in his stead. She falls in love with her own son, whom she had put away as a child, and who as a young man, known as Arsaces, has won distinction in her army. She heaps honors upon him on his return from a victorious campaign, and begs him to marry her. He refuses, his love having already been given to a royal princess. Semiramide proclaims Assur king, but in the midst of the ceremonial the doors of Ninus's tomb fly open, his ghost appears, announces that Arsaces shall be his successor, and commands him to avenge his death. The secret of his birth is now revealed to Arsaces, and by him to Semiramide, who determines that he, not Assur, shall indeed be king. Assur plans to murder Arsaces, who has entered the tomb of his father. Semiramide follows Assur to save her son. Arsaces, in obedience to the behest of his father's ghost, is lying in wait; he mistakes his mother for the would-be assassin and kills her.

*Tancredi*, *La Cenerentola*, and *Semiramide* were all in the repertory of Garcia's season at the Park Theatre, New York, in 1825,—the first season of Italian opera ever heard in America.

Gioachino Antonio Rossini was born on February 29, 1792, at Pesaro (wherefore he is spoken of as "the swan of Pesaro"), and died near Paris on November 13, 1868. He was born to the theatre, his father being a horn-player in the orchestra of an opera troupe in which his mother was a singer. As a lad he sang in the same troupe and played accompaniments. At fifteen years of age he entered the Liceo at Bologna to study composition and the violoncello, and inside of three years, *i. e.* in 1810, he brought forward his first opera. Between then and 1829, when he retired on his laurels, he wrote over thirty operas, of which *Guillaume Tell* was the last. It is his masterpiece in the serious as *Il Barbiere di Siviglia* is in the comic genre.

*Ah! s'estinto ancor mi vuoi*      *Mercadante*  
 MANY years have passed since the name of Mercadante (Giuseppe Saverio Raffaele) appeared in the lists of American opera-houses, but it was known to the patrons of the second season given in New York in 1832, when his *Elisa e Claudio* was the most popular opera in the repertory, and also of the first season at the Astor Place Opera House in 1847, when *Il Giuramento*, his most effective work, had several performances. *Donna Caritea*, from which this air is taken, has never, to my knowledge, graced an American list. The composer was born at Altamura, near Bari, in September, 1795, and died on December 17, 1870, in Naples at the head of whose Conservatorio he had been for many years after 1840. His musical studies were made at the Collegio di San Sebastiano in Naples, then presided over by Zingarelli. He entered as a lad of twelve, studied flute and violin as well as composition, and had become leader of the orchestra, when he was unceremoniously expelled from the school for reasons that have not yet been satisfactorily explained. Thrown upon his own resources he

essayed composition, trying his hand at first in 1818 with a pair of cantatas which met with approval, then with an *opera buffa* in 1820. He followed up this attempt with several serious works, of which *Elisa e Claudio*, in 1821, was completely successful. Having established his reputation he carried on his career for a decade in Madrid and Cadiz, and then returned to Naples in 1831. After holding several positions in cathedrals he became director of the Conservatorio in 1840. He lost his eyesight in 1862. He composed sixty operas in all and tried his hand also at instrumental music.

*Deh! non voler costringere* Donizetti  
*Il segreto per esser felici* Donizetti

THE first of these airs is from the opera *Anna Bolena*, which deals with incidents in the life of one of Henry VIII's unfortunate wives; the second is from *Lucrezia Borgia*, an opera based on the practice of the Borgias of Italy of poisoning their enemies. In this case Lucrezia, wife of the Duke of Ferrara, accidentally includes her own son by a previous marriage among her victims, and dies herself of remorse. Whether or not the former opera has ever been performed in America I am unable to say; the second has had a fitful existence on the New York stage ever since 1844, when it was brought forward at Palmo's Opera House, the first theatre built for opera in the United States. *Il segreto* is the so-called brindisi, or drinking-song, in the opera.

The life and artistic career of Gaetano Donizetti were thus hurriedly summed up by the English critic, Henry F. Chorley, in his *Thirty Years' Musical Recollections*: "He was born in Bergamo in 1797; he was trained by Simon Mayer at Bologna; he was drawn for a soldier in 1816, and extricated himself by the small gains from his first opera, *Enrico di Borgogna*, produced at Venice. Then came some score of operas,—all forgotten except, perhaps, *Il Borgomaestro di Saardam*, for the sake of a poor but tunable duet. His twenty-first was *L'Eusile di Roma*, his thirty-second was *Anna Bolena*. Thirty-three more were to come ere the brain of the busy

man perished, under the influence of an unbridled life of indulged appetite. Gradually—Signor Rossini remaining silent, Bellini dead, and Signor Verdi as yet partially owned—Donizetti became the man to whom Europe looked for Italian opera." This appreciation is scarcely sympathetic, but it is significant of the attitude of a critic who wrote under the influence of the waning love for Rossini and the growing appreciation for Verdi. The reference to the perishing brain of the composer is due to the fact that Donizetti was stricken with paralysis in 1845, and was not relieved by death until April 8, 1848. None of the operas which preceded *Il Borgomaestro di Saardam* is deeper in oblivion than it; but of the thirty-three that came after, *Anna Bolena*, *L'Elisir d'Amore*, *Lucrezia Borgia*, *La Fille du Régiment*, *La Favorita*, and *Don Pasquale* are still living on the operatic stage.

*Die Gluth des heissen Tages* Glinka  
 MIKHAÏL IVANOVITCH GLINKA (1804–1857) stands in history as the founder of the Russian national school of music. The performance of his opera *A Life for the Czar* is a patriotic duty in his native land, but it has never gained an enduring foothold in foreign lands. Its popularity, however, is greater than that of his second opera, *Ruslan and Ludmilla*, from which this air is taken. It was brought forward in 1842 and had thirty performances the first season. Its story is a fantastic one which was derived by Pouschkin from the folk-tales of Russia, turning on the separation by a wicked magician of a noble couple (whose names give the opera its title) on the eve of their marriage, and the eventual rescue of his bride by the hero through his own gallantry, aided by a rival magician. The score of *Ruslan and Ludmilla* was not published until after the composer's death, and was then dedicated by Glinka's sister to Liszt.

*Me voici dans son boudoir* A. Thomas  
 THIS is a rondo in gavotte style which the composer interpolated in the second act of *Mignon* for Madame Trebelli, when the work was given



in London. The opera is a setting by Ambroise Thomas of the story of Wilhelm Meister and the Italian waif Mignon, from Goethe's novel entitled *Wilhelm Meister's Lehrjahre*. This has been done into admirable English by Carlyle, and ought to be familiar to all cultured people. *Mignon* was first performed at the Théâtre Impérial de l'Opéra Comique, in Paris, on November 17, 1866. M. Thomas (Charles-Louis-Ambroise) was born at Metz on August 5, 1811, and died in Paris on February 12, 1896. He was a pupil at the Conservatoire, carried off the Grand Prix in 1832, and in 1871 succeeded Auber as director. Of his many operas *Mignon* has won the greatest and widest success.

*Essest mesto**Flotow*

THE air is from the opera of *Martha* which Americans and Englishmen have known so long and exclusively in its English and Italian garbs that it is difficult to think of it as being originally a German opera. Yet it was composed for the court opera in Vienna and brought out there for the first time on November 25, 1847. Its story, however, though English in subject and having to do with one of the court ladies of Queen Anne, was originally French, and its first stage form, as we now have it, was as a ballet of which Flotow composed one act, the others having been written by Friedrich B. Burgmüller and Edouard Deldevez. This ballet was called *Lady Harriette, ou la Servante de Greenwich*, and its book was prepared by the Marquis de Saint Georges, who had written librettos for Donizetti, Auber, Adam and other famous composers. It was a success, and Flotow was so pleased with the story that he got a friend, named F. W. Riese, to make an opera-book out of it when the Vienna opportunity came. The fundamental conceit of the play had done service before in a French vaudeville entitled *La Comtesse d'Egmont* and the *Ballet des Chambrières à louer*, a popular piece in Paris toward the close of the seventeenth century.

The opera *Martha* concerns itself with the adventures of a noble lady (Harriette or Henri-

etta), who wearies of court life, and merely for diversion dons the dress of a menial, and at the annual Richmond Fair takes service with a farmer known as Lionel, who falls in love with her. The joke has been carried a little farther than the lady intended, but she manages to get back to her proper surroundings. Afterward, while in the hunting train of Queen Anne, she is met by her quondam master. He lays claim to her services, but she turns him away as a madman, upsetting his mind. Through a ring which his foster brother sends to the Queen, Lionel is recognized as the Earl of Derby, son of the old earl, who had been banished from the kingdom, though guiltless of the offence which had been brought against him. Despite her apparent harshness Lady Harriette loves Lionel even before the discovery of his high rank. Now she seeks to throw herself into his arms, but he repulses her. In this dilemma a remedy is sought in the device of bringing back to his mind the scene of the first meeting. An imitation of the Richmond Fair scene is arranged, and amidst its merriment reason returns to the lover, and with it happiness. *Essest mesto* is a song sung by Nancy, Lady Harriette's maid. The composer, Friedrich Freiherr (that is, Baron) von Flotow (1812-1883), was a son of a member of the minor nobility of Mecklenburg, and was studying music under Reicha in Paris when he collaborated in the composition of the ballet.

*Re dell' abisso**Verdi*

BORN on October 10, 1813, and dying on January 27, 1901, Verdi embodied in his music every phase of development which Italian opera went through from the time that Rossini changed the taste which had been formed on Piccinni, Cimarosa, and Paisiello till the arrival on the scene of the younger school of to-day headed by Mascagni, Leoncavallo, and Puccini. His ideals in 1839, when he brought out his first opera, *Oberto, Conte di San Bonifacio*, differed in nothing from those of Bellini and Donizetti, though his characteristic expression was always of a ruder, possibly a more truthful, sort. From *Oberto* to

*Falstaff* the step is as wide, and in its way as significant, as the stride from Wagner's *Rienzi* to his *Parsifal*. Halfway between lies the operatic trefoil—*Trovatore*, *Traviata*, *Rigoletto*—which may be said still to mark the culmination of his spontaneous creative powers.

*Un Ballo in Maschera* was Verdi's twenty-third opera, and had its first performance at the Apollo Theatre in Rome on February 17, 1859. The vicissitudes through which it passed, and the changes to which its book was subjected, form one of the amusing chapters of operatic literature. As originally written the opera, based on a libretto written by Scribe for Auber, told the story of the assassination of the king of Sweden, Gustavus III, by Ankerström. To such a story of regicide the censorship at Naples, and afterwards at Rome, raised objections, which were overcome by the device of changing the scene of the play to America. At Boston, in the days of the Puritans, the Governor is killed at a masked ball by his Secretary, who has discovered a liaison between his master and his wife. The acquiescence of the Italian censorship was thus secured at the expense of the most absurd anachronism in all the absurd pages of opera. *Re dell' abisso* is a song sung by a black sorceress, who tells fortunes and deals in love charms near Boston.

*Si le bonheur*

Gounod

*Nuit resplendissante*

Gounod

THE first of these airs is from the opera *Faust*, the second from *Cinq Mars*, which was brought forward at the Théâtre de l'Opéra on April 5, 1877, and called an *opéra dialogue*. It is in the list of Gounod's failures. *Faust*, beyond cavil the composer's masterpiece, was brought forward at the Théâtre Lyrique in Paris on March 19, 1859. After it had been given for ten years in its original shape it was remodelled to suit the requirements of the Grand Opéra, at which institution it had its first performance on March 3, 1869, with Nilsson in the rôle of Marguerite. By 1887 the composer was able to celebrate its five hundredth performance, and in the course of the next eight years five hundred more re-

presentations were added in Paris alone. It has now long overpassed the fifteen hundred mark, and the patrons of the Grand Opéra still listen to it with delight between twenty and thirty times each year. It was the most pronounced of Gounod's operatic successes at the time of its production, and has remained such during all the fifty intervening years. Charles-François Gounod was born in Paris on June 17, 1818, and died in his native city on October 17, 1893. At the Conservatoire, which he entered in 1836, he carried off the second prize in 1837, and won the Grand Prix de Rome in 1839 with a cantata entitled *Fernand*. After enjoying the advantages given by the prize he returned to Paris and for five years afterward was little heard of, devoting himself exclusively to church music and even contemplating the taking of holy orders. In 1851 he produced his first opera, *Sapho*, which failed. It was followed by *La Nonne Sanglante* (1854) and *Le Médecin malgré Lui* (1858). Then came *Faust*, the book of which was written by Michel Carré and Jules Barbier after the first part of Goethe's great dramatic poem. Eight operas succeeded *Faust*, but only one of them developed vitality enough to bear comparison with it. This was *Roméo et Juliette*, brought forward in 1867.

*Si le bonheur* is a romance which occurs at the beginning of the third act of *Faust*, but is generally omitted at performances in America and England. Marguerite, having heard the jeering laughter of her erstwhile companions, sings at the spinning-wheel a lamentation over the absence of her lover and her sad plight. Siebel finds her weeping and seeks to comfort her in the romance, with assurances of his continued love and sympathy.

*Voce di donna*

Ponchielli

THIS air, which provides a phrase of melody that is used by the composer recurrently throughout the opera, is sung by the blind mother (called La Cieca in the book) of the heroine of the opera *La Gioconda* by Amilcare Ponchielli. It occurs in the first act and is an expression of pious gra-

titude toward a noble lady who has befriended the unfortunate woman. The opera is based on Victor Hugo's tragedy *Angelo; Tyrane de Padoue*, and tells the story of the lustful pursuit of a pretty street-singer, called La Gioconda, by Barnaba, a bloody-minded spy of the Venetian Council of Ten. La Gioconda is in love with Enzo, whose affections, however, are divided between her and Laura, wife of Alvisé Badiero, one of the Council. On discovering her infidelity Alvisé attempts to kill her by poison, but she is saved by feigning death and makes her escape to one of the islands of the Adriatic. There Gioconda finds her. At first she is inclined to kill her rival, but seeing about her neck a cross given to her by the blind woman, her mother, she spares her and aids her to escape with Enzo. To save her mother, who has been kidnapped by Barnaba, she agrees to give herself to him, then takes her own life, dying while the villain is shrieking in her ear that he had strangled the blind woman.

The opera had its first performance at La Scala in Milan on April 8, 1876, and was given for the first time in America on December 20, 1883, at the Metropolitan Opera House, New York, with Madame Scalchi as La Cieca. Amilcare Ponchielli, the composer, was born at Padermo Fasolaro, Cremona, on September 1, 1834, and died at Milan on January 16, 1886. He was connected with the Conservatorio at Milan as pupil and teacher for many years, beginning with 1843, and was both instructor and model of many of the younger Italian composers of to-day.

*Tant que le jour dure*

*Delibes*

FROM the opera *Jean de Nivelle*, composed for the Opéra Comique in Paris and performed there on March 8, 1880, three years before *Lakmé*, the composer's most successful opera. The full name of its composer was Clément-

Philibert-Léo Delibes. He was born at St. Germain-du-Val, Sarthe, February 21, 1836, and died in Paris, January 16, 1891. He obtained a first prize for solfeggio at the Conservatoire in 1850, became accompanist at the Théâtre Lyrique in 1853, accompanist at the Grand Opéra in 1863, and soon after second chorus-master under Massé. When he died he was a Chevalier of the Legion of Honor, professor of composition at the Conservatoire, and Member of the Institute. His American reputation rests chiefly on *Lakmé* and his delightful ballets *La Source*, *Sylvia* and *Coppélia*.

*My heart is weary*

*Goring Thomas*

THE opera of *Nadeshda*, from which this beautiful air is taken, was a direct product of the practical encouragement given by Carl Rosa to English music as manager of the Carl Rosa English Opera Company in the last quarter of the nineteenth century. For a number of years he commissioned one English composer after another to write a work for his company, for which he obtained publication, and then performed in London as well as the provinces. *Nadeshda* was the second opera written by Arthur Goring Thomas for the Rosa company under these conditions, the first having been *Esmeralda*, brought out at Drury Lane in 1883. *Nadeshda*, which has a Russian subject, followed two years later. The composer was born at Ratton, Sussex, England, in November, 1851. He did not turn his attention seriously to music until 1875, when he went to Paris and for two years studied with Emile Durand. Returning to London he entered the Royal Academy, where Arthur Sullivan and Ebenezer Prout were his teachers, and where within three years he twice took the annual prize for composition. In a fit of melancholy he committed suicide by throwing himself in front of a railway train on March 20, 1892.

*H. E. Kribbil*

*Blue Hill, Maine, July, 1909*

**SONGS FROM THE OPERAS  
FOR ALTO**



# GLOOMY WOODS, IN DARKNESS RECEIVE ME

## (BOIS ÉPAIS, REDOUBLE TON OMBRE)

From "Amadis" (1684)

Translated by Charles Fonteyn Manney  
 Edited by H. E. Krehbiel

JEAN-BAPTISTE de LULLY  
 (1633-1687)

Andante

PIANO

*mf* Text:

Gloom-y woods, in dark-ness re-ceive me;  
 Bois é-pais, re-dou-ble ton om-bre;

Too deep a shade thou canst not weave me, Where I from day may hide my hap-less love a-  
 Tu ne sau-rais ê-tre assez som-bre, Tu ne peux trop ca-cher mon mal-heu-reux a-

Text:

*p* way. Gloom-y woods, in dark-ness re-ceive me; Too deep a shade thou canst not  
 mour. Bois é-pais, re-dou-ble ton om-bre, Tu ne sau-rais ê-tre assez

*poco cresc. e accel.*

weave me, Where I from day may hide my hap-less love a - way. A prey to grim des-  
som-bre, Tu ne peux trop ca - cher mon mal-heu-reux a - mour. Je sens un dés-es-

*poco cresc. e accel.*

pair, I feel tor-ments un-meas-ured; Lost is she for - e'er Whom I treas - ured,  
poir dont l'hor - reur est ex - trê - me, Je ne dois plus voir ce que j'ai - me,

*calmato e dolce* *poco cresc.*

My grief would shun the light of day. A prey to grim des-pair, I feel tor-ments un-  
Je ne peux plus souf-frir le jour. Je sens un dés-es - poir dont l'hor-reur est ex-

*calmato e dolce* *poco cresc.*

meas-ured; Lost is she for - e'er Whom I treas-ured, My grief would shun the light of day.  
trê - me, Je ne dois plus voir ce que j'ai - me, Je ne peux plus souf-frir le jour.

# AH! GIVE ME BACK THY HEART

3

(AH! RENDIMI)

Translated by Arthur Westbrook

From "Mitrane" (1689)

FRANCESCO ROSSI(?)

Edited by H. E. Krehbiel

Larghetto affettuoso, ma non troppo

PIANO

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. Dynamics: *mf* and *cresc.*

Second system of piano introduction. Treble and bass clefs. Continuation of the piano introduction.

Third system of piano introduction. Treble and bass clefs. Dynamics: *fp* and *f*.

First system of vocal and piano accompaniment. Treble clef for voice, piano accompaniment in treble and bass clefs. Dynamics: *p* and *p*.  
Ah! give me back thy heart of gold,  
Ah! ren - di - mi quel co - re,

Second system of vocal and piano accompaniment. Treble clef for voice, piano accompaniment in treble and bass clefs. Dynamics: *cresc.*.  
Ossia  
Give me back all my love un - told!  
ren - di - mi quell' a - mo - re!



*cresc.*

Give me the heart I treas-ured, With a love all un-meas-ured it hath in-  
 ah, ren-di-mi quel co-re, ren-di-mi quell' a-mo-re a me in-spi-

*cresc.* *mf* *pp*

spired me, with love un-meas-ured it hath in-spired me. Give me back thy—  
 ra-to, si, quell' a-mo-re, a me in-spi-ra-to. Ren-di-mi quel—

*rall.*

heart, With a love un-meas-ured it hath in-spired me!  
 cor, ren-di-mi quell' a-mo-re a me in-spi-ra-to!

**Allegro con spirito** *p*

My thought was ev-er at  
 Il tu-o fù il

one — with thine, Thy wish was ev - er at one — with mine;  
 mi - o pen - sier, il tu - o sem - pre il mi - o vo - ler;

*cresc.* Why, then, so cru-el! so cru-el! Why, cru - el one, hast thou left  
 ed or cru - de - le! cru - de - le, per - chè m'hai tu — la - scia -

me? My thought was ev - er at one with thine, Thy wish was ev - er at  
 ta? Il tuo fiù il mi - o pen - sie - re; il tuo sem - pre il mio vo -

one with mine, But now, a - las! O cru - el one, O cru - el  
 le - re, ed or cru - del, per - chè cru - del, cru - del per -

one, Where for now hast thou left me, Of hope be - reft me, Why hast thou  
*chè, per - chè m'hai tu la - scia - ta, ab - ban - do - na - ta, per - chè la -*

left me? All the trans-port of joy, all the trans-port of joy which in our hap - py  
*scia - ta? Quel - la fe - li - ci - tà, quel - la fe - li - ci - tà che nell' u - nir - mi a*

un - ion was re - veal - ed, the joy our kiss - es so fond - ly seal -  
*te m'hai ri - ve - la - ta, che nell' u - nir - ci m'hai ri - ve - la -*

*Lento*  
 - ed, once more, oh, give — me! Ah! give me back, ah! give me back!  
*ta, a me la ren - di! Ah, ren - di - mi, ah, ren - di - mi!*

Tempo I  
Larghetto affettuoso

Ah! give me back thy heart of gold, Give me  
Ah! ren - di - mi quel co - re, ren - di -

back all my love un - told! Give me the heart I treasured,  
mi quell' a - mo - re! Ah! ren - di - mi quel co - re,

With a love all un - measured it hath in - spired me, with love un - measured it hath in - spired me.  
ren - di - mi quell' a - mo - re a me in spi - ra - to, si quell' a - mo - re a me in spi - ra - to!

Allegro con spirito

My thought was  
Il tu - o



ev - er at one — with thine, Thy wish was ev - er at one — with mine;  
 fù — il mi - o pen - sier, il tu - o sem - pre il mi - o vo - ler,

*cresc.* Why, then, so cru-el, so cru-el! Why, cru - el one, hast thou left me?  
 ed or cru - dell — cru - de - le? per - chè m'hai tu — la - scia - ta?

*f* My thought was ev - er at one with thine, Thy wish was ev - er at one with  
 il tuo fù il mio — pen - sie - re, il tuo sem - pre il mio vo - le -

mine; But now, a - las! O cru - el — one, O cru - el — one, why  
 re; ed or cru - del, cru - del, per - chè, per - chè cru - del, m'hai

hast thou left me, Of hope be - reft me, Why hast thou left me? Give me  
*tu la - scia - ta? ab - ban - do - na - ta; per - chè la - scia - ta? Quel - la a*

*cresc. f*

back the joy, all the trans - port of joy which our hap - py un - ion once re -  
*me si ca - ra fe - li - ci - tà, nell' u - nir - mi a te, pro - mes -*

*cresc. f p p*

veal'd, the joy our kiss - es so fond - ly seal'd, so fond - ly seal'd,  
*sa, ah, ren - di - mi quell' a - mo - re, quell' a me si ca -*

*dolce*

joy our kiss - es fond - ly seal'd!  
*ra, pro - mes - sa fe - li - ci - tà!*

*f p ff*

ev-er at one— with thine, Thy wish was ev-er at one— with mine;  
 fù— il mi - o pen - sier, il tu - o sem - pre il mi - o vo - ler,

*cresc.* Why, then, so cru-el, so cru-el! Why, cru - el one, hast thou left me?  
 ed or cru - dell— cru - de - le? per - chè m'hai tu — la - scia - ta?

*f* My thought was ev-er at one with thine, Thy wish was ev-er at one with  
 il tuo fù il mio— pen - sie - re, il tuo sem - pre il mio vo - le -

mine; But now, a - las! O cru - el— one, O cru - el— one, why  
 re; ed or cru - del, cru - del, per - chè, per - chè cru - del, m'hai

hast thou left me, Of hope be - reft me, Why hast thou left me? Give me  
*tu la - scia - ta? ab - ban - do - na - ta; per - chè la - scia - ta? Quel-la a*

back the joy, all the transport of joy which our hap - py un - ion once re -  
*me si ca - ra fe - li - ci - tà, nell' u - nir - mi a te, pro - mes -*

veald, the joy our kiss - es so fond - ly seal'd, so fond - ly seal'd, sa,  
*ah, ren - di - mi quell' a - mo - re, quell' a me si ca -*

joy our kiss - es fond - ly seal'd!  
*ra, pro - mes - sa fe - li - ci - tà!*



# WHEN I AM LAID IN EARTH

From "Dido and Æneas" (1680?)

NAHUM TATE  
Edited by H.E.Krehbiel

HENRY PURCELL  
(1659?-1695)

**Largo**  
*pp Recit.*

VOICE  
Thy hand, Be-lin - da, dark - - ness shades me: On thy bos - om let me

PIANO  
*pp*

rest: More I would, but Death in-vades me: Death is now a wel-come *quest.*

*pp*

**AIR**  
**Larghetto**

*p*

When I am laid, — am

*pp*

laid in earth, may my wrongs create No

*mf*

trouble, no trouble in thy breast; When I am

*cresc.*

*pp*

laid, am laid in earth, may my wrongs create

ate No trouble, no trouble in thy breast, Re-

*pp*

mem-ber me, re - mem-ber me, but ah! — for -

*pp* *pp*

get — my fate. Re-mem-ber me, but ah! — for-get my —

*f* *dim.* *pp*  
*p* *colla voce*

fate.

*dim.* *pp*

# TO ACHIEVE ALL THE GLAMOR OF GLORY (ALL'ACQUISTO DI GLORIA)

Translated by Nathan Haskell Dole  
Edited by H.E. Krehbiel

From "Tigrane" (1715)

ALESSANDRO SCARLATTI  
(1659? - 1725)

Allegro

PIANO

The first system of the piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a series of chords and melodic lines in both hands, marked with a forte *f* dynamic and accented notes. The tempo is marked 'Allegro'.

The second system continues the piano introduction with similar chordal and melodic textures, maintaining the forte *f* dynamic.

*mf* §

To a - chieve all the glam - or of glo - ry, With brave com - rades  
Al - l'ac - qui - sto - di glo - ria e di fa - ma tra bel - li - che -

The vocal entry begins with a mezzo-forte *mf* dynamic. The piano accompaniment provides harmonic support with chords and a steady bass line.

far - ing, Loud war - trum - pets blar - ing In - vite me, in - vite  
schie - re di trom - be guer - rie - re mi chia - ma, mi chia -

The second system of the vocal entry continues the melody and accompaniment, with the piano part providing a consistent harmonic foundation.

mem-ber me, re - mem-ber me, but ah! — for -

*pp*

*allegro*

get — my fate. Re-mem-ber me, but ah! — — — — — for-get my—

*f* *dim.* *pp*

*p* *colla voce*

fate.

*dim.* *pp*

*allegro*



# TO ACHIEVE ALL THE GLAMOR OF GLORY (ALL'ACQUISTO DI GLORIA)

Translated by Nathan Haskell Dole  
Edited by H.E. Krehbiel

From "Tigrane" (1715)

ALESSANDRO SCARLATTI  
(1659? - 1725)

Allegro

PIANO

*f* *p*

*f*

*mf* §

To a - chieve all the glam - or of glo - ry, With brave com - rades  
Al - l'ac - qui - sto di glo - ria e di fa - ma tra bel - li - che -

*mf*

far - ing, Loud war - trum - pets blar - ing In - vite me, in - vite -  
schie - re di trom - be guer - rie - re mi chia - ma, mi chia -

me, in - vite me to go!  
 - ma, mi chia - mail fra - gor.

To a - chieve all the glam - or of glo - - ry, With brave com - rades far - ing, Loud  
 Al - lac - qui - sto di glo - ria e di fa - - ma tra bel - li - che schie - re di -

war - trum - pets - - blar - ing In - vite me, in - vite me to go,  
 trom - be - - guer - rie - re mi - chia - ma, mi - chia - mail fra - gor,

In - vite me, in - vite me, in - vite  
 mi chia - ma, mi chia - - - ma, mi chia -

me, With trum-pets loud-blaring in-vite me, in-  
 ma di trom-be guer-rie-re mi chia - ma, mi

*rall.* *ritard.* *p* *rit.*  
 vite me, in-vite me to go, to go, in-vite  
 chia-ma, mi chia-ma il fra-gor, il fra-gor, mi chia -

*pp* *f rit.*

me to go.  
 ma- il fra-gor.

*fa tempo*

*Fine*



## Sostenuto assai (♩ = 60)

Yet be-cause in my heart lies the bur-den Of the grief my be-lov'd one has  
 Ma por-tan-do del ca-ro mio be-ne fis-se al-l'al-ma le gra-vi sten-

wrought me, My life will have brought me a guer-don, A  
 tu-re a-vrò sem-pre du-re le pe-ne, le

guer-don of woe! Be-cause of the bur-den my life will have  
 pe-ne nel cor, del ca-ro mio be-ne a-vrò sem-pre

brought a hard guer-don, A guer-don of woe! To a -  
 du-re le pe-ne, le pe-ne nel cor. Al-l'ac-

Dal Segno al Fine

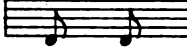
# TORMENT UNENDING

(PENA TIRANNA)

From "Amadigi" (1715)

Translated by Charles Fonteyn Manney  
Edited by H. E. Krehbiel

GEORGE FRIDERIC HANDEL  
(1685-1759)  
Piano part arranged by Otto Dresel


Text 

*Recit.*

VOICE

Of pas-sion un - re - quit - ed I en - dure all the  
D'un sœn - tu - ra - to a - man - te pro - vo tut - te le

PIANO



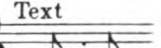
Text 


Text 


Text 

tor-tures with-in my bos-om; O-ri-a-na loves A - ma-dis; me she de -  
pe - ne in que - sto pet - to; a - ma Oria - na Ama - di - gi, e me di -

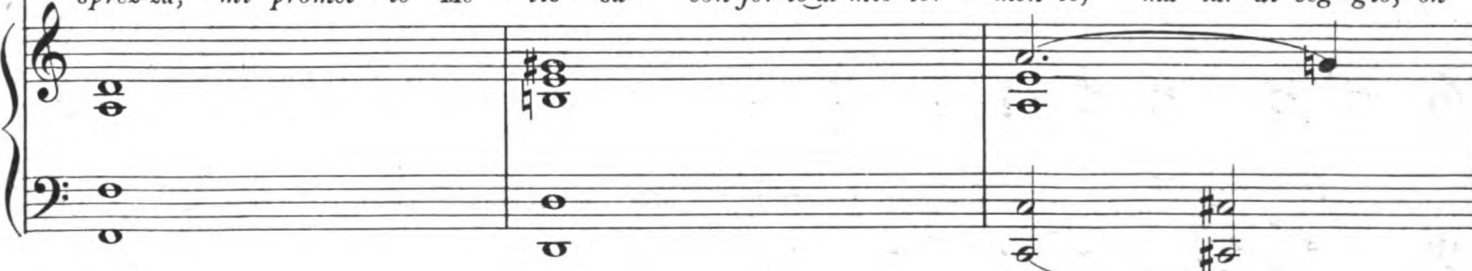


Text 

Text 

Text 

spi-ses. Tho' Me-lis - sa has prom-ised to com-fort and con - sole me, too late, a-las! do I  
sprez-za; mi promet - te Me - lis - sa con-for-to al mio tor - men-to, ma tar-di veg-gio, oh



Sostenuto assai (♩ - 69)

Yet be-cause in my heart lies the bur-den Of the grief my be-lov'd one has  
 Ma por-tan-do del ca-ro mio be-ne fis-se al-l'al-ma le gra-vi sven-

wrought me, My life will have brought me a guer-don, A  
 tu-re a-vrò sem-pre du-re le pe-ne, le-

guer-don of woe! Be-cause of the bur-den my life will have  
 pe-ne nel cor, del ca-ro mio be-ne a-vrò sem-pre

brought a hard guer-don, A guer-don of woe! To a-  
 du-re le pe-ne, le pe-ne nel cor. Al-l'ac-

Dal Segno al Fine

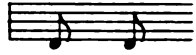
# TORMENT UNENDING

(PENA TIRANNA)


From "Amadigi" (1715)

Translated by Charles Fonteyn Manney  
Edited by H. E. Krehbiel

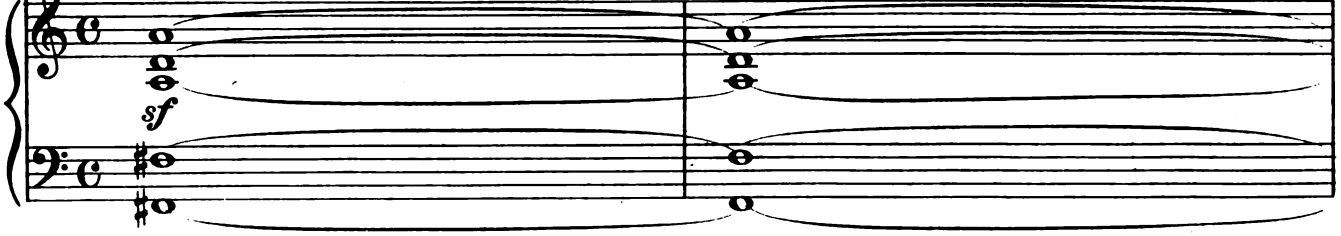
GEORGE FRIDERIC HANDEL  
(1685 - 1759)  
Piano part arranged by Otto Dresel

Text 

*Recit.*

VOICE 

Of pas-sion un - re - quit - ed I en - dure all the  
D'un sven - tu - ra - to a - man - te pro - vo tut - te le

PIANO 

Text 

Text 

Text 

tor-tures with-in my bos-om; O-ri-a-na loves A - ma-dis; me she de -  
pe - ne in que - sto pet - to; a - ma Oria - na Ama - di - gi, e me di -




Text 

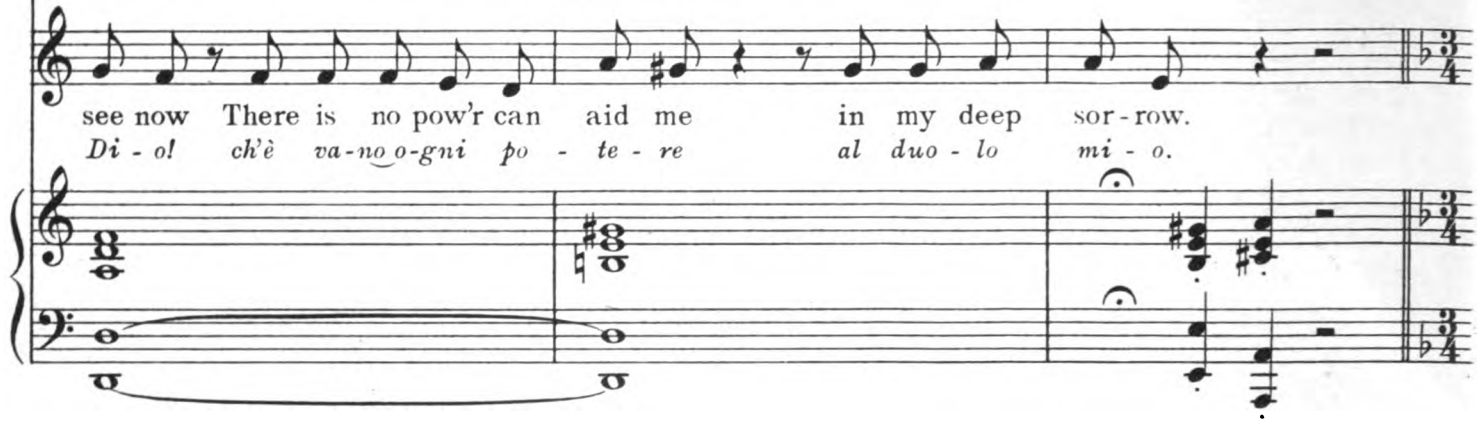
Text 

Text 

sprez-za; mi promet - te Me - lis - sa con-for-to al mio tor - men-to, ma tar-di veg-gio, oh



Text:  Text: 



see now There is no pow'r can aid me in my deep sor-row.  
*Di - o! ch'è va-no o-gni po - te - re al duo - lo mi - o.*

**Andante maestoso**



*f*

*La* \* *La* \* *La* \* *La* \*



*mf*

Tor - ment un - end - ing  
 Pe - na ti - ran - na

*p*

*La* \* *La* \* *La* \* *La* \*



My poor heart suf - fers; Sad - ly I'm leav - ing All hope of  
*io sen - to al co - re, nè spe - ro ma - i tro - var pie -*

*La* \* *La* \* *La* \* *La* \*



peace, Sad - ly I'm leav - ing, All hope of peace,  
 tà, nè spe - ro ma - i tro - var pie - tà,

La \* La \*

Sad - ly I'm leav - ing, All hope of peace. Tor - ment un -  
 nè spe - ro ma - i tro - var pie - tà; Pe - na ti -

La \* La \*

*più f*  
 end - ing My poor heart suf - fers; Sad - ly I'm leav - ing All  
 ran - na io sen - to al co - re, nè spe - ro ma - i tro -

La \* La \*

hope of peace, All hope of peace,  
 var pie - tà, nè spe - ro mai

La \* La \*

*p* *cresc.*

All hope of peace, Sad - ly I'm leav - ing All  
tro - var pie - tà, nè spe - ro ma - i tro -

*dim. e poco rit.*

hope of ——— peace.  
var pie - - ta.

*dim. e poco rit.* *a tempo* *f*

*Fine*

*p*

Sor - row tran - scend - ing Love cruel - ly of - fers,  
A - mor m'af - fan - na, e il mio do - lo - re

Till from my griev - ing Death brings re - lease, Till  
 in tan - ti gua - i pa - ce non ha, in

*Da \** *Da \** *Da \**

from my griev - ing Death brings re - lease.  
 tan - ti gua - i pa - ce non ha;

*espress.*

*Da \**

*p*  
 Sor - row tran - scend - ing Love cruel - ly of - fers,  
 A - mor m'af - fan - na, eil mio do - lo - re

*p*

*dim. e rit.*  
 Till from my griev - ing Death brings re - lease.  
 in tan - ti gua - i pa - ce non ha.

*dim. e rit.*

*Da Capo al Fine*



# VERDANT MEADOWS, GROVES ENCHANTING

(VERDI PRATI, SELVE AMENE)

From "Alcina" (1735)

Translated by Nathan Haskell Dole  
Edited by H. E. Krehbiel

GEORGE FRIDERIC HANDEL  
(1685-1759)

Larghetto

VOICE

PIANO

*(dolce)*

*(mf)*

Var. for repetition: (Gevaert): *pp*

Ver - dant mead-ows,  
Ver - di pra - ti,

Ver - dant mead-ows,  
Ver - di pra - ti,

*(p)*

*(mf)*

*dolce assai*

All your  
Per - de -

groves en - chant-ing,  
sel - ve a - me - ne,

All your beau-ty will de - cay.  
Per - de - re - te la bel - tà.

*tr*  
 Love - ly flow'rs,  
 Va - ghi fior,  
 Gra - cious, smil - ing,  
 La va - ghez - za,  
 Love - ly flow'rs, swift-flow-ing riv-ers, Gra-cious, smil - ing, heart-be - guil - ing,  
 Va - ghi fior, cor - ren - ti ri - vi, La va - ghez - za, La bel - lez - za

*tr*  
 Ver - dant mead-ows,  
 Ver - di pra - ti,  
 Soon your charms\_ will fade a - way!  
 Pre - sto in voi\_ si\_ can - ge - rà. Ver - dant mead-ows,  
 Ver - di\_ pra - ti,  
*rinf.* *(pp)*

*tr*  
 groves en - chant - ing,  
 sel - ve a - me - ne,  
 All\_ your beau-ty will de - cay.  
 Per - de - re - te la bel - tà.  
 groves en - chant - ing,  
 sel - ve a - me - ne,  
 All your\_ beau-ty will de - cay.  
 Per - de - re - te la bel - tà.

To sad change the fair scene's fat - ed, Like the earth  
*E can - gia - to il va - go og - get - to All or - ror*

when first cre - del pri - mo a - turn some day!  
*del pri - mo a - spet - to Tut - to in voi ri - tor - ne - rà.*

*(rinf.)*

*Cadenza a piacere* **Tempo I**

all day, ah! Ver - dant  
 voi rà, ah! Ver - di

Yet 'twill all re - turn some day! Ver - dant  
*tut - to in voi ri - tor - ne - rà.* Ver - di

*(mf)* *colla voce* *pp*

All your beau - ty  
Per - de - re - te

mead - ows, groves en - chant - ing, All your beau - ty  
pra - ti, sel - vea - me - ne, Per - de - re - te

will de - cay,  
la bel - ta,

beau - ty will de - cay.  
- re - te la bel - tà.

will de - cay, All your beau - ty will de - cay.  
la bel - tà, Per - de - re - te la bel - tà.

To sad change the fair scene's fat - ed, Like the earth  
 E can - gia - to il va - go og - get - to All or - ror

when first cre - del pri - mo a - turn some day!  
 del pri - mo a - spet - to Tut - to in voi ri - tor - ne - rà.

(rinf.)

*Cadenza a piacere* **Tempo I**  
 all day, ah! Ver - dant  
 voi rà, ah! Ver - di

Yet 'twill all re - turn some day! Ver - dant  
 tut - to in voi ri - tor - ne - rà. Ver - di

(mf) *colla voce* pp



mead - ows, groves en - chant - ing, All your beau - ty  
*pra - ti, sel - vea - me - ne,* *Per - de - re - te*

will de - cay, All your beau - ty will de - cay.  
*la bel - ta,* *Per - de - re - te* *la bel - ta.*

*(f)*

*(p)* *(mf)*

# WHEN AROUND THY DEAR FACE

(SE MAI SENTI)

From "La Clemenza di Tito" (1735)

LEONARDO LEO

Translated by Nathan Haskell Dole

Edited by H. E. Krehbiel

(1694-1744)

Arioso e con comodo

PIANO

First system of the piano introduction. The right hand features a melodic line with triplets and slurs, while the left hand provides a simple harmonic accompaniment. Dynamics include *f* and *p* with *ten.* markings.

Second system of the piano introduction. The right hand continues with a flowing melodic line, and the left hand maintains the accompaniment. Dynamics include *p* and *f*.

Third system of the piano introduction. The right hand features more complex triplet patterns. Dynamics include *p* and *f*.

Var. for the D. S.

First system of the vocal line with lyrics. The melody is simple and lyrical. Lyrics: Oh, when a - round thy dear face, gen - tly sigh - ing, Balm - y / Deh! Se - mai sen - ti spi - rar - ti sul vol - to Lie - ve

Second system of the vocal line with lyrics. The melody continues. Lyrics: When - a - round thy dear face, gen - tly sigh - ing, Balm - y / Se - mai sen - ti spi - rar - ti sul vol - to Lie - ve

Piano accompaniment for the vocal variation. The right hand has a steady accompaniment, and the left hand has a simple bass line. Dynamics include *p* and *ten.*

Variants by Gevaert.

breez-es thou feel-est a -  
fia - to che in - tor - no sag -

breez-es thou feel-est a - wak-en, Say: "O heart, I can not be mis -  
fia - to che in - tor - no sag - gi - ri, Di: Son que - sti gli e - stre - mi so -

*cresc.*

love- and for me! He is  
mo - re per me, Del mio

tak-en; He is dy - ing- my love- and for me! He is  
spi - ri, Del mio fi - do che mo - re - per me, Del mio

*poco f* *p* *cresc.* *mf*

Text: and for me!"  
re per me!"

dy - ing- my love- and for me!" When a -  
fi - do che mo - re - per me!" Se mai

*ten.* *f* *p* *ten.* *f* *p* *ten.* *p*



round thy dear face, gen - tly sigh - ing, Balm - y breez - es thou  
 sen - ti spi - rar - ti sul vol - to, Lie - ve fia - to che in -

Var.

feel - est a - wak - en,  
 tor - no sag - gi - ri, *cresc.*

feel - est a - wak - en, Say: "O heart, I can not be mis -  
 tor - no sag - gi - ri, Di: son que - sti gli e - stre - mi so -

Var. *f* Text:

He is dy - ing - my love - and for me,  
 Del mio fi - do che mo - re per me, *dolce*

tak - en; He is dy - ing - my love - and for me, is  
 spi - ri Del mio fi - do che mo - re per me; che

*poco f* *p*

dy - ing, mo - re!

*cresc.* *pp*

*p assai*

Text: love - and for me, is  
mo - re - re per me; che

He is dy - ing my love, and for me, is  
Del mio fi - do che mo - re - re per me; che

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

Var:  
dy - ing for  
mo - re - re per

dy - ing for me.  
mo - re - re per me!

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

*ten.*

*p* *Fine*

*p*

To my soul, now this life is for - sak - en, Re - col - lec - tion of  
 Al mio spir - to, dal se - no di - sciol - to, La me - mo - ria di

tor - tures most try - ing Thro' this guer - don de - light - ful will  
 tan - ti mar - ti - ri Sa - rà dol - ce con que - sta mer -

*dolce*

Text: be,   
 cè,

Text: be,   
 cè;

*cresc.*

be, de - light - ful will be,   
 cè, con que - sta mer - cè;

*pp*

*f* *riten. un poco* *a tempo*

Var: de - light - ful will be!   
 con que - sta mer - cè.

*rall.*

Thro' this guer - don de - light - ful will be!   
 sa - rà dol - ce con que - sta mer - cè.

*mf* *pp rall.* *f* *riten.* *a tempo*

Dal Segno al Fine

# FATHER, HAVE MERCY

(PADRE, PERDONA)

Translated by Nathan Haskell Dole  
Edited by H. E. Krehbiel

From "Demofonte" (1748)

JOHANN ADOLPH HASSE  
(1699-1788)

Un poco moderato  
(e cantabile assai)

Var.  Text: 

Fa - ther, Pa - dre, sor - -  
pe - -

Fa - ther, have mer - cy - oh, sor - -  
Pa - dre, per - do - na - oh, pe - -

VOICE

PIANO



Var. for the D.S. 

mem - ber - great heav - - ens! Now death is wait - ing,  
men - ta - oh Di - - ol Giac - chè mor - rir degg'

row! He - rol re - mem - ber - great heav - - ens! Now death is wait - ing,  
nel Pren - ce, ram - men - ta - oh Di - - ol Giac - chè mo - rir degg'

poco f p poco f

VOICE

PIANO



Text: 

Dir - ce, At least thou might'st re - lent!  
i - o, Po - tes - sial - men par - lar!

Dir - ce, At least thou might'st re - lent! - thou might - est, great heav - ens! -  
i - o, Po - tes - sial - men par - lar! - Po - tes - si, oh Di - ol -

p poco f

VOICE

PIANO



Variants by Gevaert.



For D.S. lent, At least thou might'st re-lent!  
 lar, Po - tes - sial - men par-lar!

At least thou might'st re - lent, At least thou might'st re - lent!  
 Po - tes - sial - men - par - lar, Po - tes - sial - men - par - lar!

*piu f* *f*

For D.S.

Var.

Var.

Fa - ther, Pa - dre, He - ro, Pren - ce, heav - ens! Di - ol!

Fa - ther, have mer - cy, He - ro, re - mem - ber, great heav - ens!  
 Pa - dre, per - do - na Pren - ce, ram - men - ta, oh Di - ol!

*p* *poco f*

For D.S.

Now death is wait - ing, Dir - ce, At least thou might'st re -  
 Giac - che mo - rir degg' i - o, Po - tes - sial - men par -

Now death is wait - ing, Dir - ce, At least thou might'st re - lent,  
 Giac - che mo - rir degg' i - o, Po - tes - sial - men - par - lar,

*piu f* *p*

*dolce assai*  
 Text: Have mer - cy!  
 per - do - na,

At least thou might'st re - lent, At least re - lent! Have mer - cy! oh,  
 Po - tes - sial - men - par - lar, al - men - par - lar! per - do - na, oh

*f* *p*

Var. heav - ens!  
Di - o!

sor - row! re - mem - ber, great heav - ens! At least thou might'st re -  
 pe - ne! ram - men - ta, oh Di - o! Po - tes - sial - men - par -

*f* *p* *poco f*

For D.S.

lent, At least thou might'st re - lent!  
 lar, Po - tes - sial - men - par - lar!

lent At least thou might'st re - lent!  
 lar, Po - tes - sial - men - par - lar!

*f* *tr* *Fine*

Allegro assai

Text: stain'd me?  
ca - i?

Var. thus or -  
giun - ta

Hap - less I! What crime hath stain'd me? What crime hath stain'd me? That God hath thus or -  
 Mi - se - ra, in che pec - ca - i? in che pec - ca - i? Co - me son giun - ta

*poco f* *p* *f* *p*

Var. ni - al,  
sde - gno a

dain'd me To bear this bit - ter tri - al, De - ni - al, pun - ish - ment,  
 ma - i De' Nu - mi a que - sto se - gno, Lo sde - gno a me - ri - tar,

*f*

For D.S.

lent, At least thou might'st re-lent!  
lar, Po - tes - sial - men par-lar!

At least thou might'st re - lent, At least thou might'st re - lent!  
Po - tes - sial - men - par - lar, Po - tes - sial - men - par - lar!

For D.S.

Fa - ther,  
Pa - dre,

Var.

He - ro,  
Pren - ce,

Var.

heav - ens!  
Di - o!

Fa - ther, have mer - cy, — He - ro, re - mem - ber, great heav - ens!  
Pa - dre, per - do - na — Pren - ce, ram - men - ta, oh Di - o!

For D.S.

Now death is wait - ing, Dir - ce, At least thou might'st re -  
Giac - che mo - rir degg' i - o, Po - tes - sial - men par -

Now death is wait - ing, Dir - ce, At least thou might'st re - lent,  
Giac - che mo - rir degg' i - o, Po - tes - sial - men - par - lar,

*dolce assai*  
Text:

Have mer - cy!  
per - do - na,

At least thou might'st re - lent, At least re - lent! Have mer - cy! oh,  
Po - tes - sial - men - par - lar, al - men - par - lar! per - do - na, oh



Var. heav - ens!  
Di - o!

sor - row! re - mem - ber, great heav - ens! At least thou might'st re -  
 pe - ne! ram - men - ta, oh Di - o! Po - tes - sial - men - par -

*f* *p* *poco f*

For D.S. lent, At least thou might'st re - lent!  
 lar, Po - tes - sial - men - par - lar!

lent At least thou might'st re - lent!  
 lar, Po - tes - sial - men - par - lar!

*f* *tr* *Fine*

Text: stain'd me? Var. thus or -  
 ca - i? giun - ta

**Allegro assai**

Hap-less I! What crime hath stain'd me? What crime hath stain'd me? That God hath thus or -  
 Mi - se - ra, in che pec - ca - i? in che pec - ca - i? Co - me son giun - ta

*poco f* *p* *f* *p*

Var. ni - al,  
 sde - gno a

dain'd me To bear this bit - ter tri - al, De - ni - al, pun - ish - ment,  
 ma - i De' Nu - mia que - sto se - gno, Lo sde - gno a me - ri - tar,

*f*



Text: De - ni - al, pun - ish  
Lo sde-gno a me - ri -

De - ni - al, pun - ish - ment?  
Lo sde-gno a me - ri - tar?



That God hath thus or - dain'd me To bear this bit - ter tri - al,  
Co - me son giun - ta ma - i De' Nu - mi a que - sto - se - gno,



Var. De - ni - al, pun - ish - ment, this pun - ish -  
Lo sde - gno a me - ri - tar, a me - ri -

De - ni - al, pun - ish - ment, this pun - ish -  
Lo sde - gno a me - ri - tar, a me - ri -



Tempo I

ment?  
tar?

Fa - ther, have  
Pa - dre, per -



Dal Segno al Fine  
ML-1678-4

# I HAVE LOST MY EURIDICE

(CHE FARÒ SENZA EURIDICE)

From "Orfeo ed Euridice" (1762)

Translated by Harrison Millard  
Edited by H. E. Krehbiel

CHRISTOPH WILIBALD GLUCK  
(1714 - 1787)

**Allegro**

**VOICE**

Text

O my con - sort,  
Ca - ra spo - sa!

**PIANO**

*f*

Text

Eu - ri - di - ce!  
Eu - ri - di - ce!

Text

Eu - ri - di - ce!  
Eu - ri - di - ce!

Text

O my con - sort!  
Ah, di - let - ta!

**Recit.**

She is cold, she is mute, And for ev - er - more gone.  
Ah, non più m'o - de lei; mor - ta è di do - lor.

**Allegro**

*fp*

*ff*

'Tis I, 'tis I, who  
 Son' io, son' io, le

Text

have the loved one slain. Fate too fear - ful, Re-morse too vain, No  
 die - di io la mor - te; quan - to, quan - to sgra - zia - to so - no! il

Text

aid can more a-vail me. In a mo-moment so ter - ri - ble, On - ly de -  
 duol mio dir non pos - so! In tal ter - ri - bil o - ra mi re - sta

Text

spair, and death hence - forth are ev - er left me!  
 sol del mor - ir la via; e tut - to ces - sa.

*ff*

AIR  
Andante

*p*

*p*

I have lost my Eu - ri - di - ce, Nothing  
Che fa - rò sen - za Eu - ri - di - ce! do - ve an -

*p*

Text

e - quals now my grief! Hope nor - mad - d'ning un - be - lief, — Nothing  
drò sen - za il mio ben! — che - fa - rò, — do - ve an - drò — che - fa -

Text

comes to — my — re - lief, — Nothing — comes to — my — re - lief!  
rò — sen - za il mio ben, — do - ve an - drò — sen - za il mio ben.

*p*



Eu-ri-di-ce! Eu-ri-di-ce! re-pond then, re-  
 Eu-ri-di-ce! Eu-ri-di-ce! oh, Di-o! ri-

**Adagio**

spond then! re-pond then! 'Tis thine-  
 spon-di, ri-spon-di-son-

**Adagio**

*p*

Text

Text

Text

own, thy faith-ful lov-er, Let his voice thy haunts dis-cov-er, thy haunts dis-  
 pur il tuo fe-del, io-son pur il tuo fe-del, il tuo fe-

Text  **Tempo I**

cov-er. I have lost my Eu-ri-di-ce, Noth-ing e-quals now my  
 del!— Che fa-rò sen-za Eu-ri-di-ce, do-ve an-drò sen-za il mio

**Tempo I**



Text  **Tempo I**

grief! Hope nor mad-d'ning un-be-lief,— Noth-ing comes to my re-  
 ben!— che fa-rò,— do-ve an-drò,— che fa-rò— sen-za il mio—



Text  **Tempo I**

lief,— Noth-ing comes to my re-lief! Eu-ri-di-ce, Eu-ri-di-ce!  
 ben,— do-ve an-drò sen-za il mio— ben, Eu-ri-di-ce, Eu-ri-di-ce!





Eu - ri - di - cel      Eu - ri - di - cel      re - spond then,      re -  
 Eu - ri - di - cel      Eu - ri - di - cel      oh,      Di - o!      ri -

**Adagio**

spond then!                      re - spond \_\_\_\_\_ then! 'Tis\_ thine\_  
 spon - di,                      ri - spon - - - - di! io - son -

**Adagio**

*p*

Text

Text

Text

own, thy faith-ful\_ lov - er, Let his voice thy haunts dis - cov-er, thy haunts dis -  
 pur il tuo fe - del, io - son pur il tuo\_ fe - del, il\_ tuo fe -

Text

Tempo I

cov-er. I have lost my Eu-ri-di-ce, Noth-ing e-quals now my  
 dell— Che fa-rò sen-za Eu-ri-di-ce, do-ve an-drò sen-za il mio

Tempo I

Text

grief! Hope nor mad-d'ning un-be-lief,— Noth-ing comes to my re-  
 ben!— che fa-rò,— do-ve an-drò,— che fa-rò— sen-za il mio—

Text

lief,— Noth-ing comes to my re-lief! Eu-ri-di-ce, Eu-ri-di-ce!  
 ben,— do-ve an-drò sen-za il mio— ben, Eu-ri-di-ce, Eu-ri-di-ce!

Such fear-ful an - guish makes me to lan - guish with grief op - press'd. Ah, what  
*Ah, non m'a - van - za, ——— più soc - cor - to ——— più spe - ran - za, nè dal*

tor - ments rend my breast! I have lost my Eu - ri -  
*mon - do, nè dal ciell! Che fa - rò sen - za Eu - ri -*

Text

di - ce, Noth - ing e - quals now my grief! Hope nor mad-d'ning un - be -  
*di - ce, do - ve an - drò, sen - za il mio ben, — che - fa - rò, — do - ve an -*

Text

lief, — Noth- ing comes to my re - lief, — How en - dure — life a -  
 drò, — che fa - rò — sen - zail mio — ben, — do - ve an - drò, — che fa -

Text

lone? — Let its wretch-ed pain be — done, — its pain, its wretch -  
 rò, — che fa - rò — sen - zail mio — ben, — sen - zail mio — ben, —

*cresc.* *f.* *ff*

Text

— ed pain be done!  
 — sen - zail mio ben!

# OH, FROM MY TENDER LOVE

(O DEL MIO DOLCE ARDOR)

From "Paride ed Elena" (1770)

Translated by Louis C. Elson  
 Edited by H. E. Krehbiel

CHRISTOPH WILIBALD GLUCK  
 (1714-1787)

Moderato.

VOICE

Oh, from my ten - der  
 O del mio dol - ce ar -

PIANO

*p*

love — Sweet thoughts are wreath - ing, sweet thoughts are  
 dor, — Bra - ma - to og - get - - to, Bra - ma - to og -

wreath - ing; And the same air thou breath - est  
 get - - to. L'au - ra che tu re - spi - ri,



I too am breath - - ing,  
*Al - fin re - spi - ro,*

I too am breath -  
*Al - fin re - spi -*

*mf* *p*

ing.  
*ro.*      Wher - e'er my eyes may wan - - der Thy bright  
*ten.*      *O - vunque il guar-do io gi - - ro, Le tue*

*fp*

smile I see glan - cing, By love thy form de - pict - ed And  
*va - ghe sem - bian - ze, A - more in me di - pin - ge, Il*



in my thoughts a - ris - ing A new hope en  
 mio pen - sier si fin - ge, Le più lie - te spe -

*cresc.* *f*

tran - cing. While ar - dent love which in my fond  
 ran - ze. E nel de - sio che co - si

*dim.* *ten.*

heart is ly - ing Seeks but thee, calls to thee,  
 mem - pie il pet - to. Cer - co te, chia - mo te,

fond - ly and with sigh - ing.  
 Spe - ro e so - spi - ro.

*pp*

Oh, from my ten - der love Sweet thoughts are wreath -  
 O, del mio dol - ce ar - dor, Bra - ma - to og - get -

ing, sweet thoughts are wreath - ing; And the same air thou  
 to, Bra - ma - to og - get - to. L'au - ra che tu re -

breath - est, I too am breath - ing,  
 spi - ri, Al - fin re - spi - ro,

too, I too am breath - ing.  
 fin, al - fin re - spi - ro.

I too am breath - ing.  
 Al - fin re - spi - ro.

# CANST THOU BELIEVE (CARO MIO BEN)

GIUSEPPE GIORDANI  
(1744 - 1798)

Translated by L.C.  
Edited by H.E. Krehbiel

*Larghetto* (♩ = 60)

VOICE

PIANO

*p dolce* *largamente* *p dolce*

Canst thou be-  
Ca - ro mio

lieve Love could de - ceive? Dost thou for - get our plight - ed vows?  
ben, cre - di - mial - men, sen - za di te lan - guisce il cor!

Canst thou for - get, canst thou for - get our plight - ed vows?  
Ca - ro mio ben, sen - za di te lan - gui - sce il cor!

Wilt thou de - part, leave me for -  
Il tuo fe - del so - spi - ra o -

*f* *>*

lorn? Change not my heart, but ev - er - mourn, Change not my heart, but ev - er  
 gnor, Ces - sa cru - del, tan - to ri - gor! Ces - sa cru - del, tan - to ri -

Var. *f* *>*

Canst thou be - lieve Love could de - ceive?  
 Ca - ro mio ben, cre - di - mi al - men,

*f* *>* *rit.* *rit.* *ppp a tempo* *mf*

mourn, but ev - er mourn, Canst thou be - lieve Love could de - ceive? Canst thou for -  
 gor, tan - to ri - gor! Ca - ro mio ben, cre - di - mi al - men, sen - za di

*p* *cresc.* *più cresc.*

get our plight - ed vows? Canst thou be - lieve Love could de - ceive? Canst thou for -  
 te lan - gui - sce il cor, Ca - ro mio ben, cre - di - mi al - men, sen za di

Var. *sostenuto*

get our plight - ed vows?  
 te lan - gui - sce il cor.

*f* *p* *f* *rit. ff*

get our plight - ed vows?  
 te lan - gui - sce il cor!



# O LOVER MINE, MOST FAITHFUL-HEARTED

(O DES AMANTS LE PLUS FIDÈLE)

Translated by Nathan Haskell Dole  
Edited by H.E. Krebbiel

From "Ariodant" (1799)

ÉTIENNE-NICOLAS-MÉHUL  
(1763-1817)

Allegro (♩ = 188)

PIANO

The piano introduction consists of two staves. The right hand features a rapid, flowing melody with many sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. Dynamics include *ff*, *sf*, and *p*.

Text:

Recit. *What mis - for - tune!*  
*Mais que dis - je?*

Allegro *I am a*  
*Fem-me ti -*

The first section of the vocal line is marked *Recit.* and includes the lyrics "What mis - for - tune!" and "Mais que dis - je?". The piano accompaniment is marked *Allegro* and *p*. The second section of the vocal line is also marked *Recit.* and includes the lyrics "I am a" and "Fem-me ti -".

Andante (♩ = 72)

Recit. *cow - ard, by hope a - bused a - bout my fate.*  
*mi - de, Les poir tà - bu - se sur ton sort.*

Recit. *A ri - val I de -*  
*Un ri - val o - di -*

The second section of the vocal line is marked *Andante* and *Recit.* and includes the lyrics "cow - ard, by hope a - bused a - bout my fate." and "mi - de, Les poir tà - bu - se sur ton sort.". The piano accompaniment is marked *Andante* and *pp*. The third section of the vocal line is also marked *Recit.* and includes the lyrics "A ri - val I de -" and "Un ri - val o - di -".

Text:

Allegro *test, A lov - er cou - rage - dow - er'd, Each for the oth - er quest Ar - mor'd with mor - tal*  
*eux, un a - mant in - tré - pi - de Se cherchent dans ces lieux pour se don - ner la*

The third section of the vocal line is marked *Allegro* and includes the lyrics "test, A lov - er cou - rage - dow - er'd, Each for the oth - er quest Ar - mor'd with mor - tal" and "eux, un a - mant in - tré - pi - de Se cherchent dans ces lieux pour se don - ner la". The piano accompaniment is marked *Allegro* and *ff*.

hate!  
*mort.*

*ff* *sf* *f*

What will be- come of  
Que vais-je de - ve-

*sf* *f* *sf* *f* *sf*

*Allegro*

me?  
nir?

In what wild shall I  
Dans quel an - tre sau -

*misurato*

*p* *dolce*

*Adagio* *misurato*

hide me? What cav-ern will shel-ter my grief?  
va - ge I - rai - je ca - cher ma dou - leur?

Ye gods! give me strength! ev - er  
Ô Dieux, sou - te - nez mon cou -

*p* *sf* *pp*



*Recit.* *Andante*

guide me! Oh, let one ray of hope to my heart bring re - lief!  
 ra - ge, Et qu'un ray - on d'es - poir bril - le en - co - re en mon cœur!

*Andante poco adagio*

O lov - er mine, most faith - ful - heart - ed, For me a -  
 Ô des a - mants le plus fi - dè - le, C'est donc pour

lone thou fain wouldst fight! Thou for love from my side hast de -  
 moi que tu com - bats! Près de moi quand l'a - mour t'ap -

part - ed, Love may cause thy death for my right! Tho' I ad -  
 pel - le, Pour l'a - mour tu cours au tré - pas. En ad - mi -

mire Thy va - lor none great - er — I sor - row, I sor - row and feel deep con -  
 rant ta no - ble au - da - ce, Je pleu - re, je pleu - re et je crains pour tes

cern When thou art threat - end by a trait - or, When thou art  
 jours. Quand un per - fi - de te me - na - ce, Quand un per -

Ossia:

by a trait - or, *dolce*  
 te me - na - ce, *cresc.*

threat - - - end by a trait - or. To the gods  
 fi - - - de te me - na - ce, Aux dieux seuls

a - lone do I turn! To the gods, to the  
 ma voix a re - cours, Aux dieux seuls, aux dieux

gods a-lone do I turn! To the gods a lone do I turn!  
 seuls ma voix a re-cours, Aux dieux seuls ma voix a re-cours.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with the lyrics 'gods a-lone do I turn!' and 'seuls ma voix a re-cours,'. The piano accompaniment includes dynamic markings of *pp* and *f*.

The second system of the musical score shows the piano accompaniment for the second system. It continues the grand staff notation with various rhythmic patterns and dynamic markings.

Yet should I, by my tears un wor - thy, Dis-grace thy val - or no - bly  
 Mais pour-quoi par d'in - di - gnes lar - mes Ter-nir l'é - clat de ta va -

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are 'Yet should I, by my tears un wor - thy, Dis-grace thy val - or no - bly' and 'Mais pour-quoi par d'in - di - gnes lar - mes Ter-nir l'é - clat de ta va -'. The piano accompaniment includes dynamic markings of *f*, *p*, and *mf*.

arm'd, Dis-grace thy val - or no - bly arm'd?  
 leur, ter - nir l'é - clat de ta va - leur?

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are 'arm'd, Dis-grace thy val - or no - bly arm'd?' and 'leur, ter - nir l'é - clat de ta va - leur?'. The piano accompaniment includes dynamic markings of *f*, *p*, and *ff*.



Sweet - - est Hope, for charm I pre -  
 Doux es - - poir, je ce - de à tes

*p smorz.* *pp* *pp* *pp*

fer - - thee, Yes, I pre - fer thee, for charm I pre -  
 char - mes, Oui, je ce - de, je ce - de à tes

fer thee; My lov - er brave will  
 char - mes; Et mon a - mant re -

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

live un - - harm'd, My lov - er  
 vient vain - - queur, et mon a -

*f p* *f p* *f* *marcato*

brave will live un harm'd.  
 mant re - vient vain - - - - - queur.

*marcatissimo*

*ff*

Sweet - - - est Hope for charm I pre - fer thee;  
 Doux es - - - - - espoir, je ce - - - - - de à tes char - mes;

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

My lov - er brave will live un - - - harm'd,  
 Et mon a - mant re - vient vain - - - - - queur,

*f* *ff* *f* *ff*

My lov - er brave will live un -  
 et mon a - mant re - vient vain -

*f* *f* *f*

harm'd. *ff* *p*  
 queur. *I* now feel  
 Dans mon âme

Var. Which ren - ders me e - qual - ly brave, Which  
 Me rend in - tré - pi - de à mon tour, me  
 keen ex - hil - - a - ra - tion Which ren - ders me e - qual - ly brave, Which  
 u - ne no - - ble i - vres - se Me rend in - tré - pi - de à mon tour, me

ren - ders me e - qual - ly brave.  
 rend in - tré - pi - de à mon tour.  
 dolce  
 ren - ders me e - qual - ly brave. Hav - ing all love's sweet con - se -  
 rend in - tré - pi - de à mon tour. Si de l'a - mour j'ai la ten -

cra - tion, Love's lof - ty cour - age, love's lofty cour - age too I crave!  
 dres - se, j'ai le cou - ra - ge, j'ai le cou - ra - ge de là - mour!



brave will live un harm'd.  
 mant re - vient vain - - queur.

*marcatissimo*

*ff*

Sweet - - est Hope for charm I pre - fer thee;  
 Doux es - poir, je ce - - de à tes char - mes;

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

My lov - er brave will live un - - harm'd,  
 Et mon a - mant re - vient vain - - queur,

*f* *ff* *f* *ff*

My lov - er brave will live un -  
 et mon a - mant re - vient vain -

*f* *f* *f*

harm'd. *queur.* I now feel  
 Dans mon âme

*ff* *p*

Var. Which ren - ders me e - qual - ly brave, Which  
 Me rend in - tré - pi - de à mon tour, me

keen ex - hil - - a - ra - tion Which ren - ders me e - qual - ly brave, Which  
 u - ne no - - ble i - vres - se Me rend in - tré - pi - de à mon tour, me

*cresc.*

ren - ders me e - qual - ly brave.  
 rend in - tré - pi - de à mon tour.

*dolce*  
 ren - ders me e - qual - ly brave. Hav - ing all love's sweet con - se -  
 rend in - tré - pi - de à mon tour. Si de l'a - mour j'ai la ten -

*f* *p*

cra - tion, Love's lof - ty cour - age, love's lofty cour - age too I crave!  
 dres - se, j'ai le cou - ra - ge, j'ai le cou - ra - ge de là - mour!

Yes!                    yes! love's lof- ty cour- age too I crave!                    No more  
*Oui,*                    *oui, j'ai le cou- ra - ge de l'a - mour!*                    *Plus de*

Var.                    No more ter-ror, no per-tur- ba - tion!  
*Plus de trou-ble, plus de fai - bles - se!*

ter-ror, no per-tur- ba - tion!    No more ter-ror, no per-tur- ba - tion!  
*trou-ble, plus de fai - bles - se!    Plus de trou-ble, plus de fai - bles - se!*

Dear - est love!    Thy val - or will save, will save, thy val - or will  
*Cher - a - mant!    j'at-tends ton re - tour, j'at-tends, j'at-tends ton re -*

Cut, *ad lib.*, from A to B (page 13)

save, will save, thy val - or will save.  
*tour, j'at - tends, j'at - tends ton re - tour.*

Yet if Fate the hard word have spok - - - en That  
*Si par u - ne main en - ne - mi - - e Le*

*p*  
*dolce*

thou by a foe's hand must die, Still shall the dear in-fi-nite  
*sort te con-damme à pé - riv, Rien ne peut rom - - pre à l'a - ve -*

tie That binds our hearts re-main un - brok - en, Still shall the  
*nir La dou - ce chaî - - ne qui nous li - - e; Rien ne peut*

dear in-fi-nite tie That binds our hearts re-main un-  
*rom - - - pre à l'a - ve - nir La dou - ce chaî - - ne qui nous*



brok - en.  
li - e.

Our lives shall be seal'd by this tok - en; In the tomb, —  
L'hy - men dut u - nir no - tre vi - e; Le tom - beau, —

Var. to - geth - er we'll lie!  
sau - ra nous u - nir!

— in the tomb to - geth - er we'll lie!  
— le tom - beau sau - ra nous u - nir!

Yet should I by my tears un - wor - thy Dis - grace thy val - or no - bly  
Mais pour - quoi par d'in - di - gnes lar - mes Ter - nir lé - clat de ta va -

arm'd, Dis-grace thy val - or no - bly arm'd?  
leur, ter - nir l'é - clat de ta va - leur!

*p* *f* **B**

Sweet - - est Hope, for charm I pre  
Doux es - poir, je cè - de a tes

*p* *smorz.* *pp*

fer - - thee; yes, I pre - fer thee, for  
char - - mes; Oui, je cè - de, je

*p* *fr.*

charm I pre - fer thee; My lov - - er  
cè - - de à tes char - - mes; Et mon a -

*p* *fr.* *f* *p*



brave shall live un - - harm'd,  
 mant re - vient vain - - queur,

*marcato* *marcato*

*f p f p f p*

My lov - - er brave shall live un - -  
 et mon a - mant re - vient vain - -

*marcatissimo*

*mf f*

harm'd. Sweet - - est Hope, for charm I pre -  
 queur. Doux es - - poir, je cè - - de à tes

*ff f p ff f p*

fer thee; My lov - er brave shall live un - -  
 char - mes; Et mon a - mant re - vient vain - -

*ff f ff f*

harm'd, My lov - er brave shall  
queur, et mon a - mant re -

*ff* *f* *f*

live un - harm'd, shall live un -  
vient vain - queur, re - vient vain -

*f* *f p* *f p* *f p* *f p*

Var. shall live un - - harm'd.  
re - vient vain - - queur.

harm'd, shall live un - harm'd.  
queur, re - vient vain - queur.

*f p* *f p* *ff*

# NO, I'LL ENGAGE THAT YOU HAVE NEVER

(NON, NON, NON, VOUS N'AVEZ JAMAIS)

From "Les Huguenots" (1836)

Translated by Charles Fonteyn Manney  
Edited by H. E. Krehbiel

GIACOMO MEYERBEER  
(1791 - 1864)

Allegretto grazioso

*leggiero con grazia*

PIANO

The musical score consists of five systems of piano accompaniment. The first system begins with a *ff* dynamic and includes a *leggiero con grazia* marking. The second system features a *cresc.* marking and a *sf* dynamic. The third system includes a *p leggiero* marking and a first ending bracket labeled '8'. The fourth system contains a first ending bracket labeled '8' and several triplet markings. The fifth system concludes with a *cresc.* marking and a *ff* dynamic.

*scherzoso*

No, no, no, no, no, no, I'll en - gage that you have nev - er,  
 Non, non, non, non, non, non, vous n'a - vez ja - mais, je - ga - ge,

No, nev - er have been told of a prank so gay - ly - clev - er! Ah!  
 non, rien ap - pris de tel, par la voix du jeu - ne - pa - ge, ah!

No, no, no, no, no, no, and the vil - lage maid - ens ev - er Won - - -  
 Non, non, non, non, non, non! et les fil - les du vil - la - ge ja - - -

d'ring tell the sport - ive scene.  
 mais n'ou - blie - ront ce trait.

*leggiero*



*dolce e cantabile*

See where, blind - fold and as - tound - ed, By a  
 En - tou - ré de gens sans nom - bre, sur ses

crowd, a laugh - ing crowd sur - round - ed, Comes a knight of  
 yeux un voi - le, un voi - le som - bre, un beau ca - va -

*leggieramente*  
 court - ly mien. Like a flit - ting shad - ow now he  
 lier pa - rait. Glis - sant comme une ombre, il passe, il

*espress.*

pass - es, Hard - ly do his feet dis - turb the grass. Young and old de -  
 pas - se, et d'un pied lé - ger fran - chit les - pace. Et jeu - nes et



clare,  
vieux,

As they grin-ning stare,  
le sui - vant des yeux,

Who is yon - der knight, Why his fool - ish  
di - sent: quel est - il? et puis, où va -

plight, Can he go a - right, Is he cra - zy quite? No, no, no, no, no, I'll en -  
t-il? et que cher - che - t-il? C'est un grand ba - bil! Non, non, non, non, non, vous n'a -

gage that you have nev - er, No, nev - er have been told of a prank so gai - ly  
vez ja - mais, je ga - ge, non, rien ap - pris de tel, par la voix du jeu - ne

clev - er! Ah! No, no, no, no, no, no, and the vil - lage maid - ens  
pa - ge! ah! non, non, non, non, non, non, et les fil - les du vil -

ev - er Won - - d'ring tell - the sport-ive scene.  
la - ge ja - - mais nous - blie - ront ce - - trait.

*ff*

*p legato*

*con espressione*

*pp*

*pp*

*scherzoso*

There's no light to aid him kind-ly,  
 Le ca - va - lier n'y voit gout - te,

*cresc.*

On his way he stum-bles blind-ly With grop - ing  
 il cherche à tâ - tons sa rou - te, le cou ten -

*cresc.*

hands. Naughty lit - tle boys \_\_\_\_\_ Plague him with their noise, \_\_\_\_\_ While the maidens  
 du. Les en - fans mu - tins \_\_\_\_\_ la - ga - cent des mains, \_\_\_\_\_ leurs ri - eu - ses

*p*

too Flow - ers at him throw, Flow - ers at him throw! \_\_\_\_\_  
 soeurs lui jet - tent des fleurs, lui jet - tent des fleurs! \_\_\_\_\_

*sf.*

*dolce*

— No, no, no, no, no, I'll en - gage that you have nev - er,  
 — Non, non, non, non, non, vous n'a - vez ja - mais, je - ga - ge,

no, nev - er have been told of a prank so gay - ly clev - er! Ah!  
 non, rien ap - pris de tel, par la voix du jeu - ne pa - ge, ah!

No, no, no, no, no, and the vil - lage maid - ens  
 Non, non, non, non, non, et les fil - les du vil -

ev - er Won d'ring tell the sport - ive  
 la - ge ja - mais nou - blie - ront ce



scene.  
trait.  
*6 dolce*

A laugh - ing thron g now es - corts him on his way, —  
C'est un cor - tè - ge ri - ant — et — beau! —

*leggieramente*

The laugh - ing thron g now es - corts him on his way! The —  
Ahl quel cor - tè - ge ri - ant — et — beau! 6 Le —

blind - ed knight with mo - tions queer, Pur - sued by crowds  
ca - va - lier sous son ban - deau, sui - vi, pres - sé

of vil - lage girls who laugh and jeer. The cas - tle now ap - proaches —  
des jeu - nes fil - les du ha - meau, s'a - vance, ap - pro - che du châ -



near. Ah! what a fête we will soon have here, ——— What a fête ——— is  
 teau. ah! quel - le fête - te pour - le châ - teau, ——— quel - le fête - -

*p* *crescendo poco a poco molto cresc.*

near! 'Tis he, he comes, he now is here!  
 tel c'est lui, il vient, il vient i - ci

*ff*

*cadenza ad libitum*

Ah! ——— he is  
 Ah! ——— le voi -

*sf*

here!  
 ci!

*ff*

# AH! MY SON (AH! MON FILS)

Edited by H. E. Krehbiel

From "Le Prophète" (1849)

GIACOMO MEYERBEER  
(1791 - 1864)

Allegro molto moderato

PIANO

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

The piano introduction consists of two staves. The right hand features a melody with a triplet of eighth notes and a half note, followed by a quarter note and a half note. The left hand provides a rhythmic accompaniment with a triplet of eighth notes and a half note. Dynamics include *f*, *fp*, *f*, and *dim.*

Andante espressivo

*p*

Ah! my son!  
Ah! mon fils!

Ah! my son!  
sois bé - ni!

The vocal line is in 3/4 time, starting with a half note rest followed by a quarter note. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

*p*

For thy poor moth - er Did'st thou then  
Ta pau - vre mè - re te fut plus

The vocal line continues with a half note rest followed by a quarter note. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

*cresc.* *dim.*

smoth - er All thy sweet dreams, all thy sweet dreams of Ber - tha's  
chè - re que ta Ber - tha, que ta Ber - tha, que ton a -

*poco cresc.* *cresc.* *Smorz.*

The vocal line continues with a half note rest followed by a quarter note. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *dim.*, *poco cresc.*, *cresc.*, and *Smorz.*

near. Ah! what a fête we will soon have here, What a fête is  
 teau. ah! quel - le fé - te pour le châ - teau, quel - le fé -

*p* *crescendo poco a poco molto cresc.*

near! 'Tis he, he comes, he now is here!  
 tel c'est lui, il vient, il vient i - ci

*ff*

*cadenza ad libitum*

Ah! he is  
 Ah! le voi -

*sf*

here!  
 ci!

*ff*

# AH! MY SON (AH! MON FILS)

Edited by H. E. Krehbiel

From "Le Prophète" (1849)

GIACOMO MEYERBEER  
(1791 - 1864)

Allegro molto moderato

PIANO

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

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a melody with triplets and accents, while the left hand provides a rhythmic accompaniment with triplets. Dynamics range from forte (f) to piano (p).

Andante espressivo

*p*

Ah! my son!  
Ah! mon fils!

Ah! my son!  
sois bé - nil

*pp* *p*

The first vocal line is in G major, 3/4 time, marked Andante espressivo. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include piano (p) and pianissimo (pp).

*p*

For thy poor moth - er Did'st thou then  
Ta pau - vre mè - re te fut plus

*pp*

The second vocal line continues in G major, 3/4 time. The piano accompaniment maintains its expressive character with dynamic markings of piano (p) and pianissimo (pp).

*cresc.* *dim.*

smoth - er All thy sweet dreams, all thy sweet dreams of Ber - tha's  
chè - re que ta Ber - tha, que ta Ber - tha, que ton a -

*poco cresc.* *cresc.* *Smorz.*

The third vocal line concludes the piece in G major, 3/4 time. The piano accompaniment features a crescendo leading to a smorzando (Smorz.) section. Dynamics include piano (p), piano poco crescendo (poco cresc.), crescendo (cresc.), and diminuendo (dim.).



love?  
mour!

Ah! my son!  
Ah! mon fils,

Ah! my son!  
ah! mon

*pp* *p*

son!  
fils,

Thou hast a-las! cast a-way for thy moth-er, e'en  
tu viens, hé-las! de donner pour ta mère plus

more than life, all the hopes that had warm'd thy young heart.  
que la vie, en don-nant ton bon-heur, ton bon-heur!

*pp* *p*

Ah! my son!  
Ah! mon fils,

Ah! my son!  
ah! mon fils,

May-gracious-  
que-vers-le

*p* *f*



Heav'n, \_\_\_\_\_ May gra - cious Heav'n \_\_\_\_\_ re -  
 ciel, \_\_\_\_\_ que vers le ciel, \_\_\_\_\_ s'é -

*ppp*

*La*

ceive \_\_\_\_\_ my sup - pli - ca - - - - tion!  
 lè - - - - ve ma \_\_\_\_\_ pri - è - - - - re,

Angels at-tend thee, Spir - its de-fend thee, My  
 et sois bé - ni \_\_\_\_\_ dans le Sei - gneur, \_\_\_\_\_ mon

*dolce*

*molto cresc.*

son, \_\_\_\_\_ ev - er bless'd, \_\_\_\_\_ ev - er bless'd, \_\_\_\_\_ ev - er bless'd be thou! ev - er bless'd \_\_\_\_\_ in  
 fils, \_\_\_\_\_ sois bé - ni, \_\_\_\_\_ sois bé - ni, \_\_\_\_\_ sois bé - ni, \_\_\_\_\_ dans le \_\_\_\_\_ Sei -

heav'n, gneur, bless - ed in heav'n, My son! My  
sois bé - ni, mon fils, mon

*dolce* *pp*

*Cadenza*

son! Heav'n-ly bless-ings on thee fall! Heav'n-ly bless-ings on thee fall, John,  
fils, sois bé - ni dans le Sei-gneur, sois bé - ni dans le Sei-gneur! Jean!

Ah! Bless-ings on thee!  
ah! sois bé - ni.

*sempre dim.*

*pp*

# FOR ALL THE PAINS I BEAR (DI TANTI PALPITI)

Translated by T. T. Barker  
Edited by H.E. Krehbiel

From "Tancredi" (1813)

GIOACHINO ROSSINI  
(1792 - 1868)

Andante

PIANO

The musical score is written for piano and consists of five systems of two staves each. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The time signature is 6/8. The score begins with a piano (*p*) dynamic. The bass line features a consistent eighth-note accompaniment throughout. The treble line contains more complex rhythmic figures, including sixteenth-note runs and chords. The piece concludes with a final cadence in the bass line.

Text:  Text: 

*Recit.*

My coun-try! dear un-grate-ful coun-try re-turn'd at last, be-hold me!  
 Oh pa-tria! dol-*cee* in-gra-ta pa-tria, al-fi-ne a te ri-tor-no,

*Recit.*

*dolce*



Text: 

Once more I greet thee, O land be-love-ed; My home pu-ter-nal, I hail you!  
 io ti sa-lu-to! O ca-ra ter-ra degl' a-vi mie-i, ti ba-ciol



Text:  Text: 

This mo-ment, for me so calm and peace-ful, Calls forth in my heart fond as-pi-  
 è in que-sto per me, gior-no se-re-no, co-min-cia il cor, a re-spi-



Text:  **Allegro** Text: 


ra-tions of pleas-ure.  
 rar-mi in se-nol

A-me-na-i-de!  
 A-me-na-i-de!

*f* *p*

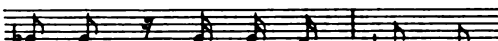




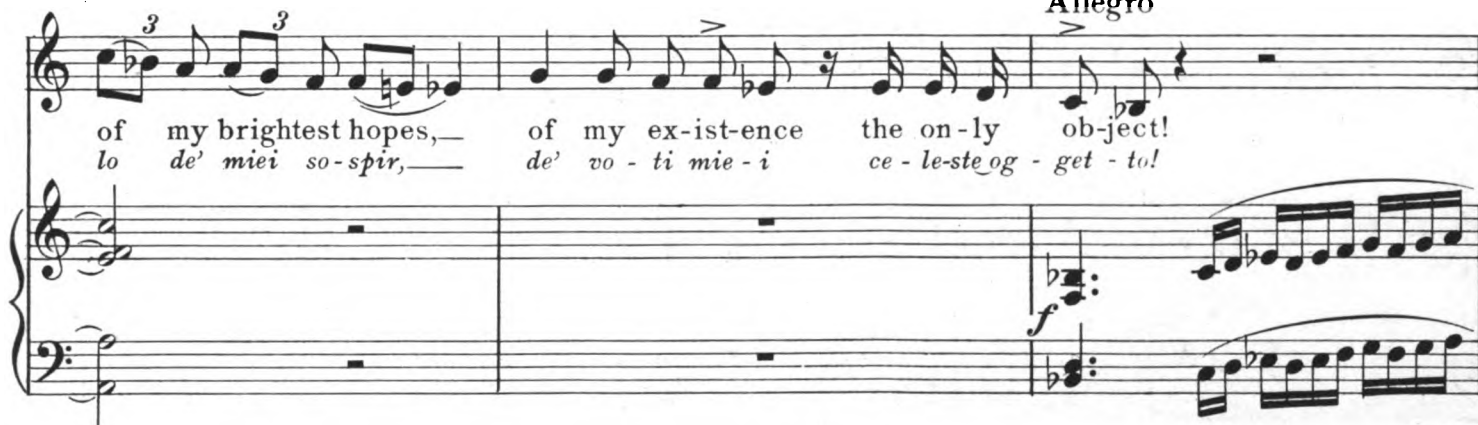
Text: 



Source of my sweet-est mu-sings, thou  
*Oh mio pen-sier so - a - ve, so -*

Text: 

**Allegro**



of my brightest hopes,— of my ex-ist-ence the on-ly ob-ject!  
*lo de' miei so-spir,— de' vo - ti mie - i ce - le-ste og - get - to!*

Text: 



I'm near thee at last; I pledge me that fate I will de-  
*io ven - ni al-fin, io vo - gliò, sfi-dan-do il mio de -*

Text:



fy now and strive to win thee, to de - serve thee, dear-est love, or fail-ing, per-ish!  
*sti-no, qua-lun-que si - a, me-ri - tar - ti, o pe-rir, a - ni - ma mi - a!*



Text:  Text: 

*Recit.*

My coun-try! dear un-grate-ful coun-try re-turn'd at last, be-hold me!  
 Oh pa-tria! dol-cee in-gra-ta pa-tria, al-fi-ne a te ri-tor-no,

*Recit.*

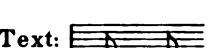
*dolce*



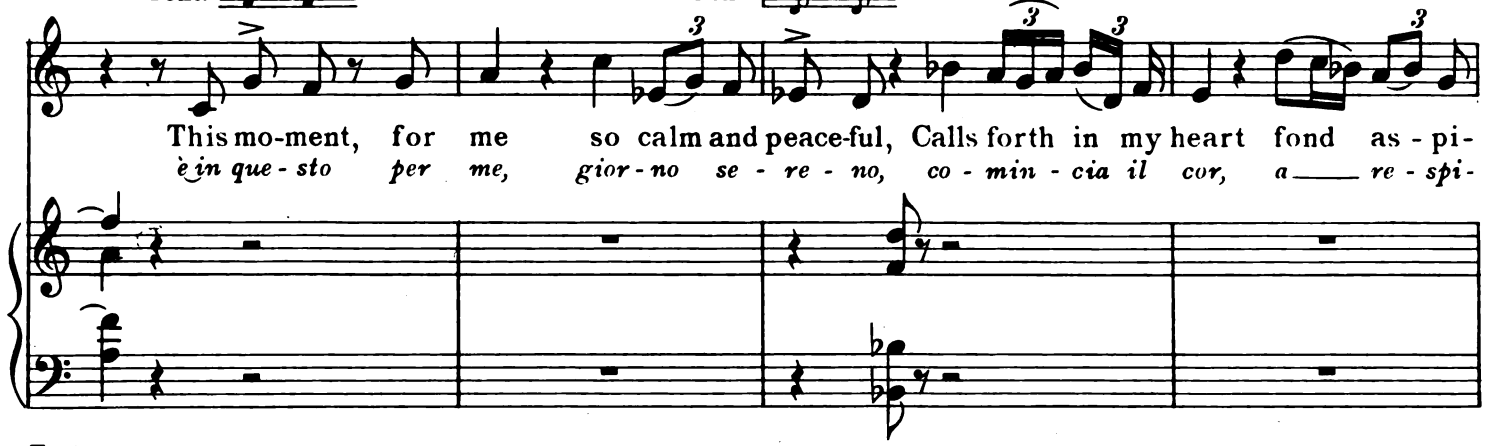
Text: 

Once more I greet thee, O land be-love-ed; My home pu-ter-nal, I hail you!  
 io ti sa-lu-to! O ca-ra ter-ra degl' a-vi mie-i, ti ba-ciol



Text:  Text: 

This mo-ment, for me so calm and peace-ful, Calls forth in my heart fond as-pi-  
 è in que-sto per me, gior-no se-re-no, co-min-cia il cor, a re-spi-



Text:  **Allegro** Text: 

ra-tions of pleas-ure. A-me-na-i-de!  
 rar-mi in se-nol A-me-na-i-de!

*f* *p*



Text:

Source of my sweet-est mu-sings, thou  
*Oh mio pen-sier so - a - ve, so -*

Text:

**Allegro**

of my brightest hopes,— of my ex-ist-ence the on-ly ob-ject!  
*lo de' miei so-spir,— de' vo - ti mie - i ce - le-ste og - get - to!*

Text:

I'm near thee at last; I pledge me that fate I will de-  
*io ven - ni al-fin, io vo - glio, sfi-dan-do il mio de -*

Text:

fy now and strive to win thee, to de - serve thee, dear-est love, or fail-ing, per-ish!  
*sti - no, qua - lun - que si - a, me - ri - tar - ti, o pe - rir, a - ni - ma mi - a!*

Maestoso

Text:

Thou who light-est my de vo - tions, Thou who  
 Tu che ac - cen - di que - sto co - - re, tu che

Text:

giv-est both strength and cour - age, Glo-rious yearn-ings, and sweet e -  
 de - sti il va - lor mi - o, al - ma glo - ria, dol - ce a -

mo - tions: And my wish - es, my hopes en - cour - age, Let the  
 mo - re, se - con - da - te il bel de - si - o; ca - da un

Text:

trait - - or be con - found - ed, All my deeds with glo - ry  
 em - - pio tra - - di - to - re, co - ro - na - te la mia

*a piacere*

*sf sf sf sf*

*colla voce*

## Moderato

crown.  
*fè.*

*p* *sf*

*p* *f*

For all the pains I bear, Tri - als and sor - rows,  
Di - tan - ti pal - pi - ti, di - tan - te pe - ne,

*p*

My heart still bor - rows Fresh hopes from thee!  
dol - ce mio be - ne, spe - ro mer - cèl



Soon re - u - nit - ed, No more to part,  
 Mi ri - ve - dra - i, ti ri - ve - drò,

No more to part, Thine eyes, love - light - ed,  
 ti ri - ve - drò, ne' tuoi bei ra - i

Shall feed my heart. O hours dear and treas - ured! O  
 mi pa - sce - rò! De - li - ri, so - spi - ri, ac -

rap - ture un - meas - ured! O hours dear and  
 cen - ti, con - ten - ti, de - li - ri, so -



treas - ured! O rap - ture un - meas - ured!  
 spi - ri, ac - cen - ti, con - ten - ti!

Bliss shall en - fold me, This heart hath told me,  
 sa - rà fe - li - ce, il cor mel di - ce,

Text

My fate u - nit - ed with thine shall be! Soon re - u -  
 il mio de - sti - no. vi - vi - no a tel mi ri - ve -

nit - ed No more to part,  
 dra - i, ti ri - ve - drò,

Soon re - u - nit - ed, No more to part,  
Mi ri - ve - dra - i, ti ri - ve - drò,

No more to part, Thine eyes, love - light - ed,  
ti ri - ve - drò, ne' tuoi bei ra - i

Shall feed — my heart. O hours — dear and treas - ured! O  
mi pa - sce - rò! De - li - ri, so - spi - ri, ac -

rap - ture un - meas - ured! O hours dear and  
cen - ti, con - ten - ti, de - li - ri, so -

*cresc.*

treas - ured! O rap - ture un - meas - ured!  
 spi - ri, ac - cen - ti, con - ten - ti!

*f* *ff*

Text

Bliss shall en - fold me, This heart hath told me,  
 sa - rà fe - li - ce, il cor mel di - ce,

*p*

My fate u - nit - ed with thine shall be! Soon re - u -  
 il mio de - sti - no. vi - vi - no a te! mi ri - ve -

nit - ed No more to part,  
 dra - i, ti ri - ve - drò,

No more to part Thine eyes, love - light - ed, —  
 ti ri - ve - drò, ne' tuoi bei ra - - i —

Shall feed my heart. Soon re-u - nit - ed, No more to part, — Thine eyes love.  
 mi pa - sce - rò, mi ri - ve - dra - i, ti ri - ve - drò, — ne' tuoi bei

*pp*

light - ed, shall feed my heart, Soon re-u - nit - ed, No more to —  
 ra - i mi pa - sce - rò, mi ri - ve - dra - i, ti ri - ve -

part, Thine eyes, love - light - ed, Shall feed my heart, — Shall —  
 drò, ne' tuoi bei ra - i mi pa - sce - rò, — mi —



feed my heart shall feed my  
 pa - sce - rò. mi pa - sce -

heart, Thy lov-ing glan - ces shall feed my heart, Thy lov-ing  
 rò, ne' tuoi bei ra - i mi pa - sce - rò, ne' tuoi bei

Text:

glance shall feed my heart, shall feed my heart, shall feed my  
 rai - mi pa - sce - rò, mi pa - sce - rò, mi pa - sce -

heart, shall feed my heart!  
 rò, mi pa - sce - rò!



# NO MORE LONELY, HOPELESS WAITING (NON PIÙ MESTA ACCANTO AL FUOCO)

From "Cenerentola" (1817)

Edited by H. E. Krehbiel

GIOACHINO ROSSINI  
(1792-1868)

*Andante*

VOICE

PIANO

*ff* *p*

*sf*

*p*

Born but to la-bor in  
Na-qui all' af-fan-no, al

*tr* *tr* *pp* *p*

sor - row, Sad cares my life did em-bit - ter,  
pian - to, sof - fri - ta - cen - do il co - re,

When a bright bliss - ful  
ma per so - a - ve in

*pp*

mor - - row,  
can - - to,

I see be - fore me  
dell' e - tà mia nel

glit - ter,  
fio - re,

E'en as by the spell of  
co - me un - ba - le no

*f*

ma - gic pow'rs  
ra - pi - do

all my af - flic - tions, all my af - flic - tions now  
la sor - te mi - a, la sor - te mi - a can -

# NO MORE LONELY, HOPELESS WAITING (NON PIÙ MESTA ACCANTO AL FUOCO)

From "Cenerentola" (1817)

Edited by H. E. Krehbiel

GIOACHINO ROSSINI  
(1792-1868)

Andante

VOICE

PIANO

*ff* *p*

*sf*

*p*

Born but to la-bor in  
Na-qui all' af-fan-no, al

*tr* *tr* *pp* *p*

sor - row, Sad cares my life did em-bit - - ter,  
pian - to, sof - fri - ta - cen - do il co - - re,

When a bright bliss - ful  
ma per so - a - ve in -

*pp*

mor - - row,  
can - - to,

I see be - fore me  
dell' e - tà mia nel

glit - ter,  
fio - re,

E'en as by the spell of  
co - me un - ba - le - no

*f*

ma - gic pow'rs  
ra - pi - do

all my af - flic - tions, all my af - flic - tions now  
la sor - te mi - a, la sor - te mi - a can -



fly!  
giò!

E'en as by the spell of  
co - me un - ba - le - no

ma - - - gic pow'rs, all my af-flictions, all my af-flictions now  
ra - - - pi - do la sor-te mi - a, la sor-te mi - a can -

## Allegro

fly!  
giò!

No, no, no, no, your tears be  
No, no, no, no, ter - ge - te il

## Text

ban - ish'd, why trem-ble still, why trem-ble still, say why?  
pian - to, per - chè tre - mar, per - chè tre - mar, per - chè?



See all my woes, see all my woes have van -  
 a que-sto sen, a que-sto sen vo - la -

ish'd, te, Daugh - ter, dear sis - ter, good  
 fi - glia, so - rel - la, a -

com - rade, dear - est, dear - est, dear - est, dear - est, as  
 mi - ca, tut - to, tut - to, tut - to, tut - to tro -

Text ev - er am - I, as ev - er, as ev - er am -  
 va - te in - me, tro - va - te in

II  
mel

*ff*

This system shows the beginning of a piece. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The first two measures contain whole rests. The third measure begins with a melodic line starting on G#4. The bottom staff has a bass clef and the same key signature. It features a series of chords, primarily triads, starting with G#4-F#4-E4 in the first measure and moving to G#4-F#4-E4 and G#4-F#4-E4 in subsequent measures.

*pp*

The second system continues the piece. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with eighth notes and quarter notes, starting on G#4. The bottom staff has a bass clef and the same key signature. It features a series of chords, primarily triads, starting with G#4-F#4-E4 in the first measure and moving to G#4-F#4-E4 and G#4-F#4-E4 in subsequent measures.

This system continues the piece. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with eighth notes and quarter notes, starting on G#4. The bottom staff has a bass clef and the same key signature. It features a series of chords, primarily triads, starting with G#4-F#4-E4 in the first measure and moving to G#4-F#4-E4 and G#4-F#4-E4 in subsequent measures.

8.....

This system continues the piece. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with eighth notes and quarter notes, starting on G#4. The bottom staff has a bass clef and the same key signature. It features a series of chords, primarily triads, starting with G#4-F#4-E4 in the first measure and moving to G#4-F#4-E4 and G#4-F#4-E4 in subsequent measures.

8.....

This system continues the piece. The top staff has a treble clef and a key signature of three sharps. It features a melodic line with eighth notes and quarter notes, starting on G#4. The bottom staff has a bass clef and the same key signature. It features a series of chords, primarily triads, starting with G#4-F#4-E4 in the first measure and moving to G#4-F#4-E4 and G#4-F#4-E4 in subsequent measures.

## Allegro moderato

No more  
Non più

lone - ly, hope - less wait - ing, by the fire I'll sing sad - lays, no! Now my  
me - sta ac - can - to al fuo - co sta - rò so - la a - gor - gheg - giar, no! ah fu un

heart is pal - pi - tat - ing, I re - vive its hap - py days.  
lam - po, un so - gno, un gio - co il mio lun - go pal - pi - tar,

*dolce*

No more lone - ly and hope - less wait - ing, no more  
non più me - sta ac - can - to al fuo - co, non più

II  
mel

*ff*

This system shows the beginning of a piece. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a whole rest followed by a melodic line starting in the second measure. The middle and bottom staves are part of a grand staff with a bass clef and the same key signature. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with chords. The dynamic marking *ff* is placed above the middle staff.

*pp*

This system continues the piece. The top staff has a treble clef and contains a melodic line with eighth notes. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with chords. The dynamic marking *pp* is placed above the middle staff.

This system continues the piece. The top staff has a treble clef and contains a melodic line with eighth notes. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with chords.

8

This system continues the piece. The top staff has a treble clef and contains a melodic line with eighth notes. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with chords. A fermata is placed over the eighth measure of the top staff.

8

This system continues the piece. The top staff has a treble clef and contains a melodic line with eighth notes. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a bass line with chords. A fermata is placed over the eighth measure of the top staff.

Allegro moderato

No more  
Non più

lone - ly, hope - less wait - ing, by the fire I'll sing sad - lays, no! Now my  
me - sta ac - can - to al fuo - co sta - rò so - la a - gor - gheg - giar, nol ah fu un

heart is pal - pi - tat - ing, I re - vive its hap - py days.  
lam - po, un so - gno, un gio - co il mio lun - go pal - pi - tar,

No more lone - ly and hope - less wait - ing, no more  
non più me - sta ac - can - to al fuo - co, non più



me - an - ge - lan - ti - si - ca - tu - ra - m - us - que - su - a - ve - ni - en - ti - a - m -

lay, not Now my heart — is pal - pi - tat - - ing, I  
tar, not ah su un lam - pa, un so - gn, un gio - co il mio

live its hap - py days, No more  
lin - gu pal - pi tar, non più

lone - ly and hope - less wait - ing, no more  
me - sta ac - can - to al fuo - do, non più

lone - ly and hope - less — wait - ing, by — the — fire — I'll — sing — sad —  
 me — sta ac - can - to al — fuo - co — sta - rò — so - la a — gor - gheg -

lays, giar, Now my heart — is — pal - pi - tat - ing, I re -  
 ah fu un so - gno, un lam - po, un gio - co — il — mio —

vive — its — hap - py — days, Ah, my heart —  
 lun - go — pal - pi - tar, ah, fu un lam - - -

now is pal - pi - tat - - - ing, Now my heart is pal - pi -  
 po, un so - gno, un gio - - - co, ah fu un lam - po, un so - gno, un

lone — and hope - less wait - - ing, by the fire\_ I'll\_ sing\_ sad\_  
 me - sta ac - can - to al fuo - - co sta - rò so - la a\_ gor - gheg -

lays, nol Now my heart — is pal - pi - tat - - ing, I  
 giar, nol ah fu un lam - po, un so - gno, un gio - - co il mio

*p*

live its — hap - py — days, No more  
 lun - go — pal - pi - tar, non più

lone - ly and hope - less wait - ing, no more  
 me - sta ac - can - to al fuo - - so, non più

lone - ly and hope - less — wait - ing, — by — the — fire — I'll — sing — sad —  
 me — sta ac - can - to al — fuo - co — sta - rò — so - la a — gor - gheg -

lays, Now my heart — is — pal - pi - tat - ing, — I — re -  
 giar, ah fu un so - gno, un lam - po, un gio - co — il — mio —

vive — its — hap - py — days, Ah, my heart —  
 lun - go — pal - pi - tar, ah, fu un lam - - -

now is pal - pi - tat - - - ing, Now my heart is pal - pi -  
 po, un so - gno, un gio - - - co, ah fu un lam - po, un so - gno, un

lone and hope - less wait - ing, by the fire\_ I'll\_ sing\_ sad\_  
 me - sta ac - can - to al fuo - co sta - rò so - la a\_ gor - gheg -

lays, no! Now my heart is pal - pi - tat - ing, I  
 giar, no! ah fu un lam - po, un so - gno, un gio - co il mio

live its hap - py days, No more  
 lun - go pal - pi - tar, non più

lone - ly and hope - less wait - ing, no more  
 me - sta ac - can - to al fuo - co, non più



lone - ly and hope - less wait - ing, by the fire I'll sing sad -  
 me - sta ac - can - to al fuo - co sta - rò so - la a gor - gheg -

lays, Now my heart is pal - pi - tat - ing, I re -  
 giar, ah fu un so - gno, un lam - po, un gio - co il mio -

vive its hap - py days, Ah, my heart  
 lun - go pal - pi - tar, ah, fu un lam - - -

now is pal - pi - tat - - - ing, Now my heart is pal - pi -  
 po, un so - gno, un gio - - - co, ah fu un lam - po, un so - gno, un

tat - ing, I re - vive hap - py days, its hap - py  
gio - co il mio lun - go pal - pi -

days, ah, my heart now is pal - pi -  
tar, ah, fu un lam - po, un so - gno un

tat - ing, Now my heart is pal - pi -  
gio - co, ah, fu un lam - po, un so - gno un

tat - ing, I re - vive its hap - py  
gio - co il mio lun - go pal - pi -

days, I re - vive now, I re - vive now, I re -  
 tar, ah, fu un gio - co, ah, fu un gio - co, ah, fu un

*cresc. a poco a poco*

Text

vive now its hap - py  
 lam - po il pal - pi -

days, I re - vive now, I re - vive now, I re -  
 tar, ah, fu un gio - co, ah, fu un gio - co, ah, fu un

Text

Text

vive now its hap - py days, I re -  
 lam - po il pal - pi - tar, il - mio

Text:

vive its hap - py days, I re - vive its hap - py  
 lun - go pal - pi - tar, il mio lun - go pal - pi -

days, its hap - py days, its hap - py days, its hap - py  
 tar, il pal - pi - tar, il pal - pi -

days!  
 tar!

# LIVE THIS DAY IN MEMORY SHINING

95

(AH! QUEL GIORNO!)

From "Semiramide"(1823)

Edited by H. E. Krehbiel

GIOACHINO ROSSINI  
(1792-1868)

VOICE

*Recit.* Text

Once more I see thee, O Bab-y - lo - nia, And here too stands, I  
Ec - co - mial fi - ne, in Ba - bi - lo - nia, è que - sto, si, è

PIANO

*mf*

Text

see now, the tem - ple of Be - lus.  
que - sto di Be - lo il tem - pio.

*ff* *p* *ff* *p*

Text

Mid the si - lence sur - round - ing, e'en more im - press - ive seems yon - der a -  
Qual si - len - zio au - gu - sto più ve - ne - ran - doan - cor ren - de il sog -

*p*



Text

Tempo I

bode so sa-cred, where dwells our god!  
 gior-no del-la Di-vi-ni-tà!

How, in the bos-om in-ured to war and nur-tured mid the  
 Qua-le nel se-no, a me guer-rier nu-dri-to fra l'or-

din of fierce bat-tle, springs up un-wont-ed a sense of awe and  
 ror del-le pu-gne, o-ra si de-sta del Nu-me for-mi-

Text *dread re-spect* *at be-hold-ing* *the im-age of our god* *rise up be-*  
*da-bi-le* *all' a-spet-to,* *in so-li-to ter-ror,* *sa-cro ri-*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "dread re-spect at be-hold-ing the im-age of our god rise up be- da-bi-le all' a-spet-to, in so-li-to ter-ror, sa-cro ri-". The piano accompaniment consists of two staves, treble and bass clef. It includes dynamic markings: *f* (forte) and *p* (piano). The music is in a common time signature.

fore me!  
*spet-to!*

The second system continues the musical score. The vocal line has a rest followed by the lyrics "fore me! spet-to!". The piano accompaniment continues with a treble and bass clef. A dynamic marking of *pp* (pianissimo) is present. The music concludes with a double bar line and a common time signature.

Text *What from me* *would great* *Be-lus* *now fain de-*  
*E da me* *que-sto* *Nu-me* *che può vo-*

The third system features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "What from me would great Be-lus now fain de- E da me que-sto Nu-me che può vo-". The piano accompaniment consists of two staves, treble and bass clef. It includes a dynamic marking of *pp*. The music is in a common time signature.

mand?  
 ler?

The fourth system continues the musical score. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "mand? ler?". The piano accompaniment consists of two staves, treble and bass clef. It includes a dynamic marking of *pp*. The music concludes with a double bar line and a common time signature.

Text

I by my dy - ing fa - ther hith - er was sent; a se - cret  
 Mo - ren - do il ge - ni - to - re qui mi chia - mò; se - gre - to

trem.

Text

or - der brought from Se - mi - ra - mis now calls me back at once un - to her  
 cen - no di Se - mi - ra - mi - de mi chia - ma ra - pi - do al - la sua

trem.

Text

pal - ace, and breath - less fly - ing to A - ze - ma, my heart's treas - ure, I  
 reg - gia, ed a - ne - lan - te, ad A - ze - ma, al suo be - ne, l'ar -

f

Text


swift - ly speed - ed, waft - ed  
 - den - te co - re, qui vo -

3 3

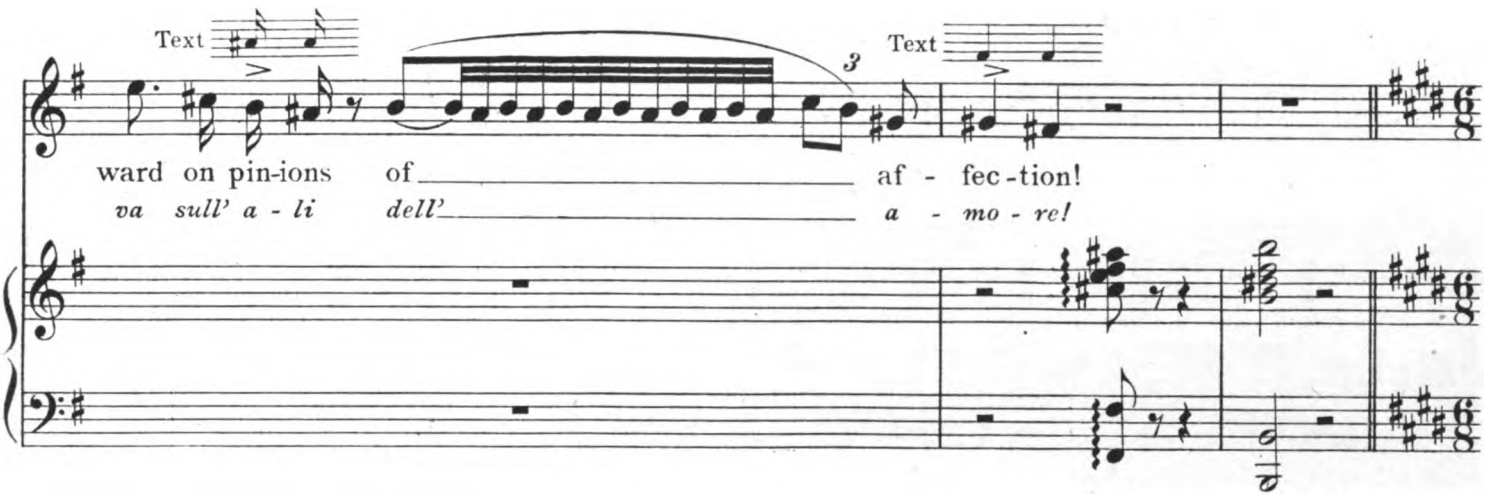
Text 

on - ward on pin-ions, waft-ed on - - -  
 la - va sull' a - li, qui vo - la - - -



Text  Text 

ward on pin-ions of af - fec - tion!  
 va sull' a - li dell' a - mo - re!



Andantino



Live this day in mem - 'ry shin - - - ing, All its  
 Ah! quel gior - noo - gnor ram - men - - - to, di mia





Text:

glo-ries for aye en - shrin - - ing; When from bar-b'rous foes in -  
 glo-ria, e - di - con - - ten - - to; che fra bar - ba - ri - po -

sult - - ing, I thy crown, thy life did wrest, When from  
 te - - i, vi-ta, e o - no - re a lei ser - bar, che fra

bar-b'rous foes in - - sult-ing, I thy crown, thy life did  
 bar - ba - ri po - - te - i, vi - ta, e o - no - re a lei ser -

Text:



wrest, From th'op-pres-sor, from th'op-  
 bar, l'in - vo - la - va, l'in - vo -




Text:  Text: 

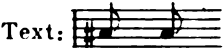
pres - sor, when I tore thee, In my arms, then, in my  
 la - ra in que - ste brac - cia, al suo vi - le, al suo



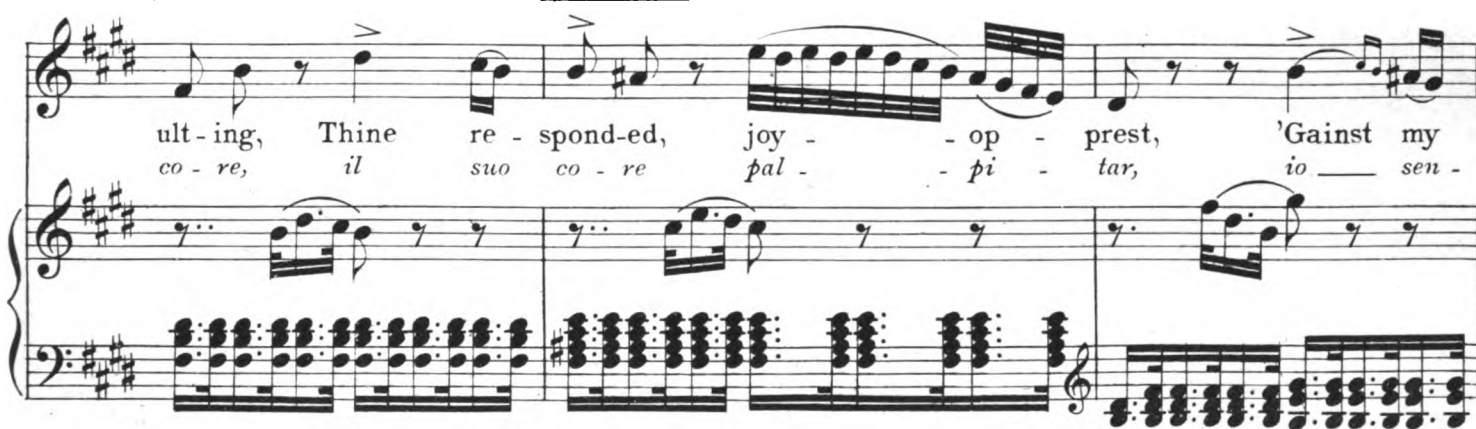
Text:  Text:  *dolce*

arms I fond - ly bore thee! 'Gainst my bos - om wild - ly ex -  
 vi - le ra - pi - to - rel io sen - ti - a con - tro il mio



Text: 

ult - ing, Thine re - spond - ed, joy - op - prest, 'Gainst my  
 co - re, il suo co - re pal - pi - tar, io sen -



Text:  Text: 

bos - om wild - ly ex - ult - ing, Thine re - sponded, joy - op -  
 ti - a con - tro il mio co - re, il suo co - re pal - pi -



Text:

glo-ries for aye en - shrin - - ing; When from bar-b'rous foes in -  
 glo-ria, e - di - con - ten - - to; che fra bar - ba - ri - po -

sult - - - ing, I thy crown, thy life did wrest, When from  
 te - - - i, vi-ta, e o - no - rea lei ser - bar, che fra

bar-b'rous foes in - sult-ing, I thy crown, thy life did  
 bar - ba - ri po - - te - i, vi - ta, e o - no - rea lei ser -

Text:

wrest, From th'op-pres-sor, from th'op-  
 bar, l'in - vo - la - va, l'in - vo -

*f* *p*

Text:  Text: 


pres - sor, when I tore thee, In my arms, then, in my  
 la - ra in que - ste brac - cia, al suo vi - le, al suo



Text:  Text:  *dolce*

arms I fond - ly bore thee! 'Gainst my bos - om wild - ly ex -  
 vi - le ra - pi - to - re! io sen - ti - a con - tro il mio



Text: 

ult - ing, Thine re - spond - ed, joy - op - prest, 'Gainst my  
 co - re, il suo co - re pal - pi - tar, io sen -



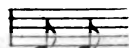
Text:  Text: 

bos - om wild - ly ex - ult - ing, Thine re - spond - ed, joy - op -  
 ti - a con - tro il mio co - re, il suo co - re pal - pi -

6  
3






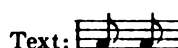
Text: 

6


*a piacere*

prest, thine re - sponded, joy - op-prest! Half-veil'd glances  
 tar, il suo - - co - re pal - pi - tar! schiuse il ci-glio,



Text: 

fires did dart, Smiles half languid did pierce my heart!  
 mi guar-dò, mi sor-ri - se, e pal - pi - tò!



Allegro




Ah!  
Oh!

Text:

from that joy - ful — day, How — of life now was changed each aim, each aim! I  
 co - me da quel — di, tut - to, tut - to per me — can - giò, can-giò! quel

Text:

felt thy — po - tent — sway, all my heart with — love in — flame! Bright  
 guar - do — mi ra - pi, si, quest' a - ni - - ma av - vam - - pò! il

heav - en be - fore me lay. My pas - sion no pow'r could tame! A -  
 - cie - lo per me s'a - pri a - mo - re, si, ma - ni - mò! d'A -

ze - ma, — from that — day ne'er may, ne'er may thy im - age — fade a - -  
 ze - ma, — di quel — di, no, no, no, no, scor - dar - mi io mai sa - -



way, ne'er may thy im - age fade a - way, ne'er fade a -  
 prò, no mai, no mai, sa - pro sa - prò, scor - dar - mi io

way, fade far a - way, far a -  
 mai, no, mai sa - prò, non sa -

way, far a - way!  
 prò, non sa - prò!

Half - veil'd glan - ces fires did dart,  
 schiu - se il ci - glio, mi guar - dò,

*sempre staccato* *cresc.*

Smiles half lan - guid  
mi sor - ri - se, pierced my heart,  
pal - pi - tò,

*f*

Half-veil'd glan - ces  
schiu-seil ci - glio, fires did dart,  
mi guar - dò, pierced my  
pal - pi -


*ff*

heart,  
tò, fires did dart thro' my  
mi guar - dò, pal - pi -

*ff*


heart,  
tò, my fond heart,  
mi guar - do, my fond  
mi guar -

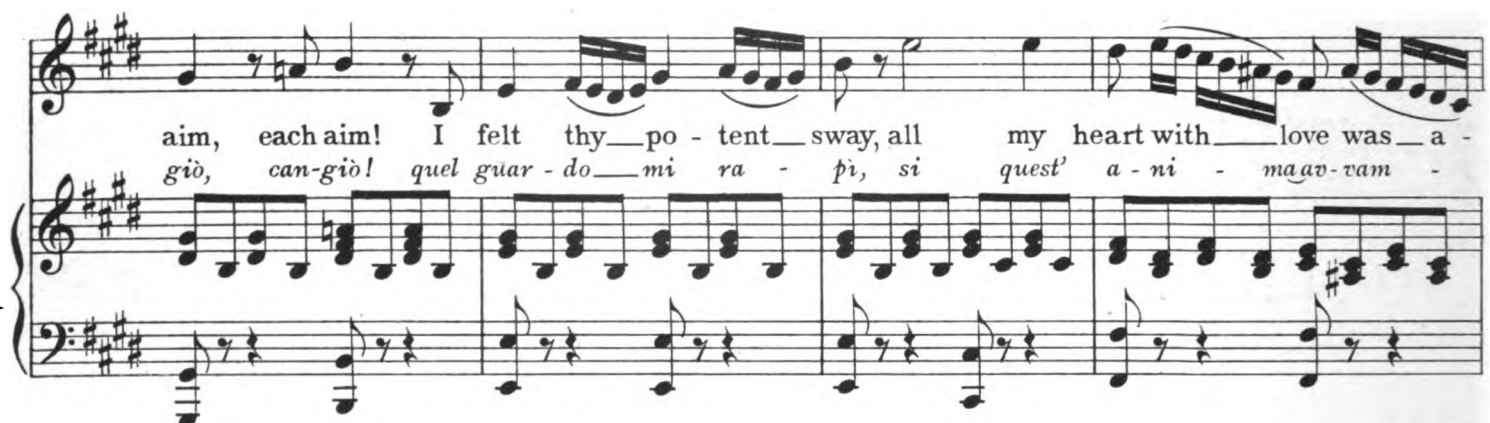
*ff*

Text: 



heart! Ah, from that joy - ous day, how of life now was changed each  
 dò! Oh! co - me - da quel di tut - to, tut - to per me can -

Text: 



aim, each aim! I felt thy po - tent sway, all my heart with love was a -  
 giò, can-giò! quel guar - do mi ra - pi, si quest' a - ni - ma av - ram -



flame, Bright heav - en be - fore me lay, My pas - sion no pow'r could  
 pò! il cie - lo per me sà - pri, a - mo - re, si, - m'a - ni -



tame! A - ze - ma, from that day ne'er may, ne'er may thy  
 mò! d'A - ze - ma, di quel di, no, no, no, no, scor -


im - age — dear — fade a - way, ne'er may — thy im - age fade — a -  
dar - mi io mai — sa - prò, no mai, no mai, no mai, sa -

way, fade far — a - way, ne'er fade — a - way,  
prò, scor - dar - mi — mai, no — mai — sa - prò,

— far — a - way, far — a -  
non — sa - prò, non — sa -


way, fade far a -  
prò, no, mai sa -

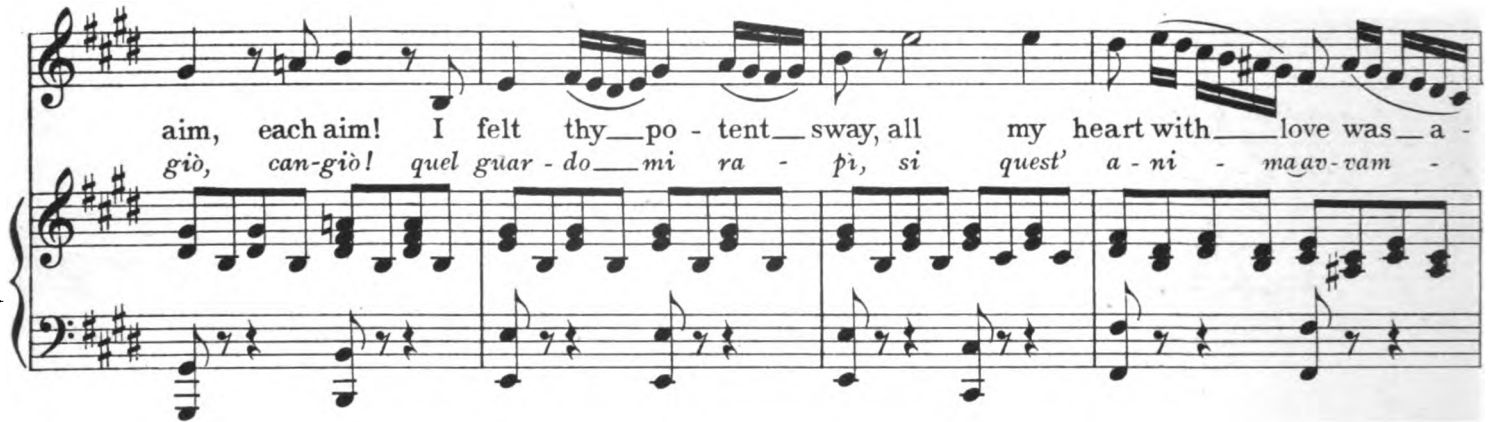


Text: 



heart! Ah, from that joy - ous day, how of life now was changed each  
 dò! Oh! co - me - da quel di tut - to, tut - to per me can -

Text: 



aim, each aim! I felt thy po - tent sway, all my heart with love was a -  
 giò, can-giò! quel guar - do mi ra - pi, si quest' a - ni - ma av - ram -



flame, Bright heav - en be - fore me lay, My pas - sion no pow'r could  
 pò! il cie - lo per me sa - pri, a - mo - re, si, - ma - ni -



tame! A - ze - ma, from that day ne'er may, ne'er may thy  
 mò! d'A - ze - ma, di quel di, no, no, no, no, scor -



im - age — dear — fade a - way, ne'er may — thy im - age fade — a -  
 dar - mi io mai — sa - prò, no mai, no mai, no mai, sa -

way, fade far — a - way, ne'er fade — a - way,  
 prò, scor-dar - mi — mai, no — mai — sa - prò,

— far — a - way, far — a -  
 — non — sa - prò, non — sa -

way, fade far a -  
 prò, no, mai sa -

way, a way, a  
prò, no mai sa

*fp fp fp fp*

Text:

way, for aye, a way, for aye, a  
prò, no mai sa prò, no mai sa

*fp fp*

way, far, far a way!  
prò, no mai sa prò!

*f*

*mf*

# AH, SINCE VAINLY I NOW IMPLORE THEE

(AH! S'ESTINTO ANCOR MI VUOI)

109

Edited by H.E. Krehbiel

From "Donna Caritea" (1826)

GIUSEPPE SAVERIO MERCADANTE  
(1795 - 1870)

**PIANO** *Allegro*

Ah, since vain - ly I now im - plo - re thee, Since to  
Ah sè - stin - to an - cor mi vuo - i, se pie -

pit - y thou art a stran - ger, See in an - guish I kneel be - fore thee, Ah, then  
ta - de in cor non sen - ti, al - men sot - to i sguar - di tuo - - i, deh mi

Text:

let me, ah, - then let me breathe my last! ah, then let me ah, then let me, yes, -  
la - scia, deh mi la - scia oh Dio, - mo - riv! deh mi la - scia, deh mi la - scia, oh -

way, a way, a  
prò, no mai sa

*fp fp fp fp*

Text:

way, for aye, a way, for aye, a  
prò, no mai sa prò, no mai sa

*fp fp*

way, far, far a way!  
prò, no mai sa prò!

*f*

*f*



# AH, SINCE VAINLY I NOW IMPLORE THEE

(AH! S'ESTINTO ANCOR MI VUOI)

Edited by H.E. Krehbiel

From "Donna Caritea" (1826)

GIUSEPPE SAVERIO MERCADANTE  
(1795 - 1870)

**PIANO** *Allegro*

Ah, since vain - ly I now im - plore thee, Since to  
 Ah sè - stin - to an - cor mi: vuo - i, se pie -

pit - y thou art a stran - ger, See in an - guish I kneel be - fore ——— thee, Ah, then  
 ta - de in cor non sen - ti, al - men sot - to i' sguar - di ——— tuo - - i, deh mi

Text:

let me, ah, — then let me breathe my last! ah, then let me ah, then let me, yes, —  
 la - scia, deh mi la - scia, deh Dio, — mo - rir! deh mi la - scia, deh mi la - scia, oh —



Text:

breathe, oh, breathe my last! In thy  
Dio, oh, Dio, — mo - rir! Nel tuo

Text:

pres - ence my ———— life end - ing, Be o'er-  
se - - no, o pa - - dre a - ma - to, ven - go a

*pp*

Text:

come all fear ———— and all dan - ger, Cru - el  
scior gli e - stre - - mi ac - cen - ti, il ri -

fate to me un - bend - ing In de - spair ———— my hope has  
gor d'in - giu - sto fa - - to, son già stan - - ca di sof -

cast, friv, Cru - el fate to me un - - -  
il ri - gor d'in - - giu - sto

bend-ing In de-spair, ah! in de-spair my hope has  
fa - to, son già stan-ca, son già stan - ca di sof -

Allegretto

cast!  
friv.

Yet a true heart no woes de - feat, while death I meet, e'en fate I -  
Ma pu-re il cor non so per - chè, tre - mar, tre-mar no, no, non,

spair, deep in de - spair my hope has cast! Yet a true  
 stan - - ca, son già stan - - ca, di sof - frir! Ma pu-re il

*ff*

heart no woes de - feat, While death I meet, e'en fate I dare, yes, Love's dead-ly  
 cor non so per - chè tre - mar, tre-mar, no, no, non sa, no, for - za d'a-

*p*

dart can life be - stow, Nought can be - low, no, no, no, with love com-  
 mor e - gua-le a te, e - gua-le a te, no, no, no, no, non si

*p*

pare, ah! Yet a true heart no woes de - feat, While  
 dà, no! ma pu-re il cor non so per - chè tre - -

*f*  
*p*

death I meet, e'en fate, e'en fate I dare, Love's dead-ly ar - row can life be -  
 mar, tre-mar, tre-mar no, no, non sa, for - za d'a - mo - re e - gua-lea

stow, here be-low, here be-low With love nought can com-pare, no, no, no, no, no, no, no, no,  
 te, no, no, no, no, no, no, no, no, no, non si dà, no, no, no, no, no, no, no, no, no, no,

Nought can be-low with love com-pare, Nought can be-low, nought can be-low with  
 e - gualea te, no, non si dà, for - za d'a - mor e - gualea te no, \_\_\_\_\_

love com - pare, nought can com-pare, Nought can be -  
 non si dà, for - za d'a - mor, e - gualea



spair, deep in de - spair my hope has cast! Yet a true  
 stan - - ca, son già stan - - ca, di sof - frir! Ma pu-re il

*ff*

heart no woes de - feat, While death I meet, e'en fate I dare, yes, Love's dead-ly  
 cor non so per - chè tre - mar, tre-mar, no, no, non sa, no, for - za d'a-

*p*

dart can life be - stow, Nought can be - low, no, no, no, with love com-  
 mor e - gua-le a te, e - gua-le a te, no, no, no, no, non si.

*p*

pare, ah! Yet a true heart no woes de - feat, While  
 dà, no! ma pu-re il cor non so per - chè tre - -

*f*  
*p*



death I meet, e'en fate, e'en fate I dare, Love's dead-ly ar - row can life be -  
*mar, tre-mar, tre-mar no, no, non sa, for - za d'a - mo - re e - gua-le a*

stow, here be-low, here be-low With love nought can com- pare, no, no, no, no, no, no, no, no,  
*te, no, no, no, no, no, no, no, no, no, non si dà, no, no, no, no, no, no, no, no,*

Nought can be-low with love com- pare, Nought can be-low, nought can be-low with \_\_\_\_\_  
*e - gua-le a te, no, non si dà, for - za d'a - mor e - gua-le a te no, \_\_\_\_\_*

love \_\_\_\_\_ com - - pare, nought can com- pare, Nought can be -  
*non \_\_\_\_\_ si \_\_\_\_\_ dà, for - za d'a - mor, e - gua-le a*

spair, deep in de - spair my hope has cast! Yet a true  
 stan - - ca, son già stan - - ca, di sof - frir! Ma pu-re il

*ff*

heart no woes de - feat, While death I meet, e'en fate I dare, yes, Love's dead-ly  
 cor non so per - chè tre - mar, tre-mar, no, no, non sa, no, for - za d'a-

*p*

dart can life be - stow, Nought can be - low, no, no, no, with love com-  
 mor e - gua-le a te, e - gua-le a te, no, no, no, no, non si

*p*

pare, ah! Yet a true heart no woes de - feat, While  
 dà, no! ma pu-re il cor non so per - chè tre - -

*f*  
*p*

death I meet, e'en fate, e'en fate I dare, Love's dead-ly ar - row can life be -  
*mar, tre-mar, tre-mar no, no, non sa, for - za d'a - mo - re e - gua-le a*

stow, here be-low, here be-low With love nought can com-pare, no, no, no, no, no, no, no, no,  
*te, no, no, no, no, no, no, no, no, no, non si dà, no, no, no, no, no, no, no, no, no,*

Nought can be-low with love com-pare, Nought can be-low, nought can be-low with \_\_\_\_\_  
*e - gua-le a te, no, non si dà, for - za d'a - mor e - gua-le a te no, \_\_\_\_\_*

love \_\_\_\_\_ com - pare, nought can com-pare, Nought can be -  
*non \_\_\_\_\_ si \_\_\_\_\_ dà, for - za d'a - mor, e - gua-le a*

spair, deep in de - spair my hope has cast! Yet a true  
 stan - - ca, son già stan - - ca, di sof - frir! Ma pu-re il

8

*ff*

heart no woes de - feat, While death I meet, e'en fate I dare, yes, Love's dead-ly  
 cor non so per - chè tre - mar, tre-mar, no, no, non sa, no, for - za d'a-

*p*

dart can life be - stow, Nought can be - low, no, no, no, with love com-  
 mor e - gua-le a te, e - gua-le a te, no, no, no, no, non si

*p*

pare, ah! Yet a true heart no woes de - feat, While  
 dà, no! ma pu-re il cor non so per - chè tre - -

*f*

*p*

death I meet, e'en fate, e'en fate I dare, Love's dead-ly ar - row can life be -  
 mar, tre-mar, tre-mar no, no, non sa, for - za d'a - mo - re e - gua - lea

stow, here be-low, here be-low With love nought can com - pare, no, no, no, no, no, no, no, no,  
 te, no, no, no, no, no, no, no, no, no, non si dà, no, no, no, no, no, no, no, no, no,

Nought can be-low with love com - pare, Nought can be-low, nought can be-low with \_\_\_\_\_  
 e - gua - lea te, no, non si dà, for - za d'a - mor e - gua - lea te no, \_\_\_\_\_

love \_\_\_\_\_ com - pare, nought can com - pare, Nought can be -  
 non \_\_\_\_\_ si \_\_\_\_\_ dà, for - za d'a - mor, e - gua - lea



spair, deep in de - spair my hope has cast! Yet a true  
 stan - - ca, son già stan - - ca, di sof - frir! Ma pu-re il

8

*ff*

heart no woes de - feat, While death I meet, e'en fate I dare, yes, Love's dead-ly  
 cor non so per - chè tre - mar, tre-mar, no, no, non sa, no, for - za d'a-

*p*

dart can life be - stow, Nought can be - low, no, no, no, with love com-  
 mor e - gua-le a te, e - gua-le a te, no, no, no, no, non si

*p*

pare, ah! Yet a true heart no woes de - feat, While  
 dà, no! ma pu-re il cor non so per - chè tre - -

*f*

*p*

death I meet, e'en fate, e'en fate I dare, Love's dead-ly ar - row can life be -  
 mar, tre-mar, tre-mar no, no, non sa, for - za d'a - mo - re e - gua-lea

stow, here be-low, here be-low With love nought can com- pare, no, no, no, no, no, no, no, no,  
 te, no, no, no, no, no, no, no, no, no, non si dà, no, no, no, no, no, no, no, no,

Nought can be-low with love com- pare, Nought can be-low, nought can be-low with \_\_\_\_\_  
 e - gua-lea te, no, non si dà, for - za d'a - mor e - gua-lea te no, \_\_\_\_\_

love \_\_\_\_\_ com - - pare, nought can com- pare, Nought can be -  
 non \_\_\_\_\_ si \_\_\_\_\_ dà, for - za d'a - mor, e - gua-lea

low with love com - pare, Love's dead - ly  
 te, no, non si dà no, non si

Text

dart can life be - stow, Nought can be - low with love com -  
 dà, no, non si dà, no, non si dà, no, non si

pare, Nought can be - low with  
 dà, e - gua - - - - - lea te, no,

love com - pare.  
 non si dà.

# WHY, SINCE THY HEART IN SADNESS WEEPS

117

(DEH! NON VOLER COSTRINGERE)

From "Anna Bolena" (1830)

Edited by H. E. Krehbiel

GAETANO DONIZETTI  
(1797-1848)

PIANO

*f a piacere*

R.H.

L.H.

Andantino

*p*

*f*

Why, since thy heart in sad - ness weeps,      A feign-ed smile wouldst bor - row:  
*Deh! non vo - ler co - strin - ge - re*      *a fin - ta gio - jail vi - so,*

*p*

Ra - dant if clad in glad - ness      Thou'rt heav'nly veild in sor -  
*bel - la è la tua me - sti - zia*      *sic - co - me il tuo sor - ri -*



row.  
so.

Ne'er is the bright morn fad - ing, Tho' clouds its dawn be  
Cin - ta di nu - bian - co - - ra bel - la è co - sì l'Au -

shad - ing, Sad tho' may rise the queen of night,  
ro - ra, la Lu - na ma - lin - co - - ni - ca

*a piacere*

*a tempo*

E'er charm her sil - v'ry rays. When oft ab-sorb'd in  
bel - la è nel suo pal - lor. Chi pen - sie-ro - sae!

*a tempo* *f* *p*

deep - est thought Thus si - lent I be - hold thee, I'd vow smil-ing days of  
ta - ci - ta star - ti co - si ti mi - - ra, ti cre - de in - ge - nua



*rall.*

thy first — love      With mem'ries dear en - fold — — — — — thee, with mem'ries dear!  
*ver - gi - ne,*      *che il pri-moa-mor so - spi - - ra, il pri-moa-mor!*

*Ad.* \*

Then e'en for-get-ting, fair - - est,      That roy-al crown thou wear - - est,  
*ed ob - bli - a - to il ser - - to,*      *ond' è il tuo crin co - per - - to,*

*lento*

With thee I'm sigh-ing and glad — — — — — re - call, fair - - est, — — — — —  
*te - co so - spi-ra e sem - - - bra - gli es - - ser,* — — — — —

*a tempo*

fair - est, those past — — — — — hap - py days!  
*es - ser quel pri - mo a - mor!*

*a tempo*      *f*

# IT IS BETTER TO LAUGH THAN BE SIGHING

(IL SEGRETO PER ESSER FELICI)

From "Lucrezia Borgia" (1833)

GAETANO DONIZETTI

(1797-1848)

Translated by G. Linley  
Edited by H. E. Krehbiel

*Allegro ma non troppo*

PIANO

*p* *ff* *p* *string.* *ff* *ff*

It is bet-ter to laugh than be sigh - ing, When we think how life's mo-ments are  
 Il se - gre-to per es - ser fe - li - ci so per pro - va, e l'in - se - gno a gli-a-

fly - ing, For each sor - row, fate ev - er is bring - ing, There's a  
 mi - ci, sia se - re - no, sia nu - bi - lo il cie - lo, o - gni

pleas-ure in store for us spring - ing. Tho' our joys, like to waves in the  
 tem - po, sia cal - do, sia ge - lo; scher-zo e be - vo, e de - ri - do gl'in-

sun-shine, Gleam a - while, then are lost to the sight; — Yet for each spark-ling ray that so  
 sa - ni che si dan del fu - tu - ro pen - sier; — scher-zo e be - vo, e de - ri - do gl'in-

*p*

pass - es a - way Comes an - oth - er as brill - iant and light. — Then 'tis  
 sa - ni che — si dan del fu - tu - ro pen - sier; — non cu-

*rall.* *Poco più mosso*

bet - ter to laugh than be sigh - ing, They are wise who re - solve to be gay! —  
 ria - mo l'in - cer - to do - ma - ni, se quest' og - gi n'è da - to go - der! —

*ff*

In the world we some be-ings dis-  
Pro-fit - tia - mo de-gl'an-ni fio-

cov - - er, Far too fri-gid for friend or for lov - er, Souls un -  
ren - - ti, il pia - cer li fa cor - rer più len - ti, se vec -

blest and for ev-er re - pin - ing, Tho' good for-tune a-round them be shin-ing. It were  
chiez - za con li - vi - da fac - cia, stam - mia ter go e mia vi - ta mi - nac - cia, scher - zoe

well if such hearts we could ban-ish To some plan-et far dis-tant from ours, — They're the  
be - vo, e de - ri - do gl'in - sa - ni che si dan del fu - tu - ro pen - sier! — scher - zoe



*rall.*

dark spots we trace on the earth's fa-vor'd space, They are weeds that choke up the fair  
 be - vo, e de - ri - do gl'in - sa - ni che — si dan del fu - tu - ro pen -

*p rall. poco più* *f a tempo*

flowrs. Then 'tis bet-ter to laugh than be sigh - ing They are  
 sier; non cu - ria - mo l'in - cer - to do - ma - ni, se quest'

*più mosso p*

wise who re - solve to be gay. —  
 og - gi n'è da - to go - der! —

*f ff*

*ff ff*



In the world we some beings dis-  
 Pro-fit - tia - mo de-gl'an-ni fio-

cov - - er, Far too fri-gid for friend or for lov - er, Souls un -  
 ren - - ti, il pia - cer li fa cor - rer piu len - ti, se vec -

blest and for ev-er re - pin - ing, Tho' good for-tune a-round them be shin-ing. It were  
 chiez - za con li - vi - da fac - cia, stam - mia ter goe mia vi - ta mi - nac - cia, scher - zoe

well if such hearts we could ban-ish To some plan-et far dis-tant from ours, — They're the  
 be - vo, e de - ri - do gl'in - sa - ni che si dan del fu - tu - ro pen - sier! — scher - zoe

*rall.*

dark spots we trace on the earth's fa-vor'd space, They are weeds that choke up the fair  
 be - vo, e de - ri - do gl'in - sa - ni che — si dan del fu - tu - ro pen -

*p* *rall.*

*p rall. poco più* *f a tempo*

flowrs. Then 'tis bet-ter to laugh than be sigh - ing They are  
 sier; non cu - ria - mo l'in - cer - to do - ma - ni, se quest'

*più mosso p*

wise who re - solve to be gay.  
 og - gi n'è da - to go - der!

*f ff*

*ff* *ff*

# THE SHADES OF NIGHT (DIE GLUTH DES HEISSEN TAGES)

From "Russlan and Ludmilla" (1842)

Translated from the original Russian  
by Nathan Haskell Dole  
Edited by H. E. Krehbiel

MIKHAÏL IVÁNOVITCH GLINKA  
(1804 - 1857)

Adagio comodo assai

PIANO *p*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady accompaniment with chords and moving lines. The tempo is marked 'Adagio comodo assai' and the dynamics are 'piano'.

*comodo assai*

The shades of  
Die Gluth des

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'The shades of / Die Gluth des'. The piano accompaniment continues with chords and melodic lines.

night the sti - fling heat have cool'd, the  
hei - ssen Ta - ges weicht der küh - len Nacht! Sie

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'night the sti - fling heat have cool'd, the / hei - ssen Ta - ges weicht der küh - len Nacht! Sie'. The piano accompaniment provides accompaniment for the vocal line.

shades of night have cool'd!  
weicht der küh - len Nacht!

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'shades of night have cool'd! / weicht der küh - len Nacht!'. The piano accompaniment continues with chords and melodic lines.

Vi - sion - like — peace - - ful stars — in heav - en — sleep in -  
 Mon - des - licht — mild — und sanft — sich spie - - gelt in der

vite, sleep in - vite, Heart and spir - it — cheer - ing, Heart and spir - it  
 Flut, und mein Geist ein - ge - lullt wie zum Schlum - mer weilt in wei - ter

cheer - ing, Heart and spir - it cheer - ing,  
 Fer - ne, weilt in wei - ter Fer - ne.

Vi - sion - like, peace - ful stars — in heav - -  
 Mon - des - licht mild und sanft spie - - gelt, spie - - gelt —



# THE SHADES OF NIGHT (DIE GLUTH DES HEISSEN TAGES)

From "Russlan and Ludmilla" (1842)

Translated from the original Russian  
by Nathan Haskell Dole  
Edited by H. E. Krehbiel

MIKHAÏL IVÁNOVITCH GLINKA  
(1804 - 1857)

Adagio comodo assai

PIANO

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *p* (piano) dynamic. The right hand features a melodic line with grace notes and a final flourish, while the left hand provides a steady accompaniment of chords and eighth notes. The piece concludes with a *p* dynamic.

comodo assai

The shades of  
Die Gluth des

The first system shows the vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics in English and German. The piano accompaniment continues from the introduction, with the right hand playing a melodic line and the left hand providing harmonic support. The tempo marking is *comodo assai*.

night the sti - fling heat have cool'd, the  
hei - ssen Ta - ges weicht der küh - len Nacht! Sie

The second system continues the vocal and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a prominent melodic line in the right hand, often with grace notes, and a steady accompaniment in the left hand. The lyrics are in English and German.

shades of night have cool'd!  
weicht der küh - len Nacht!

The third system concludes the vocal and piano accompaniment. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The lyrics are in English and German.



Vi-sion-like — peace - - ful stars — in heav - en — sleep in -  
 Mon-des - licht — mild — und sanft — sich spie - - gelt in der

vite, sleep in - vite, Heart and spir - it — cheer - ing, Heart and spir - it  
 Flut, und mein Geist ein - ge - lullt wie zum Schlum - mer weit in wei - ter

cheer-ing, Heart and spir - it cheer-ing,  
 Fer - ne, weit in wei - ter Fer - ne.

Vi-sion-like, peace - ful stars — in heav - -  
 Mon-des - licht mild und sanft spie - - gelt, spie - - gelt —

en sleep in - vite, \_\_\_\_\_ Heart and spir - it cheer - ing! Oh, —  
 sich in der Flut, \_\_\_\_\_ und mein Geist ein - ge - lullt, ein - ge -

slum - ber, slum - ber, wear - y spir - it mine! Hap - py dreams, hap - py dreams grant me  
 lullt mein Geist so mü - de, ach, so matt ruh - e nun, ruh - e nun — in

joy di - vine! Oh, slum - ber, slum - ber, wear - y  
 sanf - tem Traum. Mein Geist so müd, so matt, o

spir - it, wear - y spir - it mine! Hap - py dreams grant me joy di -  
 ruh - e nun in sanf - tem Traum! ruh - e, ruh - e in sanf - tem

*a piacere* *a tempo*

vine! grant me joy di-vine!  
 Traum, in sanft-tem Traum.

Tempo di Valse

*p*

L.H.

*rit.*

*pp*

*con passione*

Won-drous dreams of love's de-sire Wake the ar-dor of my blood!  
 Wil-de Seh-n-sucht mich er-fasst, sü-s-ses Ah-nen un-ge-stillt,

*pp* *a tempo*

Scald-ing tears mine eye - lids flood; Glow — my lips with pas - sion's fire.  
 Thrä - nen ne - tzen mei - ne Wang' Glut - - ver - lan - gen mich er - füllt.

Won-drous dreams of love's — de - sire — Wake the ar - dor of — my blood;  
 Wil - de Seh-nucht mich — er - fasst. sü - sses Ah - nen un - ge - stillt,

Scald-ing tears — mine eye - lids flood; Glow my lips with pas-sion's fire!  
 Thrä - nen ne-tzen mei - ne Wang! Glut - ver-lan - gen mich er - füllt!

*p*  
 Vi-sions of ma - gi - cal maids — A - thrill in em - bra - ces of  
 Lieb - li - che Bil - der voll Lust — um - gau - keln den träu - men - den

*p*



flame, Ah! Pray do not leave me, Do not de-ceive me! Suf-fer-ing now  
 Sinn, ach! flie-het nicht grau-sam, stil-let mein Seh-nen, stillt mei-ner Lie -

— this fier - y, fier - y hour  
 — be Sch - nen die mich ganz

— of love!  
 — er - füllt!

Ah, do not leave me,  
 flie-het nicht grau-sam,



Mar-vel-lous maid-ens!  
stil-let mein Seh-nen!

*rit.*

*a tempo*

Ea - ger voi - ces, lin - g'ring sighs, — Flash - ing gleams of youth - ful eyes;  
Lie - bes - won - ne, sü - sser Schmerz, — zie - hen ein in's kran - ke - Herz.

*p*

Grace - ful maid - en's kin - dling gaze Tell me of long - van - ish'd days!  
Hei - math - li - che grü - ne Au'n werd' ich auch bald wie - der schau'n!

Ea - ger voi - ces, lin - g'ring sighs, — Flash - ing gleams of youth - ful eyes;  
Lie - bes - won - ne, sü - sser Schmerz, — zie - hen ein in's kran - ke Herz!

Grace-ful maid-ens' kin-dling gaze      Tell me of long-van-ish'd days!  
 Hei-math-li-che grü-ne Au'n      werd' ich auch bald wie-der schau'n!

Like dis-tant flash-es of light-ning, Smiles pierce the gloom of the night;      Joy of a  
 Möch-te ent-flie-hen der Won-ne flie-hen das zaub-ri-sche Bild      das mich um-

love that was deep Il-lu-mines my heart with its light! Ah!      Do not for-sake me!  
 gau-kelt im Trau-me so mich mit Seh-nen er-füllt. Doch      nein, nicht ent-flie-hen,

Do not a-wake me! Del-i-cate maid-ens, Ex-qui-site maid-ens, From this hour of love!  
 nein, nicht ent-flie-hen, flie-het nicht grau-sam, stil-let mein Seh-nen, en-det die-se Qual!

Won-drous dreams of love's de - sire Wake the ar - dor of my blood;  
 Wil - de Sehn - sucht mich er - fasst, sü - sses Ah - nen un - ge stillt,

Scald-ing tears mine eye-lids flood, Glow my lips with pas - sion's fire!  
 Thrä - nen ne - tzen mei-ne Wang' glut - ver - lan - gen mich er - füllt.

Won-drous dreams of love's de - sire Wake the ar - dor of my blood;  
 Wil - de Sehn - sucht mich er - füllt. sü - sses Ah - nen un - ge - stillt,

Scald-ing tears mine eye - lids flood, Glow my lips with pas - sion's fire!  
 Thrä - nen sie ne - tzen mei - ne hei - sse Wan - ge mir,

Vis-ions of ma-gi-cal maids, A - thrill in em-bra-ces of flame! Ah!  
 Lieb-li-che Bil-der voll Lust um - gau-keln den träu-men-den Sinn, ach!

Do not for-sake me, Ah! do not wake me! Suf-fer-ing now this  
 flie-het nicht grau-sam, stil-let mein Seh-nen, stillt mei-ner Lie - be

fier - y, fier - y hour of love!  
 Seh - nen die mich ganz er - füllt.

*Più mosso*

*p*

Won - drous dreams of  
 Seh - sucht wild er -



Won-drous dreams of love's de - sire — Wake the ar - dor of my blood;  
 Wil - de Sehn - sucht mich er - fasst, — sü - sses Ah - nen un - ge stillt,

*p*

Scald-ing tears — mine eye-lids flood, Glow — my lips with pas - sion's fire!  
 Thrä - nen ne - tzen mei-ne Wang' glut - - ver-lan - gen mich er - füllt.

Won-drous dreams of love's de - sire — Wake the ar - dor of my blood;  
 Wil - de Sehn - sucht mich er - füllt. — sü - sses Ah - nen un - ge - stillt,

Scald-ing tears mine eye - lids flood, Glow my lips with pas - sion's fire!  
 Thrä - nen sie ne - tzen mei - ne hei - sse Wan - ge mir,



Vis-ions of ma-gi-cal maids, A - thrill in em-bra-ces of flame! Ah!  
 Lieb-li-che Bil-der voll Lust um - gau-keln den träu-men-den Sinn, ach!

Do not for-sake me, Ah! do not wake me! Suf-fer-ing now \_\_\_\_\_ this  
 flie-het nicht grau-sam, stil-let mein Seh-nen, stillt mei-ner Lie - - - be

*Più mosso*  
 fier - y, \_\_\_\_\_ fier - y \_\_\_\_\_ hour \_\_\_\_\_ of love!  
 Seh - nen \_\_\_\_\_ die \_\_\_\_\_ mich \_\_\_\_\_ ganz \_\_\_\_\_ er - füllt.

*p*

*tr.*  
 Won - drous dreams of  
 Seh - sucht wild er -

love's de - sire, Wake the ar - dor of my blood,  
 fas - set mich, sü - sses Ah - nen un - ge - stillt.

Won-drous dreams of van - ish'd love, Wake the ar - dor of my blood!  
 Wil - de Sehn - sucht mich er - fasst, sü - sses Ah - nen un - ge - stillt,

Scald - ing tears mine eye - lids flood; Glow my lips with pas - sion's fire;  
 Thrä - nen ne - tzen mei - ne Wang, Glut - ver - lan - gen mich er - füllt,

Glow with pas - sion's fire, With pas - sion's fire!  
 Sehn - sucht, Glut - ver - lan - gen mich er - füllt!

Più mosso

fire! Come hith - er to my cham - ber, Haste, ye mar - vel - ous  
 füllt, o flie - het nicht, o flie - het nicht ihr lieb - li - chen

maid - ens from a - bove! Come hith - er to my cham - ber, Haste, ye  
 Bil - der voll Lust, o flie - het nicht, o flie - het nicht ihr

mar - vel - ous maid - ens from a - bove! Make haste to me! Come  
 lieb - li - chen Bil - der voll Lust, ver - weilt, ver - weilt, ver -

hith - er, maid - ens mar - vel - ous, maid - ens mar - vel - ous, maid - ens of mine!  
 weilt, ver - weilt, ver - wei - let ihr Bil - der, wei - let ihr Bil - der voll Lust!

# I AM HERE IN HER BOUDOIR

MA. VOICE PART FOR BASS

From 'Mignon' 1911.

Copyright © 1911 by Oliver Ditson Company

AMBROSE THOMAS

1911-1914

*Recit*

The I. What I de - fer! no mat - ter! I am  
C'est moi que j'ai dé - fer - sé! sans pro - te! my voi -

*(with indignation)*

What! my un - cle has lodged Fi - li - na in my aunt's  
Quoi! mon oncle a lo - gé Phi - li - ne chez ma tan -

*Allegretto*

I am  
Me voi -

here in her bou - doir, And I feel my heart, I feel my heart with hope beat high.  
 ci dans son bou - doir, Et je sens mon cœur, je sens mon cœur bat - tre d'es - poir.

*pp*

I a - wait - her; the hour we meet is nigh; —  
 Ah! je guet - te l'in - stant de la - re - voir. —

*p*

Yes, I feel my heart, I feel my heart with hope beat  
 Oui, je sens mon cœur, je sens mon cœur bat - tre d'es -

*p*

high. Co - quette, I a - wait - her; the hour we meet is —  
 poir! Co - quet - te, je guet - te l'in - stant de - te re -

*sf* *p*



# I AM HERE IN HER BOUDOIR (ME VOICI DANS SON BOUDOIR)

From "Mignon" (1866)

Translated by Arthur Westbrook  
Edited by H. E. Krehbiel

AMBROISE THOMAS  
(1811 - 1896)

*Allegro* *Recit.*

VOICE

'Tis I! Rules I de-fied, no mat-ter! I am  
C'est moi, j'ai tout bri-sé, n'im-por-tel m'y voi-

PIANO

*f*

*(with indignation)*

here!  
ci!

What! my un-cle has lodged Fi-li-na in my aunt's  
Quoi! mon oncle a lo-gé Phi-li-ne ciez ma tan-

*p* *f* *p*

*Allegretto* (♩ = 76)

room!  
tel

I am  
Me voi-

*f* *mf* *p* *pp*

here in her bou - doir, And I feel my heart, I feel my heart with hope beat high.  
*ci dans son bou - doir, Et je sens mon cœur, je sens mon cœur bat - tre d'es - poir.*

*pp*

I a - wait - her; the hour we meet is nigh; —  
*Ah! je guet - te l'in - stant de la re - voir. —*

*tr* *p*

Yes, I feel my heart, I feel my heart with hope beat  
*Oui, je sens mon cœur, je sens mon cœur bat - tre d'es -*

*p*

high. Co - quette, I a - wait - her; the hour we meet is —  
*poir! Co - quet - te, je guet - te l'in - stant de - te re -*

*sf* *tr* *p*

nigh.  
soir!

I must ac - complish her full sub-  
Il faut en - fin vain-cre la cru-

jec-tion,  
el - le,

Then I will win, then I will win her sweet af-  
Il faut tou - cher, tou - cher le cœur de l'in - fi -

fec - tion, her af - fec - tion, win hersweet af - fec - - - - tion! I'm  
dè - le, Il faut tou - cher le cœur de l'in - fi - dè - - - - le! Je

here in her bou - doir, And I feel my heart, I feel my heart with hope beat  
suis dans son bou - doir, Et je sens mon cœur, je sens mon cœur bat - tre d'es -

high. *poir.* I a - wait her; the hour we meet is -  
 Ah! je guet - te l'in - stant de la re -

*tr* *p*

*cresc.* *tr* *tr* *p*

nigh. *voir!* I would have her  
 Moi, je veux qu'on

*f* *p*

love me; and vic - to - rious, yes, vic - to - rious and hap - py I'll  
 m'ai-me et j'es - pè - re, oui, j'es-père à mon tour être heu -

be; O'er all my ri - vals tri-umph comes to me, o'er all my ri-vals tri-umph  
 reux; Tant pis, ma - foi! pour tous ses a - mou-reux, tant pis pour tous ses a - mou -

*cresc.* *dim.*



nigh.  
voir!

I — must ac - com-*plish* her full sub-  
Il — faut en - fin vain-cre la cru-

jec-tion,  
el - le,

Then — I will win, then I will win her sweet af-  
Il — faut tou - cher, tou - cher le cœur de — l'in - fi -

fec - tion, her af - fec - tion, win hersweet af - fec - - - tion! I'm  
dè-le, Il — faut tou - cher le — cœur de l'in - fi - dè - - - le! Je

here in her bou - doir, And I feel my heart, I feel my heart with hope beat  
suis dans son bou - doir, Et je sens mon cœur, je sens mon cœur bat - tre d'es -



high. *p*  
 Ah! je I a - wait her; the hour we meet is  
 guet - te l'in - stant de la re -

*cresc.* *tr* *tr* *p*

nigh. *f*  
 voir! I would have her  
 Moi, je veux qu'on

*f* *p*

love me; and vic - to - rious, yes, vic - to - rious and hap - py I'll  
 m'ai-me et j'es - pè - re, oui, j'es-père à mon tour être heu -

be; O'er all my ri - vals triumph comes to me, o'er all my ri-vals triumph  
 reux; Tant pis, ma - foi! pour tous ses a - mou-reux, tant pis pour tous ses a - mou -

*cresc.* *dim.*

comes, yes, comes to me! I'm here in her bou - doir, And I feel my  
 reux! tant pis, ma foi! Je suis dans son bou - doir, Et je sens mon

heart, I feel my heart with hope beat high. I a - wait — her; the  
 cœur, je sens mon cœur bat - tre d'es - poir! Ah! je guet - te l'in -

hour we meet is nigh. — Ah! — I feel my  
 stant de la re - voir, — Ah! — je sens mon

heart, I feel my heart with hope beat high. Co - quette, — I a -  
 cœur, je sens mon cœur bat - tre d'es - poir! Co - quet - te, je

*tr* wait her; the hour we meet is nigh.  
*guet* - te - *vin - stant* de te re - voir.

*f* *p*

*pp rit.* *p a tempo*

How my heart with hope beats high! The hour we meet,  
*Pour mon cœur, quel doux espoir!* *Voi - ci* *vin - stant,*

*mf*

*p*  
 — yes, the hour we meet is nigh. How my heart with hope beats  
 — *c'est* *vin - stant* de la re - voir, *Pour mon cœur quel doux es -*

*p*

high, How my heart with hope beats high, beats high!  
*poir, mon cœur bat, oui, mon cœur bat* *d'es - poir!*

*pp* *f* *ff*

# DISMAL CARE

(ESSER MESTO)

From "Martha" (1847)

Edited by H. E. Krehbiel

FRIEDRICH VON FLOTOW

(1812-1888)

*Allegro non troppo*

PIANO

*Andante*

Dis - mal care — of me ne'er take pos -  
Es - ser me - - sto il mio cor non sa -

ses - sion, For sad pining was youth nev - er made; Sigh - ing, sob - bing in me find re -  
pri - a, la tri - stez - za non na - - cque per me; il so - spi - ro non so co - sa



pres - sion, I'm too young thus by sor - - row to be sway'd.      Soft - ly    whis - pers a voice to my  
*si - a, so-spi-rar a vent'an - - ni, e per chè?*      *Pure io*    sen - to u-na vo - ce nel

heart,    And what doth say    that voice to    me?      "Oft    love to the soul will  
*cor,    che vuoi dal cor,    vo - ce d'a - - mor?*      "Ah!    so - spi-rar si

grief im-part, Oft    love to the soul will grief im-part,    Yet glad the breast is, in which young love's  
*puo d'amor, si,    so - spi-rar si puo d'a-mor!*    *fe - li-ce il cuo - re che al - ber - ga a -*

*tremolo*      *cresc.*

nest is, The heart is a    flow'r, - and love its best dow'r,      Oft    love to the soul will  
*mo - re, la vi-ta è un    fior, - l'o - lez-zo è a - mor,*      Ah!    so - spi-rar si

*poco*      *a*      *poco*      *f*



# DISMAL CARE

(ESSER MESTO)

From "Martha" (1847)

Edited by H. E. Krehbiel

FRIEDRICH VON FLOTOW  
(1812-1888)

Allegro non troppo

PIANO

The piano introduction consists of two systems of music. The first system is in 3/4 time, marked *f* (forte). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The second system continues the piece, marked *p* (piano) in the middle, and concludes with a final chord in 9/8 time.

Andante

Dis - mal care — of me ne'er take pos -  
Es - ser me - - sto il mio cor non sa -

The first system of the vocal part is in 9/8 time, marked *Andante*. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment is in the same time signature, marked *pp* (pianissimo), and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

ses - sion, For sad pining was youth nev - er made; Sigh - ing, sob - bing in me find re -  
pri - a, la tri - stez - za non na - - cque per me; il so - spi - ro non so co - sa

The second system continues the vocal and piano accompaniment. The vocal line has a more complex melodic line with some grace notes. The piano accompaniment remains consistent with the first system, providing a steady accompaniment for the vocal line.

pres - sion, I'm too young thus by sor - - row to be sway'd. Soft - ly whis - pers a voice to my  
*si - a, so-spi-rar a vent'an - - ni, e per chè? Pure io sen - to u-na vo - ce nel*

heart, And what doth say that voice to me? "Oft love to the soul will  
*cor, che vuoi dal cor, vo - ce d'a - - mor? "Ah! so - spi-rar si*

grief im-part, Oft love to the soul will grief im-part, Yet glad the breast is, in which young love's  
*puo d'amor, si, so - spi-rar si può d'a-mor! fe - li-ce il cuo - re che al - ber - ga a -*

*tremolo* *cresc.*

nest is, The heart is a flow'r, - and love its best dow'r, Oft love to the soul will  
*mo - re, la vi-ta è un fior, - l'o-lex-zo è a - mor, Ah! so - spi-rar si*

*poco a poco f*

grief im-part, love to the soul  
 può d'a-mor, so - spi - rar

will grief im-part, love to the soul  
 si può d'a - mor, so - spi - rar

*pp*

will grief im - part, ah! yes, love, ah!  
 si può d'a - mor, ah! d'a - mor, ah!

yes, love to the soul will grief im - part.  
 d'a - mor, so - spi - rar si può d'a - mor!"

**Allegro**

*ritenuto*

Allegro non troppo

Dart on dart from thy bow Launch-ing, hun - tress  
 Il tuo stral nel lan-ciar, gio - vin cac - cia -

fair - est, Through the wood swift - ly go, Prov-ing thy skill rar - est,  
 tri - ce, non tar-dar, non tre-mar, ti - tu - bar non li - ce,

While the hound all a-round Is the game se - cur - ing, Thy sweet dart  
 dei col-pir, dei fe-rir la bel - va eil co - re, tri - on far.

wounds the heart, Thus thy prey al - lur - ing,  
 pre - da far di cac - cia ed'a - mo - re,

L.H.



But thy darts, O Cu-pid blind, Swift-er are than the wind, Yes, thy darts are  
*e la-mor un cac-cia - tor, il suo stral sa lan-ciar; ma se im-pia - ga,*

swift - er far than the wind, Yes, thy darts, O Cu - pid blind,  
*sa quel duol al - leg - giar; è la - mor un cac - cia - tor,*

Swift-er are than the wind, Yes, thy darts are swift, ah! ah! like the wind.  
*il suo stral sa lan-ciar, ma se im-pia - ga, sa quel duol al - leg - giar!*

When the  
 Si la



prey we swift - ly chase — Es - capes our dead - ly aim, a - live it  
*pre - da - che - vo - gliam, — con l'ar - mi non pren - diam, vi - va es - sa*

at our feet shall fall; yes, We — are not what they — pur -  
*dee ca - der - ci al piè, si nè — siam noi che la — cer -*

sue; — And of - ten must we fly in turn; — Yes, as we fly we strike, —  
*chiam, — spes - so fug - gir, fug - gir dob - biam, — ma nel fug - gir sap - piam, —*

— strike as we fly, ah! — strike as we fly, —  
*sap - piam fe - rir, ah! — fe - rir sap - piam, —*

*facilita*

Yes, thy darts, O Cu-pid blind, Swift-er are than the wind,  
 è l'a-mor un cac-cia-tor, il suo stral sa lan-ciar;

Yes, thy darts are swift-er far than the wind, Yes, thy darts, O Cu-pid blind,  
 ma se im-pia-ga, sa quel duol al-leg-giar; è l'a-mor un cac-cia-tor,

*facilita*

Swift-er are than the wind, Yes thy darts are swift, ah! ah! like the wind!  
 il suo stral sa lan-ciar, ma se im-pia-ga, sa quel duol al-leg-giar!

*pp*

Ah!  
Ah!

Ah!  
Ah!

This system contains the first two systems of a musical score. The first system features two vocal staves with lyrics "Ah!" and "Ah!" and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The second system continues the vocal and piano parts with similar notation.

*cresc.*

This system contains the third and fourth systems of the musical score. The vocal parts continue with melodic lines and trills. The piano accompaniment features more complex chordal textures and a steady bass line. A *cresc.* (crescendo) marking is present in the piano part.

This system contains the fifth and sixth systems of the musical score. The vocal parts conclude with sustained notes. The piano accompaniment features a more active and rhythmic texture, with chords and moving lines in both hands.

*facilita*

Yes, thy darts, O Cu-pid blind, Swift-er are than the wind,  
 è la-mor un cac-cia-tor, il suo stral sa lan-ciar;

Yes, thy darts are swift-er far than the wind, Yes, thy darts, O Cu-pid blind,  
 ma se im-pia-ga, sa quel duol al-leg-giar; è la-mor un cac-cia-tor,

*facilita*

Swift-er are than the wind, Yes thy darts are swift, ah! ah! like the wind!  
 il suo stral sa lan-ciar, ma se im-pia-ga, sa quel duol al-leg-giar!

*pp*



Ah!  
Ah!

Ah!  
Ah!

This system contains two vocal staves and a piano accompaniment. The vocal staves feature melodic lines with trills and the vocalization 'Ah!'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

*cresc.*

This system continues the musical score with two vocal staves and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The vocal staves have more complex melodic lines with trills and slurs.

This system features two vocal staves with rests and a piano accompaniment. The piano part has a more active and complex texture with arpeggiated chords and moving lines in both hands.



# KING OF THE SHADES (RE DELL' ABISSO)

Edited by H.E. Krehbiel

From "Un Ballo in Maschera" (1859)

GIUSEPPE VERDI

(1813-1901)

Andante sostenuto

PIANO

The musical score is written for piano and consists of seven systems of two staves each. The notation includes various dynamics such as *ff*, *pp*, *p*, and *ppp*. There are also performance instructions like *sotto voce*, *cre*, and *scen*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is B-flat major and the time signature is 3/4. The piece is marked 'Andante sostenuto'.

King of the shades, I sum - mon thee; To  
 Re - dell' a - bis - so af - fret - ta - ti, pre-

cleave thro' earth's dark cen - tre,  
 ci - pi - ta per l'e - tra,

Veil - ing thy daz - zling ma - jes - ty, My poor  
 sen - za li - bar la fol - go ve il tet - to

dwelling to en - ter! Thrice  
 mi - o pe - ne - tra! O -

hath the owl's loud screech - - ing voice Re-  
 mai tre vol - - te l'u - - pu-pa dall'

sound - - ed from yon caves;  
 al - - to so - - spi - rò;

cre - - scen - - do

Leap - ing the sal - - a - man - - der thrice Hath  
 la sa-la - man - - dra i-gni - - vo-ra tre

*pp*

hiss'd thro' fier - - y waves, And  
 vol - - te si - - bil - lò, e

thrice a moan that chill'd like ice, Hath sigh'd from new - made  
 del - le tom - be il ge - mi - to, tre vol - te a me par -

graves!  
 lol Thrice, too, a moan that  
 e del - le tom - be il

chill'd like ice hath sigh'd from new-made graves,  
 ge - mi - to, tre vol - te a me par - lò,

hath sigh'd, hath sigh'd from new-made graves!  
 tre vol - te a me, a me par - lò!



# WHEN ALL WAS YOUNG (SI LE BONHEUR)

From "Faust" (1859)

English words by H. F. Chorley  
Edited by H. E. Krehbiel

CHARLES-FRANÇOIS GOUNOD  
(1818 - 1893)

Andante

VOICE

PIANO

When all was  
Si le bon-

young, and pleasant May was blooming, I thy poor friend took part with thee in play; Now that the  
heur a sou-ri-re l'in-vi-te Jo-yeux a-lors je sens un doux é-moi; Si la dou-

cloud of autumn dark is glooming, Now is for me, too, mournful the day! Hope and de-  
leur l'ac-ca-ble, Mar-gue-ri-te, Ô Mar-gue-ri-te, Ô Mar-gue-ri-te, Je pleure a-

light have pass'd from life a-way!  
lors, je pleu-re com-me toi.



We were not born with true love to tri-ble! Nor born to part be-cause the wind blows  
Com - me deux fleurs sur u - ne mê - me ti - ge No - tre des - tin sui - vait le mê - me

cold. What tho' the storm the summer garden ri - fle, O Mar - ga - ri - ta! O Mar - ga -  
cours. De tes cha - grins en frè - re je m'af - fli - ge, Ô Mar - gue - ri - te, Ô Mar - gue -

ri - ta! Still on the bough is left a leaf of gold, — on the bough is left a leaf of  
ri - te, Comme u - ne soeur je t'ai - me - rai tou - jours, — Je — t'ai - me - rai tou -

gold, — on the bough is left a leaf of gold! —  
jours, — Je — t'ai - me - rai tou - jours! —

# NIGHT RADIANT IN SPLENDOR (NUIT RESPLENDISSANTE)

From "Cinq Mars" (1877)

Translated by Arthur Westbrook  
Edited by H.E. Krehbiel

CHARLES-FRANÇOIS GOUNOD  
(1818-1893)

Allegretto agitato

PIANO

Andante

By what trou-ble un-rest am I now o-ver-ta-ken! And whose im-age con-fronts mine  
Par quel trou-ble pro-fond suis-je i-ci ra-me-né - e? Quelle i-ma-ge est de-vant mes

eyes? Still his words do I hear in my soul deeply shak-en, What bold-ness in them lies:  
yeux! Ils ré-son-nent en-co-re en mon âme é-ton-né - e Ces mots au-da-ci - eux:

Adagio

"But a word here a-lone; O grant to me this boon!"  
*Par pi-tié soy-ez seu-le i-ci dans un in-stant!*

Adagio *molto tranquillo*

Night radiant in  
*Nuit res-plen-dis-*

splen-dor, thro' thy si-lent spa-ces Ah, pour in my heart thy peace, ban-ish-ing  
*san-te et si-len-ci-eu-se, Ah! verse en mon cœur ta paix et ta dou-*

care! In thy migh-ty deeps, o'er earth's fair-est  
*ceur! Dans tes pro-fon-deurs, nuit dé-li-ci-*

pla - ces, The stars burn-ing clear Sleep in az - ure air. On cool breezes  
 eu - se, Les as - tres en feu Dor - ment dans l'é-ther bleu. U - ne bri-se

fling - ing Vague mur - murs are wing - ing, Un - der fair  
 pu - re, Un va - gue mur - mu - re Sous le ciel

skies sweet o - dors rise, Naught to a - wa - ken calm na - ture is sing -  
 clair Glis - sent dans l'air Sans é - veil - ler la tran - quil - le na - tu -

ing! Lone - ly I'm  
 re! .Seu - le je



wait - - ing;                      loud-ly beats now my heart!                      And while the hours are slow-ly  
 veil - - le                      Et le cœur plein d'é - moi,                      Tan-dis que pas - se l'heu-re

Adagio

steal - ing I am im-plor - - ing, un-a - vail - ing, That night, so-lemn and  
 len - - te, En vain j'im-plo - - re fris-son - nan - te Le cal - me so-len-

calm, \_\_\_\_\_ would peace to me im - part! \_\_\_\_\_  
 nel \_\_\_\_\_ qui regne au - tour de moi! \_\_\_\_\_

Night                      ra-diant in splen - dor,                      thro' thy si-lent  
 Nuit                      res-plen-dis - san - - te                      et si-len-ci -



spa - ces Ah! pour in my heart thy peace, ban-ish-ing  
 eu - se! Ah! verse en mon cœur ta paix et ta dou -

care! In thy might-y deeps, o'er earth's fair-est  
 cœur! Dans tes pro - fon - deurs, Nuit dé - li - ci -

pla - ces, The stars. burn-ing clear Sleep in az - ure  
 eu - se, Les as - tres en feu Dor - ment dans l'é - ther

air. On cool breez-es fling - ing Vague mur - murs are  
 bleu! U - ne bri-se pu - re, Un va - gue mur -

La \* La \* La

wing - ing, Un - der fair skies Sweet o-dors rise, Nought to a -  
 mu - re Sous le ciel clair Glis-sent dans l'air, Sans é - veil -

*La* \* *La* \* *La* \* *La* \* *La* \* *La* \* *La* \*

wa - ken calm na - ture is sing - ing. Lone - ly I'm  
 ler la tran - quil - le na - tu - - rel Seu - le je

wait - ing; loud - ly beats now my heart! And vain - ly I im -  
 veil - le et le cœur plein d'é - moi J'im - plore en vain la.

plote that night would peace to me im-part!  
 paix, la paix qui règne au-tour de moi.

*pp*

# LIGHT TO MY DARK SOUL BRINGING

(VOCE DI DONNA)

From "La Gioconda" (1876)

Translated by Arthur Westbrook  
 Edited by H. E. Krehbiel

AMILCARE PONCHIELLI  
 (1834-1886)

Moderato

VOICE

PIANO

*arpa*

R.H.

L.H.

*p*

Andante sostenuto  
*p dolciss. espress.*

Light to my dark soul brings her voice, My  
 Vo - ce di don - na o dan - ge - lo, le

*pp*

*p*

fet - ters a - sun - der are bro - ken; Yet I can ne'er her  
 mi - e ca - te - ne ha sciol - to; mi vie - tan le mie

*p*

*allarg.*

face be- hold By whom those kind words, those kind-ly words were spo- ken!  
 te - ne - bre di quel - la san - ta, di quel - la san - ta il vol - to!

*col canto* *morendo*

*affrett.*

Yet ere we part, O la - dy fair, this gift I'd  
 Pu - re da me non par - ta - si, da me non

*p a tempo*

*rall.*

of - fer thee, this gift I'd of - fer thee: Ah! Ah! My  
 par - ta - si, sen - za un pie - to - so don, no! no! A

*col canto*

*a tempo*

ro - sa - ry I give thee, Round it my pray'rs are  
 te que - sto ro - sa - rio che le pre - ghie - re a -

*pp a tempo leggerissime*



cling - ing; If thou'lt ac - cept my hum - ble gift good for - tune  
 du - na, io te lo por - go, ac - cet - ta - lo, ti por - te -

'twill be bring - ing. May heav - en's bless - ing  
 ra for - tu - na. Sul - la tua te - sta

on thee rest, Shall be my heart - felt pray'r, May heav - en's  
 vi - gi - li la mia be - ne - di - zion, sul - la tua

*espandendosi*

*allarg. molto* *a tempo*  
 bless - ing up - on thee rest, up - on thee rest, Shall  
 te - sta, sul - la tua te - sta vi - gi - li la

*ff allarg. molto* *a tempo*



e'er be my heart - felt pray'r,  
mi - a be - ne - di - zion,

*pp a tempo*

Shall be my heart-felt pray'r, heart - felt pray'r, heart - felt  
la mia be - ne - di - zion vi - gi - li, vi - gi -

*pp*

pray'r, Ah! may heav-en's bless - ing on thee rest, a bless - ing  
li, ahl sul - la tua te - sta vi - gi - li la mi - a

shall be my prayr.  
be - ne - di - zion.

*pp*

# NOW WHILE THE DAYLIGHT STILL LINGERS

(TANT QUE LE JOUR DURE)

From "Jean de Nivelle" (1880)

Translated by Margaret Aliona Dole

Edited by H.E. Krehbiel

LÉO DELIBES

(1826-1891)

*Allegretto non troppo*

PIANO

1. Now while the day - light still lin -  
 2. Then thro' the heart of the man -  
 1. Tant que le jour dure en - co -  
 2. Puis au coeur de la ra - ci -

gers  
drake,  
re  
ne

Fash - ion a fair lit - tle shrine; Lay the  
When cease the ta - pers to flame, Thrust a  
Dres - sez un pe - tit au - tel; Pla - cez -  
Le cierge é - tant con - su - mé Pi -

man - drake then up - on it: Your lov - er it will di -  
sharp and slen - der dag - ger Which bears his be - lov - ed  
y la man - dra - go - re: C'est li - ma - ge d'un mor -  
quez une é - pin - gle fi - ne Por - tant le nom bien ai -

*rall. poco*

*a tempo*

vine.  
name.  
tel.  
mé.

Sur - round it with four wax - en ta - pers, Pro - cured in the  
And he whom your true heart is call - ing, Right soon there up -  
En - tour - ez - la de qua - tre cier - ges A - che - tés bien  
Ce - lui que vo - tre coeur ap - pel - le Tout aus - si - tôt

*p* *poco cresc.*

se - cre - test way, And chos - en from those meant for vir -  
 on you will greet, His face in the chap - el re - flect -  
 de - vo - te - ment, Choi - sis par - mi les ci - res vier -  
 vous le ver - rez, Son i - ma - ge dans la cha - pel -

gins, Then light-ing them, so - lemn - ly say:  
 ed, As long as the charm you re - peat:  
 ges, Et di - tes en les al - lu - mant!  
 le, Res - te - ra - tant que vous di - rez!

Grace the shrine with four wax ta - pers, Then  
 In the chap - el his face re - flect - ed, As  
 Pa - rez l'au - tel de qua - tre cier - ges, Et  
 Son i - mage dans la cha - pel - le Res -

light-ing them, so - lemn - ly say!  
 long as the charm you re - peat:  
 di - tes en les al - lu - mant!  
 te - ra - tant que vous di - rez:



Poco più lento

Man - drake, pow-er-ful po - tion, Grant me love's dear de - vo - tion, Help mine  
 Man - dra - go-re char - mé - e, Fais que je sois ai - mé - e, Fais que

*pp*

La \*

eyes to lure and cap-ture his heart, Let him heed my voice, I im - plore  
 mon re - gard at - ti - re le sien Que sa voix ré - pond à la mien -

La \* La \*

thee! Man-drake, pow-er-ful po - tion! Grant me love's dear de - vo - tion, Cause my  
 ne! Man - dra - go-re char - mé - e, Fais que je sois ai - mé - e, Que par

La \* La \* La \* La \* La \*

lov - er dear, by thy pow'r-ful art, To a - dore me.  
 ton pou - voir au - de - vant du mien Son cœur vien - - - - - ne!

*p rall.*

rall.



# MY HEART IS WEARY (SCHWER LIEGT AUF DEM HERZEN)

From "Nadeshda" (1885)

English text by Julian Sturgis  
German text by Friedrich Fremerj  
Edited by H. E. Krebbiel

ARTHUR GORING THOMAS  
(1851 - 1892)

**Allegro** **Molto moderato**  
*Recit.*

**VOICE**

What means I-van?  
Was schreibt er mir!

**PIANO**

*ff* *fp*  
*p*

He speaks of shame, of dan - ger to our great house from Vol - de-mar's mad  
Er spricht von Schmach, und Schan - de für un - ser Haus, von Vla - di-mir's Ver-

**Lento**

fan - cy for a serf girl, Na-desh-da. I-van was ev - er jeal - ous,  
rückt-heit! für ei-ne Slav - in, Na-desch-da. Doch stets war I - wan nei - disch,

*a tempo*

Oh, I am wear - y, wear - y of these broth - ers' quar - rels.  
O ich bin mü - de, mü - de die-ses Streits der Brü - der.

Andante con moto

*p*

Oh, my heart is wear - y, wear - y  
Schwer liegt auf dem Her - zen, mir bei

*cresc.*

night and day,  
Nacht und Tag,

For dream-ing of my chil - dren, and doom of broth-ers' fray;  
Der Söh - ne ste - tes Ha - dern und wie ich's schlich - ten mag;

*cresc.*

Hard the fate of moth - ers, the ten - der babes they  
Har - tes Loos der Mut - ter Wenn Kin - der sich ent -

*cresc.*

bear,  
zwein!

They look for help in trou - ble, and find but grief and  
Wo Trost ich such' und Hül - fe, Da find' ich Noth und

*cresc.*

*cresc.* *dim.*

care; They look for help in trou-ble and find but grief and sor - - row  
 Pein, Wo Trost ich such'und Hil-fe, da find'ich Nichts als Noth und

*colla voce*

there. Oh, my heart is wear - - y,  
 Pein. Schwer liegt auf dem Her - - zen,

*a tempo* *con espress.*

wear - - y night and day, For dream-ing of my chil - - dren,  
 mir bei Nacht und Tag, Der Söh - ne ste - tes Ha - - dern,

*cresc.*

*cresc.* *cresc. sempre*

For dream-ing of my chil - - dren my heart is wear - y night and  
 Der Söh - ne ste - tes Ha - - dern ja schwer be - drückt mich Nacht und

*cresc.*

*dim. e rit.*

day, For dreaming of my chil - - dren, and doom of broth-ers'  
 Tag, Der Söh - ne ste - tes Ha - - dern, und wie ich's schlich - ten

*L'istesso tempo*

*risoluto*

fray. O name great and no - - ble, what art thou to  
 mag. Ihr Vä - ter, ihr Ah - - nen, Leih mir eu - ren

me, Who hear in the dark - ness the woes that shall  
 Rath, Ich hö - re das Mah - nen des Un - heils das

bel Gol sha - dows of sor - row, fly ye far a -  
 naht! Fort! schwar - ze Ge - bil - de, ent - wei - chet von



way,  
hier,

Come the glad to-mor-row, come the fair-er  
Lasst die Mut-ter hof-fen, Lasst die Lie-be

day,  
mir,

*cresc.*  
Come the glad to-mor-row, come the  
Lasst die Mut-ter hof-fen, Lasst die

**Tempo I**

fair - er day.  
Lie - be mir. Ach,

*con dolore* Ah, my heart is wear - - y,  
*schwer* liegt auf dem Her - - zen,

*a tempo*

*colla voce*

wear - - y night and day,  
mir bei Nacht und Tag,

For dream-ing of my chil - dren and fate of  
Der Söh - ne ste - tes Ha - dern und wie ich's



broth-ers' fray. Hard the fate of moth - ers, the  
*schlich-ten mag.* Har - tes Loos der Mut - ter, wenn

Violin *cre - scen - do*

ten - der babes they bear, They look for help in trou - ble, and  
*Kin - der sich ent - zwein!* Wo Trost ich such' und Hül - fe, Da

*animando* *poco a poco*

find but grief and care; Yes, they look for help in trou - ble and  
*find' ich Noth und Pein,* Ja, wo Trost ich such' und Hül - fe, Da

Tempo I

find but grief, a - las!  
 find ich Noth, und Pein.

animando

a - las! they find but grief and sor - row  
 Wo Trost ich such' und Hül - fe, Da find' ich

ad lib.

a tempo

there, a - las! they find but  
 Noth, Da find' ich Noth, wo Trost ich

rit.

grief, they find but grief and sor - row there.  
 su - che, wo Trost ich su - che find' ich Noth und Pein.

colla voce

a tempo

Handwritten musical notation on a staff, consisting of vertical lines and various symbols.

Tempo I

find but grief, a - las!  
 find ich Noth, und Pein.

*animando*

a - las! they find but grief and sor - row  
 Wo Trost ich such' und Hül - fe, Da find' ich

*ad lib.* *a tempo*

there, a - las! they find but  
 Noth, Da find ich Noth, wo Trost ich

*ff*

*rit.*

grief, they find but grief and sor-row there.  
 su - che, wo Trost ich suche find' ich Noth und Pein.

*colla voce* *a tempo*







Blus 802 .9 F  
Songs from the operas for alto.  
Loeb Music Library



3 2044 040 5

