

TENOR 2

PARTIES DE CHŒUR

CHOIR EXTRACTS

Ch. Gounod: FAUST - Gloire immortelle de nos aïeux

Tempo marziale.

Wind, etc.

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

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

Chorus.

The musical score is written for piano and voices. The piano part is in 12/8 time and features a 'Wind, etc.' section. The tempo is 'Tempo marziale.' The vocal parts enter with the lyrics 'Gloire im - mor - tel - le De nos a - ïeux, —'.

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

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

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

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

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

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

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

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

cresc.

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

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

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

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

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

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

Tutti *pp*

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

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

cresc. *cresc.*

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

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

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

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

p Vers nos fo - yers — Hâ - tons le

p Vers nos fo - yers — Hâ - tons le

p *Saxhorn, fan., etc.*

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

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

First system of the musical score. It includes a vocal staff with lyrics and a piano accompaniment. The lyrics are: "pirs! ne tar - dons pas, Vers nos fo - yers hà - tons le". The piano part features a melody in the right hand and a bass line in the left hand.

Second system of the musical score. It includes a vocal staff with lyrics and a piano accompaniment. The lyrics are: "pas. No - tre pa - ys nous tend les". The piano part continues with a melody in the right hand and a bass line in the left hand. A dynamic marking *p* is present.

Third system of the musical score. It includes a vocal staff with lyrics and a piano accompaniment. The lyrics are: "bras, L'a-mour nous rit, l'a-mour nous fê - te, Et plus d'un". Below the vocal staff, there are two staves for "BASSES I." and "BASSES II.", both with the same lyrics. The piano part continues with a melody in the right hand and a bass line in the left hand.

First system of the musical score. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "cœur fré - mit tout bas, fré - mit tout". The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a *cresc.* marking.

Second system of the musical score. The lyrics continue: "bas Au sou - ve - nir, au sou - ve - nir de nos com -". The piano part includes a *dim.* (diminuendo) marking. The vocal parts are aligned with the piano accompaniment.

Third system of the musical score. The lyrics are: "bats, L'a - mour nous fê - te, Et plus d'un". The piano part includes a *p* (piano) marking and a *cresc.* (crescendo) marking. The system concludes with the final notes of the piece.

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

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

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

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

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

dèle, Mou-rons comme eux! — Et sous ton

dèle, Mou-rons comme eux! — Et sous ton

ai - le. Sol-dats vain-queurs, — Di - ri - ge nos pas, en - flam - me nos

ai - le. Sol-dats vain-queurs, — Di - ri - ge nos pas, en - flam - me nos

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

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

cœurs! Di - ri - ge nos pas, di - ri - ge nos pas, di - ri - ge nos pas, en - flam - me nos cœurs!

rit. *a tempo*

rit. *a tempo*

Verdi - Otello : "Fuoco di gioia"

36

ALLEGRO $\text{♩} = 120$

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

First system of the piano introduction. The right hand features a melodic line with a forte (*f*) dynamic, while the left hand provides a rhythmic accompaniment with a piano (*pp*) dynamic. The system concludes with a *p* (piano) dynamic marking.

Second system of the piano introduction, continuing the melodic and rhythmic themes from the first system. It includes dynamic markings of *f*, *pp*, and *p*.

Third system of the piano introduction, featuring a *ppp* (pianissimo) dynamic marking in the right hand.

Vocal and piano accompaniment for the chorus. The vocal parts include Soprani, Contralti, Tenori I, Tenori II, and Bassi (Voci sole). The piano accompaniment is marked *ff* (fortissimo). The lyrics are "Fuoco di gio - ia!". The system includes triplets and a final piano accompaniment section.

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

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

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

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

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

p

pp
guiz.za,

soli I^o Bassi
pp sfavil - la,

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

The musical score is written for a vocal soloist (Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part begins with a piano (pp) dynamic and the lyrics "guiz.za,". The piano accompaniment features arpeggiated chords. The vocal part then has a section marked "soli I^o Bassi" with a piano (pp) dynamic, singing "sfavil - la,". This is followed by a series of vocal phrases: "sfavil - la,", "sfavil - la, crepi - ta, avvam - pa,", "guiz.za, crepi - ta, avvam - pa,", "crepi - ta, avvam - pa,", and "sfavil - la,". The piano accompaniment continues with arpeggiated figures throughout.

av - vam - pa,

crepi.ta,

sfavil - la,

sfavil - la,

guiz - za, av - vam -

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

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

guiz - za, sfa - - vil - la,

guiz - za, sfa - - vil - la,

- pa, av - vam -

p *ff* *pp* *ff* *p*

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

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

4 Soprani I! *dolcissimo**pp*

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

4 Contralti

pp

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

8

Y

*p**dolcissimo*

4 Tenori I!

pp

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

4 Tenori II!

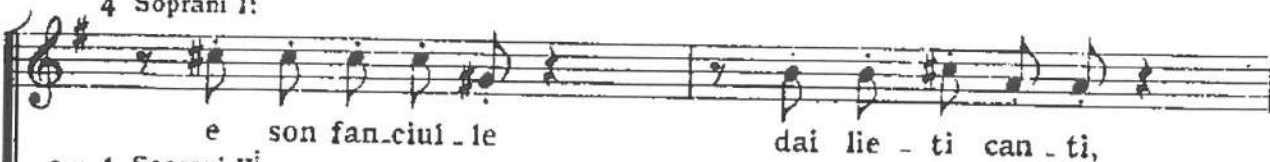
pp

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

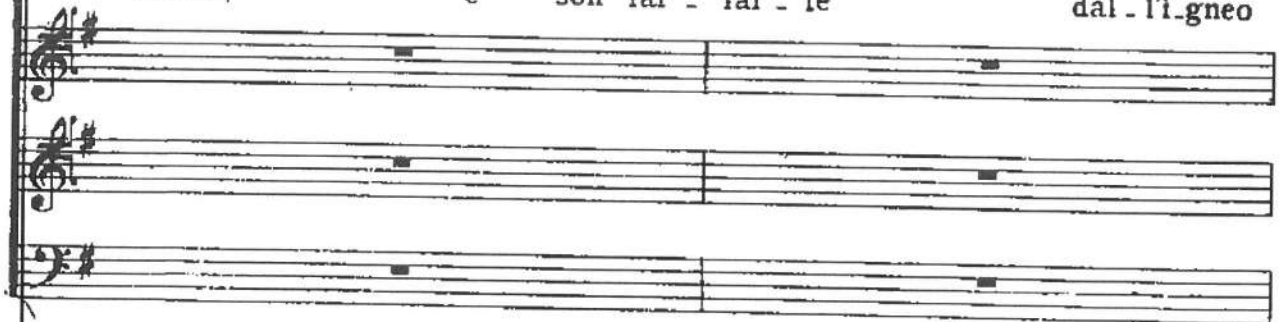
8

dolcissimo

4 Soprani I!



4 Soprani II!



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

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

pp Ar - - - de la pal - - -

molto stacc

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

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

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

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

ma col si - - co - - mo - -

tr

mo - ro,

mo - ro,

col suo fe-del, sul l'au-rea fiam-ma,

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

ro, can - ta la spo -

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next three staves are piano accompaniment, including a grand staff (treble and bass clef) and a single bass staff. The music is in G major (one sharp) and 4/4 time. The lyrics are: "mo - ro," "mo - ro," "col suo fe-del, sul l'au-rea fiam-ma," "del, sul l'au-rea fiam-ma, sul lie-to", and "ro, can - ta la spo -".

can - ta la spo - sa col suo fe-

can - ta la spo - sa col suo fe-

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

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

sa col suo fe-

The second system of the musical score continues the vocal and piano parts. It consists of six staves. The lyrics are: "can - ta la spo - sa col suo fe-", "can - ta la spo - sa col suo fe-", "sul lie-to co-ro sof-fia l'ar-den-te spi-ro del", "co-ro sof-fia l'ar-den-te spi-ro del", and "sa col suo fe-". The piano accompaniment continues with the same instrumental texture as the first system.

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

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

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

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

[illegible][illegible][illegible]

tracca

First system of musical notation, measures 1-4. It features five vocal staves and a piano accompaniment. The vocal parts have the lyrics: *-mor!*, *Splende,*, *-mor!*, *-mor!*, *-mor!*, and *o -*. The piano part consists of arpeggiated chords. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

-mor! *Splende,* *-mor!* *-mor!* *-mor!* *o -*

pp *pp*

Second system of musical notation, measures 5-8. It features five vocal staves and a piano accompaniment. The vocal parts have the lyrics: *splen.de,*, *s'oscu - ra,*, *palpita,*, *-scil - la,*, and *o - scil - la,*. The piano part continues with arpeggiated chords. Dynamics include *pp* (pianissimo) and *poco cres.* (poco crescendo).

splen.de, *s'oscu - ra,* *palpita,* *-scil - la,* *o - scil - la,*

pp *poco cres.*

l'ulti.mo guizzo lampeggia e

First system of a musical score in G major (one sharp). It features five vocal staves and a grand piano accompaniment. The vocal parts enter with the lyrics "Fuo - - - co di" in a *pp* (pianissimo) dynamic. The piano accompaniment begins with a triplet of eighth notes marked *m.s.* (mezzo sostenuto) and *leggero e staccato*. The lyrics "muor." appear at the end of the first vocal line.

pp
Fuo - - - co di
Fuo - - - co di
Fuo - co di
Fuo - co di
Fuo - co di
muor.
Fuo - co di

m.s.
leggero e staccato
m.s.

Second system of the musical score. The vocal parts continue with the lyrics "gio - - ia," and "fuo - - - co di". The piano accompaniment continues with triplet figures marked *m.s.*. The lyrics "gio - - ia," are repeated across the first four vocal staves.

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

m.s.
m.s.

- scu - - ra, *sempre pp* l'ul - ti - mo
 - scu - - ra, *sempre pp* l'ul - ti - mo
ppp pal - - pi - ta, o - scil - - la,
ppp pal - - pi - ta, o - scil - - la,
ppp pal - - pi - ta, o - scil - - la, l'ul - ti - mo
 (Piano accompaniment with triplets and a *p* dynamic marking)

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

pp

This system contains the first four measures of the piece. It features five vocal staves and a grand piano accompaniment. The vocal parts enter with the lyrics 'guiz - zo' and 'lam-peggia'. The piano accompaniment begins with a piano (*pp*) texture.

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

f *p* *f* *p*

BB

This system contains measures 5 through 8. The vocal parts continue with the lyrics 'Fuo - - - co di gio - ia' and 'ra - - - pi - do'. The piano accompaniment features a melodic line with dynamic markings of *f* and *p*. A section marked **BB** (Basso Continuo) is indicated at the start of the piano part in measure 8.

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

f p

pp
pp
pp
pp
pp
pp

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

pp leggera e staccato

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: -scil - la, l'ul - ti - mo guiz - zo lampeg - gia e. The piano accompaniment features a rhythmic melody in the right hand and a supporting bass line in the left hand.

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

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

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

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

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

Continuation of the musical score. The lyrics are: muor, lam - peg-gia, lam - peg-gia e. The piano accompaniment continues with a similar rhythmic pattern.

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

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

muor,

muor,

muor,

muor,

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

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

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

G. VERDI: REQUIEM - "Libera me"

130 (178) Allegro risoluto (♩ = 116)

ra. [134]

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

(179) Allegro risoluto (♩ = 116)

ff G. Orch.

(186)

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

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

(186)

(193)

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

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

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

(193)

200

- ra Dum ve-ne-ris ju-di-ca - re sæ-cu-lum per i -
 gnem, dum ve-ne-ris ju-di-ca - re sæ-cu-lum per i -
 Li-be-ra me, Do-mi-ne, de mor-te æ-ter-na, in di-e il-la tre-men-
 da, quan-do, quan-do coe-li mo-ven-di sunt et ter-ra.

207

gnem. Li-be-ra me, Do-mi-
 gnem. Li-be-ra me, Do-mi-ne,
 da, li-be-ra, li-be-ra me, de mor-te æ-
 Li-be-ra me, Do-mi-ne, de mor-te, de mor-te æ-ter-

207

Trp. Vlll Hrn. G. Orch.

213

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

213

Ob. p.

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

220 vl. p. f. g.

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

226

232 ff b. li-be-ra me, li-be-ra me, li-be-ra
mo-ven-di sunt, quan-do cœ-li, quan-do cœ-li
di sunt et ter-ra, quan-do cœ-li, quan-do cœ-li
li mo-ven-di sunt, quan-do cœ-li, quan-do cœ-li

232 ff G. Orch.

me, — li - be-ra me, Do-mi-ne, de mor - te æ - ter - na, — in di-e

— mo-ven-di sunt, quan-do coe - li mo-

— mo-ven-di sunt, mo-ven-di sunt, — mo -

— mo-ven-di sunt, quan - do coe - li — mo - ven - di

Fl. VI.

f

244

il - la tre-men - da.

ven-di sunt et ter - ra. Ju - di-ca-re, ju - di-ca-re

ven-di sunt et ter - ra. Dum ve - ne - ris —

sunt — et ter - ra. Dum ve-ne - ris — ju-di - ca - re — sæ-cu-lum per

G. Orch.

250

Ju - di-ca-re sæ-cu-lum per i - gnem,

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

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

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

Trp.

(255)

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

(255)

p dolce

(261)

Sopran

espr.

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

(261)

vi.

PPP dolciss.

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

№ 4.

NICKLAUSSE.
HOFFMANN.

LUTHER.
LINDORF.

TÉNORS.

ETUDIANTS

BASSES.

NATHANAËL. (avec les 1^{ers} Ténors)

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

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

PIANO.

Drig,

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

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

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

1^{re} Tén.
Ti-son d'enfer! ton vin! à nous ton

2^{de} Tén.
Ti-son d'enfer! à nous ton vin! à nous ton

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

ff

1^{re} et 2^{de} Tén.
vin! à nous ta bière, à nous ton vin!

vin! à nous ta bière, à nous ton vin!

f

Animé.
p

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

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

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

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

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

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

rit.

a Tempo.

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

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

a Tempo.

HERMANN.

f

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

f

Ti-re lan laire!

f

Ti-re lan laire!

Retenu.

f

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

f

Ti-re lan la! Du

f

Ti-re lan la! Du

LUTHER.

(Ils frappent sur les tables avec leur gobelet)

Voi - là, voi - là, messieurs, voi - là!

vin! du vin! du vin! du vin!

vin! du vin! du vin! du vin!

p

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

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

LUTHER.

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

NATHANAEL.

NATHANAE.

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

Ti - re lan lai - re, *f*

Ti - re lan lai - re, *f*

N
 C'est demain qu'on l'enlève! Ti-re lan la! Ti-re lan la!
 Ti-re lan la!
 Ti-re lan la!

2 NATHANAËL avec les 1^{ers} Tenors.


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

HERMANN avec les Russes.

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

P. M.D.

(Bruit.)

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

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

LUTHER.

de gobelets)

Voi - là. voilà, messieurs, voilà!

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

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

p a Tempo.

vin! Jusqu'au ma - tin Rem -

vin! Jusqu'au ma - tin Rem -

a Tempo.

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

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

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

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

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

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

[illegible]

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

G. Orch.

Chor der norwegischen Matrosen (auf ihrem Schiff.)

Tenor I. II.

Baß I.

Baß II.

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

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

Ob.Cl.

Hörn. Fag.

Str.

Red.

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

Baß I. II.

Ob. u. Cl.

Picc. (tr.)

Hörn. u. Fag.

100 Str.

Fürchten weder Wind noch bö - sen Strand,

Baß I.

Baß II.

Fürch- - - ten nicht bö - sen Strand,

dim.

Ob. u. Cl.

Hörn. u. Fag.

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

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

* 22.

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

Baß I. II.

Ta-bak und gu-ten Brannte-wein.

Bläs. in Oct.

Str. in Oct.

Bläs.

Str.

Red.

//0

*

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

Red.

*

Red. //5

*

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

cresc.

mf cresc.

(o)

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

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

Bl. *f* Str.

120

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

f G. Orch. Pos. *ff*

125 *

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

piu f

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

Ten. II.

Ho! He! Je! Ha!

Baß I. II.

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

Str. Fl.
Ob. u. Cl.

G. Orch.

Tr.

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

ten.

Tr.

*

Tr.

*

Tr.

*

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

Getränken.)

Tr.

*

Tr.

*

Tr.

*

Viol. I. II.

Tr.

*

Tr.

*

Tr.

*

Br. u. Vcl.

ROSSINI - STABAT MATER

Nº 10. "In sempiterna saecula, Amen."

Allegro. **Tutti.**

Soprano. *ff* A - men,

Alto. *ff* Tutti.

Tenor. A - men,

Bass. *ff* Tutti.

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

ff A - men,

ff A - men,

ff *ten.* *ff*

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

ff A - men,

ten.

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

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

A - men, A -

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

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

A - men, A -

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

10783

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

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

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

A - men, A - men,

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

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

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

men, A - men,

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

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

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

A - men, A -

10788

[illegible]

89

The musical score consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system continues the vocal parts and piano accompaniment. The lyrics are written below the vocal staves.

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

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

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

- men, A - men, A -

A - men, A -

la, more, A - men,

saecu - la, A - men, A -
ev - er - more,

men, in sempiter - na
to him be glo - ry

A - men, A - men, A -

men, in sempiter -
to him be glo

saecula, A - men, A -
ev - er - more,

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are repeated three times across the measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

na, A
ry, A -

men, A -

na, A
ry, A -

The second system continues the vocal and piano parts. The vocal parts have some rests and are marked with 'A' for accents. The piano accompaniment continues with its characteristic patterns. The system ends with a double bar line.

The third system continues the vocal and piano parts. The vocal parts have some rests and are marked with 'A' for accents. The piano accompaniment continues with its characteristic patterns. The system ends with a double bar line.

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

men, in sem-pi-
to him be

men,

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

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

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

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

cresc.

ff

men, A

men. A

la, A
more,

men,

ff

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

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

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

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

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

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

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

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

cresc. *ff*

na, ry, A

ter glo - na, ry, A

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

in sem-pi - ter glo - na, ry, A

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

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

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

in sem - pi - ter glo - na sae ev -

cu - la, er - more, A

cu - la, er - more, A

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

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

A

p

cresc.

ff

[illegible]

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

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

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

f *ff*

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

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

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

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

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

ff

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

na.
 ry.
 men.
 na.
 ry.
 men.

Andantino moderato.

sotto voce

97

First system of vocal staves (Soprano, Alto, Tenor, Bass). The lyrics "A - men," are written under the Soprano and Alto parts. The tempo is Andantino moderato.

Piano accompaniment for the first system. The tempo is Andantino moderato. (♩ = 132.) The music is marked *pp* (pianissimo).

Second system of vocal staves. The lyrics "A - - - men, A - - -" are written under the Soprano and Alto parts. The tempo is Andantino moderato.

Piano accompaniment for the second system. The music is marked *p* (piano).

Third system of vocal staves. The lyrics "men, A - - -" are written under the Soprano and Alto parts. The tempo is Andantino moderato.

Piano accompaniment for the third system. The music is marked *pp* (pianissimo).

Tempo I. Animato.

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

Tempo I. Animato.

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

A - - - - - men, in sempi-ter
 to him be glo - - - - - men, A - - - - -
 A - - - - - men,
 men, A - - - - -
 men, A - - - - -

na, in sempi-ter
ry, to him beglo

in sempi-ter
to him beglo

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



na,
ry,

na,
ry,

A

A



men, A - men, A -

men, A - men, A -

men, A - men, A -

10783



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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'men, A - - - men, A - - -' and the second pair has 'men, A - - - men, A - - -'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

men. _____

men. _____

The second system of the musical score continues the vocal and piano parts. The vocal staves show a continuation of the melody with a long horizontal line indicating a sustained note. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The system concludes with a double bar line and a key signature change to one sharp.

10782

AIRS IMPOSES IMPOSED ARIAS

TCHAIKOVSKY - EUGEN ONEGIN - Kuda Kuda

3.
S.
ждетъ ужъ насъ!

Ленскіи.
Lenskí. Andante, quasi Adagio. (♩ = 66.)

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

(встаетъ и подходитъ къ авансценѣ)
L. (steht auf, geht vor.) a piena voce

Что день гря-ду-щій мнѣ го-

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

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

Л.
Л.
- конъ! Па - ду - ли я стрѣ - лой про - зен - ный, иль

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

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

М. *p* *Più mosso. (♩ = 84.)*
 бла-го-сло-венъ и тьмы приходъ! Блеснетъ за-ут-ра лучь ден-

poco stringendo *Più mosso. (♩ = 84.)*

Л. *p*
 - ни - цы и за-иг-ра-етъ яр-кій день, а

Л. *p*
 я, быть можетъ... я гроб-ни-цы сойду въ та-ин-ствен-ну-ю сѣнь!

crescendo

Л. *cresc.*
 И па-м-ять ю-на-го по-э-та по-гло-титъ мед-лен-на-я

f

Л.
L.

f. *dim.*

Ле - та, за - бу - деть миръ ме - ня, но ты!.. ты!.. ты!.. ты!..

ritenuto *p*

(съ большимъ чувствомъ)
(mit viel Gefühl)

Л.
L.

pp *pp a tempo*

Ска - жи, при - дешь ли, дѣ - ва кра - со - ты, — сле -

Л.
L.

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

Л.
L.

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

mf

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

Poco più animato. (♩=80.)

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

Poco più animato. (♩=80.)

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

p ritenuto *stringendo* *cresc.*

ff *Andante mosso.* (♩=76.)

Л.
Л.
- ди, при - ди! же - лан - ный другъ, при - ди, я твой супругъ, при -

Andante mosso. (♩=76.)

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

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

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

Л.
Л.
a tempo
-ей вес-ны!

PUCCINI - TOSCA - Recondita armonia

First system of musical notation for piano accompaniment. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a series of chords and eighth notes, with a triplet of eighth notes marked *pp* (pianissimo) in the middle. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and eighth notes.

Second system of musical notation, starting with the vocal line and continuing with the piano accompaniment. The vocal line is on a single staff in treble clef, marked **CAVAR.** (Cavaliere). It begins with a rest followed by a half note G4, then a quarter note F#4, and ends with a half note E4. The piano accompaniment continues on two staves. The upper staff has a melodic line with a triplet of eighth notes marked *pp*. The lower staff provides harmonic support. A box containing the number **18** is placed above the piano accompaniment. The system concludes with a double bar line and a 6/8 time signature change.

PIÙ LENTO

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

PIÙ LENTO
dolciss.

pp

Sostenendo

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

Sostenendo

rall.:..... a tempo

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

SAGR. *pp* (a mezza voce come brontolando) (s'allontana per prendere l'acqua onde pulire i pennelli)

(Scherza coi fanti e lascia stare i san - ti...)

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

CAV. te, bel - ta - - de i - gno - - ta,.....

pp

CAV. cin - ta di chio - me bion - - de!...

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

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

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

Scherza coi fanti e lascia stare i

p

LO STESSO MOV.^{to}

CAV.

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

(riprende a lavare i pennelli)

SAGR.

san-ti!

LO STESSO MOV.^{to}

19

CAV.

rall:.....

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

col canto

I.^o TEMPO

CAV.

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

SAGR.

Opp.

I.^o TEMPO

Que - ste di - ver - se gon - ne

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

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

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

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

(continua a dipingere)

CAV. *tu!*

(asciuga i pennelli lavati, non senza continuare a borbottare)

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

p *dolciss.* *ppp*

allarg. 2 *rit:.....*

allarg. col canto

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

l'a-mour! la-mour! oui, son ar - deur a troublé tout mon

pp *p* *f*

This system features a vocal melody in treble clef and piano accompaniment in grand staff. The piano part includes dynamic markings *pp*, *p*, and *f*. The key signature has one flat (B-flat), and the time signature is common time (C).

Adagio (♩=52)

è - tre! Mais quel - le sou - dai - ne clar - té re - splen -

pp

This system continues the vocal melody and piano accompaniment. The tempo is marked Adagio with a quarter note equal to 52 beats. The piano part features triplets and dynamic markings *pp* and *f*. The key signature remains one flat.

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

This system continues the vocal melody and piano accompaniment. The piano part features triplets and dynamic markings *f* and *pp*. The key signature remains one flat.

L'istesso tempo (♩=50)

nuit ray - on - ne sa beau - té!

p

This system concludes the vocal melody and piano accompaniment. The tempo is marked L'istesso tempo with a quarter note equal to 50 beats. The piano part features a dynamic marking *p*. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 3/4.

Ah! lè - ve - toi, sol - eil! —

p

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

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

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

vo - - les, Bril - lent au fir - ma - ment. —

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

Ah! lè - ve - toi! — ah! lè - ve -

cresc.

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

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

rit. -

dim. *pp* *colla voce.*

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

a tempo (ben deciso e senza slentare)

mant!

a tempo

p

cresc. -

Ei - - le rê - ve!

el - le dé -

dim. -

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

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

a -

cresc.

cresc.

Tea

*

Tea

*

mour! _____ *dim.* por - te lui mes vœux! _____ El - le

pp *dim.* *pp*

Red. *

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

pp *cresc.*

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

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

cresc. *dim.*

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

cœur a ré - pon - du! _____ *rit.*

pp *rit.*

Red. *

a tempo

Ah! lè - ve - toi, sol-eil!

a tempo
pp

Red. *

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

Red. *

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

Red. *

cresc.

Ah! lè - ve - toi! ah! lè - ve -

cresc.

Red. *

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

dim. *pp*

Teu. *

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

Teu. * *Teu.* * *Teu.* *

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

pp

Teu. * *Teu.* 3 3 * *Teu.* *

rais! viens! pa - rais!

pp

Teu. * *Teu.* * *Teu.* *

MOZART-DIE ZAUBERFLÖTE - Dies Bildnis ist bezaubernd schön

Nº 3. Arie.

Larghetto.

Tamino.

Quart. *p* *ten.* *ten.* *m.*

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

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

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

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

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

Viol. *Hörn.* *Klar.* *Hörn.* *Klar.* *Reg.*

28

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

Quart.

cresc. *mp*

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

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

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

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

wür - de warm und rein, was wür - de ich?

cresc. 1

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

Viol. *p* *cresc.*

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

21 Quart.

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

22. Quart.

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

21. Quart. cresc. p

N°6 Aria

Andantino sostenuto

IDOMENEO

Flauti
Oboi
Clarineti
Fagotti
Corni
Archi

Ve -

5

Ido.

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

Viol.

9

Ido.

l'om - - - - bra, l'om - - - - bra do -

Cor.

13

Ido.

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

Viol.

Fl.

*fp**f**p*

17

Ido. *8*

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

Viol. Fl. Viol. Fl.

fp *f* *p*

22

Ido. *8*

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

Legni Archi

27

Ido. *8*

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

Ob., Viol. Viol. Fg.

fp *fp*

31

Ido. *8*

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

Archi

p *p*

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

Legni *p* Viol.

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

p

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

Legni *pp* Fg. *mf* Viol.

Ido. *- rà, m'ad - di - te -*

Cor. *pp* *mf*

51 Allegro di molto

Ido. - rà. Qual spa - ven - to, qual do -

Archi *p*

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

crescendo *f*

Ido. Di tor -

Clar. *p* Archi *p* Archi

Fg.

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

67

Ido. *8* - rà, quan - te

Ob. Fl. Fg.

71

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

Viol. *sf p sf*

75

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

p sf p

79

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

Fl. *crescendo f* Clar. Fl.

The musical score is written for a vocal soloist (Ido.) and a piano ensemble. The key signature has one flat (B-flat), and the time signature is 8/8. The score is divided into four systems, each corresponding to a measure number (67, 71, 75, 79). The vocal line is in a soprano or alto register. The piano accompaniment includes parts for Oboe (Ob.), Flute (Fl.), Fagotto (Fg.), Violoncello (Viol.), and Clarinet (Clar.). The lyrics are in Italian and describe a state of despair and death. The music includes dynamic markings such as *sf* (sforzando), *p* (piano), and *crescendo*.

83

Ido. 

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

p Archi 

87

Ido. 

quan - te vol - te__ mo - ri - rà,

Ob. 

Fl. 

91

Ido. 

quan - - te vol - te__ mo - ri -

94

Ido. 

- rà__! Di tor - men - to__ - - que - - sto co - re

sfp Tutti 

98

Ido. *quan - - - - - te -*

Archi

102

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

fp fp fp fp

105

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

fp fp fp fp p Ob. *f* Clar. *crescendo*

109

Ido. *- rà!*

f p Fl. *p f*

Giordano - Fedora: Amor ti vieta

(sdegnosa)
(impet) *rall.* **Andante cantabile** (♩ = 36)

F. A - mar-vi per for-za or dun-que do - vrò?
So wär ich ge - sunn - gen, Euch an lie-ben?

Lo. drit-to?
Recht?

(con espressione)
(ausdrucksvoll) A - mor - ti -

24 **Andante cantabile** (♩ = 36)

p *rall.*

Lo. vie - - ta di non a -

Lo. - mar... La man tu - a

Lo. lie - - - ve, che mi re - -

Lo. - spin - - ge, cer - - ca *senza precipitare* la - -

Lo. stret - - ta del - - la mia

Lo. man: la tua pu - pli - la e -

Lo. *-spri - - - me: "T'a*
en: "Ich lie - - - -

Lo. *- - - mol,, se il lab - - bro*
- - be Dicht,, doch die Lip - - pen

Lo. *stentate*
di - ce: Non t'a-me - rò! —
be - hen; Ich lieb Dich nicht! —

(rientrato dalla dritta, dopo aver cercato tra la folla nel fondo, si accosta allora vivamente alla Pr
 (der in der Menge hinten gesucht hat, kommt hinein, sieht Fedora an und näher sich lebhaft der Flirstin)

BOROFF

stentate

Thomas - Mignon : "Elle ne croyait pas"

Andantino. (76 = )

WILHELM. *dolce*
Elle ne croyait pas.

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

W. dans sa can-deur naï-ve, Que l'amour innocent qui dormait

W. dans son cœur, Dût se chan-ger un jour en une ar-deur plus vi-ve

W. Et troubler à jamais son rê-ve de bonheur. Pour

poco cresc.

A pp



rendre à la fleur é-pui - sé - e Sa fraî-queur son é-clat - ver -

Un peu plus retenu. (58 = ♩)

- meil, — ô — prin - temps. don - ne -

- lui ta gout - te de ro - sé - - - e! ô — mon

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

Ped. ☆ Ped. ☆ Ped. ☆

WILHELM.

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

pp

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

p

pp

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

poco cresc.

poco cresc.

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

A pp

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

Un peu plus retenu.

w. -meil, O prin - temps donne -

Ped. ☆ Ped. ☆

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

Ped. ☆ Ped. ☆ Ped. ☆

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

cresc. Ped. ☆

dim. rall. pp

Ped. ☆

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

Allegro moderato.

Fl. & Cl.
tr
p
flssn. & fms. sustain

Str.
Wind

L.
Lionel.
Ach! so_ fromm, ach_ so_

Str.
p Str.
traut, hat_ mein Au_ ge sie_ er - schaut; ach! so mild

L.
und so_ rein drang ihr Bild_ in's Herz mir ein. _____ Banger Gram, eh' sie

Fl.
dolce
Str.

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

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

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

dimin.

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

p

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

ad lib.

cresc. Wind sustain

decresc.

colla voce

più animato

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

più animato
mf

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

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

cresc. *f* *Tutti*

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

più animato
ff

L.

p