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THE ART OF MUSIC

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THE ART OF MUSIC: VOLUME THIRTEEN

Musical Examples

Illustrating the Progress of the Art from the Earliest Times to the Present

Department Editor:

HENRY F. GILBERT

BOOK I

COMPRISING THE PRE-CLASSIC AND CLASSIC PERIODS AND THE ROMANTIC MOVEMENT OF THE NINETEENTH CENTURY

NEW YORK

THE NATIONAL SOCIETY OF MUSIC

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MUSICAL EXAMPLES

PREFATORY NOTE

In selecting the musical examples for Vol. XIII and XIV of 'The Art of Music' we have been governed by the desire, first to exhibit in chronological sequence such specimens as would give a bird's-eye view of the development of the art as a whole; second, to indicate the inception and growth of the various forms such as the song, symphony, opera, etc., and, third, to include only such examples as exhibit character, worth, or originality: in a word, Genius.

Genius is the greatest quality of the human mind. Whether it finds its expression through Inventor, Poet or Composer, it is the sacred flame which lights humanity on its way of progress. Works of genius are the guide posts and high lights in the history of an art and as monuments to remain of high significance, whereas works without genius, however interesting from a technical aspect they may be, are but doubtful contributions to the development of the art, and, to the historical sense at least, are certainly not of any great significance.

In making this collection illustrative of the history of music, we have therefore striven to select as examples those pieces which evince the quality of genius rather than those which evince merely a technical ingenuity. Our own interest, and, we believe, that of every thoughtful person, concerns itself with the spiritual side of music, rather than with the technical expediencies which have been invented and adopted from time to time. There are many composers of worth—even genius—whom we have been forced to omit from this collection, others of undoubted genius whom we have been obliged to represent but sparingly owing to lack of space. The selection of examples has, however, been most carefully made, both with reference to the relative importance of the composers, and with the desire to represent each composer at his best.

A somewhat different plan has been followed in the case of living American composers. Here, in almost every case, the selection has been made by the composer himself. The editors have suspended all critical judgment, such judgment being deemed untimely, and have given the composer a free hand in contributing such compositions as within the required space limits would represent him at what he considered his best. In a number of cases original manuscripts have been contributed, so that these compositions appear in this series for the first time.

In selecting the examples of modern music, i.e., after Wagner, Brahms and César Franck, the assistance of other members of the Editorial Staff has been employed. Copyright limitations have here influenced the choice in some cases. This is especially the case with American composers, who are represented as fully as was possible within these limitations. In this connection the Editors and Publishers desire to express their acknowledgment of the courtesy of the following publishers in permitting the use of copyrighted works: Breitkopf and Härtel (Leipzig and New York); C. F. Peters (Leipzig); Augener, Ltd. (London); A. Z. Mathot (Paris); Josef Weinberger (Vienna); Boosey & Co. (New York); Alex. P. Browne (Boston); John Church Co. (New York); H. W. Gray Co. (New York); G. Schirmer, Inc. (New York); Clayton F. Summy Co. (Chicago); and C. W. Thompson & Co. (Boston).

HENRY F. GILBERT.

Cambridge, Mass.
November, 1915.

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MUSICAL EXAMPLES

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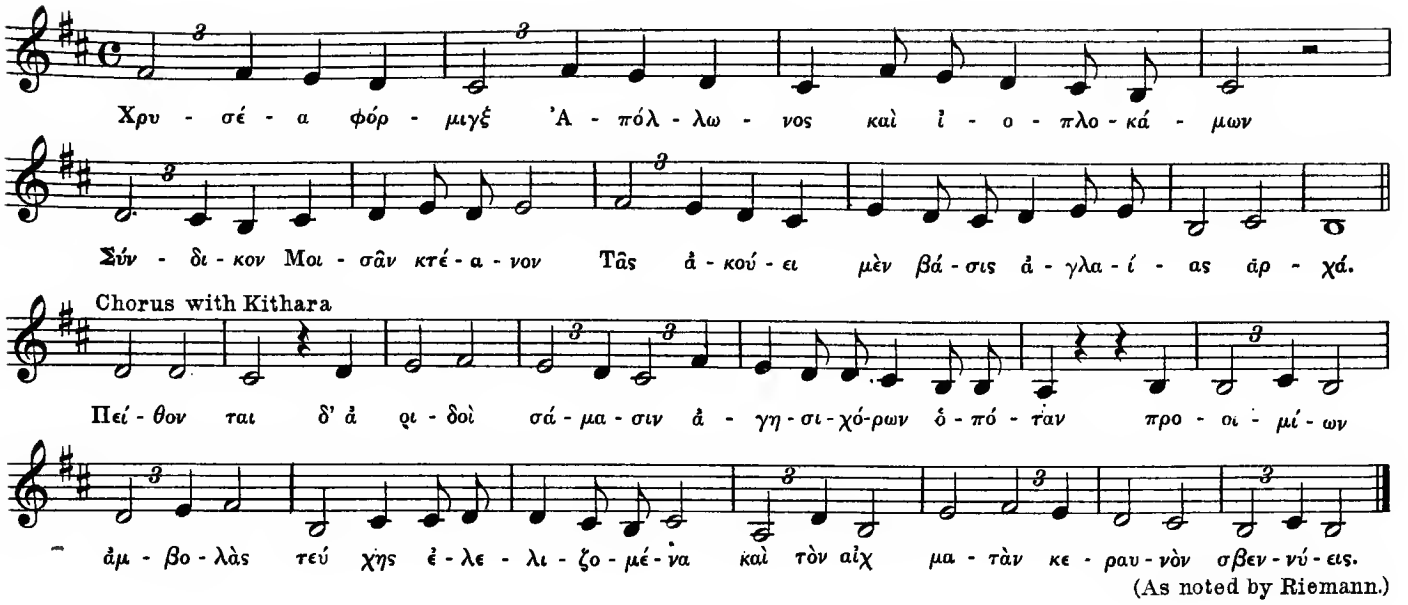
SECTION ONE

FROM THE GREEKS TO 1600

Pindar (B.C. 522-448)

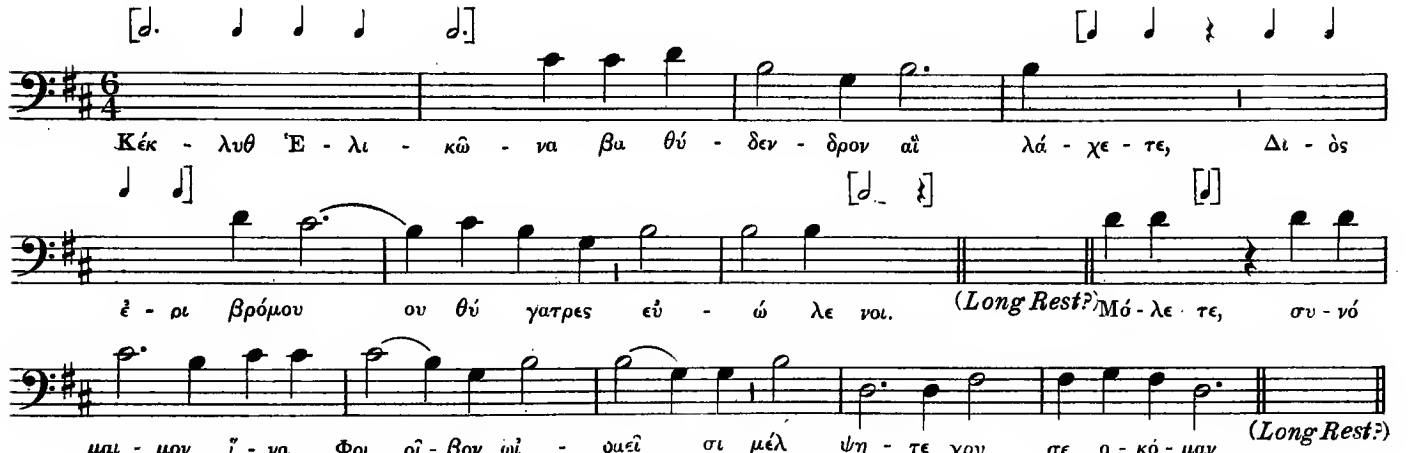
Pythic Ode



(As noted by Riemann.)

Two Hymns to Apollo (2nd Century, B.C.)*

I



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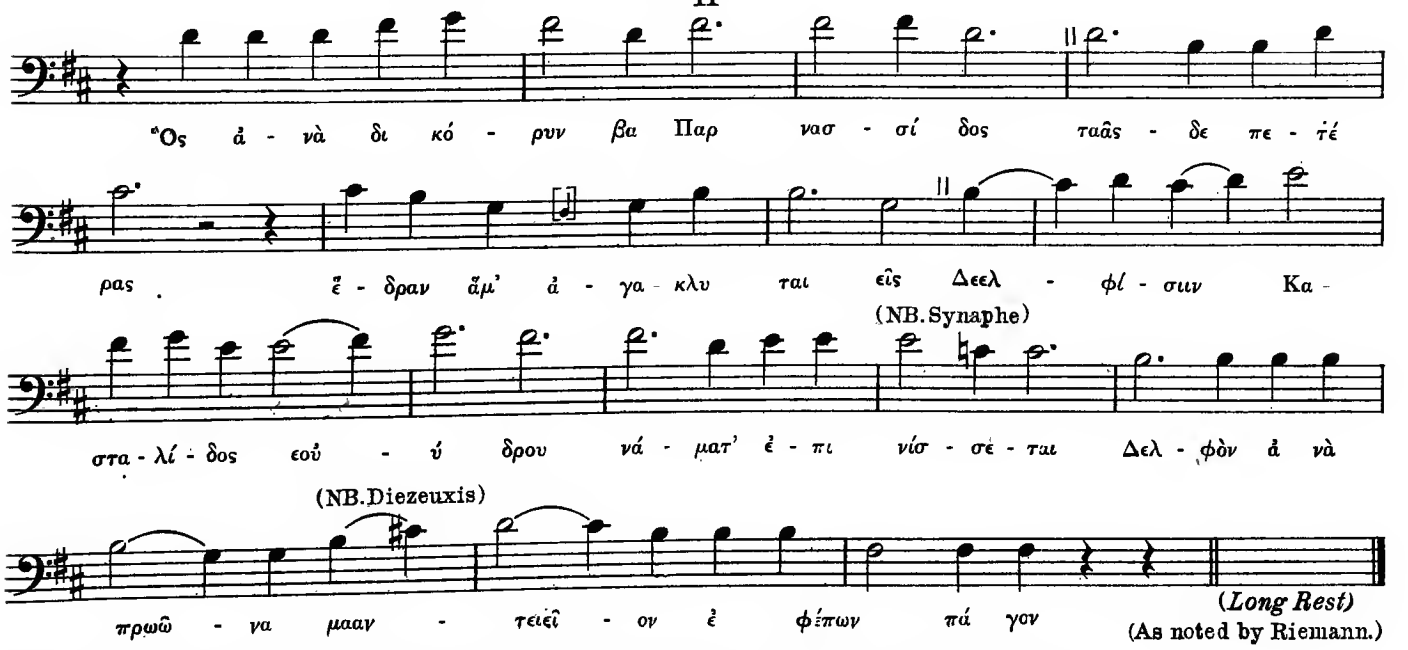
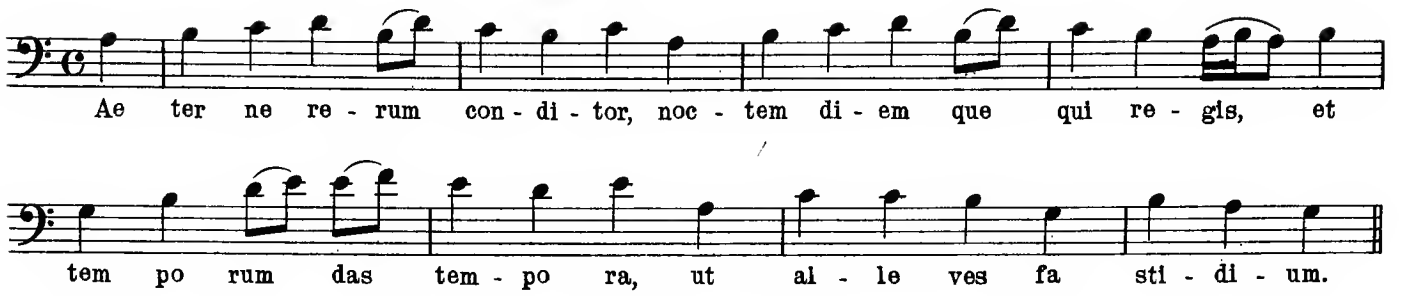


(As noted by Riemann.)

*Engraved upon the walls of the Athenian treasury at Delphi, and discovered in 1893 and 1894.

Fragments of Ambrosian Plainsong

I



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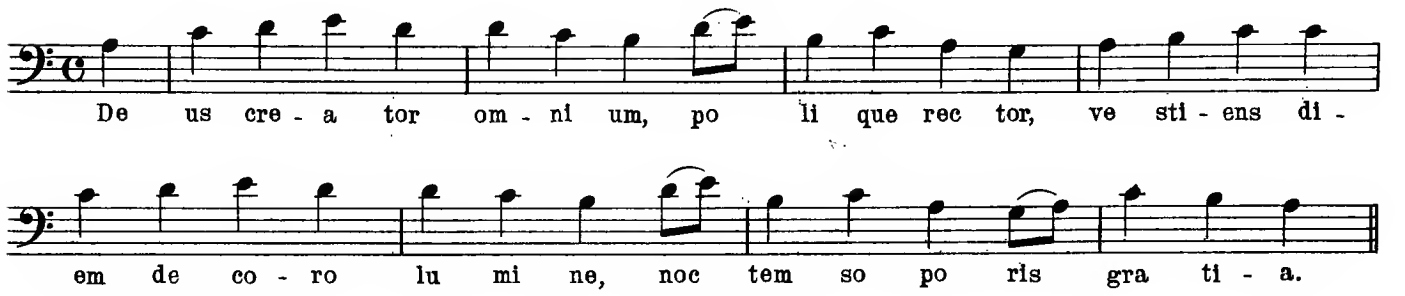

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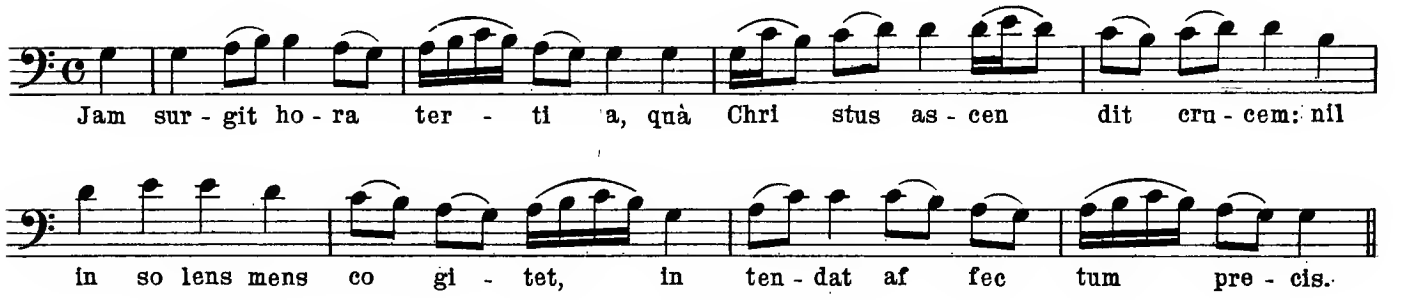

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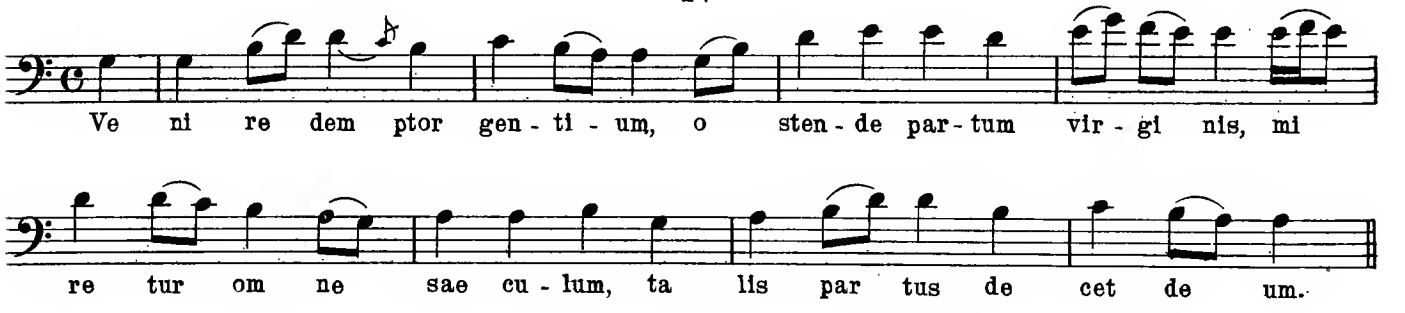

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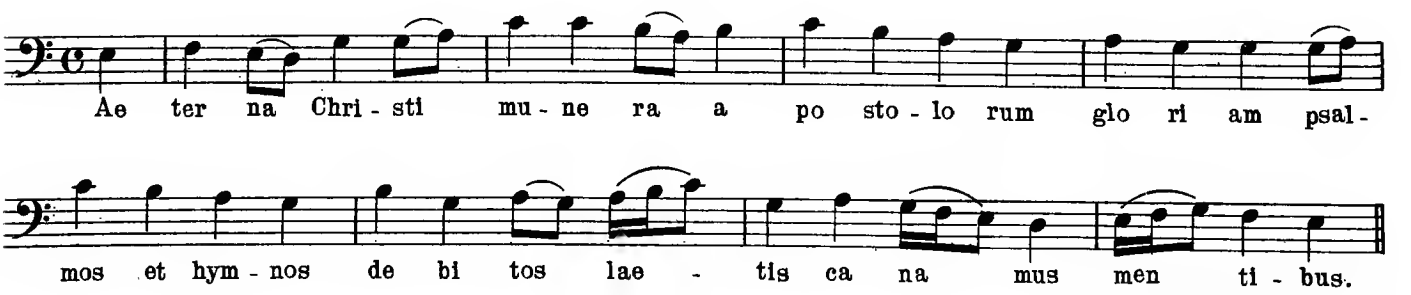
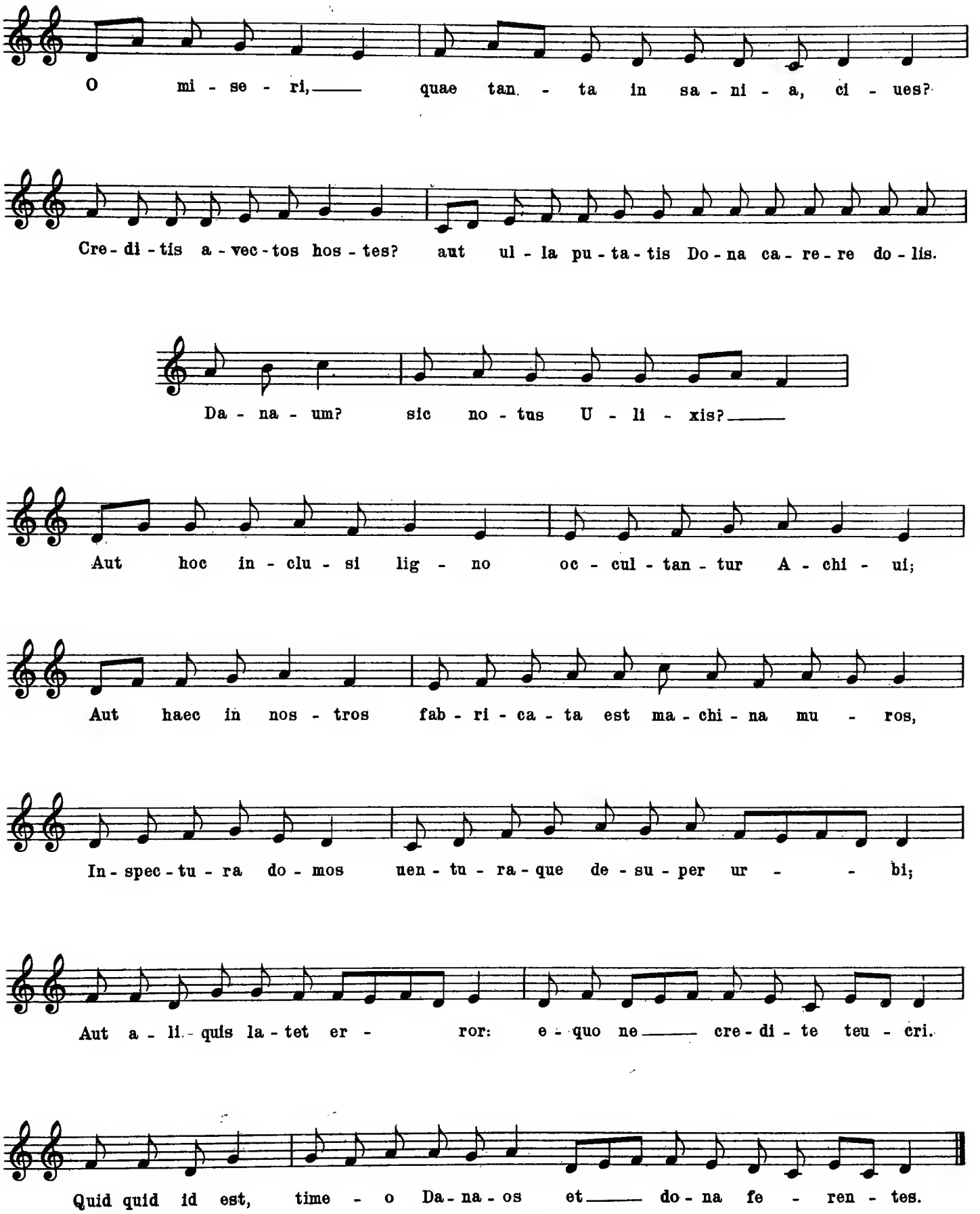


(As noted by Riemann)

Secular Plain Song (circa 11th cent.)

Fragments of the Æneid

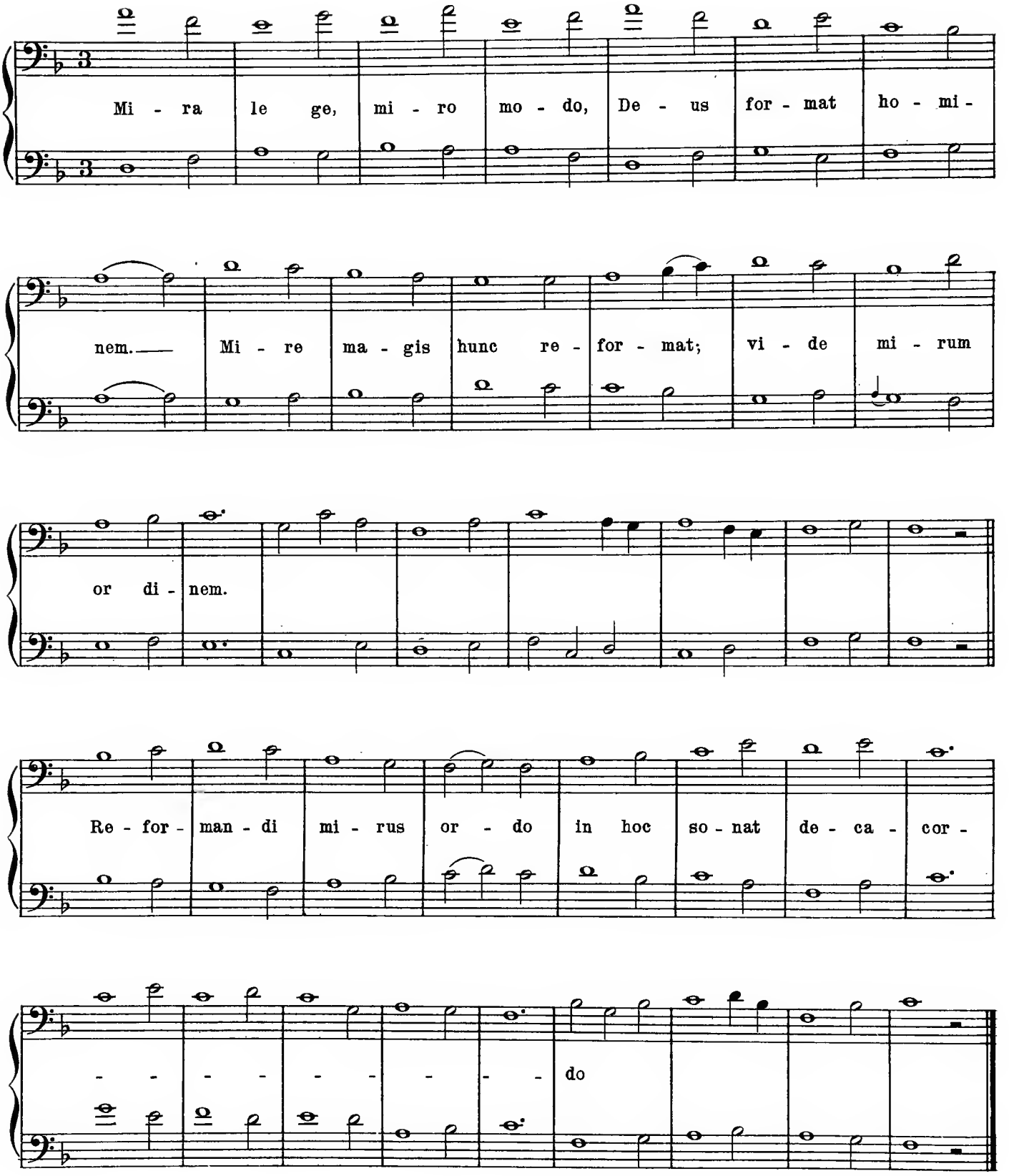


Translated into modern notation by Jules Combarieu

Discant

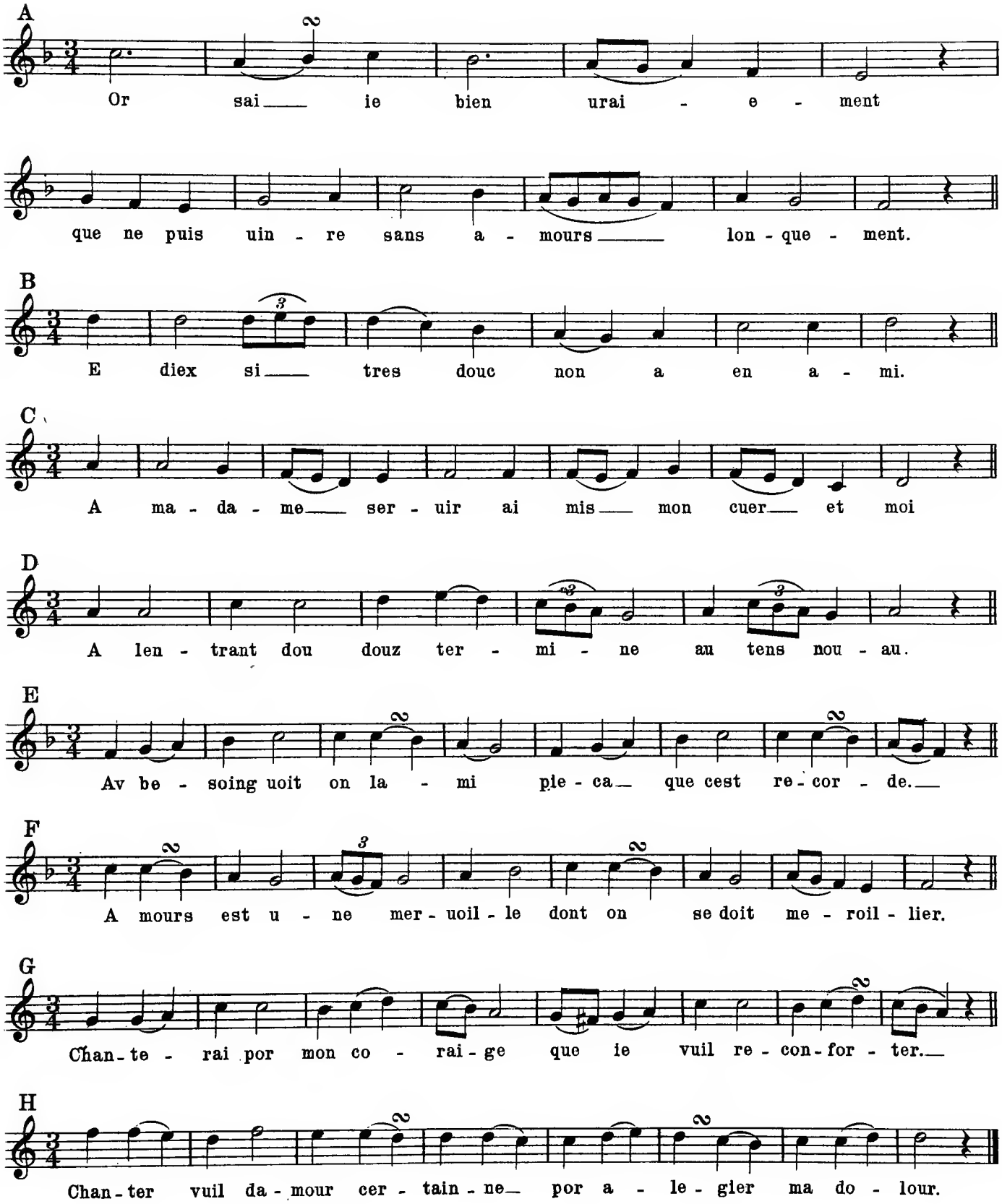
Mira Lege

(Composer unknown)



Troubadour Melodies

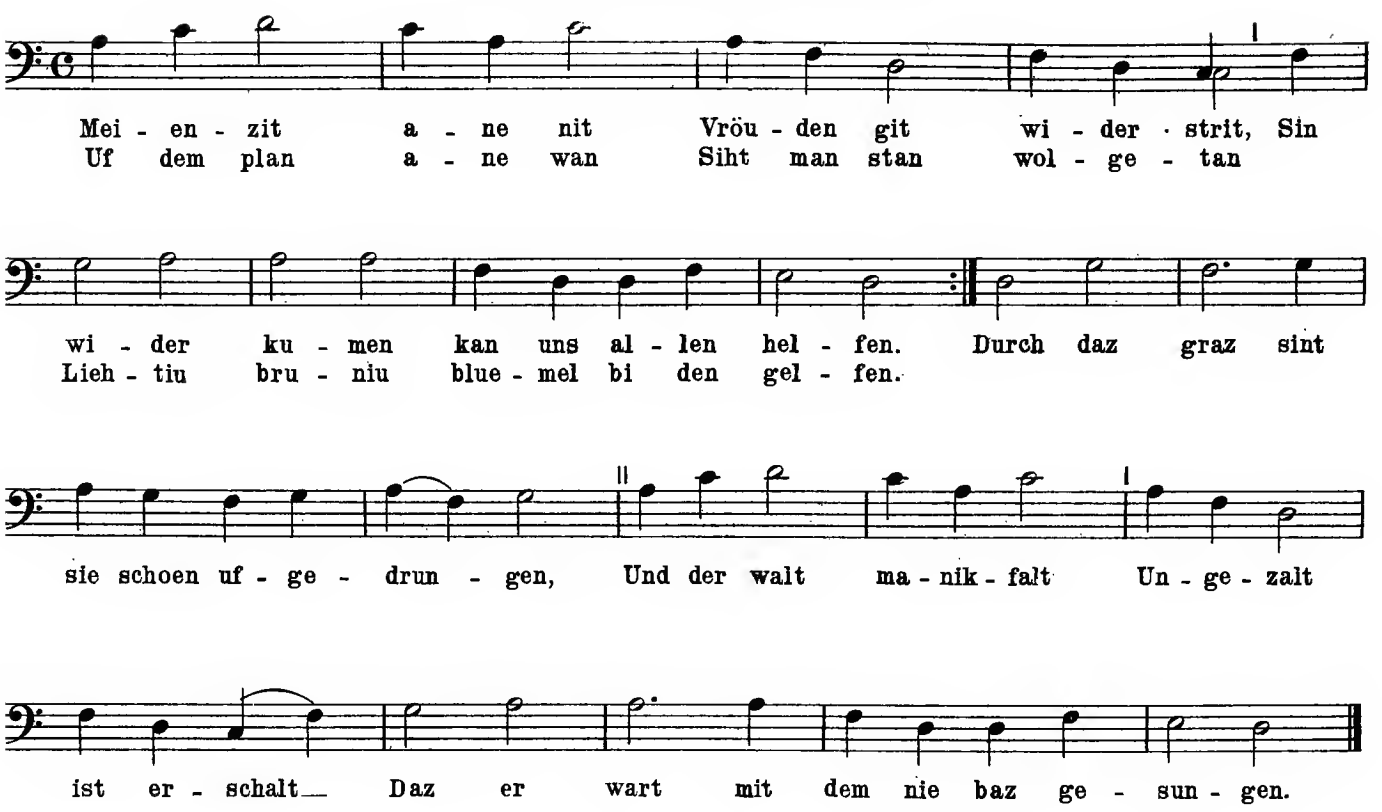
(circa 13th Cent.)



Examples of German Minnesang

I

Nithart von Reuenthal (13th Cent.)



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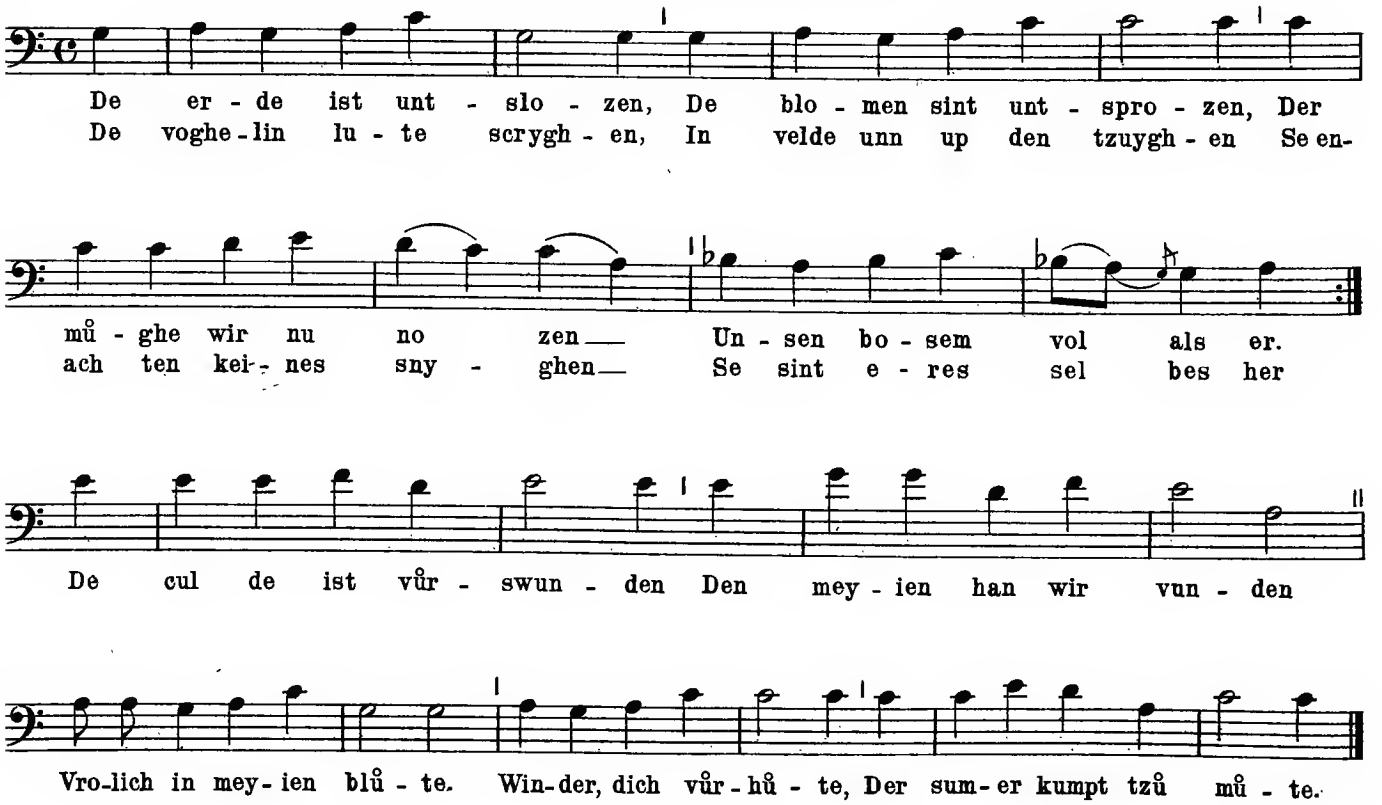
Wizlaw von Rügen (1268-1325)

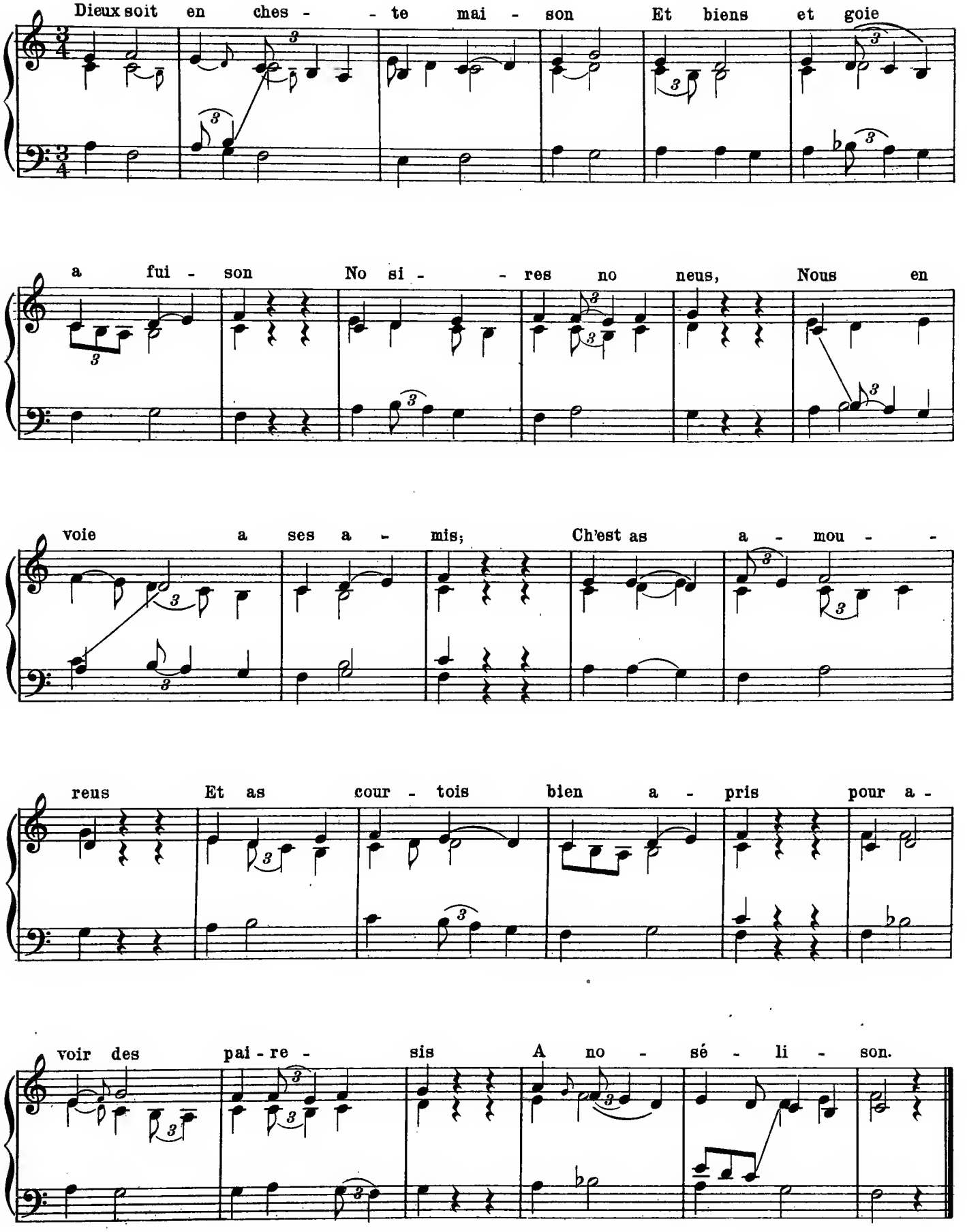


(3 Strophes)

[As noted by Riemann]

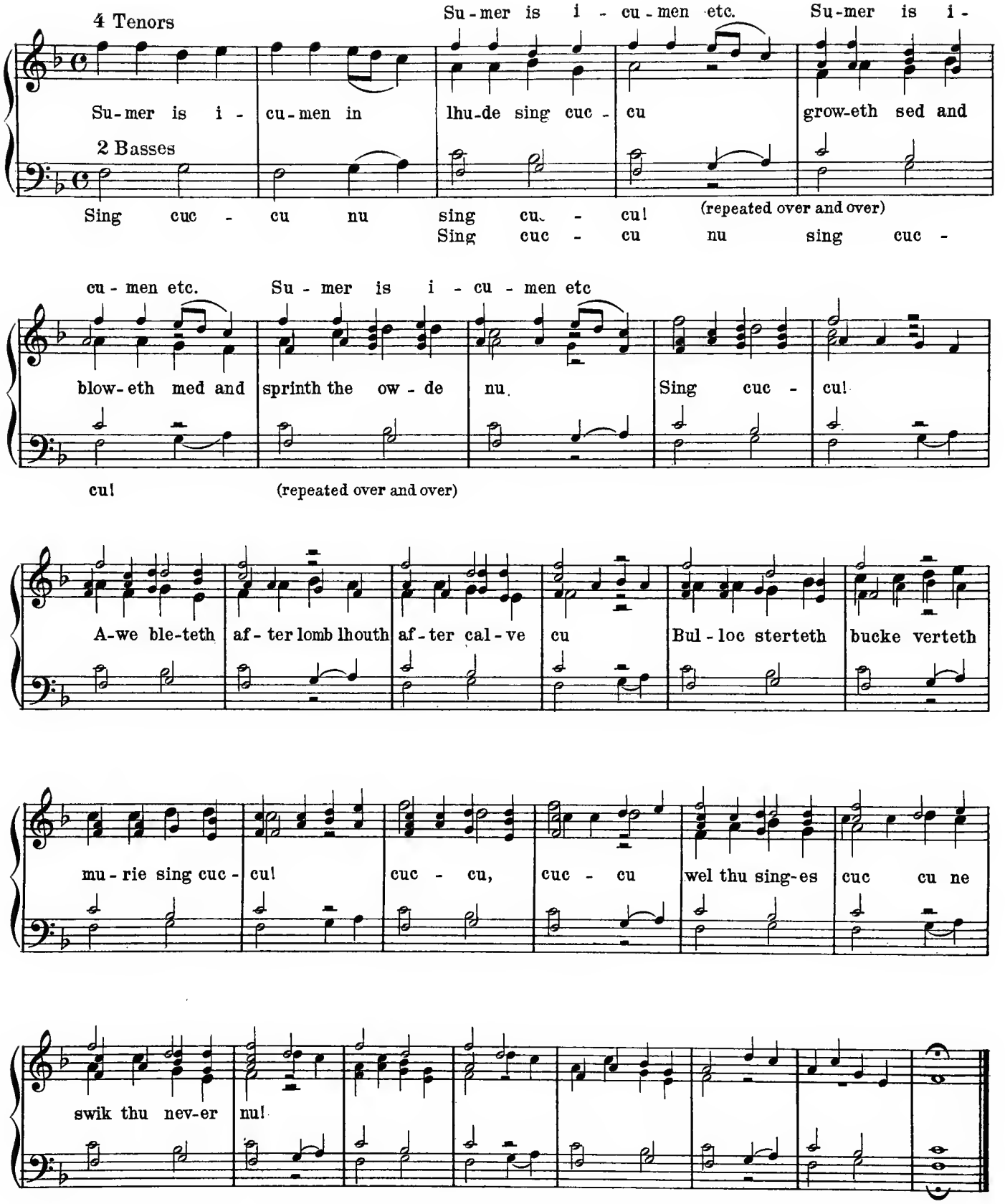
Adam de la Hâle (1240-1287)

Rondeau "Diex soit en maison"



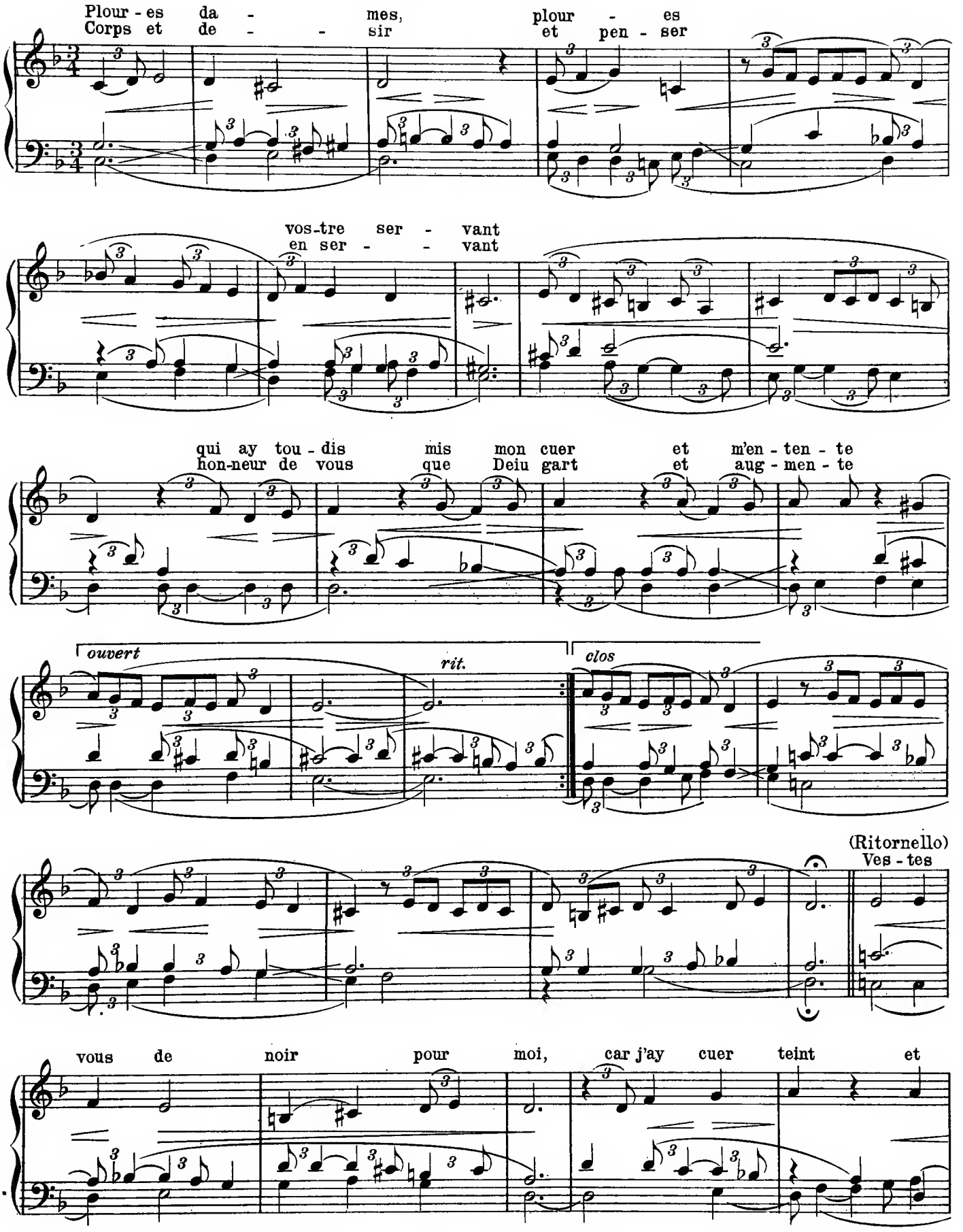
Simon Fornsete (13th Cent.)

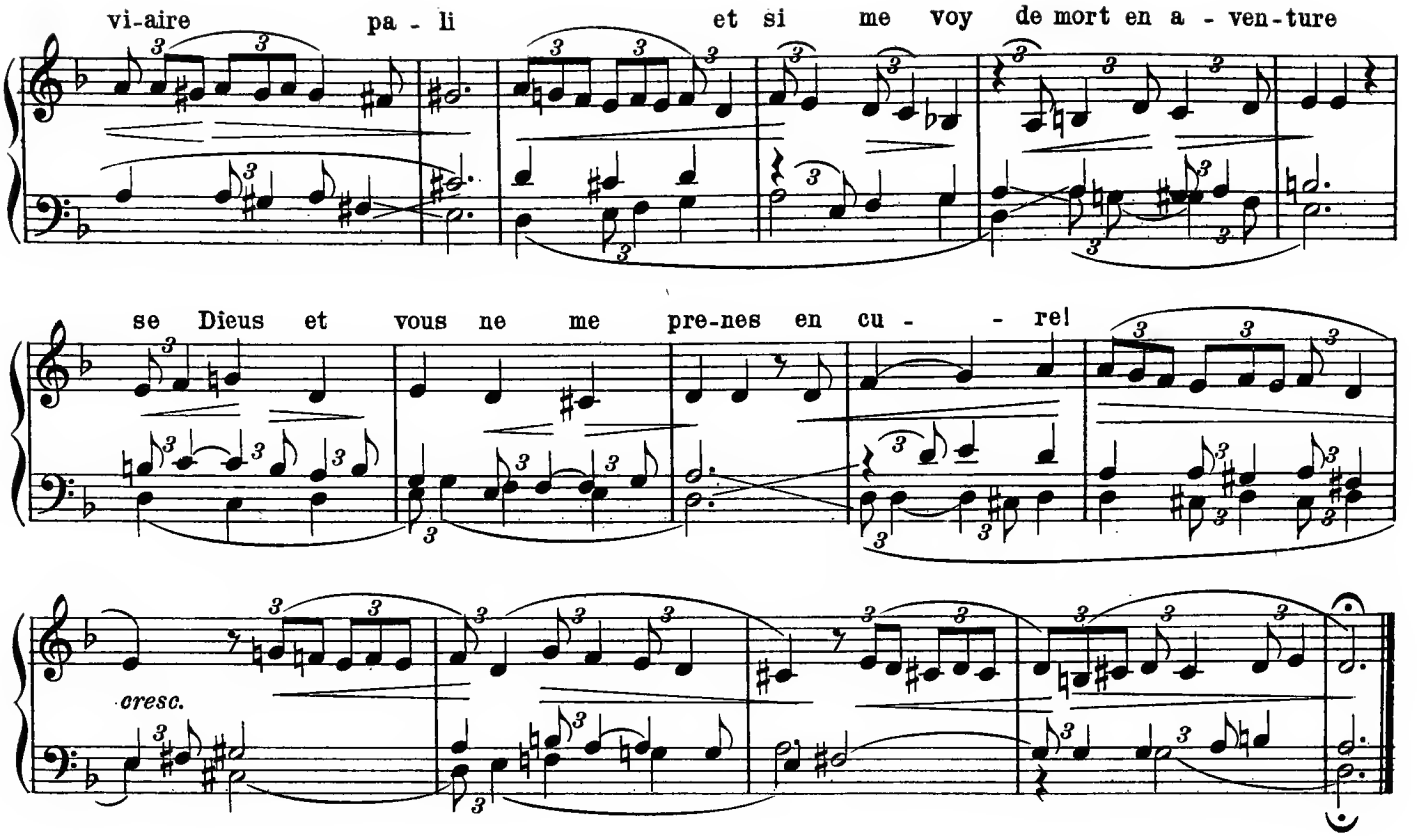
"Sumer is icumen in"(1240)



Guillaume de Machault (1300–1372)

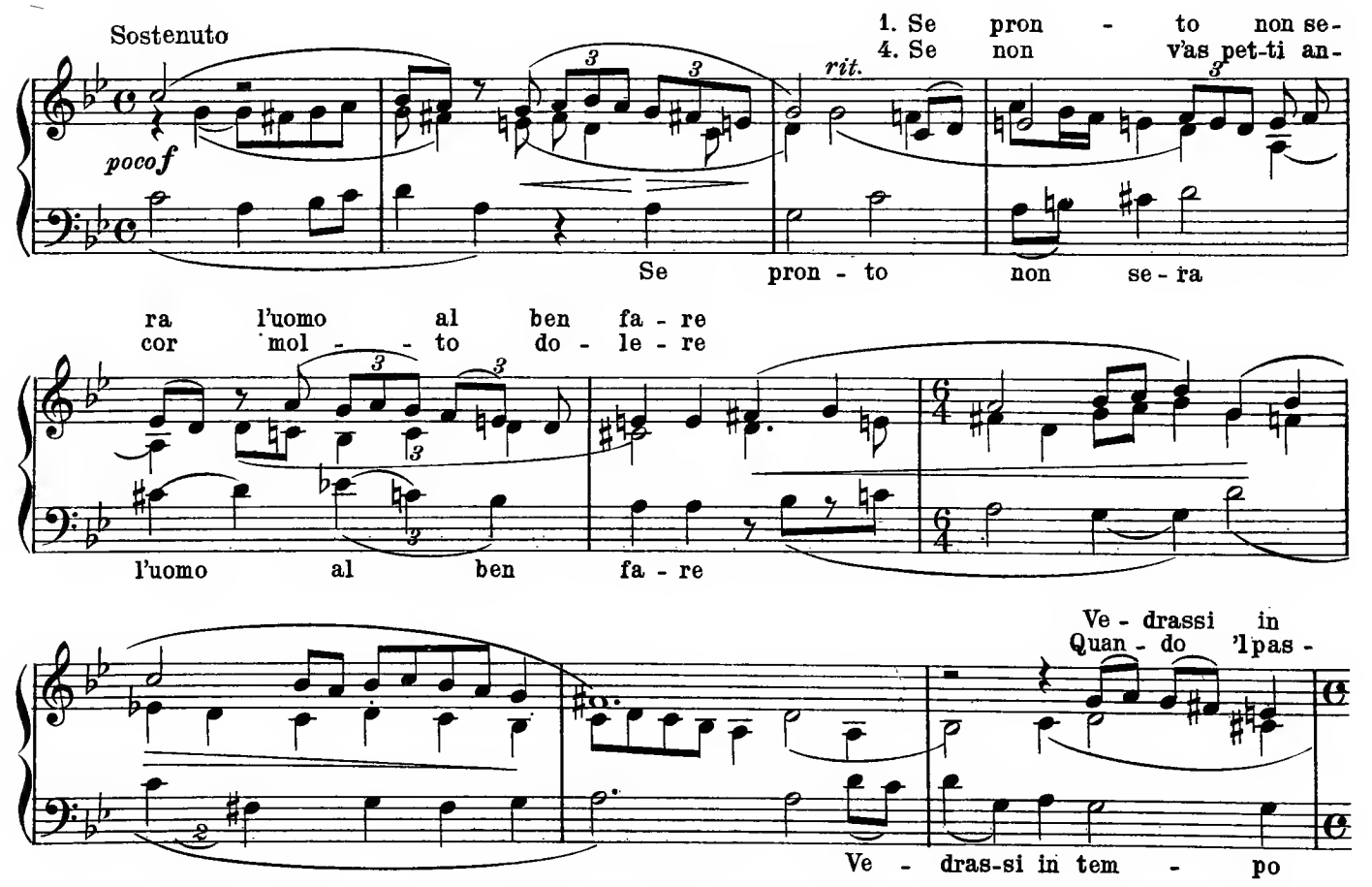
Ballade with instrumental accompaniment

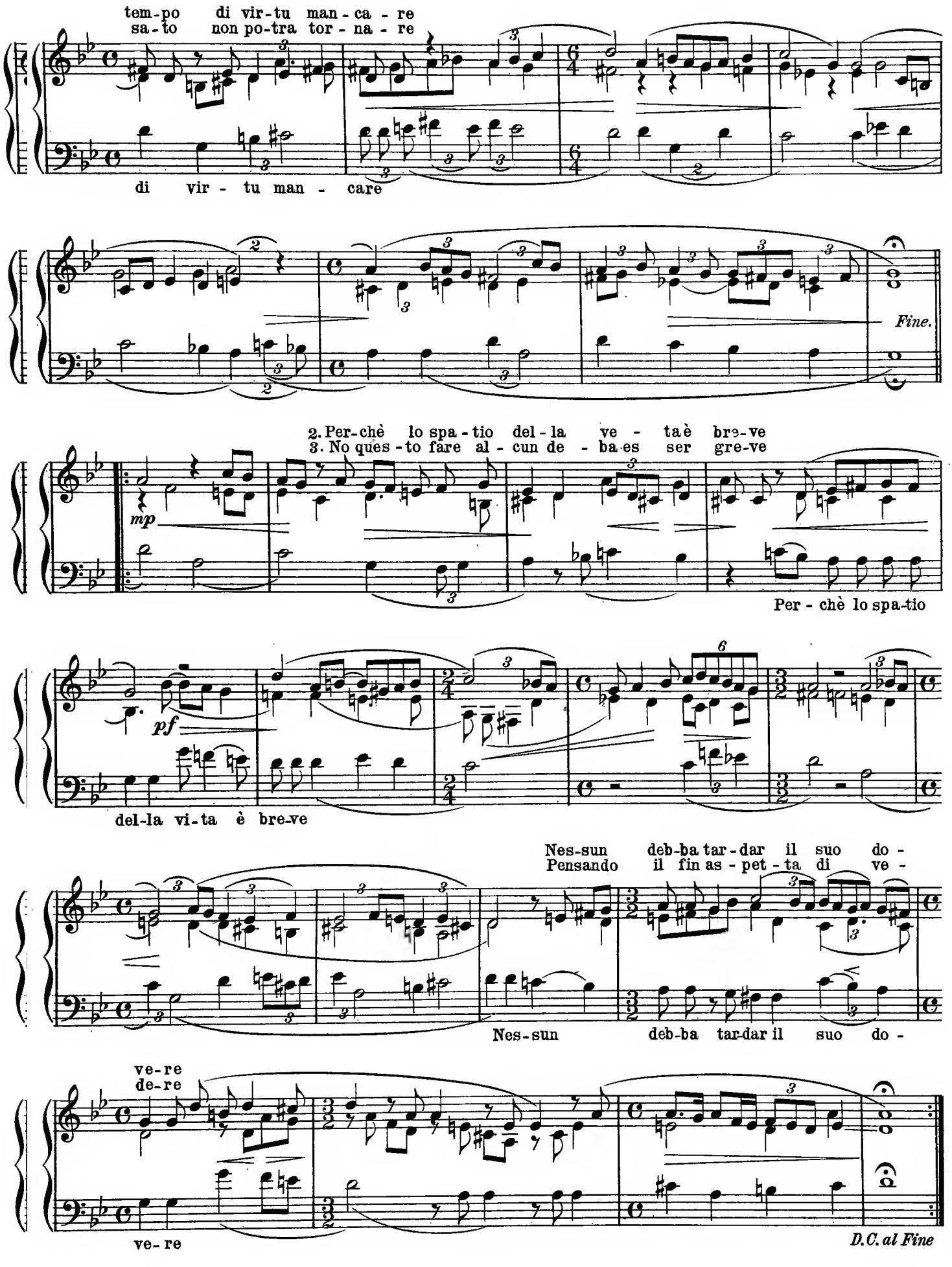




Francesco Landino (1325–97)

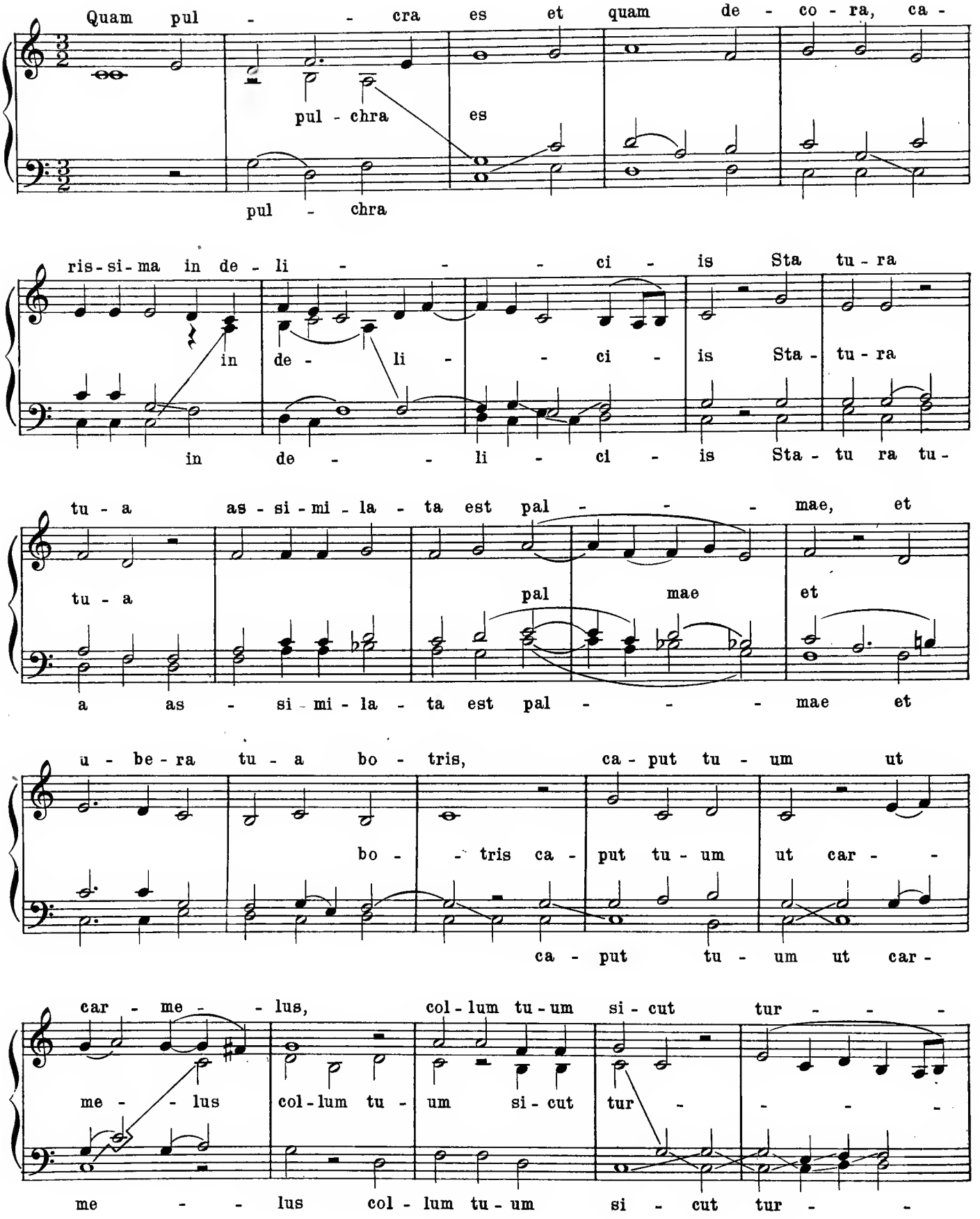
Ballata

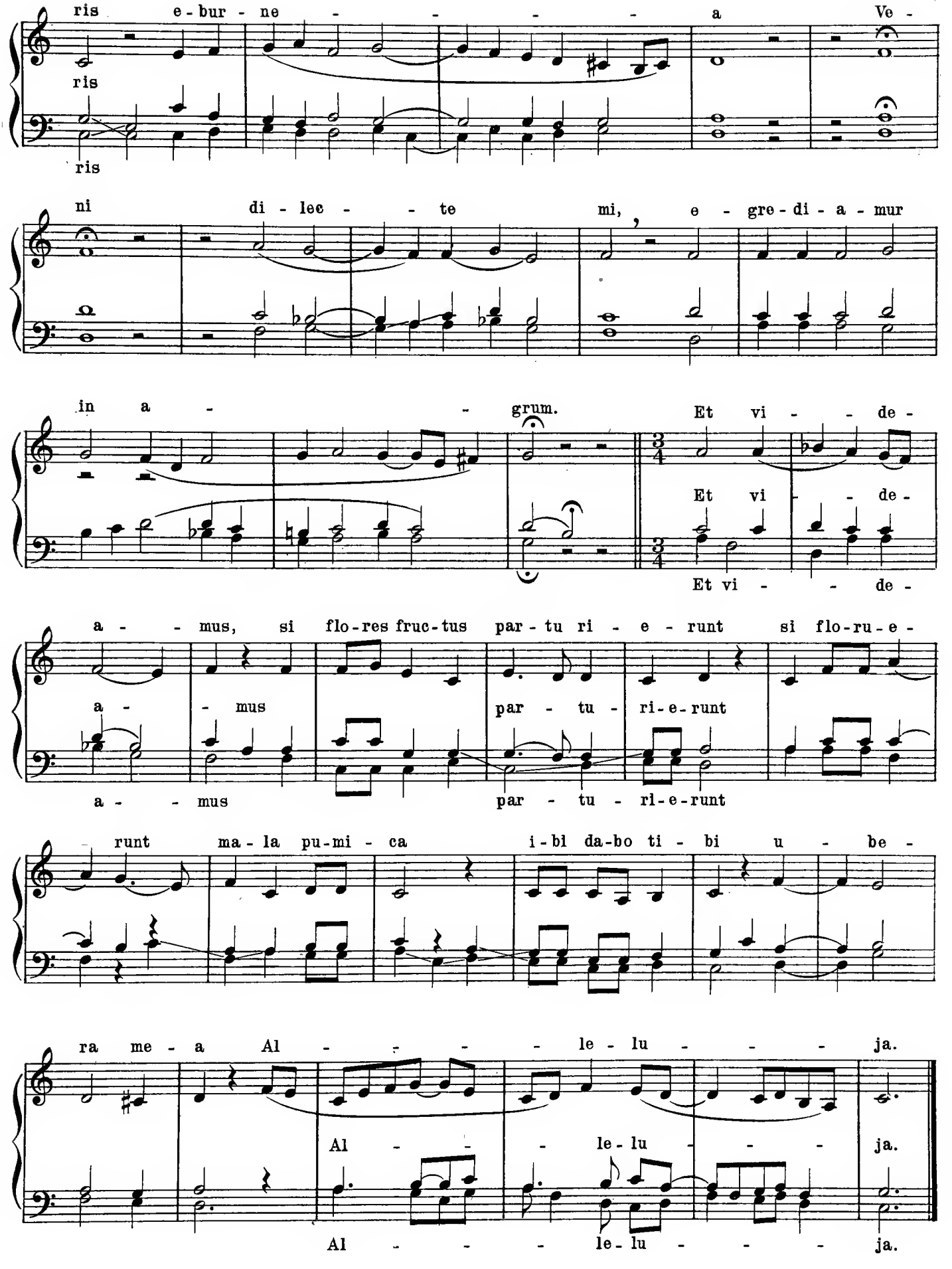



tem-po di vir-tu man-ca-re
sa-to non po-tra tor-na-re
di vir-tu man-care
Fine.
2. Per-chè lo spa-tio del-la ve-ta è bre-ve
3. No ques-to fare al-cun de-ba es ser gre-ve
mp
Per-chè lo spa-tio
pf
del-la vi-ta è bre-ve
Nes-sun deb-ba tar-dar il suo do-
Pensando il fin as-pet-ta di ve-
Nes-sun deb-ba tar-dar il suo do-
ve-re
de-re
ve-re
D.C. al Fine

John of Dunstable (circ. 1400-1440)

Motet for 3 Voices

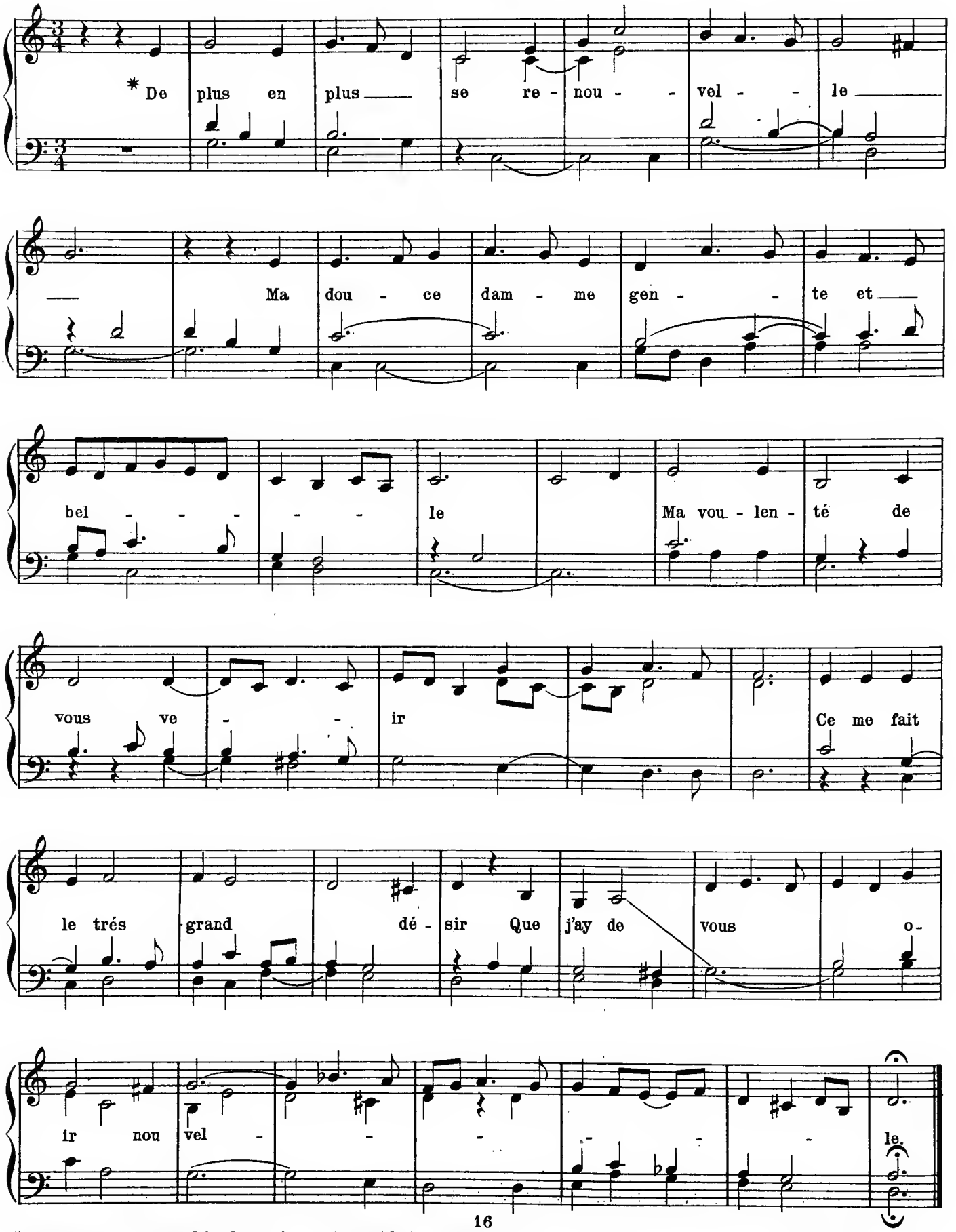



ris e - bur - ne - - - - - a Ve -
ris
ris
ni di - lec - - te mi, e - gre - di - a - mur
in a - - grum.
Et vi - - de -
Et vi - - de -
Et vi - - de -
a - - mus, si flo-res fruc-tus par - tu ri - e - runt si flo-ru-e -
a - mus par - tu - ri-e-runt
a - - mus par - tu - ri-e-runt
- runt ma - la pu-mi - ca i - bi da-bo ti - bi u - be -
ra me - a Al - - - - le - lu - - - - ja.
Al - - - le - lu - - - ja.
Al - - - le - lu - - - ja.

Gilles Binchois (circ. 1400 - 1460)

'De Plus en Plus se Renouvelle.'

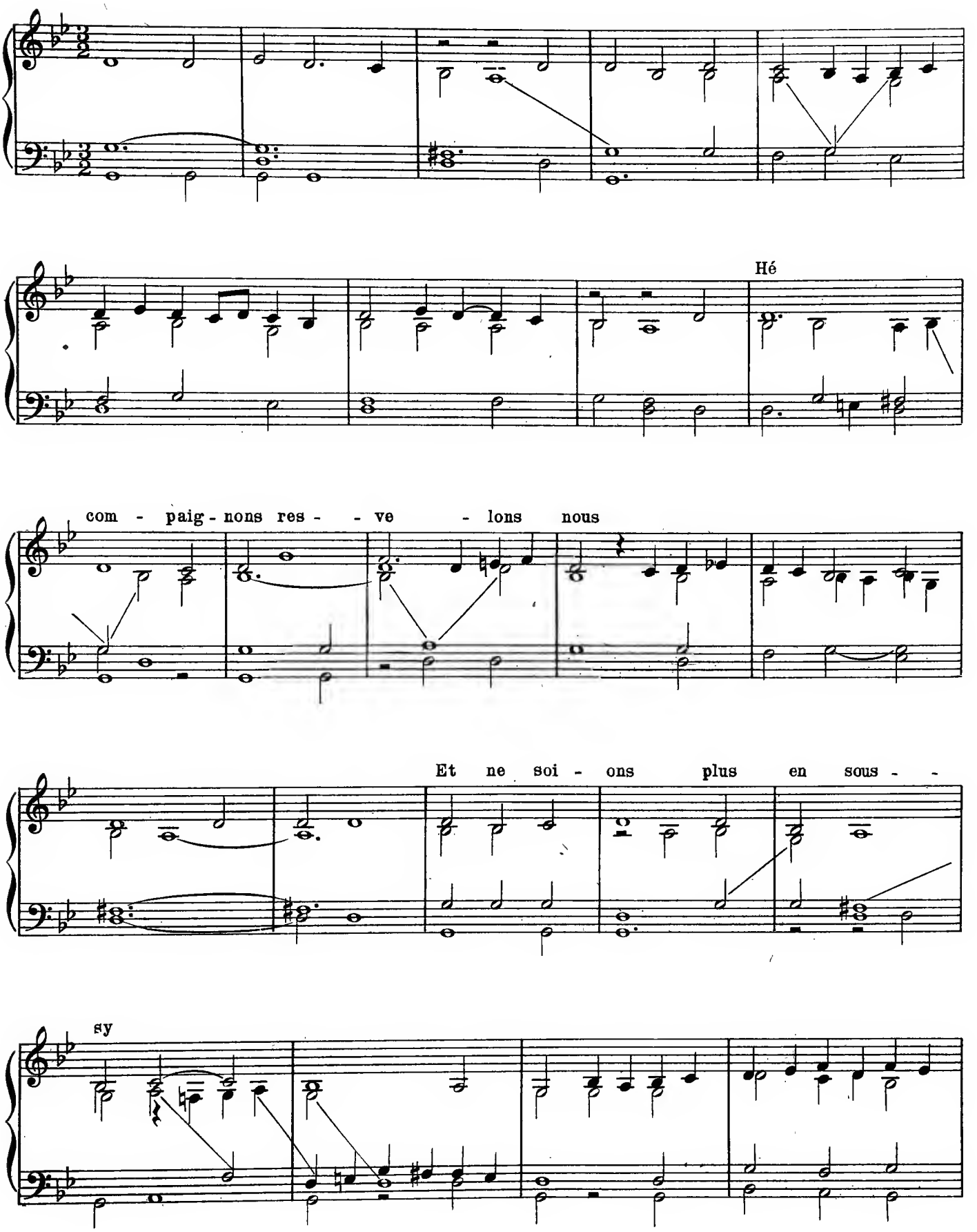
(Chanson)

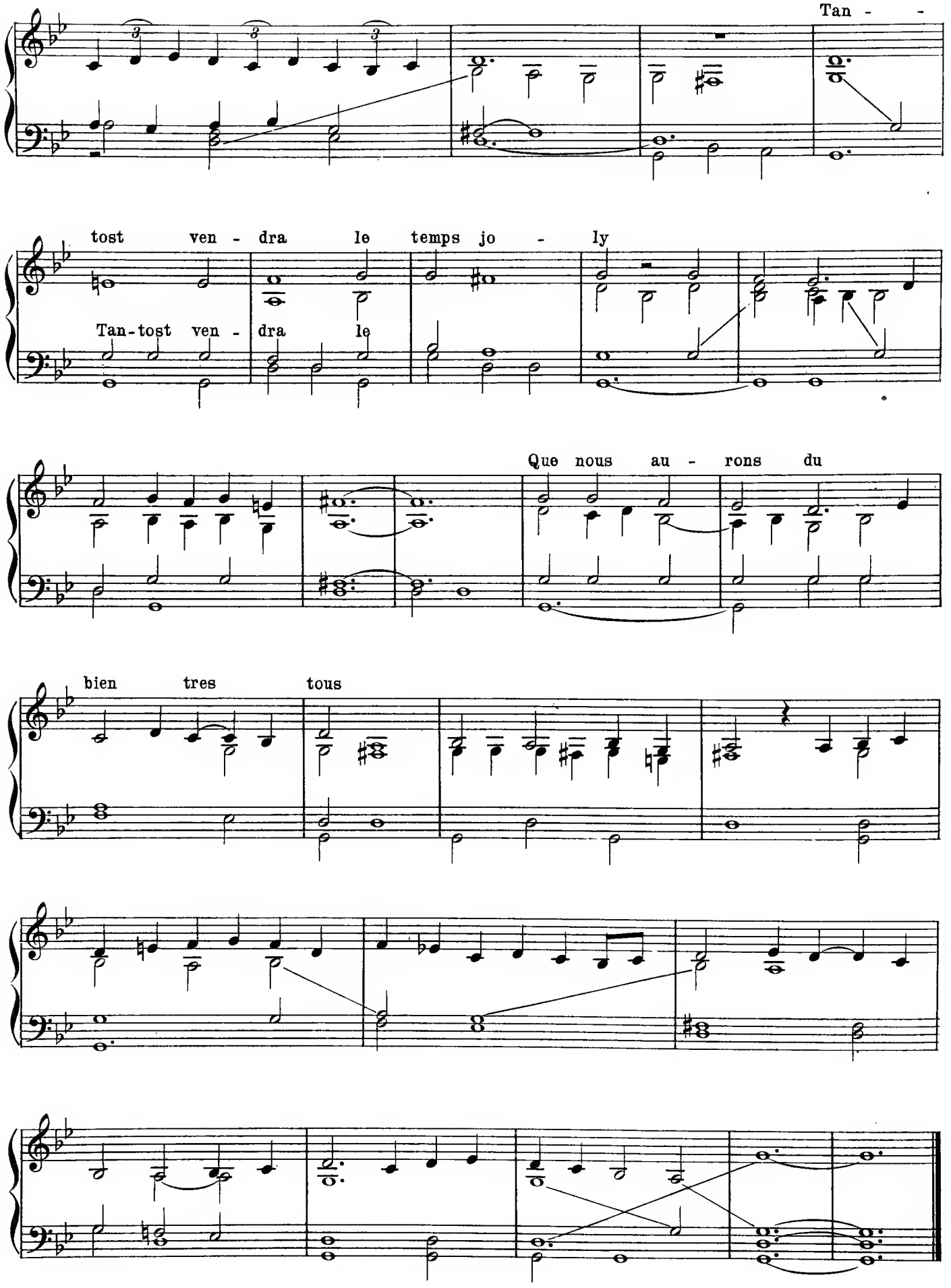


* The words are treated in the various voices with the greatest freedom. Further, the old manuscripts do not indicate clearly how the words are fitted to the music. Hence no attempt is here made to do this for the lower voices. [Ed.]

Guillaume Dufay (c1400- 1474)

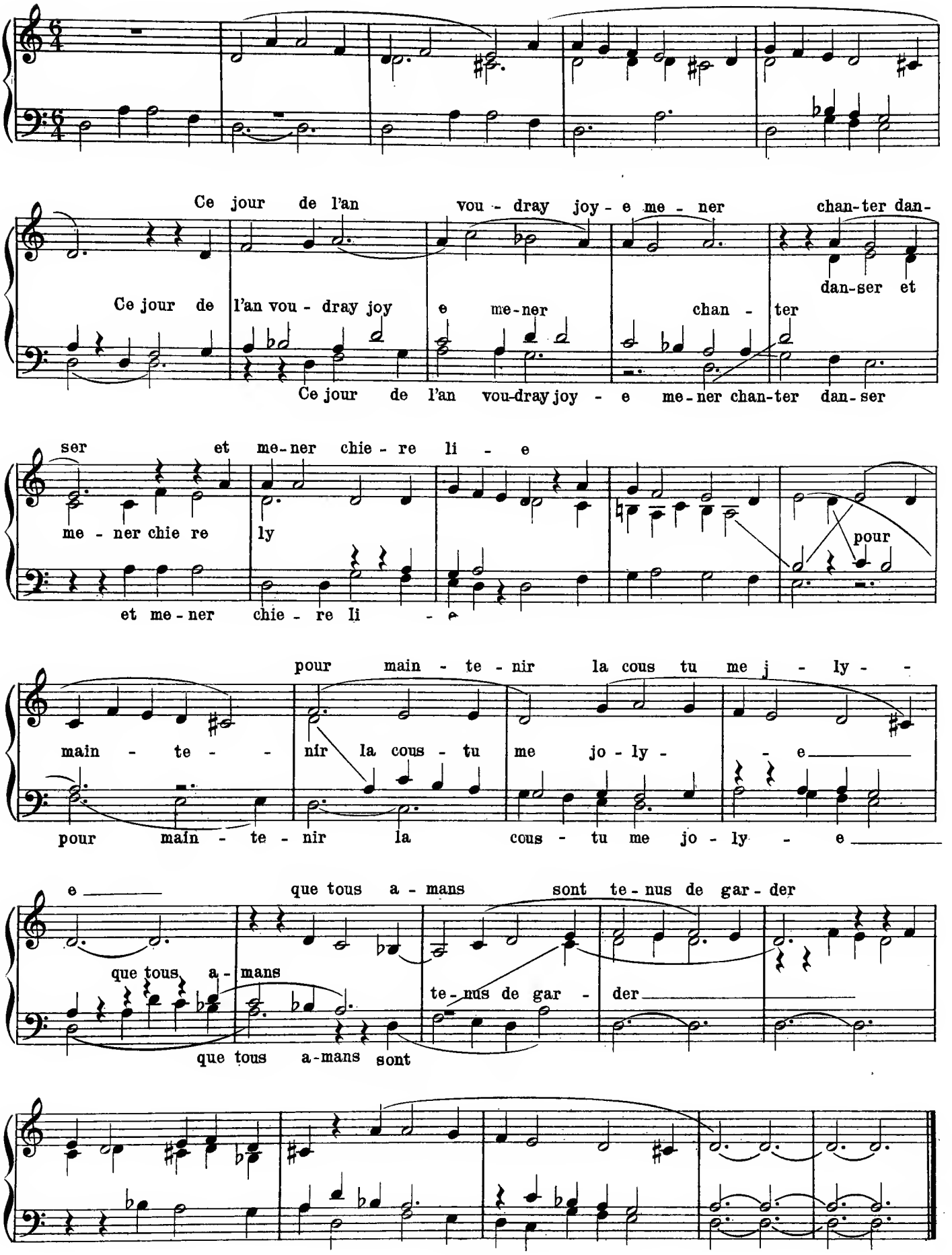
Hé Compaignons Resvelons Nous




Tan - -
tost ven - dra le temps jo - ly
Tan-tost ven - dra le
Que nous au - rons du
bien tres tous

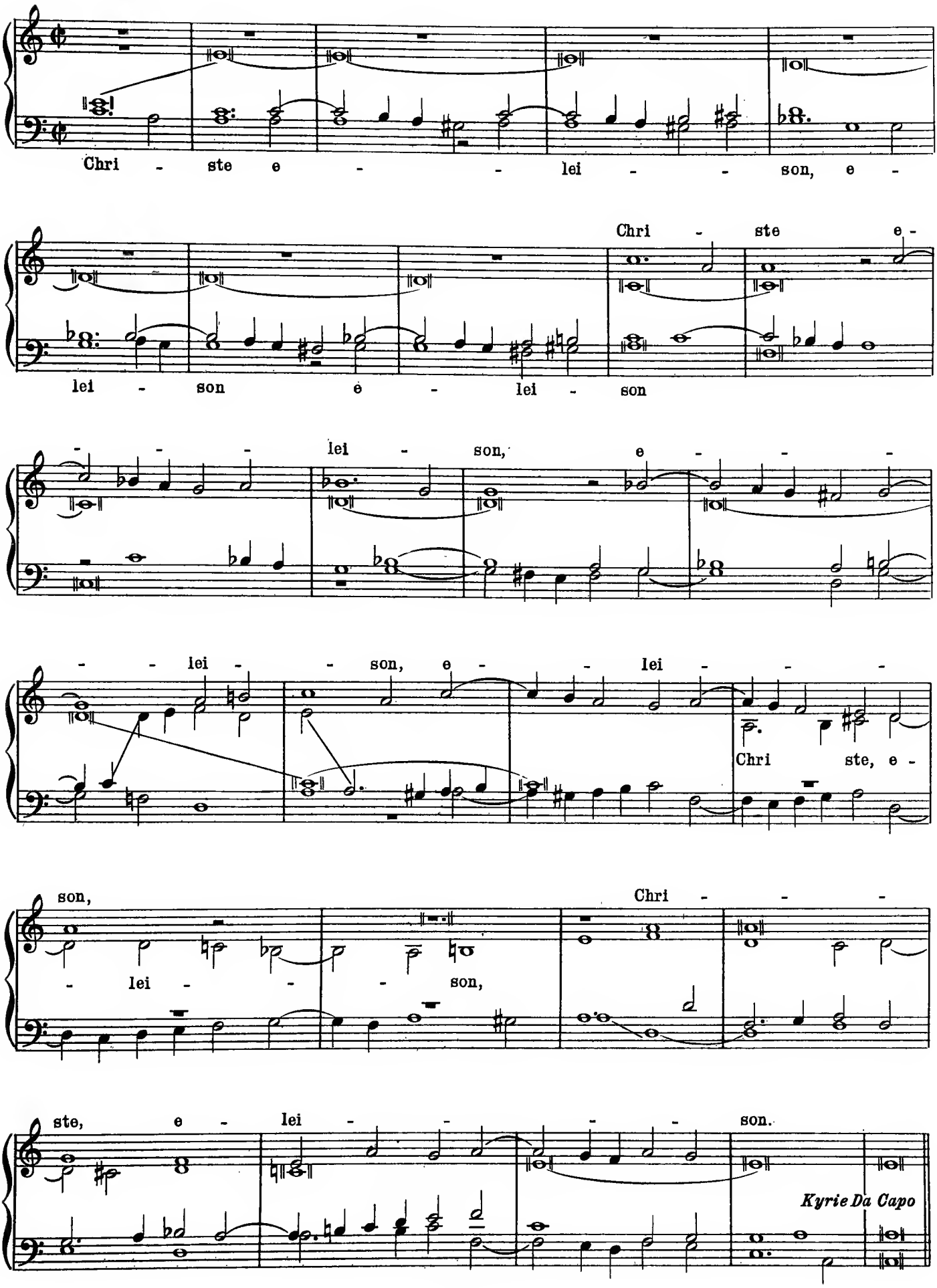
Guillaume Dufay

Ce Jour de l'An



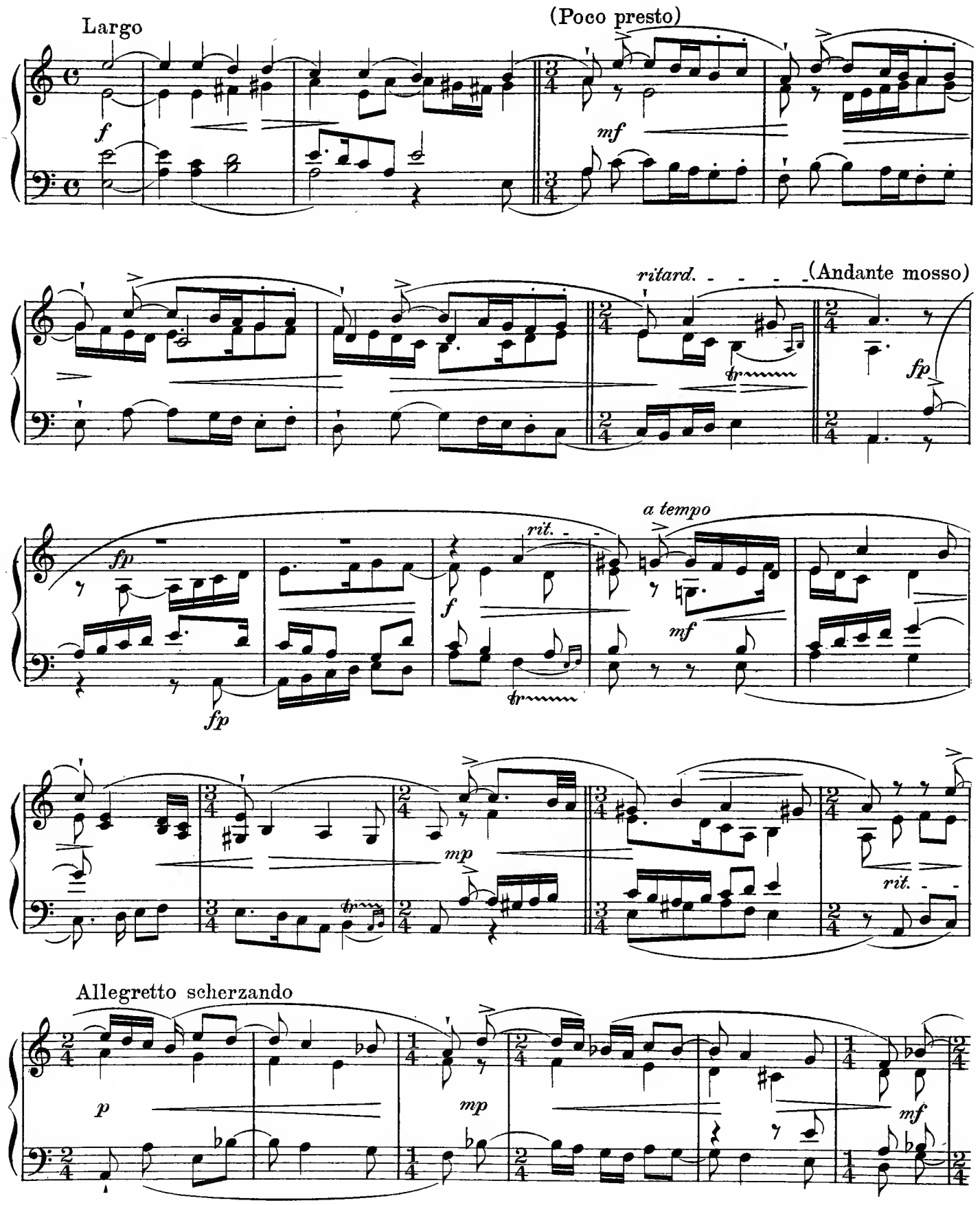
Jan Okeghem (ca. 1430-1495)

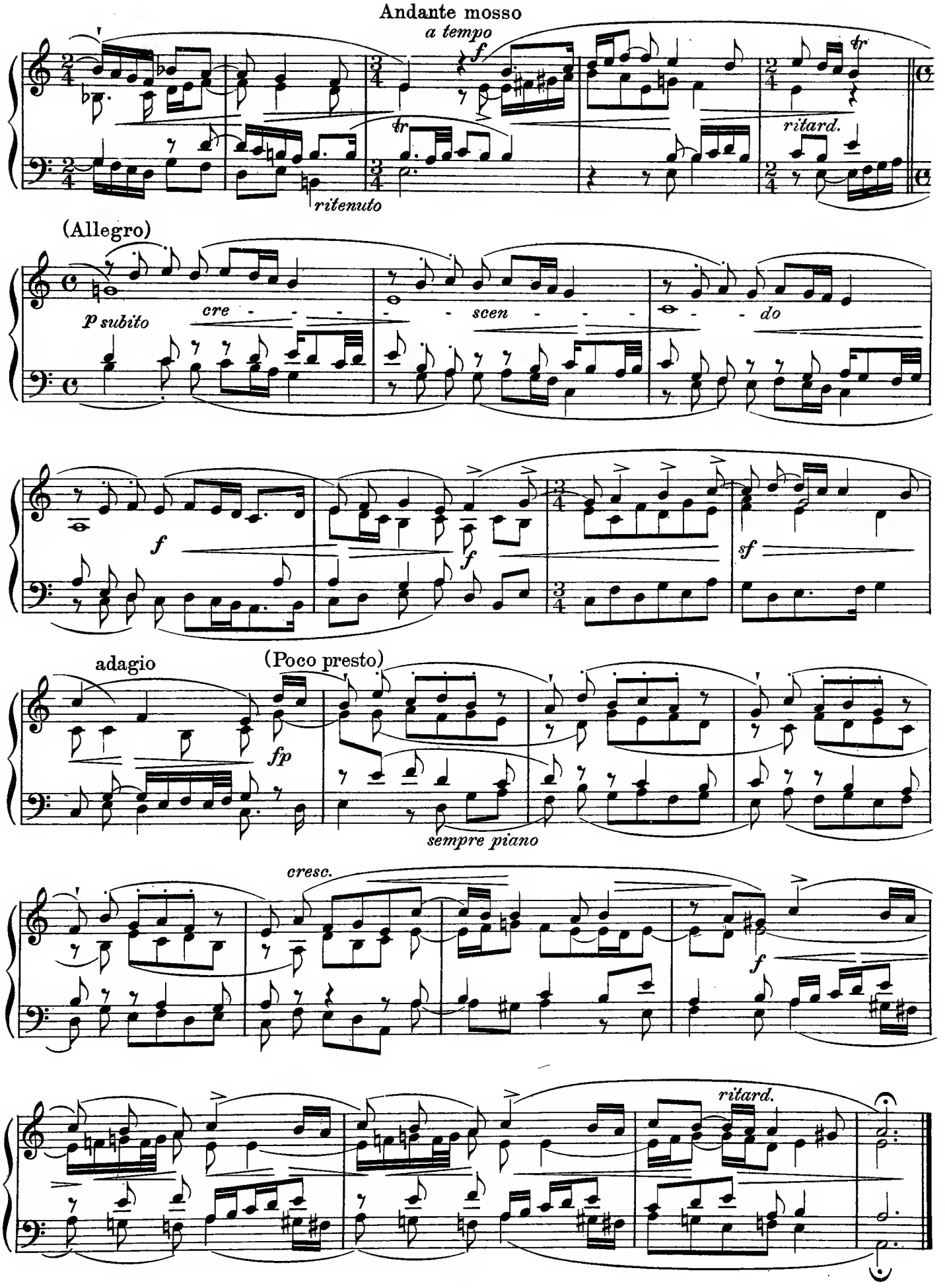
Kyrie und Christe


Chri - ste e - - lei - - son, e -
lei - son e - lei - son
Chri - ste e -
- - - lei - son, e - - -
- - lei - - son, e - - lei - - -
Chri ste, e -
son,
- lei - - - son,
Chri - - -
ste, e - lei - - - - son.
Kyrie Da Capo

Heinrich Isaak (c. 1440 - 1517)

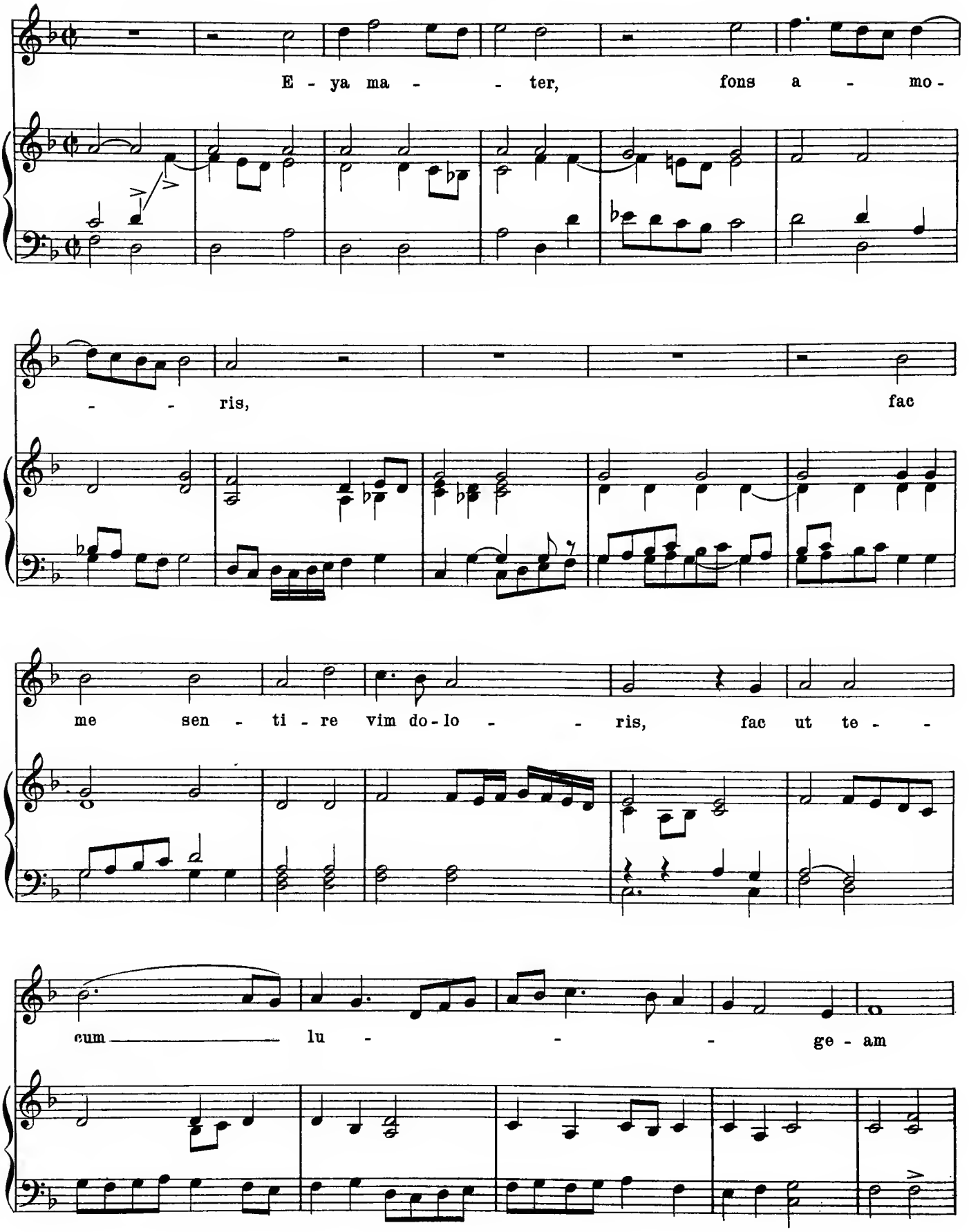
Sinfonia "La Morra"

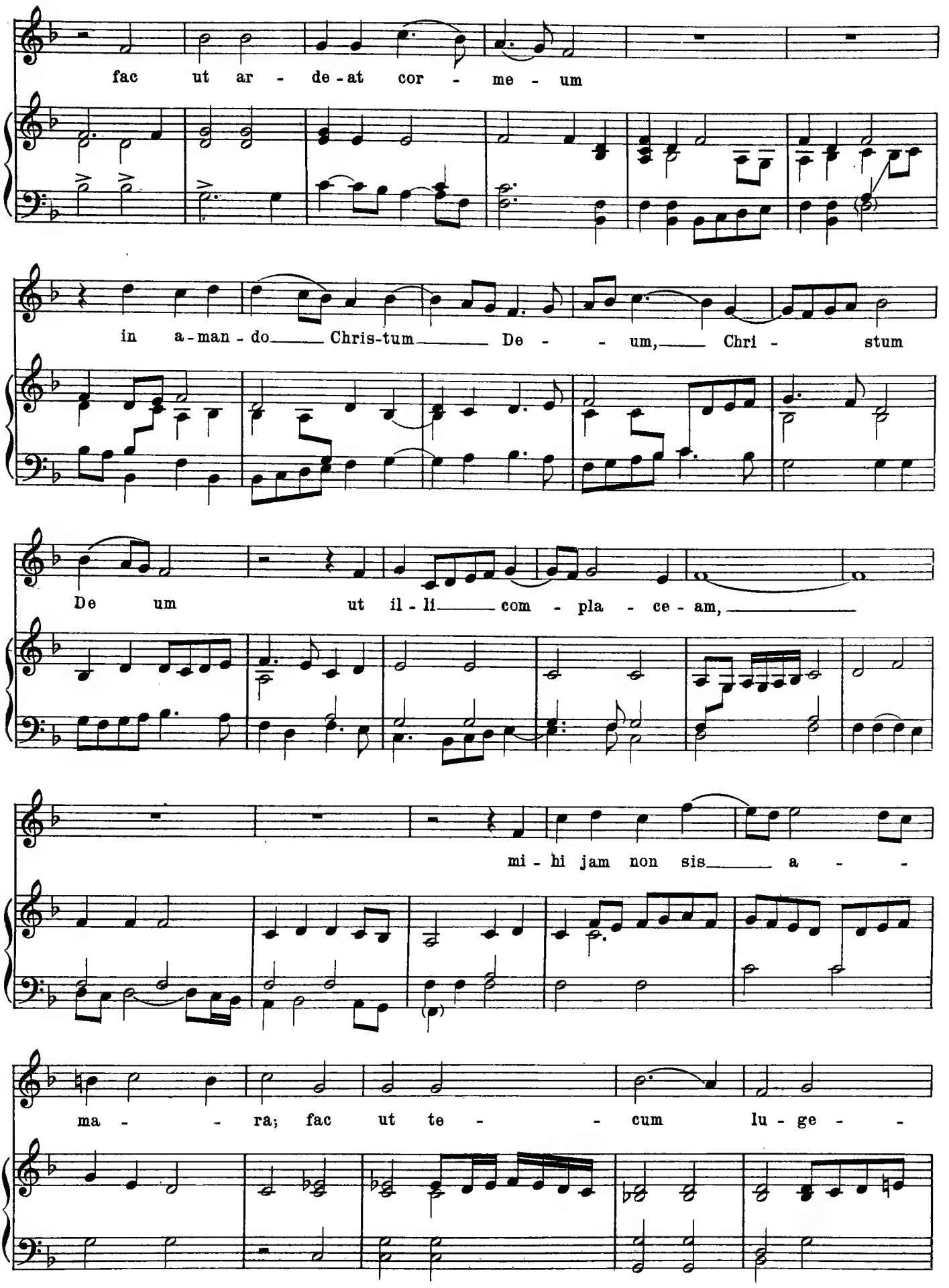


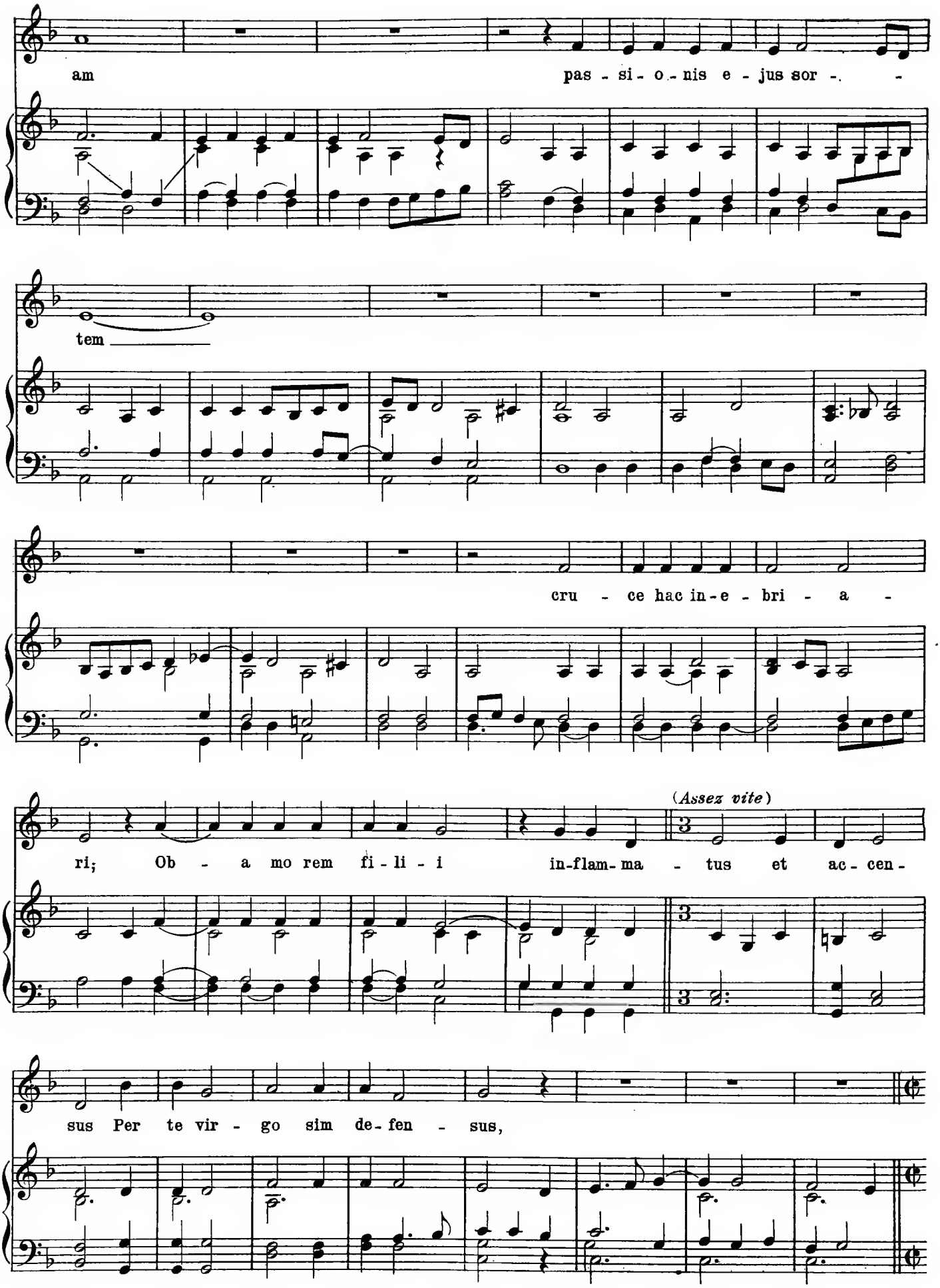

Andante mosso
a tempo
f
tr
ritard.
ritenuto
(Allegro)
p subito
cre - - -
- - scen - - -
- - do
f
f
sf
adagio
(Poco presto)
fp
sempre piano
cresc.
f
ritard.

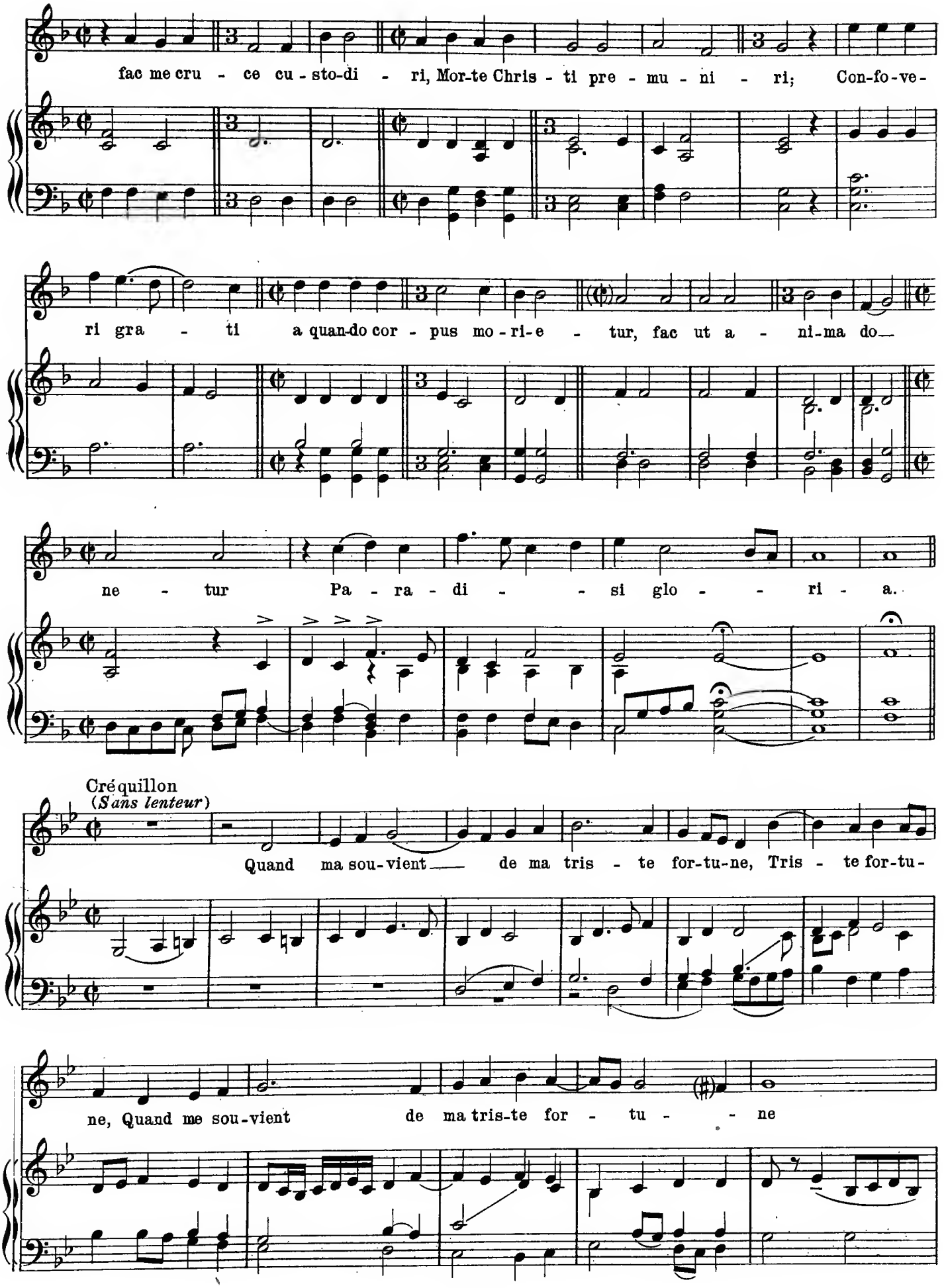
Josquin des Prés (c.1445-1521)

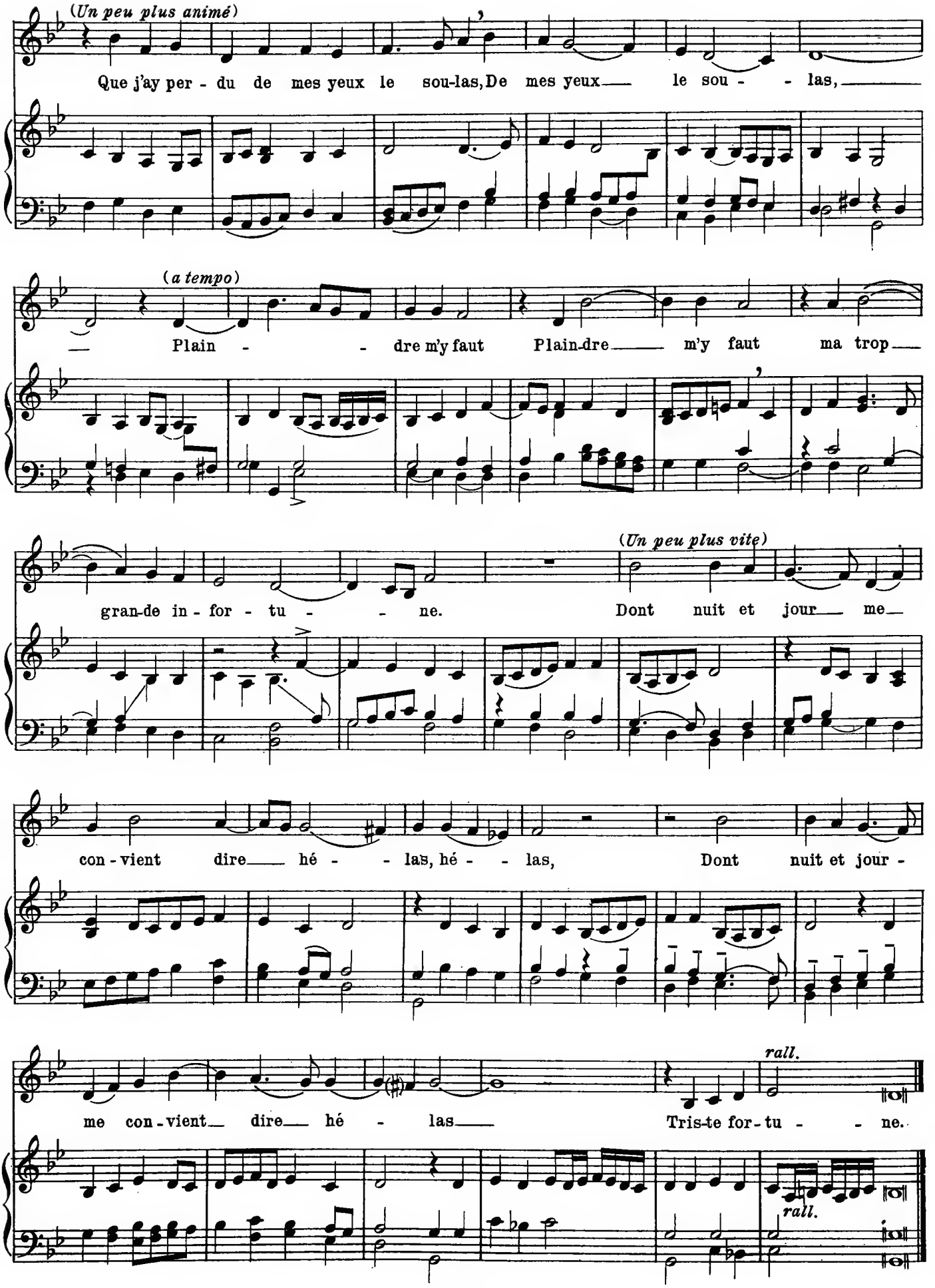
Stabat Mater




fac ut ar - de - at cor - me - um
in a - man - do Chris-tum De - um, Chri - stum
De um ut il - li com - pla - ce - am,
mi - hi jam non sis a -
ma - ra; fac ut te - cum lu - ge -

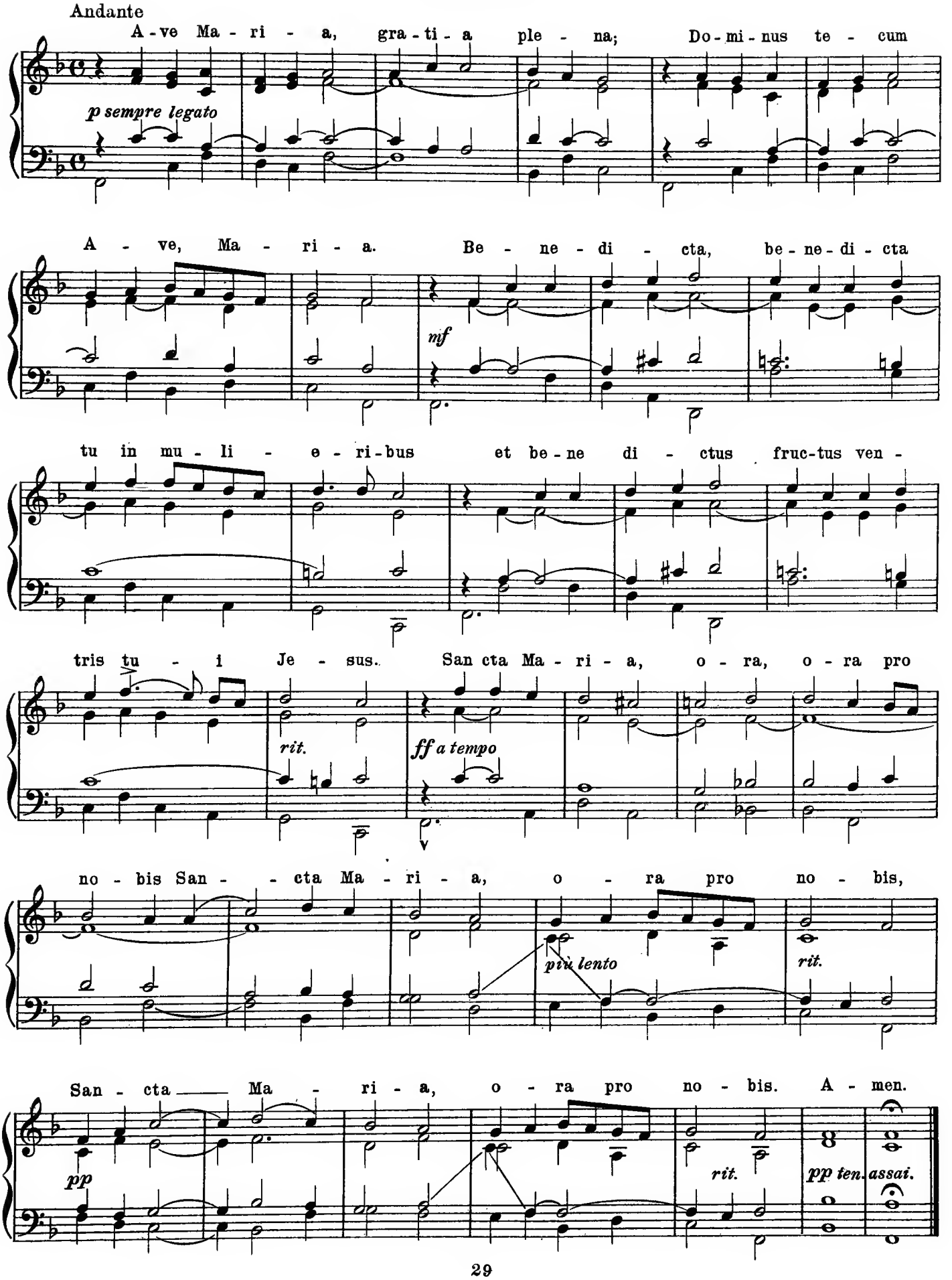

am pas - si - o - nis e - jus sor - -
tem
cru - ce hac in - e - bri - a -
(Assez vite)
ri; Ob - a mo rem fi - li - i in-flam-ma - tus et ac - cen -
sus Per te vir - go sim de - fen - sus,


fac me cru - ce cu - sto-di - ri, Mor-te Chris - ti pre - mu - ni - ri; Con-fo-ve-
ri gra - ti a quan-do cor - pus mo - ri-e - tur, fac ut a - ni-ma do—
ne - tur Pa - ra - di - - si glo - - ri - a.
Créquillon
(Sans lenteur)
Quand ma sou-vient— de ma tris - te for-tu-ne, Tris - te for-tu-
ne, Quand me sou-vient de ma tris-te for - tu - - ne


(Un peu plus animé)
Que j'ay per - du de mes yeux le sou-las, De mes yeux le sou - las,
(a tempo)
Plain - dre m'y faut Plain-dre m'y faut ma trop
(Un peu plus vite)
gran-de in - for - tu - ne. Dont nuit et jour me
con - vient dire hé - las, hé - las, Dont nuit et jour -
rall.
me con - vient dire hé - las Tris-te for - tu - ne.
rall.

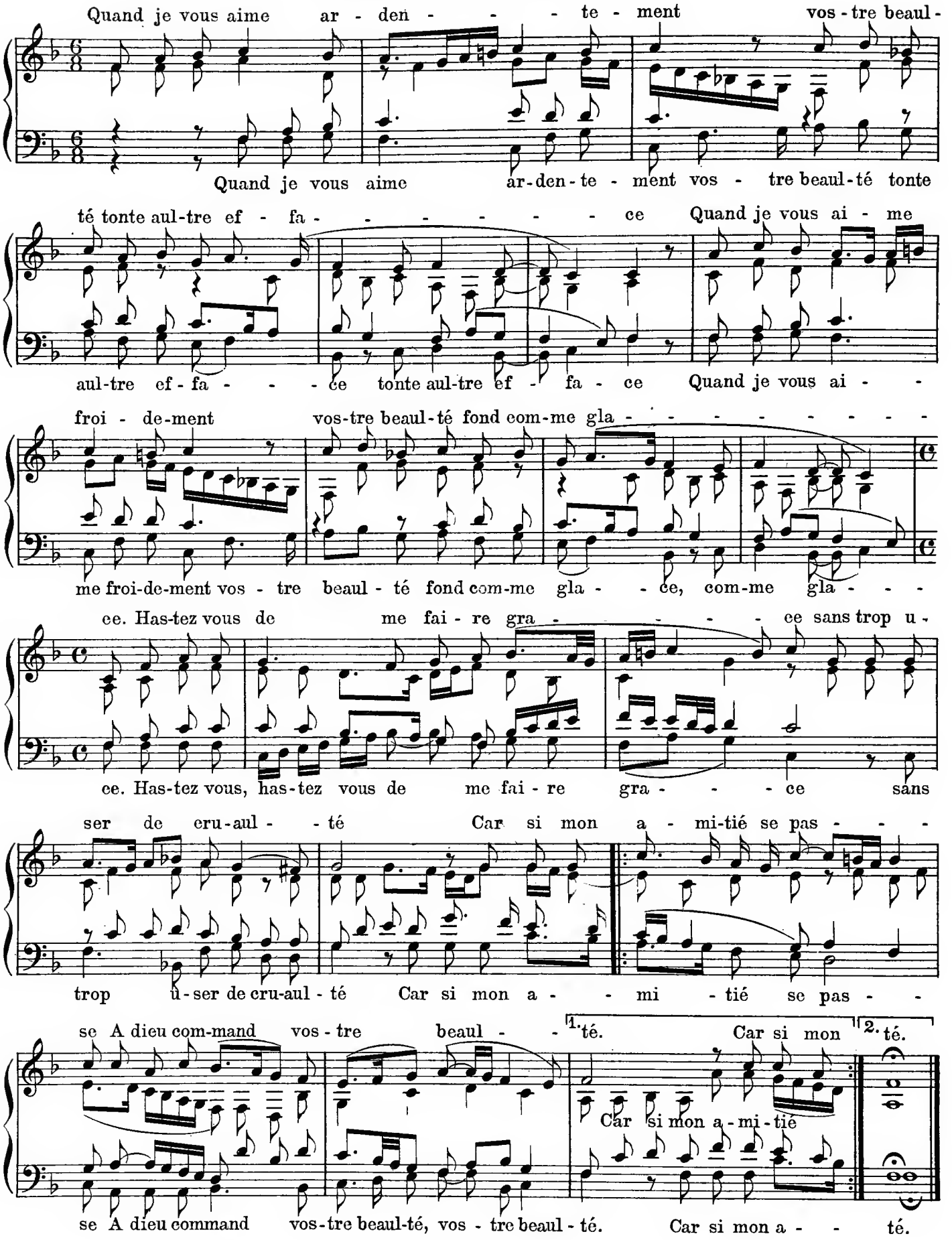
Jacques Arcadelt (1514- c.1560)

Ave Maria



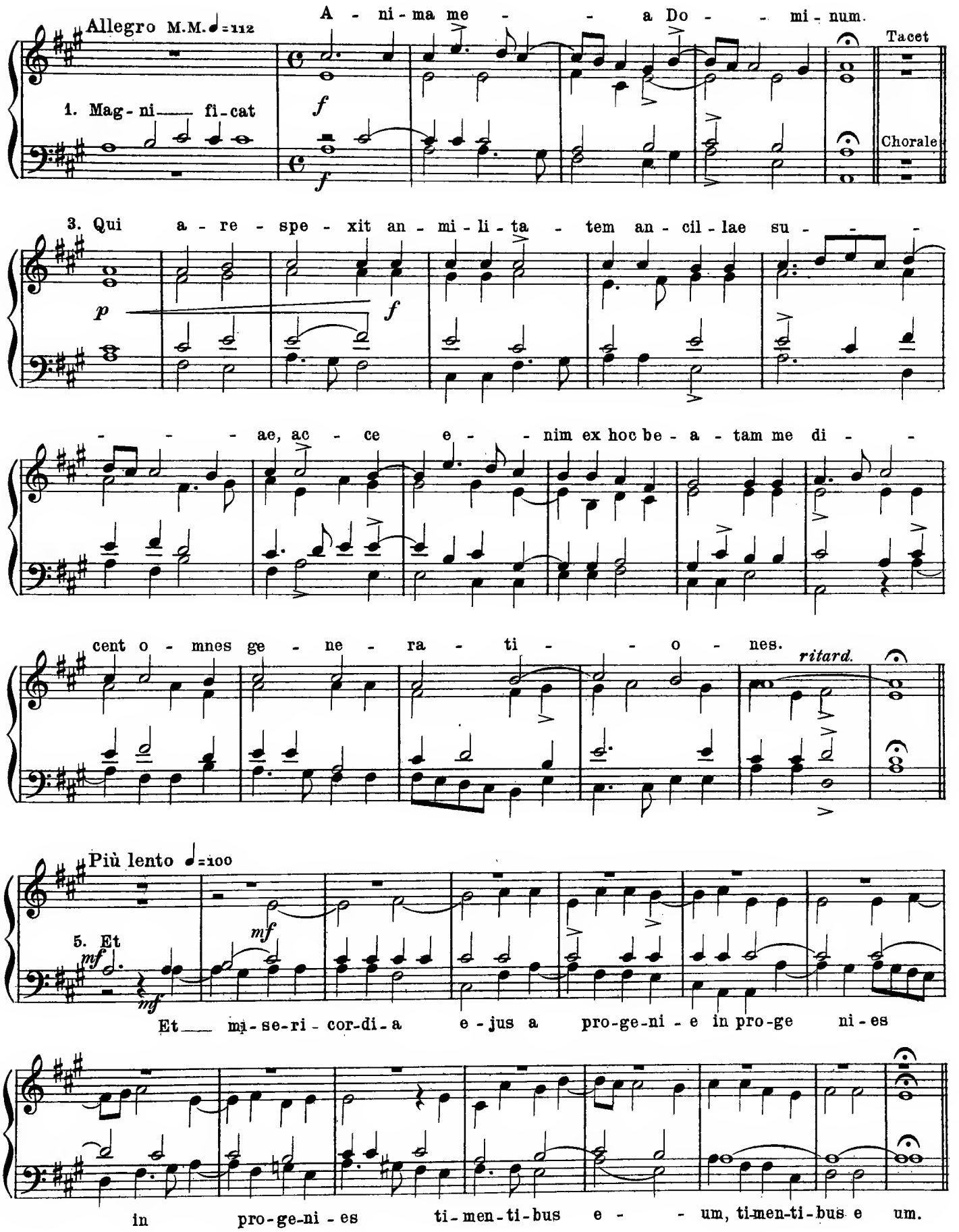
Jacques Arcadelt (1514 - c. 1560)

Four-part Chanson (Text by Cl. Marot)

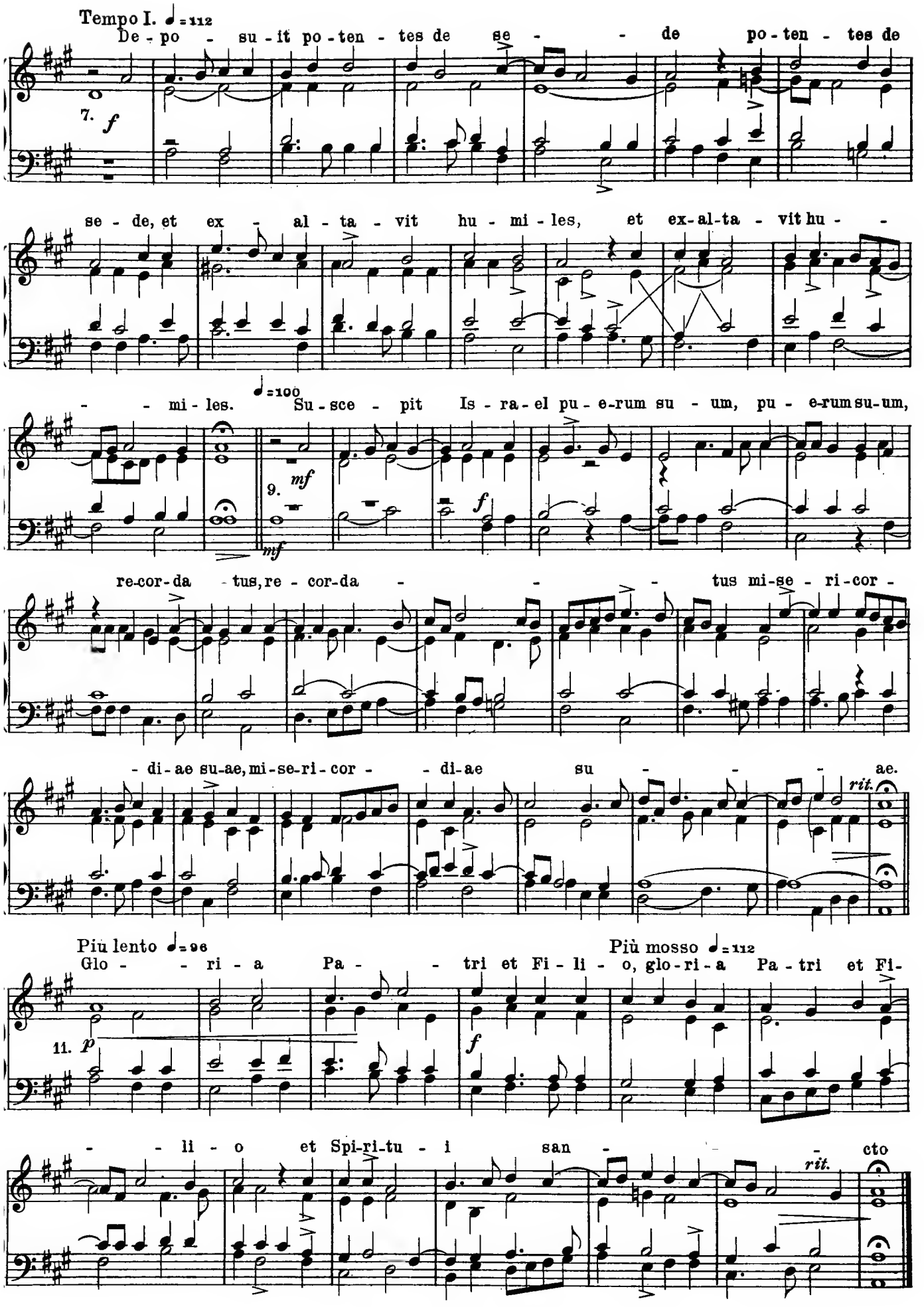


Adrian Willaert (1527-1562)

*Magnificat

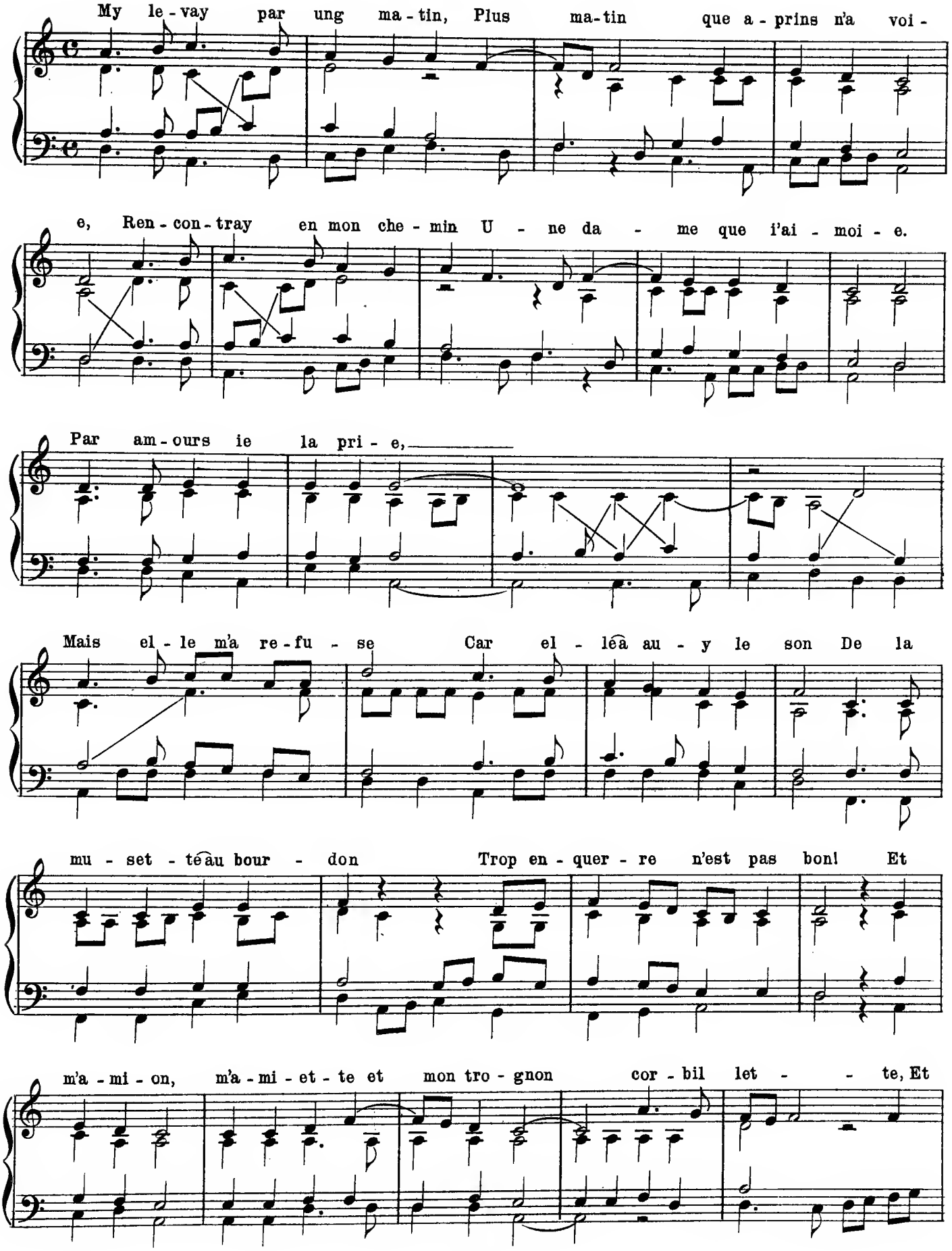


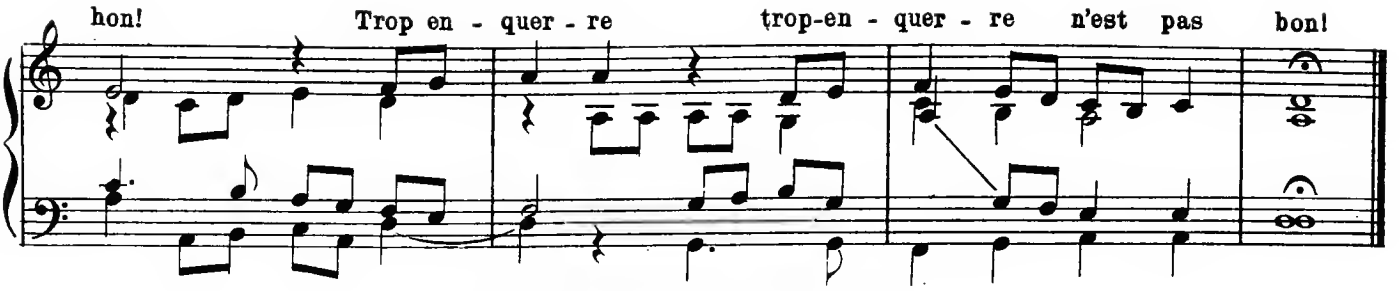
*Alternating with Chorale in the Sixth Mode.


Tempo I. ♩=112
De - po - su - it po - ten - tes de se - - de po - ten - tes de
7. f
se - de, et ex - al - ta - vit hu - mi - les, et ex-al-ta - vit hu - -
- - mi - les.
♩=100
Su - sce - pit Is - ra - el pu - e-rum su - um, pu - e-rum su-um,
9. mf
mf
f
re-cor-da - tus, re - cor-da - - - tus mi-se - ri-cor -
- di-ae su-ae, mi-se-ri-cor - - di-ae su - - - ae.
rit.
Più lento ♩=96
Più mosso ♩=112
Glo - - ri - a Pa - - tri et Fi - li - o, glo-ri - a Pa - tri et Fi-
11. p
f
- - li - o et Spi-ri-tu - i san - - cto
rit.

Clement Jannequin (~~1529–1559~~)

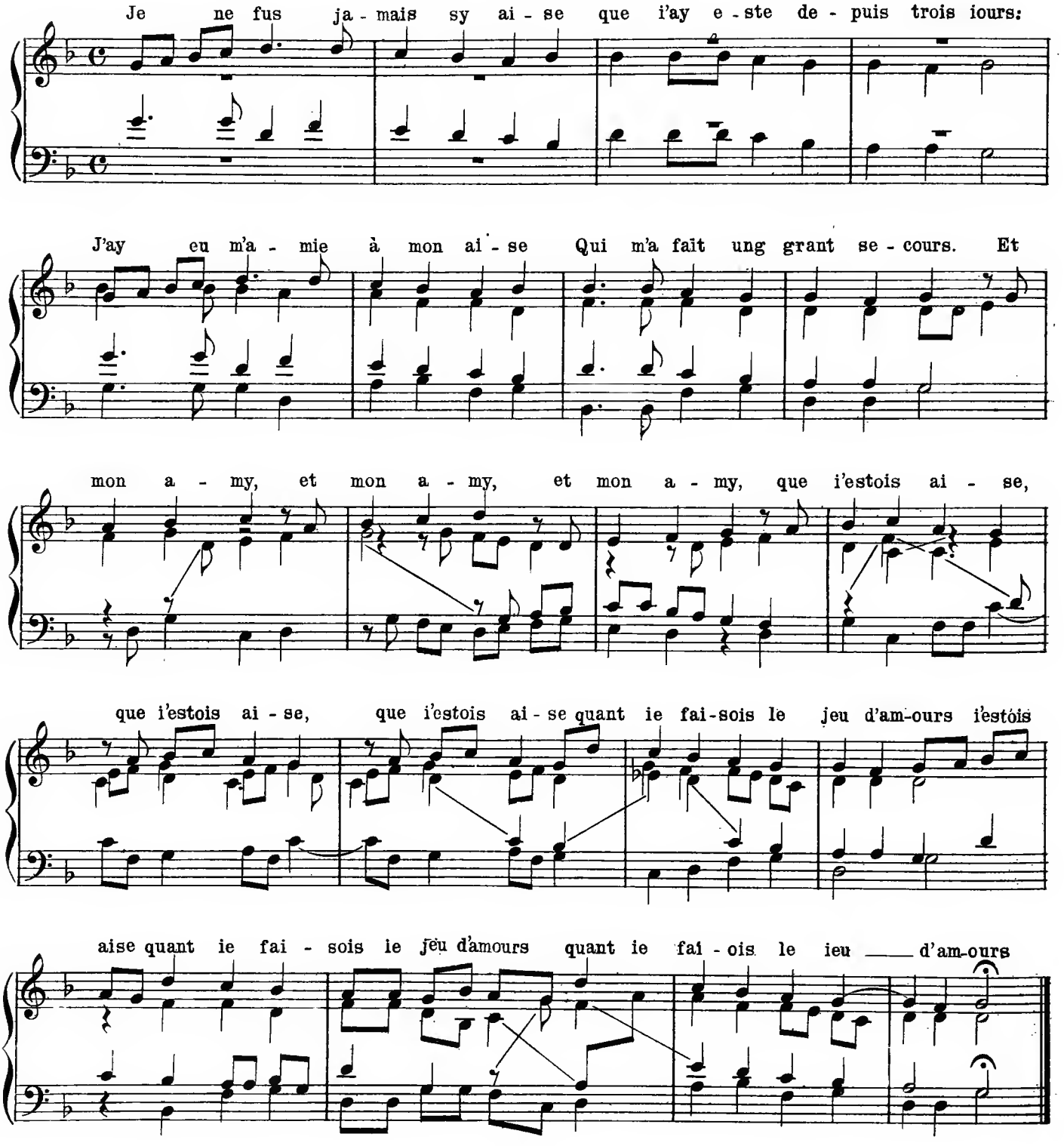
Chanson "My levay par ung matin"





Clement Jannequin

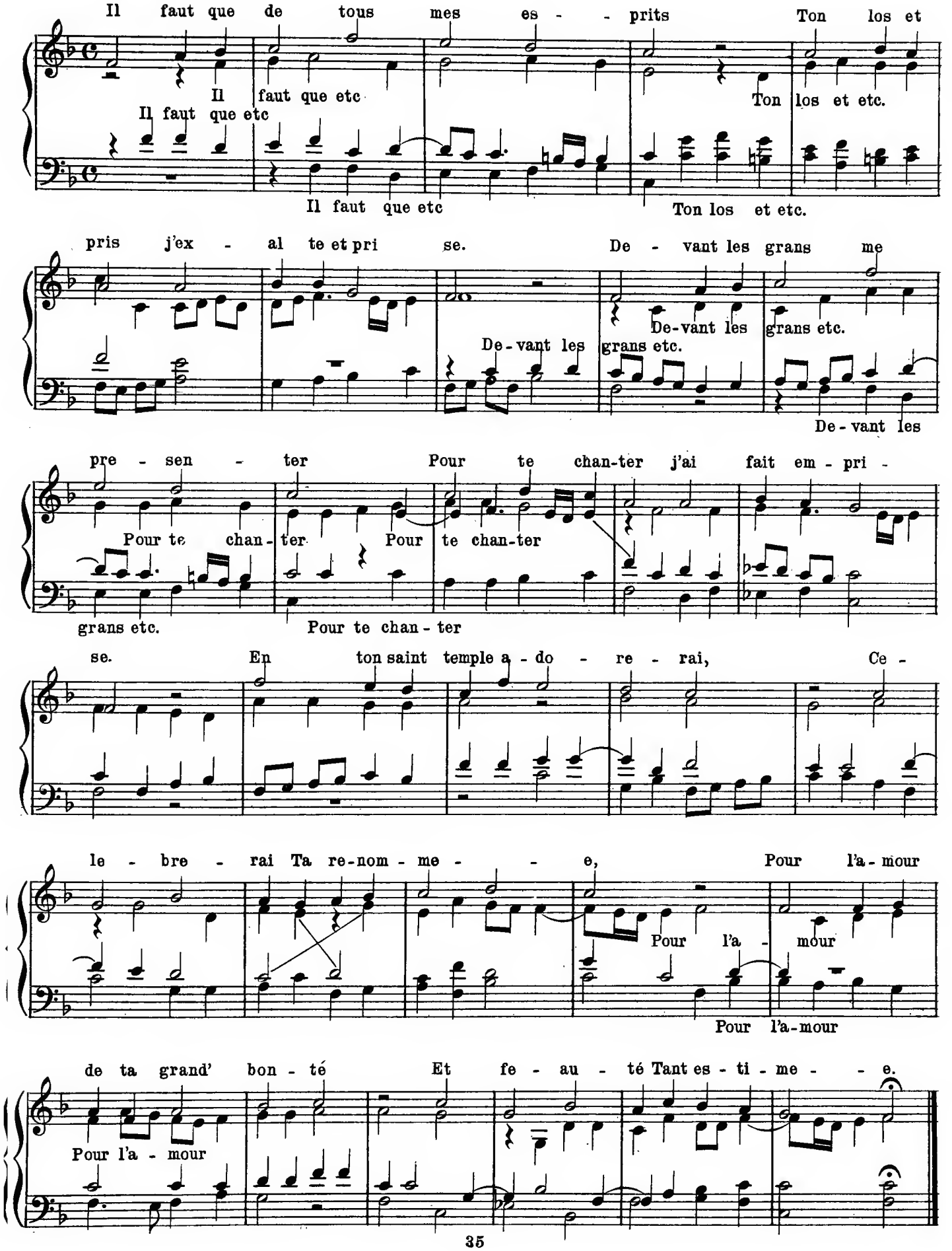
Chanson "Je ne fus jamais"



Claude Goudimel (c.1505-1572)

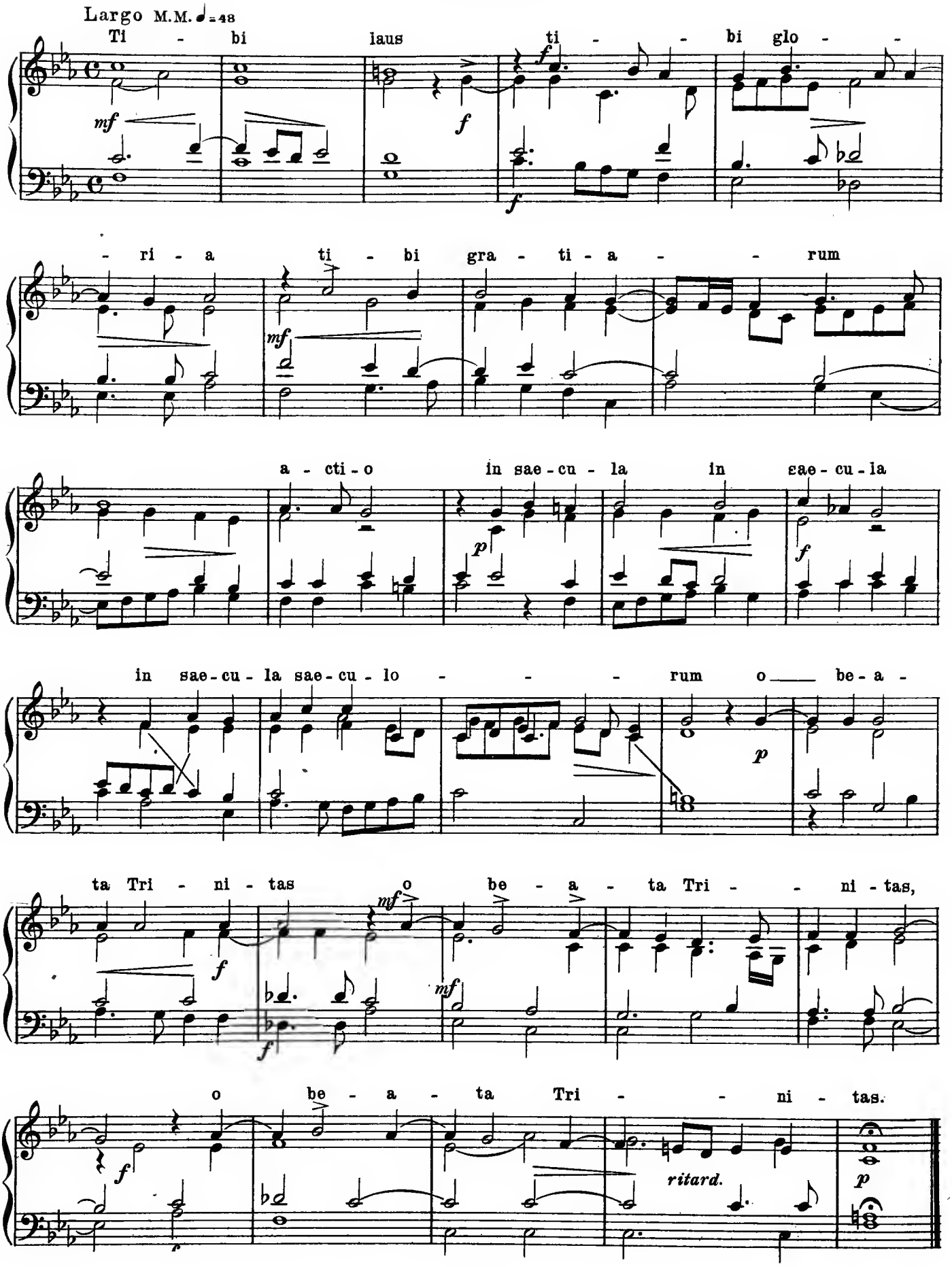
Psaume CXXXVIII

Text by
Clement Marot



Orlando di Lasso (1532-1594)

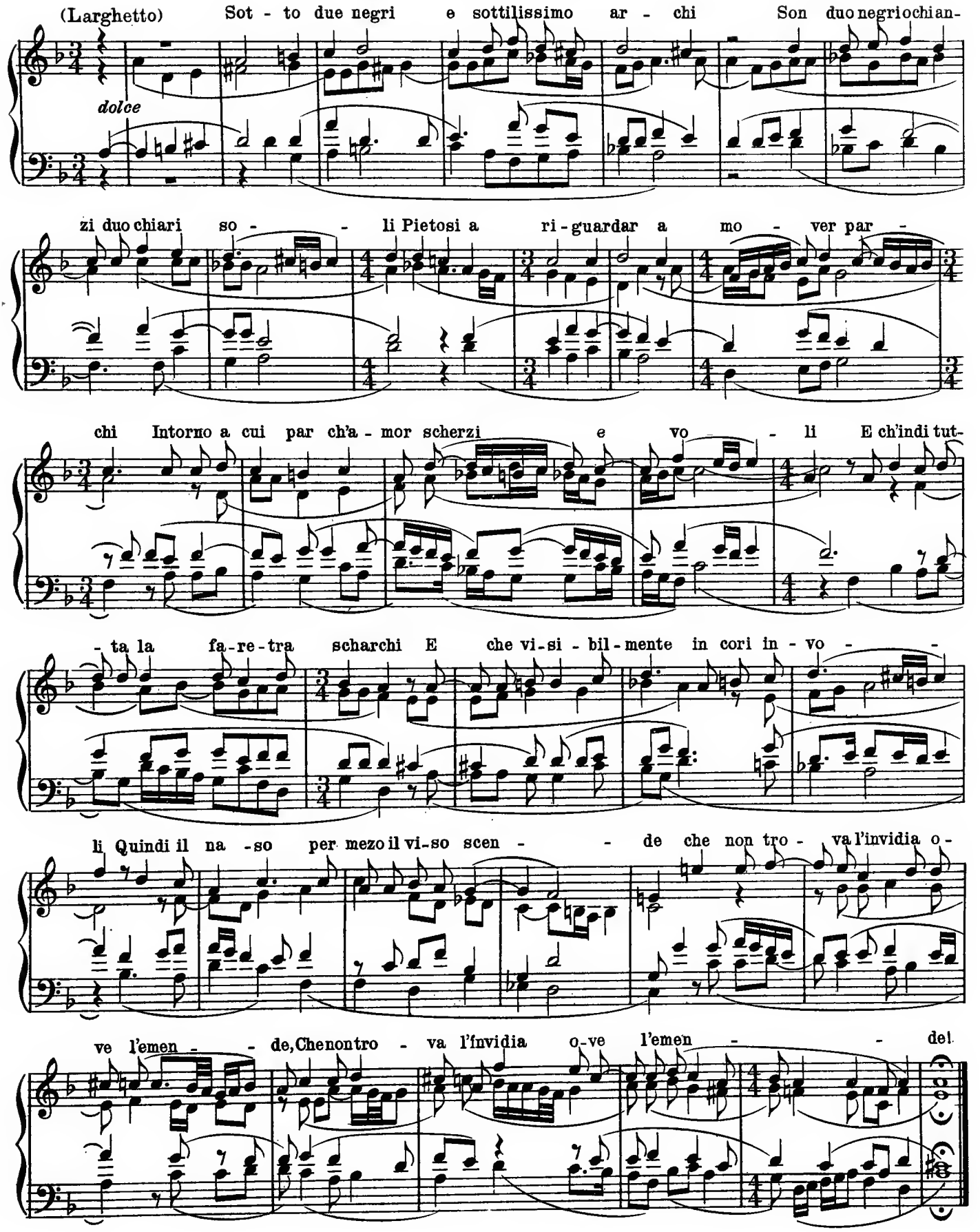
Tibi Laus



Orlando di Lasso (1532–94)

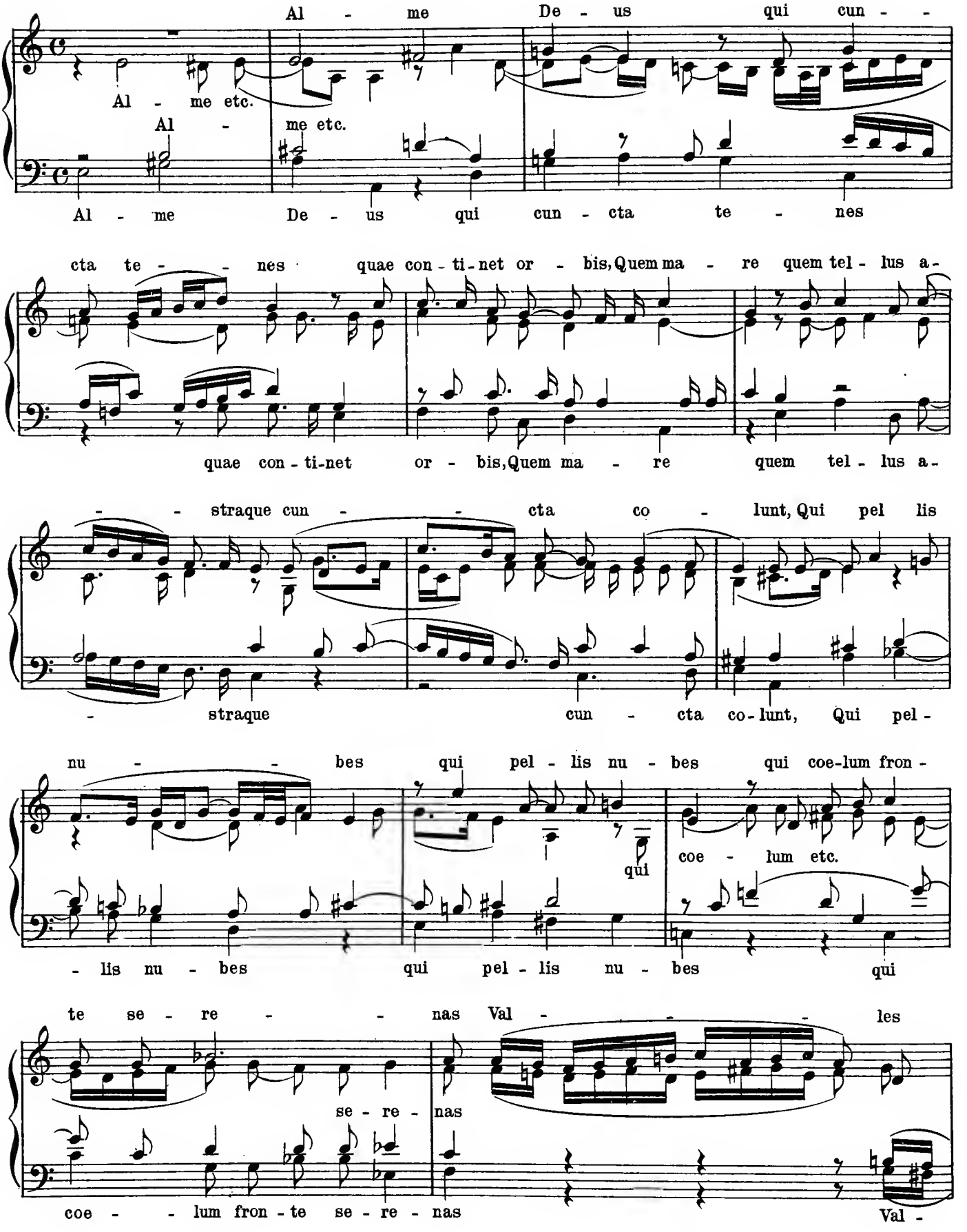
Four part Madrigal

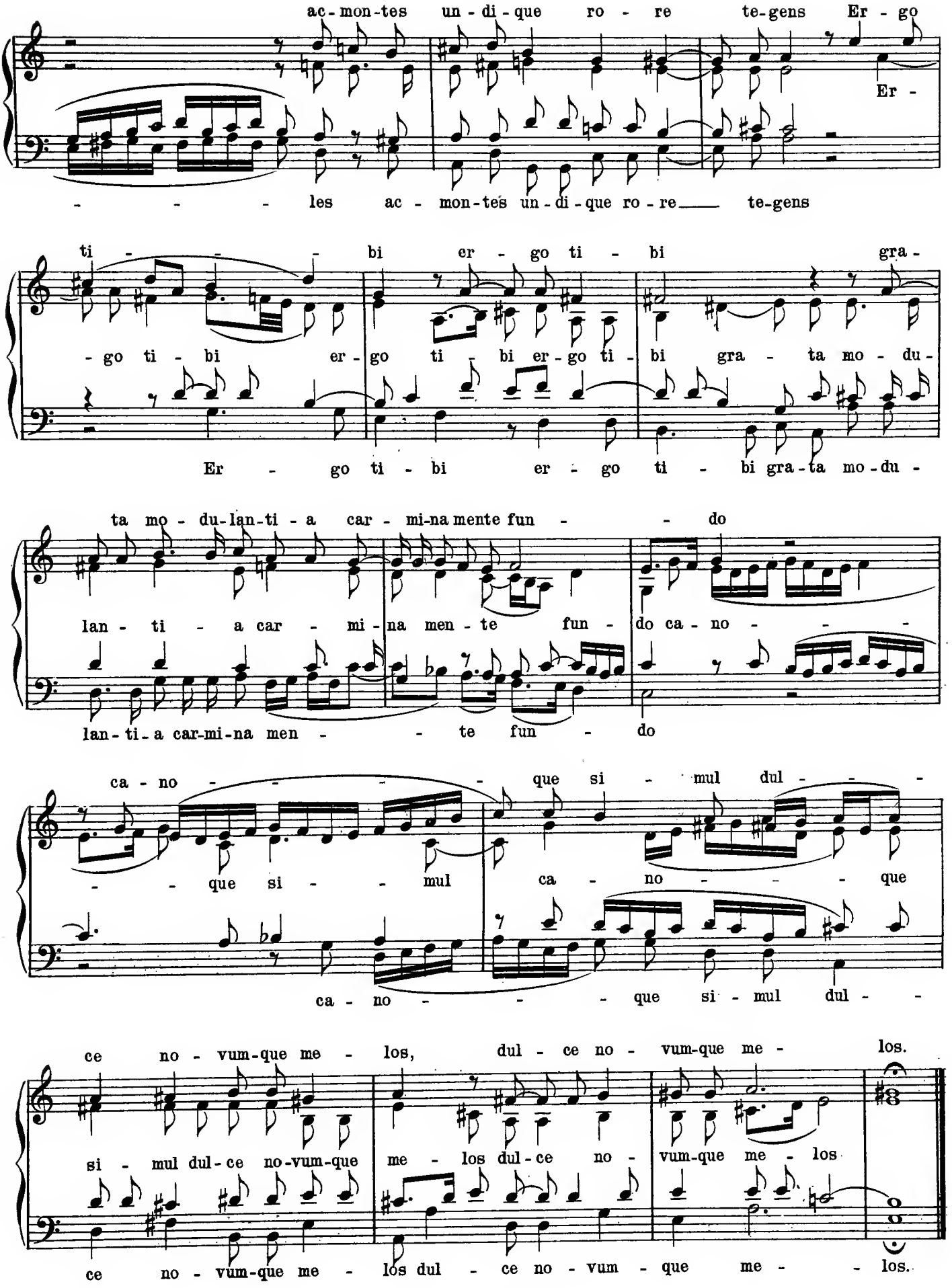
(Text by Ariosto)



Orlando di Lasso

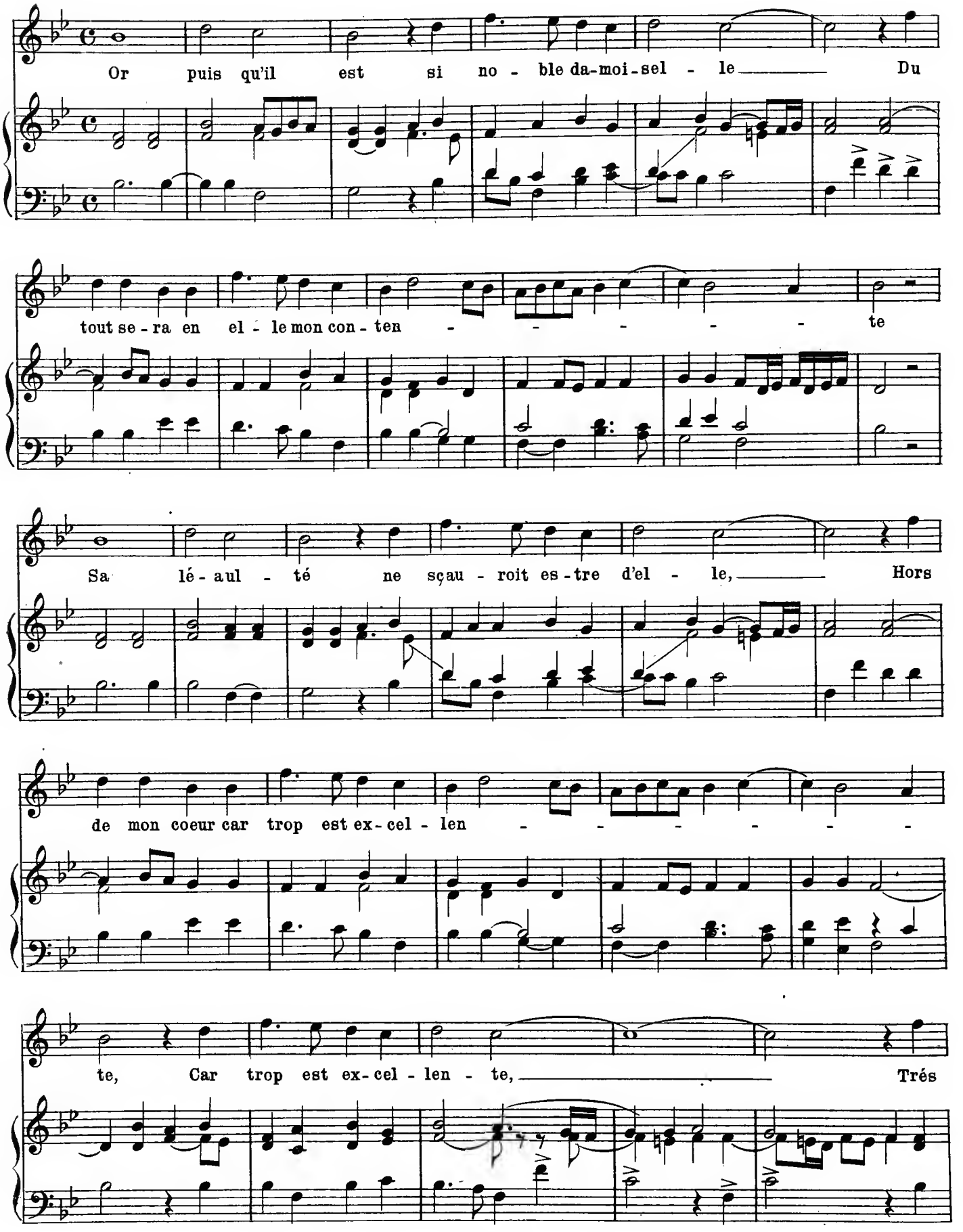
Four-part Hymn

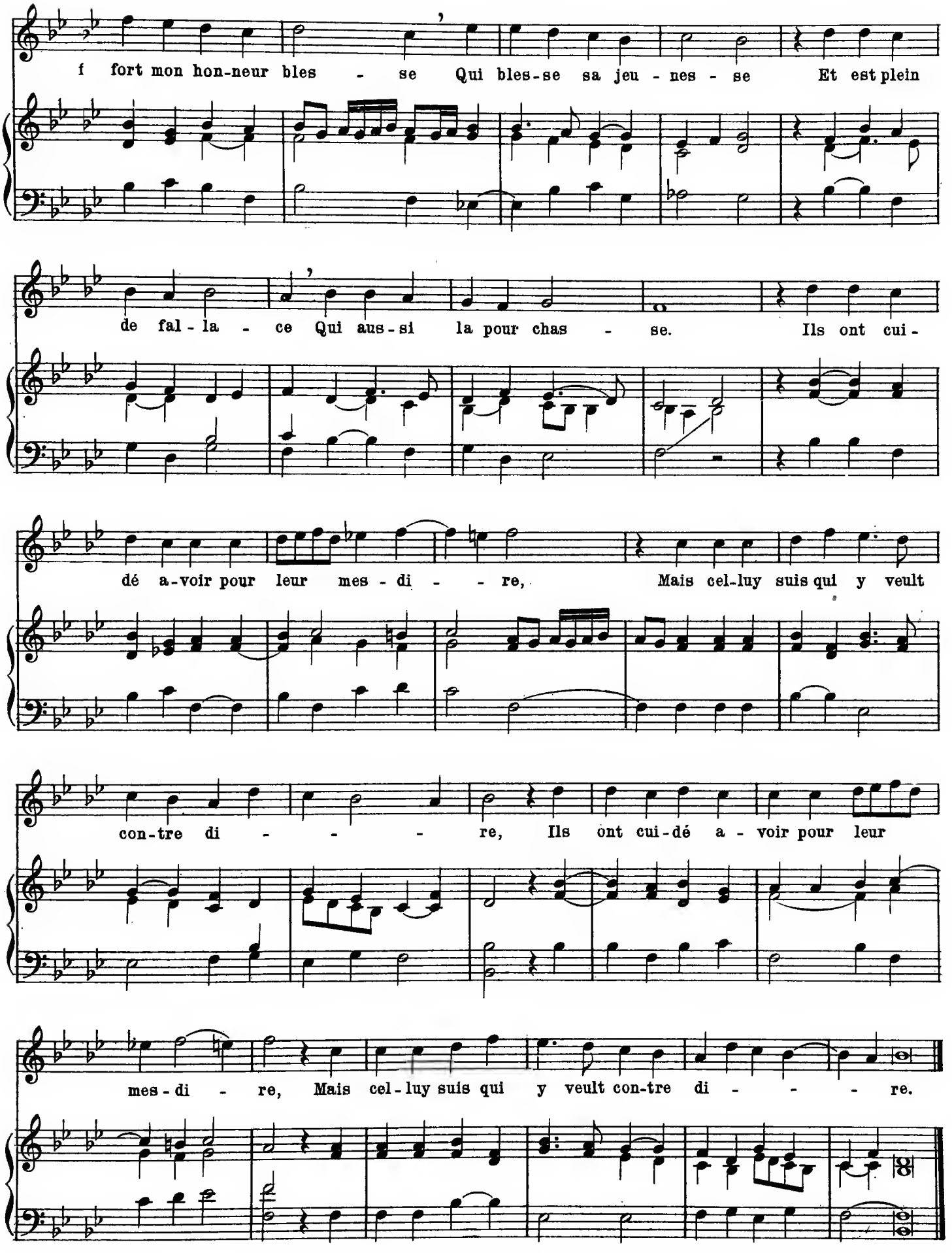



ac-mon-tes un-di-que ro-re te-gens Er-go
Er-
les ac-mon-tes un-di-que ro-re te-gens
ti-bi er-go ti-bi gra-
go ti-bi er-go ti-bi er-go ti-bi gra-ta mo-du-
Er-go ti-bi er-go ti-bi gra-ta mo-du-
ta mo-du-lan-ti-a car-mi-na mente fun-do
lan-ti-a car-mi-na mente fun-do ca-no-
lan-ti-a car-mi-na men-te fun-do
ca-no-que si-mul dul-
que si-mul ca-no-que
ca-no-que si-mul dul-
ce no-vum-que me-los, dul-ce no-vum-que me-los.
si-mul dul-ce no-vum-que me-los dul-ce no-vum-que me-los
ce no-vum-que me-los dul-ce no-vum-que me-los.

Clemens non Papa (circ. 1475-1550)

Chanson: "Or puis qu'il est"

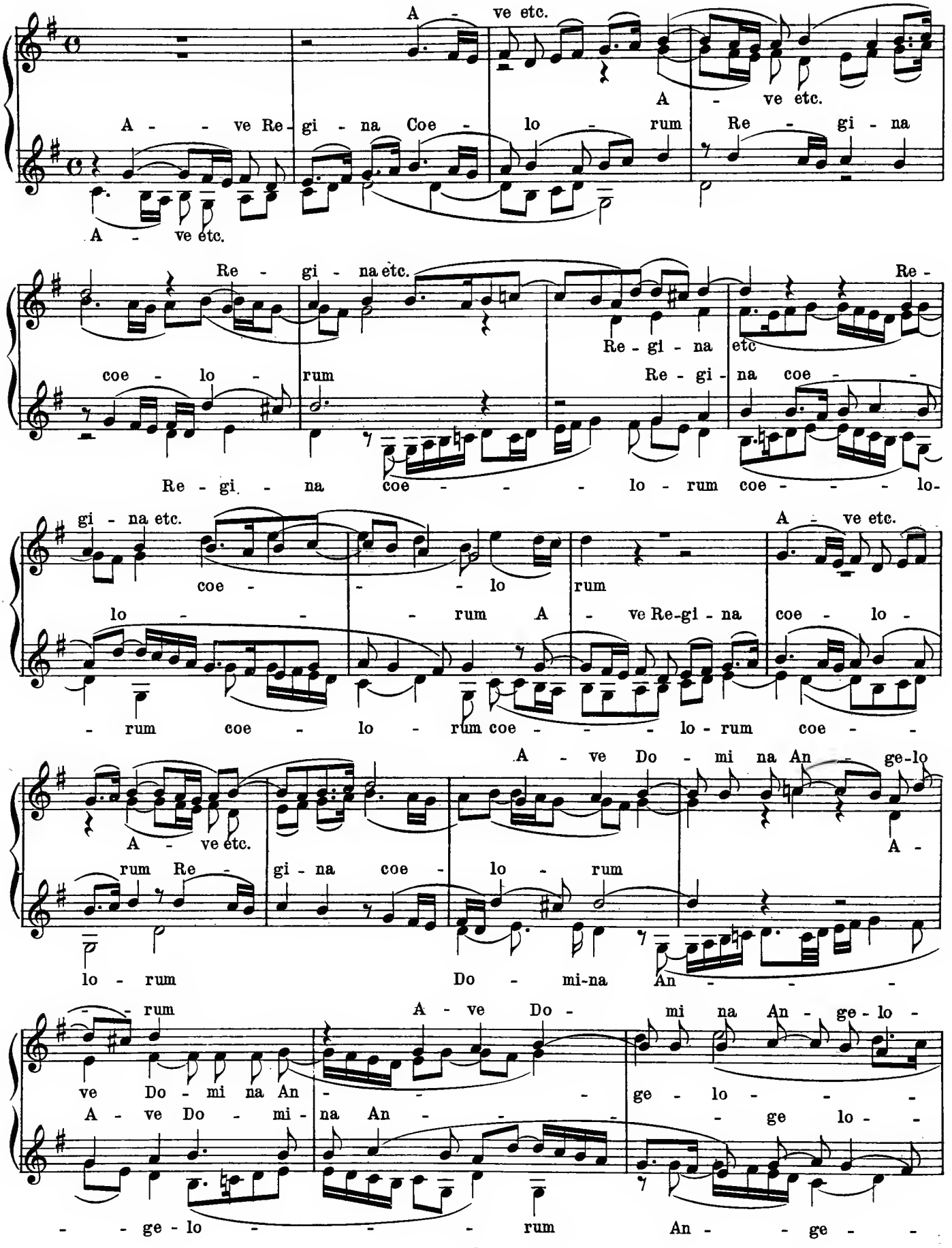


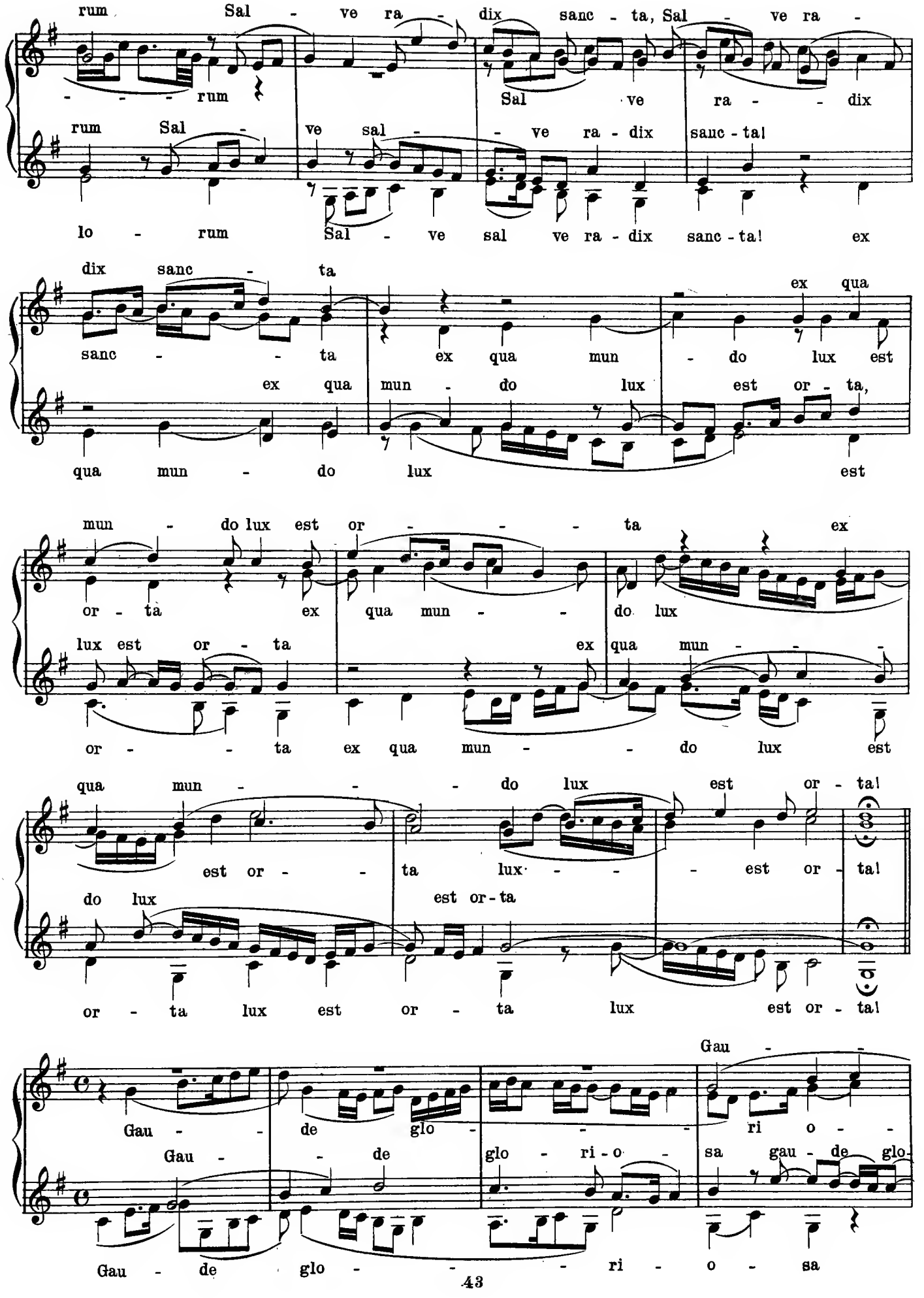

f fort mon hon-neur bles - se Qui bles-se sa jeu - nes - se Et est plein
de fal - la - ce Qui aus - si la pour chas - se. Ils ont cui -
dé a-voir pour leur mes - di - - re, Mais cel-luy suis qui y veult
con-tre di - - - re, Ils ont cui-dé a - voir pour leur
mes - di - re, Mais cel - luy suis qui y veult con-tre di - - - re.

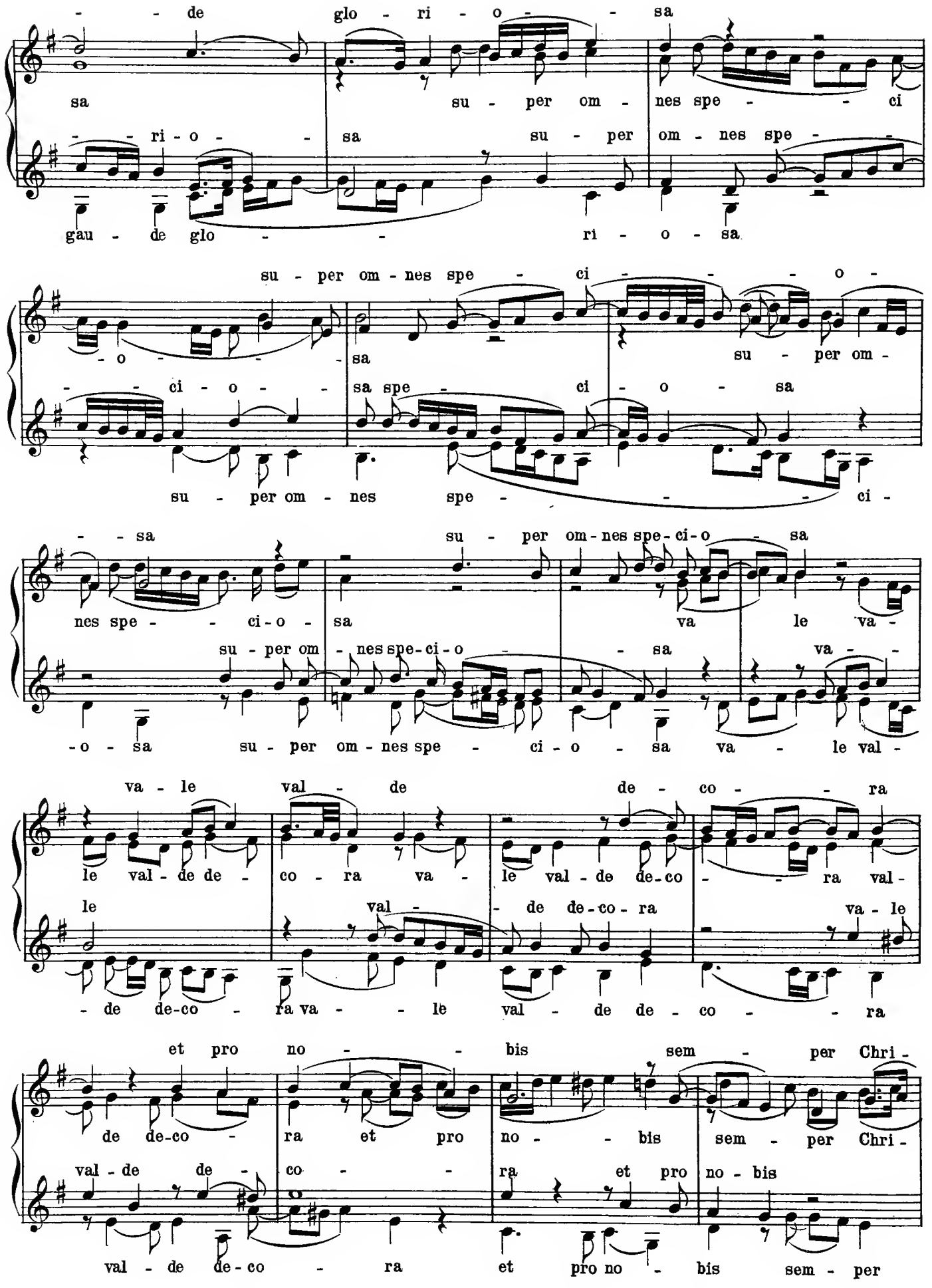
Giovanni Pierluigi da Palestrina (1526–94)

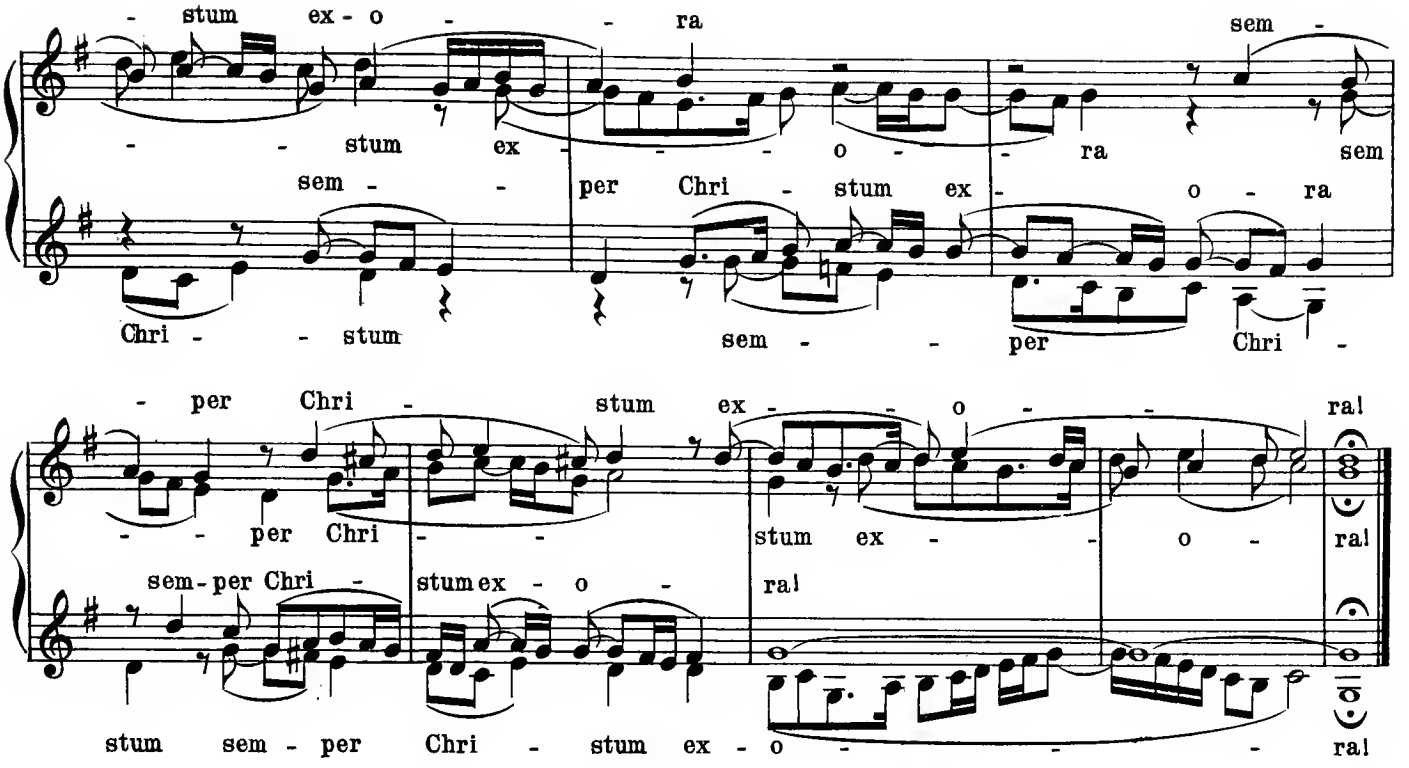
Ave Regina Coelorum

for 4 Women's Voices



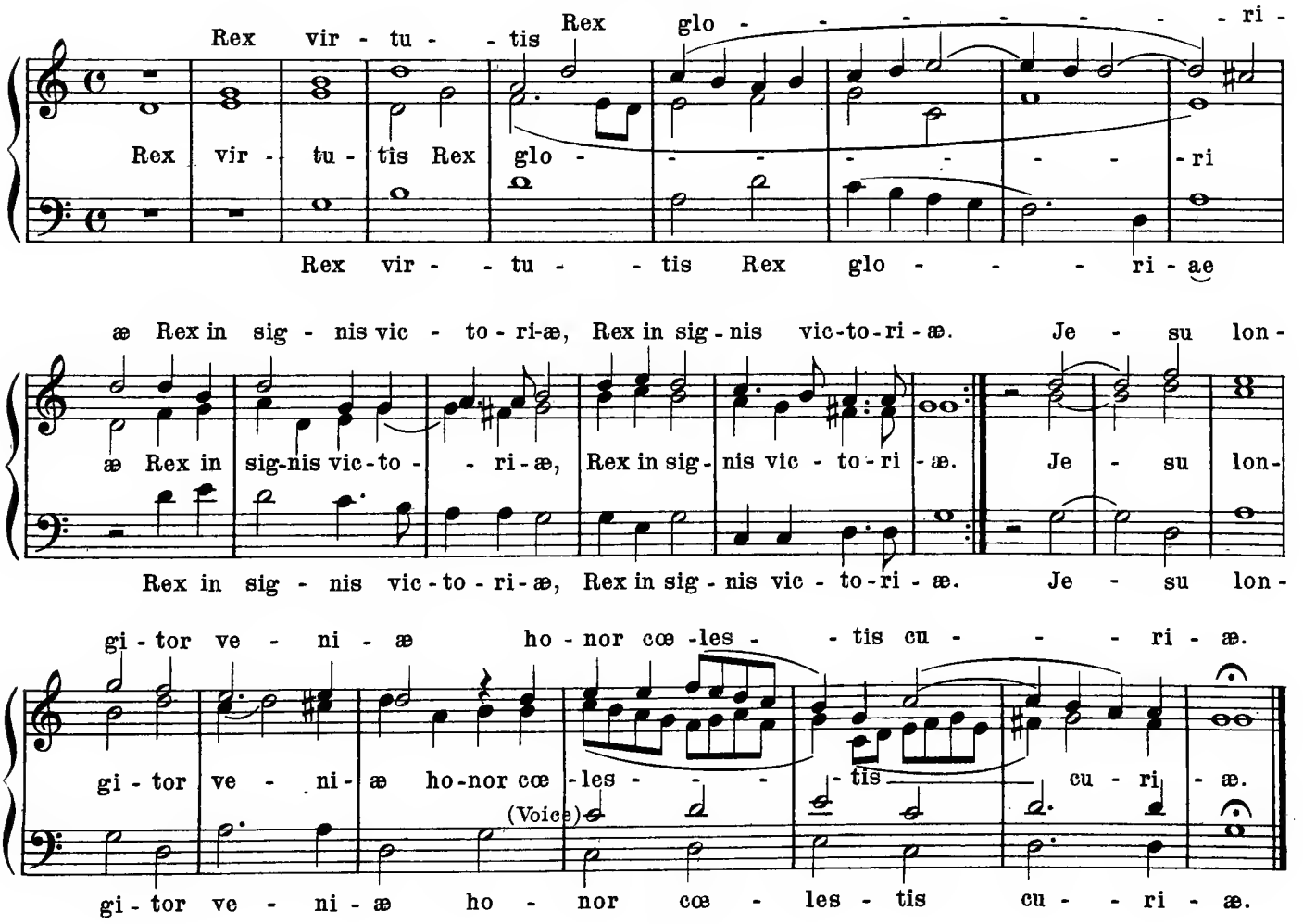

rum Sal - ve ra - dix sanc - ta, Sal - ve ra -
- - - rum
Sal ve ra - - dix
rum Sal -
ve sal - - ve ra - dix
sanc - ta!
lo - rum
Sal - ve sal ve ra - dix sanc - ta! ex
dix sanc - ta
ex qua
sanc - - ta
ex qua mun - do lux est
ex qua mun - do lux est or - ta,
qua mun - do lux
est
mun - do lux est or - - - - ta ex
or - ta
ex qua mun - - do lux
lux est or - ta
ex qua mun - - -
or - - - ta ex qua mun - - do lux est
qua mun - - - do lux est or - ta!
est or - - ta
lux - - - est or - ta!
do lux
est or - ta
or - ta lux est or - ta lux est or - ta!
Gau - -
Gau - - de glo - - - ri o - -
Gau - - de
glo - ri - o - sa gau - de glo -
Gau - de glo - - - ri - o - sa


- - de glo - ri - o - - sa
sa su - per om - nes spe - - ci
- - ri - o - - sa su - per om - nes spe - -
gau - de glo - - ri - o - sa
su - per om - nes spe - ci - - - - o -
- o - - - sa su - per om -
- - ci - o - - sa spe - ci - o - sa
su - per om - nes spe - - - ci -
- - sa su - per om - nes spe - ci - o - sa
nes spe - - ci - o - sa va le va -
su - per om - nes spe - ci - o - sa va - -
- o - sa su - per om - nes spe - ci - o - sa va - le val -
va - le val - de de - co - - ra
le val - de de - co - ra va - le val - de de - co - - ra val -
le val - de de - co - ra va - le
- de de - co - ra va - - le val - de de - co - - ra
et pro no - - bis sem - per Chri -
de de - co - ra et pro no - - bis sem - per Chri -
val - de de - co - - ra et pro no - bis
val - de de - co - ra et pro no - bis sem - per



Palestrina (1526 - 1594)

Rex Virtutis

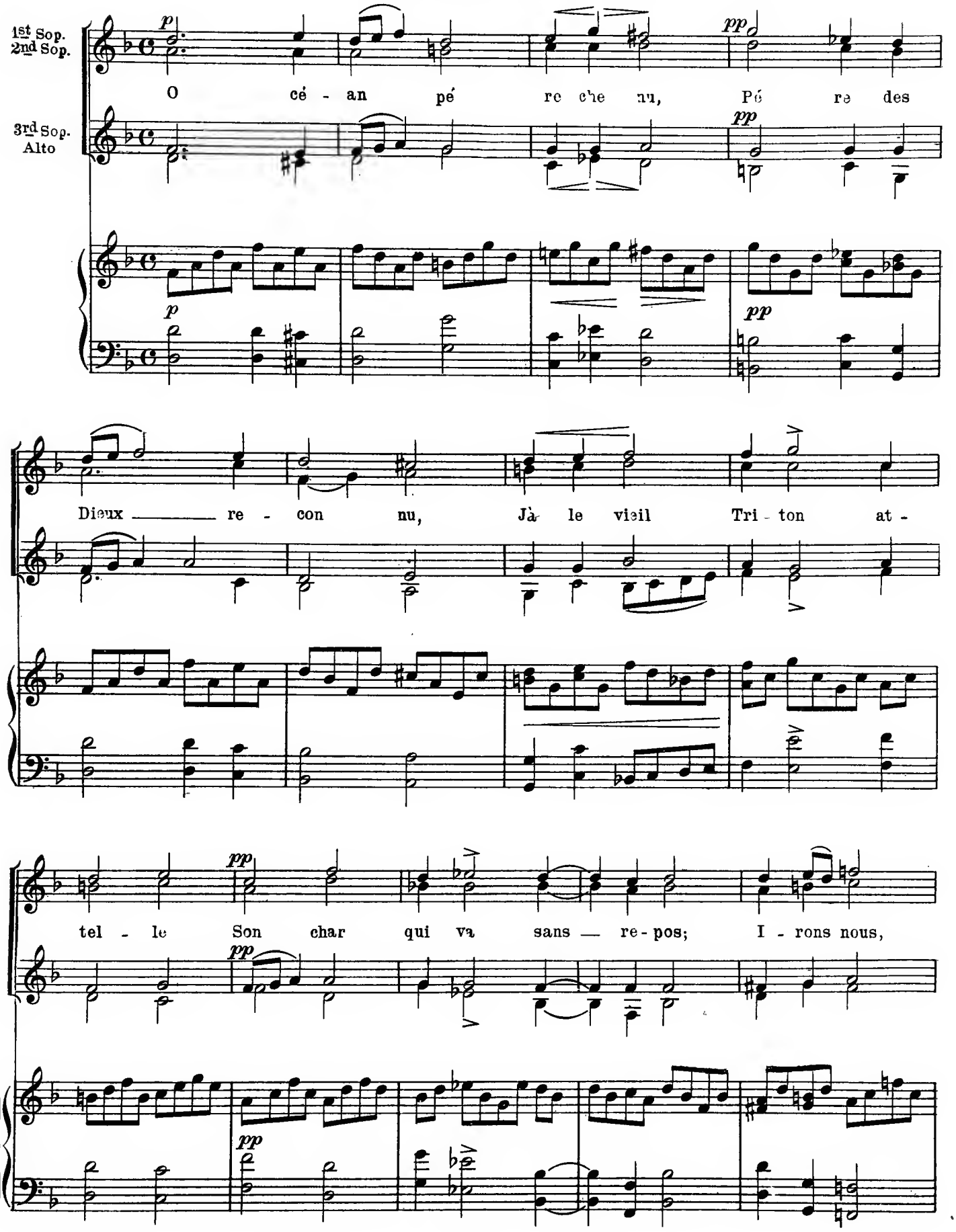


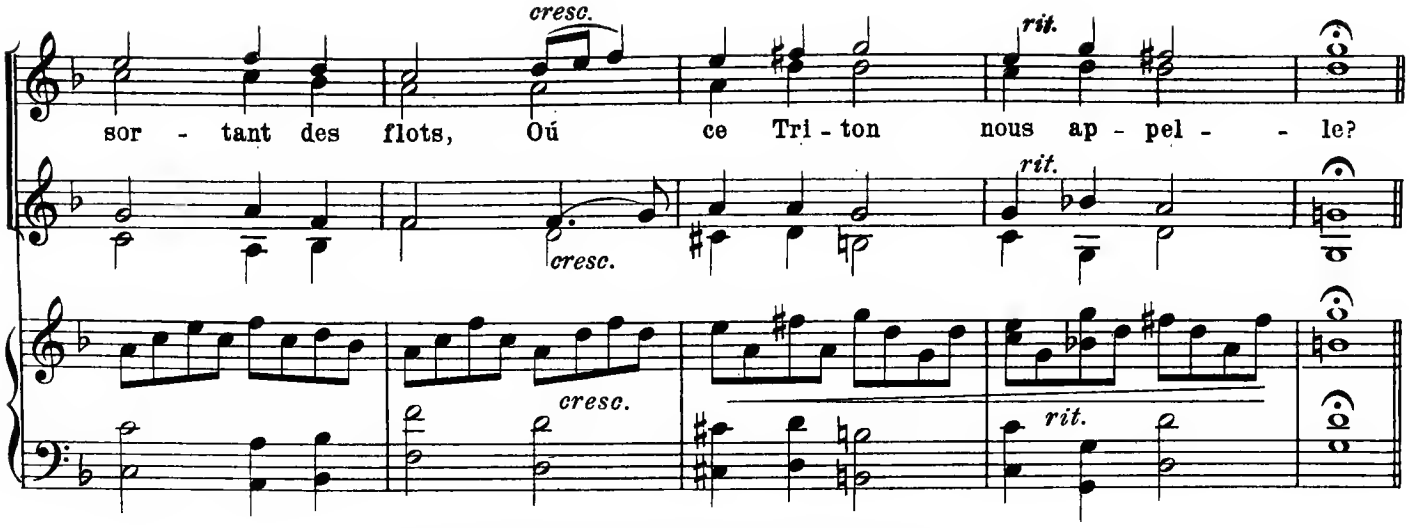
SECTION TWO

THE BEGINNINGS OF OPERA, 1581-1750

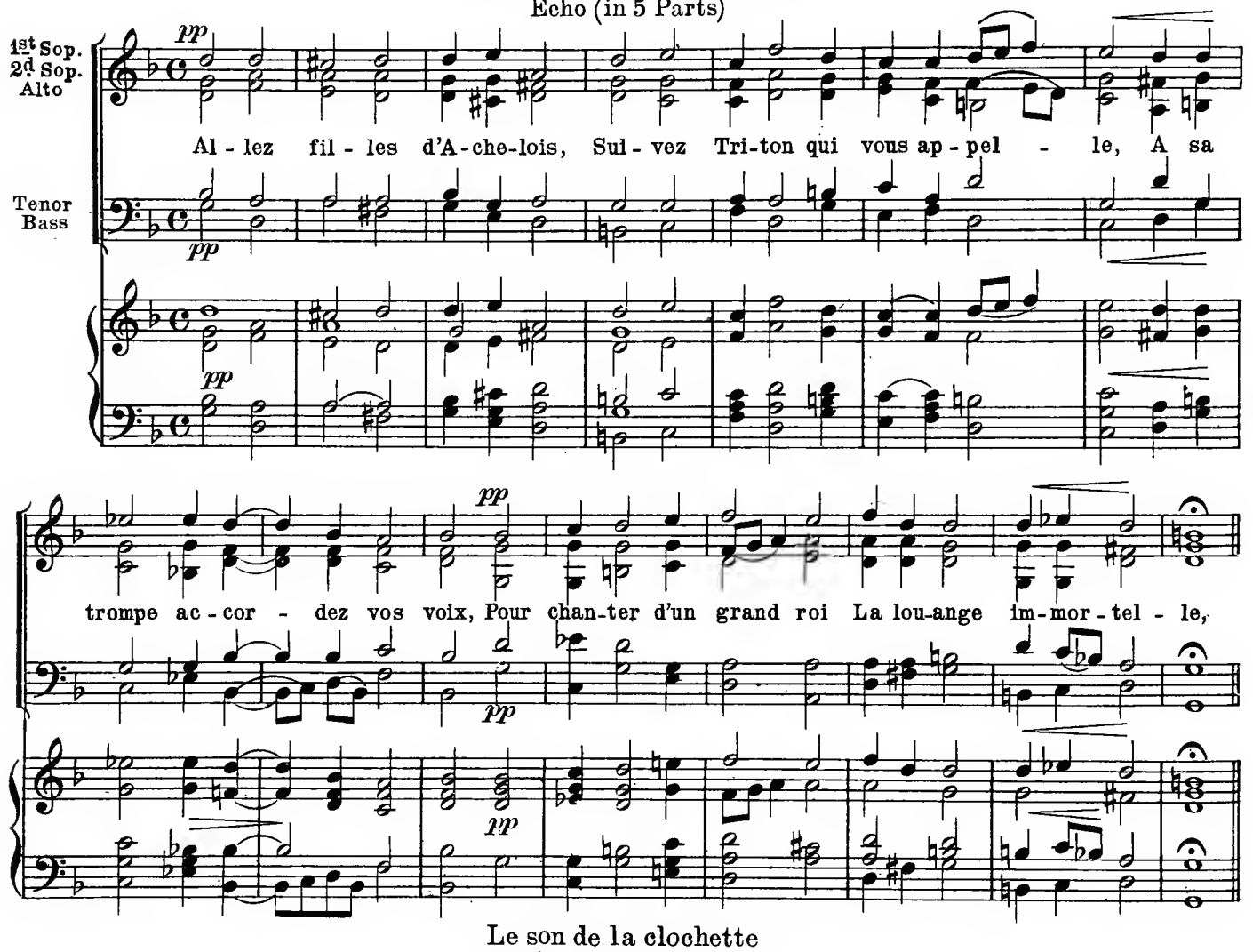
Balthazarini ("M. de Beaujoyeulx") (c.1550–1600)

Chant des Syrènes from "Le Ballet de la Reine"
(in 4 Parts)

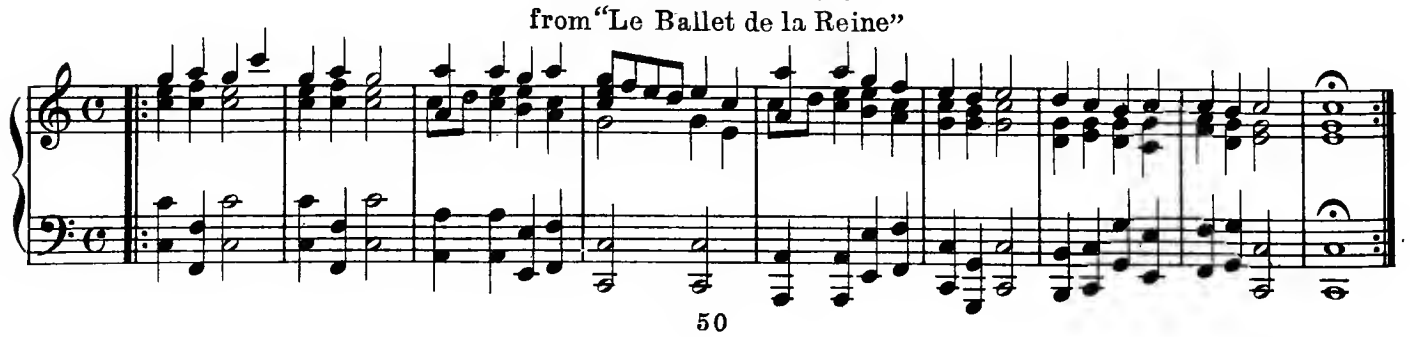




Réponse de la voûte dorée aux Syrènes.
from "Le Ballet de la Reine"
Echo (in 5 Parts)

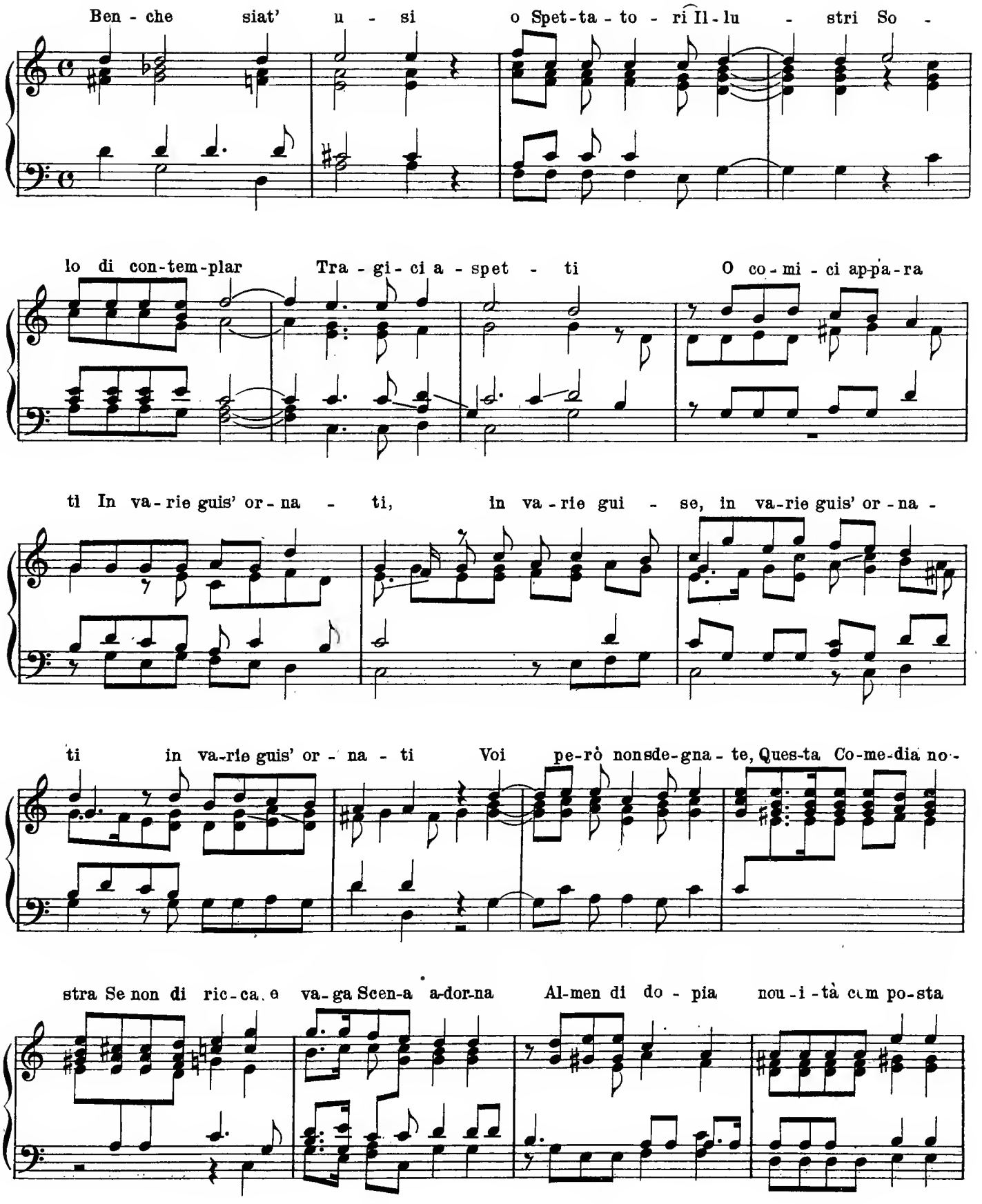


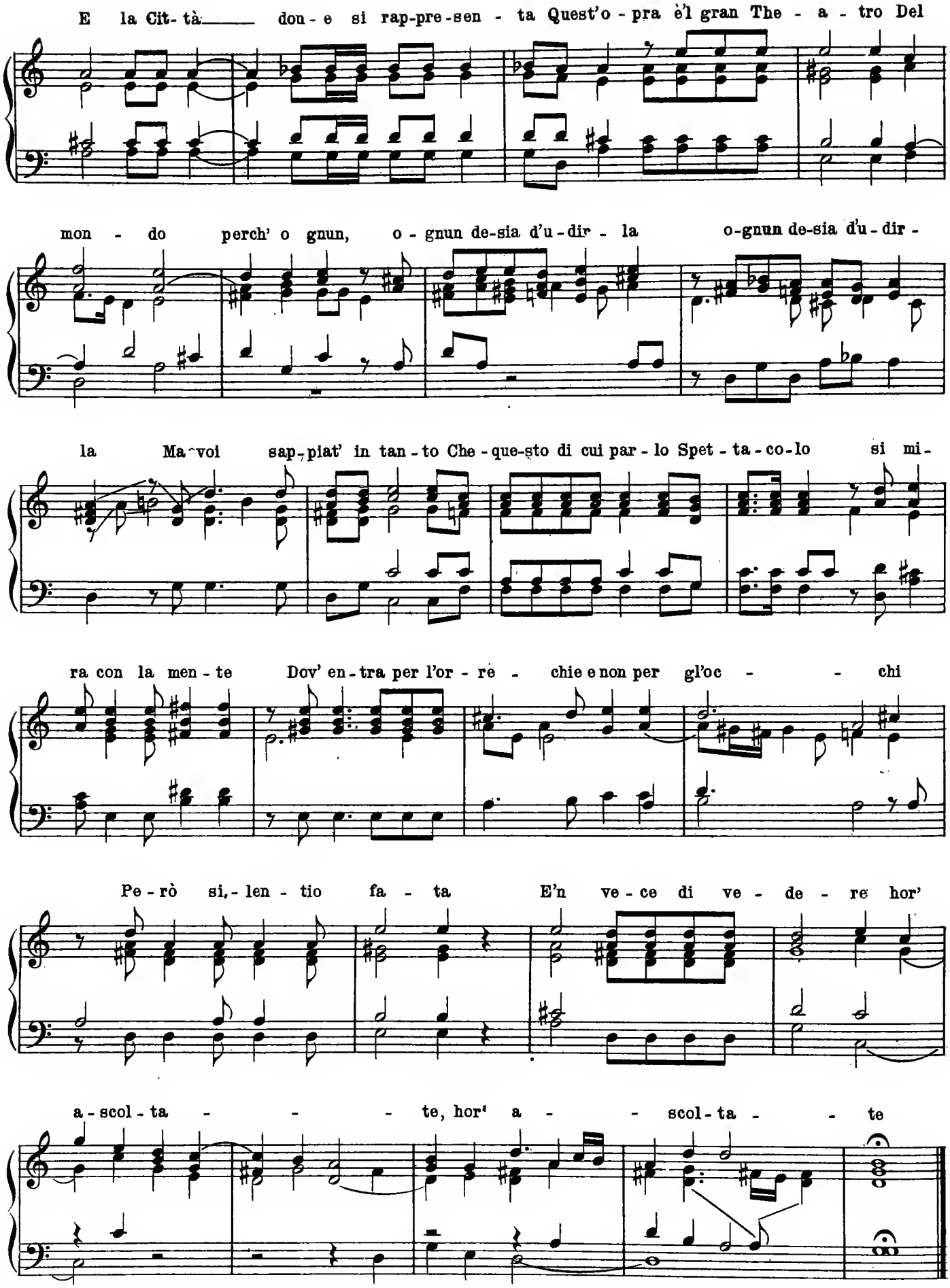
Le son de la clochette
from "Le Ballet de la Reine"



Orazio Vecchi (1551–1605)

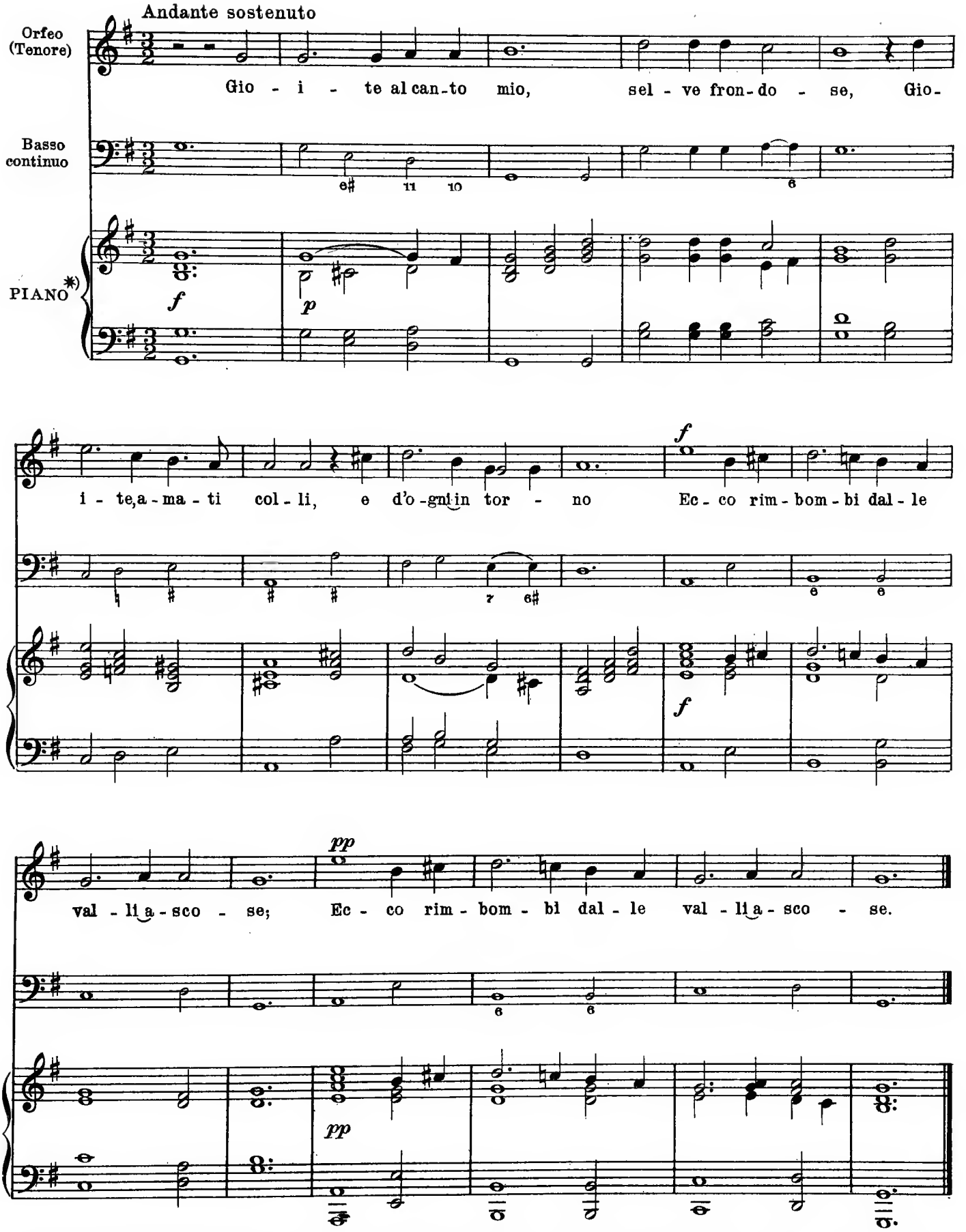
Prologue to "L' Amfiparnasso"




E la Cit- tà_____ don - e si rap-pre-sen - ta Quest'o - pra è'l gran The - a - tro Del
mon - do perch' o gnun, o - gnun de-sia d'u - dir - la o-gnun de-sia d'u - dir -
la Ma voi sap-piat' in tan - to Che - que-sto di cui par - lo Spet - ta - co-lo si mi -
ra con la men - te Dov' en - tra per l'or - rè - chie e non per gl'oc - - chi
Pe - rò si,- len - tio fa - ta E'n ve - ce di ve - de - re hor'
a - scol - ta - - - te, hor' a - - scol - ta - - te

Jacopo Peri (d. 1633)

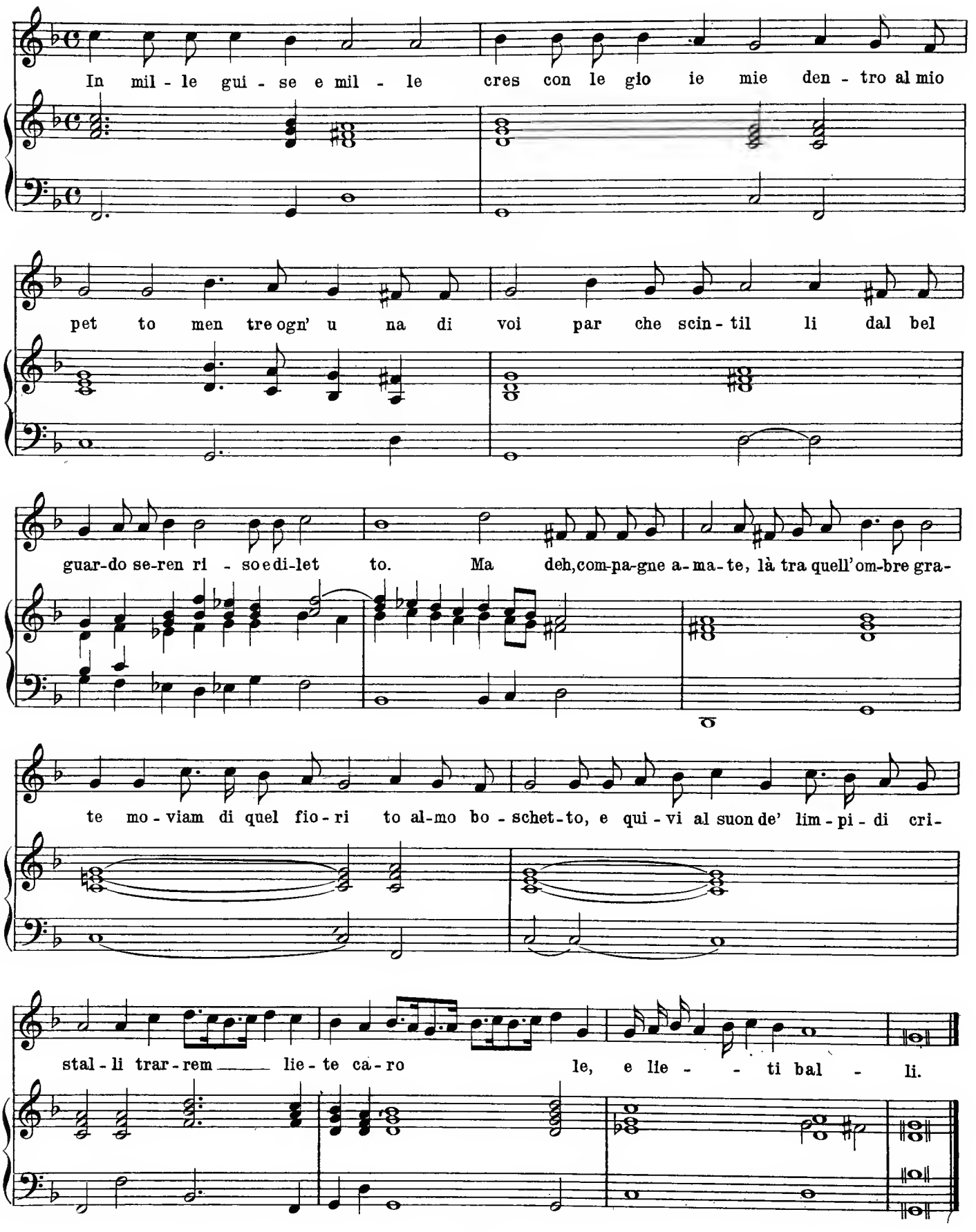
Canzone from "Euridice"



*) Restoration from the chords implied by the "basso continuo," which was the only accompaniment written down by the composer.

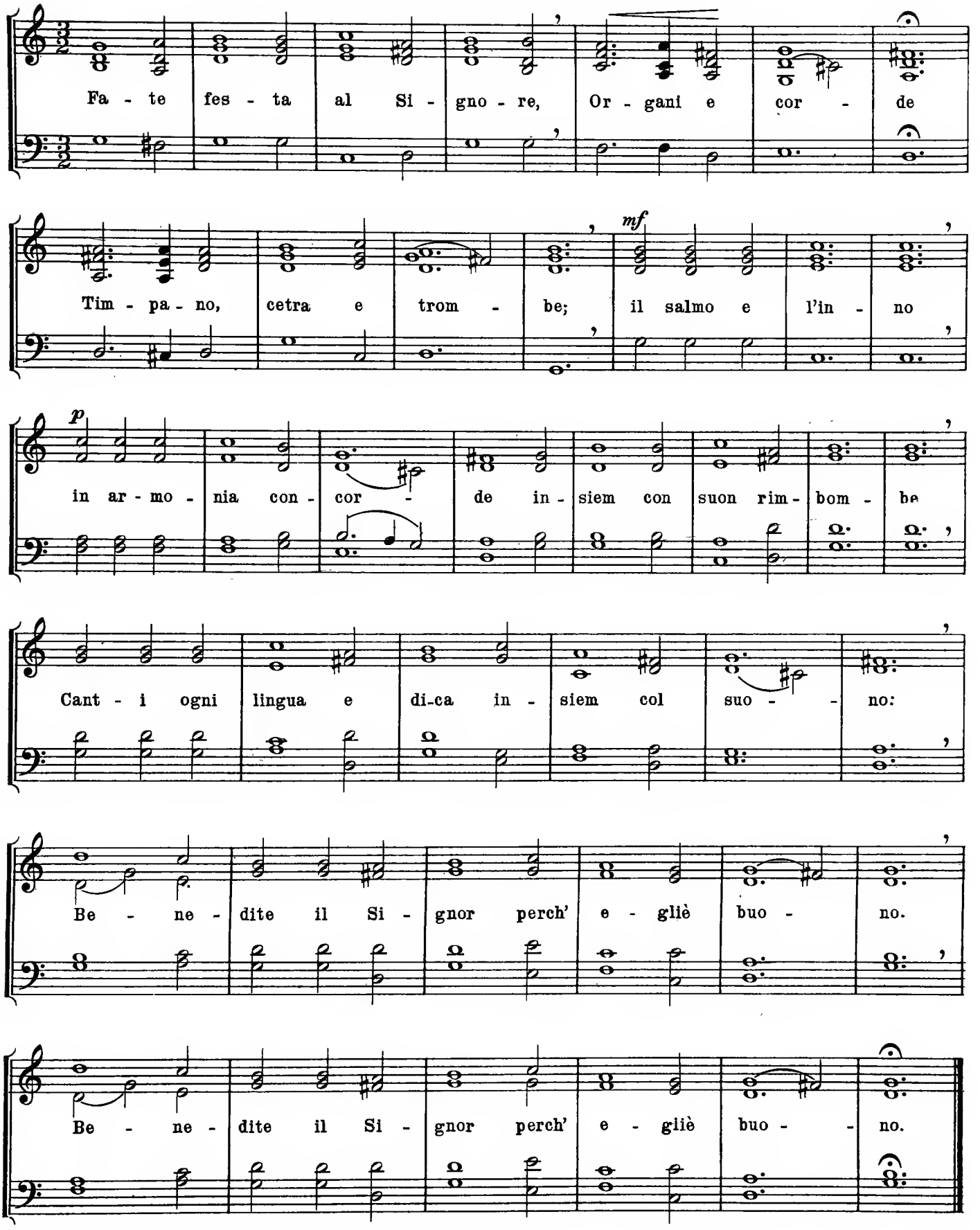
Giulio Caccini (1560-1615)

Aria from "Euridice"



Emilio de' Cavalieri (d. 1602)

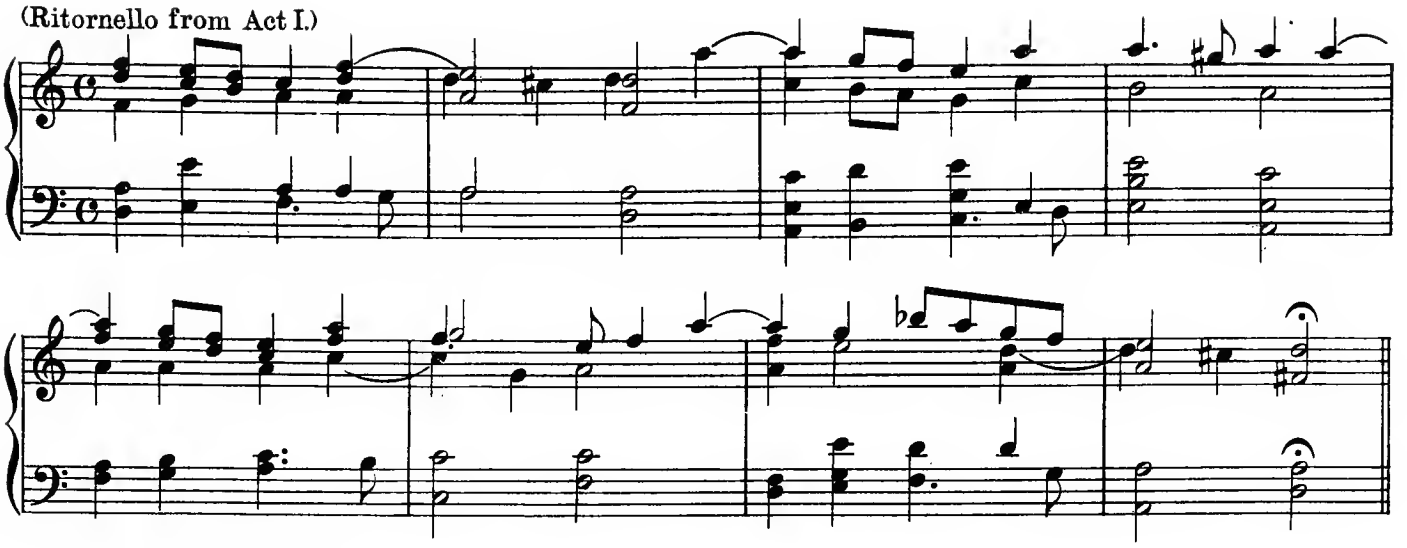
Chorus from the Oratorio, "Anima e Corpo"



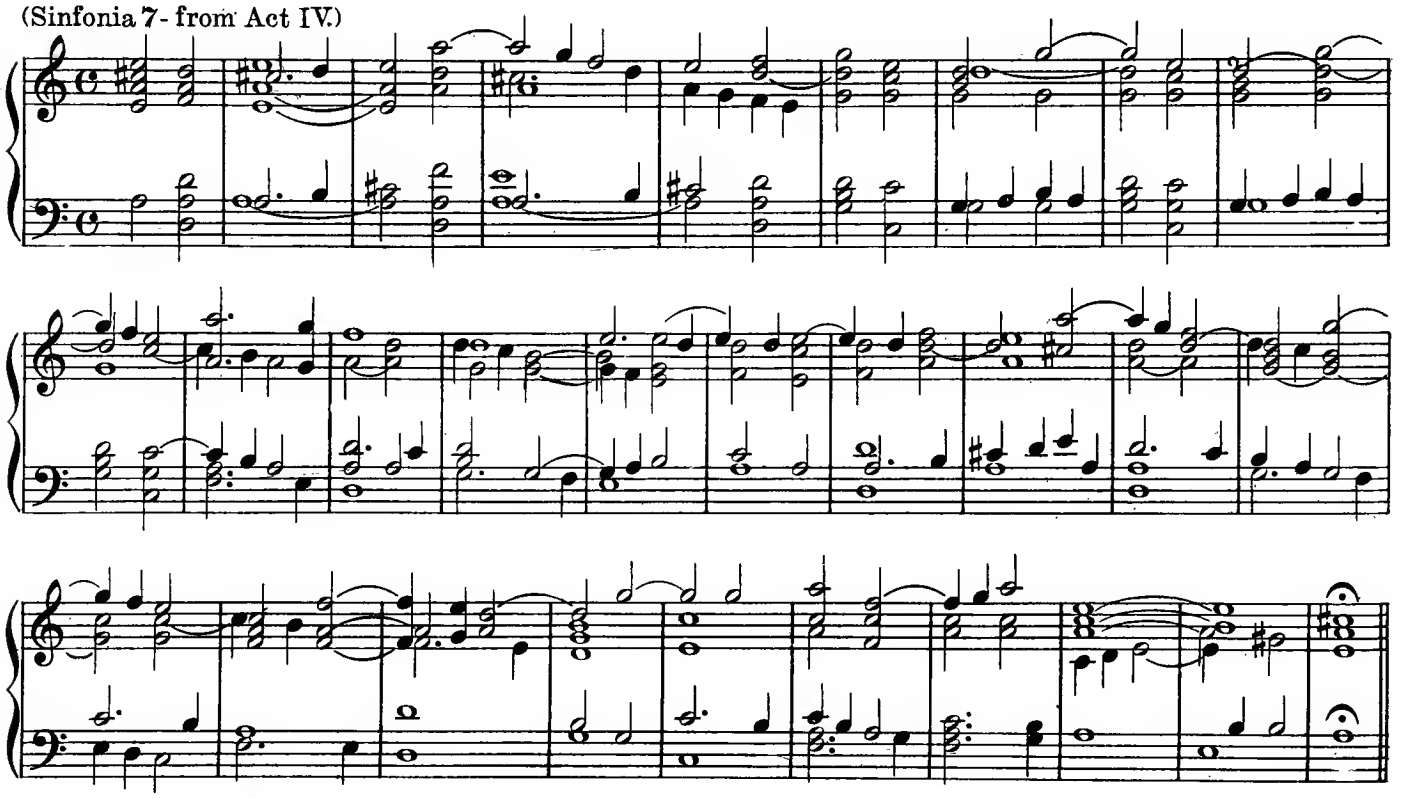
Claudio Monteverdi (1567 – 1643)

From "Orfeo"

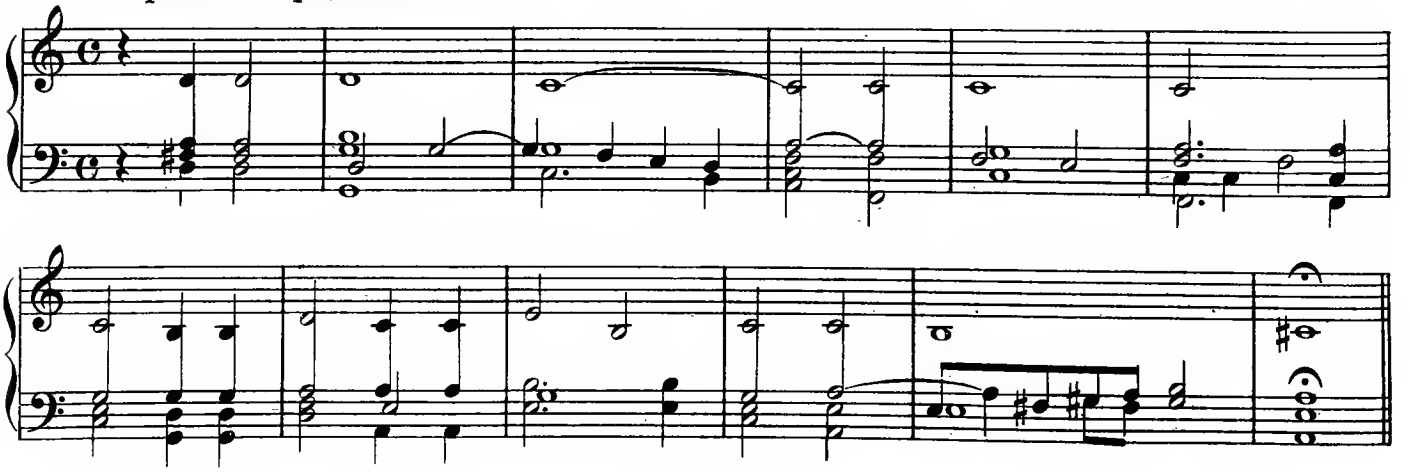
(Ritornello from Act I.)



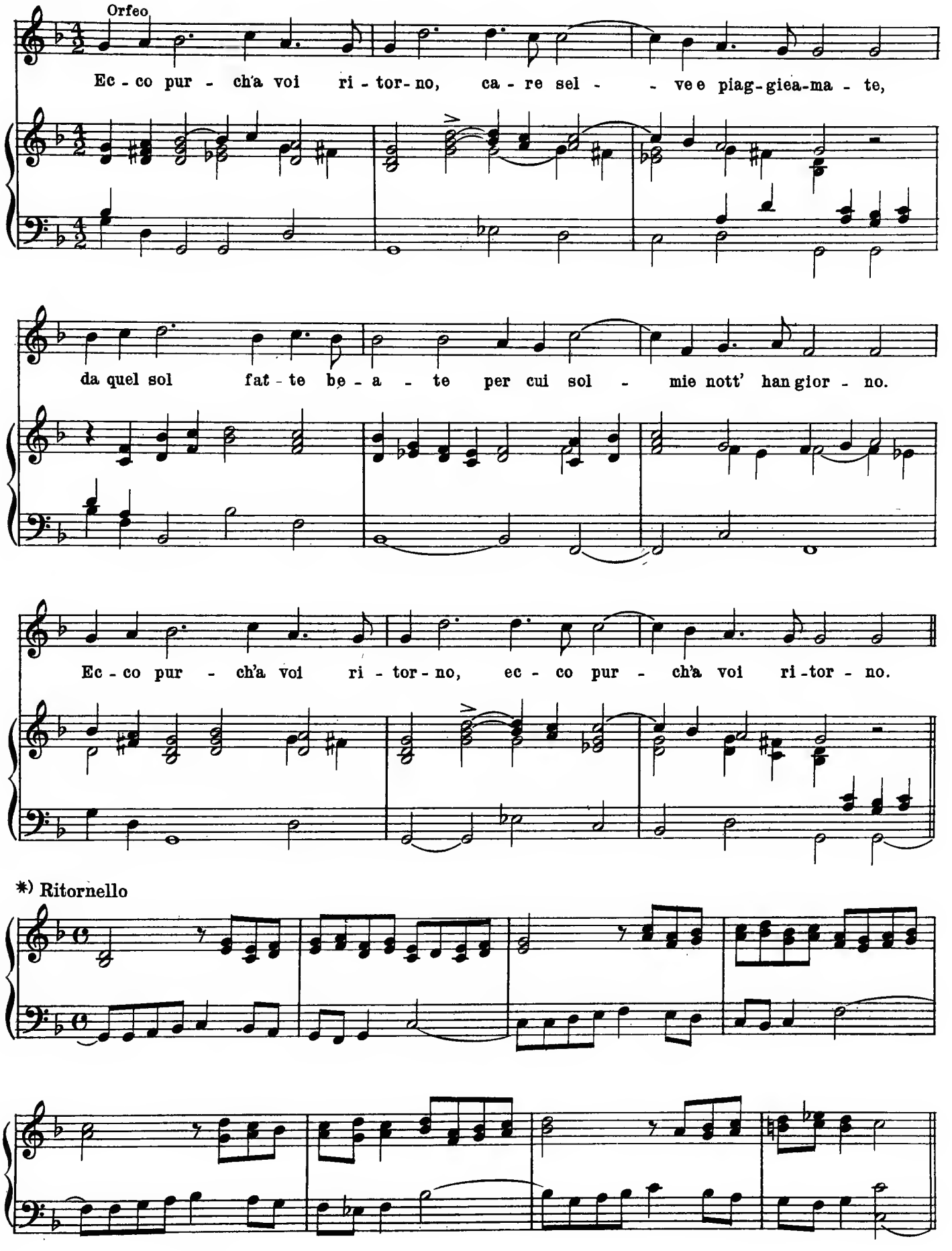
(Sinfonia 7 - from Act IV.)



Coro de Spiriti (a cinque) from Act IV.

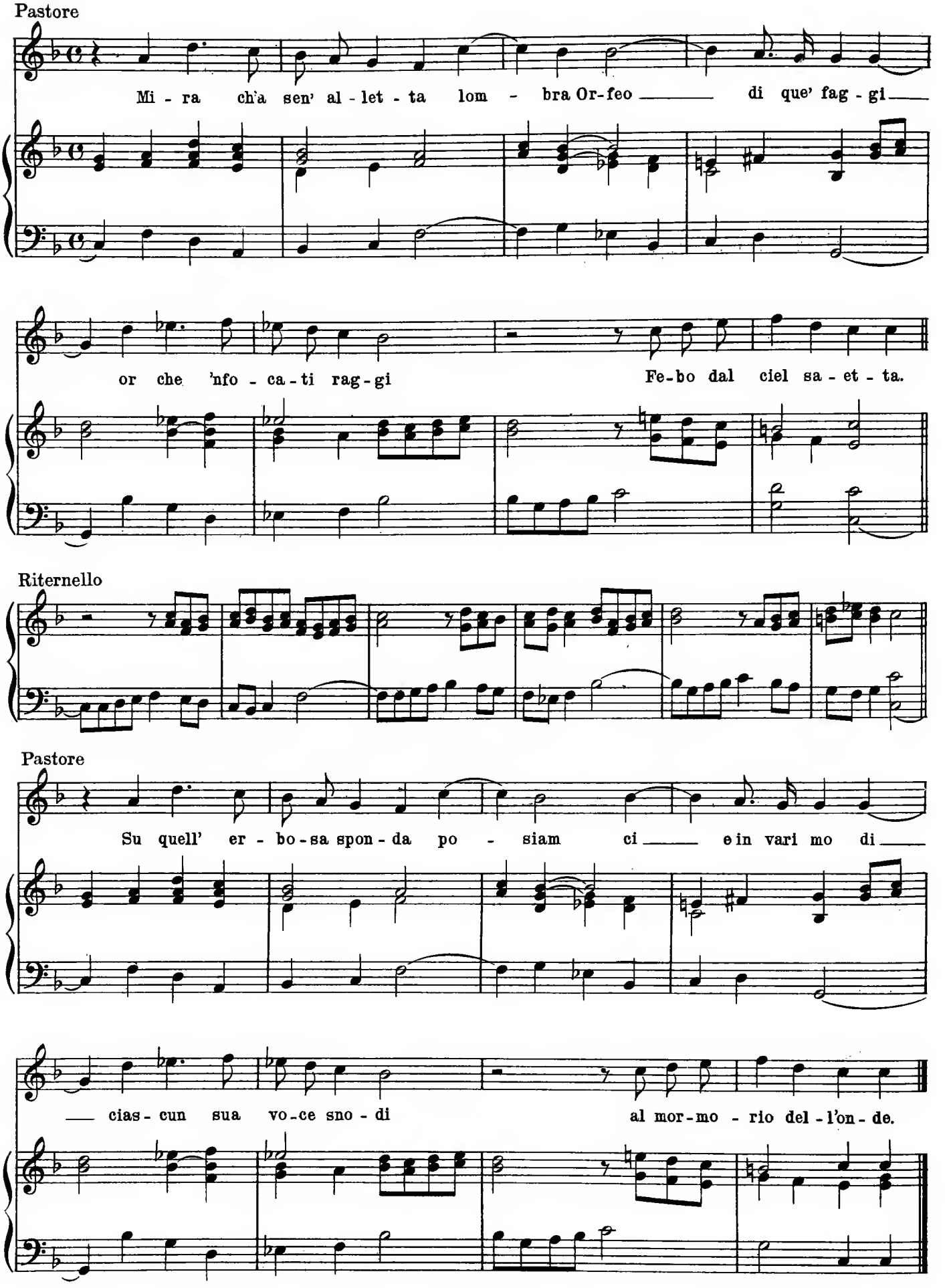


Atto Secondo



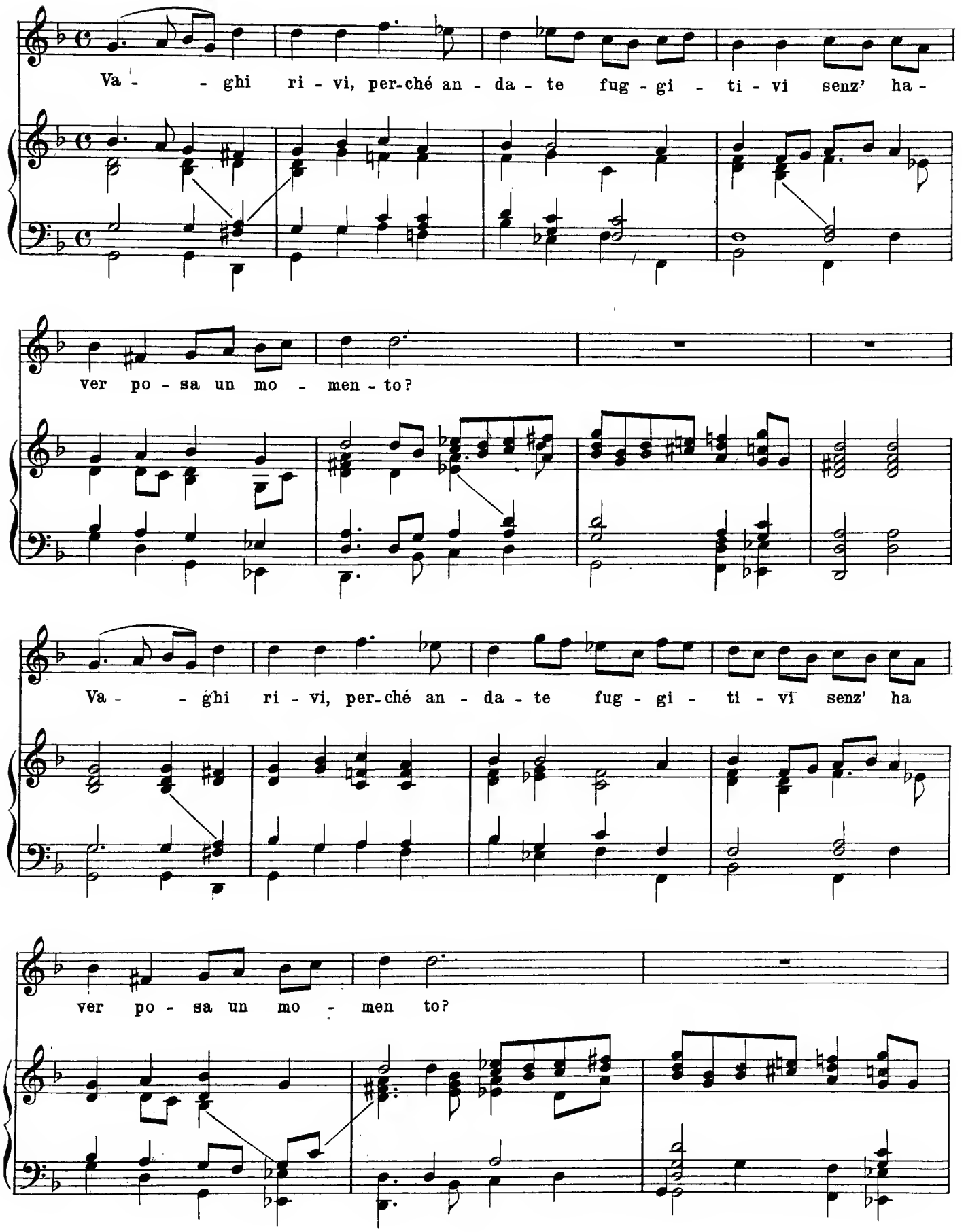
*) Ritornello

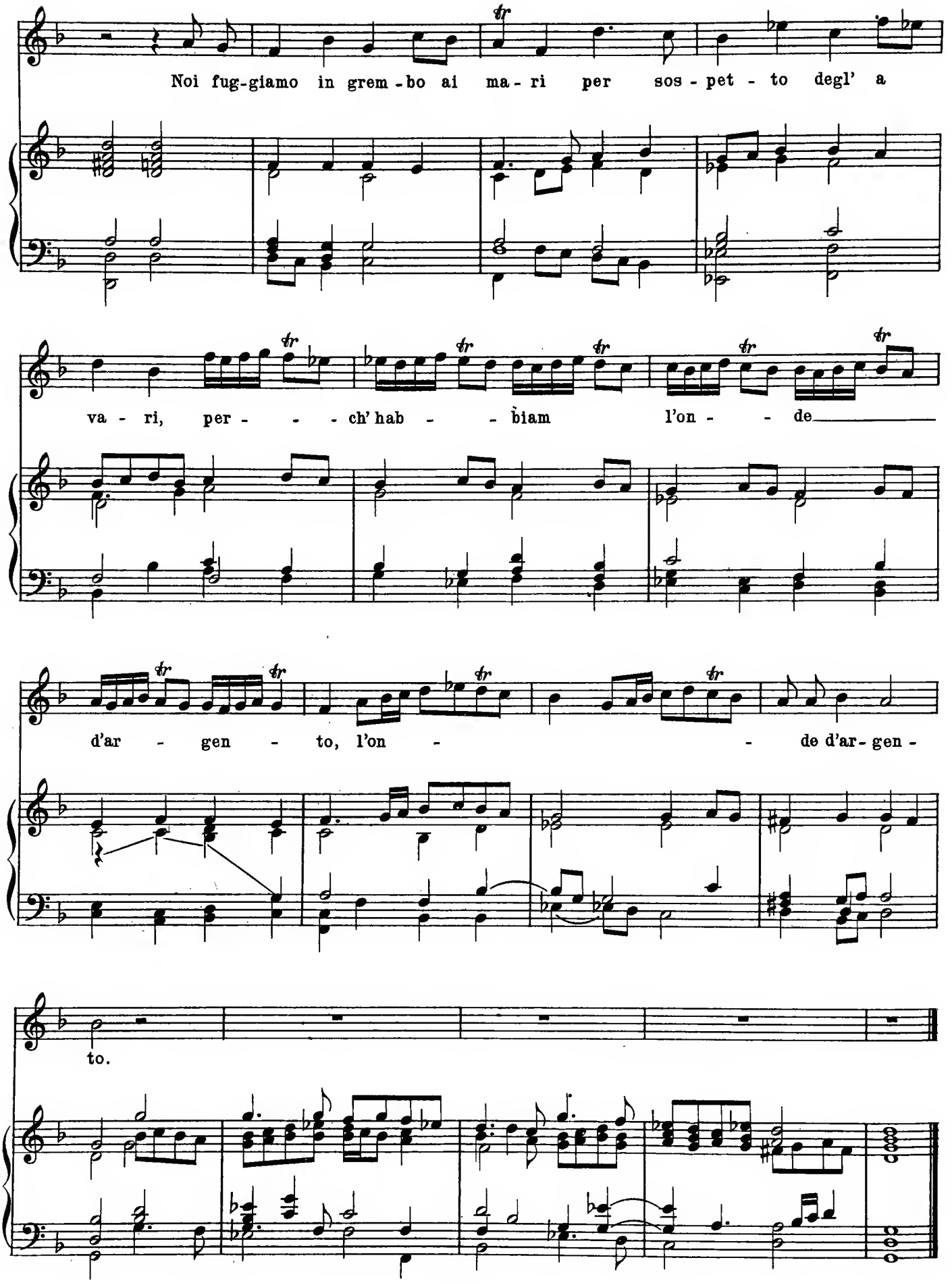
*) This ritornello was played behind the scenes by a Clavicembalo and four stringed instruments.


Pastore
Mi - ra ch'a sen' al - let - ta lom - bra Or-feo di que' fag - gi
or che 'nfo - ca - ti rag - gi Fe-bo dal ciel sa - et - ta.
Riternello
Pastore
Su quell' er - bo - sa spon - da po - siam ci e in vari mo di
cias - cun sua vo - ce sno - di al mor - mo - rio del - l'on - de.

G. Luigi Rossi (17th Cent.)

From Prologue to "Il Palazzo Incantato"



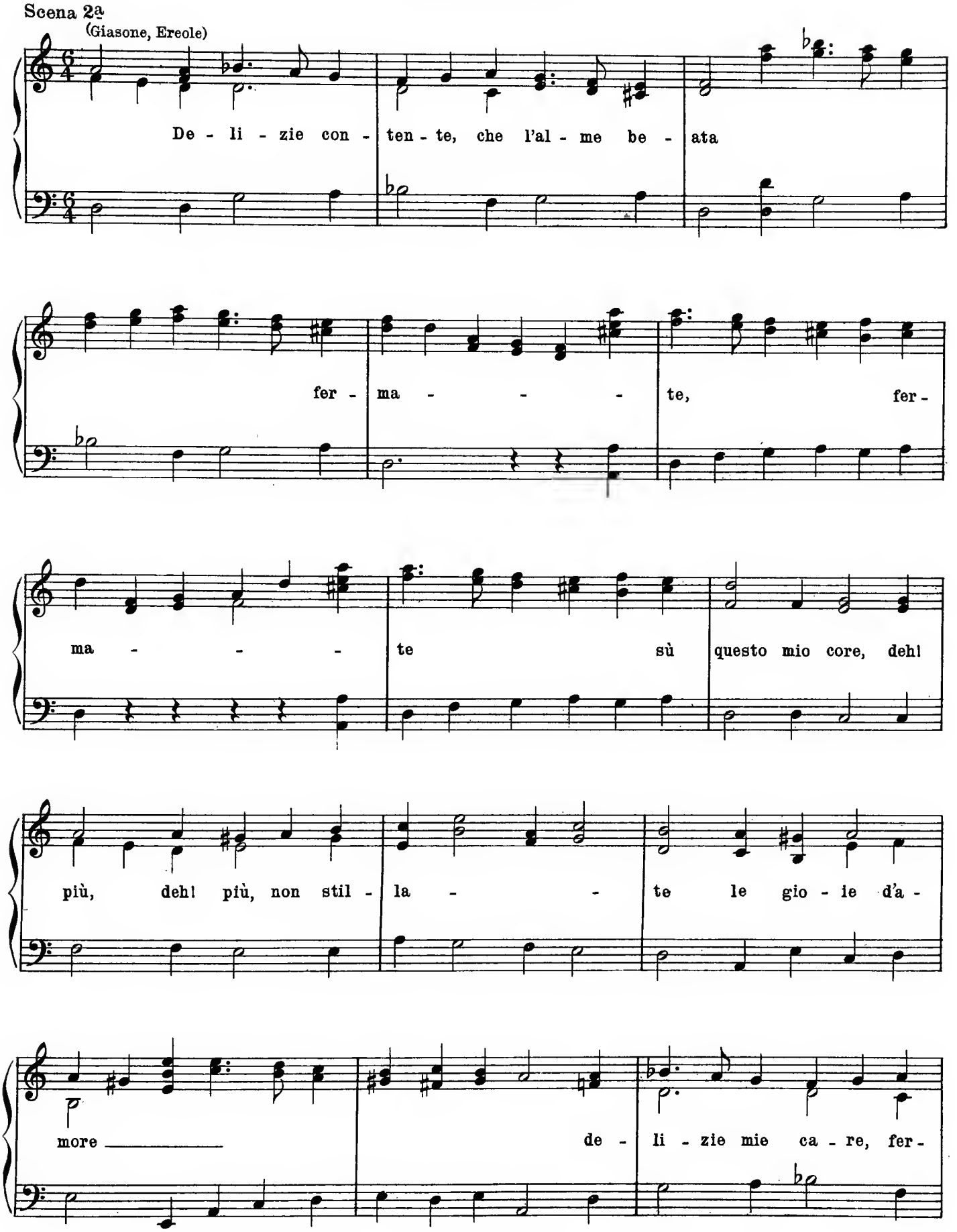

Noi fug-giamo in grem-bo ai ma-ri per sos-pet-to degl' a
va-ri, per- - - ch' hab- - biam l'on- - de
d'ar- gen- to, l'on- - de d'ar-gen-
to.

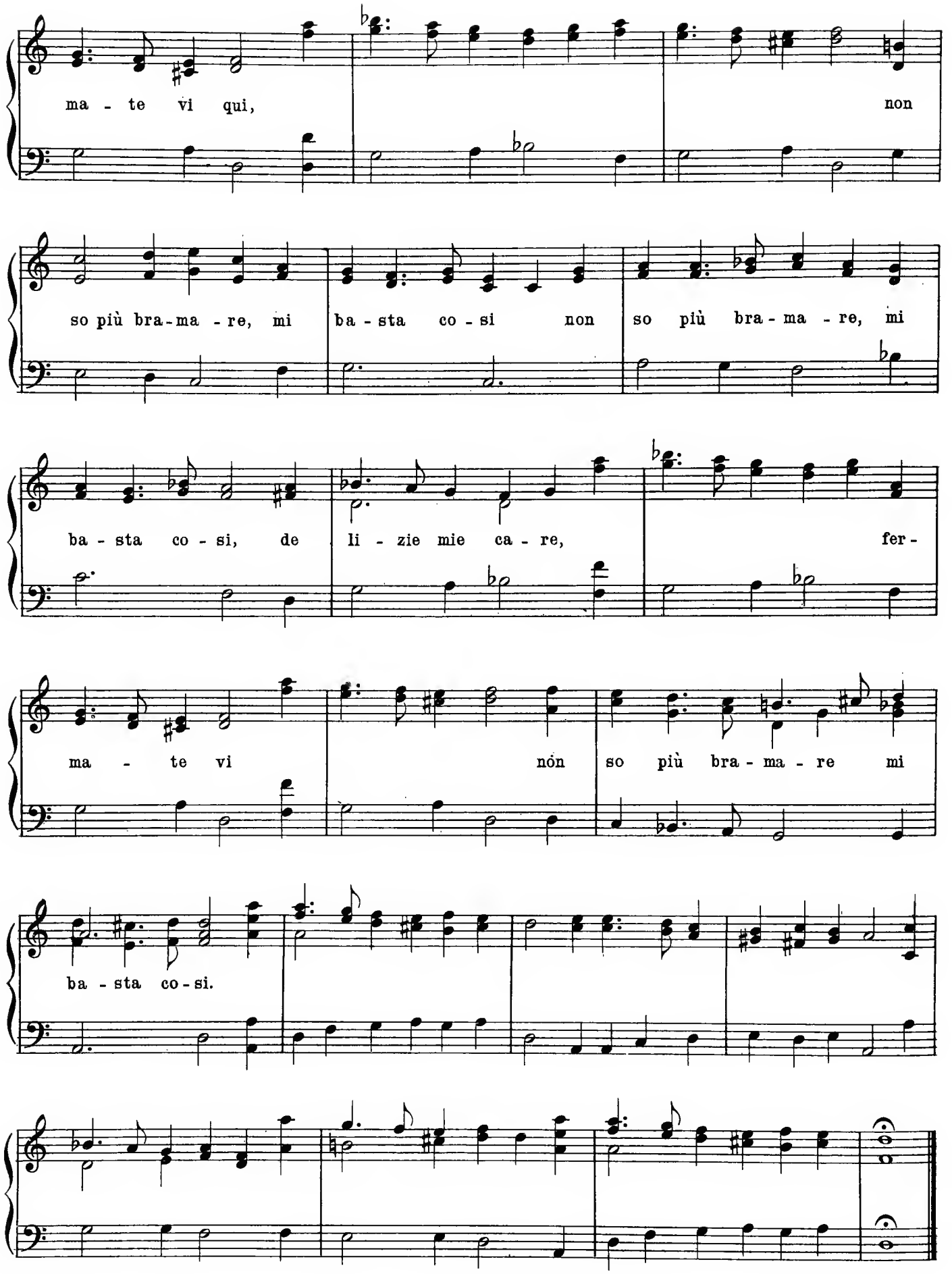
Francesco Cavalli (1600–1676)

Aria from "Giasone"

Scena 2a

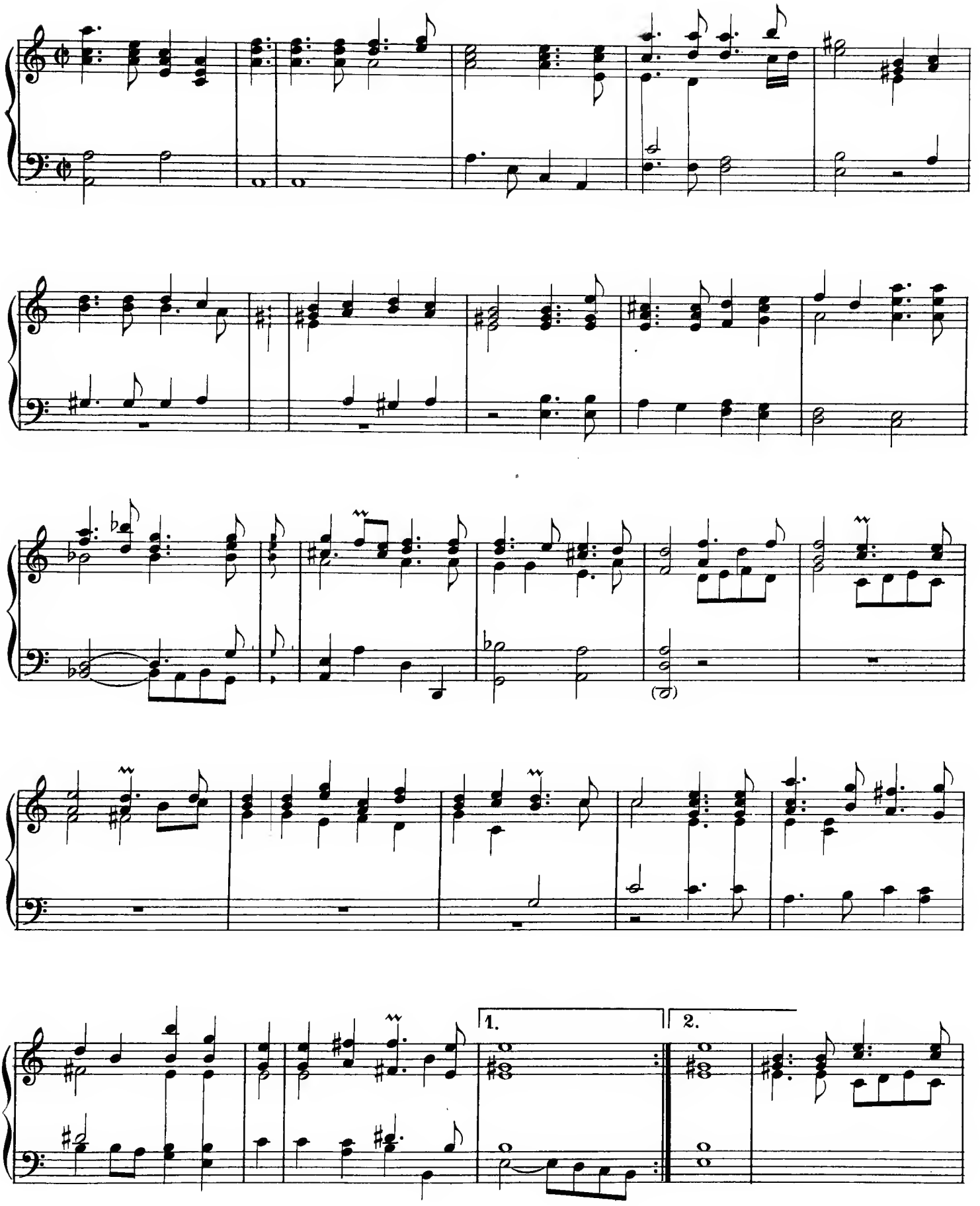
(Giasone, Ereole)

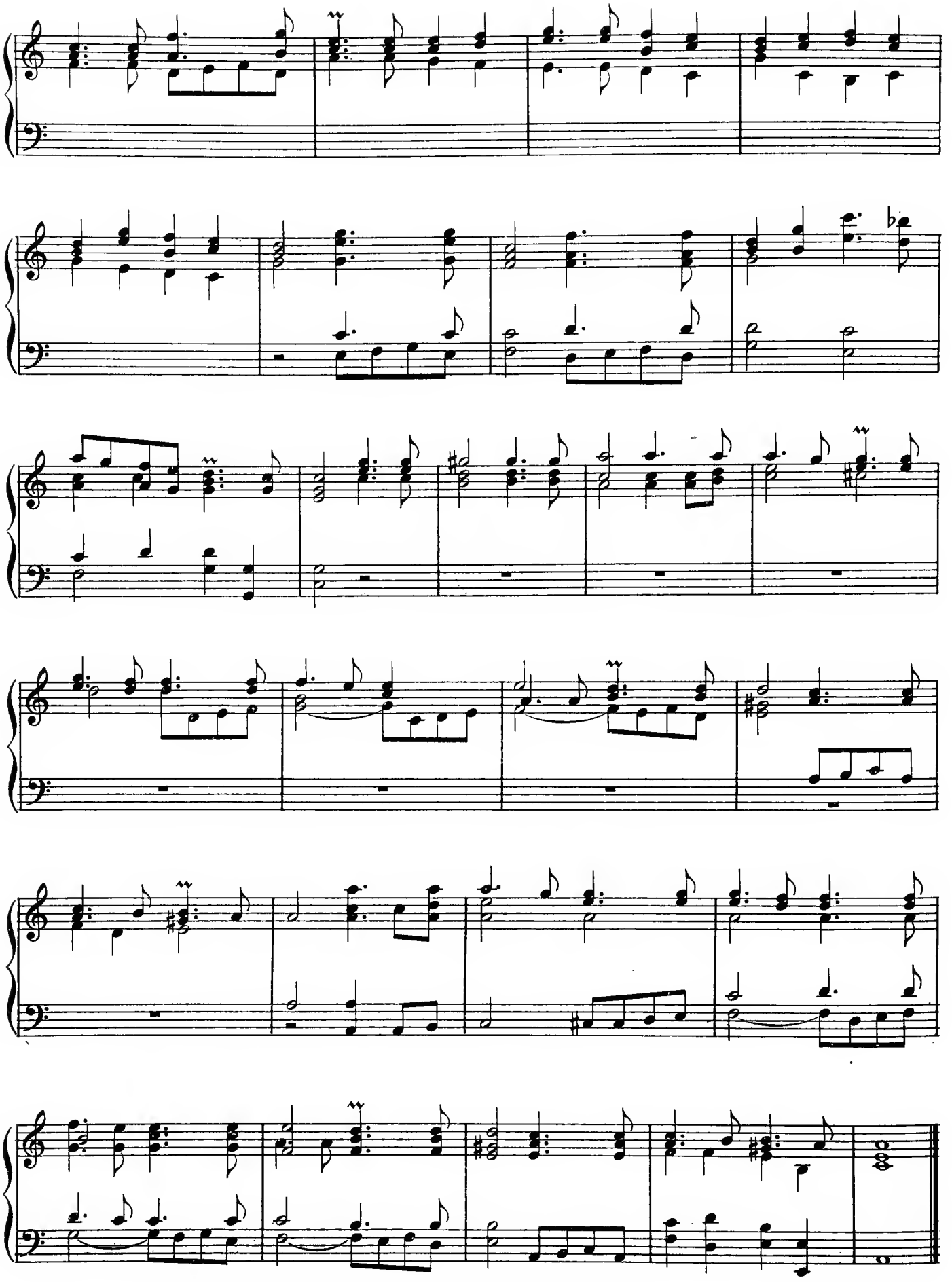



ma - te vi qui, non
so più bra-ma - re, mi ba - sta co - si non so più bra - ma - re, mi
ba - sta co - si, de li - zie mie ca - re, fer -
ma - te vi non so più bra - ma - re mi
ba - sta co - si.

Jean-Baptiste Lully (1633–1687)

Entrée from "Armide"

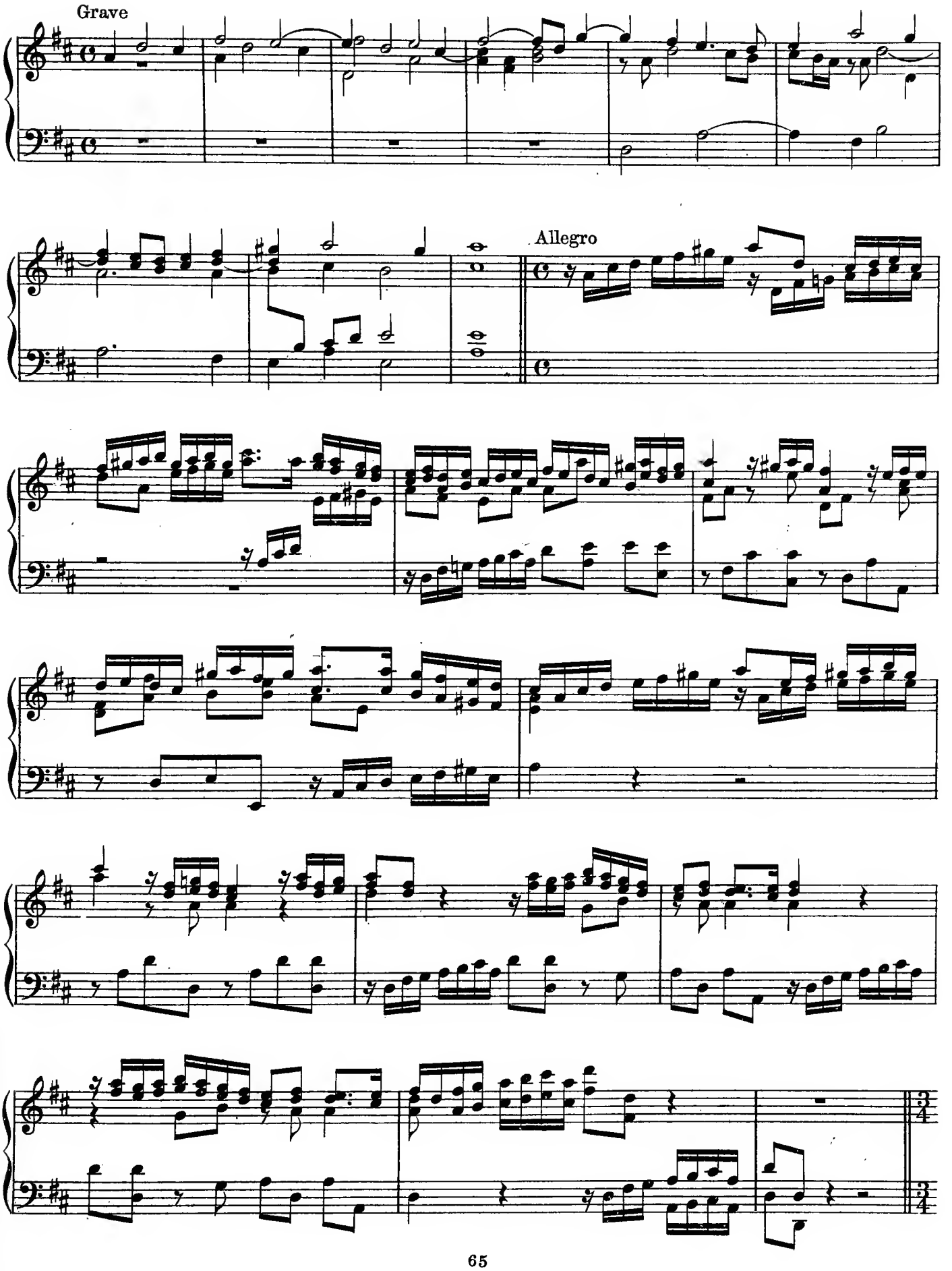


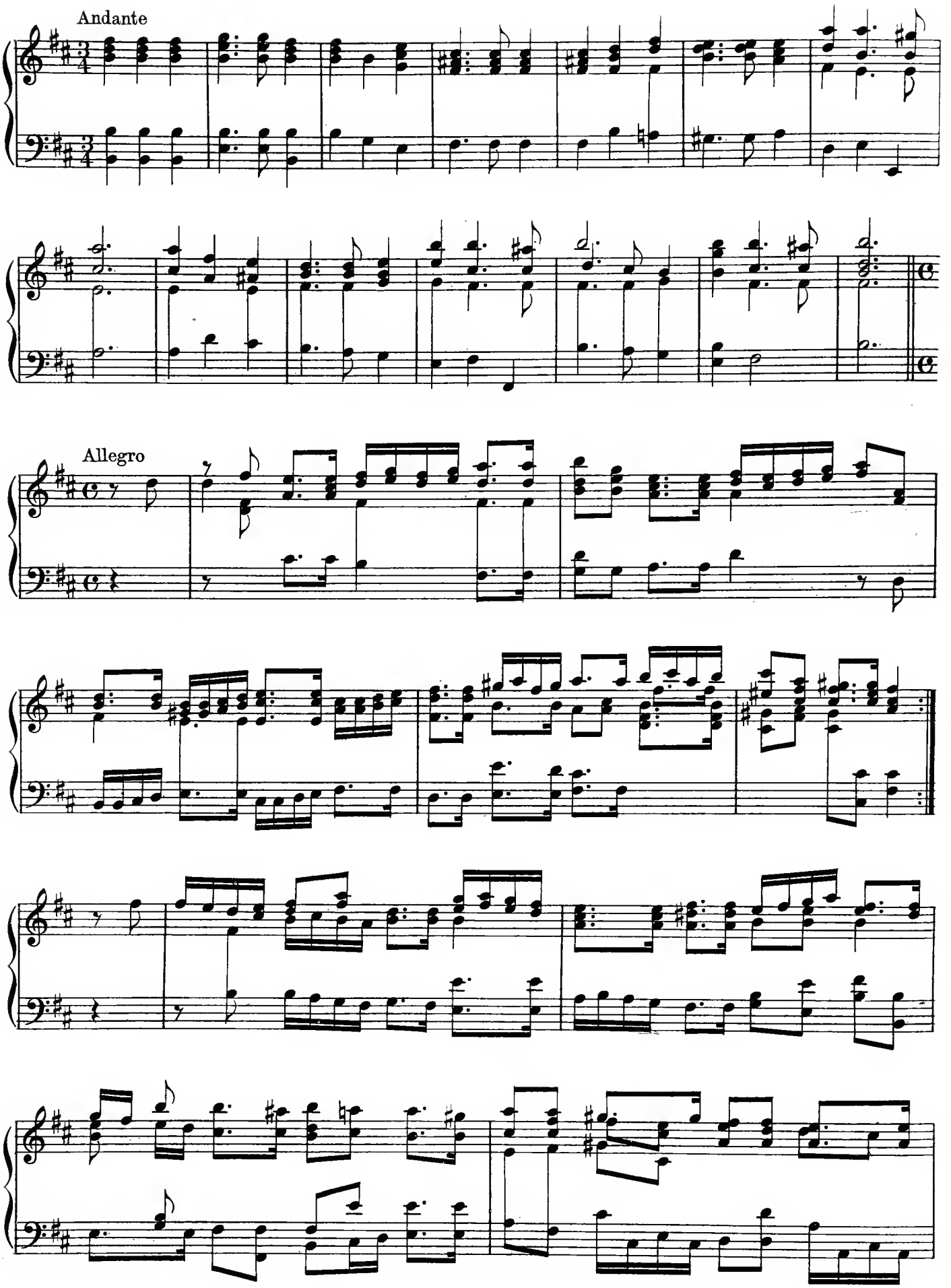


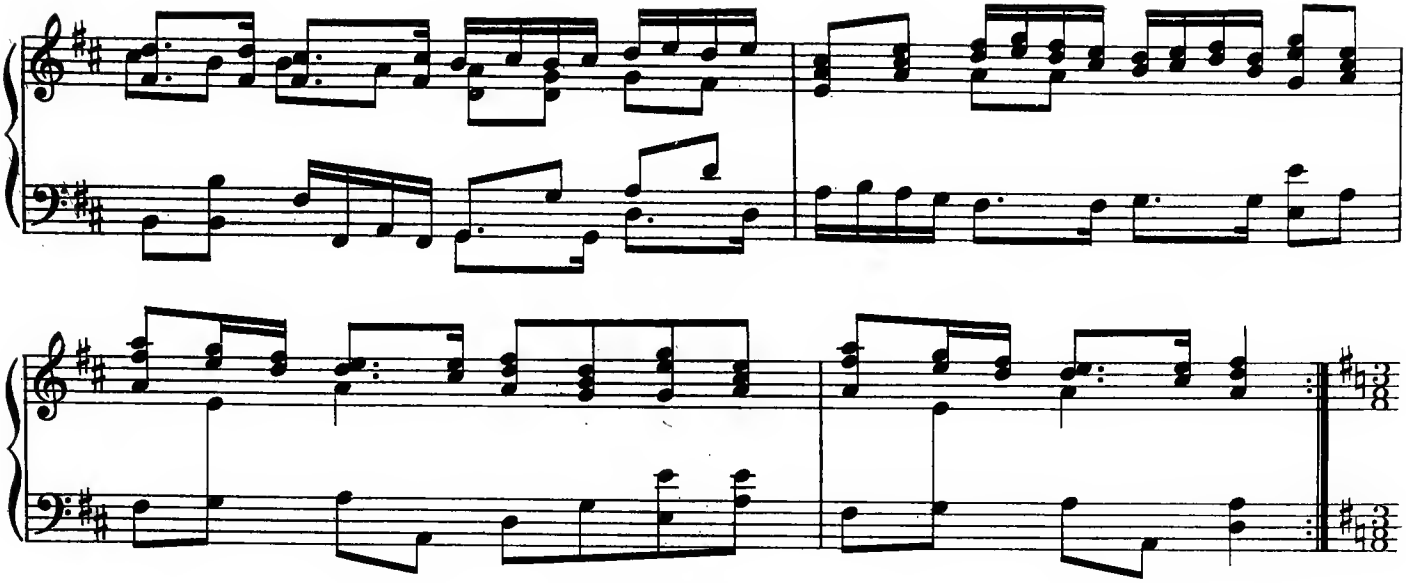
Alessandro Scarlatti (1659–1725)

A

Sinfonia from "La Rosaura"




Andante
Allegro

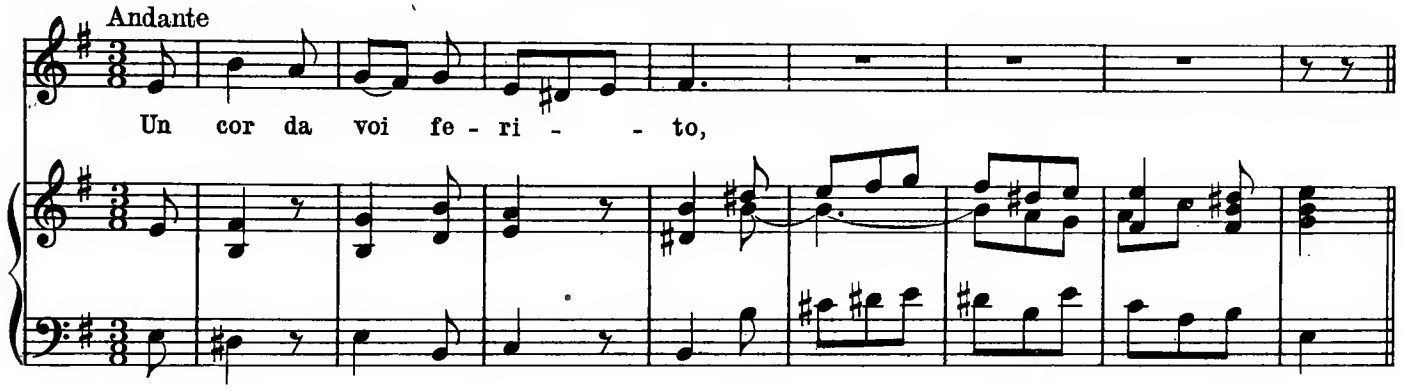


B

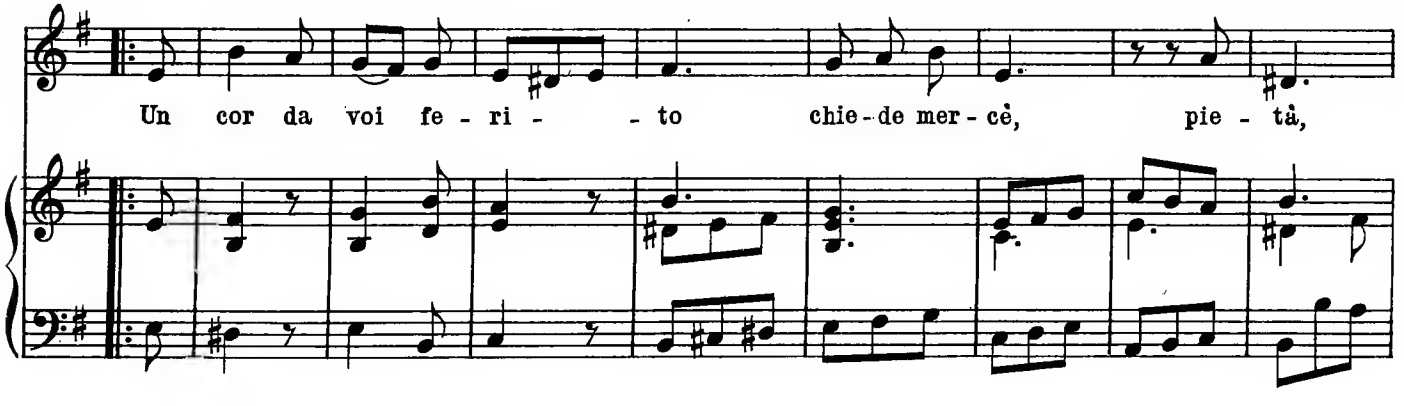
Aria of Elmira

Andante

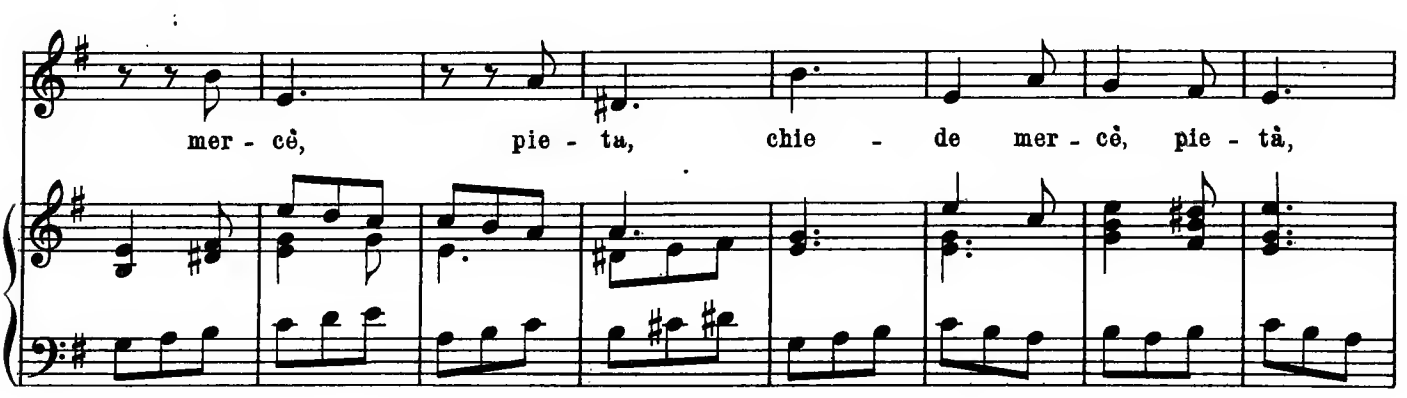
Un cor da voi fe - ri - - to,

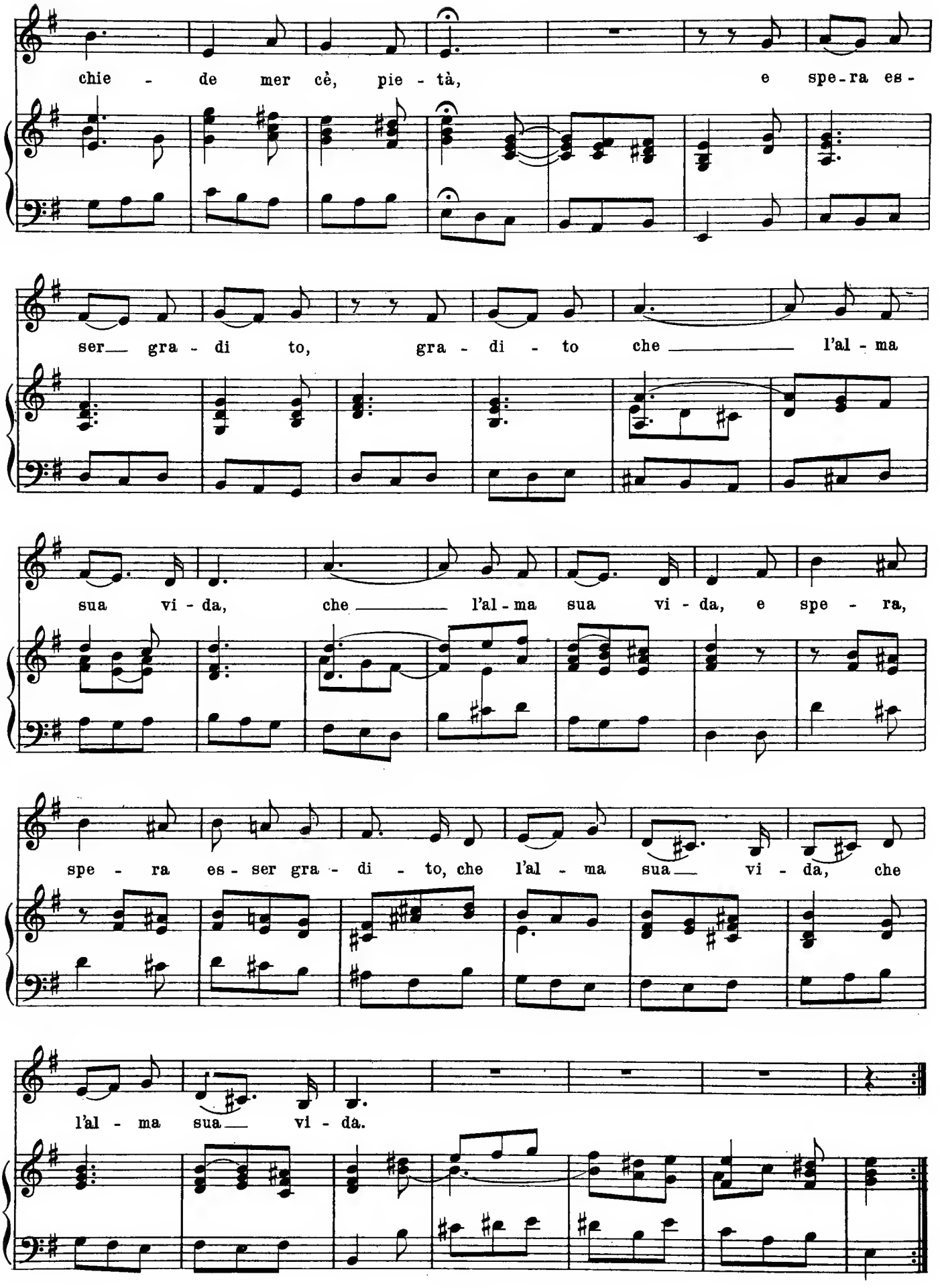


Un cor da voi fe - ri - - to chie - de mer - cè, pie - tà,



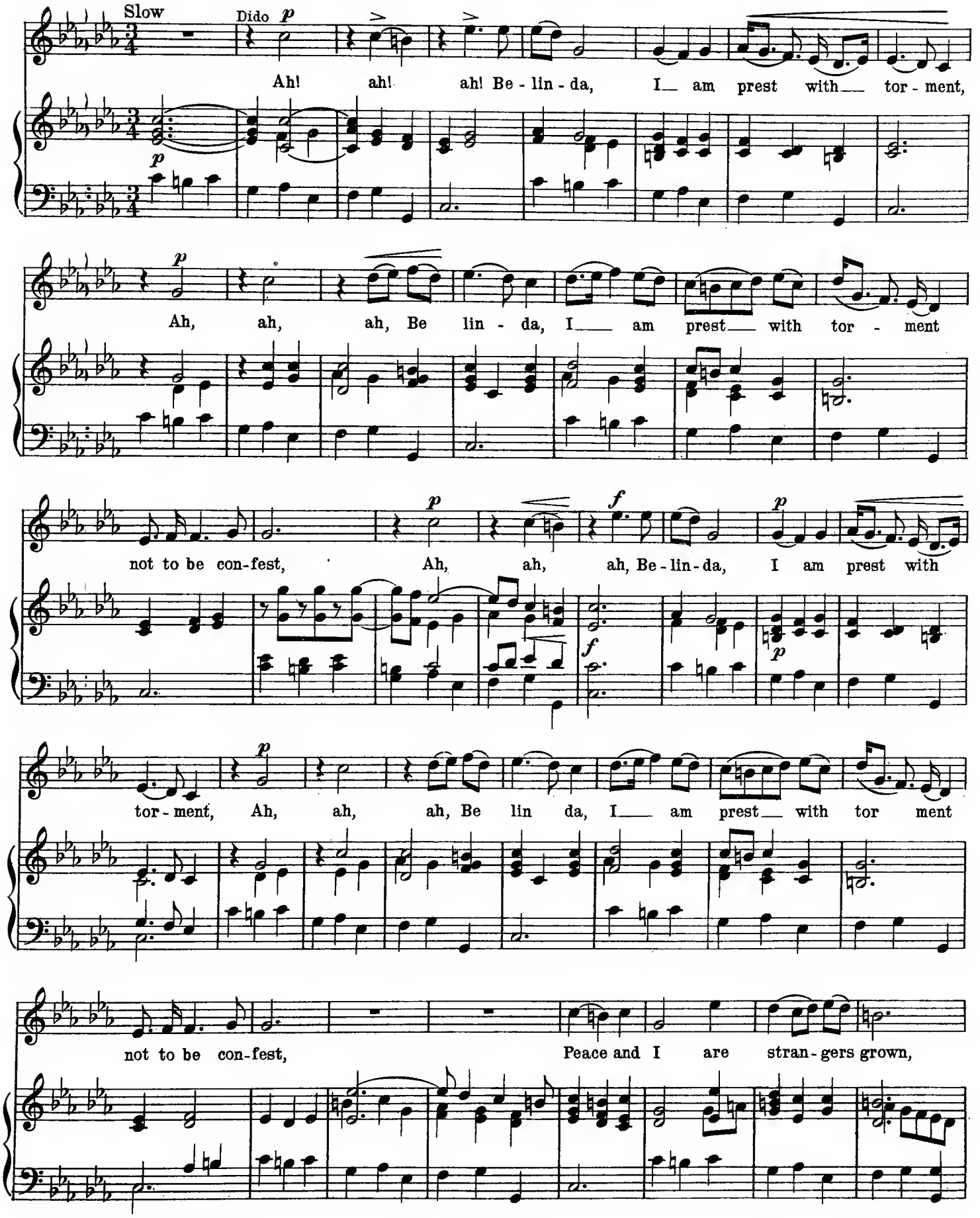
mer - cè, pie - ta, chie - de mer - cè, pie - tà,

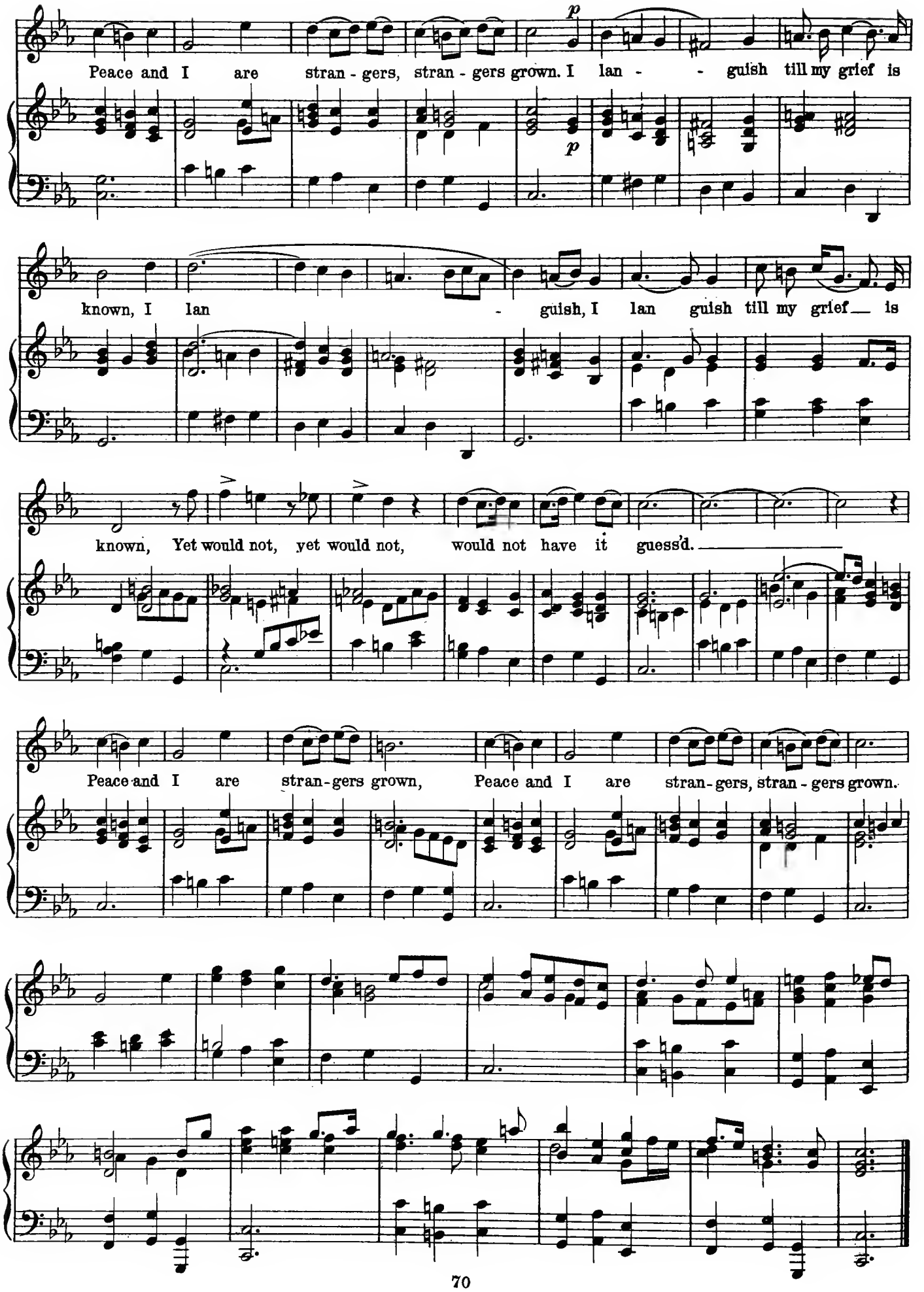



chie - de mer cè, pie - tà, e spe-ra es-
ser gra - di to, gra - di - to che l'al - ma
sua vi - da, che l'al - ma sua vi - da, e spe - ra,
spe - ra es - ser gra - di - to, che l'al - ma sua vi - da, che
l'al - ma sua vi - da.

Henry Purcell (1658–1695)

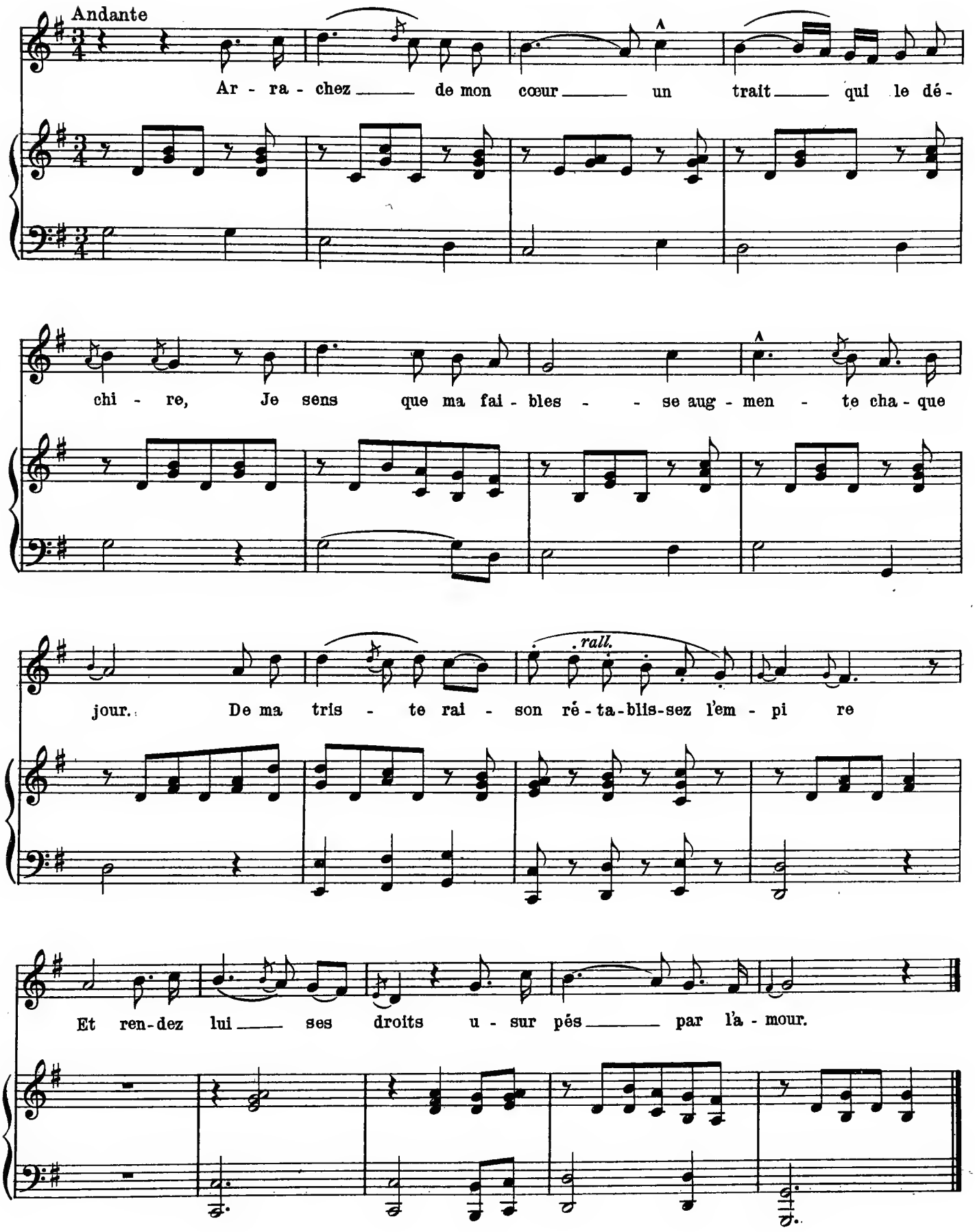
Dido's Lament from "Dido and Aeneas"




Peace and I are stran - gers, stran - gers grown. I lan - - guish till my grief is
known, I lan - guish, I lan guish till my grief is
known, Yet would not, yet would not, would not have it guess'd.
Peace and I are stran-gers grown, Peace and I are stran-gers, stran-gers grown.

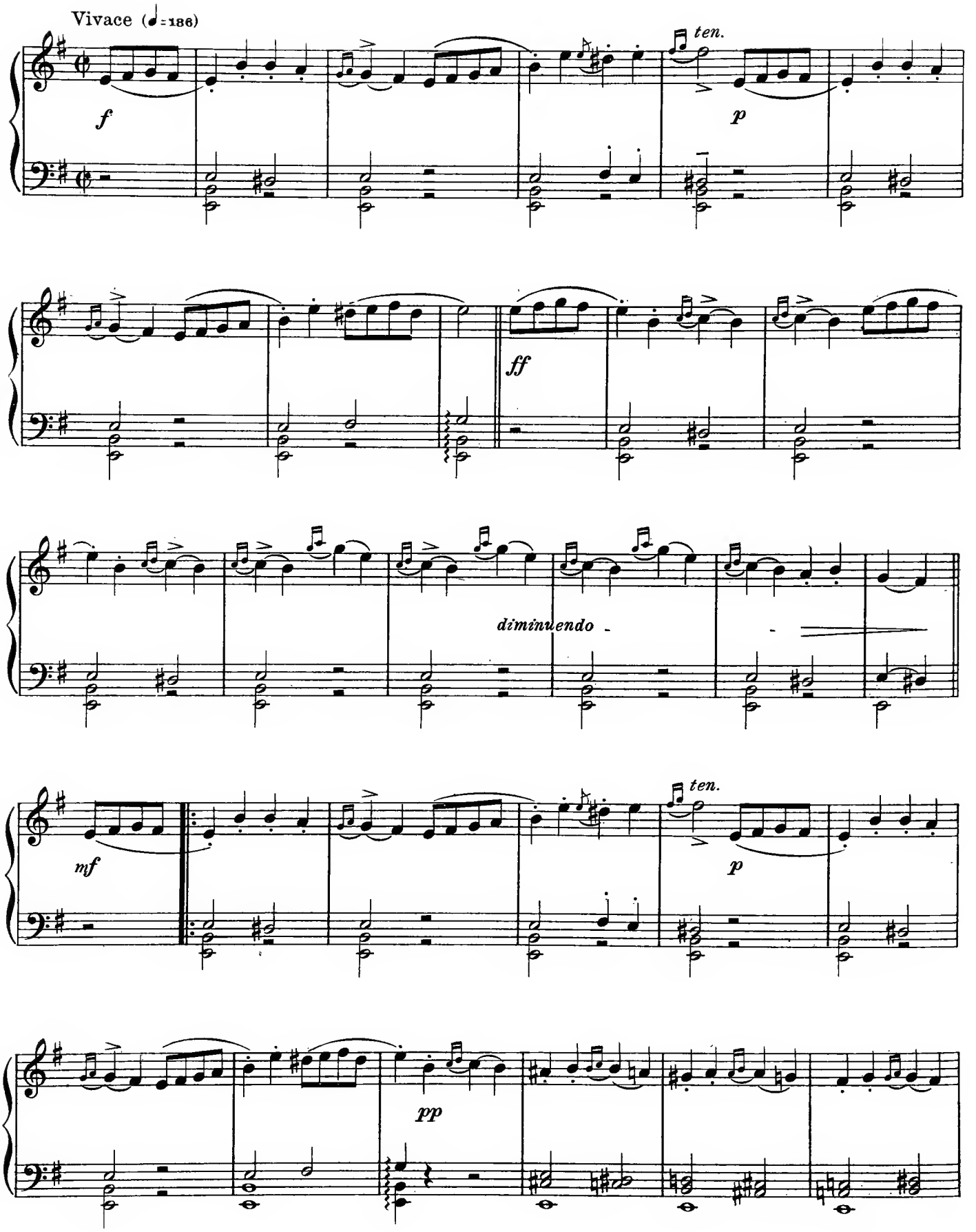
Jean Philippe Rameau (1683–1764)

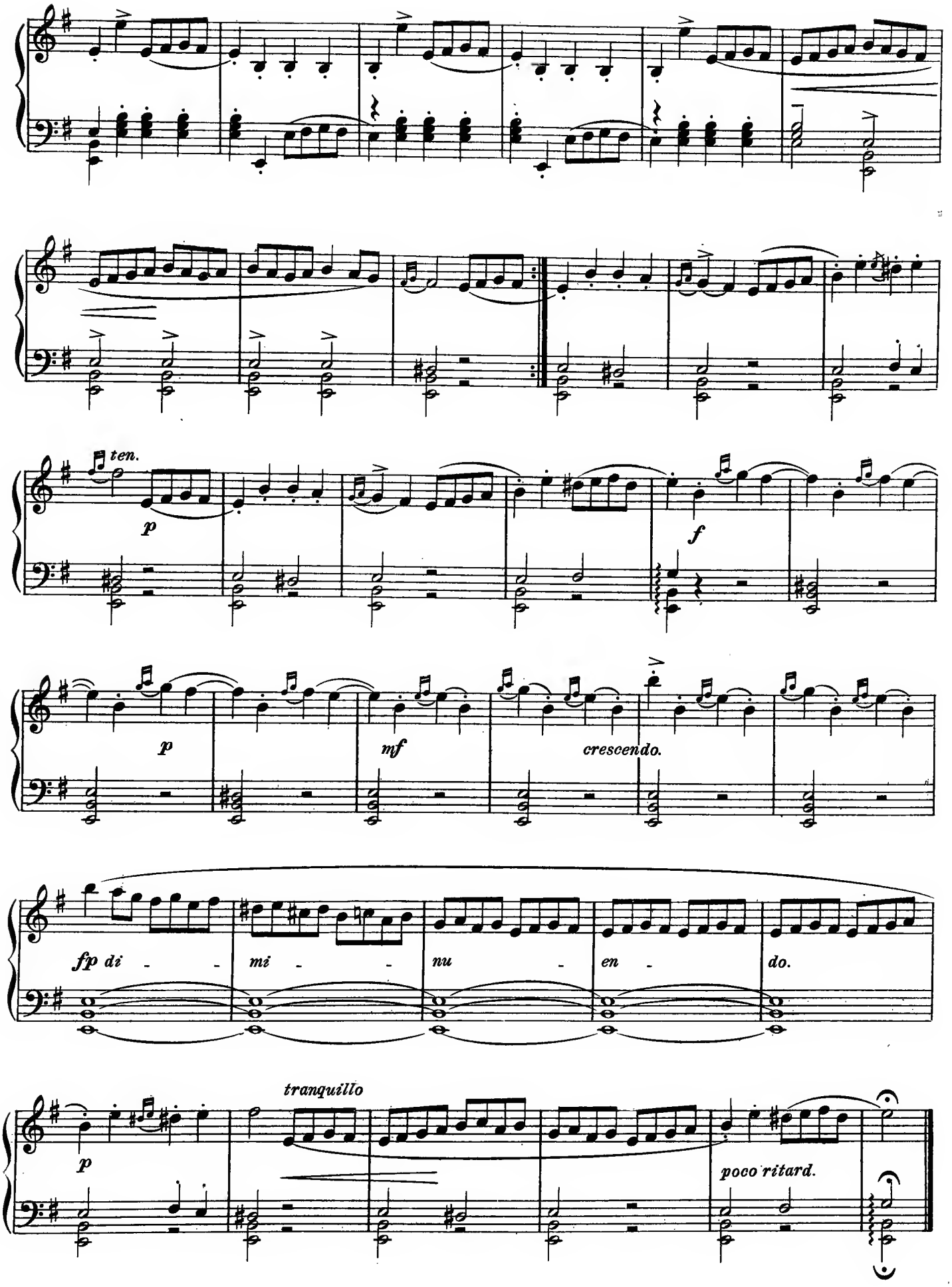
Aria from "Dardanus" (cir. 1720)



J. P. Rameau (1683 – 1764)

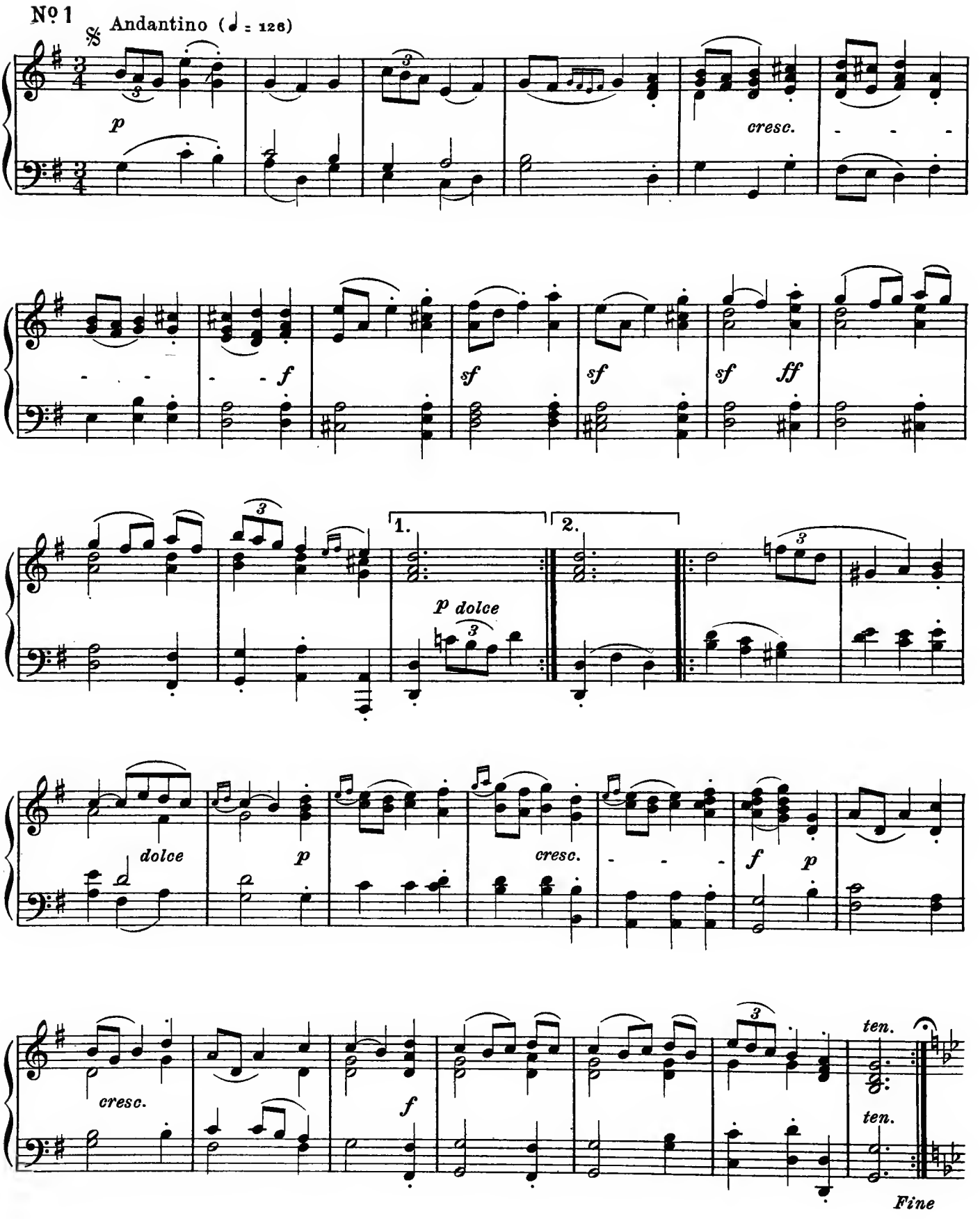
Gavotte "Le Tambourin"

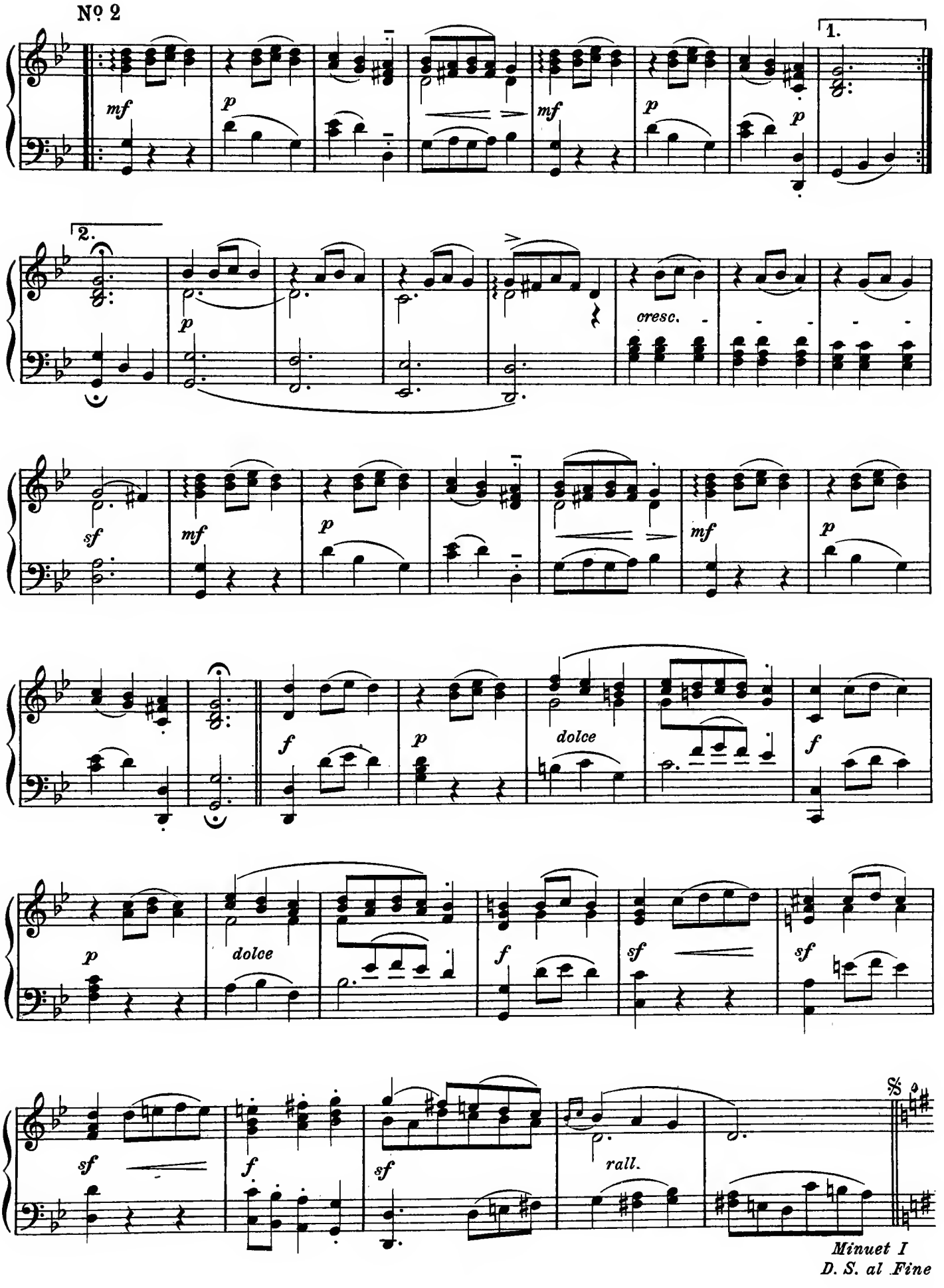



ten.
p
f
p
mf
crescendo.
fp di - - mi - - nu - en - do.
tranquillo
p
poco ritard.

Jean Jacques Rousseau (1712 - 1778)

Minuets from "Le Devin du Village" (1748)




Nº 2
1.
2.
mf
p
mf
p
p
cresc.
sf
mf
p
mf
p
f
p
dolce
f
p
dolce
f
sf
sf
sf
f
sf
rall.
𝄋
Minuet I
D. S. al Fine

SECTION THREE

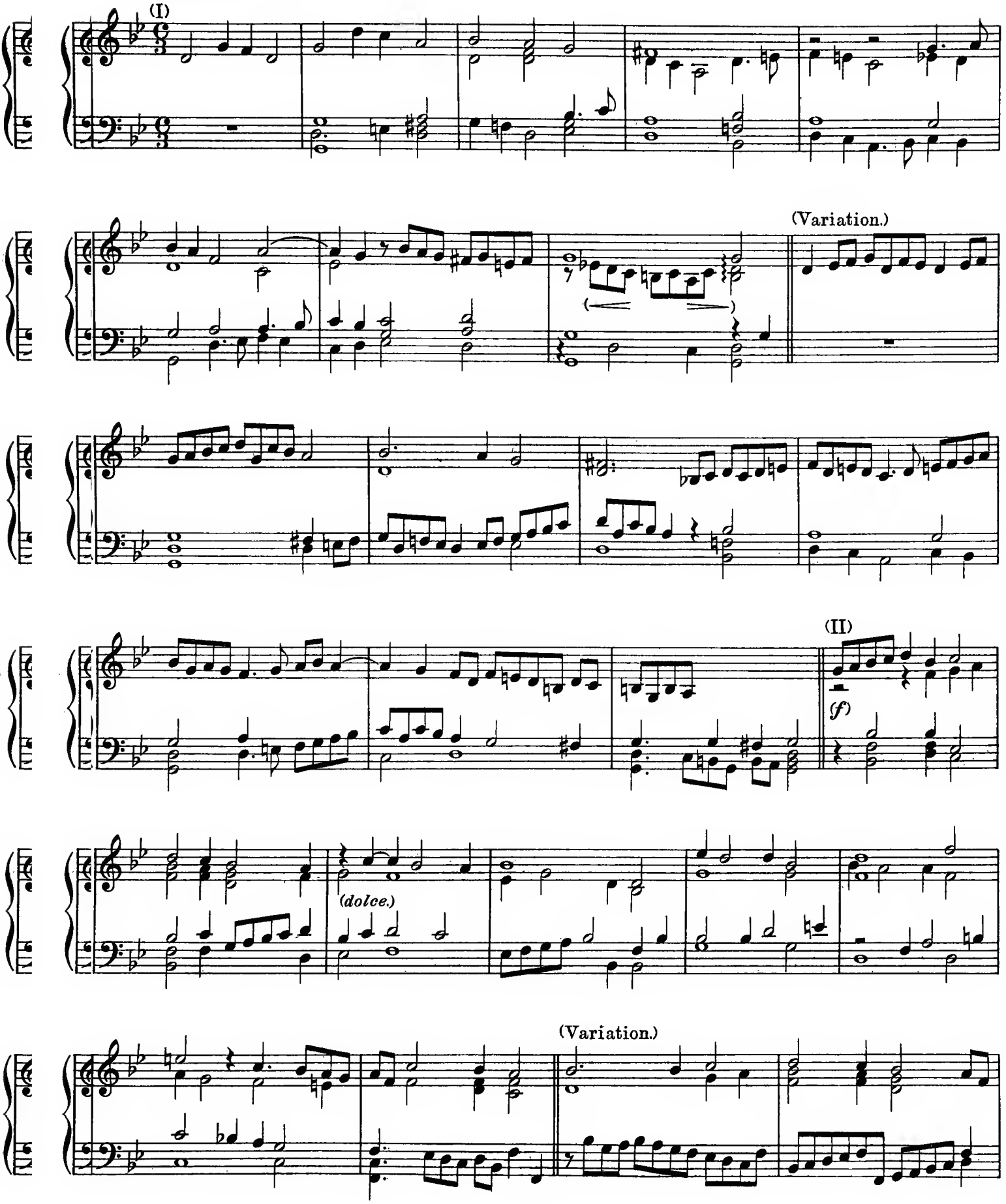
INSTRUMENTAL MUSIC OF THE 17TH AND 18TH CENTURIES

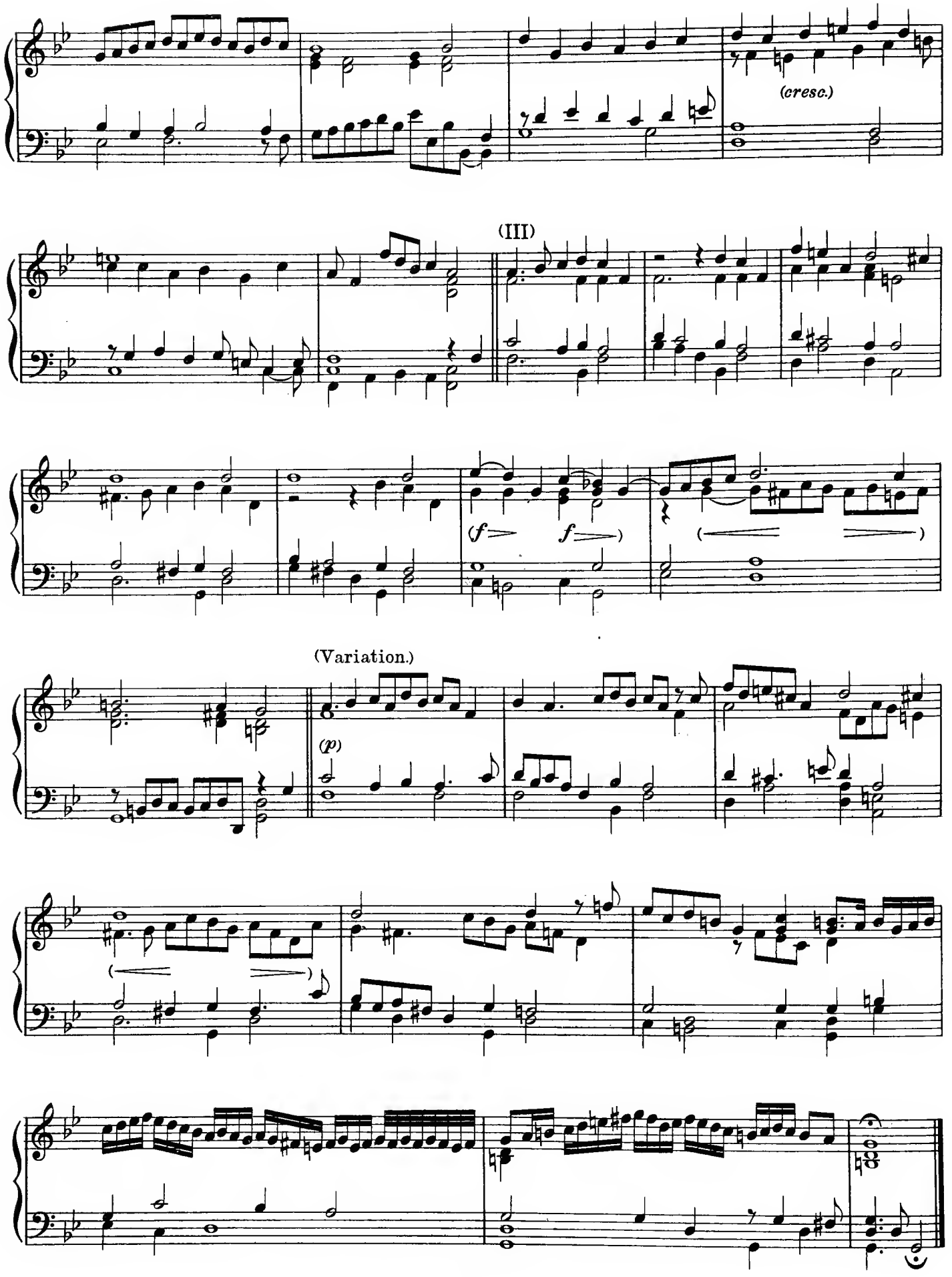
William Byrde (1546-1623)

Galiardo.

(Andantino. ♩=96.)

(I)

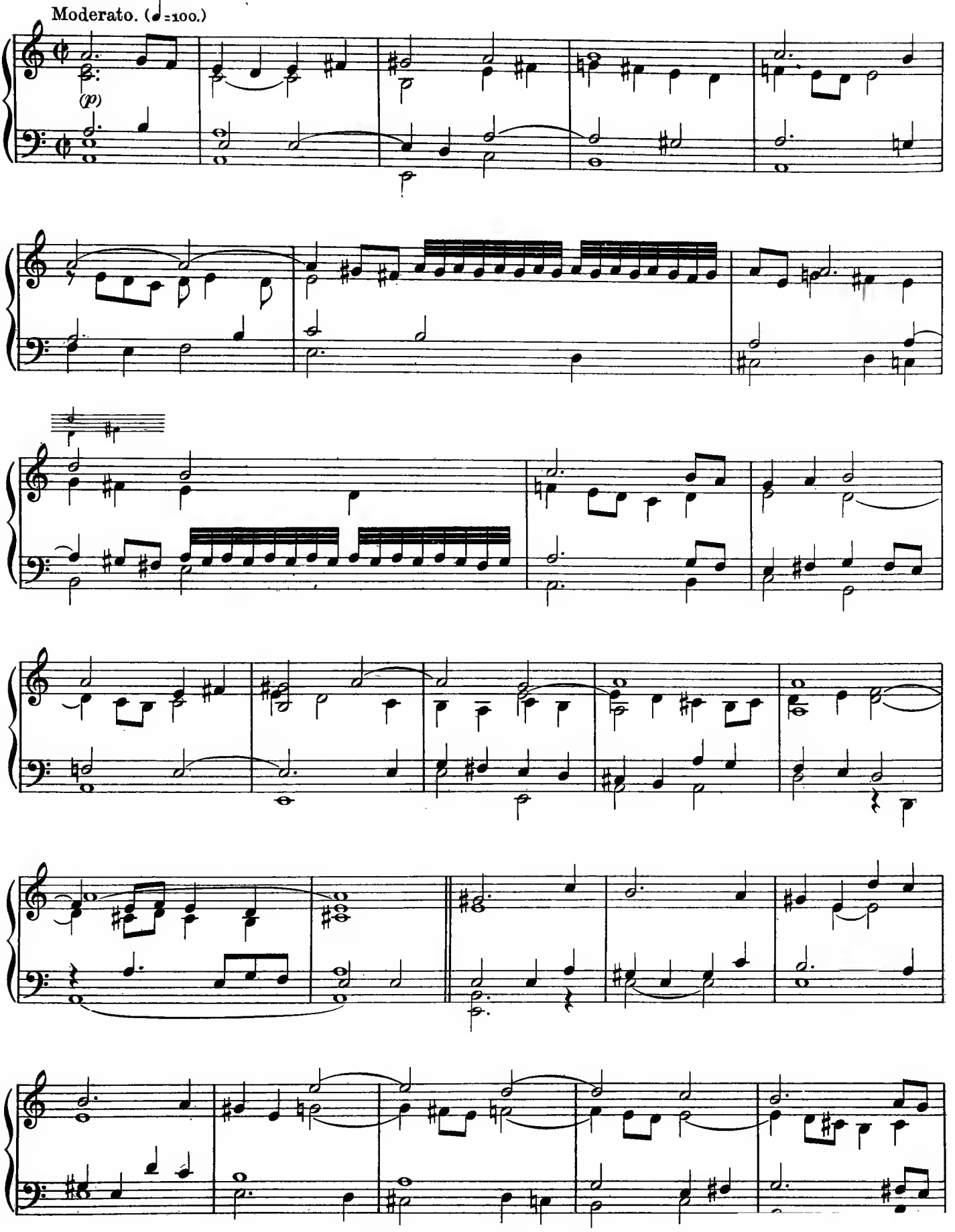


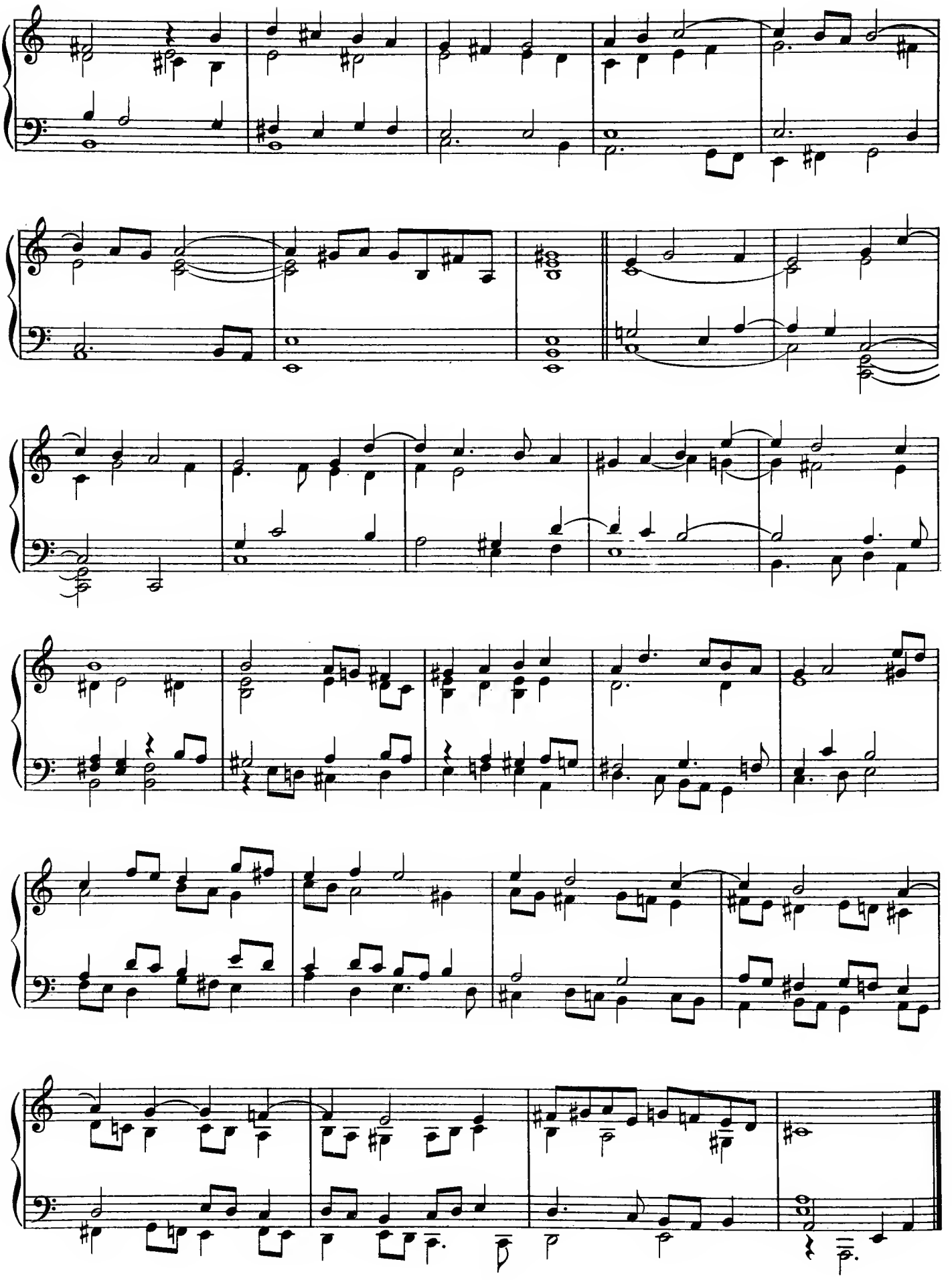

(cresc.)
(III)
(f f)
(Variation.)
(p)

Orlando Gibbons (1583-1620)

The Lord of Salisbury his Pavin.

Moderato. (♩=100.)



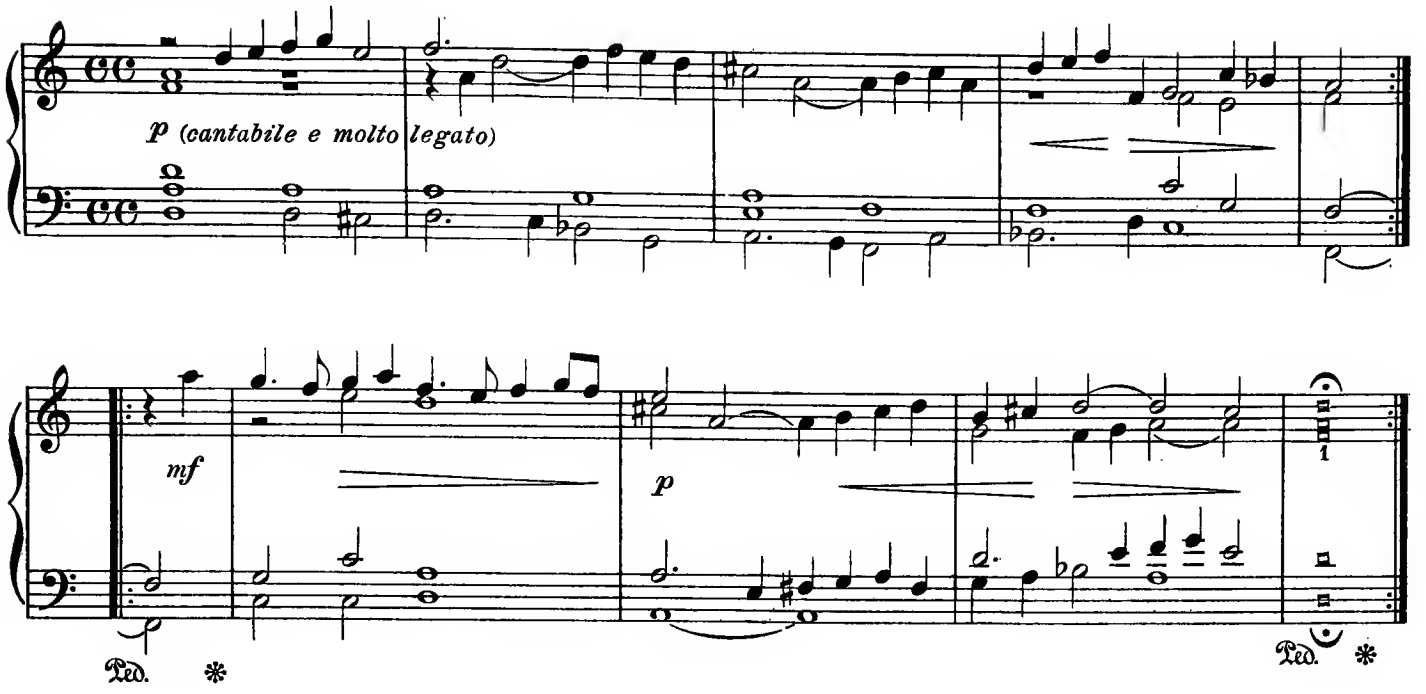


Girolamo Frescobaldi 1587 [1591?]-1640 [1654?]

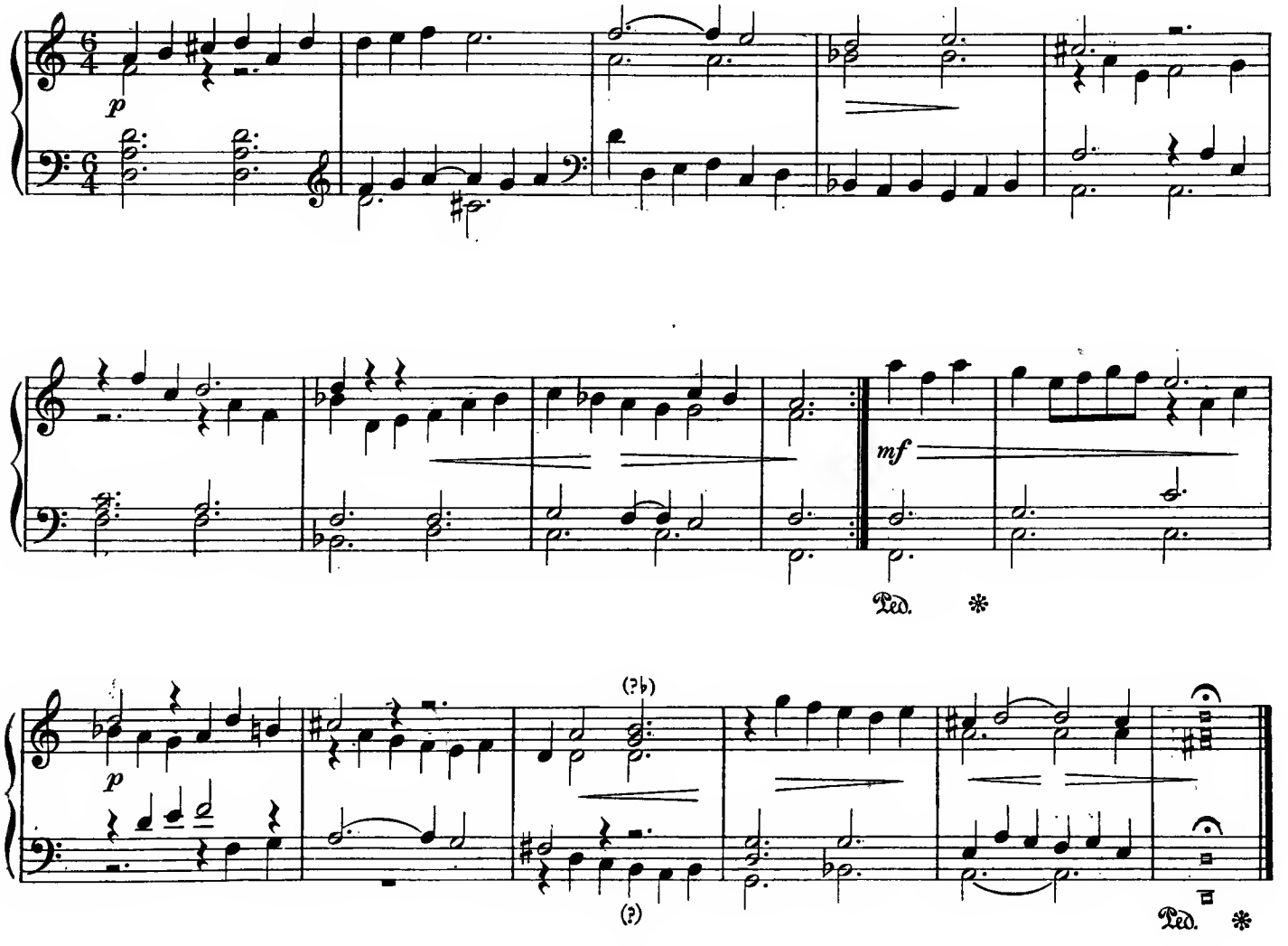
Aria detta la Frescobalda.

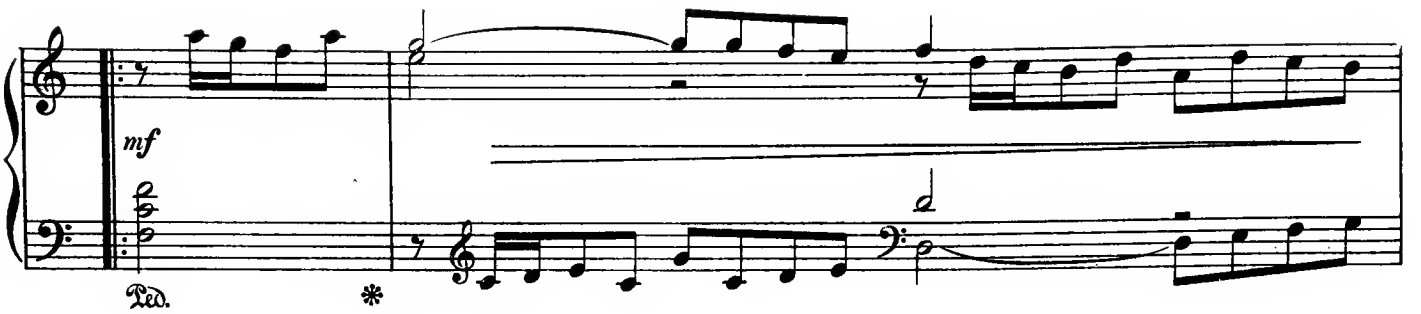
PRIMA PARTE.

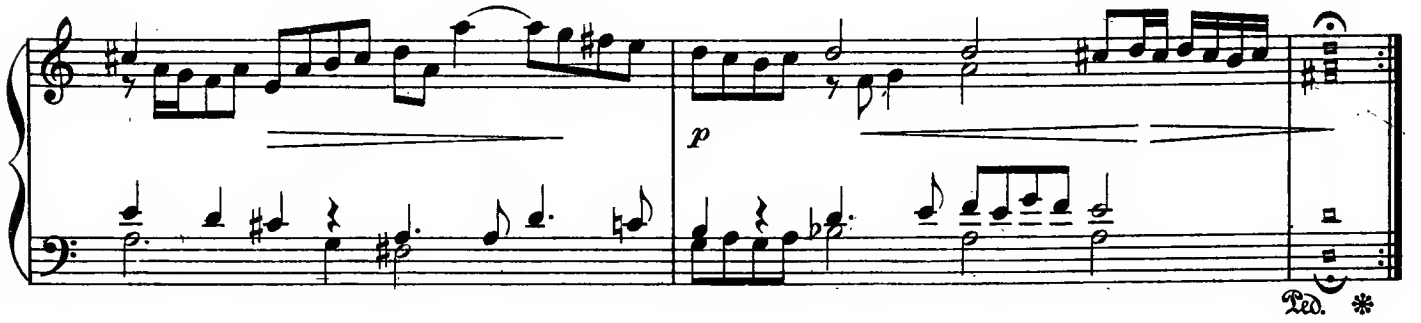
(Andante non troppo.) ♩ = 76.



SECONDA PARTE.

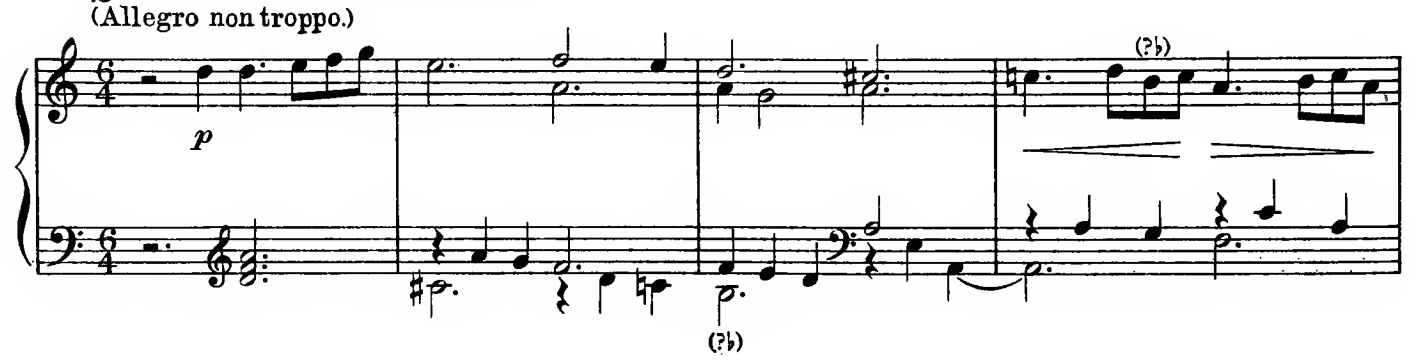


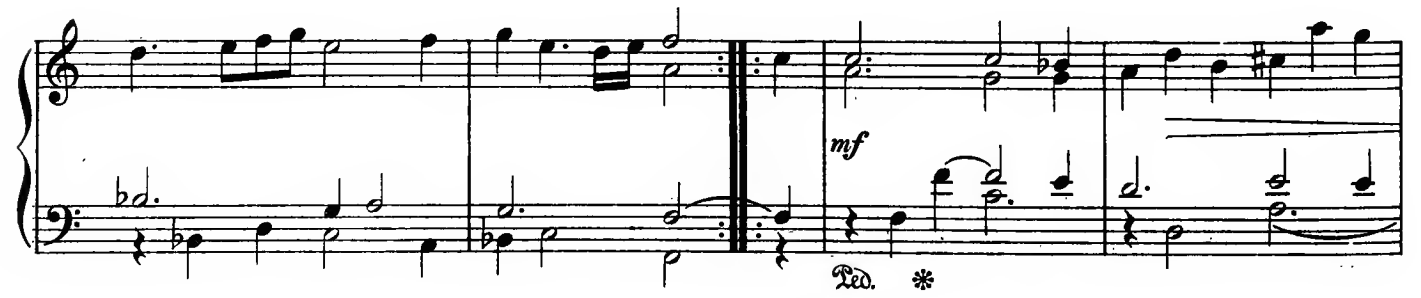


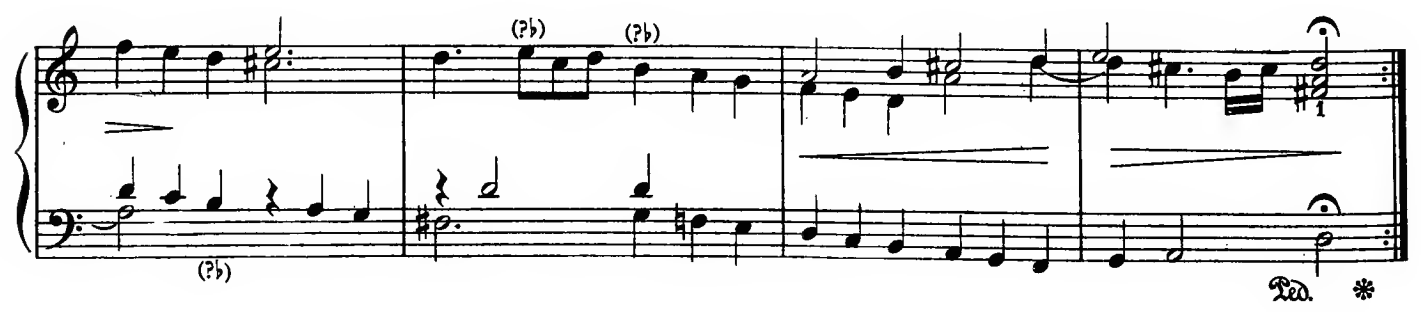


QUINTA PARTE CORRENTE.

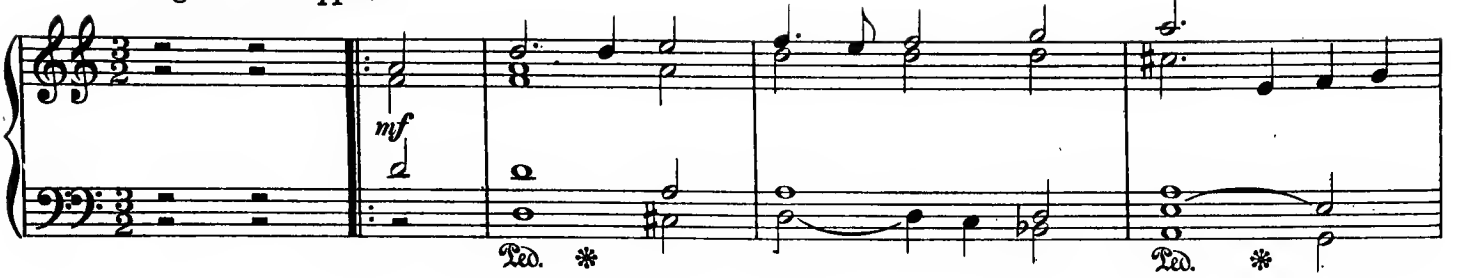
(Allegro non troppo.)

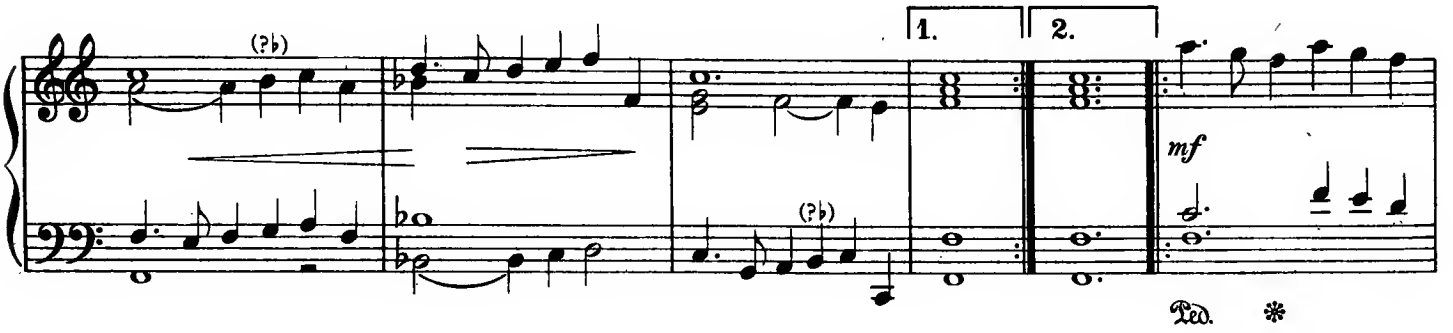


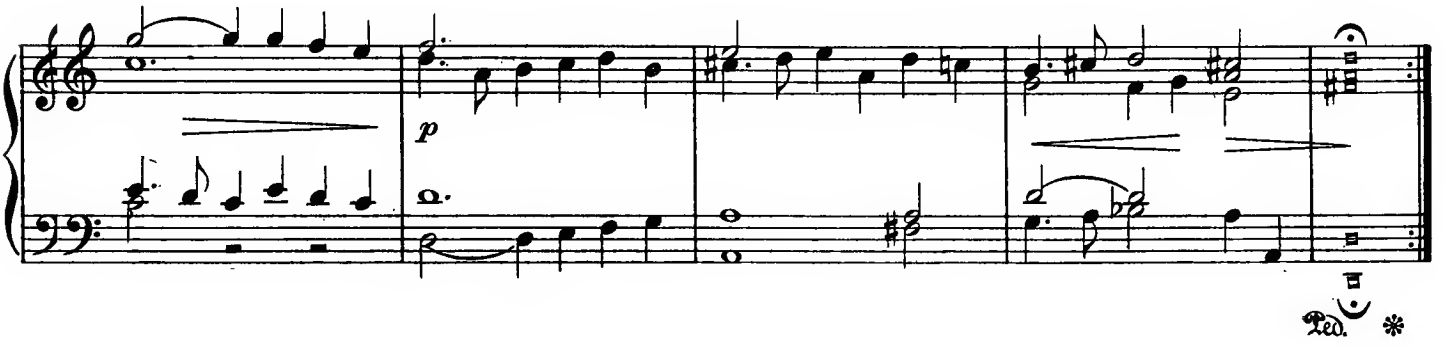




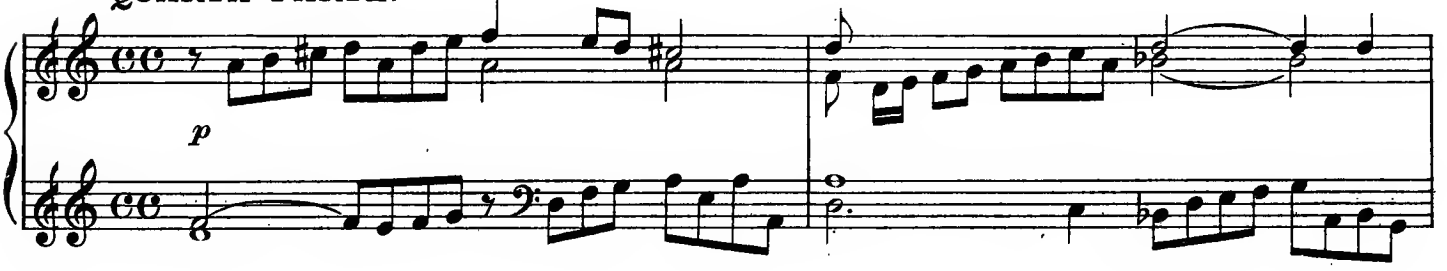
TERZA PARTE GAGLIARDA.
(Allegro non troppo.)

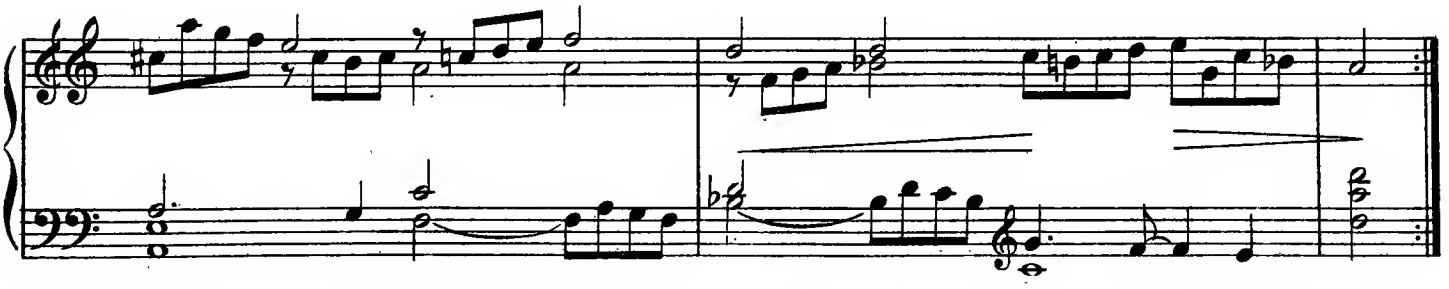






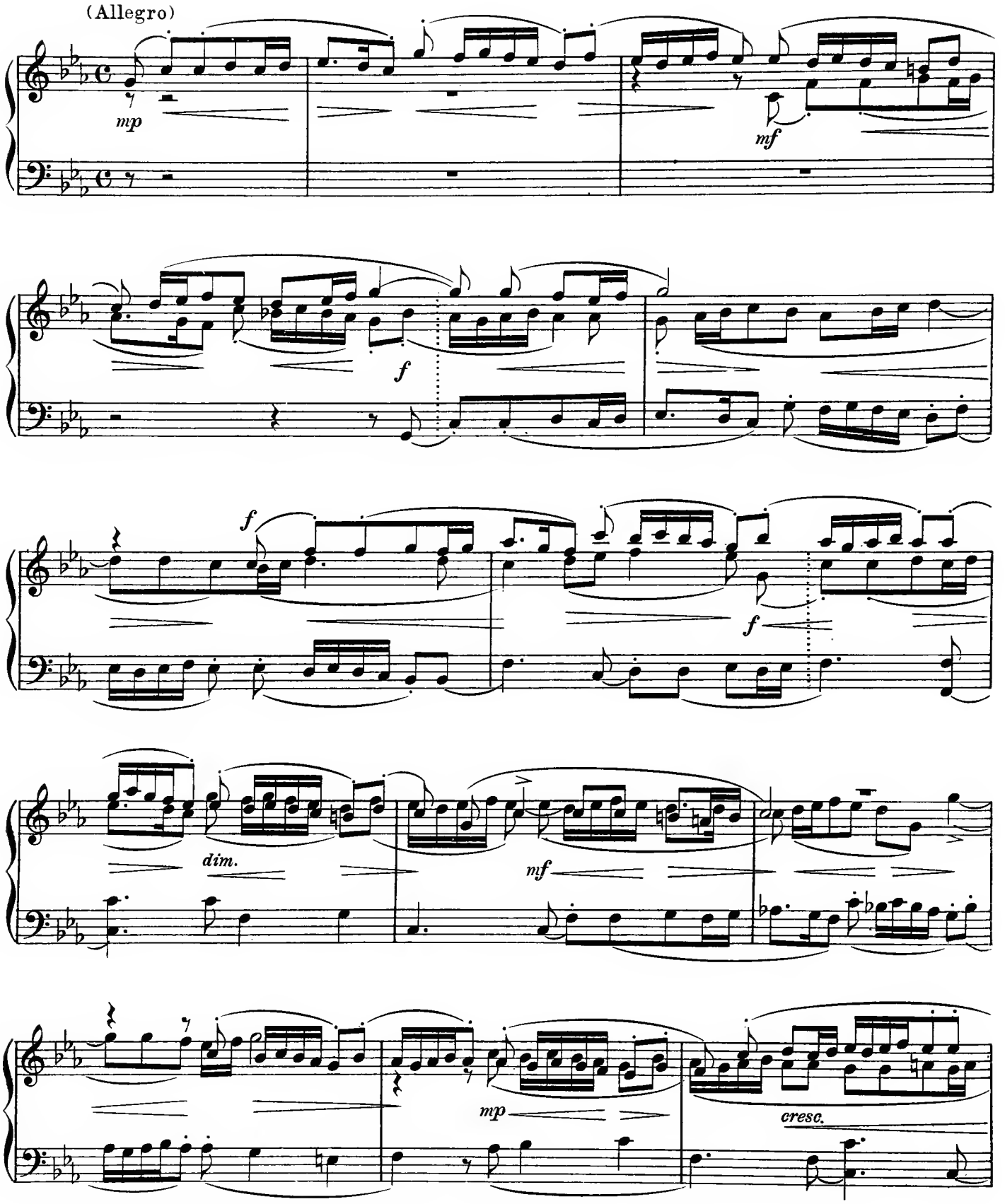
QUARTA PARTE.

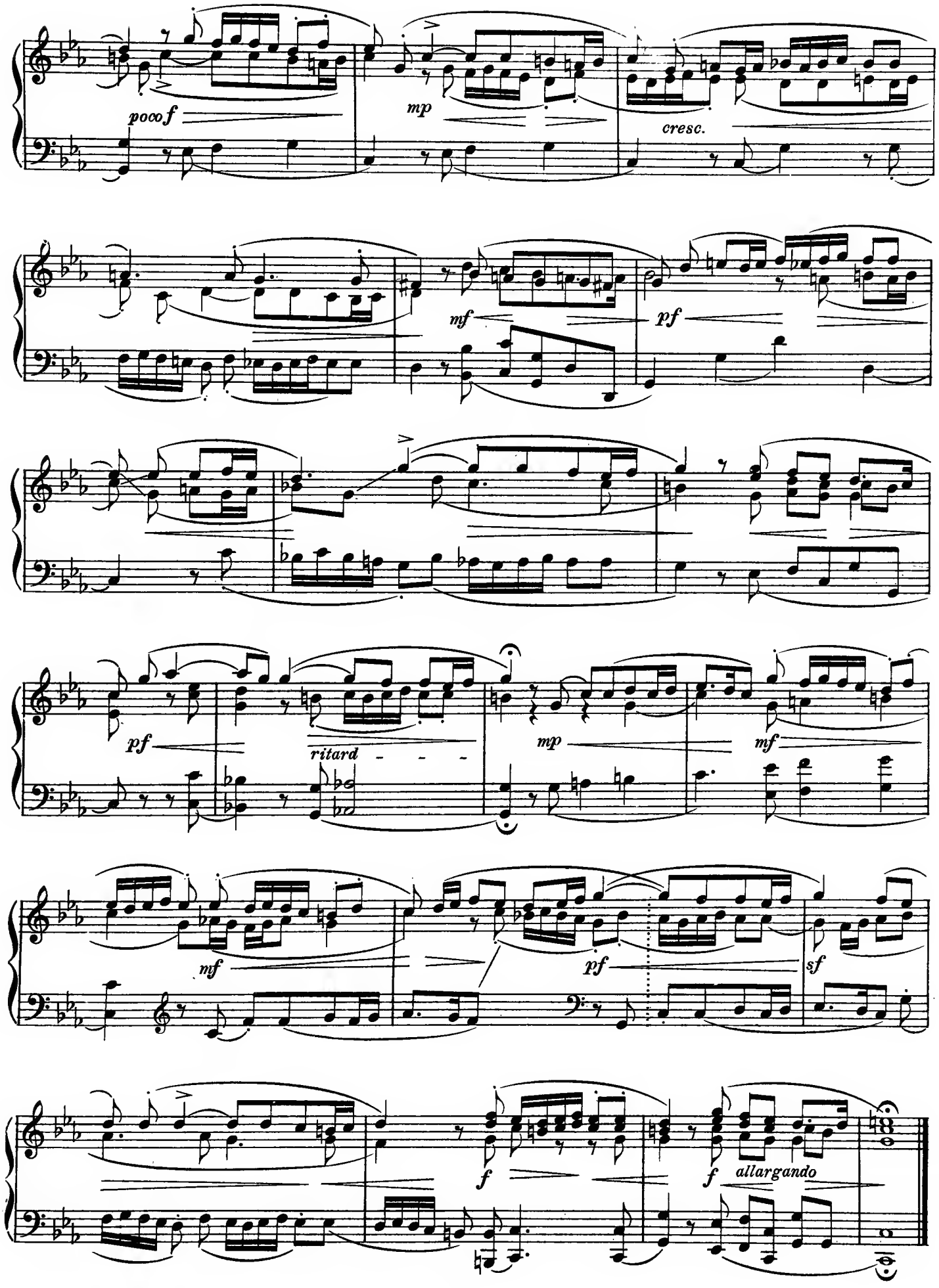




Giovanni Legrenzi (1625-90)

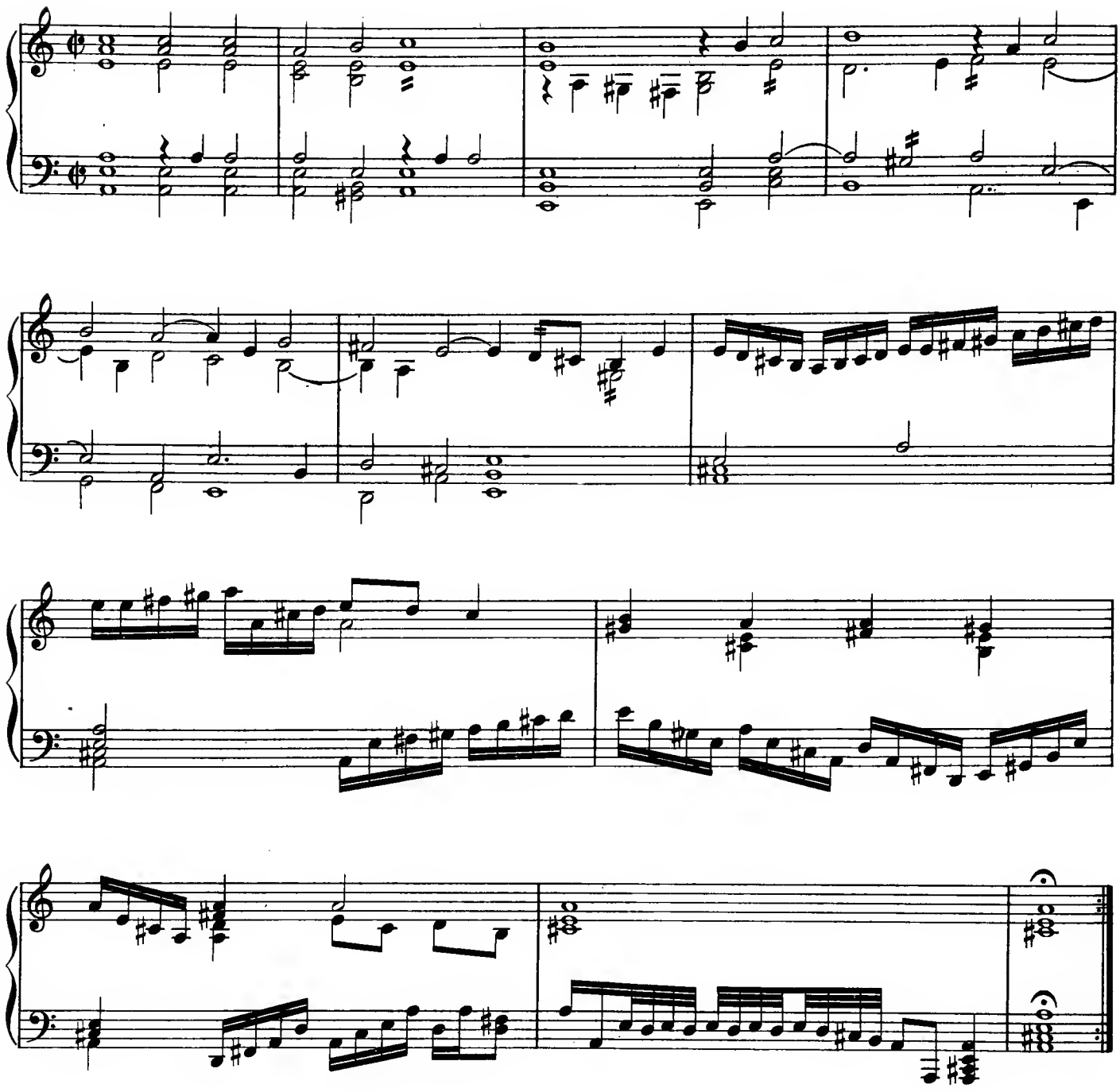
Trio-Sonata, La Torriana (1655)




poco f
mp
cresc.
mf
pf
pf
ritard
mp
mf
mf
pf
sf
f
f
allargando

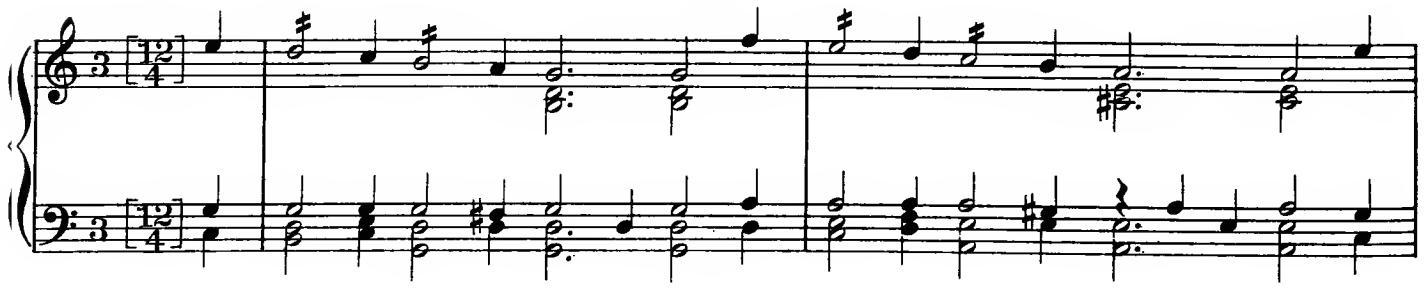
John Bull (ca.1562-1628.)

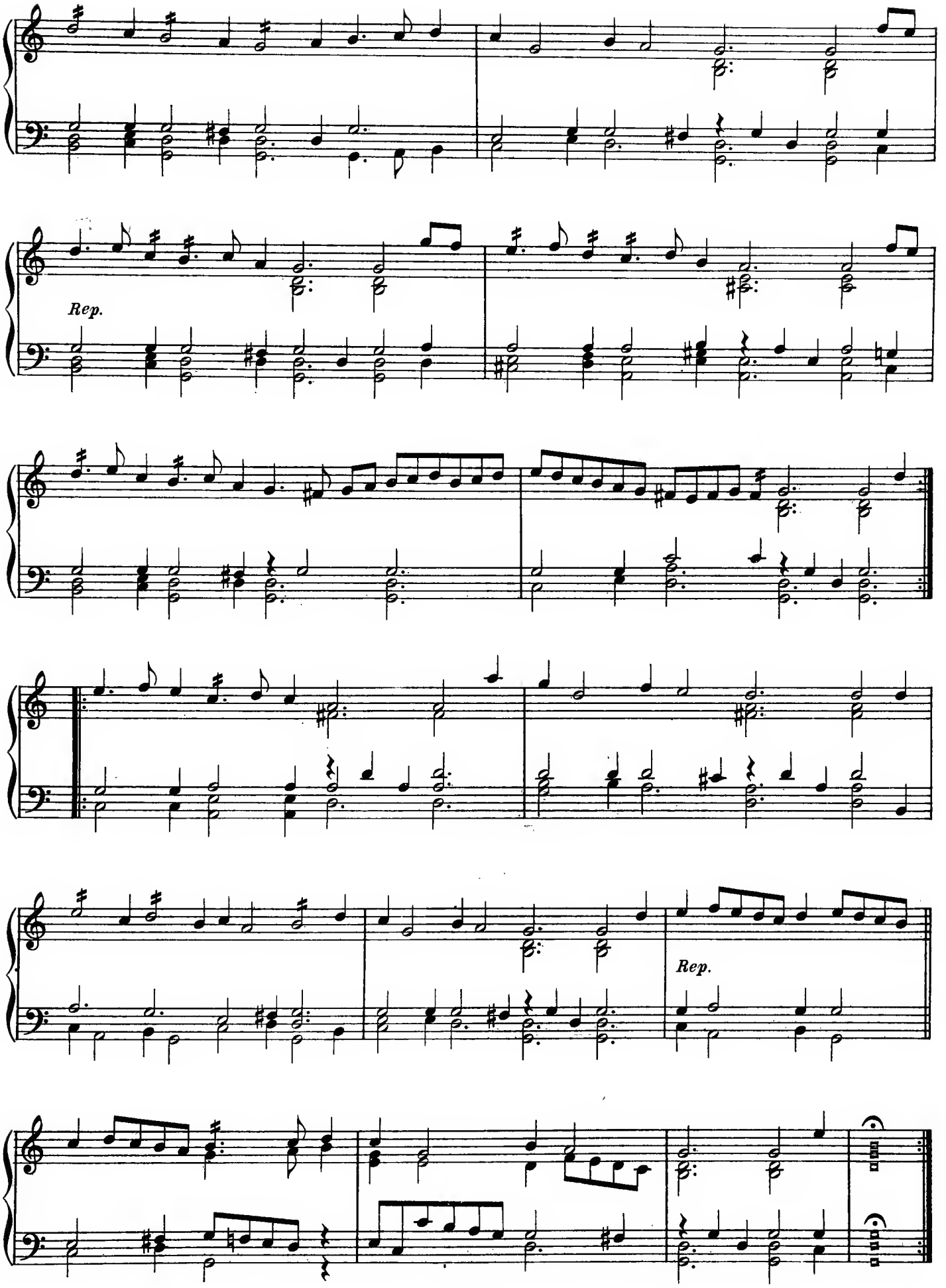
Praeludium.



John Bull

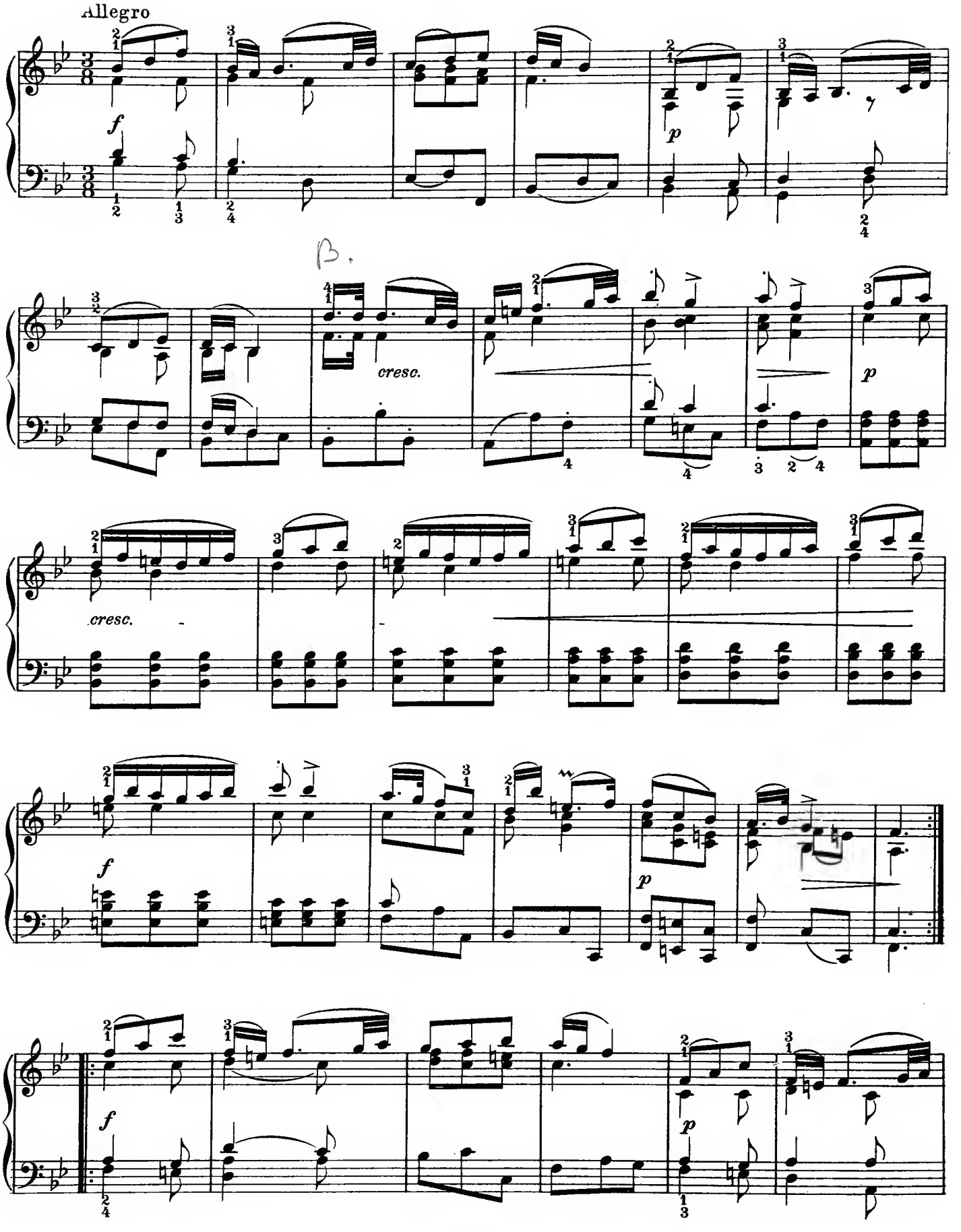
Gigge

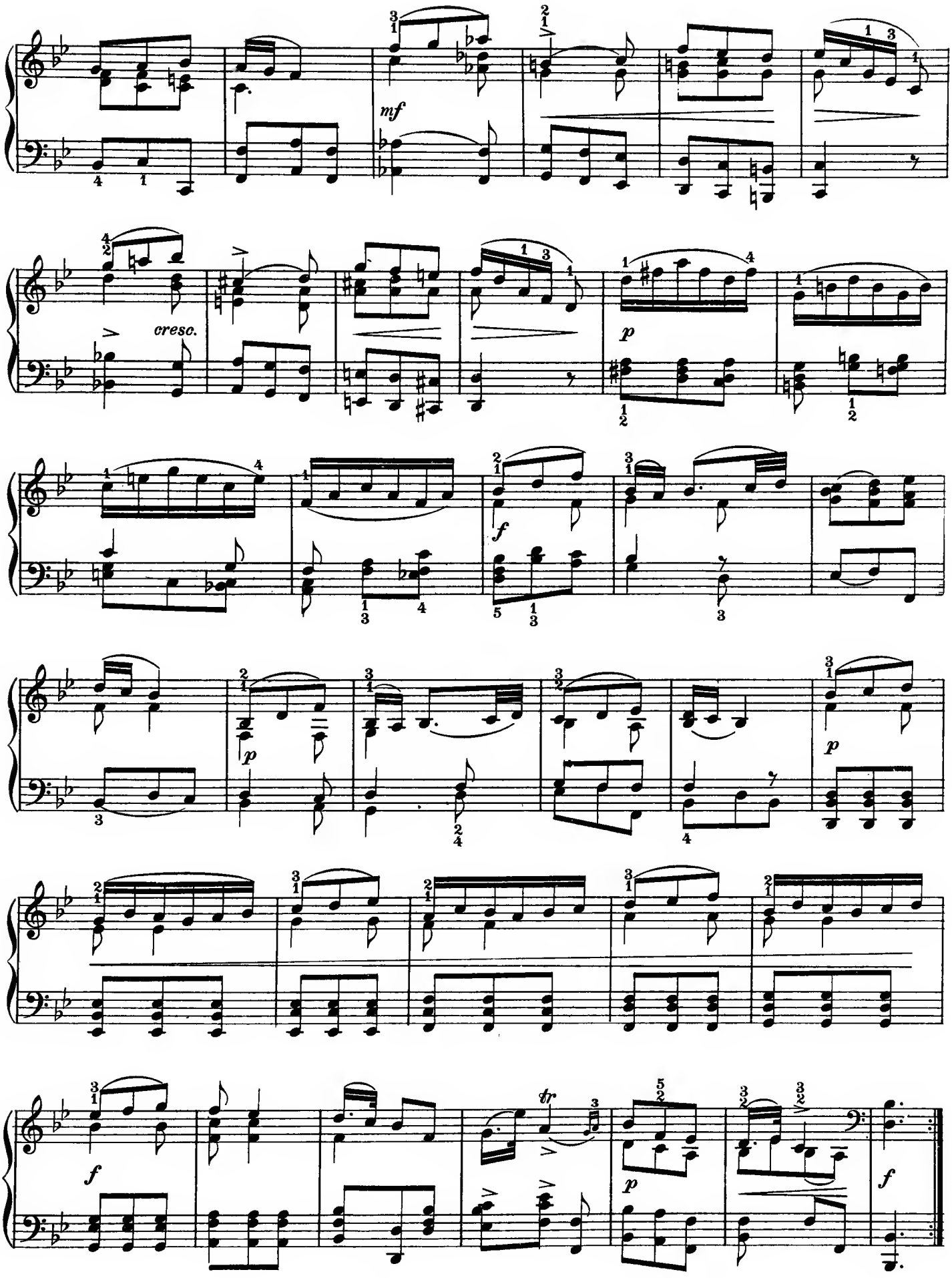



Rep.
Rep.

Arcangelo Corelli (1653-1713)

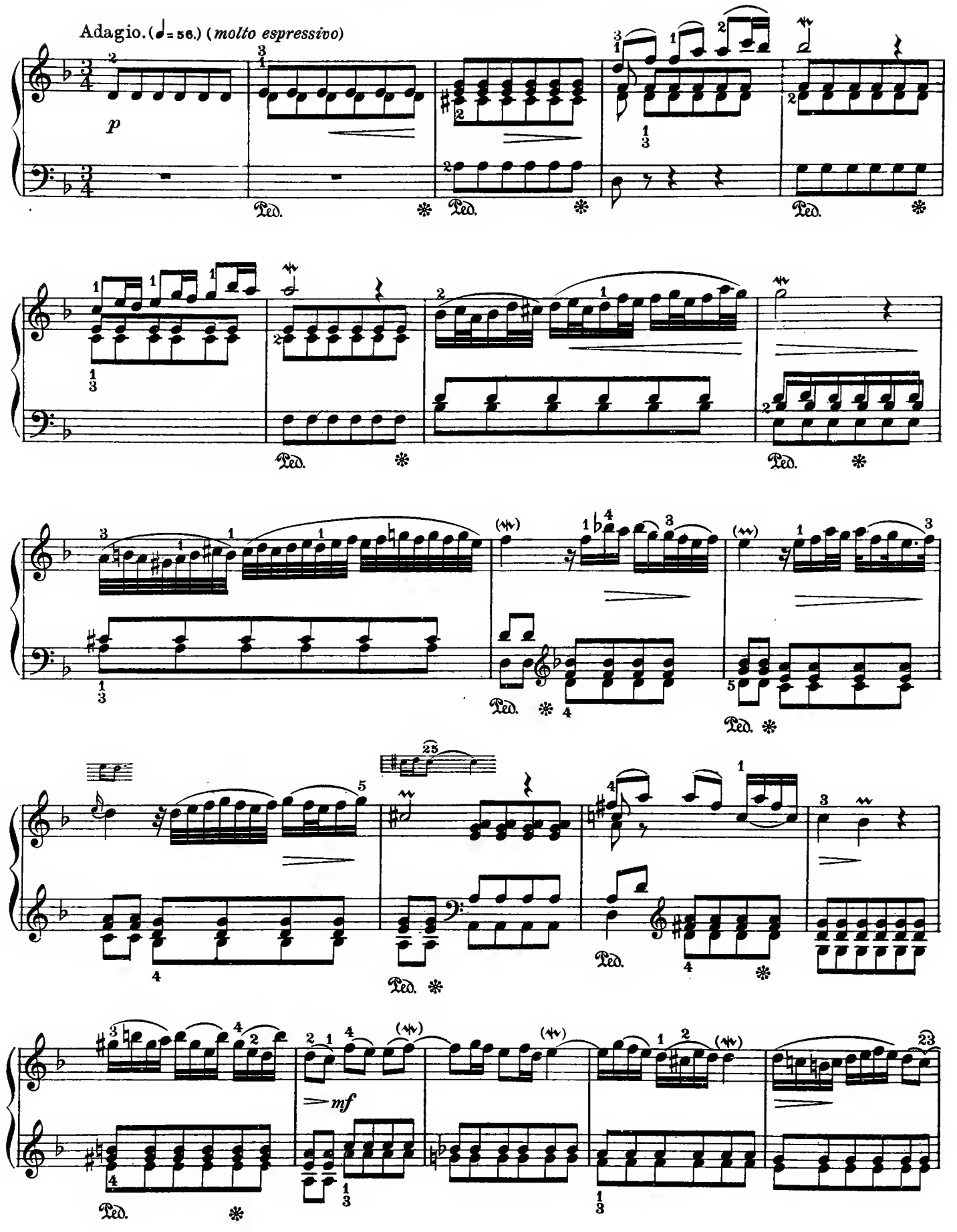
Allegro.

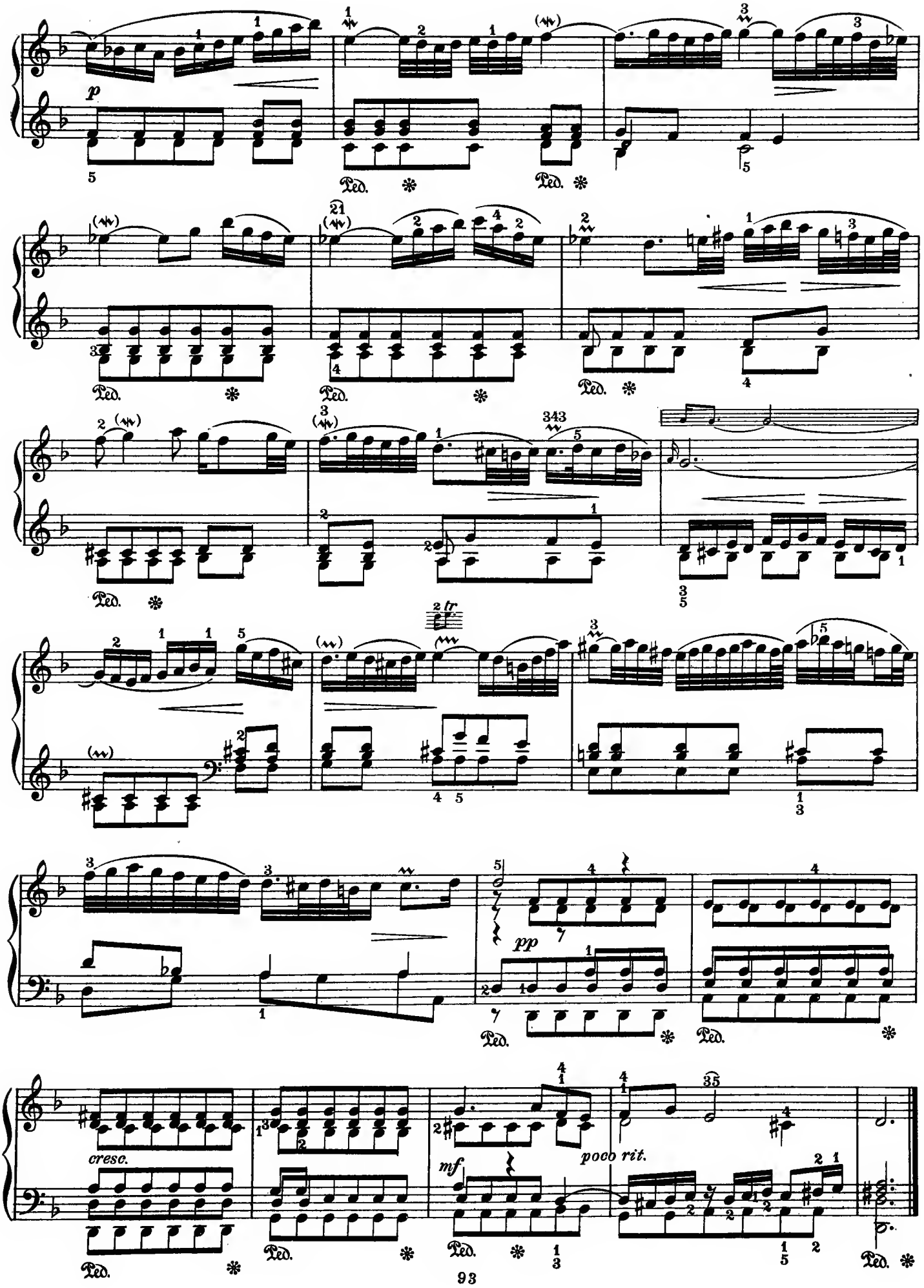



mf
cresc.
p
f
p
p
f
p
f

Antonio Vivaldi (d. 1743)

Adagio transcribed by J. S. Bach

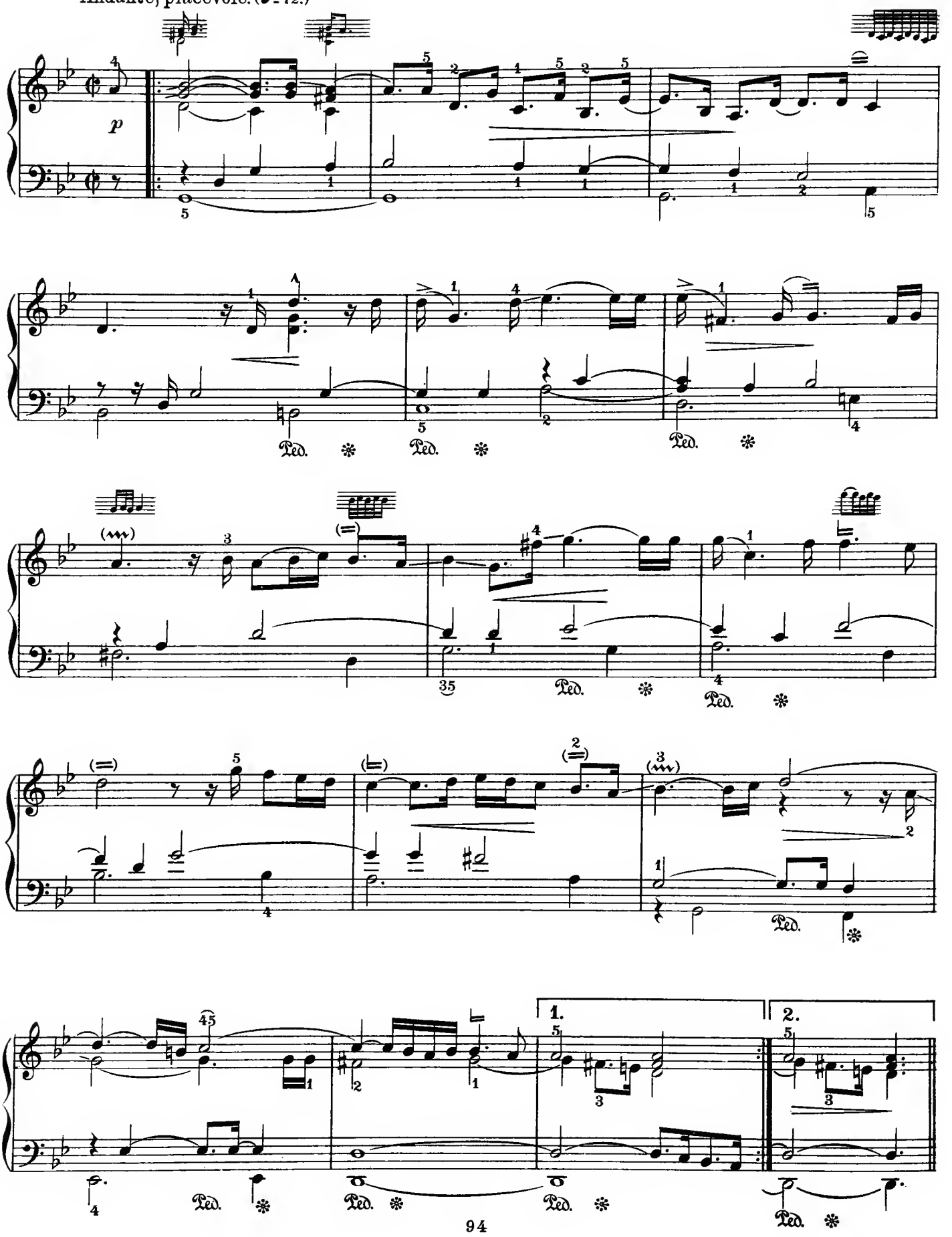


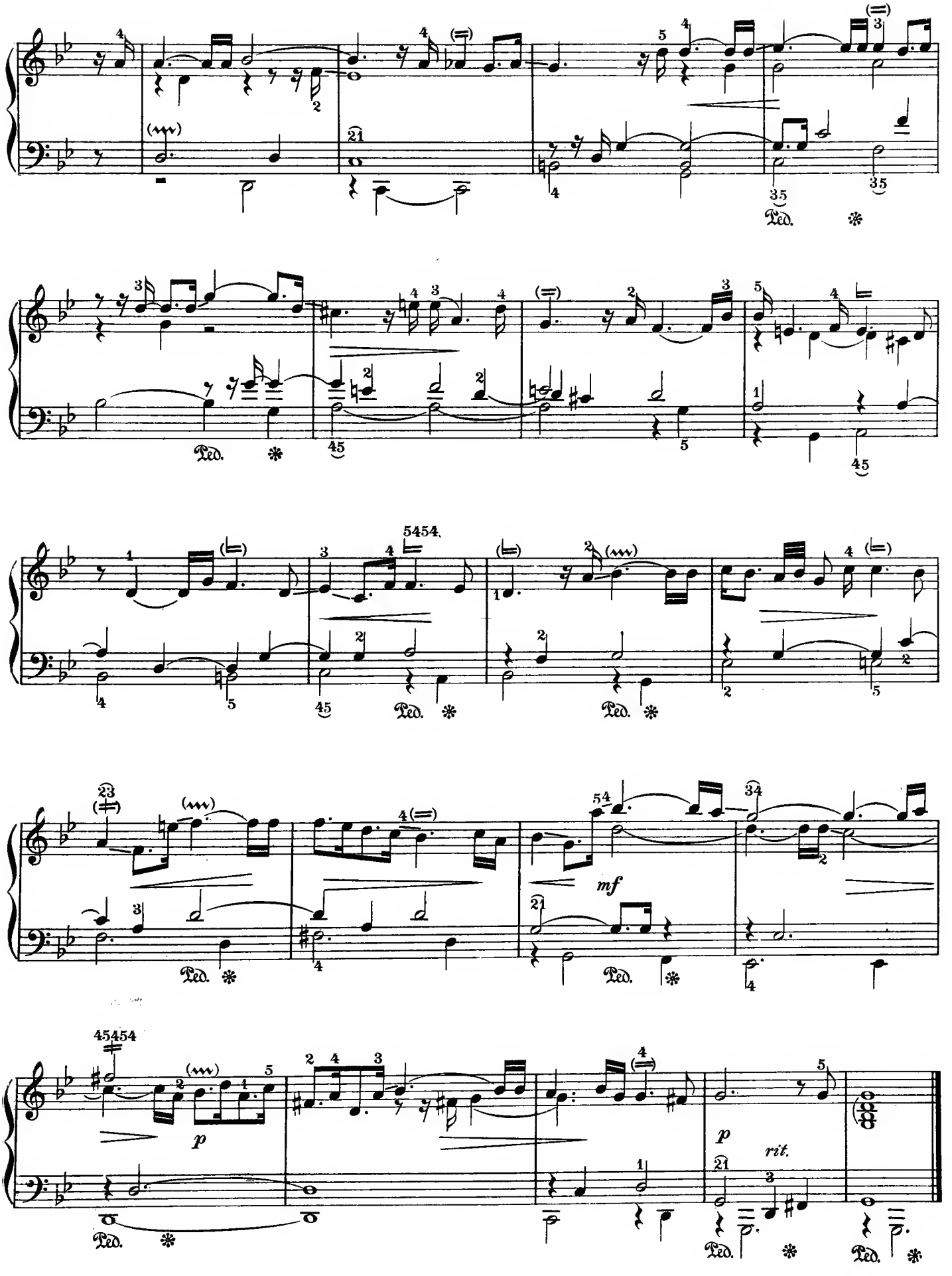

p
Ped.
2 tr
pp
cresc.
mf
poco rit.

Henry Purcell (1658-1708.)

Almand.

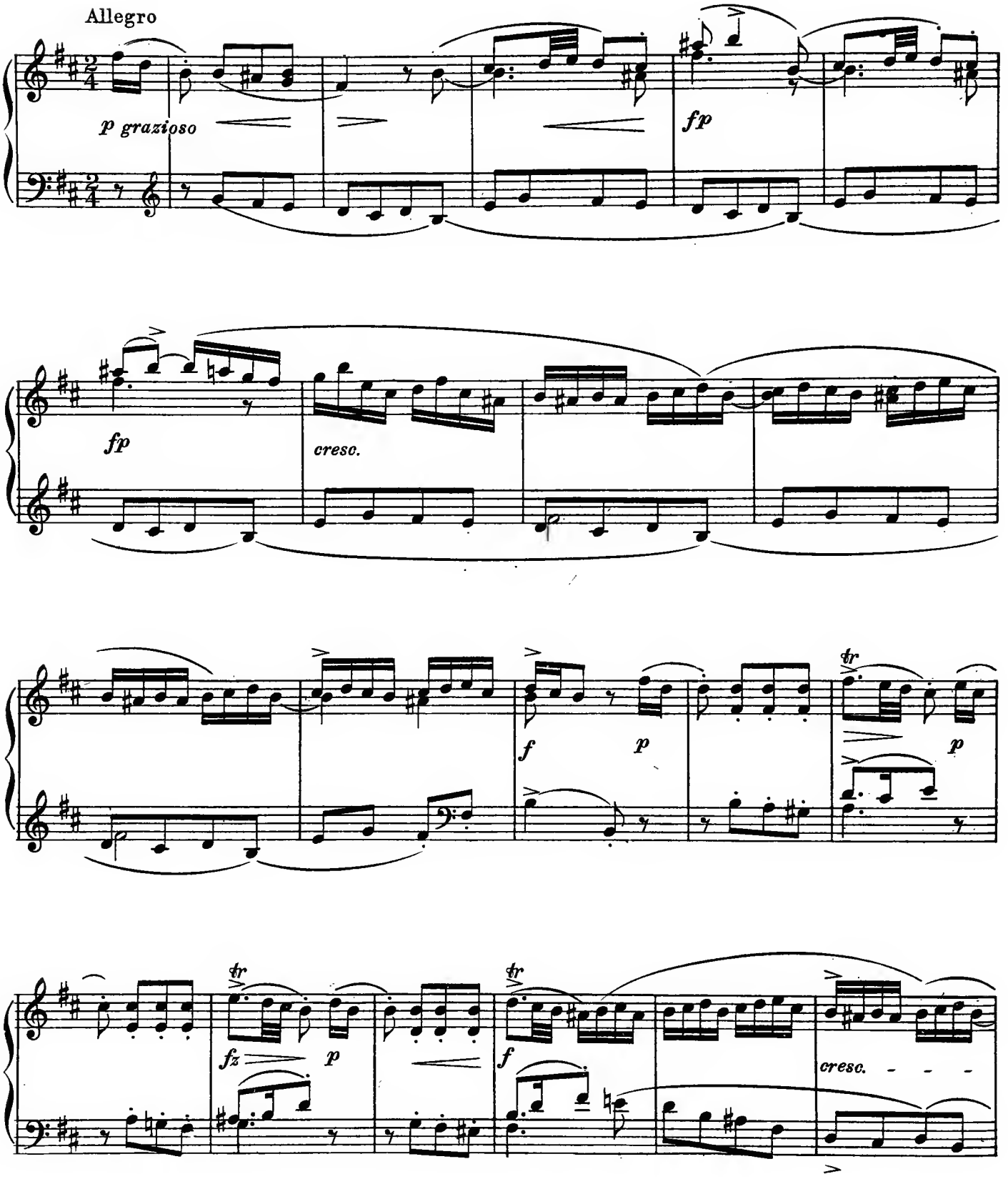
Andante, piacevole. (♩= 72.)

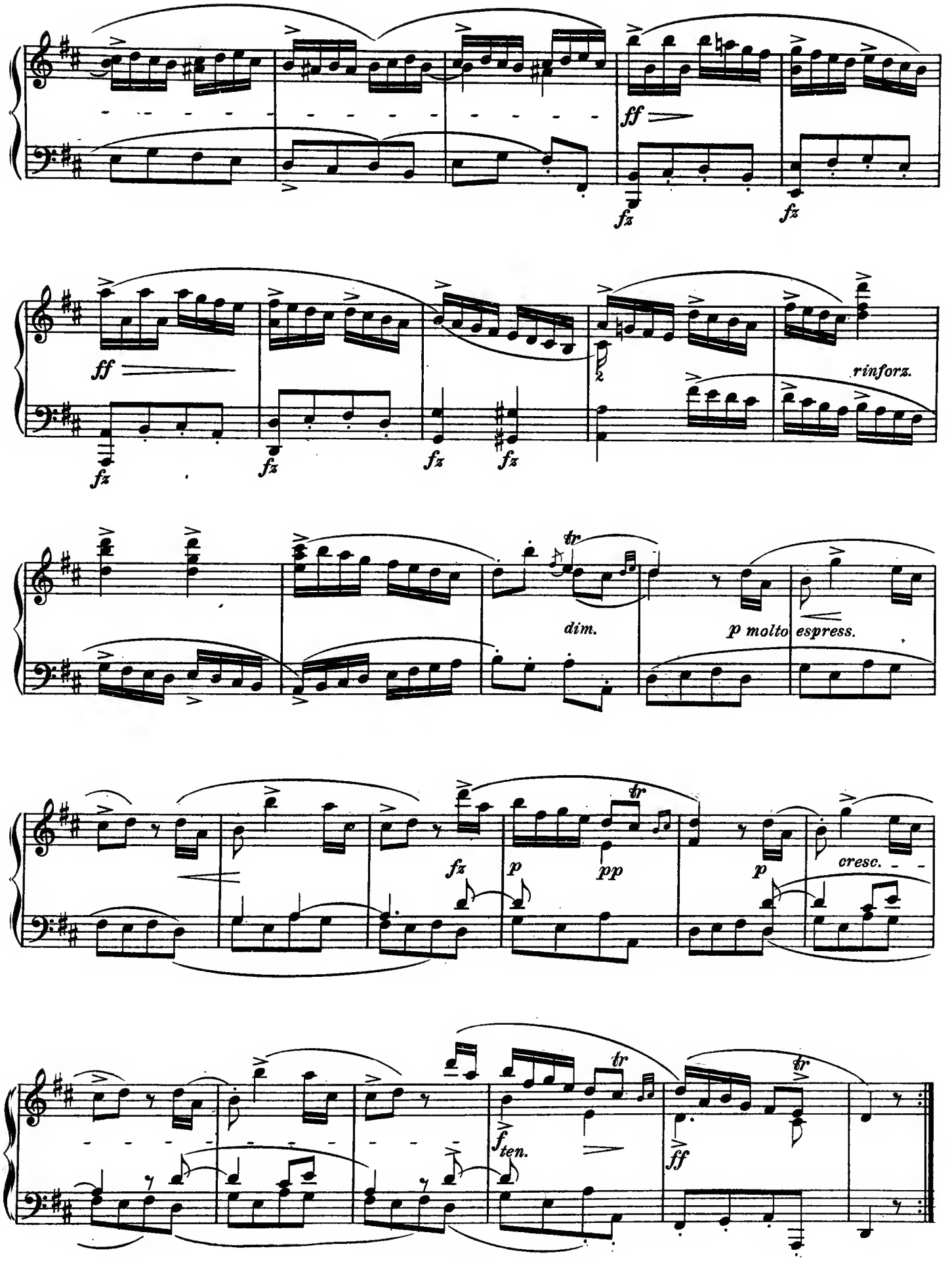


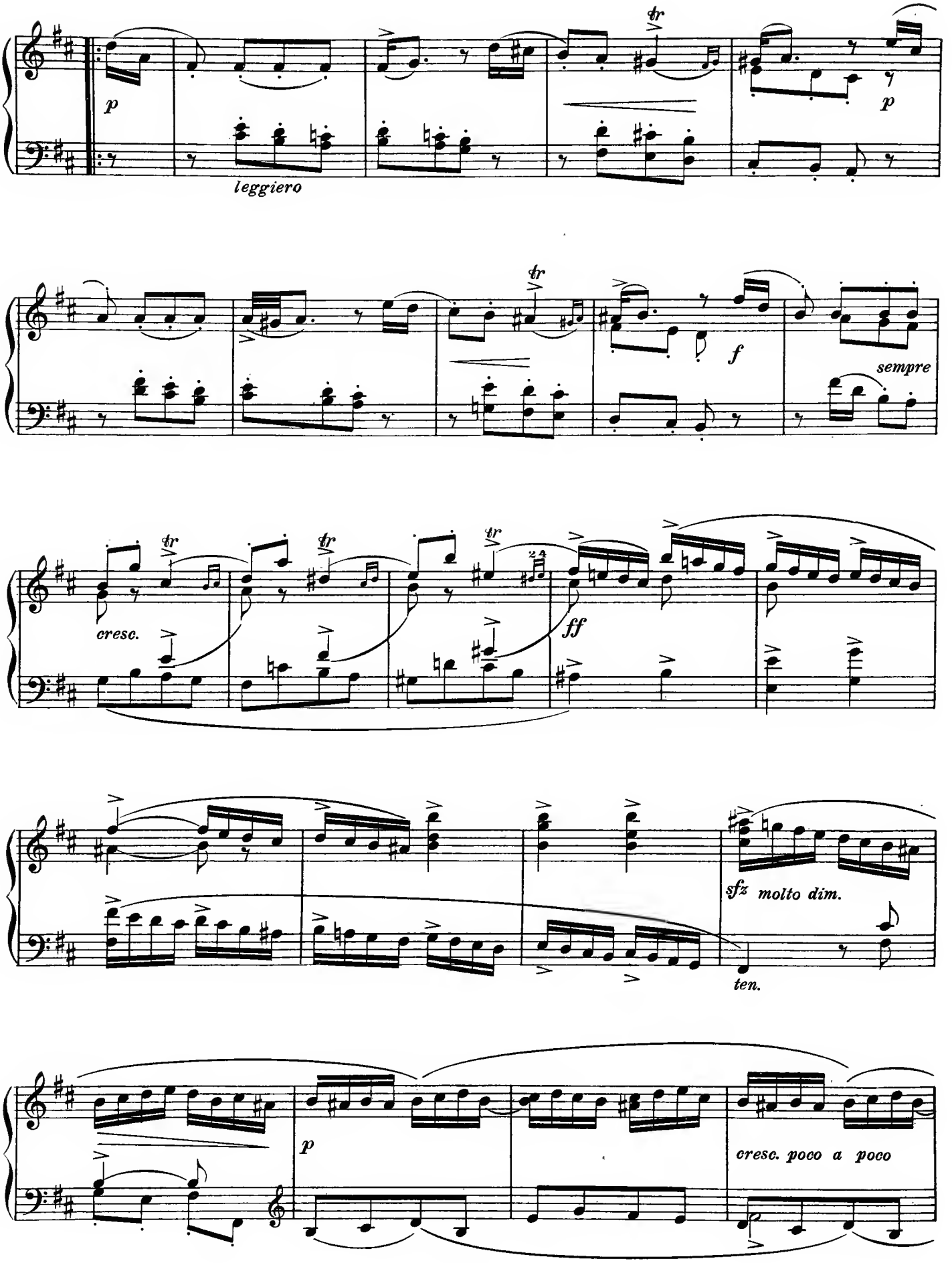

Ped.
5454
mf
45454
p
rit.

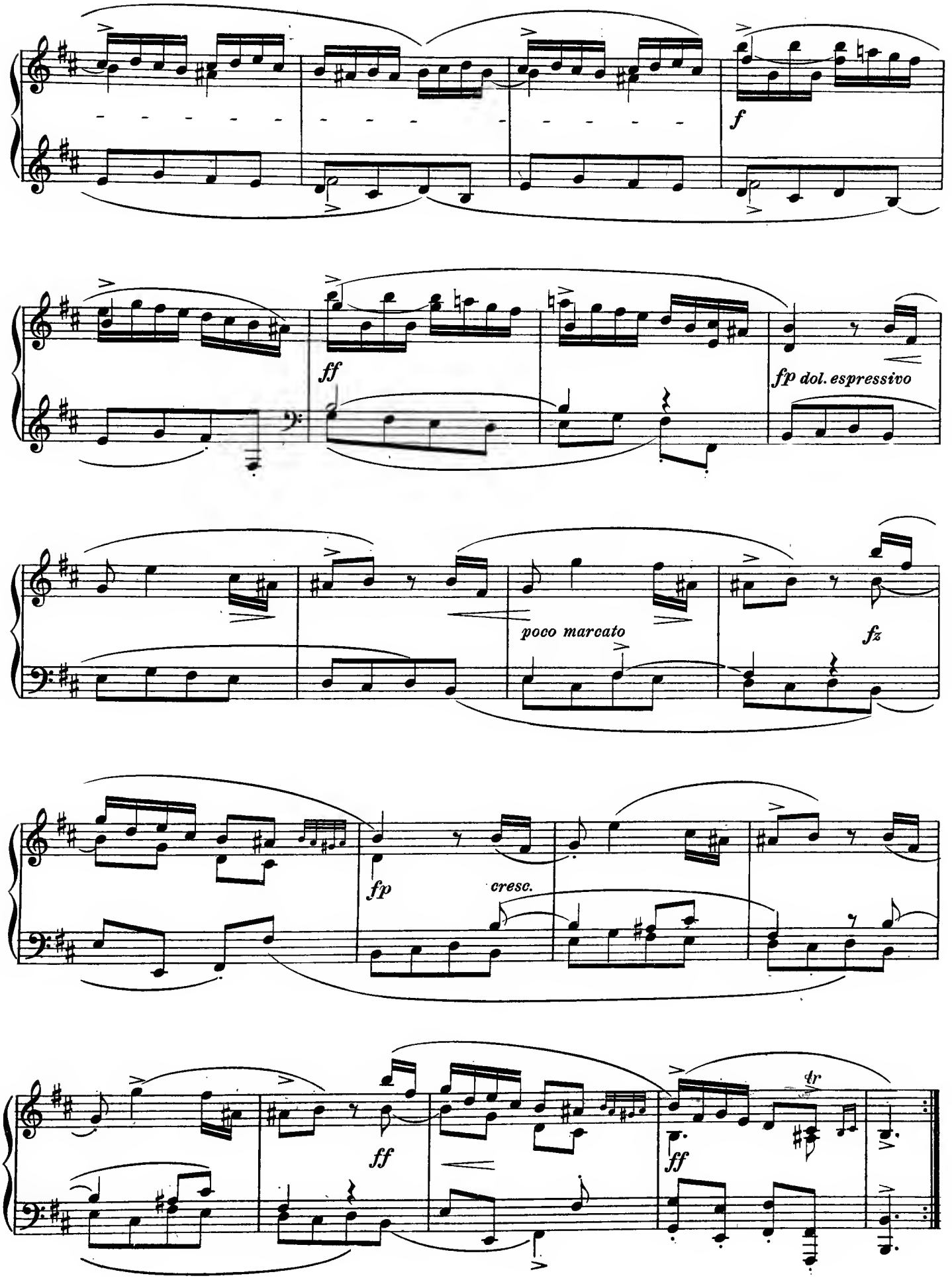
Domenico Scarlatti (1685-1757)

Bourrée




ff
fz
fz
ff
fz
fz
fz
fz
rinforz.
tr
dim.
p molto espress.
fz
p
tr
pp
p
cresc.
tr
tr
ten.
ff

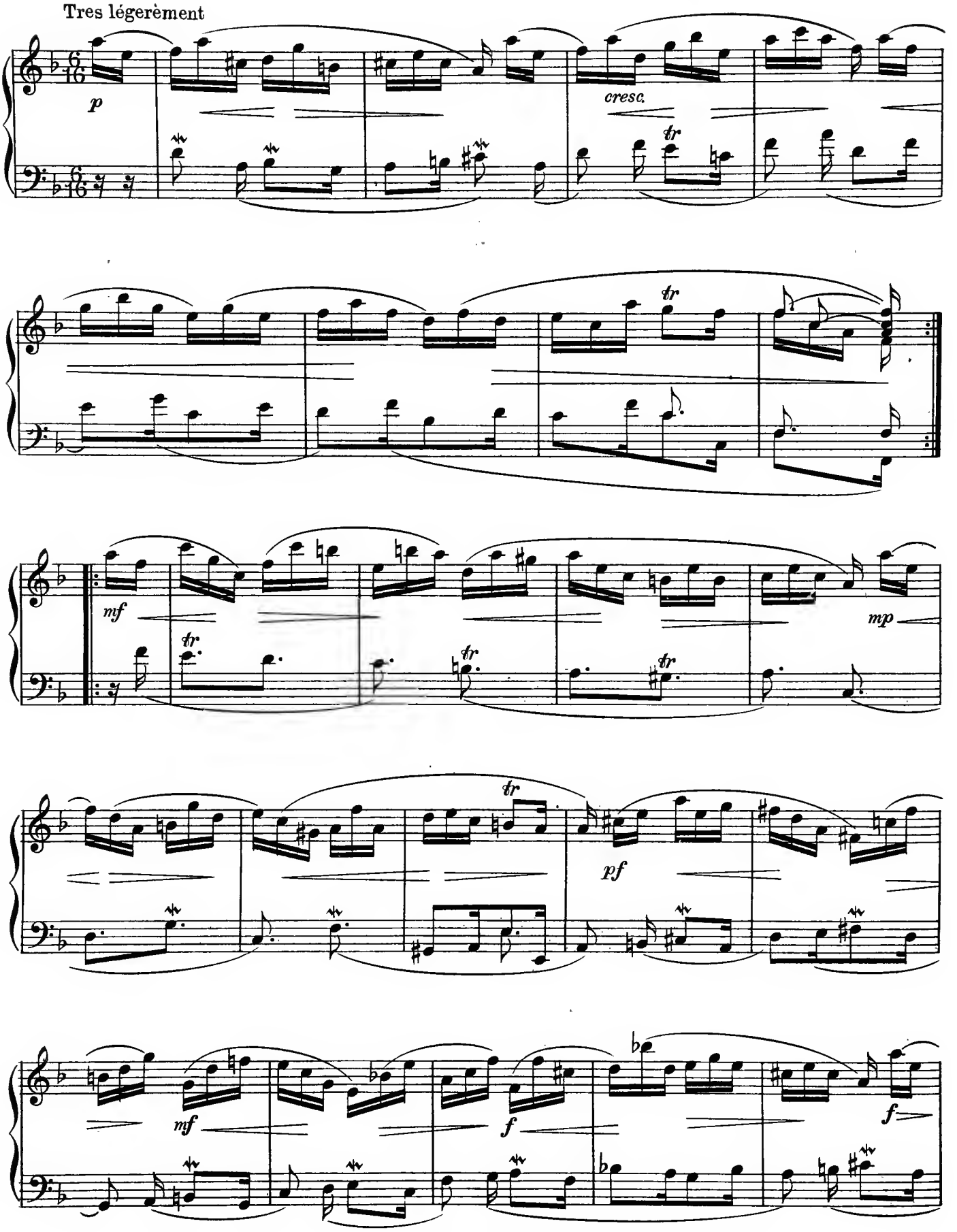

p
leggiero
tr
p
tr
f
sempre
tr
tr
tr
cresc.
ff
sfz molto dim.
ten.
p
cresc. poco a poco

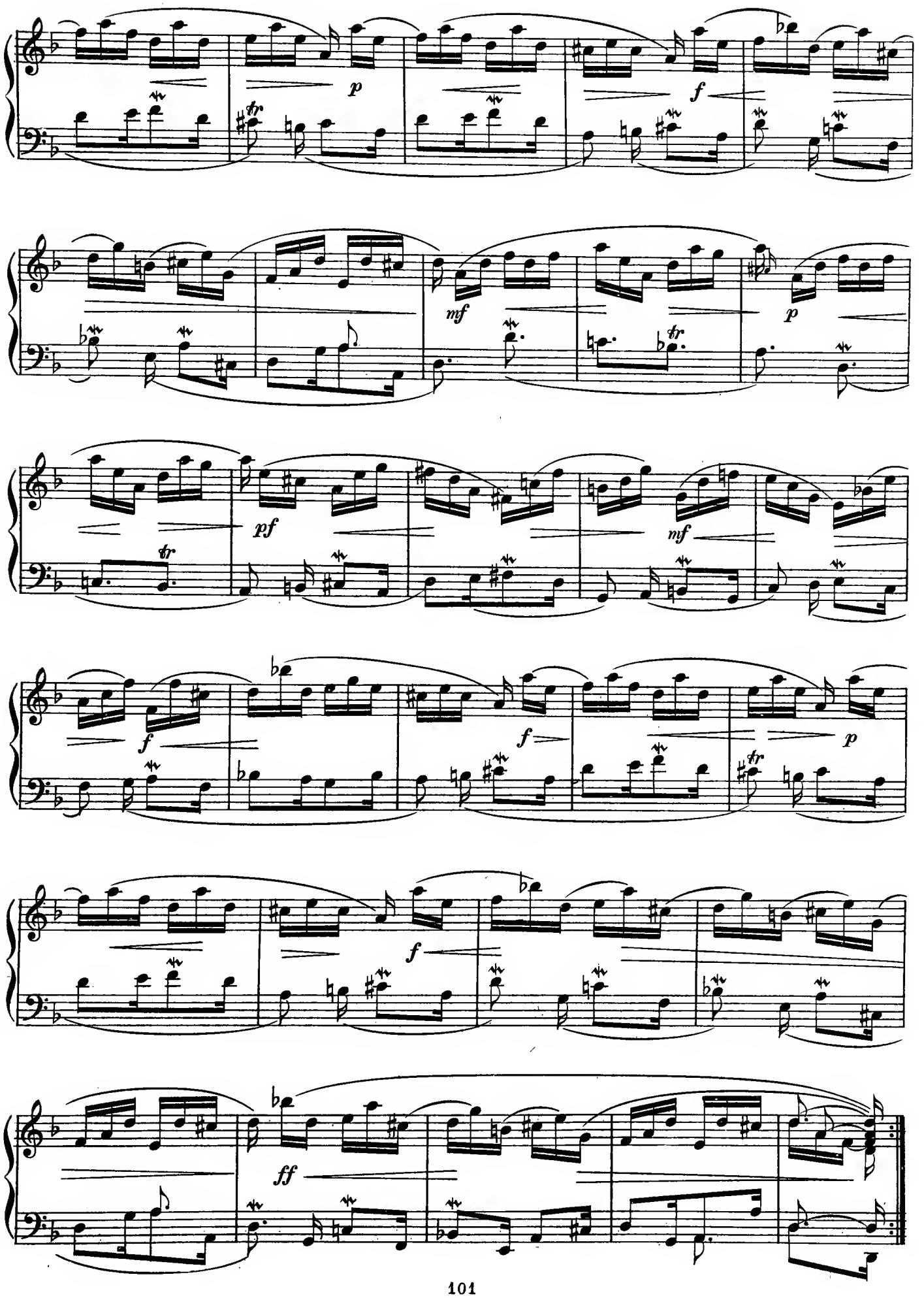

f
ff
fp dol. espressivo
poco marcato
fz
fp
cresc.
ff
ff
tr

François Couperin (1668–1733)

"Les Papillons," Gigue from Suite No 2. (1713)

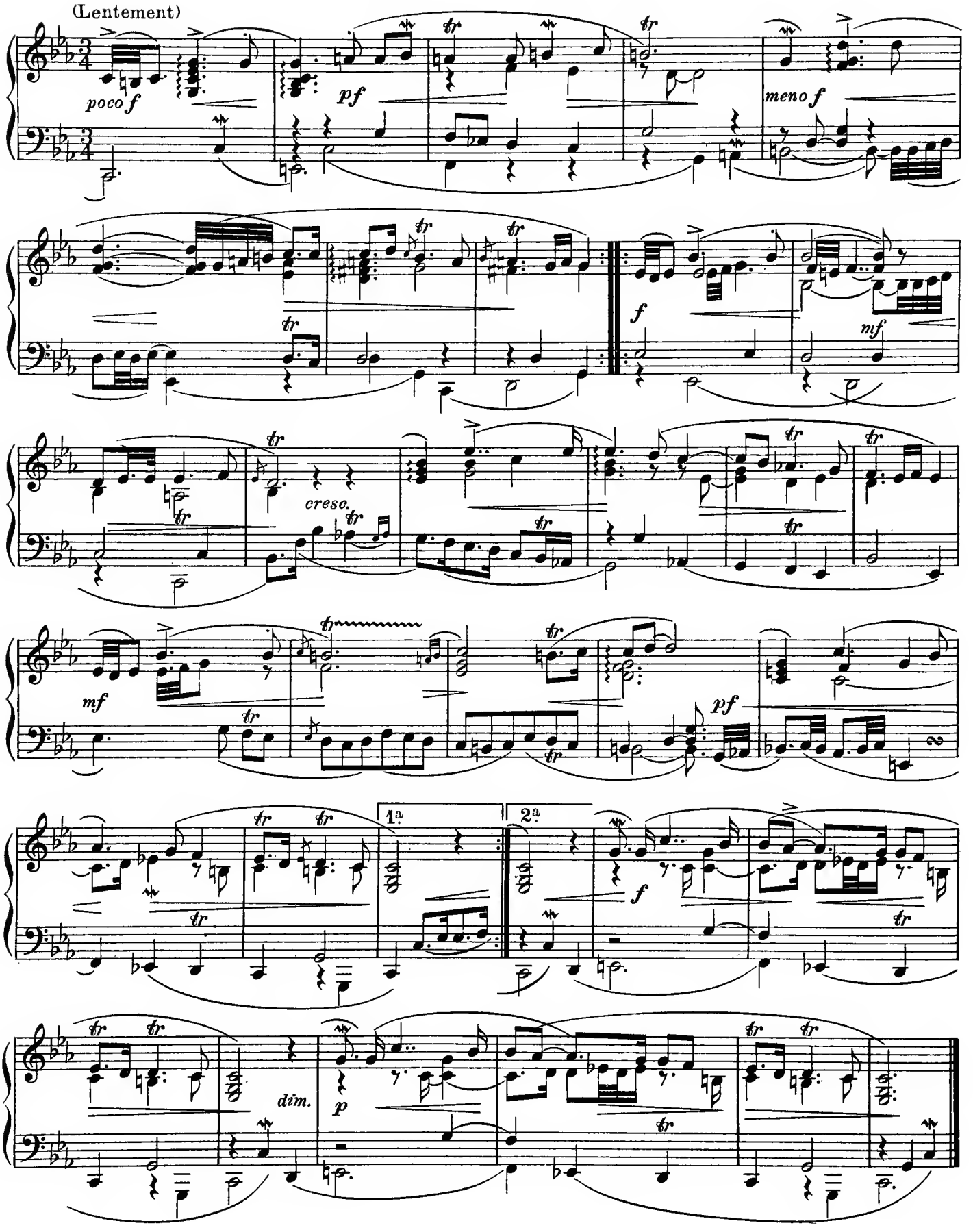
Tres légerèment




p
f
mf
p
pf
mf
f
f
p
f
ff

François Couperin (1668–1733)

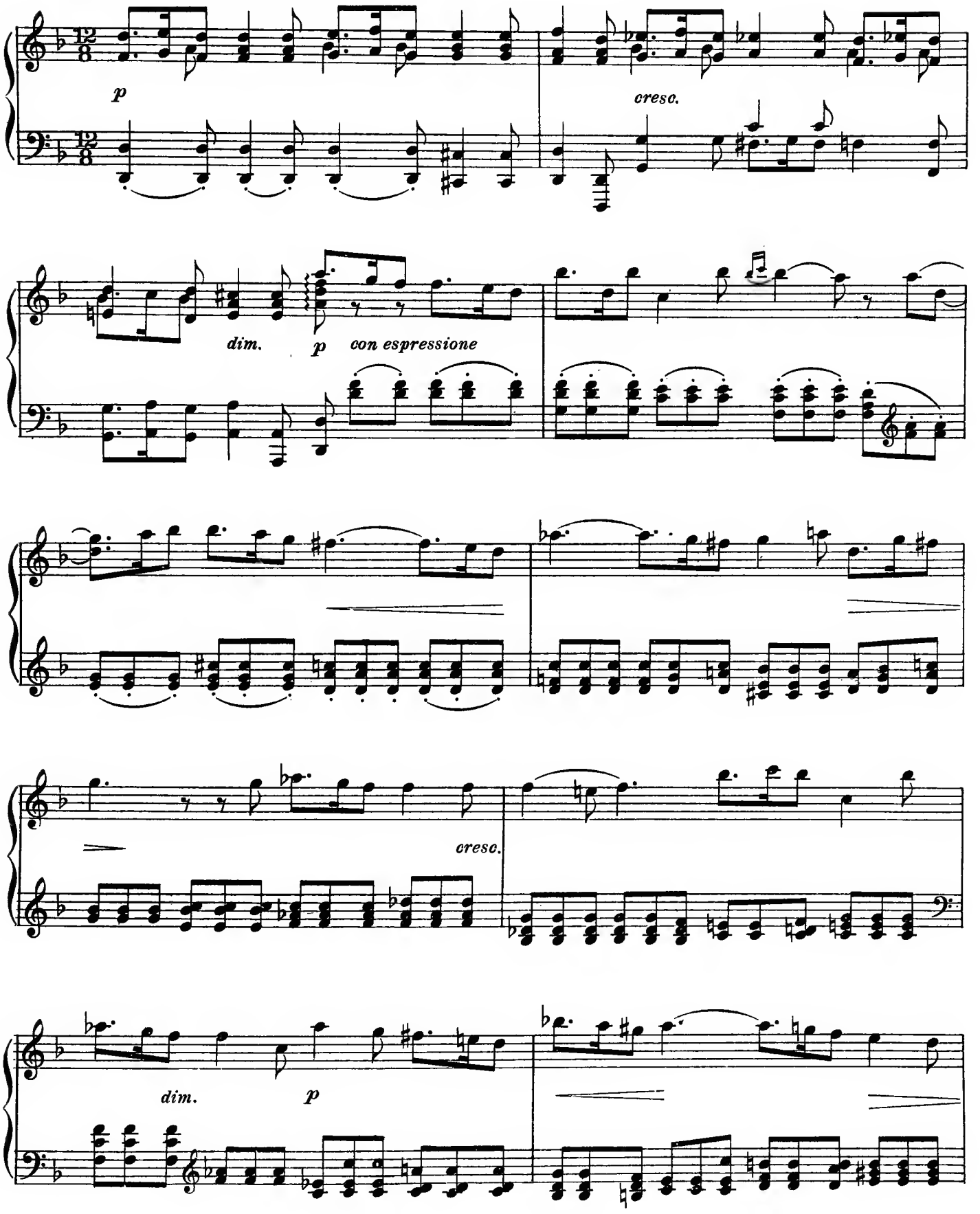
"La Lugubre," Sarabande from the Suite No 3 (1713)

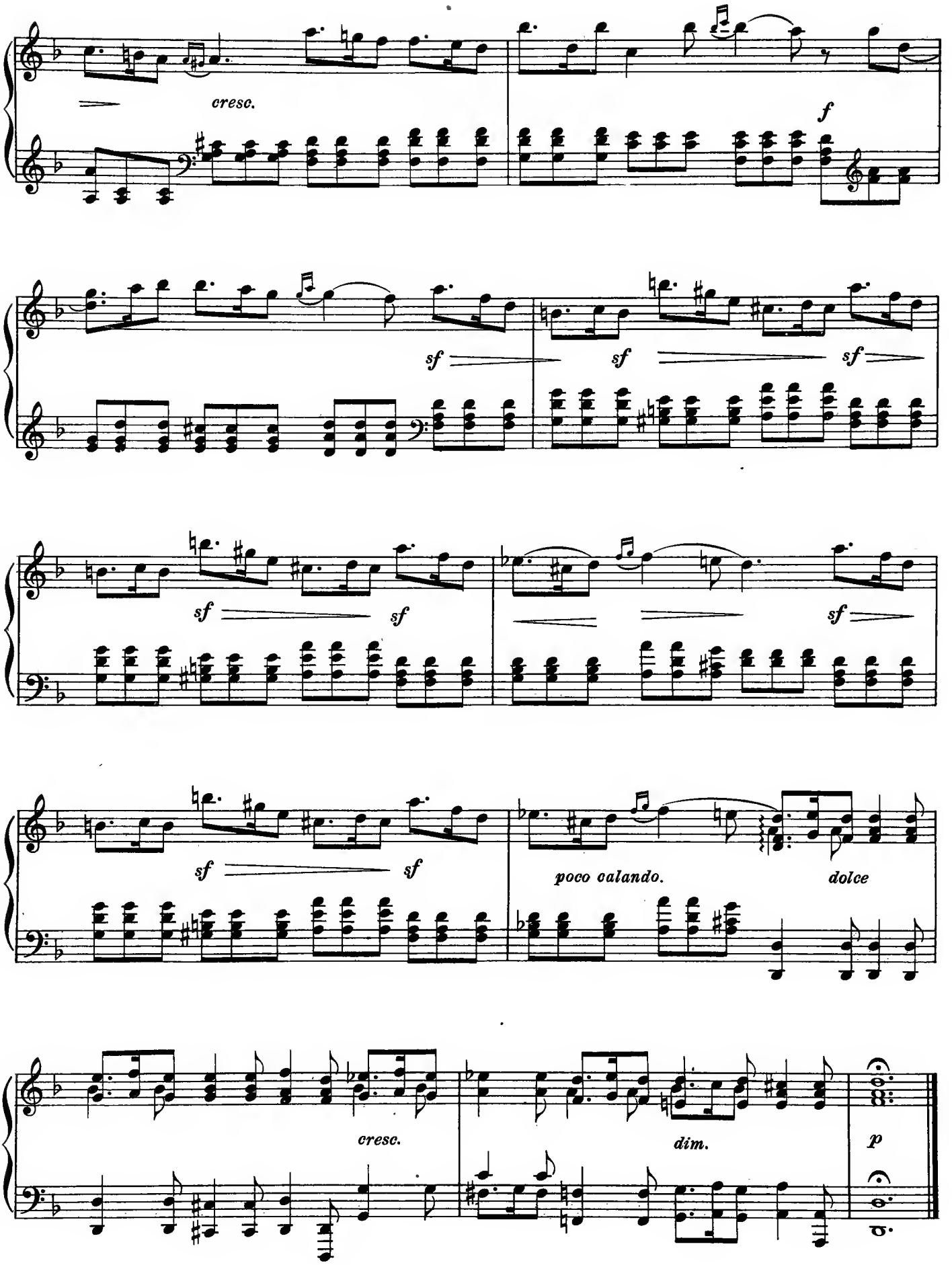


Wilhelm Friedemann Bach (1710-1784)

Largo From the Organ Concerto in D minor.

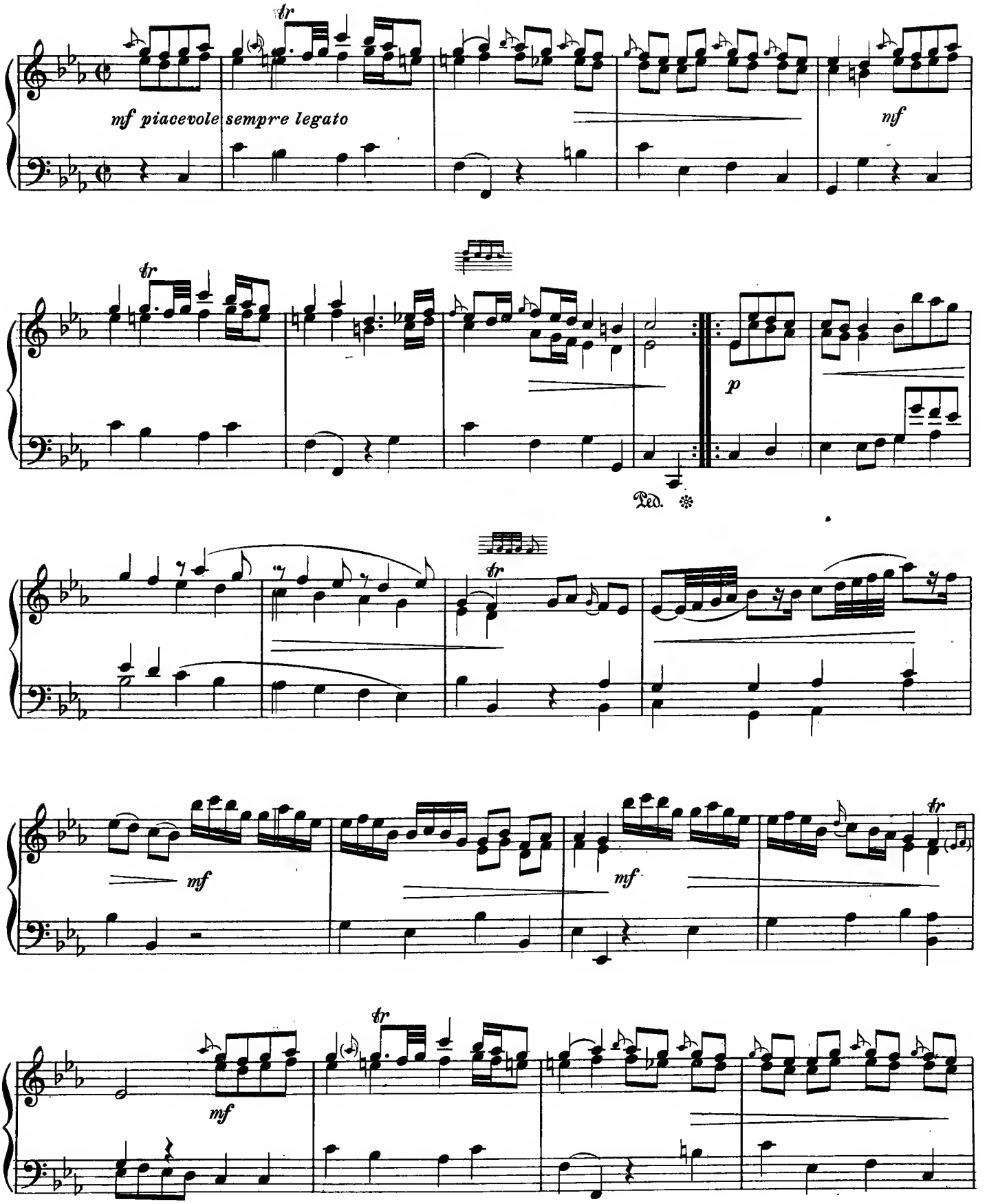
Sostenuto e spiccato

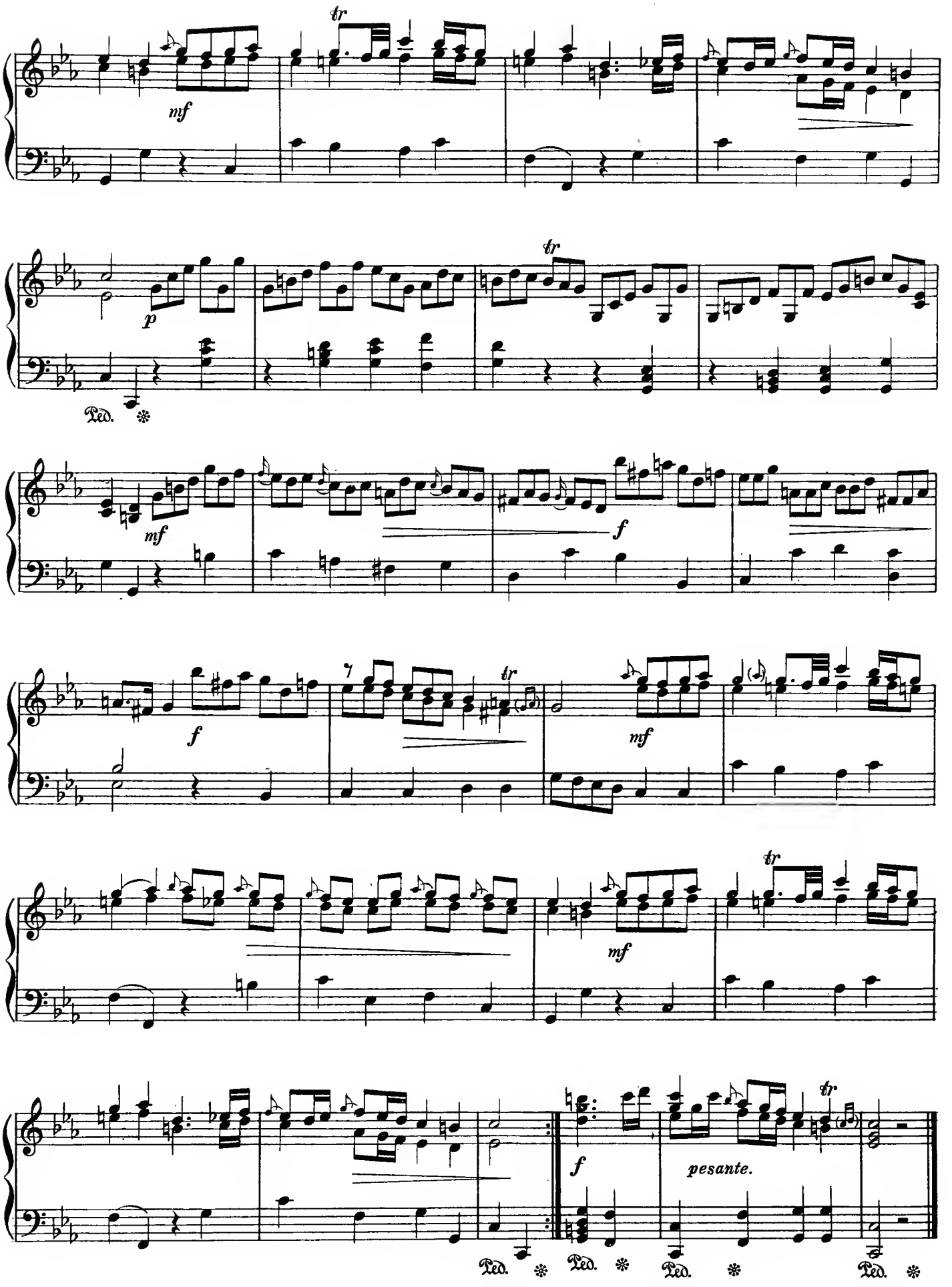



cresc.
f
sf
sf
sf
sf
sf
sf
sf
poco calando.
dolce
cresc.
dim.
p

Joh. Christian Bach (1735-1782)

Allegretto

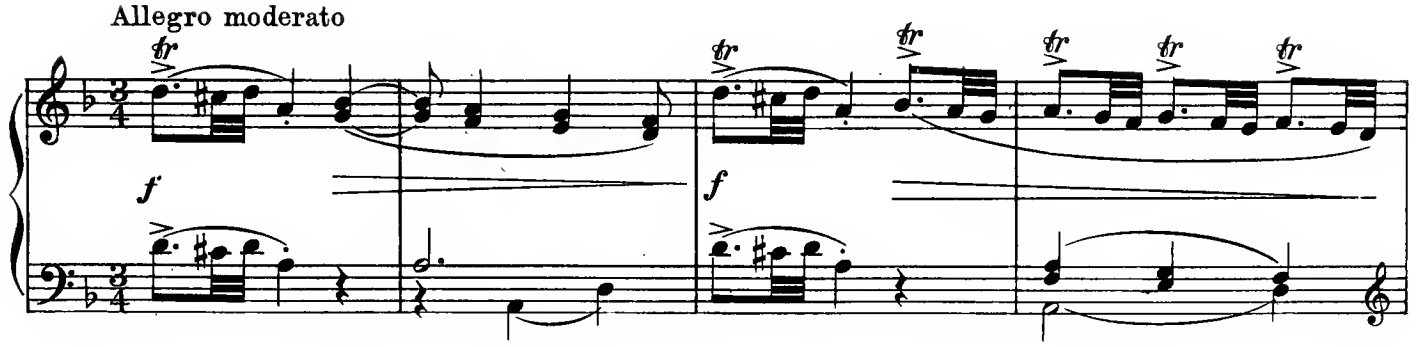


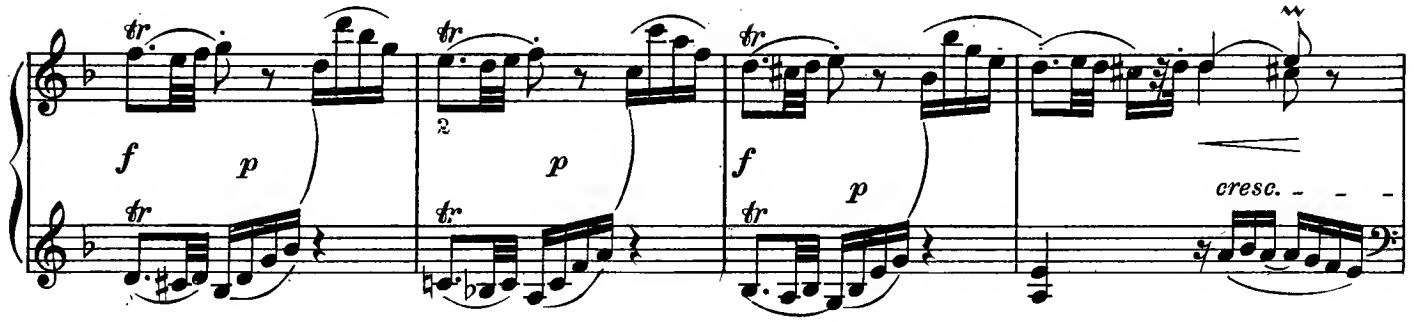

tr
mf
p
Ped.
tr
mf
f
f
tr
mf
tr
mf
tr
f
pesante.
Ped.
Ped.
Ped.
Ped.

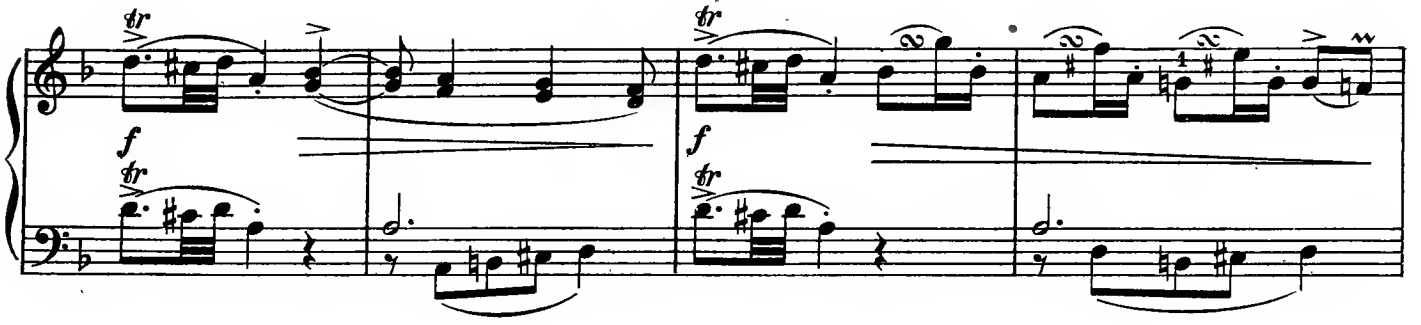
Carl Philipp Emanuel Bach (1714-1788)

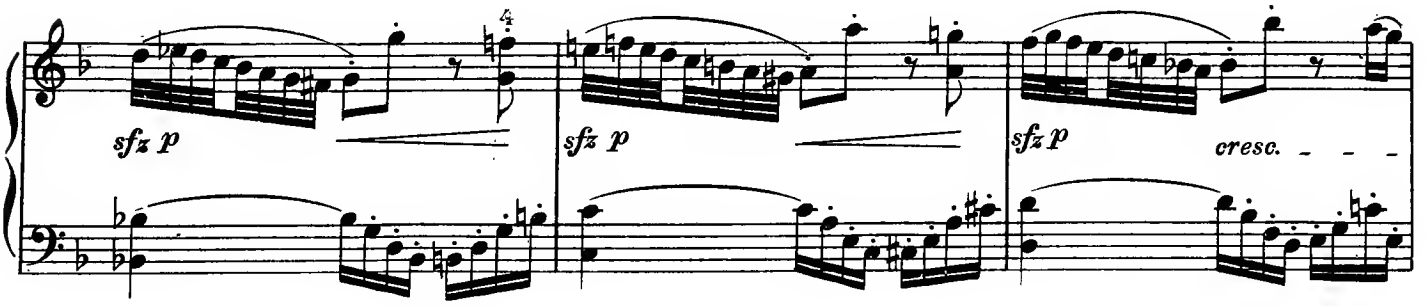
Sonata in F. First Movement

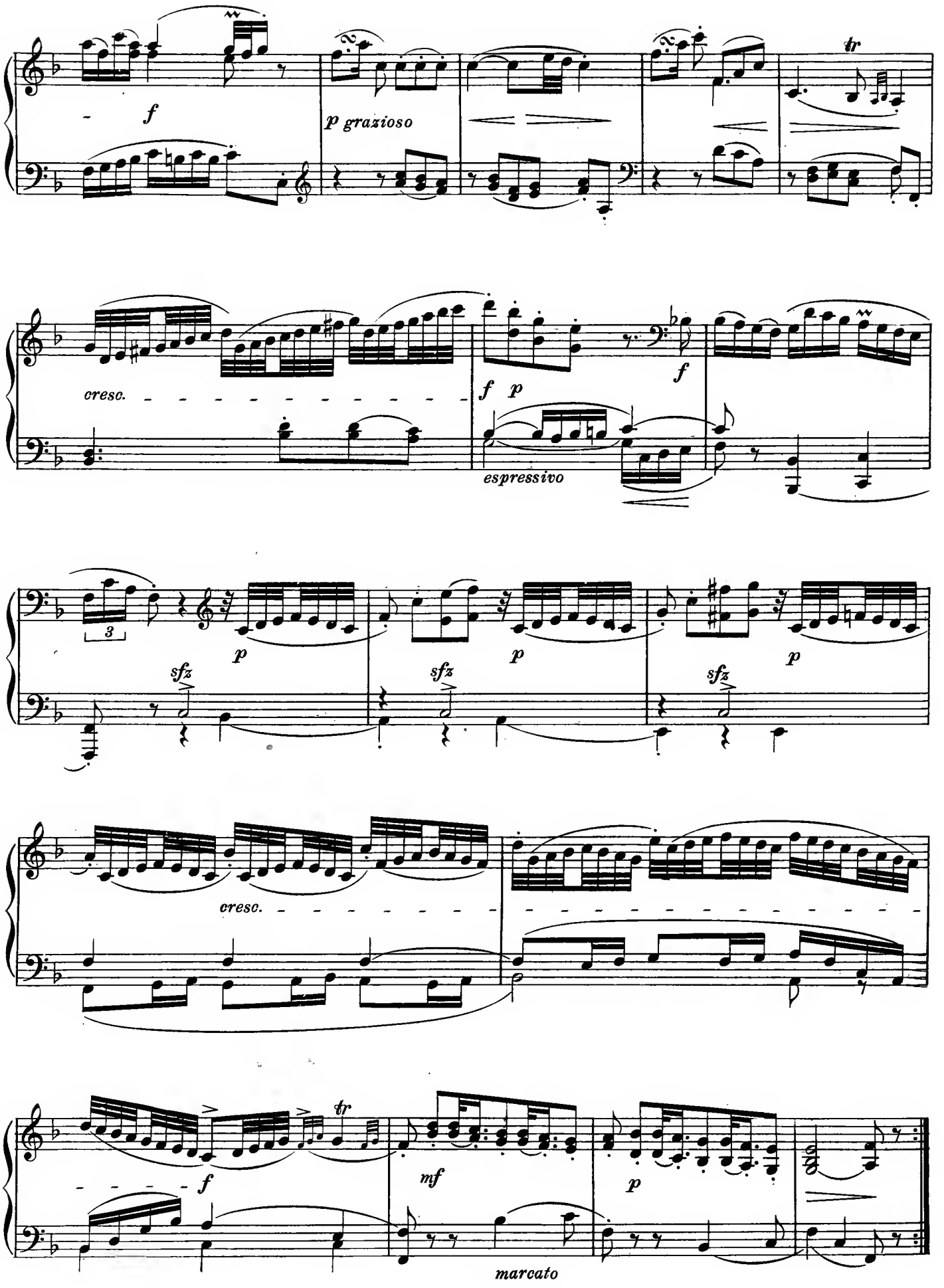
Allegro moderato

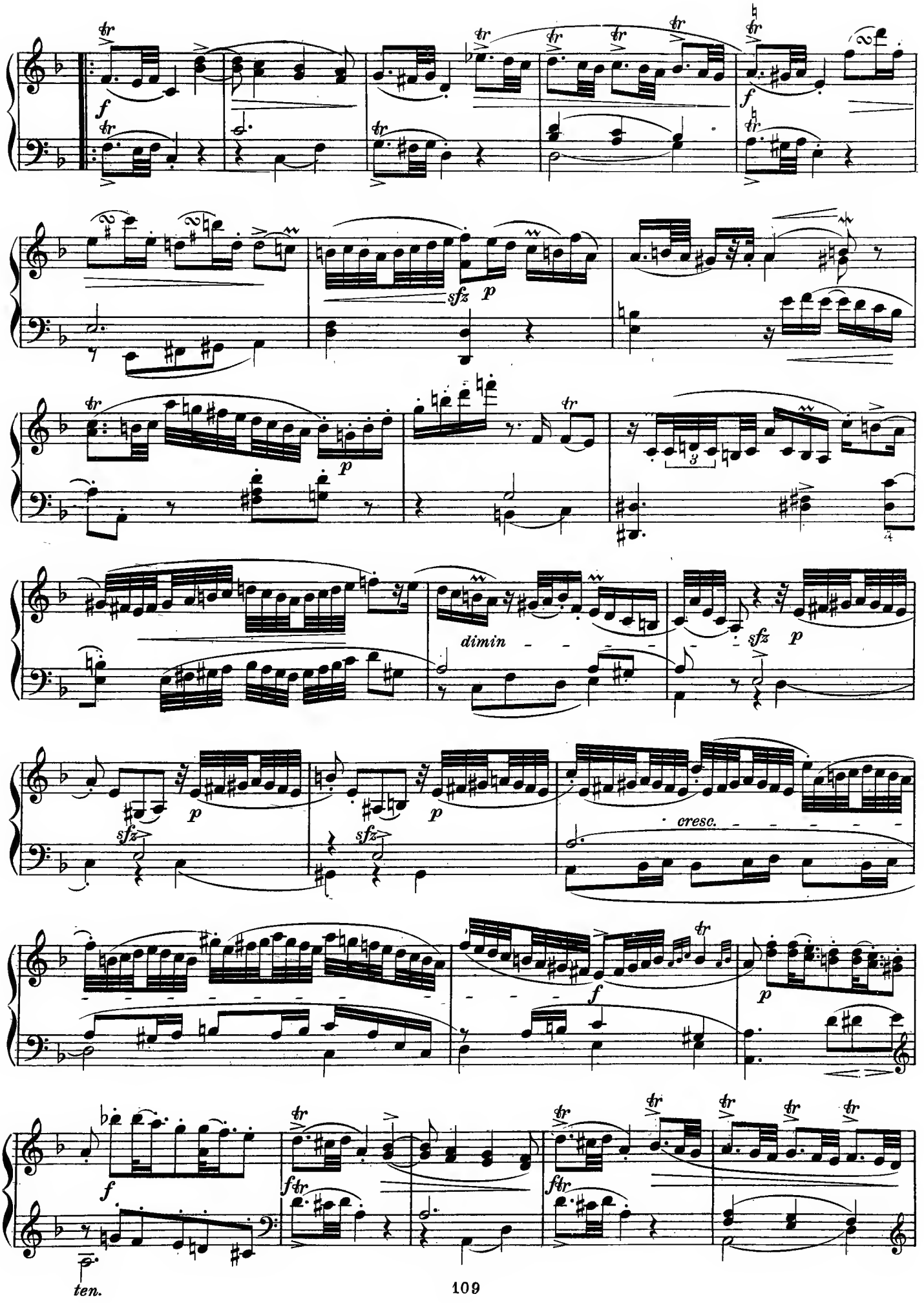


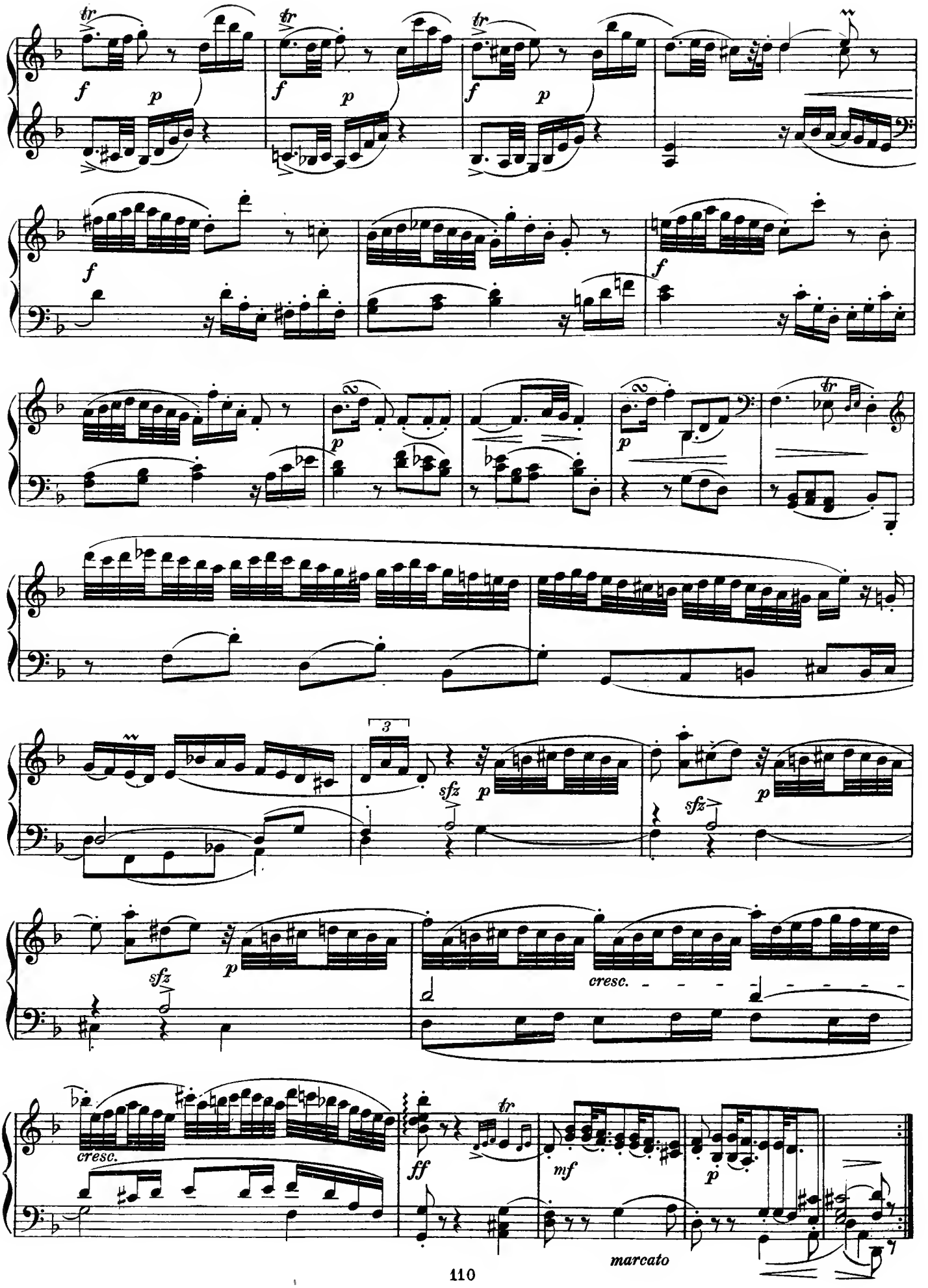






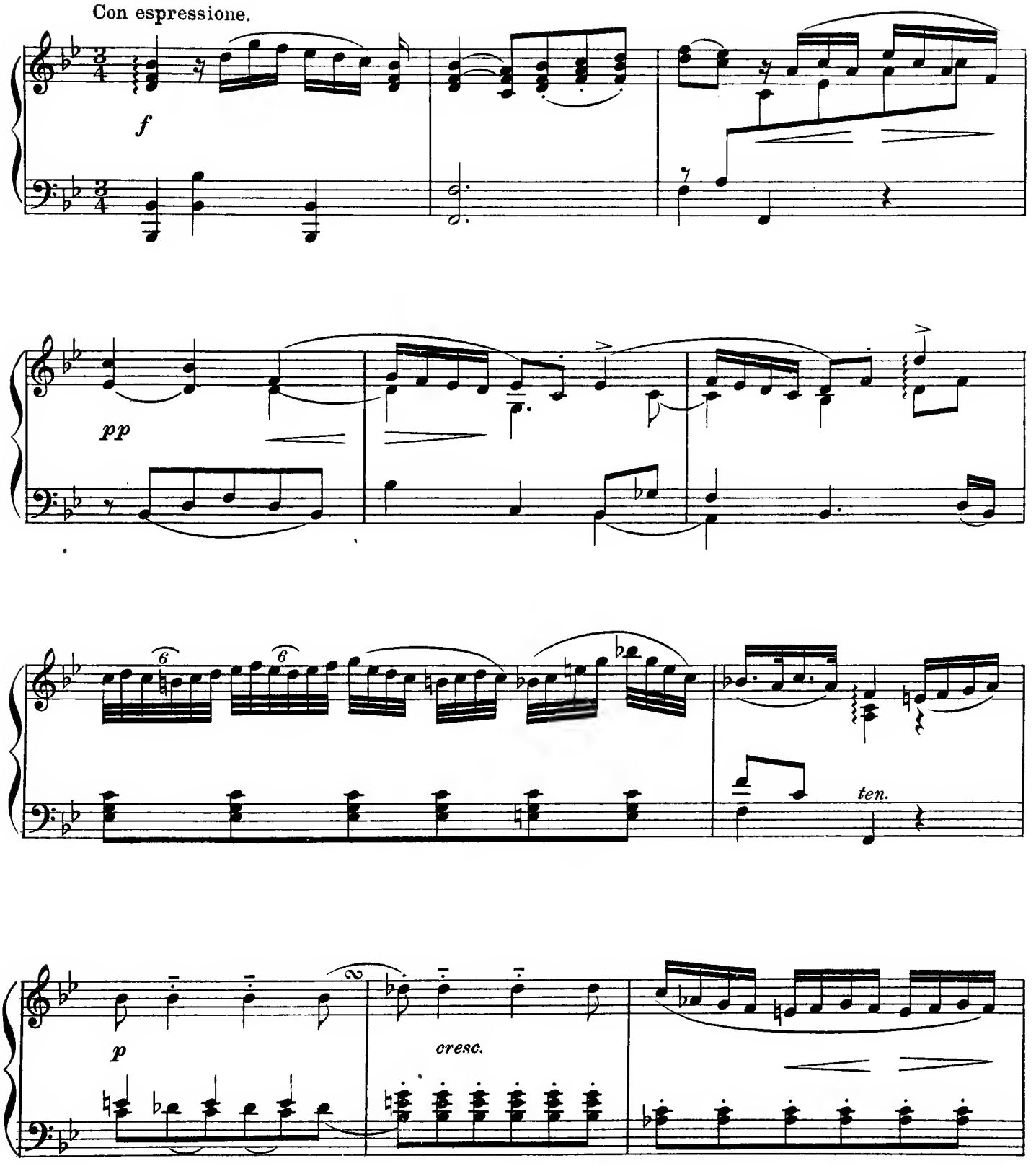

f
p grazioso
tr
cresc.
f p
f
espressivo
3
p
sfz
cresc.
f
mf
p
tr
marcato

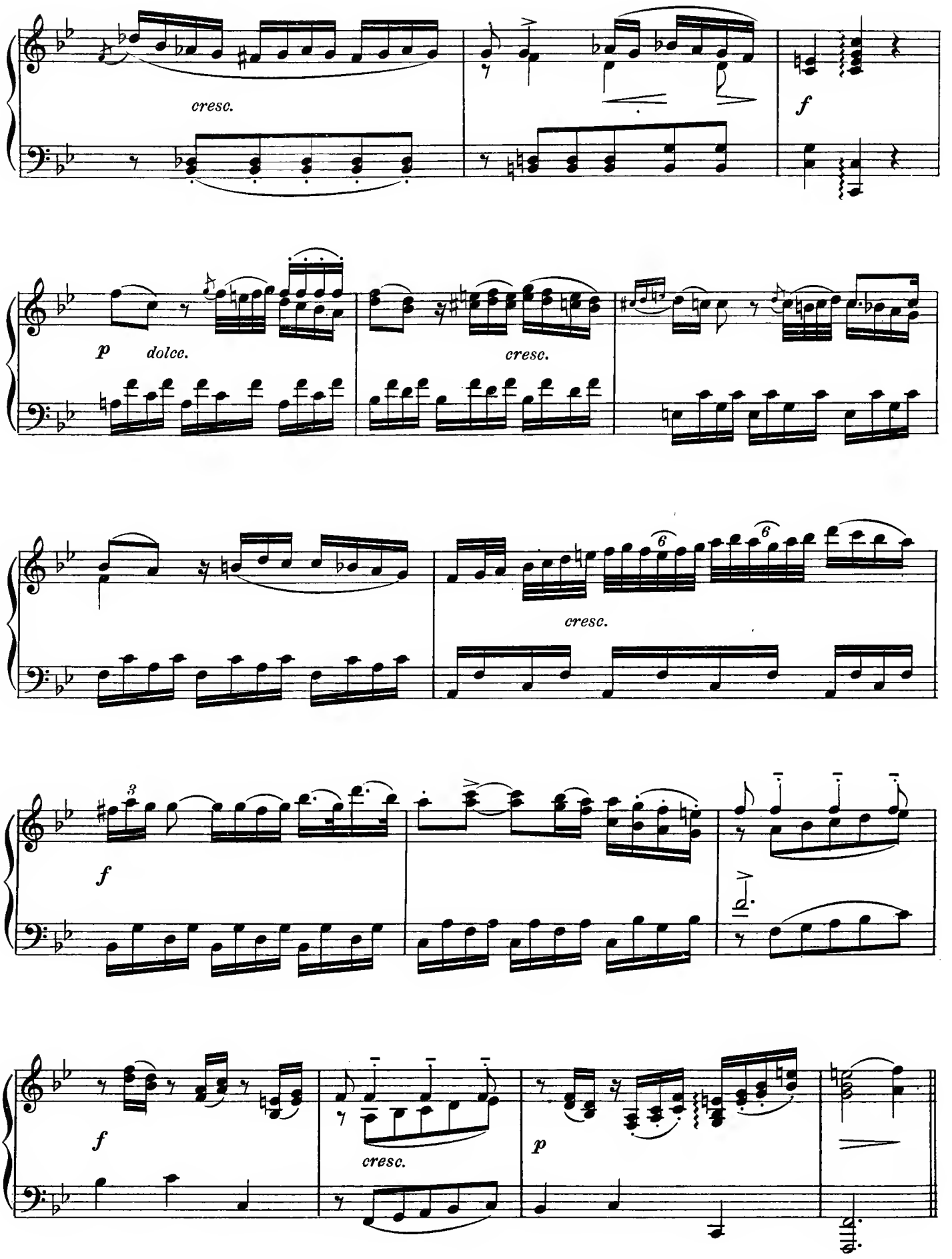

f
sfz
p
dimin
cresc.
ten.

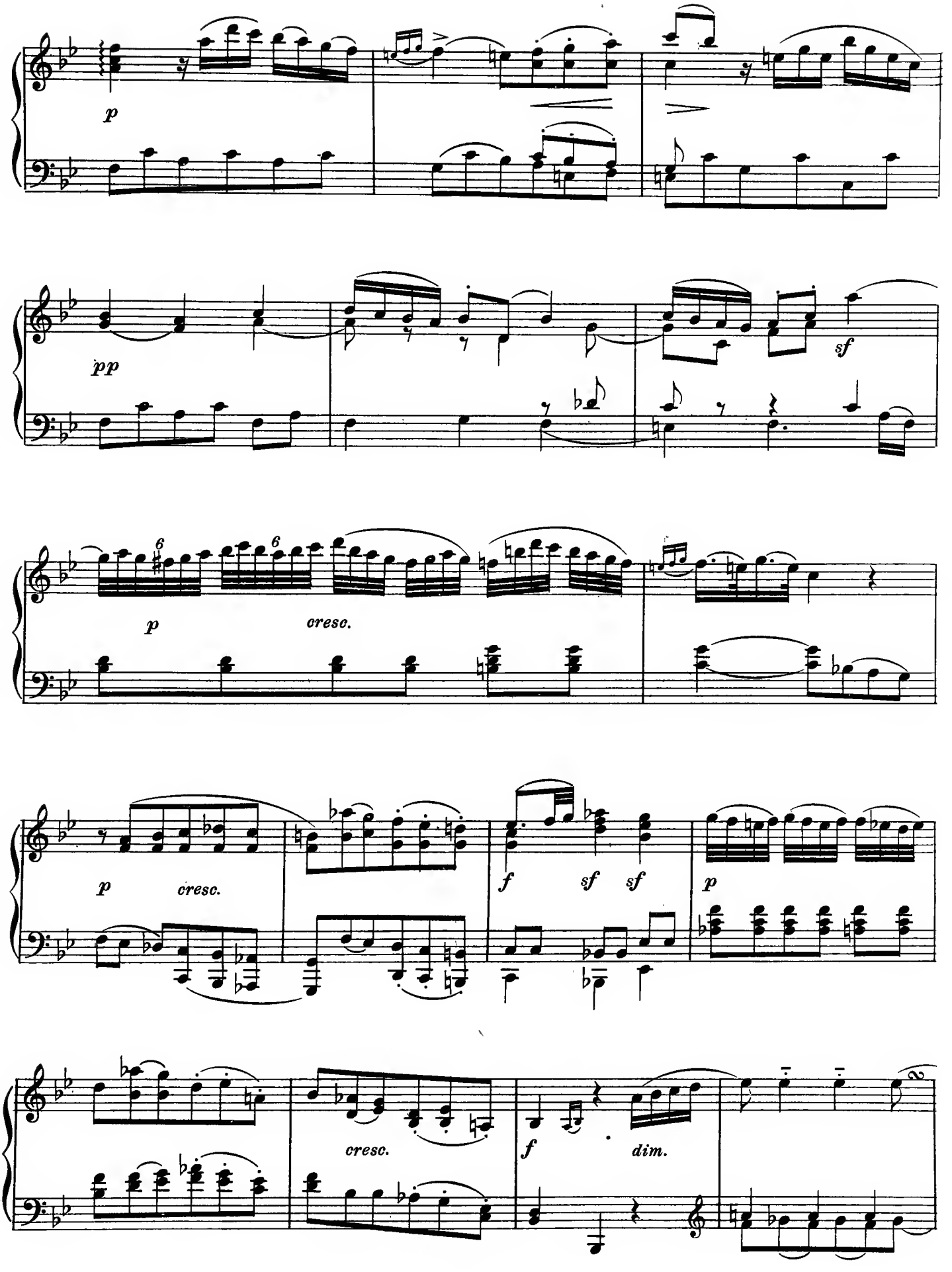

tr
f
p
f
p
f
p
f
f
p
p
tr
3
sfz
p
sfz
p
sfz
p
cresc.
cresc.
ff
tr
mf
p
marcato

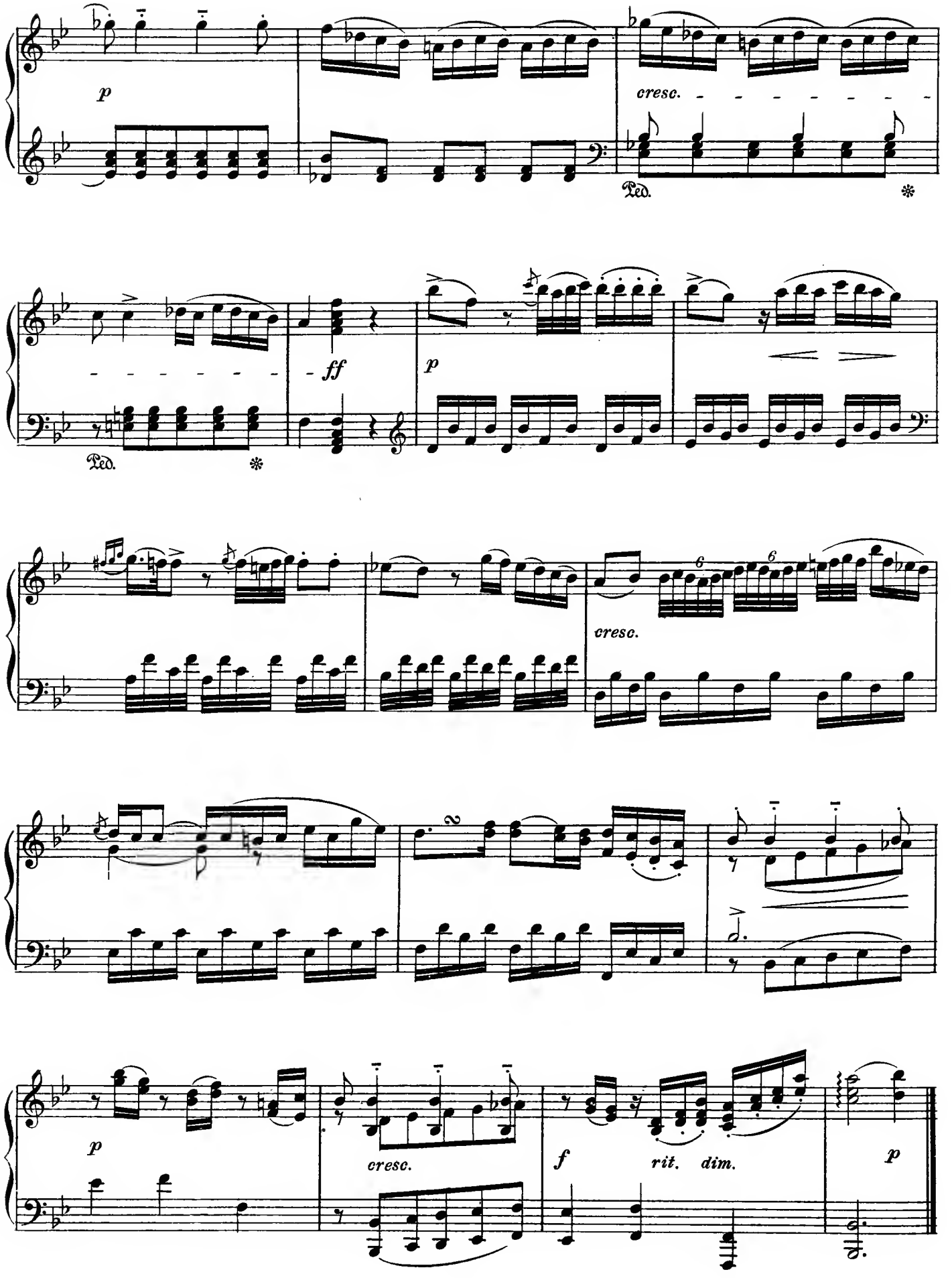
Luigi Boccherini (1740-1805)

Andante.




cresc.
f
p
dolce.
cresc.
cresc.
f
f
cresc.
p


p
pp
sf
p
cresc.
p
cresc.
f
sf
sf
p
cresc.
f
dim.

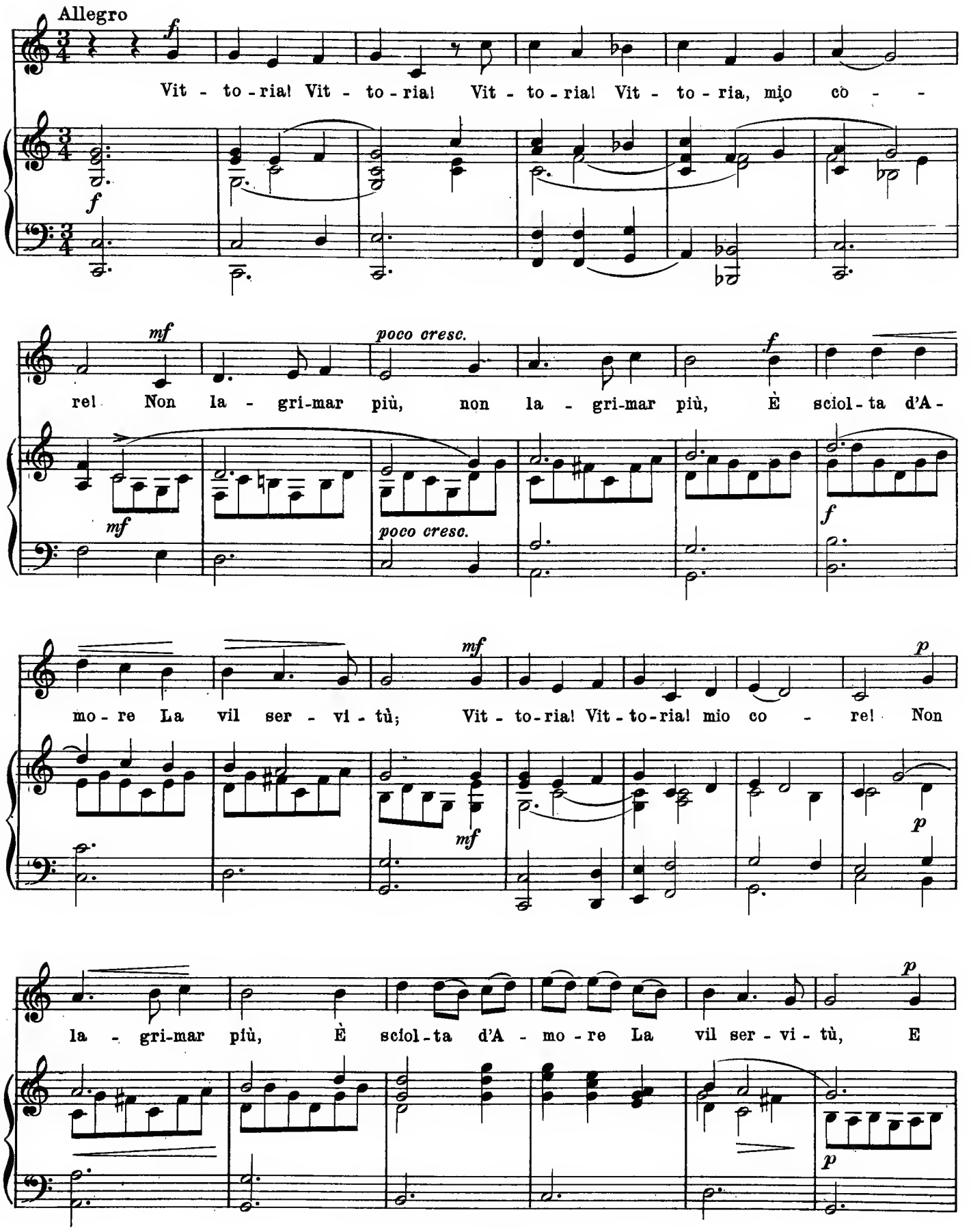

p
cresc.
Ped.
ff
p
Ped.
cresc.
p
cresc.
f
rit. dim.
p

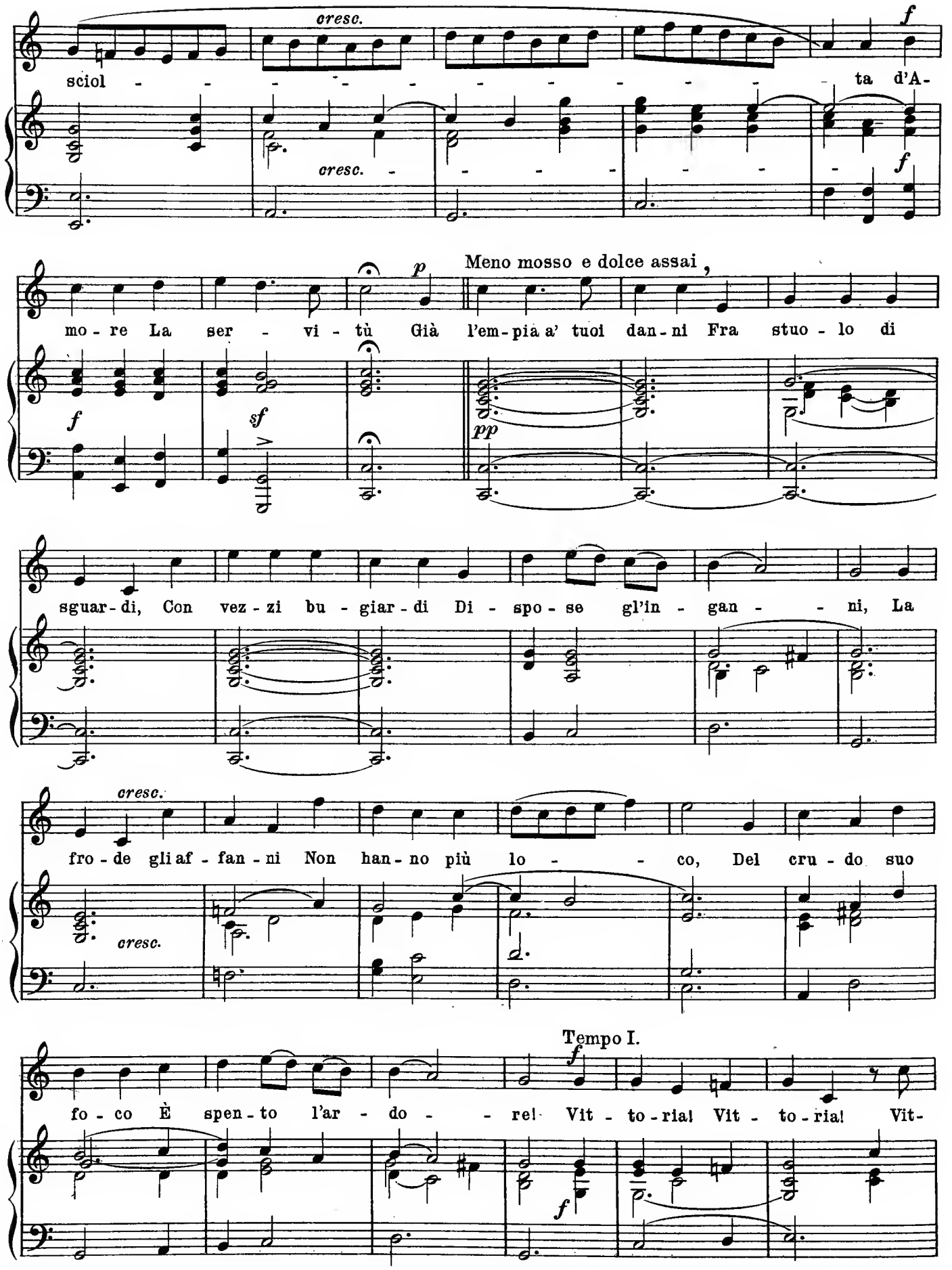
SECTION FOUR

VOCAL AND CHORAL MUSIC IN THE 17TH AND 18TH CENTURIES

Gian Giacomo Carissimi (1604-1674)

Vittoria! Vittoria!





cresc.

sciol - - - - - - - - - - - - - - ta d'A-

cresc.

f

mo - re La ser - vi - tù Già l'em - pia a' tuoi dan - ni Fra stuo - lo di

p

Meno mosso e dolce assai,

f sf pp

sguar - di, Con vez - zi bu - giar - di Di - spo - se gl'in - gan - - ni, La

cresc.

fro - de gli af - fan - ni Non han - no più lo - - co, Del cru - do suo

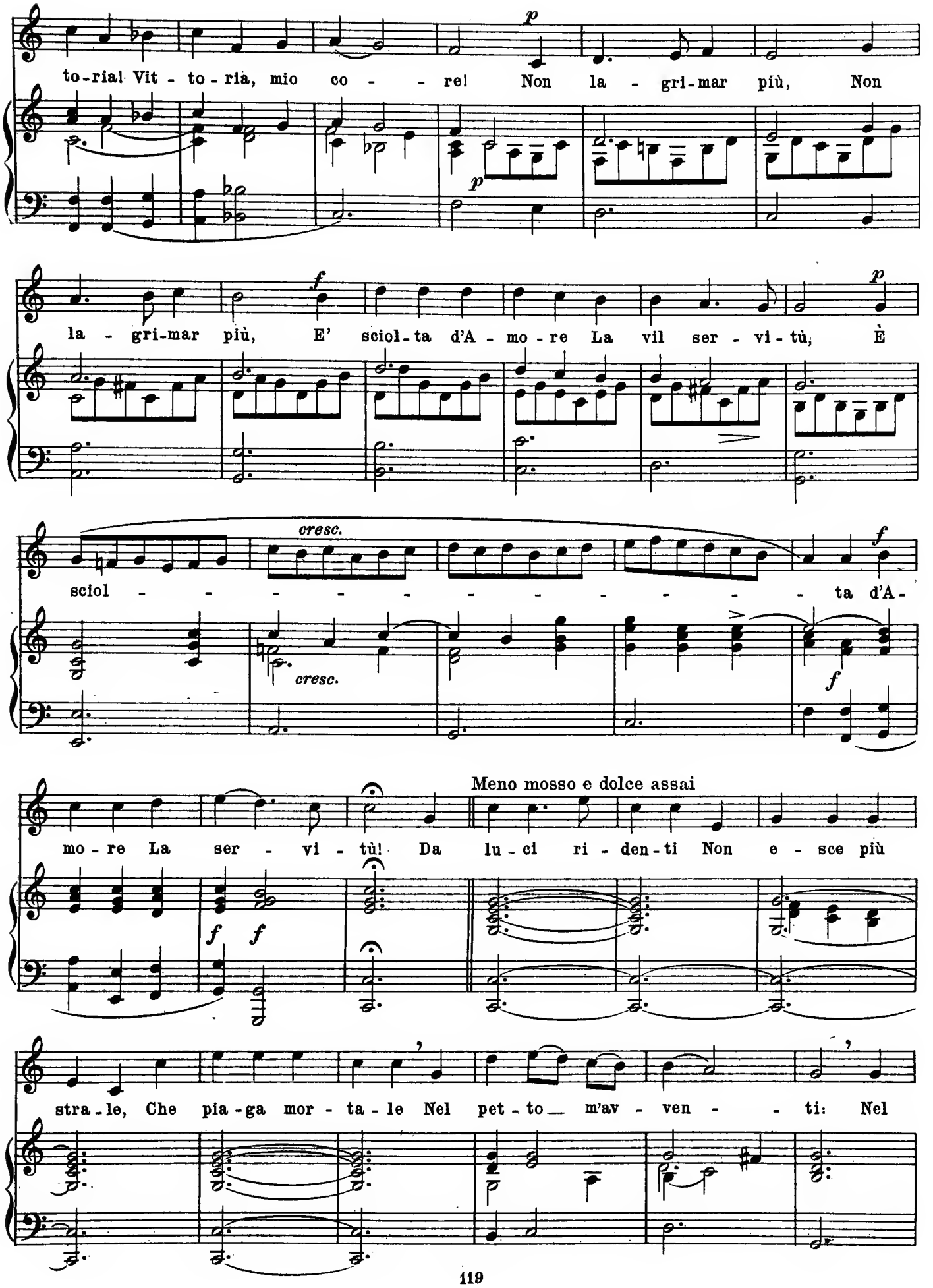
cresc.

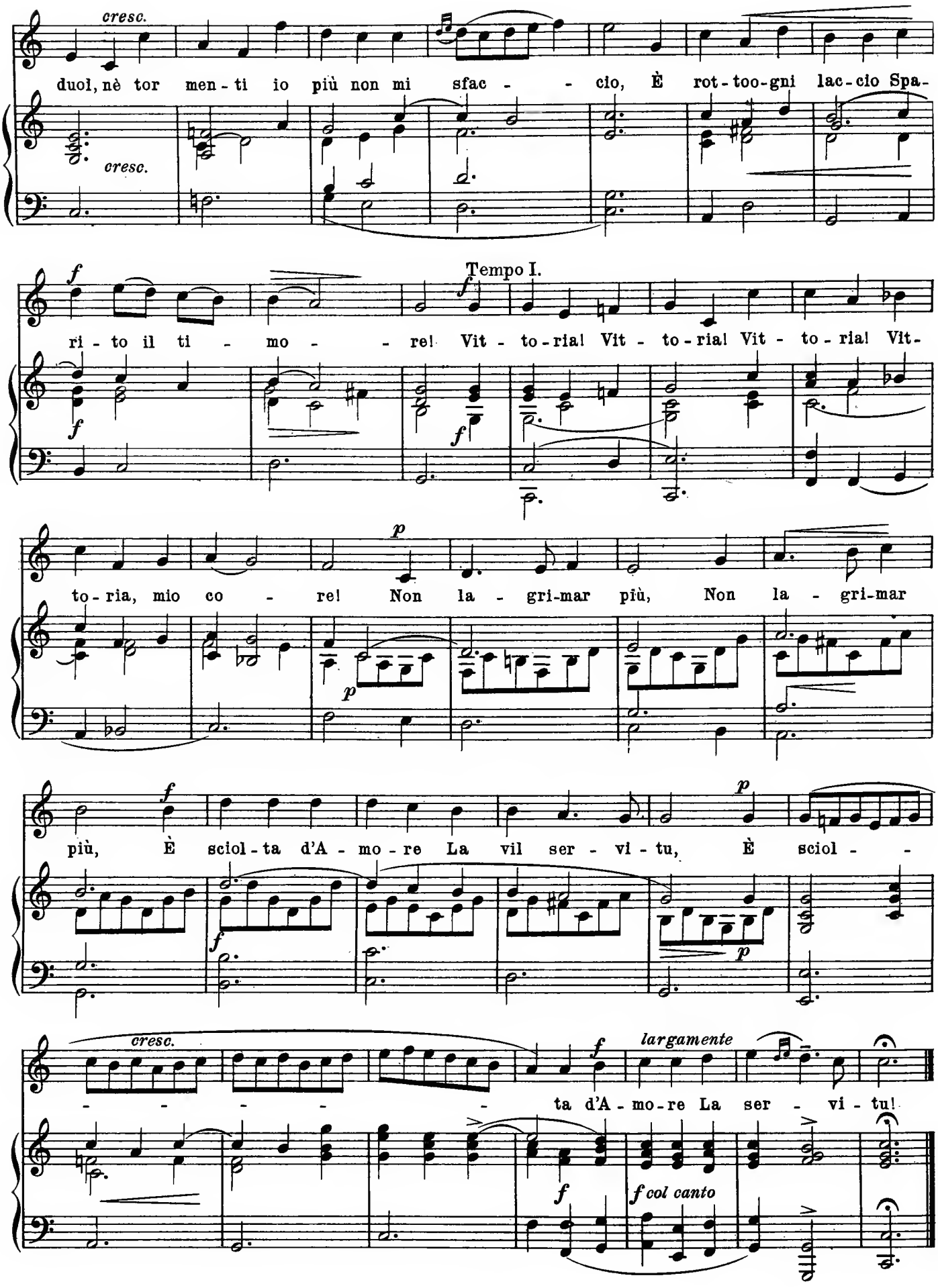
Tempo I.

f

fo - co È spen - to l'ar - do - - re! Vit - to - ria! Vit - to - ria! Vit-

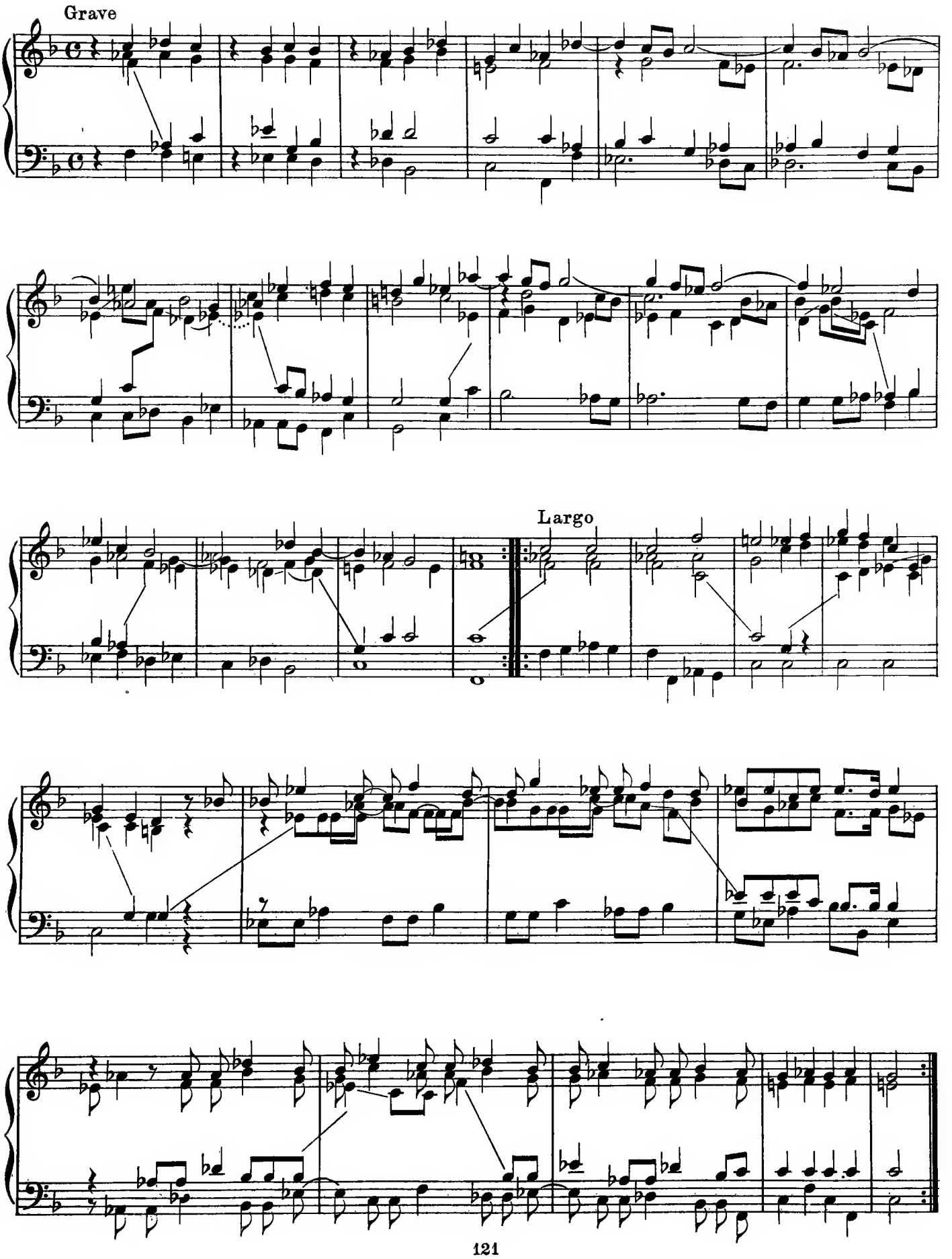
f

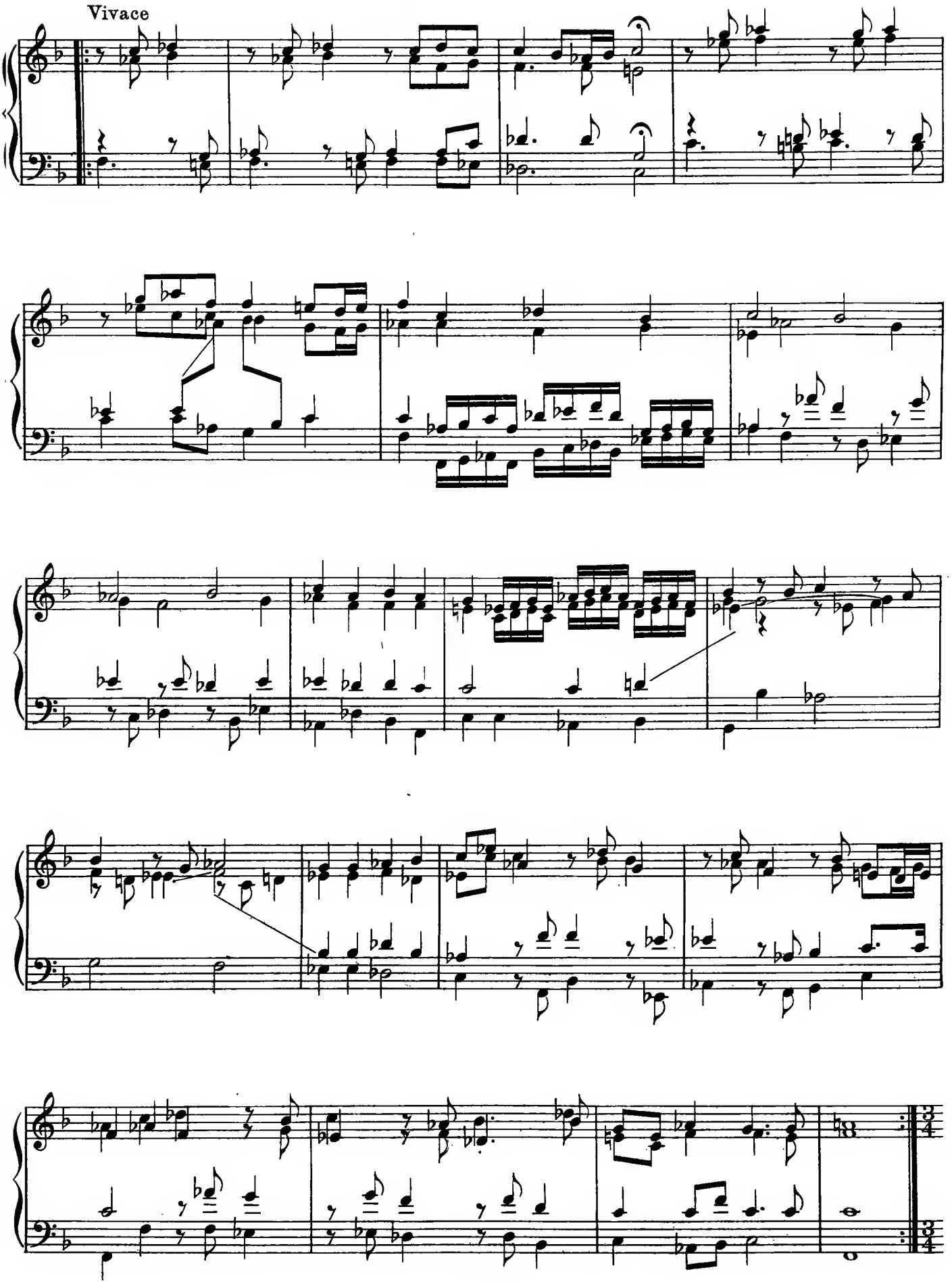

to-ria! Vit - to-ria, mio co - - re! Non la - gri-mar più, Non
p
la - gri-mar più, E' sciol-ta d'A - mo-re La vil ser - vi-tù, È
f
p
cresc.
sciol - - - - - - - - - - - - ta d'A-
cresc.
f
f
Meno mosso e dolce assai
mo-re La ser - vi - tù! Da lu-ci ri-den-ti Non e - sce più
f f
stra-le, Che pia-ga mor - ta - le Nel pet-to m'av - ven - - ti: Nel

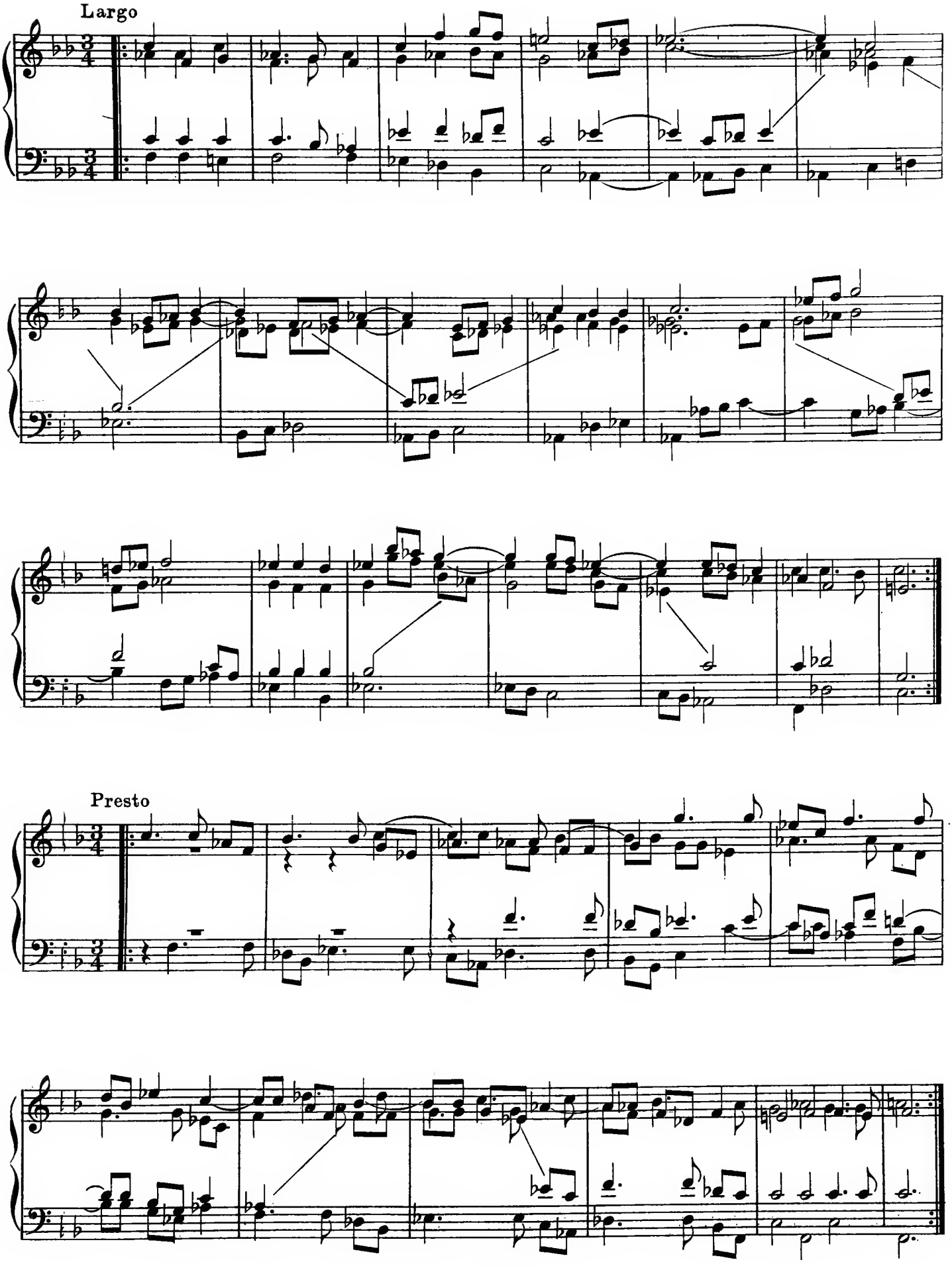

cresc.
duol, nè tor men - ti io più non mi sfac - - - cio, È rot - too - gni lac - cio Spa -
cresc.
Tempo I.
ri - to il ti - mo - - - re! Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit -
to - ria, mio co - re! Non la - gri - mar più, Non la - gri - mar
più, È sciol - ta d'A - mo - re La vil ser - vi - tu, È sciol - -
cresc.
- - - - - - ta d'A - mo - re La ser - vi - tu!
largamente
f col canto

Giovanni Battista Vitali (1644-1692)

Capriccio for String Quartet

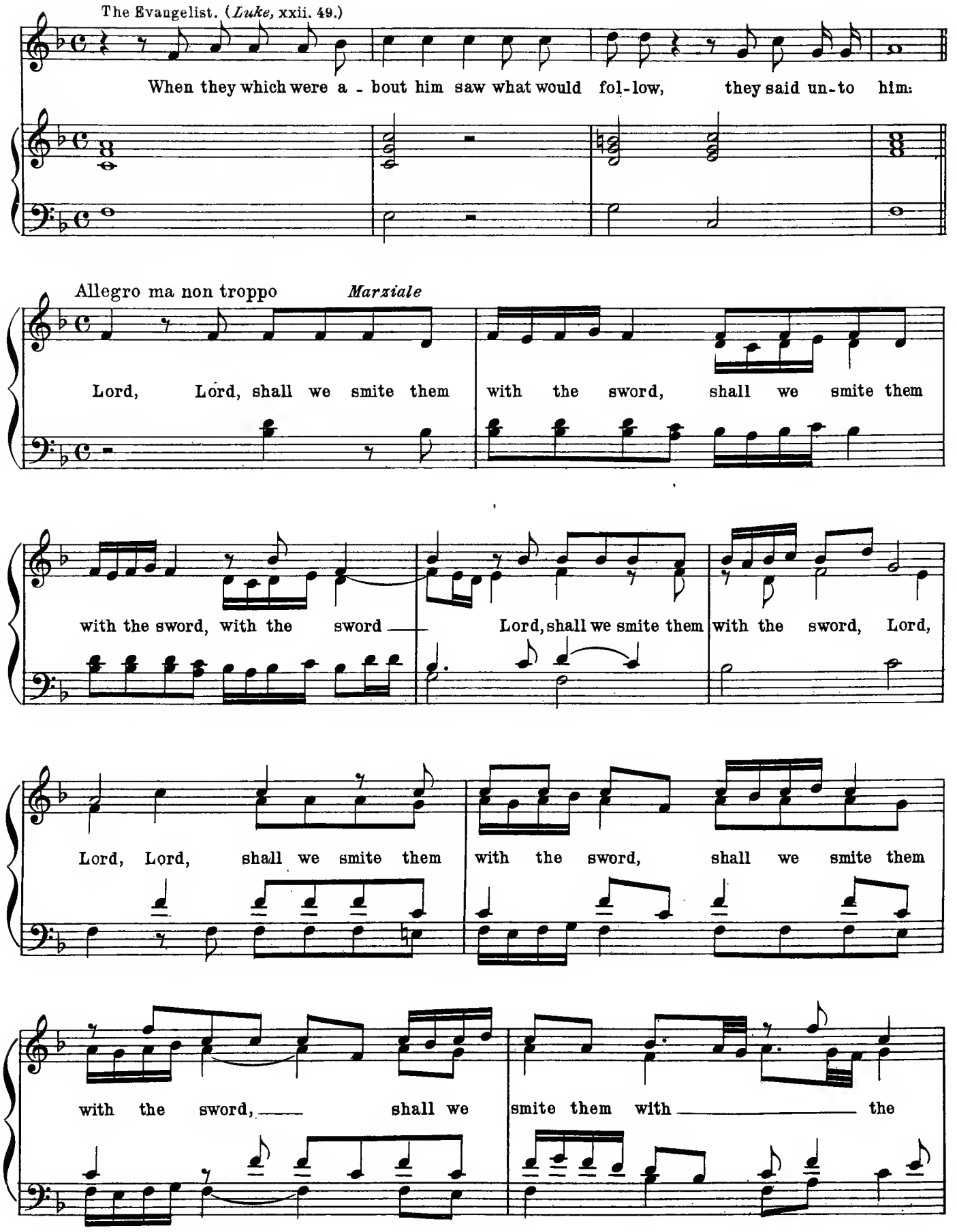


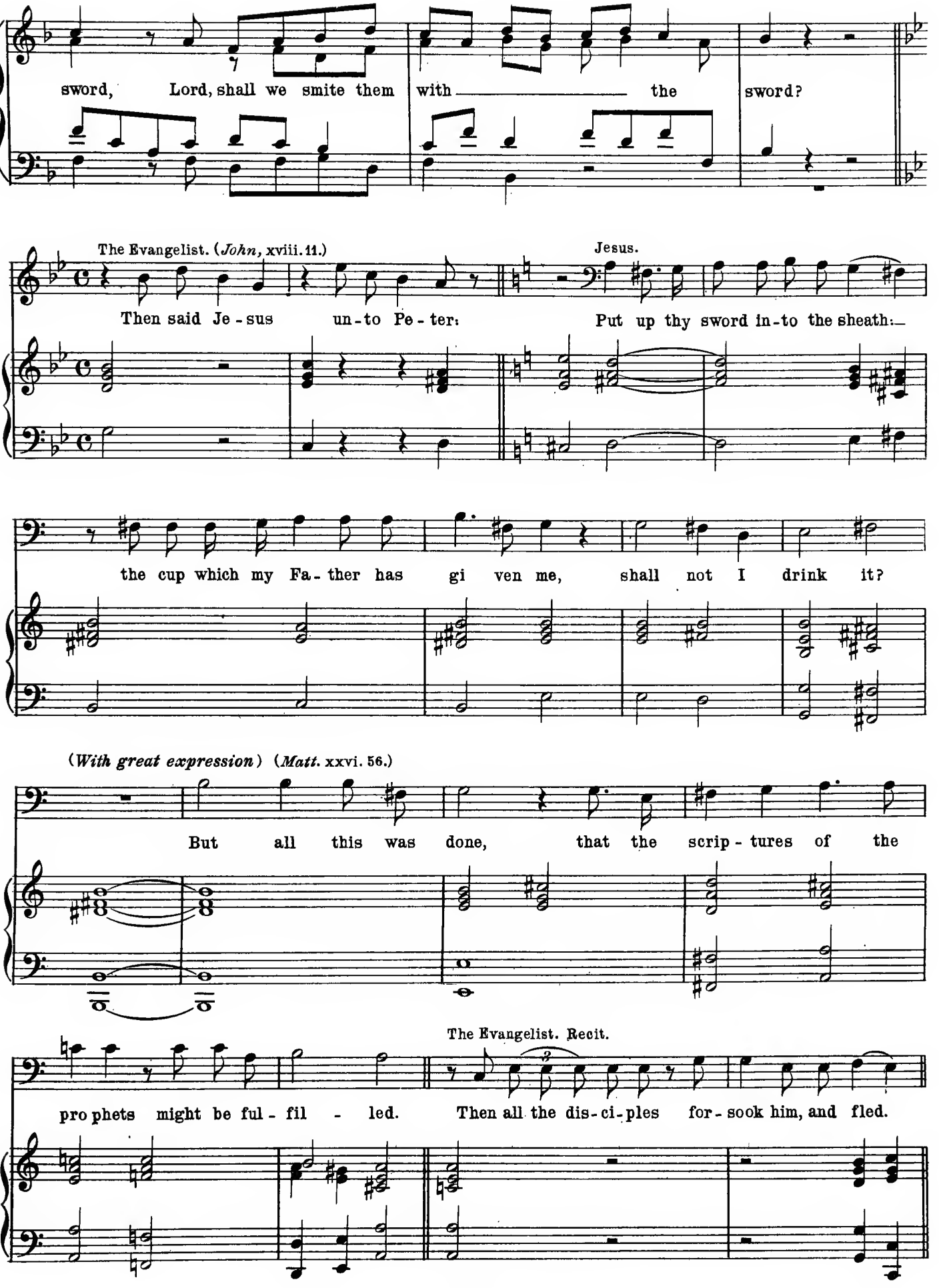

Vivace

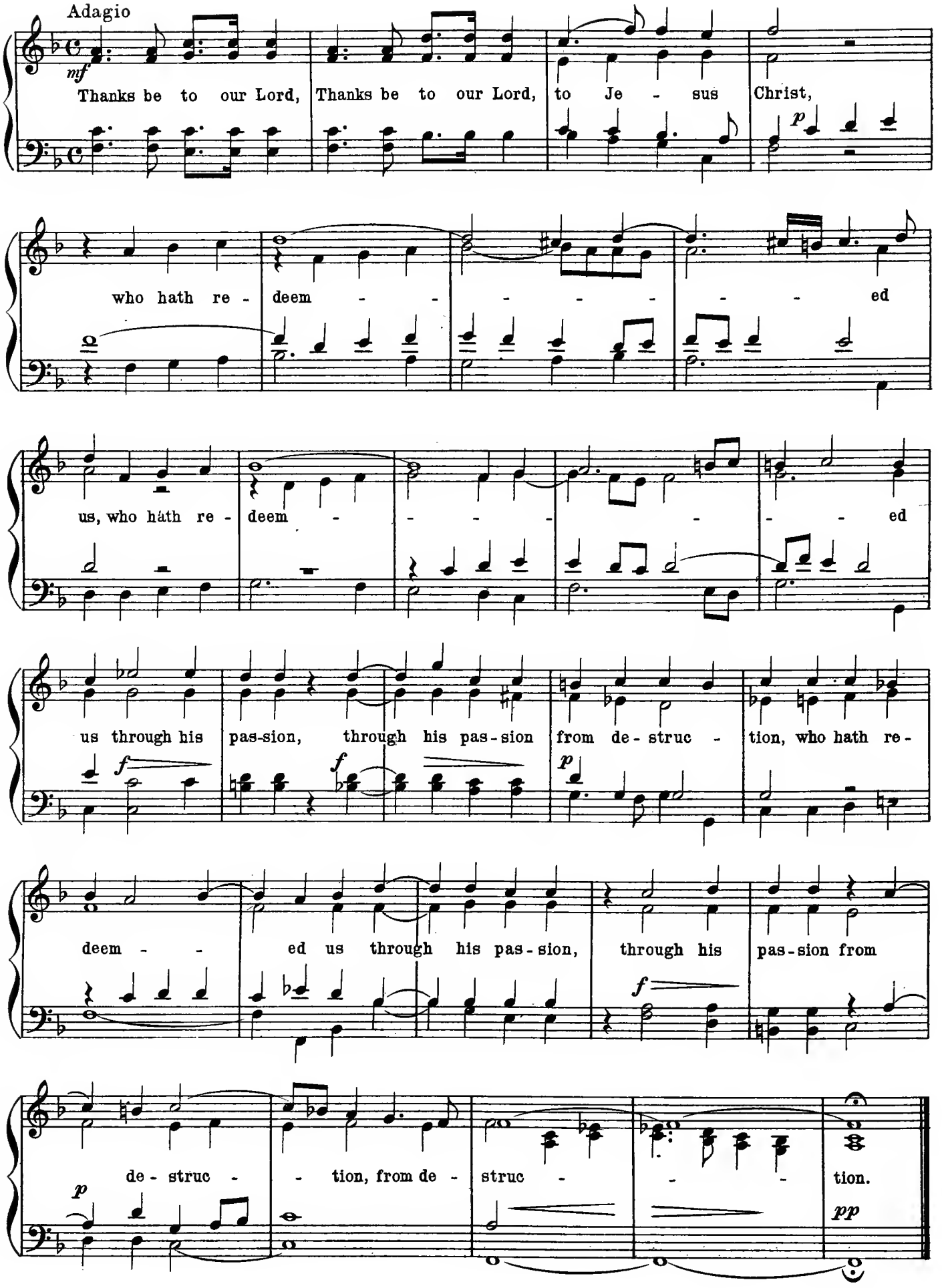

Largo
Presto

Heinrich Schütz (1585-1672)

Recitative and Chorus from "The Passion of Our Lord"

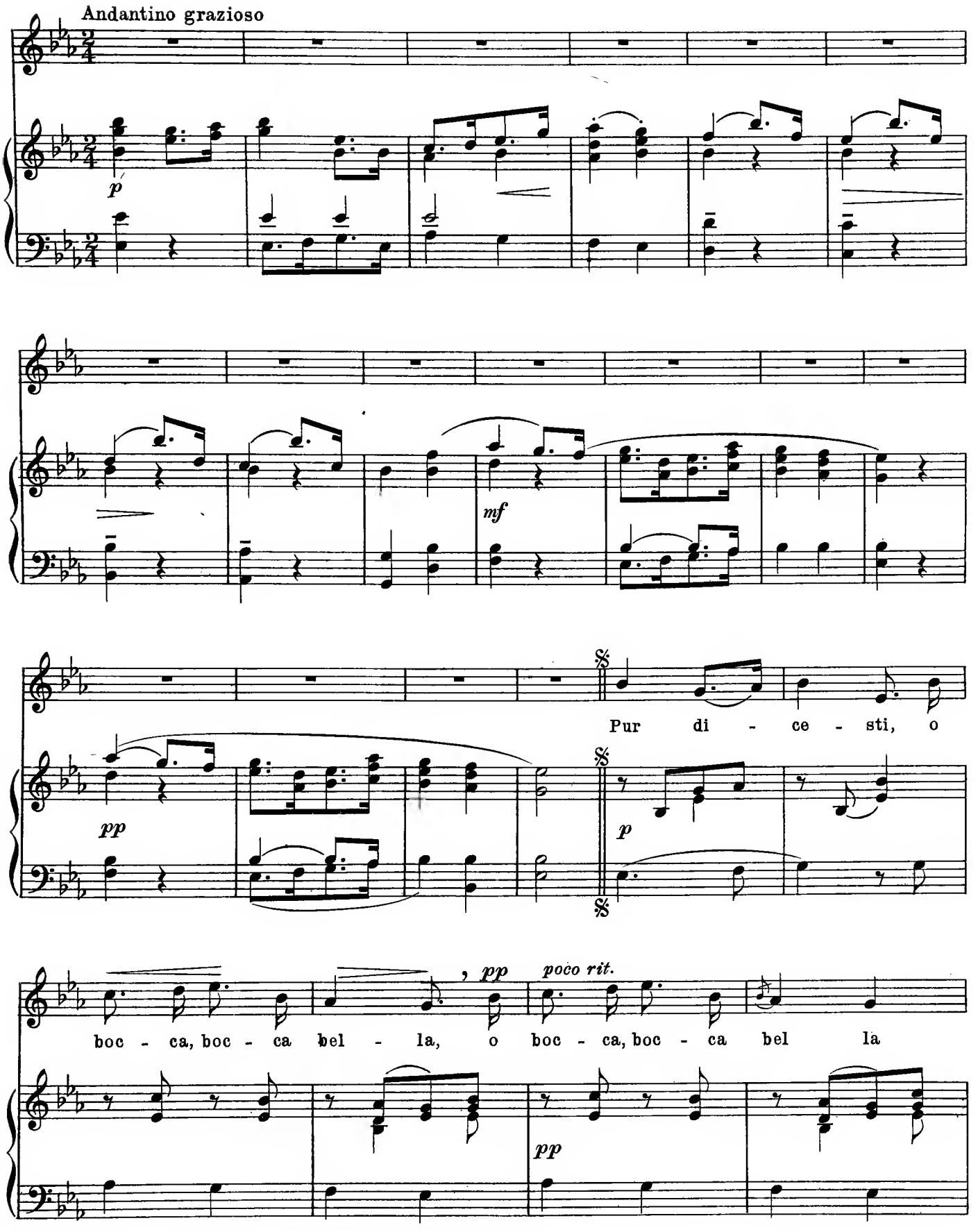


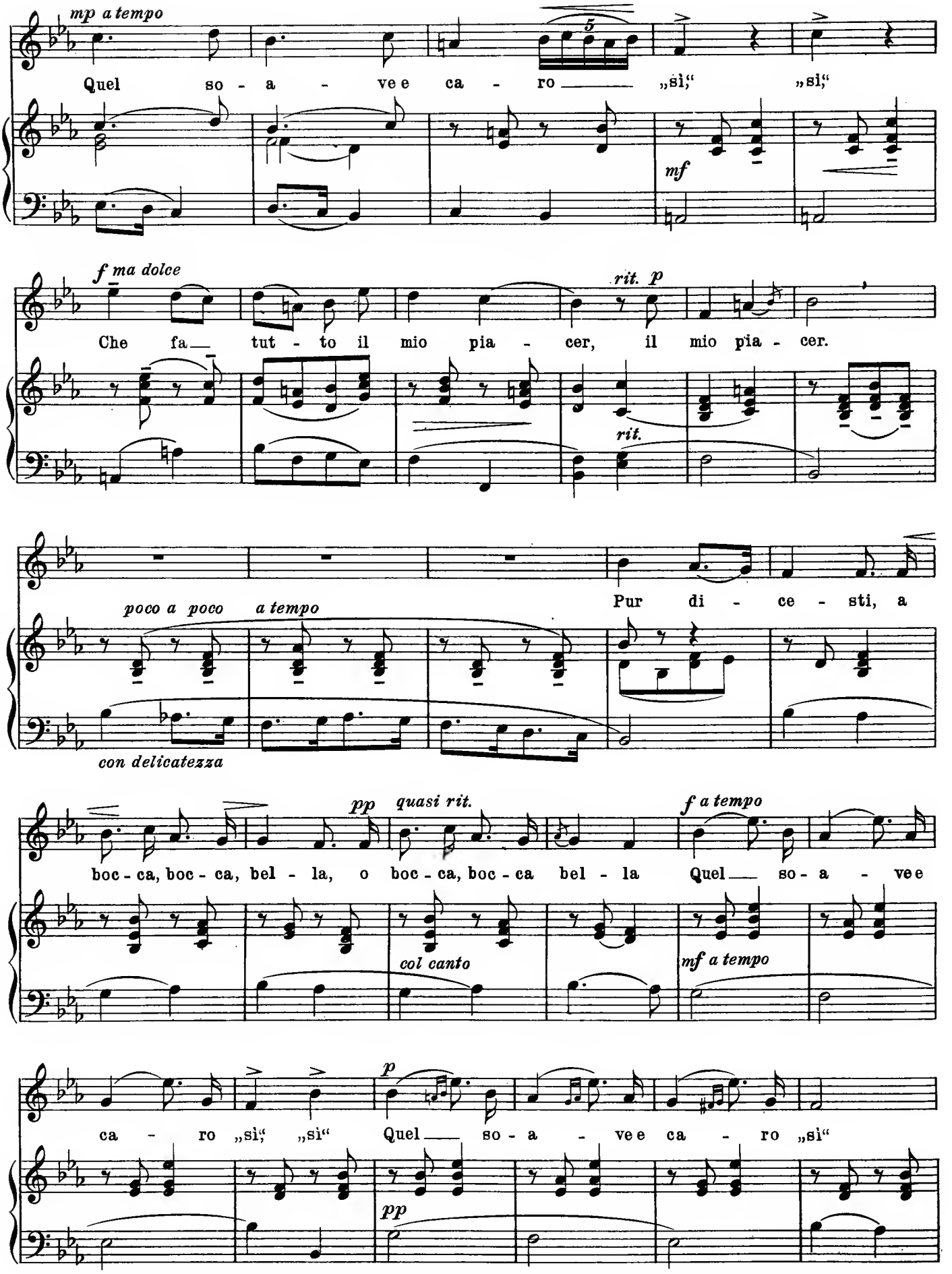

sword, Lord, shall we smite them with the sword?
The Evangelist. (*John*, xviii. 11.)
Then said Je - sus un - to Pe - ter:
Jesus.
Put up thy sword in - to the sheath:—
the cup which my Fa - ther has gi ven me, shall not I drink it?
(*With great expression*) (*Matt.* xxvi. 56.)
But all this was done, that the scrip - tures of the
The Evangelist. Recit.
pro phets might be ful - fil - led. Then all the dis - ci - ples for - sook him, and fled.

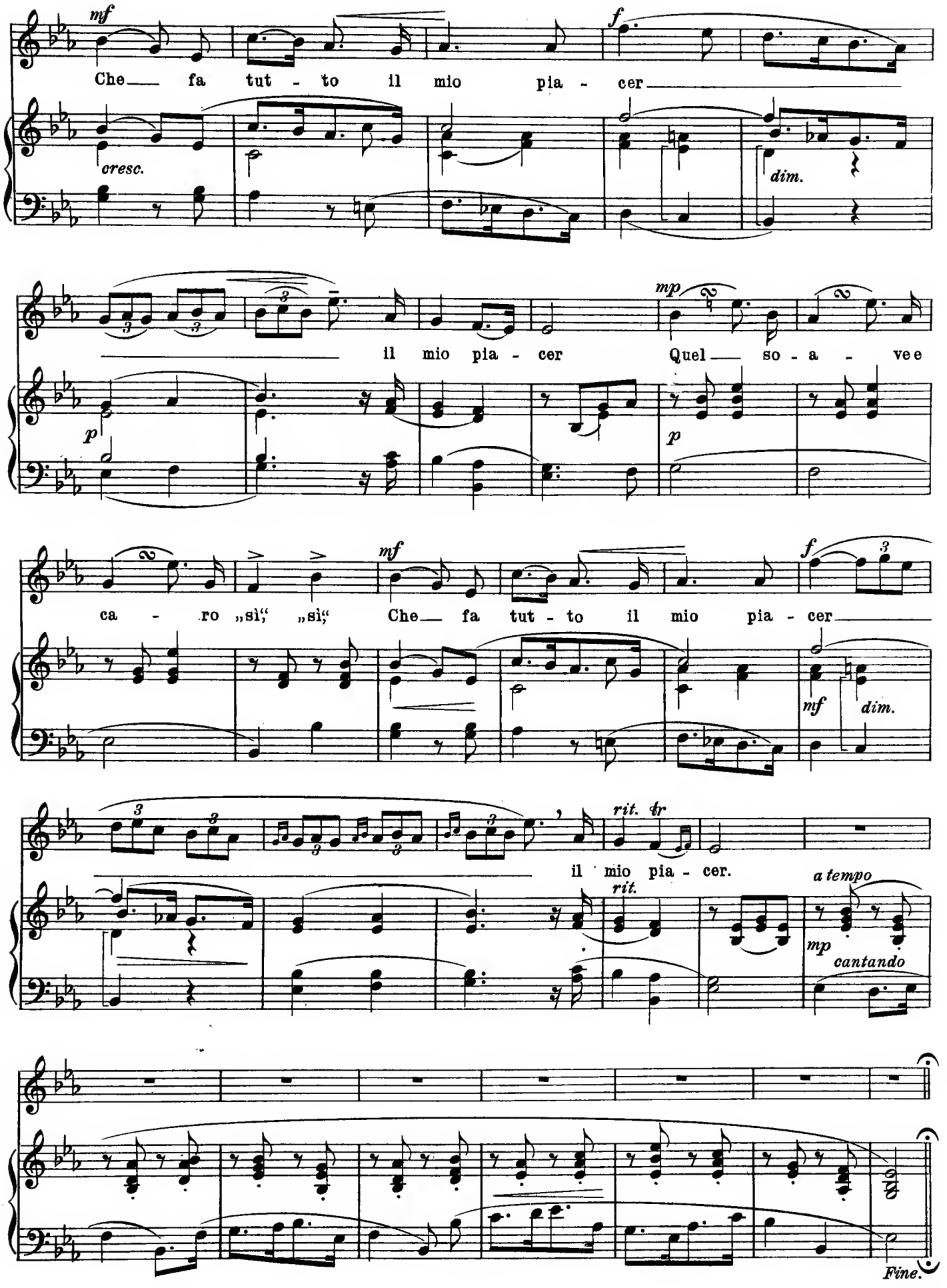

Adagio
mf
Thanks be to our Lord, Thanks be to our Lord, to Je - sus Christ,
p
who hath re - deem - - - - - - - ed
us, who hath re - deem - - - - - - - ed
us through his pas-sion, through his pas-sion from de-struc - tion, who hath re-
f
f
p
deem - - ed us through his pas-sion, through his pas-sion from
f
de-struc - - tion, from de - struc - - - tion.
p
pp

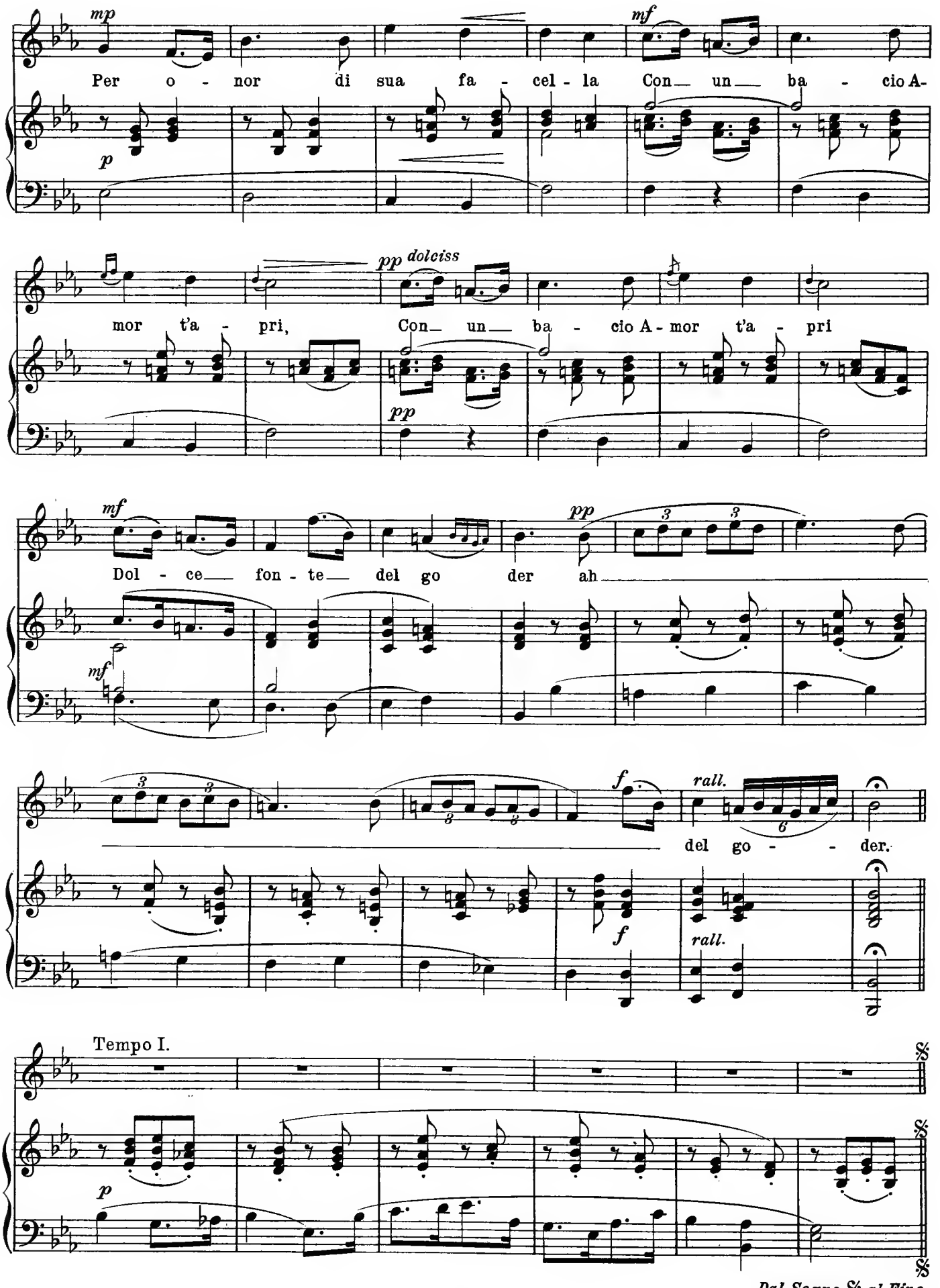
Antonio Lotti (1667-1740)

Pur dicesti




mp a tempo
Quel so - a - ve e ca - ro „sì," „sì,"
mf
f ma dolce
rit. p
Che fa— tut - to il mio pia - cer, il mio pia - cer.
rit.
poco a poco
a tempo
Pur di - ce - sti, a
con delicatezza
pp
quasi rit.
f a tempo
boc - ca, boc - ca, bel - la, o boc - ca, boc - ca bel - la Quel— so - a - ve e
col canto
mf a tempo
p
ca - ro „sì," „sì" Quel— so - a - ve e ca - ro „sì"
pp

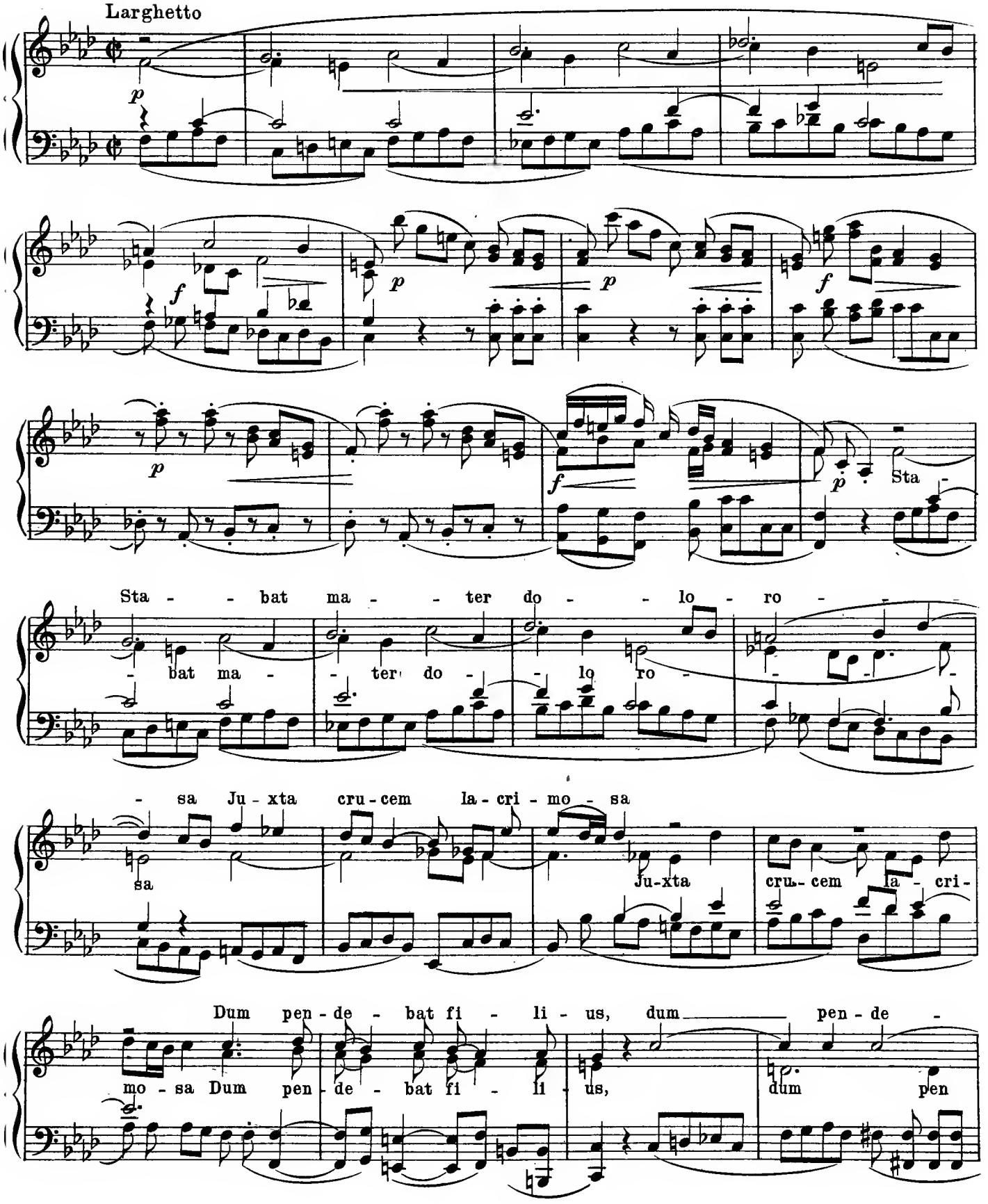

mf
Che fa tut - to il mio pia - cer
f
cresc.
dim.
il mio pia - cer
mp
Quel so - a - vee
p
p
ca - ro „sì“ „sì“
mf
Che fa tut - to il mio pia - cer
f
mf
dim.
il mio pia - cer.
rit.
tr
rit.
a tempo
mp
cantando
Fine.

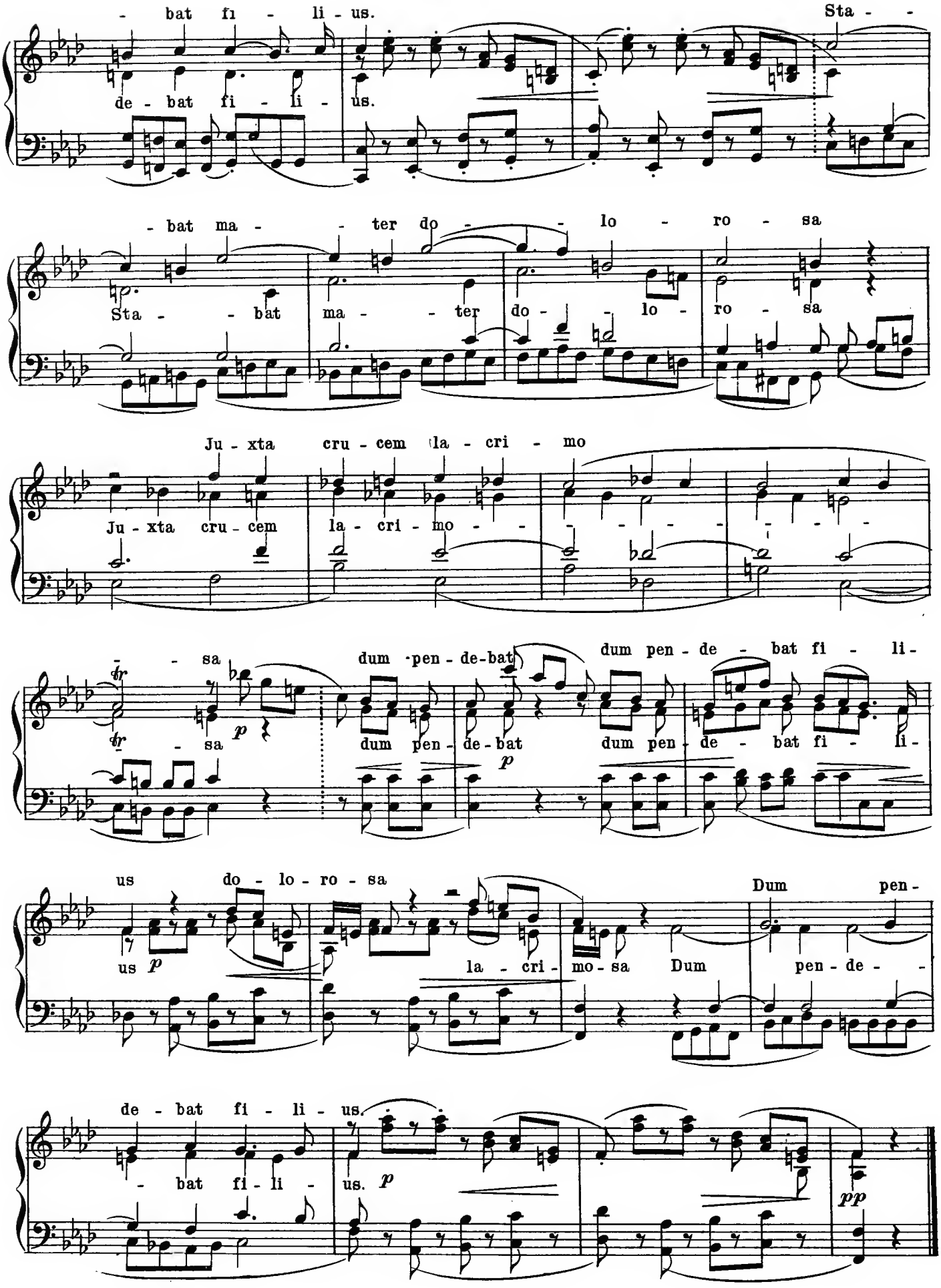

mp
Per o - nor di sua fa - cel - la
mf
Con un ba - cio A-
p
pp dolciss
mor t'a - pri,
Con un ba - cio A - mor t'a - pri
pp
mf
Dol - ce fon - te del go der ah
pp
mf
del go - der.
f
rall.
Tempo I.
p
Dal Segno 𝄋 al Fine.

Giovanni Battista Pergolesi (1710-1736)

From the Stabat Mater (1736)

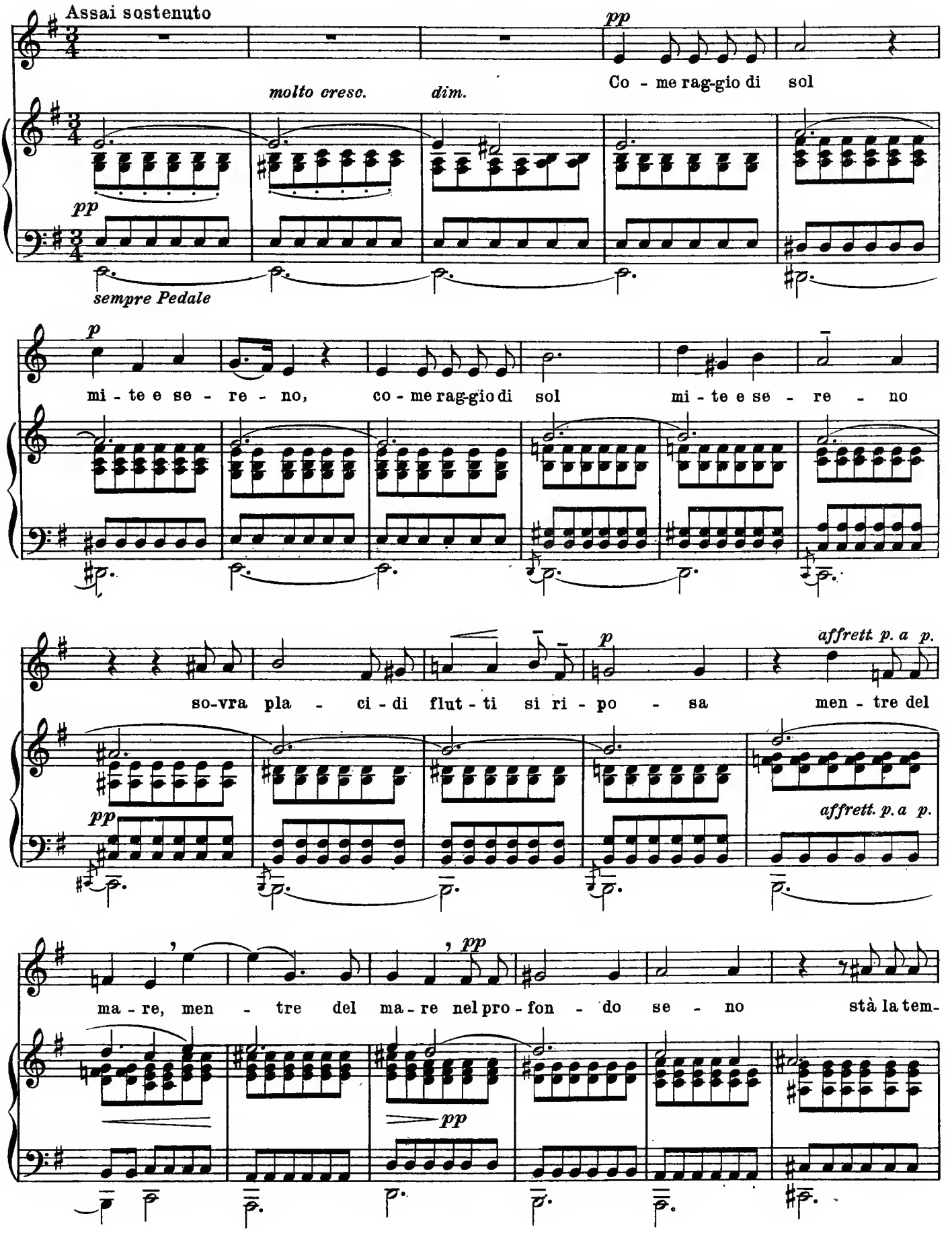
Soprano Alto and String Orchestra

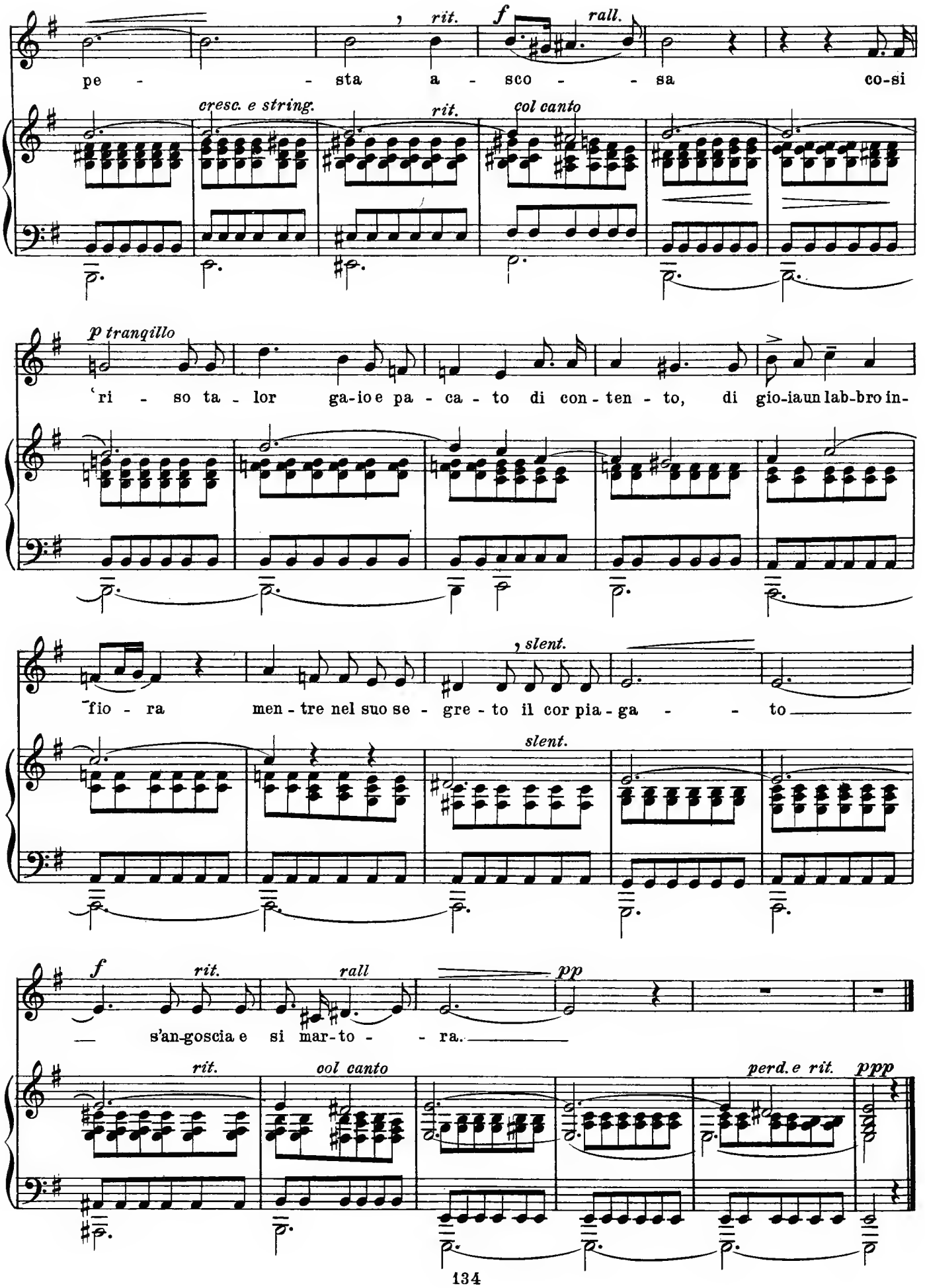



- bat fi - li - us.
Sta - -
de - bat fi - li - us.
- bat ma - - ter do - - lo - ro - sa
Sta - - bat ma - - ter do - - lo - ro - sa
Ju - xta cru - cem la - cri - mo
Ju - xta cru - cem la - cri - mo - - - - - - - -
- sa
dum - pen - de - bat
dum pen - de - bat fi - li -
- sa
dum pen - de - bat
dum pen - de - bat fi - li -
us do - lo - ro - sa
Dum pen -
us
la - cri - mo - sa Dum
pen - de - -
de - bat fi - li - us.
- bat fi - li -
us.

Antonio Caldara (1671-1763)

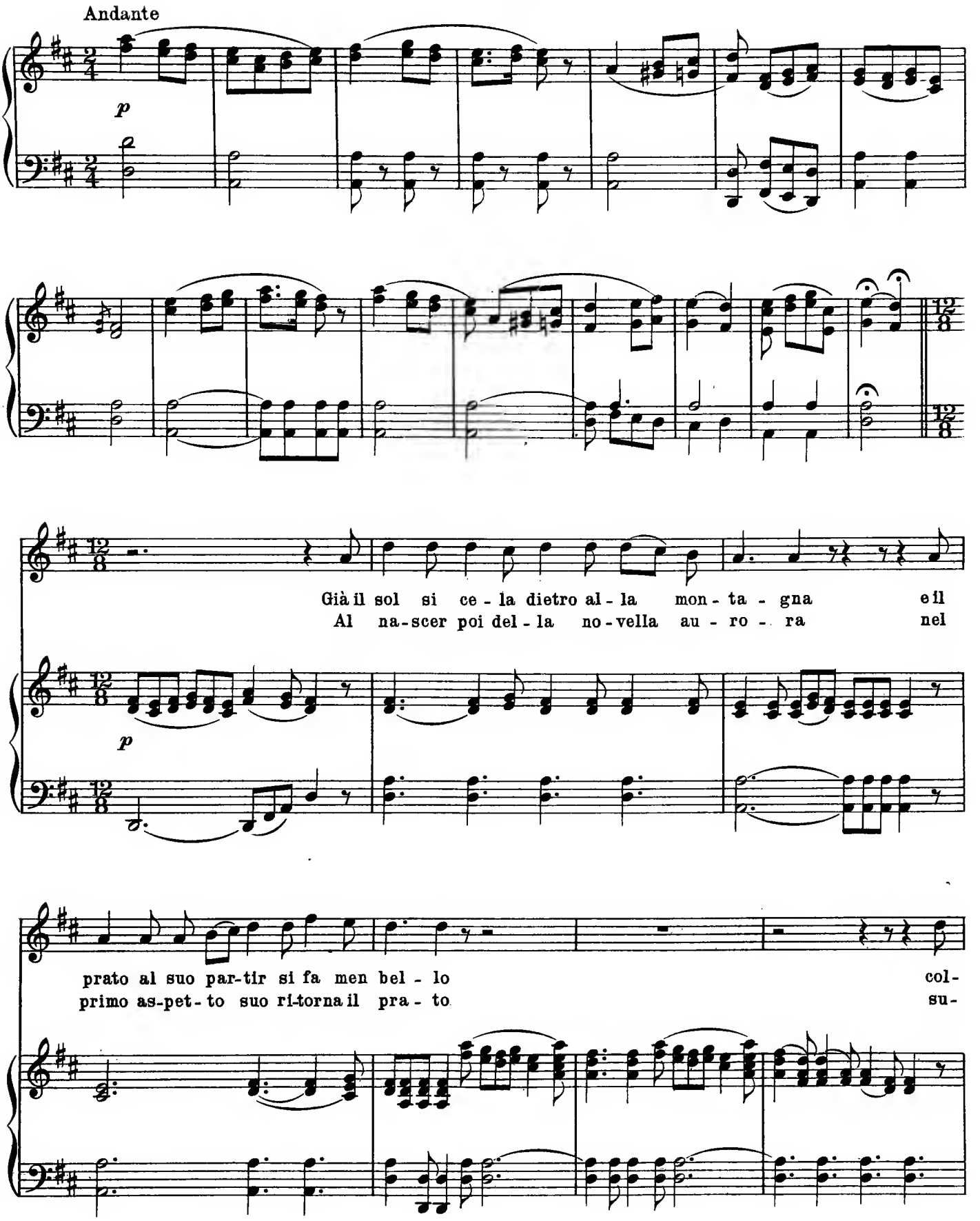
Come Raggio di Sol

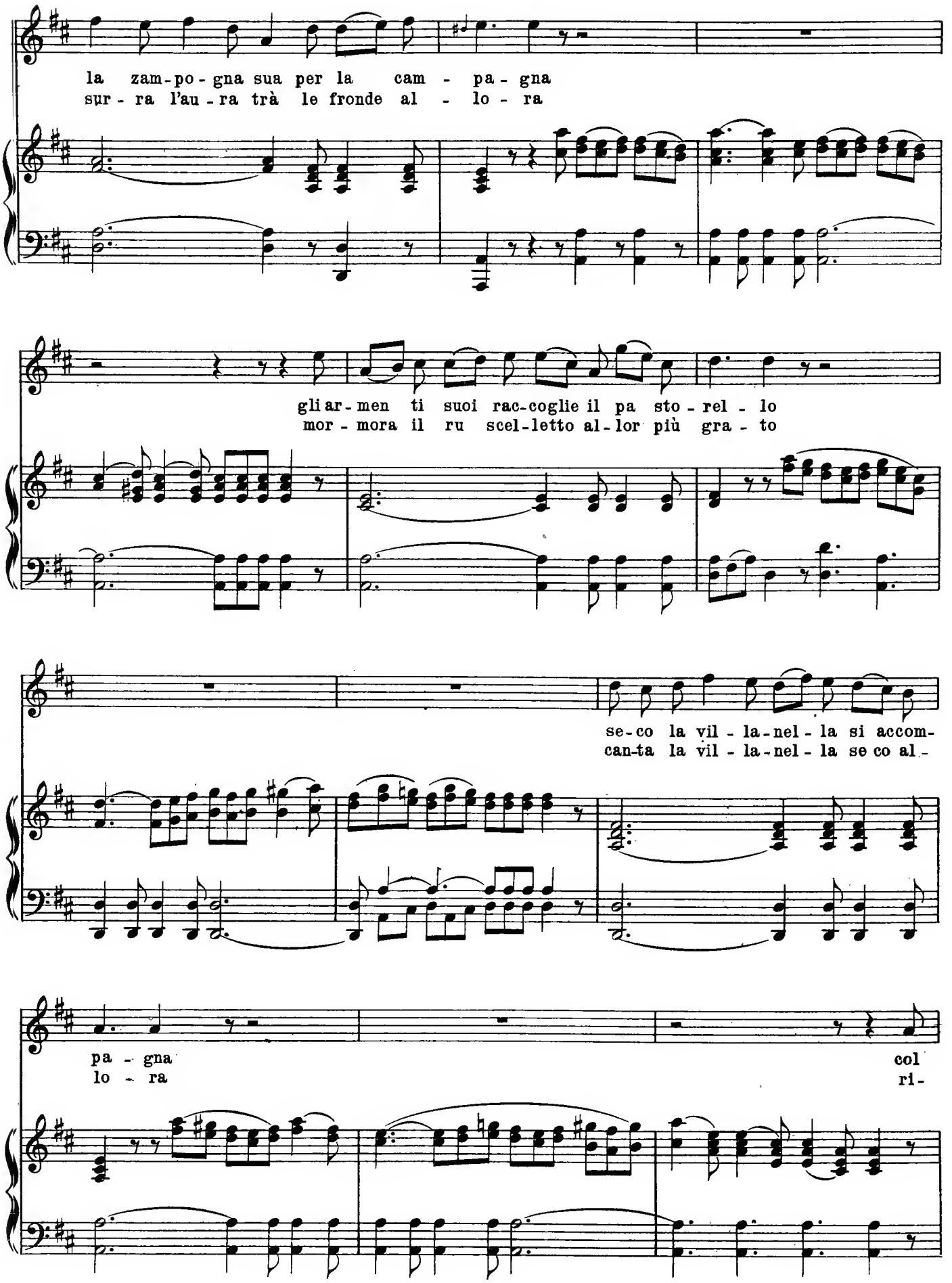



pe - - sta a - sco - - sa co-si
rit.
f
rall.
cresc. e string.
rit.
col canto
p tranquillo
'ri - so ta - lor ga-io e pa - ca - to di con - ten - to, di gio-ia un lab-bro in-
fio - ra men - tre nel suo se - gre - to il cor pia - ga - - to
slent.
slent.
f
rit.
rall
pp
s'an-goscia e si mar-to - - ra.
rit.
ool canto
perd. e rit.
ppp

Giovanni Paësiello (1741-1816)

Nina (Canzone)




la zam-po-gna sua per la cam - pa-gna
sur-ra l'au-ra trà le fronde al - lo-ra
gli ar-men ti suoi rac-coglie il pa sto-rel - lo
mor-mora il ru scel-letto al-lor più gra - to
se-co la vil - la-nel - la si accom-
can-ta la vil - la-nel - la se co al -
pa - gna
lo - ra
col
ri-

già pa - sciu - to suo bian - co to - rel - lo
piglia il pas - to-rel-lo il canto u - sa - to

e per la via de lo - ro aman - ti co - ri
ga - reg-giano in a - more è fanno in - tan - to

spiegan col can - to gl'in - no - cen-ti ar - do - ri
un sol con-cer-to il rio l'au retta il can - to

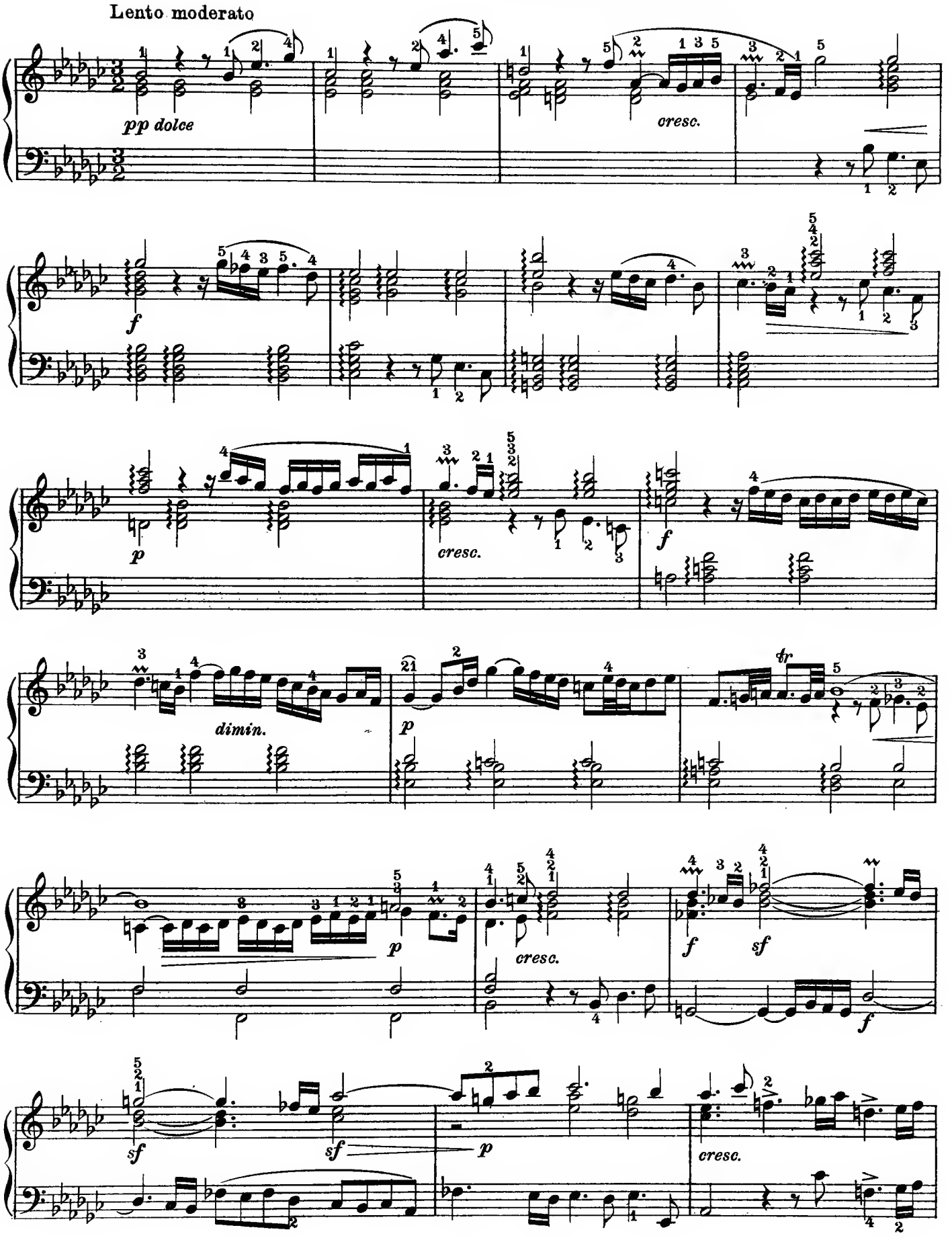
SECTION FIVE

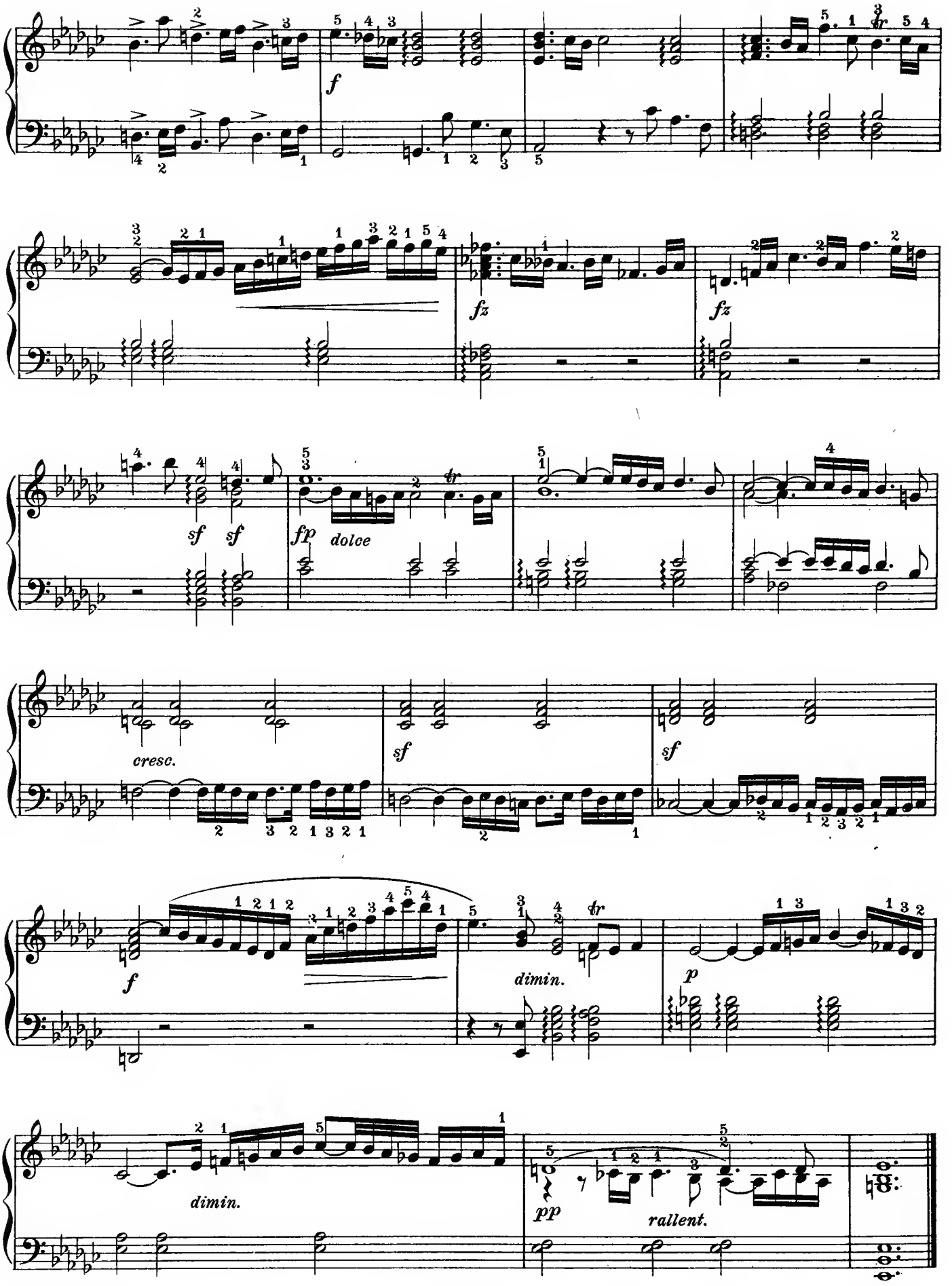
BACH AND HANDEL

J. S. Bach (1685-1750)

Prelude VIII. (From the Well-Tempered Clavichord)

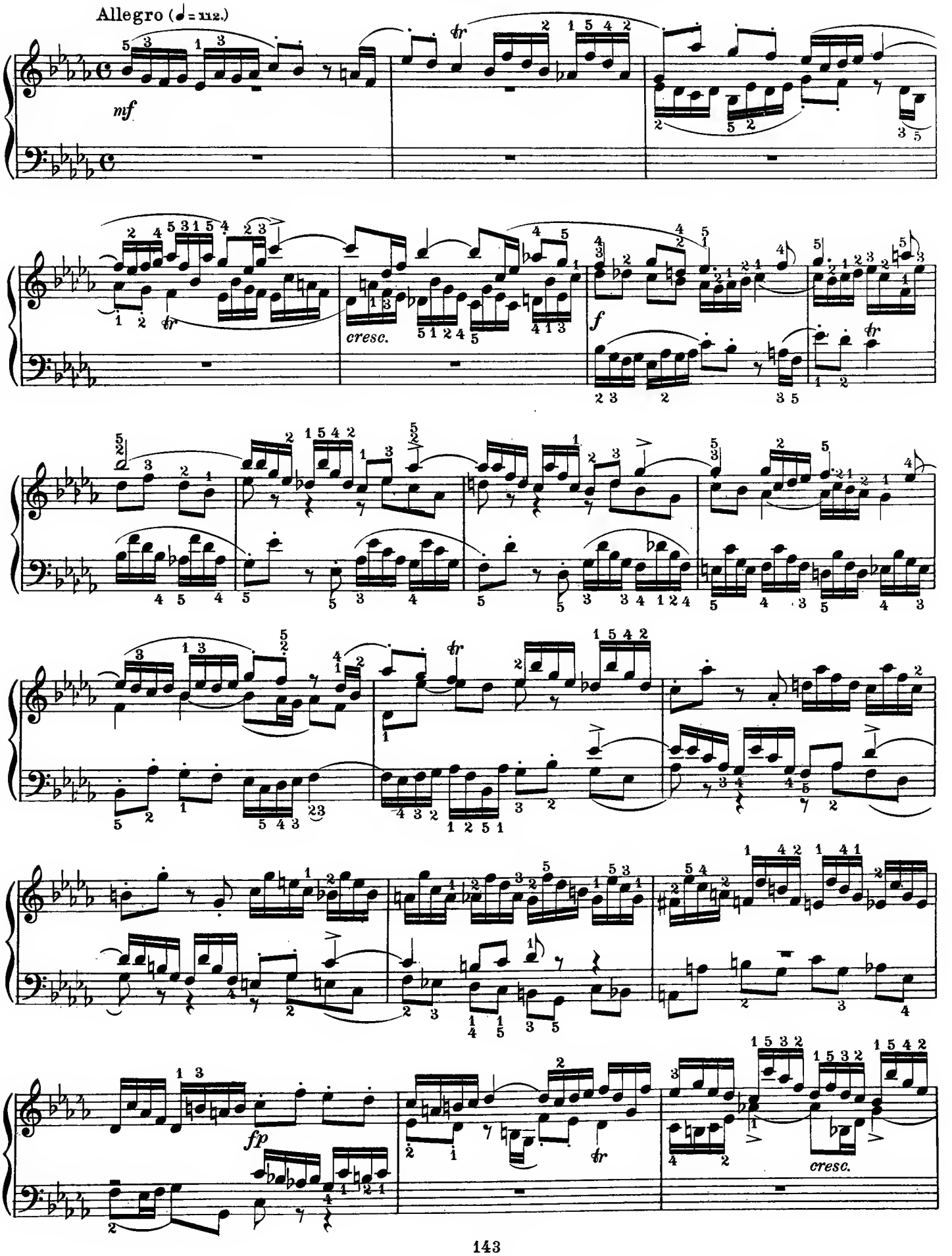
Lento moderato

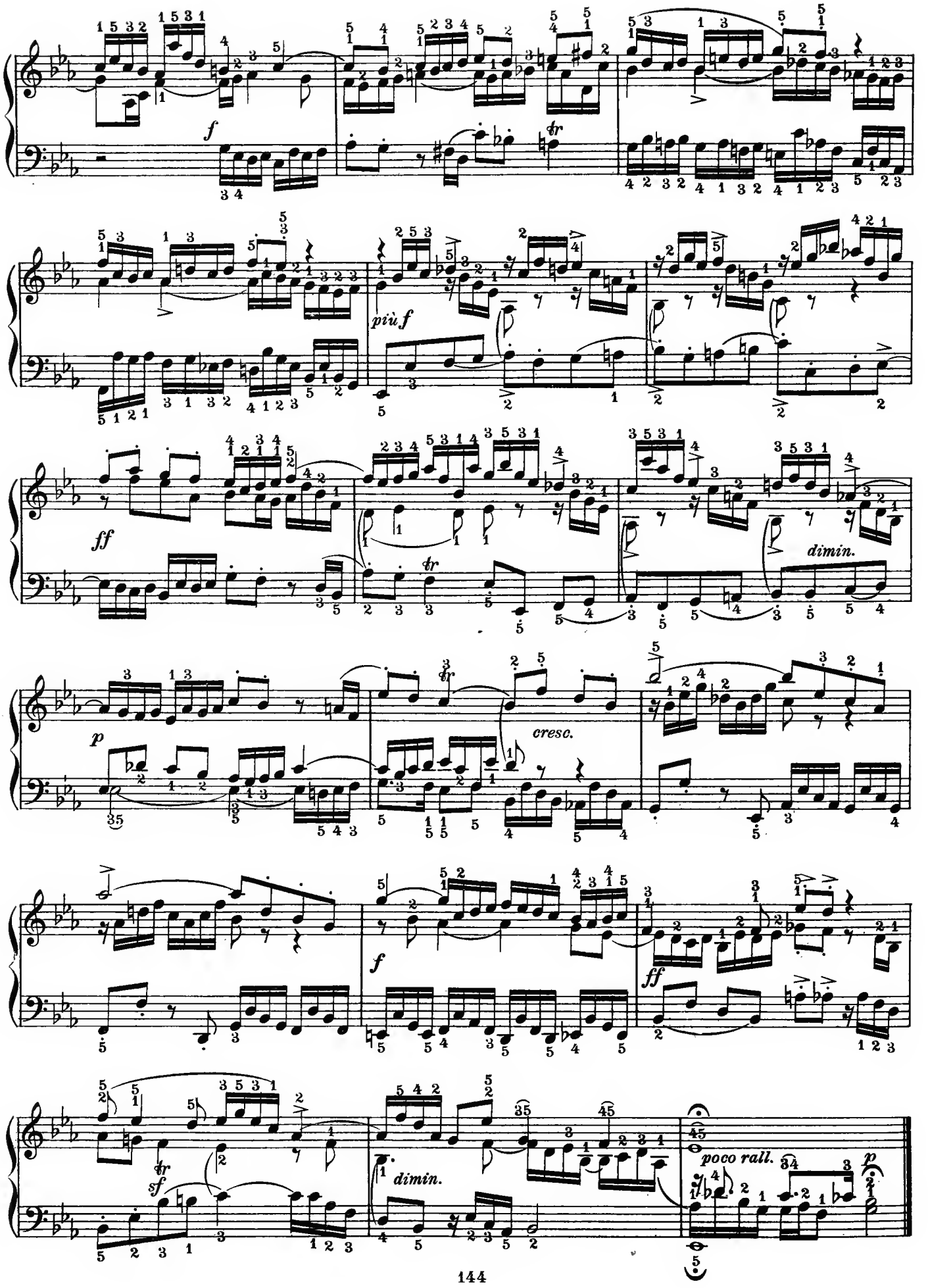



f
fz
fz
sf
sf
fp
dolce
cresc.
sf
sf
f
dimin.
p
dimin.
pp
rallent.

J. S. Bach (1685–1750)

Fugue VII. (From the Well-Tempered Clavichord)

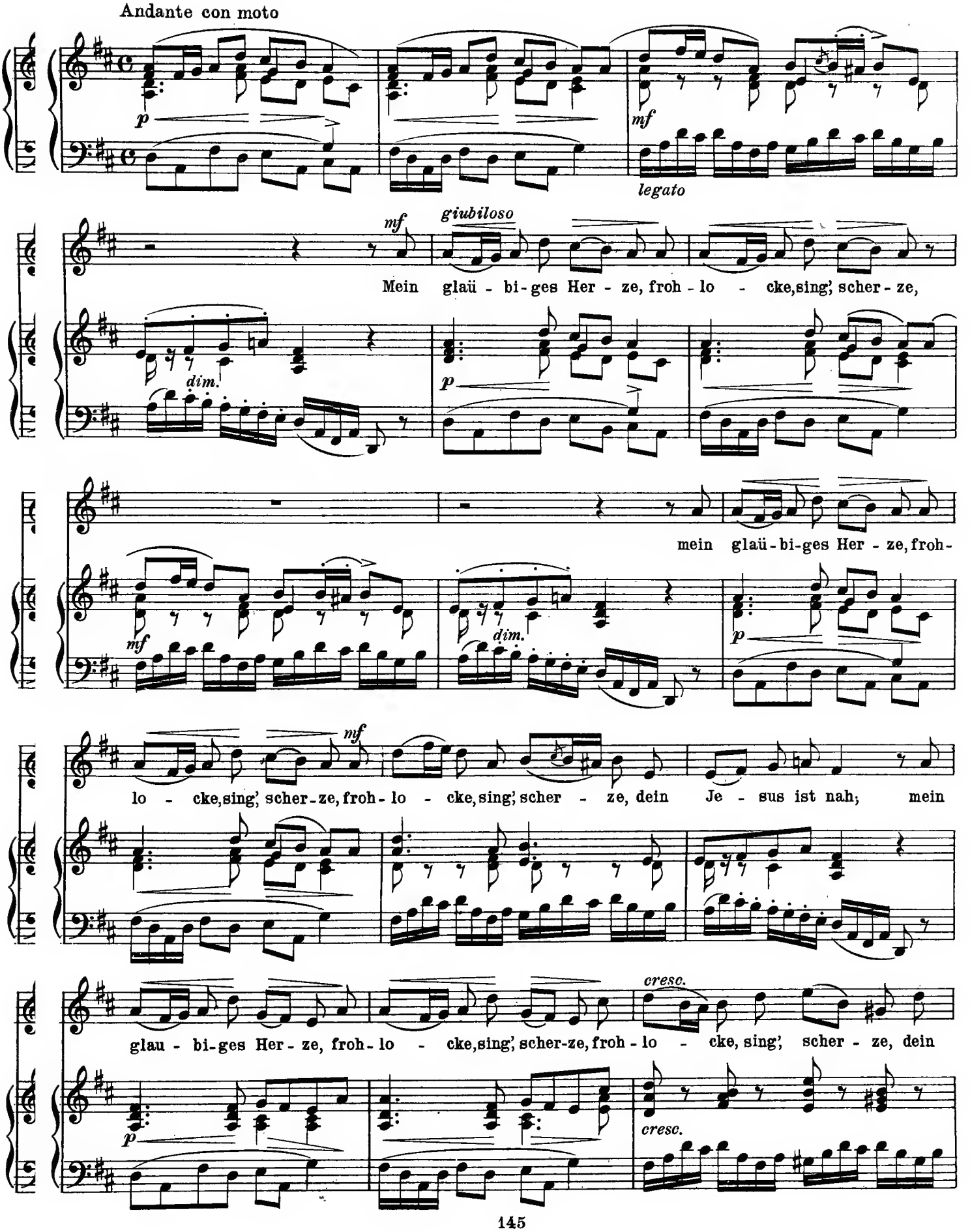


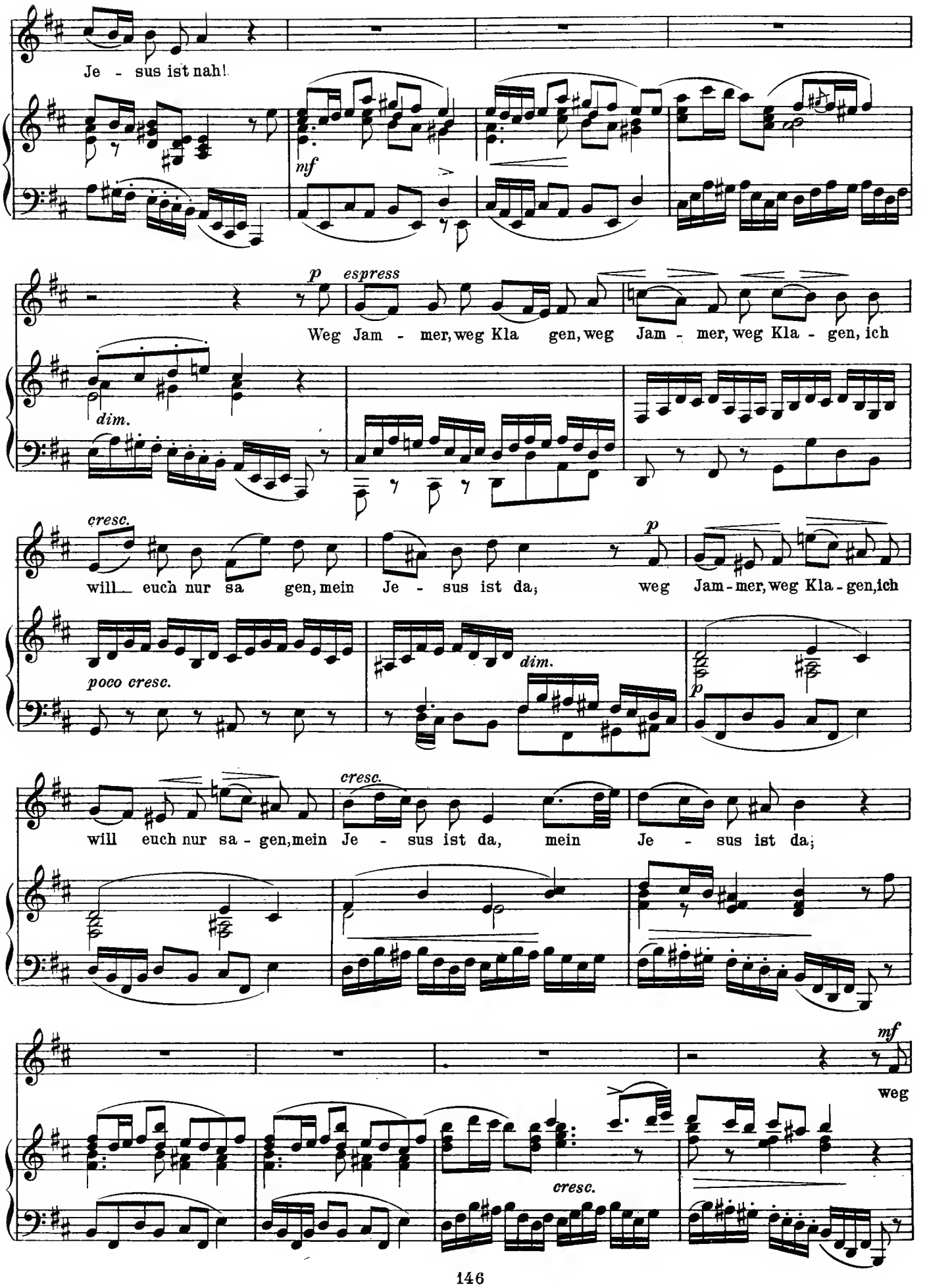

f
più f
ff
dimin.
p
cresc.
f
ff
sf
dimin.
poco rall.
p

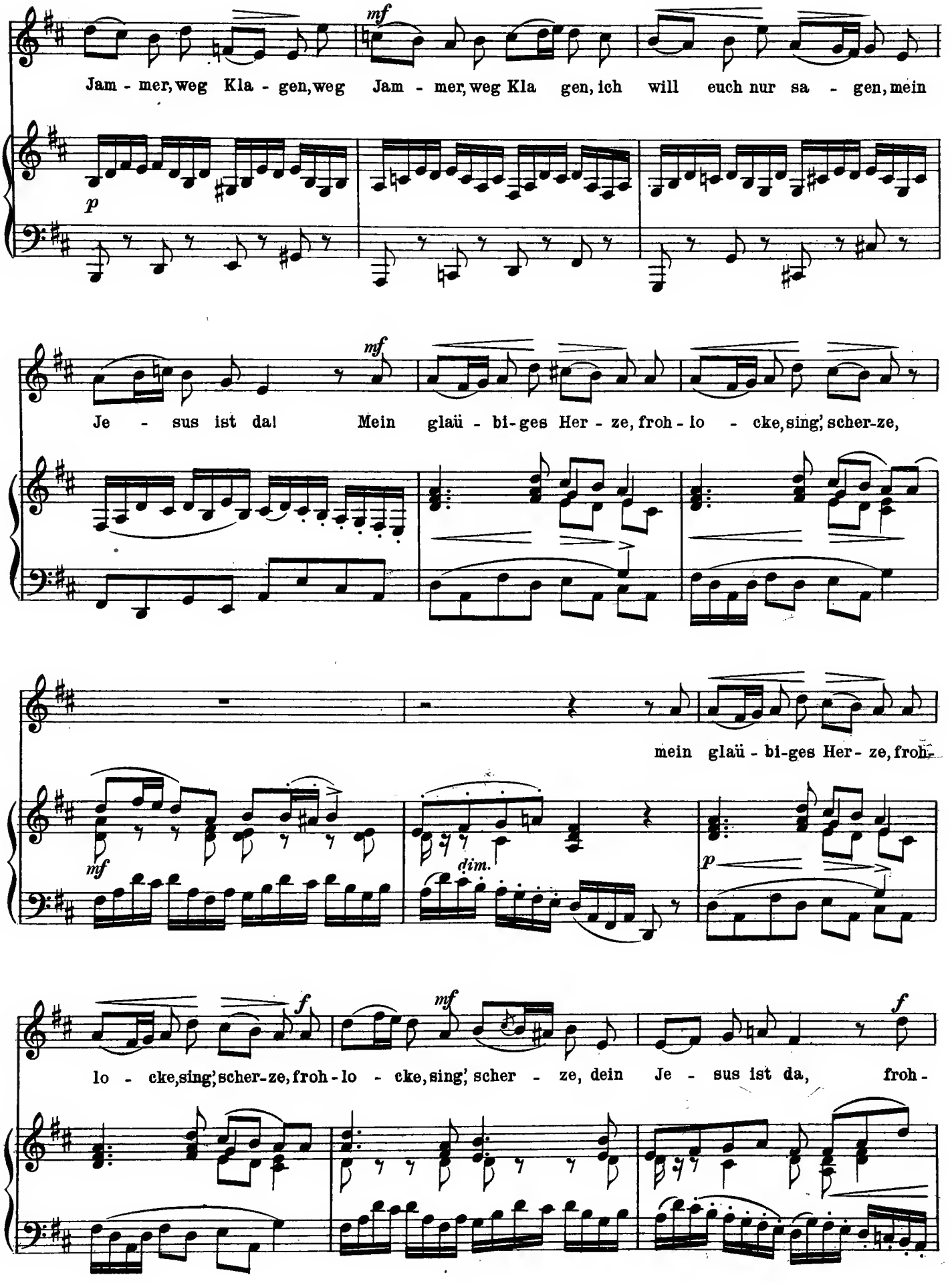
Johann Sebastian Bach (1685-1750)

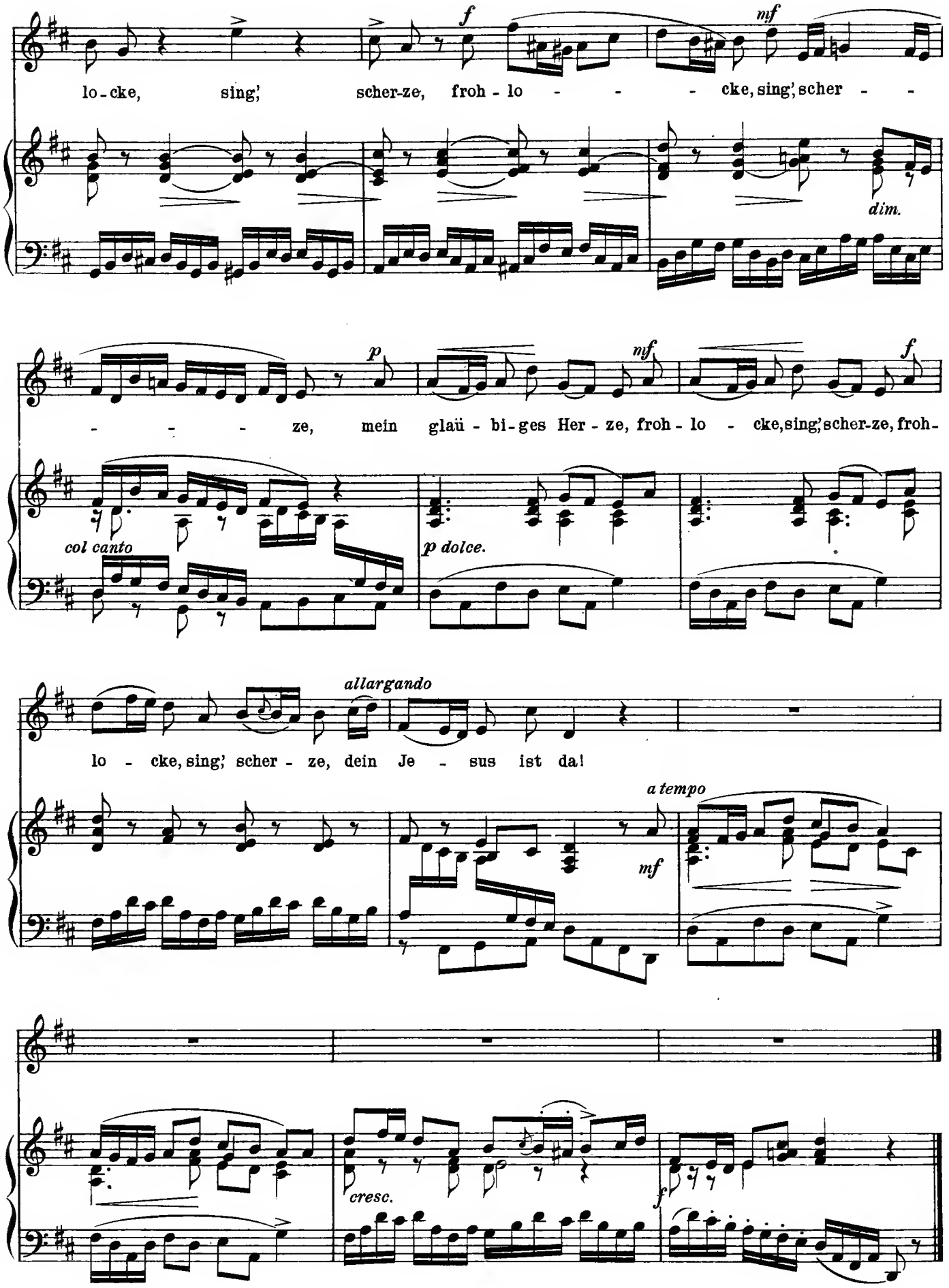
"Mein gläubiges Herze"

Andante con moto



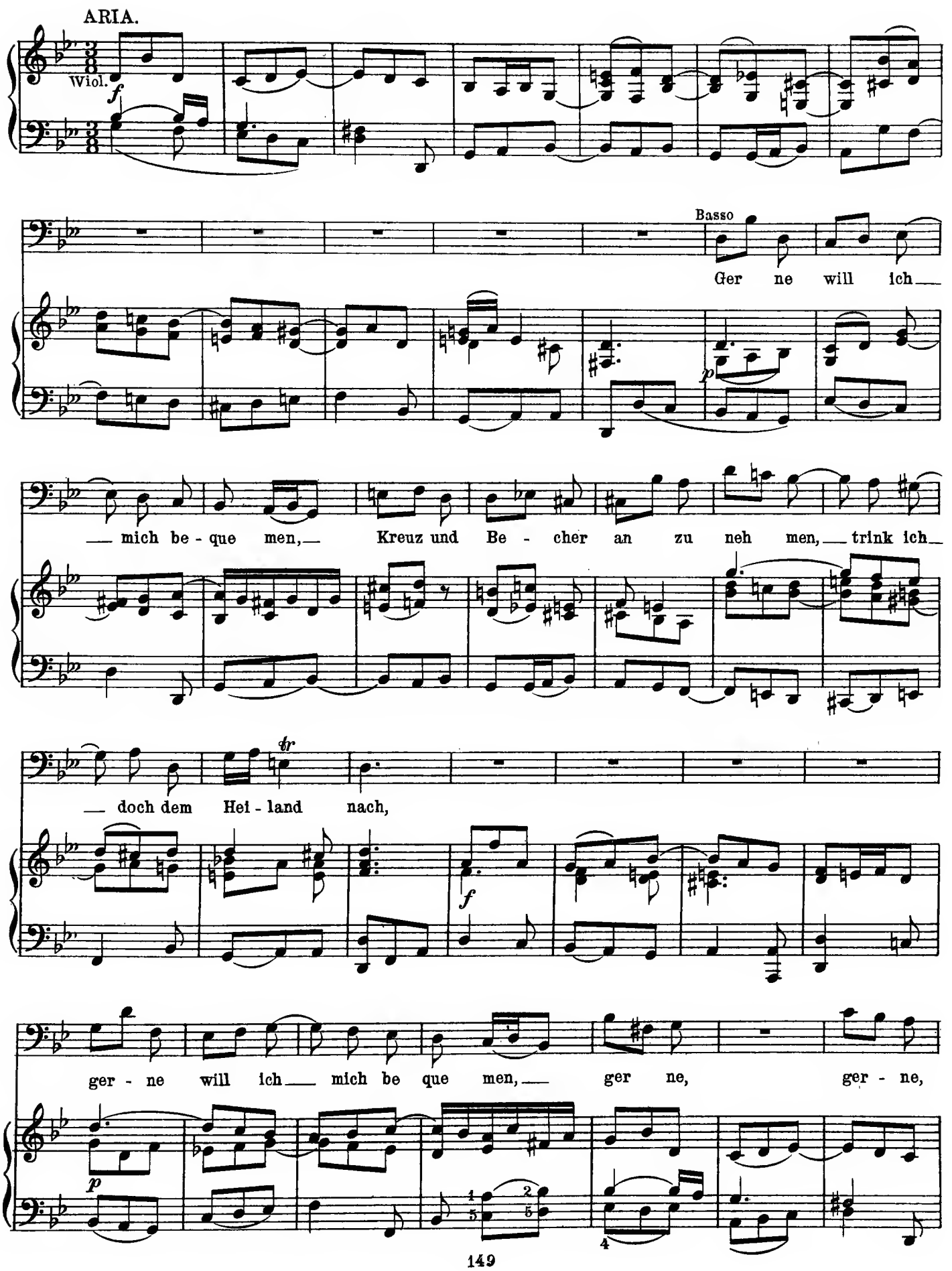

Je - sus ist nah!
mf
p espress
Weg Jam - mer, weg Kla gen, weg Jam - mer, weg Kla - gen, ich
dim.
cresc.
will euch nur sa gen, mein Je - sus ist da; weg Jam - mer, weg Kla - gen, ich
poco cresc.
dim.
p
cresc.
will euch nur sa - gen, mein Je - sus ist da, mein Je - sus ist da;
mf
weg
cresc.


mf
Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla gen, ich will euch nur sa - gen, mein
p
mf
Je - sus ist da! Mein glaü - bi - ges Her - ze, froh - lo - cke, sing', scher-ze,
mein glaü - bi - ges Her - ze, froh -
mf
dim.
p
f
mf
f
lo - cke, sing', scher-ze, froh - lo - cke, sing', scher - ze, dein Je - sus ist da, froh -


f
mf
lo - cke, sing; scher-ze, froh - lo - - - cke, sing; scher - -
dim.
p
nf
f
- - - ze, mein glaü - bi - ges Her - ze, froh - lo - cke, sing; scher-ze, froh -
col canto
p dolce.
allargando
lo - cke, sing; scher - ze, dein Je - sus ist da!
a tempo
mf
cresc.
f

J. S. Bach (1685-1750)

From the St. Matthew Passion



ger - ne will ich mich be - que - men, Kreuz und Be - cher

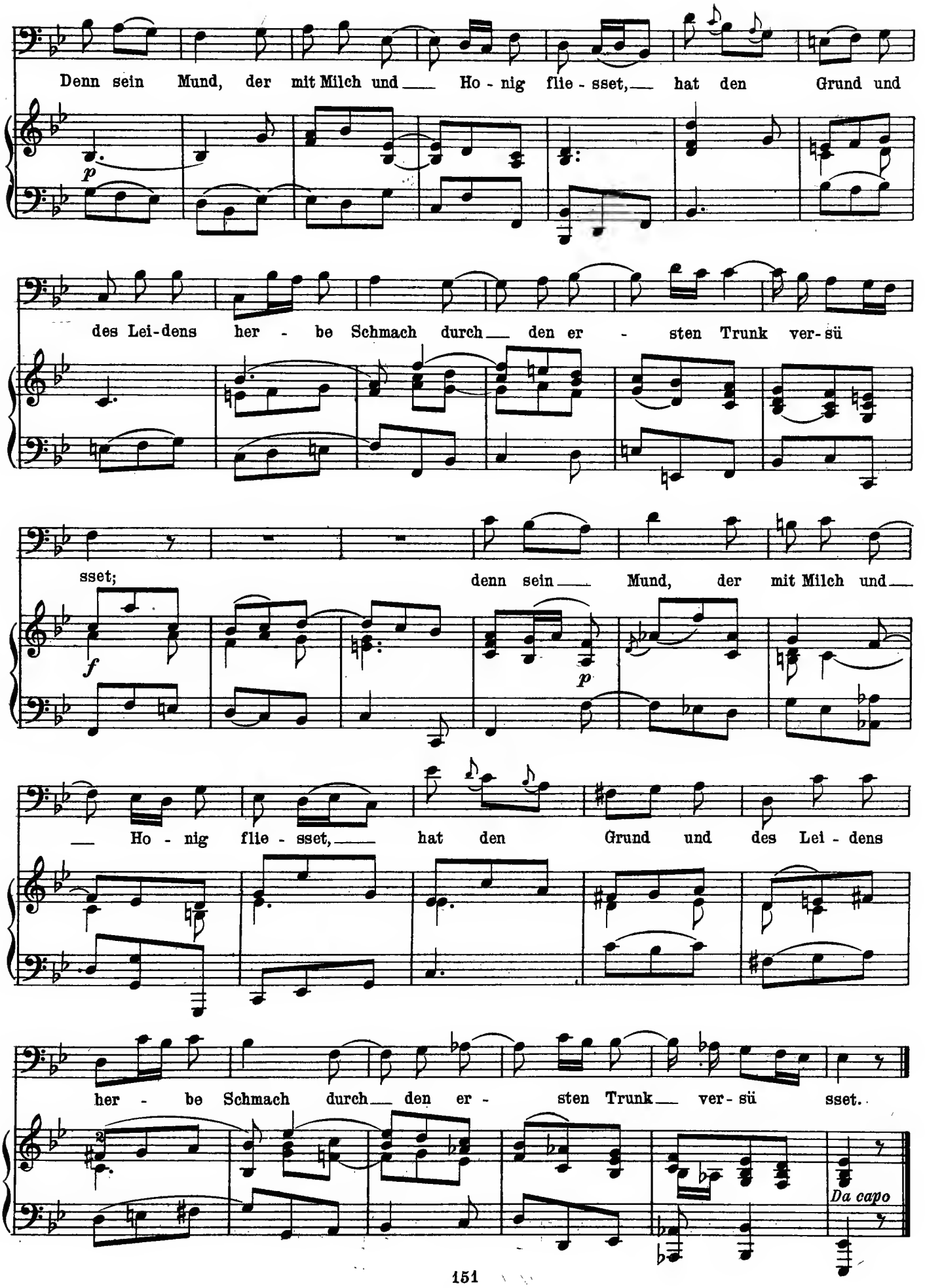
an - zu - neh - men, trink ich doch dem Hei - land nach, trink ich

doch dem Hei - land nach, Kreuz und Be-cher an zu - neh-men, will ich

ger - ne mich be - que - men, trink ich doch dem Hei-land nach.

f

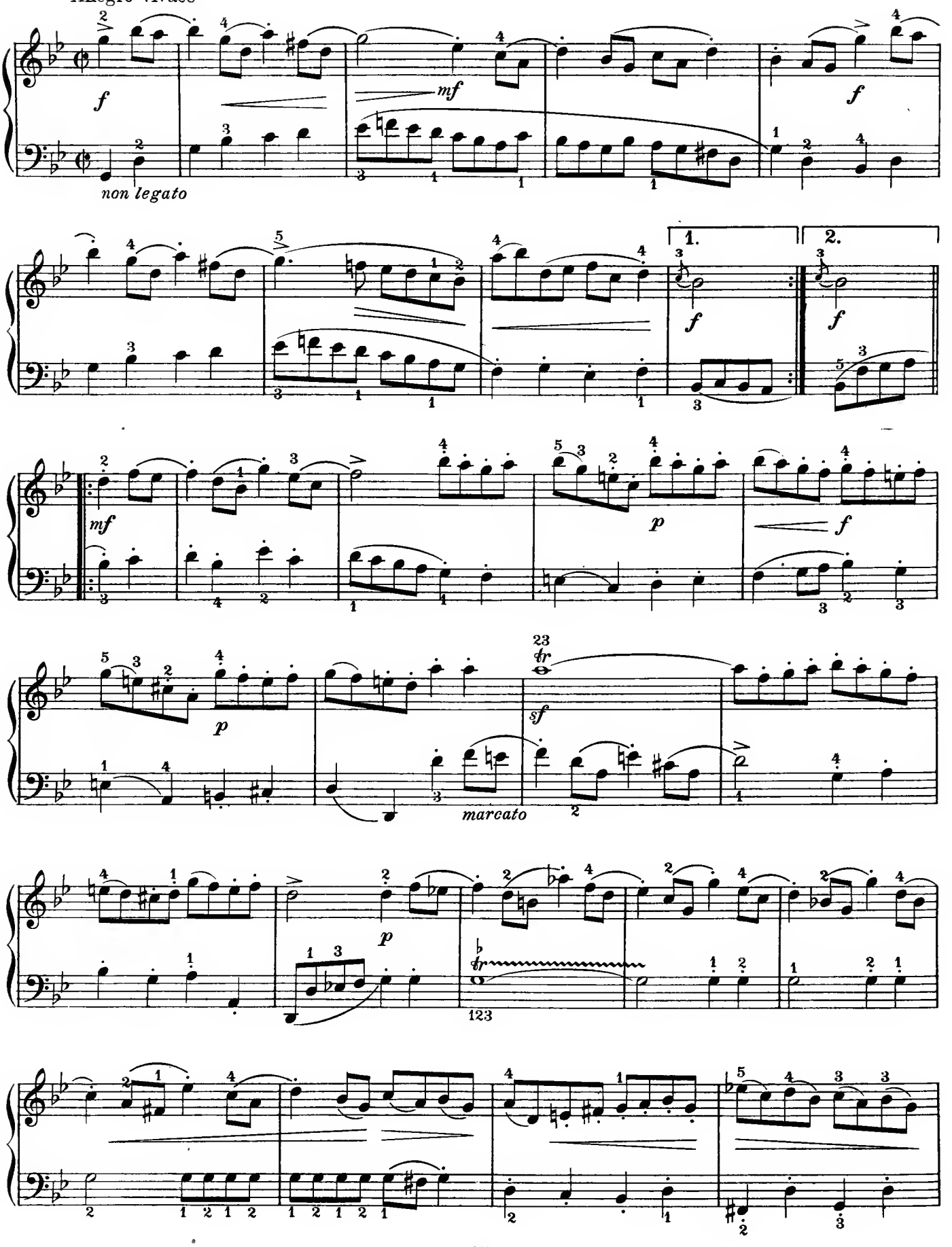
Fine.

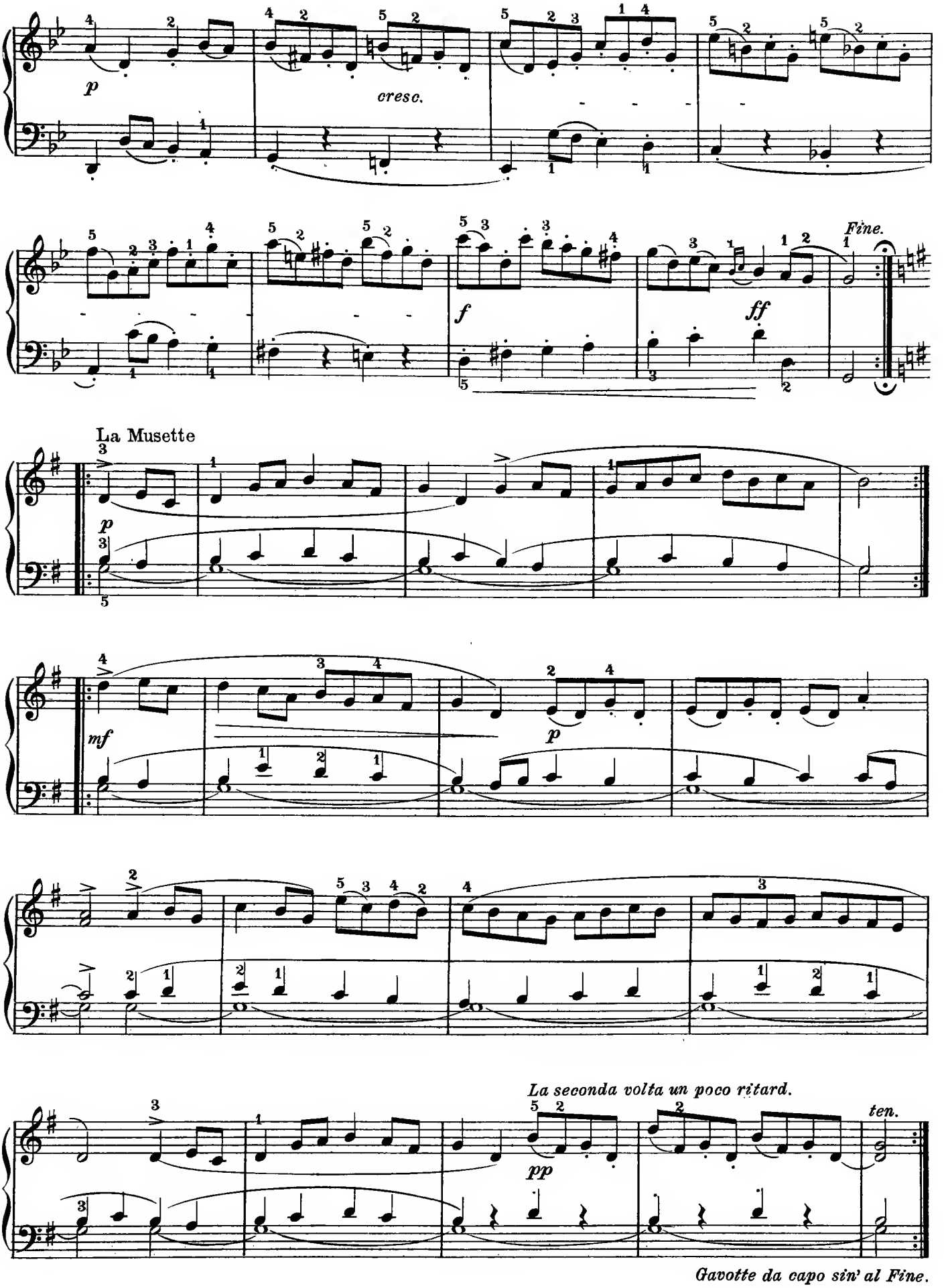

Denn sein Mund, der mit Milch und — Ho - nig flie - sset, — hat den Grund und
p
des Lei-dens her - be Schmach durch — den er - sten Trunk ver-sü
sset;
denn sein — Mund, der mit Milch und —
f
p
— Ho - nig flie - sset, — hat den Grund und des Lei - dens
her - be Schmach durch — den er - sten Trunk — ver - sü sset.
Da capo

Johann Sebastian Bach (1685 - 1750)

Gavotte from the Third English Suite

Allegro vivace

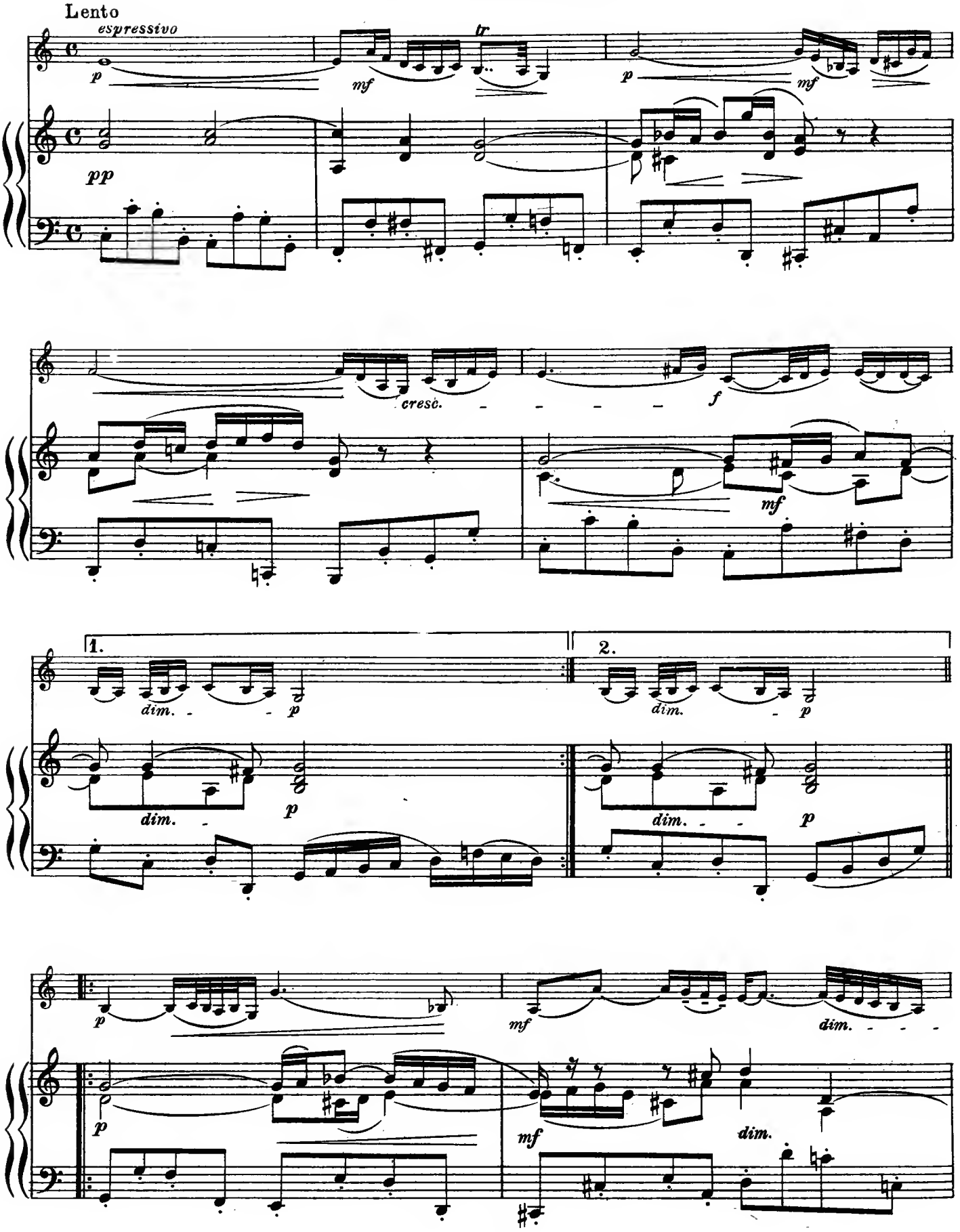


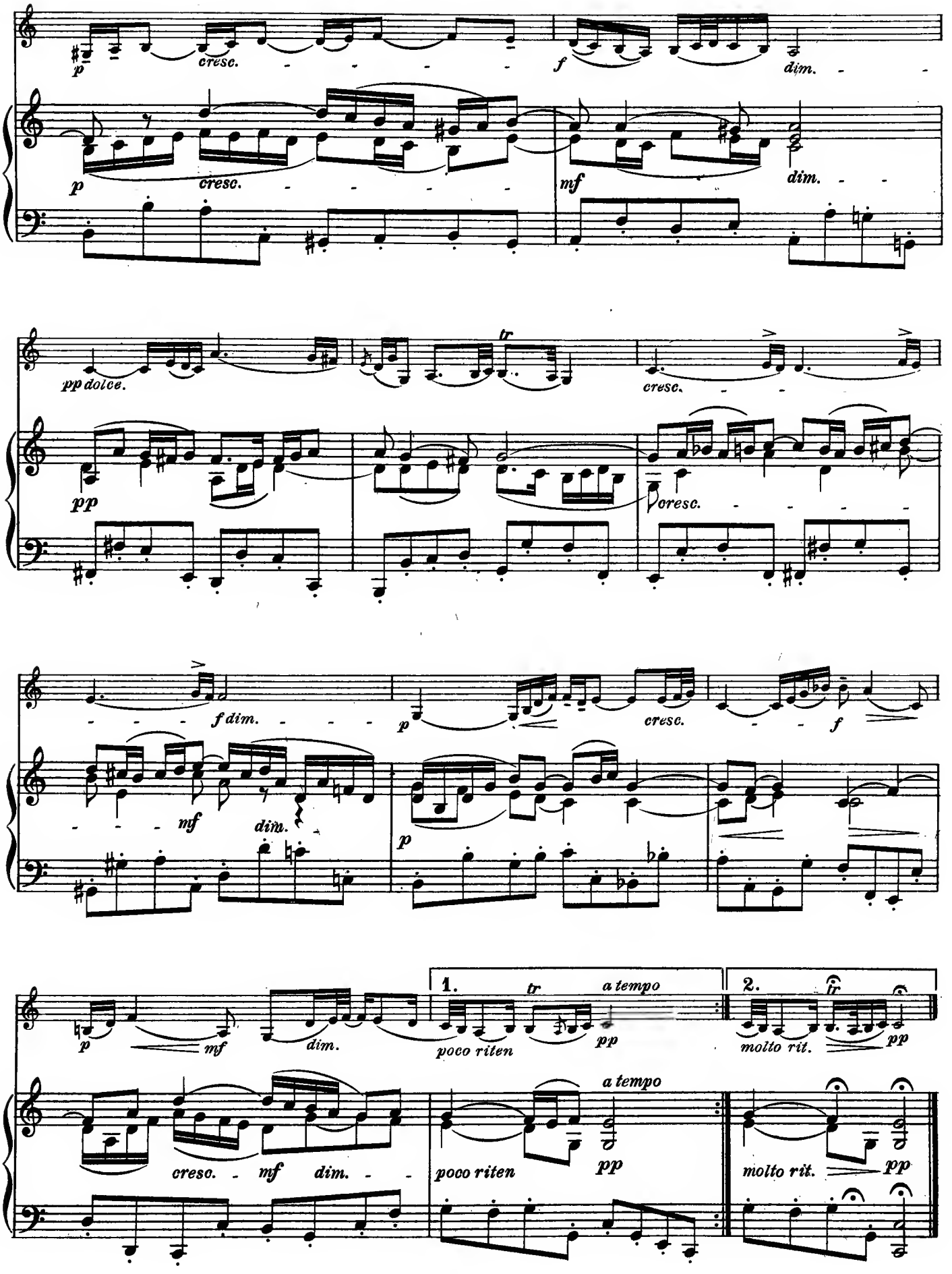

p
cresc.
f
ff
Fine.
La Musette
p
mf
p
La seconda volta un poco ritard.
pp
ten.
Gavotte da capo sin' al Fine.

Joh. Seb. Bach (1685 - 1750)

Air from the Suite in D major

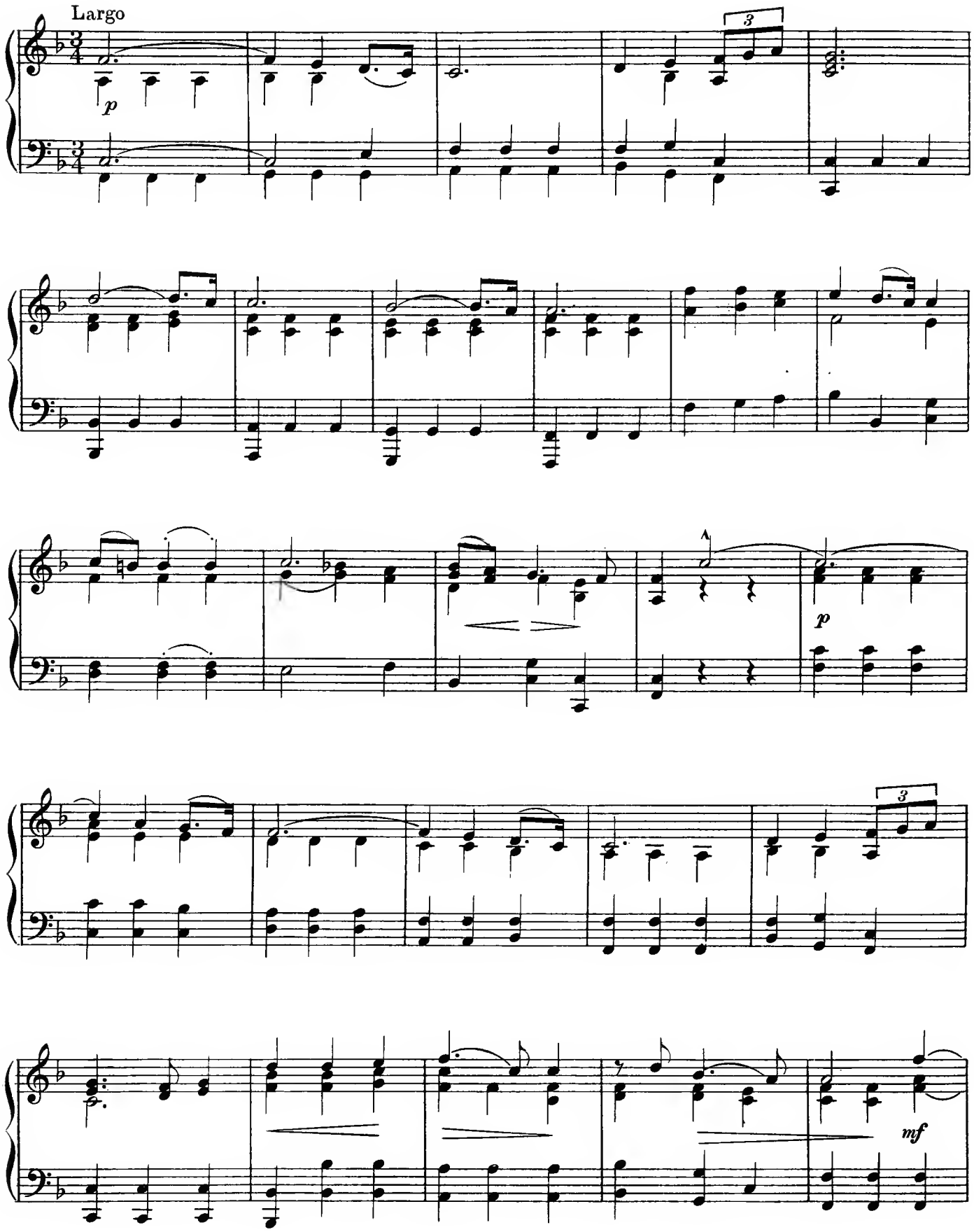
Arr. for Violin and Pianoforte

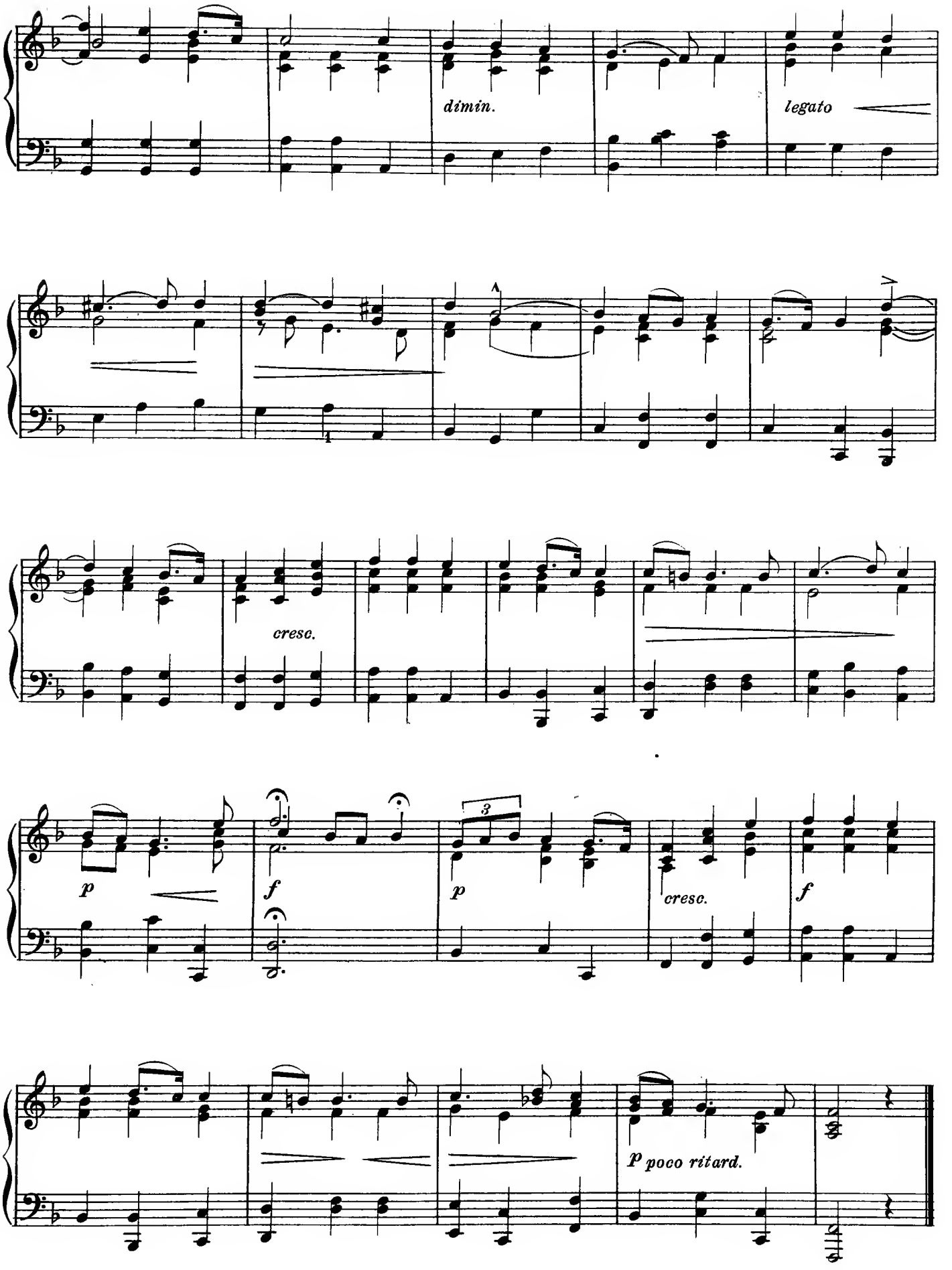



p
cresc.
f
dim.
p
cresc.
mf
dim.
pp dolce.
tr
cresc.
pp
cresc.
f dim.
p
cresc.
f
mf
dim.
p
p
mf
dim.
1.
tr
a tempo
poco riten
pp
2.
tr
molto rit.
pp
cresc.
mf
dim.
a tempo
poco riten
pp
molto rit.
pp

G. F. Handel (1685-1758)

Largo from "Xerxes"



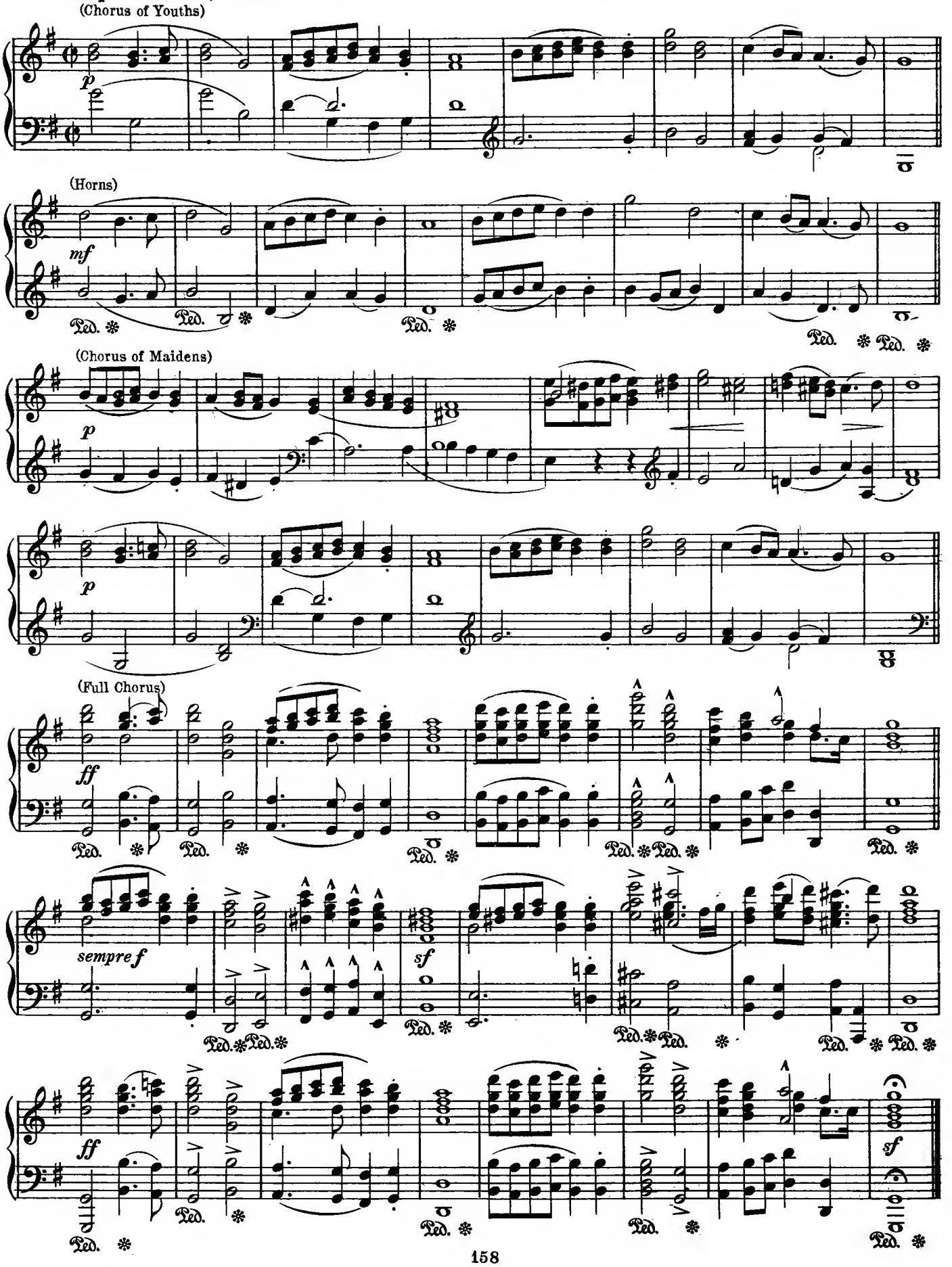

dimin.
legato
cresc.
p
f
p
3
cresc.
f
p poco ritard.

G. F. Handel (1685-1758)

Triumphal March from "Judas Maccabaeus"

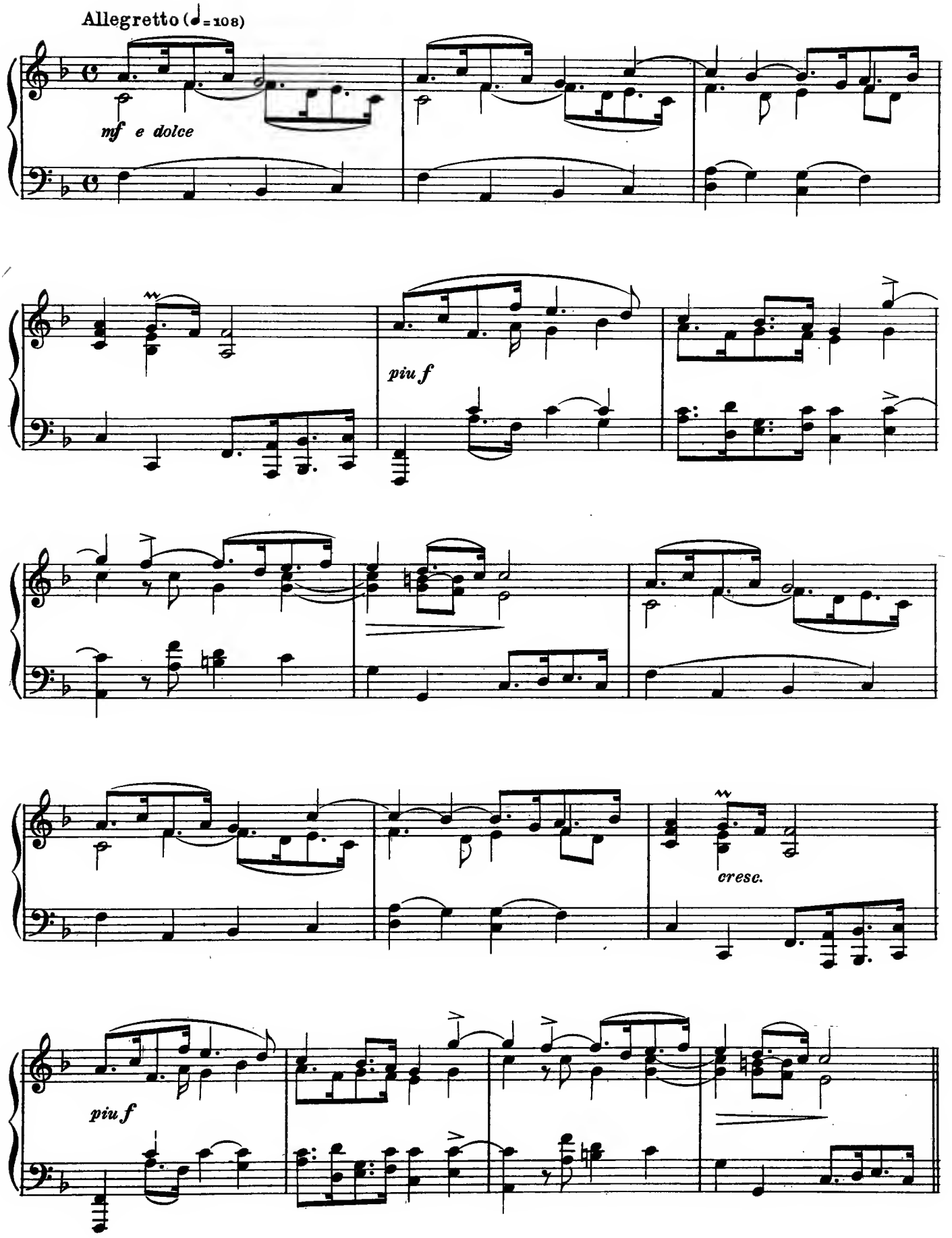
Tempo di Marcia, moderato

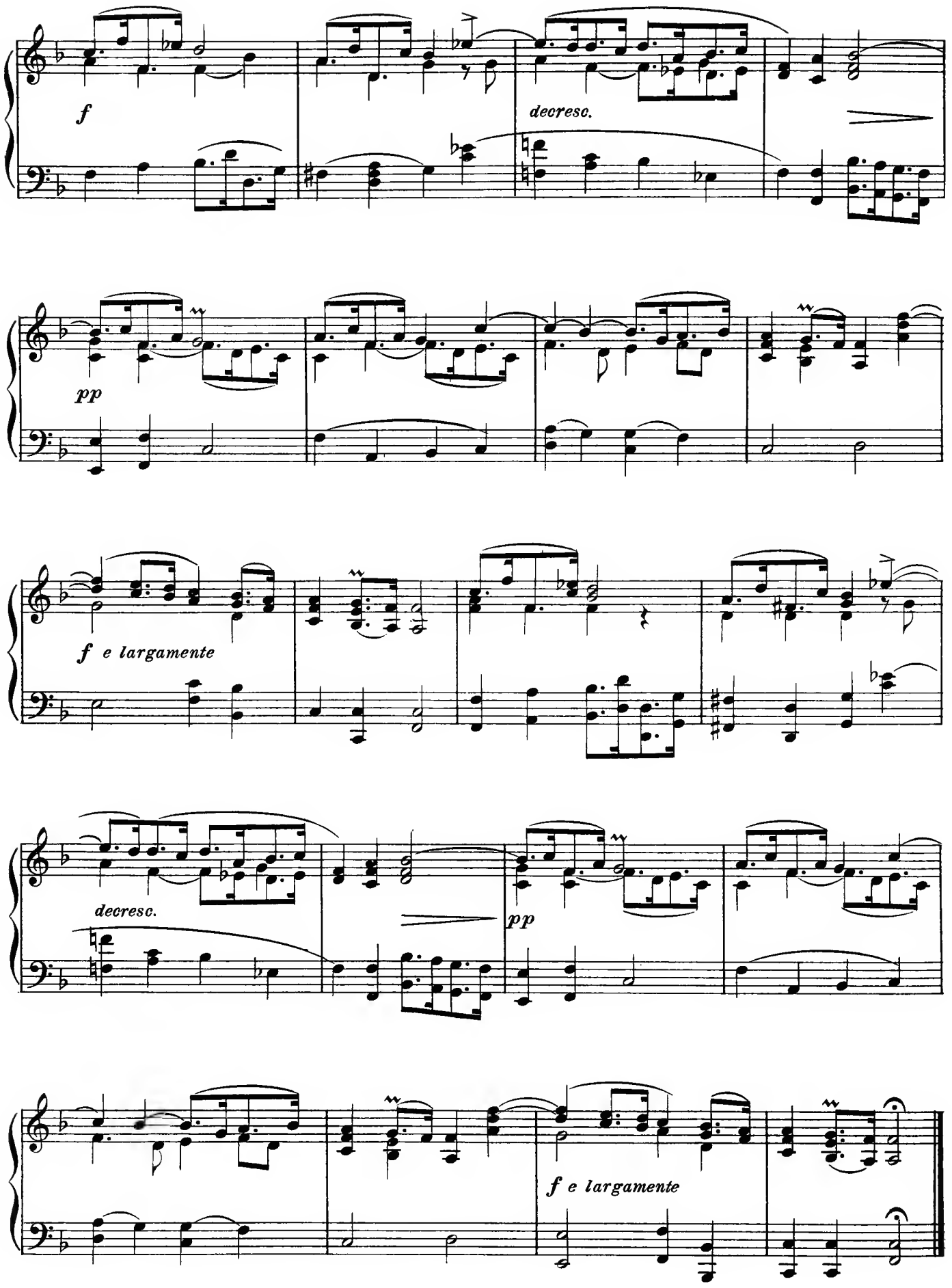
(Chorus of Youths)



George Frederick Handel (1685-1759)

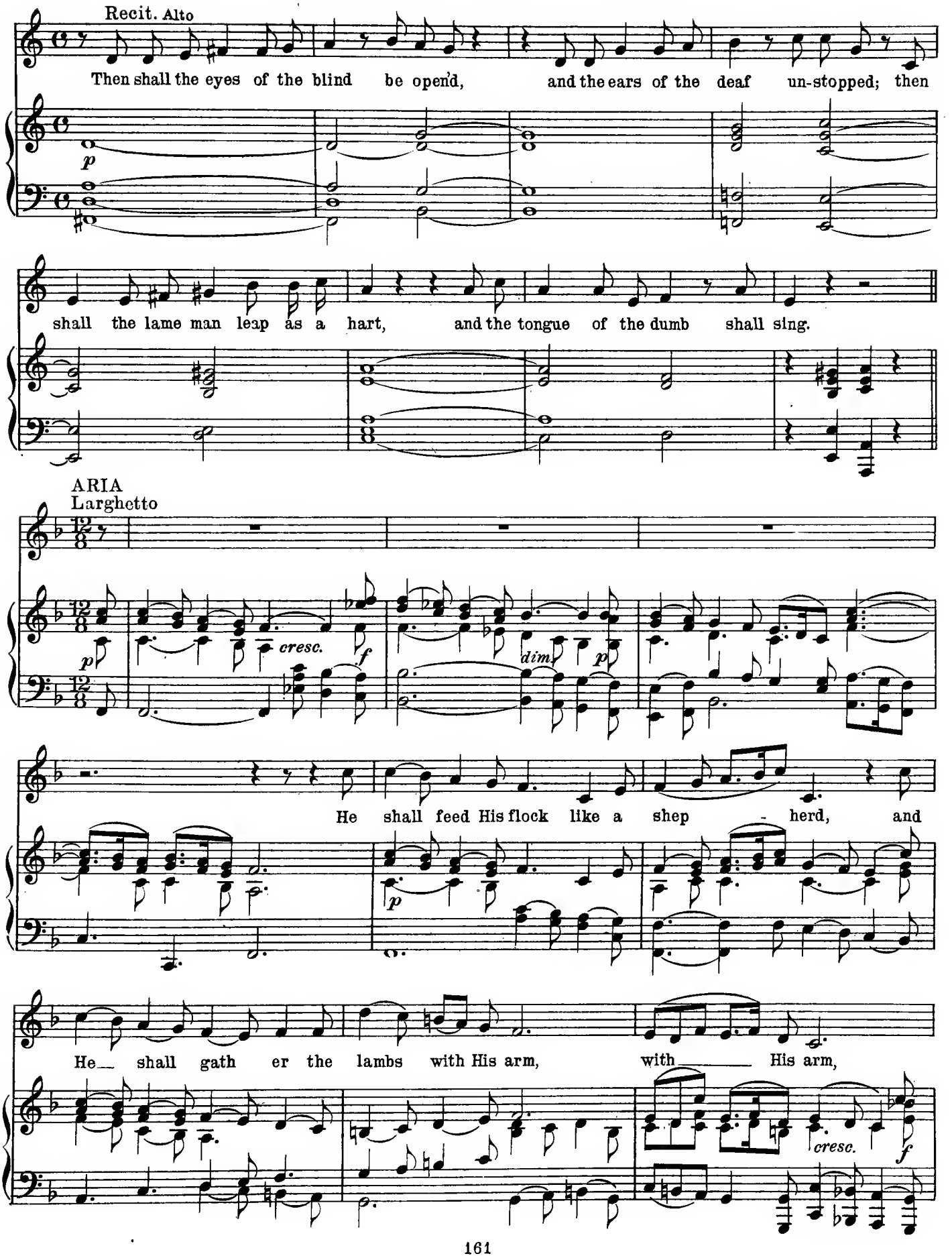
Allegretto From the "Water Music (1715)

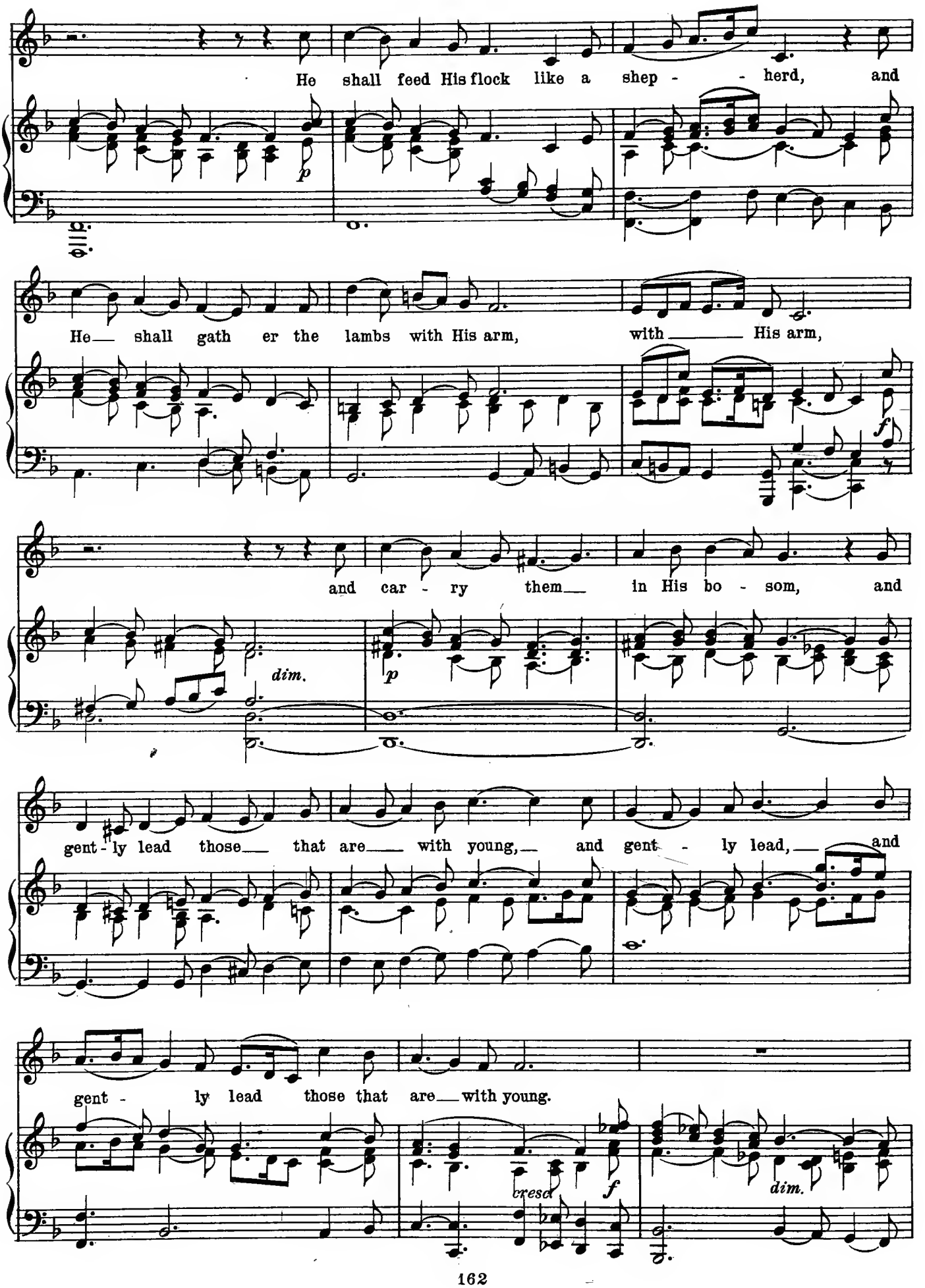


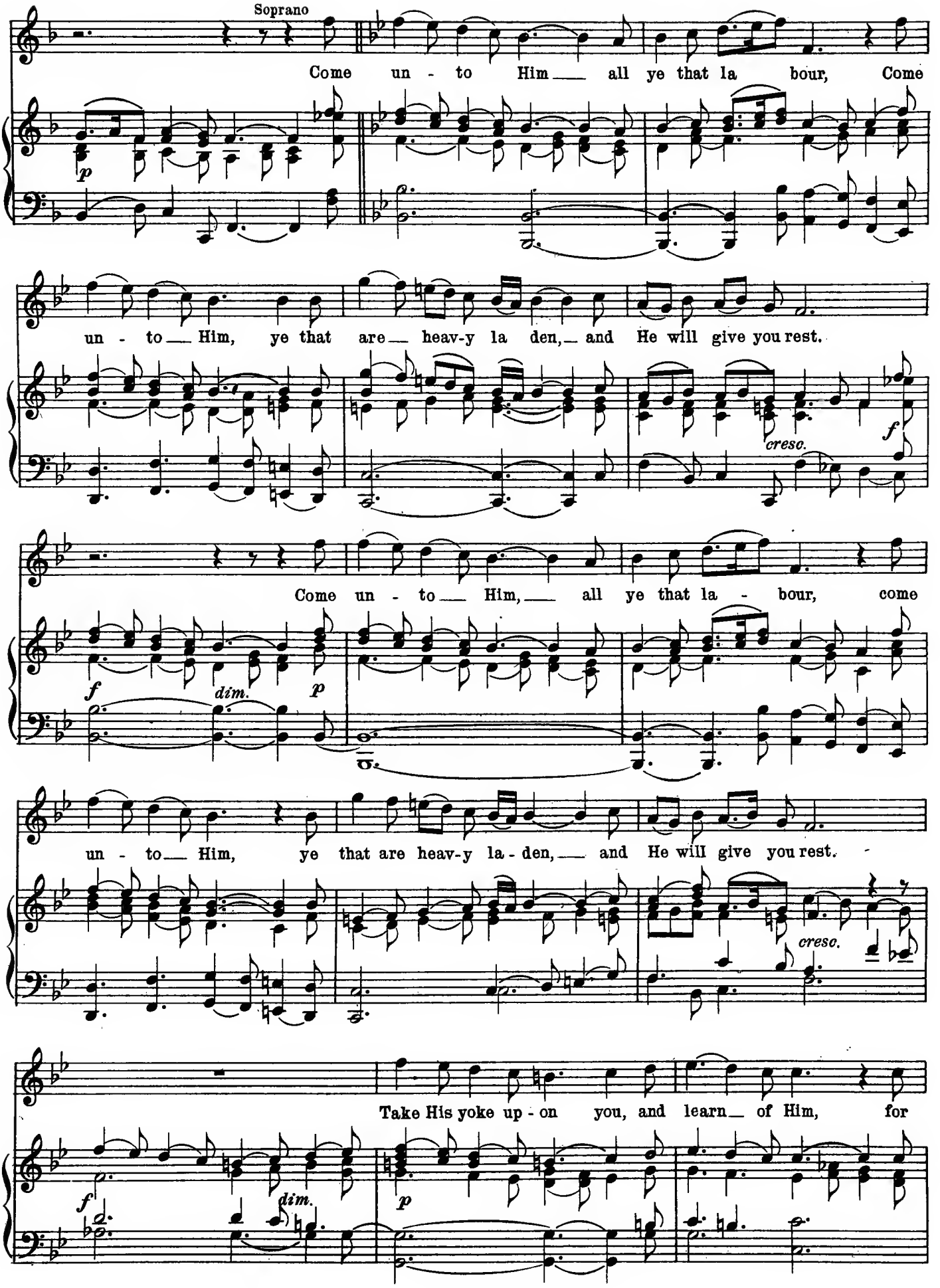

f
decresc.
pp
f e largamente
decresc.
pp
f e largamente

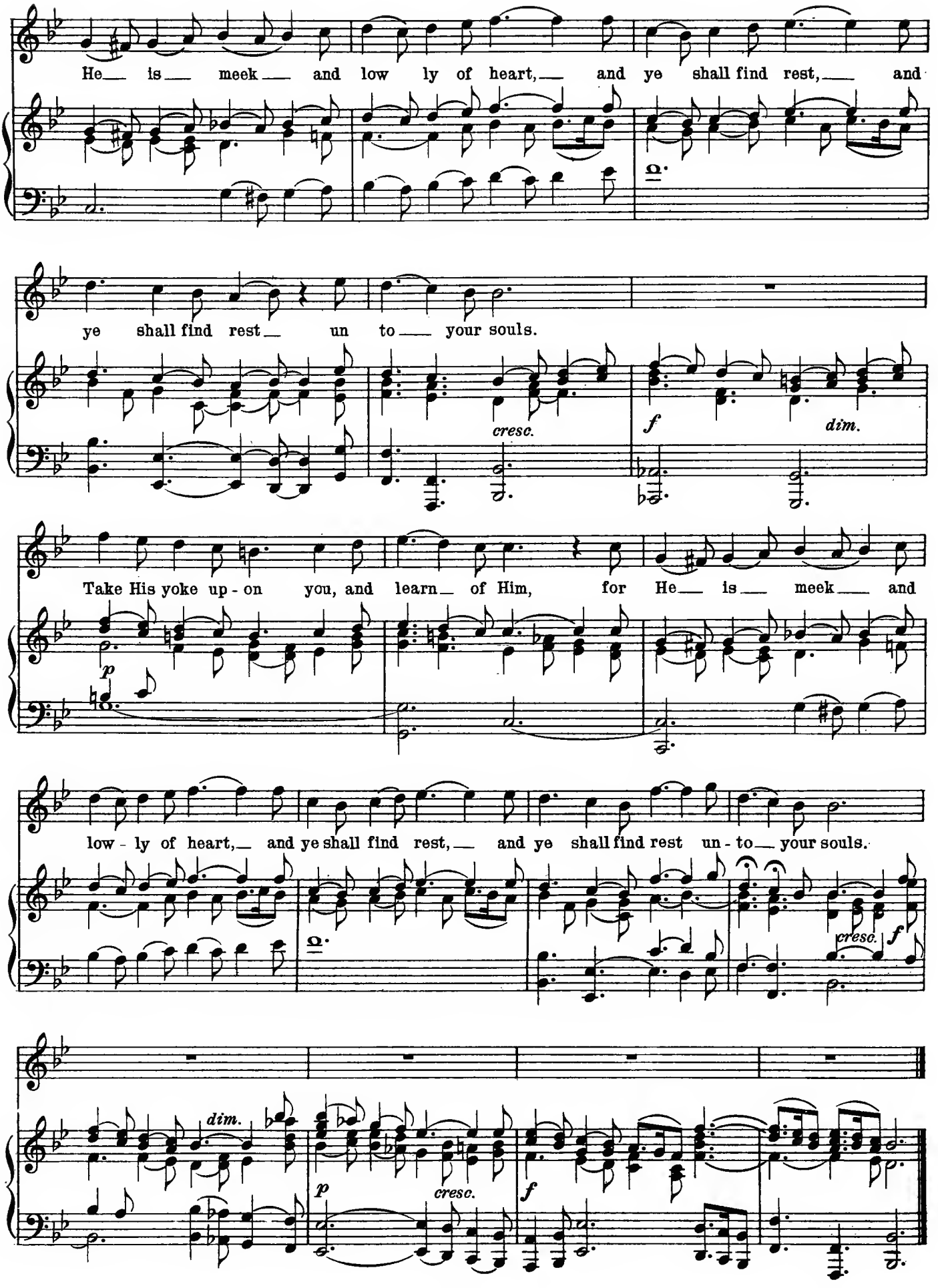
G. F. Handel (1685-1758)

Recitative and Aria from The Messiah




He shall feed His flock like a shep - - herd, and
p
He— shall gath er the lambs with His arm, with ——— His arm,
f
and car - ry them— in His bo - som, and
dim.
p
gent - ly lead those— that are— with young,— and gent - ly lead,— and
gent - ly lead those that are— with young.
cresc
f
dim.


Soprano
Come un - to Him all ye that la bour, Come
un - to Him, ye that are heav-y la den, and He will give you rest.
cresc.
Come un - to Him, all ye that la - bour, come
dim.
un - to Him, ye that are heav-y la - den, and He will give you rest.
cresc.
Take His yoke up - on you, and learn of Him, for
dim.

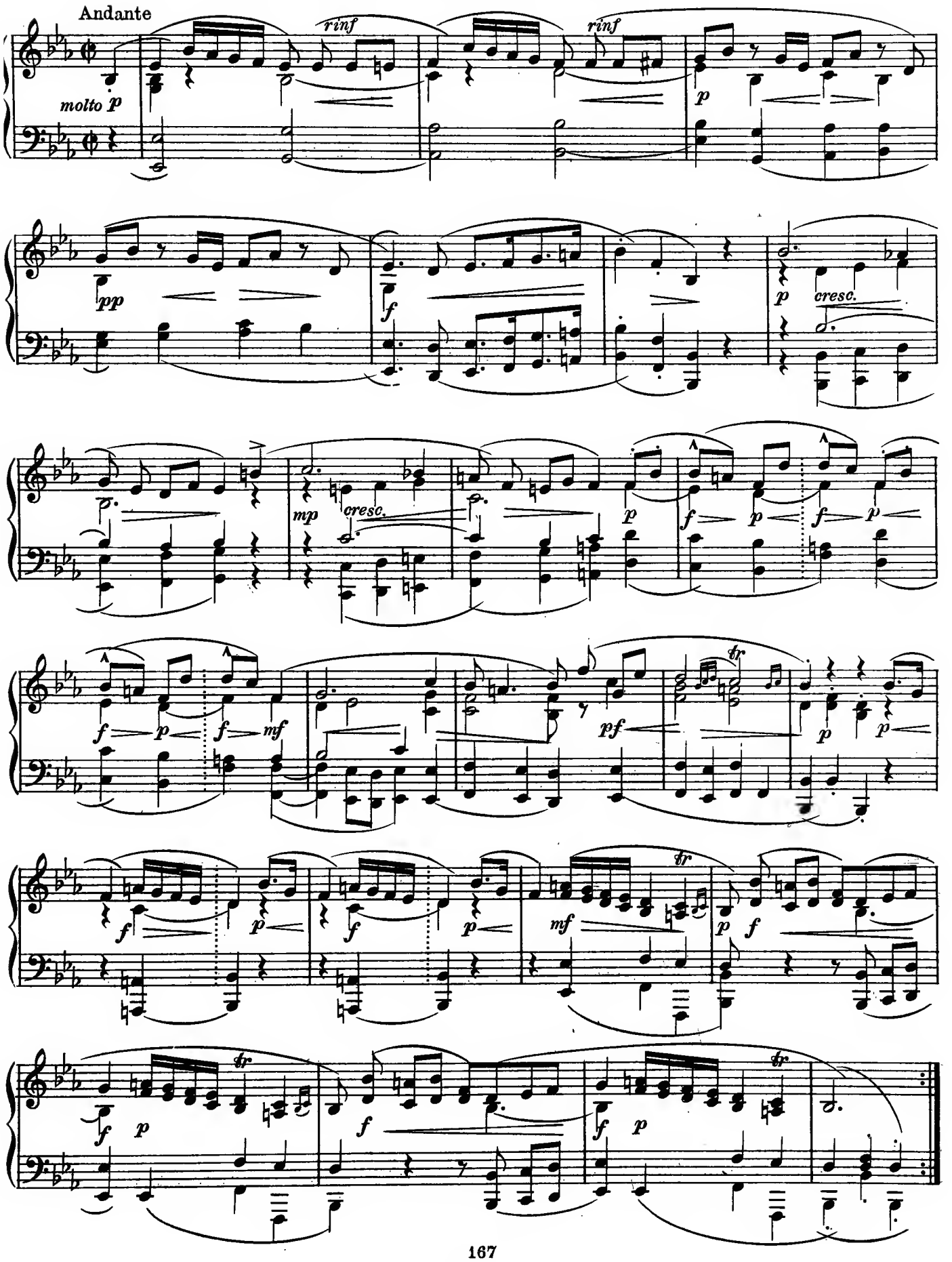

He is meek and low ly of heart, and ye shall find rest, and
ye shall find rest un to your souls.
cresc.
f
dim.
Take His yoke up - on you, and learn of Him, for He is meek and
p
low - ly of heart, and ye shall find rest, and ye shall find rest un - to your souls.
cresc.
f
dim.
p
cresc.
f

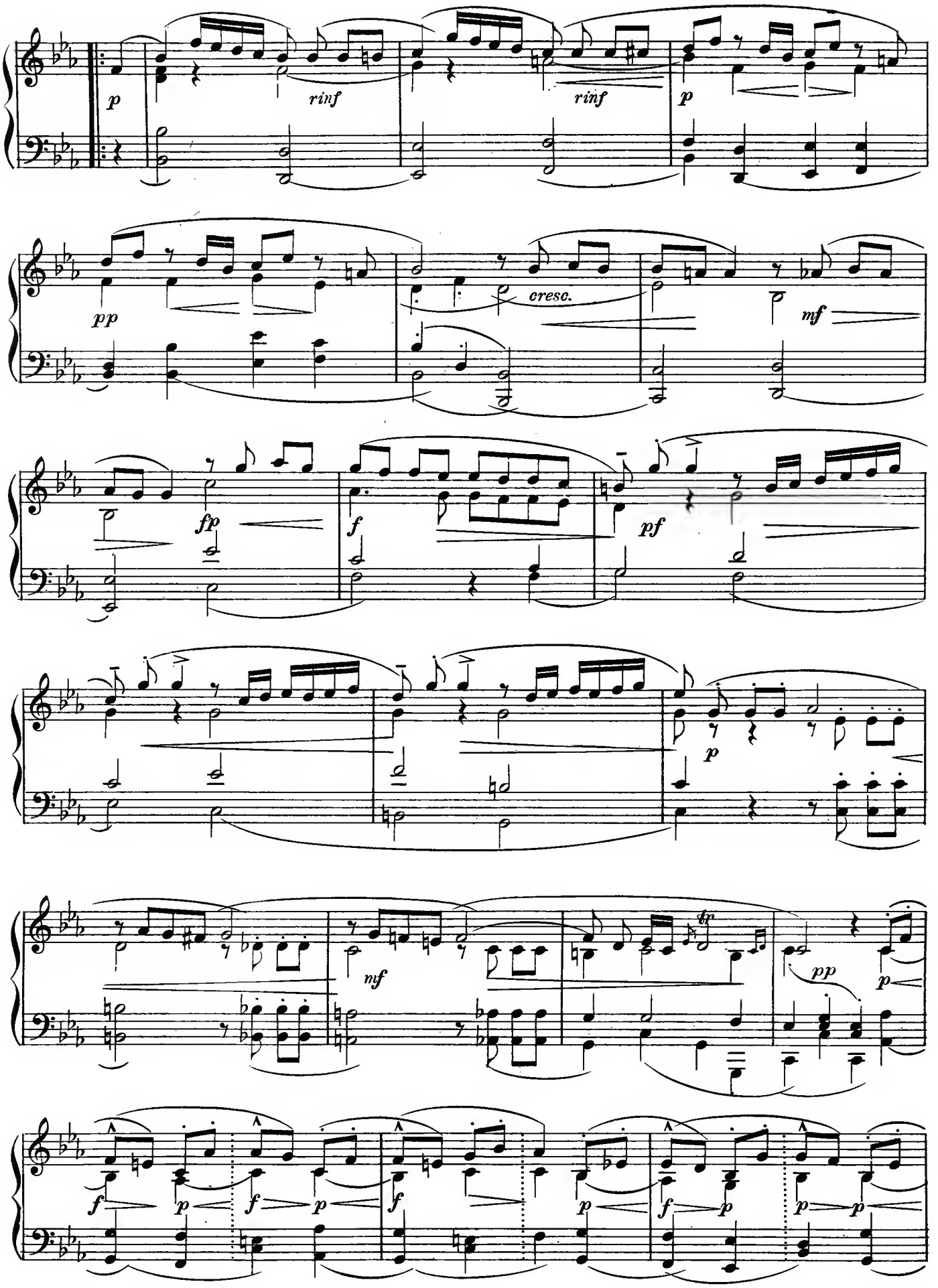
SECTION SIX

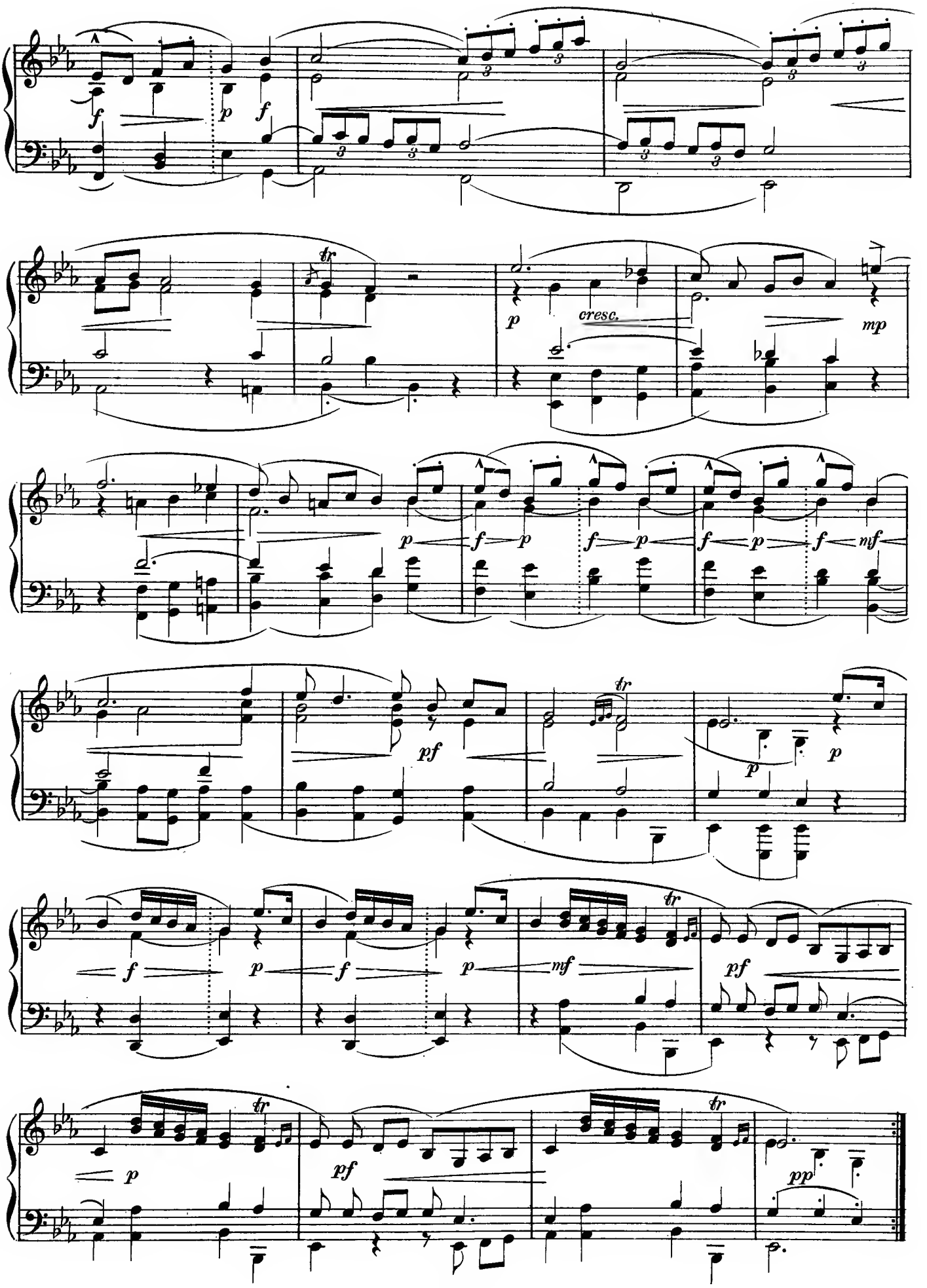
THE VIENNESE CLASSICS
RISE OF THE SYMPHONY

Johann Stamitz (1714–1757)

Andante from the Symphony in E flat, Op. 4




p
rinf
rinf
p
pp
cresc.
mf
fp
f
pf
p
mf
pp
p
f
p
f
p
f
p
f
p
p


f
p
f
tr
p
cresc.
mp
p
f
p
f
p
f
p
f
nf
pf
tr
p
p
f
p
f
p
nf
tr
pf
p
pf
tr
pp

Joseph Haydn (1732-1809)

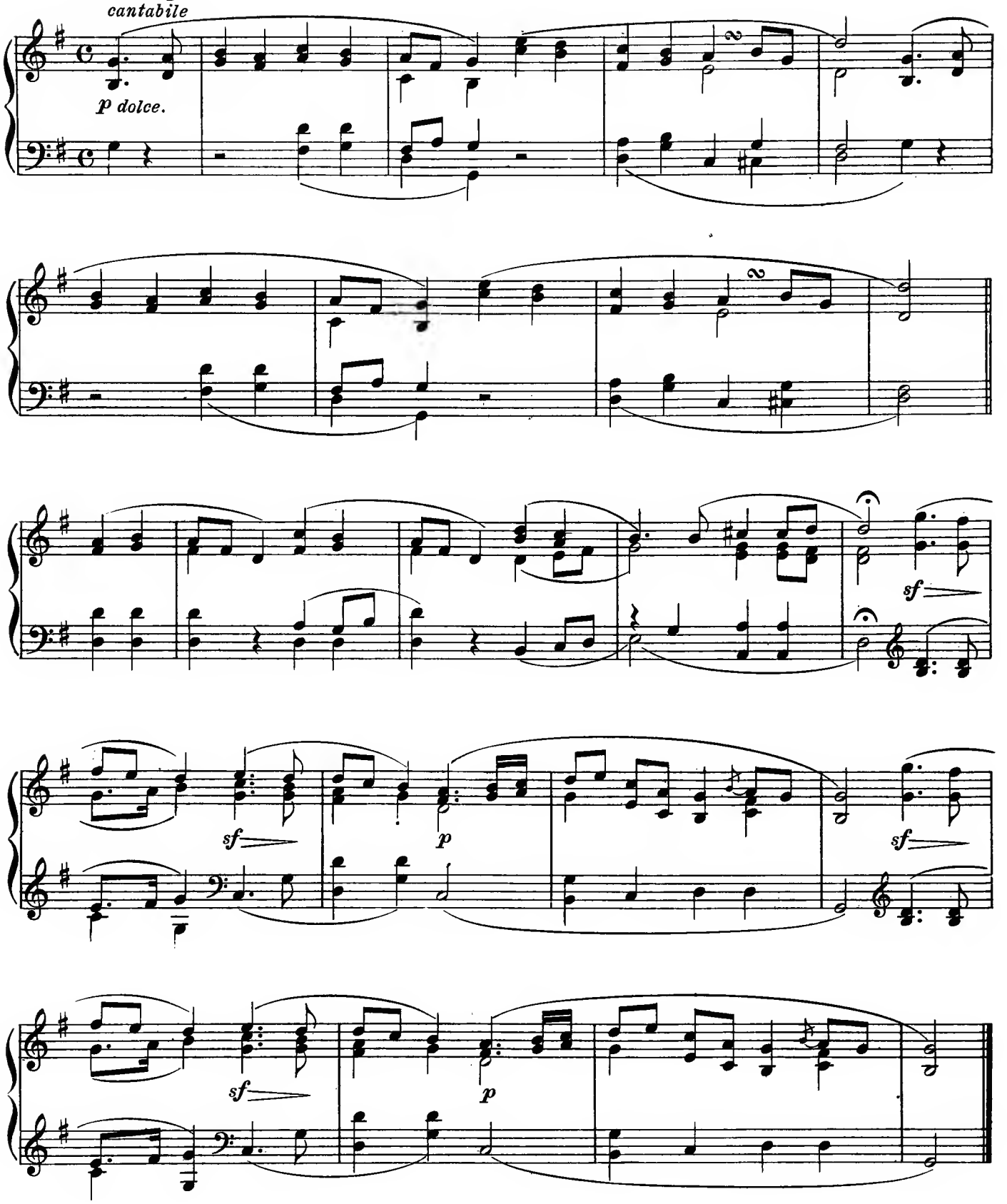
Austrian National Hymn.

"Gott erhalte Franz den Kaiser."

TEMA.

Poco Adagio.

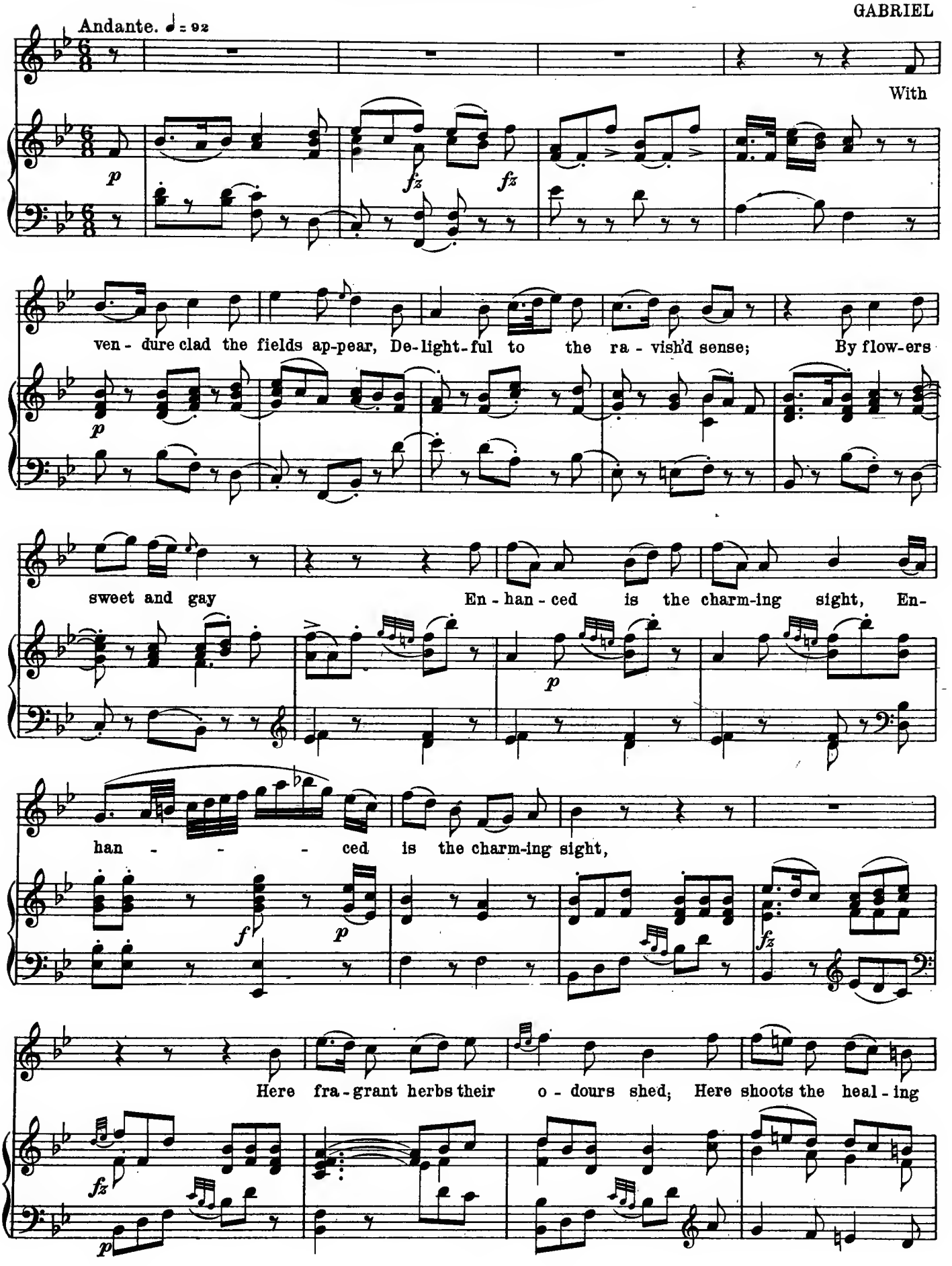
cantabile

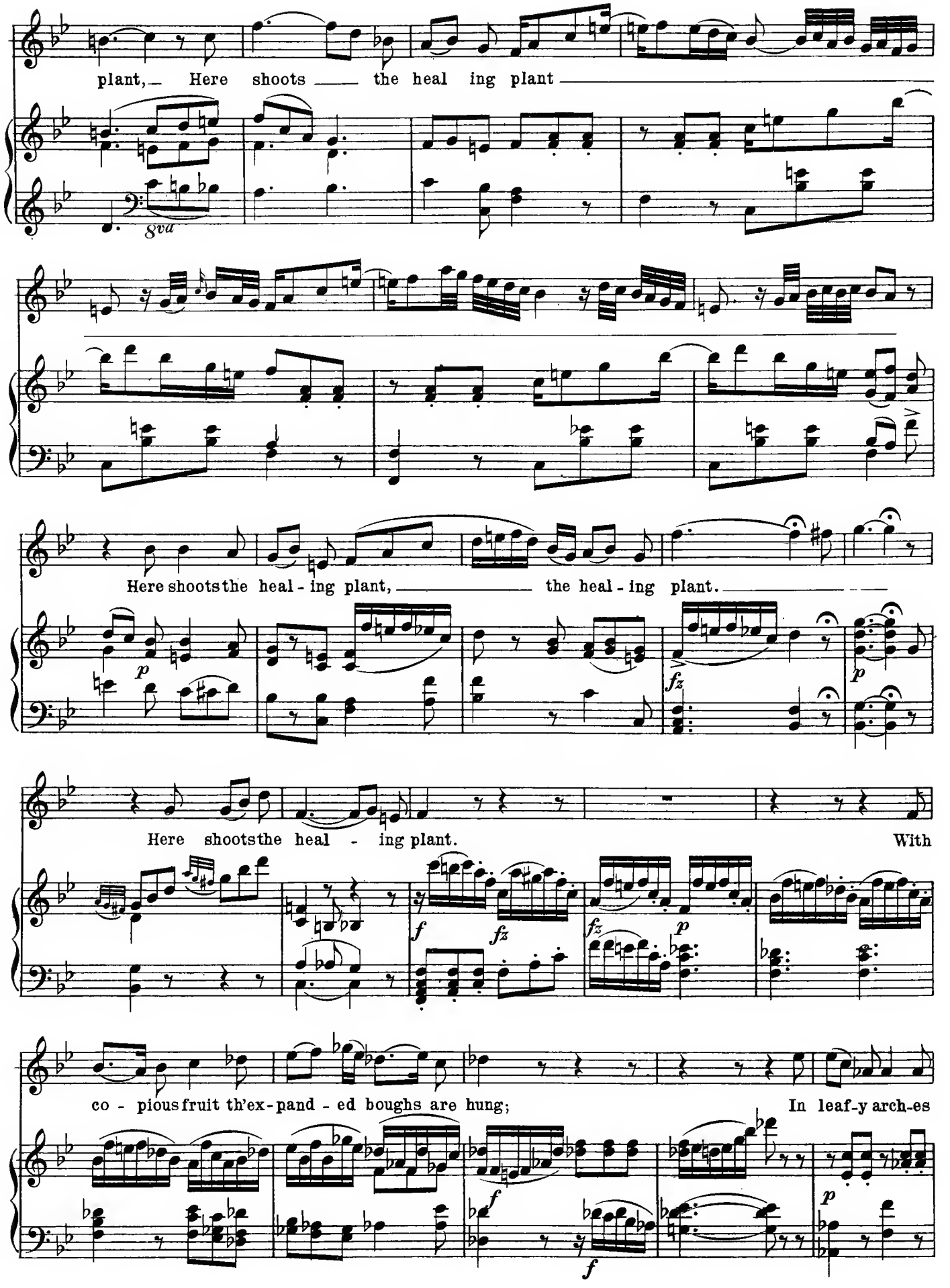


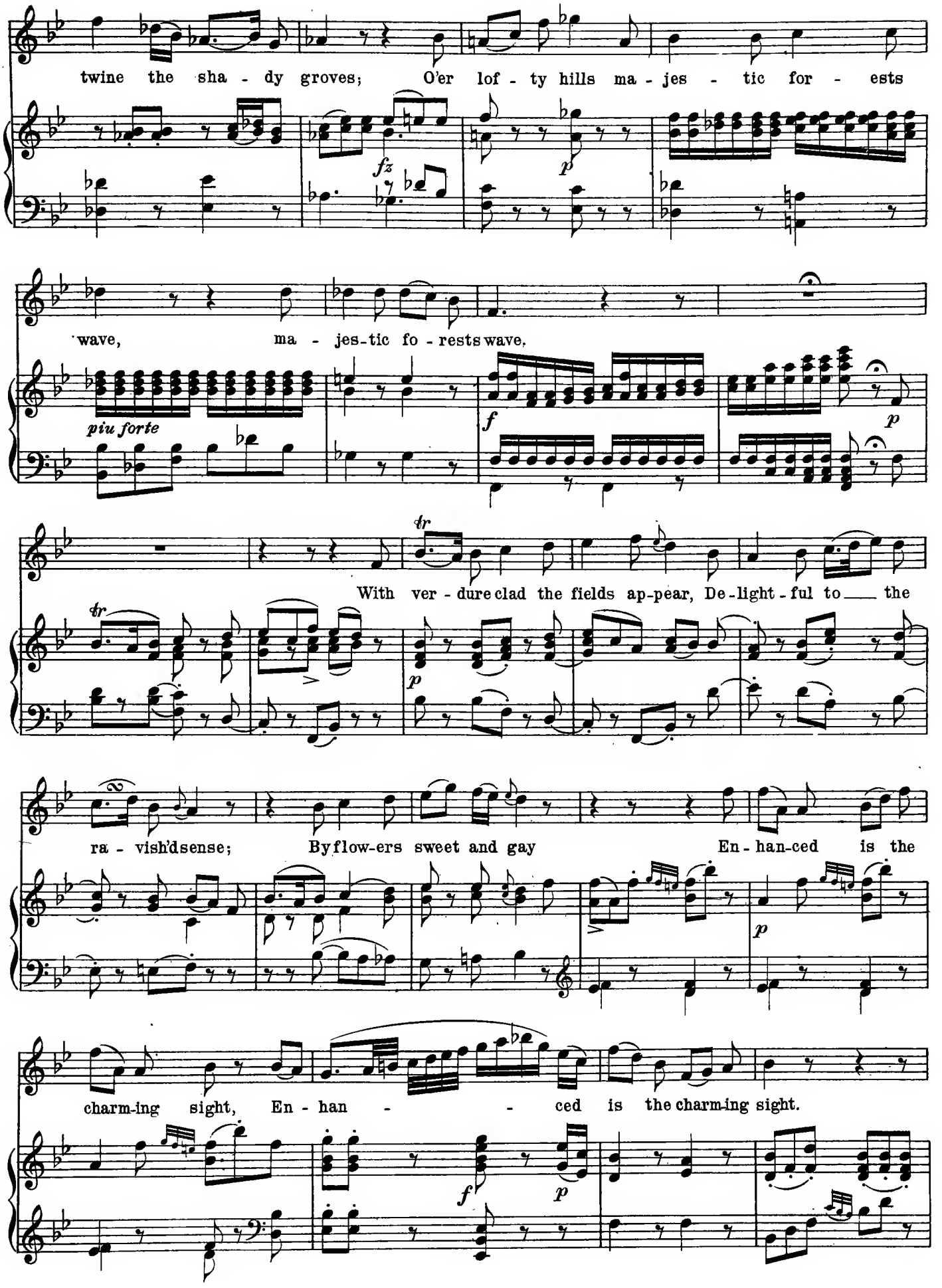
Joseph Haydn (1732-1809)

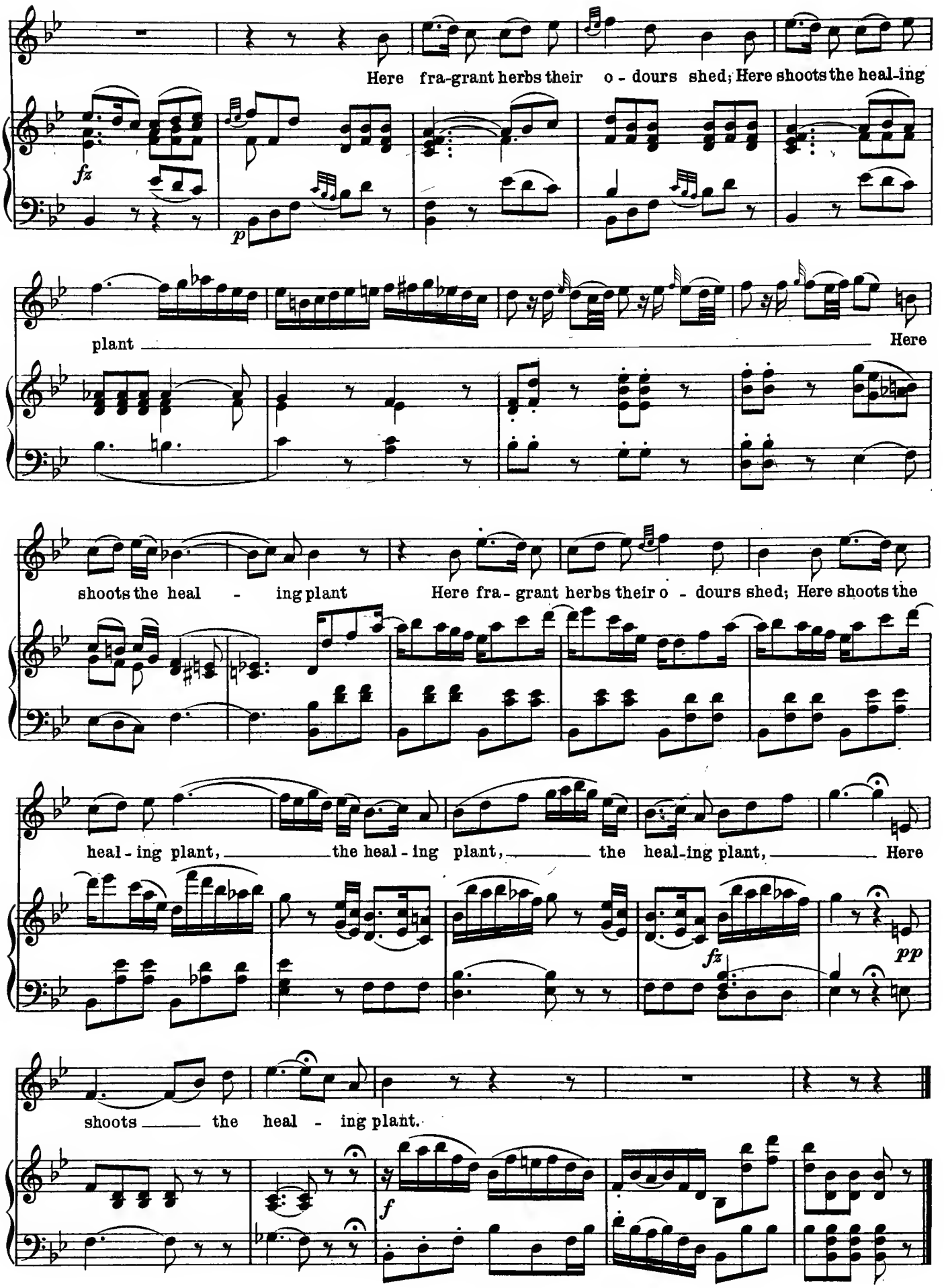
Aria from "The Creation."

GABRIEL



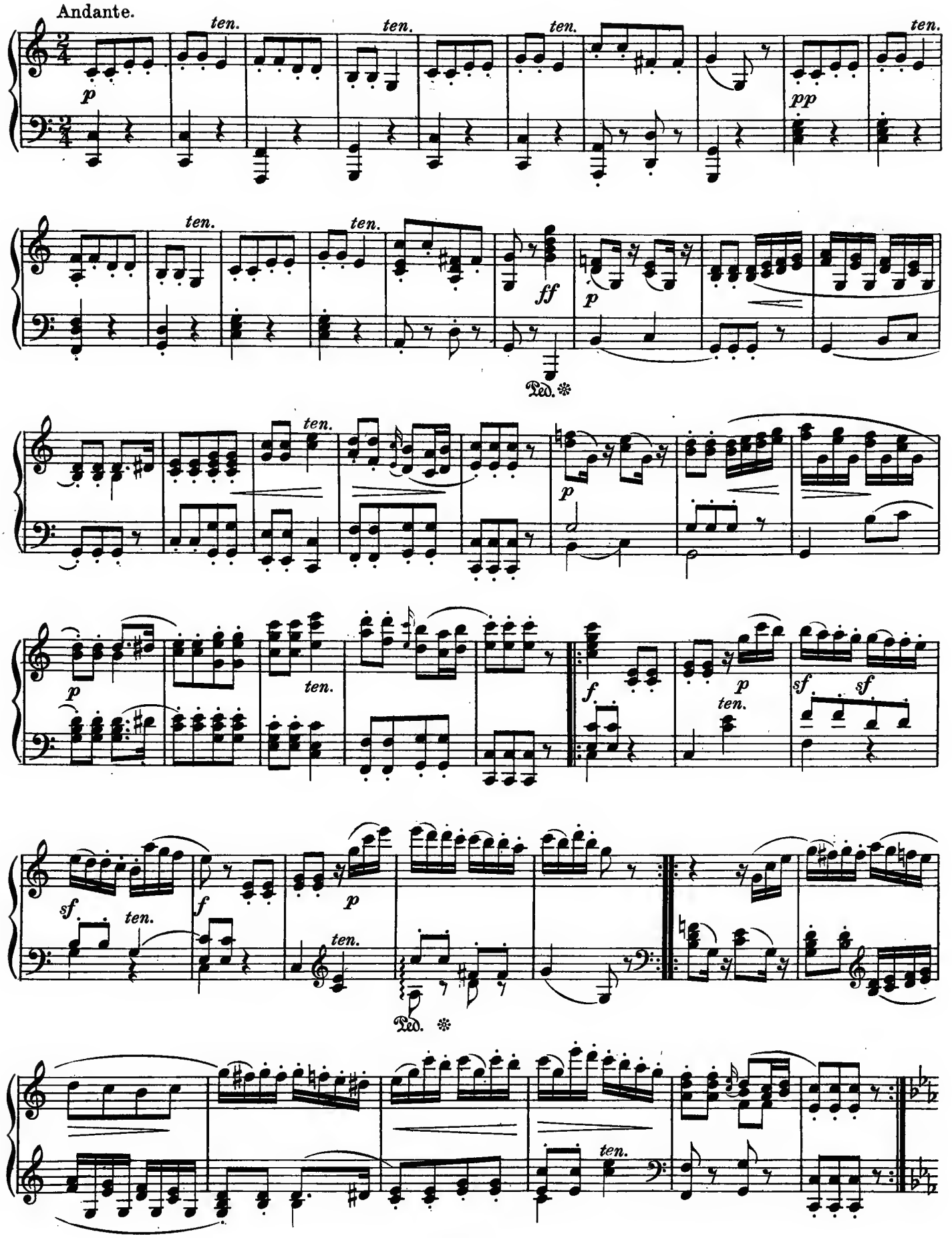

plant, Here shoots the heal ing plant
8va
Here shoots the heal - ing plant, the heal - ing plant.
p
fz
p
Here shoots the heal - ing plant. With
f
fz
fz
p
co - pious fruit th'ex - pand - ed boughs are hung; In leaf-y arch-es
f
f
p

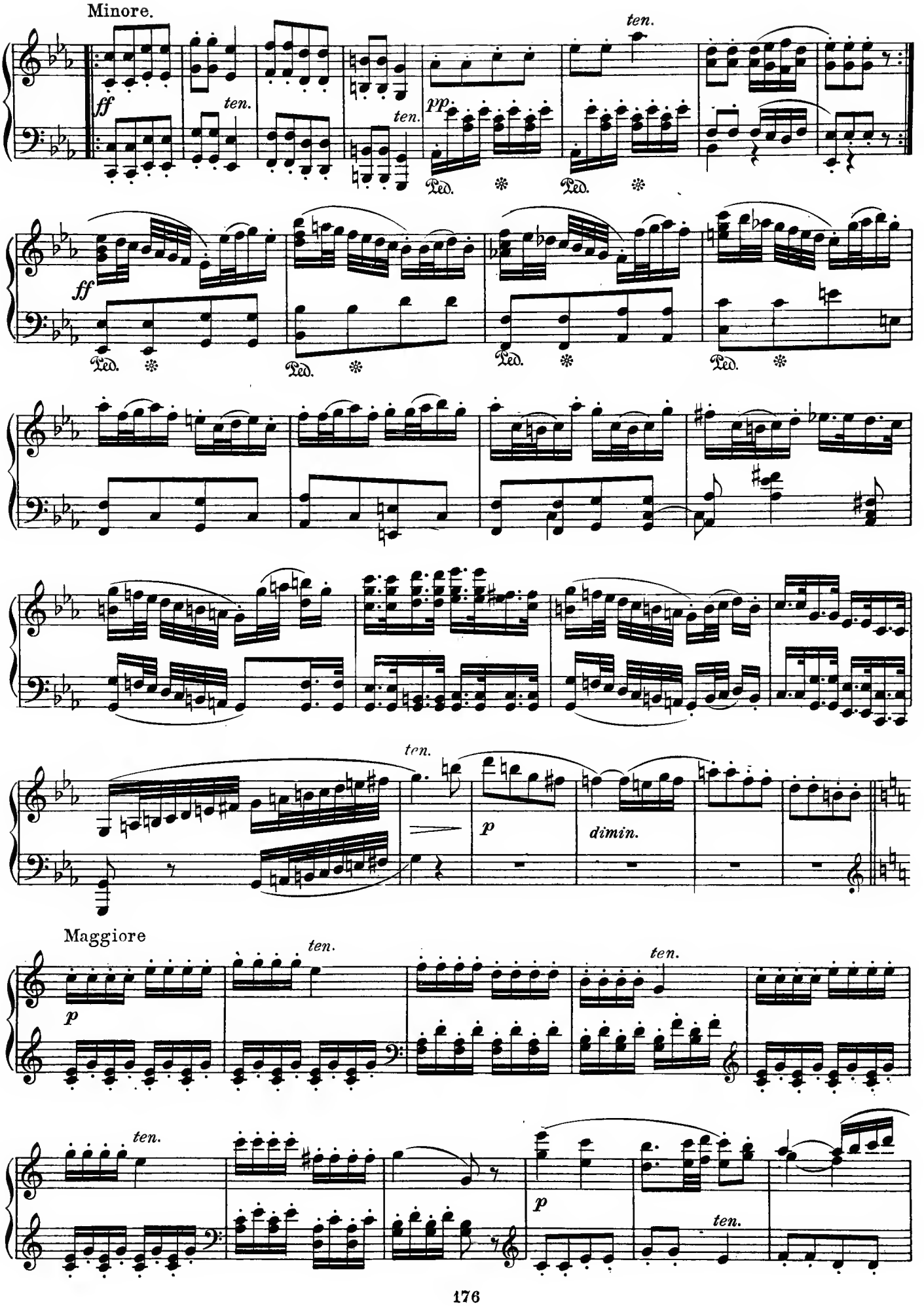

twine the sha - dy groves; O'er lof - ty hills ma - jes - tic for - ests
fz
p
wave, ma - jes-tic fo - rests wave.
piu forte
f
p
tr
With ver - dure clad the fields ap-pear, De-light - ful to the
tr
p
ra - vish'd sense; By flow-ers sweet and gay En - han-ced is the
p
charm-ing sight, En - han - - ced is the charm-ing sight.
f
p

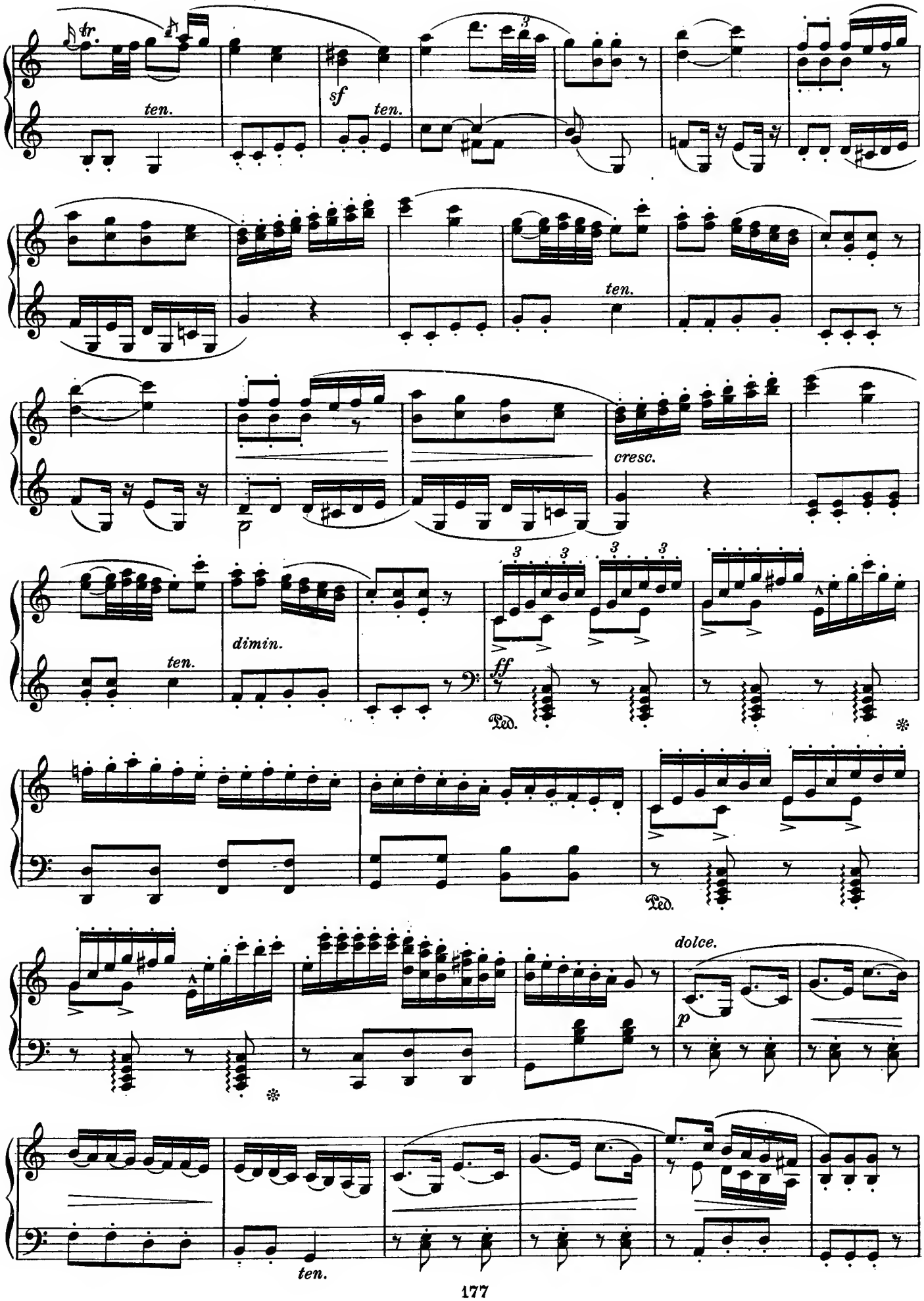

Here fra-grant herbs their o - dours shed; Here shoots the heal-ing
plant Here
shoots the heal - ing plant Here fra - grant herbs their o - dours shed; Here shoots the
heal - ing plant, the heal - ing plant, the heal-ing plant, Here
shoots the heal - ing plant.

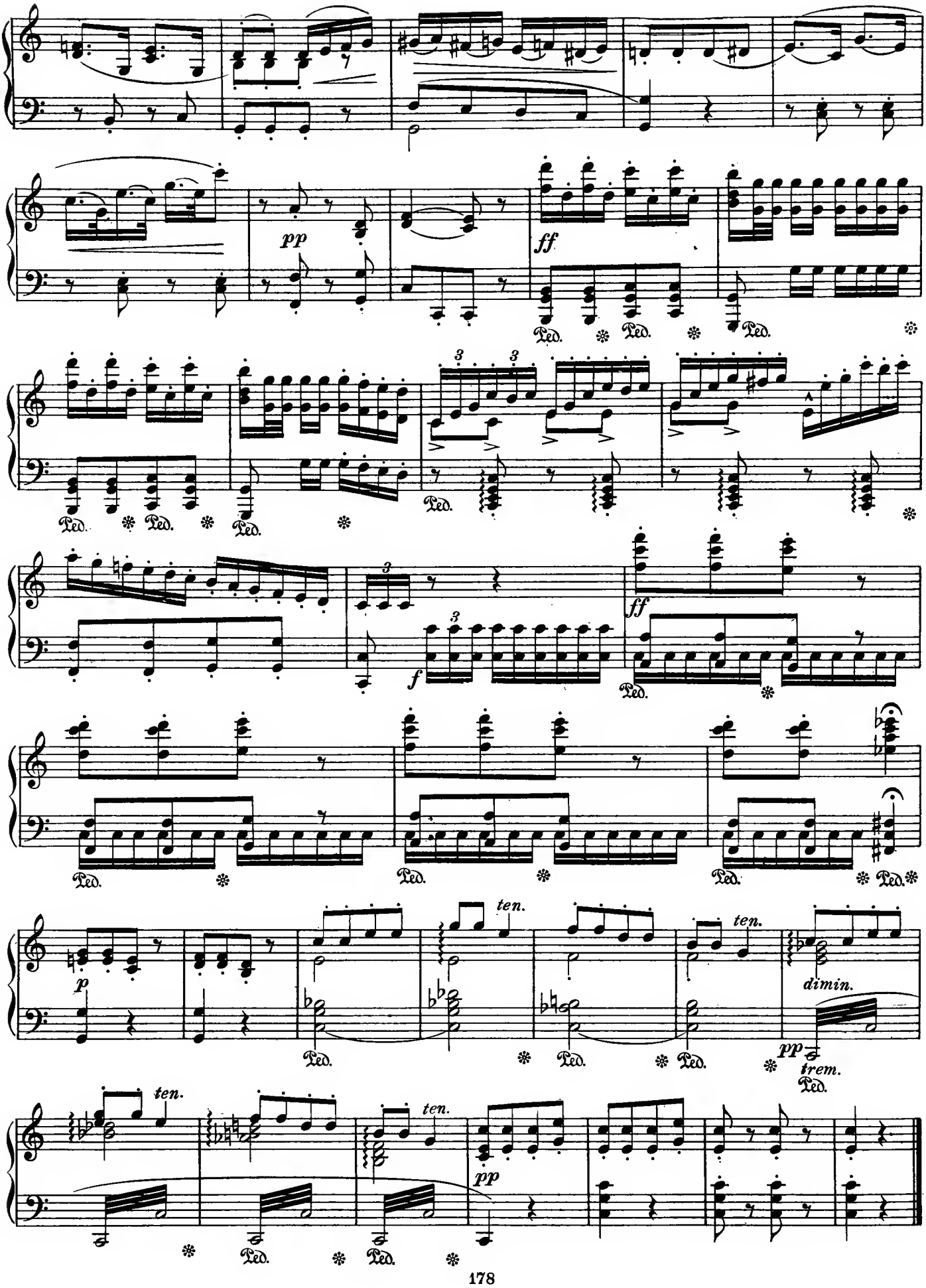
Joseph Haydn (1732-1809)

Andante from the "Surprise" Symphony.



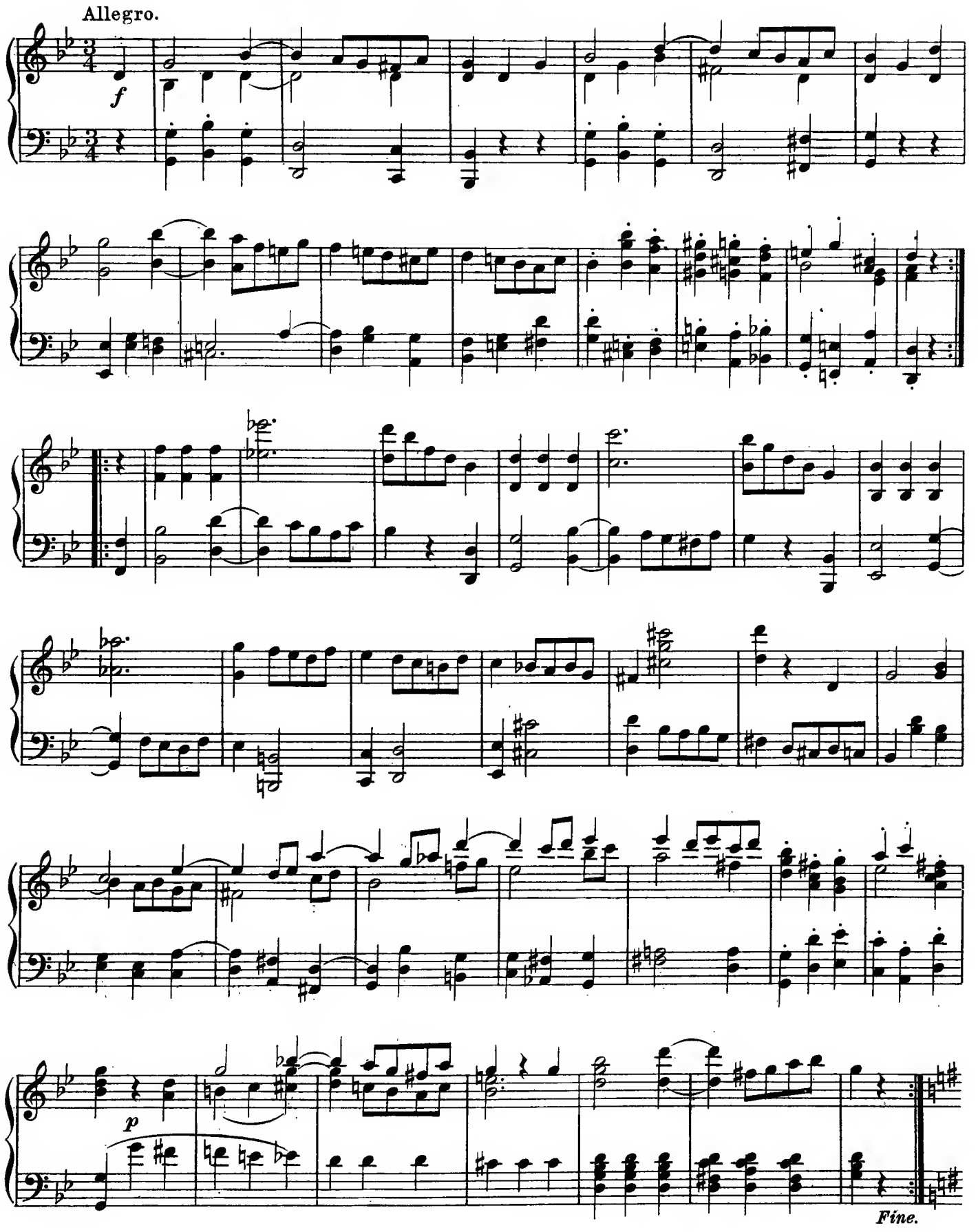

Minore.
ff
ten.
ten.
ten.
pp
Ped.
Ped.
ff
Ped.
Ped.
Ped.
ten.
p
dimin.
Maggiore
p
ten.
ten.
ten.
p
ten.

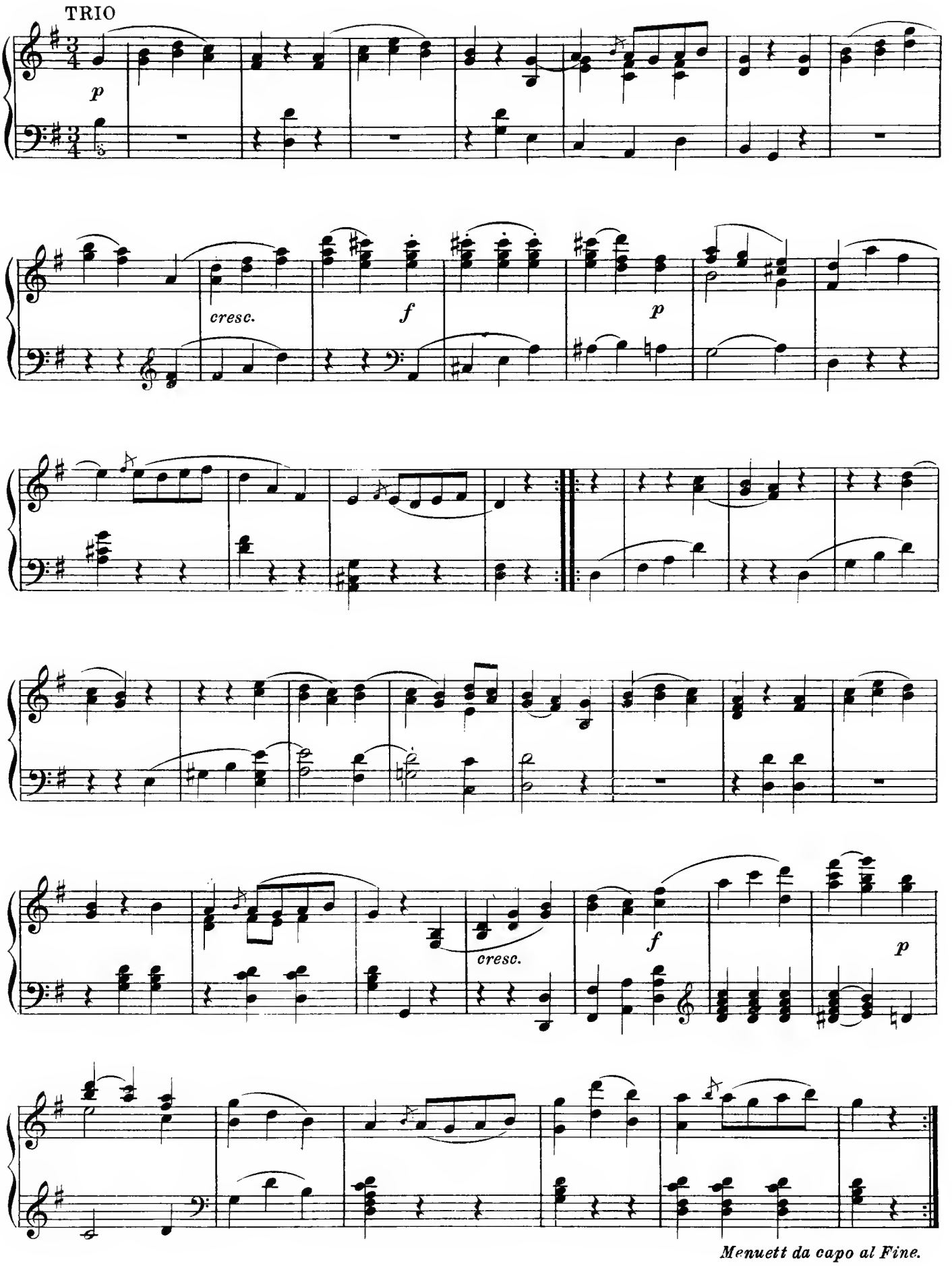

ten.
sf
ten.
ten.
cresc.
dimin.
ten.
ff
Ped.
Ped.
dolce.
p
ten.


pp
ff
Ped.
3
f
ten.
dimin.
trem.

W. A. Mozart (1756-1791)

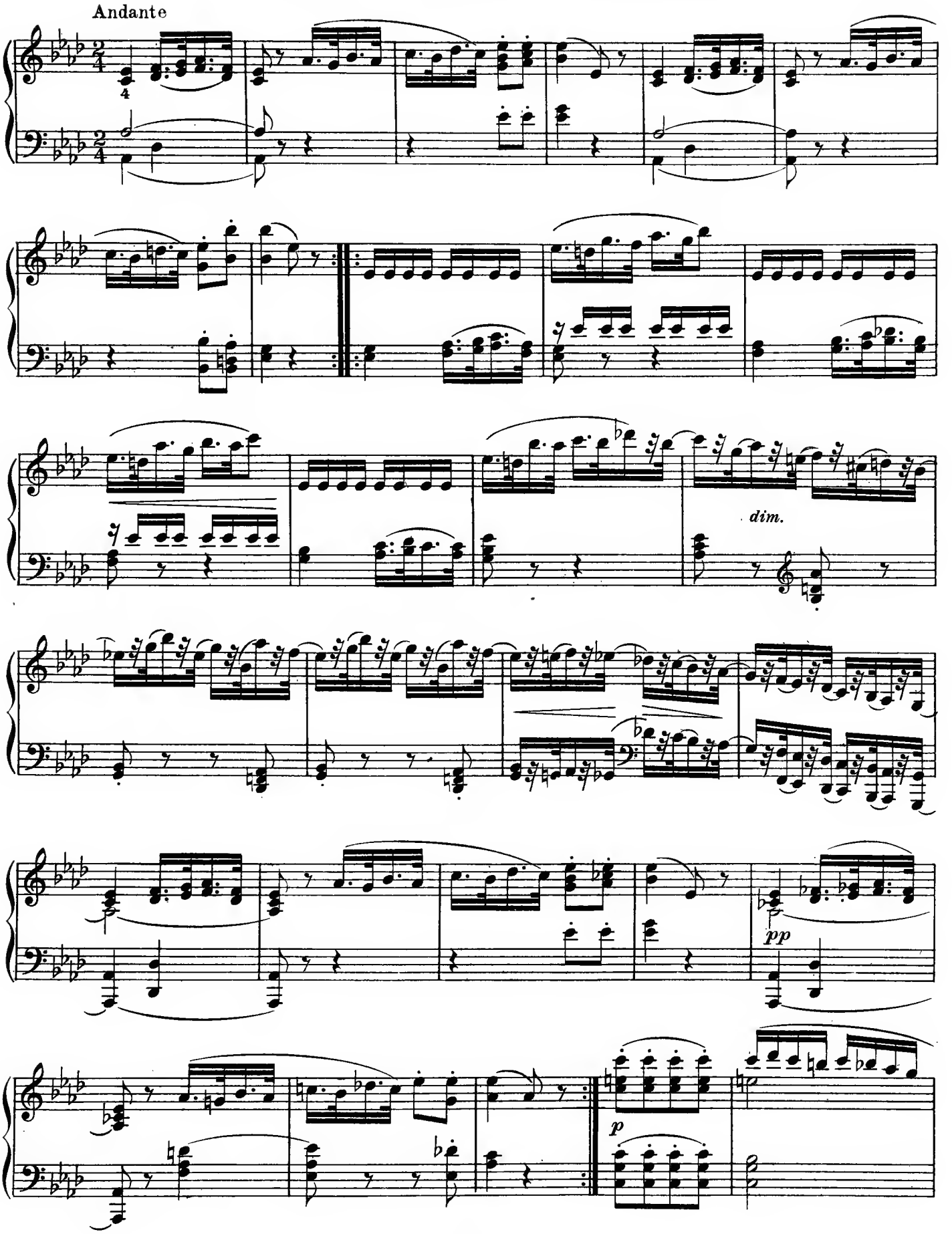
Minuet from the Symphony in G minor (K. 550)

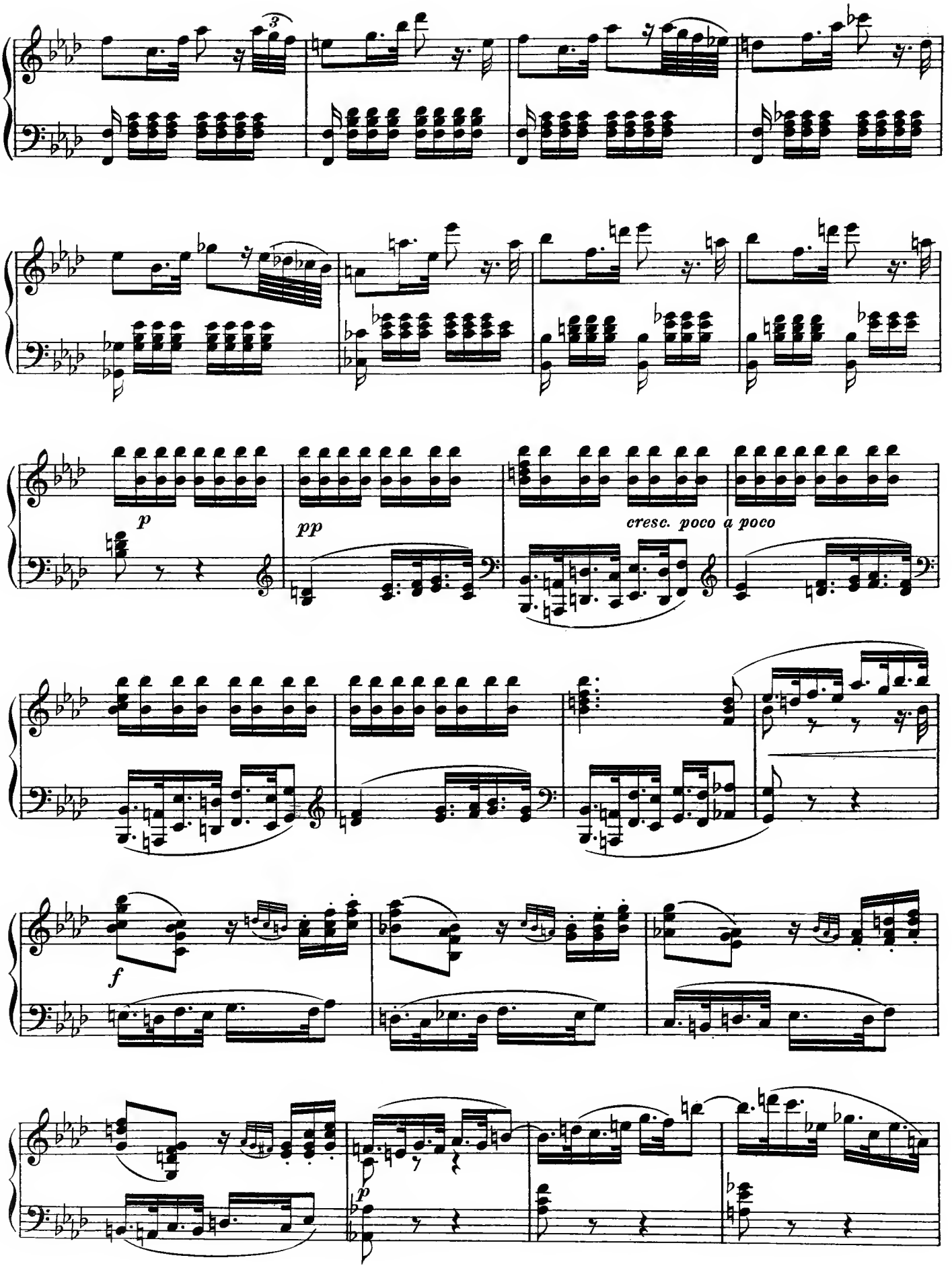


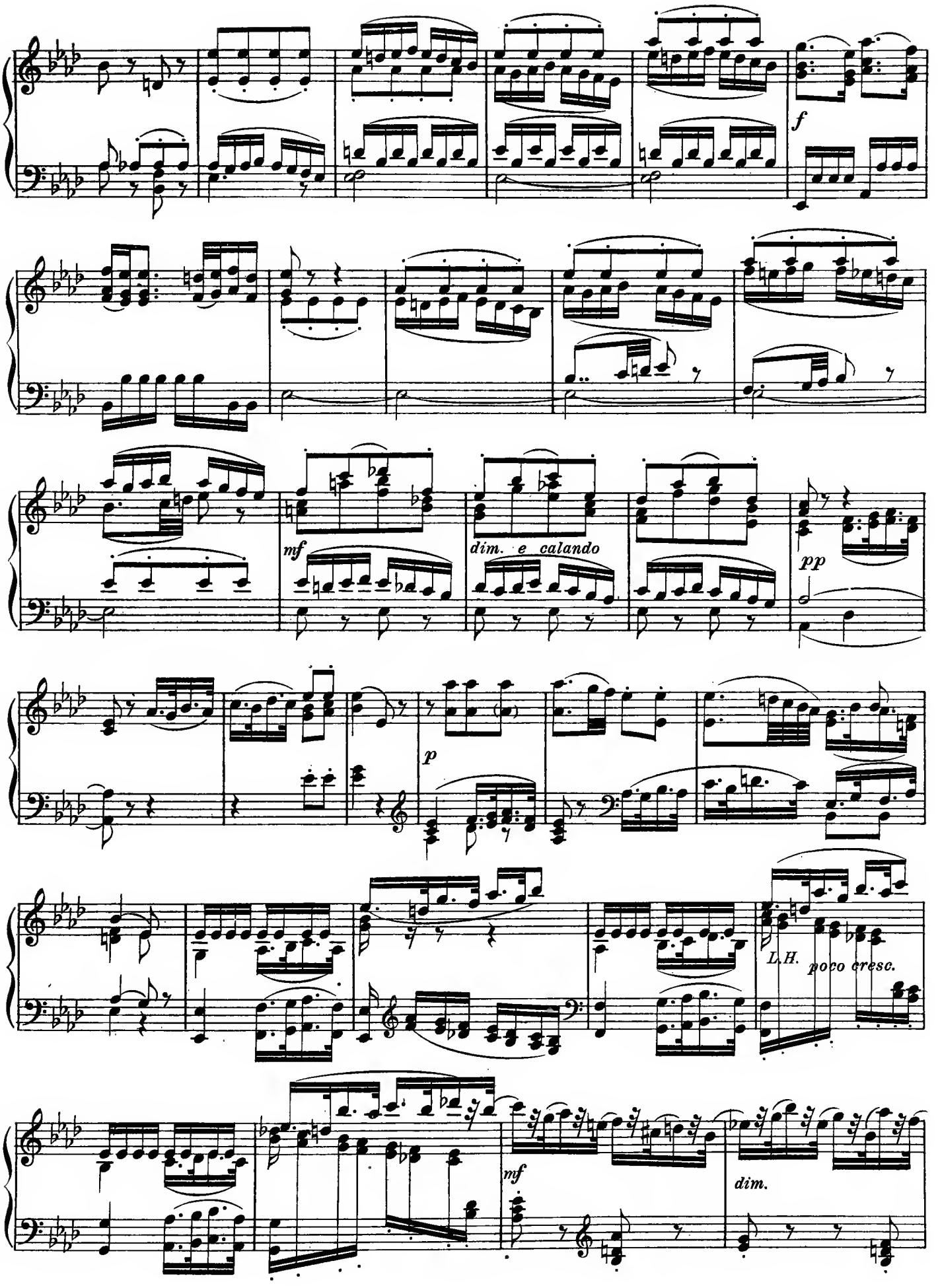

TRIO
p
cresc.
f
p
cresc.
f
p
Menuett da capo al Fine.

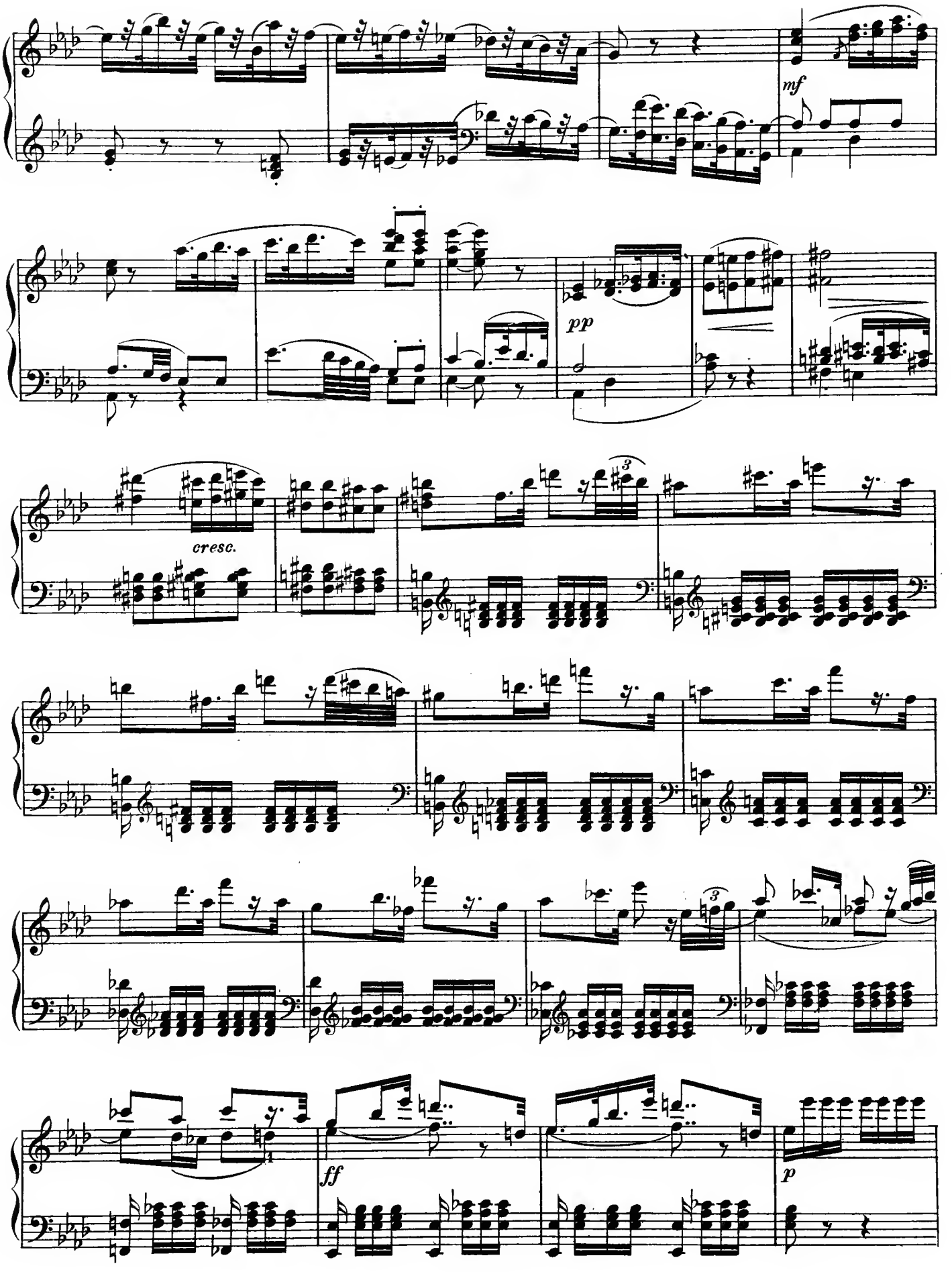
W. A. Mozart (1756-1791)

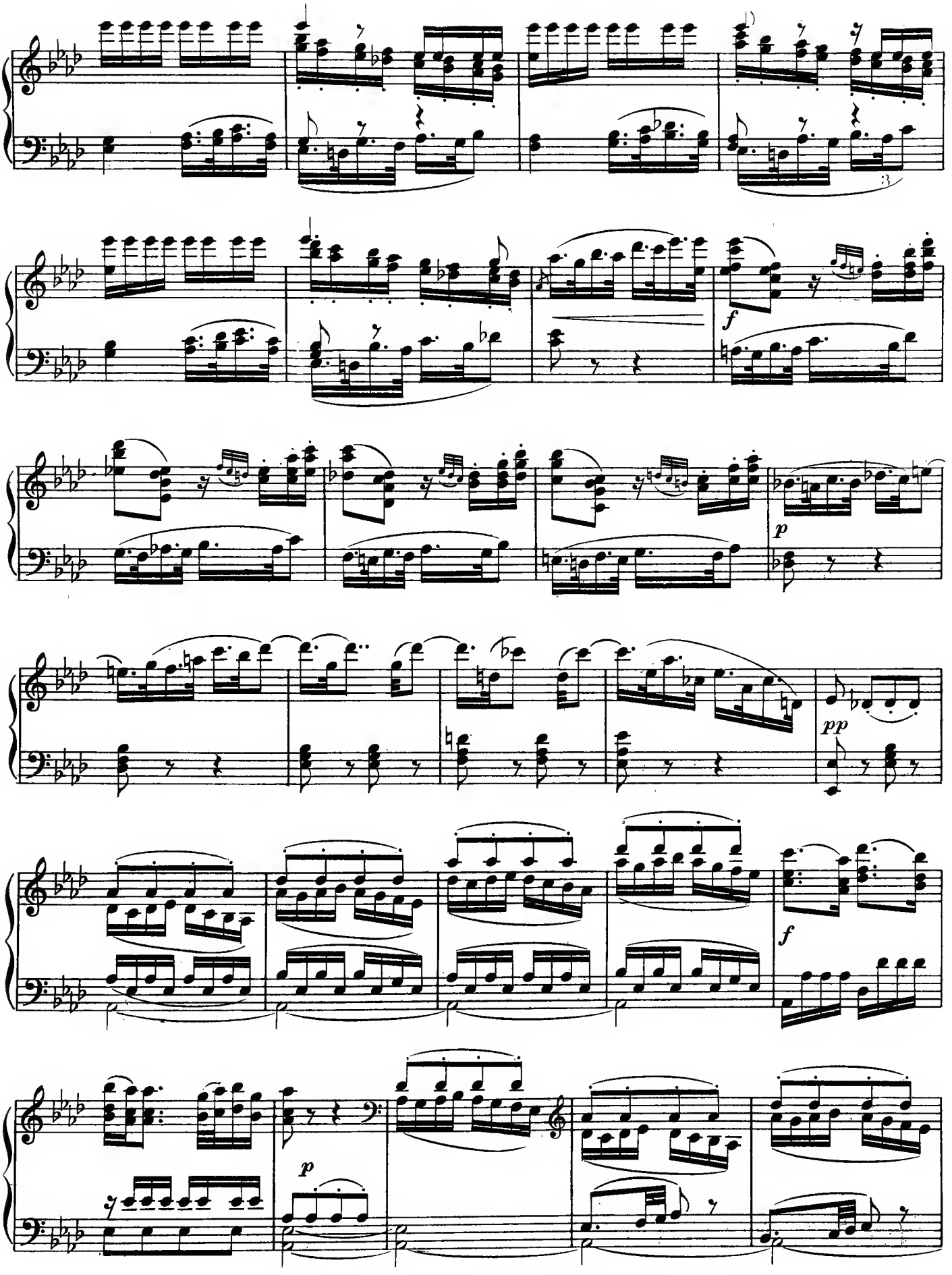
Andante from the Symphony in E flat major (K.543)

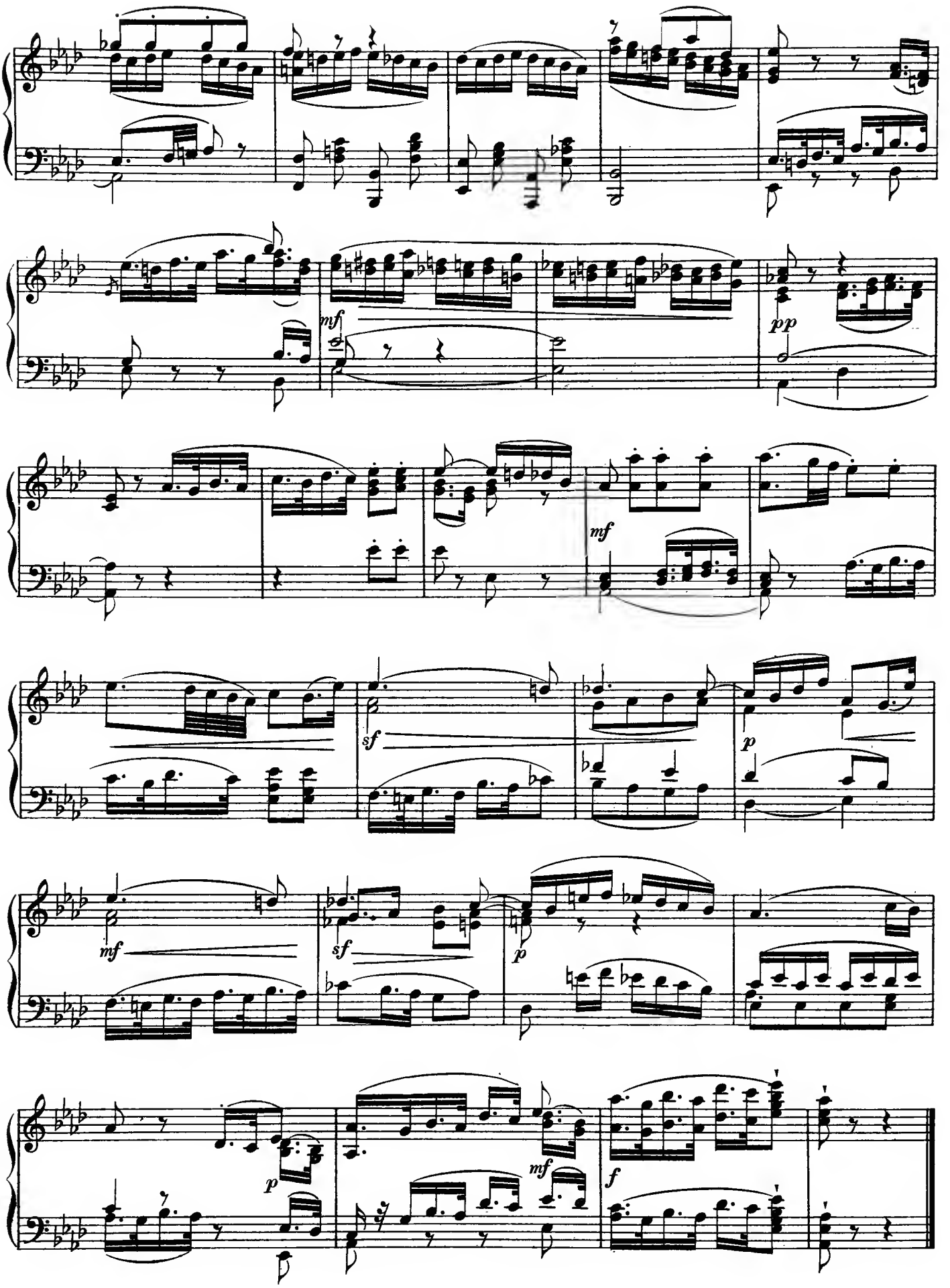



3
p
pp
cresc. poco a poco
f
p


f
mf
dim. e calando
pp
p
L.H.
poco cresc.
mf
dim.


mf
pp
cresc.
3
3
ff
p


3
f
p
pp
f
p


mf
pp
mf
sf
p
mf
sf
p
p
mf
f

W. A. Mozart (1756-1791)

Duettino from 'Don Giovanni'

Andante

D. Giovanni

Gieb mir die Hand mein Le-ben! Komm in mein Schloss mit mir! kannst du noch wi-der-

Là ci da-rem la ma-no, là mi di-rai di sì; ve di non è lon-

Andante

p

p

Zerlina.

stre-ben? es ist nicht weit von hier! Nein, nein, ich darf's nicht wa-gen, mein Herz warnt mich da

ta-no, par-tiam ben mio da quì! Vor-rei, e non vor-re-i, mi trema un poco il

vor, fühlt man's so ängst-lich schlagen, hat man was Bö-ses vor, hat man was Bö-ses vor!

cor; fe-li-ce è ver sa-re-i, ma può burlarmi an-cor! ma può burlarmi an-cor!

p

D. Giovanni

Zerlina.

D. Giovanni

Du die ich mir er-ko-ren. Ma-set-to wär' ver-lo-ren. Kannst du mich ster-ben

Vie-ni, mio bel di-let to! Mi fa pie-tà Ma-set-to! Io can-gie-rò tua

mf

p

mf

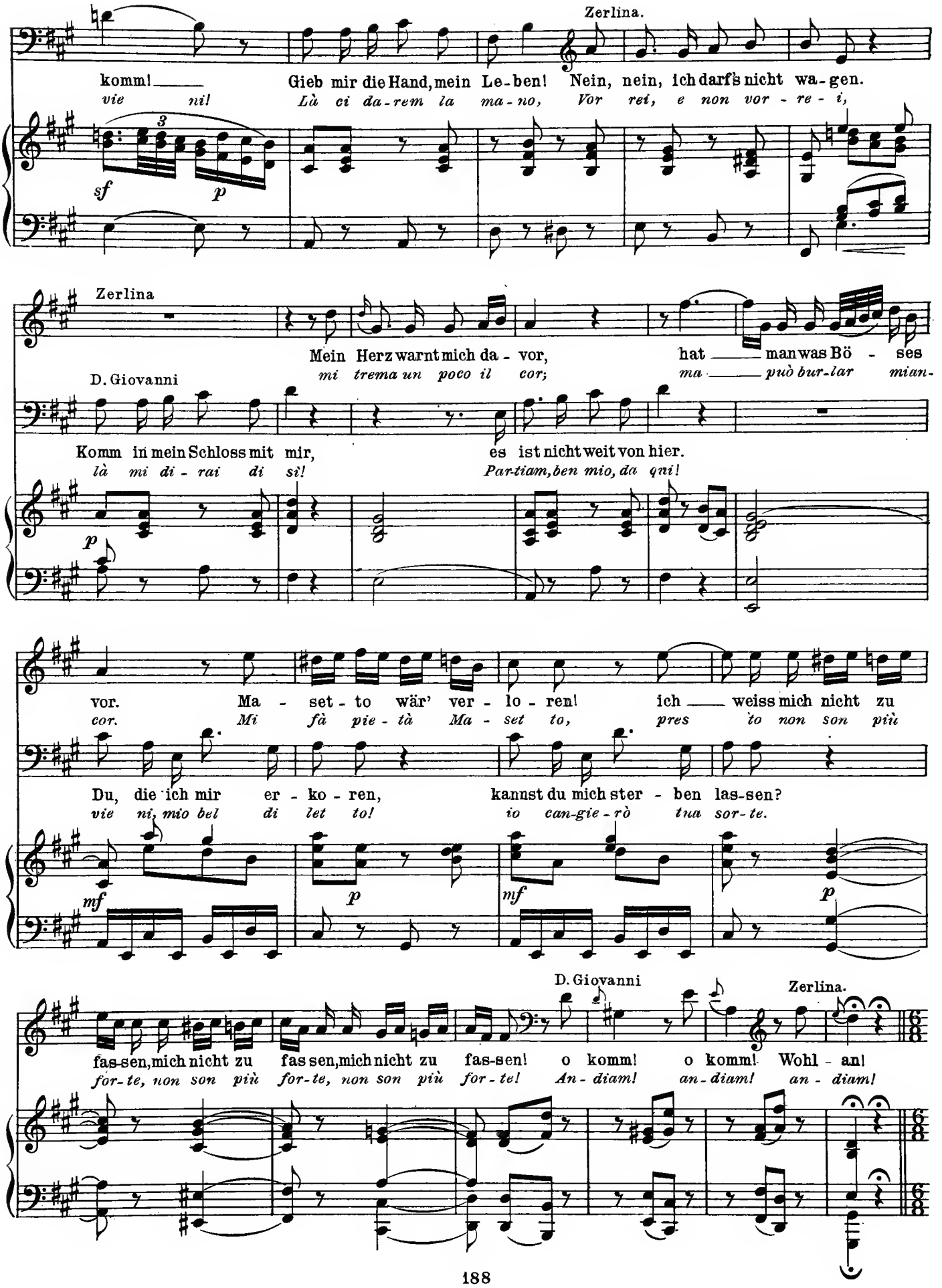
Zerlina.

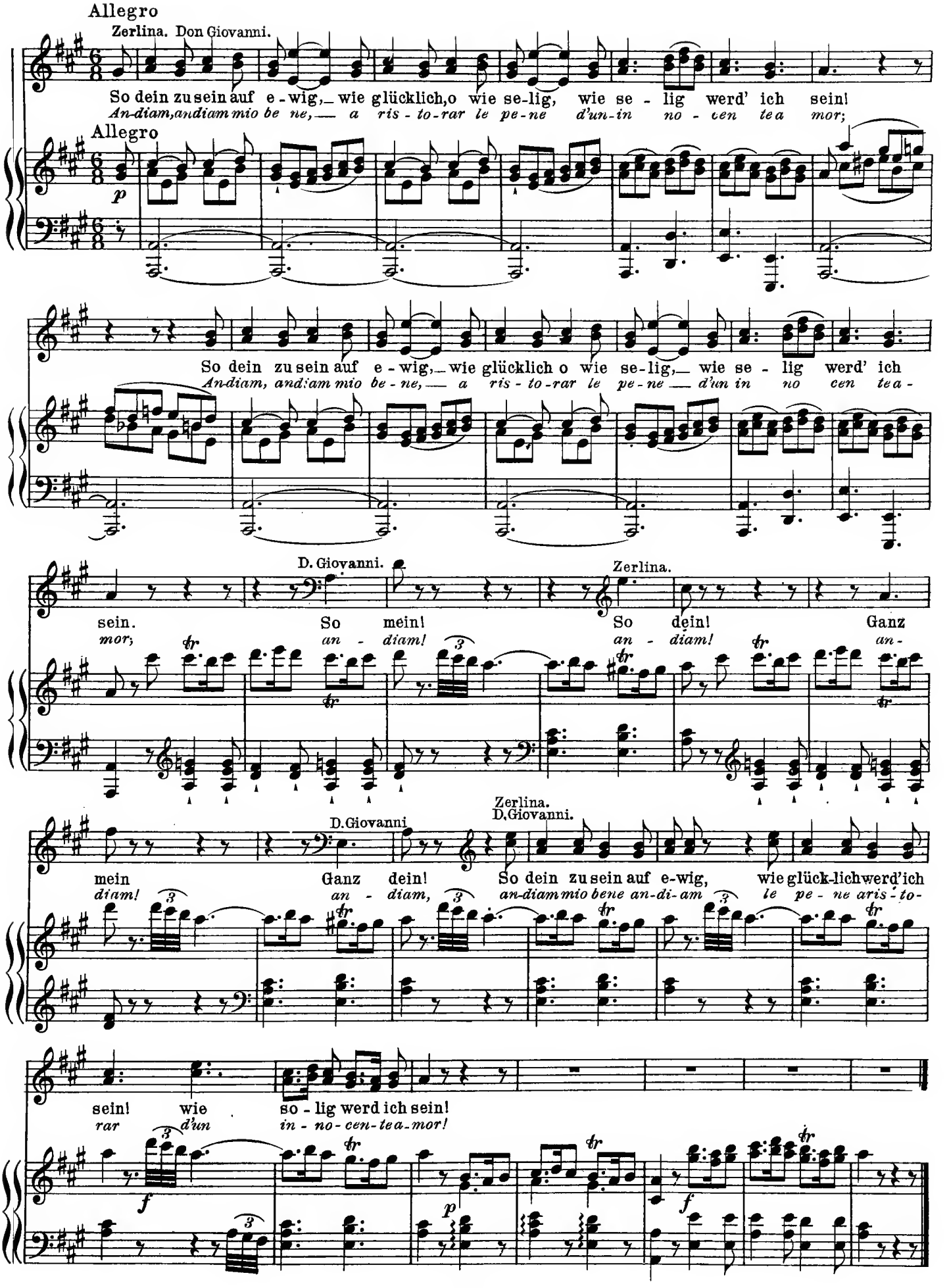
D. Giovanni

las-sen? Ich weiss mich nicht zu fas-sen, mich nicht zu fas-sen, mich nicht zu fas-sen. Komm, o

sor-te! Pre-sto non son più for-te, non son più for-te, non son più for-te, Vie-ni!

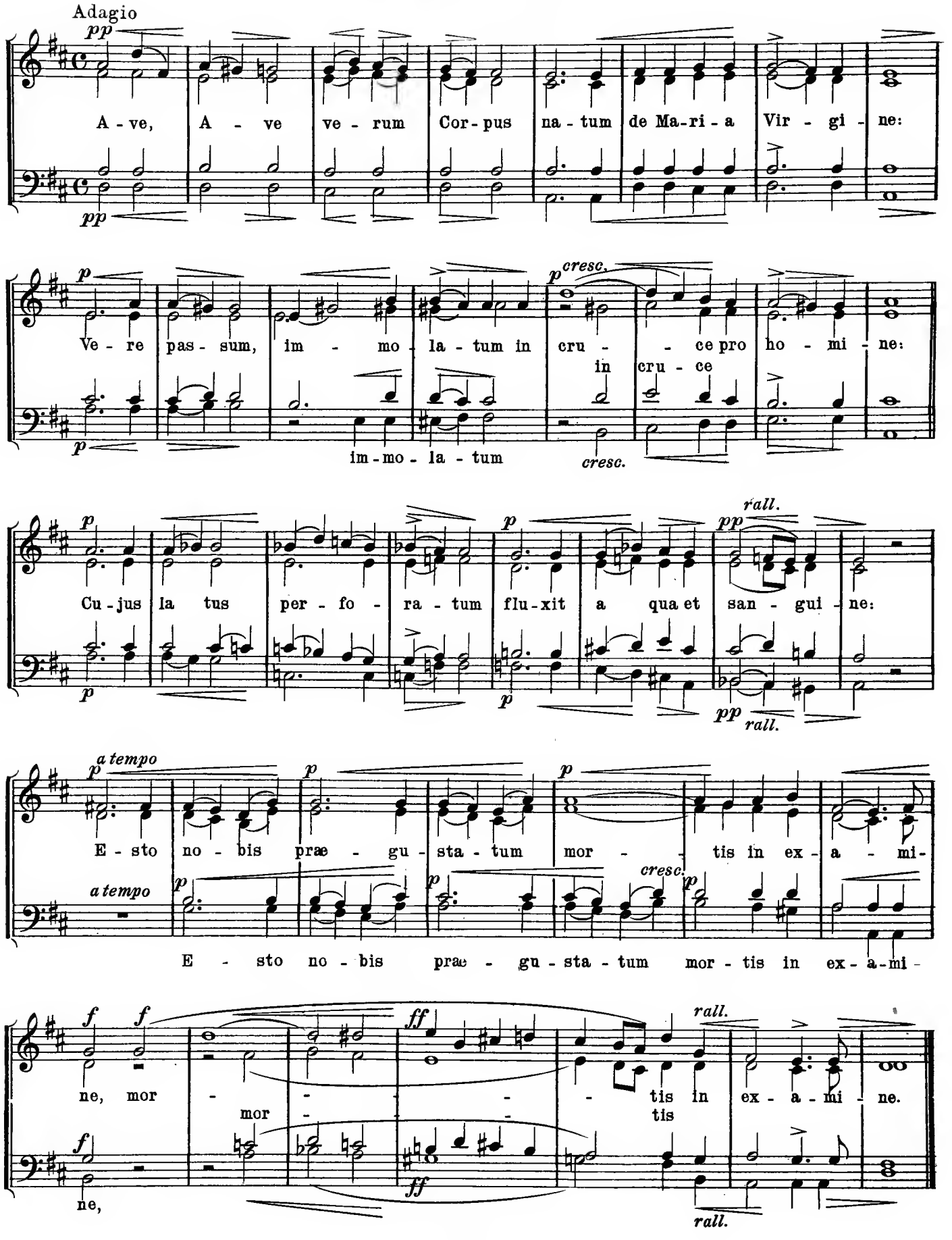
p


Zerlina.
komm! Gieb mir die Hand, mein Le-ben! Nein, nein, ich darf's nicht wa-gen.
vie ni! Là ci da-rem la ma-no, Vor rei, e non vor-re-i,
sf p
Zerlina
Mein Herz warnt mich da-vor, hat man was Bö-ses
mi trema un poco il cor; ma può bur-lar mian-
D. Giovanni
Komm in mein Schloss mit mir, es ist nicht weit von hier.
là mi di-rai di sì! Par-tiam, ben mio, da qui!
p
vor. Ma-set-to wär' ver-lo-ren! ich weiss mich nicht zu
cor. Mi fà pie-tà Ma-set to, pres to non son più
Du, die ich mir er-ko-ren, kannst du mich ster-ben las-sen?
vie ni, mio bel di let to! io can-gie-rò tua sor-te.
mf p mf p
D. Giovanni
Zerlina.
fas-sen, mich nicht zu fas sen, mich nicht zu fas-sen! o komm! o komm! Wohl-an!
for-te, non son più for-te, non son più for-te! An-diam! an-diam! an-diam!


Allegro
Zerlina. Don Giovanni.
So dein zu sein auf e - wig, wie glücklich, o wie se-lig, wie se - lig werd' ich sein!
An-diam, andiam mio be ne, a ris - to-rar le pe-ne d'un-in no - cen tea mor;
Allegro
p
So dein zu sein auf e - wig, wie glücklich o wie se-lig, wie se - lig werd' ich
An-diam, andiam mio be - ne, a ris - to-rar le pe-ne d'un in no cen tea -
D. Giovanni.
Zerlina.
sein. So mein! So dein! Ganz
mor; an - diam! an - diam! an -
D.Giovanni
Zerlina.
D.Giovanni.
mein Ganz dein! So dein zu sein auf e-wig, wie glück-lich werd'ich
diam! an - diam, an-diam mio bene an-di-am le pe - ne aris - to -
sein! wie so - lig werd ich sein!
rar d'un in - no - cen - te a - mor!
f
p
f

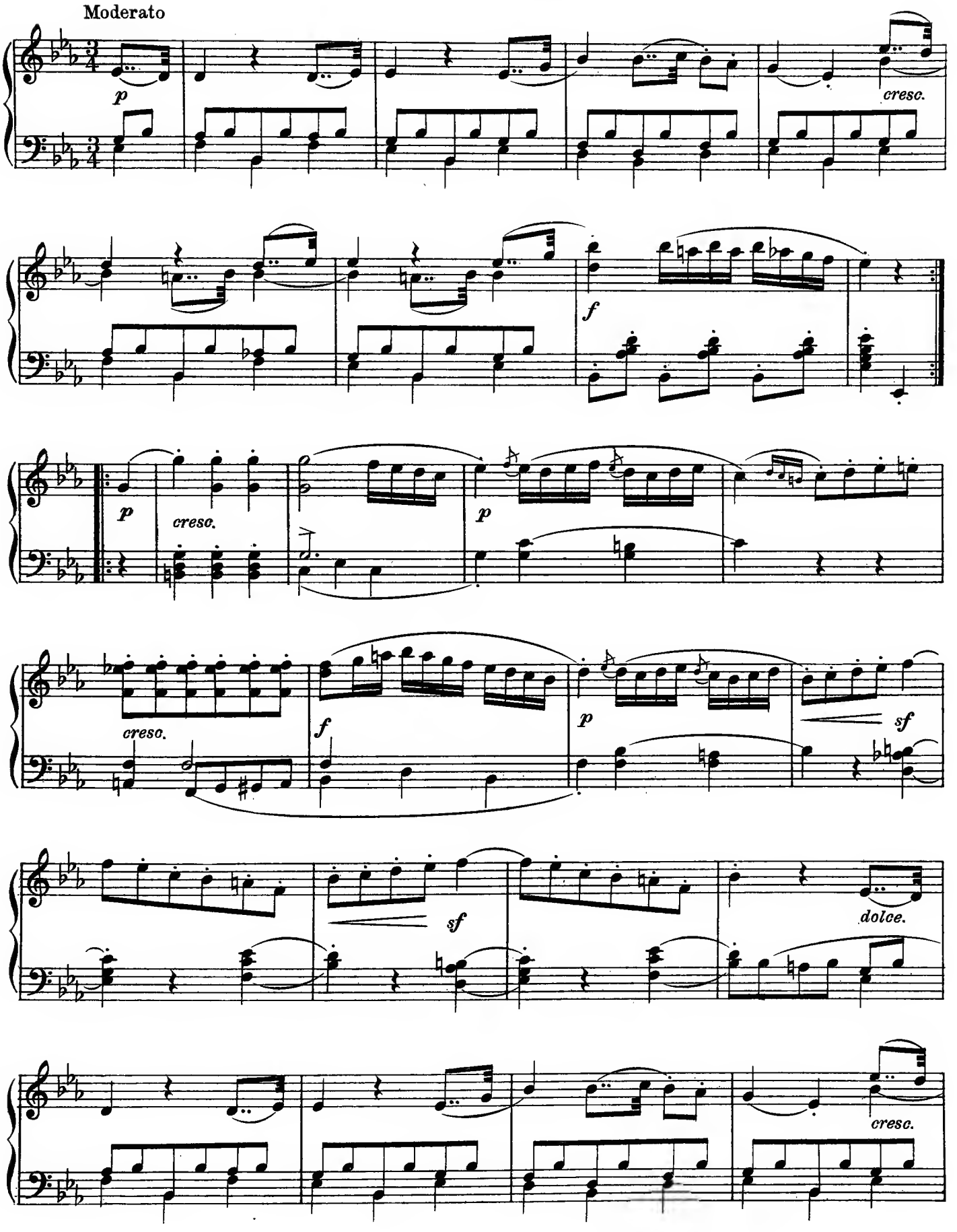
W. A. Mozart (1756–1791)

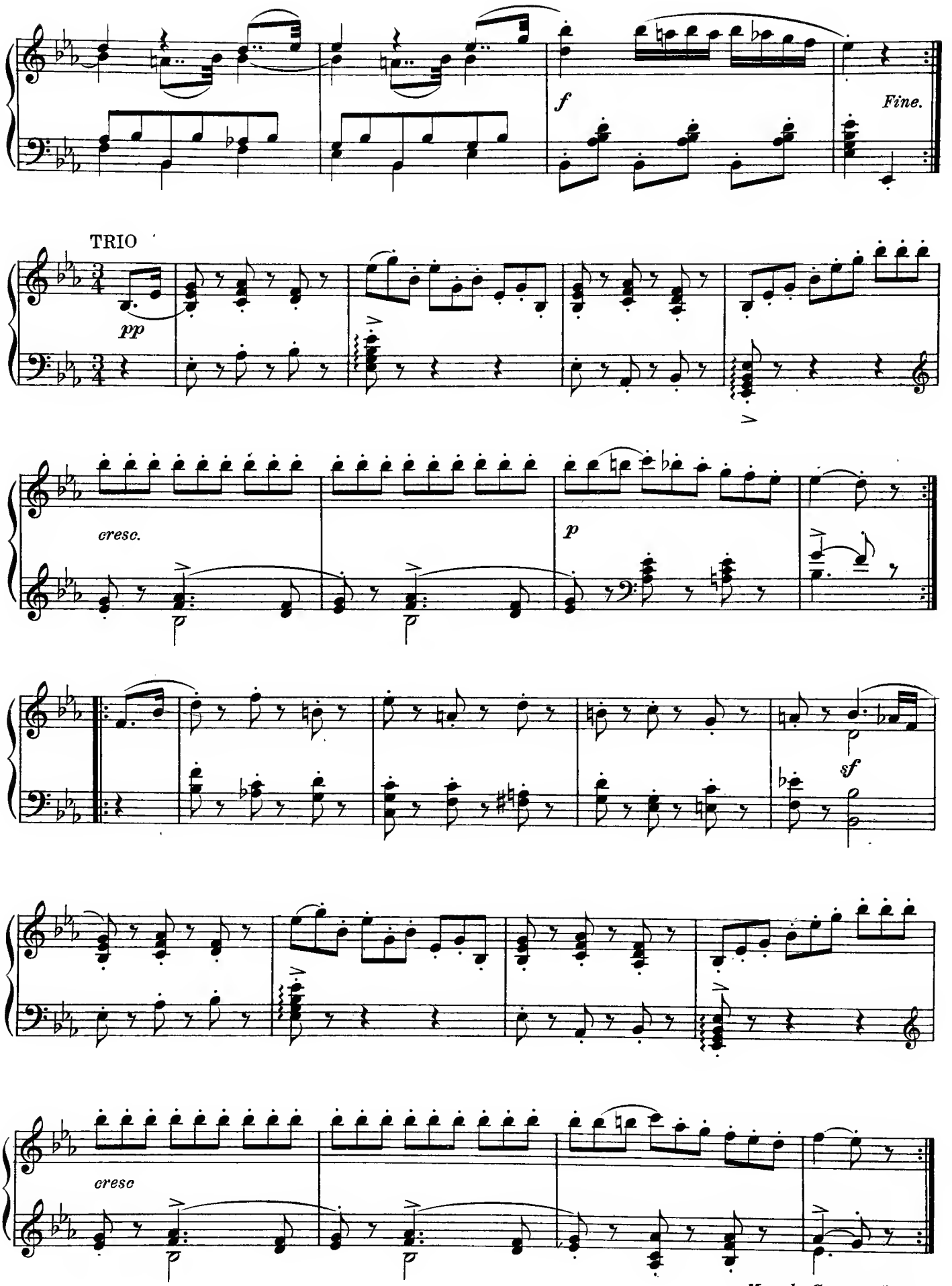
Ave Verum Corpus



L. van Beethoven (1770-1827)

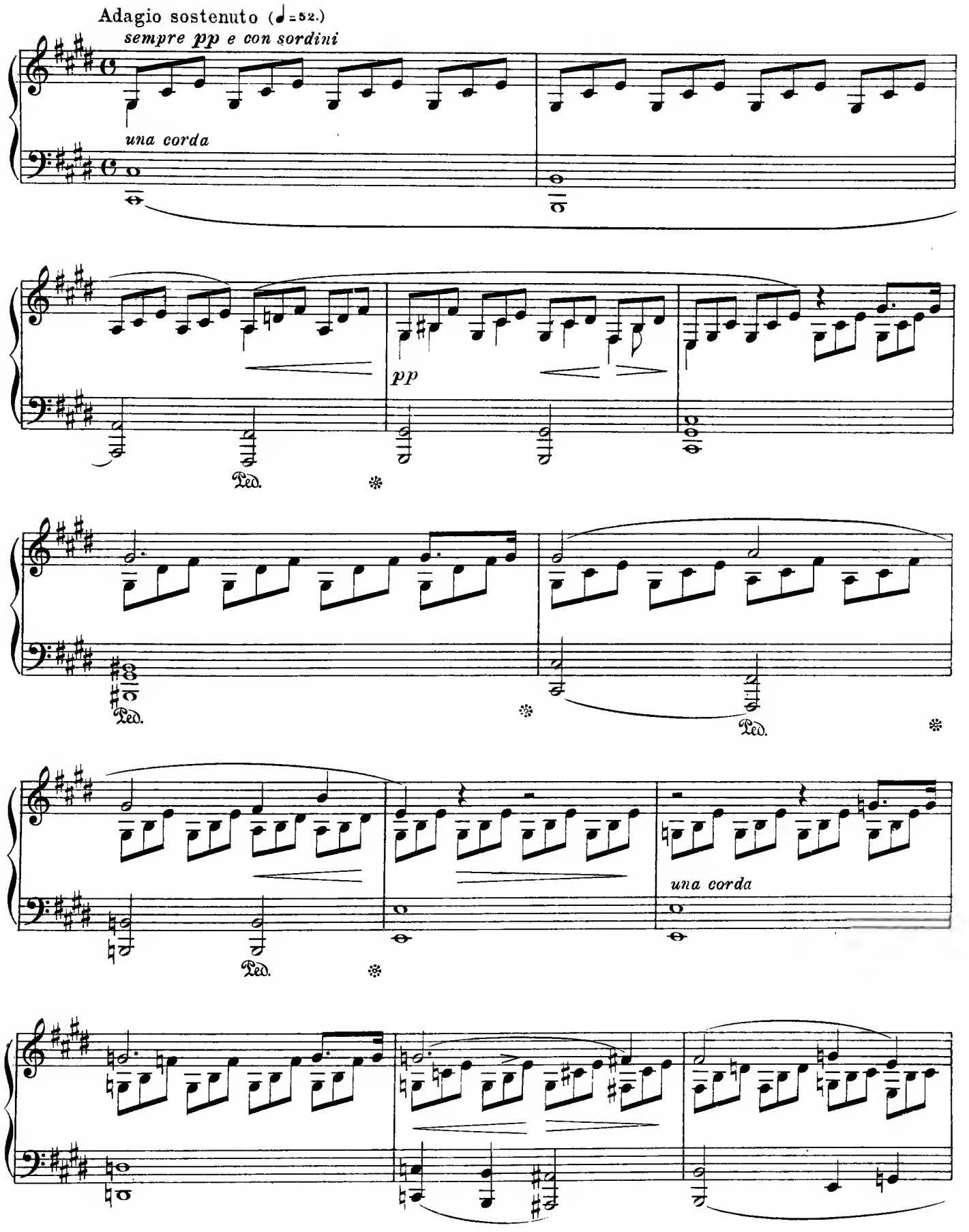
Minuet from the Septet Op. 20.

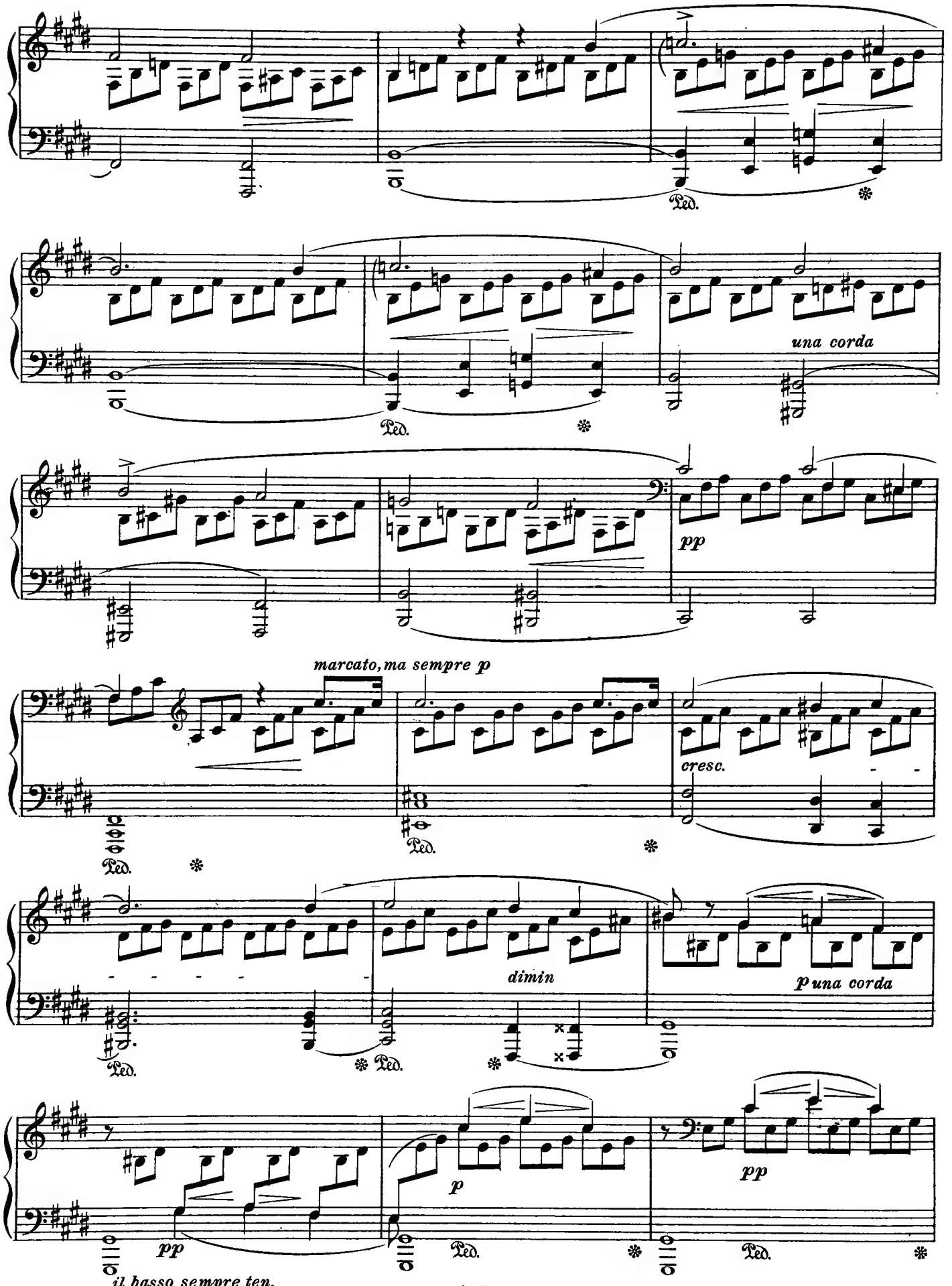


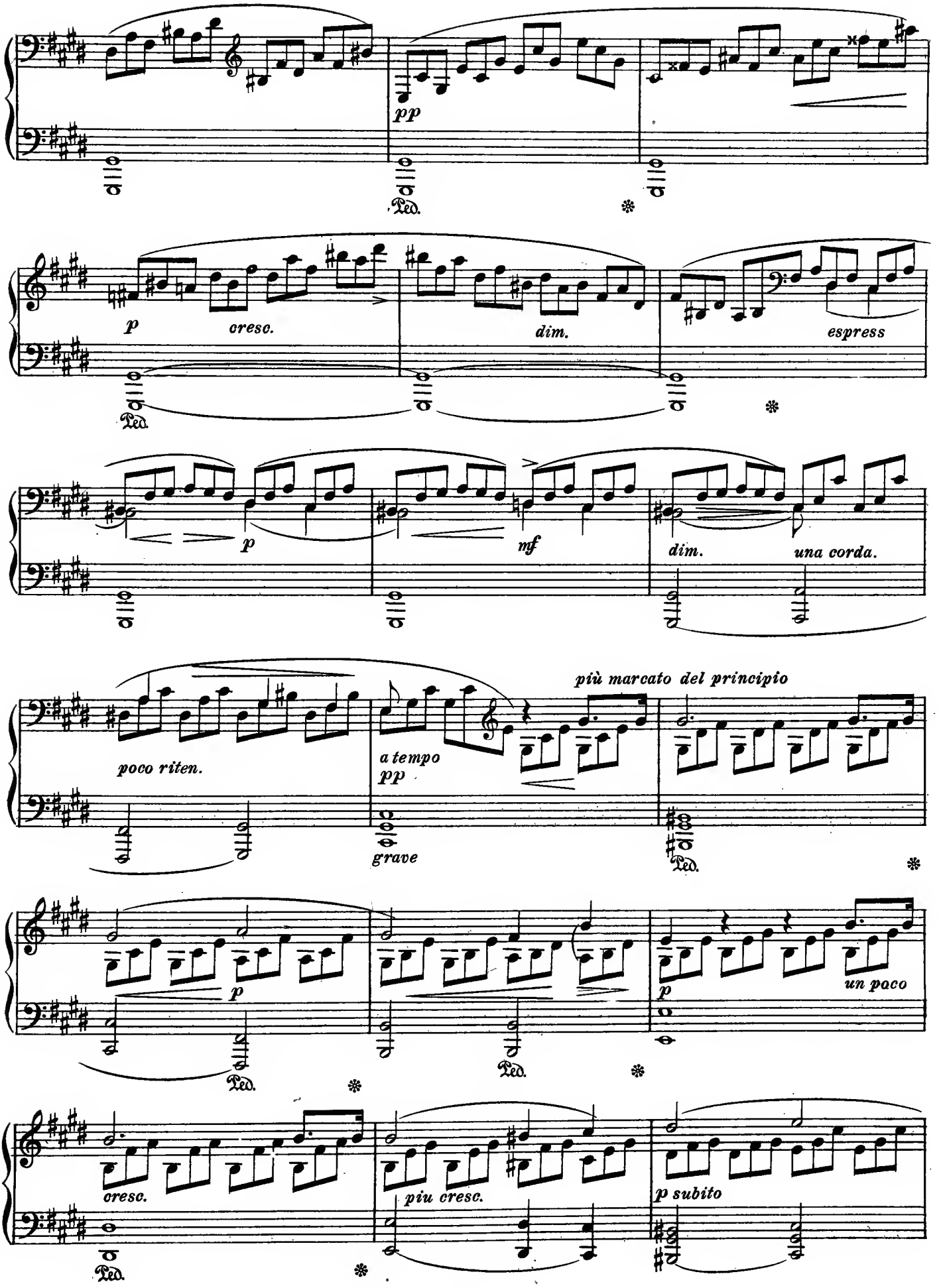

f
Fine.
TRIO
pp
cresc.
p
sf
cresc
Men. da Capo al Fine.

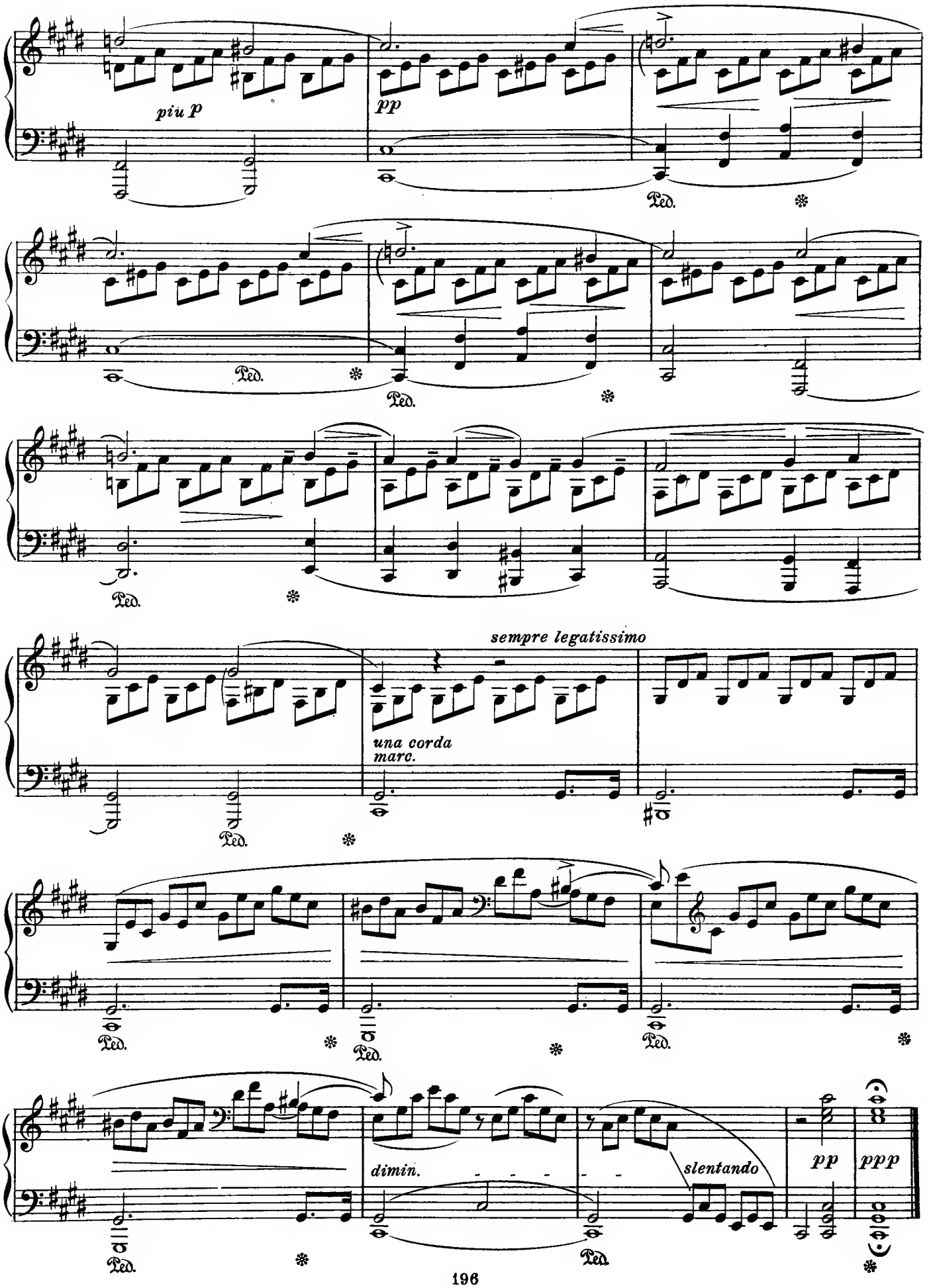
L. van Beethoven (1770–1827)

Sonata quasi una Fantasia Op. 27, No 2.




una corda
pp
marcato, ma sempre p
cresc.
dimin
p una corda
pp
p
pp
il basso sempre ten.

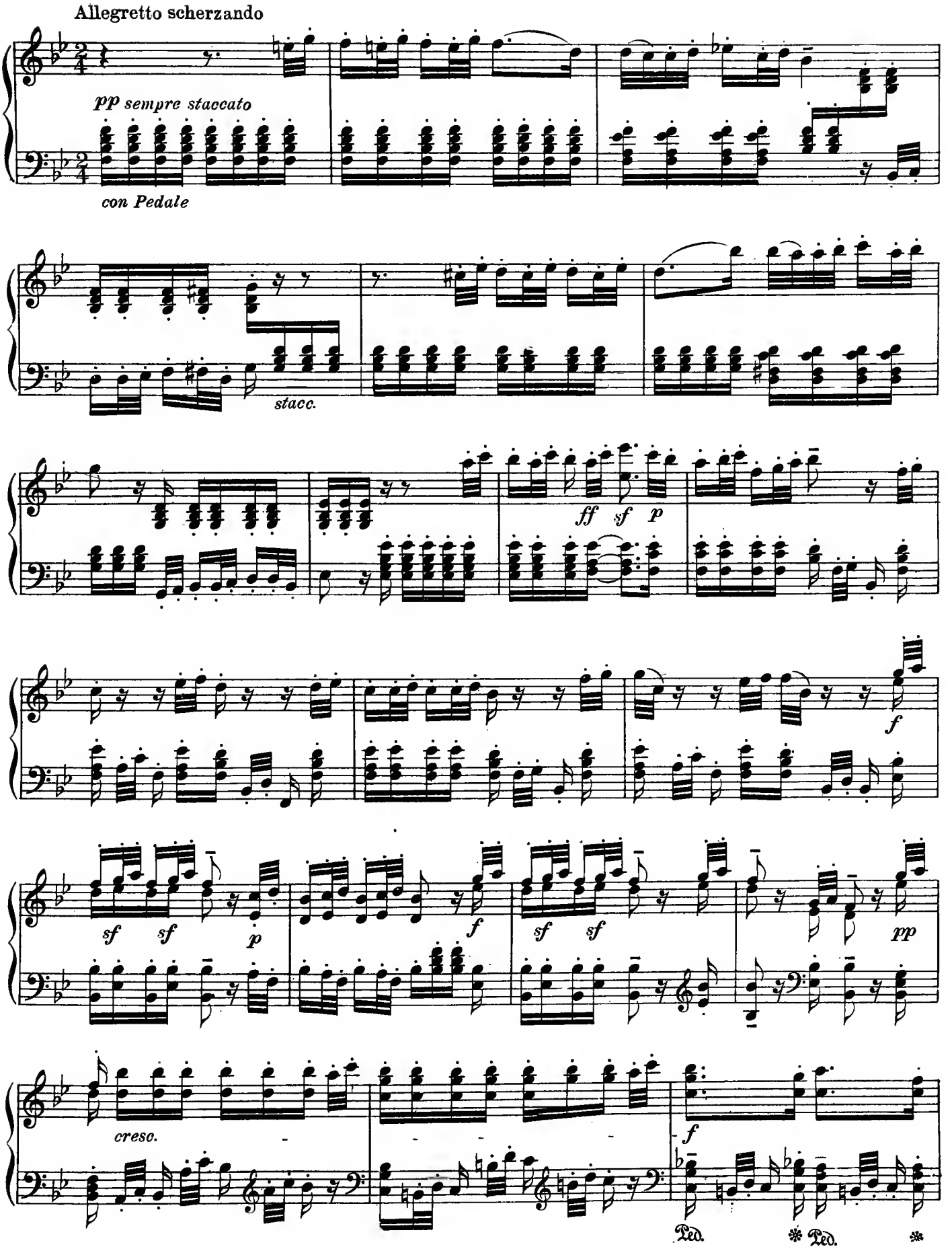

pp
Ped.
p
cresc.
dim.
espress
Ped.
p
mf
dim.
una corda.
più marcato del principio
poco riten.
a tempo
pp
grave
Ped.
p
un poco
p
Ped.
Ped.
cresc.
piu cresc.
p subito
Ped.

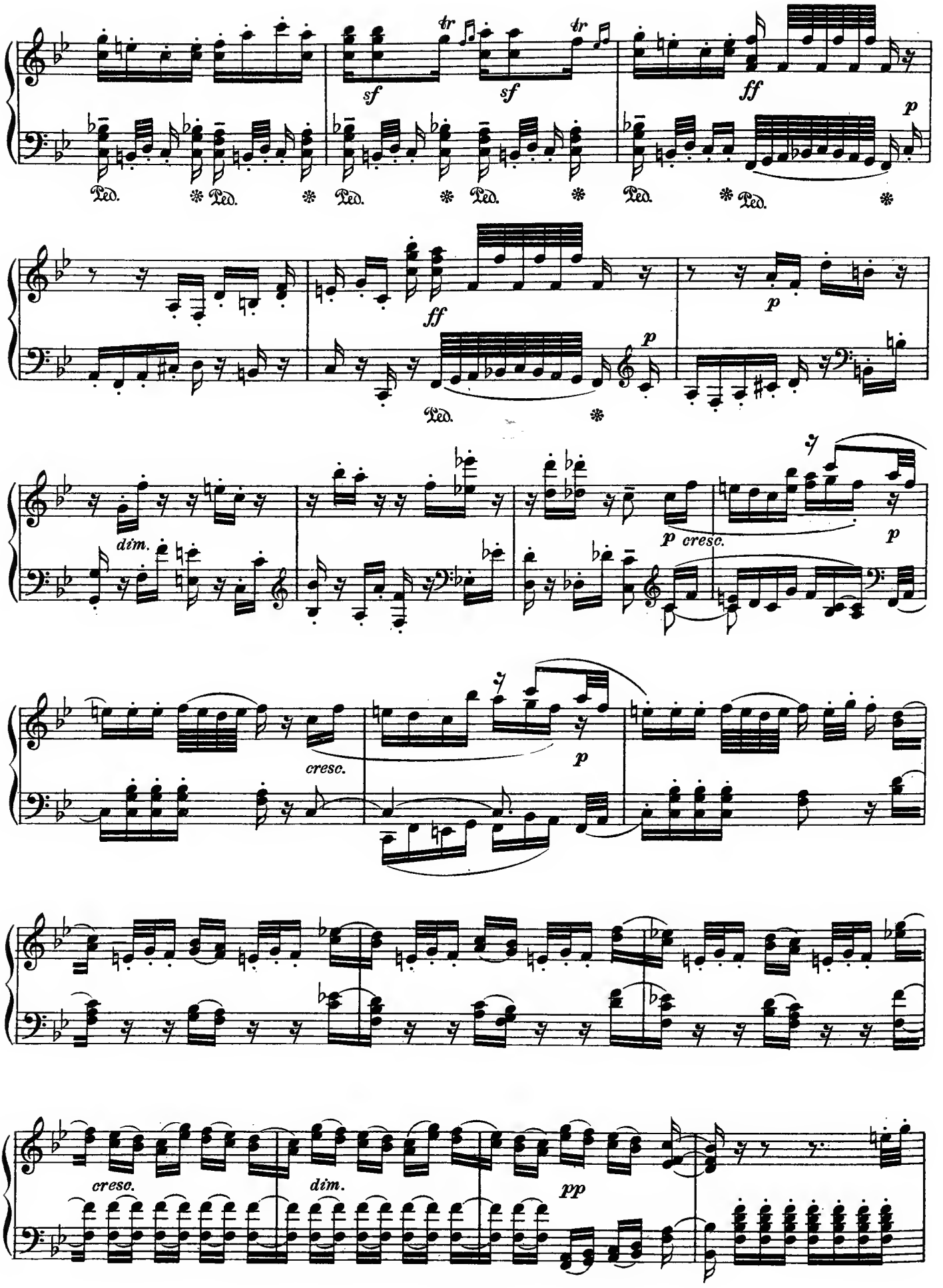

piu p
pp
Ped.
sempre legatissimo
una corda
marc.
dimin.
slentando
pp
ppp

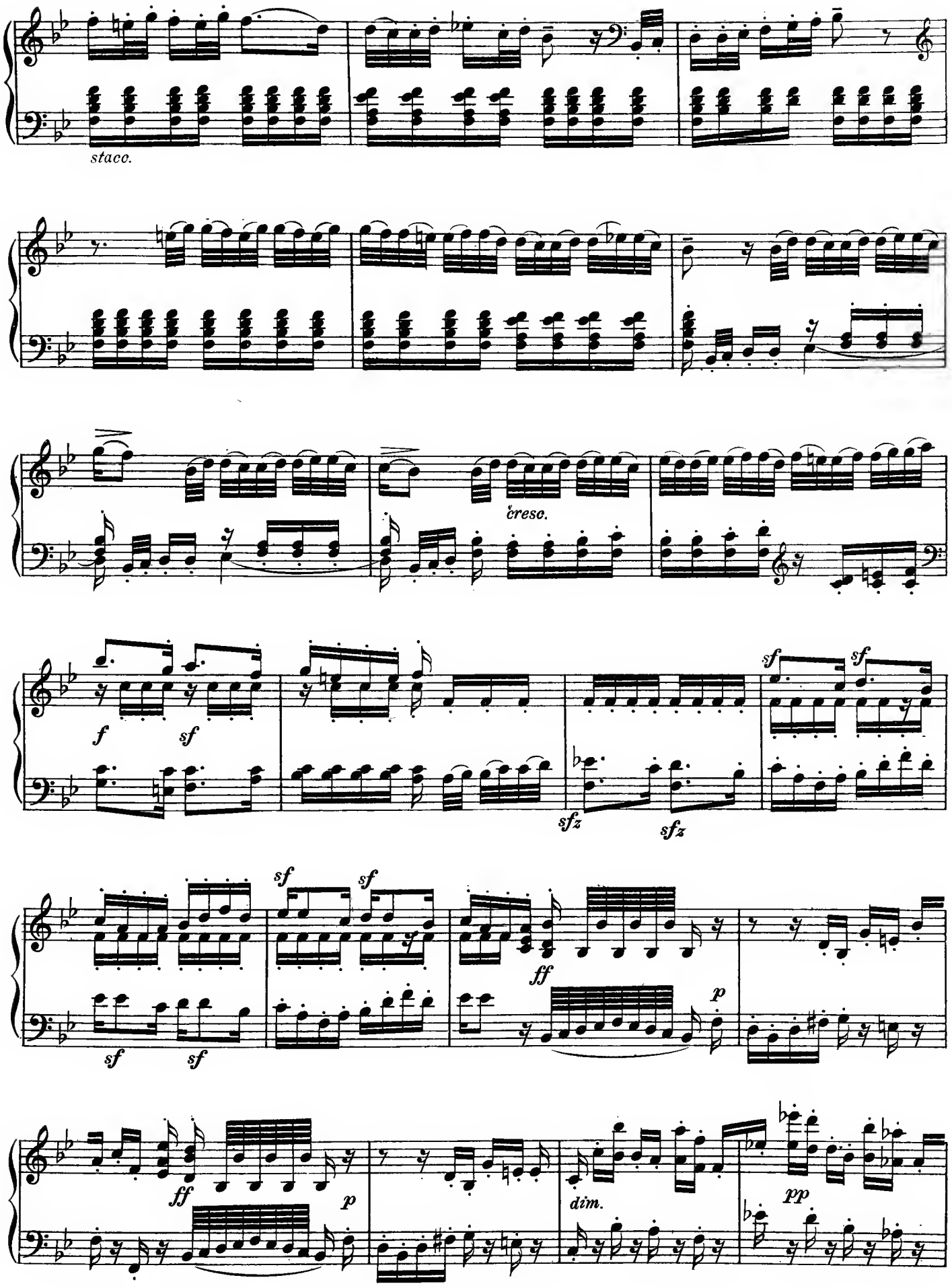
Ludwig van Beethoven (1770-1827)

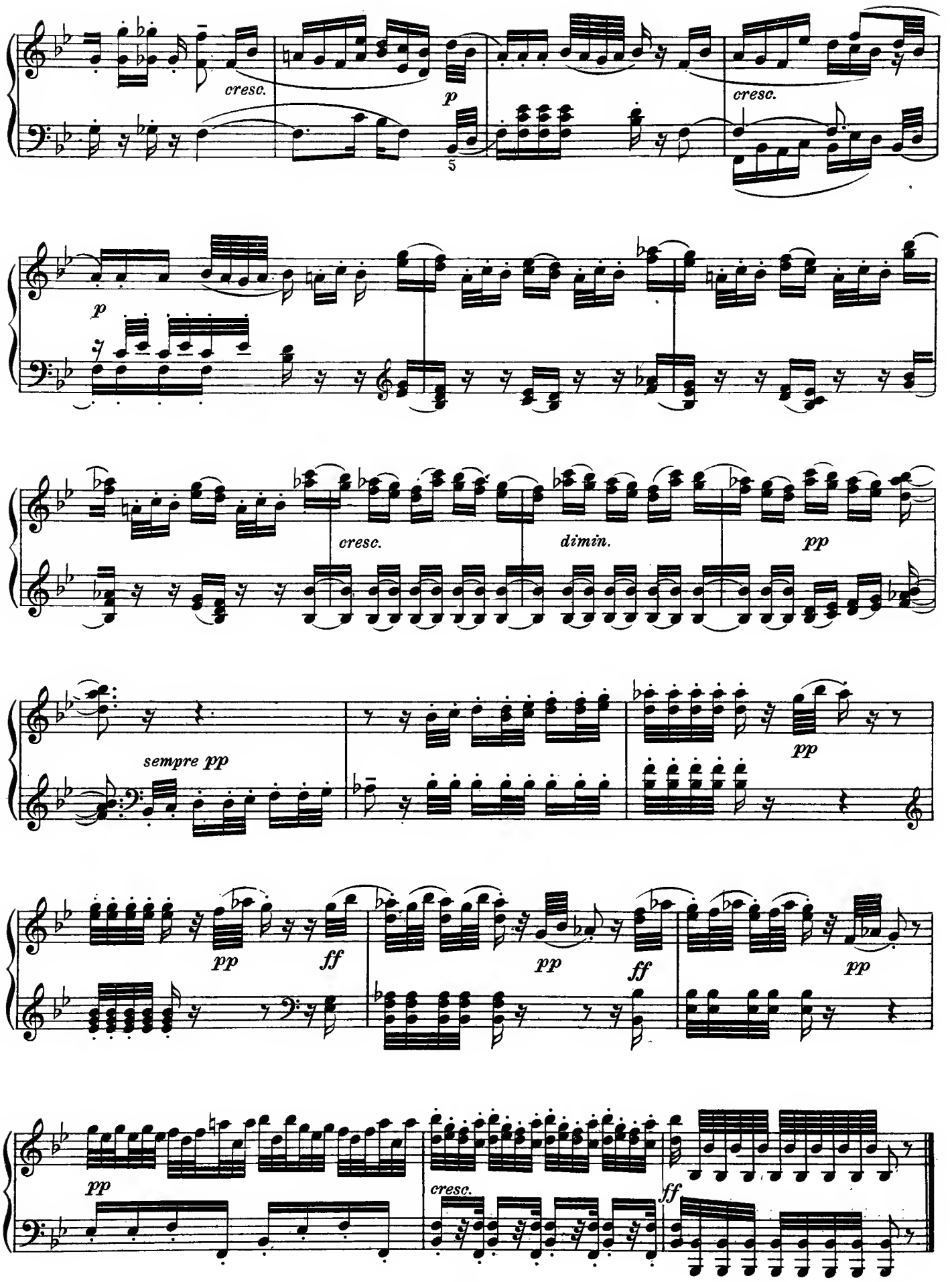
Scherzo from the Eighth Symphony

Allegretto scherzando




sf
sf
ff
p
Ped.
ff
p
Ped.
dim.
p
cresc.
p
cresc.
p
cresc.
dim.
pp


stacc.
cresc.
f
sf
sfz
sfz
sf
sf
sf
sf
ff
p
ff
p
dim.
pp


cresc.
p
5
cresc.
p
cresc.
dimin.
pp
sempre pp
pp
pp
ff
pp
ff
pp
pp
cresc.
ff

SECTION SEVEN

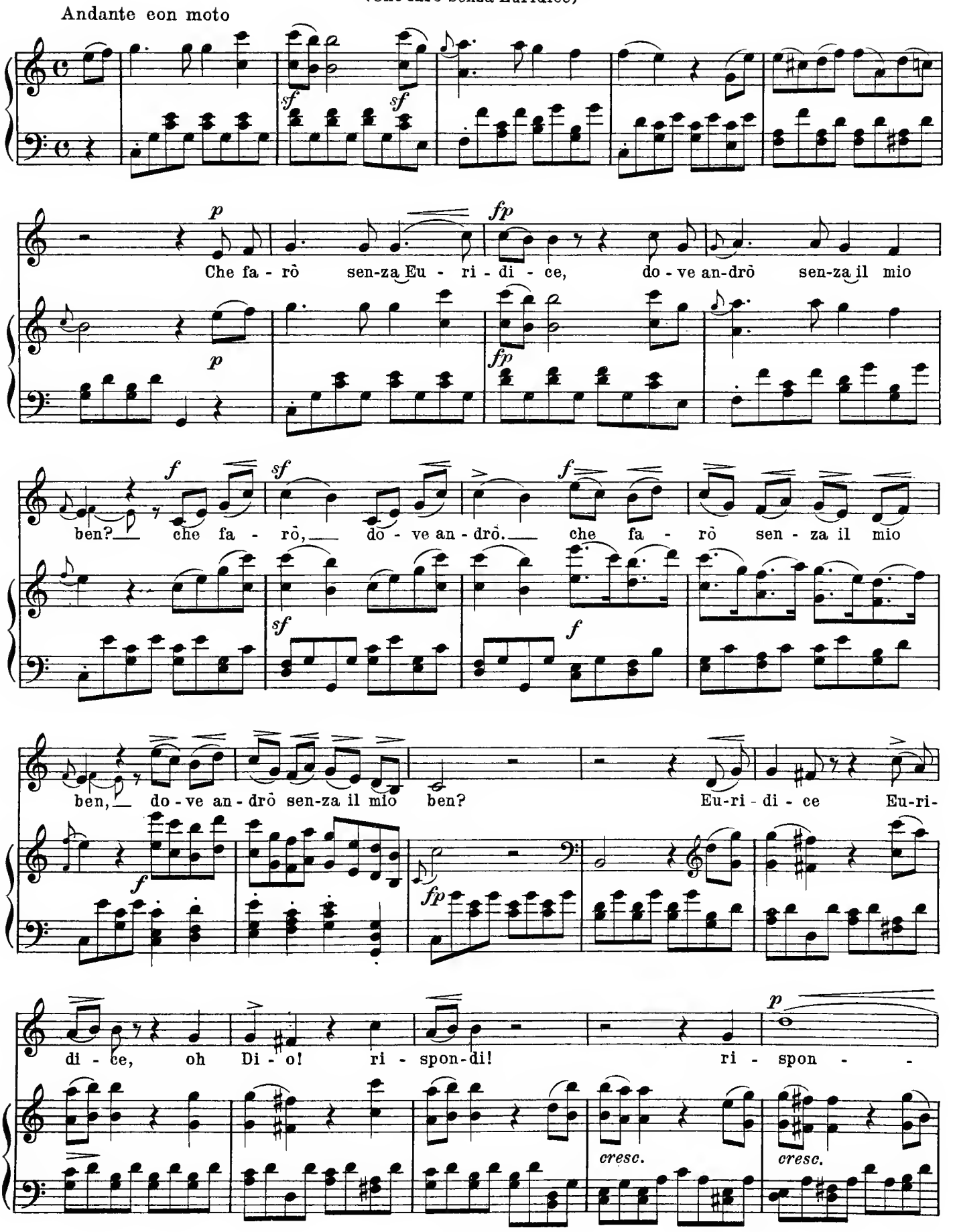
THE OPERA FROM GLUCK TO WAGNER

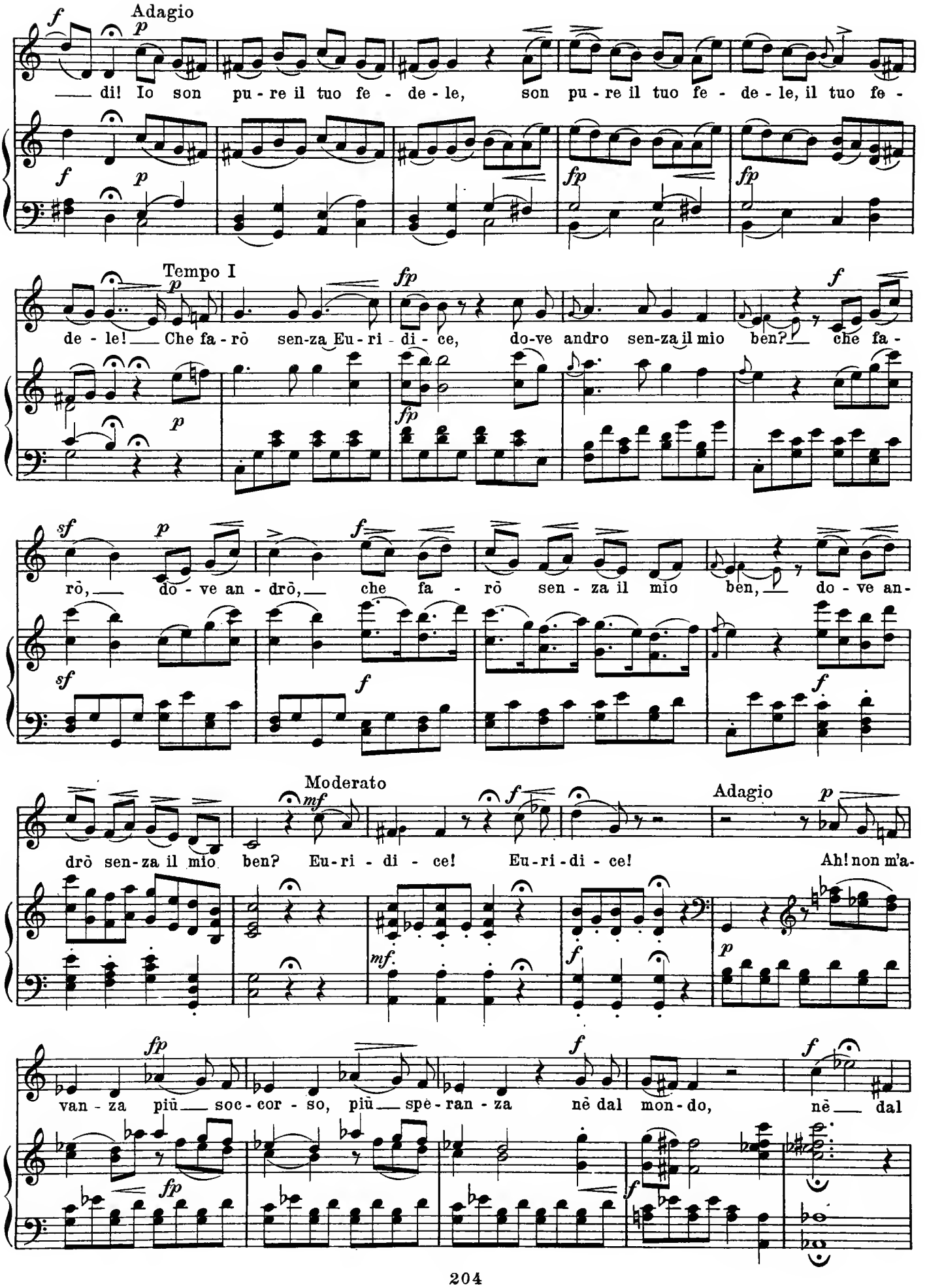
Chr. W. Gluck (1714 - 1787)

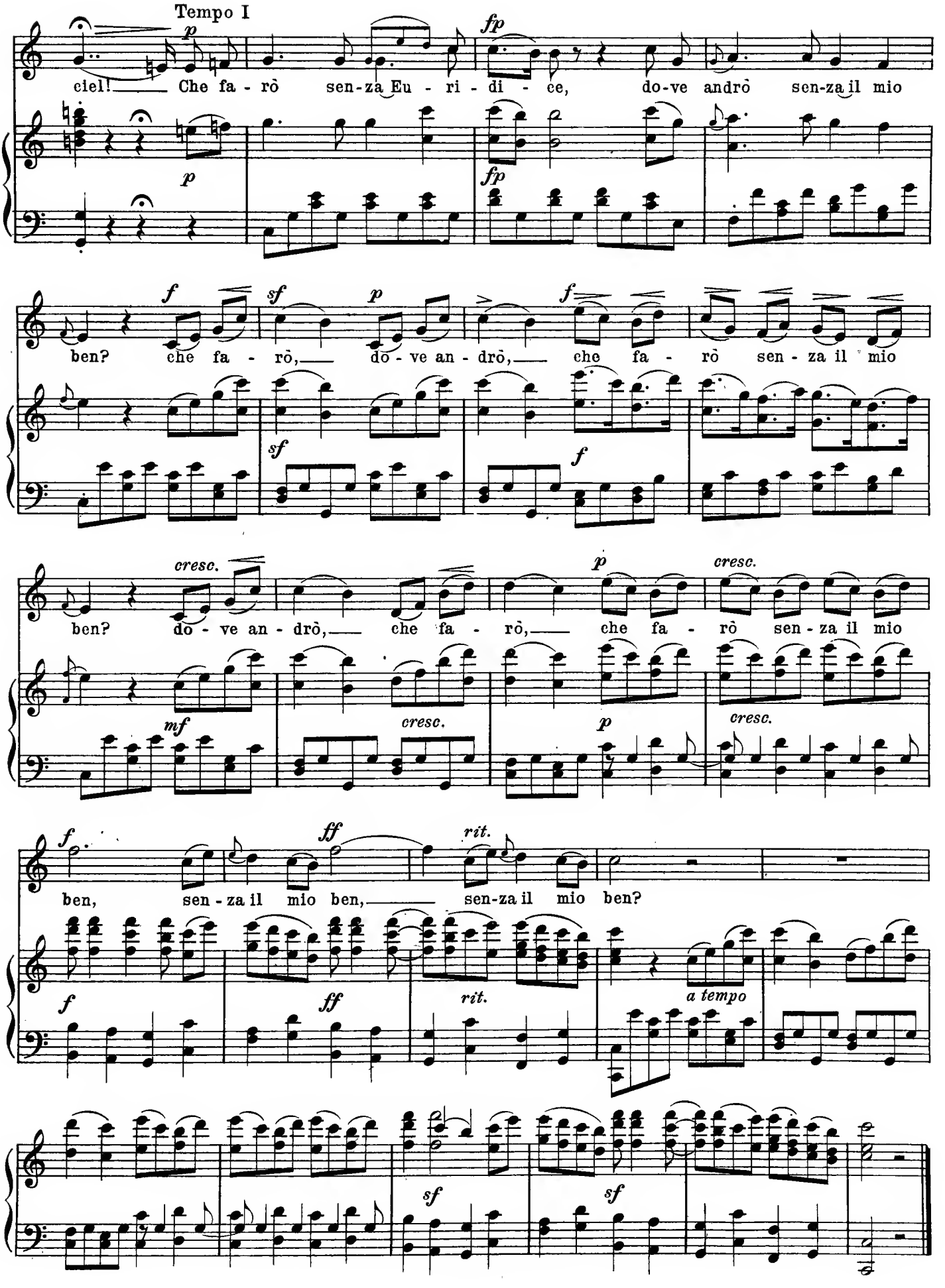
Aria from "Orfeo ed Euridice"

(Che farò senza Euridice)

Andante con moto

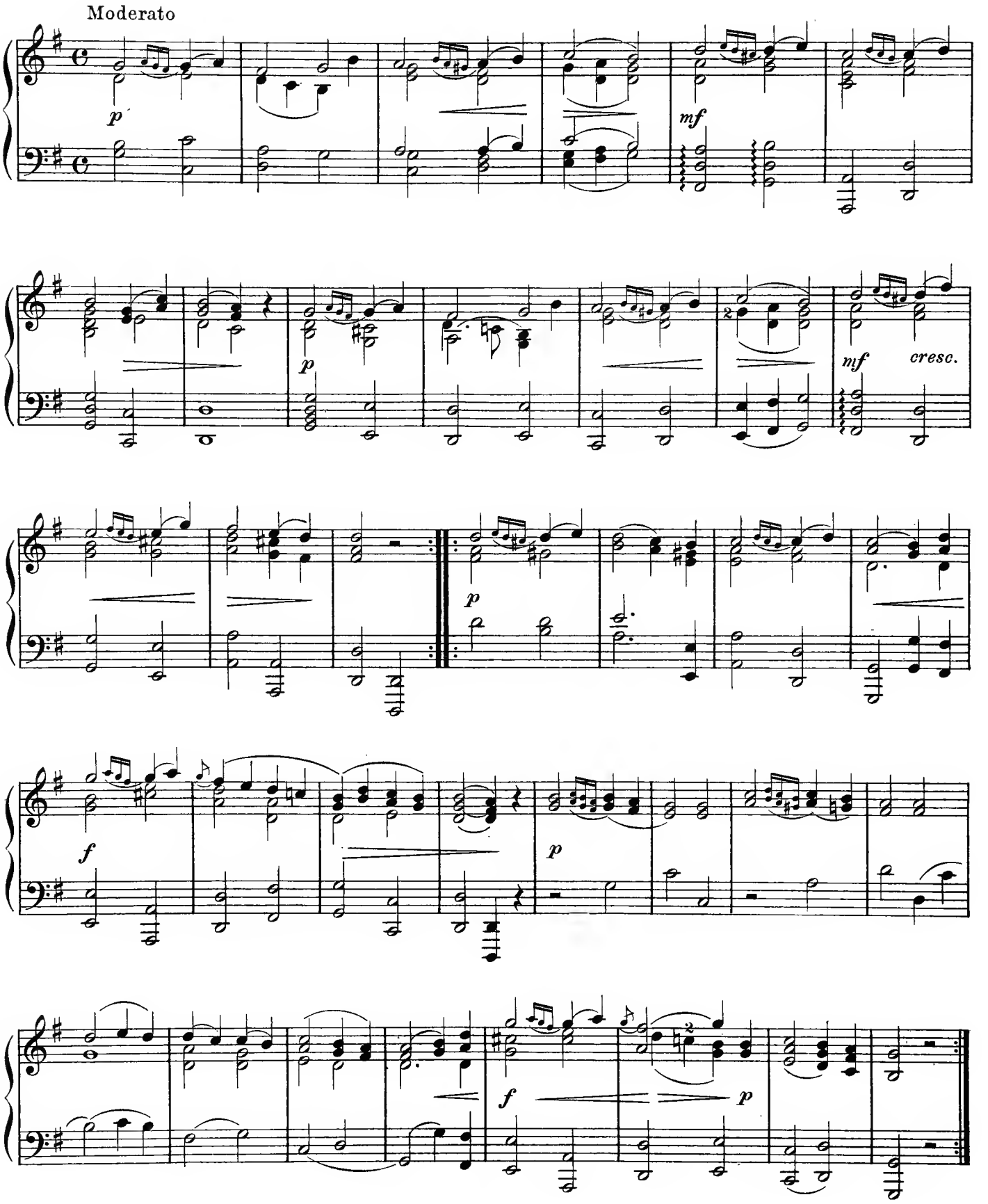



Adagio
di! Io son pu - re il tuo fe - de - le, son pu - re il tuo fe - de - le, il tuo fe -
Tempo I
de - le! Che fa - rò sen-za Eu - ri - di - ce, do-ve andro sen-za il mio ben? che fa -
rò, do - ve an - drò, che fa - rò sen - za il mio ben, do - ve an -
Moderato
drò sen-za il mio ben? Eu-ri - di - ce! Eu-ri-di - ce!
Adagio
Ah! non m'a -
van - za più soc - cor - so, più spe - ran - za nè dal mon - do, nè dal


Tempo I
p
fp
ciel! Che fa - rò sen-za Eu - ri - di - ce, do-ve andrò sen-za il mio
f
sf
p
f
ben? che fa - rò, do - ve an - drò, che fa - rò sen - za il mio
cresc.
p
cresc.
ben? do - ve an - drò, che fa - rò, che fa - rò sen - za il mio
mf
cresc.
p
cresc.
f
ff
rit.
ben, sen - za il mio ben, sen - za il mio ben?
f
ff
rit.
a tempo
sf
sf

Chr. W. Gluck (1714-1787)

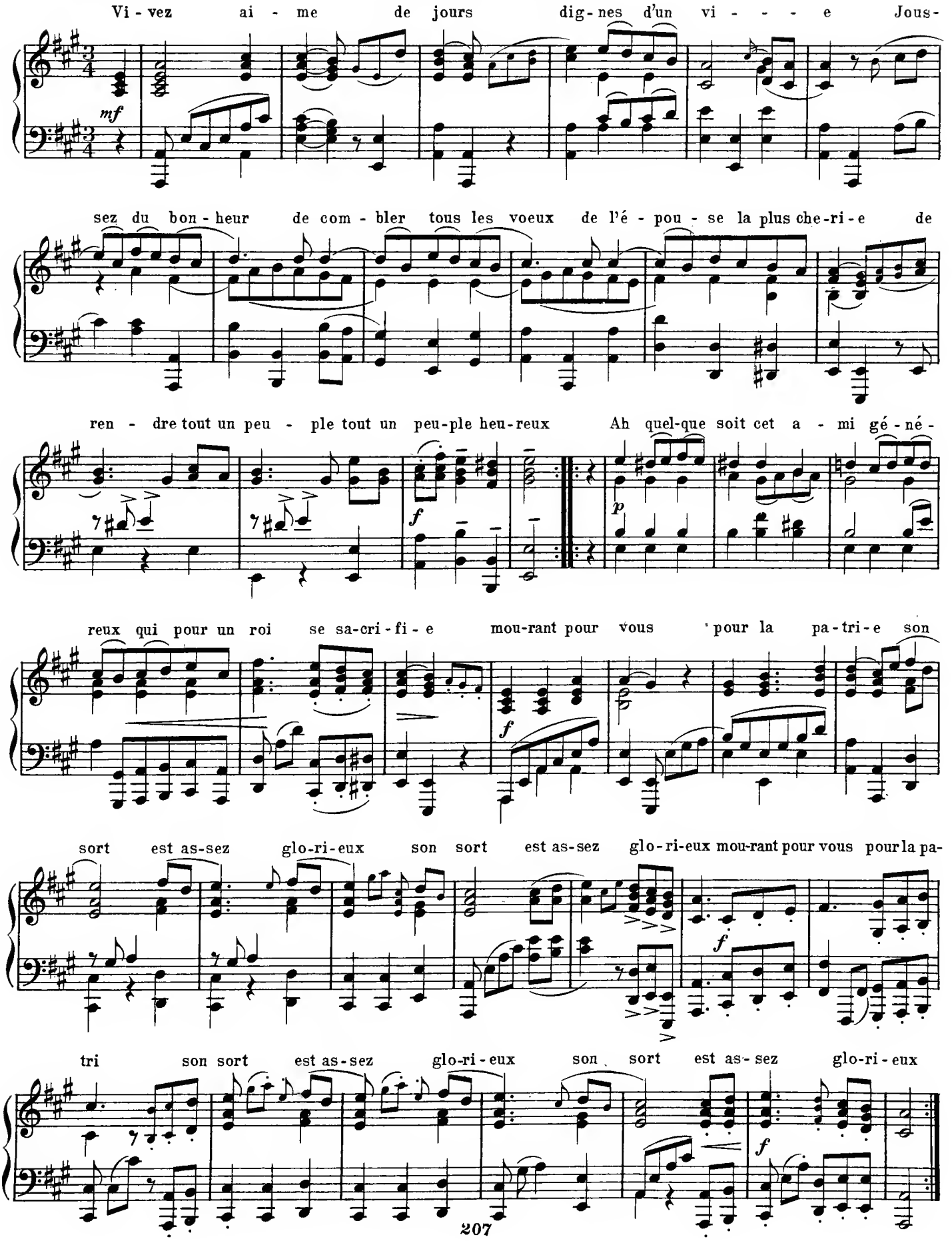
Pantomime from "Alceste" In the Temple of Apollo



Chr. W. Gluck (1714-1787)

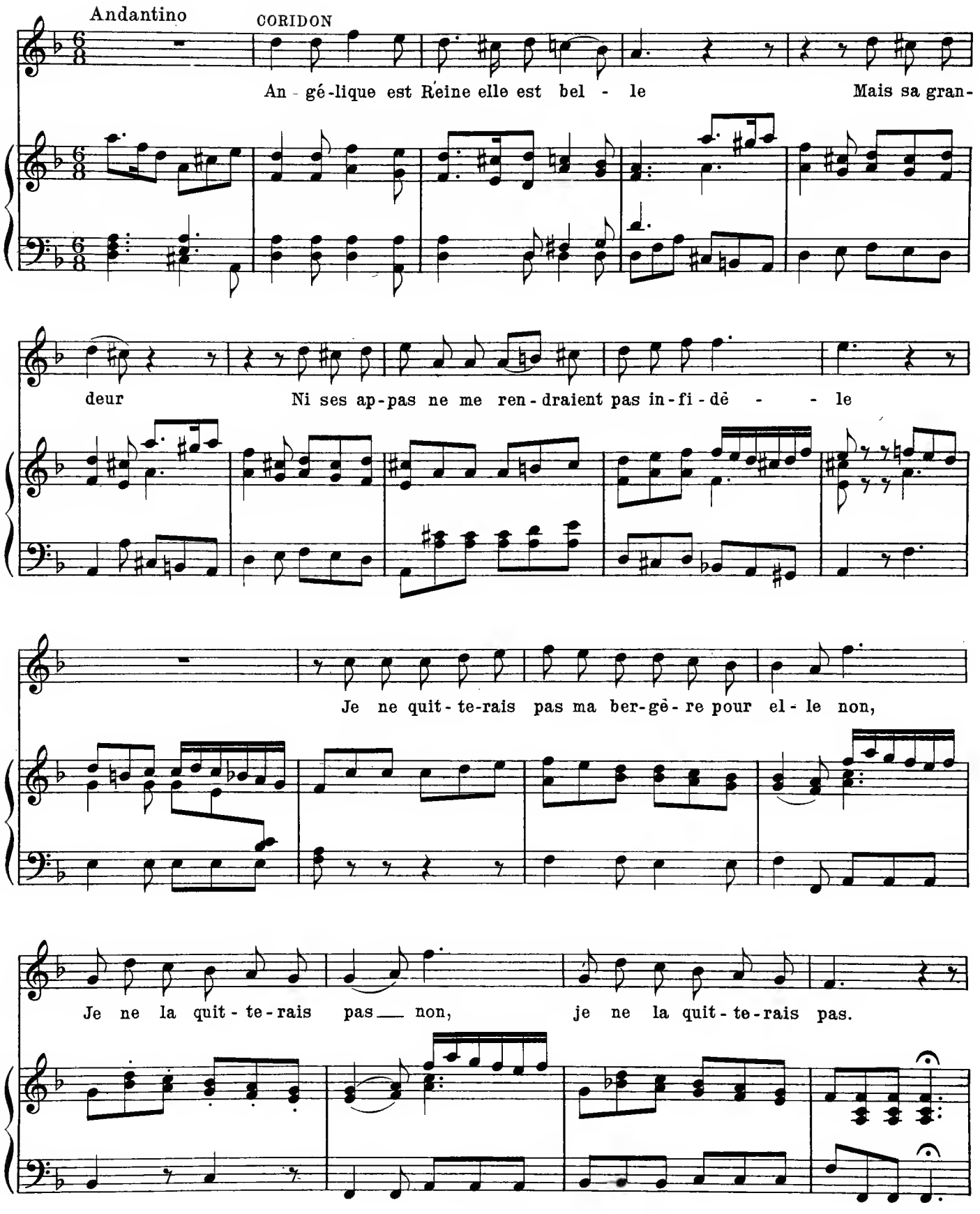
Chorus from "Alceste"

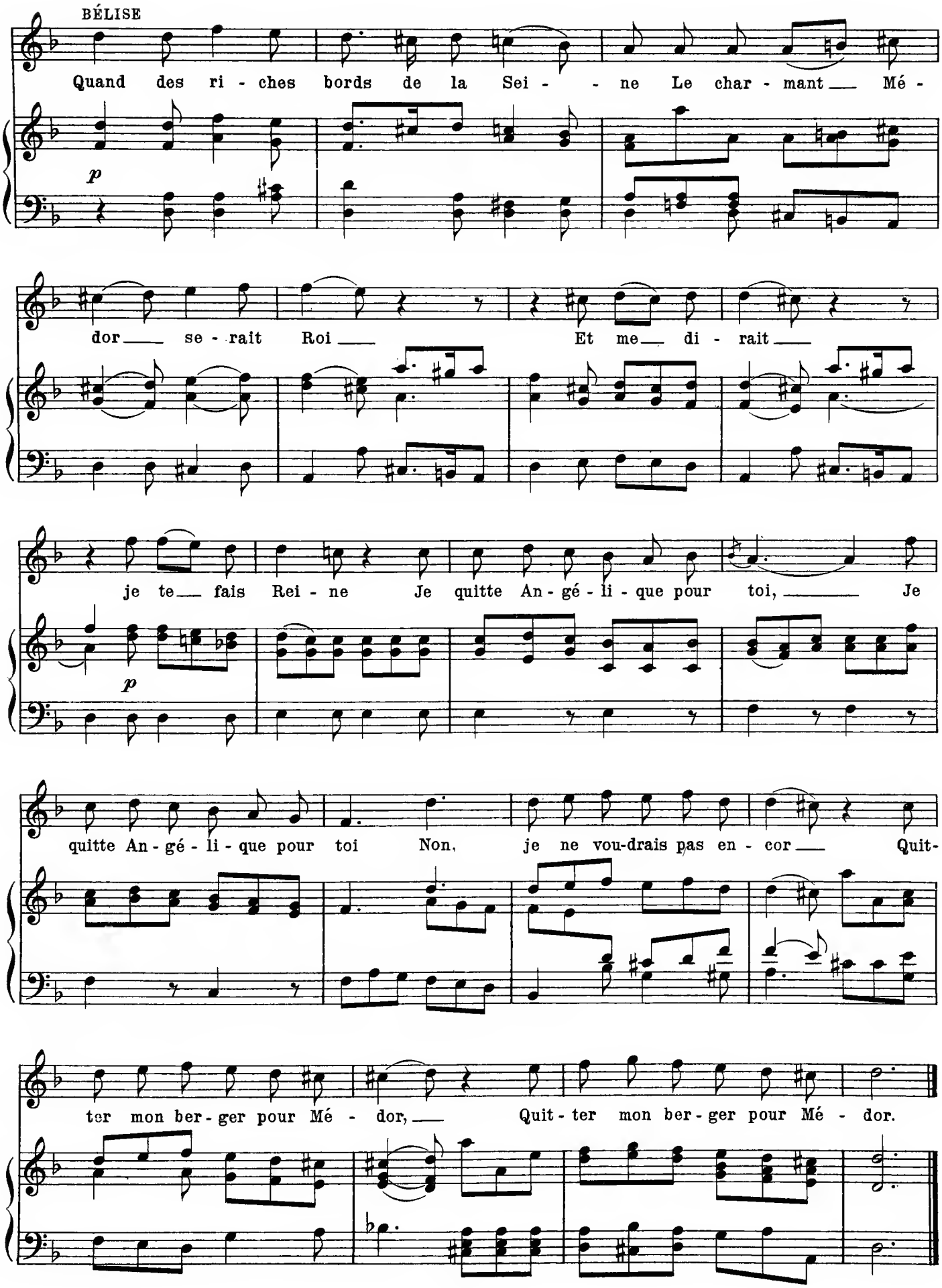
Grazioso



Nicola Piccini (1728 - 1800)

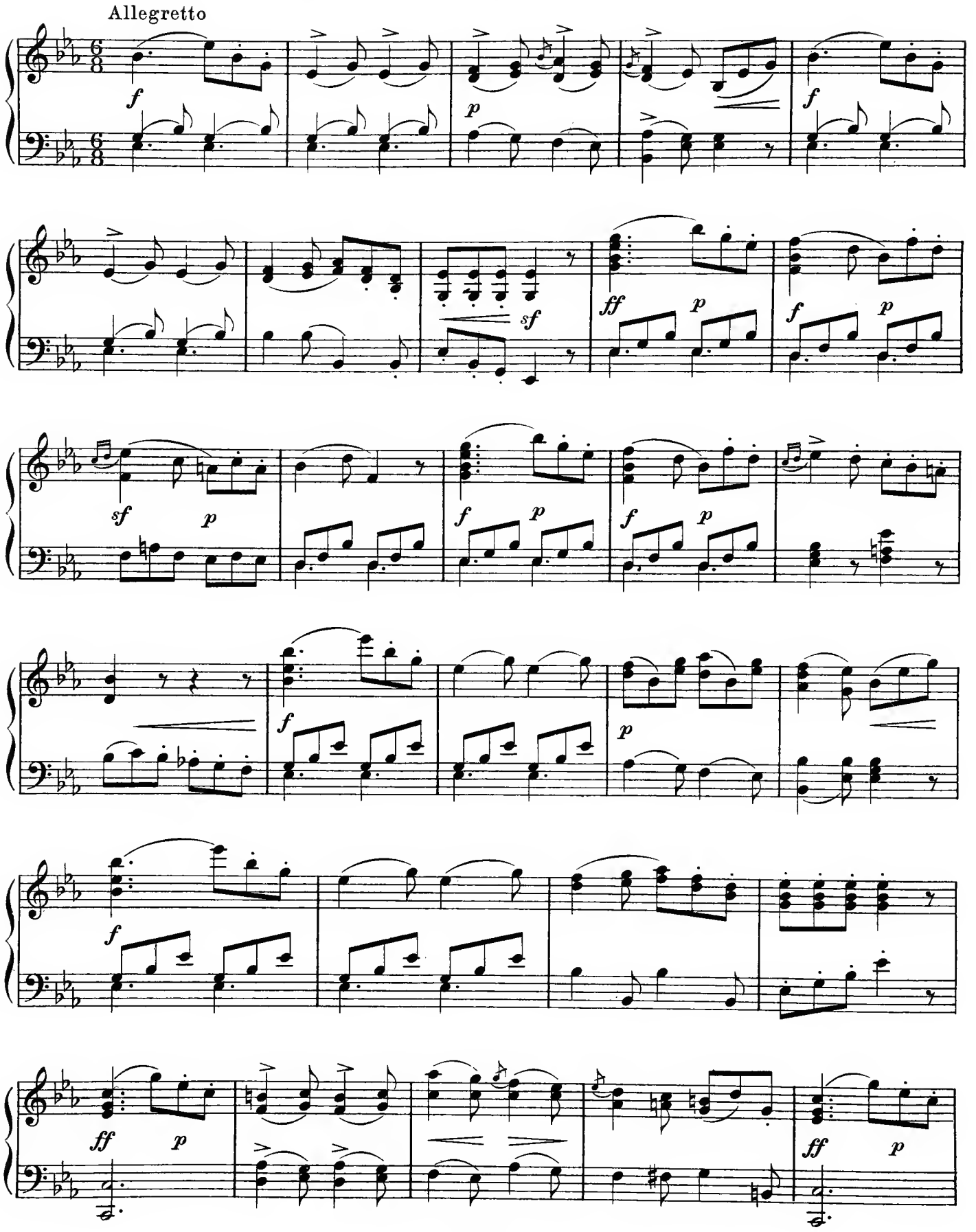
Scene from Roland (Act III)

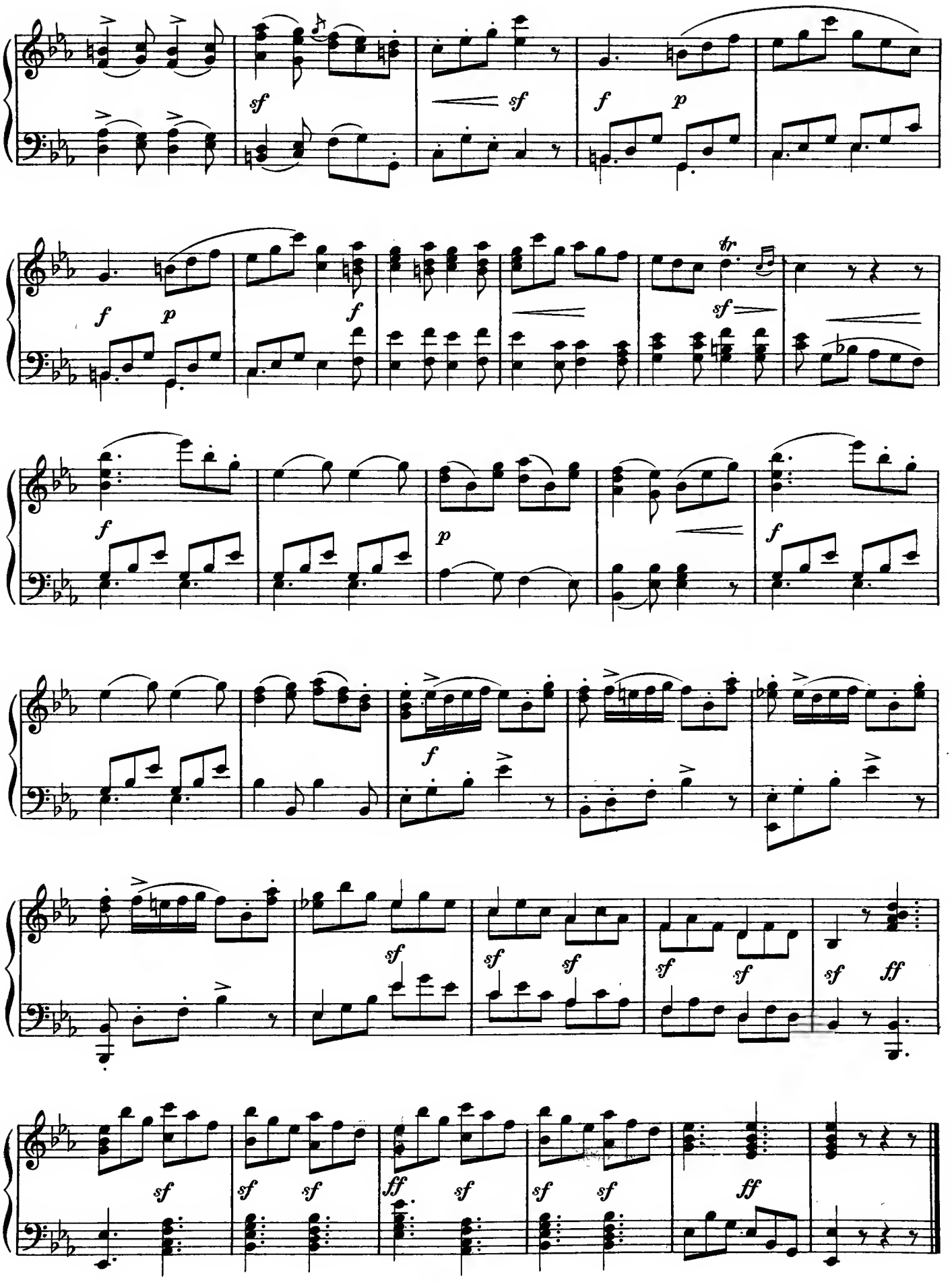



BÉLISE
Quand des ri - ches bords de la Sei - - ne Le char - mant Mé -
p
dor se - rait Roi Et me di - rait
je te fais Rei - ne Je quitte An - gé - li - que pour toi, Je
p
quitte An - gé - li - que pour toi Non, je ne vou-drais pas en - cor Quit-
ter mon ber - ger pour Mé - dor, Quit - ter mon ber - ger pour Mé - dor.

André Erneste Modeste Grétry (1741-1813)

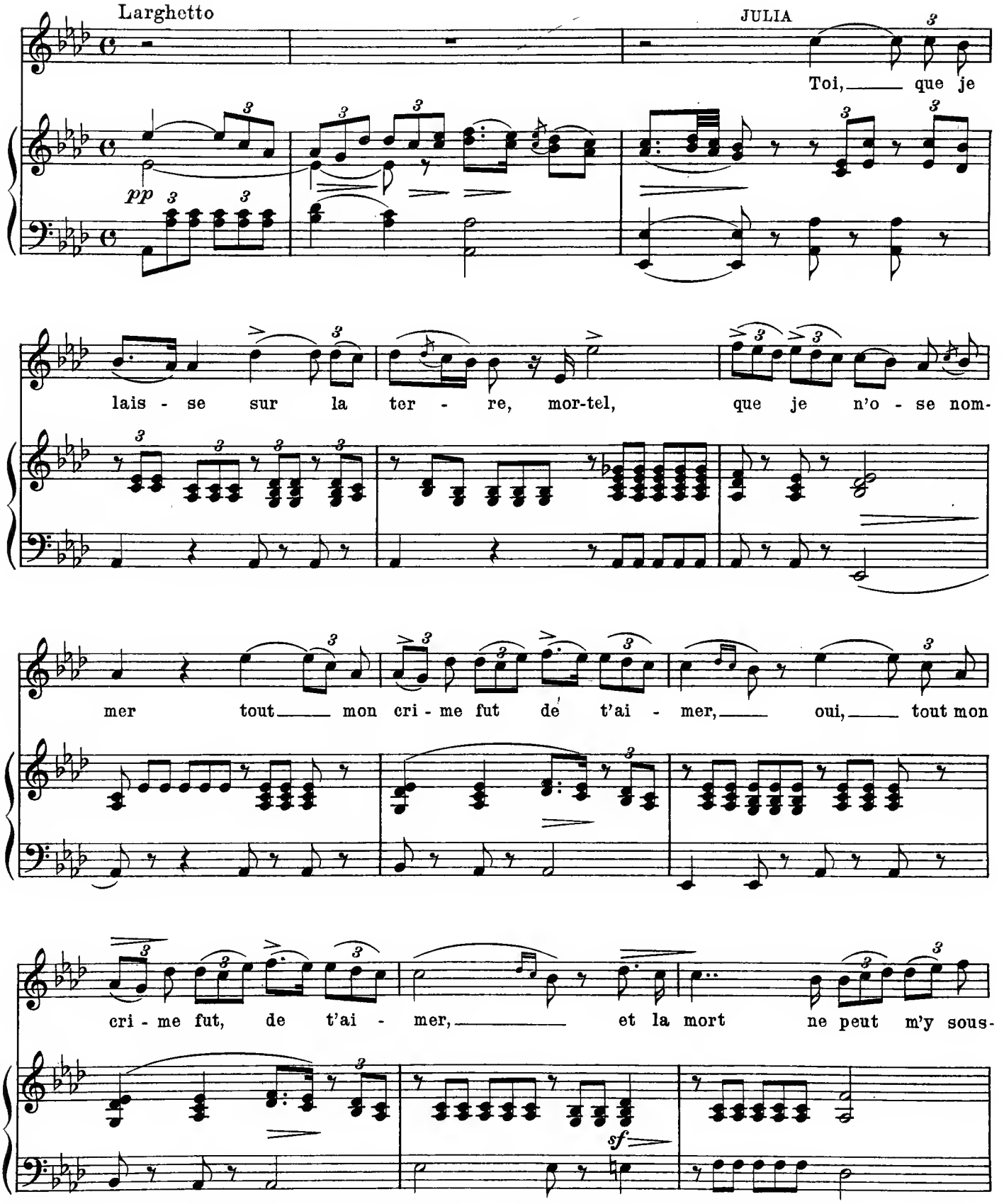
Gigue from "Collinette à la Cour" (1782)

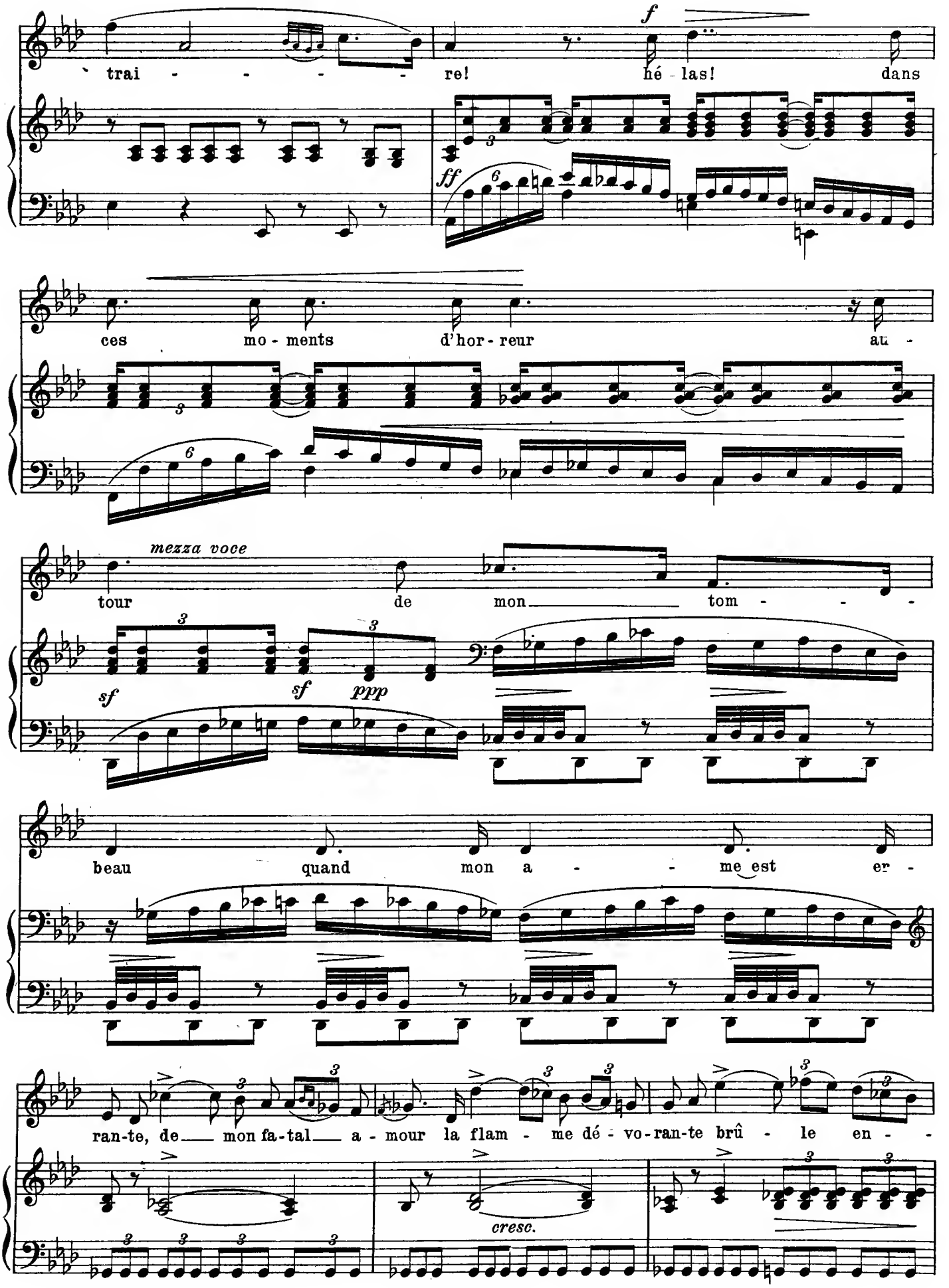


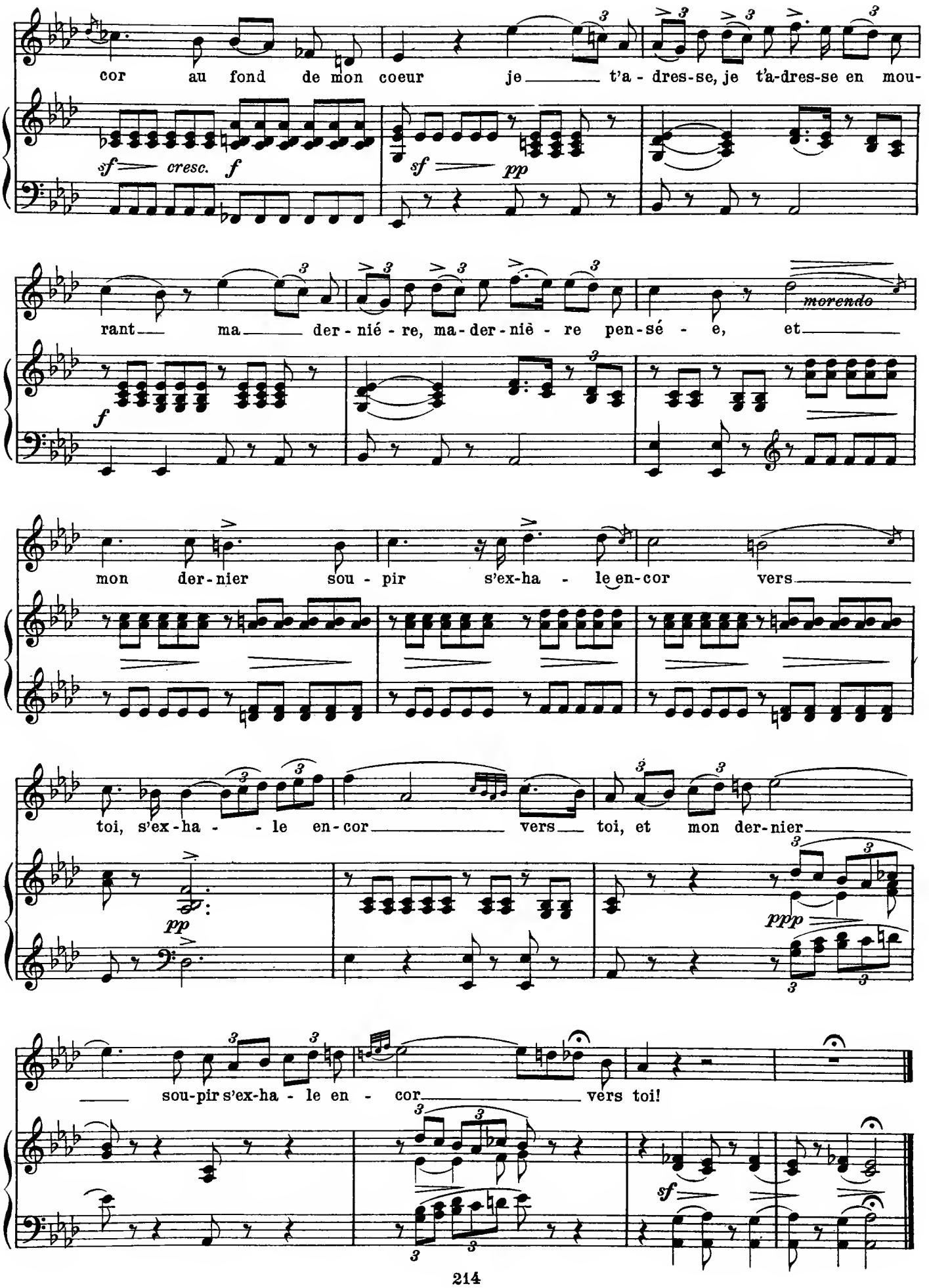

sf
sf
f
p
f
p
f
tr
sf
f
p
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
ff
sf
sf
ff

Gasparo Luigi Spontini (1774 - 1851)

Aria from "La Vestale"



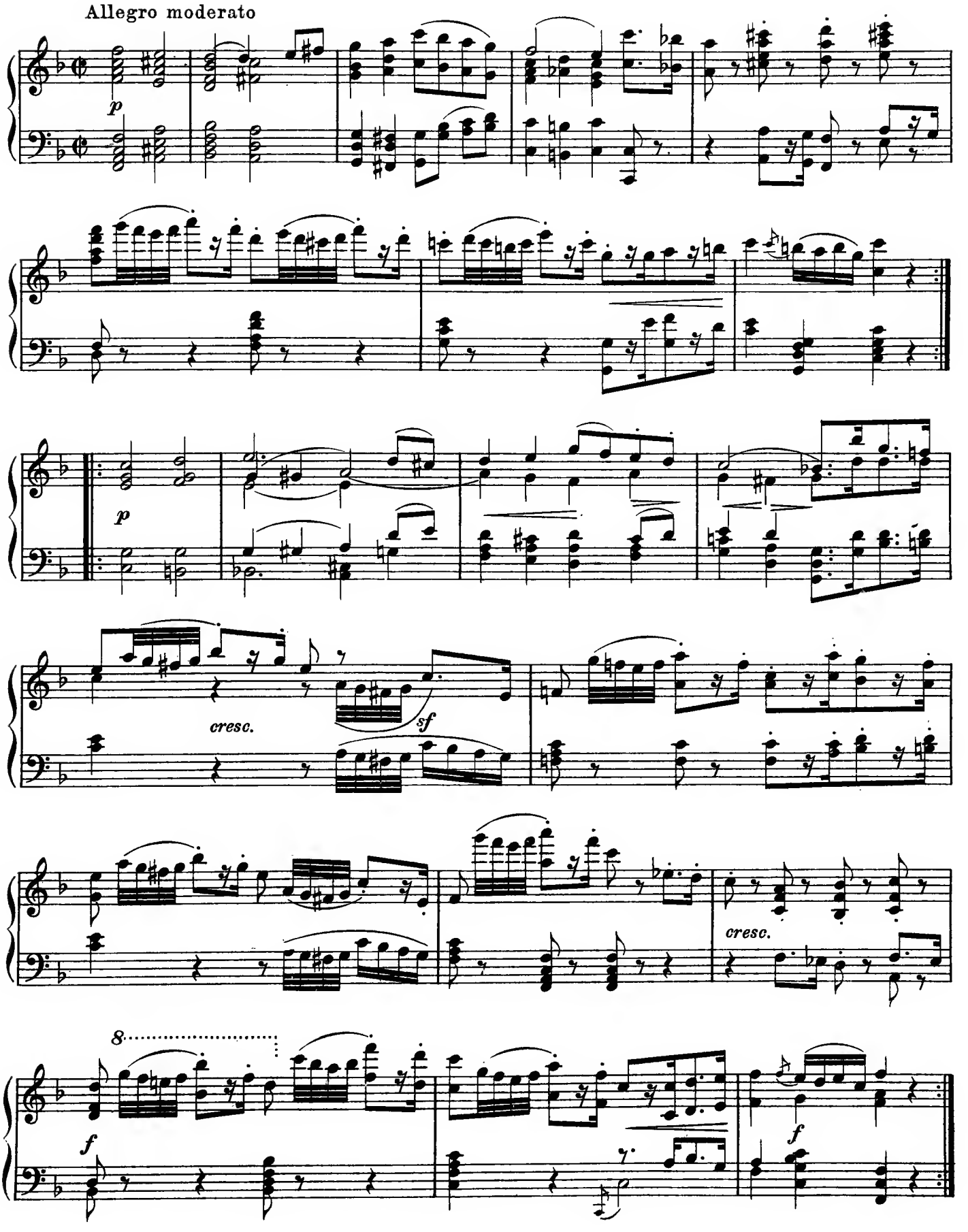

trai - - - - -
re!
f
hé - las!
dans
ff
ces mo - ments d'hor - reur au -
mezza voce
tour de mon tom - - -
sf
sf
ppp
beau quand mon a - - me est er -
ran-te, de mon fa-tal a - mour la flam - me dé - vo-ran-te brû - le en - -
cresc.


cor au fond de mon coeur je t'a - dres-se, je t'a-dres-se en mou-
sf cresc. f
sf pp
rant ma der - nié - re, ma-der-niè - re pen-sé - e, et
morendo
f
mon der-nier sou - pir s'ex-ha - le en-cor vers
toi, s'ex-ha - - le en-cor vers toi, et mon der-nier
pp
ppp
sou-pir s'ex-ha - le en - cor vers toi!
sf

Luigi Cherubini (1760 - 1842)

March from "Fanisca"

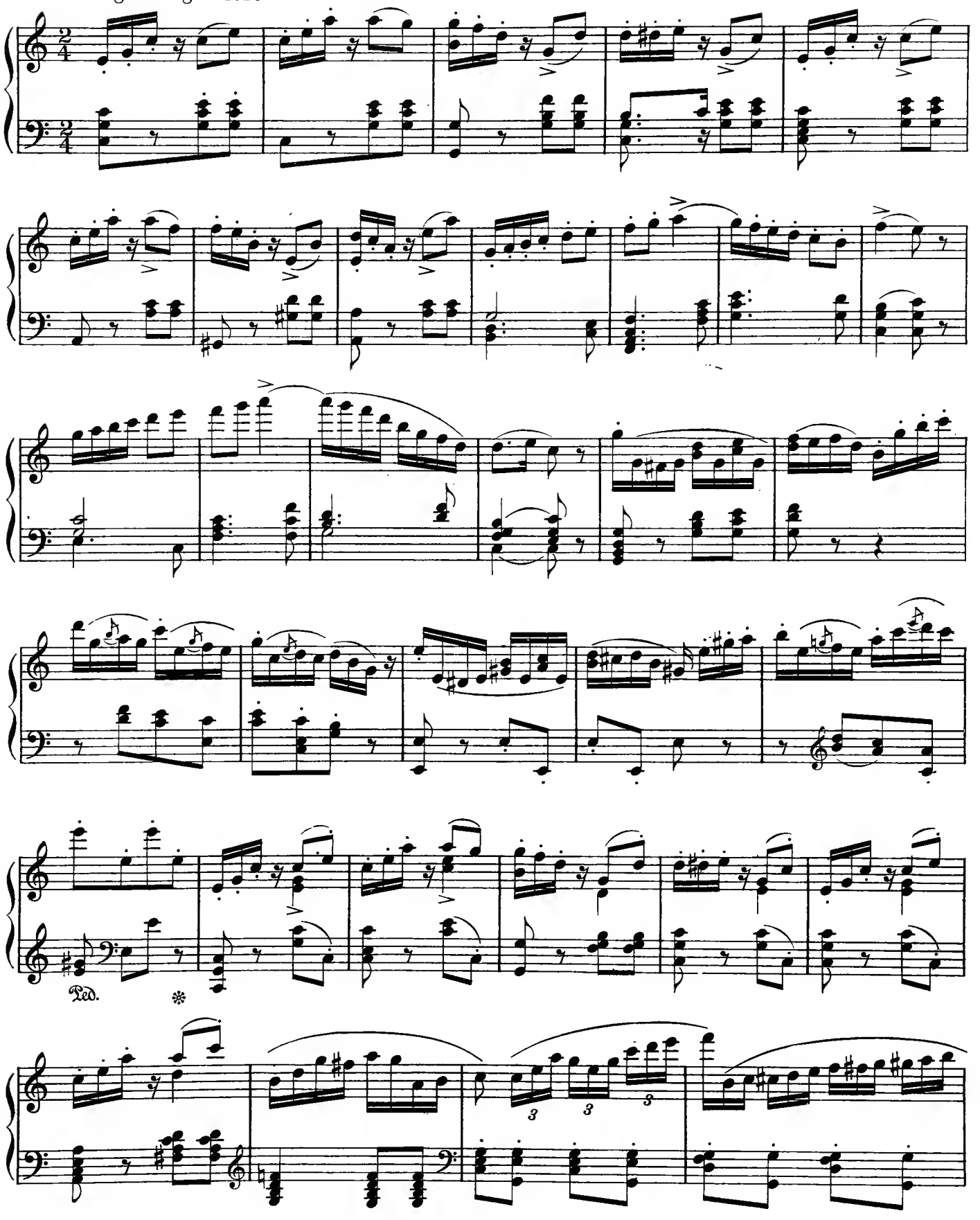
Allegro moderato

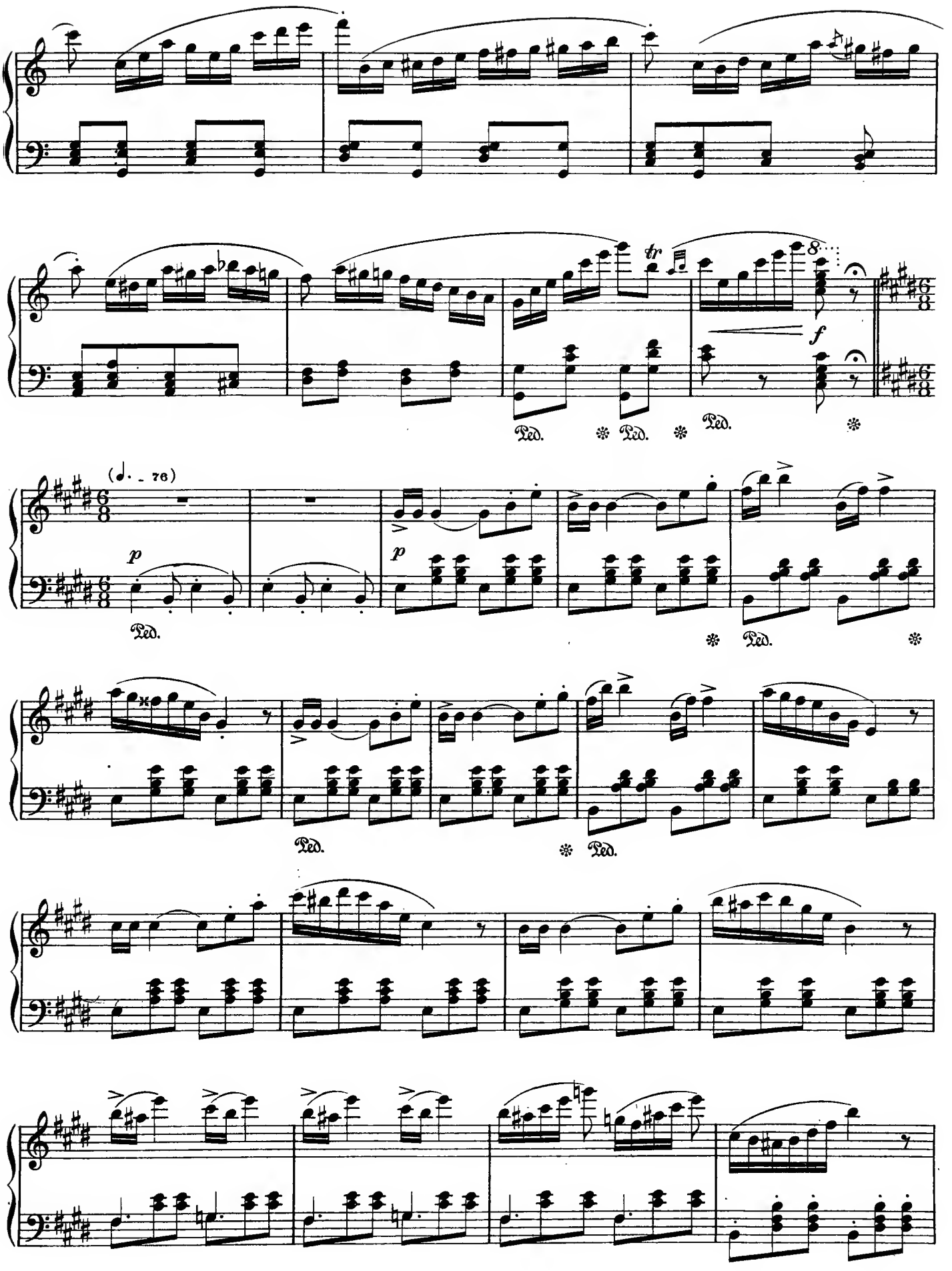


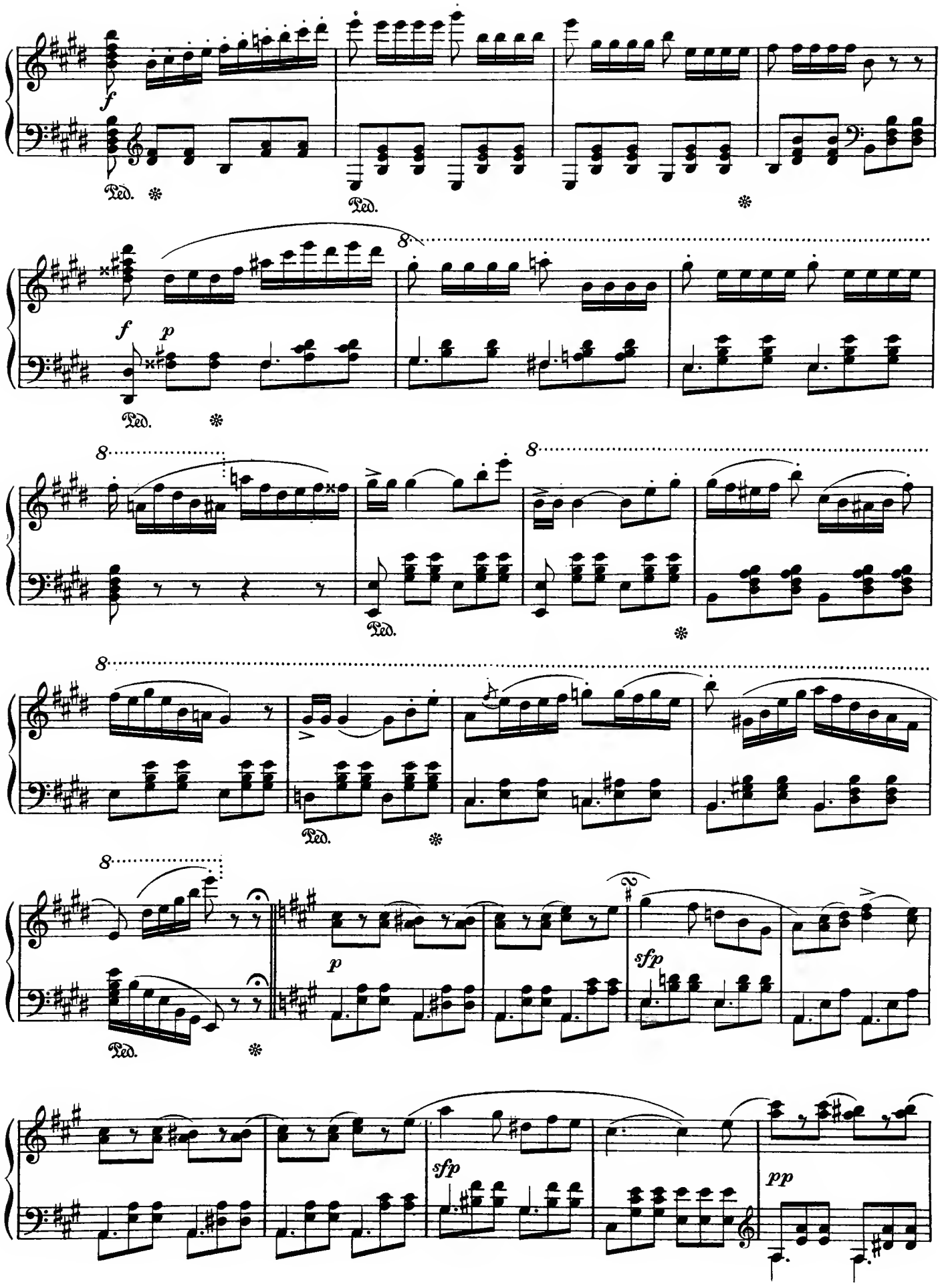
Luigi Cherubini (1760 - 1842)

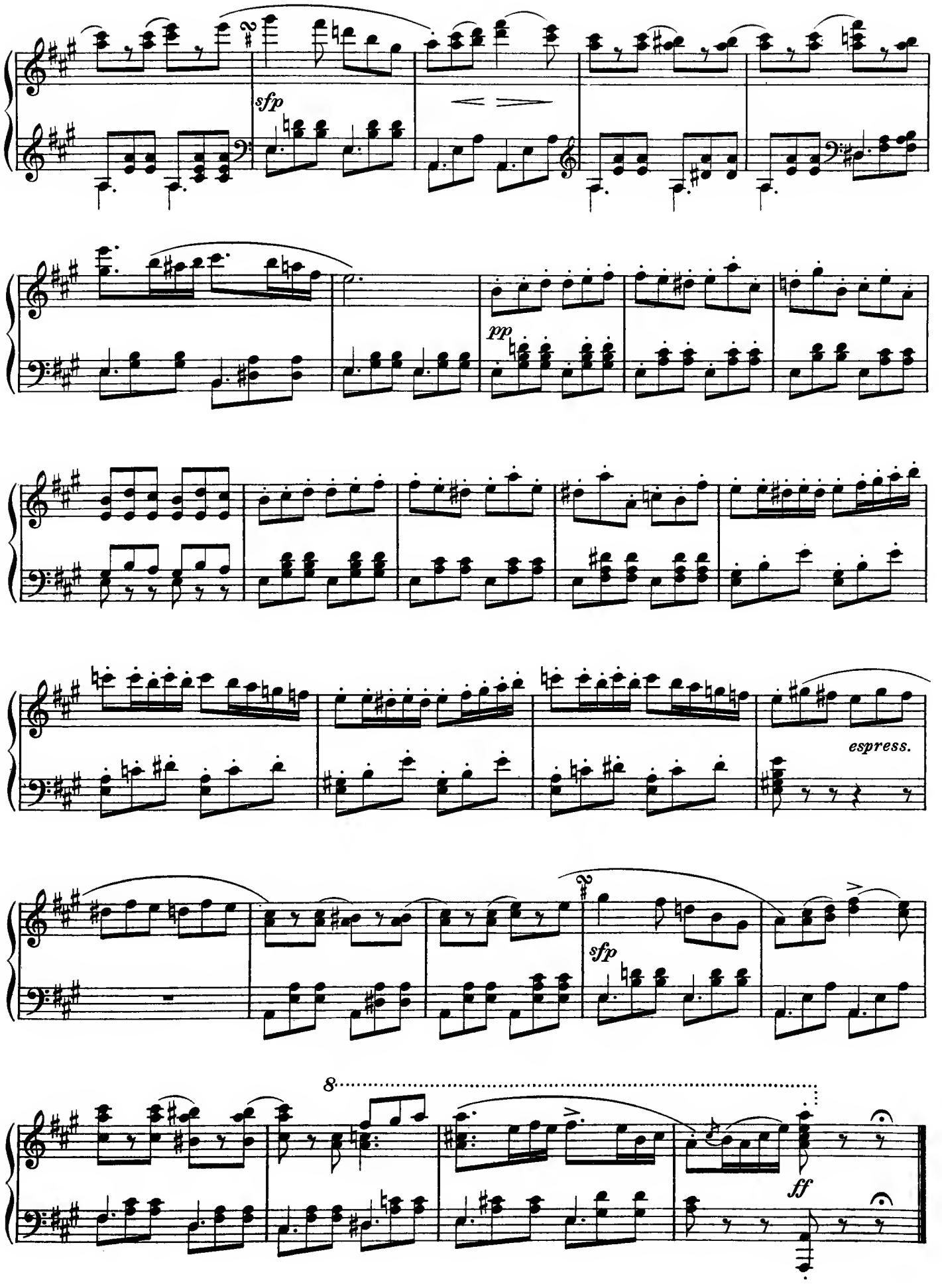
Ballet Music from "Ali Baba"

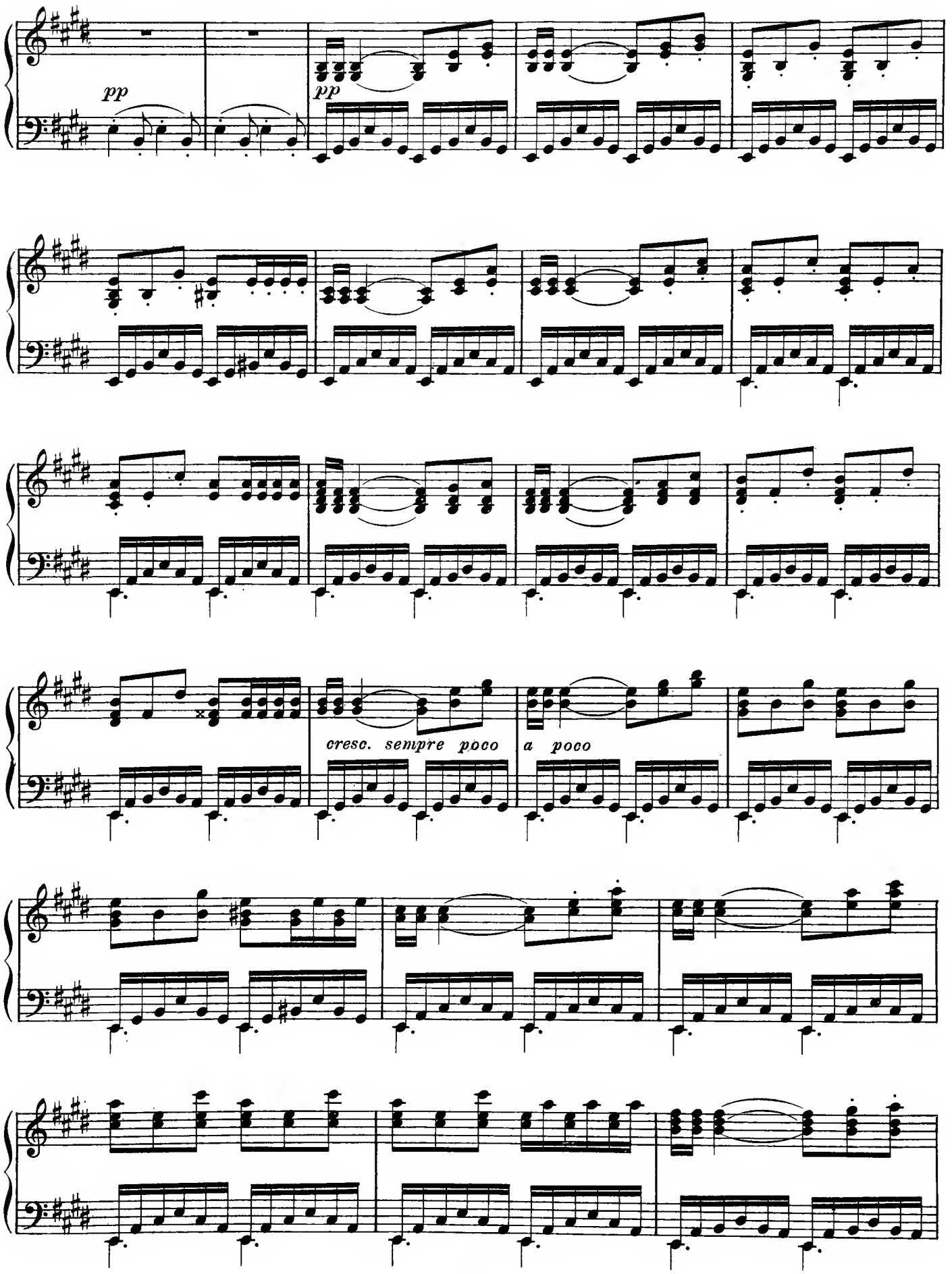
Allegretto grazioso

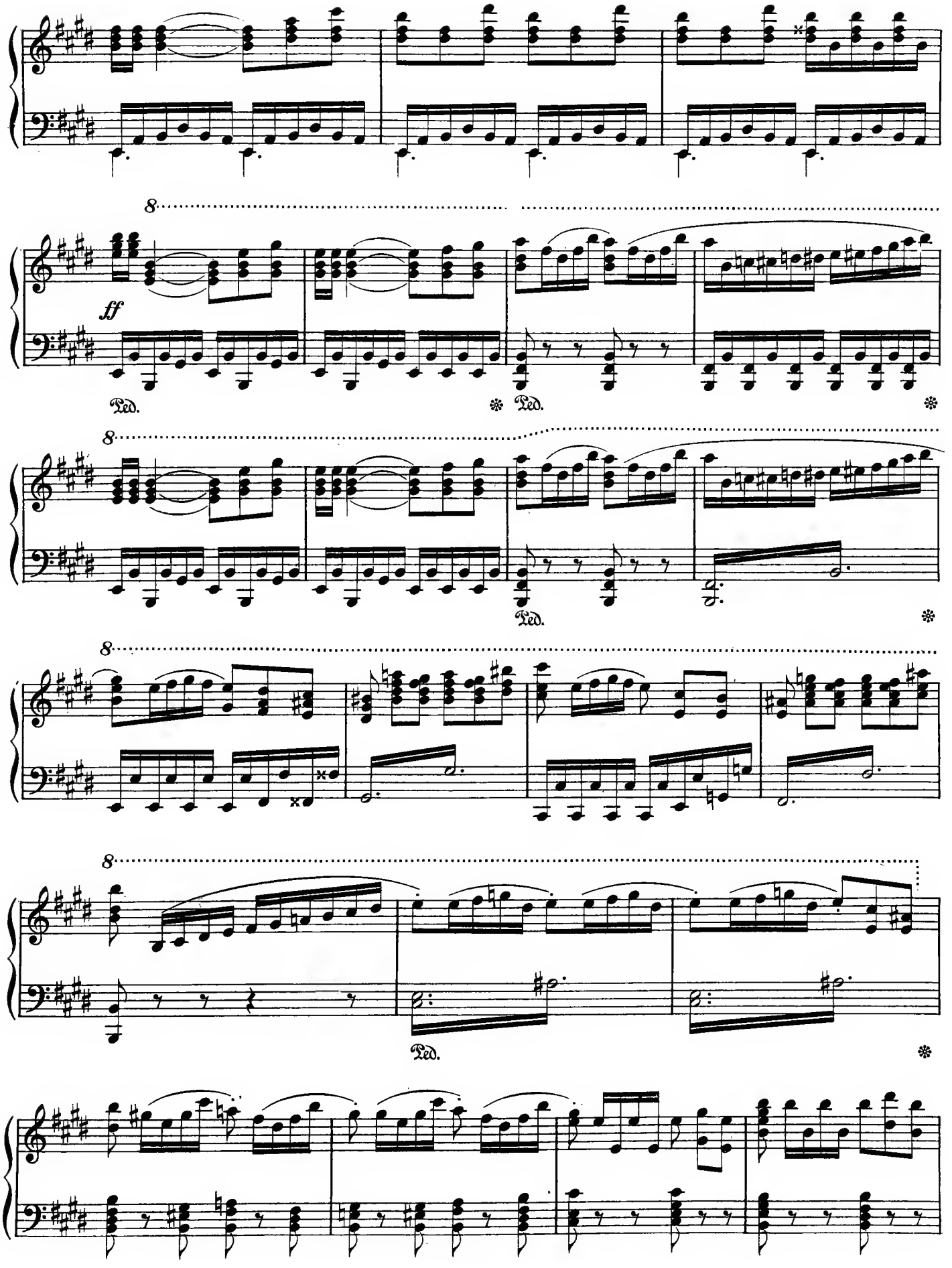


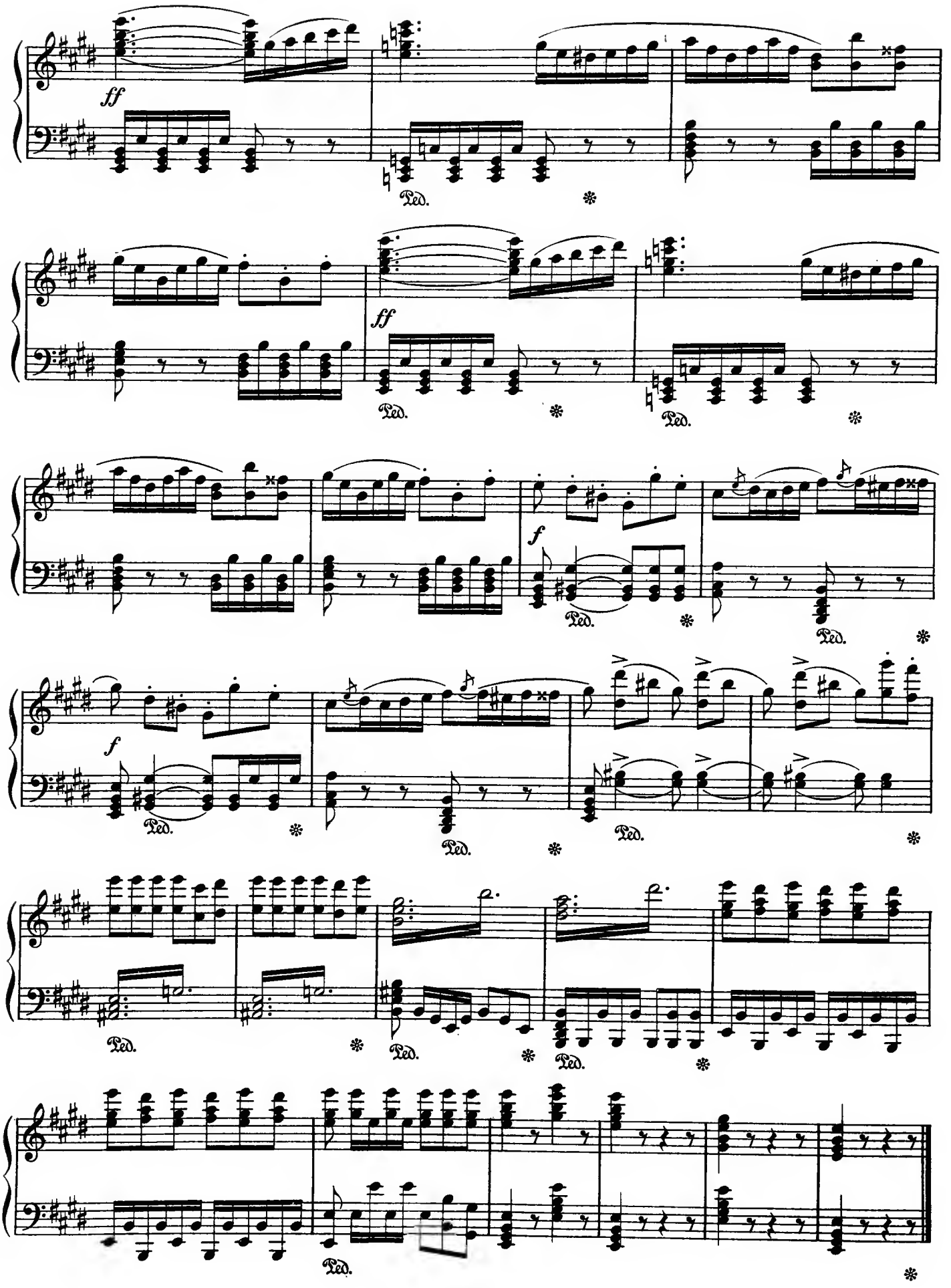

tr
8
f
Ped.
(♩. = 76)
p
Ped.


f
Ped.
f
p
8
sfp
pp


sfp
pp
espress.
sfp
8
ff


pp
pp
cresc. sempre poco
a poco

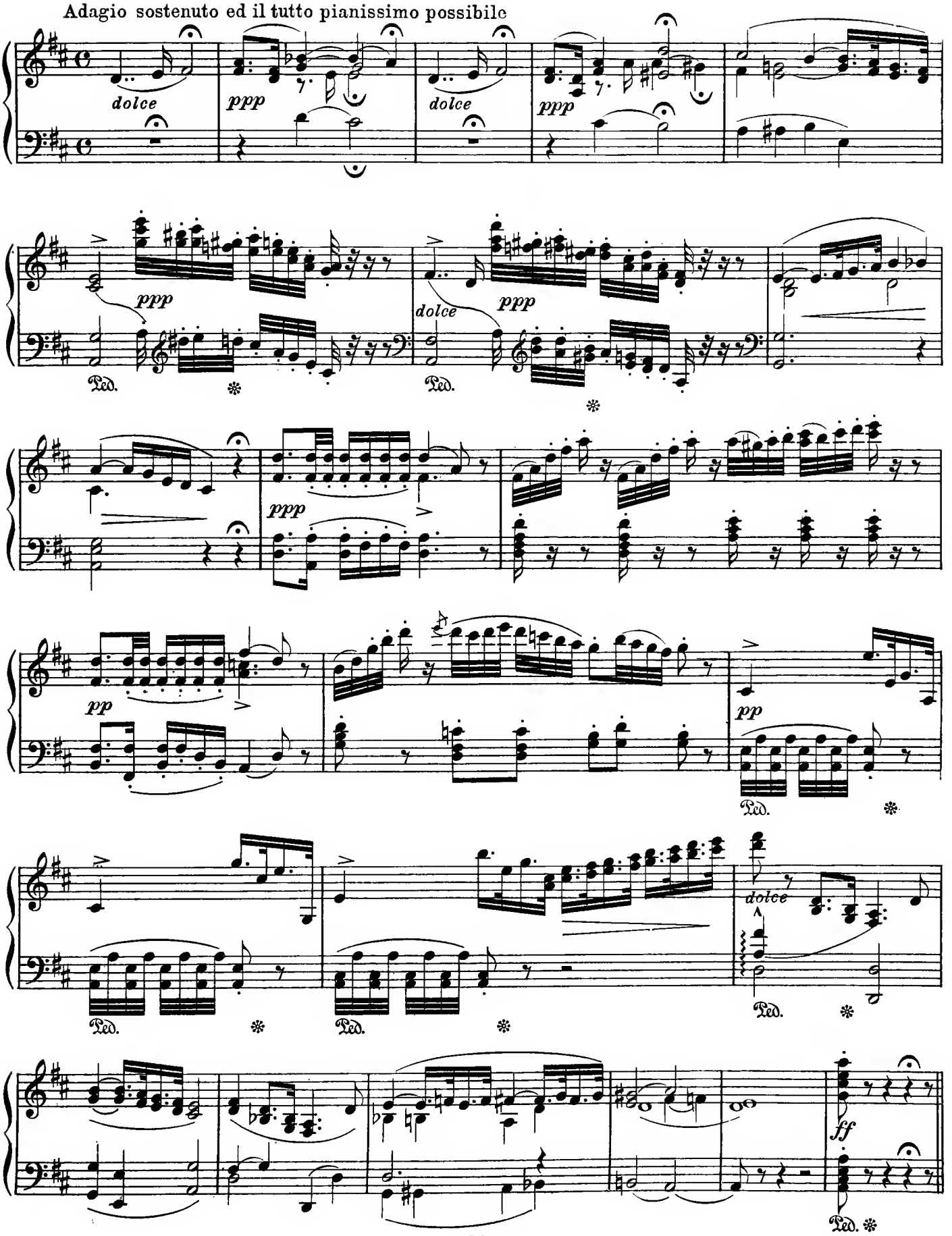

8
ff
Ped.
Ped.
Ped.
Ped.


ff
Ped.
ff
Ped.
Ped.
f
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
Ped.

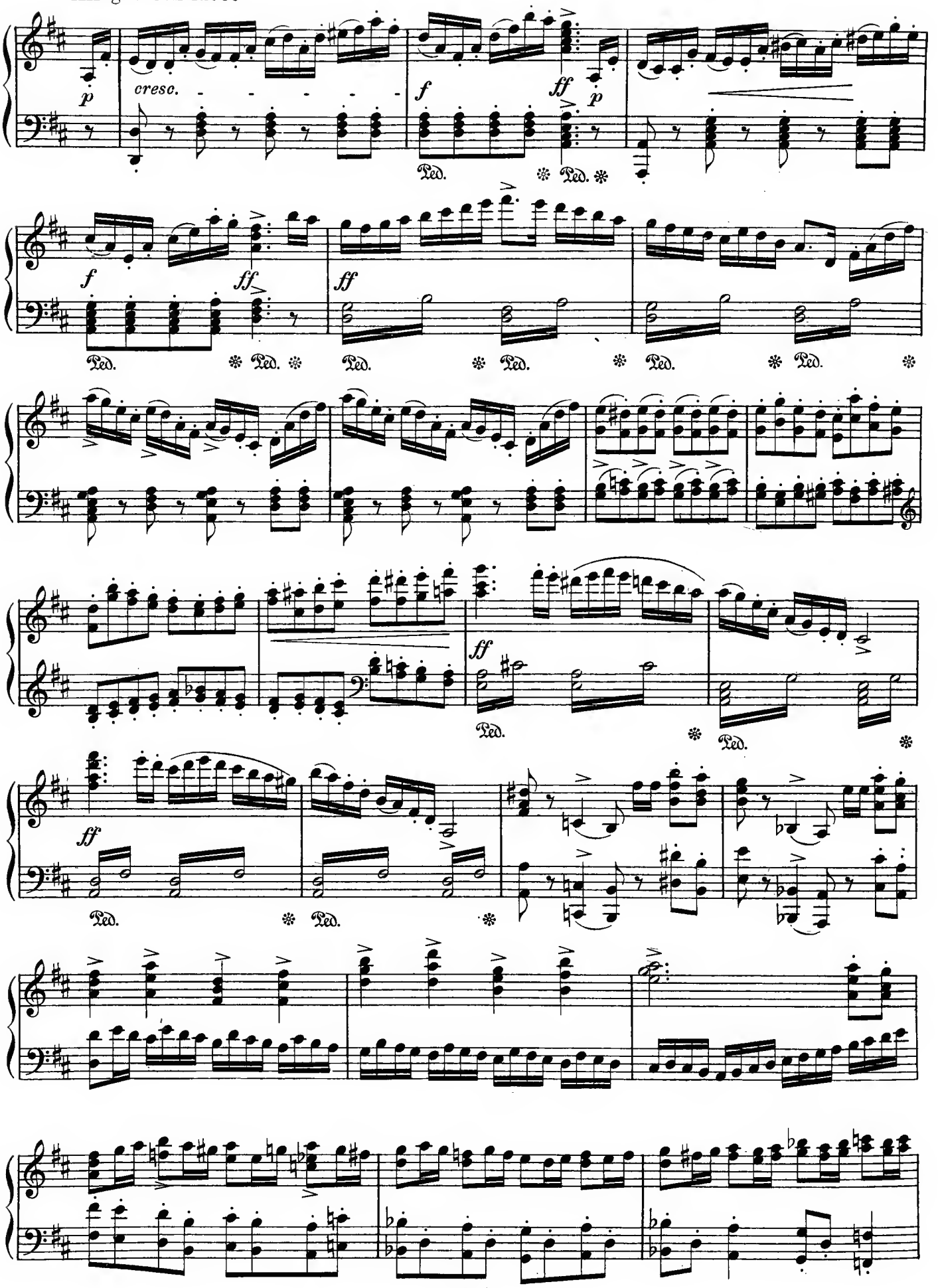
Carl Maria von Weber (1786 - 1826)

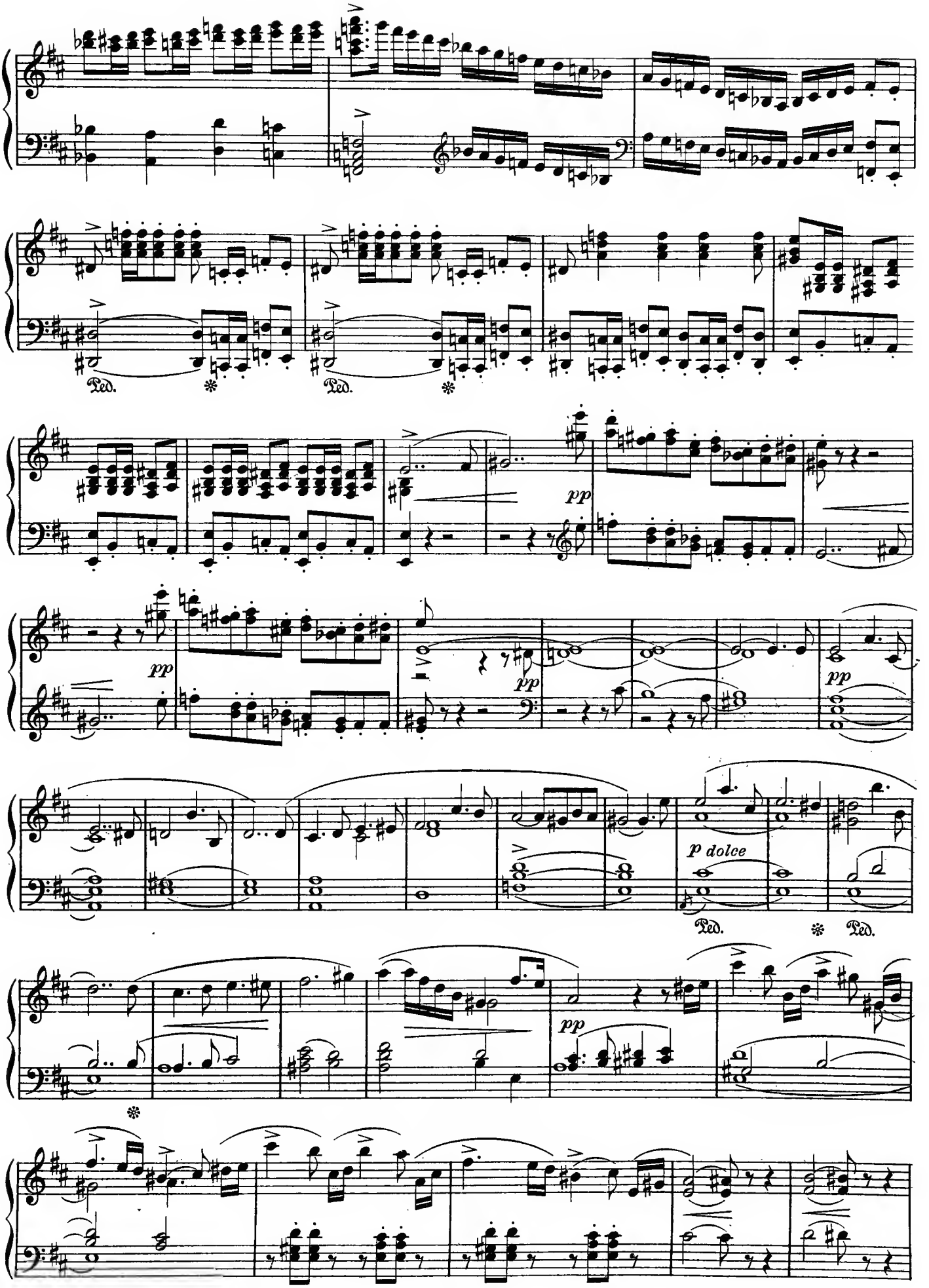
Overture to "Oberon"

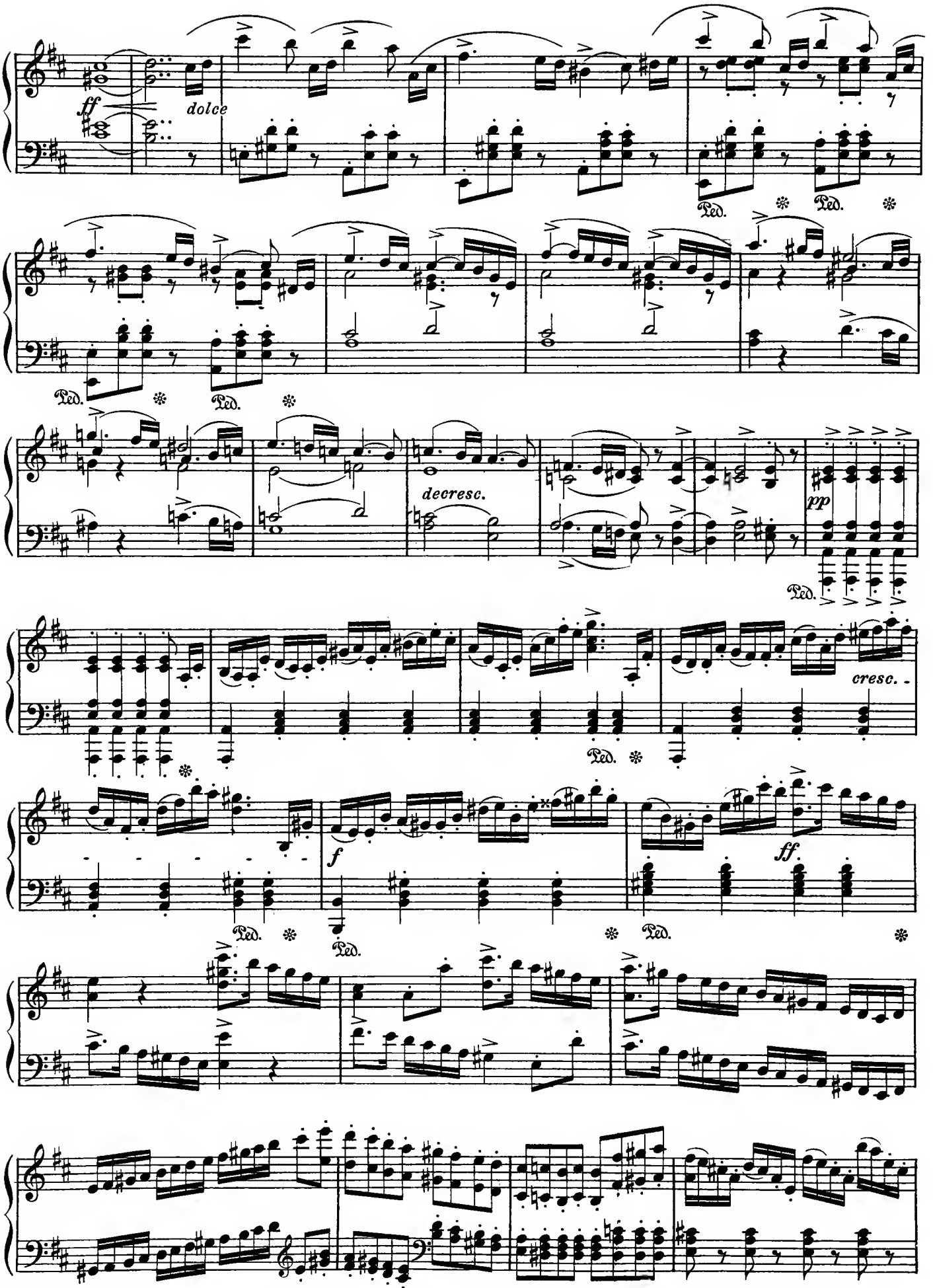
Adagio sostenuto ed il tutto pianissimo possibile

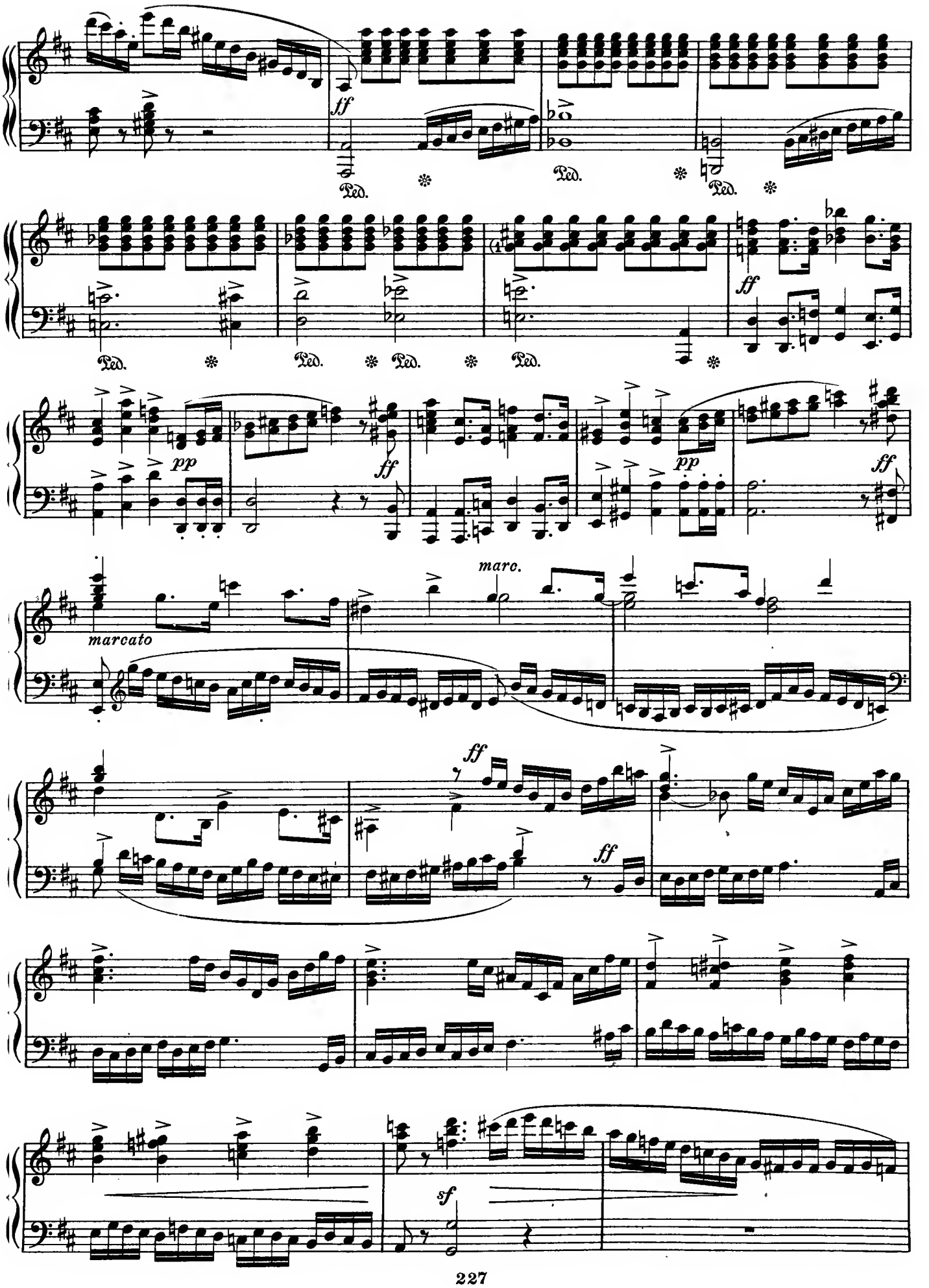


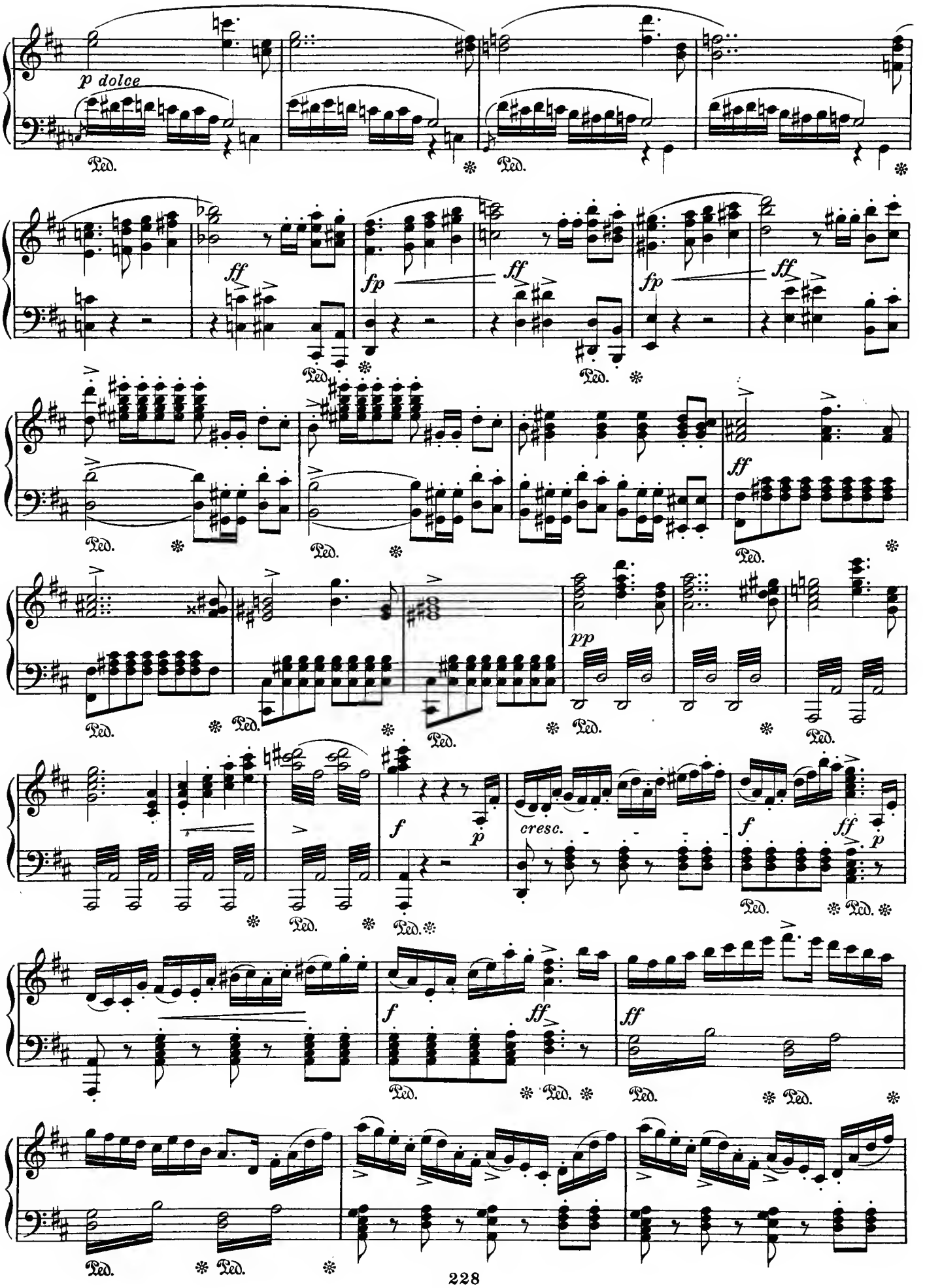
Allegro con fuoco

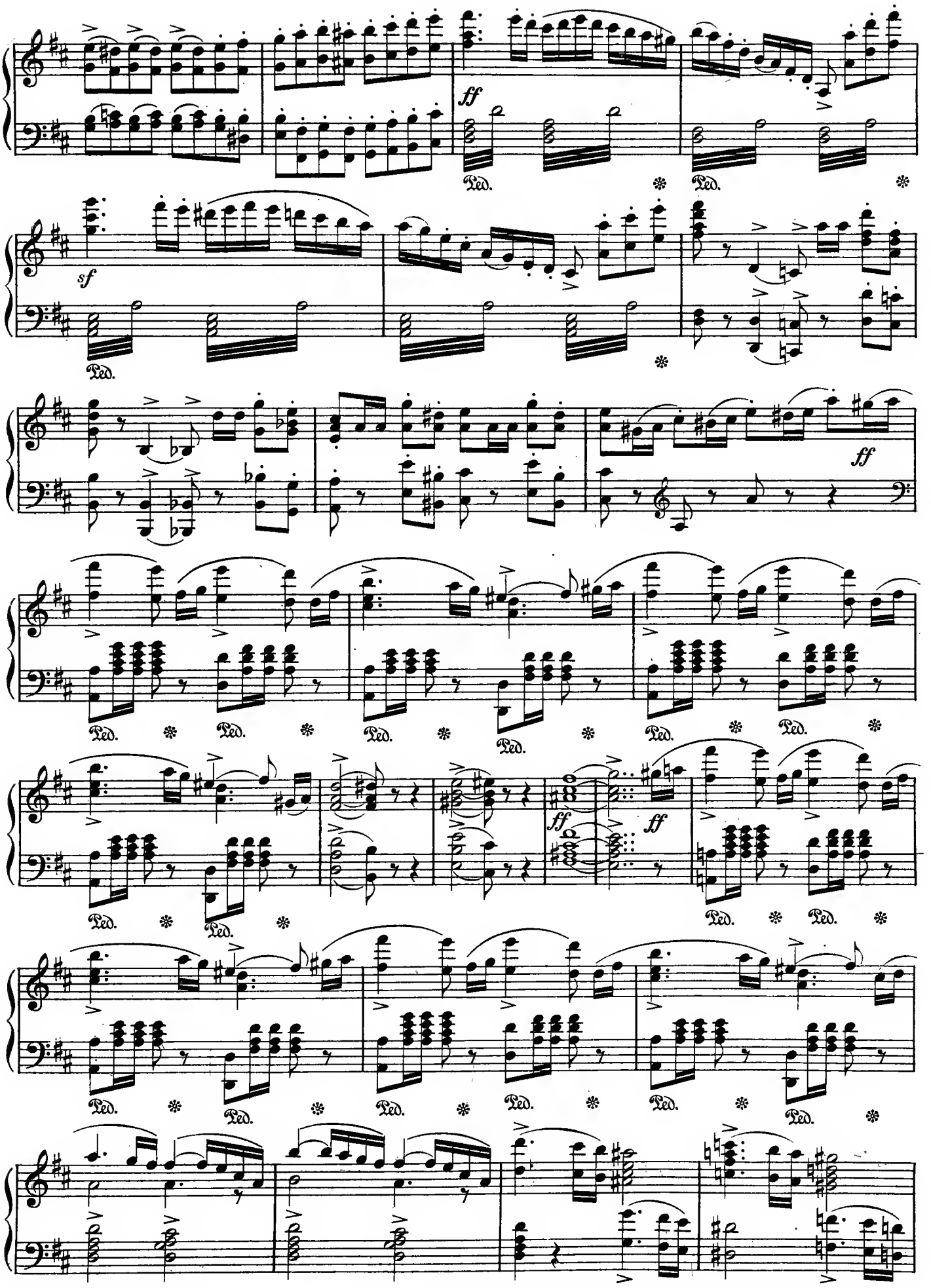


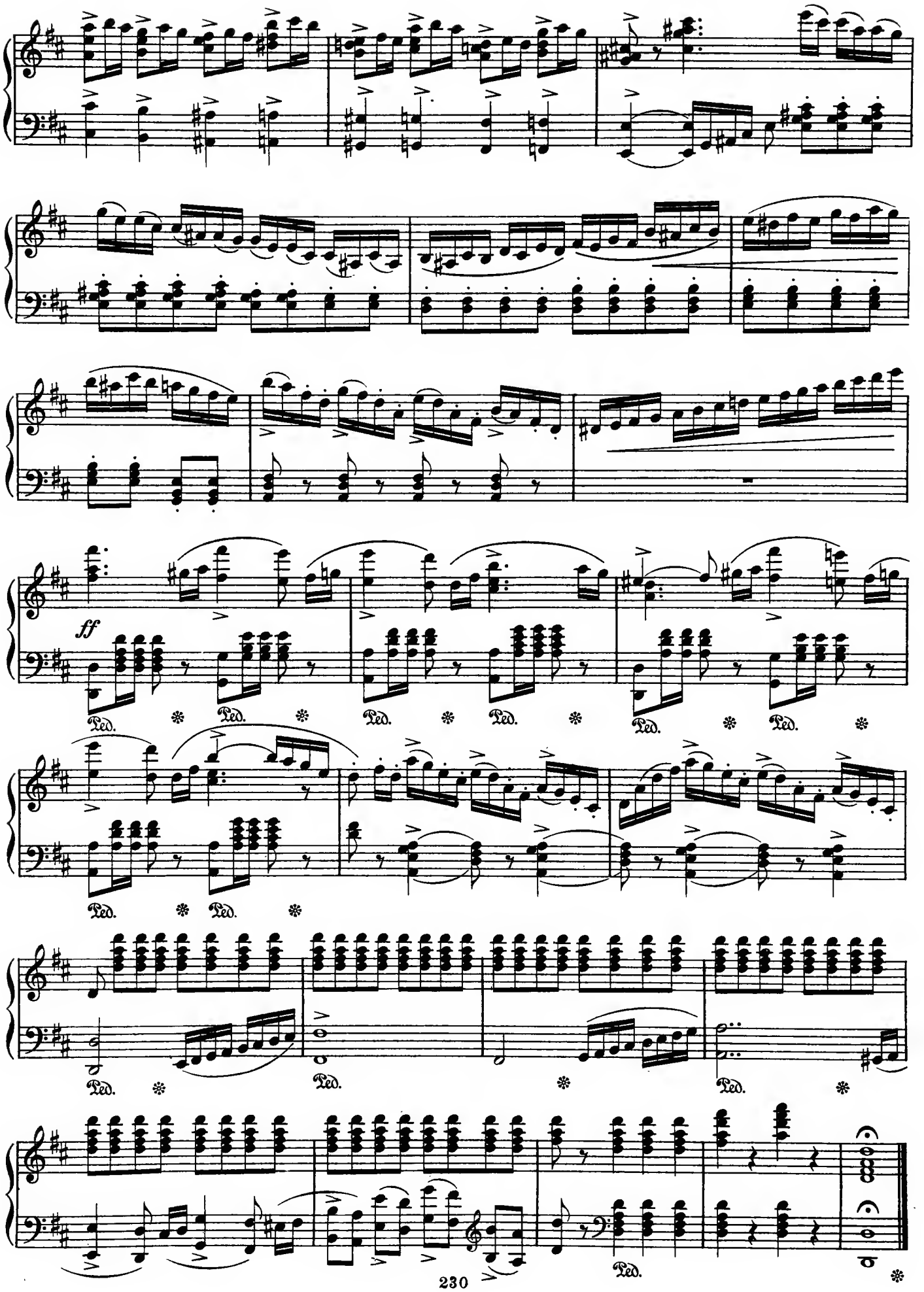

Ped.
Ped.
pp
pp
pp
p dolce
Ped.
Ped.
pp


ff
dolce
Ped.
Ped.
Ped.
Ped.
decresc.
pp
Ped.
cresc.
Ped.
f
Ped.
ff.
Ped.


ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
pp
ff
pp
ff
marcato
marc.
ff
ff
ff
sf

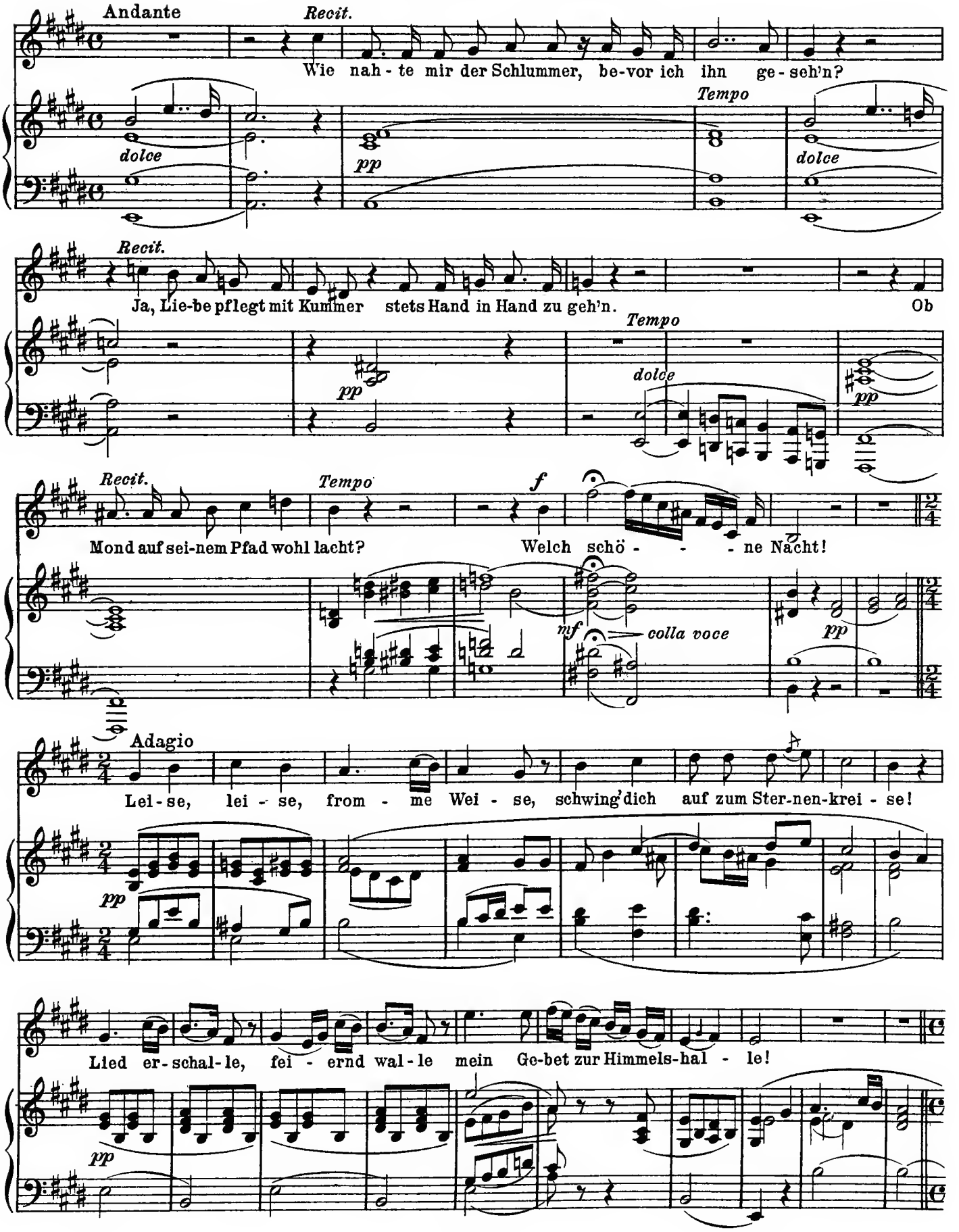

p dolce
Ped.
ff
fp
pp
cresc.
f
p

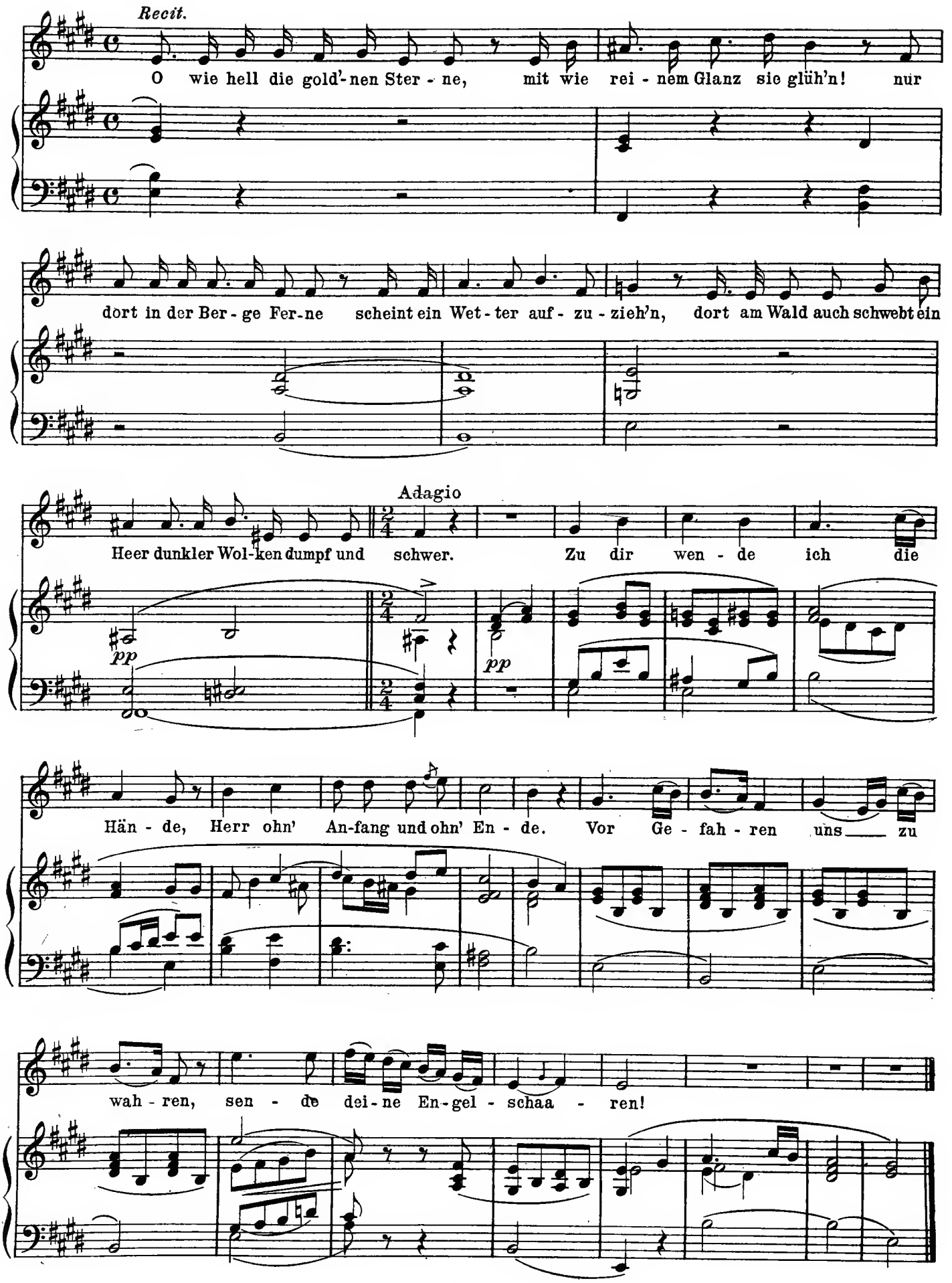

ff
Ped.
sf
ff
ff
ff


ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Carl Maria von Weber (1786-1826)

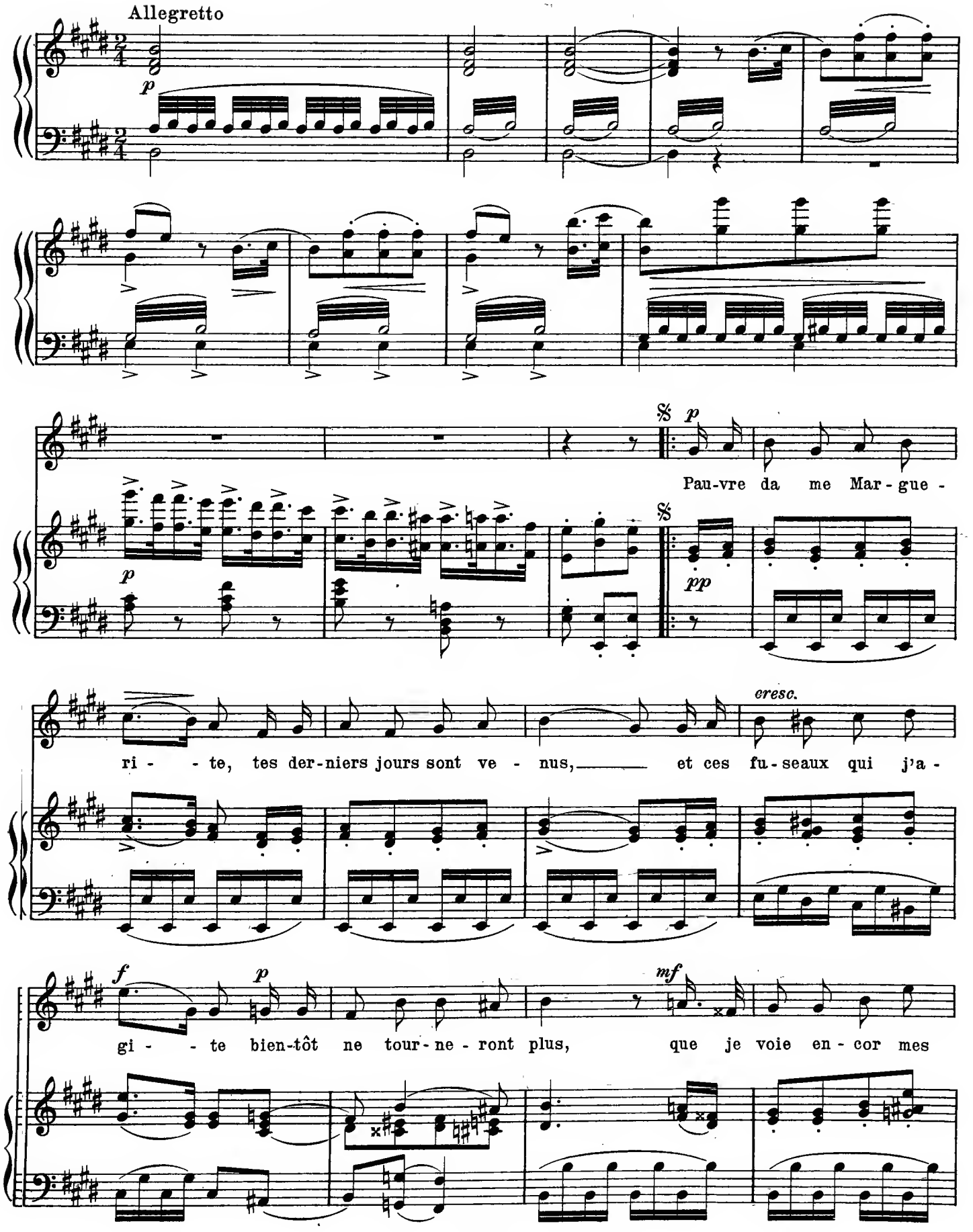
Agathe's Aria from "Der Freischütz"

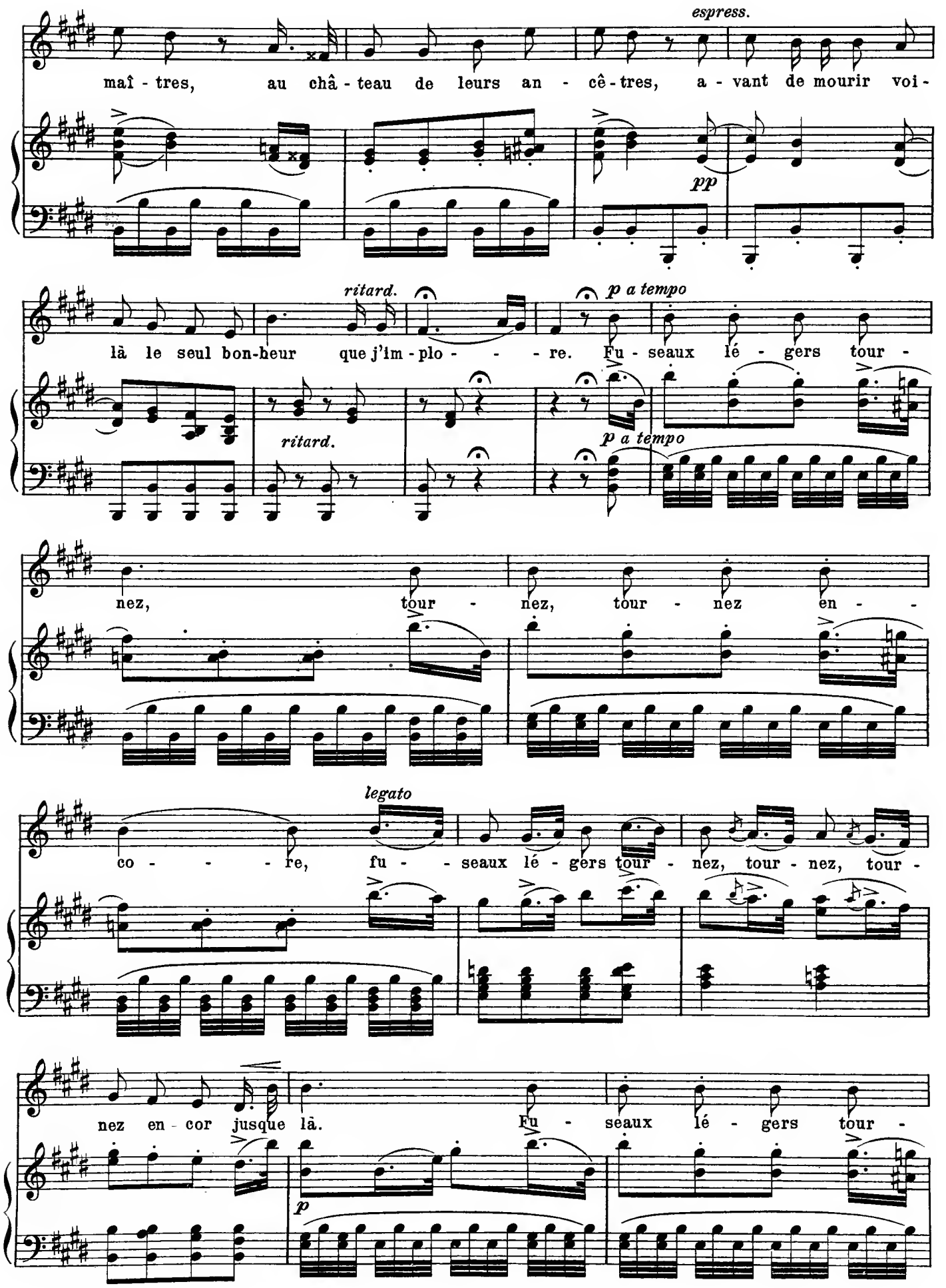


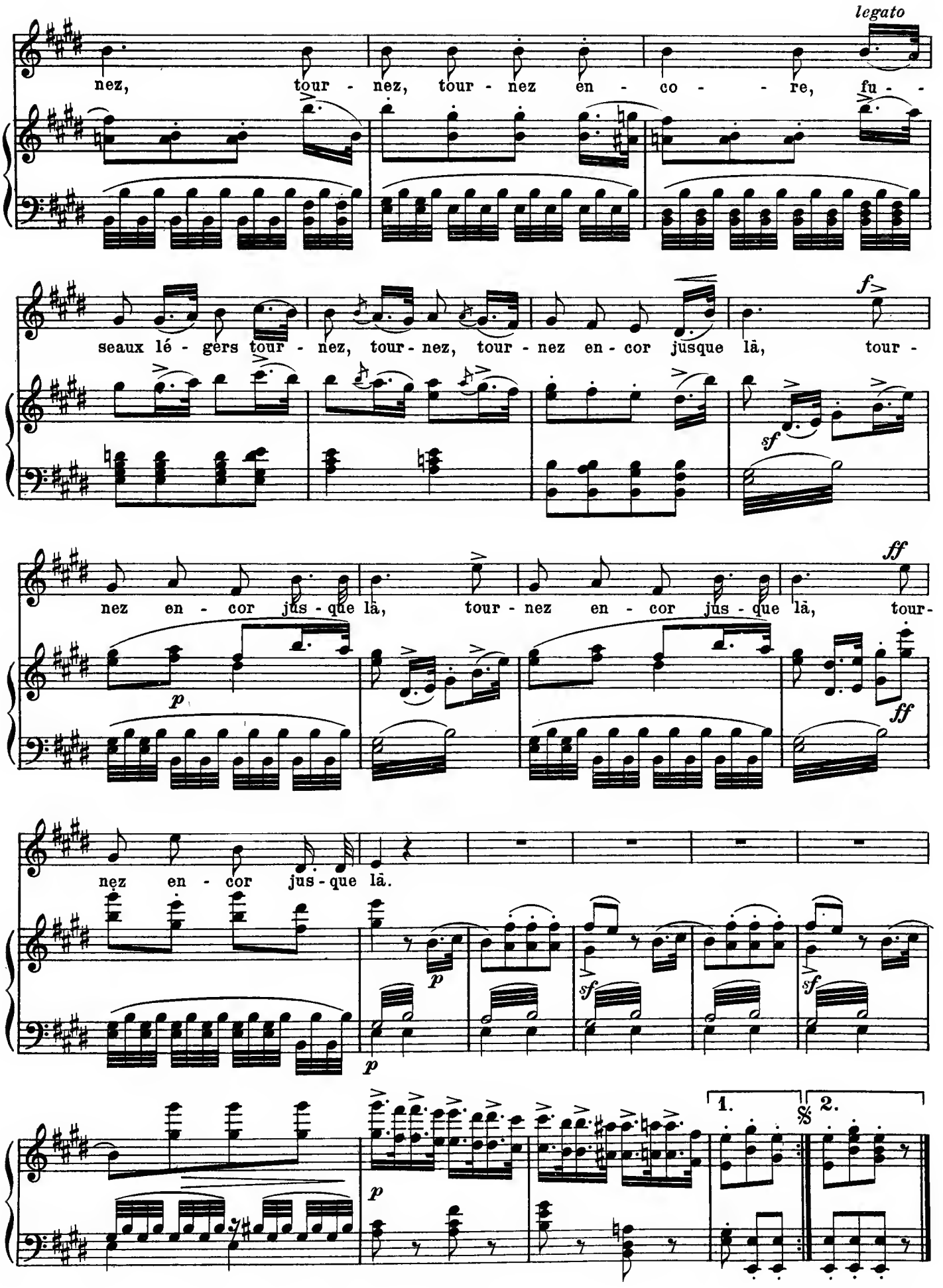

Recit.
O wie hell die gold'-nen Ster - ne, mit wie rei - nem Glanz sie glüh'n! nur
dort in der Ber - ge Fer-ne scheint ein Wet - ter auf - zu - zieh'n, dort am Wald auch schwebt ein
Adagio
Heer dunkler Wol-ken dumpf und schwer. Zu dir wen - de ich die
pp
pp
Hän - de, Herr ohn' An-fang und ohn' En - de. Vor Ge - fah - ren uns zu
wah - ren, sen - de dei - ne En-gel - schaa - ren!

François Adrien Boieldieu (1775 - 1834)

Romanza from "La Dame Blanche"

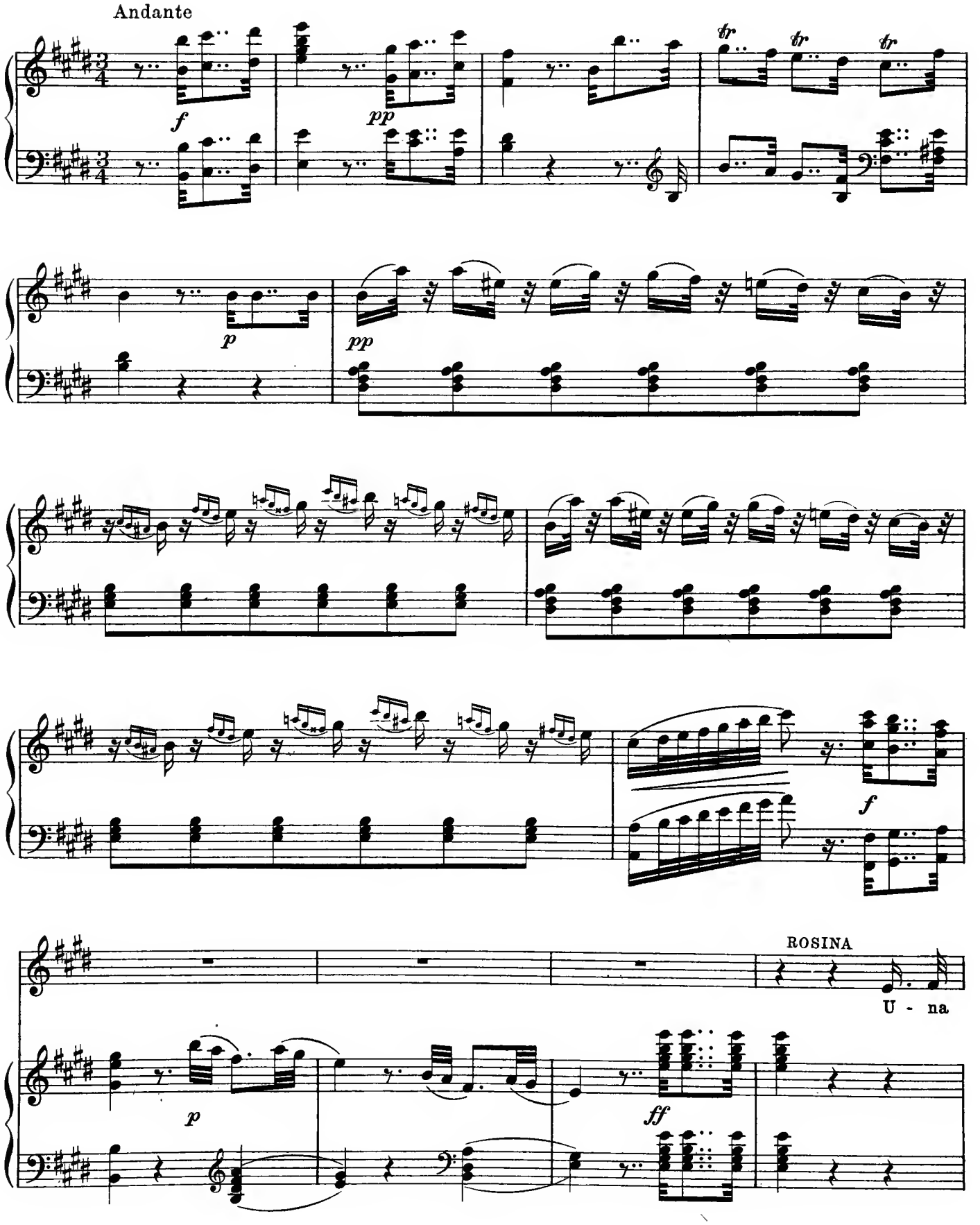


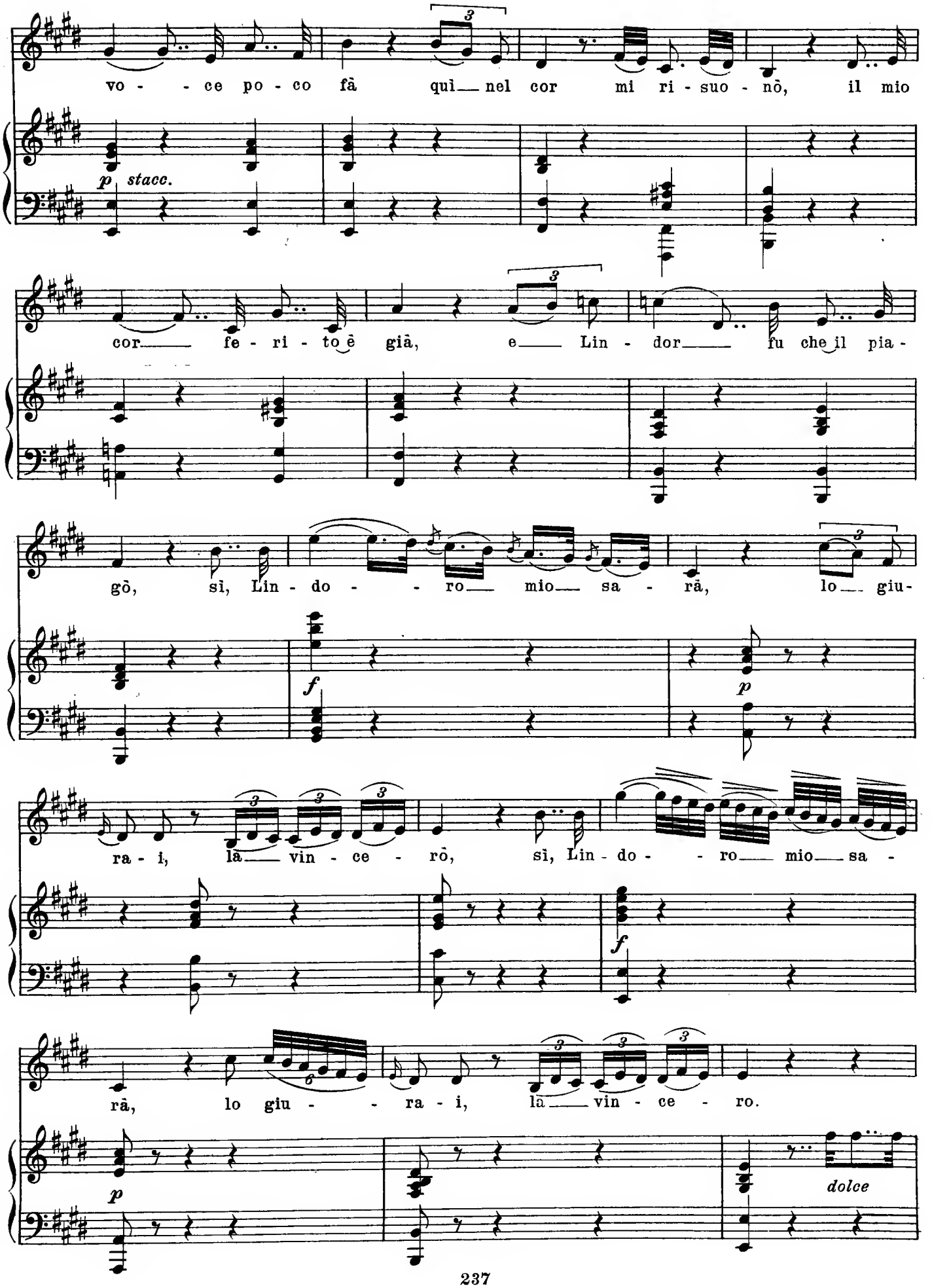

espress.
maî - tres, au châ - teau de leurs an - cê - tres, a - vant de mourir voi -
pp
ritard.
p a tempo
là le seul bon-heur que j'im - plo - - - re. Fu - seaux lé - gers tour -
ritard.
p a tempo
nez, tour - nez, tour - nez en - -
legato
co - - - re, fu - - seaux lé - gers tour - nez, tour - nez, tour -
nez en - cor jusque là. Fu - seaux lé - gers tour -
p

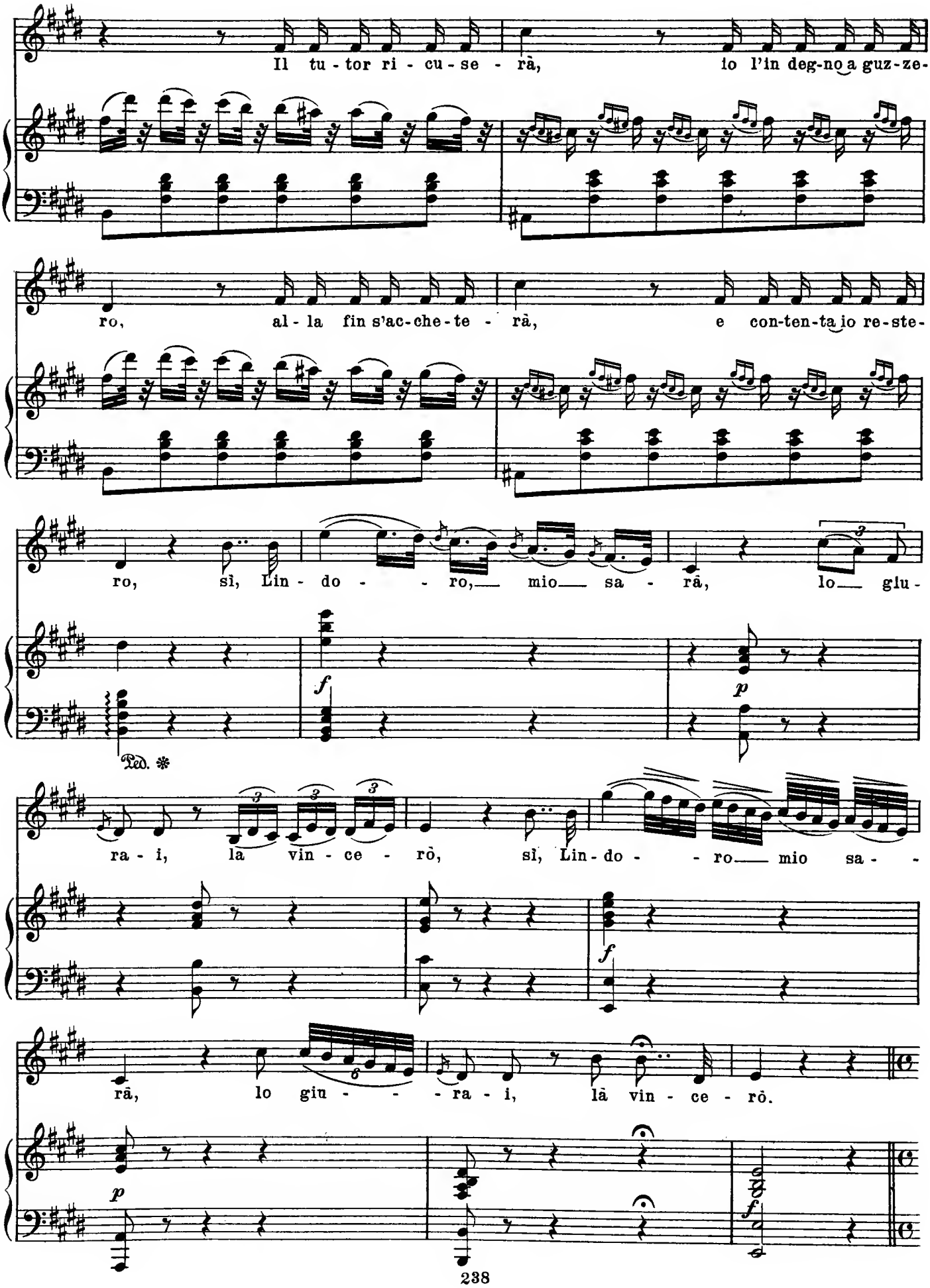

legato
nez, tour - nez, tour - nez en - co - re, fu -
seaux lé - gers tour - nez, tour - nez, tour - nez en - cor jusque là, tour -
nez en - cor jus - que là, tour - nez en - cor jus - que là, tour -
nez en - cor jus - que là.
1.
2.

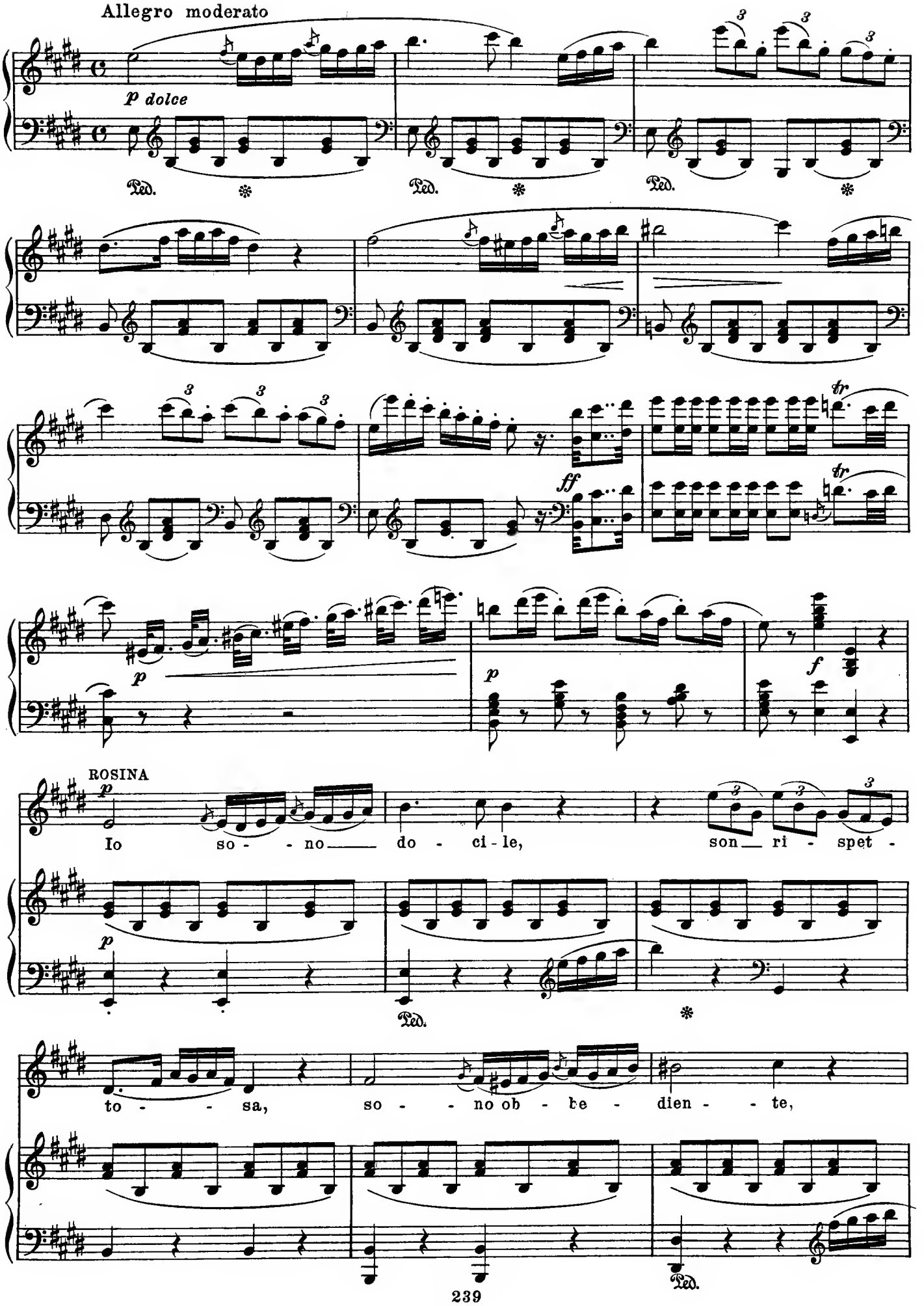
Gioacchino Rossini (1792 - 1868)

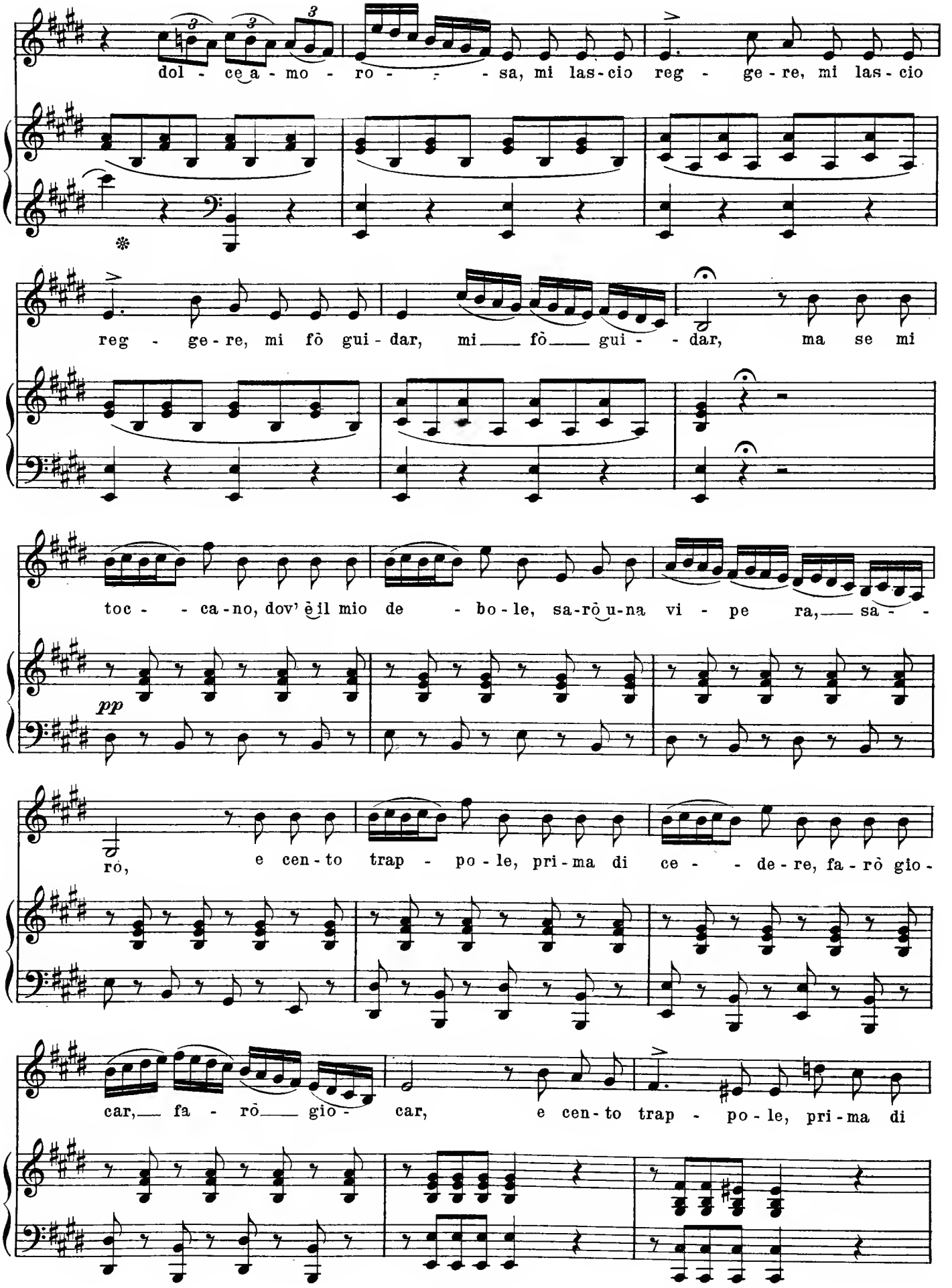
Cavatina from "Il Barbiere di Siviglia"

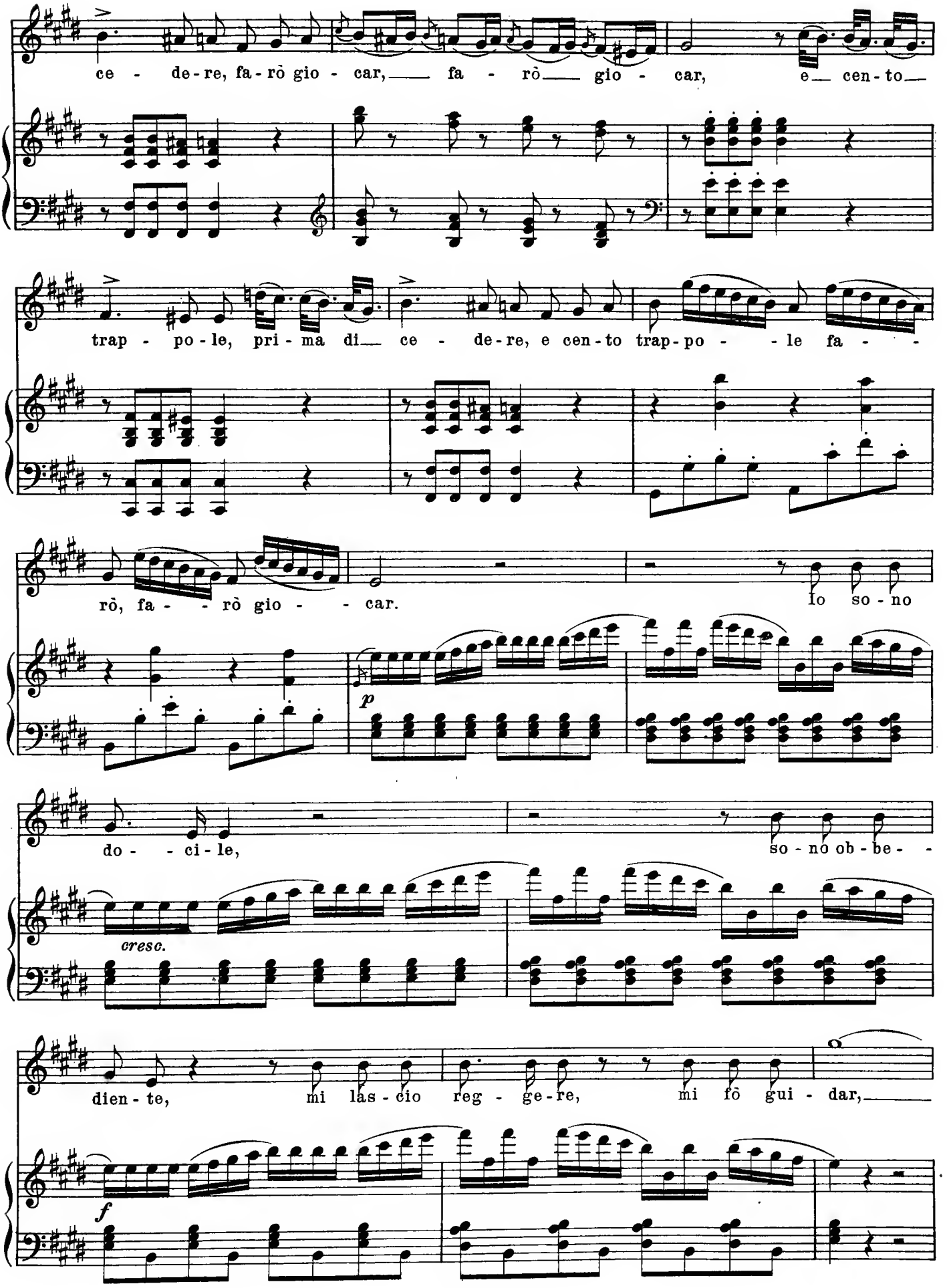


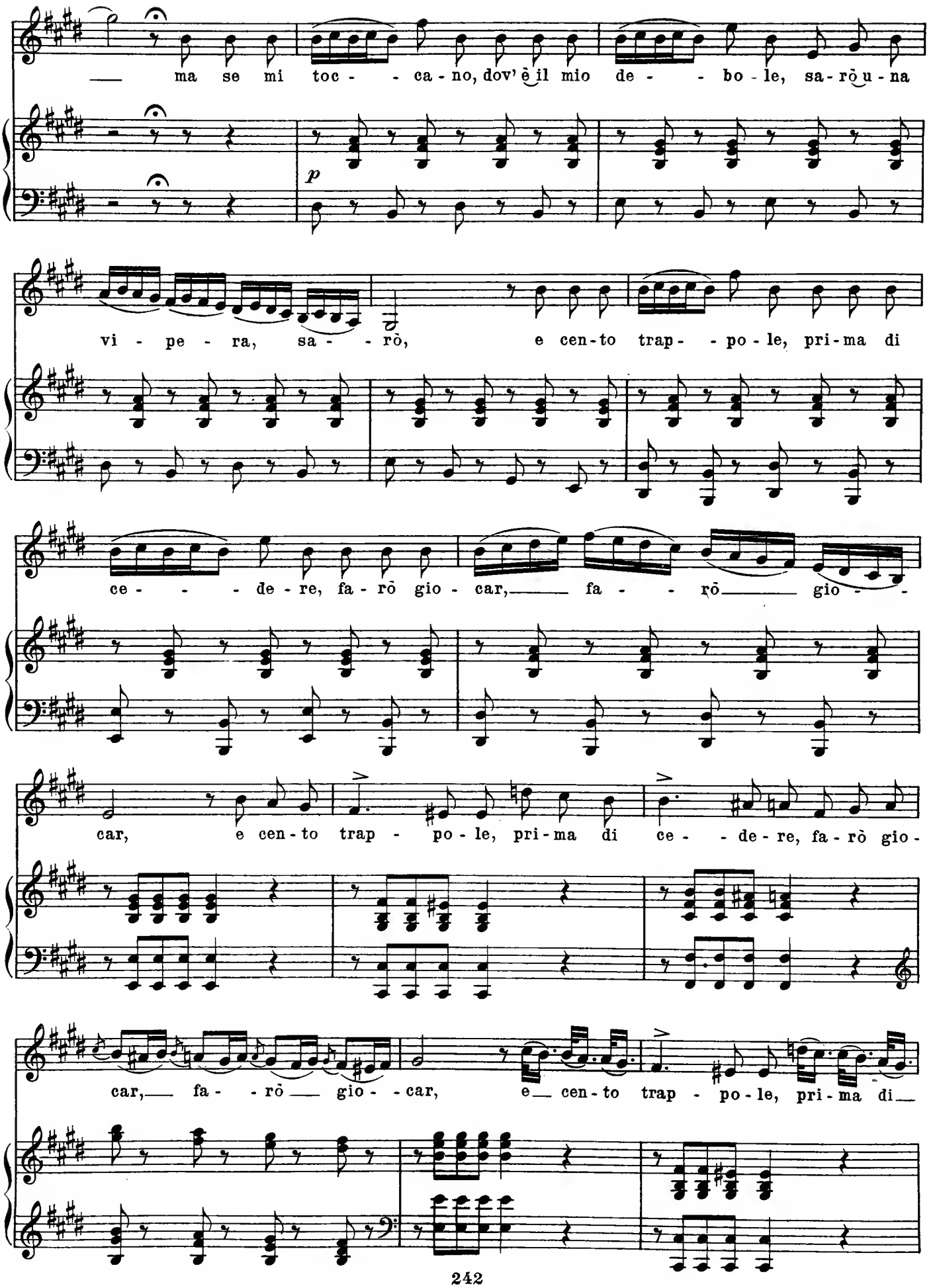

vo - - ce po - co fà qui nel cor mi ri - suo - nò, il mio
p stacc.
cor fe - ri - to è già, e Lin - dor fu che il pia -
gò, sì, Lin - do - - ro mio sa - rà, lo giu -
f
p
ra - i, là vin - ce - rò, sì, Lin - do - - ro mio sa -
f
rà, lo giu - - ra - i, là vin - ce - ro.
p
dolce


Il tu - tor ri - cu - se - rà, io l'in deg-no a guz-ze-
ro, al - la fin s'ac-che-te - rà, e con-ten-ta io re-ste-
ro, sì, Lin - do - - ro, mio sa - rà, lo giu-
Ped. *
ra - i, là vin - ce - rò, sì, Lin - do - - ro mio sa - -
rà, lo giu - - - ra - i, là vin - ce - rò.


Allegro moderato
p dolce
Ped.
ff
tr
p
f
ROSINA
Io so - - no do - ci - le, son ri - spet -
to - - sa, so - - no ob - be - dien - - te,


dol - ce a - mo - ro - - - sa, mi las-cio reg - ge-re, mi las-cio
reg - ge-re, mi fò gui-dar, mi fò gui - - dar, ma se mi
toc - - ca-no, dov' è il mio de - bo-le, sa-rò u-na vi - pe ra, sa - -
pp
rò, e cen-to trap - po-le, pri-ma di ce - - de-re, fa-rò gio-
car, fa - rò gio - car, e cen-to trap - po-le, pri-ma di


ce - de-re, fa-rò gio - car, fa - rò gio - car, e cen-to
trap - po-le, pri-ma di ce - de-re, e cen-to trap-po - le fa -
rò, fa - rò gio - car.
Io so-no
p
do - ci-le,
so-no ob-be -
cresc.
dien-te, mi las-cio reg - ge-re, mi fò gui - dar,
f


ma se mi toc - - ca - no, dov' è il mio de - - bo - le, sa - rò u - na
p
vi - pe - ra, sa - - rò, e cen - to trap - - po - le, pri - ma di
ce - - - de - re, fa - rò gio - car, fa - - rò gio - -
car, e cen - to trap - po - le, pri - ma di ce - - de - re, fa - rò gio -
car, fa - - rò gio - - car, e cen - to trap - po - le, pri - ma di

ce - - de - re e cen - to en - to trap - po - - - le fa - - - rò, fa - - - rò gio - - -

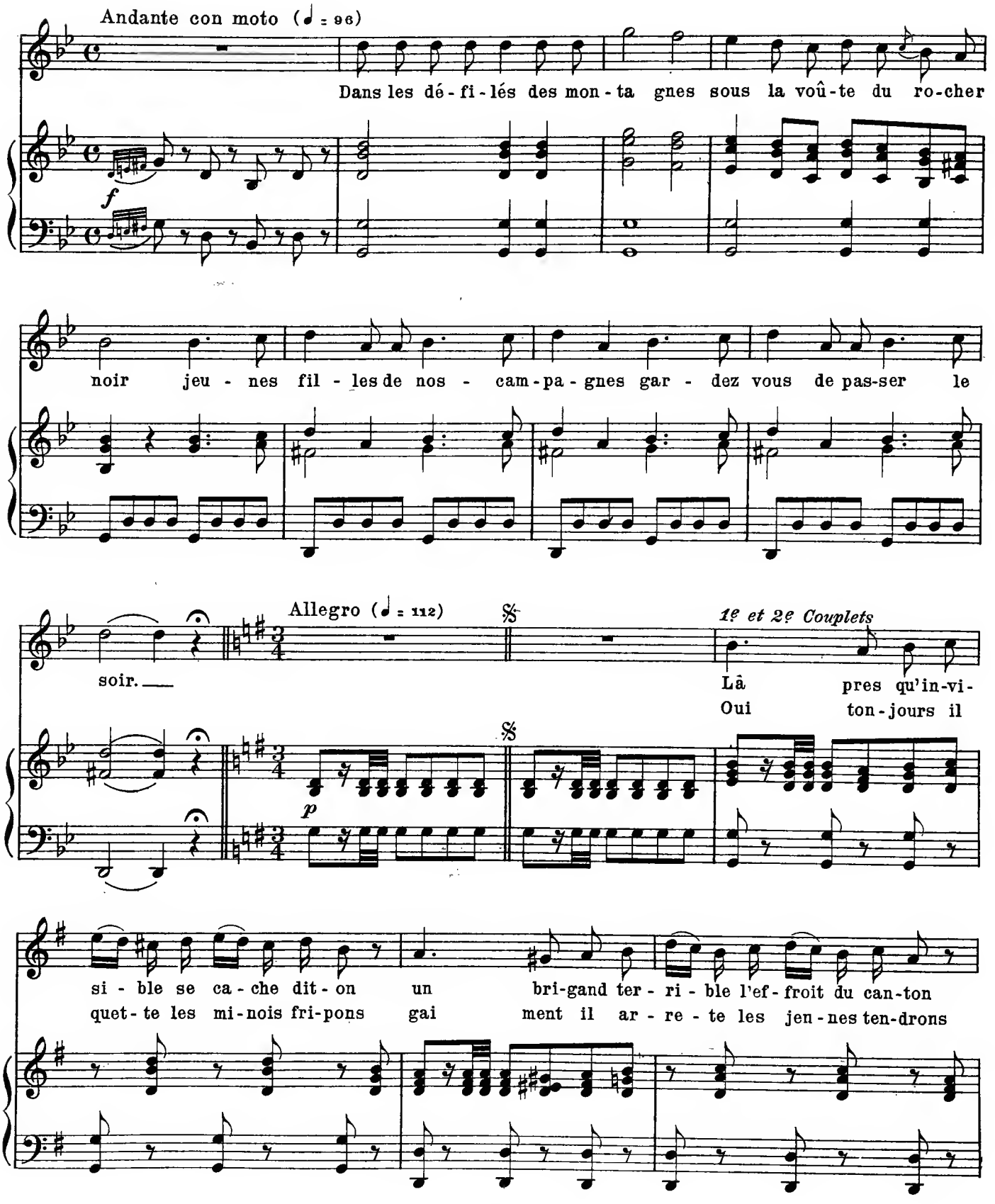
car, e cen - to cen - to trap - po - le fa - rò gio - car, e cen - to

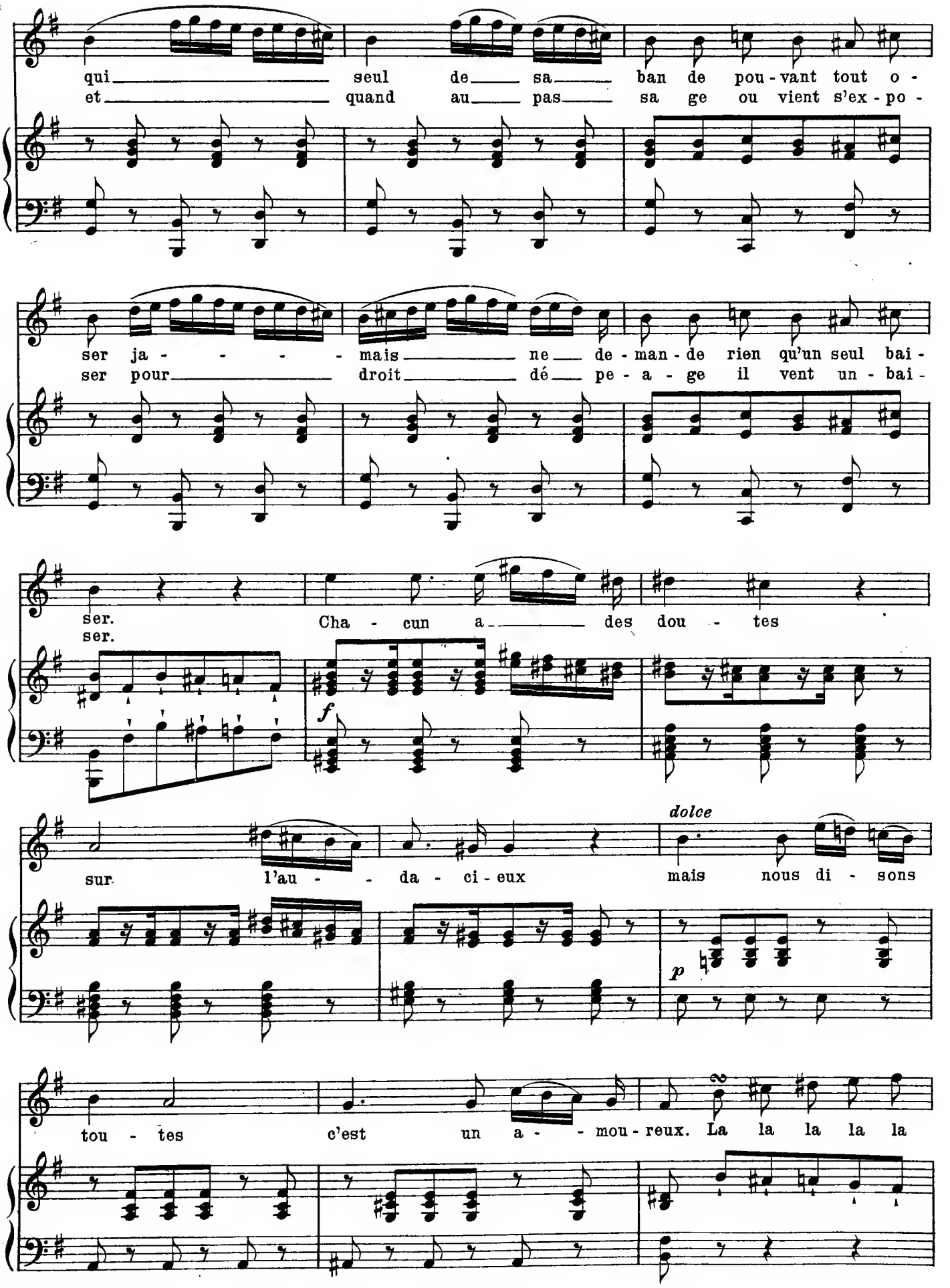
trap - po - le fa - rò gio rò gio - car, fa - rò gio - - car, fa - rò gio - -

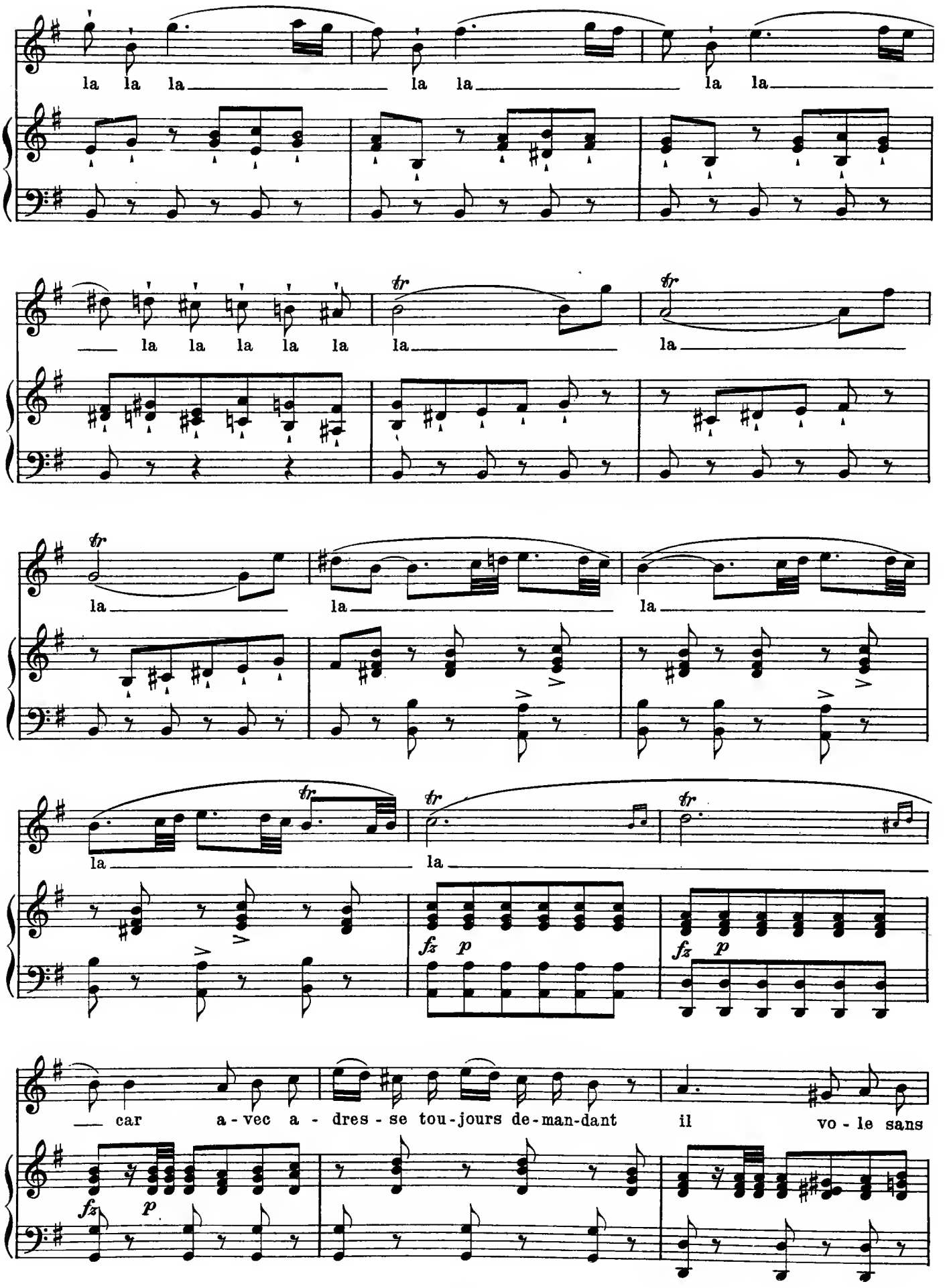
car, fa - rò gio - car. car.

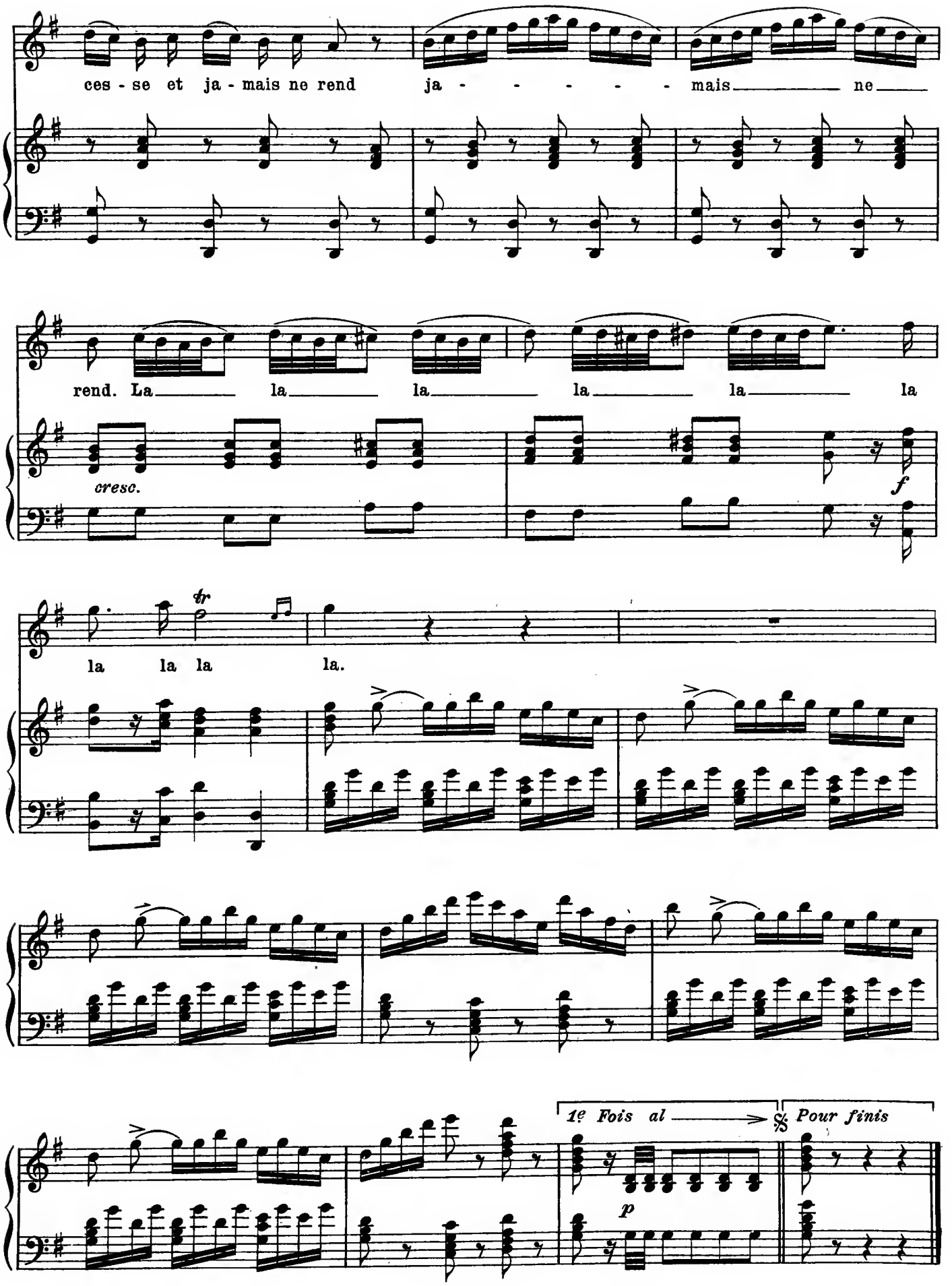
Daniel François Esprit Auber (1782-1871)

Air: "Dans les Défilés des Montagnes" Bolero from "Les Diamants de la Couronne"



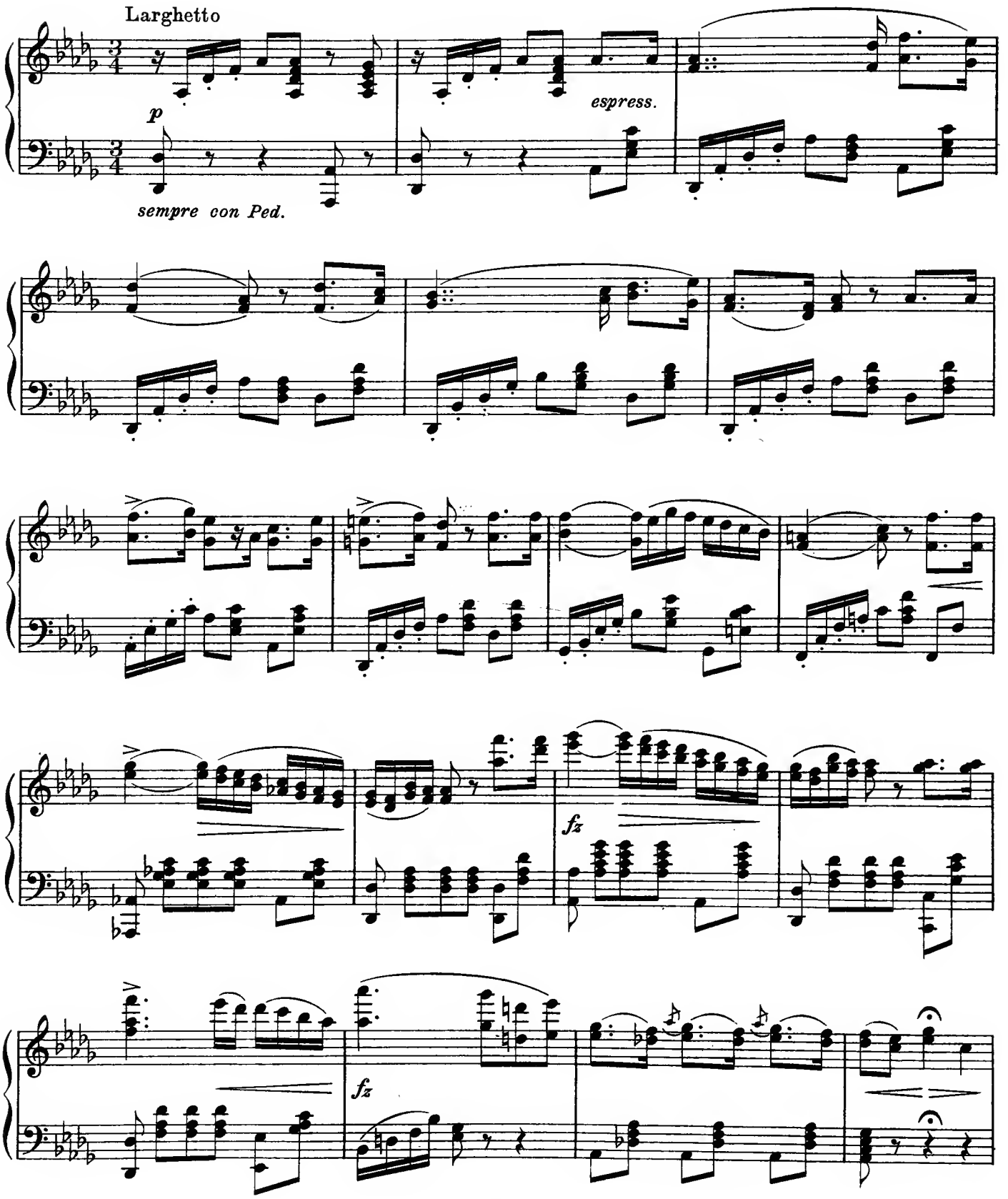

qui seul de sa ban de pou-vant tout o-
et quand au pas sa ge ou vient s'ex-po-
ser ja - - - - mais ne de-man-de rien qu'un seul bai-
ser pour droit dé pe-a-ge il vent un-bai-
ser.
ser.
Cha - cun a des dou - tes
f
dolce
sur l'au - - da - ci-eux
mais nous di - sons
p
tou - tes
c'est un a - - mou-reux. La la la la la

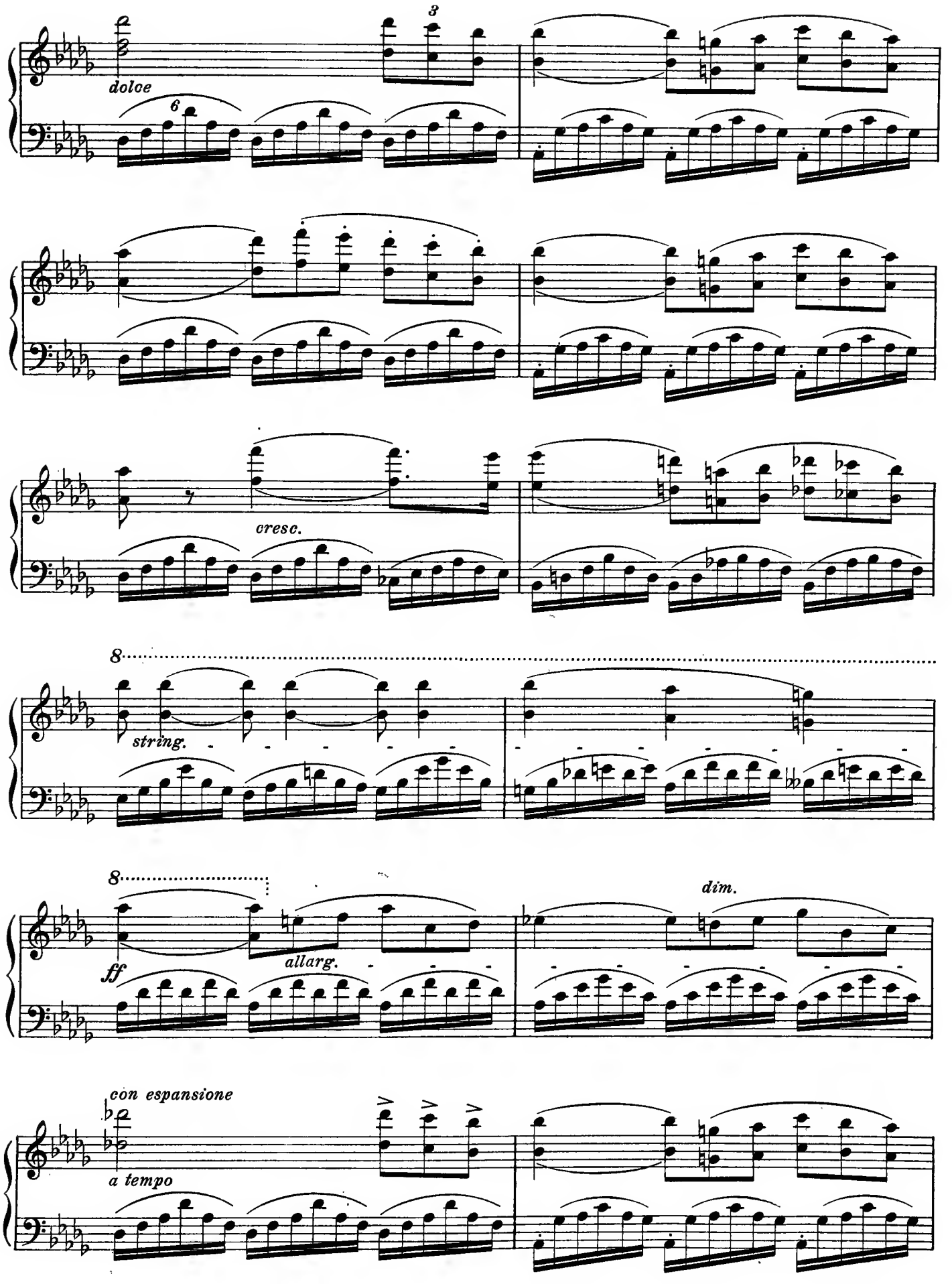

la la la la la la la
la la la la la la la
la la la
la la la
la la
car a-vec a-dres-se tou-jours de-man-dant il vo-le sans

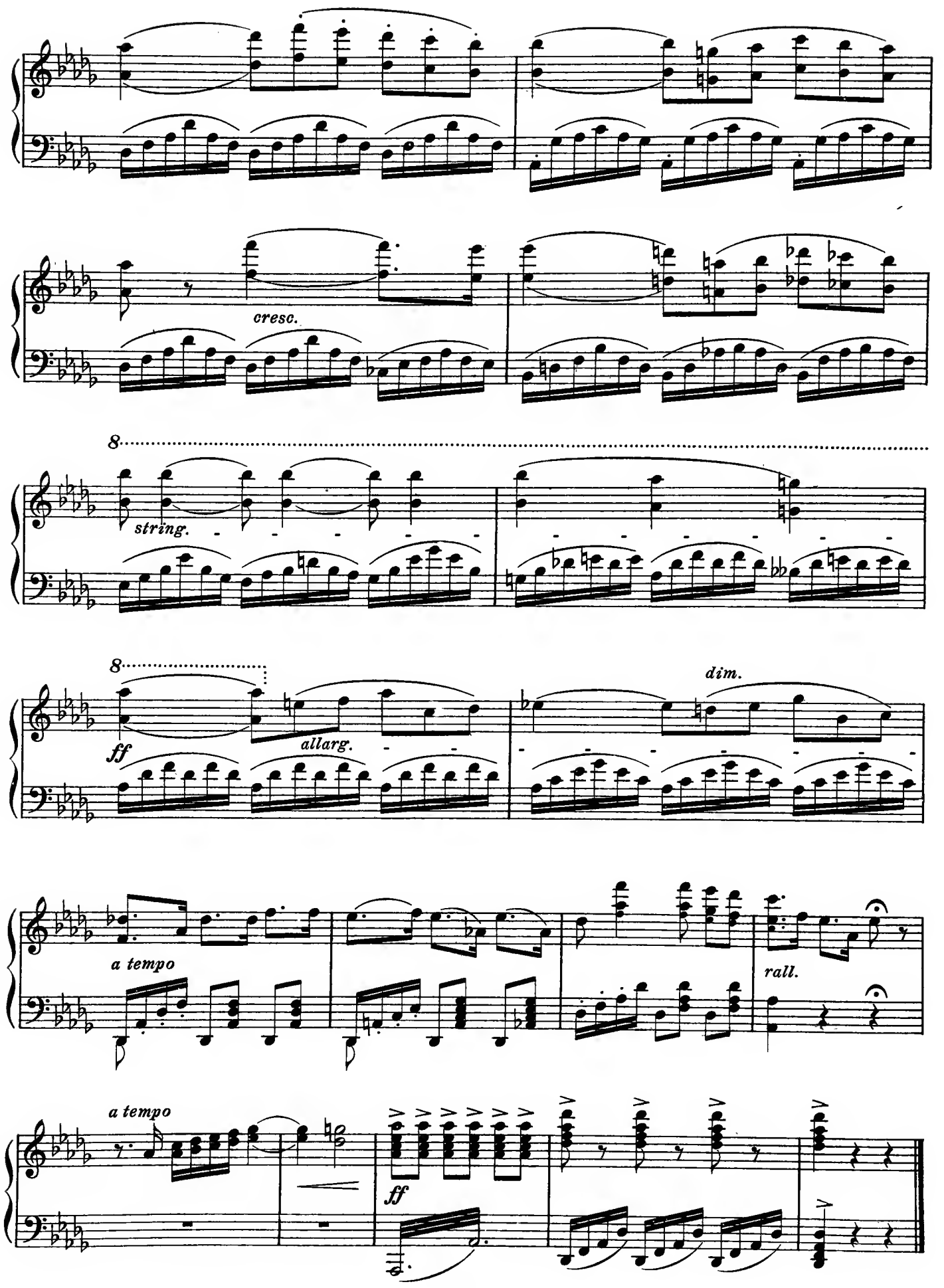

ces - se et ja - mais ne rend
ja - - - - - mais ne
rend. La la la la la la
cresc.
f
tr
la la la la.
1e Fois al
Pour finis
p

Gaetano Donizetti (1797 - 1848)

Sextet: "Chi mi frena in tal momento" from "Lucia di Lammermoor"



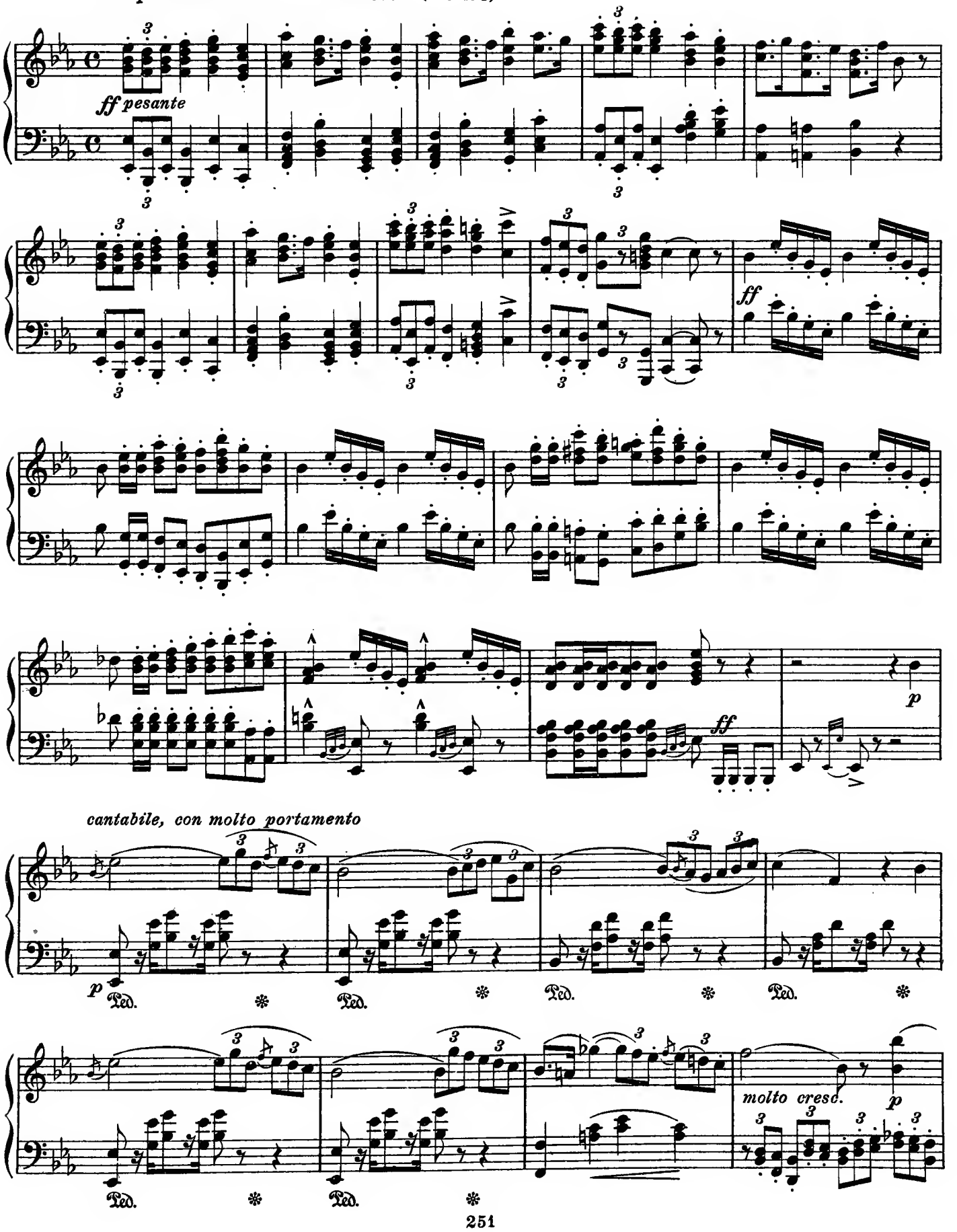

dolce
cresc.
string.
allarg.
ff
dim.
con espansione
a tempo

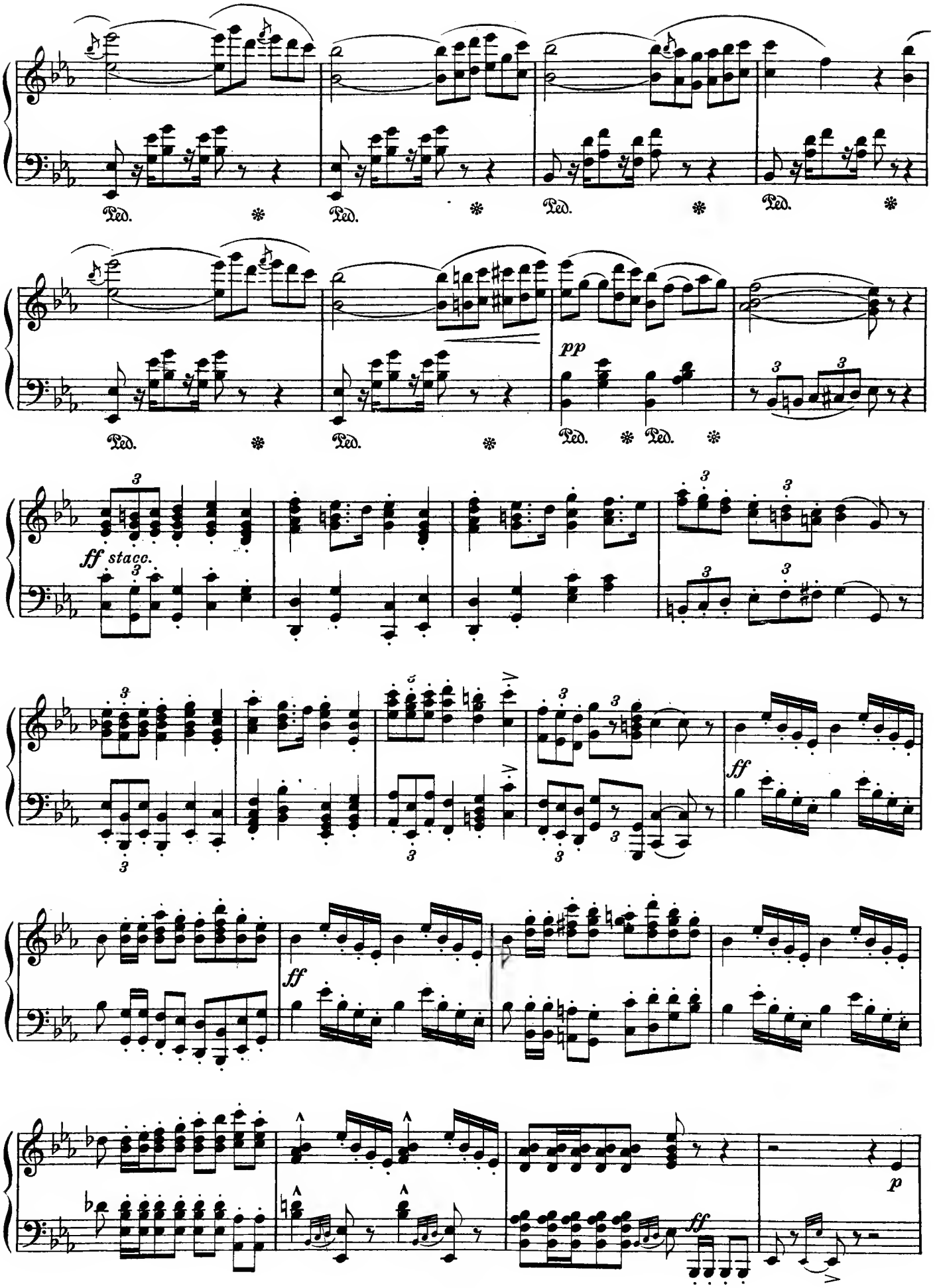

cresc.
8
string.
8
ff
allarg.
dim.
a tempo
rall.
a tempo
ff

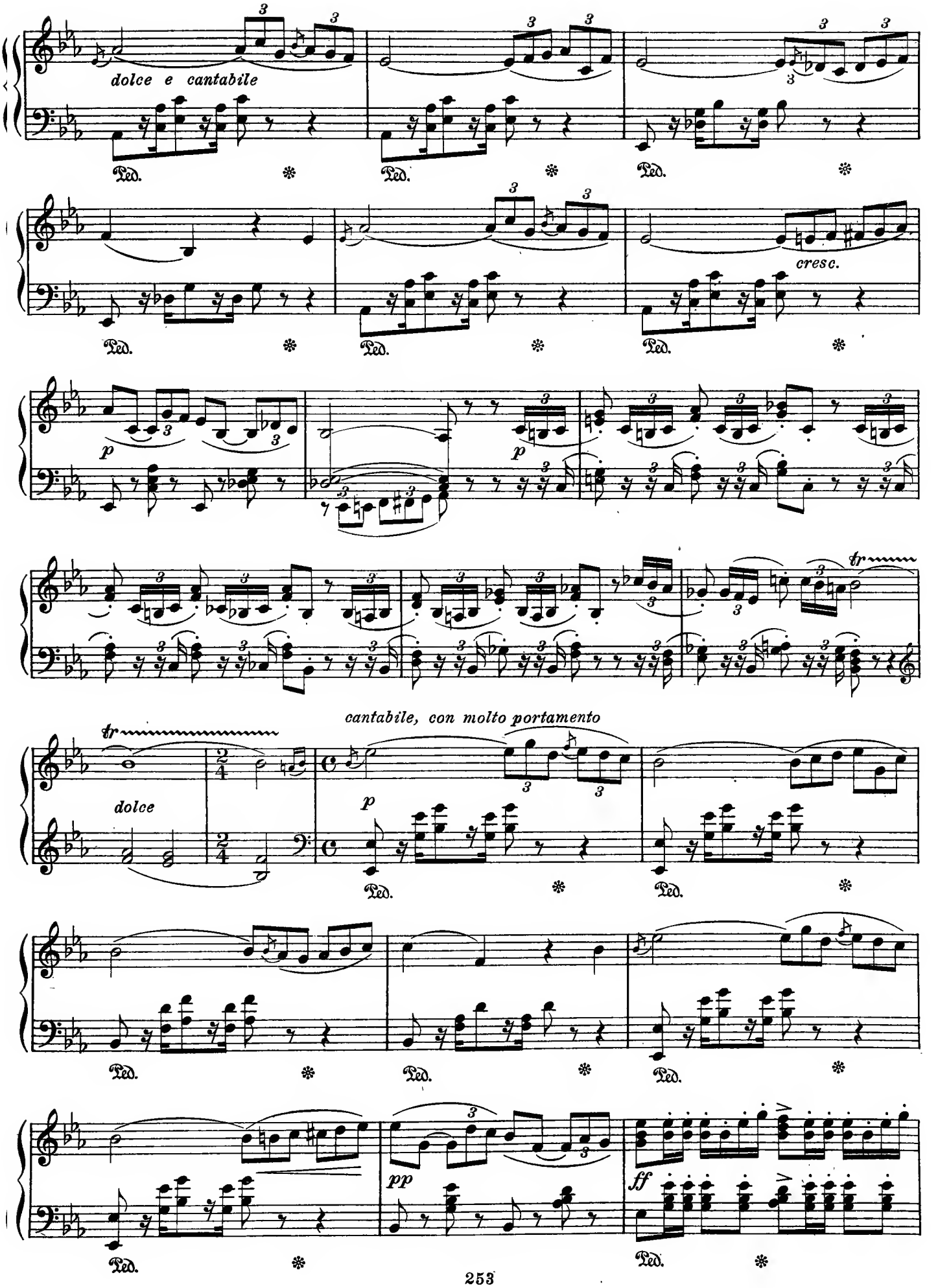
Giacomo Meyerbeer (1791-1864)

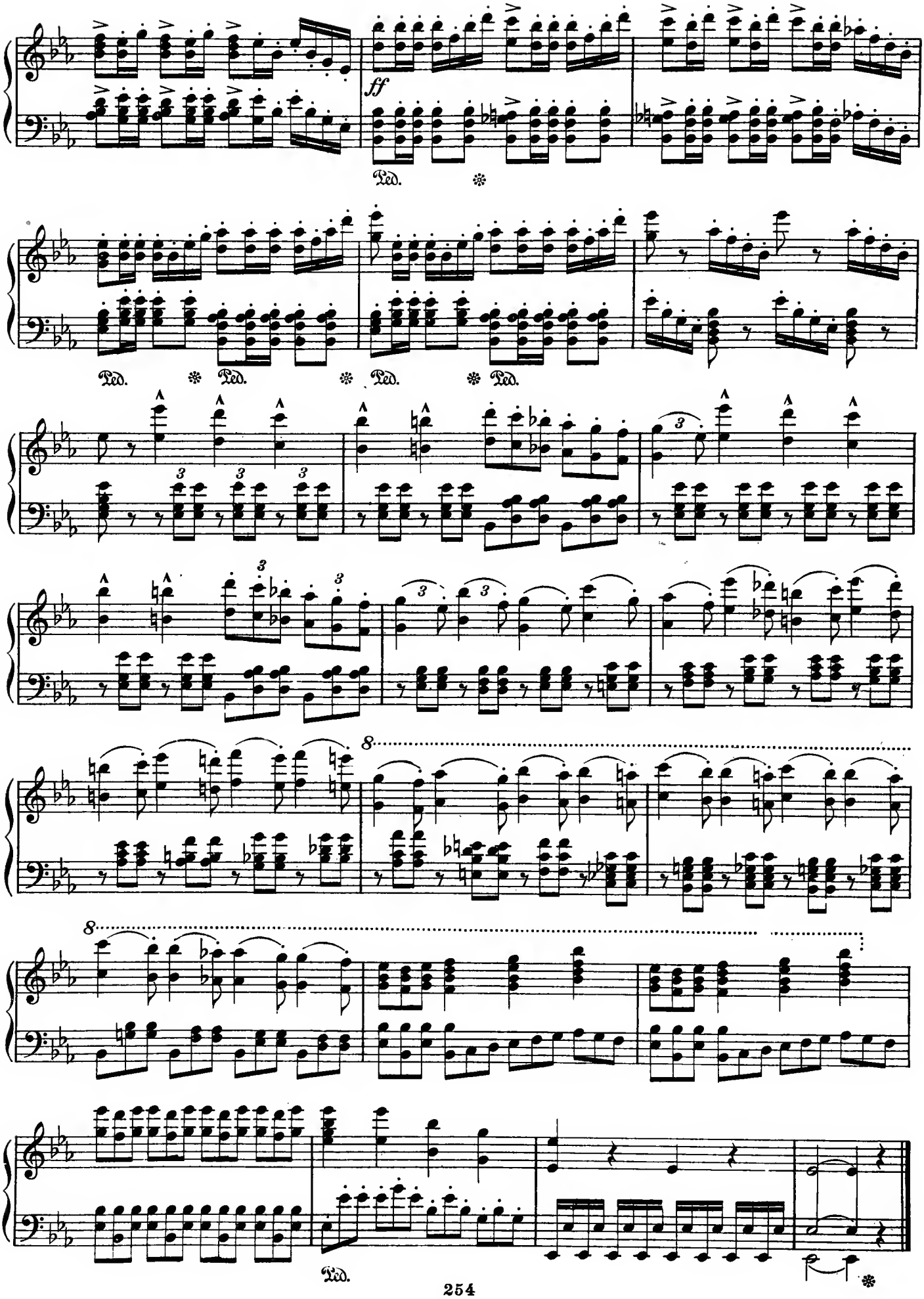
Coronation March from "The Prophet"

Tempo di Marcia molto maestoso (♩ = 104)




Ped.
pp
ff stacc.
ff
ff
ff
p

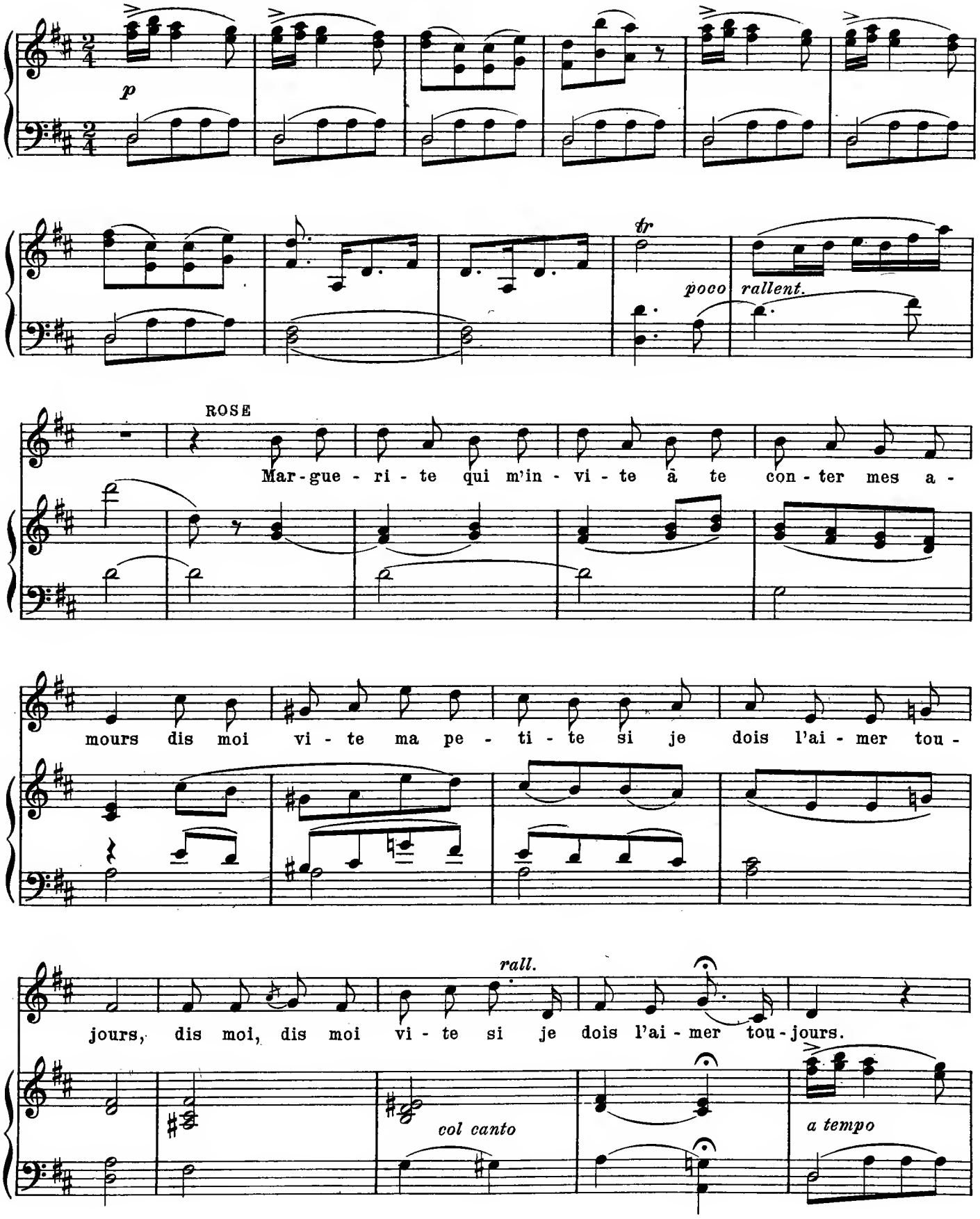

dolce e cantabile
Ped.
cresc.
p
tr
cantabile, con molto portamento
dolce
pp
ff

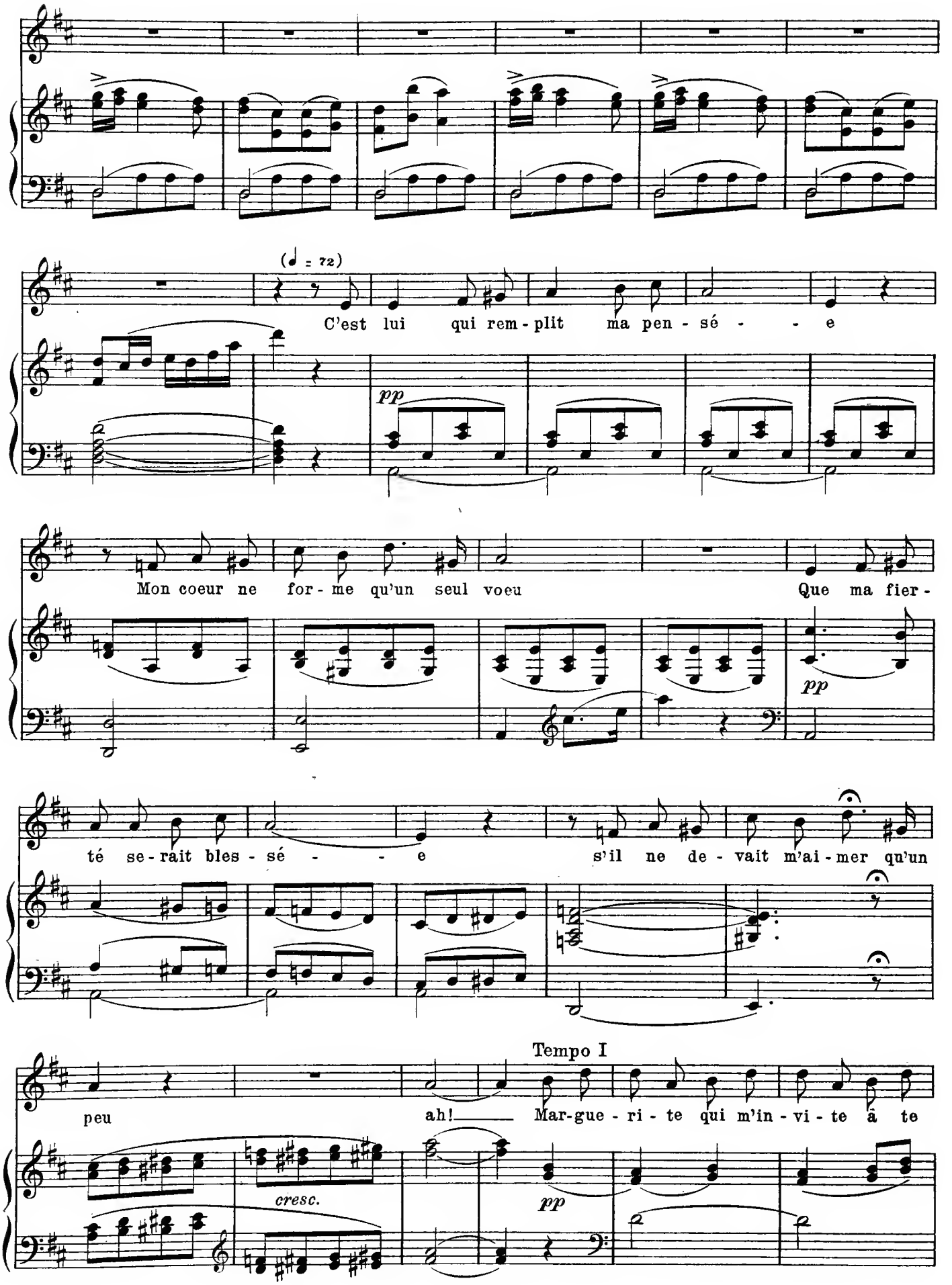

ff
Ped.
Ped.
Ped.
Ped.
Ped.
8
8
Ped.

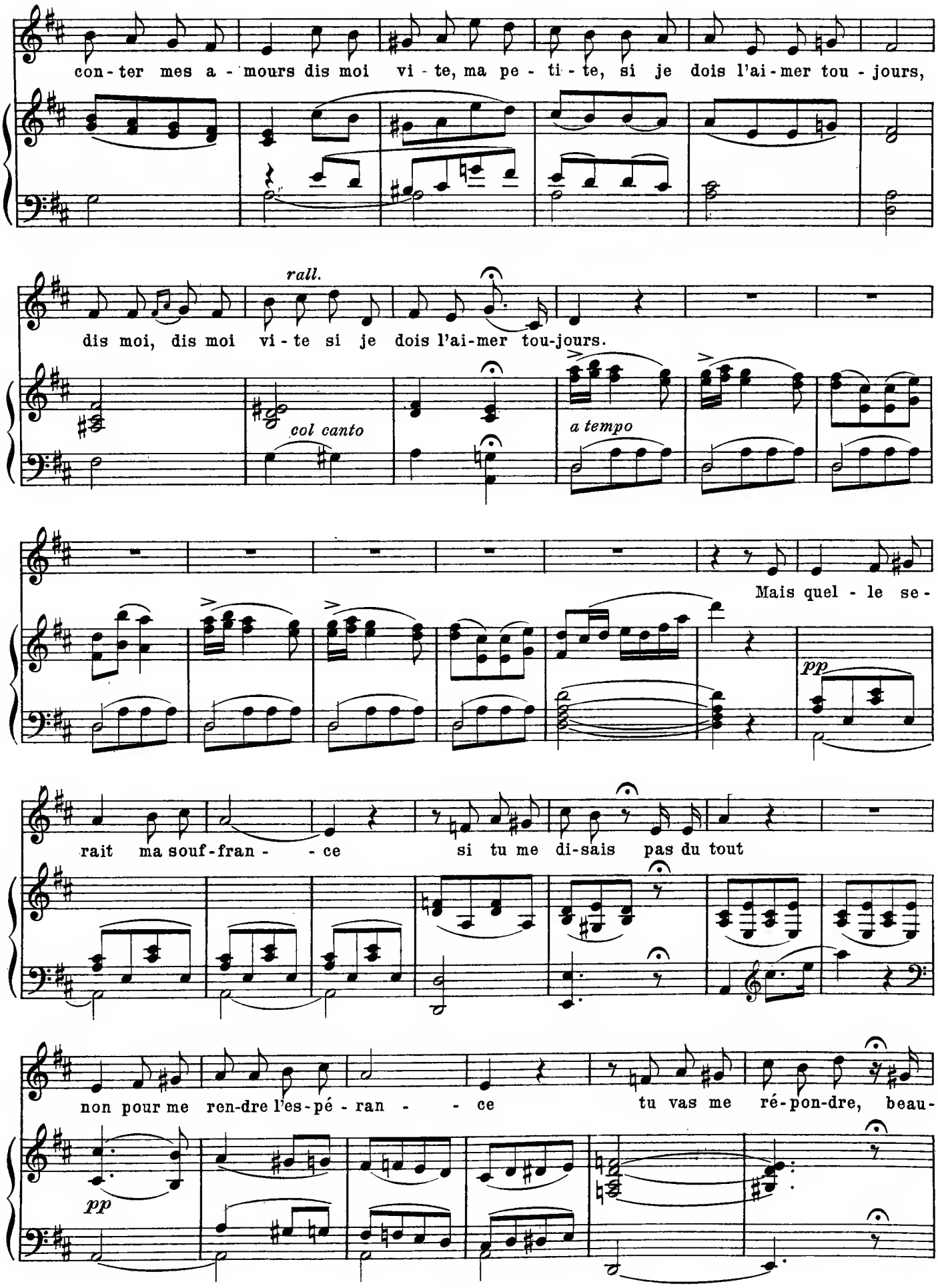
Jacques Fromental Halévy (1799 - 1862)

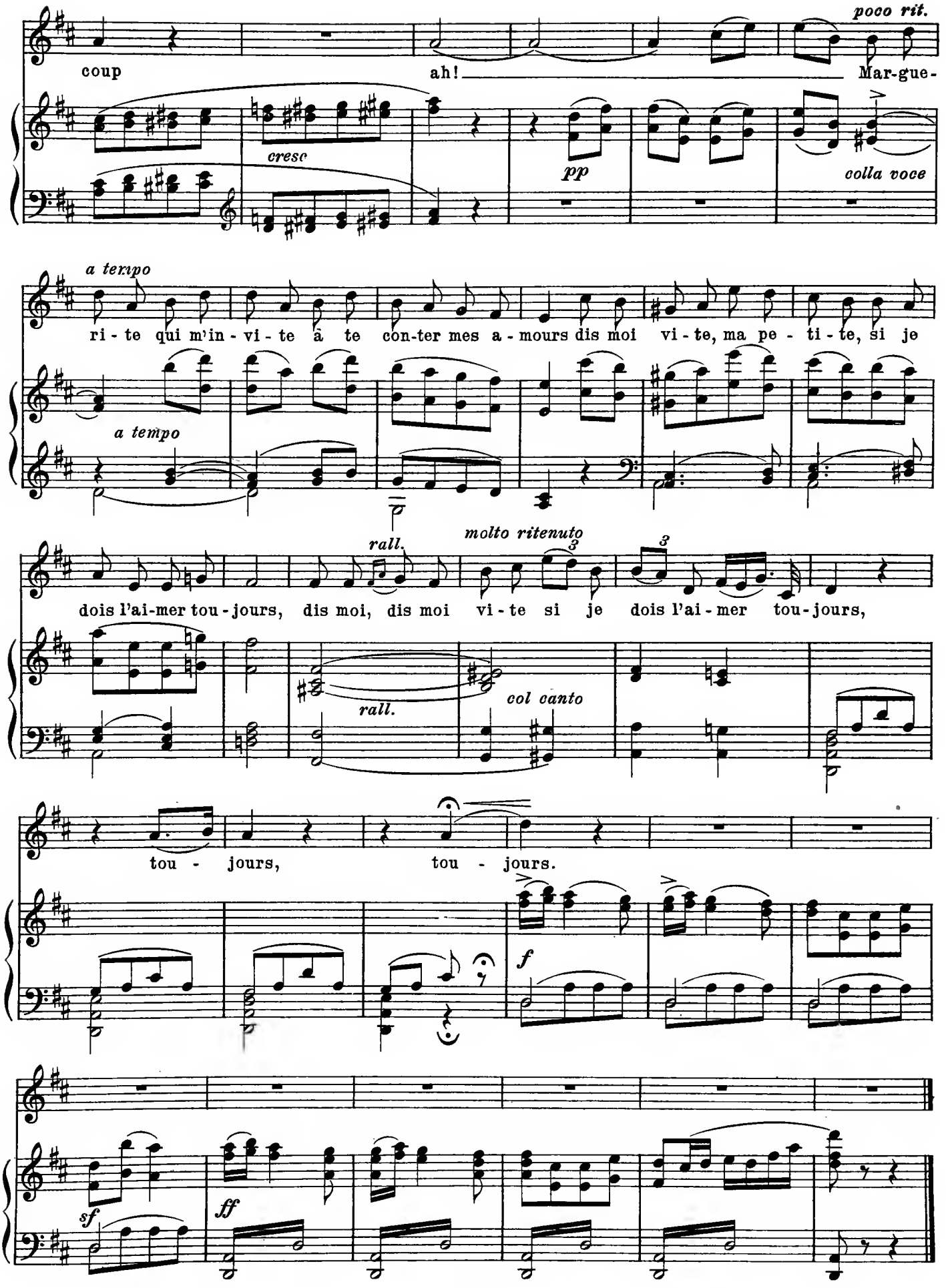
"Marguerite qui m'invite" Romance from "Val d'Andore"

Allegretto espressivo e semplice (♩ = 66)



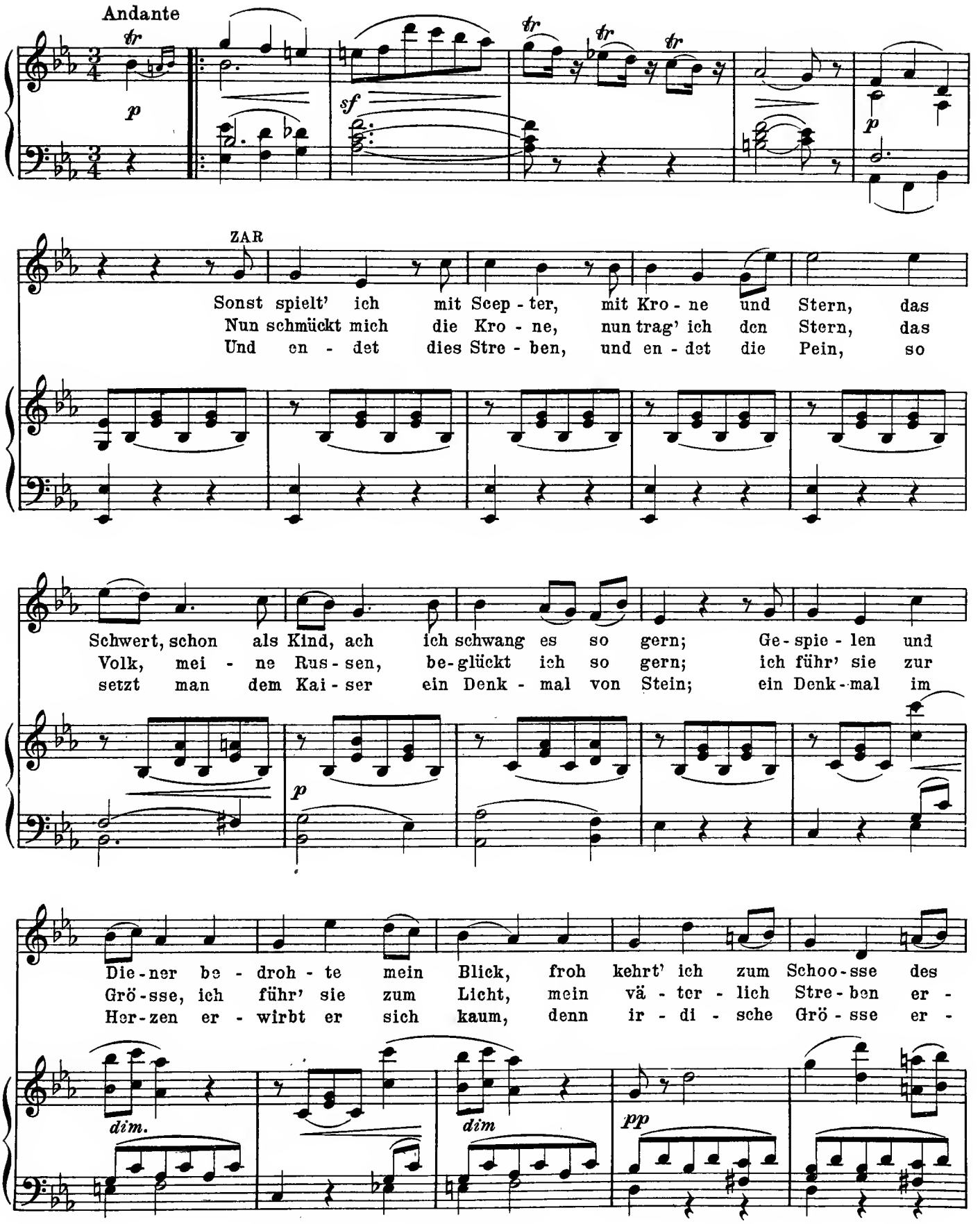

(♩ = 72)
C'est lui qui rem - plit ma pen - sé - - e
pp
Mon coeur ne for - me qu'un seul voeu
Que ma fier -
pp
té se - rait bles - sé - - e
s'il ne de - vait m'ai - mer qu'un
Tempo I
peu
ah! Mar-gue - ri - te qui m'in - vi - te à te
cresc.
pp

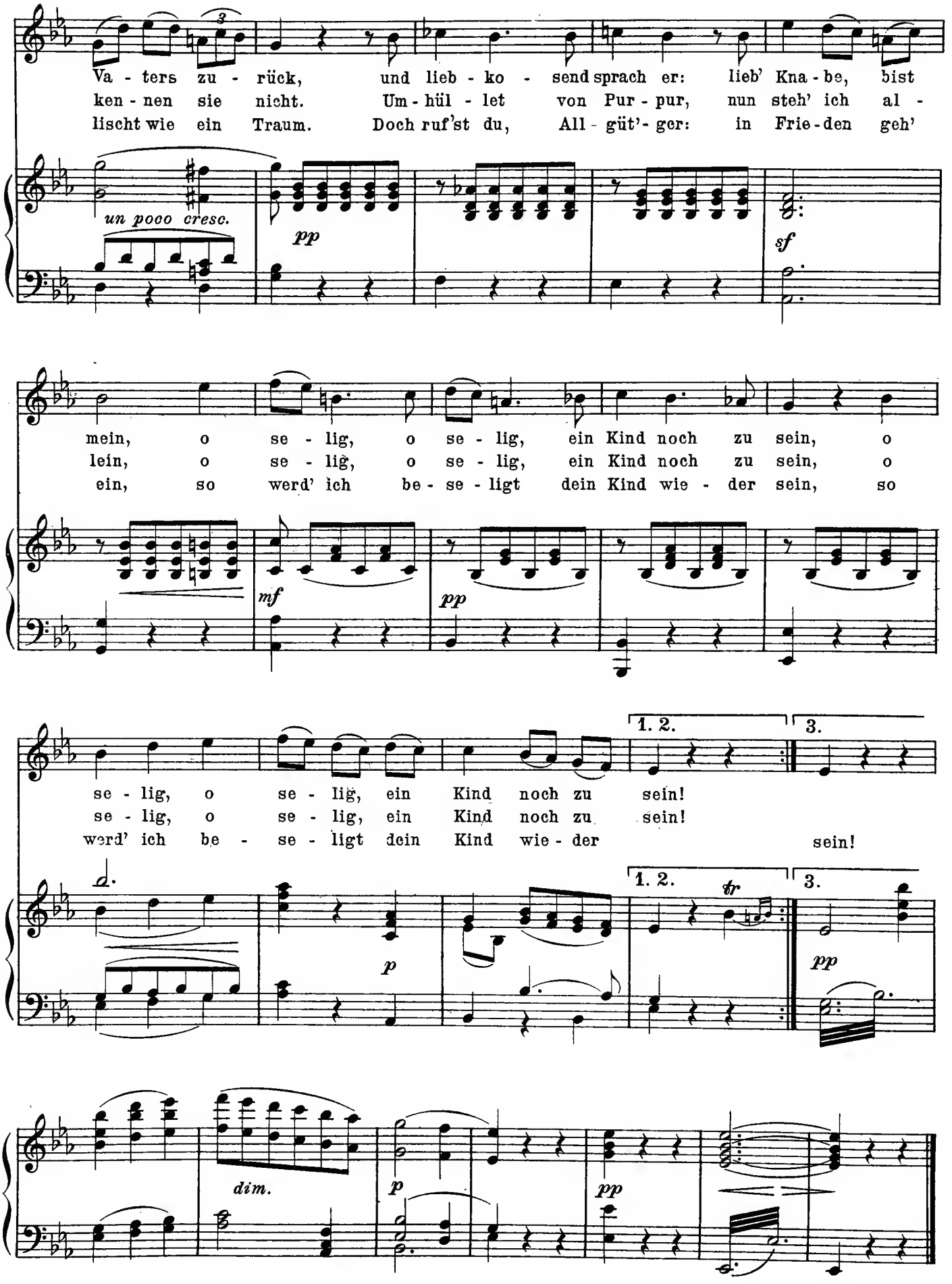

con-ter mes a-mours dis moi vi-te, ma pe-ti-te, si je dois l'ai-mer tou-jours,
rall.
dis moi, dis moi vi-te si je dois l'ai-mer tou-jours.
col canto
a tempo
Mais quel-le se-
pp
rait ma souf-fran- -ce si tu me di-sais pas du tout
non pour me ren-dre l'es-pé-ran- -ce tu vas me ré-pon-dre, beau-
pp


poco rit.
coup
ah!
Mar-gue-
cresc
pp
colla voce
a tempo
ri - te qui m'in - vi - te â te con-ter mes a - mours dis moi vi - te, ma pe - ti - te, si je
a tempo
rall.
molto ritenuto
dois l'ai-mer tou-jours, dis moi, dis moi vi - te si je dois l'ai - mer tou-jours,
rall.
col canto
tou - jours, tou - jours.
f
sf
ff

Gustav Albert Lortzing (1801–1851)

Song from the Opera "Zar und Zimmermann"

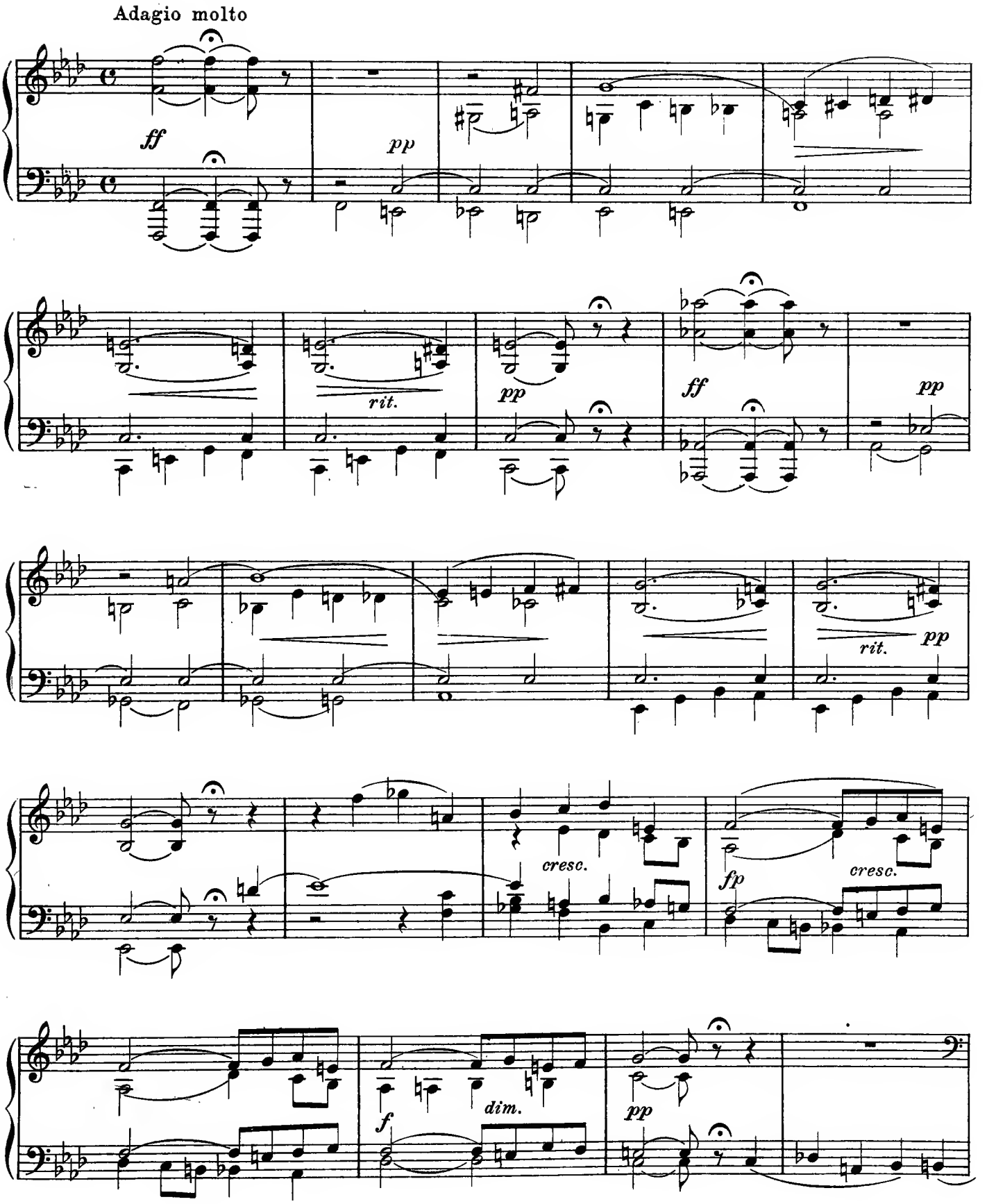


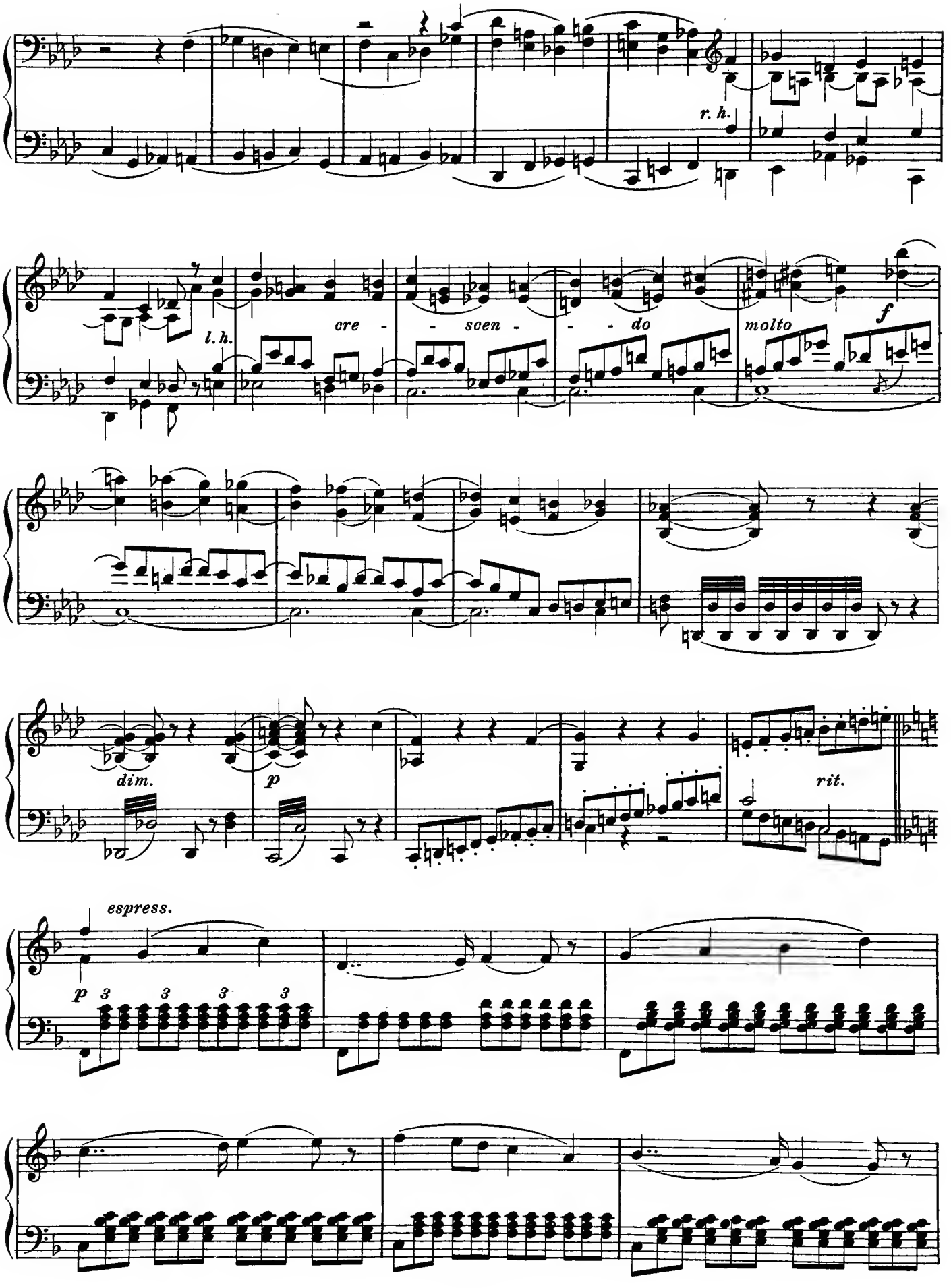

Va - ters zu - rück, und lieb - ko - send sprach er: lieb' Kna - be, bist
ken - nen sie nicht. Um - hül - let von Pur - pur, nun steh' ich al -
lischt wie ein Traum. Doch ruf'st du, All - güt'- ger: in Frie - den geh'
un pooo cresc.
pp
sf
mein, o se - lig, o se - lig, ein Kind noch zu sein, o
lein, o se - lig, o se - lig, ein Kind noch zu sein, o
ein, so werd' ich be - se - ligt dein Kind wie - der sein, so
mf
pp
1. 2.
3.
se - lig, o se - lig, ein Kind noch zu sein!
se - lig, o se - lig, ein Kind noch zu sein!
werd' ich be - se - ligt dein Kind wie - der sein!
p
tr
dim.

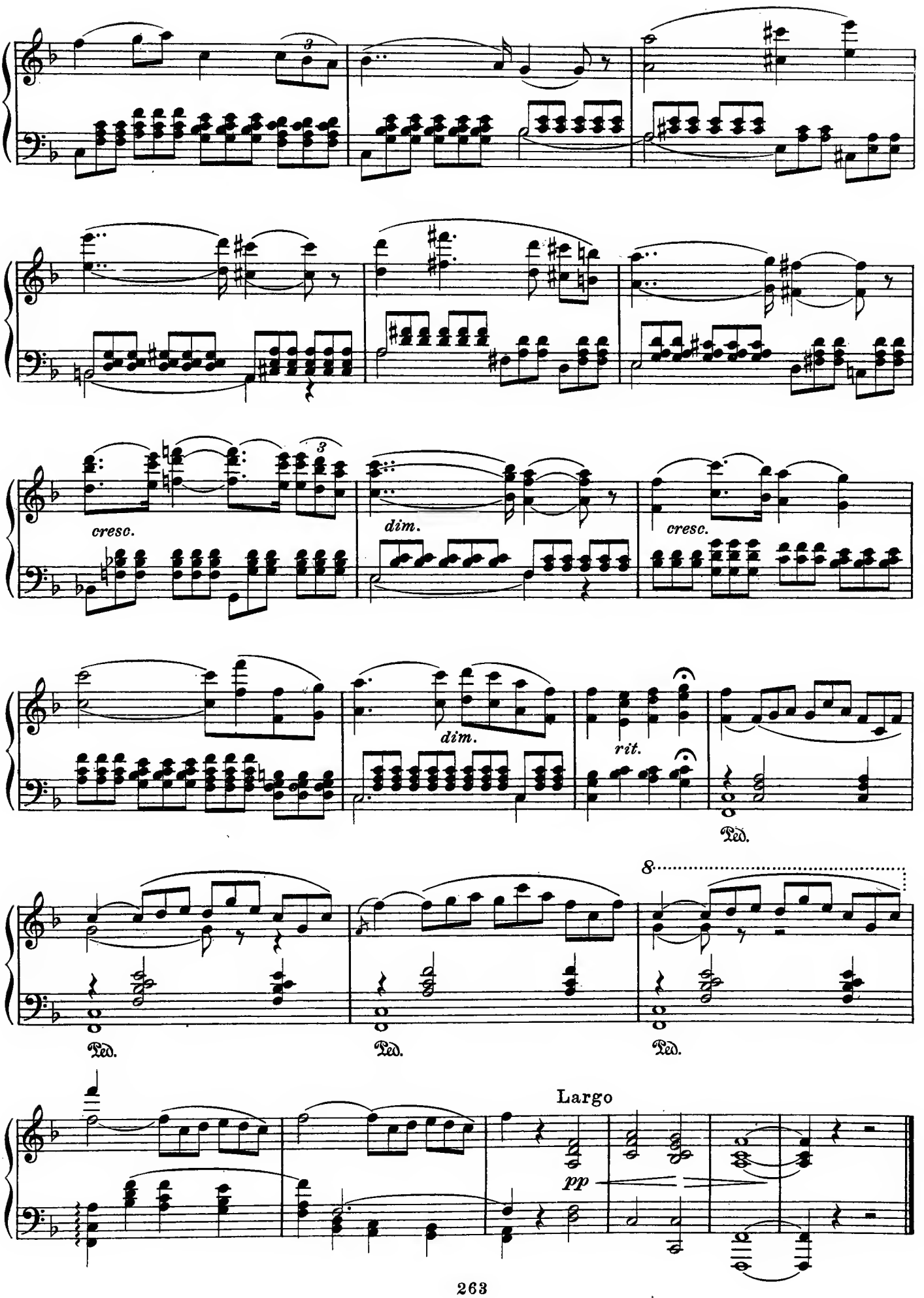
Charles François Gounod (1818-1893)

"Faust" Introduction to Act I

Adagio molto




r. h.
l. h.
cre - - scen - - - do
molto
f
dim.
p
rit.
espress.
p
3
3
3
3


cresc.
dim.
cresc.
dim.
rit.
Ped.
Ped.
Ped.
Ped.
Largo
pp

Giuseppe Verdi (1813 - 1901)

Romance from "Aida"

Recitative

RADAMÈS

Se quel guer-rier io fos - si! se il mio so - gno si av-ve - ras - se!

Allegro vivo (♩ = 126)

con entusiasmo

Un e - ser - ci - to di

ff

pro - di da me gui - da to -

e la vit -

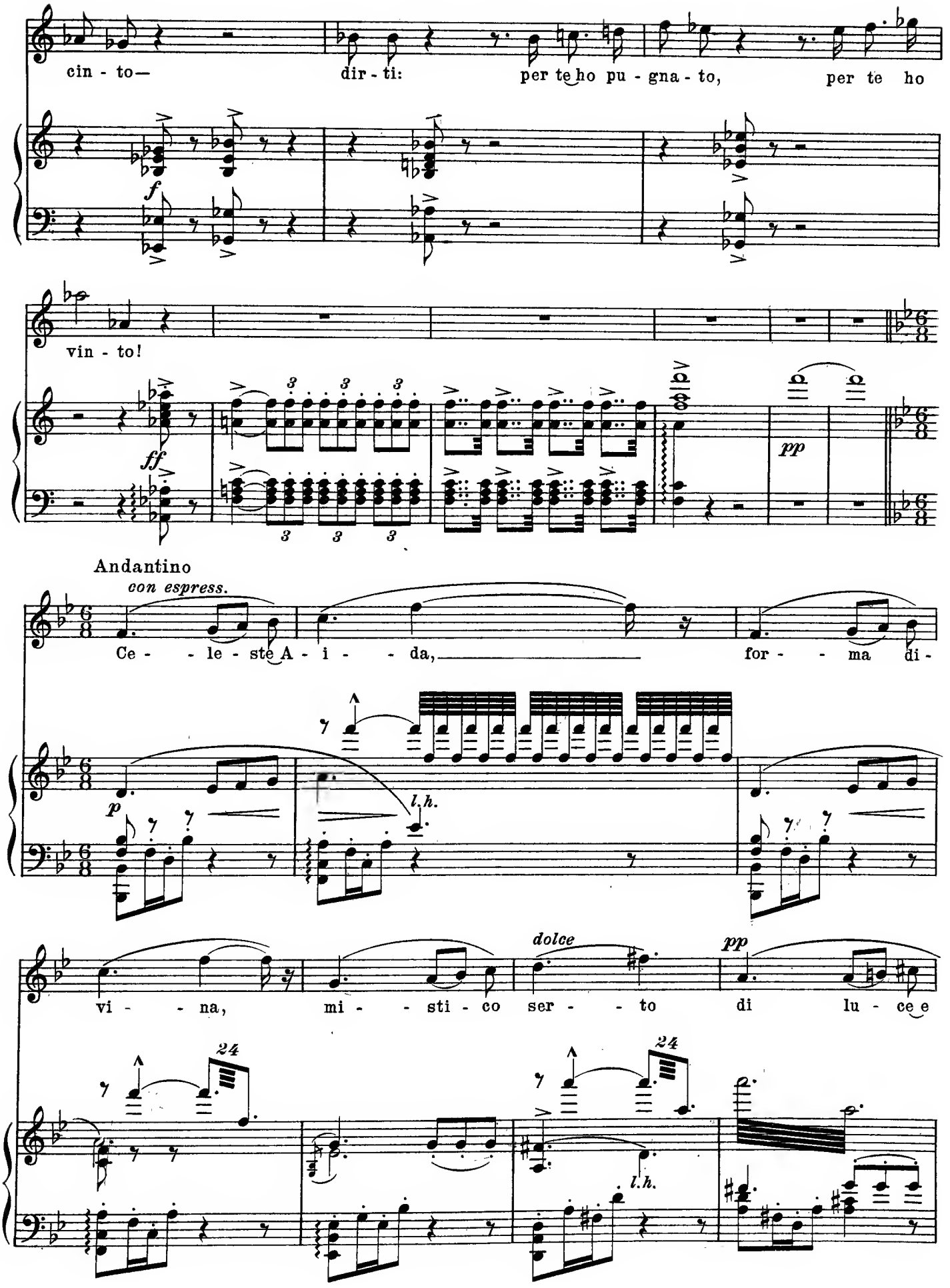
to - ria -

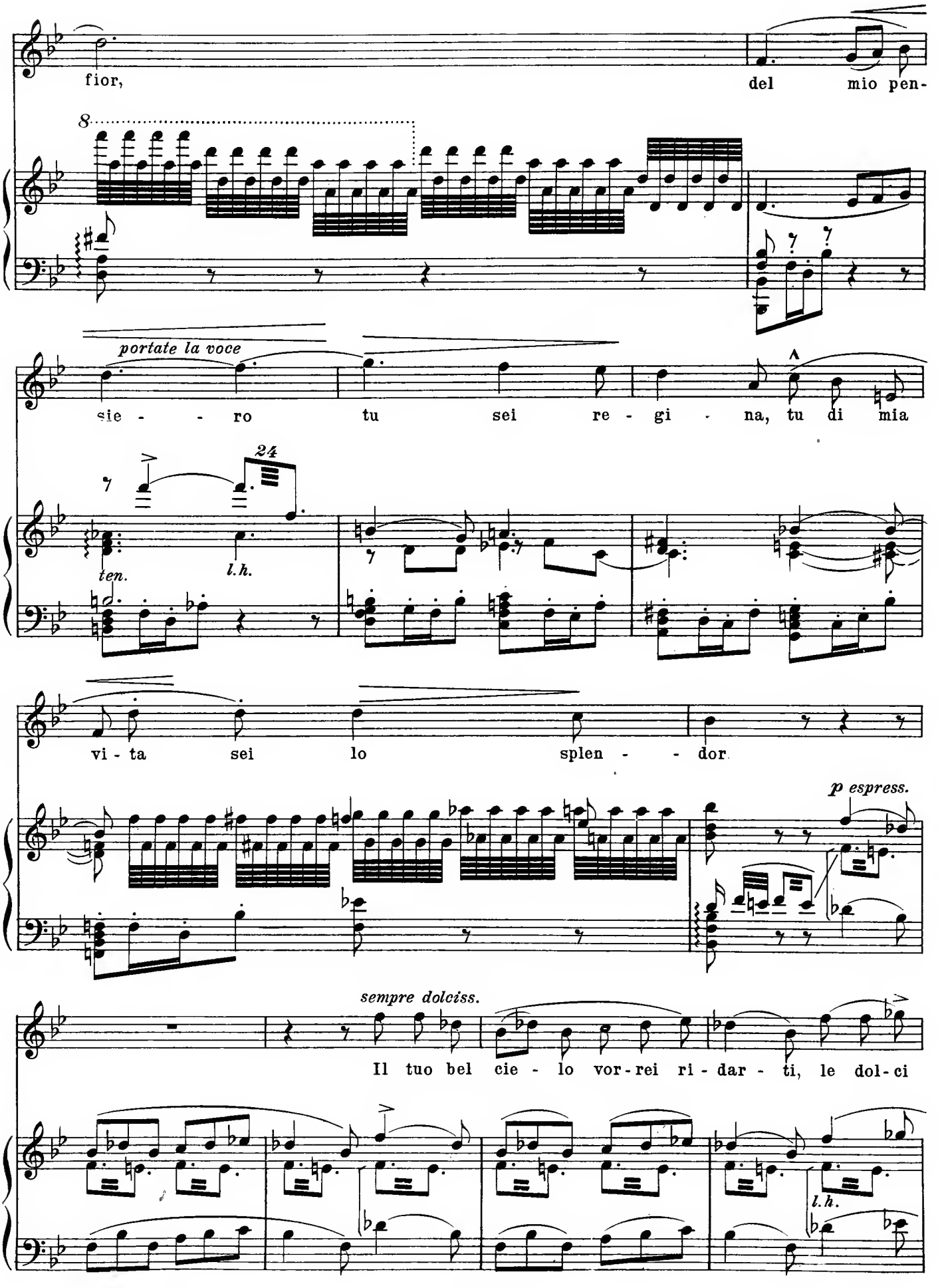
e il plau - so di Men - fi tut - ta!

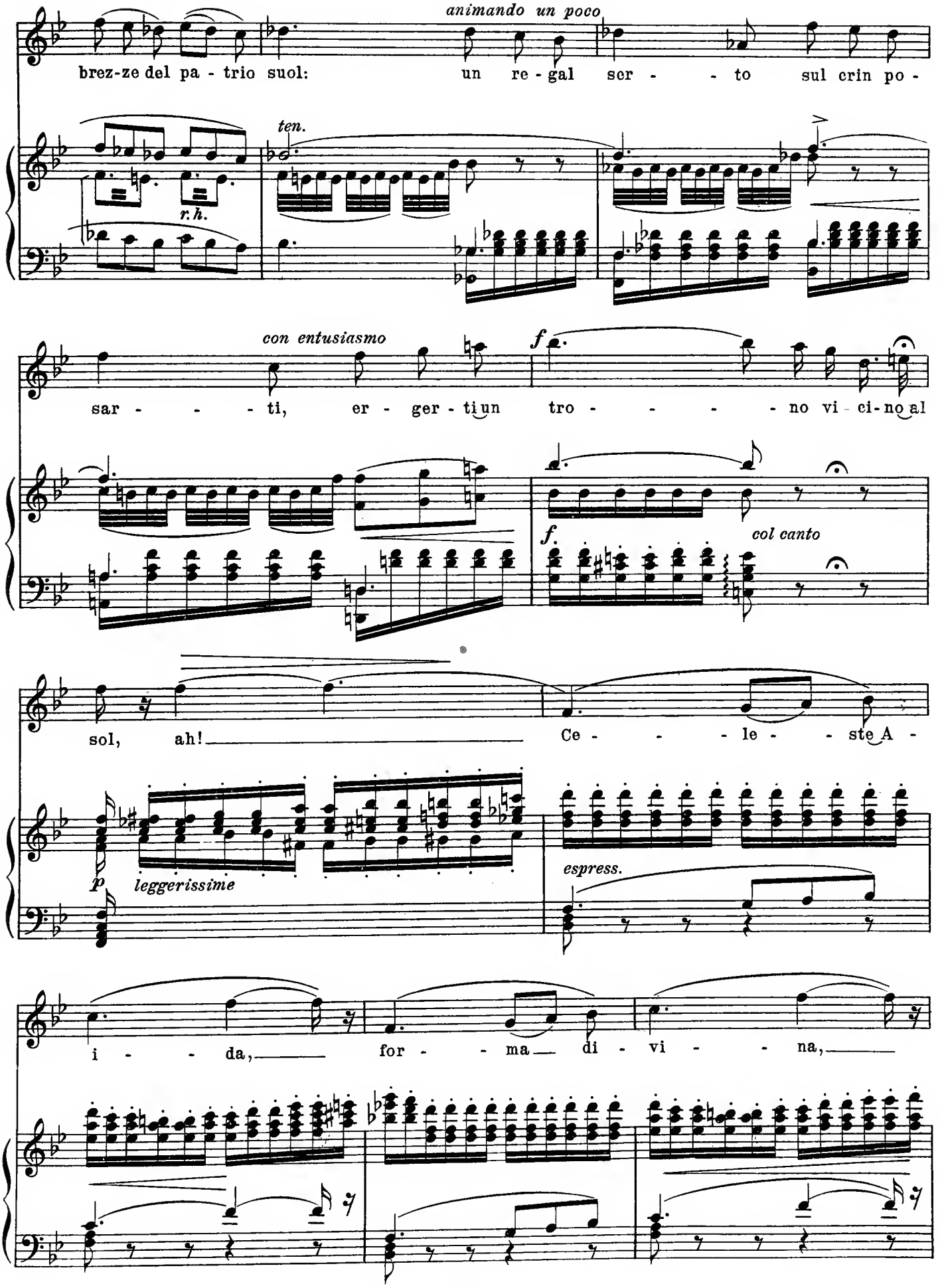
ff

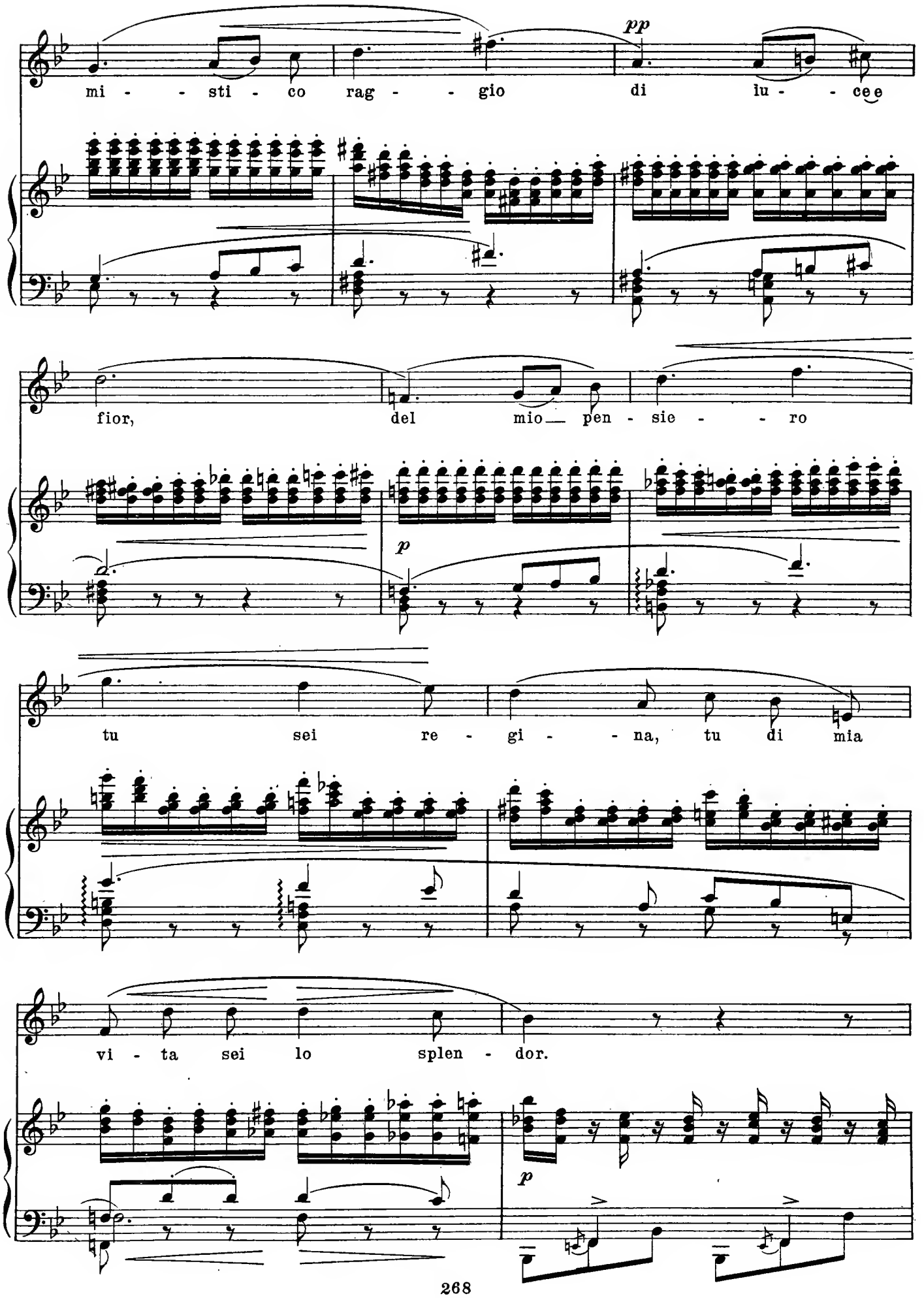
E a te, mia dol - ce A - i - da, tor - nar di lau - ri

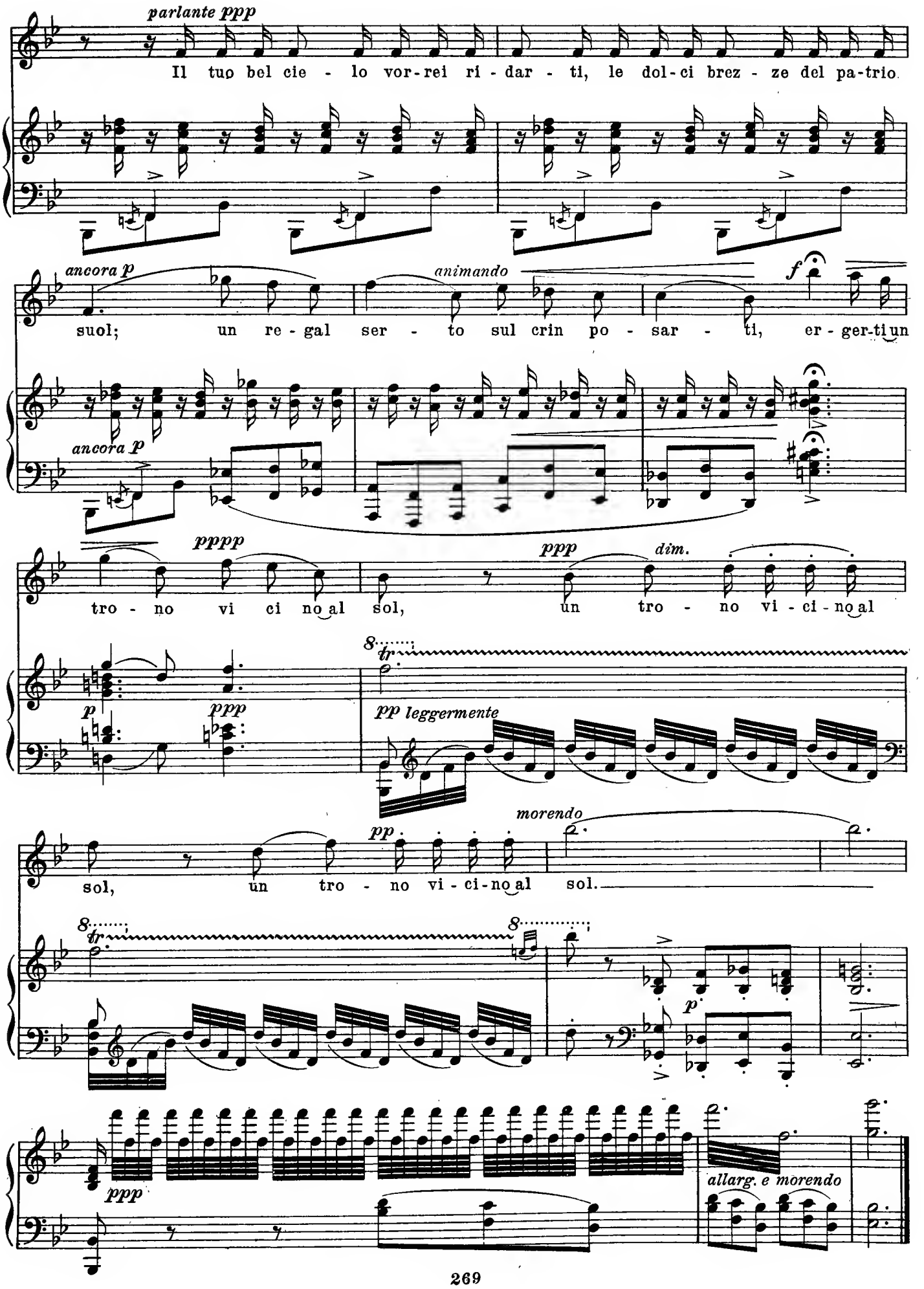
p


cin - to—
dir - ti: per te ho pu - gna - to, per te ho
vin - to!
Andantino
con espress.
Ce - - le - ste A - i - - da,
for - - ma di -
l.h.
vi - - na, mi - - sti - co ser - - to di lu - ce e
dolce
pp
24
l.h.


fior,
del mio pen-
portate la voce
sie - - ro
tu sei re - gi - na, tu di mia
ten.
l.h.
vi - ta sei lo splen - - dor
p espress.
sempre dolciss.
Il tuo bel cie - lo vor - rei ri - dar - ti, le dol - ci
l.h.

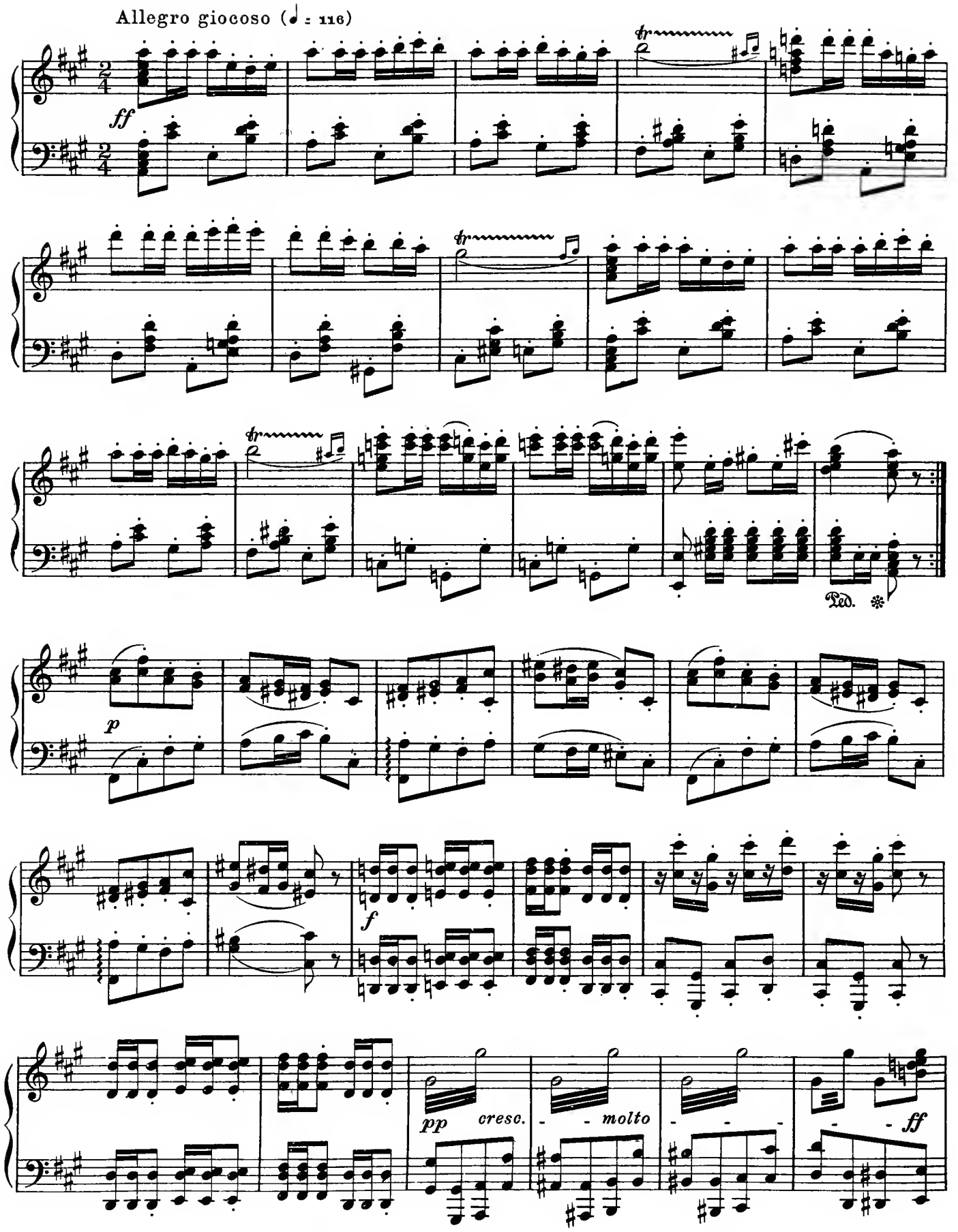

animando un poco
brez-ze del pa - trio suol: un re - gal ser - - - to sul crin po -
ten.
r.h.
con entusiasmo
f
sar - - - - ti, er - ger - ti un tro - - - - - no vi - ci - no al
f
col canto
sol, ah! Ce - - - - le - - ste A -
p
leggerissime
espress.
i - - da, for - - ma di - vi - - na,

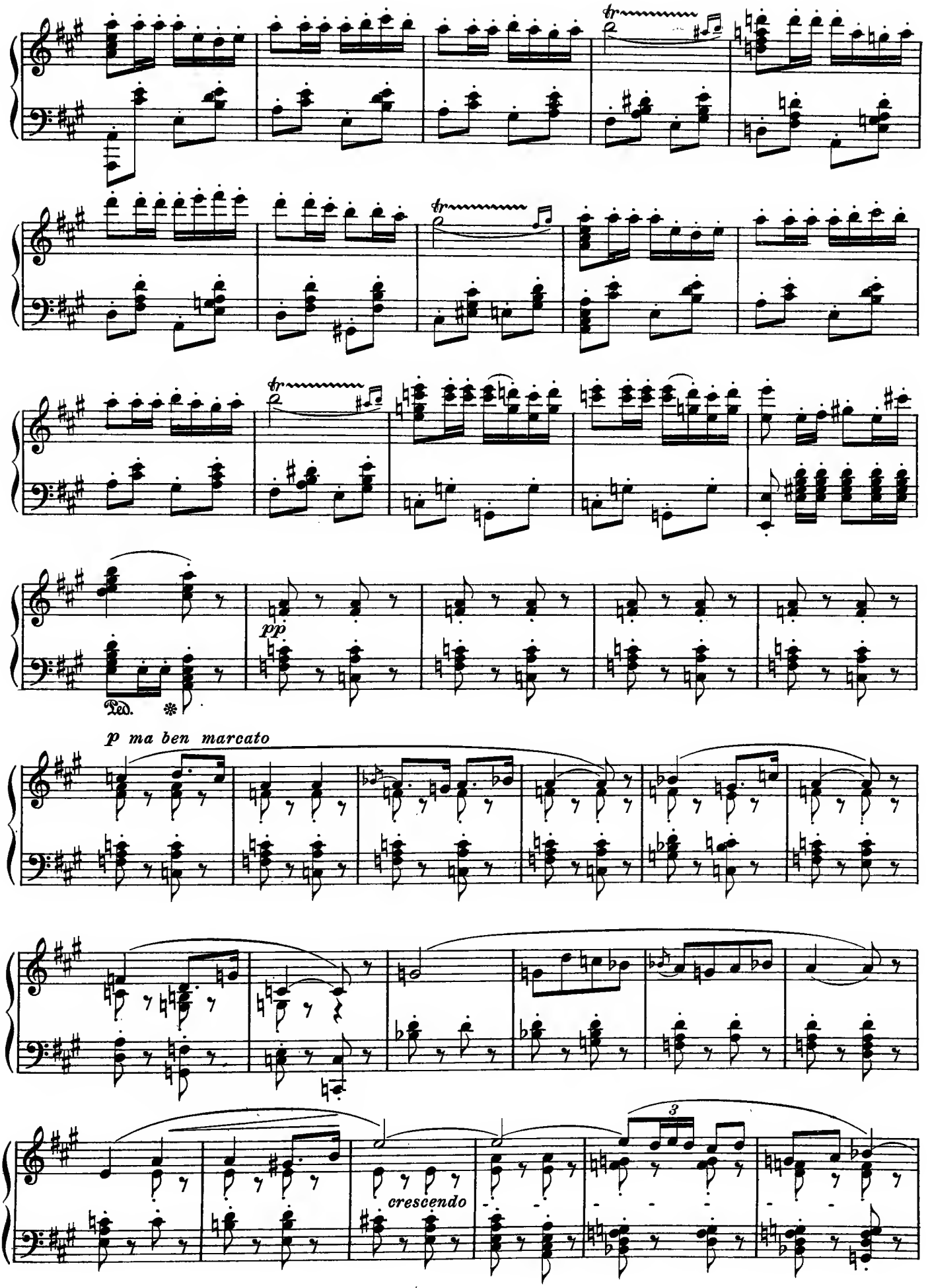

mi - - sti - co rag - - gio di iu - - ce e
pp
fior, del mio pen - sie - - ro
p
tu sei re - gi - - na, tu di mia
vi - ta sei lo splen - dor.
p

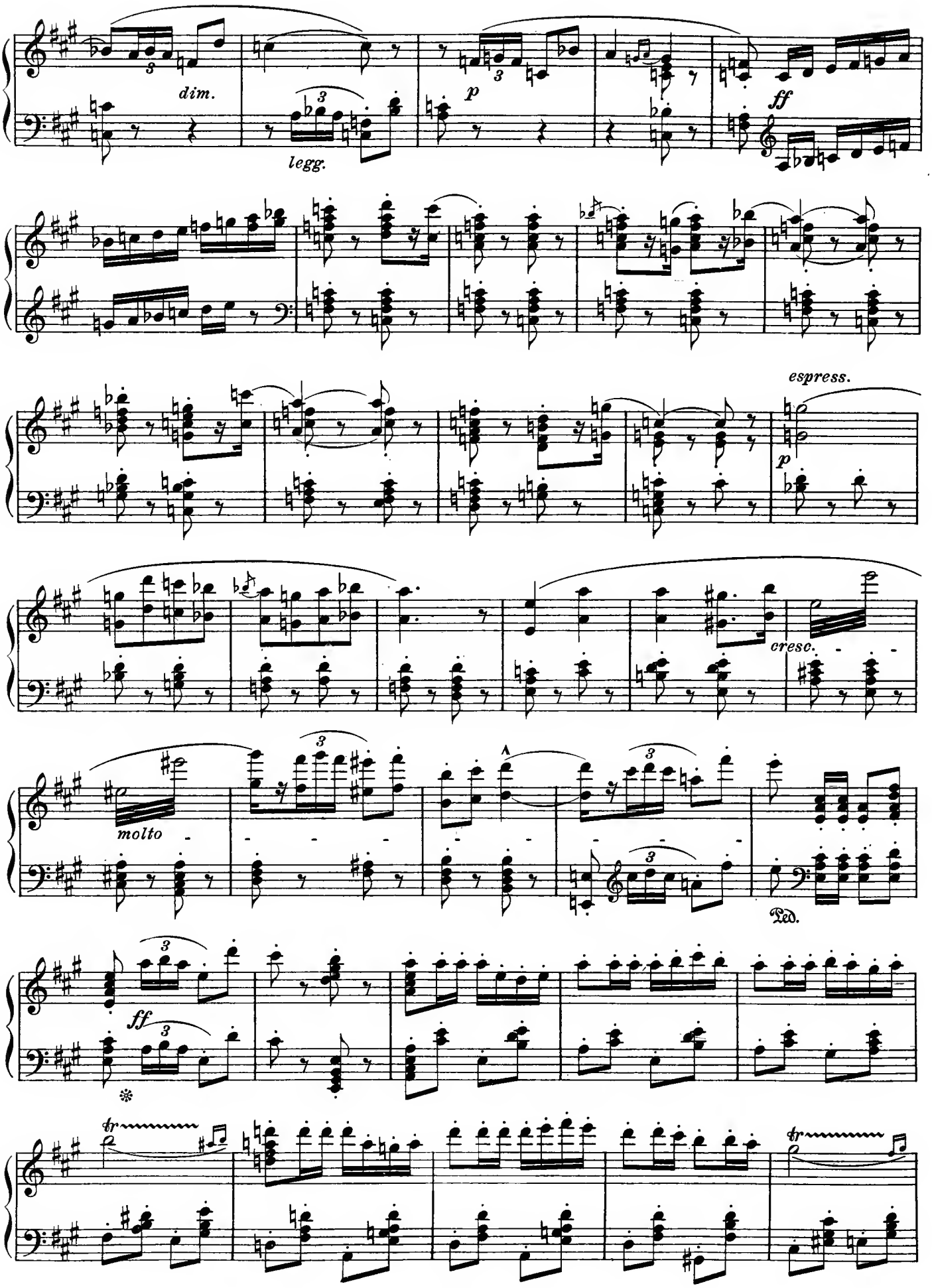

parlante ppp
Il tuo bel cie - lo vor-rei ri - dar - ti, le dol-ci brez - ze del pa-trio
ancora p
animando
f
suol; un re - gal ser - to sul crin po - sar - ti, er - ger-ti un
ancora p
pppp
ppp
dim.
tro - no vi ci no al sol, un tro - no vi - ci - no al
p
ppp
8
tr
pp leggermente
morendo
pp
sol, un tro - no vi - ci - no al sol.
8
tr
8
p
ppp
allarg. e morendo

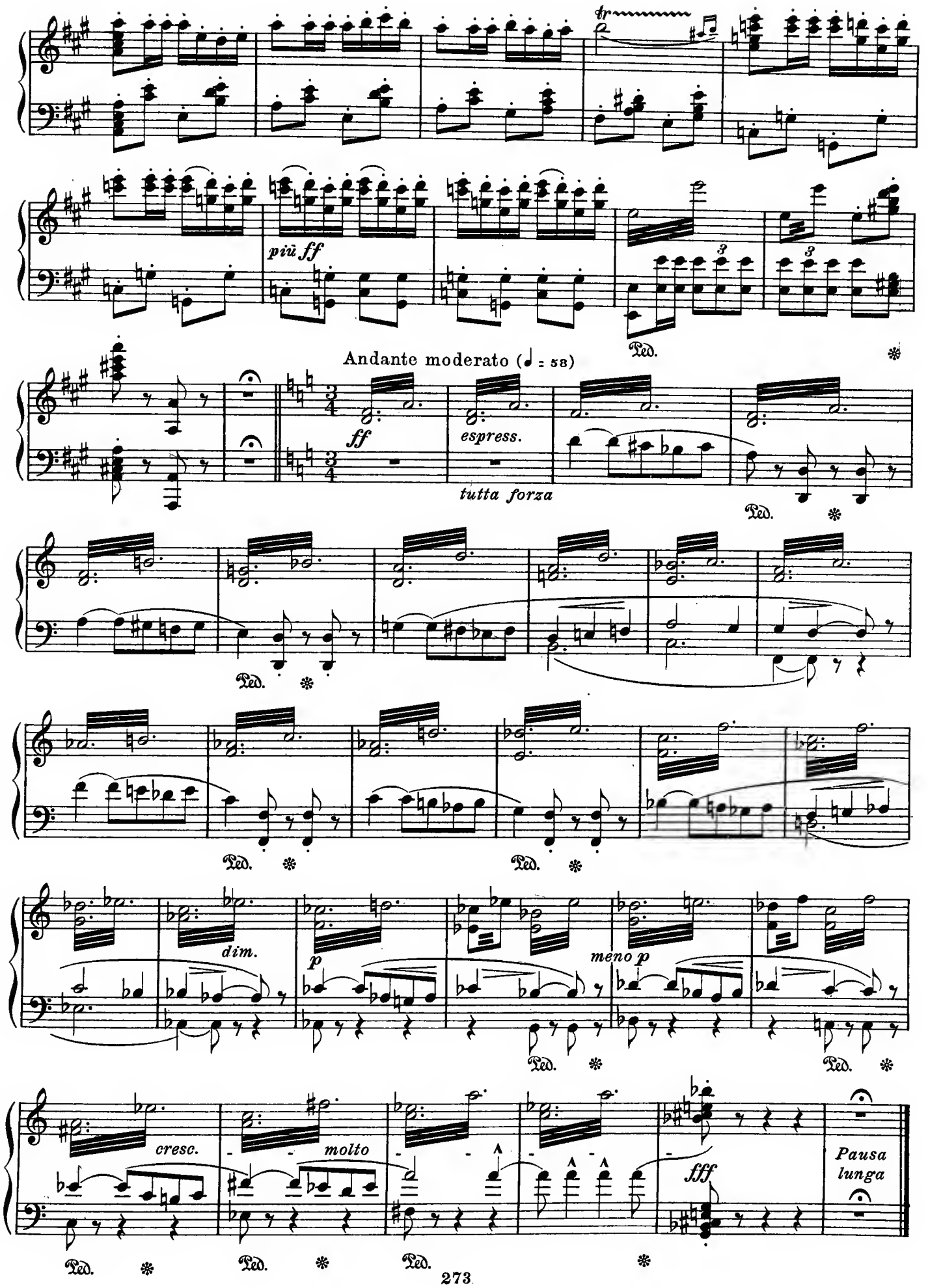
Georges Bizet (1838 - 1875)

Prelude to "Carmen"



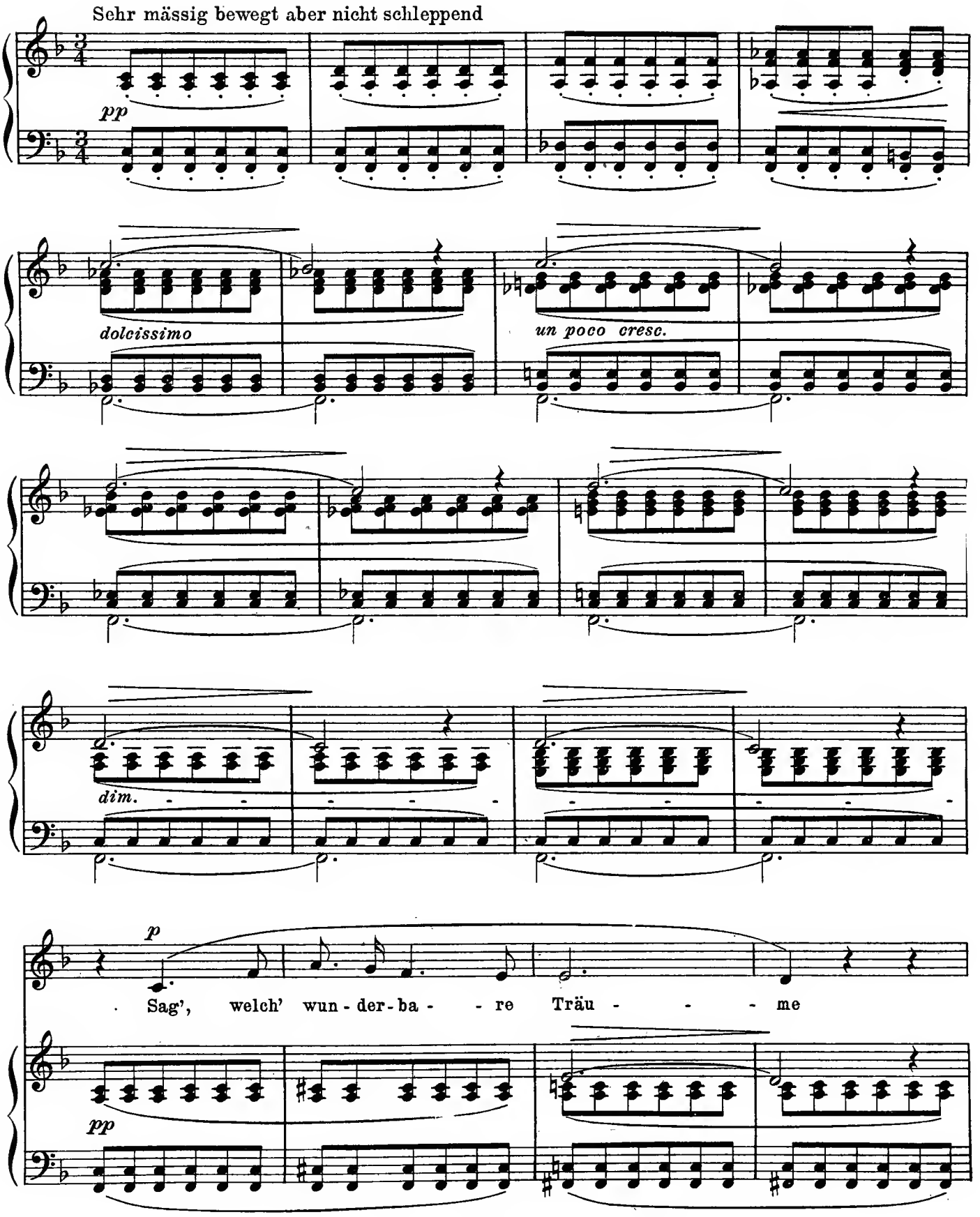

pp
Ped.
p ma ben marcato
crescendo
3

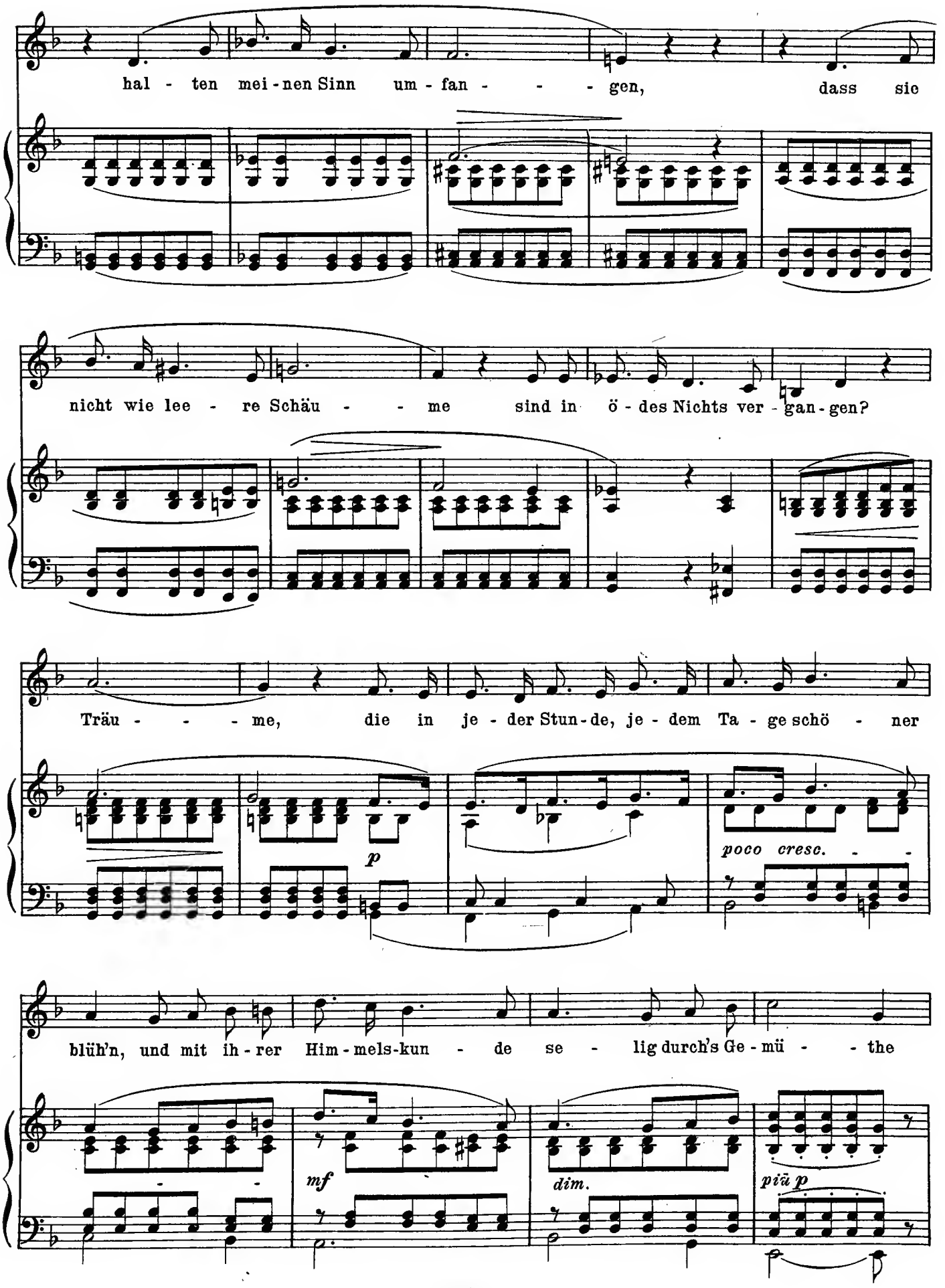

dim.
legg.
p
ff
espress.
p
cresc.
molto
Ped.
ff
tr
tr

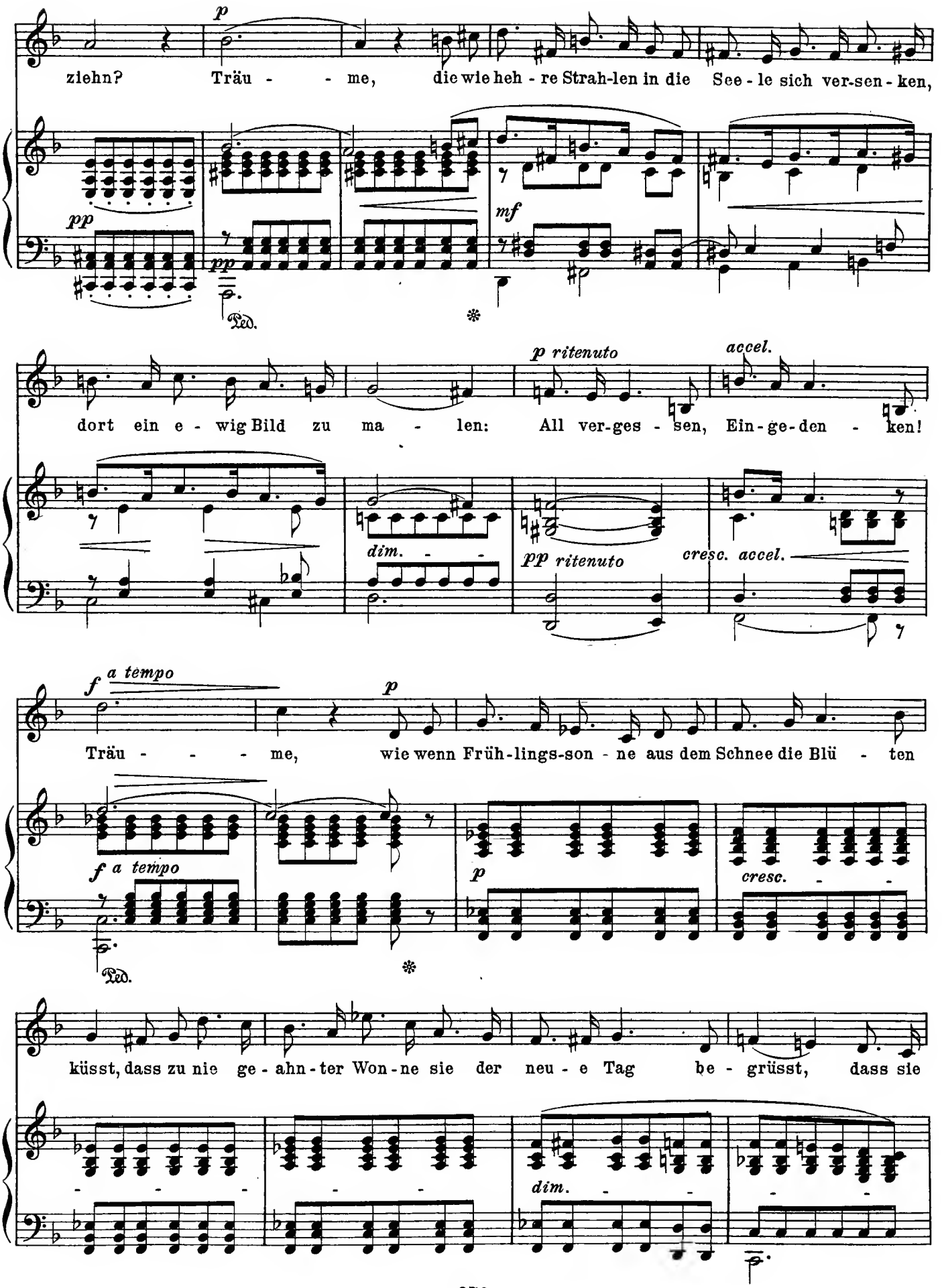

più ff
Andante moderato (♩ = 58)
ff
espress.
tutta forza
dim.
p
meno p
cresc.
molto
fff
Pausa lunga
Ped.

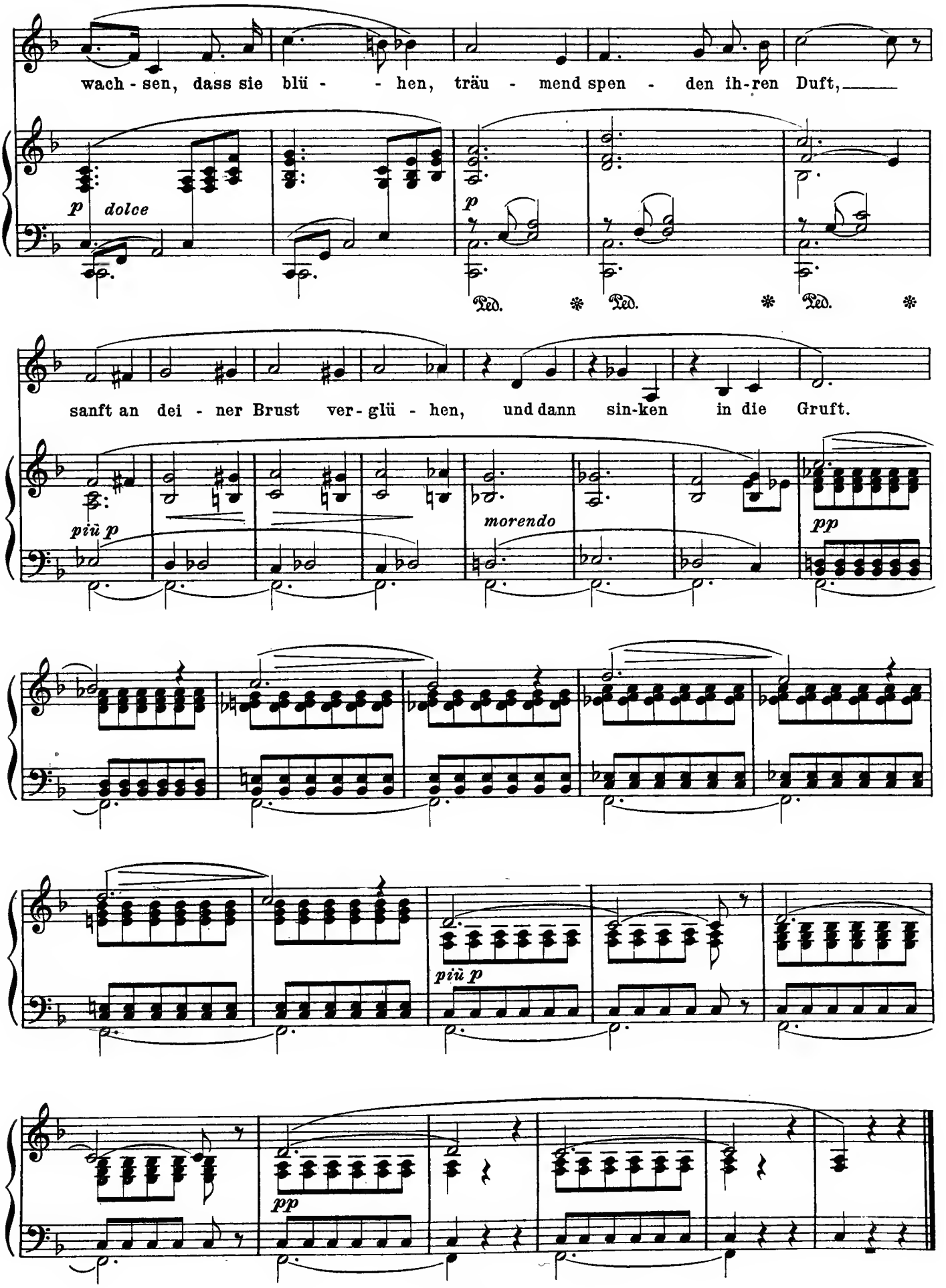
Richard Wagner (1813-1883)

"Träume" Studie zu "Tristan und Isolde"



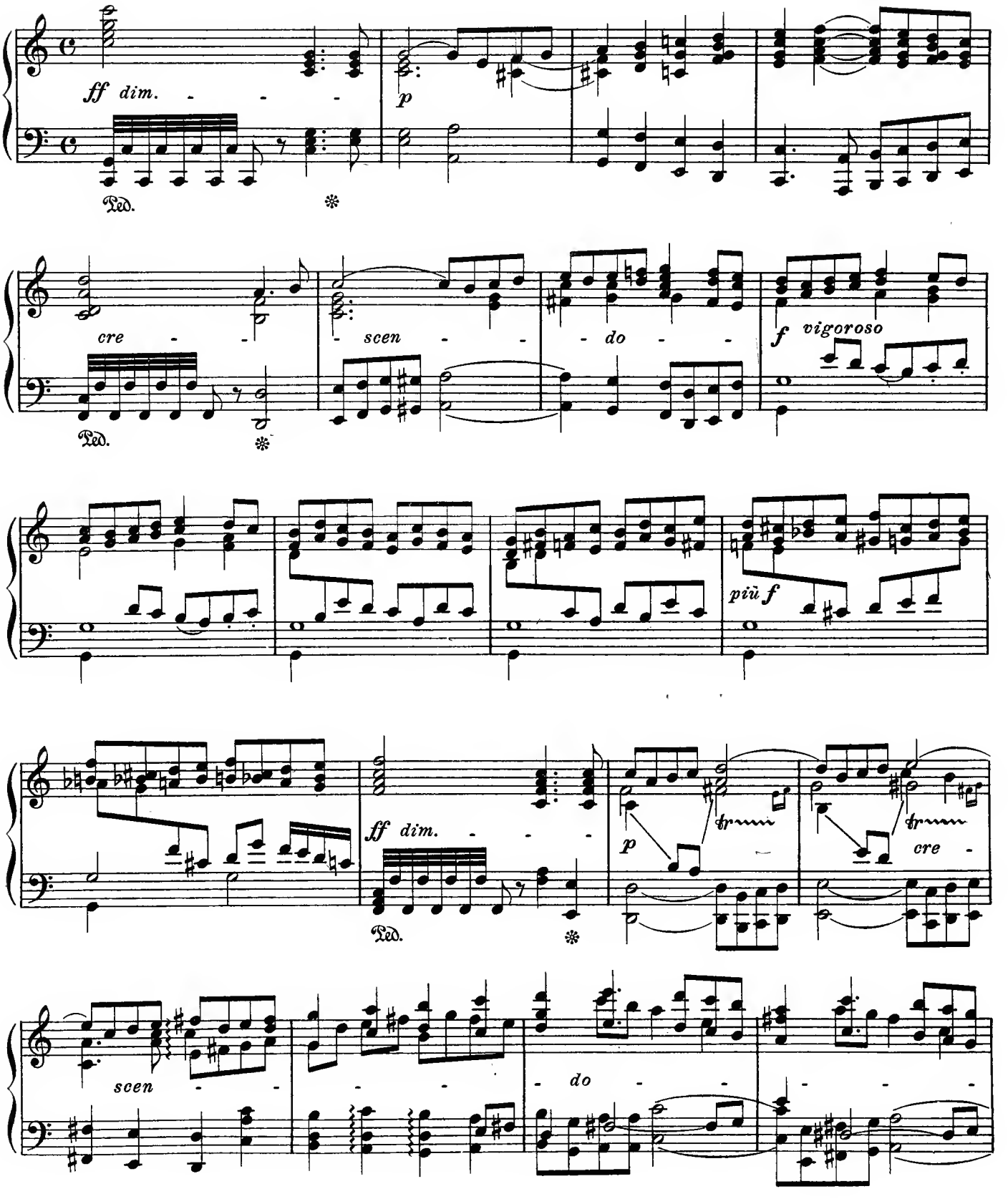

hal - ten mei - nen Sinn um - fan - - - gen, dass sie
nicht wie lee - re Schäu - - me sind in ö - des Nichts ver - gan - gen?
Träu - - - me, die in je - der Stun - de, je - dem Ta - ge schö - ner
p
poco cresc. - -
blüh'n, und mit ih - rer Him - mels-kun - de se - lig durch's Ge - mü - the
mf
dim.
più p

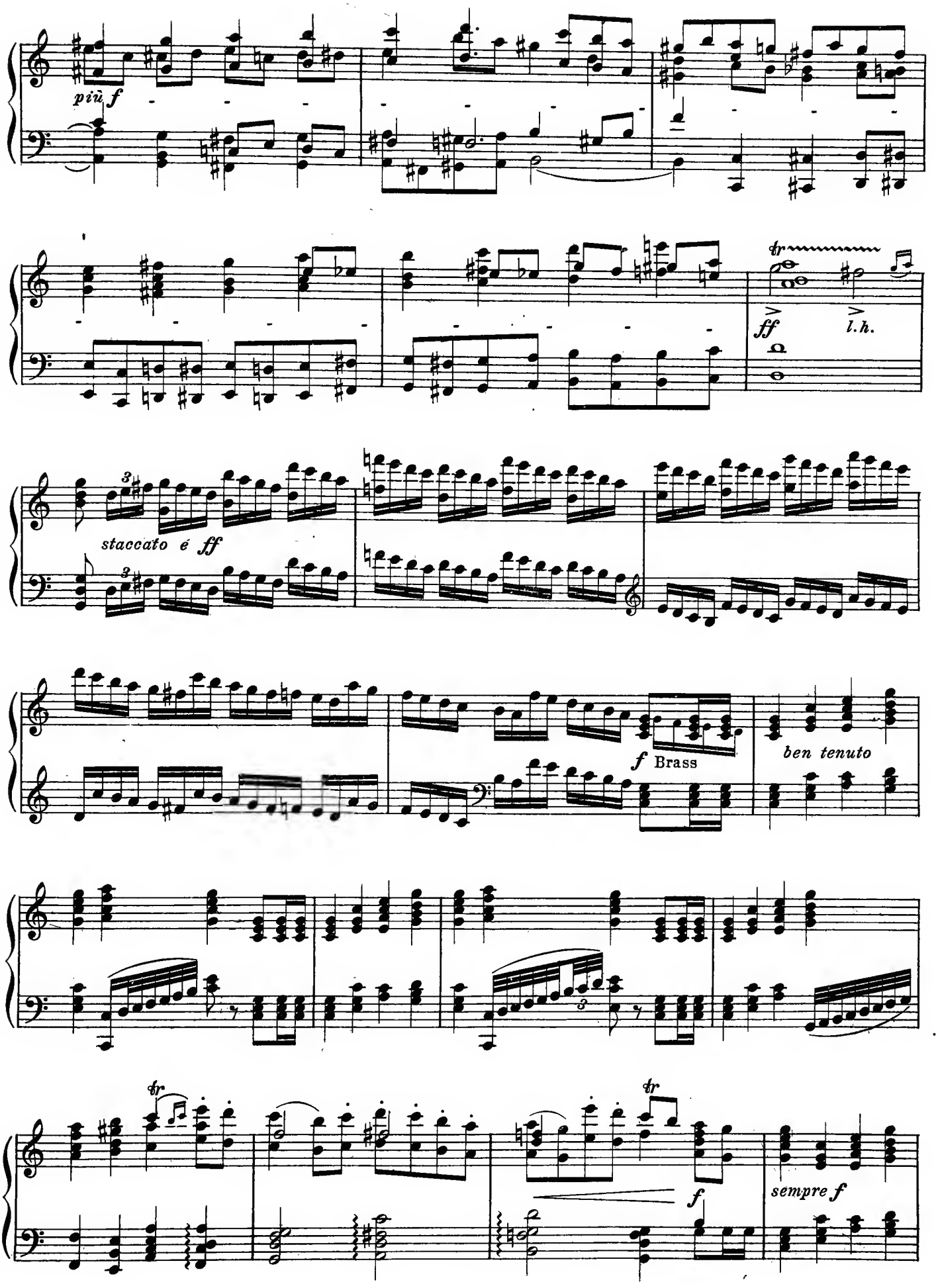

p
ziehn? Träu - - me, die wie heh - re Strah-len in die See - le sich ver-sen - ken,
pp
pp
Ped.
mf
p ritenuto
accel.
dort ein e - wig Bild zu ma - len: All ver-ges - sen, Ein-ge-den - ken!
dim.
pp ritenuto
cresc. accel.
f a tempo
p
Träu - - - me, wie wenn Früh-lings-son - ne aus dem Schnee die Blü - ten
f a tempo
p
cresc.
Ped.
küsst, dass zu nie ge - ahn - ter Won - ne sie der neu - e Tag be - grüsst, dass sie
dim.

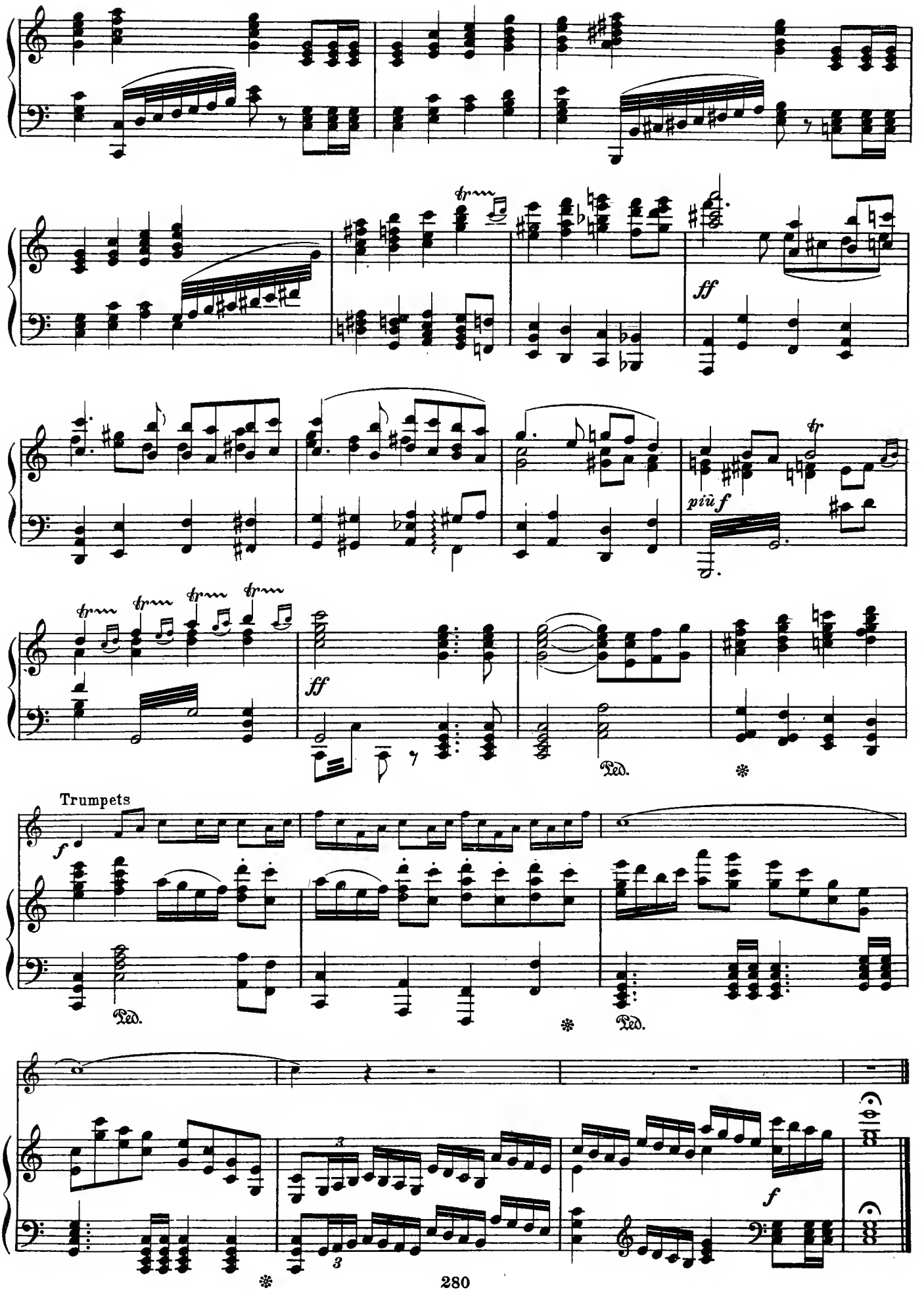

wach - sen, dass sie blü - - hen, träu - mend spen - den ih-ren Duft,
p dolce
p
Ped. * Ped. * Ped. *
sanft an dei - ner Brust ver-glü - hen, und dann sin-ken in die Gruft.
più p
morendo
pp
più p
pp

Richard Wagner (1813 - 1883)

Procession of the Meistersinger
from "Die Meistersinger" Act III

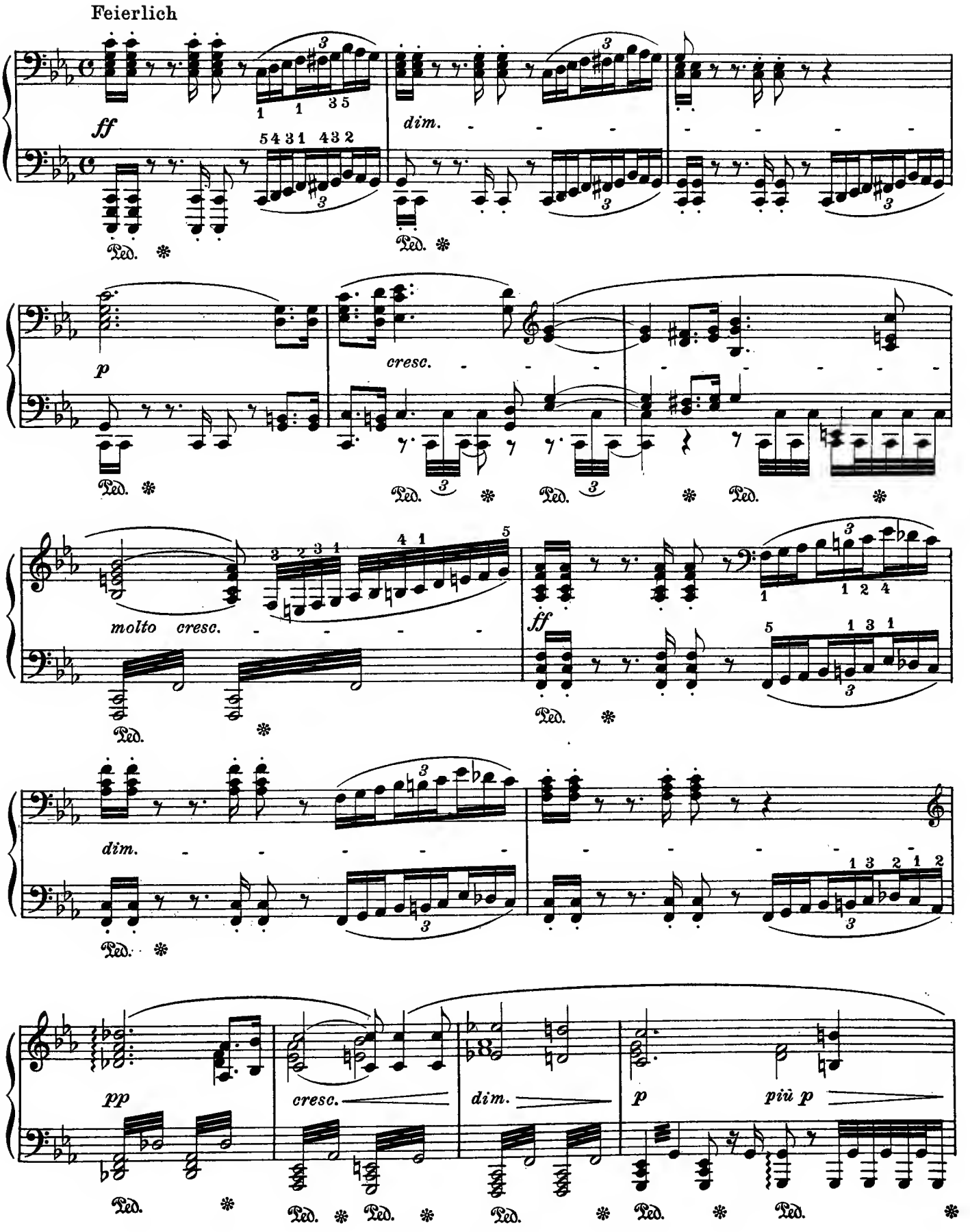


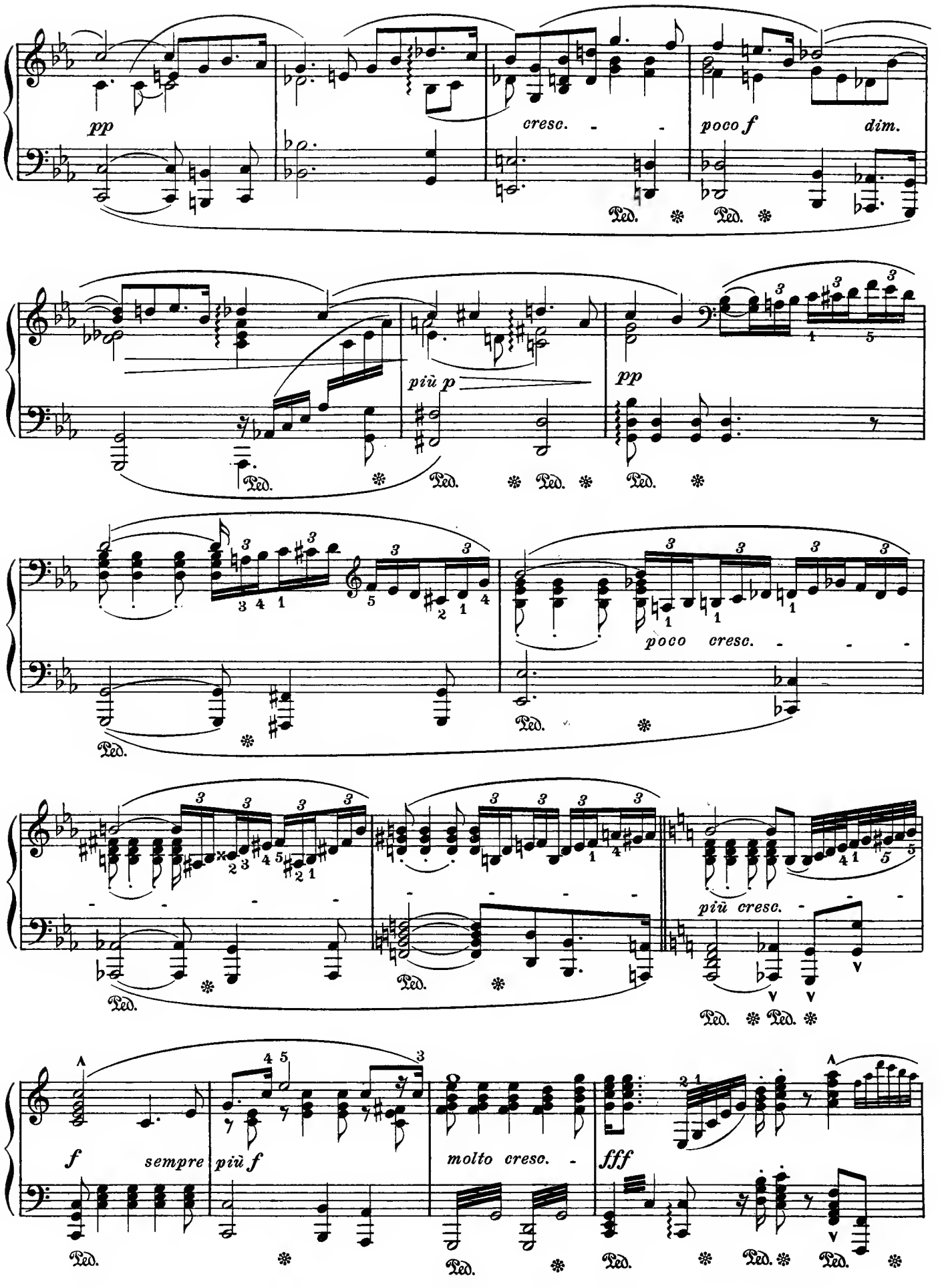

più f
tr
ff
l.h.
staccato é ff
f Brass
ben tenuto
tr
tr
f
sempre f

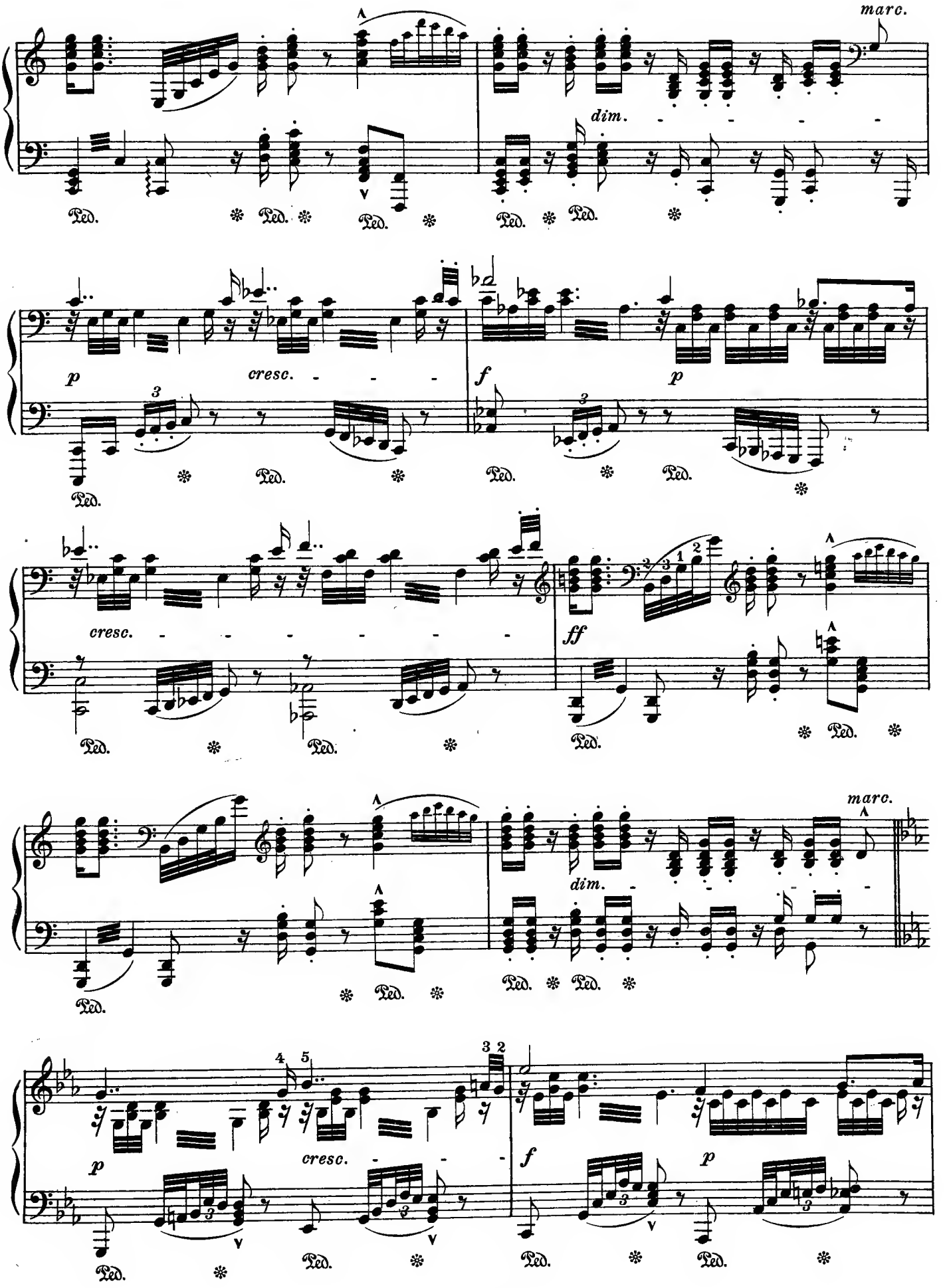

ff
più f
ff
Trumpets
f
Ped.
Ped.
Ped.
f

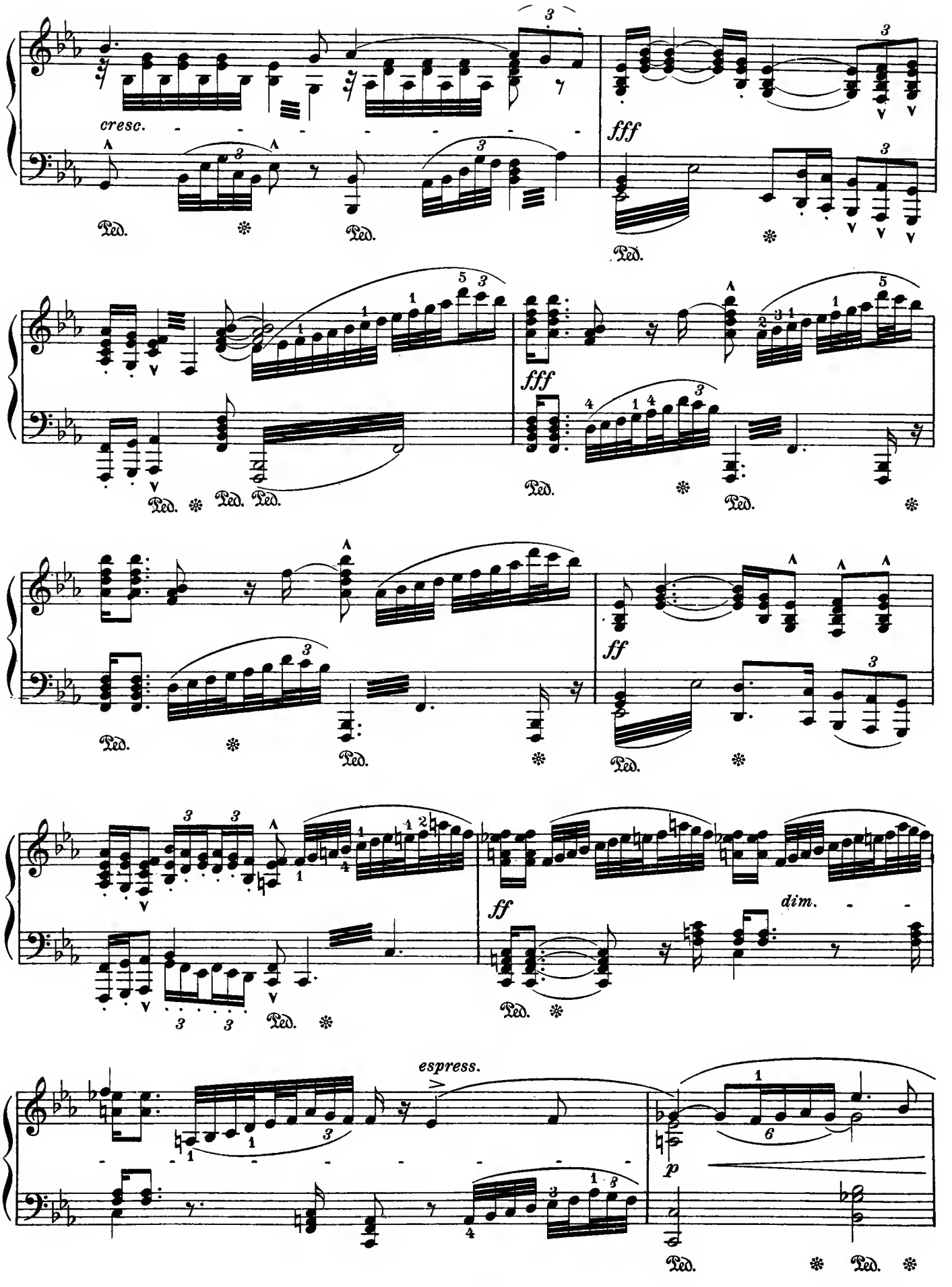
Richard Wagner (1813 - 1883)

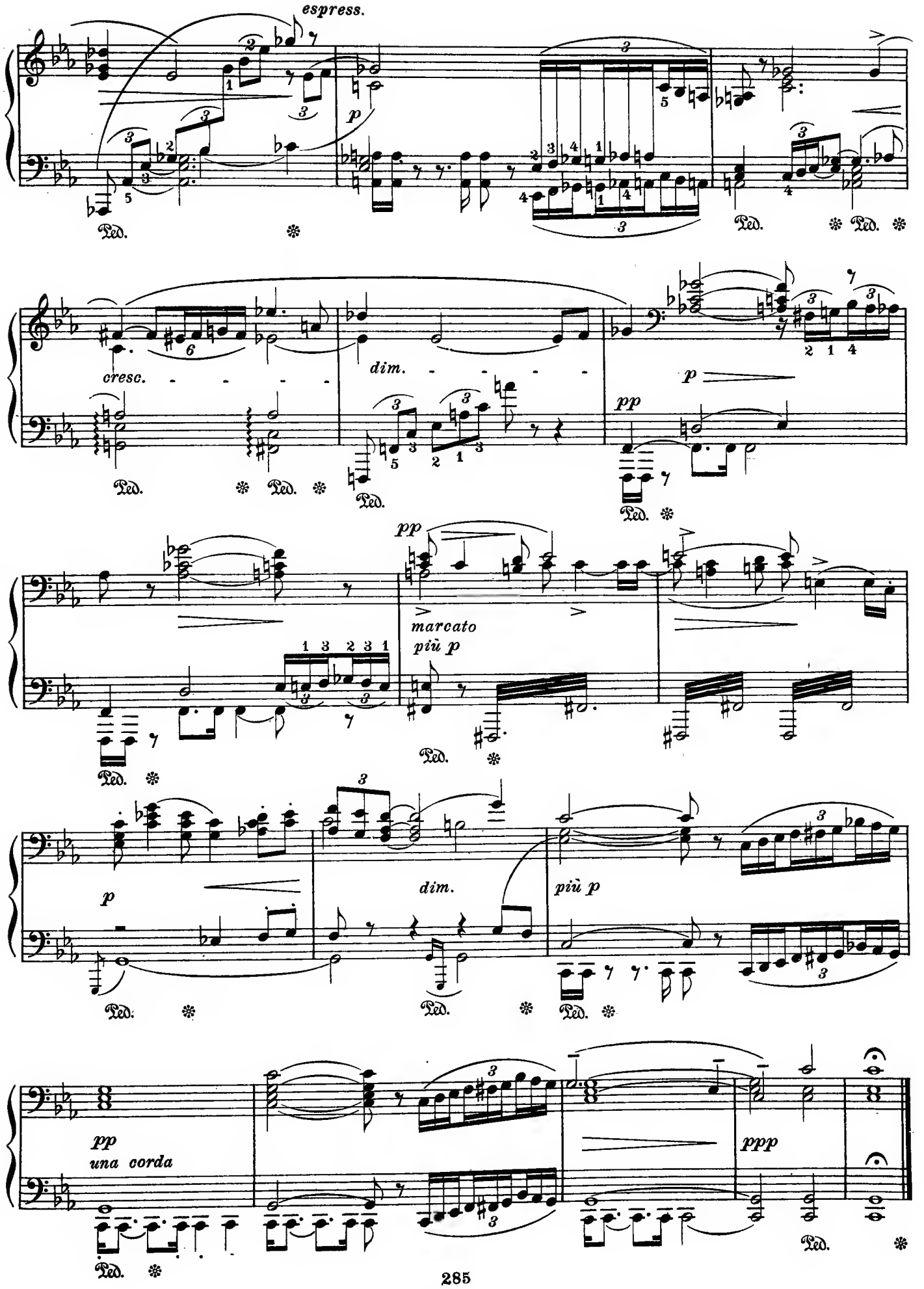
"Siegfried's Funeral March" from "Götterdämmerung"




pp
cresc.
poco f
dim.
più p
pp
poco cresc.
più cresc.
f
sempre
più f
molto cresc.
fff

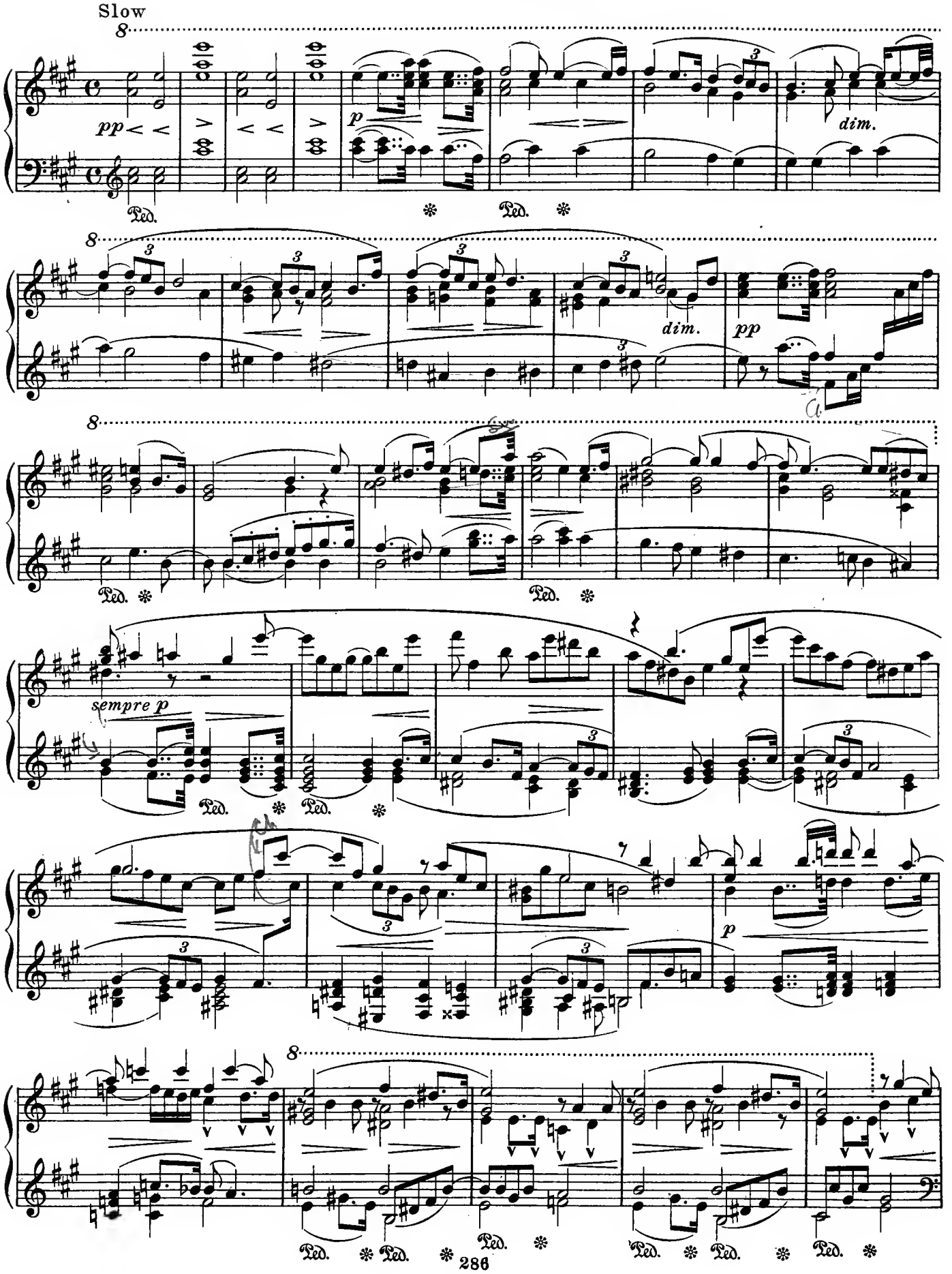

marc.
dim.
p
cresc.
f
p
cresc.
ff
marc.
dim.
p
cresc.
f
p

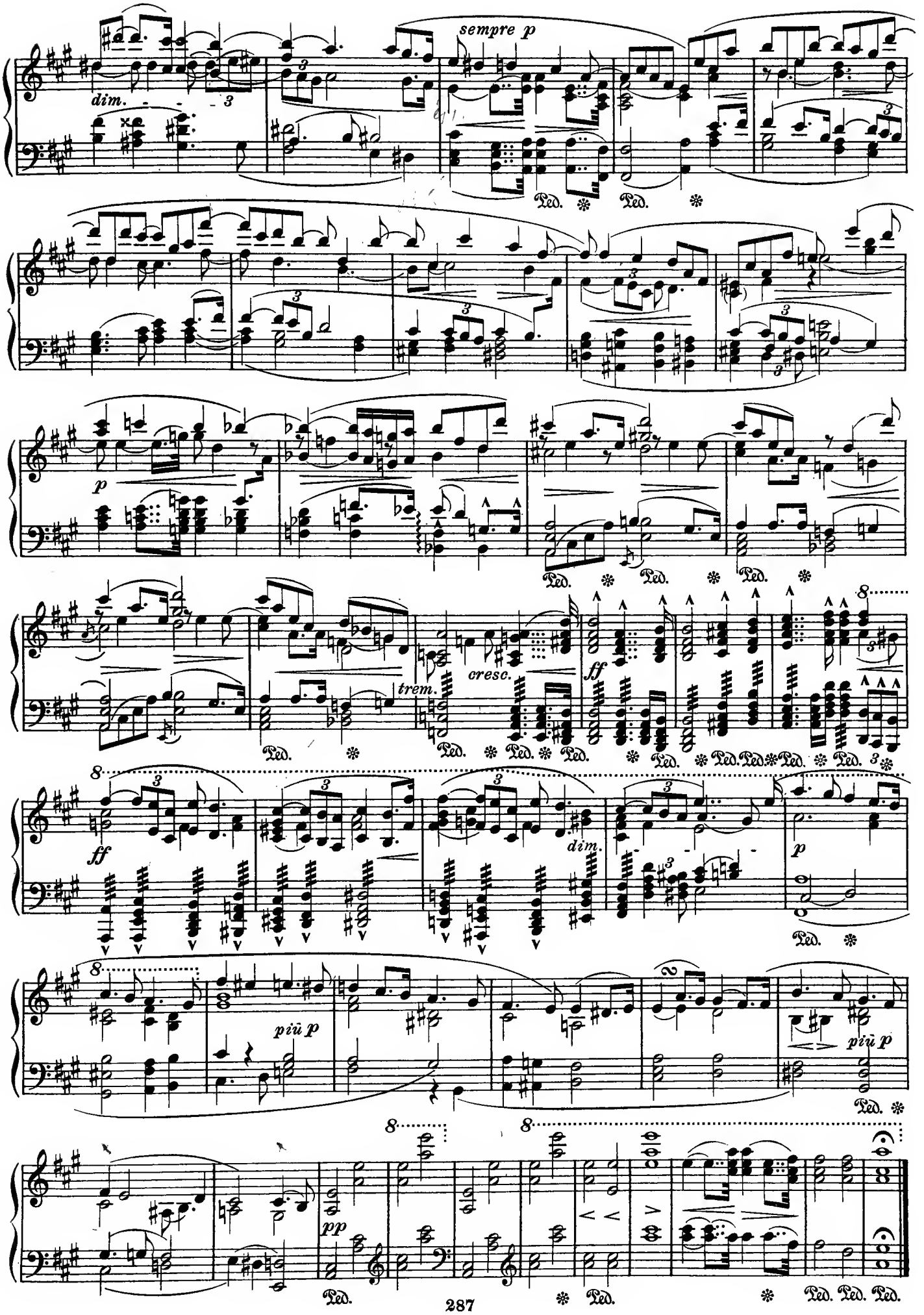

cresc.
fff
Ped.
fff
ff
dim.
espress.
p


espress.
p
Ped.
cresc.
dim.
pp
p
marcato
più p
dim.
più p
pp
una corda
ppp

Richard Wagner (1813 - 1883)

Prelude to "Lohengrin"



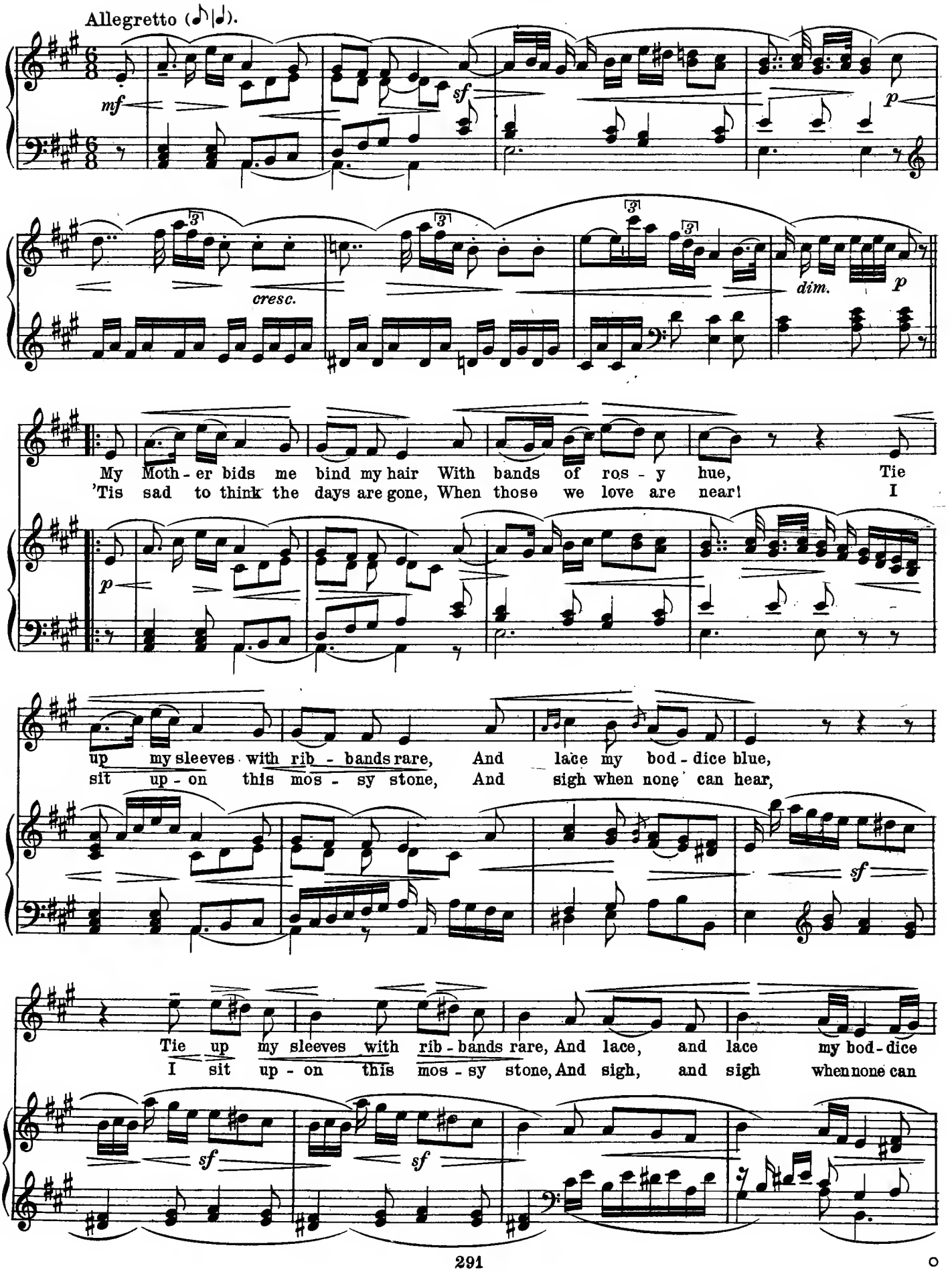

sempre p
dim.
Ped.
p
trem.
cresc.
ff
dim.
più p
pp

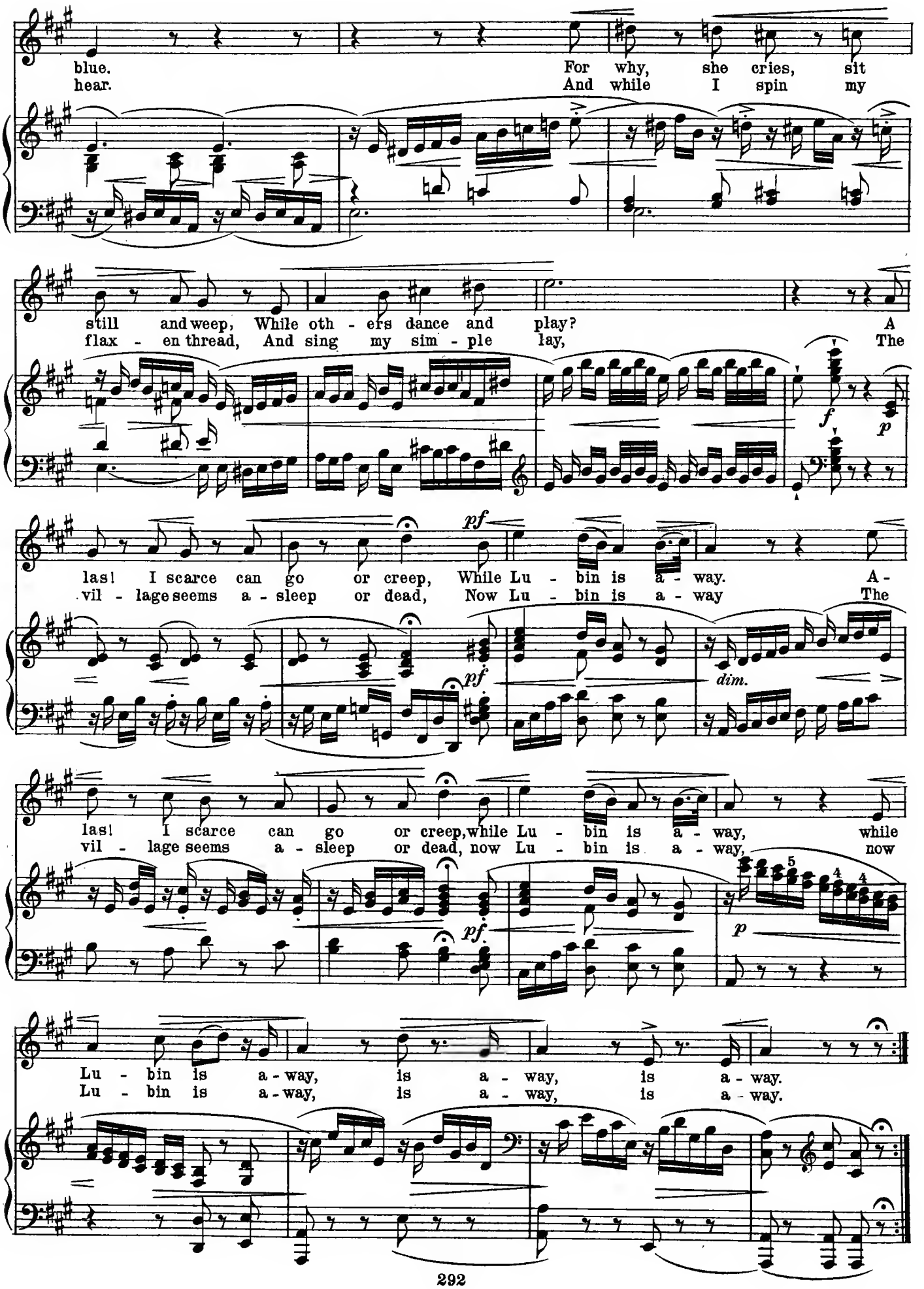
SECTION EIGHT

THE DEVELOPMENT OF THE ART SONG

Joseph Haydn (1732-1809)

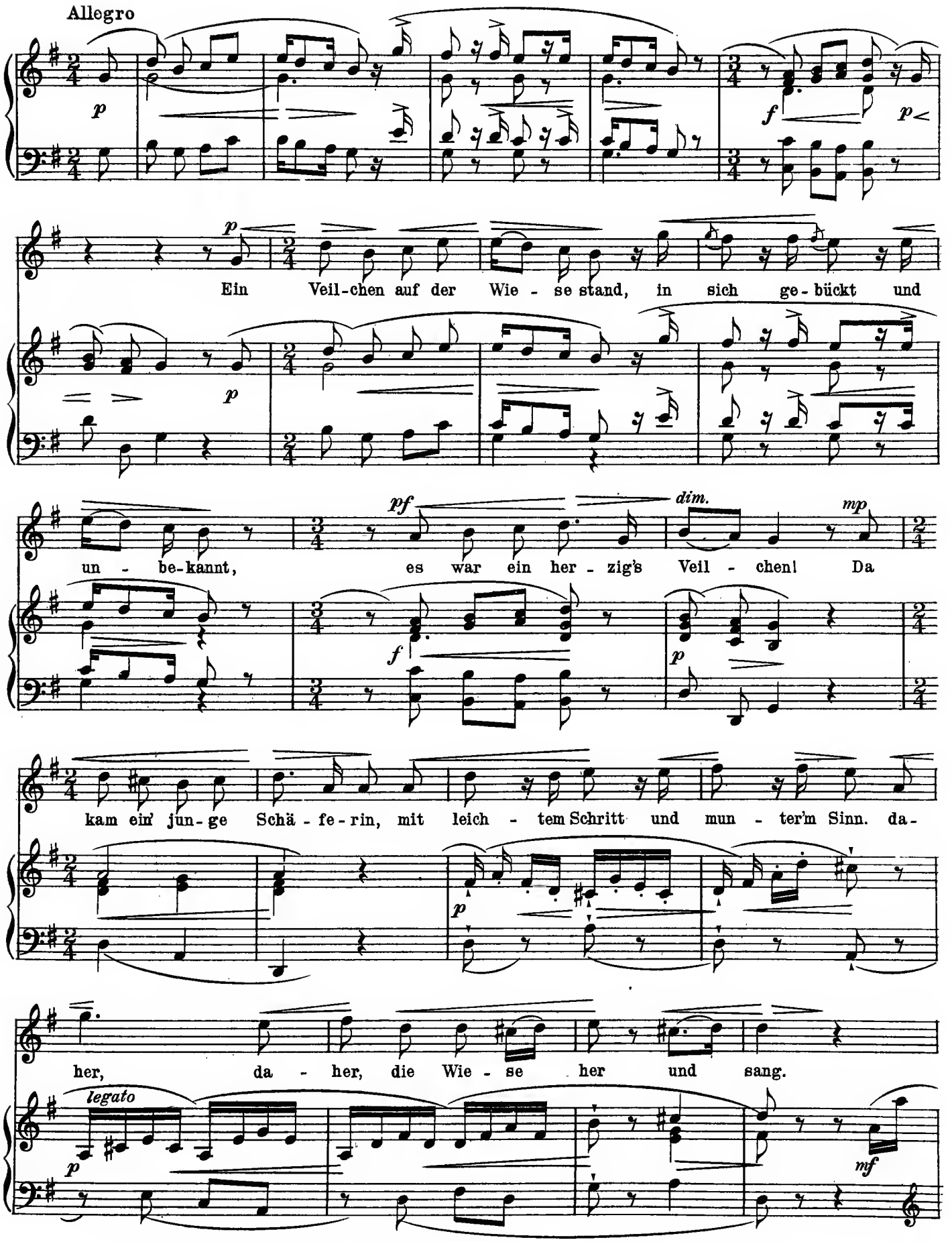
My Mother Bids Me Bind My Hair

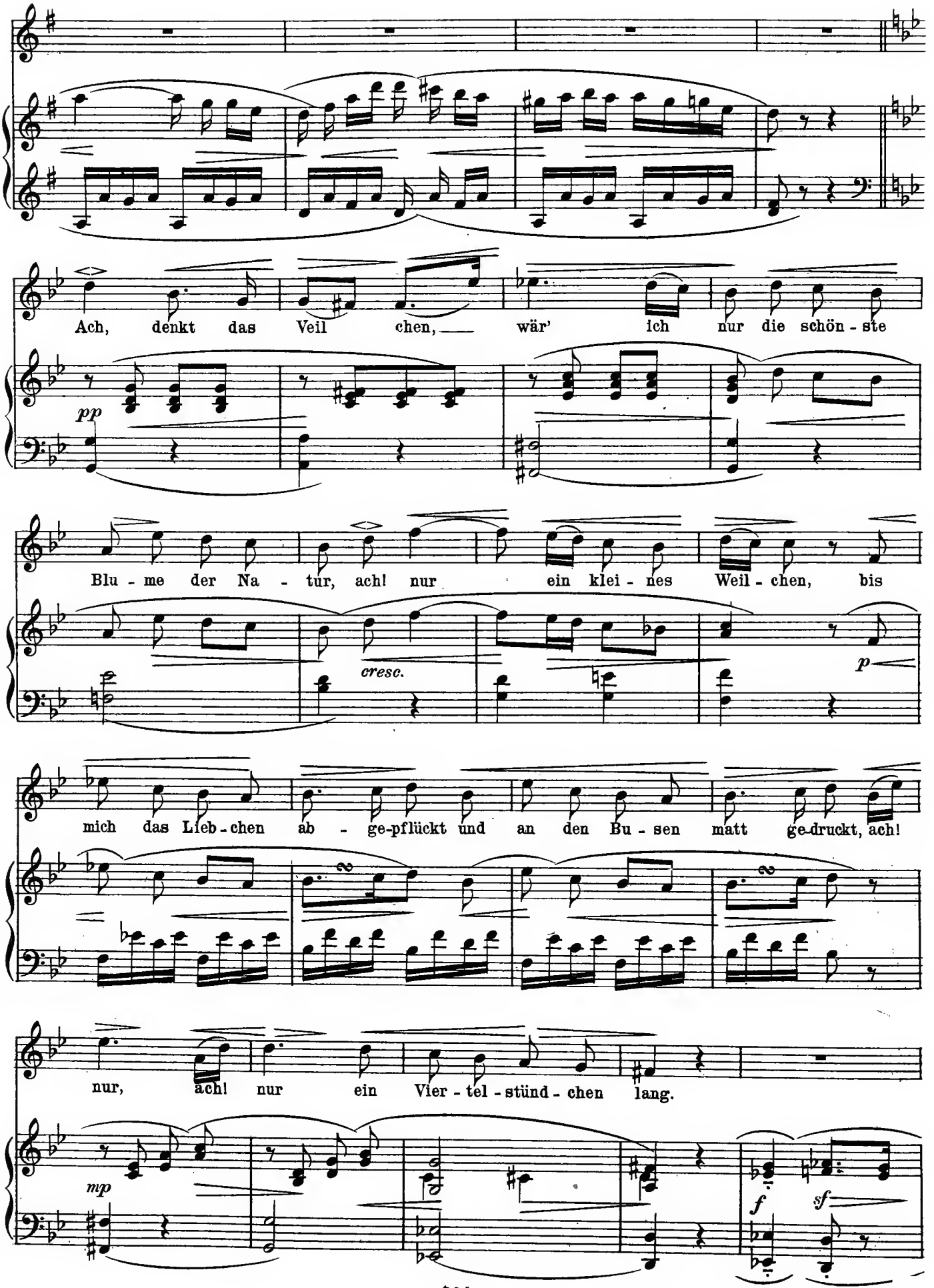


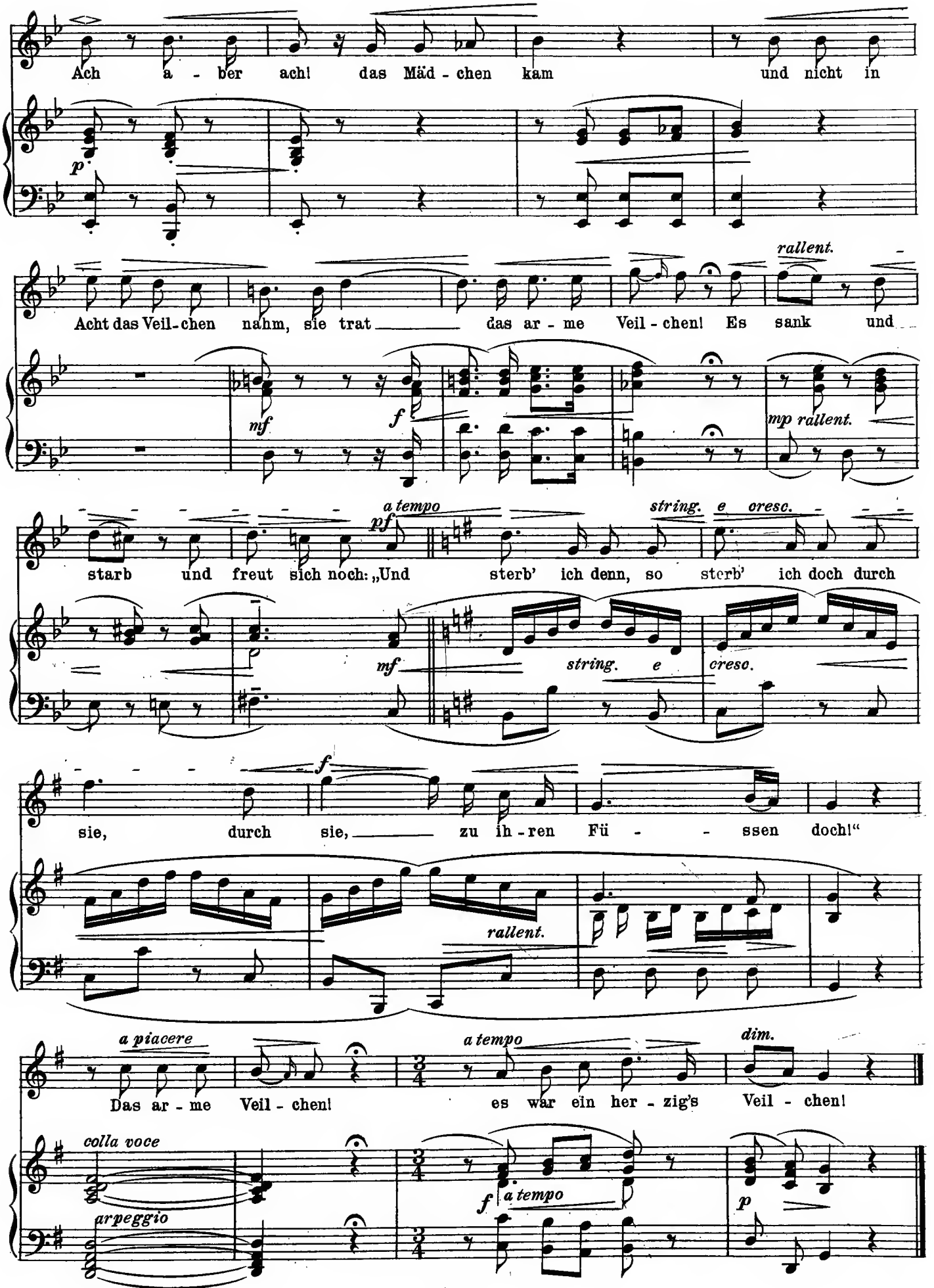

blue. For why, she cries, sit
hear. And while I spin my
still and weep, While oth - ers dance and play? A
flax - en thread, And sing my sim - ple lay, The
las! I scarce can go or creep, While Lu - bin is a - way. A -
vil - lage seems a - sleep or dead, Now Lu - bin is a - way The
las! I scarce can go or creep, while Lu - bin is a - way, while
vil - lage seems a - sleep or dead, now Lu - bin is a - way, now
Lu - bin is a - way, is a - way, is a - way.
Lu - bin is a - way, is a - way, is a - way.
f
p
pf
pf
dim.
pf
p

W. A. Mozart (1756-1791)

Das Veilchen

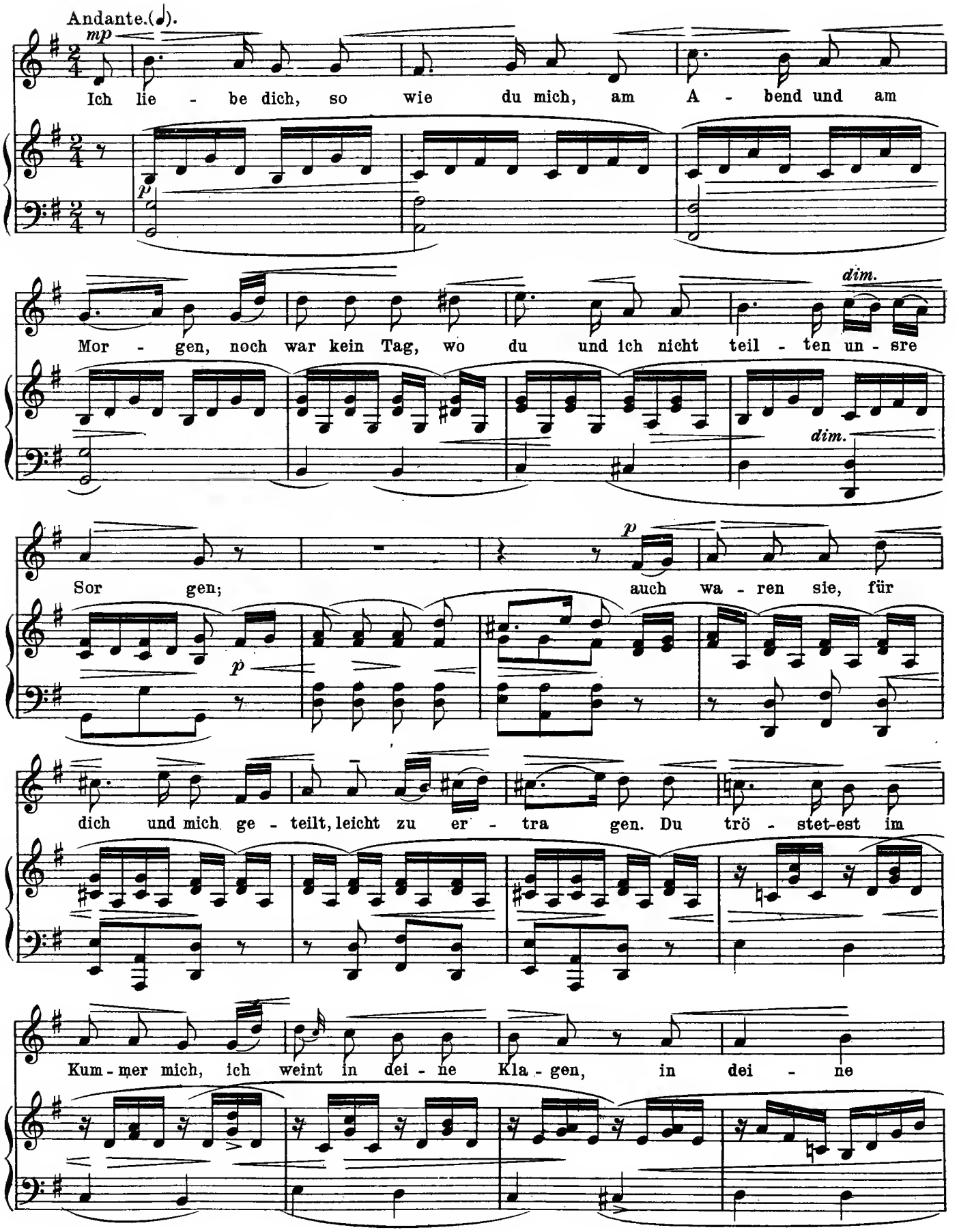


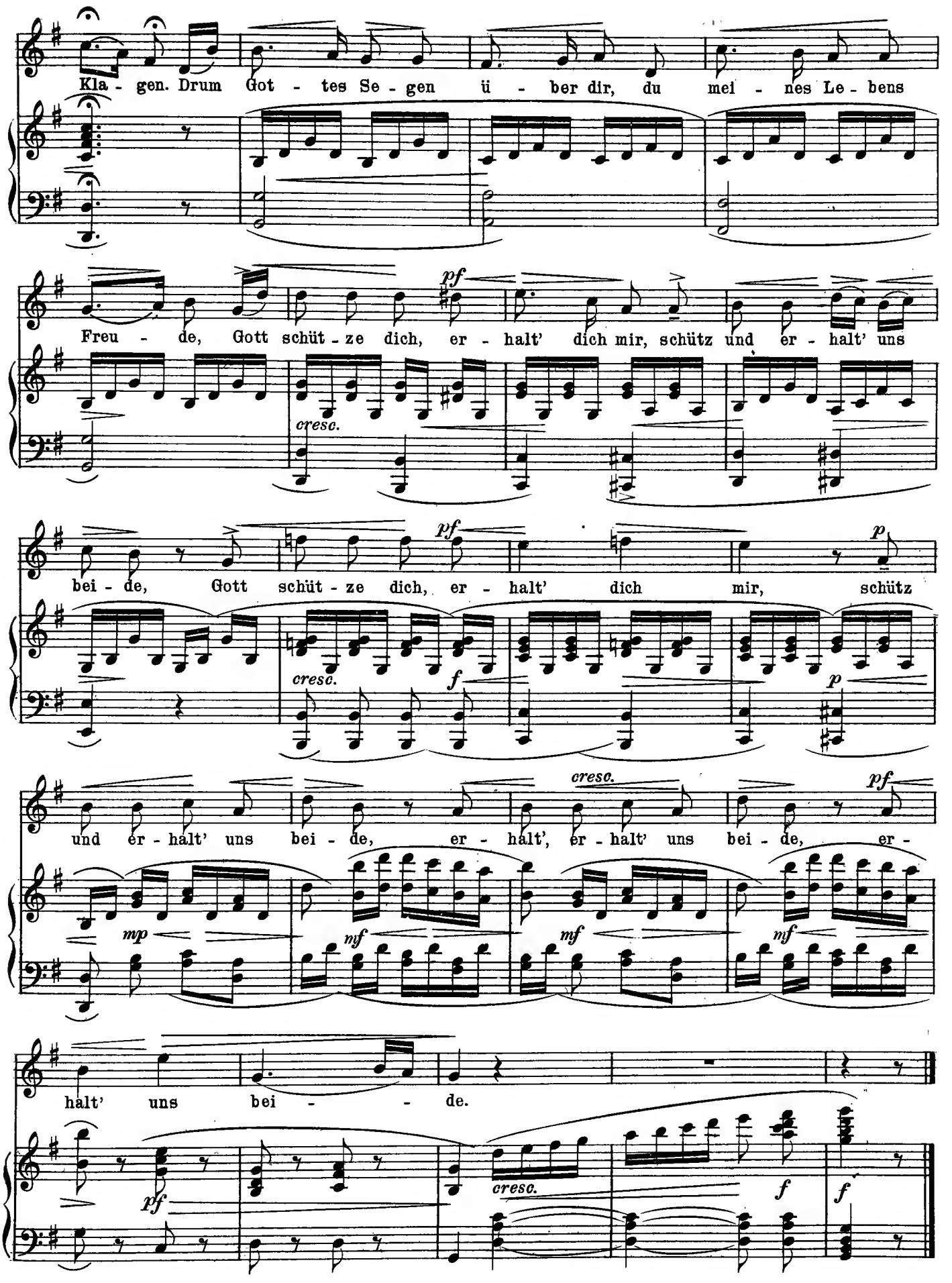

Ach, denkt das Veil chen, wär' ich nur die schön - ste
pp
Blu - me der Na - tur, ach! nur ein klei - nes Weil - chen, bis
cresc.
p
mich das Lieb - chen ab - ge-pflückt und an den Bu - sen matt ge-druckt, ach!
nur, ach! nur ein Vier - tel - stünd - chen lang.
mp
f
sf


Ach a - ber ach! das Mäd - chen kam und nicht in
p
Acht das Veil-chen nahm, sie trat das ar - me Veil - chen! Es sank und
rallent.
mf
f
mp rallent.
starb und freut sich noch: „Und sterb' ich denn, so sterb' ich doch durch
a tempo
pf
string. e cresc.
mf
string. e
cresc.
sie, durch sie, zu ih - ren Fü - - ssen doch!“
f
rallent.
a piacere
Das ar - me Veil - chen!
a tempo
es war ein her - zig's Veil - chen!
dim.
colla voce
arpeggio
f
a tempo
p

L. v. Beethoven (1770-1827)

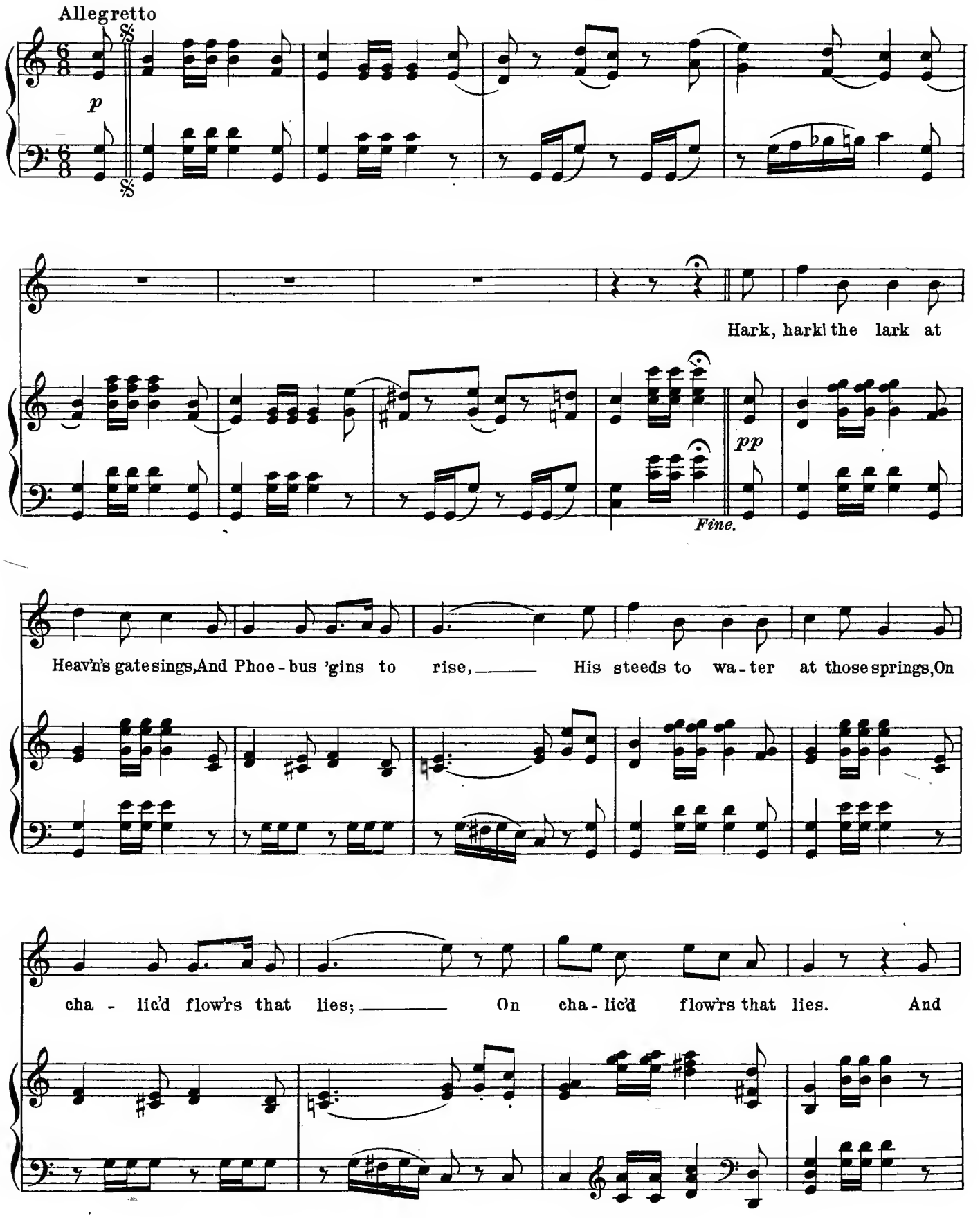
Ich liebe dich.

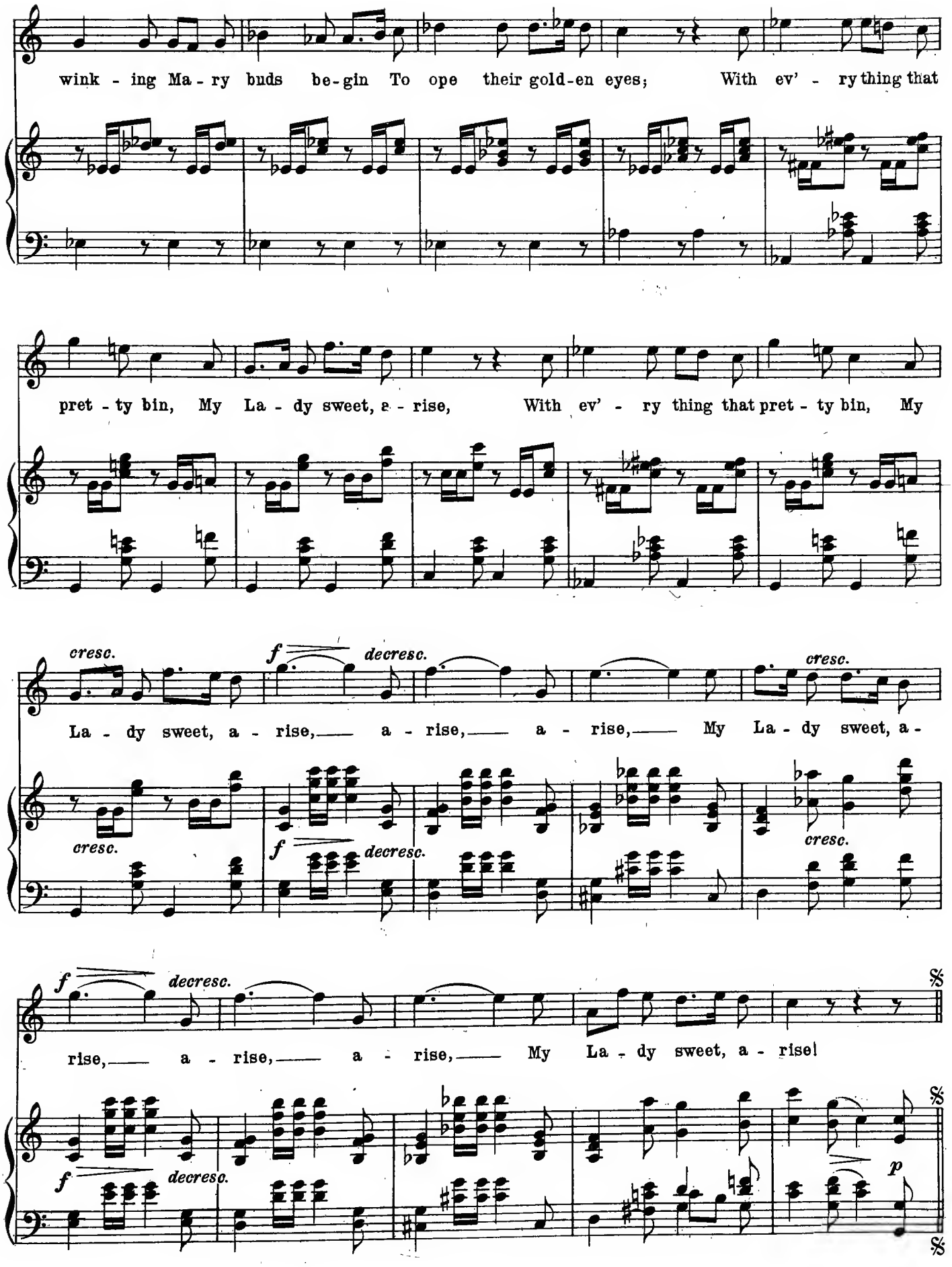



Kla - gen. Drum Got - tes Se - gen ü - ber dir, du mei - nes Le - bens
Freu - de, Gott schüt - ze dich, er - halt' dich mir, schütz und er - halt' uns
bei - de, Gott schüt - ze dich, er - halt' dich mir, schütz
und er - halt' uns bei - de, er - halt', er - halt' uns bei - de, er -
halt' uns bei - de.
pf
cresc.
f
p
mp
mf

Franz Schubert (1797-1828)

Hark! Hark the Lark.



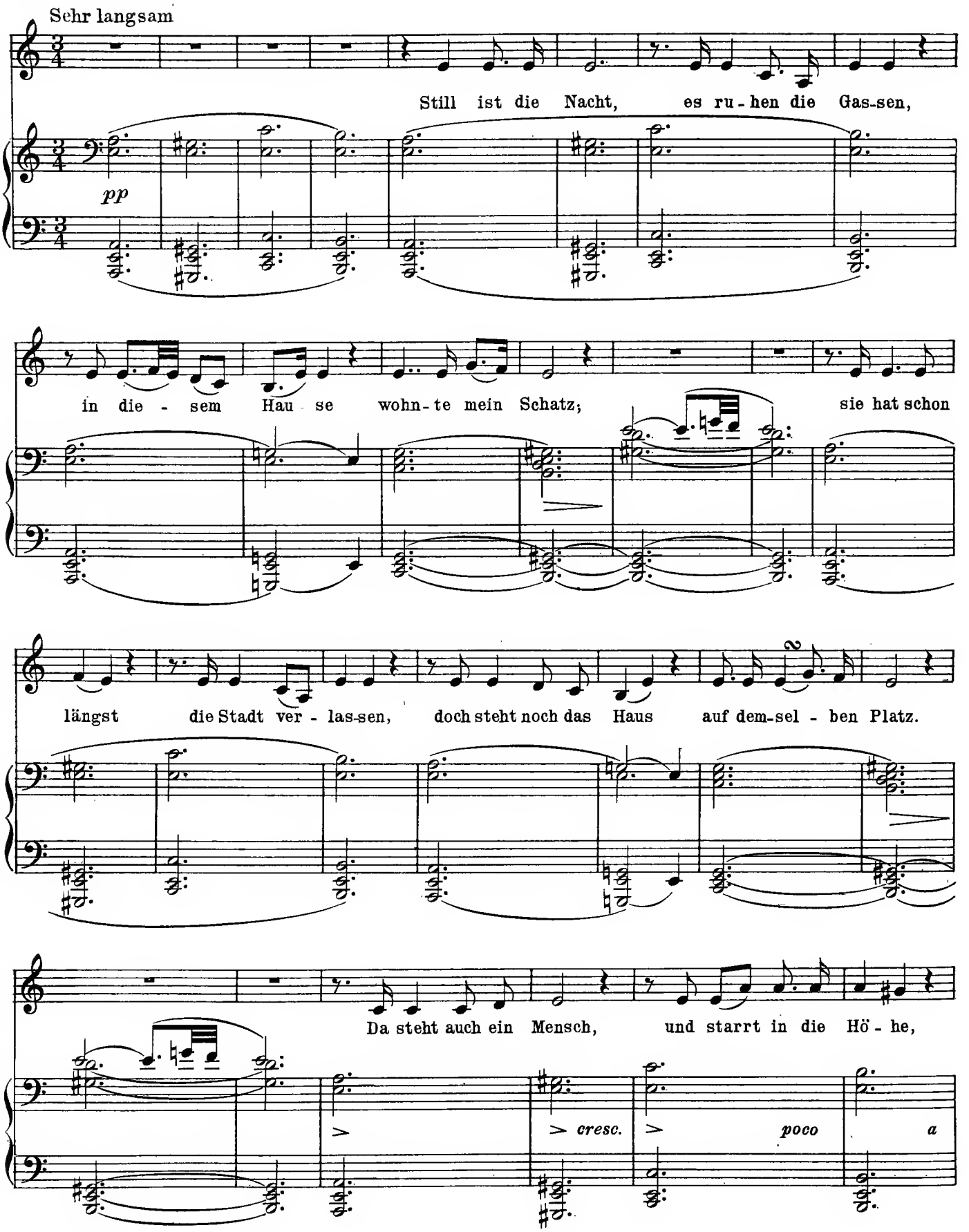

wink - ing Ma - ry buds be-gin To ope their gold-en eyes; With ev' - ry thing that
pret - ty bin, My La - dy sweet, a - rise, With ev' - ry thing that pret - ty bin, My
cresc.
f
decresc.
La - dy sweet, a - rise, a - rise, a - rise, My La - dy sweet, a -
cresc.
f
decresc.
cresc.
f
decresc.
rise, a - rise, a - rise, My La - dy sweet, a - rise!
f
decresc.
p

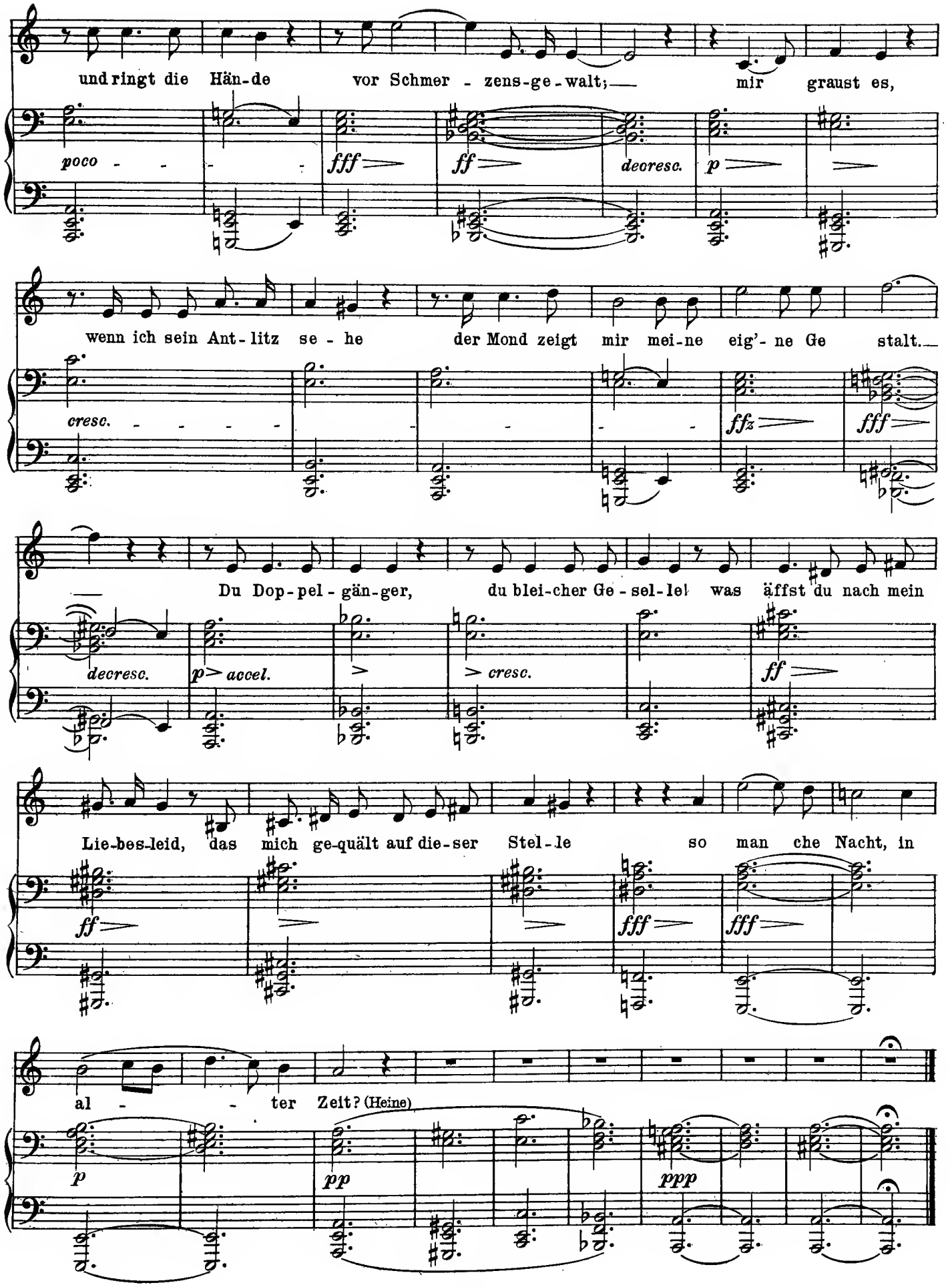
Franz Schubert (1797-1828)

Der Doppelgänger.

(Orig. H moll)

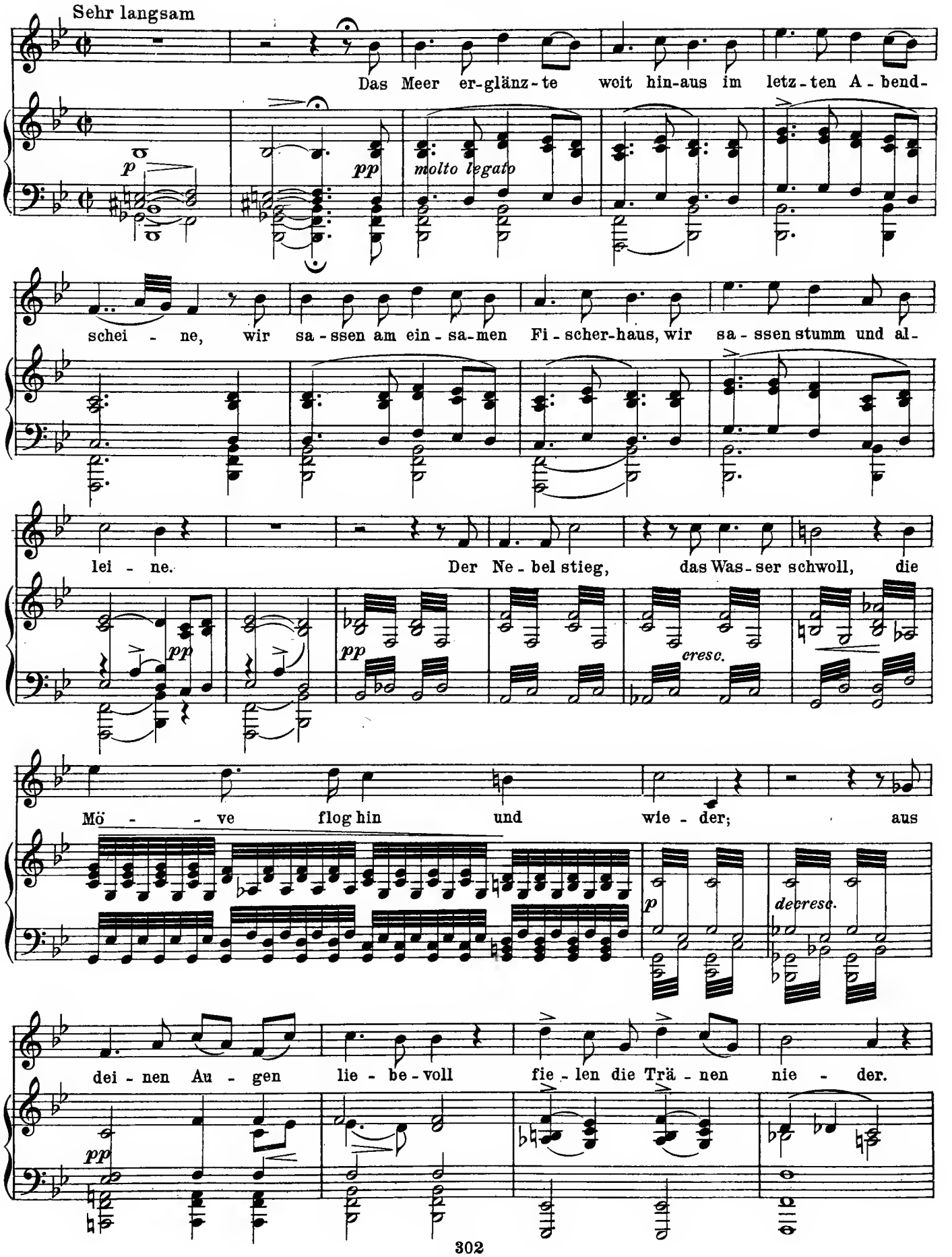
Sehr langsam

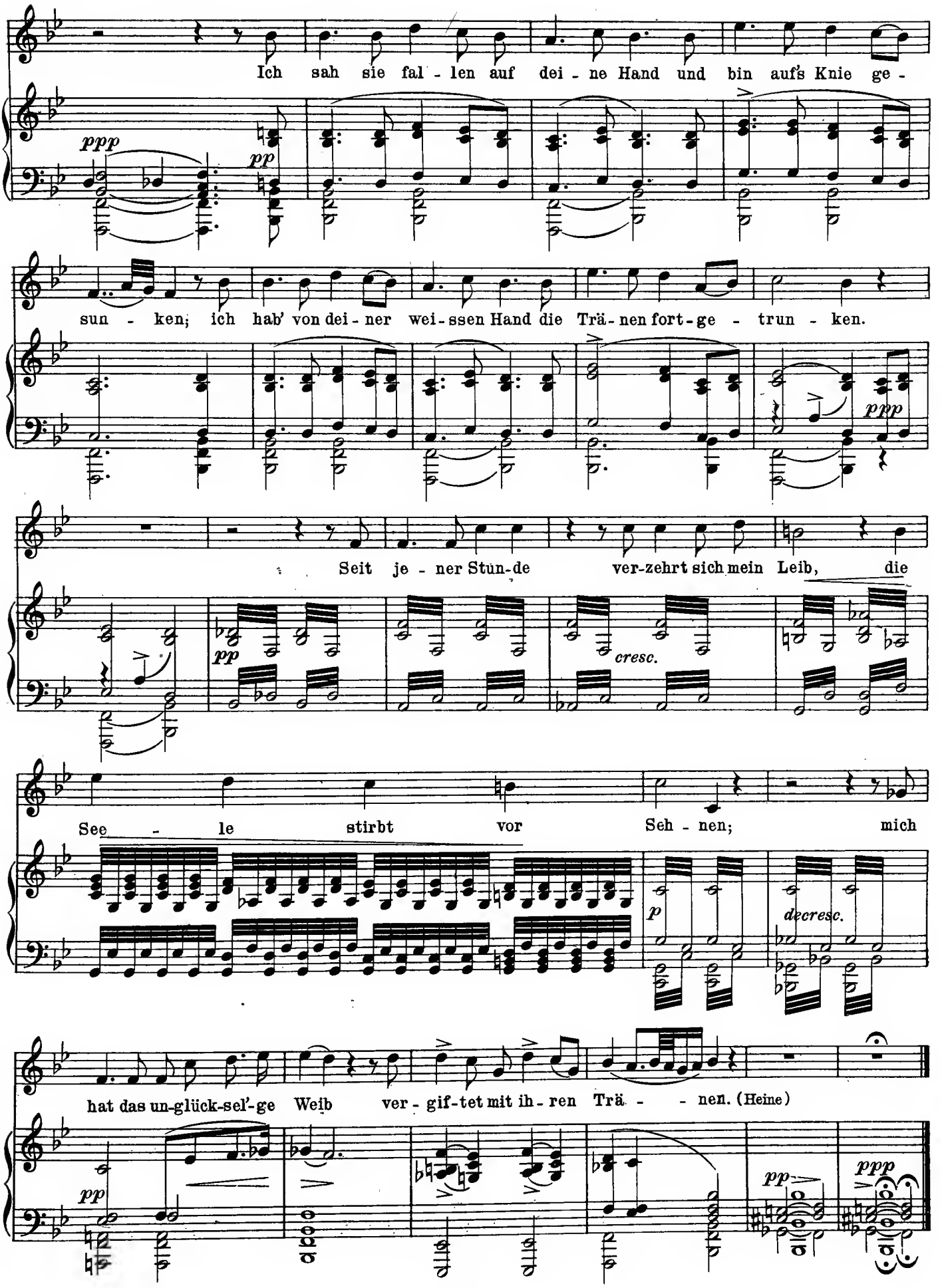



und ringt die Hän-de vor Schmer - zens-ge-walt;— mir graust es,
poco - - - - fff ff decresc. p
wenn ich sein Ant-litz se - he der Mond zeigt mir mei-ne eig'- ne Ge stalt.—
cresc. - - - - - - - - - - ffz fff
— Du Dop-pel-gän-ger, du blei-cher Ge-sel-lel was äffst du nach mein
decresc. p accel. cresc. ff
Lie-bes-leid, das mich ge-quält auf die-ser Stel-le so man che Nacht, in
ff fff fff
al - - ter Zeit? (Heine)
p pp ppp

Franz Schubert (1797-1828)

Am Meer.

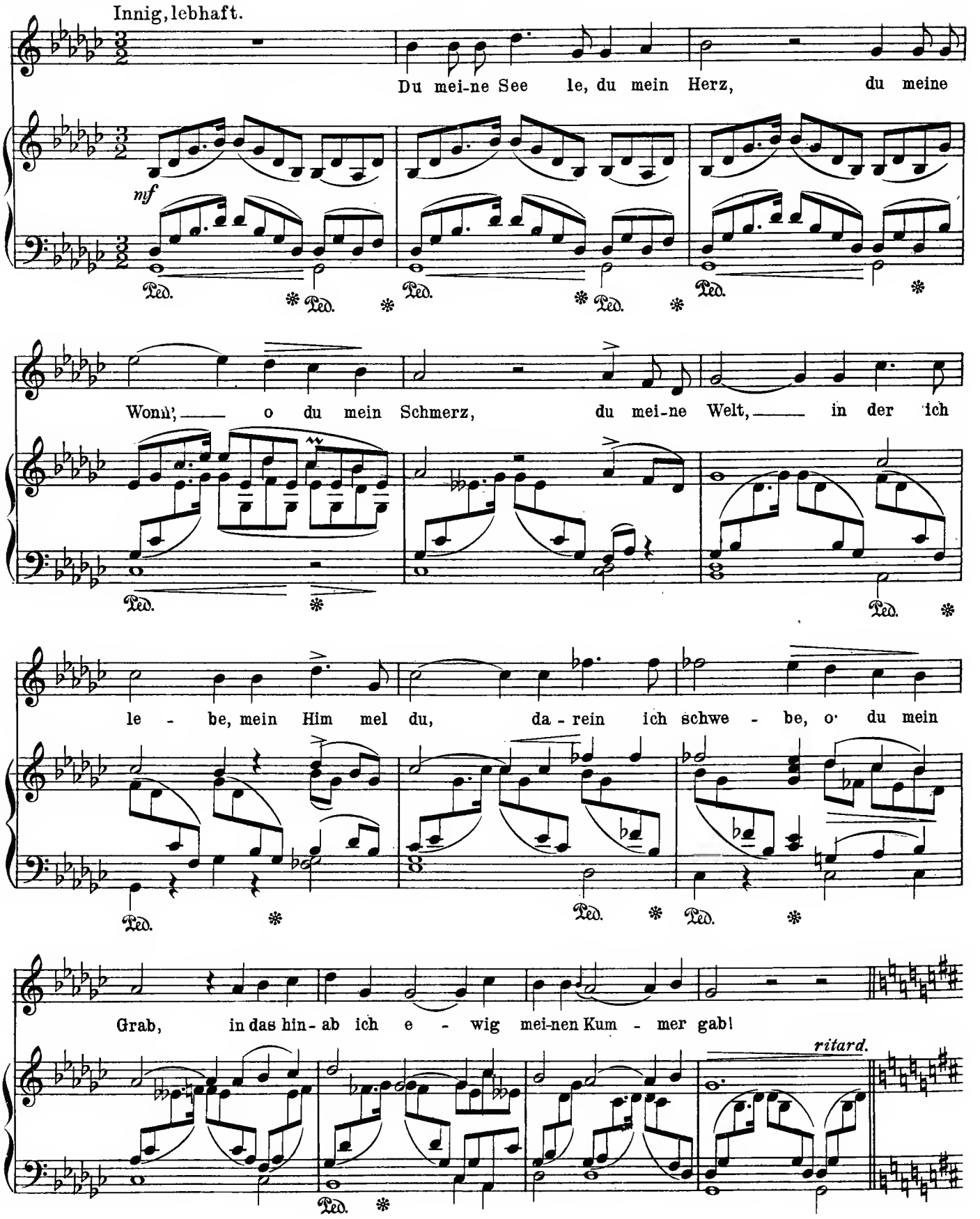


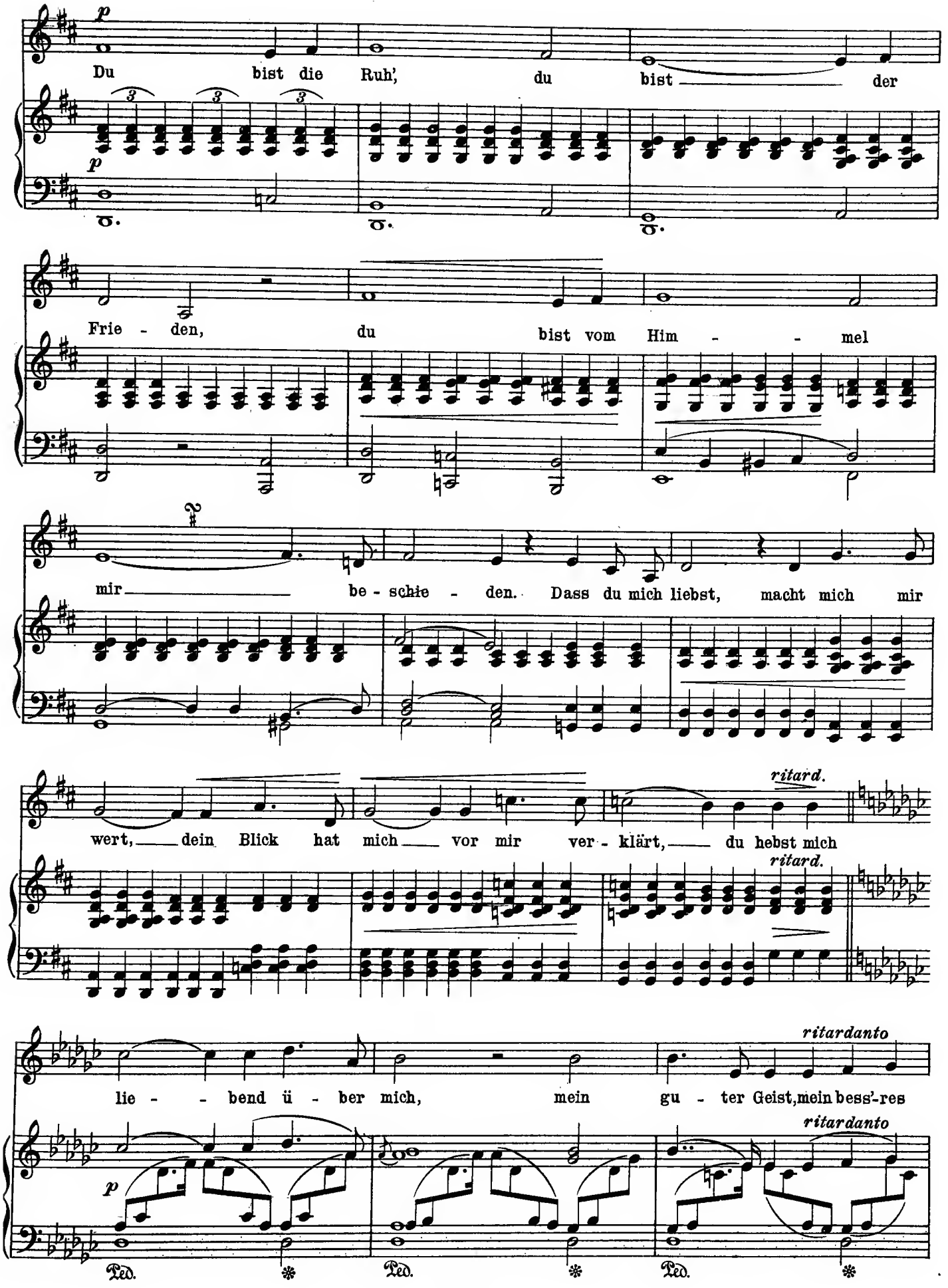

Ich sah sie fal - len auf dei - ne Hand und bin auf's Knie ge -
ppp
pp
sun - ken; ich hab' von dei - ner wei - ssen Hand die Trä - nen fort - ge - trun - ken.
ppp
Seit je - ner Stün - de ver - zehrt sich mein Leib, die
pp
cresc.
See - le stirbt vor Seh - nen; mich
p
decresc.
hat das un - glück - sel' - ge Weib ver - gif - tet mit ih - ren Trä - - nen. (Heine)
pp
pp
ppp

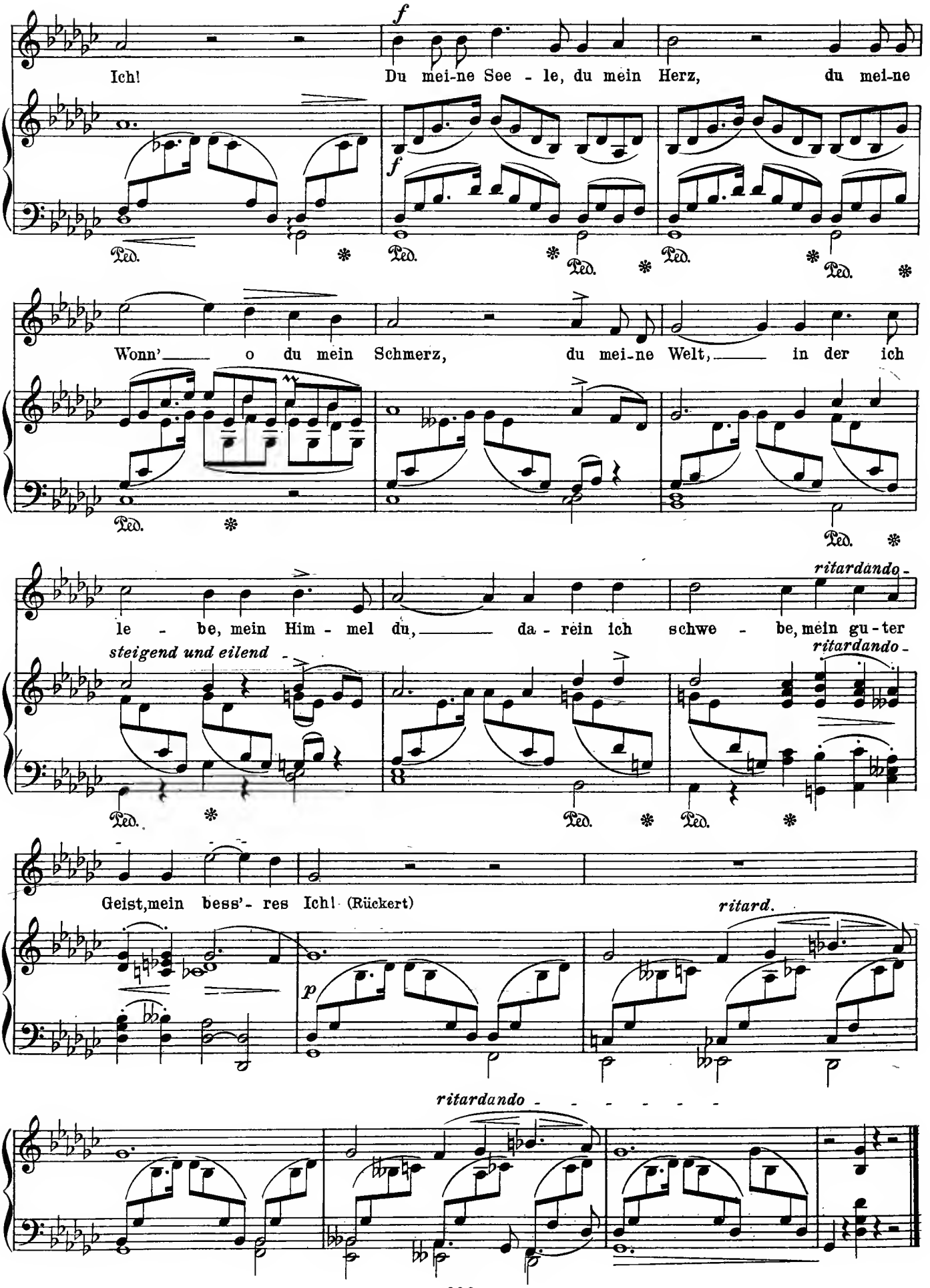
Robert Schumann (1810-1856)

Widmung. Op. 25.

(Orig. As dur.)

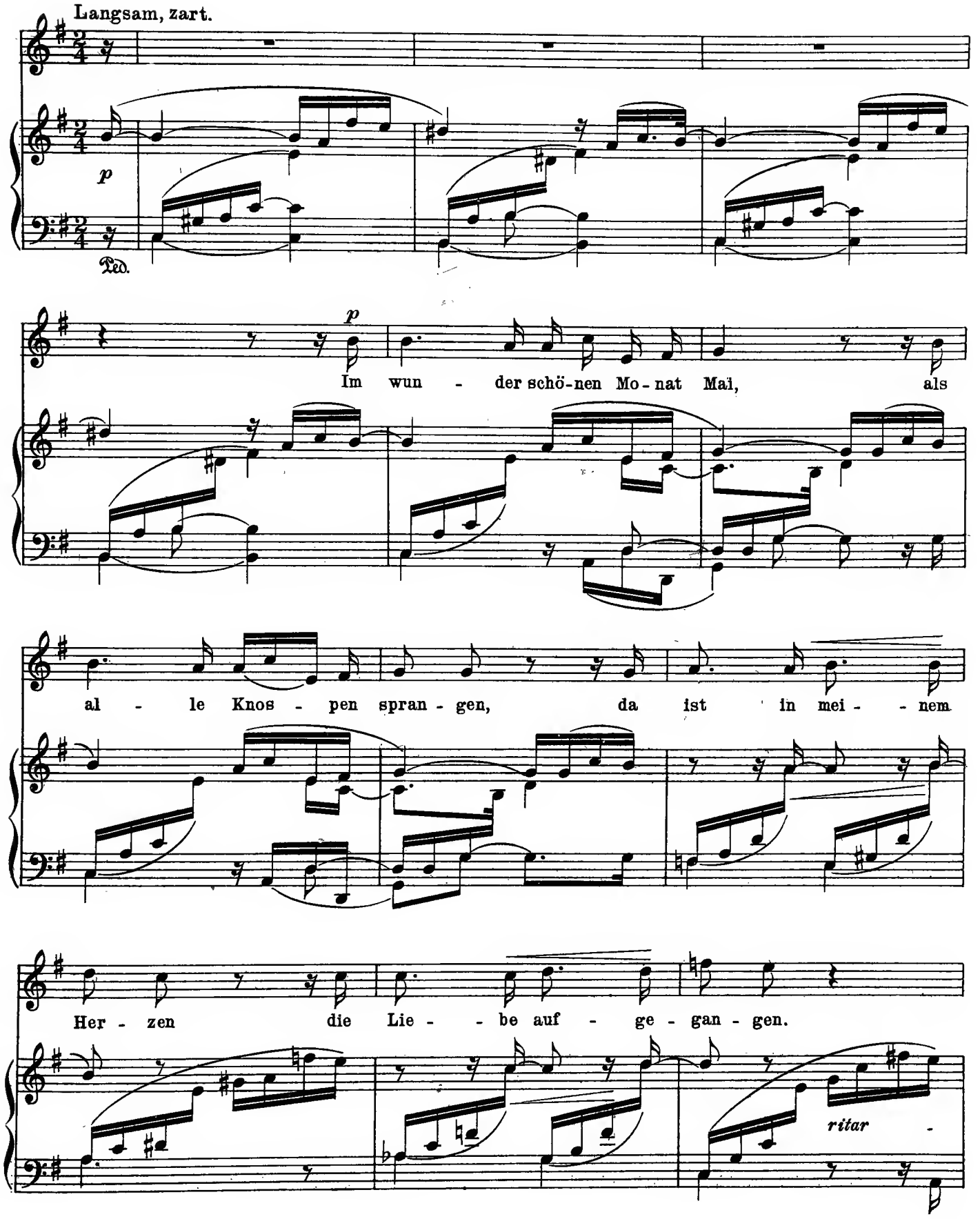


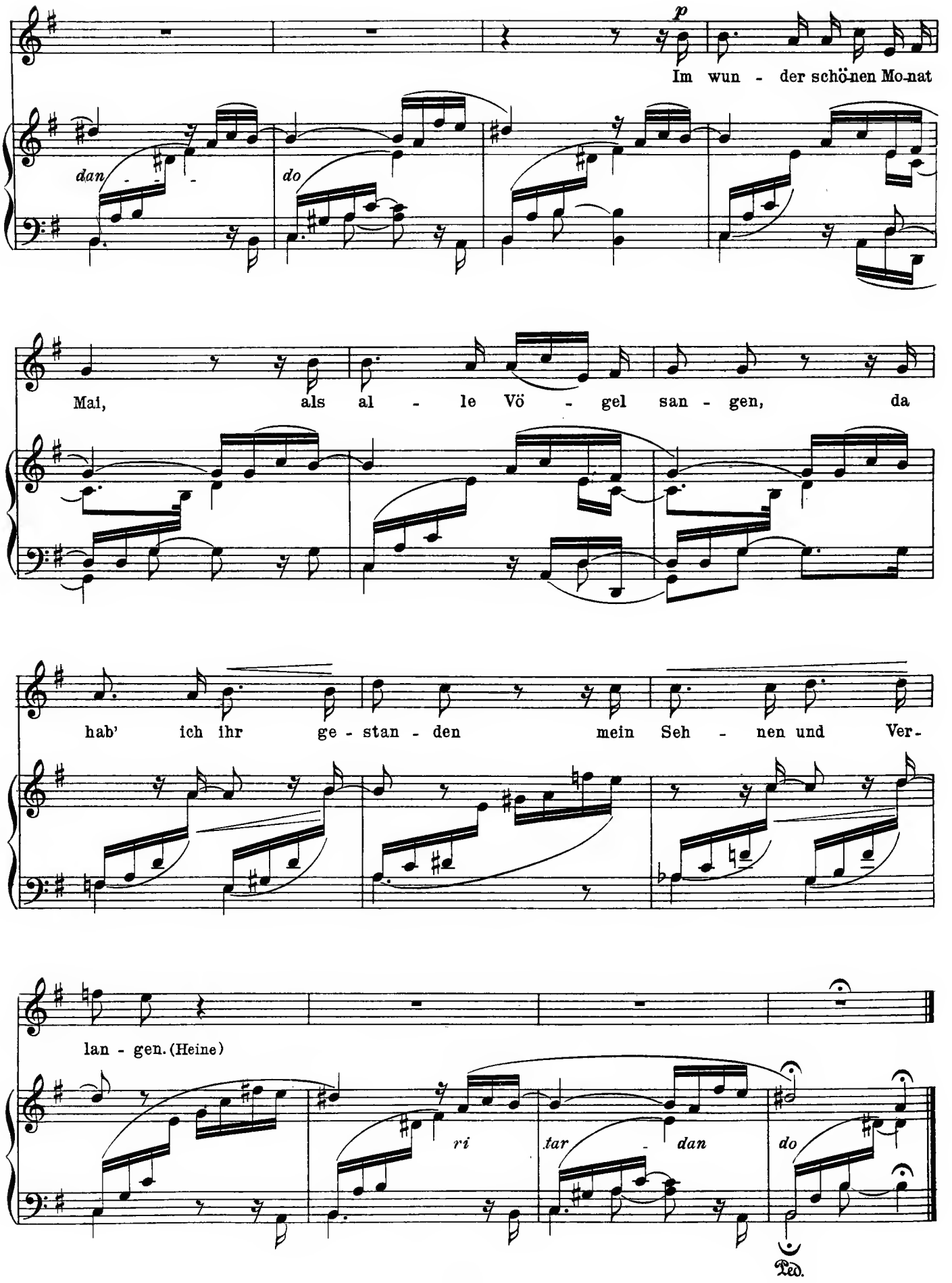

p
Du bist die Ruh', du bist der
p
Frie - den, du bist vom Him - - mel
mir be - schie - den. Dass du mich liebst, macht mich mir
wert, dein Blick hat mich vor mir ver - klärt, du hebst mich
ritard.
ritard.
lie - - bend ü - ber mich, mein gu - ter Geist, mein bess'-res
ritardanto
ritardanto
p
Ped.
Ped.
Ped.


Ich!
Du mei-ne See - le, du mein Herz, du mei-ne
Wonn'— o du mein Schmerz, du mei-ne Welt,— in der ich
le - be, mein Him - mel du,— da - rein ich schwe - be, mein gu-ter
Geist, mein bess'- res Ich! (Rückert)
steigend und eilend
ritardando
ritard.
ritardando

Robert Schumann (1810-1856)

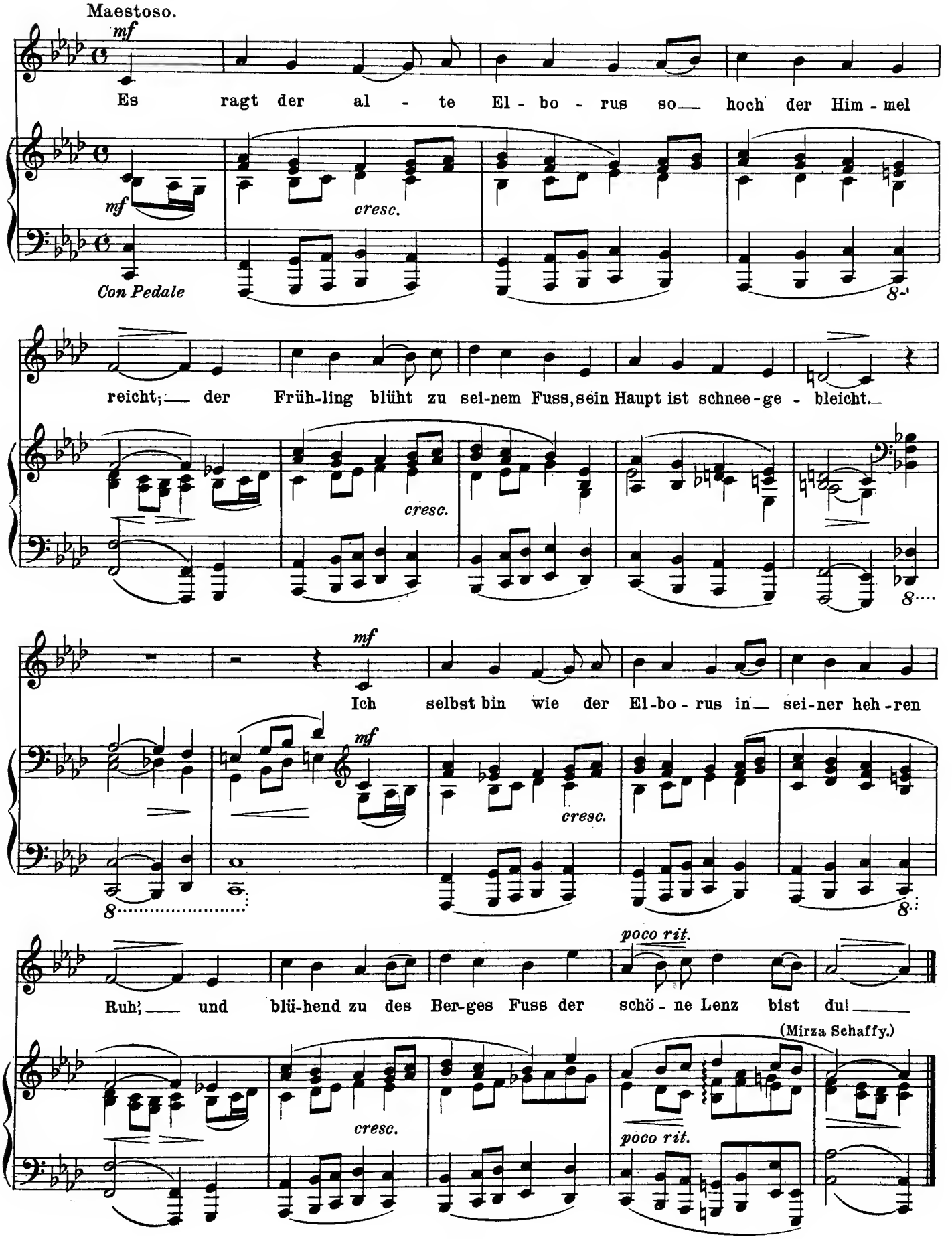
Im wunderschönen Monat Mai. Op.48.




p
Im wun - der schö-nen Mo-nat
dan - -
do
Mai, als al - le Vö - gel san - gen, da
hab' ich ihr ge - stan - den mein Seh - nen und Ver-
lan - gen. (Heine)
ri
tar - dan
do
Ped.

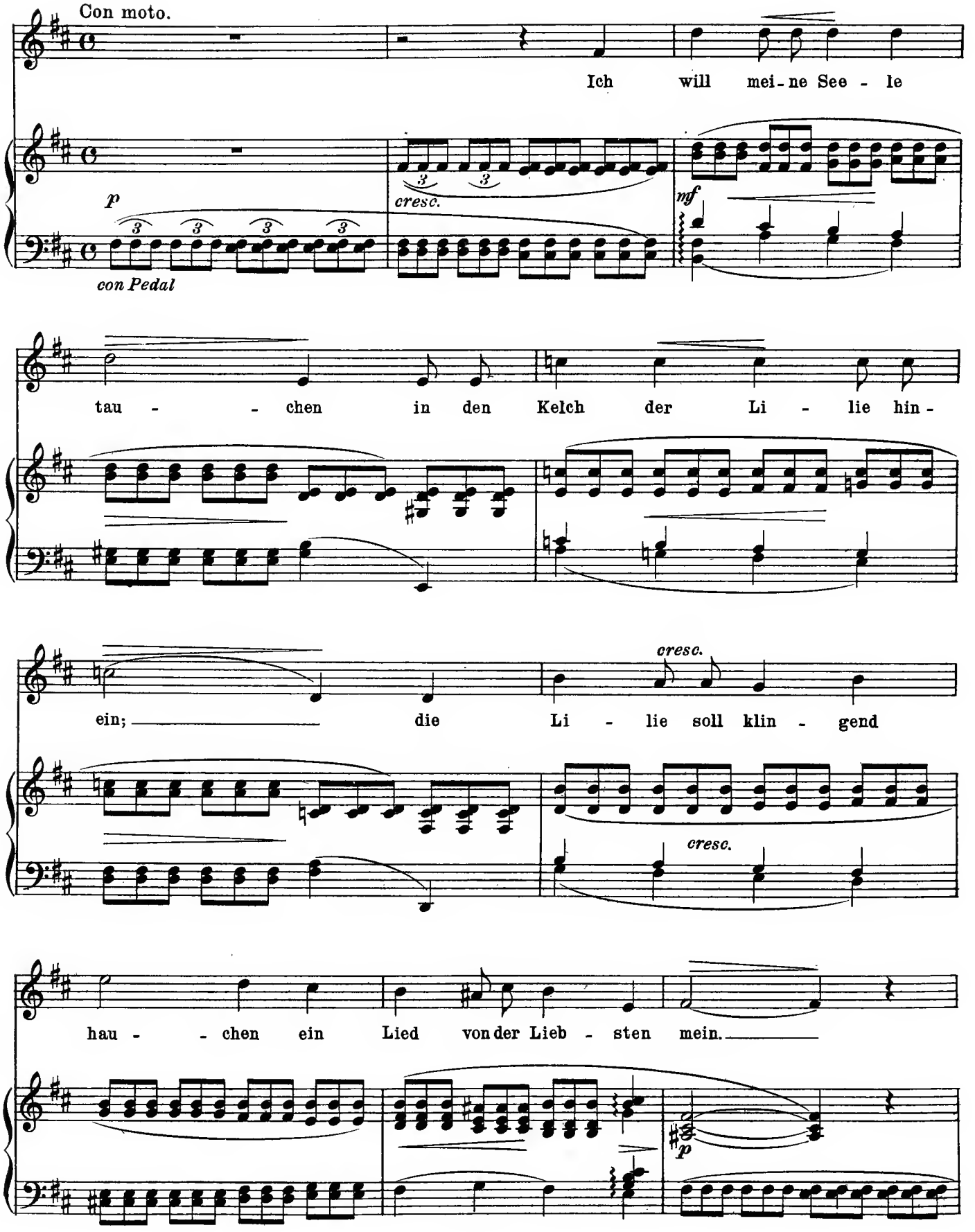
Robert Franz (1815-1892.)

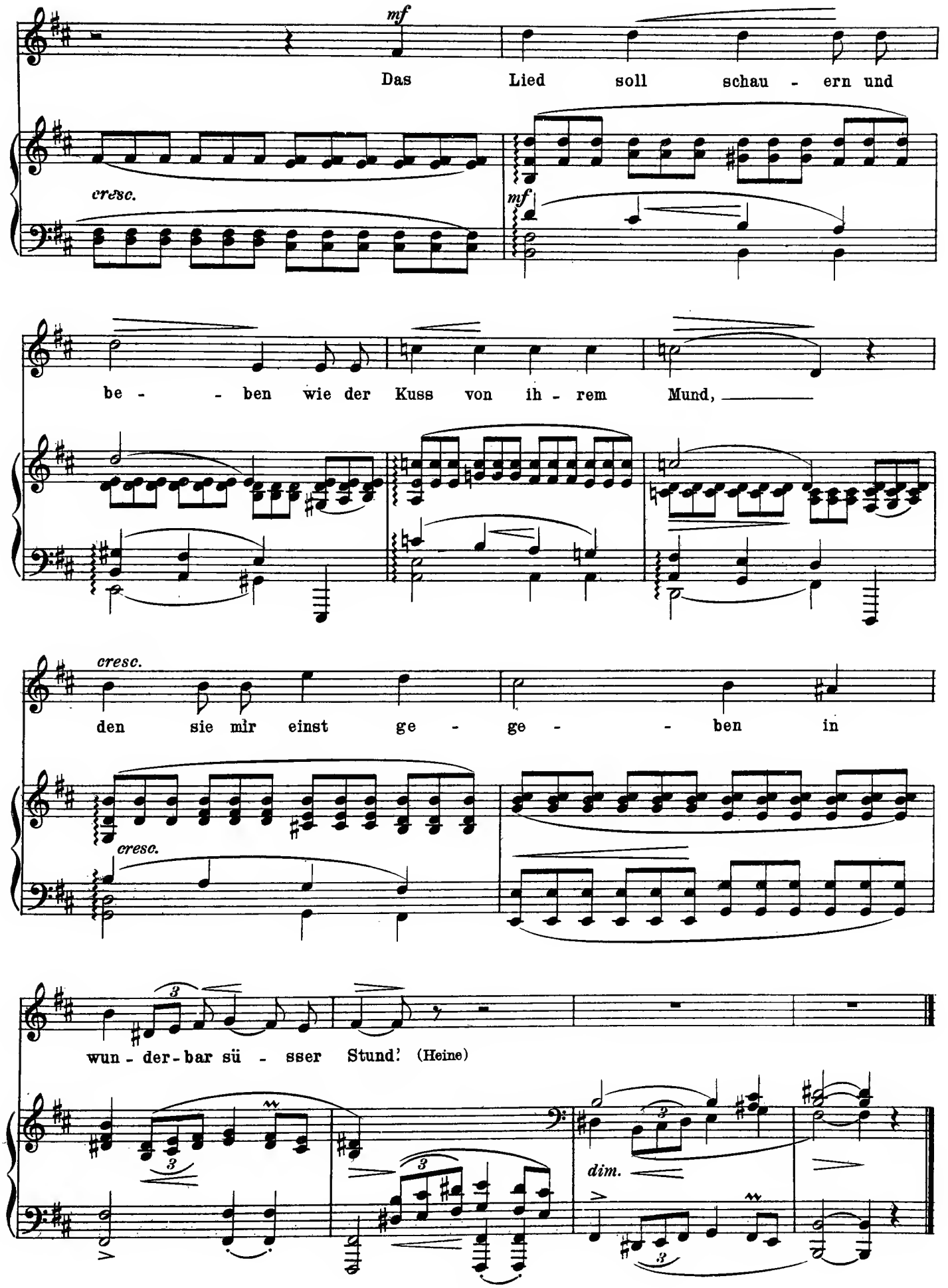
"Es ragt der alte Elborus"



Robert Franz (1815-1892)

"Ich will meine Seele tauchen"

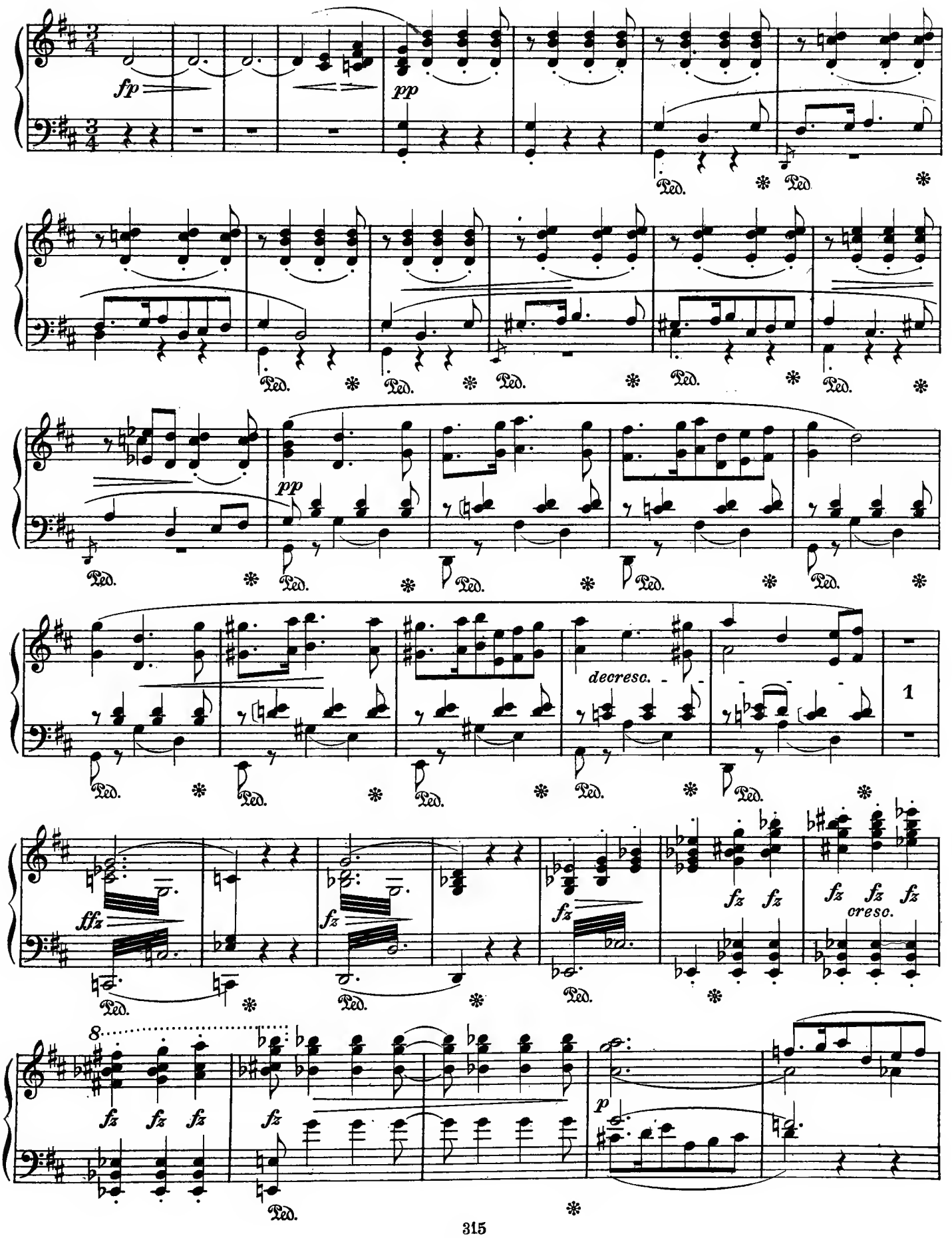


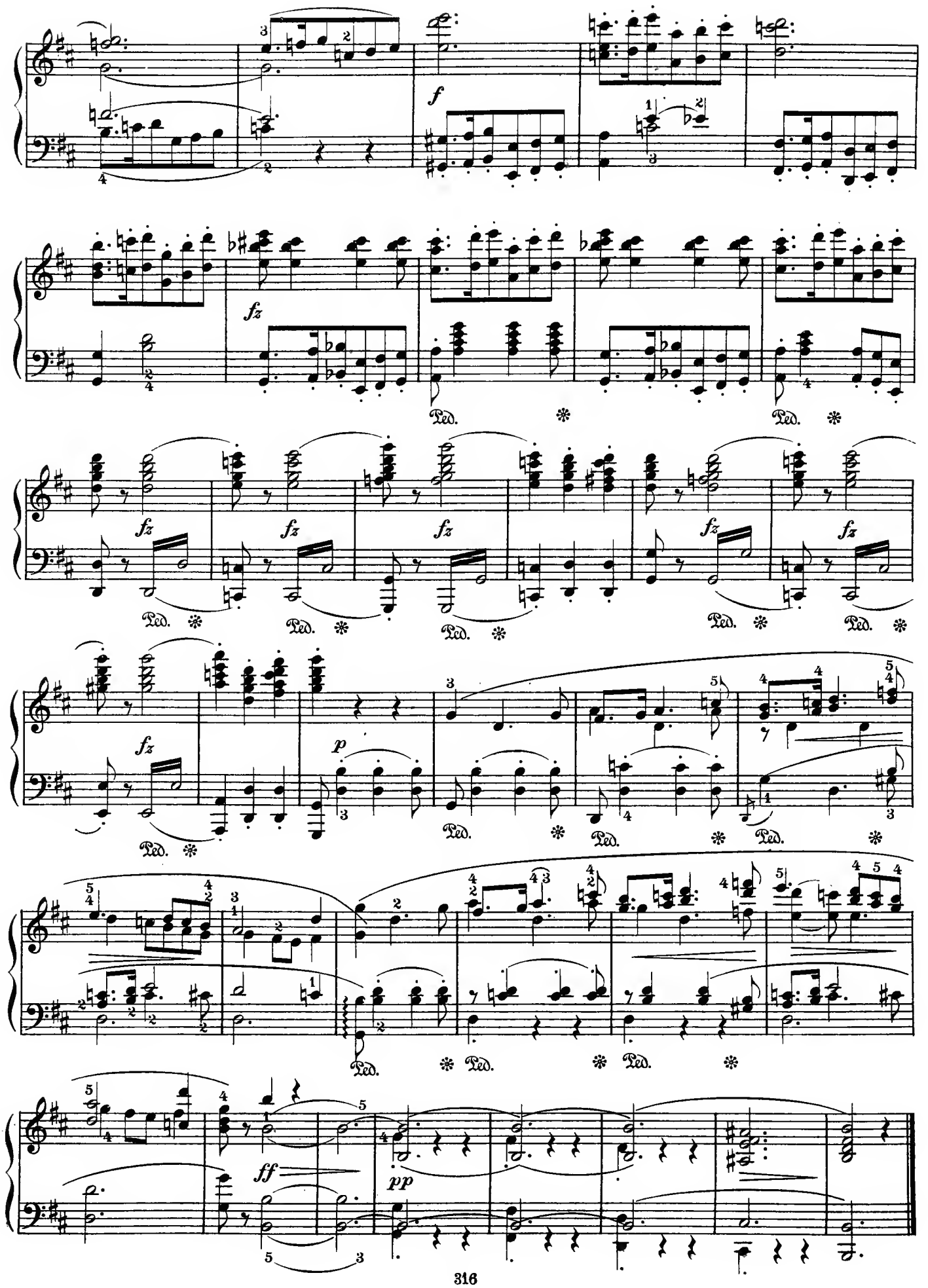

mf
Das Lied soll schau - ern und
cresc.
mf
be - - ben wie der Kuss von ih - rem Mund,
cresc.
den sie mir einst ge - ge - - ben in
cresc.
wun - der - bar sü - sser Stund'. (Heine)
dim.

SECTION NINE
THE ROMANTIC MOVEMENT OF THE NINETEENTH CENTURY

Franz Schubert (1791–1828)

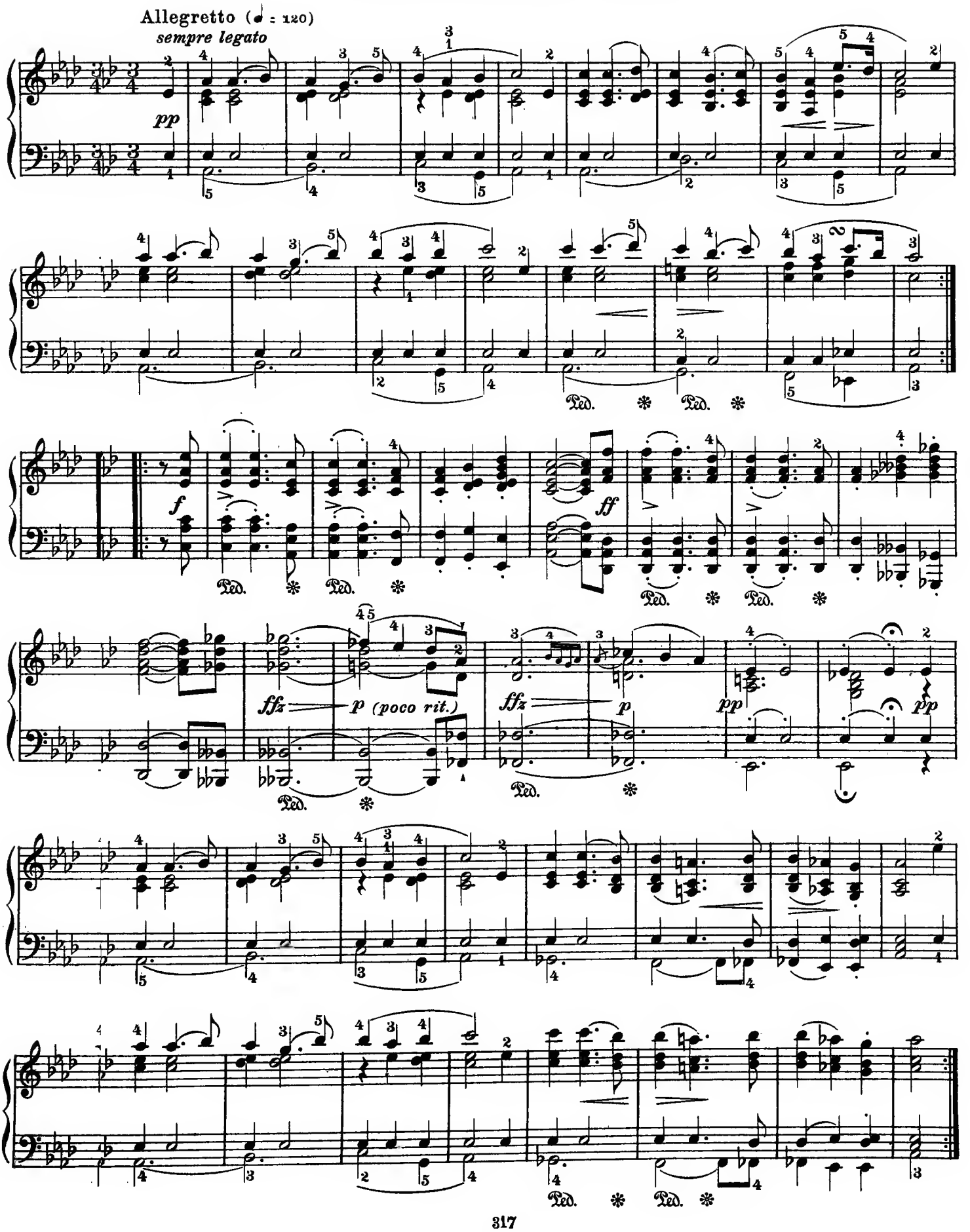
Excerpt from Unfinished Symphony




f
fz
Ped.
p
ff
pp

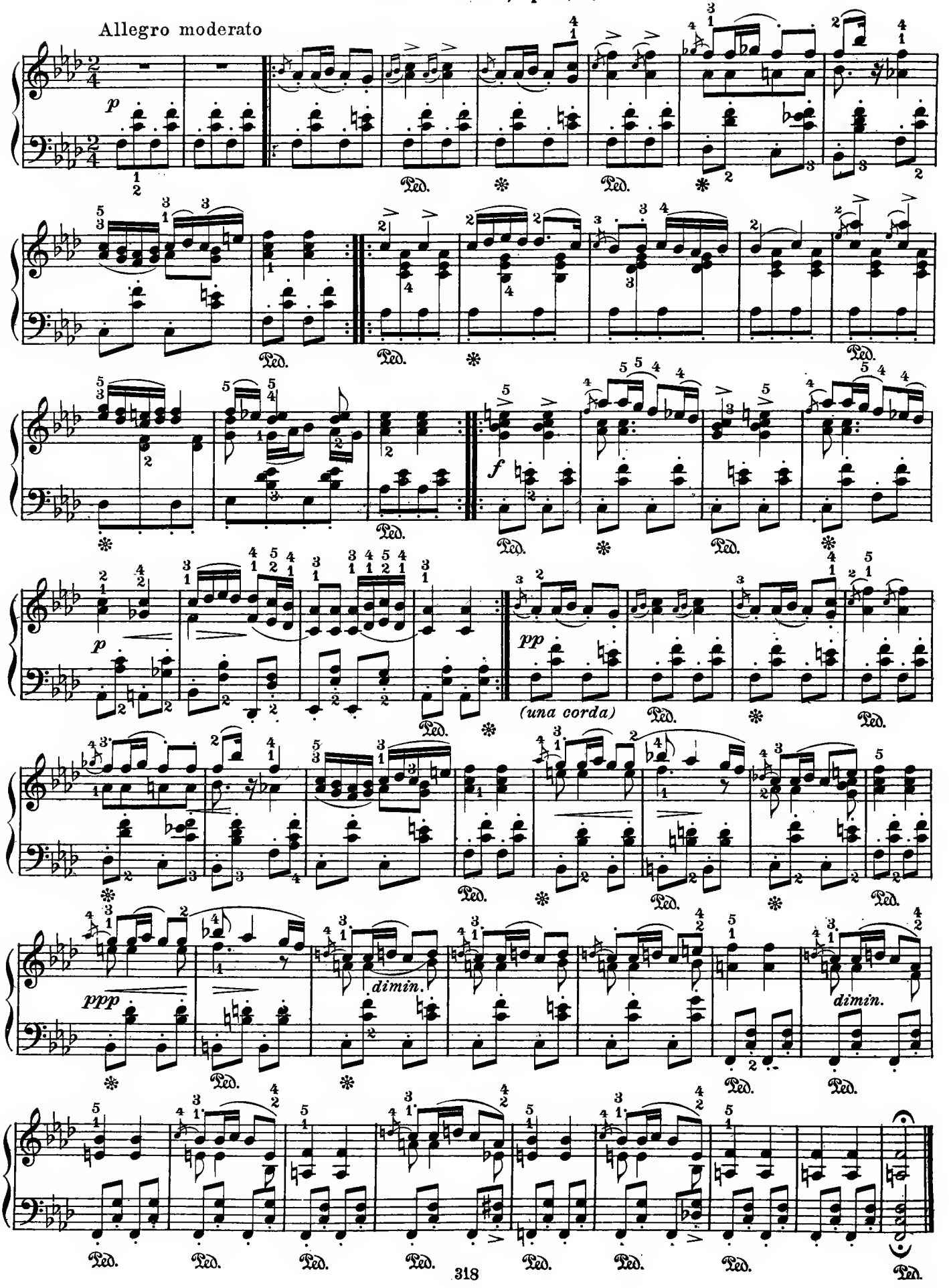
Franz Schubert

Theme from Impromptu, Op.142, No2



Franz Schubert

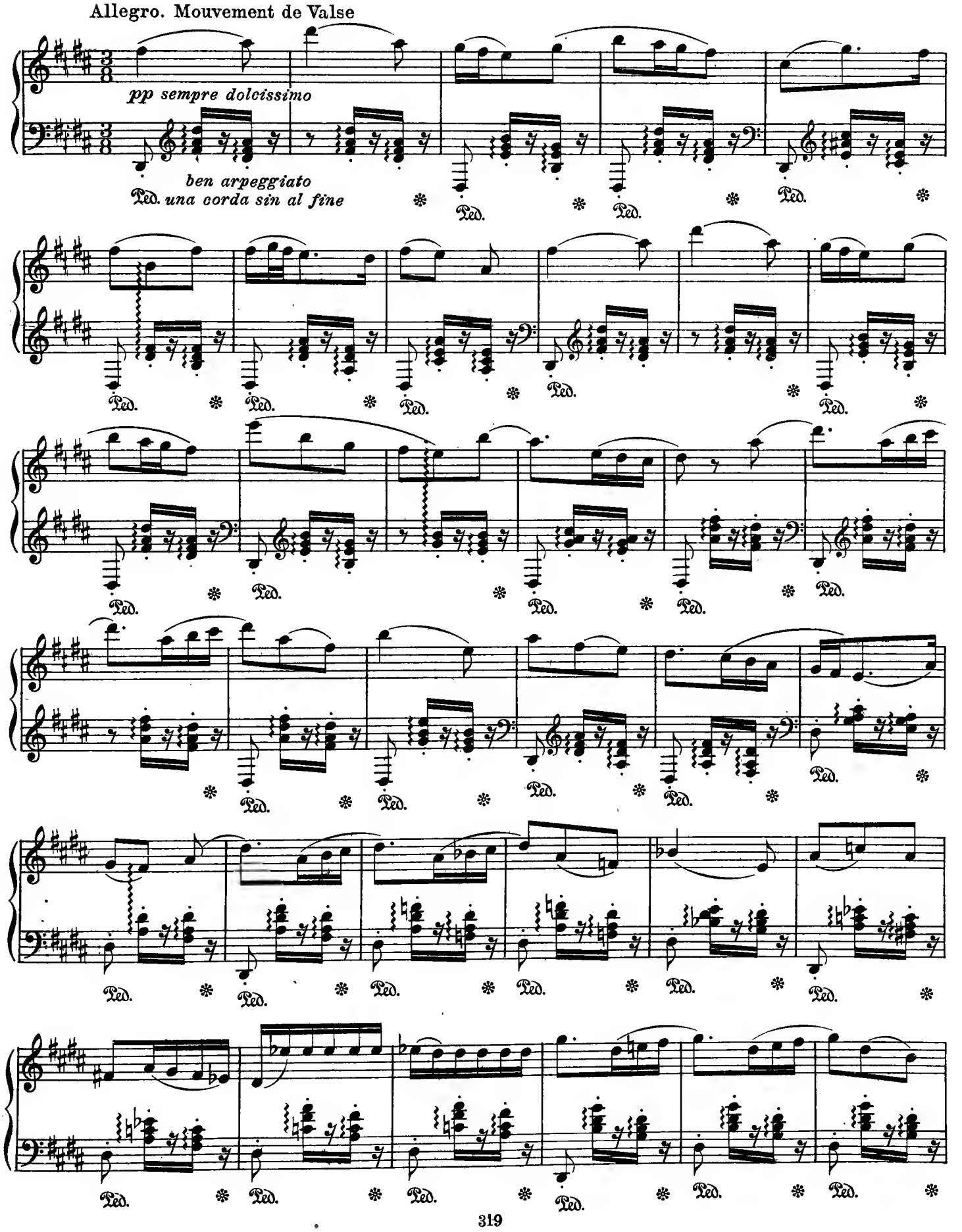
Moment Musical, Op. 94, No 3.

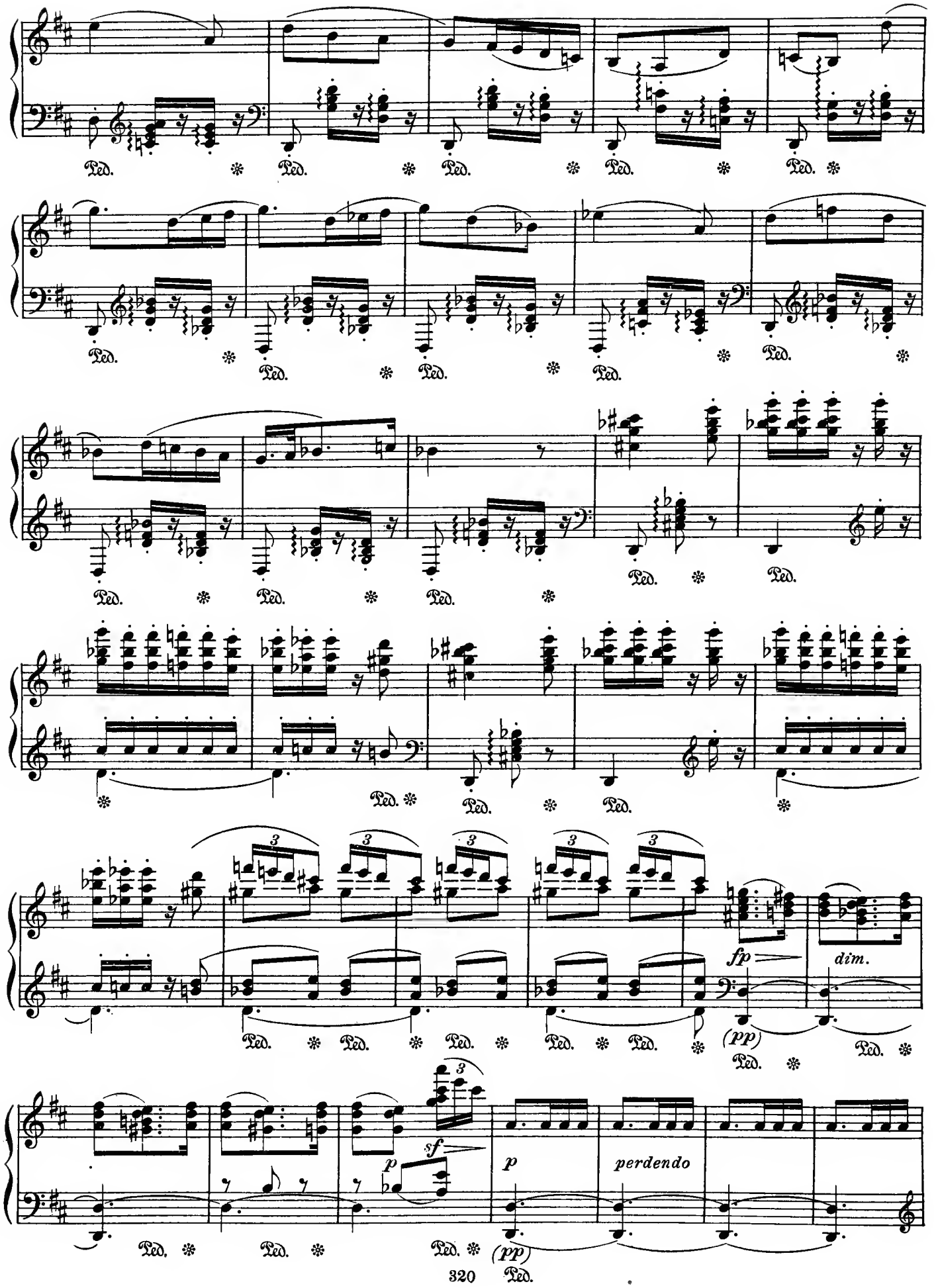


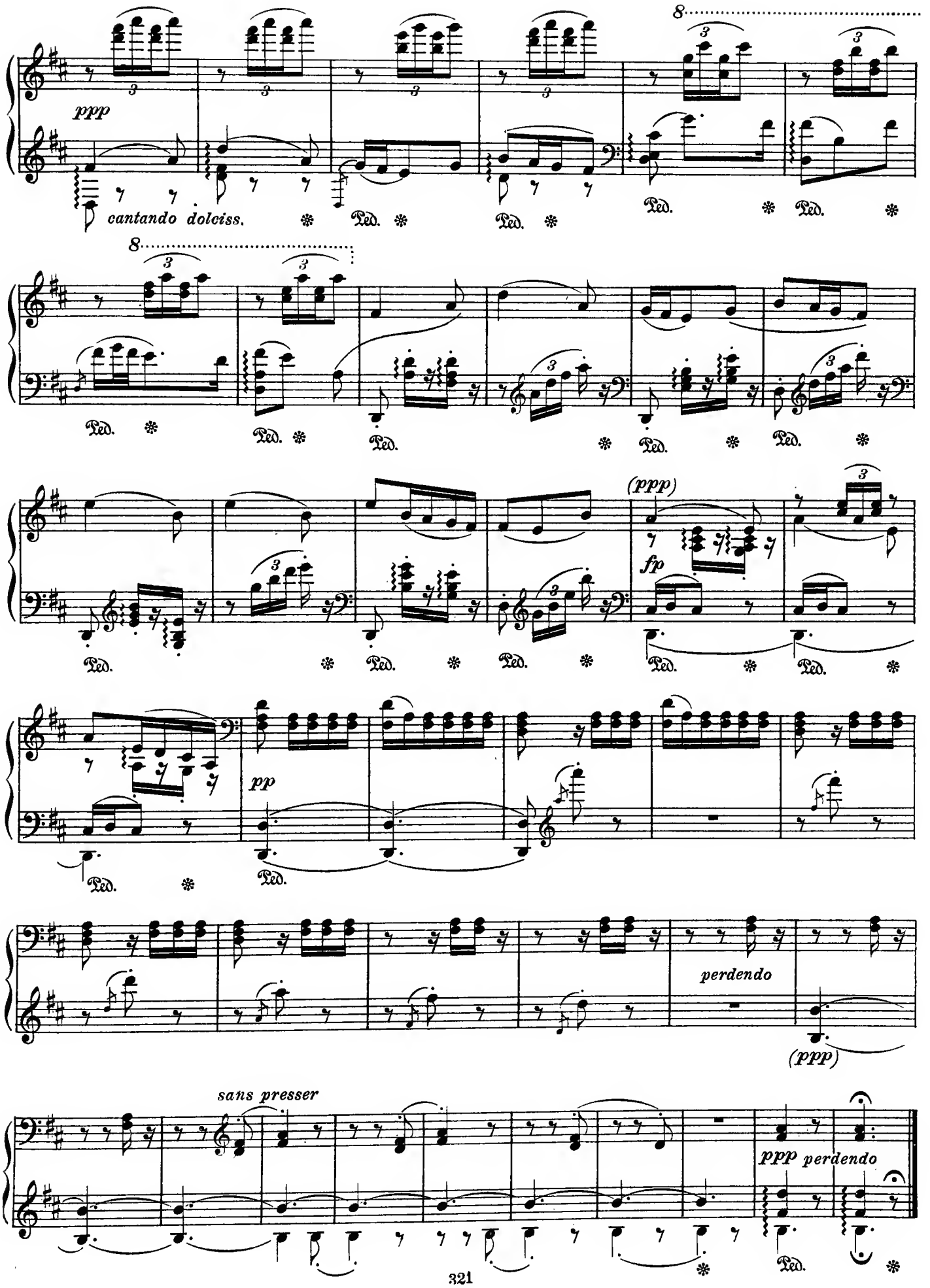
Hector Berlioz (1803 - 1869)

Dance of the Sylphs from "The Damnation of Faust"

Allegro. Mouvement de Valse

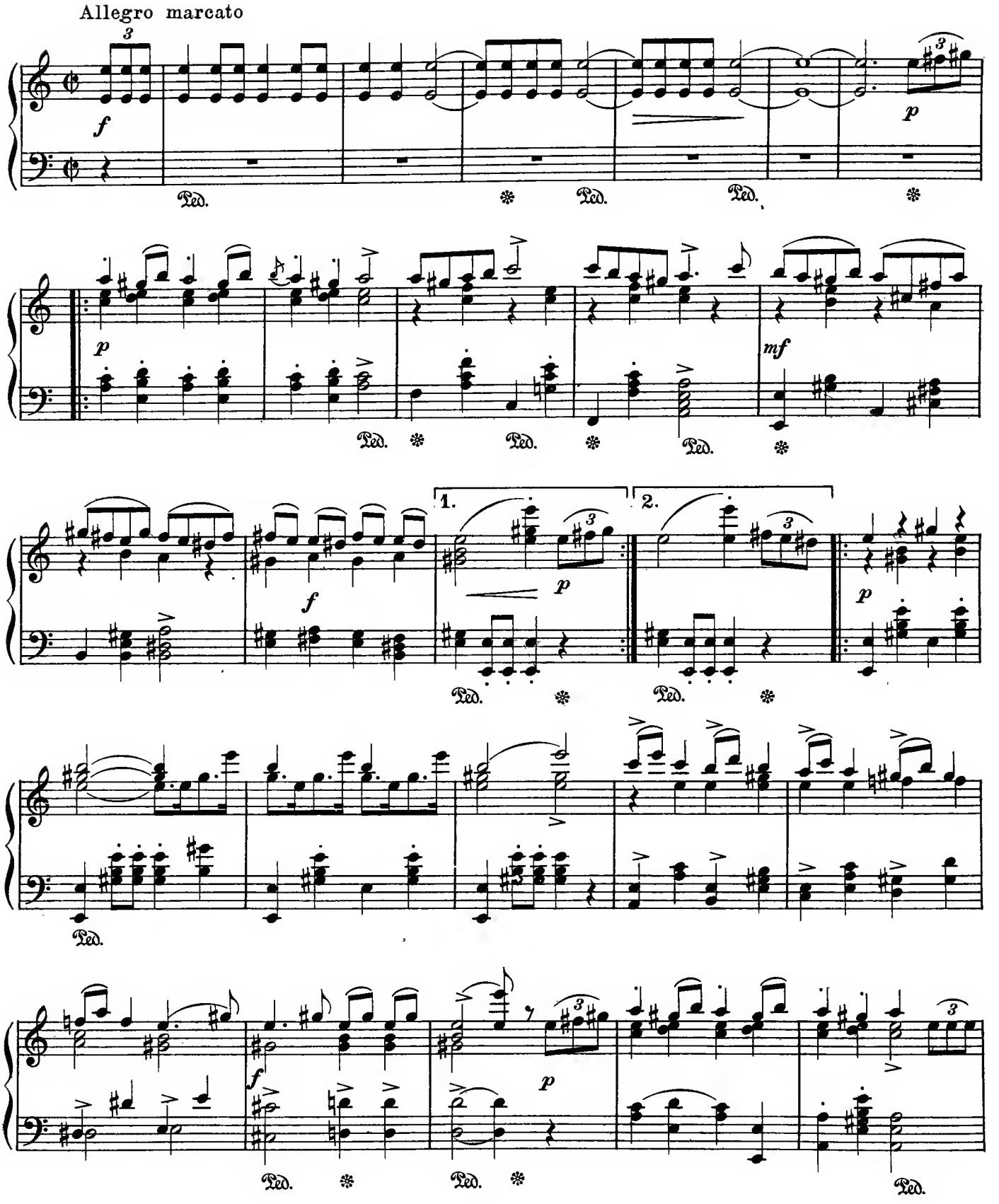


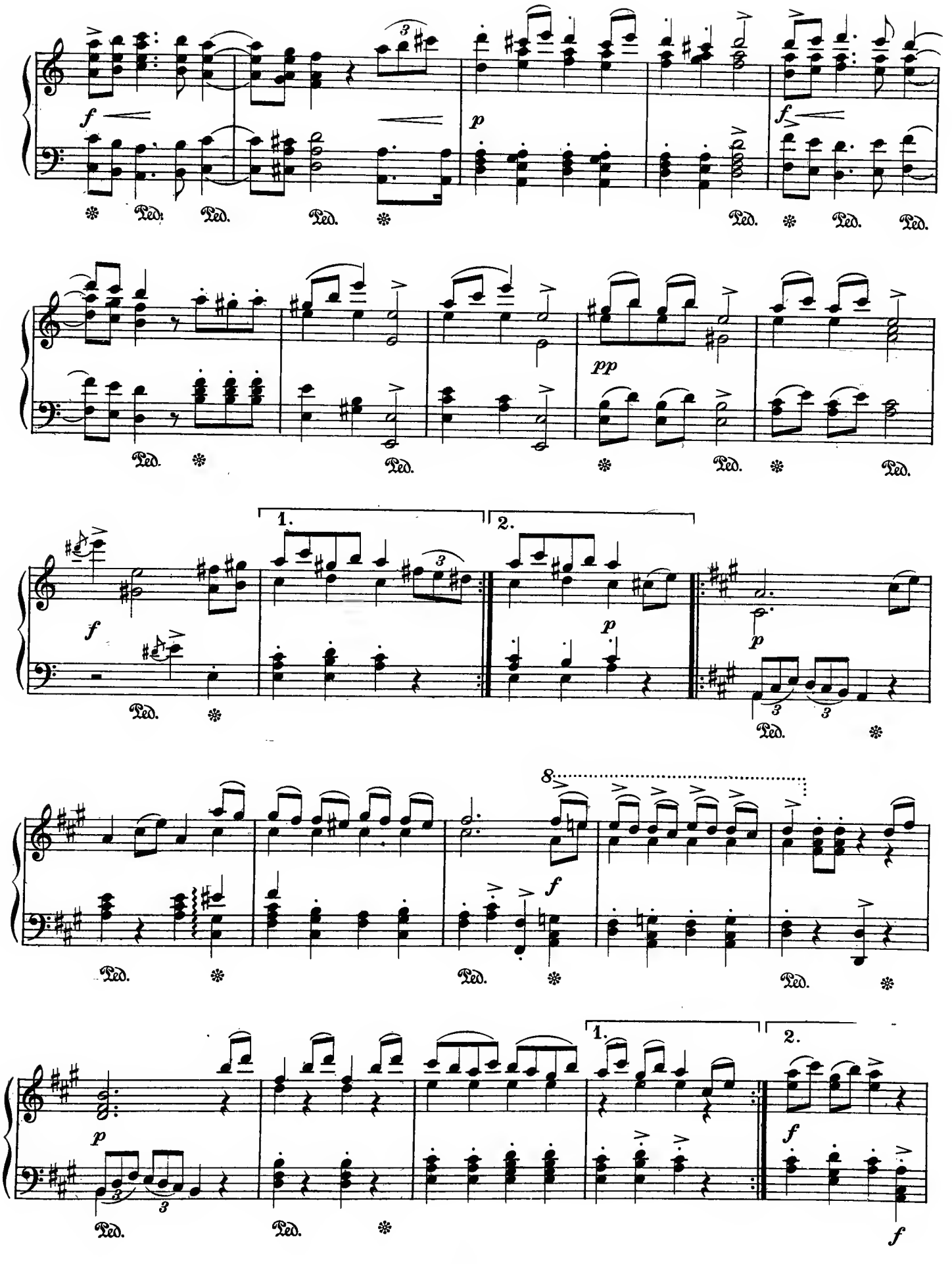

Ped.
fp
dim.
(pp)
sf
p
perdendo

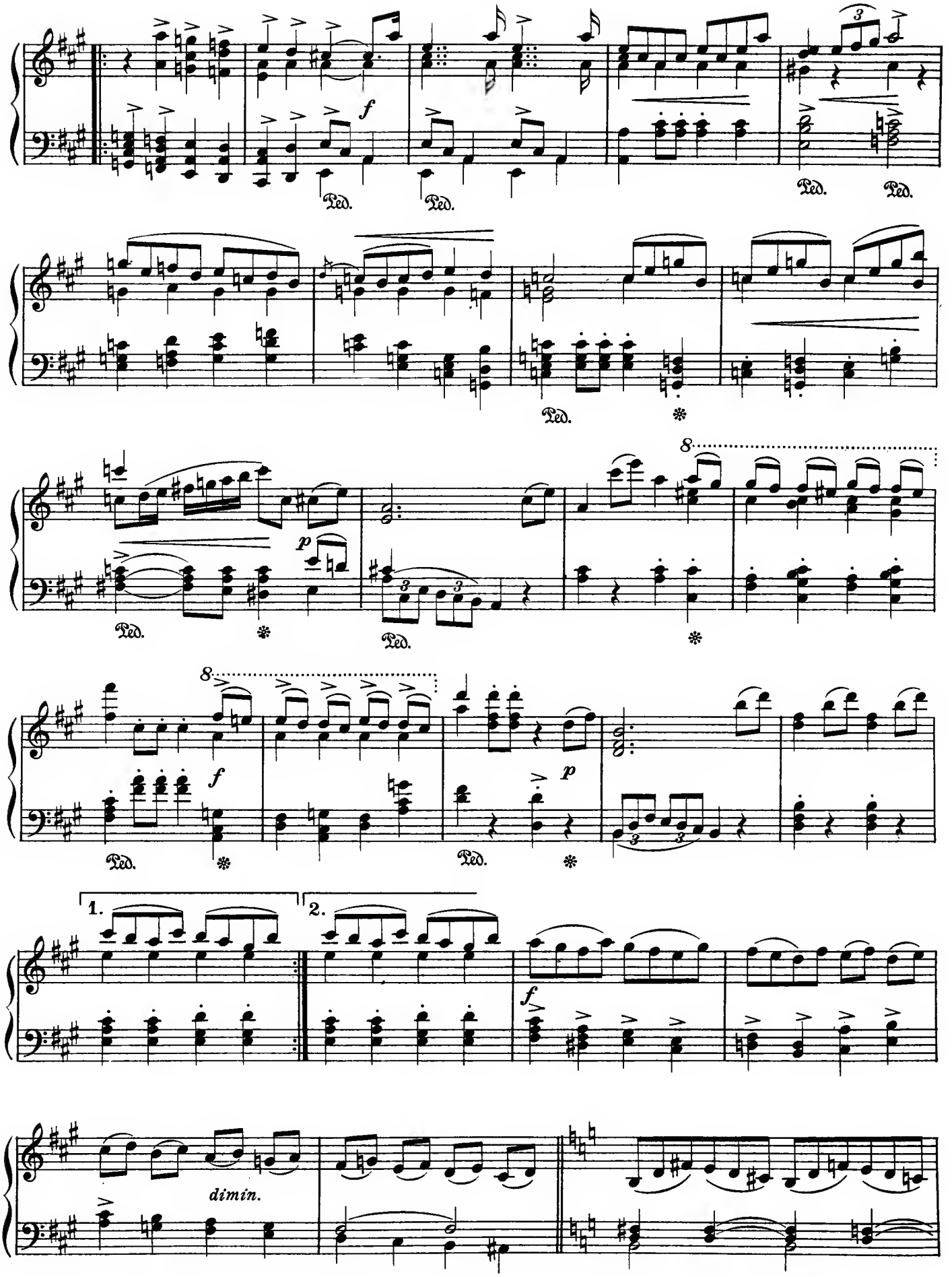

ppp
cantando dolciss.
Ped.
(ppp)
fp
pp
perdendo
(ppp)
sans presser
ppp perdendo

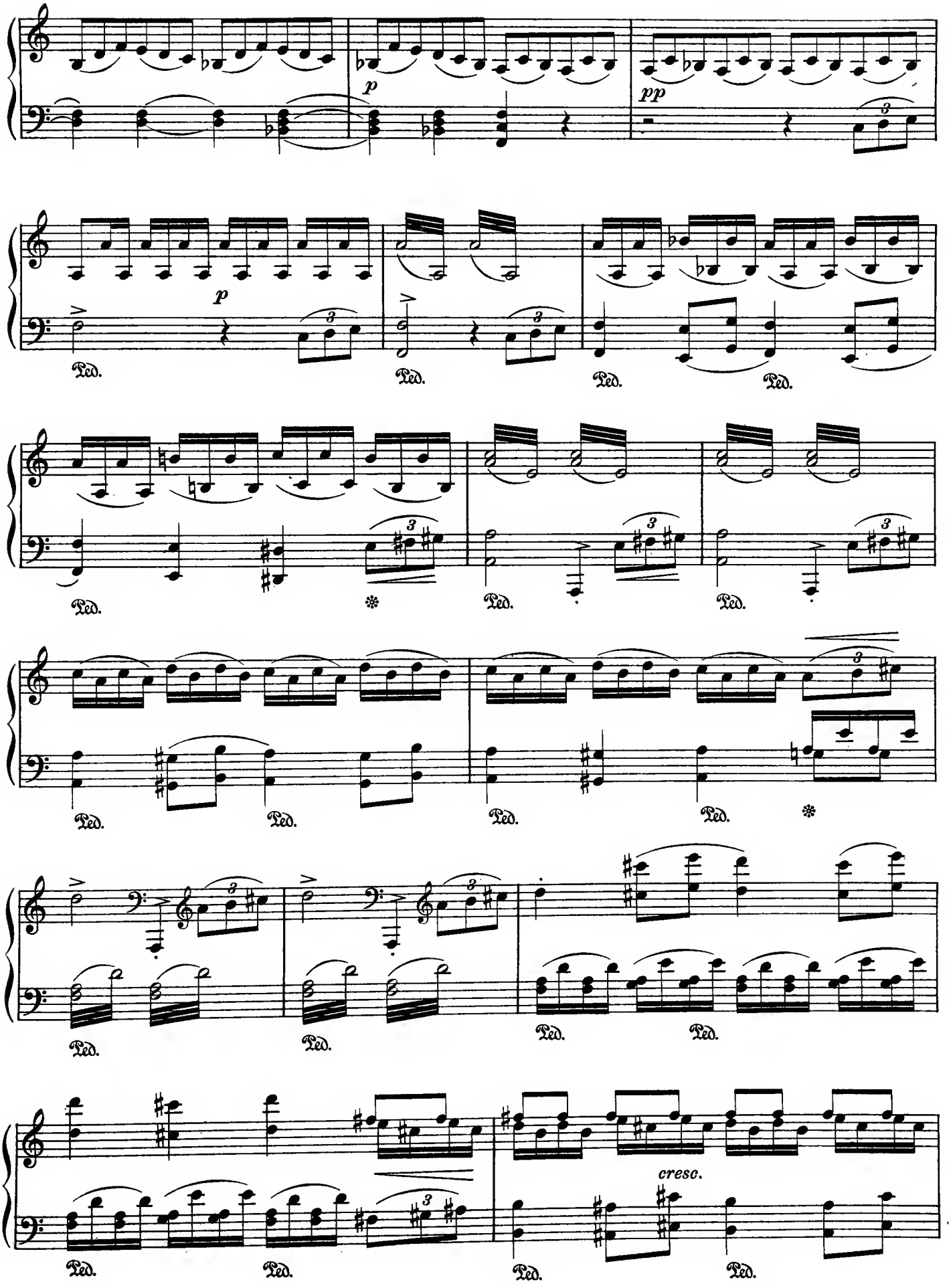
Hector Berlioz (1803 - 1869)

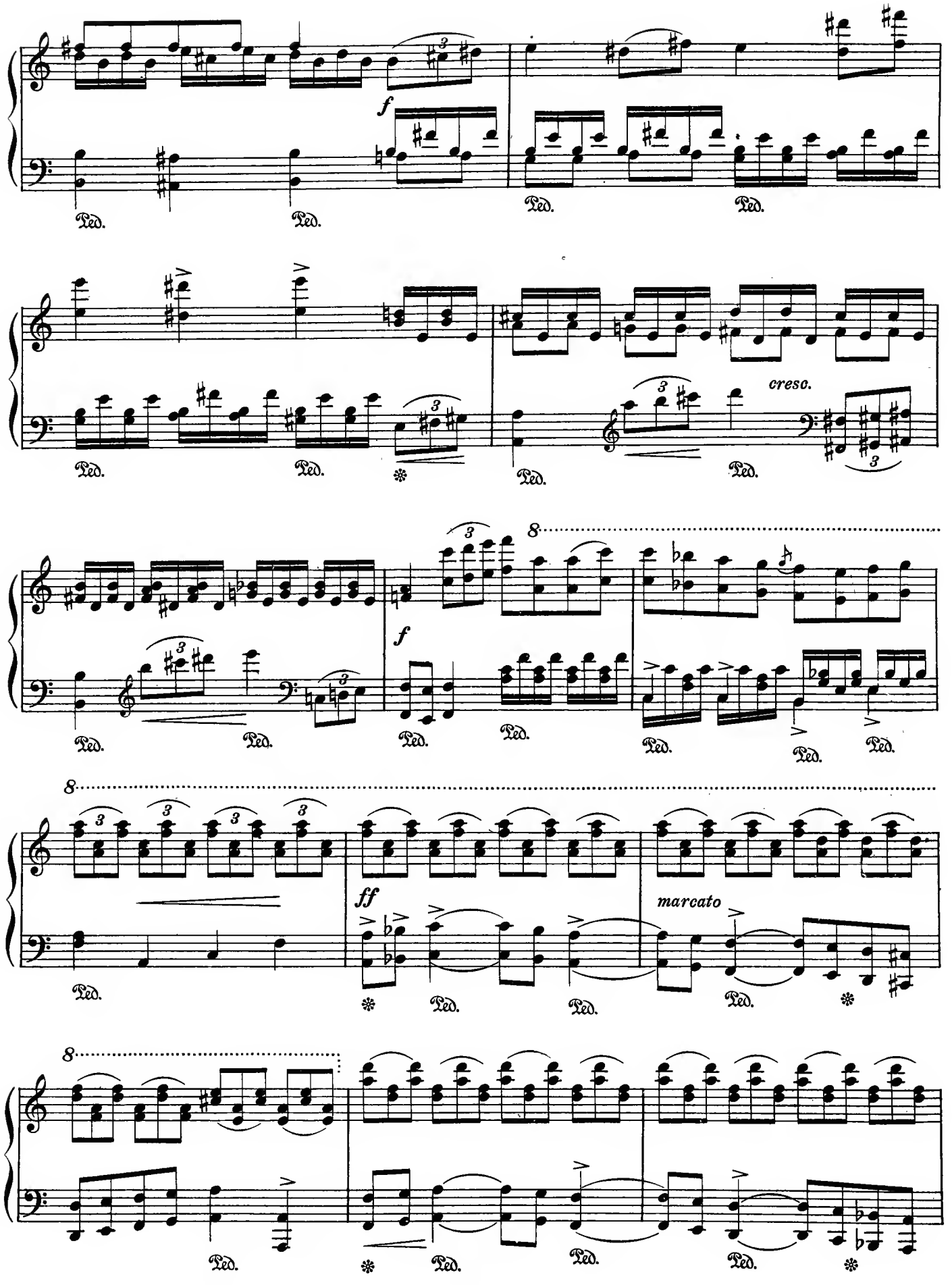
Hungarian March from "The Damnation of Faust"

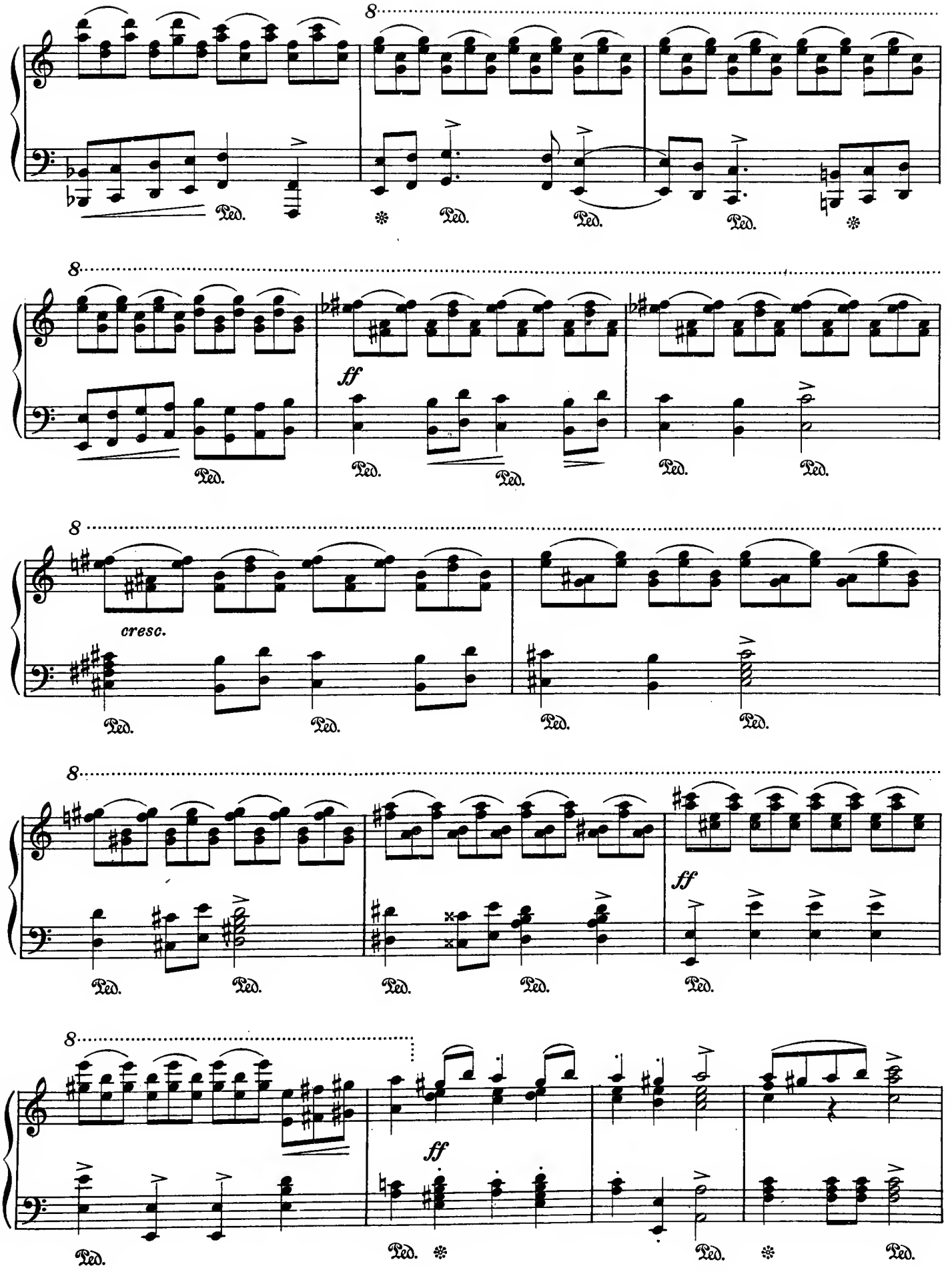


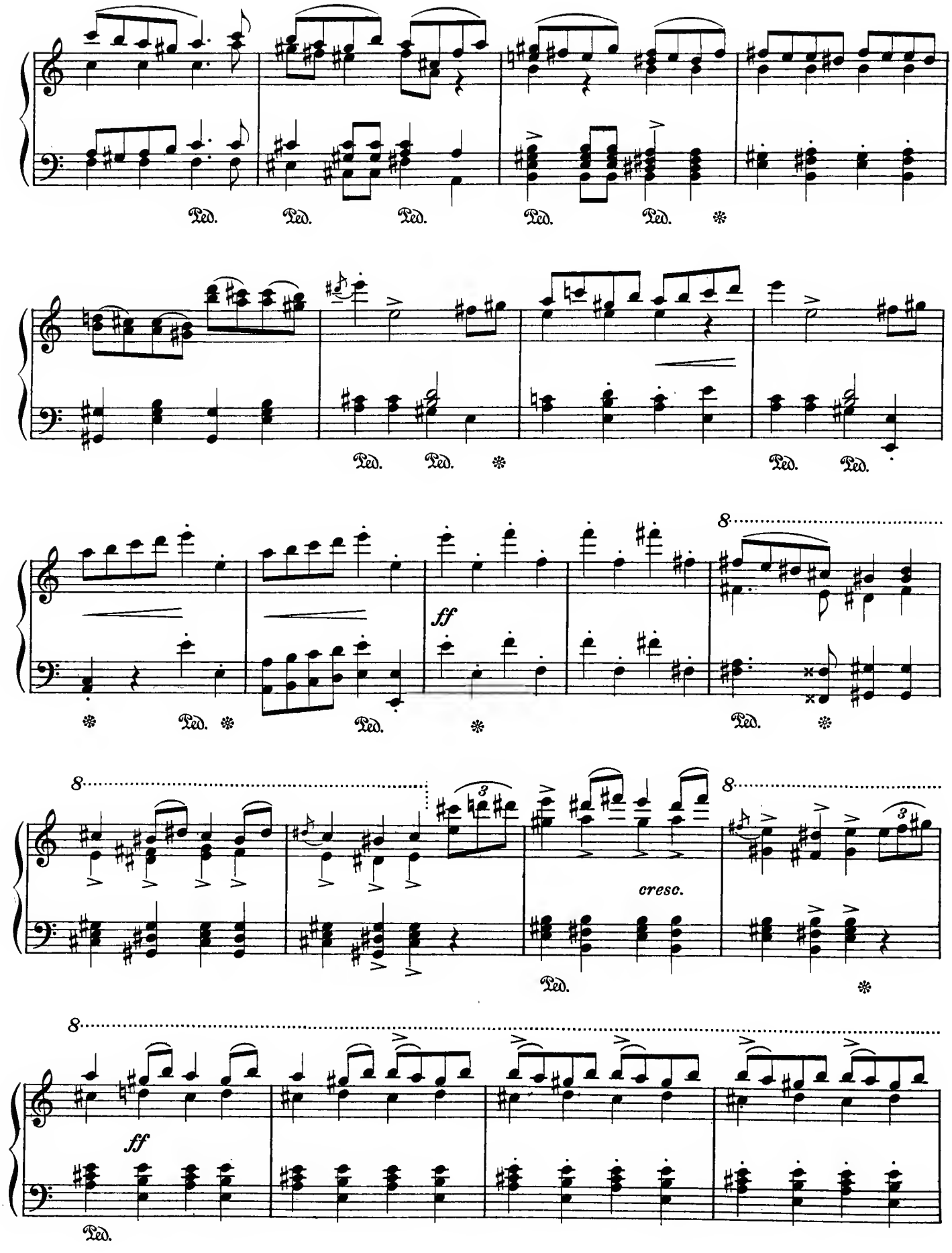

f
p
f
pp
1.
2.
p
p
8
f
p
1.
2.
f
f

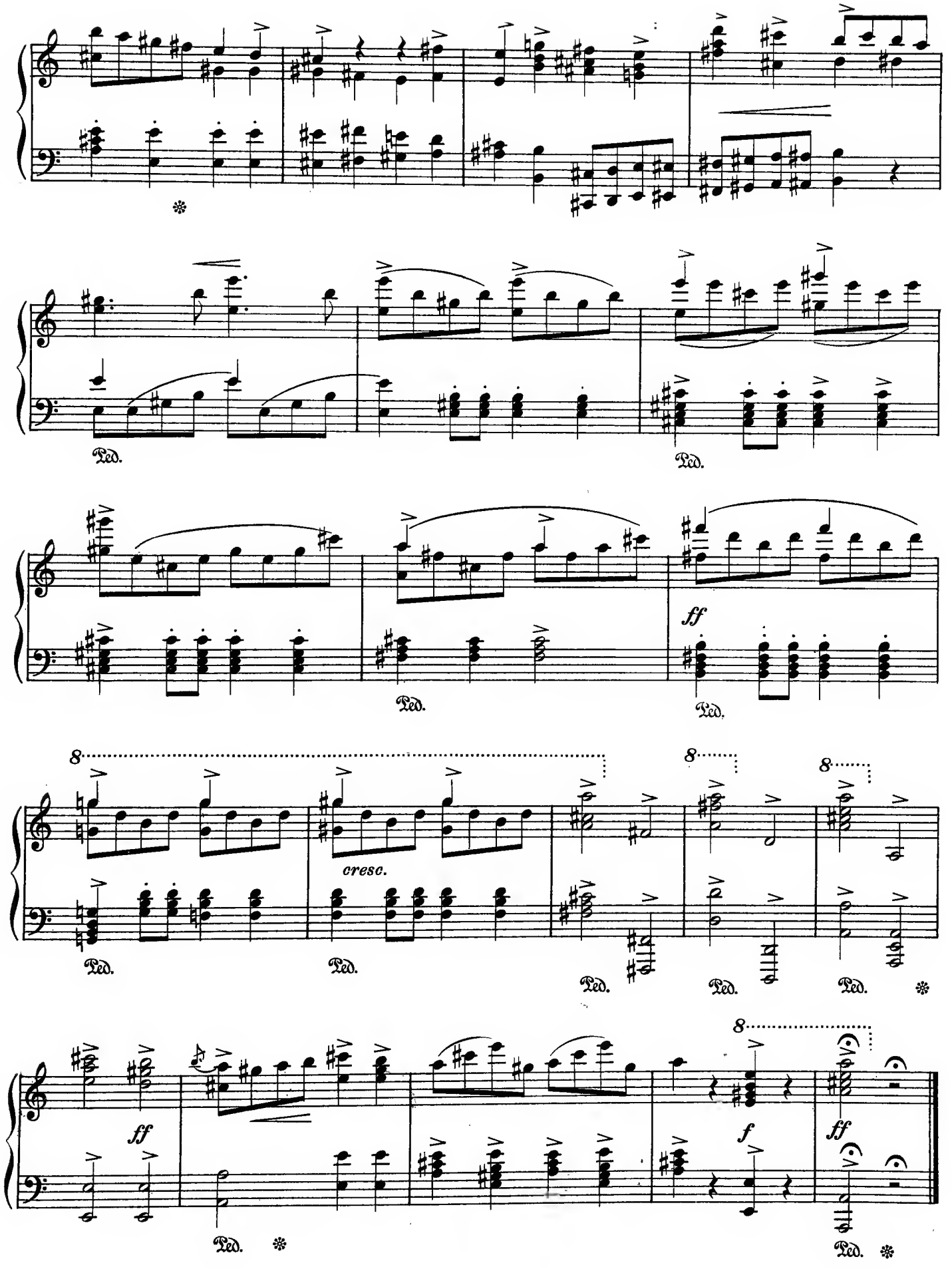

f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
8
8
f
Ped.
Ped.
p
1.
2.
f
dimin.


p
pp
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.


f
Ped.
cresc.
8
ff
marcato

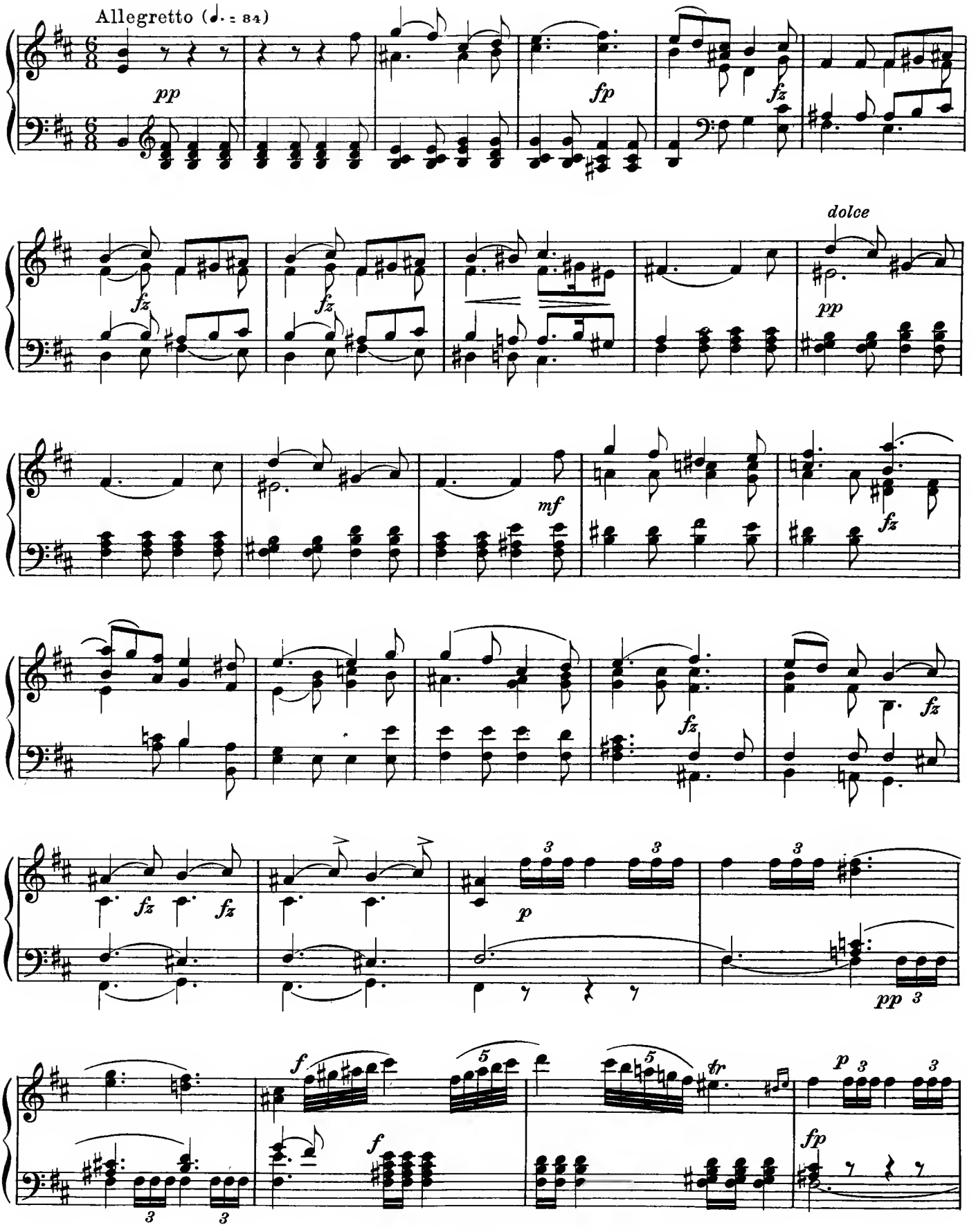

8
Ped.
8
ff
Ped.
8
cresc.
Ped.
8
ff
Ped.
8
ff
Ped.

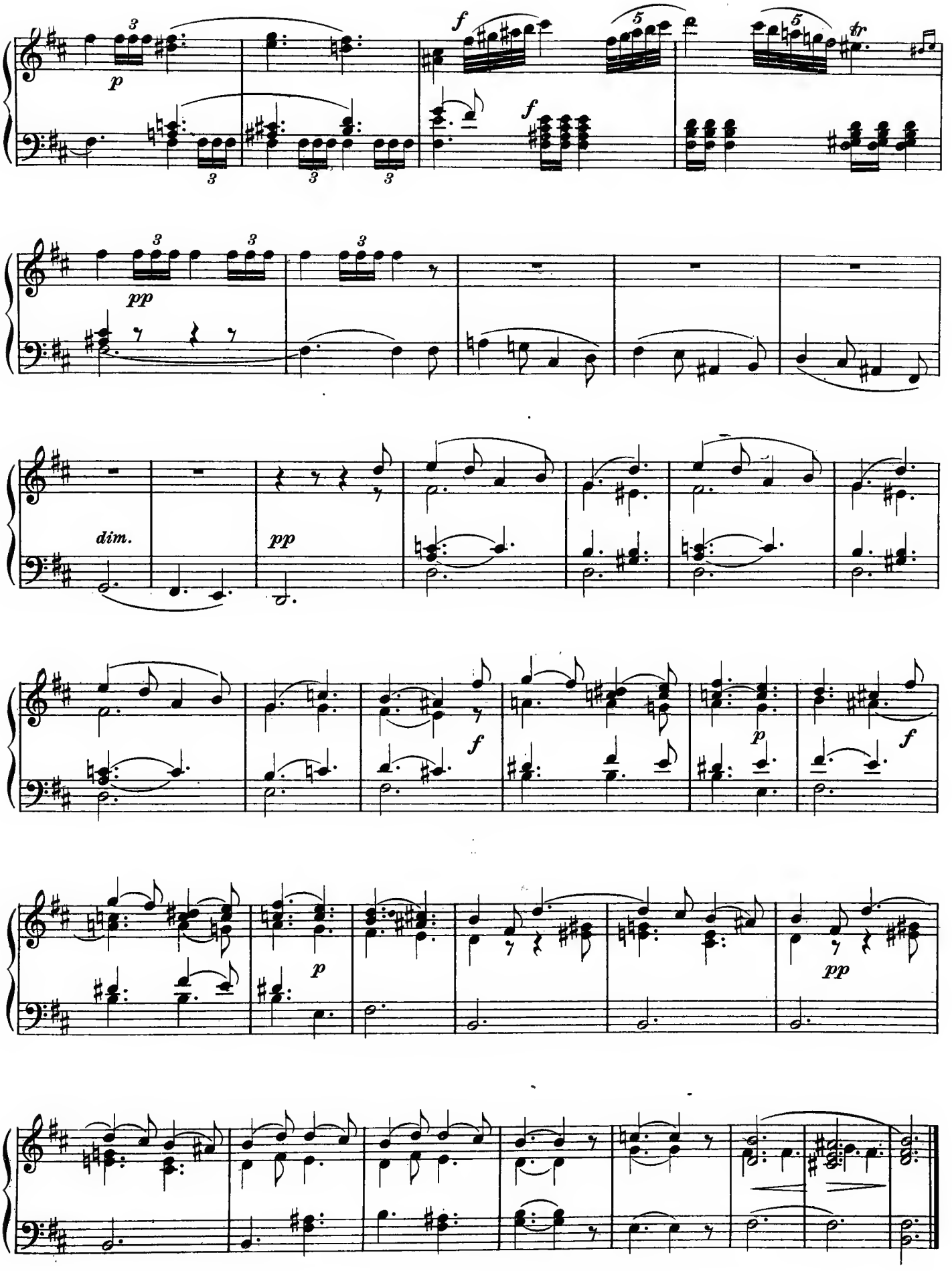

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
8
Ped.
Ped.
8
8
cresc.
Ped.
8
ff
Ped.


Ped.
Ped.
ff
Ped.
Ped.
8
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
8
8
8
ff
Ped.
f
ff
Ped.
Ped.

Ludwig Spohr (1784-1859)

Finale to Act I "Jessonda"



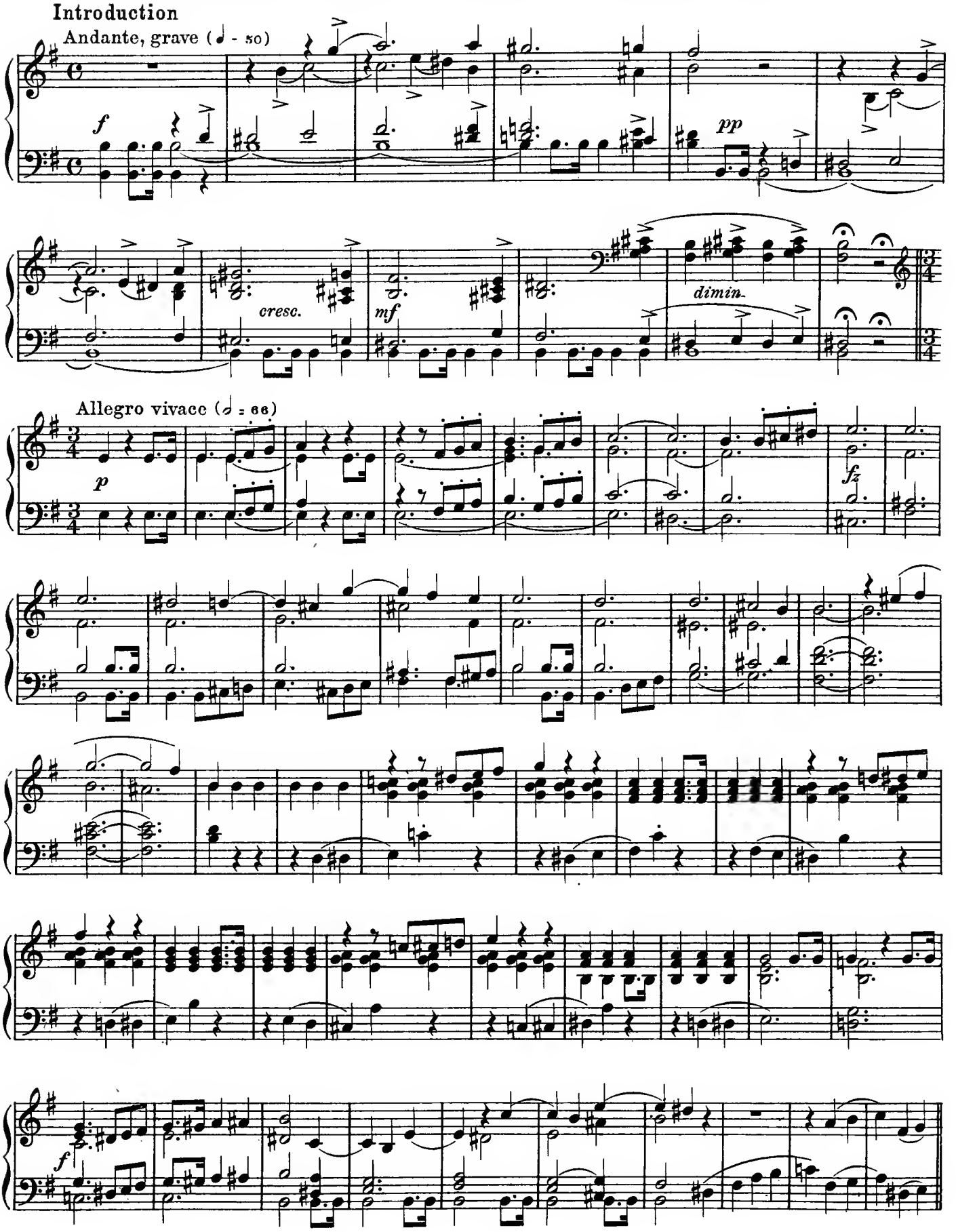

p
f
f
tr
pp
dim.
pp
f
p
f
p
pp

Ludwig Spohr (1784-1859)

Introduction to Act III of "Jessonda" and Recitative of Lopez

Introduction

Andante, grave (♩ - 50)



Recitativo

LOPEZ (Tenor)

Thy raven pinions, gloomy night, hang o'er the sorrow-laden bosom

p

And now, opprest, with deep conflicting feel-ings, D'A - cun-ha strays be-side the o-cean.

p

p a tempo

Al-tho', a-las! I cannot heal his

sor-rows, I yet may strive to soothe them; 'Tis hard to

yield o-be-dience thus to hon-or, When life and love and hap-pi-ness op-pose it!

f

p

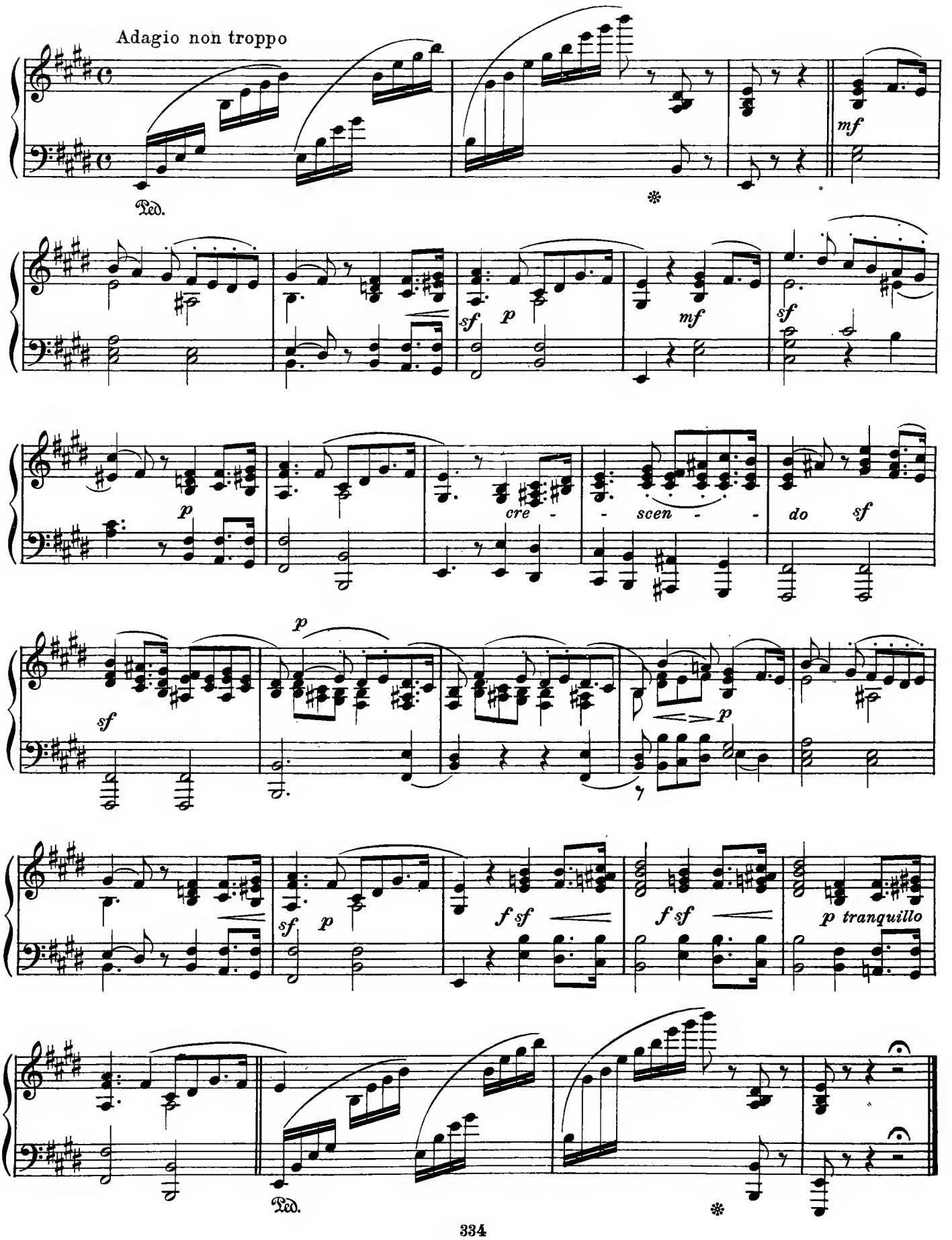
Allegro (♩ = 100)

fz

fz

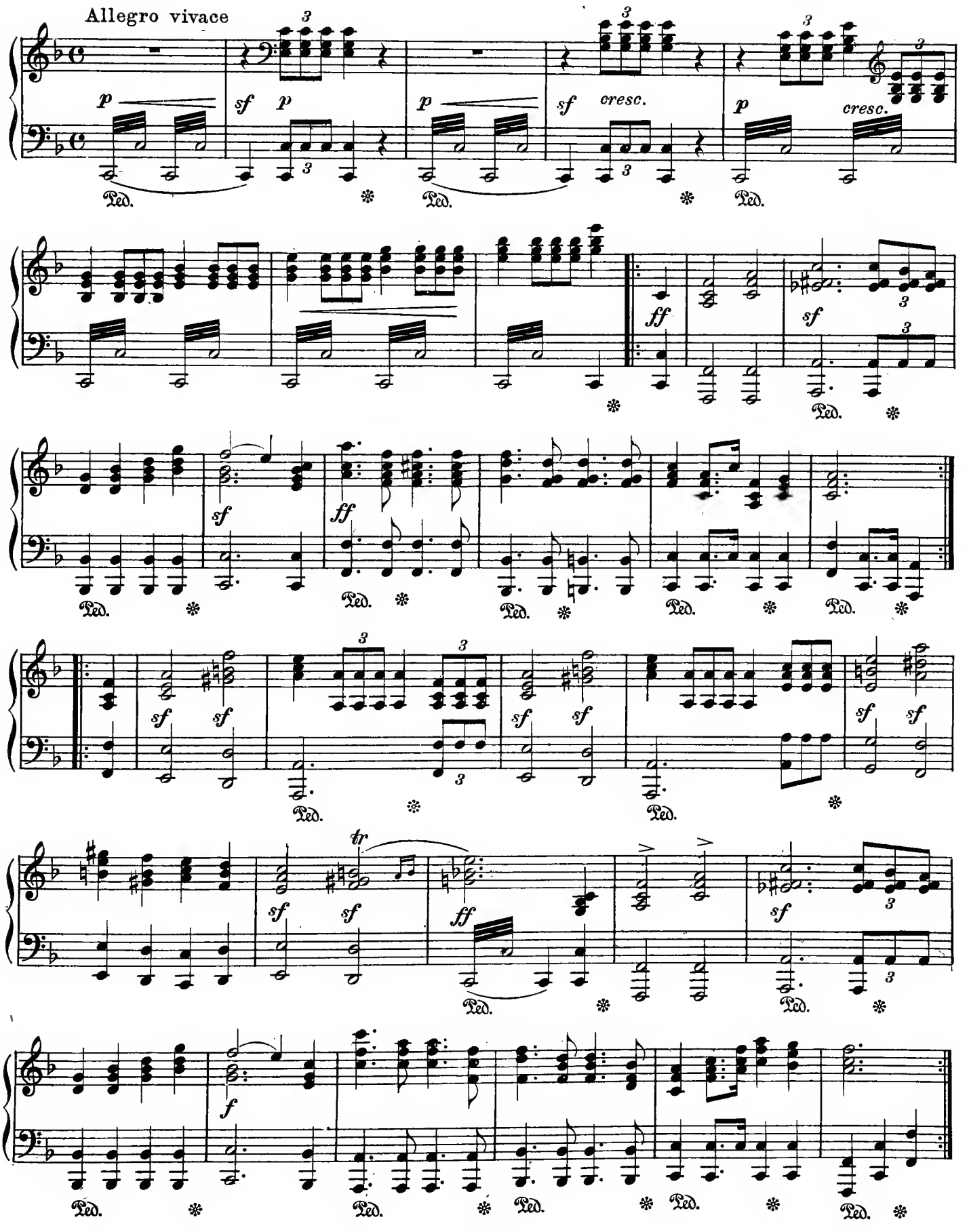
F. Mendelssohn-Bartholdy (1809-1847)

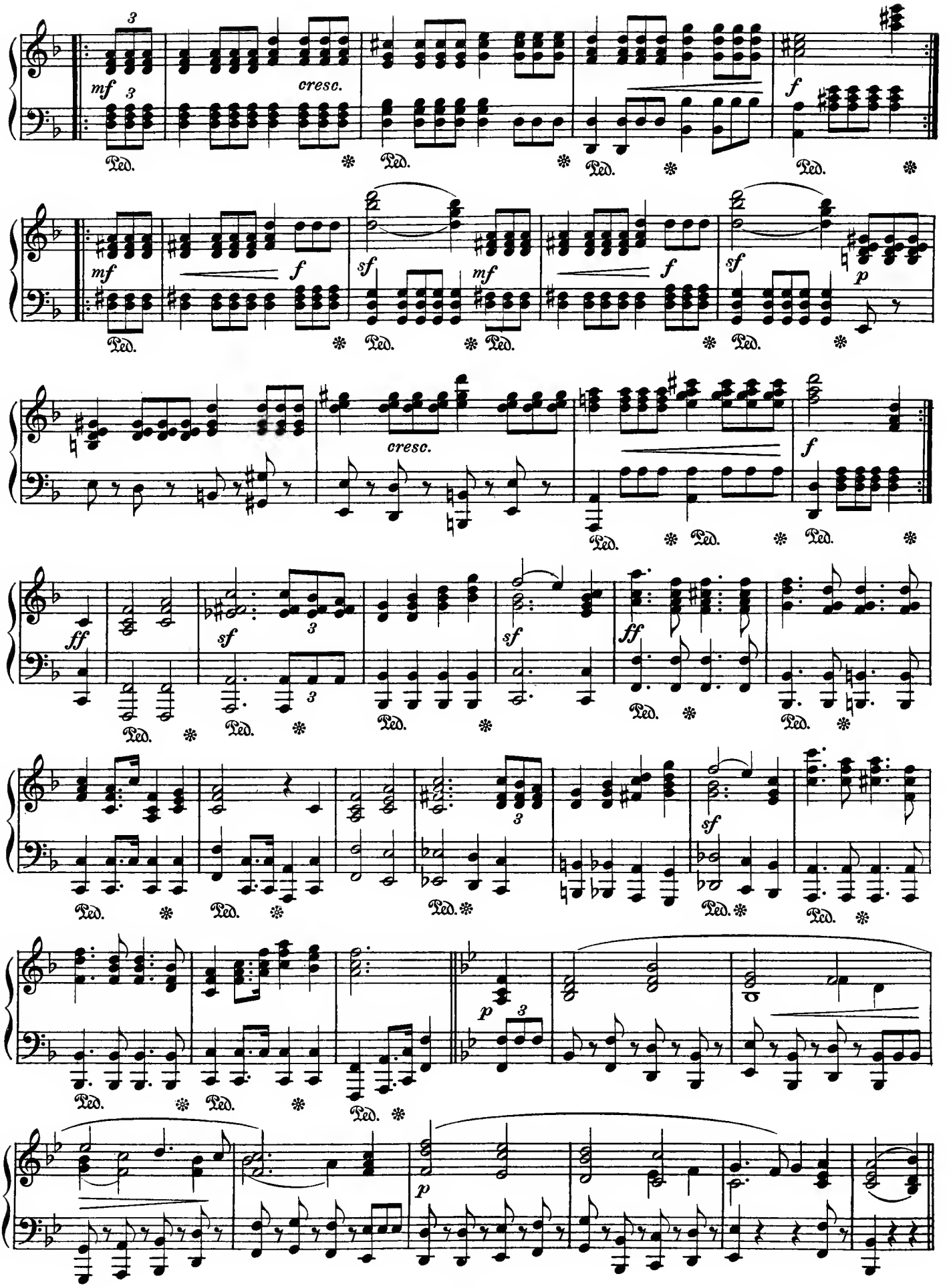
Song without Words

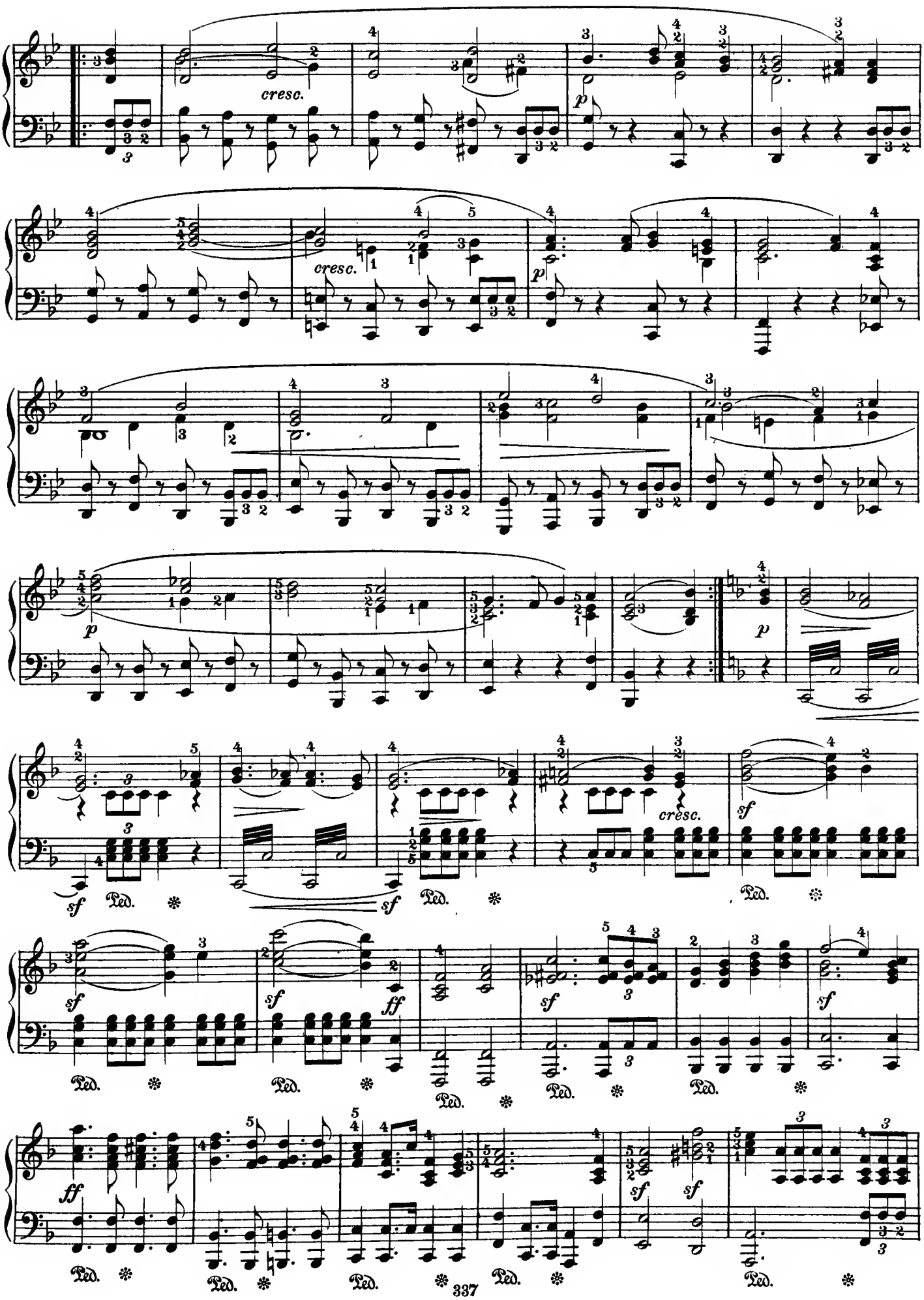


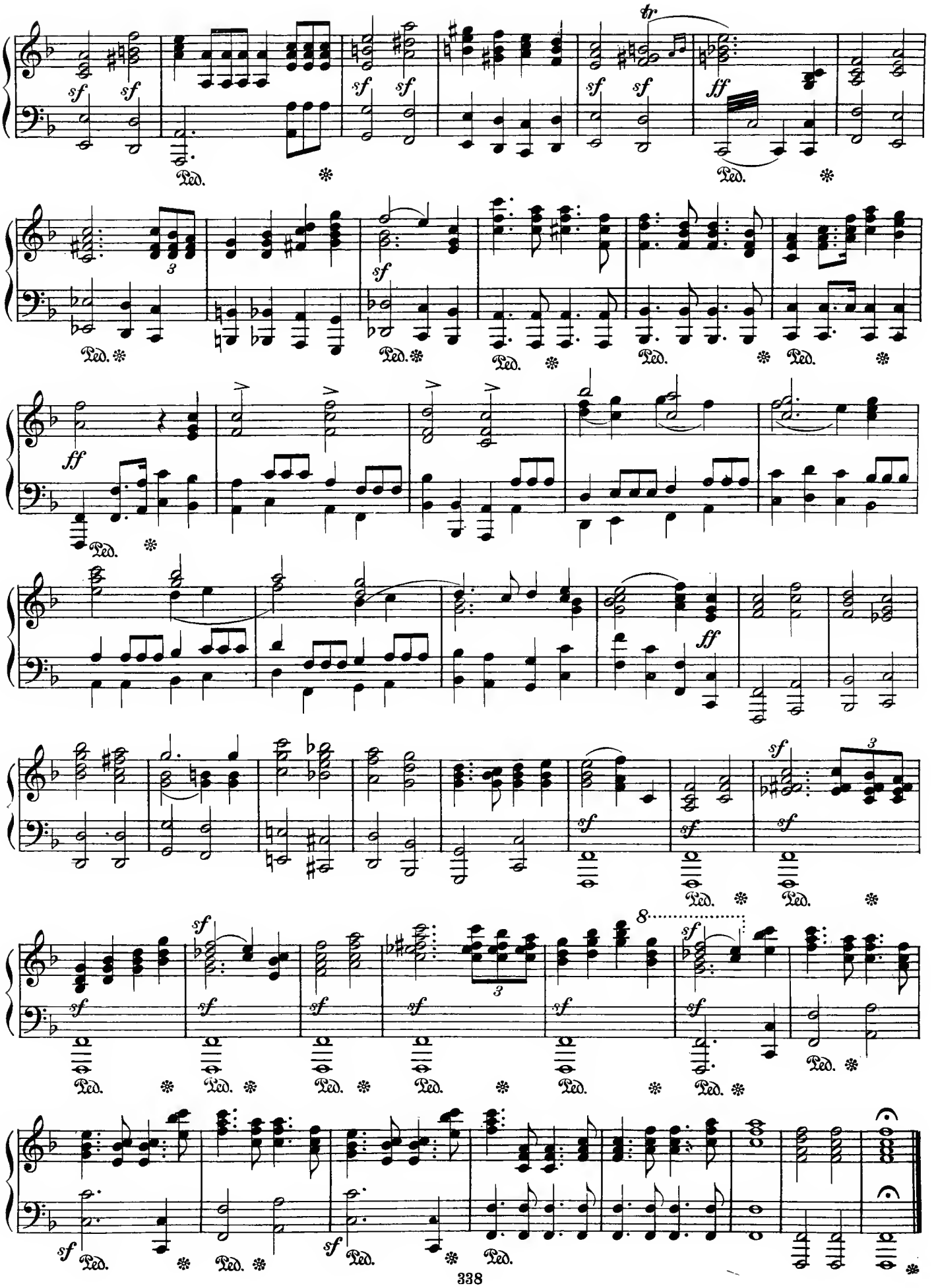
F. Mendelssohn - Bartholdy (1809 - 1847)

March of the Priests from "Athalia"



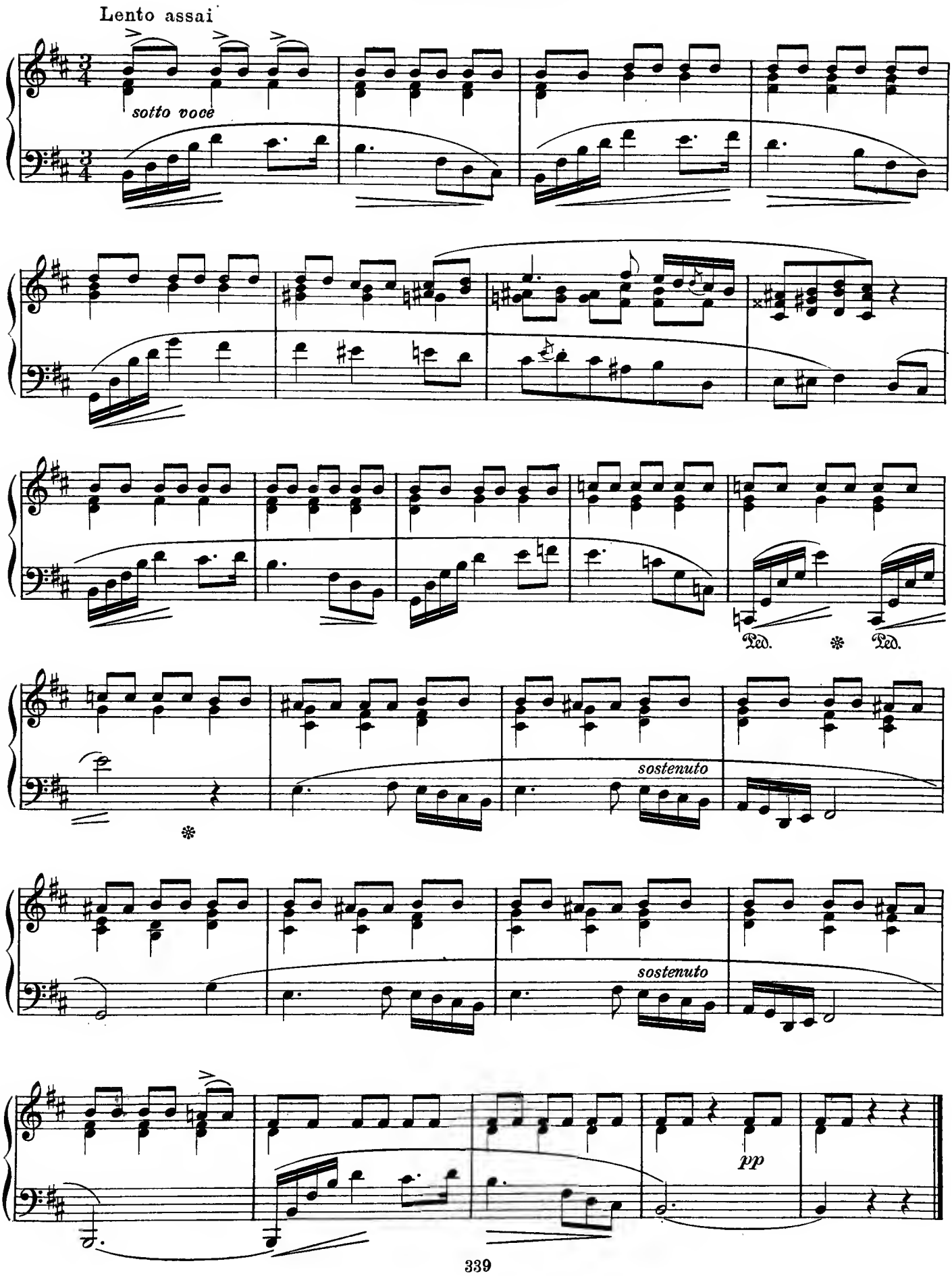

mf
cresc.
f
sf
p
ff
Ped.


cresc.
p
cresc.
p
p
p
sf
Ped.
sf
Ped.
cresc.
sf
Ped.
sf
Ped.
sf
ff
Ped.
sf
Ped.
sf
Ped.
ff
Ped.
Ped.
Ped.
sf
sf
Ped.


tr
sf
ff
Ped.
3
8
338

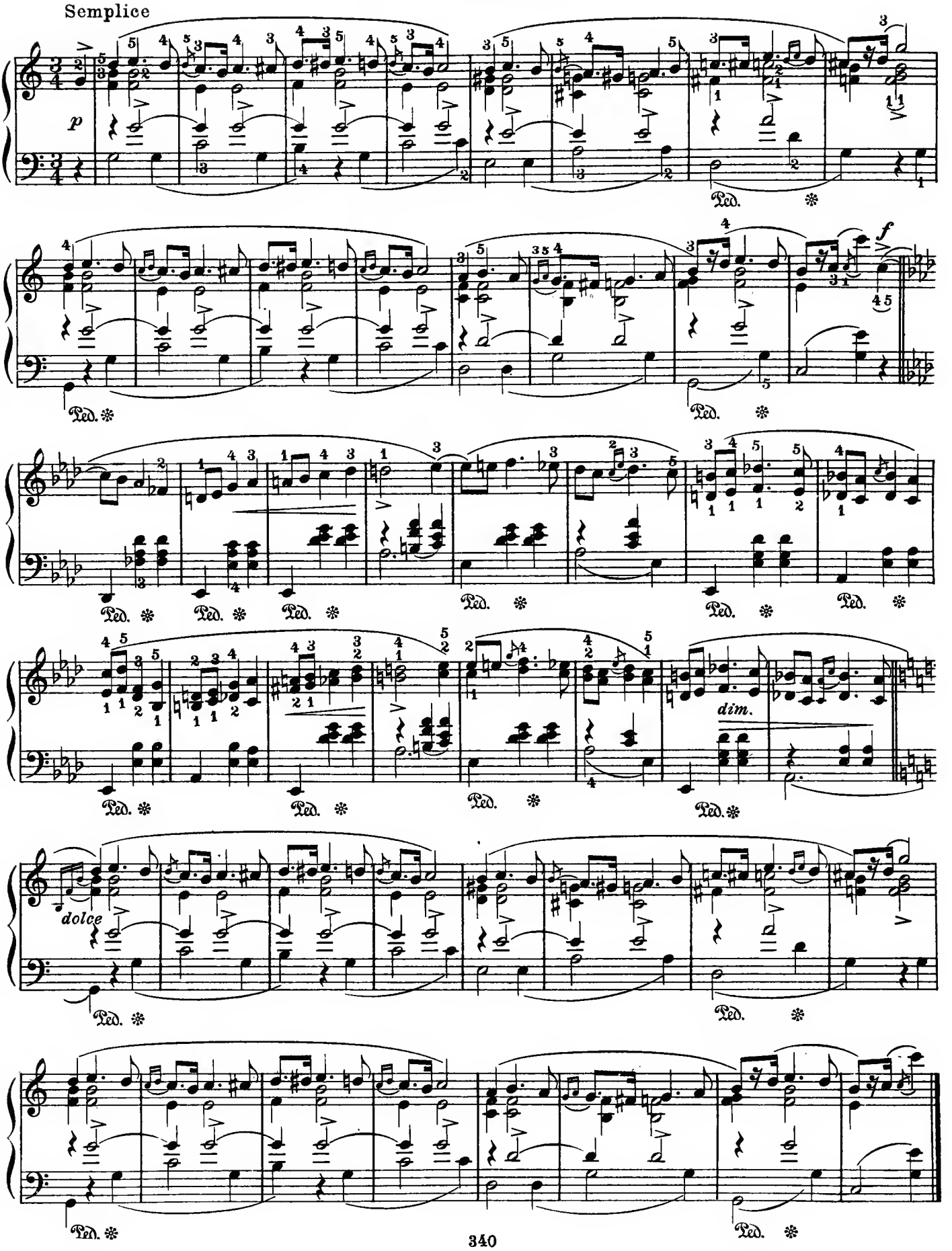
Frédéric Chopin (1809–1849)

Prelude (Op. 28, No. 6)



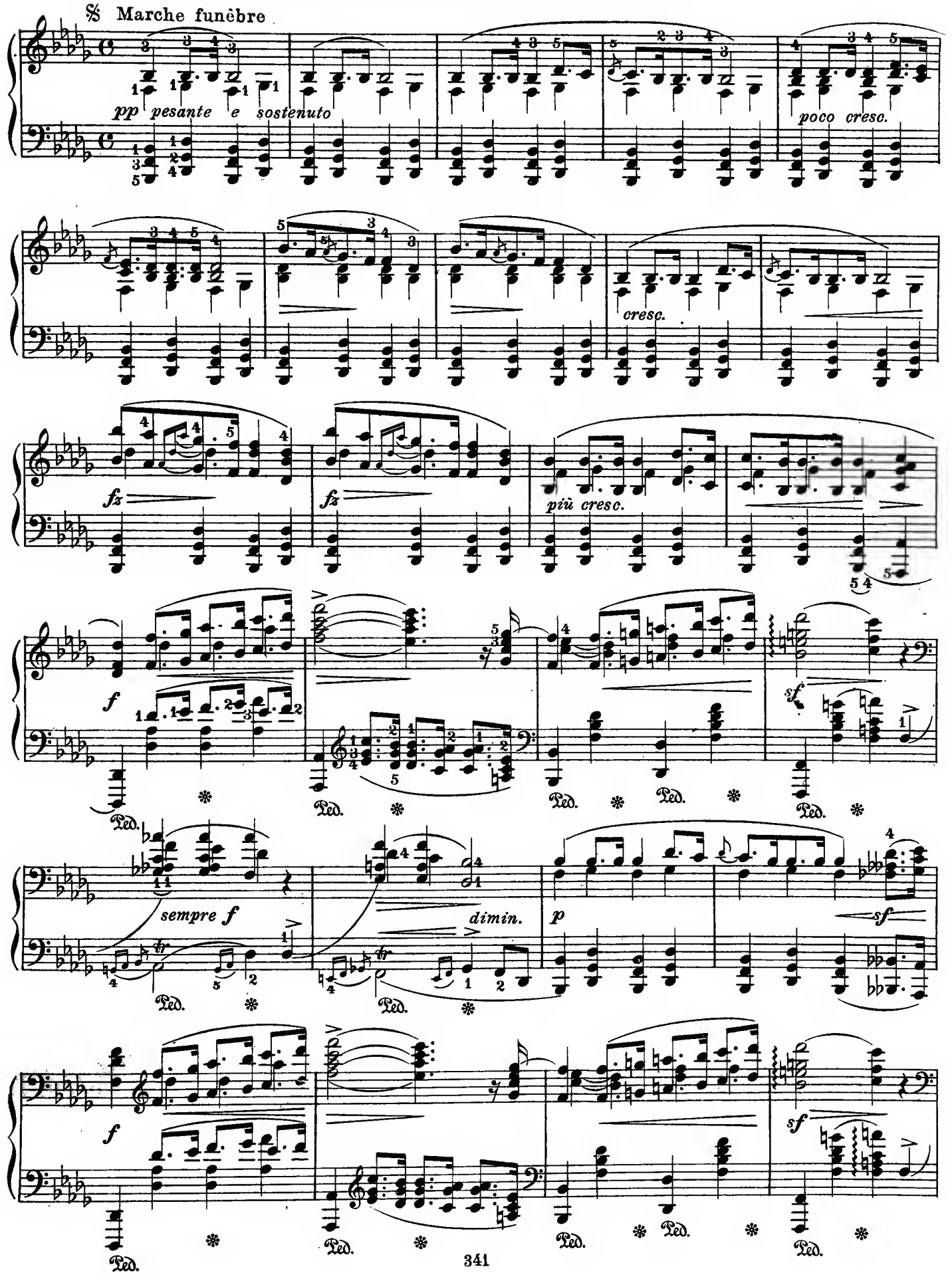
Frédéric Chopin (1809–1849)

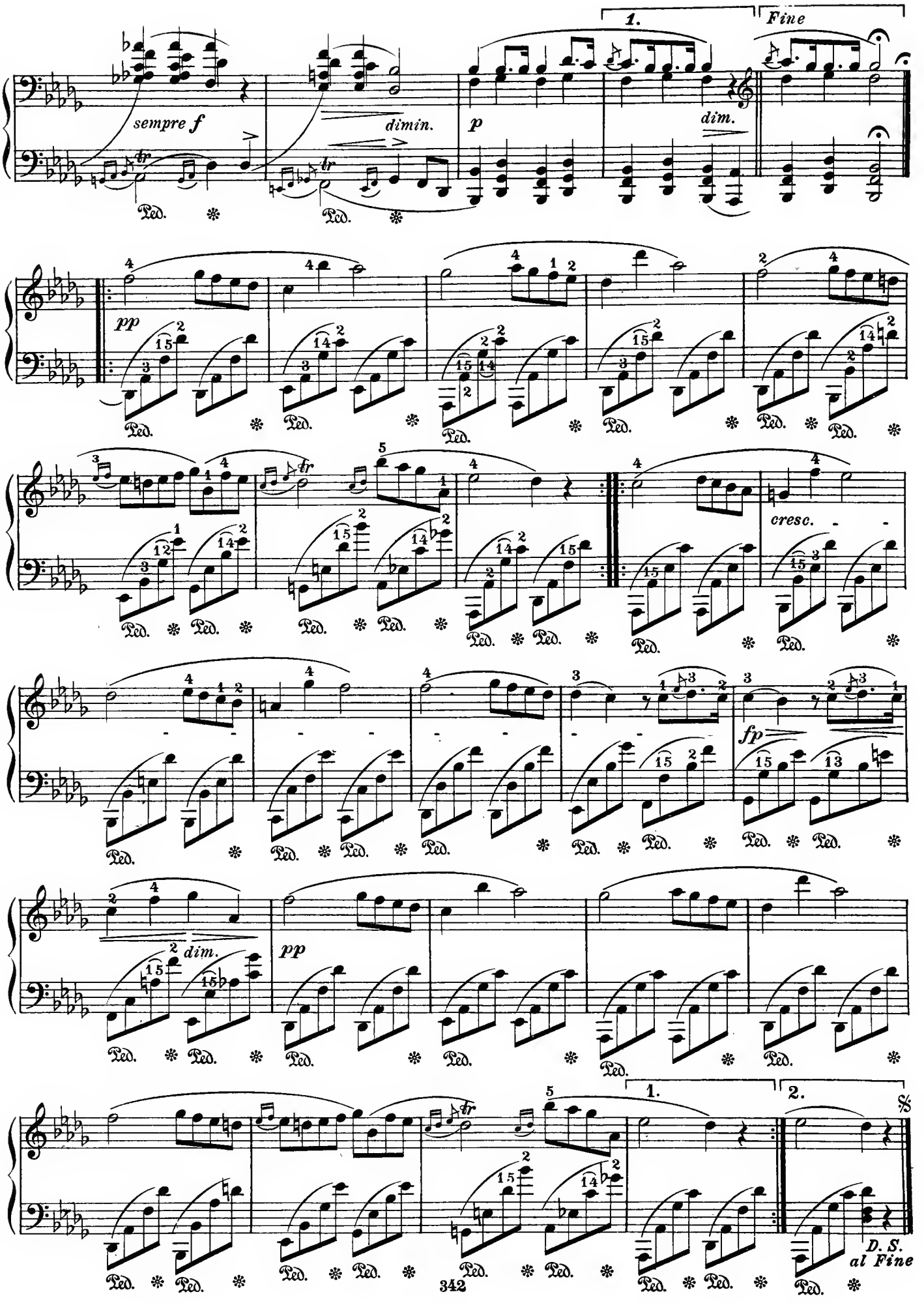
Mazurka (Op. 33, No 3)



Frédéric Chopin (1809–1849)

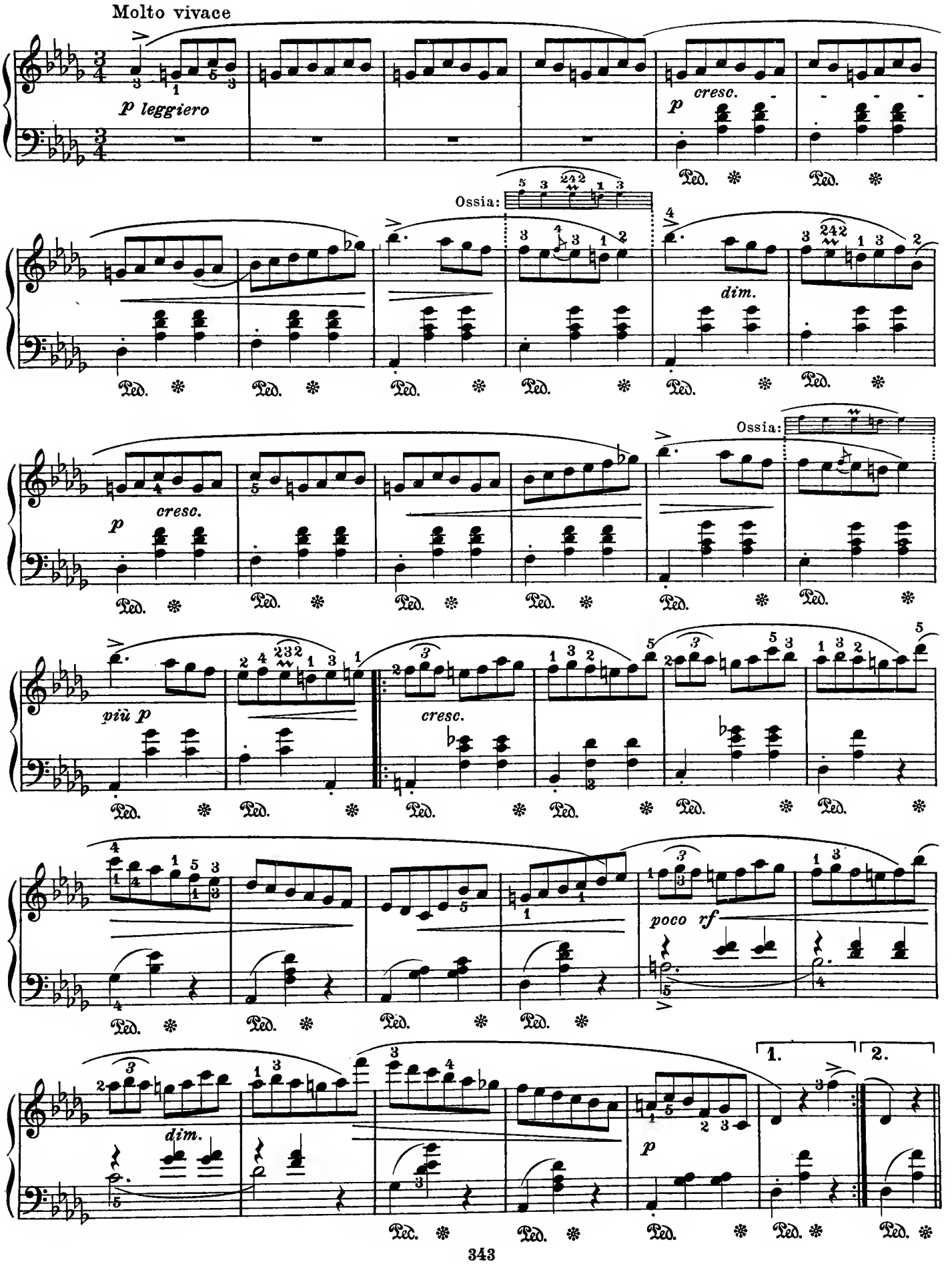
Marche Funèbre from the Sonata Op. 35

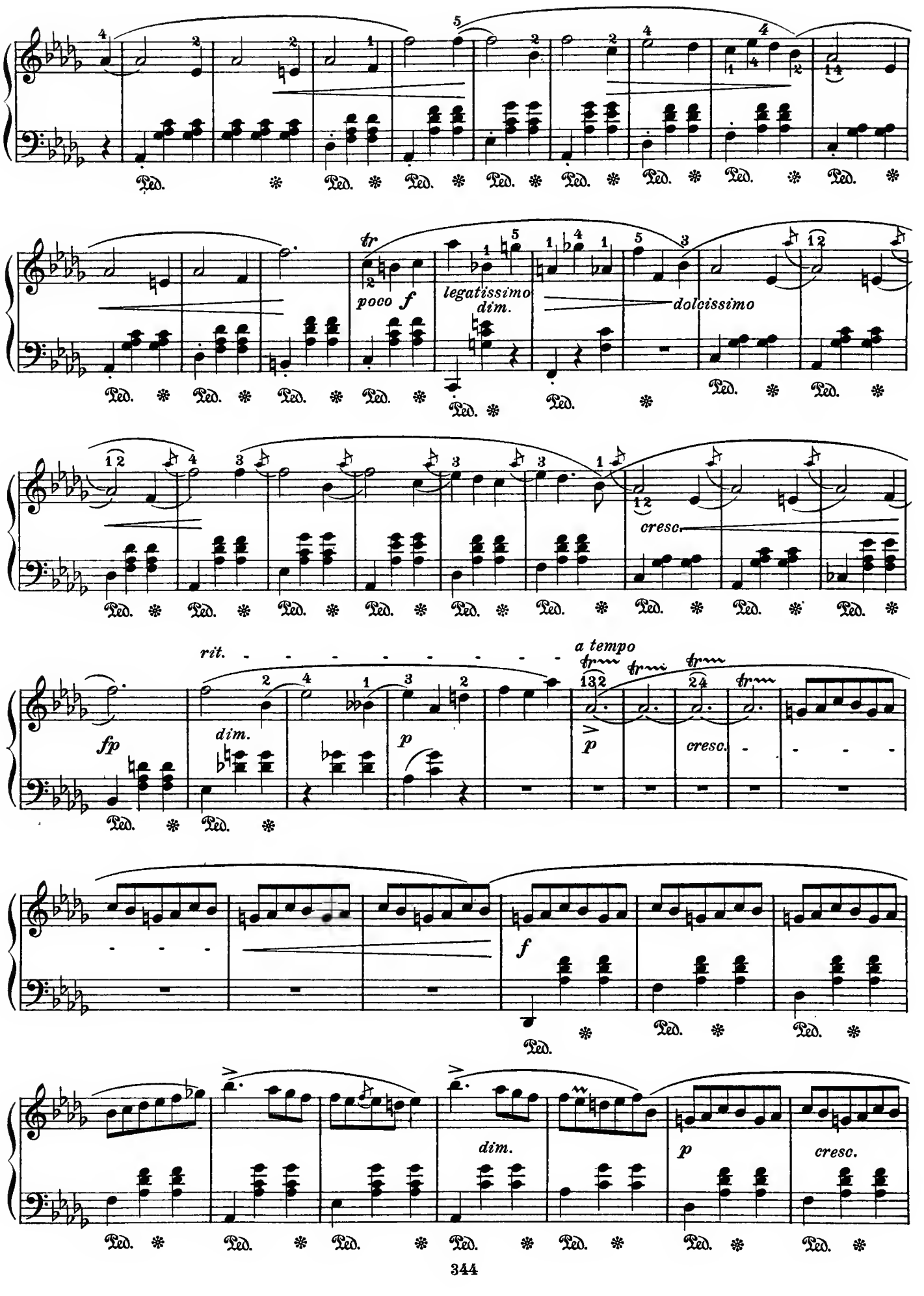


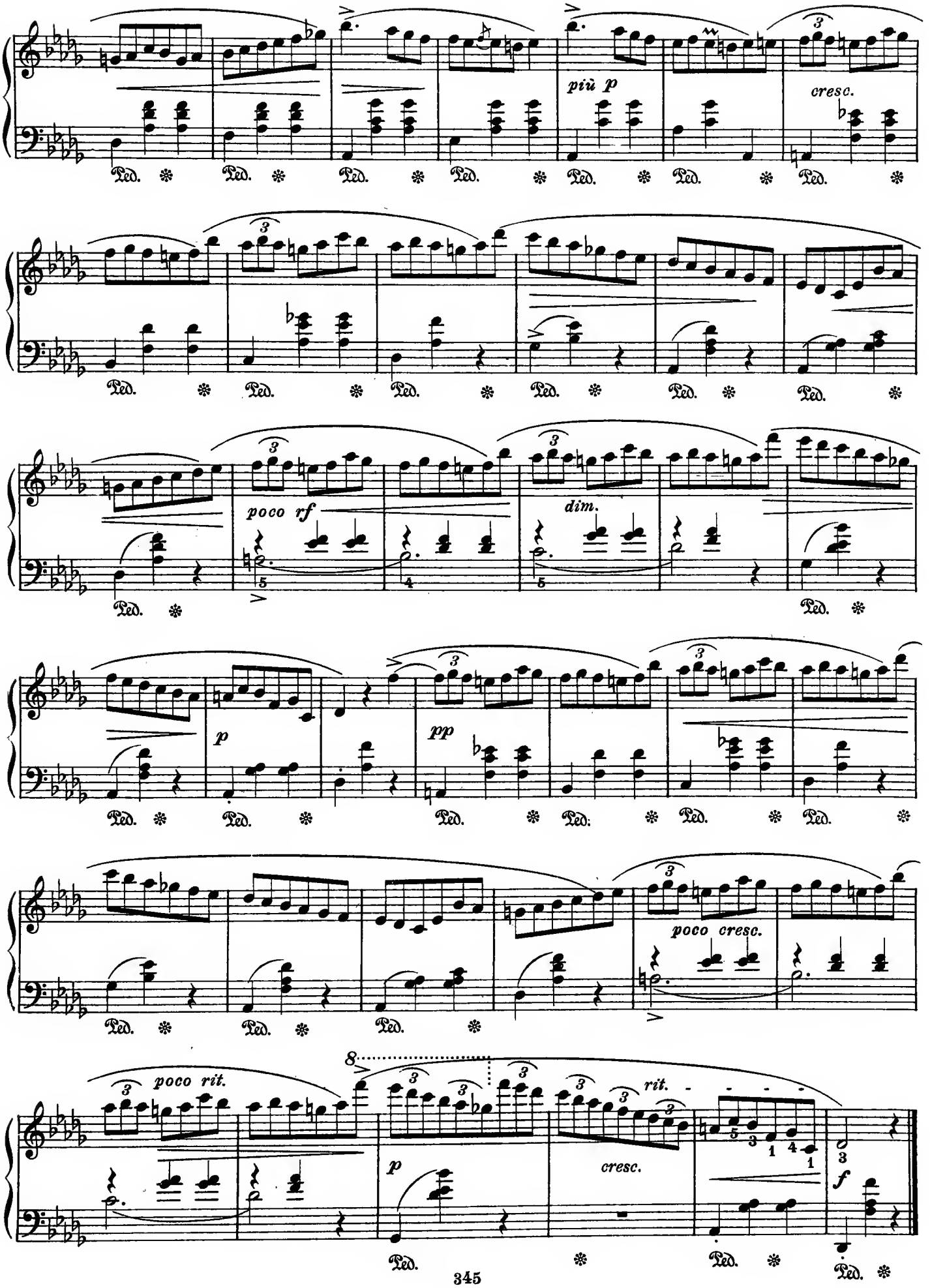

1.
Fine
sempre f
dimin.
p
dim.
pp
cresc.
fp
dim.
pp
1.
2.
D. S.
al Fine

Fr. Chopin (1809 - 1849)

Valse (Op. 64, No1)

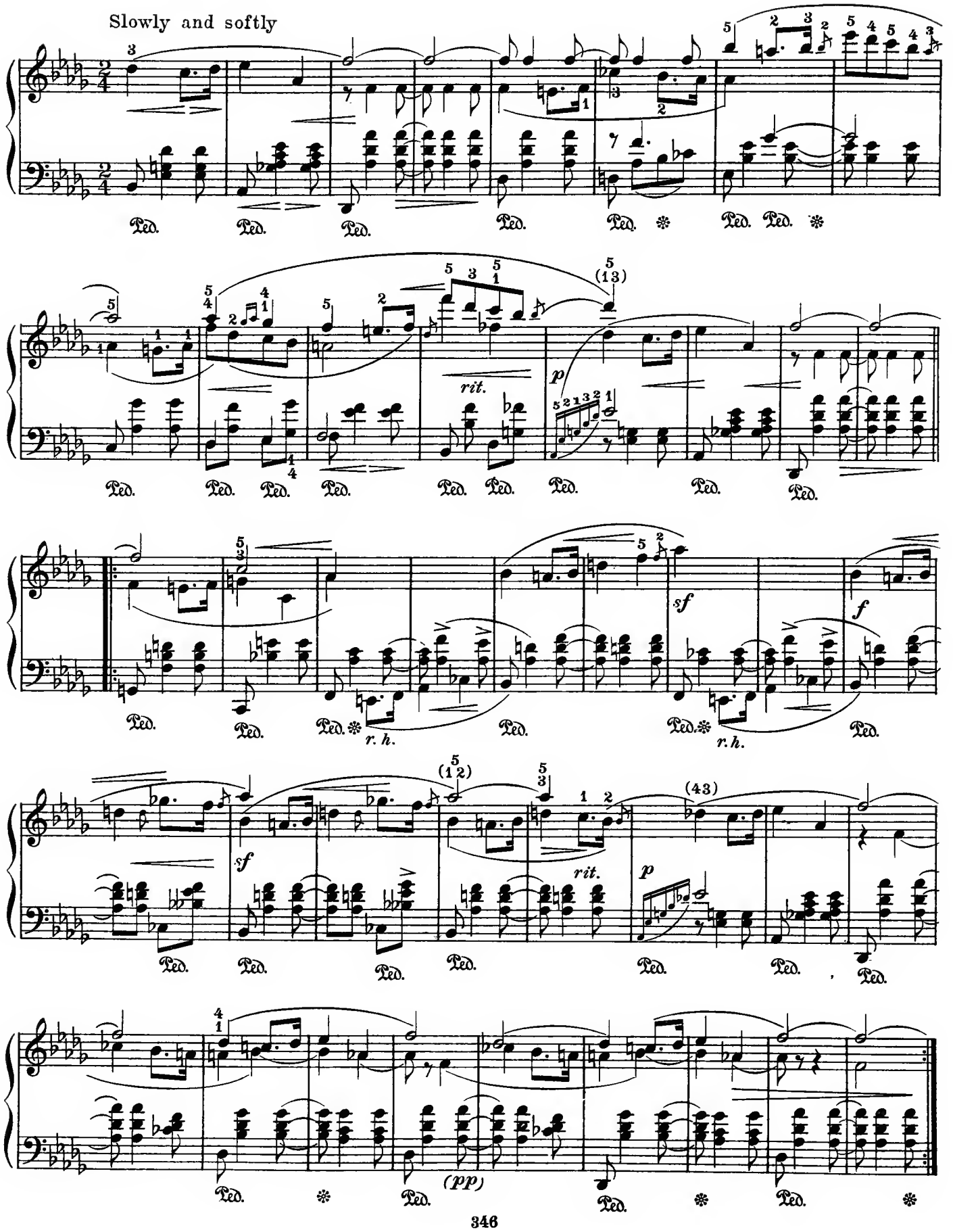



poco f
legatissimo
dim.
dolcissimo
cresc.
rit.
a tempo
fp
dim.
p
cresc.
f
dim.
p
cresc.


più p
cresc.
poco rf
dim.
p
pp
poco cresc.
poco rit.
rit.
cresc.
f
Ped.

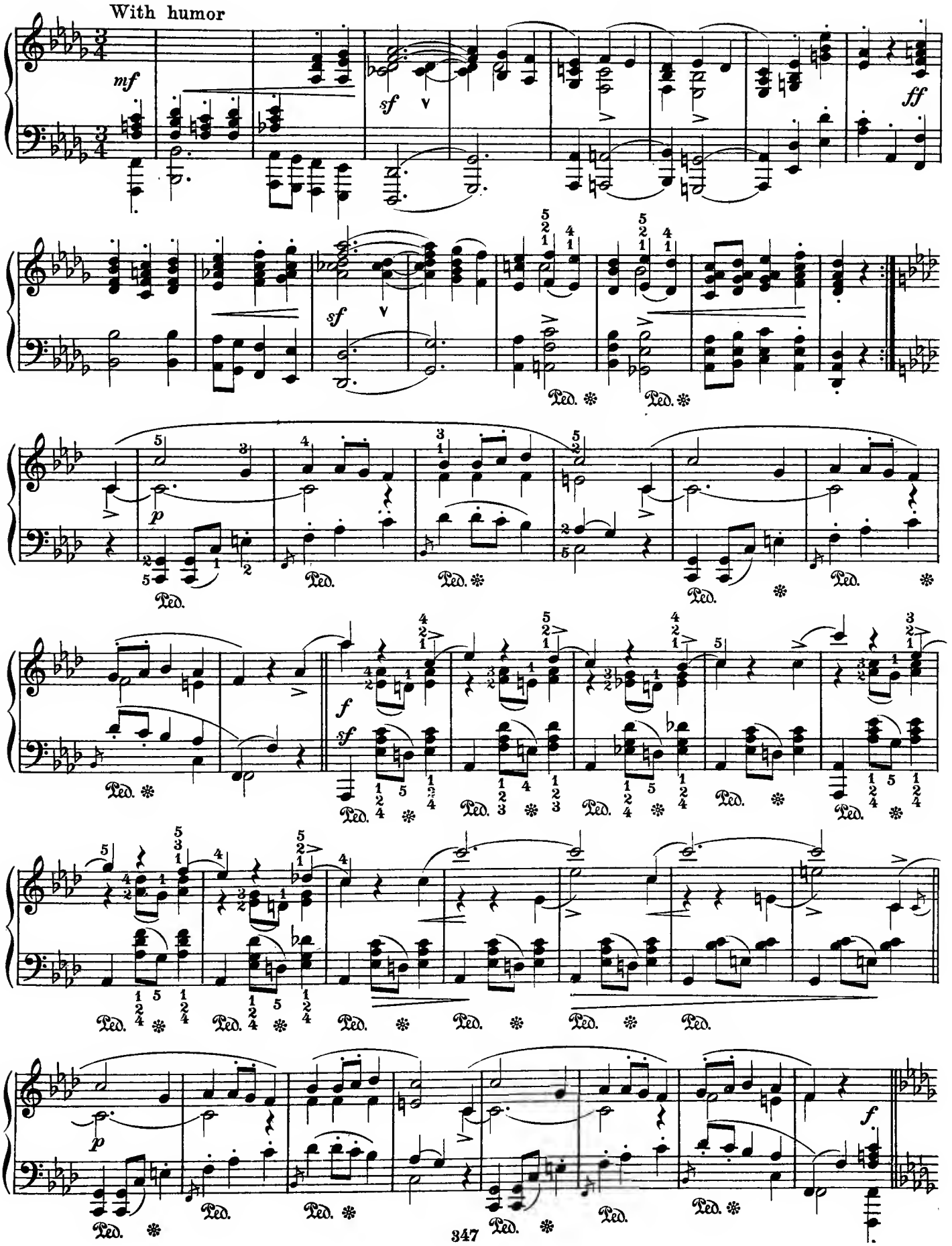
Robert Schumann (1810–1856)

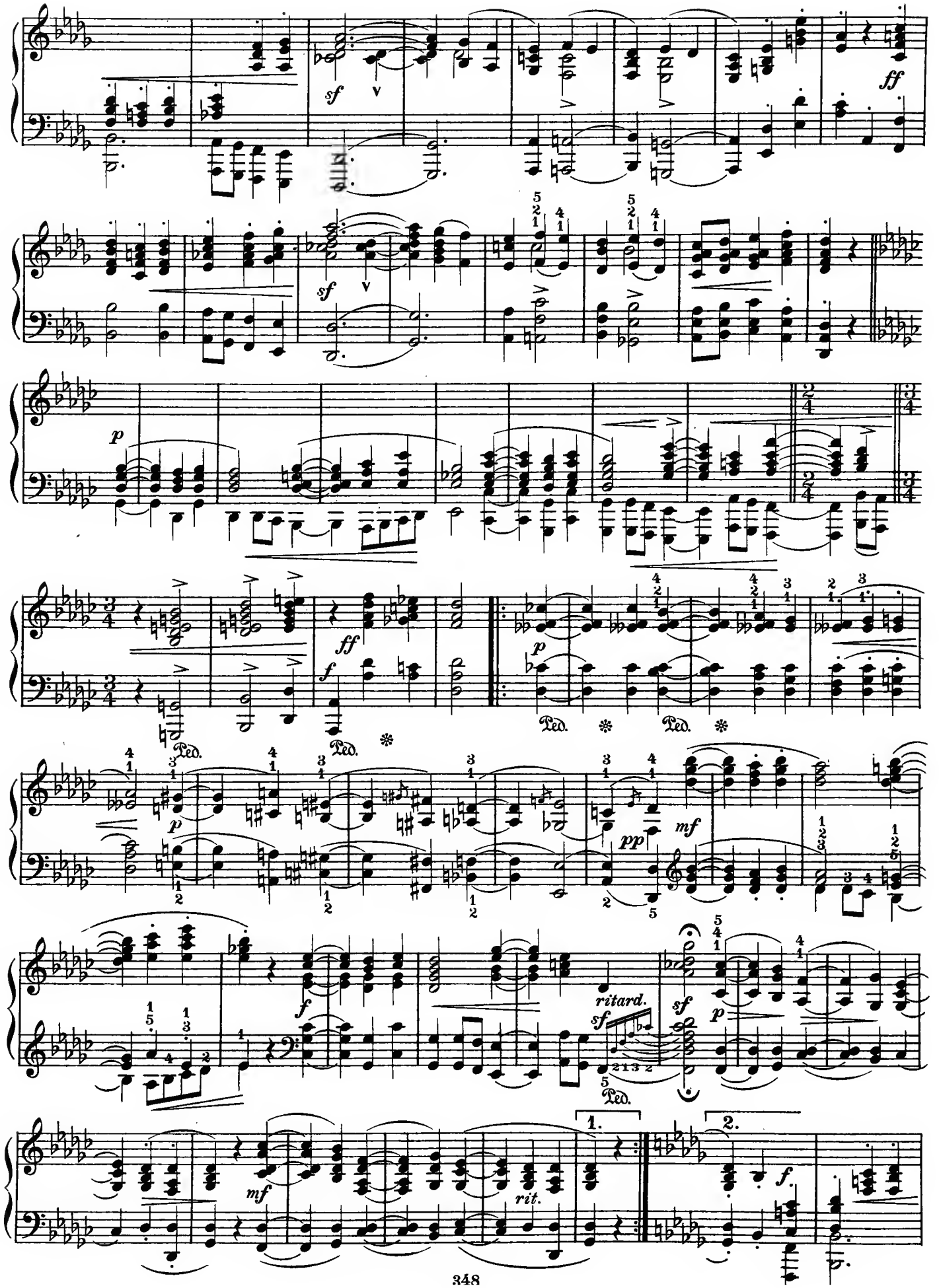
„Warum?" from "Phantasiestücke" (Op.12)

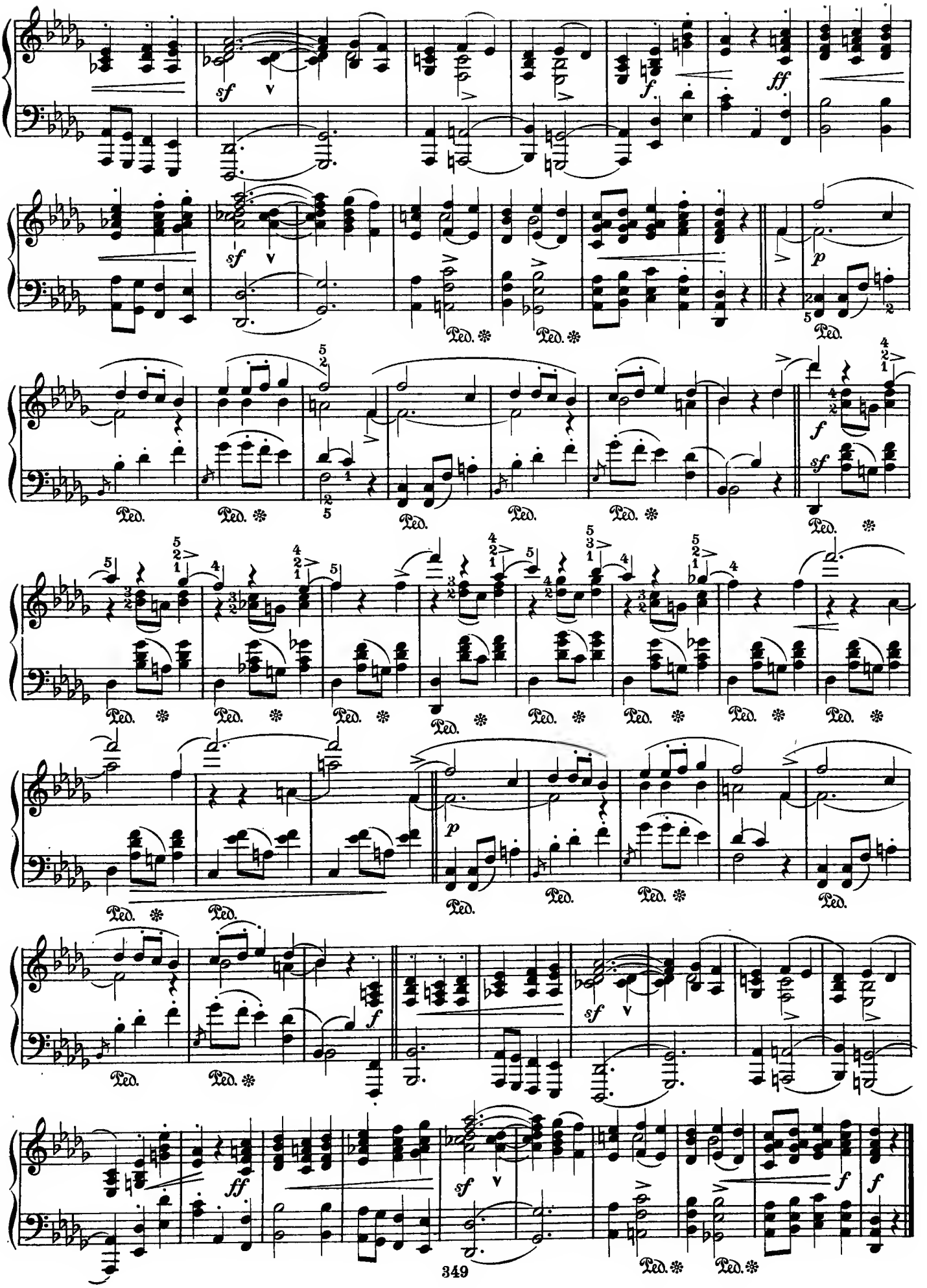


Robert Schumann (1810 – 1856)

„Grillen" from "Phantasiestücke" (Op. 12)

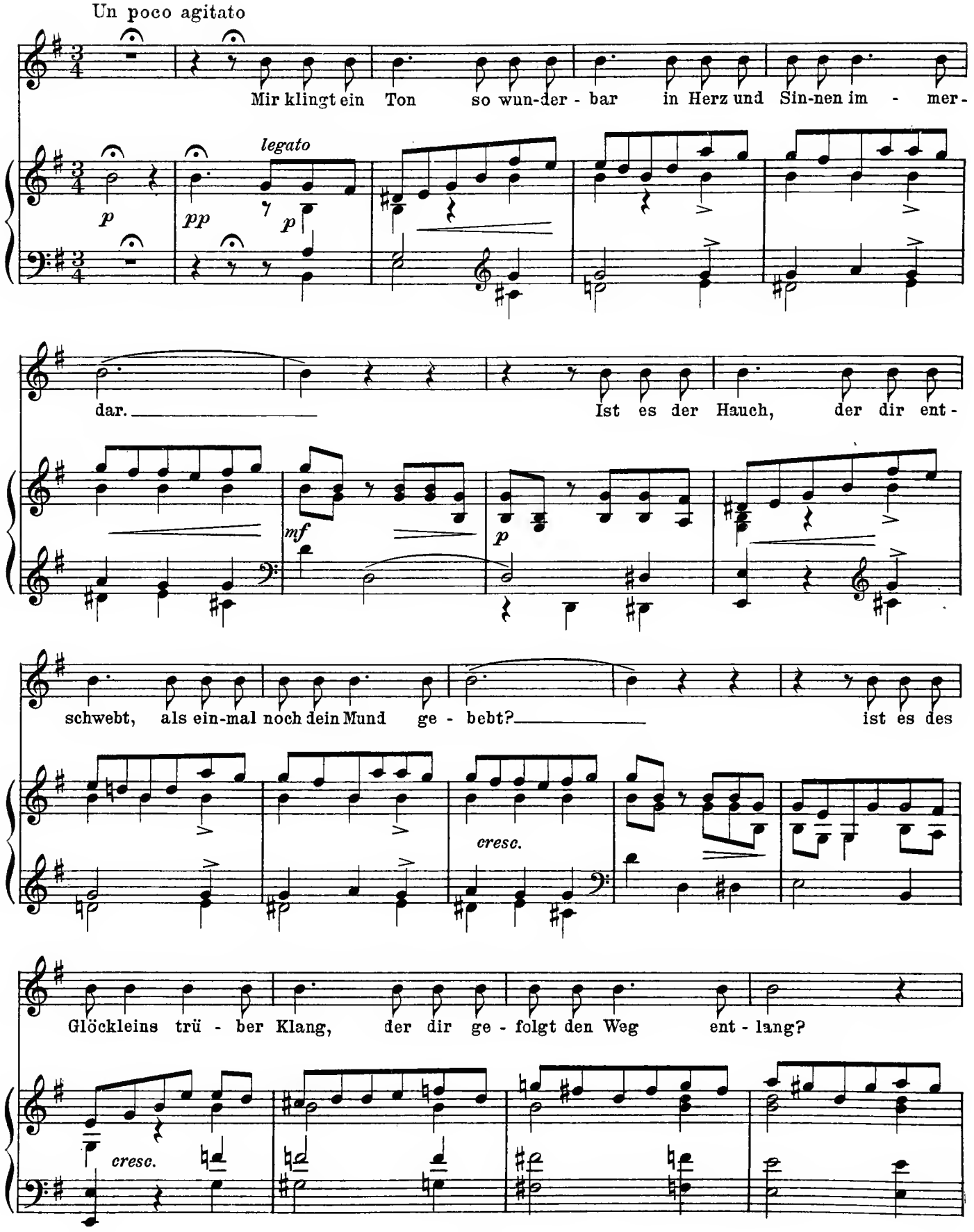


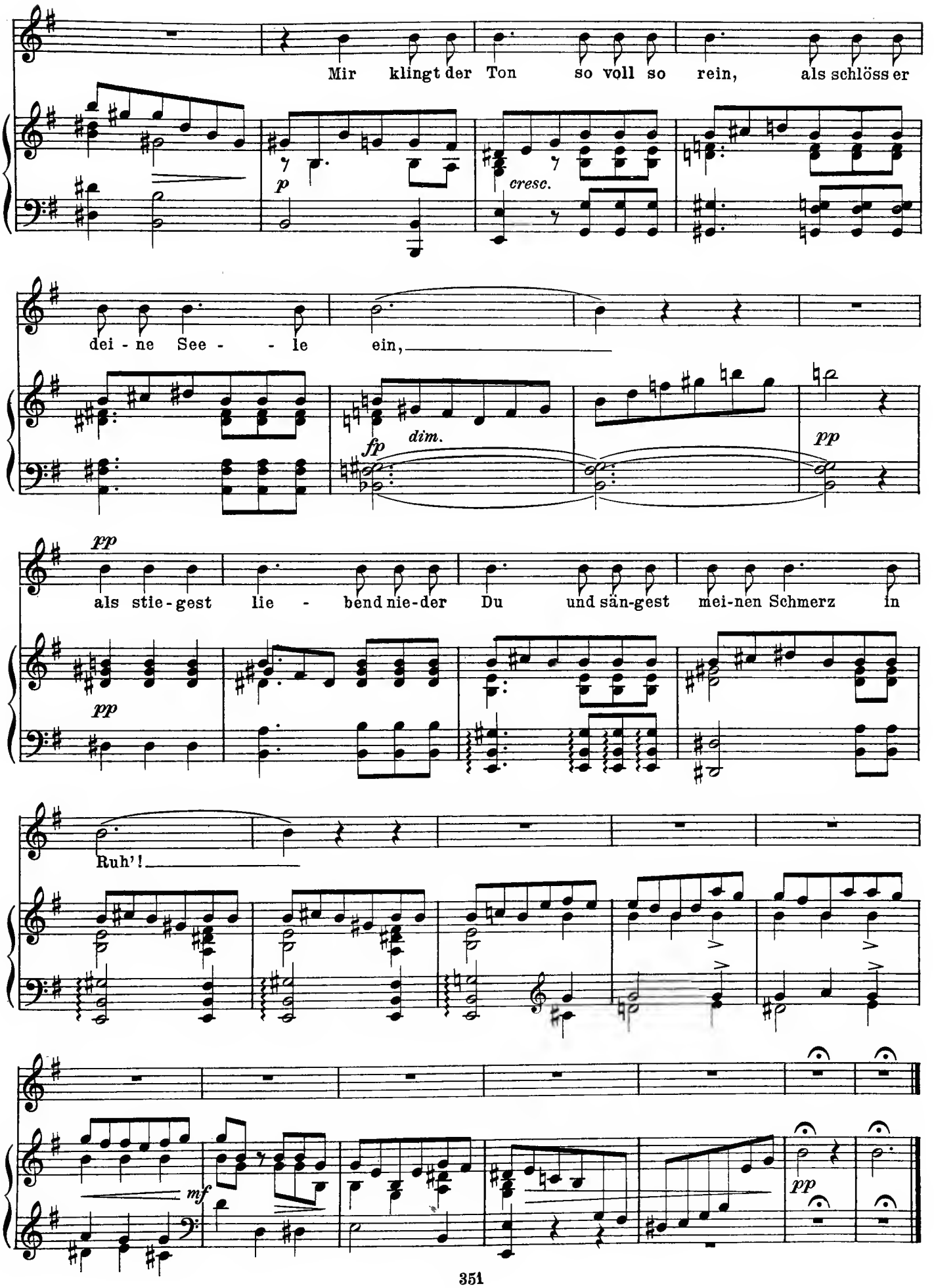

sf
ff
sf
p
ff
f
p
Ped.
Ped.
Ped.
p
mf
pp
f
ritard.
sf
sf
p
mf
rit.
1.
2.
f.


sf
f
ff
p
Ped.

Peter Cornelius (1824-1874)

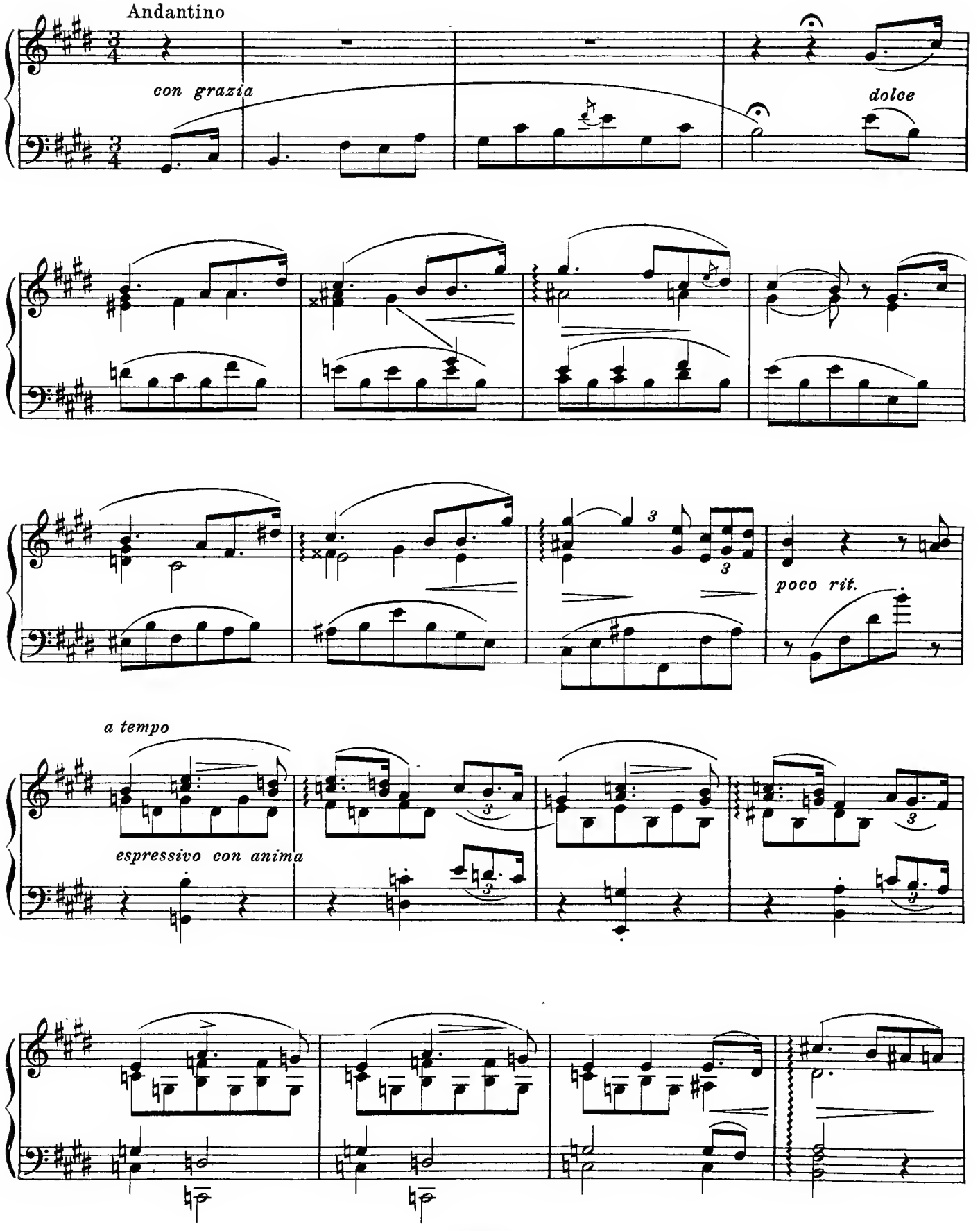
Ein Ton (The Monotone)

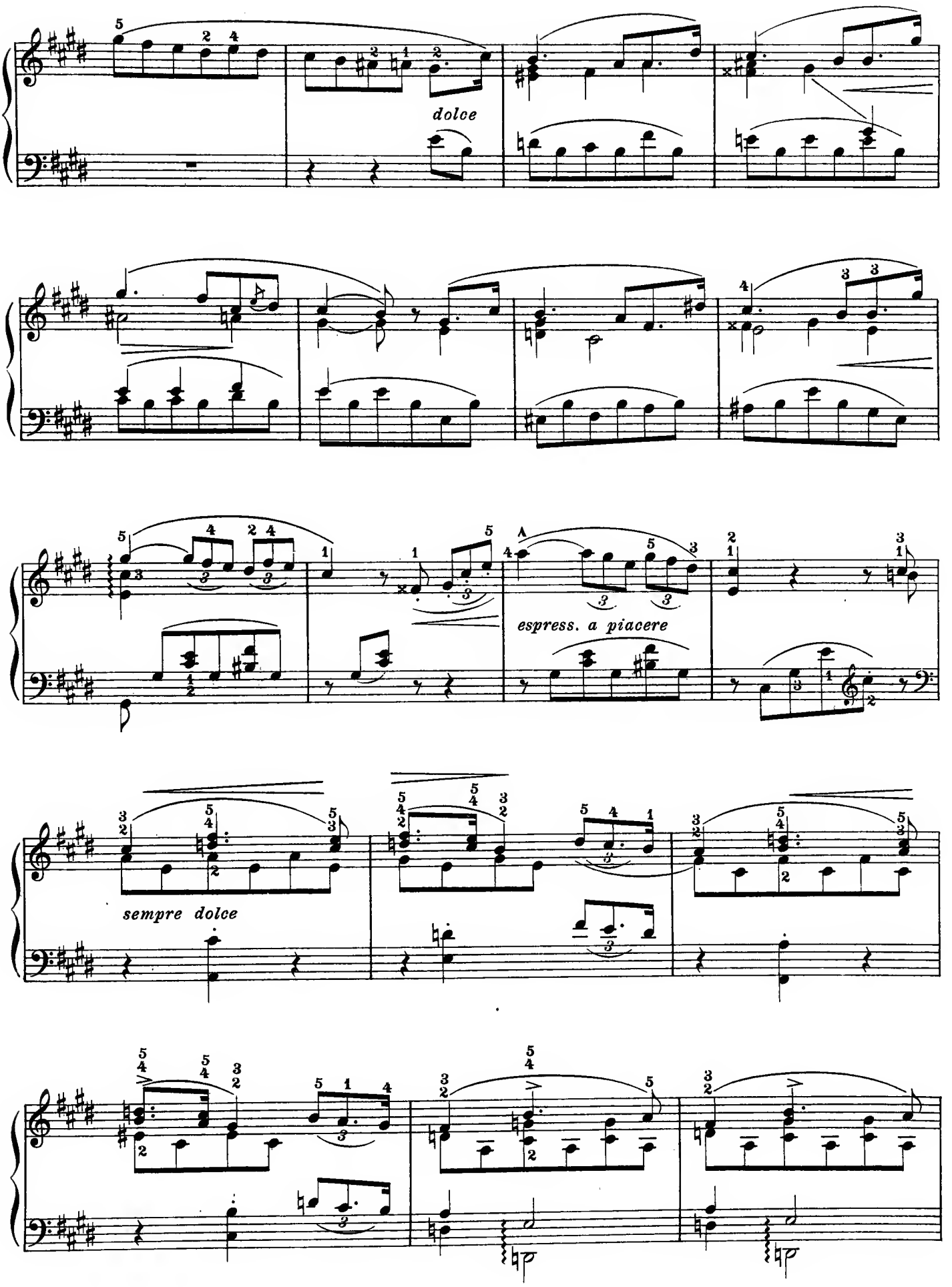


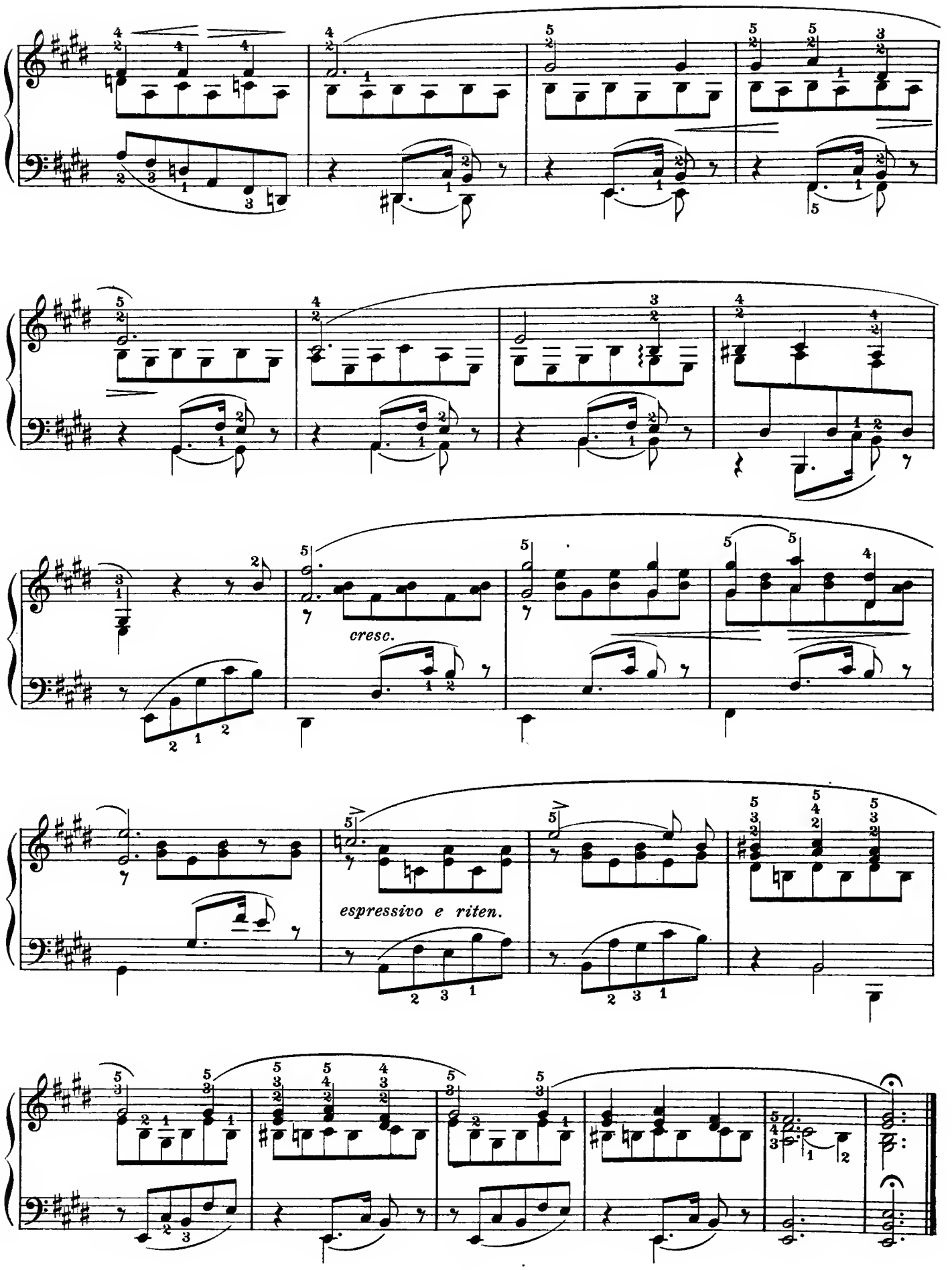

Mir klingt der Ton so voll so rein, als schlöss er
p
cresc.
dei - ne See - - le ein,
fp
dim.
pp
pp
als stie - gest lie - bend nie - der Du und sän - gest mei - nen Schmerz in
pp
Ruh'!
mf
pp

Franz Liszt (1811-1886)

"Consolation" No. 5

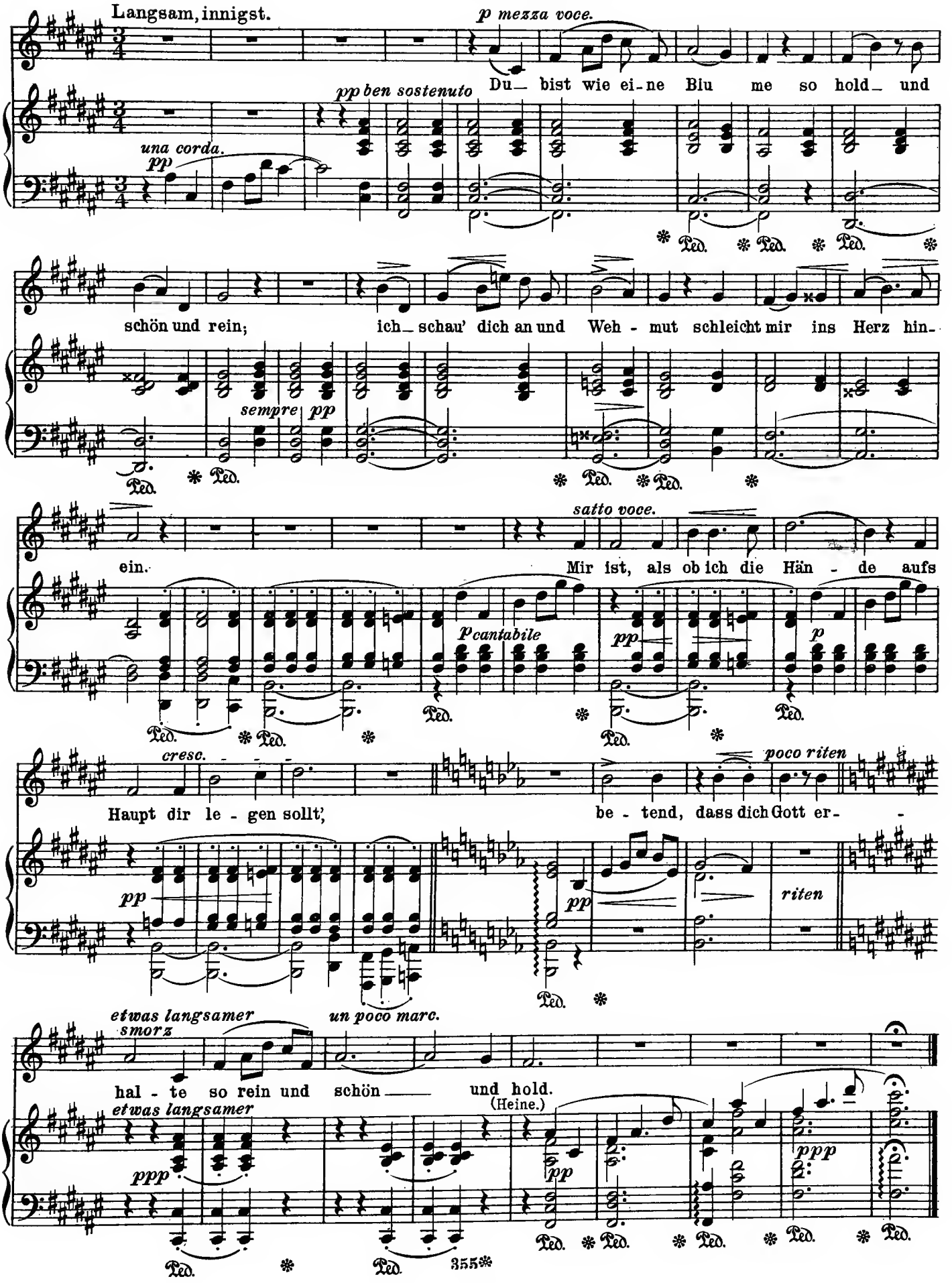



dolce
espress. a piacere
sempre dolce


cresc.
espressivo e riten.

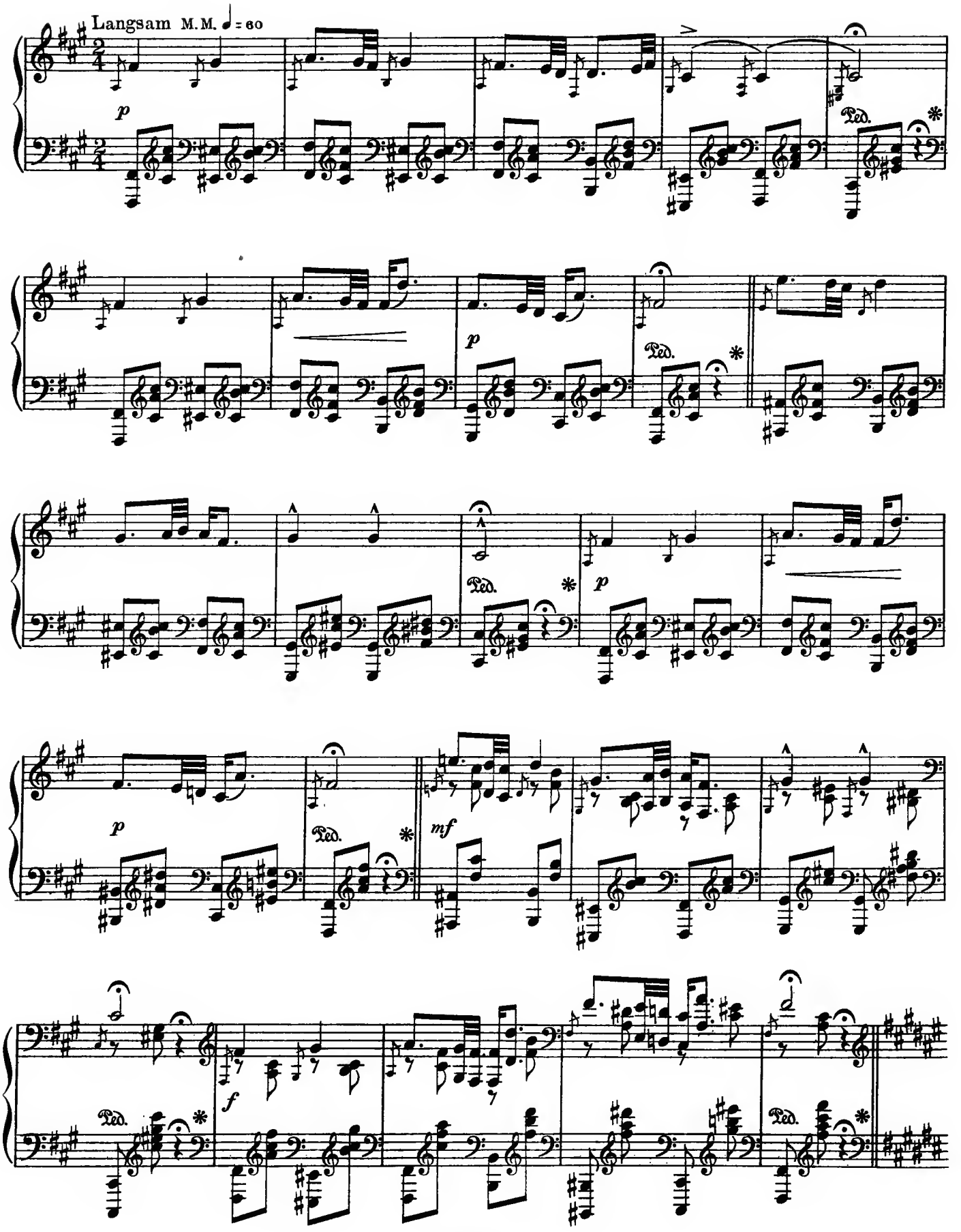
Franz Liszt (1811-1886)

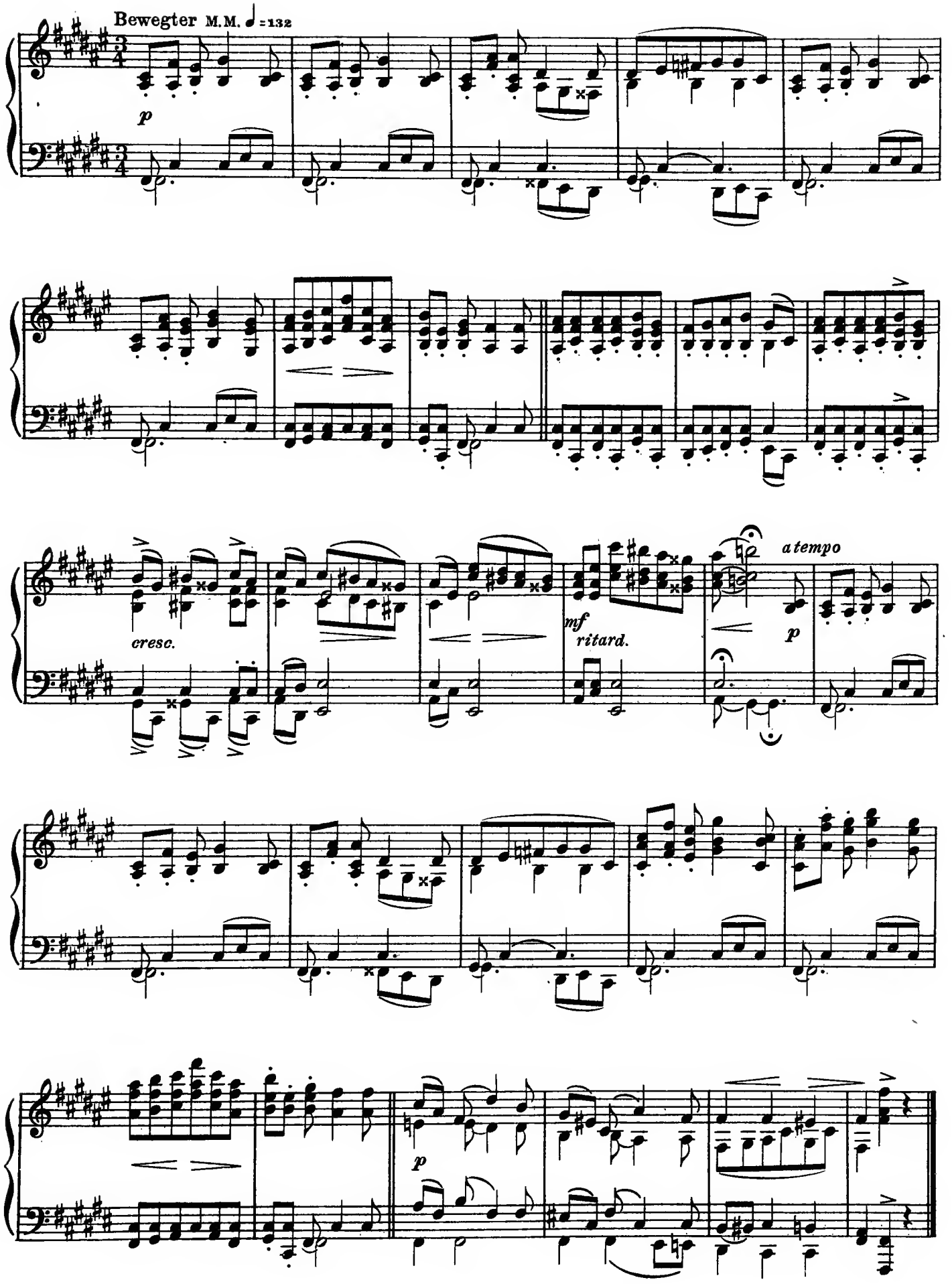
"Du bist wie eine Blume."



Robert Volkmann (1813–1883)

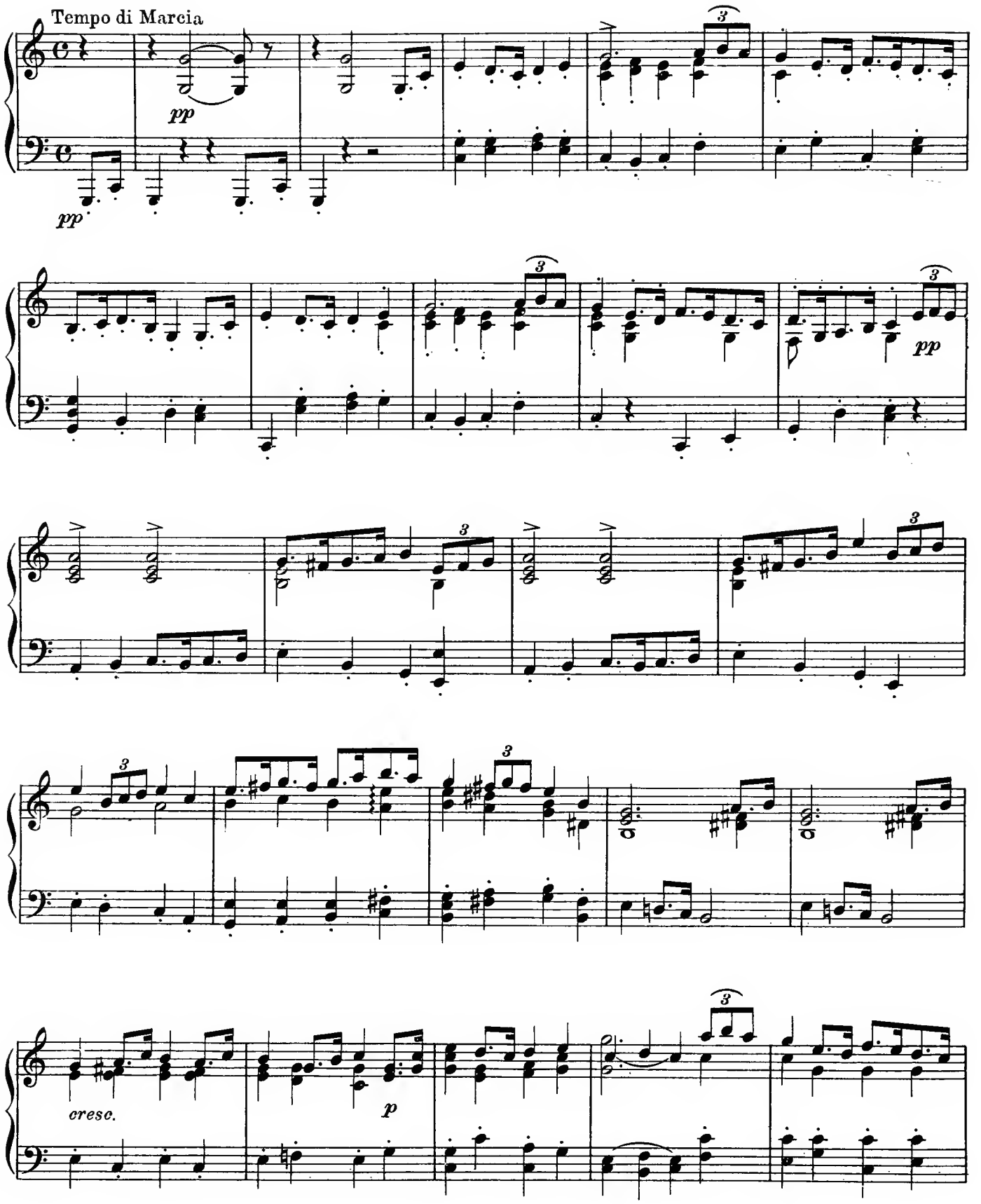
Minne (Op. 21, № 4)



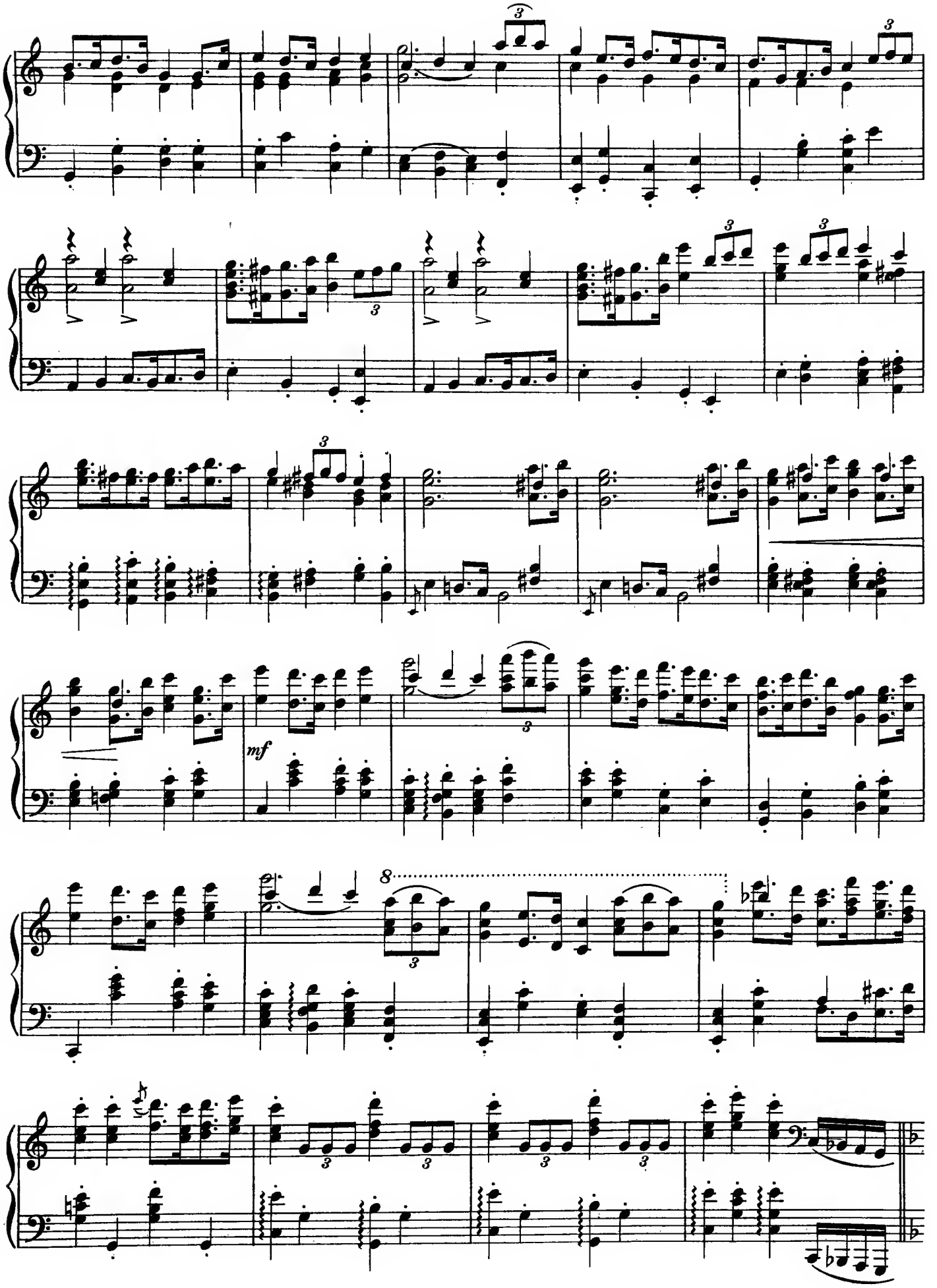

Bewegter M.M. ♩=132
p
cresc.
mf
ritard.
a tempo
p
p

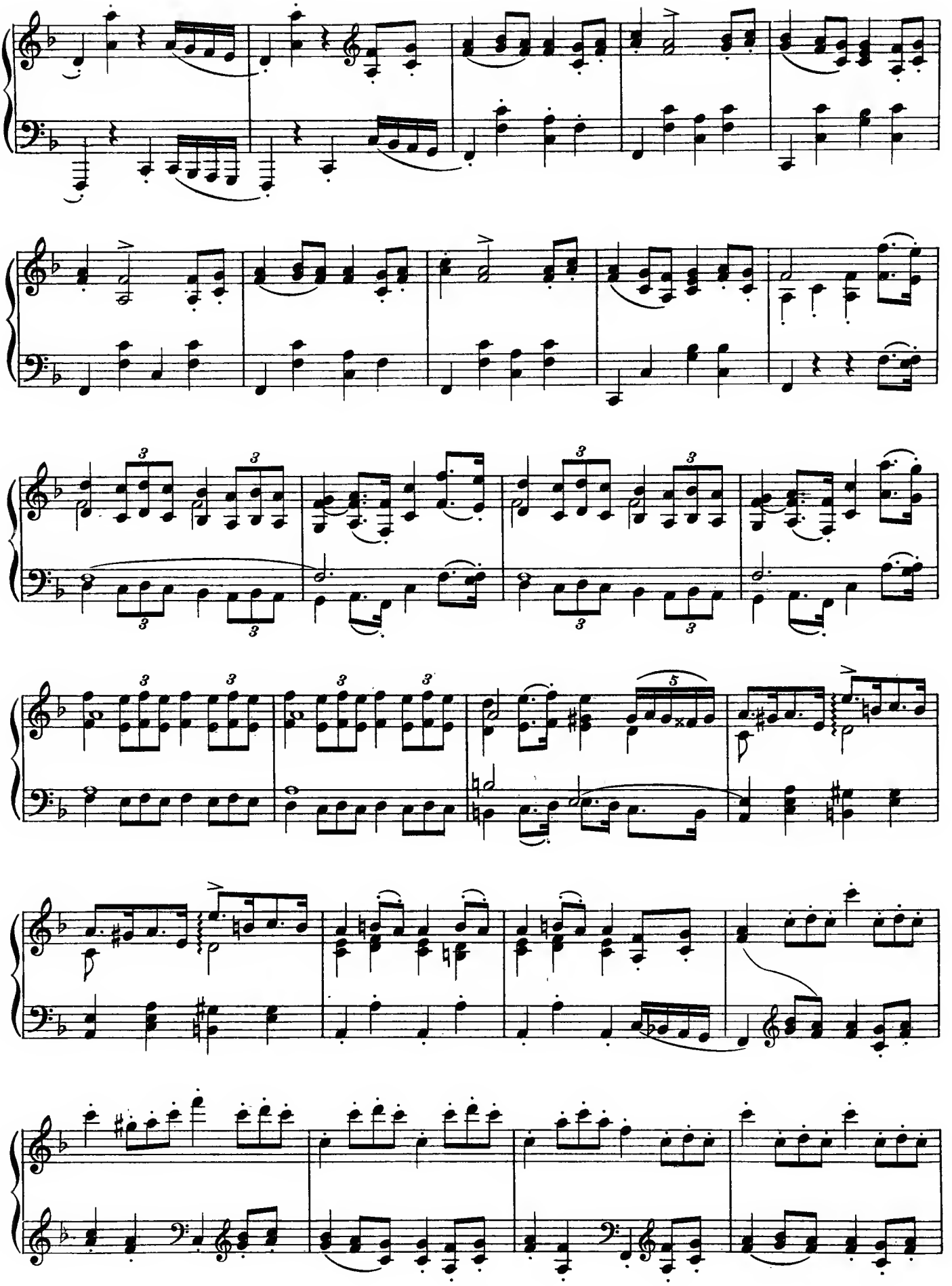
Joachim Raff (1822–1882)

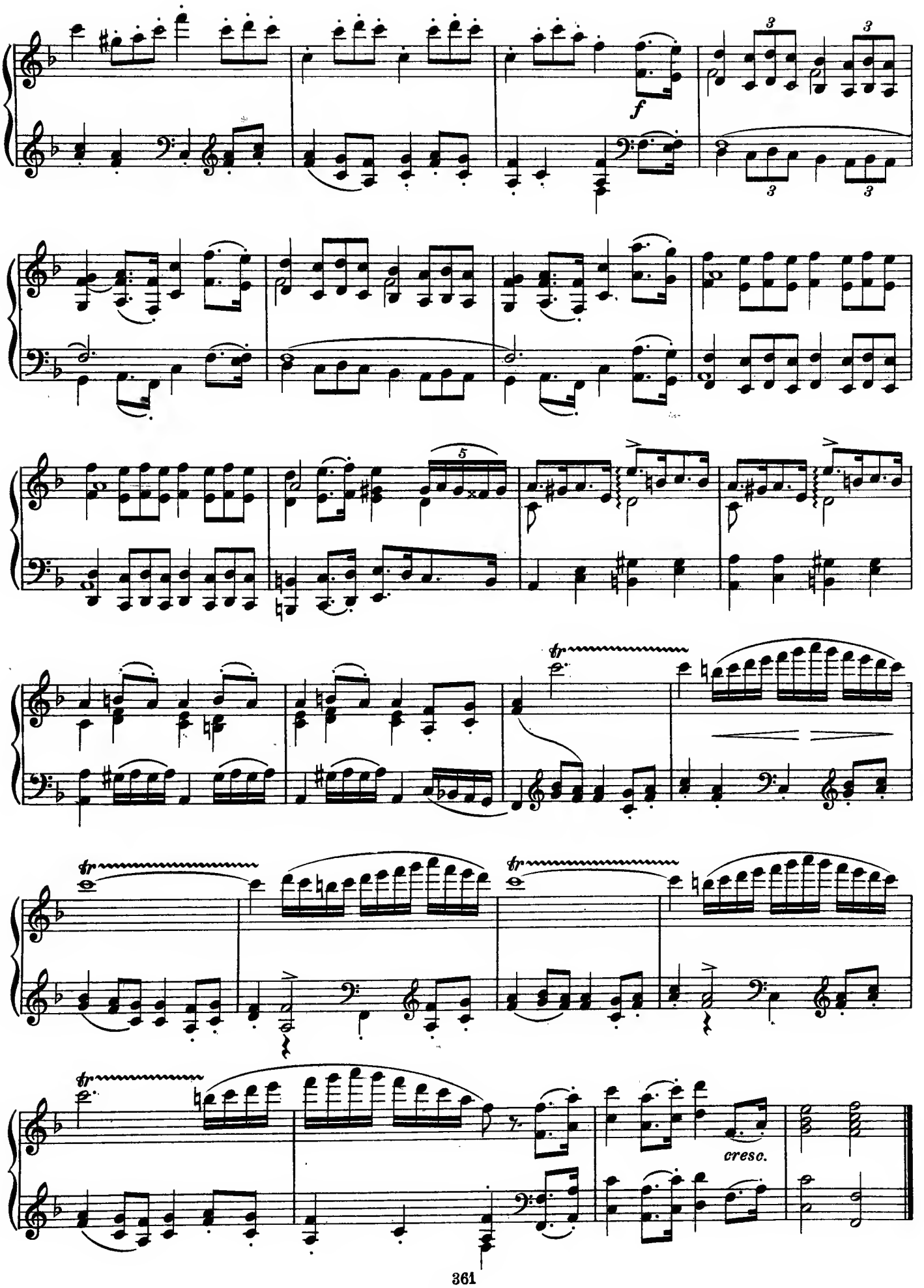
*"Parting March" from Symphony "Leonore"



* The opening sections of this movement only are given.
The final measure has been supplied by the editors.

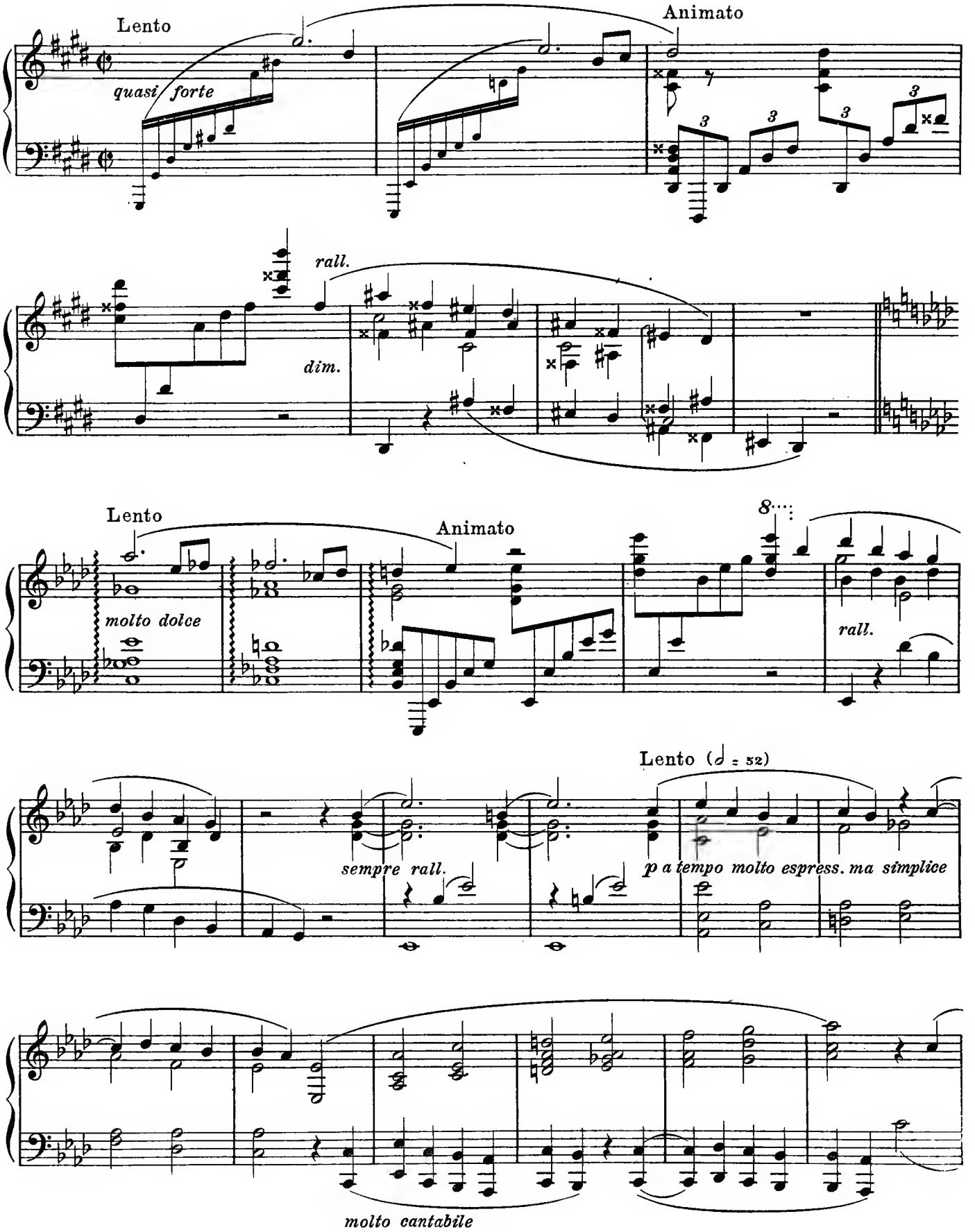

mf
8

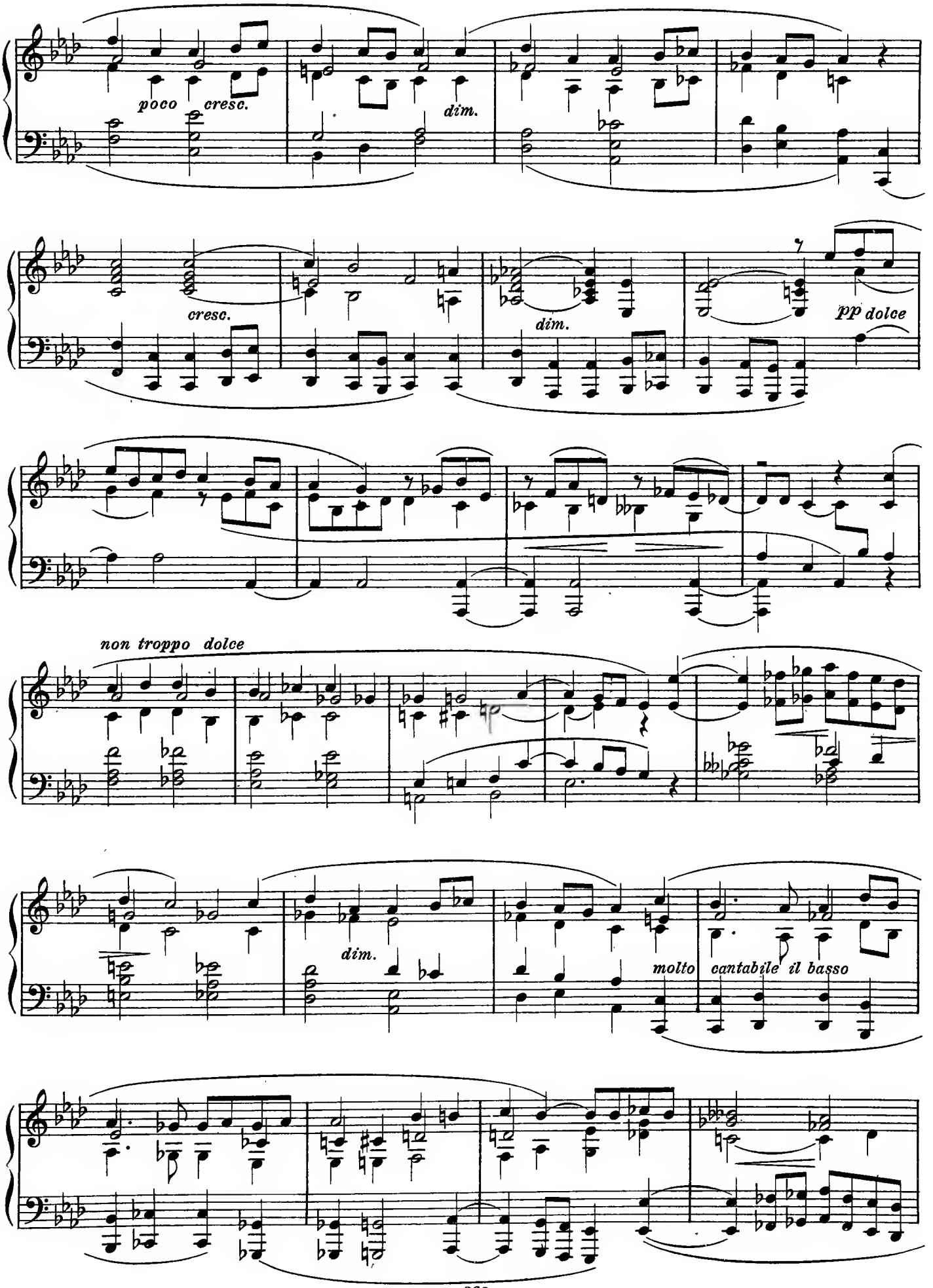


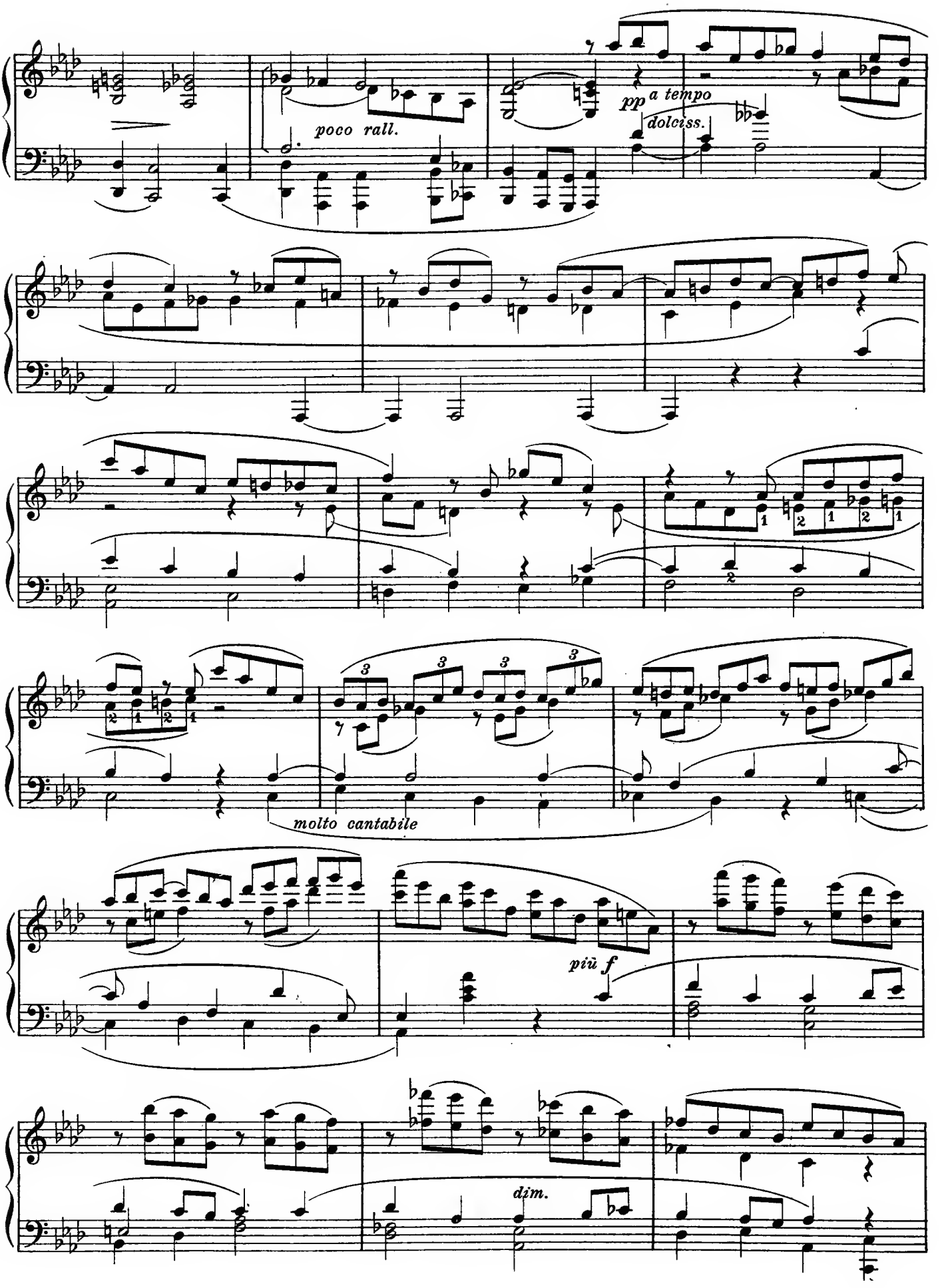

f
cresc.

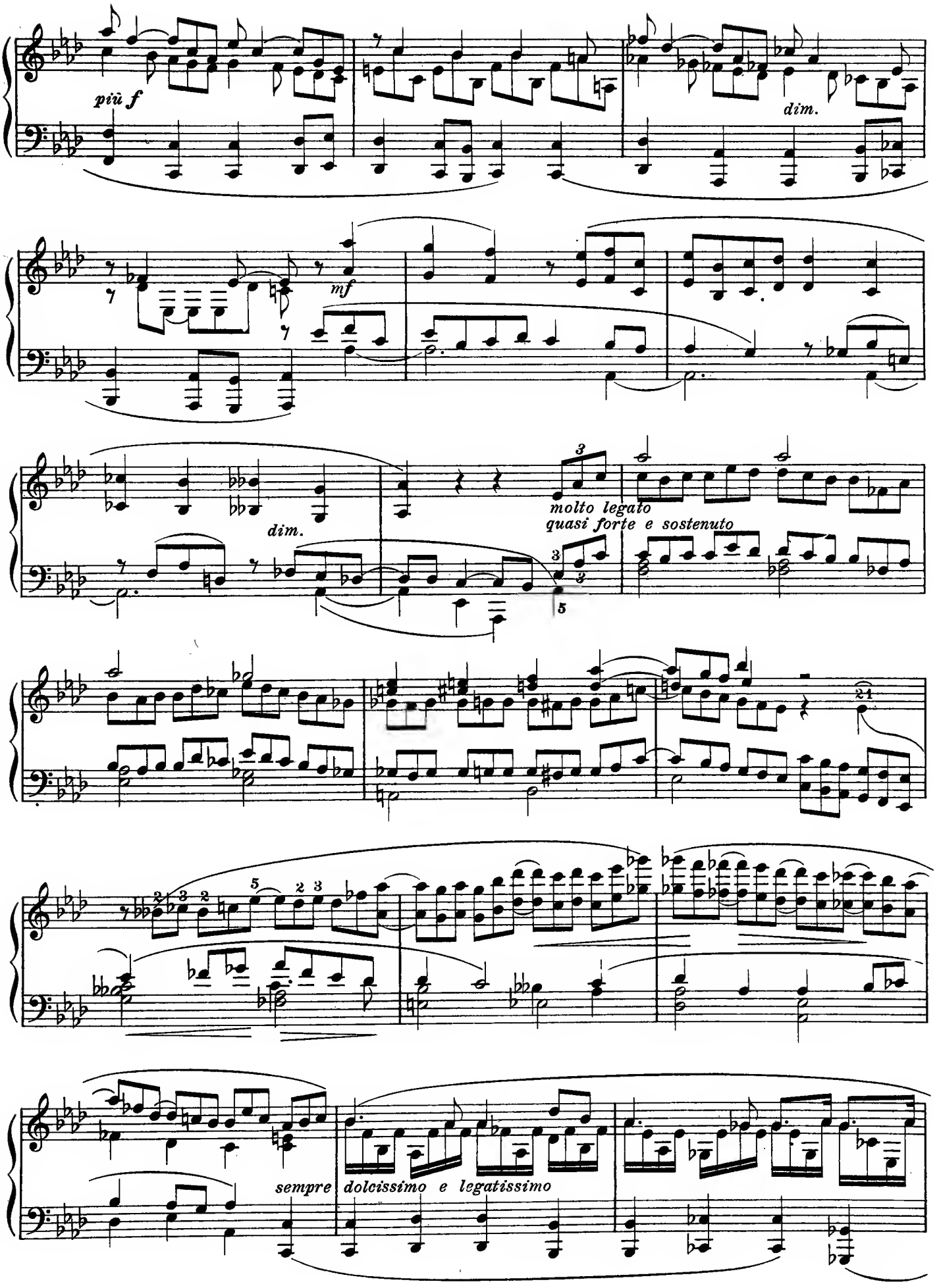
César Franck (1822 - 1890)

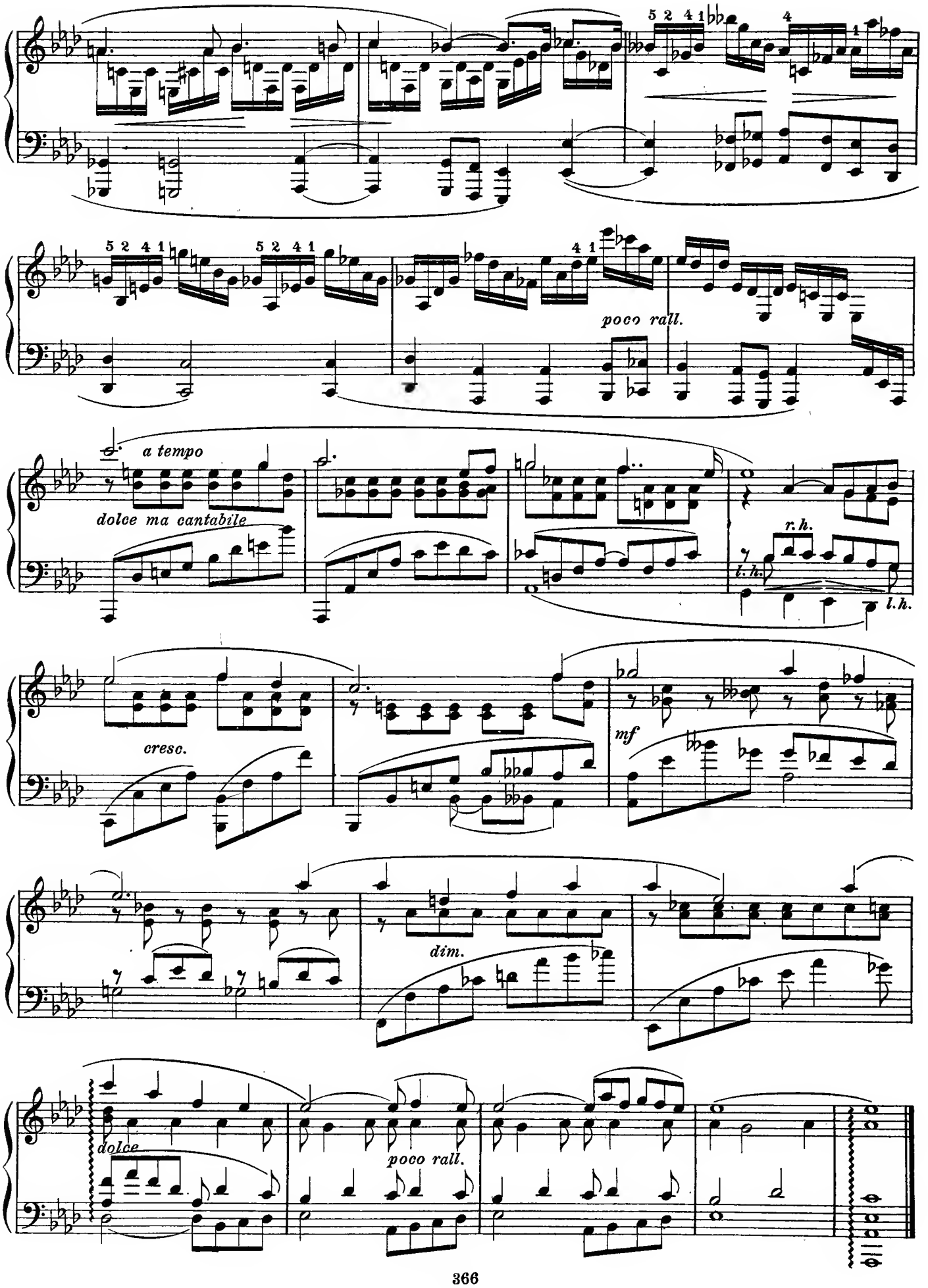
Aria from "Prélude, Aria et Final"




poco cresc.
dim.
cresc.
dim.
pp dolce
non troppo dolce
dim.
molto cantabile il basso

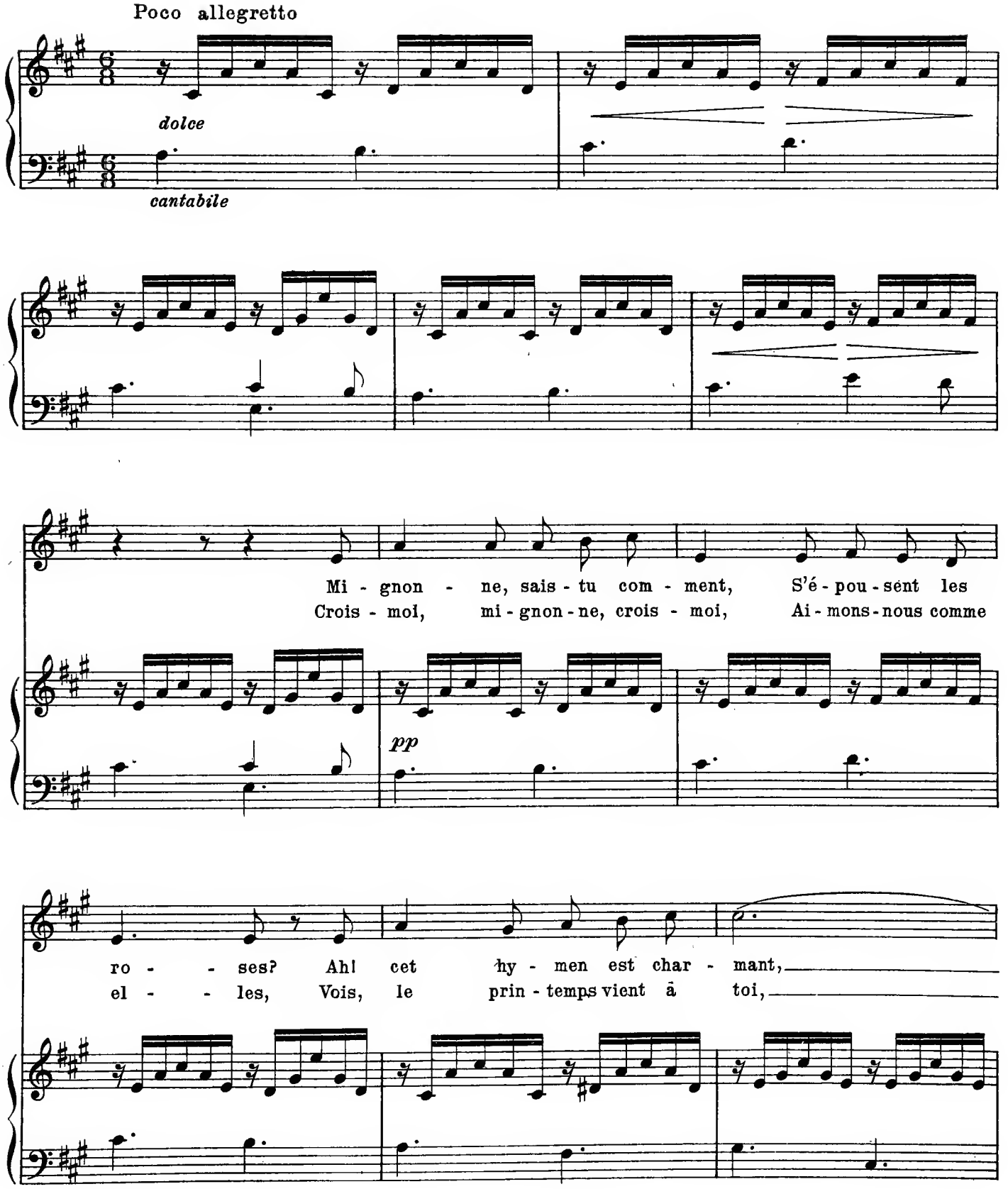

poco rall.
pp a tempo
dolciss.
molto cantabile
più f
dim.

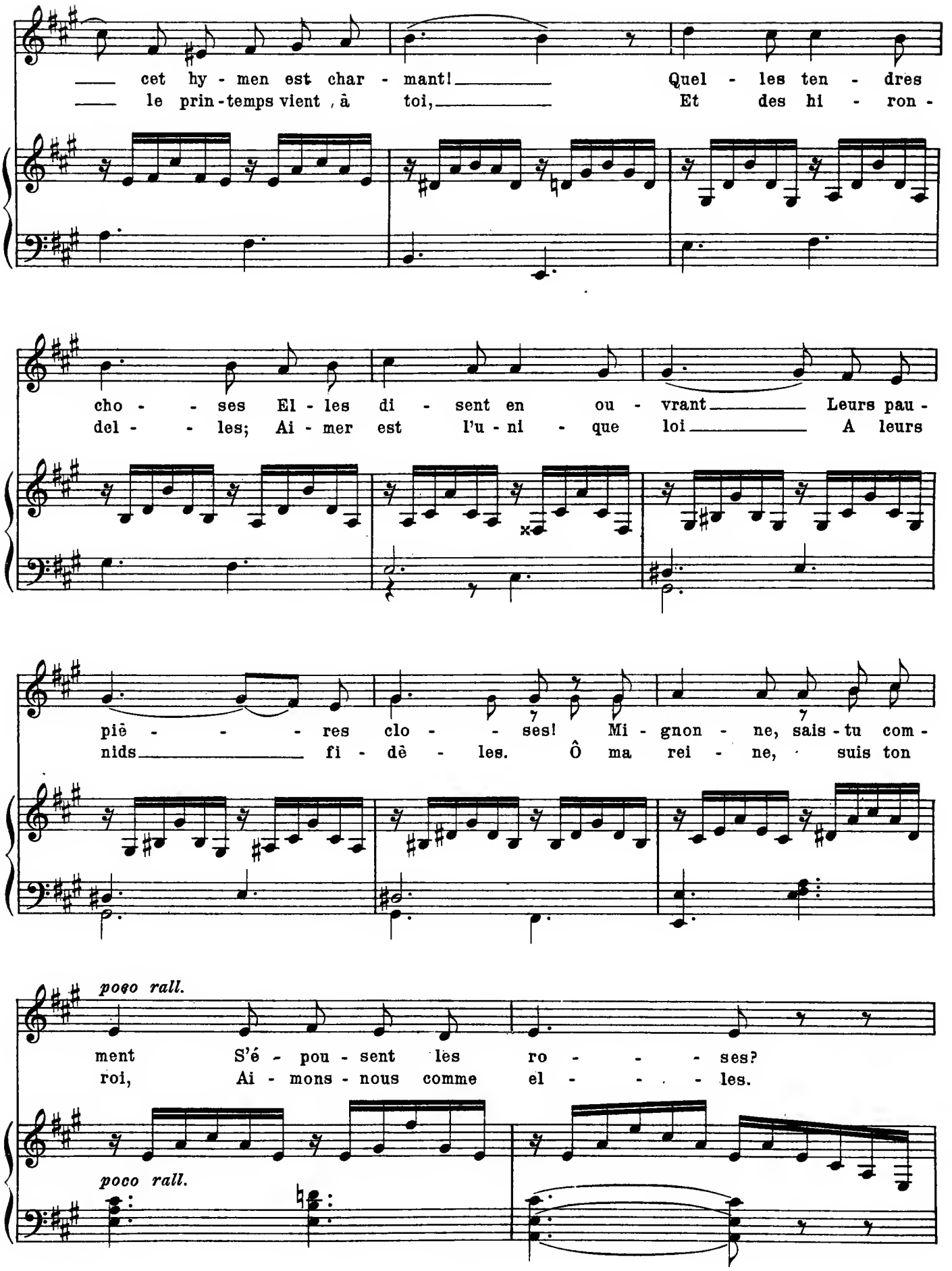

più f
dim.
mf
dim.
molto legato
quasi forte e sostenuto
sempre dolcissimo e legatissimo

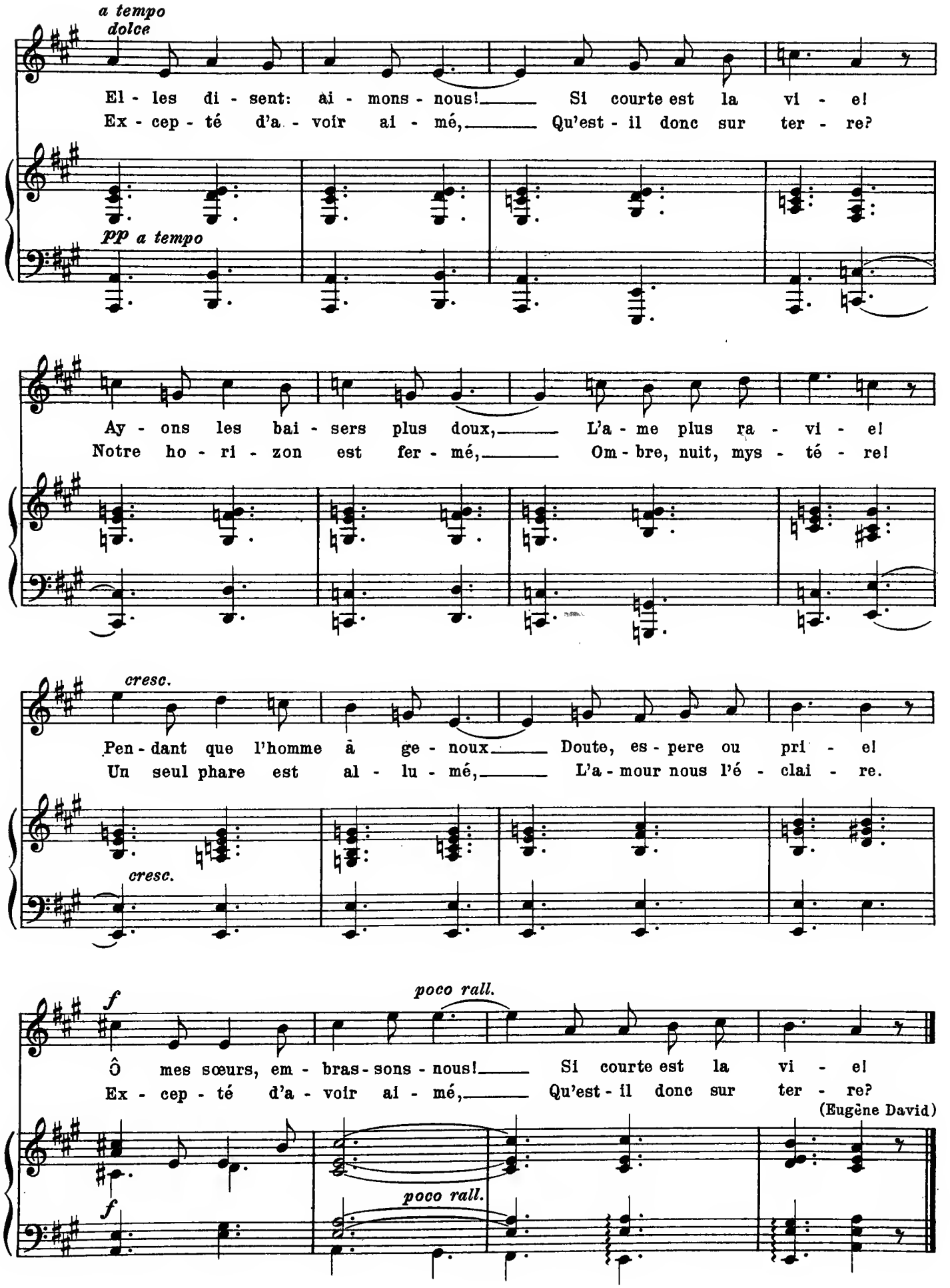

poco rall.
a tempo
dolce ma cantabile
r.h.
l.h.
l.h.
cresc.
mf
dim.
dolce
poco rall.

César Franck (1822 - 1890)

Song: "Le Mariage des Roses"



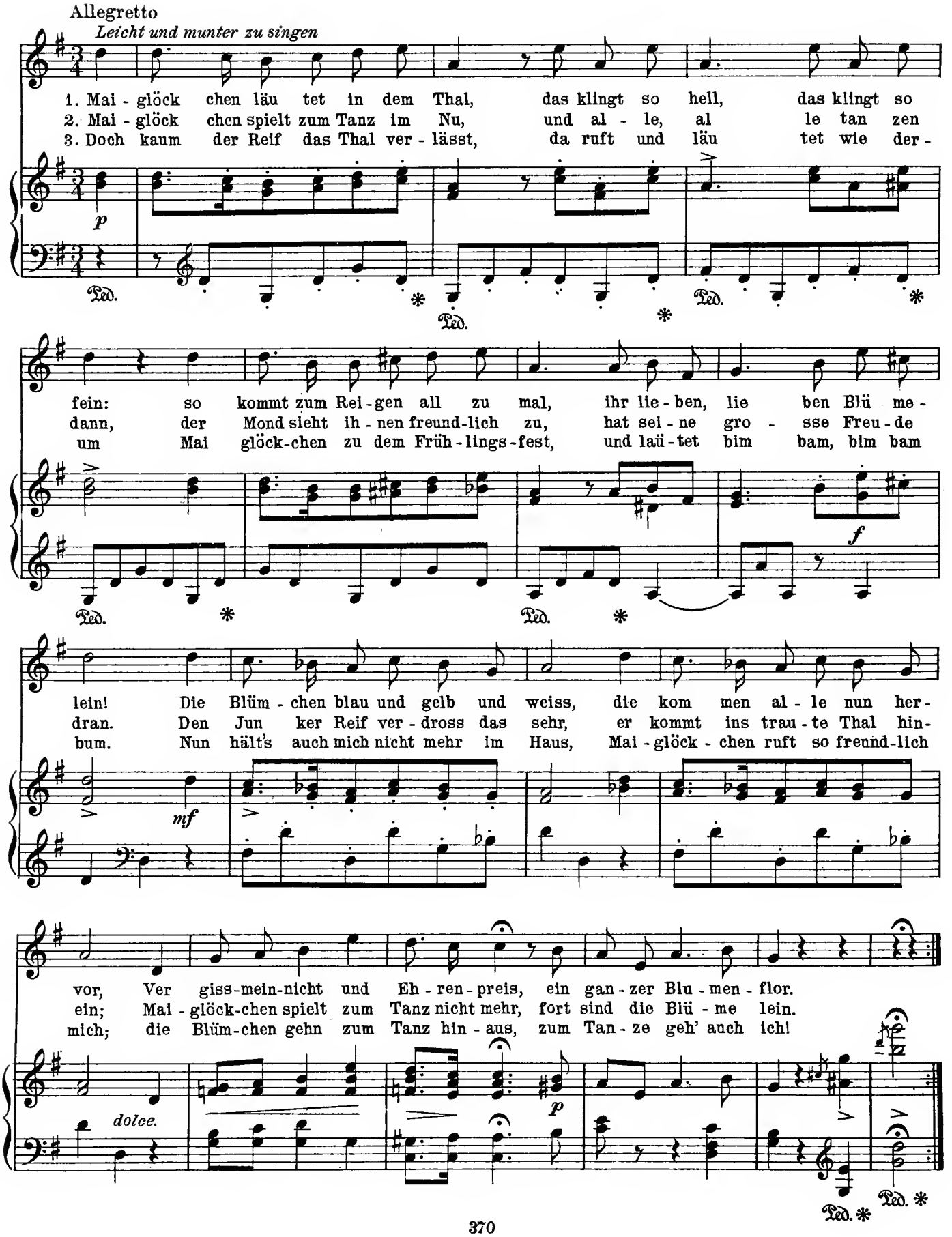

cet hy - men est char - mant! Quel - les ten - dres
le prin - temps vient, à toi, Et des hi - ron -
cho - ses El - les di - sent en ou - vrant Leurs pau -
delles; Ai - mer est l'u - ni - que loi A leurs
piè - res clo - ses! Mignonne, sais - tu com -
nids fi - dè - les. Ô ma rei - ne, suis ton
poco rall.
ment S'é - pou - sent les ro - ses?
roi, Ai - mons - nous comme el - les.
poco rall.


a tempo
dolce
El - les di - sent: ai - mons - nous! Si courte est la vi - e!
Ex - cep - té d'a - voir ai - mé, Qu'est - il donc sur ter - re?
pp a tempo
Ay - ons les bai - sers plus doux, L'a - me plus ra - vi - e!
Notre ho - ri - zon est fer - mé, Om - bre, nuit, mys - té - re!
cresc.
Pen - dant que l'homme à ge - noux Doute, es - pere ou pri - e!
Un seul phare est al - lu - mé, L'a - mour nous l'é - clai - re.
cresc.
f
poco rall.
Ô mes sœurs, em - bras - sons - nous! Si courte est la vi - e!
Ex - cep - té d'a - voir ai - mé, Qu'est - il donc sur ter - re?
(Eugène David)
f
poco rall.

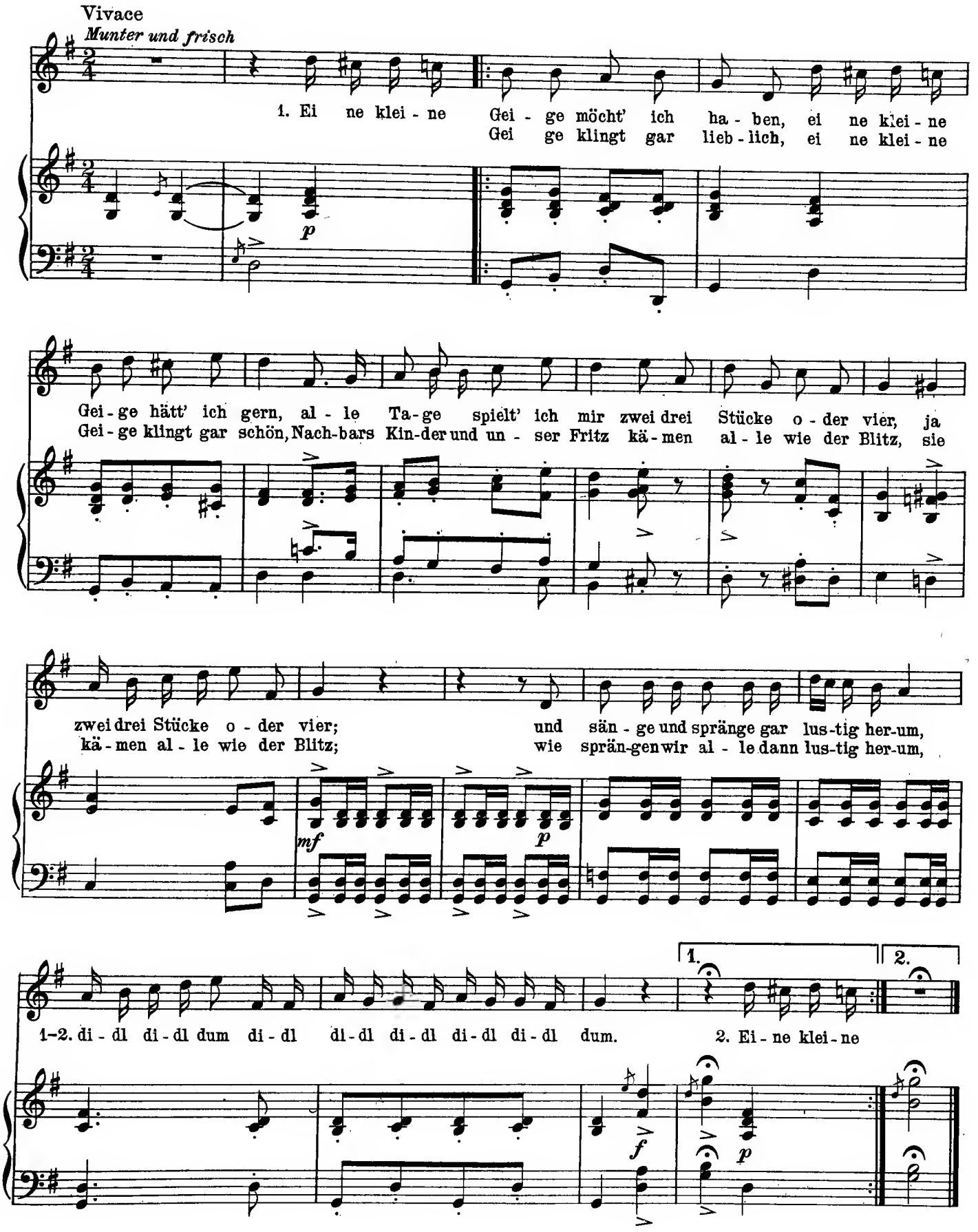
Carl Reinecke (1824–1910)

2 Kinderlieder

1. Maiglöckchen und die Blümchen

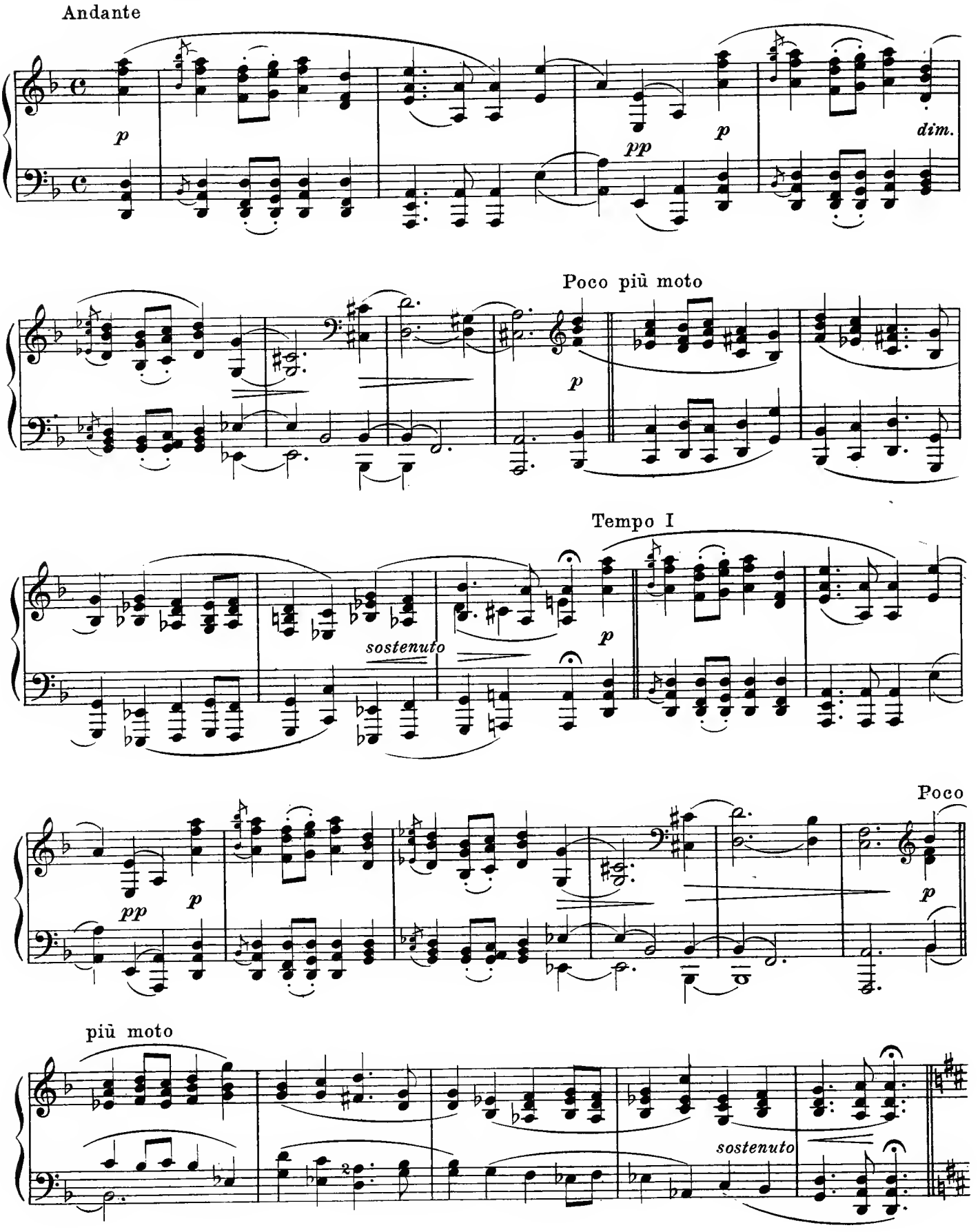


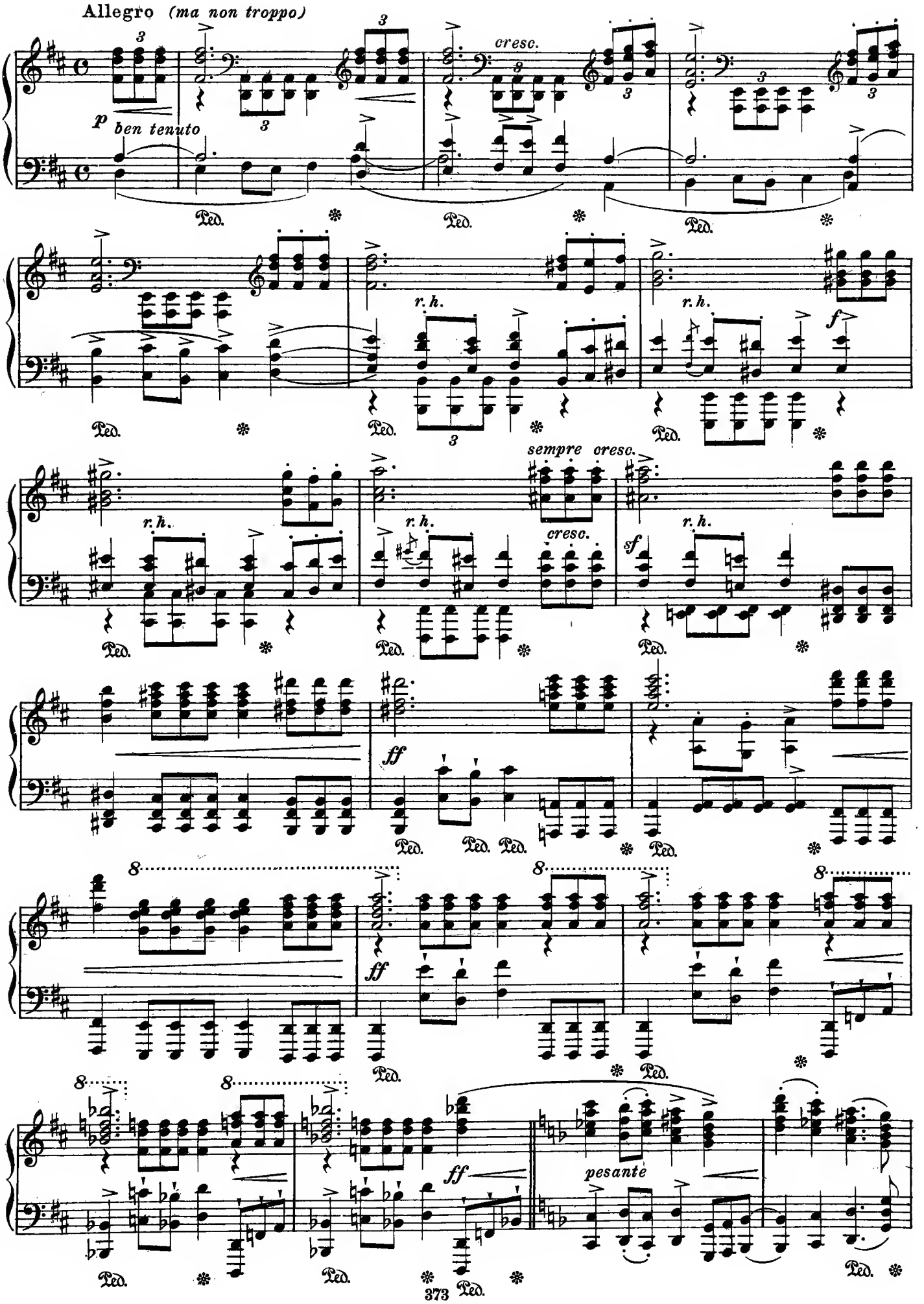
2. "Eine kleine Geige möcht' ich haben"

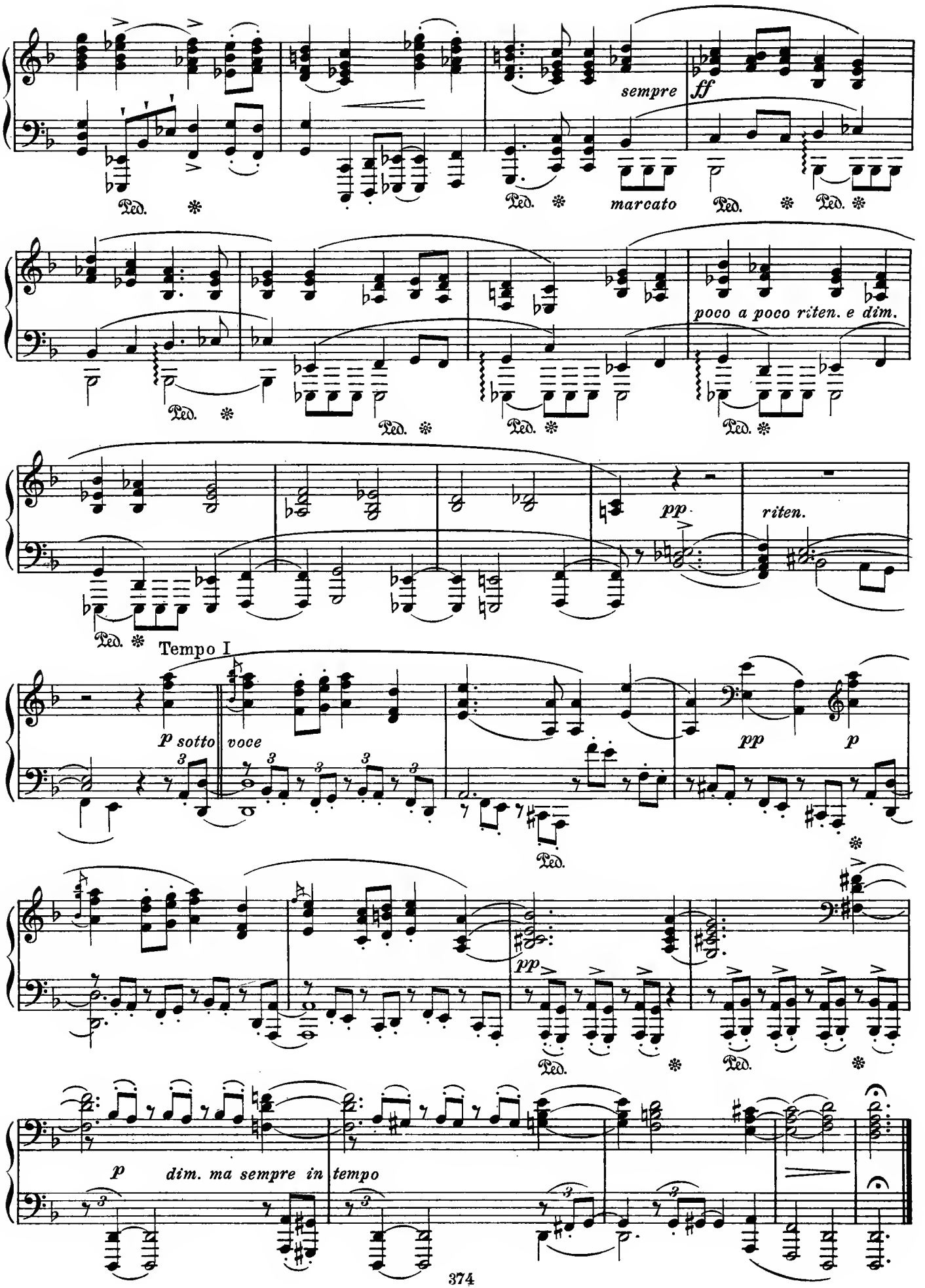


Johannes Brahms (1833-1897)

Ballade No. 1. After the Scottish Ballad "Edward" (Op. 10, No. 1)




Allegro (ma non troppo)
p
ben tenuto
cresc.
r. h.
f
sempre cresc.
cresc.
sf
ff
pesante
Ped.

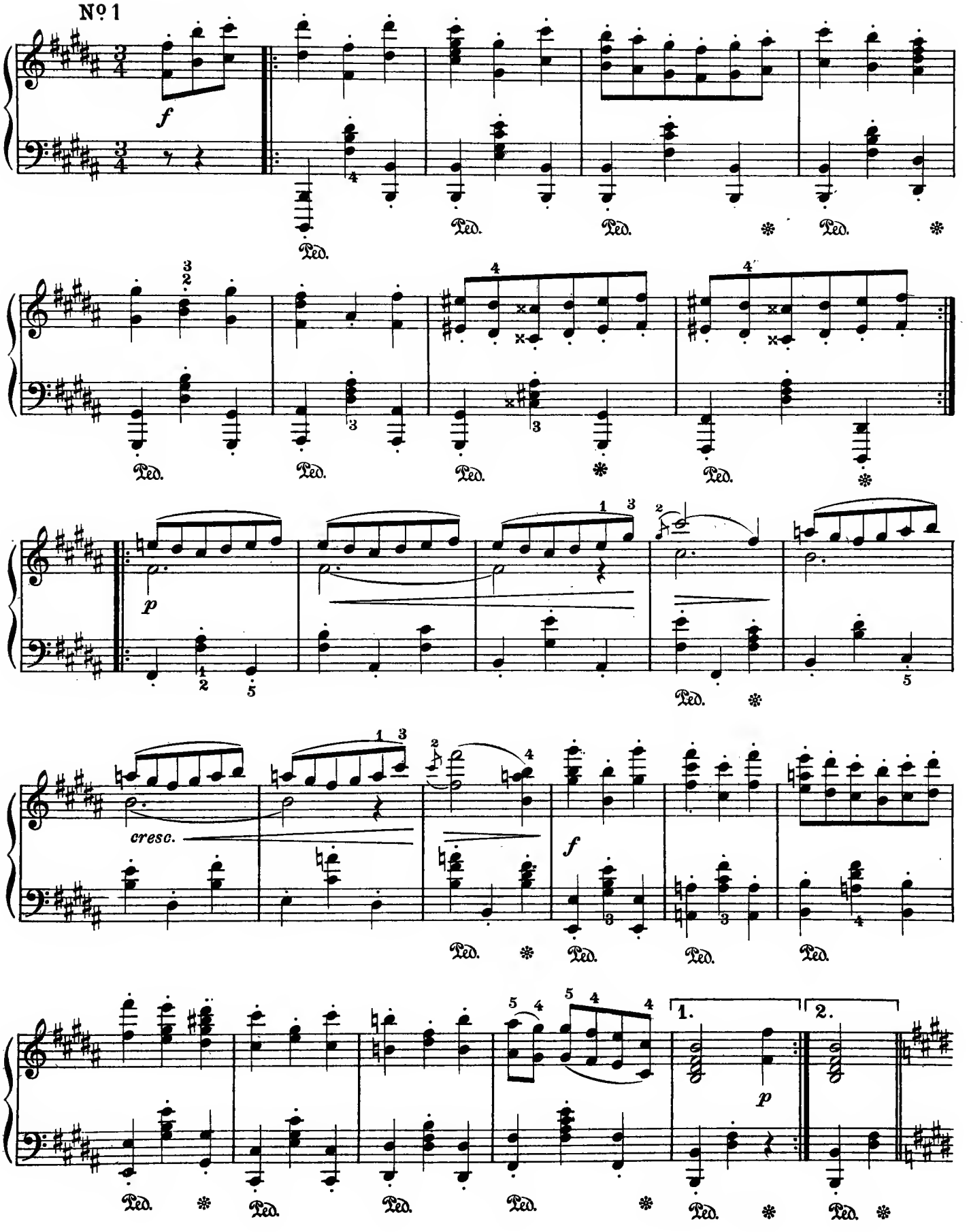

sempre
ff
marcato
poco a poco riten. e dim.
pp
riten.
Tempo I
p sotto voce
pp
p
pp
p
dim. ma sempre in tempo

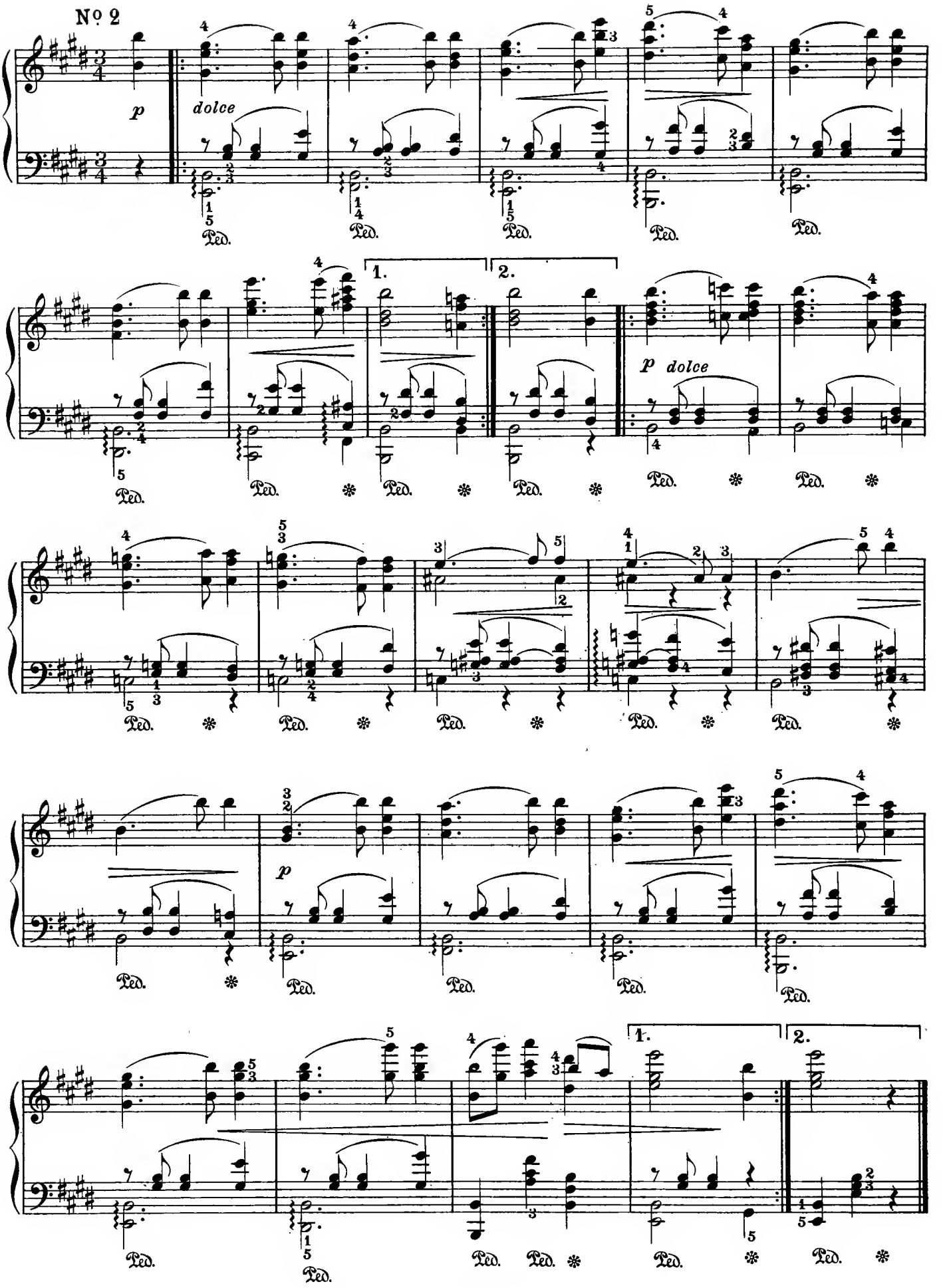
Johannes Brahms (1833-1897)

Walzer (Op. 39)

Tempo giusto

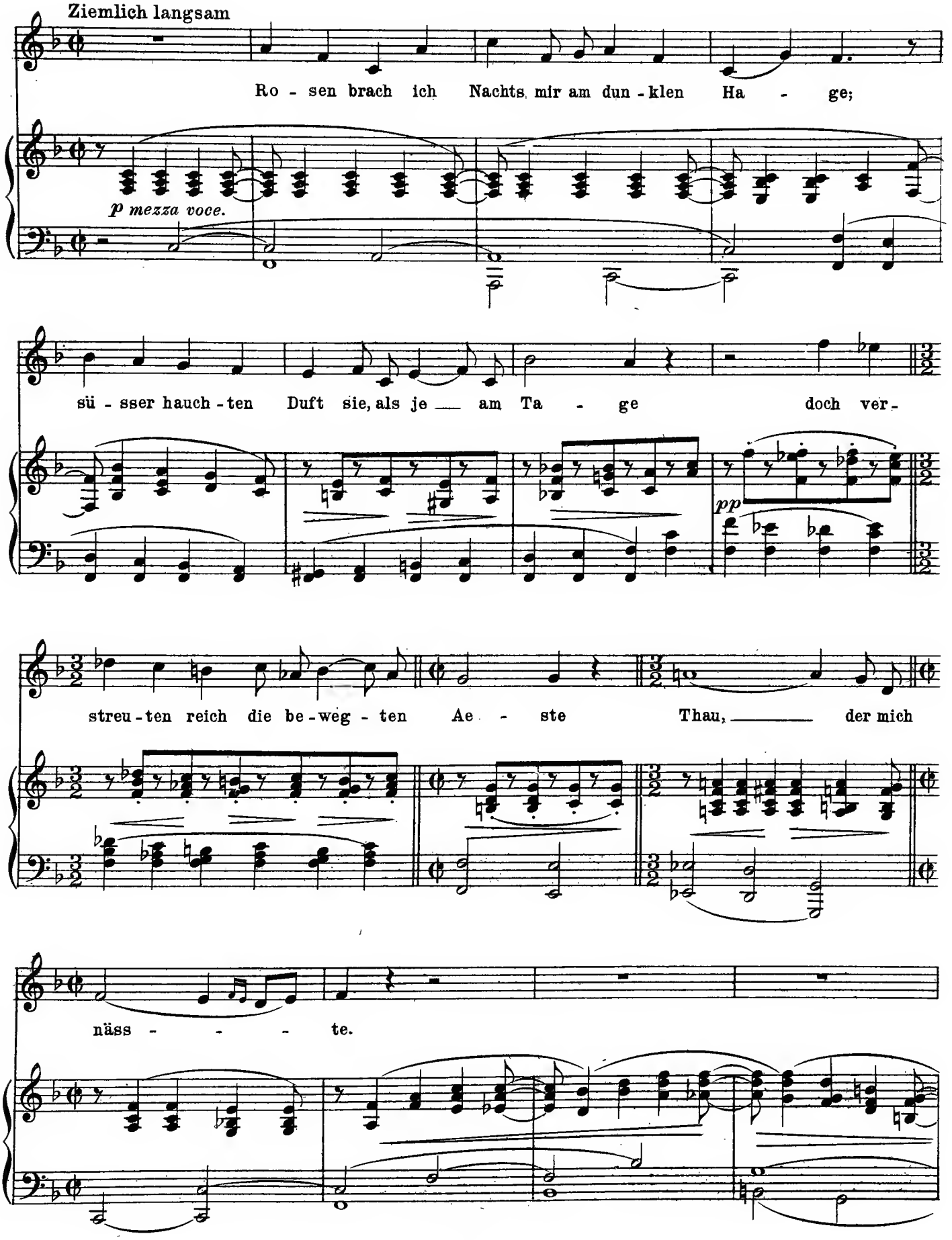
No 1

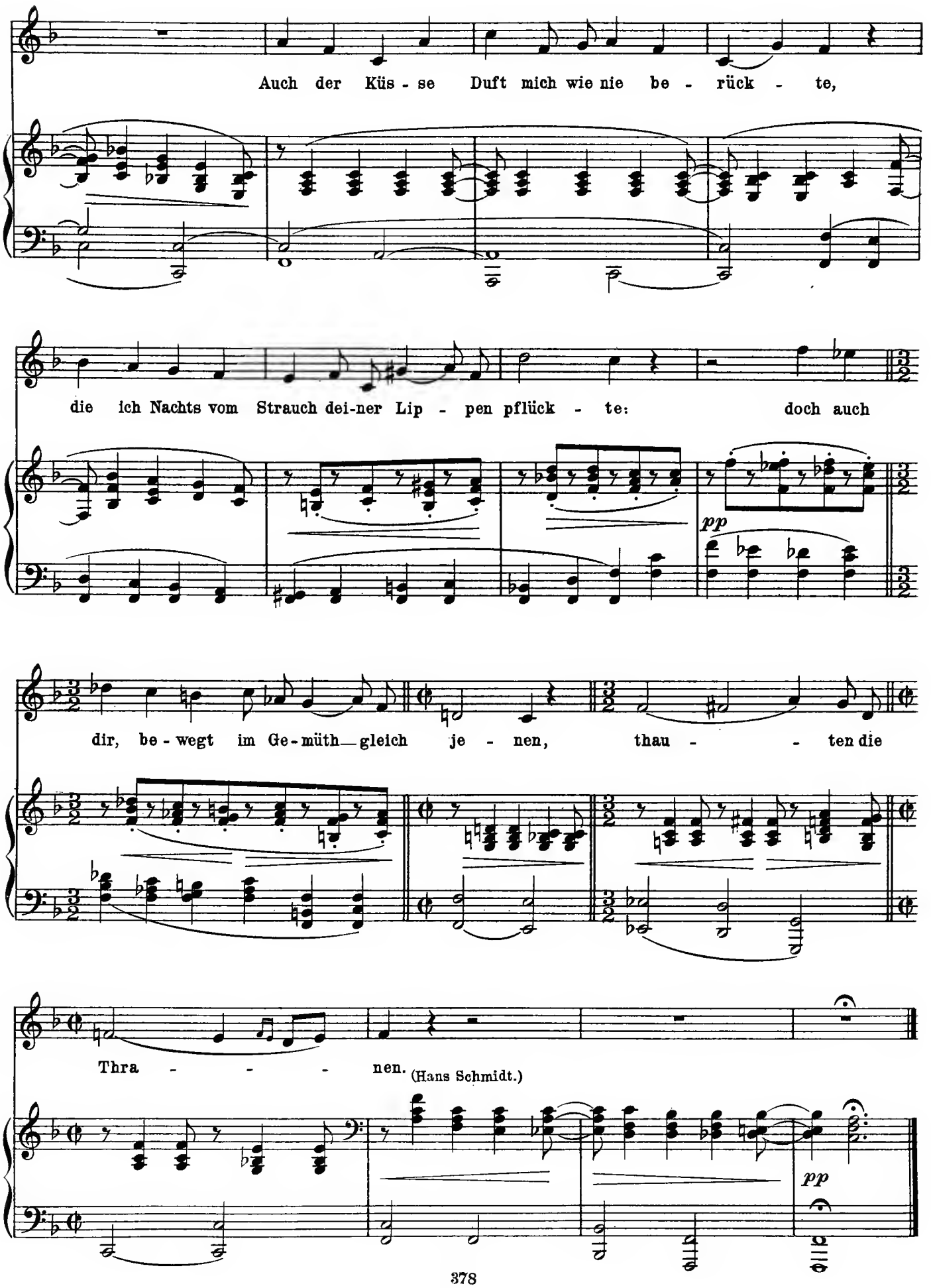



No 2
p
dolce
1.
2.
p dolce
p
Ped.

Johannes Brahms (1833-1897)

Sapphische Ode.




Auch der Küs - se Duft mich wie nie be - rück - te,
die ich Nachts vom Strauch dei-ner Lip - pen pflück - te: doch auch
pp
dir, be - wegt im Ge-müth gleich je - nen, thau - - ten die
Thra - - - - nen. (Hans Schmidt.)
pp