

VIVALDI

II Vanum est vobis

Largo

75

Musical score for page 75, first system. The score consists of three staves. The top staff is treble clef, B-flat key signature, and 2/4 time. The middle staff is bass clef, B-flat key signature, and 2/4 time. The bottom staff is bass clef, B-flat key signature, and 2/4 time. The first measure shows a rest followed by a dynamic *mp*. The second measure begins with a bass note followed by a melodic line. The third measure features a bass line with eighth-note patterns. The fourth measure concludes with a bass note and a melodic line.

Musical score for page 75, second system. The score consists of three staves. The top staff is treble clef, B-flat key signature, and 2/4 time. The middle staff is bass clef, B-flat key signature, and 2/4 time. The bottom staff is bass clef, B-flat key signature, and 2/4 time. The first measure shows a rest followed by a dynamic *mp*. The second measure begins with a bass note followed by a melodic line. The third measure features a bass line with eighth-note patterns. The fourth measure concludes with a bass note and a melodic line.

mf

80

Va - num est vo - bis an - te lu - cem sur - ge - re,
Vain is your ris - ing ev' - ry day be - fore the dawn,

Musical score for page 80, first system. The score consists of three staves. The top staff is treble clef, B-flat key signature, and 2/4 time. The middle staff is bass clef, B-flat key signature, and 2/4 time. The bottom staff is bass clef, B-flat key signature, and 2/4 time. The first measure shows a bass note followed by a melodic line. The second measure features a bass line with eighth-note patterns. The third measure concludes with a bass note and a melodic line.

an - te lu - cem sur - ge - re.
ev' - ry day be - fore the dawn.

Va - - - - num est
Vain _____ is your

vo - bis,
ris - ing,

va -
vain

- - - - num est vo - bis
is your ris - ing

an - te lu - cem, an - te lu - cem sur - ge - re.
ev' - ry morn - ing, ev' - ry day be - fore the dawn.

III Surgite

Presto

Sur - gi - te,
Ris - ing up,

sur - gi - te,
ris - ing up,

Presto

f

100

Adagio (non troppo)

mf

p

sur - gi - te postquam se - de - ri - tis, qui man - du - ca - tis pa nem do - lo -
ris - ing up and go - ing late to rest, you eat the bread of sor - row, of sor -

Adagio (non troppo)

mf

p

Presto

f- ris.
- row.Sur - gi-te, sur - gi-te,
Ris - ing up, ris - ing up,

Presto

f

(1)

Adagio

*mf*sur - gi-te,
ris - ing up,post-quam se - de - ri - tis qui
and go - ing late to rest you

Adagio

*p*man - du - ca - tis pa - nem do - lo -
eat the bread of sor - row, of sor -*poco rit.**a tempo*

- ris.

- row.

*poco rit.**a tempo*

TOSCA

5.

Io ti sento!... (1906)

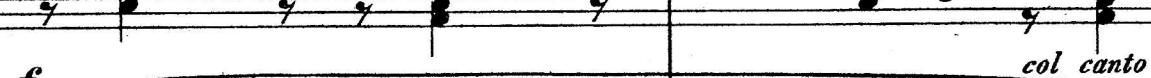
A Enrico Caruso

Melodia

$\text{♩} = 126$
ALLEGRO



³
CANTO

*a tempo*

cres. e stentato

ful - gi - do del tri - ste vi - ver mio su l'on-de a -

cres. col canto

- ma - - re.....

rit. diminuendo.....

p poco rit.

Io ti sen - to nel fre - sco o - lez - zo del - le

p poco rit.

a tempo

ro - - - se; tu fior più mol - le e

a tempo

15

te - - ne - - ro che in u - n'o - - ra di

This musical score page features three staves. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The key signature is one flat. The vocal line continues from the previous page, with lyrics "te - - ne - - ro che in u - n'o - - ra di". The piano accompaniment consists of chords and bass notes.

17

fe - de a - - mor com - - po - - se.

This page continues the musical score. The vocal line begins with "fe - de a - - mor" and ends with "com - - po - - se.". The piano accompaniment provides harmonic support with chords and bass notes.

19

Io ti sen - - to nel lu - - - me che da le

The vocal line starts with "Io ti sen - - to nel lu - - - me che da le". The piano accompaniment includes a dynamic marking of *f* (fortissimo) at the beginning of the measure.

21

stel - - - le pio - ve; tu

The vocal line concludes with "stel - - - le pio - ve; tu". The piano accompaniment maintains its harmonic function with chords and bass notes.

23

stel - la an - cor più lim - - - pi - da, più rag -

25

-gian - te di Ve - ne - re e di Gio - ve. o
affrett.

affrett.

27

cres.:
so - - - le, o fio - - - re,
cres.:
ritenuto

29

ritenuto
o stel - la vi - - - va,
ritenuto

31 *a tempo*

cresc.

33 *a tempo*

f *opp.*

35

ff *molto ritenuto*

ff *molto ritenuto* *col canto*

38 *a tempo*

a tempo

L.A. **L.A.* **L.A.* **L.A.* **L.A.*

Tosti

8.

Strana (1893)

Racconto

*PIUTTOSTO MOSSO***CANTO***PIUTTOSTO MOSSO*

Tre man le fo - glie con bri - vi - do

len - to: Al bo - sco ver - de che bi - sbi - glia e po - sa

Narra una storia il

ven - to.....

E co - min - cia co - si:.....

C'era una

13

a tempo

voi - ta... E, tre - gi - dando all'a - li - tan - te

14

spi - ro, Il bo - sco ver - de..... a - scol - ta.

18

E - ra un'er - ran - te e fer - vi - da gi - ta - na: A - vea la

21

poco rit:..... boc - ca ros - sa e fulvo il cri - ne, E si chiama - va:

poco rit:.....

col canto

24

Stra-na.....

a piacere

Un gior-no a - mò. ~ Fu spasmo e fu dol-

*rit.**p col canto*

27

a tempo

-cez - za,

Fu sor-ri - so e de - li - rio, ombra e splen-

*rit.**a tempo*

30

-do - re

Di quel l'a - mor

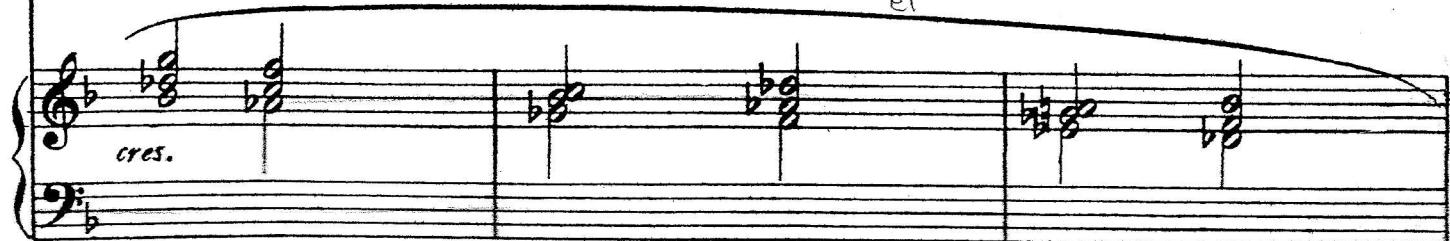
l'eb - brez - za.



34

*affrett. e cres.*Un al - tro giorno atte - se, ed *ei* non ven - ne.*ei*

At - tese a



37

*rit.**parlate**pp*

lun go, pal pi tan tee mu ta. Non ven ne più... non
rit.

*col canto**pp*

40

rit.

ven - ne. Ed es sa al lor,..... chinando il volto as sor - to,.....

rit.

43

*pp**p**LARGO*

Dis - se:..... A che ser - ve tra scia - nar la

*LARGO molto legato**pp col canto**pp*

45

vi - ta,..... Quando l'a mo re è mor to?..

pp

Ave Maria

op. 80

Luigi Luzzi
1828-1876

Andante $\text{J} = 66$

Ave Maria, a pie na di
gra zie il Si gnor e te co Tu
sei be ne det ta fra le don ne, tu se i be ne det ta fra le

allarg.

don - ne. E be - ne-det. to il frut - to del ven - tre
pp

tu - o Ge - sù.
supplichevole

Ma - ri - a! Ma - ri - a!
pp

ff con transporto

A - ve Ma -
p
 ri - a, pie - na di gra - zie. A - ve!

p

rall.

Poco più mosso $\text{d}=80$

pp

pregando

San-ta Ma-ri-a, Mad-re di

bb

Di-o, pre-ga per no-i pec-ca-

cresc.

to-ri, pec-ca-to ri, a-des-so e nel-

cresc.

cresc.

-l'o-ra del-la no-str-a mor-te, del-la no-str-a mor-

dim.

Tempo I

tranquillo

- te. Ma - ri - a, Ma - ri - a,
 pre - ga per no - i a - des - so, e nel -
 l'o - ra del la no stra mor - te! Ma -
 ri - a! Ma - ri - a, pre - ga per
 no - i, Ma - ri - a!
 col canto
 A - men!

OPEN THY BLUE EYES

(OUVRE TES YEUX BLEUS)

154

PAUL ROBIQUET
Translated by Arthur Westbrook

(Original Key, F)

JULES MASSINET

Allegro, con molto anima
(Avec assez d'animation)

VOICE

He (Lui)

O - pen thy blue eyes now, my
Ou - vre tes yeux bleus, ma mi

PIANO



dar - - - ling, 'Tis dawn of day;
gnon - - - ne: Voi - ci le jour.



On the leaf - y bough trills the star - - - ling His am'rous
Dé - jà la fau - vet - te fre - don - - - ne Un chant d'a -



lay.
mour. Au - ro - ra with the hue of ro - - - ses
Lau - rore é - pa - nou - it la ro - - - se.



Doth tinge the skies;
Viens a vec moi

The
Cueil -

love - ly mar - gue - rite un - clos - es;
lir la mar - gue - rite é - clo - se.

My love, a - rise!
Ré veil - le - toil

My love, a - rise!
Ré veil - le - toil

p rit.

O - pen thy blue eyes now, my dar - - - - ling,
Ou - vre tes yeux bleus, ma mi - gnon - - - - ne;

p rit.

'Tis dawn of day! Why re-gard na-ture's face, which
Voi - ci le jour! A quoi bon con - tem - pler la

un poco meno mosso, molto sostenuto

She (*Elle*)

Tempo I (*un peu moins animé, plus soutenu*)

mf

glow - eth in ra - diance bright? No
ter - re Et sa beau - té? L'a -

dim.

sum - mer day such joy be - stow - - - eth As love's de -
mour est un plus doux mys - tè - re Qu'un jour d'é -

dim.

cresc.

light. From my breast sweet - est songs are
té; C'est en moi que l'oi - seau mo -

cresc.

soar - - - ing With con - qu'ring art,
dule Un chant vain queur,

f

And the rays of sun - light are pour - - - - ing
Et le grand so - leil qui nous brû - - - - le

rall. *a tempo*

From out my heart!
Est dans mon cœur!

a tempo

rall. *ff cresc.* *rall.*

H. Purcell

6. The fatal hour comes on

(Adagio)

Musical score for the first system of 'The fatal hour comes on'. The key signature is one sharp (F#). The vocal line consists of eighth-note patterns. The piano accompaniment features sustained notes and chords. The lyrics are: 'The fa - - tal hour, the fa - - tal hour comes'.

on, comes on a - pace, which I had rather die

Musical score for the second system of 'The fatal hour comes on'. The key signature changes to two sharps (G). The vocal line continues with eighth-note patterns. The piano accompaniment includes sustained notes and chords. The lyrics are: 'on, comes on a - pace, which I had rather die'.

than see;

for when fate calls

you from this

Musical score for the third system of 'The fatal hour comes on'. The key signature changes to three sharps (D). The vocal line continues with eighth-note patterns. The piano accompaniment includes sustained notes and chords. The lyrics are: 'than see; for when fate calls you from this'.



cer - - tain, cer - - - tain mi - se - ry.

The thought does stab me to the

heart,
and gives me pangs no

heart,
and gives me pangs no

heart,
and gives me pangs no



Continuation of the musical score. The piano part shows a dynamic change with a forte dynamic. Measure number 5b is indicated below the piano staff.

Continuation of the musical score. The vocal part continues with the lyrics: "in each vi - tal part; sure, sure, when you go, sure, when you".

Continuation of the musical score. The piano part shows a dynamic change with a forte dynamic. Measure number 6 is indicated below the piano staff.

Continuation of the musical score. The vocal part continues with the lyrics: "go, my heart will break, sure, sure my heart will break".

Continuation of the musical score. The piano part shows a dynamic change with a forte dynamic. Measure numbers 7 and 8 are indicated below the piano staff.

(Moderato)

Since I for you so much, for you so much en - dure,

7 6 #

may I not, may I not hope you will, you will be - lieve,

4# 6 6 6# #

'tis you a - lone, 'tis you a - lone these wounds, these wounds, these

6 7 6#

wounds can cure which are the foun - tains of my grief,

'tis you a - lone, you a - lone, you a - lone these wounds can cure which

(*poco espr.*)

are the foun - tains, are the foun - tains of my grief, which

are the foun - tains, are the foun - tains of my grief.