

# OPERATIC ANTHOLOGY

## Arias and Duets

### SERIES FOUR

ADMETO. i. (1727)	G. F. Handel	UN BALLO IN MASCHERA. i. (1859)	G. Verdi
Spera, si, mio caro bene. Soprano.....	.50	Volta la terra. Ballad. Soprano.....	.35
L'AFRICAINE. i. f. (1865)	G. Meyerbeer	LA BELLE ARSÈNE. f. (1773)	P. A. Monsigny
O Paradis sorti de l'onde. Tenor.....	.60	L'art surpasse ici la nature. Soprano.....	.60
AGNESE. i. (1810)	F. Paër	LA BELLE HÉLÈNE. f. (1865)	J. Offenbach
Ecco de' miei trascorsi. Soprano.....	.35	Là! vrai je ne suis pas coupable. Mezzo-Soprano.....	.35
AGRIPPINA. i. (1709)	G. F. Handel	BIANCA E FALLIERO. i. (1819)	G. Rossini
Aria di Poppea. Soprano.....	.50	Della rosa il bel vermiglio. Soprano.....	1.00
ALCESTE. f. (1767)	C. W. v. Gluck	LA BOHÈME. i. (1897)	R. Leoncavallo
Ah! quel trouble! Soprano.....	.35	Mimi Pinson, la biondinetta. The Song of Musette. Mezzo-Soprano.....	.60
Grand dieux! Soprano.....	.60	BORIS GODOUNOW. (1874)	M. Moussorgsky
Je n'ai jamais aimé la vie. Alto.....	.35	The Siege of Kazan. Ballad. Baritone....	.75
ALCINA. i. (1736)	G. F. Handel	LE BRIGAND. f. (1795)	R. Kreutzer
La bocca vaga. Alto.....	.50	Vastes forêts. Tenor.....	.50
ALESSANDRO IN PERSIA. i. (1727)	L. Leo	CAVALLERIA RUSTICANA. i. (1890)	P. Mascagni
Dirti, ben mio, vorrei. Soprano.....	.35	Brindisi. Drinking-Song. Tenor.....	.50
ALESSANDRO NELLE INDIE. i. (1730)	L. da Vinci	LES CENT VIERGES. f. (1872)	C. Lecocq
Se il ciel mi divide. Soprano.....	.35	Il n'est pas de bonheur. Waltz-Song. Soprano, Mezzo-Soprano.....	.75
ALESSANDRO NELL' INDIE. i. (1768)	A. Sacchini	LE COQ D'OR. f. (1910)	N. Rimsky-Korsakow
Se mai più sarò geloso. Soprano or Tenor..	.35	Hymn to the Sun. Soprano.....	.50
ALESSANDRO STRADELLA. g. (1844)	F. v. Flotow	CRISPINO E LA COMARE. i. (1850)	L. Ricci
So wär' es denn erreicht. Soprano.....	.60	Istorie belle a leggere. Cavatina. Soprano..	.35
AMADIGI. i. (1715)	G. F. Handel	I DISPETTOSI AMANTI. i. (1922)	A. Parelli
Pena tiranna. Alto.....	.35	Vien meco! Romanza. Tenor.....	.60
S'estinto è l'idol mio. Soprano.....	.60	Però son certa. Romanza. Soprano.....	.75
Sussurate, onde lucenti. (The Fountain Song). Alto.....	.50	T'amo! Duet. Soprano and Tenor.....	.60
AMLETO. i. (1865)	F. Faccio	La vita è una commedia. Baritone.....	.50
Essere! o non essere! (Hamlet's Soliloquy). Tenor.....	.50	DON GIOVANNI. i. (1787)	W. A. Mozart
ANDRONICO. i. (1822)	S. Mercadante	Batti, batti, o bel Masetto. Soprano.....	.60
Nel seggio placido. Notturmo. Duet. Soprano and Mezzo-Soprano.....	.50	→ Là ci darem la mano. Duet. Soprano and Baritone.....	.40
ANNA BOLENA. i. (1822)	G. Donizetti	DON SEBASTIANO. i. (1843)	G. Donizetti
Nel veder la tua costanza. Tenor.....	.60	La notte è serena. Barcarola. Baritone...	.35
ARMIDE. f. (1777)	C. W. v. Gluck	EDGAR. i. (1889)	G. Puccini
Allez, éloignez-vous de moi. Tenor.....	.35	La Coppa: Brindisi. The Cup: A Toast. Medium.....	.90
On s'étonnerait moins. Soprano or Mezzo-Soprano.....	.35	EGYPT. i. (1914)	V. J. McCoy
Voici la charmante retraite. Soprano.....	.50	Bacco. Bacchus. High.....	.90
AROLDI. i. (1857)	G. Verdi	Il Addio. The Farewell. Duet. Soprano and Tenor.....	1.50
Sotto il sol di Siria. Tenor.....	.75	Pregghiera di Cleopatra. Cleopatra's Prayer. High.....	1.00
ARTASERSE. i. (1730)	L. da Vinci	EURYANTHE. g. (1823)	C. M. v. Weber
Deh! respirar lasciatemi. Soprano.....	.50	Unter blüh'nden Mandelbäumen. Alto....	.50
Vo solcando un mar crudele. Soprano.....	.60		
ATTILA. i. (1846)	G. Verdi		
Te sol, quest' anima. Trio. Soprano, Tenor and Baritone.....	.40		

All numbers are published with English, in addition to the original text. i. g. f. s. stand for Italian, German, French, or Spanish text. The numerals in brackets indicate the year when the opera was first performed.

(Prices apply to U. S. A.)

G. SCHIRMER, Inc.

NEW YORK

# Là ci darem la mano

Nay, bid me not resign, love

Edited by  
Carl Deis

W. A. Mozart  
"Don Giovanni", Act I

Andante  
Don Giovanni

Voice

Là ci da-rem la ma - no!      Là mi di - rai di  
Nay, bid me not re - sign, love,      Cold - ly, the hand I

Piano

*p*

The musical score for Don Giovanni's 'Là ci darem la mano' is written in G major (one sharp) and 2/4 time. It features a voice line and a piano accompaniment. The voice line begins with a half note 'Là', followed by quarter notes 'ci da-rem la ma - no!', and then a half note 'Là' followed by quarter notes 'mi di - rai di'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Zerlina

si!      Ve - di, non è lon - ta - no,      Par - tiam, ben mio, da - qui.      Vor -  
press!      Oh! say thou wilt be mine, love, Breathe but that one word, "Yes"      I

The musical score for Zerlina's 'si! Ve-di, non è lontano' is written in G major and 2/4 time. It features a voice line and a piano accompaniment. The voice line begins with a half note 'si!', followed by quarter notes 'Ve - di, non è lon - ta - no,', and then quarter notes 'Par - tiam, ben mio, da - qui.' The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

rei e non vor - re - i,      Mi tre - ma un po - coil cor.      Fe -  
would, and yet I would not,      I feel my heart mis - give.      Shouldst

The musical score for Zerlina's 'rei e non vor-re-i' is written in G major and 2/4 time. It features a voice line and a piano accompaniment. The voice line begins with a half note 'rei e non vor - re - i,', followed by quarter notes 'Mi tre - ma un po - coil cor.', and then a half note 'Fe -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

li - ce è ver sa - re - i, Ma può bur - lar - mian - cor, Ma  
 thou prove false, I could not Be - come thy scorn and live, be -

può bur - lar - mian - cor. Vie - ni, mio bel di - let - - to! Mi  
 come thy scorn and live. Come then, oh, come then, dear - est! Yet

Don G. Zer.

fa - pie - tà - Ma - set - to. Io can - gie - rò tua sor - te! Pre -  
 should thy fond - ness al - ter - Nay, love, in vain thou fear - est. Still,

Don G. Zer.

- - sto non son - più - for - te, non son - più - for - te, non son - più -  
 still this heart will fal - ter, this heart will fal - ter, this heart will

for - te. Vor -  
fal - ter. I

Vie - ni, vie - ni! Là ci da - rem la ma - no!  
Come then, come then! Nay, bid me not re - sign, love -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with the lyrics 'for - te. fal - ter.' and ends with 'Vor - I'. The second staff is a vocal line in treble clef with the same key signature, containing the lyrics 'Vie - ni, vie - ni! Là ci da - rem la ma - no!' and 'Come then, come then! Nay, bid me not re - sign, love -'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of three sharps. It features a dynamic marking of *fp* (fortissimo piano) and a triplet of eighth notes in the right hand.

rei e non vor - re - i! Mi  
would, and yet I would not! I

Là mi di - rai di sì!  
Oh say thou wilt be mine!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps, containing the lyrics 'rei e non vor - re - i!' and 'would, and yet I would not!'. The second staff is a vocal line in treble clef with the same key signature, containing the lyrics 'Là mi di - rai di sì!' and 'Oh say thou wilt be mine!'. The piano accompaniment is shown in a grand staff with a key signature of three sharps, continuing the accompaniment from the first system.

tre maun po - coil cor. Ma — può bur - lar - mian -  
feel my heart mis - give, I — feel my heart — mis -

Par - tiam, ben mio, da qui!  
Nay, love, in vain thou fear'st.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps, containing the lyrics 'tre maun po - coil cor. Ma — può bur - lar - mian -' and 'feel my heart mis - give, I — feel my heart — mis -'. The second staff is a vocal line in treble clef with the same key signature, containing the lyrics 'Par - tiam, ben mio, da qui!' and 'Nay, love, in vain thou fear'st.'. The piano accompaniment is shown in a grand staff with a key signature of three sharps, continuing the accompaniment from the previous systems.

cor. give. Mi fa - pie - tà - Ma - set - to. Pre -  
 Yet should thy - fond - ness al - ter - Still,

Vie - ni, mio bel di - let - to! Io can - gie - rò tua  
 Come, then, oh come, then, dear - est! Nay, love, in vain thou

*mf* *p* *mf*

- - sto non son più for - te, non son - - - - -  
 still this heart will fal - ter, this heart will fal - ter, this heart will.

ser - te.  
 fear - est.

*p*

for - te. An - diam!  
 fal - ter. I come!

An - diam, an - diam!  
 Oh come! oh come!

*dim.*

Allegro

An - diam, an - diam, mio be - ne, — A ri - sto - rar le pe - ne — D'un in - no -  
 Yes, hand and heart u - nit - ing, — Each oth - er's vows re - quit - ing, — Our joy no —

An - diam, an - diam, mio be - ne, — A ri - sto - rar le pe - ne — D'un in - no -  
 Yes, hand and heart u - nit - ing, — Each oth - er's vows re - quit - ing, — Our joy no —

Allegro

*mf*

cen - te a - mor. An - diam, an - diam, mio be - ne, — A  
 bounds shall know! Yes, hand and heart u - nit - ing, — Each

cen - te a - mor. An - diam, an - diam, mio be - ne, — A  
 bounds shall know! Yes, hand and heart u - nit - ing, — Each

*mf*

ri - sto - rar le pe - ne — D'un in - no - cen - te a - mor.  
 oth - er's vows re - quit - ing, — Our joy no — bounds shall know.

ri - sto - rar le pe - ne — D'un in - no - cen - te a - mor. An -  
 oth - er's vows re - quit - ing, — Our joy no — bounds shall know. Oh

*p*

An - diam! An - diam!  
I come! I come!

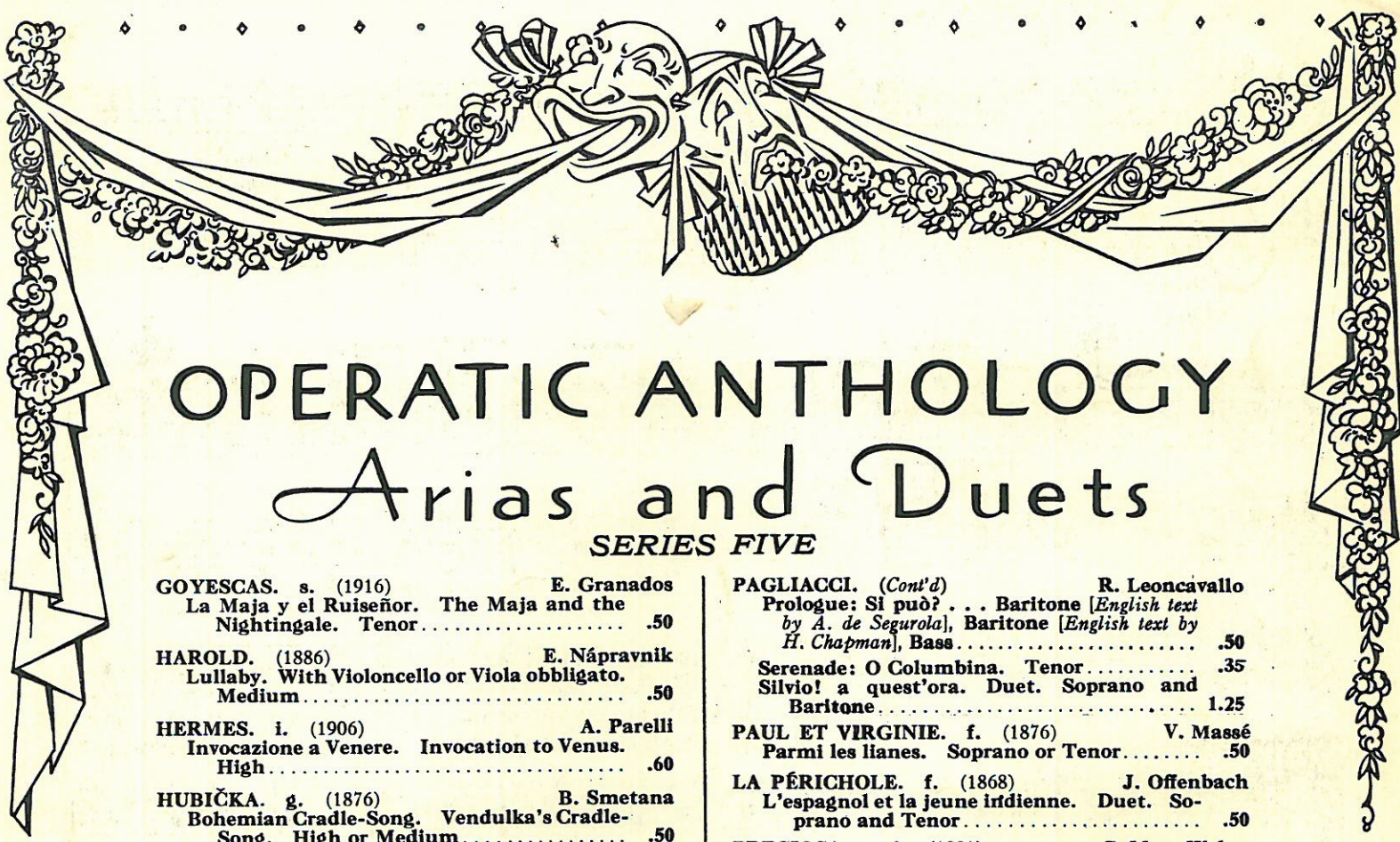
diam!  
come!

An - diam, mio be - ne, an - diam, Le pe - ne a ri - sto -  
Our joy no bounds shall know, our joy no bounds shall

An - diam! An - diam, mio be - ne, an - diam, Le pe - ne a ri - sto -  
Oh come! Our joy no bounds shall know, our joy no bounds shall

rar D'un in - no - cen - tea - mor.  
know, our joy no bounds shall know.

rar D'un in - no - cen - tea - mor.  
know, our joy no bounds shall know.



# OPERATIC ANTHOLOGY

## Arias and Duets

### SERIES FIVE

GOYESCAS. s. (1916)	E. Granados	PAGLIACCI. ( <i>Cont'd</i> )	R. Leoncavallo
La Maja y el Ruiseñor. The Maja and the Nightingale. Tenor.....	.50	Prologue: Si può? . . . Baritone [English text by A. de Seguro], Baritone [English text by H. Chapman], Bass.....	.50
HAROLD. (1886)	E. Nápravnik	Serenade: O Columbina. Tenor.....	.35
Lullaby. With Violoncello or Viola obbligato. Medium.....	.50	Silvio! a quest'ora. Duet. Soprano and Baritone.....	1.25
HERMES. i. (1906)	A. Parelli	PAUL ET VIRGINIE. f. (1876)	V. Massé
Invocazione a Venere. Invocation to Venus. High.....	.60	Parmi les lianes. Soprano or Tenor.....	.50
HUBIČKA. g. (1876)	B. Smetana	LA PÉRICHOLE. f. (1868)	J. Offenbach
Bohemian Cradle-Song. Vendulka's Cradle-Song. High or Medium.....	.50	L'espagnol et la jeune indienne. Duet. Soprano and Tenor.....	.50
JEAN DE VIVELLE. f. (1880)	L. Delibes	PRECIOSA. g. i. (1821)	C. M. v. Weber
Tant que le jour dure. Mezzo-Soprano.....	.50	Einsam bin ich, nicht alleine. Mezzo-Soprano.....	.30
THE JEWELS OF THE MADONNA. i. (1911)	E. Wolf-Ferrari	PRINCE IGOR. f. (1889)	A. Borodine
Aprila, o bella. Rafaele's Serenade. Tenor, Baritone.....	.75	Lentement baissa le jour. Slowly the daylight departs. High.....	.75
Bacio di lama. Rafaele's Love-Song. Tenor Baritone.....	.75	PSYCHÉ. f. (1857)	A. Thomas
Benedicimi tu. Gennaro's Prayer. Tenor..	.50	O toi, qu'on dit plus belle. Soprano.....	.35
KHOVANSTCHINA. f. (1885)	M. Moussorgsky	RADAMISTO. i. (1720)	G. F. Handel
Chant de Marthe. Martha's Song. Medium or Low.....	.75	Aria di Polissena. Invocation. Soprano, Mezzo-Soprano.....	.50
La Divination par l'eau. Divination by Water. Low.....	.75	REGINELLA. i. (1871)	G. Braga
MARIA DI ROHAN. i. (1843)	G. Donizetti	Belle del tuo sorriso. Recitativo and Romanza. Baritone.....	.50
Alma soave e cara. Tenor.....	.50	LA REINE DE SABA. (1862)	Ch. Gounod
DAS NACHTLAGER IN GRANADA. g. (1834)	C. Kreutzer	She alone charmeth my sadness. Baritone, Bass.....	.40
Ein Schütz' bin ich. Tenor.....	.50	ROBERT LE DIABLE. f. (1831)	G. Meyerbeer
NATOMA. (1911)	V. Herbert	"Va, va, va!" dit elle. Soprano.....	.75
Beware of the Hawk, my Baby. An Indian Lullaby. Soprano.....	.50	RUY BLAS. i. (1869)	F. Marchetti
I list the trill in golden throat. Soprano, Mezzo-Soprano.....	.75	Ai miei rivali cedere. Baritone.....	.60
In my dreams. Tenor, Baritone.....	.50	SI J'ÉTAIS ROI. f. (1852)	A. Adam
Serenade. When the Sunlight Dies. Baritone.....	.50	J'ignore son nom. Low.....	.35
OSTERIA. i. (1840)	G. Lillo	SNÉGOUROTCHKA. (1882)	N. Rimsky-Korsakow
Domani, o me felice. Mezzo-Soprano or Baritone.....	.50	Little Snowflake's Arietta. High.....	.40
OTTONE. i. (1723)	G. F. Handel	Song of the Shepherd Lehl. High or Medium.....	.50
Aria di Gismonda. Mezzo-Soprano.....	.60	SOSARME. i. (1732)	G. F. Handel
PAGLIACCI. i. (1892)	R. Leoncavallo	Rendi'l sereno al ciglio. Soprano, Alto....	.40
Vesti la giubba. Arioso. Tenor in E minor, Tenor in D minor.....	.35	TOLOMEO. i. (1728)	G. F. Handel
Qual fiamma avea nel guardo! Ballatella. Soprano.....	.60	Aria d'Elisa. Soprano.....	.50
		TRISTAN AND ISOLDA. g. (1865)	R. Wagner
		Isolda's Love-Death. Soprano.....	.70
		WILHELM VON ORANIEN. g. (1846)	K. A. F. Eckert
		Wenn ich mit Menschen und mit Engeln zungen redete. Soprano, Mezzo-Soprano.....	.50

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