

LORELEY

AN UNFINISHED OPERA

COMPOSED BY

F. MENDELSSOHN BARTHOLDY.

(OP. 98.)

(POSTHUMOUS WORKS, No. 22.)

THE ENGLISH VERSION BY W. BARTHOLOMEW.

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AVE MARIA.
From the unfinished Opera
"LORELEY."
(Composed in 1847.)

LENORA, the daughter of a small innkeeper on the Rhine, has met in her lonely wanderings a huntsman. They fall violently in love with each other: He is the Count Palatine, but conceals his rank. As he is betrothed to a Princess, his old and faithful servant, discovering his secret attachment, entreats him earnestly to forsake Lenore. The Count promises to do so; and to take leave of Lenore for the last time at sunset. His resolution entirely gives way before her love; and he even forgets that at sunset he is pledged to meet his bride, till Lenore, unconsciously reminds him of his promise, by calling his attention to the distant sound of the evening bells. He leaves her, without finding courage to tell her that it is for ever. Whilst she looks sadly after him, the bells are again heard; and a distant chorus of female voices, singing the "Ave Maria."

Lenora listens devoutly—then sings herself; whilst the chorus is repeated, gradually losing itself in the distance.

Andante sostenuto.

F. Mendelssohn Bartholdy, Op. 98.

Soprano Solo.

Soprano 1^{mo}
CHORUS.

Soprano 2^{do}

Piano.

Eve - ning Bells, A - - ve Ma - ri - - a, The

Eve - ning Bells, A - - ve Ma - ri - - a, The

boat - man in the shal - lop kneels, *pp* A - - ve. Ma -
 boat - man in the shal - lop kneels, *pp* A - - ve. Ma -

ri - - - a. *p* The sounds thro' glow - ing Hea - - vens spread, To *p*
 ri - - - a. *p* The sounds thro' glow - ing Hea - - vens spread, To *p*

greet thee, ho - - ly Vir - - gin Maid. *cresc.* *f* A - - - ve Ma -
 greet thee, ho - - ly Vir - - gin Maid. *cresc.* *f* A - - - ve Ma -

ri - - a, A - - - ve, Ma - - ri - - a.

ri - - a, A - - - ve, Ma - - ri - - a.

p

Thou en - - thron'd _____ on clouds a - - bove,

pp
Hark the sound of Eve - ning Bells,

pp
Hark the sound of Eve - ning Bells,

A - - - ve Ma - ri - - - a, Be thou the guar - dian

A - - - ve Ma - ri - - - a, The boat - man in the

A - - - ve Ma - ri - - - a, The boat - man in the

cresc.

cresc.

of our Love, A - ve Ma - ri - - - a, And
 shal - lop kneels. A - - - ve Ma - ri - - - a, The
 shal - lop kneels, A - - - ve Ma - ri - - - a, The

like the Eve - - nings glow - - - ing sky, Let
 sounds thro' glow - - ing Hea - - - vens spread, To
 sounds thro' glow - - ing Hea - - - vens spread, To

dimin.

joy and peace a - - round it lie, Let joy and peace a -
 greet thee, ho - ly Vir - - gin Maid. A - - - ve Ma -
 greet thee, ho - ly Vir - - gin Maid. A - - - ve Ma -

cresc.
cresc.
cresc.

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round it lie. A - - - ve,

p *dimin.*

ri - - - a, A - - - ve Ma - - ri - - - a.

ri - - - a. *p* A - - - ve Ma - - ri - - - a. *pp*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "round it lie." followed by a long rest, then "A - - - ve,". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note accompaniment. Dynamic markings include *p* (piano) and *dimin.* (diminuendo). The system concludes with a *pp* (pianissimo) marking.

A - - - ve Ma - - ri - - - a!

The second system continues the vocal line with the lyrics "A - - - ve Ma - - ri - - - a!". The piano accompaniment continues with similar rhythmic patterns. A *sf* (sforzando) marking is present in the piano part towards the end of the system.

dim.

The third system shows the piano accompaniment continuing. The right-hand part features a melodic line with eighth notes, and the left-hand part provides a harmonic accompaniment. A *dim.* (diminuendo) marking is present in the piano part.

A VINTAGE SONG.

From the unfinished Opera

"LORELEY."

Words by William Duthie.

Allegro commodo.

1st Tenor.

2nd Tenor.

1st Bass.

2nd Bass.

Piano.

mf

On stave and hoop the long year through, We work'd with will and

mf

On stave and hoop the long year through, We work'd with will and

plea - - sure,
mf
On stave and hoop the long year through, We work'd with will and

plea - - sure,
mf
On stave and hoop the long year through, We work'd with will and

The first system of the musical score consists of two vocal parts and piano accompaniment. The vocal parts are in treble and bass clefs, both in a key with one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "plea - - sure, On stave and hoop the long year through, We work'd with will and". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

And when the cask was firm and true,
plea - - sure, And when the cask was firm and

And when the cask was firm and true,
plea - - sure, And when the cask was firm and

The second system of the musical score continues the vocal and piano parts. The lyrics are: "And when the cask was firm and true, plea - - sure, And when the cask was firm and". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

We press'd the vineyard's trea - sure. *f* Now blest be
 true, We press'd the vineyard's trea - sure. *f* Now blest be
 We press'd the vineyard's trea - sure. *f* Now blest be
 true, We press'd the vineyard's trea - sure. *f* No blest be

thou, *p* blest be thou, oh, freshning wine, *f* Thou heart, thou heart conso - ler from the
 thou, *p* blest be thou, oh, freshning wine, *f* Thou heart, thou heart conso - ler from the
 thou, *p* blest be thou, oh, freshning wine, *f* Thou heart, thou heart conso - ler from the
 thou, *p* oh, fresh - ning wine, *f* Thou heart con - so - ler from the

p *f*

Rhine, Thoult cheer _____ us without mea- sure, Thoult cheer _____
 Rhine, Thoult cheer _____ us without mea- sure, Thoult cheer _____
 Rhine, Thoult cheer _____ us, cheer _____ us without mea- sure, Thoult cheer _____
 Rhine, Thoult cheer us, cheer us with- out mea- sure, Thoult cheer us,
 _____ us without mea- sure, Thoult cheer us with- out mea- - *dim.*
 _____ us without mea- sure, Thoult cheer us with- out mea- - *dim.*
 _____ us, cheer _____ us without mea- sure, Thoult cheer us with- out mea- - *dim.*
 cheer us with- out mea- sure, Thoult cheer us with- out mea- - *dim.*

- sure. *mf* Thou mak'st our blood so pure and

- sure. *mf* Thou mak'st our blood so pure and

- sure. *mf* Thou mak'st our blood so pure and

- sure. *mf* Thou mak'st our blood so pure and

mf

strong Run sparkling like a riv - - er,

mf Thou mak'st our blood so pure and

strong Run sparkling like a riv - - er,

mf Thou mak'st our blood so pure and

mf

Up - on his tongue thou pour'st the
 strong Run sparkling like a riv - - er,

Up - on his tongue thou pour'st the
 strong Run sparkling like a riv - - er,

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "Up - on his tongue thou pour'st the strong Run sparkling like a riv - - er,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

song, Who si - lent blest the
 Up - on his tongue thou pour'st the song,

song, Who si - lent blest the
 Up - on his tongue thou pour'st the song,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "song, Who si - lent blest the Up - on his tongue thou pour'st the song,". The piano part continues with a similar rhythmic accompaniment, featuring chords and melodic lines.

giv - er. Thou art the king, art the king of wines so
 Who silent blest the giv - er. Thou art the king, art the king of wines so.

giv - er. Thou art the king, art the king of wines so
 Who silent blest the giv - er. Thou art the king of wines so

true, Thou art, thou art the ve - ry heaven's dew, Well may'st —
 true, Thou art, thou art the ve - ry heaven's dew, Well may'st —
 true. Thou art, thou art the ve - ry heaven's dew, Well may'st, —
 true, Thou art, the ve - ry hea - ven's dew, Well may'st, well

thou speed for ev - er, Well may'st thou speed for
 thou speed for ev - er, Well may'st thou speed for
 — well may'st — thou speed for ev - er, Well may'st, — well may'st — thou speed for
 may'st thou speed for ev - er, Well may'st, well may'st thou speed for

ev - er, Well may'st thou speed for ev - er. *dim.*
 ev - er, Well may'st thou speed for ev - er. *dim.*
 ev - er, Well may'st thou speed for ev - er. *dim.*
 ev - er, Well may'st thou speed for ev - er. *dim.*

*) Here Mendelssohn's manuscript ends. The six concluding bars were subsequently added.

FINALE

to the First Act of the unfinished Opera

"LORELEY."

Allegro moderato.

Piano.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a piano (*p*) dynamic marking. The first system includes a *ff* marking under the bass staff. The second system features a *ff* marking with an asterisk under the bass staff. The third system has an asterisk under the bass staff. The fourth system starts with a piano (*p*) dynamic marking. The fifth system includes a *ff* marking under the bass staff. The sixth system concludes with an asterisk under the bass staff. The music is characterized by intricate sixteenth-note patterns in the right hand and rhythmic accompaniment in the left hand, with various dynamic and articulation markings throughout.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including a 'Ped.' marking and a star symbol.

Piano accompaniment for the second system, including dynamic markings 'pp' and 'cresc.'

SOPRANI. 1. Choir.

From whence come

ALTI.

From whence come

Piano accompaniment for the third system, including dynamic markings 'cresc.', 'f', and 'p', and a 'Ped.' marking.

2. Choir.

ye, ye fays of the Rhine? ——— From Drachenfels, from Wolkenstein! And

ye, ye fays of the Rhine? ———

Piano accompaniment for the fourth system, including a dynamic marking 'p'.

whence come ye?
From Bo-densee, Some from lof - ty steeps, and deeps, where

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with the lyrics "whence come ye?". The second staff is another vocal line, with lyrics "From Bo-densee, Some from lof - ty steeps, and deeps, where". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Warmer by moving, we love to be
Win - ter sleeps! Warmer by moving, we love to be

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Warmer by moving, we love to be". The second staff is another vocal line with lyrics "Win - ter sleeps! Warmer by moving, we love to be". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

ro - ving, And cleaving the air; ye be -
ro - ving. And cleaving the air; ye be -

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "ro - ving, And cleaving the air; ye be -". The second staff is another vocal line with lyrics "ro - ving. And cleaving the air; ye be -". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

low, arise and come here! *f* Fays of the Rhine, ap - pear! _____ ap -

low, arise and come here! *f* Fays of the Rhine, ap - pear! _____ ap -

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "low, arise and come here! *f* Fays of the Rhine, ap - pear! _____ ap -". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *p*.

pear! _____ *f* Fays of the Rhine, *sf* ap - pear! _____

pear! _____ *f* Fays of the Rhine, ap -

The second system continues the vocal lines and piano accompaniment. The lyrics are: "pear! _____ *f* Fays of the Rhine, *sf* ap - pear! _____" and "pear! _____ *f* Fays of the Rhine, ap -". The piano accompaniment includes dynamic markings for *cresc.* and *p*.

ap - pear! _____ *sf* Fays of the Rhine, ap - pear! ap-pear!

pear! _____ *sf* ap - pear! _____ Fays of the Rhine, ap - pear! ap-pear!

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "ap - pear! _____ *sf* Fays of the Rhine, ap - pear! ap-pear!" and "pear! _____ *sf* ap - pear! _____ Fays of the Rhine, ap - pear! ap-pear!". The piano accompaniment features a *dim.* marking.

TENORI.

mf

In the caves of rocks and moun-tains, We re - - pose by

BASSI.

mf

In the caves of rocks and moun-tains, We re - - pose by

mf

SOPRANI.

cry - - stal foun - tains; Up, up, — we come on tor - rents

ALTI.

cry - - stal foun - tains; Up, up, — we come on tor - rents

sf

TENORI.

gush - ing! Ev'ning now no lon - ger blushing, Rocks must thun - der,

BASSI.

gush - ing! Ev'ning now no lon - ger blushing, Rocks must thun - der,

mf

f SOPRANI.
 Floods be rush - ing: Fays of the Rhine, ap - pear! — Fays of the

f ALTI.
 Floods be rush - ing: Fays of the Rhine, ap - pear! — Fays of the

cresc. *f* *p*

Rhine, ap - pear! — ap - pear! — ap - pear!

Rhine, ap - pear! — ap - pear! — ap - pear! ap - pear!

cresc. *ff* *ad.*

Allegro molto vivace.
 SOPRANI. ALTI.

CHORUS.

TENORI. *f* Hi - - ther we

BASSI. *f* On hu - mid pi - nions hi - ther we sweep,

On hu - mid pi - nions hi - ther we sweep. *tr.*

f

sweep.

o - - ver land and

Rushing up, rushing on over land and deep,

Rushing up, rushing on over land and deep.

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a common time signature (C). It begins with a whole rest followed by a half note 'o' and a quarter note 'ver land and'. The second staff is a vocal line with a treble clef, starting with a forte 'f' dynamic and a quarter rest, followed by a melodic line. The third staff is a vocal line with a bass clef, also starting with a forte 'f' dynamic and a quarter rest, followed by a melodic line. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a complex rhythmic pattern with many sixteenth notes and trills.

deep,

The ship-tackle shatters, the

The ship-tackle shatters, the oaks riven crash.

The ship-tackle shatters, the oaks riven crash,

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a common time signature (C), starting with a whole rest followed by a half note 'deep,'. The second staff is a vocal line with a treble clef, starting with a forte 'f' dynamic and a quarter rest, followed by a melodic line. The third staff is a vocal line with a bass clef, also starting with a forte 'f' dynamic and a quarter rest, followed by a melodic line. The fourth staff is a piano accompaniment with a grand staff, continuing the complex rhythmic pattern with trills and sixteenth notes.

oaks riv-en crash, For the wind and the storm thro' the

For the wind and the storm thro' the

For the wind and the storm thro' the

The third system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a common time signature (C), starting with a quarter rest followed by a melodic line. The second staff is a vocal line with a treble clef, starting with a forte 'f' dynamic and a quarter rest, followed by a melodic line. The third staff is a vocal line with a bass clef, also starting with a forte 'f' dynamic and a quarter rest, followed by a melodic line. The fourth staff is a piano accompaniment with a grand staff, continuing the complex rhythmic pattern with trills and sixteenth notes.

wild wel - - kin dash; For the wind
wild wel - - kin dash; For the wind and the
wild wel - - kin dash; For the wind and the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "wild wel - - kin dash; For the wind" on the first line, "wild wel - - kin dash; For the wind and the" on the second line, and "wild wel - - kin dash; For the wind and the" on the third line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

wel - - kin dash.
and the storm thro' the wild wel - - kin dash.
storm thro' the wild wel - - kin dash.
storm thro' the wild wel - - kin dash.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "wel - - kin dash." on the first line, "and the storm thro' the wild wel - - kin dash." on the second line, "storm thro' the wild wel - - kin dash." on the third line, and "storm thro' the wild wel - - kin dash." on the fourth line. The piano accompaniment includes a section marked with a forte dynamic (***ff***) and a fermata over the final chord.

This system shows three empty vocal staves (treble clef) and a piano accompaniment (bass clef). The piano accompaniment consists of a series of chords, likely serving as a bridge or interlude.

The fourth system of the musical score features a piano accompaniment in both treble and bass clefs. It consists of a series of chords and melodic lines, concluding the piece with a final cadence.

Lu

f *ff*

deeps of the O - cean, we spar-kle and leap,

We spar - - - kle and

tr

Where the rocks threaten death, our vi - gils we keep,

leap, our

tr

Al - lur - ing the sai - lor, we chant a strain,
vi - - gils we keep: Al -

vi - - gils we keep: Al -

To draw to a vortex the
lur - ing the sai - lor, we chant a strain, To draw to a vortex the

lur - ing the sai - lor, we chant a strain, To draw to a vortex the

ship on the main, To draw to a
ship on the main, To draw

ship on the main, To draw

vortex the ship on the main!
to a vortex the ship on the main!
to a vortex the ship on the main!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "vortex the ship on the main!". The middle staff is another vocal line with lyrics: "to a vortex the ship on the main!". The bottom staff is a piano accompaniment with lyrics: "to a vortex the ship on the main!". The piano part features a complex, rhythmic accompaniment with many beamed notes.

The second system of the musical score consists of two staves. The top staff is a vocal line with a long, sustained note. The bottom staff is a piano accompaniment with a complex, rhythmic accompaniment.

When the
When the
When the

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "When the". The middle staff is another vocal line with lyrics: "When the". The bottom staff is a piano accompaniment with lyrics: "When the". The piano part features a complex, rhythmic accompaniment with many beamed notes.

Moon, and the Stars, in the night - shed no
 Moon, and the Stars, in the night - shed no
 Moon, and the Stars, in the night - shed no

ray, We ga - ther in tor - rents to ri - ot and play, to
 ray, We ga - ther in tor - rents to ri - ot and play, to
 ray, We ga - ther in tor - rents to ri - ot and play, to

ri - - - ot and play. The tem - pest is howl - ing, the
 ri - - - ot and play. The tem - pest is howl - ing, the
 ri - - - ot and play. The tem - pest is howl - ing, the

ff
ff
ff

ff
ff
ff

ff
ff
ff

stream rolls a-long, the tem - pest is howl - ing, the stream rolls a-long. The
stream rolls a-long. the tem - pest is howl - ing. the stream rolls a-long,
stream rolls a-long, the tem - pest is howl - ing, the stream rolls a-long,

clouds, the winds and waves join in song, The
The clouds, the winds and waves join in song,
The clouds, the winds and waves join in song,

clouds, the winds and waves join in song, the
The clouds, the winds and waves join in song, the
The clouds, the winds and waves join in song, the

winds and waves join in song, the winds and waves join in
winds and waves join in song,
winds and waves join in song. the winds and waves join in

song! Here now appears
Hark! who comes?
song! Hark! who comes?

mf
f
f
dim.

One who sheddeth sor-row's tears!
One who sheddeth sor-row's tears!
One who sheddeth sor-row's tears!

mf
mf
p
f

Andante.
LEONORA.

Wretch - - ed! Wretch - - ed! de-ceiv - - ed!

and unjustly reject - - ed! Cast as-ide like a flow - er when

wan - - ton - ly ga - - ther'd. Torn away from the spray, While its

leaves were expand - - ing! And thus is love re-qui - - ted?

Love so true as mine? — And thus is love re-qui - - ted? —

crese.

Love so true as mine? Where now is vengeance?

Where retri-bu-tion for wrongs — so deep?

f *p*

CHORUS.

SOPRANI. ALTI. Where now is vengeance? where retri-bu-tion?

Where? Where now is vengeance? Where? where retri-bu-tion?

TENORI. BASSI. Where? Where?

pp

LEONORA.

Say, where is the jus - tice of hea - ven, which, e - ven -

- hand - ed, Sternly upholds with its might, and guard - eth the

right? Where now a - wait - eth wrath to

pun - ish? when will it flash - ing des -

cend. when will it flashing des-cend, striking the crime-guiltly

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

head? when will it flashing des-cend, striking the crime - guil - ty

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

head? Where now a - wait - - eth wrath — to

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

pun - - ish? Where tar - ries the just - ice of

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

LEONORA.

f

hea - - ven?

Thus do I

CHORUS.
SOPRANI. ALTI.

Where tar-ries the justice of hea - - ven?

TENORI. BASSI.

Where tar-ries the justice of hea - - ven?

crese.

al

f

LEONORA.

call, — imploring as- sistance, Ye that lie hidden in darkness, In rocks and

wa- ters, in clouds and winds,

Come to my

aid!

Come to my aid!

Hear me now! Help— me! Hear

me, hear me now, Come to my

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

crese. *f* *f*

Allegro molto.

aid!

p *cre* *scen* *do*

SOPRANI. ALTI.

TENORI. By thee in - - vi - - ted, we ga - ther, we

BASSI. By thee in - - vi - - ted, we ga - ther, we

By thee in - - vi - - ted, we ga - ther, we

CHORUS.

ga - - ther from rocks and wa - ters, from clouds and winds, from
 ga - - ther from rocks and wa - ters, from clouds and winds, from
 ga - - ther from rocks and wa - ters, from clouds and winds, from
 wa - ters, from clouds and winds, we ga - ther, we ga - - ther, we
 wa - ters, from clouds and winds, we ga - - ther, we
 ga - - ther from rocks, clouds and winds.
 we ga - ther from rocks, clouds and winds.
 ga - - ther from rocks, clouds and winds.

Tell us, tell us! What is thy de - sire?

Tell us, tell us! What is thy de - sire?

Tell us, tell us! What is thy de - sire?

ff

Tell us, tell us! What is thy de - sire?

Tell us, tell us! What is thy de - sire?

Tell us, tell us! What is thy de - sire?

ff

Tell us! What is thy de -

Tell us! What is thy de -

Tell us! What is thy de -

Tell us, tell us!

sire? Tell us, tell us!

sire? Tell us, tell us!

sire? Tell us!

LEONORA.

Re-tri -

What is thy de - sire?

What is thy de - sire?

What is thy de - sire?

- bu - - tion! Ven - geance! — For pas - sion slight - - ed, —

Deep af - fec - tion blight - - ed By him whom I gave my heart,

I am de - ceiv'd, my love is slight - - ed, Its deep affec - tion

blight - - ed; By him I gave my heart, I am de -

ceiv'd? Vengeance on him, on him and all

men! May they all meet the dis - dain of wo - - - man!

p *cresc.*

De - si - - ring lan - - gulsh, And feel the

p *cresc.*

an - - guish, That self - cor - ro - - - ding, cor - -

cresc.

ro - - ding preys on the heart!

CHORUS.

SOPRANI. ALTI.
TENORI.
BASSI.

Ven - - - geance, ven - - -

Ven - - - geance, ven - - -

Ven - - - geance, ven - - -

ff

geance, ven - - geance, ven - - geance

geance, ven - - geance, ven - - geance

geance, ven - - geance, ven - - geance

Recit.
LEONORA.

soon shall be thine! Give me beauty, grace ir-res-ist-ible! Give me a

soon shall be thine!

Recit.

sp *sf*

voice to charm all who hear it! Give me the might to inspire fa-tal

Andante.
SOPRANI. ALTI.
TENORI.
BASSI.

love! Beau - ty, beau - ty, and love's fa - tal might, Thou shalt pos -

CHORUS.

Beau - ty, beau - ty, and love's fa - tal might, Thou shalt pos -

Beau - ty, beau - ty, and love's fa - tal might, Thou shalt pos -

- sess them, pos - sess them; Vengeance al - so we bring!

- sess them, pos - sess them; Vengeance al - so we bring!

- sess them, pos - sess them; Vengeance al - so we bring!

LEONORA. Recit.

Then tell me, ye ter - ri - ble ru - lers, Tell me the

Recit.

price of this death-dealing power; Name it! I swear, if I only pos-

sess it, it soon shall be your's!

Andante.
LEONORA.

SOPRANI. ALTI.

TENORI.

BASSI.

CHORUS.

With thy heart shalt thou re - ward us, Thou shalt give us thy af -

With thy heart shalt thou re - ward us, Thou shalt give us thy af -

I will give ye my af - fec-tion!

- fec-tion, Thou shalt give us thy af - fec-tion! To the Rhine thou shalt be

- fec-tion. Thou shalt give us thy af - fec-tion! To the Rhine thou shalt be

p *ped.* *

wed - ded; - Dwell with-in its deeps en-thron'd!

wed - ded; - Dwell with-in its deeps en-thron'd!

p Dwell with-in its deeps en-thron'd!

ped. *

Allegro vivace.

a tempo

greed! a - greed! — Thus as I rend this veil a - sun - der,

Rent be the love I fond-ly cherish'd!

Cast thus a - way un - re -

- gret - ted! 'Tis now con-sign'd to the stor - - my wind. My heart, be

hard as the rocks a-round thee; cold and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *mf* and *f*.

reck - - less! Take, — O stream, take my

The second system of music continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *f*. The accompaniment maintains the rhythmic pattern established in the first system.

love, — and be mine. Soon as the work of ven-geance is

The third system of music continues the vocal line and piano accompaniment. The piano part features a dense texture of chords and moving lines in both hands.

en - ded, I am thine, I am thine, I am thine, on - - ly

The fourth system of music concludes the vocal line and piano accompaniment. The piano part features a final cadence with sustained chords.

thine, all thine, thine.

cresc.

on - - ly thine, on - - ly thine!

CHORUS.

SOPRANI. ALTI.

TENORI.

BASSI.

As thou hast rent the veil a -
 As thou hast rent the veil a -
 As thou hast rent the veil a -

f *p*

- sun-der, Rent be the love you fond-ly

- sun-der, Rent be the love you fond-ly

- sun-der, Rent be the love you fond-ly

ff

cherish'd,— Cast thus a-way un - - re -

cherish'd,— Cast thus a-way un - - re -

cherish'd,— Cast thus a-way un - re -

ff

LEONORA.

Away thou

gret - ted, Cast thus a - way, cast thus a - way!

gret - ted, Cast thus a - way, cast thus a - way!

gret - ted, Cast thus a - way, cast thus a - way!

p

to-ken of love, thou bri - dal ring, Once va-lued bri - dal ring! Take, O

Stream, take my love, — and be mine! A way, — thou

pp
Hail, hail the might of mor-

pp
Hail, hail the might of mor-

pp
Hail, hail the might of mor-

to ken, once va - lued bri - dal ring! Take, — O

- ta - li - ty! Hail, fair and fleeting re - a - li - ty! Hail the might of mor-

- ta - li - ty! Hail, fair and fleeting re - a - li - ty! Hail the might of mor-

- ta - li - ty! Hail, fair and fleeting re - a - li - ty! Hail the might of mor-

Stream, _____ take my love, _____ and be

cresc.
ta - - li - ty, Hail, hail! _____

cresc.
ta - - li - ty, Hail, hail! _____

cresc.
ta - - li - ty, Hail, hail! _____

The first system of the musical score features a vocal line and three piano accompaniment staves. The vocal line begins with a long note on 'Stream,' followed by 'take my love,' and 'and be'. The piano accompaniment consists of three staves, each with a vocal line underneath. The first two piano staves have lyrics 'ta - - li - ty, Hail, hail!' and are marked with a *cresc.* dynamic. The piano accompaniment includes various rhythmic patterns and chordal textures.

mine! I am thine! Thus boldly

f
Hail, hail! Hail, hail!

f
Hail, hail! Hail, hail!

f
Hail, hail! Hail, hail!

p cresc.

The second system of the musical score continues the vocal and piano parts. The vocal line starts with 'mine!' followed by 'I am thine!' and 'Thus boldly'. The piano accompaniment has three staves, each with a vocal line underneath. The first two piano staves have lyrics 'Hail, hail! Hail, hail!' and are marked with a *f* dynamic. The piano accompaniment features a variety of rhythmic patterns, including sixteenth-note runs and chordal accompaniment.

rush - - ing, I pur - chase my ven - - geance;

p Re - - tri - bu - - - tion, ven - - geance shall *cresc.*

p Re - - tri - bu - - - tion, ven - - geance shall *cresc.*

p Re - - tri - bu - - - tion, ven - - geance shall *cresc.*

Re - - tri - bu - - - tion, ven - - geance shall *And. cresc.*

take all, all my love! Soon as the work of ven - geance is

ff glad - - - den thy heart.

ff glad - - - den thy heart.

ff glad - - - den thy heart.

ff *p* *sf*

end - ed, I am thine, I am thine, I am thine, on - - ly

ff Ven - - geance, Ven - - geance,

ff Ven - - geance, Ven - - geance,

ff Ven - - geance, Ven - - geance,

The first system of the musical score features a vocal line and three piano staves. The vocal line begins with the lyrics 'end - ed, I am thine, I am thine, I am thine, on - - ly'. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first two piano staves have lyrics 'Ven - - geance, Ven - - geance,' and 'Ven - - geance, Ven - - geance,' respectively. The piano part includes dynamic markings such as *ff* and *f*, and features a complex rhythmic pattern with many sixteenth notes.

thine, all ——— thine, thine, ———

p Ven - - geance shall glad - - - den thy

p Ven - - geance shall glad - - - den thy

p Ven - - geance shall glad - - - den thy

cresc. *f*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics 'thine, all ——— thine, thine, ———'. The piano accompaniment includes dynamic markings *p* and *f*, and a *cresc.* marking. The piano part features a *cresc.* marking and a *f* dynamic marking. The piano accompaniment continues with a complex rhythmic pattern of sixteenth notes.

on - - ly thine, on - - ly thine!

heart. shall, shall glad thy heart. Re - - tri - bu - tion,

heart, shall, shall glad thy heart. Re - - tri - bu - tion,

heart, shall, shall glad thy heart. Re - - tri - bu - tion,

p *f*

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The lyrics are: "on - - ly thine, on - - ly thine!" followed by "heart. shall, shall glad thy heart. Re - - tri - bu - tion,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *p* (piano) and *f* (forte).

Ven - geance, ven - - - -

Ven-geance, ven - - - -

Ven-geance, ven - - - -

Ven-geance, ven - - - -

f

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "Ven - geance, ven - - - -". The piano accompaniment features a right-hand melody and a left-hand bass line. A dynamic marking of *f* (forte) is present.

- - - geance will glad-den my heart;

- geance, ven - - geance shall glad-den thy heart, Re - tri - bu - tion,

- geance, ven - - geance shall glad-den thy heart, Re - tri - bu - tion,

- geance, ven - - geance shall glad-den thy heart, Re - tri - bu - tion,

ff

Vengeance, Ven - - - geance will glad-den my

Ven-geance, ven-geance, ven - geance shall glad-den thy

Ven-geance, ven-geance, ven - geance shall glad-den thy

Ven-geance, ven-geance, ven - geance shall glad-den thy

ff

heart, Vengeance will gladden my heart, Vengeance will gladden, my sad

heart, Vengeance shall gladden thy heart, Vengeance shall gladden, shall glad - -

heart, Vengeance shall gladden thy heart, Vengeance shall gladden, shall glad - -

heart, Vengeance shall gladden thy heart, Vengeance shall gladden, shall glad - -

heart!

den thy heart!

den thy heart!

den thy heart!

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