

“Voi che sapete”

Cherubino

Andante con moto

The first system of the musical score for 'Voi che sapete' features a vocal line for Cherubino and a piano accompaniment. The vocal line is mostly silent, with a few notes appearing later in the system. The piano accompaniment consists of a treble and bass clef. The treble clef has a melody with eighth and sixteenth notes, while the bass clef has a rhythmic accompaniment of eighth notes. The tempo is marked 'Andante con moto'.

Voi che sa- pe- te

The second system continues the musical score. The vocal line begins with the lyrics 'Voi che sa- pe- te'. The piano accompaniment continues with the same rhythmic pattern, featuring a treble clef melody and a bass clef accompaniment. The dynamics are marked 'mp'.

che co- sa é a- mor, don- ne ve- de- te s'io l'ho nel

The third system continues the musical score. The vocal line begins with the lyrics 'che co- sa é a- mor, don- ne ve- de- te s'io l'ho nel'. The piano accompaniment continues with the same rhythmic pattern, featuring a treble clef melody and a bass clef accompaniment. The dynamics are marked 'mp'.

cor, don- ne ve- de- te s'io l'ho nel cor.

The fourth system concludes the musical score. The vocal line begins with the lyrics 'cor, don- ne ve- de- te s'io l'ho nel cor.'. The piano accompaniment continues with the same rhythmic pattern, featuring a treble clef melody and a bass clef accompaniment. The dynamics are marked 'mf'.

Quel- lo ch'io pro- vo vi- ri- di- rò, é per me

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "Quel- lo ch'io pro- vo vi- ri- di- rò, é per me". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

nuo- vo, ca- pir nol so. Sen- to un af- fet- to

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "nuo- vo, ca- pir nol so. Sen- to un af- fet- to". The piano accompaniment maintains the same rhythmic pattern as the first system.

pien di de- sir, ch'o- ra e di- let- to, ch'o- ra é mar-

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "pian di de- sir, ch'o- ra e di- let- to, ch'o- ra é mar-". The piano accompaniment continues with the same rhythmic pattern.

tir; ge- lo, e poi sen- to l'al- ma avvam- par,

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "tir; ge- lo, e poi sen- to l'al- ma avvam- par,". The piano accompaniment ends with a dynamic marking of *mf* (mezzo-forte).

e in un mo- men- to tor- no a ge- lar. Ri- cerco un

mp

This system contains the first five measures of the piece. The vocal line begins with a quarter note 'e', followed by eighth notes 'in un mo-', eighth notes 'men- to', a quarter note 'tor-', a quarter note 'no a', a quarter note 'ge-', a quarter note 'lar.', a quarter rest, and a quarter note 'Ri-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

be- ne fuo- ri di me: non so chi il tie- ne,

This system contains the next five measures. The vocal line continues with a quarter note 'be-', eighth notes 'ne fuo-', eighth notes 'ri di', a quarter note 'me:', a quarter note 'non', a quarter note 'so', a quarter note 'chi il', a quarter note 'tie-', and a quarter note 'ne,'. The piano accompaniment continues with the same rhythmic pattern, including some chordal textures in the right hand.

non so co- s'è; sospiro ge- mo senza vo- ler, palpito e tre- mo senza sa-

This system contains the next five measures. The vocal line continues with a quarter note 'non', a quarter note 'so', a quarter note 'co-', a quarter note 's'è;', a quarter note 'sospiro', a quarter note 'ge-', a quarter note 'mo', a quarter note 'senza vo-', a quarter note 'ler,', a quarter note 'palpito e', a quarter note 'tre-', and a quarter note 'mo senza sa-'. The piano accompaniment features a more complex texture with sixteenth notes in the right hand.

per; non trovo pa- ce not- te né di, ma pur mi pia- ce lan- guir co-

This system contains the final five measures. The vocal line continues with a quarter note 'per;', a quarter note 'non trovo', a quarter note 'pa-', a quarter note 'ce', a quarter note 'not-', a quarter note 'te né', a quarter note 'di,', a quarter note 'ma pur mi', a quarter note 'pia-', a quarter note 'ce', a quarter note 'lan-', and a quarter note 'guir co-'. The piano accompaniment continues with the same rhythmic pattern.

sì. Voi che sa- pe- te che co- sa é a- mor,

p *mp* *mf*

don- ne ve- de- te s'io l'ho nel cor, don- ne ve-

mp *mf* *mp*

de- te s'io l'ho nel cor, don- ne ve- de- te

mp *mf*

s'io l'ho nel cor.

mp *mf*

5. Aufenthalt

Reilstab

(Orig. Emoll)

Nicht zu geschwind, doch kräftig

49.

The piano introduction consists of two staves. The right hand features a series of triplets of eighth notes, starting with a piano (*p*) dynamic. The left hand provides a steady accompaniment with a mix of quarter and eighth notes.

Rauschen-der Strom, brau-sender Wald, star-ren-der

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Rauschen-der Strom, brau-sender Wald, star-ren-der".

Fels mein Auf-ent-halt, rau-schen-der Strom, brau-sen-der

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Fels mein Auf-ent-halt, rau-schen-der Strom, brau-sen-der".

Wald, star-ren-der Fels mein Auf-ent-halt.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Wald, star-ren-der Fels mein Auf-ent-halt." The piano part ends with a *ff* dynamic marking and a fermata over the final chord.

Wie sich die Wel-le an Wel-le reiht,

The final line of the song is a piano accompaniment for the lyrics: "Wie sich die Wel-le an Wel-le reiht,". The music consists of a rhythmic pattern of eighth and quarter notes in both hands.

flie - ßen die Trä - nen mir e - wig er - neut, flie - ßen die Trä -

cresc. *f*

- nen mir e - wig, e - wig er - neut, flie - ßen die

Trä - nen mir e - wig er - neut.

Hoch in den Kro - nen wo - gend sich's

decresc. *p* *ben marcato*

regt, so un - auf - hör - lich mein Her - ze schlägt, hoch in den Kro - nen

mf

wo-gend sichs regt, so un-auf-hör-lich mein Her-ze schlägt, so un-auf-

hör-lich mein Her-ze schlägt.

Und wie des Fel-sen ur-al-tes Erz, e-wig der-

sel-be blei-bet mein Schmerz, e-wig der-sel-

be blei-bet, blei-bet mein Schmerz, e-wig der-sel-be

Va! laisse couler mes larmes

from
WERTHER

Jules Massenet

Très lent CHARLOTTE: *f*

Va! — lais - se cou - ler mes lar - mes —

très expressif *bien chanté et*

sf *f* *mf*

p

p

el - les font du bien, ma ché - ri - e!

soutenu *dim.* *très rall.*

pp

Les lar - mes qu'on ne pleu - re pas dans notre â - me re - tom - bent tou - tes,

ppp a tempo *p* *dolce*

et de leurs pa-ti-en-tes gout-tes mar-tè-lent le cœur triste et—

rall. dim.

P

suivez

las! Sa ré-sis-tan-ce en-fin s'é-pui-se; le cœur se creuse—

mf Un peu animé *dim.* *P*

dolce *p*

et s'af-fai-blit: il est trop grand, rien ne l'em-plit;

pp *p en animant* *f*

p *r.h.* *sf* *f*

et trop fra-gi-le, tout le bri-se, tout le bri-se!

pp *1er Mouvt.* *rall.* *mf* *dim.*

ff *dim.* *rall.* *suivez* *ppp* *suivez* *pp*

blei-bet mein Schmerz.

Rauschender Strom, brau-sen-der Wald,

decresc. *p*

starrender Fels, mein Auf-ent-halt, rauschender Strom, brau-sen-der

Wald, star-render Fels, rauschen-der Strom,

cresc. *ff* *decresc.*

brau - - sen-der Wald mein Auf - ent - halt.

p *pp*

Cresc.

Ave Verum Corpus

SATB a cappella

William Byrd
(1543-1623)

1

Soprano (SUPERIUS)
A - ve ve - rum cor - - pus,

Alto (MEDIUS)
A - ve ve - rum cor - - pus,

Tenor (TENOR)
A - ve ve - rum cor - - pus,

Bass (BASSUS)
A - ve ve - rum cor - - pus,

5

na - tum de Ma - ri - - a Vir - gi - ne, Ve - re pas - sum, im -

na - tum de Ma - ri - - a Vir - gi - ne, Ve - re pas - sum, im -

na - tum de Ma - ri - - a Vir - gi - ne, Ve - re pas - sum, im -

na - tum de Ma - ri - a Vir - - gi - ne, Ve - re pas - sum, im -

11

- mo - la - - tum in cru - ce pro ho - mi - ne: Cu - jus la -

- mo - la - - tum in cru - ce pro ho - mi - ne: Cu - jus la -

- mo - la - - tum in cru - ce pro ho - - mi - ne: Cu - jus la -

- mo - la - - tum in cru - ce pro ho - mi - ne: Cu - jus la -

17

-tus per - fo - ra - - tum, un - da flu - xit san - gui - ne, san - gui - ne; Es -

-tus per - fo - ra - tum, un - da flu - xit san - gui - ne, san - gui - ne; Es -

-tus per - fo - ra - tum, un - da flu - xit san - gui - ne; Es -

-tus per - fo - ra - tum, un - - da flu - xit san - gui - ne; Es -

23

- to no - bis prae - gu - sta - tum in mor - tis ex - a - mi - ne. O

- to no - bis prae - gu - sta - tum in mor - tis, in mor - tis ex - a - mi - ne.

to no - bis prae - gu - sta - tum in mor - tis ex - a - - mi - ne.

- to no - bis prae - gu - sta - tum in mor - tis ex - a - - mi - ne.

29

dul - cis, O pi - e, O Je - su Fi - li Ma - ri -

O dul - cis, O pi - e, O Je - su Fi - li Ma - ri -

O dul - cis, O pi - e, O Je - su Fi - li Ma - ri -

O dul - cis, O pi - e, O Je - su Fi - li Ma - ri -

35

ae; mi - se - re - re me - i, mi - se - re - re

ae; mi - se - re - re me - i, mi - se - re - re, mi - se - re - re me - i, mi - se -

ae; mi - se - re - re me - i, mi - se - re - re me - - i, me -

ae; mi - se - re - re me - i, mi - se - re - re me - i, mi -

41

me - i, me - - - i, O -i. A - men.

-re - re - me - - - i. -i. A - - - - men.

- i, mi - se - re - re me - i. -i. A - - - - men.

- se - re - re me - - - i. -i. A - - - - men.

SOURCE: *Gradualia*, revised edition, 1610 (originally pub. 1605)

NOTES: Note values halved, bar lines, slurs added. Tenor (m. 39), Alto (mm. 40-41): text underlay uncertain.

TEXT/TRANSLATION:

Ave verum corpus, natum de Maria Virgine,
 vere passum, immolatum in cruce pro homine:
 Cuius latus perforatum, Unda fluxit sanguine.
 Esto nobis praegustatum in mortis examine:
 O Dulcis, O pie, O Jesu fili Mariae,
 miserere mei. Amen.

*Hail true body, born of the Virgin Mary.
 Truly suffering, was sacrificed on the cross for mankind,
 From whose pierced side flowed blood,
 Be for us a foretaste in the final judgment.
 O sweet, O merciful, O Jesus, Son of Mary,
 Have mercy on me. Amen.*

PERFORMANCE: Directors may want to raise the pitch one step

edited by Rafael Ornes (4/24/99)