

# OPERATIC ANTHOLOGY

Celebrated

Arias, Duets, Trios, Quartets, and Quintets

*Selected and Edited by Max Spicker*

- |   |                |  |                 |
|---|----------------|--|-----------------|
| Ritorno di Columella. i. (1839)<br>298. Stolto è ben. Valse. Sop.   | V. Fioravanti  | La Semiramide. i. (1748)<br>323. Vieni che poi sereno. Sop.<br>324. " " " " " Alto   | C. W. von Gluck |
| Robert le Diable. f. (1831)<br>299. Robert, toi que j'aime. f. i. Sop.<br>300. " " " " " Alto.<br>301. Va, va, va, dit-elle, f. g. i. Sop.  | G. Meyerbeer   | Si j'étais Roi. f. (1852)<br>325. J'ignore son nom. Ten. or Sop.<br>326. " " " " Bar. or Alto  | A. Adam         |
| Roberto d'Evereux. i. (1837)<br>302. All' affitto. Sop. or Ten.   | G. Donizetti   | La Sonnambula. i. (1831)<br>327. Ah! non credea. i. f. Sop.<br>328. Ah! non giunge. i. Sop.<br>329. Andante and Allegro (the two preceding)  | V. Bellini      |
| Le Roi de Lahore. f. i. (1877)<br>304. Promesse de mon avenir. Bar.<br>305. " " " " " Ten.  | J. Massenet    | Tannhäuser. g. (1845)<br>330. Allmächt'ge Jungfrau. (Elizabeth's<br>Prayer.) Sop.<br>331. Allmächt'ge Jungfrau. M.-Sop.<br>332. " " " " " Alto<br>333. Dich theure Halle. Sop.<br>334. " " " " " M.-Sop.<br>335. O du mein holder Abendstern. Bar.<br>336. " " " " " Bass<br>337. " " " " " Ten. | R. Wagner       |
| Le Roi l'a dit. f. (1873)<br>306. Déjà les hirondelles. Duet. Sop. and<br>M.-Sop.<br>307. Jacquot courant. Duet. Sop. and Ten.  | L. Delibes     | La Traviata. i. (1853)<br>338. Dite alla giovine. Sop.   | G. Verdi        |
| Roméo et Juliette. f. (1867)<br>308. Ah! Je veux vivre. f. i. Waltz Song<br>M.-Sop.<br>309. Angel che adoro. i. Duet. Sop. and<br>Ten.<br>310. Non destarmi. i. Valse-Arietta. Sop.<br>311. " " " " " Alto.<br>312. Que fais-tu, blanche tourterelle. f. i.<br>Sop.<br>313. Que fais-tu, blanche tourterelle. f. i.<br>M.-Sop.<br>314. Que fais-tu, blanche tourterelle. f. i.<br>Alto. | Ch. Gounod     | Der Trompeter von Säckingen. g. (1884)<br>339. Es hat nicht sollen sein. Ten. or Sop.<br>340. " " " " " M.-Sop.<br>341. " " " " " Bar.<br>342. " " " " " Bass  | V. Nessler      |
| Samson et Dalila. f. (1877)<br>315. Amour! viens aider. Sop.<br>316. " " " " " M.-Sop.<br>317. Mon cœur s'ouvre à ta voix. Sop.<br>318. " " " " " M.-Sop.<br>319. " " " " " Alto<br>320. Printemps qui commence. Sop.<br>321. " " " " " M.-Sop.   | C. Saint-Saëns | Wilhelm von Oranien. g. (1846)<br>343. Wenn ich mit Menschen- und mit Engel-<br>zungen. Sop.<br>344. Wenn ich mit Menschen- und mit Engel-<br>zungen. M.-Sop.  | K. A. F. Eckert |
| Sapho. f. (1851)<br>322. O ma lyre immortelle. Sop.   | Ch. Gounod     | Die Zauberflöte. g. (1791)<br>345. In diesen heil'gen Hallen. Bass<br>346. O Isis und Osiris. Bass   | W. A. Mozart    |
|   |                | Zemire und Azor. g. (1819)<br>347. Rose, wie bist du so reizend. Ten.<br>348. " " " " " Bar.   | L. Spohr        |
|   |                | La Zingara. i. f. (1844)<br>349. D'Arlina mi rammentì. i. f. g. Bar.<br>350. Tu m'ami, ah si! Bar.   | M. W. Balfe     |

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S 1537 p

# Printemps qui commence.

(FAIR SPRINGTIME BEGINNING.)

from

“Samson et Dalila.”

(MEZZO-SOPRANO.)

C. SAINT-SAËNS.

Andante. (♩ = 84.)

VOICE.

*dol.*

Prin -  
Fair

PIANO.

temps qui commen - ce, Por - tant l'es - pé - ran - ce Aux cœurs a - moureux,  
spring-time be - gin - ning That sweet hopeart bring - ing To all loving hearts;

Ton souf - fle qui pas - se, De la terre ef - fa - ce Les jours malheu - reux.  
Thy breath soft and ten - der The days glad doth ren - der, And brightness im - parts.

Tout brû - leen notre â - me Et ta dou - ce flam - me  
Our souls are a - fire, And thou Spring'e'er nigh - er

Vient sé - cher nos pleurs; Tu rends à la ter - re, Par un doux mys - tè -  
Dost dry ev - 'ry tear; To earth softthou bearest In se - cret the fair -

- re, Les fruits et les fleurs. En vain je suis bel - le! Mon  
- est Fruits and blos - soms dear. In vain watch I'm keep - ing While

*cresc.*

*Pia*

cœur plein d'amour, Pleu - rant l'in - fi - dèle At - tend son re - tour! Vi -  
love's flame doth burn Him, faith - less, I'm weep - ing And wait his re - turn. In

*cresc.*

vant d'ès-pé - ran - ce, Mon cœur dé - so - lé Gar - de sou - ve -  
 hope I am liv - ing My heart sad and sore, Thought for - ev - er

nan - ce Du bon - heur pas - sé!  
 giv - ing Un - to joys now o'er.

*dol.*

A la nuit tom - ban - te Ji - rai tris - te a -  
 When night comes dew - lad - en I'll go, a sad

man - te M'asseoir au tor - rent, L'attendre en pleu - rant! Chas -  
 maid - en, To sit near the stream And weep - ing I'll dream. I'll

*cresc.*

sant ma tris - tes - se, S'il re - vient un jour, A lui ma ten - dres -  
ban - ish my sad - ness, Should he come some day, I shall be all glad -

*poco cresc.*

se Et la douce i - vres - se Qu'un brû - lant a - mour Gar - de  
ness And my heart be gay. Him, my love so great, Doth with

*accel.* *dim.* *rit.*

*mf* *pp* *rit.*

Un poco più lento. (♩ = 72) *dol.*

à son re - tour. Chassant ma tris - tes - se,  
wel - come a - wait. I'll ban - ish my sad - ness

*espr.*

S'il re - vient un jour, A lui ma ten -  
Should he come some day, I'll ban - ish all

*sempre.*

dres - se! A lui ma ten - dres - se Et la dou - ce i -  
 sad - ness, And think but of glad - ness, I'll think but of

*rit.*

vres - se Qu'un brû - lant a - mour Garde à son re -  
 glad - ness, Him, my love so great, Doth with wel - come a -

*Più lento.*

tour!  
 wait.

# ANTHOLOGY of MODERN FRENCH SONG

A COLLECTION OF  
THIRTY-NINE SONGS  
WITH PIANO ACCOMPANIMENT

By MODERN FRENCH COMPOSERS

COLLECTED AND EDITED BY

MAX SPICKER

English Tran

and others

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