The Real Little Classical Fake Book

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# Time Line of Major Composers

### 1300
- **Philippe de Vitry**
  - French, 1291-1361
- **Guillaume de Machaut**
  - French, c.1300-c.1377
- **Francesco Landini**
  - Italian, c.1325-1397

### 1400
- **Guillaume Dufay**
  - French, c.1400-1474
- **Johannes Ockeghem**
  - Franco-Flemish, c.1410-1497
- **Josquin des Prez**
  - French, 1440-1521
- **Gilles Binchois**
  - French, c.1400-1460

### 1500
- **Giovanni Pierluigi de Palestrina**
  - Italian, c.1529-1594
- **Orlando de Lassus**
  - Franco-Flemish, 1532-1594
- **William Byrd**
  - English, 1543-1623
- **Tomas Luis de Victoria**
  - Spanish, 1548-1611
- **Luca Marenzio**
  - Italian, 1554-1599
- **Giovanni Gabrieli**
  - Italian, 1555-1612
- **Carlo Gesualdo**
  - Italian, c.1560-1612
- **Claudio Monteverdi**
  - Italian, 1567-1643

### 1800
- **Vincenzo Bellini**
  - Italian, 1801-1835
- **Hector Berlioz**
  - French 1803-1869
- **Felix Mendelssohn**
  - German, 1809-1847
- **Frederic Chopin**
  - Polish, 1810-1856
- **Robert Schumann**
  - German, 1810-1856
- **Franz Liszt**
  - Hungarian, 1811-1886
- **Giuseppe Verdi**
  - Italian, 1813-1901

### 1825
- **Johann Strauss, Jr.**
  - Austrian, 1825-1899
- **Alexander Borodin**
  - Russian, 1833-1887
- **Johannes Brahms**
  - German, 1833-1897
- **Camille Saint-Saëns**
  - French, 1835-1921
- **Leo Delibes**
  - French, 1836-1891
- **Georges Bizet**
  - French, 1836-1875
- **Modeste Mussorgsky**
  - Russian, 1839-1881
- **Pyotr Il'yich Tchaikovsky**
  - Russian, 1840-1893
- **Antonin Dvorák**
  - Czech, 1841-1904
- **Arthur Sullivan**
  - English, 1842-1900
- **Jules Massenet**
  - French, 1842-1912
- **Edvard Grieg**
  - Norwegian, 1843-1907
- **Nikolai Rimsky-Korsakov**
  - Russian, 1844-1908
- **Gabriel Fauré**
  - French, 1845-1924
# Classical Composers

## 1600
- **Jean-Baptiste Lully**  
  French, 1632-1687
- **Henry Purcell**  
  English, 1659-1695
- **Francois Couperin**  
  French, 1668-1733
- **Antonio Vivaldi**  
  Italian, 1678-1741
- **George Philipp Telemann**  
  German, 1681-1767
- **Jean-Philippe Rameau**  
  1683-1764
- **Johann Sebastian Bach**  
  German, 1685-1750
- **Domenico Scarlatti**  
  Italian, 1685-1757
- **George Frideric Handel**  
  German/English, 1685-1759

## 1700
- **Christoph Willibald von Gluck**  
  German, 1714-1787
- **Franz Joseph Haydn**  
  Austrian, 1732-1809
- **William Billings**  
  American, 1746-1800

## 1750
- **Muzio Clementi**  
  Italian, 1752-1832
- **Wolfgang Amadeus Mozart**  
  Austrian, 1756-1791
- **Ludwig van Beethoven**  
  German, 1770-1827
- **Carl Maria von Weber**  
  German, 1786-1826
- **Giacomo Meyerbeer**  
  German/French 1791-1864
- **Gioachino Rossini**  
  Italian, 1792-1868
- **Franz Schubert**  
  Austrian, 1797-1828
- **Gaetano Donizetti**  
  Italian, 1787-1848

## 1850
- **John Philip Sousa**  
  American, 1854-1932
- **Edward Elgar**  
  English, 1857-1934
- **Giacomo Puccini**  
  Italian, 1858-1924
- **Victor Herbert**  
  German/American, 1859-1924
- **Gustav Mahler**  
  Austrian, 1860-1911
- **Edward MacDowell**  
  American, 1860-1908
- **Claude Debussy**  
  French, 1862-1918
- **Richard Strauss**  
  German, 1864-1949
- **Jean Sibelius**  
  Finnish, 1865-1957
- **Ralph Vaughan Williams**  
  English, 1872-1958
- **Sergei Rachmaninoff**  
  Russian/American 1873-1943
- **Gustav Holst**  
  English, 1874-1934
- **Charles Ives**  
  American, 1874-1954
- **Arnold Schoenberg**  
  Austrian/American, 1874-1951

## 1875
- **Maurice Ravel**  
  French, 1875-1937
- **Bela Bartok**  
  Hungarian, 1881-1945
- **Igor Stravinsky**  
  Russian/American 1882-1971
- **Alban Berg**  
  Austrian, 1885-1935
- **Serge Prokofiev**  
  Russian, 1891-1953
- **George Gershwin**  
  American, 1898-1937
- **Francis Poulenc**  
  French, 1899-1963

## 1900
- **Aaron Copland**  
  American, 1900-1990
- **Kurt Weill**  
  German/American, 1900-1950
- **Dmitry Shostakovich**  
  Russian, 1906-1975
- **Samuel Barber**  
  American, 1910-1981
- **Benjamin Britten**  
  English, 1913-1976
- **Leonard Bernstein**  
  American, 1918-1990
O HOLY NIGHT
(Cantique de Noël)

Andante maestoso

Adolphe Adam

[Music notation]

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THE HOLY CITY

Andante moderato

Stephen Adams

[Music notation]

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thought the voice of angels
From heaven in answer
rang.
Lift up your gates and sing,
Hark how the angels sing,
high est. Ho san na to your King!
And once again the scene was changed, New earth there seemed to be,
I saw the Holy City beside the tide-less sea; The light of God was on its streets, The gates were o pen wide, And all who would might enter, And no one was de nied. No need of moon or stars by night, Or sun to shine by day, It was the new Je ru sa lem That would not pass a way. It was the new Je ru sa lem That would not pass a way, Je ru sa lem, Je ru sa lem! Sing for the night is o'er! Ho san na in the high est, Ho san na for ev er more! Ho san na in the high est, Ho san na for ev er more!
ADAGIO IN G MINOR

Tomaso Giovanni Albinoni

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DONA NOBIS PACEM

Anonymous

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DRINK TO ME ONLY WITH THINE EYES

Anonymous

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IL BACIO  
(The Kiss)

Luigi Arditi

Brightly

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WALTZ

Anton Arensky

Cdim C Am7 Cm7 A7 C

Ddim C G Am C D7 C

A7 C

Ddim C Am7 C

B7 Em A7-5 G

Em7 G D7 G

Cdim Dm A7 Dm Gdim Dm

Gdim Dm Ddim F Gdim F

Cdim Gm Ddim C7

Cdim G7 Cm Ddim Cm G7

Cdim Eb B7-9 Eb Gdim

Bb7 Adim Bb7

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AIR ON THE G STRING
from the Orchestral Suite No. 3 in D major

Johann Sebastian Bach

Adagio

D D/C# Bm Bm/A G E/G# A A/G Fm7 Am/E B7/D# B7 Em Em/D A7/C# A7

D D/C# Bm7 E A D Esus E A A D Esus E A A A/G Fm7 Am6/E

B/D# Em Em/D C#m Em/B F7/A# Bm G Em F#7/Bb Bm/A E7/G# D/F# E E/D

A/C# E A A/G D/F# G E7/G# A F7/A# B Em Em/D A/C# A/C# D D/C#

Bm7 Bm7 G G/F# Em Em/D A/C# D G D/A A7sus D

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BIST DU BEI MIR

Johann Sebastian Bach

Gently (not too slow)

Em7b5  Bb/F  E5/G  F7/A  F7  Bb  Eb  F

Em7b5

zum Sterben_ _ und zu meiner_ Ruh', zum Sterben_ _ und zu meiner

Bb7  Eb/G  Ab  C7/G  Fm  Bb  Eb  Bdim7  Cm

Ruh'.

Am7b5

Bist du_ _ bei_ _ mir, geh' ich mit Freuden

Ab/C  Bb/D  Eb  Ab  B6  Bb

zum Sterben_ _ und zu meiner_ Ruh', zum Sterben_ _ und zu meiner

Eb  Cm  F  Bb/D  Gm  Eb

Ruh'.

Ach, wie vergnügt wäre so mein

F  F/Ddim7  C/G  Ab6  G

Ende, es drück- ten_ _ deine_ schönen_ Hände mir

Cm  Cm/Eb  G  Cm  F/A  Bb  Eb7/Ab

die getreu_ _ Augen zu.

Eb/G  Fm  Fm/Eb  Bb7/D  Eb  Em7b5  Bb/F

Ach, wie vergnügt wäre so mein Ende, es drück- ten_ _ deine_ schönen

Eb/G  F7/A  F7  Bb  F  Bb  Bb/Ab  Eb/G

Hände mir__ die getreu_ _ Augen zu. Bist du_ _ bei

Ab  C7/G  Fm  Bb  Bdim7  Cm  Am7b5

mir, geh' ich mit Freuden zum Sterben_

Eb  Ab/C  Bb/D  Eb  Ab  B6  Bb  Eb

und zu meiner_ Ruh', zum Sterben_ _ und zu meiner Ruh'.

BRANDENBURG CONCERTO NO. 1 IN F

First Movement Theme

Johann Sebastian Bach

(originally for baroque orchestra)

Allegro

F  Dm  Eb  C  F  C  G7  C  Am  Dm

G  C7  F  G/F  G  C  G7  C  D/C  Gm  D7
BRANDENBURG CONCERTO NO. 1 IN F
Second Movement Theme
(originally for baroque orchestra)

Johann Sebastian Bach

Adagio

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BRANDENBURG CONCERTO NO. 1 IN F
Third Movement Theme
(originally for baroque orchestra)

Johann Sebastian Bach

Allegre

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BRANDENBURG CONCERTO NO. 4 IN G
First Movement Theme, Opening
(originally for orchestra)

Johann Sebastian Bach

G
D
G
D
D
G
D/F♯
Em
A
A/G
Flm
Bm
G
Em
A/C♯
A
Flm
D
A
D
A
D
A
D
A
D
Am
G/B
E
Am
D
G
Em
A
D
Em
A
D
Am/C
D/C
G/B
Am
D
G
C
Am
D
A
D
Bm
Em
A
D
Am
Em
Bm
G
etc.

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BRANDENBURG CONCERTO NO. 4 IN G
Third Movement Theme (Fugue)
(originally for baroque orchestra)

Presto

Johann Sebastian Bach

G
Am
G/B
E
Am
D
G
Em
A
D
Em
A
D
Am/C
D/C
G/B
Am
D
G
C
Am
D
A
D
Bm
Em
A
D
Am
Em
Bm
G
etc.

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BRANDENBURG CONCERTO NO. 6 IN B♭
First Movement Theme

Johann Sebastian Bach

(Originally for Baroque Orchestra)

Allegro
BRANDENBURG CONCERTO NO. 6 IN B♭ MAJOR
Third Movement Theme
(originally for orchestra)
Johann Sebastian Bach

CHRIST LAG IN TODESBANDEN
Chorale from Cantata No. 4
(originally for chorus and instruments)
Johann Sebastian Bach

ENGLISH SUITE NO. 3
Gavotte I
(originally for keyboard)
Johann Sebastian Bach
praises, be joyful, Thy Jesus is near; My heart ever faithful, Sing praises, be joyful, Sing praises, be joyful, Thy Jesus is near!

Away, with complaining, Away, with complaining, Faith ever maintaining, My Jesus is here; Away with complaining, Faith ever maintaining, My Jesus is here, my Jesus is here;

Jesus is here! My heart ever faithful, Sing praises, be joyful, My heart ever faithful, Sing praises, be joyful, Sing praises, be joyful, Thy Jesus is here, Sing praises, be joyful, sing praises, be joyful, My heart ever faithful, Sing praises, be joyful, Sing praises, be joyful, Thy Jesus is here!

SHEEP MAY SAFELY GRAZE
from Cantata No. 208

Johann Sebastian Bach
O JESULEIN SÜSS
(originally for voice and basso continuo)

Johann Sebastian Bach

PARTITA NO. 1
Minuet
(originally for keyboard)

Johann Sebastian Bach
PARTITA NO. 3 FOR VIOLIN SOLO
Gavotte en Rondeau

Johann Sebastian Bach
MINUET I IN G
(originally for piano)

Ludwig van Beethoven

Allegretto

N.C. G G/B G/D G D G G G/B G+/D$\flat$

Em G A D N.C. G/B D/A G D/F D D/F G G C

G/D D G/D G G/B G/D G G/F E Adim/Eb D

Trio

N.C. G D/C

G/B D/F$\flat$ G G G+/D$\flat$

Em A7/C D G A D N.C. D

Em Fdim

D G Am/C D D7 Gsus G Gsus G

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PIANO CONCERTO NO. 5 IN Eb MAJOR, Op. 73 ("Emperor")
First Movement Theme

Ludwig van Beethoven

Eb Bb7 Es Ab

Eb/Bb Bb7 Eb

Eb/Bb F7 Bb Bb7

Eb/Bb Bb/D Ab/Eb Eb/G Bb

Bb7 Bb7 Eb/Bb Bb/D Eb Eb/G

Gb + Bb/F Eb

Em Bb Em Bb Em Bm Dm Gb Dm G Gm Dm/F Em m Bm

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PIANO SONATA NO. 8 IN C MINOR ("Pathétique")
Op. 13
First Movement Theme

Allegro di molto e con brio
C bass

Ludwig van Beethoven

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PIANO SONATA NO. 8 IN C MINOR ("Pathétique")
Op. 13
Second Movement Theme

Adagio cantabile

Ludwig van Beethoven

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PIANO SONATA NO. 8 IN C MINOR ("Pathétique")
Op. 13
Third Movement Theme

Allegro (d = 96)

Ludwig van Beethoven

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PIANO SONATA NO. 14 IN C# MINOR ("Moonlight")
Op. 27, No. 2 (Sonata quasi una Fantasia)
First Movement Theme

Ludwig van Beethoven

Adagio sostenuto

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PIANO SONATA NO. 19 IN G MINOR
Op. 49
First Movement Theme

Ludwig van Beethoven

Andante (d = 60)
RONDO À CAPRICCIO
(Rage Over a Lost Penny)
Op. 129 (Posthumous)
Theme
(originally for piano)
Allegro vivace

Ludwig van Beethoven

SYMPHONY NO. 1 IN C MAJOR
First Movement Theme
(originally for orchestra)
Allegro con brio

Ludwig van Beethoven
SYMPHONY NO. 1 IN C, OP. 21
Fourth Movement Theme
Ludwig van Beethoven

SYMPHONY NO. 2 IN D, OP. 36
First Movement Theme
Ludwig van Beethoven
SYMPHONY NO. 2 IN D, OP. 36
Fourth Movement Theme

Ludwig van Beethoven

Allegro molto

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SYMPHONY NO. 3 IN Eb MAJOR ("Eroica")
Third Movement Theme

Ludwig van Beethoven

Allegro vivace

SYMPHONY NO. 3 IN Eb MAJOR ("Eroica")
Fourth Movement Theme

Ludwig van Beethoven

Allegro molto
SYMPHONY NO. 4 IN B♭, OP. 60
First Movement Theme

Ludwig van Beethoven

Adagio

SYMPHONY NO. 4 IN B♭, OP. 60
Second Movement Theme

Ludwig van Beethoven

SYMPHONY NO. 4 IN B♭, OP. 60
Third Movement Theme

Ludwig van Beethoven
SYMPHONY NO. 4 IN B♭, OP. 60  
Fourth Movement Theme  
Ludwig van Beethoven

SYMPHONY NO. 5 IN C MINOR, Op. 67  
First Movement Theme  
Ludwig van Beethoven

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SYMPHONY NO. 5 IN C MINOR
Second Movement Theme

Ludwig van Beethoven

Andante con moto
SYMPHONY NO. 6 IN F MAJOR ("Pastoral")
First Movement Theme

Ludwig van Beethoven

Allegro ma non troppo

SYMPHONY NO. 6 IN F, OP. 68 ("Pastoral")
Second Movement Theme

Ludwig van Beethoven

SYMPHONY NO. 6 IN F MAJOR ("Pastoral")
Third Movement Theme

Ludwig van Beethoven
SYMPHONY NO. 6 IN F, Op. 68 ("Pastoral")
Fourth Movement Theme

Ludwig van Beethoven

Allegro

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SYMPHONY NO. 6 IN F MAJOR ("Pastoral")
Fifth Movement Theme

Ludwig van Beethoven

Allegretto

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VIOLIN CONCERTO IN D MAJOR, Op. 61
Third Movement Theme

Ludwig van Beethoven

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VILLANELLE
from Les Nuits d'Été (song cycle)
(originally for soprano and orchestra)

Hector Berlioz

Allegretto \( \frac{3}{4} \) 96

Quand viendra la saison nouvelle,

Quand auront disparu les froids,

Tous les deux nous irons, ma belle,

Pour cueillir le muguet aux bois.

Sous nos pieds égrènerant les perles

Que l'on voit, au matin trembler,

Nous irons écouter les mélodies,

Nous irons écouter les sirènes.

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WHEN JESUS WEPT
(originally for chorus)

William Billings

1

When Jesus wept, the falling tear in mercy

2

flowed beyond all bound;

3

trembling fear seized all the guilty world around.

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FARANDOLE
from L'Arlesienne
(incidental theatre music for orchestra, later collected into 2 suites)

Georges Bizet

 Allegro

Cm Gm/Bb Ab Cm Eb Bb Eb 7 Ab Fm6 Gm/Bb

G7 Cm Gm/Bb Ab Cm Eb Bb Eb 7 Ab Fm7 G7

1 Cm 2 C

Dm/C G7/C

C Dm/C G7/C

C Dm/C G7/C

C Dm/C G7/C

C Dm/C G7/C

C Dm/C G7/C

C Dm/C G7/C

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LA FLEUR QUE TU M’AVAIS JETÉE
from Carmen
(òpera)
Georges Bizet

Andantino

La fleur que tu m’avais jetée dans ma prison, m’était restée. Frétrie et sèche, cette fleur gardait toujours sa douce odeur; et pendant des heures endiendres, sur mes yeux, formant mes pauvres, de cette odeur, je m’enivrais et dans la nuit je te voyais! Je me prénais à te manier, à de tes terres, à me dire: Pourquoi faut-il que le destin l’ai mise là sur mon chemin? Puis je m’accusais de blasphème, et je ne sensais en moi même... je ne sensais qu’un seul désir... un seul espoir: te revoir, ô Carmen, oui, te revoir, qu’à je... un regard sur moi, pour t’emparer de tout mon être, ô ma Carmen! Et j’étais une chose à toi!

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G C Bm Bb+ D/A

danse-rons la Sé-ge-dille et boi-rons du man-za-nil-la

Bb+ Bm Bb+ D/F# F#7 Bm

Tra la la la

la la la la la, tra la la la la la la la la la la.

TOREADOR SONG
from Carmen (opera)

Georges Bizet

Allegro moderato

Fm

Vo-tre toast je peux vous le ren-dre, Se-rons, te-rons, car a-vec les sol-dais, oui, les to-re-rons

C7-9 Fm Ab/C Ab Eb Ab/C Ab Ab/C Es-7 Ab C7 Fm

pou-vent s'en-tien-dre: pour plai-sir... pour plai-sir, ils ont les com-bats! Le cir-que est plein, c'est jour de fête! Le
cirque est plein du haut en bas. Les spec-ta-teurs, per-dant la téte, les spec-ta-teurs s'in-te-

Gbm7 C7 Fm Cm Cm/G G7

pel-lent à grand fracas! Apos-tro-phes, cris, et ta-page pou-sés jus-ques à

Cm Gb7 Gbm7 Gdim C7 Gb maj7 Gdim C Fm/C

la fu-eur! Car c'est la fête du cou-ra-gé! C'est la fête des gens de cœur! Al-lons! en

C Fm/C C C7/G F6 C7 F F/C F F/C F F/C F F/C

garde! Al-lons! Al-lons! Ah! To-re-a-dor, en gar-de!

Gm7 C7 F F/E Dm7 G7 C Gm/Bb Gm/DGm/Bb Gm Dm/F Dm/A Dm/F Dm

To-re-a-dor! To-re-a-dor! Et son ge bien, oui, songe en com-bat-tant,

Am/E E7sus E7 A Bb6 Em7 F/C N.C. C7

qu'un oeil noir te re-gar-de et que l'a-mour s'at-tend! To-re-a-dor! L'a-mour, l'a-mour t'

F F/C Bm7b5/C C7

tend! To-re-a-dor! To-re-a-dor! L'a-mour t'at-

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HABANERA
from Carmen (opera)
Allegretto quasi Andantino

George Bizet

L'amour est un oiseau rebelle que nul ne peut apprivoiser, et c'est bien ce vain qu'on l'ap- pelle, s'il lui convient de refuser! Rien n'y fait, menace ou prière, l'un parle bien, l'autre se tait; et c'est l'autre que je préfère il n'a rien dit, mais il me plaît L'amour! L'amour! L'amour est enfant de Bo-hème; il n'a jamais, ja-mais conçu de toi. Si tu ne m'aimes pas, je t'aime; si je t'aime, prends garde à toi! Si tu ne m'aimes pas, si tu ne m'aimes pas, je t'aime; mais si je t'aime, si je t'aime, prends garde à toi!

MINUET
from String Quartet
Allegrato grazioso

Luigi Boccherini

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HOW LOVELY IS THY DWELLING PLACE
from A German Requiem
(originally for chorus and orchestra)
Com moto moderato

Johannes Brahms

Bb 7

Eb/Bb Bb Eb Cm

How lovely is Thy dwelling place, O Lord of Hosts, O Lord of Hosts,

Bb 7/D Eb Bb 7/F Eb/G Eb Adim Eb/Bb Bb Cm/Eb Bb 7 Eb/G Ab Ab/C Eb

Cm Bb 7/D Eb Bb 7/F Eb G7/B Cm G7/D Cm/Eb Cm D7

Thy dwelling place, O Lord of Hosts!

How lovely

F/Bb Bb Gb/Bb C7 F7 Bb C7dim/Bb

is Thy dwelling place, O Lord of Hosts!

Bbm C Bb 9 Fm/Ab C Fno3rd F/Eb Bbm/Dm C7

For my soul, it longeth, yea, fainteth, it longeth, yea, fainteth, it

Fm/Ab Db/C# Gb/Bb Eb/D# Ab/C Ab/m/Cb Bb7sus Bb 7 Eb Cm D

longeth, yea, fainteth, yea, fainteth for the courts

Gm A D D7 Bb/D Bbm/Dm

of the Lord; my soul and body crieth out,

Db 7 Gb C# Gb/D# Db 7 A/C#

yea, for the living God, my soul and body crieth

Am/C C7 F Bb Eb Ab Fm/Ab Eb/Ab E5/G E5 Bb

out, yea, for the living, yea, for the living God.

Bb 7 Eb/Bb Bb Eb Cm/Eb Cm Bb 7/D E5

How lovely is Thy dwelling place, O Lord of Hosts, O Lord of Hosts!
INTERMEZZO IN A MAJOR, Op. 118, No. 2
Johannes Brahms
(Originally for piano)

PIANO CONCERTO NO. 2
First Movement Theme
Johannes Brahms

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SYMPHONY NO. 4 IN E MINOR
Second Movement Theme
Johannes Brahms

Andante moderato

SYMPHONY NO. 4 IN E MINOR
Third Movement Theme
Johannes Brahms

Allegro giocoso
SYMPHONY NO. 4 IN E MINOR, OP. 98
Fourth Movement Theme

Johannes Brahms

WALTZ IN B MAJOR, Op. 39, No. 1
(originally for piano)

Johannes Brahms
WALTZ IN Ab MAJOR
Op. 39, No. 15
(originally for piano)

Johannes Brahms
**WIE MELODIEN**
(originally for voice and piano)

_Johannes Brahms_

_Zart (Tenderly)_

\[
\begin{align*}
&\text{A} \quad \text{A/C} \quad \text{D} \quad \text{Bb/D} \quad \text{A} \\
\text{Wie Melo-} & \quad \text{die-} \quad \text{en} \quad \text{zieht es mir leis-} \quad \text{e durch den Sinn,} \\
& \text{Bm/D} \quad \text{E/D} \quad \text{A/C} \quad \text{B} \quad \text{E/B} \quad \text{B+} \quad \text{E} \quad \text{Emaj7\#5} \quad \text{Cm/E} \quad \text{E7\#5} \\
\text{Frü} & \quad \text{h-} \quad \text{lings-} \quad \text{blu} \quad \text{men} \quad \text{blüht es und} \quad \text{schwebt wie Duft daf} \quad \text{hin,} \quad \text{und} \\
& \text{B/A} \quad \text{F dim/A B7} \quad \text{E} \quad \text{E7\#69 N.C.} \quad \text{A} \quad \text{A/C} \\
\text{schwebt wie Duft daf} \quad \text{hin.} \quad \text{Doch kommt das Wort} \quad \text{und} \\
\text{D} \quad \text{Bb/D} \quad \text{E7/D} \quad \text{A} \quad \text{Bm/D} \quad \text{Bdim/D} \quad \text{E/D} \quad \text{A/C} \\
\text{fasst es und führt er vor das Aug',} \quad \text{wie Nebel-} \quad \text{grau er-} \quad \text{blasst es und} \\
& \text{G/B} \quad \text{A7} \quad \text{D} \quad \text{Dmaj7\#5} \quad \text{Bm/D} \quad \text{D7} \quad \text{F dim/C} \quad \text{Bm/D} \quad \text{F dim/C} \quad \text{C7} \quad \text{F dim} \\
\text{schwindet wie ein Hauch,} \quad \text{und schwindet wie ein Hauch.} \\
\text{Dm/F} \quad \text{N.C.} \quad \text{A} \quad \text{A/C} \quad \text{D} \\
\text{Und dennoch ruht im Kei-} \quad \text{me ver-} \\
\text{Bb/D} \quad \text{A} \quad \text{Bm/D} \quad \text{E/D} \quad \text{A/C} \quad \text{F\#C\#} \quad \text{F/C} \quad \text{C7\#5} \\
\text{bor-} \quad \text{gen wohl ein Duft,} \quad \text{den mild aus stil-} \quad \text{lem Kei-} \quad \text{me ein feuch-} \quad \text{tes, Au-} \\
& \text{F} \quad \text{Emaj7\#5} \quad \text{Dm} \quad \text{F7} \quad \text{Bb} \quad \text{Bb\#5} \quad \text{Gm/Bb} \quad \text{Bb 7 Bdim7 E7/B} \\
\text{ruft,} \quad \text{den mild aus stil-} \quad \text{lem Kei-} \quad \text{me ein feuch-} \quad \text{tes, ein} \\
& \text{A/C} \quad \text{Bm/D} \quad \text{A/E} \quad \text{E7} \quad \text{A} \quad \text{D/F\#} \quad \text{D} \quad \text{A} \\
\text{feuch-} \quad \text{tes Au-} \quad \text{ge ruft.}
\end{align*}
\]

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LONDONDERRY AIR

British Folksong

Lento espressivo

Would God I were the tender apple blossom
That floats and falls from off the twist-ed bough,
To lie and faint within your silk-en bos-om,
With-in your bos-om, as that does now! Oy would I were a lit-tle bur-nished
clos-es to touch you, Queen. Nay, since you will not love, would I were ap-ple
For you to pluck me gild-ing by so cold,
While sun and grow-ing A hap-py dai-sy in the gar-den path;
That so your shade your robe of lawn will dap-ple. Your robe of lawn and your hair's span gold.
sil-ver foot might press me go-ing. Might press me go-ing even un-to death!

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AMARILLI, MIA BELLA

Giulio Caccini

(Originally for solo voice with accompaniment)

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SEBBEN, CRUDELE
(originally for voice with accompaniment)

Allegretto grazioso

Em C G/B Am7 D7 G Em C

G/B Am7 D7 G E Am/C E/G# Am
de - le, mi fai lan - guir, sem - pre fe - de - le,
D G/B D7 F/G G Am6 G/B C G/D D7 G G C
sempre fedele ti voglio a - mar.

G/B Am7 D7 G Asus A

Seb - ben, cru - de - le, mi fai lan -
Bus B Em/G D/F# C/E B/D# Em Am7 B7sus B7 Em
guir, sempre fe - de - le ti vo - glio a - mar.

G Asus A Bus B Em/G D/F# C/E

Seb - ben, cru - de - le, mi fai lan -
To Coda B/D#

Em Am B7sus B7 Em C G/B
del mio ser - vir la tua fie - rez - za, la tua fie - rez - za
D7 G D A7/E D G C/F# Em/E
rez - za sa - pró stan - car, la tua fie - rez - za

Em6 Bm/D Em6 Bm/D F7 G Em F7 Bm/D

CODA

D.C. al Coda F C F Bm7 Bm2

vo - glio a - mar.

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AMERICA (GOD SAVE THE QUEEN)
Samuel F. Smith

F Gm/Bb C Dm7C F Dm Gm F/C C Dm Gm/Bb F/C C F

My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing: Land where my

C7 F C F Bb/F F F Bb F/C C7 F

fa - ther's died, Land of the Pil - grim's pride. From ev - ery moun - tain - side Let free - dom ring!

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SCARF DANCE
Cecile Chaminade

Cdim  G7  G7+5  C  Am6

B7  Em  Em6  G6  C/D  G

Am  G  D7  C  D7  G  C  Cdim

G7  G7+5  C  Am6  B7  Em

Em6  G7  C  F  C  G7  C

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BALLADE NO. 1 IN G MINOR, Op. 23
(Originally for piano)
Frédéric Chopin

Gm  Am7b5  D7

Gm  A7  D  Gm  Edim7  E7sus  F7  F7#5/Bb  Eb

Am7b5  D7  Gm  Am7b5  D7  Gm  A7  D  D7

G7  Cm  Gm/D  Cm/Es  Gm/D  Cm  Gm/D  Cm/Es  Eb  Bb/F

Fdim7  Eb/G  Gm  D7  Cm/Es  Eb  Cm6  D  Gm

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ETUDE IN G\textsuperscript{b} MAJOR, Op. 25, No. 9
(originally for piano)

Frédéric Chopin

Allegro vivace

\begin{music}
\includegraphics[width=\textwidth]{chopin-etude-gb-major.png}
\end{music}
FUNERAL MARCH (Marche funèbre)
from Piano Sonata in B♭ Minor, Op. 35

Frédéric Chopin

MAZURKA IN B♭ MAJOR, Op. 7, No. 1
(originally for piano)

Frédéric Chopin

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POLONAISE IN Ab MAJOR, Op. 53
(originally for piano)

Frédéric Chopin

POLONAISE IN A MAJOR, Op. 40, No. 1
"Militaire"
(originally for piano)

Frédéric Chopin

Allegro con brio

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WALTZ IN B MINOR
Op. 69, No. 2
(originally for piano)

Frédéric Chopin

Moderato

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O GOD, OUR HELP IN AGES PAST
(St. Anne)
(hymn)
Isaac Watts
William Croft
harmonized by W.H. Monk

NOW THANK WE ALL OUR GOD
(Nun danket alles Gott)
(chorale)
Johann Crüger
REVERIE
(originally for piano)

(Claude Debussy)

Slowly, with expression

Gm

Dm7 Am Gm7 Dm7 Am Gm7 C9

F Am Dm Gm7 C7 F9

Bb F+G Dm

F+G Dm G7 C Eb

F7 Eb Cm6 D Gm A Gm A Gm A Gm

A Dm Gm A Gm A7 Gm6 A7 Gm C7 F
PRELUDE TO THE AFTERNOON OF A FAUN
Opening
(originally for orchestra)

Claude Debussy

PAS DES FLEURS
(Dance of the Flowers)

Léo Delibes

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PIZZICATO POLKA

Léo Delibes

Allegretto

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EL GRILLO
(originally for chorus)
Josquin des Prez

F G Dm C G D G C
El grillo,...
G Dm C G D G C
ver so.
G D G C
Dal-le, Dal-le be-ve, be-ve
G D C
grillo, grillo can-ta, can-ta dal-le, dal-le be-ve, be-ve grillo, grillo can-ta.
G D C
grillo, el grillo è buon can-to-re. Ma non fa come gli al-tri sce-
G D G D C D G F
ce-elli. Co-me li han can-ta to un po-co, Van'de fat-to in al tro lo-co sem-pre
G D G D C D G D C
el grillo sta pur sal-do, Quan-do la mag-gior è l'al cal-do Al'
Dm A Dm A Dm A Dm A
hor can-ta sol per a mo-

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'O SOLE MIO!
Andantino
E. Di Capua

G D7

(accompaniment rhythm throughout)
G
Che bel-la co-sa 'na iu-na-ta'e
G
so-le,...
Am G D7
n'a-ria se-re-na dop-po na tem-pe-sta. Pe' l'a-ria
Am G D7
fre-sca pa-re-gia 'na fe-sta Che bel-la co-sa 'na iu-na-ta'e
G N.C. D7
so-le. Ma n'a-tu so-le cchiu bel-lo, oh-ne, 'o so-le
Cm G
mi-o sta 'nfron-te a te, 'o so-le 'o so-le
G D7
mi-o sta 'nfron-te a te, sta 'nfron-te a te!

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COME AGAIN, SWEET LOVE
(originally for voice and lute)

John Dowland

G G/B

1. Come again,
Sweet love doth now invite
Thy grace that restrain,
To do me due delight,
I sigh,
I sit,
With thee again in dead-ly pain and
sweet-est sym-path-y,
end-less mis-er-y,
With thee again in sweet-est sym-path-y.

G Am7 D7

2. Come again,
That I may cease to mourn
thy un-kind dis-dain;
For now, left and for-lorn,
I weep,
I sit,
In dead-ly pain and
end-less mis-er-y,
In dead-ly pain and end-less mis-er-y.
POMP AND CIRCUMSTANCE MARCH NO. 1

Largamente

Edward Elgar

SALUT D'AMOR

Andantino

Edward Elgar
ROMANIAN RHAPSODY NO. 1

Moderato

G    D7    G

D7    G

Am    D7    G

G

E7    Am

D7

D7

G

C    D7    G

D7

G

D7

G

G

C

D7

G

A7

G

D7

G

C

D7

G

A7

G

D7

G

C

D7

G

A7

G

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**LORD RENDALL**

_English Folksong_

Where have you been all the day, Rendal, my son?
What have you been eating, Rendal, my son?
Where did she get them from, Rendal, my son?

Where have you been all the day, my pretty one?
What have you been eating, my pretty one?
Where did she get them from, my pretty one?

I've been to my sweetheart, mother,
O eels and eel broth, mother,
From hedges and ditches, mother,

I've been to my sweetheart, mother,
O eels and eel broth, mother,
From hedges and ditches, mother,

D Bm Em Bm Em A

make my bed soon, For I'm sick to my heart and I fain would lie down.
make my bed soon, For I'm sick to my heart and I fain would lie down.
make my bed soon, For I'm sick to my heart and I fain would lie down.

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**PRAISE TO THE LORD, THE ALMIGHTY**

_(Lobe den Herren)_

_(chorale)_

Joachim Neander, 1665

_trans. by Catherine Winkworth_

_Erneuerten Gesangbüch, 1665_

**Erneuerten Gesangbüch, 1665**

F Dm C/E F C Dm Am Bb F Bb Edim/G Dm Gm7/Bb C7 F Dm C/E

Praise to the Lord, the Almighty, the King of creation! O my soul,
F C Dm Am Bb F Bb Edim/G Dm Gm7/Bb C7 F C/E F Bb

praise him, for he is thy health and salvation! All ye who hear,
F Bb/D C/E F C/G F C F/A Bb Edim/G Dm Gm/Bb A Gm/Bb C7 F

now to his temple draw near, join me in glad adoration!

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APRÈS UN RÊVE (After a Dream)
(originality for voice and piano)

Gabriel Fauré

Andantino

Dans un sommeil que charmait ton image
Je rêve le bonheur ardent immange.
Tes yeux étaient plus doux, la voix pure et sonore,
Tu rayonnais comme un ciel éclairé par l'aurore,
Tu m'appelais et je quittais la terre
Pour m'en fuir avec toi vers la lumière,
Les cieux pour nous entr'ouvriraient leurs nuées,
Splendeurs incommesures, lueurs divines en joie,

Vues, hélas! Hélas, triste réveil des sons,

Je t'appelle, ô nuit, rends-moi tes mensonges,

Reviens, reviens radieux,

Reviens, ô nuit mystérieuse!
CHANSON D'AMOUR
(originally for voice and piano)

G   G/D   Cmaj7   Bm/D   G   G/D   Cmaj7   C#m7b5   B7/D♯   E

J'ai-me tes yeux, j'ai-me ton front, ô ma re-bel, ô ma fa-

Ddim7/A   Am   F   F/C   B♭maj7   Bm7b5   F/C   D7   C/G

grou-che, J'ai-me tes yeux, j'ai-me ta bou-che ô mes bais-

Am/G   Gmaj7   C/G   Am/G   D7/G   G   Bdim7/F   Ab/F♯   Fm7

ô des, J'ai-me la voix, j'ai-me l'é tran-

Ab m   B♭ m   G7/B   Cm   Eb/D♭   Gm/D   Ebmaj7   C♭dim7/E   B♭/F   F7

grac-ce de tout ce que tu dis, ô ma re-bel, ô mon cher an-

dis! J'ai-me tes yeux, j'ai-me ton front, ô ma re-bel-le, ma fa-

D7/F♯   D♯   G   G/D   Cmaj7   C#m7b5   B7/D♯   E   Ddim9/A   F/A

grou-che,

F   F/C   B♭maj7   Bm7b5   F/C   D7   C/G   Am/G   Gmaj7

J'ai-me tes yeux, j'ai-me ta bou-che ô mes bais-

C/G   Am/G   F♯dim/G   G   B7/F♯   E   C#m/G♯   E   C#m/G♯

ô des, J'ai-me tout ce qui te fait bel-

C#m/E   C#7/E♭   F♯   D♭/m/A♭   F♯   D♭/m/A♭   F♭   D♭/m/A♭

le, De tes pieds jus-qi tes che-

veux, Ô toi vers qui mon-

tent mes voeux, Ô ma fa-

F♭   E♭7   G/D   Cmaj7   C#m7b5   B7/D♯   E   Ddim7/A   F/A

le, J'ai-me tes yeux, j'ai-

F   F/C   B♭maj7   Bm7b5   F/C   Dm/C   Gm/C   F/C   D7

me tes yeux, j'ai-me ta bou-che ô mes bais-

C/G   Am/G   Gmaj7   C/G   Am/G   F♯dim/G   G

ô-
BERCEUSE
from the "Dolly" Suite
(originally for piano)

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LYDIA
(originally for voice and piano)

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PAVANE
(originally for orchestra)

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THE PALMS
(originally for voice and piano)

Amande maestoso

Jean-Baptiste Fauré

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POÈME

Zdenek Fibich

Moderato

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M'APPARI, TUIT' AMOR  
(Ach, so fromm)  
from Martha 05(oper)

Allegro moderato

F

Ach, so
fromm, ach, so
traut, hat
mein Au-
ge

F

M'ap-
pari
tuit
a
mor, il
mio squar-
do

C7

F

l'in-
con-
trò, bel-
la si che il mi-
ocr
an-
si-

Dm

C7

in's Herz mir ein
so la lei
vo-
bà,

C7

F

Bang
er Gram, ch' sie kam, hat die
mi feri, m'in va-
ghi quell' an
ge li ca bel-
tà, scul-

ta in

Db

Ab 7

hr blüh
te mir
neu-
es Da-
sein
lust er-
füllt. Wahl.
Es schwand, was ich
fand, ach, mein Glück er schau't ich
cor
dal
tl'amor
can cel lar si
non
po trà, il pen-
sier di po ter
pal pi ter
cor
lei

Db

Ab 7

G7

C

kaum
bin
er
wacht und die Nacht
raub
te mir
den sù-
ßen Traum, den sù-
ßen

C7

N.C.

F

Traum.

C7

F

Ach, so
fromm, Ach, so
traut, hat
mein Au-
ge

C/E

Dm

Ab 7

C/E

Dm

F/A

G7/B

C7

F

M'ap-
pari
tuit
a
mor, il
mio squar-
do

C

Dm

G7

C

Chorus

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C. Fernandez
COME THOU ALMIGHTY KING

Felice de Giardini

The Silver Swan

Orlando Gibbons

Caro Mio Ben

Giuseppe Giordani
RUSLAN AND LYUDMILA OVERTURE

Mikhail Glinka

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DANCE OF THE SPIRITS
from Orfeo ed Euridice (opera)

Christoph Willibald von Gluck

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CHE FARO SENZA EURIDICE
from Orfeo ed Euridice
Allegretto

Che farò senza Euridice? Dove andrò senz' il mio ben?

C C/E G7sus/D G7 C/E C G G7

Che farò? Do ve andrò? Che farò ben?

C/E G7sus/D G7 C/C G7sus/D G7 C C/G G7

C/E Dm/F C/G G7 C G7/D C/E Dm/F C/G G7

C C/G B/D G D7/A G7 D7/F# Gsus G G/B C Am/C A7/C Dsus D G

De! Adagio Rispondi,

D/F# D Am/C Dsus/C D/C Bm G Am Dsus/C D/C Bm G Em/C D/C

Di! Io son pure il tuo fedele, io son pure il tuo fedele, il tuo fedele.

Em/B C/E Em/C D/C Em/B C/E Em/C G/D G7/D G Tempo I N.C.

Ché farò senza Euridice? Do ve andrò senz' il mio ben?

C C/E G7sus/D G7 C C/E G7sus/D G7 C C G7/D

Che farò? Do ve andrò? Che farò ben?

C/E Dm/F C/G Dm/F C/G G7/G C/G G7 C

C C/G B/D G D7/A G7 D7/F# Gsus G G/B C Am/C A7/C Dsus D G

BERCEUSE
from Jocelyn

Slowly

F C7 F Bb F Gm7 Bbm C7

F C7 F F F+ Bb G7 F C7

F C7 F F C7

F C7 F C7

F C7 F Dm Am Dm Gm C7 F
THE JEWEL SONG
from Faust

Charles Gounod

Allegretto
B B7 E/B F#7/B B E B7

E/B F#7/B B N.C.

Ah!

E E/G# A6 F#m B B7 E

Chm Cdim7 G#m Chm Cdim7 G#m Eb Abm6 Eb Abm6

Je ris de me voir si belle en ce miroir! Ah! Je ris de me voir si belle en ce miroir!

Est-ce toi, Marguerite? Est-ce toi? Répondez-moi;

B/F# F#7 E/F# F#7 B B7 E/B F#m7/B B

Répondez-moi, répondez, répondez, répondez vite! Non! non! ce n'est plus toi!

B7 E/B F#m7/B B B/A B/A G7 C/G G7

Non! non! Ce n'est plus ton visage; c'est la fille d'un roi, c'est la fille d'un roi! Ce n'est plus

C C/B C/Bb A7 D/A A7 D D/C D/C G/B

toi, ce n'est plus toi! C'est la fille d'un roi qu'on salue au passage!

F#7 B F#dim7 F#m Gdim7 G#m B/A

Ah s'il était ici! S'il me voyait ainsi! Comme une démoi-

E/G# B/A E/G# B/F# E Ab7/Eb Cm

sel le il me trouve rait bel le. Ah! Comme une démoi -

E/B E/B F#7/B B7 E

selle il me trouve rait bel le, comme une démoi - selle il me trouve rait bel le!
FUNERAL MARCH OF A MARIONETTE  
(originally for orchestra)  

Charles Gounod

JULIET'S WALTZ SONG  
from Romeo and Juliet (opera)  

Charles Gounod

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Ah! turn me not away, receive me, tho’ unworthy.

Gm Eb/G F7 Fb Ebmaj7 Bb6 D7 D7/C D/C

Ah! turn me not away, receive me, tho’ unworthy! Hear

Gm/Bb Cm Cm6 Gm/D D7 Gm

Thou my cry, hear Thou my cry, behold, Lord, my distress!

F/Fdim7/G Gm Gdim7 Fm Fm/Ab

Answer me from thy throne hasten Thee, Lord, to mine aid, Thy pity

Ddim7 Fm/C Bdim7 Bb6 Am7b5 D7/Ab G G/F G/F G/E

show in my deep anguish! Thy pity in my deep anguish! Let

Ab/Ab Fm7 F/Fdim7 G G/F G/F G/E Ab/Ab Fm7 F/Fdim7 G

not the sword of vengeance smite me, tho’ righteous thine anger, O Lord! Shield me in

Em B Adim7 G G/G G7

danger, O regard me! On Thee, Lord, alone will I call.

C G7sus/D G7/D C/E D7/A Gsus G

Oh, divine Redeemer! Oh, divine Redeemer! I

G/F C/E Dm7 G/F

pray Thee, grant me pardon, and remember not, remember not my sins!

C C/G Dm7 G7 C/E D/A Gsus G

Forgive me, O, divine Redeemer! I

G/F C/E Dm7 G6

pray Thee, grant me pardon, and remember not, remember not, O Lord, my

C Bbm/G Db/Ab Bbm6 C

sins! Night gatherers round my soul: fearful, I cry to
ALBUMBLATT
from Lyric Pieces, Op. 12
(originally for piano)

Edvard Grieg
ICH LIEBE DICH
(I Love You)

Moderately slow

Edvard Grieg

G Cdim7 Dm A7 D9 Am7

Light of my life whose i-mage my heart hold-ceth!
Thou at whose feet I wor-ship and s-do!ne!

G7 C Cdim7 Dm A7 D9

Du mein Ge-dan ke, du mein Sein und Wer-den!
Du mei-nes Her-zens er-sie Se-tig-keit!

Dm7 Fm6 G C

With wings of love my spir-it thee en-fold-ceth,
ich lie-be dich wie sichs auf die-ser Er-den,
ich lie-be dich, ich lie-be dich, ich

G Cdim7 Dm A7 D9 Am7 G7

love thee dear, now and for-ev er-more!
ich lie-be dich in Zeit und E-wig-keit!
ich lie-be dich in Zeit und E-wig-keit!

I think of thee in dream-ing and in wak-ing,
ich den-ke dein, kann sei-nes nur dei-ne den-ken,
Thy per-fect bliss I set all else be-fore;
nur dei-nem Glück ist die-ses Herzge-wor

C Cdim7 Dm A7 D9 Am7 G7

Where-ev er fate my foot-steps may be tak-ing,
ich lie-be dich, ich lie-be dich, ich
wie Got auch mag des Le-bens Schick-sal len-ken
ich lie-be dich in Zeit und un-

Dm7 Fm6 G7 C G Cdim7 D7/D G7 C

ever-more! I love thee dear, now and for-
ev-er-more!
ich lie-be dich in Zeit und E-wig-keit!
ich lie-be dich in Zeit und E-wig-keit!

IN THE HALL OF THE MOUNTAIN KING

from Peer Gynt
(théâtre music, later made into orchestral suite)

Edvard Grieg

Alla marcia e molto marcato

Bm C7/B C/B Bm D

Bm C7/B C/B Bm D

F F D+/F# F F F D+/F# F F

D+/F# F D+/F# F Bm C7/B C/B

Bm D Bm C7/B C/B Bm

Bdim G Bm F7 Bm

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MORNING
from Peer Gynt

Edvard Grieg

Slowly

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THEME FROM NORWEGIAN DANCE NO. 1
(Originally for piano)

Edvard Grieg

WALTZ IN A MINOR
From Lyric Pieces, Op. 12
(Originally for piano)

Edvard Grieg
AWAKE MY SOUL, STRETCH EVERY NERVE (hymn)

George Frideric Handel

D A7/E D/F# D A G D/F# A/E D D/F# D D/F# G D/A A A/C# D7 Em A7

A - wake, my soul, stretch ev - ery nerve, And press with vig - or on; A heaven - ly race de -

G/D D G/D D G/D D Em7/G D/F# G D/A A7 D

mands thy zeal, And an immor - tal crown, And an immor - tal crown.

BOURRÉE

from Water Music (orchestral suite)

George Frideric Handel

F Bb F/A/F C F C/E C7 F Dm Bb C C F C/E C G C G/B G7 C C/E G C

C F C/E C F Dm A Dm C/E F C/E Am Dm D7/C Gm/Bb Gm Gm/Bb C C/E C7/F F/A Bb Dm

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COMFORT YE, MY PEOPLE

from Messiah (oratorio) (originally for tenor and orchestra)

Larghetto

George Frideric Handel

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FOR UNTO US A CHILD IS BORN
from Messiah (oratorio)
(originally for orchestra)

George Frideric Handel

Andante con moto

G G/B C/A D7/F# D Gsus G C Am

For unto us a Child is born, unto us a Son is given,

D Bm Em C/E Am G D/F# G

unto us a Son is given; For unto us a Child is born, unto us a Son is given,

Am7 D7/F# Gsus G Am D7/F# D G Bm C Am

For unto us a Child is born, unto us a Child is born, unto us a Son is given; For unto us a Child is born, unto us a Son is given,

Em A7/E Dsus D Em A7 D G Em

For unto us a Child is born, unto us a Child is born, unto us a Son is given;

A F#m Bm G A D

given, unto us a Son is given, unto us a Son is given, Son is given;

G Em/G A A/F# G A7/E D/F# A/C# D E

Son is given; and the government shall be upon His shoulder, and the government shall be upon His shoulder and His Name shall be called Wonderland,

D A A/G D/F# A/C# D E A/C# D/B A/C# Em

der, and the government shall be upon His shoulder and the government shall be upon His shoulder and His Name shall be called Wonderland,

D A/E D/F# Em/G A D A D

be upon His shoulder and His Name shall be called Wonderland,

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I KNOW THAT MY REDEEMER LIVETH
from Messiah
(originally for soprano and orchestra)

George Frideric Handel

Larghetto

I know that my Redeemer liveth,
and that He shall stand at the last day up-on the earth;
I know that my Redeemer liveth, and that He shall stand
at the latter day up-on the earth,

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THE HARMONIOUS BLACKSMITH
(Originally for keyboard)

George Frideric Handel

LET THE BRIGHT SERAPHIM
From Samson (oratorio)
(Originally for soprano, trumpet solo, and orchestra)

George Frideric Handel

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OH, HAD I JUBAL'S LYRE

from Joshua (oratorio)
(originally for soprano and orchestra)

George Frideric Handel

Allegro

N.C. A D A/F# Bm E7 A N.C. A D A
Oh, had I Ju-bal's lyre, Or Mi-riam's tune-ful voice: Oh, had I Ju-bal's lyre, Or
Bm Esus E A
Mi-riam's tune-ful voice! To sounds like his I would as-pire. To
B E B7 E
sounds like his I would as-pire, In songs like hers, In
A/F# B E A E/G$
songs like hers re-joyce,
B/D$

A/C$
B E/B B7 E/B B7/F# B7/D$
In songs like hers re-
E B7/F# E/G$

E/G$
B/F# E/G$
B7/F# E A E/B B E
In songs like hers re-joyce.

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PIANGERO LA SORTE MIA

from Guilio Cesare (opera)
(originally for soprano and orchestra)

George Frideric Handel

Largo

E B E/C$
B A B A/E$

Pia-ge-ro, Pia-ge-ro la sor-te mi-a,
A#dim/C$
B A B7 E B/D$
C#m A#dim7 B
Si cru-de-le e tan-to ri-a, Fin-ché vi ta in pet-to-a
B E B/D$
A#dim/C$
B E C#E B#dim C#m

vrb;
Pia-ge-ro, Pia-ge-ro la sor-te
G#m/B F#m/A F#m G# A/C$
mi-a, Si cru-de-le e tan-to ri-a, Pian-
B G#/B C#m/A B/A E E/C$
A#dim/C$
B E
rò la sor-te mi-a, Si era-de-le e tan-to ri-a,
REJOICE GREATLY
from Messiah (oratorio)
(originally for soprano and orchestra)

George Frideric Handel

Allegro

Bb F/A Bb C7/G F Bb Gm F F7/Db Dm F7/A
Re-joice, re-joice, re-joice great-ly, re-joice.

Bb F Gm7 C/E F F/A Bb/D Eb/G F/A B F Gm/F Cm7/Db
O daugh-ter of Zi-on!

F7/Db Bb/D F7/Db Bb/D Cm7 F7 Bb Bb/D Eb Cm/Eb Dm Gm Cm7 F
O daugh-ter of Zi-on! re-joice, re-joice,

Bb C/Fb F/A Bb/A Eb/G F/G Bb/F Gm/F Cm/Eb F7/Eb Bb/D
re-joice,

Cm Bb F Bb/D Eb F7/C Bb/D Gm/Bb F7/C Bb F C/E

F Bb/G F/A C/E F Bb/G F/A C/E F F/D C
daugh-ter of Zi-on! re-joice great-ly; shout

Bb C Bb C7/Fb F/A Bb C7 Bb Dm/A Gm7 C7 F
daugh-ter of Je-ru-sa-lem;

C F C7 C/E C F C7 Dm Gm/Bb C7 F
be-hold, the King com-e-th un-to thee;
SOUND AN ALARM  
from Judas Maccabeus (oratorio)  
(originally for tenor and orchestra)  

George Frideric Handel  

Allegro  

D D/F♯ A D D/F♯ A D A7/E D G  

Sound an alarm!  Sound an alarm, your silver trumpets sound,  

A A/C♯ Ddim9 A/E A/F♯ A/C♯  

And call the brave, and only brave, and  


only brave around, Call the brave, call the brave, and only brave around.  

F♯m A/C♯ A Bm/D E7/B A E A  

D/F♯ E7/G♯ A Bm D E A A/C♯ E  

Sound an alarm!  

A A D Bm D D/F♯ A7/E D A D A D  

Your silver trumpets sound, your trumpets sound, your trumpets sound,  

A A D A D A D D/F♯ G  

And call the brave, and only the brave, and on only the brave and only brave around.  

A Bm A/C♯ D A7/E D/F♯ G A7/E D A A7/G  

only the brave, and call the brave, and on ly the brave around, call the brave, call the brave,  

D A/C♯ D A7 D/F♯ A/C♯ D G Cdim/E D/F♯ A/C♯  

And only brave around.  


THINE BE THE GLORY (hymn)  
from Judas Maccabeus (oratorio)  

Edmond L. Bubry, trans. by R. Birch Hoyle  

George Frideric Handel  

D D/F♯ Cdim D D/F♯ A D A/C♯ D A D A D  

Thine be the glory, risen, conquering Son; endless is the victory  

Cdim/E D/F♯ Asses A7 D  

Thou o’er death hast won. Angels in bright raiment rolled the stone away,
THE TRUMPET SHALL SOUND
from Messiah (oratorio)
(originally for bass, trumpet solo, and orchestra)

Pomposo, ma non allegro

N.C.  

A/C\$  Bm  A

The trumpet shall sound, and the dead shall be raised,

D/F\$  B  A  Bm  A/C\$  D  A/E  G/B  A/C\$  D  A7/C\$  D  A/D  A  F\#

and the dead shall be raised incorruptible

Bm  F\#6/A  E/G\$  B7/F\$  Em  A/C\$  A7  D  A/C\$  D  A/D  A  N.C.

the trumpet shall sound,

E/G\$  F\#m  E/F\$  F\$  Bm/F\$  E  A  E/G\$  E  A  E/G\$  E

and the dead shall be raised, be raised incorruptible,

A  E  E/G\$  A  E  A/C\$  D  A/C\$  A  D/E  A  A/C\$  D  A/C\$  D/A

incorruptible, be raised incorruptible,

D  A  A/C\$  E  C/m/E  B  D  D/F\$  A

and we shall be changed,

A/C\$  E  A/C\$  A  E/G\$  E  A/C\$  D  A/E  E  A  D  E7/D

and we shall be changed; and we shall be

A/G\$  E/B  A/C\$  E/B  A  D  A  D  A  Bm  Em  G

changed, we shall be changed,

A7  Bm  G  Asus  A  Bm  Em7/G  Asus  A  D

and we shall be changed, we shall be changed.
WHERE'ER YOU WALK
from Semle (opera) 
(originally for tenor and orchestra)

Largo e pianissimo per tutto

George Frideric Handel

Bb  Gm  Cm/Eb  F  Bb
Bb/D  Eb/G  Dm/F  Cm/Eb  Edim/G  F
F  Bb/F  F  Edim/G  F/A  F

Where'er you walk, cool gales shall fan the glade;
Trees, where you sit, shall crowd into a shade;

Bb  C7/Eb  F  Bb  Bb 7/Ab  G7  Cm  Cm/Eb  F  F7
Bb  F7/C

Where'er you walk, cool gales shall fan the glade;

Bb  Cm  F7/A  Bb  Eb  Cm/Eb  F  F7  Bb  F7/Eb

Trees, where you sit, shall crowd into a shade.

BECAUSE
(originally for voice and piano)

Edward Teschemacher  Guy d'Hardelot

Slowly

Bb

Because you come to me, with naught save love, And
G  Cm  Cm7  Eb 6/9  F7  Bb 7
hold my hand and lift mine eyes above, A wider world of hope and joy I

Eb  Edim  Bb/F  F7  Bb

Because God made thee mine, To Coda

Cm6  F7  Bb 7

Because you speak to me in accents sweet, I

C7  Fm  D7

find the roses walking 'round my feet, And I am led through tears and joy to

Gm  Gb

Because you speak to me Instrumental

Cm7  F7

CODA Gm  Eb m/Gb  Cm7/F  Dm/F  F7  Bb

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O SACRED HEAD, NOW WOUNDED

(chorale)

Hans Leo Hassler

Am F Bdim7 F C/E Bdim C Dm7 G C E Am E7 Am

O sa - cred Head, now wound - ed, with grief and shame weighed down, now scorn - ful - ly sur-

Dm7 G C E Am E7 Am Bdim C F Bdim G7 F C C7

round - ed with thorns, thine on - ly crown: how pale thou art with an - guish, with

Dm A Dm A D G D C G Am7 D G C F C Dm7 G C

sure a - buse and scorn! How does that vis - age lan - quish which once was bright as muse!

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GYPSY RONDO

from Piano Trio No. 1

Franz Joseph Haydn


Am D7 G Fine B/D# Em B/D# Em A/C# D A/C# D G A D

G/D D D G/D D G/D D G/D D7


G/B D7/C G/B E7/D Am/C E7/D Am/C Am D7 G G

G D7/G G G>

D7/G

G Gm Cm/G Gm D7 Gm Cm/G Gm

D7 Gm Bb F Bb F Gm

D7 Gm D.C. al Fine

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GERMAN NATIONAL ANTHEM

Franz Joseph Haydn

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THE HEAVENS ARE TELLING
from The Creation (oratorio)
(originally for chorus, soloists and orchestra)

Franz Joseph Haydn

Allegro

The heavens are telling the glory of God,

The wonder of his work displays the firmament;

To day that is coming speaks the day,

The night that is gone to following night.

The heavens are telling the glory of God.

The wonder of his work. The wonder of his work displays the firmament.
PIANO SONATA IN D MAJOR
First Movement Theme

Franz Joseph Haydn

"SURPRISE SYMPHONY"
Second Movement Theme

Franz Joseph Haydn

ST. ANTHONY CHORALE
attributed to
Franz Joseph Haydn

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O WORSHIP THE KING (Lyons)

Robert Grant

attributed to Michael Haydn

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AH! SWEET MYSTERY OF LIFE
from Naughty Marietta (operetta)

Andante

Victor Herbert

Ah! sweet mystery of life, at last I've found thee,
Ab! I know at last the secret of it all;
All the longing, seeking, striving, waiting, yearning,
The burning hopes, the joy and idle tears that fall!

For 'tis love, and love a-lone, the world is seeking;
And 'tis love, and love a-lone, that can repay!
'Tis the answer, 'tis the end and all of living.
For it is love a-lone that rules for aye!

G7 Cm Eb m/Ab Bb Cm7 Dm Bb Dm

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THE AMERICAN GIRL

March Tempo

Victor Herbert

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ART IS CALLING FOR ME
from The Enchantress (operetta)  

Victor Herbert

(E) Allegro

I long to be a prima donna, donna, donna,

I long to shine upon the stage;

have the embonpoint To become a queen of song; And my

figure would look pretty as a page.

I want to be a screechy, peachy cantatrice,

Like other plump girls that I see:

I hate society; I hate propriety;

Art is calling for me.
ITALIAN STREET SONG
from Naughty Marietta (operetta)  Victor Herbert

Allegretto

Em A7 Em A7 Em Em/D Em/B

A7 D D/A A7/E

Ah! my heart is back in Na-poli,_

A7 A7/E A7 D D/A

Dear Na-poli, dear Na-poli, and I

D A7/E D/B7/E

seem to hear again in dreams her revelry,

E7 A Em9/A

her sweet revelry The mandolinas

Amaj7 Bm7/E A

playing sweet, the pleasant fall of dancing

E A7 Em7 A7

feet. Oh! could I return, oh! joy complete!

Allegro moderato

D7/A A7 D D/A

Na-poli, Na-poli, Na-poli! Zing zing,

D D/A D D/A D D/A D D/A D

ziz-zy, ziz-zy, zing, Boom, boom, aye. Zing, zing, ziz-zy, ziz-zy, zing, zing,

A7/E A7 A7/E Bm Em/G Bm/F# Em


Bm E7 D/A Em7 A7 D/F#

aye. La, la, la, Ha, ha, ha, Zing, boom aye.

Em Bm E7 A7 D

La, la, la, ha, ha, ha, zing, zing, aye.
A KISS IN THE DARK
from Orange Blossoms (operetta)  Victor Herbert

Moderate Waltz-time

F9 m7 Bb 7/F A7/E A7 A7/E A7

Oh, that kiss in the dark was to

F9 m7 D D/F# D Em7

him just a dark. But to me

A7/E A7 A+ D/F# Ddim7

twas a thrill supreme!

A7/E D/F# Bb 7/F A7/E A7 A7/E

Just a kiss in the dark

A7 F9 m7 D Bm6 E7

But it kindled the spark. The a-

D/A Em7 A7 D

wakening of love's young dream!

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GYPSY LOVE SONG
from The Fortune Teller (operetta)  Victor Herbert

Andante

Bb Bb/Eb Bb C7 F7 Eb/Bb Bb

Slumber on, my little gypsy sweetheart, Dream of the field and the grove,

Bb C7 F7 Eb/Eb Bb

Can you hear me, hear me in that dream-land, Where your fancies rove?

D7 G7 C7 Cm7/F F7

Slumber on, my little gypsy sweetheart, Wild little woodland dove,

Bb Bb/Eb Bb Gb 7 Bb/F F7 Bb

Can you hear the song that tells you All my heart's true love?

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IN THE BLEAK MIDWINTER
Christina Rossetti

Gustav Holst

F A F Dm Gm/Bb Dm7/A Gm7 C F F/A F

In the bleak mid-winter, Frosty wind made morn,
Earth stood hard as iron, Water like a stone;
Snow had fallen, snow on snow.
Snow on snow, In the bleak mid-winter, Long ago.

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EVENING PRAYER
from Hansel and Gretel (opera)

Engelbert Humperdinck

Moderato

D G/D A/D D A7/D D D/A A D/D G D/G D

G A Bm D/A D/F# F dim7 G maj9 G6 Am7 B7 Em C7/E F D7/F# G

G7 E7/G# A A7 Addim Bm D7 G G/B G/D D F#m Am6 Am/C

Am/E Em Em/G Em/B Bm Bm7 E E/B D/A F#m/A F dim7/A A7 D6/A A7 D

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ACH, WIR ARMEN LEUTEN (Peter's Song)
from Hansel and Gretel (opera)

Engelbert Humperdinck

Gemächlich

Episodien

Ral-la-la, ral-la-la! Hei- Ba Mut- ter, ich bin da! Ral-la-la, ral-la-la!

E B7/E E6 B7 E Em

la! Brin- ge Glück und Glo- ri- al!

Am/C D7 G E7 Am E7 Am F#7 Bm F#7

Ach, wir ar-men, ar-men

Leute al- le Tag- e so wie heu- te: in dem Bes- tel ein gro- ßes Loch, und im Ma- gen ein größtes

B C/E G Am Em F C Em/B B Em C G Am

noch. Ral-la-la, ral-la-la! Hun- ger ist der be-sie Koch!

Em F C B E D7/E E6 B7/E E6 B7/E E

la! Hun- ger ist der be-sie Koch!

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SUZY, LITTLE SUZY  
from Hansel and Gretel (opera)  
Engelbert Humperdinck

THE LAST ROSE OF SUMMER  
Anonymous,  
Old Irish Air

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THE SADR'S PROCESSION
(Mikhail Ippolitov - Ivanov)

D A7 D7 Gm D Dm6 j D
Gm D D Gm6 A
Gm6 A
D E7 A7 D

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DANUBE WAVES
(Ion Ivanovici)

Moderate, graceful waltz
E7
Am E7
To Coda Am
G7/B C G7 C E7
Am Am/G Dm6/F E7 Am D.S. al Coda COBA

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I LOVE YOU TRULY
(Carrie Jacobs-Bond)

(Originally for voice and piano)

Bb F7sus/C F7 Cm6 F7b9 Bb
Ah! love, 'tis something to feel your kind, hand,
F7sus/C F7 Cm6 F7b9 Bb
Life with its sorrow, by your side so stand;
D7/A Gm Gm/Bb Gm Edim7
Fades into dreams when I feel you are near.

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SABRE DANCE
(Originally for orchestra)
Aram Khatchaturian

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FOR THE BEAUTY OF THE EARTH
(hymn)
Folliet S. Pierpoint

Conrad Kocher

\[ G \quad D/F\# \quad G/C \quad D/F\# \quad G \quad C \quad D/C \quad G/B \quad C \quad G/D \quad D \quad G \quad D/F\# \quad G/C \quad D/F\# \quad G \]

For the beauty of the earth, for the glory of the skies, for the love which from our birth over and around us lies, Lord of all, to thee we raise this our hymn of grateful praise.

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OH PROMISE ME
Clement Scott

Reginald de Koven

\[ F \quad C7 \quad C \quad Gm7 \quad Bbm \quad F \]

Oh, promise me that some day you and I will take our love together to some sky where

\[ Gm \quad Bb \quad A6 \quad C7 \quad F \quad C7 \quad Gm7 \quad D9 \quad A7 \]

we can be alone, and faith renew, and find the hollows where those flowers grew, those

\[ F \quad Dm \quad Am9 \quad C \quad Bb \quad Gm7 \quad F \quad C7 \quad F \quad Dm7 \quad Gm7 \quad C7 \]

first sweet violets of early spring, which come in whispers, thrill us both, and sing

\[ Bb \quad C7/Bb \quad Dm7/A \quad Gm7 \quad C7+ \quad F \quad C7 \quad F \quad Dm7 \quad Gm7 \quad C7 \]

love unspokenable that is to be: Oh, Promise Me! Oh, Promise Me!

\[ F \quad Gm7 \quad Bbm \quad F \quad C7 \quad F \quad Gm7 \quad Bb \quad A6 \quad C7 \quad F \quad Dm \quad Am9 \quad C \quad Gm7 \quad D7 \quad A7 \quad F \quad C7 \]

promise me that you will take my hand, the most unworthy in this lonely land, and

\[ Gm \quad Bb \quad A6 \quad C7 \quad F \quad Gm7 \quad Gm7 \quad Dm7/A \quad Gm7 \quad C7+5 \quad F \quad C7 \quad F \quad C7 \]

let me sit beside you, in your eyes seeing the vision of our paradise, hearing God's message while the organ rolls its mighty music to our very souls; No

\[ Bb \quad C7/Bb \quad Dm7/A \quad Gm7 \quad C7+5 \quad F \quad C7 \quad F \quad C7 \]

love less perfect than a life with thee; Oh Promise Me! Oh Promise Me!

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WE GATHER TOGETHER

(hymn)
Nedelandsch Gedensclanck
trans. by Theodore Baker

16th century Dutch melody
adapted by Edward Kremser

D G/D D Em D/F♯ Em7 A D A/C♯

We gather together to ask the Lord's blessing; he chastens and
Em7 E7 A Bm E7 A A7/G D/F♯

has tens his will to make known. The wick ed oppressing now
Em7 A7 D G/B D/A G G/B A/C♯ D Em A7 D

cease from distressing. Sing praises to his name; he forgets not his own.

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THE MERRY WIDOW WALTZ
from The Merry Widow (operetta)

Franz Lehár

Moderate Waltz

G D7 G D7

G D7 G C D7 G Em Am7

D7 B Am7 D7 G Em Am7 D7 G

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VILIA
from The Merry Widow (operetta)

Franz Lehár

G D7 G Em Bm G♯ dim7

Vil ia, oh Vil ia, oh where can you be? I'd come to you o ver
Vil ia, oh Vil ia, my heart calls to you. Come back, my love, to my

G D7 G Em Bm G♯ dim7

land, o ver sea. Vil ia, oh Vil ia, oh where have you gone,
love, ev er true. Vil ia, oh Vil ia, I want you to know

D A7 D D7 Bm D7 I/2 Am D D7

leaving a love that lives on. I love you, I love you

G G Am/G G Am/G G

so, I love you so, love you so!
VESTI, LA GIUBBA
from I Pagliacci (The Clowns) (opera)

Ruggero Leoncavallo

Glow Worm
Moderately

Paul Lincke
BOIS EPAIS

Jean-Baptiste Lully

Andante

D  Em/D  A/C  Bm  E7  Asus  A/G  D/F#  Bm7  A7/C

Bois épais redouble ton ombre. Tu ne sauras jamais être assez sombre, Tu ne peux trop cacher Mon malheur aimer. Bois épais redouble ton ombre, Tu ne sauras jamais être assez sombre, Tu ne peux trop cacher Mon malheur aimer, Je sens un désespoir Dont l'horreur est extrême, Je ne dois plus voir ce que j'aime, Je ne veux plus souffrir le jour, Je sens un désespoir Dont l'horreur est extrême,

F#sus  F#  Bm  Bm/A  G#  D/F#  G  D/A  A  D/F#

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A MIGHTY FORTRESS IS OUR GOD
(Ein Feste Burg)
(chorale)

Martin Luther, trans. by Frederick H. Hedge

Martin Luther

Slowly

\[\text{C} \quad \text{G} \quad \text{Em} \quad \text{Am} \quad \text{D} \quad \text{G} \quad \text{Am} \quad \text{Em} \quad \text{F} \quad \text{C} \quad \text{Am} \quad \text{Dm} \quad \text{G7} \]

A mighty Fortress is our God, A bulwark never failing;
Our helper he amid the flood of mortal ills prevailing;
For still our ancient foe Doth seek to work us woe;
His craft and power are great, And, armed with cruel hate, On earth is not his equal.

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CHRIST THE LORD IS RISEN TODAY
(Easter hymn)

Charles Wesley

Lyra Davidica, 1708

\[\text{C} \quad \text{G/B} \quad \text{C} \quad \text{F/A} \quad \text{F} \quad \text{F/C} \quad \text{C} \quad \text{Dm7} \quad \text{C} \quad \text{F/A} \quad \text{CG} \quad \text{G7} \quad \text{C} \quad \text{F/A} \quad \text{C} \quad \text{F} \quad \text{C/E} \]

Christ the Lord is risen today, Alleluia! Earth and heaven in chorus say, Alleluia! Raise your joys and triumphs high,
Alleluia! Sing ye heavens, and earth reply, Alleluia!

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TO A WILD ROSE
(from Woodland Sketches
(originally for piano)

Edward MacDowell

Moderato

\[\text{G} \quad \text{D7/G} \quad \text{Em} \quad \text{A7} \quad \text{D9} \quad \text{Bm} \quad \text{D9} \quad \text{G} \quad \text{D7} \quad \text{C} \quad \text{Cdim} \quad \text{G} \quad \text{Gmaj7} \quad \text{Gdim} \quad \text{Gmaj7} \quad \text{Gdim} \quad \text{D7} \quad \text{Am6} \quad \text{G} \quad \text{D7/G} \quad \text{Bm} \quad \text{D9} \quad \text{G} \quad \text{D7/G} \quad \text{C/G} \quad \text{Cdim/G} \quad \text{G} \quad \text{Gdim} \quad \text{Cdim/G} \quad \text{G} \quad \text{Em6} \quad \text{D7} \quad \text{G} \]

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SYMPHONY NO. 1
Final Movement Theme

Con sentimento (d = 96)

Gustav Mahler

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PLAISIR D'AMOR
(originally for voice and piano)

Jean Paul Martini

Allegretto grazioso

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INTERMEZZO
from Cavalleria Rusticana (opera)  Pietro Mascagni

Andante sostenuto

F C/E Dm Am/C Bb Gm7 C7 Gm Bb F Dm F/C C7 F F/A

Gm C7 Bb/D Bb6 C7sus C7 Dm Bb6 F/A Gm7 F/C C7

F/F/E Dm Dm/C Bb Bb/A Gm7 Bb6 F/C C7 F/F/E Dm Dm/C Bb Bb/A Gm7 Bb6

F/C C7 F F/E Dm Dm/C Bb Gm7 F

GAVOTTE
from Manon (opera)  Jules Massenet

Moderato e leggero

G G/B Em D7 G G/B Dsus D/C G/B C6 D7/A G D

Obéissons quand leur voix appelle

G D/F# Bm7 Em7 Am7 D7 Em C G/B G

Aux tendres amours, Toujours, toujours, toujours, Tant que vous etes belle, U-sez sans les comp-

G G/B G

ter vos jours, tous vos jours! Pro-

fitions

C C/E G/B G C

bien de la jeunesse, Des jours qu’a mesure le printemps,

G/B G C F#m7 G/B C D7

Aironons, rions, chantons sans cesse, Nous n’avons en-cor que vingt ans!

G G G/B C C/E

G/B G C C/E G/B G

Pro-

fitions bien de la jeunesse, Aironons, rions, chantons sans cesse, Nous n’avons en-cor que vingt ans! Ah! ah!
DIES IRAE

Medieval Christian Chant

Victimae Paschali Laudes

Medieval Christian Chant
IF WITH ALL YOUR HEARTS
from *Elisabeth* (oratorio)
(originally for tenor and orchestra)

**Felix Mendelssohn**

Andante con moto

```
Eb  Fm/Eb  Ddim/Eb  Ab  Eb  Eb/G  Fm/Ab  Bb 7  Eb/Bb  F7/Bb
"If with all your hearts ye truly seek me, ye shall ever surely find me." Thus saith our
Bb  Bb 7  Eb  Fm/Eb  Ddim/Eb  Ab  Eb  Cm  D  D/G  Gm
God. "If with all your hearts ye truly seek me, ye shall ever surely find me."
Gm/Bb  F/A  Eb/G  D7/F7  Gm  Cm  F7  Bb  Bb 7/Ab  Eb/G  G/F  G/Eb  Cm  G7
Thus saith our God. Thus saith our God. Oh! that I knew where I might:
C9sus  Cm  Cm/Eb  Eb/dim  D7sus  D7  D7/C  Gm/Eb  D7/F#  D7/G  Gm  F7/A  F7/Bb  Bb  Bb 7
find Him, that I might even come before His presence! Oh! that I knew where I might find Him, that I might:
G7/B  C7sus  C7  C/Bb  A7  D7sus  D7
even come before His presence! even come before His presence! Oh! that I knew _
D  D7/C  Gm  Bb 7  Eb/Bb  Bb 7  Eb  Eb/G  Fm/Ab
where I might find Him! "If with all your hearts ye truly seek me; ye shall ever surely
Bb 7  Cm  Fm/Ab  Bb 7  Cm  F/Ab  Bb/D  Fm/Ab  Eb/G  Fm/Ab  Ab  Bb 7  Eb
find me." Thus saith our God. "Ye shall ever surely find me." Thus saith our God.
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O WORD OF GOD INCARNATE
(Munich)
(Hymn)

**William W. How**

harmonized by Felix Mendelssohn

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Eb  Ab  Bb  Bb 7/D  Eb  Ab  Bb sus  Bb 7  Eb
O Word of God incarnate, O Wisdom from on high,
Cm  Bb/D  Fm 7  G  Cm  Eb/G  Ab  Bb sus  Bb 7  Eb
O Truth unchanging, unchanging, O Light of our dark sky.
Bb  Bb 7  Gdim  Fm  Cm  Fm/C  Cm  Cm/Eb  F7  Bb
We praise thee for the radiance that from the hallowed page,
Bb 7/D  Eb  Eb 7/D  Ab/C  Bb m  Ab  Eb/G  Ab/C  Ab  Bb sus  Bb 7  Eb
A lantern to our footsteps, Shines on from age to age.
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O REST IN THE LORD
from Elijah (oratorio)
(originally for alto and orchestra)

Felix Mendelssohn

Andantino

O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires; O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires.

and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him; commit thy way unto Him, and trust in Him; and fret not thyself because of evildoers.

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desire, and He shall give thee thy heart's desires, and He shall give thee thy heart's desires.

Lord, O rest in the Lord, and wait patiently for Him.

SCHERZO IN E MINOR
Op. 16, No. 2
(originally for piano)

Felix Mendelssohn

Allegro molto

N.C.
SPINNING SONG
from Songs Without Words
(Originally for piano)

Lively

Felix Mendelssohn

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CORONATION MARCH

Giacomo Meyerbeer

Moderato

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LASCIATEMI MORIRE
(originally for solo voice with accompaniment)
Claudio Monteverdi

Lento
Cm Bbm7 C
Bb Ab C7/G Fm Bbm7 C7sus C Fm

Las-cia-te-mi mo-ri-re! las-cia-te-mi mo-ri-re! E che vo-
le-te che mi con-for-te in co-si du-ra sor-te, in co-si gran mar-
ri-re? Las-cia-te-mi mo-ri-re, las-cia-te-mi mo-ri-re!

Csardas
Rubato
N.C. Dm

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Monti

RONDEAU
(originally for chamber orchestra)
Jean-Joseph Mouret

Brightly
D A D

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DER VOGELFÄNGER BIN ICH JA

(Die Zauberflöte)
from The Magic Flute (opera)

Wolfgang Amadeus Mozart

Andante

1. Der Völ-fän-ger bin ich ja, stets la-stig bei - Ba hop - sa - sal Ich.
2. Der Völ-fän-ger bin ich ja, stets lu-stig bei - Ba hop - sa - sal Ich.
3. Wenn al-le Mäd - chen wären mein, so tausch - te ich brav Zuck - ker ein, Die

Vöt - fel - fän-ger bin be - kannt bei Alt und Jung im gan - zen Land.
Vöt - fel - fän-ger bin be - kannt bei Alt und Jung im gan - zen Land.
Weil - che mir am lieb - sten war, der gäb' ich gleich den Zuck - ker her.

Weß mit dem Lok - ken, um zu - gehn, und mich aufs Plei - fen zu ver - steh'n!
Ein Netz für Mäd - chen, möch - te ich; ich fing sie daz - ten - weis für mich!
Und du küßt sie mich - zart - lich dann, warst sie mein Weib und - ich ihr Mann.

Draußen, sperr - te ich sie bei mir ein, und al - le Mäd - chen,
Sie schlief an mei - ner Sei - te ein; ich wieg - te wie - ein.

sind ja - mein.
wä - ren - mein.
Kind sie - ein.
DEH, VIENI ALLA FINESTRA (Serenade)
from Don Giovanni (opera)

Wolfgang Amadeus Mozart

Allegretto

\[ \text{G6} \quad \text{A7/D} \quad \text{D} \]

Deh,

\[ \text{G6} \quad \text{A} \quad \text{A7/D} \quad \text{D} \]

vieni alla finestra, o mio tesoro. Deh, vieni a consolar il piano mio.

\[ \text{E7} \quad \text{A} \quad \text{D} \quad \text{Bm} \quad \text{A/E} \quad \text{E} \quad \text{A} \quad \text{D6} \quad \text{E} \]

Se neghiamo di dar qual che rispetto, da-

\[ \text{D/F#} \quad \text{G} \quad \text{D/F#} \quad \text{D7/F#} \quad \text{G6} \quad \text{G7dim7 D/A} \quad \text{A7 D A7} \]

van ti a gli occhi tuoi morir vogli o.

\[ \text{D} \quad \text{A7} \quad \text{D} \quad \text{D} \quad \text{G6} \]

Tu ch'hai la bocca dolce

\[ \text{A} \quad \text{A7/D} \quad \text{D} \quad \text{D} \quad \text{D} \quad \text{E7} \quad \text{A} \quad \text{D} \quad \text{A} \quad \text{E7} \]

più che il miele tu che il zucchero porti in mezzo al core

\[ \text{A} \quad \text{D6} \quad \text{E} \quad \text{A} \quad \text{F#} \quad \text{B7} \]

non esser, gioia mia, con me crudele. lascialmen... ve... der, mio

\[ \text{Em} \quad \text{Am} \quad \text{Am7/D} \quad \text{D7} \quad \text{G} \quad \text{D/F#} \quad \text{G} \quad \text{D/F#} \quad \text{D7/F#} \]

bell' amore.
EINE KLEINE NACHTMUSIK
K. 525
Second Movement Theme ("Romanze")
(originally for string ensemble)

Andante

G7/C C F/C G7/B C C G C G7/C

C/E F6 C/G G7 C N.C. G7 C/G G N.C.

G7 C/G D7/G G N.C. C A7 Dim D C/E G7/D C F C/G G7

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EINE KLEINE NACHTMUSIK
K. 525
Third Movement Theme (Minuet)
(originally for string ensemble)

Allegretto

G/B D/F# G Am Am/E D/F# G Em A/C G D D/C G/B D7/F# G Am D G

Em C6 D7 G N.C. B/A Em/G Em N.C. Gdim7

D/F# D D/C G/B D/A G D7/F# D7 G Em C6 D7 G

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EINE KLEINE NACHTMUSIK
K. 525
Fourth Movement Theme
(originally for string ensemble)

Wolfgang Amadeus Mozart

EIN MÄDCHEN ODER WEIBCHEN
(Die Zauberflöte)
from The Magic Flute (opera)

Wolfgang Amadeus Mozart

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schmecke mir Trinken und Essen; dann könnt ich mit Fürsten mich messen, des Lebens als Weiser mich freun, und wie im Elysium sein; dann könnt ich mit Fürsten mich messen, des Lebens als Weiser mich freun, und wie im Elysium sein, im Elysium sein, im Elysium sein.
IN DIESEN HEIL'GEN HALLEN
by Wolfgang Amadeus Mozart

(Lieber Flötineh, from Der Zauberflöte (opera))

Larghetto

1. In diesen heil'gen Hallen kennt
man die Rache nicht, und ist ein Mensch, gefallen, führt

2. In diesen heil'gen Mauern, woh

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LACRYMOSA
from Requiem
(originally for chorus and orchestra)

Wolfgang Amadeus Mozart

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O ISIS UND OSIRIS
(Die Zauberflöte) from The Magic Flute (opera)

Wolfgang Amadeus Mozart

Adagio

F C7 Dm Gm/Bb C Dm/C C7 F N.C. F N.C. C N.C. F Dm Gm/Bb

O I s i s u n d O s i r i s

F/C C C7 C/E Dm/F C/G G C C Cmaj7 Am

S c h r i n t e l e n - k e t, stärkt mit G e - d u l d s i e i n G e f a h r,**
stärkt mit G e -

C/G# Am F C/G G C C Cmaj7 Am/C C#F F Dm7 Gsus G C

d u l d s i e i n G e f a h r,

Fdim/A Gm D7/F Gm C7 N.C. F C N.C. Ab F

L a ßt s i e d e r P rü - f u n g F r u c h t e s e h e n, d o c h s o l - l e n s i e z u G r a b e

Cmaj7 C C/Bb F Bb C C7 Bb/D Dm F Gm/B

R e - h e n, s o l o h n t d e r T u - g e n d k ü h n - n e n L a u f,** nehm t s i e i n e u -

F/C C7 F Fmaj7/E Dm F#/C F Dm Gm/B F/C C7 F

W o h n - s i t z a u f,** nehm t s i e i n e u - r e n W o h n - s i t z a u f.

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MINUET
from Don Giovanni (opera)
Wolfgang Amadeus Mozart

Stately
NON SO PIÙ
from The Marriage Of Figaro (opera)

Allegro vivace

Non so più cosa son, cosa faccio, or di

so-co, ora so-na di gliuc-cio, o-gni don-na can-giar di co-

lo-re, o-gni don-na mi fa pal-pi-tar, o-gni

don-na mi fa pal-pi-tar, o-gni don-na mi

fa pal-pi-tar. So-lo ai no-mi d’a-mor, di di-

let-to, mi si tur-ba, mi s’al-te-ra il pet-to,

e a par-la-re mi sfor-zza d’a-mo-re

un des-i-o, un des-i-o ch’io non

pos-so spi-gar, un des-i-o, un de-

si-o ch’io non pos-so spi-gar.
TURKISH RONDO (Rondo alla Turca)
from Sonata in A, K. 331
Third Movement Theme
(originally for keyboard)

Wolfgang Amadeus Mozart

SYMPHONY NO. 29 IN A MAJOR
K. 201
First Movement Theme

Wolfgang Amadeus Mozart

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SYMPHONY NO. 39 IN Eb MAJOR
K. 543
Third Movement Theme

Wolfgang Amadeus Mozart
PICTURES AT AN EXHIBITION
Promenade (originally for piano, later for orchestra)

Modest Mussorgsky

Allegro giusto nel modo russo, senza allegrezza, ma poco sostenuto

N.C.

Gm F/A Gm F Dm F Bb Gm C C/E F

N.C.

F Bb Gm7 F N.C.

Ab Db Bbm7 Ab

Ab/Gb Db/F Ab/Gb

Db/F Db/F Db/F Em Ab7 Bbm Ab Ab/Gb Db/F Ab/Gb

C/Bb Bb C/Bb

F/A F Gm C Dm C F/A Bb F Gm F Gm Dm Gm7 Dm Gm7 Dm Gm7 C F Gm7 C F Gm7

C Fb C F Eb/G F/A Bb F Gm F Bb F Eb/G N.C.

F Eb/G F/A Bb F/A Bb F/A Eb/G N.C.

C7 F Gm F Eb F Bb/D F/C Bb F/A Gm7 Cm C/E F Gm/Bb F/A Gm F Bb Gm Cm F Bb

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O MORNING STAR HOW FAIR AND BRIGHT
(Wie schön leuchtet der Morgenstern)

(chorale)

Philipp Nicolai

D A/C# D Bm A/C# D E A A/C# Bm F/A# E/B A/C# Esus E A

O Morning Star, how fair and bright! You shine with God's own truth and light,

D/F# G D Em D/F# Gb A D A/C# D Bm A/C#

A - glow with grace and mercy! Of Jacob's race, King

D E A A/C# Bm F/A# E/B A Esus E A D/F# G D E D/F# Gb A D

Da-vid's Son, Our Lord and master, you have won Our hearts to serve you

G6 A D A/C# D A D D/F# Esus A D D/F# Esus A

on-ly! Low-ly, ho-ly! Great and glo-rious, All vic-tori-ous,

D A Bm D/F# G D E D/F# Esus A D

Rich in bless-ing, Rule and might o'er all pos-sess-ing!

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WACHET AUF, RUFT UNS DIE STIMME
(Wake, Awake, for Night is Flying)
(chorale)

Philipp Nicolai

C G7 C G Am7 D G G7 C G D7 G D
Wake, awake, for night is flying, the watchmen on the heights are crying:
G C7 F C7 F Am Dm7 G7 C G D7 G D G C7 F C7 F Am
A - wake, Je - ru - sa - lem, at last! Mid - night hears the wel - come voic -
G C G D7 G D G C7 F C7 F Am
es and at the thrilling cry re - joic - es; come forth, ye vir - gins,
Dm7 G7 C G C Bdim C G7 Am Em G Am G7 C G7
night is past; the Bridegroom comes, awake; your lamps with gladness take:
C Dm7 Bdim C G7 C G7 Am C G7 F Am Dm7 G7 C
All - le - lu - ia! And for his mar - riage feast pre - pare, for ye must go and meet him there.

THE BIRTHDAY OF A KING
(originally for voice and piano)

Allegro moderate

Neidlinger

N.C. F7 Bb
In the little village of
N.C. F7 Bb
Beth - le - hem, There lay a child one day, And the
C Gm C7 F F/C C7
sky was bright with a ho - ly light, O' er the place where Je - sus
F7 Bb
lay,
C7 F F/Eb Dm F7/C D7 Gm Em7/S
Al - le - lu - ia! O how the an - gels sang, Al - le -
lu - ia! how it rang. And the sky was bright with a
Dm/F F7 Bb Eb Bb/F F7 Bb
ho - ly light, 'Twas the birth - day of a King.
THE DOLL SONG
from The Tales of Hoffman (opera)
(Les Contes d'Hoffmann)

Jacques Offenbach

Moderato

Ab Dk Eb7 Fm Dk6 Ab Eb

Ab Dk Eb7

Tout ce qui chan- te et ré- son -
ne Et sou-
pi - re, tour à tour,

Eb7 Ab

son cœur qui fris - son - ne, E - men

son cœur qui fris - son - ne D'a - mour! Ah!

Cm G7 C C G7 Cm G7

Ah! tout par - le d'a - mour! Ah! Voî - là la chan-

son mi-

gnon

La chan-

don d'O - lym - pi -

Ahl d'O - lym - pi - a! Ah!

Ab Eb7 Ab Eb7/Ab Ab/C

Ah! ah! ah! ah! ah!

Eb Bb7 Eb Bb7/Ab Eb7/Ab Eb Bb7/Ab Eb Bb7/Ab

Voi - là la chan-

son mi -

Ab7 Dk Bb7/Ab Ab/F# Ab7 Ab Eb7

can - son d'O - lym - pi - a d'O - lym - pi - a! Ahi

Ah! ah!

Ab N.C.

Ab

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CAN CAN
from La Perichole (opera)

Jacques Offenbach

DANK SEI DIR, HERR
(originally for voice and accompaniment)

Siegfried Ochs
(formerly attr. to Handel)

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THE STRIFE IS O’ER
Giovanni Pierluigi da Palestrina
(chorale)

D G D G D A

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

D G D/F♯ Em Bm A

The strife is o’er, the battle done;

D Bm F♯m D Em Bm A F♯m D

The victory of life is won; the song of

G D F♯m Em Bm A D/F♯ D A A D

triumph has begun: Al - le - lu - ia!

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CIRIBIRIBIN
A. Pestalozza

Brightly

F

C7

F

Bb

F/D♯

C7

F

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O SPLENDOR OF GOD’S GLORY BRIGHT
(Puer nobis nascitur)
Ambrose of Milan, trans. by Robert S. Bridges
adapted by Michael Praetorius

D A/C♯ Bm G D A/C♯ D G/B D A/C♯

O splen - dor of God’s glo - ry bright, O thou that

D C dim D/F♯ Em7/G D/F♯ A7/E D D/F♯ A F♯m

bring - est light from light, O Light of light, light’s

G F♯m G D A F♯m G A D

liv - ing spring. O Day, all days il - lu - min - ing.

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DANCE OF THE HOURS
from La Gioconda
Amilcare Ponchielli

LOVE OF THREE ORANGES MARCH (opera)
Serge Prokofiev

PETER AND THE WOLF (ballet)
Opening Theme
Sergei Prokofiev
LIFT UP YOUR HEADS
Psalmodia
(chorale)

Psalmodia Evangelica, 1788

D D/F♯ G A7/E D A/E D/F♯

Lift up your heads, ye mighty gates; behold, the

A7/E D A7/G D/F♯ A7/E D A

King of glory waits; the King of kings is

A/C♯ E A A/C♯

drawing near; the Savior of the world is here!

THE HUMMING CHORUS
from Madam Butterfly (opera)

Giacomo Puccini

Moderatamente mosso

Bb Cm/Bb

Bb F/Bb

Bb F7

Bb Gm

Fm7 Cm Bb/D Ab G Cm

F/Bb Eb F/Bb Cm7 D Gm(add9) Cm7 F7 Bb
Bb maj7 Em7b 5 C9 Am7 Dim Dim/C Gm6/Bb
so-gno! Ah! mia vi-ta! Che im-per-ta la ne-
F/A Dm F/C Gm/ F C9 Bb6 F/D A
chez-za se-al-fin è ri-fio-ri-ta la fe-li-ci-ta! O so-
Em7b 5 Dm C9 F
sno d'or po-ter a-mar co-si!

VISSI D'ARTE
from Tosca (opera)
Giacomo Puccini

Lento
Enm D♭ Eb m Ab m Eb m D♭ Eb m Ab m Ab m7 B♭ m C♭ j Fm7b 5 B♭
Vis-si d'ar-te, vis-si d'am-o-re, non fe-ci mai ma-le ad an-im-a vi-vai!

Enm D♭ Ab m
Con man for-ti-va quan-te mi-se-rie co-nob-bi, a-in-ta-i.

Fm7/E♭ B♭ 7/E♭ Cm F9 B♭ 7 E♭

Gm Fm/B♭ Eb/F♭ B♭
Nel l'o-ra del do-lo-re per-chè, per-chè Si-gno-re, per-chè me ne ri-mu-ne-ri co-si?

Enm D♭ 6
Die-di gio-i-li del-la Ma-don-na al man-to, e die-di il
can-to a-gli as-tral ciel, che ne ride an-più bel-li. Nel l'o-ra del do-lor per-
Cm F7 B♭ 7 E♭/G Fm7 E♭/B♭ Fm/B♭ E♭
chè, per-chè Si-gno-re, ah, per-chè me ne ri-mu-ne-ri co-si?

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UN BEL DI VEDREMO
from Madame Butterfly (opera)
Giacomo Puccini

Andante molto calmo

Gb

Un bel di vedremo levarsi un fil di fumo sull'estremo confine del mare. E poi la nave apre.

Abm

Poi la nave bianca entra nel porto.

Fm

Roma il suo saluto. Vedi? È venuto!

Em

Io non gli scendo incontro io. Mi metto là sul ciglio del colle.

Fm/Ab

guardo, guardo gran tempo, e non mi pesa, lunga attesa.

Fm

E uscì dal la folta città di na

Ab Db Ab

un uomo, un picciol pungo 'n vista per la collo

Sostenendo molto

C


Lento

Db

rì? Chiamerà Butterfly, dalla lontana, lo senza dar risposta me ne starò na-

Db

scosta un po' per celia e un po' per non morire al primo incontro. Ed
I ATTEMPT FROM LOVE'S SICKNESS TO FLY

(originally for voice with accompaniment)

Henry Purcell

Andante, ma non troppo

N.C. G/B D G G/B C D7/F♯ G C6

I attempt from love's sickness to fly in vain.

Since I am, myself, my own fever, Since I am, myself, my own fever and pain. No more now, no more now, fond heart, with pride should we swell, Thou canst not raise forces, thou canst not raise forces enough to rebel; I attempt from love's sickness to fly in vain, Since I am, myself, my own fever, Since I am, myself, my own fever and pain.

For love has more pow'r and less mercy than fate, To make us seek ruin, To make us seek ruin, and love those that hate. I at-

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I'LL SAIL UPON THE DOG STAR
(originally for voice with accompaniment)

Henry Purcell

G

I'll sail up on the Dog Star, I'll sail up on the Dog Star,
G/B G D G/B Em D G D/F♯ G/D C/E Am D

and then pursue the morning, and then pursue, and then pursue the
G D G D/F♯ Em7

morning,
I'll chase the moon 'till it be noon, I'll chase the moon 'till it be noon,
D A/C♯ G/B G D/F♯ A D Em A

But I'll make, I'll make her leave her horn
D

I'll climb the frosty mountain, I'll climb the frosty mountain, And there I'll coin the
C F G C G/B Am G

weather,
I'll tear the rainbow from the sky, I'll tear the rainbow from the sky,
C F G C G/B Am G

rainbow from the sky, And tie, and tie both ends together.
B Em C G/B Am D/F♯ G

F♯m7/5 B Em C G/B Am D/F♯ G

The stars pluck from their orbs, too, the stars pluck from their orbs, too, And
C E Am D E Am E/G♯ Am D/F♯ D

crowd them in my budget!
And whether I'm a roaring
G Em C6

- ing boy, a roaring
D G/B C/E C D G Am D G

- ing boy. Let all, let all the nations judge it.
WHEN I AM LAID IN EARTH
from Dido And Aeneas (opera)

Henry Purcell

Larghetto

Gm

D7/F♯

G/F

C/E

Cm/Eb

When I am laid, am laid in earth, may my wrongs create No trouble, no trouble in thy breast.

D7

Gm/Bb

Cm6

Gm/D

D

Gm

Eb/G

D7/F♯

Bb/F

Em7♭5

Eb6

D7

Gm/Bb

Cm6

Gm/D

D

Gm

Eb/G

D7/F♯

Bb/F

Em7♭5

Eb6

D7

Gm/Bb

Cm6

Gm/D

D

Gm

Fl dim7

Dm/F

Re - mem - ber me,

Em7♭5

Cm/ Eb

D7

D+

Gm/Bb

Cm6

Gm/D

D

get my fate. Re - mem - ber me, but

Gm

F♯dim7/G

D/F♯

Dm/F

Em7♭5

C7/E

Cm/ Eb

Dm7

Bb/D

Gm/Bb

Cm6

Gm/D

D7

Gm

ah! for - get my fate. Re - mem - ber me, but

D7/F♯

Dm/F

Em7♭5

Cm/Eb

D7

D+

Gm/Bb

Cm6

Gm/D

D

Gm

Fl dim7/G

D/F♯

Dm/F

ah! for - get my fate. Re - mem - ber me, but

Em7♭5

C7/E

Cm/ Eb

Dm7

Gm/Bb

Cm6

Gm/D

D7

Gm

mem - ber me, but ah! for - get my fate.
TRUMPET TUNE
(originally for keyboard)

Henry Purcell

SERENADE

Sergei Rachmaninoff
THE VIRGIN'S SLUMBER SONG
(originally for voice and piano)

Max Reger

Allegretto G

Mari a sitzt am Rosenhag und wiegt ihr Jesu kind,
A mid the roses Mary sits and rocks her Jesus child,

D7/G   G

durch die Blätter lie se weht der warme Sommerwind.
While a mid the tree tops sights the warm and mild.

E   Bm    Em   F#  Bm

Zu ihren Füssen singt ein bun tes Vögelein;
And soft and sweetly sings a bird up on the bough:

D7/A   G

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THE FLIGHT OF THE BUMBLEBEE
(originally for orchestra)

Nicolai Rimsky-Korsakov

Vivo

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SONG OF INDIA

Nicolai Rimsky-Korsakov

Andantino

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UNA VOCE POCO FA
from The Barber of Seville (opera)
(II Barbiere di Siviglia)

Gioachino Rossini

Andante

Una voce poco fa, quand'è luna piena,
Rispose un bello suonetto: 
"Che tu sia, Signor, e che il prezzo", 
Si, Lin-doro mio sarà!

La vincero, lo giurarò, 
Chi l'ingegno a guizere vò, 
Al fin s'accè terà, o contenta io resterò. 
Si, Lin-doro mio sarà, lo giurarò.
LARGO AL FACTOTUM
(II Barbiere di Siviglia)
from The Barber of Seville (opera)
Allegro vivace
Gioachino Rossini

C G7/C C G7/C C G7/C C N.C. D7 G D7 G D7
Largo al factotum della città, largo!
La ran la la ran la la ran la

G

Dm A7/D

la la.
Preso a bottega, ché l'alba è già, presto!

G7 C G7 C G7 C C N.C. C G7 C G/D
La ran la la ran la la ran la la.

Ah che bel

C G7 C G/D C G C G C G G/D C N.C. D7/F♯
vivere, che bel piacere, che bel piacere per un barbiere

N.C. G D7 G D7 G D7 G C G7/C
re di quantità, di quantità!

Ah bravo,

C G7/C C G7/C C N.C. D7 G D7 G D7 G
Figaro, bravo, bravo, bravo!
La ran la la ran la la ran la la

Dm A7/D

Fortunatissimo per verità! Bravo!
La ran

C G7 C G7 C C/G C N.C. G N.C. C N.C.
la la ran la la ran la la.

Fortunatissimo per verità,

N.C. C/G N.C. G N.C. C G C G7/B C/G G7/B C G C G7/B C/G G7/B
fortunatissimo per verità. La lo ran la la ran la la ran la ran

C G C G7/B C/G G7/B

la la ran la ran la... Figaro, Figaro, Figaro, Figaro,
Romance
(originally for violin and orchestra)

Anton Rubenstein

Moderately
WHO IS SYLVIA?
(originally for voice and piano)

Franz Schubert

Moderato

F C Dm A7 Dm A7 Dm A7 Dm Am

Am E7 Am Em B7 E

Am E7 Am C G7 C E7 Am Dm Am E7 Am

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Who is Sylvia, What is she, That all our swains commend her?

E7sus E7 A Cdim G7sus/D E7 Cdim E Bdim D D/A A A/C E E D A/C A E7sus E7 A

Holy, fair and wise is she, The heav'n's such grace did lend her.

E7/G E7 E7sus E7 A D D/A Bm F#6/A Bm Bm/D Bm/A

That adored she might be, That adored she might be.

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AN DIE MUSIK (To Music)
Franz Schubert

(Originally for voice and piano)

Mässig.

Fräulein, du bist der kunst, in wie viel grauen Stunden,
Oft hat ein Seufzer, deiner Harfe entflossen,

wo mich der Lebens würden Kreis umstrickt,
ein süsster heiliger Accord von dir.

hast du mein Herz zu wärmer Liebe entzunden,

mich in eine bessere Welt zurück,
in eine bessere Welt enteqcht,

holde Kunst, ich danke dir dafür,

du holde Kunst ich danke dir.

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AVE MARIA
Franz Schubert

(Originally in German, for voice and piano)

Sehr langsam (Molto adagio)

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STÄNDCHEN (Serenade)
(originally for voice and piano)

Franz Schubert

D  Bb  Gm  A

Moderato

Dm  Gm/Bb  A7  Dm
Lei - se fle - chen mei - ne Lieder durch die Nacht zu dir,

A7  Dm  Gm/Bb
in den soll - len Hain her - nie - der,

C7  F  C7  F  A7
Lieb - chen, kom - men zu mir.

Fli - siend schlän - ke

Dm  B6  F  C  F
Wi - pfler rau - schen in des Mon - des Licht, in des Mon - des Licht.

A7  D  G  D  A7

D  Gm/D  D  A7  D
nicht.

G/D  D  A7  D  A  Cdim7
Lass auch dir die Brust be -

A  Cdim7  A7  Cdim7  A  A7dim  F7/A7  Bm
we - gen. Lieb - chen, hö - re mich, be - bend harr' ich dir ent - ge - gen.

Em/B  Bm  G  D  A7
kom - man, be - glü - cke mich! kom - man, be - glü - cke mich!

D  Dm  Gm  A7  D  Gm/D
mich, be - glü - cke mich!

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ICH GROLLE NICHT
(Bitterness)
(originally for voice and piano)

Nicht zu schnell

C/G D F/A F Dm7b5 G7 C C+G/B

Ich grolle nicht, und wenn das Herz auch bricht.

Am Cmaj7/G Fmaj7 Am7/E Dm7 Fmaj7/C Bm7b5 Dm7/A

Ewig verlornes Lieb, ewig verlornes Lieb, ich

G7 D7/G G F/A A7dim7 G7/B C Em

grolle nicht, ich grolle nicht. Wie du auch

Am Em Am F G Bm F G Bm G7

strahlt in Diaman tenpracht, es fällt kein Strahl in deines Herzens Nacht, das weiss ich

Fadd9/A A7dim7 G7/B C F/A F

längst. Ich grolle nicht, und wenn das

Dm7b5 G7 C C+G/B Am C7/G Fmaj7 Cb/E

Herz auch bricht. Ich sah dich ja im Traume und sah die

Dm7 Fmaj7/C Bm7b5 Dm7/A G7 G9/F Em7b5 A+

Nacht in deines Herzens Raum, und sah die Schlange, die dir am Herzen frisst, ich sah mein

Dm7b5 G G7 C E7 F G7 C C/E F

Lieb, wie sehr du endend bist. Ich grolle nicht, ich grolle nicht.

F/C C/G F/A C/G F/G C/G G C

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ETUDE IN D# MINOR
(Originally for piano)

Alexander Scriabin

Patetico

D#m

B/D# G#m7/D# G#m6/D#

G#m/D# G#dim7/D# G#m G#m6/E# A7 D#m

B/D# G#m7/D# G#dim7/D# B/D# G#m/D# G#dim7/D#

G#m C#7 F#m F#m F#m7

F#m7 5/C

B7 Em7 Gm6/B# A7

D G#7 C#m F#7

D# m/A# G#m6/A# A7 D.S. al Coda

CODA

B/D# G#m6 Bm7/D# G#m/D# D#7sus G#m6/B# Ddim7 G#m6/D# E Emaj7 Edim7

G#dim/F# B/D# Edim7 C#m6/G# E/A B/A# D# m B7/F# G#m7/F# B7/F D# m (ad lib)

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FINLANDIA
(Originally for orchestra)

Jean Sibelius

Moderately

F C7 F C# F C# F Bb C7 F C# F C7 F C7 F Bb C# F

Dm F C Gm D7 Gm F Bb Gm6 A

F Am Dm F C Gm D7 Gm F Gm C7 F

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WIEN, DU STADT MEINER TRÄUME

Rudolf Sieczynski

Slow waltz tempo

F6

Mein Herz und mein Sinn schwärmt stets nur für Wien, für Wien, wie es wünscht, wie es

C7 F F6

tacht, da keun ich mich aus, da bin ich hahl z'hauß bei Tag und noch mehr bei der Nacht, und keiner bleibt kalt, ob jung oder alt, der

F/A Gm C7 C6 C7

Wein, wie es wirklich ist konnt. Musst ich einmal fort von dem schönen Ort, da nähm' meine Sehn sucht kein End', Dann hört

C7 C6 C7 C6 C7 F F7 Bb/F

ich aus weiter Ferne ein Leid, das klingt und

Bb m6/F C7 C7+5

singt, das lockt und zieht.

F F/A Gm C7 C+ F F/C

Wien, Wien nur du allein sollst stets die Stadt meiner Träume sein,

F F/A Gm C7 Bb/F F

dort wo die alten Häuser steh'n, dort wo die lieblichen Mädchen geh'n,

F/A Gm C7 C+ F F/C

Wien, Wien, nur du allein sollst stets die Stadt meiner Träume sein,

F/A F+/A Gm/Bb Gm Gm7+5 C7 F

dort wo ich glücklich und selig bin ist Wien, ist Wien, mein Wein!

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MOLDAU (symphonic poem)
(originally for orchestra)
Allegretto

Bedřich Smetana

EL CAPITAN MARCH
(from El Capitan
(opera))

John Philip Sousa

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MANHATTAN BEACH MARCH
(originally for band)
March Tempo

John Philip Sousa

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MARCH OF THE PICAREO
(originally for band)
March Tempo

John Philip Sousa

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CZARDAS
from Die Fledermaus (opera) (operetta)

Johann Strauss

Langsam (Slow)

Bm F#7 G D Em Bm F#7/A A7/Bm D

Voice of my home-land, nos-tal-gic, en-thral-ling, I hear you call-ing and tears fill my eyes.

F#7 Bm F#7 G D Em D C#m G D/F# A7/C D

Dream-ing, I hear your plain-tive sigh-ing, and I'm

A/E E7 A E7 A Em/G C/G A7/G

lon-ly for you, my na-tive skies. O home-land I hold so dear, where

D/F# Em D G6 D/A A7

sun-light is gold-en and clear, where green for-est tower and fields are in flow-er. O land that I

D A7 D A/C# Bm F#7/A# F#7/E Bm/D E#dim7 F#

love and re-ver-e. Ne- ver, oh, nev- er your im-age will fade from my mem-

Bm/F# F#7 Bm/F# F#7/E Bm/D E#dim7 F# N.C.

ory, your be-loved name! wher-ev-er I may wan-der, Ah!

N.C. A7 N.C. D N.C. D F#7/C Bm F#7/A# F#7/E Bm/D Em/G

far. Ah. As lon-ly years go by, to you my thoughts will fly,

Bm/F# F#7 Bm F#7 Bm A7/G D/F# Em

till the day I die! O home-land I hold so dear where sun-light is

D G6 D/A A7 D A7 D

gold-en and clear, where green for-est tower and fields are in flow-er, O land that I love and re-ver-e!
Friska (Allegro)

D Em B7/F# Em/G Gdim7 A7 A7dim7 Bm Gdim7

Fiery evening sky, spirits are soaring high. Friends all gather 'round.

A7 D Em B7/F# Em/G Gdim7

hear the Csár-dás sound. Lovely gipsy girl, come, dance the mer-ry whirl.

A7 A7dim7 Bm Gdim7 A7 D A E7

child of Ro-ma-ny, give your heart to me! Lads and lass-es,

A E7 A

lift your glass-es, pass the bot-tles, pass the bot-tles fast from hand to hand!

D A7 D A

Draw your sor-row till to-mor-row. Raise a toast to the

E7 A A7 A7dim7 Em/B A7dim7 A

- father-land! ha!

D

Fiery

Em B7/F# Em/G Gdim7 A7 A7dim7 Bm Gdim7 A D

evening sky, spirits are soaring high. Friends all gather 'round, hear the Csár-dás sound.

Piá Allegro

A7 D A7 D A7 D

la la la la la la la la la

A7 D A7 D/A A7 D/A

la

A D/F#

Lento

G A7 Allegro

D

la la la la la

CHACUN A SON GOUT
from Die Fledermaus (operetta)

Johann Strauss, Jr.

Allegro non troppo

1. Ich la - de gern mir Gäste ein; man lebt bei mir recht fein.
2. Wenn ich mit andern sitz' beim Wein und Flasch' um Flasche leer.

Man unterhält sich wie man mag, oft bis zum hel-len Tag. Zwar
lang weîl ich mich stets da bei, was man auch treibt und spricht;
Wint steht frei, dahl ich bei Gästen nicht. Und sehe ich, es
schönke Glas um Glas ich ein, dahl ich nicht Wieder sprich;
Wen sie schreien: ich will nicht, hab' genug!

Wer mir beim Trinken nicht paier, sich
je man hier bei mir, so pack' ich ihn ganz un - ge - niert werf ihn hin aus zur
Zie ret wie ein Tropf, dem wer fe ich ganz un ge niert die Flasche an den

Tür Kopf, dem wer fe ich ganz un ge niert die Flasche an den Kopf.

Fra gen Sie, ich bit te, war um ich das denn tu, war um ich das denn
Fra gen Sie, ich bit te, war um ich das denn tu, war um ich das denn

''s ist mal bei mir so Sit te: cha - cun à son godat!''s ist
''s ist mal bei mir so Sit te: cha - cun à son godat!''s ist

mal bei mir so Sit te: cha - cun à son godat!

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KISS WALTZ

Johann Strauss, Jr.

G

D7

G

E7

Am

D7

G

Fine

N.C.

D

A7

D

A7

D

Trio

G7

Cf6

Cdim

G

D7

G

Cdim

Dm

C

G7

C

D.C. al Fine

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ON THE BEAUTIFUL BLUE DANUBE

Johann Strauss, Jr.

Moderately

D

A7

D

G6

A7

D

G6

A7

D

Fine

E7

E7

A

D.C. al Fine

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OVERTURE TO DIE FLEDERMAUS (operetta)

Opening Theme
Allegro vivace

Johann Strauss, Jr.

PIZZICATO POLKA
Bright polka tempo

Johann and Josef Strauss
ALLERSEELEN
(All Souls’ Day)
(originally for voice and piano)
Hermann von Gilm
Richard Strauss

Tranquillo

Stell auf den Tisch die dur-ten Re-

letz-

einst im Mai.

ich sie heim-

dei-

ten frei, kommt mein Herz,

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LE SACRE DU PRINTEMPS (ballet)
(The Rite of Spring)  
Igor Stravinsky

AH! LEAVE ME NOT TO PINE ALONE
from The Pirates of Penzance (operetta)  
W.S. Gilbert  
Arthur Sullivan

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THE FLOWERS THAT BLOOM IN THE SPRING
from *The Mikado* (operetta)

W.S. Gilbert

Allegro giocoso

Arthur Sullivan

The flowers that bloom in the spring, Tra la,
Breathe promise of merry sunshine. As we

merri-ly dance and we sing, Tra la, we wel-come the hope that they bring, Tra la, Of a

summer of roses and wine, Of a sum-mer of roses and wine.

(N.C.)

That's what we mean when we say that a thing is wel-come as flowers that bloom in the spring, Tra

la la la la, Tra la la la la, The flowers that bloom in the spring, Tra

la la la la, Tra la la la la, Tra la la la la la!

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HE IS AN ENGLISHMAN
from *H.M.S. Pinafore* (operetta)

W.S. Gilbert

Arthur Sullivan

For he him-self has said it, And it's greatly to his

cred-it, That he is an En-glish-man! (That he is an En-glish

man!) For he might have been a Rou-sian, A French, or Turk, or

Per-haps It-al-ian! (Or per-haps It-al-

ian?) But in spite of all tempta-tions To be-long to oth-er na-tions, He re-

mains an En-glish-man! He re-mains an En-

lish-man!

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I HAVE A SONG TO SING, O!
from The Yeoman of the Guard (operetta)

W.S. Gilbert

Arthur Sullivan

Allegro con brio

N.C.

Sung to the moon by a

love lorn loon, Who fled from the mocking throng, O! It's the song of a merry man,

moping mum, Whose soul was sad, and whose glance was glum. Who sipped no sup, and who craved no crumb, as he

sighed for the love of a lady. Heigh-dy! Heigh-dy! Mis-ery me,

lack-a-day deed! He sipped no sup, and he craved no crumb, As he sighed for the love of a lady!

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LITTLE BUTTERCUP
from H.M.S. PINAFORE (operetta)

W. S. Gilbert

Moderate waltz tempo

Arthur Sullivan

To Coda

Still I'm called Little Butter-cup, Poor Little Butter-cup, Sweet Little Butter-cup, I've snuff and tobacco, and excellent jack-y; I've scissors and watch-ese and knives; I've ribbons and lace to set off the fac-es Of pretty young sweet-hearts and wives. I've treacle and toffee, I've tea and I've coffee, Soft tommy and succulent chops; I've chickens and coo-nies, And pretty po-lo-nies, And excellent pepper-mint drops. Then

CODA

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LOVE IS A PLAINTE SONG
from Patience (operetta)

W. S. Gilbert

Allegretto

Arthur Sullivan

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MIYA SAMA
from The Mikado (operetta)

W.S. Gilbert

Allegro moderato

Arthur Sullivan

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I AM A PIRATE KING
from Pirates of Penzance (operetta)
W.S. Gilbert

Allegro moderato

C C/G G7sus/D G7 C Fdim7 G7

Oh, better far to live and die under the brave black I fly. Than

C C/G G7sus/D G7 C Em/B B7 Em B7/E Em

play a sanctimonious part. With a pirate head and a pirate heart.

B7/E Em B7/E Em B7/E Em B7/E Em

Away to the cheating world go you,

Where

B7/E Em C#m7b5 G/D A7/E D7/F# G Bdim7/C C6

pirates all are well to do; But I’ll be true to the song I sing. And live and die a

G/D D7 G N.C. C F C

Pirate King. For I am a Pirate King!

And it

G7/B G7 C Am G/D D7 G G7 C

is, it is a glorious thing to be a Pirate King! For I am a Pirate

King!

And it is, it is a glorious thing to

C/G G7 C N.C. C G/B G7 C F Dm C/G G7

be a Pirate King!

Hurrah for the Pirate

King!
A MODERN MAJOR-GENERAL
from Pirates of Penzance (operetta)

W.S. Gilbert

Allegro vivace

I am the very model of a modern Major General, I've

information vegetable, animal, and mineral; I know the kings of England, and I

quote the fights historical. From Marathon to Waterloo, in order categorical; I'm

very well acquainted, too, with matters mathematical, I understand equations, both the

simple and quadratic, About binomial theorem I'm teaing with a lot o' news,

With many cheerful facts about the square of the hypotenuse. (With many cheerful facts about the

square of the hypotenuse, With many cheerful facts about the square of the hypotenuse. With

many cheerful facts about the square of the hypotenuse.)

I'm very good at integral and differential calculus; I

know the scientific names of beings animalcuous. In short, in matters vegetable,

animal and mineral, I am the very model of a modern Major General.

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THREE LITTLE MAIDS FROM SCHOOL
from The Mikado (operetta)

W.S. Gilbert

Three little maids from school are we,
Pert as a school-girl well can be,
Fill'd to the brim with girl-ish glee,
Three little maids from school! Every thing is a source of fun.

No body's safe, for we care for none!
Life is a joke that's just begun!

Three little maids from school.

Three little maids, all unwary,
Come from a ladies' seminary.

Freed from its genesis, thus lily
Three little maids from school.
Three little maids from school.

One little maid is a bride, Yum-Yum.

Two little maids in attendance come, Three little maids is the total sum.

Three little maids from school!

From

three little maids take one away, Two little maids remain, and they

Won’t have to wait very long, they say—Three little maids from school!

Three little maids from school! Three little maids who, all unaware.

Come from a ladies’ seminary, Freed from its geniius tutelary

Three little maids from school, Three little maids from school!
TWENTY LOVE-SICK MAIDENS
from Patience (operetta)

W. S. Gilbert

Andante

Arthur Sullivan

Bb-F7/Bb-Bb-F7/Bb-Bb-Gm

Twenty love-sick maidens we—Love-sick all against our will—Twenty years hence

Dm-A7-Dm-F7-Fdim7

we shall be Twenty love-sick maidens still.

F7-Fdim7-F7-Bb-F7/Bb-Bb

we, And we die for love of thee! Twenty love-sick maidens we—

Bb7-Eb-C#Eb-Bb/F-F7

Love-sick all against our will. Twenty years hence we shall be Twenty love-sick maidens

Bb-F-F/A-C7-N.C.

still! Love feeds on hope, they say, or love will die Ah,

F-F/F-A-C7-N.C.

miserie! Yet my love lives, although no hope have I! Ah,

F-Am7b5/Eb-D7-Gm

miserie! Alas, poor heart, go hide thyself away To

Eb-Gm7b5/Db-C7-F-Fdim7-F

weeping concords tune thy roundelay! Ah, miserie!

Bb-Ebm-Bb7-Bb-Ebm-Bb7-Ebm-Bbm

All our love is all for one, Yet that love he heedeth not. He is coy and cares for

Ebm-Bb-Ebm-Bb7-Ebm-Ebm7b5-Ab7-N.C.

none, Sad and sorry is our lot! Ah, miserie!

Db-D#dim7-Cdim/Db-D#dim7-Db-Bbm

Go, breaking heart, Go, dream of love re- quited; Go, fool ish

Bdim-C-F/C-C7

heart, Go, dream of love's plight ed; Go, mad-cap heart. Go,
The Sun Whose Rays
from The Mikado (opera)

W.S. Gilbert

Arthur Sullivan

Andante commodo

F/C Bdim7/C C7 F Bb/Gb Bbm F

dream of ne- ver wak-ing; And in thy dream For-get that thou art
Ah sus AB AB7 F7/A Cm7/Bb/F B7/A Bbm Edim7/F

break-ing! Ah, mi-serie! For-get that thou art break-
F Bb F7/Bb Bb Bb7

ing!
Ebm C7/Fb Bb/F

Two-ty love-sick maid-ens we, Love-sick all a- gainst our
F7

will.
Ebm C7/Fb Bb/F

Two-ty years hence we shall be Twen-ty love-sick maid-ens
Bb F7 Bb

still.
Ah, mi-serie!

G/D D7 G

li-v - ing glo- ry.
D7/G G

Does not de-ny His maj- es-ty He seems to
A7/E D Dm

tell a sto- ry! He don't ex- claim, "I blush for
A7/D Dm E Am

dence or shy- ness: She bor-rows light, That thro' the
A7/D Dm E Am

be in-dul-gent: But, fierce and bold, in fe- rous gold, He glo- ries
E7/A Am D7 G/D D7 G

call ac-claim her. And, truth to
E7/A Am D7 G/D D7 G

one, don't blame her. I mean to rule the earth,
G G7 C C7/G C

As he the sky- We re-ally know our worth, The sun and H!
D7 E7/D D7 G

We are not shy; We're very wide a-wake The moon and H!
D7 G

real-ly know our worth, The sun and H!

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Allegro pesante, non troppo vivo

And if you call for a song of the sea, We'll

heave the capstan round, With a yeo heave-ho, for the wind is free, Her

anchor's a trip and her helm's a lace, Hurrah for the home-ward bound!

To lay aloft in a howling breeze may tickle a landsman's taste, But the happiest hour a

sail or sees is when he's down at an inland town, With his

Nancy on his knees, yoo-ho! And his arm a round her waist!

A wandering minstrel - A thing of shreds and patches, Of

ballads, songs, and snatch-es, And dreamy lullaby, And dreamy

lull - a, lull - a - by, lull - a - by!
TIT-WILLOW
from The Mikado (operetta)
W.S. Gilbert

Arthur Sullivan

Andante espressivo

Ab  Db  Ab  Ab/Ab  Eb7

1. On a tree by a river a little song
2. The slapp'd his chest as he sat on that bough,
3. Now I feel just as sure as I'm sure that my name

Ab  Db  Ab  Ab

'Willow, tit-willow, tit-willow!'
And I said to him, "Dick-y bird, why do you sit singing
And a cold perspiration be-span-gled his brow,  oh
That was blight-ed af- fe-c tion that made him ex-claim,  "Oh

Eb/Bb  Bb7  Bb  E7

"Willow, tit-willow, tit-willow?"
Is it weak- ness of in-tel lect,
Willow, tit-willow, tit-willow!
He sobb'd and he sigh'd, and a
Willow, tit-willow, tit-willow!
And if you re-main cal-lous and

Bb7  Cm7  F7

bire-die?"
"Oh, tit-willow, tit-willow, tit-willow!"
I cried,  "Or a rather rough warm in your little in-side?"
With a
"I shall per ish as he did and you will know why."
Though I

Go  Dm  Dm7  E5  Ab  Db/Ab  Ab

shake of his poor little head he re-plied,
From the su-i- cid e's grave.
prob-ab-ly shall not ex-claim as I die,
"Oh, tit-willow, tit-willow, tit-willow!"

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WHEN FIRST MY OLD
from Trial By Jury (operetta)
W.S. Gilbert

Allegretto

D  D/A  D  D/A  A7/E  A7  A7/C#  A7  D  D/A

1. When first my old, old love I knew, My bust om well'd with joy; My
joy in ces sant palls the sense; And love, un - chang'd will chay; And

D  Bb7  A/E  B7/E  E7  A  B7/A

rich es her feel I threw, I was a love sick boy! No terms seem'd too ex-
she be-came a bone in - tense Un to her love sick boy! With fit ful glim mer

Em/A  A7  D/A  Gm7  C7  F  Fm  F

trav a-gant Up on her to em ploy; I used to mope, and sigh and pant,
burnt my flame, And I grew cold and coy. At last, one mor ning, I be came An-

Bo  A  N.C. D  D/A  A7/E  A7  A/C#  A7

Just like a love sick boy, oth er's love sick boy. Tink-a-tank, tink-a-tank, tink-a,
- tank, tink-a tank, tink-a
OUR GREAT MIKADO, VIRTUOUS MAN
from The Mikado (opera)
W.S. Gilbert

G
Gm/E G/A Gm7/G Am7/G Am7s5/G D7/G

Our great Mi-kado, virtuous man, When he to rule our land began, Resolved to try A

G Gm/E D/A A7 D E7/B Am Am/C E7

plan whereby young men might best be steadied. So he decreed, in words succinct, That

Am Am/C E7 Am F C Cdim

all who flinched, leered, or winked (Unless consubstantially linked) Should forthwith be be-

D G/B D G/B D Bm Fdim/A G D/F Dm7/G Em7

headed, beheaded beheaded, Should forthwith D/A A7 D be beheaded.

D A7/D

And I expect you'll all agree That he was right to

D7 N.C. G Gm7/G Gdim7/G

so decree. And I am right, And you are right, And all is right as right can be!

Am/G Adim/G D7/G

And all is

G D G D G G/B C Am G/D A7 D7 G

right as right can be, right as right can be!
PIANO CONCERTO NO. 1 IN B♭ MINOR, Op. 23
First Movement, Opening
Pyotr Il'ich Tchaikovsky

ROMEO AND JULIET (ballet)
Main Theme
(originally for orchestra)
Pyotr Il'ich Tchaikovsky

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HEARTS AND FLOWERS

Theodore M. Tobani

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SERENATA

Enrico Toselli

Moderately

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VIVE L'AMOUR

Traditional European

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ALL BEAUTIFUL THE MARCH OF DAYS (hymn)  
(Forest Green)  
Traditional English, harmonized by Ralph Vaughan Williams  

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ALL CREATURES OF OUR GOD AND KING (hymn)  
Francis of Assisi  
Geistliche Kirchengesange, 1623 harmonized by Ralph Vaughan Williams, 1906

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FOR ALL THE SAINTS (hymn)  
(Sine Nomine)  
Ralph Vaughan Williams

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ADDIO, DEL PASSATO
from La Traviata (opera)

Andante mosso

Giuseppe Verdi

AGNUS DEI
from Requiem (oratorio)
(originally for soloists, chorus and orchestra)

Andante

N.C.

Giuseppe Verdi
ANVIL CHORUS
from il Trovatore
(oper)
**LIBIAMO (Drinking Song)**
*from La Traviata (opera)*

Giuseppe Verdi

**SEMPRE LIBERA**
*from La Traviata (opera)*

Giuseppe Verdi
la - re il mio pensier, de - ce - vol - tar, de - ce - vol -
lar, de - ce - vol - tar - re il mio pensier, de - ce - vol -
lar, de - ce - vol - tar -

il pensier!

STRIDE LA VAMPA
from Il Trovatore (opera)

Giuseppe Verdi

Allegretto

Siri - de la vam - pa! La fol - la in - do - mi - ta
cor - re a quel fo - co lie - ta in sem - bian - za!
Ur - li di gio - ia in - tor - no ec - che - gia - no;
cin - ta di sgher - ri don - na s'a - van - za!

Si - ni - stra splen - de sui vol - ti or - ri - bi -
li la te - tra fiem - ma che s'al - za, che s'al - za al

ciel, che s'al - za al ciel!

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THE FOUR SEASONS
Spring: Third Movement Theme

Antonio Vivaldi

 Allegro

E  B7/E  E  B7/E  E

E  B7/E  E  B7/E  E

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THE FOUR SEASONS
Summer: First Movement Theme

Allegro son molto

Gm D Gm D D7 Gm D7 Gm

D7 Gm D7 Gm

Ab/C Gm D7 Gm Ab/C Gm D7 Gm

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THE FOUR SEASONS
Summer: Second Movement Theme

Antonio Vivaldi

Adagio

Gm

D7/A D7 Gm

Presto

N.C.

Adagio

Gm F7/A Bb Eb/Bb Bb F7

Presto

N.C.

Adagio

Bb Bdim7 Cm Cdim7 D

Gm Cm7 D7/C D7/F# Cdim7 D

Presto

N.C.

Adagio

F Eb D7 Cm7 5

Presto

N.C.

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THE FOUR SEASONS
Summer: Third Movement Theme

Antonio Vivaldi

Presto
N.C. F bass Eb bass D bass N.C. C bass

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THE FOUR SEASONS
Autumn: First Movement Theme

Antonio Vivaldi

Allegro
F C7 F C7 F C7 F C7 F Bb Bdim7 C F C7 F C7 F C7 F C7 F Bb Bdim7 C

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THE FOUR SEASONS
Autumn: Second Movement

Antonio Vivaldi

Adagio molto

Dm    Bb/D    Gm/D    C7/D    Cdim7

Db+    Cdim7    D/C    E/D    Ddim7    A7dim7

B7/A    Em/G    B7/G    Em/G    Gdim7

Cdim7    Fm/E    C/E    Bdim7    C/Bb

Ab maj7    Fm/Ak    G7

A/G    Gdim7    A    Dm/A

Dm/A    A7    Dm/A    A    Dm/A

A    Dm/A    E7/A

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THE FOUR SEASONS
Winter: First Movement Theme

Antonio Vivaldi

Allegro non molto

Fm Gdim/F

Fm Bb m/F F7 G/F Fdim7 Gsus4 G

Cm N.C.

Cm N.C.

Cm N.C.

N.C. Fm Gδ/F F/EB Bb m/D# Dδ dim7 C N.C.

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THE FOUR SEASONS
Winter: Second Movement

Antonio Vivaldi

Largo

Eb Bb Bb 7 Eb Bb 7/D Cm Fm/C Bb Eb/Bb Ab Dm/A Bb

Eb F/EB

Bb F↓sus4 F Bb F F7 Bb Bb 7 Eb Bb Ab Bb

Cm Bb

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256 OVERTURE to THE MARRIAGE OF FIGARO Opening, Mozart, Wolfgang Amadeus
212 PETER'S SONG (Ach wir armen Leute) from Hansel and Gretel, Humperdinck, Engelbert
194 PIAZZEREA LA SORTE MIA from Giauo Cesare, Handel, George Frideric
399 PILGRIMS CHORUS from Tannhäuser, Wagner, Richard
259 PORGI, AMOR from The Marriage of Figaro, Mozart, Wolfgang Amadeus
285 QUANDO M'EN VO (Musetta's Waltz Song) from La Bohème, Puccini, Giacomo
260 SE VUOL BALLARE from The Marriage of Figaro, Mozart, Wolfgang Amadeus
92 SEGUINILLA from Carmen, Bizet, Georges
388 SEMPRA LIBERA from La Traviata, Verdi, Giuseppe
150 SERENADE from Arlesiuned, Drigo, Riccardo
398 STRIDE LA VAMPA from Il Trovatore, Verdi, Giuseppe
213 SUZY, LITTLE SUZY from Hansel and Gretel, Humperdinck, Engelbert
400 TANNAHÄUSER MARCH, Wagner, Richard
319 THEMES FROM THE RACKETEER BRIDE, Smetana, Bedrich
92 TORREADOR SONG from Carmen, Bizet, Georges
390 TRIUMPHAL MARCH from Aida, Verdi, Giuseppe
284 UN BEL DI DONNA from Madam Butterfly, Puccini, Giacomo
148 UNA FURTIVA LLAGRIMA from The Elixir of Love, Donizetti, Gaetano
302 UNA VOCE POCO FA from The Barber of Seville, Rossini, Gioacchino
267 VEDRAL CARINO from Don Giovanni, Mozart, Wolfgang Amadeus
221 VESTI, LA GIUBBA from I Pagliacci, Leoncavallo, Ruggero
281 VISSI D’ARTE from Tosca, Puccini, Giacomo
269 VOL, CHE SAPETE from The Marriage of Figaro, Mozart, Wolfgang Amadeus
177 WALTZ from Faust, Gounod, Charles
287 WHEN I AM LAID IN EARTH from Dido and Aeneas, Purcell, Henry

MUSICAL FROM CANTATAS AND ORATORIOS
285 AGNUS DEI from Requiem, Verdi, Giuseppe
34 CHRIST LAG IN TODESSANDE Chorale from Cantata No. 4, Bach, Johann Sebastian
188 COMFORT YE, MY PEOPLE from Messiah, Handel, George Frideric
189 FOR unto us a Child is Born from Messiah, Handel, George Frideric
190 HALLELUJAH from Messiah, Handel, George Frideric
200 THE HEAVENS ARE TELLING from The Creation, Haydn, Franz Joseph
98 HOW LOVELY IS THIS DWELLING PLACE from A German Requiem, Brahms, Johannes
91 I KNOW THAT MY REDEEMER LIVETH from Messiah, Handel, George Frideric
233 I WITH ALL YOUR HEARTS from Elijah, Mendelssohn, Felix
36 JESU, JOY OF MAN’S DESIRING from Cantata No. 147, Bach, Johann Sebastian
248 LACRIMOSA from Requiem, Mozart, Wolfgang Amadeus
192 LET THE BRIGHT SERAPHIM from Samson, Handel, George Frideric
234 O REST IN THE LORD from Elijah, Mendelssohn, Felix
233 O WORD OF GOD INCARNATE from Requiem, Felix
94 OH, HAD I JUBILEE from Joshua, Handel, George Frideric
195 REJOICE GREATLY from Messiah, Handel, George Frideric
39 SHEEP MAY SAFELY GRAZE from Cantata No. 208, Bach, Johann Sebastian
196 SILENT NIGHT from Christmas Cantata, J. S. Bach, Johann Sebastian
197 THE TRUMPET SHALL SOUND from Messiah, Handel, George Frideric
198 WHEREVER YOU WALK from Semele, Handel, George Frideric

ROCK STRUM MUSIC
96 ACADEMIC FESTIVAL OVERTURE Theme, Brahms, Johannes
22 ADAGIO IN G MINOR, Albinoni, Tomaso Giovanni
24 AIR ON THE G STRING, Bach, Johann Sebastian
186 AIR from Water Music, Handel, Georges Frideric
187 ALLEGRO MAESTOSO from Water Music, Handel, George Frideric
549 ALSO SPRACH ZARATHUSTRA Opening Theme, Strauss, Richard
180 ANTHRA’S DANCE from Peer Gynt, Grieg, Edvard
25 AROSO, Bach, Johann Sebastian
180 ASE’S DEATH from Peer Gynt, Grieg, Edvard
188 BOURRÉE from Water Music, Handel, Georges Frideric
26 BRANDENBURG CONCERTO NO. 1 IN F First Movement Theme, Bach, Johann Sebastian
28 BRANDENBURG CONCERTO NO. 1 IN F Minuet, Bach, Johann Sebastian
28 BRANDENBURG CONCERTO NO. 1 IN F Polacca, Bach, Johann Sebastian
27 BRANDENBURG CONCERTO NO. 1 IN F Second Movement Theme, Bach, Johann Sebastian
SYMPHONY NO. 4 in B♭, Op. 60 Third Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 4 in B♭, Op. 60 Fourth Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 4 in E MINOR First Movement Theme, Brahms, Johannes
SYMPHONY NO. 4 in E MINOR Second Movement Theme, Brahms, Johannes
SYMPHONY NO. 4 in E MINOR Third Movement Theme, Brahms, Johannes
SYMPHONY NO. 4 in E MINOR Fourth Movement Theme, Brahms, Johannes
SYMPHONY NO. 5 Adagietto Theme, Mahler, Gustav
SYMPHONY NO. 5 in C MINOR Op. 67 First Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 5 in C MINOR Second Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 5 in C MINOR Third Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 5 in C MINOR Fourth Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 5 Second Movement Theme, Tchaikovsky, Pyotr Ilyich
SYMPHONY NO. 6 in F (Pastoral) First Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 6 in F, Op. 68 (Pastoral) Second Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 6 in F (Pastoral) Third Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 6 in F, Op. 68 (Pastoral) Fourth Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 6 in F, Op. 68 (Pastoral) Fifth Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 7 in A First Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 7 in A Second Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 7 in A, Op. 92 Third Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 7 in A, Op. 92 Fourth Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 8 in F, Op. 93 First Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 8 in F, Op. 93 Second Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 8 in F, Op. 93 Third Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 8 in F, Op. 93 Fourth Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 9 'from the new world' Second Movement Theme, Dvořák, Antonín
SYMPHONY NO. 9 in D, Op. 125 First Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 9 in D, Op. 125 Second Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 9 in D, Op. 125 Third Movement Theme, Beethoven, Ludwig van
SYMPHONY NO. 9 in D, Op. 125 Fourth Movement 'ode to joy' Theme, Beethoven, Ludwig van
SYMPHONY NO. 29 in A MAJOR First Movement Theme, Mozart, Wolfgang Amadeus
SYMPHONY NO. 39 in B MAJOR Third Movement Theme, Mozart, Wolfgang Amadeus
SYMPHONY NO. 40 in G MINOR First Movement Theme, Mozart, Wolfgang Amadeus
SYMPHONY NO. 40 in G MINOR Third Movement, Mozart, Wolfgang Amadeus
SYMPHONY NO. 40 in G MINOR Fourth Movement Theme, Mozart, Wolfgang Amadeus
SYMPHONY NO. 41 in C MAJOR ('jupiter') First Mot, Opening, Mozart, Wolfgang Amadeus
THEME FROM NORWEGIAN DANCE NO. 1, Grieg, Edvard
TILL EULENSPIEGEL'S MERRY PRANKS Opening Theme, Strauss, Richard
TURKISH MARCH from The Rain of Athens, Beethoven, Ludwig van
WEDDING MARCH from A Midsummer Night's Dream, Mendelssohn, Felix
WILLIAM TELL OVERTURE, Rossini, Gioachino
ZAMPA OVERTURE, Herold, Louis

VOCAL MUSIC

AGNUS DEI, Ricerc, Georges
ALLELUIA from Exsulta, jubilate, Mozart, Wolfgang Amadeus
ALLENSFLEIN, Strauss, Richard
AMARILLI, MIA BELLA, Gavazzini, Gaetano
AN DIE MUSIK (To Music), Schubert, Franz
APRÈS UN RÊVE (After a Dream), Faure, Gabriel
AVE MARIA, Gounod, Charles (based on Bach)
AVE MARIA, Schubert, Franz
BEAUSE, Hardelot, Guy de
THE BIRTHDAY OF A KING, Neidlinger, W. H.
BIST DU BEI MIR, Bach, Johann Sebastian
BOIS EPAIS, Lully, Jean-Baptiste
CARO MIO BEN, Giordani, Giuseppe
CHASSON D'AMOUR, Faure, Gabriel
CHASSONят TRISTE, Tchaikovsky, Pyotr Ilyich
COME AGAIN, SWEET LOVE, Dowland, John
COME, SWEET DEATH (Komm, süsser Tod), Bach, Johann Sebastian
DANK SEI DIR, HERR (Thanks Be to Thee), Oehl, Siegfried
DANS MAGABRE, Saint-Saëns, Camille
DRINK TO ME ONLY WITH THINE EYES, Anonymous
DU RING AN MEINEN FINGER (The Ring on My Finger), Schumann, Robert
ENTREAT ME NOT TO LEAVE THEE (Song of Ruth), Gounod, Charles
THE HOLY CITY, Adams, Stephen
I ATTEMPT FROM LOVE'S SICKNESS TO FLY, Purcell, Henry
I LOVE YOU TRULY, Jacob-Bond, Carrie
I'LL SAIL UPON THE DOG STAR, Purcell, Henry
ICH GROLLE NICHT, Schumann, Robert
ICH LIEBE DIRCH (I Love You), Grieg, Edvard
IL BACIO (The Kiss), Arredi, Luigi
INDIAN SUMMER, Herbert, Victor
LASCATUMI MORIRE, Monteverdi, Claudio
THE LAST ROSE OF SUMMER, Irish Folksong
LORD RENDALL, English Folksong
LULLABY (Wienegland), Brahms, Johannes
LYDIA, Faure, Gabriel
MATTITANA, Leoossvallo, Ruggero
MORGEN, Strauss, Richard
NEL CORS PIÙ NON MI SENTO, Piazzolla, Giovanni
O DEL MID AMATO BEN, Donatello, Stepano
WALTZES

401 ANGEL OF LOVE, Waldteufel, Emil
528 THE ARTIST'S LIFE, Strauss, Johann, Jr.
86 CARNIVAL OF VENICE, Benedict, Julius
162 CIELITO LINDO, Fernandez, C.
352 COLISEUM WALTZES, Strauss, Johann Jr.
138 COME BACK TO SORENTO, De Curtis, Ernesto
214 DANUBE WAVES, Ivanovici, Ion
402 DOLORES WALTZ, Waldteufel, Emil
355 EMPEROR WALTZ, Strauss, Johann, Jr.
402 ESTUDIANTINA, Waldteufel, Emil
218 GOLD AND SILVER WALTZ, Lehár, Franz
337 KISS WALTZ, Strauss, Johann Jr.
56 LES SYLPHES, Bachmann, G.
217 THE MERRY WIDOW WALTZ from The Merry Widow, Lehár, Franz
337 ON THE BEAUTIFUL BLUDE DANUBE, Strauss, Johann, Jr.
358 ONE HEART, ONE SOUL, Strauss, Johann Jr.
298 OVER THE WAVES, Rosas, Juventino
164 PIERROT'S, François, Marcel
340 ROSES FROM THE SOUTH, Strauss, Johann, Jr.
403 THE SKATERS, Waldteufel, Emil
341 TALES FROM THE VIENNA WOODS, Strauss, Johann, Jr.

178 O DIVINE REDEEMER, Gounod, Charles
20 O HOLY NIGHT (Caprice de Noël), Adam, Adolphe
40 O JESUHEIN SÔS, Bach, Johann Sebastian
147 'O SOLE MIO', Di Capua, E.
216 OH PROMISE ME, Koven, Reginald de
161 THE PALMS, Fauré, Jean-Baptiste
163 PANIS ANGELICUS, Franck, César
95 PER LA GLORIA D'ADORARVI, Bononcini, Giovanni Battista
227 PLAISIR D'AMOUR, Martinetti, Jean Paul
136 SANTA LUCIA, Cottrau, Teodoro
113 SEBBEN, CRUDELE, Caldara, Antonio
384 SILENT NOON, Vaughan Williams, Ralph
184 SOLVEJG'S SONG from Peer Gynt, Grieg, Edward
311 STÄNCHEN (Serenade), Schubert, Franz
87 VILLANELLE from Les Nuits d'Été, Berlioz, Hector
292 THE VIRGIN'S SLUMBER SONG, Reger, Max.
309 WHO IS SYLVIA, Schubert, Franz
315 WIDMUNG, Schumann, Robert
111 WIE MELOCLEM, Brahms, Johannes
318 WIEN, DU STAAT MEINER TRÄUME, Siewierski, Rudolf
351 ZIEGFLING, Strauss, Richard

348 A THOUSAND AND ONE NIGHTS, Strauss, Johann, Jr.
342 TREASURE WALTZES, Strauss, Johann Jr.
226 VALE BLEUE, Margis, Alfred
153 VALSE GRACIEUSE, Dvořák, Antonín
344 VIENNA LIFE, Strauss, Johann, Jr.
344 VOICES OF SPRING, Strauss, Johann, Jr.
24 WALTZ, Arensky, Anton
133 WALTZ IN A MAJOR Op. 69, No. 1, Chopin, Frédéric
109 WALTZ IN A MAJOR Op. 59, No. 15, Brahms, Johannes
134 WALTZ IN B MINOR Op. 69, No. 2, Chopin, Frédéric
108 WALTZ IN B MAJOR Op. 39, No. 1, Brahms, Johannes
133 WALTZ IN B MAJOR Op. 39, No. 8, Chopin, Frédéric
132 WALTZ IN C FLAT MINOR, Op. 64, No. 2, Chopin, Frédéric
131 WALTZ IN D MAJOR, Op. 64, No. 1, Chopin, Frédéric
110 WALTZ IN E MAJOR Op. 39, No. 2, Brahms, Johannes
110 WALTZ IN E MINOR Op. 39, No. 4, Brahms, Johannes
380 WALTZ from Serenade for Strings, Tchaikovsky, Pyotr Il'yich
135 WALTZ, Op. Posthumous, Chopin, Frédéric
346 WINE, WOMEN AND SONG, Strauss, Johann, Jr.