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<td>1300</td>
<td>Philippe de Vitry</td>
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<td>Guillaume de Machaut</td>
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<td>Camille Saint-Saëns</td>
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<td>Leo Delibes</td>
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<td>Antonin Dvorak</td>
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<td>Arthur Sullivan</td>
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<td>Nicolas Rimsky-Korsakov</td>
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<td>Gabriel Fauré</td>
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<td><strong>JEAN-BAPTISTE LULLY</strong></td>
<td><strong>CHRISTOPH WILIBALD VON GLUCK</strong></td>
<td><strong>MUZIO CLEMENTI</strong></td>
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<td><strong>WILLIAM BILLINGS</strong></td>
<td><strong>LUDWIG VAN BEETHOVEN</strong></td>
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<td><strong>ANTONIO VIVALDI</strong></td>
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<td><strong>CARL MARIA VON WEBER</strong></td>
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<td><strong>EDWARD ELGAR</strong></td>
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<td>German/American, 1859-1924</td>
<td>Austrian, 1885-1935</td>
<td>American, 1910-1981</td>
</tr>
<tr>
<td><strong>GUSTAV MAHLER</strong></td>
<td><strong>SERGE PROKOFIEV</strong></td>
<td><strong>BENJAMIN BRITTEN</strong></td>
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<tr>
<td>Austrian, 1860-1911</td>
<td>Russian, 1891-1953</td>
<td>English, 1913-1976</td>
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<tr>
<td><strong>EDWARD MACDOWELL</strong></td>
<td><strong>GEORGE GERSHWIN</strong></td>
<td><strong>LEONARD BERNSTEIN</strong></td>
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<tr>
<td>American, 1860-1908</td>
<td>American, 1898-1937</td>
<td>American, 1918-1990</td>
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<tr>
<td><strong>CLAUDIE DEBUSSY</strong></td>
<td><strong>FRANÇOIS POUENC</strong></td>
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<tr>
<td>French, 1862-1918</td>
<td>French, 1899-1963</td>
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<tr>
<td><strong>RICHARD STRAUSS</strong></td>
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<tr>
<td>German, 1864-1949</td>
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<tr>
<td><strong>JEAN SIBELIUS</strong></td>
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<tr>
<td>Finnish, 1865-1957</td>
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<tr>
<td><strong>RALPH VAUGHAN WILLIAMS</strong></td>
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<tr>
<td>English, 1872-1958</td>
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<tr>
<td><strong>SERGEI RACHMANINOFF</strong></td>
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<tr>
<td>Russian/American 1873-1943</td>
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<td></td>
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<tr>
<td><strong>GUSTAV HOLST</strong></td>
<td></td>
<td></td>
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<tr>
<td>English, 1874-1934</td>
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<td></td>
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<tr>
<td><strong>CHARLES IVES</strong></td>
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<tr>
<td>American, 1874-1954</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ARNOLD SCHONBERG</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Austrian/American, 1874-1951</td>
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</tbody>
</table>
O HOLY NIGHT
(Cantique de Noël)

Adolphe Adam

Andante maestoso

O holy night! The stars are brightly shining. It is the
night of our dear Saviour’s birth:
world in sin and error pinning. Till he appeared, and the soul felt its
worth.

A thrill of hope the weary world rejoices.

For yonder breaks a new and glorious morn:

Fall on your knees!

Oh hear the angel voices!

O night divine! O night divine!

O night divine.

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THE HOLY CITY

Stephen Adams

Andante moderato

Last night then I lay asleep. There came a dream so fair. I

stood in old Jerusalem. Beside the temple there; I heard the children singing. And

Hushed were the glad Hosannas The little child’s song: The sun grew dark with mystery. The

ever as they sang. Me-thought the voice of an-gels. From heav’n in answer rang. Me-
morn was cold and chill As the shadow of a cross arose. Up on a lonely hill, As the

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thought the voice of an angel from heaven in answer
shadows of a cross arose upon a lonely
rang.
hill.

Jerusalem, Jerusalem,
Jerusalem, Jerusalem,

Lift up your gates and sing, Ho-sa-nan
Hark how the angels sing,

Ho-sa-nan in the
highest, Ho-sa-nan to your King!

And

And once again the scene was changed, New earth there seemed to be,

saw the Holy City beside the tideless sea; The light of God was on its streets.

gates were open wide. And all who would might enter. And no one was denied.

No need of moon or stars by night. Or sun to shine by day.

It was the new Jerusalem That would not pass a way.
It was the new Jerusalem That would not pass a way.

Je-ru-sa-lem, Je-ru-sa-lem!

sang for the night is o'er! Ho-sa-nan in the highest, Ho-sa-nan for evermore!

Ho-sa-nan in the highest, Ho-sa-nan for evermore!
ADAGIO IN G MINOR
Tomaso Giovanni Albinoni

Dona Nobis Pacem
Anonymous

Drink to Me Only with Thine Eyes
Anonymous
IL BACIO
(The Kiss)

Luigi Arditi

Brightly

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ARIOSO

Johann Sebastian Bach

COME, SWEET DEATH
(Komm, Süsser Tod)

Johann Sebastian Bach

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

Johann Sebastian Bach

Adagio

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

Johann Sebastian Bach

Allegro

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

Johann Sebastian Bach

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

Presto

Johann Sebastian Bach
BRANDENBURG CONCERTO NO. 6 IN B♭
First Movement Theme  
(Originally for baroque orchestra)  
Johann Sebastian Bach

Allegro

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FANTASIA IN G MINOR
(Introduction)

Freely

Gm  N.C.  F#dim7/G  N.C.  G7  N.C.  Cm/G  N.C.

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FUGUE IN C MINOR
from The Well Tempered Clavier Book I

Cm  Gm  D7

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JESU, JOY OF MAN'S DESIRING
from Cantata 147
(originally for chorus and orchestra)

Johann Sebastian Bach

Moderato

G C/E G/B Em Am G/B C D D/F♯ D G Em C

G/B Em Em/D C6 C♯m7.5 D7 G C/E D/F♯ Em D

1. Je - su, joy of man's de - sir - ing, hope is gald - ing,

C/E D/F♯ G D D7 man's de - sir - ing, hope is gald - ing,

C6 D G C/E G/B Em Am G/B C6 D

love most bright, mu - sic rings!

G Em C G/B Em Em/D C6 C♯m7.5 D7 G G/F♯ C/E D/F♯ Em D

Drawn by Thee, our souls as - pir - ing

C/E D/F♯ G D D7 G G/F♯ C/E G/B Em Am G/B C6 D

Thee con - fiding, Soar to un - cre - a - ted light.

Thee con - fiding, Soar to un - cre - a - ted light.

C6 D D7 G C/E G/B Em Am G/B C6 D

a - less springs.

G Em C G/B Em Em/D C C♯m7.5 D7 G D D/C E7/B Am Dm7/Bm7/B♭ E7

Word of God, our flesh that

Am F Dm C6 F F/E Dm D/F♯dim7 E7 Am Am C Am C/E Dm7/Dm7 G7

fash - ioned pleasure, With the fire of life im -

C C/E C7 F Dm7 G7 C G/B G C/E G/B Em Am G/B C6

gas - tioned treasure.

G D7 D G G/F♯ C/E G/B Em C6 D G known, own

G7 C G D7/G G Em/G D7/G G G C/E G/B Em

Soaring, dy - ing round Thy throne.

Am G/B C6 D G Em C G/B Em Em/D C6 C♯m7.5 D7 G
LITTLE FUGUE IN G MINOR
Fugue Theme
(originally for organ)

Johann Sebastian Bach

MARCH IN D MAJOR
from the Anna Magdalena Notebook
(originally for keyboard)
Moderate march tempo

Johann Sebastian Bach

MINUET IN G MAJOR
from the Anna Magdalena Notebook
(originally for keyboard)

Johann Sebastian Bach
praises, be joyful, Thy Jesus is near; My heart, ever faithful, singing praises, be joyful, singing praises, be joyful, Thy Jesus is near!

way, with complaining, way, with complaining, Faith ever maintaining, My Jesus is here; A-way with complaining, Faith ever maintaining, My Jesus is here, my Jesus is here;

A-way, with complaining, a-way, with complaining, Faith ever maintaining, My Jesus is here! My heart, ever faithful, singing praises, be joyful, My heart, ever faithful, singing praises, be joyful, Thy Jesus is here, Sing praises, be joyful, sing praises, be joyful, singing 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)
PARTITA NO. 1 FOR VIOLIN SOLO
Bourrée
Johann Sebastian Bach
PARTITA NO. 3 FOR VIOLIN SOLO
Gavotte en Rondeau

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

Ludwig van Beethoven

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

Andante (\( \text{\textit{d}} = 60 \))

Ludwig van Beethoven

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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
Second Movement Theme

Andante cantabile con moto

Ludwig van Beethoven

SYMPHONY NO. 1 IN C, OP. 21
Third Movement Theme (Scherzo)

Allegro molto e vivace

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

Allegro molto

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

Ludwig van Beethoven

Allegro

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SYMPHONY NO. 7 IN A MAJOR
First Movement Theme

Ludwig van Beethoven

Allegro

A

Bm E A/C# A E A Bm E

A A/E A A D/F# A A A7 D/F#

A

E A E A/E E A E A E A/E

A/dim/E E7 E/B E/G# E E A

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SYMPHONY NO. 7 IN A MAJOR
Second Movement Theme

Ludwig van Beethoven

Allegretto

Am E/G# Em Am Am C/G G Gsus G

C C C B Bm A Am E/G# Am

Em Am Am E/G# Em Am Am

Em Am Am E/G# Am Em Am

C/G G Gsus G C C B Bm

A Am E/G# Am Em Am Am

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SYMPHONY NO. 7 IN A, OP. 92
Third Movement Theme

Ludwig van Beethoven

Allegretto

Am E/G# E(no 3rd) Am Fdim7/A C/G G C

B Bm A Am E/G# Am E(no 3rd) E Am

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SYMPHONY NO. 9 IN D MINOR, OP. 125
Third Movement Theme
Adagio moto e calzabile

SYMPHONY NO. 9 IN D MAJOR
Fourth Movement Theme, "Ode To Joy"
(originally for soloists, chorus, orchestra)

TURKISH MARCH
from The Ruins Of Athens (incidental theatre music)
(originally for orchestra)
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 \( \text{\textit{j = 96}} \)

\[ \text{A} \]

Quand viendra la saison nouvelle,

\[ \text{D/F}^\# \quad \text{F/F}^\# \quad \text{Bm} \quad \text{C/\text{dim}/G}^\# \quad \text{Bb} \quad \text{Bb/D} \quad \text{Bb} \quad \text{Bb/F} \quad \text{Bb/D} \quad \text{Bb} \]

Quand auront disparu les froids,

\[ \text{F/B}^\# \quad \text{A/B}^\# \quad \text{Bm} \quad \text{Bm/D} \quad \text{E7/B} \quad \text{E7/G}^\# \quad \text{A} \]

Tous les deux nous irons, ma belle,

\[ \text{G}^\# \quad \text{C/m} \quad \text{C/\text{dim}/G}^\# \quad \text{Am7/5} \quad \text{Adim7} \quad \text{G6} \quad \text{Gm6} \]

guet aux bois.

\[ \text{F} \quad \text{F/A} \quad \text{G} \quad \text{Am/E} \quad \text{G/D} \quad \text{F/C} \quad \text{G9/B} \quad \text{Am} \quad \text{G9/D} \]

sous nos pieds égrène

\[ \text{Dm7} \quad \text{C/\text{dim}/G}^\# \quad \text{Cdim7} \quad \text{E7/B} \quad \text{A} \]

nant les perles que l'on voit,

\[ \text{D} \quad \text{A/C}^\# \quad \text{D} \quad \text{A/C}^\# \quad \text{E7} \quad \text{A} \]

nuit au matin tremblent,

\[ \text{D} \quad \text{A/C}^\# \quad \text{D} \quad \text{A/C}^\# \quad \text{E7} \quad \text{A} \]

Nous irons écouter les merles,

\[ \text{D} \quad \text{A/C}^\# \quad \text{D} \quad \text{A/C}^\# \quad \text{E7} \quad \text{A} \]

Nous irons écouter les merles Sifler.

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WHEN JESUS WEPT
(originally for chorus)

William Billings

Canon (N.C.)

1

When Jesus wept, the falling tear in mercy

2

flowed beyond all bound; When Jesus groaned, a

3

trembling fear seized all the guilty world around.

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AGNUS DEI
(adapted from intermezzo from L'Arlésienne)
Georges Bizet

Allegro moderato

E₅ Ab/C E₅/Bb Ab E₅/G E₅/Bb Cm Fm Bb Ab/C Bb₅dim7

A - gnus De - il qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re re noblis. A - gnus De - il qui - tol - lis pec - ca - ta mun - di, mi - se - re re, mi - se - re re noblis A - gnus, A - gnus De - il qui -

E₅/Bb D₇/F Ab/C E₅/G Cm/E₅ Ab E₅/G Fm Bb Bb₅m⁶ C₇

Fm₅/C C₇ Bb₅dim7/F Ab C₇ Bb₅m⁶ G₇ Fm₅/G G₇ Cm₆/G G₇/F Bb₅dim7/C Cm


Bb₅m/Bb Bb₅m Ab/E₅ Fm₅ Cm/G F₇/A E₅/Bb Bb₅/Ab E₅/G Bb₅/F E₅/D₅ E₅/Bb Ab/C E₅/Bb Cm/Bb Bb 7

no - bis pa - cem. A - gnus De - il do - na pa - cem. A - gnus De - il do - na no bis pa -

N.C.

Gm F₇/Gm Fm₅ Gm F₇/E₅ Bb/Bb Bb/E₅ Bb/E₅ Bb/E₅ Bb

Do - na no - bis. Do - na pa - cem.

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CARMEN (Opera)
Entracte to Act III

Georges Bizet

Andante, quasi Allegretto

E₅ Bb₅/Eb Bb Cm/E₅ F₇

C₇ F₇ Bb/E₅ Bb Bb₅/Ab Bb₅/F Bb₅/D₅ Bb/E₅ Bb/E₅ Bb/E₅ Ab 7

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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  Fm 6  Gm/Bb

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

Cm  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
(operetta)
Georges Bizet

Andantino

D♭

D♭/6

Cm7

Ab/C

Eb m7

Eb m7

La fleur que tu m'avais jetée dans ma prison m'était restée. Fée tri et seche, cette fleur gardait tous jours sa douce odeur; et pendant des heures entières, sur mes yeux, formant mes pauvres esprits, de cette odeur je m'enivrais et dans la nuit je te voyais! Je me prenais à te maudire, à te détester, à me dire: Pourquoi faut-il que le destin l'ait mise là sur mon chemin! Puis je m'accusais de blasphème, et je ne sentais en moi-même je ne sentais qu'un seul désir... un seul espoir: te revoir, ô Carmen, oui, te revoir, qu'à jeter un regard sur moi, pour t'emparer de tout mon être, ô ma Carmen! Et j'étais une chose à toi?

N.C.

Am

C

F

D♭

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SEGUIDILLA
from Carmen (opera)

Georges Bizet

Allegretto


Oui, mais toute seule on s'enivre, et les vrais plaisirs sont à deux, donc, pour me tuer compagne, j'emmenerez mon amoureux! Mon amoureux! Il est au diable! Je l'aimais à la porte hier! Mon pauvre cœur, très consolable, mon cœur est libre comme l'air! J'ai des galants à la douzaine,
mais ils ne sont pas à mon gré. Voici la fin de la semaine: Qui veut m'aimer? Je l'aimerai.

Qui veut mon âme? Elle est à prendre! Vous arrivez au bon moment! Je n'ai guère le temps d'attendre, car avec mon nouvel amant, près des remparts de Séville, cher mon ami Lilias Pas-tia, nous.

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TOREADOR SONG
from Carmen (opera)
Georges Bizet

Voici toast je peux vous le rendre, Señors, señoras, car avec les soldats, oui, les toréros
peuvent s'entendre: pour plaisirs, pour plaisirs, ils ont les combats! Le cirque est plein; c'est jour de fête! Le cirque est plein du haut en bas. Les spectateurs, perdu dans la fête, les spectateurs, s'interpellent à grand fracas! A pos-tro- phes, cris, et ta-pace, possèses jusques à la fureur! Car c'est la fête du courage! C'est la fête des gens de cœur! Alons! en garde! Alons! Alons! Ah! Toreador, en garde!

To- rea-door! To- rea-door! Et son ge bien, oui, sorge en combat-tant,

qu'un œil noir te re- gar- de et que l'amoir t'at-tend! To- rea-door! L'amoir, l'amoir t'at-tend!

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**HABAÑERA**
from Carmen (opera)

Allegretto quasi Andantino

George Bizet

**MINUET**
from String Quartet

Allegretto grazioso

Luigi Boccherini
NOCTURNE
from String Quartet No. 2
Alexander Borodin

DOXOLOGY
attributed to Louis Bourgeois
Thomas Ken

ACADEMIC FESTIVAL OVERTURE
Theme
(originally for orchestra)
Johannes Brahms
blest are they that dwell within Thy house;

They praise Thy name evermore, Thy name evermore,

They praise Thy name evermore, they praise Thy name evermore, evermore, ever more, ever more, they praise

Thy name, they praise Thy name, they praise Thy name,

Thy name, Thy name evermore, Thy name evermore, Thy name evermore, Thy name evermore, they praise Thy name evermore, evermore, ever more, ever more, they praise

How lovely, how lovely, how lovely, how lovely, how lovely

how lovely, how lovely, how lovely

is Thy dwelling place.
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
LONDONDERRY AIR

British Folksong

Lento espressivo

Would God I were the tender apple blossom That floats and falls from off the twisted bough.

Yea, would so be God I were among the roses That lean to kiss you as you flow between.

To lie and faint within your silken bosom. Within your bosom, as that does now! Oy, would I were a little burnished clover to touch you, Queen. Nay, since you will not love, would I were growing A happy daisy in the garden path. That so your shade your robe of lawn will dapple. Your robe of lawn and your hair's span gold.

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AMARILLI, MIA BELLA

Giulio Caccini

(originally for solo voice with accompaniment)

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GRAND WALTZ IN Eb MAJOR, Op. 18, No. 2
(originally for piano)

Frédéric Chopin

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NOCTURNE IN G MINOR, Op. 15, No. 3
(originally for piano)

Frédéric Chopin

Lento

Gm
Cm
Gm
F7/A
Bb
Cdim
Bb
Cdim
Bbm
D7
Gm
Cm
Gm

Dm
Ddim
A7
Dm
A7
Dm
F7

Gm
Cm
Gm
F7/A
Bb
Cdim
Bb
Cdim

Bb
D7
Gm
Cm
Gm
Dm

Ddim
A7
Dm
A7
Dm
WALTZ IN Db MAJOR, Op. 64, No. 1
"Minute Waltz"
(originally for piano)

Frédéric Chopin

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WALTZ IN C♯ MINOR, Op. 64, No. 2
(originally for piano)

Frédéric Chopin

Tempo giusto

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RONDO

Francois Couperin

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

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COME BACK TO SORRENTO

Ernesto de Curtis

With Expression
Cm Ab Fm6 Cm Fm6 G7 C

C Dm7 G7 C Am Dm G7 G+ C

Dm7 E7 Am Ab Fm6 Cm Fm6 G7 C

Dm7 G7 C Fm Cm G7 Cm

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ARABESQUE NO. 1

Claude Debussy

(originally for piano)

Andantino con moto

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LA FILLE AUX CHEVEUX DE LIN (The Girl With The Flaxen Hair)
from Preludes, Book 1
(originally for piano)

Claude Debussy

Très calme et doucement expressif

N.C.: C\, Gb

Db Bbm Eb m Gb

Db Bb Eb

N.C. Gb 7/Fb Ab 7/Gb Gb 7/Fb Ab 7/Gb Eb m Db 7 Gb

Cèdez

Mouvt
Db 7/Gb

Gb Cb/Gb Db/Ab Cb/Gb Ab m/F Ab m/Eb

Gb/C Db 7/Gb Cb Ab m7 Db 7 Ab m7 Bbm7

Un peu animé

Es Bb 7

E\, N.C. Bbm7 Eb N.C.

Cèdez

Db, Eb m Ab Cb Db Em Ab

Mouvt (sans lourdeur)
Gb 6 Eb m7 Eb m Em m/Db Gb 6 Gb 6

Gb 7/Db Eb m/Db Gb 6/Db Ab m 7/Db

Cèdez

Gb Ab m 7 Db

au Mouvt

Cg

Murmuré et en retenant peu à peu

Gb Cb/Gb Db/Ab Cb/Gb Bbm/F Ab m/Db Fb/Cb Ab m/Eb

Ab m/Eb

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Prelude to the Afternoon of a Faun
Opening

Claude Debussy

Très modéré

N.C.

Ddim B7 E Fdim F6/D# G7 F6/C#

C+ B7 b5 Bb B6 Bb Fdim

Tempo di Valse

N.C.

G

D7

G

C Dm G7

C

Dm G7

C

Dm

G7 C C N.C.

G

D7

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Pas des Fleurs
(Dance of the Flowers)

Léo Delibes

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O DEL MIO AMATO BEN
(originally for voice and piano)

Axante quasil adagio

Ab Ab7 Db/Ab Db6/Ab Ab/Es Ab7 Ab

O del mio amato ben perduto incanato!

Ab/C C+ D#6 Ab/Es Db/Db Es7 Ab

Lungi è dagli ochi miei chi m'era glorioso vanto!

Es/G Bb7/F Es Ab Es/G Db/F C/E Es Gm

Or per le mute stanze sempre la cerco e chiamo

Ab Eb/G Ab/Cb Db/F Ab/C C+ D# D+ Ab/Es Bbm Cm/Es

con più nel cuore di speranze Ma cerco in van, chiamo in van!

Fm Bbm7 Ab/Es Ab Es7 Ab

E il pianter m'è si caro, che di pianto sol nutro il cor.

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UNA FURTIVA LAGRIMA
from The Elixir of Love (opera)

Larghetto

Bbm F7/C Adim7 Bbm Ab7

Una furtiva lagrima negli occhi suoi spuntò. Quel festoso

Db Es m6 Edim7 F Bbm/F F Bbm/F F Bbm/F

giovani invi di ar sembro. Che più cercando io vo?

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

Che più cercando io vo? M'ama. Sì, m'ama. Lovo, lovo.

Db F7 Bbm F7/C Adim7

do. Un soli stante i palpiti del suo bel cor sen-

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

John Dowland

1. Come again, Sweet love doth now invite Thy
   grac-es that re-frain,
   to hear, to touch, to kiss, to die
   in dead-ly pain and
   sweet-est sym- pa-thy.

2. Come again, That I may cease to mourn
   thy un-kind dis-dain;
   to see, I sigh, I weep, I faint, I die
   end-less mis-er-y,
   With thee a-gain in
   in sweet-est sym-pa-thy.

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SLAVONIC DANCE NO. 2
Antonin Dvořák

Lively

HUMORESQUE
Antonin Dvořák

Moderately

SYMPHONY NO. 9 "FROM THE NEW WORLD"
Second Movement Theme
Antonin Dvořák

Large
LEGEND
(or originally for piano)

Antonín Dvořák

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VALSE GRACIEUSE

Moderate

Antonín Dvořák

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SPINNING SONG
(originally for piano)

Johann Eillmenreich

Allegretto

N.C.

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LORD RENDALL

English Folksong

D F#m Bm Em A
Where have you been all the day, Rendal, my son?
Where have you been all the day, Rendal, my son?
Where do you go, Rendal, my son?
Where have you been eating, my pretty one?

Bm F#m Bm F#m
been to my sweet-heart, mother,
O eels and eel broth, mother,
From hedges and ditches, mother,
I've been to my sweet-heart, 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.

4.

What was the colour on their skin, Rendal, my son?
What was the colour on their skin, my pretty one?
O spickit and sparkit, mother, make my bed soon,
For I'm sick to my heart and I fain would lie down.

5.

What will you leave your father, Rendal, my son?
What will you leave your father, my pretty one?
My land and houses, mother, make my bed soon,
For I'm sick to my heart and I fain would lie down.

6.

What will you leave your mother, Rendal, my son?
What will you leave your mother, my pretty one?
My gold and silver, mother, make my bed soon,
For I'm sick to my heart and I fain would lie down.

7.

What will you leave your brother, Rendal, my son?
What will you leave your brother, my pretty one?
My cows and horses, mother, make my bed soon,
For I'm sick to my heart and I fain would lie down.

8.

What will you leave your lover, Rendal, my son?
What will you leave your lover, my pretty one?
A rope to hang her, mother, make my bed soon,
For I'm sick to my heart and I fain would lie down.

PRAISE TO THE LORD, THE ALMIGHTY

(Lobe den Herren)
(chorale)
Joachim Neander (1655)
trans. by Catherine Winkworth

Erneuerten Gesangbüch, 1665

F Dm C/E F C Dm Am Bb F Bb Edim/G Dm Gm/Bb C7 C F
Praise to the Lord, the Almighty, the King of creation!
O my soul, praise him, for he is thy health and salvation!

F C Dm Am Bb F Bb Edim/G Dm Gm/Bb C7 C/E F Bb
now to his temple draw near, join me in glad adoration!
THE PALMS
(originally for voice and piano)

Adagio maestoso

O'er all the way, green palms and blossoms gay Are strewn this day in festal preparation;

Where Jesus comes to wipe our tears away, E'en now the throng to welcome Him prepare;

Join all and sing, His name declare, Let every voice resound with acclamation. Houna! Praise ye the Lord! Bless Him who cometh to bring us salvation.

POÈME

Moderato

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CIELO LINDO
C. Fernandez

M'APPARI, TUIT' AMOR
(Ach, so fromm)
from Martha 05(opera)
Allegro moderato

Friedrich von Flotow

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PANIS ANGELICUS

Poco Lento

Strophe 1:

F  F+  Dm/F  D/F♯ Gm  G9  F/C Am/C  F/C C  C7  F/C C  C7  F/C C  C7

A7/C♯  Dm7  Gm7/B♭  Gm7  F/C  C7  F  C7  F

Panis angelicus fit panis hominum,
Dat panis coelicus figuris terminum.
O res misericordiae

F  Am/E  E7  E♭dim7  G9  G7/D  C  G7

Transkription:

Ein.  Mar tha!  Mar tha!  Du ent- schwan - dest,  und mein Glück nahmst
lo.  Mar ta!  Mar ta!  tu spa - ri - sti,  e il mio cor col

du mit dir.  Gib mir wie - der, was da fan - des,  o - der thei - le
tuo n'an - do!  Tu - la pa - ce mi - ra - pi - sti,  di do - lor io
es mit mir,  ja, thei - le es mit mir,  ja, mi mir!
om - ri - rō,  ah!  di do - lor mor - rō,  si, mor - rō!

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COME, THOU ALMIGHTY KING  
(Italian Hymn)  
Felice de Giardini

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

Come, thou almighty King, help us thy name to sing, help us to praise! Father all glorious, o'er all victorious, come and reign over us, Ancient of Days!

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THE SILVER SWAN  
(originally for chorus)  
Orlando Gibbons

F G7/D C F/A Bb C Bb/F D F C Gm Bb Dm

The silver Swan, who living had no note. When death approached un locked her silent throat, leaning her breast against the reedy shore. Thus sung her last and last, and sang no more.

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CARO MIO BENV

Giuseppe Giordani

Larghetto

Eb Fm7 Eb/G Ab Bb7 Cm Fm7 Bb Eb/G Ab Eb/Bb Bb7 Eb Fm7 Eb/G Ab Bb7

Ca-ro mio ben, cre-di-mi-jal, men, sen-za di te lan-gui-se il cor, ca-ro mio ben, sen-za di te lan-gui-se il cor,

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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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PRAISE, MY SOUL, THE KING OF HEAVEN
(Lauda Anima)
(Hymn)
Henry F. Lyte

John Goss

D A7/E D/F# Fm G D G/B D G D/F# Bm Em
Praise, my soul, the King of heaven, to the throne thy tribute
A7 F#7/A D/F# Bm F#7/C Bm/G D/F# B7/D D7sus E7dim7 Fm E7/G A D/F# Bm/D E7
bring; ransomed, healed, restored, forgiven, evermore God's praises
A D/F# G A7 Bm Cdim A7/C Bm/D A/E G Em/G D/A A7 D
sing, Alleluia! Alleluia! Praise the everlasting King.

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GAVOTTE
Moderately fast
François J. Gossec

D A7 D A7 D A7 D A7 D A7 D A7 D A7 D A7
Bm E7 A A7

G6 D A7 D D A7 D A7 D A7 D A7 D A7 D A7 D D.C. al Fine

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AVANT DE QUITTER CES LIEUX
from Faust (opera)
Charles Gounod

Poco andante

Eb

Eb6 Fm/Eb Bb7 Eb/Bb
Avant de quitter ces lieux, sol monto de mes amours, à toi, Seigneur et

Bb7 Eb/Bb Bb7 Eb6 Bb7 Bb/A B G D7sus D7 G
Roi des cieux, ma sœur je confie. Daignez de tout danger

C G7sus G7 C G/B Ab Fm Bb7/D Eb
toujours toujours la protéger cette sœur si cheri.

Ab Fm Eb/Bb Bb/Ab Eb G Bb/F Eb F7/C Eb/Bb Bb7sus Bb7 Eb/Bb Bb7 Eb
Daignez de tout danger la protéger, daignez la protéger de tout danger.
ENTREAT ME NOT TO LEAVE THEE (Song of Ruth)

Andante

Moderato (\(d = 88\))

A E/G\# B7/F\# E B7 E E/G\# C\#m E7/B A E/G\# B7 E E/G\# B7 E B/A E/G\# E B/D\# C\#m B/F\# G\#m F7 B7

treat me not to leave thee, En - treat me not to leave thee,
or to re - turn from fol - low - ing af - ter thee, for

Em/G Am Em/B B Em G/B C C/E G/D D G

which - ever thou go - est I will go, and where thou lodg - est I will lodge;

Bm/D Em Bm/F\# Em/G Bm/D Em Bm/F\# F7/Bm

which - ever thou go - est I will go, and where thou lodg - est I will lodge,

Am D G F\#m7/B E Em G/D Am/C B

where thou lodg - est, where thou lodg - est, I will lodge.

F\#7 B7 E/G\# A E/B B7 E B7/A G\#7 C\#7

people shall be my peo - ple, and thy God, my God; thy

people shall be my peo - ple, and thy God, my God; thy

people shall be my peo - ple, and thy God, my God.

Am E Am E Am Dm6 C/G G

Where thou di - est, will I die, and there will I be

C C/E D7/A G Dm E/B Am Am/C E Am B/D\# Em Am/C

but - iob, The Lord do so to me, and more al - so, if aught but death part thee and

B B7 Em B7 Em B B

me, if aught but death part thee and me.

D.S. al Fine

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O DIVINE REDEEMER

Charles Gounod

Molta Moderato

Cm Ab/C Bb7 Bb6 Abmaj7 Ab6 G

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

Gm Eb/G F7 Fb Ebmaj7 Bb6 D7 D+G 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#dim7/G Gm Gdim7 Fm Fm/Es

Answer me from thy throne, haste 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 show in my deep anguish! Let

Ab/Es Fm7 F#dim7 G G/F G/F G/E Ab/Es Fm7 F#dim7 G

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

Em B Adim7 G C/G G7

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

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

O, divine Redeemer! O, 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 D6/Ab Bbm6 C

sins! Night gath-ers round my soul: fearful, I cry to
ANITRA’S DANCE
from Peer Gynt
(theatre music, later made into orchestral suites)

Edvard Grieg

ASE’S DEATH
from Peer Gynt
(Andante Doloroso)

Edvard Grieg

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ELFIN DANCE
from Lyric Pieces, Op. 12
(originally for piano)

Edvard Grieg

MARCH OF THE DWARFS
from Lyric Pieces, Op. 54
(originally for piano)

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

Moderately

Edvard Grieg

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

Moderato

Am    E7    Am    E7    Am    E7

Edvard Grieg

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

George Frideric Handel

Largoetto

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

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THE HARMONIOUS BLACKSMITH
(Originally for keyboard)

George Frideric Handel

Andante

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

George Frideric Handel

Andante

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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/C♯ B/E B7/E B7/F♯ E B7/D♯ B7

songs like hers re-joice, In songs like hers re-joice.

E B7/F♯ E/C♯ E/G♯ B/F♯ E/G♯ B7/F♯ E A E/B B E

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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 E/D♯

Pian-ger-ò, Pian-ger-ò la sor-te mi-a,

A♯dim/C♯ B A B7 E B/D♯ C♯m A♯dim7 B F♯

Si cru-de-le e tan-to ri-a, Fin-chè vi ta in pet-to-a

B E B/D♯ A♯dim/C♯ B E C♯/E B♭dim C♯m

vò; Pian-ger-ò, Pian-ger-ò 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

ger-ò la sor-te mi-a, Si eru-de-les e tan-to ri-a,
REJOICE GREATLY
from Messiah (oratorio)
(originally for soprano and orchestra)

George Frideric Handel

Allegro

Re-joice, re-joice, re-joice greatly, re-joice,

O daughter of Zi-on!

O daughter of Zi-on! re-joice, re-joice,

re-joice,

daugh-ter of Zi-on! re-joice greatly; shout

daughter of Je-ru-sa-lem;

be-hold, thy King cometh unto thee,

be-hold, the King cometh unto thee, cometh unto thee;

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THE TRUMPET SHALL SOUND
from Messiah (oratorio)
(originally for bass, trumpet solo, and orchestra)

George Frideric Handel

Pomposo, ma non allegro

N.C.

The trumpet shall sound, and the dead shall be rais’d,

and the dead shall be rais’d incorruptible

the trumpet shall sound, and the dead shall be rais’d, be rais’d incorruptible,

and we shall be chang’d, and we shall be chang’d; and we shall be chang’d, we shall be chang’d,

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O SACRED HEAD, NOW WOUNDED
(Hans Leo Hassler)

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

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 morn!

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GYPSY RONDO
(Franz Joseph Haydn)

from Piano Trio No. 1


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


N.C. G D7 G Am A7/C# D D7/C

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

D7/G G D7/G 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

THE HEAVENS ARE TELLING

from The Creation (oratorio)
(originally for chorus, soloists and orchestra)

Allegro

C G C F C/G G C G The heavens are telling the glory of God.

C F C/G G G/F C/E G/D C G/B C G/C G C G/F C/E G/D C

The wonder of his work displays the firmament;

G/B G G/F C/E G/D C G/B C F G C G F G/D

The wonder of his work displays the firmament;

C G/F C/E G/D G C G C F G Cm

To day that is coming speaks the day,

G Cm F G7 Cm Cm/Eb

The night that is gone to following

Ab Cm/Eb Fm6 G C G7 C

night, the night that is gone to following night. The heavens are telling the

G7 C G/F G F/A G/B C Dm F G Am A7 G Dm/F C/G G7 C

glory of God. The wonder of his work. The wonder of his work displays the firmament.
Ah! sweet mystery of life, at last I've found thee, Ah! 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 alone, the world is seeking. And 'tis love, and love alone, that can repay! 'Tis the answer, 'tis the end and all of living. For it is love alone that rules for aye! For 'tis love, and love alone, the world is seeking. For 'tis love, and love alone that can repay! 'Tis the answer, 'tis the end and all of living! For it is love alone that rules for aye!

THE AMERICAN GIRL

March Tempo

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ART IS CALLING FOR ME
from The Enchantress (operetta)

Victor Herbert

(Allegro)

I long to be a prima donna, donna, donna,
I long to shine upon the stage,
I have the embonpoint
To become a queen of song:
And my figure would look pretty as a page.
I want to be a screech-y, peachy cantatrice,
Like other plump girls that I see:

I hate society;
I hate propriety;

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DAGGER DANCE
from Natoma (operetta)

Maestro
Em Bm/E Am/E Bm/E Em

Am/E F6/4#5/E Em D/E Em C/E

Em7 Am/E Em Am/E Em Am/E Em Fine

Am/E C/E Am/E D.C. al Fine

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INDIAN SUMMER
(originally for voice and piano)

Slowly, with feeling
G D+ G G

Sum-mer, You old In-dian Sum-mer, You’re the tear that comes

Gmaj7 G6/B Am7

af-ter Junc-time’s laugh-ter You see so man-y

D6 D7 B7 Em

dreams that don’t come true Dreams we fash-ioned when

Em7 A9 D6 D7

Sum-mer-time was new You are here to watch

G D+ G D+

o-ver Some heart that is bro-ken By a word that some-

Gmaj7 G6/B C6

bod-ly left un-spo-ken You’re the ghost of a

G/D A7/E Eb9 Eb7 Bbm7 Eb7

ro-mance in June go-ing a-stray, fa-ding too soon, That’s why I say,

G D+ G D+

“Fare well to you In-dian Sum-mer.”

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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 - po - li,

A7 A7/E A7 D D/A

Dear Na - po - li, dear Na - po - li, and I

D A7/E D7/E

seem to hear again in dreams her re - vel - ry,

E7 A E9/A

her sweet re - vel - ry The man - do - li - nas

A7/E A7/E A7

Amaj7 Bm7/E A

play - ing sweet, the pleas - ant fall of dan - cing

A7 Em7 A7

feet. Oh! could I re - turn, oh! joy com - plete!

Allegro moderato

D D/A D7/A

Na - po - li, Na - po - li, Na - po - li! 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

Man - do - li - nas gay. Zing, zing, ziz - zy, ziz - zy, zing zing, Boom, boom,

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

A7/E A7 A7/E A7
Oh, that kiss in the dark was to him just a dark. But to me

A7/E A7 A+ D/F# Ddim7
It was a thrill supreme!

A7/E D/F# Bb 7/F A7/E A7 A7/E
Just a kiss in the dark

A7 Fillm7 D Bm6 E7
But it kindled the spark, the awakening of love's young dream!

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

Bb Bb/C C7 F7 Bb/Bb Bb
Slumber on, my little gypsy sweetheart, Dream of the field and the grove,

Bb C7 F7 Bb/Bb 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/C C#7 Bb/F F7 Bb
Can you hear the song that tells you All my heart's true love?

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ZAMPA OVERTURE
(originally for orchestra)

Lively

C   F   C   Dm   D7   G7

C   F   C   Dm   G7   C   G7

Am   Dm   Am   Dm   Am   E7

G7

Dm   D7   G7   C   F   C

Dm   G7   C   G7   C   Dm   C   G7   C   G7   C   Dm   C   G7   N.C.

C

G7

F   Fm

Fm

F

D   D7

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IN THE BLEAK MIDWINTER
Christina Rossetti

Gustav Holst

F  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

Dm  Bb  C7  F  Bb/D  F  Bb/D  Adim/C  Bb  Dm

iron, Water like a stone; Snow had fallen, snow on snow.

F/A  Am  Bb  C  F  F/A  F  Dm  Bb  C7  F

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  Ddim/F  Em  D/F/G

G  A  Bm  D/A  D/F/G  Fdim7  Gmaj9  G6  Am7  B7  Em  C7/E  F  D7/F/G  G

E7/G  A  A7  Adim  Bm  D7  G  G/B  G/D  D  Fdim  Am  Am/C

Am/E  Em  Em/G  Em/B  Bm  Bm7  E  E/B  D/A  Fdim/A  Fdim7/A  A7  D6/A  A7  D

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ACH, WIR ARME LEUTE (Peter’s Song)
from Hansel and Gretel (opera)

Engelbert Humperdinck

Gemächlich

Epedal

Ral-la-la, ral-la-la! Hei Ba Mutter, ich bin da! Ral-la-la, ral-la-

la! Brin ge Glück und Glo-ri al!

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

Ach, wir ar-men, ar-men Leute al-le Tage so wie heute: in dem Be-sel ein gro-ßes Loch, und im Ma-

gen ein gro-ßres

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-stie Koch! Ral-la-la, ral-la-

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

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

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SUZY, LITTLE SUZY
from Hansel and Gretel (opera)

Engelbert Humperdinck

Allegretto con moto

F C7/F F F C7/F F F
C7/F F C7/F C7/F F7
C7/F F F C/F F F

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THE LAST ROSE OF SUMMER

Anonymous,
Old Irish Air

Slow

F F F C7 F

1. 'Tis the last rose of summer, Left blooming alone. All her
2. I'll not leave thee, thou, lone one. To pine on the stem; Since the

love-ly com-panions, Are fad-ed and gone. No
love-ly are sleeping, Go sleep thou with them. Thus

F Bb F Bb/D F/C C7 F
flow-er of her kin-dred, No rose-bud is nigh. To re-
kind-ly I'll scatter Thy leaves on the bed. Where thy

flect maics of her blush-es, Or give sigh for less and
sight. 3. So soon may I fol-low When friendships decay. And from

F Bb F G7/D F C7 F
love's shinn-ing cir-cle The gems drop a-way. When

true hearts lie with-ered, And fond ones are flown. Oh!

F Bb F Dm A7 Dm
who would in-hab-it This bleak world alone?

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For I love you truly, truly, dear.
For you love me truly, truly, dear.

SABRE DANCE
(originally for orchestra)

Aram Khatchaturian

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

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OH PROMISE ME
Clement Scott
Reginald de Koven

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WE GATHER TOGETHER
(hymn)
Nedelandtsch Gedenclanck
trans. by Theodore Baker

16th century Dutch melody
adapted by Edward Kremser

We gather together to ask the Lord's blessing; he chastens and has ten his will to make known. The wicked oppressing now 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)

Moderate Waltz

Franz Lehár

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VILIA
from The Merry Widow (operetta)

Franz Lehár

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MATTINATA
(originally for voice and piano)

Ruggero Leoncavallo

Allegretto

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VESTI, LA GIUBBA
from I Pagliacci (The Clowns) (opera)
Ruggiero Leoncavallo

Adagio
Em

C/E

Em/B

Am

Ve-

sti

ta

giub-

ba

e

di

la

fa-

cia

di-

na.

La

gen-

ta

G/dm7b5

G7

C

G/B

F/A

pa-

gi

e

ri-

er

di

vu-

le

qua

E

seg

Ar-

le-

ci

in-

E

E7

Am

Cev/Fb

G/D

D7

vo-

la

Co-

lo-

bi-

na,

ri-

di,

Pa-

gli-

ac-

cio

eognun

ap-

plau-

di

G

F#5/G

F#5/G

G

Fm7

G

ri!

Tra-

mu-

ta

in

laz-

zi

lo

spa-

smo

ed

il

pi-

a

Bu

Bm/F#7

Bm/F#7

G/F#7

Emb/B

B7

Am6/B

Am7

Am6

Am7

Am6

Am6/C

Em/B

Am6

Em/B

B7

E

Ri-

di,

Pa-

gli-

ac-

cio,

sul

tuo

amo-

re

infran-

to!

Ri-

di

del

duol

che

t'av-

ve-

le-

za

il

cor!

GLOW WORM
Moderately
Paul Lincke

Eb

Bb

Eb

Bb7

Fm

C

Fm6

Bb7

Eb

Bb+Eb

F#dim

Gm

C7

Bb

F7

Bb

Eb

Bb7

Eb

Bb7

Fm7

Bb7

Eb

Bb7

Eb

Fm

A6

Eb

Bb7

Eb

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BOIS EPAIS

Andante

D

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

Bois épais re-dou-ble ton ombre, Tu ne sau-

D D/F\# A/G G B/F\# B7/D\# E Bm6/D A/C\# D E7/B A Asus E A7 D

rais è-tre as-sez som-bre, Tu ne peux trop ca-

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

cher Mon mal-heur-eux a-mour. Bois ép-

rais è-tre as-sez som-bre, Tu

B/F\# B7/D\# E Bm6/D A/C\# D E7/B A Asus E A A/G F\# Bm Em

ne peux trop ca-

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

cher Mon mal-heur-eux a-

D/\#sus F\# Bm

des-poir D\# D:

ne est ex-tré-

A7/E D Asus A D F7 Bm Em F\#sus F\# Bm

me, Je ne veux

plus souf-fir le jour, Je sens un dés-es-poir D\# D:

Je ne dois plus voir ce que j'ai-

G\# D/F\# G D/A A D D/F\# A7/E D Asus A D

me, Je ne veux plus souf-fir le jour.
A MIGHTY FORTRESS IS OUR GOD
(Ein Feste Burg)
(chorale)
Martin Luther, trans. by Frederick H. Hedge

Martin Luther

Slowly

\[
\begin{align*}
\text{C} & \quad \text{G} & \quad \text{Em} & \quad \text{Am} & \quad \text{D} & \quad \text{G} & \quad \text{Am} & \quad \text{Em} & \quad \text{F} & \quad \text{C} & \quad \text{Am} & \quad \text{Dm} & \quad \text{G7} \\
\text{C} & \quad & & & & & & & & & & & \\
\text{C} & \quad & & & & & & & & & & & \\
\end{align*}
\]

A mighty Fortress Is Our God, A bulwark never failing; Our helper 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.

CHRIST THE LORD IS RISEN TODAY
(Easter hymn)
Charles Wesley

Lyra Davidica, 1708

\[
\begin{align*}
\text{C} & \quad \text{G/B} & \quad \text{C} & \quad \text{F/A} & \quad \text{F/C} & \quad \text{C} & \quad \text{Dm7} & \quad \text{C} & \quad \text{F/A} & \quad \text{CG} & \quad \text{G7} & \quad \text{C} & \quad \text{F/A} & \quad \text{C} & \quad \text{F} & \quad \text{C/E} \\
\text{C} & \quad & & & & & & & & & & & \\
\text{C} & \quad & & & & & & & & & & & \\
\end{align*}
\]

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

\[
\begin{align*}
\text{G} & \quad \text{D7/A} & \quad \text{G/C/E} & \quad \text{G/D} & \quad \text{D7} & \quad \text{G} & \quad \text{G7/C/E} & \quad \text{C} & \quad \text{F/A} & \quad \text{F/C} & \quad \text{C} & \quad \text{Fdim/DEdm/FC/G} & \quad \text{G7} & \quad \text{C} & \quad & & \\
\text{C} & \quad & & & & & & & & & & & \\
\text{C} & \quad & & & & & & & & & & & \\
\end{align*}
\]

Alleluia! Sing, ye heav'ns, and earth reply, Alleluia!

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

Moderato

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

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SYMPHONY NO. 5
Adagietto Theme

Gustav Mahler

Adagietto

G7  Fdim  D7/F  Gm  Edim  F  Csus  N.C.

F  Fdim  E7

Ddim  F  Bb  Am  N.C.  F

C  Bb  F  Fm  G7  Gdim

Fdim  D7  Gm  Edim  F  Csus  C  F

C  C(sus2)  C7  F

Am  Bbm  Fdim  Gdim  Gdim  F/A

Bb dim  Bdim  F  Dm7

Csus  F  C7  F

VALSE BLEUE
Waltz tempo

Alfred Margis

Bb 7  Eb  Bb 7  Eb

Bb 7  Eb  Bb 7  C7  Fm
PLAISIR D'AMOR
(originally for voice and piano)

Jean Paul Martini

Allegretto grazioso

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INTERMEZZO
from Cavalleria Rusticana (opera)

Andante sostenuto

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

Bb 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

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GAVOTTE
from Manon (opera)

Moderato e leggero

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

O-bé-bi-ons quand leur voix ap- pel-le

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

Aux ten-dre a-mours, Tou-jours, tou-jours, tou-jours, Tant que vous ê-tes bel-le, U-sez sans les comp-

Bm/F/F G G Bm D7

ter vos jours, tous vos jours! Pro-fi-tions

C C/E G/B G C

bien de la jeu-nes-se, Des jours qu'a-mène le prin-temps.

G/B G C G/B C D7

Ai-mons, ri-ons, chan-tons sans ces-se, Nous n'a-vons en-cor que vingt-

G G G/B C C/E

ans!

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

Pro-fi-tions bien de la jeu-nes-se, Ai-mons, ri-

C G/B C Am7 D7 G

ons, chan-tons sans ces-se, Nous n'a-vons en-cor que vingt ans! Ah! ah!
MEDITATION
from Thaïs (opera)
Jules Massenet
Andante religioso

THE AMERICAN PATROL
F. W. Meacham
Moderato
DIES IRAE

Di es i - ra e, di es il - la, Sol - vet sae - clum in fa - vi - la: Tes - te
Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dix est ven - tu - rus. Cunc - ta

Da - vid cum Si - byl - la. Tu - ba mi - rum spar - gens so - num
stric - te dis - cus su - ras! Mors su - pe - bit et na - tu - ra,

Per se - pul - cro re - gi - o - num. Co - get om - nes an - te thro - num.
Cum re - sur - get cre - a - tu - ra, Ju - di - can ti respon - su - ra

Li - ber scip - tus pro - le - tur, In quo tu - tum con - ti
Ju - dex er - go cum se - dé - biti, Quid - quid la - teri ap - pa

né - tur, Un - de mun - dus ju - di - cé - tur
ré - bit: Nil in - ol - tum re - mané - bit.

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VICTIMAE PASCHALI LAUDES


2. Ag - nes red - cim - it o - ves: Chi - stus in - no - cens Pa - tri re - con - ci - li - a - vit pec - ca - to - res.
4. Die no - bis Ma - ri - a quid vi - di - sti in vi - a?

Se - put - crum Chi - sti vi - ven - tis, et glo - ri - am vi - di re - sur - gen - tis:
Su - re - xit Chi - stus spes me - a: prae - ce - det su - cos in Ga - li - lae - am.

6. Cre - den - dum est ma - gis so - li Ma - ri - ae ve - ra - ci
7. Scil - le - mus Chi - stum sur - re - xis - se a mor - tu - is ve - re

quam Ju - daco - num tar - bae fal - la - ci

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SUMER IS ICUMEN IN

Medieval British Folksong

Sum-er is i-cum-en in, Lhu-de sing cuc-cu, Grow-eth sed and blow-eth med, And
springth the wo-de nu; Sing cuc-cu, Aw-e ble-theth af-ter tomb, Ihouth
af-ter cal-ve cu; Bul-lot ster-leet buck-e ver-eth, Mu-ris sing cuc-cu.
Cuc-cu, Cuc-cu wel sin-ges thu cuc-cu, Ne swik thu nu-ver nu.

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LET ALL MORTAL FLESH KEEP SILENCE (Picardy)
(4th century liturgy of St. James)  French Carol
trans. by Gerard Moutrie

Dm          Bb          F        Dm        F7/C
Let all mor-tal flesh keep si-lence, and with fear and
trem-bling stand; pon-der noth-ing earth-ly
Dm/F        Gm          C        Dm          Gm        C
for with bless-ing in his hand, Christ our God to earth
dec-end, our full hom-age to de-mand.

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CONSOLATION
from Songs Without Words
(originally for piano)

Felix Mendelssohn

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HUNTING SONG
from Songs Without Words
(originally for piano)

Felix Mendelssohn

Lively

G

Em7

A

D

A

D

Bm

D

Bm

D7

G

A7

D

E7

D

A7

D

Fill

Bm

Fill

Bm

Fill

B

Em

B

Em

B

Em

Fill

Bm

Em

Bm

Fill

Bm

Em

Gdim

Bm

Em

Bm

Fill7

B

N.C.

G

C

G

Am7

A7

D7

G

Am7

G

D7

G

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O WORD OF GOD INCARNATE
(Munich)
(Hymn)

William W. How

harmonized by Felix Mendelssohn

O—— Word of God incarnate, O Wisdom from on high,

E♭ Cm B♭/D Fm7 G Cm E♭/G Ab B♭ sus B♭ 7 E♭

O—— Truth unchanging, unchanging, O Light of our dark sky.

B♭ B♭ 7 G dim Fm Cm Fm/C Cm Cm/E♭ F7 B♭

We praise thee for the radiance That from the hallowed page,

B♭ 7/D E♭ E♭ 7/D♭ Ab/C B♭ m Ab E♭/G Ab/C Ab B♭ sus B♭ 7 E♭

A lantern to our footsteps, Shines on from age to age.
O REST IN THE LORD
from Elijah (oratorio)
(originally for alto and orchestra)

Felix Mendelssohn

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

Felix Mendelssohn

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SPINNING SONG
from Songs Without Words
(originally for piano)  

Felix Mendelssohn

Lively

```
Bm | F#7 | Bm | F#7 |
G | D7 | G | D7 | G | Em6 | Bm | F#7 | Bm | Em6 |
Bm | F#7 | Bm | Em6 | Bm | F#7 |
Bm | D.S. al Fine |
```

```
C | Am | D7 | G7 |
C | Am | D7 | G |
C7 |
Ddim | D7 | G |
D7 | G |
C7 | F |
C7 | F |
G7 | C |
G7 | C |
Adim | Ab7 |
G7 | C |
```

```
C | Ending | Dm6 |
E7 | Dm6 |
E7 |
A7 |
Dm | G7 | C |
Am |
```

```
B7 | E |
B7 | E |
B7 | E |
```
SPRING SONG
from Songs Without Words
(originally for piano)
Felix Mendelssohn

VENETIAN BOATING SONG
from Songs Without Words
(originally for piano)
Felix Mendelssohn

WEDDING MARCH
from A Midsummer Night's Dream (orchestral suite)
Felix Mendelssohn
ALLELUIA
from Exsultante, jubilate
(originally for soprano and orchestra)

Wolfgang Amadeus Mozart

AVE VERUM CORPUS
(originally for chorus, strings, organ)

Wolfgang Amadeus Mozart
DER VOGELFÄNGER BIN ICH JA

(Die Zauberflöte)
from The Magic Flute (opera)

Wolfgang Amadeus Mozart

Andante

1. Der Vogelfänger bin ich ja, stets lustig bei Ba hop-sa-sal! Ich.
2. Der Vogelfänger bin ich ja, stets lustig bei Ba hop-sa-sal! Ich.
3. Wenn alle Mädchen waren mein, so tauschte ich brav Zucker ein. Die

Weiß mit dem Lochen umzugehn, und mich aufs Pfeifen zu versteht!
Ein Netz für Mädchen möchte ich; ich fing sie damit und weis für mich!
Und käufte sie mich zärtlich dann, war sie mein Weib und ich ihr Mann.

Dann, sperrte ich sie bei mir ein, und alle Mädchen, sie schlief an meiner Seite ein, ich wiegte sie ein.

Esus E7 A Fdim A/E D/Ddim A/E E7 Gdim7
ho-mi-ne; Cu-jus la-tus
C7 F G/F Cdim/E Bb/D A/C7 Bbdim7 A Gdim7
ger-fo-ra-tum flur-xit qua et san-gui-
A D G A7
ne, E-stio no-bis pra-gu-sa-tum
Fdim Bm7 E/Gb D/A A G/B N.C. F/A Gm/Ab Adim7
mor-tis in ex-a-mi-ne, mor-
E/Gb C/G D/Fdim G/B D/A A7 D Bm7 G A A7 D
tis in ex-a-mi-ne.

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DEH, VIENI ALLA FINESTRA (Serenade)
from Don Giovanni (opera)

Wolfgang Amadeus Mozart

Allegretto

D  G6  A  D  Deh,

G6  A  A7/D  D  vie - ni al - la fi - ne - stra, o mi - o tes - so - ro. Deh, vie - ni a con - so -

E7  A  D  Bm  A/E  E  A  D6  E  lar il pian - to mi - o.

A  F#  B7  Em  Am  Am7/D  D7  G  Se ne - ghi a me di dar qual - che ri - sto - ro, da -

D/F#  G  D/F#  D/A/E#  G6  G7dim7  D/A  A7  D  A7  van - ti a gli oc - chi tuo - ri morir - ve - gl'i - o.

D  A7  D  D  D  D  G6  Tu ch'hai - la boc - ca dol - ce

A  A7/D  D  D  D  E7  A  D  A  E7  più che il mie - le tu che il zuc - che - ro por - ti in mezz - zo al co -

A  D6  E  A  F#  B7  re non es - ser, gio - ia

Em  Am  Am7/D  D7  G  D/F#  G  D/F#  D/A/E#  mia, con me cru - de - le. La - sciati - a - men ve - der, mio

G  G7dim7  D/A  A7  D  A7  D  A7  D  bell' a mo - re.
EINE KLEINE NACHTMUSIK
K. 525
Second Movement Theme ("Romanze")
(originally for string ensemble)

Wolfgang Amadeus Mozart

Andante

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

Wolfgang Amadeus Mozart

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

Allegro

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

Andante

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GERMAN DANCE

Stately

Wolfgang Amadeus Mozart

HORN CONCERTO NO. 3 IN Eb MAJOR
K. 447
Third Movement Theme

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-sis und O-si-ris

F/C C C7

schen- ket der Wei- heit Geist dem - neu- en Paar! Die ihr der Wand- rer

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

Schritte  ____ len- ket, stärkt mit Ge- duld sie____ in Gefahr,____ stärkt mit Ge-

Cmaj7 Am F C/G G C C Cmaj7 Am/C Cmaj/F F Dm7 Guas G C

duld____ sie in Gefahr,

Fdim/A Gm D7/F$$

Laßt sie der Prüfung, Frucht____ se- hen, doch sol- len sie zu Gra-

Dm maj7 C C/Bb F Bb C C7 Bb/D Dm F Gm/B

gen, so lohnt der Tu- gend köh- nen Lauf, nehmt sie in eu- ren-

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

Wohn- sitz auf,____ nehmt sie in eu- ren Wohn- sitz auf,

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Minuet from Don Giovanni (opera) by Wolfgang Amadeus Mozart.
NON PIÙ ANDRAI
from The Marriage Of Figaro (opera)

Wolfgang Amadeus Mozart

Vivace

Non più andrai, far-fal-lo-ne amoro-so, not-se e
gior-no d'in-tor-no gri-ran-do del-le be-le tur-ban-do il ri-
po-so, Nar-ci-set-to, A-don-ci-no d'a-mor.

Non più a-vrai que-sti bei pen-mac-chi-ni,
quell-cap

pel-lo leg-gie-rio e gal-lan-te,
quel-la chio-ma, quell’a-rìa bri-
lan-te, quel ver-miglio don-ne-sco co-lor,
quell ver-
mi-glio don-ne-sco co-lor!

Non più a-

vrai quei pan-mac-chi-ni,
quell-cap-

pel-lo, quel-la chio-ma, quell’a-rìa bri-
lan-te! Non più an-

drai, far-fal-lo-ne a-moro-so, not-se e gior-
nan-do, del-le be-le tur-ban-do il ri-
po-so, Nar-ci-

set-to, A-don-ci-no d’a-mor,
del-le be-le tur-ban-do il ri-
po-so, Nar-ci-set-to, A-don-ci-no d’a-mor.
PORGİ, AMOR
from The Marriage of Figaro (opera)

Wolfgang Amadeus Mozart

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THE GREAT GATE OF KIEV
from Pictures at an Exhibition
(originally for piano, later orchestrated)

Allegro alla breve, maestoso con grandezza

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HOPAK

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

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 Bb m7 Ab

Ab/Gb Db/F Ab/Gb Db/F Db/F Ebm 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 F6 C F Eb/G F/A Bb F/A 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/Eb 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)

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

O Morn - ing Star, how fair and bright! You shine with God’s own truth and light,

D/F# G D Em D/F# G6 A D A/C# D Bm A/C#

A - glow with grace and mer - cy! Of Ja - cob’s race, King

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

Da - vid’s Son, Our Lord and mas - ter, you have won Our hearts to serv e you

G6 A D A/C# D A D D/F# Asus A D D/F# Asus A

on - ly! Low - ly! ho - ly! Great and glo - ri - ous, All vic - to - ri - ous,

D A Bm D/F# G D E D/F# Asus 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, a - wake, for night is fly - ing, the watch - men on - the heights are cry -

G C7 F C7 F Am Dm7 G7 C G7 C G Am7 D

ing: A - wake, Je - ru - sa - lem, at last! Mid - night hears the wel - come voic -

G7 G G D7 G D G C7 F C7 F Am

ces and at the thrill - ing 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 Bride - groom comes, a - wake; your lamps with glad - ness take:

C Dm7 Bdim C D7 F7 Am C G7 Am C F Am Dm7 G7 C

Al - 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)  

Neidlinger

Allegro moderate

N.C. F7 Bb N.C. N.C. D7/G 9

Eb C N.C. Bb/F F7 Bb Eb F7

In the little vil - lage of

Bb C7 F7 Bb Bb/D C7

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 C7 F F/Eb Dm F7/C D7 Gm Em/B 5

lay: Al - le - lu - ia! O how the an - gels sang. Al - le -

C7 F F/Eb Dm F7/C D7 Gm Em/B 5

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 Hoffmann (opera)
(Les Contes d'Hoffmann)
Jacques Offenbach

Moderato

Ab Dk Eb7 Fm Dk6 Ab Eb7

Ab Tout ce qui chante et résonne

Eb7 Ab

son cœur qui frissonne

Emeui son cœur

Ab C G7 C G7 G7 Cm G7

qui frissonne D'amour!

Ab Cm G7 Cm G7

Ah! tout parle d'amour! Ah! Voi là la chanson mignonne

Ab Eb7 Ab Eb7 Ab Eb7/Eb Ab/C

gnon

La chanson d'Olympia

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

d'Olympia! Ah! ah! ah! ah!

Ah! ah! ah! ah! ah! ah! ah!

Eb7 Ab Eb7 Ab

Voi là la chanson mignonne

Ab7 Dk Bb7/D Ab/Eb Eb7 Ab Eb7 Ab Eb7

chanson d'Olympia d'Olympia! Ah! ah!

Ab N.C. E6

ah! ah! ah! ah! ah! ah!
CAN CAN
from La Perichole (operetta)
Jacques Offenbach

DANK SEI DIR, HERR
(formerly for voice and accompaniment)
Siegfried Ochs
(formerly attr. to Handel)
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! The strife is o'er, the bat-tle done;

D Bm Fm D Em Bm A Fm D
the vic-to-ry of life is won; the song of

G D Fm Em Bm A D/F♯ D A D
tri-umph has be-gun: Al-le-lu-ia!

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CIRIBIRIBIN

A. Pestalozza

Brightly

F C7

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O SPLENDOR OF GOD'S GLORY BRIGHT

(Puer nobis nascitur)

chorale

adapted by

Ambrose of Milan, trans. by Robert S. Bridges

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 C7/G D/F♯ Em7/G D/F♯ A7/E D D/F♯ A Fm
bring - est light from light, O Light of light, light's

G Fm G D A Fm G A D
liv-ing spring. O Day, all days il-lu-min-ing.

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LIFT UP YOUR HEADS
Psalmodia
(chorale)

Psalmodia Evangelica, 1788

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

King of glory waits; the King of kings is
drawing near; the Savior of the world is here!

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THE HUMMING CHORUS
from Madam Butterfly (opera)

Giacomo Puccini

Moderatamente mosso

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VISSI D'ARTE
from Tosca (opera)  

Giacomo Puccini

Lenta

Em7b5  Cm7  Am7  Gm  Em7b5  Cm7  Am7  Dm7  Dm7/C  Gm6/Bb
so - gno!  Ah!  mia vi - ta! Che im - por - ta la ne -

Fi/A  Dm  Bb6  Gm  F/C  Cm7  F  Em7b5
chez - za se al - fin è ri - fior - ita la fe - li - ci - ta! O so - gno

d'or po - ter a - mar co - si!

Em7b5  Cm7  F

Vis - si d'ar - te, vis - si d'a - mo - re, non fe - ci mai ma - le ad a - ni - ma vi - va!

Em7b5  Dm  Bb6  Abm  Ebm  Abm  Abm7  Bbm  Cm7  Fm7b5  Bb
Con man for - ti - va quan - te mi - se - nie co - nob - bi, a - lu - ta - i.

Bb  Em7b5  Fm7b5  Bb
Sem - pre con fe - sin - ce - ra la mia pre - ghie - ra ai san - ti - ta - ber -

Bb  Fm7b5  Cm  F9  Bbm  Em7

Cm  Bbm  Fm/Bb  Eb6  Gm  Fm/Eb
l'o - ra del do - lo - re per - ché, per - ché Si - gno - re, per - ché me ne ri - mu - ne - ri co - si?

Eb  Em6  Eb6  Bbm  Fm/Eb
Die - di gio - iel - li del - la Ma - don - na al man - to, e die - di il

Cm  Bbm  Eb  Eb/G  Fm7  Eb6  Fm/Bb
Can - to a - gli as - tri, al ciel, che ne ride an piu bel - li.

Cm  F7  Bbm  Eb  G  Fm7  Eb6  Fm/Bb  Eb
nel l'o - ra del do - lor per - 

ché, per - ché Si - gno - re, ah, per - ché me ne ri - mu - ne - ri co - si?
QUANDO MEN VO
(Musetta's Waltz Song)
from La Bohème (opera)

Tempo di Valse lento

Giacomo Puccini

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UN BEL DI VEDREMO
from Madam Butterfly (opera)

Andante molto calmo

Giacomo Puccini

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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 at-tend from love's sick-ness to fly in vain.

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

Since I am, my-self, my own fever.

G/B C D7 G Em Em/G B E Am Em/B

No more now, no more now, fond heart, with pride should we swell,

C B Em Am B

Thou canst not raise forces, thou canst not raise forces enough to rebel;

Em Em/G Em/B B7 Em N.C. G/B D G

I at- tend from love's sick-ness to fly in vain.

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

Since I am, my-self, my own fever, since I am, my self, my own fever and pain.

G D/F# G C/E D C D/C G/B C D7 G Fine

For love has more pow'r and less mer-cy than rage.

Dm/F E E/G# Am C E Am A/G D/F# Em A/C

To make us seek ru-in, To make us seek ru-in, and love those that hate.

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

Henry Purcell

G

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

I'll sail upon the Dog Star, I'll sail upon the Dog Star, And then pursue the morning, and then pursue, and then pursue the

G D G G D/F# Em7

morning, I'll chase the moon 'till it be noon, I'll chase the moon 'till it be noon, But I'll make, I'll make her leave her horn- ing.

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

I'll climb the frosty mountain, I'll climb the frosty mountain, And there I'll coin the weather, I'll tear the rainbow from the sky, I'll tear the

C F G C G/B Am G

rainbow from the sky, And tie, both ends together.

F/Bm9 G/B C D/F Em Em/B B Em

The stars pluck from their orbs, too, the stars pluck from their orbs, too, And crowd them in my budget!

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

And whether I'm a roar - ing boy, a roar - ing boy, Let all, let all the nations judge it.

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

Remember me,
but ah! for my fate.
Remember me, but

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TRUMPET TUNE
(originally for keyboard)

Stately

Henry Purcell

SERENADE

Sergei Rachmaninoff

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PIANO CONCERTO NO. 3
First Movement Theme

Sergei Rachmaninoff

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PAVANE POUR UNE INFANTE DEFUNTE
(Pavane for a Dead Princess)
(originally for piano, later orchestrated)

Maurice Ravel

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SONG OF INDIA

Composer: Nicolai Rimsky-Korsakov

Andantino

[Musical notation of the song]
OVERTURE TO THE BARBER OF SEVILLE (opera)

Gioachino Rossini

Allegro

Em

C

B

N.C.

Em

G

B/D#

Em

Am

Em/B

B7

E

B7/D#

E/G#

A6

B7

E

B7/D#

E

E/G#

A6

B7

E
WILLIAM TELL OVERTURE
Theme
(originally for orchestra)

Moderately

G

D7

Am

D7

G

Gdim

G

C

G

D7

G

D7

D

G

C

G

D7

G

C

G

D7

G

D7

G

C

G

D7

G

C

G

N.C.

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

D7

G

C

G

C7

F

C7

F

C7

F

C7

F

C7

F

C7

F

C7

F

C7

F

C7

F

C7

F

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LARGO AL FACTOTUM
(Il Barbiere di Siviglia)
from The Barber of Seville (opera)

Gioachino Rossini

Allegro vivace

C G7/C C G7/C C G7/C C N.C. D7 G D7 G D7

Lar-ga al fac-to-tum del-la ci-tà, lar-go!
La ran la la ran la la ran

G Dm A7/D Dm A7/D Dm A7/D Dm N.C.

la la. Pre-

vi-va re, che bel-pia-ce-re, che bel-pia-ce-re per un bar-bie-

re di qua-li-tà, di qua-li-tà!

Ah—if

c C G7 C G/D C/G C G C G/G D C/G D C N.C. D7/F♯

vi-ve-re, che bel-pia-ce-re, che bel-pia-ce-re per un bar-bie-

Ah—if

C G7/C C G7/C C N.C. D7 G D7 G D7 G C G7/C

Fi-

g-a-ro, bra-vo, bra-

vis-si-mo, bra-

vo!

La ran la la ran la la ran la la

Dm A7/D Dm A7/D Dm A7/D Dm N.C. G7

Fo-

tu-na-tis-si-mo per veri-tà! Bra-

vo!

La ran

C G7 C G7 C N.C. C/G N.C. G N.C. C

la la ran la la ran la la. Fo-

tu-na-tis-si-mo per veri-tà,

C/G N.C. G N.C. C G C G7/B C/C G7/B C G C G7/B C/C G7/B

Fo-

tu-na-tis-si-mo per veri-tà. La lo ran la la ran la la ran la ran

C G C G7/B C/C G7/B C N.C.

la la ran la la ran la la...

Fi-

g-a-ro, Fi-

g-a-ro, Fi-

g-a-ro, Fi-

g-a-ro,
ROMANCE
(originally for violin and orchestra)

Anton Rubenstein

Moderately

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WHO IS SYLVIA?
(originally for voice and piano)

Moderato

Franz Schubert

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AN DIE MUSIK (To Music)
(originally for voice and piano)

Franz Schubert

Mässig.

Du hol-de Kunst, in wie viel grau-en Stun-den,
Oft hat ein Seuf-zer, dei- ner Harf'en flos-se-n,
wo mich des Le-bens wil-der Kreis um strickt,

hast du mein Herz_ zu war-mer Lieb' ent zung-en, hast
den Him- mel bess'- rec-ten Zei-ten mir ei- schluss-en, du

mich in ei-ne bess'-re Welt ent rückt, in ei-ne bess'- re Welt ent
hol-de Kunst, ich dan-ke dir da-für, du hol-de Kunst ich dan-ke

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AVE MARIA
(originally in German, for voice and piano)

Franz Schubert

Sehr langsam (Molto adagio)

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STÄNDCHEN (Serenade)
(originally for voice and piano)

Franz Schubert

D  Bb  Gm7  A

Moderato

Dm  Gm7/Bb  A7  Dm
Lei se fle chen mei ne Lieder durch die Nacht zu dir,

A7  Dm  Gm7/Bb
in den stillen Hain her nie der,

C7  F  C7  F  A7
Lieber, komm zu mir. Flü siernd schlank

Dm  B6  F
Wirfel ru schen in des Mondes Licht, in des Mondes Licht,

A7  D  Gm  D  A7
des Verächter feindlich Lau schen fürchte, Hol de, nicht, fürchte, Hol de.

D  Gm/D  D  A7  D
nicht.

G/D  D  A7  D
Lass auch dir die Brust be

A  Cdim7  A7  Cdim7  A  A7dim  F7/A7  Bm
we gen, Liebchen, hö re mich, be bend har ich dir ent ge gen.

Em/B  Bm  G  D  A7
komm, be glü cke mich! komm, be glü cke

D  Dm  Gm6  A7  D  Gm/D
mich, be glü cke mich!

D  A7  D

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ABOUT STRANGE LANDS AND PEOPLE
from Scenes from Childhood, Op. 15
(originally for piano)

Robert Schumann

ARABESQUE
Op. 18
(originally for piano)

Leicht und zart

Robert Schumann

THE HAPPY FARMER
from Album for the Young, Op. 68, No. 10
(originally for piano)

Allegro animato

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

Robert Schumann

Nicht zu schein

C/G

ICH grol-le nicht, und wenn das Herz auch bricht.

Am Cmaj7/G Fmaj7 Am7/E Dm7 Fmaj7/C Bm7#5 Dm7/A

E-wig ver-lor-nes Lieb, e-wig ver-lor-nes Lieb, ich
grol-le nicht, ich grol-le nicht. Wie du auch

Am Em Am F# Bm F# Bm G7

strahlst in Di-a-man-ten-pracht, es fällt kein Strahl in deines Herzens Nacht, das weiss ich

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

längst Ich grol-le nicht, und wenn das

Dm7#5 G7 C C#B Dm7/G Fmaj7 Cb/E

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

Dm7 Fmaj7/C Bm7#5 Dm7/A G7 G9/F Em7#5 A+

Nacht in deines Herzens Rau-me, und sah die Schlang’, die dir am Herzen friest, ich sah, mein

Dm7#5 G G7 C E7 F G7 C C/E F


F/C C#dim F/A C/G F/G C/G

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TRÄUMERAI
from Scenes from Childhood, Op. 15
(originally for piano)

Robert Schumann

WIDMUNG
(Dedication)
(originally for voice and piano)

Robert Schumann
DU RING AN MEINEM FINGER
(originally for voice and piano)

Robert Schumann

INNIG

Robert Schumann

THE WILD HORSEMAN
Op. 68, No. 8

Allegro con brio

Am

Robert Schumann
WIEN, DU STADT MEINER TRÄUME

Rudolf Sieczynski

Slow waltz tempo


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GLADIATOR MARCH
(originally for band)

Brightly

John Philip Sousa

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HIGH SCHOOL CADETS
(originally for band)

Brightly

John Philip Sousa

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KING COTTON
(originally for band)

March tempo
N.C.

John Philip Sousa

THE LIBERTY BELL
(originally for band)

March tempo, in 2

John Philip Sousa
Voice of my home-land, nostal-gic, en-thral-ling, I hear you call-ing and tears fill my eyes.

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

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

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

love and re-verc. Ne-ver, oh, ne- ver your im-age will fade from my mem-o-

ry, your be-loved name! wher-ev-er I may wander, Ah!

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

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

gold-en and clear, where green for-est-tow-er, and fields are in flow-er, O land that I love and re-verc!
Frizka (Allegro)

```
D Em B/F♯ Em/G Gdim7 A7 A♭dim7 Bm Gdim7

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

A7 D Em B/F♯ Em/G Gdim7

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

A7 A♭dim7 Bm Gdim7 A7 D A E7

child of Roman, give your heart to me! Lads and lassies,

A E7 A

lift your glasses, pass the bottles, pass the bottles fast from hand to hand!

D A7 D A

Draw your sorrow till tomorrow. Raise a toast to the

E7 A A7 A♭dim7 Em/B A♭dim7 A

fatherland! Ha!

D F
er

Fiery

Em B/F♯ Em/G Gdim7 A7 A♭dim7 Bm Gdim7 A D

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

Pia Allegro

A7 D A7 D A7 D A7 D

La la la la la la la la la la

A7 D A7 D/A A7 D/A


A D/F♯ Lento G A7 Allegro

la la la la la

A D G A7 D

la la

A D/F♯ D/A D/A

A A7 A

la

A D/F♯ G A7 Allegro

la la

A D
DIE FLEDERMAUS WALTZ

Johann Strauss, Jr.

Tempo di valse

N.C.

G

D7

B/F♯

F♯7

B

N.C.

G

A♭6

D7

G

Am6

D7

B/F♯

F♯7

B

N.C.

A/C♯

G/D

D7/F♯

G

A/C♯

G/D

D7/F♯

G
ALLERSEELEN
(All Souls’ Day)
(originally for voice and piano)

Hermann von Gilm

Richard Strauss

Tranquillo

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DI RIGORI ARMATO
from Der Rosenkavalier (opera)

Tempo di minuetto

Richard Strauss

MORGEN!
(Tomorrow)
(originally for voice and piano)

Langsam sehr getragen

Richard Strauss

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AH! LEAVE ME NOT TO PINE ALONE
from The Pirates of Penzance (operetta)

W.S. Gilbert

Arthur Sullivan

Andante espressivo

G C/G D/G G Em Am G/D D G C/G D/G

Ah, leave me not to pine alone and desolate;
No late seem'd fair as mine.

Ah, must I leave thee here in endless night to dream,
And sorrow all supreme;

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

Where joy is dark and dear,
Where na-ture, day by day,

G/B C D7 G Em D/E A7/E G/E

Has sung in accents clear,
This joy-ous roundelay.

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

Will sing in altered tone,
This wea-ry roundelay.

D G D7/G G E7/G# Am E/B Am A7

lay,
"He loves thee, he is here!" Fal-la, la, la, la.

lay:
"He loves thee, he is gone." Fal-la, la, la, la.

D A7 D D7/C G/B G G/D D7/C G7/B Am G/D Em Am7 D7 G

la, la, la! He loves thee, he is here! Fal-la, la, la, Fal-la!

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

Igor Stravinsky

Lento

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

W.S. Gilbert

Allegro giocoso

Arthur Sullivan

E7/A

A

The flowers that bloom in the spring, Tra la,
Breathe promise of merry sunshine.
As we merrily dance and we sing, Tra la,
We welcome the hope that they bring, Tra la.
Of a summer of roses and wine, Of a summer of roses and wine. And

(N.C.)

that's what we mean when we say that a thing is welcome 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

D A7 D A7 D A7

For he himself has said it, And it's greatly to his
cred it, That he is an Englishman! (That he is an English

man!) For he might have been a P r o o s i a n, A French, or Turk, or

A D A/C# Bm7 E7 A D A/C# Bm7 E7

P r o o s i a n, or perhaps I t a l i a n! (Or perhaps I t a l i a

nian) But in spite of all temptations To belong to other nations, He re-

G D A7 D Bm D/F# A7 D D/F# A7 D

mains an Englishman! He remains an Englishman!
I AM THE CAPTAIN OF THE PINAFORE
from H.M.S. Pinafore (operetta)

W.S. Gilbert

Arthur Sullivan

Sprightly
Solo

I am the Captain of the Pinafore. And a right good captain, too! You're very, very good. And be it understood I command a right good crew. We're very, very good. And exceeding, exceeding, ex-
ceeding, exceeding, exceeding... We're exceeding, exceeding, exceeding...

Chorus

A7 D A A7 D Solo C Am B7

be it understood, I command a right good crew. Though related to a peer, I can hand, reef and steer, Or ship a sel va- ger, I am never known to quail At the fury of a gale, And I'm never, never sick at
ever the e- mer- gen-
cy; Though "both-er it!" I may oc-
casion-al-ly say, I never use a big, big

D Chorus A7/D Solo D Chorus A7/E Solo A7/E Solo D7/F# N.C.


Gdim G D G

sea? Then give three cheers, and one cheer more, For the har-
dyly ever! He's hardly ever sick at

Then give three cheers, and one cheer more, For the har-
dyly ever! He's hardly ever sick at

D7 G

I give three cheers, and one cheer more, For the Captain of the Pinafore!
I give three cheers, and one cheer more, For the Captain of the Pinafore!

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I AM THE MONARCH OF THE SEA
from H.M.S. Pinafore (operetta)

W.S. Gilbert

Arthur Sullivan

Vivace

N.C.

I am the monarch of the sea. The ruler of the Queen's Navy, Whose

F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7

praise great Britain loud-ly chants (And we are his sisters and his cousins and his aunts. And we are his sisters and his

F Bb F/A Gm7 F C/E F G7/D C F C/E Dm C F C/E Dm7 C F C/E Dm7

cousins and his aunts. His sisters and his cousins and his aunts.) When at

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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

I have a song to sing, O! (Sing me your song, O!)

It is 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-tery me,

lack-a-day deed! He sipped no sup, and he craved no crumb, As he sighed for the love of a lady!
LITTLE BUTTERCUP
from H.M.S. Pinafore (operetta)

W.S. Gilbert

Moderate waltz tempo

Arthur Sullivan

I'm called Little Buttercup, Dear Little Buttercup, Though I could never tell you why; But

Still I'm called Little Buttercup, Poor Little Buttercup, Sweet Little Buttercup, I've

snuff and tobacco, and excellent jack-y; I've scissors and watches and knives; I've

ribbons and laces to set off the faces Of pretty young sweethearts and wives. I've

tea and toffee, I've tea and I've coffee, Soft tomato and succulent chops; I've

chickens and cookies, And pretty polonies, And excellent peppermint drops. Then

CODA

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LOVE IS A PLAINTIVE SONG
from Patience (operetta)

W.S. Gilbert

Allegretto

Arthur Sullivan

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Miyama

From The Mikado (operetta)

W.S. Gilbert

Allegro moderato

N.C.

Arthur Sullivan

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I AM A PIRATE KING
from Pirates of Penzance (operetta)

W.S. Gilbert

Arthur Sullivan

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#m7/B5 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

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

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

C F Dm C/G G7 C C

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

W.S. Gilbert

Allegro vivace

F₅

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 teeming 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.)

F₅

I'm very good at integral and differential calculus; I
know the scientific names of beings animallous. In short, in matters vegetable,
animal and mineral, I am the very model of a modern Major General.
POOR WAND'RING ONE
from The Pirates of Penzance (operetta)
W.S. Gilbert

Arthur Sullivan

Tempo di Valse

Ab           Ab+      Ab      Ab m/Ab
Poor wan - d'ring one, Though thou hast surely
         Ab           Ab/C      Eb 7      Ab         Fm      Eb/Bb
strayed,   Take heart of grace, Thy steps re - trace, Poor
         Bb 7      Eb      N.C.      Ab      Ab+      Ab
wan - d'ring one. Poor wan - d'ring one.

         Ab m/Ab      Ab      Ab/C      Eb 7      Eb/Bb
If such poor love as mine can help thee find
         Ab/C      Db      Bbm      Ab/Eb      Eb 7      Ab      N.C.
True peace of mind, Why take it, it is thine!

         Eb/Bb      Bb 7/F      Bb 7      Eb      Eb/Bb
Take heart, no dan - ger lowers; Take a - ny
         Bb 7/F      Bb 7      Eb      G7      Cm      Adim7
heart, but ours! Take heart, fair days will shine; Take
         Eb/Bb      Bb 7      Eb      N.C.      Eb      Eb/Bb
a - ny heart, take mine! Take

         Bb 7/F      Bb      Eb      Eb/Bb      Bb 7/F      Bb 7
no dan - ger lowers; Take a - ny heart, but ours!

         Eb      G7      Cm      Adim7      Eb/Bb      Bb 7
Take heart, fair days will shine; Take a - ny heart, take

         N.C.      Bb 7/Eb      N.C.      N.C.      Eb 7      N.C.
mine! Ah Ah Ah

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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-lish glee,
Three little maids from school! Ev'ry 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 who, all un-wary, Come from a ladies' seminary,
Freed from its gen-mius tu-te-ri-ty

Three little maids from school.

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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 unwa-ry.

Come from a ladies' seminary, Freed from its genius 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. Twenty love-sick maidens we,

F7  Fdim7  F7  Bb  F7/Bb  Bb

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/A  C7  N.C.

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

F  Am7b5/Eb  D7  Gm

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

Gm7b5/D  C7  F  Fdim7  F

weeping concords tune thy rondeelay! Ah, misericord!

Bb  Ebm  Bb7  Bb  Ebm  Bb7  Ebm  Bb7

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, misericord!

Db  Db dim7  Cdim/Db  Db dim7  Eb  Bbm

Go, breaking heart, Go, dream of love requited; Go, foolish

Bdim  C  F/C  C7

heart, Go, dream of lovers plighted; Go, madcap heart. Go,
dream of never waking. And in thy dream Forget that thou art
Ah sus! Ah! F7/A Cm/Bb/Bb F7/A Bb m Edim/1/F!

Ah, misericore! For-get that thou art break-ing!

Ah, misericore! For-get that thou art break-ing!

lovest all against our will.

Ah, misericore!

THE SUN Whose RAYS
from The Mikado (opera)

W.S. Gilbert

W.S. Gilbert

Arthur Sullivan

Andante commodo

G/D D7 G

D7/G G

D7/E Dm

A7/D E Am

G/D D7 G

D7/G

I mean to rule the earth,
Ah, pray make no mistake.

As he the sky— We really know our worth, The sun and I

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A WAND'RING MINSTREL I
from The Mikado (operetta)
W.S. Gilbert

Allegretto con grazia

\[
\begin{align*}
&\text{C7} \quad F \quad F/C \quad F \quad F/C \quad F \quad F/C \\
&F \quad F/C \quad C7/G \quad C7 \quad C7/E \quad C7 \quad C7/E \quad C7 \quad C7/E \quad C7
\end{align*}
\]

I A thing of shreds and patches, Of ballads, songs, and snatch- es, And

\[
\begin{align*}
&\text{C7/G} \quad C7 \quad C7/E \quad C7 \quad C7/E \quad C7 \quad C7/E \quad C7
\end{align*}
\]
dream-y lull-a- baby! My catalogue is long, Tho’ every

\[
\begin{align*}
&\text{C7/G} \quad C7 \quad C7/E \quad C7 \quad C7/E \quad C7 \quad C7/E \quad C7
\end{align*}
\]

pass-ion rang-ing, And to your humours chang-ing I

\[
\begin{align*}
&F \quad F7/Eb \quad Bb/D \quad Bb m6 \quad F/C \quad Gm/C \quad C7
\end{align*}
\]
tune my sup-pie-song! I tune my sup-pie-song!

Andante espressivo

\[
\begin{align*}
&F \quad N.C. \quad Bb \quad Cdim7/Bb \quad Bb \quad Eb/Bb \quad Bb \quad Dim/F \quad F \quad F7/Eb \quad Bb/D \quad F7/C \quad Bb
\end{align*}
\]

Are you in sen-ti-men-tal mood? I’ll sigh with you,

\[
\begin{align*}
&Eb \quad Eb+ \quad Cm/Eb \quad D7 \quad Bb \quad Cdim7/Bb \quad Bb \quad Eb/Bb \quad Bb \quad Dim/F \quad F \quad F7/Eb
\end{align*}
\]

Oh, sorrow? On maiden’s cold-ness do you brood? I’ll

\[
\begin{align*}
&Bb/D \quad F7/C \quad Bb \quad Eb+ \quad Cm/Eb \quad D7 \quad Gm \quad Eb
\end{align*}
\]
do so, too. Oh, sorrow, sorrow, sorrow! I’ll charm your will-ing

\[
\begin{align*}
&Bb \quad F7/C \quad (8va) \quad Bb \quad Cdim7/Eb
\end{align*}
\]
ears with songs of lovers’ fears,

\[
\begin{align*}
&\text{Gm} \quad N.C.
\end{align*}
\]
dew Oh, sorrow, sorrow, sorrow!

\[
\begin{align*}
&Bb \quad 7/F \quad Gm \quad N.C.
\end{align*}
\]

But if patri-otic sen-ti-ment is waxed, I’ve patri-otic ballads cut and

\[
\begin{align*}
&\text{Fm Fm/C Fm Fm/C Fm Fm/C Fm Fm/C Bb7/F Bb7 Bb7/F Bb}
\end{align*}
\]
dried; For where’er our coun-try’s ban-ner may be plant-ed, all other local ban-ners are de-
Our warriors, in serried ranks assembled, never sail or slily conceal it if they do — And I shouldn’t be surprised if nations trembled before the mighty troops, the troops of Timpu!

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-lice, Hurrah for the home-ward bound!

To lay aloft in a howling breeze may tickle a landsman’s taste, But the happiest hour a sailor sees is when he’s down at an inland town. With his Nancy on his knees, yoo-ho! And his arm around her waist!

A wandering minstrel — A thing of shreds and patches. Of ballads, songs, and snatch-es, And dreamy lull-a-by. And dreamy lull-a-by, lull-a-by!
TIT-WILLOW
from The Mikado (opera)

W.S. Gilbert

Arthur Sullivan

Andante espressivo

1. On a tree by a river a little lorn-wit sing.
2. He slapp’d at his chest as he sat on that bough, singing “wil-low, tit-wil-low, tit-
3. Now I feel just as sure as I’m sure that my name isn’t willow.”

And a cold perspira-tion he span-gled his brow, oh
That was a light-ed af-fec-tion that made him ex-claim, “Oh

wil-low?”

wil-low, tit-wil-low, tit-wil-low!
wil-low, tit-wil-low, tit-wil-low!
wil-low, tit-wil-low, tit-wil-low!

Is it weak-ness of in-tel-llect,
He sob’d and he sigh’d, and a
And if you re-main cal-lous and

birt- die? I cried, “Or a rather tough worm in your little in-side?” With a
ge-gle he gave, Then he plung’d him-self in- to the wil-low wave And an
ob-du-rate, I shall per-ishe as he did and you will know why, Though I

shake of his poor little head he re-plied, e-chal-rose from the sui-cide’s grave,
prob-ably shall not ex-claim as I die.

Oh, wil-low, tit-wil-low, tit-wil-low!”

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WHEN FIRST MY OLD
from Trial By Jury (opera)

W.S. Gilbert

Arthur Sullivan

Allegretto

1. When first my old, old love I knew, My bus-on well’d with joy; My
joy in-cus-tant falls the sense; And love, un- chang’d will cluy; And

rich-es at her feel I threw, I was a love-sick boy! No terms seem’d too ex-
she be-came a bome in-tense Un-to her love-sick boy! With fit-ful gleam-

trav-a-gant Up-on her em-plo-y; I used to mope; and sigh and pant,
burnt my flame, And I grew cold and coy, At last, one morn-ing, I be-came An-

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OUR GREAT MIKADO, VIRTUOUS MAN
from The Mikado (operetta)
W.S. Gilbert

Arthur Sullivan

Allegretto con brio

Our great Mi - ka - do, vir- tuous man, When he to rule our land be - gan, Re - solved to try A

plan by young men might best be stead - ied. So he de - creed, in words suc - cinct, That

all who flin - ed, leer - ed, or winked (Un - less con - nu - bi - al - ly linked) Should forth - with be be -

head - ed, be - head - ed be - head - ed, Should forth - with be be -

And I ex -pect you'll all a -gree That he was right to

so de - cree. And I am right, And you are right, And all is right as right - can be!

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MARCH
from *The Nutcracker* (ballet)

Pyotr Il'ich Tchaikovsky

Tempo vivo

G Em/G Bm Em G Em/G Bm Em Am D

(see D.C.)

G C Am B Em Am A7 D

G Em/G Bm Em

To Coda

Em Am B B/F G Em Am7/C Am7 Fmaj7 B/D G Em Am B

B/F G Em Am7/C Am7 Fmaj7 B/D G Em Em/G Am Am/C D7 Em D.C. al Coda

CODA

G

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LENKIS'S ARIA
from *Eugene Onegin* (opera)

Pyotr Il'ich Tchaikovsky

Andante, assai adagio

Fmaj7 B Fmaj7 B7 F7/C C7 B

Am6 C#5 B N.C.

Em

C/E Em Fmaj7 B Fmaj7 B7/D G Am/E B7

Am/C B7 Am F7 B Fmaj7 B7 Em C/E

B/A

E/G Bm Am Am/G D7/F G C Em/B

Em/G C7 Em/G Fmaj7 B Em/G Am C/B B7 N.C. Em

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SLEEPING BEAUTY (ballet)
Waltz
Pyotr Il'yich Tchaikovsky

Moderately
F

G7  Eb7  C7  F

Gm  D7  Gm

Bdim  F  D7  Gm  C7  F

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SWAN LAKE (ballet)
Theme
Pyotr Il'yich Tchaikovsky

Moderately
Am  Dm  Am

Cdim7  Dm  Am  Dm  Am  Dm  Am  E7

Am  Cdim7  Dm  Am  G7  Em  Dm  B  E

G7  Em  Dm  Bb  B7  E7  Am  Dm

Am  E7  Am  Dm  Am  E7  Am

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SYMPHONY NO. 5 (Pathétique)
Second Movement Theme
Pyotr Il'yich Tchaikovsky

Andante cantabile
Gm7  C7

F  Bb  C7  F  C7

F  Dm  E7  Am  Cm  D7  Gm  C7  F  Dm  F  G7  C7

F  Cm  D7  Gm  C7  F  Dm  F  G7  C7  F

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ALL GLORY, LAUD, AND HONOR (St. Theodulphe)
(hymn)
Theodulphe of Orleans,
trans. by John Mason Neale

Melchior Teschner,
harmonized by W. H. Monk

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HEARTS AND FLOWERS

Theodore M. Tobani

SERENATA

Enrico Toselli

VIVE L'AMOUR

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

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

All beautiful the march of days, As seasons come and go.
   The hand that shaped the
F Dm C Dm Gm F/A Bb C7 F Dm Am Bb C Dm7 F Dm C
rose hath wrought. The crystal of the snow. Hath sent the hoary frost of heav'n, The
F/A F Bb Dm C C/E F Bb F Gm F Dm C Dm Gm Dm Csus C7 F
flowing waters sealed, And laid a silent loveliness On hill and wood and field.

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

Ebm Cm7 Bb sus Eb 7 Eb/G Eb Ebm7 Ab/C Bb sus Bb 7 Eb/G
All creatures of our God and King, lift up your voice and with us sing. O
Ab Eb Cm7 Ab Bb sus Bb 7 Ab/C Ab Eb/G Ebm7 Ab Cm
praise ye! Alleluia! O brother sun with golden beam, O
Ab Cm7 Ab Bb sus Bb 7 Ab/C Ab Eb/G Fm7 Ab Cm
sister moon with silver gleam! O praise ye! O praise ye! Alleluia!
Ab Bb Cm7 Bb1 C7/E Fm7 Ab Bb Bb 7 Eb
Alleluia! Alleluia! Alleluia!

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

G G/B CMaj7 D7 Em Em/D C G/B C G/B Am D G G/E G/F# G A A/B A7/C#
For all the saints, who from their labors rest, who thee by
D D/E D D/C# G/B D/F# G A7 D D/E D D/C G/B C G/B Am G G/A G G/F#
faith before the world confessed, thy name, O Jesus,
C/E D/F# G G/B D D/C G/B G7 C Am G/B Em Em/D C G/B Am G/B G/D D7 G
be forever blest. Alleluia, Alleluia, Alleluia!

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ADDIO, DEL PASSATO
from La Traviata (opera)

Giuseppe Verdi

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

Giuseppe Verdi
CARO NOME
from Rigoletto (opera)

Allegro assai moderato

Giuseppe Verdi

CELESTE AIDA
from Aida (opera)

Giuseppe Verdi

DI PROVENZA
from La Traviata (opera)

Giuseppe Verdi
LIBIAMO (Drinking Song)  
from La Traviata (opera)  

Giuseppe Verdi

Allegretto

SEMPRE LIBERA  
from La Traviata (opera)  

Giuseppe Verdi

Allegro brillante
la re il mio pensier, deee vo lar, deee vo
lar deee vo lar re il mio pensier, deee vo
lar, deee vo lar

Il pensier!

STRIDE LA VAMPA
from Il Trovatore (opera)

Giuseppe Verdi

Allegretto

Em

Siri de la vampa! La folia mondo
cor e quel foco lieu ta in sembianza!

C

Ur li di gioia in tomo ecchegiamo;
cinta di schereri donna s'avan za!

Am C7/F #5 B

Sini a splende sui voltri bi
li la te tra fi ma che s'alza, che s'alza al

Em/B B7 Em/B B7 Em/B

ciel, che s'alza al ciel!
THE FOUR SEASONS
Spring: Third Movement Theme
Antonio Vivaldi
THE FOUR SEASONS
Summer: Third Movement Theme
Antonio Vivaldi

THE FOUR SEASONS
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Antonio Vivaldi
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218 GOLD AND SILVER WALTZ, Lehár, Franz
337 KISS WALTZ, Strauss, Johann Jr.
56 LES SOLPHIS, Bachmann, G.
217 THE MERRY WIDOW WALTZ from The Merry Widow, Lehár, Franz
337 ON THE BEAUTIFUL BLUE DANUBE, Strauss, Johann, Jr.
338 ONE HEART, ONE SOUL, Strauss, Johann Jr.
298 OVER THE WAVES, Rosas, Jooventino
164 PIERROTS, François, Marcel
340 ROSES FROM THE SOUTH, Strauss, Johann, Jr.
403 THE SKATERS, Waldteufel, Emil
341 TALES FROM THE VIENNA WOODS, Strauss, Johann, Jr.