



Traits de chœur

1er tour

Pagliacci de Leoncavallo

Din Don _____ tut to ir - ra - dia -

Don Din Don Din

f p m.d.

(Camp.) (Camp.)

Ah! _____

- si di lu - ce e d'a - mor! _____

Don Din Don Din Don Din Don Din Don Din

mf

(Camp.)

Ma i vec - chi sor - ve - gli - a - no gli ar -

Don Din Don Din Don Din Don

31

(Camp.)

Ah!

- di - ti a - ma - dor!

Don Din Don Din

Detailed description: This is a page of a musical score, page 68. It features a vocal line and a piano accompaniment. The vocal line is in a single system with two staves. The lyrics are in Italian. The piano accompaniment is in a grand staff (treble and bass clefs). There are several measures of music, including a section marked '31' and a section marked '(Camp.)'. The score includes various musical notations such as notes, rests, and dynamic markings.

Le mam - me ci a - doc - chia - no at - ten - ti com -
 I vec - chi sor - ve - glia - no gli ar - di - ti a - ma -
 Don Din Don Già tut - to s'ir - ra - dia s'ir - ra - dia di lu - ce e d'a -

32

- par! Ah! Ah! Le mam - me ci a - doc - chia - no at - ten - ti com -
 - dor! Ah! Ah! I vec - chi sor - ve - glia - no gli ar - di - ti a - ma -
 - mor! Don Din Don Din Don Din Don Din

cresc. poco a poco

- par. Din Don Din Don Din Don Din Don Din Don
- dor. Din Don Din Don Din Don Din Don Din Don
Don Din Don Din Don Din Don Din Don

cresc. *ff*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts consist of a soprano line (top), an alto line (middle), and a bass line (bottom). The lyrics are 'Din Don' repeated in a rhythmic pattern. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Dynamics include 'cresc.' and 'ff'.

Din Don già suo-na ve - spe-ro e tut-to ir -
Ah già tut-to ir - ra - dia-si di lu-ce e a-mor!
At - ten - ti at - ten - ti com - pa - ri le

Detailed description: This system continues the vocal and piano parts. The vocal lines have longer notes and some melisma. The piano accompaniment continues with similar rhythmic patterns. The lyrics are 'Din Don già suo-na ve - spe-ro e tut-to ir - Ah già tut-to ir - ra - dia-si di lu-ce e a-mor! At - ten - ti at - ten - ti com - pa - ri le'.

33

3

Detailed description: This system is primarily piano accompaniment. It starts with a measure number '33' in a box. The right hand has a melodic line with some triplets, and the left hand has a rhythmic accompaniment. A '3' is written above a triplet in the right hand.

- ra-dia-si di lu-ee a - mo - re e a - mor!
 le mamme a - docchia-no già gli ama - dor!
 mam - me a - doc - chian già gli a - ma - dor!

Camp. Camp.

(Si avviano verso il fondo. Canio ricompare da dietro il teatro dove ha lasciato la sua giubba da Pagliaccio e dopo aver fatto sorridendo un cenno d'addio a Nedda parte con Peppe e cinque o sei contadini per la sinistra)

f Ah! *pp* Ah!
f Ah! *pp* Ah!
f Ah! *pp* Ah!

34 *p*

(le coppie si allontanano pel viale in fondo)

The first system of music consists of three staves. The top two staves are vocal lines in treble clef, with a melodic line and a supporting line. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking 'Camp.' is placed at the end of the system.

The second system continues the piano accompaniment from the first system. It features a prominent triplet of eighth notes in the right hand. A measure number '35' is enclosed in a box above the staff. Dynamic markings '(Camp.)' are present below the staff.

(dal fondo)

The third system features a vocal line with lyrics: "Din Don suo-na ve-spe-ro ra-gaz-ze e gar-zon, Din". The lyrics are written below the vocal staff. The piano accompaniment continues with a rhythmic eighth-note pattern. A triplet of eighth notes is marked above the final measure of the vocal line.



Traits de chœur

2nd tour

2. Spätherbst

Hermann Allmers

Andante *p dolce*

Sopran
Der grau_e Ne_ _bel tropft_ so

Alt
p dolce Der grau_ _e Ne_ _ _ bel tropft_ *pp* so

Tenor
p dolce Der grau_ _e Ne_ _ _ bel tropft_ *pp* so

Baß
p dolce Der grau_ _e Ne_ _ _ bel tropft_ so

Pianoforte
Andante
p

Detailed description: This system contains the vocal entries for Soprano, Alto, Tenor, and Bass, and the beginning of the piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andante' and the mood is 'p dolce'. The lyrics for the first line are 'Der grau_e Ne_ _bel tropft_ so'. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

still her_ ab auf Feld und Wald_ und Hei_ de, als

still her_ ab auf Feld_ und Wald_ und

still her_ ab auf Feld_ und Wald_ und

still her_ ab auf_ Feld_ und Hei_ de, als

5

Detailed description: This system continues the vocal parts and piano accompaniment. The lyrics for the second line are 'still her_ ab auf Feld und Wald_ und Hei_ de, als'. The piano accompaniment continues with the same eighth-note pattern. A measure rest of 5 measures is indicated at the beginning of the piano part in this system. Dynamics include *p* and *pp*.

ob der Him - mel wei - nen will in ü - ber - gro - ßem Lei - - -

Hei - - de, als ob der Him - - - mel wei - nen will in

Hei - - de, als ob der Him - mel wei - nen will in

ob der Him - mel wei - nen will in ü - - - ber - - - gro - - -

9

- - - de. Die

ü - - - ber - gro - - - ßem Lei - - - de. Die

ü - - - ber - - - gro - - - ßem Lei - - - de. Die

- - - ßem Lei - - - de. Die

13

Blumen wol - len nicht mehr blühn, die Vög - lein schwei - gen

Blu - - - men wol - - - len nicht mehr blühn die Vög - lein

Blu - - - men wol - - - len nicht mehr blühn, die Vög - lein

Blu - - - men wollen nicht mehr blühn, die Vög - lein schwei - gen

17

p dolce

in den Hai - nen, es starb so - gar das letz - te Grün, da
 schwei - gen in den Hai - nen, es starb so -
 schwei - gen in den Hai - nen, es starb so -
 in den Hai - nen, es starb so - gar das letz - te Grün, da

21

mag er auch wohl wei - - - - - nen, auch wohl
 gar das letz - te Grün, da mag er auch wohl wei - - - - - nen,
 gar das letz - te Grün, da mag er auch wohl wei - - - - - nen,
 mag er auch wohl wei - - - - - nen, wohl

25

wei - - - - - nen.
 auch wohl wei - - - - - nen.
 wohl wei - - - - - nen.
 wei - - - - - nen, wei - - - - - nen.

29

Turandot de Puccini

261

~~THE WISE MEN~~
~~I SAPIENTI~~

(opening the scroll)
(aprendo il rotolo)

(4 only)
(4 soli)

8 Basses
8 Bassi

Tur_an_dot!
Tu_ran_dot!

(the other 4)
(gli altri 4)

Tur.an_dot!
Tur.an_dot!

Tur.an_dot!
Turandot!

Tur.an_dot!
Turandot!

tornando a tempo

mf

CHORUS - CORO

Sop.
-dot!
-dot!

Ten.
Tur.an_dot!
Tu_randot!

Basses
Bassi
Tur.an_dot!
Tu_randot!

Tur.an_dot!
Turandot!

Tur.an_dot!
Turandot!

f

cresc: molto

CHILDREN
RAGAZZI

f

Glor - y, glor - y to the conq - u'ror! Glor - y, glor - y to the
 Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Sop. I. *f*

Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Sop. II. *f*

Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

CHORUS

Ten. I. *f*

Glo - ria, - gloria, o vin - ci - to re! Glo - ria, - gloria, o vin - ci -

Ten. II. *f*

Glo - ria, - gloria, o vin - ci - to re! Glo - ria, - gloria, o vin - ci -

Basses
Bassi *f*

Glo - ria, - gloria, o vin - ci - to re! Glo - ria, - gloria, o vin - ci -

(Trumpets)
(Trombe)

fff (on the stage)
(sulla scena)
(Trombones)
(Tromboni)

Sostenuto ♩ = 69

fff

Red. * Red. * Red. * Red. * Red. *

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

Red. * Red. * Red. * Red. * Red. * Red. *

Thine is life and love!
Ti sor_ri - da l'a - mor!

Sop. e Contr.

Ten. *Ti sor_ri - da l'a - mor!* *Die - ci - mi - la*

Basses Bassi *Ti sor_ri - da l'a - mor!* *Die - ci - mi - la*

Ti sor_ri - da l'a - mor! *Die - ci - mi - la*

Sop. I. *pp*

Sop. II. *an - ni al no_stro Im - pe - ra - to - re!* *pp*

Contr. *an - ni al nostro Impera - to - re! Lu - ce, Re - di tutto il* *pp*

Ten. *an - ni al nostro Impera - to - re! Lu - ce, Re - di tut - to il* *pp*

Basses Bassi *an - ni al nostro Impera - to - re! Lu - ce, Re di tut - to il* *pp*

an - ni al no_stro Im - pe - ra - to - re! *pp*

Lu - ce, Re — di — tut - to il mon - do!

mon - do! Lu - ce, — Re di tut - to il mon - do!

mon - do! Lu - ce, lu - ce, lu - ce, Re di tut - to il mon - do!

mon - do! — Lu - ce, lu - ce, Re di tutto, — di tutto il mon - do!

Lu - ce, Re di tut - to il mon - do!

(filled with anguish, mounts the stairs again, close to the Emperor's throne.)
 TURANDOT (*ch'è risalita affannosamente presso il trono dell'Imperatore.*)

Hear me, my fath - er! Son of Heav - en!
 Fi - glio del cie - lo! Pa - dre au - gu - sto!

63 $\text{♩} = 88$

pp



Traits de chœur

3ème tour

La Passion selon St Jean de Bach

124

23a.

Evangelista

Tenore Evangelista

Die Jü - den a - ber schrie - en und spra - chen:
But the Jews cried out and shout - ed to Pi - late:

Continuo

23b. Chorus

Soprano

Alto

Tenore

Basso

Flauto I, II
 Oboe I
 Oboe d'amore
 Violino I, II
 Viola
 Continuo

Läs - sest du die - sen los, so bist du des Kai - sers
If thou let this - man go, then art thou not Cae - sar's

5

Läs - sest du die - sen los, so bist du des Kai - sers
If thou let this - man go, then art thou not Cae - sar's

Freund _____, des Kai - sers Freund nicht; denn wer
friend _____, not friend of Cae - sar; for, who -

7

Läs-sest du die - sen los, so bist du des Kai - sers
If thou let this man go, then art thou not Cae - sar's

Freund _____, des Kai - sers Freund nicht; denn wer
friend _____, not friend of Cae - sar; for, who -

sich zum Kö - ni - ge ma - chet, der ist wi - der den Kai - ser, der
ev - er mak - eth him - self a king, is foe un - to Cae - sar, there -

10

Läs-sest du die - sen los, so bist du des Kai - sers
If thou let this man go, then art thou not Cae - sar's

Freund _____, des Kai - sers Freund nicht; denn wer
friend _____, not friend of Cae - sar; for, who -

sich zum Kö - ni - ge ma - chet, der ist wi - der den Kai - ser;
ev - er mak - eth him - self a king is foe un - to Cae - sar;

ist wi - der den Kai - ser, der ist wi - der den
by is foe to Cae - sar, there - by is foe to

12

Freund _____, des Kai - sers Freund _____
friend _____, not friend of Cae -

sich zum Kö - ni - ge ma - chet, der ist wi - der den Kai -
ev - er mak - eth him - self a king, is foe - un - to Cae -

läs - sest du die - sen los, so bist du des
if thou let this - man go, then art thou not

Kai - - ser;
 Cae - - sar;

14

nicht; denn wer sich zum Kö - ni - ge ma - chet, der ist wi - der den
sar, for, who - ev - er mak - eth him - self a king, is foe - un - to

ser, denn wer sich zum Kö - ni - ge ma - chet, der ist wi - der
sar, for, who - ev - er mak - eth him - self a king, is foe un -

Kai - sers Freund _____, des Kai - sers
Cae - sars friend _____, not friend of

läs - sest du die - sen los, so
if thou let this - man go, then

16

Kai - ser; lās - sest du die - sen
Cae - sar; if thou let this - man

— den Kai - ser, der ist wi - der den Kai - ser, wi - der den
— to Cae - sar, there-by is foe to Cae - sar, is foe to

Freund nicht; denn wer sich zum Kö - ni - ge ma - chet, der ist
Cae - sar; for, who - ev - er mak - eth him - self a king, is

bist du des Kai - sers Freund
art thou not Cae - sar's friend

18

los, so bist du des Kai - sers Freund
go, thou art not the friend of Cae -

Kai - ser, den Kai - ser; denn wer
Cae - sar, to Cae - sar; for, who -

wi - der den Kai - ser; denn wer sich zum Kö - ni - ge,
foe un - to Cae - sar; for, who - ev - er makes him a

—, des Kai - sers Freund nicht, so bist du des Kai -
—, not friend of Cae - sar, thou art not the friend

20

nicht, so bist du des
- sar, thou art not the

sich zum Kö - ni - ge ma - chet, der ist wi - der den Kai -
ev - er makes him a king, is there - by foe un - to Cae

sich zum Kö - ni - ge ma - chet; läs - sest du die - sen los, so
king is foe un - to Cae - sar; if thou let this - man go, thou

- sers Freund nicht, so bist du des Kai -
of Cae - sar, thou art not the friend

22

Kai - sers Freund nicht, so bist du des Kai -
friend of Cae - sar, then art thou not

ser, wi - der den Kai - ser; läs - sest du die - sen los, so
sar, is foe to Cae - sar; if thou let this - man go, then

bist du des Kai - sers Freund
art not the friend of Cae -

- sers Freund nicht, so bist du des Kai -
of Cae - sar, thou art not the friend

24

Kai - sers Freund, des Kai - sers Freund nicht, des Kai -
Cae - sar's friend, not friend of Cae - sar, not friend

bist du, des Kai - sers, des Kai - sers
art thou, then art thou not friend — of

nicht, des Kai - sers Freund, des Kai -
sar, not Cae - sar's friend, not friend

- sers Freund nicht; denn wer sich zum Kö - ni - ge
of Cae - sar; for, who - ev - er mak - eth him -

26

sers Freund nicht; denn wer sich zum Kö - ni - ge
of Cae - sar; for, who - ev - er mak - eth him -

Freund nicht; läs - sest du die - sen
Cae - sar, if thou let this — man

- sers Freund nicht; läs - sest du die - sen
of Cae - sar; if thou let this — man

ma - chet, der ist wi - der den Kai - ser wi - der den Kai -
self a king, is foe un - to Cae - sar, is foe to Cae -

ma-chet, der ist wi - der den Kai - ser; läs - sest du die - sen los, so
self a king, is foe un - to Cae - sar; if thou let this man go, thou

los, so bist du des Kai - sers Freund
go, thou art not the friend of Cae -

los, so bist du des Kai - sers Freund
go, thou art not the friend of Cae -

ser, der ist wi - der den Kai - ser; läs - sest du die - sen los
sar, there-by is foe to Cae - sar; if thou let this man go

bist du des Kai - sers Freund nicht; denn wer sich zum Kö - ni - ge
art not the friend of Cae - sar; for, who - ev - er mak - eth him -

nicht, des Kai - sers Freund nicht; denn wer sich zum Kö - ni - ge
sar, the friend of Cae - sar; for, who - ev - er mak - eth him -

nicht, des Kai - sers Freund nicht; denn wer sich zum
sar, the friend of Cae - sar; for, who - ev - er

—, so bist du - des Kai - sers Freund nicht; denn wer sich zum
—, thou art not the friend of Cae - sar; for, who - ev - er

33

ma - chet, der ist wi - der den Kai - - - ser.
self a king, is foe un - to Cae - - - sar.

ma - chet, der ist wi - der den Kai - - - ser.
self a king, is foe un - to Cae - - - sar.

Kö - ni - ge ma - chet, der ist wi - - - der den Kai - ser.
mak - eth him - self a king, is foe un - to Cae - sar.

Kö - ni - ge ma - chet, der ist wi - der den Kai - - - ser.
mak - eth him - self a king, is foe un - to Cae - - - sar.

23c.

Evangelista 35

Tenore
Evangelista

Da Pi - la - tus das Wort hö - re - te,
Then when Pi - late heard them speak - ing thus,

Basso
Pilatus

Continuo

36

füh - re - te er Je - sum her - aus und satz - te sich auf den Richt - stuhl, an der
straight - way did he bring Je - sus forth and sat in the Seat of Judg - ment, in a

Les Pêcheurs de Perles de Bizet

112

79

Na. *8*

- la!... Ne re - dou - te plus rien!
- la! Now I know that it's you...

82

Na. *8*

Me voi-ci!... Je suis là,
Here I am... Here I am!

84

Na. *8*

Prêt à don - ner mes jours, mon sang Pour te dé - fen -
I throw my - self at your feet, my life, my life I'll give - for

cresc.

cre - - scen - - do *f ff*

88 K

Na. *8*

- dre! Il est là!
you! He is there!

pp

T. I, II

Ah! chan - te, chante en - co - re, Oui, que ta voix so -
Your song of sweet en - chant - ment Gives plea - sure and con -

pp

B. I, II

Ah! chan - te, chante en - co - re, Oui, que ta voix so -
Your song of sweet en - chant - ment Gives plea - sure and con -

ff pp

92 *pp*

L. Il m'é-cou - te ! Pour toi, pour toi que j'a -
 He has heard me! For you, for you, my be -

T. I, II - no - re, Ah! que ton chant lé - ger Loin de nous chas - se tout dan -
 - tent - ment, O may your song, we pray, Drive all dis - tress and pain a -

B. I, II - no - re, Ah! que ton chant lé - ger Loin de nous chas - se tout dan -
 - tent - ment, O may your song, we pray, Drive all dis - tress and pain a -

96

L. - do - re! Ah! je chante en -
 - lov - ed, Ah! my song en -

Na. NADIR *p*
 Ah! chan - te, chante en - co - re, Ô toi que j'a -
 Your song of sweet en - chant - ment, what plea - sure and con -

T. I, II *p*
 - ger! Ah! chan - te, chante en - co - re, Oui, que ta voix so -
 - way. Your song of sweet en - chant - ment Gives plea - sure and con -

B. I, II *p*
 - ger! Ah! chan - te, chante en - co - re, Oui, que ta voix so -
 - way. Your song of sweet en - chant - ment Gives plea - sure and con -

100

cresc. *molto*

L. *cresc.* *molto*

Na. *cresc.* *molto*

T. I, II *cresc.* *molto*

B. I, II *cresc.* *molto*

- co - re Je chan - - - te pour toi que j'a - do -
 - chants you, I sing for you, for you I hold so

- do - re! Ne crains nul dan - ger! Je viens pour te pro - té -
 - tent - ment! You need nev - er fear, I swear to pro - tect you

- no - re, Ah! que ton chant ce soir Loin de nous chas - se tout dan -
 - tent - ment, O may your song we pray drive all dis - tress and pain a -

- no - re, Ah! que ton chant ce soir Loin de nous chas - se tout dan -
 - tent - ment, O may your song we pray drive all dis - tress and pain a -

cresc. *molto*

L

104 *f* *dim.*

L. *f* *dim.*

Na. *f* *dim.* *molto*

T. I, II *f* *dim.* *molto*

B. I, II *f* *dim.* *molto*

- re! Il est là ... il m'é - cou - te ...
 dear. He is there, he can hear me!

- ger. (à bouche fermée) / (mouth closed) Ne crains rien, je suis
 here. You are safe, I am

- ger! Ah!
 - way. Ah!

- ger! Ah!
 - way. Ah!

f *dim.* *molto*

f *dim.* *molto*

108

L. *p*

Na. *là!*
here.
Ah!
Ah!

T. I, II *Ah!*
Ah!

B. I, II *Ah!*
Ah!

Fl., Cl. *p* *dim.* *molto*

112 **M** *smorzando*

L. *Ah!*
Ah! *ah!*
Ah! 5

Na. *p*
Le - ï - la, ne crains rien! Le - ï - la, je suis
Le - ï - la, nev - er fear! Le - ï - la, I am

T. I, II *pp*
ah!
Ah!

B. I, II *pp*
ah!
Ah!

Cor *smorzando*

Bn *pp*

116

ad lib.

Variante

ah!
Ah!

116

L.

ah!
Ah!

Na.

là!
here!

T. I, II

B. I, II

estinto

ppp

120 **N** RIDEAU / CURTAIN

L.

pp

cresc.

124

f

ff