

The Real Little Classical Fake Book



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Compositions are listed according to the style of music, including Ballets, Chamber Music, Choral Music, Concertos, Opera, Piano Music, Waltzes and more.

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Beethoven, Ludwig van
- 78 SYMPHONY NO. 6 IN F ('Pastoral') Second Movement Theme
Beethoven, Ludwig van
- 78 SYMPHONY NO. 6 IN F ('Pastoral') Third Movement Theme
Beethoven, Ludwig van
- 79 SYMPHONY NO. 6 IN F ('Pastoral') Fourth Movement Theme
Beethoven, Ludwig van
- 80 SYMPHONY NO. 6 IN F ('Pastoral') Fifth Movement Theme
Beethoven, Ludwig van
- 81 SYMPHONY NO. 7 IN A First Movement Theme
Beethoven, Ludwig van
- 81 SYMPHONY NO. 7 IN A Second Movement Theme
Beethoven, Ludwig van
- 81 SYMPHONY NO. 7 IN A Third Movement Theme
Beethoven, Ludwig van
- 82 SYMPHONY NO. 7 IN A Fourth Movement Theme
Beethoven, Ludwig van
- 82 SYMPHONY NO. 8 IN F Op. 93 First Movement Theme
Beethoven, Ludwig van
- 82 SYMPHONY NO. 8 IN F Op. 93 Second Movement Theme
Beethoven, Ludwig van
- 82 SYMPHONY NO. 8 IN F Op. 93 Third Movement Theme
Beethoven, Ludwig van
- 85 SYMPHONY NO. 8 IN F Op. 93 Fourth Movement Theme
Beethoven, Ludwig van
- 83 SYMPHONY NO. 9 IN D Op. 125 First Movement Theme
Beethoven, Ludwig van
- 83 SYMPHONY NO. 9 IN D Op. 125 Second Movement Theme
Beethoven, Ludwig van
- 84 SYMPHONY NO. 9 IN D Op. 125 Third Movement Theme
Beethoven, Ludwig van
- 84 SYMPHONY NO. 9 IN D Op. 125 Fourth Movement "Ode to Joy" Theme
Beethoven, Ludwig van
- 102 SYMPHONY NO. 1 IN C MINOR First Movement Theme
Brahms, Johannes
- 102 SYMPHONY NO. 1 IN C MINOR Second Movement Theme
Brahms, Johannes
- 103 SYMPHONY NO. 1 IN C MINOR Third Movement Theme
Brahms, Johannes
- 103 SYMPHONY NO. 1 IN C MINOR Fourth Movement Theme
Brahms, Johannes
- 104 SYMPHONY NO. 2 IN D First Movement Theme
Brahms, Johannes
- 104 SYMPHONY NO. 2 IN D Second Movement Theme
Brahms, Johannes
- 104 SYMPHONY NO. 2 IN D Third Movement Theme
Brahms, Johannes
- 105 SYMPHONY NO. 2 IN D Fourth Movement Theme
Brahms, Johannes
- 105 SYMPHONY NO. 3 IN F First Movement Theme
Brahms, Johannes
- 105 SYMPHONY NO. 3 IN F Second Movement Theme
Brahms, Johannes
- 106 SYMPHONY NO. 3 IN F Third Movement Theme
Brahms, Johannes
- 106 SYMPHONY NO. 3 IN F Fourth Movement Theme
Brahms, Johannes
- 106 SYMPHONY NO. 4 IN E MINOR First Movement Theme
Brahms, Johannes
- 107 SYMPHONY NO. 4 IN E MINOR Second Movement Theme
Brahms, Johannes
- 107 SYMPHONY NO. 4 IN E MINOR Third Movement Theme
Brahms, Johannes
- 108 SYMPHONY NO. 4 IN E MINOR Fourth Movement Theme
Brahms, Johannes

- 152 SYMPHONY NO. 9 "FROM THE NEW WORLD" Second Movement Theme
Dvořák, Antonín
- 225 SYMPHONY NO. 1 Final Movement Theme
Mahler, Gustav
- 226 SYMPHONY NO. 5 Adagietto Theme
Mahler, Gustav
- 262 SYMPHONY NO. 29 IN A MAJOR First Movement Theme
Mozart, Wolfgang Amadeus
- 263 SYMPHONY NO. 39 IN E♭ MAJOR Third Movement Theme
Mozart, Wolfgang Amadeus
- 264 SYMPHONY NO. 40 IN G MINOR First Movement Theme
Mozart, Wolfgang Amadeus
- 265 SYMPHONY NO. 40 IN G MINOR Third Movement, Minuet
Mozart, Wolfgang Amadeus
- 264 SYMPHONY NO. 40 IN G MINOR Fourth Movement Theme
Mozart, Wolfgang Amadeus
- 266 SYMPHONY NO. 41 IN C MAJOR ('Jupiter') First Movement Opening
Mozart, Wolfgang Amadeus
- 379 SYMPHONY NO. 5 ('Pathétique') Second Movement Theme
Tchaikovsky, Pyotr Il'yich

T

- 341 TALES FROM THE VIENNA WOODS
Strauss, Johann, Jr.
- 400 TANNHÄUSER MARCH
Wagner, Richard
- 185 THEME FROM NORWEGIAN DANCE NO. 1
Grieg, Edvard
- 319 THEMES FROM THE BARTERED BRIDE
Smetana, Bedřich
- 196 THINE BE THE GLORY (music from *Judas Maccabeus*)
Handel, George Frideric
- 348 A THOUSAND AND ONE NIGHTS
Strauss, Johann, Jr.
- 326 THE THUNDERER
Sousa, John Philip
- 362 THREE LITTLE MAIDS FROM SCHOOL from *The Mikado*
Sullivan, Arthur
- 351 TILL EULENSPIEGEL'S MERRY PRANKS Opening Theme
Strauss, Richard
- 368 TIT-WILLOW from *The Mikado*
Sullivan, Arthur
- 224 TO A WILD ROSE from *Woodland Sketches*
MacDowell, Edward
- 52 TOCCATA AND FUGUE IN D MINOR
Bach, Johann Sebastian
- 93 TORREADOR SONG from *Carmen*
Bizet, Georges
- 209 TOYLAND from *Babes in Toyland*
Herbert, Victor
- 315 TRÄUMERAI (Reverie) from *Scenes from Childhood Op. 15*
Schumann, Robert
- 342 TREASURE WALTZES
Strauss, Johann Jr.
- 390 TRIUMPHAL MARCH from *Aida*
Verdi, Giuseppe
- 00 TRUMPET CONCERTO First Movement Theme
Haydn, Franz Joseph
- 202 TRUMPET CONCERTO IN E♭ MAJOR First Movement Theme
Haydn, Franz Joseph
- 203 TRUMPET CONCERTO IN E♭ MAJOR Third Movement Theme
Haydn, Franz Joseph
- 197 THE TRUMPET SHALL SOUND from *Messiah*
Handel, George Frideric
- 288 TRUMPET TUNE (Prince of Denmark March)
Purcell, Henry
- 136 TRUMPET VOLUNTARY
Clarke, Jeremiah
- 84 TURKISH MARCH from *The Ruin of Athens*
Beethoven, Ludwig van

- 262 TURKISH RONDO (Rondo alla Turca) from Sonata K 331, Third Movement Theme
Mozart, Wolfgang Amadeus
- 364 TWENTY LOVE-SICK MAIDENS from *Patience*
Sullivan, Arthur
- 55 TWO-PART INVENTION IN A MINOR
Bach, Johann Sebastian
- 56 TWO-PART INVENTION IN C MAJOR
Bach, Johann Sebastian
- 55 TWO-PART INVENTION IN D MINOR
Bach, Johann Sebastian

U

- 284 UN BEL DI VEDREMO from *Madam Butterfly*
Puccini, Giacomo
- 148 UNA FUKITVA LAGRIMA from *The Elixir of Love*
Donizetti, Gaetano
- 302 UNA VOCE POCO FA from *The Barber of Seville*
Rossini, Gioachino
- 398 UNDER THE DOUBLE EAGLE
Wagner, J.

V

- 226 VALSE BLEUE Margis, Alfred
- 00 VALSE BRILLIANTE, Op. 34, No. 1
Chopin, Frédéric
- 130 VALSE GRACIEUSE
Dvořák, Antonín
- 146 VALSE LENTE from *Coppelia*
Delibes, Léo
- 143 VALSE LENTE from *Sylvia*
Delibes, Léo
- 267 VEDRAI, CARINO from *Don Giovanni*
Mozart, Wolfgang Amadeus
- 236 VENETIAN BOATING SONG from *Songs Without Words*
Mendelssohn, Felix
- 221 VESTI, IA GIUBBA from *I Pagliacci*
Leoncavallo, Ruggero
- 230 VICTIMAE PASCHALI LAUDE
Medieval Christian Chant
- 344 VIENNA LIFE
Strauss, Johann, Jr.
- 217 VILLA from *The Merry Widow*
Lehár, Franz
- 87 VILLANELLE from *Les Nuits d'Été*
Berlioz, Hector
- 85 VIOLIN CONCERTO IN D MAJOR Third Movement Theme
Beethoven, Ludwig van
- 268 VIOLIN CONCERTO IN G K. 216 First Movement Theme
Mozart, Wolfgang Amadeus
- 292 THE VIRGIN'S SLUMBER SONG
Reger, Max
- 281 VISSI D'ARTE from *Tosca*
Puccini, Giacomo
- 382 VIVE L'AMOUR
Traditional European
- 269 VOL, CHE SAPETE from *The Marriage of Figaro*
Mozart, Wolfgang Amadeus
- 344 VOICES OF SPRING
Strauss, Johann, Jr.

W

- 272 WACHET AUF, RUPT UNS DIE STIMME (Wake, Awake)
Nicolai, Philipp
- 24 WALTZ
Arensky, Anton

- 108 WALTZ IN B MAJOR Op. 39, No. 1
Brahms, Johannes
- 110 WALTZ IN E MINOR Op. 39, No. 4
Brahms, Johannes
- 110 WALTZ IN E MAJOR Op. 39, No. 2
Brahms, Johannes
- 109 WALTZ IN A♭ Op. 39, No. 15
Brahms, Johannes
- 130 WALTZ IN A MINOR, Op. 34, No. 2
Chopin, Frédéric
- 133 WALTZ IN B♭ MAJOR Op. 39, No. 8
Chopin, Frédéric
- 131 WALTZ IN D♭ MAJOR, Op. 64, No. 1 "Minute Waltz"
Chopin, Frédéric
- 132 WALTZ IN C♯ MINOR, Op. 64, No. 2
Chopin, Frédéric
- 133 WALTZ IN A♭ MAJOR Op. 69, No. 1
Chopin, Frédéric
- 134 WALTZ IN B MINOR Op. 69, No. 2
Chopin, Frédéric
- 135 WALTZ, Op. Posthumous
Chopin, Frédéric
- 185 WALTZ IN A MINOR from *Lyric Pieces Op. 12*
Grieg, Edvard
- 177 WALTZ from Faust
Gounod, Charles
- 380 WALTZ from *Serenade for Strings*
Tchaikovsky, Pyotr Il'yich
- 381 WALTZ OF THE FLOWERS from *The Nutcracker*
Tchaikovsky, Pyotr Il'yich
- 366 A WAND RING MINSTREL I from *The Mikado*
Sullivan, Arthur
- 327 THE WASHINGTON POST MARCH
Sousa, John Philip
- 217 WE GATHER TOGETHER
Kremsner, Edward
- 186 WEDDING DAY AT TROLDHAUEN from *Lyric Pieces, Op. 65*
Grieg, Edvard
- 236 WEDDING MARCH from *A Midsummer Night's Dream*
Mendelssohn, Felix
- 368 WHEN FIRST MY OLD from *Trial by Jury*
Sullivan, Arthur
- 287 WHEN I AM LAID IN EARTH from *Dido and Aeneas*
Purcell, Henry
- 87 WHEN JESUS WEPT
Billings, William
- 198 WHERE'ER YOU WALK from *Semele*
Handel, George Frideric
- 309 WHO IS SYLVIA?
Schubert, Franz
- 315 WIDMUNG
Schumann, Robert
- 111 WIE MELODIEN
Brahms, Johannes
- 318 WIEN, DU STADT MEINER TRÄUME
Sieczynski, Rudolf
- 316 THE WILD HORSEMAN
Schumann, Robert
- 303 WILLIAM TELL OVERTURE
Rossini, Gioachino
- 346 WINE, WOMEN AND SONG
Strauss, Johann, Jr.



- 210 ZAMPA OVERTURE
Herold, Louis
- 308 ZIGEUNERWEISEN (Gypsy Airs)
Sarasate, Pablo de
- 351 ZUEIGNUNG
Strauss, Richard

TIME LINE OF MAJOR

1300

PHILIPPE DE VITRY
French, 1291-1361
GUILLAUME DE MACHAUT
French, c1300-c1377
FRANCESCO LANDINI
Italian, c1325-1397

1400

GUILLAUME DUFAY
French, c1400-1474
JOHANNES OCKEGHEM
Franco-Flemish, c1410-1497
JOSQUIN DES PREZ
French, 1440-1521
GILLES BINCHOIS
French, c1400-1460

1500

GIOVANNI PIERLUIGI DE PALESTRINA
Italian, 1529-1594
ORLANDE DE LASSUS
Franco-Flemish, 1532-1594
WILLIAM BYRD
English, 1543-1623
TOMAS LUIS DE VICTORIA
Spanish, 1548-1611
LUCA MARENZIO
Italian, 1554-1599
GIOVANNI GABRIELI
Italian, 1555-1612
CARLO GESUALDO
Italian, c1560-1612
CLAUDIO MONTEVERDI
Italian, 1567-1643

1800

VINCENZO BELLINI
Italian, 1801-1835
HECTOR BERLIOZ
French 1803-1869
FELIX MENDELSSOHN
German, 1809-1847
FREDERIC CHOPIN
Polish, 1810-1856
ROBERT SCHUMANN
German, 1810-1856
FRANZ LISZT
Hungarian, 1811-1886
GIUSEPPE VERDI
Italian, 1813-1901
RICHARD WAGNER
German, 1813-1883
CHARLES GOUNOD
French, 1818-1893
JACQUES OFFENBACH
German/French 1818-1880
CESAR FRANCK
French, 1822-1890
ANTON BRUCKNER
Austrian, 1824-1896

1825

JOHANN STRAUSS, JR.
Austrian, 1825-1899
ALEXANDER BORODIN
Russian, 1833-1887
JOHANNES BRAHMS
German, 1833-1897
CAMILLE SAINT-SAËNS
French, 1835-1921
LEO DELIBES
French, 1836-1891
GEORGES BIZET
French, 1836-1875
MODESTE MUSSORGSKY
Russian, 1839-1881
PYOTR IL'YICH TCHAIKOVSKY
Russian, 1840-1893
ANTONIN DVORÁK
Czech, 1841-1904
ARTHUR SULLIVAN
English, 1842-1900
JULES MASSENET
French, 1842-1912
EDVARD GRIEG
Norwegian, 1843-1907
NICOLAI RIMSKY-KORSAKOV
Russian, 1844-1908
GABRIEL FAURÉ
French, 1845-1924

CLASSICAL COMPOSERS

1600

JEAN-BAPTISTE LULLY
French, 1632-1687
HENRY PURCELL
English, 1659-1695
FRANCOIS COUPERIN
French, 1668-1733
ANTONIO VIVALDI
Italian, 1678-1741
GEORGE PHILIPP TELEMANN
German, 1681-1767
JEAN-PHILIPPE RAMEAU
1683-1764
JOHANN SEBASTIAN BACH
German, 1685-1750
DOMENICO SCARLATTI
Italian, 1685-1757
GEORGE FRIDERIC HANDEL
German/English, 1685-1759

1700

CHRISTOPH WILLIBALD VON GLUCK
German, 1714-1787
FRANZ JOSEPH HAYDN
Austrian, 1732-1809
WILLIAM BILLINGS
American, 1746-1800

1750

MUZIO CLEMENTI
Italian, 1752-1832
WOLFGANG AMADEUS MOZART
Austrian, 1756-1791
LUDWIG VAN BEETHOVEN
German, 1770-1827
CARL MARIA VON WEBER
German, 1786-1826
GIACOMO MEYERBEER
German/French 1791-1864
GIOACHINO ROSSINI
Italian, 1792-1868
FRANZ SCHUBERT
Austrian, 1797-1828
GAETANO DONIZETTI
Italian, 1787-1848

1850

JOHN PHILIP SOUSA
American, 1854-1932
EDWARD ELGAR
English, 1857-1934
GIACOMO PUCCINI
Italian, 1858-1924
VICTOR HERBERT
German/American, 1859-1924
GUSTAV MAHLER
Austrian, 1860-1911
EDWARD MACDOWELL
American, 1860-1908
CLAUDE DEBUSSY
French, 1862-1918
RICHARD STRAUSS
German, 1864-1949
JEAN SIBELIUS
Finnish, 1865-1957
RALPH VAUGHAN WILLIAMS
English, 1872-1958
SERGEI RACHMANINOFF
Russian/American 1873-1943
GUSTAV HOLST
English, 1874-1934
CHARLES IVES
American, 1874-1954
ARNOLD SCHOENBERG
Austrian/American, 1874-1951

1875

MAURICE RAVEL
French, 1875-1937
BELA BARTOK
Hungarian, 1881-1945
IGOR STRAVINSKY
Russian/American 1882-1971
ALBAN BERG
Austrian, 1885-1935
SERGE PROKOFIEV
Russian, 1891-1953
GEORGE GERSHWIN
American, 1898-1937
FRANCIS POULENC
French, 1899-1963

1900

AARON COPLAND
American, 1900-1990
KURT WEILL
German/American, 1900-1950
DMITRY SHOSTAKOVICH
Russian, 1906-1975
SAMUEL BARBER
American, 1910-1981
BENJAMIN BRITTEN
English, 1913-1976
LEONARD BERNSTEIN
American, 1918-1990

O HOLY NIGHT

(Cantique de Noël)

Adolphe Adam

Andante maestoso

O ho - ly night! The stars are bright - ly shin - ing, It is the
 night of our dear Sav - iour's birth: Long lay the
 world in sin and er - ror pin - ing, Till he ap - pear'd, and the soul felt its
 worth. A thrill of hope the wear - y world re - joic - es, For
 yon - der breaks a new and glo - rious morn. Fall on your
 knees! Oh hear the an - gel voi - ces! O
 night di - vine! O night when Christ was
 born, O night di - vine! O
 night, O night di - vine.

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THE HOLY CITY

Stephen Adams

Andante moderato

Last night I lay a - sleep - ing There came a dream so fair. I
 then me - thought my dream was changed, the streets no long - er rang.
 stood in old Je - ru - sa - lem, Be - side the tem - ple there; I heard the child - ren sing - ing, And
 Hushed were the glad Ho - san - nas The lit - tle child - ren sang; The sun grew dark with mys - ter - y. The
 ev - er as they sang, Me - thought the voice of an - gels, From heav'n in an - swer rang, Me -
 morn was cold and chill As the shad - ow of a cross a - rose Up - on a lone - ly hill, As the

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thought the voice of an - gels From heav'n in an - swer
 sha - dow of a cross a - rose up on a lone - ly

rang. Je - ru - sa - lem, Je - ru - sa - lem,
 hill. Je - ru - sa - lem, Je - ru - sa - lem,
 Gb

Lift up your gates and sing, } Ho - san - na in the
 Hark how the an - gels sing. }
 Fm Bb m Eb m Db/Ab Ab 7 Db Db/C Bb m Db/Ab

high - est, Ho - san - na to your King!
 Db Ab/Gb Gb Db/F Bb m Eb m Db/Ab Db/F Ab 7 Db

And
 12 Db F G/F Bb/F Bb m/F F
 And once a - gain the scene was changed, New earth there seemed to be. I

saw the Ho - ly Ci - ty Be - side the tide - less sea; The light of God was on its streets, The
 Dm G7b 5/Db F/C C F F/E Dm Am

gates were o - pen wide. And all who would might en - ter, And no one was de -
 Ab Eb Ab/C Ab 7 Db Gb Db/Ab Ab 7

nied. No need of moon or stars by night, Or sun to shine by
 Db F7/C Bb m F7 Bb m Db/Ab Gb Eb m

day. It was the new Je - ru - sa - lem That would not pass a -
 Ab/C Eb 7/Bb Ab Eb 7/Bb Ab/C Cm/Eb Fm Bb m Ab/Eb Eb 7

way. It was the new Je - ru - sa - lem That would not pass a -
 Ab Gb/Ab Db/Ab Ab/Gb Db Ab 7/Db Db Gb

way. Je - ru - sa - lem, Je - ru - sa - lem! Sing for the night is
 Db Ab/C Ab Fm Bb m Eb m Db/Ab Ab 7 Db/F Db Ab 7/Eb Ab/Gb

o'er! Ho - san - na in the high - est, Ho - san - na for - ev - er - more! Ho -
 Db/F Ab/Eb Db Db/F Gb maj9 Eb m Db/Ab Ab 7 Db

san - na in the high - est, Ho - san - na for ev - er - more!

ADAGIO IN G MINOR

Tomaso Giovanni Albinoni

Adagio

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DONA NOBIS PACEM

Anonymous

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

*May be sung as a canon

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DRINK TO ME ONLY WITH THINE EYES

Anonymous

Very smoothly, and rather slow

Drink to me on - ly with thine eyes, And I will pledge with mine,
Or leave a kiss with - in the cup, And I'll not ask for wine, The
thirst that from the soul doth rise, Doth ask a drink di - vine,

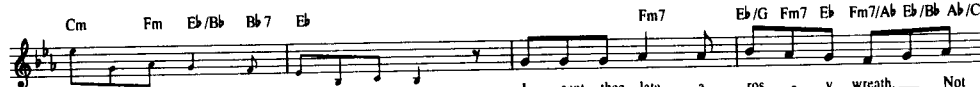
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E \flat 7/D \flat A \flat /C E \flat /B \flat B \flat 7 E \flat /B \flat Fm7/A \flat E \flat /G Fm7 E \flat /G A \flat /C E \flat /B \flat B \flat 7 E \flat Fm7 Dm/F Fm/G E \flat /B \flat 7/F E \flat A \flat sus A \flat G



But might I of Jove's nec - ter sip, I would not change for thine!

Cm Fm E \flat /B \flat B \flat 7 E \flat Fm7 E \flat /G Fm7 E \flat Fm7/A \flat E \flat /B \flat A \flat /C



I sent thee late a ros - y wreath, Not

E \flat /B \flat B \flat E \flat Fm7 E \flat /G E \flat Fm7/A \flat E \flat /B \flat A \flat /C E \flat /B \flat B \flat 7



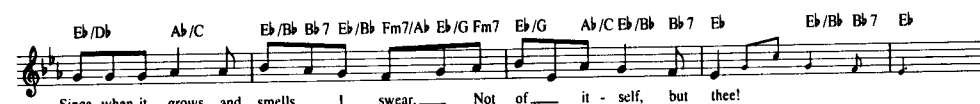
so much hon' - ring thee As giv - ing it a hope that there It could not with - er'd

E \flat A \flat E \flat /G B \flat 7/F E \flat B \flat



be; But thou there-on didst on - ly breathe And sent'st it back to me;

E \flat /D \flat A \flat /C E \flat /B \flat B \flat 7 E \flat /B \flat Fm7/A \flat E \flat /G Fm7 E \flat /G A \flat /C E \flat /B \flat B \flat 7 E \flat E \flat /B \flat B \flat 7 E \flat



Since when it grows, and smells, I swear, Not of it - self, but thee!

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**IL BACIO
(The Kiss)**

Luigi Arditi

Brightly
D A7 D E7 A A7 D



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WALTZ

Anton Arensky

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

Johann Sebastian Bach

Adagio

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ARIOSO

Johann Sebastian Bach

Adagio

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

D G Am7 D7 |2 D Bm7b5 E7b9

Am Am7/G Dm6/F E7 3 Am D7/F# G C/E G C Am7

D7/F# G C D G D/F# C/E D7 G7 C6 D7

1 Em7 A7 G/B C D7 G |2 Em A7 G/B C D7 C/G G

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**COME, SWEET DEATH
(Komm, Süßer Tod)**

Johann Sebastian Bach

Cm Bb/D Eb Cm Fm Fm7 G

Komm, sü - sser Tod, komm, sel' - ge Ruh!
Komm, sü - sser Tod, komm, sel' - ge Ruh!

Cm/Eb G/B Cm Ab/C Bb7/D Eb Ab Bb Eb F/Eb G7/D

Komm, und füh - re mich in Frie - de, weil ich der
Ich will nun Je - sum sum se - hen und bei den

Cm/Eb D7/F# Gm Gm/D D Gm C7/G Bb m/F C7/E Fm Bb m C7

Welt bin mü - de. Ach, komm, ich wart' auf
En - gen ste - hen. Es ist ja nun voll

Fm Fm/Eb Bb7/D Bb7 Eb Cm7 F7 Bb Bb/Ab

dich, komm bald und füh - re mich,
bracht, Welt, da - rum gu - te Nacht,

Eb/G Eb Eb/G Ab Fm Fm7 G7/F Cm/Eb Cm Fm6 Cm/G G Cm

drück' mir die Au - gen zu. Komm, sel' - ge Ruh!
mein' Au - gen schliesse' ich zu. Komm, sel' - ge Ruh!

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BIST DU BEI MIR**Johann Sebastian Bach***Gently (not too slow)*

Eb Cm Fm Bb Eb/G Fm Ab/Eb Bb/D Bb Eb
 Bist du bei mir, geh' ich mit Freu - den
 Em7b5 Bb/F Eb/G F7/A F7 Bb Eb F
 zum Ster - ben und zu mei - ner Ruh', zum Ster - ben und zu mei - ner
 Bb7 Eb/G Ab C7/G Fm Bb6 Bdim7 Cm
 Ruh'. Bist du bei mir, geh' ich mit Freu - den
 Am7b5 Eb/Bb Ab/C Bb/D Eb Ab6 Bb
 zum Ster - ben und zu mei - ner Ruh', zum Ster - ben und zu mei - ner
 Eb Cm F Bb/D Gm Eb
 Ruh'. Ach, wie ver - gnügt wär' so mein
 F F#dim7 C/G Ab6 G
 En - de, es drück - ten dei - ne schö - nen Hän - de mir
 Cm Cm/Eb G Cm F/A Bb Bb7/Ab
 die ge - treu - en Au - gen zu. Ach, wie ver - gnügt
 Eb/G Fm Fm/Eb Bb7/D Eb Em7b5 Bb/F
 wär' so mein En - de, es drück - ten dei - ne schö - nen
 Eb/G F7/A F7 Bb F Bb Bb/Ab Eb/G
 Hän - de mir die ge - treu - en Au - gen zu. Bist du bei
 Ab C7/G Fm Bb6 Bdim7 Cm Am7b5
 mir, geh' ich mit Freu - den zum Ster - ben
 Eb Ab/C Bb/D Eb Ab6 Bb Eb
 und zu mei - ner Ruh', zum Ster - ben und zu mei - ner Ruh'.

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BRANDENBURG CONCERTO NO. 1 IN F**First Movement Theme***(originally for baroque orchestra)***Johann Sebastian Bach***Allegro*

F Dm Bb C F C G7 C Am Dm
 G C7 F G/F G C G7 C D/C Gm D7

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Gm C Dm Gm C C7 F

Bb C7 F C7 Dm Bb Gm F C7 F

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

Johann Sebastian Bach

Adagio

A7 E/A A/G F C#dim/E

Dm D7 A/D D/C Gm/Bb D/A

Gm G7/F Cm/Eb E7/G#

E7 Am/E D#dim7 E/D Am/C E7/B

Am Bdim C#dim Dm Am/E F#dim7 D/C Bdim Am Dm E Am

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

Johann Sebastian Bach

Allegro

F C Dm F C Gm/F

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

C/E F C/E F Dm Gm C7

F Dm C F Dm C7 F Dm C F

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BRANDENBURG CONCERTO NO. 1 IN F

Minuet

(originally for baroque orchestra)

Johann Sebastian Bach

F7/A B \flat F7/C F7/E \flat B \flat /D F7/C B \flat F/A C/E F Gm7 F

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

1 C F7/A B \flat 2 C C7/E F C/G F/B \flat F/A C7/G F

C/E G7/B C Dm6 C Bdim C C7 F

C/E F C7 B \flat C 1 F 2 F

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BRANDENBURG CONCERTO NO. 1 IN F

Polacca

(originally for baroque orchestra)

Johann Sebastian Bach

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

F C/E F C F C7/F F C7/F F C7/F F G/F C/F

G Fmaj7 C7/F C/E F G 1 C 2 C C G7/C C G7/C C G7/C C G7/C C

C \sharp dim7 A7 Dm/A A7 Dm/A A7 B \flat /D Dm/F A A7/D Dm B \flat F/B \flat B \flat F7/B \flat B \flat F7/B \flat

B \flat F7/B \flat C/B \flat G7/B C F C7/F F Dm A7/D Dm Am C7 C7/F F C7/F C7/F F

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BRANDENBURG CONCERTO NO. 2
First Movement Theme

Johann Sebastian Bach

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BRANDENBURG CONCERTO NO. 2 IN F
Second Movement Theme
 (originally for baroque orchestra)

Johann Sebastian Bach

Andante

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BRANDENBURG CONCERTO NO. 2 IN F**Third Movement Theme**

(originally for baroque orchestra)

Johann Sebastian Bach*Allegro assai*

Chords: F, B \flat , F, B \flat , F/A, C/G, F, C, C/E, F, C, C/E, F, C/E, F, C/E, G7/D, C, G, C, G7/B, C, G, F/A, G/B, C, B \flat /D, C7/E, F, F7, B \flat , C7, F

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International Copyright Secured All Rights Reserved**BRANDENBURG CONCERTO NO. 3 IN G****Second Movement Theme**

(originally for orchestra)

Johann Sebastian Bach*Allegro*

Chords: G, D/F#, G, D, G, D, G, D, G, C, A7, F#, Bm, Em, A, D/F#, A, D, A, D, A, D, A, D, G, E, C#m, F#m, Bm, E7, A, D/A, A7, D/A, A7, D/A, A7, D/A, A, D7, G, (A), D, A, D

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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)

Johann Sebastian Bach

Presio

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BRANDENBURG CONCERTO NO. 5 IN D**First Movement, Opening Theme**

(originally for orchestra)

Johann Sebastian Bach**Allegro**

D A D A D G D

C#dim D G D/F# A/E D A/C# D Bm G A Bm F# Bm F#m/A G6 D/F# A7/E D A

D G D7/F# G A D A7 D G A D

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(originally for baroque orchestra)

Johann Sebastian Bach**Affettuoso**

Bm G Em6 F# Bm/D F# Bm Em A D G C#dim F#

Bm Em F# Bm G F# Bm/F#

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

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(originally for baroque orchestra)

Johann Sebastian Bach**Allegro**

N.C.

N.C.

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BRANDENBURG CONCERTO NO. 6 IN B \flat
First Movement Theme
 (originally for baroque orchestra)

Johann Sebastian Bach

Allegro
B \flat

BRANDENBURG CONCERTO NO. 6 IN B♭ MAJOR**Third Movement Theme**

(originally for orchestra)

Johann Sebastian Bach

B♭ B♭/A Gm B♭/F E♭ F B♭ C/E Dm B♭ C Am C7/G F F7

B♭/D Gm Cm F B♭ E♭/B♭ B♭ E♭/B♭ E♭ F B♭

B♭ B♭/A Gm B♭/F E♭ F B♭

C Dm B♭ C Am C7/G F F/E Dm F/C B♭ C F etc.

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(originally for chorus and instruments)

Johann Sebastian Bach

Em F# Bm/D F# C# Bm F#7/A# Bm F# B B/D# Em Bm7/F# G Bm7/F# Em Am6 C B B7 Em

Wir es - sen und le - ben wohl im rech - ten O - ster - fla - den.
Der al - te Sau - er - teig nicht soll sein bei dem Wort der Gna - den.

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(originally for keyboard)

Johann Sebastian Bach

Stately

Gm D7 E♭ Cm B♭ Gm D7 Gm D7 E♭ Cm F E♭ F

B♭ Cm7 Dm Gm C7 A7 Dm

A Dm Gm A+ Dm Gm G7b9 Cm/G Gm

F# dim7/G Gm D7 Gm F# dim7 Gm D Gm G7/F Cm/E♭

Cm C7/B♭ F/A D/F# Em7b5 D7 Gm Cm Gm D Gm

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FANTASIA IN G MINOR

(Introduction)

Johann Sebastian Bach

Freely

Gm N.C. F#dim7/G N.C. G7b9 N.C. Cm/G N.C.

F#dim7/G N.C. F#dim7/G N.C. G bass (N.C.)

D7 Gm/D C#dim7/D D

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FUGUE IN C MINOR

from *The Well Tempered Clavier Book I*

Johann Sebastian Bach

N.C. Cm Gm D7

Gm Cm Fm F7 Gm G7 Ab G7 Cm Fm Cm G7

Cm G7 Cm C7 Fm F7 Bb Bb7 Eb Ab Eb Bb7

Fb Bb7 Cm F7 Bb C7 Fm G7 Cm D7 Gm D7

Gm Cm C7 F D7 Gm G+ Ab F7 Bb G7 Cm C7 Fm

Cm G7 Cm C7 Fm F7 Bb Bb7 Eb Ab Dm7b5

G7 Cm Fm G7 Cm Fm Cm G7 Cm Cdim7

G7 Cm G7 Cm C7 Fm/C Cm G7/C C

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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#m7b5 D7 G C/E D/F# Em D
 C/E D/F# G D D7
 C6 D G C/E G/B Em Am G/B C6 D
 G G/F# C/E D/F# Em7 D
 G D D7 G G/F# C/E G/B Em
 G Em C G/B Em Em/D C C#m7b5 D7 G D/C E7/B Am Dm6Bm7b5 E7
 C C/E C7 F Dm7 G7 C G/B G C/E G/B Em Am G/B C6
 D D7 G G/F# C/E G/B Em C6 D G
 G7 C/G D7/G G Em/G D7/G G C/E G/B Em
 Am G/B C6 D G Em C G/B Em Em/D C6 C#m7b5 D7 G

1. Je - su, the joy of
 2. Through the way where
 man's de - sir - ing, Ho - ly wis - dom,
 hope is guid - ing, Hark, what peace - ful
 love most bright, Drawn by Thee, our
 mu - sic Em rings! C Where the flock, in
 souls as - pir - ing, Soar to un - cre -
 Thees con - fid - ing, Drink of joy from
 a - ted light, death - less springs.
 Word of God, our flesh that
 Theirs is beau - ty's fair - est
 fash - ioned With the fire of life im -
 plea - sure, Theirs is wis - dom's ho - liest
 pas - sioned. Striv - ing still to Truth un -
 irea - sure. Thou - dost ev - er lead Thine
 known, Soar - ing, dy - ing round Thy throne
 own In the love of joys un - known.

LITTLE FUGUE IN G MINOR

Fugue Theme
(originally for organ)

Johann Sebastian Bach

N.C.

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MARCH IN D MAJOR

from the *Anna Magdalena Notebook*
(originally for keyboard)

Johann Sebastian Bach

Moderate march tempo

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MINUET IN G MAJOR

from the *Anna Magdalena Notebook*
(originally for keyboard)

Johann Sebastian Bach

Animato

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

Johann Sebastian Bach

Allegro

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MUSETTE IN D MAJOR
from the *Anna Magdalena Notebook*
(originally for keyboard)

Johann Sebastian Bach

Moderato

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MY HEART EVER FAITHFUL
(*Mein glaubiges Herze, frohlocke*)
from *Cantata No. 68*
(originally for soprano and orchestra)

Johann Sebastian Bach

Andante con moto

My heart - ev-er faith-ful, Sing
prais - es, be joy - ful, My heart - cv-er faith - ful, Sing prais - es, be joy - ful, sing

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F B \flat C7 F C7 F C7 F G/B
 prais - es, be joy - ful, Thy Je - sus is near; My heart - ev - er faith - ful, Sing prais - es, be joy - ful, Sing prais - es, be joy - ful, Thy
 C G7 C G7 C G7 C F G7 C
 Je - sus is near!
 C7 F B \flat C \sharp dim7 A7 Dm A7 Dm A7 A -
 way_ with com-plain - ing, a - way_ with com-plain - ing, Faith ev - er main - tain - ing, My Je - sus is here; A - way with com-plain - ing, Faith
 Dm A7 Dm Gm Dm A7 Dm Dm A7 Dm A7
 ev - er main - tain - ing, My Je - sus is here, my Je - sus is here;
 Dm Gm6 Dm A7 Dm Dm G Cm F7 B \flat C7
 A - way_ with com-plain - ing, a - way_ with com-plain - ing, Faith ev - er main - tain - ing, My
 F7 B \flat C F C7 F C7 F B \flat C7 F
 Je - sus is here! My heart - ev - er faith - ful, Sing prais - es, be joy - ful, My
 C7 F C7 F B \flat C7 F B \flat G7/B
 heart - ev - er faith - ful, Sing prais - es, be joy - ful, sing prais - es, be joy - ful, Thy Je - sus is here, Sing prais - es, be
 C A7/C \sharp Dm C7/E F B \flat C7 F C7 F
 joy - ful, sing prais - es, be joy - ful, My heart - ev - er faith - ful, Sing prais - es, be joy - ful, sing
 F B \flat 6 F C7 F C7 F B \flat C7 F
 prais - es, be joy - ful, Thy Je - sus is here!

SHEEP MAY SAFELY GRAZE

from Cantata No. 208

Johann Sebastian Bach

F B \flat /F C7/F F Dm7 C7
 B \flat C/B \flat F/C C7 Dm B \flat F/C C F C7/F C7 F Dm G/F C/E F
 C/G G7 C F7 B \flat Gm7 C7 F C/B \flat F
 F C/B \flat F C7 F Gm/B \flat C7 F B \flat /F C7/F
 F Gm/B \flat F/C C7 F B \flat /F C7/F
 F Dm7 C7 B \flat C/B \flat F/C C7 Dm B \flat F/C C F C7/F F

O JESULEIN SÜSS

(originally for voice and basso continuo)

Johann Sebastian Bach

B♭ Gm D Gm C7/E C F B♭/D B♭ C7 F B♭

O Je - su - lein süß, o Je - su - lein mild, dein's
 O Je - su - lein süß, o Je - su - lein mild, dein's
 O Je - su - lein süß, o Je - su - lein mild, mit

F D7/F# Gm E♭/G F7/A B♭ E♭ F7 B♭

Va - ters Will'n hast du er - füllt, bist
 Va - ters Zorn hast du ge - stillt, du
 Freud' hast du die Welt er - füllt, du

E♭/G E♭ Cm7 F F/A B♭7/F B♭7/D B♭ E♭ Gm

kom - men aus dem Him - mel - reich, uns
 zahlst für uns all un - sre Schuld und
 kommst her - ab vom Him - mels - saal zu

C/E C C/E F F7 B♭/D B♭ B♭/D E♭ F7/C

ar - men Men - schen wor - den gleich, o
 bringst uns in dein's Va - ters Huld, o
 trö - sten uns im Jam - mers - mer - tal, o

B♭/D E♭ F/E♭ B♭/D B♭ E♭ C F7 B♭

Je - su - lein süß, o Je - su - lein mild!
 Je - su - lein süß, o Je - su - lein mild!
 Je - su - lein süß, o Je - su - lein mild!

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PARTITA NO. 1

Minuet

(originally for keyboard)

Johann Sebastian Bach

Allegretto animato

B♭ Cm7 B♭/D F B♭7 Cm B♭/D E♭ F7 Gm Adim B♭ F7

B♭ Cm7 B♭/D F B♭ C7 Dm Edim B♭/D C7 F B♭ C F

F/E♭ B♭/D E♭ A♭ Dm G7sus G7 Am6 D7 Gm

B♭/F E♭ B♭/D B♭7/F E♭ B♭/D E♭ A♭ B♭7 Cm Dm E♭ F Gm

Dm7 G7 Cm7 F7 B♭ E♭ F B♭ B♭

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PARTITA NO. 1 FOR VIOLIN SOLO

Bourrée

Johann Sebastian Bach

The image displays a page of a musical score for a violin solo. The score is for the Bourrée from Partita No. 1 by Johann Sebastian Bach. It is written in G major and 3/4 time. The music is presented on 11 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The piece features several trills, indicated by the 'tr' symbol above notes. The score concludes with a double bar line and repeat dots. The page number '41' is located in the top right corner.

PARTITA NO. 3 FOR VIOLIN SOLO
Prelude

Johann Sebastian Bach

N.C.
f

p *f*

p *f*

p

f

Musical score for Partita No. 3 for Violin Solo, Gavotte en Rondeau, page 43. The score consists of nine staves of music in G major, 3/4 time. It features various dynamics including piano (*p*) and forte (*f*), and includes trills and slurs.

PARTITA NO. 3 FOR VIOLIN SOLO
Gavotte en Rondeau

Johann Sebastian Bach

Musical score for Partita No. 3 for Violin Solo, Gavotte en Rondeau, page 43, showing the beginning of the piece. It includes the tempo marking "N.C." and a trill ornament (*tr*).

SONATA NO. 1 FOR VIOLIN SOLO

Presto

Johann Sebastian Bach

N.C.

The musical score is presented in a single system with 12 staves. The notation includes a treble clef, a key signature of two flats (G minor), and a 3/4 time signature. The music is characterized by a consistent eighth-note rhythmic pattern in the right hand, often with slurs and accents. The left hand provides a counterpoint with various rhythmic values, including quarter and eighth notes. The piece ends with a double bar line and repeat signs, indicating the end of the movement.

This page contains a single melodic line of music, consisting of 13 staves. The music is written in a minor key, indicated by two flats in the key signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several trills and grace notes throughout the piece. The music concludes with a double bar line and repeat dots. The overall style is that of a classical or romantic-era melodic exercise or study.

SONATA NO. 3 FOR VIOLIN SOLO

Allegro

Johann Sebastian Bach

N.C.

f

p

f

p

f

This page contains a single melodic line of music, likely for a violin or flute, consisting of 13 staves. The notation is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *p* (piano) and *f* (forte) markings. There are also accents over certain notes. The piece concludes with a double bar line at the end of the 13th staff.

SUITE IN E MINOR FOR LUTE

Bourrée

Johann Sebastian Bach

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SUITE NO. 2 FOR FLUTE AND STRINGS

Badinerie

Johann Sebastian Bach

Allegro giocoso

Bm C#m7b5 F#7 Bm

E7/G# E7 A D G#m7b5 C#7 F#m G#m7b5 C#7 F#m

Bm/D F#m/C# G#m7b5 C#7 F#m C#7 F#m B7/D#

Em/B B7 Em A7 Bm7 Em A7 D7

G/B D/A G6 D/F# A7 D A tr F#7/A#

Bm Em C/E

F#7 Bm F#7 Bm F# Bm

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SUITE NO. 1 FOR CELLO SOLO
Prelude

Johann Sebastian Bach

Briskly
N.C.

The musical score is written for a cello solo in G major, 3/4 time. It consists of 14 staves of music. The tempo is marked 'Briskly' and the performance instruction is 'N.C.' (No Cello). The piece begins with a continuous eighth-note pattern in the right hand and a more varied eighth-note pattern in the left hand. The music features several slurs and triplets, particularly in the later staves. The piece concludes with a final cadence on a whole note G.

SUITE NO. 3 FOR CELLO SOLO

Bourrée I

Johann Sebastian Bach

N.C.

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SUITE NO. 3 FOR CELLO SOLO

Bourrée II

Johann Sebastian Bach

Bourrée I D.C.
(no repeats)

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SUITE NO. 4 FOR CELLO SOLO

Bourrée I

Johann Sebastian Bach

N.C.

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SUITE NO. 4 FOR CELLO SOLO

Bourrée II

Johann Sebastian Bach

N.C.

Bourrée I D.C.
(no repeats)

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TOCCATA AND FUGUE IN D MINOR

(originally for organ)

Johann Sebastian Bach

N.C. Dsus Dsus2 D N.C.

D bass C#dim7/D N.C.

Dm N.C.

Bb/D Am/C Gm/Bb A N.C. Bb/D Am/C Gm/Bb

A N.C. Bb/D Am/C Gm/Bb A N.C.

Bb/D Am/C Gm/Bb A G#dim7 A/G Dm/F Dm Asus A A7

Dsus Dm Dsus2 Dm **Fugue** N.C.

D7/F# Gm D7/C Gm/Bb D7/A Gm/Bb D7/C Gm/D D7/F# Gm D7/A

Gm/Bb D7/A Gm/Bb D7/F# Gm Cm F/C

Bb Edim A Dm/F

C#dim7/E Dm Edim Dm A7/E Dm A7/G

Dm/F A7/E Dm/F A7/C# Dm A7/C# Dm A7/E Dm/F A7/E Dm/F A7/C# Dm Dm/F

Gm C C/E F Bb Bb/D

Edim A7 A7/C# Dm Dm/F C#dim7/Bb Dm/A

C#dim7/G Dm/A C#dim7/Bb Dm/A E7/G# A7

Dm A7 Dm A7 D7 Gm

A7 D7 G7 Cm D7 Gm

D D7 Gm D7 Gm D7 Gm D7 Gm D7 Gm D7 Gm D7 Gm D7

G7/B C A7/C# Dm Bb/D C/E C7/E

F Bb Gm C7/Bb C7/G F C7 F C7

F C7 F C7 F C7 F C7 F C7 F

A7 Dm A7 Dm A7 Dm A7 Dm A7 Dm A7
 Dm A7 Dm A7 Dm A7/C# Dm Dm6 A Dm/F Gm A Dm/F Dm Gm Am
 Bb Freely N.C.
 C#dim7 C#dim7/D Dm G#dim7 N.C.
 E7 Am/E C/E N.C.
 C/E A/G N.C. A/G Dm/F Dm/F
 G/F G/F C/E C/E F/E F/E Bb/D Bb/D
 C#dim7 C#dim7 D/C D/C Gm Gm/Bb Edim7 Dm/F Asus Am Bbadd2 Gm Dm

TWO-PART INVENTION IN D MINOR

Johann Sebastian Bach

Chord symbols for the first piece:

Staff 1: Dm, A7, Dm, A7, Dm

Staff 2: A7, Dm, Gm, C, F, Gm

Staff 3: C, F, Bb, C, F, C

Staff 4: Bb, C, F, C, F, C

Staff 5: Am, D7, Gm, C7, F, Dm

Staff 6: E7, Am, E7, Am, E7

Staff 7: Am, D, E7, F, Dm, E7, F

Staff 8: Dm, E7, Am, D7, Gm, C7

Staff 9: F, Dm, Em7 5, A7, Dm, A7, Dm, Gm

Staff 10: A7, Dm, A7, Bb, Gm6, Dm, Dm/A, A7, Dm

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TWO-PART INVENTION IN A MINOR

Johann Sebastian Bach

Chord symbols for the second piece:

Staff 1: Am, E7/G#, Am, E7, Am, E7/G#, Am, E7, Am, Dm, G7, C, C/B, Am, Dm, G7, C

Staff 2: F6, G7, C, G7/B, C, G7/B, C, G7, C, G7/B, C, Em, Am, D

Staff 3: G, G/F#, C/E, C, B7, C, Am, D, G, C, F#m7b5, B7, Em

Staff 4: Bb dim, A7, N.C., Ab dim, G7, N.C., C, F# dim, N.C., Fdim, E7

Staff 5: Am, E7/G#, Am, E7, Am, F#m7b5, B7, E7, Am, D# dim

Staff 6: E, E7, Am, E7/G#, Am6, E7/B, Am/C, Bb/D, E7, Am, Dm, E7, Fdim, D# dim, Esus, E7, Am

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TWO-PART INVENTION IN C MAJOR

Johann Sebastian Bach

N.C.

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LES SYLPHES

G. Bachmann

Moderato

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E_b B_b7 E_b
 B_b7 E_b B_b7
 E_b *Adim* E_b B_b7 E_b

ECOSSAISE

(originally for piano)

Ludwig van Beethoven

Leggero ed animato

E_b B_b E_b/B_b
 B_b7 E_b
 B_b E_b/B_b B_b7 B_b E_b/G E_b/G A_b B_b
 C_m D_{dim} E_b B_b E_b E_b E_b/G A_b
 B_b C_m B_b/D E_b B_b E_b

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FÜR ELISE

Poco moto

N.C.

Ludwig van Beethoven

A_m E A_m N.C. A_m E A_m
 A_m C G A_m E_{no3} N.C.
 A_m E A_m N.C. A_m E A_m A_m

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MINUET I IN G

(originally for piano)

Ludwig van Beethoven

Allegretto

N.C. G G/B G/D G D G G G/B G+/D#

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

G/D D G/D G G/B G/D G G/F E Adim/Eb D ¹G ²G

Trio

N.C. G D/C G/B D/F# G G+/D#

Em A7/C# D G A D N.C. D F# dim

D G Am/C D D7 Gsus G ¹Gsus G ²Gsus G **Minuet da capo**

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PIANO CONCERTO NO. 5 IN E♭ MAJOR, Op. 73 ("Emperor")

First Movement Theme

Ludwig van Beethoven

E♭ B♭7 E♭ A♭

E♭/B♭ B♭7 E♭

B♭7 E♭ A♭ E♭/B♭ B♭ E♭ A♭/C E♭/B♭

A♭ E♭ E♭m/G♭ F7 B♭ B♭7

E♭/B♭ B♭/D A♭/E♭ E♭/G B♭ B♭7 B♭7 E♭/B♭ B♭/D E♭ E♭/G

B♭ G♭ + B♭/F B♭ E♭m B♭ E♭m B♭

E♭m B♭ E♭m B♭ E♭m B♭ E♭m D♭ G♭ D♭ G♭ E♭m D♭/F E♭m D♭/F B♭

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E♭ m B♭ E♭ m B♭ E♭ B♭ E♭/G B♭ E♭ B♭ E♭ B♭ E♭ B♭ E♭

B♭ 7 E♭ B♭ 7 E♭ B♭ E♭ B♭

E♭ B♭ Gm D♭

E♭ A♭ E♭ A♭ E♭/G A♭ A♭/C

E♭ F7/A B♭ B♭/D F7 G/B Cm Dm E♭ Fm B♭/D E♭ E♭/G

A♭ G/B Cm G7/B Cm F7 A♭ F7/A E♭/B♭

B♭ 7 E♭/G A♭ B♭/A♭ E♭/B♭ B♭ E♭ B♭ 7/A♭

E♭/G A♭/E♭ A♭ B♭ E♭/B♭ B♭ m C7/G B♭/F B♭

C7/E B♭ m/D♭ C7 Fm B♭ E♭ B♭ E♭

A♭ B♭ B♭ 7

E♭ B♭ 7 E♭

B♭ 7

B♭ 7 9 E♭

PIANO SONATA NO. 1 IN F MINOR

Op. 2, No. 1

First Movement Theme

Ludwig van Beethoven

Allegro

N.C. Fm C7/E Fm C7/G

Fm/Ab Bb m6 N.C. C N.C. Cm Fm/C Bb m7 Eb/Bb

Ab Bb Ddim Eb Ab/C Db Ddim Eb Ab/C Db Ddim Eb

Eb 7 Ab/Eb Eb 7 Ab/Eb Eb 7 Eb/Db Ab/C Eb/G Ab Bb 7/F

Eb Bb 7/F Eb Db dim7 Ab/C Db dim7 Ab/C Eb/G Ab Eb/Bb Ab/C Db 6

Ab/Eb Eb/Db Ab/C Db 6 Ab/Eb Eb 7 Ab N.C. Ddim7

Ab/Eb Eb 7 Ab Db dim7 Ab/Eb Eb 7 Ab Ddim7 Ab/Eb Eb 7 Ab maj 7sus4,2 Ab

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PIANO SONATA NO. 1 IN F MINOR

Op. 2, No. 1

Second Movement Theme (Minuet)

Ludwig van Beethoven

Allegretto

Gdim/F Fm C7/G Fm C/Eb Fm Bb m7/Ab

Ab Eb 7/Bb Ab Eb/G Ab Ab/C Eb 7/Bb Ab Eb/G Ab Bb m/Db Ab/Eb Eb 7no5,3

Ab N.C. Ab/Eb Eb 7no5,3 Ab Gdim7 Gdim/Bb Ab Ab/C

Adim7 Bb m Bb m/F F7 Bb m N.C. Bb m/F F7 Bb F7

Bb F7 Bb N.C. Edim7 Fm Eb dim7 Fm Gdim7 Bb dim7

Fm/C C7no5,3 Fm N.C. Fm/C C7no5,3 F C C F

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PIANO SONATA NO.1 IN F MINOR

Op. 2, No. 1

Fourth Movement Theme

Ludwig van Beethoven

Prestissimo

Fm Edim7/F Fm C7/E Fm Edim7/F

Fm C7/E Fm Eb7/G Ab Eb7/G Ab Eb7/G Ab C/E Fm Db7 C C7/E Fm C7/E

Fm C7/E Fm D7/F# G Cdim7/G G Cdim7/G

G G7

N.C. Ab Cm/G Cdim/F# Cm/G Ab Cm/G Cdim/F#

Cm/G Ab Cm/G F#dim7 Cm/G Ab Cm F#dim7 Cm/G Ab Db/F Gdim C7/E Fm G7/B Cm

Bdim/D Cm/Eb Bb/F F#dim Cm/G G Cm Ab Db/F Gdim C7/E Fm G/B Cm

G7/D Cm/Eb Fm6 F#dim7 Cm/G G Cm Bb/D

Eb C/E Fm Fm6 Eb/G Gm6 Fm/Ab Ab7 Cm/G G

Cm Bb/D Eb C/E Fm Fm6 Eb/G Gm6

Fm/Ab Ab7 Cm/G G Cm G7 G Cm G7

Cm G7 Cm G Cm C7 Fm

PIANO SONATA NO. 8 IN C MINOR ("Pathétique")

Op. 13

First Movement Theme

Ludwig van Beethoven

Allegro di molto e con brio
C bass

Chord symbols: Eb, Fm6, Cm/G, Ab, F#dim7, G7, C, Cbass, Cm, G/D, Eb, Fm6, Cm/G, Ab, F#dim7, G, Cm, G7, Cm, Ab7, G, Cm, G7, Ab7, G, Ab, Adim, Bb, F7/Bb, Bb, F7/Bb, Bb, F7/Bb, Bb, F7/Bb, Eb.

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PIANO SONATA NO. 8 IN C MINOR ("Pathétique")

Op. 13

Second Movement Theme

Ludwig van Beethoven

Adagio cantabile

Chord symbols: Ab, Eb/Db, Ab/C, Eb/G, Ab, Eb/G, Fm, Bb7/F, Eb, Eb/G, Eb/Db, Ab/C, F7no3, Bbm, Eb7, Eb7/Ab, Ab, Ab, Eb/Db, Ab/C, Eb/G, Ab, Eb/G, Fm, Bb7/F, Eb, Eb/G, Eb/Db, Ab/C, F7no3, Bbm, Eb7, Eb7/Ab, Ab.

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PIANO SONATA NO. 8 IN C MINOR ("Pathétique")

Op. 13

Third Movement Theme

Ludwig van Beethoven

Allegro (♩ = 96)

Chord symbols: N.C., Cm, G7/C, Cm, G/B, Abmaj7, G, Fdim7, Cm/Eb, Ab7, Cm/G, G, Cm, Fdim7, Cm/Eb, Ab7, Cm/G, G, Cm, C/E, Fm, G7, Ab, C/G, Fm, G, Cm, G, Cm, G, Cm.

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PIANO SONATA NO. 14 IN C# MINOR ("Moonlight")

Op. 27, No. 2

Second Movement Theme

Ludwig van Beethoven

Allegretto

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PIANO SONATA NO. 15 IN D MAJOR ("Pastoral")

Op. 28

First Movement Theme

Ludwig van Beethoven

Allegro
N.C.

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PIANO SONATA NO. 14 IN C# MINOR ("Moonlight")

Op. 27, No. 2 (Sonata quasi una Fantasia)

First Movement Theme

Ludwig van Beethoven

Adagio sostenuto

C# bass Bbass Abass F# bass G# bass

C# bass B# bass C# bass F# bass B# bass

Ebass Ebass D# bass C# bass Bbass A# bass

Bbass Ebass G# bass F# bass Ebass Ebass G# bass Ebass

Bbass Ebass G# bass Ebass Bbass G# bass E# bass F# bass

Bbass B# bass C# bass F# bass E# bass

F# bass D# bass C# bass B# bass C# bass F# bass G# bass G# bass

G# bass Abass F# bass G# bass C# bass B# bass C# bass F# bass

Bbass Ebass D#bass Ebass D#bass C#bass B#bass C#bass

F#bass G#bass C#bass F#bass Abass F#bass C#bass F#bass Abass F#bass

C#bass F#bass D#bass Ebass C#bass D#bass B#bass C#bass Abass G#bass F#bass G#bass

C#bass B#bass C#bass G#bass C#bass

G#bass C#bass G#

PIANO SONATA NO. 19 IN G MINOR

Op. 49

First Movement Theme

Ludwig van Beethoven

Andante (♩ = 60)

Gm F#dim/A Gm D7 Gm F#dim/A Gm Cm Gm/Bb D7/F# Gm Cm6 Gm/D D

Gm F#dim/A Gm D7 Gm F#dim/A Gm Cm Gm/D Dm Cm/Eb C/E F

F7/A Bb F7/A Bb F7/A Bb Bb 7/Ab

Eb/G Eb Bb/F F7 B Bb 7/Ab Eb/G Eb Bb/D Cm/Eb

Bb/F F7 Bb F7 Bb F7 F7/Bb Bb

PIANO SONATA NO. 19 IN G MINOR

Op. 49

Second Movement Theme

Ludwig van Beethoven

Allegro

N.C. G/B Am G Am/C G/B Am F#dim G Am G/B Am/C C#dim7 Dm G/B Am
 G N.C. Am/C G/B Am F#dim G Am G/B Am/C G/D D7 G D7/F# G
 D7/F# G D7/F# G D7/F# D7/F# G/B Am G Am/C G/B Am F#dim G Am no5 G/B Am/C G/D D G

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PIANO SONATA NO. 21 IN C MAJOR ("Waldstein")

Op. 53

First Movement Theme

Ludwig van Beethoven

Allegro con brio

C D7/C G/B Bb C/Bb F/A Fm/Ab G7 Fm/Ab G7 Fm/Ab G7 Fm/Ab G7 Cm G

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PIANO SONATINA NO. 1

First Movement Theme

Ludwig van Beethoven

Moderato

G D7/F# G N.C. Dno3 G/D D N.C. G G7
 C/G D7/G G/B C G/D D D7/G G D G/D D/A N.C.
 G D/A G/B N.C. D G/D C/D D N.C.
 G D7/F# G N.C. Dno3 G/D D N.C. G G7 C/G D7/G
 G/B C G/D D D7/G G D7 G/D D
 G/D D7 G/D D D7 G

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RONDO À CAPRICCIO
(Rage Over a Lost Penny)
Op. 129 (Posthumous)

Theme

(originally for piano)

Ludwig van Beethoven

Allegro vivace

Chords: G, D7/G, G, Em, B7no3, Em, A7no3, D, G, D7/G, G, D7/G, G

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SYMPHONY NO. 1 IN C MAJOR

First Movement Theme

(originally for orchestra)

Ludwig van Beethoven

Allegro con brio

Chords: C, Dm (A), Dm (A), Dm (A), Dm (A), Dm (A), Dm, Fm6/C, G7/B, C, F, C/G, G7, C, G7/C, C, G7/C, C, A, Dm (A), Dm (A), C, N.C., G, C/G, G, C/G, G, C/G, G, G, C/G, G, etc.

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SYMPHONY NO. 1 IN C, OP. 21**Second Movement Theme****Ludwig van Beethoven***Andante cantabile con moto*

F C7 F C F C C7
 F C C7 F C F C F C A7
 Dm G7 C G7 C G C G
 A7 Dm G7 C C7 C#dim7 Dm C/G G7
 C G7 C E7 Am C#dim7 Dm C/G G7 C G7 C E7 Am E7
 Am C7 F D7 G E7 Dm/F C/G G7 C G7 C/G
 G7 C/G G7 C/G G7 C etc.

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SYMPHONY NO. 1 IN C, OP. 21**Third Movement Theme (Scherzo)****Ludwig van Beethoven***Allegro molto e vivace*

F/C G/C C G C Am D G E F Dm G C N.C.
 Ab/C G/B Ab/C G/B Ab/C Db Eb Fm/Ab Eb/G Fm/Ab Eb/G F/A G7/B Cm
 Db/F Eb7/G Ab Gb Ab7/Gb Db/F Ebm/Gb Db/Ab Ab
 Db Ab7/Db Db Ab7/Db Db Ab7/Db Db Ab7/Db
 Db Bbm Bb Ebm C#

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Em C F/C G/C C G C Am D G E
 F Dm G C G C Am D G Am Bb Gm C F C F Dm G C F
 C/G G7 C Db/C C Dmb5/C C Db/C C Dmb5/C C Db/C
 C Dmb5/C C G7 C G7 C G
 C G C G C G C G etc.

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

Ludwig van Beethoven

Allegro molto e vivace

C G7/C C D7 G A7 Dm
 G7 Csus C Dm7 C/G G7 C A7 Dm G7 Csus C
 Dm7 C/G G C G C G C G C G7 C etc.

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SYMPHONY NO. 2 IN D, OP. 36
First Movement Theme

Ludwig van Beethoven

Allegro con brio

D G6
 E7 D7
 G D#dim7 Em D#dim7 Em A7 D
 G A7 D
 Gm A7b Dm
 Bb E7 Am/E E7
 Am/E E Am/E E Am Am
 E F7 E F7 E F7 E F7 E F7 E A etc.

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SYMPHONY NO. 2 IN D, OP. 36

Second Movement Theme

Ludwig van Beethoven

Larghetto

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SYMPHONY NO. 2 IN D, OP. 36

Third Movement Theme

Ludwig van Beethoven

Scherzo Allegro

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A7 Dm Bb A D C7 F A7

Dm Bb A D Bb A

D A D A D A7 D

1 2

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

Ludwig van Beethoven

Allegro molto

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

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

G D7 G Bb7 A A7 D/A Ddim7/A A A7 D/A Ddim7/A A D A D

A D E7 A E A E A D

A D A D F# Bm B E Adim7/E E7

A/E E7 A E7 A E7

A F# Bm A D A/E E Am

E7 Am G G7 C Dm C/G

G7 Am Bb Am/E E A D6 B7 A/E

E7 A D B7 A7/E etc.

SYMPHONY NO. 3 IN E \flat MAJOR ("Eroica")

First Movement Theme

Ludwig van Beethoven

Allegro con brio

Chords: Eb, Gm/D, B \flat 7/D, Eb, Ab Eb/B \flat , Ab/C, Eb/B \flat , B \flat 7, Eb7, C7, Fm, D \flat /F, Eb7, Ab, Ab/C, C7, B \flat , B \flat 7, Eb/B \flat , F \sharp dim7/B \flat , B \flat /Ab, Eb/G, B \flat /Ab, Eb/G, B \flat /F, B \flat , Eb.

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SYMPHONY NO. 3 IN E \flat MAJOR ("Eroica")

Second Movement Theme

Ludwig van Beethoven

Adagio assai

Chords: Cm, G, G/Ab, G/B, Cm, Fm, G, Cm, Fm, Cm, Cm/G, G, G/F, G/B, B \flat 9, Eb, B \flat /D, Cm, Gdim, C7/E, Fm, Ab7, G, Cm/G, G, N.C., C7, Fm, D \flat , Bdim7, Fm, Cm/E \flat , Fm, G7, Cm, B \flat 7/D.

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Chords: Eb, Bb, Ab/C, Bb9, Gdim, C7/E, Fm, Ab7, G, C/G, G7, Cm/G, N.C., C7, Fm, Db, Bdim7, Fm, Ab7, G, Cm, G, Cm, Fm6, Fdim7, G7, Cm, Cm/G, G7, Cm, Fm, G7, Cm

SYMPHONY NO. 3 IN Eb MAJOR ("Eroica")

Third Movement Theme

Ludwig van Beethoven

Allegro vivace

Chords: Eb, Ab/Eb, Eb, Ab/Eb, Eb, Ab/Eb, Eb, Ab/Eb, Eb, Ab/Eb, Eb, Bb9/Eb, Eb, D+, Eb, Ddim, F7/C, Bb, Bdim, Cm, Bb, Cm, F, Bb, Eb/Bb, Ab/Bb, Eb/Bb, Ab/Bb, Eb/Bb, Ab/Bb, Eb/Bb, Ab/Bb, Eb/Bb, Eb/Bb, Eb, Ddim, D+, Eb, Cm6, Bb, Bb/D, Cm7, Bb, Cm7, Bb, F7/C, Dm, Cm, Bb, Cm, F7, Bb

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SYMPHONY NO. 3 IN Eb MAJOR ("Eroica")

Fourth Movement Theme

Ludwig van Beethoven

Allegro molto

Chords: N.C.

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SYMPHONY NO. 4 IN B \flat , OP. 60

First Movement Theme

Ludwig van Beethoven

Allegro vivace

F7

B \flat

E \flat /B \flat F7/B \flat B \flat Gm/B \flat F/A E \flat /G Dm/F B \flat /D Cm/E \flat F7sus

B \flat E \flat /B \flat F7/B \flat B \flat Gm/B \flat F/A E \flat /G Dm/F Cm/E \flat B \flat /D Cm/E \flat

F7sus F7 Gm Cm F7 B \flat etc.

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SYMPHONY NO. 4 IN B \flat , OP. 60

Second Movement Theme

Ludwig van Beethoven

Adagio

E \flat A \flat /E \flat B \flat /E \flat E \flat A \flat E \flat /B \flat B \flat E \flat /B \flat B \flat E \flat /B \flat F7/B \flat B \flat G7 Fm/A \flat

B \flat 7 Cm Fm E \flat /B \flat C7/B \flat B \flat 7 E \flat A \flat /E \flat B \flat /E \flat E \flat A \flat

E \flat /B \flat B \flat E \flat /B \flat B \flat E \flat /B \flat F7/B \flat B \flat G7 Fm/A \flat B \flat 7 Cm Fm E \flat /B \flat C7/B \flat B \flat 7 E \flat etc.

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SYMPHONY NO. 4 IN B \flat , OP. 60

Third Movement Theme

Ludwig van Beethoven

Allegro vivace

B \flat F7 Adim7

Edim7 F C

F Gm7 F/A B \flat C7 F

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SYMPHONY NO. 4 IN B \flat , OP. 60

Fourth Movement Theme

Ludwig van Beethoven

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SYMPHONY NO. 5 IN C MINOR, Op. 67

First Movement Theme

Ludwig van Beethoven

Allegro con brio

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C/G G7 C Eb/G Edim7 C7 F F/A F#dim7 D7 G Abdim7
 Bdim7 Ddim7 D G7/D
 G7/B C G7/D C/E F6 C/G G G/B C G7/D C/E
 F6 C/G G7 C G C G C
 G C G C Fm/Ab C/E Fm Db/F
 N.C. F#dim7
 N.C. Cm
 G Cm G Cm G Cm G Cm G Cm G Cm G Cm G Cm

Detailed description: This is a guitar score for the second movement theme of Beethoven's Symphony No. 5 in C minor. The score is written in C minor (three flats) and 3/4 time. It consists of seven staves of music. The first six staves show a melodic line with various chords indicated above the notes. The seventh staff shows a bass line with chords. The chords listed are: C/G, G7, C, Eb/G, Edim7, C7, F, F/A, F#dim7, D7, G, Abdim7, Bdim7, Ddim7, D, G7/D, G7/B, C, G7/D, C/E, F6, C/G, G, G/B, C, G7/D, C/E, F6, C/G, G7, C, G, C, G, C, G, C, Fm/Ab, C/E, Fm, Db/F, N.C., F#dim7, N.C., Cm, G, Cm, G, Cm, G, Cm, G, Cm, G, Cm, G, Cm, G, Cm.

SYMPHONY NO. 5 IN C MINOR
Second Movement Theme

Ludwig van Beethoven

Andante con moto

Ab Db Gdim C F Gm Cm Ab N.C.
 Ab Eb Ab Fm Cm Eb
 Ab Fm Cm Eb 3 Ab Eb 3 Ab

Detailed description: This is a piano score for the second movement theme of Beethoven's Symphony No. 5 in C minor. The score is written in C minor (three flats) and 3/4 time. It consists of three staves of music. The first staff shows a melodic line with chords indicated above the notes. The second and third staves show a bass line with chords. The chords listed are: Ab, Db, Gdim, C, F, Gm, Cm, Ab, N.C., Ab, Eb, Ab, Fm, Cm, Eb, Ab, Fm, Cm, Eb, Ab, Eb, Ab.

SYMPHONY NO. 5 IN C MINOR

Third Movement Theme

Ludwig van Beethoven

Allegro

N.C. G Cm G7/C N.C. G Cm Ddim/C F#dim7 G N.C. Cm G7/D Cm/Eb G/B Cm Ab Bb Ebm Bb/F Gb Bb/D Ebm C_b7 Db Gb C_b Ab7 Bb Ebm Bb Ebm Bb Ebm Bb N.C. F7 Bbm F7/Bb Bbm F7 etc.

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SYMPHONY NO. 5 IN C MINOR

Fourth Movement Theme

Ludwig van Beethoven

Allegro

C G7 C G C G C G C F C F C F C G/B C G C G/B C G C G G C/G G C/G G C/G G7 C G C/Bb F/A Bdim G C G C G D G C F/C C G7/B C G C G7/B C G C C#dim Dm A7 Dm F C7/E F C7 C7+5 F F#dim C/G Ab Am G/B C F G C etc.

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SYMPHONY NO. 6 IN F MAJOR ("Pastoral")

First Movement Theme

Ludwig van Beethoven

Allegro ma non troppo

F(no 3rd) C7/F

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

F C/F F C C

F/C C7 F C7/F

F C7/F F C7/F F C7/F F

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

Second Movement Theme

Ludwig van Beethoven

B♭ E♭/B♭ B♭ F7/B♭ B♭ F B♭ E♭/B♭ B♭ F7/B♭ F B♭ F7 B♭/F F7 B♭/F F7 Gm F7

B♭/F F7 B♭/F F7 Gm F7 B♭/D Cm7/E♭ B♭/F F7 B♭

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SYMPHONY NO. 6 IN F MAJOR ("Pastoral")

Third Movement Theme

Ludwig van Beethoven

Allegro

N.C.

A/D

D A/D D N.C.

D A/D D

A/D D N.C.

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Chord annotations for the first system:

- Staff 1: C
- Staff 2: F/C, C, F/C, C, G, C
- Staff 3: F
- Staff 4: N.C.
- Staff 5: F/A, Bb6, F/C, C, F, N.C.
- Staff 6: F/A, Bb6, F/C, C, F

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

Ludwig van Beethoven

Allegro

Chord annotations for the second system:

- Staff 1: Cdim/Eb, Cdim, Db, Cdim/Eb, Cdim, Db, Ddim7, Eb m
- Staff 2: N.C., Ddim/F, Ddim, Eb m, Ddim/F, Ddim, Eb m, Edim
- Staff 3: Fm
- Staff 4: Gdim
- Staff 5: Adim, Bb m

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

Ludwig van Beethoven

Allegretto

Chords and accidentals in the score:

- Staff 1: C, C/F
- Staff 2: F
- Staff 3: B \flat /D, C7/E, F, Dm, B \flat 6, C
- Staff 4: F, B \flat /D, C7/E
- Staff 5: F, Dm, B \flat 6, C, F
- Staff 6: B \flat /D, C7/E, F, Dm, B \flat , C, F, F/A, C/E
- Staff 7: F, C7, F, C, F, F/A, C/E, F, C7/G
- Staff 8: F/A, G, C, G7/D, C/E, G7
- Staff 9: C/G, G7
- Staff 10: C, F, C, G7, C, F, C, G7
- Staff 11: C, F, C/G
- Staff 12: C/F, F

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 D/F# A A7 D/F#
A E A E A/E E A E A/E
A#dim/E E7 E/B E/G# E A

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SYMPHONY NO. 7 IN A MAJOR

Second Movement Theme

Ludwig van Beethoven

Allegretto

Am E/G# Eno3 Am C/G G Gsus⁴/₂ G
C C B Bm A Am E/G# Am
Eno3 Am Am E/G# Eno3 Am
C/G G Gsus⁴/₂ G C C B Bm
A Am E/G# Am Eno3 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 F#dim7/A C/G G C
B Bm A Am E/G# Am E(no 3rd) E Am

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SYMPHONY NO. 8 IN F, OP. 93

Fourth Movement Theme

Ludwig van Beethoven

Allegro vivace

N.C. F C7 N.C. Gm F/A F N.C. F6 C/E Bb/D C6

F#dim/A Gm/Bb Gm/Bb C6 Bb/D C/E F F/A C/G G7sus C C(no 3rd) C C(no 3rd) C C(no 3rd) C G/C C F/CC G/C C

N.C. F C7/F F C7/F F C7/F F C7/F F F C7/F F

C7/F F C7/F Bb/F D D7 Gm Gm/Bb F#dim/A C7 Bb/D C7/E F Dm Bb Gm7 C7 F

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SYMPHONY NO. 9 IN D MINOR, OP. 125

First Movement Theme

Ludwig van Beethoven

Allegro, ma non troppo, un poco maestoso

N.C. A7 Dm Gm D7 Eb

Edim7 A7 Dm/A A7 Gdim7 G#dim7 Dm/A Dm

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SYMPHONY NO. 9 IN D MAJOR

Second Movement Theme

Ludwig van Beethoven

Molto vivace

N.C.

Dm A(no 3rd) Dm A

Am E Am Dm A

Dm Am E Am Am E/G#

Am A Dm/A A7 Dm/A

Am E/A Am A Dm/A A7

Dm/A A Dm/A A7 Dm/A A7

Dm A7 Dm A7 Dm A7

Dm A7 Dm A7 Dm Gm

Dm/A A7 Dm Gm Dm/A A7 Dm

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SYMPHONY NO. 9 IN D MINOR, OP. 125**Third Movement Theme**

Adagio molto e cantabile

Ludwig van Beethoven

B \flat F7/E \flat B \flat /D F7/A B \flat F7/A Gm7 C7/G B \flat /F F7sus F7 B \flat /F F7/E \flat B \flat /D F/A F7/A B \flat sus Gm7

B \flat /F F7sus/E \flat Cm7/G F F7 \sharp 5 B \flat /F B \flat F7 F7 \sharp 5 B \flat /F B \flat F7/E \flat B \flat /D Cm7sus F7/C B \flat Cm6 Gm Eb C7/E

B \flat /F F7 B \flat F7/A F7 B \flat F7/C B \flat Eb C7/E B \flat /F F7 D7/F \sharp D

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(originally for soloists, chorus, orchestra)

Ludwig van Beethoven

Allegro assai

D A D D/A A

Freu - de, schön - er Güt - ter fun - ken, Toch - ter aus E - ly - si - um,

D G D/A A D

wir be - tre - ten feu - er trunk - en, Himm - li - sche, dein Hci - lig - tum!

A D/A A D/A A F \sharp /A \sharp F \sharp Bm E A

Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - leilt; al -

D D/C G/B B \flat +5 D/A A D

- ic Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel weit.

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(originally for orchestra)

Ludwig van Beethoven

Allegretto

D A/D A7 D/A D D A/D F \sharp 7

Bm A D To Coda ⊕ D

A/D A7 D/A D A/D F \sharp 7 Bm

A D A/D A7 D N.C.

C \sharp C \sharp /E \sharp F \sharp m C \sharp C \sharp /E \sharp C \sharp F \sharp m/C \sharp C \sharp F \sharp m F \sharp

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Bm F# B Bm

1 D/A 2 D/A D.C. al Coda

CODA

D A/D A7 D Bm

A D A/D F#7/C#

Bm G# C#m F# B Em A7 D B Em A7 D

VIOLIN CONCERTO IN D MAJOR, Op. 61

Third Movement Theme

Ludwig van Beethoven

D A/C# D G A D A D

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

A/C# D G A D A D A/C# D G

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

A D A D A/C# D G A G/B A/C#

D D/F# G D/F# G D/F# G D/F# G D/A A/G D/F# G D/A A/G

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

D A7 D

CARNIVAL OF VENICE

Julius Benedict

Moderately

Musical score for 'CARNIVAL OF VENICE' by Julius Benedict. The piece is in 3/4 time and marked 'Moderately'. The score consists of three staves of music. Chord symbols are placed above the notes: C, G7, C, G7, C, G7, C, G7, C.

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RAKOCZY MARCH

Hector Berlioz

Bright

Musical score for 'RAKOCZY MARCH' by Hector Berlioz. The piece is in 3/4 time and marked 'Bright'. The score consists of six staves of music. Chord symbols are placed above the notes: Am, E, Am, E, Am, E, Am, E, F#m, E, B7, E, B7, E, B7, E, E, Am, E, Am, E, Dm, E, Am, E, Am, E, Am, E, Am, A7, Dm, A7, Dm, A7, Dm, A, Dm, E, Am, E, Am, E7, Am, E7, Am.

TRIO

Musical score for the 'TRIO' section of 'RAKOCZY MARCH'. The key signature changes to two sharps (D major). The score consists of six staves of music. Chord symbols are placed above the notes: A, C#7, F#m, A7, D, Bm, A, E7, A, E7, A, Dm, A, C, G7, C, G7, C, G7, C, G7, C, G7, C, A, C#7, F#m, A7, D, Bm, A, E7, A, E7, A.

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VILLANELLE

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

Hector Berlioz

Allegretto $\text{♩} = 96$

A E/G#

Quand vien - dra la sai - son nou vel - le,

Quand au - ront dis - pa - ru les froids,

Tous les deux nous i - rons, ma bel - le, Pour cueil - lir le mu -

guet aux bois. Sous nos pieds é - gré -

nant les per - les Que l'on voit, au ma - tin trem - bler,

Nous i - rons é - cou - ter les

mer - les, Nous i - rons é - cou - ter les mer - les Sif - fler.

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WHEN JESUS WEPT

(originally for chorus)

William Billings

Canon (N.C.) 1

When Je - sus wept, the fall - - ing tear in mer - cy

2

flowed be - yond all bound; When Je - - sus groaned, a

3

trem - bling fear seized all the guilt - y world a - round.

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AGNUS DEI

(adapted from Intermezzo from L'Arlesienne)

Georges Bizet

Allegro moderato

Eb A \flat /C Eb/B \flat A \flat Eb/G Eb/B \flat Cm Fm B \flat A \flat /C B \flat dim 7
 A - gnus De - i! qui tol - lis pec - ca - ta mun - di, mi - se -
 Fm/A \flat Fm Cm F7 B \flat Eb/G D \flat /F Cm/Eb
 re - re, mi - se - re - re no - blis. A - gnus De - i! qui - tol - lis pec - ca - ta
 B \flat /D 3 D \flat A \flat /C Fm Cm/Eb A \flat Eb/G Fm B \flat B \flat m6 C7
 mun - di, mi - se - re - re, mi - se - re - re, mi - se - re - re no - blis A - gnus, A - gnus De - i! qui -
 Fm \flat /C C7 B \flat dim 7/F Fm Fm6 G7 Fm6 G7 Cm6/G G7 \flat 9 Bdim 7/C Cm
 tol - lis pec - ca - ta mun - di, A - gnus, A - gnus De - i! qui - tol - lis - pec - ca - ta mun - di, do - na
 B \flat m/D \flat B \flat m A \flat /Eb Fm6 Cm/G F7/A Eb/B \flat B \flat 7/A \flat Eb/G B \flat /F Eb/D Eb/D \flat A \flat /C Eb/B \flat Cm/B \flat B \flat 7
 no - bis pa - cem. A - gnus De - i! do - na pa - cem. A - gnus De - i! do - na no bis pa -
 Eb N.C. Gm F \sharp m7 Gm Fm7 Eb/B \flat B \flat Eb/B \flat B \flat Eb
 cem. Do - na no - bis, Do - na pa - cem.

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CARMEN (Opera)

Entr'acte to Act III

Georges Bizet

Andantino, quasi Allegretto

Eb B \flat 7/Eb Eb Cm/Eb F7
 Cm7 F7 B \flat 7 Eb B \flat 7/Eb Eb
 Cm/Eb F7 Gm Cm7 F7 B \flat 7 Eb 7 Ab 7

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Chord markings: F7, Eb/Bb, Bb 7sus, Bb 7, Eb, Eb/D, Cm7, Bb 7, Eb, Eb/D, Cm7, Bb 7, Eb. Time signature: 3/4.

FARANDOLE
from *L'Arlésienne*

Georges Bizet

(incidental theatre music for orchestra, later collected into 2 suites)

Allegro

Chord markings: Cm, Gm/Bb, Ab, Cm, Eb, Bb, Eb 7, Ab, Fm6, Gm/Bb, G7, Cm, Gm/Bb, Ab, Cm, Eb, Bb, Eb 7, Ab, Fm7, G7, 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, C.

LA FLEUR QUE TU M'AVAIS JETÉE

from *Carmen*

(opera)

Georges Bizet

Andantino

La fleur que tu m'a - vais je - té - e dans ma pri - son m'é - tait res -
 té - e. Flé - trie et sé - che, cet - te fleur gar - dait tou -
 jours sa douce o - deur; et pen - dant des heu - res en -
 tiè - res, sur mes yeux, fer - mant mes pau - piè - res, de
 cette o - deur je m'en - i - vrais et dans la nuit je te vo -
 yais! Je me pre - nais à te mau - di - re, à
 te dé - tes - ter, à me di - re: Pour - quoi faut - il que le des -
 tin l'ait mi - se là sur mon che - min! Puis
 je m'ac - cu - sais de blas - phè - me, et je ne sen - tais en moi -
 mé - me... je ne sen - tais qu'un seul dé - sir... un seul dé -
 sir, un seul es - poir: te re - voir, ô Car - men oui, te re -
 voir! Car tu n'a - vais eu qu'à pa - rai -
 tre, qu'à je - ter un re - gard sur
 moi, pour t'em - pa - rer de tout mon é - tre,
 ô ma Car - men! Et j'é - tais u - ne chose à toi!
 Car - men, je t'ai me!

OVERTURE TO CARMEN (opera)

Selected Themes

Georges Bizet

Allegro giocoso

The musical score consists of ten staves of music in the key of D major (two sharps). The tempo is marked *Allegro giocoso*. The notation includes treble clefs, a 2/4 time signature, and various rhythmic patterns such as eighth and sixteenth notes. Chord diagrams are placed above the staff lines, indicating the fretting for the guitar. The chords used include: A, E7, A, E7, A, A/G#, B7/F#, E, D, A7sus, D, G#m7b5, C#, E7, A, E7, A, E7, A, A/G#, B7/F#, E, C, C/G, C, C/G, E7, A, F#m, C#7, F#m, C#7, F#m, C#7, F#m, C#7, D, D/F#, C#no3rd, N.C., D/F#, N.C., E7, A, E7, A, E7, A, A/G#, B7/F#, E, D, A7sus, D, A7sus, D, G#m7b5, C#, E7, A, E7, A, E7, A, A/G#, B7/F#, E, C, C/G, C, C/G, E7, A.

SEGUIDILLA
 from *Carmen* (opera)

Georges Bizet
Allegretto

F# Em6 G/A A7 D
 Près des rem - parts de Sé - vil - le, chez³ mon a - mi Lil - las Pas - tia, j'i -

G C Bm Bb+ D/A Bb+
 rai dan - ser la Sè - gué - dille et boi - re du man - za - nil - la. J'r - rai chez mon a - mi Lil - las

Bm Em Bm Cm7b5/B Bm G7 Bb/Ab A7
 Pas - tia.

D D+ D6
 Oui, mais tou - te seule on s'en - nuei - e, et les vrais plai - sirs sont à deux; donc, pour me te - nir

A7/D D
 com - pa - gni - e, j'em - mè - ne - rai mon a - mou - reux! Mon a - mou -

D+ D6 A7/D D G/B Eb7/Bb
 reux! il est au dia - ble! Je l'ai mis à la por - te hier! Mon pau - vre cœur,

A7 D7 G/B Eb7/Bb A7 D7 Bb/D Adim7/D
 très con - so - la - ble, mon cœur est li - bre com - me l'ai! J'ai des ga - lants à la dou - zai - ne,

Gm/D Dm Bb/D F7/D Eb D
 mais ils ne sont pas à mon gré. Voi - ci la fin de la se - mai - ne: Qui veut m'ai - mer? Je l'ai - me - rai!

Eb/Db C7 Eb/Db D Eb/Db C7 Eb/Db D Eb dim
 Qui veut mon â - me? Elle est à pren - dre! Vou - s ar - ri - vez au bon mo - ment! Je n'ai

D Eb dim D Eb dim D Eb dim D D7 F#
 gué - re le temps d'at - ten - dre, car a - vec mon nou - vel a - mant près des rem - parts de Sé -

Em7 G/A A7 D
 vil - le, chez³ mon a - mi Lil - las Pas - tia, nous

G C Bm B♭+ D/A
dan - se - rons la Sé - gué - dille et boi - rons du man - za - nil - la: Tra la la la

B♭+ Bm B♭+ D/F# F#7 Bm
la la la la la la, tra la la la la la la la la la la.

TOREADOR SONG

from *Carmen* (opera)

Georges Bizet

Allegro moderato

Fm F7 B♭m E♭7 9 A♭
Vo - tre toast je peux - vous le ren - dre, Se - ñors, se - ñors, - car a - vec les sol - dats, - oui, les to - ré - ros

C7 9 Fm A♭/C A♭ B♭ A♭/C A♭ A♭/C E♭7 A♭ C7 Fm
peu - vent s'en - ten - dre: pour plai - sirs, - pour plai - sirs, ils ont les - com - bats! - Le - cir - que est plein, c'est jour de fê - te! Le

F7 B♭7 Edim7 Fm C7 D♭ G♭/B♭ G♭ G♭/B♭ D♭ G♭ A♭
cirque est plein - du - haut en bas. - Les spec - ta - teurs, - per - dant la tê - te, les - spec - ta - teurs, s'in - ter -

G♭/B♭ C7 Fm Cm A♭6 Cm/G G7
pel - lent à grand fra - cas! - A - pos - tro - phes, cris, et ta - pa - ge - pous - sés - jus - ques à

Cm G♭maj7 Gdim C7 G♭maj7 Gdim C Fm/C
la fu - reur! - Car - c'est - la fê - te du cou - ra - ge! C'est la fê - te des gens de cœur! Al - lons! en

C Fm/C C C7/G F6 C7 F F/C F F/C F F/C F F/C
gar - de! Al - lons! Al - lons! - Ah! - To - ré - a - dor, - en gar - de! -

Gm7 C7 F F/E Dm7 G7 C Gm/B♭ Gm/DGm/B♭ Gm Dm/F Dm/A Dm/F Dm
To - ré - a - dor! - To - ré - a - dor! - Et son - ge bien, oui, songe en com - bat - tant, -

Am/E E7sus E7 A B♭6 Em7 F/C N.C. C7
qu'un œil noir te re - gar - de et - que l'a - mour t'at - tend! To - ré - a - dor! - L'a - mour, l'a - mour t'at -

F F/C Bm7 5/C C7 F
tend! To - ré - a - dor! To - ré - a - dor! - L'a - mour - t'at - tend! -

HABAÑERA

from *Carmen* (opera)

George Bizet

Allegretto quasi Andantino

L'a - mour est un oi - seau re - bel - le que nul ne peut ap - pri - voi - ser, et c'est bien en vain qu'on l'ap -
 pel - le, s'il lui con - vient de re - fu - ser! Rien n'y fait, me - nace ou pri - è - re... l'un par - le
 bien, l'au - tre se tait; et c'est l'au - tre que je pré - fè - re il n'a rien dit, mais il me
 plaît. L'a - mour! L'a - mour!
 L'a - mour! L'a - mour! L'a - mour est en - fant de Bo -
 hème; il n'a ja - mais, ja - mais con - nu de loi. Si tu ne m'ai - mes pas, je t'ai - me; si
 je t'ai - me, prends garde à toi! Si tu ne m'ai - mes pas, si tu ne m'aimes pas, je
 t'ai - me; mais si je t'ai - me, si je t'ai - me, prends garde a toi!

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MINUET

from String Quartet

Luigi Boccherini

Allegretto grazioso

N.C. G D7/F# G
 A7 D G A D N.C. D D/F# Gm
 D Gm/D D D/F# Gm D N.C. G D7/F#
 G Am/C D7 G C D G

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PER LA GLORIA D'ADORARVI
(originally for voice and baroqua accompaniment)

Giovanni Battista Bononcini

Per la glo - ria d'a - do - rar - vi vo - gio a - mar - vi, o - lu -
ci ca - re; per la glo - ria d'a - do - rar - vi
vo - gio a - mar - vi, o - lu - ci ca - re. A - man - do pe - ne - rò, _____
ma - sem - pre v'a - me - rò, _____ sì, sì _____ nel mio _____ pe - na - re:
A - man - do pe - ne - rò, _____ ma sem - pre v'a - me - rò, _____ sì,
sì, _____ nel mio _____ pe - na - re, pe - ne - rò, v'a - me - rò,
lu - ci ca - re, pe - ne - rò, v'a - me - rò, lu - ci ca - re.

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FIRST THEME FROM POLOVETZIAN DANCES

from *Prince Igor*

Alexander Borodin

Moderate

To Coda ☉

D.C. al Coda

CODA ☉

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NOCTURNE
from String Quartet No. 2

Alexander Borodin

Moderato

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DOXOLOGY

Thomas Ken

attributed to Louis Bourgeois

Praise God, from whom all bless - ings flow; praise him, all crea - tures here be - low; praise
him a - bove, yc heaven - ly host; praise Fa - ther, Son, and Ho - ly Ghost.

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ACADEMIC FESTIVAL OVERTURE

Theme

Johannes Brahms

(originally for orchestra)

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LULLABY
(Wiegenlied)
 (originally for voice and piano)

Johannes Brahms

Tenderly

Gu-ten a - bend, gut' Nacht, mit - Ro - sen be - dacht, mit - Näg'-lein be - steckt, schlupf' un - ter die Deck': Mor-gen

früh, wenn Gott will, wirst du wie - der ge - weckt, mor-gen früh, wenn Gott will, wirst du wie - der ge - weckt.

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HUNGARIAN DANCE NO. 1

Johannes Brahms

Allegro

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HUNGARIAN DANCE NO. 5

Johannes Brahms

(originally for piano)

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HOW LOVELY IS THY DWELLING PLACE

from *A German Requiem*
(originally for chorus and orchestra)

Johannes Brahms

Con moto moderato

B♭ 7 **E♭/B♭** **B♭** **E♭** **Cm**

How love - ly is Thy

B♭ 7/D **E♭** **B♭ 7/F** **E♭/G** **E♭** *Adim* **E♭/B♭** **B♭** **Cm/E♭** **B♭ 7** **E♭/G** **A♭** **A♭/C** **E♭**

dwell - ing place, O Lord of Hosts, O Lord of Hosts,

Cm **B♭ 7/D** **E♭** **B♭ 7/F** **E♭** **G7/B** **Cm** **G7/D** **Cm/E♭** **Cm** **D7**

Thy dwell - ing place, O Lord

Gm **Em7♭5** **Fno3rd** **F7** **B♭** **F7/B♭** **B♭** **F7/B♭** **B♭**

of Hosts! How love - - - - ly

F/B♭ **B♭** **G♭/B♭** **C7** **F7** **B♭** **Cdim/B♭**

is Thy dwell - ing place, O Lord of Hosts!

B♭ m **C** **B♭ 9** **Fm/A♭** **C** **Fno3rd** **F/E♭** **B♭ m/D♭** **C7**

For my soul, it long - eth, yea, faint - eth, it long - eth, yea, faint - eth, it

Fm/A♭ **D♭/C♭** **G♭/B♭** **E♭/D♭** **A♭/C** **A♭ m/C♭** **B♭ 7sus** **B♭ 7** **E♭** **Cm** **D**

long - eth, it long - eth, yea, faint - eth, yea, faint - - - eth for the courts

Gm **A** **D** **D7** **B♭/D** **B♭ m/D♭**

of the Lord; my soul and bod - y cri - eth out,

D♭ 7 **G♭** **C♭** **G♭/D♭** **D♭ 7** **A/C♯**

yea, for the liv - - - ing God, my soul and bod - y cri - eth

Am/C **C7** **F** **B♭** **E♭** **A♭** **Fm/A♭** **B♭/A♭** **E♭/G** **E♭** **B♭**

out, yea, for the liv - ing, yea, for the liv - - - - - ing God.

B♭ 7 **E♭/B♭** **B♭** **E♭** **Cm/E♭** **Cm** **B♭ 7/D** **E♭**

How love - ly is Thy dwell - ing

B♭ 7/F **E♭/G** *Adim* **E♭/B♭** **B♭** **Cm/E♭** **B♭ 7** **E♭/G** **A♭** **A♭/C** **E♭**

place, O Lord of Hosts, O Lord of Hosts! O

G7 Cm Eb Ab Eb/Bb Cb F7/C Bb7/D

blest arc they that dwell with - in Thy house; _____

Eb/G Cm Fm/Ab Bb Eb/G Bb Eb/G Cm Fm Bb

They praise Thy name ev - er - more, Thy name ev - er -

They praise Thy name ev - er - more, they praise Thy name ev - er -

Eb Ab Ddim G Cm Ab Eb Cm

more, ev - er - more, ev - er, ev - er, they praise Thy name, they praise Thy

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

Fm Bb Eb Bb Gm Cm Fm Bb Eb Ab Ddim G/F Cm/Eb

name ev - er - more, they praise Thy name ev - er - more, ev - er - more,

name ev - er - more, Thy name ev - er - more, ev - er - more, they praise Thy

Ab/Eb Eb/G Fm7/Ab Fm7b5 Bb7 Eb/Bb

name ev - er, ev - er - er - more! How love - -

Eb7 Ab/Eb Ab7 Adim7

ly, how love - ly, how love - - ly, how love - ly, how love -

F/Eb Bb/D D7 Gm Eb7 Ab Eb/Bb Fm7/C Fm7/Ab

ly, how love - - ly is Thy dwell - -

Bb Eb

- - - ing place.

BALLADE, Op. 118, No. 3
(originally for piano)

Johannes Brahms

Allegro energico

Em/D D Gm F/C Eb/C D C/Bb D/Bb Eb Adim Dm Gm Cm A D Em/D D Gm F/C Em/C

F G+ G7 Cm F Bb maj7 Eb maj7 Am7b5 D G G7 Eb/G Gm7b9 Eb/G Gm7 Eb/GGm7b9 Eb/G Gm7b5 C7 Fm C7/F

Fm7 Ab/Bb Bb7 Eb Ab maj7 Dm7b5 Gm7 Cm Fm7 Bb Eb Bb7 Eb Bb7/Eb Eb/Db C7 Db/F Gbdim7

Db/F Bb7 Bb7/Eb Eb Eb/G Eb7/Bb Gm/D D7 Gm F/C Eb/C D C/Bb Bb7 Eb Adim Dm Gm Cm A

D D7 Gm A7 Dm G7 Cm F7 Bb maj7 Eb maj7 Am7b5 D G

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INTERMEZZO IN C# MINOR
Op. 117, No. 3
(originally for piano)

Johannes Brahms

Andante con moto

*Double octave lower until **
N.C.

C#m/E

B G# C#m G# C#m G# C#m/E A#dim/C# B C#m

*Double octave lower until **
N.C.

G#m G#m F#/G# G#m

A/C# C#m G#m B F#/A# A C#m/G# A D#m7b5/F# G# C#m

G#no3rd/C# C#m G#no3rd/C# G#7 C#m lunga

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INTERMEZZO IN A MAJOR, Op. 118, No. 2

Johannes Brahms

(originally for piano)

Andante dolce

A D/A D E/D A/C# Bm A/E E Em D/F# A/E B7/D# B7/A G#m7 F#m7/A B7

B7/E E C/E Em6 E7 E7/G# Asus E7/B E7/A F/A F7 D#dim7

Am E Adim7/E A#dim/E E7 Adim7/E A/E A7/E D/F# C#m/E

D A/C# D6 A/C# D A/C# Dm6 Am/C Dm A/C# D A/C# B7/D# Esus

E Bm E7 E7/A A F#m/A D/A Bm/A E7/A A F#m

D Bm7 A/E E D/A E7 A

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PIANO CONCERTO NO. 2

First Movement Theme

Johannes Brahms

Allegro non troppo

N.C.

Bb F7 Bb/F N.C.

F Bb/F F Gm/F F Eb/G Dm/F Cm/Eb Bb/D Adim/C Edim7/Bb F/A Ab dim7

Eb m/Gb D#m/F Cdim/Eb Bbm/D# Ab/C Ab7 F7 Eb/Bb F Bb F7/C Eb/Bb F7/A Eb/G F7 F/Eb

Bb/D Fm7/C G7/B Fm/Ab G7 Bb7/F Cm/Eb Cm/D Adim/C Eb/Bb Adim Adim/C Eb/Bb Adim

Eb/G Adim/C Eb/Bb Adim Eb/G Bb/F C7/E# Eb Bb/F C7/E# Eb Bb/D Bb

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SYMPHONY NO. 1 IN C MINOR, OP. 68

First Movement Theme

Johannes Brahms

Un poco sostenuto

N.C. Cm7 D/C Fm/C Cm Ddim/C Fm/C Bb/C G/C

Cm Fm/C C7 Cm G N.C.

Db7 Bb/D G7b9/D C G N.C. Gb7

Gm Ab+ Adim Bb G/B Ddim N.C.

Cm/G

N.C. G7 A/G Cm/G Gm Adim/G Gm Adim/G Cm/G G etc.

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SYMPHONY NO. 1 IN C MINOR

Second Movement Theme

Johannes Brahms

Andante sostenuto

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

Dm C7 Bm/F# C/E A#dim7 Bm Edim

B/D# N.C. B7/D# N.C. E N.C. B/A A/C# Fdim

F#m Bm Edim Em/B B Edim B etc.

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SYMPHONY NO. 1 IN C MINOR, OP. 68
Third Movement Theme

Johannes Brahms

Un poco Allegretto e grazioso

Chords: A^b D^b/F E^b7sus D^b E^b7sus D^b B^b E^b7 A^b/C E^b/G Fm Cm/E^b
 Fm Cm/E^b A^b B^b7 E^b/G $Fm6/A^b$
 E^b/B^b B^b7 E^b/B^b E^b A^b

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SYMPHONY NO. 1 IN C MINOR
Fourth Movement Theme

Johannes Brahms

Allegro non troppo, ma con brio

Chords: C G C F/C C G C G
 C G C F/C C G C G C
 G Gm Dm/F E7 Am/C E Am F
 G/F C/E Dm7 G C D G F Dm Bdim C/E Dm/F G7
 C G C F/C C G C G
 C G C F/C C G C G C
 G Gm Dm/F E7 Am/C E
 Am F G/F C/E Dm7 G C D G
 F Dm Bdim C/E Dm/F G9 C

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SYMPHONY NO. 2 IN D
First Movement Theme

Johannes Brahms

Allegro non troppo

Chords: Bm, G, D/A, A, D7, Em, C, Am7b5, G/D, D, C#dim, G, Adim, G, A/C, D/C, G/B, G#dim, Am, Bdim, Am/C, Am7b5, G.

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SYMPHONY NO. 2 IN D, Op. 73
Second Movement Theme

Johannes Brahms

Adagio non troppo

Chords: F#m, G#m/F#, F#7, B/F# B/D#, E/B, B, F#7/B, B, F#7sus/C# F#7, B, F#7sus/C# F#7, D#m/F#, G#m, C#m/E, F#m, B/D#, Bm/D, C#7, D, C#dim7, D, C#dim7, D, D/F#, F#m, G#m/F# F#7, B/F# B/D#, E/B, B, F#7/B, B, B/D# F#7sus/C# F#7, B, etc.

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SYMPHONY NO. 2 IN D, OP. 73
Third Movement Theme

Johannes Brahms

Allegretto grazioso

Chords: G, C/G, G, Am6/G, G, D/G, G, C, D, Am/G, G, A, A7/D, D, Em/D, D, C/D, D7, G6, G7, G6, C, D7, G, G6/B, G7, Bb7, A7, Dm, G7, C, D7, G, G/B, G7, Bb7, Dm/A, A, Dm, Em7/D, Am/D, Ddim7, D7, Em/D, D, G.

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SYMPHONY NO. 2 IN D, OP. 73
Fourth Movement Theme

Johannes Brahms

Allegro con spirito

D N.C. Bm A C#dim D G#dim/B A A/C# D6 Bm A/C# A

D6 Bm A/C# A A+/D Bm D/F# D A/E A/C# Esus E A N.C.

A D/A A Em/A A E/G# A6 A E7 A E/G# A6 A E7

A/C# C7 N.C. etc.

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SYMPHONY NO. 3 IN F
First Movement Theme

Johannes Brahms

Allegro con brio

F G7 9 F Fm/Ab

D#b/F Fm6 C/E F#dim7 C/G

F/A Bdim7 F/C F Bb Gb/Bb

Eb/Bb Cm7/Bb F/A C F/A C F

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SYMPHONY NO. 3 IN F, OP. 90
Second Movement Theme

Johannes Brahms

Andante

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

D7/C G7/C C D7/C G/B Am D B/D# G Am/G G Gdim Dm/G Fm6/G G

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

G C/E G F Bb/D F G7/D C F F/E Dm F/C G7/B G C G/B Am F#m7 C/G G7 C

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SYMPHONY NO. 3 IN F, OP. 90

Third Movement Theme

Johannes Brahms

Poco Allegretto

Chords: Cm, Fm, Cm, Fm, Bdim7, Cm, Fm/Ab, G, Cm, C/Bb, Fm/Ab Bb/F, Fm/Ab Bb, Eb maj7, Ddim/F Ab, Cm/G D/F#, G7/F, Cm/Eb Ddim7, Cm, Fm, Cm, Fm, Bdim7, Cm, Fm/Ab, G, Cm, C/Bb, Fm/Ab Bb/F, Fm/Ab Bb, Eb maj7, Ddim/F Ab, Cm/G G, Cm

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SYMPHONY NO. 3 IN F, OP. 90

Fourth Movement Theme

Johannes Brahms

Allegro

N.C.

Chords: C, C7, Fm/C, Db, Bbm, Eb, Ab, Gb, Gb+/Bb, C, N.C., G, C/G, N.C., etc.

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SYMPHONY NO. 4 IN E MINOR

First Movement Theme

Johannes Brahms

Allegro non troppo

Chords: Em, Am/E, B7/E, Em, C, G, Dm, Am, D#dim, Am/E, F, F#dim, C/G, G#dim, Am, G#dim/B, Am/C, C7-5, F#7

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Em/B B7-9 Em C Am F#dim D#dim B7

Em/G C G Gm D Dm

A Am D#dim D7 F#m/C#

D/C B+ B7-9 Em/B B7 Em

SYMPHONY NO. 4 IN E MINOR
Second Movement Theme

Johannes Brahms

Andante moderato

N.C.

E B7/D# E Am E Am E E/G#

Bm Am E E/G# Bm Am E B E/G# B Fdim/G#

F#m C#m Gdim/Bb G#m E G#m C#m G#m/B C#m Eb G#m Gdim E etc.

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SYMPHONY NO. 4 IN E MINOR
Third Movement Theme

Johannes Brahms

Allegro giocoso

C Em F G F/A G C Em F Dm G Em F

C/E C G G/F C/E D/C G Eb/G Bb

Eb Eb/G Bb 7 Eb G Fm/Ab G G7

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6
F C/E D/C G F C/E D/C G
C/E F G C/E F G Am D
F/A Dm7 G F C/E G/D
N.C. C

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

Johannes Brahms

Allegro energico e passionato

Am/C F/A Em Am/C F#7 G F7 E N.C. Am/C N.C. F/A
N.C. Em N.C. Am/C N.C. F#7 N.C. Em/G N.C. F7 N.C. E A
F/A Em D C7 Em/B B Em C G+ C
B Em B Em D F# Em/G B7 Em

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

Johannes Brahms

Tempo giusto

B C#m/B F#7/B B D#m G#m D#m/A#
A#7/G# D#m/F# B C#m/B F#7/B B D#m
G#m D#m/A# A#7/G# D#m/F# F#7

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E/B F#7/A# F#7 B7 A/E B/D# B7 E

A6 B7 E G# C#m B/D# F7 B

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WALTZ IN A^b MAJOR
Op. 39, No. 15
 (originally for piano)

Johannes Brahms

(♩ = 42)
 A^b

D^b/A^b A^b F A^b

Fm A^b Cm/E^b G7 Cm A^b D^b/A^b

A^b Fm A^b Fm A^b Cm/E^b G7 Cm

E^b7 A^b A^b7 D^b B^b7 E^b7

A^b D^b/A^b A^b Fm A^b Fm A^b

A^b/C E^b7 A^b E^b7 A^b A^b7 D^b

E^b7 E^b7 A^b D^b

A^b Fm A^b/C E^b7 A^b

WALTZ IN E MAJOR, Op. 39, No. 2
 (originally for piano)

Johannes Brahms

dolce (♩. = 42)

Chords: E, B7/F#, E, B7, E, B/D#, C#m7, F#, B, B7, B, B, A#dim7, B, D/C, C, D/C, C, D/C, C7, D#m/C, C7, F#7/C, B, C#m/B, B, A/B, E, B7/F#, E, B7, E, G#m/D#, B, F#m/A, B7, E, E.

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WALTZ IN E MINOR, Op. 39, No. 4
 (originally for piano)

Johannes Brahms

Poco sostenuto
 N.C.

Chords: Em, B7/E, Em, D, C, G7/C, C, Em/B, F#7/A#, G/B, F#7/C#, Bm/D, C#m7b5/E, C#7/E#, F#7, B, N.C., G, C, G/B, Am, C, Dm, Bdim, G#m7b5, Dm, Bdim, G#m7b5, D, D/C, F#dim/A, B, B/A, Em/G, B7, B7/E, Em, D/F#, G, Adim7/G, G, A7, B, A#dim7, B, A#dim7, B, G#dim7, Am, F#dim7, G, D#dim7, Em, F#dim/A, B7, Em.

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WIE MELODIEN

(originally for voice and piano)

Johannes Brahms

Zart (Tenderly)

A A/C# D B \flat /D A

Wie Me - lo - di - en — zieht es mir lei - se durch den Sinn, wie

Bm/D E/D A/C# B E/B B+ E Emaj7#5 C#m/E E7#5

Früh - lings - blu - men blüht es und schwebt wie Duft da - hin, und

B/A F#m/A B7 E E7add9 N.C. A A/C#

schwebt wie Duft da - hin. Doch kommt das Wort — und —

D B \flat /D E7/D A Bm/D Bdim/D E/D A/C#

fasst es und führt er vor das Aug', wie Ne - bel - grau er - blasst es und

G/B A7 D Dmaj7#5 Bm/D D7 F#m/C# Bm/D F#m/C# C#7 F#m

schwin - det wie ein Hauch, und schwin - det wie ein Hauch.

Dm/F N.C. A A/C# D

Und den - noch ruht — im — Rei - me ver -

B \flat /D A Bm/D E/D A/C# F+/C# F/C C7#5

bor - gen wohl ein Duft, den mild aus stil - lem Kei - me ein feuch - tes, Au - ge

F Fmaj7#5 Dm F7 B \flat B \flat #5 Gm/B \flat B \flat 7 Bdim7 E7/B

ruft, den mild aus stil - lem Kei - me ein feuch - tes, ein

A/C# Bm/D A/E E7 A D/F# D A

feuch - tes — Au - ge ruft.

LONDONDERRY AIR

British Folksong

Lento espressivo

C F C Am D9

Would God I were the ten - der ap - ple blos - som That floats and falls from off the twist - ed
Yea, would to God I were a - mong the ros - es That lean to kiss you as you flow be -

G C E7 Am Fm G7

bough, To lie and faint with - in your silk - en bos - om, With - in your
twecn, While on the low - est branch a bud un - clos - es, A bud un -

C F G7 C F G7 C Em F C

bos - om, as that does now! Or would I were a lit - tle bur - nished
clos - es to touch you, Queen. Nay, since you will not love, would I were

G Am F G7 Am D

ap - ple For you to pluck me glid - ing by so cold, While sun and
grow - ing, A hap - py dai - sy in the gar - den path; That so your

C E7 Am F C Am Fm C C+ F G7 C

shade your robe of lawn will dap - ple, Your robe of lawn and your hair's spun gold.
sil - ver foot might press me go - ing, Might press me go - ing ev - en un - to death!

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AMARILLI, MIA BELLA

(originally for solo voice with accompaniment)

Giulio Caccini

Gm D Gm D Cm/Eb D7sus D7 F Gm Dm Bb Eb F Bb D/F#

A - ma - ril - li, mia bel - la, non cre - di, o del mio cor dol - ce de - si - o, d'es -

Gm Bb/D Eb Cm Dsus D7 Gm Cm/Eb D7sus D7 Cm/Eb D7

- ser tu l'a - mor mi - o? Cre - di - lo pur: e se ti - mor l'as - sa - le,

Gm D7 Gm D7 Bb Cm Dsus D Dm A Dm D

du - bi - tar non ti va - le. A - pri - mi il pet - to e ve - drai scrit - to in co - re: A - ma -

Gm D G G C A D/F# Gm Dsus D

ril - li, A - ma - ril - li, A - ma - rit - li è il mio a - mo - re.

1 Gm C G/B D/F# G Dsus D7 G

2 re; A - ma - ril - li è il mio a - mo re.

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SEBEN, CRUDELE

(originally for voice with accompaniment)

Antonio Caldara*Allegretto grazioso*

Em C G/B Am7 D7 G Em C

Seb - ben, cru -

G/B Am7 D7 G E Am/C E/G# Am

de - le, mi fai lan - guir, sem - pre fe - de - le,

D G/B D7/F# G Am6 G/B C G/D D7 G G C

sem - pre fe - de - le ti vo - glio a - mar.

G/B Am7 D7 G Asus A

Seb - ben, cru - de - le, mi fai lan -

Bsus B Em/G D/F# C/E B/D# Em Am7 B7sus B7 Em

guir, sem - pre fe - de - le ti vo - glio a - mar.

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

Seb - ben, cru - de - le, mi fai lan - guir, sem - pre fe -

To Coda ⊕

B/D# Em Am B7sus B7 Em C G/B

de - le ti vo - glio a - mar. Con la lun - ghez - za

D7 G D A7/E D G C#m/E

del mio ser - vir la tua fie - rez - za, la tua fie -

F# Bm/D Em6 Bm/D F#7 G Em F# Bm/D

rez - za sa - prò stan - car, la tua fie - rez - za

Em6 Bm/D F#m7 Bm2 D.C. al Coda

sa - prò stan - car.

CODA

Am7 B7sus B7 Em

vo - glio a - mar.

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AMERICA (GOD SAVE THE QUEEN)

Samuel F. Smith

Henry Carey

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

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

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

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

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EBBEN N'ANDRO LONTANA

from *La Wally 05* (opera)

Alfredo Catalani

Andante mollo sostenuto

Esus/B B7 E Esus/B B7 E C#m G#m/B

Eb - ben, n'andro' lon - ta - na, co - me va l'e - co del - la pia cam - pa na, ____ là, fra la ne - ve -

A E Esus/B B7 E Am6 A#dim7

bian - ca; la, fra le nu - bi d'or; ____ lad - do - ve la spe - ran - za, la spe -

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

ran - za è rim - pian - to, é rim - pian - to, é do - lor! ____

Em G7/D C Am G Em G Em

O del - la ma - dre mia ca - sa gio -

G Dm Bb/D Dm E Am D Am D G

con - da, la Wal - ly ne an - drà da te, da te lon - ta na as - sa - i, e

C/E C7+5/E F D/F# D7+5/F# G G/F C/E

for - se a te, ____ e for - se a te ____ non fa - rà mai più ri -

Dm7 C/G G7 C C7 E/B Esus/B B7

tor - no, nè più la ri - ve - dra - i! ____ mai più, ____ mai più!

E Esus/B B7 E C#m G#m/B A E

N'an - dro' so - la e lon - ta - na co - me l'e - co del - la pia cam pa - na, ____

Esus/B B7 E Am6 A#dim7 Em/B

là, fra la ne - ve bian - ca; n'an - drò, ____ n'an - drò so - la e lon - ta -

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

- nu e fra le nu - bi d'or! ____

SCARF DANCE

Cecile Chaminade

Valse Moderato

C Cdim G7 G7+5 C Am6

B7 Em Em6 G6 C/D G

Am G D7 C D7 G C Cdim

G7 G7+5 C Am6 B7 Em

Em6 G7 C F C G7 C

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BALLADE NO. 1 IN G MINOR, Op. 23
(originally for piano)

Frédéric Chopin

Largo

Gm Am7b5 D7

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

Am7b5 D7 Gm Am7b5 D7 Gm A7 D D7

G7 Cm Gm/D Cm/Eb Gm/D Cm Gm/D Cm/Eb Eb7 Bb/F

F#dim7 Eb/G Gm D7 Cm/Eb Eb Cm6 D Gm

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BERCEUSE IN D \flat MAJOR, Op. 57

(originally for piano)

Frédéric Chopin*Andante*

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International Copyright Secured All Rights Reserved**ÉTUDE IN E MAJOR****Op. 10, No. 3**

(originally for piano)

Frédéric Chopin*Lento ma non troppo*

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ETUDE IN G \flat MAJOR, Op. 25, No. 9 (originally for piano)

Frédéric Chopin

Allegro vivace

Chords and ornaments indicated above the staff:

Staff 1: G \flat D \flat /F E \flat m B \flat m/D \flat C \flat G \flat /B \flat A \flat 7/C D \flat 7

Staff 2: G \flat D \flat /F E \flat m B \flat m/D \flat C \flat G \flat /B \flat A \flat 7/C D \flat 7 G \flat D \flat A \flat 7/C

Staff 3: A \flat 7 D \flat Gdim7 D \flat /A \flat A \flat D \flat D \flat A \flat /C

Staff 4: B \flat dim7 D \flat /A \flat E \flat 7/G D \flat /A \flat A \flat 7 D \flat E \flat /D \flat D \flat 7

Staff 5: D \flat G \flat m/D \flat A \flat /D \flat A \flat 7/D \flat D \flat E \flat 7/D \flat D \flat 7

Staff 6: D \flat G \flat m/D \flat D \flat 7sus D \flat 7 G \flat

Staff 7: E \flat m B \flat m/D \flat C \flat G \flat /B \flat A \flat /C D \flat 7 G \flat D \flat /F

Staff 8: A \flat m E \flat /G C \flat G \flat /B \flat A \flat /C Cdim7 G \flat /D \flat B \flat 9/D

Staff 9: E \flat m Cdim7 D \flat sus4 D \flat 7 G \flat D \flat 7/G \flat

Staff 10: G \flat D \flat 7/G \flat G \flat D \flat 7/G \flat G \flat D \flat 7/G \flat G \flat D \flat 7/G \flat

Staff 11: G \flat D \flat 7/G \flat G \flat D \flat 7/G \flat G \flat D \flat 7/G \flat G \flat

Staff 12: G \flat D \flat 7/G \flat G \flat D \flat 7/G \flat G \flat D \flat 7/G \flat G \flat

ÉTUDE IN C MINOR ("Revolutionary Etude")

Op. 10, No. 12

(originally for piano)

Frédéric Chopin

Allegro con fuoco

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FANTAISIE-IMPROMPTU IN C# MINOR

(originally for piano)

Frédéric Chopin

Largo

Moderato cantabile

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GRAND WALTZ IN E \flat MAJOR, Op. 18, No. 2
(originally for piano)

Frédéric Chopin

Vivo
N.C.

B \flat 7 E \flat B \flat 7

E \flat 7 Edim7 A \flat sus A \flat A \flat m/E \flat E \flat B \flat 7 E \flat sus E \flat B \flat 7 E \flat

B \flat 7 E \flat 7 A \flat sus A \flat E \flat /B \flat B \flat 7 B \flat 7 E \flat 2 E \flat E \flat 7

A \flat A \flat dim7 A \flat Ddim7 A \flat /E \flat E \flat 7

A \flat A \flat dim7 A \flat Ddim7 A \flat /E \flat

E \flat 7 A \flat B \flat 7 E \flat B \flat 7 E \flat 7 Edim7 A \flat sus A \flat A \flat m/E \flat E \flat

B \flat 7 E \flat sus E \flat B \flat 7 E \flat B \flat 7 E \flat 7 E \flat dim7 A \flat sus A \flat

A \flat m/E \flat E \flat E \flat E \flat E \flat 7 A \flat A \flat dim7 A \flat

Ddim7 A \flat /E \flat E \flat 7 A \flat A \flat dim7

A \flat D \flat A \flat /E \flat E \flat 7 A \flat A \flat 7

D \flat A \flat 7 D \flat A \flat 7 D \flat A \flat 7

D \flat G \flat 6 A \flat 7 D \flat A \flat 7 D \flat 2 D \flat 2 D \flat

MAZURKA IN A \flat MAJOR

Op. 24, No. 3
(originally for piano)

Frédéric Chopin

Moderato con anima $\text{♩} = 126$

Chord symbols for Mazurka in A \flat Major, Op. 24, No. 3:

- Staff 1: Eb7, Ab, Eb7, Ab, Ab+/E, Db, Ab/Eb
- Staff 2: Eb7, Ab, Ab+/E, Db, Ab/Eb, Eb7, Ab, Ab
- Staff 3: Bdim7 Cm, Adim7 Bbm, Gdim7 Ab, Bdim7 Cm, Adim7 Bbm, Gdim7 Ab, Gdim7 Ab, Fdim7 Gdim, C7/E, Fm
- Staff 4: C7/E, Fm, G7b5/Db, C, N.C., Eb7
- Staff 5: Ab, Eb7, Ab, Ab/E, Db, Ab/Eb, Eb7
- Staff 6: Ab, Ab+/E, Db, Ab/Eb, Eb7, Ab, Eb7/Ab
- Staff 7: Ab, N.C.

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MAZURKA IN D MAJOR

Op. 33, No. 2
(originally for piano)

Frédéric Chopin

Vivace

Chord symbols for Mazurka in D Major, Op. 33, No. 2:

- Staff 1: D, A7, D, A7, D
- Staff 2: Em/G, A7, D, Fine, A, E7
- Staff 3: A, E7, A, Bm/D, E7, A

D.C. al Fine
(with repeats)

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MAZURKA IN G MINOR

Op. 67, No. 2

(originally for piano)

Frédéric Chopin

Cantabile

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MAZURKA IN A MINOR

Op. 67, No. 2

(originally for piano)

Frédéric Chopin

Lento

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MAZURKA IN C MAJOR**Op. 67, No. 3**

(originally for piano)

Frédéric Chopin*Allegretto*

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(originally for piano)

Frédéric Chopin*Moderato animato*

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NOCTURNE IN E \flat MAJOR, Op. 9, No. 2

(originally for piano)

Frédéric Chopin

Andante

E \flat A \flat dim/E \flat E \flat E \flat /D C7 B \flat m/F Fm
 B \flat 7 G7/B Cm A dim 7 B \flat 7sus B \flat 7 E \flat A \flat dim/E \flat E \flat E \flat /D
 C7 B \flat m/F Fm B \flat 7 G7/B Cm A dim 7 B \flat 7sus B \flat 7 E \flat
 B \flat F/A A \flat A \flat dim E \flat E dim 7 F7 Gm
 Cm F7 B \flat B7 E C7 F7 B \flat 7 E \flat A \flat dim/E \flat E \flat E \flat /D
 C7 B \flat m/F Fm B \flat 7 G7/B Cm A dim 7
 B \flat 7sus B \flat 7 E \flat B \flat F/A A \flat A \flat m E \flat
 E dim 7 F7 Gm Cm F7 B \flat B E C7 F7 B \flat 7
 E \flat A \flat dim/E \flat E \flat E \flat /D C7 B \flat m/F Fm
 B \flat 7 G7/B Cm A dim 7 B \flat 7sus B \flat 7 E \flat

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NOCTURNE IN F \sharp MAJOR

Op. 15, No. 2

(originally for piano)

Frédéric Chopin

Larghetto

C \sharp 7 F \sharp C \sharp 7 F \sharp 5
 D \sharp 7 G \sharp m F \sharp G \sharp C \sharp 7 D \sharp m D \sharp dim 7 C \sharp F \sharp C \sharp

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Chords: F# C#7, F# D#7, G#m, F# G# C#7 F# C# F#m, D7/C B7 A# D# dim A#

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

Frédéric Chopin

Lento

Chords: 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

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NOCTURNE IN D \flat MAJOR, Op. 27, No. 2

(originally for piano)

Frédéric Chopin

Lento sostenuto

Chords and markings above the staff:

- Db
- E \flat dim/Db
- E \flat m/Db
- Cdim7
- E \flat m/B \flat
- G \flat m6
- A \flat 7
- D \flat dim7
- D \flat
- B \flat m
- F7/B \flat
- B \flat m
- F7
- B \flat m
- F7/B \flat
- B \flat m
- B \flat 7
- E \flat m
- B \flat 7/E \flat
- E \flat m
- B \flat 7
- E \flat m
- B \flat 7/E \flat
- E \flat m
- F \sharp m6/A
- A \flat 7
- F \sharp m6/A
- A \flat 7
- G \flat m7
- A \flat 7/C
- E \flat m7 \flat 5
- A \flat 7
- G \flat m7
- Cdim7
- B7
- Fm7 \flat 5/B
- E7/B
- A
- F \sharp m6/A
- A \flat 7
- D \flat

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NOCTURNE IN F MINOR

Op. 55, No. 1

(originally for piano)

Frédéric Chopin

Andante

Chords and markings above the staff:

- Fm
- E \flat /G
- A \flat
- C7/E
- Fm
- E \flat /G
- A \flat
- C7/E
- Fm
- E \flat /G
- A \flat
- G \flat /B \flat
- Fm/C
- C7
- Fm
- C/F
- Fm
- E7no5th
- E \flat 7sus
- E \flat 7
- A \flat
- Dm7 \flat 5
- G7sus
- G7
- C7
- A \flat /C
- Cm
- Fm/C
- A \flat /C
- D \flat 7/C
- C
- D \flat 7/C
- C7
- Fm
- E \flat /G
- A \flat
- C7/E
- Fm
- E \flat /G
- A \flat
- G \flat /B \flat
- Fm/C
- C7
- Fm
- E7no5th
- Fm

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POLONAISE IN A \flat MAJOR, Op. 53
(originally for piano)

Frédéric Chopin

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

Frédéric Chopin

Allegro con brio

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PRELUDE IN E MAJOR

Op. 28, No.7
(originally for piano)

Frédéric Chopin

Andantino E7 A E7

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PRELUDE IN B MINOR

Op. 28, No. 6
(originally for piano)

Frédéric Chopin

Lento assai

Bm G G#dim C#7 Edim7 G/D

(melody in bass)

C#dim7 F#7/A# Bm Bm/D Edim7 Fdim7 Bm/F# F#m N.C. Bm G C

Em Edim7 F#7 Bm C#m7b5 Edim7 G F#susF#7 Gdim7 G C#m7b5 Bm

C#m7b5 Edim7 G F#susF# Bm Bm7 Bm

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PRELUDE IN E MINOR

Op. 28, No. 4
(originally for piano)

Frédéric Chopin

Largo

Em/G B7sus/F# B7/F# B7b5/F Bm7b5/F Fdim7 E7 Em7 Edim7 C/E F#7b5/E D#dim7

D7 Dm7 Ddim7 Am9#7/G#C B7suB7Am/C B7 Am/C B7 N.C.

Em/G B7sus/F# B7b5/F Fm7b5 Fdim7 E7 Em7 Edim7 C#dim7 Am/C B7b9 Em/G Am Bsus Am/C

Bsus Am/C Bsus B B7 C C7 Am6/C Esus/B E Em/B C7/Bb Bsus B Em

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VALSE BRILLANTE, Op. 34, No. 1

Frédéric Chopin

(originally for piano)

Vivace

Ab Db Eb Ab Eb Fm/Ab Bb Eb Eb7

Ab Fdim7 Ab/Eb Eb m7b 5/Db Bb m/Db Eb Ab Eb Fm/Ab Bb Eb Ab/Eb

Eb7 Ab6 Eb7

Ab Ab Ab7

Ab7 Db N.C. Bb7 Eb Bb7 Eb Eb7 Ab/C

8va 1

Eb Ab Db6 Bbm/Ab Eb7 Ab

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WALTZ IN A MINOR, Op. 34, No. 2

Frédéric Chopin

(originally for piano)

Lento

Am Dm6/A Am Dm6/A Am Cdim/E E7

Am Dm6/A Am Dm6/A Am Cdim/E E7

Am E7/B Bdim7 F/C A7/C# Dm Dm/F

E7 Am E7/B Bdim7 F/C A7/C#

Dm A7/E Dm/F E7/G# Am E7 Am

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WALTZ IN D \flat MAJOR, Op. 64, No. 1
"Minute Waltz"
 (originally for piano)

Frédéric Chopin

Molto vivace
N.C.

Chords and dynamics indicated in the score:

- Staff 1: N.C.
- Staff 2: A \flat 7
- Staff 3: D \flat
- Staff 4: A \flat 7
- Staff 5: F7/A, B \flat m, A \flat 7/C, D \flat , E \flat m
- Staff 6: D \flat /A \flat , A \flat 7, D \flat , F7/A, B \flat m
- Staff 7: A \flat 7/C, D \flat , G \flat m6, D \flat /A \flat , A \flat 7, To Coda
- Staff 8: 1st D \flat , 2nd D \flat , A \flat 7, D \flat , A \flat 7, D \flat
- Staff 9: A \flat 7, D \flat , D \flat 7/B, Fm/C, C, F, Fm
- Staff 10: N.C., A \flat 7, D \flat , A \flat 7, D \flat
- Staff 11: A \flat 7, Fm7 \flat 5/C \flat , B \flat 7, E \flat 7, E \flat m7, A \flat 7
- Staff 12: N.C., D.S. al Coda
- Staff 13: CODA, D \flat

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

Frédéric Chopin

Tempo giusto

Chord symbols above the staff:

Staff 1: C#m, D#7, G#7, C#m, A

Staff 2: D#dim7, E7, A, G#7, C#m, B7

Staff 3: E, E7b5, G#m, D#7, G#7, N.C.

Staff 4: C#m, D#7, G#7, C#m, A, D#dim7

Staff 5: E7, A, G#7, C#7, F#7

Staff 6: B7, E7, F#dim, F#6, C#m, G#7, C#m

Staff 7: G#7, C#m, G#7, A, F#m

Staff 8: C#m, G#7, C#m, G#7, C#m

Staff 9: G#7, A, D/F#, N.C., G#7, C#m

Staff 10: G#7, C#m, G#7, A, F#m, C#m

Staff 11: G#7, C#m, G#7, C#m, G#7

Staff 12: A, D/F#, N.C., G#7, C#m

WALTZ IN B \flat MAJOR**Op. 39, No. 8**

(originally for piano)

Frédéric Chopin

Dolce

Chord symbols: $B\flat$, $Cm/B\flat$, $B\flat$, F , $B\flat$, F , $B\flat$, F/A , $Edim7/G$, F , $B\flat m/F$, $Edim7/F$, F , $D\flat$, $E\flat m/D\flat$, $D\flat$, $A\flat$, $D\flat$, $A\flat$, $D\flat$, $D\flat/A\flat$, $F7/C$, $F7$, $B\flat7$, $B\flat7/F$, $E\flat/B\flat$, $B\flat$, $B\flat/A\flat$, $B\flat$, $E\flat/G$, $B\flat/E\flat$, $E\flat/G$, $B\flat/F$, $F7$, $B\flat$.

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(originally for piano)

Frédéric Chopin

Lento

Chord symbols: $D\flat/F$, C/E , $E\flat dim7$, $B\flat m/D\flat$, $B\flat7/D$, $Bdim7$, $A\flat/E\flat$, $E\flat7$, $A\flat$, $D\flat/F$, C/E , $E\flat dim7$, $B\flat m/D\flat$, $B\flat7/D$, $Bdim7$, $A\flat$, $E\flat7$, $A\flat$, $E\flat$, $B\flat7/A\flat$, $E\flat/G$, $B\flat7$, $E\flat/G$, $B\flat7$, $E\flat$, $B\flat7/A\flat$, $E\flat/G$, $B\flat7$, $E\flat$, $B\flat7/A\flat$, $E\flat/G$, $B\flat7$, $E\flat$, $D\flat/F$, C/E , $E\flat dim7$, $B\flat m/D\flat$, $B\flat7/D$, $Bdim7$, $A\flat/E\flat$, $E\flat7$, $A\flat$, $D\flat/F$, C/E , $E\flat dim7$, $B\flat m/D\flat$, $B\flat7/D$, $Bdim7$, $A\flat/E\flat$, *D.C. al Fine*.

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WALTZ IN B MINOR

Op. 69, No. 2

(originally for piano)

Frédéric Chopin

Moderato

Chords and dynamics indicated in the score:

- Staff 1: Bm, F#7, Bm, Bdim7, Em/B
- Staff 2: F#7/B, Bm, F#7/C#, F#7, Bm, Em6
- Staff 3: Bm/F#, F#7, Bm (1), Bm (2), A7/C#, D, A7, D
- Staff 4: A7/C#, D, Em, F#7, Em/F#, F#7, Bm, A7
- Staff 5: D, A7/C#, D, Em, F#7, Bm, F#7
- Staff 6: F#7, Bm, Bdim7, Em/B, F#7/B
- Staff 7: Bm, F#7, Bm, C#dim
- Staff 8: Bm/F#, F#7, Bm (1), Bm (2), Fine, B, F#7/A#, B
- Staff 9: F#7/A#, B, F#7, B, F#7, B
- Staff 10: F#7/A#, B, F#7/A#, B (1), F#7/C#, C#
- Staff 11: F#7, Bm (2), G, C#7, F#, F#7, D.S. al Fine

WALTZ, Op. Posthumous

Frédéric Chopin

(originally for piano)

Vivace

B7 Em B7 Em Am6 Em B7
 Em B7 Em B7 Em Am6 Em
 B7 Em C/E B7/D# Bb/D A/C# Am/C Em/B
 B7 Em C/E B/D# Bb/D A/C# Am/C
 Em/B B7 Em B7 Em B7 Em
 Am6 Em B7 Em B7 Em B7 Em
 Em Am6 Em B7 Em Em B7
 E B7
 E B7
 E G# C#m6 G# C#m6 G#m D#7 G#m B7
 E B E B7
 E/B Em6/B B7 E E

TRUMPET VOLUNTARY

Jeremiah Clarke

Majestically

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SONATINA, Op. 36, No. 1
First Movement

Muzio Clementi

Allegro

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SANTA LUCIA

Teodoro Cottrau

(originally for voice and piano)

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RONDO

François Couperin

Allegretto

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O GOD, OUR HELP IN AGES PAST

(St. Anne)

(hymn)

Isaac Watts

William Croft

harmonized by W.H. Monk

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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

Chords: Cm, Fm, 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

Chords: F#m, F#m/E, F#m6/D#, F#m/C#, B9, E, C#m/E, E, C#m/E, F#m7, C#m7/G#, A6, F#9/A#, F#7/C#, F#9/E, F#7, F#9/A#, F#9/C#, F#9/A#, F#7/C#, A/C#, G#m, F#m/A, E, A/C#, G#m/B, F#m/A, E/G#, D/F#, C#m/E, Bm/D, A/C#, Bdim7, F#m/A, E/G#, F#m7, B6, B7, E, C#m/E, E, C#m/E.

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LE PETIT NEGRE

Opening

(originally for piano)

Claude Debussy

Allegro giusto

N.C. Dm D#dim C/E Eb dim Dm Eb dim Dm A/C# Cm G/B Bb dim Am7

Ab dim Gm Gb dim Fm C/E Eb dim Dm D#dim G7 G7b5 C C/B Am Am/G

F F/E Dm F N.C. Dm C

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CLAIR DE LUNE

from *Suite Bergamasque*

(originally for piano)

Claude Debussy

Slowly

C/E Fm C/E Dm F/C G/B

Am7 E7/G# C/G Dm/F C/E G7 C F

C/E F C7/G F Dm

Ab dim7 Dm7/A Bm7b5 F/C

Dm7 C/E Am7b5 G7sus/D G7 C

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GOLLIWOG'S CAKE WALK
from *Children's Corner Suite*
(originally for piano)

Claude Debussy

Allegro giusto

Chords: Fm7b 5/Eb, Eb (add9), Fm/Eb, Fm7b 5/Eb, N.C., Fm7b 5/Eb, Eb (add9), Gb (add9), F7, Bb, Ab/Bb, Bb 7sus, Eb 6/G, Ab/Bb, Bb 6, N.C., Ab/Bb, Bb 7, Eb 6, Fm7b 5/Cb, N.C., Eb

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REVERIE
(originally for piano)

Claude Debussy

Slowly, with expression

Chords: Gm, F, C7, F, Dm7, Am, Gm7, Dm7, Am, Gm7, C9, F, Am, Dm, Gm7, C7, F9, Bb, F+/G, Dm, F+/G, Dm, G7, C, Eb, F7, Eb, Cm6, D, Gm, A, Gm, A, Gm, A, Gm, A, Dm, Gm, A, Gm, A7, Gm6, A7, Gm, C7, F

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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.

Chords: C \flat G \flat D \flat B \flat m E \flat m G \flat

Chords: D \flat B \flat E \flat N.C. G \flat 7/F \flat A \flat 7/G \flat G \flat 7/F \flat A \flat 7/G \flat E \flat m D \flat 7 G \flat

Cédez

Mouvt

Chords: D \flat 7/G \flat G \flat C \flat /G \flat D \flat /A \flat B \flat m/F G \flat /D \flat

Un peu animé

Chords: F \flat /C \flat D \flat 7/G \flat C \flat A \flat m7 D \flat 7 A \flat m7 B \flat m7 E \flat B \flat 7

Eb N.C.

Bb7/Eb

Eb N.C.

Cédez

Chords: C \flat D \flat E \flat m A \flat

Mouvt (sans lourdeur)

Cédez

Chords: G \flat 6 E \flat m7 E \flat m E \flat m7/B \flat E \flat m7 C \flat 7 D \flat 9 G \flat 6 E \flat m7/B \flat E \flat 7 G \flat 6 G \flat 6/B \flat G \flat 6/D \flat A \flat m7 D \flat E \flat m/D \flat G \flat 6/B \flat

au Mouvt

Cb

Ebm

Chords: C \flat E \flat m

Murmuré et en retenant peu à peu

Chords: G \flat C \flat /G \flat D \flat /A \flat C \flat /G \flat B \flat m/F A \flat m/E \flat F \flat /C \flat G \flat /D \flat G \flat /D \flat A \flat m/E \flat G \flat /D \flat F \flat /C \flat G \flat /D \flat

Abm/Eb

Gb

Chords: A \flat m/E \flat G \flat

PRELUDE TO THE AFTERNOON OF A FAUN

Opening

(originally for orchestra)

Claude Debussy

Très modéré
N.C.

6

gliss.

D Bdim/D D Bdim/D

D dim B7 E F dim F# / D# G# F# / C#

C+ B7b5 Bb Bb Bb F dim

N.C. E6

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PAS DES FLEURS

(Dance of the Flowers)

Léo Delibes

Tempo di Valse
N.C.

G

D7

1 2 G G

C Dm G7

C Dm

G7 C C N.C.

G

D7

1 2 G G trw.....

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VALSE LENTE

from *Sylvia* (ballet)
(originally for orchestra)

Léo Delibes

Slowly

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Slowly'. The melody is primarily composed of eighth and quarter notes. Chords are indicated by letters above the staff: C, G7, Gdim, and G7. The second staff continues the melody with chords C, G7, and C. The third staff features a bass clef and chords N.C., Em, B7, and Em. The fourth staff has chords B7, Em, and G+. The fifth staff returns to a treble clef with chords G7, C, G7, Gdim, and G7. The sixth staff has chords C, C7, Fm, C, G7, and C, ending with a 'Fine' marking. The seventh staff has chords G, Am7, D7, Am7, and D7. The eighth staff has chords G, F#7, Bm, and F#7. The ninth staff has chords D7, C, D7, C, and B. The tenth staff has chords Em6, B, Em6, B, D7, and G. The eleventh staff has chords Am7, D7, Am7, and D7. The final staff has chords G, G7, Eb, Edim, G, E7, D7, and G, ending with 'D.C. al Fine'.

PAS DES VOILES
(Dance of the Veils)
from *La Source*

Léo Delibes

Am G6 Am G6 Am E7 Am E7 Am G

Am G6 Am G C B7 Em D Em D

Em B7 Em B7 Em A7 D7 G7 Cmaj7 Am6

Dm6 E7 Am G6 Am G6 Am G6 Am E7

Am G C Dm6 E Am E Am Dm6 Am E7 Am N.C.

G7 C G (Bass C till *) Gdim

F Fm C G7 C G Gdim F Fm

C G7 C * Em B7 Em G D7

G F C Cdim C F C G7 C

(Bass C till *) G Gdim F Fm C G7 C * G Gdim

F Fm C G7 C N.C. E Am

E Am G B7-5 E N.C. E Am E Am G B7-5

E Dm E Dm E N.C.

E7 N.C. Am N.C. E7 N.C. Am G6 Am G6

Am E7 Am E7 Am G C Dm E Am E

Am Dm6 Am E7 A (Bass A till *) E Edim D Dm

A E7 A * A E Edim D Dm A E7

A D A D A D A D A D A

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PIZZICATO POLKA

Léo Delibes

Allegretto

E \flat B \flat 7 E \flat

D7 Gm D7 Gm N.C.

E \flat B \flat 7 E \flat E \flat 7 F7

G7 Cm E \flat B \flat 7 E \flat B \flat 7 E \flat D7

Gm F7 B \flat 7 N.C. E \flat B \flat 7 E \flat

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VALSELENTE

from *Coppella*

Leo Delibes

Waltz tempo

F

C7

C7+5

F

Dm

Gm

Bbm

F

C7

F

Fine

C

G7

C

D7

C

Cdim

G7

C

Fm6

C

Fm6

C

N.C.

D.C. al Fine

EL GRILLO

(originally for chorus)

Josquin des Prez

F G Dm C G D G C

El gril - lo, el gril - lo è buon can - to - re Che tie - ne lon - go

ver - so. Dal - le, Dal - le be - ve, be - ve

gril - lo, gril - lo can - ta, can - ta dal - le, dal - le be - ve, be - ve gril - lo, gril - lo can - ta. El

gril - lo, el gril - lo è buon can - to - re. Ma non fa co - me gli al - tri uc -

cel - li, Co - me li han can - ta - to un po - co, Van' de fat - to in al - tro lo - co sem - pre

el gril - lo sta pur sal - do, Quan - do la mag - gior è' l cal - do Al'

hor can - ta sol per a - mo re.

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'O SOLE MIO!

Andantino

E. Di Capua

G D7

(accompaniment rhythm throughout)

G

Am D7 G

Che bel - la co - sa 'na iur - na - ta'c

so - le, n'a - ria se - re - na dop - po 'na tem - pe - sta! Pe' l'a - ria

fre - sca pa - re gia 'na fe - sta. Che bel - la co - sa 'na iur - na - ta'c

so - le. Ma n'a - tu so - le cchiu bel - lo, ohi - ne, 'o so - le

mi - o sta 'nfron - te a te, 'o so - le, 'o so - le

G D7 G

mi - o sta 'nfron - te a te, sta 'nfron - te a te!

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O DEL MIO AMATO BEN

(originally for voice and piano)

Stephano Donaudy*Andante quasi adagio*

Ab Ab7 Db/Ab Db6/Ab Ab/Eb Eb7 Ab
 O del mio a - ma - to ben per - du - to in - can - to!
 Ab/C C+ Db6 Ab/Eb Db/Eb Eb7 Ab
 Lun - giè dag - li oc - chi mie - i chi m'e - ra gloria e van - to!
 Eb/G Bb7/F Eb Cm Ab Eb/G Db/F C/E Eb Cm
 Or per le mu - te stan - ze sem - pre la cer - co e chia - mo
 Ab Eb/G Ab/Gb Db/F Ab/C C+ Db D+ Ab/Eb Bbm Cm/Eb
 con pic - no il cor di spe - ran - ze Ma cer - co in - van, chia - mo in - van!
 Fm Bbm7 Ab/Eb Ab Eb7 Ab
 E il pian - ger m'è sì ca - ro, che di pian - to sol nut - ro il cor.

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UNA FURTIVA LAGRIMAfrom *The Elixir of Love* (opera)**Gaetano Donizetti***Larghetto*

Bbm F7/C Adim7 Bbm Ab7
 U - na fur - ti - va la - gri - ma ne - gl'oc - chi suoi spun - tò. Quel - le fe - sto - se
 Db Ebm6 Edim7 F Bbm/F F Bbm/F F Bbm/F
 gio - va - ni in - vi - di - ar - sem - brò. Che più cer - can - do io vo' ?
 F Bbm/F F Db Ebm/Gb Db/Ab Ab7
 Che più cer - can - do io vo' ? M'a - ma. Sì, m'a - ma. Lo ve - do, lo ve -
 do. Un so - lo i - stan - te i pal - pi - ti del suo bel cor sen -

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B♭m Ab7 D♭ E♭m6 Edim7 F B♭m/F

tiir! I miei so - spir con - fon - de - re per po - co a' suoi - so - spir!

F B♭m/F F B♭m/F F B♭m/F F F7

pal - pi - ti, i pal - pi - ti sen - tir, con - fon - de - re i miei co' suoi so - spir!

B♭ F7 Gm Cm/E♭ B♭/F F7 B♭ F7 B♭ F7

Cie - lo, si può mo - rir; di - più - non - chie - do, non chie - do. Ah! Cie - lo, si può, si può - mo -

Gm E♭6 B♭/F F B♭

rir; di più non chie - do, non chie - do. Si può mo - rir, si può mo - rir d'a - mour.

COME AGAIN, SWEET LOVE

John Dowland

(originally for voice and lute)

G G/B G C G/B Am7 D7 G G/B D

1. Come a - gain, Sweet love doth now cease in - vite Thy
2. Come a - gain, That I may cease to mourn Thro'

G/B D7/A G G/B D G G/B Asus A D D/C G/B

grac - es that re - frain To do me due de - light, To see, ___
thy un - kind dis - dain; For now, left and for - lorn, I sit, ___

C D Em D7/F# G C/G G C D Bm

___ to hear, ___ to touch, ___ to kiss, ___ to die ___ With thee a - gain in
___ I sigh, ___ I weep, ___ I faint, ___ I die ___ In dead - ly pain and

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

sweet - est sym - pa - thy, To see, ___ to hear, ___ to touch, ___ to kiss, ___ to die ___
end - less mis - er - y, I sit, ___ I sigh, ___ I weep, ___ I faint, ___ I die ___

G C/G G C D Bm C Am7 D7 G

___ With thee a - gain in sweet - est sym - pa - thy.
___ In dead - ly pain and end - less mis - er - y.

SERENADE

from *Ariekinada* (ballet)
(originally for orchestra)

Riccardo Drigo

Moderately

Chords: F, C+, F, C+, F, C7, F, C+, F, Dm, G7, C, Gm, F, C7, F, Bb, Am, E7, Am, C7, F, C7, A7, D7, G7, C7, F

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THE SORCERER'S APPRENTICE (Symphonic Poem)

Theme

(originally for orchestra)

Paul Dukas

About march tempo (each measure = 1 beat)

Chords: Bb+/D, C+/D, Bb+/D, C+/D, Bb+/D, C+/D, Bb+/D, Gm, D7/G, Gm, D7/G, Gm, Gm/Bb, Cm6, A7/C#, C#dim, Cm6, A7/C#, C#dim, D#dim, E+, F#+, Gm, F+, Gdim, D, Eb, D, Bb+, F#m, Fm, Gm, D, N.C., Bdim, Cm, Cm/Eb, Gm/D, C#dim/D, D7#9, Gm, Gdim, D7/G, Gm, D7, Gm

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SLAVONIC DANCE NO. 1

Antonin Dvorák

(originally for orchestra)

Presto

Chords and notes for each staff:

- Staff 1: C, C, F/C C, C/E C, G7 C, Am, Dm/A Am, G C
- Staff 2: E7 Am, C, F/C C, C/E C, G7 C, Am, Dm/A Am, G/B C
- Staff 3: G7 C, E7, A, E7, A, E7, A, E7
- Staff 4: A, G7, C, D/C, G/B D/C, G/B D/C, G/B D/C
- Staff 5: G/B D/C, G/B, D7/A, C/G G, D/C, G/B D/C, G/B D/C
- Staff 6: G/B D/C, Gm/C D/C, D7/Bb, Gm/Bb, Gm/A D7/A, C/G Gm, C/G Gm
- Staff 7: C9, F, G/F F, C/E C, G7 C, Am, Dm/A Am
- Staff 8: G C, E7 Am, C, F C, Am
- Staff 9: Dm/A Am, Em Am, Dm/A Am, Em Am, Dm/A Am, Dm/A Am, Dm/A Am
- Staff 10: D Am, D Am, D Am, D Am, Em, Em/G C, Em
- Staff 11: Em/G C, N.C., Em/G, C, G, C

SLAVONIC DANCE NO. 2

Antonin Dvořák

Lively

Em Am B7 Am B7 Em B7 Em G Am6 B7 Am D7 G

Em Am B7 Am B7 Em B7 Em G Am6 B7 Am D7 G **Fine**

Allegro vivo

D7 G D7 G D7 G D7 G

1 2 D.C. al Fine
G D7 B7

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HUMORESQUE

Antonin Dvořák

Moderately

G C G D7 G C B7 Em C E7 Am D7 G

To Coda

B7 Em C E7 Am D7 B7 Gm A7D7

D.C. al Coda

CODA

G Gm6 A7 D7 G

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SYMPHONY NO. 9 "FROM THE NEW WORLD"

Second Movement Theme

Antonin Dvořák

Large

C G7 C C+ F G7 C F

C F C F C F C F C

G7 C G/B Am C F C F C

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Antonin Dvorák

LEGEND

(originally for piano)

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VALSE GRACIEUSE

Antonin Dvorák

Moderato

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POMP AND CIRCUMSTANCE MARCH NO. 1

Edward Elgar

Largamente

Chords: G, D7, G, C, G, Am7, D7, G, A7, D, Bm, Em7, A7, D, D7, G, D7, G, C, G, A7, D7, G, A7, D, C, D7, G, G7, C, D7, G, Em, Am7, D7, G, Am7, D7, D13, D7, G.

Tempo: *Largamente*

Markings: *Macstoso*

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SALUT D'AMOR

Edward Elgar

Andantino

Chords: F, Gm7, C7, F, A7, Dm, G7, C7, C7+, F, Bb, D7, Gm, F, Gm7, C7, F, Bb, Fdim, C7, F, Gm7, C7, F, A7, Dm, G7, C7, C7+, F, Bb, D7, Gm, F, Gm7, C7, F, Fm, Bb m, Eb 7, Ab, Db, Eb 7, Ab, Ddim, Eb 7, Ab, Fm, Bb m, C7, Fm, Bb m, C7, F, C, Gm, Bb m, C7, Gm, C7, F, Gm, Bb m, C7, F, A7, Dm.

Tempo: *Andantino*

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Chords: G7, C, F, Bb, D7, Gm, Bbm6, C7, F, Bbm, C7, F, Bb, C7, Gm, Dm, Ddim, C7, F, C7, Cdim, Gm, C7, F, Gm, C7, F, Gm, C7, F, Gm, C7.

SPINNING SONG
(originally for piano)

Johann Ellmenreich

Allegretto
N.C.

Chords: F, C7, F, C7, F, C7, Fm, Cdim, C7, G7, C, Fm, Cdim, C7, F, C7, F, Fine, F7, Bb, F7, Bb, Bb7, G7, Cm, Ebm, F7, Bb, D7, Gm, Dm, Gm6, E7-5, A, E7, A, E7, A, E7, A, N.C., D.C. al Fine.

ROMANIAN RHAPSODY NO. 1

Georges Enesco

Moderato

G D7 G D7 G C D7 G D7 G

D7 G Am D7 G G E7 Am

D7

D7 G C D7 G D7 G

Allegro

D7 G D7 G D7 G D7 G

D7 G Am F D7 G

The musical score is written on ten staves. The first staff begins with the tempo marking 'Moderato' and a key signature of one sharp (F#). The first six staves are in 2/4 time. The seventh staff is marked 'Allegro' and changes to 3/4 time. The score includes various guitar chords (G, D7, Am, E7, C, F) and rhythmic patterns such as triplets and sixteenth-note runs. A double bar line with first and second endings is present in the third staff.

LORD RENDALL

English Folksong

D F#m Bm Em A

Where have you been all the day, Ren - dal, my son? Where have you been all the day, my pret - ty one? I've
 What have you been eat - ing, Ren - dal, my son? What have you been eat - ing, my pret - ty one? O
 Where _ did she get them from, Ren - dal, my son? Where _ did she get them from, my pret - ty one? From

Bm F#m Bm F#m

been to my sweet - heart, moth - cr, I've been to my sweet - heart, moth - cr, _____
 eels and eel broth, moth - cr, O eels and eel broth, moth - cr, _____
 hed - ges and ditch - es, moth - cr, From hed - ges and ditch - es, moth - cr, _____

D Bm Em Bm Em A

Seven times Last time

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.

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PRAISE TO THE LORD, THE ALMIGHTY
(Lobe den Herren)
 (chorale)

Joachim Neanderngbüch, 1665
 trans. by Catherine Winkworth

Erneueren Gesangbüch, 1665

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

Praise to the Lord, the Al - might - y, the King of cre - a - tion! O my soul,

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

praise him, for he is thy health and sal - va - tion! All ye who hear,

F Bb/D C/E F C/G F C F/A Bb Edim/G Dm Gm/Bb A Gm/Bb C7 F

now to his tem - ple draw near, join me in glad ad - o - ra - tion!

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APRÈS UN RÊVE (After a Dream)

(originally for voice and piano)

Gabriel Fauré

Andantino

Dm Fmaj7/C G9 G7 C9 C7 Eb/F F7b9

Dans un som - meil que char-mait ton i - má - ge Je ré - vais le bon -

Bb+ Em7b5 A7 Gm6/A A7 Dm Cm/Eb

heur ar - dent mi - ra - ge, Tes yeux é - taient plus doux, ta - voix pure et so -

Cm7 Cdim7 Gm/Bb Gm7/Bb Gm6/Bb F/A Dm Bbm6 C7sus3 C7 F

no - re, Tu ray - on - nais comme un ciel! é - clai-ré par l'au - ro - re;

A+ A7 Dm Dm9 G9 G7 C9 C7 Eb/F F7b9

Tu m'ap - pe - lais et je quit-tais la ter - re Pour m'en fuir a - vec

Bb+ Em7b5 A7 Gm6/A A7 Dm Cm/Eb

toi vers la lu - mié - re, Les cieux pour nous entr' ouvraient leurs

Bb+/F# D7/F# Eb/G A7 D Ebmaj7/Bb Gm6

nu - es, splen - duers in - con - nu - es, lu - eurs di - vi - nes en - tre -

D D/C G7/B Csus Cm3 Gm/C F9 Cm7/F

vu - es, Hé - las! Hé - las, tris - te ré - veil des son -

F7 Dm F/C Cm7/Bb Am7b5 D7b9 Gm A7/C# Gm/D

ges, Je t'ap - pelle, ô nuit, rends - moi tes men son -

A7/C# A+ A/G Dm/F Gm6/Bb D7/A Gm D/F E7 F/A G7/B C7 A7/C# C#dim7 Edim/D Am7/D Dm

ges, Re - viens, re - viens ra - di - eu - se, Re - viens, ô

F F/A A7 Dm/A Asus A A7 Dm

nuit mys - té - ri - eu - se!

CHANSON D'AMOUR

(originally for voice and piano)

Gabriel Fauré

Allegro moderato

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

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

Ddim7/A Am F F/C Bbmaj7 Bm7b5 F/C D7 C/G

rou - che, j'ai - me tes yeux, j'ai - me ta bou - che OÙ mes bais - ers s'e - pui - se - ront.

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

J'ai - me ta voix, j'ai - me l'é tran - ge

Abm Bbm G7/B Cm Eb/D# Gm/D Ebmaj7 C#dim7/E Bb/F F7

grâ - ce de tout ce que tu dis, Ô ma re - belle, ô mon cher an - ge, mon en - fer et mon pa - ra -

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

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

F F/C Bbmaj7 Bm7b5 F/C D7 C/G Am/G Gmaj7

J'ai - me tes yeux, j'ai - me ta bou - che OÙ mes bais - ers s'é - pui - se - ront.

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

J'ai - me tout ce qui te fait bel - le, De tes pieds jus - qu'à tes che -

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

veux, Ô toi vers qui mon - tent mes vœux, Ô ma fa - rou - che, ô ma re - bel -

F# Eb7 G/D Cmaj7 C#m7b5 B7/D# E Ddim7/A F/A

le, j'ai - me tes yeux, j'ai - me ton front, Ô ma re - bel - le, ô ma fa - rou - che,

F F/C Bbmaj7 Bm7b5 F/C Dm/C Gm/C F/C D7

J'ai - me tes yeux, j'ai - me ta bou - che OÙ mes bais - ers s'é - pui - se - ront, OÙ mes bais - ers s'é - pui - se -

C/G Am/G Gmaj7 C/G Am/G F#dim/G G

ront.

BERCEUSE

from the "Dolly" Suite
(originally for piano)

Gabriel Fauré

C G7 C G7 C G7 C G7 C G7 C G7 C G7 C G7 C G7 C G7

C G7 C Am7 D7 G G D7 G D7 G D7 G D7

G Bm E7 Am D7 G Am/C G7 C G7 C G7

C G7 C G7 C G7 C Am7 D7 G C C7 Faug Dm7

C7 Am7 F G7 C Am Fmaj7 G7 C

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LYDIA

(originally for voice and piano)

Gabriel Fauré

Andante

G A/G G7 F#sus F#7

Ly- di - a sur tes ros- es jou - es Et sur ton col frais et si

Bm D7/F# G D7 Em7 D7/F# G7 C C#dim G/D C#m7b5 D Em7

blanc Roule é - tin - ce - lant L'or flu - i - de que tu dé - nou - es;

D/F# Em/G E7/G# A Bm/D Dmaj7 G/D D/C Bdim7 Am/C D Am/E E Am B/D# Em D G/B

Le jour qui luit est le meilleur, Ou - bli - ons l'é - ter - nel - le tom - be, Laisse tes bai - sers tes bai

Am D G G/B Cm Am7b5 G/B Eb+ Cm D G

sers de col - om - be Chaeer sur ta lé vre en fleur, sur ta lèvre en fleur.

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PAVANE

(originally for orchestra)

Gabriel Fauré

Andante

Em Cmaj7 D Bm7 C Am7 B B/A Em/G Em7

Am Dm7 F/G Cmaj7 F#7 B Em Cmaj7 D Bm7

C Am7 B B/A G6 G/F Em7 Cmaj7/E Dm7 G9/D C C7 Em/B B7 Em

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THE PALMS

(originally for voice and piano)

Jean-Baptiste Fauré

Andante maestoso

C C+ F/C Fm/C C G7 Bb/G# Dm/A Bb7 G7/B G7 G7/C C

O'er all the way, green palms and blossoms gay
Are strewn this day in fes-tal pre-pa-ration;

C+ F/C Fm/C C Cdim7 G/D Dm11 D7 G7

Where Je-sus comes to wipe our tears a-way,
E'en now the throng to wel-come Him pre-pare;

C Am Dm G7 E7/G# E Am D7 G7

Join all and sing, His name de-clare,
Let ev-'ry voice re-sound with ac-cla-ma-tion. Ho-

C Am Dm G A7/E A7 Dm C/G G7 C

san-na! Praise ye the Lord! Bless Him who com-eth to bring us sal-va-tion.

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POÈME

Zdenek Fibich

Moderato

Cm E7 Am Dm7 G7

C D7 G7 E+ E7

Am D7 G7 C

E7 Am Dm7 G7 E7

Am Fm C Dm7 G7

C E7 Am

Dm7 G7 E7 Am Fm

C Dm7 G7 C

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CIELITO LINDO

C. Fernandez

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M'APPARI, TUIT' AMOR

(Ach, so fromm)

from *Martha 05* (opera)

Friedrich von Flotow

Allegro moderato

Ach, so fromm, ach, so traut, hat mein Au ge
M'ap - pa - ri tutt' a - mor, il mio squar - do

sie er - schaut. Ach, so mild und so rein drang ihr Bild
l'in - con - trò, bel - la si che il mi - o cor an - si - o -

in's Herz mir ein. Bang - er Gram, eh' sie kam, hat die Zu - kunft mir um - hüllt; doch mit
so a lei vo - lö; mi fe - ri, m'in - va - ghi quell' an - ge - li - ca bel - tà, scul - ta in

ihr blüh - te mir neu - es Da - sein lust - er - füllt. Weh! Es schwand, was ich fand; ach, mein Glück er - schaut' ich
cor dal - l'a - mor can - cel - lar - si non po - trà, il pen - sier di po - ter pal - pi - tar con lei d'a -

kaum bin er - wacht und die Nacht raub - te mir den sü - Ben Traum, den sü - Ben
mor può so - pir il mar - tir che m'af - fan - na e stra - zia il cor, e stra - zia il

Traum. Ach, so fromm, Ach, so traut, hat mein Au - ge
cor! M'ap - pa - ri tutt' a - mor, il mio squar - do

sie er - schaut. Ach, so mild und so rein drang ihr Bild in's Herz mir
l'in - con - trò, bel - la si che il mi - o cor an - si - o - so a lei vo -

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F F/A C7/G C7/E F Bb/D F/C

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

C F F/A C7/G C7/G F Ddim7

du mit dir. Gib mir wie - der, was du fan - dest, o - der thei - le
 tuo n'an - do! Tu la pa - ce mi - ra - pi - sti, di do - lor io

F/C N.C. C7 F

es mit mir. Ja, thei - le es mit mir, ja, mit mir!
 mo - ri - rø, ah! di do - lor mor - rø, si, mor - rø!

PANIS ANGELICUS

Cesar Franck

Poco Lento

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

A7/C# Dm7 Gm7/Bb Gm7 F/C C7 F C7 F C7

Pa - nis an - ge - li - cus fit pa - nis

F Bb/F F Bb/D F/C C7/Bb F/A C/G Dm7 C7 F C7

ho - mi - num, Dat pa - nis coe - li - cus fi - gu - ris ter - mi - num. O res mi -

F Am/E E7 Eb dim7 G9 G7/D C G7

ra - bi - lis man - du - cat Do - mi - num, Pau - per, pau - per, ser - vus et hu - mi -

E7/G# Am A7 Dm G7 F/C G7 C G Am7/G G/F C/E G7/D C

lis, Pau - per, pau - per, ser - vus et hu - mi - lis.

G7 Am7/G G7 E7 D#dim C7/E F C7 F C7 F C7 F C7 F F7 Bb F/A

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, Dat pa - nis

Gm7 F Gm7/Bb Bm7b5 C7 F C7 Gm7/C C7 Gm7/C C7 Gm7/C

coe - li - cus fi - gu - ris ter - mi - num. O res mi - ra - bi - lis man - du - cat

C7 Gm7/C C7/Bb F/A C7/E F Gm9/C C7 F F/C D7/C Gm/Bb

Do - mi - num, Pau - per, pau - per, ser - vus et hu - mi - lis, Pau - per,

D7/F# Gm C7 F/C C C7 F C Bb/D Db dim7 C7 F F/A Gm7/Bb C7 F

pau - per, ser - vus, ser - vus et hu - mi - lis.

INTERMEZZO RUSSE

T. Franke

Tempo di valse

Chords: F, Bb6, C7, F, C, Ddim, C7, F, D7, Gm, Bb, C7, G, Bb, F, C7, F, C7, F, Fine, C, G7, C, F6, G7, C, D.C. al Fine

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PIERROTS

Marcel François

Moderato

Chords: C, F, Fm, C, G7, C, D7, G7, C, G7, C, D7, G, G, D7, G, D7, G, F, C7, F, G7, C, C7, F7, C7, F, D.C. al Fine

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NOW THE GREEN BLADE RISETH

(carol)

J.M.C. Crum

French Carol

Em F#m/E Em A G+ F#m/B Em A Em Em7 A G+ B7 Em

Now the green blade ris - eth, from the bur - ied grain, wheat that in the dark earth man - y - days has lain;

Em A D B/D# Em F# B Em F#m/E Em Em/G F#m G+ B Em

Love lives a - gain, that with the dead has been: Love is come a - gain, like wheat that spring - eth green.

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ENTRY OF THE GLADIATORS/THUNDER AND BLAZES

Julius Fúcič

Moderato

A B

C

F C7

F

1 2

E7 Am E7 C7 G7 Ab

G7 C7 F Bb Gm7 C7

F Ddim7 F C7

F Bb F7 Bb F7 Bb Eb Db dim7

Bb Gb Bb Eb Eb m

Bb C9 C7 F7 Bb Eb Db dim7

Bb Gb Bb Edim7

Bb C7 F7 Bb F Bb

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LA CINQUANTAINE

(Golden Wedding)

J. Gabriel-Marie

Andante

Musical score for 'LA CINQUANTAINE' (Golden Wedding) by J. Gabriel-Marie. The piece is in 2/4 time and G major. The tempo is marked 'Andante'. The score consists of eight staves of music. Chord symbols are placed above the notes: Em, Am6, Em, Am6, Em, Am6, Em, B, Em, B, B7, Em, Am6, Em, Am6, Em, B, B7, Em, E7, Am, E7, Am, D7, G, D7, G, B7, Em, Edim, B7, Edim, B, Em6, B, Em6, B, B7, Em6, B7, Em, Am6, Em, Am6, Em, B, B7, Em.

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SERENADE BADINE

J. Gabriel-Marie

Delicato

Musical score for 'SERENADE BADINE' by J. Gabriel-Marie. The piece is in 2/4 time and G major. The tempo is marked 'Delicato'. The score consists of five staves of music. Chord symbols are placed above the notes: G, D7, G, D7, G, Fine, A7, D, Em, A7, D, A7, D, Em, A7, D. The piece concludes with 'D.C. al Fine' and a final D7 chord.

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LE SECRET

Leonard Gautier

Allegretto con moto

Chords: G, D7, C, G+, Am7, G, D, A7, D7, G, G+, C, C6, G, D7, G, Fine, G7, C, G7, C, G7, C, G7, C, F6, C, G7, C, D.S. al Fine

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AMARYLLIS

Henri Ghys

Tempo di Gavotte

Chords: F, C7, F, C7, F, C7, F, Fine, Bb, Eb6, F7, Bb, Eb6, F7, Bb, D.S. al Coda, F

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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

Comc, thou al - might - y King, help us thy name _____ to

D N.C. D G/D D7 G F#dim/GG D G/D D7

sing, help us to praise! Fa - ther all glo - ri - ous, o'er all vic -

G F#dim/G G N.C. G C/G G Am/C G/D D7 G

to - ri - ous, come and reign o - ver us, An - cient of Days!

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THE SILVER SWAN

(originally for chorus)

Orlando Gibbons

F G7/D C F/A Bb C Bb7/D F C Gm Bb Dm

The sil - ver Swan, who liv - ing had no note. When death ap - proached un -

C F/A Gm/Bb C F C Dm7 Gm7/D Dm Gm7/D Am/C Bb F/A G+ C/G G

locked her si - lent throat, Lean - ing her breast a - gainst the reed - y -

C F Gm/F C/E F Dm Eb Bb C F/C C F C Dm7 Gm7/D Dm Gm7/D Am/C

shore. Thus sung her first and last, and _____ sung no more Fare - well all

Bb F/A G+ Cm/G G C F Gm C/E F Dm Eb Bb C7 F/C C C7 F

joys. O death come close mine eyes. More Geese than Swans now live, more _____ fools than wise.

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CARO MIO BEN

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 al

Cm Fm7 Bb Eb/G F7 Eb/Bb Bb Eb Fm7 Eb/G Ab Bb7 Cm Fm7 Bb Eb/G Ab Eb/Bb Bb7

men, sen - za di te lan - gui - sce il cor, _____ ca - ro mio ben, sen - za di te _____ lan - gui - sce il

Eb Ab Bb Ab Eb/Bb Bb7 Eb Bb Fsus F Bb

cor. Il tuo fe - del so - spi - ra o - gnor. Ces - sa, cru -

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F B♭ E♭ B♭/F F7 B♭ B♭7 E♭ A♭ E♭/B♭ B♭ Cm6 B♭ E♭ F7
 del, tan - to ri - gor! Ces - sa, cru - del, tan - to ri - gor, tan - to ri - gor! Ca - ro mio
 E♭/G A♭ B♭7 Cm Fm7 B♭7 E♭/G A♭ E♭/B♭ B♭7 Cm B♭7 E♭ B♭7
 ben, cre - di - mi - al - men, sen - za di te lan - gui - sce il cor, ca - ro mio ben, cre - di - mi - al -
 E♭ Cm A♭ E♭/G A♭ E♭/B♭ B♭7 E♭ A♭ B♭ A♭ E♭/B♭ B♭7 E♭
 - men, sen - za di te lan - gui - sce il cor.

RUSLAN AND LYUDMILA OVERTURE

Mikhail Glinka

Presto
 D G6 D G6 D N.C. G C6 G C6
 G N.C. A D6 A D6 A N.C.
 D G D A
 D Bm Em A D
 N.C. A D G6 D

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DANCE OF THE SPIRITS
 from *Orfeo ed Euridice* (opera)

Christoph Willibald von Gluck

Andante
 F B♭ F C7 F C7 Dm F B♭ F C7 F
 Gm F C7 | F | F C Dm D7
 G C G7
 C G7 C7 F B♭
 F C7 F C7 Dm F B♭ F C7 F Gm F C7 F

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CHE FARO SENZA EURIDICE

from *Orfeo ed Euridice*

Christoph Willibald von Gluck

Allegretto

C G7sus/D G7 C/E F G G7
 Che fa - rò sen - za Eu - ri - di - ce? Do - ve an - drò sen - za il mio

C C/E G7sus/D G7 C C/E G7sus/D G7 C G7/D
 ben? Che fa - rò? Do - ve an - drò? Che fa -

C/E Dm/F C/G G7 C G7/D C/E Dm/F C/G G7
 rò sen - za il mi - o ben? Do - ve an - drò sen - za il mi - o

C G/B G D7/A D7 D7/F# Gsus G
 ben? Eu - ri - di - ce! Eu - ri - di - ce! Oh

D7/A D7 D7/F# Gsus G G/B C Am/C A7/C# Dsus D G
 Di - o! Ri - spon - di, ri - spon -

D/F# D *Adagio* Am/C Dsus/C D/C Bm G Am Dsus/C D/C Bm G Em/C D/C
 di! I - o son pu - re il tu - o fe - de - le, io son

Em/B C/E Em/C D/C Em/B C/E Em/C G/D D7/G G *Tempo I* N.C.
 pu - re il tu - o fe - de - le, il tu - o fe - de - le. Che fa -

C G7/D C/E F G G7
 rò sen - za Eu - ri - di - ce? Do - ve an - drò sen - za il mio

C C/E G7sus/D G7 C C/E G7sus/D G7 C G7/D
 ben? Che fa - rò? Do - ve an - drò? Che fa -

C/E Dm/F C/G Dm/G C G7/D C/E Dm/F C/G G7 C
 rò sen - za il mi - o ben? Do - ve an - drò sen - za il mi - o ben?

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BERCEUSE

from *Jocelyn*

Benjamin Godard

Slowly

F C7 F Bb F Gm7 Bb m C7
 F C7 F F+ Bb G7 F C7
 F C7 F C7
 F Dm Am Dm Gm C7 F

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PRAISE, MY SOUL, THE KING OF HEAVEN

(Lauda Anima)

(Hymn)

Henry F. Lyte

John Goss

D A7/E D/F# F#m G D G/B D G D/F# Bm Em

Praise, my soul, the King of heav - en, to the throne thy trib - ute

A7 F#7/A# Bm F#7/C# Bm/D B7/D# E7sus E#dim7 F#m E7/G# A D/F# Bm/D E7

bring; ran - somed, healed, re - stored, for - giv - en, ev - er - more God's prais - es

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

sing. Al - le - lu - ia! Al - le - lu - ia! Praise the ev - er - last - ing King.

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GAVOTTE

François J. Gossec

Moderately fast

D A7 D A7 D A A D A7 D

Bm E7 A A7 D A7 D

G6 D A7 D A7 D

A7 D G D G6 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

A - vant de quit - ter ces lieux, sol na - tal de mes a - îeux, à toi, Sei - gneur et

Bb7 Eb/Bb Bb7 Eb6 Bb7 Bb/Ab G D7sus D7 G

Roi des cieux, ma _____ sœur je _____ con - fi - e. Dai - gne de tout dan - ger

C G7sus G7 C C/Bb Ab Fm Bb7/D Eb

tou - jours _____ tou - jours la pro - té - ger cet - te sœur _____ si _____ ché - ri - e.

Ab Fm Eb/Bb Bb/Ab Eb/G Bb/F# Eb F7/C Eb/Bb Bb7sus Bb7 Eb/Bb Bb7 Eb

Dia - gne de tout dan - ger _____ la pro - té - ger, dai - gne la pro - té - ger de tout dan - ger. _____

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AVE MARIA

Meditation on Prelude in C by J.S. Bach

Charles Gounod

Reverently

F Gm/F C7/E F Dm/F G7/F C/E F/E
 A - ve, Ma - ri - a! Gra - ti - a ple - na. Do - mi - nus Te - cum
 Dm7 G7 C Cdim7 Gm/Bb Bb dim7 F/A
 be - ne - dic - ta tu in mu - li - e - ri - bus et be - ne - dic - tus
 Bb/A Gm7 C7 F F7 Bb maj7 Bdim7
 fruc - tus ven - tris tu - i Je - sus. Sanc - ta Ma - ri - a. Sanc - ta Ma -
 Fm/C Bb m6/Db C7 F/C C7sus C7 Fdim7/C
 ri - a Ma - ri - a, O - ra - pro no - bis, no - bis pec - ca - ri - bus nunc et in -
 F/C C7sus C7 F7 Bb/F Gm/F C7/F F
 Ho - ra, in ho - ra mor - tis nos - trae. A - men. A - men.

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BALLET NO. 1

from Faust

Charles Gounod

Moderato Waltz

C G7
 1 Am G D7 G7
 2 Am Dm7 G7 C Fine
 G D7 G Eb
 D7 G Bb7 Eb
 G7 Cm D7 G7 D.C. al Fine

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ENTREAT ME NOT TO LEAVE THEE (Song of Ruth)

Charles Gounod

Andante **Moderato** (♩ = 88)

G C F#m7b5 B E

And Ruth said: En -

A E/G# B7/F# E B7 E E/G# C#m E7/B A E/G# B7 E E/G#

treat me not to leave thee, En - treat me not to leave thee,

B7 E B/A E/G# E B/D# C#m B/F# G#m F#7 B7

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

whith - er 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# F#7 Bm

whith - er thou go - est I will go, and where thou lodg - est I will lodge,

Am D G F#m7b5 B Em G/D Am/C B

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

§ E E/G# D/F# B7 E E/G# A A/C#

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

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

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

F#7 B7 E/G# A E/B B7 E **Fine**

peo - ple 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

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

B B7 Em B7 Em B

me, if aught but death part thee and me. **D.S. al Fine** Thy

FAITES-LUI MES AVEUX

from *Faust* (opera)

Charles Gounod

C C/B Am7 Am/G C G7 C C/B Am7 Am7/G

Fai - tes - lui mes a - veux; por - tez mes vœux! Fleurs é - clo - ses près

D7/F# E7 Am Am/G D7 G7

d'el - le, di - tes - lui qu'elle est bel - le, que mon cœur nuit et jour lan - guit d'a - mour!

C G7 C Am7 Am/G D7/F#

Fai - tes - lui mes a - veux; por - tez mes vœux! Ré - vé - lez à son â - me

E7 Am Dm7 G7 C

le se - cret de ma flam - me, qu'il s'ex - hale a - vec vous par - fums plus doux!

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FINAL TRIO

from *Faust* (opera)
Main Theme

Charles Gounod

Moderato maestoso

D7/A G C G Em F# Bm A D

An - ges purs, an - ges ra - di - eux, Por - tez mon âme au sein des cieux! Dieu

C B B/F# F# B G C

jus - te, à toi je m'a - ban - don - ne! Dieu bon, je suis à toi, par - don - ne! An - ges purs, an - ges ra - di -

G G/D D7 G/F Bm/F# G7 E7/G#

eux, Por - tez mon âme au sein des cieux! An - ges

A D A A/E E7 A/G

purs, an - ges ra - di - eux, Por - tez mon âme au sein des cieux! Dieu

F#m7 D/F# F#m F#dim B7/A E/G# G#m G#dim C# C#/B

jus - te, à toi je m'a - ban - don - ne! Dieu jus - te, à toi je m'a - ban - don - ne! je suis à

F#m7 A# C# F# F#E/B/D# F#7/C# B E B G#m A# D#m C#7

toi, Dieu bon, par - don - ne! An - ges purs, an - ges ra - di - eux, Por - tez mon âme au sein des

F# C#m/E Eb Eb/Bb Bb7 Bb7/Eb Eb

cieux! Dieu jus - te, à toi je m'a - ban - don - ne! Dieu bon, je suis à toi, par - don - ne! An - ges

B E B B/D# B/F# F#7 B

purs, an - ges ra - di - eux, Por - tez mon âme au sein des cieux.

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THE JEWEL SONG

from *Faust*

Charles Gounod

Allegretto

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

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

Ah!

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

Je - ris de me voir si belle en ce mi - roir! Ah! Je ris de me voir si belle en ce mi -

C#m C#dim7 G#m C#m C#dim7 G#m Eb Abm6 Eb Abm6

roir! Est - ce - toi, Mar - gue - ri - te? Est - ce toi? Ré - ponds - moi;

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

ré - ponds - moi, ré - ponds, ré - ponds, ré - ponds vi - te! Non! non! ce n'est plus toi!

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

Non! non! Ce n'est plus ton vi - sa - ge; c'est la fil - le d'un

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

roi, c'est la fil le d'un roi! Ce n'est plus

C D7 B7/D# Em B/F#

toi, ce n'est plus toi! C'est la fil - le d'un roi qu'on sa - lue au pas -

F#7 B Fdim7 F#m Gdim7 G#m B/A

sa - ge! Ah s'il é - tait i - ci! S'il me vo - yait ain - si! Comme u - ne de - moi -

E/G# B/A E/G# B/F# E Ab7/Eb C#m

sel - le il me trou - ve - rait bel - le. Ah! Comme u - ne de - moi -

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

selle il me trou - ve - rait bel - le, comme u - ne de - moi - selle il me trou - ve - rait bel - le!

FUNERAL MARCH OF A MARIONETTE

(originally for orchestra)

Charles Gounod

Mysteriously

Musical score for "Funeral March of a Marionette" by Charles Gounod. The score is in 3/4 time and consists of five staves of music. The key signature has one flat (B-flat). The tempo is marked "Mysteriously". Chord symbols are placed above the notes: Dm, A7, Dm, A7, Dm, A7, Dm, C7, F, E7, A7, Dm, A7, Dm, A7, Dm, C7, F, Eb, Dm, A7, Dm, A, Dm6, A, Dm6, A, Dm, A, Gm7, A7, Dm, Em7, A7, Dm, A7, Dm, A7, Dm, C7, F, Eb, Dm, A7, Dm.

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JULIET'S WALTZ SONG

from *Romeo and Juliet* (opera)

Charles Gounod

Tempo di Valse animato

Musical score for "Juliet's Waltz Song" by Charles Gounod. The score is in 3/4 time and includes lyrics. The key signature has one flat (B-flat). The tempo is marked "Tempo di Valse animato". Chord symbols are placed above the notes: F, C7, F, C7, F, C7, F/A, Ab7b5, C/G, G7, C, F/C, C7, F.

Je veux vivre dans le ré-
ve qui m'en i- vre ce jour en-
cor! Dou- ce flam- me, je te gar- de
dans mon à- me com- me un tré- sor!
me com- me un tré- sor!

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WALTZ
 from *Faust*
Charles Gounod
Moderate, spirited waltz

The musical score consists of ten staves of music. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is 'Moderate, spirited waltz'. The score includes various chords and articulations:

- Staff 1: Chords C, C/G, C, C/G, C, C/G.
- Staff 2: Chords G7/B, G7, C, C/G, C, C/G.
- Staff 3: Chords D7/A, D7, G, C.
- Staff 4: Chords C/G, C, C/G, G7/B, G7.
- Staff 5: Chords G7/B, G7, C, C/G, C.
- Staff 6: Chords C/G, G7/B, G7, C. Ends with **Fine**.
- Staff 7: Chords N.C., G7/B, G7, G7/B, G7, C, C/G, C.
- Staff 8: Chords C/G, G7/D, G7, G7/B, G7, C, C/G, C.
- Staff 9: Chords C/G, G7/B, G7, G7/B, G7, C.
- Staff 10: Chords C/G, C, C/G, G7/D, G7, G7/B.
- Staff 11: Chords G7, C, D7, G, G7. Ends with **D.C. al Fine**.

O DIVINE REDEEMER

Charles Gounod

Molto Moderato

Cm Ab/C Bb7 Bb6 Abmaj7 Ab6 G

Ah! turn me not a - way, re - ceive me, tho' un - war - thy,

Gm Eb/G F7 F6 Ebmaj7 Eb6 D7 D+/C D/C

Ah! turn me not a - way, re - ceive me, tho' un - wor - thy! Hear

Gm/Bb Cm Cm6 Gm/D D7 Gm

Thou my cry, hear Thou my cry, be - hold, Lord, my dis - tress!

F#dim7/G Gm Gdim7 Fm Fm/Eb

An - swer me from thy throne, haste Thee, Lord, to mine aid, Thy pit - y

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

show in my deep an - guish! Thy pit - y show in my deep an - guish! Let

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

not the sword of ven - geance smite me, tho' right - eous thine an - ger, O Lord! Shield me in

Em B Adim7 G C/G G7

dan - ger, O re - gard me! On Thee, Lord, a - lone will I call.

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

O, di - vine Re - deem - er! O, di - vine Re - deem - er! I

G/F C/E Dm7 G/F

pray Thee, grant me par - don, and re - mem - ber not, re - mem - ber not my sins!

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

For - give me, O, di - vine Re - deem - er! I

G/F C/E Dm7 G6

pray Thee, grant me par - don, and re - mem - ber not, re - mem - ber not, O Lord, my

C Bb m/G Db/Ab Bb m6 C Bb m/G Db/Ab Bb m6

sins! Night gath - ers round my soul; fear - ful, I cry to

C Cm/A Eb/Bb Cm6 D Cm/A Eb/Bb Cm6

Thee; _____ Come to mine aid, O Lord! _____ Haste Thee, Lord, haste to

D D/C Bb Bb9 Ab/Bb Eb/Bb Gm/Bb Bb7

help me! Hear my cry, _____ hear my cry! _____ Save me, Lord, in Thy

Bb7/E6 Eb G/D C#dim7 G/D Ddim7 Am/D G/D Dm7 D7

mer - cy; hear my cry, _____ hear my cry! Come and save me, O

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

Lord! _____ O, di - vine Re - deem - er! O, di - vine Re -

Gsus G G/F C/E D7

deem - er! I pray Thee, grant me par - don and re - mem - ber not, re - mem - ber not, O

G7 C C7b9 Ddim7/C

Lord, my sin! Save, in the day of ret - ri - bu - tion, from

F7/C Am/C F7/C D/C

Death shield Thou me, O my God! O, di - vine Re - deem - er, have

C/G C/G G/F C/E D7 Am/E G7

mer - cy! Help me, my Sav -

C C7 D/C Ddim7/C C

ior!

ALBUMBLATT
 from *Lyric Pieces, Op. 12*
 (originally for piano)

Edvard Grieg

Allegretto

Em Cdim Em B7 Em Cdim

Em B7 Em Fine G D7

G F#7-5 B7 Bm D7 G

D7 B7 Em Am B7 D.C. al Fine

ANITRA'S DANCEfrom *Peer Gynt*

(theatre music, later made into orchestral suites)

Edvard Grieg

Lively

Am E7 Am E7 Am E7 Am F C

Cdim F C B N.C.

Am E7 Am Dm6 Am E7

Am F C Cdim F C B Bb F Ddim

Bb F E7 N.C.

E7 Am

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International Copyright Secured All Rights Reserved**ASE'S DEATH**from *Peer Gynt*

Andante Doloroso

Edvard Grieg

Am E Am E Am Dm Am Dm6 Am E Am B7b5 Am B7b5

Dm6 Am E Dm E Am Em B Em B Em Am Em Am6 Em B

Em F#7b5 Em F#7b5 Am6 Em B Am B Em F7b5 Abm6 C F7b5 Abm6 C

F7b5 Abm6 C B7b5 E Bb7b5 Dbm6 F Bb7b5 Dbm6 F Bb7b5 Dbm6 F E7 Am

E7 Am E7 Am

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ICH LIEBE DICH

(I Love You)

Moderately slow

Edvard Grieg

C G C#dim7 Dm A7 D9 Am7

Light of my life whose i-mage my heart hold - eth! Thou at whose feet I wor - ship and a - dore!
Du mein Ge - dan ke, du mein Sein und Wer - den! Du mei - nes Her - zens er - ste Se - lig - keit!

G7 C G C#dim7 Dm A7 D9

With wings of love my spir - it thee en - fold - eth, I love thee dear, I love thee dear, I
Ich lie - be dich wie nichts auf die - ser Er - den, ich lie - be dich, ich lie - be dich, ich

Dm7 Fm6 G C G7

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

C G C#dim7 Dm A7 D9 Am7 G7

I think of thee in dream - ing and in wak - ing, Thy per - fect bliss I set all else be - fore;
Ich den - ke dein, kann stets nur dei - ne den - ken, nur dei - nem Glück ist die - ses Herz ge - weih;

C G C#dim7 Dm A7 D9 Dm9

Wher - ev - er fate my foot - steps may be tak - ing, I love thee dear, I love thee dear, I love thee dear, now and for -
wie Gott auch mag des Le - bens Schick - sal len - ken, ich lie - be dich, ich lie - be dich, ich lie - be dich in Zeit und

Dm7 Fm6 G7 C G C#dim7 G7/D G7 C

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

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IN THE HALL OF THE MOUNTAIN KING

from *Peer Gynt*

(theatre music, later made into orchestral suites)

Edvard Grieg

Alla marcia e molto marcato

Bm C#7/B C/B Bm D

Bm C#7/B C/B Bm D

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

D+/F# F# D+/F# F# Bm C#7/B C/B

Bm D Bm C#7/B C/B Bm

Bdim G Bm F#7 Bm

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

Edvard Grieg

Allegro

Em C Em Am Em Bm G

Bm F# B Em C Em Am

Em Bm G Bm F# B

N.C. Gdim N.C.

Gdim C7 G6

C7-5 B7 Em C Em

Am Em Bm G Bm F# B

Em C Em Am Em Am

F B7 Em Am7 Em C6 Em

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MARCH OF THE DWARFS

from *Lyric Pieces, Op. 54*
(originally for piano)

Edvard Grieg

Allegro moderato

Dm E/D Gm/D

A/D Bb F Gm Dm Eb Bb A

Eb A Eb A Eb A Eb A Eb

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A Eb A A7-5

Dm E/D Gm/D

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

A/D Bb/D Am/D Gm/D F/D Eb/D Dm A/D

Cm6 A/D Cm6 A/D Cm6 A/D Cm6 A/D Cm6 A/D Cm6

Dm N.C. Fine only
Dm

D Bm D Bm D Bm Dm6 Bm7 E7 A

D Bm D Bm D Bm Dm6 Bm7 E7 A 1 2
D.C. al Fine A

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MORNING

from *Peer Gynt*

Edvard Grieg

Slowly

Eb Cm Eb

Cm G G+ G

Cm Bb

Bb7 Eb Cm Fm7

Fm6 Gm7 Eb Ab maj7 Fm G

Fm G Ab G Ab G Bb7 Eb Cm Eb Cm

Eb Cm Eb Cm Eb Cm Eb

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PIANO CONCERTO IN A MINOR, Op. 6
First Movement Theme

Edvard Grieg

Allegro moderato

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SOLVEJG'S SONG

from *Peer Gynt*
 (originally for soprano and orchestra)

Edvard Grieg

Poco andante
 N.C.

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THEME FROM NORWEGIAN DANCE NO. 1

Edvard Grieg

(originally for piano)

Moderately

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WALTZ IN A MINOR

Edvard Grieg

from *Lyric Pieces, Op. 12*

(originally for piano)

Moderato

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WEDDING DAY AT TROLDHAUEN

from *Lyric Pieces*, Op. 65

(originally for piano)

Edvard Grieg

Moderato

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AIR

from *Water Music* (orchestral suite)

George Frideric Handel

Andante

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ALLEGRO MAESTOSOfrom *Water Music* (orchestral suite)**George Frideric Handel****Allegro maestoso**

D D/F# A D D/F# A D D/F# A A/C# A D D/F# A A/C# A D D/F#

A F#m/A F#m F#m/A Bm Em/G Em Em/G A D D/F# D D/F#

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

F#m/A F#m F#m/A Bm Em/G Em Em/G

A D N.C. Bm/D Bm Bm/D

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

D A/E E A N.C.

F#m F#m/A F#m

Bm Em Em/G Em A Bm Em/G A D F#m F#m/A F#m

Bm Em Em/G Em A Bm Em/G A D

AWAKE MY SOUL, STRETCH EVERY NERVE (hymn)

George Frideric Handel

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

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

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

mands thy - zeal, And - an im - mor - tal crown, - And an im - mor - tal crown.

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BOURRÉE

from *Water Music* (orchestral suite)

George Frideric Handel

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

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

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

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COMFORT YE, MY PEOPLE

from *Messiah* (oratorio)

(originally for tenor and orchestra)

George Frideric Handel

Larghetto

E E/G# Bsus B D#dim/F# E/G# A/C# E/B B7 E N.C.

Com - fort ye, N.C.

E/G Bsus B7 E

com - fort ye My peo - ple com - fort ye,

E E/G# Aadd9/C# A#dim/C# B E A#dim/C B

com - fort ye My peo - ple, saith your God,

A B7/F# E E E/G# Bsus B E/G# E7/G#

saith your God. Speak ye com - fort - a - bly to Je -

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

ru - sa - lem, speak ye com - fort - a - bly to Je - ru - sa - lem, and

B B/D# E6 F# B

cry un - to - her, that her war - fare, her war - fare is ac - com - pish'd, that her in -

F#dim/G# F# N.C. F#7/A# B E/G# F#sus F# B

iq - ui - ty is par - don'd, that her in - iq - ui - ty is par - don'd.

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FOR UNTO US A CHILD IS BORN

from *Messiah* (oratorio)

(originally for orchestra)

George Frideric Handel

Andante con moto

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

For un - to us a Child is born, un - to us a Son is

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

giv - en, un - to us a Son is giv - en; For un - to

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

us a Child is For un - to us a Child is born; un - to us a Son is

D Bm Em C D

giv - en, un - to us a Son is giv - en; For un - to

Em A7/E Dsus D Em A7 D G Em

us a Child is born, For un - to us a Child is born, un - to us a Son is

A F#m Bm G A D

giv - en, un - to us a Son is giv - en, un - to

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

us a Son is giv - en; Son is giv - en; and the gov - ernment shall be up - on His shoul -

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

der, and the gov - ernment shall be up - on His shoul - cr and the gov - ernment shall

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

be up - on His shoul - er and His Name shall be call - ed Won - der - ful,

G D G A D etc.

Coun - sel - lor, The Might - y God, The Ev - er - last - ing Fa - ther, The Prince of Peace

HALLELUJAH

from *Messiah* (oratorio)
(originally for chorus and orchestra)

George Frideric Handel

Fast

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord God Om - nip - o - tent

reign - eth; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord God Om - nip - o - tent

reign - eth; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord God Om - nip - o - tent

reign - eth, For the Lord God Om - nip - o - tent reign - eth. The King - dom of this world

is be - come the King - dom of our Lord and of His Christ, and of His Christ; and He shall

reign for ev - er and ev - er, and He shall reign for ev - er and ev - er, and He shall

reign for ev - er and ev - er, and He shall reign for ev - er and ev - er. King of

Kings, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, and Lord of Lords, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

King of Kings, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah! And Lord of Lords, for ev - er and

ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of Kings, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, and Lord of

Lords, King of Kings and Lord of Lords; and He shall reign for ev - er and ev - er, King of

Kings, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!

HORNSPIPE

from *Water Music* (orchestral suite)

George Frideric Handel

F C Dm B♭ F/A F Gm F/C F C/E Dm Am B♭ F/A Gm C F Dm C C/E

F C Dm B♭ F/A F Gm F/C F C/E Dm Dm/F Dm G G/F C/E C G C

C B♭ F/A Gm F Dm B♭ A Dm Gm C F B♭ C/G Am Dm Dm/FF Am7 Dm

Am D7 D7/F♯ Gm Gm/B♭ C/G C C7/E F F/A B♭ C F

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I KNOW THAT MY REDEEMER LIVETH

from *Messiah*

(originally for soprano and orchestra)

George Frideric Handel

Larghetto

B7 C♯m A F♯m7 B7 E N.C.

I know that my Re - deem - er liv - eth,

B7 C♯m A F♯m7 B7/D♯ E A/C♯ B7/D♯ Esus E B/D♯ E N.C. C♯m/E

and that He shall stand at the lat -

F♯ N.C. E/G♯ F♯/A♯ B E F♯ B N.C. B/F♯ G♯ E C♯7 F♯7/A♯

ter day up-on the earth;

B B7/A E/G♯ B7 C♯ A B7/F♯ E B N.C.

I know that my Re - deem - er liv - eth, and that He shall stand

E/G♯ B7/F♯ E B N.C. A/C♯ E/B B7/A E/G♯ N.C. E/G♯ B7/F♯ A/E B7/D♯ E F♯7/A B

at the lat - ter day up-on the earth, up-on the

E N.C. E/G♯ B/F♯ E B N.C. A/C♯ B A E/G♯ N.C. E/G♯ B/F♯ E B7/D N.C.

earth, I know that my Re - deem - er liv - eth, and He shall stand at the

C♯m/E B/D♯ B C♯m E F♯7/A B C♯m E/G N.C. A E/B B7 E

lat - ter day up - on the earth, up - on the earth.

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THE HARMONIOUS BLACKSMITH

(originally for keyboard)

George Frideric Handel

Andante

Musical score for 'The Harmonious Blacksmith' in G major, 4/4 time, Andante. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. Chords are indicated above the notes: E, B, E, B, E, B, F#, B, E, A, E. The second staff has chords: A, E, A, E, B, E, B, E, F#m, E, F#m, E, B, E, B7, E.

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LET THE BRIGHT SERAPHIM

from *Samson* (oratorio)

George Frideric Handel

(originally for soprano, trumpet solo, and orchestra)

Andante

Musical score for 'Let the Bright Seraphim' in D major, 4/4 time, Andante. The score is for voice and piano. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef and the same key signature. Chords are indicated above the notes: D, A, D/F#, Bm, Em/G, A7, D, A, D/F#, Bm, Em/G, A7, D. The lyrics are: "Let the bright Se-ra-phim in burn-ing row, Their loud, up-lift-ed an-gel trum-pets blow." The second staff has chords: N.C., A/C#, D, Bm, D/F#, Em/G, A. The lyrics are: "Let the bright Se-ra-phim in burn-ing row, in burn-ing, burn-ing row, their loud, up-lift-ed an-gel trum-pets blow, their loud, up-lift-ed an-gel trum-pets blow." The third staff has chords: N.C., A, D, A, D, Em, D/F#, D, A, E7, A, D/F#, A/C#, D, E. The lyrics are: "Let the bright Se-ra-phim in burn-ing row, in burn-ing, burn-ing row, their loud, up-lift-ed an-gel trum-pets blow, their loud, up-lift-ed an-gel trum-pets blow." The fourth staff has chords: A/C#, A/E, A, A/C#, A, A/E, A/C#, D, A, N.C., A. The lyrics are: "let the bright Se-ra-phim in burn-ing row, in burn-ing, burn-ing row, their loud, up-lift-ed, an-gel trum-pets blow, their loud, up-lift-ed an-gel trum-pets blow." The fifth staff has chords: A/E, E, A, D, A, D, D7, G, Am/C, G/B, D7/F#, G, D, G. The lyrics are: "let the bright Se-ra-phim in burn-ing row, in burn-ing, burn-ing row, their loud, up-lift-ed, an-gel trum-pets blow, their loud, up-lift-ed an-gel trum-pets blow." The sixth staff has chords: D, A7, D, A/C#, Bm, D/F#, D, A, N.C., D. The lyrics are: "burn-ing, burn-ing row, their loud, up-lift-ed, an-gel trum-pets blow, their loud, up-lift-ed an-gel trum-pets blow." The seventh staff has chords: D, A, G/BA/C#, D, N.C., D. The lyrics are: "burn-ing, burn-ing row, their loud, up-lift-ed, an-gel trum-pets blow, their loud, up-lift-ed an-gel trum-pets blow." The eighth staff has chords: Em, A, D, A, D. The lyrics are: "burn-ing, burn-ing row, their loud, up-lift-ed, an-gel trum-pets blow, their loud, up-lift-ed an-gel trum-pets blow."

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"LARGO"

(Ombra mai fu)
 from *Serse* (opera)
 (originally for tenor or soprano and orchestra)

George Frideric Handel

Larghetto

F Gm C7/G F/A B \flat Gm F C C7/B \flat F/A
 C7/G F Gm7 F/A B \flat C7 Dm C C/E F B \flat Csus C
 F C Dm F/A Am B \flat F B \flat Gm F
 (Solo) Om - - - bra ma - i fù di ve - ge -
 C C7/B \flat F/A B \flat Gm7 C F Gm
 ta - bi - le ca - ra ed a - ma - bi - le so - a - ve più, om - bra ma - i
 F/A B \flat /D C/E F B \flat C/B \flat F/A Dm/F A7/E A7 B \flat Gm Asus A B \flat Gm
 fù di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le so - a - ve più, ca -
 C7 F C C7/B \flat F/A C7/G F C7/G F/A B \flat C
 - ra ed a - ma - bi - le, om - bra ma - i fù di ve - ge - ta - bi - le
 Dm C C/B \flat F/A B \flat C B \flat /D B \flat C C7 F C7/G
 ca - ra ed a - ma - bi - le so - a - ve più, so - a - ve più.
 F/A B \flat C Dm C/E C7 F B \flat Csus C F

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LASCIA CH'IO PIANGA

from *Rinaldo* (opera)
 (originally for soprano and orchestra)

George Frideric Handel

Largo

F Gm7 Csus C C7
 Las - cia ch'io pian - ga mia cru - da sor - te,
 B \flat Gm/B \flat C/B \flat F/A N.C. B \flat maj7 F/C C F Dm Dm/F
 E che so - spi - ri la li - ber - tà! E che so -
 G Em Em/G Am F C/G G7 C7
 spi - ri, e che so - spi - ri, la li - ber - tà!
 F Gm7 Csus C C7/E
 Las - cia ch'io pian - ga mia cru - da sor - te,
 B \flat N.C. C/B \flat F/A N.C. B \flat maj7 F/C C7 F
 E che so - spi - ri la li - ber - tà!

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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 E
 Mi - riam's__ tune - ful__ voice! To__ sounds like his I__ would as - pire. To
 B E B7 E
 sounds like his I would as - pire, In songs__ like__ hers, In
 A/F# B E A E/G# Bsus/F# B/F# E
 songs__ like__ hers re - joice,
 B/D# A/C# B E/B B7 E/B B7/F# B7/D# B7
 In__ songs like__ hers re -
 E B7/F# E/G# E/G# B/F# E/G# B7/F# E A E/B B E
 joice, In songs__ like hers__ re - joice.

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PIANGERÒ LA SORTE MIA

from *Giulio Cesare* (opera)

(originally for soprano and orchestra)

George Frideric Handel

Largo

E B E/C# B A B E E/D#
 Pian - ge - rò, Pian - ge - rò 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
 vrò; Pian - ge - rò, Pian - ge - rò 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 - ge -
 B G#/B C#m/A B/A E E/C# A#dim/C# B E
 rò la sor - te mi - a, Si cru - de - le__ e tan - to ri - a,

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B/D# E/C# B7 C#m A B E A E/G# E A

Fin - ché vi - ta in pet - to a - vrò, Fin - ché

E/G# E A E/G# E A E/G# E#m A B E

vi - ta, Fin - ché vi - ta in pet - to a - vrò.

REJOICE GREATLY

from *Messiah* (oratorio)
(originally for soprano and orchestra)

George Frideric Handel

Allegro

Bb F/A Bb C7/G F Bb Gm F F7/Eb Dm F7/A

Re - joi - ce, re - joi - ce, re - joi - ce great - ly, re - joi - ce,

Bb F Gm7 C/E F F/A Bb/D Eb/G F/A B F Gm/F Cm7/Eb

O daugh - ter of Zi - on!

F7/Eb Bb/D F7/Eb Bb/D Cm7 F7 Bb Bb/D Eb Cm/Eb Dm Gm Cm7 F

O daugh - ter of Zi - on! re - joi - ce, re - joi - ce,

Bb C/Bb F/A Bb/A Eb/G F/G Bb/F Gm/F Cm/Eb F7/Eb Bb/D

re - joi - ce,

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

O

F Bb/G F/A C/E F Bb/G F/A C/E F F/D C

daugh - ter of Zi - on! re - joi - ce great - ly; shout, O

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

daugh - ter of Je - ru - sa - lem; be - hold, thy King co - meth un - to thee,

Gm C7 F C F7 C/E C F C7 Dm Gm/Bb C7 F

be - hold, the King com - eth un - to thee, com - eth un - to thee;

SOUND AN ALARM

from *Judas Maccabeus* (oratorio)
(originally for tenor and orchestra)

George Frideric Handel

Allegro

N.C. D D/F# A D D/F# A D A7/E D G

Sound an a - larm! Sound an a - larm, your sil - ver trum - pets

A A/C# Dadd9 A/E A/F# A/C#

sound, And call the _____ brave, and _____ on - ly _____ brave, and

D E7/B A Bm/D E E7/B A/C# E/G# A E7/B A/C# E/G# A E

on - ly brave _____ a - round, Call the brave, call the

F#m A/C# A Bm/D E7/B A E A

brave, and on - ly brave a - round.

D/F# E7/G# A Bm E A N.C. A A/C# E

Sound an a - larm!

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

Your sil - ver trum - pets _____ sound, your trum - pets _____

A D A D A D/F# G

sound, your trum - pets _____ sound, And call the _____ brave, and _____

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

on - ly _____ the _____ brave, and call the _____ brave, and _____ on - ly _____ the _____ brave and on - ly brave _____ a -

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

round, call the brave, call the brave, _____

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

And on - ly brave _____ a - round.

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THINE BE THE GLORY (hymn)

from *Judas Maccabeus* (oratorio)

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

George Frideric Handel

D D/F# C#dim D D/F# A D A/C# D A D D/F# D

Thine be the glo - ry, ris - en, con - quering Son; end - less is the vic - tory

C#dim/E D/F# Asus A7 D A7 Bm C#m6 Bm/D C#dim/E Bm F#

thou o'er death hast won. An - gels in bright rai - ment rolled the stone a - way,

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Bm Bm/A E7/G# E7 F#m Bm/D E A D D/F# D D/F#
 kept the fold - ed grav - e - clothes where thy bod - y lay. Thine be the glo - ry,
 A D A/C# D A D D/F# D C#dim/E D/F# Asus A7 D
 ris - en, con - quering Son; end - less is the vic - tory thou o'er death hast won.

THE TRUMPET SHALL SOUND

from *Messiah* (oratorio)

(originally for bass, trumpet solo, and orchestra)

George Frideric Handel

Pomposo, ma non allegro

N.C.

D A/C# Bm A
 The trum - pet shall sound, and the dead shall be rais'd,

D/F# B A Bm A/C# D A/E G/B A/C# D A7/C# D A/D A F#
 and the dead shall be rais'd in - cor rupt - i - ble

Bm F#6/A E/G# B7/F# Em A/C# A7 D A/C# D A/D A N.C. A
 the trum - pet shall sound,

E/G# F#m E/F# F# Bm/F# E A E/G# E A E/G# E
 and the dead shall be rais'd, be rais'd in - cor -

A E E/G# A E A/C# D A/C# A D E/D A A/C# D A/C# D/A
 rupt - i - ble, be rais'd in - cor - rupt - i - ble,

D A A/C# E C#m/E B D D/F# A
 and we shall be chang'd,

A/C# E A/C# A E/G# E A/C# D A/E E A D E7/D
 and we shall be chang'd; and we shall be

A/G# E/B A/C# E/B A D A D A Dm Em G
 chang'd, we shall be chang'd,

A7 Bm G Asus A Bm Em7/G Asus A D
 and we shall be chang'd, we shall be chang'd.

WHERE'ER YOU WALK

from *Semele* (opera)
(originally for tenor and orchestra)

George Frideric Handel

Largo e pianissimo per tutto

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

Wher - e'er you walk, cool gales shall fan the glade; Trees, where you sit, shall

Bb F/Bb Edim/Bb C Edim/G Edim F Bb F/A Bb/D F/C C F F7

crowd in - to a shade, Trees where you sit shall crowd in - to a shade;

Bb C7/Eb F Bb Bb7/Ab G7 Cm Cm/Eb F F7 Bb F7/C

Wher - e'er you walk, cool gales shall fan the glade;

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

Trees, where you sit, shall crowd in - to a shade,

Bb/D Eb/G Eb F F/Eb Bb/D Eb Bb/F F Bb

Trees, where you sit, shall crowd in - to a shade.

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BECAUSE

(originally for voice and piano)

Edward Tschemacher

Guy d'Hardelot

Slowly

Bb Dm Cm6 F7

Be - cause you come to the me with naught save love, And
cause God made to mine I'll cher - ish thee Thru

G Cm Cm7 Eb6/9 F7 Bb7

hold my hand and lift mine eyes a - bove, A wi - der world of hope and joy I
light and dark - ness thru all time to be, And pray His love may make our love di -

Eb Edim Bb/F F7 Bb To Coda Dm

sec, Be - cause you come to me. } Instrumental
vine, Be - cause God made thee mine.

Cm6 F7 Bb7 Eb

Be - cause you speak to me in ac - cents sweet, I

C7 Fm D7

find the ros - es wak - ing 'round my feet, And I am led through tears and joy to

Gm Gb+ Cm7 F7

thee, Be - cause you speak to me } Instrumental

Cm7 F7 D.S. al Coda

CODA

Gm Ebm/Gb Cm7/F Dm/F F7 Bb

Be -

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O SACRED HEAD, NOW WOUNDED

Hans Leo Hassler

(chorale)

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

sore a - buse and scorn! How does that vis - age lan - guish which once was bright as morn!

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GYPSY RONDO
from *Piano Trio No. 1*

Franz Joseph Haydn

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

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

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 Gm Cm/G Gm D7 Gm Cm/G Gm

D7 Gm Bb F Bb F Gm

D7 Gm D7 Gm D.C. al Fine

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GERMAN NATIONAL ANTHEM

Franz Joseph Haydn

Eb Bb Bb7/D Eb Bb7 Eb Ab Eb/G Bb7/D Eb Fm/Ab Am7b5 Bb Eb Bb Bb7/D Eb Bb7 Eb
 Ab Eb/G Bb7/D Eb Fm/Ab Am7b5 Bb Eb/Bb Bb Bb7/D Eb Bb Gm Fm/Ab Cm
 F Bb Eb/G Ab Eb Ab Eb/G Bb7/F Eb Bb Gm/Ab Eb/G Fm/Ab Eb/Bb Bb7 Eb

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THE HEAVENS ARE TELLING

from *The Creation* (oratorio)

(originally for chorus, soloists and orchestra)

Franz Joseph Haydn

Allegro

C G C F C/G G C G
 The heav - ens are tell - ing the glo - ry of God, —

C F C/G G G/F C/E G/D C G7/B C F C/G G C G/F C/E G/D C
 The won - der of his work dis - plays the fir - ma - ment;

G/B G G/F C/E G/D C G/B C F G C G F G/D
 The won - der of his work dis - plays the fir - ma - ment;

C G/F C/E G/D G C G C F G Cm
 To day that is com - ing speaks it the day,

G Cm F G7 Cm Cm/Eb
 The night that is gone to fol - low - ing

Ab Cm/Eb Fm6 G C G7 C
 night, The night that is gone to fol - low - ing night. The heav - ens are tell - ing the

G7 C G/F G F/A G/B C Dm F G Am - A7/G Dm/F C/G G7 C
 glo - ry of God, The won - der of his work. The won - der of his work dis - plays the fir - ma - ment.

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PIANO SONATA IN D MAJOR

First Movement Theme

Franz Joseph Haydn

Allegro con brio

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"SURPRISE SYMPHONY"

Second Movement Theme

Franz Joseph Haydn

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ST. ANTHONY CHORALE

attributed to
Franz Joseph Haydn

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STRING QUARTET NO. 18

Serenade

Franz Joseph Haydn

Chords for String Quartet No. 18, Serenade:

Staff 1: C, F/C, C, G7, C, G7/B, C, G7, C

Staff 2: G/B, Am7, D, G, G/B, Am7/C, A7/C#, D, Eb7, D, Eb7

Staff 3: D, D7/F#, G, D, G, D, D7, G

Staff 4: D, G, D7, G, A/C#, Dm, F/C, G/B

Staff 5: C, G, C, G, C, G, C, G, C

Staff 6: G, C, G, G7, C, G, C, G7, C

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TRUMPET CONCERTO IN E \flat MAJOR

First Movement Theme

Franz Joseph Haydn

Chords for Trumpet Concerto in E-flat Major, First Movement Theme:

Staff 1: Eb, Bb, Eb, N.C., Eb, Ab/Eb, Eb, Ab/Eb, Eb, Ab/Eb, Eb, N.C.

Staff 2: Eb/Bb, Bb7, Eb, Ab, Eb/G, Ab, Eb, Ab, Eb/G, Ab, Eb

Staff 3: Bb7/D, Eb, Bb7/D, Eb/Db, Ab/C, Cb7

Staff 4: Bb, Eb/G, Bb/F, Edim7, Eb dim7, Ddim7, Eb, Ab, Eb/Bb, Bb

Staff 5: Eb, Bb7/Eb, Eb, Bb7/Eb, Eb, Cm, Fm/Ab, Bb7, Eb, Bb7/Eb

Staff 6: Eb, Bb7/Eb, Eb, Bb/D, Cm, Gm/Bb, Ab, Eb/G, Fm

Staff 7: Eb/Bb, Bb, Eb, Eb/D, Ab/C, Eb7/G, Ab, Fm, Eb/Bb, Bb7, Eb, Eb/D, Ab/C, Eb7/G, Ab, Fm, Eb/Bb, Bb7, Eb

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TRUMPET CONCERTO IN E \flat MAJOR
Third Movement Theme

Franz Joseph Haydn

Allegro

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O WORSHIP THE KING (Lyons)

Robert Grant

attributed to Michael Haydn

O wor - ship the King, all - glo - rious a - bove, O grate - ful - ly
 sing God's pow - er and God's love; our Shield and De - fend - er, the
 An - cient of Days, pa - vil - ioned in splen - dor, and gird - ed with praise.

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AH! SWEET MYSTERY OF LIFE

from *Naughty Marietta* (operetta)

Victor Herbert

Andante

N.C. Bb Cm7 F7 Bb

Ah! sweet mys - ter - y of life, at last I've found thee, Ah! I know at last the se - cret of it all; All the

Bb m F F⁰ C7 C⁰ C7 F7 Dm

long - ing, seek - ing, striv - ing, wait - ing, yearn - ing, The burn - ing hopes, the joy and i - dle tears that fall! _____ For 'tis

Bb Cm7 F7 Bb

love, and love a - lone, the world is seek - ing; And 'tis love, and love a - lone, that can re - pay! 'Tis the

G7 Cm Eb m/Gb Bb Cm7 Dm Bb Dm

an - swer, 'tis the end and all of liv - ing, _____ For it is love a - lone that rules for aye! For 'tis

Bb Cm7 F7 Bb

love, and love a - lone, the world is seek - ing, For 'tis love, and love a - lone that can re - pay! 'Tis the

G7 Cm Eb m Bb Cm7 F7 Bb

an - swer, 'tis the end and all of liv - ing! _____ For it is love a - lone that rules for aye! _____

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THE AMERICAN GIRL

Victor Herbert

March Tempo

N.C. C7 F C7

F C7 F C7

F C7 G7 C Dm C G7

1 C7 C 2 F C7

F F7 Bb Fdim F C7

1 F 2 F Fine F7

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Chords: F7, Bb, F7, Bb, F7, Bb, F7, Bb, Dm, A7, Dm, F7, Bb, Cm, F7, Bb, D.C. al Fine

ART IS CALLING FOR ME
from *The Enchantress* (opерetta)

Victor Herbert

(Allegro)

Chords: Eb, Fm/Ab, Bb7, Bb7#5, Eb, C7, Fm, D7, Gm, Bb/F, F7, Bb7, Eb, G7, Cm, Adim7, Eb, C7, Fm, F7, Eb, Fm7/Bb, Bb7, Eb

f I long to be a pri - ma don - na, don - na, don - na,
I long to shine up - on the stage; _____ I
have the em - bon - point To be - come a queen of song; And my
fig - ure would look pret - ty as a page. _____
I want to be a screech - y, peach - y can - ta - tice, (treecy)
Like oth - er plump girls that I see; _____
I hate so - ci - e - ty; I hate pro - pri - e - ty;
ff Art is call - ing for me. _____

DAGGER DANCE

from *Natoma* (operetta)

Victor Herbert

Maestoso

Musical score for "Dagger Dance" in G major, 3/4 time. The score consists of five staves of music. The first staff has a tempo marking of "Maestoso". The key signature has one sharp (F#). The score includes various chords and melodic lines. The first staff has chords Em, Bm/E, Am/E, Bm/E, and Em. The second staff has Am/E, F#m b5/E, Em, D/E, Em, and C/E. The third staff has Em7, Am/E, Em, Am/E, Em, Am/E, Em, and Fine. The fourth staff has Am6/E. The fifth staff has C/E, Am6/E, and D.C. al Fine.

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INDIAN SUMMER

(originally for voice and piano)

Victor Herbert

Slowly, with feeling

Musical score for "Indian Summer" in G major, 3/4 time. The score consists of ten staves of music with lyrics. The tempo marking is "Slowly, with feeling". The key signature has one sharp (F#). The score includes various chords and melodic lines. The first staff has chords G, D+, and G. The lyrics are "Sum-mer, You old In-dian Sum-mer, You're the tear that comes". The second staff has chords Gmaj7, G6/B, and Am7. The lyrics are "af-ter June-time's laugh-ter, You see so man-y". The third staff has chords D6, D7, B7, and Em. The lyrics are "dreams that don't come true, Dreams we fash-ioned when". The fourth staff has chords Em7, A9, D6, and D7. The lyrics are "Sum-mer time was new, You are here to watch". The fifth staff has chords G, D+, and G. The lyrics are "o-ver Some heart that is bro-ken By a word that some-". The sixth staff has chords Gmaj7, G6/B, C6, and Am7. The lyrics are "bod-y left un-spo-ken, You're the ghost of a". The seventh staff has chords G/D, A7/E, Eb9, Eb7, Bbm7, and Eb7. The lyrics are "ro-mance in June go-ing a-stray, fad-ing too soon, That's why I say,". The eighth staff has chords G, D+, and G6. The lyrics are "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

ff

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 B7/E

seem to hear a - gain in dreams _____ her re - vel - ry, _____

E7 A E9/A

her sweet re - vel - ry _____ *p* The man - do - li - nas

Amaj7 Bm7/E A

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

E A7 Em7 A7

fect, Oh! could I re - turn, oh! joy _____ com - plete!

Allegro moderato

D7/A A7 D D/A

f Na - po - li, Na - po - li, Na - po - li! _____ Zing zing,

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

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

A7/E A7 A7/E A7 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, la ha, ha, ha, zing, zing, aye. _____

A KISS IN THE DARK

from *Orange Blossoms* (operetta)

Victor Herbert

Moderate Waltz-time

F#m7 Bb7/F A7/E A7 A7/E A7

Oh, that Kiss in the dark was to

F#m7 D D/F# D Em7

him just a lark, But to me

A7/E A7 A+ D/F# D#dim7

'twas a thrill su - preme!

A7/E D/F# Bb7/F A7/E A7 A7/E

Just a kiss in the dark

A7 F#m7 D Bm6 E7

But it kindled the spark, The a -

D/A Em7 A7 D

wak - 'ning of love's young dream!

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GYPSY LOVE SONG

from *The Fortune Teller* (operetta)

Victor Herbert

Andante

Bb Eb/Bb Bb C7 F7 Eb/Bb Bb

Slum - ber on, my lit - tle gyp - sy sweet - heart, Dream of the field and the grove, _____

Eb/Bb Bb C7 F7 Eb/Bb Bb

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

D7 G7 C7 Cm7/F F7

Slum - ber on, my lit - tle gyp - sy sweet - heart, Wild lit - tle wood - land dove,

Bb Eb/Bb Bb Gb7 Bb/F F7 Bb

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

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MARCH OF THE TOYS

from *Babes in Toyland* (operetta)

Victor Herbert

With Spirit

Musical score for 'March of the Toys' in 2/4 time, key of G minor. The score consists of eight staves of music with various chords indicated above the notes. The chords are: Gm, D7, Gm, D7, Gm, D7, Gm; D7, Gm, Cm, Gm, D7, Gm, Bb; Cm, D, Gm, Eb, D7, Gm, Bb7, Bbdim; Bb7, D7, Ddim, D7, Am, D7, G; Bbdim, Am, D7, G, Gb7, G, Am, D7, G, B7, Em, Am6; B, C7b5, B, C7, B, Am, D7, G, Bbdim; Am, D7, G, Gb7, G, Am, B7, Em, A7, G, Em, Am7, D7; G, Em, Am7, D7, G, Em, Am7, D7, G.

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TOYLAND

from *Babes in Toyland* (operetta)

Victor Herbert

Slowly

Musical score for 'Toyland' in 2/4 time, key of F major. The score consists of two staves of music. The first staff has chords: F, Am, Gm7, C7, F, Bb, Bbm. The second staff has chords: F, G7, C7, F, D7, Gm, C7, F. A first ending bracket is shown above the first four notes of the second staff, and a second ending bracket is shown above the last four notes of the second staff.

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ZAMPA OVERTURE

(originally for orchestra)

Louis Herold

Lively

Chords: C, F, C, Dm, D7, G7, C, F, C, Dm, C, G7, C, Dm, C, G7, Am, Dm, Am, Dm, Am, E7, G7, C, F, C, Dm, D7, G7, C, F, C, Dm, G7, C, G7, C, Dm, C, G7, C, G7, C, Dm, C, G7, N.C., C, F, Fm, C, F, Fm, C, N.C., Eb7, D, D7

This page contains 12 staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. Above the first staff are the chord labels G, C6, Adim, and Em. The second staff has labels A7, D, D7, G, A7 5, and D7. The third staff has G and D7. The fourth staff has G, D, A7, D, and A7. The fifth staff has D, A7, D, A7, D, D7, G, and D7. The sixth staff has Eb and Eb 7. The seventh staff has Eb, G7, Cm, and Ab 7. The eighth staff has C and G7. The ninth staff has C, F, C, G7, C, and F6. The tenth staff has C, G7, C, F6, C, G7, and C. The eleventh staff has G7. The twelfth staff has a first ending bracket with a C chord and a second ending bracket with a C chord.

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 - win - ter, Frost - y wind made moan, Earth stood hard as

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

i - ron, Wa - ter like a stone; Snow had fall - en, snow on snow,

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

Snow on snow, In the bleak mid - win - ter, Long a - go.

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EVENING PRAYER

from *Hansel and Gretel* (opera)

Engelbert Humperdinck

Moderato

D G/D A/D D A7/D D D/A A D#dim/F# Em D/F#

G A Bm D/A D/F# F#dim7 Gmaj9 G6 Am7 B7 Em C7/E F D7/F# G

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

Am/E Em Em/G Em/B Bm Bm7 E E/B D/A F#m/A Fdim7/A A7 D6/A A7 D

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ACH, WIR ARMEN LEUTE (Peter's Song)

from *Hansel and Gretel* (opera)

Engelbert Humperdinck

Gemächlich

Épedal

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

E B7/E E6 B7 E Em

la! Brin - ge Glück und Glo - ri - a!

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

Leu - te al - le Ta - ge so wie heu - te: in dem Beu - tel ein gro - ßes Loch, und im Ma - gen ein groß - res

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

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

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

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

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SUZY, LITTLE SUZY

from *Hansel and Gretel* (opera)

Engelbert Humperdinck

Allegretto con moto

Musical notation for the instrumental introduction of 'Suzy, Little Suzy'. The piece is in 3/4 time and features a melody with accompaniment. Chords are indicated above the staff: F, C7/F, F, C7/F, F, C7/F, F, C7/F, F, C7/F, F.

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THE LAST ROSE OF SUMMER

Anonymous,
Old Irish Air

Slow

Musical notation for 'The Last Rose of Summer' with lyrics. The piece is in 3/4 time and features a melody with accompaniment. Chords are indicated above the staff: F, Bb, F, C7, F, Bb, F, Bb/D, F/C, C7, F, F, Bb, F, Dm, A7, Dm, F, Bb, F, G7/D, F, C7, F, Bb, F, C7, F, Bb, F, Dm, A7, Dm, F, Bb, F, G7/D, F/C, Dm, C7, F.

1. 'Tis the last rose of sum - mer, Left bloom - ing a - lone. All her
2. I'll not leave thee, thou, lone one, To pine on the stem; Since the
love - ly com - pan - ions Are fa - ded and gone. No
love - ly are sleep - ing, Go sleep thou with them. Thus
flow - er of her kin - dred, No rose - bud is nigh, To re -
kind - ly I'll scat - ter Thy leaves on the bed, Where thy
flect mates back her blush - es, Or give sigh less for
of the gar - den Lic - scent -
sigh! 3. So soon may I fol - low When friend - ships de - cay, And from
dead.
love's shin - ing cir - cle The gems drop a - way. When
true hearts lie with - ered, And fond ones are flown, Oh!
who would in - hab - it This bleak world a - lone?

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B \flat /F Cm F7 B \flat Fine

For I love you tru - ly, tru - ly, dear. dear.

for you love me tru - ly, tru - ly, dear.

F7sus/C F7 Cm F7 B \flat D.C.al Fine

SABRE DANCE
(originally for orchestra)

Aram Khatchaturian

Gmaj7

G7

B \flat maj7

B \flat 7 N.C. G7 Gm7 Dm/G

G7 Dm/G Ddim/G C7/G F/G Fm/G C/G

Cdim/G G G

G9 B \flat G

Gmaj7 G7

N.C. G

FOR THE BEAUTY OF THE EARTH

(hymn)

Folliet S. Pierpoint

Conrad Kocher

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

For the beau-ty of the earth, for the glo-ry of the skies, for the love which from our birth

C D/C G/B C G/D D G D7 G D G C D/C G/B C/E G/D D7 G

o-ver and a-round us lies; Lord of all, to thee we raise this our hymn of grate-ful praise.

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OH PROMISE ME

Clement Scott

Reginald de Koven

Slowly F Gm7 Bbm F C7

Oh, prom-ise me that some-day you and I will take our love to- geth-er to some sky where

Gm Bb A6 C7

we can be a-lone, and faith re-new, and find the hol-lows where those flow-ers grew, those

F Dm Am9 C Bb Gm7 D9 A7

first sweet vi-o-lets of ear-ly spring, which come in whis-pers, thrill us both, and sing O

Bb C7/Bb Dm7/A Gm7 C7+ F C7 F Dm7 Gm7 C7

love un-speak-a-ble that is to be: Oh, Prom-ise Me! Oh, Prom-ise Me! Oh,

F Gm7 Bbm F C7

prom-ise me that you will take my hand, the most un-wor-thy in this lone-ly land, and

Gm Bb A6 C7

let me sit be-side you, in your eyes see-ing the vi-sion of our par-a-dise,

F Dm Am9 C Gm7 D7 A7

hear-ing God's mes-sage while the or-gan rolls its might-y mu-sic to our ver-y souls; No

Bb C7/Bb Dm7/A Gm7 C7+5 F C7 F

love less per-fect than a life with thee; Oh Prom-ise Me! Oh Prom-ise Me!

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WE GATHER TOGETHER

(hymn)

Nedelandtsch Gedenclanck
trans. by Theodore Baker

16th century Dutch melody
adapted by Edward Kremser

D G/D D Em D/F# Em7 A D A/C#

We gath - er to - geth - er to ask the Lord's bless - ing; he chas - tens and

Bm7 E7 A Bm E7 A A7/G D/F#

has - tens his will to make known. The wick - ed op - press - ing now

Em7 A7 D G/B D/A G G/B A/C# D Em A7 D

cease from dis - tress - ing. Sing prais - es to his name; he for - gets not his own.

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THE MERRY WIDOW WALTZ

Franz Lehár

Moderate Waltz

G D7 G D7

G D7 G C D7 G Em Am7

D7 B Am7 D7 G Em Am7 D7 G

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VILIA

from *The Merry Widow* (operetta)

Franz Lehár

G D7

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

G D7 G Em Bm G#dim7

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

1 2

D A7 D D7 Bm D7 Am D7

leav - ing a love that lives on. I love you, I love you

G Am/G G Am/G G

so, I love you so, love you so!

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GOLD AND SILVER WALTZ

Franz Lehár

Waltz tempo

Chord progression for the first staff: C

Chord progression for the second staff: C, G7, C, G, D7, G, G7

Chord progression for the third staff: C, G, G7, C, G7, C, C7

Chord progression for the fourth staff: A, A7, C#dim, Dm, C, G7, C (1st ending)

Chord progression for the fifth staff: C (2nd ending), C, Dm, G7, C

Chord progression for the sixth staff: G7, C, D#, D, G7, C

Chord progression for the seventh staff: Am6, C, G7, C (1st ending), C (2nd ending), C7, F

Chord progression for the eighth staff: C7, F, C7, Bb, Ddim

Chord progression for the ninth staff: F, Dm6, E7, Am, Ddim, Am

Chord progression for the tenth staff: Ddim, Am, Bb, F

Dm Gm C7 F | 1 | 2 | C7

F Gm7 C7 F C7

F C7 F | 1 | 2 | G

Ab G C G7+5 C Cdim C

E7 F Dm7 C | 1 | G7

C G7 | 2 | Dm G7 C

G D7

G

B7 C E7 Am

E7 Am Gdim G D7 G | 1 | 2 |

MATTINATA

(originally for voice and piano)

Ruggero Leoncavallo

Allegretto



L'au -



ro - ra di bian - co ve - sti - ta _____ Già l'us - cio dis - chiude al gran



sol, _____ Di già con le ros - e e sue di - ta _____ Ca -



rez - za de' fio - ri lo stuol! _____ Com - mos - so da un fre - mi - to ar -



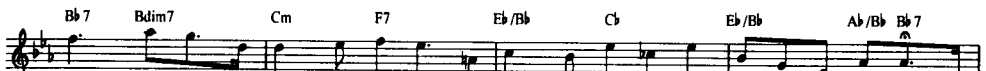
ca - no _____ In - tor - noil cre - a - to già par, _____ E



tu non ti de - sti, ed in - va - no Mi sto qui do - len - te a can - tar.



Met - ti an - che tu la ve - ste bian - ca e schiu - di l'u - scio al tuo can -



tor! O - ve non se - i la lu - ce man - ca, O - ve tu se - i nas - ce l'a -



mor! Met - ti an - che tu la ve - ste bian - ca e schiu - di l'u - scio al tuo can -



tor! O - ve non se - i la lu - ce man - ca, O - ve tu se - i nas - ce l'a - mor! _____

VESTI, LA GIUBBA

from *I Pagliacci* (The Clowns) (opera)

Ruggero Leoncavallo

Adagio

Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te
 pa - ga e ri - der vuo - le qua. E se Ar - lec - chin t'in -
 vo - la Co - lom - bi - na, ri - di, Pa - gliac - cio e o - gnun ap - plau - di
 rà! Tra - mu - ta in laz - zi lo spa - sme ed il pian - to;
 in u - na smor - fia il sin - ghioz - zo e'l do - lor Ah!
 Ri - di, Pa - gliac - cio, sul tuo a - mo - re in - fran - to!
 Ri - di del duol che t'av - ve - le - na il cor!

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GLOW WORM

Paul Lincke

Moderately

E^b B^b E^b B^b 7 Fm C Fm6
 B^b 7 E^b B^b + E^b F[#]dim Gm C7
 B^b F7 B^b E^b B^b 7
 E^b B^b 7 Fm7 B^b 7 E^b
 B^b 7 E^b Fm A^b6 E^b B^b 7 E^b

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HUNGARIAN RHAPSODY NO. 2

(originally for piano)

Franz Liszt**Andantemento**

Chords: C[#]m, F[#]m/C[#], C[#], E/B, B7, E, G[#]7, C[#]m, F[#]m, C[#]m, E7/D, G[#]m/D[#], N.C., G[#]m, E, B, G[#], C[#]m, G[#], C[#]m/G[#], G[#], C[#]m/G[#], G[#], C[#]m, C[#]m/G[#], G[#]7, C[#]m, G[#]7, C[#]m.

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International Copyright Secured All Rights Reserved**LIEBESTRÄUM**

(originally for piano)

Franz Liszt**Poco allegro, con affetto**

Chords: A^b, C7/G, F7, B^b7, E^b7, A^b, C7/G, G^b7 5, F7, B^b7, E^b7.

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Ab Fine Db m Ab

Fm/Ab C Am

E C#m/E Eb7 Db m/Fb

Eb Db m/Eb Eb Db m N.C. D.C. at Fine

BOIS EPAIS

Jean-Baptiste Lully

Andante

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

Bois é - pais re - dou - ble ton om - bre, Tu ne sau -

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

rais é - tre as - sez som - bre, Tu ne peux trop ca - cher Mon mal - heur - eux a - mour. Bois é -

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

pais re - dou - ble ton om - bre, Tu ne sau - rais é - tre as - sez som - bre, Tu

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

ne peux trop ca - cher Mon mal - heur - eux a - mour, Je sens un dés - es - poir Dont l'hor -

F#sus F# Bm Bm/A G6 D/F# G D/A A D/F#

reur est ex - tré - me, Je ne dois plus voir ce que j'ai - me, Je ne veux

A7/E D Asus A D F#7 Bm Em F#sus F# Bm

plus souf - frir le jour, Je sens un dés - es - poir Dont l'hor - reur est ex - tré - me,

G6 D/F# G D/A A D D/F# A7/E D Asus A D

Je ne dois plus voir ce que j'ai - me, Je ne veux plus souf - frir le jour.

A MIGHTY FORTRESS IS OUR GOD (Ein Feste Burg)

(chorale)

Martin Luther, trans. by Frederick H. Hedge

Martin Luther

Slowly

A might - y Fort - ress Is Our God, A bul - wark nev - er fail - ing; Our help - er he a - mid the flood of mor - tal ills pre -vail - -

ing; For still our an - cient foe Doth seek to work us woe; His craft and

power are great, And, armed with cru - el hate, On earth is not his e - - qual.

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CHRIST THE LORD IS RISEN TODAY

(Easter hymn)

Charles Wesley

Lyra Davidica, 1708

Christ the Lord is risen to - day, — Al - le - lu - ia! Earth and heaven in

cho - rus say, — Al - le - lu - ia! Raise your joys and tri - umphs high,

Al - le - lu - ia! Sing, — yhcav - ens, and earth re - ply, — Al - le - lu - ia!

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TO A WILD ROSE

from *Woodland Sketches*

(originally for piano)

Edward MacDowell

Moderato

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SYMPHONY NO. 1 Final Movement Theme

Gustav Mahler

Con sentimento (♩ = 96)

The musical score consists of 12 staves of music in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Con sentimento' with a quarter note equal to 96 beats per minute. The notation includes various chord voicings and melodic lines with slurs and accents. The chords are labeled as follows:

- Staff 1: D, C# dim
- Staff 2: D, A/C#, A7, D, D# dim
- Staff 3: Em add A, Dm/F, F#
- Staff 4: G, B7, Em, A13b5, A13, A13#5
- Staff 5: D, A7/E, A7
- Staff 6: D, A, Em/G, G7, F#
- Staff 7: Em, A7/E, Bb dim/F, Dm/F, Bb dim/F, Bb m
- Staff 8: Gdim, G, Cm/G, Em/G, D/A, F# dim/A
- Staff 9: Em/A, G# dim/A, D/A, F#7/A#, G
- Staff 10: A7, A# dim, Bm, G# dim, D/A, Adim7
- Staff 11: A9
- Staff 12: Am13, A13, A7, D

SYMPHONY NO. 5

Adagio Theme

Gustav Mahler

Adagio

Chord symbols: F, Gsus, B \flat , F/A, Fm/Ab, G7, F \sharp dim, D7/F \sharp , Gm, Edim, F, Csus, N.C., F, Fdim, E7, Ddim, F, B \flat , Am, N.C., F, C, B \flat , F, Fm, G7, Gdim, F \sharp dim, D7, Gm, Edim, F, Csus, C, F, C, C(sus2), C7, F, Am, B \flat m, F \sharp dim, Gdim, G \sharp dim, F/A, N.C., B \flat dim, Bdim, F, Dm7, Csus, F, C7, F.

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VALSE BLEUE

Alfred Margis

Waltz tempo

Chord symbols: E \flat , B \flat 7, E \flat , B \flat 7, C7, Fm.

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Chord markings for the piano score:

- Staff 1: Bb 7, Eb, Bb 7, Eb, Bb 7
- Staff 2: Eb, Ab, Fm, Eb, Bb 7, Eb, Fine, Bb
- Staff 3: F7, Bb, F7, Bb, G7
- Staff 4: Cm, F7, Bb, F7, Bb
- Staff 5: F7, Bb, G7, Cm, F7, Bb, D.C. al Fine

PLAISIR D'AMOR

(originally for voice and piano)

Jean Paul Martini

Allegretto grazioso

Chord markings for the song score:

- Staff 1: Eb, Bb/F, Bb, Eb, Ab Bb/Ab Ab dim7 Eb/Bb, Bb, Eb, Bb
- Staff 2: Eb, Bb 7, Eb, Bb, Adim7, Bb/Ab, Eb/G Eb/F Eb, Fm/Ab, Fm
- Staff 3: Eb/Bb, Bb 7, Eb, Ab, Eb/Bb, Bb 7, Eb, Dm7b5/Eb
- Staff 4: Eb, Ab/Eb, Eb, Bb 7, Eb, F/Eb, Bb/D, G, Cm
- Staff 5: Bb/F, F7, Bb, Ab, Eb/G, Eb, Ab 6, Am7b5, Eb/Bb, Bb, Eb, Bb
- Staff 6: Eb, Bb, Eb, Bb, Adim7, Bb/Ab, Eb/G Bb/F Eb, Fm/Ab, Fm, Eb/Bb, Bb 7
- Staff 7: Eb, Bb/F, Bb 7, Eb, Ab, Eb/Ab, Adim7, Eb/Bb, Fm/Ab, Eb/Bb, Bb 7, Eb

Lyrics:

Plai - sir d'a -
 mour — ne du - re qu'un — mo - ment: — cha - grin d'a - mour du - re tou - te la
 vi - - - e. J'ai tout quit -
 te pour l'in - gra - te Syl - vi - e, — el - le me quit - te et prend - un
 au - tre a - mant. Plai - sir d'a -
 mour — ne du - re qu'un mo - ment: — cha - grin d'a - mour du - re tou - te la — vi -
 e.

INTERMEZZOfrom *Cavalleria Rusticana* (opera)**Pietro Mascagni**

Andante sostenuto

F C/E Dm Am/C B♭ Gm7 C7 Gm B♭ F Dm F/C C7 F F/A
 B♭ Gm C7 B♭/D B♭6 C7sus C7 Dm B♭6 F/A Gm7 F/C C7
 F F/E Dm Dm/C B♭ B♭/A Gm7 B♭6 F/C C7 F F/E Dm Dm/C B♭ B♭/A Gm7 B♭6
 F/C C7 F F/E Dm Dm/C B♭ Gm7 F

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International Copyright Secured All Rights Reserved**GAVOTTE**from *Manon* (opera)**Jules Massenet**

Moderato e leggero

G G/B Em D7 G G/B Dsus D/C G/B C6 D7/A G D
 O - bé - is - sons quand leur voix ap - pel - le
 G D/F# Bm7 Em7 Am7 D7 Em C G/B G
 Aux ten - dres a - mours, Tou - jours, — tou - jours, — tou - jours, Tant que vous ê - tes bel - le, U - sez sans les comp -
 Bm/F# F# Bm D7 G G/B G
 ter vos — jours, tous — vos jours! Pro - fi - tons
 C C/E G/B G C
 bien de la jeu - nes - se, Des — jours qu'a - mè - ne le prin - temps;
 G/B G C F#m7b5 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 - tons bien de la jeu - nes - se, Ai - mons, — ri -
 C F#m7b5 G/B C Am7 D7 G
 ons, chan - tons sans ces - se, Nous n'a - vons en - cor que — vingt ans! Ah! ah!

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MEDITATION

from *Thaïs* (opera)

Jules Massenet

Andante religioso

D G Em

Em7 A7 G/B A7/C# Bbm/Db D

C/E B Em

D/A₃ Em/A A7 D

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THE AMERICAN PATROL

F. W. Meacham

Moderate

F C7

F G7 C F

Bb Dm Gm C7

F C7 F C7

F Bb F

C#dim Dm Bb F C7 F

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DIES IRAE

Medieval Christian Chant

Di - es i - rae, di - es il - la, Sol - vet sae - clum in fa - vil - la: Tes - te
 Quan - tus tre - mor est fu - tu - rus, Quan - do ju - dex 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 - rus! Mors stu - pé - bit et na - tu - ra,

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

Li - ber scrip - tus pro - fe - re - tur, In quo to - tum con - ti -
 Ju - dex er - go cum se - dé - bit, Quid - quid la - tet ap - pa -

né - tur, Un - de mun - dus ju - di - cé - tur.
 ré - bit: Nil in - úl - tum re - man - é - bit.

etc.

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VICTIMAE PASCHALI LAUDES

Medieval Christian Chant

Vic - ti - me pa - sch - li lau - des im - mo - lent Chri - sti - a - ni.

2. A - gnus red - e - mit o - ves: Chri - stus in - no - cens Pa - tri re - con - ci - li - a - vit pec - ca - to - res.
 3. Mors et vi - ta du - et - o con - fli - xe - re mi - ran - do: dux vi - tae mor - lu - us, re - gnat vi - vus.

4. Dic no - bis Ma - ri - a, quid vi - di - sti in vi - a?
 5. An - ge - li - cos te - stes, su - da - ri - um, et ve - stes.

Se - pul - crum Chri - sti vi - ven - tis, et glo - ri - am vi - di re - sur - gen - tis:
 Su - re - xit Chri - stus spes me - a: prac - ce - det su - os in Ga - li - lae - am.

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

quam Ju - dac - o - rum tur - bac - fal - la - ci.
 tu no - bis, vic - tor Rex, mi - se - re - re. A - men. Al - le - lu - ia.

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SUMER IS ICUMEN IN

Medieval British Folksong

Su - mer is i - cu - men in, — Lhu - de sing cuc - cu, Growth sed and blow - eth med, And
 springh the wo - de nu; Sing cuc - cu; Aw - e ble - teth af - ter lomb, Ihouh
 af - ter cal - ve cu; Bul - loc ster - teth buck - e ver - teth, Mu - rie sing cuc - cu.
 Cuc - cu, Cuc - cu wel sin - ges thu cuc - cu, — Ne swik thu na - ver nu.

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LET ALL MORTAL FLESH KEEP SILENCE (Picardy)

(4th century liturgy of St. James)

French Carol

trans. by Gerard Moultrie

Let all mor - tal flesh keep — si - lence, and with fear and
 trem - bling — stand; pon - der noth - ing earth - ly - mind - ed,
 for with bless - ing in his — hand, Christ our God to earth de -
 scend - eth, our full hom - age to de - mand.

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CONSOLATION
 from *Songs Without Words*
 (originally for piano)

Felix Mendelssohn

Slowly
 Eb Ab F7 Eb Bb Bbm Fm C7 Fm Bb7 Eb Cm C7
 Fm Bbm Fm C7 Fm Bb7 Eb G7 Cm F7 Bb F7
 Bb F7 Bb F7 Bb Eb Ab F7 Eb Bb Bbm Fm C7
 Fm Bb7 Eb Ebm Bb Ebm Bb Bbm Fm C7 Fm Bb7 Eb

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HUNTING SONG
from Songs Without Words
 (originally for piano)

Felix Mendelssohn

Lively

Chords indicated in the score:

- G
- C
- G
- Em7
- A
- D
- A
- D
- Bm
- D
- Bm
- D7
- G
- A7
- D
- D
- E7
- D
- A7
- D
- F#
- Bm
- F#
- Bm
- F#
- B
- Em
- B
- Em
- B
- Em
- F#
- Bm
- Em
- Gdim
- Bm
- Em
- Bm
- F#7
- B
- N.C.
- G
- C
- G
- Am7
- A7
- D7
- G
- Am7
- G
- D7
- G

IF WITH ALL YOUR HEARTS

from *Elijah* (oratorio)

(originally for tenor and orchestra)

Felix Mendelssohn

Andante con moto

Eb Fm/Eb Ddim/Eb Ab Eb Eb/G Fm/Ab Bb7 Eb/Bb F7/Bb
 "If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly find me." Thus saith our
 Bb Eb7 Eb Fm/Eb Ddim/Eb Ab Eb Cm D D/G Gm
 God, "If with all your hearts ye tru-ly seek mc, Ye shall ev-er sure-ly find me."
 Gm/Bb F/A Eb/G D7/F# Gm Cm F7 Bb Bb7/Ab Eb/G G/F G/Eb Cm G7
 Thus saith our God, Thus saith our God. Oh! that I knew where I might
 C9sus Cm Cm/Eb Eb dim D7sus D7 D7/C Gm/Bb D7/F# D7/G Gm F7/A F7/Bb Bb Bb7
 find Him, that I might ev-en come be-fore His pres-ence! Oh! that I knew where I might find Him, that I might
 G7/B C7sus C7 C/Bb A7 D7sus D7
 ev-en come be-fore His pres-ence! come be-fore His pres-ence! Oh! that I knew
 D D7/C Gm Bb7 Eb/Bb Bb7 Eb Eb/G Fm/Ab
 where I might find Him! "If with all your hearts ye tru-ly seek me; Ye shall ev-er sure-ly
 Bb7 Cm Fm/Ab Bb7 Cm F/Eb Bb/D Fm/Ab Eb/G Fm7/Ab Bb7 Eb
 find me." Thus sa-ith our God. "Ye shall ev-er sure-ly find me." Thus sa-ith our God.

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O WORD OF GOD INCARNATE

(Munich)

(Hymn)

William W. How

harmonized by Felix Mendelssohn

Eb Ab Bb Bb7/D Eb Ab Bbsus Bb7 Eb
 O Word of God in-car-nate, O Wis-dom from on high,
 Cm Bb/D Fm7 G Cm Eb/G Ab Bbsus Bb7 Eb
 O Truth un-changed, un-chang-ing, O Light of our dark sky,
 Bb Bb7 Gdim Fm Cm Fm/C Cm Cm/Eb F7 Bb
 We praise thee for the ra-dience That from the hal-lowed page,
 Bb7/D Eb Eb7/D Ab/C Bbm Ab Eb/G Ab/C Ab Bbsus Bb7 Eb
 A lan-tern to our foot-steps, Shines on from age to age.

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O REST IN THE LORDfrom *Elijah* (oratorio)

(originally for alto and orchestra)

Felix Mendelssohn

Andantino

C G/C C F G7/C A7 Dm G7 F

O rest in the Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de -

G7sus G7 C G7 C E7 Am B7 C C/G G7

sires; — O rest in the Lord, wait pa-tient-ly for Him, and He shall give thee thy heart's de -

G7/C C Am B7 C F C/G G7 C G D#dim7 Em Am

sires; — and He shall give thee thy heart's de - sires. Com-mit thy way un - to Him, and trust in

D7 Em D#dim B7 Em Am B Em B7

Him; com-mit thy way un - to Him, and trust in Him; and fret not thy - self — be - cause of e - vil

B Em B7 Em F#dim7 Em Am Em B7 C Am Em/B B7 C G/C

do - ers. O rest in the Lord, wait pa-tient-ly for Him, wait pa-tient-ly for Him; O rest in the

C7 F G7 G7/C A7 A/D Dm Gm C7 Edim/F F G7

Lord; wait pa-tient-ly for Him, and He shall give thee thy heart's — de - sire, — and He shall

Am Dm C/G G7 C G7 C G#dim7 Am Dm C/G G7 C C7 F Fm

give thee thy heart's de - sires, and He shall give thee thy heart's de - sires. O rest in the

C C7 F Fm C C7/E F F7 D7/F# C/G G7 C

Lord, O rest in the Lord, and wait, — wait — pa - tient - ly for Him.

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(originally for piano)

Felix Mendelssohn

Allegro molto

N.C.

B7 Em

B7 Em F#7 B Em

Am6 B7 Em B7 Em B7 Em Gdim

Fine

B7 Em N.C. E7 Am N.C. F#7

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

SPINNING SONG
 from *Songs Without Words*
 (originally for piano)

Felix Mendelssohn

Lively

Dm G7 C Am D7 G7 Dm G7
 C Am D7 G G7
 C7 F A7 Dm G7 C
 Adim D7 G D7 G D7 G
 Dm G7 C Am Dm G7 C7 F
 C7 F G7 C G7 C Adim Ab7
 G7 C Ending Dm6 E7 Dm6 E7
 A7 Dm G7 C Am
 B7 E B7 E B7 E Repeat from ♪ to Ending

SPRING SONG
 from *Songs Without Words*
 (originally for piano)

Felix Mendelssohn

Musical score for 'Spring Song' in 2/4 time. The score consists of three staves of music. Chords are indicated above the notes: F, Gm, C7, F, G7, C7, F, Gm, D7, Gm, C7, F, F.

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

Felix Mendelssohn

Andante

Musical score for 'Venetian Boating Song' in 3/8 time. The score consists of five staves of music. Chords are indicated above the notes: D7/G, Gm, Cm/G, Gm, D7/G, Gm, Gdim, Dm, Gm, A7, Dm, G7, Cm, Ddim, Cm, Ddim, Cm, Cdim, Cm, Eb7, D, Gm, Cdim, Gm, Cdim, Gm, Cm, D, Gm, Cdim, Gm, Cdim, G7, Cm, D7, Gm, D7/G, Gm, D7/G, Gm.

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WEDDING MARCH
 from *A Midsummer Night's Dream* (orchestral suite)

Felix Mendelssohn

Allegro vivace N.C.

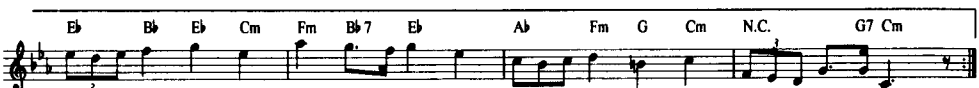
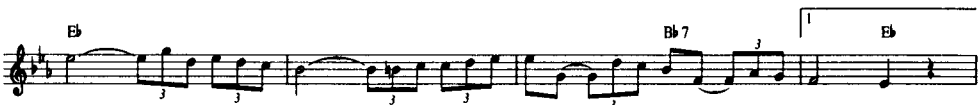
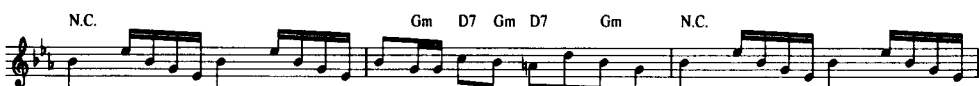
Musical score for 'Wedding March' in 2/4 time. The score consists of three staves of music. Chords are indicated above the notes: Am7, B7, B7/E, Em, Dm/F, C/G, G7, C, N.C., Am7, B7, B7/E, Em, Dm/F, C/G, G7, C, Fine, C/G, G7, C, Fmaj9, Dm/F, Fmaj7, Dm7/F, A/F, D7/F#, G, N.C., D.S. al Fine.

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CORONATION MARCH

Giacomo Meyerbeer

Moderato



LASCIATEMI MORIRE

(originally for solo voice with accompaniment)

Claudio Monteverdi

Lento

La - scia - te - mi mo - ri - re! la - scia - te - mi mo - ri - re! E che vo -
le - te - che mi con - for - te in co - si du - ra sor - te, in co - si gran mar -
ti - re? La - scia - te - mi mo - ri - re, la - scia - te - mi mo - ri - re!

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Rubato

N.C. Dm Gm A7 Dm
Gm6 Em7b5 A7 Dm Presto Dm
Gm6 Gm Dm
A7 Dm

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(originally for chamber orchestra)

Jean-Joseph Mouret

Brightly

D A D G D A/C D G
A D A D G D
A/C D G A D Fine A D
A D A D G A D.C. al Fine

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CONCERTO FOR CLARINET IN B \flat MAJOR

K. 622

First Movement Theme

Wolfgang Amadeus Mozart

Allegro

B \flat Cm/E \flat B \flat /F F7 B \flat /D Cm B \flat F7/A F7 Gm

Cm/E \flat B \flat /F F7 B \flat Cm/E \flat B \flat /F F7

E \flat /G F/E \flat B \flat /D C7/E F B \flat E \flat B \flat /D Gm E \flat 6 F7 B \flat

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CONCERTO FOR CLARINET IN B \flat MAJOR

K. 622

Second Movement Theme

Wolfgang Amadeus Mozart

Adagio

E \flat B \flat 7 E \flat B \flat 7 E \flat B \flat B \flat E \flat /B \flat B \flat Cm/E \flat B \flat /F F7 B \flat 7

E \flat B \flat 7 E \flat B \flat E \flat B \flat B \flat E \flat B \flat Cm/E \flat B \flat /F F7 B \flat 7

E \flat A \flat B \flat m Fm Gm/D Fm/A \flat B \flat 7 Cm B \flat 7 E \flat /B \flat E \flat /B \flat B \flat 7 E \flat

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CONCERTO FOR CLARINET IN B \flat MAJOR

K. 622

Third Movement Theme

Wolfgang Amadeus Mozart

Allegro

B \flat F7 B \flat E \flat E \flat /G F B \flat

F Gm Cm/E \flat F7 B \flat F7 Gm

E \flat F Gm/F F B \flat F7 Gm E \flat F B \flat

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ALLELUIA

from *Exsultate, jubilate*
(originally for soprano and orchestra)

Wolfgang Amadeus Mozart

Allegro non troppo

F C7/E F Dm Bb7 C7
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

F F/A F7 Bb F Dm
ia al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

Bb7 C7 F C7/E
le - lu - ia,

F Dm Bb C7 F Dm F/C F/A Bb F/A F
al - le - lu - ia, al - le - lu - ia,

Dm Gm7/Bb C F Dm F/C F/A Bb F/A
al - le - lu - ia, al - le - lu - ia, al - le -

F Dm Gm7/Bb C F F/A Gm7/Bb C7
lu - ia, al - le - lu - ia, al - le - lu -

F F/C F/A F
ia,

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AVE VERUM CORPUS

(originally for chorus, strings, organ)

Wolfgang Amadeus Mozart

Adagio Em/D A7/C#
A - ve, A - ve ve - rum

D A D A7/C# A7/D D A
Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

E7/B E/G# E Fdim7 F#m N.C. E7/B A7/C# D
Ve - re pas - sum, im - - mo - la - tum in cru - ce pro

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Esus E7 A F#m A/E B/D# A/E E7 Gdim7
 ho - mi - ne; Cu - jus la - tus

C7 F G/F C#dim/E Bb/D A/C# A7 Bb dim7 A G#m7b5
 per - fo - ra - tum flu - xit a - qua et san - gui -

A D G A7
 ne; E - sto no - bis - prae - gu - sta - tum -

F#m Bm7 E/G# D/A A G/B N.C. F/A Gm/Bb Adim7
 mor - tis - in ex - a - mi - ne, mor -

E/G# C/G D/F# G/B D/A A7 D Bm7 G A A7 D
 - tis in ex - a - mi - ne.

DER VOGELFÄNGER BIN ICH JA

(Die Zauberflöte)

from *The Magic Flute* (opera)

Wolfgang Amadeus Mozart

Andante

N.C. G D G D G D G
 1. Der... Vo - gel - fän - ger... bin ich ja, stets... lu - stig hei - ßa hop - sa - sa! Ich
 2. Der... Vo - gel - fän - ger... bin ich ja, stets... lu - stig hei - ßa hop - sa - sa! Ich
 3. Wenn... al - le Mäd - chen... wä - ren mein, so... tausch - te ich brav Zuk - ker ein. Die

D G D A7/C# D A/C# D A/C#
 Vo - gel - fän - ger... bin be - kannt bei Alt und Jung im gan - zen Land.
 Vo - gel - fän - ger... bin be - kannt bei Alt und Jung im gan - zen Land.
 wel - che... mir... am... lieb - sten wär,' der gab' ich gleich den Zuk - ker her.

D A D G D G D7/A G D G D D7
 Weiß... mit dem Lok - ken... um - zu - gehn, und mich aufs Pfei - fen... zu ver - stehn!
 Ein... Netz für Mäd - chen... möch - te ich; ich ling sie du - tzend - weis für mich!
 Und... küß - te sie... mich... zärt - lich dann, wär' sie mein Weib... und... ich ihr Mann.

G N.C. D7 G N.C. G7 C G C D7
 Drum... kann ich froh... und... lu - stig sein, denn... al - le Vo - gel...
 Dann... sperr - te ich... sie... bei mir ein, und... al - le Mäd - chen...
 Sie... schlief an mei - ner... Sei - te ein; ich... wieg - te wie... ein...

G D7 G N.C. D7 G N.C. D7 G D7 G
 sind ja... mein.
 wä - ren... mein.
 Kind sie... ein.

DEH, VIENI ALLA FINESTRA (Serenade)

from *Don Giovanni* (opera)

Wolfgang Amadeus Mozart

Allegretto



Deh,



vie - ni al - la fi - ne - stra, o mi - o te - so - ro. Deh, vie - ni a con - so -



lar il pian - to mi - o.



Se ne - ghi a me - di dar qual - che ri - sto - ro, da -



van - ti a - gli oc - chi tuoi mo - rir - vo - gl'i - o.



Tu ch'hai - la boc - ca dot - ce



più - che il mie - le - tu che il zuc - che - ro por - ti in mez - zo al co -



re non es - ser, gio - ia



mia, con me cru - de - le. La - scia - ti al - men - ve - der, mio



bell' - a - mo - re.

DEH VIENI, NON TARDAR

from *The Marriage of Figaro*

(opera)

Wolfgang Amadeus Mozart

Andante

F F/C C7 F

Deh vie - ni, non tar - dar, o gio - ja bel - la.

C7 F Gm/Bb F/C C C7 F

Vie-ni-o-ve a - mo - re per go - der t'ap - pel - la fin - ché non splen - de in

F/C C7 F G7/D C Dm/F G7

ciel not - tur - na fa - ce fin - ché l'a-ria e an-cor bru - na, e il mon - do

C C7 Dm/F G7 C

ta - ce. Qui mor - mo - ra il ru -

C/G G7 C G7

scel, qui scher - za l'au - re, che col dol - ce su - sur-ro il cor ri -

C C7 F Dm

stau - ra, qui ri - do - no i fio - ret - ti e l'er - ba è fre - sca.

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

Ai pia - ce - ri d'a - mor qui tut - to a - de - sca. Vie - ni, ben

F Dm/A C7/G C7 F F/A C7/G C7

mi - o, tra que - ste pian - te a - sco - se, vie - ni,

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

vie - ni! Tì vo' la fron - te in - co - ro - nar di - ro -

Dm N.C. Bb/D Bb C7/Bb F/A Bb F Bb F N.C.

se, ti vo' fron - te in - co - ro - nar, in - co - ro -

Bb N.C. F N.C. F/C C7 F C7 F C7 F

nar di ro - se.

DOVE SONO
from *The Marriage of Figaro*
(opera)

Wolfgang Amadeus Mozart

Andantino

Do - ve so - no i bei mo - mem - ti di dol -
 cez - za e di pia - - cer? Do - ve an - da - ro
 i giu - ra - men - ti di quel lab - bro men - zo -
 gner, di quel lab - bro men - zo - gner?
 Per - ch  mai, se in pian - ti e in pe - ne per me
 tut - to si can - gi , per me tut - to si can - gi , la me -
 mo - ria di quel be - ne dal mio sen - non tra - pas - s ,
 la me - mo - ria di quel ben non tra - pas - s ?

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EINE KLEINE NACHTMUSIK
K. 525

First Movement Theme
(originally for string ensemble)

Wolfgang Amadeus Mozart

Allegro

G D7 G D7/G G D7/A G/B D7/F# G D7/A G/B N.C. D7 C/E
 C D7 G N.C. D7 C/E C D7 G D7/G
 G D7/G G D7/G G D/F# G A7/E D A7/D D A7/D D

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G6 A D/A A D/A A N.C. D#dim Em Em/D A/C# A D/A D+/A# G/B G

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

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

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

D G D/A A D N.C. G A D

EINE KLEINE NACHTMUSIK

K. 525

Second Movement Theme ("Romanze")

Wolfgang Amadeus Mozart

(originally for string ensemble)

Andante

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

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

G7 C/G D7/G G N.C. C A7 Dm Bdim C C/E G7/D C F C/G G7

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EINE KLEINE NACHTMUSIK

K. 525

Third Movement Theme (Minuet)

Wolfgang Amadeus Mozart

(originally for string ensemble)

Allegretto

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

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

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

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EINE KLEINE NACHTMUSIK

K. 525

Fourth Movement Theme

(originally for string ensemble)

Wolfgang Amadeus Mozart

Allegro

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EIN MÄDCHEN ODER WEIBCHEN

(Die Zauberflöte)

from *The Magic Flute* (opera)

Wolfgang Amadeus Mozart

Andante

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Dann

C F C F C F C G G7 C N.C.

schmeck - te mir Trin - ken und Es - sen; dann könn't'ich mit Für - sten mich mes - sen, des Le - bens als Wei - ser mich

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

freun, und wie im E - ly - si - um sein; dann könn't'ich mit Für - sten mich

F C7/F F7 Bb N.C. F C7

mes - sen, des Le - bens als Wei - ser mich freun, und wie im E - ly - si - um

F C7 F F/C C7 F C7 F F/C C7 F etc.

scin, im E - ly - si - um sein, im E - ly - si - um sein.

GERMAN DANCE

Wolfgang Amadeus Mozart

Stately

C

G7 C G7 C G7 C

G D/F# G D/F# G C G7 C G7 C G7 C

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International Copyright Secured All Rights ReservedHORN CONCERTO NO. 3 IN E \flat MAJOR

K. 447

Third Movement Theme

Wolfgang Amadeus Mozart

Allegro

E \flat E \flat /B \flat B \flat B \flat /E \flat E \flat A \flat /E \flat E \flat B \flat

E \flat B \flat E \flat Fm/A \flat E \flat /B \flat B \flat E \flat E \flat /B \flat B \flat

B \flat /E \flat E \flat E \flat 7 A \flat /E \flat B \flat 7/E \flat E \flat Fm/A \flat B \flat 7 E \flat B \flat /A \flat E \flat /G

B \flat /A \flat E \flat /G B \flat /A \flat E \flat /G B \flat /D B \flat /A \flat E \flat /G B \flat 7 E \flat B \flat /A \flat E \flat /G B \flat /A \flat E \flat /G B \flat /A \flat E \flat /G

B \flat 7/D B \flat 7/A \flat E \flat /G B \flat 7 E \flat B \flat 7/A \flat E \flat /G B \flat 7 E \flat

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IN DIESEN HEIL'GEN HALLEN

(Die Zauberflöte)
from *The Magic Flute* (opera)

Wolfgang Amadeus Mozart

Larghetto

1. In die - sen heil - gen Hal - len kennt
2. In die - sen heil - gen Mau - ern, wo
E F#m/A B7 E N.C. E F#m/A E/B B N.C.
E B/F# E B/D# E E/B B N.C.
C#m/E B/F# F# B C#m/E B/F# F# B B7 E/G# C#m/E E/G#
B7 E/G# B/F# E/G# B7 F#m/C# E/B B7/A
E/G# C#m7 F#m7 B7 E F#m/A E/B B B/E E N.C.
E/G C#m F#m7 B7 E F#m/A E/B B E C#m
F#m/A B E B7 C#m E/G# F#m/A B B7 E

man die Ra - che nicht, und ist ein Mensch, ge - fal - len, führt
Mensch den Men - schen - liebt, kann kein Ver - rä - ter - lau - ern, weil
Lie - be ihn zur Pflicht. Dann wandelt er an - Freun - des
man dem Feind ver - gibst. Wen sol - che Leh - ren nicht er -

Hand freun, ver - gnügt und froh ins beß - re Land, dann wandelt
E/G# C#m7 F#m7 B7 E F#m/A E/B B B/E E N.C.
er an Freun - des Hand ver - gnügt und froh ins beß - re Land, dann wandelt
Leh - ren nicht er - freun, ver - die - net nicht ein Mensch zu sein, wen sol - che
E/G C#m F#m7 B7 E F#m/A E/B B E C#m
er an Freun - des Hand ver - gnügt und froh ins beß - re Land, ins
Leh - ren nicht er - freun, ver - die - net nicht ein Mensch zu sein, ein

beß - re, beß - re Land.
Mensch, ein Mensch zu sein.

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LACRYMOSA

from *Requiem*
(originally for chorus and orchestra)

Wolfgang Amadeus Mozart

Larghetto

Dm Dm/F Em C#dim7/G Dm/F Gm6 Dm/A A7 Dm Dm/F A7 Dm/F Em7-5 Dm Em7 5A7 Dm A Dm C F E Am G
F#dim7/C Cm C/Bb F/A G/B Bb7 Dm/F A A7/C# A7 Dm Dm/A Edim7 A7 Dm9/F Dm/A Eb/E Bb sus/Ab Bb/Ab Dm/A Bb Bb7
Bdim7 G/B Cm A7/C# Dm Ddim7 Fm/C Bdim7 Fm/C Db7 G7/D C C/Bb F/A
Bb Ddim7 F/A C7 F F7/A Bb F7/C Bb Ddim7 F/C C7 F Dm/F Edim7 A

La - cry - mo - sa di - es il - la qua re sur get ex fa vil la
ju - di - can - dus ho - mo re - us. La - cry - mo - sa di - es il - la. qua re - sur - get ex - fa - vil - la
ju - di - can - dus ho - mo re - us. Hu - ic er - go par - ce De - us, pi - e Je - su,
Je - su Do - mi - ne!

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Dm Dm/F Em7b5 A7 Dm Dm/F Em7b5 A7 Dm D/F# Gm D7 Eb Cm6 C#dim7Dm

Do - na e - is re - quem! — do - na e - is, do - na

Gm G#dim7A Dm/A A Dm/A Asus A Dm D7 Gm D

e - is re - - - - qui - em! A - men!

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 F Dm G7

schen - ket der Weis - 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 Ge - fahr, — stärkt mit Ge -

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

duld — sie in Ge - fahr,

F#dim/A Gm D7/F# Gm C7 N.C. F C N.C. Ab F

Laßt sie der Prü - fung — Früchte — se - hen, doch sol - len sie zu Gra - be

Dbmaj7 C C/Bb F Bb C C7 Bb/D Dm F Gm/B

ge - hen, so lohnt der Tu - gend kü - 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,

Fmaj7 Dm/F F+/Bb Bb Gm/Bb F/C C7 F Dm Bb Gm F/C C7 F

LÀ CI DAREM LA MANO

from *Don Giovanni* (opera)

Wolfgang Amadeus Mozart

Andante

A D6 B7/D# E B7 E7
 Là ci da - rem la ma - no, là mi di - rai di sì;

A D6 E7 A Bm E7
 ve - di, non è lon - ta - no, par - tiam, ben mio, da qui. Vor -

A D6 B7/D# E B7 E7
 rei, e non vor - re - i, mi tre ma un po - co il cor, fe -

A D6 E7 A E7/G#
 li - ce, è ver, sa - re - i, ma può bur lar - mi an - cor, ma

A E7 A E A E
 può bur' - lar - mi an - cor! Vie - ni, mio bel di - let - to! Mi

B/D# E A E
 fa pie - tà Ma - set - to! Io can - gie - rò tua sor - te! Pre -

B/D# E B7/D# E B7/D# E
 - sto non son più for - te, non son più for - te, non son più for - te! Vie - ni!

E7 A D6 B7/D# E B7
 vie - ni! Là ci da - rem la ma - no, Vor - rei, e non vor -

E7 A D/F# E7
 re - i, Là mi di - rai di sì, Mi tre ma un po - co il

A D/F# E7 A E7
 cor; par - tiam, ben mio, da qui. Ma può bur - lar - mi an - cor. Mi

A E7/G# A E7 A E7/G# A C#7/E#
 fa pie - tà Ma - set - to; pre - sto non son più for - te, non son più

F#m A7/C# D Bm E C#m F#m D E7/G#
 for - te, non son più for - te! An - diam! An - diam! An - diam!

Allegro A E/A A E/A

An - diam, an - diam, mio be - ne, a ri - sto - rar le pe - ne d'un'

A D6 A/E E7 A

in - no - cen - te a - mor! An -

E/A A E/A

diam, an - diam, mio be - ne, a ri - sto - rar le pe - ne d'un'

A D6 A/E E7 A A7 D A7

in - no - cen - te a - mor! An -

D A E7 A A7 D A7 D

diam! An - diam! An - diam!

A/E E7 A A/E E7 A

An - diam! An - diam, mio bene, an - diam, le

A/E E7 A A/E E7 A

pe - ne a ri - sto - rar, d'un in - no - cen - te a - mor!

MINUET
from *Don Giovanni* (opera)

Wolfgang Amadeus Mozart

Stately

F C7 F G7

C F C/G G7 C C7 F

C7 F Bb F Bb F/C C7 F

MINUET IN F

Wolfgang Amadeus Mozart

Moderato

F F/A B \flat F/C C7 C7/F F C F/C C7 C7/E F F/C C

F \sharp dim7 Gm Cm6 D D7 D7/G Gm Em7 \flat 5 F Gm/B \flat C7 C7/F F

F/A B \flat F/C C7 C7/D Dm F/A B \flat F/C C7 C7/F F

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MINUET IN G MAJOR

Wolfgang Amadeus Mozart

(originally for keyboard)

Moderato

N.C. G D7/A G/B D7/A N.C. D7/F \sharp G D7/A G N.C.

Em/G Em6 A A/C \sharp D G D/A A D N.C. E Ddim7 Am/C

E7/B Am D D7/C G/B D7/A G N.C. Am D/F \sharp D G

C G/D D G Fine C G/B C G7/D G7/B C

D/F \sharp Em G/B C G/D D7 D7/G G Em A A/G D/F \sharp Esus Dm D

G/F C/E G/D C F G/B Em Am C/E F C/G G7 G7/C C D.C. al Fine

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NON PIÙ ANDRAI

from *The Marriage Of Figaro* (opera)

Wolfgang Amadeus Mozart

Vivace

Non più andrai, far-fal-lo ne a-mo-ro-so, not-te e
gior-no d'in-tor-no gi-ran-do del-le bel-le tur-ban-do il ri-
po-so, Nar-ci-set-to, A-don-ci-no d'a-mor. del-le bel-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-nac-chi-ni, quel-cap
pel-lo leg-gie-ro e ga-lan-te, quel-la chio-ma, quell'a-ria bril-
lan-te, quel-ver-mi-glio don-ne-sco-co-lor, quel-ver-
mi-glio don-ne-sco-co-lor! Non più a-
vrai quei pan-nac-chi-ni, quel-cap-
pel-lo, quel-la chio-ma, quell'a-ria bril-lan-te! Non più an-
drai, far-fal-lo ne a-mo-ro-so, not-te e gior-no d'in-tor-no gi-
ran-do, del-le bel-le tur-ban-do il ri-po-so, Nar-ci-
set-to, A-don-ci-no d'a-mor, del-le bel-le tur-ban-do il ri-
po-so, Nar-ci-set-to, A-don-ci-no d'a-mor.

NON SO PIÙ

from *The Marriage Of Figaro* (opera)

Wolfgang Amadeus Mozart

Allegro vivace

Non so più co - sa son, co - sa fac - cio, or di
fo - co, o - ra so - no di ghiac, - cio, o - gni don - na can - giar di co -
lo - re, o - gni don - na mi fa pal - pi - tar, o - gni
don - na mi fa pal - pi - tar, o - gni don - na mi
fa pal - pi - tar. So lo ai no - mi d'a - mor, di di -
let - to, mi si tur - ba, mi s'al - te - ra il pet - to,
e a par - la - re mi sfor - za d'a - mo - re
un de - si - o, un de - si - o ch'io non
pos - so spie - gar, un de - si - o, un de -
si - o ch'io non pos - so spie - gar. Non so

Chord symbols: Eb, Cm/Eb, Fm7, Bb7sus, Bb, Eb, Bb/D, Eb, Bb7/D, Eb, Eb/G, Bb7/F, Eb, Eb/Bb, Bb7, E, Fine Cm, F7, Bb, F/C, Bb, G#dim7, F/A, Bb, Bdim, F7/C, F/A, G#dim7, F/A, F+/A, Bb, F7/C, A#dim/C#, Bb/D, F/A, F7/A, Bb, F7/Eb, Bb/D, G, Cm7/Eb, Eb7, C7, F7/Eb, Bb/D, G, Cm/Eb, F7, C7/E, Ebm7, F7/Eb, Bb, Eb, Bb/D, Eb/G, Cm/Eb, F7, Bb, Bb7/Ab, Eb/G, Bb7/F, D.C. al Fine

OVERTURE TO DON GIOVANNI (opera)

Opening Themes

Wolfgang Amadeus Mozart

Moderato

D B/D Em/D G/D D G6 A7

D D/F# A D A D D7 B \flat dim7/D D Gdim7/D D

A7 Bm G6 A7 D A7 D A7 D N.C.

A D/A A D/A A N.C. Bm N.C.

E7 N.C. A D/A E/A D/A E7/A A D/A E/A D/A E7/A

A Ddim7 Am/C Ddim7 Am/C

Ddim7 D \sharp dim7 E Am/E Am/E E Am/E E Am/E E

N.C. E7/G \sharp A N.C.

E7/G \sharp A N.C.

C7/B \flat F/A C7

F/C G7/C C7 F/C G7/C C F/C C F/C C

OVERTURE TO THE MAGIC FLUTE (opera)

(Opening)

Wolfgang Amadeus Mozart

Adagio

Chords: Eb Cm Eb/G N.C. Ab 6 Eb 7/Bb

Chords: Ab/C Eb/Bb Ab 6 Eb/Bb Ab Eb m/Bb F7/A Eb 7/Bb Ab Cb 7

Allegro

Chords: Bb Adim7 Bb sus Bb 7 Eb N.C.

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OVERTURE TO THE MARRIAGE OF FIGARO (opera)

Opening Theme

Wolfgang Amadeus Mozart

Presto

N.C.

Chords: D A/D D A/D D A/D D Em/G D/A A7 D

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PIANO CONCERTO IN C MAJOR
K. 467
First Movement Theme

Wolfgang Amadeus Mozart

N.C.

C G C G7C G7 C G7 C G C

G7 C Am/C E

Am Adim D7/F# D7 G D/G G7 C/G

G7 C

G7 C G7

C G7 C

G7 C/E Fm C/E Fm C/E Fm

C/E C+/E F Fdim7 F#dim7 Adim7 C/G G7 C A7 Dm C7

F D7 G E F6 C/G G7 C A7 Dm C7 F D G E F6 D7/F#

C/G G#dim7 Am Ab7 C/G D7/F# F6 F#dim7 C/G G7 C

PIANO CONCERTO IN C MAJOR

K. 467

Second Movement Theme

Wolfgang Amadeus Mozart

Andante

F C7

F F/A Bb 6 Bdim Fm/C C7 Fm/C C7

Fdim7/C C7 F/A Bb 6 Csus Bb 6 Csus C7 C#dim7 Dm F/A C/Bb F/A Bb 6

Csus Bb Csus C7 F C7

F F/A Bb Bdim7 F/C C7 F

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SONATA IN A MAJOR

K. 331

First Movement Theme

(originally for keyboard)

Wolfgang Amadeus Mozart

Andante grazioso

A A/C# E/G# E7/B F#7 E/G# A#o3 D N.C./A/E E

A A/C# E/G# E7/B F#7 E/G# A Bm/D A/E E7 A

A D/A A A E/G# N.C. A D#dim/F# A/E E A#o3 A/C#

E/G# E7/B F#7 E/G# A Bm/D A/E E E/A A E7/B A/C# D A/E E7 A

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PORGI, AMOR

from *The Marriage of Figaro* (opera)

Wolfgang Amadeus Mozart

Larghetto

Por - gi, a - mor, qual - che ri -

sto - ro al mio dou - lo, a' miei so -

spir! O mi

ren - di il mio te - so - ro, O mi

la - scia al - men mo - rir, o mi la - scia al - men mo - rir! Por - gi, a - mor, qual - che ri -

sto - ro al mio dou - lo, a' miei so - spir! O mi ren - di il mio te -

so - ro, o mi la - scia al - men mo - rir, al -

men mo - rir, o mi ren - di il mio te - so - ro, o mi

la - scia al - men mo - rir!

SE VUOL BALLARE

(Le Nozze di Figaro)
from *The Marriage of Figaro* (opera)

Wolfgang Amadeus Mozart

Allegretto

F/A C F/A C F6/C C F F/A F C F

Se vuol bal - la - re, si - gnor Con - ti - no, se vuol bal - la - re,

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

si - gnor Con - ti - no, il chi - tar - ri - no le suo - ne - rò,

F C7/G F/A C Dm7/C C F C F/C C F N.C.

il chi - tar - ri - no le suo - ne - rò, si, le suo - ne - rò, si,

C F6/C C F Bb F/A Gm7 F Gm7 F/A

le suo - ne - rò,

Bb F/A Gm7 F Gm7 F/A Bb F/A Gm7 F Gm7 F/A F C/E Dm7 C Dm7 C/E

Se vuol ve - ni - re nel - la mia scuo - la, la ca - pri - o - la

F C/E Dm7 C C Am Dm/F G C N.C.

le in - se - gne - rò, se vuol ve - ni - re nel - la mia scuo - la,

C Am Dm/F G C N.C. Am Dm/F G C N.C.

la ca - pri - o - la le in - se - gne - rò, si, le in - se - gne - rò, si,

Am Dm/F G C F/C

le in - se - gne - rò. Sa - prò,

C7 F/C C7

sa - prò, sa - prò, sa - prò, sa -

F/C C#dim7 Dm C#dim7/E Dm/F C/G G#dim7 A

prò, ma pia - no, pia - no, pia - no, pia - no, pia - no, pia - no,

Dm F/C Bb7 A A/C# Dm F/C Bb7 A A/C#

me - glio o - gni ar - ca - no

Dm F/C Bb7 A A/C# Dm F/C Bb7 A etc.

dis - si - mu - lan - do sco - prir po - trò.

SONATA IN C MAJOR (Sonata Facile)

K. 545

First Movement Theme

(originally for keyboard)

Wolfgang Amadeus Mozart

Allegro

Chords: C, G7/D, C, F/C, C, G/B, C, F, N.C., C/E, D7, G/D, C, F, F/A, D7/F#, G, C/G, G, C/G, G, N.C., G/B, D7/C, G/B, D7/C, G/B, C, Am6, Bm, G6, Am, D/F#, G, Am/C, G/D, G, D7, G, D7, G.

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SONATA IN C MAJOR (Sonata Facile)

K. 545

Second Movement Theme

(originally for keyboard)

Wolfgang Amadeus Mozart

Andante

Chords: G, D7/A, G, C/G, A# dim/G, G, D7/A, G, Em, G/B, C, C/E, G/D, D, G, D7/A, G, C/G, A# dim/G, G, D7/A, G, Em, G/B, Am/C, G/D, D7, D7/G, G.

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TURKISH RONDO (Rondo alla Turca)

from Sonata in A, K. 331

Third Movement Theme

(originally for keyboard)

Wolfgang Amadeus Mozart

Allegretto

Chord progression for the Third Movement Theme:

N.C. Am
 N.C. C C/E G N.C. C C/E G N.C. Am Am/C
 Em N.C. Am Am/C E N.C. Am
 F7 Am/E Ddim7 Am/C Ddim7 Am/E A(m)
 N.C. A D D#dim E A D E A

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SYMPHONY NO. 29 IN A MAJOR

K. 201

First Movement Theme

Wolfgang Amadeus Mozart

Chord progression for the First Movement Theme:

A A/C# F#m Bm/D B7/D# E E F#m F#m
 D/F# G#mb5 A F#m D E A E A E A Bm G#mb5
 A A/C# Bm/D C#mb5/E
 D/F# A/E D A/E D/F# A/E D B7/D# E A/E D#mb5/E E A/E D#mb5/E
 E N.C. B B/D# E E/G# B B/D# E E/G#
 B B/D# E E/G# B E B/D# E B/F# A/E

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B/D# E B/F# E/G# E B/D# E B7/F# B7/D# E

B F B E

A E/G# F#m B7 E E7 A E7

A D/A E/D A/C# F#m/E E/D A/C# E A E/G# A E7 A E/B A E7

A/C# C# D Cmb5 A/C# F#m/A# Bm E7/G# A F#m Bm/D E A A/E

A E A A/E A E A

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SYMPHONY NO. 39 IN E \flat MAJOR
K. 543
Third Movement Theme

Wolfgang Amadeus Mozart

Allegretto

E \flat E \flat /G A \flat E \flat /G A \flat B \flat B \flat /D E \flat B \flat /D E \flat

B \flat /A \flat E \flat /G B \flat /A \flat E \flat /G Fm A \flat m/E \flat B \flat 7/D E \flat B \flat /D E \flat B \flat /F F7

B \flat Gm7 B \flat 7/A \flat E \flat B \flat 7/F E \flat B \flat 7 B \flat 7/A \flat Gm B \flat 7/F E \flat Fm/A \flat

B \flat 7 N.C. E \flat E \flat /G A \flat E \flat /G A \flat

B \flat B \flat /D E \flat B \flat /D E \flat B \flat /A \flat E \flat /G B \flat /A \flat E \flat /G B \flat /A \flat

Fm A \flat m/E \flat B \flat 7/D E \flat Fm/A \flat B \flat 7 E \flat B \flat /D A \flat /C

Fm/A \flat E \flat /B \flat B \flat /A \flat E \flat /G B \flat /D A \flat /E \flat E \flat /B \flat B \flat E \flat

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SYMPHONY NO. 40 IN G MINOR

K.550

First Movement Theme

Wolfgang Amadeus Mozart

Chord annotations for the First Movement Theme:

- Staff 1: Gm, Amb 5/G
- Staff 2: D7/F#, D7, Gm, F#dim7/C, Gm/Bb, F#dim7/C
- Staff 3: Gm/Bb, Em7b5, Eb7, D, C#dim7/D D, C#dim7/D D, C#dim7/D D, C#dim7/D D, C#dim7/D
- Staff 4: D, D7, Gm, D, Gm, Eb, Cm7
- Staff 5: F7, Bb, F/A, Eb/G, Bb, Cm/Eb
- Staff 6: Bb/D, C7, Dbdim7, C7, Dbdim7, C7
- Staff 7: F, F7, Bbm/F, F, F7, Bbm/F, F

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SYMPHONY NO. 40 IN G MINOR

K. 550

Fourth Movement Theme

Wolfgang Amadeus Mozart

Allegro assai

Chord annotations for the Fourth Movement Theme:

- Staff 1: Gm, A7/G, D/F# A7/G D/F# A7/G D/F# Cdim7, D7
- Staff 2: Gm, D7, Gm, D7, Gm, D
- Staff 3: Cdim7, D7, Gm, D7, Gm, D7, Gm, D
- Staff 4: Cdim7, D, Gm, D, Gm, D, Gm

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SYMPHONY NO. 40 IN G MINOR

K. 550

Third Movement Theme, Minuet

Wolfgang Amadeus Mozart

Gm Gm/D D/C Gm/Bb Gm D D/F# Gm Eb Bb/D

C#dim7 A A7 Dm Emb5/G A7 Bb C/E D/F# Gm C#dim7 Dm E7 A Bb Emb5/G Emb5 A7 Dm

N.C.

Gm/Bb Gm

Cm/Eb Cm Amb5/C D Gm G/B Cm Ab7 Eb/G F#dim7 D7 Gm D7 Eb Amb5/C Amb5 D

Gm D/F# G/F C/E Eb7 Gm/D D7 C#dim7 Gm/D D7 Gm Fine

Trio

N.C. Em C F#mb5/A D G N.C.

D/F# C#b5/E A7 C#b5/E Bm D/A Em/G A7 D

A D A D N.C.

(N.C.) C+5/E Am Bm/F# G Am/C G/D D N.C.

D D7 G N.C. G/D Bm/F# Am D7

D#dim7 Em G/D C D7 G D7 G D7 G D7

D.C. Minuet G

SYMPHONY NO. 41 IN C MAJOR ("Jupiter")

K. 551

First Movement Theme, Opening

Wolfgang Amadeus Mozart

Allegro vivace

Chord progression for the first staff: C, G7, C/G, G7, G

Chord progression for the second staff: C/G, G7, F/C, C, F/C

Chord progression for the third staff: G7/C, C, F/C, G7/C, C, G

Chord progression for the fourth staff: C, G, C, G, C, G, C

Chord progression for the fifth staff: G, C/G, G, C/G, G, C/G, G, N.C., C

Chord progression for the sixth staff: G7, C/G, G7, G, C#dim7

Chord progression for the seventh staff: A7/C#, Cm6, D7, G7/B, Bb m6, C7/Bb, F/A, G

Chord progression for the eighth staff: Dm/F, D7/F#, G, C/G, G, C/G, G

Chord progression for the ninth staff: G, G7, C/G, D/G, C/G, G, G7, C/G

Chord progression for the tenth staff: C/G, G, C, Bdim7, C, Bdim7, C, C#dim, D, G/D

Chord progression for the eleventh staff: D, G/D, D, G/D, D, G/D, D

VEDRAI, CARINO
 from *Don Giovanni* (opera)

Wolfgang Amadeus Mozart

Andante

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

Ve - drai, ca - ri - no, se sei buo - ni - no, che bel ri - me - dio ti vo - glio dar. ___

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

È na - tu - ra - le, non da dis - gu - sto,

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

e lo spe - zia - le non lo sa far, no, non lo sa far, no, non lo sa far, ___

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

È un cer - to bal - sa - mo che por - to ad - dos - so. Da - re tel pos - so, se il vuoi pro - var. ___

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

Sa - per vor - re - sti do - ve mi sta, do - ve,

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

do - ve, do - ve mi sta? ___ Sen - ti - lo bat - te - re,

G7/C C G7/C C F G7

toc - ca - mi qua. Sen - ti - lo bat - te - re, sen - ti - lo bat - te - re,

C F G7 C F G7 G7

toc - ca - mi qua. Sen - ti - lo bat - te - re, sen - ti - lo bat - te - re,

C F G7 C G7 C G7 C Dm

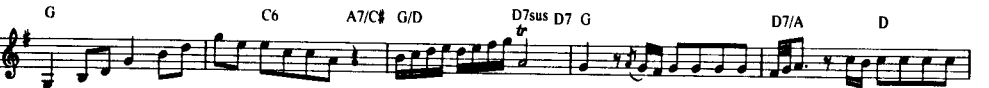
sen - ti - lo ___ bat - te - re, ___ toc - ca - mi qua, ___ qua, ___ qua, ___ Sen - ti - lo ___ bat - te - re, ___

G7 C C/G G7 C G7 C G7 C Dm C/G G C

toc - ca - mi qua, qua, toc - ca - mi qua, qua, toc - ca - mi qua, ___ qua, toc - ca - mi qua.

VIOLIN CONCERTO IN G
K. 216
First Movement Theme

Wolfgang Amadeus Mozart



VOI, CHE SAPETE

from *The Marriage Of Figaro* (opera)

Wolfgang Amadeus Mozart

Andante con moto

B♭ F7/A B♭ Gm E♭ F B♭

Voi, che sa - pe - te che co - sa è a - mor, don - ne, ve - de - te,

F F7 B♭ Cm/E♭ B♭ F7 B♭

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

F B♭/F F C7 F Dm A Dm

Quel - lo ch'io pro - vo, vi ri - di - rò; è per me nuo - vo,

C/G G7 C7 C7/B♭ F/A C7/G C7/E F Dm Gm/B♭ C C7/B♭

ca - pir nol so. Sen - to un af - fet - to pien di de - sir,

F/A F C7/G C7/E Fm D♭7 C A♭ E♭/G

ch'o - re è di - let - to, ch'o - ra è mar - tir. Ge - lo, e poi sen - to

E♭7 A♭ A♭/C B♭m/D♭ A♭/E♭ E♭7 A♭

l'al - ma av - vam - par, e in un mo - men - to tor - no a ge - lar.

Cm/G F♯dim7 G7 Cm Gm/D E♭7 D E♭

Ri - cer - co un be - ne fuo - ri di me non so chi il tie - ne,

Cm6 D7 Gm B♭7/D E♭ Cm/E♭ C7/E

non so cos' è. So - spi - ro e ge - mo sen - za vo - ler; pal - pi - to e tre - mo sen - za sa -

F Dm/F D7/F♯ Gm Cm E♭m/B♭ F7 Gm Edim7

per. Non tro - vo pa - ce not - te nè di, ma pur mi pia - ce lan - guir co -

F7 G7/D F7/C B♭ F7/A B♭ Gm E♭ F F+ B♭

si. Voi, che sa - pe - te che co - sa è a - mor, don - ne, ve - de - te,

F F7 B♭ Cm/E♭ B♭/F F7 Gm

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

B♭/D Cm/E♭ B♭/F F7 B♭ F7 B♭ E7 B♭

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

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

Modeste Mussorgsky

Allegro alla breve, maestoso con grandezza

Chord progression for 'The Great Gate of Kiev':

Eb/G Bb/F Eb Cm Bb/D N.C. Eb Bb/D Cm Gm/Bb Eb/G
 Eb Bb/D Cm Gm/Bb Eb/G Eb/G Bb/F Eb Cm Bb/D N.C.
 Ab/C Bb Gm Ab Fm Ab Eb/G Fm Eb Fm Bb/D Cm
 Ab/C Bb Ab Eb/G Fm Eb Fm7/Ab Gm Eb Bb/Eb
 Eb Cm Bb/D N.C. Eb Bb/D Cm Gm/Bb Gm/D Eb Bb/D Cm
 Gm/Bb Gm/D Eb Bb/Eb Eb Cm Cm/Eb Bb/D
 N.C. Fm7 Gm Eb N.C.

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HOPAK

Modest Mussorgsky

Brightly

Chord progression for 'Hopak':

G Em G Em G
 Am D7 G Am D7 G Am D7 To Coda ⊕ Eb
 Ab m6 Eb Ab m6 Eb F#
 Ddim7 F# Ddim7 F# N.C. D.C. al Coda
 CODA ⊕ G

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PICTURES AT AN EXHIBITION

Promenade

(originally for piano, later for orchestra)

Modest Mussorgsky

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

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

N.C. F Bb Gm7 F N.C. Ab Db Bbm7 Ab

Ab/Gb Db/F Ab/Gb Db/F Db Db/F Eb m Ab 7 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/Bb F/A Gm F Bb Gm Cm F Bb

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O MORNING STAR HOW FAIR AND BRIGHT

(Wie schön leuchtet der Morgenstern)

(chorale)

Philipp Nicolai

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

O 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 serve 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 - rious, All vic - to - rious,

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

Wake, a - wake, for night is fly - ing; the watch - men on the heights are cry -
 ing: A - wake, Je - ru - sa - lem, at last! Mid - night hears the wel - come voic -
 es and at the thrill - ing cry re - joic - es; come forth, ye vir - gins,
 night is past; the Bride - groom comes, a - wake; your lamps with glad - ness take: Al -
 le - lu - ia! And for his mar - riage - feast pre - pare, for ye must go and meet - him there.

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THE BIRTHDAY OF A KING

(originally for voice and piano)

Neidlinger*Allegro moderato*

In the lit - tle vil - lage of
 Beth - le - hem, There lay a child one day, And the
 sky was bright with a ho - ly light, O'er the place where Je - sus
 lay; Al - le - lu - ia! O how the an - gels sang, Al - le -
 lu - ia! how it rang; And the sky was bright with a
 ho - ly light, 'Twas the birth - day of a King.

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BARCAROLLE

from *The Tales of Hoffmann* (opera)
(Les Contes d'Hoffmann)

Jacques Offenbach

Moderato

D A7 D
 Bel - le nuit, ô nuit d'a - mour, Sou - ris à nos i - vres ses. Nuit plus dou - ce
 A7 D A7
 que le jour, Ô bel - le nuit d'a - mour! Le temps fuit et sans re - tour. Em -
 D A7
 por - te nos ten - dres - ses! Loin de cet heu - reux sè - jour, Le
 D D7
 temps fuit sans re - tour. Zé - phirs em - bra - sés, Ver - sez - nous vos ca -
 G E7 Am
 res - ses, Zé - phirs em - bra - sés, Don - nez - nous vos bai - sers,
 Adim7 A Adim7 A
 vos bai - sers, vos bai - sers. Ah!
 D A7 D
 Bel - le nuit, ô nuit d'a - mour, Sou - ris à nos i - vres - ses,
 A7 D#dim7
 Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!
 Em D A7 D#dim7
 Ô bel - le nuit d'a - mour! Ah! Sou - ris à nos i - vres -
 Em D/A A7 D A7
 ses. Nuit d'a - mour, ô nuit d'a - mour! Ah! ah!
 D A7 D
 ah! ah! ah! ah!
 G/D D Em/D D
 ah! ah!

THE DOLL SONG

from *The Tales of Hoffmann* (opera)
(Les Contes d'Hoffmann)

Jacques Offenbach

Moderato

Ab Db Eb7 Fm Db6 Ab Eb

Tout ce qui chan-te et ré-son - ne Et sou-

Eb7 Ab

pi - re, tour à tour, É - meut

Eb7 Ab Eb7

son cœur qui fris - son - ne, E - meut son cœur

Ab C G7 C G7 Cm G7

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

Cm G7 Cm G7 Cm Eb7

ah! tout par - le d'a-mour! Ah! Voi - là la chan-son mi-

Ab Eb7 Ab Eb7 Ab Eb/Bb Ab/C

g'non ne, La chan-son d'O lym - pi - a,

Eb/Bb Bb7 Eb Bb7/Eb Eb Bb7/Eb Eb Bb7/Eb Eb Bb7/Eb

— d'O-lym-pi - a! Ah! ah!

Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 N.C.

ah! ah! ah! ah! ah! ah!

Eb7 Ab Eb7 Ab

Voi - là la chan-son mi - gnon ne, La

Ab7 Db Bb7/D Ab/Eb Eb7 Ab Eb7 Ab Eb7

chan-son d'O-lym - pi - a, d'O-lym - pi - a! Ah! ah!

Ab N.C. Eb Ab

ah! ah! ah!

CAN CANfrom *La Perichole* (opерetta)**Jacques Offenbach**

Musical score for 'CAN CAN' by Jacques Offenbach. The score is in 2/4 time and consists of four staves of music. The key signature has one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third and fourth staves have a treble clef and a key signature of one sharp. The score includes various chords and melodic lines.

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International Copyright Secured All Rights Reserved**DANK SEI DIR, HERR**

(originally for voice and accompaniment)

Siegfried Ochs
(formerly attr. to Handel)

Andante lento, ma non Adagio

Musical score for 'DANK SEI DIR, HERR' by Siegfried Ochs. The score is in 3/4 time and consists of seven staves of music. The key signature has two sharps (F# and C#). The first staff has a treble clef and a key signature of two sharps. The second and third staves have a treble clef and a key signature of two sharps. The fourth and fifth staves have a treble clef and a key signature of two sharps. The sixth and seventh staves have a treble clef and a key signature of two sharps. The score includes various chords and melodic lines, with lyrics in German.

Dank sei Dir, Dank sei Dir,
Herr, Du hast Dein Volk mit Dir ge - führt, Is - ra - el hin durch das
Meer.
Wie ei - ne Her -
de zog es hin - durch, Herr, Dei - ne Hand schütz - te es,
in Dei - ner Gü - te gabst Du ihm Heil.

CODA

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MINUET IN G

(originally for piano)

Ignacy Jan Paderewski

With expression

Chords: G, D7, G, D7, G, D7, G, C, G, C, G, D7, G, D7, G, D7, G, D7, G, C, G, C, G, D7, G, D7, G, D7, G, D7, G, Am, A7, D, G, D7, G, D7, G, D7, G, D7, G, C, G, C, G, D7, G, D7, G, Am, D7, G

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CAPRICCIO NO. 24

Theme

(originally for violin)

Niccolò Paganini

Chords: Am, E, Am, E, Am, Dm, G no 3rd, C, Bdim/D, Am/C, F7 5, E7, Am

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NEL COR PIÙ NON MI SENTO

(for solo voice with accompaniment)

Giovanni Paisiello

Andantino

Chords: F, C7, F, Bb, C, F, C7/F, F, Bb, F/C, C7, F, D7, Gm, C7, F, Bdim/D, C, C7/E, F, C, F, C7/F, F, Bb, F/C, C7, F

Nel cor più non mi sen - to bril - lar la gio - ven - tà; ca - gion del mio - tor -
men - to, a - mor, sei col - pa tu. Mi piz - zi - chi, mi stuz - zi - chi, mi
pun - gi - chi, mi mas - ti - chi; che co - sa è que - sto ahi - mè? pie - tà, pie - tà, pie -
tà! a - mo - re è un cer - to che, che di - spe - rar - mi fa.

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THE STRIFE IS O'ER

(chorale)

Giovanni Pierluigi da Palestrina

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -
 ia! The strife is o'er, the bat - tle done;
 the vic - to - ry of life is won; the song of
 tri - umph has be - gun: Al - le - lu - ia!

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CIRIBIRIBIN

Brightly

A. Pestalozza

F
 C7
 F
 Bb Fdim
 F C7 F

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O SPLENDOR OF GOD'S GLORY BRIGHT

(Puer nobis nascitur)

(chorale)

Ambrose of Milan, trans. by Robert S. Bridges

adapted by

Michael Praetorius

D A/C# Bm G D A/C# D G/B D A/C#
 O splen - dor of God's glo - ry bright, O thou that
 D C#dim D/F# Em7/G D/F# A7/E D D/F# A F#m
 bring - - est light from light, O Light of light, light's
 G F#m G D A F#m G A D
 liv - ing spring, O Day, all days il - lu - min - ing,

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DANCE OF THE HOURSfrom *La Gioconda***Amilcare Ponchielli***Moderato*

Musical score for "Dance of the Hours" by Amilcare Ponchielli. The score is in 3/4 time and consists of four staves of music. The key signature has two sharps (F# and C#). The tempo is marked "Moderato". The score includes the following chords: E, B7/F, B7, E, D#7/A#, G#m, C#7, B7/F#, F#7, B7, E, B7/F#, B7, E, G#7, A, E/B, B7, E.

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International Copyright Secured All Rights Reserved**LOVE OF THREE ORANGES MARCH (opera)****Serge Prokofiev***Moderato*

N.C.

Musical score for "Love of Three Oranges March" by Sergei Prokofiev. The score is in 3/4 time and consists of six staves of music. The key signature has one flat (Bb). The tempo is marked "Moderato". The score includes the following chords: Ab, E7, Ab, E7, Ab, E7, Abm, E7, Ebm, Gm, Cm, Gm, Eb, Bm, Eb, Bm, G, Ebm, G, Ebm, Cdim, To Coda, C9, D, Bbm6, C7-5, Bbm6, C7-5, Bbm6, C7-5, Bbm6, C7-5, Bbm6, C7-5, Bbm6, C7-5, Bbm6, C7-5, Bbm6, C7-5, Fm6, G7-5, Fm6, G7-5, Fm6, G7-5, Fm6, G7-5, Fm6, G7-5, Fm6, G7-5, CODA, G7, C.

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International Copyright Secured All Rights Reserved**PETER AND THE WOLF (ballet)****Opening Theme****Sergei Prokofiev***Andantino*

Musical score for "Peter and the Wolf" Opening Theme by Sergei Prokofiev. The score is in 3/4 time and consists of two staves of music. The key signature has one flat (Bb). The tempo is marked "Andantino". The score includes the following chords: C, Ab, Eb/G, Eb, Bm, D7/A, G.

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LIFT UP YOUR HEADS

Psalmody

(chorale)

Psalmody Evangelica, 1788

Musical score for "LIFT UP YOUR HEADS" in G major, 4/4 time. The score consists of three staves of music with lyrics underneath. The lyrics are: "Lift up your heads, ye might - y gates; be - hold, the King of glo - ry waits; the King of kings is draw - ing near; the Sav - ior of the world is here!"

Chords: D, D/F#, G, A7/E, D, A/E, D/F#, A7/E, D, A7/G, D/F#, A7/E, D, A, A/C#, E, A, A/C#, D, E7, A, A7/G, D/F#, G6, Em6, D/F#, Em6, D/A, A7, D

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THE HUMMING CHORUS

from *Madam Butterfly* (opera)

Giacomo Puccini

Moderatamente mosso

Musical score for "THE HUMMING CHORUS" in B-flat major, 4/4 time. The score consists of five staves of music. The lyrics are: "Lift up your heads, ye might - y gates; be - hold, the King of glo - ry waits; the King of kings is draw - ing near; the Sav - ior of the world is here!"

Chords: Bb, Cm/Bb, Bb, F/Bb, Eb, D, Gm, F, F7, Bb, Cm/Bb, Bb, Gm, Fm7, Cm, Bb/D, Ab, G, Cm, F/Eb, Eb, F/Eb, Cm7, D, Gm(add9), Cm7, F7, Bb, Gm/Bb, Dm/Bb, Cm/Bb, Bb

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E LUCEVAN LE STELLE

from *Tosca* (opera)

Giacomo Puccini

Andante lento appassionato molto

Bm F#(no 3rd) Bm G/B A7
E lu - ce - van le stel - le e o - lez - za - va la ter - ra, stri - dea l'us - cio del - l'or - to

Gmaj7 Cmaj7 F#7 Em7b5 A
e un pas - so sfo - ra - va la re - na. En - tra - va el - la, fra - gran - te,

D F#7 Bm F#(no 3rd)
mi ca - dea fra le brac - cia. Oh! dol - ci ba - ci, o lan - gui - de ca -

Bm G/B Em/B Bm
rez - ze, men - tr'io fre - men - te le bel - le for - me dis - cio - glia dai ve - li!

F#(no 3rd) Bm Em/B
Sva - ni per sem - pre il sog - no mio d'a - mo - re l'o - ra è fug - gi - ta

A7 Gmaj7 Cmaj7 F#7 Em7b5
e muo - io di - spe - ra - to! e muo - io di - spe - ra - to!

A D F#7 Bm
E non ho ama - to mai tan - to la vi - ta, tan - to la vi - ta!

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CHI BEL SOGNO DI DORETTA

from *La Rondine* (opera)

Giacomo Puccini

Andante

C7 F C F
Chi il bel so - guo di Do - ret - ta po - te in - do - vi - nar? Il suo mi -

G Am Dm7 C7 F/C C7 F
ster co - me mai, co - me mai fi - ni? Ah! - mè! Un gior - noo - no stu - den - te in boc - ca

C F G Am Bm7b5 C Dm Em Dm C F Dm
la ba - cio e fu quel ba - cio ri - ve - la - zio - ne: fu la pas - sio - ne. Fol - le a -

Bb maj7 Em7b5 C9 Am7 Dm Dm/C C/Bb
mo - re! Fol - le eb - brez - za! Chi la sot - til ca -

Dm/A Dm Gm7 C7 F Dm
rez - za d'un ba - cio co - si ar - den - te mai ri - dir po - trà? Ah! mio

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B♭ maj7 Em7♭5 C9 Am7 Dm Dm/C Gm6/B♭

so - gno! Ah! mia vi - ta! Che im - por - ta la ric -

F/A Dm B♭6 Gm F/C C9 F D/A

chez - za se al - fin è ri - fio - ri - ta la fe - li - ci - ta! O so - gno

Em7♭5 C9 F

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

VISSI D'ARTE
from *Tosca* (opera)

Giacomo Puccini

Lento

E♭m D♭ B♭m A♭m E♭m D♭ B♭m A♭m A♭m7 B♭m C♭₃ Fm7♭5 B♭₃

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

E♭m D♭ B♭m A♭m B♭m Fm7♭5 B♭

Con man fur - ti - va quan - te mi - se - rie co - nob - bi, a - iu - ta - i.

E♭

Sem - pre con fè - sin - ce - ra la mia pre - ghie - ra ai san - ti ta - ber -

Fm7/E♭ B♭7/E♭ Cm F9 B♭7 E♭

- na - co - li - sa - li, Sem - pre con fè - sin - ce - ra, die - di fio - ri a - gl'al - tar. Nel -

Gm Fm/B♭ E♭/B♭ B♭

l'o - ra del do - lo - re per - chè, per - chè Si - gno - re, per - chè me ne ri - mu - ne - ri co - si?

E♭ E♭6

Die - di gio - iel - li del - la Ma - don - na al man - to, e die - di il

Fm/E♭ B♭7/E♭

can - to a - gli as - tri, al ciel, che ne ride an più bel - li. Nel - l'o - ra del do - lor per -

Cm F7 B♭7 E♭/G Fm7 E♭/B♭ Fm/B♭ E♭

- chè, per - chè Si - gnor, ah, per - chè me ne ri - mu - ne - ri co - si?

INTERMEZZO
 from *Manon Lescaut* (opera)

Giacomo Puccini

Andante calmo

Bm F#m7 Dmaj7 Em A9 A7/D F#m/A Gmaj7
 Em D Bm7 F#m Bsus E7
 A G A7/E D D/F# Em6
 A7 Bm6 A6 Bm6 A6 D A/C#
 Ddim A/C# F#dim7 E6 D#dim/F# E6
 A G#m Adim E/G# C#dim B
 A#dim/D# G#m/B E B/D# F#dim E6
 Adim E/G# Adim E/G# C#dim7
 B Adim G#m
 F#m7 F#m7/A F#m7/C# F#m7 E6/B B/A C#7/G# F#m7 C#m7
 Menu
 A E/G# B/F# B E6 G#m/D# G#dim/D C#
 Fdim7/C# F7/A Bb sus Bb Cm/Bb Bb Bb+/F# Bb+/C
 B C#m B C#m B C#m B

QUANDO MEN VO
(Musetta's Waltz Song)
 from *La Bohème* (opera)

Giacomo Puccini

Tempo di Valse lento

E E/G# A F#m7 B7sus F#m7



Quan - do men vo, quan - do men vo so - let - ta per la

B7 E C#m7/B E E/G#



via la gen - te so - stia e mi - ra. e la bel - lez - za

A F#m7 E/G# C#m Amaj7 E/B B13 E



mi - a tut - ta ri - cer - ca in me, ri - cer - ca in me da ca - po a piè.

A A/E E/B



Ed as - sa - po - ro al - lor la bra - mo - sia sot - til, che da -

E E7 A F#m C#m



gl'oc - chi tra - spi - ra; e dai pa - le - si vez - zin - ten - der sa al - le oc -

Bsus B7 E A A/E E E7



cul - te bel - tà. Co - si l'ef - flu - vio del de - di - o tut - ta m'ag - gi - ra;

E/D Em/G F#7/C# F#7 Bm E7 E7/A A E



fe - li - ce mi fa, fe - li - ce mi fa! E

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



tu che sa - i, che me - mo - rie ti strug - gi, da me tan - to ri -

E E/B E E/G# A A/G#



fug - gi? So ben: le an - go - scie tue non le vuoi dir,

F#m E/G# C#m F#m7 E/B F#m/Bb6 E



non le vuoi dir; so ben ma ti sen - ti mo - rir!

UN BEL DÌ VEDREMO

from *Madam Butterfly* (opera)

Giacomo Puccini

Andante molto calmo

G \flat D \flat E \flat m D \flat



Un ——— bel dì ve - dre - mo le - var - si un fil di fu - mo sull' e -

A \flat m B \flat m D \flat 7sus D \flat 7 G \flat



stre - mo con-fin del ma - re. E poi ——— la — na - ve ap pa - re. ———

B \flat m



Poi la na - ve bian - ca en - tra nel ——— por - to,

Fm




rom - ba il suo sa - lu - to. Ve - di? È ——— ve - nu - to!

E \flat m Fm/A \flat Gm7 \flat 5/D \flat



Io non gli scen - do in - con - tro io no. Mi met - to là sul ci - glio del col - le

Fm/A \flat Gm7 \flat 5/D \flat Fm/A \flat Gm7 \flat 5/D \flat Fm/A \flat Gm7 \flat 5/D \flat



ca - spet - to, ca - spet - to gran tem - po; e non mi pe - sa, ——— la lun - ga at -

Fm B \flat m6 Fm



te - sa. E...u - sci - to dal - la fol - la cit - ta - di - na ———

A \flat D \flat A \flat N.C.



— un uo - mo, un pic - ciòl pun - to s'av - via per la col -

Sostenendo molto
C Fm 3 Fm 3 Fm 3



li - na. Chi sa - rà? chi sa - rà? E co - me sa - rà giun - to che di - rà? che di -

Lento
D \flat Cm7 \flat 5/D \flat D \flat Cm7 \flat 5/D \flat



rà? Chia - me - rà But - ter - fly, dal - la lon - ta - na. Io sen - za dar ri - spo - sta me ne sta - rò na -

Andante come prima
D \flat G \flat D \flat



sco - sta un po' per ce - lia — e un po' per non mo - ri - re al pri - mo in - con - tro. Ed

E♭ m *D♭* *A♭ m* *B♭ m*

e - gli al- quan- to in pe- na chia- me - rà, chia- me- rà: Pic - ci- na mo- gliet- ti - na, o - lez- zo di ver- be - na, i

D♭ 7 *G♭* *E♭ m* *B♭ m* *E♭*

no- mi che mi da - va al suo ve - ni - re. Tut- to que- sto av- ver- ra, te lo pro- met- to. Tien - ti la tua pa -

B♭ m *E♭* *B♭ m* *G♭* *Largamente* *A♭ 7/G♭* *E♭ m/G♭*

u - ra; io con si- cu - ra fe - de l'a - spet - to.

D♭/G♭ *A♭/G♭* *B♭ m/G♭* *D♭ 7* *G♭*

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- tempt from love's sick- ness to fly in

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

vain, Since I am, my- self, my own fe- ver, Since I am, my- self, my own

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

fe- ver and pain. No more now, no more now, fond heart, with

C *B* *Em* *Am* *B*

pride should we swell, Thou canst not raise forc- es, thou canst not raise

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

forc- es e- nough to re- bel; I at- tempt from love's sick- ness to

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

fly in vain, Since I am, my- self, my own

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

fe- ver, Since I am, my- self, my own fe- ver and pain.

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

For love has more pow'r and less mer- cy than fate, To make us seek

D *G* *G/B* *G* *A/G* *D/F#* *G* *A* *D* *N.C.*

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

D. S. al Fine

I'LL SAIL UPON THE DOG STAR

(originally for voice with accompaniment)

Henry Purcell

G

I'll sail up-on the Dog Star, I'll

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

sail up-on the Dog Star, And then pur-sue the morn-ing, and then pur-sue, and then pur-sue the

G D G D/F# Em7

morn-ing, I'll chase the moon 'till it be noon, I'll

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

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

D G C F G

I'll climb the fros-ty moun-tain, I'll climb the fros-ty moun-tain, And there I'll coin the

C F G C G/B Am G

wea-ther; I'll tear the rain-bow from the sky, I'll tear the

C B G/B C B7/D# Em Em/B B Em

rain-bow from the sky, And tie, and tie both ends to-ge-th-er.

F#m7b5 B Em C G/B Am D/F# G

The stars pluck from their orbs, too, the stars pluck from their orbs, too, And

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

crowd them in my bud-get! And whe-ther I'm a roar-

G Em C6

- ing boy, a roar-

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

- ing boy, Let all, let all the na-tions judge it.

WHEN I AM LAID IN EARTH

from *Dido And Aeneas* (opera)

Henry Purcell

Larghetto

When I am laid in earth, may my wrongs create No trouble, no trouble in thy breast. When I am laid in earth, may my wrongs create No trouble, no trouble in thy breast. Re - mem - ber me, mem - ber me, but ah! for - get my fate. Re - mem - ber me, but ah! for - get my fate. Re - mem - ber me, but ah! for - get my fate. mem - ber me, but ah! for - get my fate.

Chords: Gm, D7/F#, G/F, C/E, Cm/Eb, D7, Gm/Bb, Cm6, Gm/D, D, Gm, Eb/G, D7/F#, Bb/F, Em7b5, Eb6, D7, Gm/Bb, Cm6, Gm/D, D, Gm, Eb/G, D7/F#, Bb/F, Em7b5, Eb6, D7, Gm/Bb, Cm6, Gm/D, D, Gm, F#dim7, Dm/F, Em7b5, Cm/Eb, D7, D+, Gm/Bb, Cm6, Gm/D, D, Gm, F#dim7/G, D/F#, Dm/F, Em7b5, C7/E, Cm/Eb, Dm7, Bb/D, Gm/Bb, Cm6, Gm/D, D7, Gm, D7/F#, Dm/F, Em7b5, Cm/Eb, D7, D+, Gm/Bb, Cm6, Gm/D, D, Gm, F#dim7/G, D/F#, Dm/F, Em7b5, C7/E, Cm/Eb, Dm7, Gm/Bb, Cm6, Gm/D, D7, Gm.

TRUMPET TUNE

(originally for keyboard)

Henry Purcell

Stately

N.C. C C/E G C C/E G C G C/E G C/E C G C C/E G
 C C/E G C G7/D C Em/B D7/A D7 G G D G G/D G G/D G C/E C
 F/A G/B C C/E G G/F C/E G/D C F Gsus G7 C

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SERENADE

Sergei Rachmaninoff

Lively

E7 Dm E7 F E F
 E F E F E F E
 C Ddim/C C Ddim/C Am/C Ddim/C
 Am/C Ddim/C Am/C Am6 Am Am6 Am Am6
 Am Am6 Am C6 B Bb6 A F7 E7 Am C6
 B Bb6 A F7 E7 Am

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PIANO CONCERTO NO. 2 IN C MINOR

Op. 18

First Movement Theme

Sergei Rachmaninoff

Eb Eb maj7+5 Eb D7/A Fdim/Cb Eb/Bb Eb 7 Ddim/Eb
 Eb F7/A Eb/Bb Eb Bb Eb Eb maj7+5
 Eb D7/A Fdim/Cb Eb/Bb Eb 7 Ddim/Eb Eb F7/A
 Gm/D D7 Gm Bb 7/F C7/E Eb 7 Ab 7
 Cb 7 Eb/Bb Eb +/Bb B7 E Bb 7 Eb

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PIANO CONCERTO NO. 2 IN C MINOR

Op. 18

Third Movement Theme

Sergei Rachmaninoff

Moderato

Bb Fm7b 5/Bb Bb Bb m Bb Bb 7b 9 F# dim7/Bb
 Bb D7/F# Gm F/A Bb
 D7 Eb maj7 C7/E Bb/F F# 7b 9 Cm 7b 5
 F7 Fm7 G7 Cm D7 Eb maj7
 C7/E Bb/F Eb m/Gb Bb/F Bb/Ab Eb m/Gb Bb/F F7b 9 Bb

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PRELUDE IN G MINOR

Op. 23, No. 5
(originally for piano)

Sergei Rachmaninoff

A la Marcia

Chords for the first system:

- Staff 1: Gm, Cm, D, Gm6
- Staff 2: D, Gm6, D, Cm, D7, Gm, D7, Gm, D, Gm, Eb7, Edim, D7, Gm
- Staff 3: Ebm, D, Gm, D7, Gm, G7
- Staff 4: Cm, D7, Gm, D, Cm, D, Gdim, D7
- Staff 5: Gm, Gm7, Eb, Gm, A7, D, A7, D7, Cm, D
- Staff 6: D7, Cm, Gdim, D7, Gm, Bb7, Eb, Gm6, D7, B7
- Staff 7: Eb, Gm6, A7, D, Gm6, D, Gm6, D, Eb, E7, Dm, D
- Staff 8: Gm, Abmaj7, A7, Gm, G, Cm, Ab
- Staff 9: Cm6, Eb7, Gm, Gdim, Eb7, Gm, D7, Gm, G, Cm, N.C., D7, Gm

PIANO CONCERTO NO. 3

First Movement Theme

Sergei Rachmaninoff

Allegro ma non tanto

Chord annotations for the First Movement Theme:

Staff 1: Dm A7 Dm G#dim7 A7 Dm A7 Dm

Staff 2: Gm/E Dm/F Gm E7/G# A E7 A Cm D7 Gm A7 Dm

Staff 3: Eb D7/F# Gm A7 Dm D Gm E7 A F7 Dm/F F7

Staff 4: Bb D7no3rd Gm A7 Dm Dm7 D7/F# Gm Bb/G# A7 Bb Gm/E

Staff 5: Dm/F Gm Dm/A Bb/G# Dm/A E7/Bb E7/B Cm Eb+/C# Ebmaj7 Edim Dm/A A7 Dm

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PAVANE POUR UNE INFANTE DEFUNTE

(Pavane for a Dead Princess)

Maurice Ravel

(originally for piano, later orchestrated)

Slowly

Chord annotations for Pavane pour une infante défunte:

Staff 1: G Cmaj7 Bm/D Em Am7 D7 Gmaj7 Cmaj7 F#m7b5 Bm F#m7b5 Gmaj7 Am6 Bm

Staff 2: Am9 D9 E5 D7 E5 E9 D9 Bm Bm Em/B

Staff 3: G/B C#m7b5 Bm9 Bm/A 1 Em7 Am9 D Am7 Em7 Am9 D 2 E13 A9 D6 A9 E13 A9 D E9 D9

Staff 4: Bm C9 D9 E9 G7 D7 C Cmaj7 Bm/D Em C Am7 Bm7 Gmaj7 Am7 F#m7b5

Staff 5: F#m7b5 Bm D9 Bm Am9 D9 E5 E9 D9 Gmaj7

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

Max Reger

Allegretto G D7/G G

Ma - ri - a sitzt am Ro - sen - hag und wiegt ihr Je - sus - kind,
A - mid the ros - es Ma - ry sits and rocks her Je - sus child,

E Bm Em F# Bm

durch die Blät - ter lie - se weht der war - me Som - mer - wind.
While a - mid the tree - tops sighs the breeze so warm and mild.

D7/A G D/G G

Zu ih - ren Fü - ssen singt ein bun - tes Vö - ge - lein:
And soft and sweet - ly sings a bird up - on the bough:

Em Bm C G

Schlaf', Kind - lein, sü - sse,
Ah, ba - by, dear one,

C D6 D7 G

schlaf' nun ein!
slum - ber now!

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THE FLIGHT OF THE BUMBLEBEE
(originally for orchestra)

Nicolai Rimsky-Korsakov

Vivo

Am Dm Am Dm Am Dm Am E7

Am Dm Am E7 A7 Dm G Dm G

Dm Gm Dm A7 Dm Gm Dm A7 Dm Bb 7

Dm Bb 7 A Bb 7 A F+ D

Eb 7 D Eb 7 D Eb 7 D D+

Gm Cm Gm Cdim Gm Dm E7

1 2 Am

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SHEHERAZADE
Themes from Part 3
 (originally for orchestra)

Nicolai Rimsky-Korsakov

Andantino $\frac{3}{8}$ G Em

A7 Cm6 Em Am7 Cm6 G Am6 D7

C Am6 D7 C B7 Adim Em Gm6 D

Fm6 C Cm G Cm G Ddim Am D7-9

G Fine Fm7 26 G

Fm7 32 G F7

Cm7/F F7 Cm7/F F7

Bb

Cm D7 Gm Cm D7 Gm

C7 Ddim/C C C7 Edim/C

Ddim/C C F7-9 Edim/F F

F7-9 Edim/F F

Ab Eb m Cm D7 Gm F7

Ab Eb m F7 Bb Cm Eb7 D

D7 D7-9 Gdim/D D D7 D7-9

Gdim/D D F Cm D7 F Cm D7 D.S. al Fine

SHEHERAZADE
Themes from Part Two
 (orchestral suite)

Nicolai Rimsky-Korsakov

Andantino
 Bm

N.C. (top chords 1st time)
 Em Bm Em

Bm Em Bm Em

A no 3rd
 A Em A Bm A

Em A Em/G F# Bm E A F#7b9
 Em

C F#7b9 F#7 Bm Bm E Bm

E Bm E Bm

E Em6 Bm E Em6 Bm

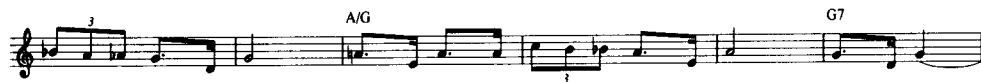
E Em6 Bm Bm6 D

F#7/C# Bm Bm6 D

F#7/C# Bm N.C.

E Bm Fine

Tempo giusto



Moderato assai



Allegro molto



SHEHERAZADE
Themes from Part One
 (orchestral suite)

Nicolai Rimsky-Korsakov

N.C. Am N.C. Am6 N.C.
 Am7 N.C. (Cadenza)
 E E7♭5 Em B/D#
 B7♭5/D# Bm/D C# C#/E# E7
 B♭7/F E♭/G G♭7 C7/G F/A A♭7 D7/A G/B B♭7 E7/B
 A/C# A7♭5/C# Am/C B7sus B7 E A/E
 E A/E E E7♭5 E7 Edim
 E7 Edim E7 G/D C#m7♭5sus4 G7/D A#dim7/C# G7/D A#dim7/C#
 G7/D B/D# Bdim/D B/D# Bdim/D B7/C#
 Em
 A7 Dm
 G7
 C A7/C#

Musical score for guitar with four staves. The first staff contains a melodic line with triplets and chords D and B7/D#. The second and third staves contain a bass line with chords E, E7b9, C/E, F#m/E, F#dim/E, and Adim7. The fourth staff contains a bass line with chords E, A/E, E, A/E, and E.

SONG OF INDIA

Nicolai Rimsky-Korsakov

Musical score for guitar for "Song of India" by Nicolai Rimsky-Korsakov. The score is in 3/4 time and includes the tempo marking "Andantino". It consists of nine staves of music with various chords and melodic lines. Chords include G, Em, G7, C, Cm, Gm, Gm6, D9, D7-9, G+, G, D7, G, Em, G7, C, Cm, and G.

LA CUMPARSITA

G. Rodriguez

D7 Gm D7 Gm

Cm Cdim Gm D7 Gm Fine

Gm D7 Gm

Gm Cm Cm6 Gm D7 Gm

Gm D7 Gm Cm Gm D7 Gm Cm Gm

D7 Gm D7 D.C. al Fine Gm

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OVER THE WAVES

(originally for orchestra)

Juventino Rosas

Moderato
G D7

G

Am

G D7 G Fine, to Part 2

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PART 2



OVERTURE TO THE BARBER OF SEVILLE (opera)

Gioachino Rossini

Allegro

Em

B7/D#

Em C B N.C.

Em

D7/F#

G B/D# Em Am Em/B B7 E

B7/D#

E

E/G# A6 B7 E

B7/D#

E E/G# A6 B7

E B E

B E B7/D#
 E B7/F# B7/D# E B7/D#
 E B E B7/D#
 E B E B7 E B7
 E B7 E B7 E C#7 F#m B7
 E C#7 F#m B7 E B7/F# E7/G# A B C#dim7 D Em
 C F/A
 D7/A G/B
 B E C#7 F#m B7
 E C#7 F#m B7 E B7/F# E7/G# A B C#dim7 D Em
 C F/A
 D7/A G/B

B E C#m A6 B

E C#m A6 B7 E A6 E/B B7 E A6 E/B B7 E A6 E/B B7

E

UNA VOCE POCO FA

from *The Barber of Seville* (opera)
(Il Barbiere di Siviglia)

Gioachino Rossini

Andante

E B7sus E B F#7 B B7/A C#7/G#

U - na vo - ce po - co fa qui nel cor mi - ri - suo - nò; il mio cor fe - ri - to è

F#m B7 E/B B E/G# N.C. A N.C.

gia, e ³ Lin - dor fu che il pia - gò. Sì, Lin - do - ro mi - o sa - rà. lo giu -

B7 C#m E

ra - i, la vin - ce - rò. Sì, Lin - do - ro mi - o sa -

A B7 E B

rà, lo giu - ra - i, la vin - ce - rò. Il tu - tor ri - cu - se -

F#7 B F#7

rà, io l'in - ge - gno - guz - ze - rò; al - la fin s'ac - che - te - rà, e con - ten - ta io re - ste

F#7 N.C. A N.C.

rò. Sì, Lin - do - ro mi - o sa - rà, lo giu

B7 C#m E

- ra - i, la vin - ce - rò. Sì, Lin - do - ro mi - o sa -

A B7 N.C. E

rà, lo giu - ra - i, la vin - ce - rò!

WILLIAM TELL OVERTURE

Theme
(originally for orchestra)

Gioachino Rossini

Moderately

The musical score consists of ten staves of music. The first staff begins with a G chord and a tempo marking of 'Moderately'. The melody features several triplets and is accompanied by chords including G, D7, Am, D7, G, Gdim, and G. The second staff continues the melody with chords G, C, G, D7, G, D7, G, D, G, C, G. The third staff includes chords D7, G, D, Em, B, N.C., G, C, G, Eb7, G, and D7. The fourth staff is marked 'Fast' and 'N.C.' (No Chords), with chords G, D7, G, D7, and G. The fifth staff has chords C7 and F. The sixth staff has chords C7, F, C7, F, and C7. The seventh staff has chords F, C7, F, Dm, A7, and Dm. The eighth staff has a first ending bracket over a C chord, followed by chords G7, C, C7, F, and C7. The ninth staff has chords C7, F, C, F, C7, and F. The tenth staff has chords C7, F, C7, F, C7, and F.

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 - go al fac - to - tum del - la cit - 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 - sto a bot - te - ga, chè l'al - ba è già, pre - sto!

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

La ran la la ran la la ran la la. Ah che - bel

C G7 C G/D C C/G C G C G C G/D C N.C. D7/F#

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

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

re di qua - li - tà, di qua - li - tà! Ah - bra - vo,

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

Fi - ga - 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. G

For - tu - na - tis - si - mo per ve - ri - 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. For - tu - na - tis - si - mo per ve - ri - tà,

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

for - tu - na - tis - si - mo per ve - ri - tà. La la ran la la la ran la la ran la la ran

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

la la ran la la ran la... Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro,

Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro.

Ah bra - vo, Fi - ga - ro, bra - vo, bra - vis - si - mo, ah bra - vo Fi - ga - ro, bra - vo, bra - vis - si - mo! A te for - tu - na, a te for - tu - na, a te for - tu - na non man - che - rà. La la ran la la ran la la ran la la ran la la ran la la ran la la ran la la ran! A te for - tu - na, a te for - tu - na, a te for - tu - na non man - che - rà, so - no_ il fac - to - tum del - la_ cit - tà, so - no il fac - to - tum del - la_ cit - tà, del - la_ cit - tà, del - la_ cit - tà, del - la_ cit - tà!

N.C.

ROMANCE

(originally for violin and orchestra)

Anton Rubenstein

Moderately

C B C Gdim7 G7 Dm G7 Cdim7 C Cdim7 C Gdim7 Dm7 G7

Cdim7 C Dm G7 Dm C Dm D7

G7 C Dm7 G7 C Dm7 G7

C F E Am Dm7 G7 C

MELODY IN F
(originally for piano)

Anton Rubenstein

With expression

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THE SWAN
(Le Cygne)

from *Carnival of the Animals* (orchestral suite)

Camille Saint - Saëns

Slowly with expression

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DANSE MACABRE

(originally for voice and piano)

Camille Saint-Saëns

Allegro

Chords: Gm, Fm7, Gm7, Gm6, Eb/G, Gm, D/A, A, D, Gm, D/A, A6, A7, D, Cm6, D, Gm.

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MON CŒUR S'OUVRE A TA VOIX

from *Samson And Delliha* (opera)

Camille Saint-Saëns

Andantino

Chords: Db, Db6, Gb/Db, Db, Ab7/Db, Db, Eb dim/Db, Db, Db6, F/C, C7b9, F, C7b9, F, Eb m6/F, F, Cm7b5, F, Eb m6/F, F, Eb m7b5, Gb m/Db, Eb m7b5/A, Ab7, Db, Db/F, Eb7/Bb, Adim7, Ab7, F7/A, Bb m, Ab7/C, Db, Bb m, Eb m7, Ab7, Db/F, Bb m, Eb m7, Ab7, Db.

Mon cœur s'ouvre à ta voix com-me s'ou-vrent les fleurs aux bai-sers de l'au-ro-re!
 Mais, ô mon bien-ai-mè, pour mieux sè-cher mes pleurs,
 que ta voix parle en-co-re! Dis-moi qu'à Da-li-
 - la tu re- viens pour ja- mais; re- dis à ma ten- dres- se les ser-
 ments d'au- tre- fois ces ser- ments que j'ai- mais!
Un poco più lento
 Ah! rè- ponds à ma ten- dres- se! Ver- se-
 moi, ver- se- moi l'i- vres- se! Rè- ponds à ma ten- dres- se!
 Rè- ponds à ma ten- dres- se! Ah! Ver- se- moi, ver- se- moi l'i- vres- se!

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ZIGENERWEISEN

(Gypsy Airs)

Pablo de Sarasate

Moderato Cm Fdim Cm Fdim Cm Cdim

G D7 G N.C. Ddim Cdim

G Lento Cm G7 Cm

G G7b9 Cm G7 Cm Fdim Cm

G7b9 Cm G G7

Cm G7 Cm Fdim Cm G Cdim

G Ddim Cm Ddim Cm Cdim G7 Cm

Slowly G7 Cm Bb7 Eb G7 Cm G7 Cm Fm G7 Cm

Fm Bb7 Eb G7 G7 Cm Bb7 Eb G7 Cm G7 Cm Fm

G7 1 Cm 2 Cm Cdim Cm

Allegro N.C. E C Dm6 Am E7 Am E7 Am

N.C. E C Dm6 Am E7 Am E7 Am F C7

Chords: F, C, Dm, A7, Dm, A7, Dm A7 Dm, Am, E7, Am, Em, B7, E, Am, E7, Am, C, G7, C, E7, Am, Dm, Am, E7, Am, E7, Am, E7, Am, E7, Am, E7, Am, E7, Am.

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WHO IS SYLVIA?
(originally for voice and piano)

Franz Schubert

Moderato

Chords: A, A/E, A, E7sus/B, E7, C#dim7, C#dim7/E, Bm/D, E9, E6, A/E, Esus, E, A, A/E, A, E7sus/B, E7, Bdim7, D, D/F#, D/A, A, A/C#, E, E/D, A/C#, A, E7sus, E7, A, E7sus, E7, A, C#m, G#7sus/D# C#7, C#m/E, B7/F# B7, B7/D#, E7sus, E, E/G#, E, E/B, E, E7/G#, E7, E7sus, E7, A, D, D+/F#, Bm, F#6/A#, Bm, Bm/D, Bm/A, E7/G#, E, A, C#m, A6/D, F#7/D, D6, E7, A, A/E, A, E7sus/B, E7, E7/B, C#dim7, C#dim7/E, E9, E6, A/E, Esus, E, A.

Who is Syl - via, What is she, ___ That all our swains com - mend her?
Ho - ly, fair ___ and ___ wise is she; ___ The heav'ns such grace did
lend ___ her. That a - dor - ed she might ___
be, ___ That a - dor - ed she might ___ be.

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AN DIE MUSIK (To Music)

(originally for voice and piano)

Franz Schubert

Mässig.

D D/F# Bm G#m D/A A7 D

Du hol - de Kunst, in wie viel grau - en Stun - den,
Oft hat ein Seuf - zer, dei - ner Harf' ent - flos - sen,

D/F# G A7 A#dim Bm A7/C# D A Bm/G# A/G

wo mich des Le - bens wil - der Kreis um - strickt,
ein sü - sser hei - li - ger Ac - cord von - dir.

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

hast du mein Herz zu war - mer Lieb' ent - zun - den, hast du
den Him - mel bess' - re ret - ten mir er - schlos - sen,

G G#dim7 D/A F#7/A# Bm G#dim7 D/A A

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

D G D G+ G6 A7 A7/D D

rückt.
dir.

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AVE MARIA

(originally in German, for voice and piano)

Franz Schubert

Sehr langsam (Molto adagio)

Bb Gm6 Bb/F F7 Gm Cm/Eb F7 Bb Bb+5 Gm/Bb Edim/A A7 F#dim7

A - ve Ma - ri - a! gra - ti - a ple - na, Ma - ri - a gra - ti - a ple - na, Ma - ri - a gra - ti - a ple -

Gm Gm6 F/A G7/D F/C C7 F F7 Bb/F F7 Gm

na, A - ve, A - ve! Do - mi - nus, Do - mi - nus te - cum, Be - ne - dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus, et

F D Cm Cm/Eb Gdim7 F F7 Bb Gm6 Bb/F F7

be - ni - dic - tus fruc - tus ven - tris, ven - tris tu - i, Je - sus. A - ve Ma - ri -

Bb Bb7 Eb/Bb Adim7/Bb Bb

a!

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STÄNDCHEN (Serenade)

(originally for voice and piano)

Franz Schubert

Moderato

D Bb Gm6 A

Dm Gm6/Bb A7 Dm

A7 Dm Gm6/B6

C7 F C7 F A7

Dm B6 F C F

A7 D G D A7

D Gm/D D A7 D

G/D D A7 D A C#dim7

A C#dim7 A7 C#dim7 A A#dim F#7/A#7 Bm

Em/B Bm G D A7

D Dm Gm6 A7 D Gm/D

D A7 D

Le - se fle - hen mei - ne Lic - der durch die Nacht zu dir,
 in den stil - len Hain her - nie - der,
 Lieb - chen, komm zu mir. Flü - sternd schlan - ke
 Wi - pfel rau - - schen in des Mon - des Licht, in des Mon - des Licht,
 des Ver - rä - thers feind - lich Lau - schen fürch - te, Hol - de, nicht, fürch - te, Hol - de.
 nicht.
 Lass auch dir die Brust be -
 we - gen, Lieb - chen, hö - re mich, be - bend harr' ich dir ent - ge - gen.
 komm, be - glü - cke mich! komm, be - glü - cke
 mich, be - glü - cke mich!
 mich!

ABOUT STRANGE LANDS AND PEOPLEfrom *Scenes from Childhood, Op.15*

(originally for piano)

Robert Schumann

G C#dim7 D D7/F# G C#dim7 D D7/F# G G/B C C/E D7sus D7

G Em Am D7 G/B C F#m7b5 B7 G C D7/C G/B G

C#dim7 D D7/F# G C#dim7 D D7/F# G G/B C C/E D7sus D7 G

The musical score for 'About Strange Lands and People' is written in G major and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Above the staff are the chords: G, C#dim7, D, D7/F#, G, C#dim7, D, D7/F#, G, G/B, C, C/E, D7sus, D7. The second staff begins with a repeat sign. The notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Above the staff are the chords: G, Em, Am, D7, G/B, C, F#m7b5, B7, G, C, D7/C, G/B, G. The third staff begins with a double bar line. The notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Above the staff are the chords: C#dim7, D, D7/F#, G, C#dim7, D, D7/F#, G, G/B, C, C/E, D7sus, D7, G.

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International Copyright Secured All Rights Reserved**ARABESQUE**

Op. 18

(originally for piano)

Robert Schumann

Leicht und zart

G7/D C G7 C A7 Dm A7 Dm A7 Dm A7

Dm A7 Dm D/C G7 C F Dm7

G7sus G7 C G7 C F Dm7 G7sus G7 C

The musical score for 'Arabesque' is written in G major and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Above the staff are the chords: G7/D, C, G7, C, A7, Dm, A7, Dm, A7, Dm, A7. The second staff begins with a treble clef. The notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Above the staff are the chords: Dm, A7, Dm, D/C, G7, C, F, Dm7. The third staff begins with a treble clef. The notes are G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Above the staff are the chords: G7sus, G7, C, G7, C, F, Dm7, G7sus, G7, C.

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International Copyright Secured All Rights Reserved**THE HAPPY FARMER**from *Album for the Young, Op. 68, No. 10*

(originally for piano)

Robert Schumann

Allegro animato

F Bb F C7 F C G7 C F

Bb F C7 F C G7 C C7

F Bb F C7 F Bb6 C7 F C7

G7 C7 F Bb C7 F Bb6 C7 F

The musical score for 'The Happy Farmer' is written in F major and 2/4 time. It consists of four staves of music. The first staff begins with a bass clef and a key signature of one flat (Bb). The notes are F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff are the chords: F, Bb, F, C7, F, C, G7, C, F. The second staff begins with a bass clef. The notes are F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff are the chords: Bb, F, C7, F, C, G7, C, C7. The third staff begins with a bass clef. The notes are F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff are the chords: F, Bb, F, C7, F, Bb6, C7, F, C7. The fourth staff begins with a bass clef. The notes are F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Above the staff are the chords: G7, C7, F, Bb, C7, F, Bb6, C7, F.

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

Robert Schumann

Nicht zu schnell

C/G *mf* C F/A F Dm7b5 G7 C C+/B
 Ich grol - le nicht, und wenn das Herz _____ auch bricht.

Am Cmaj7/G Fmaj7 Am7/E Dm7 Fmaj7/C Bm7b5 Dm7/A
 E - wig ver - lor - nes Lieb, e - wig ver - lor - nes Lieb, _____ ich

G7 D7/G G F/A A#dim7 G7/B C Em
 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 dei - nes Her - zens Nacht, das weiss ich

Fadd9/A A#dim7 G7/B C F/A F
 längst. _____ Ich grol - le nicht, und wenn das

Dm7b5 G7 C C+/B Am C7/G Fmaj7 C6/E
 Herz _____ auch bricht. Ich sah dich ja im Trau - me und sah die

Dm7 Fmaj7/C Bm7b5 Dm7/A G7 G9/F Em7b5 A+
 Nacht in dei - nes Her - zens Rau - me, und sah die Schlang', die dir am Her - zen frisst, _____ ich sah, mein

Dm7b5 G G7 C E7 F G7 C C/E F
 Lieb, wie sehr du e - lend bist. Ich grol - le nicht, ich grol - le nicht.

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

GRANDFATHER'S DANCE

from *Papillons*, Op. 2

(piano suite)

Robert Schumann

Moderato

N.C.

Musical score for Grandfather's Dance, featuring a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of three staves of music. Above the staves, the following chords are indicated: F#7/A#, Bm, F#m, G6, G/B, Gm/Bb, A, D/F#, D, Eb7/G, Ab, E7/G#, A7/G, A7, A7/E, D.

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PIANO CONCERTO IN A MINOR

First Movement Theme

Robert Schumann

Allegro affettuoso

Musical score for Piano Concerto in A Minor, First Movement Theme, featuring a piano accompaniment with a treble and bass clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score consists of four staves of music. Above the staves, the following chords are indicated: Am, E7/D, Am/C, E, Am, Dm, D#dim7, C/E, G, Gm7/F, A7/E, A7/C#, Dm, A7/E, Dm/F, Dm6, D#dim7, E7, Am, F/A, E/G#, Gm6, Dm/F, Am/E, E7, Am, F, E/G#, Gm6, Dm/F, Am/E, E7, Am, F/A, G/B, C, F/A, G/B, C, Am, E7/D, Am/C, E, Am, Dm, D#dim7, C/E, G, Gm7/F, A7/E, A7/C#, Dm, A7/E, Dm/F, D#dim7, Dm6, E7, Am.

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SOLDIERS' MARCH

from *Album for the Young*, Op. 68, No. 2

(originally for piano)

Robert Schumann

Allegro deciso

Musical score for Soldiers' March, featuring a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of five staves of music. Above the staves, the following chords are indicated: G, C, G/B, F#dim/A, G, D7, G, C, G/B, C#dim, D, A7, D, G, C, G/B, F#dim/A, G, D7, G, C, G/B, C#dim, D, A7, D, N.C., F#7b5, G/B, D7/F#, G, D, N.C., D7/F#, G, D, G, C, G/B, F#dim/A, G, D7, G, N.C., D, G.

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TRÄUMERAI

from *Scenes from Childhood*, Op. 15

(originally for piano)

Robert Schumann

Chords: F, Bb, F/C, C7, F/A, C, F, C, C/G, F, A7/C#, Dm, Fm, C/G, F#dim7, G7, C7, F, Cm7, D, Gm, F#dim7, Gm/D, Adim/Eb, Gm/D, D7, Gm, F/A, Bb, Gm, A, Dm, C#dim7, Dm/A, Edim, Dm/A, A7, Dm, C7, F, Bb, F, C7, F, C, C/G, F, G7, F/C, C7, Gm, D, Gm, C7, F

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WIDMUNG

(Dedication)

(originally for voice and piano)

Innig, lebhaft

Robert Schumann

Chords: Ab, Eb/Ab, Ab, Eb/Ab, Ab, Db, Dbm6, Ebm/Db, Ab/C, Eb7/Bb, Eb7/Ab, Ab, Ab/Gb, Db/F, Ab7/Eb, Ab7/Db, Db, Ebdim7/Db, Bbm/Db, Ab/D, Dbdim7, Ab7/C, Db, Bbdim, Ab/Eb, Eb7sus, Eb7, Ab, E, E7/D, A/E, E/B, A6/E, B7, E, E/B, E, Bm6/D, C#7, F#m, add9, F#m, E/G#, A6, A#m7b5, E/B, B, B/A, E/G#, B7/F#, Esus, E, E/D, A/C#, E7/B, E7/A, A, Amaj7, Eb7, Ab, add9/Eb, Ab/Eb, B7/Eb, Eb7, Eb7/Ab, Ab, Eb/Ab, Ab, Db, Dbm6, Eb/Db, Ab/C, Eb7/Bb, Eb7/Ab, Ab, F7/Eb, Bbm/D, F7/C, F/Bb, Bbm, F/A, Bbm, Bbdim/Db, Ab/Eb, Bdim7/Eb, Eb7sus, Eb7, A?, Ab/G, Fdim7, Bbm7b5/Fb, Eb7, Ab, Ab/G, Fdim, Bbm7b5/Fb, Eb7, C, Ab

Lyrics:
 Du mei-ne See - le, du mein Herz, du mei-ne Wonn', o du mein
 Schmerz, du mei-ne Welt, in der ich le - be, mein Him - mel du, da - rein ich
 schwe - be, o du mein Grab, in das hin - ab ich e - wig mei-nen Kum - mer gab!
 Du bist die Ruh', du bist der Frie - den, du bist vom Him - mel mir be -
 schie - den. Dass du mich liebst, macht mich mir werth, dein Blick hat mich vor mir ver - klärt, du hebst mich
 lie - band ü - ber mich, mein gu - ter Geist, mein bess - res Ich! Du mei-ne See - le, du mein
 Herz, du mei-ne Wonn', o du mein Schmerz, du mei-ne Welt, in der ich
 le - be, mein Him - mel du, da - rein ich schwe - be, mein gu - ter Geist, mein bess - res
 Ich!

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DU RING AN MEINEM FINGER

(originally for voice and piano)

Robert Schumann

Innig Eb Cm/Eb Ab/Eb Eb Bb/D Cm Gm/D Bdim7/D Db7/Cb Eb Cm/Eb

Du Ring an mei - nem Fin - ger, mein - gol - des Rin - ge - lein, ich - drük - ke dich fromm an die

Ab/Eb Bb/D Cm Cm6/Eb Bb/D Eb +5 Bb/F F Bb Bb/Ab Eb/G Fm7 Bb Eb

Lip - pen, dich - fromm an die Lip - pen, an das Her - ze mein. Ich hatt' ihn aus - ge - träu - met, der

Bb/Ab Eb/G D/F Eb/G Ab Eb/Bb Ab/C Eb/Bb Ab 6 Adim7

Kind - heit fried - lich schön - en Traum, ich fand all ein mich, ver - lo - ren im ö - den un - end - lich - en

Bb Eb Cm/Eb Ab/Eb Eb Bb/D Cm Cm6/Eb Gm/D D7b5 Bdim7/D Db7/Cb Fm/C Bb

Raum. Du - Ring an mei - nem Fin - ger, da - hast du mich erst be - lehrt, hast -

Eb Cm/Eb Ab/Eb Eb Bb/D Cm Bb/D Eb maj7+5 Bb/F F Bb C/Bb Fm/Ab

mei - nem Blick er - schlos - sen des - Le - bens un - end - li - chen, tie - fen Wert. Ich will ihm die - nen, ihm

D7/A Gm/Bb Eb7/Bb C/Bb F7/A Bb/Ab Eb/G Cm6/G D/F#

le - ben, ihm an - ge - hö - ren ganz, hin sel - ber mich ge - ben und fin - den ver - klärt mich, und

Gm Ab/C Gm/D Db7 Eb Ab+ Bb7 Eb Cm/Eb Ab/Eb Eb Bb/D Cm Cm6/Eb Gm/D D7b5

fin - den ver - klärt mich in sci - nem Glanz. Du - Ring an mei - nem Fin - ger, mein - gol - des Rin - ge -

Bdim7/D Db7/Cb Bb Eb Ab Ab/C Fm Bdim7 Cm Bb/D Eb7 C7/E F7

lein, ich - drük - ke dich fromm an die Lip - pen, dich fromm an die Lip - pen, an das

Eb/Bb Bb7 Eb Eb/D Ab/C Eb/D Ab/C F7/C Bb +5/D Adim7 Eb/Bb Bb7 Eb

Her - ze mein.

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THE WILD HORSEMAN

Op. 68, No. 8

Robert Schumann

Allegro con brio

Am Dm/A Am E Am/E E Am E Am

Dm/A Am E Am/E E Am E Am Fine F

C F C F C F C F

D.C. al Fine
C F

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ETUDE IN D# MINOR

(originally for piano)

Alexander Scriabin

Patetico

D#m B/D# G#m7/D# G#m6/D#
 G#m/D# G#dim7/D# G#m G#m6/E# A#7 D#m
 B/D# G#m7/D# G#dim7/D# B/D# G#m/D# G#dim7/D#
 G#m C#7 F# F#m F#m7 F#m7b5/C
 B7 Em7 Gm6/Bb A7
 D G#7 C#m F#7
 B D#m/A# G#m6/A# A#7 D.S. al Coda

CODA

B/D# G#m6 Bmaj7/D# G#m/D# D#7sus G#m6/B Ddim7 G#m6/D# E Emaj7 E#dim7
 G#dim/F# B/D# Edim7 C#m6/G# E/A B/A# D#m B7/F# G#m7/F# Bb7/F D#m(add9)
 D#m D#m/C# D#m

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FINLANDIA

(originally for orchestra)

Jean Sibelius

Moderately

F C7 F C7 F C7 F Bb C7 F C7 F C7 F Bb C7 F
 Dm F C Gm D7 Gm F Bb Gm6 A
 F Am Dm F C Gm D7 Gm F Gm C7 F

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WIEN, DU STADT MEINER TRÄUME

Rudolf Siczynski

Slow waltz tempo

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

lacht, da keun ich mich aus, da bin ich halt z'haus bei Tag und noch

mehr bei der Nacht, und kei - ner bleibt kalt, ob jung o - der alt, der

Wein, wie es wirk - lich ist kennt, Müsst ich ein - mal fort von dem

schö - nen Ort, da nähm' mei - ne Sehn sucht kein End'. Dann hört

ich aus wei - ter Fer - ne ein Leid, das klingt und

singt, das lockt und zieht.

Wien, Wien nur du al - lein sollst stets die Stadt mei - ner Träu - me sein,

dort wo die al - ten Häu - ser steh'n, dort wo die lieb - li - chen Mäd - chen geh'n,

Wien, Wien, nur du al - lein sollst stets die Stadt mei - ner Träu - me sein,

dort wo ich glück - lich und se - lig bin ist Wien, ist Wien, mein Wein!

THEMES FROM THE BARTERED BRIDE

Bedrich Smetana

Allegro (Villagers' Chorus)

Musical score for Allegro (Villagers' Chorus). The piece is in 2/4 time and G major. It consists of three staves of music. The first staff has chords G, D7, G, and D7. The second staff has chords G, C, E7, Am, and G. The third staff has chords D7, G, Am, G, D7, G, Cm7, and F7.

Moderato (Duet - Marie, Hans)

Musical score for Moderato (Duet - Marie, Hans). The piece is in 3/4 time and Bb major. It consists of five staves of music. The first staff has chords Bb and F7. The second staff has chord F7. The third staff has chords Bb7, G7, and C7. The fourth staff has chords F7, Bb, F7, Bb, and F7. The fifth staff has chords Bb, F7, and Bb.

Polka (Country Dance)

Musical score for Polka (Country Dance). The piece is in 2/4 time and G major. It consists of five staves of music. The first staff has chords G, N.C., G7, C, G7, C, G7, C, G, C, B7, and Em. The second staff has chords B7, Em, B7, Em, B, Em, G7, C, G7, C, G, and C. The third staff has chords A7, Dm, C7, F, A7, Dm, C, G7, and C. The fourth staff has chords G7, C, C7, A7, Dm, G7, C, C, F, and C. The fifth staff has chords F, C, G7, C, F, C, F, C7, D7, G7, and a first ending (1) with chord C, followed by a second ending (2) with chord C.

MOLDAU (symphonic poem)
(originally for orchestra)

Bedrich Smetana

Allegretto

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EL CAPITAN MARCH

from *El Capitan*
(opera)

John Philip Sousa

Brightly

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GLADIATOR MARCH

(originally for band)

John Philip Sousa

Brightly

Musical score for 'GLADIATOR MARCH' in 2/4 time, key of G minor. The score consists of six staves of music. Chord progressions are indicated above the notes: Gm, A7, Dm, Eb, E, A, Dm, Gm, A7, Dm, Bb7, A, N.C., C7, F, C7, F, Ddim, F, C7, F, C7, F7, Bb dim, Bb, Eb, Eb m, Bb, F7, Bb.

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HIGH SCHOOL CADETS

(originally for band)

John Philip Sousa

Brightly

Musical score for 'HIGH SCHOOL CADETS' in 2/4 time, key of F major. The score consists of six staves of music. Chord progressions are indicated above the notes: F, C7, F, Dm, Gm, Dm, G7, C, C7, F, C7, F, C7, F, Dm, Db7, F, C7, F, F.

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KING COTTON

(originally for band)

John Philip Sousa

March tempo

N.C.

Musical score for "King Cotton" in 2/4 time, featuring a melody line and a guitar accompaniment line with various chords. The score includes a key signature change from C major to B-flat major in the final section.

Chords: N.C., C7, F, Dm, Gm, Dm, Fm, C, G7, C, F, C7, F, C7, F, Dm, G7, C, N.C., F, Bb, D7, Gm, F, C7, F, Bb, Gm, Eb, Bb, F, Bb, D7, Gm, Gdim7, Bb, F7, Bb, Bb, Bb, Fine, Dm, Fm, Db, Bbm, Ebm, F, D.S. al Fine

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International Copyright Secured All Rights Reserved**THE LIBERTY BELL**

(originally for band)

John Philip Sousa

March tempo, in 2

Musical score for "The Liberty Bell" in 2/4 time, featuring a melody line and a guitar accompaniment line with various chords. The score includes a key signature change from C major to B-flat major in the final section.

Chords: F, Bb, F, Bb, Gm, C7, F, C7, F, G7, C/G, G, C, G7, C, G7, C, N.C., F, F/A, Bb, C7, F, C7, F, Dm7b5, C/G, G7, C, Bb, A, A7, Dm, Gm/Bb, A, Gm/Bb, F/C, C7, F, F

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MANHATTAN BEACH MARCH

John Philip Sousa

(originally for band)

March Tempo

Musical score for Manhattan Beach March, featuring two staves of music with various chords and a repeat sign with first and second endings.

Chords: F, D7, Gm, D7, Gm, G7, C, F, C7, C, C7, F, C7, F, D \flat , F, G7, C7, F, B \flat , E \flat , Gm, E \flat , B \flat , E \flat , C7, F7, B \flat , E \flat , Gm, E \flat , B \flat , E \flat , E \flat m6, F7, B \flat , B \flat , F7, B \flat , D7, E \flat , E \flat m, B \flat , F7, B \flat .

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MARCH OF THE PICADORE

John Philip Sousa

(originally for band)

March Tempo

Musical score for March of the Picadore, featuring two staves of music with various chords, a repeat sign with first and second endings, and a coda section.

Chords: Gm, D7, Gm, D7, Gm, Dm, A7, Dm, N.C., N.C., F7, B \flat , F7, B \flat , F7, B \flat , F7, B \flat , B \flat , G \flat , B \flat , F7, B \flat , Fm, B \flat 7, E \flat , Fm, Adim, E \flat , B \flat 7, To Coda, E \flat , D7, Gm, D7, Gm, F7, B \flat , F7, B \flat , A \flat m6, B \flat , A \flat m6, B \flat .

Section: CODA

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SEMPER FIDELIS

John Philip Sousa

March tempo

Chord progression for 'Semper Fidelis': G7, C, G7, C, G7, C, G7, C, C#dim, G, D7, G, G7, C, G7, C, G7, C, F, G7, C, F, E7, Am, Ab7, C, G, C7, F, C7, F, C7, F, C7, F, Db7, F, C7, F, C7, F.

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SOUND OFF

John Philip Sousa

(originally for band)

March Tempo

Chord progression for 'Sound Off': Dm, A7, Dm, Gm, Dm, A7, Dm, C7, F, Gm, D7, Gm, Bdim, F, C7, F, Bb, Eb, C7, F, C7, F, Bb, Eb, Edim, F7, To Coda, Bb, N.C., Bb, N.C., Gm, D7, Gm, Cm, Gm, D.S. al Coda, Cm, D7, Gm, F7, CODA, Bb, N.C., Bb, N.C., Bb.

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THE STARS AND STRIPES FOREVER

(originally for band)

John Philip Sousa

March tempo

N.C. Bm Bb Gm A D F#7 Bm Em A E7

A A7 D A7 D F#7 Bm F# D

A7 D Dm E7 1 A

2 A D A7 D G E7 D A7

D A7 D D7 G Gm D A7 1 D

2 D G D7

G C D7 G

B7 Em Cm Eb

G D7 G Fine N.C.

Am B N.C. Cm D Cm6

N.C. Dm6 N.C.

Cm6 D7 N.C. D.C. al Fine

THE THUNDERER

(originally for band)

John Philip Sousa

March tempo

F *tr* C7 *tr* F *tr*
 G7 *tr* C
 F C7 F
 C7 F C7 F
 C7 F 1 2 Coda Bb
 Cm F7 Bb
 Cm F7 To Coda Coda Bb N.C.
 Bb N.C.
 F N.C.
 Fdim7 N.C. F7 D.S. al Coda
 CODA Coda Bb

THE WASHINGTON POST MARCH

(originally for band)

John Philip Sousa

March tempo

Am D7 G D7

G A7 D7 G

Gm D A7 D A7 D A7 D

D7 G D7 G

D7 G Eb G D7

G C G7 C G7 C

G7 C F

A7 Dm A7 Dm C Cdim G7

C G G

CODA

D.S. at Coda

C

THE ARTIST'S LIFE
(originally for orchestra)

Johann Strauss, Jr.

Waltz Tempo

C

C+ Dm

C G7 C E7

Am C+ Dm C

C Trio G G+ Am

D7 Gdim G B7 E7 Am

Em B7 Em Am G D7

G Am G D7 1 G

2 G D.C. al Fine G7 C G7

C G7 1 C G7 C

2 Am E Am E Am E

Dm C G7 C

Dm C G7 C

1 E

2 F

C7 F C

D7 G7 C7 F C7

F

Gm C7 F C7

F C7

F

Gm F

C7 F C7

C7 F C7

F

Bb C7

1 F 2 F

CZARDAS
 from *Die Fledermaus* (opera) (operetta)

Johann Strauss

Langsam (Slow)



Voice of ___ my home-land, nos - tal - gic, en - thral - ling, I ___ hear you cal - ling 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



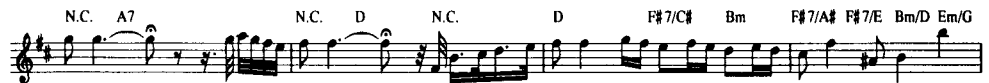
sun - light is ___ gold - en and clear, where green ___ for - ests tow - er, and fields ___ are in flow - er. O land that I



love ___ and re - vere. Nev - er, oh, nev - er your im - age will fade ___ from my mem - o -



ry, your be - lov - ed name! wher - ev - er I may wan - der, 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 - ests tow - er, and fields ___ are in flow - er, O land that I love ___ and re - vere!

Frizka (Allegro)

D Em B/F# Em/G G#dim7 A7 A#dim7 Bm G#dim7

Fie - ry eve - ning sky, spir - its are soar - ing high. Friends all gath - er 'round,

A7 D Em B/F# Em/G G#dim7

hear the Csár - dás sound. Love - ly gyp - sy girl, come, dance the mer - ry whirl,

A7 A#dim7 Bm G#dim7 A7 D A E7

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

A E7 A E7 A

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

D A7 D A

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

E7 A A7 A#dim7 Em/B A#dim7 A

- fath - er - land! ha!

D

Fie - ry _

Em B7/F# Em/G G#dim7 A7 A#dim7 Bm G#dim7 A D

eve - ning sky, spir - its are soar - ing high. Friends all gath - er 'round, hear the Csár - dás sound._

Più Allegro

A7 D A7 D A7 D

la la la la la la la la la la

A7 D A7 D/A A7 D/A

la

A D/F# Lento G A7 Allegro D

la la la la la la!

COLISEUM WALTZES

Johann Strauss, Jr.



CHACUN A SON GOUT

from Die Fledermaus (operetta)

Johann Strauss, Jr.

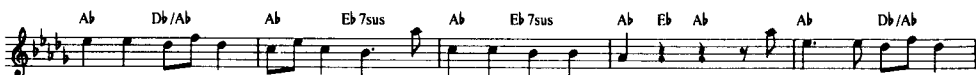
Allegro non troppo



1. Ich la - de gern mir Gä - ste ein; man lebt bei mir recht
2. Wenn ich mit an - dern sitz' beim Wein und Flasch' um Fla - sche



fein, Man un - ter - hält sich wie man mag, oft bis zum hel - len Tag, Zwar
leer, muß je - der mit mir durs - tig sein, sonst wer - de grob ich - schrift, Und



lang - weil' ich mich stets da - bei, was man auch treibt und spricht; in - dess, was mir als
sehen - ke Glas um Glas - ich ein, duld' ich nicht Wi - der - spruch; nicht lei - den kann ich's,



Wir steht frei, duld' ich bei Gäst - en nicht, Und se - he ich, es en - nü - yiert sich
wenn sie schrein: ich will nicht, hab' ge - nug! Wer mir beim Trin - ken nicht pa - riert, sich



je - mand hier bei mir, so pack' ich ihn ganz un - ge - niert werf ihn hin - aus zur
zie - ret wie ein Tropf, dem wer - fe ich ganz un - ge - niert die Fla - sche an den



Tür, so pack' ich ihn ganz un - ge - niert werf ihn hin - aus zur Tür, Und
Kopf, dem wer - fe ich ganz un - ge - niert die Fla - sche an den Kopf, Und



fra - gen Sie, ich bit - te, wa - rum ich das denn tu, wa - rum ich das denn
fra - gen Sie, ich bit - te, wa - rum ich das denn tu, wa - rum ich das denn



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



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



DIE FLEDERMAUS WALTZ

Johann Strauss, Jr.

Tempo di valse

N.C. G

D7

G B/F# F#7

B N.C.

G

Am6 D7 G

B/F# F#7

B N.C. A/C# G/D

D7/F# G A/C#

G/D D7/F# G

EMPEROR WALTZ

Johann Strauss, Jr.

C G7 C G7 C G7 C G7 Gdim
 Dm F G Dm7 G7 C C Dm G7
 C Dm E7 Am G7
 C G Am D7 G
 D7 G Em Am
 D7 G G7 C A7
 D7 G D7 G
 A7 D7 G Ddim Am D7 G C
 G7
 C
 G D7 Cdim Em Am D7
 G C F6
 G7 Dm G7 C E
 A7 Dm Adim C G7 C

THE LAUGHING SONG
(Mein Herr Marquis)
 from *Die Fledermaus* (operetta)

Johann Strauss, Jr.

Allegretto

My dear Marquis it seems to me you should display more tact! —
 Just look at me and you will see there's more than meets the eye. —

Where a lady goes, what a lady shows, is how she proves the fact! My
 Where a lady's been, where a lady's seen, are proofs that never lie. Could

taste is too fine and too chic, ah — My waist has a line too unique, ah — My
 I be at home in this room, ah — If I were at home with a broom, ah — The

talk is too dramatic, my walk aristocratic. What chambermaid you know could have so
 way I lift an eyebrow is typically high brow! What chambermaid you know could have so

much to show, what chambermaid you know could have so much to show? In — stead of
 much to show, what chambermaid you know could have so much to show? You might as

put — ting on such airs, why don't you mind your own affairs? It's too fun — ny.
 well admit, Marquis, you owe me an apology.

ha ha ha, Please excuse me, ha ha ha, I can't help it, ha ha ha, You amuse me, ha ha ha ha ha ha.

It's too fun — ny, ha ha ha, Please excuse me, ha ha ha ha, ha — ha, —

1 You're wrong as you can be, Marquis.

2 Ah!

Più Mosso

KISS WALTZ

Johann Strauss, Jr.

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ON THE BEAUTIFUL BLUE DANUBE

Johann Strauss, Jr.

Moderately

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ONE HEART, ONE SOUL

Johann Strauss, Jr.

G7 C G7
 C G7 C
 Dm G7 C D7 Fine
 G D7
 G
 E7 Am G D7
 C G7 C G7
 Trio F C7
 F C
 G7 C C7 C
 Gm F C7 F Gm F
 A E A Am E Am C7 F D.C. al Fine

OVERTURE TO DIE FLEDERMAUS (operetta)

Opening Theme

Johann Strauss, Jr.

Allegro vivace

A A+ A6 N.C. A A+ A6 N.C. G C N.C.

G C E Am E Am C F C F B E B E B

Allegretto

E B N.C. E7/B

A Am C/G G7 E7/G#

E7/D E7/B E#7/G# E7 Bm E7 A E/A Adim A C#m/G# A C#m/G#

A/G A7

Tempo I

D D+ D6 N.C.

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PIZZICATO POLKA

Johann and Josef Strauss

Bright polka tempo

D7 G D7 G D7 G D7

1 G 2G Fine C G7 C A7 Dm G7

C G7 C A7 Dm G7 C D.C. al Fine

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ROSES FROM THE SOUTH

Johann Strauss, Jr.

Waltz tempo

Chord symbols and musical notation are distributed across 16 staves. The key signature changes from one flat to two flats, and then to one sharp. The score includes first and second endings, and dynamic markings such as *Adim*.

TALES FROM THE VIENNA WOODS

Johann Strauss, Jr.

Waltz tempo

Chord progression: F, Gm, C7, F, Gm, Ddim, F, C7, F, C7, F, F7, Gm, C7, F, loco Bb, Cm7, Bb, F7, Bb, Cm7, Bb, F7, Bb, N.C., Bb, Eb, Cm, Eb, F7, Bb, Eb, Eb+, Fm, Bb7, Eb, C7, Fm, Eb, Bb7, Eb, Bb, Cm, F7, Bb, Cm, D, Gm, D, N.C., Bb, F7, Bb, G7, Cm, Edim, Bb, F7, Bb.

TREASURE WALTZES

Johann Strauss, Jr.

C G7
 C
 A7 Dm
 Fm C G7 C
 N.C. E7 N.C. G7
 N.C. Dm7 C G7 C
 Dm7 C G7 C
 D7 N.C. Am D7 G
 D7 G Am D7 G Am D
 A7 D B7 Em A7 ¹ D ² D
 Am7 G D7 G Am7
 G D A7 D

G A7 D Gm D Gm D

N.C. Am D7 G D7

G Am Adim Em Gdim G D7 G

Bb7 Eb Bb7

Eb Bb

F7 Bb F7 Bb

Eb Bb7

Eb

Eb G7

C Dm7 G7 C

D7 G7 C

C D7 C G7 C

VIENNA LIFE

(originally for orchestra)

Johann Strauss, Jr.

Musical score for Vienna Life, originally for orchestra. The score is in 2/4 time and features a melody with various chords. The key signature has one sharp (F#). The score includes a repeat sign with first and second endings. Chords are indicated above the staff: C, G7, C, G7, C, Fine, D7, G, D7, Em, D7, G, A7, D7, G, D.S. al Fine.

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VOICES OF SPRING

Johann Strauss, Jr.

Musical score for Voices of Spring. The score is in 2/4 time and features a melody with various chords. The key signature has two flats (Bb). The score includes a repeat sign with first and second endings. Chords are indicated above the staff: Bb, F7, Bb, Bb7, Eb, Edim, Bb, Gdim, Bb, Edim, Bb, F7, Bb, F, C7, F, C7, Bb, C7, F, N.C., Bb, D.S. al Coda, CODA, Eb, Fm, Bb7, Eb, F7, Bb, Eb7, Ab, Abm, Bb7.

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Musical notation for guitar, featuring 12 staves of music. The key signature is two flats (Bb and Eb). The notation includes various chords and melodic lines. Chords are labeled with letters and numbers, such as Fb, Bb7, Eb, Bb7, Fb, Bb7, Eb, C7, Fm, Bb7, D7, G, D7, G, D7, G, D7, G, F#7, Bm, F#7, Bm, F#7, Bm, C, Bm, F#7, Bm, F#7, Bm, Em6, Bm, F#7, Bm, G, D7, G, D7, G, D7, Em, G, D7, G, and A7. The notation includes treble clefs, a key signature of two flats, and various rhythmic values and phrasing marks.

WINE, WOMEN AND SONG

Johann Strauss, Jr.

Eb Bb7 Eb
 Bb7 Eb
 G D7 G Bb7 Eb
 Bb7 Eb
 Fm7 Adim Eb Bb7 Eb
 Cm G Cm G Cm G C G7 C
 G7 C G7
 C Dm G7 To Coda C C Bbm Eb7
 Ab Eb7 Ab Eb7 Edim Fm
 Ddim Ab Eb7 Ab Ab G D.S. al Coda
 CODA C Cdim C7 C7 Dm
 Bb Gm C7 F
 C7 Gm A Gm F Dm6
 C7 F A7 Dm
 Bb C7

Chords: F, Bb, Cm, F7, Bb, Cm, G7, Cm, G7, Cm, Gdim Bb, F7, Bb, Fm, Adim, Eb, Bb7, Eb.

ALLERSEELEN
 (All Souls' Day)
 (originally for voice and piano)
Hermann von Gilm

Richard Strauss

Tranquillo

Chords: Eb, Eb/G, Eb/Bb, Bb7/Ab, Eb/G, Ebdim7/F, Fm, Edim7/F, Fm/C, Fm, C, Fm/C, C7, C7/F, Fm, Bb7, Eb/Bb, Bb7, Cdim7/Bb, Bb, Bb7, Eb, Eb7, G/D, D7/C, Bm7, G/B, Eb7/Bb, A7, Db/Ab, Absus Ab, Cm, Eb+/C, Bdim7/C, Cm, Eb/Bb, Adim, Eb/G, D7/F#, Gm, Bm/G#, D, D/A, D+/A#, Bm, Bm/G#, Bdim/A, F7/A, Bb7/Ab, Gm, Bb7/F, Eb, Eb/G, Eb/Bb, Bb/Ab, Eb/G, Edim7/F, Fm, Ebdim7, Bb7/D, Eb, Eb/D, Cm, Fm, C7no3rd/Bb, Fm/Ab, N.C., F7/A, Bb, Ab, Bb7/D, Edim7, C7/F, Fm, C7/G, Fm/Ab, Eb/Bb, B7/A, Ab, F7, Bb7, Eb, Dbdim7/Eb, Absus2/Eb, Abm/Eb, Eb.

Stell' auf den Tisch die duf - ten - den Re - se - - den, die
 letz - en ro - ten A - stern trag' her - bei, und lass uns wie - der von der Lie - be re - - den, wie
 einst im Mai. Gib mir die Hand, dass
 ich sie heim - lich druck - ke, und wenn man's sieht, mir ist es ei - ner - lei, gib mir nur ei - nen
 dei - ner sü - ssen Blick - ke, wie einst im Mai.
 Es blüht und def - - tet heut' auf je - - dem Gra - - be, ein Tag im Jahr ist ja den
 To - - ten frei, komm' mein Hetz, dass ich dich wie - der ha - be wie einst im
 Mai, wie einst im Mai.

A THOUSAND AND ONE NIGHTS

Johann Strauss, Jr.

A E7
 A E7
 A D A
 E7 A D A
 E7 A
 1 2 To Coda
 E B7
 E F#m B7
 1 2 E F#m E7 D.C. al Coda
 CODA
 D A7 D
 B7 1 E7 A7
 2 Em
 D A7 D Em
 D A7 D
 D7 G D7
 G D7 Adim Em
 Bm F#7 Bm Bm
 Am G D7 G
 Am Bdim Am D7 G

ALSO SPRACH ZARATHUSTRA (symphonic poem)**Opening Theme**
(originally for orchestra)**Richard Strauss**

Chord progression for the piano part:

- Line 1: C, Cm
- Line 2: C
- Line 3: F
- Line 4: Fm, C, Am, G7, C

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International Copyright Secured All Rights Reserved**DER ROSENKAVALIER WALTZ****(originally for orchestra)****Richard Strauss**

Moderately

Chord progression for the piano part:

- Line 1: N.C., C, C/G, C, C/G, C, C#dim7
- Line 2: G7/D, G7, F, Bb, Db
- Line 3: G7/D, G7, C, C/G, C
- Line 4: C/G, C, C#dim7, Dm, F, Ab
- Line 5: C/E, A7-9, Dm, G7, C, G7/D
- Line 6: G, C, G7/D, G, C
- Line 7: N.C., G7, C

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DI RIGORI ARMATO

from *Der Rosenkavalier* (opera)

Richard Strauss

Tempo di minuetto

D \flat G \flat /D \flat D \flat G \flat /D \flat D \flat E \flat m/G \flat D \flat /A \flat A \flat G \flat add9 G \flat D \flat /F D \flat
 Di ri - go - ri ar - ma - to il se - no Con - tro a - mor mi
 B \flat m7/E \flat E \flat m G \flat maj7 A \flat A \flat + F7/A B \flat m A \flat 7/C A \flat 7 D \flat dim7 D \flat
 ri - bel - lai, Ma fui vin - to in un ba - le - no
 Ddim7 B \flat /E \flat E \flat m G \flat m D \flat /A \flat A7 A \flat A \flat + F7/A F7 G \flat /B \flat
 In mi - rar du - e va - ghi rai. Ma fui vin - to
 A \flat add9/C A \flat 7 D \flat dim7 D \flat D \flat dim7 E \flat m G \flat m D \flat /A \flat A7 D \flat /A \flat A \flat 7
 in un ba - le - no ah! In mi - rar du - e va - ghi
 D \flat D \flat 7 G \flat 6/D \flat D \flat 7 G \flat maj7 E \flat 7/G E \flat 7
 rai. A-hi! che re - sis - te puo - co A - stral di fuo-co Cor di
 D \flat /A \flat G \flat /A \flat D \flat /A \flat A \flat 7 G \flat /A \flat A \flat 7 D \flat E \flat m/D \flat D \flat 7
 ge - lo di fuo - co a stral.
 G \flat maj7 E \flat 7/G E \flat 7 D \flat E \flat m/A \flat D \flat /A \flat A \flat 7 G \flat /A \flat A \flat 7 D \flat

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MORGEN!

(Tomorrow)
 (originally for voice and piano)

Richard Strauss

Langsam sehr getragen

G G6 E/C Am/C D7sus D7 D \sharp dim7 Em E7/C Am/C D
 D7/C Gadd9/BG Em Am add9 Am/C G6/D Bm6 Am/C G/D D7
 Und mor-gen wird die Son-ne wie - der
 G G6 E/C Am/C D7sus D7 D \sharp dim7
 schei-nen, und auf dem We - ge, den ich ge - hen wer - de, wird uns, die Glück - li - chen, sie wie - der ei -
 Em E7/C Am/C D D/C
 nen in - mit - ten die - ser son - nen - at - men - den Er - de... und zu dem Strand, dem wei -
 Gadd9/B Em Am add9 Am/C G/D Bm6 Am/C
 ten, wo - gen - blau - en, wer - den wir still und lang - sam nie - der - stei - gen,
 G/D D7 G9 B7/F \sharp
 F7 Dsus D G N.C. G6 N.C. Em G/D
 stumm wer - den wir uns in die Au - gen schau - en, und auf
 uns sinkt des Glück - kes stum - mes Schwei - gen...

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LE SACRE DU PRINTEMPS (ballet)

(The Rite of Spring)

Igor Stravinsky

Lento
N.C.

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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 a lone and de - so - late; No fate seem'd fair as
Ah, must I leave thee here in end - less night to dream, Where joy is dark and

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

mine, No hap - pi - ness so great! And na - - - ture, day by
dear, And sor - - - row all su - preme; Where na - - - ture, day by

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

day, Has sung in ac - - cents clear, This joy - ous round - e -
day, Will sing in al - - tered tone, This wea - ry round - e -

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

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

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!"
la, la, la! He loves thee, he is gone.

THE FLOWERS THAT BLOOM IN THE SPRING

from *The Mikado* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegro giocoso

The flow - ers that bloom in the spring, Tra la, Breathe prom - ise of mer - ry sun - shine. As we
 mer - ri - ly dance and we sing, Tra la, we wel - come the hope that they bring, Tra la, Of a
 sum - mer of ro - ses and wine, Of a sum - mer of ro - ses and wine. And
 (N.C.)
 that's what we mean when we say that a thing is wel - come as flow - ers that bloom in the spring, Tra
 la la la la, Tra la la la la, The flow - ers that bloom in the spring. Tra
 la la la la, Tra la la la la, Tra la la la la la!

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HE IS AN ENGLISHMAN

from *H.M.S. Pinafore* (operetta)

W.S. Gilbert

Arthur Sullivan

For _____ he him - self has said _____ it, And it's great - ly to his
 cred - it, That he is an Eng - lish - man! (That he is an Eng - lish
 man!) For he might have been a Roos - sian. A French, or Turk, or
 Proo - sian, or per - haps I - tal - i - ian! (Or per - haps I - tal - i -
 an!) But in spite of all temp - ta - tions To be - lung to oth - er na - tions, He re -
 mains an Eng - lish - man! He re - mains an Eng - lish - man!

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I AM THE CAPTAIN OF THE PINAFORE

from *H.M.S. Pinafore* (operetta)

W.S. Gilbert

Arthur Sullivan

Sprightly Solo G D G D G D G

I am the Cap-tain of the Pin-a-fore! And a right good cap-tain, too! You're do my best to sat-is-fy you all! And with you we're quite con-tent. You're ex-

C G Gdim G A7 D **Chorus** A7 D

ver-y, ver-y good, And be it un-der-stood I com-mand a right good crew. We're ver-y, ver-y good, And, ex-ceed-ing-ly po-lite, And I think it on-ly right To re-turn the com-pli-ment. We're ex-ceed-ing-ly po-lite, And he

A7 D A A7 D **Solo** C Am B7

be it un-der-stood, He com-mands a right good crew. Though re-lat-ed to a peer, I can hand, reef and steer, Or thinks it on-ly right To re-turn the com-pli-ment. Bad lan-guage or a-buse I never, nev-er use, What

Em Em7 D/F# G A/G D/F# E/B D A

ship - a - scl va - gee; I am nev-er known to quail At the fu-ry of a gale, And I'm nev-er, nev-er sick at ev-er the e-mer-gen-cy; Though "both-er it" I may Oc-ca-sion-al-ly say, I nev-er use a big, big

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

sea! What, nev-er? No, nev-er! What, nev-er... Hard-ly ev-er! He's hard-ly ev-er sick at D! What, nev-er? No, nev-er! What, nev-er... Hard-ly ev-er! Hard-ly ev-er swears a big, big

Gdim G D G

sea! Then give three cheers, and one cheer more, For the har-dy Cap-tain of the Pin-a-fore! Then sea! Then give three cheers, and one cheer more, For the well-bred Cap-tain of the Pin-a-fore! Then

D7 1 2

give three cheers, and one cheer more, For the Cap-tain of the Pin-a-fore! I fore!

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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.

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

I am the mon-arch of the sea, The ru-ler of the Queen's Na-vee, 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

praise great Bri-tain loud-ly chants (And we are his sis-ters and his cou-sins and his aunts. And we are his sis-ters 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

cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.) When at

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C F C/E Dm7 C F C/E Dm7 C F C/E Dm7 C F C/E Dm7 C F C/E Dm7
 an - chor here I ride, My bo - som swells with pride, And I snap my fin - gers at a
 C F C/E Dm7 C F C/E Dm7 C F C/E Dm7 C F C/E Dm7 C F C/E Dm7
 foe - man's taunts. (And so do his sis - ters and his cou - sins and his aunts. And so do his sis - ters and his cou - sins and his aunts, His
 C C/Bb F6/A C7/G F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7 F Bb F/A Gm7
 sis - ters and his cou - sins and his aunts.) But when the breeze
 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
 blow I gen - er - al - ly go be - low, And seek the se - clu - sion that a ca - bin grants. And
 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 C/E
 so do his sis - ters and his cou - sins and his aunts. And so do his sis - ters and his cou - sins and his aunts. And so do his sis - ters and his
 F Bb/D F/C C7 F
 cou - sins and his aunts, His sis - ters and his cou - sins, Whom he reck - ons up by doz - ens, and his aunts. _____

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

W.S. Gilbert

Arthur Sullivan

Allegro con brio

N.C.

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 mock - ing throng, O! It's the song of a mer - ry man,
 mop - ing 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 la - dyc. Heigh - dy! Heigh - dy! Mi - se - ry me,
 lack - a - day dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a la - dyc!

LITTLE BUTTERCUP

from *H.M.S. Pinafore* (operetta)

W.S. Gilbert

Arthur Sullivan

Moderate waltz tempo

♩ C G C G C F C

I'm called Lit - tle But - ter - cup, Dear Lit - tle But - ter - cup, Though could nev - er tell why; But
buy of your But - ter - cup, Dear Lit - tle But - ter - cup, Sail - ors should nev - er be shy; So

♩♯dim7 Dm To Coda ⊕ G C G7 C

still I'm called But - ter - cup, Poor Lit - tle But - ter - cup, Sweet Lit - tle But - ter - cup, I. I've
buy of your But - ter - cup,

Am E/A Am E/A Am E7

snuff and to - bac - cy, and ex - cel - lent jack - y; I've scis - sors and watch - es and knives; I've

Am E/A Am E/A Am D7 G

rib - bons and lac - es to set off the fac - es Of pret - ty young sweet - hearts and wives. I've

♩ C G7 C F B♭ F

trea - cle and tof - fee, I've tea and I've cof - fee, Soft tom - my and suc - cu - lent chops; I've

♩ D7 G B7 Em C♯dim7 G/D D7 G G7 D.S. al Coda

chick - ens and co - nies, And pret - ty po - lo - nies, And - ex - cel - lent pep - per - mint drops. Then

CODA ⊕

♩ G7 C G7 C

Poor Lit - tle But - ter - cup; Come, of your But - ter - cup buy. _____

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LOVE IS A PLAINITIVE SONG

from *Patience* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegretto

♩ Am E7/A Am E7/A Am

Love is a plain - tive song, Sung by a suf - fring maid,

♩ Dm7♭5/A♭ G7 C Cdim

Tell - ing a tale of wrong, Tell - ing of hope be - trayed; Tuned to each chang - ing

♩ G/B Am7 D7 D7/G G F Fdim7 C/E C

note, Sor - ry when he is sad, _____ Blind to his ev - 'ry mote, Mer -

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F#dim N.C. E F#dim/E E A

- ry when he is glad! Mer - ry when he is glad! Love that no

wrong can cure, Love that is al - ways new, That is the love that's pure, _____

B7 A/E E7 A E7

That is the love that's true! _____ Love that no wrong can cure,

C#dim7 F#7 Bm/D F#7 Bm Bm7b5

Love that is al - ways new, That is the love that's pure, That _____

A/E E7 E7sus E7 A

_____ is _____ the love, _____ the love that's true! _____

MIYA SAMA
from *The Mikado* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegro moderato

N.C.

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni

Pi - ra - Pi - ra su - ru no wa Nan gia na _____ To - ko ton - ya - ré ton - ya - ré na!

Mi - ya sa - ma, mi - ya sa - ma, On - n'm - ma no

ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia na _____ To - ko ton - ya - ré ton - ya - ré na! *etc.*

I AM A PIRATE KING

from *Pirates of Penzance* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegro moderato

C C/G G7sus/D G7 C F#dim7 G7

Oh, bet - ter far to live — and die un - der the brave black I fly, Than

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

play a sanc - ti - mo - nious part, With a pi - rate head and a pi - rate heart.

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

A - way to the cheat - ing world go you, Where

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

pi - rates 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

Pi - rate King, For — I am a Pi - rate King! — And it

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

is, it is a glo - rious thing — to be a Pi - rate King! — For I am a Pi - rate

F/C C G7/B G7 C F

King! — And it is, it is a glo - rious thing to

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

be a Pi - rate King! Hur - rah for the Pi - rate

C F Dm C/G G7 C

King! —

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

W.S. Gilbert

Arthur Sullivan

Allegro vivace

E♭

I am the ver-y mod-el of a mod-ern Ma-jor Gen-er-al; I've

B♭7/E♭ *E♭*

in - for - ma - tion veg - e - ta - ble, an - i - mal, and min - er - al; I know the kings of Eng - land, and I

B♭7 *F7* *B♭*

quote the fights his - tor - i - cal, From Mar - a - thon to Wa - ter - loo, in or - der cat - e - gor - i - cal; I'm

B♭7 *E♭m* *D♭7*

ver - y well ac - quaint-ed, too, with mat - ters math - e - mat - i - cal, I un - der - stand e - qua - tions, both the

G♭ *B♭7* *E♭m* *N.C.*

sim - ple and quad - rat - i - cal, A - bout bi - no - mial the - o - rem I'm teem - ing with a lot o' news, With

C♭7 *B♭* *F7* *B♭* *F7*

man - y cheer - ful facts a - bout the square of the hy - pot - e - nuse. (With man - y cheer - ful facts a - bout the

B♭ *F7* *B♭* *Adim/B♭* *B♭*

square of the hy - pot - e - nuse, With man - y cheer - ful facts a - bout the square of the hy - pot - e - nuse, With

B♭7 *N.C.*

man - y cheer - ful facts a - bout the square of the hy - pot - e - pot - e - nuse.)

E♭

I'm ver - y good at in - te - gral and dif - fer - en - tial cal - cu - lus; I

B♭7/E♭ *E♭* *B♭7*

know the sci - en - tif - ic names of be - ings an - i - mal - cu - lous: In short, in mat - ters veg - e - ta - ble,

E♭/G *B♭7* *E♭/G* *A♭* *Fm* *E♭/B♭* *B♭7* *E♭*

an - i - mal and min - er - al, I am the ver - y mod - el of a mod - ern Ma - jor Gen - er - al.

POOR WAND'RING ONE
 from *The Pirates of Penzance* (operetta)
 W.S. Gilbert

Arthur Sullivan

Tempo di Valse

Ab Ab+ Ab Db m/Ab
 Poor wan - d'ring one, _____ Though thou hast sure - - ly
 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, _____
 Db m/Ab Ab Ab/C Eb 7 Eb/Db
 If such poor love _____ as mine _____ can help thee find
 Ab/C Db Db m Ab/Eb Eb 7 Ab N.C.
 True peace of mind, Why take _____ it, it _____ is thine!
 Eb 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 heart,
 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
 Eb N.C. Bb 7/Eb N.C. Eb 7 N.C.
 mine! Ah _____ Ah _____ Ah _____

Ab/Eb N.C. Eb N.C. Ab Ab+ Ab

Ah Poor wan - d'ring one!

Db m/Ab Ab Ab/C Eb

Though thou hast sure - - ly strayed, Take heart of

Eb/Db Ab 7/C Db Db m6 Ab/Eb Eb 7 Ab Ab/Eb

grace, Thy steps re - trace, Poor wan - - d'ring one!

Eb 7/Bb Eb 7 Ab Eb 7/Bb Eb 7

Ah, ah! Ah, ah, ah! Ah, ah! Ah, ah,

Ab Ab 7 Db Ab 7 Db

ah! Fair day will shine, Take heart!

Db Db m Db Ab/Eb Ab/Eb Ab dim Ab Ab/Eb

Eb 7 Ab Gdim/Ab Bdim/F

Take

Ab Ab 7 Db Db m Db

mine! Take heart

Ab/Eb Ab/Eb Ab dim Ab Ab/Eb Ab 7/Eb Eb 7

N.C. Ab Ab/Eb Eb 7/Bb Eb 7

Take mine!

Ab Ab/Eb Eb 7/Bb Eb 7 Ab Eb 7

Ah! Ah!

Ab Eb 7 Ab/Eb Cdim 7/Eb Eb 7 Ab

Ah. Take heart.

THREE LITTLE MAIDS FROM SCHOOL

from *The Mikado* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegretto grazioso

C Adim/C G7/C C C+

Am/C C#dim7/C Dm/C C#dim7/C Dm/C G7 C C/G C C/G

Three lit - tle

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

maids from school are we, Pert as a school - girl well can be, Fill'd to the

G7/D G7 C Am7 D7 G

brim with girl - ish glee, _____ Three lit - tle maids from school! Ev - 'ry -

C+ Am7/G

thing is a source of fun No - bo - dy's

F#dim7/G G

safe, for we care for none! Life is a

Em Fm#7b5/A A#dim

joke that's just be - gun!

B B/F# F#7/C# F#7 B/F# Ddim7/F# F#7/G# F#7 B G7

Three lit - tle maids from school.

C G7/C C

Three lit - tle maids who, all un - wa - ry, Come from a la - dies' se - mi - na - ry,

C/E G7/F C/E F N.C. G7 C/G Adim7/G

Freed from its ge - nius tu - te - la - ry Three lit - tle maids from school,

G7 C C+ Am/C C#dim7/C Dm/C C#dim7/C

Three lit-tle maids from school.

Dm/C G7 C E7/B Am

One lit-tle maid is a bride, Yum - Yum,

E7/A Am E7sus/A Am

Two lit-tle maids in at-ten-dance come, Three lit-tle maids is the to-tal sum.

F#m7b5/A Adim7

Three lit-tle maids from school! From

Eb/Bb Bb7 Eb/Bb Bb

three lit-tle maids take one a-way, Two lit-tle maids re-main, and they

Eb F#dim7/Eb C#dim7/Eb

Won't have to wait ve-ry long, they say- Three lit-tle maids from school!

G7/D G7 C

Three lit-tle maids from school! Three lit-tle maids who, all un-wa-ry,

G7/C C C/E G/F C/E F N.C.

Come from a la-dies' se-mi-na-ry, Freed from its gen-ius tu-te-la-ry

G7 C/G Adim7/G G7 C C+

Three lit-tle maids from school, Three lit-tle maids from school!

Am/C C#dim7/C Dm/C C#dim7/C Dm/C G7 C G7 C

Three lit-tle maids from school, Three lit-tle maids from school!

TWENTY LOVE-SICK MAIDENS

from *Patience* (operetta)

W.S. Gilbert

Arthur Sullivan

Andante

Twen - ty love - sick maid - ens we, _____ Love - sick all a - gainst our will. _____ Twen - ty years hence

we shall be Twen - ty love - sick maid - ens still. Twen - ty love - sick maid - ens

we, And we die for love of thee! Twen - ty love - sick maid - ens we, _____

Love - sick all a - gainst our will. Twen - ty years hence we shall be Twen - ty love - sick maid - ens

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

mi - se - rie! Yet my love lives, al - though no hope have I! Ah,

mi - se - rie! A - las, _____ poor heart, go hide thy - self a - way To

weep - ing _____ con - cords tune thy roun - de - lay! Ah, mi - se - rie!

All our love is all for one, Yet that love he heed - eth not, He is coy and cares for

none, Sad and sor - ry is our lot! Ah, mi - se - rie!

Go, break - ing heart, _____ Go, dream of love re - quit - ed; Go, fool - ish

heart, _____ Go, dream of lov - ers plight - ed; Go, mad - cap heart. Go,

F/C Bdim7/C C7 F Bb/Gb Ebm Eb

dream of nev - er wak - ing; And in thy dream For - get that thou art

Ab sus Ab 7 F7/A Cm7b5/Bb F7/A Bb m Edim7/F

break - ing! Ah, mi - se - riel! For - get that thou art break -

F Bb F7/Bb Bb Bb 7

ing! Twen - ty love - sick maid - ens we, Love - sick all a - gainst our

will. Twen - ty years hence we shall be Twen - ty love - sick maid - ens

Bb F7 Bb F7 Bb

still. Ah, mi - se - riel!

THE SUN WHOSE RAYS

from *The Mikado* (operetta)

W.S. Gilbert

Arthur Sullivan

Andante commodo

G/D D7 G

The sun, whose rays Are all a - blaze With ev - er
Ob - serve his flame, That pla - cid dame, The moon's ce -

D7/G G

liv - ing glo - - ry, Does not de - ny His maj - es - ty He scorns to
les - trial high - - ness, There's not a trace Up - on her face Of dif - fi -

A7/E D Dm

tell a sto - - ry! He don't ex - claim "I blush for shame, So kind - ly
dence or shy - - ness: She bor - rows light, That thro' the night, Man - kind may

A7/D Dm E Am

be in - dul - - gent." But, fierce and bold, in fie - ry gold, He glo - ries
all ac - claim - her. And, truth to tell, she lights up well, So I for

E7/A Am D7 G/D D7 G D7/G

all ef - ful - gent! I mean to rule the earth, —
one, don't blame her. Ah, pray make no mis - take.

G G7 C G7/C C Am7

— As he the sky — We real - ly know our worth, — The sun and !! I mean to rule the earth, As he the sky — We
— We are not shy; We're ve - ry wide a - wake — The moon and !! Ah, pray make no mis - take, We are not shy; We're

D7 Em7/D D7 G D7 G

real - ly know our worth, The sun and !!
ve - ry wide a - wake! The moon and I.

A WAND'RING MINSTREL I

from *The Mikado* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegretto con grazia

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

A wan - d'ring min - strel

F F/C C7/G C7 C7/E C7 C7/E C7 C7/E C7

I A thing of shreds and patch - es, Of bal - lads, songs, and snatch - es, And

F G7 C C7 F F/C F F/C

dream - y lull - a - by! My cat - a - logue is long, Thro' ev - 'ry

C7/G C7 C7/E C7 C7/E C7 C7/E C7

pas - sion rang - ing, And to your hu - mours chang - ing I

F F7/Eb Bb/D Bb m6 F/C Gm/C C7

tune my sup - ple song! I tune my sup - ple

Andante espressivo

F N.C. Bb C#dim7/Bb Bb Eb/Bb Bb Dm/F F F7/Eb Bb/D F7/C Bb

song! Are you in sen - ti - men - tal mood? I'll sigh with you,

Eb Eb+ Cm/Eb D7 Bb C#dim7/Bb Bb Eb/Bb Bb Dm/F F F7/Eb

Oh, sor - row! On maid - en's cold - ness do you brood! I'll

Bb/D F7/C Bb Eb Eb+ Cm/Eb D7 Gm Eb

do so, too - Oh, sor - row, sor - row! I'll charm your will - ing

Bb7/Eb Eb (8va) Bb C#dim7/Eb

ears with songs of lov - ers' fears, While sym - pa - thet - ic tears my checks be -

Bb F7/C D7 Gm Allegro marziale N.C.

dew Oh, sor - row, sor - row!

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

But if pa - tri - ot - ic sen - ti - ment is want - ed, I've pa - tri - ot - ic bal - lads cut and

Fm Fm/C Fm Fm/C Fm Fm/C Fm Fm/C Fm Fm/C Bb7/F Bb7 Bb7/F Bb7

dried; For wher - e'er our coun - try's ban - ner may be plant - ed, all oth - er lo - cal ban - ners are de -

E \flat E \flat /G E \flat /B \flat E \flat G D7/G D7 G G/B
 died! Our war-ri-ors, in ser-ried ranks as-sem-bled, nev-er quail-or they con-veal it if they

D D/A D D7/C E \flat /B \flat E \flat 7 A \flat Fdim E \flat Adim/B \flat B \flat sus B \flat
 do— And I should-n't be sur-prised if na-tions trem-bled Be-fore the might-y troops, the troops of Tit-i-

E \flat B \flat 7/E \flat E \flat E \flat /G A \flat A \flat m E \flat /B \flat Adim7/B \flat E \flat /B \flat B \flat 7
 pu!

Allegro pesante, non troppo vivo

E \flat N.C. C
 And if you call for a song of the sea, We'll

G7 C
 heave the cap-stan round, With a yeo heave-ho, for the wind is free, Her

G7/B C G7/B Am7 D7 G D7/G
 an-chor's a-trip and her helm's a-lee, Hur-rah for the home-ward bound!

G D7/G G Am7/G G Edim Edim/G
 To lay a-loft in a

A A7/C# Dm Dm/F G G7 C F
 howl-ing breeze may tick-le a lands-man's taste, But the hap-piest hour a

C F C C F C F C
 sail-or sees Is when he's down at an in-land town, With his

G N.C. C C/E G G7 C **Allegretto**
 Nan-cy on his knees, yeo-ho! And his arm a-round her waist!

C7 F F/C F F/C C7/G C7 C7/E C7
 A wand-'ring min-strel I- A thing of shreds and patch-es, Of

C7/E C7 C7/E C7 F F7/E \flat B \flat /D B \flat m/D \flat F/C Bdim7
 bal-lads, songs, and snatch-es, And dream-y lull-a-by, And dream-y

F/C C7 F/C C F
 lull-a, lull-a-by, lull-a-by!

TIT-WILLOW

from *The Mikado* (operetta)

W.S. Gilbert

Arthur Sullivan

Andante espressivo

1. On a tree by a riv - er a lit - tle tom - tit sang.
 2. He slapp'd at his chest as he sat on that bough, Sing - ing
 3. Now I feel just as sure as I'm sure that my name Is - n't

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

And I said to him, "Dick - y bird, why do you sit sing - ing
 And a cold per - spir - a - tion be - span - gled his brow, oh
 That 'twas blight - ed af - fec - tion that made him ex - claim, "Oh

'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 - lect,
 He sobb'd and he sigh'd, and a
 And if you re - main cal - lous and

bir - die?" I cried, "Or a ra - ther tough worm in your lit - tle in - side?" With a
 gur - gle he gave, Then he plung'd him - self in - to the bil - low - y wave And an
 ob - du - rate, I shall per - ish as he did and you will know why, Though I

shake of his poor lit - tle head he re - plied,
 e - cho a - rose from the su - i - cide's grave, } "Oh, wil - low, tit - wil - low, tit - wil - low!" -
 prob - ab - ly shall not ex - claim as I die,

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International Copyright Secured All Rights ReservedWHEN FIRST MY OLD
from *Trial By Jury* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegretto

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

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

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

Just like a love - sick boy! — Tink - a - tank, tink - a - tank, tink - a - tank, tink - a - tank, tink - a - tank, tink - a -

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D G C7/G D/F E7/B D/A A7 D

tank, I used to mope, and sigh, and pant, Just like a love-sick boy.
 At last, one morn-ing, I be-came An-oth-er's love-sick boy.

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

2. But

OUR GREAT MIKADO, VIRTUOUS MAN

from *The Mikado* (opereffa)

W.S. Gilbert

Arthur Sullivan

Allegretto con brio

G G+ Am7/G Am7b5/G D7/G

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

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

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

Am Am/C E7 Am F C C#dim

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

D G/B D G/B D Bm F#m/A G D/F# Em7/G Em7

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

D/A A7 D A7/D

be be-head-ed.

D A7/D D A7/D

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

D7 N.C. G G+ Em/G G#dim7/G

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

Am/G Adim/G D7/G G D G D

And all is

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

right as right can be, right as right can be!

IMMORTAL, INVISIBLE, GOD ONLY WISE

(hymn)

Walter Chalmers Smith

Welsh Melody

N.C. G/B C Am

Im - mor - tal, in - vis - i - ble, God on - ly wise, in light in - ac -

D Em B/D D7 G Em D/F# G G/B Em

ces - si - ble hid from our eyes, most bless - ed, most glo - rious, the

Bm G G/B Dsus D G C Am D Em G/B C D7 G

An - cient of Days, al - might - y, vic - to - rious, thy great name we praise.

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LIGHT CAVALRY OVERTURE

Franz von Suppé

Like a march

G C G D7

G D A7 D D7 G

C G D7 G D7 G

G C G

D7 G D7 G C G

Slowly

D7 G Fine Cm Fm6 Cm

E♭ B♭7 3 E♭ B♭7 E♭ Cm Fm6 Cm

Gm D7 3 Gm G7 Cm

E♭7 A♭ A♭7 Cm

Faster

G7 Cm G7 Cm D7 G

D.S. al Fine

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POET AND PEASANT OVERTURE

Franz von Suppé

Fast

Chords: Dm, Eb, Edim, A7, Dm, F, C7, F, A7, Dm, Eb, Dm, Edim, F7, Bb, F7, Bb, F7, Bb, F7, Bb, Moderately, Bb, F7, Bb, F7, Bb, D, A7, D, A7, D, A7, D, A7, D, D, Gm, Eb, Bb, F7, Bb, Fast, Bb, Cm, F7, Bb, Bb, Cm, F7, Bb.

CHILDREN OF THE HEAVENLY FATHER (Tryggare Kan Ingen Vara)

Swedish Melody

D D/A A A/G D/F# A7/E A7 Bm7 A7/C# A no3rd/D D D7

Chil - dren of the heav - en - ly Fa - ther safe - ly in his bos - om gath - er; nest - ling
 God his own doth lend and nour - ish; in his ho - ly courts they flour - ish; from all
 Nei - ther life nor death shall ev - er from the Lord his chil - dren sev - er; un - to
 Though he giv - eth or he tak - eth, God his chil - dren ne'er for - sak - eth; his the

G G/D D B7 Eno3rd Em A7 D

bird nor star in heav - en such a ref - uge c'er was giv - en.
 e - vil things he spares them; in his might - y arms he bears them.
 them his grace he show - eth, and their sor - rows all he know - eth.
 lov - ing pur - pose sole - ly to pre - serve them pure and ho - ly.

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ARAB DANCE from *The Nutcracker* (ballet)

Pyotr Il'yich Tchaikovsky

Molto espressivo e cantabile

pp

F/G Gm F/G Gm F/G Gm

(bass figure continues)

F/G Gm F/G Gm F/G Gm

Adim/G# Gm Adim/G Gm D/G Gno3rd Gm Adim/G Gm

Adim/G Gm Adim/G Gm Adim/G Gm Adim/Gm D/G Gno3rd

F/G Gm F/G Gm F/G Gm F/G Gm F/G Gm F/G Gm

pp

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CHANSON TRISTE

Pyotr Il'yich Tchaikovsky

Very Slowly

Gm D7 Gm Bb7 Eb Bb Cm7 D7

Gm D7 Gm Gm6 A7 D Gm D7 Gm

Bb7 Eb Bb D7 Gm Cm Gdim Gm Cm Gdim

Bb Cdim Gm D7 Gm Cm6 Gdim D7 Gm

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DANSE CHINOISE (Chinese Dance)

from *The Nutcracker* (ballet)

(originally for orchestra)

Pyotr Il'yich Tchaikovsky

Allegro moderato

Musical score for Danse Chinoise (Chinese Dance) by Pyotr Il'yich Tchaikovsky. The score is in 3/4 time and features a melody with various ornaments and dynamics. The key signature has two flats (B-flat and E-flat). The score includes several systems of music with the following annotations:

- System 1:** *Allegro moderato*, *tr*, *N.C.*, *Bb (Bass Bb thru entire piece)*, *F7*.
- System 2:** *tr*, *F7*, *To Coda*.
- System 3:** *Bb*, *F7*, *Bb*, *F7*.
- System 4:** *Bb*, *F7*, *Bb*, *F7*.
- System 5:** *D.C. al Coda*, *CODA*, *Bb*, *F7*, *Bb*, *F7*.
- System 6:** *Bb*, *F7*, *Bb*, *F7*, *Bb*, *F7*.

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DANCE OF THE SUGAR PLUM FAIRY

from *The Nutcracker* (ballet)

(originally for orchestra)

Pyotr Il'yich Tchaikovsky

Andante ma non troppo

Musical score for Dance of the Sugar Plum Fairy by Pyotr Il'yich Tchaikovsky. The score is in 3/4 time and features a melody with various ornaments and dynamics. The key signature has two flats (B-flat and E-flat). The score includes several systems of music with the following annotations:

- System 1:** *Andante ma non troppo*, *(Bass E till *)*, *Em*, *F# dim*, *Edim7*, *Adim*, *Em*, *F# dim*, *Edim7*, *Adim*.
- System 2:** *Em*, *F# dim*, *Edim*, *Bdim*, *C# dim7*, *D# dim7*, *Em*, *F# dim*, *Em*, ** N.C.*
- System 3:** *C7*, *C/A*, *Eb dim7*, *G+7sus*, *Em*, *F#7*, *Bm6/F#*, *F#7*, *B*, *F#7-5/C*, *B*, *N.C.*
- System 4:** *(Bass E till *)*, *Em*, *F# dim*, *Edim*, *Bdim7*, *C# dim7*, *D# dim7*, *Em*, *F# dim*, *Em*, ** N.C.*
- System 5:** *F#7*, *B7*, *E7*, *A7*, *D7*, *G*, *B7/F#*, *Em*.

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DANCE OF THE REED-FLUTES
from *The Nutcracker* (ballet)
(originally for orchestra)

Pyotr Il'yich Tchaikovsky

Moderato assai

D D/A A A7/D D/A A D/A Em7b5 A7

A7/C# Fdim/D D A7/E Fdim/F# D/F# Gm6 E7/G# A7

D D/A A A7/D D/A D D/A Em7b5 A7 To Coda

A7/C# Fdim/D D E#dim7 Gm/F# F#m G#m7 Cdim/A A E7/B Bdim/A A

(A7)

D.C. al Coda

CODA

A7/C# Fdim/D D Em Fdim/F# D/F# Gm6 A D

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MARCHE SLAV

Pyotr Il'yich Tchaikovsky

Slowly

Bb m Db dim F7 Bb m Db dim F7 Bb m F7b9 Bb m

Db dim F Eb m Ab 7 Db Ab 7 Db Eb m Ab 7 Db

Eb m Ab 7 Db Eb m C7b5 F Bb m Db dim F7 Bb m

Db dim F7 Bb m F7b9 Bb m

1. Db dim F

2. Db dim Bb m Db dim Bb m F N.C. Bb m

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MARCH

from *The Nutcracker* (ballet)

Pyotr Il'yich Tchaikovsky

Tempo vivo

G Em/G Bm Em G Em/G Bm Em Am D
 (on D.C.)

G C Am B Em Am A7 D G Em/G Bm Em

G Em/G Bm Em Am D Bm B7 Em C Am/C D Bm/D

Em Am B B/F# Em Am7/C Am7 F#m7b5 B/D# Em Am B

B/F# Em Am7/C Am7 F#m7b5 B/D# Em Em/G Am Am/C D7 Em D.C. al Coda

CODA
 G

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LENSKI'S ARIA

from *Eugene Onegin* (opera)

Pyotr Il'yich Tchaikovsky

Andante, assai adagio

F#m7b5 B F#m7b5 B7 F#7/C# C7b5 B

Am6 Cb5 B N.C. Em

C/E Em F#m7b5 Am/E B7/D#

Am/C B7 Am F#7 B F#m7b5 B7 Em C/E

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

Em/G C7 Em/G F#m7b5 Em/G Am C/Bb B7 N.C. Em

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NONE BUT THE LONELY HEART

(originally for voice and piano)

Pyotr Il'yich Tchaikovsky

Andante non tanto

None but the lone - ly heart Can know my sad - ness, A - lone and
part - ed far From joy and glad - ness.
Heav'n's bound - less arch I see Spread out a - bove me.
Ah, what a dis - tance drear To one who loves me!
None but the lone - ly heart Can know my sad - ness, A - lone and
part - ed far From joy and glad - ness, A - lone and part - ed
far From joy and glad - ness. My sens - es
fail, A burn - ing fire de - vours me. None but the
lone - ly heart Can know my sad - ness.

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NOCTURNE

Pyotr Il'yich Tchaikovsky

Moderato

None but the lone - ly heart Can know my sad - ness.

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PIANO CONCERTO NO. 1 IN B \flat MINOR, Op. 23
First Movement, Opening

Pyotr Il'yich Tchaikovsky

Andante non troppo e molto maestoso

Chords indicated in the score:

- Staff 1: D \flat , G \flat /D \flat
- Staff 2: A \flat /D \flat , D \flat , A \flat
- Staff 3: D \flat , G \flat 6, E \flat m6, F, B \flat 7, E \flat
- Staff 4: A \flat 7, D \flat , G \flat m7 \flat 5, D \flat /A \flat , E \flat , A \flat 7, D \flat

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ROMEO AND JULIET (ballet)
Main Theme
 (originally for orchestra)

Pyotr Il'yich Tchaikovsky

Dolce ma sensibile

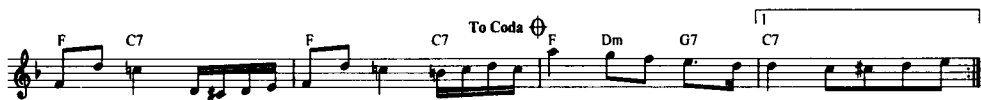
Chords indicated in the score:

- Staff 1: D \flat /A \flat , A \flat /G \flat , D \flat , A \flat +, F7, B \flat 7 \flat 9
- Staff 2: E \flat dim, A \flat 7, D \flat /A \flat , B \flat /A \flat , G \flat /A \flat , B \flat /A \flat
- Staff 3: G \flat /A \flat , E dim/A \flat , F m/A \flat , E dim/A \flat , F m/A \flat
- Staff 4: B \flat m/A \flat , G \flat /A \flat , G dim/A \flat A \flat , A \flat /G \flat , D \flat /F, A \flat 7/E \flat
- Staff 5: D \flat , C7, F7, B \flat 7, E \flat dim, A \flat 7, D \flat

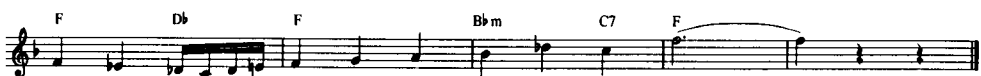
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SONG WITHOUT WORDS

Pyotr Il'yich Tchaikovsky



CODA



SLEEPING BEAUTY (ballet)**Waltz****Pyotr Il'yich Tchaikovsky***Moderately*

Musical score for the Waltz from Sleeping Beauty. The score is in 3/4 time and consists of four staves of music. The key signature has one flat (B-flat). The notes are: Staff 1: F, C7, Cdim, C7; Staff 2: G7, Eb7, C7, F, C7; Staff 3: F, Gm, D7, Gm; Staff 4: Bdim, F, D7, Gm, C7, F.

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SWAN LAKE (ballet)**Theme****Pyotr Il'yich Tchaikovsky***Moderately*

Musical score for the Theme from Swan Lake. The score is in 3/4 time and consists of four staves of music. The key signature has no sharps or flats. The notes are: Staff 1: Am, Dm, Am, Cdim7, Dm, Am, Dm, Am, Dm, Am, E7; Staff 2: Am, Cdim7, Dm, Am, G7, Em, Dm, B, E; Staff 3: G7, Em, Dm, Bb, B7, E7, Am, Dm; Staff 4: Am, E7, Am, Dm, Am, E7, Am.

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

Musical score for the Second Movement Theme from Symphony No. 5. The score is in 3/4 time and consists of three staves of music. The key signature has one flat (B-flat). The notes are: Staff 1: Gm7, C7, F, Bb, C7, F, C7; Staff 2: F, Dm, E7, Am, Cm, D7, Gm, C7, F, Dm, F, G7, C7; Staff 3: F, Cm, D7, Gm, C7, F, Dm, F, G7, C7, F.

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WALTZ
(Serenade for Strings)
Pyotr Il'yich Tchaikovsky
Moderato

N.C. G A7/G G G/B D
 C/E D7/F# G G#dim7 D/A A7/G D/F#
 G D/A A7 D N.C.
 D7/A D7 G D7 G N.C.
 D7 G6 Bm/F# F# Bm/F#
 F#7 Bm N.C. G A7/G G
 G/B D C/E D7/F# G
 G#dim D/A A#dim Bm Bb+ D7/A D G
 Em A7/Eb G/D D7 G F C/E Eb dim G/D
 Em6 Cm/Eb Dm/F A/E Eb dim G Em C D G
 Em C D G C#dim G C#dim
 G

WALTZ OF THE FLOWERS

from *The Nutcracker* (ballet)
(originally for orchestra)

Pyotr Il'yich Tchaikovsky

Brightly

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ALL GLORY, LAUD, AND HONOR (St. Theodulph)

(hymn)

Theodulph of Orleans,
trans. by John Mason Neale

Melchior Teschner,
harmonized by W. H. Monk

All glo - ry, laud, and hon - or, to thee, Re - decm - er, King, to whom the lips of
chil - dren made sweet ho - san - nas ring. Thou art the King of Is - ra - el, thou
Da - vid's roy - al Son, who in the Lord's name com - est, the King and Bless - ed One.

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HEARTS AND FLOWERS

Theodore M. Tobani

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SERENATA

Enrico Toselli

Moderately

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VIVE L'AMOUR

Traditional European

Fast

Let ev - 'ry good fel - low now fill up his glass, Vi - ve la com - pag - nie, And
Let ev - er - y mar - ried man drink to his wife, Vi - ve la com - pag - nie, The

drink to the health of our glo - ri - ous class, Vi - ve la com - pag - nie,
joy of his bo - som and plague of his life, Vi - ve la com - pag - nie,

Vi - ve la, vi - ve la, Vi - ve l'A - mour, Vi - ve la, vi - ve la, Vi - ve L'a - mour,

Vi - ve l'A - mour, Vi - ve l'A - mour, Vi - ve la com - pag - nie!

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ALL BEAUTIFUL THE MARCH OF DAYS (hymn) (Forest Green)

Traditional English,
harmonized by
Ralph Vaughan Williams

C/E F B♭ F Gm F Dm C Dm Gm F/A B♭ C7 F C/E F B♭ F Gm

All beau-ti-ful the march of days, As sea-sons come and go; The hand that shaped the

F Dm C Dm Gm F/A B♭ C7 F Dm Am B♭ C Dm7 F Dm C

rose hath wrought The crys-tal of the snow, Hath sent the hoar-y frost of heav'n, The

F/A F B♭ Dm C C/E F B♭ F Gm F Dm C Dm Gm Dm Csus C7 F

flow-ing wa-ters sealed, And laid a si-lent love-li-ness On hill and wood and field.

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ALL CREATURES OF OUR GOD AND KING (hymn)

Francis of Assisi

Geistliche Kirchengesänge, 1623
harmonized by Ralph Vaughan Williams, 1906

E♭ Fm7 B♭sus B♭7 E♭/G E♭ Fm7 B♭sus B♭7 E♭/G

All crea-tures of our God and King, lift up your voice and with us sing, O

A♭ E♭ Cm B♭/D E♭ F B♭ E♭/G E♭ Cm7 A♭/C B♭sus B♭7 E♭/G

praise ye! Al-le-lu-ia! O broth-er sun with gold-en beam, O

E♭ Cm7 A♭ B♭sus B♭7 A♭/C A♭ E♭/G Fm7 A♭ Cm

sis-ter moon with sil-ver gleam! O praise ye! O praise ye! Al-le-

F B♭ Cm E♭ C7/E Fm7 A♭ B♭ B♭7 E♭

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

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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 la-bors 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 be-fore the world con-fessed, thy name, O Je-sus,

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 for-ev-er blest. Al-le-lu-ia, Al-le-lu-ia!

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SILENT NOON

(originally for voice and piano)

Ralph Vaughan Williams

Largo sostenuto

Eb Ab/Eb Fm6/Eb Eb Ab/Eb Fm6/Eb Eb Ab/Eb Fm6/Eb Eb Eb/G Eb/Ab Ab Ddim/Ab
 Your hands lie o - pen in the long fresh

Eb Ab/Eb Fm6/Eb Eb Fm/Eb Eb Gm/Ab Ab Fm6/Ab Cm Cm(add9)/Bb Ab Gm Gm/Bb
 grass, The fin - ger - points look through like ros - y blooms: Your eyes smile

Eb Ab/Eb Fm6/Eb Eb Ab/Eb Fm6/Eb Eb Fm/Eb Eb Gm/D D7 Gm Cm7/G Bb/F Eb
 peace. The pas - ture gleams and glooms 'Neath bil - low - ing skies that

Bb/D F Bb G
 scat - ter and a - mass.

A7/G Bm
 All round our nest, far as the eye can

G A7/G B E B
 pass, Arc gold - en king - cup fields with sil - ver edge, Where the

F#/C# B/D# C
 cow - pars - ley skirts the haw - thorn hedge. 'Tis vis - i - ble

Cm Ab
 si - lence, still as the hour - glass.

Quasi Recitativo
 F N.C. F
 Deep in the sun - searched growths the drag - on - fly

N.C. Fm N.C. Fm
 Hangs like a blue thread loos - ened from the sky:

N.C. Bb7 Fm7 Bb7 Fm7 Bb Fm7 Bb Fm7 Bb Fm7 Bb7
 So this winged hour is dropt to us from a - bove.

Eb Ab/Eb Fm6/Eb Eb Eb/G Eb/Ab Ab Ddim/Ab Eb Ab/Eb Fm6/Ab
 Oh, clasp we to our hearts, for death - less dower, This close - oom

Eb Gm/Ab Ab Fm6/Ab Cm Cmadd9/Bb Ab Gm Gm/Bb Cm
 pan - ioned in - ar - tic - u - late hour, When two - - fold si - - lence was the

Ab Eb/Ab Cm/Ab Eb/G Cm Fm/C Eb/Bb Bb7 Eb Ab/Eb Eb Ab/Eb Eb
 song, the song of love.

ADDIO, DEL PASSATTO

from *La Traviata* (opera)

Giuseppe Verdi

Andante mosso

Ad - di - o del pas - sa - to, bei so - gni ri - den - ti, le
 ro - sc del vol - to già so - no pal - len - ti; l'a -
 mo - re d'Al - fre - do per - fi - no mi man - ca, con - for - to, so -
 ste - gno del - l'a - ni - ma stanca, con
 for - to, so - ste - gno. Ah! del - la Tra -
 via - ta sor - ri - di al de - si - o, a le - i deh per -
 do - na, tu ac - co - gil - la, o Di - o! Ah! tut - to, -
 tut - to fi - ni, or tut - to, tut - to fi - ni!

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AGNUS DEI

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

Giuseppe Verdi

Andante

N.C.

A - gnus De - i, A - gnus De - i,
 qui tol - lis pec - ca - ta mun - di, do - na,
 do - na e - is, do - na e - is re - qui - em.

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ANVIL CHORUS

from *Il Trovatore*

(opera)

Giuseppe Verdi

Andante moderato

Chi del gi - ta - no i gior - ni ab - bel - la? Chi del gi - ta - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel - la? Chi del gi - ta - no i gior - ni ab - bel - la? La zin - ga - rel - la! Ver - sa - mi un trat - to: le - na e co - rag - gio il cor - po e l'a - ni - ma trag - gon dal be - re. Oh guar - da, guar - da! del sole un rag - gio bril - la più vi - vi - do nel tuo bic - chie - re! Al - l'o - pra! al - l'o - pra! Chi del gi - ta - no i gior - ni ab - bel - la? Chi del gi - ta - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel - la? La zin - ga - rel - la, la zin - ga - rel - la, la zin - ga - rel - la!

CARO NOME

from *Rigoletto* (opera)

Giuseppe Verdi

Allegro assai moderato

Ca - ro no - me che il mio cor fe - sti pri - mo pla - pi - tar, le de - li - zie del - l'a -
 mor mi dei sem - pre ram - men - tar! Col pen - sier il mio de - sir a te sem - pre vo - le -
 rà, e fin l'ul - ti - mo so - spir, ca - ro no - me, tuo sa - rà.

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CELESTE AIDA

from *Aida* (opera)

Giuseppe Verdi

Ce - le - ste A - i - da, for - ma di - vi - na, mi - sit - co
 ser - to di lu - ce e fior, del mio pen - sie - ro
 tu sei re - gi - na, tu di mia vi - ta sei lo splen - dor.

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DI PROVENZA

from *La Traviata* (opera)

Giuseppe Verdi

Andante piuttosto mosso

Di Pro - ven - za il mar, il suol chi dal cor ti can - cel - lò, chi dal cor ti can - cel - lò di Pro -
 ven - za il mar, il suol? Al na - tio ful - gen - te sol qual de - sti - no ti fu - rò, qual de - sti - no ti fu - rò, al na -
 tio ful - gen - te sol? Oh ram - men - ta pur nel duol ch'i - vi gio - ia a te bril - lò, e che pa - ce co - là sol su te
 splen - de - re an - cor può, e che pa - ce co - là sol su te splen - de - re an - cor può.
 Dio mi gui - dò, Dio mi gui - dò! Dio mi gui - dò!

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LIBIAMO (Drinking Song)

from *La Traviata* (opera)

Giuseppe Verdi

Allegretto

Li - bia - mo, li - bia - mo ne' lie - ti ca - li - ci,
 che la - bel - lez - za in - fio - ra; e la - fug - ge - vol, fug -
 ge - vol o - ra s'in - ne - bria a - vo - lut - tà.
 Li - biam ne' dol - ci fre - mi - ti che su - sci - ta l'a -
 mo - re, poi - chè quel - l'oc - chio al - co - re on - ni - po -
 ten - te va. Li - bia - mo, a - mo - re, a -
 mor frai ca - li - ci più cal - di ba - ci a - vra.

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SEMPRE LIBERA

from *La Traviata* (opera)

Giuseppe Verdi

Allegro brillante

Sem - pre li - be - ra deg - g'i - o fol - leg - gia - re di gio - ja in
 gio - ja, vo' che scor - ra il vi - ver mi - o pei sen - tie - ri del³ pia -
 cer. Na - sca il gior - no, o il gior - no nuo - ja, sem - pre lie - ta ne' ri -
 tro - vi, a di - let - ti sem - pre nuo - vi dee vo -

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la - re il mio pen - sier, dee vo - lar, dee vo - lar, dee vo - lar re il mio pen - sier, dee vo - lar, dee vo - lar il pen - sier!

STRIDE LA VAMPA
from *Il Trovatore* (opera)

Giuseppe Verdi

Allegretto
Em

Stri - de la vam - pa! La fol - la in - do - mi - ta
cor - re a quel fo - co lie - ta in sem - bian - za!
Ur - li di gio - ia in - tor - no ec - cheg - gia - no;
cin - ta di sgher - ri don - na s'a - van - za!
Si - ni - stra splen - de sui vol - ti or - ri - bi -
li la te - tra fiam - ma che s'al - za, che s'al - za al
ciel, che s'al - za al ciel!

LA DONNA È MOBILE

from *Rigoletto* (opera)

Giuseppe Verdi

Allegretto

B F# B/F# F#

La don - na è mo - bi - le qual piu - ma al ven - to; mu - ta d'ac - cen - to

F#7 B F# B/F#

e di pen - sie - ro. Sem - pre un a - ma - bi - le leg - gia - dro vi - so,

F# B C#7/E#

in pian - to in ri - so, è men - zo - gne - ro. La don - na è

F# Eb7/G G#m F#7/A# B6

mo - bil quai - piu - ma al ven - to; mu - ta d'ac - cen - to

C#m B/F# F#7 B F# B C#m B/F# F#7 B

e di pen - sier, e di pen - sier,

F# B/F# F# B/D# E6 F#7 B

e di pen - sier.

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TRIUMPHAL MARCH

from *Aida* (opera)

Giuseppe Verdi

Ab Eb7 Ab Eb Ab Eb7 Ab Eb Ab Eb Cm Fm

Bb Eb7 Ab Eb3 Ab Eb7 Ab Eb7 Ab Eb7 Ab Eb

Ab Eb Cm Eb7 Ab Eb3 Abm3 Eb Abm3

Eb Bb Eb Eb7 Ab Eb7 Ab

Eb7 Ab Eb7 Ab Eb Ab Eb Cm Eb7 Ab

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THE FOUR SEASONS
Spring: First Movement Theme

Antonio Vivaldi

Allegro

D Em/G G#m7b 5 A D Em/G G#m7b 5 A D
 G/DD G/DD G/DD A7 A D G/DD G/DD G/DD A7 D A D

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THE FOUR SEASONS
Spring: Second Movement

Antonio Vivaldi

Largo

C#m G#
 C#m
 B Emaj7 A
 D#m7b 5 G# C#m C#dim7
 D# G#m C#m
 G# C#

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F#m D# dim G# G#/F#

C#m F#m G#7 G#sus4 G#

C#m F#m/A G# G#sus4 G#

C#m

THE FOUR SEASONS
Spring: Third Movement Theme

Antonio Vivaldi

Allegro

E B7/E E B7/E E E/B B E B7/E E B7/E E B

E/B B E/B B7 E A/E E B7/E E A/E E B7/E E B E

THE FOUR SEASONS

Summer: First Movement Theme

Antonio Vivaldi

Allegro non molto

Gm D Gm D D7 Gm D7 Gm Cm

D7 Gm D7 Gm

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

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THE FOUR SEASONS

Summer: Second Movement Theme

Antonio Vivaldi

Adagio Gm D7/A D7 Gm *Presto* N.C.

Adagio Gm F7/A Bb Eb/Bb Bb F7 *Presto* N.C.

Adagio Bb Bdim7 Cm C#dim7 D

Gm Cm+7 D7/C D7/F# C#dim7 D *Presto* N.C. *Adagio*

F Eb D7 C#m7b5 *Presto* N.C. *Adagio* Gm

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THE FOUR SEASONS

Summer: Third Movement Theme

Antonio Vivaldi

Presto

N.C. F bass Fb bass D bass N.C. C bass

Bb bass Dm N.C. Gm Cm

Cm/Eb Gm

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THE FOUR SEASONS

Autumn: First Movement Theme

Antonio Vivaldi

Allegro

F C7 F C7 F C7 F C7 F Bb Bdim7C F C7 F C7 F C7 F C7 F Bb Bdim7C

f p

F Gm C7/G C7 F C7 F C7 F C7 F Bb C F C7 F C7 F C7

f p

F Bb C F C7 F C7 F C7 F C7 F Bb Bdim7C F C7 F C7 F C7 F C7

f p

F Bb Bdim7C F Bb F Bb F Bb F C/E F C7 F Bb F Bb F

f p

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

f p

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THE FOUR SEASONS
Autumn: Second Movement

Antonio Vivaldi

Adagio molto

Chords: Dm, B \flat /D, Gm/D, C7/D, C \sharp dim7, D \flat +, C \sharp dim7, D/C, E/D, D \sharp dim7, A \sharp dim7, B7/A, Em/G, B7/G, Em/G, G \sharp dim7, A/G, Dm/F, C7/E, Fm/E, C/E, Bdim7, C/B \flat , A \flat maj7, Fm/A \flat , G7, A/G, G \sharp dim7, A, Dm/A, A, Dm/A, A7, Dm/A, A7, Dm/A, A, Dm/A, E7/A, A.

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THE FOUR SEASONS
Autumn: Third Movement Theme

Antonio Vivaldi

Allegro

Chords: F, B \flat Bdim C, F, B \flat Bdim C, F, F7, B \flat /F, F, C7 F, C7 F, C7 F, C7 F, B \flat C F, B \flat C F.

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THE FOUR SEASONS
Winter: First Movement Theme

Antonio Vivaldi

Allegro non molto

Fm Gdim/F Fdim7

Fm Bb m/F F7 G/F F# dim7 Gsus4 G

Cm N.C. Cm N.C.

Cm N.C.

N.C. Fm Gb/F F/Eb Bb m/Db

Db dim7 C N.C. Fm Bb m7 Eb 7 Ab maj7 Db maj7 Gb maj7 C7 Fm

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THE FOUR SEASONS
Winter: Second Movement

Antonio Vivaldi

Largo

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

Bb Fsus4 F Bb F F7 Bb Bb 7 Eb Ab Bb

Cm Bb Eb Bb Eb

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THE FOUR SEASONS
Winter: Third Movement Opening

Antonio Vivaldi

Allegro

Fbass/N.C.

Chords: Fm/C, C7, Fm/C, C7, Fm/C, F7/C, Bb m/C, Bdim/C, C, Bb m/C, Dm7b 5/C, Cm, C7, Fm/C, Cbass/N.C., C7, Fm/C, C7sus4, C7, N.C.

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MANDOLIN CONCERTO IN C MAJOR

Antonio Vivaldi

Allegro

Chords: C, G, C, G, C, G, C, G, C, G, C/E, F, D/F#, G, E/G#, Am, F/A, G7, C, G, C, G7, C, C7, F, D7, G, G7, C/G, G7, C/G, G7, C/G, G7, C/G, G7, C, C7, F, D7, G7, E7, Am, F, G7, C, Dm7, C/E, F, C, Dm7, C/E, F, G

D.C. al Fine

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UNDER THE DOUBLE EAGLE

J. Wagner

Brightly

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BRIDAL CHORUS
from *Lohengrin* (opera)

Richard Wagner

Slowly

To Coda

D.C. al Coda

CODA

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ANGEL OF LOVE

Emil Waldteufel

Musical score for 'Angel of Love' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The melody is simple and features several whole and half notes. Chords are indicated above the staff: C, G7, C, F, A7, Dm, C, G7, C. The second staff continues the melody with chords C and F. The third staff includes a double bar line and the word 'Fine'. The fourth staff has a treble clef with a key signature change to two flats (B-flat major), marked with a fermata. The fifth staff continues the melody with a G7 chord. The sixth staff features a double bar line and the instruction 'D.C. al Fine', followed by two first and second endings, both marked with a C chord.

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BELLA BOCCA POLKA

Emil Waldteufel

Musical score for 'Bella Bocca Polka' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat major), marked 'Allegretto'. The melody is more rhythmic, featuring eighth and sixteenth notes. Chords are indicated above the staff: F, C7. The second staff continues the melody with chords F, D7, Gm. The third staff includes a double bar line and the word 'Fine', followed by two first and second endings, both marked with an F chord. The fourth staff continues the melody with chords G7, C, Dm7, C, G7, C, G7. The fifth staff continues the melody with chords G7, C, Dm, C, G7, C. The sixth staff features a double bar line and the instruction 'D.C. al Fine', followed by a C chord.

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DOLORES WALTZ

Emil Waldteufel

Moderato

Musical score for Dolores Waltz, Moderato. The score consists of ten staves of music in 3/4 time. The key signature has one flat (B-flat). The tempo is marked Moderato. The score includes various chords such as Dm, A7, Gm, D7, and A. The melody is written in a single line, and the accompaniment is written in a single line. The score ends with a double bar line.

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ESTUDIANTINA

Emil Waldteufel

Waltz Tempo

Musical score for Estudiantina, Waltz Tempo. The score consists of ten staves of music in 3/4 time. The key signature has one flat (B-flat). The tempo is marked Waltz Tempo. The score includes various chords such as C, G7, D7, G, C, Cm, Am, and E7. The melody is written in a single line, and the accompaniment is written in a single line. The score includes first and second endings, marked with '1' and '2'. The score ends with a double bar line and the instruction 'G7 D.C. al Fine'.

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 374 DANCE OF THE REED-FLUTES from The Nutcracker, Tchaikovsky, Pyotr Il'yich
 373 DANCE OF THE SUGAR PLUM FAIRY from The Nutcracker, Tchaikovsky, Pyotr Il'yich
 373 DANSE CHINOISE (Chinese Dance) from The Nutcracker, Tchaikovsky, Pyotr Il'yich
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 205 ART IS CALLING FOR ME from The Enchantress, Herbert, Victor
 333 CHACUN A SON GOUT from Die Fledermaus, Strauss, Johann, Jr.
 330 CZARDAS from Die Fledermaus, Strauss, Johann, Jr.
 206 DAGGER DANCE from Naïoma, Herbert, Victor
 334 DIE FLEDERMAUS WALTZ, Strauss, Johann Jr.
 353 THE FLOWERS THAT BLOOM IN THE SPRING from The Mikado, Sullivan, Arthur
 208 GYPSY LOVE SONG, Herbert, Victor
 353 HE IS AN ENGLISHMAN from H.M.S. Pinafore, Sullivan, Arthur
 358 I AM A PIRATE KING from The Pirates of Penzance, Sullivan, Arthur
 354 I AM THE CAPTAIN OF THE PINAFORE from H.M.S. Pinafore, Sullivan, Arthur
 354 I AM THE MONARCH OF THE SEA from H.M.S. Pinafore, Sullivan, Arthur
 355 I HAVE A SONG TO SING, O! from The Yeoman of the Guard, Sullivan, Arthur
 207 ITALIAN STREET SONG from Naughty Marietta, Herbert, Victor
 208 A KISS IN THE DARK from Orange Blossoms, Herbert, Victor
 336 THE LAUGHING SONG from Die Fledermaus, Strauss, Johann, Jr.
 356 LITTLE BUTTERCUP from H.M.S. Pinafore, Sullivan, Arthur
 356 LOVE IS A PLAINTIVE SONG from Patience, Sullivan, Arthur
 209 MARCH OF THE TOYS from Babes in Toyland, Herbert, Victor
 357 MIYA SAMA from The Mikado, Sullivan, Arthur
 359 A MODERN MAJOR-GENERAL from The Pirates of Penzance, Sullivan, Arthur
 369 OUR GREAT MIKADO, VIRTUOUS MAN from The Mikado, Sullivan, Arthur
 339 OVERTURE TO DIE FLEDERMAUS Opening Theme, Strauss, Johann, Jr.
 360 POOR WAND'RING ONE from The Mikado, Sullivan, Arthur
 364 THE SUN WHOSE RAYS from The Mikado, Sullivan, Arthur
 362 THREE LITTLE MAIDS FROM SCHOOL from The Mikado, Sullivan, Arthur
 368 TIT-WILLOW from The Mikado, Sullivan, Arthur
 209 TOYLAND from Babes in Toyland, Herbert, Victor
 364 TWENTY LOVE-SICK MAIDENS from Patience, Sullivan, Arthur

- 217 VILLA from The Merry Widow, Lehár, Franz
 366 A WAND'RING MINSTREL I from The Mikado, Sullivan, Arthur
 368 WHEN FIRST MY OLD from Trial by Jury, Sulivan, Arthur

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- 385 AGNUS DEI from Requiem, Verdi, Giuseppe
 34 CHRIST LAG IN TODESBANDEN Chorale from Cantata No. 4, Bach, Johann Sebastian
 188 COMFORT YE, MY PEOPLE from Messiah, Handel, George Frideric
 189 FOR UNTO US A CHILD IS BORN from Messiah, Handel, George Frideric
 190 HALLELUJAH from Messiah, Handel, George Frideric
 200 THE HEAVENS ARE TELLING from The Creation, Haydn, Franz Joseph
 98 HOW LOVELY IS THY DWELLING PLACE from A German Requiem, Brahms, Johannes
 191 I KNOW THAT MY REDEEMER LIVETH from Messiah, Handel, George Frideric
 233 IF WITH ALL YOUR HEARTS from Elijah, Mendelssohn, Felix
 36 JESU, JOY OF MAN'S DESIRING from Cantata No. 147, Bach, Johann Sebastian
 248 LACRYMOSA from Requiem, Mozart, Wolfgang Amadeus
 192 LET THE BRIGHT SERAPHIM from Samson, Handel, George Frideric
 234 O REST IN THE LORD from Elijah, Mendelssohn, Felix
 233 O WORD OF GOD INCARNATE, Mendelssohn, Felix
 194 OH, HAD I JUBAL'S LYRE from Joshua, Handel, George Frideric
 195 REJOICE GREATLY from Messiah, Handel, George Frideric
 39 SHEEP MAY SAFELY GRAZE from Cantata No. 208, Bach, Johann Sebastian
 196 SOUND AN ALARM from Judas Maccabeus, Handel, George Frideric
 197 THE TRUMPET SHALL SOUND from Messiah, Handel, George Frideric
 198 WHERE'ER YOU WALK from Semele, Handel, George Frideric

ORCHESTRAL MUSIC

- 96 ACADEMIC FESTIVAL OVERTURE Theme, Brahms, Johannes
 22 ADAGIO IN G MINOR, Albinoni, Tomaso Giovanni
 24 AIR ON THE G STRING, Bach, Johann Sebastian
 186 AIR from Water Music, Handel, Georges Frideric
 187 ALLEGRO MAESTOSO from Water Music, Handel, George Frideric
 349 ALSO SPRACH ZARATHUSTRA Opening Theme, Strauss, Richard
 180 ANITRA'S DANCE from Peer Gynt, Grieg, Edvard
 25 ARIOSO, Bach, Johann Sebastian
 180 ASE'S DEATH from Peer Gynt, Grieg, Edvard
 188 BOURRÉE from Water Music, Handel, Georges Frideric
 26 BRANDENBURG CONCERTO NO. 1 IN F First Movement Theme, Bach, Johann Sebastian
 28 BRANDENBURG CONCERTO NO. 1 IN F Minuet, Bach, Johann Sebastian
 28 BRANDENBURG CONCERTO NO. 1 IN F Polacca, Bach, Johann Sebastian
 27 BRANDENBURG CONCERTO NO. 1 IN F Second Movement Theme, Bach, Johann Sebastian

- 27 BRANDENBURG CONCERTO NO. 1 IN F Third Movement Theme, Bach, Johann Sebastian
- 29 BRANDENBURG CONCERTO NO. 2 IN F First Movement Theme, Bach, Johann Sebastian
- 29 BRANDENBURG CONCERTO NO. 2 IN F Second Movement Theme, Bach, Johann Sebastian
- 30 BRANDENBURG CONCERTO NO. 2 IN F Third Movement Theme, Bach, Johann Sebastian
- 30 BRANDENBURG CONCERTO NO. 3 IN G Second Movement Theme, Bach, Johann Sebastian
- 31 BRANDENBURG CONCERTO NO. 4 IN G First Movement Theme, Bach, Johann Sebastian
- 31 BRANDENBURG CONCERTO NO. 4 IN G Third Movement Theme, Bach, Johann Sebastian
- 32 BRANDENBURG CONCERTO NO. 5 IN D First Movement, Opening Theme, Bach, Johann Sebastian
- 32 BRANDENBURG CONCERTO NO. 5 IN D Second Movement Theme, Bach, Johann Sebastian
- 32 BRANDENBURG CONCERTO NO. 5 IN D Third Movement Theme, Bach, Johann Sebastian
- 33 BRANDENBURG CONCERTO NO. 6 IN B \flat First Movement Theme, Bach, Johann Sebastian
- 34 BRANDENBURG CONCERTO NO. 6 IN B \flat Third Movement Theme, Bach, Johann Sebastian
- 275 CAN CAN, Offenbach, Jacques
- 237 CORONATION MARCH, Meyerbeer, Giacomo
- 244 EINE KLEINE NACHTMUSIK First Movement Theme, Mozart, Wolfgang Amadeus
- 245 EINE KLEINE NACHTMUSIK Second Movement Theme ('Romanze'), Mozart, Wolfgang Amadeus
- 245 EINE KLEINE NACHTMUSIK Third Movement Theme (Minuet), Mozart, Wolfgang Amadeus
- 246 EINE KLEINE NACHTMUSIK Fourth Movement Theme, Mozart, Wolfgang Amadeus
- 89 FARANDOLE from L'Arlesienne, Bizet, Georges
- 317 FINLANDIA, Sibelius, Jean
- 95 FIRST THEME FROM POLOVETZIAN DANCES from Prince Igor, Borodin, Alexander
- 292 FLIGHT OF THE BUMBLE BEE, Rimsky-Korsakov, Nicolai
- 176 FUNERAL MARCH OF A MARIONETTE, Gounod, Charles
- 191 HORNPIPE from Water Music, Handel, Georges Frideric
- 181 IN THE HALL OF THE MOUNTAIN KING from Peer Gynt, Grieg, Edvard
- 164 INTERMEZZO RUSSE, Franke, T.
- 404 INVITATION TO THE DANCE, Weber, Carl Maria von
- 352 LE SACRE DU PRINTEMPS (The Rite of Spring) Opening, Stravinsky, Igor
- 370 LIGHT CAVALRY OVERTURE, Suppé, Franz von
- 374 MARCHE SLAV, Tchaikovsky, Pyotr Il'yich
- 320 MOLDAU Theme, Smetana, Bedrich
- 183 MORNING from Peer Gynt., Grieg, Edvard
- 376 NONE BUT THE LONELY HEART from Serenade for Strings, Tchaikovsky, Pyotr Il'yich
- 160 PAVANE, Fauré, Gabriel
- 291 PAVANE POUR UNE INFANTE DEFUNTE (Pavane for a Dead Princess), Ravel, Maurice
- 371 POET AND PEASANT OVERTURE, Suppé, Franz von
- 154 POMP AND CIRCUMSTANCE MARCH NO. 1, Elgar, Edward
- 142 PRELUDE TO THE AFTERNOON OF A FAUN Opening, Debussy, Claude
- 86 RAKOCZY MARCH, Berlioz, Hector
- 156 ROMANIAN RHAPSODY NO. 1, Enesco, Georges
- 238 RONDEAU, Mouret, Jean-Joseph
- 169 RUSLAN AND LYUDMILA OVERTURE, Glinka, Mikhail
- 215 SABRE DANCE, Khatchaturian, Aram
- 214 THE SADAR'S PROCESSION, Ippolitov-Ivanov, Mikhail
- 296 SHEHERAZADE Themes from Part One, Rimsky-Korsakov, Nicolai
- 294 SHEHERAZADE Themes from Part Two, Rimsky-Korsakov, Nicolai
- 293 SHEHERAZADE Themes from Part Three, Rimsky-Korsakov, Nicolai
- 151 SLAVONIC DANCE NO. 1, Dvořák, Antonin
- 152 SLAVONIC DANCE NO. 2, Dvořák, Antonin
- 297 SONG OF INDIA, Rimsky-Korsakov, Nicolai
- 150 THE SORCERER'S APPRENTICE Principal Theme, Dukas, Paul
- 201 'SURPRISE SYMPHONY' Second Movement Theme, Haydn, Franz Joseph
- 306 THE SWAN (Le Cygne) from Carnival of the Animals, Saint-Saëns, Camille
- 255 SYMPHONY NO. 1 Final Movement Theme, Mahler, Gustav
- 67 SYMPHONY NO. 1 IN C MAJOR First Movement Theme, Beethoven, Ludwig van
- 68 SYMPHONY NO. 1 IN C, Op. 21 Second Movement Theme, Beethoven, Ludwig van
- 68 SYMPHONY NO. 1 IN C, Op. 21 Third Movement Theme (Scherzo), Beethoven, Ludwig van
- 69 SYMPHONY NO. 1 IN C, Op. 21 Fourth Movement Theme, Beethoven, Ludwig van
- 102 SYMPHONY NO. 1 IN C MINOR First Movement Theme, Brahms, Johannes
- 102 SYMPHONY NO. 1 IN C MINOR Second Movement Theme, Brahms, Johannes
- 103 SYMPHONY NO. 1 IN C MINOR Third Movement Theme, Brahms, Johannes
- 103 SYMPHONY NO. 1 IN C MINOR Fourth Movement Theme, Brahms, Johannes
- 69 SYMPHONY NO. 2 IN D, Op. 36 First Movement Theme, Beethoven, Ludwig van
- 70 SYMPHONY NO. 2 IN D, Op. 36 Second Movement Theme, Beethoven, Ludwig van
- 70 SYMPHONY NO. 2 IN D, Op. 36 Third Movement Theme, Beethoven, Ludwig van
- 71 SYMPHONY NO. 2 IN D, Op. 36 Fourth Movement Theme, Beethoven, Ludwig van
- 104 SYMPHONY NO. 2 IN D First Movement Theme, Brahms, Johannes
- 104 SYMPHONY NO. 2 IN D Second Movement Theme, Brahms, Johannes
- 104 SYMPHONY NO. 2 IN D Third Movement Theme, Brahms, Johannes
- 105 SYMPHONY NO. 2 IN D Fourth Movement Theme, Brahms, Johannes
- 72 SYMPHONY NO. 3 IN B \flat MAJOR ('Eroica') First Movement Theme, Beethoven, Ludwig van
- 72 SYMPHONY NO. 3 IN B \flat MAJOR ('Eroica') Second Movement Theme, Beethoven, Ludwig van
- 73 SYMPHONY NO. 3 IN B \flat MAJOR ('Eroica') Third Movement Theme, Beethoven, Ludwig van
- 73 SYMPHONY NO. 3 IN B \flat MAJOR ('Eroica') Fourth Movement Theme, Beethoven, Ludwig van
- 105 SYMPHONY NO. 3 IN F First Movement Theme, Brahms, Johannes
- 105 SYMPHONY NO. 3 IN F Second Movement Theme, Brahms, Johannes
- 106 SYMPHONY NO. 3 IN F Third Movement Theme, Brahms, Johannes
- 106 SYMPHONY NO. 3 IN F Fourth Movement Theme, Brahms, Johannes
- 74 SYMPHONY NO. 4 IN B \flat , Op. 60 First Movement Theme, Beethoven, Ludwig van
- 74 SYMPHONY NO. 4 IN B \flat , Op. 60 Second Movement Theme, Beethoven, Ludwig van

- 74 SYMPHONY NO. 4 IN B_♭, Op. 60 Third Movement Theme, Beethoven, Ludwig van
 75 SYMPHONY NO. 4 IN B_♭, Op. 60 Fourth Movement Theme, Beethoven, Ludwig van
 106 SYMPHONY NO. 4 IN E MINOR First Movement Theme, Brahms, Johannes
 107 SYMPHONY NO. 4 IN E MINOR Second Movement Theme, Brahms, Johannes
 107 SYMPHONY NO. 4 IN E MINOR Third Movement Theme, Brahms, Johannes
 108 SYMPHONY NO. 4 IN E MINOR Fourth Movement Theme, Brahms, Johannes
 226 SYMPHONY NO. 5 Adagio Theme, Mahler, Gustav
 75 SYMPHONY NO. 5 IN C MINOR Op. 67 First Movement Theme, Beethoven, Ludwig van
 76 SYMPHONY NO. 5 IN C MINOR Second Movement Theme, Beethoven, Ludwig van
 77 SYMPHONY NO. 5 IN C MINOR Third Movement Theme, Beethoven, Ludwig van
 77 SYMPHONY NO. 5 IN C MINOR Fourth Movement Theme, Beethoven, Ludwig van
 379 SYMPHONY NO. 5 Second Movement Theme, Tchaikovsky, Pyotr Il'yich
 78 SYMPHONY NO. 6 IN F ('Pastoral') First Movement Theme, Beethoven, Ludwig van
 78 SYMPHONY NO. 6 IN F, Op. 68 ('Pastoral') Second Movement Theme, Beethoven, Ludwig van
 78 SYMPHONY NO. 6 IN F ('Pastoral') Third Movement Theme, Beethoven, Ludwig van
 79 SYMPHONY NO. 6 IN F, Op. 68 ('Pastoral') Fourth Movement Theme, Beethoven, Ludwig van
 80 SYMPHONY NO. 6 IN F, Op. 68 ('Pastoral') Fifth Movement Theme, Beethoven, Ludwig van
 81 SYMPHONY NO. 7 IN A First Movement Theme, Beethoven, Ludwig van
 81 SYMPHONY NO. 7 IN A Second Movement Theme, Beethoven, Ludwig van
 81 SYMPHONY NO. 7 IN A, Op. 92 Third Movement Theme, Beethoven, Ludwig van
 82 SYMPHONY NO. 7 IN A, Op. 92 Fourth Movement Theme, Beethoven, Ludwig van
 82 SYMPHONY NO. 8 IN F, Op. 93 First Movement Theme, Beethoven, Ludwig van
 82 SYMPHONY NO. 8 IN F, Op. 93 Second Movement Theme, Beethoven, Ludwig van
 82 SYMPHONY NO. 8 IN F, Op. 93 Third Movement Theme, Beethoven, Ludwig van
 83 SYMPHONY NO. 8 IN F, Op. 93 Fourth Movement Theme, Beethoven, Ludwig van
 152 SYMPHONY NO. 9 'FROM THE NEW WORLD' Second Movement Theme, Dvořák, Antonín
 83 SYMPHONY NO. 9 IN D, Op. 125 First Movement Theme, Beethoven, Ludwig van
 83 SYMPHONY NO. 9 IN D, Op. 125 Second Movement Theme, Beethoven, Ludwig van
 84 SYMPHONY NO. 9 IN D, Op. 125 Third Movement Theme, Beethoven, Ludwig van
 84 SYMPHONY NO. 9 IN D, Op. 125 Fourth Movement 'Ode to Joy' Theme, Beethoven, Ludwig van
 262 SYMPHONY NO. 29 IN A MAJOR First Movement Theme, Mozart, Wolfgang Amadeus
 263 SYMPHONY NO. 39 IN B_♭ MAJOR Third Movement Theme, Mozart, Wolfgang Amadeus
 264 SYMPHONY NO. 40 IN G MINOR First Movement Theme, Mozart, Wolfgang Amadeus
 264 SYMPHONY NO. 40 IN G MINOR Third Movement, Minuet, Mozart, Wolfgang Amadeus
 265 SYMPHONY NO. 40 IN G MINOR Fourth Movement Theme, Mozart, Wolfgang Amadeus
 266 SYMPHONY NO. 41 IN C MAJOR ('Jupiter') First Mvt, Opening, Mozart, Wolfgang Amadeus
 185 THEME FROM NORWEGIAN DANCE NO. 1, Grieg, Edvard
 351 TILL ELLEN SPIEGEL'S MERRY PRANKS Opening Theme, Strauss, Richard
 84 TURKISH MARCH from The Ruin of Athens, Beethoven, Ludwig van

- 236 WEDDING MARCH from A Midsummer Night's Dream, Mendelssohn, Felix
 303 WILLIAM TELL OVERTURE, Rossini, Gioachino
 210 ZAMPA OVERTURE, Herold, Louis

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- 88 AGNUS DEI, Bizet, Georges
 240 ALLELUIA from Exsultate, jubilate, Mozart, Wolfgang Amadeus
 347 ALLERSEULEN, Strauss, Richard
 112 AMARILLI, MIA BELLA, Caccini, Giulio
 310 AN DIE MUSIK (To Music), Schubert, Franz
 158 APRÈS UN RÊVE (After a Dream), Fauré, Gabriel
 172 AVE MARIA, Gounod, Charles (based on Bach)
 310 AVE MARIA, Schubert, Franz
 198 BECAUSE, Hardelot, Guy d'
 272 THE BIRTHDAY OF A KING, Neidlinger, W. H.
 26 BIST DU BEI MIR, Bach, Johann Sebastian
 223 BOIS EPAIS, Lully, Jean-Baptiste
 168 CARO MIO BEN, Giordani, Giuseppe
 159 CHANSON D'AMOUR, Fauré, Gabriel
 372 CHANSON TRISTE, Tchaikovsky, Pyotr Il'yich
 149 COME AGAIN, SWEET LOVE, Dowland, John
 25 COME, SWEET DEATH (Komm, süßer Tod), Bach, Johann Sebastian
 275 DANK SEI DIR, HERR (Thanks Be to Thee), Ochs, Siegfried
 307 DANSE MACABRE, Saint-Saëns, Camille
 22 DRINK TO ME ONLY WITH THINE EYES, Anonymous
 316 DU RING AN MEINEN FINGER (The Ring on My Finger), Schumann, Robert
 173 ENTREAT ME NOT TO LEAVE THEE (Song of Ruth), Gounod, Charles
 20 THE HOLY CITY, Adams, Stephen
 285 I ATTEMPT FROM LOVE'S SICKNESS TO FLY, Purcell, Henry
 214 I LOVE YOU TRULY, Jacobs-Bond, Carrie
 286 I'LL SAIL UPON THE DOG STAR, Purcell, Henry
 313 ICH GROLLE NICHT, Schumann, Robert
 181 ICH LIEBE DICH (I Love You), Grieg, Edvard
 23 IL BACIO (The Kiss), Arditì, Luigi
 206 INDIAN SUMMER, Herbert, Victor
 236 LASCIASTEMI MORIRE, Monteverdi, Claudio
 213 THE LAST ROSE OF SUMMER, Irish Folksong
 157 LORD RENDALL, English Folksong
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 160 LYDIA, Fauré, Gabriel
 220 MATTINATA, Leoncavallo, Ruggero
 350 MORGEN!, Strauss, Richard
 276 NEL COR PIÙ NON MI SENTO, Pasiello, Giovanni
 148 O DEL MIO AMATO BEN, Donaudy, Stephano

- 178 O DIVINE REDEEMER, Gounod, Charles
 20 O HOLY NIGHT (Cantique de Noël), Adam, Adolphe
 40 O JESULEIN SÜSS, Bach, Johann Sebastian
 147 'O SOLE MIO!, Di Capua, E.
 216 OH PROMISE ME, Koven, Reginald de
 161 THE PALMS, Fauré, Jean-Baptiste
 163 PANIS ANGELICUS, Franck, César
 95 PER LA GLORIA D'ADORARVI, Bononcini, Giovanni Battista
 227 PLAISIR D'AMOR, Martini, Jean Paul
 136 SANTA LUCIA, Cottrau, Teodoro
 113 SEBBEN, CRUDELE, Caldara, Antonio
 384 SILENT NOON, Vaughan Williams, Ralph
 184 SOLVEJG'S SONG from Peer Gynt, Grieg, Edvard
 311 STÄNDCHEN (Serenade), Schubert, Franz
 87 VILLANELLE from Les Nuits d'Été, Berlioz, Hector
 292 THE VIRGIN'S SLUMBER SONG, Reger, Max
 309 WHO IS SYLVIA?, Schubert, Franz
 315 WIDMUNG, Schumann, Robert
 111 WIE MELODIEN, Brahms, Johannes
 318 WIEN, DU STADT MEINER TRÄUME, Siczynski, Rudolf
 351 ZUEIGNUNG, Strauss, Richard
- 348 A THOUSAND AND ONE NIGHTS, Strauss, Johann, Jr.
 342 TREASURE WALTZES, Strauss, Johann Jr.
 226 VALSE BLEUE, Margis, Alfred
 153 VALSE GRACIEUSE, Dvořák, Antonín
 344 VIENNA LIFE, Strauss, Johann, Jr.
 344 VOICES OF SPRING, Strauss, Johann, Jr.
 24 WALTZ, Arensky, Anton
 133 WALTZ IN A MAJOR Op. 69, No. 1, Chopin, Frédéric
 109 WALTZ IN A MAJOR Op. 39, No. 15, Brahms, Johannes
 134 WALTZ IN B MINOR Op. 69, No. 2, Chopin, Frédéric
 108 WALTZ IN B MAJOR Op. 39, No. 1, Brahms, Johannes
 133 WALTZ IN B MAJOR Op. 39, No. 8, Chopin, Frédéric
 132 WALTZ IN C MINOR, Op. 64, No. 2, Chopin, Frédéric
 131 WALTZ IN D MAJOR, Op. 64, No. 1, Chopin, Frédéric
 110 WALTZ IN E MAJOR Op. 39, No. 2, Brahms, Johannes
 110 WALTZ IN E MINOR Op. 39, No. 4, Brahms, Johannes
 380 WALTZ from Serenade for Strings, Tchaikovsky, Pyotr Il'yich
 135 WALTZ, Op. Posthumous, Chopin, Frédéric
 346 WINE, WOMEN AND SONG, Strauss, Johann, Jr.
- W**ALTZES
- 401 ANGEL OF LOVE, Waldteufel, Emil
 328 THE ARTIST'S LIFE, Strauss, Johann, Jr.
 86 CARNIVAL OF VENICE, Benedict, Julius
 162 CIELITO LINDO, Fernandez, C.
 332 COLISSEUM WALTZES, Strauss, Johann Jr.
 138 COME BACK TO SORRENTO, De Curtis, Ernesto
 214 DANUBE WAVES, Ivanovici, Ion
 402 DOLORES WALTZ, Waldteufel, Emil
 335 EMPEROR WALTZ, Strauss, Johann, Jr.
 402 ESTUDIANTINA, Waldteufel, Emil
 218 GOLD AND SILVER WALTZ, Lehár, Franz
 337 KISS WALTZ, Strauss, Johann Jr.
 56 LES SYLPHES, Bachmann, G.
 217 THE MERRY WIDOW WALTZ from The Merry Widow, Lehár, Franz
 337 ON THE BEAUTIFUL BLUE DANUBE, Strauss, Johann, Jr.
 338 ONE HEART, ONE SOUL, Strauss, Johann Jr.
 298 OVER THE WAVES, Rosas, Juventino
 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.