

The Real Little Classical Fake Book



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Categorical Listing 406

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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- 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
- 83 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 Adagio Theme
Mahler, Gustav
- 262 SYMPHONY NO. 29 IN A MAJOR First Movement Theme
Mozart, Wolfgang Amadeus
- 263 SYMPHONY NO. 39 IN B $\flat$ 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 B $\flat$ MAJOR First Movement Theme
Haydn, Franz Joseph
- 203 TRUMPET CONCERTO IN B $\flat$ 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 FURTIVA LAGRIMA from *The Elixir of Love*
Donizetti, Gaetano
- 302 UNA VOCE POCHO 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 *Coppella*
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, LA 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'Élé*
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 VOI, CHE SAPETE from *The Marriage of Figaro*
Mozart, Wolfgang Amadeus
- 344 VOICES OF SPRING
Strauss, Johann, Jr.

W

- 272 WACHET AUF, RUFT UNS DIE STIMME (Wake, Awake)
Nicolai, Philipp
- 24 WALTZ
Arentsky, 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 $\flat$ Op. 39, No. 15
Brahms, Johannes
- 130 WALTZ IN A MINOR, Op. 34, No. 2
Chopin, Frédéric
- 133 WALTZ IN B $\flat$ MAJOR Op. 39, No. 8
Chopin, Frédéric
- 131 WALTZ IN D $\flat$ MAJOR, Op. 64, No. 1 "Minute Waltz"
Chopin, Frédéric
- 132 WALTZ IN C $\sharp$ MINOR, Op. 64, No. 2
Chopin, Frédéric
- 133 WALTZ IN A $\flat$ 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
Kremer, 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*
Porcell, 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.

Z

- 210 ZAMPA OVERTURE
Herold, Louis
- 308 ZIGUNERWEISEN (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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Eb 7/Bb Ab/C F Bb m Ab/Eb Eb 7
 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 1 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
 Dm G7b 5/Db F/C C F F/E Dm Am
 saw the Ho - ly Ci - ty Be - side the tide - less sea; The light of God was on its streets, The
 Ab Eb Ab/C Ab 7 Db Gb Db/Ab Ab 7
 gates were o - pen wide, And all who would might en - ter, And no one was de -
 Db F7/C Bb m F7 Bb m Db/Ab Gb Eb m
 nied. No need of moon or stars by night, Or sun to shine by
 Db Ddim7 Ab/Eb Eb 7
 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 3
 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 3 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

Chords: Gm, Gm/F, Eb, Eb/D, Cm, C#dim7, Dsus, D7, Gm, Amb5, Adim7, Bb, Gm/Bb, Cm, F/A, Bb, Eb/G, Adim, Bb, Eb/Bb, Gm/D, N.C., Bdim7, Cm, Gm/Bb, Ab, Gm/D, D7, Gm.

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DONA NOBIS PACEM

Anonymous

Chords: F, C, F, C, Bb, F/A, F, C/Bb, C, F, F, C, F, C, Bb, F/A, F, C/Bb, C, F.

Lyrics: Do - na no - bis pa - cem, 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

Chords: Eb, Fm7, Eb/G, Fm7, Eb, Fm7/Ab, Eb/Bb, Ab/C, Eb/Bb, Bb7, Eb, Fm7, Eb/G, Fm7, Eb, Fm7/Ab, Eb/Bb, Ab/C, Eb/Bb, Bb7, Eb, Ab, Eb/G, Bb7/F, Eb, Bb.

Lyrics: 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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Eb7/D^b Ab/C Eb/B^b B^b7 Eb/B^b Fm7/A^b Eb/G Fm7 Eb/G Ab/C Eb/B^b B^b7 Eb Fm7 Dm/F Fm/G B^b7/F Eb Ab sus Ab G
 But might I of Jove's nec - ter sip, — I would — not change for thine!

Cm Fm Eb/B^b B^b7 Eb Fm7 Eb/G Fm7 Eb Fm7/A^b Eb/B^b Ab/C
 I sent thee late a ros - y wreath, — Not

Eb/B^b B^b Eb Fm7 Eb/G Eb Fm7/A^b Eb/B^b Ab/C Eb/B^b B^b7
 so — much hon' - ring thee — As giv - ing it a hope — that there — It could — not with - er'd

Eb Ab Eb/G B^b7/F Eb B^b
 be; — But thou — there - on didst on - ly breathe And sent'st it back — to me; —

Eb/D^b Ab/C Eb/B^b B^b7 Eb/B^b Fm7/A^b Eb/G Fm7 Eb/G Ab/C Eb/B^b B^b7 Eb Eb/B^b B^b7 Eb
 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 A D E7 A

E7 A E7 A E7

A D A7 D

Cdim Em/B B^bdim7 D/A A7 D

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WALTZ

Anton Arensky

Chords: C, Am6, Cdim, C, G, Am, C, D7, C, Am6, Cdim, C, Am6, B7, Em, A7-5, G, Em6, G, D7, G, Dm, A7, Dm, Gdim, Dm, Gdim, Dm, Ddim, F, Gdim, F, Cdim, Gm, Ddim, C7, F, Cm, G7, Cm, Ddim, Cm, G7, Cm, Cdim, Eb, B7-9, Eb, Gdim, Bb7, A dim, Bb7, Eb, G7, D.C. al Fine

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AIR ON THE G STRING

from the *Orchestral Suite No. 3 in D major*

Johann Sebastian Bach

Adagio

Chords: D D/C#, Bm Bm/A, G, E/G#, A, A/G, F#m7 Am/E B7/D#, B7, Em Em/D A7/C#, A7, D D/C#, Bm7, E, A, D, Esus E, A, A, D, Esus E, A, A, A/G, F#m7 Am6/E, B/D#, Em, Em/D, C#m, Em/B, F#7/A#, Bm G Em F#7#5 Bm Bm/A, E7/G#, D/F#, E E/D, A/C#, E, A, A/G, D/F# G, E7/G# A, F#7/A# B, Em Em/D A/C#, D, D/C#, Bm7, Bm/A, G, G/F#, Em, Em/D, A/C#, D, G, D/A, A7sus, D

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ARIOSO

Johann Sebastian Bach

Adagio

Chords: G, D/F#, C/E, D7, G, Em, A7/C#, D, G/B, A7/C#, D, G, Am7, D7, D, Bm7b5, E7b9, Am, Am7/G, Dm6/F, E7, Am, D7/F#, G, C/E, G, C, Am7, D7/F#, G, C, D, G, D/F#, C/E, D7, G7, C6, D7, Em7, A7, G/B, C, D7, G, Em, A7, G/B, C, D7, C/G, G.

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COME, SWEET DEATH (Komm, Süßer Tod)

Johann Sebastian Bach

Chords: Cm, Bb/D, Eb, Cm, Fm, Fm7, G, Cm/Eb, G/B, Cm, Ab/C, Bb/D, Eb, Ab, Bb, Eb, F/Eb, G7/D, Cm/Eb, D7/F#, Gm, Gm/D, D, Gm, C7/G, Bb/F, C7/E, Fm, Bb, C7, Fm, Fm/Eb, Bb/D, Bb7, Eb, Cm7, F7, Bb, Bb/Ab, Eb/G, Eb, Eb/G, Ab, Fm, Fm7, G7/F, Cm/Eb, Cm, Fm6, Cm/G, G, Cm.

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

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

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

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

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

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

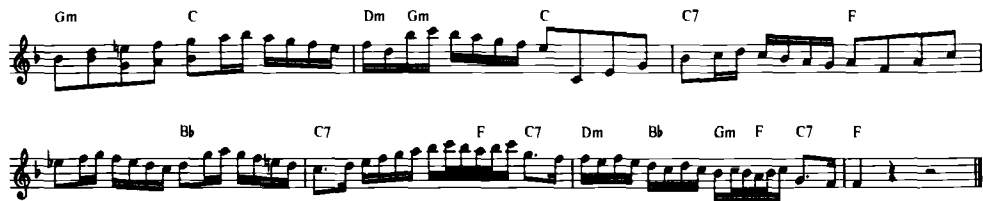
Eb Cm Fm Bb Eb/G Fm Ab/Eb Bb/D Bb Eb
 Bist du bei mir, geh' ich mit Freu - den
 Em7b5 Bb/F Eb/G F7/A F7 Bb Eb F
 zum Ster - ben und zu mei - ner Ruh', zum Ster - ben und zu mei - ner
 Bb7 Eb/G Ab C7/G Fm Bb6 Bdim7 Cm
 Ruh'. Bist du bei mir, geh' ich mit Freu - den
 Am7b5 Eb/Bb Ab/C Bb/D Ab6 Bb
 zum Ster - 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 Fdim7 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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BRANDENBURG CONCERTO NO. 1 IN F

Second Movement Theme

(originally for baroque orchestra)

Johann Sebastian Bach

Adagio



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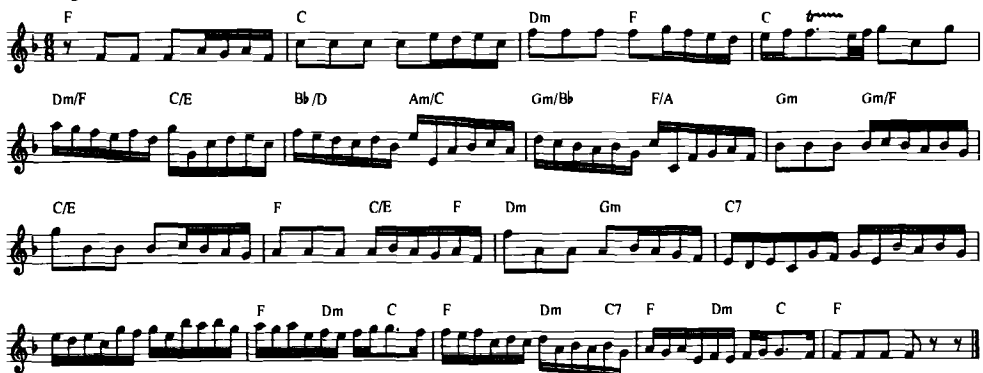
BRANDENBURG CONCERTO NO. 1 IN F

Third Movement Theme

(originally for baroque orchestra)

Johann Sebastian Bach

Alllegro



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BRANDENBURG CONCERTO NO. 1 IN F

Minuet

(originally for baroque orchestra)

Johann Sebastian Bach

F7/A B♭ F7/C F7/E♭ B♭/D F7/C B♭ F/A C/E F Gm7 F
 C7/E F C/E Dm C7/E C G/B C/E F G7
 1 C F7/A B♭ 2 C C7/E F C/G F/B♭ F/A C7/G F
 C/E G7/B C Dm6 C Bdim C C7 F
 C/E F C7 B♭ C 1 F 2 F

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BRANDENBURG CONCERTO NO. 1 IN F

Polacca

(originally for baroque orchestras)

Johann Sebastian Bach

[illegible]

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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**

Chord symbols: 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**

Chord symbols: G, D/F $\sharp$, G, D, G, D, G, D, G, D, G, C, A7, F $\sharp$, Bm, Em, A, D/F $\sharp$, A, D, A, D, A, D, G, E, C $\sharp$ m, F $\sharp$ m, Bm, E7, A, 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

Presto

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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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International Copyright Secured All Rights Reserved**BRANDENBURG CONCERTO NO. 5 IN D****Second Movement Theme (Opening)**

(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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International Copyright Secured All Rights Reserved**BRANDENBURG CONCERTO NO. 5 IN D****Third Movement Theme**

(originally for baroque orchestra)

Johann Sebastian Bach**Allegro**

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 $\flat$

E $\flat$ **F/E $\flat$**

B $\flat$ /D

E $\flat$ /G **F**

B $\flat$ /F **C/F**

F **F/E $\flat$** **B $\flat$ /D** **F** **B $\flat$**

BRANDENBURG CONCERTO NO. 6 IN B $\flat$ MAJOR**Third Movement Theme**

(originally for orchestra)

Johann Sebastian Bach

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International Copyright Secured All Rights Reserved**CHRIST LAG IN TODESBANDEN****Chorale from Cantata No. 4**

(originally for chorus and instruments)

Johann Sebastian Bach

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International Copyright Secured All Rights Reserved**ENGLISH SUITE NO. 3****Gavotte I**

(originally for keyboard)

Johann Sebastian Bach

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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

Eb 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

Chord progression: G C/E G/B Em Am G/B C D D/F# D G Em C

Chord progression: G/B Em Em/D C6 C#m7b5 D7 G C/E D/F# Em D

Chord progression: C/E D/F# G D D7 D7 C/E D/F# Em D

Chord progression: C6 D G C/E G/B Em Am G/B C6 D

Chord progression: G G/B Em Em/D C6 C#m7b5 D7 G G/F# C/E D/F# Em7 D

Chord progression: C/E D/F# G D D7 G G/F# C/E G/B Em

Chord progression: C6 D D7 G C/E G/B Em Am G/B C6 D

Chord progression: G Em C G/B Em Em/D C C#m7b5 D7 G D/C E7/B Am Dm6Bm7b5 E7

Chord progression: Am F Dm C6 F F/E Dm D#dim7 E7 Am C Am C/E Dm7/FDm7 G7

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

Chord progression: D D7 G G/F# C/E G/B Em C6 D3 G

Chord progression: G7 C/G D7/G G Em/G D7/G G C/E G/B Em

Chord progression: 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
G G/F# C/E G/B Em

man's de - sir - ing, Ho - ly wis - dom,
hope guid - ing, Hark, what peace - ful

love most bright,
mu - sic rings!

Drawn by Thee, our
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
plea - sure,

With the fire of life im -
Theirs is wis - dom's ho - liest

pas - sioned.
trea - sure.

Striv - ing still to Truth un -
Thou dost ev - er lead Thine

known,
own

Soar - ing, dy - ing round Thy throne
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

D A D E/D D

A A A7 D G G#dim

A A#dim G/B Em A D G A D Bm G A D

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MINUET IN G MAJOR

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

Johann Sebastian Bach

Animato

G D G D G C G/B

Am D G D G D G C

G/B D7 G Em B Em B

Em B Em B7 Em G/B C Am

D G D7 G D G D G

D G C G/B D7 G

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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*

Johann Sebastian Bach

(originally for soprano and orchestra)

Andante con moto

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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

Bb Gm D Gm C7/E C F Bb/D Bb C7 F Bb
 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 Eb/G F7/A Bb Eb F7 Bb
 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

Eb/G Eb Cm7 F F/A Bb 7/F Bb 7/D Bb Eb 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 Bb/D Bb Bb/D Eb F7/C
 ar - men Men - schen wor - den gleich, o
 bringst uns dein's Va - ters Huld, o
 trö - sten uns im Jam - mer - tal, o

Bb/D Eb F/Eb Bb/D Bb Eb C F7 Bb
 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

Bb Cm7 Bb/D F Bb7 Cm Bb/D Eb F7 Gm Adim Bb F7
 Bb Cm7 Bb/D F Bb C7 Dm Edim Bb/D C7 F Bb C I F I2 F
 F/Eb Bb/D Eb Ab Dm G7sus G7 Am6 D7 Gm
 Bb/F Eb Bb/D Bb7/FEb Bb/D Eb Ab Bb7 Cm Dm Eb F Gm
 Dm7 G7 Cm7 F7 Bb Eb F I Bb I2 Bb

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PARTITA NO. 1 FOR VIOLIN SOLO

Bourrée

Johann Sebastian Bach

The musical score for the Bourrée from Partita No. 1 for Violin Solo by Johann Sebastian Bach is presented in 12 staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, trills (tr), and slurs. The piece is a short, lively dance in 3/4 time, characterized by its simple yet elegant melody and harmonic structure.

PARTITA NO. 3 FOR VIOLIN SOLO
Prelude

Johann Sebastian Bach

N.C.

f

p

f

p

f

p

f

p

f

p

f

p

Musical score for Partita No. 3 for Violin Solo, Gavotte en Rondeau, by Johann Sebastian Bach. The score consists of eight staves of music in G major (one sharp) and 3/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat dots.

PARTITA NO. 3 FOR VIOLIN SOLO
Gavotte en Rondeau

Johann Sebastian Bach

Musical score for Partita No. 3 for Violin Solo, Gavotte en Rondeau, by Johann Sebastian Bach. The score consists of two staves of music in G major (one sharp) and 3/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *N.C.* (No Copyright) and *tr* (trill). The piece concludes with a double bar line and repeat dots.

SONATA NO. 1 FOR VIOLIN SOLO
Presto

Johann Sebastian Bach

N.C.

The musical score is written for a violin solo. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Presto'. The notation is in standard musical notation, with various note values and rests. The piece is in G minor. The score consists of 12 staves of music. The first staff begins with a 'N.C.' (No Clef) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and melodic lines with slurs and accents. The piece concludes with a double bar line and repeat dots.

This page contains a single melodic line of music, written for a single staff. The music is in G minor, indicated by two flat accidentals (Bb and Eb) at the beginning of the first staff. The key signature is maintained throughout the piece. The melody is composed of eighth and sixteenth notes, often beamed together in groups of four or six, creating a continuous, flowing line. The piece concludes with a double bar line and repeat dots at the end of the final staff.

SONATA NO. 3 FOR VIOLIN SOLO
Allegro

Johann Sebastian Bach

N.C.
f

p

f

p

f

A page of musical notation for a piano piece, featuring 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The music is written in a single system, with each staff containing a line of music. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots at the end of the 12th 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

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SUITE NO. 1 FOR CELLO SOLO

Prelude

Johann Sebastian Bach

Briskly

N.C.

The musical score is written in bass clef, 3/4 time, with a key signature of one sharp (F#). It consists of 14 staves of music. The first staff begins with a treble clef and a key signature change to one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

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

The musical score on page 53 consists of 12 staves of music, primarily in treble and bass clefs. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: 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
- Staff 2: Gm, C, C/E, F, Bb, Bb/D
- Staff 3: Edim, A7, A7/C#, Dm, Dm/F, C#dim7/Bb, Dm/A
- Staff 4: C#dim7/G, Dm/A, C#dim7/Bb, Dm/A, E7/G#, A7
- Staff 5: Dm, A7, Dm, A7, D7, Gm
- Staff 6: A7, D7, G7, Cm, D7, Gm
- Staff 7: D, D7, Gm, D7, Gm, D7, Gm, D7, Gm, D7, Gm, D7, Gm, D7
- Staff 8: G7/B, C, A7/C#, Dm, Bb/D, C/E, C7/E
- Staff 9: F, Bb, Gm, C7/Bb, C7/G, F, C7, F, C7
- Staff 10: F, C7, F, C7, F, C7, F, C7, F, C7, F, C7
- Staff 11: F, C7, F, C7, F, C7, F, C7, F, C7, F, C7
- Staff 12: F, C7, F, C7, F, C7, F, C7, F, C7, F, C7

[illegible]

TWO-PART INVENTION IN C MAJOR

Johann Sebastian Bach

N.C.

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LES SYLPHES

G. Bachmann

Moderato

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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 1 G 2 G

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 1 Minuet da capo 2 Gsus G

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International Copyright Secured All Rights Reserved**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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Eb m Bb Eb m Bb Eb Bb Eb/G Bb Eb Bb Eb Bb Eb Bb Eb
 Bb 7 Eb Bb 7 Eb Bb Eb Bb
 Eb Bb Gm Db
 Eb Ab Eb Ab Eb/G Ab Ab/C
 Eb F7/A Bb Bb/D F7 G/B Cm Dm Eb Fm Bb/D Eb Eb/G
 Ab G/B Cm G7/B Cm F7 Ab F7/A Eb/Bb
 Bb 7 Eb/G Ab Bb/Ab Eb/Bb Bb Eb Bb 7/Ab
 Eb/G Ab/Eb Ab Bb Eb/Bb Bb m C7/G Bb/F Bb
 C7/E Bb m/Db C7 Fm Bb Eb Bb Eb
 Ab Bb Bb 7
 Eb Bb 7 Eb
 Bb 7
 Bb 7 9 Eb

PIANO SONATA NO. 1 IN F MINOR

Op. 2, No. 1

First Movement Theme

Ludwig van Beethoven

Allegro
N.C.

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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

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PIANO SONATA NO.1 IN F MINOR

Op. 2, No. 1

Fourth Movement Theme

Ludwig van Beethoven

Prestissimo

Chord symbols and musical notation are provided for each staff:

- Staff 1: Fm, Edim7/F, Fm, C7/E, Fm, Edim7/F
- Staff 2: Fm, C7/E, Fm, Eb7/G, Ab, Eb7/G, Ab, Eb7/G, Ab, C/E, Fm, Db7, C, C7/E, Fm, C7/E
- Staff 3: Fm, C7/E, Fm, D7/F#, G, Cdim7/G, G, Cdim7/G
- Staff 4: G, G7
- Staff 5: N.C., Ab, Cm/G, Cdim/F#, Cm/G, Ab, Cm/G, Cdim/F#
- Staff 6: 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
- Staff 7: Bdim/D, Cm/Eb, Bb/F, F#dim, Cm/G, G, Cm, Ab, Db/F, Gdim, C7/E, Fm, G/B, Cm
- Staff 8: G7/D, Cm/Eb, Fm6, F#dim7, Cm/G, G, Cm, Bb/D
- Staff 9: Eb, C/E, Fm, Fm6, Eb/G, Gm6, Fm/Ab, Ab7, Cm/G, G
- Staff 10: Cm, Bb/D, Eb, C/E, Fm, Fm6, Eb/G, Gm6
- Staff 11: Fm/Ab, Ab7, Cm/G, G, Cm, G7, G, Cm, G7
- Staff 12: 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, Bb.

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International Copyright Secured All Rights Reserved**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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International Copyright Secured All Rights Reserved**PIANO SONATA NO. 8 IN C MINOR ("Pathétique")****Op. 13****Third Movement Theme****Ludwig van Beethoven***Allegro* (♩ = 96)
N.C.

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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First Movement Theme

Ludwig van Beethoven

The image displays a musical score for a piece in 4/4 time, featuring a complex sequence of chords and melodic lines. The score is written on ten staves, with various chord names (e.g., Bbass, C#bass, F#bass) indicating the harmonic structure. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

The score begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff contains a series of eighth notes, with chord names Bbass, C#bass, Bbass, Abass, F#bass, and G#bass written above it. The second staff continues the melodic line, with chord names C#bass, Bbass, C#bass, F#bass, and Bbass. The third staff features a more complex sequence of chords, including Ebass, Ebass, D#bass, C#bass, Bbass, and A#bass. The fourth staff continues the melodic line, with chord names Bbass, Ebass, G#bass, F#bass, Bbass, Ebass, G#bass, and Ebass. The fifth staff features a series of eighth notes, with chord names Bbass, Ebass, G#bass, Ebass, Bbass, G#bass, Ebass, and F#bass. The sixth staff continues the melodic line, with chord names Bbass, B#bass, C#bass, F#bass, and Ebass. The seventh staff features a series of eighth notes, with chord names F#bass, D#bass, C#bass, B#bass, C#bass, F#bass, G#bass, and G#bass. The eighth staff continues the melodic line, with chord names G#bass, Abass, F#bass, G#bass, C#bass, Bbass, C#bass, and F#bass. The ninth staff features a series of eighth notes, with chord names G#bass, Abass, F#bass, G#bass, C#bass, Bbass, C#bass, and F#bass. The tenth staff continues the melodic line, with chord names G#bass, Abass, F#bass, G#bass, C#bass, Bbass, C#bass, and 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 Bb7/Ab

Eb/G Eb Bb/F F7 B Bb7/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/CG/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/CG/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

Chord symbols: 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

Chord symbols: C, A7, 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, 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

Chord symbols: F, C7, F, C, F, C, C7, F, C, C7, 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, etc.

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SYMPHONY NO. 1 IN C, OP. 21

Third Movement Theme (Scherzo)

Ludwig van Beethoven

Allegro molto e vivace

Chord symbols: 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, Eb/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, Ab7/Db, Db, Bbm, Bbm, Bbm, Ebm, Cb.

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Em C F/C G/C C G C Am D G E F Dm G C F C/G G7 C D♭/C C Dmb 5/C C D♭/C C Dmb 5/C C D♭/C C Dmb 5/C C G7 C G7 C G7 C G C G C 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 hrio

D G6 E7 D7 G D♯dim7 Em D♯dim7 Em A7 D Gm A7 Dm B♭ E7 Am/E E7 Am/E E Am/E E 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

Chord symbols: A, E/A, A, E, A, E, A, E, A, E, F#7, E/B, B7, E, E7, A, E, A, E, Edim7, E, E7, A, Bm, E, A, E, E7, A, E, A, E, Edim7, E, E7, A, Bm, E, A, Adim7, Am, Adim7, Am, Adim7, Em, C7, B, etc.

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SYMPHONY NO. 2 IN D, OP. 36

Third Movement Theme

Ludwig van Beethoven

Scherzo Allegro

Chord symbols: D, G, A, D, A7, D, E7, A, E, A, E, A, E7, A, A, Dm, F, Bb, F7/Bb, Bb, F7/Bb, Bb, Dm, Ddim7, A, Dm/A, Ddim7/A, A, Dm/A, Ddim7/A, A, D, G, A, D, A7, D, G, Em, Emb5, C7, F.

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A7 Dm Bb A D C7 F A7

Dm Bb A D Bb A

D A D A D A7 1 D 2 D

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

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

Chord symbols: Gm/D, B $\flat$ 7/D, E $\flat$, A $\flat$, E $\flat$ /B $\flat$, A $\flat$ /C, E $\flat$ /B $\flat$, B $\flat$ 7, E $\flat$ 7, C7, Fm, D $\flat$ /F, E $\flat$ 7, A $\flat$, A $\flat$ /C, C $\flat$ 7, B $\flat$, B $\flat$ 7, E $\flat$ /B $\flat$, F $\sharp$ dim7/B $\flat$, B $\flat$ /A $\flat$, E $\flat$ /G, B $\flat$ /F, E $\flat$.

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Second Movement Theme

Ludwig van Beethoven

Adagio assai

Chord symbols: C $\flat$ m, G, G/A $\flat$, G/B, C $\flat$ m, Fm, G, C $\flat$ m, Fm, C $\flat$ m, C $\flat$ m/G, G, G/F, G/B, B $\flat$ 9, E $\flat$, B $\flat$ /D, C $\flat$ m, Gdim, C7/E, Fm, A $\flat$ 7, G, C $\flat$ m/G, G, N.C., C7, Fm, D $\flat$, Bdim7, Fm, C $\flat$ m/E $\flat$, Fm, G7, C $\flat$ m, B $\flat$ 7/D.

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Chords: Eb, Bb, Ab/C, Bb 9, Gdim, C7/E, Fm, Ab 7, G, C/G, G7, Cm/G, N.C., C7, Fm, Db, Bdim7, Fm, Ab 7, G, Cm, G, Cm, Fm6, F#dim7, G7, Cm, Cm/G, G7, Cm, Fm, G7, Cm.

SYMPHONY NO. 3 IN E^b 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, Bb 9/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, Ab/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 E^b 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 F7
 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
 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

B $\flat$ Cm/B $\flat$ F B $\flat$ F B $\flat$

Cm/B $\flat$ B $\flat$ 7 E $\flat$ /B $\flat$ F7/C

F7 B $\flat$ /F F B $\flat$ F7/A

B $\flat$ F7 B $\flat$ F7/A N.C. B $\flat$ F7/B $\flat$

B $\flat$ N.C. B $\flat$ F7/B $\flat$ B $\flat$

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SYMPHONY NO. 5 IN C MINOR, Op. 67

First Movement Theme

Ludwig van Beethoven

Allegro con brio
N.C.

Cm G7/B

Cm G/B Cm G/B Cm F $\sharp$ dim/A G N.C.

G7 Cm G7 Cm Dm7 $\flat$ 5/C Ddim7/C Cm

Fdim7/C C7 Fm/C C7 Fm/C Fdim7/C Cm G7

Cm Cdim7 N.C. G/B N.C.

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

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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 G7 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

SYMPHONY NO. 5 IN C MINOR

Third Movement Theme

Ludwig van Beethoven

Allegro

Chords and notes visible in the score:

- Staff 1: N.C., G, Cm, G7/C, N.C.
- Staff 2: G, Cm, Ddim/C, Fdim7, G, N.C., Cm, G7/D, Cm/Eb
- Staff 3: G/B, Cm, Ab, Bb, Eb m, Bb/F, Gb, Bb/D, Eb m
- Staff 4: Cb7, Db, Gb, Cb, Ab7, Bb, Eb m, Bb, Eb m, Bb, Eb m
- Staff 5: Bb, Eb m, Bb, N.C., F7, Bb m, F7/Bb, Bb m, F7, etc.

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SYMPHONY NO. 5 IN C MINOR

Fourth Movement Theme

Ludwig van Beethoven

Allegro

Chords and notes visible in the score:

- Staff 1: C, G7, C, G, C, G, C, G, C, F
- Staff 2: C, F, C, F, C, G/B, C
- Staff 3: G, C, G/B, C, G, C, G, C, G, C/G, G, C/G
- Staff 4: G, C/G, G, C/G, G, C/G, G, C/G, G7
- Staff 5: C, G, C/Bb, F/A
- Staff 6: Bdim, G, C, G, C, G
- Staff 7: D, G, C, F/C, C, G7/B, C
- Staff 8: G, C, F/C, C, G7/B, C, G, C, Cdim, Dm
- Staff 9: A7, Dm, F, C7/E, F, C7, C7+5, F
- Staff 10: Fdim, 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

F/C C7 F C7/F

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

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B $\flat$ E $\flat$ /B $\flat$ B $\flat$ F7/B $\flat$ F B $\flat$ E $\flat$ /B $\flat$ B $\flat$ F7/B $\flat$ F B $\flat$ F7 B $\flat$ /F F7 B $\flat$ /F F7 Gm F7

B $\flat$ /F F7 B $\flat$ /F F7 Gm F7 B $\flat$ /D Cm7/E $\flat$ B $\flat$ /F F7 B $\flat$

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N.C. A/D

D A/D D N.C.

D A/D D

A/D D N.C.

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Chords and notes visible in the score:

- Staff 1: C (above the staff)
- Staff 2: F/C, C, F/C, C, G, C
- Staff 3: F (above the staff)
- Staff 4: N.C. (above the staff)
- Staff 5: F/A, Bb 6, F/C, C, F, N.C. (above the staff)
- Staff 6: F/A, Bb 6, F/C, C, F

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SYMPHONY NO. 6 IN F, Op. 66 ("Pastoral")

Fourth Movement Theme

Ludwig van Beethoven

Allegro

Chords and notes visible in the score:

- Staff 1: Cdim/Eb, Cdim, Db, Cdim/Eb, Cdim, Db, Ddim7, Eb m
- Staff 2: N.C. (above the staff), 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

Chord symbols and musical notation are provided for the Fifth Movement Theme of Beethoven's Symphony No. 6 in F Major, "Pastoral". The tempo is marked *Allegretto*. The key signature is F major (one flat). The time signature is 3/4. The score is written for a single melodic line, likely for a flute or violin, with harmonic accompaniment indicated by chord symbols.

Chord symbols and musical notation are provided for the Fifth Movement Theme of Beethoven's Symphony No. 6 in F Major, "Pastoral". The tempo is marked *Allegretto*. The key signature is F major (one flat). The time signature is 3/4. The score is written for a single melodic line, likely for a flute or violin, with harmonic accompaniment indicated by chord symbols.

SYMPHONY NO. 7 IN A MAJOR

First Movement Theme

Ludwig van Beethoven

Allegro

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SYMPHONY NO. 7 IN A MAJOR

Second Movement Theme

Ludwig van Beethoven

Allegretto

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SYMPHONY NO. 7 IN A, OP. 92

Third Movement Theme

Ludwig van Beethoven

Allegretto

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Presto

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SYMPHONY NO. 6 IN F, OP. 93
First Movement Theme

Allegro vivace e con brio

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SYMPHONY NO. 6 IN F, OP. 93
Second Movement Theme

Allegretto scherzando

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SYMPHONY NO. 6 IN F, OP. 93
Third Movement Theme

Tempo di minuetto

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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 B $\flat$ /D C6

F $\sharp$ dim/A C/E G7 Gm/B $\flat$ Gm/B $\flat$ C6 B $\flat$ /D 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

C7/F F C7/F B $\flat$ /F D D7 Gm Gm/B $\flat$ F $\sharp$ dim/A C7 B $\flat$ /D C7/E F Dm B $\flat$ 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 E $\flat$

Edim7 A7 Dm/A A7 Gdim7 G $\sharp$ 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 E/G $\sharp$

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 Dm A7 Gm Dm/A A7 Dm

Dm/A A7 Dm Gm Dm/A A7 Dm

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SYMPHONY NO. 9 IN D MINOR, OP. 125

Third Movement Theme

Ludwig van Beethoven

Adagio molto e cantabile

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SYMPHONY NO. 9 IN D MAJOR

Fourth Movement Theme, "Ode To Joy"

Ludwig van Beethoven

(originally for soloists, chorus, orchestra)

Allegro assai

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TURKISH MARCH

from *The Ruins Of Athens* (Incidental theatre music)

Ludwig van Beethoven

(originally for orchestra)

Allegretto

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Bm F# B Bm 1 D/A 2 D/A D.C. al Coda

CODA

A 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/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

Chords: C, G7, C, G7, C, G7, C

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RAKOCZY MARCH

Hector Berlioz

Bright

Chords: Am, E, Am, E, Am, E, Am, E, F#m, E, B7, E, B7, E, B7, E, Am, E, Am, E, Dm, E, Am, E, Am, E, Am, E, A7, Dm, A7, Dm, A7, Dm, A, Dm, E, Am, E, Am, E7, Am, E7, Am

TRIO

Chords: A, C#7, F#m, A7, D, Bm, A, E7, A, E7, A, Dm, A, E7, A, 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 ♩ = 96

A E/G#

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

D/F# **F#m** **Bm** **C#dim7/Bb** **Bb** **Bb/D** **Bb** **Bb/F** **Bb/D** **Bb**

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

F#7/A# **Bm** **Bm/D** **E7/B** **E7/G#** **A**

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

G# **C#m** **C#dim7/G#** **Am7b5** **Adim7** **G6** **Gm6**

guet aux bois. Sous _____ nos pieds é - gré -

F **F/A** **G** **Am/E** **G/D** **F/C** **G9/B** **Am** **G9/D**

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

Dm7 **C#dim7** **Cdim7** **E7/B** **A**

Nous i - rons é - cou - ter les

D **A/C#** **D** **A/C#** **E7** **A**

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 Intermzzo from L'Arlésienne)

Georges Bizet*Allegro moderato*

Eb A♭/C Eb/B♭ A♭ Eb/G Eb/B♭ Cm Fm B♭ A♭/C B♭ dim7
 A - gnus De - i! qui tol - lis pec - ca - ta mun - di, mi - se -
 Fm/A♭ Fm Cm F7 B♭ Eb/G D♭/F Cm/Eb
 re - re, mi - se - re - re no - blis. A - gnus De - i! qui - tol - lis pec - ca - ta
 B♭/D 3 D♭ A♭/C Fm Cm/Eb A♭ Eb/G Fm B♭ B♭ 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 -
 Fm6/C C7 B♭ dim7/F Fm Fm6 G7 Fm6 G7 Cm6/G G7♭9 Bdim7/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♭ m/D♭ B♭ m A♭/Eb Fm6 Cm/G F7/A Eb/B♭ B♭7/A♭ Eb/G B♭/F Eb/D Eb/D♭ A♭/C Eb/B♭ Cm/B♭ B♭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♯ m7 Gm Fm7 Eb/B♭ B♭ Eb/B♭ B♭ 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♭7/E♭ Eb Cm/E♭ F7
 Cm7 F7 B♭7 Eb B♭7/E♭ Eb
 Cm/E♭ F7 Gm Cm7 F7 B♭7 Eb7 A♭7

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Chords: F7, Eb/Bb, Bb 7sus, Bb 7, Eb, Eb/D, Cm7, Bb 7.

FARANDOLE

from *L'Arlésienne*

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

Georges Bizet

Allegro

Chords: Cm, Gm/Bb, Ab, Cm, Eb, Bb, Eb 7, Ab, Fm6, Gm/Bb.

First ending: Cm. Second ending: C.

Chords: 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 - lé - e dans ma pri - son m'é - tait res -
 té - e. Flé - trié 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'ai mi - se là sur mon che - min! Puis
 je m'ac - cu - sais de blas - phè - me, et je ne sen - tais en moi -
 mê - 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 - raî -
 tre, qu'à je - ter un re - gard sur
 moi, pour l'em - pa - rer de tout mon é - tre,
 ô ma Car - men! Et j'é - tais u - ne chose à toi!
 Car - men, je l'ai me!

OVERTURE TO CARMEN (opera)

Selected Themes

Georges Bizet

Allegro giocoso

The musical score is written for guitar in the key of D major (two sharps) and 2/4 time. It consists of ten staves of music. The chords are indicated above the notes. The first staff begins with the tempo marking 'Allegro giocoso'. The chords are as follows:

- Staff 1: A, E7, A, E7, A, A/G#, B7/F#, E, D, A7sus
- Staff 2: D, A7sus, D, G#m7b5, C#, E7, A, E7, A, E7
- Staff 3: A, A/G#, B7/F#, E, C, C/G, C, C/G, E7, A
- Staff 4: F#m, C#7, F#m, C#7, F#m, C#7
- Staff 5: F#m, C#7, D, D/F#, C#no3rd
- Staff 6: N.C., D/F#, N.C.
- Staff 7: E7, A, E7, A, E7, A, A/G#
- Staff 8: B7/F#, E, D, A7sus, D, A7sus, D, G#m7b5, C#, E7
- Staff 9: A, E7, A, E7, A, A/G#, B7/F#, E
- Staff 10: 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 - mi³ 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 C#m7b5/B Bm G7 Bb/Ab A7

Pas - tia.

D D+ D6

Oui, mais tou - te seule on s'en - nui - 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! Mon³ pau - vre cœur,

A7 D7 G/B Eb7/Bb A7 D7 Bb/D Adim7/D

très con - so - la - ble, mon³ cœur est li - bre com - me l'air! J'ai des ga - lants à la dou - zai - ne,

Gm/D Dm Bb/D F7/D Eb 3 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/D# C7 Eb/D# D Eb/D# C7 Eb/D# D Eb dim

Qui veut mon à - me? Elle est à pren - dre! Voux ar - ri - vez au bon mo - ment! Je n'ai

D Eb dim D Eb dim D Eb dim D D7 F#

guè - 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 - mi³ Lil - las Pas - tia, nous

G C Bm Bb+ D/A

dan - se - rons la Sé - gué - dille et boi - rons du man - za - nil - la: Tra la la la

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

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

TOREADOR SONG

from *Carmen* (opera)

Georges Bizet

Allegro moderato

Fm F7 Bbm Eb7 9 Ab

Vo - tre toast je peux - vous le ren - dre, Se - ñors, se - ñors, - car a - vec les sol - dats, - oui, les to - ré - ros

C7b 9 Fm Ab/C Ab Eb Ab/C Ab Ab/C Eb7 Ab C7 Fm

peu - vents' 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 Bb7 Edim7 Fm C7 Db Gb/Bb Gb Gb/Bb Db Gb Ab

cirque est plein - du - haut en bas. - Les spec - ta - teurs, - per - dant la tête, - les spec - ta - teurs, s'in - ter -

Gb/Bb C7 Fm Cm Ab6 Cm/G G7

pel - lent à grand fra - cas! - A - pos - tro - phes, cris, et ta - pa - ge - pous - sés - jus - ques à

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

la fu - reur! - Car - c'est - la fi - te du cou - ra - ge! C'est la fi - 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/Bb Gm/DGm/Bb 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 Bb6 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 Bm7b5/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-ère, l'un par-le bien, l'au-tre se tait; et c'est l'au-tre que je pré-fère il n'a rien dit, mais il me plaît. 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 baroque accompaniment)

Giovanni Battista Bononcini

G Am/G D/F# D G C A7/C# D G/B D/F# G D7/A D7/F# G
 Per la glo - ria d'a - do - rar - vi vo - glio a - mar - vi o - lu -
 C Dsus D7 G G Am/G D/F# D G C A7/C# D G/B
 ci ca - re; per la glo - ria d'a - do - rar - vi
 D/F# G D/A D7/F# G C Dsus D7 G G/B C
 vo - glio a - mar - vi o - lu - ci ca - re. A - man - do pe - ne - rò, ____
 A/C# D D7 G/B C Am7 D/F# G C Dsus D7 G
 ma sem - pre v'a - me - rò, ____ sì, ____ nel mio ____ pe - na - re:
 G/B C A/C# D D7 G/B C
 A - man - do pe - ne - rò, ____ ma sem - pre v'a - me - rò, ____ sì,
 Am7 D/F# G C Dsus D7 G G/B C D7 Em
 sì, ____ nel mio ____ pe - na - re, pe - ne - rò, v'a - me - rò,
 G/B C Dsus D7 G G/B C D7 Em G/B C Dsus D7 G
 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

Gm7 C7 F Gm To Coda
 Dm Bb m6 F
 Bb m6 F Gm7 Gm6
 Dm Gm Gm6 A D.C. al Coda
 CODA F Cdim Gm7 C7 F

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NOCTURNE

from String Quartet No. 2

Alexander Borodin

Moderato

F C7 Bb C7 D7

Gm7₃ Gm7_{b5} C7 Em7_{b5} A7

Dm7 G7 Bb m6 F Bb m6 F

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DOXOLOGY

Thomas Ken

attributed to Louis Bourgeois

G D Em Bm Em D G D Em C G D Em

Praise God, from whom all bless - ings flow; praise him, all crea - tures here be - low; praise

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

him a - bove, ye heaven - ly host; praise Fa - ther, Son, and Ho - ly Ghost.

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ACADEMIC FESTIVAL OVERTURE

Theme
(originally for orchestra)

Johannes Brahms

Cm Fm Cm Fm Cm Bb Eb Ab G Cm G Cm G Ab Gm Ab Gm D

Gm Cm Gm Cm Gm Cm Gm Cm Gm Cm Gm Cm Gm G7 Cm

Ab F7 Bb G7 C G7 C G7 C A

Dm A7 Dm A7 G D7 G D7 G D7 G B7 Em B7 Em

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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

Gm F/C Gm F/C F#dim7/G Gm F#dim/G Gm F/C

Gm Eb F9 G7 G+ Cm D7b9 Eb5

Cm D Eb5 D D7 Gm

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HUNGARIAN DANCE NO. 5

Johannes Brahms

(originally for piano)

F#m F#m/C# F#m F#m/C# Bm/F# Bm F#m F#m/C# Bm/F# Bm F#m F#m/C# C#/E# C#7

F#m F#m/C# F#m F#m/C# F#m F#m/C# Bm/F# Bm F#m F#m/C# D/F# C#m/F Bm/D A/C#

C#7 F#m F#7/A# F#7 F#7/A# F#7 Bm Bm/F# Bm Bm7/A E7/G# E7

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

C# N.C. F#m Bm/F# F#m Bm6 C# F#m

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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♭

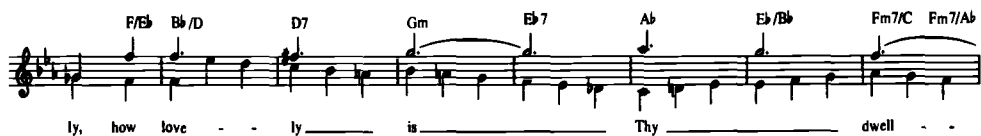
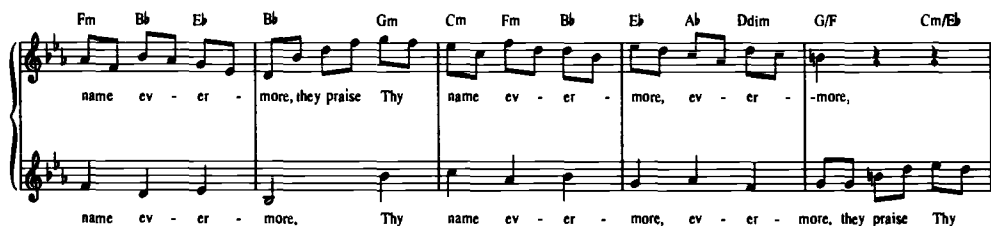
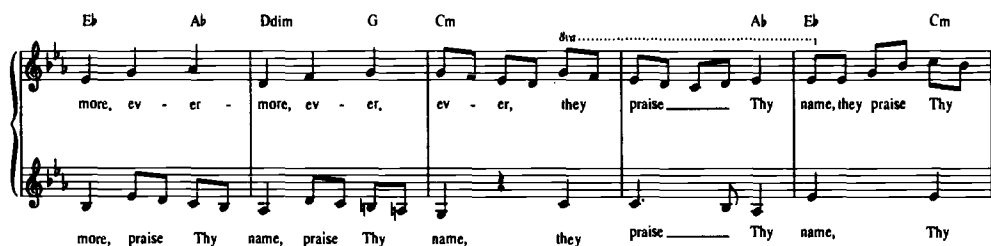
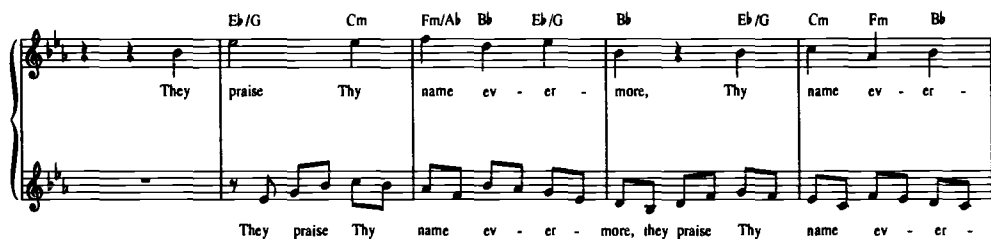
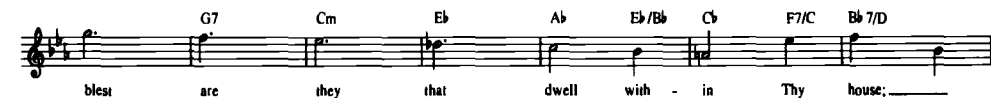
out, yea, for the liv - ing, yea, for the liv - - - - - ing God.

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



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

G#m N.C. G#m F#m/G# G#m

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

(originally for piano)

Johannes Brahms

Andante dolce

Chord symbols: 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

Chord symbols: N.C. Bb F7 Bb/F N.C. F Bb/FF Gm/F F Eb/G Dm/F Cm/Eb Bb/D Adim/C Edim7/Bb F/A Abdim7 Ebm/Gb Db/F Cdim/Eb Bbm/Db 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/Eb Eb Bb/F C7/Eb 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.

D♭7 B♭/D G7 9/D C G N.C. G♭7

Gm A♭+ Adim B♭ 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 $\flat$, D $\flat$ /F, E $\flat$ 7sus, D $\flat$, E $\flat$ 7sus, D $\flat$, B $\flat$, E $\flat$ 7, A $\flat$ /C, E $\flat$ /G, Fm, Cm/E $\flat$, Fm, Cm/E $\flat$, A $\flat$, B $\flat$ 7, E $\flat$ /G, Fm6/A $\flat$, E $\flat$ /B $\flat$, B $\flat$ 7, E $\flat$ /B $\flat$, E $\flat$, A $\flat$.

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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

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

F# 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 G#m C#m/E F#m B/D# Bm/D

C#7 D C#dim7 D C#dim7 D D/F#

F# 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

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 G7b9 F Fm/Ab s-----

D6/F Fm6 C/E F#dim7 C/G

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

Ek/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

Chord symbols: Cm, Fm, Cm, Fm, Bdim7, Cm, Fm/A♭, G, Cm, C/B♭, Fm/A♭, B♭/F, Fm/A♭, B♭, E♭ maj7, Ddim/F A♭, Cm/G, D/F♯, G7/F, Cm/E♭, Ddim7, Cm, Fm, Cm, Fm, Bdim7, Cm, Fm/A♭, G, Cm, C/B♭, Fm/A♭, B♭/F, Fm/A♭, B♭, E♭ maj7, Ddim/F A♭, Cm/G, G, Cm.

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SYMPHONY NO. 3 IN F, OP. 90

Fourth Movement Theme

Johannes Brahms

Allegro

N.C.

Chord symbols: C, C7, Fm/C, D♭, B♭ m, E♭, A♭, G♭, G♭ +/B♭, 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

Chord symbols: 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 Bb7 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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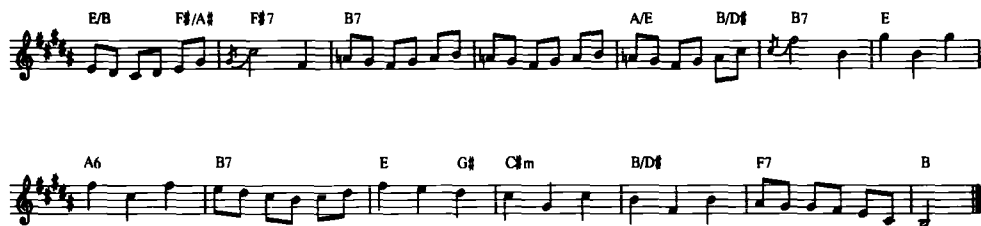
WALTZ IN B MAJOR, Op. 39, No. 1

(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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WALTZ IN A^b MAJOR

Op. 39, No. 15

(originally for piano)

Johannes Brahms

(♩ = 42)

Chords: 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, 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, B^b7, E^b7, A^b, D^b, A^b, Fm, A^b/C, E^b7, A^b.

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

Johannes Brahms

(♩. = 42)
dolce

Chords: E, B7/F#, E, B7, E, B/D#, C#m7, F#, B, B7, 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: N.C., 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, Em.

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WIE MELODIEN

(originally for voice and piano)

Johannes Brahms

Zart (Tenderly)

A A/C# D Bb/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 Bb/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 -

Bb/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 Bb Bb#5 Gm/Bb Bb7 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
tween, 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 - sì - 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 t'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 Gm

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

[2] Gm C G/B D/F# G Dsus D7 G

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

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

C7 F C F Bb/F F 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 molto 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 - il ____ 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

Chord symbols: 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

Chord symbols: 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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ÉTUDE IN E MAJOR

Op. 10, No. 3

Spiro, R. 1983
(originally for piano)

Frédéric Chopin

Lento ma non troppo

The image displays a musical score for guitar, written in E major (indicated by four sharps: F#, C#, G#, D#). The score consists of six staves of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The chords and melodic lines are as follows:

- Staff 1:** E, B7, E, B7, E, B7. The melody consists of eighth and quarter notes, often beamed together.
- Staff 2:** E, E7, A, Fm/A, Bsus, F#7/C#, B7. The melody continues with similar rhythmic patterns.
- Staff 3:** E, B7, E, B7, E, B7. The melody features more complex rhythmic figures, including triplets and sixteenth notes.
- Staff 4:** E, E7, A, G#7, C#m, F#7/C#, F#7b5/C. The melody includes some chromatic movement and rests.
- Staff 5:** E/B, B, C#m, G#m, A, E. The melody concludes with a final E chord and a whole note.

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ÉTUDE IN C MINOR ("Revolutionary Etude")

Op. 10, No. 12
(originally for piano)

Frédéric Chopin

Allegro con fuoco

Chord progression for the first system: Cm, Ab/C, Cm, Cdim7, G/B, Gdim/Bb, F/A, Fm/Ab.

Chord progression for the second system: C/G, G, Cm, Ab/C, F7/C.

Chord progression for the third system: Bb/D, Eb, C7/E, Bb/F, Ebm/Gb, Bb/F, F7, Bb, G#m, D#m, F#m.

Chord progression for the fourth system: Cm, G#7/B#, Bb7/D, C7/E, Fm, Db.

Chord progression for the fifth system: Fm, Fm6, G7, Cm, Ab/C, Cm3.

Chord progression for the sixth system: Cdim, G/B, Gdim/Bb, F/A, Fm/Ab, C/G, Cm/G, G7, Cm.

Chord progression for the seventh system: Ab/C, Cm3, Cdim, Gb/Db, Dbdim7, E/B.

Chord progression for the eighth system: Bdim7, Eb/Bb, G7/B, Cm, Db/F, Cm/G, G7, Cm.

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FANTASIE-IMPROMPTU IN C# MINOR

(originally for piano)

Frédéric Chopin

Largo

Chord progression for the first system: Ab, Ab7, Db, Ab7, Db, Ab, Db.

Chord progression for the second system: Ab, Gb, Bb, Bb7, Ebm, F, Gb6, Ab7, Db, Eb7, Ab, Ab9.

Chord progression for the third system: Ab, Ab7, Db, Ab7, Db, Ab, Db, Ab, Gb, Bb, Bb7.

Chord progression for the fourth system: Ebm, F, Gb6, Ab7, Db, Ab7/Db, Db, Ab, Eb7/Ab, Ab, Dbm.

Chord progression for the fifth system: Ab/Eb, Eb7, Ab, Gb, Ab, Ab7, Db, Ebm, Db, Ab, Db.

Chord progression for the sixth system: Ab, Gb, Bb, Bb7, Ebm, F, Gb6, Ab7, Db, Ab7/Db, Db.

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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 Eb 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 Eb

B $\flat$ 7 E $\flat$ 7 A $\flat$ sus A $\flat$ E $\flat$ /B $\flat$ B $\flat$ 7 B $\flat$ 7 1 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/B $\flat$ E $\flat$ B $\flat$ 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 1 D $\flat$ 2 D $\flat$

Lento

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Frédéric Chopin

Vivace (♩ = 50)

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MAZURKA IN A $\flat$ MAJOR

Op. 24, No. 3

(originally for piano)

Frédéric Chopin

Moderato con anima $\text{♩} = 126$

Eb 7 Ab Eb 7 Ab Ab+/E Db Eb 7 Ab/Eb Eb 7 Ab Ab

Bdim7 Cm Adim7 Bbm Gdim7 Ab Bdim7 Cm Adim7 Bbm Gdim7 Ab Gdim7 Ab Fdim7 Gdim C7/E Fm

C7/E Fm G7b 5/Db C N.C. Eb 7

Ab Eb 7 Ab Ab/E Db Ab/Eb Eb 7 Ab/Eb Eb 7

Ab Ab+/E Db Ab/Eb Eb 7 Ab Eb 7/Ab

Ab N.C.

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MAZURKA IN D MAJOR

Op. 33. No. 2

(originally for piano)

Frédéric Chopin

Vivace

The image shows a musical score for 'The Blue Danube' by Johann Strauss II, featuring guitar and piano parts. The tempo is marked 'Vivace'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is written on three staves. The first staff is for guitar, with chords D, A7, D, A7, and D indicated above the notes. The second staff is for piano, with chords Em/G, A7, D, and E7 indicated above the notes. The third staff is for guitar, with chords A, E7, A, Bm/D, E7, and A indicated above the notes. The score includes triplets and a 'Fine' marking. The tempo 'Vivace' is written at the beginning of the first staff.

D A7 D A7 D

Em/G A7 D Fine A E7

A E7 A Bm/D E7 A

D.C. at Fine (with repeats)

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MAZURKA IN G MINOR

Op. 67, No. 2
(originally for piano)

Frédéric Chopin

Cantabile

Chord progression for Mazurka in G Minor, Op. 67, No. 2:

Measures 1-32:

- 1-2: D7
- 3-4: Gm Eb
- 5-6: F7
- 7-8: Bb
- 9-10: D7
- 11-12: Gm Cm
- 13-14: Gm Cm
- 15-16: Gm Cm D7
- 17-18: Gm Eb
- 19-20: F7
- 21-22: Bb
- 23-24: D7
- 25-26: Gm Cm
- 27-28: Gm D7sus D7
- 29-30: Fine
- 31-32: F7sus(no5th) F7 Bb F7sus(no5th) F7 Bb G7 C7

First ending (measures 31-32):

- 1: Bb 8va
- 2: Bb 8va N.C.

Second ending (measures 31-32):

- 1: Bb 8va
- 2: Bb 8va N.C.

D.S. al Fine

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MAZURKA IN A MINOR

Op. 67, No. 2
(originally for piano)

Frédéric Chopin

Lento

Chord progression for Mazurka in A Minor, Op. 67, No. 2:

Measures 1-32:

- 1-2: N.C.
- 3-4: Am E Am
- 5-6: E7/A
- 7-8: Am
- 9-10: E
- 11-12: Am
- 13-14: E7/A
- 15-16: Am
- 17-18: E7/A
- 19-20: Am
- 21-22: E7/A
- 23-24: Am
- 25-26: C G+ C
- 27-28: G+ C
- 29-30: C G7 C
- 31-32: E7 Am E Am E7/A Am

First ending (measures 31-32):

- 1: E Am E7/A Am
- 2: C G+ C G+

Second ending (measures 31-32):

- 1: C G7 C E7 Am E Am E7/A Am
- 2: E Am E7/A Am

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MAZURKA IN C MAJOR

Op. 67, No. 3

(originally for piano)

Frédéric Chopin

Allegretto

Chords: C, D7/C, Bdim7/C, C, D7, C, G7, Cdim7, C, D7/C, Bdim7/C, C, F#, C, G, C#dim7/D, D7, G, C#dim7/D, D7, G, C#dim7/D, D7, G7, D.S. al Fine (no repeat)

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MAZURKA IN A MINOR

Op. 67, No. 4

(originally for piano)

Frédéric Chopin

Moderato animato

Chords: N.C., Am, E7, Am, F/Eb, Am, N.C., E7, Am, E7, Am, F/Eb, Am, N.C., E7, Am, B/A, N.C., Dm/F, E7, E7/A, Am, G7/B, C, Fmaj7, Bm7b5, B7/E, E7sus, E7, Am, Am/E, N.C., E7, Am, A/E, E7, A, C#m, G#7, C#m, E7, A7, Bm7/D, Bm7b5/E, E7, A, D, Bm/A, A/E, E7, A, D.C. al Fine

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

(originally for piano)

Frédéric Chopin

Andante

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NOCTURNE IN F $\sharp$ MAJOR

Op. 15, No. 2
(originally for piano)

Frédéric Chopin

Larghetto

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F# 7 C#7
 F# 5 D#7 G#m 3
 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 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^b MAJOR, Op. 27, No. 2

(originally for piano)

Frédéric Chopin

Lento sostenuto

D^b Eb dim/D^b Eb m/D^b Cdim7 Eb m/B^b

G^b m6 A^b 7 D^b dim7 D^b B^b m F7/B^b B^b m F7

B^b m F7/B^b B^b m B^b 7 Eb m B^b 7/E^b

E^b m B^b 7 Eb m B^b 7/E^b

E^b m F[#] m6/A A^b 7 F[#] m6/A A^b 7 G^b m7 A^b 7/C Eb m7^b 5

A^b 7 G^b m7 Cdim7 B7 Fm7^b 5/B E7/B A F[#] m6/A A^b 7 D^b

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International Copyright Secured All Rights Reserved**NOCTURNE IN F MINOR****Op. 55, No. 1**

(originally for piano)

Frédéric Chopin

Andante

Fm Eb/G A^b C7/E Fm Eb/G A^b C7/E

Fm Eb/G A^b G^b/B^b Fm/C C7 1 Fm C/F 2 Fm E7no5th

E^b 7sus E^b 7 A^b Dm7^b 5 G7sus G7 C7 A^b/C Cm Fm/C

A^b/C D^b 7/C C D^b 7/C C7 Fm Eb/G A^b C7/E Fm Eb/G

A^b 3 C7/E Fm Eb/G A^b G^b/B^b Fm/C C7 1 Fm E7no5th 2 Fm

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

Frédéric Chopin

Chords and notes visible in the score include: A $\flat$, E $\flat$ m, F7, B $\flat$ m, E $\flat$ 7, A $\flat$ /E $\flat$, E $\flat$, B $\flat$ 7, E $\flat$, Fm, D $\flat$ 6, C7, Fm, E $\flat$ 7, A $\flat$, D $\flat$ 6, C7, Fm, E $\flat$ 7, A $\flat$, A $\flat$ 7, B $\flat$ m, E $\flat$ m, B $\flat$ m, E $\flat$ m7, B $\flat$ m, E $\flat$ m7, B $\flat$ m, E $\flat$ 7, Fm7, D $\flat$, Fm, B $\flat$ m, B $\flat$ m7, E $\flat$ sus7, E $\flat$ 7, A $\flat$.

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

Frédéric Chopin

Allegro con brio

Chords and notes visible in the score include: A, A $\dim$ 7, A, C $\sharp$, G $\sharp$ 7, C $\sharp$, Bm, C $\sharp$ m/E, F $\sharp$ m7, E7, A, B7, E, B7, C $\sharp$ m, F $\sharp$ m, G $\sharp$ 7, C $\sharp$ m, D $\sharp$ 7, G $\sharp$, N.C., D $\sharp$ 7, G $\sharp$, D $\sharp$ 7, G $\sharp$, F $\sharp$ m/A, C $\sharp$ m/G $\sharp$, F $\sharp$ m7, B7, E, A/C $\sharp$, F $\sharp$ m, Bm7, E7, A, A $\dim$ 7, A, C $\sharp$, G $\sharp$ 7, C $\sharp$, Bm, C $\sharp$ m/E, F $\sharp$ m7, E7, A.

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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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(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#sus F#7 Gdim7 G C#m7b5 Bm

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

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International Copyright Secured All Rights Reserved**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 B7sus B7Am/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

(originally for piano)

Frédéric Chopin

Vivace

Ab D $\flat$ E $\flat$ A $\flat$ E $\flat$ Fm/A $\flat$ B $\flat$ E $\flat$ E $\flat$ 7

A $\flat$ Fdim 7 A $\flat$ /E $\flat$ E $\flat$ m 7 $\flat$ 5/D $\flat$ B $\flat$ m/D $\flat$ E $\flat$ A $\flat$ E $\flat$ Fm/A $\flat$ B $\flat$ E $\flat$ A $\flat$ /E $\flat$

E $\flat$ 7 A $\flat$ 6 E $\flat$ 7

1 A $\flat$ 2 A $\flat$ 7

A $\flat$ 7 D $\flat$ N.C. B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ 7 A $\flat$ /C

8va E $\flat$ A $\flat$ D $\flat$ 6 B $\flat$ m/A $\flat$ E $\flat$ 7 A $\flat$

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

(originally for piano)

Frédéric Chopin

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 $\sharp$ Dm Dm/F

E7 Am 7 E7/B Bdim7 F/C A7/C $\sharp$

Dm A7/E Dm/F E7/G $\sharp$ 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.

N.C.

D $\flat$

A $\flat$ 7

F7/A

B $\flat$ m

A $\flat$ 7/C

D $\flat$

E $\flat$ m

D $\flat$ /A $\flat$

A $\flat$ 7

D $\flat$

F7/A

B $\flat$ m

A $\flat$ 7/C

D $\flat$

G $\flat$ m6

D $\flat$ /A $\flat$

A $\flat$ 7

To Coda

D $\flat$

A $\flat$ 7

D $\flat$

D $\flat$ 7/B

Fm/C

C

F

Fm

N.C.

A $\flat$ 7

D $\flat$

A $\flat$ 7

D $\flat$

A $\flat$ 7

Fm7 $\flat$ 5/C $\flat$

B $\flat$ 7

E $\flat$ 7

E $\flat$ m7

A $\flat$ 7

N.C.

D.S. al Coda

CODA

D $\flat$

WALTZ IN C# MINOR, Op. 64, No. 2

(originally for piano)

Frédéric Chopin

Tempo giusto

The musical score for the Waltz in C# Minor, Op. 64, No. 2 by Frédéric Chopin, is presented across 11 staves. The key signature is C# minor (three sharps: F#, C#, G#). The tempo is marked "Tempo giusto". The score includes various chords and melodic lines, with the following chords indicated above the staves:

- 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, Fdim, 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

The final staff (11) concludes with the chords A, D/F#, N.C., G#7, and C#m.

WALTZ IN B MINOR

Op. 69, No. 2

(originally for piano)

Frédéric Chopin

Moderato

Chords and markings 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 (1st ending), Bm (2nd ending), 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 (1st ending), Bm (2nd ending), 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 (1st ending), F#7/C#, C#
- Staff 11: F#7, Bm (2nd ending), G, C#7, F#, F#7, D.S. al Fine

WALTZ, Op. Posthumous

(originally for piano)

Frédéric Chopin**Vivace**

Chords and musical notation for the piece:

Staff 1: B7, Em, B7, Em, Am6, Em, B7

Staff 2: Em, B7, Em, B7, Em, Am6, Em

Staff 3: B7, Em, C/E, B7/D#, Bb/D, A/C#, Am/C, Em/B

Staff 4: B7, Em, C/E, B7/D#, Bb/D, A/C#, Am/C

Staff 5: Em/B, B7, Em, B7, Em, B7, Em

Staff 6: Am6, Em, B7, Em, B7, Em, B7

Staff 7: Em, Am6, Em, B7, Em, Em, B7

Staff 8: E, B7

Staff 9: E

Staff 10: E, G#, C#m6, G#, C#m6, G#m, D#7, G#m, B7

Staff 11: E, B, E, B7

Staff 12: E/B, Em6/B, B7, E, E

TRUMPET VOLUNTARY**Jeremiah Clarke***Majestically*

D A D A7 D A D A D A A7 D A D A7 D A

D G A7 D Fine 1 D E7 A A7 D

E7 A A7 D A 2 D

A D A D A E7 A D.C. al Fine

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SONATINA, Op. 36, No. 1**First Movement****Muzio Clementi***Allegro*

C

G C F#m7b5 G C G/D D

G D G D7

G C D G

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SANTA LUCIA*(originally for voice and piano)***Teodoro Cottrau**

Sul ma-re luc-ci-ca l'astro d'ar-gen-to, pla-ci-daè l'on-da, pro-spe-ro èil ven-to,

sul ma-re luc-ci-ca l'astro d'ar-gen-to, pla-ci-daè l'on-da, pro-spe-ro èil ven-to;

ve-ni-te al-l'a-gi-le bar-chet-ta mi a... San-ta Lu-ci-a! San-ta Lu-ci-a!

ve-ni-te all'agi-le bar-chet-ta mi a... San-ta Lu-ci-a! San-ta Lu-ci-a!

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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 Ebdim Dm Ebdim Dm A/C# Cm G/B Bdim Am7

Abdim Gm Gbdim Fm C/E Ebdim 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

G7

Abdim7 Dm7/A Bm7b5 F/C

Dm7 C/E Am7b5 G7sus/D G7 C

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GOLLIWOG'S CAKE WALKfrom **Children's Corner Suite**
(originally for piano)**Claude Debussy**

Allegro giusto

Chords and markings in the score include: **Fm7b5/Eb**, **Eb (add9)**, **Fm/Eb**, **Fm7b5/Eb**, **N.C.**, **Fm7b5/Eb**, **Eb (add9)**, **Gb (add9)**, **F7**, **Bb**, **Ab/Bb**, **Bb7sus**, **Eb6/G**, **Ab/Bb**, **Bb6**, **N.C.**, **Ab/Bb**, **Bb7**, **Eb6**, **Fm7b5/Cb**, **N.C.**, **Eb**.

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(originally for piano)

Claude Debussy

Slowly, with expression

Chords and markings in the score include: **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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PRELUDE TO THE AFTERNOON OF A FAUN

Opening

(originally for orchestra)

Claude Debussy

Très modéré
N.C.

gliss. D Bdim/D D Bdim/D

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

C+ B7b 5 Bb Bb Bb Fdim

N.C. E6

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PAS DES FLEURS

(Dance of the Flowers)

Léo Dellbes

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VALSE LENTE

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

Léo Delibes

Slowly

The musical score is written for piano and consists of 11 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Slowly'. The score includes various chords and melodic lines. The first staff begins with a 'C' chord and a 'Slowly' marking. The second staff has a 'C' chord. The third staff has 'N.C.' (No Chord) and 'Em' chords. The fourth staff has 'B7' and 'Em' chords. The fifth staff has 'G7', 'C', 'G7', 'Gdim', and 'G7' chords. The sixth staff has 'C', 'C7', 'Fm', 'C', 'G7', and 'C' chords, ending with a 'Fine' marking. The seventh staff has 'G', 'Am7', 'D7', 'Am7', and 'D7' chords. The eighth staff has 'G', 'F#7', 'Bm', and 'F#7' chords. The ninth staff has 'D7', 'C', 'D7', 'C', and 'B' chords. The tenth staff has 'Em6', 'B', 'Em6', 'B', 'D7', and 'G' chords. The eleventh staff has 'G', 'G7', 'Eb', 'Edim', 'G', 'E7', 'D7', and 'G' chords, ending with a 'D.C. at Fine' marking.

Chords and markings in the score:

- Staff 1: C, G7, Gdim, G7
- Staff 2: C, G7, C
- Staff 3: N.C., Em, B7, Em
- Staff 4: B7, Em, G+
- Staff 5: G7, C, G7, Gdim, G7
- Staff 6: C, C7, Fm, C, G7, C, Fine
- Staff 7: G, Am7, D7, Am7, D7
- Staff 8: G, F#7, Bm, F#7
- Staff 9: D7, C, D7, C, B
- Staff 10: Em6, B, Em6, B, D7, G
- Staff 11: G, G7, Eb, Edim, G, E7, D7, G, D.C. at 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

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Allegretto

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VALSE LENTE
from *Coppella*

Leo Delibes

Waltz tempo

F

C7

C7+5

F

Dm

Gm

Bbm

F

C7

F

Fine

C

G7

div.....

C

D7

C

div.....

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

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

Am D7 G

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

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

G N.C. G D7

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

G Cm

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*

$A\flat$ $A\flat 7$ $D\flat/A\flat$ $D\flat 6/A\flat$ $A\flat/E\flat$ $E\flat 7$ $A\flat$

 $E\flat 7/A\flat$ $A\flat/G\flat$ $D\flat/F$ $A\flat/C$ $E\flat 7/B\flat$ $A\flat$
 O del mio a - ma - to ben per - du - to in - can - to!
 $A\flat/C$ $C+$ $D\flat 6$ $A\flat/E\flat$ $D\flat/E\flat$ $E\flat 7$ $A\flat$
 Lun - giè dag - li oc - chi mie - i chi m'e - ra gloria e van - to!
 $E\flat/G$ $B\flat 7/F$ $E\flat$ $A\flat$ $E\flat/G$ $D\flat/F$ C/E $E\flat$ Cm
 Or per le mu - te stan - ze sem - pre la cer - co e chia - mo
 $A\flat$ $E\flat/G$ $A\flat/G\flat$ $D\flat/F$ $A\flat/C$ $C+$ $D\flat$ $D+$ $A\flat/E\flat$ $B\flat m$ $Cm/E\flat$
 con pie - no il cor di spe - ran - ze Ma cer - co in - van, chia - mo in - van!
 Fm $B\flat m 7$ $A\flat/E\flat$ $A\flat$ $E\flat 7$ $A\flat$
 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*

$B\flat m$ $F7/C$ $Adim 7$ $B\flat m$ $A\flat 7$

 $D\flat$ $E\flat m 6$ $Edim 7$ F $B\flat m/F$ F $B\flat m/F$ F $B\flat m/F$
 U - na fur - ti - va la - gri - ma ne - gl'oc - chi suoi spun - tò. Quel - le fe - sto - se
 F $B\flat m/F$ F $D\flat$ $E\flat m/G\flat$ $D\flat/A\flat$ $A\flat 7$
 gio - va - ni in - vi - di - ar sem - hrò. Che più cer - can - do io vo'?
 Che più cer - can - do io vo'? M'a - ma, Sì, m'a - ma. Lo ve - do, lo ve -
 $D\flat$ $F7$ $B\flat m$ $F7/C$ $Adim 7$
 do. Un so - lo i - stan - te i pat - pi - ti del suo bel cor sen -

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B♭ m A♭7 D♭ E♭m6 Edim7 F B♭m/F

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

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

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

COME AGAIN, SWEET LOVE

(originally for voice and lute)

John Dowland

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

1. Come a - gain, Sweet love doth now 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, 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, D7b9, Gm, Gdim, D7/G, Gm, D7, Gm.

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SLAVONIC DANCE NO. 1

(originally for orchestra)

Antonin Dvořák

Presto

Chord symbols above the staves:

Staff 1: 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, 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 Dvorák

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 D7 G D7 B7

1 2 D.C. al Fine

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HUMORESQUE

Antonin Dvorák

Moderately

G C G D7 G C To Coda

G Em D7 G B7 Em C E7 Am D7 G

B7 Em C E7 Am D7 B7 Gm A7 D7

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 Dvorák

Largo

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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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, Em, Am7, D7, G, Am7, D7, D13, D7, G.

Tempo markings: *Maestoso*, *Allargando*.

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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 m1, 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 marking: *Andantino*.

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Chords: G7, C, F, B $\flat$, D7, Gm, B $\flat$ m6, C7, F, B $\flat$ m, C7, F, B $\flat$, C7, Gm, Dm, Ddim, C7, F, C7, Cdim, Gm, C7, F, Gm, C7, F, Gm, C7, F, Gm.

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, F7, Fine, F7, B $\flat$, B $\flat$ 7, G7, Cm, E $\flat$ m, F7, B $\flat$, 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

D7 G D7 G C D7 G D7 G

D7 G Am D7 G G E7 Am

D7 1 2 G

D7 G C D7 G D7 G

Allegro

D7 G G D7 G D7 G

D7 G D7 G D7 G

G D7 G

D7 G Am

D7 G Am F D7 G

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

D Bm Em Bm Em A D D

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. 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

Erneuerten Gesangbüch, 1665

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

Praise to the Lord, the 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 rê - 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 - deurs 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 l'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 - cu - 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'é - 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/Db 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.

Gabriel Fauré

The image displays a musical score for guitar, consisting of five staves of music. The key signature is one sharp (F#), indicating the key of D major or B minor. The time signature is 4/4.

- Staff 1:** Features a bass line starting with a low D note. Chords above the staff include C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, and C. A double bar line appears after the second measure.
- Staff 2:** Continues the melody. Chords include C, G7, C, Am7, D7, G, G (with a flat accidental), D7, G, D7, G, D7, G, and D7. A double bar line appears after the fourth measure.
- Staff 3:** Melody continues. Chords include G, Bm, E7, Am, D7, G, Am/C, G7, C, G7, C, and G7. A double bar line appears after the fifth measure.
- Staff 4:** Melody continues. Chords include C, G7, C, G7, C, G7, C, Am7, D7, G, C (with a flat accidental), C7, Faug, and Dm7. A double bar line appears after the sixth measure.
- Staff 5:** Final staff showing the conclusion of the piece. Chords include C7, Am7, F, G7, C, Am, Fmaj7, G7, and C. The piece ends with a final whole note chord.

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 Cdim G/D C#m7b 5 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 Am7b 5 G/B Eb+ Cm D G

sers de col - om - be Chaner sur ta lèvre en fleur, sur ta lèvre en fleur.

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 Faure

Andante maestoso

O'er all the way, green palms and blossoms gay Are strewn this day in festal preparation;
Where Jesus comes to wipe our tears away, E'en now the throng to welcome Him prepare;
Join all and sing, His name declare, Let every voice resound with acclamation. Ho -
san - na! Praise ye the Lord! Bless Him who cometh to bring us sal - va - tion.

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POÈME

Zdenek Fibich

Moderato

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M'APPARI, TUIT' AMOR

(Ach, so fromm)

from *Martha 05*(opera)

Friedrich von Flotow

F C7 A7

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

F Dm C7 F

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

F Dm C7 F

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

C7 F Dm Ab7 Dm

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 trä, il pen sier di po ter pal pi tar con lei d'a

Ab7 Dm G7 C Bb/C F/C Fdim7/C

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

C7 N.C. F C7

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

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

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 lei vo

F F/A C7/G C7/R F B♭/D F/C

ein. Mar tha! Mar tha! Du ent - schwan - dest, und mein Glück nahmst
lò. 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 - rò, ah! di do - lor mor - rò, si, mor - rò!

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/B♭ Gm7 F/C C7 F C7 F C7 C7

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

F B♭/F F B♭/D F/C C7/B♭ 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 E♭ 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 F7 B♭ F/A

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, Dat pa - nis

Gm7 F Gm7/B♭ Bm7♭5 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/B♭ F/A C7/E F Gm9/C C7 F F/C D7/C Gm/B♭

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 B♭/D D♭dim7 C7 F F/A Gm7/B♭ C7 F

pau - per, ser - vus, ser - vus et hu - mi - lis.

INTERMEZZO RUSSE

T. Franke

Tempo di valse

F Bb 6 C7 F C Ddim C7 F D7 Gm Bb C7 G Bb F C7 F C7 Bb A C C7 F Fine C G7 C F6 G7 C D.C. al Fine

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PIERROTS

Marcel François

Moderato

C F Fm C G7 C D7 G7 C G7 Fine Bridge D7 G D7 Trio F C7 F C 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

Jullus Fûck

Moderato

A B

C

F C7

F

E7 Am E7 C7 G7 A♭

G7 C7 F B♭ Gm7 C7

F Ddim7 F C7

F B♭ F7 B♭ F7 B♭ E♭ D♭ dim7

B♭ G♭ B♭ E♭ E♭m

B♭ C9 C7 F7 B♭ E♭ D♭ dim7

B♭ G♭ B♭ Edim7

B♭ C7 F7 B♭ F B♭

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LA CINQUANTAINE
(Golden Wedding)

J. Gabriel-Marie

Andante

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 Em 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

G D7 G D7 G F#m A7 D Em A7 D A7 D Em A7 D D.C. al Fine D7

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LE SECRET**Leonard Gautier***Allegretto con moto*

Chords: G, D7, G, G+, C, G, Am7, G, D, A7, D7, G, G+, C, C6, G, D7, G, Fine, G7, C, G7, C, G7, 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

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COME, THOU ALMIGHTY KING

(Italian Hymn)

Felice de Giardini

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

Come, thou 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

cor. _____

Il tuo fe - del so - spi - ra o - gnor. Ces - sa, cru -

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F B $\flat$ E $\flat$ B $\flat$ /F F7 B $\flat$ B $\flat$ 7 E $\flat$ A $\flat$ E $\flat$ /B $\flat$ B $\flat$ Cm6 B $\flat$ E $\flat$ F7

del, tan - to ri - gor! Ces - sa, cru - del, tan - to ri - gor, tan - to ri - gor! Ca - ro mio

E $\flat$ /G A $\flat$ B $\flat$ 7 Cm Fm7 B $\flat$ 7 E $\flat$ /G A $\flat$ E $\flat$ /B $\flat$ B $\flat$ 7 Cm B $\flat$ 7 E $\flat$ B $\flat$ 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 $\flat$ Cm A $\flat$ E $\flat$ /G A $\flat$ E $\flat$ /B $\flat$ B $\flat$ 7 E $\flat$ A $\flat$ B $\flat$ A $\flat$ E $\flat$ /B $\flat$ B $\flat$ 7 E $\flat$

- 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 $\flat$ F C7 F C7 Dm F B $\flat$ F C7 F

Gm F C7 1 F 2 F F C Dm D7

G C G7

C G7 C7 F B $\flat$

F C7 F C7 Dm F B $\flat$ F C7 F Gm F C7 F

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CHE FARO SENZA EURIDICEfrom *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 -

Adagio D/F# D 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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International Copyright Secured All Rights Reserved**BERCEUSE**from *Jocelyn***Benjamin Godard***Slowly*

F C7 F Bb F Gm7 Bbm 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 A7 D A7 D
 Bm E7 A A7 D
 G6 D A7 D A7 D
 A7 D G D G6 A7 D D.C. al Fine
 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 - ieux, 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# F7/C Eb/Bb Bb7sus Bb7 Eb/Bb Bb7 Eb
 Dai - 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 Dm7 G7 Ma - ri - a! Gra - ti - a ple - na. Do - mi - nus Te - cum

be - ne - dic - ta tu in mu - li - e - ri - bus et be - ne - dic - tus

Bb/A Gm7 C7 F F7 Bbmaj7 Bdim7

fruc - tus ven - tris tu - i Je - sus. Sanc - ta Ma - ri - a. Sanc - ta Ma -

Fm/C Bbm6/Dbb C7 F/C C7sus C7 Fdim7/C

ri - a Ma - ri - a. O - ra - pro no - bis, no - bis pec - ca - to - 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

D7 G Eb

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

peo - ple shall be my peo - ple, and thy God, my God. **Fine**

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 C# F#m 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

Chords: Dm, A7, Dm, A7, Dm, A7, Dm, C7, F, E7, A7, Dm, 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

Lyrics: 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!

Chords: F, C7, F, C7, F, C7, F/A, Ab7b5, C/G, F, G7, C, F/C, C7, F

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WALTZ

from *Faust*

Charles Gounod

Moderate, spirited waltz

Chord markings above the staff:

Staff 1: C, C/G, C, C/G, C, C/G

Staff 2: G7/B, G7, C, C/G, C, C/G

Staff 3: D7/A, D7, G, C

Staff 4: C/G, C, C/G, G7/B, G7

Staff 5: G7/B, G7, C, C/G, C

Staff 6: C/G, G7/B, G7, C, Fine

Staff 7: N.C., G7/B, G7, G7/B, G7, C, C/G, C

Staff 8: C/G, G7/D, G7, G7/B, G7, C, C/G, C

Staff 9: C/G, G7/B, G7, G7/B, G7, C

Staff 10: C/G, C, C/G, G7/D, G7, G7/B

Staff 11: G7, C, D7, G, G7, D.C. al Fine

O DIVINE REDEEMER

Charles Gounod

Molto Moderato

Cm A♭/C B♭7 B♭6 A♭maj7 A♭6 G

Ah! turn me not a - way, re - ceive me, tho' un - wor - thy,

Gm E♭/G F7 F6 E♭maj7 E♭6 D7 D♯/C D/C

Ah! turn me not a - way, re - ceive me, tho' un - wor - thy! Hear

Gm/B♭ 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/E♭

An - swer me from thy throne, haste Thee, Lord, to mine aid, Thy pit - y

Ddim7 Fm/C Bdim7 B♭6 Am7♭5 D7/A♭ G G/F♯ G/F G/E

show in my deep an - guish! Thy pit - y show in my deep an - guish! Let

A♭/E♭ Fm7 F♯dim7 G G/F♯ G/F G/E A♭/E♭ 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 B♭m/G D♭/A♭ B♭m6 C B♭m/G D♭/A♭ B♭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

Ther; _____ Come to mine aid, O Lord! _____ Haste Thee, Lord, haste to

D D/C Bb Bb 9 Ab/Bb Eb/Bb Gm/Bb Bb 7

help me! Hear my cry, _____ hear my cry! _____ Save me, Lord, in Thy

Bb 7/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

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 - eih, 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

I love thee dear, now and for - ev - er - more! I love thee dear, now and for - ev - er - more!
 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 Her - ze - 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 Ie-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

Chords: 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

Chords: Dm, E/D, Gm/D, A/D, Bb, F, Gm, Dm, Eb, Bb, A, Eb, A, Eb, A, Eb, A, Eb.

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MORNING

from *Peer Gynt*

Edvard Grieg

Slowly

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PIANO CONCERTO IN A MINOR, Op. 6

First Movement Theme

Edvard Grieg

Allegro moderato

Am E Am E Am E Am

Am C

E Dm Ddim A7 Gm6 Edim Dm Am Ab7 Am Dm6 E7 Dm Ddim A7 Gm Gdim

Dm Am Em Ab7 F7 Am E7 Am E7 Am E7 Am E7 Am E7

Am E Am E Am E Am

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SOLVEJG'S SONG

from *Peer Gynt*
(originally for soprano and orchestra)

Edvard Grieg

Poco andante

N.C.

Gm D7/G Gm D7 Gm

F7 Bb Eb F7 Bb D7 Gm A7 Ab7 5 G Bb m

C7 Cm D D7 Gm A C G Gm Cm D7 Gm D7

G D7 G D7 G D7

G D7 G D7 G C G C G

N.C. Gm

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

Edvard Grieg

Moderately

F C+ F C7 F G7 C7sus C F#dim C7 F#dim
 C7 F C7 F C7 F F C7 F C7 F C+ F C7
 F G7 C7sus C F#dim C7 F#dim C7
 F C7 F C7 F C7 F 1 C7 F 2 C7 F

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

Edvard Grieg

Moderato

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar solo section. The key signature is A major (three sharps: F#, C#, G#), and the time signature is 4/4.

The score is organized into several systems, each with a staff of music and corresponding guitar chords written above the notes. The chords are as follows:

- System 1:** Am, E7, Am, E7, Am, E7.
- System 2:** Am, C, Fm, Am6, G, Am, Dm7, F#dim, Em.
- System 3:** F, C, Dm7, D6, To Coda (Coda symbol), A, E7, A.
- System 4:** E7, A, C#m, A, C#m, A, E7.
- System 5:** A, E7, A, C#m, A, D.C. al Coda.
- System 6 (CODA):** Coda symbol, A, E7, A, E7, A, Am.

The guitar solo section is marked with a "To Coda" instruction and a Coda symbol. The solo is written in a single staff, featuring a melodic line with various chords and a final Coda section.

WEDDING DAY AT TROLDHAUEN

from *Lyric Pieces*, Op. 65

(originally for piano)

Edvard Grieg

Moderato

Chords indicated in the score:

- Staff 1: D, Bm7, E7
- Staff 2: A, G, Em7, A7, D
- Staff 3: A, A, Bm7, A, Bm7, A, C+, C, G7
- Staff 4: C, Dm7, C, Dm7, C, G+, Eb, Bb7
- Staff 5: Eb, Eb7, Ab
- Staff 6: Ab7, Db
- Staff 7: Bb7, N.C.
- Staff 8: Ab, N.C., Ab, N.C., Ab, m, s...
- Staff 9: N.C., A7, D, Bm7, E7, A
- Staff 10: G, Em7, A7, D

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AIR

from *Water Music* (orchestral suite)

George Frideric Handel

Andante

Chords indicated in the score:

- Staff 1: F, F/A, Bb, C, F, F/A, Bb, C, Dm, Gm, C7, F, F/C, C, F
- Staff 2: F/A, C, Dm, C/E, C, C/E, Am, F/A, G7/B, C, C/G, G, C
- Staff 3: F, F7/A, Bb, Gm/D, D/F#, D, Gm, Cm, F7, F/A, Bb, Eb, F, Bb, Eb, F, C
- Staff 4: F, F/A, Bb, C, Dm, Gm, C7, F, F/C, C, Dm, C/E, F, Bb, F/C, C, F

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ALLEGRO MAESTOSOfrom *Water Music* (orchestral suite)**George Frideric Handel****Allegro maestoso**

The musical score consists of ten staves of music. The first staff is in treble clef and the second is in bass clef. The music is written in G major (one sharp) and 3/4 time. The chords are as follows:

- Staff 1: 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#
- Staff 2: A, F#m/A, F#m, F#m/A, Bm, Em/G, Em, Em/G, A, D, D/F#, D, D/F#
- Staff 3: G, Em, Em/G, Em, A, D, G, A, D, N.C.
- Staff 4: F#m/A, F#m, F#m/A, Bm, Em/G, Em, Em/G
- Staff 5: A, D, N.C., Bm/D, Bm, Bm/D
- Staff 6: E, A/E, A/C#, A, A/C#, D, E/D, A/C#
- Staff 7: D, A/E, E, A, N.C.
- Staff 8: F#m, F#m/A, F#m
- Staff 9: Bm, Em, Em/G, Em, A, Bm, Em/G, A, D, F#m, F#m/A, F#m
- Staff 10: 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 heav - en - 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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BOURRÉEfrom *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 PEOPLEfrom *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,

E/G Bsus B7 E N.C.

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 - plish'd, that her in -

F#dim/G# F# N.C. F#7/A# 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

For un - to us a Child is born, — un - to us a Son is

giv - en, un - to us a Son is giv - en; For un - to

us a Child is For — un - to us a Child is born; un - to us a Son is

giv - en, un - to us a Son is giv - en; For un - to

us a Child is born, — un - to us a Child is born, — un - to us a Son is

giv - en, un - to us a Son is giv - en, un - to

us a Son is giv - en; Son is giv - en; and the gov - ernment shall be up - on His shoul -

der, and the gov - ernment shall be up - on His shoul - cr and the gov - ernment shall

be up - on His shoul - der and His Name shall be call - ed Won - der - ful,

Coun - sel - lor, The Might - y God, The Ev - er - last - ing Fa - ther, The Prince of Peace etc.

HALLELUJAH

from *Messiah* (oratorio)
(originally for chorus and orchestra)

George Frideric Handel

Fast

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

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

D A D A D A D A E7 N.C.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! For the Lord God Om-nip - o - tent

A D A D A D A D A N.C.

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

D G D G D G D G D A D G Em A D

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

Asus A D A Bm A D E7 A Bm7 E7 A D A G D A7 D

reign - eth, For the Lord God Om-nip - o - tent reign - eth. The King - dom of this world

A G D A7 D A G D A7 D A7 D G#dim A D G Em6 D N.C.

is be - come the King - dom of our Lord and of His Christ, and of His Christ; and He shall

A D G#dim A D A E A A7 D

reign for ev - er and ev - er, and He shall reign for ev - er and ev - er, and He shall

G C#dim D G D A D A D G#dim A D A E A N.C.

reign for ev - er and ev - er, and He shall reign for ev - er and ev - er. King of

A D A D A D A D A N.C. A D A D A D A

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 -

D A N.C. D G D G D G D G D N.C. E A E

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

A E A E A E F# Bm F# Bm F# Bm F# Bm N.C.

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

G A7 D A Bm D G D A7 D Asus A D G D

Lords, King of Kings and Lord of Lords; and He shall reign for ev - er and ev - er, King of

G D G D G D G D G D G D G D G D

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 $\flat$ F/A F Gm F/C F C/E Dm Am B $\flat$ F/A Gm C F Dm C C/E
 F C Dm B $\flat$ F/A F Gm F/C F C/E Dm Dm/F Dm G G/F C/E C G C
 C B $\flat$ F/A Gm F Dm B $\flat$ A Dm Gm C F B $\flat$ C/G Am Dm Dm/FF Am7 Dm
 Am D7 D7/F $\sharp$ Gm Gm/B $\flat$ C/G C C7/E F F/A B $\flat$ 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 $\sharp$ m A F $\sharp$ m7 B7 E N.C.
 I know that my Re - deem - er liv - eth,
 B7 C $\sharp$ m A F $\sharp$ m7 B7/D $\sharp$ E A/C $\sharp$ B7/D $\sharp$ Esus E B/D $\sharp$ E N.C. C $\sharp$ m/E
 and that He shall stand at the lat -
 F $\sharp$ N.C. E/G $\sharp$ F $\sharp$ /A $\sharp$ B E F $\sharp$ B N.C. B $\sharp$ /F $\sharp$ G $\sharp$ E C $\sharp$ 7 F $\sharp$ /A $\sharp$
 ter day up-on the earth;
 B B7/A E/G $\sharp$ B7 C $\sharp$ A B7/F $\sharp$ E B N.C.
 I know that my Re - deem - er liv - eth, and that He shall stand
 E/G $\sharp$ B7/F $\sharp$ E B N.C. A/C $\sharp$ E/B B7/A E/G $\sharp$ N.C. E/G $\sharp$ B7/F $\sharp$ A/E B7/D $\sharp$ E F $\sharp$ /A B
 at the lat - ter day up-on the earth, up-on the
 E N.C. E/G $\sharp$ B $\sharp$ /F $\sharp$ E B N.C. A/C $\sharp$ B A E/G $\sharp$ N.C. E/G $\sharp$ B $\sharp$ /F $\sharp$ E B7/D $\sharp$ N.C.
 earth, I know that my Re - deem - er liv - eth, and He shall stand at the
 C $\sharp$ m/E B/D $\sharp$ B C $\sharp$ m E F $\sharp$ /A B C $\sharp$ 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

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LET THE BRIGHT SERAPHIM

from *Samson* (oratorio)

(originally for soprano, trumpet solo, and orchestra)

George Frideric Handel

Andante

Let the bright Se-ra-phim in burn-ing row, Their
loud, up-lift-ed an-gel trum-pets blow.
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, their loud, their
loud, up-lift-ed an-gel trum-pets blow,
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,
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

(Solo) Om - - - bra ma - i fù di ve - ge -

ta - bi - le ca - ra ed a - ma - bi - le so - a - ve più, om - bra ma - i

fù di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le so - a - ve più, ca -

- ra ed a - ma - bi - le, om - bra ma - i fù di ve - ge - ta - bi - le

ca - ra ed a - ma - bi - le so - a - ve più, so - a - ve più.

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LASCIA CH'IO PIANGA**from *Rinaldo* (opera)****(originally for soprano and orchestra)****George Frideric Handel**

Largo

Las - cia ch'io pian - ga mia cru - da sor - te,

E che so - spi - ri la li - ber - tà! E che so -

spi - ri, e che so - spi - ri, la li - ber - tà!

Las - cia ch'io pian - ga mia cru - da sor - te,

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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PIANGERO LA SORTE MIA

from *Gulio 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- joice, re - joice, re - joice great - ly, re - joice,

Bb F Gm7 C/E F F/A Bb/D Eb/G F/A B F Gm/F Cm7/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 - joice, re - joice,

Bb C/Bb F/A Bb/A Eb/G F/G Bb/F Gm/F Cm/Eb F7/Eb Bb/D

re joice,

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

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 - joice 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 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 grave - 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

Wher - e'er you walk, cool gales shall fan the glade; Trees, where you sit, shall
crowd in - to a shade, Trees where you sit shall crowd in - to a shade;
Wher - e'er you walk, cool gales shall fan the glade;
Trees, where you sit, shall crowd in - to a shade,
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

Be - cause you come to me with naught save love, And
cause you God made to thee mine I'll cher - ish thee Thru
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 -
see, Be - cause you come to me, } Instrumental
vine, Be - cause God made to thee mine. }
Be - cause you speak to me in ac - cents sweet, I
find the ros - es wak - ing 'round my feet, And I am led through tears and joy to
thee, Be - cause you speak to me Instrumental
CODA
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 F7 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 Bb 7/D Eb Bb 7 Eb Ab Eb/G Bb 7/D Eb Fm/Ab Am7b5 Bb Eb Bb Bb 7/D Eb Bb 7 Eb

Ab Eb/G Bb 7/D Eb Fm/Ab Am7b5 Bb Eb/Bb Bb Bb 7/D Eb Bb Gm Fm/Ab Cm

F Bb Eb/G Ab Eb Ab Eb/G Bb 7/F Eb Bb Gm/Ab Eb/G Fm/Ab Eb/Bb Bb 7 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

Chords: D, G/B D/A, G, D/F#, A/E, D, A, G/B, D/A, G, D/F#, Em/G, A, D

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"SURPRISE SYMPHONY"

Second Movement Theme

Franz Joseph Haydn

Chords: F, Bb, C, F, Dm, G, C, F, Bb, C, F, Dm, G, C, C7, F, C, F, C, F, C, F, C, F, Gm, C, F, C, F, C, F, Gm, C, F

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ST. ANTHONY CHORALE

attributed to
Franz Joseph Haydn

Chords: Bb, Eb, Bb, F, Gm, Cm/Eb, Eb 5, Bb/F, F, Bb, Eb, Bb, F, Gm, Cm/Eb, Bb/F, F, F/Bb, Bb, F, Edim7/F, F7, Bb/D, F/C, Bb, Eb/G, Bb/F, Cm/Eb, Eb 5, Gm, F, Bb, Eb, Bb, F, Gm, Cm/Eb, Bb/F, F, Bb, Bb 7, Eb/Bb, Bb, Bb 7, Eb/Bb, Bb

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Franz Joseph Haydn

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First Movement Theme

Franz Joseph Haydn

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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. B♭ Cm7 F7 B♭

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

B♭m F F° C7 C° C7 F7 Dm

long - ing, seek - ing, striv - ing, wait - ing, yearn - ing. The burn - ing hopes, the joy and i - die tears that fall! _____ For 'tis

B♭ Cm7 F7 B♭

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 E♭m/G♭ B♭ Cm7 Dm B♭ Dm

an - swer, 'tis the end and all of liv - ing. _____ For it is love a - lone that rules for aye! _____ For 'tis

B♭ Cm7 F7 B♭

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 E♭m B♭ Cm7 F7 B♭

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 2 C7 C F C7

F F7 B♭ Fdim F C7

1 2 F F Fine F7

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Chords: 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* (operetta)

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, (trecehy)
 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* (opereffa)

Victor Herbert

Maestoso

Em Bm/E Am/E Bm/E Em

Am/E F#m5/E Em D/E Em C/E

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

Am6/E

C/E Am6/E D.C. al Fine

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INDIAN SUMMER

(originally for voice and piano)

Victor Herbert

Slowly, with feeling

G D+ 3 G D+ 3 3

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

Gmaj7 G6/B Am7 3 3

af - ter June - time's laugh - ter, You see so man - y

D6 D7 B7 Em 3 3

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

Em7 A9 D6 D7 3 3

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

G D+ 3 G D+ 3 3

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

Gmaj7 G6/B C6 Am7 3 3

bod - y left un - spo - ken, You're the ghost of a

G/D A7/E 3 Eb9 3 Eb7 Bbm7 3 Eb7

ro - mance in June go - ing a - stray, fad - ing too soon, That's why I say,

G D+ 3 G6

"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

feet, 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

Oh, that Kiss in the dark was to him just a lark, But to me 'twas a thrill supreme! Just a kiss in the dark But it kindled the spark, The a - wak - 'ning of love's young dream!

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GYPSY LOVE SONG

from *The Fortune Teller* (operetta)

Victor Herbert

Andante

Slum - ber on, my lit - tle gyp - sy sweet - heart, Dream of the field and the grove, Can you hear me, hear me in that dream - land, Where your fan - cies rove? Slum - ber on, my lit - tle gyp - sy sweet - heart, Wild lit - tle wood - land dove, Can you hear the song that tells you All my heart's true love?

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MARCH OF THE TOYS

from *Babea in Toyland* (operetta)

Victor Herbert

With Spirit

A musical score for guitar, showing 10 staves of music. The key signature is one flat (Bb). The chords are labeled above the staff, including Gm, D7, Cm, Gm, D7, Gm, Bb, Cm, D, Gm, Eb, D7, Gm, Bb7, Bb dim, Bb7, D7, Ddim, D7, Am, D7, G, Bb dim, Am, D7, G, Gb7, G, Am, D7, G, B7, Em, Am6, B, C7b9, B, C7, B, Am, D7, G, Bb dim, 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 *Babea in Toyland* (operetta)

Victor Herbert

Slowly

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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, 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, C, Dm, C, G7, N.C., Eb7, D, D7.

First Ending: 1 E7

Second Ending: 2 G7

G C6 Adim Em
 A7 D D7 G A7 5 D7
 G D7
 G D A7 D A7
 D A7 D A7 D D7 G D7
 Eb Bb 7
 Eb G7 Cm Ab 7
 C G7
 C F C G7 C F6
 C G7 C G7 C
 G7
 C 1 2 C

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 - Ba 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! Ach, wir ar - men, ar - men

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 -

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



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THE LAST ROSE OF SUMMER

Anonymous,
Old Irish Air

Slow

Musical notation for the piece 'THE LAST ROSE OF SUMMER' by Anonymous. The tempo is 'Slow'. The key signature has one flat (B-flat). The notation consists of nine staves of music. Above the staves are the chords: 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, 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 ded 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 for and
of the gar - den Lie scent - less for and

sigh! dead. 3. So soon may I fol - low When friend - ships de - cay, And from

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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THE SADAR'S PROCESSION

(originally for orchestra)

Mikhail Ippolitov - Ivanov

Moderato

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DANUBE WAVES

Ion Ivanovici

Moderate, graceful waltz

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I LOVE YOU TRULY

(originally for voice and piano)

Carrie Jacobs-Bond

Andante

I love you truly, dear,
Ah! love, 'tis some- ly, thing to feel - your ly, kind hand,

Life with its sor- row, by life your with its to tear,
Ah! yes, 'tis some- thing by your side to stand,

Fades in to dreams when I feel gone you are near,
gone is the sor- row, gone doubt and fear,

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B $\flat$ /F Cm F7 B $\flat$ Fine
 For I love you truly, truly, dear.
 for you love me truly, truly, 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/O Ddim/G C7/O F/G Fm/O C/O Cdim/G O G O9 B $\flat$ O Omaj7 O7 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 Bb m 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 Bb m 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 Gedencianck
trans. by Theodore Baker

16th century Dutch melody
adapted by Edward Kremser

We gath - er to - geth - er to ask the Lord's bless - ing; he chas - tens and
has - tens his will to make known. The wick - ed op - press - ing now
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

from *The Merry Widow* (operetta)

Franz Lehár

Moderate Waltz

land, o - ver sea. Vil - ia, oh Vil - ia, oh where can you be? I'd come to you o - ver
love, ev - er true. Vil - ia, oh Vil - ia, my heart calls to you, Come back, my love, to my

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VILIA

from *The Merry Widow* (operetta)

Franz Lehár

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

leav - ing a love that lives on. I love you, I love you
so, I love you so, love you so!

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GOLD AND SILVER WALTZ

Franz Lehár

Waltz tempo

Chord symbols and musical notation are present throughout the score, including:

- Staff 1: C, Dm, Dm7, G7
- Staff 2: C, G7, C, G, D7, G, G7
- Staff 3: C, G, G7, C, G7, C, C7
- Staff 4: A, A7, C#dim, Dm, C, G7, C
- Staff 5: C, C, Dm, G7, C
- Staff 6: G7, C, D, D7, C, D, G7, C
- Staff 7: Am6, C, G7, C, C7, F
- Staff 8: C7, F, C7, Bb, Ddim
- Staff 9: F, Dm6, E7, Am, Ddim, Am
- Staff 10: Ddim, Am, Bb, F

Dm Gm C7 F C7
 F Gm7 C7 F C7
 F C7 F C7 G
 Ab G C G7+5 C Cdim C
 E7 F Dm7 C G7 C G7
 C G7 Dm G7 C
 G D7
 G
 B7 C E7 Am
 E7 Am Gdim G D7 G

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 - no! 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

Em C/E Em/B Am

Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te

G#m7b5 G7 C G/B F/A

pa - ga e ri - der nuo - le qua. E se Ar - lec - chin t'in -

E E7 Am Cm/Eb G/D D7

vo - la Co - lom - bi - na, ri - di, Pa - gliac - cio e o - gnun ap - plau - di

G F#7/G F#7/G G Fm7 G

ra! Tra - mu - ta in laz - zi lo spa - smo ed il pian - to;

Bm/F# F#7 Bm/F# F#7 G/F# Em6/B B7 Am6/B B7

in u - na smor - fia il sin - ghioz - zo e'l do - lor Ah!

Am7 Am6 Am7 Am6 Am6/C Em/B

Ri - di, Pa - gliac - cio, sul tuo a - mo - re in - fran - to!

Am6 Em/B B7 E

Ri - di del duol che t'av - ve - le - na il cor!

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GLOW WORM

Paul Lincke

Moderately

Eb Bb Eb Bb7 Fm C Fm6

Bb7 Eb Bb+ Eb F#dim Gm C7

Bb F7 Bb Eb Bb7

Eb Bb7 Fm7 Bb7 Eb

Bb7 Eb Fm Ab6 Eb Bb7 Eb

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HUNGARIAN RHAPSODY NO. 2

(originally for piano)

Franz Liszt

Andantemento

Chord symbols: 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. (triplets), 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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LIEBESTRÄUM

(originally for piano)

Franz Liszt

Poco allegro, con affetto

Chord symbols: Ab, C7/G, F7, Bb7, Eb7, Ab, C7/G, Gb7b5, F7, Bb7, Eb7.

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Ab Fine Db m Ab

Fm/Ab C Am

E C#m/E Eb7 Db m/Fb

Bb Db m/Eb Eb Db m N.C. D.C. al 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 ion 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 ion 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 dès - es - poir Dont l'hor -

F#sus F# Bm Bm/A G6 D/F# G D/A A D/F#

reur est ex - trê - 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 dès - es - poir Dont l'hor - reur est ex - trê - 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, — ye heav - 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 is written for a single melodic line in D major, 4/4 time, with a tempo of 96 beats per minute. The key signature has two sharps (F# and C#). The score consists of ten staves of music. Chord annotations are placed above the staff at various points, often with a '3' indicating a triplet. The chords include: D, C# dim, D, A/C#, A7, D, D# dim, Em add A, Dm/F, F#, G, B7, Em, A13b5, A13, A13#5, D (with triplet), A7/E, A7, D, A, Em/G, G7, F#, Em, A7/E, Bb dim/F, Dm/F, Bb dim/F, Bb m, Gdim, G, Cm/G, Em/G, D/A, F# dim/A (with triplet), Em/A, G# dim/A (with triplet), D/A, F#7/A#, G, A7, A# dim, Bm, G# dim, D/A, A dim7, A9 (with triplet), Am13, A13, A7, and D.

SYMPHONY NO. 5

Adagletto Theme

Gustav Mahler

Adagletto

Chord progression for the Adagletto Theme:

- Staff 1: F, Gsus, Bb, F/A, Fm/Ab
- Staff 2: G7, F#dim, D7/F#, Gm, Edim, F, Csus, N.C.
- Staff 3: F, Fdim, E7
- Staff 4: Ddim, F, Bb, Am, N.C., F
- Staff 5: C, Bb, F, Fm, G7, Gdim
- Staff 6: F#dim, D7, Gm, Edim, F, Csus, C, F
- Staff 7: C, C(sus2), C7, F
- Staff 8: Am, Bbm, F#dim, Gdim, G#dim, F/A
- Staff 9: N.C., Bbdim, Bdim, F, Dm7
- Staff 10: Csus, F, C7, F

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VALE BLEUE

Alfred Margis

Waltz tempo

Chord progression for the Valse Bleue:

- Staff 1: Eb, Bb7, Eb
- Staff 2: Bb7, Eb, Bb7, C7, Fm

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INTERMEZZOfrom *Cavalleria Rusticana* (opera)**Pietro Mascagni***Andante sostenuto*

Chord progression for Intermezzo:

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*

Chord progression for Gavotte:

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

Chords: D, G, Em, Em7, A7, G/B, A7/C#, Bbm/Db, D, C/E, B, Em, D/A, Em/A, A7, D.

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THE AMERICAN PATROL

F. W. Meacham

Moderate

Chords: 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 i - la, Sol - vet _____ sac - ctum _____ 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 _____ quod to - tum con - ti -
 Ju - dex _____ er - go _____ cum _____ se - dé - bit, Quid - quid la - tet ap - pa -
 etc.

né - tur, _____ Un - de mun - dus ju - di - cé - tur. _____
 ré - bit: _____ Nil in úl - tum re - man - é - bit. _____

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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 - el - o con - fli - xe - re mi - ran - do: dux vi - tac mor - tu - 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: praec - 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, I hu - de sing cuc - cu, Grow - eth sed and blow - eth med, And
springh the wo - de nu; Sing cuc - cu; Aw - c ble - teth af - ter lomb, I houth
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 Moutrie

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

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HUNTING SONG
 from *Songs Without Words*
 (originally for piano)

Felix Mendelssohn

Lively

Chord symbols and musical notation are present throughout the score, including:

- G
- C
- G
- Em7
- A
- D
- A
- D
- Bm
- D
- Bm
- D7
- G
- A7
- D
- E7
- D
- A7
- D
- F#
- Bm
- F#
- Bm
- F#
- B
- Em
- B
- Em
- B
- Em
- F#
- Bm
- Em
- Bm
- 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 Bb 7 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 Bb 7 Eb Fm/Eb Ddim/Eb Ab Eb Cm D D/G Gm
 God, "If with all your hearts ye tru-ly seek me, Ye shall ev-er sure-ly find me."
 Gm/Bb F/A Eb/G D7/F# Gm Cm F7 Bb Bb 7/Ab Eb/G G/F G/Eb Cm G7
 Thus saith our God, Thus saith our God. Oh! that I knew where I might
 C9sus Cm Cm/Eb Eb dim D7sus D7 D7/C Gm/Bb D7/F# D7/G Gm F7/A F7/Bb Bb Bb 7
 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 Bb 7 Eb/Bb Bb 7 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
 Bb 7 Cm Fm/Ab Bb 7 Cm F/Eb Bb/D Fm/Ab Eb/G Fm7/Ab Bb 7 Eb
 find me." Thus saith our God. "Ye shall ev-er sure-ly find me." Thus saith our God.

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O WORD OF GOD INCARNATE

(Munich)

(Hymn)

William W. How

harmonized by Felix Mendelssohn

Eb Ab Bb Bb 7/D Eb Ab Bbsus Bb 7 Eb
 O Word of God in-car-nate, O Wis-dom from on high,
 Cm Bb/D Fm7 G Cm Eb/G Ab Bbsus Bb 7 Eb
 O Truth un-changed, un-chang-ing, O Light of our dark sky,
 Bb Bb 7 Gdim Fm Cm Fm/C Cm Cm/Eb F7 Bb
 We praise thee for the ra-diance That from the hal-lowed page,
 Bb 7/D Eb Eb 7/D# Ab/C Bbm Ab Eb/G Ab/C Ab Bbsus Bb 7 Eb
 A lan-tern to our foot-steps, Shines on from age to age.

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Felix Mendelssohn

Andantino

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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SCHERZO IN E MINOR

Op. 16, No. 2

(originally for piano)

Felix Mendelssohn

Allegro molto

N.C.

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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

Chord progression for **SPRING SONG**:

F Gm C7

F G7 C7 F Gm

D7 Gm C7

1 F 2 F

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

Felix Mendelssohn

Andante

Chord progression for **VENETIAN BOATING SONG**:

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.

Chord progression for **WEDDING MARCH**:

B7/E Em Dm/F C/G G7 C N.C. Am7 B7 B7/E Em Dm/F C/G G7 C N.C.

1 C C/G G7 C

2 C C/G G7 C

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

Giscomo Meyerbeer

Moderato

Eb Bb Eb Cm Fm Bb7 Eb Fm Bb7 Eb Cm Ab Eb Bb7 Eb
 Fm F7 Bb7 Eb Bb Eb Cm Fm Bb7 Eb Ab Fm G Cm
 N.C. G Cm N.C. Eb Bb7 Eb Bb7 Eb
 N.C. Gm D7 Gm D7 Gm N.C.
 Eb7 Ab Bb7 Eb Bb7 Eb Bb7 Eb N.C.
 Eb Bb7
 Eb F7 Bb
 Eb Bb7
 Eb Bb7
 Eb Bb7
 Cm G Gm Fm6 G7 Cm Fm6 G7 Cm Fm G7 Cm G7
 Eb Bb Eb Cm Fm Bb7 Eb Ab Fm G Cm N.C. G7 Cm
 2 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Abm Eb

LASCIATEMI MORIRE

(originally for solo voice with accompaniment)

Claudio Monteverdi

Lento

Chords: Cm Bbm7 C Bb Ab C7/G Fm Bbm7 C7sus C Fm

La - scia - te - mi mo - ri - re! la - scia - te - mi mo - ri - re! E che vo -

Chords: Dbmaj7 Db6 C Fm Eb Cm/Ab Ddim7 Cm Fm6/C G/B Cm

le - te - che mi con - for - te in co - si du - ra sor - te, in co - si gran mar -

Chords: G C Bbm7 C Bb Ab C7/G Fm Bbm7 C7sus C Fm

ti - re? La - scia - te - mi mo - ri - re, la - scia - te - mi mo - ri - re!

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Csardas**Monti**

Ruhato
N.C.

Chords: Dm Gm A7 Dm

Chords: Gm6 Em7b5 A7 Dm

Presto

Chords: Gm6 Gm Dm

Chords: A7 Dm

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RONDEAU

(originally for chamber orchestra)

Jean-Joseph Mouret

Brightly

Chords: D A D G D A/C D G

Chords: A D A D G D

Chords: A/C D G A D Fine A D

Chords: 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 $\flat$ 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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Wolfgang Amadeus Mozart

F C7/E F Dm B♭7 C7

Al - le - lu - ia, al - le - lu - ia, _____ al - le - lu - ia, al - le - lu -

F F/A F7 B♭ F Dm

ia al - le - lu - ia, al - le - lu - ia, _____ al - le - lu - ia, al -

B♭7 C7 F C7/E

le - lu - ia,

F Dm B♭ C7 F Dm F/C F/A B♭ F/A F

al - le - lu - ia, al - le - lu - ia,

Dm Gm7/B♭ C F Dm F/C F/A B♭ F/A

al - le - lu - ia, al - le - lu - ia, al - le -

F Dm Gm7/B♭ C F F/A Gm7/B♭ C7

lu - ia, al - le - lu - ia, al - le - lu -

F F/C F/A F

ia,

AVE VERUM CORPUS

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 Bbdim7 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.

1. Der Vo - gel fän - ger bin ich ja, stets lu - stig hei - Ba hop - sa - sa! Ich
2. Der Vo - gel fän - ger bin ich ja, stets lu - stig hei - Ba hop - sa - sa! Ich
3. Wenn al - le Mäd - chen wa - 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 - kanni bei Alt und Jung im gan - zen Land.
Vo - gel fän - ger bin be - kanni 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 D7

Weiß mit dem Lok - ken um - zu - gehn, und mich aufs Pfei - fen zu ver - steht!
Ein Netz für Mäd - chen möch - te ich; ich fing sie du - tzend - weis für mich!
Und küß - te sie mich zart - 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

D G6 A D

Deh,

G6 A A7/D D

vie - ni al - la fi - nc - stra, o mi - o te - so - ro. Deh, vie - ni a con - so -

E7 A D Bm A/E E A D6 E

lar il pian - to mi - o.

A F# B7 Em Am Am7/D D7 G

Se ne - ghi a me di dar qual - che ri - sto - ro, da -

D/F# G D/F# D+/F# G6 G#dim7 D/A A7 D A7

van - ti a - gli oc - chi tuoi mo - rir vo - gl'i o.

D A7 D D G6

Tu ch'hai la boc - ca dol - ce

A A7/D D D E7 A D A E7

più che il mie - le tu che il zuc - che - ro por - ti in mez - zo al co -

A D6 E A F# B7

re non es - ser, gio - ia

Em Am Am7/D D7 G D/F# G D/F# D+/F#

mia, con me cru - de - le. La - scia - ti al - men ve - der, mio

G G#dim7 D/A A7 D A7 D A7 D

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-ve a - mo - re per go - der l'ap - pel - la fin - chè non splen - de in

F/C C7 F G7/D C Dm/F G7

ciel not - tur - na fa - ce fin - chè 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! Ti 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 - tie 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/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

D7 G D7/F# G D G

D Em C6 D7 G G D7/G G D7/G

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

G

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EIN MÄDCHEN ODER WEIBCHEN

(Die Zauberflöte)

from The Magic Flute (opera)

Wolfgang Amadeus Mozart

Andante

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

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

Ein Mäd - chen o - der

F C7/E F C C7 C7/Bb F/A

Weib - chen wünscht Pa - pa - ge - no___ sich. O, so ein sanf - tes Täu - b - chen - wär' -

Gm/Bb C7 F C C7/E F C7 F C C7/E F C7 F

Se - lig - keit___ für___ mich, wär' Se - lig - keit___ für___ mich, wär' Se - lig - keit___ für___ mich.

Allegro

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

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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 könnt' 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

freun, — und wie im E - ly - si - um sein; dann könnt' 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.

sein, 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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HORN 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 N.C. E F#m/A E/B B N.C.

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

Lie - be ihn zur Pflicht. Dann wandelt er an Freun - des
man dem Feind ver - gibt. Wen sol - che Leh - ren nicht er
B7 E/G# B/F# E/G# B7 F#m/C# E/B B7/A

Hand ver - gnügt und froh ins beß - re Land, dann wandelt
freun, ver - die - net nicht ein Mensch zu sein, wen sol - che
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
F#m/A B E E B7 E

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

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 Da - 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 - quiem! ____ 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 D - 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 küh - 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

Là ci da - rem la ma - no, là mi di - rai di si;

ve - di, non è lon - ta - no, par - tiam, ben mio, da qui. Vor -

rei, e non vor - re - i, mi tre ma un po - co il cor, fe -

li - ce, è ver, sa - re - i, ma può bur lar - mi an - cor, ma

può bur - lar - mi an - cor! Vie - ni, mio bel di - let - to! Mi

fa pie - tà Ma - set - to! Io can - gie - rò tua sor - te! Pre -

- sto non son più for - te, non son più for - te, non son più for - te! Vie - ni!

vie - ni! Là ci da - rem la ma - no, Vor - rei, e non vor -

re - i, Là mi di - rai di si, Mi tre ma un po - co il

cor; par - tiam, ben mio, da qui. Ma può bur - lar - mi an - cor. Mi

fa pie - tà Ma - set - to; pre - sto non son più for - te, non son più

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

Chord progression for measures 1-12: F, F/A, Bb, F/C, C7, C7/F, F, C, F/C, C7, C7/E, F, F/C, C. Measure 13 has a repeat sign.

Chord progression for measures 13-24: F#dim7, Gm, Cm6, D, D7, D7/G, Gm, Em7b5, F, Gm/Bb, C7, C7/F, F. Measure 25 has a repeat sign.

Chord progression for measures 25-36: F/A, Bb, F/C, C7, C7/D, Dm, F/A, Bb, F/C, C7, C7/F, F. Measure 37 has a repeat sign.

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MINUET IN G MAJOR

Wolfgang Amadeus Mozart

Moderato

Chord progression for measures 1-12: N.C., G, D7/A, G/B, D7/A, N.C., D7/F#, G, D7/A, G, N.C. Measure 13 has a repeat sign.

Chord progression for measures 13-24: Em/G, Em6, A, A/C#, D, G, D/A, A, D, N.C., E, Ddim7, Am/C. Measure 25 has a repeat sign.

Chord progression for measures 25-36: E7/B, Am, D, D7/C, G/B, D7/A, G, N.C., Am, D/F#, D, G. Measure 37 has a repeat sign.

Chord progression for measures 37-48: C, G/D, D, G, Fine, C, G/B, C, G7/D, G7/B, C. Measure 49 has a repeat sign.

Chord progression for measures 49-60: D/F#, Em, G/B, C, G/D, D7, D7/G, G, Em, A, A/G, D/F#, Esus, Dm, D. Measure 61 has a repeat sign.

Chord progression for measures 61-72: G/F, C/E, G/D, C, F, G/B, Em, Am, C/E, F, C/G, G7, G7/C, C. Measure 73 has a repeat sign.

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NON PIÙ ANDRAI

from *The Marriage Of Figaro* (opera)

Wolfgang Amadeus Mozart

Vivace

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 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

OVERTURE TO DON GIOVANNI (opera)

Opening Themes

Wolfgang Amadeus Mozart

Moderato

Chord symbols and musical notation are provided for each staff, including notes, rests, and bar lines.

OVERTURE TO THE MAGIC FLUTE (opera)
(Opening)

Wolfgang Amadeus Mozart

Adagio

E♭ Cm E♭/G N.C. A♭ 6 E♭ 7/B♭

A♭/C E♭/B♭ A♭ 6 E♭/B♭ A♭ E♭m/B♭ F7/A E♭ 7/B♭ A♭ C♭ 7

B♭ Adim 7 B♭ sus B♭ 7

Allegro

E♭ N.C.

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OVERTURE TO THE MARRIAGE OF FIGARO (opera)
Opening Theme

Wolfgang Amadeus Mozart

Presto

N.C.

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 G7 C 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

G7 C 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

F C7

F F/A B♭6 Bdim Fm/C C7 Fm/C C7

Fdim7/C C7 F/A B♭6 Csus B♭6 Csus C7 C♯dim7 Dm F/A C/B♭ F/A B♭6

Csus B♭ Csus C7 F 3 C7

F F/A B♭ 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

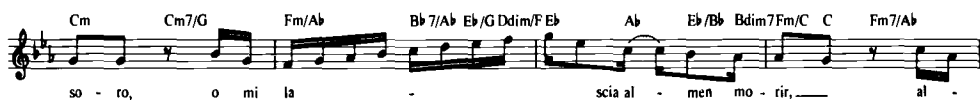
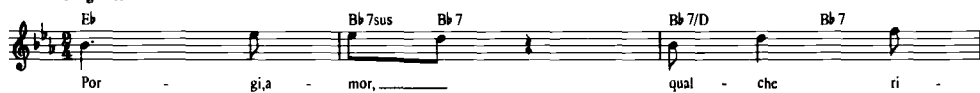
A/C♯ E/G♯ E7/B F♯7 E/G♯ Ano3 D N.C.A/E E

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 Ano3 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, AMORfrom *The Marriage of Figaro* (opera)**Wolfgang Amadeus Mozart****Larghetto**

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, sì, le suo - ne - rò, sì,

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, sì, le in - se - gne - rò, sì,

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 - gli o - gni ar - ca - no

Dm F/C Bb7 A A/C# Dm F/C Bb7 A etc.

dis - si - mu - lan - do sco - pri - 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, D7, G, D7, G.

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International Copyright Secured All Rights Reserved**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

N.C. Am

Em

Em/B B E(m)

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

A A/C# F#m Bm/D B7/D# E E 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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Chords: B/D#, E, B/F#, E/G#, E, B/D#, E, B7/F#, B7/D#, E, B, E, B, E, A, E/G#, F#m, B7, E, E7, A, E7, A, D/A, E/D, A/C#, F#/E, E/D, A/C#, E, A, E/G#, A, E7, A, E/B, A, E7, A/C#, C#, D, Cmb5, A/C#, F#/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

Chords: 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, F#m, 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 $\flat$, F#m, 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

Third Movement Theme, Minuet

Wolfgang Amadeus Mozart

Chords and dynamics for the first staff:

Gm Gm/D D/C Gm/Bb Gm D D/F# Gm Eb Bb/D

Chords and dynamics for the second staff:

C#dim7 A A7 Dm Em#5/G A7 Bb C/E D/F# Gm C#dim7 Dm E7 A Bb Em#5/G Em#5 A7 Dm

Chords and dynamics for the third staff:

N.C. Gm/Bb Gm

Chords and dynamics for the fourth staff:

Cm/Eb Cm Am#5/C D Gm G/B Cm Ab7 Eb/G F#dim7 D7 Gm D7 Eb Am#5/C Am#5 D

Chords and dynamics for the fifth staff:

Gm D/F# G/F C/E Eb7 Gm/D D7 C#dim7 Gm/D D7 Gm Fine

Chords and dynamics for the sixth staff:

Trio N.C. Em C F#mb5/A D G N.C.

Chords and dynamics for the seventh staff:

D/F# C#5/E A7 C#5/E Bm D/A Em/G A7 D

Chords and dynamics for the eighth staff:

A D A D N.C.

Chords and dynamics for the ninth staff:

(N.C.) C#5/E Am Bm/F# G Am/C G/D D N.C.

Chords and dynamics for the tenth staff:

D D7 G N.C. G/D Bm/F# Am D7

Chords and dynamics for the eleventh staff:

D#dim7 Em G/D C D7 G D7 G D7 G

Chords and dynamics for the twelfth staff:

D.C. Minuet G

SYMPHONY NO. 41 IN C MAJOR ("Jupiter")

K. 551

First Movement Theme, Opening

Wolfgang Amadeus Mozart

Allegro vivace

The musical score is written for a single melodic line in C major, 3/4 time. It begins with the tempo marking 'Allegro vivace'. The key signature has one sharp (F#), indicating C major. The score consists of ten staves of music. Chords are indicated by letters above the staff: C, G7, C/G, G, F/C, G7/C, C, G, N.C., C#dim7, A7/C#, Cm6, D7, G7/B, Bbm6, C7/Bb, F/A, G, Dm/F, D7/F#, G, C/G, G, C/G, G, D/G, C/G, G, G7, C/G, C/G, G, Bdim7, C, Bdim7, C, C#dim, D, G/D, D, G/D, D, G/D, D. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line.

VEDRAI, CARINO
from *Don Giovanni* (opera)

Wolfgang Amadeus Mozart

Andante

Ve - drai, ca - ri - no, se sei buo - ni - no, che bel ri - me - dio ti vo - glio dar. ____

È na - tu - ra - le, non da dis - gu - sto, ____

e lo spe - zia - le non lo sa far, no, non lo sa far, no, non lo sa far, ____

È un cer - to bal - sa - mo che por - to ad - dos - so. Da - re tel pos - so, se il vuoi pro - var. ____

Sa - per vor - re - sti do - ve mi sta, do - ve, do - ve, do - ve mi sta? ____ Sen - ti - lo bat - te - re, ____

toc - ca - mi qua. Sen - ti - lo bat - te - re, sen - ti - lo bat - te - re, ____

toc - ca - mi qua. Sen - ti - lo bat - te - re, sen - ti - lo bat - te - re, ____

sen - ti - lo ____ bat - te - re, ____ toc - ca - mi qua, ____ qua, ____ qua, ____ Sen - ti - lo ____ bat - te - re, ____

toc - ca - mi qua, qua, toc - ca - mi qua, qua, toc - ca - mi qua, qua, qua, toc - ca - mi qua.

VIOLIN CONCERTO IN G
K. 216
First Movement Theme

Wolfgang Amadeus Mozart

Sheet music for the First Movement Theme of Violin Concerto in G, K. 216 by Wolfgang Amadeus Mozart. The music is written in G major and 2/4 time. The key signature has one sharp (F#). The notation includes various chords and melodic lines across eight staves.

Chords and notes indicated above the staff:

- Staff 1: G, F# mib 5/A
- Staff 2: D, N.C., D
- Staff 3: G Em Am Em G/B A/C# D D7 G D/F# G
- Staff 4: D/F# G/E A7 D A7/C# A7 D N.C.
- Staff 5: G G6 N.C. G6 E/G# A D
- Staff 6: D7/F# G N.C. Am N.C. Cm/Eb D N.C. G G D7 G D G D7 G D7
- Staff 7: G C6 A7/C# G/D D7sus D7 G D7/A D
- Staff 8: G C/G G C/G G C/G G C/G G C N.C. D/C G/B C D7 G

VOI, CHE SAPETE

from *The Marriage Of Figaro* (opera)

Wolfgang Amadeus Mozart

Andante con moto

Voi, che sa - pe - te che co - sa è a - mor, don - ne, ve - de - te,

s'io l'ho nel cor, don - ne, ve - de - te, s'io l'ho nel cor.

Quel - lo ch'io pro - vo, vi ri - di - rò; è per me nuo - vo,

ca - pir nol so. Sen - to un af - fet - to pien di de - sir,

ch'o - re è di - let - to, ch'o - ra è mar - tir. Ge - lo e poi sen - to

l'al - ma av - vam - par, e in un mo - men - to tor - no a ge - lar.

Ri - cer - co un be - ne fuo - ri di me non so chi il tic - ne,

non so cos' è. So - spi - ro e ge - mo sen - za vo - ler; pal - pi - to e tre - mo sen - za sa -

per. Non tro - vo pa - ce not - te nè di, ma pur mi pia - ce lan - guir co -

si. Voi, che sa - pe - te che co - sa è a - mor, don - ne, ve - de - te,

s'io l'ho nel cor, don - ne, ve - de - te, s'io l'ho nel cor,

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

Chords: 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, Cm/Eb, Bb/D, N.C., Fm7, Gm, Eb, N.C.

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HOPAK

Modest Mussorgsky

Brightly

Chords: 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 guisto 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 Ebm Ab7 Bbm Ab Ab/Gb Db/F Ab/Cb 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 voice -

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

Bel - le nuit, ô nuit d'a - mour, Sou - ris à nos i - vres ses. Nuit plus dou - ce

que le jour, Ô bel - le nuit d'a - mour! Le temps fuit et sans re - tour. Em -

por - te nos ten - dres - ses! Loin de cet heu - reux sè - jour, Le

temps fuit sans re - tour. Zé - phirs em - bra - sés, Ver - sez - nous vos ca -

res - ses, Zé - phirs em - bra - sés, Don - nez - nous vos bai - sers,

vos bai - sers, vos bai - sers. Ah! _____

Bel - le nuit, ô nuit d'a - mour, Sou - ris à nos i - vres - ses,

Nuit plus dou - ce que le jour, Ô bel - le nuit d'a - mour!

Ô bel - le nuit d'a - mour! Ah! Sou - ris à nos i - vres -

- ses. Nuit d'a - mour, ô nuit d'a - mour! Ah! ah! _____

ah! ah! _____

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-

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 Eb 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 features a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. Chord symbols are placed above the staff: C, G7, C, G7, C, G, C, G7, C, G7, C, F, Bb, F, C7, F6, G7, C, F, Bb, F, C7, F6, C7, F, C7, F, C7, F, C7, F.

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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 2/4 time and features a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The tempo is marked "Andante lento, ma non Adagio". The score includes German lyrics and various musical notations such as slurs, ties, and dynamic markings. Chord symbols are placed above the staff: A, E7sus/B, A/C#, D, E, B7sus/F#, E/G#, E, A, E/G#, F#m, D/F#, E7/G#, A, A/C#, D, A/E, E, A, E7sus/B, A/C#, D, E, B7sus/F#, E/G#, E, A, Amaj7, Dmaj7, D, A/C#, D, E7/B, A, To Coda, E/G#, A, D/F#, Bsus, B7, E, Bsus, B, E, E/D, C#7, F#m/A, Bm, C#, F#m/A, Bm6, F#/C#, B/D#, de, zog, es, hin, durch, Herr, Dei, ne, Hand, schütz, te, es, E/D, A/C#, D#dim/F#, E/G#, A, E/G#, B, B7, E, D.C.al Coda, CODA, E/D, A/C#, D, Bm7, A/E, E7sus, E7, A.

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With expression

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Theme
(originally for violin)

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NEL COR PIÙ NON MI SENTO
(for solo voice with accompaniment)

Andantino

F C7 F Bb C F C7/F

Nel cor più non mi sen - to bril - lar la ___ gio - ven - tù; ca - gion del mio ___ tor -

F Bb F/C C7 F D7 Gm

men - to, a - mor, sci col - pa tu. Mi piz - zi - chi, mi stuz - zi - chi, mi

C7 F Bdim/D C C7/E F

pun - gi - chi, mi mas - ti - chi; che co - sa è que - sto ahi - mè? ___ pie - tà, ___ pie - tà, ___ pie -

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

tà! ___ a - mo - re un cer - to che, ___ che di - spe - rar ___ mi fa.

DANCE OF THE HOURSfrom *La Gioconda***Amilcare Ponchielli****Moderato**

Chord progression for Dance of the Hours:

Staff 1: E, B7/F, B7, E

Staff 2: D#7/A#, G#m, C#7, B7/F#, F#7, B7

Staff 3: E, B7/F#, B7, E

Staff 4: G#7, A, E/B, B7, E

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LOVE OF THREE ORANGES MARCH (opera)**Serge Prokofiev****Moderato**

N.C.

Chord progression for Love of Three Oranges March:

Staff 1: Ab, E7, Ab, E7, Ab, E7, Ab, E7, Eb, Gm, Cm, Gm, Eb, Bm, Eb, Bm

Staff 2: G, Eb, G, Eb, Cdim, To Coda, C9, D

Staff 3: Bb m6, C7-5, Bb m6, C7-5, Bb m6, C7-5, Bb m6, C7-5, Bb m6, C7-5, Bb m6, C7-5

Staff 4: Bb m6, C7-5, Bb m6, C7-5, Fm6, G7-5, Fm6, G7-5, Fm6, G7-5, Fm6, G7-5

Staff 5: Fm6, G7-5, Fm6, G7-5, Fm6, G7-5, G+, D.S. al Coda

CODA: G7, C

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PETER AND THE WOLF (ballet)**Opening Theme****Sergei Prokofiev****Andantino**

Chord progression for Peter and the Wolf Opening Theme:

Staff 1: C, Ab, Eb/G

Staff 2: Eb, Bm, D7/A, G

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LIFT UP YOUR HEADS

Psalmodia

(chorale)

Paaimodia Evangelica, 1788

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

Lift up your heads, ye might-y gates; be-hold, the

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

King of glo-ry waits; the King of kings is

D E7 A A7/G D/F# G6 Em6 D/F# Em6 D/A A7 D

draw-ing near; the Sav-ior of the world is here!

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THE HUMMING CHORUS

from *Madam Butterfly* (opera)

Giacomo Puccini

Moderatamente mosso

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 STELLEfrom *Tosca* (opera)**Giacomo Puccini***Andante lento appassionato molto*

E lu - ce - van le stel - le e o - lez - za - va la ter - ra, stri - dea l'us - cio del - l'or - to
e un pas - so sfo - ra - va la re - na. En - tra - va el - la, fra - gran - te,
mi ca - dea fra le brac - cia. Oh! dol - ci ba - ci, o lan - gui - de ca -
rez - ze, men - tr'io fre - men - te le bel - le for - me dis - cio - glia dai ve - li!
Sva - ni per sem - pre il sog - no mio d'a - mo - re l'o - ra è fug - gi - ta
e muo - io di - spe - ra - to! e muo - io di - spe - ra - to!
E non ho ama - to mai tan - to la vi - ta, tan - to la vi - ta!

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International Copyright Secured All Rights Reserved**CHI BEL SOGNO DI DORETTA**from *La Rondine* (opera)**Giacomo Puccini***Andante*

Chi il bel so - guo di Do - ret - ta po - te in - do - vi - nar? Il suo mi -
ster co - me mai, co - me mai fi - ni? Ah! mè! Un gior - nuo - no stu - den - te in boc - ca
la ba - cio e fu quel ba - cio ri - ve - la - zio - ne: fu la pas - sio - ne. Fol - le a -
mo - re! Fol - le eb - brez - za! Chi la sot - til ca -
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 - sì!

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 - sì?

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 - sì?

INTERMEZZO

from *Manon Lescaut* (opera)

Giacomo Puccini

Andante calmo

Chords and musical notation are present throughout the score, including:

- 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
- A, E/G#, B/F#, B, E6, G#m/D#, G#dim/D, C#
- Fdim7/C#, F7/A, Bb sus, Bb, Cm/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

Qua - do men vo, quan - do men vo so - let - ta per la

via la gen - te so - stia c mi - ra, e la bel - lez - za

mi - a tut - ta ri - cer - ca in me, ri - cer - ca in me da ca - po a piè.

Ed as - sa - po - ro al - lor la bra - mo - sia sol - ti!, che da -

gl'oc - chi tra - spi - ra; e dai pa - le - si vez - zi in - ten - der sa al - le oc -

cul - te bel - tà. Co - si l'ef - flu - vio del de - di - o tut - ta m'ag - gi - ra;

fe - li - ce mi fa, fe - li - ce mi fa! E

tu che sa - i, che me - mo - rie ti strug - gi, da me tan - to ri -

fug - gi? So ben: le an - go - scie tue non le vuoi dir,

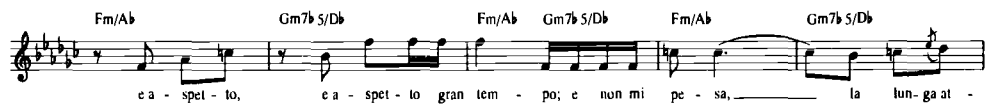
non le vuoi dir; so ben ma ti sen - ti mo - rir!

UN BEL DÌ VEDREMO

from *Madam Butterfly* (opera)

Giacomo Puccini

Andante molto calmo



Eb m Db Ab m Bb m
 e - gli al-quan-to in pe - na chia-me - rà, chia-me-rà: Pic - ci-na mo-glic-ti - na, o - lez-zo di ver - be - na, i
 Db 7 Gb Eb m Bb m Eb
 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 -
 Bb m Eb Bb m Gb *Largamente* Ab 7/Gb Eb m/Gb
 u - ra; io con si - cu - ra fe - de l'a - spet - to.
 Db/Gb Ab/Gb Bb m/Gb Db 7 Gb

I ATTEMPT FROM LOVE'S SICKNESS TO FLY

Henry Purcell

(originally for voice with accompaniment)

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 -

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 Fm

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

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

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

TRUMPET TUNE

(originally for keyboard)

Henry Purcell

Stately

Chords: 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

Chords: E7 Dm E7 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 C6 B Bb 6 A F7 E7 Am C6 B Bb 6 A F7 E7 Am

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PIANO CONCERTO NO. 2 IN C MINOR

Op. 18

First Movement Theme

Sergei Rachmaninoff

Chords indicated above the staff:

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

Chords indicated above the staff:

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 Cm7b 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 indicated in the score:

- Staff 1: Gm, Cm, D, Gm6
- Staff 2: D, Gm6, D, Cm, D7, Gm, D7, Gm D, Gm Eb7, Edim D7, Gm
- Staff 3: Eb m, 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, Ab maj7, 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 symbols: Dm, A7, Dm, G#dim7, A7, Dm, A7, Dm, Gm/E, Dm/F, Gm, E7/G#, A, E7, A, Cm, D7, Gm, A7, Dm, Eb, D7/F#, Gm, A7, Dm, D, Gm, E7, A, F7, Dm/F, F7, Bb, D7no3rd, Gm, A7, Dm, Dm7, D7/F#, Gm, Bb/G#, A7, Bb, Gm/E, Dm/F, Gm, Dm/A, Bb/G#, Dm/A, E7/Bb, E7/B, Cm, Eb+/C#, Eb maj7, Edim, Dm/A, A7, Dm.

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PAVANE POUR UNE INFANTE DEFUNTE

(Pavane for a Dead Princess)

(originally for piano, later orchestrated)

Maurice Ravel

Slowly

Chord symbols: G, Cmaj7, Bm/D, Em, Am7, D7, Gmaj7, Cmaj7, F#m7b5, Bm, F#m7b5, Gmaj7, Am6, Bm, Am9, D9, E5, D7, E5, E9, D9, Bm, Bm, Em/B, G/B, C#m7b5, Bm9, Bm/A, Em7/Am9, D, Am7, Em7/Am9, D, E13, A9, D6, A9, E13, A9, D, E9, D9, Bm, C9, D9, E9, G7, D7, C, Cmaj7, Bm/D, Em, C, Am7, Bm7, Gmaj7, Am7, F#m7b5, 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 Eb 7

Dm Eb 7 A Eb 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)

Niccolai Rimsky-Korsakov

Andantino $\frac{3}{8}$ G

Chord symbols: G, Fm, 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, Fm7, G, Fm7, G, 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, Ebm, Cm, D7, Gm, F7, Ab, Ebm, 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

A no 3rd

A

Em

A

Bm

A

Em

A

Em/G

F#

Bm

E

A

F# 7/9

Em

C

F# 7/9

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

D7/C A♭7/C
 D7/C A♭7/C D7/C
 A♭7/C D7/C G7
 A/G G7
 A/G G7

Moderato assai

N.C. (Cadenza)
 accel. B♭ a tempo E7 N.C.
 accel. rit. molto

Allegro molto

A7 Am7
 D7
 Dm7
 G7 Bm
 D.S. al fine (no repeat)

SHEHERAZADE
Themes from Part One
 (orchestral suite)

Nicolai Rimsky-Korsakov

N.C. Am N.C. Am6 N.C.

Am7 N.C. (Cadenza)

E E7b5 Em B/D#

B7b5/D# Bm/D C# C#b/E# E7

Bb7/F Eb/G Gb7 C7/G F/A Ab7 D7/A G/B Bb7 E7/B

A/C# A7b5/C# Am/C B7sus B7 E A/E

E A/E E E7b5 E7 Edim

E7 Edim E7 G/D C#m7b5sus4 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#

D B7/D#

E E7b9 C/E F#m/E F#dim/E Adim7

E E7b9 C/E F#m/E F#dim/E Adim7

E A/E E A/E E

SONG OF INDIA

Nicolai Rimsky-Korsakov

Andantino

G Em G7 C

Cm G Gm G

Cm G Gm6 G

D9 D7-9

Em G+ G

C Cm G D7 G

Gm D7 G

Em G7 C Cm G

G D7
 G
 E7 Am
 G D7 G 1 2 D.C. al Fine
PART 2
 D A7
 D
 A
 E7 A 1 2 F
 C7
 F D7 Gm
 F C7 F 1 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 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

Chords: 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.

UNA VOCE POCO FA

from *The Barber of Seville* (opera)
(Il Barbiere di Siviglia)

Gioachino Rossini

Andante

Chords: E, B7sus, E, B, F#7, B, B7/A, C#7/G#, F#m, B7, E/B, B, E/G# N.C., A N.C., B7, C#m, E, A, B7, E, B, F#7, B, F#7, E/G# N.C., A N.C., B7, C#m, E, A, B7, N.C., E.

U - na vo - ce po - co fa qui nel cor mi ri - suo - nò; il mio cor fe - ri - to è
gia, e Lin - dor fu che il pia - gò. Sì, Lin - do - ro mi - o sa - rà. lo giu -
ra - i, la vin - ce - rò. Sì, Lin - do - ro mi - o sa -
rà, lo giu - ra - i, la vin - ce - rò. Il tu - tor ri - cu - se -
rà, in l'in - ge - gno a - guz - ze - rò; al - la fin s'ac - che - te - rà, e con - ten - ta io re - ste
rò. Sì, Lin - do - ro mi - o sa - rà, lo giu
- ra - i, la vin - ce - rò. Sì, Lin - do - ro mi - o sa -
rà, lo giu - ra - i, la vin - ce - rò!

WILLIAM TELL OVERTURE

Theme

(originally for orchestra)

Gioachino Rossini

Moderately

Chord symbols and musical markings:

- Staff 1: G, D7, Am, D7, G, Gdim, G
- Staff 2: G, C, G, D7, G, D7, G, D, G, C, G
- Staff 3: D7, G, D, Em, B, N.C., G, C, G, Eb7, G, D7
- Staff 4: G, D7, G, D7, G, Fast N.C.
- Staff 5: C7, F
- Staff 6: C7, F, C7, F, C7
- Staff 7: F, C7, F, Dm, A7, Dm
- Staff 8: G7, C, C, C7, F, C7
- Staff 9: C7, F, C, F, C7, F
- Staff 10: C7, F, C7, F, C7, 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, ch'è 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 - bie -

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

re dí qua - li - tà, dí 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. G7

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/BC/G G7/B C G C G7/BC/G G7/B C G C G7/BC/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/BC/G G7/BC 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, 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

Chords: F, C7, F, F#dim, Gm, Bbm6, C7, F, Bdim, C7, F, C7, F, D7, Gm, Bbm6, C7, F, Fine, C, Cdim, G, G7, C, Cdim, G, G7, C, Fm, C, Fm, C, Fm, C, Fm, C, Fm, C, D.C. al Fine

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THE SWAN

(Le Cygne)

from *Carnival of the Animals* (orchestral suite)

Camille Saint - Saëns

Slowly with expression

Chords: G, Am7, D7, To Coda, G, F#7, Bm, F#7, Bm, Gdim, Am7, D7, F, Ddim, Gm7, C7, F, Am, D7, Am, Dm, A, Dm, D7, D.C. al Coda, CODA, Dm, E7, Am, D7, G, Am7, G, N.C., G, D7, G

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DANSE MACABRE

(originally for voice and piano)

Camille Saint-Saëns

Allegro
Gm

Fm7

1 Gm 2 Gm7 Gm6 Eb/G 1 Gm D/A A D

2 Gm D/A A6 A7 D Cm6

D Gm

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MON CŒUR S'OUVRE A TA VOIX

from *Samson And Delilah* (opera)

Camille Saint-Saëns

Andantino

D $\flat$ D $\flat$ 6 G $\flat$ /D $\flat$ D $\flat$ A $\flat$ 7/D $\flat$ D $\flat$

Mon cœur s'ouvre à ta voix com-me s'ou-vrent les fleurs aux bai-sers de l'au-ro-re!

E $\flat$ dim/D $\flat$ D $\flat$ D $\flat$ 6 F/C

C7 $\flat$ 9 F 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-

F Cm7 $\flat$ 5 F E $\flat$ m6/F F

- la tu re- viens pour ja- mais; re- dis à ma ten-dres-se les ser-

E $\flat$ m7 $\flat$ 5 G $\flat$ m/D $\flat$ E $\flat$ m7 $\flat$ 5/A A $\flat$ 7

ments d'au-tre-fois ces ser-ments que j'ai- mais!

Un poco più lento D $\flat$ D $\flat$ /F E $\flat$ m7 $\flat$ 5/A A $\flat$ 7 D $\flat$

Ah! rè-ponds à ma ten-dres-se! Ver-se-

D $\flat$ /F E $\flat$ 7/B $\flat$ Adim7 A $\flat$ 7 F7/A

moi, ver-se-moi l'i-vres-se! Rè-ponds à ma ten-dres-se!

B $\flat$ m A $\flat$ 7/C D $\flat$ B $\flat$ m E $\flat$ m7 A $\flat$ 7

Rè-ponds à ma ten-dres-se! Ah! Ver-se-moi, ver-se-moi l'i-vres-se!

D $\flat$ /F B $\flat$ m E $\flat$ m7 A $\flat$ 7 D $\flat$

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ZIGEUNERWEISEN

(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 G7 9 Cm G7 Cm Fdim Cm

G7 9 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 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

AN DIE MUSIK (To Music)

(originally for voice and piano)

Franz Schubert

Mässig.

Du hol - de Kunst, in wie viel grau - en Stun - den,
Oft hat ein Seuf - zer, dei - ner Harf' ent - flos - sen,
wo mich des Le - bens wil - der Kreis um - strickt,
ein sü - sser hei - li - ger Ac - cord von dir,
hast du mein Herz zu war - mer Lieb' ent - zun - den, hast
den Him - mel bess' - re zu sei - ner mir er - schlos - sen, du
mich in ei - ne bess' - re Welt ent - rückt, in ei - ne bess' - re Welt ent
hol - de Kunst, ich dan - ke dir, da - für, du hol - de Kunst, ich dan - ke
rückt.
dir.

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AVE MARIA

(originally in German, for voice and piano)

Franz Schubert

Sehr langsam (Molto adagio)

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 -
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
be - ni - dic - tus fruc - tus ven - tris, ven - tris tu - i, Je - sus. A - ve Ma - ri - a!

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STÄNDCHEN (Serenade)

(originally for voice and piano)

Franz Schubert

Moderato

D B♭ Gm6 A

Dm Gm6/B♭ A7 Dm

Lei - se fle - hen mei - ne Lie - der durch die Nacht zu dir,

A7 Dm Gm6/B6

in den still - len Hain her - nie - der,

C7 F C7 F A7

Lieb - chen, komm zu mir, Flü - stend schlan - ke

Dm B6 F C F

Wi - pfel rau - schen in des Mon - des Licht, in des Mon - des Licht,

A7 D G D A7

des Ver - rä - thers feind - lich Lau - schen fürch - te, Hol - de, nicht, fürch - te, Hol - de.

D Gm/D D A7 D

nicht.

G/D D A7 D A C#dim7

Lass auch dir die Brust be -

A C#dim7 A7 C#dim7 A A#dim F#7/A#7 Bm

we - gen, Lieb - chen, hö - re mich, be - bend harr' ich dir ent - ge - gen.

Em/B Bm G D A7

komm, be - glü - cke mich! komm, be - glü - cke

D Dm Gm6 A7 D Gm/D

mich, be - glü - cke mich!

D A7 D

ABOUT STRANGE LANDS AND PEOPLE
from *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

Musical notation for the first system of 'About Strange Lands and People' in G major, 2/4 time. The system consists of three staves of music. The first staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5. The second staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5. The third staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5.

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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

Musical notation for the first system of 'Arabesque' in G major, 2/4 time. The system consists of three staves of music. The first staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5. The second staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5. The third staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5.

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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

Musical notation for the first system of 'The Happy Farmer' in G major, 2/4 time. The system consists of three staves of music. The first staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5. The second staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5. The third staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5.

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ICH GROLLE NICHT

(Bitterness)

(originally for voice and piano)

Robert Schumann

Nicht zu schnell



GRANDFATHER'S DANCE

from *Papillons*, Op. 2
(piano suite)

Robert Schumann

Moderato
N.C.

Musical score for "Grandfather's Dance" in 3/4 time, Moderato. The score is written for piano and features a single melodic line on a treble clef staff. The key signature is one sharp (F#). The tempo is marked "Moderato" and the time signature is "N.C." (No Chord). The score consists of three staves of music. The first staff ends with a double bar line. The second staff begins with a key signature change to two sharps (F# and C#). The third staff continues the melody. Chords are indicated by letters above the staff: 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" in 2/4 time, Allegro affettuoso. The score is written for piano and features a single melodic line on a treble clef staff. The key signature is one sharp (F#). The tempo is marked "Allegro affettuoso". The score consists of four staves of music. The first staff begins with a key signature change to one sharp (F#). The second staff begins with a key signature change to two sharps (F# and C#). The third staff begins with a key signature change to one sharp (F#). The fourth staff begins with a key signature change to one sharp (F#). Chords are indicated by letters above the staff: 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, 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" in 2/4 time, Allegro deciso. The score is written for piano and features a single melodic line on a treble clef staff. The key signature is one sharp (F#). The tempo is marked "Allegro deciso". The score consists of five staves of music. The first staff begins with a key signature change to one sharp (F#). The second staff begins with a key signature change to one sharp (F#). The third staff begins with a key signature change to one sharp (F#). The fourth staff begins with a key signature change to one sharp (F#). The fifth staff begins with a key signature change to one sharp (F#). Chords are indicated by letters above the staff: 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#7 5, 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, Ebdim7/Db, Bbm/Db, Ab/Db, Dbdim7, Ab7/C, Db Bb dim 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, Bb7/Eb, Eb7, Eb7/Ab, Ab, Eb/Ab, Ab, Db, Dbm6, Eb/Db, Ab/C, Eb7/Bb, Eb7/Ab, Ab, F7/Eb, Bbm/Db, F7/C, F/Bb, Bbm, F/A, Bbm, Bb dim/Db, Ab/Eb, Bdim7/Eb, Eb7sus, Eb7, le, be, mein Him - mel du, da - rein ich schwe - be, mein gu - ter Geist, mein bess - 'res, A?, Ab/G, Fdim7, Bbm7b5/Fb, Eb7, Ab, Ab/G, Fdim, Bbm7b5/Fb, Eb7, C, Ab, 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, 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/F# Ab/Eb Eb Bb/D Cm Gm/D Bdim7/D Db7/Cb Eb Cm/Eb
 Du Ring an mei - nem Fin - ger, mein - gol - de - nes Rin - ge - lein, ich - drück - ke dich fromm an die

Ab/Eb Bb/D Cm Cm/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 - trau - met, der

Bb/Ab Eb/G Db/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 Db7 5 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 Db7 5
 fin - den ver - klärt mich in sei - nem Glanz. Du Ring an mei - nem Fin - ger, mein - gol - de - nes Rin - ge -

Bdim7/D Db7/Cb Bb Eb Ab Ab/C Fm Bdim7 Cm Bb/D Eb7 C7/E F7
 lein, ich drück - 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

Chords and markings in the score:

- System 1: D#m, B/D#, G#m7/D#, G#m6/D#
- System 2: G#m/D#, G#dim7/D#, G#m, G#m6/E#, A#7, D#m
- System 3: B/D#, G#m7/D#, G#dim7/D#, B/D#, G#m/D#, G#dim7/D#
- System 4: G#m, C#7, F#, F#m, F#m7, F#m7b5/C
- System 5: B7, Em7, Gm6/Bb, A7
- System 6: D, G#7, C#m, F#7
- System 7: B, D#m/A#, G#m6/A#, A#7, D.S. al Coda
- System 8 (CODA): B/D#, G#m6, Bmaj7/D#, G#m/D#, D#7sus, G#m6/B, Ddim7, G#m6/D#, E, Emaj7, E#dim7
- System 9: G#dim7/F#, B/D#, Edim7, C#m6/G#, E/A, B/A#, D#m, B7/F#, G#m7/F#, Bb7/F, D#m(add9)
- System 10: D#m, D#m/C#, D#m

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FINLANDIA

(originally for orchestra)

Jean Sibelius

Moderately

Chords and markings in the score:

- System 1: F, C7, F, C7, F, C7, F, Bb, C7, F, C7, F, C7, F, Bb, C7, F
- System 2: Dm, F, C, Gm, D7, Gm, F, Bb, Gm6, A
- System 3: F, Am, Dm, F, C, Gm, D7, Gm, F, Gm, C7, F

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WIEN, DU STADT MEINER TRÄUME

Rudolf Sieczynski

Slow waltz tempo

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. Musst ich ein - mal fort von dem

schö - nen Ort, da nähm' mei - ne Schn 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 - scr 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)

G D7 G D7

G C E7 Am G

D7 G Am G D7 G Cm7 F7

This musical score is for the 'Allegro (Villagers' Chorus)' from 'Themes from The Bartered Bride' by Bedrich Smetana. It is written in G major and 2/4 time. The melody is played on a single staff with a treble clef. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The score consists of three lines of music. The first line has four measures with chords G, D7, G, and D7. The second line has six measures with chords G, C, E7, Am, G, and G. The third line has six measures with chords D7, G, Am, G, D7, and G, followed by a double bar line and a final measure with chords Cm7 and F7.

Moderato (Duet - Marie, Hans)

Bb F7 Bb

F7 Bb7 G7 C7

F7 Bb F7 Bb F7

Bb F7 Bb

This musical score is for the 'Moderato (Duet - Marie, Hans)' from 'Themes from The Bartered Bride' by Bedrich Smetana. It is written in B-flat major and 2/4 time. The melody is played on a single staff with a treble clef. The key signature has two flats (Bb, Eb). The tempo is marked 'Moderato'. The score consists of six lines of music. The first line has three measures with chords Bb, F7, and Bb. The second line has four measures with chords F7, Bb7, G7, and C7. The third line has five measures with chords F7, Bb, F7, Bb, and F7. The fourth line has four measures with chords Bb, F7, Bb, and a double bar line. The fifth line has four measures with chords Bb, F7, Bb, and a double bar line. The sixth line has four measures with chords Bb, F7, Bb, and a double bar line.

Polka (Country Dance)

G N.C. G7 C G7 C G7 C G C B7 Em

B7 Em B7 Em B Em G7 C G7 C G C

A7 Dm C7 F A7 Dm C G7 C C

G7 C C7 A7 Dm G7 C C F C

F C G7 C F C F C7 D7 G7 C C

This musical score is for the 'Polka (Country Dance)' from 'Themes from The Bartered Bride' by Bedrich Smetana. It is written in G major and 2/4 time. The melody is played on a single staff with a treble clef. The key signature has one sharp (F#). The tempo is marked 'Polka'. The score consists of six lines of music. The first line has ten measures with chords G, N.C., G7, C, G7, C, G7, C, G, C, B7, and Em. The second line has ten measures with chords B7, Em, B7, Em, B, Em, G7, C, G7, C, G, and C. The third line has ten measures with chords A7, Dm, C7, F, A7, Dm, C, G7, C, C, and a double bar line. The fourth line has ten measures with chords G7, C, C7, A7, Dm, G7, C, C, F, and C. The fifth line has ten measures with chords F, C, G7, C, F, C, F, C7, D7, G7, C, and C. The sixth line has ten measures with chords F, C, G7, C, F, C, F, C7, D7, G7, C, and C, followed by a double bar line and a final measure with a double bar line.

MOLDAU (symphonic poem)

(originally for orchestra)

Bedrich Smetana**Allegretto**

Chords: F#m, C, G, F#m7b5, Em/B, B7, Em, C, G/B, D7/A, D7, G, Am, Em/G, B7/F#, B7, Em, A#dim, B, A#dim, B, E, B7/D#, E, B7/D#, E, F#m/A, E/B, B7, G#dim, F#m/A, E/B, B7, E.

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EL CAPITAN MARCHfrom *El Capitan*

(opera)

John Philip Sousa**Brightly**

Chords: C, G7, C, Am, Em, Am, E, Am, E7, Cm, G, D7, G, F, G7, C, Am, C, G7, C, F, G7, C, Am, Dm, Cdim, C, G7, C, G7, C, C7, F, C7, F, C7, F, Bbm, C7, F.

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GLADIATOR MARCH

(originally for band)

John Philip Sousa**Brightly**

First system of the musical score for 'GLADIATOR MARCH'. It consists of six staves of music in 2/4 time, marked 'Brightly'. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature change to B-flat. Chords are indicated above the staff: Gm, A7, Dm, Eb, E, and A. The second staff continues with Dm, Gm, A7, Dm, and Bb7. The third staff includes first and second endings marked '1 N.C.' and '2 N.C.', followed by C7 and F. The fourth staff features C7, F, Ddim, F, and C7. The fifth staff has F, C7, F7, and a first/second ending marked '1' and '2'. The sixth staff concludes with Bb, Bb dim, Bb, Eb, Eb m, Bb, F7, and Bb.

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HIGH SCHOOL CADETS

(originally for band)

John Philip Sousa**Brightly**

Second system of the musical score for 'HIGH SCHOOL CADETS'. It consists of six staves of music in 2/4 time, marked 'Brightly'. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature change to B-flat. Chords are indicated above the staff: F and C7. The second staff continues with F, Dm, Gm, and Dm. The third staff includes G7, a first/second ending marked '1 C' and '2 C', and C7. The fourth staff features F, C7, F, and C7. The fifth staff concludes with F, Dm, Db7, F, C7, and a first/second ending marked '1 F' and '2 F'.

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KING COTTON

(originally for band)

John Philip Sousa

March tempo
N.C.

Chord symbols: 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, D7, Gm, Eb, Bb, F, Bb, D7, Gm, Gdim7, Bb, F7, Bb, Bb, Bb, Fine.

D.S. al Fine

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THE LIBERTY BELL

(originally for band)

John Philip Sousa

March tempo, in 2

Chord symbols: 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

(originally for band)

John Philip Sousa

March Tempo

Musical score for Manhattan Beach March, originally for band. The score is written in 2/4 time and features a key signature of one flat (Bb). The melody is primarily in the right hand, with a bass line in the left hand. The score includes various musical notations such as eighth notes, quarter notes, and half notes. Chord symbols are provided above the staff, including F, D7, Gm, D7, Gm, G7, C, F, C7, F, C, C7, F, C7, F, Bb, Eb, Gm, Eb, Bb, Eb, C7, F7, Bb, Eb, Gm, Eb, Bb, Eb, Eb m6, F7, Bb, Bb, D7, Eb, Eb m, Bb, F7, Bb, and F7. The score is divided into two systems, with the first system ending with a repeat sign and the second system ending with a double bar line.

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MARCH OF THE PICADORE

(originally for band)

John Philip Sousa

March Tempo

Musical score for March of the Picadore, originally for band. The score is written in 2/4 time and features a key signature of one flat (Bb). The melody is primarily in the right hand, with a bass line in the left hand. The score includes various musical notations such as eighth notes, quarter notes, and half notes. Chord symbols are provided above the staff, including Gm, D7, Gm, D7, Gm, Dm, A7, Dm, N.C., F7, Bb, F7, Bb, F7, Bb, F7, Bb, Gb, Bb, F7, Bb, Bb, Fm, Bb 7, Eb, Fm, Adjim, Eb, Bb 7, To Coda, Eb, D7, Gm, D7, Gm, F7, Bb, F7, Bb, Ab m6, Bb, Ab m6, Bb, and Eb. The score is divided into two systems, with the first system ending with a repeat sign and the second system ending with a double bar line. The score includes a Coda section at the end, marked with a double bar line and the word 'CODA'.

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THE STARS AND STRIPES FOREVER

(originally for band)

John Philip Sousa

March tempo

N.C. Bm B $\flat$ Gm A D F $\sharp$ 7 Bm Em A E7

A A7 D A7 D F $\sharp$ 7 Bm F $\sharp$ 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 E $\flat$

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 C7 F

G7 C

F C7 F C7 F C7 F

C7 F 1 2 Bb

Cm F7 Bb

Cm F7 To Coda Bb N.C. 1 2

Bb N.C.

F N.C.

Fdim7 N.C. F7 D.S. al Coda

CODA Bb

THE WASHINGTON POST MARCH

(originally for band)

John Philip Sousa

March tempo

Am D7 G D7 G

G A7 D7 G

Gm D A7 D A7 D A7 D

D7 G D7 G

D7 G Eb G D7 G

G C G7 C G7 C

G7 C F

A7 Dm A7 Dm C Cdim G7

To Coda

C G G G

D.S. al Coda

CODA C

THE ARTIST'S LIFE

(originally for orchestra)

Johann Strauss, Jr.

Waltz Tempo

Chords and markings in the score include: C, C+, Dm, G7, E7, Am, C+, Dm, C, C, Fine, Trio, G, G+, Am, D7, Gdim, G, B7, E7, Am, Em, B7, Fm, Am, G, D7, G, Am, G, D7, 1st ending G, 2nd ending G, D.C. al Fine, G7, C, G7, C, G7, C, 1st ending C, G7, C, 2nd ending 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

Gm

F

C7

F

C7

F

Bb

C7

1

F

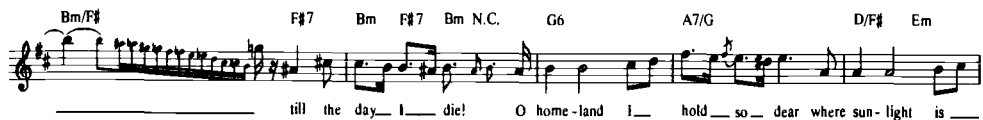
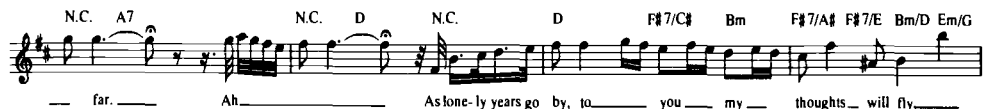
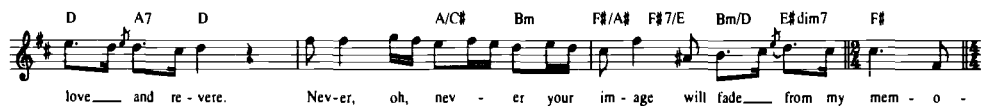
2

F

CZARDAS
 from *Die Fledermaus* (opera) (operetta)

Johann Strauss

Langsam (Slow)



Friszka (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
 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.

Musical score for Coliseum Waltzes, Johann Strauss, Jr. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is accompanied by chords indicated above the staff.

Chords indicated above the staff include: C, Dm, G7, C, N.C., C, D7, Em, B7, Em, G7, N.C., G7, C, G7, E7, A7, D7, G7, C, Fine, Trio, F, Gm7, C7, F, Gm7, Dm, A7, Dm, Gm, F, C7, F, D.C. al Fine.

CHACUN A SON GOUT

from Die Fledermaus (operetta)

Johann Strauss, Jr.

Allegro non troppo

1. Ich la - de gern mir Ga - 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 — schr. Und

lang - weil' ich — mich stets — da - bei, was man auch treibt und spricht; in - dess, was mir als
 schen - ke Glas um Glas — ich ein, duld' ich nicht Wi - der - spruch; nicht lei - den kann ich's,

Wirt — steht frei; duld' ich bei Gast - en nicht. Und se - he ich, es en - nü - yert 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!

1 D♭ G♭ 6 A♭ 7 (D.C.) 2 D♭

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.

Chord symbols for Emperor Waltz:

Staff 1: C, G7, C, G7, C, G7, C, G7, Gdim

Staff 2: Dm, F, G, Dm7, G7, C, C, Dm, G7

Staff 3: C, Dm, E7, Am, G7

Staff 4: C, G, Am, D7, G

Staff 5: D7, G, Em, Am

Staff 6: D7, G, G7, C, A7

Staff 7: D7, G, D7, G

Staff 8: A7, D7, G, Ddim, Am, D7, G, C

Staff 9: G7

Staff 10: C

Staff 11: G, D7, Cdim, Em, Am, D7

Staff 12: G, C, F6

Staff 13: G7, Dm, G7, C, E

Staff 14: A7, Dm, Adim, C, G7, C

THE LAUGHING SONG

(Mein Herr Marquis)

from *Die Fledermaus* (operetta)

Johann Strauss, Jr.

Allegretto

G G/D D7/F# D7 D7/F# D7 G G/D

My dear Mar-quis it seems to me you should dis- play more tact! _____
Just look at me and you will see there's more than meets the eye. _____

G G/D D7/F# D G D7 G

Where a la- dy goes, what a la- dy shows, is how she proves the fact! My
Where a la- dy's been, where a la- dy's seen, are proofs that nev- er lie. Could

Em A7/E D/F# Dm G7/D C/E

taste is too fine and too chic, ah _____ My waist has a line too u- nique, ah. _____ My
I be at home in this room, ah _____ If I were at home with a broom, ah. _____ The

A7/C# Dsus A7/E Edim7 G/D

talk is too dra- ma- tic, my walk a- ris- to- crat- ic. What cham- ber- maid you know could have so
way I lift an eye- brow is ty- pic- al- ly high brow! What cham- ber- maid you know could have so

D7 G/D D7 G B7/D#

much to show, what cham- ber- maid you know could have so much to show? In- stead of
much to show, what cham- ber- maid you know could have so much to show? You might as

D#dim7 Em D7/F# G C

put- ting on such airs, why don't you mind your own af- fairs? It's too fun- ny,
well ad- mit, Mar- quis, you owe me an a- pol- o- gy.

G/D Gmaj7/D D7/F# D7 G N.C.

ha ha ha, Please ex- cuse me, ha ha ha, I can't help it, ha ha ha, You amuse me, ha ha ha ha ha ha.

C G/D Gmaj7/D D#dim7 Em D7/F# G E7/G# A7/G D7/F#

It's too fun- ny, ha ha ha, Please ex- cuse me, ha ha ha ha, _____ ha _____ ha, _

G Edim7 G/D D G D7/G G F# / A# Bm G#dim7 A A7

_____ You're wrong as you can be, Mar- quis.

D Am D N.C. | 2 G C#dim7/E G/D C#dim7 G/D Em7 G/D N.C.

Ah!

Più Mosso

D7 G

G/D D7/F# D7 G F#dim Bdim/F# C/E D C#dim Dsus D G

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.

Musical score for "One Heart, One Soul" by Johann Strauss, Jr. The score is written in 2/4 time and includes various musical notations and chord symbols.

Chord symbols and musical notation include:

- G7, C, G7, C, Dm, G7, C, G, D7, E7, Am, G, D7, C, G7, C, G7, Trio, F, C7, F, C, G7, C7, Gm, F, C7, F, Gm, F, A, E, A, Am, E, Am, C7, F, D.C. al Fine

The score is divided into sections, including a main melody and a Trio section. The Trio section begins with the word "Trio" and continues with a new melody. The score concludes with a double bar line and the instruction "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 2 G 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 present throughout the score, including:

- Staff 1: F, C7
- Staff 2: F
- Staff 3: G7, C, G7, C, A7, D7, G7, C
- Staff 4: G7, C, A7, D7, G7, C, C7, F
- Staff 5: C7, F, Gm, C7, F, F7, Bb, F7
- Staff 6: Bb, Gm6, A7, Dm, F7, Bb, D7, Fm6
- Staff 7: G7, Cm, F7, Bb, Gm, A7, D, G
- Staff 8: Am, D7, G, Am
- Staff 9: E, F#7b9, B, A7, D, Em, C7b9, B, D7, G
- Staff 10: D7, G
- Staff 11: Am, D7, G
- Staff 12: G, Fm7, Bb7, Eb
- Staff 13: Bb7
- Staff 14: Eb, Bb7, Eb, F7, Bb, Eb
- Staff 15: Bb7, Eb7, Ab, G+, Ab, Eb, Ab
- Staff 16: Adim, Eb, Bb7, Bdim, Cm, Adim, Eb, N.C., Bb7, Eb

TALES FROM THE VIENNA WOODS

Johann Strauss, Jr.

Waltz tempo

Chord symbols and musical markings in the score include:

- F, C7, Gm, Ddim, F, C7, F, F7, Gm, C7, F, loco Bb, Cm7, Bb, F7, Bb, Cm7, Bb, F7, Bb, N.C., Bb, Eb, Cm, Bb, F7, Bb, Eb, Fm, Bb7, Eb, C7, Fm, Eb, Bb7, Eb, Bb, Bb, F7, Bb, Cm, D, Gm, D, N.C., Bb, F7, Bb, G7, Cm, Edim, Bb, F7, Bb.

TREASURE WALTZES

Johann Strauss, Jr.

Musical score for 'Treasure Waltzes' by Johann Strauss, Jr. The score is written in treble clef with a key signature of one sharp (F#). The melody is accompanied by a series of chords indicated above the staff. The chords are: C, G7, C, Dm, A7, 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, D, D7, G, Am, D, A7, D, B7, Em, A7, D, D, 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 Bb F7 Bb
 Eb Bb7
 Eb G7
 C Dm7 G7 C
 D7 G7 C
 C D7 C G7 C

VIENNA LIFE

(originally for orchestra)

Johann Strauss, Jr.

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VOICES OF SPRING

Johann Strauss, Jr.

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F $\flat$ B $\flat$ 7 E $\flat$
 B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$
 C7 Fm B $\flat$ 7
 D7 G D7 G
 D7 G D7
 G F $\sharp$ 7 Bm F $\sharp$ 7
 Bm F $\sharp$ 7 Bm C
 Bm F $\sharp$ 7 Bm F $\sharp$ 7
 Bm E $\flat$ 6 Bm F $\sharp$ 7 Bm
 G D7 G D7
 G D7 E $\flat$ m
 A7 G D7 G (1) G (2)

WINE, WOMEN AND SONG

Johann Strauss, Jr.

Sheet music for "WINE, WOMEN AND SONG" by Johann Strauss, Jr. The score is written in 3/4 time and includes various musical notations and chord symbols.

Chord symbols and musical notations include:

- E♭
- B♭ 7
- E♭
- B♭ 7
- E♭
- G
- D7
- G
- B♭ 7
- E♭
- B♭ 7
- E♭
- Fm7
- Adim
- E♭
- B♭ 7
- E♭
- Cm
- G
- Cm
- G
- Cm
- G
- C
- G7
- C
- G7
- C
- G7
- C
- Dm
- G7
- To Coda
- C
- C
- B♭ m
- E♭ 7
- A♭
- E♭ 7
- A♭
- E♭ 7
- Edim
- Fm
- Ddim
- A♭
- E♭ 7
- A♭
- A♭
- G
- D.S. al Coda
- CODA
- C
- Cdim
- C7
- C7
- Dm
- B♭
- Gm
- C7
- F
- C7
- Gm
- A
- Gm
- F
- Dm6
- C7
- F
- A7
- Dm
- B♭
- C7

A THOUSAND AND ONE NIGHTS

Johann Strauss, Jr.

A E7
 A E7
 A D A
 E7 A D A
 E7 A
 E B7
 E F#m B7
 E B7 F#m E7 D.C. al Coda
 CODA
 D A7 D
 B7 E7 A7
 D 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**

C Cm F Fm C Am G7 C

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International Copyright Secured All Rights Reserved**DER ROSENKAVALIER WALTZ**

(originally for orchestra)

Richard Strauss

Moderately

N.C. C C/G C C/G C C#dim7 G7/D G7 F Bb Db G7/D G7 C C/G C C/G C C#dim7 Dm F Ab C/E A7-9 Dm G7 C G7/D G C C N.C. G7 C

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DI RIGORI ARMATO

from *Der Rosenkavalier* (opera)

Richard Strauss

Tempo di minuetto

Di ri - go - ri - ar - ma - to il se - no Con - tro a - mor mi
ri - bel - lai. Ma fui vin - to in un ba - le - no
In mi - rar du - c va - ghi rai. Ma fui vin - to
in un ba - le - no ah! In mi - rar du - c va - ghi
rai. A - hi! che re - sis - te puo - co A - stral di fuo - co Cor di
ge - lo di fuo - co a stral.

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MORGEN!

(Tomorrow)
(originally for voice and piano)

Richard Strauss

Langsam sehr getragen

Und mor-gen wird die Son-ne wie - der
schei-nen, und auf dem We - ge, den ich ge - hen wer-de, wird uns, die Glück-li-chen, sie wie - der ei -
nen in - mit - ten die - ser son - nen-at - men-den Er - de... und zu dem Strand, dem wei -
ten, wo - gen - blau - en, wer-den wir still und lang - sam nie - der - stei - gen,
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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TILL EULENSPIEGEL'S MERRY PRANKS (symphonic poem)

Opening Theme

Richard Strauss

Allegro moderato

Chords: F/C, Dm, F7, Am, C7, C7/G, C7, N.C., C7, N.C., C7, N.C., C7, N.C., (N.C.), C[#]m6/B[#], F.

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ZUEIGNUNG

(Devotion)

(originally for voice and piano)

Richard Strauss

Moderato

Chords: Em/B, Am, Em, Dm/F, G7, C, F, C/E, F, C/E, G, A7/E, Dm, Fm, G6, G[#]dim, Am, C/E, Em/G, G7, C7, F/C, Ddim7/C, C, Em/B, Am, Em, Dm/F, G7, C, F, C/E, F, C/E, G, A7/E, Dm, B^b, Am/C, C7, F, C, Gm, A7/C[#], Dm, F/A, G7/B, G7, C, Em/B, Am, C/E, Dm/F, G7, C, F, C/E, F, Cmaj7, G7, C, F, Cdim7/G, Dm, G[#]dim7/F, F, G6, G[#]dim7, Am, Ddim7, C/E, Am/F[#], C/G, G6, G, C.

Ja, du weisst es, teu - re See - le, dass ich fern von dir mich quä - le,
Lie - be macht die Her - zen krank, ha - be Dank.
Einst hielt ich, der Frei - heit Ze - cher, hoch den A - me -
thi - sten Be - cher, und du seg - ne - test den Trank, ha - be Dank.
Und be - schworst da - rin die Bö - sen,
bis ich, was ich nie ge - we - sen, hei - lig, hei - lig an's Herz dir sank,
ha - be Dank.

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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
drear, 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.

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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 l - tal - i - ian! (Or per - haps l - tal - i -
an!) But in spite of all temp - ta - tions To be - long 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 sel 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 sea! 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 breez - es
 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 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* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegro con brio

N.C.
 I have a song to sing, O! _____ (Sing me your song, O!) _____
 Eb
 It is sung to the moon by a
 Bb7/Eb Eb Bb7/Eb Eb
 love lorn loon, Who fled from the mock - ing throng, O! It's the song of a mer - ry man,
 Bb7/Eb Eb Bb7/Eb Eb Bb7/Eb
 mop - ing mum, Whose soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, as he
 Eb Bb7/Eb Eb Bb7/Eb
 sighed for the love of a la - dye. Heigh - dy! Heigh - dy! Mi - se - ry me,
 Eb Eb Bb7/Eb Eb Bb7/Eb Eb
 lack - a - day dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

LITTLE BUTTERCUP

from *H.M.S. Pinafore* (operetta)

W.S. Gilbert

Arthur Sullivan

Moderate waltz tempo

Musical score for 'Little Buttercup' in 3/4 time. The score is written for a single voice part with piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is 'Moderate waltz tempo'. The score is divided into several systems, each with a key signature change indicated by a sharp sign. The lyrics are: '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 still I'm called But - ter - cup, Poor Lit - tle But - ter - cup, Sweet Lit - tle But - ter - cup, I. I've snuff and to - bac - cy, and ex - cel - lent jack - y; I've scis - sors and watch - es and knives; I've rib - bons and lac - es to set off the fac - es Of pret - ty young sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've cof - fee, Soft tom - my and suc - cu - lent chops; I've chick - ens and co - nies, And pret - ty po - lo - nies, And - ex - cel - lent pep - per - mint drops. Then Poor Lit - tle But - ter - cup; Come, of your But - ter - cup buy.'

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LOVE IS A PLAINTIVE SONG

from *Patience* (operetta)

W.S. Gilbert

Arthur Sullivan

Allegretto

Musical score for 'Love is a Plaintive Song' in 3/4 time. The score is written for a single voice part with piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is 'Allegretto'. The score is divided into several systems, each with a key signature change indicated by a sharp sign. The lyrics are: 'Love is a plain - tive song, Sung by a suf - f'ring maid, Tell - ing a tale of wrong, Tell - ing of hope be - trayed; Tuned to each chang - ing 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
 E7 A D F#7 F#7/B Bm
 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 tly, 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

Ed

I am the ver-y mod-el of a mod-ern Ma-jor Gen-er-al; I've

Bb 7/Ed **Ed**

in-for-ma-tion veg-e-ta-ble, an-i-mal, and min-er-al; I know the kings of Eng-land, and I

Bb 7 **F7** **Bb**

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

Bb 7 **Ed m** **Db 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

Gb **Bb 7** **Ed 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

Cb 7 **Bb** **F7** **Bb** **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

Bb **F7** **Bb** **Adim/Bb** **Bb**

square of the hy-pot-e-nuse, With man-y cheer-ful facts a-bout the square of the hy-pot-e-nuse, With

Bb 7 **N.C.**

man-y cheer-ful facts a-bout the square of the hy-pot-e-pot-e-nuse.)

Ed

I'm ver-y good at in-te-gral and dif-fer-en-tial cal-cu-lus; I

Bb 7/Ed **Ed** **Bb 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,

Ed/G **Bb 7** **Ed/G** **Ab** **Fm** **Ed/Bb** **Bb 7** **Ed**

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 Dbm/Ab

Poor wan - d'ring one, _____ Though thou hast sure - - ly

Ab Ab/C Eb7 Ab Fm Eb/Bb

strayed, _____ Take heart of grace, Thy steps re - trace, Poor

Bb7 Eb N.C. Ab Ab+ Ab

wan - d'ring one. _____ Poor wan - d'ring one, _____

Dbm/Ab Ab Ab/C Eb7 Eb/Db

If such poor love _____ as mine _____ can help thee find

Ab/C Db Dbm Ab/Eb Eb7 Ab N.C.

True peace of mind, Why take _____ it, it _____ is thine!

Eb Eb/Bb Bb7/F Bb7 Eb Eb/Bb

Take heart, no dan - ger lowers; Take a - - ny

Bb7/F Bb7 Eb G7 Cm Adim7

heart _____ but ours! Take heart, fair days will shine; _____ Take

Eb/Bb Bb7 Eb N.C. Eb Eb/Bb

a - - ny heart, take mine! Take heart,

Bb7/F Bb Eb Eb/Bb Bb7/F Bb7

no dan - ger lowers; Take _____ a - - ny heart _____ but ours!

Eb G7 Cm Adim7 Eb/Bb Bb7

Take heart, fair days will shine; _____ Take a - - ny heart, take

Eb N.C. Bb7/Eb N.C. Eb7 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
 Take

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
 Take mine!

Ab Ab/Eb Eb 7/Bb Eb 7 Ab Eb 7
 Ah! Ah!

Ab Eb 7 Ab/Eb Cdim7/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 arc 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

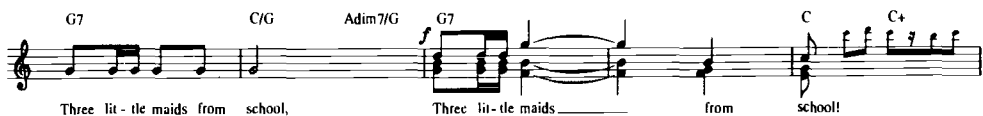
Three lit - tle maids from school.

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 iis ge - nius lu - te - la - ry 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

Abus Ab Ab7 F7/A Cm7b5/Bb F7/A Bbm Edim7/F

break - ing! Ah, mi - se - rie! For - get that thou art break -

F Bb F7/Bb Bb Bb7

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 - rie!

THE SUN WHOSE RAYS

from *The Mikado* (operetta)

W.S. Gilbert

Andante comodo

Arthur Sullivan

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 - tial 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

from *The Mikado* (operetta)

W.S. Gilbert

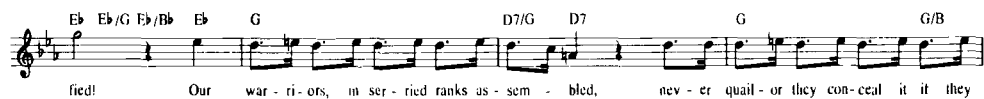
Arthur Sullivan

Allegretto con grazia

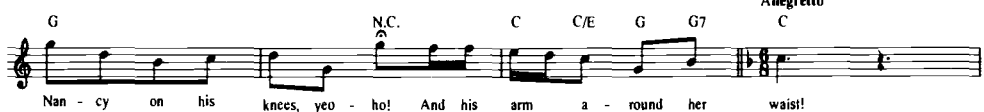
A wan - d'ring min - strel
 I A thing of shreds and patch - es, Of bal - lads, songs, and snatch - es, And
 dream - y lull - a - by! My cat - a - logue is long, Thro' ev - 'ry
 pas - sion rang - ing, And to your hu - mours chang - ing I
 tune my sup - ple song! I tune my sup - ple

Andante espresso

song! Are you in sen - ti - men - tal mood? I'll sigh with you,
 Oh, sor - row! On maid - en's cold - ness do you brood! I'll
 do so, too - Oh, sor - row, sor - row! I'll charm your will - ing
 cars with songs of lov - ers' fears, While sym - pa - thet - ic tears my checks be -
 dew Oh, sor - row, sor - row!
 But if pa - tri - ot - ic sen - ti - ment is want - ed, I've pa - tri - ot - ic bal - lads cut and
 dried; For wher - e'er our coun - try's ban - ner may be plant - ed, all oth - er lo - cal ban - ners are de -



Allegro pesante, non troppo vivo



Allegretto



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 "wil - low, tit - wil - low, tit -
 3. Now I feel just as sure as I'm sure that my name is - n't

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? - "Is it weak - ness of in - tel - lect,
 wil - low, tit - wil - low, tit - wil - low! - He sobb'd and he sigh'd, and a
 wil - low, tit - wil - low, tit - wil - low! - 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, } "Oh, wil - low, tit - wil - low, tit - wil - low!" -
 e - cho a - rose from the su - i - cide's grave, }
 prob - ab - ly shall not ex - claim as I die, }

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WHEN 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

1 2

2. But

OUR GREAT MIKADO, VIRTUOUS MAN

from *The Mikado* (operetta)

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-bead-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-creed. 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

1 G C G D7 G C G

2 G C G D7 G C G

D7 G Fine Cm Fm6 Cm

Eb Bb7 Eb Bb7 Eb Cm Fm6 Cm

Gm D7 Gm G7 Cm

Eb7 Ab Ab7 Cm

G7 Cm G7 Cm D7 G

Faster D.S. al Fine

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POET AND PEASANT OVERTURE

Franz von Suppé

Fast

Dm Eb Edim A7 Dm

F C7 F A7 Dm Eb

Dm Edim

F7 Bb

F7 Bb F7 Bb F7

Moderately

Bb F7 Bb F7 Bb

F7 Bb F7 Bb D A7 D A7 D

A7 D A7 D F7 Bb

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 bus - om gath - er; nest - ling
 God his own doth tend 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 e'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

F/G Gm F/G Gm F/G Gm

pp (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

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

N.C. Bb (Bass Bb thru entire piece) F7

To Coda

CODA

D.C. al Coda

DANCE OF THE SUGAR PLUM FAIRY

DANCE OF THE SUGAR
from *The Nutcracker* (ballet)

(originally for orchestra)

Pyotr Il'yich Tchaikovsky

Andante ma non troppo

(Bass E till *)

Em F#dim Edim7 Adim Em F#dim Edim7 Adim

Em F#dim Edim Bdim C#dim7 D#dim7 Em F#dim Em * N.C.

C7 C/A Ebdim7 G+7sus Em F#7 Bm6/F# F#7 B F#7-5/C B N.C.

(Bass E till *)

Em F#dim Edim Bdim7 C#dim7 D#dim7 Em F#dim Em * N.C.

F#7 B7 E7 A7 D7 G B7/F# Em

DANCE OF THE REED-FLUTESfrom *The Nutcracker* (ballet)

(originally for orchestra)

Pyotr Il'yich Tchaikovsky**Moderato assai**

D D/A A A7/D D/A A D/A Em7♭5 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 Em7♭5 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**

B♭m D♭dim F7 B♭m D♭dim F7 B♭m F7♭9 B♭m
 D♭dim F E♭m A♭7 D♭ A♭7 D♭ E♭m A♭7 D♭
 E♭m A♭7 D♭ E♭m C7♭5 F B♭m D♭dim F7 B♭m
 D♭dim F7 B♭m F7♭9 B♭m 1 D♭dim F
 2 D♭dim B♭m D♭dim B♭m F N.C. B♭m

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MARCHfrom *The Nutcracker* (ballet)

Pyotr Il'yich Tchaikovsky

Tempo vivo

Chords: G, Em/G, Bm, Em, G, Em/G, Bm, Em, Am, D, 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.

(on D.C.)

To Coda

D.C. al Coda

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International Copyright Secured All Rights Reserved**LENSKI'S ARIA**from *Eugene Onegin* (opera)

Pyotr Il'yich Tchaikovsky

Andante, assai adagio

Chords: 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

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ROMEO AND JULIET (ballet)

Main Theme (originally for orchestra)

Pyotr Il'yich Tchaikovsky

Dolce ma sensibile

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SONG WITHOUT WORDS

Pyotr Il'yich Tchaikovsky

F B♭ F B♭ F D7 Gm C7
 F C7 F C7 To Coda ⊕ F Dm G7 C7
 C7 Cm Gm D7 Gm D7 Gm D7
 Gm F7 B♭ F6 B♭ F7 B♭ Gm7
 C7 D.C. al Coda
 CODA ⊕ F Gm C7 F A7 Dm
 A7 Dm A Gm F7
 B♭ A7 Dm D7 Gm C7 F C7
 F B♭ F B♭ F B♭m C7 F D♭
 F D♭ F B♭m C7 F

SLEEPING BEAUTY (ballet)**Waltz****Pyotr Il'yich Tchaikovsky***Moderately*

Chord progression for measures 1-8:

- Measure 1: F
- Measure 2: C7
- Measure 3: Cdim
- Measure 4: C7
- Measure 5: G7
- Measure 6: Eb7
- Measure 7: C7
- Measure 8: F

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SWAN LAKE (ballet)**Theme****Pyotr Il'yich Tchaikovsky***Moderately*

Chord progression for measures 1-12:

- Measure 1: Am
- Measure 2: Dm
- Measure 3: Am
- Measure 4: Cdim7
- Measure 5: Dm
- Measure 6: Am
- Measure 7: Dm
- Measure 8: Am
- Measure 9: Dm
- Measure 10: Am
- Measure 11: E7
- Measure 12: Am

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

Chord progression for measures 1-12:

- Measure 1: Gm7
- Measure 2: C7
- Measure 3: F
- Measure 4: Bb
- Measure 5: C7
- Measure 6: F
- Measure 7: C7
- Measure 8: F
- Measure 9: Dm
- Measure 10: E7
- Measure 11: Am
- Measure 12: Cm

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WALTZ
(Serenade for Strings)
Pyotr Il'yich Tchaikovsky
Moderato

Chords and markings in the score:

- Staff 1: N.C., G, A7/G, G, G/B, D
- Staff 2: C/E, D7/F#, G, G#dim7, D/A, A7/G, D/F#
- Staff 3: G, D/A, A7, D, N.C., 3
- Staff 4: D7/A, D7, G, D7, G, N.C.
- Staff 5: D7, G6, Bm/F#, F#, Bm/F#
- Staff 6: F#7, Bm, N.C., G, A7/G, G
- Staff 7: G/B, D, C/E, D7/F#, G
- Staff 8: G#dim, D/A, A#dim, Bm, Bb+, D7/A, D, G
- Staff 9: Em, A7/Eb, G/D, D7, G, F, C/E, Ebdim, G/D
- Staff 10: Em6, Cm/Eb, Dm/F, A/E, Ebdim, G, Em, C, D, G
- Staff 11: Em, C, D, G, C#dim, G, C#dim
- Staff 12: 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

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Theodore M. Tobani

Em Am D7 G D7 Am D7 G Em C E7 Am Cm G

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

D7 G D7 Am D7 G Em C E7 Am Cm G D7 G

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SERENATA

Enrico Toselli

Moderately

Moderately

To Coda ☉

The musical score consists of five staves of music in G major, 4/4 time. The tempo is marked 'Moderately'. Above the first staff are the chords C, G7, Dm7, G7, Dm7, G7, and C. Above the second staff are G7, Dm7, G7, Dm7, and G7. Above the third staff are C, G7, C, Fmaj7, and C. Above the fourth staff are Em, G7, C, Fmaj7, F6, C, N.C., Dm, G7, C, Am, and a triplet of eighth notes. Above the fifth staff are F6, C6, G7, and a section labeled 'CODA' with a double bar line and repeat sign, containing the chords G7, C, Dm7, C, Dm7, and C.

C G7 Dm7 G7 Dm7 G7 C

G7 Dm7 G7 Dm7 G7

C G7 C Fmaj7 C

Em G7 C Fmaj7 F6 C N.C. Dm G7 C Am 3

B.C. al Coda CODA ☉

F6 C6 G7 G7 C Dm7 C Dm7 C

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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,

Gm Cm F Bb

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 Kirchengesange, 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
 POCO PIÙ MOSO
 scal - ter and a - mass. _____
 A7/G Bm
 All round our nest, far as the eye can
 G A7/G B E B
 pass, Are 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
 Eb/Bb Ab/C 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 - com
 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 - se _____ 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 ³ - 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

trai - to: le - na ce 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 - sti - 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' lic - 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 - brii a vo - lut - tà.
 Li - biam ne' dol - ci fre - mi - ti che su - sci - ta l'a -
 mo - re, poi - ché 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 poi sen - tic - ri del 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 dec vo -

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STRIDE LA VAMPA
from *Il Trovatore* (opera)

Giuseppe Verdi



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 o 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 Cm Fm

Bb Eb7 Ab Eb3 Ab Eb7 Ab Eb7 Ab Eb

Ab Eb Cm Eb7 Ab Eb Abm3 Eb Abm3

Eb Bb Eb Eb7 Ab Eb73 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 F#m/G G#m7b5 A D Em/G G#m7b5 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#m7b5 G# C#m C#dim7

D# G#m C#m

G# C#

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F#m D#dim G# G#/F#

THE FOUR SEASONS

Summer: First Movement Theme

Antonio Vivaldi

Allegro non molto

Chords: 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

Tempo markings: Adagio, Presto, Adagio, Presto, Adagio, Presto, Adagio.

Chords: Gm, D7/A, D7, Gm, N.C., Gm, F7/A, Bb, Eb/Bb, Bb, F7, N.C., Bb, Bdim7, Cm, C#dim7, D, Gm, Cm+7, D7/C, D7/F#, C#dim7, D, N.C., F, Eb, D7, C#m7b5, N.C., Gm.

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THE FOUR SEASONS
Summer: Third Movement Theme

Antonio Vivaldi

Presto

N.C. F bass F♯ bass D bass N.C. C bass

B♭ bass Dm N.C. Gm Cm

Cm/E♭ Gm

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THE FOUR SEASONS
Autumn: First Movement Theme

Antonio Vivaldi

Allegro

F C7 F C7 F C7 F C7 F B♭ Bdim7 C F C7 F C7 F C7 F C7 F B♭ Bdim7 C

f p

F Gm C7/G C7 F C7 F C7 F C7 F B♭ C F C7 F C7 F C7

f p

F B♭ C F C7 F C7 F C7 F C7 F B♭ Bdim7 C F C7 F C7 F C7 F C7

f p

F B♭ Bdim7 C F B♭ F B♭ F B♭ F C/E F C7 F B♭ F B♭ F

f p

B♭ F C/E F C7 F C7 F C7 F C7 F B♭ C F C7 F C7 F C7 F B♭ C7 F

f p

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THE FOUR SEASONS

Autumn: Second Movement

Antonio Vivaldi

Adagio molto

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 A 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

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 Edim7

Fm Bbm/F F7 G/F F#dim7 Gsus4 G

Cm N.C. Cm N.C.

Cm N.C.

N.C. Fm Gb/F F/Eb Bbm/Db

D#dim7 C N.C. Fm Bbm7 Eb7 Abmaj7 Dbmaj7 Gbmaj7 C7 Fm

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THE FOUR SEASONS
Winter: Second Movement

Antonio Vivaldi

Largo

Eb Bb Bb7 Eb Bb7/D Cm Fm/C Bb Eb/Bb Ab Dm/A Bb Eb F/Eb

Bb F#sus4 F Bb F F7 Bb Bb7 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.

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MANDOLIN CONCERTO IN C MAJOR

Antonio Vivaldi

Allegro

To next strain

Fine

D.C. al Fine

UNDER THE DOUBLE EAGLE

J. Wagner

Brightly

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BRIDAL CHORUS
from *Lohengrin* (opera)

Richard Wagner

Slowly

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THE EVENING STAR

from *Tannhäuser* (opera)

Richard Wagner

Moderato

O! du mein hol - der A - bend - stern, wohl grüßt' ich im - mer
 dich so gern. Vom Her - zen, das sie nie ver - riet, grü - ße sie,
 wenn sie vor - bei dir zieht wenn sie ent - schwebt dem Tal der Er - den, ein
 sel' - ger En - gel dort zu wer - den, wenn sie ent - schwebt dem Tal der
 Er - den, ein sel' - ger En - gel dort zu wer - den.

Chords: G, Am, Bb/D, D7, Eb, Edim7, G/D, D7, G, Am, Bb/D, D7/C, Eb, C#dim7, G/D, D7, Em, C, E7/B, Am, E7, F, C, C6, B, Am, G/B, D7, Em, C, B, G#, C#sus, C#m, A6, Bdim7, E/B, A7/C#, G/D, D7, G.

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PILGRIMS' CHORUS

from *Tannhäuser* (opera)

Richard Wagner

Andante maestoso

Chords: Eb, Eb/G, Cm, Eb/Bb, Eb/G, Ab, Eb/G, Fm, F, F7, Bb/Ab, Eb/G, Eb6, Eb/G, Bb, Bb/D, Eb6, Fm, Eb/G, Bbdim, Bb7/D, Eb6, D7, Eb, Bb7/F, Bb7/D, Cm, Bdim/D, Cm/Eb, Bb/D, F7, To Coda, Bb, Ebm, Db, F/C, Db, Db7/Ab, Gbm, Dbm/Fb, Ab/Eb, Fb, Fb/Ab, Cbm, Am, G, Gb, Bb/F, Bb7/5/Fb, Abm, Cb, Bb, Bb7/F, Ebm, Db, F/C, Db, Db7/Ab, Gbm, Dbm/Fb, Ab/Eb, Fb, Fb/Ab, Cbm, Am, G, Gb, Bb/F, Bb7/5/Fb, Eb, Ab, Bb, Bb/D, Eb, Bb, Gm, F, Bb7, D.S. al Coda, CODA, Bb, Cm, G, Eb, Bb, Cm, D, D7, Eb, Bb7/F, Bb7/D, Cm, Gm/Bb, Ab, Eb/G, Ab, Am7/5, Bbsus, Bb, Eb.

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TANNHÄUSER MARCH (opera)

Richard Wagner

March Tempo Moderato

Chord symbols: C, Am, Dm, G7, F, Dm, G9, C, G7, C, Dm, C, G7, C, Fine, G7, C, Am, G, D7, E7, Am, E7, Am, D7, G, D7, G, C, G7, C, G7, C, E7, A, E7, A, D, A, A, Bm, A, Gm, D7, Eb, Bb7, Cm, Gm, Eb7, G, D7, G, D.C. al Fine

ANGEL OF LOVE

Emil Waldteufel

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BELLA BOCCA POLKA

Emil Waldteufel

Allegretto

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DOLORES WALTZ

Emil Waldteufel

Moderate

Chord symbols: Dm, A7, Dm, Gm, D7, Gm, A7, Dm, Gm, Dm, A7, Dm, Gm, A, E7, A, A7, Dm, A7, Dm, Dm, Gm, D7, Gm, A7, Dm, Dm, Gm, Dm, A7, Dm.

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ESTUDIANTINA

Emil Waldteufel

Waltz Tempo

Chord symbols: C, G7, C, Fine, D7, G, D7, G, C, D7, G, Cm, G, Cm, G, G7, C, G7, C, Am, E7, Am, A7, Dm, Am, E7, Am, G7 D.C. al Fine.

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THE SKATERS

Emil Waldteufel

Moderate Waltz

Chords: C, G7, Cmaj7, Am, Dm7, G7, C, Fine, C, G7, Em, B7, Em, G7, C7, F, Fm6, C/G, G7, C, D.C. al Fine

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LA PALOMA

Sebastian Yradier

Moderato

Chords: C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C, G7, C

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Moderately

Moderately

N.C.

G C E

A_m

A_m7 D7 G N.C.

G C E A_m D_m C G7 C

G7 C N.C. G A_m7 D7 G

Quickly
C

G7

C

G7

C

G7

C

G7

C

G7

F E+ F Cdim To Coda ⊕ G

C A_m D7 G G7

Gdim G7 C Cm

G7 Cm G7

D7 G D7 G

CODA ⊕ C

D.S. al Coda

G7 C

CATEGORICAL LISTING

BALLET

- 372 ARAB DANCE from *The Nutcracker*, Tchaikovsky, Pyotr Il'yich
- 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
- 171 GAVOTTE, Gossec, François
- 375 MARCH from *The Nutcracker*, Tchaikovsky, Pyotr Il'yich
- 142 PAS DES FLEURS (Dance of the Flowers), Delibes, Léo
- 144 PAS DES VOILES (Dance of the Veils) from *La Source*, Delibes, Léo
- 278 PETER AND THE WOLF Opening Theme, Prokofiev, Serge
- 145 PIZZICATO POLKA, Delibes, Léo
- 377 ROMEO AND JULIET Principal Love Theme, Tchaikovsky, Pyotr Il'yich
- 379 SLEEPING BEAUTY WALTZ, Tchaikovsky, Pyotr Il'yich
- 379 SWAN LAKE Principal Theme, Tchaikovsky, Pyotr Il'yich
- 146 VALSE LENTE from *Coppelia*, Delibes, Léo
- 143 VALSE LENTE from *Sylvia*, Delibes, Léo
- 381 WALTZ OF THE FLOWERS from *The Nutcracker*, Tchaikovsky, Pyotr Il'yich

BAND MUSIC

- 229 THE AMERICAN PATROL, Meacham, F. W.
- 165 ENTRY OF THE GLADIATORS/THUNDER AND BLAZES, Fucik, Julius
- 321 GLADIATOR MARCH, Sousa, John Philip
- 321 HIGH SCHOOL CADETS, Sousa, John Philip
- 322 KING COTTON, Sousa, John Philip
- 322 THE LIBERTY BELL, Sousa, John Philip
- 323 MANHATTAN BEACH MARCH, Sousa, John Philip
- 323 MARCH OF THE PICADORE, Sousa, John Philip
- 324 SEMPER FIDELIS, Sousa, John Philip
- 324 SOUND OFF, Sousa, John Philip
- 325 THE STARS AND STRIPES FOREVER, Sousa, John Philip
- 326 THE THUNDERER, Sousa, John Philip
- 398 UNDER THE DOUBLE EAGLE, Wagner, J.
- 327 THE WASHINGTON POST MARCH, Sousa, John Philip

CHAMBER MUSIC

- 94 MINUET from *String Quartet*, Boccherini, Luigi
- 96 NOCTURNE from *String Quartet No. 2*, Borodin, Alexander
- 202 STRING QUARTET NO. 18 Serenade, Haydn, Franz Joseph

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- 113 AMERICA (GOD SAVE THE QUEEN), Carey, Henry
- 240 AVE VERUM CORPUS, Mozart, Wolfgang Amadeus
- 230 DIES IRAE, Medieval Christian Chant
- 22 DONA NOBIS PACEM (canon), Anonymous
- 96 DOXOLOGY, Bourgeois, Louis
- 147 EL GRILLO, Des Prez, Josquin
- 168 THE SILVER SWAN, Gibbons, Orlando
- 231 SUMMER IS ICUMEN IN, Medieval British Folksong
- 230 VICTIMAE PASCHALI LAUDE, Medieval Christian Chant
- 87 WHEN JESUS WEPT, Billings, William

CONCERTOS

- 239 CONCERTO FOR CLARINET IN B $\flat$ MAJOR First Movement Theme, Mozart, Wolfgang Amadeus
- 239 CONCERTO FOR CLARINET IN B $\flat$ MAJOR Second Movement Theme, Mozart, Wolfgang Amadeus
- 239 CONCERTO FOR CLARINET IN B $\flat$ MAJOR Third Movement Theme, Mozart, Wolfgang Amadeus
- 391 THE FOUR SEASONS Spring: First Movement Theme, Vivaldi, Antonio
- 391 THE FOUR SEASONS Spring: Second Movement Theme, Vivaldi, Antonio
- 392 THE FOUR SEASONS Spring: Third Movement Theme, Vivaldi, Antonio
- 393 THE FOUR SEASONS Summer: First Movement Theme, Vivaldi, Antonio
- 393 THE FOUR SEASONS Summer: Second Movement Theme, Vivaldi, Antonio
- 394 THE FOUR SEASONS Summer: Third Movement Theme, Vivaldi, Antonio
- 394 THE FOUR SEASONS Autumn: First Movement Theme, Vivaldi, Antonio
- 395 THE FOUR SEASONS Autumn: Second Movement Theme, Vivaldi, Antonio
- 395 THE FOUR SEASONS Autumn: Third Movement Theme, Vivaldi, Antonio
- 396 THE FOUR SEASONS Winter: First Movement Theme, Vivaldi, Antonio
- 396 THE FOUR SEASONS Winter: Second Movement Theme, Vivaldi, Antonio
- 397 THE FOUR SEASONS Winter: Third Movement Opening, Vivaldi, Antonio
- 247 HORN CONCERTO NO. 3 IN E $\flat$ MAJOR K. 447 Third Movement Theme, Mozart, Wolfgang Amadeus
- 397 MANDOLIN CONCERTO IN C MAJOR First Movement, Vivaldi, Antonio
- 184 PIANO CONCERTO IN A MINOR Op. 6 First Movement Introduction, Grieg, Edvard
- 314 PIANO CONCERTO IN A MINOR First Movement Theme, Schumann, Robert
- 257 PIANO CONCERTO IN C MAJOR K. 467 First Movement Theme, Mozart, Wolfgang Amadeus
- 258 PIANO CONCERTO IN C MAJOR K. 467 Second Movement Theme, Mozart, Wolfgang Amadeus
- 377 PIANO CONCERTO NO. 1 IN B $\flat$ MINOR, Op. 23 First Movement Opening, Tchaikovsky, Pyotr Il'yich
- 101 PIANO CONCERTO NO. 2 First Movement Theme, Brahms, Johannes

- 289 PIANO CONCERTO NO. 2 IN C MINOR First Movement Theme, Rachmaninoff, Sergei
 289 PIANO CONCERTO NO. 2 IN C MINOR Third Movement Theme, Rachmaninoff, Sergei
 291 PIANO CONCERTO NO. 3 First Movement Theme, Rachmaninoff, Sergei
 58 PIANO CONCERTO NO. 5 IN E♭ MAJOR, Op. 73 ('Emperor') First Movement Theme, Beethoven, Ludwig van
 202 TRUMPET CONCERTO IN E♭ MAJOR First Movement Theme, Haydn, Franz Joseph
 202 TRUMPET CONCERTO IN E♭ MAJOR Third Movement Theme, Haydn, Franz Joseph
 85 VIOLIN CONCERTO IN D MAJOR, Op. 61 Third Movement Theme, Beethoven, Ludwig van
 268 VIOLIN CONCERTO IN G K. 216 First Movement Theme, Mozart, Wolfgang Amadeus

H YMNS AND CHORALES

- 383 ALL BEAUTIFUL THE MARCH OF DAYS, Vaughan Williams, Ralph
 383 ALL CREATURES OF OUR GOD AND KING, Vaughan Williams, Ralph
 381 ALL GLORY, LAUD, AND HONOR (St. Theodulph), Teschner, Melchior
 188 AWAKE MY SOUL, STRETCH EVERY NERVE, Handel, George Frideric
 372 CHILDREN OF THE HEAVENLY FATHER, Swedish Melody
 224 CHRIST THE LORD IS RISEN TODAY, Lyra Davidica, 1708
 167 COME, THOU ALMIGHTY KING, Giardini, Felice de
 383 FOR ALL THE SAINTS (Sine Nomine), Vaughan Williams, Ralph
 216 FOR THE BEAUTY OF THE EARTH, Kocher, Conrad
 200 GERMAN NATIONAL ANTHEM, Haydn, Franz Joseph
 370 IMMORTAL, INVISIBLE, GOD ONLY WISE, Welsh Melody
 212 IN THE BLEAK MIDWINTER, Holst, Gustav
 231 LET ALL MORTAL FLESH KEEP SILENCE (Picardy), Medieval French
 279 LIFT UP YOUR HEADS, Psalmody Evangelica
 224 A MIGHTY FORTRESS IS OUR GOD (Ein Feste Burg), Luther, Martin
 137 NOW THANK WE ALL OUR GOD (Nun danket alle Gott), Crüger, Johann
 165 NOW THE GREEN BLADE RISETH, French Carol
 137 O GOD, OUR HELP IN AGES PAST (ST. ANNE), Croft, William
 271 O MORNING STAR HOW FAIR AND BRIGHT, Nicolai, Philipp
 199 O SACRED HEAD, NOW WOUNDED, Hassler, Hans Leo
 277 O SPLENDOR OF GOD'S GLORY BRIGHT, Praetorius, Michael
 203 O WORSHIP THE KING (Lyons), Haydn, Michael
 157 PRAISE TO THE LORD, THE ALMIGHTY (Lobe den Herren), Erneuertem Gesangbuch, 1665
 171 PRAISE, MY SOUL, THE KING OF HEAVEN (Lauda Anima), Goss, John
 201 ST. ANTHONY CHORALE, Haydn, Franz Joseph
 277 THE STRIFE IS O'ER, Palestrina, Giovanni Pierluigi da
 196 THINE BE THE GLORY (music from Judas Maccabeus), Handel, George Frideric
 272 WACHET AUF, RUFT UNS DIE STIMME (Wake, Awake), Nicolai, Philipp
 217 WE GATHER TOGETHER, Kremser, Edward

I NSTRUMENTAL SOLOS

- 276 CAPRICCIO NO. 24, Paganini, Niccolò
 306 MELODY IN F, Rubinstein, Anton
 41 PARTITA NO. 1 FOR VIOLIN SOLO Bourrée, Bach, Johann Sebastian
 43 PARTITA NO. 3 FOR VIOLIN SOLO Gavotte en Rondeau, Bach, Johann Sebastian
 42 PARTITA NO. 3 FOR VIOLIN SOLO Prelude, Bach, Johann Sebastian
 44 SONATA NO. 1 FOR VIOLIN SOLO Presto, Bach, Johann Sebastian
 46 SONATA NO. 3 FOR VIOLIN SOLO Allegro, Bach, Johann Sebastian
 48 SUITE IN E MINOR FOR LUTE Bourrée, Bach, Johann Sebastian
 49 SUITE NO. 1 FOR CELLO SOLO Prelude, Bach, Johann Sebastian
 48 SUITE NO. 2 FOR FLUTE AND STRINGS Badinerie, Bach, Johann Sebastian
 50 SUITE NO. 3 FOR CELLO SOLO Bourrée I, Bach, Johann Sebastian
 50 SUITE NO. 3 FOR CELLO SOLO Bourrée II, Bach, Johann Sebastian
 51 SUITE NO. 4 FOR CELLO SOLO Bourrée I, Bach, Johann Sebastian
 51 SUITE NO. 4 FOR CELLO SOLO Bourrée II, Bach, Johann Sebastian
 308 ZIGELNERWEISEN (Gypsy Airs), Sarasate, Pablo de

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- 312 ABOUT STRANGE LANDS AND PEOPLE from Scenes from Childhood, Schumann, Robert
 179 ALBUMBLATT from Lyric Pieces, Op. 12, Grieg, Edvard
 138 ARABESQUE NO. 1, Debussy, Claude
 312 ARABESQUE Op. 18, Schumann, Robert
 100 BALLADE IN G MINOR Op. 118, No. 3, Brahms, Johannes
 115 BALLADE NO. 1 IN G MINOR, Op. 23, Chopin, Frédéric
 116 BERCEUSE IN D♭ MAJOR, Op. 57, Chopin, Frédéric
 160 BERCEUSE from the 'Dolly Suite', Fauré, Gabriel
 139 CLAIR DE LUNE from Suite Bergamasque, Debussy, Claude
 231 CONSOLATION from Songs Without Words, Mendelssohn, Felix
 57 ECOSSE, Beethoven, Ludwig van
 182 ELFIN DANCE from Lyric Pieces Op. 12, Grieg, Edvard
 34 ENGLISH SUITE NO. 3 Gavotte, Bach, Johann Sebastian
 118 ETUDE IN C MINOR ('Revolutionary Etude') Op. 10, No. 12, Chopin, Frédéric
 317 ETUDE IN D♯ MINOR, Scriabin, Alexander
 116 ETUDE IN E MAJOR Op. 10, No. 3, Chopin, Frédéric
 117 ETUDE IN G♯ MAJOR, Op. 25, No. 9, Chopin, Frédéric
 118 FANTASIE-IMPROMPTU IN C♯ MINOR, Chopin, Frédéric
 35 FANTASIA IN G MINOR (Introduction), Bach, Johann Sebastian
 35 FUGUE IN C MINOR from The Well Tempered Clavier Book I, Bach, Johann Sebastian
 120 FUNERAL MARCH (Marche funebre) from Sonata in B♭ minor, Chopin, Frédéric
 57 FÜR ELISE, Beethoven, Ludwig van
 140 GOLLIWOG'S CAKE WALK from Children's Corner Suite, Debussy, Claude
 119 GRAND WALTZ IN E♭ MAJOR, Op. 18, No. 2, Chopin, Frédéric

- 314 GRANDFATHER'S DANCE from Papillons Op. 2, Schumann, Robert
- 270 THE GREAT GATE OF KIEV from Pictures at an Exhibition, Mussorgsky, Modeste
- 199 GYPSY RONDO Theme, Haydn, Franz Joseph
- 312 THE HAPPY FARMER from Album for the Young Op. 68, No. 10, Schumann, Robert
- 192 HARMONIOUS BLACKSMITH, Handel, Georges Frideric
- 270 HOPAK, Mussorgsky, Modeste
- 152 HUMORESQUE, Dvořák, Antonin
- 97 HUNGARIAN DANCE NO. 1, Brahms, Johannes
- 97 HUNGARIAN DANCE NO. 5, Brahms, Johannes
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- 232 HUNTING SONG from Songs Without Words, Mendelssohn, Felix
- 100 INTERMEZZO IN C MINOR Op. 117, No. 3, Brahms, Johannes
- 101 INTERMEZZO In A Major, Op. 118, No. 2, Brahms, Johannes
- 141 LA FILLE AUX CHEVEUX DE LIN (The Girl with the Flaxen Hair), Debussy, Claude
- 139 LE PETIT NEGRE Opening, Debussy, Claude
- 153 LEGEND, Dvořák, Antonin
- 222 LIEBESTRAUM, Liszt, Franz
- 37 LITTLE FUGUE IN G MINOR Fugue Theme, Bach, Johann Sebastian
- 37 MARCH IN D MAJOR from The Anna Magdalena Notebook, Bach, Johann Sebastian
- 181 MARCH OF THE DWARFS from Lyric Pieces, Op. 54, Grieg, Edvard
- 122 MAZURKA IN A MINOR Op. 67, No. 2, Chopin, Frédéric
- 123 MAZURKA IN A MINOR Op. 67, No. 4, Chopin, Frédéric
- 121 MAZURKA IN Ab MAJOR Op. 24, No. 3, Chopin, Frédéric
- 120 MAZURKA IN Bb MAJOR, Op. 7, No. 1, Chopin, Frédéric
- 123 MAZURKA IN C MAJOR Op. 67, No. 3, Chopin, Frédéric
- 121 MAZURKA IN D MAJOR Op. 33, No. 2, Chopin, Frédéric
- 122 MAZURKA IN G MINOR Op. 67, No. 2, Chopin, Frédéric
- 37 MINUET IN G MAJOR from The Anna Magdalena Notebook, Bach, Johann Sebastian
- 252 MINUET IN F, Mozart, Wolfgang Amadeus
- 58 MINUET IN G, Beethoven, Ludwig van
- 276 MINUET IN G, Paderewski, Ignacy Jan
- 252 MINUET IN G MAJOR, Mozart, Wolfgang Amadeus
- 38 MINUET IN G MAJOR from The Anna Magdalena Notebook, Bach, Johann Sebastian
- 38 MUSSETTE IN D MAJOR from The Anna Magdalena Notebook, Bach, Johann Sebastian
- 38 MY HEART EVER FAITHFUL (Mein gläubiges Herze, Fröhlocke), Bach, Johann Sebastian
- 376 NOCTURNE, Tchaikovsky, Pyotr Il'yich
- 126 NOCTURNE IN Db MAJOR, Op. 27, No. 2, Chopin, Frédéric
- 124 NOCTURNE IN Bb MAJOR Op. 9, Chopin, Frédéric
- 126 NOCTURNE IN F MINOR Op. 55, No. 1, Chopin, Frédéric
- 124 NOCTURNE IN F# MAJOR Op. 15, No. 2, Chopin, Frédéric
- 125 NOCTURNE IN G MINOR, Op. 15, No. 3, Chopin, Frédéric
- 40 PARTITA NO. 1 Minuet, Bach, Johann Sebastian
- 201 PIANO SONATA IN D MAJOR First Movement Theme, Haydn, Franz Joseph
- 60 PIANO SONATA NO. 1 IN F MINOR Op. 2, No. 1 First Movement Theme, Beethoven, Ludwig van
- 60 PIANO SONATA NO. 1 IN F MINOR Op. 2, No. 1 Second Movement Theme, Beethoven, Ludwig van
- 61 PIANO SONATA NO. 1 IN F MINOR Op. 2, No. 1 Fourth Movement Theme, Beethoven, Ludwig van
- 64 PIANO SONATA NO. 14 IN C# MINOR ('Moonlight') Op. 27, No. 2 First Movement Theme, Beethoven, Ludwig van
- 63 PIANO SONATA NO. 14 IN C# MINOR ('Moonlight') Op. 27, No. 2 Second Movement Theme, Beethoven, Ludwig van
- 63 PIANO SONATA NO. 15 IN D MAJOR ('Pastoral') Op. 28 First Movement Theme, Beethoven, Ludwig van
- 65 PIANO SONATA NO. 19 IN G MINOR Op. 49 First Movement Theme, Beethoven, Ludwig van
- 66 PIANO SONATA NO. 19 IN G MINOR Op. 49 Second Movement Theme, Beethoven, Ludwig van
- 66 PIANO SONATA NO. 21 IN C MAJOR, Op. 53 ('Waldstein') Op. 53 First Movement Theme, Beethoven, Ludwig van
- 62 PIANO SONATA NO. 8 IN C MINOR ('Pathétique') Op. 13 First Movement Theme, Beethoven, Ludwig van
- 62 PIANO SONATA NO. 8 IN C MINOR ('Pathétique') Op. 13 Second Movement Theme, Beethoven, Ludwig van
- 62 PIANO SONATA NO. 8 IN C MINOR ('Pathétique') Op. 13 Third Movement Theme, Beethoven, Ludwig van
- 66 PIANO SONATINA NO. 1 First Movement Theme, Beethoven, Ludwig van
- 127 POLONAISE IN A MAJOR, Op. 40, No. 1 ('Militaire'), Chopin, Frédéric
- 127 POLONAISE IN Ab MAJOR, Op. 53, Chopin, Frédéric
- 128 PRELUDE IN B MINOR Op. 28, No. 6, Chopin, Frédéric
- 129 PRELUDE IN C MINOR Op. 28, No. 20, Chopin, Frédéric
- 129 PRELUDE IN D# MAJOR Op. 28, No. 15, Chopin, Frédéric
- 128 PRELUDE IN E MAJOR Op. 28, No. 7, Chopin, Frédéric
- 128 PRELUDE IN E MINOR Op. 28, No. 4, Chopin, Frédéric
- 290 PRELUDE IN G MINOR Op. 23, No. 5, Rachmaninoff, Sergei
- 129 PRELUDE IN G MINOR Op. 28, No. 22, Chopin, Frédéric
- 27 PROMENADE from Pictures at an Exhibition, Mussorgsky, Modeste
- 140 REVERIE, Debussy, Claude
- 305 ROMANCE, Rubinstein, Anton
- 137 RONDO, Couperin, François
- 67 RONDO A CAPRICCIO (Rage Over a Lost Penny) Op. 129, Posthumous, Beethoven, Ludwig van
- 154 SALT D'AMOR, Elgar, Edward
- 234 SCHERZO IN E MINOR Op. 16, No. 2, Mendelssohn, Felix
- 314 SOLDIERS' MARCH from Album for the Young Op. 68, No. 2, Schumann, Robert
- 258 SONATA IN A MAJOR K. 331 First Movement Theme, Mozart, Wolfgang Amadeus
- 261 SONATA IN C MAJOR (Sonata Facile) K. 545 First Movement Theme, Mozart, Wolfgang Amadeus
- 261 SONATA IN C MAJOR (Sonata Facile) K. 545 Second Movement Theme, Mozart, Wolfgang Amadeus
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- 378 SONG WITHOUT WORDS, Tchaikovsky, Pyotr Il'yich
- 155 SPINNING SONG, Ellmenreich, Johann
- 235 SPINNING SONG from Songs Without Words, Mendelssohn, Felix
- 236 SPRING SONG from Songs Without Words, Mendelssohn, Felix

- 224 TO A WILD ROSE from Woodland Sketches, MacDowell, Edward
 52 TOCCATA AND FUGUE IN D MINOR, Bach, Johann Sebastian
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 136 TRUMPET VOLUNTARY, Clarke, Jeremiah
 315 TRÄUMERAI (Reverie) from Scenes from Childhood Op. 15, Schumann, Robert
 262 TURKISH RONDO (Rondo alla Turca) from Sonata K 331, Third Mvt, Mozart, Wolfgang Amadeus
 55 TWO-PART INVENTION IN A MINOR, Bach, Johann Sebastian
 56 TWO-PART INVENTION IN C MAJOR, Bach, Johann Sebastian
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 130 VALSE BRILLIANTE, Op. 34, No. 1, Chopin, Frédéric
 236 VENETIAN BOATING SONG from Songs Without Words, Mendelssohn, Felix
 185 WALTZ IN A MINOR from Lyric Pieces Op. 12, Grieg, Edvard
 130 WALTZ IN A MINOR, Op. 34, No. 2, Chopin, Frédéric
 186 WEDDING DAY AT TROLDBAUM from Lyric Pieces, Op. 65, Grieg, Edvard
 316 THE WILD HORSEMAN, Schumann, Robert

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- 384 ADDIO, DEL PASSATTO from La Traviata, Verdi, Giuseppe
 386 ANVIL CHORUS from Il Trovatore, Verdi, Giuseppe
 171 AVANT DE QUITTER CES LIEUX from Faust, Gounod, Charles
 172 BALLET NO. 1 from Faust, Gounod, Charles
 273 BARCAROLLE from The Tales of Hoffmann, Offenbach, Jacques
 170 BERCEUSE from Jocelyo, Godard, Benjamin
 398 BRIDAL CHORUS from Lohengrin, Wagner, Richard
 88 CARMEN Entr'acte to Act III, Bizet, Georges
 387 CARO NOME from Rigoletto, Verdi, Giuseppe
 387 CELESTE AIDA from Aida, Verdi, Giuseppe
 170 CHE FARO SENZA EURIDICE from Orfeo ed Euridice, Gluck, Christoph Willibald von
 280 CHI BEL SOGNO DI DORETTA from La Rondine, Puccini, Giacomo
 278 DANCE OF THE HOURS from La Gioconda, Ponchielli, Amilcare
 169 DANCE OF THE SPIRITS from Orfeo ed Euridice, Gluck, Christoph Willibald
 242 DEH VIENI ALLA FINESTRA (Serenade) from Don Giovanni, Mozart, Wolfgang Amadeus
 243 DEH VIENI, NON TARDAR from The Marriage of Figaro, Mozart, Wolfgang Amadeus
 349 DER ROSENKAVAJIER WALTZ, Strauss, Richard
 241 DER VOGELFÄNGER BIN ICH JA from The Magic Flute, Mozart, Wolfgang Amadeus
 387 DI PROVENZA from La Traviata, Verdi, Giuseppe
 350 DI RIGORI ARMATO from Der Rosenkavalier, Strauss, Richard
 274 THE DOLL SONG from The Tales of Hoffmann, Offenbach, Jacques
 244 DOVE SONO from The Marriage of Figaro, Mozart, Wolfgang Amadeus
 280 E LUCEVAN LE STELLE from Tosca, Puccini, Giacomo
 14 EBBEN, N'ANDRO LONTANA from La Wally, Catalani, Alfredo
 146 EIN MÄDCHEN ODER WEIBCHEN from The Magic Flute, Mozart, Wolfgang Amadeus

- 320 EL CAPITAN MARCH, Sousa, John Philip
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 174 FAITES-LI! MES AVEUX from Faust, Gounod, Charles
 174 FINAL TRIO from Faust, Gounod, Charles
 228 GAVOTTE from Manon, Massenet, Jules
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 248 IN DIESEN HEIL'GEN HALLEN from The Magic Flute, Mozart, Wolfgang Amadeus
 228 INTERMEZZO from Cavalleria Rusticana, Mascagni, Pietro
 282 INTERMEZZO from Manon Lescaut, Puccini, Giacomo
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 176 JULIET'S WALTZ SONG from Romeo and Juliet, Gounod, Charles
 250 LÀ CI DAREM LA MANO from Don Giovanni, Mozart, Wolfgang Amadeus
 390 LA DONNA E MOBILE from Rigoletto, Verdi, Giuseppe
 90 LA FLEUR QUE TU M'AVAIS JETÉE (Flower Song) from Carmen, Bizet, Georges
 193 LARGO (Ombra mai fu) from Xerxes, Handel, George Frideric
 304 LARGO AL FACTOTUM from The Barber of Seville, Rossini, Gioachino
 193 LASCIA CH'IO PLANGA from Rinaldo, Handel, George Frideric
 375 LENSKI'S ARIA from Eugene Onegin, Tchaikovsky, Pyotr Il'yich
 388 LIBIAMO (Drinking Song) from La Traviata, Verdi, Giuseppe
 278 LOVE OF THREE ORANGES MARCH, Prokofiev, Serge
 162 M'APPARI, TUTT' AMOR (Ach, so fromm) from Martha, Flotow, Friedrich von
 229 MEDITATION from Thaïs, Massenet, Jules
 251 MINUET from Don Giovanni, Mozart, Wolfgang Amadeus
 307 MON COEUR S'OUVRE A TA VOIX from Samson and Delilah, Saint-Saëns, Camille
 253 NON PIÙ ANDRÀI from The Marriage of Figaro, Mozart, Wolfgang Amadeus
 254 NON SO PIÙ from The Marriage of Figaro, Mozart, Wolfgang Amadeus
 249 O ISIS UND OSIRIS from The Magic Flute, Mozart, Wolfgang Amadeus
 91 OVERTURE TO CARMEN Selected Themes, Bizet, Georges
 255 OVERTURE TO DON GIOVANNI Opening, Mozart, Wolfgang Amadeus
 300 OVERTURE TO THE BARBER OF SEVILLE, Rossini, Gioachino
 256 OVERTURE TO THE MAGIC FLUTE Opening, Mozart, Wolfgang Amadeus
 256 OVERTURE TO THE MARRIAGE OF FIGARO Opening, Mozart, Wolfgang Amadeus
 212 PETER'S SONG (Ach wir armen Leute) from Hansel and Gretel, Humperdinck, Engelbert
 194 PIANGERO LA SORTE MIA from Giulio Cesare, Handel, George Frideric
 399 PILGRIMS CHORUS from Tannhäuser, Wagner, Richard
 259 FORGI, AMOR from The Marriage of Figaro, Mozart, Wolfgang Amadeus
 283 QUANDO MEN VO (Musetta's Waltz Song) from La Bohème, Puccini, Giacomo
 260 SE VUOL BALLARE from The Marriage of Figaro, Mozart, Wolfgang Amadeus
 92 SEGUIDILLA from Carmen, Bizet, Georges
 388 SEMPRE LIBERA from La Traviata, Verdi, Giuseppe
 150 SERENADE from Arlekinada, Drigo, Riccardo
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 213 SUZY, LITTLE SUZY from Hansel and Gretel, Humperdinck, Engelbert
 400 TANNHÄUSER MARCH, Wagner, Richard

- 319 THEMES FROM THE BARTERED BRIDE, Smetana, Bedrich
 92 TORREDOOR SONG from Carmen, Bizet, Georges
 390 TRIUMPHAL MARCH from Aida, Verdi, Giuseppe
 284 UN BEL DI VEDREMO from Madam Butterfly, Puccini, Giacomo
 148 UNA FURTIVA LAGRIMA from The Elixir of Love, Donizetti, Gaetano
 302 UNA VOCE POCO FA from The Barber of Seville, Rossini, Gioachino
 267 VEDRAI, CARINO from Don Giovanni, Mozart, Wolfgang Amadeus
 221 VESTI, LA GIUBBA from I Pagliacci, Leoncavallo, Ruggero
 281 VISSI D'ARTE from Tosca, Puccini, Giacomo
 269 VOI, CHE SAPETE from The Marriage of Figaro, Mozart, Wolfgang Amadeus
 177 WALTZ from Faust, Gounod, Charles
 287 WHEN I AM LAID IN EARTH from Dido and Aeneas, Purcell, Henry

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- 352 AH! LEAVE ME NOT TO PINE ALONE from The Pirates of Penzance, Sullivan, Arthur
 204 AH! SWEET MYSTERY OF LIFE from Naughty Marietta, Herbert, Victor
 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 Natoma, 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, Sullivan, 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

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- 96 ACADEMIC FESTIVAL OVERTURE Theme, Brahms, Johannes
 22 ADAGIO IN G MINOR, Albinoni, Tomaso Giovanni
 24 AIR ON THE G STRING, Bach, Johann Sebastian
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 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, George 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 MARCHÉ 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 DÉFUNTE (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, Khaichaturian, 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 $\flat$, Op. 60 Third Movement Theme, Beethoven, Ludwig van
 75 SYMPHONY NO. 4 IN B $\flat$, 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
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 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 E $\flat$ 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 EULENSPIEGEL'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
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 347 ALLERSFELEN, 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.
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 168 CARO MIO BEN, Giordani, Giuseppe
 159 CHANSON D'AMOUR, Fauré, Gabriel
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 149 COME AGAIN, SWEET LOVE, Dowland, John
 25 COME, SWEET DEATH (Komm, süßer Tod), Bach, Johann Sebastian
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 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
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 23 IL BACIO (The Kiss), Ardiù, Luigi
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 236 LASCIATEMI MORIRE, Monteverdi, Claudio
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 220 MATTINATA, Leoncavallo, Ruggero
 350 MORGEN!, Strauss, Richard
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 148 O DEL MIO AMATO BEN, Donaudy, Stephano

178 O DIVINE REDEEMER, Gounod, Charles
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 161 THE PALMS, Fauré, Jean-Baptiste
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 227 PLAISIR D'AMOR, Martini, Jean Paul
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 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
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 318 WIEN, DU STADT MEINER TRÄUME, Siczynski, Rudolf
 351 ZUEIGNUNG, Strauss, Richard

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 162 CIELITO LINDO, Fernandez, C.
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 214 DANUBE WAVES, Ivanovici, Ion
 402 DOLORES WALTZ, Waldeufel, Emil
 335 EMPEROR WALTZ, Strauss, Johann, Jr.
 402 ESTUDIANTE, Waldeufel, Emil
 218 GOLD AND SILVER WALTZ, Lehár, Franz
 337 KISS WALTZ, Strauss, Johann Jr.
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 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, Waldeufel, Emil
 341 TALES FROM THE VIENNA WOODS, Strauss, Johann, Jr.

348 A THOUSAND AND ONE NIGHTS, Strauss, Johann, Jr.
 342 TREASURE WALTZES, Strauss, Johann Jr.
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 153 VALSE GRACIEUSE, Dvořák, Antonin
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 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.