

OPERATIC ANTHOLOGY

CELEBRATED ARIAS

Selected from

OPERAS

by

Old and Modern
Composers

IN FIVE VOLUMES

Vol. V. Bass

Compiled by

Kurt Adler

G. SCHIRMER New York/London

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IN FIVE VOLUMES

Vol. I Soprano

Vol. II. Mezzo-Soprano and Alto

Vol. III. Tenor

Vol. IV. Bass

Vol. V. Bass

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1

Mein Sohn

Aria

from "Der Barbier von Bagdad"

English version by
Marmaduke E. Browne

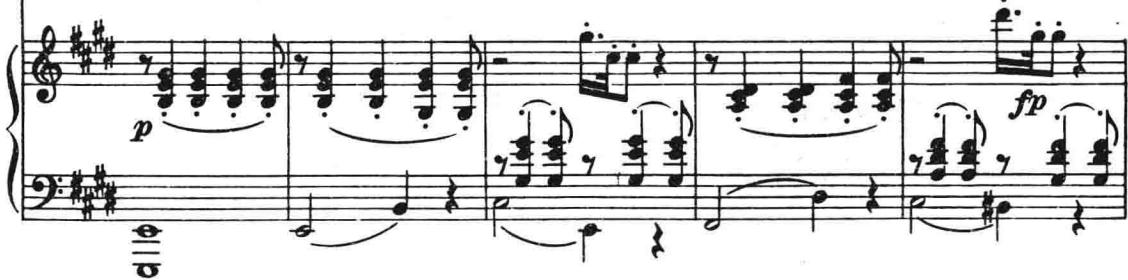
Peter Cornelius
(1824 - 1874)

Moderato



Abul

Mein Sohn, sei Al-lahs Frie-den hier auf Er-den stets be-schie-den dir. Heil
My son! In all sin-cer-i-ty I wish thee great pros-per-i-ty. I



dir! Du Krank-ge - we - se-ner, Du glück-lich Neu - ge - ne - se-ner, Du
feel it ob - li - ga - to-ry In terms con - gra - tu - la - to-ry To



Ü - bel - ü - ber - win - den - der, Dich wie - der wohl Be - fin - den - der, Dem To - de froh Ent -
make this brief ad - dress to thee, My plea - sure to ex - press to thee, To find thee out of

schlüp - fen - der, Durch's Le - ben rü - stig Hüp - fen - der, Du jüngst noch Heil - trank
bed a - gain, Thy pal - lid cheek so red a - gain, But af - ter all that

Schlür - fen - der, Nun mei - ner Kunst Be - dür - fen - der, Schwer un - ter Haarlast Äch - zen - der, Nach
med - i - cine A dread - ful state thy head is in! Thy fe - ver's last me - mo - ri - al De -

mei - nem Mes - ser Lech - zen - der.
mands my skill ton - sor - i - al.

Ich komm in al - ler Ei - lig-keit Und
 Al low me, (and no nov - ice I), To

wün - sche dir Ge - deih lich - keit, Ge - sund - heit, Glück und Ü - ber - fluss Und
 ven - ture on a pro - phe - cy That life in choice va - ri - e - ty, And

cresc.

Più animato

lan - ger Jah - re Hoch - ge-nuss, Dir blü - he stets.
 love to full sa - ti - e - ty Thy lips shall taste.

4

Lento maestoso

♪ = much slower than previous ♪

Ich ha - be dir dein Ho - ro-skop ge - stellt,
I late-ly cast a ho - ro-scope for thee.

Ver - nimm durch mich den
The mes - sage of the

Spruch der Ster - nen-welt:
stars now learn from me.

Du hast ge-wählt die be - ste Zeit auf
Thou hast a gift that man - y men are

espress.

Er - den, Die man nur wäh - len kann,
crav-ing, To choose the ver - y hour

ra-siert zu wer-den.
for eas - y shav-ing!

Allegro assai

♪ = slightly slower

O wüss - test du, Ver - ehr - ter,
Why wilt thou so mis-judge me?

Was ich für ein Ge -
- Why thus a hear-ing

ten.

lehr-ter, Du wärst er-staunt da - rob
grudgeme? Not thus to wrath give way,
Und sprächest nicht so grob.
But some at-ten-tion pay.

So
A

rit.

hö - re denn du Tröpfchen, Du un - geschor-nes Köpf-chen, Was ich für ein Bar -
more en-light-en ed bar-bar The cit - y doth not har-bour. What sort of things I

cresc.

bier, Und freu - e dich mit mir, Und freu-e dich mit
know, I'll ver - y brief - ly show, I'll ver - y brief - ly

Presto (*the four beats considerably faster than the previous quarter note*)

mir.
show.
ten.

f

Bin A - ka - de - mi-ker, Dok-tor und Che - mi-ker Bin Ma - the -
Love ac - a - dem - i - cal, phys - i - cal, chem-i - cal, Learn-ing gram-

ma - ti-ker und A - rith-me - ti-ker, Bin auch Gram - ma - ti-ker So wie Ae - sthe - ti-ker, Fer - ner Rhe -
mat - i - cal, Facts mathe - mat - i - cal, Rules a - rith - me - tic - al, Trig - o - no - met - ri - cal, Train - ing rhe -

to - ri-ker, Gros - ser Hi - sto - ri-ker, A - stro - log, Phi - lo - log, Phy - si - ker, Ge - o - log.
tor - i - cal, Stu - di es his - tor - i - cal, None of the 'ol - o - gies Out of my know - ledge is!

Ge - o - graph, Ko - ro - graph, To - po - graph, Kos - mo - graph,
Naught is a - miss to me, Sci - ence is bliss to me:

Lin-gu - ist, Ju - rist und Tou - rist und Pu - rist,
 Lin-gui-st and jur-ist, And tour-ist and pur-ist,
 Ma - ler und Build - er, con-

Pla - sti - ker, Fech - ter, Gym - na - sti - ker, Tän - zer und Mi - mi - ker, Dich - ter und Mu - si - ker, Gros - ser Dra -
 tract - or And art - ist and ac - tor, A paint - er, mu - si - cian, Ex - pert pol - i - ti - cian, A smart e - pi -

ma - ti - ker, E - pi - gram - ma - ti - ker, Scharfer, Sa - ti - ri - ker, E - pi - ker, Ly - ri - ker, da - bei ein
 gram - matist, Al - so a dra - matist, E - qual - ly proper as Writer of op - er - as, News - pa - per

rit. a tempo
 Sok - ra - tes und A - ri - sto - te - les.
 let - ters or Co - me - di - et - tas or - Bin Di - a - Plays that are

lek - ti - ker Soph - ist, Ek - lek - ti - ker,
what I call Mel - o-dram - a - tic - al.

Ky - ni - ker, E - thi - ker, Pe - ri - pa -
Ga - len, Hip - po-cra - tes, Pla - to and

te - ti - ker, Bin ein ath - le - ti - sches, tief the - o -
So - cra - tes, Ho - mer, He - ro - do - tus, Phi - lo, Di -

re - ti - sches, mu - ster - haft prak - ti - sches, Au - to - di -
o - do - tus, Care - ful - ly co - di - fied, Mo - dern - ly

dak - ti - sches Ge - samt
mod - i - fied, Con - densed

Ossia

ge in nie me, ja All ein Ge here con-

ge in nie, ja, ein Ge All here con-

samt densed ge in nie me!

ff

8

La calunnia
Aria
from "Il Barbiere di Siviglia"

English version by
Natalie Macfarren

Gioacchino Rossini
(1792-1868)

Allegro

Piano accompaniment in G major, 2/4 time. The vocal line begins with a dynamic of *p sotto voce*.

Basilio

Basilio's vocal line starts with "La ca - lun-nia". The piano accompaniment continues in G major.

La ca - lun-nia è un ven - ti - cel - lo,
Slan - der's whisper, when first be - gin - ning,

un' au - ret-ta as - sai gen - ti - le,
Like a zeph-yr un - no - niced steal - ing,

che in - sen - si - bi - le, sot - ti - le, leg - ger - men - te, dol - ce - men - te in - co -
Swift, but ne'er it-self re - veal - ing, Lurks in am - bush, soft - ly glid - ing, Like a



Pia - no,
Just a

pia - no,
mur - mur,
ter - ra, ter - ra,
scarce - ly hint-ed,

sot - to vo - ce
Warn - ing fin-ger,
si - bi -
mean - ing

lan - do
gla - ces,
va scor-ren-do, va scor - ren
Then a hissing sound ad - vanc - - -

Then a hissing sound ad - vanc - - -

do, va ron-zan-do, va ron - zan - - - do; nel - l'o - rec-chie del - la
 es, hark! a hissing sound ad - vanc - - - es! Vain a-like es-cape or
erese. a poco

gente sin-tro-du-ce, sin-tro-du-ce de-stram-en-te, e le te-ste-ed i cer-
 hid-ing! Now sus-picious doubts, suspicious doubts a-wak-en, That by none can be mis-
erese.

vel-li, e le te-ste-ed i cer-vel - li fa stor-di-re, fa stor-di - re, fa stor-di-re fa gon-
 ta-ken, Now suspi-cious doubts a - wa-ken, That by none can be mis - tak - en, And by none can be de-
terr'd.

fliar. Dal - la boe-ca fuo-ri-u -
 terr'd. A well-tim'd in-sin-u -
p

scendo lo schiamaz-zo va cre-scen-do,
 a - tion, A sug - ges-ted in - ti - ma-tion,
cresc.