

COLLEGIATE BARITONE ARIAS:
A NEW APPROACH TO OPERATIC ANTHOLOGICAL LITERATURE

by

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(Under the Direction of Frederick Burchinal)

ABSTRACT

When performing a systematic review of the operatic anthological literature several notable absences were observed in said literature. Primary among these was the absence of opera aria anthologies that take into account the technical vocal limitations of undergraduate-level singers. There was also an observed absence of anthologies that present truly wholistic accompanying information to help performers and teachers develop informed performances.

This document presents a critically annotated bibliography of baritone aria anthologies to establish the validity of the aforementioned observations. Accompanying this bibliography are tables that present the contents of the annotated anthologies and an exhaustive unannotated bibliography of baritone aria anthologies. This document also presents a model anthology consisting of four arias specifically selected for undergraduate-level baritones, taking into account the technical vocal capabilities of that demographic. The included arias are presented with accompanying information intended to address observed absences in the current operatic anthological literature.

INDEX WORDS: Opera, Arias, Aria Anthology, Opera Aria Anthology, Music, Baritone, Undergraduate Arias,

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A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirement for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2019

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DEDICATION

I have had the rare gift of having many role models within my own family. Over the course of my studies I have lost many of those role models, but they have stayed with me and continue to shape me. My Grandfathers Jack Welsh, Jim Dear, and Gordon Smith were not related to me by blood, but by something much stronger. Each of them showed me the meaning of conviction, perseverance, and undying passion and sacrifice. Though they are no longer here, their influence and their incredible spirits live on in me and in my work. I dedicate this document to their memory, for without them and their influence, I know I would not be the person I am today.

ACKNOWLEDGMENTS

Over the course of my graduate studies I have been fortunate to work with and learn from truly wonderful educators and professionals. First, an immeasurable amount of thanks is due to professor Frederick Burchinal. He has been my greatest mentor as a performer and artist. His guidance has done more than leave an indelible mark, it has shaped my very person. An equally immeasurable debt is owed to Kathryn Wright. Ms. Wright was instrumental in the formulation of the linguistic component of this document and gave me invaluable help in reviewing the new editions. More importantly, her steady hand as a coach and mentor over the years has transformed me as a musician. Another important figure both in the formulation of this document and in my life as a musician is Dr. Emily Gertsch; who completely changed my relationship with music theory for the better, and without whom I never would have considered including analysis in this document or my practice as a performer. Also deserving of thanks are Laura Ann Cotney, Rebecca Sacks, and Jaime Webb; who gave me much-needed help in reviewing this document.

While there are innumerable other people deserving of thanks, including my mother Cheryl Feken, my father Fred Feken, and my mum Valerie Feken, as well as past professors at the University of Tulsa, such as Dr. Kim Childs, Brady McElligott, and Susan Goldman-Moore, I would feel remiss if I did not specifically thank Rex Smith, whose incredible love for history sparked a similar love within me. Without that passion for knowledge, I do not know if I would have ever had the inspiration to write this document. To him and countless other who helped shape me and support me during my journey, I owe a debt of gratitude.

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I. INTRODUCTION

Arias

Aria, the Italian word for air, is defined as a musical selection within an opera performed by an individual singer.¹ While there are many examples of arias that include interjections by other characters or even an accompanying chorus, arias are defined by their focus and attention on a single performer.² The term aria is also used to refer to solo numbers in oratorios, but for the remainder of this document, the sole focus will be on operatic arias.

Opera Aria Anthologies

The opera aria anthology is one of the most common sources used by both singers and teachers to find arias. Though arias can be excerpted from a given opera's piano-vocal score, aria anthologies are a popular source for arias used by performers, especially at the undergraduate level. While there are no readily available means to quantify the popularity of aria anthologies, one fact that illustrates and attests to the prevalence of anthologies is that the highest selling print book of classical vocal music in the United States is the *Anthology of Italian Art Songs and Arias* (New York: G. Schirmer, 1986).³

The Issue (Current Absences in the Operatic Anthological Literature)

The opera aria repertoire is important for undergraduate students pursuing classical vocal performance. In addition to those students who want to pursue careers in opera requiring arias for

¹ Westrup, Jack, Marita P. McClymonds, Julia Budden, Andrew Clements, Thomas Walker, Daniel Hertz, and Dennis Libby. "Aria," in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, 4 vols., (London: Macmillan Press Limited, 1992), i, 169.

² One example of an aria with interjections from another character is "Recondita armina" from Giacomo Puccini's *Tosca* (1900). While Cavaradossi is singing the aria the Sacristan makes short interjections; One of the more famous examples of a chorus within an aria is the chorus in Manrico's aria "Di quella pira" from Giuseppe Verdi's *Il trovatore* (1853).

³ Shepard, Aaron, "Sales Rank Express," Amazon.com Sales Ranks (US), 2019, accessed 2018-9 www.salesrankexpress.com

personal study and auditions, undergraduates who wish to continue their education need to study arias in order to audition for graduate or post-graduate level programs. Without observable exception, all graduate-level voice programs across the United States require that prospective students include arias in their audition repertoire. (See table below)⁴

Table 1. College audition repertoire requirements

Name of School	Program level	Required auditions selections		
		Art songs	Arias	Unspecified
Academy of Vocal Arts	Graduate		5	
Boston University	MM	3	2	
Boston University	DMA	4	2	
Boston University	BM	3		
Colorado State University	MM	3	2	
Colorado State University	BM			2
Curtis Institute of Music	MM		5	
Curtis Institute of Music	BM	3	1	1
Florida State University	DMA	3	3	1
Florida State University	MM	3	2	1
Kansas State University	MM	3	1	
Kennesaw State University	BM			2
Louisiana State University	MM	1-2	4-5	
Louisiana State University	BM			2
New England Conservatory of Music	MM	4	2	
New England Conservatory of Music	BM	3		1
New York University	BM			3
Ohio State University	BM	2		
Oklahoma State University	BM			3
Pennsylvania State University	MM		1	4
Pennsylvania State University	BM			3
San Francisco Conservatory of Music	DMA	2	1	1
San Francisco Conservatory of Music	MM	1	1	1
San Francisco Conservatory of Music	BM	1		2
University of Cincinnati College Conservatory of Music	MM	4	2	
University of Georgia	DMA	4	3	
University of Georgia	MM	4	2	
University of Georgia	BM	1		1
University of Kansas	MM	5	1	
University of Kansas	BM			2

⁴ This table displays the audition requirements of vocal performance programs across the country. The audition requirements were collected from each school's respective website. The school's name, degree, and required repertoire are included with the following abbreviations: Doctor of Musical Arts (DMA), Master of Music (MM), Bachelor of Music (BM).

Name of School	Program level	Required auditions selections		
		Art songs	Arias	Unspecified
University of North Carolina	BM			2
University of Oregon	MM/DMA	4	2	
University of Oregon	BM			2
University of South Carolina	MM		2	
University of South Carolina	BM			3
University of Southern California	DMA			6
University of Southern California	MM			5
University of Southern California	BM			2

Despite the obvious necessity for undergraduate students to learn and develop a repertoire of arias, there are multiple issues found in the operatic anthological literature. These issues render aria anthologies less than optimal for most undergraduate-level performers.⁵ The two primary issues observed in the operatic anthological literature are:

- 1.) None observed opera aria anthologies take undergraduate singers' vocal limitations into account.
- 2.) None observed opera aria anthologies provide holistic scholarly information that could help guide performance.

The operatic anthological literature presents several issues in terms of technical accessibility, or the ability for singers to successfully perform presented arias from a vocal standpoint. As a result of this document's central goal being to solve a perceived issue rather than disambiguate it, a full explanation of the technical challenges that arias present to undergraduate level singers does not fit within this document's scope. That being said, seeing as the observation that the repertoire currently found in the operatic anthological literature presents issues in regard to vocal technical accessibility is a central premise to this document, said observation should be validated. One easily observable factor that negatively effects the technical accessibility of arias presented in the literature is range. Given the focus of this document, the baritone voice will be discussed specifically.

⁵ The manner by which these absences were observed and validation for the following claims can be found in section titled "Methodology."

It is almost universally accepted that one of the most technically difficult aspects of singing is singing “high notes.” The term “high notes” is problematic due to its ambiguous nature. By observing certain technical elements of singing in different pitch ranges a more precise definition of “high notes” emerges. The singing process for baritones remains fairly consistent until E⁴.⁶ While technical approaches and nomenclature used to describe what occurs when baritones sing up to and past E⁴ vary, it is almost universally accepted that at or around E⁴ baritones experience a shift in the vocal process, often referred to as the *passagio* or “passage.” This shift makes producing a desirable tone more difficult.⁷ No observed aria anthologies take this vocal technical element into account and the majority of arias included in the operatic anthological literature go well beyond this *passagio*. Arias included in the literature that do not go above beyond this *passagio* often require performers to sing E⁴ repeatedly. As an example, the highest selling baritone aria anthology today, *Arias for Baritone* (Larsen, Robert, New York: G. Schirmer 1992), contains twenty-seven arias; of those twenty-seven arias twenty contain notes above E⁴ and over half of the remaining arias require the performer to sing E⁴ multiple times, in some cases consecutively and in others over the course of the aria.

The technical challenges associated with arias go well beyond high notes and can include factors such as high *tessitura* (average range), large dynamic requirements (requiring the singer to sing more loudly or softly than they are capable), and sheer length. The consensus that arias present technical challenges uniquely problematic to undergraduate singers still undergoing technical

⁶ In this instance and for the rest of this document I will present pitches using American Standard Pitch Notations (ASPN). The superscript numbers accompanying each pitch indicate to which octave the pitch belongs, with C⁴ representing middle C.

⁷ Doscher, Barbara, *The Functional Unity of the Singing Voice*, (Lanham, MD: Scarecrow Press, 1944), 182-4; Frisell, Anthony, *The Baritone Voice: A Personal Guide to Acquiring a Superior Singing Technique*, (Wellesley, MA: Branden Books, 2007), 92-94; Miller, Richard, *Securing Baritone, Bass-Baritone, and Bass Voices*, (New York: Oxford University Press, 2008), 57.

development is not easily quantifiable, but it is demonstrable through the discrepancy between graduate-level and undergraduate-level college audition requirements.⁸

Though some anthologies have made successful efforts to include dramaturgical and historical information, most notably the *Singers' Edition Operatic Arias* series (Boldrey, Richard, New York: G. Schirmer, 1993), none have been truly holistic in the information offered. Most anthologies limit included information to a poetic translation of the aria's text and a short scene synopsis. Some important information not found in any of the anthologies surveyed includes: the name of and pertinent biographical information about the original performer, information about the opera's composition, and relevant information about the composer's biography and compositional style. Also absent from all surveyed anthologies was any analytical component. While the extent to which this information is incorporated into performance practice is determined by the performer, and how much information pertains to performance may be up to debate, what is not up to debate is the observed absence of this information in the literature.

Purpose and Organization

The goals of this document are two-fold and divided into two corresponding sections. The primary goal is to present a model aria anthology designed to rectify the observed absences found in the literature. Details regarding the repertoire selected, the additional information included, and the methodology used for repertoire discovery and selection can be found in the following section. The second goal of this document is to establish and demonstrate the validity of the previously observed faults found in the operatic anthological literature through a detailed review of said literature. A thorough search conducted for scholarly publications or commentary on the genre of opera aria anthologies produced no results. In order to substantiate the assertions made in the introduction, a critically annotated bibliography of over twenty baritone opera aria anthologies was

⁸ Only 6% of B.M. programs surveyed required arias to be included in audition repertoire, whereas 100% of graduate programs that specified required repertoire required arias. See Table 1.

created. The contents of the annotated anthologies were recorded and can be found immediately following the critical annotations.

Methodology

The methodology for creating the critically annotated bibliography was straight forward: each anthology included was reviewed in person in full and the critical annotations were produced according to those findings. The anthologies' contents were recorded as they appeared in the anthologies themselves and no attempts were made to homogenize aria titles.

While the majority of this document is dedicated to the presentation of four selected arias, the research conducted for repertoire discovery was perhaps the most exhaustive element in producing this document. In order to ensure that the most optimal arias were selected, an exhaustive search methodology was implemented. The International Music Library Score Project (IMSLP) Pertrucci Music Library, one of largest and most widely accessible sources of scores in the public domain, served as the focal point of repertoire search and review. The IMSLP database includes over 4,600 opera-related scores. The works selected for review were limited to operas that had both a full vocal score available on IMSLP and a complete or near complete recording available on either Spotify or Naxos.⁹ Operas generally considered canonic as well as operas from the baroque period were also eliminated from the search criteria due to the established availability of that repertoire.¹⁰ Over 4,000 entries were individually reviewed and approximately 90% were eliminated based on these criteria. The remaining entries were reviewed in full, (one page at a

⁹ These two music streaming services were chosen due to their wide availability.

¹⁰ There is an uncoded group of operas referred to as "the canon." While there are some metrics that can help demonstrate the popularity of specific operas, such as performance statistics on www.operabase.com, there is no way of outlining the operatic canon in no uncertain terms. For this document, I avoided operas within the top 100 most performed operas according to www.operabase.com, a website that collects performance statistics from over 900 opera houses world-wide. Hjerrild, Sune. "Operabase – the Reference for Opera Performances around the World." Operabase. Accessed 2018-9 <http://www.operabase.com>; The highest selling anthology of vocal music, *24 Italian Art Songs and Arias* (G. Schirmer, 1986) focuses on arias and songs from the Baroque period and has been established as a standard song book for beginners. The most popular opera aria anthology series *G. Schirmer Opera Anthology* (1991-94) primarily focuses on arias widely considered to be canonic. Sheppard, Aaron, "Sales rank express," accessed 2018-19

time), and all baritone, bass/baritone, and bass arias were excerpted. In total, over 400 arias were collected from more than 150 operas by 80 different composers. From that group of arias, four final arias were chosen to be included in the model anthology.

Once the arias were selected, accompanying information was collected and curated from a wide variety of primary and secondary sources. Additional information for the selected arias was divided into eleven sections with self-explanatory titles. Those sections include: “The Composer,” “The Opera,” “The Original Performer,” “Opera Synopsis,” “Scene Synopsis,” “Character Analysis,” “The Music,” “The Score,” “General Critical Notes,” “Specific Critical Notes,” and “Recordings.” The methodology used for collecting information for those sections are as follows:

- 1) Informational sections on the composers, original performers, and operas were created by synthesizing numerous primary and secondary sources. While these sections do provide general information about their respective subjects, they are intended to give specific information that may be pertinent to performance. Informational sections on the composer are framed accordingly and are not intended to be biographies.
- 2) Synopses of the operas and specific scenes are original and were generated using the operas’ libretti and translations.
- 3) Character analyses vary and may include observations based on the characters’ actions within the operas’ plots as well as sourced information about the characters’ vocation. Information regarding the characters’ socio-economic background, and the society and time period in which the opera takes place may also be included.
- 4) “The Music” sections, while also referring to scholarly sources, contains commentary generated from harmonic and formal analyses of the arias. Given the target demographic, the analytical information is limited to basic concepts which are explained within the sections themselves. These sections are not intended to lay out the arias’ formal or harmonic structures in detail but to give insights into elements of the arias from a compositional and theoretical standpoint that may guide a performer’s interpretation. This information is given in a manner that allows even those unfamiliar with the analytical elements discussed to understand the performance implications. These sections are also intended to demonstrate to performers that the application of analysis has tangible performance implications and to encourage them to pursue their own analyses of the music.
- 5) All information regarding the scores as well as critical commentary is original and was generated during the creation of the arias’ new editions.

In addition to the information listed above, a linguistic guide including the original text, a literal (word-by-word) translation, a poetic translation, and a pronunciation guide using the International Phonetic Alphabet (IPA) was generated for each aria to aid in performance

preparation. These pronunciation guides conform to the format popularized by Nico Castel in his popular opera libretti pronunciation guides (Leyerle Publications).

New editions were created for each aria by consulting all readily-available public domain sources including manuscripts, autograph copies, and commercially published piano-vocal scores. Each aria has its own “about the score” section detailing which sources were used to create the new edition. These new editions were created using modern software (Musescore 3) and, in addition to the original lyrics, a literal translation and a phonetic spelling of the texts using the International Phonetic Alphabet (IPA), were included within the scores. Finally, a list of available recordings of each aria is included at the end of each information section to enable students without internet access to find said recordings.

II. MODEL ANTHOLOGY: “COLLEGIATE ARIAS: BARITONE”

This chapter will present a model aria anthology for undergraduate-level baritones. This model anthology will present arias specifically selected to remain within the technical vocal limitations of undergraduate-level singers and will be accompanied by information designed to aid performers and teachers in developing an informed interpretation. Critical notes, both general and specific, detail what typos, abnormalities, misprints, and other errors and issues were addressed when creating the new editions. Pronunciation guides using IPA, as well as poetic and literal translations are included immediately before each aria. The aforementioned pronunciation guides and literal translations are also included within the new editions of each aria. Keeping the target demographic of undergraduate singers in mind, an attempt was made to limit the included information to that which was pertinent and immediately applicable to performance rather than to create informational sections that were complete or exhaustive. The table below details on which pages each aria and its music can be found respectively.

Table 2. Model anthology contents

Aria	Information	Music
“Non smarrirti però... L'alto genio di Roma nascente”	Pg. 10	Pg. 20, 27
“Alto facciam compagni... Ti vedo ti bacio... Elvezia sei tuoi figli”	Pg. 32	Pg. 43
“Das ist im Leben hässlich eingerichtet” (Behüt dich Gott)	Pg. 51	Pg. 62
“Tu songes à làmi... Eh! bien, c'est ma fierté”	Pg. 68	Pg. 80

“Non smarrirti però... L'alto genio di Roma nascente”

[ˈlal.to ˈdʒɛ.njo di ˈro.ma na.ˈʃɛn.te]

Table 3. Basic aria information

Opera	<i>Gli Orazi e i Curiazi</i> [ʎʎi oˈratsi e i cuˈrjatsi]	Premiere Teatro la Fenice, 26 Decemeber, 1796
Composer	Domenico Cimarosa [doˈmeniko tʃimaˈrɔza]	(1749-1801)
Librettist	Antonio Simeone Sografi [anˈtonjo siˈme:one soˈgrafi]	(1759-1818)
Original Performer	Fantino Mori [fanˈtino ˈmori]	? ¹
Adapted from	<i>Horace</i> (Play) [oras]	1640
Playwright	Pierre Corneille [pjɛʁ kɔʁˈnɛj]	1606-84

The Composer

Domenico Cimarosa was a prolific composer of opera during the latter half of the 18th century. His reputation at the turn of the 19th century “was unparalleled in Italian opera.”² Cimarosa was a member of the Neapolitan School, a group of 17th-18th century Italian opera composers including Alessandro Scarlatti, Giovanni Battista Pergolesi, Niccolò Piccini, and Giovanni Paisiello. Naples was an established center of theatrical music at the time, with nearly a third of all Italian composers who wrote primarily for the theater making their residence there.³ In a 1770 letter to his son, Leopold Mozart suggested they spend the following winter in Naples, describing it as an “important center (for opera).”⁴

Cimarosa and Mozart were contemporaries, but not peers in the strict sense. Mozart’s alternative aria “Alma grande e nobil core” for Cimarosa’s opera *I dui baroni di Roca Azzura*

¹ See “Original Performer” section for more details.

²Johnson, Jennifer E. and Gordana Lazarevich, “Cimarosa,” in *The New Grove Encyclopedia of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., (London: Macmillan, 2001), v, 851.

³ Robinson, Michael F., *Naples and Neapolitan Opera*, Oxford Monographs on Music, (Oxford: Clarendon Press, 1972), 32.

⁴ Various, *The letters of Mozart and His Family*, edited arranged and transcribed by Emily Anderson, (London: Macmillan & Co, 1938), i, 174.

written in 1789 serves as ample evidence that the composers knew of each other.⁵ While they may have known of each other, Cimarosa spent the majority of his career in Italy and did not arrive in Vienna, Mozart's primary city of residence, until shortly before Mozart's death, making direct contact between the two composers unlikely.⁶ Like most composers in the Neapolitan school, Cimarosa is best known for his operas. His most popular opera, *Il matrimonio segreto*, is among the top 150 most performed operas today, an achievement none of the other composers associated with Neapolitan School have attained.⁷

The Opera

Gli orazi e i Curiazi was Cimarosa's most successful serious opera.⁸ The majority of Cimarosa's oeuvre is comprised of comedies, (*comedia per musica* and *opera buffa*), or comedic dramas, (*drama giocoso*).⁹ The opera's premiere in Venice coincided with Napoleon Bonaparte liberating the city from Austrian control in the name of the French Republic. This, along with the opera's story centering around the conflict between the feelings of the individual and the greater good of the republic, has led *Gli orazi e i Curiazi* to often be considered a "revolutionary's" opera,¹⁰ though no overt pro-revolutionary sentiments can be found within the libretto. While perhaps not overtly revolutionary in its political sentiments, one aspect of *Gli Orazi e i Curiazi* was revolutionary: casting tenors as heroic leads. Casting tenors in heroic leading roles, such as Orazio in *Gli Orazi e i Curiazi*, was uncommon at the time. Also uncommon at the time was the "heroic" writing of Orazio's aria, "making his role an early precursor to the dramatic Italian

⁸ Johnson, "Cimarosa," v, 851.

⁶ Ibid.

⁷ Hjerrild, "Operabase – the Reference for Opera Performances around the World," Accessed 2018-9.

⁸ Rossi, Nick and Talmage Fauntleroy, *Domenico Cimarosa: His Life and His Operas*, Contributions to the Study of Music and Dance: No. 50, (Westport, CN: Greenwood Press, 1999), 189.

⁹ Lazarevich, Gordana, "Cimarosa," in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, 4 vols., (London: Macmillan Press Limited, 1992) i, 869-70.

¹⁰ Ketterer, Robert C, "Roman Republicanism and Operatic Heroines in Napoleonic Italy: Tarchi's *La congiura pisoniana* and Cimarosa's *Gli Orazi e i Curiazi*," in *Operatic Migrations: Transforming Works and Crossing Boundaries*, edited by Roberta Montemorra Marvin and Thomas Downing, (Burlington, VT: Ashgate, 2006), 100.

tenor.”¹¹ Other elements in *Gli orazi e i Curiazi* also point to cementing changes in the aesthetics of *opera seria* at the time, such as the inclusion of more ensembles, long scenes containing multiple inter-woven numbers, as well tragic murders on stage.¹²

The Original Performer

While several sources corroborate that Fantino Mori was the original performer to sing l’Augure,¹³ an exhaustive search did not produce any additional information about him. No records of additional premiere cast appearances or performances could be found. Based upon subjective observations of the role’s tessitura throughout the opera, Fantino Mori was most likely a baritone.¹⁴ Any further commentary at this time would be purely speculative.

Opera Synopsis

In the seventh century BCE the city states of Rome and Alba are bitter rivals. Rather than engage in complete war, the opposing cities agree to each select three champions to fight to the death and determine ultimate victory. Three brothers from the cities’ leading families, the Roman Orazi and Alban Curiazi, are chosen. The two families have been joined by two separate unions: the marriage of Sabina Curiazio to Marcus Orazio, and the engagement of Curiazio to Orazia. During the battle two of the Orazi brothers are slain, leaving Marcus to face all three Curiazi alone. Despite all odds he is ultimately victorious. When Marcus returns to Rome, Orazia blames him for her husband’s death and calls the gods down upon him and Rome. Marcus slays her in retaliation and the curtain falls with the crowd divided: half exalting and praising Marcus and his service to

¹¹ Chiappini, Simonetta, “From the People to the Masses: Political Developments in Italian Opera from Rossini to Mascagni,” in *The Risorgimento Revisited: Nationalism and Culture in Nineteenth-Century Italy*, edited by Patriarca Silvana and Lucy Riall, (New York: Palgrave Macmillan, 2012), 58.

¹² McClymonds, Marita P., “Opera Seria,” in *The New Grove Encyclopedia of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., (London: Macmillan, 2001), xviii, 485; Rice, John A., *Empress Marie Therese and Music at the Viennese Court, 1792-1807*, (Cambridge: Cambridge University Press, 2007), 93-94.

¹³ Parsons, Charles H, *Opera premieres: an index of casts*, Volume 13, (Lewiston, N.Y: Edwin Mellen Press, 1992), 250; Inzaghi, Luigia, “La successione Rolla,” in *Affetti musicali: studi in onore di Sergio Martinotti* edited by Maurizio Padoan, (Milano: V&P, 2005), 140.

¹⁴ This is based upon the systematic review of over 300 non-canonic operas as well as standard descriptions of baritone range and tessitura.

Rome and half horrified by the scene. In the original play *Horace*, Marcus is tried for sororicide but given little to no punishment when his father testifies on his behalf.

Scene Synopsis

Long before the agreement to champion warfare is made between the two cities, the Romans gather at the temple of Giano and languish at the conflict that plagues them. A trumpet call sounds and the people gather to hear what the oracle will prophesy. The high priest l'Augure emerges from the temple and proclaims that the people should not fear; the gods have foretold Rome's victory and survival.

Character Analysis

Augurs were priests and oracles in classical Roman society whose divinations came from observing the flight of birds (auspices), other natural phenomena, such as thunder and lightning, and chance events, such as casting lots.¹⁵ The augurs were integral to Roman political life and were consulted before passing laws, deciding elections, and declaring war.¹⁶ The augurs were an extremely selective group whose ranks included ruling members of society including the emperor at various times during the Roman Republic's history.¹⁷

It is worth noting that l'Augure does nothing explicitly personal over the course of the opera; his only words and actions are those pertaining to his office. There are also no specific descriptions of his appearance, age, or other defining characteristics. As a result, the largest defining traits of l'Augure are the social stature and power associated with his office.

The Music

With the absence of specific details regarding l'Augure within the opera's libretto, observing certain elements within the music itself presents an important step to developing a more

¹⁵ Denova, Rebecca I., *Greek and Roman Religions*, (Hoboken, NJ: Wiley Publishers, 2019), 103, 165.

¹⁶ Ibid.

¹⁷ Santangelo, Frederico, "Law and Divination in the Late Roman Republic," in *Law and Religion in the Roman Republic*, edited by Olga Tellegen-Couperus, (Boston: Brill, 2012), 37-41.

nuanced interpretation of this aria. One of the prevailing fields of study regarding the music of this time period is topic theory, which can be broadly defined as the study of associations between various musical elements and prescribed extra-musical associations. For instance, the minuet, a type of dance associated with the nobility, may be used in contexts outside of dancing as an allusion to wealth, affluence, or the nobility. The pioneering works in this field include Leonard Ratner's *Classic Music: Expression, Form, and Style* (New York: Collier Macmillan, 1980) and Wye Allanbrook's *Rhythmic Gesture in Mozart: Le Nozze di Figaro and Don Giovanni* (Chicago: University of Chicago Press, 1983), with continued expansions to the field found in publications by Kofi Agawu, Robert Hatten, Raymond Monelle, and others. Some simple applications of this very large field of study can provide additional insights into l'Augure and aid in crafting a nuanced performance of this aria.

To begin, the introduction of "L'alto genio di Roma nascente," contains several hallmarks of a march including a brisk tempo, dotted rhythms, horns, and fanfares.¹⁸ During the 18th century marches were strongly connected with the military and martial characters.¹⁹ In addition to the military, trumpets and fanfares were also associated with the ecclesiastical within classical Roman and 18th century European societies due to their use in voluntaries and other church music.²⁰ Both the introduction and the aria proper use a 4/4 time signature. This time signature is reinforced in the aria by the consistent placement of stressed syllables on beats one and three. Like the previously mentioned musical elements, such as trumpets, duple time signatures including 4/4 were associated with both the martial and the ecclesiastical during this time period.²¹ All of these

¹⁸ Harringer, Andrew, "Hunt, Military, and Pastoral Topics," in *The Oxford Handbook of Topic Theory*, edited by Danuta Mirka, (New York: Oxford University Press, 2016), 197-8.

¹⁹ Allanbrook, Wye Jamison. *Rhythmic Gesture in Mozart: Le Nozze Di Figaro & Don Giovanni*, (Chicago: University of Chicago Press, 1983), 45-48.

²⁰ Harringer, "Hunt, Military, and Pastoral Topics," 198.

²¹ Allanbrook, *Rhythmic Gesture in Mozart*, 45-48.

topics combine to create a musical characterization that reflects both l'Augure's sacred position and the martial nature of his message to the Roman people.

While not inherent to l'Augure's characterization, performers may benefit from a deeper understanding of the harmonic function of a specific moment within the aria. The sudden change of harmony, texture, and dynamics in measure 58 of the aria's extended version is a dramatic moment and represents the only significant deviation in the entire aria from the few rhythmic motives in l'Augure's first phrase.²² This harmonic shift may sound as if the aria is moving to a minor key and lead performers to change their dramatic intention. Closer observation reveals that this section contains simple harmonies facilitating a move from the dominant, A major, back to the tonic, D major. The words also do not imply a dramatic shift of character or message, in fact quite the opposite: l'Augure is assuring the people that the heavens have not deceived them in foretelling Rome's victory. This is not to say that the change in texture and predominance of minor harmonies should not be taken into account when developing an interpretation of the aria, but it should be contextualized and seen as a part of the whole rather than a separate episode that departs from the aria's overall textual theme.

The Score


This version of "L'alto genio di Roma nascente" is a synthesis of an 1825 piano-vocal score edited by Madame Carli and an undated full score manuscript copied by Francesco Brugiotti. Cimarosa's autograph manuscript has yet to be discovered. In addition to some minor inconsistencies and errors, an entire section of new musical material found in the manuscript was not included in the 1825 reduction and has not been included in any widely distributed recordings. While it is not possible to tell if this section was included in the original 1796 version or added later by Cimarosa or another composer, the material is musically and dramatically significant and

²² This section is only included in one version of the aria. See "The Score" section for more detail regarding the two versions of the aria.

deserving of study and performance. Both the “extended” version of the aria as well as the version shown in the 1825 vocal score have been included.²³ Given the fact that changes to operas based upon new productions and new singers was common during this time period,²⁴ it is also possible that this aria was not included in the original production.²⁵ Two separate versions of the aria have been included in this anthology: one with the additional musical material and one without. The extended version is included first and begins on page 20. The musical material in question begins at measure 58. The preceding phrase also differs from the shortened version but does not contain any new motivic material. The “shortened” or “standard” version that does not contain the additional musical material begins on page 27.

A second unattributed manuscript of *Gli Orazi e i Curiazi* housed at University of Louisville contains an alternate aria for l’Augure. No recordings or vocal scores for the aria exist. An inspection of the manuscript offered no illuminating information.

General Critical Commentary

All grace notes in both the Brugiotti manuscript and the 1825 Carli vocal score are written as acciaccaturas, (short grace notes that emphasizing the adjacent note, indicated by eighth notes with a slash written through them()). While the acciaccaturas make musical sense in many instances, in some cases they appear in unstylistic contexts, such as moving upward to a note of resolution at a half cadence (m.29). Available recordings are not unanimous in their approach to written grace notes, with some performing all written acciaccaturas as appoggiaturas, and others treating nearly all acciaccaturas as written. Grace note execution in this case is left up to the performer’s discretion.

²³ This version appears in the recording released by OEHM Classics.

²⁴ The practice of composer’s changing arias or writing entirely new ones for changing casts was extremely prevalent during the late Classical period and continued to be common practice into the early Romantic..

²⁵ There is some evidence for this notion, specifically an 1818 monograph of the libretto that contains the recitative preceding the aria, but not the aria itself. Sografi, Antonio, *Gli Orazi e i Curiazi*, (Hamburg: Friedrich Hermann Nestler, 1818), <https://lcn.loc.gov/2010660280>

While every attempt was made to create a new edition that mirrors the manuscript as closely as possible, in some instances the realized bass found in the vocal score was used even when not directly following the manuscript. In certain instances where the bass part found in the manuscript would have been too sparse and not given the singer sufficient harmonic and dynamic support, the realized bass part in the Carli vocal score was used instead.

Specific Critical Notes

- 1) The manuscript was extremely limited in the information it gave in the recitative section regarding accompanying harmonies. The recitative section of the new edition follows the notations of the manuscript with some slight alterations in order to conform to modern performance practice.
- 2) In the manuscript the figured bass shown on measure 1 of the recitative indicates an F# diminished chord, but the voice outlines a D major triad. The accompaniment has been altered to reflect the harmony indicated by the singer in order to make the recitative more intuitive and give the singer more harmonic support.
- 3) Chord symbols have been included in the recitative section for ease of use, with upper- and lower-case letters representing major and minor chord qualities respectively. Optional appoggiaturas have also been included above the staff.
- 4) The aria's introduction is marked *allegro* in the manuscript. The Carli vocal score marks the introduction as *allegro aperto*. The addition of *aperto*, which translates to "open" or "overt," appears to be an expressive indicator rather than a tempo modifier. The *aperto* marking has been retained in the new edition and is italicized to indicate its likely expressive connotation.
- 5) Measure 11 of the Carli vocal score contains a misprint. The quarter note C³ on beat 2 should be D³ as indicated by both the manuscript and the right hand in the vocal score which is playing D with the left hand at the octave.
- 6) In measure 29 the word "colle" is capitalized in the manuscript but not in the vocal score. Improper nouns such as "colle," which translates to hill, are capitalized in Italian when referring specific addresses or places. The capitalization of "colle" in the manuscript implies l'Augure is referring to the hills of Rome specifically.
- 7) Measure 58 of the manuscript contains an error. A marked-out letter occurs on beat two and the final syllable of the preceding word "lude," which is rewritten on the third beat. The copyist (Brugotti) likely made an error and crossed the letter out before rewriting the appropriate syllable. This error has been corrected and first syllable "lu" is slurred across the first two quarter notes with "de" sung on the third. This pattern precisely matches how "raggio" is set the following measure.
- 8) In measure 69 of the manuscript the word all'onor was misspelled "al onor." This error was not repeated when the text repeats in measure 80. The score has been changed to reflect the proper spelling.
- 9) The OEHM Classics recording of the aria includes an interpolated F# in advance of the final cadence. This interpolation occurs in the "extended" version at measure 79 and in the "standard" version at measure 56. This interpolation has been included in parentheses.

Recordings

Cimarosa, Domenico. *Gli Orazi e i Curiazi*. conducted by Carlo Mari Giulini. performed by RAI Milan Radio Symphony Orchestra. Urania Records NX. URN22.264. 2004. CD.

Cimarosa, Domenico. *Gli Orazi e i Curiazi*. conducted by Michael Hofstetter. performed by Tobias Schabel and the Ludwigsburger Schlossfestspiele Orchestra. OEHM Classics. OC-910. 2005. CD.

Table 4. Pronunciation guide**Recitative**

non zmar.'rirti perɔ 'dub.bje all iŋ'kjeste fur le ri'sposte
Non smarrirti però dubbio all' inchieste fur le risposte,
 Not dismayed yet doubt an investigation for a reply
 (Be not yet dismayed, there is an investigation for a reply)

e *sol non 'dub.bjo e '*kjaro 'les.si del.lav.ve'nir ne 'kupi ar'kani
e sol non dubbio e chiaro lessi dell' avvenir ne' cupi arcani,
 and only not doubt and clear read of future the dark mysteries
 (and do not doubt, and read clearly the future's dark mysteries,)

ke inaspet.'tati e '*strani de'kreti del des'tino
che inaspettati e strani decreti del destino
 that unexpected and strange decrees the destiny
 (those unexpected and strange decrees of destiny)

'apron 'ɔd.dʒi 'al.la 'glɔria uŋ gran cam.'mino
apron oggi alla gloria un gran cammino.
 open today to glory one grand path

Aria

'alto 'dʒenjo di 'roma naʃ.'ʃente
L'alto genio di Roma nascente
 The high spirit of Rome rising

'vidi er.'rando su '*kwesto e *kwel 'kol.le
vidi errando su questo e quell Colle,
 see (it) wander over this and that hill
 (See the high spirit of Rome rising over this hill and that hill,)

e la 'fronte mae'stoza ke'stol.le 'splender 'vidi di 'sakro ful'gor
E la fronte maestosa che estolle splendor vidi di sacro fulgor.
 and the face majestic that rises shining see (it) with sacred brilliance
 (and its majestic face that grows, see it shine with sacred brilliance.)

non il.'lude kwel 'rad.dʒo ve'ratʃe non i'ŋgan.na la 'nɔbil tʃer'vitʃe
Non illude kwel raggio verace, non inganna la nobil cervice,
 (it does) not delude, this ray sincere, (it does)not deceive, the noble womb
 (This true ray does not delude; this noble womb does not deceive)

'luno e 'laltro dʒa '*kjaro mi 'di:tʃe
l'uno e 'altro gia chiaro mi dice:
 The one and the other already clearly (to)me speak
 (the one and the other have already clearly spoken to me:)

'sordʒe 'romal.le 'palme al.lo'nɔr
sorge Roma alle palme all'onor.
 rise Rome at palms the honor
 (Rome arises at the palms of honor.)

"Non smarrirti però... L'alto genio di Roma nascente"

Antonio Simeone Sografi

from *Gli Orazi e i Curiazi*

Domenico Cimarosa

Ed. Isaiah Feken

l'Augure (recitative)

Non smar - rir - ti pe - rò dub - bie_all' in - chie - ste fur le ri-spo - ste e
 non zmar - 'rir - ti pe - rò 'dub - bje.al - .lin - 'kje - ste fur le ri-'spo - ste, e
 (do)not dis - mayed yet (be); doubt an in - vesti-gation for a re - ply and

sol non dub - bio_e chia - ro les - si dell' av - ve - nir ne' cu - pi_ar -
 *sol non 'dub - .bjo.e 'kja - ro 'les - .si del - .lav - .ve - 'nir ne 'ku - pi.ar -
 only not doubt and clear read of(the) fu - ture the dark

ca - ni, che_in - a - spet - ta - ti_e stra - ni de - cre - ti del de -
 'ka - ni ke.in - a - spet - 'ta - ti.e '*stra - ni de - 'kre - ti del de -
 my - steries that un - ex - pec - ted.and strange de - crees the des -

sti - no ap - ron og - gi_al - la glo - ri - a un gran cam - mi - no.
 'sti - no a - 'pron 'od - dži.al - la 'glo - ri - a un gran cam - '.mi - no
 tin - y op - en to - day to glo - ry one grand path

e a#°4/3 F# b

Allegro aperto ($\text{♩} = 120$)

p *f*

4 *p* *f*

7

10 *p*

15 *f*

A (Optional Starting Point)

18 *f p* *f* *p* *f*

22 *p* *f* *p* *f*

25 **l'Augure***mf*

L'al - to ge - nio di Ro - ma na - scen - te vi - di_er -
 'lal - to 'dʒe - njo di 'ro - ma naʃ - 'ʃen - te 'vi - di_er -
 the high spi - rit of Ro - me ris - ing see (it)

p

28

ran - do su que - sto_e quel Col - le, l'al - to ge - nio di Ro - ma na -
 'ran - do su '*kwe - sto.e *kwel 'kol - .le
 wan - der over this and that hill.

31

scen - te, vi - di_er - ran - do, vi - di_er - ran - do, vi - di_er -

34

ran do su que sto_e quel col-le, E la
 e la
 and the

p f p f

38

fron - te mae-sto - sa che_es - tol - le splen - der vi - di di sa - cro ful -
 'fron - te mae-'sto - za ke - 'stol - .le 'splen - der 'vi - di di 'sa - kro 'ful -
 face ma - jes - tic that ris - es shin - ing see (it) the sac - cred bril -

p

41

gor. e la fron - te mae-sto - sa che_est - ol - le splen-der
 gor
 liance

p

44

vi - di di sa - cro ful gor, splen-der vi - di di sa - cro ful - gor, e la

p *f* *p* *f*

48

fron - te mae-sto - sa che es - tol - le splen-der vi - di di sa - cro ful -

51

gor, splen-der vi - di, spen-der vi - di di sa - cro ful - gor, di

55

sa - cro ful - gor, di sa - cro ful - gor. Non il - lu - de quel
non il - 'lu - de kwel
(does) not di - lude this

60

rag - gio ve - ra - ce non in - gan - na la no - bil cer -
'rad3 - .d3o ve - 'ra - tje non in - 'gan - .na la 'no - bil tfer -
ray sin - cere (does) not de - cieve the no - bil

63

vi - ce, non in - gan - na la no - bil cer - vi - ce, l'u - no_e
'vi - tje 'lu - no.e
womb (the)one and

66

l'al - tro gia 'chia - ro mi di - ce sor - ge Ro - ma al - le pal - me al - l'o -
'lal - tro d3a 'kja - ro mi 'di - tfe 'sor - d3e 'ro - m'al - le 'pal - me al .lo -
(the)oth - er already clearly (to) me spoke ar - ise Rome at palms the hon -

69

nor, sor - ge Ro - ma, sor - ge Ro - ma al - le pal - me al - l'o - nor, Sor - ge
'nor
or

73

Ro - ma al - le pal - me al - l'o - nor, Sor - ge Ro - ma al - le pal - me al - l'o - nor, al - le

77

pal - me al - l'o - nor, al - le pal - me al - l'o - nor, al - le pal - me al - l'o - nor.

82

Measures 82-86 of a musical score in D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings *sfz* (sforzando) are present in measures 82 and 83.

87

Measures 87-90 of a musical score in D major. The right hand continues the melodic development with various note values. The left hand features a rhythmic pattern of eighth notes in measures 87 and 88, followed by a rest in measure 89 and a final chord in measure 90. Dynamic markings *p* (piano) and *f* (forte) are used in measures 89 and 90 respectively.

90

Measures 91-93 of a musical score in D major. The right hand plays a series of chords and single notes. The left hand features a rhythmic pattern of eighth notes in measures 91 and 92, followed by a rest in measure 93. Dynamic markings *p* (piano) and *f* (forte) are used in measures 91 and 92 respectively.

"Non smarrirti però... L'alto genio di Roma nascente"

Antonio Simeone Sografi

from *Gli Orazi e i Curiazi*

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l'Augure (recitative)

Non smar - rir - ti pe - rò dub - bie_all' in - chie - ste fur le ri-spo - ste e
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 (do)not dis - mayed yet (be); doubt an in - vesti-gation for a re - ply and

3 sol non dub - bio_e chia - ro les - si dell' av - ve - nir ne' cu - pi_ar -
 *sol non 'dub - .bjo.e 'kja - ro 'les - .si del - .lav - .ve - 'nir ne 'ku - pi.ar -
 only not doubt and clear read of(the) fu - ture the dark

5 ca - ni, che_in - a - spet - ta - ti_e stra - ni de - cre - ti del de -
 'ka - ni ke.in - a - spet - 'ta - ti.e '*stra - ni de - 'kre - ti del de -
 my - steries that un - ex - pec - ted.and strange de - crees the des -

7 sti - no ap - ron og - gi_al - la glo - ri - a un gran cam - mi - no.
 'sti - no a - 'pron 'od - dži.al - la 'glo - ri - a un gran cam - '.mi - no
 tin - y op - en to - day to glo - ry one grand path

e a#°4/3 F# b

Allegro aperto (♩ = 124)

p *f*

4 *p* *f*

7

10 *p*

14 *f*

(Optional starting point)

17 *f p* *f* *p* *f*

22 *p* *f* *p* *f*

25 **L'augure** *mf*

L'al - to ge - nio di Ro - ma na - scen - te vi - di_er - ran - do su que - sto e quel
 'lal - to 'dʒɛ - njo di 'ro - ma naf - 'ʃɛn - te 'vi - di_er - 'ran - do su '*kwe - sto.e *kwel
 the high spi - rit of Ro - me ris - ing see (it) wan - der over this and that

29

Col - le l'al - to ge - nio di Ro - ma na - scen - te vi - di_er - ran - do, vi - di_er -
 'kol - .le
 hill.

33

ran - do, vi - di_er - ran do su que sto_e quel Col - le,

37

E la fron - te mae - sto - sa che_es - tol - le splen - der vi - di di sa - cro ful -
 e la 'fron - te mae - 'sto - za ke - 'stol - .le 'splen - der 'vi - di di 'sa - kro 'ful -
 and the face ma - jes - tic that ris - es shin - ing see (it) with sac - cred bril -

41

gor splen-der vi-di, e la fron - te mae-sto - sa che_e - stol - le splen-der

gor
gor
liance

p *f* *p* *p*

45

vi - di di sa - cro ful - gor, _____ splen-der vi - di, splen-der vi - di di sa - cro ful -

p *f*

49

gor, splen - der vi - di di sa - cro ful - gor, splen - der vi - di di sa - cro ful -

f p *f* *f p* *f*

53

gor, splen - der vi - di di sa - cro ful - gor, di sa - cro ful - gor, di sa - cro ful -

f

57

Measures 57-60 of a musical score in D major. The bass line (bottom staff) is mostly silent, with a single note 'gor' in measure 57. The treble line (top staff) features a series of chords and eighth notes. Dynamics include *sfz* (sforzando) in measures 58, 59, and 60.

61

Measures 61-63 of a musical score in D major. The treble line (top staff) contains eighth notes and chords. The bass line (bottom staff) features chords and a single note. Dynamics include *f* (forte) in measures 61 and 63, and *p* (piano) in measure 62.

64

Measures 64-66 of a musical score in D major. The treble line (top staff) contains eighth notes and chords. The bass line (bottom staff) features chords and a single note. Dynamics include *p* (piano) in measure 65 and *f* (forte) in measure 66.

67

Measures 67-69 of a musical score in D major. The treble line (top staff) contains eighth notes and chords. The bass line (bottom staff) features chords and a single note. Dynamics include *p* (piano) in measure 67 and *f* (forte) in measure 68.

“Alto facciam, compagni... Ti vedo ti bacio... Elvezia sei tuoi figli”

[ˈalto fat.ˈtʃam comˈpaɲi... tiˈ vedo ti ˈbatʃo... ɛlˈvetsja ˈsei ˈtwɔi]

Table 5. Basic aria information

Opera	<i>Betty</i> [ˈbetli]	Premiere Teatro Nuovo, Naples, 24 August, 1836
Composer/ librettist	Gaetano Donizetti [ɡaeˈtano doniˈdʒet.ti]	1797-1848
Original Performer	Giuseppe Fioravanti [dʒuˈsɛppe ʃjoraˈvanti]	1795-? ²⁶
Adapted from	<i>Le chalet (opéra comique)</i> [lə ʃaˈle]	1834
Composer	Adam Adolphe [aˈdam aˈdɔlf]	1803-1856
Librettist	Eugène Scribe [øʒɛn skʁib],	1781-1861
Librettist	Anne-Honoré-Joseph Duveyrier de Mélésville [an-onoˈʁe-ˈʒozɛf dyvɐˈʁe də ˈmɛlevijə]	1787-1865
Adapted from	<i>Jery und Bäteli (singspiel)</i> [ˈjeːri unt ˈbetəli]	1779
Librettist	Johann Wolfgang von Goethe [joˈhan ˈvɔlfɡaŋ fɔn ˈɡoeːtə]	1749–1832

The Composer

Domenico Gaetano Maria Donizetti was one of the most popular, influential, and prolific opera composers of the 19th century. He was “the dominant figure in Italian opera” between the death of Vincenzo Bellini (1837) and Giuseppe Verdi’s rise to prominence following the success of his opera *Nabucco* (1842).²⁷ Throughout his career Donizetti found success in both serious and comedic opera, with works such as *Lucia di Lammermoor* (1835) and *L’elisir d’amore* (1832)

²⁶ All of the sources reviewed that detailed Fioravanti’s dates listed his birth as being circa 1795 and either do not list date of death or simply say “dates unknown.” Ashbrook, William, *Donizetti and his Operas*, (New York: Cambridge University Press, 1982), 606; Mesa, Franklin, *Opera: An Encyclopedia of World Premiers And Significant Performances, Singers, Composers, Librettists, Arias and Conductors, 1597-2000*, (Jefferson, NC: McFarland, 2014), 347; Kutsch, Karl-Josef and Leo Riemens, ed., “Fioravanti, Giuseppe, Baß,” in *Großes Sängerlexikon*, 4th ed., 7 vols., (Berlin: De Gruyter, 2004) ii, 1468.

²⁷ Ashbrook, William, and Julia Budden, “Donizetti,” in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, 4 vols., (London: Macmillan Press Limited, 1992) i, 1206.

remaining in the canon to this day. Along with Gioachino Rossini and Vincenzo Bellini,²⁸ Donizetti was a chief composer of *bel canto* opera. Literally translated to “beautiful singing” or “beautiful song,” *bel canto* opera was designed to showcase the vocal abilities and prowess of singers. This approach manifested itself in a compositional approach that included writing music with specific singers in mind, as well as orchestrating operas in the opera house to ensure proper balance between singer and orchestra.²⁹ Despite the combinatorial urgency to adopt dramatic stories in the Romantic vein and abandon comedies, whose prestige began waning 1830’s, Donizetti continued to produce comedic operas throughout his career. He produced his three most popular comedies, *L’elisir d’amore* (1832), *La fille du régiment* (1840), and *Don Pasquale* (1843), in the latter half of his career.³⁰

The Opera

In the winter and early spring that preceded the composition of *Betty*, (1835-6), Donizetti experienced great personal turmoil. In less than three months both of his parents passed away and his wife Virginia experienced her second stillbirth. Despite all of these personal tragedies and the horrors of the ongoing cholera epidemic plaguing Naples, Donizetti composed and wrote the libretti for two comedic operas: *Il campanello di notte* (premiere June 1st) and *Betty* (premiere August 21st). These comedies marked “a striking divergence” from the dramas which constituted the majority of his output following the success of *Ana Bolena* in 1830.³¹ While it has not experienced the same enduring success as his more popular works, *Il campanello di notte* was

²⁸ Rossini was the preeminent composer of Italian for the first half of Donizetti’s career. Bellini was Donizetti’s most prominent competitor.

²⁹ While this was not a universal practice among *bel canto* composers, it was a noted practice of Donizetti. Smart, Marry Ann and Julian Budden, “Donizetti,” in *The New Grove Encyclopedia of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., (London: Macmillan, 2001) vii, 482.

³⁰ Hjerrild, “Operabase – the Reference for Opera Performances around the World,” accessed 2018-19.

³¹ Ashbrook, *Donizetti and his Operas*, 110.

eagerly received at its premiere and emboldened Donizetti to write the libretto for *Betty*.³² These libretti were not without precedent; Donizetti demonstrated his capacity for writing in the past when he wrote the libretto for *Le convenienze teatrali* (1827) and completed the libretto for *Fausta* (1832) following the untimely death of the opera's original librettist Domenico Gilardoni.³³ Much like *Il campanello*, *Betty* was well received. Donizetti reported that half of Naples was rushing to see it in a letter to Antonio Dolci in early September 1836.³⁴

The Original Performer

The son of Valentino Fioravanti and brother to Vincenzo Fioravanti,³⁵ Giuseppe Fioravanti was a successful Italian opera singer during the early to mid 1800's. Fioravanti collaborated with Donizetti on multiple occasions beginning with the composer's third opera *Enrico di Borgogna* (1818).³⁶ Donizetti and Fioravanti's frequent collaborations were likely due in large part to both spending significant portions of their careers in Naples, specifically in engagements with the Teatro Nuovo where Fioravanti served as a "*prima buffa toscana*."³⁷ Fioravanti was extremely popular at the Teatro Nuovo, developing a "unique devotion" from his audience.³⁸ In addition to several operas by Donizetti, most notably *La zingara* (1822), Fioravanti sang in the premieres of operas by many of the top composers of the era, including Saverio Mercadante, Gioachino Rossini,

³² In a letter to Antonio Dolci on August 6, 1836 Donizetti wrote, "Within days I will come out with another opera at the Teatro Nuovo (*Betty*), words and music mine, as it was with the very fortunate *Il campanello*."; Ashebrooke, *Donizetti and his Operas*, 109.

³³ Allitt, John, *Donizetti: In the Light of Romanticism and the Teaching of Johann Simon Mayr*, (Rockport, MA: Element, 1991), 3.

³⁴ Weinstock, Herbert, *Donizetti and the World of Opera in Italy, Paris, and Vienna in the First Half of the Nineteenth Century*, (New York: Pantheon Books, 1963, reprint New York: Octagon Books, 1979), 122.

³⁵ Valentino Fioravanti was a fierce competitor of Paisiello and Cimarosa best known for his opera *La cantatrice villane* (1799). Giuseppe's brother Vincenzo (1799-1877) was also a composer. While Vincenzo is best known for his opera *Il ritorno di Pulcinella dagli studi di Padova* (1837), he first found success with his second opera *La contadina fortuna* (1820) after receiving the advice of Donizetti. Tartak, Marvin, "Fioravanti, Valentino" and "Fioravanti, Vincenzo," in *The New Grove Encyclopedia of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., (London: Macmillan, 2001) vii, 880-3.

³⁶ Mesa, *Opera*, 347.

³⁷ Ayrton, William Scrope, ed., "Foreign Musical Report," *The Harmonicon* 1, no.2, (1823): 213. <https://books.google.com/books?id=E2sPAAAAYAAJ>.

³⁸ Kutsch, "Fioravanti, Giuseppe, Baß," 1468.

and Giovanni Pacini.³⁹ Unfortunately, by the time of *Betly*'s premiere Fioravanti's vocal prowess was in decline, so much so that Donizetti was forced to write a new *cavatina* (introductory aria) to accommodate Fioravanti's diminishing vocal abilities.⁴⁰ One of the accommodations Donizetti made in the new *cavatina* was the limited the total range: a minor tenth (the octave and minor third from C³ to E^b⁴). This limited range was made possible by marking the F⁴s that appear in the *cabaletta* as optional.

Opera Synopsis

Daniele, a poor countryman, is madly in love with Betly, a young maid. When villagers forge a love letter from Betly to Daniele, Daniele is overcome with joy and immediately prepares for a wedding feast. Daniele waits for Betly in her chalet, but when she returns, she reveals the letter to be a forgery. At first Betly feels pity for Daniele, but when he shows her that he has already made the wedding contract and proposes to her she rebuffs him. Dejected, Daniele decides to leave the village and enlist in the army. As he is leaving the village, Daniele comes across a group of soldiers led by Betly's brother Max. Daniele does not recognize Max and asks to enlist. When Max asks Daniele what his motivations for enlisting are, Daniele tells him about his predicament. Max recognizes Daniele from a letter Daniele sent previously asking for Max's blessing to propose to Betly. Having already consented to the union, Max decides to keep his identity a secret and hatches a plan to bring Betly and Daniele together. Max orders his men to ransack Betly's chalet and demand food and drink. Daniele returns to tell Betly he is enlisting and gives her his last will and testament. Frightened by the soldier's antics, Betly asks Daniele to stay the night and keep them at bay. He agrees but insists on sleeping in a chair. Once Daniele is asleep Betly decides to sit in a chair herself and progressively moves closer to Daniele until she falls asleep by his side.

³⁹ Mess, *Opera*, 347.

⁴⁰ Ashbrook, *Donizetti and his Operas*, 606.

Max returns to the chalet in the middle of the night and finds Betly and Daniele asleep. Max feigns intoxication and makes advancements towards Betly. Daniele confronts him and when Max questions Daniele's relation to Betly she claims him as her lover. Max challenges Daniele to a duel and departs. When Daniele arrives at the agreed location, Max apologizes and cancels the duel. Shortly after Daniele returns to Betly's chalet to tell her of Max's change of heart Max arrives to retrieve Daniele so he can serve out his enlistment. Betly claims Daniele cannot go because they are married. Max demands to see the marriage certificate, which Betly hastily signs before turning it over. Betly tells Daniele that the certificate is a farce and isn't valid unless her brother signs it. Max signs the contract and finally reveals himself. Betly proclaims her love for Daniele.

Scene Synopsis

Max is marching through the Alps with a group of soldiers under his command. He orders the company to halt when he sees the Appenzell mountains, signifying their return to his home. He stops to revel in the beauty of his homeland and declares that she, embodied by the noble service of her subjects, is an example of honor and faithfulness worthy of sacrifice.

Character Analysis

One important factor to consider when developing a characterization for Max is his connection with stock characters. In comedic Italian opera captains and sergeants are often depicted as braggards and act as foils to the protagonist.⁴¹ These characters often draw inspiration from or directly parallel *il Capitano*, the captain; a stock character in the *comedia dell'arte*.⁴² This popular trope may mislead performers to categorize Max as a *capitano*. Rather than a derivative of the *comedia dell'arte*, or even stock a character in opera comique, Max is an invention of Eugène Scribe, the librettist of *Le chalet*, the opéra comique *Betly* is based upon. Scribe

⁴¹ Perhaps the most famous example of this archetype is Belcore in Donizetti's *L'elisir d'amore*.

⁴² The *comedia dell'arte* was an Italian theatrical tradition dating back to the early 16th century. George, David J. and Christopher J. Gossip, *Studies in the Commedia Dell'arte*, (Cardiff, Wales: University of Wales Press, 1993), 93.

synthesized two characters from Goethe's original singspiel *Jery und Bäteli* (1779); the sergeant Thomas, and Betly's father.⁴³ Instead of the mischievous and braggadocious *il Capitano*, "Goethe's characters have their origins in the simple, virtuous peasants often idealized in mid-eighteenth-century *opera-comique*."⁴⁴ While parallels can be drawn between Max and various character archetypes, such as *harlequin*, as stock character in the *comedia dell'arte* known for scheming,⁴⁵ Scribe's amalgamation of Goethe's characters result in a character unique to *Le chalet*, and by extension, *Betly*.

Another point regarding Max's character which deserves closer study is his military service. It states in the libretto Max has been in the army for over a decade. It should be noted that during this time in Switzerland "military service was compulsory for all able-bodied male inhabitants, usually from age 15 or 16 to 60."⁴⁶ Applying military practices of the period should be pursued cautiously however, as they conflict with elements of the story, such as Max's long deployment.⁴⁷ Despite certain discrepancies, the military practices in Switzerland during this period opens up to interpretation whether Max should be portrayed as a normal villager who fulfilled his required service or as a seasoned career soldier. While Max does mention soldiers "flying into intrepid peril rank on rank" within his aria, there is no definitive evidence whether he is referring to a romantic sentiment or personal experience. Max's schemes and general good will do not portray a battle-hardened warrior returning from a long gruesome campaign, but a normal citizen completing mandatory service. That being said, within the aria and the opera as a whole Max is able to command his troops without question, cementing his status as a respected leader.

⁴³ In Goethe's original singspiel *Jery und Bäteli* the seargant is a passer-by who agrees to hep Jery (Daniele) secure Betly's hand. Scribe changed Jery's name to Daniel. Pendle, Karin, "The Transformation of a Libretto: Goethe's 'Jery und Bätely'" *Music & Letters* 55, No.1 (Jan., 1974), 82, <http://www.jstor.org/stable/734326>.

⁴⁴ Pendle, "The Transformation of a Libretto," 81.

⁴⁵ George, *Studies in the Commedia Dell'arte*, 10-11.

⁴⁶ Gassmann, Jürg, "A Well Regulated Militia Political and Military Organisation in Pre-Napoleonic Switzerland (1550-1799)," *Acta Periodica Duellatorum* 4, no.1 (12 December 2015): 26-28, doi: 10.1515/apd-2016-0002.

⁴⁷ "The vast majority of Swiss soldiers served for only a few days in each calendar year." Wood, James, "William Tell Militarism: The Swiss Model fo Canada's 'Citizen Army'," *War & Socity* 37, no. 1 (February 2018): 2.

The Music

A better understanding of the formal structure utilized in “Alto facciam, compagni... Ti vedo ti bacio... Elvezia sei tuoi figli” can aid performers in developing a more informed performance. To begin, “Alto facciam, compagni,” is a near textbook example of the multi-sectional aria formula popularized during the *bel canto* period. This multi sectional form, often referred to as the *aria cabaletta*, typically contains an introduction and recitative, a *cantabile*, a *tempo di mezzo*, and a *cabaletta*; with each section having its own set of typified musical features.⁴⁸ While arias from previous eras often contained multiple sections, such as the fast moving sections called *stretti* commonly found in arias composed by Mozart and Haydn, the *aria cabaletta* formula is most strongly associated with the *bel canto* period and composers such as Rossini, Bellini, and Donizetti, though it continued being used by later composers such as Verdi.⁴⁹ One common device found in arias of this time period that is greatly diminished in “Alto facciam compagni” is the aforementioned *tempo di mezzo*: a contrasting section found between the *cantabile* and *cabaletta* used to drive the character both dramatically and musically from the slower and more lyric *cantabile* to the faster and more dynamic *cabaletta*.⁵⁰ While there is a short recitative-like section that links the *cantabile* and *cabaletta*, found in measures 67 to 74, it is used solely to tie the two larger sections together and does not contain any plot developments.

Lyrical and sustained melodies are a defining feature of the *cantabile* section in an *aria cabaletta*. While sustained pitches, balancing melodic leaps with stepwise motion, and overall slower tempi can help achieve this lyrical effect, one of the ways Donizetti achieves heightened lyricism in this aria, as well others, is through the use of large phrase structures. Broadly speaking, most musical phrases can be described as being either periods (periodic) or sentences (sentential).

⁴⁸ In general, an *aria cabaletta* includes an introductory recitative, followed by slow and lyric *cantabile* section. Following the *cantabile* section is the *tempo di mezzo*, which is used to musically and dramatically set up the faster and more athletic *cabaletta*. Westrup, “Aria,” 174-175.

⁴⁹ “Ah si ben mio...Di quella pira” from Verdi’s *Il trovatore* is a textbook example of the *aria cabaletta*; Ibid.

⁵⁰ Ibid, 175.

A sentence is a phrase that begins with a short, one or two measure melodic idea which is immediately repeated before moving to a cadence, whereas periods consist of two larger four-to-eight bar phrases that have a weak-to-strong cadential pattern.⁵¹ The repetition used in sentences, while effective in creating a memorable melody, enables the listener to divide the melody into smaller elements, causing the melody to sound less sustained. In addition to using period structures in the *cantabile* section, (“Ti vedo ti bacio”), Donizetti creates an even more suspended and lyrical quality by combining multiple smaller periods into one large, compound phrase. Donizetti creates this large, over-arching structure in “Ti vedo ti bacio,” through the specific application of cadences.

One musical element that gives melodies a sense of closure are cadences; specifically, the dominant moving to the tonic. This kind of cadence is referred to as an “authentic” cadence. While there are moments of rest created by cadences within “Ti vedo ti bacio,” nearly all of them are harmonically undermined, resulting in a melody that sounds nearly continuous despite being comprised of smaller phrases. An example of a harmonically undermined cadence can be found in m. 45. While this is an authentic cadence, it is a cadence in, or tonicization of, a harmony other than I, in this case c minor (iii). The only other strong example of V moving to I can be found in m.57. This cadence is also denied a sense of resolution, but this time by the bass and voice sustaining the third of the chord. The resulting cadence is considered an “imperfect” cadence. While offering more closure than the previous cadence in c minor, this imperfect cadence also doesn’t offer complete closure. The entire *cantabile* section’s only perfect authentic cadence occurs at the very end, measure 65. While there are moments of rest and identifiable smaller phrases within “Ti vedo ti bacio,” performers should attempt to mirror the continuous musical structure that Donizetti created within the aria in their own performance.

⁵¹ Caplin, William E, *Analyzing Classical Form: An Approach for the Classroom*, (New York: Oxford University Press, 2013), 34, 73.

The Score

The main sources for the new edition were two different Riccordi vocal scores of the two-act version of *Betty* (1837). Riccordi did not date scores at that time, which makes ascertaining the scores' specific dates of publication nearly impossible.⁵² In addition to the vocal scores, an undated and unattributed manuscript full score of the two-act version, as well as an unattributed manuscript full score of the one act version dated 1840 were consulted.⁵³ In the majority of instances where discrepancies between the various scores arose preference was given to the manuscripts due to their greater specificity in articulations and other markings.⁵⁴

General Critical Notes

There are a large number of discrepancies between all versions of the score in regard to articulations. A prime example of this is the repeating triplet figure that can be found throughout the *cantabile* section: staccato markings do not appear over the figures in the autograph score and 1840 manuscript, the manuscript of the two-act version contains staccati and slurs, and both vocal scores contain only staccati. The following specific critical notes include the most significant discrepancies when comparing the new edition to any one version.

Specific Critical Notes

- 1) In first eight measures the trills on G³ in the right hand were not included in either vocal scores. I have re-voiced the chord in the left hand to accommodate the trill, which is played by the celli in both manuscripts of the full score.
- 2) Both vocal scores indicate that the C major chord in the left hand on the downbeat of measure 14 should be rolled. There is nothing in the manuscript that justifies this articulation, and neither vocal scores repeat the roll in measure 17. It has been removed.
- 3) In both manuscripts the trills in measures 14 and 15 were not in the upper voices but in the celli. In order to facilitate easier playing I have placed the trill in the right hand, which is consistent with both vocal scores.
- 4) The *a tempo* marked in measure 45 is not present in the two-act manuscript but can be found in both vocal scores and is in line with performance practice.

⁵² Gosset, Phillip, "The Ricordi Numerical Catalogue: A Background," *Notes: The Quarterly Journal of the Music Library Association* 42, No.1 (Sep., 1985): 22-28, doi: 10.2307/898234.

⁵³ An autograph score is available, but is nearly illegible. Subjective observation of the hand writing used suggests that both full score manuscripts consulted were not penned by Donizetti.

⁵⁴ The two-act full score manuscript in particular was the most consistently detailed in marking articulations.

- 5) In measure 51 both the voice and the right hand play an A \sharp against an A \flat . All scores are in agreement and the A \flat in the left hand has been left unaltered
- 6) The accent markings found in mm. 61-63 were not present in one of the vocal scores. The two-act manuscript included the accented figure followed by a repeat marking, indicating the accent should be repeated. In the new edition the accents appear over every repetition of the figure to reflect the manuscript.
- 7) A slur from the second syllable of “pensier” in m. 61 to the “ah” in measure 62 was found in both vocal scores but is not present in any of the manuscripts. It was not included in the new edition.
- 8) In measure 62 in both vocal scores the word “mio” is sung over three eighth-notes with the “o” sung for two. In both manuscripts “mio” is written under the last two eighth notes of the measure and no vowel or word indicated underneath the F \sharp . In order to reflect this, the word “mio” has been assigned to the final two eighth notes of the bar. The F \sharp has been connected to the previous note sung on “Ah” with a slur.
- 9) During this time period cantabile sections, such as “Ti vedo ti bacio,” commonly ended in a cadenza. In many cases, such as “Bella siccome un angelo” from *Don Pasquale*, Donizetti wrote out cadenzas. No cadenza was included in any available scores, likely due to Fioravanti’s aforementioned vocal limitations. Should performers choose to include a cadenza, the appropriate measure for doing so, measure 64, has been indicated (*cadenza*).
- 10) In order to facilitate excerpting, a cut was made within the cabaletta “Elvezia sei tuoi figli.” The cut material, which would have begun at measure 102, included a short interlude sung by the chorus of soldiers, which then lead into a refrain of the cabaletta’s opening before beginning the *piu mosso*. 28 bars were cut when making the new edition. The cut music contained no new musical material for Max, and the final *piu mosso* was not altered in any way.
- 11) The two-act manuscript does not contain the music following the singer’s final cadence found in both piano-vocal scores. It has been included to maintain continuity with the available recording.
- 12) The F \sharp s in measures 103 and 107 were included in all scores and indicated as optional.
- 13) The E \flat s in measures 116 and 117 are optional interpolations added by the editor.

Recordings

Donizetti, Gaetano. *Betty, et Le convenienze teatrali*. conducted by Bruno Rigacci, performed by Roberto Scaltriti, Coro de Teatro Rossini di Lugo and the Orchestra Sinfonica dell’Emilia Romagna. Bongiovanni Digital. OCLC 906566696. 1994. CD.

Table 6. Pronunciation guide**Recitative (A)**

'alto fat.'tʃam kom'pan.ni in'finj ke il 'sole 'vibra info'kati 'rad.dʒi
Alto facciam compagni, infin che il sole vibra infocati raggi.
 tall make company, at last is the sun pulses (with) fiery rays.
 (Stand tall company, at last the sun pulses with fiery rays.)

'delle 'patrje mon'taŋ.ne al 'doltʃe a'spet.to
Delle patrie montagne al dolce aspetto,
 of the homeland mountains at the sweet aspect
 (at the sweet sight of the mountains of my homeland)

'sento di 'dʒoʒa il cɔr bal'tsarmin 'pet.to
sento di gioia il cor balzarmi in petto.
 I feel of joy the heart jump in chest
 (I feel my heart leaping with joy in my chest)

Aria (B)

ti 'vedo ti 'batʃo ter.'reno na'tio sor.'rizo dun 'di:o 'mi:o 'solo pen'sjer
Ti vedo ti bacio terreno natio, sorriso d'un dio, mio solo pensier.
 You (I) see you (I) kiss land native, smile of a god, my only thought.
 (I see you and kiss you my native land, you are the smile of a god, my only thought.)

Tempo di mezzo (C)

kwi *'torno 'al.la 'dʒoʒa kwi *'torno al pja'cere
Qui Torno alla gioia, qui torno al piacere,
 Here (I) return to joy, here (I) return to pleasure,

a ter.'reno na'tio ti 'batʃo
Ah! terreno natio, ti bacio.
 land native, You (I) kiss

Cabaletta (D)

el'vetsja 'se:i 'two:i 'fi.ʎi spje'gando le ban'djere
Elvezia, sei tuoi figli spiegando le bandiere
 Helvetia⁵⁵, you are your children unfolding the flag

in'trepi'dja:i pe'ri.ʎi 'volano a *'skjere a *'skjere
intrepidi ai perigli volano a schiere a schiere,
 intrepid to the perils (they) fly in ranks on ranks

'tutta la 'glɔrja el'vetsja 'tut.ta ɛ *do'vuta a *te
tutta la gloria, Elvezia, tutta è dovuta a Te.
 All the glory, Helvetia, all is owed to you.

e'zempjo a *'tutti i 'pɔpoli tu se:i do'nor di fe
Esempio a tutti i popoli tu sei d'onor, di fè.
 example to all your people you are of honora, of faith
 (You are an example of honor and faith to all of your people.)

⁵⁵ Helvezia was the period name for Switzerland.

"Alto facciam, compagni... Ti vedo ti bacio... Elvezia sei tuoi figli"

G. Donizetti

From *Betty*

Gaetano Donizetti

Ed. Isaiah Feken

Moderato (♩ = 100) *tr* *tr*

comeda lungi
p

Tamburo

5 *fz* *p* *tr* *tr*

8 *appressandosi a poco a poco*

12 *f* *tr*

15 *f*

A (optional starting point)

18

p *f* *f* *p*

23

Max *recitativo*

Al - to fac - ciam com - pa - gni, in-fin che il
 'al - to fat - 'tfam com-'pap - .ni 'in-fiŋ ke.il
 tall make com - pa - ny, at last the

(orch.)

26

so-le vi-bra_in - fo - ca-ti rag - gi. Del-le pa - trie mon - ta - gne_al dol - ce_a-spet - to,
 'so-le 'vi-bra.in - fo - 'ka-ti 'radʒ-.dʒi 'del - .le 'pa - trje mon - 'tap-.ne.al 'dol - tʃe.a-'spet - .to
 sun pul - ses (with) fie-ry rays. of the home-land moun - tain at.the sweet ap - pe - rance,

29

sen - to di gio - ia_il cor bal - zar-mi_in pet - to
 'sen - to di 'dʒo - ja.il cor bal - 'tsar min 'pet - .to
 (I) feel of joy the heart jump in (my) chest

ff *andante*

32 **B** Cantabile (♩ = 72)

(*mp*) *Cantabile*

37 **Max** (*mp*)

Ti ve - do ti ba - cio ter - re - no - na - ti - o, sor -
 ti 've - do ti 'ba - t'fo ter - 're - no na - 'ti: - o sor -
 you (I) see you (I) kiss land na - tive smile

p

42

rall. un poco *a tempo*

ri - so d'un di - o, mi - o so - lo pen - sier. ti
 'ri - zo dun 'di: - o, 'mi: - o 'so - lo pen - 's'jer
 of a god, my on - ly thou - ght

rall. un poco *a tempo* *fp*

46

ve - do ti ba - cio ter - re - no - na - ti - o, sor -

p

50 *accel.*

ri - so d'un Di - o, mi - o so - lo pen - sier. Ti

54

ve - do, ti ba - cio mio so - lo pen - sier, ah ti

58

ve - do ti ba - cio mi - o so - lo pen -

61 *(cadenza)*

sier. ah mi - o so - lo, mio so - lo pen - sier.

67 **C** *rall.* *col canto*

Qui tor-no_al-la gio - ia, qui tor-no_al pia - ce -
 kwi 'tor-no.'al-la 'dʒo - ja kwi 'tor-no.al pja - 'ce -
 here (I) re - turn to joy here (I) re - turn to plea -

71

re, ah! ter - re - no na - ti - o, ti ba - cio
 re a
 sure

D**Moderato** ($\text{♩} = 120$)

75 *f* *p*

80

El -
 el -
 Hel -

84

ve - zia, sei tuo - i fi - gli spie-gan - do le ban - die - re in-
 've - tsja se:i 'two - i 'fiʕ - ʕi spje-'gan - do le ban - 'dje - re in-
 ve - tia you are your chil - dren un - fold - ing the flag in-

88

tre - pi - di ai pe - ri - gli vo - la - no a schie - re a schie - re,
 'tre - pi - dj'a:i pe - 'riʕ - ʕi 'vo - la - no_a '*skje - re a '*skje - re
 tre - pid to the pe - rils (they) fly in ranks on ranks

92

tut - ta la glo - ria, El - ve - zia, tut - ta è do - vu - ta a
 'tut - .ta la 'glo - rja, 'tut - .ta_ε '*do - 'vu - ta a
 all (for) the glo - ry (of) all is owed to

95

te. E - sem - pio a tut - ti i po - po - li
 *te e - 'zem - pjo a '*tut - .ti i 'po - po - li
 you (an) ex - am - ple to all the peo - ple

98

tu sei d'o - nor, di fè
tu sei do - 'nor, di fè
you are ho - nor - able, of faithful

string. *cresc.*

101

più mosso ($\text{♩} = 132$)

tu sei d'o - nor, d'o - nor, di fè tu sei d'o - nor, tu sei d'o -

f *p*
più mosso

104

nor, tu sei d'o - nor, d'o - nor, di fè. tu sei d'o -

f *p*

107

nor, tu sei d'o - nor, tu sei d'o - nor, d'o - nor, di

f

110

fè. d'o - nor, di fè. d'o - nor, di

114

fè. e - sem - pio sei d'o - nor, di fè. d'o - nor,

118

di fè.

122

“Das ist im Leben hässlich eingerichtet”

(Behüt dich Gott)

[das ˈɪst ɪm ˈleːbən ˈhɛs.sliç ˈʔaːɛngəˌrɪçtət]

[bəˈhyt diç ɡɔt.t]

Table 7. Basic aria information

Opera	<i>Der Trompeter von Säckingen</i> [deːɐ̯ trɒmˈpetə̯ fɒn ˈsɛk.kɪŋən]	premiere Stadttheater, Leipzig, 4 May, 1884
Composer	Viktor Nessler [ˈvɪktɔ̯ ˈnɛs.slə̯]	1841-1890
Librettist	Rudolf Bunge [ˈrudɔlf ˈbʊŋə]	1836-1907
Original Performer	Otto Schelper [ˈʔɔt.to ˈʃɛlpə]	1844-1906
Adapted from	<i>Der Trompeter von Säckingen</i> (poem) [deːɐ̯ trɒmˈpetə̯ fɒn ˈsɛk.kɪŋən]	
Poet	Joseph Victor von Scheffel [ˈjosɐf ˈvɪktɔ̯ fɒn ˈʃɛf.fəl]	1826-1886

The Composer

Viktor Nessler was a German composer, conductor, and director best known for his operas *Der Rattenfänger von Hameln* (1879) and *Der Trompeter von Säckingen*. Nessler was the son of a protestant minister and intended to go into the ministry as well, but was expelled from seminary for composing his first opera *Fleurette* (1864).⁵⁶ Following *Fleurette*’s apparent success Nessler moved to Leipzig Germany to pursue composition.⁵⁷ He produced all but two of his stage works in Leipzig and held leadership positions at several music institutions in Leipzig including chorus master of the Leipzig Stadttheater, conductor of the Carola-Theater, and director of the Leipzig Choral Society.⁵⁸ While Nessler did compose serious operas, such as *Otto der Schütz* (1886), the

⁵⁶ “Death of Victor Nessler” in *Brainard’s Musical World*, edited by Karl Merz, July 1890, vol. 18, no. 319, pg 267. books.google.com/books?id=HYYyAQAAMAAJ

⁵⁷ Greene, David Mason, *Greene’s Biographical Encyclopedia of Composers: A Music Lover’s Treasury of the Lives and Musical Achievements of Over 2,400 Important Composers From the Ancient Greeks to the Present Day*, (Garden City, N.Y: Doubleday, 1985), 757.

⁵⁸ Franklin, Peter, “Nessler, Viktor E(rnst)” in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, 4 vols., (London: Macmillan Press Limited, 1992) iii, 575

majority of his eleven stage works were comedies or based upon popular fairytales or sagas. This, combined with Nessler's propensity towards melodically driven composition, positioned Nessler operas as a foils to the dramatic and harmonically avant-garde compositions of Richard Wagner.⁵⁹ While Nessler was often praised for his compositional prowess, that praise was contrasted by frequent criticism his operas' *libretti*.⁶⁰ Nessler was not without his own critics however, and was accused of mimicking Heinrich Marschner (1795-1861) on at least one occasion.⁶¹ Nessler died suddenly at the age of forty-nine in Strasbourg near his native Alsace.

The Opera

Der Trompeter von Säckingen was Nessler's most successful work and remained popular following his death, becoming "almost talismanic in pre-war Germany."⁶² Following its premiere it received over 900 performances in northern Germany and was translated into five different languages.⁶³ While some have criticized the opera for having an "An extremely poor plot,"⁶⁴ *Der Trompeter von Säckingen* cemented Nessler's fame following the success of *Der Rattenfänger von Hameln*. "Behüt dich Gott," the aria featured here, was later published by both Erwin Schott and G. Schirmer publishing companies as a stand-alone score. "Behüt dich Gott," was also included in the baritone volume of Max Spicker's *Aria Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* (New York: G. Schirmer, 1903), perhaps the first widely published aria anthology in the United States. Spicker likely considered Nessler and the aria, labeled in the

⁵⁹ Buckingham, James Silk, ed., "Music," in *The Athenaeum Journal of Literature, Science, The Fine Arts, Music, and the Drama*, no.2933,(Jan 12, 1884): 63. books.google.com/books?id=m-VCAQAAMAAJ

⁶⁰ *ibid*; Franklin, "Nessler, Viktor Ernst" in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, 4 vols., (London: Macmillan Press Limited, 1992) iii, 575; Rösler, Hans-Peter, "Viktor Nessler" in *Pipers Enzyklopedia des Musiktheaters*, edited by Uwe Steffen, in 5 Vols. (Munich: R. Piper GmbH & Co., 1991) iv, 404.

⁶¹ Kopecký, Jiří, and Lenka Křupková, *Provincional Theater and Its Opera: German Opera Scene in Olomouc, 1770–1920*, (Olomouc, Czech Republic: Palacký University Press, 2015), 249-50.

⁶² Greene, *Greene's Biographical Encyclopedia of Composers*, 757.

⁶³ Franklin, Peter, "Nessler, Viktor" in *The New Grove Encyclopedia of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., (London: Macmillan, 2001) xvi, 771.

⁶⁴ This is a translation of "Eine äußerst dürftige handlung." Rösler, "Viktor Nessler," 404.

anthology as “Es hat nicht sollen sein,” modern; as Nessler had passed away only 13 years prior to the anthology’s publication.

The Original Performer

Otto Schelper, originally named Peter Buck,⁶⁵ was a German bass-baritone who performed both dramatic and comedic works. Born in Rostock Germany, Schelper originally trained as a merchant’s apprentice before becoming the Bremen Stadttheater’s choir master in 1861. He would later hold the same position in Würzburg and at the Hoftheater in Mannheim.⁶⁶ It was during his engagement in Mannheim that his operatic career started by chance. Schelper stepped in at the last minute to sing the role of the judge in Frederich von Flotow’s *Martha* (1847) when the intended soloist fell ill.⁶⁷ Following his successful debut in Mannheim Schelper launched his solo career and sang for various opera houses around Germany including Cologne, Aachen, Bremen, and the Berlin Court Opera before eventually succeeding the famous bass-baritone Eugen Gura at the Leipzig opera house.⁶⁸ Much like his predecessor Gura, Schelper was a praised interpreter of leading roles in operas by Richard Wagner, such as Wotan and Alberich in *Der Ring des Nibelungen* (1874), as well Hans Sachs in *Die Meistersinger von Nürnberg* (1862). Schelper would eventually earn the praise of Wagner himself.⁶⁹ In addition to dramatic Wagnerian repertoire, Schelper also sang more traditional baritone roles, such as the title role of Ambroise Thomas’s *Hamlet* (1868),⁷⁰ as well comedic roles, including Figaro in *Il barbiere di Siviglia* (1813)⁷¹ and

⁶⁵ K.J. Kutsch and Leo Reimens, ed., “Schelper, Peter,” in *Großes Sängerlexikon*. 4th ed., 7 vols., (Munich: K.G. Saur, 2003) vi, 4191.

⁶⁶ Ibid.

⁶⁷ Steinitzer, Max, *Meister Des Gesangs*, (Berlin: Schuster & Loeffler, 1920), 146, <https://archive.org/details/meisterdesgesang00stei/page/n6>

⁶⁸ Kutsch, “Schelper, Peter,” 4191.

⁶⁹ Wagner called Schelper a “treffliche Darsteller,” (excellent actor). Drofte, Carlos Don, “Behrühmte Hans Sachs=Daesteller,” *Bühne und Welt: Zeitschrift für Theaterwesen, Literatur, und Musik, Monatsschrift Für Das Deutsche Geistesleben* 16 (April-September 1905): 1014 books.google.com/books?id=ZoE9AQAAMAAJ

⁷⁰ Davison, James William, ed. “The Fifty-First Festival of the Lower Rhine, In Cologne” *The Musical World* 52, no. 26, (June 27th 1872), 418, books.google.com/books?id=A5oPAAAYAAJ

⁷¹ Steinitzer, *Meister Des Gesangs*, 146.

Ambrosio in the premiere of Gustav Mahler's completed version of Carl Maria von Weber's opera *Die Drei Pintos* (1888).⁷²

Opera Synopsis

In a tavern in Heidelberg a group of students and a troop of soldiers are carousing in the early morning hours. The majordomo threatens to call the rector (principal) if they do not quiet down. The students pay no heed and ask Werner, a fellow student, to make a trumpet call. Conradin, a sergeant in the troop of soldiers, lends Werner his trumpet. Conradin is impressed by Werner's playing and suggests that he join the army. Werner admits that he is only attending school at his father's behest and would prefer to travel. When the School's rector arrives and expels all of the students Werner takes Conradin up on his offer and joins the troop.

Several years have passed and Conradin has become a colonel in the castle guard at Säkkingen. As he attempts to subdue a group of unruly peasants on the verge of rioting outside of St. Fridoline Church in Säkkingen, Werner appears. Conradin asks Werner to join the fight but is interrupted when Werner spots two women in the distance. Conradin identifies them as the Baron's daughter, Maria, and sister-in-law, the Countess. Werner helps Maria navigate the riotous crowd and the two are immediately taken with one another. When the Countess questions Conradin about Werner, he tells her that Werner is a trumpeter raised by Gypsies. The Countess remarks how Werner is the same age as her son who was taken as a child.

The Baron receives a letter from his old friend Count Wildenstein. The count, who banished the Countess for losing their son, wants to put the feud behind them and suggests his son Damian marry Maria. The Baron approves of the match. The Countess and Maria arrive and tell the Baron of their harrowing afternoon. The Baron says he is in need of a trumpeter for such

⁷² In Steinitzer's profile of Schelper he includes a comedic anecdote describing how, during performances of *Die drei Pintos*, Schelper would unfold a handkerchief with four colored donkeys printed on it when the text of the opera was not engaging, to "Heiterkeit wieder auf die Beine half" (help the comedy get back on its feet.) Ibid.

occasions, as his old trumpeter has recently died. Maria suggests Werner for the position and the Baron agrees despite the Countess's protestations. After meeting Werner and hearing him sing, the Baron not only enlists Werner as the city's trumpeter, but also asks him to write a song for the city and give Maria singing lessons.

The Countess accompanies Maria to her voice lesson. Conradin is able to separate the Countess from the couple by requiring her supervision to retrieve wine for the May festival. Alone at last, Werner and Maria share their affections. The Countess hears that Maria and Werner have stopped singing and returns to ensure nothing inappropriate is happening. Conradin draws her away again and Maria and Werner sing their love for each other to avoid suspicion. The Countess returns yet again and catches the pair kissing. As the Baron and the Countess are casting Werner out, Count Wildenstein arrives with his young son Damian. The Baron announces the proposed union, much to the dismay of Maria, Werner, and the Countess, who still begrudges her exile. Werner sings his farewell.

On the day of the May Festival a group of peasants revolt and lay siege to the castle in Säkkingen. Damian is noticeably frightened and does not want to face the adversaries but is pressed into doing so by his father and the Baron. When the rioters do not observe proper battle etiquette, Damian attempts to flee back into the castle, but is denied entry. The Baron tells Damian it is better to die in battle than to retreat or be captured.

The battle has been won and Werner returns with the victorious troops who give him credit for the victory. Maria rushes to Werner's side and realizes he has been wounded. When Conradin and the Countess investigate the injury, Conradin sees that Werner's birth mark matches the Countess's. The Countess realizes that Werner is her long-lost son. Now that Werner has proven to be both valiant and of noble birth, the Baron and the Countess approve of him and give the young couple their blessing. All celebrate the new couple and Count Wildenstein leaves with his son and returns home.

Scene Synopsis

When the Countess discovers Werner and Maria's rendezvous, she immediately tells the Baron, who in turn demands that Werner leave at once. Werner and Maria protest in vain. The Baron says that he already has chosen a son-in-law and has a surprise for the Countess. Almost immediately Count Wildenstein arrives with his son Damian. The Countess is furious to see her ex-husband and exiler coming to the castle. Damian is obviously too young to wed, and Maria and Werner protest with Conradin's support. Even the Countess rebuffs the proposed pairing to spurn the Count, but the Baron holds fast. Werner, knowing he must depart, sings his farewell to Maria.

Character Analysis

While Werner's Gypsy or Romani origins could be considered a point of discussion for characterization, there is no obvious attempt on Nessler or Obung's part to weave this plot element into Werner's character.⁷³ Instead, it seems to be used purely as a plot device bearing a striking resemblance to one used *Le nozze di Figaro*.⁷⁴ Werner's age is never explicitly stated, but when Werner arrives in Säkkingen he says, "Ich bin ja auch ein junges Blut" (I am also a young blood). Assuming that he was in his late teens when he had his first encounter with Conradin in the prelude, it is likely that Werner is in his early to mid-twenties.

Werner, by all indications, is a flawless romantic hero. While there are humanizing elements to him, such as his momentary struggle to write a new song for Säkkingen at the beginning of the second act, Werner does not demonstrate any faults throughout the opera. All descriptions of him within the opera refer to his youth, beauty, and boldness. He is also a well-traveled and honorable soldier. His decision to leave Maria and not contest the proposed union between Maria and Damian was likely a result of this sense of honor.

⁷³ The term used in the libretto is "Zigeurn" which can translate into Gypsy or Romani.

⁷⁴ In Mozart's *Le nozze di Figaro* it is revealed in the third act that Figaro is the son of Marcellina and Bartolo. To add to the similarities between the two operas, this realization was also due to a birthmark.

The Music

It is often considered an oversimplification to associate the major mode with positive emotions and the minor mode with negative ones. That being said, there is a long tradition in opera to use the major and minor modes according to these broad associations. Many of the most famous tragic arias in opera, such as “E lucevan le stelle,” from Puccini’s *Tosca* (1900), Dido’s lament “When I am laid in earth,” from Henry Purcell’s *Dido and Aeneas* (1688), and “Vesti la giubba” from Ruggero Leoncavallo’s *Pagliacci* (1892), are in minor keys. Conversely, many of opera’s most jubilant arias are in major keys, such as “Ah! mes amis,” from Donizetti’s *La fille du régiment*, “Nacqui all’affanno...Non più mesta,” from Gioachino Rossini’s *La Cenerentola* (1817) and “Je veux vivre” from Charles Gounod’s *Roméo et Juliette* (1867). While these associations may hold true in the majority of arias, there are many moments in opera that exhibit the opposite: “Soffriva nel pianto,” from *Lucia di Lammermoor* (1835) and “Lascia ch’io pianga,” from Handel’s *Rinaldo* (1711) are both tragic moments set in major keys. “Behüt dich Gott,” is another example of a sad or mournful aria set in a major key. While it is interesting to simply make note of this seeming contradiction, closer observations of how Nessler balances the granted association of major keys with happiness and joy with the sad and mournful nature of the aria through the specific application of harmony will not only offer into the composition, but into Werner’s character and the internal struggle found within the aria as well.

As stated previously, “Behüt dich Gott,” is in a major key, specifically F major. On initial listening it may be difficult to hear either the major key or the key center due to both the frequent cadences in different key areas as well as the almost continuous melodic figurations in the accompaniment that result in very few clear harmonic progressions. These harmonic and melodic elements may make it more difficult to hear the basic harmonic structure underpinning the aria, but they also do a great deal in depicting Werner’s internal struggle between his desire to do the

honorable thing, obey the Baron's order to leave, and his desire to stay with his love Maria. These opposing desires are deliberately separated within the poetry and given distinct musical identities.

In the first four couplets of each verse Werner describes the misfortunes of life, the sorrow of parting, and the unfulfilled dreams of peace that lead him to Maria. Each of these couplets end in cadences that tonicize or audibly move towards A major or A minor, the mediant key of F. Conversely, the fifth couplet of each stanza, in which Werner proclaims the spark of love he saw in Maria's eye, his desire to dedicate his life to her, and his promise to think of her always, mark returns to F major. In the reprises Werner asks for God to watch over Maria and remarks "Es hat nicht sollen sein" (It was not meant to be) and the struggle between the two key-arias of A and F is restated. By assigning specific ideas to these key ideas, A major and minor representing Werner's sense of duty and responsibility and F major representing his love for Maria, performers can connect specific emotional intentions to the various couplets. Doing so will aid in portraying an internal struggle between duty and love rather than a simple farewell.

The Score

An 1884 complete piano-vocal score published by J. Schuberth & Co. (Leipzig), an 1888 solo publication of the aria edited by Max Spicker published by G. Schirmer (later published in Spicker's 1903 *Aria Anthology*), and an undated solo publication by Edition Schott (Mainz, Ger.) were all consulted to create this edition.

General Critical Notes

Unfortunately, the whereabouts of the original manuscript for *Der Trompeter von Säkkingen* are unknown.⁷⁵ Without the requisite sources, it is not possible to make a truly critical edition. It should be noted that all of the referenced piano vocal scores are uniform and do not

⁷⁵ Rösler, "Viktor Nessler," 404.

differ in any noticeable way. It is likely the case that all subsequent editions were based on the 1884 J. Schuberth & Co. piano-vocal score.

Recordings

Nessler, Viktor. *Der Trompeter von Säckingen*. Conducted by Helmut Froschauer, performed by Herman Prey and the WDR Rundfunkchor and Rundfunkorchester Köln. Capriccio. 2009. CD.

Table 8. Pronunciation guide**(A)**

das ^ʔɪst ^ʔɪm le:bən 'hes.sliç ^ʔa:engə'riçtət
Das ist im Leben hässlich eingerichtet,
 that is in life ugly set up

das ba:e den 'ro:zən gla:eç di 'dornən ʃte:n
das bei den Rosen gleich di Dornen steh'n,
 that with the roses equally the thorns stand
 (Life is badly set up so that roses also have thorns)

^ʔunt vas das ^ʔarmə herts ^ʔa:uχ ze:nt ^ʔunt 'diçtət
und was das arme Herz auch sehnt und dichtet,
 and whatever the poor heart also longs (for) and poeticizes

tsum ^ʔlʊs.sə kəm.mt das fən ^ʔa:en ^ʔandə-ge:n
zum Schlusse kommt das Voneinandergeh'n.
 In (the) end comes a parting
 (And what the poor longs for and fantasizes, ends in separation)

^ʔin 'da:enən ^ʔa:ugən hab ^ʔɪç ^ʔa:enst gə'le:zən
In deinen Augen hab' ich einst gelesen,
 in your eyes have I once read

^ʔes 'blitstə drɪn fən li:p ^ʔunt glyk.k ^ʔa:en 'ʃa:en
es blitzte d'rin von Lieb und Glück ein Schein:
 it flashed in it from love and happiness a shine
 (I have seen in your eyes a glimmer created by love and happiness)

'bəhy:t diç gott ^ʔes wɛ^e:ɪ⁷⁶ tsu ʃœ:n gə'we:zən
Behüt' dich Gott! es wär zu schön gewesen,
 protect you God it would too good be
 (May god protect you, it would be too good to be true.)

'bəhy:t diç gott ^ʔes hat niçt 'zəl.lən 'za:en
behüt' dich Gott! es hat nicht sollen sein.
 protect you God it has not should to be
 (May god protect you, it should not have been so.)

(B)

la:et na:et ^ʔunt has.s ^ʔa:uχ ^ʔɪç hab zi: ^ʔemp'fondən
Leid, Neid und Hass, auch ich hab' sie empfunden,
 sorrow envy and hate also I have it felt

^ʔa:en 'ʃtormgəpry:ftə my:də 'vandə-zman.n
ein sturmgeprüfter, müder Wandersmann.
 a storm-tested tired wanderer
 (As a storm-tested wanderer I too have felt sorrow, envy, and hate)

⁷⁶ (ɛ^e) indicates a closed mixed vowel. Standard epselons are left unaltered (ɛ).

ʔɪç trə:ynt fən 'fri:dən dan.n ʔʊnt 'stɪl.lən 'ʃtʊndən
Ich träumt' von Frieden dann und stillen Stunden,
 I dreamt of peace then and quiet hours

da 'fy:rtə miç de:ʁ ve:k tsu di:ʁ hɪn'an
da führte mich der Weg zu dir hinan.
 then led me the path to you up to
 (Then the path led me to you.)

ʔɪn 'da:enən 'ʔarmən vɔl.lt ʔɪç gants gə'ne:zən
In deinen Armen wollt' ich ganz genesen,
 in your arms wanted I (to) completely to recover

tsʊm 'daŋkə di:ʁ ma:en 'jʊŋ əs 'le:bən va:en
zum Danke dir mein junges Leben weih'n:
 as thanks (to) you my young life dedicate
 (I wanted to completely recover in your arms, and as thanks dedicate my young life)

Behüt dich Gott Etc.

(C)

di 'vɔlkən fli:n de:ʁ vɪnt za:ʊst dʊʁç di: 'blɛt.tə
Die Wolken flieh'n, der Wind saust durch die Blätter,
 the clouds flee, the wind rushes through the leaves

ʔa:en 'regənʃa:ʊə tsi:t dʊʁç walt ʔʊnt fɛlt
ein Regenschauer zieht durch Wald und Feld,
 a rainstorm draws through forest and field,

tsʊm ʔapʃɪ:t'ne:mən jʊst das 'rɛçtə 'vɛt.tə
zum Abschiednehmen just das rechte Wetter,
 for a farewell just the right weather

gra:ʊ vi: de:ʁ 'hɪmməl stɛ:t fɔ:ʁ mi:ʁ di: vɛlt
grau wie der Himmel steht vor mir die Welt.
 gray as the sky stands before me the world

dʊʁç vɛnt ʔɛs zɪç tsʊm 'gutən 'ʔodə 'bœ:zən
Doch, wend' es sich zum Guten oder Bösen,
 but, turn it itself to good or Bad
 (But whether it turns out good or bad)

du 'ʃlankə Ma:et ʔɪn 'trə:yən dɛ:ŋk ʔɪç 'da:en
du schlanke Maid, in Treuen denk' ich dein:
 you slender maid, in faithful think I (of) You
 (faithfully I think of you)

Behüt' dich Gott. Etc.

"Das ist im Leben hässlich eingerichtet"

Rudolf Bunge

(Behüt dich Gott)
from *Der Trompeter von Säckingen*

Viktor Nessler

Ed. Isaiah Feken

Andante con motto (♩ = 66) **Werner** (*mf*)

Das ist im Le - ben häss - lich ein - ge -
das ʔist ʔim 'le: - bən 'hes - .slɪç a'en - gə -
that is in life ug - ly set

rich - tet, dass bei den Ro - sen gleich die Dor - nen steh'n, und was das
'riç - tət, das bæ: den 'ro - zən gla:ç di 'dɔr - nən stɛ:n ʔənt vas das
up that with the ros - es equally the thorns stand ʔənt vas das
and whatever the

ar - me Herz auch sehnt und dich - tet, zum Schlus - se kom.mt das Von - ein - an - der -
'ʔar - mə herts ʔa:œ ʔe:nt ʔənt 'dɪç - tət tsum 'flɔs - .sə kɔmt das fɔn - ʔa'en - ʔan - dɔr -
poor heart also longs(for) and poeticizes - in (the) end comes a par - ting

geh'n. In dei - nen Au - gen hab' ich einst ge - le - sen, es blitz - te
ge:n ʔin 'da:e nən ʔa:œ - gən hap ʔɪç ʔa:enst gə - 'le: - zən, es 'blɪts - tɔ
in your eyes have I once read - zən, es 'blɪts - tɔ
it flash - ed

14

d'rin von Lieb' und Glück ein Schein: Be-hüt' dich Gott! es wär' zu schön ge-
 drin fon li:p ʔənt glyk:k a:en fa:en ba-'hyt diç got:t ʔes wɛ:ʁ tsu fœ:n gə-
 in it from love and happiness a shine: pro-TECT you God it would too good have

17

we - sen, be-hüt' dich Gott! es hat nicht sol - len sein. Be-hüt' dich
 'we: - zan ba-'hyt diç got:t ʔes hat niçt 'zɔl - .lən za:en
 been pro-TECT you God it has not should to be

20

Gott! es wär' zu schön ge - we - sen, be-hüt' dich Gott! es hat nicht sol - len sein!

24

(Opt. Cut to C)

28

B

Leid, Neid und Hass, auch ich hab' sie em - pfun - den, ein sturm - ge -
 la:et na:et ?ənt has.s, ?a:ʊχ ɪç hap zi: ?em - 'pfən - dən ?a:en 'stɜrm - gə -
 sorrow, envy, and anger also I have it felt a storm -

p

31

prüf - ter, mü - der Wan - ders - mann. Ich träumt von Frie - den dann und stil - len
 'pry:f - tər 'my: - dər 'wan - dər - man.n ɪç trø:ymt fən 'fri: - dən dan.n ?ənt 'stɪl - .lən
 test - ed tir - ed wand - erer - I dreamt of peace then and sil - ent

f

3

34

Stun - den, da führ - te mich der Weg zu dir hin - an. In dein - en
 'støn - dən da 'fy:r - tə miç de:ʁ ve:k tsu di:ʁ hɪn - 'an in 'da:en - ən
 hours then led me the path to you up to in yours

3

37

Ar - men wollt' ich ganz ge - ne - sen, zum Dan - ke
 'ʔar - mən vɔl.lt ɪç gants gə - 'ne: - zən, tsəm 'dan - kə
 arms wanted I(to) completely re - cov - er, as thanks (to)

39

dir mein jun - ges Le - ben weih'n: Be - hüt dich Gott! es wär' zu schön ge -
 di:k ma:en 'jɔŋ - əs 'le: - bən va:en: va:en:
 you my young life dedicate

42

we - sen, be - hüt dich Gott! es hat nich sol - len sein. Be - hüt dich

45

Gott! es wär' zu schön ge - we - sen, be - hüt dich Gott! es hat nicht sol - len sein!

49

53 **C**

Die Wol - ken flieh'n, der Wind saust durch die Blät - ter, ein Re - gen -
 di 'vɔl - kən fli:n de:x vɪnt zɑ:st dʊxç di: 'blɛt - .tə: ʔa:en 're - ɡən
 The clouds flee, the wind rushes through the leaves a rain - storm

56

schau - er zieht durch Wald und Feld, zum Ab - schied - neh - men just das rech - te
 'ʃau - ə: tsi:t dɔ:xç walt ʔɛnt felt tʃsm 'ʔap - fi:t - 'ne: - mən jɔst das 'reç - tɔ
 draws through forrest and field for(a) fare - well take just the right

59

Wet - ter, grau wie der Him - mel steht vor mir die Welt. Doch, wend' es
 'vet - .tə: ɡra:ɔ vi: de:x him - .məl ste:t fɔ:x mi:x di: velt dɔx vent ʔes
 wea - ther gray as the sky stands before me the world but, turn it

62

sich zum Gu - ten o - der Bö - sen, du schlan - ke
 zɪç tʃsm 'gu - tən 'ʔo - dɔ: 'bœ: - zən du 'ʃlaj - kə
 itself to good or bad you slen - der

64

Maid, in Treu - en denk' ich dein: Be - hüt' dich Gott! es wär' zu schön ge -
 ma:et in trɔ:y - ən denk ʔɪç da:en
 maid in faith - ful think I (of) you

67

we - sen, be - hüt' dich Gott! es hat nicht sol - len sein. Be - hüt' dich

70

Gott! es wär' zu schön ge - we - sen, be - hüt' dich Gott! es hat nicht sol - len sein!

74

mf *p* *f* 3

“Tu songes à làmi... Eh! bien, c'est ma fierté”

[Ty sɔ'ʒe za lami...e bjɛ sɛ ma fʲɛrjtɛ]

Table 9. Basic aria information

Opera	<i>Thérèse</i> [te'rez]	Premiere Opéra de Monte-Carlo, 7 February, 1907
Composer	Jules Massenet [ʒylz massə'ne]	1842-1912
Librettist	Jules Claretie [ʒylz klæʁə'tje]	1870-1951
Original Performer	Hector Dufranne [ektɔʁ dyfran]	1871-1951

The Composer

Jules (Émile Frédéric) Massenet was “the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th.”⁷⁷ Best known for his operas *Manon* (1884) and *Werther* (1892), as well as the famous violin *Méditation* from *Thaïs* (1894), Massenet also wrote ballets, orchestral suites, *concerti*, and was perhaps the most prolific composer of *mélodie* and *chanson* of his era, with around 200 songs to his credit.⁷⁸ Massenet was taught composition by famed French composer Ambroise Thomas (1811-1896), and, like Thomas, Massenet eventually taught composition at the Paris Conservatoire.⁷⁹ Despite remaining active into the 20th century and continuing to compose until the time of his death, Massenet did not follow the trends of changing harmonic language championed by Richard Strauss (1864-1949) and Claude Debussy (1862-1918), instead adopting new compositional styles and affects for each new opera depending upon its subject matter and setting.⁸⁰

⁷⁷ Macdonald, Hugh, “Massenet, Jules,” in *The New Grove Encyclopedia of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., (London: Macmillan, 2001) xvi, 89.

⁷⁸ Ibid, 98.

⁷⁹ Massenet taught at the conservatoire for 18 years. His students included Gustave Charpentier (1860-1956) and Reynaldo Hahn (1874-1947). Ibid.

⁸⁰ Ibid, 93-97.

While Massenet was very successful and beloved by his fellow musicians,⁸¹ he was not spared from scrutiny. His prolific nature, tendency towards universally appealing melodies, and frequent focus on female heroines led some of his peers to criticize him for being “too prolific,” “superficial,”⁸² and claim that his music was too feminine.⁸³ Later generations would criticize Massenet on similar grounds, including Pierre Bernac, who wrote in his seminal work *The Interpretation of French Song* “Massenet abandoned himself to his unique gift and fluency which, in his mélodies, led to a sugary sentimentalism. They cannot be recommended.”⁸⁴ With more recent scholarship, such as *Massenet and His Letters: A New Biography* (Massenet, Anne, New York: Pendragon Press, 2016), and evidence of Massenet’s *Cendrillon* (1899) making its way back into the public eye,⁸⁵ perceptions regarding Massenet’s oeuvre may be beginning to change as his works are more closely examined.

The Opera

Approximately an hour and twenty minutes long, *Thérèse* is among Massenet’s shortest operas.⁸⁶ Several sources served as inspiration for *Thérèse*: first was a sojourn Massenet and a group of his close friends took through a former Carmelite Convent, the site of a massacre during the September Revolution.⁸⁷ Next was the tale of Lucile Desmoulins, the wife of a supporter of the monarchy who followed her husband to the guillotine.⁸⁸ Still further inspiration came from an

⁸¹ Claude Debussy remarked that Massenet was “the most really loved of the musicians of his time.” Bernac, Pierre *The Interpretation of French Song*, (New York: W.W. Norton, 1976), 60.

⁸² Saint-Saëns, Camille, *Musical Memories*, trans. by Edwin Gyle Rich, (Boston: Small Maynard & Company, 1919), 214-6.

⁸³ Huebner, Steven, *French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style*, (New York: Oxford University Press, 1999), 160-6.

⁸⁴ Bernac, *The Interpretation of French Song*, 60.

⁸⁵ Beginning with 2006 production in Santa Fe, N.M., American mezzo-soprano Joyce DiDonato has launched a recent renaissance of *Cendrillon*. Additional productions, including a filmed production at the Royal Opera House in 2012 culminated in a “Live in HD” production at the Metropolitan Opera on April 28th 2018. That same production was brought to Chicago Lyric for their 2018-2019 season. Woolfe, Zachary. “Review: The Stepchild of Cinderella Operas Finally Makes It to the Met.” *The New York Times*, The New York Times, 13 Apr. 2018, www.nytimes.com/2018/04/13/arts/music/cendrillon-met-opera-joyce-didonato-review.html.

⁸⁶ Massenet’s shortest opera, *La navarraise*, (1894) has an approximate run time of only 50 minutes.

⁸⁷ The convent was near Massenet’s home in the rue de Vaugirard. Massenet, Jules, *My Recollections*, translated by H. Williers Barnett, (Boston: Small Maynard & Company, 1919, reprint 1970), 254-5.

⁸⁸ Massenet mentions the story of Demoulins being told as the party made it’s way through the convent. Ibid.

anecdotal story of a household servant that prevented the Rue de Grenelle from being taken by revolutionaries.⁸⁹ The servant eventually transferred possession of the property back to a member of the formerly exiled family upon their return.⁹⁰ While not an inspiration for the story, another undoubted inspiration for *Thérèse*'s composition was the contralto Lucy Arbell. Massenet had a close relationship with Arbell and wrote the titular role in *Thérèse* for her as well as leading roles in several other operas, including *Ariane* (1906), *Bacchus* (1909), *Don Quichotte* (1910), *Roma* (1912), and *Panurge* (1913). Before meeting Arbell Massenet had a similar relationship with coloratura soprano Sibyl Sanderson, for whom he also wrote several leading roles, including the title roles of *Thaïs* and *Esclarmonde* (1889).⁹¹ Massenet's close relationship and deep admiration of Lucy Arbell raised eyebrows and generated tension with his wife Ninon:⁹² "But his bourgeois principles had no difficulty in accommodating this kind of personal admiration, even intimacy, within the bounds of social correctness."⁹³

While *Thérèse* has suffered from criticism in the modern era,⁹⁴ it was a reported success at its premiere and subsequent revival in Monte Carlo. *Thérèse*'s premiere at the Opéra-Comique in 1911 cemented its success according to the press,⁹⁵ though it was seemingly overshadowed by the second opera on the double bill: the premiere of Maurice Ravel's *L'heure espagnole*.⁹⁶ In addition

⁸⁹ Inhabited by the Gallifet family at the time of the revolution, by Massenet's time it was the site of the Italian embassy. The servant quoted response when the revolutionaries attempting to reclaim the property for the people was "I am the people." Massenet, *My Recollections*, 255.

⁹⁰ Harding, James, *Massenet*, (London: J.M.Dent & Sons LTD, 1970), 166-7.

⁹¹ Massenet went as far as to not allow any other performers sing *Esclarmonde* so long as Sanderson was active. Mordden, Ethan, *Opera Anecdotes*, (New York, Oxford University Press, 1985), 64.

⁹² In one letter to her daughter, Ninon referred to Arbell as Massenet's "girlfried," and as a form of "comedic" revenge Ninon named the first cow she bought for their farm in Egreville Lucy. Massenet, Anne, *Massenet and His Letters: A New Biography*, translated by Mary Dibbern, Lives in Music Series no.11, (Hillsdale, NY: Pendragon Press, 2014), 218.

⁹³ Macdonald, "Massenet, Jules," 93.

⁹⁴ In *The New Grove Dictionary of Opera* entry for *Thérèse*, Robert Milnes makes characteristically pointed criticisms, calling the libretto "curiously distasteful," with "Characterization and motivation... at the level of romantic fiction." Milnes, Robert, "Thérèse," in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, 4 vols., (London: Macmillan Press Limited, 1992) iv, 723-4.

⁹⁵ Massenet, A., *Massenet and His Letters*, 200.

⁹⁶ Harding, *Massenet*, 172-3.

to the oft-noted off-stage harpsichord trio in the first act,⁹⁷ *Thérèse* is most often praised for its well-crafted drama. Massenet was also praised for applying his skill in capturing the atmosphere of distant locations, such as in his “exotic” operas *Hérodiade* (1881) and *Le roi de Lahore* (1877), towards capturing the atmosphere of a different era in time.⁹⁸ *Thérèse*, as well as *Don Quichotte* and *Le jongleur de Notre-dame* (1902), are considered demonstrations of Massenet’s fluency with style.⁹⁹

What set *Thérèse* apart from the rest of Massenet’s operas was the comparatively fast manner in which it was written. A short production time table with the Opéra de Monte-Carlo forced Massenet to dramatically shorten his standard composition process.¹⁰⁰ In order to more quickly develop the libretto with Claretie, Massenet went so far as to install a novel invention, the telephone.¹⁰¹ These circumstances did not seem to hamper Massenet, who wrote in his *Recollections* that he agreed with a “dear friend’s” sentiment regarding *Thérèse*: “If you wrote *Le jongleur de Notre-dame* with your faith, you wrote *Thérèse* with all of your heart.”¹⁰²

The Original Performer

Hector Dufranne was a Belgian baritone and among the leading performers of his generation.¹⁰³ In addition to his performance in the premiere of *Thérèse*, Dufranne sang in the

⁹⁷ The harpsichord trio was originally played by Louis Démier, a pianist, composer, and champion of Antiquarianism and the harpsichord. Massenet also wrote his piano concerto for Démier. Kottick, Edward L., *A History of the Harpsichord*, (Bloomington, I.N.: Indiana University Press, 2003), 400; Harding, *Massenet*, 170.

⁹⁸ Finck, Henry Theophilus, *Massenet and his operas*, (New York: John Lane Company, 1910), 216; Massenet, A., *Massenet and His Letters*, 200.

⁹⁹ Harding, *Massenet*, 182.

¹⁰⁰ It was Massenet’s custom to wait one to two years after libretto’s completion before beginning an opera’s composition as well as to wait six to twelve months after completing an opera’s piano-vocal score before working on orchestration. Macdonald, “Massenet, Jules,” 92; Massenet, A., *Massenet and His Letters*, 55.

¹⁰¹ Massenet includes in his recollections a rather humorous story of crossing telephone lines while discussing *Thérèse*’s death with Claretie. A stranger overheard their discussion and thought they were planning a murder. *My Recollections*, 259; While plausible, whether or not the events Massenet described ever took place has been doubted: Mordden, *Opera Anecdotes*, 63.

¹⁰² Massenet, *My Recollections*, 266.

¹⁰³ The New Grove Dictionary of Music and Musicians properly lists Dufranne’s place of birth as Mons, Belgium, but labels him as a French baritone. This may be due to his extensive work at the Opéra-Comique. Dufranne was trained and made his Premier in Brussell’s, Belgium. Kutsch, Karl-Josef and Leo Riemens, ed., “Dufranne, Hector,” in *Großes Sängerlexikon* 4th ed., 7 vols., (Berlin: De Gruyter, 2004) ii, 1245-6.

premiere cast of many operas, including Massenet's *Griseldis* (1891), Ravel's *L'heure espagnole*, Sergei Prokofiev's *L'amour des trois oranges* (1921), and perhaps most famously in Claude Debussy's *Pelléas et Mélisande* as Golaud (1902).¹⁰⁴ Following his debut in 1896 as Valentin in Charles Gounod's *Faust* (1859) at La Monnaie opera house in Brussels, Dufranne was engaged by the Opéra-Comique in Paris in 1899, and then the Grand Opéra in 1907.¹⁰⁵ In addition to his numerous engagements in Paris, Dufranne found success in London at the Royal Opera House and in the United States at both the Manhattan Opera House in New York and Chicago Opera,¹⁰⁶ where he was an audience "favorite."¹⁰⁷ As a result of his widespread success and long career, Dufranne was recorded on multiple occasions. Several examples of his performances survive, including a complete recording of *Pelléas et Mellisande*.¹⁰⁸

Dufranne's repertoire was diverse and stretched from English folk operas, such as Reginald De Koven's *Rip Van Winkle* (1919), to dramatic German opera, such as Richard Strauss's *Salome* (1905). Though diverse, the majority of Dufranne's career focused on the French repertoire and his performances therein, such as Anatheal in *Thaïs*, were the most lauded by critics.¹⁰⁹ His diverse repertoire has led to some confusion regarding Dufranne's voice type, and various sources oscillate between referring to him as a baritone or bass-baritone. When observing period sources, such as reviews, Dufranne is more commonly identified as a baritone than a bass-baritone.¹¹⁰

¹⁰⁴ Steane, John Barry, "Dufranne, Hector," in *The New Grove Encyclopedia of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 29 vols., (London: Macmillan, 2001), vii, 667.

¹⁰⁵ Kutsch, "Dufranne, Hector," 1245-6.

¹⁰⁶ Ibid.

¹⁰⁷ Freund, John, ed., "Super-Season Awaits Chicago" in *Musical America* 31 (January 24, 1920): 41, books.google.com/books?id=gNtFAQAAMAAJ; Bauer, Emilie Francis, "New York Awaits Chicago Opera Company," *The Musical Leader* 43 (January 5th, 1922): 54, books.google.com/books?id=jEFAQAAMAAJ

¹⁰⁸ Debussy, Claude, *Debussy: Le compositeur et ses interprètes (Album Debussy: The Composer and His Performers)*, Conducted by Georges Truc, performed by Hector Dufranne and the Orchestre Symphonique. Aeon Outthere Music, 2012, CD.

¹⁰⁹ French, Florence, ed., "Portland Turns Out En Masse for Chicago Opera" *The Musical Leader* 43 (April 6th 1922): 333, books.google.com/books?id=jEFAQAAMAAJ

¹¹⁰ Dufranne is referred to as a "French Baritone" in a review of a performance of *Samson et Dalila*; French, Florence, ed., "New York Hears Chicago Opera" in *The Musical Leader* 43 (Feb. 2, 1922): 99, books.google.com/books?id=jEFAQAAMAAJ; Dufranne was included on the list of baritones for the Chicago Opera Association's 3rd New York Season alongside Tito Ruffo. Freund, John, ed., "Chicago Opera Association's 3rd New York Season," *Musical America* 31 (Nov. 15, 1919): 82, books.google.com/books?id=gNtFAQAAMAAJ

Opera Synopsis

A group of soldiers on their way to Paris to fight for the revolution have taken refuge in an old chateau. They remark how a former servant of the original resident has purchased the palace and replaced the old aristocracy. The owners of the house, André Thorel and his wife Thérèse, comment on the soldier's bravery and the nobility of their cause. The soldiers offer a salute as they depart, and André urges them to do their duty. As the soldiers leave Thérèse voices her discontent towards that same duty which consistently takes André away. André, a Girondist, supports democracy but not the revolution's murderous nature and often travels to Paris for the cause. Thérèse fears one day he will not come back. André asks if this fear is what has caused her recent sorrows and if she still loves him. Thérèse remarks that she was an orphan and owes all her happiness to André, and thus owes him happiness in return. André says that she is his happiness, and he only wants to serve his country and be near to her. The two proclaim their love, and André leaves to prepare for another trip to Paris. During their conversation André mentioned his hope to return the chateau to his childhood friend, the Marquis Armand, who fled during the beginning of the revolution. With her memory reignited, Thérèse thinks of Armand; how he proclaimed his love for her the night he fled, and her own feelings for him. She returns to the chateau, lost in her memories and thought.

As Thérèse disappears inside, Armand makes his way through the gardens of the chateau. He has returned to France to fight for the monarchy and wants to see his childhood home one last time. He recalls his love for Thérèse and his untimely farewell. As he approaches the chateau to tear down the notices nailed to the door, Thérèse steps outside and is shocked to see her old love. Armand tells Thérèse his intentions to support the king, proclaims his feelings for her, and asks her to remember their love. Despite her feelings for him, Thérèse denies his plea and tells Armand that her duty is to André. Armand agrees to leave but asks for one last kiss. Just as Thérèse begins to falter, André returns and is stunned to see his old friend. In an instant a crowd of volunteers and

soldiers appear. One of the officer's claims to recognize Armand, but André dismisses the notion, saying Armand is an old friend and tells Armand to remain silent. Thérèse remarks in terror that she has brought the two men who love her together.

Several months have passed. Armand has taken refuge with André and Thérèse in Paris. Outside a crier is selling lists of suspected sympathizers of the monarchy. Thérèse remarks that she, André, and Armand should not be in the city but in the country where it is safer. André proclaims his pride in protecting Armand and staying true to his values of friendship and liberty. Thérèse says that the costs of upholding liberty are too high. They discuss Armand's escape and André reveals the safe-conduct pass he has acquired that will give Armand safe passage out of the city. The porter of the house Morel appears and tells André and Thérèse that a mob has gathered at the Tuileries and that they may be in danger. As André is leaving for his post Armand appears. No longer able to guarantee his safety, André urges Armand to leave at once. André tells Armand and Thérèse he loves them both, gives Armand the safe-conduct pass, and places a farewell kiss on Thérèse's forehead before leaving for his post.

Now alone, Armand admits to Thérèse he could hardly bear seeing André kiss her but feels guilty that André was concerned for his safety. Thérèse tells Armand he must leave immediately, but he refuses, proclaiming he will never leave her. She rebuffs him, but he persists, and she eventually agrees to escape with him. Morel returns and tells Thérèse that André has been seized by the mob and is being taken to trial. Thérèse tells Armand he must go immediately, but he only departs when she promises to send word to him when she is safe. With Armand now gone, Thérèse goes to the window and sees André being led to his execution. Overtaken by her sense of duty to her husband, she opens the window and calls on the mob to reunite them and shouts "Long live the King!" The crowd storms the house and seizes her as the curtain falls.

Scene Synopsis

Following the shocking revelation of Armand's return, André has moved him along with Thérèse to a property in Paris.¹¹¹ A crier yells in the street below the dwelling, selling newspapers containing lists of the names of accused sympathizers of the Monarchy. André sits working at his desk while Thérèse looks at the street below. She thinks to herself that it is June and in the skies above birds are singing while below men are crying words of hate. She remarks that she is fearful and longs to be in the country, far away from the noise of the city. André looks up from his work and sees Thérèse's uneasy disposition. He asks if she is scared of the drums that can be heard in the distance. She admits her fear and her wish that he could cover the voices of the criers and their lists of the accused. André asks Thérèse if she is thinking of Armand, who is taking refuge in their home. André tells Thérèse he thinks his actions have saved Armand's life and that it is his pride to do so; that friendship has its laws (responsibilities) and that he guards them well, and that his two duties in life are to friendship and liberty.

Character Analysis

While Massenet does mention the story of Lucile Desmoulins being told during the aforementioned sojourn through the massacre site at the Carmelite church,¹¹² it is likely that he and Claretie also drew inspiration from Maire-Jeanne Phlippon Roland (1754-1793).¹¹³ These historic figures, along with the very real location Massenet chose to set his first act, invite performers to dive into history and draw inspiration from these persons and the period as a whole. While doing so may be fruitful, it may also go beyond the intentions of opera itself, in which "The

¹¹¹ Massenet was very specific that the chateau in the first house mimic a home he found near the Bois de Boulogne owned by comte d'Artois during the reign of Louis XVI. The home was confiscated by the leaders of the revolution and eventually returned to the comte d'Artois's possession. There does not appear to be any specific inspiration for the setting of the second act. Harding, *Massenet*, 167-8.

¹¹² Lucile Desmoulins was the wife of the French revolutionary and journalist Camille Desmoulins. Massenet, *My Recollections*, 254.

¹¹³ Known as Madam Roland, much like Thérèse she was married to a Giordinist and was executed. Massenet, A., *Massenet and His Letters*, 199.

topic served as an excuse for an atmosphere of terror and bloodshed, with a hint of compassion for dispossessed noble families. Neither were moral considerations flouted.”¹¹⁴

André Thorel’s pro-democracy leanings reveal less about him as a character than his overt actions within the opera. He states plainly in the opening scenes both his support for the revolution and his distaste for violence. He also states his responsibilities to his friend: first to safeguard and eventually return his property to him, and then to protect him. These principals are established in the first act, and this aria demonstrates that André, despite the mounting tension and danger of being within the city, remains steadfast in keeping them.

While André’s motivations and general character are laid out in both action and dialogue, there are some dramatic factors that are not directly answered within the libretto. While some moments in the libretto hint at André being older,¹¹⁵ it is most likely that all members of the love triangle are approximately the same age.¹¹⁶ Another point up to interpretation is whether or not André suspects that Thérèse and Armand are engaged in an affair. While it is up to debate what the case may be, nothing in André’s words or actions overtly point to him having any suspicions, especially when considering that Armand has been in his care for seven to eight months.¹¹⁷ While there are many layers to André and his relationship with Thérèse, at his core, André is driven by his love for her and his sense of duty to both his friend and his country. In all three of these things he appears unwavering, committed, and resolute, even until the bitter end.

The Music

There are musical elements within “Eh! bien, c'est ma fierté” that can be better understood by applying an analytical approach; for instance, much like in the *cantabile* section of “Alto facciam compagni...Ti vedo ti bacio...Elvezia sei tuoi figli,” Massenet creates a sense of continuity

¹¹⁴ Harding, *Massenet*, 171.

¹¹⁵ In the first act Thérèse says that she is indebted to André, referring to herself as an orphan.

¹¹⁶ In the first act André says that, as children, he and Armand would escape school and run through the woods together; Thérèse recalls Armand giving his farewell and proclaiming his love for her.

¹¹⁷ The first act takes place in the fall and the second act takes place in June.

and continuous melody in this aria in part by presenting only one perfect authentic cadence at the very end of the aria in measure 26.¹¹⁸ That being said, there does not appear to be any immediately helpful or applicable analytical commentary that would be appropriate for the target demographic of this document. Certain concepts, such as structural melody, may provide performers more versed in music theory helpful insights into this aria, but presenting commentary using concepts that are often not included in undergraduate theory courses would not fall in line with this document's goals and purpose.

The Score

The main sources for the new edition were the 1907 piano-vocal score (Heugel), the manuscript of the full orchestral score (dated 1906) and the 1907 full orchestral score (Heugel). For his later operas Massenet would often send a piano-vocal score to the publisher before rehearsals for the premiere began, sometimes even before the work was orchestrated.¹¹⁹ Beginning his compositional process with piano-vocal sketches resulted in piano-vocal scores that required essentially no adaptation. While Massenet did not write the manuscripts for his last several operas himself due to declining health,¹²⁰ their accuracy has not been brought into question and the published full scores are essentially perfect copies of those manuscripts. The specific metronomic tempo markings are also of the composer's device.¹²¹ As a result of Massenet's unique and piano-vocal centric orchestration process, no alterations were required.

Rather than continuing through scene as it was originally written, a final chord has been included to give the aria musical closure.

Recordings

Massenet, Jules. *Thérèse*. Conducted by Richard Bonyngne, performed by Louis Quilico and the New Philharmonia Orchestra. Decca. LON 448173. 1974. CD.

¹¹⁸ Commentary on the formal structures found within "Ti vedo ti bacio" can be found on pages 38-39.

¹¹⁹ Macdonald, "Massenet, Jules," 92.

¹²⁰ Harding, *Massenet*, 168.

¹²¹ *Ibid.*

Massenet, Jules. *Thérèse*. Conducted by Alain Altinoglu, performed by Etienne Dupuis and the Choeur et Orchestre Opéra national. Radio France, Palazzetto Bru Zane-Centre de musique romantique française, Ediciones Singulares/ Sémele Proyectos Musicales. ES 1011. 2013. CD.

Massenet, Jules. *Thérèse*. Conducted by Gerd Albrecht and performed George Fortune and the Orchestra sinfonica di Roma della RAI. ORFEO International Music. C 387 961 A. 1996. CD.

Table 10. Pronunciation guide**Recitative**

ty 'sɔ̃ʒe za 'lami ki vi tã sɛ ta'zilə
Tu songes a l'ami qui vit en cet asile...
 you dream of the friend who lives in this sanctuary

mɛ ki supsɔnə're sɔ̃ rə'fyʒə
Mais qui soupçonnerait son refuge?
 But who (would) suspect his refuge?

œ prɔ'skri ʒe mwa rəprezɑ̃'tã
Un proscrit chez mois, représentant!
 An outcast at (my) home, (a) representative
 (But who would suspect an outcast is taking refuge in my home, a representative.)¹²²

wi ʒə di kə ma vi a prezer've la 'sjenə
Oui je dis ke ma vie a préservé la sienne.
 Yes I say that my life has preserved (the) his

Aria

e bjɛ sɛ ma fʃer'te lami'tje sɛ̃ ta se lwa
Eh bien c'est ma fierté! L'amitié, sainte a ses lois...
 is good that is my pride friendship sacred has its laws
 (Very well)

wi ʒə le 'kɔ̃nɛ
Oui, je les connais
 Yes I them know

ʒə gardə're sã 'krɛtə 'lotə kə mɔ̃ twa prɔ'tegə
je garderai sans crainte L'hôte que mon toit protège,
 I (will) guard without fear the guest that my roof protects

rɛs'tã fi'dɛl a la fwa a dø dɔ̃v'war də ma vi:ə
Restant fidèle à la fois a deux devoir de ma vie:
 Remaining faithful at the (same) time to both duties of my life:

lami'tje la liber'te
L'amitié la liberté!
 friendship (and) liberty

¹²² This refers to André's position as a representative within the Girodonist party.

"Tu songes à làmi... Eh! bien, c'est ma fierté"

From *Thérèse*

Jules Massenet

Ed. Isaiah Feken

Jules Claretie

Moderato ♩ = 100

André *mf* (Recitative)

Tu son - ges à l'à - mi qui vit en cet a - si - le... Mais qui soup - çon - ne -
 ty 'sɔ̃ - ʒe za la - mi ki vi tɑ̃ sɛ ta - 'zi - lə mɛ ki sup - sɔ̃ - nə -
 You dream of the friend who lives in this sanc - tu - ary but who (would) sus - pect

rait son re - fu - ge? Un pro - scrit — chez moi, re - pré - sen - tant!
 're sɔ̃ rə - 'fy - ʒə œ prɔ̃ - 'skri je mwa rə - pre - zɑ̃ - 'tɑ̃
 his re - fu - ge an out - cast at (my) home (a)re - pre - sent - tive

Oui, je dis que ma vie a pré - ser - vé la sien - ne Eh!
 wi ʒə di kə ma vi a pre - zɛr - ve la sje - nə e
 yes I say that my life has pre - ser - ved (the) his very

(Aria)

Andante non troppo ♩ = 96

10 *franchement*

bien, c'est ma fier - té! L'a - mi - tié, l'a - mi-tié,
 bjē se ma fjer - 'te la - mi - 'tje
 well that is my pride firend - ship

soutenu et bien chanté
mf
f dim.

13

sainte a ses lois... Oui, je les con - nais, je gar - de -
 sē ta se lwa wi 3ə le kə - nē 3ə gar - də -
 sacred has its laws yes I them know I (will) guard

cresc.
f

16

rai sans crain - te L'hô - te que mon_ toit pro -
 're sã 'krē - tə 'lo - tə kə mō twa prō -
 without fear the guest that my roof pro -

19 *cresc...*

té - ge, Res - tant fi - dèle à la fois à deux de -
 'te - ʒə re - 'stā fi - 'dɛl a la fwa a dø dø -
 tects re - maining faith - ful at the (same) time to both du -

21

voirs de ma vi - e: L'a - mi - tié, —
 'vwar dø ma 'vi - ə la - mi - 'tje
 ties of my life friend-ship

25 *ff*

la li - ber - té! —
 la li - ber - te
 (and) li - ber - ty

III. CRITICALLY ANNOTATED BIBLIOGRAPHY OF BARITONE ARIA ANTHOLOGIES

As indicated by the title, these annotations are critical in nature. These critical annotations and are intended to serve both as descriptions of the anthologies' contents, general approach, and presentation, and as commentaries on the anthologies that may vary from one entry to the next. The insights included in the critical commentary was based upon observations of the included anthologies as well as additional anthologies intended for different voice types. While this group of critical annotations likely represents the largest of its kind, only approximately one fourth of baritone aria anthologies were available for review and included in the annotated bibliography. Although the bibliography is obviously not complete, it is worth noting that the majority of anthologies not surveyed (a complete list can be found under "list of baritone anthologies") either fall into an anthological category which has been surveyed, such as anthologies of Mozart arias, or are not available in the U.S. Further research should be conducted and additional anthologies critically annotated; that being said, this critically annotated bibliography is intended to validate the observations made in the introduction regarding the current state of the operatic anthological literature rather than to present a complete bibliography.

Unlike the model anthology, this bibliography is intended for experienced singers and teachers rather than undergraduates. The anthologies' annotations and contents have been organized alphabetically. The table below displays the anthologies in the order they appear in both "Critical Annotations" and "Anthology Contents" sections.

Table 11. List of annotated anthologies

Adler, Kurt. <i>Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers</i> , Vol. 4: <i>Baritone</i> . New York: G. Schirmer, 1953.
Belov, Anton, and Steven Blier. <i>The 19th Century Russian Operatic anthology: Twenty Arias for Baritone</i> . Geneseo, NT: Leyerle, 2005.
Britten, Benjamin. <i>Opera Arias: Baritone</i> . compiled by Dan Dressen. New York: Boosey & Hawkes, 1999.
Graff, Peter and Kathleen Van De. <i>Italian Arias from 18th Century Comic Chamber Operas: Baritone/Bass</i> . Eugene, OR.: Domenico Productions, Inc., 2005.
Grétry, André-Ernest-Modeste. <i>21 Airs d'opéras: Pour Voix De Soprano, Ténor Et Baryton-basse</i> . Liège, FR: Foundation André Modeste Grétry, 1990.
Krehbiel, H.E., <i>Songs from the Operas for Baritone and Bass</i> . The Musician's Library Boston: Oliver Ditson Co., 1911.
Larsen, Robert. <i>G. Schirmer Opera Anthology: Arias for Baritone</i> . New York: G. Schirmer, 1992.
Ling, Peter Anton. <i>OperAria: Bariton</i> . 3 Vols. Wiesbaden, Ger.: Breitkopf & Härtel, 2015.
Mozart, Wolfgang Amadeus. <i>20 Arias from Operas for Bass or Baritone and Piano</i> . edited and compiled by Sergius Kagen, 2 Vols. New York: International Music Company, 1959.
Mozart, Wolfgang Amadeus, <i>Mozart Arias: Baritone/Bass</i> . edited by Robert L. Larsen and Richard Walters, trans. by Martha Gerhart. The Vocal Library. Milwaukee, WI: Hal Leonard. 1993.
Nichols, Roger. <i>French Operatic Arias for Baritone: 19th Century Repertoire</i> . New York: Edition Peters. 2001.
Picker, Tobias. <i>Arias for Baritone/ Bass and Piano</i> . Edited by Samuel Bill, Juan Pablo Conteras and Scott Wollschelger. New York: Schott, 2014.
Ravazzi, Gabriella. <i>Grandi Operisti per Giovani Cantanti: Raccolta graduale di aria d'opera di Bellini Donizetti Gallupi Paisiello Petrella</i> . Vol. 4 <i>Per Baritono: Per I primi anni di studio</i> . Milan: Ricordi, 1998.
Spicker, Max. <i>Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers</i> . Vol. 4: <i>Baritone</i> . New York: G. Schirmer, originally published 1903, republished 1932.

Still, William Grant. <i>Arias, Duets and Scenes from the Operas</i> . compiled and edited by Beverly Soll. Vol. 2: <i>For Tenor, Baritone and Bass</i> . Flagstaff, AZ: Master-Player Library, 1998.
Toscano, Paolo and Mark Baker. <i>Anthology of Italian Opera: Baritone</i> . Milan: Ricordi, 2002.
Verdi, Giuseppe, <i>21 Arie per Baritono</i> . preface by Eduardo Rescigno. Milan: Ricordi, 2013.
Verschaeve, Michel. <i>Recueils d'airs d'opéras-comiques: pour voix de baryton</i> . Paris: Editions Henry Lemoine, 2012.
Walter, Richard. <i>American Aria: Baritone/Bass</i> . New York: G. Schirmer, 2004.

Critical Annotations

Adler, Kurt, *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers*, Vol. 4: *Baritone*, New York: G. Schirmer, 1953.

The Kurt Adler aria anthology series is a highly revised version or edition of Max Spicker's 1903 and 1932 anthologies of the same name annotated on pg. 94. Unlike the previous iterations of this anthology series, the Adler revision is still widely available today and is likely the oldest aria anthology in print in the United States. While maintaining the same basic format of the Spicker editions, only half of the arias included in the Spicker editions were retained for the Adler revised edition. The Spicker editions contained arias by composers who may have been more popular at the time but who are considered more or less obscure in the U.S. today, such as Ignaz Büll and Antonio Gomez. As mentioned before, the changes between the editions in repertoire presented did not extend the anthology's format, which is minimalist. Only the titles of the arias, their respective operas, and composers' names are included. Poetic translations are presented within the music and the table of contents also includes the aria type, i.e. drinking song, *romance*, *cavatina*, etc. The table of contents also indicates when a recitative is included. In some instances, arias have been miscategorized or not given the appropriate label. For instance, "Avant de quitter ces lieux"

from Gounod's *Faust* is listed as a cavatina, whereas "Largo al factotum" from *Il barbiere di Siviglia* is not. In addition to the occasional mislabeling, this anthology is rather famous for printing the aforementioned aria from *Faust* in D \flat major, a full step lower than it appears in the opera. It should be noted that this series does not have a bass/baritone volume, which may account for why arias from roles more closely associated with lower voice types, such as Amfortas in *Parsifal* and Pizzaro in *Fidelio*, are found alongside more traditional examples of the baritone repertoire, such as "Largo al factotum."

Belov, Anton, and Steven Blier. *The 19th Century Russian Operatic anthology: Twenty Arias for Baritone*. Geneseo, NT: Leyerle, 2005.

Anton Belov is one of the foremost experts in Russian vocal literature in the United States. In addition to this aria anthology series, Belov has also published books on Russian opera libretti, (*Libretti of Russian operas. Vol. I*, Geneseo, NT: Leyerle Publications, 2004) and Russian art song, (*Russian Romantic Art Song*, Fayetteville, AR: Classical Vocal Reprints, 2015). Belov takes the unique challenges of Russian diction into account and includes tables that explain the various consonant and vowels sounds of the language. Belov also includes informational sections on syllabic stress and vowel reduction to aid performers in pronunciation. In a section titled *Texts and Translations* the original text, IPA, and a literal translation are included. This section is arranged in the manner popularized by Nico Castel in his widely successful pronunciation guides to opera libretti. One to two short paragraphs give both biographical notes on the composer as well as a brief dramatic context for the opera and aria. The vast majority of the anthology is comprised of mainstays of the Russian operatic literature as it is known in the US, including works such as *Boris Godunov*, *Eugene Onegin*, and *Pique Dame*. Rather than a survey of the hidden gems of the Russian repertoire, this anthology serves as a considerate presentation of arias that are often avoided due to the language barrier and does so effectively.

Britten, Benjamin. *Opera Arias: Baritone*. compiled by Dan Dressen. New York: Boosey & Hawkes 1999.

With seven volumes covering four voices types, the Benjamin Britten opera aria series is likely the largest aria series dedicated to a single composer. As Dressen states in the forward to the series, the anthologies are intended to make Britten's traditionally through-composed works more accessible to performers and students for audition and recital situations as well as for general study. In addition to creating stand-alone arias, the series goes beyond using pre-existing piano-vocal scores; further reducing the orchestration to promote accessibility and including the lines of other singers when applicable. Beyond the introduction and foreword, which consists of personal recollections of the composer by Eric Crazier and Nancy Evan, no additional information of any kind, such as scene synopses, is included. The range of each aria is displayed under the aria's title on the score itself. In addition to the original English, German translations are included within the scores. This, along with the introduction and foreword also being printed dually in English and German, makes the anthology's marketing to both German and English consumers apparent.

Graff, Peter and Kathleen Van De. *Italian Arias from 18th Century Comic Chamber*

***Operas: Baritone/Bass*. Eugene, OR: Domenico Productions, Inc., 2005**

Kathleen and Peter Van De Graff specialize in 18th century intermezzi as both performers and musicologists. One of the products of their research is this anthology, one of the few which focuses on a specific genre rather than a language or time period. Another example of a genre-specific anthology is Michel Verschaeve's *Recueils d'airs d'opéras-comiques: pour voix de baryton* (Paris: H. Lemoine, 2012). Given the obscure nature of the repertoire presented, the editors include an explanation of the genre's history and the standard musical and dramatic devices it employs. Found in the beginning of the anthology are short descriptive paragraphs for every aria that include information about the composer, such as dates, their importance, their most noteworthy works, and information about the work itself, such as which *opera seria* it was

originally paired with and its premiere date and location. The source score(s) from which the scores were created is listed at the bottom of the information section of each aria. This is a rather unique feature and serves as a testament to this anthology's more musicological nature. In addition to background information on the composer and intermezzo, translations that blend the literal and poetic are included. The translations are shown immediately below the original text in a similar fashion to Nico Castel translations. As the editors state in their preface, they stayed as true to the original score as possible. The music, which is notated in modern software, is rather sparse in its accompaniment and lacks editorial additions to "flesh out" the sound.

Grétry, André-Ernest-Modeste. *21 Aires d'opéras: Pour Voix De Soprano, Ténor Et Baryton-basse*. Liège, FR: Foundation André Modeste Grétry, 1990.

Likely the only anthology dedicated to the works of André Grétry ever published, *21 Aires d'opéras* presents selections from across the composer's output. Given the publisher's focus, it is not surprising that the anthology contains an extensive introduction discussing the composer's life, work, compositional style, and other characteristics at length. The introduction often sits on the edge between historical commentary and effusive editorializing. That being said, the introduction offers unique insights and details into the composer's compositional style and approach to opera and could be of great help to those unfamiliar with Grétry. While no effort was spared to introduce the composer, the same cannot be said about the arias themselves. The only information provided are the names of the arias, the operas, and characters. The type of aria, l'aria, ariette, etc. as well as a graphic displaying the total range of the piece is also included in the table of contents. No synopsis of any kind is included, nor is any historical information. As the name implies, the anthology contains arias for three separate voice types and the arias are grouped together accordingly. Due to the anthology being a French publication and all the arias being in French, no translations are included.

Krehbiel, H.E., *Songs from the Operas for Baritone and Bass*. The Musician's Library

Boston: Oliver Ditson Co., 1911.

This anthology series was likely the first intended for the general public as well as students. The preface explains the purpose and reasoning behind various elements of the anthology, including its chronological structure, variety of style, and accompanying historical information. The historical information included is extensive, with several paragraphs dedicated to every entry. The information included varies from one aria to the next, but information about the composer, premiere, premiere cast, the opera's reception, and performance history are often included. These informational sections, entitled "notes on the songs," also include details about the operas' synopses. These synopses are not included in every entry and read much more like encyclopedia entries than guides to performance. The anthology is a true survey of arias throughout history and includes works from nearly all periods, (The Baritone/Bass volume begins with Handel), as well as all of the four primary lyric languages, (English, German, French, and Italian). There is one example of a Russian aria, but only English and German translations are included. The majority of the arias included are not in the common repertoire today.

Larsen, Robert, *G. Schirmer Opera Anthology: Arias for Baritone*, New York: G. Schirmer, 1992.

The G. Schirmer aria anthology series edited by Robert Larsen is likely the most widely used opera aria anthology series in the United States. A possible reason for the series' success was Larsen's deliberate focus on more lyric repertoire. Larsen states in the forward to the series that he chose repertoire that students could sing and be inspired by, which explains the presence of the aforementioned lyric repertoire as well as arias which are widely considered to be too difficult and/or inappropriate for younger singers, such as "Si può?" from Ruggero Leoncavallo's *I Pagliacci*. Larsen also states in the forward that he purposefully included arias outside of the common repertoire. One of the several trends set by this series was the organization of all extra-

musical information in the beginning of the anthology. In this case, the information given includes the premiere date, librettist, libretto source material and author, the act within which the aria takes place, setting, character's name, a brief scene synopsis, and a poetic translation. Optional accompanying CDs and a pronunciation guides were also produced to be purchased separately.

Ling, Peter Anton. *OperAria: Bariton*. Vol 1-3. Wiesbaden, Ger.: Breitkopf & Härtel, 2015.

With three volumes dedicated to the baritone voice alone, Peter Ling's *OperAria* series stands to become the largest aria anthology series ever published. Since publishing three volumes for baritone in 2015, the series has released four volumes for soprano (2018), with further volumes planned for tenor, mezzo, alto, and bass. Beyond the larger voice categories, the series is subdivided into voice types, taking inspiration if not direct cues from the German fach system. The three baritone volumes, *Lyrisch*, *Lyrisch-Dramatisch*, and *Dramatisch*, each contain over 25 unique arias. The arias included are diverse and nearly all of the "standard" repertoire is present as well as less common arias. Ling's considerable knowledge of the German repertoire is evident in the inclusion of arias from composers and operas likely never before anthologized, such as Conradin Kreutzer's *Das Nachtlager in Granada*, and Viktor Ullmann's *Der Kaiser von Atlantis*. While over half the arias in the final volume are German, there is a fairly even balance of languages in volumes one and two. The exception to this balance is English, which only has one representative aria across all three volumes. An informational section located in the back of the anthology includes standard information as well as more detailed commentary. The names of the opera, character, composer, librettist, source materials for the libretti and their authors, premiere dates and locations, vocal ranges, and approximate durations are included. A short paragraph discussing the operas' premieres, information regarding characters' motivations and biographies, and the premises of the operas and scenes is also included. An accompanying CD contains audio files of "native speakers" pronouncing the text as a pronunciation aid, as well as PDF files containing translations of the original text into both English and German. Similar previous to

Edition Peters anthologies, *OperAria* is a dual German-English anthology; all included information printed in both languages. Unique to *OperAria*, Ling includes one-to-two lines discussing the technical challenges of the aria and pertinent pedagogical considerations. This series marks a development in the traditional survey model of opera anthologies; moving towards a more performer-centric model. The addition of pedagogical commentary, while limited in its scope and length, also represents a notable development in the genre of opera aria anthologies.

Mozart, Wolfgang Amadeus. *20 Arias from Operas for Bass or Baritone and Piano*, edited and compiled by Sergius Kagen, Vol. 1 & II, New York: International Music Company, 1959.

This series was one of the first series of composer-specific aria anthologies ever published. It also stands apart as one of the most complete anthologies of Mozart arias, including arias from Mozart's lesser known works, such as *La finta Giardiniera* and *La finta Semplice*. The anthology follows the same format as almost all IMC Sergius Kagen anthologies: a very brief scene descriptions, the name of the librettist and source material, and phrasal poetic translations are presented on the first page of the aria. Unlike other anthologies of the period, such as Kurt Adler's *Operatic Anthology* (Schirmer 1953), this anthology does not include a poetic translation within the score, only the original text appears.

Mozart, Wolfgang Amadeus. *Mozart Arias: Baritone/Bass*, edited by Robert L. Larsen and Richard Walters, trans. by Martha Gerhart. The Vocal Library. Milwaukee, WI: Hal Leonard, 1993.

Compiled and edited by the editor of the widely popular Schirmer aria anthology series, *Mozart Arias* follows the same basic format. The respective operas' premiere dates and locations, the names of the librettist, the libretto's source material, and some cases, the source material's premiere dates (the date the play the opera is based on premiered), are all included in the beginning of the anthology. Extremely abbreviated scene synopses and phrasal poetic translations are also

located in the beginning of the anthology. The scores only contain the original text; no pronunciation guide is included. In the majority of cases where an aria has an introductory recitative, the recitative is included. The included introduction focuses on the accompanying cassette, which features accompaniment tracks played by Larsen himself.

Nichols, Roger, Various. *French Operatic Arias for Baritone: 19th Century Repertoire*. New York: Edition Peters, 2001.

Roger Nichols's *French Operatic Arias for Baritone* appears to have been a trend setter in the history of modern anthologies. This anthology represented a shift from the composer-specific and survey styles of anthological organization popular in the past century towards organizing anthologies by language and time period.¹ Schirmer would soon adopt this technique in its *American Anthology* series. While the Edition Peters series on French operatic arias may have been a trend setter, it followed organizational practices set by earlier Schirmer anthologies: all extra information, including the names of the composer, librettist, and author of the source material, as well as the premiere date, source material, and a poetic translation are located in the beginning of the anthology. Unique to *French Operatic Arias for Baritone* at the time, the forward includes a short introduction to pronunciation of the French language as well as editorial notes on the selection of repertoire and beginning/ending points of the excerpted arias.² Another unique feature of this and other Edition Peters anthologies published after 2000 is the inclusion of critical commentary, including details regarding score sources and numerated editorial changes, such as changed tempo markings and deleted bars. Like the majority of Edition Peters publications, *French Operatic Arias for Baritone* is a dual-language publication and all of the included information is presented in both languages. An unfortunate byproduct of the multi-lingual publication practice in

¹ There are examples of period specific anthologies, such as Herman Keller's *Arias and Canzonettas of the 17th and 18th centuries*, Mainz: Bärenreiter, 1971.

² A guide to pronunciation would also be included in the Anton Belov's *The 19th Century Russian Operatic anthology*, (Geneseo, NY: Leyerle, 2005).

this anthology is improper formatting of the poetic translations of the original French into English and German. The resulting inconsistent alignment between the three makes determining what lines correspond to one another difficult. Users should take care when using the translations.

Picker, Tobias. *Arias for Baritone/ Bass and Piano*. Edited by Samuel Bill, Juan Pablo Conteras and Scott Wollschelger. New York: Schott, 2014.

Of all the anthologies surveyed, this anthology presented the greatest number of arias by a single modern composer.³ Consisting of fifteen arias from five different operas, this anthology presents a wide cross-section of Tobias Picker's oeuvre. An introduction by Thomas May, author of *Decoding Wagner* (Amadeus Press, 2004), presents an overview of Picker's works through a detailed description of Picker's compositional style. In the beginning of the anthology are two information sections titled "About the Operas" and "About the Arias." The former includes the premiere dates, names of the librettists, source materials and authors, commissioning organizations, premiere companies, directors, conductors and casts, a brief synopsis of the operas' plots, and short commentaries on the operas' musical and dramatic characteristics and significance. The latter contains each aria's title, character name, setting, and a brief preface to the aria, normally one to two sentences long.

Ravazzi, Gabriella. *Grandi Operisti per Giovani Cantanti: Raccolta graduale di aria d'opera di Bellini Donizetti Gallupi Paisiello Petrella*. Vol. 4 *Per Baritono: Per I primi anni di studio*. Milan: Ricordi, 1998.

One of the only anthologies targeted specifically at younger singers, *Grandi Operisti per Giovani Cantanti*, or *Great Opera Composers for Young Singers*, attempts to offer arias appropriate for younger performers who have not yet discovered their voice type. As Ravazzi states in the forward to the anthology "This collection sets out to introduce young singers to the great

³ When taken as a whole, the anthology series dedicated to the works of William Grant Still, *Arias, Duets and Scenes from the Operas* (Master-Player Library, 1998), contains a significantly greater number of excerpts.

opera composers as early as possible. To achieve this aim, the arias are graduated and diversified according to the technical and expressive difficulties they pose.” That statement is a more apt description of the anthology than the title. The anthology presents a rather diverse, if not limited sampling of the Italian repertoire as a testing ground for technically proficient performers rather than an anthology for beginners. The technical difficulties Ravazzi referred to in the preface no doubt includes the high tessitura and considerable range presented by certain arias included in the anthology, such as “Non cambierei, lo guiro” from Baldassarre Galuppi’s opera *Il filosofo di campagna*, whose range extends from B2 to F#4. That being said, the anthology’s titular focus on young singers can be found in its notation. Ravazzi adds numerous slurs, dots, and tenuti, writes out notated turns, and assigns vowels to grace notes and acciaccaturi in an attempt to make the score more closely resemble performance practice. While some of these markings could be contradicted by different interpretations, this deliberately written-out and unambiguous notation will likely make these arias more musically accessible for singers who have not yet learned the conventions of the repertoire. Unfortunately, outside of these notational aids no information regarding the plots of the respective operas is included, nor are any translations. The forward, which details the aforementioned approach to notation, is provided in Italian, English, and German.

Spicker, Max. *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers. Vol. 4: Baritone*. New York: G. Schirmer, 1903, 1932.

The Max Spicker operatic anthology series was likely the first of its kind and may be the first anthology of opera arias ever published in English. Originally published in 1903, the anthology’s copyright was renewed in 1932. In 1953 the anthology was revised by Kurt Adler and republished with the title, despite only half of the arias in the original edition being included in the revised edition. In the Spicker edition(s) several arias popular today, such as “Largo al factotum” from *Il barbiere di Siviglia* and “Si può” from *Pagliacci* are not present, while arias from operas that are less popular and even obscure today, such as like *Ariodant* by Étienne Méhul and *Das*

goldene Kreuz by Ignaz Büll, are included. Other than the change in repertoire, the basic format of the series changed little if any in subsequent iterations: a poetic translation is included in the score, the aria's technical classification, i.e. ballad, romance, aria, is listed beneath the aria's title, and the composer's dates appear beneath their names. No extra additional information is provided, including the character's name.

Still, William Grant. *Arias, Duets and Scenes from the Operas*. compiled and edited by Beverly Soll. Vol. 2: *For Tenor, Baritone and Bass*. Flagstaff, AZ: Master-Player Library, 1998.

This series of excerpts from the operas of William Grant Still is likely the only widely available publication anthologizing the operatic works of an African American composer. For those unfamiliar with Still, the editor's preface presents basic biographical information as well as commentary on Still's significance. Selections from seven of Still's eight operas are present, including a wide cross section of styles. Short musical introductions and postludes as well as slight changes in the vocal score have been included by the editor to facilitate excerpting selections from Still's traditionally through-composed works. Included at the beginning of the anthology are premiere dates, librettists, and short synopses of both the operas and the specific scenes from which the arias are excerpted. All of Still's works are English and thus no linguistic component is included.

Toscano, Paolo and Mark Baker. *Anthology of Italian Opera: Baritone*. Milan: Ricordi, 2002.

The *Anthology of Italian Opera* series is likely the largest anthology series of Italian arias currently in print. As with most anthologies edited by Toscano, *Anthology of Italian Opera* is both voluminous and detailed. Following the table of contents, which lists arias alphabetically by opera, each opera has an information section containing the names of the composer and librettist, the operas' premiere performance date, location and setting, as well as the libretto's source material

and its author(s). A brief two-to-three sentence “dramatic context” section explains the basic set-up of the scene and each aria’s main focus. A poetic English translation and the original text appear in side-by-side columns. The repertoire included, while technically spanning from the early Baroque through the beginning of the 20th century, focuses primarily on popular *Bel canto*, Romantic, and *Verismo* operas. Staples of the repertoire, such as *Il trovatore*, *Le nozze di Figaro*, and *Il barbiere di Siviglia*, less performed works of the masters, such as Verdi’s *I due Foscari* and Puccini’s *Le villi*, and more obscure works, such as Amilcare Ponchielli’s *Il figliuol prodigo*, are all included.

Various. *Opera Aria Anthology*. compiled by Craig W. Hanson, edited by Stanley M.

Hoffman. Vol. 4: *Baritone*. New York: ECS Publishing, 2003.

Opera Aria Anthology was likely the first published opera aria anthology that focused on arias by American composers. In the introduction Hanson details his process, including enlisting the composers to add introductions and endings to the arias. Hanson also states in the introduction the anthology’s intended purpose: to be both a resource for singers and “an important vehicle to promote American opera.” The 21 arias included are mostly unique to this anthology, despite the G. Schirmer *American Aria* anthology series’ baritone volume being published only one year later. ECS also published a stand-alone anthology of arias from operas composed by Robert Ward a decade earlier; four of the five arias by Ward in this anthology can be found in that publication as well. Hanson and Hoffman’s intent to promote American opera is apparent in the inclusion of biographies of all composers found within the anthology. The biographies focus on the composers’ training and significant works. Each aria has a corresponding information entry which includes a comparatively in-depth explanation of the opera’s plot, a synopsis of the scene, and an explanation of the character, as well as the premiere date and commissioning organization.

Verdi, Giuseppe, *21 Arie per Baritono*, preface by Eduardo Rescigno, Milan: Ricordi, 2013.

This anthology is likely the largest published collection of baritone arias by Giuseppe Verdi. The anthology contains both popular and obscure arias from across Verdi's oeuvre. The preface by Eduardo Rescigno explains the anthology's intended purpose: to be a survey of Verdi arias for the opera lover. The accompanying CDs contain orchestral accompaniments to every aria conducted by Antonello Gotta. Poetic translations, as well as additional information including the act from which the aria is excerpted, the librettist, and a short scene description of one to two sentences are located in the beginning of the anthology. The arias themselves are excerpted directly from the Ricordi piano-vocal scores of their respective operas. As a result, the scores' quality and general aesthetic can change significantly from one selection to the next. Arias excerpted from operas with more recent editions, such as *Attila*, are clean and openly spaced, while other arias, such as those excerpted from *Falstaff*, are taken from editions that may date to the turn of the 20th century. There are also some editorial mistakes, such as mislabeling "Perfidi! - Pietà, rispetto, amore" as Lady Macbeth's aria rather than Macbeth's.

Verschaeve, Michel. *Recueils D'airs D'opéras-comiques: pour voix de baryton*. Paris: Editions Henry Lemoine, 2012.

As the name would suggest, this anthology presents arias from the *opéra-comique* repertoire. Unlike most entries in this bibliography, *Recueils D'airs D'opéras-comiques* does not have any informational section. All of the accompanying information, which in this case includes the titles of the operas from which the arias were excerpted, the composers' names and dates, the names of the librettists, and the technical classifications of the arias, i.e. couplet, *entrée*, air, etc., is included in the table of contents. The inclusion of the arias technical classification is likely a result of the common practice in French opera to title arias based upon their type rather than their lyrics. This is reflected in the anthology's table of contents which labels the arias in this fashion, i.e. "Entrée de François." The publication appears to be intended for a French audience, which

would explain the lack of additional information, such as plot synopses. The arias themselves come from a wide cross-section of the repertoire and include arias from the works of more recent composers, such as Henri Rabaud (1873-1949), to composers from the classical period, such as André Grétry (1741-1813). While some more well-known arias are included, the majority of the arias presented appear to be unique to this anthology.

Walter, Richard. *American Aria: Baritone/Bass*. New York: G. Schirmer, 2004.

Containing over 40 arias, this anthology may be the largest and most comprehensive collection of arias by American composers ever printed. The editor's preface is equal parts commentary and history on opera in America. The preface states the anthology series' intent of serving as a survey of American dramatic vocal music. This broader classification of "dramatic vocal music" enabled the inclusion of selections from musical theatre as well as opera. Located in the beginning of the anthology are the names of the composers, librettists, and characters, as well as the organizations that commissioned the operas, the operas' premiere dates and venues, and the acts and scenes in which the arias take place. Additional information includes the operas' settings, explanations of the operas' premises, and synopses of the scenes leading into the arias. In some instances only a scene description is present. The operas included span almost a century, but the majority of the arias presented were excerpted from operas written after 1950. As mentioned before, some of the selections included are taken from musicals, such as *Sweeney Todd* and *Carousel*.

Aria Anthology Contents

The contents of the various aria anthologies included in this annotated bibliography can be found below. The anthologies are listed alphabetically. The arias are titled and ordered as they appear in their respective anthologies. No attempt was made to homogenize aria titles, and certain aria titles may differ slightly from one anthology to the next. For example, the 1959 International Music Company Mozart aria anthology edited by Sergius Kagen lists Guglielmo's second act aria

in *Così fan tutte* as “Donne miei,” the same aria is listed in the 1993 Schirmer Mozart aria anthology edited by Robert Larsen and Richard Walters as “Donne mie, la fate a tanti.” In addition to aria titles, composers’ names were also left unaltered. In some instances, composers’ first names and commonly included middle names, such as Wolfgang Amadeus, were added for clarity. In instances where an anthology presented regional spelling for composer or character names, such as *OperAria* spelling the famous Russian composer’s name Pjotr Iljitsch Tschaikowsky, the publication’s spelling was retained.

Table 12. Adler, Kurt. *Operatic Anthology*

Adler, Kurt. <i>Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers</i> . Vol. 4: <i>Baritone</i> . New York: G. Schirmer, 1953.				
#	Aria Title	Character	Opera	Composer
1	Eri tu che macchiavi (Recitative and Aria)	Renato	<i>Un ballo in maschera</i>	Verdi, Giuseppe
2	Largo al factotum della città (Aria)	Figaro	<i>Il barbiere di Siviglia</i>	Rossini, Gioachino
3	Votre toast, je peux vous le rendre (Toreador Song)	Escamillo	<i>Carmen</i>	Bizet, Georges
4	Scintille, daimant (Recitative and Aria)	Dapertutto	<i>Le contes d'Hoffmann</i>	Offenbach, Jacques
5	Non siate ritrosi (Recitative and Aria)	Guglielmo	<i>Così fan tutte</i>	Mozart, Wolfgang Amadeus
6	Per me giunto (Recitative and Aria)	Rodrigo	<i>Don Carlo</i>	Verdi, Giuseppe
7	Deh, vieni alla finestra (Serenade)	Don Giovanni	<i>Don Giovanni</i>	Mozart, Wolfgang Amadeus
8	Fin ch'han dal vino (Aria)	Don Giovanni	<i>Don Giovanni</i>	Mozart, Wolfgang Amadeus
9	Bella siccome un angelo (Romanza)	Malatesta	<i>Don Pasquale</i>	Donizetti, Gaetano
10	Lo vedremo, veglio audace (Aria)	Don Carlo	<i>Ernani</i>	Verdi, Giuseppe
11	Onégin's aria	Onégin	<i>Eugene Onégin</i>	Tchaikovsky, Piotr Ilyich
12	L'onore! Ladri! (Recitative and Aria)	Falstaff	<i>Falstaff</i>	Verdi, Giuseppe
13	È sogno? o realtà? (Ford's Dream)	Ford	<i>Falstaff</i>	Verdi, Giuseppe
14	Avant de quitter ces lieux (Cavatina)	Valentin	<i>Faust</i>	Gounod, Charles

Adler, Kurt. <i>Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers</i> . Vol. 4: <i>Baritone</i> . New York: G. Schirmer, 1953.				
#	Aria Title	Character	Opera	Composer
15	Ha! welch' ein Augenblick! (Aria)	Pizarro	<i>Fidelio</i>	Beethoven, Ludwig van
16	Die Frist ist um (Aria)	The Dutchman	<i>Der Fliegende Holländer</i>	Wagner, Richard
17	Urna fatale (Recitative and Aria)	Don Carlo	<i>La forza del destino</i>	Verdi, Giuseppe
18	Ah! Pescator (Canzone-Barcarola)	Barnaba	<i>La gioconda</i>	Ponchielli, Amilcare
19	O vin, dissipe la tristesse (Drinking Song)	Hamlet	<i>Hamlet</i>	Thomas, Ambroise
20	Salomé! Salomé!	Herod	<i>Hérodiade</i>	Massenet, Jules
21	Vision fugitive (Recitative and Aria)	Herod	<i>Hérodiade</i>	Massenet, Jules
22	Cruda, funesta smania (Cavatina)	Enrico	<i>Lucia di Lammermoor</i>	Donizetti, Gaetano
23	Pietà, rispetto, onore (Scene and Aria)	Macbeth	<i>Macbeth</i>	Verdi, Giuseppe
24	Was duftet doch der Flieder (Hans Sach's Monologue)	Hans Sachs	<i>Die Meistersinger von Nürnberg</i>	Wagner, Richard
25	Wahn! Wahn!	Hans Sachs	<i>Die Meistersinger von Nürnberg</i>	Wagner, Richard
26	Credo in un Dio (Aria)	Iago	<i>Otello</i>	Verdi, Giuseppe
27	Si può... Si può (Prologue)	Tonio	<i>Pagliacci</i>	Leoncavallo
28	Mein Vater! (Prayer of Amfortas)	Amfortas	<i>Parsifal</i>	Wagner, Richard
29	Cortigiani, vil razza (Aria)	Rigoletto	<i>Rigoletto</i>	Verdi, Giuseppe
30	Pari siamo (Recitative)	Rigoletto	<i>Rigoletto</i>	Verdi, Giuseppe
31	Blick' ich umber (Wolfram's Address)	Wolfram	<i>Tannhäuser</i>	Wagner, Richard
32	O du mein holder Abenstern (Romance)	Wolfram	<i>Tannhäuser</i>	Wagner, Richard
33	Di Provenza il mar (Aria)	Germont	<i>La Traviata</i>	Verdi, Giuseppe
34	Il balen del suo sorriso (Scene and Aria)	Luna	<i>Il Trovatore</i>	Verdi, Giuseppe
35	Leb' wohl (Wotan's Farewell and Fire Music)	Wotan	<i>Die Walküre</i>	Wagner, Richard
36	Der Vogelfänger bin ich ja (Aria)	Pappageno	<i>Die Zauberflöte</i>	Mozart, Wolfgang Amadeus
37	Ein Mädchen oder Weibchen (Aria)	Pappageno	<i>Die Zauberflöte</i>	Mozart, Wolfgang Amadeus

Table 13. Belov, Anton. *The 19th Century Russian Operatic anthology*

Belov, Anton, and Steven Blier. <i>The 19th Century Russian Operatic anthology: Twenty Arias for Baritone</i> . Geneseo, NT: Leyerle, 2005.				
#	Aria Title	Character	Opera	Composer
1	Igor's Aria	Prince Igor	<i>Prince Igor</i>	Borodin, Alexander
2	Rulsan's Aria	Rulsan	<i>Ruslan and Ludmila</i>	Glinka, Mikhail
3	Shchelkalov's Monologue	Shchelkalov	<i>Boris Godunov</i>	Mussorgsky, Modest Petrovich
4	Shaklovity's Aria	Shaklovity	<i>Khovanschina</i>	Mussorgsky, Modest Petrovich
5	Aleko's Cavatina	Aleko	<i>Aleko</i>	Rachmaninoff, Sergey
6	Prince Ivan's Arietta	Prince Ivan	<i>Kashchey the Immortal</i>	Rimsky-Korsakov, Nikolai
7	The Song of the Venetian Merchant	The Venitian	<i>Sadko</i>	Rimsky-Korsakov, Nikolai
8	Gryaznoy's Aria	Gryaznoy	<i>Tsar's Bride</i>	Rimsky-Korsakov, Nikolai
9	First Romance of the Demon	The Demon	<i>The Demon</i>	Rubenstein, Anton
10	Third Romance of the Demon	The Demon	<i>The Demon</i>	Rubenstein, Anton
11	Epitalama (a Wedding Hymn)	Nero	<i>Nero</i>	Rubenstein, Anton
12	Eugene's Aria (Act 1)	Eugene Onegin	<i>Eugene Onegin</i>	Tchaikovsky, Piotr Ilyich
13	Eugene's Aria (Act 2)	Eugene Onegin	<i>Eugene Onegin</i>	Tchaikovsky, Piotr Ilyich
14	Robert's Aria	Robert	<i>Iolanta</i>	Tchaikovsky, Piotr Ilyich
15	Mazepa's Arioso	Mazepa	<i>Mazepa</i>	Tchaikovsky, Piotr Ilyich
16	Mazepa's Arioso	Mazepa	<i>Mazepa</i>	Tchaikovsky, Piotr Ilyich
17	Prince Yeletsky's Aria	Prince Yeletsky	<i>The Queen of Spades</i>	Tchaikovsky, Piotr Ilyich
18	Tomsky's Ballad	Tomsky	<i>The Queen of Spades</i>	Tchaikovsky, Piotr Ilyich
19	Tomsky's Drinking Song	Tomsky	<i>The Queen of Spades</i>	Tchaikovsky, Piotr Ilyich
20	Prince Kuryatyev's Aria	Prince Kuryatyev	<i>The Sorceress (Enchantress)</i>	Tchaikovsky, Piotr Ilyich

Table 14. Britten, Benjamin. *Opera Arias*

Britten, Benjamin. <i>Opera Arias: Baritone</i> . compiled by Dan Dressen. New York: Boosey & Hawkes 1999.			
#	Aria Title	Character	Opera
1	I Had to Strike Down That Jemmy Legs	Billy Budd	<i>Billy Budd</i>
2	Jemmy Legs Likes Me	Billy Budd	<i>Billy Budd</i>
3	Look! Through the Port Comes the Moonshine Atray!	Billy Budd	<i>Billy Budd</i>
4	Caution is Better, Sweet Highness	Cecil	<i>Gloriana</i>
5	Churchyard's Agog With a Crowd of Folks	Sid	<i>Albert Herring</i>
6	Tickling a Trout	Sid	<i>Albert Herring</i>
7	Virtue, Says Holy Writ	Vicar Pfarrer	<i>Albert Herring</i>
8	Within this Frail Crucible of Light	Tarquinius	<i>The Rape of Lucretia</i>

Table 15. Graff, Peter and Kathleen Van De. *Italian Arias from 18th Century Comic Chamber Operas*

Graff, Peter and Kathleen Van De. <i>Italian Arias from 18th Century Comic Chamber Operas: Baritone/Bass</i> . Eugene, OR: Domenico Productions, Inc., 2005.				
#	Aria Title	Character	Opera	Composer
1	Sia testimon	Astrobolo	<i>Lisetta e Astrobolo</i>	Caldara, Antonio
2	L'esser geloso e misero	Masacco	<i>Il geloso schernito</i>	Chiarini, Pietro
3	Se tu mi guardi	Floro	<i>Mirena e Floro</i>	Gasparini, Francesco
4	Con le donne	Miride	<i>Damari and Miride</i>	Hasse, Johann Adolph
5	Un marte furibondo	Vanesio	<i>Larinda e Vanesio</i>	Hasse, Johann Adolph
6	Prenderesti mer marito	Tullo	<i>Elisa e Tullo</i>	Leo, Leonardo
7	Correi dir	Lesbo	<i>Rosina e Lesbo</i>	Leo, Leonardo
8	Si maladetta	Bacocco	<i>Il marito giocatore</i>	Orlandini, Gieuseppe Maria
9	Sono imbrogliato già	Uberto	<i>La serva padrona</i>	Paisiello, Giovanni
10	Sempre in contrasti	Uberto	<i>La serva padrona</i>	Pergolesi, Giovanni Battista
11	Guance morbide	Beltramme	<i>Eurilla e Beltramme</i>	Porpora, Nicola
12	Mi rimbomba	Barlacco	<i>La Furba e lo sciocco</i>	Sarri, Domenico
13	Son per lei un zibaldone	Barlacco	<i>La Furba e lo sciocco</i>	Sarri, Domenico
14	Il soldato che va in guerra	Grullo	<i>Moschetta e Grullo</i>	Sarri, Domenico
15	Non l'amerò mai più	Grullo	<i>Moschetta e Grullo</i>	Sarri, Domenico
16	Il vedervi, e non mirarvi	Sergio	<i>Lidia e Sergio</i>	Scarlatti, Allsesandro
17	Dovrei sventarti	Strambone	<i>Drusilla e Strambone</i>	Sellitti, Giuseppe

Table 16. Grétry, André-Ernest-Modeste. *21 Airs d'opéras*

Grétry, André-Ernest-Modeste. <i>21 airs s'opéras: pour voix de soprano, ténor et baryton-basse.</i> Liège, FR: Foundation André Modeste Gretry, 1990.				
#	Aria Title	Character	Opera	Voice Type
1	Air de Laurette: Je crains de lui parler la nuit	Laurette	<i>Richard Coeur de Lion</i>	Soprano
2	Air de Colombine: Il est certain barbons	Colombine	<i>Le Tableau parlant</i>	Soprano
3	Récitatif et air de l'Aurore: C'est ici que le beau Céphale	l'Aurore	<i>Céphale est Procris</i>	Soprano
4	Air de Madame Tell: O ciel où vont ce scélérats?	Madame Tell	<i>Guillaume Tell</i>	Soprano
5	Ariette d'Agathe: Je suis de vois très mécontente	Agathe	<i>L'ami de la maison</i>	Soprano
6	Air de Rosette: Je n'avais pour toute richesse	Rosette	<i>L'Embarras de richesses</i>	Soprano
7	Air d'Alix: O ciel quel air de courroux	Alix	<i>Le Magnifique</i>	Soprano
8	Ariette d'Herpin: Du poids de la veillesse	d'Herpin	<i>La Rosière de Salency</i>	Baryton-Basse
9	Air de Dorimon: Quand l'âge vient, l'amour nous laisse	Dorimon	<i>La fausse Magie</i>	Baryton-Basse
10	Ariette de Froment: Non laisse-moi, laisse-moi,	Froment	<i>La Suite de Comte d'Albert</i>	Baryton-Basse
11	Air de Lopez: Plus de soeur, plus de frère!	Lopez	<i>L'amant jaloux</i>	Baryton-Basse
12	Air de Martin: Nièces, neveux, race haïssable	Martin	<i>Les deux Avars</i>	Baryton-Basse
13	Air de la France: Adieu Marton, adieu Lisette	France	<i>L'Epreuve villageoise</i>	Baryton-Basse
14	Air de Raoul: Peride, Tu l'as ouverte	Raoul	<i>Barbe-bleue</i>	Baryton-Basse
15	Ariette de Tamorin: C'est la triste monotonie	Tamorin	<i>La Caravane du Caire</i>	ténor
16	Air d'Azor: Du moment que l'on aime	Azor	<i>Zémire et Azor</i>	ténor
17	Ariette de Vicomte: Simple et naïve	Vicomte	<i>Aucassin et Nicolette</i>	ténor
18	Ariette d'Apollon: Pare une grâce touchante	Apollon	<i>Le Jugement de Midas</i>	ténor
19	Ariette de Gilotin: Comme il y va!	Gilotin	<i>Le Huron</i>	ténor
20	Rondo de Basile: Tout le village me l'envie	Basile	<i>Silvain</i>	ténor
21	Ariette de Philinte: Qu'il est cruel d'aimer	Philinte	<i>Les Evénements imprévus</i>	ténor

Table 17. Grovlez, Gabriel. *Les plus beaux airs de l'opéra François*

Grovlez, Gabriel. <i>Les plus beaux airs de l'opéra François</i> . trans. by Percy Pinkerton. London: J. & W. Chester, 1924.				
#	Aria Title	Character	Opera	Composer
1	Aird de Mars “Que rien ne trouble ici Vénus”	Mars	<i>Thésée</i>	Lully, Jean-Baptiste
2	Air d'Arcalaus “Dans un piège fatal”	d'Arcalaus	<i>Amadis</i>	Lully, Jean-Baptiste
3	Ariette de Léandre “Irène, paraissez”	de Léandre	<i>Les Festes Vénitiennes</i>	Campra, André
4	Air de Phinée “Quel funeste appareil”	Phinée	<i>Jephté</i>	Montéclair, Michel Pignolet de
5	Air de Valère “Le Feu qu'en ce temple on adore”	Valère	<i>Les Eléments</i>	Destouches, André Cardinal
6	Air de Pollux “Nautre, amour, qui partages mon coeur”	Pollux	<i>Castor et Pollux</i>	Rameau, Jean-Philippe
7	Air de Thésée “Puisant maître des flots”	Thésée	<i>Hippolyte et Aricie</i>	Rameau, Jean-Philippe
8	Air d'Eole “Sure les pâles humains”	d'Eole	<i>Titon et l'Aurore</i>	Mondonville, Jean-Joseph de
9	Ariette de Lubin “J'ai cru faire un bon coup”	Lubin	<i>Les Troqueurs</i>	Dauvergne, Antoine
10	Aird de Ricimer “Né dans un camp parmi les armes”	Ricimer	<i>Ernelinde</i>	Philidor, François-André Danican
11	Air de Polycrate “O fortune ennemie”	Polycrate	<i>Anacréon chez Polycrate</i>	Grétry, André Ernest Modeste
12	Air de d'Erasistrate “Sur le sort de son fils”	d'Erasistrate	<i>Stratonice</i>	Méhul, Étienne

Table 18. Krehbiel, H.E. *Songs from the Operas for Baritone and Bass*

Krehbiel, H.E. <i>Songs from the Operas for Baritone and Bass</i> . The Musician's Library Boston: Oliver Ditson Co. 1911.				
#	Aria Title	Character	Opera	Composer
1	Hope with her ray serene (col raggio placido)	Pallas (Pallante)	<i>Agrippina</i>	Handel, George Frideric
2	O ruddier than the cherry	Polyphemus	<i>Acis and Galatea</i>	Handel, George Frideric
3	O thou loveliest (Bella mia)	Colagianni	<i>Il Maestro di Musica</i>	Pergolesi, Giovanni Battista
4	Diana, cruel goddess (Diane impitoyable)	Agamemnon	<i>Iphigénie en Aulide</i>	Gluck, Christoph Wilibald von
5	O wretched Bernardone! (Misero Bernardone!)	Bernardone	<i>Giannina e Bernardone</i>	Cimarosa, Domanico

Krehbiel, H.E. <i>Songs from the Operas for Baritone and Bass</i> . The Musician's Library Boston: Oliver Ditson Co. 1911.				
#	Aria Title	Character	Opera	Composer
6	Pretty lady (Madamina)	Leporello	<i>Don Giovanni</i>	Mozart, Wolfgang Amadeus
7	Within this sacred dwelling (In diesen heil'gen Hallen)	Sarastro	<i>Die Zauberflöte</i>	Mozart, Wolfgang Amadeus
8	O Isis and Osiris	Sarastro	<i>Die Zauberflöte</i>	Mozart, Wolfgang Amadeus
9	Guide Thou my steps (Guide mes pas)	Michel	<i>Les Deux Journées</i>	Cherubini, Luigi
10	O lady fair (Femme sensible, entends-tu)	Un Barde	<i>Ariodant</i>	Méhul, Étienne-Nicholas
11	Of fair Navarre the princess royal (C'est la princesse de Navarre)	Le Sénéchal	<i>Jean de Paris</i>	Boieldieu, François-Adrien
12	To lust of war devoted (Der Kriegeslust ergeben)	Tristan	<i>Jessonda</i>	Spohr, Louis
13	Where hide myself? (Wo berg' ich mich?)	Lysiart	<i>Euryanthe</i>	Weber, Carl Maria von
14	Ah! now I feel the burden (Ah! mon remords te venge)	Hoël	<i>Le Pardon de Ploërmel, *Dinorah</i>	Meyerbeer, Giacomo
15	Upon that day (An jenem Tag)	Hans Heiling	<i>Hans Heiling</i>	Marschner, Heinrich
16	If harsh decree (Si la rigueur)	Brogni	<i>La Juive</i>	Halévy, Jaques François
17	O remembrance of scenes long vanished (Vi ravviso, o luoghi ameni)	Count Rodolfo	<i>La Sonnambula</i>	Bellini, Vincenzo
18	I am a roamer bold and gay (Ich bin ein vielgereister Mann)	Kanz	<i>Die Heimkehr as der Fremde</i>	Mendelssohn, Felix
19	Is it thou who has sullied (Eri tu che macchiavi)	Renato	<i>Un Ballo in Maschera</i>	Verdi, Giuseppe
20	Firmly do I believe (Credo con fermo cuor)	Iago	<i>Otello</i>	Verdi, Giuseppe
21	To clang of brazen hammer's blow (Au bruit de lourd marteaux)	Vulcan	<i>Philémon et Baucis</i>	Gounod, Charles-François
22	When the flame of love's desire (Quand la flamme de l'amour)	Ralph	<i>La Jolie Fille de Perth</i>	Bizet, Georges

Krehbiel, H.E. <i>Songs from the Operas for Baritone and Bass</i> . The Musician's Library Boston: Oliver Ditson Co. 1911.				
#	Aria Title	Character	Opera	Composer
23	Fisherman, with hook well baited (Pescator, affonda l'esca)	Barnaba	<i>La Gioconda</i>	Ponchielli, Amilcare
24	Had fickle fortune not betraying (Wenn mich für Häuslichkeit)	Eugene Onégin	<i>Eugen Onegin</i>	Tchaïkovsky, Peter Iljitch
25	Vision fair (Vision fugitive)	Hérod	<i>Hérodade</i>	Massenet, Jules
26	I'm the spirit who denieth	Mefistofele	<i>Mefistofele</i>	Boito, Arrigo
27	What would I do for my Queen?	-	<i>Esmeralda</i>	Thomas, Arthur Goring

Table 19. Larsen, Robert. *G. Schirmer Opera Anthology: Arias for Baritone*.

Larsen, Robert, <i>G. Schirmer Opera Anthology: Arias for Baritone</i> , New York: G. Schirmer, 1992.				
#	Aria Title	Character	Opera	Composer
1	Hai già vinta la causa... Vedrò, mentr'io sospiro	Count	<i>Le Nozze di Figaro</i>	Mozart, Wolfgang Amadeus
2	Fin ch'han dal vino	Don Giovanni	<i>Don Giovanni</i>	Mozart, Wolfgang Amadeus
3	Deh, vieni alla finestra	Don Giovanni	<i>Don Giovanni</i>	Mozart, Wolfgang Amadeus
4	Donne mie, la fate a tanti	Guglielmo	<i>Così fan tutte</i>	Mozart, Wolfgang Amadeus
5	Der Vogelfänger bin ich ja	Pappageno	<i>Die Zauberflöte</i>	Mozart, Wolfgang Amadeus
6	Ein Mädchen oder Weibchen	Papageno	<i>Die Zauberflöte</i>	Mozart, Wolfgang Amadeus
7	Largo al factotum	Figaro	<i>Il barbiere di Siviglia</i>	Rossini, Gioachino
8	Come Paride vezzoso	Belcore	<i>L'elisi d'amore</i>	Donizetti, Gaetano
9	Ah! Per sempre io ti perdei	Riccardo	<i>I puritani</i>	Bellini, Vincenzo
10	Bella siccome un angelo	Malatesta	<i>Don Pasquale</i>	Donizetti, Gaetano
11	O! du mein holder Abenstern	Wolfram	<i>Tannhäuser</i>	Wagner, Richard
12	Pari siamo	Rigoletto	<i>Rigoletto</i>	Verdi, Giuseppe
13	Di Provenza il mar, il suol	Germont	<i>La Traviata</i>	Verdi, Giuseppe
14	Avant de quitter ces lieux	Valentin	<i>Faust</i>	Gounod, Charles
15	Mab, la reine des mensonges	Mercutio	<i>Romeo et Juliette</i>	Gounod, Charles
16	Ô vin, dissipe la tristesse	Hamlet	<i>Hamlet</i>	Thomas, Ambroise
17	Votre toast, je peux vous le rendre	Escamillo	<i>Carmen</i>	Bizet, Georges
18	Ah! Pescator	Barnaba	<i>La gioconda</i>	Ponchielli, Amilcare

Larsen, Robert, <i>G. Schirmer Opera Anthology: Arias for Baritone</i> , New York: G. Schirmer, 1992.				
#	Aria Title	Character	Opera	Composer
19	Vision fugitive	Hérode	<i>Hérodiade</i>	Massenet, Jules
20	Questo amor, vergogna mia	Frank	<i>Edgar</i>	Puccini, Giacomo
21	Si può? Si può?	Tonio	<i>Pagliacci</i>	Leoncavallo, Ruggiero
22	Ach, wir armen Leute	Peter (Father)	<i>Hänsel und Gretel</i>	Humperdinck, Engelbert
23	Voilà donc la terrible cité	Athanaël	<i>Thaïs</i>	Massenet, Jules
24	Zazà, piccola zingara	Cascart	<i>Zazà</i>	Leoncavallo, Ruggiero
25	Minnie, dalla mia casa son partito	Jack Rance	<i>La fanciulla del west</i>	Puccini, Giacomo
26	Warm as the autumn light	Horace Tabor	<i>The Ballad of Baby Doe</i>	Moore, Douglas
27	You rascal, you! I never knew you had a soul	The Old Doctor	<i>Vanessa</i>	Barber, Samuel

Table 20. Ling, Peter Anton. *OperAria*

Ling, Peter Anton. <i>OperAria: Bariton</i> . 3 Vols. Wiesbaden, Ger: Breitkopf & Härtel, 2015.					
Vol	#	Aria Title	Character	Opera	Composer
1	1	Je t'ai donné la mort / Dieux! qui me poursuivez	Oreste	<i>Iphigénie en Tauride</i>	Gluck, Christoph Willibald
1	2	Nur mutig, mein Herze	Allazim	<i>Zaide</i>	Mozart, Wolfgang Amadeus
1	3	Hai già vinta la causa / Vedrò mentre io sospiro	Il Conte Almaviva	<i>Le nozze di Figaro</i>	Mozart, Wolfgang Amadeus
1	4	Rivolgete a lui lo sguardo	Guglielmo	<i>Così fan tutte</i>	Mozart, Wolfgang Amadeus
1	5	Fin ch' han dal vino	Don Giovanni	<i>Don Giovanni</i>	Mozart, Wolfgang Amadeus
1	6	Deh vieni alla finestra	Don Giovanni	<i>Don Giovanni</i>	Mozart, Wolfgang Amadeus
1	7	Ein Mädchen oder Weibchen	Papageno	<i>Die Zauberflöte</i>	Mozart, Wolfgang Amadeus
1	8	Ein Schütz' bin ich	Jäger	<i>Das Nachtlager in Granada</i>	Kreutzer, Conradin
1	9	Largo al factotum	Figaro	<i>Il barbiere di Siviglia</i>	Rossini, Gioachino
1	10	Sois immobile	Tell	<i>Guillaume Tell</i>	Rossini, Gioachino
1	11	Bella siccome un angelo	Dottor Malatesta	<i>Don Pasquale</i>	Donizetti, Gaetano

Ling, Peter Anton. <i>OperAria: Bariton</i> . 3 Vols. Wiesbaden, Ger: Breitkopf & Härtel, 2015.					
Vol	#	Aria Title	Character	Opera	Composer
1	12	Sonst spielt' ich mit Zepter, mit Krone und Stern	Zar Peter	<i>Zar und Zimmermann</i>	Lortzing, Albert
1	13	Nicht Reichtum macht das Leben schön	Hans Sachs	<i>Hans Sachs</i>	Lortzing, Albert
1	14	Wie freundlich strahlt /Heiterkeit und Fröhlichkeit	Graf von Eberbach	<i>Der Wildschütz</i>	Lortzing, Albert
1	15	Ô vin, dissipe la tristesse	Hamlet	<i>Hamlet</i>	Thomas, Ambroise
1	16	Blick' ich umher	Wolfram von Eschenbach	<i>Tannhäuser</i>	Wagner, Richard
1	17	Wie Todesahnung / O du mein holder Abendstern	Wolfram von Eschenbach	<i>Tannhäuser</i>	Wagner, Richard
1	18	Ô sainte médaille / Avant de quitter ces lieux	Valentin	<i>Faust</i>	Gounod, Charles
1	19	Mab, la reine des mensonges	Mercutio	<i>Roméo et Juliette</i>	Gounod, Charles
1	20	Qui donc commande	Henry	<i>Henry VIII</i>	Saint-Saëns, Camille
1	21	L'orage s'est calmé / Ô Nadir	Zurga	<i>Les pêcheurs de perles</i>	Bizet, Georges
1	22	Ja vas ljublju	Jeletzki	<i>Pique Dame</i>	Tschaikowsky, Pjotr Iljitsch
1	23	Aux troupes du Sultan / Promesse de mon avenir	Scindia	<i>Le Roi de Lahore</i>	Massenet, Jules
1	24	E fra quest'ansie / Decidi il mio destin	Silvio	<i>I Pagliacci</i>	Leoncavallo, Ruggero
1	25	Questo amor, vergogna mia	Frank	<i>Edgar</i>	Puccini, Giacomo
1	26	Lieben, Hassen, Hoffen, Zagen	Harlekin	<i>Ariadne auf Naxos</i>	Strauss, Richard
1	27	Mein Sehnen, mein Wähnen	Fritz	<i>Die tote Stadt</i>	Korngold, Erich Wolfgang
1	28	Von allem, was geschieht	Der Kaiser	<i>Der Kaiser von Atlantis</i>	Ullmann, Viktor
1	29	Look! Through the port comes the moonshine astray!	Billy Budd	<i>Billy Budd</i>	Britten, Benjamin
2	1	Adamastor, roi des vagues profondes	Nélusko	<i>L'Africaine</i>	Meyerbeer, Giacomo
2	2	Cruda, funesta smania	Enrico	<i>Lucia di Lammermoor</i>	Donizetti, Gaetano

Ling, Peter Anton. <i>OperAria: Bariton</i> . 3 Vols. Wiesbaden, Ger: Breitkopf & Härtel, 2015.					
Vol	#	Aria Title	Character	Opera	Composer
2	3	Nei miei superbi gaudi / Ah! de' miei voti	Il duca	<i>Il duca d'Alba</i>	Donizetti, Gaetano
2	4	Sì, vincemmo, e il pregio io sento	Ernesto	<i>Il pirata</i>	Bellini, Vincenzo
2	5	Qui m'accolse / Non son' io	Filippo	<i>Beatrice di Tenda</i>	Bellini, Vincenzo
2	6	Or dove fuggo io mai / Ah! per sempre io ti perdei	Enrico	<i>I puritani</i>	Bellini, Vincenzo
2	7	Ah ! qui pourrait me résister ?	Fieramosca	<i>Benvenuto Cellini</i>	Berlioz, Hector
2	8	Tutto è deserto / Il balen del suo sorriso	Il Conte di Luna	<i>Il trovatore</i>	Verdi, Giuseppe
2	9	Di Provenza il mar	Germont	<i>La traviata</i>	Verdi, Giuseppe
2	10	Sacra la scelta	Miller	<i>Luisa Miller</i>	Verdi, Giuseppe
2	11	Alzati! / Eri tu che macchiavi quell'anima	Renato	<i>Un ballo in maschera</i>	Verdi, Giuseppe
2	12	Son io, mio Carlo / Per me giunto – O Carlo, ascolta	Rodrigo	<i>Don Carlo</i>	Verdi, Giuseppe
2	13	Scintille, diamant	Dapertutto	<i>Les Contes d'Hoffmann</i>	Offenbach, Jacques
2	14	Ah! Pescator, affonda l'esca	Barnaba	<i>La Gioconda</i>	Ponchielli, Amilcare
2	15	Votre toast, je peux vous le rendre	Escamillo	<i>Carmen</i>	Bizet, Georges
2	16	Vy mne pisali / Kogda by žizn' domašnim krugom	Onegin	<i>Evgenij Onegin</i>	Tschaikowsky, Pjotr Iljitsch
2	17	O, Marija, Marija!	Mazeppa	<i>Mazeppa</i>	Tschaikowsky, Pjotr Iljitsch
2	18	Kto mozet sravnit'sja s Matil'doj moej	Robert	<i>Iolanta</i>	Tschaikowsky, Pjotr Iljitsch
2	19	Vision fugitive	Hérode	<i>Hérodiane</i>	Massenet, Jules
2	20	Voilà donc la terrible cité !	Athanaël	<i>Thaïs</i>	Massenet, Jules
2	21	Rallalala / Ach, wir armen, armen Leute	Besenbinder	<i>Hänsel und Gretel</i>	Humperdinck, Engelbert
2	22	Zazà, piccola zingara	Cascart	<i>Zazà</i>	Leoncavallo, Ruggero
2	23	No! possibil non è / Anima santa	Guglielmo Wulf	<i>Le Villi</i>	Puccini, Giacomo
2	24	Minni, dalla mia casa son partito	Jack Rance	<i>La fanciulla del West</i>	Puccini, Giacomo
2	25	E a te né un bacio mai / Come due tizzi accesi	Baldassare	<i>L'Arlesiana</i>	Cilea, Francesco

Ling, Peter Anton. <i>OperAria: Bariton</i> . 3 Vols. Wiesbaden, Ger: Breitkopf & Härtel, 2015.					
Vol	#	Aria Title	Character	Opera	Composer
2	26	Nemico della patria?!	Carlo Gérard	<i>Andrea Chenier</i>	Giordano, Umberto
2	27	In einem Lande ein bleicher König	Graf	<i>Der ferne Klang</i>	Schreker, Franz
3	1	Ha, welch ein Augenblick	Pizzaro	<i>Fidelio</i>	Beethoven, Ludwig van
3	2	Schweig, damit dich niemand warnt!	Caspar	<i>Der Freischütz</i>	Weber, Carl Maria von
3	3	Wo berg' ich mich? / Schweigt, glüh'nden Sehnsens wilde Triebe	Lysiart	<i>Euryanthe</i>	Weber, Carl Maria von
3	4	An jenem Tag	Hans Heiling	<i>Hans Heiling</i>	Marschner, Heinrich
3	5	Die Frist ist um	Holländer	<i>Der fliegende Holländer</i>	Wagner, Richard
3	6	Abendlich strahlt der Sonne Auge	Wotan	<i>Das Rheingold</i>	Wagner, Richard
3	7	Leb' wohl, du kühnes, herrliches Kind	Wotan	<i>Die Walküre</i>	Wagner, Richard
3	8	Der Augen leuchtendes Paar	Wotan	<i>Die Walküre</i>	Wagner, Richard
3	9	Wie duftet doch der Flieder	Hans Sachs	<i>Die Meistersinger</i>	Wagner, Richard
3	10	Wahn! Wahn! Überall Wahn!	Hans Sachs	<i>Die Meistersinger</i>	Wagner, Richard
3	11	Wehvolles Erbe	Amfortas	<i>Parsifal</i>	Wagner, Richard
3	12	Mein Vater! Hochgesegneter der Helden!	Amfortas	<i>Parsifal</i>	Wagner, Richard
3	13	Perfidi! / Pietà, rispetto, amore	Macbetto	<i>Macbetto</i>	Verdi, Giuseppe
3	14	Pari siamo!	Rigoletto	<i>Rigoletto</i>	Verdi, Giuseppe
3	15	Ah, ella è qui dunque! / Cortigiani, vil razza dannata	Rigoletto	<i>Rigoletto</i>	Verdi, Giuseppe
3	16	Vanne; la tua meta già vedo / Credo in un Dio crudel	Jago	<i>Otello</i>	Verdi, Giuseppe
3	17	Ne plač' ditja	Dämon	<i>Der Dämon</i>	Rubinstein, Anton
3	18	Ni sna, ni otdycha	Knjas' Igor	<i>Knjas' Igor</i>	Borodin, Alexandr
3	19	Maudite à jamais soit la race	Le Grand Prêtre	<i>Samson et Dalila</i>	Saint-Saëns, Camille
3	20	Gluchaja noč'	Ivan Korolevič	<i>Der unsterbliche Kašcej</i>	Korsakow, Nikolaj Rimskij
3	21	Tre sbirri ... una carrozza	Scarpia	<i>Tosca</i>	Puccini, Giacomo

Ling, Peter Anton. <i>OperAria: Bariton</i> . 3 Vols. Wiesbaden, Ger: Breitkopf & Härtel, 2015.					
Vol	#	Aria Title	Character	Opera	Composer
3	22	Si può? Signore! Signori!	Tonio	<i>I Pagliacci</i>	Leoncavallo, Ruggero
3	23	Il cavallo scalpita	Alfio	<i>Cavalleria rusticana</i>	Mascagni, Pietro
3	24	Ecco il monologo	Michonnet	<i>Adriana Lecouvreur</i>	Cilea, Francesco
3	25	Virm arme Leut!	Wozzeck	<i>Wozzeck</i>	Berg, Alban
3	26	Wagen wollen	Mathis	<i>Mathis der Maler</i>	Hindemith, Paul

Table 21. Mozart, Wolfgang Amadeus. *20 Arias from Operas for Bass or Baritone and Piano*

Mozart, Wolfgang Amadeus. <i>20 Arias from Operas for Bass or Baritone and Piano</i> . edited and compiled by Sergius Kagen, 2 Vols., New York: International Music Company, 1959.				
Vol	#	Aria Title	Character	Opera
1	1	Fin ch'han dal vino	Don Giovanni	<i>Don Giovanni</i>
1	2	Deh, vieni alla finestra	Don Giovanni	<i>Don Giovanni</i>
1	3	Ho capito, Signor, sì	Masetto	<i>Don Giovanni</i>
1	4	Donne miei	Guglielmo	<i>Così fan tutte</i>
1	5	A forza del martelli	Nardo	<i>La finta Giardiniera</i>
1	6	Un marito, o Dio, vorresti	Nardo	<i>La finta Giardiniera</i>
1	7	Non c'è al mondo	Cassandro	<i>La finta Semplice</i>
1	8	Ella vuole ed io torrei	Cassandro	<i>La finta Semplice</i>
1	9	Vieni, vieni, o mia Ninetta	Simone	<i>La finta Semplice</i>
1	10	Nur mutig, mein Herze	Allazin	<i>Zaide</i>
2	1	Non più andrai	Figaro	<i>Le Nozze di Figaro</i>
2	2	Se vuol ballare	Figaro	<i>Le Nozze di Figaro</i>
2	3	Hai già vinta la causa Vedro mentr'io sospiro	Count	<i>Le Nozze di Figaro</i>
2	4	Tutto è disposto...Aprite un po' quegl'occhi	Figaro	<i>Le Nozze di Figaro</i>
2	5	Con certe persone	Simone	<i>La finta Semplice</i>
2	6	Troppa briga a prender moglie	Simone	<i>La finta Semplice</i>
2	7	Ubracio non son io	Simone	<i>La finta Semplice</i>
2	8	Der Vogelfänger bin ich (ja)	Papageno	<i>Die Zauberflöte</i>
2	9	Ein Mädchen oder Weibchen	Papageno	<i>Die Zauberflöte</i>
2	10	Con un vezzo all'Italiana	Nardo	<i>La finta Giardiniera</i>

Table 22. Mozart, Wolfgang Amadeus. *Mozart Arias*

Mozart, Wolfgang Amadeus. <i>Mozart Arias: Baritone/Bass</i> . edited by Robert L. Larsen and Richard Walters. trans. by Martha Gerhart. Milwaukee, WI: Hal Leonard, 1993.			
#	Aria Title	Character	Opera
1	Se vuol ballare	Figaro	<i>Le nozze di Figaro</i>
2	Non più andrai	Figaro	<i>Le nozze di Figaro</i>
3	Aprite un po' quegl'occhi	Figaro	<i>Le nozze di Figaro</i>
4	Hai già vinta la causa	Count Almaviva	<i>Le nozze di Figaro</i>
5	Fin ch'han dal vino	Don Giovanni	<i>Don Giovanni</i>
6	Deh, vieni alla finestra	Don Giovanni	<i>Don Giovanni</i>
7	Non siate ritrosi	Guglielmo	<i>Così fan tutte</i>
8	Donne mie, la fate a tanti	Guglielmo	<i>Così fan tutte</i>
9	Der Vogelfänger bin ich ja	Pappageno	<i>Die Zauberflöte</i>
10	Ein Mädchen oder Weibchen	Pappageno	<i>Die Zauberflöte</i>

Table 23. Nichols, Roger. *French Operatic Arias for Baritone*

Nichols, Roger. <i>French Operatic Arias for Baritone: 19th Century Repertoire</i> . New York: Edition Peters, 2001.				
#	Aria Title	Character	Opera	Composer
1	Fille des rois	Nélusko	<i>L'Africaine</i>	Meyerbeer, Giacomo
2	Sois immobile	Guillaume Tell	<i>Guillaume Tell</i>	Rossini, Gioachino
3	Une puce gentille	Méphistophélès	<i>La damnation de Faust</i>	Berlioz, Hector
4	Devant la maison	Méphistophélès	<i>La damnation de Faust</i>	Berlioz, Hector
5	Comme une pale fleur	Hamlet	<i>Hamlet</i>	Thomas, Ambroise
6	Au sein de la puissance	Montfort	<i>Les vePRES siciliennes</i>	Verdi, Giuseppe
7	C'est mon jour supreme	Rodrigo	<i>Don Carlos</i>	Verdi, Giuseppe
8	Qu'ils sont doux	Sganarelle	<i>Le medecin malgre lu</i>	Gounod, Charles
9	Avant de quitter ces lieux	Valentin	<i>Faust</i>	Gounod, Charles
10	Si les filles d'Arles	Ourrias	<i>Mireille</i>	Gounod, Charles
11	Mab, la reine des mensonges	Mercutio	<i>Romeo et Juliette</i>	Gounod, Charles
12	Ô Xaïma	Ben-Saïd	<i>Le tribut de Zamora</i>	Gounod, Charles
13	Tourne, tourne, miroir	Dapertutto	<i>Les contes d'Hoffmann</i>	Offenbach, Jaques
14	Qui donc commande	Henry	<i>Henry VIII</i>	Saint-Saens, Camille
15	Il est jeune	Le comte de Charolais	<i>Jen de Nivelle</i>	Delibes, Leo

Nichols, Roger. <i>French Operatic Arias for Baritone: 19th Century Repertoire</i> . New York: Edition Peters, 2001.				
#	Aria Title	Character	Opera	Composer
16	O Nadir	Zurga	<i>Les pecheurs de perles</i>	Bizet, Georges
17	Elle sortait de sa demeure	Le duc de Rothsay	<i>La jolie fille de Perth</i>	Bizet, Georges
18	Votre toast, je peux vous le rendre	Escamillo	<i>Carmen</i>	Bizet, Georges
19	Le Polonaise est triste et grave	Fritelli	<i>Le roi malgré lui</i>	Chabrier, Alexis Emmanuel
20	Promesse de mon avenir	Scindia	<i>Le roi de lahore</i>	Massenet, Jules
21	Vision fugitive	Hérode	<i>Manon</i>	Massenet, Jules
22	Epouse quelque brave fille	Le comte Des Grioux	<i>Herodiade</i>	Massenet, Jules

Table 24. Picker, Tobias. *Arias for Baritone/ Bass and Piano*

Picker, Tobias. <i>Arias for Baritone/ Bass and Piano</i> . Edited by Samuel Bill, Juan Pablo Conteras and Scott Wollschelger. New York: Schott, 2014.			
#	Aria Title	Character	Opera
1	So You've Found The Library?	Mr. Maguire	<i>Emmmeline</i>
2	Like A Wood In Ireland	Mr. Maguire	<i>Emmmeline</i>
3	The Railroad Boys Have Arrived	Henry Mosher	<i>Emmmeline</i>
4	Farmer Bean's Aria	Farmer Bean	<i>Fantastic Mr. Fox</i>
5	Ah, The Smell Of The Night	Mr. Fox	<i>Fantastic Mr. Fox</i>
6	What Has Become Of Me?	Mr. Fox	<i>Fantastic Mr. Fox</i>
7	Farmer Boggis' Aria	Farmer Boggis	<i>Fantastic Mr. Fox</i>
8	Painting Aria	Laurent	<i>Thérèse Raquin</i>
9	Roses Remind Me Of Vernon	Laurent	<i>Thérèse Raquin</i>
10	Once There Was A Servant Girl	Oliver, The police Inspector	<i>Thérèse Raquin</i>
11	The Siene Moves Like A Melody	Oliver	<i>Thérèse Raquin</i>
12	Car Aria	Clyde Griffiths	<i>American Tragedy</i>
13	Clyde's Soliloquy	Clyde Griffiths	<i>American Tragedy</i>
14	Daddy Go Up, Daddy Go Down	Joe Saint George	<i>Doloris Claiborne</i>
15	I Can Look Up The Sky's Skirt	Joe Saint George	<i>Doloris Claiborne</i>

Table 25. Ravazzi, Gabriella. *Grandi Operisti per Giovani Cantanti*

Ravazzi, Gabriella. <i>Grandi Operisti per Giovani Cantanti: Raccolta graduale di aria d'opera di Bellini Donizetti Gallupi Paisiello Petrella</i> . Vol. 4 <i>Per Baritono: Per I primi anni di studio</i> . Milan: Ricordi, 1998.				
#	Aria Title	Character	Opera	Composer
1	Ah! Eccellenza	Giorgio	<i>Nina</i>	Paisiello, Giovanni
2	Scorsi già molti paesi	Figaro	<i>Il barbiere di Siviglia</i>	Paisiello, Giovanni
3	Ambo nati in questa valle	Antonio	<i>Lindi di Chamoiinix</i>	Donizetti, Gaetano
4	Non Cambierei, lo guiro” “Vedo quell’abero”	Nardo	<i>Il filosofo di campagna</i>	Baldassarre Galuppi
5	Taci, attendi e allor vedrai	Bonifacio	<i>Adelson e Salvini</i>	Bellini, Vincenzo
6	Signori...ascoltino le mie ragioni...	Don Abbondio	<i>I promessi sposi</i>	Errico Petrella
7	Guerrier sognai vittoria	Camoens	<i>Don Sebastiano</i>	Donizetti, Gaetano

Table 26. Spicker, Max. *Operatic Anthology*

Spicker, Max. <i>Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers</i> . Vol. 4: <i>Baritone</i> . New York: G. Schirmer, 1903.				
#	Aria Title	Character	Opera	Composer
1	Adamastor, roi de vague profondes	Nélusko	<i>L’africaine</i>	Meyerbeer, Giacomo
2	Fille des rois	Nélusko	<i>L’africaine</i>	Meyerbeer, Giacomo
3	Femme sensible, entends-tu	Un Barde	<i>Ariodant</i>	Méhul, Étienne
4	Dagli immortali vertici	Ezio	<i>Attila</i>	Verdi, Giuseppe
5	Eri tu che macchiavi	Renato	<i>Un ballo in maschera</i>	Verdi, Giuseppe
6	Votre toast, je peux vous le rendre	Escamillo	<i>Carmen</i>	Bizet, Georges
7	Il cavallo scalpita	Alfio	<i>Cavalliera Rusticana</i>	Mascagni, Pietro
8	Adieu, chère Louise	Alexis	<i>Déserteur, le</i>	Monsigny, Pierre-Alexandre
9	Per me giunto	Rodrigo	<i>Don Carlo</i>	Verdi, Giuseppe
10	Deh, vieni alla finestra (Serenade)	Don Giovanni	<i>Don Giovanni</i>	Mozart, Wolfgang
11	O Lisbona, alfin ti miro	Camoens	<i>Don Sebastiano</i>	Donizetti, Gaetano
12	Wo berg’ ich mich?	Lysiart	<i>Euryanthe</i>	Weber, Carl Maria
13	Avant de quitter ces lieux	Valentin	<i>Faust</i>	Gounod, Charles
14	Die Frist ist um (Aria)	The Dutchman	<i>Fliegende Holländer, Der</i>	Wagner, Richard
15	Ah! Pescator	Barnaba	<i>gioconda, La</i>	Ponchielli, Amilcare
16	Vie anders war es	Bombardon	<i>goldene Kreuz, Das</i>	Brüll, Ignaz
17	Senza tetto, Senza cuna	Gonzales	<i>Guarany, Il</i>	Gomes, Antônio

Spicker, Max. *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers*. Vol. 4: *Baritone*. New York: G. Schirmer, 1903.

#	Aria Title	Character	Opera	Composer
18	Sois immobile (Prayer)	Guillaume Tell	<i>Guillaume Tell</i>	Rossini, Gioachino
19	O vin, dissipe la tristesse	Hamlet	<i>Hamlet</i>	Thomas, Ambroise
20	An jenem Tag	Hans Heiling	<i>Hans Heiling</i>	Marschner, Heinrich
21	Qui donc commande quand il aime	Henry VIII	<i>Henry VIII</i>	Saint-Saëns, Camille
22	Salomé! Salomé!	Herod	<i>Hérodiade</i>	Massenet, Jules
23	Vision fugitive	Herod	<i>Hérodiade</i>	Massenet, Jules
24	Cruda, funesta smania	Enrico	<i>Lucia di Lammermoor</i>	Donizetti, Gaetano
25	Pietà, rispetto, onore	Macbeth	<i>Macbeth</i>	Verdi, Giuseppe
26	Ah! non avea più lagrime	Corrado	<i>Maria di Rudenz</i>	Donizetti, Gaetano
27	Il pensier sta negli oggetti	Creonte	<i>Orfeo (L'anima del filosofo)</i>	Haydn, Joseph
28	Ah! mon remords te venge	Hoël	<i>Pardon de ploërmel, Le (Dinorah)</i>	Meyerbeer, Giacomo
29	Gebet (prayer) des Amfrotas	Amfortas	<i>Parsifal</i>	Wagner, Richard
30	O Richard, ô mon Roi!	Blondel	<i>Richard coeur de lion</i>	Gretry, André
31	Cortigiani, vil razza	Rigoletto	<i>Rigoletto</i>	Verdi, Giuseppe
32	Promesse de mon avenir	Scindia	<i>roi de lahore, Le</i>	Massenet, Jules
33	La gloire el la fortune	Mahomet	<i>siège de Corinthe, Le</i>	Rossini, Gioachino
34	Blick' ich umber	Wolfram	<i>Tannhäuser</i>	Wagner, Richard
35	O du mein holder Abenstern	Wolfram	<i>Tannhäuser</i>	Wagner, Richard
36	Es hat nich sollen sein	Jung Werner	<i>Trompeter von Säckingen, Der</i>	Nessler, Viktor
37	Il balen del suo sorriso	Luna	<i>Il Trovatore</i>	Verdi, Giuseppe

Table 27. Still, William Grant. *Arias, Duets and Scenes from the Operas*

Still, William Grant. *Arias, Duets and Scenes from the Operas*. compiled and edited by Beverly Soll. Vol. 2: *For Tenor, Baritone and Bass*. Flagstaff, AZ: Master-Player Library, 1998.

#	Aria Title	Character	Opera	Voice Type
1	See the Trees	Blue Steel	<i>Blue Steel</i>	Baritone
2	Why do you Laugh, Vuval?	Dessalines	<i>Troubled Island</i>	Baritone
3	I dream a world	Martel	<i>Troubled Island</i>	Bass
4	Drums in the Court	Dessalines	<i>Troubled Island</i>	Baritone
5	Children of the World	The Minstrel	<i>A Bayou Legend</i>	Tenor
6	More lovely than my imagining	Bazile	<i>A Bayou Legend</i>	Tenor
7	A wand'ring beggar came	Costaso	<i>Costaso</i>	Tenor

Still, William Grant. <i>Arias, Duets and Scenes from the Operas</i> . compiled and edited by Beverly Soll. Vol. 2: <i>For Tenor, Baritone and Bass</i> . Flagstaff, AZ: Master-Player Library, 1998.				
#	Aria Title	Character	Opera	Voice Type
8	Must I die for my boldness	Mota	<i>Mota</i>	Tenor
9	Hear me, hear my plea	Mani	<i>The Pillar</i>	Tenor
10	A dream wasted	Bob	<i>Highway 1, U.S.A.</i>	Baritone
11	What does he know of dreams?	Nate	<i>Highway 1, U.S.A.</i>	Tenor

Table 28. Toscano, Paolo and Mark Baker. *Anthology of Italian Opera*

Toscano, Paolo and Mark Baker. <i>Anthology of Italian Opera: Baritone</i> . Milan: Ricordi, 2002.				
#	Aria Title	Character	Opera	Composer
1	Ecco il monologo	Michonnet	<i>Adriana Lecouvreur</i>	Cilea, Francesco
2	Fiora! Piccolo fiore	Manfredo	<i>L'amore dei tre re</i>	Montemezzi, Italo
3	Nemico della patria	Carlo Gérard	<i>Andrea Chénier</i>	Giordano, Umberto
4	Come due tizzi accesi	Baldassare	<i>L'Arlesiana</i>	Cilea, Francesco
5	Dagl'immortali vertici	Ezio	<i>Attila</i>	Verdi, Giuseppe
6	Sono un grosso mercante	Ipsilonne	<i>Belfagor</i>	Rsepighi, Ottorino
7	Alla vita che t'arride	Renato	<i>Un ballo in maschera</i>	Verdi, Giuseppe
8	Eri tu che macchiavi quell'anima	Renato	<i>Un ballo in maschera</i>	Verdi, Giuseppe
9	Largo al factotum	Figaro	<i>Il barbiere di Siviglia</i>	Rossini, Gioachino
10	Va pur... Se non giovano	Mercurio	<i>La Calisto</i>	Cavalli Francesco
11	Come un'ape ne' giorni d'aprile	Dandini	<i>La Cenerentola</i>	Rossini, Gioachino
12	Rivolgete a lui lo sguardo	Guglielmo	<i>Così fan tutte</i>	Mozart, Wolfgang Amadeus
13	Per me giunto	Rodrigo	<i>Don Carlo</i>	Verdi, Giuseppe
14	Bella siccome un angelo	Malatesta	<i>Don Pasquale</i>	Donizetti, Gaetano
15	O vecchio cor, che batti	Francesco	<i>I due Foscari</i>	Verdi, Giuseppe
16	Questo amor	Frank	<i>Edgar</i>	Puccini, Giacomo
17	Come Paride vezzoso	Belcore	<i>L'elisi d'amore</i>	Donizetti, Gaetano
18	Vien, Leonora, a' piedi tuoi	Alfonso	<i>La favorita</i>	Donizetti, Gaetano
19	È sogno? O realtà?	Ford	<i>Falstaff</i>	Verdi, Giuseppe
20	Minnie, dalla mia casa son partito	Jack Rance	<i>La fanciulla del West</i>	Puccini, Giacomo
21	Raccogli e calma	Amenofi	<i>Il figliuol prodigo</i>	Ponchielli, Amilcare
22	A forza del martelli	Nardo	<i>La finta giardiniera</i>	Mozart, Wolfgang Amadeus

Toscano, Paolo and Mark Baker. <i>Anthology of Italian Opera: Baritone</i> . Milan: Ricordi, 2002.				
#	Aria Title	Character	Opera	Composer
23	Si corre del notaio	Gianni Schicchi	<i>Gianni Schicchi</i>	Puccini, Giacomo
24	Son Pereda, son ricco d'onore	Studiante (Don Carlo)	<i>La forza del destino</i>	Verdi, Giuseppe
25	Bacio di lama	Rafaele	<i>I gioielli della Madonna</i>	Wolf-Ferrari, Ermanno
26	Cruda, funesta smania	Enrico	<i>Lucia di Lammermoor</i>	Donizetti, Gaetano
27	Sacra la scelta è d'un consorte	Miller	<i>Luisa Miller</i>	Verdi, Giuseppe
28	Sei splendida e lucente	Lescaut	<i>Manon Lescaut</i>	Puccini, Giacomo
29	Dio di Giuda	Nabucco	<i>Nabucco</i>	Verdi, Giuseppe
30	Hai già vinta la causa... Vedrò, mentr'io sospiro	Count	<i>Le Nozze di Figaro</i>	Mozart, Wolfgang Amadeus
31	Tu se' morta	Orfeo	<i>Orfeo</i>	Monteverdi, Claudio
30	Si può?	Tonio	<i>Pagliacci</i>	Leoncavallo, Ruggero
31	Ah! Per sempre io ti perdei	Riccardo	<i>I puritani</i>	Bellini, Vincenzo
32	Pari siamo	Rigoletto	<i>Rigoletto</i>	Verdi, Giuseppe
33	Il balen del suo sorriso	Luna	<i>Il trovatore</i>	Verdi, Giuseppe
34	Sibilar gli angui d'Aletto	Argante	<i>Rinaldo</i>	Handel, George Frederick
35	Nulla!... Silenzio!...	Michele	<i>Il tabarro</i>	Puccini, Giacomo
36	Di Provenza il mar, il suol	Giorgio Germont	<i>La traviata</i>	Verdi, Giuseppe
37	In briaccio alle dovizie	Monforte	<i>I vespri siciliani</i>	Verdi, Giuseppe
38	No! possibil non è... Anima santa	Guglielmo	<i>Le villi</i>	Puccini, Giacomo

Table 29. Various. *Opera Aria Anthology*

Various. <i>Opera Aria Anthology</i> . compiled by Craig W. Hanson, edited by Stanley M. Hoffman. Vol. 4: <i>Baritone</i> . New York: ECS Publishing, 2003.				
#	Aria Title	Character	Opera	Composer
1	A dream	Vallejo	<i>The Dreamers</i>	Conte, David
2	Jim's Soliloquy	Jim	<i>The Gift of the Magi</i>	Conte, David
3	Howard wanders in the Desert	Howard	<i>Howard</i>	Earnest, David
4	And her scent, was it musk?	Wright	<i>Shining Brow</i>	Hagen, Daron
5	Dickie's Aria	Dickie	<i>Clair de Lune</i>	Larsen, Libby
6	She's a Sensible Woman	Dickie	<i>Clair de Lune</i>	Larsen, Libby
7	Storyteller's Aria	Storyteller	<i>Coyote Tales</i>	Mollicone, Henry

Various. <i>Opera Aria Anthology</i> . compiled by Craig W. Hanson, edited by Stanley M. Hoffman. Vol. 4: <i>Baritone</i> . New York: ECS Publishing, 2003.				
#	Aria Title	Character	Opera	Composer
8	Pavayoykyasi's Aria	Pavayoykyasi	<i>Coyote Tales</i>	Mollicone, Henry
9	Donkey's Aria	Donkey	<i>Starbird</i>	Mollicone, Henry
10	The Alphabestiary	Adam	<i>Garden Party</i>	Pinkham, Daniel
11	Ben's Ideal Wife	Ben	<i>Black River</i>	Susa, Conrad
12	Jake's Vision	Jake	<i>Black River</i>	Susa, Conrad
13	Valmont writes to Merteuil	Valmont	<i>Dangerous Liasons</i>	Susa, Conrad
14	The Don in Love	Perlimplin	<i>The Love of Don Perlimplin</i>	Susa, Conrad
15	He found peace at last	Peter	<i>Abelard and Heloise</i>	Ward, Robert
16	The South Must Industrialize	Colonel Blagden	<i>Claudia Legare</i>	Ward, Robert
17	Let you not judge me	John	<i>The Crucible</i>	Ward, Robert
18	I am John Proctor	John	<i>The Crucible</i>	Ward, Robert
19	Oh, Cosmos, With Your Myriad Stars	Emil	<i>Minutes Till Midnight</i>	Ward, Robert
20	There it is! You are all so daring	Pantaloon	<i>He Who Gets Slapped-Pantaloon</i>	Ward, Robert

Table 30. Verschaeve, Michel. *Recueils D'airs D'opéras-comiques*

Verschaeve, Michel. <i>Recueils D'airs D'opéras-comiques: pour voix de baryton</i> . Paris: Editions Henry Lemoine, 2012.				
#	Aria Title	Character	Opera	Composer
1	Couplets de Sganarelle (Qu'ils sont doux)	Sganarelle	<i>Le Médecin malgré lui</i>	Gounod, Charles
2	Entrée de François (Daignez mes bon amis...)	Francois	<i>François</i>	Bernicat, Frimin
3	Scène et Romance d'Hoël (Ah! Mon remord te venge)	Hoël	<i>Le pardon</i>	Myerbeer, Giacomo
4	Chanson à boire (Le sage qui s'éveille)	Belamy	<i>Les dragons</i>	Mailard, Aimé
5	Air de Barnabé (Ah! Quel bonheur)	Barnabé	<i>Le maitre</i>	Paër, Ferdinand
6	Romance d'Ali Baba (Jamai je ne vis plus beaux yeux)	Ali Baba	<i>Ali-Baba</i>	Lecocq, Charles
7	Couplet de Clément (A ton amour simple et sincère)	Clément	<i>La basoche</i>	Messenger, André
8	Air de Blondel (Ô Richar, ô mon roi!)	Blondel	<i>Richard cœur-de-lion</i>	Grétry, Adnré-Ernest-Modeste

Verschaeve, Michel. <i>Recueils D'airs D'opéras-comiques: pour voix de baryton</i> . Paris: Editions Henry Lemoine, 2012.				
#	Aria Title	Character	Opera	Composer
9	Air de Mârouf (Il est de musulmans)	Mârouf	<i>Mârouf</i>	Rabaud, Henri
10	Air d'Alcindor (Ouis des choristes du théâtre)	Alcindor	<i>Le postillon</i>	Adam, Adolphe
11	Couplet de Baskir (Ah! Funeste ambassade)	Baskir	<i>Lalla-Roukh</i>	David, Félicien
12	Entrée de Surcouf (Chacun le voit à ma mine)	Surcouf	<i>Surcouf</i>	Planquette, Robert

Table 31. Verdi, Giuseppe. *21 Arie per Baritono*

Verdi, Giuseppe. <i>21 Arie per Baritono</i> . preface by Eduardo Rescigno. Milan: Ricordi, 2013.			
#	Aria Title	Character	Opera
1	Tregua e cogl'Unni- Dagli immortali vertici- È gettata la mia sorte	Ezio	<i>Attila</i>
2	Alla vita che t'arride	Renato	<i>Un ballo in maschera</i>
3	Eri tu che macchiavi quell'anima	Renato	<i>Un ballo in maschera</i>
4	O Carlo, Ascolta- Io morirò	Rodrigo	<i>Don Carlo</i>
5	Eccomi solo alfine- O vecchio cor	Francesco	<i>I due Foscari</i>
6	Gran Dio!- Oh de' ved'anni miei	Carlo	<i>Ernani</i>
7	Ehi! Paggio-L'onore ladri	Falstaff	<i>Falstaff</i>
8	È sogno? O realtà?	Ford	<i>Falstaff</i>
9	Quand'ero paggio del Duca di Norfolk	Falstaff	<i>Falstaff</i>
10	Morir!...Tremenda cosa!- Urna fatale del mio destino	Carlo	<i>La forza del destino</i>
11	Sacra la scelta è d'un consorte- Ah! Fu giusto	Miller	<i>Luisa Miller</i>
12	Perfidi!- Pietà, rispetto, amore	Macbeth	<i>Macbeth</i>
13	Dio di Giuda	Nabucco	<i>Nabucco</i>
14	Vanne, la tua meta già vedo- Credo un dio crudel	Iago	<i>Otello</i>
15	Era la notte	Iago	<i>Otello</i>
16	Pari siamo	Rigoletto	<i>Rigoletto</i>
17	Cortigianni, vil razza dannata	Rigoletto	<i>Rigoletto</i>
18	Plebe! Patrizi!... Popolo!	Doge	<i>Simon Boccanegra</i>
19	Di Provenza il mar, il suol	Germont	<i>La traviata</i>
20	Tutto è deserto"- "Il balen del suo sorriso	Luna	<i>Il trovatore</i>
21	In braccio alle dovizie	Mon forte	<i>I vespri siciliani</i>

Table 32. Walter, Richard. *American Aria: Baritone/Bass*

Walter, Richard. <i>American Aria: Baritone/Bass</i> . New York: G. Schirmer, 2004.				
#	Aria Title	Character	Opera	Composer
1	Oh, woman, you may keep the gold	King Melchior	<i>Ahmal and the Night Visitors</i>	Menotti, Gian Carlo
2	Hark! The land bids me	Antony	<i>Antony and Cleopatra</i>	Barber, Samuel
3	Warm as the Autumn light	Horace Tabor	<i>The Ballad of Baby Doe</i>	Moore, Douglas
4	Turn tail and run then	Horace Tabor	<i>The Ballad of Baby Doe</i>	Moore, Douglas
5	Good people of Leadville	Horace Tabor	<i>The Ballad of Baby Doe</i>	Moore, Douglas
6	Soliloquy	Billy Bigelow	<i>Carousel</i>	Rogers, Richard
7	The Police Agents Aria	The Secret Police Agent	<i>The Consul</i>	Menotti, Gian Carlo
8	Oh, Lawd Jesus, heah my prayer	Brutus Jones	<i>The Emperor Jones</i>	Gruenberg, Louis
9	Once in a while	Saint Ignatius	<i>Four Saints in Three Acts</i>	Thomson, Virgil
10	They wish they could kill me	Figaro	<i>The Ghosts of Versailles</i>	Corigliano, John
11	Figaro was supposed to return the necklace	Pierre-Augustin Caron de Beaumarchais	<i>The Ghosts of Versailles</i>	Corigliano, John
12	The Doctor's Aria	an Army Doctor	<i>The Good Soldier Schweik</i>	Kurka, Robert
13	Dear Madame	Lieutenant Henry Lukash	<i>The Good Soldier Schweik</i>	Kurka, Robert
14	I remember long ago	Nick Carraway	<i>The Great Gatsby</i>	Harbison, John
15	And this will be my epitaph	David	<i>A Hand of Bridge</i>	Barber, Samuel
16	The Songs of the Slave	Frederick Douglas	<i>John Brown</i>	Mechem, Kirke
17	There was a knight	John Brooke	<i>Little Women</i>	Adamo, Mark
18	Kennst du das Land (Do you know the land)	Friedrich Bhaer	<i>Little Women</i>	Adamo, Mark
19	Thousands of Miles	Stephen Kumalo	<i>Lost in the Stars</i>	Weil, Kurt
20	O Tixo, Tixo, help me!	Stephen Kumalo	<i>Lost in the Stars</i>	Weil, Kurt
21	Jehosophat!	Marcus Schouler	<i>McTeague</i>	Bolcon, William
22	in 1839	The Watchman	<i>The Mighty Casey</i>	Schuman, William
23	The Catcher's Song	Thatcher (Centerville catcher)	<i>The Mighty Casey</i>	Schuman, William

Walter, Richard. <i>American Aria: Baritone/Bass</i> . New York: G. Schirmer, 2004.				
#	Aria Title	Character	Opera	Composer
24	The Manager's Song	Manager	<i>The Mighty Casey</i>	Schuman, William
25	The Umpire's Song	Umpire Bittenheiser	<i>The Mighty Casey</i>	Schuman, William
26	What what is it	Daniel Webster	<i>Mother of Us All</i>	Thomson, Virgil
27	Angel More	Daniel Webster	<i>Mother of Us All</i>	Thomson, Virgil
28	When the air sings of summer (Bob's Aria)	Bob	<i>The Old Maid and the Thief</i>	Menotti, Gian Carlo
29	Horace's Aria	Horace Giddens	<i>Regina</i>	Blitzstein, Marc
30	Greedy Girl	Ben Hubbard	<i>Regina</i>	Blitzstein, Marc
31	Ah, poor Michele	Don Marco	<i>The Saint of Bleecker Street</i>	Menotti, Gian Carlo
32	Ol' Man River	Joe	<i>Show Boat</i>	Kern, Jerome
34	Let things be like they always was	Mr. Maurrant	<i>Street Scene</i>	Weil, Kurt
35	Epiphany	Sweeney Todd	<i>Sweeney Todd</i>	Sondheim, Stephen
36	Every day at church	Orgon	<i>Tartuffe</i>	Mechem, Kirke
37	Venus of the East	Emperor/Seikyo	<i>Tea</i>	Dun, Tan
38	Our revels are now ended	Prospero	<i>The Tempest</i>	Hoiby, Lee
39	You rascal, you! I never knew you had a soul	the Old Doctor	<i>Vanessa</i>	Barber, Samuel
40	For ev'ry love there is a last farewell	the Old Doctor	<i>Vanessa</i>	Barber, Samuel
41	Man that is born of a woman	Joseph	<i>Wuthering Heights</i>	Herrmann, Bernard

List of Baritone Aria Anthologies

It was not possible to critically annotate and record the contents of every baritone anthology ever published. A concerted effort was made to generate the most exhaustive bibliography of baritone aria anthologies possible to promote further research. All critically annotated anthologies are indicated by an asterisk (*).

*Adler, Kurt, *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers*, Vol. 4: Baritone, New York: G. Schirmer, 1953.

*Belov, Anton, and Steven Blier. *The 19th Century Russian Operatic anthology: Twenty Arias for Baritone*. Geneseo, NT: Leyerle, 2005.

- Bizet, George. *Carmen: Airs pour baritone (Escamillo, Morales) et piano*. edited by Robert Didion. Mainz, DE: 2015.
- Bonnardot, Jacqueline. *Airs extraits d'opéras français: pour voix de baryton*. Paris: Editions Henry Lemoine, 2002.
- , *Les classiques du chant: pour voix de baryton*. Paris: Editions Henry Lemoine, 2002.
- *Britten, Benjamin. *Opera Arias: Baritone*. compiled by Dan Dressen. New York: Boosey & Hawkes, 1991.
- Brunelle, Phillip. *American Arias: Baritone/Bass*. New York: Boosey & Hawkes, 2004.
- Danielpour, Richard. *Four Baritone Arias from Margaret Garner*. New York: Associated Music Publishers, Inc., 2007.
- Dörffel, Alfred, and Kurt Soldan. *Aria Album: Famous Arias for Baritone and Bass, with Piano*. 2 vols. London: Edition Peters, 1980.
- Eckstein, Pavel. *Arien und Gesänge aus zeitgenössischen Opern: Bariton*. Praha, Prague: Panton, 1963.
- Eder, Claudia, and Wolfgang Birtel. *Arias for Aspiring Singers: 30 Arias from 4 Centuries: Baritone/Bass*. New York: Schott, 2015.
- Fanning, David, and Martin Picker. *Russian Operatic Arias for Baritone: 19th & 20th Century Repertoire*. New York: Edition Peters, 2005.
- *Graff, Peter and Kathleen Van De. *Italian Arias from 18th Century Comic Chamber Operas: Baritone/Bass*. Eugene, OR: Domenico Productions, Inc., 2005.
- *Grétry, André-Ernest-Modeste. *21 airs d'opéras: pour voix de soprano, ténor et baryton-basse*. Liège, FR: Foundation André Modeste Gretry, 1990.
- *Grovlez, Gabriel. *Les plus beaux airs de l'opéra François*. trans. by Percy Pinkerton. London: J. & W. Chester, 1924.
- Haydn, Joseph. *Arien für Bariton (Bass)*. edited by H.C. Robbins Landon and Karl-Heinz Füssl. Salzburg: Haydn-Mozart Presse, 1964.
- , *Operaáriák (Operatic Arias): Baritone e Basso*. edited by Jenő Vécsey. Budapest: Editio Musica, 1959.
- *Krehbiel, H.E. *Songs from the Operas for Baritone and Bass*. The Musician's Library. Boston: Oliver Ditson Co., 1911.
- *Larsen, Robert L. G. *Schirmer Opera Anthology: Arias for Baritone*. New York: G. Schirmer, 1992.

- . *Selected Opera Arias: Baritone*. New York: G. Schirmer, 2015.
- Licciarda, Francesca. *Italian opera arias: Baritone and piano*. Mainz, Germany: Schott, 2014.
- Ling, Peter Anton. *OperAria: Bariton*. 3 Vols. Wiesbaden, Germany: Breitkopf & Härtel, 2015.
- Link, Dorothea. *Arias for Francesco Benucci: Mozart's First Figaro and Guglielmo*. Recent Researches in the Music of the Classical Era. vol. 72. Middleton, WI.: A-R Editions, 2004.
- . *Arias for Stefano Mandini: Mozart's First Count Almaviva*. Recent Researches in the Music of the Classical Era. vol. 97. Middleton, WI.: A-R Editions, 2015.
- Lully, Jean Baptiste. *Recueil d'airs divers: pour voix de baryton et basse*. edited by Michel Verschaeve. Paris: Editions Henry Lemoine, 2002.
- Meyerbeer, Giacomo. *Opern Aria: Bass/Bariton*. edited by Peter Kaiser. Kassel, Germany: Bärenreiter Verlag, 1995
- Mingardo, Raffaele. *Arie italiane: dal XIII al XVIII secolo, per basso-baritono*. Milano: Edizioni Suvini Zerboni, 1976.
- Model, Otto. *Der Sologesang: 60 Lieder, Balladen, Rezitative und Arien für Tenor-, Bariton- und Baßstimme zum Gebaruch beim Einzelgesang in Lehrerseminaren*. Halle, Germany: Schrödel, 1911.
- *Mozart, Wolfgang Amadeus, *20 Arias from Operas for Bass or Baritone and Piano*, edited and compiled by Sergius Kagen, 2 Vols., New York: International Music Company, 1959.
- . *22 arie per baritono e basso*. edited by Gottfried Becker Milano: Ricordi, 1991.
- . *Arias for Baritone and Bass*. Millan: Ricordi, 2006.
- *----- . *Mozart Arias: Baritone/Bass*. edited by Robert L. Larsen and Richard Walters. trans. by Martha Gerhart. The Vocal Library. Milwaukee, WI: Hal Leonard. 1993.
- . *Opera Arias for Bass Baritone and Orchestra*. 2 vols. Westchester, NY: Music Minus One, 2006.
- *Nichols, Roger. *French Operatic Arias for Baritone: 19th Century Repertoire*. New York: Edition Peters, 2001.
- Petzoldt, Richard. *Opern-Arien: Russischer und sowjetischer Meister, für Bariton*. London: Edition Peters, 1957.
- *Picker, Tobias. *Arias for Baritone/Bass and Piano*. edited by Samuel Bill, Juan Pablo Contreras, and Scott Wollschleger. New York: Schott, 2014.

- Popelka, Joachim and Hans Swarowsky. *Goldene Töne: Opernarien berühmter Komponisten für Gesang und Klavier: mit Deutsch-Italienischem Text: Bariton*. Leipzig, Germany: Ricordi, 1925, reprint Lörrach, Baden, Germany: Ricordi, 1950.
- Rameau, Jean-Philippe. *Air d'opéra: Basse-Taille*. edited by Sylvie Bouissou, Benoît Dratwicki, and Julien Dubruque. Kassel, Germany: Baerenreiter Verlag, 2016.
- Rameau, Jean-Phillipe. *10 Airs for Medium Voice*. Huntsville, TX: Recital Publications, 1987.
- Schmidt, Karl. *Bass (Bariton)-Arien*. 2 Vols. London: Breitkopf & Härtel, 1915.
- Schubert, Franz. *Arien aus Opern*. edited by Joseph Laska. Vienna: Doblinger, 1958.
- . *Selected Opera Arias for Baritone*. edited by Patrick Radelet. Kassel, Germany: Baerenreiter-Verlag, 2017.
- Soldan, Kurt. *Ausgewählte Opern-Arien für Bariton*. Leipzig, Germany: Edition Peters, 1980.
- *Spicker, Max. *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers. Vol. 4: Baritone*. New York: G. Schirmer, 1903, reprint 1932.
- *Still, William Grant. *Arias, Duets and Scenes from the Operas*. compiled and edited by Beverly Soll. Vol. 2: For Tenor, Baritone and Bass. Flagstaff, AZ: Master-Player Library, 1998.
- Telemann, George Philipp. *12 Opernarien für Bariton und Bass*. edited by Peter Huth. Magdeburg, Germany: Edition Walhall, 2017.
- *Toscano, Paolo and Mark Baker. *Anthology of Italian Opera: Baritone*. Milan: Ricordi, 2002.
- . *Mozart Opera Arias: Baritone/Bass*. Milan: Ricordi, 2003.
- Various. *Arias for Baritone*. 4 Vols. Cantolopera Collection. Milan: Ricordi, 2001.
- . *Celebri arie d'opera: per canto e pianoforte: baritono*. Milano: Ricordi, 1945.
- . *Italian Opera Arias for Bass-Baritone and Orchestra*. Westchester, NY: Music Minus One, 2006.
- *----- . *Opera Aria Anthology*. compiled by Craig W. Hanson, edited by Stanley M. Hoffman. Vol. 4: *Baritone*. New York: ECS Publishing, 2003.
- . *Opera Arias for Baritone*. Partitions Classique. Milan: Carisch, 2006.
- . *Rarities: arie per baritono*. Milano: Ricordi, 2010.
- . *Russian Opera Arias for Bass-Baritone*. Westchester, NY: Music Minus One, 2006.

-----. *Willkommen in der Oper: die schönsten Arien für Bariton aus italienischen Opern*. Berlin: Ricordi, 2017.

*Verdi, Giuseppe. *21 Arie per Baritono*. preface by Eduardo Rescigno. Milan: Ricordi, 2013.

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*Verschaeve, Michel. *Recueils d'airs d'opéras-comiques: pour voix de baryton*. Paris: Editions Henry Lemoine, 2012.

*Walter, Richard. *American Aria: Baritone/Bass*. New York: G. Schirmer, 2004.

-----. *Boosey and Hawkes Aria Anthology: Baritone/Bass*. New York: Boosey & Hawkes, 2018.

-----. *Arias for Baritone*. New York: ECS Publishing, 1993.

Werba, Erik. *Bariton-Bass-Album: 17 Arien, Lieder und Monologe aus Opernwerken von Mozart, Beethoven, Wagner, Verdi, Rossini, Lortzing, Nicolai, Flotow, Offenbach*. Wien, DE: Verlag Doblinger, 1953, reprint 1957.

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