

Provsjungning kör – alt

GöteborgsOperan 2019

Bizet: Carmens aria ”En vain pour éviter” (Spåarian, akt 3) ur <i>Carmen</i>	2
Tjajkovskij: Paulines aria (akt 1) ur <i>Spader Dam</i>	5
Verdi: Azucenas aria ”Stride la vampa!” (akt 2) ur <i>Trubaduren</i>	8
Wagner: Erdas varning till Wotan ur <i>Rhenguldet</i> ...	13

Carmens aria "En vain pour éviter" ("Spåarian", akt 3) ur Carmen

G. Bizet

Andante molto moderato (♩ = 66)

192 *pp* simplement et très-également

C. En vain pour é - vi - ter les ré - pon - ses a -

Andante molto moderato (♩ = 66)

ppp

196

C. - mè - res, en vain tu mê - le - ras, — ce - la ne sert à rien, les car - tes sont sin -

200

C. - cè - res et ne men - ti - ront pas! — Dans le li - vre d'en

203

C. haut si ta page est heu - reu - se, mêle et cou - pe sans peur; —

205 *poco sf* *pp*

C. *la car-te sous tes doigts se tour-ne - ra jo - yeu-se, t'an-non-çant le bon - heur! —*

210

C. *Mais si tu dois mou - rir, si le mot re-dou - ta-ble est é - crit par le sort, —*

214 *poco cresc.*

C. *re - com-men-ce vingt fois, la carte im - pi - to - ya-ble ré-pé-te - ra: la mort! —*

218 *cresc. molto* *ff* *moins f*

C. *Oui, si tu dois mou - rir, re - com-men-ce vingt fois, — la carte im - pi - to -*

cresc. molto f dim. molto

222 *mf poco rit.* **a Tempo** (tournant les cartes) *f*

C. - ya - ble ré - pé - te - ra: la mort! En-

colla voce **a Tempo**

p dim. - - - p p

226 *ff*

C. - cor! En - cor! Tou-jours la

cresc. ff

230 **1° Tempo** (♩ = 112)

C. mort!

1° Tempo (♩ = 112)

pp

Paulines aria (akt 1) ur *Spader Dam*

P. Tjajkovskij

Andante non tanto (♩ = 76)
(Полина преадирует)

First system of the musical score, measures 10-13. It features a piano accompaniment with a treble and bass clef. The melody is marked with a forte 'f' dynamic and includes a slur over measures 10 and 11. Measure numbers 10 and 13 are indicated below the notes.

Second system of the musical score, measures 13-17. It continues the piano accompaniment with a treble and bass clef. The melody is marked with a forte 'f' dynamic and includes a slur over measures 13 and 14. Measure numbers 13 and 17 are indicated below the notes.

Third system of the musical score, measures 12-11. It includes a vocal line on a tenor clef (II) and a piano accompaniment with a treble and bass clef. The piano part has a slur over measures 12 and 11. The vocal line begins with the lyrics "Да! Вспомни-ла." and "Da! Vsspom-ni-lla." Measure numbers 12 and 11 are indicated below the notes.

(С глубоким чувством)

Fourth system of the musical score, including vocal line and piano accompaniment. The vocal line is on a tenor clef (II) and the piano part is on a treble and bass clef. The piano part is marked with a piano 'p' dynamic. The lyrics are: "По-дру-ги ми-лы-е, по-дру-ги" and "Pa-dru-gi mi-lly-je, pa-dru-gi".

Fifth system of the musical score, including vocal line and piano accompaniment. The vocal line is on a tenor clef (II) and the piano part is on a treble and bass clef. The piano part is marked with a piano 'p' dynamic. The lyrics are: "ми-лы-е, в бес-печ-ности мг-ри-вой, под пля-со-вой на-пес-вы рез-" and "mi-lly-je, f bjess-pjetsch-na-ssti ig-ri-wai, pat plja-ssa-woi na-pjef wy rjes". The piano part ends with the instruction "più f dim."

II.

- ВИ-ТЕСЬ В ЛУ-ГАХ. И Я, КАК ВЫ, ЖИ-ЛА В Ар-
 - wi-tjess w llu-gach. I ja, kak wy, zy-lla w Ar-

II.

- КА - ДИ - И СЧА - СТИ - ВОЙ, И Я НА УТ - РЕ
 - ka - di - i schtscha-ssli wai, i ja na ut - rje

II.

ДНЕЙ В СЯХ РО-ЩАХ И ПО - ЛЯХ МИ - НУТ - НЫ РА - ДО - СТИ ВКУ - СИ - ЛА,
 dnjej f ssich ro-ščach i pa - ljach mi - nut - ny ra - da - ssti vku - ssi - lla,

I.

МИ - НУТ - НЫ РА - ДО - СТИ ВКУ - СИ - ЛА. ЛЮ - ЛЮ -
 mi - nut - ny ra - da - ssti rku-ssi lla. Lju - Lju -

BOBЬ В МЕЧ - ТАХ СЛА - ТЫХ МНЕ СЧА - СТИ - Е СУ - ЛИ - ЛА, НО
 bof f mjec - tach slla-tych mnje schtscha - ssti - je ssu - li - lla, no

cresc.

II.

что же до-ста-лось мне в сих ра-дост-ных мес-тах, в сих ра-дост-ных мес-тах, в сих
 schto z da-ssta-lass mnje fssich ra-dass-nych mjess-tach, fssich ra-dass-nych mjess-tach, fssich

poco cresc.

II.

ра - dass - nych mjess - tach? Ма - ги - ла, мо - ги - ла, мо -
 ра - дост - ных мес - тах? Мо - ги - ла, ма - ги - ла, ма -

mf *dim.*

II.

ги - ла! (Все тронуты и взволнованы)

gi - la!

Azucenas aria "Stride la vampa!" (akt 2)
ur Trubaduren

G. Verdi

AZUCENA (canta: gli zingari le si fanno allato)

6 ALLEGRETTO (♩ = 60) Stri - de la vam - - - pa!

la..... fol - la in - do - - mi - ta cor - re a quel

fo - - co, lie - - ta in sem - bian - - za!

A *f* *pp*

Ur - - li di gio - ja in - - tor.no e .cheg - gia -

marcato *pp*

A *f*

- no; cin - - ta di sgher - ri don - - na s'a -

marcato

A

- van - za; si - ni - stra splen - - de sui.....

p

tr

A

vol - tior - ri - - bi - li la te - tra fiam - ma..... che

tr

A

- ri - bi - li la te - tra fiam - ma.... che s'al - za, che s'al - za al

A

ciel..... che s'al - za al ciel!

Erda's varning till Wotan ur Rhenguldet

R. Wagner

Langsam

ff dim. *p* *dim.* *p* *pp* *dim.*

Wei - che, Wo - tan! wei - che! Flich des Rin - ges Fluch! Ret - tungs - los dunk - lem Ver -

der - ben weihst dich sein Ge - Winn. Wie al - les war -

riten. weiß ich; *riten..* wie al - les wird, *riten.* wie al - les sein wird -

riten.. seh ich auch: der ew'gen Welt *riten.* Ur - wa - la, Er - da, mahnt dei - nen *riten.*

dim. *p*

a tempo

Mut. Drei der Töch-ter, ur - erschaff-ne, ge - bar mein Schoß; was ich

a tempo *ten.* *ten.*

p *weich* *p* *p*

se - - he, sa - gen dir nächt-lich die Nor - nen.

ruhig *p*

Doch höch - ste Ge - fahr führt mich heut selbst zu dir

pp *p* *sf* *p* *sf*

her. Hö - re! Hö - re! Hö - re! Al - les, was ist,

riten. *riten.*

pp *f* *p* *f* *ff* *p* *piu p*

a tempo
 en - det! Ein düst - rer Tag däm - mert den Göt - tern: dir
a tempo
pp *immer pp* *pp*

rat ich, mei - de den Ring!
pp *pp*

(Wotan: „Weile, daß mehr ich wisse“)
 Ich warn - te dich; du weißt ge - nug:
p *pp* *dim.*

sinn' in Sorg und Furcht!
pp *pp* *cresc.*

riten.
più f. *ff* *dim.* *più p* *pp*