

20 Greatest Arias

Bassoon & Piano (Organ)

Arr.: Colette Mourey

EMR 22412

1. Ah Sofia Mio Caro Bene from *"Sargino"* (Paër)
2. Air de Lia from *"L'Enfant Prodigue"* (Debussy)
3. Angiolin Dal Biondo Crin from *"First Book of Songs"* (Liszt)
4. Aria from *"Goldberg Variations"* (Bach)
5. Aria (Martini)
6. Aria from *Suite N° 3* (Bach)
7. Aria from *"Notebuch für Wolfgang"* (L. Mozart)
8. Arietta con Variazioni sopra *"Vieni Amore"*, Vincenzo Righini (Beethoven)
9. Ayre from *"The Double Dealer"* (Purcell)
10. Come Again, Sweet Love from *"The First Book of Ayres"* (Dowland)
11. Fra un Dolce Delirio from *"L'Isola Disabitata"* (Haydn)
12. La Frescobalda aria con variazioni (Frescobaldi)
13. Lascia Ch'io Pianga from *"Rinaldo"* (Händel)
14. Lasciatemi Morire ! from *"Arianna"* (Monteverdi)
15. Les Oiseaux dans la Charmille from *"Les Contes d'Hoffmann"* (Offenbach)
16. Nel Cor Più Non Mi Sento from *"L'Amor Contrastato..."* (Paisiello)
17. Porgi Amor Qual Che Ristoro from *"Le Nozze di Figaro"* (W.A. Mozart)
18. Rendons Un Eternel Hommage from *"Hyppolite et Aricie"* (Rameau)
19. Sei Miei Sospiri *Kirchen-Arie* (Fétis / Stradella)
20. Va Pensiero *"Coro di Slavi Ebrei"* from *"Nabucco"* (Verdi)



EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

1. Ah Sofia Mio Caro Bene

from "Sargino" (1803)

Ferdinando Paër

(1771-1839)

Arr.: Colette Mourey


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Andante sostenuto

Bassoon

Piano /
Organ



p dolce

6



11



mp

16



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2. Air de Lia

from "L'Enfant Prodigue" (1908)

Claude Achille Debussy

(1862-1918)

Arr.: Colette Mourey

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Andante ♩ = 66
récit (liberamente)

tristement / sadly / tristamente

Moderato ♩ = 80
Mesuré

Bassoon

Piano / Organ

mp

p

7

13 **Poco meno mosso / Un peu plus lent** ♩ = 72

simplified

mp

pp

16 *Récit*

molto rit.
très retenu, avec beaucoup d'expression
molto espressivo

19 *stringendo*

f

3. Angiolin Dal Biondo Crin

from "First Book of Songs" 1843

Franz Liszt

(1811-1886)

Arr.: Colette Mourey

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Andante placido ♩ = 50

Bassoon

Piano / Organ

simplified

pp *dolcissimo*

pp

sempre dolcissimo smorzando

6

dolce (mezza voce)

mp *mf*

Poco rit. smorzando

10

A tempo

mf *f*

poco rit. A tempo

sempre dolcissimo

14

mp

4. Aria

from "Goldberg Variations"

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Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Andante molto sostenuto ♩ = 56



The musical score is arranged in two systems. The first system (measures 1-5) features a Bassoon part in the upper staff and a Piano/Organ part in the lower staff. The Bassoon part begins with a dynamic of *mp* and includes a fermata over the first measure. The Piano/Organ part also starts with *mp*. The second system (measures 6-10) continues the Bassoon part with dynamics *mf*, *mp*, and *mf*. The Piano/Organ part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The third system (measures 11-15) shows the Bassoon part with dynamics *f* and *mf*. The Piano/Organ part continues with similar textures. The fourth system (measures 16-18) concludes the piece with the Bassoon part at *mf* and the Piano/Organ part ending with a fermata.

5. Aria

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Giambattista Martini

(1706-1784)

Arr.: Colette Mourey

Andante con spirito

Bassoon

Piano / Organ

5

mf *mp*

10

mf

15

f

6. Aria

from Suite N° 3

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey



Adagio

Bassoon

Piano /
Organ

The musical score is written for Bassoon and Piano/Organ. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is marked 'Adagio'. The score is divided into systems. The first system shows the initial entry of the instrument. The second system, starting at measure 4, features a more active bassoon line with slurs and a trill. The third system, starting at measure 7, includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* again. The fourth system, starting at measure 10, continues the piece with further dynamic markings of *mp*. The piano/organ accompaniment provides a steady harmonic and rhythmic foundation throughout.

7. Aria

from "Notebuch für Wolfgang" (1762)

Leopold Mozart

(1719-1787)

Arr.: Colette Mourey

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Larghetto

Bassoon

Piano /
Organ

5

10

16

8. Arietta con Variazioni

21

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sopra "Vieni Amore", Vincenzo Righini (1802)

(excerpt)

Ludwig Van Beethoven

(1770-1827)

Arr.: Colette Mourey

Thema
Allegretto



The musical score is arranged for Bassoon and Piano/Organ. It begins with a Bassoon staff and a grand staff (Piano/Organ). The key signature is B-flat major (two flats) and the time signature is 2/4. The piece is marked 'Thema Allegretto'. The first system (measures 1-5) features a piano (*p*) dynamic. The second system (measures 6-12) starts at measure 6 and includes a mezzo-piano (*mp*) dynamic. The third system (measures 13-18) starts at measure 13. The fourth system (measures 19-24) starts at measure 19. The fifth system (measures 25-29) starts at measure 25 and includes dynamics *mp*, *mf*, *mf*, and *f*, along with a 'rit.' (ritardando) marking. The score includes various musical notations such as slurs, ties, and articulation marks.

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9. Ayre

from "The Double Dealer"

Henry Purcell

(1659-1695)

Arr.: Colette Mourey

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Andante

Bassoon

Piano / Organ

p dolce

5

9

mp

13

10. Come Again, Sweet Love

from "The First Book of Ayres" (1597)

John Dowland

(1563-1626)

Arr.: Colette Mourey

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Andantino con spirito

Bassoon

mf

Piano / Organ

mp

6

f

fuero

11

mp *f*

16

A

f

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11. Fra un Dolce Delirio

from "L'Isola Disabitata" (1779)

Joseph Haydn

(1732-1809)

Arr.: Colette Mourey



Andante

Bassoon

Piano / Organ

fuero
molto cantabile

p dolce

5

10

15

20

mp *f* *mp* *mf*

pp

f *mp*

12. La Frescobalda

aria con variazioni

Girolamo Frescobaldi

(1583-1643)

Arr.: Colette Mourey

Thema

Moderato


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Bassoon

Piano /
Organ

The first system of the musical score for 'Thema' features a Bassoon part and a Piano/Organ part. The Bassoon part consists of a single whole rest across the entire system. The Piano/Organ part is written in a grand staff (treble and bass clefs) with a common time signature. It begins with a piano (*p*) dynamic. The melody in the right hand is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand provides a harmonic accompaniment with chords and single notes.

5

The second system of the musical score continues the piece. The Bassoon part remains silent. The Piano/Organ part continues the melody from the first system, with the right hand playing eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand continues its accompaniment.

10

The third system of the musical score continues the piece. The Bassoon part begins to play, with a mezzo-piano (*mp*) dynamic. It plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The Piano/Organ part continues its accompaniment.

16

The fourth system of the musical score concludes the piece. The Bassoon part continues its eighth-note melody. The Piano/Organ part concludes with a final chord in the right hand and a final note in the left hand.

13. Lascia Ch'io Pianga

43

from "Rinaldo" (1711)

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey


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Larghetto

Bassoon

Piano /
Organ

5

9

A

14

B

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14. Lasciatemi Morire !

from "Arianna" (1608)

Claudio Monteverdi

(1567-1643)

Arr.: Colette Mourey



Lento

Bassoon

Piano / Organ

p

7 **A**

p

pp

13 **B**

mf

f

p

19 *più crescendo*

p

pp

23 **C**

mp

crescendo assai

p

mp

pp

rit.

15. Les Oiseaux dans la Charmille

47

"Air de la Poupée", from "Les Contes d'Hoffmann" (1881)


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Jacques Offenbach

(1819-1880)

Arr.: Colette Mourey

Moderato



The musical score is arranged for Bassoon and Piano/Organ. It begins with a Bassoon staff and a grand staff (Piano/Organ). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Moderato'. The score is divided into four systems, with measure numbers 6, 11, and 16 indicated at the start of each system. The first system (measures 1-5) features a piano part starting with a *pp* dynamic and a *dolcissimo* marking. The bassoon part enters in measure 2 with a *fuero molto cantabile* marking. The second system (measures 6-10) continues the piano part with a *dolcissimo* marking and the bassoon part with a *p* dynamic and *molto cantabile* marking. The third system (measures 11-15) features the bassoon part with a *fuero* marking and a *mp* dynamic. The fourth system (measures 16-20) continues the bassoon part with a *mp* dynamic. The piano part consists of a simple harmonic accompaniment with long notes and rests.

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16. Nel Cor Più Non Mi Sento

from "L'Amor Contrastato, ossia La Molinara" (1788)

Giovanni Paisiello

(1741-1816)

Arr.: Colette Mourey

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Andantino

Bassoon

dolce

Piano / Organ

p

4

8

mp *f*

16

mf *mp* *f*

24

mf *f*

rit. **Liberamente** *risoluto* **Tempo** rit.

sigue

17. Porgi Amor Qual Che Ristoro

51


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from "Le Nozze di Figaro" (1786)

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Colette Mourey

Larghetto

Bassoon

Piano /
Organ

fuero

mp molto cantabile

5

8

11



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18. Rendons Un Eternel Hommage

Choeur des Prêtresses de Diane from
"Hyppolite et Aricie" (1733)

Jean-Philippe Rameau

(1683-1764)

Arr.: Colette Mourey

"O Nuit"

Lyricist : Edouard Sciortino (1893-1979)

Largo

Bassoon

Piano / Organ

p

6

11

16

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19. Sei Miei Sospiri

Kirchen-Arie

François-Joseph Fétis

(1784-1871)

d'après

Alessandro Stradella

(1645-1678)

Arr.: Colette Mourey

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Andante religioso

Bassoon

Piano /
Organ



The musical score is arranged for Bassoon and Piano/Organ. It begins with a Bassoon part on a single staff and a Piano/Organ part on a grand staff (treble and bass clefs). The tempo is marked 'Andante religioso'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems, with measure numbers 6, 11, 16, and 21 indicated. Dynamics include piano (*p*), mezzo-piano (*mp*), forte (*f*), and mezzo-forte (*mf*). There are also markings for 'tr' (trills) and 'tranquillo'.

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20. Va Pensiero

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"Coro di Slavi Ebrei" from "Nabucco" (1842)

Giuseppe Verdi

(1813-1901)

Arr.: Colette Mourey

Largo



The musical score is arranged in three systems. The first system includes a Bassoon part and a Piano/Organ part. The Piano/Organ part is marked "simplified" and features a melodic line with triplets and a bass line with sustained notes. The second system continues the Piano/Organ part with more complex triplet patterns and a trill in the right hand. The third system is marked "Cantabile" and "sotto voce", featuring a Bassoon part with a melodic line and a Piano/Organ part with a dense texture of triplets and a dynamic marking of "pp".

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EMR 8578	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8600	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 2285D	TAILOR, Norman	El Choclo
EMR 8534	TAILOR, Norman	Inca Dance (5)
EMR 2291D	TAILOR, Norman	Sousa Medley