

20 Greatest Arias

Contrabass & Piano (Organ)

Arr.: Colette Mourey

EMR 22428

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

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1. Ah Sofia Mio Caro Bene

from "Sargino" (1803)

Ferdinando Paër

(1771-1839)

Arr.: Colette Mourey

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Andante sostenuto

Contrabass

Organ /
Piano

p dolce

6

11

16

mp

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2. Air de Lia

from "L'Enfant Prodigue" (1908)

Claude Achille Debussy

(1862-1918)

Arr.: Colette Mourey



Andante ♩ = 66
récit (liberamente)

tristement / sadly / tristamente

Moderato ♩ = 80
Mesuré

Contrabass

Organ / Piano

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



Andante placido ♩ = 50

Contrabass

Organ / Piano

simplified

pp *dolcissimo*

sempre dolcissimo

smorzando

6

dolce (mezza voce)

Poco rit. *smorzando*

mp

mf

10

A tempo

poco rit.

A tempo

mf

f

sempre dolcissimo

14

mp

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4. Aria

from "Goldberg Variations"

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

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Andante molto sostenuto ♩ = 56



The musical score is arranged in two systems. The first system (measures 1-5) features a Contrabass line in the bass clef and an Organ/Piano line in the treble and bass clefs. The second system (measures 6-10) continues the Contrabass and Organ/Piano parts. The third system (measures 11-15) shows the Contrabass and Organ/Piano parts. The fourth system (measures 16-20) concludes the section. Dynamics include mp, mf, and f. Performance markings such as accents and slurs are present throughout the score.

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5. Aria



Giambattista Martini

(1706-1784)

Arr.: Colette Mourey

Andante con spirito

Contrabass

Organ / Piano

5

10

15

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6. Aria

from Suite N° 3

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Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Adagio

Contrabass

Organ / Piano

4

7

10

mp *mf* *mp*

mp *mp*

tr

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7. Aria

from "Notebuch für Wolfgang" (1762)

Leopold Mozart

(1719-1787)

Arr.: Colette Mourey



Larghetto

Contrabass

Organ / Piano

5

10

15

p

mf

mp

rit.

8. Arietta con Variazioni

sopra "Vieni Amore", Vincenzo Righini (1802)

(excerpt)

Ludwig Van Beethoven

(1770-1827)

Arr.: Colette Mourey

Thema
Allegretto

Contrabass

Organ / Piano

6

13

19

25

p

mp

mp *mf* *mf* *f*

rit.

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9. Ayre

from "The Double Dealer"

Henry Purcell

(1659-1695)

Arr.: Colette Mourey

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Andante

Contrabass

Organ / Piano

p dolce

5

9

mp

13

mp

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10. Come Again, Sweet Love

from "The First Book of Ayres" (1597)

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John Dowland

(1563-1626)

Arr.: Colette Mourey

Andantino con spirito

Contrabass

Organ / Piano

mp

mf

6

f

fuero

11

mp

f

16

A

f

11. Fra un Dolce Delirio

from "L'Isola Disabitata" (1779)

Joseph Haydn

(1732-1809)

Arr.: Colette Mourey



Andante

Contrabass

molto cantabile
fuero

Organ / Piano

p dolce

5

10

15

mp *f* *mp* *mf*

pp

20

f *mp*

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12. La Frescobalda

aria con variazioni

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Girolamo Frescobaldi

(1583-1643)

Arr.: Colette Mourey

Thema

Moderato

Contrabass

Organ / Piano

p

5

10

mp

16

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13. Lascia Ch'io Pianga

from "Rinaldo" (1711)

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey



Larghetto

Contrabass

Organ / Piano

p

5

9 **A**

p *mp* *p* 3

pp

14 **B**

mp *p* *mp* *p*

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14. Lasciatemi Morire !

from "Arianna" (1608)



Claudio Monteverdi

(1567-1643)

Arr.: Colette Mourey

Lento

Contrabass

Organ / Piano

7 **A**

13 **B**

18 *più crescendo*

23 **C** *crescendo assai* *rit.*

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15. Les Oiseaux dans la Charmille

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

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Jacques Offenbach

(1819-1880)

Arr.: Colette Mourey

Moderato

Contrabass

Organ / Piano

dolcissimo

pp

fuero

molto cantabile

6

molto cantabile

p

dolcissimo

11

fuero

mp

16

mp

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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

Andantino

Contrabass

Organ / Piano

dolce

p

mp *f*

mf *mp* *f*

Liberamente
rit. (◡)

Tempo
risoluto

rit.

mf *f*

segue

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17. Porgi Amor Qual Che Ristoro

from "Le Nozze di Figaro" (1786)



Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Colette Mourey

Larghetto

Contrabass

Organ / Piano

fuero
mp molto cantabile

6

11

tr

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18. Rendons Un Eternel Hommage

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

"O Nuit"

Lyricist : Edouard Sciortino (1893-1979)

Jean-Philippe Rameau

(1683-1764)

Arr.: Colette Mourey

Largo

Contrabass

Organ /
Piano

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

Contrabass

Organ / Piano

p

6

11

tr

16

tr

tranquillo

21

mp *f* *mf*

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20. Va Pensiero

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

Giuseppe Verdi

(1813-1901)

Arr.: Colette Mourey



Largo

Contrabass

Organ / Piano

simplified

5

9

12 Cantabile

sotto voce

p

pp

16

fuero

The musical score is arranged for Contrabass, Organ/Piano, and a simplified vocal line. It begins with a 'Largo' tempo. The first system shows the Contrabass and Organ/Piano parts. The second system (measures 5-8) features a vocal line with a trill and triplet markings, and the Organ/Piano accompaniment with triplet patterns. The third system (measures 9-11) continues the vocal line with a fermata and the Organ/Piano accompaniment. The fourth system (measures 12-15) is marked 'Cantabile' and 'sotto voce', with dynamics 'p' and 'pp'. It features a vocal line with a fermata and the Organ/Piano accompaniment with triplet patterns. The fifth system (measures 16-19) continues the vocal line with a fermata and the Organ/Piano accompaniment with triplet patterns. The word 'fuero' is written above the vocal line in the fourth measure of this system.

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