

20 Greatest Arias

Trombone (♭ + ♪) & Piano (Organ)

Arr.: Colette Mourey

EMR 22419

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

Trombone

Piano / Organ

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

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Andante ♩ = 66
récit (liberamente)

tristement / sadly / tristamente

Moderato ♩ = 80
Mesuré

Trombone

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

Trombone

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 $\text{♩} = 56$



The musical score is arranged for Trombone and Piano/Organ. It consists of four systems of music, each with two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante molto sostenuto' with a quarter note equal to 56 beats per minute. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also performance markings like *acc.* (accents) and *tr.* (trills). The first system (measures 1-5) features a melodic line in the Trombone and a supporting bass line in the Piano/Organ. The second system (measures 6-10) continues the melodic development. The third system (measures 11-15) shows a more active Trombone part with some *f* dynamics. The fourth system (measures 16-20) concludes the piece with a final melodic flourish in the Trombone.

5. Aria

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Giambattista Martini

(1706-1784)

Arr.: Colette Mourey

Andante con spirito

Trombone

Piano / Organ

5

mf *mp*

10

mf

15

f

6. Aria

from Suite N° 3

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey



Adagio

Trombone

Piano / Organ

4

7

10

mp *mf* *mp*

mp *mp*

7. Aria

from "Notebuch für Wolfgang" (1762)

Leopold Mozart

(1719-1787)

Arr.: Colette Mourey



Larghetto

Trombone

Piano / Organ

p

5

mf *mp*

10

mf

16

mp *rit.*

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 Trombone and Piano/Organ. It begins with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto'. The score is divided into five systems, each starting with a measure number: 1, 6, 13, 19, and 25. The first system (measures 1-5) features a piano (*p*) dynamic. The second system (measures 6-12) starts with a mezzo-piano (*mp*) dynamic. The third system (measures 13-18) continues the piano accompaniment. The fourth system (measures 19-24) includes a mezzo-forte (*mf*) dynamic. The fifth system (measures 25-28) begins with a mezzo-piano (*mp*) dynamic, followed by mezzo-forte (*mf*) and fortissimo (*f*) dynamics, and concludes with a 'rit.' (ritardando) marking.

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9. Ayre

from "The Double Dealer"

Henry Purcell

(1659-1695)

Arr.: Colette Mourey

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Andante

Trombone

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

Musical score for Trombone and Piano/Organ, measures 1-16.

Measures 1-5: Trombone (mf), Piano/Organ (mp)

Measures 6-10: Trombone (f), Piano/Organ (fuero)

Measures 11-15: Trombone (mp, f), Piano/Organ

Measures 16-18: Trombone (f), Piano/Organ

Section A is marked at measure 16.



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11. Fra un Dolce Delirio

from "L'Isola Disabitata" (1779)

Joseph Haydn

(1732-1809)

Arr.: Colette Mourey



Andante

Trombone

fuero
molto cantabile

Piano / Organ

p dolce

5

10

15

mp *f* *mp* *mf*

pp

20

f *mp*

12. La Frescobalda

aria con variazioni

Girolamo Frescobaldi

(1583-1643)

Arr.: Colette Mourey

Thema

Moderato

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Trombone
 Piano / Organ

5

10

16

p

mp

13. Lascia Ch'io Pianga

43

from "Rinaldo" (1711)

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey


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Larghetto

Trombone

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

Trombone

Piano / Organ

p

7 **A**

p

pp

13 **B**

mf

f

p

19 *più crescendo*

p

pp

23 **C**

crescendo assai

mp

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 Trombone and Piano/Organ. It consists of four systems of music, each with a Trombone 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 includes various dynamics and performance instructions: *dolcissimo*, *pp*, *fuero*, *molto cantabile*, *p*, and *mp*. The piece is divided into measures, with measure numbers 6, 11, and 16 indicated at the start of their respective systems.

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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

Trombone

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

Trombone

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

Trombone

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



Andante religioso

Trombone

Piano /
Organ

6

11

16

21

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20. Va Pensiero

61

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

Giuseppe Verdi

(1813-1901)

Arr.: Colette Mourey

Largo

The musical score is arranged for Trombone and Piano/Organ. It begins with a Trombone part in the bass clef, which is mostly silent. The Piano/Organ part starts with a treble clef and a 'simplified' marking. The tempo is marked 'Largo'. The score is divided into systems, with measures 5, 9, 12, and 16 indicated. Measure 12 is marked 'Cantabile' and 'sotto voce'. The piano part features numerous triplets and dynamic markings such as 'p' and 'pp'. The bass line of the piano part includes several triplet patterns. The score concludes with a final triplet in measure 16.

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