

## PREFACE

Over the decades, conductors and orchestra librarians across the globe have toiled, leafing through full scores, searching for one elusive three-minute aria after another, then consulting multiple publishers' catalogs, in order to compile crucial, and decisive, information on the titles proposed by singers engaged for a concert or recording of vocal excerpts. With *Arias, Ensembles, & Choruses (AEC)*, we have drawn on our decades of conducting experience and attempted to answer our profession's call for a single source, a simple reference book, in which one can easily find that information. When the soprano soloist says, "I will sing 'Adieu, notre petite table' as an encore," this book will help you find the composer, the work from which it comes, its location in both the full score and the piano-vocal score, its duration, its exact instrumentation, and the source of the orchestral parts *for just that excerpt* — everything you'll need (short of learning the score).

In *AEC*, you will find more than 1,700 excerpts from more than 450 "parent works" (operas, operettas, oratorios, and musicals). We have made no attempt to gather *every* possible excerpt from each parent work. Rather, we have compiled a repertoire of excerpts for which we have been able to find evidence of inclusion on concert programs and/or recordings. That repertoire encompasses most of the arias favored by singers for concert use, along with duets, trios, and larger ensembles (including choruses) that, similarly, have found their way into concert performance over time. There were, nonetheless, several dozen excerpts on our wish list for which we were not able to procure perusal scores before our publishing deadline. Those excerpts, unfortunately, will have to wait for a supplement to, or a future edition of, this book.

The excerpts covered in *AEC* are organized alphabetically, first by composer, then by parent work, then by excerpt — listed in the order in which they occur in the work. In many cases, the individual entries also include valuable insider information on common performance practice, including start- and stop-points, transpositions, and conventional cuts. Searching is made easy with the comprehensive "Title Index," which lists both parent works and excerpt titles (and their common nicknames). There is also a number of appendixes intended for ensemble excerpts, categorized by personnel (e.g., duets, trios, quartets, quintets, sextets, choruses) and by language (Czech, English, French, German, Hebrew, Italian, Latin, Russian).

We encourage you to read this preface in its entirety, as it contains much information that will help you make the most efficient use of *AEC*. As well, it contains certain warnings that will alert you to the potential pitfalls of certain works, genres, or sources of orchestra materials.

### The "Aria"

"Aria" is a term that has evolved hugely over the last five centuries or so. When opera was invented around the beginning of the 17th century, the term came to be used for lyrical, more reflective, vocal solos, as opposed to the intervening material (intended mostly to further the action). At first, these arias tended to be accompanied by continuo only, but, gradually, larger instrumental ensembles appear as *ritornelli*, or were even interspersed among vocal phrases, and, ultimately, appeared as accompaniment to the voice.

By the 18th century, the **da capo aria** had become the dominant form of aria, with increasingly long sections often separated from each other by ritornellos. The B-section was generally in a contrasting key or mood, and the da capo invited ornamentation on the part of the singer. Cadenzas could be inserted at the ends of both sections. The ubiquity of the da capo form made it possible to evoke surprise when expectations are not realized — for example, when the B-section of Handel's "Why do the nations" (*Messiah*) is followed not by a da capo, but by a chorus, "Let us break their bonds asunder," back in the tonic key.

Subsequently, a general loosening of the form led to *dal segno* arias (in which the return of the A-section is shortened), to rondo arias, to arias climaxing with a *stretta* (a faster showpiece passage for the singer), and even insertions of dramatic recitative between sections of the aria. Contributing even more to this loosening was the incorporation of *pertichini*: lines for other characters, or for the chorus, intruding into the solo number. In concert performance, the *pertichini* can sometimes be omitted, or cut, without doing too much violence to the music.

In the 19th century, a sort of “double aria” became a prominent means of solo display: a slow and expressive aria, known as the *cantabile* or *cavatina*, followed by a fast and brilliant aria, the *cabaletta*. Often the whole was preceded by a *scena* in accompanied (keyboard or orchestra) recitative style, and perhaps another *scena* might intervene between the *cavatina* and the *cabaletta*. Sometimes, with the addition of the *pertichini*, the whole complex becomes extended to the point that the connection between *cavatina* and *cabaletta* is dissipated and almost lost. An example of this is “De miei bollenti spiriti” and “O mio rimorso” from Verdi’s *La traviata*.

The result is that a given aria may come to be known by multiple titles: the first words of the *cavatina*, and/or of the *cabaletta*, or even an introductory recitative or *scena* — not to mention descriptive names, such as “Bell Song,” “Mad Scene,” or “Jaroslavna’s Lament.” In *AEC*, we have attempted to show all likely titles within the individual entries, and they are all listed separately in the Title Index. To clearly delineate these elements, you will find the text of a recitative, scene, or verse that introduces the main (more well-known) text of an excerpt, printed in a plain typeface, whereas the main text will be in a bold typeface:

“E Susanna non vien” / “**Dove sono**”

In operettas and musicals, a vocal solo may sometimes be referred to as a “Song,” “Lied,” or (occasionally) “Chanson” or “Couplet(s).” We have opted, however (for practical reasons), to retain the designation “Aria” in these cases as well.

Excerpt titles are shown mostly in quotation marks (e.g., “**Hai già vinta la causa**”). We use this form to indicate that the common title is derived from the first line of the excerpt text. However, in many cases, the composer has given the excerpt a fixed title (e.g., **Ballata**, or **Put On a Happy Face**). Such titles are given without quotation marks.

## Language

The language of each title entry is always that of the original libretto (if it is one of the languages with which most musicians have a passing acquaintance: English, French, German, Italian, or Latin). In the case of less widely understood languages, such as Czech or Russian, an English translation is usually given. Sometimes that translation is literal, and sometimes it is the translation (often a singing translation) given in the catalog of the company handling the orchestral materials. Certain works with a bilingual history, such as Donizetti’s *La favorite* (*La favorita*), will show titles in both languages.

## Cyrillic Alphabet (Russian texts)

There are many systems for transliteration of Cyrillic titles into the Roman alphabet. In this book, we have either used the transliteration we found in the score, consulted a native speaker, or performed the transliteration ourselves (using an online Cyrillic converter).

### Voice Types

For each individual excerpt, we have given the name of all singing characters, followed by their voice types. It must be noted, however, that this is by no means an exact science. For example, roles that we think of as being for soprano are sometimes shared by sopranos and mezzo-sopranos alike; basses sometimes sing baritone roles, and vice versa; parts originally written for soprano (or alto) castrato are, today, sung by sopranos, mezzo-sopranos, or counter-tenors; many male roles in musicals can be sung by either a tenor with a good low range or a baritone with a good high range. Prior to the 19th century, composers would often assign the simple term “Bass” to a role, so that even now there are varieties of opinion on who should sing, say, Mozart’s Figaro. In view of such fluidity in casting, we have limited the indications in this book to only the most common practices.

### Timings

For each excerpt, we have given a performance duration. We realize that such timings can only be approximate, due to the variations in singers’ and conductors’ tempos. However, we have attempted, wherever possible, to check the durations of a variety of performances, of which it is the *longest* that has found its way into this book. Additionally, we have rounded odd timings up to the next minute. Experience has taught us that no one ever worries about coming in *under budget*. However, in our profession, “Overtime” is a four-letter word, so we have chosen to err on the side of *overestimating*, rather than *underestimating*, these durations. One should also not underestimate the time necessary for entrances, exits, and applause.

Many of the excerpts in this book are comprised of two or more parts (e.g., recitative-aria-cabaletta). In the case of some excerpts, singers often prefer to perform only certain component parts, or perform them in a particular order. We have, therefore, provided the reader with timings for each part, in as many cases as possible. Those timings will be found in the commentary toward the bottom of the relevant excerpt entry.

### Excerpt Location

In the individual extract entries, we have cited as many editions of the scores — full *and* piano-vocal versions — as we could find, whether old or new, commercially available or not. In every case, we have given the page number on which the reader can find the excerpt in question. There are a few cases, however, in which we were not able to secure an individual page number before our publication deadline. As a result, the reader will occasionally see “p.\_\_\_\_.” Should you happen to have one of the scores for which a page number is missing, we would welcome your correspondence, and we will update our information.

### Plate Numbers and Publisher Numbers

Distinguishing one score (especially a piano-vocal score) from another can be a problem, since such things are often reprinted willy-nilly under different publication dates and even by different publishers. The “plate number” (AEC: “pl.no.”) is the DNA of a score, and may in fact be the only solid clue as to a score’s bibliographic identity. It is a number in several digits, which may also include initials or abbreviations, that appear at the bottom of each page of a particular score. Different copies of a particular opera may have been printed in 1895, 1910, and 1963 — but if they all share the same plate number, they should all have the same pagination and musical text. (Sometimes translations are added to the engraving without changing the plate number.)

In AEC, we give plate numbers wherever possible. Some reprint houses — like Dover, Kalmus, and

Luck's — remove these numbers before republishing a score under their own imprint. Library catalogers use the term “publisher number” (*AEC*: “publ.no.”) for plate numbers that appear only on the title page and/or first page of music; the distinction between these two types of numbers is not particularly significant.

### **Instrumentation**

We have tried to make each entry easily comprehensible to the informed user. For instance, the formula used to show instrumentation is familiar to orchestra professionals (e.g., the order of wind instruments would be: flute, oboe, clarinet, bassoon — horn, trumpet, trombone, tuba). Amplifications, if any, are spelled out in brackets; a dot (.) separates one player from another; a slash (/) indicates doubling. Thus...

3[1.2.3/pic] 2[1.Eh] 3[1.2.3/Ebcl] 3[1.2.3/cbn]

...should be understood as:

3 flutists (the 3rd doubling on piccolo)  
2 oboists (the 2nd playing English horn throughout)  
3 clarinetists (the 3rd doubling on E-flat clarinet)  
3 bassoonists (the 3rd doubling on contrabassoon)

In the special notes to individual works, “2fl” is understood as “two flutes,” and “fl2” is understood as “Flute 2” (or “2nd Flute”).

One notable symbol used in this book is “±” (“plus or minus”). It is used here to indicate a voice or instrument that is present in the score, but which could be dispensed with, if necessary. Our view is that there is no point in an orchestra engaging an extra player to cover, for example, three bass clarinet notes that are already present in the cellos.

### **The “Banda”**

Occasionally, a group of extra instruments separate from the pit orchestra, and placed either in view of the audience or offstage, is required in a theatrical performance. This ensemble is often termed a *banda*. While it is usually a military band, or some subset thereof, it could also involve strings, such as may be found in operas ranging from Mozart's *Don Giovanni* to Corigliano's *The Ghosts of Versailles*. Frequently, in earlier opera full scores, the *banda* music is written out on two staves like a piano reduction; it was often intended that the in-house “bandmaster” score the music for whatever instruments were available. In practice, most of the excerpts in this book have the *banda* music already scored, printed on separate parts, and additionally cued into the orchestral parts. In concert performance, the *banda* itself would, therefore, be optional.

### **Starts and Stops**

In many “number operas,” such as those of Handel, Mozart, Rossini, Donizetti, Bellini, and Verdi, start- and stop-points are fairly evident. In others, there are so many musically plausible ways to handle the “intro” and the “outro,” that we gave up any hope of offering definitive solutions. The singer and conductor will surely join together to find their own solutions based on their needs and their musical sensibilities. We could not resist, however, offering the reader some of the solutions in common usage. Many of the extracts available for purchase or rent will already have predetermined starts and stops, or, in

the case of rentals, will have helpful indications penciled in from a previous performance.

### Cuts

We have, in some cases, given information about optional cuts frequently taken by singers and conductors. Although it is more common to find excerpts performed uncut in concert (as opposed to theatrical performance, where endurance becomes a significant concern), many singers prefer to sing the (cut) version they have done on stage. Due to limited space, we have, in each case, chosen to indicate the most commonly made cuts. One should, however, always consult with the singer and conductor regarding their preferences. In addition, it would be wise for the conductor, soloist, and librarian to exchange photocopies of the first and last pages of the extract in question, and/or of any cuts that are planned. This may avoid confusion in rehearsals.

### Keys

On the advice of Robert Sutherland, Chief Librarian of the Metropolitan Opera (New York), we have indicated the key(s) of most tonal excerpts. In general, we have used, as our key designation, the key of the main (more familiar) section of the excerpt. Occasionally, however, we will list the multiple keys through which the important sections of an excerpt move; hence the appearance of, for example, “A minor to D major.” We have, as a rule, not given the keys of introductory verses, recitatives or scenes; the exception to this being where the reader might find a “starting key” listed in a publisher’s catalogue.

Certain excerpts have, over the period of their existence, been transposed into various keys, in order to suit a particular singer’s abilities. If materials are commercially available in those alternative keys, we have indicated that fact. In the case of musicals, rental libraries sometimes also carry larger (concert) orchestrations of excerpts in different keys from their counterparts in the original (theatre) versions.

### Sources of Scores and Parts

We have listed — at the bottom of each entry — the sources of orchestral materials for each (complete) parent work, as well as for each individual excerpt. Networks of orchestras and service organizations, such as the Major Orchestra Librarians Association (MOLA), the League of American Orchestras (LAO), and the Conductors Guild (CG), may be helpful in finding more obscure excerpts.

With respect to works still protected by copyright, the place to start is the copyright owners, or their selling agent. Many familiar excerpts from such works have been extracted and are routinely offered for rent. Less familiar items may be a problem. Most publishers are willing to create sets of parts if none exist already. Some have been known to send parts for a complete act, where necessary, while charging only for the short extract being performed. Not every publisher or dealer is so obliging, however. In ordering parts for extracts not known to be available, it is advisable to contact the provider well in advance to explore the possibilities and costs — and perhaps to have a fallback substitution in mind, if the desired work cannot be obtained at a reasonable cost. In the case of some extracts from musicals, the rental library may have only one set of materials available for circulation; should that set already be reserved by another performing organization, the aforementioned fallback substitution would become crucial.

Over the years, conductors, orchestra librarians, and singers alike, have bemoaned 1) the the poor condition of many sets of rented or reprinted materials and 2) the fact that, in some cases, an entire work must be rented (at a considerable expense) for the purpose of performing only one excerpt. In the course of writing *AEC*, we have come to realize that we could provide a valuable service to our readers if we could

find a solution to that problem. The result is an arrangement with Ipsilon Music Services ([www.ipsilonmusic.com](http://www.ipsilonmusic.com)), which is under the supervision of *AEC* coauthor John Yaffé. Ipsilon will provide extractions — on demand — of scores and parts for any works in the public domain, however obscure. These will be newly engraved and proofed editions at competitive prices. Ipsilon will also provide reference copies (or PDFs) of the piano-vocal versions of the extracts. One should, however, allow plenty of lead-time for on-demand production in these cases. Full contact information for publishers and other dealers in orchestral materials is given in the Appendix, p.421.

A reminder: Just because an excerpt appears on a recording, it does not mean that parts for that excerpt will be available. Proprietary arrangements are not uncommon.

### **A Few Words About Musicals**

In dealing with the repertoire of musicals, we have, as a rule, given the instrumentation of the original pit (theatre) version, unless otherwise noted. In addition, one often finds rental libraries offering larger (concert) orchestrations of excerpts more suitable for full symphony orchestra performance than are the theatre pit orchestrations. We have given specific information on these, wherever possible. Some excerpts will be available also in “concert packages” or “song sequences.” These will sometimes be arranged to include the participation of other performers (e.g., chorus). Beyond the information in this book, one should consult also the rental libraries’ websites, or call them directly.

The English-language musical is still a young musical genre — only about 90 years old. As such, nearly all works in this vast and wonderful repertoire are still protected by copyright laws, making them available only on a rental basis. The organizations controlling the performance rights of these works are the representatives of a myriad of interests, including publishers (small and large), individuals, and family estates. As a whole, this is a serious commercial, for-profit, area of the performing arts.

The result is that the matter of musicals can, at times, be a sticky one: works may be available at one point, then, without notice, suddenly become unavailable; different publishers may control individual numbers within a single musical; a rental library may have to request (from estates or copyright owners) permission for performance of a particular excerpt; an excerpt may not be allowed to be performed in its original (theatre) form, but may be performed in an arrangement of some kind; a work may not be available for licensing, at all, if it is recent and currently running on Broadway or in London; and a seemingly simple matter can sometimes get tangled up in a corporate bureaucracy.

We bring these matters to your attention not to discourage you from performing works from the musical theatre. On the contrary, we would hope that orchestras perform more and more of these works, for they constitute a genuine musical pot of gold. At the same time, we feel obliged to caution our readers that no assumptions should be made with regard to availability of excerpts from musicals. As mentioned above, one should try to plan ahead and, above all, *be flexible*.

We have done our best to accurately list information on the excerpts from musicals. Our guiding principle in writing this book — be it opera, operetta, oratorio, or musicals — has been, “If we haven’t held the score (or parts) in our own hands, the excerpt doesn’t get into the book.” We see this approach as an inextricable part of our due diligence as authors. Thus, any errors in information will probably be *our* errors, not the errors of a publisher or rental library.

There is, however, one exception: the Rodgers and Hammerstein Concert Library (works of Irving Berlin, Jerome Kern, Andrew Lloyd Webber, and Richard Rodgers). In the case of all other rental libraries, we were given unlimited hands-on access to their catalog for our research. In the case of R&H, we had to be content with only the information given (publicly) on the R&H website. When dealing with

R&H, therefore, it is best to check our information against theirs (in direct communication with their library).

### Grand Rights

When producing a concert that includes vocal excerpts from dramatic works such as operas still under copyright, it is sometimes tempting to enhance the presentation with additional stage action, choreography, props, costuming, or the like. It is important to note, however, that license to perform copyrighted musical works is *for musical performance only*; any dramatic enhancements are subject to what is known as “Grand Rights,” which must be separately licensed by the copyright owner, usually at an additional cost. It is sometimes difficult to draw the line between an active performance of music and a semi-staged presentation that would involve Grand Rights. The Major Orchestra Librarians’ Association (MOLA) offers an excellent booklet on issues of copyrights and Grand Rights.<sup>1</sup> Of course, music in the public domain has no such restrictions on dramatizations or enhancements.

### And Finally...

*Arias, Ensembles, & Choruses (AEC)* is, like every one of us, living, breathing, always evolving, and subject to human error. For this reason, we would like YOU to help us make this book a more perfect document. Tell us what you *don’t* like about the book — but please tell us also what you *do* like about it. We invite you to write us with any questions you may have; if we can’t answer them, we can likely find someone who can, and we, too, will learn from it. If you have done a concert performance or recording of an excerpt that we don’t have in this book, please tell us, and we will consider it for possible inclusion in a future edition. If, in doing one of our excerpts, you have used a piano-vocal (or full) score that we have not cited, please let us know, and we will add it. If you have any performance practice information to add to what we have in this book, please send it to us. And finally, if you have found an error in our information, we will welcome your corrections; we will research each case ourselves and update our information where necessary. We not only *encourage* all of the above, *we depend on it*.

You can reach us at the following e-mail address:  
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Also, please visit us at the “AEC” page on the website [www.ipsilonmusic.com](http://www.ipsilonmusic.com), where we will post AEC news as well as corrections to this book.

May your sailing be smoother with AEC!

John Yaffé, *New York City*  
David Daniels, *Rochester Hills, Michigan*  
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<sup>1</sup> L. Tarlow & R. Sutherland, *The Music We Perform: An Overview of Royalties, Rentals and Rights*, Major Orchestra Librarians’ Association, 2004.