

# 20 Greatest Arias

F Horn & Piano (Organ)

Arr.: Colette Mourey

EMR 22418

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)



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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

The musical score is arranged for F Horn and Piano/Organ. It consists of four systems of music. The first system (measures 1-5) features a piano introduction with a *p dolce* marking. The second system (measures 6-10) continues the piano introduction. The third system (measures 11-15) begins the main melody with a *mp* marking. The fourth system (measures 16-20) continues the main melody. The F Horn part is mostly silent, with some notes in the first system.

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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*

F Horn

Piano / Organ

*mp*

*p*

7

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

*mp*

*pp*

16 *Récit*

19 *stringendo*

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

*f*

# 3. Angiolin Dal Biondo Crin

9

from "First Book of Songs" 1843

Franz Liszt

(1811-1886)

Arr.: Colette Mourey

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Andante placido ♩ = 50

F Horn

*simplified*

*sempre dolcissimo smorzando*

Piano / Organ

*pp dolcissimo*

*pp*

6

*dolce (mezza voce)*

*mp*

*mf*

Poco rit. smorzando

10

A tempo

*mf*

*f*

poco rit. . . . . A tempo

*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 includes an F Horn part and a Piano/Organ part. The F Horn part begins with a whole note chord (F4, C5) marked *mp*, followed by a melodic line with slurs and accents. 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, also marked *mp*. The second system starts at measure 6, with the F Horn part marked *mf* and the Piano/Organ part continuing its intricate texture. The third system starts at measure 11, with the F Horn part marked *f* and the Piano/Organ part maintaining its rhythmic foundation. The fourth system starts at measure 16, with the F Horn part marked *mp* and the Piano/Organ part concluding the piece with a final chord.

## 5. Aria

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Giambattista Martini

(1706-1784)

Arr.: Colette Mourey

Andante con spirito

F Horn

Piano / Organ

5

10

15

*mf*

*mp*

*mf*

*f*

# 6. Aria

from Suite N° 3

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey



Adagio

F Horn

Piano / Organ

4

7

10

*mp* *mf* *mp*

*mp* *mp*

*tr*

# 7. Aria

from "Notebuch für Wolfgang" (1762)

Leopold Mozart

(1719-1787)

Arr.: Colette Mourey



Larghetto

F Horn

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 F Horn and Piano/Organ. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score is divided into five systems, each with a measure number at the beginning: 1, 6, 13, 19, and 25. The first system (measures 1-5) starts with a piano (*p*) dynamic. The second system (measures 6-12) starts with a mezzo-piano (*mp*) dynamic. The third system (measures 13-18) continues with a mezzo-piano (*mp*) dynamic. The fourth system (measures 19-24) continues with a mezzo-piano (*mp*) dynamic. The fifth system (measures 25-29) starts with a mezzo-piano (*mp*) dynamic and includes a *rit.* (ritardando) marking at the end of measure 25. The dynamics progress through *mf* (mezzo-forte) and *f* (forte) in the final measures. The F Horn part is mostly rests, while the Piano/Organ part provides the harmonic and melodic foundation.

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# 9. Ayre

from "The Double Dealer"

Henry Purcell

(1659-1695)

Arr.: Colette Mourey

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Andante

F Horn

Piano / Organ

*p dolce*

5

9

*mp*

13

*mp*

# 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*

F Horn

*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

F Horn

*fuero  
molto cantabile*

Piano / Organ

*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

  
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## Thema

Moderato

F Horn

Piano / Organ

*p*

5

10

*mp*

16

# 13. Lascia Ch'io Pianga

43

from "Rinaldo" (1711)

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey

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Larghetto



The musical score is arranged for F Horn and Piano/Organ. It begins with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Larghetto'. The score is divided into systems, with measures 5, 9, and 14 indicated. The piano part includes dynamic markings such as *p*, *pp*, *mp*, and *p*. The horn part has rests in the first system. The score includes various musical notations such as slurs, ties, and triplets.

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# 14. Lasciatemi Morire !

from "Arianna" (1608)

Claudio Monteverdi

(1567-1643)

Arr.: Colette Mourey



Lento

F Horn

Piano / Organ

*p*

7 **A**

*pp*

13 **B**

*p* *mf* *f*

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**



F Horn

*molto cantabile*  
*fuero*

*dolcissimo*

Piano / Organ

*pp*

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

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**Andantino**

F Horn

Piano / Organ

*dolce*

*p*

4

8

*mp* *f*

16

*mf* *mp* *f*

24

*mf* *f*

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



F Horn

Piano / Organ

*fuero*

*mp molto cantabile*

5

8

11

*tr*

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# 18. Rendons Un Eternel Hommage



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

Jean-Philippe Rameau

(1683-1764)

Arr.: Colette Mourey

"O Nuit"

Lyricist : Edouard Sciortino (1893-1979)

Largo

F Horn

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*

F Horn

Piano / Organ

*p*

6

11 *tr*

16 *tr* *tranquillo*

21 *mp* *f* *mf*

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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 for F Horn and Piano/Organ. It begins with a tempo marking of **Largo**. The F Horn part is mostly silent, with some rests. The Piano/Organ part features a *simplified* accompaniment with a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand. Measure 5 includes a *trm* (trill) in the right hand. Measure 9 shows a more active piano accompaniment with sixteenth-note patterns. At measure 12, the tempo changes to **Cantabile** and the dynamics are *p* (piano) for the vocal line and *pp* (pianissimo) for the piano accompaniment. The vocal line is marked *sotto voce*. The piano accompaniment continues with triplets. At measure 16, the vocal line has the word *fuero* and the piano accompaniment features more complex triplet patterns.

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