

MASTERWORK DUETS

for

WOMEN

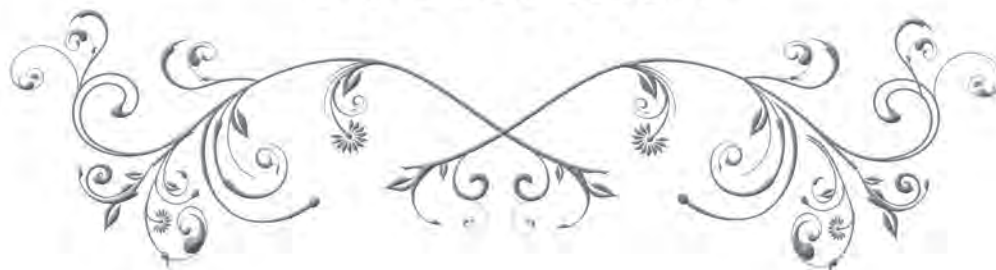


TABLE OF CONTENTS

Title	Page
1. Belle nuit, ô nuit d'amour <i>Jacques Offenbach (1819–1880)</i>	4
2. Laudamus te. <i>Antonio Vivaldi (1678–1741)</i>	12
3. Shepherd, Shepherd Leave Decoying <i>Henry Purcell (1659–1695)</i>	20
Oboe (or Flute) and Bassoon (or Cello) Parts	27
4. Sous le dôme épais <i>Léo Delibes (1836–1891)</i>	31
5. Stabat Mater dolorosa. <i>Giovanni Battista Pergolesi (1710–1736)</i>	44
Cello Part	52
6. Sull'aria <i>Wolfgang Amadeus Mozart (1756–1791)</i>	53
7. When at Night I Go to Sleep <i>Engelbert Humperdinck (1854–1921)</i>	60
8. Wir eilen mit schwachen, doch emsigen Schritten <i>Johann Sebastian Bach (1685–1750)</i>	66
Cello and Violone (or Cello) Parts.	84



Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

© 2015 by Alfred Music
All Rights Reserved. Printed in USA.

Book & CD (43492)

Book (43493)

Accompaniment CD (43494)

ISBN-10: 1-4706-2663-2

ISBN-10: 1-4706-2664-0

ISBN-13: 978-1-4706-2663-1

ISBN-13: 978-1-4706-2664-8

**NOTE: The purchase of this book carries with it the right to photocopy pages 27–30, 52, and 84–87.
Limited to one school/organization. NOT FOR RESALE.**

BELLE NUIT, Ô NUIT D'AMOUR

Jacques Offenbach (1819–1880)

Especially famous today for his enduring and beloved “Belle nuit, ô nuit d’amour,” Jacques Offenbach was one of the most influential musicians in France in the Romantic period. Born in Cologne and originally named Jacob, Offenbach showed tremendous talent at an early age. After studying with local teachers in his native Germany, he changed his name to Jacques in order to further his music education in Paris. He attended the Paris Conservatoire for only a year before leaving that school to pursue a career as a professional cellist, achieving great notoriety as a virtuoso and playing with famous pianists, such as Anton Rubinstein, Franz Liszt, and Felix Mendelssohn. He eventually became an esteemed composer, conductor, and manager of music theater companies, appearing as a guest conductor in many European cities and in New York City and Philadelphia. Besides pursuing his musical interests, he converted to Catholicism in order to marry Herminie d’Alcain in 1844, and he became a French citizen in 1860.

After achieving much success in his early years, he gradually changed his career direction to composing operettas, which was the popular music theater of that time. He formed his own theater company in 1855, the Bouffes-Parisiens, and served as its director for over a decade. *Orphée aux enfers* (*Orpheus in the Underworld*), his first full-length operetta, was produced in 1858 and was his first major success in that genre. Additional famous works include *La belle Hélène* (1864), *Barbe-bleue* (1866), *La vie parisienne* (1866), *Grande-Duchesse de Gérolstein* (1867), and *La Périchole* (1868). Completing over 90 operettas and more than 100 works for the stage, Offenbach is credited with influencing a number of other composers, including Johann Strauss II and Arthur Sullivan (of Gilbert and Sullivan).

However, his popularity and financial success were eventually curtailed by the political changes of his time. With the defeat of the French in the Franco-Prussian War of 1870-1871, Offenbach’s operettas were no longer welcome in the Parisian theater. After going on tour to select cities in the United States and staging some of his works in Vienna and England in order to recover from financial ruin, he dedicated his efforts to composing his only grand opera, *Les contes d’Hoffmann* (*The Tales of Hoffmann*). Collaborating with librettist Jules Barbier, Offenbach became quite interested in creating an opera based on the stories found in the play by Barbier and Michel Carré about the German writer and composer E.T.A. Hoffman. The opera was unfinished when Offenbach died in 1880 at the age of 61. With only the vocal and piano score completed, his friend Ernest Guiraud prepared it for staging and orchestrated it for presentation posthumously at the Opéra-Comique in 1881. This masterpiece of serious opera has been performed numerous times around the world; however, many different versions exist because the unfinished score has been greatly

revised numerous times. Offenbach’s additional works include one ballet (*Le papillon*), individual waltzes and polkas, dance suites, an orchestral work with cello solo, and more than 50 non-operatic songs, mostly set to French texts.

Offenbach’s *Les contes d’Hoffmann* is in five acts, with the first and last acts functioning as a prologue and epilogue to the three middle acts. The middle acts are devoted to three different loves in Hoffman’s life, and are based on the stories titled “Der Sandmann” (1816), “Rath Krespel” (1818), and “Das verlorene Spiegelbild” from *Die Abenteuer der Sylvester-Nacht* (1814). The five acts serve to describe his transformative journey to self-discovery while realizing the nature of his first true love, Stella. In his final rebuking of Stella in the epilogue after the three stories are explained, Hoffmann realizes that it is the pain of that life experience which will fuel his creative spirit even more.

The opera is best known for Offenbach’s barcarolle titled “Belle nuit, ô nuit d’amour,” a duet traditionally sung by a soprano and mezzo-soprano at the beginning of the story about Hoffman’s love affair with Giulietta. A barcarolle is usually written in 6/8 meter and a moderate tempo, with a rhythm reminiscent of a folk song sung by a Venetian gondolier as he strokes through a canal in his gondola. This barcarolle is a very beautiful setting of Barbier’s text, which describes the beauty of love and night. It is performed in the opera by Nicklausse, Hoffman’s poetic muse in disguise as his faithful male companion, and Giulietta, the protagonist of Hoffmann’s love and a Venetian courtesan. The scene begins with Hoffmann listening to this gentle barcarolle from the balcony of a Venetian palace overlooking the Grand Canal as the two characters sing this incredibly beloved melody while floating in a gondola below.

“Belle nuit, ô nuit d’amour” is presented in this publication in its original key with a piano accompaniment fashioned primarily from the harp part found in the version completed by Ernest Guiraud and published in Paris by Choudon Fils in 1907. The 1907 version includes an orchestration featuring flutes, oboes, clarinets, bassoons, horns, cornets, trombones, triangle, harp, strings, two solo parts, and a choral accompaniment of “ah”s in the final 60 measures. Metronomic and dynamic indications have been included in this edition. The optional choral parts are available as a free download at alfred.com/choralparts.

The very recognizable theme of this duet has been arranged in numerous vocal and instrumental versions, and has been featured around the world in various artistic venues. A tremendous example of romantic sentiment, it should be performed with great expressiveness, giving special attention to the rise and fall of dynamics as the French words are carefully rendered according to the following pronunciation guide.

PRONUNCIATION GUIDE

Bel-le nuit, ô nuit d'a-mour,
 bɛ-lə nɥi o nɥi da-mur

sou-ris à nos i-vres-ses!
 su-ri za no zi-vʁɛ-sə

Nuit plus dou-ce que le jour,
 nɥi ply du-sə kə lə ʒur

ô bel-le nuit d'a-mour!
 o bɛ-lə nɥi da-mur

Le temps fuit et sans re-tour
 lə tɑ̃ fɥi e sɑ̃ rə-tur

em-por-te nos ten-dres-ses;
 ɑ̃-pɔʁ-tə no tɑ̃-dʁɛ-sə

loin de cet heu-reux sé-jour
 lwɑ̃ də sɛ tɛ-rø se-ʒur

le temps fuit sans re-tour!
 lə tɑ̃ fɥi sɑ̃ rə-tur

Zé-phirs em-bra-sés,
 ze-fir zɑ̃-bra-zɛ

ver-sez-nous vos ca-res-ses,
 vɛʁ-sɛ-nu vo ka-rɛ-sə

don-nez-nous vos bai-sers! Ah!
 dɔ̃-ne-nu vo be-zɛ a

TRANSLATION

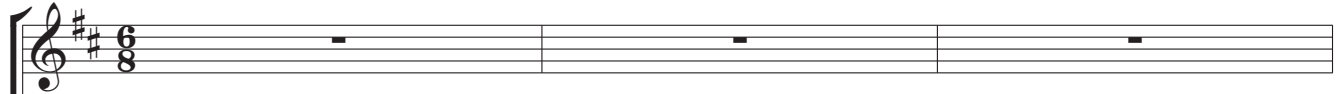
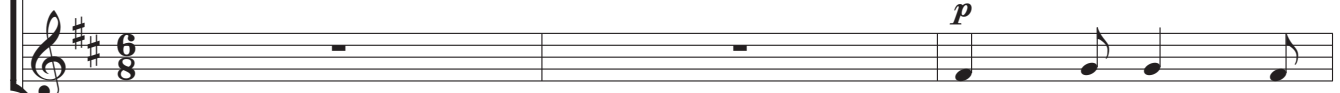
*Beautiful night, oh night of love,
 smile upon our enchantment!
 Night more sweet than day,
 oh beautiful night of love!
 Time flies and without return
 it carries away our affections;
 far from this happy place
 time flies without return!
 Burning Zephyrs,
 shed on us your caresses,
 give to us your kisses! Ah!*

Footnotes to Pronunciation

- In multiple syllable words, the syllables that should be stressed are underlined.
- Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.

from *Les contes d'Hoffmann***1. BELLE NUIT, Ô NUIT D'AMOUR**

with optional SATB chorus*

Words by **JULES BARBIER** (1825-1901)Music by **JACQUES OFFENBACH** (1819-1880)
Edited and Arranged by **PATRICK M. LIEBERGEN****Moderato** (♩ = ca. 46-48)PART I
(Giulietta)PART II
(Nicklausse)

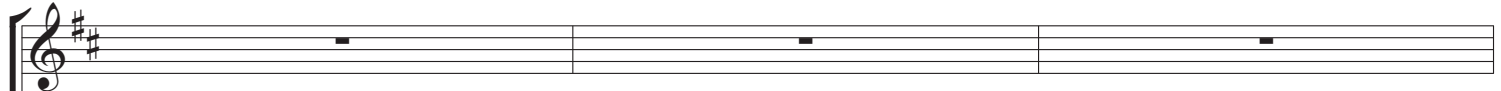
Bel - le nuit, ô

Moderato (♩ = ca. 46-48)

PIANO



4



nuit — d'a - mour, sou - ris — à nos i - vres - ses!

* Optional choral parts, from measure 32 through the end, may be downloaded at alfred.com/choralparts.Copyright © 2015 by Alfred Music
All Rights Reserved. Printed in USA.

7

Nuit plus dou - ce que le jour, ô bel - le nuit d'a - mour!

11

mp cresc. *decresc.*

Le temps fuit et sans re - tour em - por - te nos ten - dres - ses;

mp cresc. *decresc.*

Le temps fuit et sans re - tour em - por - te nos ten - dres - ses;

mp cresc. *decresc.*

15

mp cresc. *decresc.*

loin de cet heu - reux sé - jour le temps fuit sans re - tour! Zé -

mp cresc. *decresc.*

loin de cet heu - reux sé - jour le temps fuit sans re - tour!

mp cresc. *decresc.*