

Harvard College Opera Guest Artist Series
Masterclass & Discussion with Lawrence Brownlee
Friday, December 4, 2020
12:00 PM EST

“Prendi, per me sei libero” from *L'Elisir d'Amore* G. Donizetti (1797-1848)

G. Donizetti (1797-1848)

Hagar Sara Adam, soprano
Ian Chan, piano

“Kuda, kuda, kuda vi udalilis” from *Eugene Onegin* P.I. Tchaikovsky (1840-1893)

P.I. Tchaikovsky (1840-1893)

Alex Chen, baritone

“Spiagge amate” from *Paride ed Elena* C.W. Gluck (1714-1787)

C.W. Gluck (1714-1787)

Rebecca Araten, soprano
Ian Chan, piano

“Parto, parto, ma tu ben mio” from *La Clemenza di Tito* W.A. Mozart (1756-1791)

W.A. Mozart (1756-1791)

Benjamin P. Wenzelberg, countertenor

Performer Biographies

HCO alumna **Hagar Sara Adam** is from Jerusalem, Israel-Palestine. She earned her BM in Voice Performance at The Boston Conservatory, and is currently obtaining her MM in Opera Performance at Binghamton University, NY, in collaboration with Tri-Cities Opera. Her roles include Pamina (*Die Zauberflöte*), Susanna (cover) and Barbarina (*Le nozze de Figaro*), Suor Genovieffa (*Suor Angelica*), Noémie (*Cendrillon*) and more.

Alex Chen '22 is a 20-year-old singer hailing from London. Having sung baritone roles such as Anthony (*Sweeney Todd*), Guglielmo (*Così fan tutte*), Speaker of the Temple (*Die Zauberflöte*) and Pandolfe (*Cendrillon*) for HCO and the Lowell House Opera, Alex has been vocally transitioning to tenor repertoire for the past year. He also sings as a Fellow of the Harvard University Choir and has been studying with Frank Kelley for the last two years.

Hailing from New York City, **Rebecca Araten '23** studies History and Literature and Women, Gender, and Sexuality. When she's not singing with the Radcliffe Choral Society, she enjoys planning Hillel events and hosting radio shows with WHRB Cambridge.

An alumnus of Juilliard Pre-College, former child soloist and chorister at the Metropolitan Opera, and US Presidential Scholar in the Arts, **Benjamin P. Wenzelberg '21** has just advanced to the District Round of the Metropolitan Opera National Council Auditions this Fall, and in Summer 2019, performed as a soloist at the American Bach Soloists Academy (San Francisco) and in the world premiere of a commissioned composition of his with Orchestra 2001 (Philadelphia). As a conductor, he guest conducted the Boston Pops at Boston's Symphony Hall as the Winner of their Bernstein Centenary Conducting Competition, attended the Tanglewood Music Center Conducting Seminar, and studied with Marin Alsop at the Britten-Pears Young Artist Program in Orchestral Conducting (Snape Maltings, UK). He received an ASCAP Morton Gould Young Composer Award for his libretto and music of *The Sleeping Beauty* – a new opera for family audiences, and made his European composition and conducting debut with his orchestral work, *Heroic Dreamscape Fantasy* – inspired by a theme of L. van Beethoven, which was then performed by the Tonkünstler-Orchester at the Vienna Musikverein Golden Hall and premiered in Japan this past February by the Hyogo Performing Arts Center Orchestra during their Beethoven 250th Birthday Celebration concerts. Benjy is the Music Director of Harvard College Opera, co-Music Directs the Mozart Society Orchestra, sings with the Harvard University Choir, and is the Assistant Music Director of Lowell House Opera, for whom he is currently writing a commissioned opera. His vocal awards include from the National YoungArts Foundation and the Chamber Music Society of Lincoln Center, and he has performed as a vocal soloist with such companies/venues as New York City Opera, the New York Philharmonic, Shakespeare in the Park, Atlanta Opera, Portland Symphony Orchestra, The New World Center, David Geffen Hall, Brooklyn Academy of Music, Alice Tully Hall, and The John F. Kennedy Center for the Performing Arts.

Ian Chan '22-23 is a pianist, composer, and conductor currently based in the Toronto area. A recipient of an Associate Diploma in Piano Performance at the Royal Conservatory of Music and a former First Prize winner in the Canadian Music Competition, Ian has since transitioned to focus on collaborative piano and musical direction, most recently playing and conducting two professional productions at the American Repertory Theater. As a composer, he was recently awarded Best Choral Composer under 21 by the SOCAN Foundation and has had works performed across North America by ensembles like the Harvard-Radcliffe Collegium Musicum, Sneak Peek Orchestra, Etobicoke Philharmonic Orchestra, and Scarborough Philharmonic Orchestra. Ian is incredibly excited to be involved with Harvard College Opera this year and will be Assistant Music Director for their 2021 Mainstage production.

The following pages are reproductions of the scores for each of the selections performed in the masterclass (in order of appearance). Please feel free to peruse as you wish, and please do not make copies or distribute these materials externally.

"Prendi, per me sei libero"
Sung by Hagar Sara Adam

L'Elisir d'Amore

Every
Note

Prendi, per me sei libero

G. Donizetti

CANTABILE

71

This musical score page shows the vocal line for the CANTABILE character. The vocal line consists of two staves: soprano and alto. The soprano staff begins with a dynamic of f . The alto staff follows with a dynamic of p . The vocal line features eighth-note patterns and some grace notes.

ADINA

This musical score page shows the vocal line for the ADINA character. The vocal line consists of two staves: soprano and alto. The soprano staff begins with a dynamic of f . The alto staff follows with a dynamic of p . The vocal line includes lyrics: "Prendi - di; Take it." The piano accompaniment is present below the vocal staves.

A

This musical score page shows the vocal line for the Aria character. The vocal line consists of two staves: soprano and alto. The soprano staff begins with a dynamic of f . The alto staff follows with a dynamic of p . The vocal line includes lyrics: "prendi, per me sei lib - be - ro: re - sta nel suo na - ti - o; take it, I give you lib - er - ty, stay where your friends sur - round you." The piano accompaniment is present below the vocal staves.

(hands the contract to him)
(gli porge il contratto)

72

This musical score page shows the vocal line for the Aria character. The vocal line consists of two staves: soprano and alto. The soprano staff begins with a dynamic of f . The alto staff follows with a dynamic of p . The vocal line includes lyrics: "non v'ha destin si ri - o, che non si can - gi un di resta. des - tin - y may con - found you, but will be better one day, stay here." The piano accompaniment is present below the vocal staves.

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This musical score page shows the vocal line for the Aria character. The vocal line consists of two staves: soprano and alto. The soprano staff begins with a dynamic of f . The alto staff follows with a dynamic of p . The vocal line includes lyrics: "Qui, do - ve tut - ti a - mano, saggio, amoro - so o - ne - sto, Here ev - ry bo - dy loves you, honest and loving and cle - ver." The piano accompaniment is present below the vocal staves.

A

sag-gio.o.me
hon-est, cley
sto, er, ah!

A

73 sempre sconten-to e me- sto no, non sa-ral co- si, ah no.
sad and un-happy for ev- er, no, you'll not stay that way, ah no.

f' stacc. *cello parte*

A

sempr e sconten - to e mest o, no, non sa - rai sa - rai co - si, ah! non sa - - -
sad and un-hap - py for - ev - er, no, you'll not stay, not stay that way, ah! you'll not

A

-rai, no, non sa - rai, ah, no, co - si, ah no, ah no, no, non sa - rai no, no co -
stay, no, you'll not stay ah, not that way, ah no, ah no, no, you'll not stay, no, no, that

cres. *col canto* *f'*

A

-si no, non sa - rai - i co -
way. no, you'll not stay long that

MEMORINO ADI. NEM. ADI.
 -si (Or, or si spiega.) Ad - di - ol! Che! mi la - seia - te? Io....
 way. (Now she will tell me.) Fare - well, now! What! would you leave me? I....

 NEM. ADI. NEM. ALL. (gives back the contract)
 Null'al - tro a dirmi a-ve-te? Null'altro. Eb - - ben, te - ne - te.
 yes. You've nothing else to tell me? No, nothing. All - right, you take it.

 (despairing)
 (desperato)
 N
 Pot - chè non so - no a - ma - to, vo - glio morir sol -
 With none to love or cher - - ish, in bat - tie I shall

 N
 da - - to, pot - chè non so - no a - ma - to, vo - glio morir sol - da - - to; non
 per - - ish, with none to love or cher - - ish, in bat - tie I shall per - - ish; my

 N
 v'ha per me più pa - - ce, se m'in - ganno il dot - tor se m'in-gan - nò il dot -
 life holds on - ly sigh - - ing, since Dul - ca - ma - ra lied, since Dulca - ma - ra

A.D.I.
 -mo.
 NEW. you.
 Tu m'a - - - mi?
 You love me?
 Si, t'a - mo, t'a - mo
 I love you, love you.
 Si? Yes?
 Si? Yes?

A
 t'a - - - - mo.
 love you.
 Oh! glo-ja i - ne - - spri - mi - - bi - - le!
 un-be - liev - - a - ble de - light!

A
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 Quan - to ti fel già mi - - se - ro,
 Just as I made you mis - - ra - ble.
 78
 Tu m'a - mi?
 You love me?
 ff

A
 far. il se. ll - eo or bra - - mo.
 joy now will reign a - round you. No.
 Yes,

N
 Non m'in-gannd il dot - - tox.
 The doc-tor's words were true.

Far - ti fel - li - ce d' bra - mo,
 Joy, now will reign a - round you,
 Oh gioja ine - spri - mi - bi - le!
 Oh! un-believ - a - ble de - light!

ADL. **NEM.** **ADL.** *Adagio a piacere*
 lo a - bra - mo. Oh gioja! Il mio ri - gor di -
 dove you. Oh, wonder! I swear, no more will
D' Adagio col canto

- men - ti - ca; ti - gliu - ro e - ter - no a - mo -
 I be cruel; for - ev - er - more I will love

ALL.
 re. Il mio ri - gor di - mend - ca; ti - gliu - ro e - ter - no a -
 you. swear no more will I be cruel for - ev - er - more I swear to
79 ALL.
stacc.

- mo - - re, si, far - ti fel - li - ce fo bramo. ah, si, gliu - ro e - ter - no a -
 love you, yes, by now will reign here around you, sh, yes, ev - er - more I will love

col canto

a tempo

A

- mor. Il mio ri - gor di - men - ti - ca; ti giu - ro e ter - no a -
you. I swear no more will I be cruel for - ev - er I'll love

tempo

cres. di forza

A

- mor; il mio ri - gor di - men - ti - ca; ti giu - ro e ter - no a -
you. I swear no more will I be cruel; for - ev - er I'll love

A

- mor s - ter - no a - mor
you for - ev - er love

p

A

..... ti giu - ro - e - ter - no a - mor.
for - ev - er - more in love with you.

80

NEM.

Oh! glo - jai ne - spri - mi - bili!
Oh! un - be - liev - a - ble delight!

ADRI. **NEM.**

Ca - - ro.... Non m'in - gannò il dot - - tor.
Dear - - est... The doc - tor's words were true.

ADRI. **NEM.** **ADRI.**

No. Non m'in - gannò il dot - tor.
Yes. The doc - tor's words were true.

ADRI. 1^o TEMPO

mio ri - - for di - - menti - ca; ti glu - - ro e - ter - no will
NEM. swear no more will I be cruel; for ev - er - more I'll will

81 1^o TEMPO

Ca - - - - -
Dear - - - - -

mo - - re, si far - ti fell ee io bramo, ah, ti glu - - ro e - ter - no a -
love you, yes, joy will now reign here around you, ah, for - ev - er - more I'll love

- ra)
est!

col canto

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a tempo

-mor. Il mio ri - gor di - men - ti - ca; ti giu - ro e - ter - no a -
you. I swear no more will I be cruel; for - ev - er - more, I'll love

a tempo

cres. di forza

-mor: il mio ri - gor di - men - ti - ca; ti giu-ro-e-ter - no a -
you: I swear no more will I be cruel; for - ev - er - more, I'll love

-mor e - ter - no a - mor for - ev - er - love for -

82 giu - ro e - ter - no a - mor; il mio ri - gor di-men - - ti-ca; ti
ev - er - more in love with you; I swear no more will I be cruel; for -

giu - ro e - ter - no a - mor
-ev - er I will love

ADL.
 e - ter - no e - ter - no a - mor; ill'ndori-gor
 for - ev - er I'll love you; I swear no more di - will
 NEM.
 Non m'ingan - nò il dot - tor.
 The doctor's words were true.

A
 men - ti.ca; ti glu - ro eter - no a.mor
 I be true, for - ev - er more I'll love

(83) *f*

ADL.
 e - ter - no e - ter - no a -
 for - ev - er I'll love

Non m'in.gan - nò il dot -
 The doc.tor's words were

- mor, e - ter - no a - mor, e - ter - no a - mor, e - ter - no a -
 you, I will love you, I will love you, I will love you,

- tor, non m'in - gan - nò il dot - tor,
 true, the doc - tor's words were all true,

A

-mor, e - ter - no a - mor, f - - - ter - no a - mor.
 -you, I will love you, for - - - ev - er love you.

N

non m'in - gan - nd il dot - tor.
 the doc - tor's words were true.

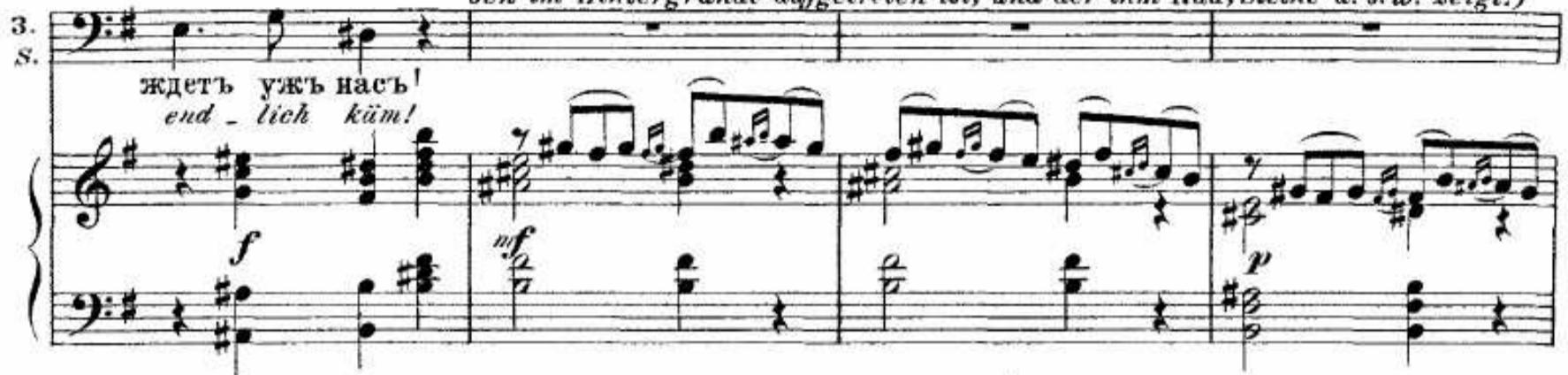
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(Зарѣцкій отходитъ къ плогинѣ и вступаетъ въ разговоръ съ мельникомъ, который въ это время показывается въ глубинѣ сцены, указывая ему на колесо, жернова и т. д.)

(Saretzki geht auf den Damm, fängt ein Gespräch mit dem Müller an, der eben im Hintergrunde aufgetreten ist, und der ihm Rad, Steine u. s. w. zeigt.)

3.
S.

ждетъ ужъ нась!
end - lich käm!



(Ленскій продолжаетъ сидѣть въ задумчивости.)
(Lenski in Nachsinnen versunken.)



Ленскій.

Lenski.

Andante, quasi Adagio. (♩ = 66.)

Ку_да, ку_да, ку_да вы у_далились ве_сны мо_ей зла_ты_е дни?
Wo_hin, wo_hin seid ihr, o goldne Tu_ge, du Wonne_zzeit, du Liebes_glück?



a речи го

L.

встаетъ и подходитъ къ авансценѣ
(steht auf, geht vor.)



Что день гря_ду_шій ми_в го_
Was mir be_schei_den wird der



L.

-то - витъ?... Е - го мой взоръ на_пра_сило - вить; въ глу_
Mor - gen. im Zu _ kunftsschoos - se ist's ver - bor - gen,



L. бо_ко_й тъмъ та_ит_ ся онъ!
 L. sonst er-forscht der See - te Blick!

Нѣть нуж ды; правъ судь бы за.
 Gleich-nel, ge-recht ist das Ge-

L. - конъ!
 L. schick!

Па_ду _ ли я стрѣлой прон_зен _ ный,
 Und soll den Morgen ich nicht schau _ en,
 иль
 ob

L. ми_мо про_ле_тиТЬ
 mich das Schick-sal auch

о _ на,
 ver-schont,

все bla_gо:
 nicht murr' ich,

бдѣ_ні_я и
 gern, ja gern will

L. сна при_ ходитъ часъ о _ пре _ дѣ _ лен_ный!
 ich ver-trau _ en, gern will ich ver _ trau _ en

bla_gо_слово_вень и день за_ботъ,
 Ihm, der in Himmelsho_hen thront!

p

Più mosso. ($\text{♩} = 84$)

L. *p*

bla - го - словенъ и тьмы приходъ!
Ihm, der in Himmels-hö - hen thron't!

poco stringendo

Блеснетъ за - ут - ра лучъден -
Der nächste Morgen wird er -
Più mosso. ($\text{♩} = 84$)

L.

- ни - цы и за - иг - ра - етъ яр - кий день,
- glü - hen in höhlen Sonnen-glan - zes Pracht, a
doch

L.

я, быть можетъ... я гроб - ни - цы сойду въ таин - ствен - ну - ю сънь!
ich, ich werde jenseits ziehen, vielleicht in Gra - besfin - stre Nacht!

crescendo

L.

И па - мять ю - на - го по - э - та по - гло - тить медлен - на - я
In Le - the wird das An - ge - den - ken des jun - gen Dichters man ver -

L. *f.* dim.
Ле - та, за - бу - деть міръ ме - ня, но ты!.. ты!.. ты!..
- sen - ken, und sei - ne Spur vergeht, doch du!.. du!.. Ol - gal..

(съ большимъ чувствомъ)
(mit viel Gefühl)
L. *pp a tempo*
Ска - жи, при - дешь ли, дѣ - ва кра - со - ты, — сле -
Wirst, schö - ne Maid, du Thränen noch ver - gies - sun, weni

L. *pp a tempo*
- зу пролить надъ ран-ней ур-ной и думать: онъ ме - ня лю - билъ!
Ro - sen auf dem Grab mir spressen, und denken: er hat mich ge - liebt!

L. *f.*
Онъ мнъ е - ди-ной по - святилъ развѣтъ пе - чальныи жиани буриой! Ахъ,
Und denken: er hat mich ge - liebt mit Lieb, wie's wah - rer kei - ne gibt. Ach,

L. L. Оль - га, я те - бя лю - биль, те - бъ ____ е - ди ной по - свя -
Ol - ga, dir war ich er - ge - ben, nur dir ____ geweiht war all' mein

Poco più animato. (♩=80.)

L. L. - тиль - разсвѣтъ печаль - ный - жизни бур - ной, ахъ,
Le - ben, ein lie - berei - ches kur - zes Le - ben, ach,

Poco più animato. (♩=80.)

L. L. Оль - га, я те - бя лю - биль! Сер - дечный другъ, же - лан - ный другъ, при -
Ol - ga, ich hab' dich ge - liebt! Ge - lieb - te mein, Er - sehnte du, Ge -

p ritenuto p ritenuto p ritenuto

Andante mosso. (♩=76.)

L. L. - ди, при - ди! же - лан - ный другъ, при - ди, я твой супругъ, при -
- lieb - te mein! Er - sehn - te du, dein Gut - te ruft dir zu, dein

Andante mosso. (♩=76.)

L. rit.
ди, я твой супругъ, при - ди, при - ди! Я жду те - бя, же - ланный
Gut - te ruft dir zu: o komm, o komm! komm, fol - ge mir, ich har - re

L. cresc.
другъ. При - ди, при - ди, я твой су - пругъ! Ку - да, ку -
dein, komm fol - ge mir, ich har - re dein! Wo - hin, wo -

L. - да, ку - да вы у - да - лились, зла ты - е дни, зла ты - е дни мо -
- hin seid ihr o goldne Ta - ge, wo - hin, wo - hin der Lie - be süsses

L. a tempo
- ей вес - ны!
sel - ges Glück!

"Spiagge amate"
Sung by Rebecca Araten

SPIAGGE AMATE

ARIA

C. GLUCK.
1714-1787.

Adagio.

CANTO. *Beloved - have.*

PIANO.

o - ve ta - lo - ra l'i - dol mi - o

lie - - - to saggia - - - ra, ru - - - scel -

Prop. A. FORLIVESI & C. Firenze. 10878

wheas
gives upon himself, when (adown)

-let - - ti o - - ve si mi - - ra, quan - - do in -

cresc.

Ted. * *Ted.*

(with flowers) bright (1)

-fio - - - rail cri - - - neoil sen, chia - - - ri

dim.

fountains while the grass bathes in

fon - - ti o - - ve si ba - - gna er - - be, in

Ted. *Ted.* *Ted.*

which ret in plants

cui po - - sa le pian - - te,

10878

you, wretchedly, ~~fit~~ a lovest heart.

voi pie - to - seaun co - rea - man - - -

Ted. * Ted. * Ted. * Ted.

te di - te voi, che fail mio

does (will d.) e pale

ben, di - te, di - - te

Ted. Ted. * sempre simile

vo - - - i, che fail mio ben?

dim. perit. cresc.

chia - ri fon - ti, ru - - scel - let - ti, spiag - gea -

fz *p*

-ma - te, o - - ve si ba - gna, o - - ve si mi - ra, o - - ve s'ag -

cresc. *f* *dim.* *perit.*

gi - ra, di - - te, di - - te vo - - i, che

fail mio ben?

Ad.

"Parto, parto, ma tu ben mio"
Sung by Benjamin P. Wenzelberg

Sheet music for piano and voice. The top staff is for the voice (soprano) and the bottom staff is for the piano. The lyrics are in Italian: "keit, ja Se - lig - keit! tà, fr - li - ci - tà." The piano part includes dynamic markings like "cresc." and "f".

Nº 9. ARIE.

SEXTUS.

Adagio.

Sheet music for piano and voice. The top staff is for the voice (soprano), the middle staff is for the piano, and the bottom staff is for the piano. The lyrics are in Italian: "Feurig, feurig eil' ich zur Ba - Parto, par-to, ma tu, ben mi - che! ach, nur vergieb der Schwäche! ach, nur ver - gieb der Schwäche! o, me - eo ri - torna in pa - ce, me - eo ri - tör - na in pa - ce; Wenn jetzt mein Wort ich bre - che, wenn jetzt mein Wort ich sa - rò qual più ti pia - ce. sa - rò, qual più ti".

bre - che,
 pia - ce.
 dann sei dein Hass mein Lohn,
 quel che vor - rai fa - rò, dein Hass mein Lohn!
 vor - rai fa : rò.

Feu - rig
 Par - to, eil' ich für Ra - che!
 ma tu, ben mi - o!

ach, nur ver - gieb der Schwäche! Wenn
 me - co ri - tor - na in pa - ee, sa -
 X

jetzt mein Wort ich bre - che,
 rò qual più ti pia - ce, dann sei dein Hass mein
 quel che vor - rai fa -
 X

Lohn; ja, wenn jetzt mein Wort ich breche,
 rò, si sa - rò. qual più ti pia - ce, dann sei dein Hass mein
 quel che vor - rai fa -

Lohn,
rò, dann sei dein Hass mein Lohn,
quel quel tor - rai fa - rò, dann
che che

seï
che dein Hass mein Lohn!
ror - rai fa - rò.

Allegro.

Läch - le mir, und ich sie - ge! und je - der Zwei - fel schwin - det, und
Guar - da - mie tut - to ob - bli - o, ea ren - di - car - tiio eo - lo.

je - der Zwei - fel schwindet!
ren - di - car - tiio vo - lo.

Dein
Di
A

einzer Blick ent - zündet
quello sguardo so - lo

mein Herz zur Rache schon, mein
io mi ri cor - de - rò, io
la me di fonderà, la

Herz zur Ra - che schon! Feu - rig eil' ich zur
 mi - ra - cor - de - rò Par - to! ma tu, ben
 me

Rache! ach, nur vergib der Schwäche! Wenn jetzt mein Wort ich breche, dann sei dein
 mi - o! me - co ri - tor - nain pa - ce, sa - rò qual più ti piace, quel che cor -
X

Hass mein Lohn, dann sei dein Hass mein Lohn! Läch-le mir!
 rai fa - rò. quel che vor - rai fa - rò. Guar - da - mi,

läch-le mir!
 guar - da - mi!

Dein einz'ger Blick ent - zündet
 Di quel-lo sguardo so - lo
 A questo

mein Herz zur Ra - che schon, mein Herz zur Ra - che
 io - mi ri - cor - de - rò, ip mi ri - cor - de -
 Da me al pen - de - da me al pen - de -

Allegro assai.

schon!
rō
 Läch-le mir und ich sie-ge!
 Guar-damie tut-to ob - bli - o,

und jeder Zwei-fel schwindet! Wie gött-lich, wie be - zu - bernd ist,
e a rendi-car-ti o vo - lo. Ah, qual po - ter, oh De - i! do -

Schönheit, dei - ne Macht, ist, Schön - heit, dei - ne
na - stal - la bel - tā, do - na - ste al - la - bel -

Macht,
tā! ist
 al -

dei - ne Macht, ist, Schön -
la bel - tā, do - na -

up 81e

- heit, dei - ne Macht, ist, Schön - - heit,
 - ste al - la bel - tà, do - na - - ste al -

 dei - - ne Macht,
 la bel - tà,

 ist dei - - ne Macht, wie gött - - lich,
 al - la bel - tà, ah, qual po

 f p

 wie be - zaubernd ist, Schön - - heit, dei - - ne
 ter, oh De - i! do - na - - ste al - la bel

 Macht, ist, Schön - - heit, dei - -
 tà, do - na - - ste al - la

ne
 bel - - - - - Macht, ist dei - - ne Macht, ist
 - tā, al - la - bel - tā, al -
f
 p.
 dei - - - - - ne Macht, ist dei - - - - - ne
 la bel - - - - - tā, al - la - bel -
cresc.
 Macht!
 tā!
f

Nº 10. TERZETT.
VITELLIA, ANNIUS, PUBLIUS.

Allegro.

VITTELLIA.

A musical score page from 'Die Fledermaus' by Johann Strauss. The top staff is in G major and features lyrics in German: 'War - tet! Ven - go!' followed by 'nein! ich a - spei -'. The bottom staff is also in G major and features lyrics: 'kom - me! ta - te!' followed by 'Sex - - tus! Se - - sto!'. Both staves show dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The piano accompaniment is present at the bottom of both staves.