

ARIA FROM
Samson and Delilah
(My heart at thy sweet voice)

Violin

CAMILLE SAINT-SAËNS
Transcribed by
FELIX WINTERNITZ

Andantino

dolcissimo e cantabile assai

rinf.

cresc.

Più lento

cresc.

p

Andantino

Più lento

ARIA FROM
Samson and Delilah
(My heart at thy sweet voice)

CAMILLE SAINT-SAËNS
Transcribed by
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Andantino

Piano

pp sempre

Violin

dolcissimo e cantabile assai

una corda

(simili)

IV -

III

First system of musical notation. The top staff contains a single melodic line with a fermata over the first measure and a first fingering '1' below the second measure. The piano accompaniment consists of dense chords in both the right and left hands.

Second system of musical notation. The top staff features a melodic line with a fermata over the first measure, a third fingering '3' below the second measure, and a fermata over the third measure. The piano accompaniment continues with dense chords. A dynamic marking of *pp* is present in the bass staff.

Third system of musical notation. The top staff has a melodic line with a second fingering '2' below the second measure and a first fingering '1' below the third measure. The piano accompaniment continues with dense chords. A dynamic marking of *rinf.* is present in the right staff.

Fourth system of musical notation. The top staff has a melodic line with a first fingering '1' below the first measure, a fourth fingering '4' below the second measure, and a third fingering '3' below the third measure. The piano accompaniment continues with dense chords. Dynamic markings of *ff*, *p*, and *pp* are present in the bass staff.

First system of the musical score. The vocal line (top) features a melodic phrase with a *rinf.* (ritardando) marking. The piano accompaniment (bottom) consists of dense chordal textures in both hands, with a *sfz* (sforzando) marking in the bass line.

Second system of the musical score. The vocal line continues with a *cresc.* (crescendo) marking. The piano accompaniment features a *stringendo* (stringendo) marking, indicating an increase in tempo. The texture remains dense and rhythmic.

Third system of the musical score. The vocal line has a *Più lento* (Più lento) marking. The piano accompaniment has a *mf rit.* (mezzo-forte ritardando) marking. The system concludes with a *pp* (pianissimo) marking and a *Più lento* marking.

Fourth system of the musical score. The vocal line features a *V* (Vivace) marking. The piano accompaniment continues with chordal textures, including some arpeggiated figures.

IV

cresc.

III

più cresc. *f*

più cresc. *cresc.*

III IV III

dim. *p 1*

molto espress. *p* *pp* *p*

III

4

Andantino

Andantino

pp

6 6

This system contains the first system of music. It features a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The bass clef part starts with a *pp* dynamic marking. The piano part includes sixteenth-note patterns and sixteenth-note chords, with two sixteenth-note chords marked with a '6' and a slur.

1

This system contains the second system of music. The vocal line begins with a measure containing a fermata and a first ending bracket labeled '1'. The piano accompaniment continues with similar rhythmic patterns.

1

This system contains the third system of music. The vocal line continues with a first ending bracket labeled '1'. The piano accompaniment features sixteenth-note runs and chords.

3

This system contains the fourth system of music. The vocal line includes a triplet of notes marked with a '3'. The piano accompaniment continues with sixteenth-note patterns.

più dolce

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef and begins with a second finger fingering (2) on a note, followed by a slur over two notes, one of which has a flat (b). The piano accompaniment is in grand staff (treble and bass clefs). The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment.

I

The second system continues the piece. The vocal line starts with a first finger fingering (1) and includes a slur over two notes. The piano accompaniment features a more complex right-hand part with sixteenth-note patterns and chords, while the left hand continues with eighth notes.

1⁷ 3

The third system shows the vocal line with a first finger fingering (1⁷) and a slur over three notes. The piano accompaniment continues with intricate right-hand textures and a consistent eighth-note bass line.

II

The fourth system concludes the page. The vocal line begins with a second finger fingering (2) and a slur over two notes. The piano accompaniment maintains its complex right-hand patterns and eighth-note bass line.

1 1 1 V
rinf.

p

This system contains the first two staves of music. The top staff features a melodic line with three first-finger notes and a final note marked with a 'V'. The piano accompaniment in the grand staff includes a piano (*p*) dynamic marking and various chordal textures.

poco animato
sf

8

This system contains the third and fourth staves. The tempo is marked *poco animato* and the dynamic is *sf*. The piano part features a complex rhythmic pattern with a circled '8' above a sixteenth-note run.

2 3 V

This system contains the fifth and sixth staves. The top staff has notes marked with '2', '3', and 'V'. The piano accompaniment continues with dense chordal textures.

rinf.
sf

2

This system contains the seventh and eighth staves. The dynamic is *sf* and the tempo is *rinf.*. The piano part features a circled '2' above a sixteenth-note run.

*cresc.**string.**string.*
rubato
*Più lento**dolce*
*Più lento**p*

III

cresc. *più cresc.*

f *dim.* III

f *dim.*

ff *f*

ff *f*

Piu tranquillo *p* *ppp*

Più tranquillo *pp* *poco rit.* *ppp*

p *ppp*

pp *poco rit.* *ppp*

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 Giulio ..
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Poem..... .. th
Song of India..... Rimsky .. iff
Andantino..... .. re
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 Like all compositions by Nort .. n-
 posers, this cradle song has .. c-
 teristically poignant quality, .. ly
 fingered and bowed, the cele .. ir
 is now within reach of the ave .. y-
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 are optional double-stopped .. s.
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 beauty. Carefully fingered a .. l.
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 positions.