



conservatory
C A N A D A™

Classical Voice Grade 10

Length of examination: 65 minutes

Examination Fee: Please consult our website for the schedule of fees: www.conservatorycanada.ca

Corequisite: Successful completion of the THEORY 6 and HISTORY 5 and HISTORY 6 examinations are required for the completion of Grade 10.

REQUIREMENTS & MARKING

Requirements	Total Marks	
Repertoire 10 pieces of contrasting styles	List A	8
	List A	8
	List B	8
	List B	8
	List C	8
	List D	8
	List E or Own Choice	8
	Vocalise 1	5
	Vocalise 2	5
	Recitative	6
Technique	Listed exercises	12
Sight Reading	Rhythm (2) Unaccompanied Singing (3) Accompanied Singing (3)	8
Aural Tests	Sing Back (3) Chords (3) Intervals (2)	8
Total Possible Marks		100

*One bonus mark will be awarded for including a repertoire piece by a Canadian composer

REPERTOIRE

- Candidates must be prepared to sing **ten** pieces varying in key, tempo, mood, and subject, with at least three different composers being represented to receive full marks:
 - *Two* List A pieces
 - *Two* List B pieces
 - *One* List C piece
 - *One* List D piece
 - *One* List E or Own Choice piece
 - *Two* Vocalises
 - *One* Recitative
- Own Choice selection:
 - This piece may be chosen from the repertoire list (Classical or Contemporary Idioms) or may be a free choice (not chosen from the repertoire list).
 - Free choice pieces do not require approval.
 - Must be at or above the Grade 10 level (can be more than one level above).
 - This piece must be suitable for the candidate's voice and age.
 - Vocal duets are acceptable, provided the candidate's part is equivalent in difficulty to Grade 10, and a second vocalist covers the second part. The second part may be sung by the teacher.
- The vocalises must be sung to the five vowels listed in the technical exercises, changing them throughout each vocalise. Each vowel must be used. The vocalises must be contrasting in technical focus, with one in a major key and one in a minor key. They may both be from the same composer. Memorization is encouraged, but not required.
- Three languages, in addition to English, must be represented in the repertoire choices.
- All pieces must be sung from memory (except the vocalise) and may be transposed to suit the compass of the candidate's voice.
- Approval is required for Group pieces chosen from outside the repertoire list. The score must be provided to the Registrar (registrar@conservatorycanada.ca) with the requested Grade level and List. Approvals are free of charge and candidates will be furnished with an approval letter to present to the examiner at the examination.
- Due to time and space constraints, Musical Theatre selections may not be performed with choreography, costumes, props, or dance breaks.
- Repertoire written by Canadian composers is encouraged, although not required. **One bonus mark will be awarded for including a Group piece or Own Choice piece by a Canadian composer.** Canadian composers are indicated in the repertoire lists with an asterisk (*).
- Any standard edition of the music may be used for the examination, without prior approval. Downloaded online copies must belong to the public domain or be authentic, purchased copies for which the candidate has obtained rights to use. Photocopies of pieces held without permission are not to be used for examinations.
- All pieces published in the Conservatory Canada New Millennium Series Voice, Grade 10, may be used.

TECHNICAL TESTS

Candidates must be prepared to sing any or all of the exercises below, in the following manner:

- Must be sung to vowels as requested by the examiner, (IPA): ee [i], ay [e], ah [a], oh [o], oo [u]. Solfege syllables/tonic sol-fa names may *not* be used. Assessment of vowel quality will be stressed.
- Sung without accompaniment.

- A different starting pitch for each exercise will be given by the Examiner. The candidate may request an alternate starting note and teachers may include a candidate's preferred range for each exercise with the repertoire list submitted to the Examiner. This must include more than one starting note and is designed to aid the Examiner in understanding the candidate's vocal range.
- Metronome markings are to be regarded as minimum speeds.
- Exercises must be sung in one breath, unless a breath mark is indicated by a comma. In some cases, optional breath marks are included in parenthesis.
- Slurs indicate legato singing; staccato marks indicate staccato singing.

♩ = 72 *Major scale pattern*

1 *mp*

♩ = 52 *Minor arpeggio (crescendo/decrescendo)*

2 *p* *mf* *p*

♩ = 84 *Major arpeggio (vowel sounds; connected)*

3 ee ay - ah - oh - oo

♩ = 60 *Major scale pattern (accents)*

4 *p*

♩ = 66 Major scale pattern

5

mp

A musical staff in 4/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, C5. The notes are grouped in pairs of beamed eighth notes. The piece ends with a whole rest.

♩ = 80 Harmonic minor scale (staccato pattern)

6

mf

A musical staff in 12/8 time with a treble clef. The key signature has two flats (Bb, Eb). The melody consists of eighth notes: C4, C4, Eb4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The notes are grouped in pairs of beamed eighth notes. The piece ends with a whole rest.

♩ = 88 Melodic minor scale (legato pattern)

7

p

A musical staff in 12/8 time with a treble clef. The key signature has two flats (Bb, Eb). The melody consists of eighth notes: C4, C4, Eb4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The notes are grouped in pairs of beamed eighth notes. The piece ends with a whole rest.

♩ = 66 Major scale pattern (legato & staccato/skips & steps)

8

mp

A musical staff in 4/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, C5. The notes are grouped in pairs of beamed eighth notes. The piece ends with a whole rest.

♩ = 76 Chromatic scale (legato & staccato)

9

p

A musical staff in 4/4 time with a treble clef. The key signature has one sharp (F#). The melody consists of eighth notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, C5. The notes are grouped in pairs of beamed eighth notes. The piece ends with a whole rest.

SIGHT READING

Candidates will be given a brief period to scan the score for the following three tests:

Rhythm

Tap or clap (at the candidate's choice) a rhythm, 4 bars in length.

- Time signature may be simple or compound.
- A variety of note and rest values as well as ties, syncopations and complex rhythms may be used.

Example:



Unaccompanied Singing

Sing at sight a simple, unaccompanied, 4 to 8 bar melody equal in difficulty to pieces at the Grade 6 level. The melody will be within the range from the dominant below the tonic to an octave above the tonic. Candidates may use any vowel of their choice, solfège syllables, or numbers. The examiner will play a I-IV-V-I chord progression (with the leading note to tonic in the upper part) on the piano to establish the tonality, followed by the tonic note.

- Any major or minor key with up to and including five sharps or flats.
- Time signature may be 3/4, 4/4 or 6/8.
- A variety of note and rest values may be used, but not complex rhythmic patterns.
- Intervals used will be 2nds, 3rds, 4ths, 5ths, 6ths, 7ths and 8ves.
- The melody will begin on a note of the tonic triad.

Accompanied Singing

Sing a 4 to 8 bar line from a vocal score, while being accompanied at the piano by the examiner. The examiner will play a I-IV-V-I chord progression (with the leading note to tonic in the upper part) on the piano to establish the tonality, followed by the tonic note. The starting pitch will *not* be given.

AURAL TESTS

Candidates will be required to complete the following three tests:

Sing Back

Play back or sing back on any vowel (candidate's choice), the **lower part** of a two-part phrase in a major key. The melody will begin on a note of the tonic chord. The examiner will:

- Name the key—major keys with up to and including three sharps or flats.
- Play the tonic four-note chord in broken form.
- Play the melody twice.

Example:



Chord Identification

Identify the following chords after being played once by the examiner.

- All chords will be played in solid form.
- Candidates must identify the inversion of major and minor 4-note chords.

Chord	Inversion	Position
Major (4-note)	Root & all inversions	Close
Minor (4-note)	Root & all inversions	Close
Dominant 7th	Root	Open (SATB)
Diminished 7th	Root	Open (SATB)

Interval Identification

Identify or sing any of the following intervals.

- If identifying, the intervals will be played once, in broken form, by the examiner.
- If singing, the examiner will provide a starting note.

Ascending	Descending
minor 2nd	minor 2nd
major 2nd	major 2nd
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
tritone (augmented 4th/diminished 5th)	tritone (augmented 4th/diminished 5th)
perfect 5th	perfect 5th
minor 6th	minor 6th
major 6th	major 6th
minor 7th	minor 7th
major 7th	major 7th
perfect 8th	perfect 8th

REPERTOIRE LIST

LIST A

ARNE, T.

- O Peace, Thou Fairest Child of Heaven

BACH, J.S.

- Bist Du Bei Mir

Cantata No. 68

- Mein Gläubiges Herze Frohlocke

Cantata No. 72

- Alles nur nach Gottes Willen

Cantata No. 81

- Ihr Kleingläubigen

Cantata No. 82

- Schlummert Ein

Cantata No. 89

- Gerechter Gott, ach, Rechnest du (recitative & aria)

Cantata No. 92

- Meinem Hirten Bleib Ich Treu

Cantata No. 144

- Murre nicht, lieber Christ

Cantata No. 160

- Ich Weiss, dass mein Erlöser

CACCINI, G.

- Bella rose purpurine
- Sfogava con le stelle

CALDARA, A.

- Come Raggio Di Sol
- Selve Amiche

DOWLAND, J.

- Can She Excuse My Wrongs?
- Dear If You Change
- If My Complaints Could Passions Move
- Sorrow, Sorrow Stay

GLUCK, C.W.

- O Del Mio Dolce Ardor (*26 Italian Songs & Arias*)

GREENE, M.

- O That My Ways (with recitative.)

HANDEL, G.F.

- Alma Mia
- Care Selve

Acis and Galatea

- Love in Her Eyes (with recitative)

Alcina

- Verdi Prati

Berenice

- Si Tra I Ceppi

Messiah

- Come Unto Him
- Comfort Ye
- He Shall Feed His Flock (with recitative)
- O Thou that Tellest

Samson

- Total Eclipse

Semele

- Endless Pleasure, Endless Love
- O Sleep, Why Dost Thou Leave Me

HAYDN, F.J.

- O Tuneful Voice

The Creation

- On mighty Pens

MARCELLO, B.

- Il Mio Bel Foco (*26 Italian Songs & Arias*)

MENDELSSOHN, F.

- O For the Wings of a Dove

Elijah

- O Rest in the Lord
- Woe Unto Them Who Forsake Him

MOZART, W.A.

- Als Luise die Briefe
- An Chloe
- Ridente La Calma

Die Zauberflöte

- O Isis Und Osiris

Exsultate Jubilate

- Tu Virginum Corona

PAISIELLO, G.

- Chi Vuol La Zingarella

PURCELL, H.

- Come All Ye Songsters
- Evening Hymn (Now that the Sun hath Veiled his Light)
- Hark How All Things in One Sound
- Music For a While

Dido and Aeneas

- Thy Hand, Belinda/When I Am Laid

The Fairy Queen

- Next Winter Comes Slowly

SCARLATTI, A.

- Spesso Vibra Per Suo Gioco

VIVALDI, A.

Gloria

- Domine Deus

LIST B

BELLINI, V.

- Ma Rendi pur Contento
- Malinconia, Ninfa Gentile
- Per Pietà, Bell'idol Mio
- Vanne, O Rosa Fortunata

BIZET, G.

- Chanson d'Avril

BRAHMS, J.

- An die Nachtigall
- Dein Blaues Auge
- Es Traumte Mir
- Immer Leise
- Liebestreu
- O Liebliche Wangen
- Sapphische Ode (Op.94 No. 4)
- Standchen
- Wir wandelten

CHABRIER, E.

- Ballade des gros dindons (*Humorous Art Songs for Solo Voice*)
- Villanelle des petits canards (*Humorous Art Songs for Solo Voice*)

CHAUSSON, E.

- Hebe
- Le Colibri
- Les Papillons
- Serenade Italienne

D'ARIENZO, N.

- La Zingara

DEBUSSY, C.

- Dans le Jardin

- Fleur des Bles
- Il Pleure dans mon Coeur
- L'Échelonnement des Haies
- La Mer est plus belle
- Mandoline
- Paysage sentimental
- Romance: l'ame Evaporee
- Voici que le Printemps

Ariettes Oubliees

- C'est L'Extase

Chansons de Bilitis

- Choose ONE

DONIZETTI, G.

- Oh! Vieni al mare

FAURE, G.

- Apres un Reve
- Chanson D'Amour
- Clair de Lune
- Green
- Le Secret
- Les Roses d'Ispahan
- Mandoline
- Nell
- Notre Amour
- Rencontre
- Toujours

Requiem, Op. 48

- Pie Jesu

HAHN, R.

- L'Heure Exquise
- Quand je fus pris au Pavillon
- Si Mes Vers Avaient Des Ailes

MAHLER, G.

- Ablosung im Sommer
- Fruhlingsmorgen
- Hans und Grethe
- Scheiden und Meiden
- Serenade

MENDELSSOHN, F.

- Es rauscht das rote Laub

MERCADANTE, S.

- La Stella

MORLACCHI, F.

- Ho sparse tante lagrime

REGER, M.

- Waldeinsamkeit (*First Book of Soprano Solos*)

ROSSINI, G.

- La Separazione

La Regata Veneziana

- Choose ONE

SCHUBERT, F.

- Der Jungling an der Quelle
- Liebe schwärmt auf allen Wegen
- Rastlose Liebe

Die Schone Mullerin

- Choose ONE

Schwanengesang

- Am Meer
- Kriegers Ahnung
- Liebesbotschaft
- Standchen

Winterreise

- Die Post

SCHUMANN, R.

- Die Beiden Grenadiere
- Frühlingsnacht
- Liebeslied
- Lied der Braut, I and II
- Mondnacht
- Stille Tranen
- Waldesgespräch
- Wanderlied
- Widmung

SPOHR, L.

- Rose Softly Blooming (*First Book of Soprano Solos*)

TOSTI, F.R.

- La Serenata

WOLF, H.

- Auf ein altes Bild
- Begegnung
- Das verlassene Mägdlein
- Elfenlied
- Fussreise
- Gebet
- In dem Schatten Meiner Locken
- Mausfallensprüchelein
- Verborgtheit

LIST C**BRITTEN, B.***A Charm of Lullabies*

- Choose TWO

Cabaret Songs

- Choose ONE

Four Burns Songs

- Afton Water
- My Hoggie

On This Island

- Choose ONE

BRITTEN, B. (ARR.)

- Dink's Song

CARPENTER, J.A.

- When I Bring to You Colour'd Toys

COPLAND, A.*The Tender Land*

- Laurie's Song

DELIUS, F.

- The Nightingale

FINZI, G.

- Fear No More the Heat o' the Sun

GRANADOS, E.

- Elegia Eterna

GURNEY, I.

- Sleep

HARTY, H.

- A Lullaby

HEAD, M.

- Carol of the Field Mice
- Dear Delight
- Nocturne
- The Matron Cat's Song (*Songs for Male Voices III*)
- The Sea Gipsy (*Songs for Male Voices III*)
- When I Think Upon the Maidens

Songs of the Countryside I

- Green Rain
- On the Wings of the Wind
- Sweet Almond Blossom

IRELAND, J.

- A Thanksgiving

LEONCAVALLO, R.

- Mattinata

MAHLER, G.

- Frühlingsmorgen
- Serenade

Des Knaben Wunderhorn

- Rheinlegendchen

MASSENET, G.

- Ouvre Tes Yeux Bleus

OBRADORS, F.

- Al Amor
- Del Cabello mas Sutil

POULENC, F.*Air Chantes*

- Choose ONE

Banalites

- Choose ONE

Fiançailles Pour Rire

- Choose ONE

QUILTER, R.

- Come Away, Death
- Fear No More the Heat o' the Sun
- Hey, Ho, the Wind and the Rain

RAVEL, M.

- Chanson des cueilleuses de lentisques

REGER, M.

- Waldeinsamkeit

SARGENT, P.

- Stopping by the Woods on a Snowy Evening

SATIE, E.

- Je te veux
- La Diva de L'Empire
- Le Chapelier

SHAW, M.*Seven Songs*

- Cargoes
- When Daisies Pied

STRAUSS, R.

- All Mein Gedanken
- Allerseelen
- Ich Trage Meine Minne
- Morgen!
- Die Nacht

VAUGHAN WILLIAMS, R.

- A Clear Midnight
- Hugh's Song of the Road
- Joy, Shipmate, Joy!
- Nocturne
- Silent Noon

WARLOCK, P.

- Rest Sweet Nymphs
- Sleep
- Spring

LIST D***ALBRECHT, R.***Chopin Letters*

- Choose ONE

ARGENTO, D.*Six Elizabethan Songs*

- Diaphenia
- Hymn
- Sleep
- Winter

BAKER, C.Seven Wonders*

- Choose ONE

BARAB, H.

- Sylphina's Aria (Only a Miracle) (*American Arias for Soprano*)

BARBER, S.

- Bessie Bobtail
- Monks and Raisins
- St. Ita's Vision
- The Secrets of the Old

BECKWITH, J.4 Songs to Poems by E.E. Cummings*

- No. 3
- No. 4

5 Lyrics of the Tang Dynasty

- The Inlaid Harp

BERNSTEIN, L.

La Bonne Cuisine

- Choose ONE

BOLCOM, W.

Cabaret Songs

- Places to live
- Surprise
- The Actor

***CARRIERE, B.**

Shakespeare 12th Night Songs

- A Little Tiny Boy

***CHATMAN, S.**

Seven Songs

- Choose FOUR

CHAVEZ, C.

- Segador

CORIGLIANO, J.

- The Unicorn

***COULTHARD, J.**

- She Walks in Beauty

DELLO JOIO, N.

- After Love
- Fade, Vision Bright
- Farewell

DOUGHERTY, C.

- Sound the Flute!

***DUNCAN, C.**

Departures

- City Life
- O Where are you Going

***GLICK, S.I.**

I Never Saw another Butterfly

- Choose ONE

HOIBY, L.

13 Songs

- Jabberwocky

***JOHNSTON, R.**

The Irish Book

- Choose ONE

KIRK, T

Prayers of the Ark

- Songs for Soprano
- Songs for Bass-Baritone

LARSEN, L.

Cowboy Songs

- Choose ONE

***MACNUTT, W.**

- Litany to our Country

MECHEM, K.

Tartuffe

- Fair Robin I Love

MENOTTI, G..

The Consul

- Lullaby

The Medium

- Monica's Waltz

***MERCURE, P.**

Dissidence

- Choose ONE

MOORE, D.

- The Dove Song (The Wings of a Dove)

***MORAWETZ, O.**

- My True Love Hath my Heart

Sonnets from the Portuguese

- To the Ottawa River
- When we two Parted

MUSGRAVE, T.

A Suite O Bairnsongs

- The Cherry Tree

***PENTLAND, B.**

Song Cycle

- Choose ONE

***RAMINSCH I.**

Three Spanish Lyrics for Soprano

- Choose ONE

SARGENT, P.

- Stopping by Woods on a Snowy Evening

***SOMERS, H.**

- After the Dazzle of Day

TURNER, R.Four Songs*

- Choose ONE

WALTON, W.*Three Songs (Poems by Edith Sitwell)*

- Choose ONE

LIST E (MUSICAL THEATRE)**ANDERSSON, B. & ULVAEUS, B.***Chess*

- Someone Else's Story

ARDEN, L.*The House of Martin Guerre*

- The World Is Changing

BLITZSTEIN, M.*Regina*

- What Will it Be For Me

GERSHWIN, G.*Porgy and Bess*

- I Got Plenty o' Nuttin'

GILBERT, W. & SULLIVAN, A.*Patience*

- I Cannot Tell What this Love May Be

The Gondoliers

- Take a Pair of Sparkling Eyes

The Mikado

- As Some Day it May Happen
- Hearts Do Not Break

The Sorcerer

- Time Was When Love

The Yeoman of the Guard

- Though Tear and Long-Drawn Sigh

KANDER, J.*Cabaret*

- Maybe this Time

KERN, J.*Show Boat*

- Can't Help Lovin' Dat Man

LEIGH, M. & DARION, J.*Man of La Mancha*

- The Impossible Dream

LERNER, J & LOEWE, F.*My Fair Lady*

- Just You Wait
- Without You

LLOYD WEBBER, A.*Song and Dance*

- Unexpected Song

RODGERS, R. & HAMMERSTEIN, O.*Flower Drum Song*

- You Are Beautiful

ROMBERG, S.*The Student Prince*

- Serenade

SCHÖNBERG, C.*Les Misérables*

- Stars

SCHMIDT, H. & JONES, T*The Fantasticks*

- Much More

SONDHEIM, S.*Follies*

- Losing My Mind
- One More Kiss

Into the Woods

- Children will Listen

Sunday in the Park with George

- Don't tell me on a Sunday

Sweeney Todd

- Johanna

WEILL, K.*Lost in the Stars*

- Lost in the Stars

RECITATIVES**ORATORIO**

SOPRANO

BACH, J.S.

Christmas Oratorio

- Du Falscher, suche nur den Herrn zu fallen

St. Matthew Passion

- Wiewohl mein Herz in Tränen
- Er hat uns allen wohlgetan

Weichet nur betruibe Schatten

- Drum sucht auch Amor sein Vergnügen

BEETHOVEN, L.

Christ on the Mount of Olives

- Erzittre Erde

HANDEL, G.F.

Judas Maccabaeus

- O Let Eternal Honours Crown His Name

HAYDN, F.J.

The Creation

- And God said, "Let the Waters Bring Forth"

MEZZO/CONTRALTO

BACH, J.S.

Christmas Oratorio

- Ja, ja, mein Herz sol les bewahren
- Nun wird mein liebster Bräutigam

St. Matthew Passion

- Ach Golgotha
- Erbarm es Gott

HANDEL, G.F.

Judas Maccabaeus

- From Capharsalama

Messiah

- Then shall the eyes of the blind be opened

Samson

- O Change Beyond Report

MENDELSSOHN, F.

Elijah

- Now Cherith's Brook is dried up

MEZZO/CONTRALTO

BACH, J.S.

Christmas Oratorio

- Und ließ versammeln alle Hohenpriester

St. John Passion

- Da überantwortete er ihn
- Und die Kriegsknechte flochten

St. Matthew Passion

- Da spielten sie aus *and* Da gab er ihnen Barrabam los

ELGAR, E.

Dream of Gerontius

- Jesu, Maria, I am near to death
- I went to sleep

HANDEL, G.F.

Esther

- Who dares Intrude

Messiah

- The voice of him that crieth in the wilderness

HAYDN, F.J.

The Seasons

- A Crystal pavement lies the lake

MENDELSSOHN, F.

Elijah

- Ye people, rend your hearts

BARITONE/BASS

BACH, J.S.

St. John Passion

- Ich habe frei
- Stecke dein Schwert in die Scheide

St. Matthew Passion

- Am Abend, da es kuhle war
- Der Heiland fällt vor seinem Vater nieder

ELGAR, E.

Light of Life

- Neither hath this man sinned

HANDEL, G.F.

Judas Maccabaeus

- Not vain is all this storm of grief

Messiah

- Behold, I tell you a mystery
- For behold! Darkness shall cover the earth

HAYDN, F.J.

The Seasons

- Lo! Where the plenteous harvest waved

OPERA

SOPRANO

BARBER, S.

Antony and Cleopatra

- Most kind ambassador

BIZET, G.

Les Pêcheurs de Perles

- Me voila seule dans la nuit

BRITTEN, B.

Albert Herring

- Lady Billows: Blundering fools... [to] ...Liverpool Street Express

DONIZETTI, G.

Linda di Chamounix

- Ah, Tardai troppo... [to] ...oh noi contenti!

GLUCK, C.W.

Iphigénie en Tauride

- Je cede a vos desirs

Orfeo ed Euridice

- Ascolta allor... [to] ...degnò del celeste favor

HANDEL, G.F.

Semele

- Ah me! What refuge

MOZART, W.A.

Le nozze di Figaro

- Oh guarda il demonietto... [to] ...io qui l'aspetto

MOZART, W.A.

Così fan tutte

- Ah scostati!... [to] ...lasciami sola
- Et parte... [to] ...volger in gioco

Don Giovanni

- In quali eccessi, o Numi

Le nozze di Figaro

- Giunse al fin il momento
- E Susanna non vien!... [to] ...al favor della morte
- Ne padiglione a manca

PURCELL, H.

Dido and Aeneas

- Your counsel all is urg'd in vain

WEBER, C.M.

Der Freischütz

- Wie nahte mir der Schlummer

MEZZO SOPRANO/CONTRALTO

BIZET, G.

Carmen

- Quand je vous aimerai?

BRITTEN, B.

Albert Herring

- What would Missus Herring say?... [to] ...shouldn't have done!
- Albert! Fast asleep... [to] ...need rocking myself

GILBERT, W. & SULLIVAN, A.

Ruddigore

- Cheerily carols the lark over the cot

GLUCK, C.W.

Orfeo ed Euridice

- Ah' finisca e per sempre ...[to] ...M'aspetta ombra adorata!
- Ahime! Dove trascorsi?

MOZART, W.A.

Così fan tutte

- Ah scostati

MOZART, W.A.

Le nozze di Figaro

- Tutto ancor non ho perso... [to] ...la vorrebbe

OFFENBACH, J.

Les Contes d'Hoffmann

- Malheureux, tu ne comprends donc pas

PURCELL, H.

Dido and Aeneas

- Wayward sisters, you that fright

ROSSINI, G.*La Cenerentola*

- Quanto sei caro!... [to] ...al suo scudiero

SAINT-SAENS, C.*Samson et Dalila*

- Samson, recherchant ma presence

TENOR

BIZET, G.*Carmen*

- Quels regards!

BRITTEN, B.*Albert Herring*

- I wonder, is he right... [to] ...for what? For what?
- Blast! Dangerous stuff, gas!... [to] ...talk of eating hearty

The Rape of Lucretia

- And the whole city sulk'd in discontent

DONIZETTI, G.*La fille du Régiment*

- Oh, par exemple... [to] ...Marie, je vous aime

MONTEVERDI, C.*L'incoronazione di Poppea*

- Se tu non dai soccorso

MOZART, W.A.*Così fan tutte*

- In qual fiero contrasto

Die Zauberflöte

- Die Weisheitslehre... [to] ...ist mir Pflicht

Le nozze di Figaro

- Qual che soffrono tanti... [to] ...han vinto ancora

BARITONE/BASS

BRITTEN, B.*Albert Herring*

- Works for his mother... [to] ...but we won't find another

BRITTEN, B.*Peter Grimes*

- There's something here p'rhaps in your favour

DONIZETTI, G.*Don Pasquale*

- Vediamo: alla modista cento scudi... [to] ...all'ospedale
- Quando avrete introdotto il dottor Malatesta

La Fille du Régiment

- Sacré nom d'une pipe!... [to] ...la perle du vingt et unième

MOZART, W.A.*Così fan tutte*

- Le nostre pene e sentirne pietà

Le nozze di Figaro

- Hai già vinta la causa... [to] ...la sentenza sarà
- Tutto è disposto... [to] ...di me senza saperlo
- Bravo, signor padrone... [to] ...il dice

ROSSINI, G.*Il barbiere di Siviglia*

- Ma vedi il mio destino!

THOMAS, A.*Hamlet*

- C'est en vain que j'ai cru

VOCALISES**CONCONE, G.***15 Vocalises, Op. 12*

- Any one

PANOFKA, H.*24 Vocalises, Op. 81*

- Nos. 18–24

BORDOGNI, M.*36 Vocalises*

- Nos. 2, 4, 6, 8, 9, 11, 14, 16, 18