

# Anthology of Italian Song

## Of the Seventeenth and Eighteenth Centuries

Selected and Edited with Biographical Notices by

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English Translations by

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BASSANI	GASPARINI
BONONCINI	GIORDANI
CACCINI	MARCELLO
CAVALLI	MONTEVERDE
CESTI	PARADIES
DEL LEUTO	PICCINNI
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TENAGLIA

Book I . . . . . Library Vol. 290

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**G. SCHIRMER, Inc., NEW YORK**

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## BIOGRAPHIES OF AUTHORS REPRESENTED IN THIS VOLUME.

### G. B. BASSANI.

1657-1716.

HE was born at Padua in 1657; became *maestro di cappella* in the church of San Petronio in Bologna, and in 1685 accepted a similar position at Ferrara, where he died in 1716. He was entered as a member of the Philharmonic Academy of Bologna in 1677, becoming its president in 1682. He was also a member and the director of the celebrated *Accademia della Morte* at Ferrara. He was an eminent violinist, one of his pupils being Corelli; and likewise a very skilful organist and a distinguished and gifted composer, having written six theatrical works, besides thirty other vocal and instrumental compositions. His teacher in music was Father Daniele Castrovillari.—From an extremely rare work entitled *Languidezze amoroze—cantate a voce sola*, etc., the songs “Dormi, bella” and “Posate, dormite” (fragments of the Cantata called *La Serenata*), and “Seguita a piangere, povero cor” (fragment of the Cantata *L’Amante placata*), were taken—three pieces in which natural grace and simplicity are united with deep emotion and exquisite artistic taste.

### G. B. BONONCINI.

1672-1748.

A SON of Giovanni Maria Bononcini (or Buononcini), the celebrated theoretician and composer already mentioned in Vol. I of our Collection, the date of his birth is in doubt, being given variously at 1672 and 1660. He attended the school founded in Bologna by Gian Paolo Colonna, and

speedily gave evidence of his talent by publishing instrumental compositions, Masses in 8 parts, and other noteworthy compositions. Proceeding thence to Vienna, he was admitted to the court orchestra in the capacity of violoncellist. Here he wrote the opera *Camilla*, which had extraordinary success both in Vienna and at the Italian theatres, and later at the Haymarket in London. At Rome he composed, in 1694, the operas *Tullo Ostilio* and *Serse*. In 1600 he brought out at Vienna *La fede pubblica*, and in 1701, at Berlin, *Polifemo*. Being invited to London in 1716, Bononcini, under the protection of the Duke of Marlborough and others, and Handel, whose cause was espoused by the reigning family, became bitter rivals; their rivalry was the occasion of the proposition, that these two eminent composers, in conjunction with a third (Attilio Ariosto), should write an opera together, each composing one act. The libretto chosen was *Muzio Scevola*; Ariosto took the first act, Bononcini the second, and Handel the third. Handel's victory was decisive; but Bononcini's patron, far from being discouraged, heaped new favors on him, received him into his own house, gave him a pension of £500 and afforded him every opportunity for the prosecution of his musical work.—His downfall, however, was approaching, and was hastened by the story, which he was too proud to contradict, that he had appropriated a madrigal by Lotti and given it out as his own composition. The resulting loss of prestige was never made good. The date of his death is uncertain, but is assumed to be 1748.

The aria "Per la gloria d'adorarvi," which we print herewith, is from his opera *Griselda*, written in London in 1722; it has many fine effects and an agreeable and flowing melody.

### GIULIO CACCINI.

1546-1614.

He was born about 1546 in Rome, and was known under the name of *Giulio Romano*. From Scipione Della Palla he received instruction in singing and lute-playing, and had already distinguished himself in his art when he sang, in 1579, the part of *Night* at the celebration of the nuptials of Francesco De' Medici and Bianca Capello, in an intermezzo composed by Pietro Strozzi. The renown of this gifted Roman composer, who, in coöperation with Jacopo Peri, Monteverde, and Emilio del Cavalierè, had so large a share in the creation of the musical drama, renders it easy to dispense with a long biographical sketch. Only a few of his principal works will be mentioned: *Il Combattimento d'Apolline*, on a poem by Bardi; *La Dafne* and *L'Euridice*, on verses by Rinuccini; *Il Rapiimento di Cefalo*, on a poem by Chiabrera, written for the wedding of Maria de' Medici, the niece of Grand Duke Ferdinand, with Henry IV of France, which took place Nov. 9, 1600.—We may also add a collection of *Monodie, Canzoni e Madrigale* for solo voice, from among which latter the song "Amarilli" was selected by reason of the rare artistic treasures which it reveals.—The precise date of Caccini's death is unknown; but one of his dedications establishes the fact that in 1614 he was still living in Florence, advanced in years. His daughter Francesca was a distinguished writer of music and the authoress of the celebrated ballet *La Liberazione di Ruggiero dall' Isola d'Alcina*. Francesca Caccini enjoys the honorable distinction of being the first lady who devoted herself,

with brilliant results, to the study of musical composition.

### FRANCESCO CAVALLI.

1599-1676.

PIER FRANCESCO, known under the family name of his protector Federico Cavalli, a Venetian nobleman, was born in 1599 (or, according to other authorities, in 1600), as the son of Giovanni Battista Caletti-Bruni, *maestro di cappella* at the church of Santa Maria in Crema. His patron, who was the sheriff of Crema, being transferred in 1616 to Venice, took the youthful Caletti with him, entertaining him with splendid hospitality at his own palace, and furnishing him with amplest means for the cultivation of his musical gifts. In 1617 he was received into the choir of San Marco, then conducted by Monteverde; in 1640 he was appointed organist of the second organ of that cathedral, obtaining the post of first organist in 1665. In 1668 he became conductor of the ducal musical organization, holding this position until his death, which occurred on Jan. 14, 1676. He was an extremely fertile writer of opera, composing within the space of 32 years (1637-1669) thirty-nine dramas, all of which were successfully produced in the principal theatres. Cavalli continued Monteverde's reforms, imbuing his operatic works with greater breadth and power by means of increased variety of harmonization, the definitive establishment of the string-band, development of dramatic effect and rhythmic intensity. In 1660 he was summoned to France by Cardinal Mazarin, to assist at the nuptials of Louis XIV and Maria Theresa of Spain, on which occasion he brought out his "festival opera" *Serse* (Nov. 22), though with poor success, owing either to the then prevailing ignorance of the Italian language in France, or to a lack of musical culture at the French court. The introduction of the *Aria* into

opera has been ascribed to Cavalli, but wrongly, for Monteverde has a prior claim to the merit of this innovation. Nevertheless, Cavalli gave the aria greater freedom and elegance of form, developing it artistically on the lines laid down by Monteverde. The arias in *Giasone* (Teatro San Cassiano, Venice, 1649), *Didone* (1641), *Serse* (1654), and *Romilda* (1651), are noteworthy examples of their class. *Giasone* (Jason), the most successful of his operas, from which the aria "Delizie contente" is taken, was produced with extraordinary applause first in Venice, then in Florence (1651), Bologna (1652), Naples (1653), Rome (1654), Vicenza (1658), Ferrara (1659), Genoa (1661), Milan (1662), and finally returned, with equal success, to Venice in 1666. At his death, Cavalli was the possessor of a considerable fortune, a portion of which he left to the descendants of his patron, and the remainder to certain religious foundations in Venice; he had no direct heirs, his wife and his two sisters having died before him.

#### MARCO ANTONIO CESTI.

1620-1669.

THE aria "Tu mancavi a tormentarmi" is worthy of special notice, among Cesti's compositions, on account of the interesting variety which it exhibits. The author of *Orontèa*, of whom mention is made on p. VI of Vol. I of this series, was born at Arezzo (or Florence?) about 1620; he was a pupil of Carissimi and, in 1646, *maestro di cappella* at Florence; in 1660 he was admitted to the papal choir. He subsequently became *maestro di cappella* at the court of Emperor Leopold I. He died at Venice in 1669.

#### ARCANGELO DEL LEUTO.

15--16--.

THE charmingly suave song "Dimmi, Amor," accompanying this sketch, is at-

tributed to Arcangelo Del Leuto, concerning whom no positive facts could be found. The appended biographical notice consequently rests upon induction alone. Pietro Della Valle, the author of the poem *Carro di fedeltà d'amore*, which was set to music by Paolo Quagliati, inserted, in the *Trattato di Musica scenica* by G. B. Doni, a lecture of his own entitled *Della Musica dell' età nostra*. In this essay he mentions a certain Cavalier Del Leuto as an esteemed composer and player in Rome, together with Gio. Francesco Del Leuto, both highly skilled musicians; these two names cannot have been used to designate one and the same person. He also speaks of G. F. Del Leuto as one of the interpreters of the *Carro*. Now, this *Carro di fedeltà* was printed at Rome by Robletti in 1611; consequently, it must have been given in some subsequent year—that is, early in the 17th century. In respect to both poetry and music, the style of our song would indicate that it belongs to precisely that period. It is therefore very probable that it was composed by Gio. Francesco Del Leuto, who, by reason of his virtuosity in playing the lute, first assumed the cognomen of Arcangelo, by which he may have been best known later on from its appropriateness in expressing his masterly command of the instrument. In the absence of any certain data, these more or less plausible conjectures are offered; authoritative statements regarding this amiable lutenist would be gratefully received. In any event, "Dimmi, Amor" is unquestionably a piece of most delicate workmanship, wherein refinement of taste is wedded to moving effect.

#### S. DE LUCA.

15--16--.

THE arietta "Non posso disperar," which was discovered among old manuscripts of the 17th century, exhibits very noteworthy

features in its leading and harmonization; its construction is remarkable for elegance, fluency, and pleasing effects. Despite most patient research, it was impossible to obtain data concerning this composer, who is ignored by the biographers of musicians. Probabilities, however, favor the assumption that he was a Neapolitan by birth, and lived in the first half of the 17th century.

#### FRANCESCO DURANTE.

1684-1755.

A PUPIL of Alessandro Scarlatti, he became one of the most eminent composers of the 18th century, and the head of the Neapolitan school of music. He was born at Frattamaggiore, a village not far from Naples, on March 15, 1684. He was admitted to the *Conservatorio dei Poveri di Gesù Cristo*, and in January, 1742, was appointed professor at the Conservatory at Loreto, at a monthly salary of ten ducats (equivalent to 42½ francs), to replace Porpora, who had departed to Germany. He succeeded Scarlatti as professor at the Conservatory of San Onofrio, and numbered among his pupils the finest musicians of the period, such as Fiorillo, Guglielmi, Speranza, Sacchini, and G. B. Pergolesi. Though endowed with a less powerful imagination than his master, he was nevertheless highly skilled in the development of themes and the art of harmonization. His compositions are models of scholarly construction in the above particulars, and for the smooth and *cantabile* leading of the vocal parts. His manners were rustic and awkward, his mind cool and reflective, his soul simple and ingenuous. Although his compositions never brought him in a large income, he practised such strict economy that he was enabled to erect a chapel at his own expense in the church of S. Antonio at Frattamaggiore, which he dedicated to St. Michael, and in which he was laid to rest after his death, which occurred at Naples on the

13th of August, 1755. The tomb bears the inscription *Franciscus Durante—Cappellæmagister—Musicæ fecit.*—Plain to negligence in regard to his attire, he took particular pains with his curled and scented wig, to prevent deranging which he always wore his cocked hat. He was thrice married. With his first wife he lived in incessant warfare, as she spent his meagre earnings in the lottery. The second, whom he dearly loved, and who had been one of his servants, he himself laid in her coffin. A few months later he celebrated his third wedding, with another domestic.

The *Prayer* and secular *Aria* accompanying this sketch are pieces well calculated to show, in their different genres, the skill and taste of their author.

#### ANDREA FALCONIERI.

15—16—.

THE musical library of the Royal Academy of St. Cecilia at Rome possesses a valuable work entitled *Libro Primo—di Villanelle—a 1, 2 et 3 voci—con l'alfabeto—per la chitarra spagnuola—d' Andrea Falconieri—napolitano—dedicate—all' ill. mo et rever. mo sig. r Card. De' Medici—in Roma—Appresso Gio. Battista Robletti 1616—con licenza de' superiori.*—This volume, also valuable as a fine specimen of typographical art, contains 17 villanelles for one voice, 11 for two voices, and 4 for three voices; in all, 32 compositions remarkable for their simplicity and elegance. The second villanella was selected for publication because it appeared best calculated for effective interpretation, and the most graceful of all; a facsimile is annexed.

Andrea Falconieri receives no more than a scant mention in Fétis' Dictionary, which does not even give his proper name; the other biographers ignore him. It may be conjectured that he was born near the close of the 16th century; for the dedication of the book in question commences: "Hav-

4

G h A b g e o b g e o R

Vezzolette, e care Pupillette ardenti Chi v'ha fatto auare De bei rai lu-

h g h b g g b b a b b h g

centi Chi v'ha fatto auare De bei rai lucenti. S'io rimito i vostri guardi Scorgo sol fulmini, e dar-

h h a i c e l h g o g m e e l

di, scorgo sol fulmine, e dar- Né veder sò più quel rai Che randa si vago il viso: Né ve-

h d n g b e b b g h a b g e o e

der sò più quel rai Che randa si vago il viso: Vezzolette, e care pupillette ardenti Chi v'ha

g e o l g h g h b g g

fatto auare de bei rai lucenti, Chi v'ha fatto auare de bei rai lucenti.

2 Chi v'ha fatto oscure  
Pupillette belle  
Che serene, e pure  
Rassembraui delle  
Chi m'ha tolto i dolci rai  
Dillo Amor se tu lo fai  
Dillo, e sia quel che si sia  
O disprezzo, o gelosia.  
Vezzolette ii.

3 Non più sdegnosette  
Rimirar vi voglio,  
Ne più superbotte  
Sofrir tanto orgoglio,  
Che veder s'io non v'offesi  
Vostri rai di sdegno accesi,  
Pupillette, è in giusto duoto  
O ridete, o io prendo il volo.  
Vezzolette ii.

ing resolved to give to the press these, my Musical works, Part the First of my feeble conceptions. . . .", and bears the date of March 21, 1616. In the National Library at Florence may be found the *Quinto Libro delle Musiche di A. Falconieri*, published by Pignoni in 1619—a rare and interesting work.

#### G. B. FASOLO.

16— —16—.

A VERY rare book in the possession of Dr. Oscar Chilesotti bears the title: "*Mistica-nza di Vigna alla Bergamasca; il Canto della Barchetta et altre cantate et ariette per Voce et Chitarra.*"—From this work is taken the aria "Cangia, cangia tue voglie," which appears peculiarly adapted for publication in this collection by reason of its charming naturalness and spontaneity.

In Vol. XLI, No. 48, of the *Gazzetta Musicale* of Milan, dated Nov. 28, 1886, Dr. Chilesotti gives a few vague notes concerning Fasolo, and remarks on the rarity of the above-mentioned work, of which even Vogel, in his researches in the Italian and German libraries, could discover no second exemplar. It was published in Rome by Robletti, in 1627. Biographers in general make no mention of Fasolo; but on p. 480 of A. W. Ambros' History of Music (Leipzig, Leuckart, 1881) he is noticed as "a Franciscan monk in a monastery at Padua, whose *Annuale Organistico* was published in 1645 at Venice," the excellence of whose musical workmanship shows him to have been closely related (intellectually) to Frescobaldi.

#### FRANCESCO GASPARINI.

1665—1737.

ACCORDING to Fétis, Grove, and Reissmann, he was born at Lucca in 1665; according to Florimo, at Camaiore near Lucca, in 1665; according to Riemann's Dictionary, and the *Annuario* of Paloschi, in the

latter place on March 5, 1668. He excelled as a writer of both sacred and secular music, and produced no less than 32 dramatic works, besides numerous cantatas, intermezzi, etc. The work upon which his fame chiefly rests is entitled "The Practical Harmonist at the Harpsichord" (*L'Armonico pratico al cembalo, ovvero regole, osservazione ed avvertimenti (sic) per ben sonare il basso e accompagnare sopra il cembalo, spinetta ed organo*), Venice, 1683; an instruction-book in thorough-bass followed by Fenaroli in the compilation of his *Partimenti*.

Gasparini's teachers were Corelli and Pasquini; among his pupils may be mentioned Benedetto Marcello, who dedicated some of his compositions to him, and wrote of him with the utmost veneration. He was a philharmonic academician, and professor in the *Conservatorio della Pietà* at Venice; later he was appointed *maestro di cappella* at the Lateran in Rome. The two arias here selected are fragments of his Second Cantata.

The weight of authority sets April, 1737, as the date of his death.

#### GIUSEPPE GIORDANI.

1743—1798.

THE family of Giordani, who was also known as Giordanello or Giordaniello, comprising his father, three sisters, and two brothers, formed a company which gave representations of comic opera in the smaller theatres of Naples. In 1762 this company traveled to London, and was received with great favor at the Haymarket Theatre. Giuseppe, however, returned to Naples for the purpose of prosecuting his studies at the *Conservatorio della Madonna di Loretto*. He afterwards rejoined his family in London, where he composed a *centone* entitled *Artaserse*, followed by a serious opera, *Antigono*. From 1744 to 1782, devoting himself to teaching, he wrote only the *opera*

*ouffa Il Baccio* (by some erroneously attributed to his brother Tommaso), which was given in London with marked success from 1744 to 1749. Again returning to Italy in 1782, he composed a great number of operas for all the Italian theatres, as well as many pieces of chamber-music, among which latter was the aria here reprinted, wherein fine effects are happily wedded to flowing melody. In 1791 he was called to conduct the Metropolitan Orchestra of Fermo, and while there wrote a large number of sacred compositions. Fétis and the Marchese Di Villarosa make a sad mistake in confounding Giordanello with Carmine Giordano, who was born about 1690, and was likewise a master of the Neapolitan school. Other errors with regard to his birth and death have been masterfully confuted by Florimo, in his great work on the *Scuola musicale di Napoli*. There is an inscription in the Cathedral at Fermo, according to which *vixit annos LIV dies XXVI and decessit pientissimus—Pridie Nonas Januaris An. MDCCLXXXV VIII*. This inscription, worthy of credence from having been written for the solemn obsequies of Giordanello, celebrated in January, 1800, show with the most scrupulous exactitude that he was born on December the 9th, 1743.

#### BENEDETTO MARCELLO.

1686—1739.

THE autograph manuscript of Benedetto reproduced below in facsimile is dated Jan. 21st, 1713. The volume containing it, which is entitled *Cantate per camera—Poesia e Musica—di—Benedetto Marcello—compose per la Sgra Ricci dilett.*, is apparently the very exemplar intended for said *dilettante*, for whom both verses and music were written, it being elegantly illuminated in gold and colors. None of the biographical notices on Marcello mention, as far as I am aware, this work so valuable both from a

musical and literary point of view. The fragment "Non m'è grave morir per amore" forms a part of the second cantata; it is replete with peculiar novelty and charm, and is noteworthy on account of the harmonic leading in the recitative.

Marcello was born at Venice on Aug. 1, 1686, and died July 24, 1739, at Brescia, where he held the position of *Camerlengo* (Chamberlain). Further notices concerning him may be found on p. IX of Vol. I of this Collection.

#### CLAUDIO MONTEVERDE.

1568—1643.

BORN of indigent parents at Cremona, in 1568, he early attained to musicianly renown, and was admitted while still very young to the court of the Duke of Mantua in the capacity of a viola-player. Here the *maestro di cappella*, Marco Antonio Ingegneri, gave him lessons in counterpoint, and when but sixteen years old he published a collection of *Canzoni* for three voices. In a brief time his mastery of his art became such that his fertile and daring genius inaugurated a series of the boldest innovations. He aided powerfully in bringing about the transformation of the medieval modes into the modern chromatic system, by adopting the dissonance of the dominant seventh in such wise as to exhibit the harmonic relation of the fourth degree to the seventh, and by endowing this latter with its true character as the leading-note, with a regular resolution to the tonic. This important fact—which his genius intuitively felt, perhaps all unconscious of the grand results which were to follow—finds gradual development in his books of madrigals; arriving at the fifth book, he no longer hesitates to take without preparation the *tritone*, the *chord of the fifth and sixth*, the *dominant seventh and ninth*, and the *diminished seventh*. Herewith the transformation of the tonal system was completed, and



Monteverde, profiting by his new system of harmony to continue his course as an innovator, created the forms of the *Aria* and *Duetto*, skilfully employing the resources of instrumentation according to the scenic situation, and developing the musical drama, properly so called, in an expressive and dramatic form. But the fame of this eminent musician is so great, that many words are unnecessary. We deemed it proper to emphasize one remarkable feature in the work of this great genius. The *Lamento di Arianna* which we print is a shining exemplar of his gifts as a composer; it is taken from the opera *Arianna*, brought out in 1608 at the court of Mantua, and in 1641 in Venice, it being the first melodrama produced at the Teatro San Moisè. The National Library at Florence possesses the manuscript of the entire *scena*, the principal part of which is given here; this manuscript appears to be the author's original.

Monteverde died at Venice in 1643; near the end of 1613 he was appointed *maestro di cappella* at St. Mark's; he was buried in the church *dei Frari*, in a chapel to the right of the choir.

#### PIER DOMENICO PARADIES.

1710-1792.

THIS distinguished composer and excellent player on the harpsichord was born at Naples, where he studied under Porpora. He wrote *Alessandro in Persia*, performed in Lucca in 1738; *Il Decreto del fato*, given at Venice in 1740; *La Muse in gara*, a cantata represented at the *Conservatorio de' Mendicanti* in Venice in the same year. In 1747, he took up his permanent residence in London, and on December 17 of that year he brought out the opera *Fetonte* at the King's Theatre, which was given nine times with indifferent success. After this he abandoned composition, devoting himself to teaching the harpsichord; in his ca-

capacity as a teacher he regained his laurels by publishing the *Studies and Sonatas*. Clementi and Cramer used his works with great benefit to themselves. Cassandra Frederick, his pupil, played at the age of five and a half years, in a concert given at the Haymarket, compositions by Scarlatti and Handel, being the same who performed in 1760, in the double capacity of an organist and singer, the celebrated oratorios of the Saxon master.

Paradies returned late in life to Italy, and settled in Venice, where he died in 1792.

#### NICCOLÒ PICCINNI.

1728-1800.

*Alessandro nelle Indie*, a melodrama in 3 acts, set to poetry from the pen of Pietro Metastasio, was represented for the first time at Rome in 1758, and thereafter at Naples in 1774 and 1792. In the archives of the Royal College of Music of Naples are to be found 2 copies of this opera. One was donated to the College by Maria Carolina, and is in 3 acts; the other was among the autographs collected and acquired by Florimo, and has but 2 acts. The former is the score executed in 1758 and 1774: the latter is the same, revised and corrected, which served for the representations of 1792. The aria of *Cleofide* which we print herewith is one of the most salient numbers of the opera. The verses of the recitative were substituted, by Piccinni himself, for those written by Metastasio, but the aria following is that which is found in Act II, Scene 13, of the drama of the imperial poet. The form of this recitative, rich in dramatic features, the admirable construction, and the effectiveness of the whole composition, render this aria a veritable artistic gem.

Piccinni, of whom a further account appears in the first volume of this Collection, was born at Bari, on Jan. 16, 1728, and died of bilious fever at Passy, near Paris, on March 7, 1800.

## RAFFAELLO RONTANI.

15—16—.

*Le varie—musiche—di—Raffaello Rontani—a una, due e tre voci—per cantare nel cimbalo o in—altri stromenti simili con L'Alfabeto per la Chitarra—spagnola in quelle più a proposito per—tale strumento—in Roma—Appresso Gio. Battista Robletti, 1623—Ad instantia di Antonio Pogglioli. All'insegna del Martello in Parione—Con Licenza de' Superiori.*—The work bearing this title belongs to the valuable collection of the well-known cultivator of ancient music, Dr. Oscar Chilesotti, whose courtesy permitted it to be copied. The song so transcribed and harmonized is charming in its graceful simplicity, and forms a most sweet and admirable setting to Chiabrera's celebrated verses. Its composer was born in Florence towards the end of the 16th century, and was in the service of the Marquis of Capistrano, Antonio De' Medici, a natural son of the Duke Francesco Maria and Bianca Capello. He is mentioned by Quirinus van Blankenburg in his *Elements of Music*, who notices a book of *canzoni* published in Rome in 1632. The work by Rontani cited by Fétis in his biographical dictionary, and published at Florence by Zanobi Pignoni in 1614, may be found in the National Library in that city. The title differs very little from that heading this sketch, but it contains wholly different compositions.

## DOMENICO SARRI.

1678-174-?

DOMENICO SARRI (or Sarro), was born of indigent parents at Trani, in 1678; his musical studies at the *Conservatorio della Pietà* in Naples were finished in 1697. In 1712 he was appointed vice-conductor of the Royal musical organization, and wrote an oratorio for the festival of San Gaetano. As early as 1702 he had composed a sacred

melodrama, *L'Opera d'Amore*. He subsequently wrote many serious operas, and numerous oratorios, serenatas, comic intermezzi, cantatas, concertos for various instruments, and church-music. His *Didone abbandonata* deserves special mention; the music was set to verses by Metastasio, then a young man hardly 26 years of age, for the theatre of San Bartolomeo in 1724. This opera, which was enthusiastically received, was sung by the poet's friend Marianna Benti-Bulgarelli and Niccola Grimaldi (called *Nicolino*).—In 1741 Sarri was still at his post as first conductor; the precise date of his death is unknown.

## ALESSANDRO SCARLATTI.

1659-1725.

IN the first volume of this Collection we published a few arias, full of grace and expression, by this distinguished and fertile composer. For this present volume we have again had recourse to him, and print herewith four more pieces in different styles. "Sento nel core" is a tender and expressive melody, extremely effective and not difficult of execution. The aria of *Tigrane* in the opera of the same name is a marvelous exemplar of its class in the truthful expression of feeling. In *Tigrane* Scarlatti tried, for the first time, the blending of the wind-instruments with the strings; and the harmonies of the horn, in the aria given here, are a most original device of the great Trapanesian. The little dialogue "Su, venite a consiglio," wherein the author feigns to converse with his own fancies and to listen to their reply, is replete with novel features. The canzonetta "Già il sole dal Gange" is spontaneous and genial. The annexed fac-simile is taken from a small manuscript volume of the period, in which the above-mentioned dialogue is also found.

For further notes concerning Scarlatti, the reader is referred to Vol. I.



*Adagio - Tranquillo - Cantabile*

va il li - .. le qua il  
re ad san - ges - qui

no - .. le qua il  
sicut - .. qui - ..

vo - .. qui - ..  
... .. ca - ..

... ..  
... ..

... ..  
... ..

... ..  
... ..



## ALESSANDRO STRADELLA.

1645-1681.

"EVERYTHING is obscure," writes Cate-lani, "in the life of Stradella." Although some give Venice as his birthplace, preponderant evidence shows that he was born in Naples about 1645. It is not known where and under whom he prosecuted his studies; it is certain, that he speedily became a distinguished composer, and passed the greater part of his life as a musician at Venice. While there, he fell desperately in love with the flame of a Venetian noble, having been engaged by the latter to instruct the lady in his art; in the course of this instruction he found time to lay siege to her heart, and this so successfully, that one night the pair fled together to Rome. The betrayed Venetian swore vengeance, and despatched two assassins to waylay Stradella; but his purpose (so runs the legend) was this time frustrated in a most remarkable manner; the assassins, going to church with the intention of murdering the musician after the performance of an oratorio composed by him, were so moved by the pathetic beauty of the music, that instead of carrying out their plan they disclosed it to their intended victim, who immediately repaired to Turin (1676), where he hoped to find efficient protection from further designs upon his life. But here, on a public promenade in full view of the populace, he was set upon by three hirelings of his implacable foe, and desperately wounded; during his recovery he was wedded to the fair Ortensia, for love of whom he encountered such deadly peril. The wily Venetian, though twice foiled, persisted in his attempts, which were finally successful, Stradella being found murdered in his bed one morning in Genoa (1681?).

A fertile and distinguished composer, Stradella is also fabled to have been an eminent player on the harp, violin, and

organ, and a facile writer of Italian and Latin poetry. At that period, but little music was printed in Italy, and besides, the unsettled life he led hardly permitted his attention to details of publication; hence the major part of his works is still in manuscript. In Modena 148 of his compositions are preserved, among them being 6 oratorios and 11 dramas. In the library of San Marco in Venice there is a collection of 21 songs entitled "*Cante a voce sola dell' insigne A. Stradella legati alla biblioteca S. Marco di Venezia dalla nobile famiglia Contarini.*" Of these, from which the song "Se Amor m'annoda il piede" is taken, a complete edition is in process of preparation. The aria "Ragion sempre addita" is from the *Serenata a tre voci*; this composition is noteworthy from the circumstance, that in it the orchestra is divided into two independent groups, called the *Concertino* and *Concerto grosso*, an arrangement also adopted in the oratorio reputed to have saved Stradella's life (*S. Giovanni Battista*). In this score a *contrabbasso* of small size appears for the first time.

## ANTON FRANCESCO TENAGLIA.

16—-16—.

BUT few data are obtainable concerning this distinguished writer of music for church, theatre, and chamber, who was born in Florence early in the 17th century. He appears to have been the conductor of some choir in Rome, probably that at the Basilica of S. M. Maggiore. Certain it is, that he spent a large part of his artist-life in Rome, where, in 1661, he composed the opera *Cleano*, which was performed at the house of a personage whose name has not been preserved. In this opera is found indubitable proof that he was the inventor of the form termed the *aria with da capo*; a form copied in 1686 by Carlo Pallavicini in his *Gerusalemme*

*liberata*, and further developed by Alessandro Scarlatti, who has been erroneously credited with its invention down to this very day. It would seem that none of Tenaglia's compositions have been published, as in all my researches I have never met with a printed work by him, or discovered any notices of editions of his compositions at any time or place. Yet his music is extremely charming, picturesque, and effective, and is shown in the two arias given here, which are excellent specimens of chamber-style, and exhibit, considering the period at which they were

penned, a notable advance as regards form. They were found in the Chigiana Library at Rome, which possesses not a few manuscripts of his in a crabbed and incorrect caligraphy. It is likely that others might be discovered in other Roman libraries, Rome having been, as observed above, the residence of this Florentine musician for many years; and it is hoped that these may also be published at some future time.—Under an old portrait of Tenaglia stands the legend: *Tenalia Florentinus musicus in rebus excellens.*

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## Dimmi, Amor.

(Tell me, Love.)

English Version by  
Dr Th. Baker.

Cantata.

ARCANGELO DEL LEUTO.  
(15....16...)

Andante cantabile. (♩ = 69.)

Voice. *p*

Dim-mi a - mor, dim - mi che fa La mia  
Tell me, Love, tell me, I pray, Where my

Piano. *p*

ca - ra li - ber - tà? Da che an - dò, co -  
lov - er dear doth stray. Since he left me,

*p dolce e legato*

me sai tu, A - le - gar - si ad un bel  
as thou dost ken, By a - stray fan - cy cap - tive

*cresc.* *p*  
cri - ne, Questo cor pien di ru - i - ne Non l'ha  
tak - en, This poor heart so rude - ly for - sak - en Nev - er

*cresc.* *p*

poi ri - vi - sta più! Dim-mi, A - mor, dim - mi che  
yet has seen him a - gain! Tell me, Love, tell me, I

*cresc.* *f*

*cresc.*

fa La mia ca - ra li - ber - tà? Dimmi, A - mor,  
pray, Where my lov - er dear doth stray: Tell me, Love,

*p* *dolce assai*

*p* *dolce assai*

dim - mi che fa La mia ca - ra li - ber - tà?  
tell me, I pray, Where my lov - er dear doth stray.

*cresc.* *f rit.*

*cresc.* *f col canto r.h.* *a tempo*

Un pen - sier il cor man - dò A tro - var - la in  
Once my heart sent a thought to ex - plore, And to find him

*p*

*dolce e legato*

*cresc.* *p*

sue ca - - te - ne; Ma per cre - scer le mie\_\_\_ pe - ne Il pen -  
in his\_\_\_ chains; But re - doub - led are my\_\_\_ pains, For the

*cresc.* *p*

*cresc.* *f*

sier mai non tor - - nò! Dim - mi, A - mor dim - mi che  
thought re - turns no\_\_\_ more! Tell me, Love, tell\_\_\_ me, I

*cresc.* *f*

*p* *dolce assai*

fa La mia ca - ra li - ber - - tà, Dim - mi, A - mor  
pray, Where my lov - er dear\_\_\_ doth stray; Tell me, Love,

*p* *dolce assai*

*cresc.* *f rit.*

dim - mi - che fa La mia ca - ra li - ber - - tà?  
tell me, I\_\_\_ pray, Where my lov - er dear\_\_\_ doth stray.

*cresc.* *f rit.* *r.h.* *a tempo*

# Non posso disperar.

(I do not dare despond.)

## Arietta.

English Version by  
Dr. Th. Baker.

S. DE. LUCA.  
(15... - 16...)

Andante grazioso. (♩ = 80.)  
*a piacere*

Voice.

Non posso di - spe - rar,  
I do not dare de - spond,

Piano.

*p*

non posso di - spe - rar, sei troppo, troppo  
I do not dare de - spond, For thou art all too

*p*

ca - ra, trop - po, trop - po ca - ra, sei trop - po ca - ra al  
dear, — thou art all too dear, — too dear un - to my

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*p* *cresc.*

cor; non pos - so di - spe - rar, sei trop - po ca -  
heart. I do not dare de - spond, For thou art all too

*p* *cresc.*

*più cresc.* *f* *rit.* *pp a tempo*

ra, sei trop - po ca - ra al cor; non pos - so di - spe -  
dear, too dear un - to my heart; I do not dare de -

*più cresc. rit.* *pp a tempo*

*f deciso e rall.* *p*

rar, sei trop - po ca - ra, sei trop-po, trop-po  
spond, For thou art all too dear, For thou art all too

*f deciso e rall.*

ca - ra, cara al cor: Sei trop-po, trop-po  
dear un - to my heart; For thou art all too

*p*

*assai rit.*

ca - - ra, ca - ra al cor.  
 dear un-to my heart.

*assai rit.* *ff e deciso*

*p dolce e legato assai*

Il so - lo spe - ra - re, il  
 'Tis on-ly hope so fond, 'Tis

*assai rall. e ff* *p* *p legatissimo*

so - lo spe - ra - re d'a - ver a gio - i - re m'è un dol - ce langui - re, m'è un  
 on-ly hope so fond, The blisses of wait - ing, That soothe while creat - ing The

ca - ro do - lor, m'è un ca - - ro, m'è un ca - - ro do - lor, il  
 pain they impart, the pain, the pain they impart. 'Tis

*p*

so - lo spe - ra - re da - ver - a gio - i - re, m'è un  
on - ly hope so fond, - The bliss - es of wait - ing, That

*p* *cresc.* *mf.*

dol - ce lan - gui - re, m'è un ca - ro do - lor, ah,  
soothe while cre - at - ing The pain they im - part, ah,

*mf* *cresc.*

si! m'è un dol - ce lan - gui - re, m'è un ca - ro do -  
yes! That soothe while cre - at - ing The pain they im -

*f* *pp* *rit.*

lor. Non pos - so di - spe - rar,  
part. I do not dare de - spond,

*p a piacere*

*p*  
 non pos - so di - spe -  
 I do not dare de -

rar, sei trop - po, trop - po ca - ra, trop - po, trop - po  
 spond, For thou art all too dear, — thou art all too

ca - ra, sei trop - po ca - ra al cor; non pos - so di - spe -  
 dear, — too dear un - to my heart; I do not dare de -

*p*

*cresc.* *più cresc.* *rit.*  
 rar, sei trop - - po ca - - ra, sei trop - po ca - ra al  
 spond, For thou art all too dear, too dear un - to my

*cresc.* *più cresc.* *rit.*



*pp a tempo* *f deciso e rall.*

cor; non pos - so - di - spe - rar, sei trop - po - ca -  
heart; I do not dare de - spond, For thou art all too

*pp a tempo* *f deciso e rall.*

*p*

ra, sei trop-po, trop-po - ca - - ra, cara al  
dear, For thou art all too dear un-to my

*assai rit.*

cor, Sei trop-po, trop-po - ca - - ra, ca - ra al  
heart; Thou art too dear, too dear un-to my

*p*

cor.  
heart.

*ff e deciso* *assai rall. e f*

## Vezzosity e care.

(Charming eyes so wary.)

## Villanella.

English Version by  
D! Th. Baker.ANDREA FALCONIERI.  
(15... - 16...)

Allegretto quasi Gavotta. (♩=104.)

Piano.

*cresc.*

Ve-zo-set-te e ca-re pu-pil-let-te ar-den-ti, chi v'ha fatto a -  
Charming eyes so war-y, Eyes so bright and tender, Where-fore now so

*rit.*

va-re de' bei rai lu - cen - ti; chi v'ha fatto a - va-re de' bei rai lu -  
char-y Of your ra-diant splen-dor? Where-fore now so char-y Of your ra - diant

cen - ti? Vez - zo - set - tee ca - re pu - pil - let - tear -  
splen - dor? Charming eyes so war - y, Eyes so bright and

*cresc.*  
den - ti, chi v'ha fat - to a - - va - re de' bei rai lu -  
ten - der, Where - fore now so char - y Of your ra - diant

*cresc.*

*rit.*  
cen - ti; chi v'ha fatto a - va - re de' bei rai lu - cen - ti?  
splendor? Where - fore now so char - y Of your ra - diant splen - dor?

*f* *p* *rit.*

*p*  
S'io ri - mi - roj vo - stri  
When for kind - ly looks en -

*ff*

sguardi scor - go sol ful - mini e dar - di, scor - go sol  
 treat - ing Light - nings and darts are my greet - ing, Light - nings and

ful - mini e dar - di: ne ve - der so piu quel  
 darts are my greet - ing; Ne'er I see of smiles a

ri - so che ren - dea si va - go il vi - so, nè ve -  
 pres - age, That so sweet - ly light the vis - age, Ne'er I

der so piu quel ri - so che ren - dea si va - go il vi - so.  
 see of smiles a pres - age, That so sweet - ly light the vis - age.

*cresc.*

*rit.* *p affrett.*

Ah! ah! Vez-zo-set-te e ca-re pu-pil-let-te ar-  
 Ah! ah! Charming eyes so tender, Eyes so bright and

*rit.* *p affrett.*

*sempre cresc.* *assai rall.*

denti, chi v'ha fatto a - va-re de' bei rai lu - cen - ti, chi v'ha fatto a -  
 tender, Where-fore now so chary Of your ra-diant splendor? Where-fore now so

*sempre cresc.* *ff col canto*

*affrett.* *rit.*

va-re de' bei rai lu - cen - ti?  
 char-y Of your ra - diant splen-dor?

*affrett.* *rit.* *p* *cresc.*

*f pp rit.*

## Se bel rio.

(When the murm'ring.)

## Canzonetta.

English Version by  
D<sup>r</sup> Th. Baker.RAFFAELLO RONTANI.  
(15... - 16...)

Andante. (♩ = 116.)

Voice.

Piano.

*dolce*  
*p*

*p*

1. Se bel rio, se bel - l'au -  
2. Se già mai tra fior ver -  
1. When the mur - m'ring brook - let  
2. When o'er crim - son flow - 'ry

*p*

ret - ta - fra l'er - bet - ta - sul mat - tin mor - mo - ran -  
mi - gli, - se tra gi - gli - ves - te l'al - ba un au - reo  
gush - es - 'Neath the bush - es, - And the morn - ing breeze be -  
val - leys, Glist'ning lil - ies, - Gold - en rays of dawn are

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d'er - ra; se di fio - ri un pra - ti -  
 ve - lo e su ro - te di zaf -  
 guil - eth, When the sun from bloom - ing  
 trail - ing, And Au - ro - ra ris - es

*rit.*  
 cel - lo si fa bel - lo, noi di - ciam: ri - de — la ter - ra.  
 fi - ro mo - ve in gi - ro, noi di - ciam, che ri - de il cie - lo.  
 meadows Drives the shad - ows, Then we say, that Na - ture smil - eth.  
 blushing, Earth o'erflush - ing, Then we say, the sky — is smil - ing.

*a tempo*

*p*  
 Quan - do av - vien che un Zef - fi - ret - to — per di -  
 Ben è ver: quan - do è gio - con - do — ri - de il  
 When to shore a zeph - yr stray - ing — Wan - ton  
 Tho' for joy the moon so queenly — Smiles se -

let - to bag-ni il piè nell' on - de chiare,  
 mon-do, ri - de il ciel quando è gioi - o - so;  
 play-ing, Laves our feet with gen - tle motion,  
 rene-ly, And the laugh - ing skies be - guile,

sì che l'ac - qua su l'a - re - na scherzi a pe -  
 ben è ver: ma non san po - i, co - me vo -  
 When the wave - let light - ly dancing Sparkles glanc -  
 Tho' all Na - ture may en - deav-or, She can nev -

*rit.*

na, noi di - ciam che ri - de il ma - re.  
 i, fa - re un ri - so gra - zi - o - so.  
 ing, Then we say, — how smiles the o - cean.  
 er Match the sweet-ness of thy smile.

*a tempo* *rit.*

*con grazia* *rit.*



# Amarilli, mia bella.

(Amarilli, my fair one.)

English Version by  
Dr. Th. Baker.

Madrigal.

GIULIO CACCINI.

Moderato affettuoso. (♩ = 66)

(1546-1614)

Voice.

A - ma - ril - li, mia bel - la, non credi, o del mio  
A - ma - ril - li, my fair one, Canst thou thine heart to

Piano.

*p dolceissimo e legato sempre*

cor dol - - ce de - si - o, d'es - - ser tu  
doubt e'er sur - ren - der, Doubt of my love

— la - mor mi - o? Cre - di - lo pur: e se ti -  
— true and ten - der? Do but be - lieve, for should'e'r

mor fas - sa - le, du - bi - tar non ti va - le.  
fear as - sail — thee It can nev - er a - vail — thee.

*dolce*

*f* *p*

A - primi il pet - to e ve-drai scritto in co - re: A-ma-  
 Ope thou my bo - som, and see thy fears re - prov - ed; On my

*f* *p* *smorz.* *dolce*

*cresc.* *più cresc.*

ril - li, A - ma - ril - li, A - ma -  
 heart 'tis writ, On my heart 'tis writ: "A - ma -

*pp* *cresc.* *più cresc.*

*f* *poco rit.* *a tempo* *mf*

ril - li è il mio a - mo - re. Cre - di - lo  
 ril - li, my be - lov - ed!" Do - but be -

*f* *poco rit.* *p dolce*

pur: e se ti - mor fas - sa - le, du - bi - tar non ti  
 lieve, for should e'er fear as - sail thee, It can nev - er a -

*dolce*

*f* *p smorz.*

va - le. A - primi il pet - to e ve-drai scrit-to in co -  
vail thee. Ope thou my bo - som, and see thy fears re - prov -

*pp*

re: A - ma - ril - li, A - ma - ril -  
èd; On my heart 'tis writ, On my heart 'tis

*pp* *dolciss.* *cresc.*

*più cresc.* *rit.* *ppp*

li, A - ma - ril - li è il mio a - mo - re; A - ma -  
writ: "A - ma - ril - li, my be - lov - èd; A - ma -

*f* *ppp dolciss.*

*rit.*

ril - li è il mio a - mo - re.  
ril - li, my be - lov - ed!"

*assai legato.*

# Lasciatemi morire!

(No longer let me languish.)

English Version by  
Dr Th. Baker.

Canto from the Opera  
"Ariana."

CLAUDIO MONTEVERDE.  
(1568-1643)

Lento. (♩ = 58)

Voice. *p dolente.*

La - scia - te - mi mo - ri - re! la - scia - te -  
No long - er let me lan - guish! no long - er

Piano. *p dolente.*

mi mo - ri - re! E che vo - le - te — che mi con -  
let me lan - guish! What dost thou fan - cy — can stay one

*p* *mf*

for - te in co - si du - ra sor - te, in co - si gran mar - ti - re? La -  
mo - ment So despair - ful a torment, So un - re - lent - ing — anguish? No

*più cresc.* *f* *p*

scia - te - mi mo - ri - re, la - scia - te - mi mo - ri - re!  
long - er let me languish! no long - er let me lan - guish!

*pp rit.* *cresc. assai.* *pp rit.*

## Delizie contente, che l'alma beate .

(Ye blisses, that ravish.)

English Version by  
Dr Th. Baker.Aria from the Opera  
"Giasone."

FRANCESCO CAVALLI.

Andantino mosso. (♩ = 132)

(1599-1676)

Voice. 

De - li - zie con - ten - te, che l'al - ma be - a - te  
Ye bliss - es, that rav - ish the soul of a lov - er,

Piano. 




fer - ma - - te, fer - ma -  
Give o - - ver, give o -






- - te. Su que - sto mio co - re deh più, deh  
- - ver! De - lights yet un - tast - ed Seek not, seek





più non stil - la - te le - gio - ie d'a - mo - re, le gio - ie d'a - mo -  
not to discov - er, Your trouble were wast - ed, your trouble were wast -



re. De - li - zie mie ca - re, fer - ma - te - vi  
ed. Ye dear - est of pleasures, Here let me ex -

qui: non so più bra -  
pire; I long not for

ma - re, mi ba - sta co - sì; non so più bra - ma - re, mi ba - sta co -  
treasures, No more I de - sire; I long not for treasures, No more I de -

sì. De - li - zie mie ca - re, fer - ma - te - vi  
sire. Ye dear - est of pleasures, Here let me ex -

*f espress.* *rit.*

qui: non so più bra - ma - re, mi ba - sta co -  
 pire; I long not for treasures, No more I de -

sì.  
 sire.

In  
 En -

grembo agli a - mo - ri fra dol - ci ca - te - ne  
 twi - n'd in Love's meshes, So soft beyond meas - ure,

mo-rir, ————— mo-rir mi con-  
To die, ————— to die were a

*f* *p*

vie - ne, dol-chezza o - mi - ci - da a mor - te,  
pleas - ure; To mer-cies so ten-der, so ten - der

*f* *p*

a morte mi gui-da, mi gui-da in brac-cio al mio be -  
My life, my life to sur-ren-der, Em-brac-ing my heart's treas -

*f* *p*

ne. Dolcez-ze mie ca-re, fer-ma-te-vi qui:  
ure. Ye dearest of pleasures, Here let me ex-pire;

*f* *p*



non so più bra-ma-re, mi ba-sta co-  
I long not for treas-ures, No more I de-

sì; non so più bra-ma-re, mi ba-sta co-sì; dol-cez-ze mie  
sire, I long not for treas-ures, No more I de-sire, Ye dear-est of

*f espressivo.*  
ca-re, fer-ma-te-vi qui. Non so più bra-  
pleasures Here let me ex-pire; I long not for

*ff rit. assai.*  
ma-re, mi ba-sta co-sì.  
treasures, No more I de-sire.

*mf* *ff* *rit.*

E quando ve n'andate.  
(O when will ye e'er leave me.)

## Scherzo.

English Version by  
D<sup>r</sup> Th. Baker.

ANTONIO FRANCESCO TENAGLIA.

Quasi recitativo.

(16... - 16...)

Voice.

E quan-do ve n'an-da-te, spe-ran-ze a-du-la-  
O when will ye e'er leave me? Ye shad'wy, de-lusive

Piano.

tri-ci al-la buon' o-ra? Non v'accor-ge-te an-co-ra  
hopes, at last give o-ver! Why can ye not dis-cov-er,

oh-i-mè! che m'an-no-ia-te? e  
well-a-day! How sore ye grieve me? O

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quando, e quan-do ve n'anda - te? quan-do, quan-do ve n'an-  
when, O when will ye e'er leave me? when, when will ye e'er

Mosso. (♩ = 112)

da - te? Io più fia-to in  
leave me? Not a breath to

sen non ho da nu - drir\_ vo - stro de - si - -  
spare have I To in - spire your as - pi - ra - -

Risoluto. (♩ = 76)

re; ri - sol - ve - te - vi, ri - sol - ve - te - vi a par - ti - re, ch'io per  
tions; O de - part, de - part, and end my trib - u - la - tions, For I

voi mo-rir non vo', ch'io per voi mo-rir non vo'. Qual ca-  
 ne'er for you will die, for I ne'er for you will die. Where-fore

pric-cio vi man-dò a tur-bar la pa-ce mi-a?  
 hith-er must ye fly To dis-turb my peace of mind?

Voi siete Arghie pur la vi-a di partir non ri-tro-va-te. E  
 Ar-guses ye are, yet find No ready way to un-de-ceive me. O

Recit. come prima.

quan-do ve n'an-da-te? quando? quando? quando ve n'an-  
 when will ye e'er leave me? O when? O when? when will ye e'er

col canto

da - te?  
leave me?

Mosso. (♩ = 112)

A pen - tir dun - que s'a - vrà la mia  
Shall I ne'er cease to re - pent That I

fè ch'el cor v'a - pri - a? Deh pren - den - do un dol - ce ad -  
oped my heart so blind - ly? Do but whis - per "fare - well," and

di - o da - te a me la li - ber - tà,  
kind - ly Free a heart so pen - i - tent.

deh! deh pren - den - do un dol - ce ad - di - o date a  
Do, do but whis - per fare - well, - and kind - ly Free a

*pp*

## Risoluto. (♩ = 76)

me, date a me la li - ber - tà. Io da voi non bramo  
heart, free a heart so pen - i - tent. Yet with - al it is not

già un par - tir sen - za ri - tor - no, anzi a far nuo - vo sog -  
meant That I'd ban - ish ye for ev - er, Ye are wel - come to per -

gior - no gra - di - rò, che ri - tor - nia - te, gra - di -  
sev - er When I trust the cheer ye'd give me, When I

rò, gra-di-rò che ri-tor-nia-te, an-zi-a  
trust, when I trust the cheer ye'd give me, Ye are

*cresc.* *ff* *espress. rit.* *ten.*  
far nuo-vo soggiorno gra-di-rò, gra-di-rò che ri-tor-nia-te. Ma  
wel-come to per-sev-er When I trust, when I trust the cheer ye'd give me. But

Recit. come prima.

*cresc.* *assai. rit.*  
quan-do ve n'an-da-te? quan-do, quan-do, quan-do ve n'an-  
when will ye e'er leave me? But when, but when, when will ye e'er

*col canto* *assai. rit.*

*lunghe e smorz.*

da-te? leave me?

*a tempo.* *pp*

## Quando sarà quel dì.

(When will the day e'er be.)

Strofette.

English Version by  
D! Th. Baker.ANTONIO FRANCESCO TENAGLIA.  
(16... - 16...)Allegro giusto. ( $\text{♩} = 52.$ )

Piano.

Voice.

 $(\text{♩} = 116.)$ *mf*

Quan - do sa - rà quel  
When will the day e'er

 $(\text{♩} = 116.)$ 

*cresc.*

dì ch'io mi veg - gia da te fa - vo - ri - to d'un sì?  
be That my heart thou dost bless With a soft - ly breathed yes?



(♩ = 144.)

Ca - ra boc - ca,  
Mouth, be - lov - èd,

(♩ = 144.)

*rit.* *a tempo.*

dil - lo tu; se a' ca - rat - te - ri di  
tell it me: Shall the love - writ signs so

ro - se che sul lab - bro a - mor ti po - se, mi fai  
ten - der On thy ros - y lips, e'er ren - der Me a

*f*  
leg - ger: ser - vi - tù?  
hap - py slave to thee?

The first system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line contains several whole rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes and rests in the left hand.

The second system continues the musical notation. The vocal line remains mostly at rest. The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic lines in both hands.

*me-sta-mente.*

Con-to l'o-re ad u-na ad u-na co-me fos-ser  
 One by one, the hours I've count-ed As they pass'd like

The third system includes the vocal line with the lyrics. The piano accompaniment continues with chords and melodic lines.

an-ni in-te-ri: ma nel col-mo dei pen-sie-ri,  
 years de-spair-ing, But my fan-cy's flight most dar-ing,

The fourth system includes the vocal line with the lyrics. The piano accompaniment continues with chords and melodic lines.

ma nel col - mo dei pen - sie - ri tro - vo scar - sa  
But my fan - cy's flight most dar - ing To the heights of

la - for - tu - na. E se vi - ver si puo  
hope scarce mount - ed. If for life one hope yet

*rit.* *p a tempo.*  
più, ca - ra boc - ca, dil - lo tu; se a' ca - rat - te -  
be, Mouth, be - lov - èd, tell it me: Shall the love - writ

ri di ro - se che sul lab - bro a - mor ti  
signs so ten - der On thy ros - y lips e'er

po - se mi fai leg - ger: ser - vi - tù?  
ren - der Me a hap - py slave to thee?

*con brio.*

La mia fe - de m'as - si -  
Yet my heart tells me, that

cu - ra che par - lar sem - pre di no quel - la don - na  
nev - er One whom Nat - ure did en - shrine In such love - li -

mai non può, che fè bel la la na - tu - ra.  
ness as thine, Can with "no" for aye - per - sev - er.

*f* *rit.* *a tempo.*

E se vi-ver si può più, ca - ra boc - ca, dil - lo tu;  
If for life one hope yet be, Mouth, be - lov - èd, tell it me:

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and a ritardando (*rit.*) marking, followed by a return to the original tempo (*a tempo.*). The piano accompaniment mirrors these dynamics, starting with *f* and *rit.* before returning to *a tempo.*

se a' ca - rat - te - ri di ro - se che sul lab - bro a - mor ti  
Shall the love-writ signs so ten - der On thy ros - y lips e'er

The second system continues the vocal and piano parts. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The tempo remains *a tempo.*

*assai cresc.* *f rit.*

po-se mi fai leg - ger: ser - vi - tù?  
ren-der Me a hap - py slave to thee?

The third system introduces a change in tempo and dynamics. The vocal line starts with *assai cresc.* and *f rit.* markings. The piano accompaniment also features *f rit.* and *f con brio.* markings. The time signature changes from common time to 3/4.

The fourth system shows the piano accompaniment for the vocal line. It features a series of chords and melodic lines in both hands, with accents and dynamic markings.

The fifth system shows the piano accompaniment for the vocal line. It features a series of chords and melodic lines in both hands, with accents and dynamic markings.

# Tu mancavi a tormentarmi.

(Wilt no longer thou torment me.)

Aria.

English Version by  
D<sup>r</sup> Th. Baker.

MARCO ANTONIO CESTI.  
(1620-1669.)

Adagio. (♩ = 54.)

Voice. *p*

Tu man - ca - vi a tor - men -  
Wilt no long - er thou tor -

Piano. *p dolce un poco sostenuto.*

tar - mi, cru - de - lis - si - ma spe - ran -  
ment me, Cru - el hope, no wish ful - fill -

za, e con dol - ce ri - mem -  
ing? Of fond mem - 'ries art thou dis -

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bran - za vuoi di nuo - vo av - ve - le - nar - mi,  
till - ing A new poi - son\_ to pre - sent\_ me,

*mf*  
e con dol - ce rimem - bran - za, ri - mem -  
Of fond mem - 'ries art dis - till - ing, of fond

*f*  
bran - za vuoi di nuo - vo av - ve - le - nar - mi, av - ve - le -  
mem - 'ries A new poi - son of fond mem - 'ries to pre -

*tr* nar - mi, *p* vuoi di nuo - vo di  
sent me, Of fond mem - 'ries, fond  
*cresc.*

nuo - vo av - ve - le - nar - mi, av - ve - le - nar - mi.  
mem'ries art dis - till - ing new poi - son to pre - sent me?

*f* *tr.*

*f rit.* *p rit.*

Moderato. (♩ = 96.)

An - cor du - ra la sven - tu - ra d'u - na fiam - ma in -  
Mor - tal an - guish So - to lan - guish In the flames of a

*mf*

ce - ne - ri - ta, la fe - ri - ta an - co - ra a - per - ta  
love con - sum - ing, And my burn - ing Wound fore - bodes how

*p*

par - m'avver - ta nuo - ve - pe - ne. Dal ru -  
soon are com - ing Woes re - turn - ing. Tho' my

*p*



mor del - le ca - te - ne mai non ve - do al - lon - ta -  
 chain do - sore - ly - gall - me, I re - main, what - e'er be -

nar - mi, mai non ve - do al - lon - ta - nar - mi, dal ru -  
 fall me, I re - main, what - e'er be - fall me; Tho'my

*un poco marcato.*

mor del - le ca - te - ne mai non ve - do al - lon - ta -  
 chain do - sore - ly - gall - me, I re - main, what - e'er be -

nar - mi, mai non ve - do al - lon - ta - nar -  
 fall me, I re - main, what - e'er be - fall -

*f rit.*

## Tempo I.

mi. Tu man - ca - vi a tor - men -  
me. Wilt no long - er thou tor -

*p dolce.*

tar - mi, cru - de - lis - si - ma spe - ran -  
ment me, Cru - el hope, no wish ful - fill -

za, e con dol - ce ri - mem -  
ing? Of fond mem - 'ries art thou dis -

bran - za vuoi di nuo - vo av - ve - le - nar - mi;  
till - ing A new poi - son to pre - sent me?

e con dol - ce ri-mem-bran - za, ri - mem -  
Of fond mem - 'ries art dis - till - ing, of fond

bran - za vuoi di nuo - vo av - ve - le - nar-mi, av - ve - le -  
mem - 'ries, A new poi - son of fond mem - 'ries to pre -

nar - mi, vuoi di nuo - vo, di  
sent - me, Of fond mem'ries, fond

nuo - vo av - ve - le - nar-mi, av - ve - le - nar - mi.  
mem'ries art dis-till-ing new poi-son to pre - sent - me?

## Ragion sempre addita.

(How dearly are prized.)

English Version by  
Dr Th. Baker.

Aria.

ALESSANDRO STRADELLA.  
(1645-1681.)

Allegro. (♩ = 96.)

Piano

Moderato. (♩ = 63.)

Allegro.

Voice.

Ra-gion sempre ad-dita ad al-ma gen-ti-le che a-mata o scher-  
How dear-ly are priz-ed True souls that per-sev-er, Or lov'd or de-

ni-ta lo sta-bil suo sti-le non can-gi, no, no. Io pur se-gui-  
spis-ed, In faith-ful en-deav-or, Ne'er changing, no, no. It fol-lows, I

*f p dolce.*

rò, io pur se-gui - rò,  
trow, it fol-lows, I trow,

*p*

io pur se-gui - rò.  
it fol-lows, I trow,

*f*

Che scio-gliere il piè dai lac-ci di fè non.  
That faith-less a-stray, A-far from Love's way, I

*f* *p*

ten-to, non vò;  
nev-er shall go; Che  
That

*poco rall.* *f* *poco rall.*

*pp a tempo.*

scio-gliere il piè dai lac - ci di fè non ten - to, non  
 faith - less a - stray, A - far from Love's way, I nev - er shall

*pp a tempo.*

vò, no, no, non vò, no, no,  
 go, no, no, I trow, no, no,

*pp*

non ten - to, non vò, no, no, non vo, non  
 I nev - er shall go, no, no, I trow, I

ten - to, non ten - to, non vò;  
 nev - er, I nev - er shall go;

*Poco meno.*  
*pp*

io pur se - gui - rò, — io pur se - gui - rò, —  
It fol - lows, I trow, from Love's way a - far —

*Poco meno.*

*f rit molto.*

io pur se - gui - rò.  
I nev - er shall go.

*col canto.*

*Moderato.* *Allegro.*

## Se amor m'annoda il piède.

(If Love my feet enchaineth.)

English Version by  
Dr Th. Baker.

Cantata.

ALESSANDRO STRADELLA.  
(1645 - 1681.)

Allegretto. (♩ = 100.)

*p con semplicità*

Voice.

S'a-mor m'an - no - da il pie - de, co - me dun - que, co - me  
If Love my feet en - chain - eth, Can I ev - er, can I

Piano.

*p*

dun - que fug - gi - rò, co - me dun - que fug - gi - rò? Da quel cor che  
ev - er - flee a - way, can I ev - er flee a - way? From a heart that

non ha fe - de li - ber - tà, li - ber - tà non spe - ro, no,  
faith dis - dain - eth There's no hope, there's no hope of - free - dom, - nay!

da quel cor che non ha fe - de, li - ber - tà, li - ber - tà non  
From a heart that faith dis - dain - eth There's no hope, there's no hope of -



spe-ro, no, no, no, no, no, li - ber - tà non spe - ro, no.  
free-dom, nay, nay, nay, nay, nay, There's no hope of free - dom, nay.

*f* *rall.*

*rall.*

Un poco meno. (♩ = 84.)

*mf*

Sian pur du - re le - ca - te - ne, cre - scan sem - pre  
Yet the fet - ters I - am wear - ing Still in - crease my

*pp*

le mie pe - - - ne, cre - scan sem - pre  
woes de - spair - - - ing, Still in - crease my

le mie pe - - - ne, le mie pe - - - ne,  
woes de - spair - - - ing, my woes de - - - spair -

ne: ch'in ser - vi - tù co - stan - te, ch'in ser - vi - tù co -  
ing, In slav - 'ry e'er con - fin - ing, In slav - 'ry e'er con -

stan - te go - deo - gno - ra lan - guen - dou - n co - re a - man -  
fin - ing And tor - ment - ing a heart, love - lorn and pin -

*senza rallentare*

te, go - deo - gno - ra lan - guen - dou - n co - re, un co - re a -  
ing, Tor - ment - ing a heart love - lorn, love - lorn and

man - te, go - deo - gno - ra lan - guen - dou - n  
pin - ing, Tor - ment - ing a heart love -

*mf*

*cresc.*

co-re a - man - te, un co-re a - man -  
 lorn and pin - ing, love - lorn and pin -

*cresc.*

- te, a - man - te, un co-re a - man - te.  
 - ing, and pin - ing, love - lorn and pin - ing.

*Come prima.*  
*mp*

Lo stral, che por - to al co - re d'un bel guar - do, d'un bel  
 The shaft my heart im - pal - eth, 'Twas a bright glance, 'twas a

*col canto*

guar - do — col - po — fu, d'un bel guar - do col - po fu.  
 bright glance from thine eye, 'twas a bright glance from thine eye.

Più non cu - ro il mio do - lo - re, vi - vo  
As no art to cure a - vail - eth, I live

lie - to, vi - vo lie - to in ser - vi - tù;      più non cu - ro il  
glad - ly, I live glad - ly in slav - e - ry;      As no art to

*poco rall.*

mio do - lo - re, vi - vo lie - to, vi - vo lie - to in ser - vi - tù, in  
cure a - vail - eth, I live glad - ly, I live glad - ly in slav - e - ry, in

*affrett.*      *f*      *rall.*

ser - vi - tù, vi - vo lie - to in ser - vi - tù.  
slav - e - ry, I live glad - ly in slav - e - ry.

*rall.*

Cangia, cangia tue voglie.  
(Change, O change thy fond wishes.)

English Version by  
Dr Th. Baker.

G. B. FASOLO.  
(16... - 16...)

Moderato. (♩ = 60.)

Piano.

*mf* Voice.

Can - gia, can - gia tue vo - glie, o mio cor, che fe -  
Change, O change thy fond wish - es, O my heart, now so

*cresc.*

de - le fo - sti a don - na, fo - sti a don - na, fo - sti a  
mourn - ful, Faith - ful to a fair one scorn - ful, faith - ful

*dim.* *mf*

don - na - cru - de - le. Can - gia,  
to - a - fair one scorn - ful. Change, O

*cresc.*

can - gia tue vo - glie, o mio cor, che fe - de - le fo - sti a  
change thy fond wish-es, O my heart, now so mourn-ful, Faith-ful

*mf* *cresc.*

don-na, fo-sti a don - na, fo-sti a don - na - cru - de -  
to a fair one scorn-ful, faith-ful to - a - fair one scorn -

*p*

le. ful. Non t'ac - cor - gi, me - schin, che sei fe - ri -  
Feel - est not, thou poor 'fool, she will but pain

*p*

to? La - scia, la - scia d'a - mar chi t'ha tra - di -  
 thee? Quell, O quell love for her who doth dis - dain

*ten.* *p a tempo* *dim.* - *rit.* - - - *a tempo*

to. La - scia, la - scia d'a - mar chi t'ha tra - di - to.  
 thee, quell, O quell love for her who doth dis - dain thee.

*rit.* *p a tempo* *dim.* *rit.* *a tempo* *mf*

*mf*

La - scia, la - scia d'a - ma - re\_ chi\_ ti  
 Quell, O quell\_ love for one Who sought to

*rit.* *mf*

*cresc.*

fin - ge col ri - so, col mo - strar-ti il bel vi - so, col mo -  
snare— thee by smil - ing, Lur'd thee with a face be - guil - ing, lur'd thee

*cresc.*

strar-ti il bel vi - so. *mf* La - scia,  
with a face be - guil - ing. Quell, O

*pp*

la - scia d'a - ma - re\_ chi - ti fin - ge col ri - so, col mo -  
quell\_ love for one Who sought to snare— thee by smil - ing, Lur'd thee

*mf*

*cresc.* strar-ti il bel vi - so, col mo - strar-ti il bel vi -  
with a face be - guil - ing, lur'd thee with a face be - guil -  
*dim.*

*cresc.*



so. ing. *p* Non t'ac - cor - gi, me - schin, che  
 Feel - est not, thou poor fool, she

*a tempo*

sei fe - ri - to? La - scia, la - scia d'a - mar chi  
 will but pain - - - thee? Quell, O quell love for her - Who

*f* *p*

*ten.* *p a tempo*  
 t'ha tra - di - to; La - scia, la - scia d'a - mar - - - chi  
 doth dis - dain - - - thee, Quell, O quell - - - love for one - - - Who

*rit. - p a tempo*

*rit. - - -*  
 t'ha tra - di - to.  
 doth dis - dain thee.

*rit. - a tempo rit. - - -*

Sento nel core.  
(My heart doth languish.)

Arietta.

English Version by  
D<sup>r</sup> Th. Baker.

ALESSANDRO SCARLATTI.  
(1649 - 1725.)

Adagio. (♩ = 76.)

Voice.

Piano.

*dolce* *p*

Sen-to nel  
My heart doth

co - re cer-to do - lo - re, cer-to do - lo - re,  
lan - guish Ev - er in an - guish, ev - er in an - guish,

che la mia pa - - ce tur-ban - do va:  
Hour by hour dwiu - dles All peace for me:

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*p* nel co - re, *sf* nel co - re, sen-to nel co - re  
 My heart — my heart, doth languish, doth lan - guish

*f* cer-to do - lo - re, *p* cer-to do - lo - re, che la - mia  
 Ev-er in an - guish, ev - er in an - guish, Hour by - hour

*f* pa - ce tur - ban - do va, che la mia pa - ce  
 dwin - dles All peace for me, Hour by hour dwin - dles

*dolce*

tur - ban - do va.  
 All - peace for me.

*f* Splende u - na fa - ce che l'al - ma ac - cen - de, *p dolce* se non è a -  
Hot flame and stead - y My soul en - kin - dles, 'Tis love al -

mo - re, a - mor sa - ra, a - mor, a - mor sa - rà.  
read - y, Or love 'twill be, or love, or love 'twill be.

*p* Splen - de u - na fa - ce, che l'al - ma ac - cen - de, se non è a - mo - re, *f*  
Hot flame and stead - y My soul en - kin - dles, 'Tis love al - read - y,

- a - mor sa - rà, se non è a - mo - re, a - mor sa - rà.  
- Or love 'twill be, 'Tis love al - read - y, Or love 'twill be.

*p dolce* Sen - to nel co - re  
My heart doth lan - guish

*f* cer-to do-lo-re, cer-to do-lo-re che la mia pa-ce  
 Ev-er in an-guish, ev-er in an-guish, Hour by hour dwin-dles.

*p*

— tur-ban-do va; Nel co-re, nel co-re,  
 — All peace for me; My heart— my heart,—

*p* *sf*

sen-to nel co-re cer-to do-lo-re, cer-to do-lo-re  
 my heart doth lan-guish Ev-er in an-guish, ev-er in an-guish,

*f* *p*

che la mia pa-ce tur-ban-do va, che la mia pa-ce  
 Hour by hour dwin-dles All peace for me, Hour by hour dwin-dles

*f* *f*

*dolce*

tur-ban-do va.  
 All peace for me.

# Su, venite a consiglio.

(Hey! come hither, ye fancies.)

Dialogue between the Author and his Fancies.

English Version by  
D<sup>r</sup> Th. Baker.

ALESSANDRO SCARLATTI.

(1649-1725.)

Allegro. (♩ = 52.)

Piano.

Voice.

Meno. (♩ = 50.)

(The Author.)

Su, su, su, ve - ni - tea con - si - glio, ve - ni - tea con -  
Hey, hey, hey! Come hith - er, ye fancies, ye fan - cies, O

si - glio, o pen - sie - ri, ve - ni - tea con - si - glio, o pen -  
come to be - guile me, Come hith - er, O come to be -

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sie - ri. Co - m'es - ser mai può, co -  
 guile me. How can I, O say, How

*p*  
*pp* *legatissimo* *cresc.*

m'es - ser mai può ch'io ser-va a Se - mi - ra, che  
 can I, O say, Serve Lau - ra for ev - er, The

*mf*  
*poco a poco* *ff* *mf*

sco-poè del - li - ra di chi m'infiam - mò; se sco-poè del - li - ra di  
 cause of this fe - ver That wears me a - way; The cause of this fe - ver That

*più f*  
*più f*

chi m'in-fiam - mò? No, no, no, no!  
 wears me a - way? Nay, nay, nay, nay!

*f* *ritard.*

Moderato. (♩ = 76.)

(The Fancies.)

*cresc.*

E meglio sof - fri - re, pe - na - re, mo - ri - re, che mai ri - mi - ra - re, che  
'Twere bet - ter to suffer, to toil, or to perish, Than longer to cherish, than

*grave*  
*p, legatiss.*

Allegro. (♩ = 52.)

(The Author.)

*poco ritard.*

mai ri - mi - ra - re og - get - ti sì fie - ri. Eh! la - sciate i con -  
long - er to cher - ish Fair lips that re - vile - me. Ah! No longer, ye

*cresc.*

si - gli, o pen - sie - ri! La - scia - te, la -  
fan - cies, seek to be - guile me! No long - er, ye

sciate i con - si - gli o pen - sie - ri, la - scia - te, la - scia - te i con -  
fancies, now seek to be - guile me, no long - er, ye fan - cies, now



*ff ritard. assai* *tr.* *a tempo*

si-gli, o pen - sie ri. \_\_\_\_\_  
 seek to be - guile me. \_\_\_\_\_

*ff ritard. assai* *a tempo* *f* *f*

*ritard.* *ff*

Meno. ( $\text{♩} = 50$ )

*f* *f* *mf*

No, no, no, tor-na-te a con-siglio, tor-nate a con-siglio, o pen-  
 Nay, nay, nay! Re-turn, O ye fancies, ye fancies, re-turn to be -

*f* *mf leggero*

sie - ri, tor - nate a con-siglio, o pen - sie - ri.  
 guile me, Ye fancies, re - turn to be - guile me.

*pp* *legatiss.*

Chi il se - no m'a - pri con dol - ce fe - ri - ta,  
Who o - pen'd my heart With wounds so de - light - ful,

*cresc. poco a poco* *più cresc.*

con dol - ce fe - ri - ta, ve - drà che è scher - ni - ta sua fe - de co -  
with wounds so de - light - ful Will mark how de - spite - ful My faith does de -

*mf* *ff* *mf*

sì, ve - drà che è scher - ni - ta sua fe - de co - sì, sì,  
part; Will mark how de - spite - ful My faith does de - part! Nay,

*più f* *f* *più f*

## Moderato. (♩ = 76.)

(The Fancies) *p*

sì, sì, sì. Il cie - lo per - met - ta men  
nay, nay, nay. May Heav'n ne'er fore - cast a More

*ritard.* *p* *legatiss.*

gra - ve ven - det - ta! de - stin più so - a - ve, de - stin più so -  
dire - ful dis - as - ter! For - kind - li - er for - tune, For kind - li - er

*poco rit.*

a - ve è for - za chio spe - ri. Oh, la - sciatei con -  
for - tune The Fates Ill im - por - tune! Oh, no longer, ye

*poco rit.*

si - gli, o pen - sie - ri, la - scia - te, la -  
fan - cies, seek to be - guile me, No long - er, ye

scia - tei con - si - gli o pen - sie - ri, la - scia - te, la - scia - tei con -  
fan - cies, now seek to be - guile me, no long - er, ye fan - cies, now

*ff rit. assai* *tr*  
si - gli o pen - sie - ri.  
seek to be - guile me!

*ff rit.*

## Già il sole dal Gange.

(O'er Ganges now launches.)

English Version by  
D<sup>r</sup> Th. Baker.

Canzonetta.

ALESSANDRO SCARLATTI.

(1649-1725.)

Allegro giusto. (♩ = 126.)

Piano.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. Dynamics include *mf*.

Voice.

*mf brillante.*

Già il so - le - dal - Gan - ge, già il  
O'er Gan - ges now - launch - es, o'er

The first vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand has chords and slurs, with a trill (*tr*) in the first measure. The left hand has a simple accompaniment. Dynamics include *mf* and *leggero*.

so - le dal Gan - ge più chia - ro, più chia - ro sfa - vil - la, più  
Gan - ges now launch - es The sun - god, the sun - god his splen - dor, the

The second vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand has chords and slurs. The left hand has a simple accompaniment.

chia - ro sfa - vil - la, più chia - ro, più chia - ro sfa - vil -  
sun - god his splen - dor, the sun - god, the sun - god his splen -

The third vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand has chords and slurs. The left hand has a simple accompaniment. Dynamics include *poco rit.*

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*a tempo*

la, e ter-ge o- gni stil- la del- lal- ba che piange,  
 dor, With touchwarm and ten- der Morn's teardrops he- staunches,

*a tempo*

*cresc. poco a poco e legatiss.*

del- lal- ba che pian- ge, del- lal- ba che pian- ge, del-  
 With touchwarm and ten- der Morn's tear- drops he staunches, Morn's

*pp* *cresc. poco a poco e legatiss.*

*f rit.* *a tempo* *mp brillante*

lal- ba che pian- ge. Già il so- le dal  
 teardrops he staunch- es. O'er Gan- ges now

*f rit.* *a tempo* *mf* *mp leggero*

Gan- ge, già il so- le dal Gan- ge più chia- ro, più chia- ro sfa-  
 launch- es, o'er Gan- ges now launches The sun- god, the sun- god his

*rit.* *tr*

vil- la, più chia- ro sfa- vil- la, più chia- ro, più chia- ro sfa- vil-  
 splen- dor, the sun- god his splen- dor, the sun- god, the sun- god his splen-

*rit.*

la.  
dor.

*f* *a tempo*

*mf* *brillante*

Col rag-gio do-ra-to, col rag-gio do-ra-to in -  
His rays gold-en beam-ing, his rays gold-en beam-ing De -

gem-ma, in-gem-ma o-gni ste-lo, in-gem-ma o-gni ste-lo, in -  
throne, de-throne night-ly shadows, de-throne night-ly shad-ows, de -

*poco rit.* *a tempo*

gem-ma, in-gem-ma o-gni ste-lo, e glias-tri del  
throne, de-throne night-ly shad-ows, While gemming the

*poco rit.* *a tempo*

*pp* *cresc. poco a*

cie-lo di-pin-ge nel pra-to; di-pin-ge nel  
meadows With stars bright-ly-gleaming; While gemming the

*pp* *cresc. poco a*

*poco* *f rit.*

pra - to, di - pin - ge nel pra - to, di - pin - ge nel pra -  
meadows, while gemming the meadows with stars bright - ly gleam -

*poco* *f rit.*

*a tempo*

to. Col rag - gio do - ra - to, col rag - gio do -  
ing. His rays gold - en beam - ing, his rays gold - en

*a tempo mf*

ra - to, in - gem - ma, in - gem - ma o - gni ste - lo, in - gem - ma o - gni  
beam - ing De - throne, de - throne night - ly shadows, While gem - ming, while

*poco rit.* *tr*

ste - lo, in - gem - ma in - gem - ma o - gni ste - lo.  
gem - ming the meadows With stars bright - ly gleam - ing.

*poco rit.* *f a tempo*

*f brillante* *rit.* *a tempo*

## All'acquisto di gloria.

(To win glory.)

Aria from the Opera

"Tigrane?"

English Version by

D<sup>r</sup> Th. Baker.

ALESSANDRO SCARLATTI.

(1649 - 1725.)

Allegro. (♩ = 132.)

Voice.

Piano.

The musical score consists of three systems. The first system shows the beginning of the piece with a forte (f) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the piano part, marked piano (p). The third system concludes the piece with the lyrics 'Al - lac - To - win -' written under the voice line.

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qui - sto - di - glo - ria e di fa - ma tra bel - li - che schie - re - di -  
 glo - ry - in - far - a - way re - gions, 'Mid con - quer - ing le - gions, The

trom - be - guer - rie - re mi chia - ma, mi chia - ma, mi  
 wartrumps ap - pall - ing Are call - ing, are call - ing, are

chia - mail fra - gor.  
 call - ing: "De - part!"

*pp*  
 Al - l'ac - qui - sto - di - glo - ria e di fa -  
 To - win - glo - ry - in - far - a - way re -

- ma tra bel - li - che schie - re\_ di\_ trom - be\_ guer - rie - re\_ mi\_ -  
 - gions 'Mid con - quer - ing le - gions, The wartrumps ap - pall - ing Are

chia - ma, mi - chia - ma il fra - gor, mi  
 call - ing, are\_ call - ing: "De - part!" Are

chia - ma, mi chia - - - ma, mi - chia - -  
 call - ing, are call - - - ing, are - call - -

*cresc.*

ma di trombe guer - rie - re, mi chia - -  
 ing, the wartrumps ap - pall - ing, are call - -

*rall.* *ritard.* *p*

ma, mi chia - ma, mi chia - ma il fra - gor, il fra - gor,  
 ing, are call - ing, are call - ing: "De - part, de - part!"

*colla voce*

*rit.* *f*

mi chia - ma - il fra - gor.  
 Are call - ing, are call - ing: "De - part!"

*pp* *f rit.* *f a tempo*

*Fine.*

Sostenuto assai. (♩ = 69.)

Ma por-tan-do del ca-ro mio be-ne fis-seal-l'al-ma le gra-vi sven-  
But, a - las! for my war-like en - deavor! E'er doth love to restrain me per-

tu - re a - vrò sem-pre du - re le pe - - ne, le -  
sev - er, With wil - i - est woo-ing Un - do - - ing, un -

pe - ne nel cor, del ca - ro mio be - ne a - vrò sempre  
do - ing my heart! E'er love doth per - sev - er, With wil - i - est

du - re - le pe - - ne, le pe - ne nel cor. Al-lac -  
woo-ing - un - do - ing, un - do - ing my heart. To win -

Dal Segno % al Fine.

# Dormi, bella, dormi tu?

(Art thou sleeping, fair one?)

Fragment from the Cantata

"La Serenata."

English Version by  
D! Th. Baker.

GIO. BATTISTA BASSANI.  
(1657 - 1716.)

Moderato. (♩ = 100.)

Voice.

Piano.

Dormi, bel - la,  
Art thou sleeping,

dor-mi, dor-mi tu? dor-mi tu? se  
fair one, sleepest thou? sleepest thou? If

dor - mi so - gna - ti d'esser men cru - da, se  
sleep - ing, be thy dream not all too cru - el; If

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ve - gli      por - gi - mi qual - che pie - tà,      por - gi - mi  
wak - ing,      let thine heart some pit - y feel,      let thine heart

qual - che pie - tà; se ve - gli por - gi - mi qual - che pie - tà, se  
some pit - y feel; If waking, let thine heart some pit - y feel, If

ve - gli,      se ve - gli      por - gi - mi      qual - che pie - tà.  
wak - ing,      if waking,      let thine heart      some pit - y feel.

*rit.*

Vivace. (♩ = 66.)

*p*

So - spi - ri pro - fon - di tra - man - do dal cor e tu non ri -  
 Tho' yearning pro - foundest my bo - som doth move, Yet ne'er thou re -

*mf*

spon - di, e tu non ri - spon - di,  
 spondest, yet ne'er thou re - spondest,

*mf*

e tu non ri - spon - di, ahi, bar - ba - ro a - mor, ahi, bar - ba - ro a -  
 yet ne'er thou re - spondest: Ah, bar - ba - rous love, Ah, bar - ba - rous

*cresc.*

mor; e tu non ri - spon - di, ahi, bar - ba - ro a -  
 love; Yet ne'er thou re - spond - est, Ah, bar - ba - rous

Largo espressivo. (♩ = 40.)

mor, e tu non ri - spon - di, ahi, bar - baro a - mor.  
love, yet ne'er thou re - spondest, ah, bar - barous love!

Vivace.

*p espress.*

Bei lu - mi ru - bel - li chi mai, chi v'a - pri - va? e tu non fa -  
Fair eye that de - fi - est Who dar - eth to brave thee, To mine ne'er re -

*mf*

vel - li, e tu non fa - vel - li,  
pli - est, to mine ne'er re - pli - est,

e tu non fa - vel - li, ahi, bar - ba - ro a - mor, ahi, bar - ba - ro a -  
to mine ne'er re - pli - est, Ah, bar - ba - rous love, ah, bar - ba - rous



## Largo espressivo.

mor, e tu non fa - vel - li, ahi, bar - ba - ro a - mor, e tu non fa -  
love, To mine ne'er re - pli - est, Ah, bar - ba - rous love, to mine ne'er re -

## Tempo I.

vel - li ahi, bar - ba - ro a - mor.  
pli - est: ah, bar - ba - rous love.

Dor-mi, bel - la, dor - mi, dor - mi  
Art thou sleep - ing, fair - one, sleepest

tu? dor - mi tu? se dor - mi so - gna - ti d'esser men  
thou? sleepest thou? If sleeping, be thy dream not all too

cru - da, se ve - gli por - gi - mi qual - che pie -  
 cru - el, If wak - ing, let thine heart some pit - y

tà, por - gi - mi qual - che pie - tà; se ve - gli por - gi - mi  
 feel, let thine heart some pit - y feel; if waking, let thine heart

qual - che pietà; se ve - gli, se ve - gli por - gi - mi  
 some pit - y feel; if wak - ing, if waking, let thine heart

*rit.*  
 qual - che pie - tà.  
 some pit - y feel!

*rit.*

# Posate, dormite.

(Sleep on, then.)

Fragment from the Cantata  
"La Serenata."

English Version by  
Dr. Th. Baker.

GIO. BATTISTA BASSANI.  
(1657 - 1716.)

## Recitativo.

Voice. *p*

Ah se tu dor-mi an-co-ra; e se dor-  
Ah, if thiou still art sleep-ing, and e'en in

Piano. *p col canto*

men-do tan-te pe-ne mi da-i, non de-star-ti giamma-i. Che  
slum-ber All my rest so hast tak-en, Thou should'st nev-er a-wak-en. More

non sa-ria bastan-te a sof-frir-ti sveglia-ta un co-re a-man-te.  
stern-ly must be fashion'd, To en-dure thy wak'ning charm, A heart so im-pas-sion'd.

*ten.*

*col canto*

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## Allegretto. (♩ = 96.)

Po - sa - te, dor - mi - te,  
Sleep on, then, sleep on, then,

*ppp sempre legatiss.*

pu - pil - le, pu - pil - le gra - di - te, pu - pil - le gra -  
re - pose ye, Sweet eyes, nor un - close ye, sweet eyes, nor un -

di - te, e il vo - stro ri - go - re, e il vo - stro ri - go - re las - ci an -  
close ye, And may your keen art, and may your keen art Grant a

*ppp* *cresc. poco a*  
co - ra po - sa - re un stan - - co, un stan -  
res - pite, tho' brief, to a wea - - ry, a wea -

*ppp* *cresc. poco a*

*poco* *f* *mf*

- - co, un stan - co co - re, un stan - co, un stan - co -  
 - - ry, a wea - ry heart, a wea - ry, a wea - ry -

*poco* *f* *mf*

*ppp*

- - co - re. Dor -  
 - - heart. Dream

*rit.* *a tempo* *mf* *rit.* *a tempo ppp* *legatiss.*

mi - te, po - sa - te, pu - -  
 on, then, dream on, then, un - -

pil - le, pu - pil - le a - do - ra - te, pu - pil - le a - do -  
 mov - ed, O fair one, be - lov - ed, O fair one, be -

ra - te, e in pla - ci-do o - bli - o e in pla - ci-do o - bli - o dor-ma il  
lov - ed; May kind - ly sleep ban-ish, may kind - ly sleep ban - ish 'All of

vo-stro fu - ror, ch'io par - - to, ch'io par -  
wrath thou might'st feel That I van - - ish, I van -

*ppp* *cresc. poco a*

- - to, ch'io par-to, ch'io par-to, ch'io par-to, ch'io  
- - ish, I van-ish, I van-ish, I van-ish, I

*f* *mf*

*poco* *f* *mf*

par-to. Ad - di - o, ad - di - o.  
van-ish! Fare - well, then, fare - well.

*ppp rall.*

*rit. rall. e dim. sino al fine.*

# Seguita a piangere.

(Mourn with temerity.)

Fragment from the Cantata  
"L'Amante placata."

English Version by  
D<sup>r</sup> Th. Baker.

GIO. BATTISTA BASSANI.  
(1657 - 1716.)

Recitativo.

Voice.

No, non te - me - te, o pian - ti; ah non ve -  
Nay, have no fear, my griev - ings, ah, mark ye

Piano.

*col canto*

de - te che ri - de la pie - tà so - pra'l suo vi - so?  
not how kind com - pas - sion smil - eth from her vis - age?

stan a for - za in bell' oc - chi or - go - glio ed i - ra,  
Tho' her eye yet out - flash - es in an - ger and scorn,

sem - pre dal - la pie - tà cle - men - za spi - ra.  
E'er of pit - y sweet clem - en - cy is born.

## Allegretto. (♩ = 108.)

Se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,  
Mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,  
mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro cor, se - gui - ta a pian - ge - re,  
mourn with te - mer - i - ty, pen - i - tent heart, mourn with te - mer - i - ty,

po - ve - ro cor, e spe - ra frange - re, e spe - ra  
pen - i - tent heart, All her se - ver - i - ty, all her se -



fran - ge - re, e spe - ra fran - ge - re il tuo ri - gor,  
ver - i - ty, all her se - ver - i - ty will soon de - part,

e spe - ra fran - ge - re, e spe - ra fran - ge - re il tuo ri - gor;  
all her se - ver - i - ty, all her se - ver - i - ty will soon de - part;

se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,  
Mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro, po - ve - ro cor,  
mourn with te - mer - i - ty, pen - i - tent, pen - i - tent heart,

se - gui - ta a pian - ge - re, po - ve - ro cor, se - gui - ta a pian - ge - re,  
mourn with te - mer - i - ty, pen - i - tent heart, mourn with te - mer - i - ty,

po - ve - ro cor.  
pen - i - tent heart.

*rit.*

**Recitativo.**

Un ve - ro duol l'in - te - ne - ri - see e mol - ce: io  
To true re - morse her heart will sure - ly sur - ren - der, I

*col canto*

**Andante. (♩ = 60.)**

so di Fil - li il cor quanto sia dol - ce. Se in - fe - de - le mi ha sof -  
know that Phyllis' heart is warm and tender. All the wrongs I've done, her

fer - to, se in - fe - de - le mi ha sof -  
spir - it, All the wrongs I've done, her

fer - to, si pla - che - ra, si pla - che - ra, si pla - che - rà,  
spir - it Can not re - sent, can not re - sent, can not re - sent,

si pla - che - ra, si pla - che - rà, si pla - che - rà:  
can not re - sent, can not re - sent, can not re - sent;

io so ben che non lo mer - to, io so ben che non lo -  
Tho' no kindness I may mer - it, tho' no kindness I may

mer - to ma lo fa - rà, ma lo fa - rà, ma lo fa - rà, ma lo fa -  
 mer - it She will re - lent, she will re - lent, she will re - lent, she will re -

rà.  
 lent. Se in - fe - de - le mi ha sof -  
 All the wrongs I've done, her

fer - to,  
 spir - it, se in - fe - de - le mi ha sof -  
 All the wrongs I've done, her

fer - to,  
 spir - it si pla - che - rà, si pla - che - ra, si pla - che - rà,  
 Can not re - sent, can not re - sent, can - not re - sent;

si pla-che-rà, si pla-che-rà, si pla-che-rà.  
She will re-lent, she will re-lent, she will re-lent!

Recitativo.

Vo - lea Tir - si più  
Yet more Thyr - sis would

*rit.* *col canto*

di - re ma Fil - li in - te - ne - ri - ta a sì dol - ce par - lar: deh, dis - se,  
say, but Phyl - lis, all com - pas - sion for his sor - row, re - plies: "Ah, cease thy

ta - ci! e i so - spi - ri ar - re - stò col suon de' ba - ci.  
sigh - ing!" And with kiss - es ar - rests his woe - ful cry - ing.

# Caro laccio, dolce nodo.

(Dainty meshes, net enticingful.)

Fragment from the  
Second Cantata.

English Version by  
Dr. Th. Baker.

FRANCESCO GASPARINI.  
(1665 - 1737)

Moderato. (♩ = 69.)

Voice.

Piano.

Ca - ro lac - cio, dol - ce no - do, che le -  
Dain - ty mesh - es, net en - tice - ful That en -

ga - sti, le - ga - sti, che le - ga - sti il - mio pen -  
tan - gles my - fan - cy, that en - tan - gles my - fan - cy

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sier; ca - ro lac - cio, dol - ce no - do, ca - ro  
free, Dain - ty mesh - es, net en - tice - ful, dain - ty

*mf*

lac - cio, dol - ce no - do, che le - ga - sti il mio  
mesh - es, net en - tice - ful That en - tan - gles my

pen - sie - ro, il mio pen - sier, il mio pen - sier, so ch'io  
fan - cy free, my fan - cy free, my fan - cy free, E'en tho'

*p*  
*p dol.*

pe - no e pur ne go - do, son con - ten - to e pri - gio -  
woe - ful I yet am bliss - ful, Held a cap - tive, I would not

*mf*

nier, pe-no, go-do, son con-ten-to e pri-gio-nier, so ch'io  
flee, woe-ful, bliss-ful, held a cap-tive, I would not flee, E'en tho'

pe-no e pur ne go-do, son con-ten-to, con-ten-to e pri-gio-  
woe-ful I yet am bliss-ful, Held a cap-tive, a cap-tive, I would not

nier, pe-no, go-do, son con-ten-to e pri-gio-nier.  
flee, woe-ful, bliss-ful, held a cap-tive, I would not flee.

*espress.* *f* *rit.*



## Lasciar d'amarti.

(Love's bond to sever.)

English Version by  
Dr Th. Baker.Fragment from the  
Second Cantata.

FRANCESCO GASPARINI.

(1665 - 1737.)

Allegro moderato. (♩ = 84.)

Piano.

*il basso legato e cantando*

*f mp*

The piano introduction consists of two staves in G minor, 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics range from forte (f) to mezzo-piano (mp).

Las-ciar d'a - mar - ti per non pe -  
Love's bond to sev - er, my heart to

*assai rit. a tempo*

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment includes a section marked 'assai rit.' (very ritardando) and 'a tempo'.

nar, ca - ro mio be - ne, non si può far, no,  
free, Mine own be - lov - ed, it can not be, no,

*rit. con grazia mf*

*rit. con grazia.*

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features a section marked 'rit. con grazia' (ritardando with grace) and 'mf' (mezzo-forte).

ca - ro, non si può far; la - sciar d'a - mar - ti per non pe - nar, ca - romio  
it can not, can not be, Love's bond to sev - er, my heart to free, Mine own be -

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns.

*cresc.* *f*

be - ne, ca - ro mio be - ne, non si può far, ca - ro mio be - ne, ca - ro,  
lov - ed, mine own be - lov - ed, it can not be, mine own be - lov - ed, my be -

*cresc.* *f*

*rit.* *Meno.* (♩ = 72) *mf*

ca - ro, non si può far. A for - za di pe - ne, di stra - lie ca -  
lov - ed, it can not be. In spite of his ar - rows, His fet - ters and

*rit.* *mf*

*dim.*

te - ne, non vo - glio la - sciar - ti; ti vo - glio a - do - rar, sì, sì, ti  
sorrows, I e'er will per - sev - er, A - dore on - ly thee, on - ly thee, a -

*dim.*

*f* *rit.*

vo - glio, ti vo - glio a - do - rar, ah sì, ah sì, ti vo - glio a - do -  
dore on - ly thee, on - ly thee, a - dore, a - dore, a - dore on - ly

*pp* *f rit.*

## Tempo I.

rar.  
thee.

*mf* *f* *assai rit.*

*il basso legato e cantando*

*mf dol. e legato*

Lasciar d'a - mar - ti per non pe - nar, ca - ro mio  
Love's bond to sev - er, my heart to free, Mine own be -

*a tempo*

*rit. con grazia* *f*

be - ne, non si può far, no, ca - ro, non si può  
lov - ed, it can not be, no, if can not, can not

*rit.*

*cresc. molto* *smorz.* *a tempo*

far, la - sciar d'a - mar - ti per non pe - nar, ca - ro mio  
 be. Love's bond to sev - er, My heart to free, Mine own be -

*col conto* *a tempo*

*f*

be - ne, ca - ro mio be - ne, non si può far, ca - ro mio  
 lov - ed, mine own be - lov - ed, it can not be, mine own be -

*f*

*rit.*

be - ne, ca - ro, ca - ro, non si può far.  
 lov - ed, my be - lov - ed, it can not be!

*rit.* *p molto rit.*

# Per la gloria d'adorarvi.

(For the love my heart doth prize.)

from the Opera

"Griselda."

English Version by

D<sup>r</sup> Th. Baker.

G. B. BONONCINI.

(1672-1748.)

Andante. (♩ = 80.)

Voice.

Piano. *f deciso.*

*mf*

Per la glo - ria d'a - do -  
For the love my heart doth

*tr* *pp*

rar - vi vo - gli o a - mar - vi, o lu - ci ca - re; per la  
prize, O charming eyes, I would a - dore ye; For the

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glo - ria d'a - do - rar - vi vo - gli o a - mar - vi, o lu -  
love my heart doth prize, O charming eyes, I would

*pp dolce.*

ci ca - re. A - man - do pe - ne - rò, ma sem - pre v'a - me -  
a - dore ye. For me, my love is pain, I know 'tis all in

*mf*

rò, sì, sì, nel mio pe - na - re:  
vain, vain, vain, Yet kneel be - fore ye:

A - man - do pe - ne - rò, ma sem - pre v'a - me - rò, sì,  
For me my love is pain, I know 'tis all in vain, vain,

*mf*

sì, nel mio — pe - na - re, pe - ne - rò, v'a - me - rò,  
vain, yet kneel — be - fore ye. Love is - pain, all in - vain

lu - ci ca - re, pe - ne - rò, v'a - me - rò, lu - ci ca -  
I im - plore ye, love is - pain, all in - vain I im - plore

re.  
ye.

*ff deciso.*

Sen - za spe - me di — di -  
Hope - less 'tis — to look — for

let - to va - no af - fet - to è so - spi - ra - re, sen - za  
kind - ness, Fool - ish fond - ness with sighs t'implore ye, Hope - less

*tr* *pp*

spe - me di di - let - to va - no af - fet - to è so -  
'tis to look for kind - ness, Fool - ish fond - ness with sighs

*pp dolce.* *p*

spi - ra - re, ma i vo - stri dol - ci ra - i chi va - gheggiar può  
t'implore ye; But who - e'er might two your gaze, Bask in your sun - ny

*mf* *f*

mai e non, e non va - ma - re?  
rays, and not, and not a - dore ye?



*mf* ma i vo - stri dol - ci ra - ti *f* chi va - gheggiar può mai - e  
 But who-e'er might woo your gaze, Bask in your sun - ny rays, - and

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and transitions to a forte (*f*) dynamic. The piano accompaniment also starts with *mf* and moves to *f*. The key signature has one flat, and the time signature is common time.

non, e non - v'a - ma - re? *f* pe - ne - rò, v'a - me - rò, lu - ci ca - *tr*  
 not, and not - a - dore ye? Love is pain, all in vain I im - plore

The second system continues the vocal and piano parts. The vocal line includes a trill (*tr*) on the final note. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests.

*p* re, pe - ne - rò, v'a - me - rò, lu - ci ca - rel  
 ye, love is pain, all in vain I im - plore ye.

The third system shows the vocal line with a piano (*p*) dynamic and a trill (*tr*) on the final note. The piano accompaniment also has a piano (*p*) dynamic. The system concludes with the instruction *ff deciso.*

*ff* *rall.*

The fourth system consists of piano accompaniment. It begins with a forte (*ff*) dynamic and a *rall.* (rallentando) instruction. The piano part features a series of chords and melodic lines, including a trill (*tr*) on a higher staff.

## Sen corre l'agnelletta.

(As when a lamb confiding.)

## Canzonetta.

English Version by

D<sup>r</sup> Th. Baker.

DOMENICO SARRI.

(1678-1740.)

Andantino. (♩ = 50.)

Piano.

*p dolce e con grazia.*

Voice.

Sen cor-re la-gnel-let-ta al cen-no del pa-  
As when a lamb con-fid-ing O-beys the shepherd's

sto-re, al cen-no del pa-sto-re, nè sa, — nè  
call, — o-beys the shep-herd's call, — Nor e'er, — nor

sa da lui par-ti-re, nè sa da lui par-tir, al cen-no  
e'er from him will part, — nor e'er from him will part; o-beys the

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del pa - sto - re, nè sa da lui par - tir:  
shep - herd's call, nor e'er from him will part:

Sen cor - re l'a - gnel - let - ta al  
As when a lamb con - fid - ing O -

cen - no del pa - sto - re, nè sa, nè sa, nè  
beys the shep - herd's call, Nor e'er, nor e'er, nor

*l. h.*

sa da lui par - ti - re, nè sa da lui par - tir; al cen - no  
e'er from him will part, nor e'er from him will part; o - beys the

del pa - sto - re, nè sa da lui par - tir:  
shep - herd's call, Nor e'er from him will part:

Quel  
Thy

lab - bro che m'al - let - ta di - spor può del mio co - re, di -  
lips so sweet - ly guid - ing Con - trol my will - ing heart, con -

spor può del mio co - re a vi - ve - re, a mo - rir, quel  
trol my will - ing heart, May life or death be - fall! Thy

lab - bro che m'al - let - ta di - spor può del mio co - re a  
lips so sweet-ly guid - ing, Con - trol my will-ing heart, — May

vi - ve - re, a mo - rir, — a vi - ve - re, a mo - rir, a  
life or death be - fall, — may life or death be - fall, may

vi - ve - re, a mo - rir.  
life — or death — be - fall!

Sen  
As

cor-re l'a-gnel-let-ta al cen-no del pa - sto-re, al cen-no del pa -  
when a lamb con - fid-ing O - beys the shepherd's call, — o - beys the shepherd's

sto - re, nè sa, — nè sa da lui par - ti - re, nè —  
call, — Nor e'er, — nor e'er from him will part, — nor —

sa da — lui par - tir; al cen - no del — pa - sto-re, nè —  
e'er from him will part; o - beys the shep - herd's call, — Nor —

sa da — lui — par - tir.  
e'er from him — will — part.

Sen cor - re l'a - gnel - let - ta al cen - no del pa - sto - re, nè  
As when a lamb con - fid - ing O - beys the shep - herd's call, — Nor

sa, — nè sa, — nè sa da lui par - ti - re, nè sa da lui par -  
e'er, — nor e'er, — nor e'er from him will part, nor e'er from him will

*l. h.* *rit. a tempo.*

tir; al cen - no del pa - sto - re, nè sa da lui par - tir.  
part; o - beys the shep - herd's call, — nor e'er from him will part.

*ten.* *f* *rall. molto.* *a tempo.*

*ten.* *f rall.* *a tempo.*

*f* *dim.* *rall.*

## Vergin, tutto amor.

(Virgin, fount of love.)

## Preghiera.

English Version by  
Dr Th. Baker.FRANCESCO DURANTE.  
(1684-1755.)

Largo religioso. (♩ = 40.)

Voice.

Piano.

*ff*

*pp*

Ver - gin, tut - to a -  
Vir - gin, fount of

*rit.*

*pp*

mor, o ma - dre di bon - ta - de, o ma - dre pi - a, ma - dre  
love, Dear Moth - er, thou of mer - cy, whose heart was riv - en, whose heart was

*simili.*

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*dolce.*

pi - a, a - scol - ta, dol - ce Ma - ri - a, la vo - ce del pec - ca -  
 riv - en, O hear - en, Queen of Heav - en, Hearken to a sin - ner's

tor, del pec - ca - tor. Il pian - to suo ti  
 cry, to a sin - ner's cry. Let kind com - pas - sion

*mf*

muo - va, giungano a te i suoi la - men - ti, suo duol, suoi tri - sti ac -  
 movethee In mer - cy hear hersad la - ment - ing, Her mourn - ful moan as -

*cresc. assai.*

cen - ti, sen - ti pie - to - so quel tuo cor, pie - to - so, pie - to -  
 cend - ing Un - to thy throne of grace on high, thy throne of grace

*cresc. assai.*

-so, pie-to - so quel tuo cor, quel tuo cor. O ma-dre di bon-  
 -on - high, un-to thy throne on high. O mother thou of

*p*

ta - de, Ver - gin, tut - to a - mor, o ma - dre di bon-  
 mer - cy, Vir - gin, fount of love, O moth - er thou of

ta - de, o Ver - gin, tut - to a - mo - re, Ver - gin, tut - to a - mor,  
 mer - cy, O Vir - gin, fount of love, O Vir - gin, fount of love,

*cresc.*

- a - mor.  
 - of love.

*f*

*tr*

*ff*

*poco rit.*

# Danza, danza, fanciulla gentile.

(Dance, O dance, maiden gay.)

Arietta.

English Version by  
Dr Th. Baker.

FRANCESCO DURANTE.  
(1684 - 1755.)

Allegro con spirito. (♩ = 138.)

Voice.

Piano.

*f* Dan - za, dan - za, fan - ciul - la, al mi - o can - tar; dan - za, *p*  
Dance, O dance, maid - en gay, to the song that I sing; dance, O

dan - za, fan - ciul - la gen - ti - le, al mi - o can - tar.  
dance, maid - en gay, to the song, to the song that I sing.

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Gi - ra leg - ge - ra, sot - ti -  
Light - ly and air - i - ly fly

le al suo - - - no, al  
While bound - - - ing, re - - - sound -

suo - no del - l'on - de del mar.  
ing the bil - lows out - ring!

Sen - tijl  
Dost thou

va - go ru - mo - re del - l'au - ra scher - zo - sa che par - la al  
hear the low voic - es of breez - es soft blending Ap - peal to thy

*cresc.*

co - re con lan - gui - do suon, con lan -  
heart with their blan - dish - ing tone? their blan -

*cresc.*

*f rit.* *tr* *a tempo.* *f*

- - gui - do suon, e - che in -  
- - dish - ing tone? They in -

*rit.* *f a tempo.*

*p*

vi - ta a dan - zar sen - - za po -  
vite to a dance nev - - er end -

*p*

*f* *pp*

sa, sen - - za po - sa, che in - vi - ta a dan -  
ing, And whis - - per, "Dance on! dance

*f* *pp*

zar. Dan - za, dan - za, fan - ciul - la gen - ti - le, fan -  
on!" Dance, O dance, maid - en gay, To the song that I

*p*

ciul - la gen - ti - le, al mi - o can - ta - re, al  
sing, Dance, O dance, maid - en gay, to the song, to the

*cresc.*

mi - o can - tar, dan - za, dan - za, al mi - o can -  
song that I sing, Dance, O dance to the song that I

*f rall.* *tr.*

*f rall.*

tar.  
sing!

*f a tempo.* *ff*

# Non m'è grave morir per amore.

(For my love thus to die.)

Fragment from a Cantata.

English Version by

D<sup>r</sup> Th. Baker.

**BENEDETTO MARCELLO.**

(1686 - 1739.)

Recitativo.

Voice.

Piano.

Voice.

Piano.

Voice.

Piano.

Voice.

Piano.

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Andantino. (♩ = 66.)

Non mè  
For my

*f deciso.*

gra - ve morir per a - mo - re: sol pro - vo do - lo - -  
love thus to die noth - ing daunts me, Yet one sor - row haunts

*p*

re per - chè Fil - li morir non mi ve - de, per - chè Fil - -  
me: 'Tis that Phyl - lis does not see me per - ish, 'tis that Phyl -

*p*

- - li morir non mi ve - de, non mi ve - - de.  
- - lis, that Phyl - lis - does not see me per - - ish.



*p*

Non m'è gra - ve morir per a -  
For my love thus to die noth - ing

mo - re: sol pro - vo do - lo - re per - ch'è Fil - li mo - rir  
daunts me, Yet one sor - row haunts me, 'Tis that Phyl - lis does not

— non mi ve - - - de, mo - rir non mi ve - de, non mi ve - -  
— see me per - - - ish, that Phyl - lis does not see me per - -

de, sol pro - vo do - lo - re per - ch'è Fil - - - li mo -  
ish, yet one sor - row haunts me, 'Tis that Phyl - - - lis does

rit non mi ve - - de.  
 not see me per - - ish.

Che sa - reb - be mia pro - spe - ra  
 O how wel - comewere death, if in

sor - te sof - fri - re la mor - - te, su - no  
 dy - ing, To my gaze re - ply - - ing, Came one

sguar - do mi das se in mer - ce - de, mi das - - se in mer - ce - -  
 glance from the eyes that I cher - ish, the eyes - - that I cher - -

de, che sa - reb - be mia pro - spe - ra sor - te soffri - re la  
ish; O how welcomewere death, if in dy - ing, To my gaze re-

mor - te, s'u - no sguar - do mi das - se in mer - ce - - de, mi  
ply - ing, Came one glance from the eyes that I cher - - - ish, the

das - se in merce - - de.  
eyes that I cher - ish.

Non m'è gra - ve morir per a - mo - re: sol  
For my lovethusto die noth - ing daunts me, Yet

pro - vo do - lo - re per - chè Fil - li mo - rir non mi ve - -  
 one sor - row haunts me; 'Tis that Phil - lis does not see me per - -

- - de, mo - rir non mi ve - de, non mi ve - - de, sol  
 - - ish, That Phyl - lis does not see me per - - ish, This

pro - vo do - lo - re per - chè Fil - - li mo - rir non mi ve - -  
 one sor - row haunts me; 'Tis that Phyl - - lis does not see me per -

de.  
 ish.

*rit.*

# M'ha preso alla sua ragna.

('Tis Love, that rogue so wily.)

Arietta.

English Version by  
Dr Th. Baker.

PIER DOMENICO PARADIES.

(1710 - 1792.)

Allegretto mosso. (♩ = 76.)

Piano.

First system of piano introduction. Treble and bass clefs, 2/4 time signature, key signature of three flats. The music features a rhythmic pattern of eighth and sixteenth notes with accents and a piano (p) dynamic marking.

Second system of piano introduction. Continues the rhythmic pattern with various articulations and dynamics.

First system of the vocal line. Treble clef, 2/4 time signature, key signature of three flats. The melody begins with a rest followed by a series of eighth and sixteenth notes.

1. M'ha preso al-la sua ra - gna, m'ha preso al-la sua  
dormo a-mor mi de - sta, s'io dormo a-mor mi  
guido il gregge al mon - te, se guido il gregge al  
mor tra mil - le pe - ne, a - mor tra mil - le

Second system of the vocal line. Continues the melody with similar rhythmic patterns.

1. 'Tis Love, that rogue so wil - y, 'Tis Love, that rogue so  
sleep doth Love me wak - en, From sleep doth Love me  
fol - lows on the moun - tain, Love fol - lows on the  
cru - el ar - rows hurl - ing, His cru - el ar - rows

Third system of piano introduction. Treble and bass clefs, 2/4 time signature, key signature of three flats. The music concludes with a piano (p) dynamic marking.

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ra - gna quel fur - bet - tel - d'a - mor, quel fur - bet - tel d'a -  
 de - sta, op - pur - mi fa - so - gnar, op - pur - mi fa so -  
 mon - te ho sem - pre a - mor - tra' piè, ho sem - pre amor tra'  
 pe - ne mi tie - ne not - tee di, mi tie - ne not - tee

wil - y, Has caught me in - his - hold, has caught me in his  
 wak - en, Or thro' my dreams doth stray, or thro' my dreams doth  
 moun - tain While with my herd I - fare, while with my herd I  
 hurl - ing, Love plies me night and day, Love plies me night and

*f* *p* *f*

mor, - che gi - ra la - cam - pa - gna, co -  
 gnar; ch'è - gli si è mes - so in te - sta di  
 piè; - se vo a ba - gnar - mi al fon - te, si  
 di: - per te, Tir - si, - mio - be - ne, mi

hold, - Who roves the world as - sly - ly As  
 stray, In - to his head - he's - tak - en To  
 fare, - And bathe him in - the - foun - tain When  
 day, - For thee, Thy - sis, - my - dar - ling, He

*f* *p*

me fal' cac - cia - tor, co - me fal' cac - cia -  
 far - mi inna - mo - rar, di far - mi in - na - mo -  
 ba - gna amor con me, si ba - gna a - mor con  
 fa lan - guir co - si, mi fa lan - guir co -

an - y hunts - man bold, as an - y hunts - man  
 steal my heart a - way, to steal my heart a -  
 I do bathe me there, when I do bathe me  
 makes me sigh al - way, he makes me sigh al -

tor. 1-4. Guar - da - te vi, pa - sto - ri! guar - da - te - vi, guar -  
 rar.  
 me.  
 si.

bold. 1-4. Be - ware of him, the rov - er! be - ware of him, be -  
 way.  
 there.  
 way.

*p* da - te - vil *f* Fin da, - quel - di - Li - co - ri

*p* ware of him! Who wins poor shep - herds o - ver

*pp* *cresc.* tut - to si li - que - fà; ah! ah! tut -

*pp* *cresc.* On - ly to vex them so; Oh! Oh! On -

*f rit.* *ten.* to si - li - que - fà. 1. 2. 3. *Fine.*

*f rit.* *ten.* ly to - vex them so! 2. S'io  
3. Se  
4. A -

*f rit.* *a tempo.* *ff rit.* 1. 2. 3. *Fine.*



## Caro mio ben.

(Thou, all my bliss.)

Arietta.

English Version by  
Dr. Th. Baker.GIUSEPPE GIORDANI. (GIORDANELLO.)  
(1743 - 1798.)

Larghetto. (♩ = 60)

Piano.

*dolce.* *largamente.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. The tempo is marked 'Larghetto' with a quarter note equal to 60 beats per minute. The mood is 'dolce' (sweet) and 'largamente' (ad libitum).

*p*

Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - guisce il  
Thou, all my bliss, Be - lieve but this: When thou art far My heart is

*p dolce.*

The first system shows the vocal line starting with a piano (*p*) dynamic. The piano accompaniment is marked *p dolce*. The lyrics are in Italian and English.

cor - ca - ro mio ben, sen - za di te - lan - gui - sce il  
lorn. - Thou, all my bliss, When thou art far - My - heart - is

*f* *p*

The second system continues the vocal and piano accompaniment. The piano accompaniment features a dynamic change from *f* (forte) to *p* (piano). The lyrics are in Italian and English.

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cor.  
Iorn.

*p*

Il tuo fe -  
Thy lov - er

del so - spi - ra o - gnor. Ces - sa, cru - del, tan - to ri -  
true Ev - er doth sigh; Do but for - go. Such cru - el

*f*

gor! Ces - sa, cru - del, tan - to ri - gor, — tan - to ri -  
scorn! Do but for - go Such cru - el scorn, such cru - el

*f rit.*

*f<sup>ro</sup> rit.*

*rit. ppp* *mf*

gor! Ca - ro mio ben, cre - di - mi al - men, sen - za di te - lan - gui - sce i,  
scorn! Thou, all my bliss, Be - lieve but this: When thou art far My heart - is

*rit. fpp* *mf*

*p* *crese.* *più crese.*

cor, ca - ro mio ben, cre - di - mi al - men, sen - za di  
lorn, Thou, all my bliss, Be - lieve but this, When thou art

*p* *crese.* *più crese.*

*f* *p*

te - lan - gui - sce il cor.  
far - My heart is lorn.

*p* *f* *rit. ff*

## Se il ciel mi divide.

(Since Heaven has torn me.)

English Version by  
Dr. Th. Baker.Scena and Aria from the Opera  
"Alessandro nelle Indie."NICCOLÒ PICCINNI.  
(1728 - 1800.)

Andantino. (♩ = 58.)

Piano.

Recit.

Por - ro dun - que mo - ri. Dun - que per - du - to tut - to è per  
Then 'tis true, he is dead. With him then all is lost, too, for

*colla voce.*

me! Do - ve tro - var ri - po - so sen - za l'a - ma - to  
me! Where shall I find re - pose when he, my be - lov'd, is

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be - ne?  
ab - sent?

*fp* *fp* *cresc.*

Recit.

E questo il no-do so-spi-ra - to da  
Is this the union that so long we have

*p*

no - i? Que - sta è la pa - ce? Que - sto il re - gno fe -  
sigh'd for? This our con - tent - ment, and this our hap - py

*p*

Allegro vivace. (♩ = 138.)

li - ce?  
em - pire?

*fp* *fp*

Recit.

Ah! ch'io mi  
Ah! how my

sen - to svel-lere il - cor!  
heart with-in me doth swell!

Andante. Recit.  
Co-me scordar quel  
Can I for-get those

vol-to, que-gli sguardi, quei det-ti, e quel co-stume, se ancor veggio pre-  
moments, those fond glances, those accents, and those ca-resses While his im-age so

Andante. (♩ = 63.)

sen - te il mio bel Nu-me?  
dear all my soul pos - sess-es?

Ah ch'io più nol ve -  
I shall see him no

Recit.

drò!  
more!

Bar - ba - re stel - le! Cle - o - fi - de in - fe -  
Des - ti - ny cru - el! Cle - o - fi - de un -

li - ce! Al - me - no ac - can - to del ca - ro be - ne;  
hap - py! Were he but near me, Mine own be - lov - ed;

Ah!  
Ah!

Andante.

ah! m'in - ter - rom - pe il pian - to.  
He nev - er - more can hear me!

Allegro agitato. (♩ = 120.)

Se il ciel mi di -  
Since Heav - en - has

vi - de dal ca - ro mio spo - so, dal ca - ro mio  
torn me From all - that I cher - ish, from all - that I

spo - so, per - ch'è non m'uc - ci - de per - ch'è non m'uc -  
cher - ish, Why do not I per - ish, why do not I

ci - de, per - ch'è non m'uc - ci - de  
per - ish, why do - not I per - ish



pie - to - so il mar - tir? Per - chè non m'uc - ci - de pie -  
My sor - rows be - neath? why do not I per - ish my

to - - - - - so il mar - tir?  
sor - - - - - rows be - neath?

Per - che - non m'uc - ci - de pie - to - so il mar -  
Why do - not I per - ish my sor - rows be -

tir? Per - chè non m'uc - ci - de pie - to - - -  
neath? Why do not I per - ish my sor - - -

- - - - - so il mar - tir, - - - - - pie - to - so il mar -  
- - - - - rows be - neath, - - - - - my sor - rows be -

*poco rit.* *rit.*

tir, — pie - to - so il mar - tir? Di - vi - sa un mo -  
neath, my sor - rows be - neath? Di - vid - ed one -

*f* *p* *f*

men - to dal dol - ce te - so - ro, non vi - vo, non  
moment From him, my heart's treasure, I live not, I

*p*

*cresc.* *dim.*

mo - ro, non vi - vo, non mo - ro, ma provo il tor -  
die not, I live not, I die not, But feel all the

*cresc.* *p*

*ritard.*

men - to d'un vi - ver pe - no - so, d'un lun - go mo - rir, ma pro - vo il tor -  
torment Of life void of pleasure, Of lin - gering death, but feel all the

*ritard.* *ff* *p*

men - to d'un vi - ver pe - no - so, ma pro - voil tor -  
tor - ment of life void of pleasure, I feel all the

*ff* *p* *ff*

men - to d'un vi - ver pe - no - so, d'un lun - go mo - rir, d'un  
tor - ment of life void of pleasure, of lin - ger - ing death, of

*sf* *p* *sf* *f*

lun - go mo - rir, d'un lun - go mo - rir.  
lin - ger - ing death, of lin - ger - ing death.

*p* *f* *ff*

*ff* *p*

Se il ciel mi di - vi - de dal ca - ro mio  
 Since Heav - en has torn me From all that I

spo - so, dal ca - ro mio spo - so, per -  
 cher - ish, from all that I cher - ish, Why

che non m'uc - ci - de, per - che non m'uc - ci - de,  
 do not I per - ish, why do not I per - ish,

per - chè non m'uc - ci - de pie - to - so il mar -  
 why do not I per - ish My sor - rows be -

tir, per - chè non m'uc - ci - de pie - to -  
neath, why do not I per - ish my sor -

*f*

- - so il mar - tir? Di - vi - sa un mo -  
- - rows be - neath? Di - vid - ed one

*rit.*

*col canto.*

*a tempo.*

men - to dal dol - ce - te - so - ro, non vi - vo, non  
mo - ment From him, my - heart's treasure, I live not, I

*a tempo.*

mo - ro, non vi - vo, non vi - vo, non mo - ro,  
die not, I live not, I die not, I die not,

*f* *rit.*

*cresc.* *rit. f*

*a tempo.*

ma pro-vo il tor - men - to d'un vi - ver pe - no - so, d'un lun - go mo -  
 Yet feel all the tor - ment Of life void of pleas - ure, Of lin - ger - ing

*a tempo.*  
*p*

rir. Non vi - vo, non mo - ro. Di -  
 death. I live not, I die not. Di -

*f* *p*

vi - sa un mo - men - to, di - vi - sa un mo - men - to dal  
 vid - ed one mo - ment, di - vid - ed one moment From

*f* *p*

dol - ce - te - so - ro, dal dol - ce te - so - ro, ma provo il tor -  
 him, my heart's treas - ure, from him, — my heart's treas - ure, I feel all the

*rit.* *a tempo.*

*col canto.* *p* *a tempo.*

men - to d'un vi - ver pe - no - so, d'un lun - go mo - rir, — d'un  
 tor - ment Of life void of pleas - ure, Of lin - ger - ing death, — of

*f*

*rit.* *a tempo* *cresc.*

lun - go mo - rir; ma pro - vo il tor - men - to d'un vi - ver pe -  
 lin - ger - ing death; I feel all the tor - ment Of life void of

*rit.* *a tempo.* *cresc.*

no - so, d'un lun - go mo - rir, - d'un lun - go mo - rir, d'un  
 pleasure, Of lin - ger - ing death, of lin - ger - ing death, of

lun - go - mo - rir, d'un lun - go mo - rir.  
 lin - ger - ing - death, of lin - ger - ing death!

*p* *f* *rit.* *ff a tempo.*

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