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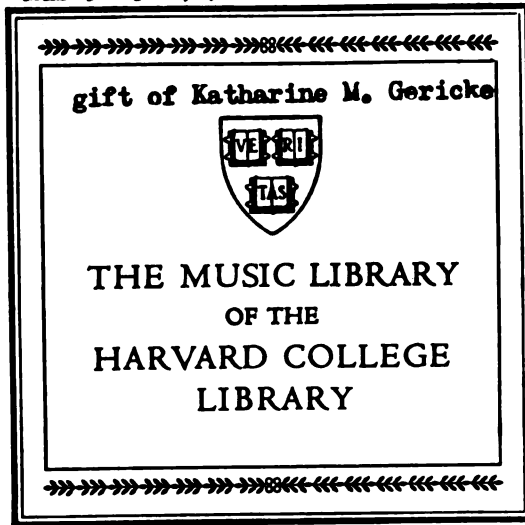
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Vol. 290

ANTHOLOGY OF ITALIAN SONG

OF THE SEVENTEENTH AND
EIGHTEENTH CENTURIES



VOLUME I

BONONCINI
CALDARA
CARISSIMI
CESTI
GLUCK
HANDEL
JOMELLI
LEGRENZI
LOTTI

MARCELLO
MARTINI
PAISIELLO
PERGOLESI
PICCINNI
A. SCARLATTI
D. SCARLATTI
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VIVALDI

SELECTED AND EDITED WITH BIOGRAPHICAL NOTICES

BY

ALESSANDRO PARISOTTI

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PREFACE.

WHILE in all art a loving investigation of ancient forms is an unailing bourn whence flow the most fitting resources for the purification of taste, this applies most fully to music, which, eluding plastic realism, can readily derive from grand models whatever it may need for the improvement and development of its productions. This assertion appears like, and in fact is, a paraphrase of the well-known saying of our great modern melodramatist, the sense of which may perhaps be more directly and forcibly felt in the original general form. And since the new is now-a-days growing scarcer and scarcer, its place may fortunately be filled by the resurrection of the ancient; the more, because it has appeared for some time as if such a resurrection would interest patrons of art far more than current novelties. For these two reasons, then, the time seemed to be ripe for the present publication; and it cannot fail to be a source of real benefit to our beloved art of song, to point out a means for certain improvement both on the æsthetic and practical side. The songs which follow were gleaned from old manuscripts and ancient editions, where they lay in unmerited oblivion. In undertaking this work of exhumation, such an abundance of material was unearthed that the task of rejection, necessitated by the modest proportions of this volume, became difficult and grievous. [Since the above was penned, the very favorable reception accorded to this first volume has encouraged the preparation and publication of a second.] In transcribing the melodies the utmost care was taken to alter nothing in the originals, and often various manuscripts were consulted to ascertain the most elegant and correct form. Obsolete abbreviations were written out in full, and the melodies so selected that none overstep the range of an ordinary voice, thus making

them accessible to all. Further, in adding the accompaniments and harmonizing the *bassi continui*, care was taken to insert nothing out of keeping with the words or character of the compositions, or with the style of the author and his period; during this work constant reference was made to the models left by the greatest masters in this style of chamber-music, placed in centuries past at the lofty elevation which is theirs of right.

Having explained the scope of this publication, a few observations on the correct mode of interpreting the music will be offered. The main characteristics peculiar to the composers of the 17th and 18th centuries are clearness and simplicity of form, depth of feeling, and a suave serenity whose grateful influence permeates their entire style. The music of to-day, on the contrary, is neurotic, full of startling effects and violent contrasts. In the interpretation of these ancient songs, therefore, a prime requisite is the avoidance of any exaggeration of *coloris*, of all strained delivery. The singing must be simple, unaffected, tranquil, *legato*; the *tempi* quiet, without any precipitation whatever; the embellishments executed with studious attention, to insure clearness and accuracy; words and tones welded to form one indissoluble whole, so that the hearer cannot fail to comprehend their meaning. The whole delivery, in short, should show delicacy of intuition and a thorough understanding of the laws of the good Italian style; it should be at once calm, elegant, correct, and expressive, yet without coldness or heaviness. No unusual powers are required for singing these ancient songs, though they demand an exact observance of the notes and directions; a modicum of good taste, and a genuine love of study, will do the rest.

Rome, November, 1885.

BIOGRAPHIES OF AUTHORS REPRESENTED IN THIS COLLECTION.

GIOVANNI MARIA BONONCINI.

1640-1678.

By exploring the libraries not a few of Bononcini's works, distinguished by elegance of form and exquisite taste, may be brought to light. Madrigals, symphonies, cantatas and sonatas form a rich and attractive repertory, well worthy of being recalled to life through the agency of the press. But matters are not yet ripe for taking this step, and we must be satisfied if a small portion of these delightful compositions meets with universal approval; albeit the style of Bononcini is clear, melodious, and unspeakably expressive. In each measure wells up the art of beautiful song; at every turn are effects surprising in their freshness and aptness.

The arietta printed here was found in an old manuscript of the 18th century, stowed away amidst other gems of the most illustrious Italian composers, in the great library of the Royal Academy of St. Cecilia at Rome. After this manuscript Gavaert edited, in the collection entitled *Gloires d'Italie*, a pleasing melody, "Pietà mio caro bene," which I should have been glad to add to the present series had space not been lacking. Unerringly correct in form, graceful in style, most truthful in the expression of feeling, Bononcini the Modenese, besides being a most eminent composer, was a famous teacher. This is plainly proved by his work, "Il musico pratico" (The practical musician), "a brief demonstration of the manner of attaining a complete knowledge of all those things which belong to the composition of songs and which concern the art of counterpoint," published in 1673.

He wrote theatrical works, instrumental pieces, secular sonatas, madrigals, and some cantatas.

He was born about 1640, and died November 19, 1678.

ANTONIO CALDARA.

1670-1736.

He was master of composition to Charles VI, at whose court in Vienna he bore the title of Capellmeister. Previously, he had occupied a similar position at the ducal court in Mantua. An extremely fruitful writer, he left to posterity a long list of sacred and secular works, in all of which the trained hand of the master in art is apparent. The simple and affecting melody, "Come raggio il sol," has lost nothing of its original delicacy and freshness after the lapse of two centuries. Among the numerous cantatas and serenatas from his pen, the pastoral drama entitled *La costanza in amor vince l'inganno* appears peculiarly worthy of mention. Its plot is simple and perfectly idyllic, but the graces of song are lavished throughout with a prodigal hand. He rarely mentions the instruments for the accompaniment, excepting where he writes an *obbligato* for theorbo, *corno da caccia*, the treble viol, etc. In most cases, there is a bare *basso continuo* set underneath the vocal part, with no indication whatever of the harmonization. From the above-mentioned drama we have selected the two ariettas, "Sebben crudele" and "Selve amiche," and should have taken more had space permitted.

Caldara was a pupil of Legrenzi, and enjoyed a higher reputation than his teacher.

He set to music libretti by Apostolo Zeno and Pietro Metastasio, among them being *Temistocle*. He was born at Venice in 1670, and died in the same city in 1763.

GIAN GIACOMO CARISSIMI.

1604(?)–1674.

A MORE fitting commencement for this Collection of Ancient Music could hardly be found than a work by a genius of such rare and original type as Carissimi, who, among the great masters of the 17th century, was famous both as a composer and as a teacher of singing. His *Sacrifice of Jephtha* and *Judgment of Solomon*, master-works of the sacred style, founded the grand Italian school continued and extended with such admirable success by his pupils Alessandro Scarlatti and Marco Antonio Cesti. It is much to be regretted that the majority of this fertile author's compositions lie neglected, as dusty and decaying manuscripts, in public libraries, which, possessed of treasures in the shape of scientific and literary works, regard musical writings as poor appendages of slight worth. Hence the difficulty of researches, which might reveal to lovers of art many a hidden treasure and gem of price.

Carissimi, in his life as an artist, was very retiring, and it is not known whether his appointment to the directorship of the choir in S. Appollinare at Rome brought him greater honor than that at Assisi. However this may be, to his eminent genius and unwearying study of music is due a great advance in musical art, more especially in the style of oratorio and songs.

From among these latter we have selected for publication the one set to the words, *Vittoria, vittoria*. A poor lover has liberated himself from love's bondage, which appears to have been very grievous, and expresses his delight with the most charming vivacity, and in the most elegant form. This song has a character of such marked

individuality, that it would be difficult to confound it with other similar compositions.

Carissimi was born at Marino, near Rome, about the year 1604, and died in Rome in 1674. Some biographers contend that he was born at Venice in 1582.

MARCO ANTONIO CESTI.

1620–1669 (?).

AMONG the followers of Carissimi was the monk Fra Marc'Antonio da Arezzo, who was born in that city about 1620, and died at Venice in 1669, or according to others at Rome in 1688. He was a pupil of Carissimi, and one of the foremost composers of the 17th century. His cowl did not hinder him from writing various dramas and amorous cantatas in the style originated by Carissimi, in which aria and recitative alternate, besides many madrigals and secular ariettas.

Not a few of this composer's manuscripts are left us, scattered everywhere through the libraries, and generally neglected. From among these I have been able to select, in the library of the Royal Academy of St. Cecilia and the Chigiana at Rome, a few little songs for three voices with romantic or mythological subjects, and of no mean value, which I hope to see published sooner or later. Cesti's style is wonderfully suave and melodious, and expressive to a degree that might be called sensuous. These features are strongly prominent in the melody "In-torno all' idol mio" belonging to the opera *Orontea*, which was performed in 1649; it may also be found in the fine collection of Carl Banck, entitled *Arien und Gesänge älterer Tonmeister* (Arias and Songs by Earlier Composers).

Numerous other melodies in this author's secular music, with *basso continuo*, deserve to be brought to light, both by reason of their interesting melodic turn and the elegance of their form; and I propose having them printed in case this first attempt

should meet with critical and popular approval.

Cesti was *maestro di cappella* at Florence under Ferdinando III de' Medici, and later assistant Capellmeister to Leopold I at Vienna. His most successful work was the opera *La Dori*; the titles of ten or twelve others are still extant.

CHRISTOPH WILIBALD GLUCK.

1714-1787.

It is with good reason that Gluck is called the reformer of the musical drama; for during the better part of his long career as an artist he devoted all the exceptional powers of his genius to the emancipation of the opera from the shackles of conventional form. In his efforts he met with a redoubtable rival in Piccinni, of whom we shall speak later; so hot was their struggle for supremacy at the French court, that two opposing parties were formed, the Gluckists and the Piccinnists—a striking proof of the interest then taken in art by the public. Piccinni was finally defeated by the immense success attending the performance of Gluck's opera *Iphigenia in Tauris*. The principle at issue in this artistic war was, whether natural dramatic expression in music, as advocated by Lully and Rameau and practically carried out by Gluck, should give way to the mere outward charm of lyrical melody as demanded by the Italian school of singers. Gluck's later operas are masterpieces of true dramatic effect, and the grander the situations, the more boldly does his genius assert itself. At the beginning, however, he was satisfied to follow in the footsteps of the early Italian composers; not until the fiasco of his operas in London (1746) did he seriously address himself to that reformation of his own style which was destined to work a revolution in dramatic music. As a French writer of the time happily put it, "the Italian opera was only a concert for which the drama furnished the

pretext." In Gluck's operas, on the other hand, his devotion to truth in dramatic art breathes from every page.

Gluck was born at Weidenwang in the Upper Palatinate on July 25, 1714, studied in Komotow, Prague, Vienna and Milan, in which last-named place his first operas, with Italian words and in the Italian style, were brought out; their success earned him an invitation to London, where the fiasco above alluded to led to the change in his views, which was confirmed by a visit to Paris, where he heard Rameau's operas. The operas, *Alceste* and *Paride ed Elena*, were performed at Vienna in 1767 and 1769 respectively; from the latter is taken the aria "O del mio dolce ardor," in which suave melody, elegance of form, and exquisite dramatic feeling unite to form a real gem of art. Despite the incontestable beauties of these works, they met with little favor in Vienna; their author consequently removed to Paris, where fame and fortune were the meed of his unwearied efforts. He died at Vienna November 15, 1787.

GEORGE FREDERICK HANDEL.

1685-1759.

HANDEL (properly Georg Friedrich Händel) was born at Halle in Germany on the 23d of February, 1685, not quite a month before Joh. Seb. Bach. His precocious genius attracted the attention of the Duke of Saxe-Weissenfels, who prevailed on his father to provide for his regular instruction in music. At the age of ten he had written a series of sonatas, and in the following year his father journeyed with the youthful composer to Berlin, where his talent for improvisation and playing from a figured bass aroused the admiration of the Italians Bononcini and Ariosti. In 1702 he was appointed organist of the cathedral at Halle, a position which he retained only a year, then going to Hamburg, where his first four operas (in German) were written, *Almira*

being especially successful. In 1787 he journeyed to Italy, the home of the opera, and spent over three years in Florence, Rome, and Venice, studying diligently and composing several operas and oratorios in Italian. Thoroughly at home in the Italian vocal style, and already noted as a composer, he came to London in 1710, where he was received with marked distinction; nearly thirty Italian operas written during the ensuing twenty-five years spread his fame far and wide. The opera *Ottone*, from which the arietta "Affanni del pensier" is taken, appeared in 1725; *Alcina*, containing "Ah mio cor, schernito sei," in 1736. Various oratorios, among them *Esther* and *Acis e Galathea*, had also been brought out in the meantime, and met with much favor; besides, Handel had his hands full as a conductor and opera-manager; yet he found time to compose a great number of valuable instrumental works, and made several trips to the continent in search of singers and orchestra-players. His first unquestioned success in oratorio was with the *Messiah*, written in 1741 in twenty-four days; thenceforward he occupied himself almost exclusively with this style of composition, and produced the masterworks which render his fame imperishable. He died at London in 1759, honored and revered in the country of his adoption as no musician before him.

NICCOLA JOMMELLI.

1714-1774.

A PROLIFIC composer in a style peculiarly his own, Niccola Jommelli, one of the foremost opera-writers of the Neapolitan school, was born at Aversa, near Caserta, the 10th of September, 1714, and died at Naples August 25th, 1774. In the last-named city he studied under Durante, Leo, and Mancini, and at Bologna under P. Martini. His

name is still a household word in Italy; indeed, on reading any of his compositions, one cannot fail to recognize the stamp of a great genius and of true originality. There is something out of the common in Jommelli's music, captivating the hearer by its breadth of conception and the careful working-out of details. At times excessively minutiose, he introduces the flourishes so admired at that period with a lavish hand, as in the celebrated motet *Victimæ paschali*, which, if not the greatest, is certainly one of the most perfect of his works. At all events, he always avoided crudities, and, by combining the charm of novelty with grace of form, has created real works of art. An experience of fourteen years (1754-1768) as Royal Music-Director at Stuttgart, wrought a marked change in his style, which won the applause of the Germans, but which was so little to the taste of the Italians that on his return to Naples his three last—and perhaps best—operas were totally unsuccessful. Jommelli took this cold reception so much to heart, that his death soon followed; his last work was the celebrated *Miserere* for two soprani and orchestra.

He wrote not only operas, but also oratorios, melodramas, masses, motets, requiems, psalms for double chorus, etc. His earlier successes were doubtless due in part to the coöperation of Metastasio, the renowned writer of opera-libretti, concerning whom the following interesting remarks are found in some of Jommelli's letters: "He is a round, fat man of pacific disposition and engaging mien, and with very quiet and elegant manners."—"He is the cleverest artist in adapting music to words of all that I have ever known. If you should ever happen to make his acquaintance, you will be sure to like him; he is certainly the most amiable glutton that ever lived."

GIOVANNI LEGRENZI.

1625-1690.

OF this composer, who was born at Clusone near Bergamo in 1625, and died at Venice, where he was *maestro di cappella* in San Marco, in 1690, seventeen theatrical works, and numerous masses, motets and psalms, concertos, sonatas, and cantatas are extant. He was one of the first to write trios for two violins and 'cello, and enjoyed the reputation of being one of the best composers of the 17th century. He was the director of the ducal musicians at Ferrara, and of the Conservatorio de'Mendicanti at Venice; he considerably enlarged the orchestra of St. Mark's, raising the number of players to thirty-four (eight violins, eleven small viols, two tenor viols, three viole da gamba and contrabass viols, four theorbos, two cornetti, one bassoon, and three trombones). The selected arietta "Che fiero costume," taken from the opera *Etoele*, and effeminate like nearly all the poetry of the period, lacks neither freshness nor boldness, qualities on which changes of fashion have no hold. Its effect is charming, and the style chaste throughout. It therefore appears to me not to be out of place in this collection. Pupils of Legrenzi were Antonio Caldera and Antonio Lotti. It is claimed by some that he wore priestly vestments.

ANTONIO LOTTI.

1667-1740.

A PUPIL of Giovanni Legrenzi, and his successor as music-director at San Marco in Venice, Lotti was an eminent composer of sacred music and operas; his first opera, *Giustino*, was brought out at Venice when he was but sixteen years of age. An expert in the art of handling the voice, which was his favorite department of music, he founded a celebrated school of singing at Venice. Among his pupils were Benedetto Marcello, Galuppi (Buranello), and other fine musicians. He outstripped his teacher not only

in fertility of invention, but in beauty of form and the expression of emotion, and ranks among the foremost original artists of the time. In the arietta "Pur dicesti, o bocca bella," simplicity, clearness, and infinite grace are so happily combined, as still to challenge our admiration.

His knowledge of the art of singing is apparent throughout this composition, and particularly in the effects of the portamento and syncopation, the elegant style, and a wise economy in the management of coloratura and embellishments. Some biographers assert that Lotti was born at Hanover in 1667, of Venetian parents, his father being music-director at the Electoral Court; others say that he was born at Venice in 1665; he died at Venice January 5, 1740.

BENEDETTO MARCELLO.

1686-1739.

THE work "Estro poetico-armonica," better known now-a-days under the title of *Psalms of Marcello*, rendered its author famous among his contemporaries, and secured the admiration of posterity. He was a *littérateur* and poet of considerable merit, and wrote a *Treatise on musical theory according to modern practice*, the *Teatro alla moda*, a poem, *Arato in Sparta*, and other literary works. In his capacity as a musician he composed oratorios, cantatas, serenatas, masses, motets, etc., written in a severe style, but filled with the inspiration of true genius. The arietta "Quella fiamma che m'accende" is characterized by its smooth and tasteful style; its harmony has a graceful and original turn, and the general effect is excellent. In Banck's Collection it is quoted several times.

Benedetto Marcello was a pupil of Lotti, a sketch of whom is given above, and of Francesco Gasparini of Lucca. He was born at Venice of noble family, on August the 1st, 1686; studied law, becoming a barrister, and for fourteen years was one of the

Council of Forty; removed to Pola, where he held the post of *provveditore* for eight years, contracting in that fatal climate the germs of a malady which ended his life in 1739. He secretly married a girl of obscure origin, one of his pupils, having fallen desperately in love with her. In the church of San Giuseppe dei Franciscani at Brescia the following inscription may be found on his tomb:

BENEDICTO MARCELLO
SCIENTISSIMO PHILOLOGO
POETÆ
MUSICES PRINCIPI.

GIOVANNI MARTINI.

1741-1816.

THE lovely melody "Piacer d'amor" has frequently been attributed to the celebrated Padre Martini (Giambattista Martini), the author of the *Storia della musica*; but the most careful editors, among them Banck in his Collection, have cast doubts upon his authorship, and it would now appear settled that its writer was Jean Paul Egide Schwarzenorf, who was born at Freistadt in the Palatinate, and, on removing to Nancy in 1760, Italianized his name, in accordance with a fashion not yet obsolete. His career was replete with curious adventures. At the age of ten he became organist of the Jesuit seminary at Neuburg, where he was inscribed as a student; seven years later we find him organist in the Franciscan church at Freiburg, where he decided to devote himself wholly to music. Not knowing whither to betake himself, he resorted to the expedient of ascending a high tower, from the top of which he let fall a feather; as the feather drifted towards France, he started for Nancy, without a penny in his pocket. On the way he found shelter in various cloisters, in which his skill as an organist won him favorable attention. In Nancy he obtained a situation in the workshops of the

organ-builder Dupont, who, recognizing his genius, generously aided him. He changed his name, as mentioned above, and became a music-teacher (1760); four years later he proceeded to Paris, where his success in a competitive composition of a march earned him high protection, through which he was appointed officer *à la suite* of a cavalry regiment, the leisure thus obtained being at first employed in writing military music. In 1771, however, he composed an opera entitled *L'amoureux de quinze ans*, a work marking the beginning of a brilliant career. He became noted and popular under the name of Martini the German; the Prince of Condé made him his *maître de chapelle*, a post exchanged later for a similar one under the Count of Artois; after the vicissitudes of the Revolution, he finally secured the position of Intendant of the Conservatory. He died at Paris in 1816.

A talented composer and distinguished harmonist, he wrote twelve operas, various masses, requiems, psalms and other sacred compositions, six quartets for flute with string trio, twelve trios for two violins with 'cello, etc., etc., besides numerous instruction-books. Fétis says of him: "His melodies were expressive and dramatic; his romances, preceding those of Garat and Boieldieu, may be regarded as models of their kind, and that which he wrote on the words *Plaisir d'amour* will always be quoted as a *chef d'œuvre* of grace and gentle melancholy."

GIOVANNI PAISIELLO.

1741-1816.

PAISIELLO was one of the brightest stars of the 18th century; eminent as a composer of opera, and especially so as a writer of *opera buffa*, he also tried his hand at nearly every other style of musical composition, and in all was both elegant and powerful, simple, yet original. From his native town of Taranto, where he was born May

9, 1741, he went to Naples, studying there for five years as a pupil of Durante, when he received an appointment as assistant teacher at the Conservatorio Sant' Onofrio; the immense success of a comic intermezzo written by him, and performed in the theatre of the Conservatory, brought in its train a host of orders from the theatres. Nearly one hundred operas were the fruit of his artistic career, which from beginning to end was a series of almost uninterrupted triumphs. His musical setting of "The Barber of Seville" enjoyed such extraordinary popularity, that when Rossini ventured to compose the same subject there were not a few who prophesied his failure. Among his best operas may be mentioned *La bella Molinara*, *Gli Zingari in fiera*, and *Nina pazza per amore*, from the first of which the arietta "Nel cor più non mi sento," from the second the canzone "Chi vuol la zingarella," and from the third the aria "Il mio ben," are taken. The genuine musical value of these little gems will sufficiently recommend them to all lovers of *il bel canto*.

Like so many of the leading Italian musicians of the period, Paisiello spent a considerable portion of his life in foreign lands, chiefly in Paris and St. Petersburg; at the time of his decease he held the position of Director of the Conservatory at Naples.

GIOVANNI BATTISTA PERGOLESI.

1710-1736.

Who could read unmoved the touching story of the death of this swan of Jesi? His career, unlike that of so many Italian composers of the time, whose works were during their lives lauded to the skies, only to meet with oblivion after their death, was a series of bitter disappointments; not until he had passed away did his compositions find the recognition they deserved. He was born at Jesi, January 4, 1710, and at a very early age was admitted to the Conservato-

rio dei Poveri at Naples; his original improvisations on the violin attracted attention, and secured him careful instruction from such teachers as Durante and Francesco Feo; far from adopting their style, however, he formed one of his own, in which melody and expression were not sacrificed to contrapuntal science. His last school-work, a sacred drama entitled "The Conversion of San Guglielmo," performed with comical intermezzi at the cloister of San Agnello, and also his two first operas of the same year, appear to have had little success; but a series of trios written for a princely and intelligent patron paved the way to a commission from the king to write a solemn mass dedicated to the patron saint of Naples, on occasion of a violent earthquake; the favorable reception of this mass encouraged further attempts in the same line, which made his name known in that city, at least. His most celebrated operetta, or rather intermezzo, *La serva padrona*, was written in 1731, but despite the delightful freshness of the music and the novelty (at that time) of the plot, it made scarcely any impression; several other operas brought out in succession met with a similar fate. The indifference shown to his compositions, a weak constitution, and (it is said) an unhappy love-affair, combined to undermine his health to such an extent that he was forced to seek relief in the sea-baths of Pozzuoli; but his strength was too far exhausted, and death terminated his woes on April the 17th, 1736. The last work from his pen was the justly renowned *Stabat mater*, which he finished on his death-bed, and for which he received the munificent remuneration of ten ducats (42½ florins).

The arietta "Stizzoso, mio stizzoso," from *La serva padrona*, bears the stamp of original genius in its graceful, sparkling melody and admirable comic effect, and is a fine specimen of the naturalness and originality of Pergolesi's style.

NICCOLÒ PICCINNI.

1728-1800.

THIS celebrated rival of Gluck, already mentioned in the sketch of the latter, was born at Bari in 1728; a stroke of paralysis caused his death at Passy, in 1800. The aria selected for publication is taken from the opera *Le faux Lord*, and is well calculated to show the genius of its author. The freshness of the melodic movement and the discreet use of harmonic resources render it difficult to believe that the music was actually written more than a century ago. Admitting that Gluck, his successful rival, was a master in orchestral color and strong dramatic passion, Piccinni was assuredly no less great in harmonic resources and in the true expression of the tenderest emotion. He was one of the most prolific opera-composers who have ever lived; he wrote over one hundred and fifty dramatic works, which were extremely popular both in France and Italy. A pupil of Leo and Durante, he followed faithfully in their footsteps, merely broadening, as the progress of art required, the horizon of the melodic and instrumental forms. His kindly and genial nature neither allowed him to take part in the intrigues at the French court, where his adherents endeavored to compass Gluck's downfall, nor to feel any bitterness at the success of his competitor for the public favor. And later in life, when death had removed his redoubtable rival Sacchini from the court of Vienna, Piccinni held, at the funeral, a discourse full of the most generous praise for the eminent composer. He has been called the father of *opera buffa*, a titled merited, in particular, by reason of the exquisite construction of all his works in that style. Though high in favor at the court of Marie Antoinette, the difficulties which he naturally encountered in setting a foreign language to music would seem to account, at least in part, for his ultimate ill-success. His most unfortunate venture was,

undoubtedly, the attempt to compose *Iphigenia in Tauris*, in opposition to Gluck's masterpiece; which latter finally drove Piccinni from the field.

ALESSANDRO SCARLATTI.

1659-1725.

POTENT in artistic conception, of most fertile and versatile genius, Alessandro Scarlatti, the illustrious founder of the Neapolitan school, was not only a great composer, but equally great as a singer and as a player on the harp and harpsichord. Himself the pupil of Carissimi, his own most celebrated pupils were Leo, Pergolesi, and Durante, to whom he bequeathed an innumerable host of masses (200), operas (106), oratorios, cantatas, madrigals, motets, toccatas, serenades, etc. He was *maestro di cappella* at the Neapolitan court, and later at the cathedral of Santa Maria Maggiore in Rome; afterwards returning to Naples, where he also acted as Director of a conservatory. In his compositions a flowing style is united with elegance, yet simplicity, of form. He was the first to introduce the *da capo* into the grand aria (in his opera *Teodora*, brought out at Rome in 1693). Most of his compositions are written over a *basso continuo* with or without figures, and his style is always correct, simple, and expressive. Though the modulations are somewhat bold for his period, clearness never suffers thereby. He was born at Trapani, Sicily, in 1659, and died at Naples October 24, 1725.

"O cessate di piagarmi" and "Se tu della mia morte" well exhibit his power of appealing to the feelings; and the arietta "Spesso vibra per suo giuoco" shows with what elegance he could write in the semi-serious vein.

DOMENICO SCARLATTI.

1683-1757.

THE son of Alessandro Scarlatti, some of whose graceful songs we have also printed, he was likewise his pupil, also studying

under Gasparini. His fame was established while he was still a young man, and, as commonly the case in Italy at that period, by the performance of his operas; but for coming generations it is founded chiefly upon his unquestioned eminence as a player on and writer for the harpsichord. He also earned laurels as an organ-player, and at the time of Handel's visit to Rome (1709), was pitted against the latter by Cardinal Ottoboni. Among the multitude of his excellent compositions we note the curious *Fuga del gatto* (Cat-fugue), suggested by a cat's running across the keys of his harpsichord while he sat at work. Besides instrumental works he wrote not a few vocal compositions, among which may be mentioned several operas, a mass for four vocal parts and orchestra, a *Salve regina* with string-quartet, and some secular arias. Of these last the "Consolate e spera" strikes me as being remarkably attractive;—the movement is highly dramatical, and consequently the melody is certain to prove effective. It is also to be found in the collection of *Arien und Gesänge* noticed before.

In 1715 Scarlatti was appointed *maestro di cappella* at St. Peter's in Rome, which sufficiently shows the estimation in which he was held; he was also teacher of the harpsichord to the Princess of Asturia in Madrid from 1746 to 1754, then returning to Naples. His son Giuseppe was likewise a musician of note. Domenico was born at Naples in 1683, and died there in 1757 (or, according to other authorities, in Madrid).

TOMMASO TRAETTA.

1727-1779.

FROM the masterpiece of this composer, the *Antigone*, I have taken the scena and aria "Ombra cara, amorosa," the wondrous pleading of whose melodies and harmonies shows the height to which the great Italian composers of the 18th century carried the

art of melodramatic expression. In the aria, as in the grand *scena* preceding it, the music seems wedded to the words; the *scena* has the broad form of an arioso, and is worthy of a place here as a model of its kind.

Traetta, a shining light of the Neapolitan school, was born at Bitonto, near Naples; for ten years (1738-1748) he studied under Durante, and his first opera, *Il Farnace*, which was brought out in 1750, met with remarkable favor, so that its fortunate author was immediately overwhelmed with orders from Italian theatres, in consequence of which he threw off opera after opera with almost careless haste. In 1758 he became music-director and court teacher at Parma, went to Venice in 1765, and three years later to St. Petersburg, where he stayed till 1776; thence he proceeded to London, where he met with a very cool reception, Sacchini being at that time the accepted favorite of court and public; he at length returned to Italy, and died on the 6th of April, 1779, at Venice.

ANTONIO VIVALDI.

16—(?)—1743.

ANTONIO VIVALDI, surnamed *il prete rosso* (the red priest) from the color of his hair, was born at Venice in the second half of the 17th century, and died there in 1743 as the Director of the *Conservatorio della Pietà*. He took holy orders while young, and became later a celebrated violinist and composer of dramatic and instrumental works. He wrote no less than twenty-eight operas, besides many trios, sonatas, and concertos for the violin and other instruments. The arietta "Un certo non so che" is a beautiful example of graceful expression and style, as well as of pleasing originality. Vivaldi held for some time a position as violinist at the court of the Elector Philip of Hesse-Darmstadt. The following curious anecdote is related of him:

While celebrating the mass one day, a sudden musical inspiration of such beauty seized him that he felt unable to let it go unnoticed; carried away by artistic enthusiasm, he stopped short in the midst of the holy office, retired into the sacristy, and wrote down the fugitive thought. Having done so, he quietly returned to the altar,

and finished the interrupted mass. For this dereliction of duty he was summoned before the tribunal of the Holy Inquisition. Fortunately his judges, anticipating the modern theory of delinquency, pronounced him mad; hence his punishment was limited to prohibiting him thenceforward from celebrating the mass.

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3
Vittoria mio core!
 (Victorious my heart is!)

English Version by
 H. MILLARD.

Cantata.

GIAN GIACOMO CARISSIMI.
 (1604(?) - 1674)

Allegro con brio. (♩ = 168)

Voice.

Vit - to-ria! Vit - to-ria! Vit - to-ria! Vit - to-ria, mio
 Vic - torious, Vic - torious, Vic - torious, Vic - to-rious, my

Piano.

co - re! Non la - gri-mar più, Non la - gri-mar
 heart is! And tears are in vain, And tears are in

più, È sciol-ta d'A - mo-re La vil ser - vi - tù; Vit - to-ria! Vit-
 vain, For love now has broken its shackles in twain; Vic - torious, Vic-

to - ria, mio co - re! Non la - gri-mar più, È
 to - rious, my heart is! And tears are in vain, For

p *cresc.*
 sciolta_ d'A - mo - re_ La_ vil ser - vi - tù, È sciol -
 love now has bro - ken its shackles in twain, For love

f
 - ta d'A - mo - re La ser - vi - tù.
 now has bro - ken its shackles in twain.

meno mosso, e dolce assai.

p
 Già l'em-piaa' tuoi dan - ni Fra stuo - lo di sguar - di, Con vez - zi bu -
 The false one is vanquish'd, her glances a - muse me, De - ception no

p meno mosso, e dolce assai.

cresc.
 giar - di Di - spo - se - gl'in - gan - - ni, Le fro - de, gli af -
 longer with arts can - con - fuse - me! No false - hood or

cresc.

fa-ni Non han-no più lo - - co, Del cru - do suo fo - co È
sorrow op - press me with rig - - or, The flame, once so cru - el, has

f Tempo I.

spen-to - l'ar - do - - re! Vit - to - ria! Vit - to - ria! Vit -
spent all - its - vig - - or! Vic - to - rious! Vic - to - rious! Vic -

p

to-ria! Vit - to - ria, mio co - - re! Non la - grimar più, Non
torious! Vic - to - rious my heart is! And tears are in vain, And

f

la - gri-mar più, È sciol-ta d'A - mo - re La vil ser - vi -
tears are in vain, For love now has bro - ken its shack - les in

p *cresc.* *f*

tù, È sciol - - - - - ta d'A -
twain, For love - - - - - now has

meno mosso, e dolce assai.

mo-re La ser - vi - tu! Da lu - ci ri - den - ti Non e - see più
broken its shackles in twain! Her smile once en - trancing no darts are re

f *f* *f* *p* *meno mosso, e dolce assai.*

strale, Che pia - ga mor - ta - le Nel pet - to - m'av - ven - ti: Nel
vealing, The wounds in my bo - som with time are all - heal - ing; All

cresc.

duol, ne' tor - menti lo più non mi sfae - - cio, È rot - to - gni
sorrow and torment no lon - ger I'm fear - - ing, Now bro - ken each

cresc.

Tempo I.

f lac-cio, Spa - ri - to il ti - mò - re! Vit - to-ria! Vit - to-ria! Vit -
 tie is, all fears dis - ap - pear - ing! Vic - to-rious, Vic - to-rious, Vic -

p to-ria! Vit - to-ria, mio co - re! Non la - grimar più, Non la - grimar
 torious, Vic - to-rious, my heart is! And tears are in vain, And tears are in

f più, È sciol - ta d'A - mo-re La vil ser - vi - tù, È sciol -
 vain, For love now has bro-ken its shackles in twain, For love

cresc. *f* *largamente stent.*
 - ta d'A - mo-re La ser - vi - tù!
 now has broken it shackles in twain!

cresc. *f* *f col canto* *f* *sf*

Intorno all'idol mio.

(Caressing mine idol's pillow.)

Aria.

English Version by
D^r TH. BAKER.

MARCO ANTONIO CESTI.
(1620 - 1669?)

Largo amoroso. (♩ = 84.) *ben portando la voce e molto espr.*

Voice.

Piano.

p con delicatezza e legato

In - tor - no al - li - dol
Ca - ress - ing mine i - dol's

cresc.

mi - o spi - ra - te pur, spi - ra - te, au - re,
pil - low Breathe light - ly e'er, breathe light - ly, Zephyrs

mf *tr* *p* *tr* *mf*

au - re so - a - vi e gra - te, e nel - le guan - cie e
Zephyrs so sooth - ing and spright - ly, And to his cheek, kind

cresc. *rfz* *più cresc.*

let - te ba - cia - te - lo per me, cor - te - si, cor -
 breez - es, In greet - ing bear from me, The - sweet - est, the

♩. * ♩. * ♩. * ♩. *

rfz *p* *poco rit.* *p*

te - si au - ret - - - te! e nel - le guan - cie e -
 sweet - est of kiss - - - es! And to his cheek, kind

rfz *p smorz.* *poco rit.* *p*

♩. *

smorz. *cresc.*

let - te ba - cia - te - lo per me, ba - cia - te - lo per me, cor -
 breezes, In greet - ing bear from me, in greet - ing bear from me the

♩. * ♩. * ♩. *

rfz *p* *rit.* *tr*

te - si, cor - te - si au - ret - - te!
 sweet - est, the - sweet - est of kiss - - es!

rfz *p* *col canto pp*

♩. * ♩. *

mf *cresc.*

Al mio ben, che ri - po - sa su la - - li
 To my love, who his spir - it to rest - ful

dim. *cresc.* *rfz.*

del - la qui - e - te, gra - ti, gra - ti
 night doth sur - ren - der, Waft ye, waft ye

poco rit. *tr* *p*

so - gnias - si - ste - - te E il mio racchiu - so ar -
 fair - dreams and - ten - - der, And all my pas - sion re -

più cresc.

do - re sve - la - te - gli per me, o lar - ve, o
 press - ed Re - veal to him for me, O vis - ion, O

rfz portando
pp *tr* *mf*
 lar - ve d'a - mo - re, e il
 vis - ion so - bless - ed! - ed! And

mf
mf
 And *

mio rac-chiu - so ar - do - re sve - la - te-gli per me, sve -
 all my pas - sion re-press-ed Re - veal to him for me, re -

decresc.
 And * And * And * And *

la - te-gli per me, o - lar - ve, o lar - ve d'a -
 veal to him for me, O - vis - ion, O vis - ion so

cresc. *rfz*
cresc.
 And * And * And *

rit.
 mo - re!
 bless - ed!

p col canto *p* *dim.* *pp*
 And * And *

Che fiero costume.

(How void of compassion.)

Arietta.

English Version by
D^r TH. BAKER.

GIOVANNI LEGRENZI.
(1625 - 1690)

Allegretto con moto. (♩ = 56.)

Voice

mf

Che fie - ro co - stu - me d'a - li - ge - ro nu - me, che a
How void of compas - sion Is cu - pid his fashion, Who

leggiere e grazioso

mf *sfz* *p*

for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar, — che a
drives me by torment himself to a - dore, him - self to a - dore, — Who

f *p*

for - za di pe - ne si fac - cia a - do - rar!
drives me by torment himself to a - dore!

p *mf*

mf

mf un poco meno

rfz

E pur nell' ar-do-re il dio tra-di-to-re un
 And yet in my ar-dor I fol-low the hard-er, The

f *un poco meno* *rfz*

♩. * ♩. * ♩. *

espr.

dol.

p

va-go sembian-te mi fe-j-do-la-trar, un va-go sembian-te mi
 vi-sion e-lu-sive he shadows be-fore, The vi-sion e-lu-sive he

f *p*

♩. * ♩. * ♩. * ♩. *

rit.

Tempo I. *sfz*

decrease.

fe-j-do-la-trar. Che fie-ro cos-tu-me d'a-li-ge-ro nu-me, che a
 shadows be-fore. How void of compassion Is Cu-pid his fashion, Who

rit. *ten.* *più f* *sfz* *p*

♩. * ♩. * ♩. * ♩. *

cresc.

f

mf

for-za di pe-ne si fac-cia a-do-rar, si faccia a-do-rar! che a
 drives me by torment himself to a-dore, him-self to a-dore! Who

cresc. *sfz* *f*

♩. * ♩. * ♩. * ♩. *

f
for - za di pe - ne si fac - cia a - do - rar!
drives me by torment him - self to a - dore!

p

*Ca. ** *Ca. ** *Ca. **

mf *sfz*
Che cru - do de - sti - no che un cie - co bam - bi - no con
O Des - ti - ny senseless! A boy so defenceless, Scarce

cresc. *f* *mf* *p*

*Ca. ** *Ca. ** *Ca. **

cresc. *f* *p*
boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar, con
wean'd, yet can make us his fa - vor implore, his fa - vor im - plore, Scarce

cresc. *f*

*Ca. ** *Ca. ** *Ca. **

boc - ca di lat - te si fac - cia sti - mar!
wean'd, yet can make us his fa - vor im - plore!

p *mf* *cresc.*

*Ca. **

mf un poco meno *rfz*

Ma que - sto ti - ran - no con bar - ba - roingan - no, en -
 A ty - ran - nous mentor Our eyes he doth en - ter With

f *un poco meno* *rfz*

ℳ. * ℳ. *

espr. *dol.* *p*

tran - do per gli occhi, mi fe' so - spi - rar, — en - tran - do per gli occhi mi
 bar - bar - ouswilestill we sigh and give o'er, — With bar - bar - ouswiles till we

f *p*

ℳ. * ℳ. * ℳ. *

rit. Tempo I. *decrease.*

fe' so - spi - rar, Che cru - do de - sti - no che un
 sigh and give o'er, O Des - ti - ny sense - less! A

rit. *più f* *ten.*

ℳ. * ℳ. * ℳ. * ℳ. *

cie - co bam - bi - no con boc - ca di lat - te si fac - cia sti - mar, si
 boy so de - fence - less, Scarce wean'd, yet can make us his fa - vor im - plore, his

f *p*
*℞. ** *℞. **

fac - cia sti - mar! _____ con boc - ca di lat - te si
 fa - vor im - plore! _____ Scarce wean'd, yet can make us his

f *p*
sfz *f* *p*
*℞. ** *℞. **

fac - cia sti - mar!
 fa - vor im - plore!

f *tr*
sfz col canto *p* *cresc.* *f*
*℞. ** *℞. ** *℞. ** *℞. **

Deh più a me non v'ascondete.

(Ah! why let me ever languish.)

Arietta.

English Version by
DR TH. BAKER.

GIOVANNI MARIA BONONCINI.

(1640 - 1703)

p dolce.

Voice.

Larghetto. (♩ = 40.)

Piano.

de - te lu - ci va - ghe del mio sol, Deh più a me non v'as-con -
languish In thy wayward beams, my Sun? Ah! why let me ev - er

de - te lu - ci va - ghe del mio sol, — lu - ci va - ghe del mio
languish In thy way - ward beams, my Sun? in thy way - ward beams, my

sol, lu - ci va - ghe del mio sol, lu - ci va - ghe del mio
Sun? In thy way - ward beams, my Sun, In thy way - ward beams, my

rit.

rit.

sol. Sun? Con sve - lar - vi, se voi
Clear out - shin - ing, thou canst

p dol.

p

sie - te, voi po - te - te far que - st'al-ma fuor di duol, voi po -
ban-ish All the anguish Of the night my soul doth shun, All the

rit.

rit.

te - te far que - st'al - ma fuor di duol, far quest'al - ma fuor di duol.
an - guish of the night my soul doth shun, of the night my soul doth shun.

dim.

rit.

p dol.

Deh, più a me non v'as-con - de - te lu - ci va - ghe del mio
 Ah why let me ev - er languish In thy wayward beams, my

sol,
 Sun? deh, più a me non v'as-con - de - te lu - ci va - ghe del mio
 Ah why let me ev - er languish In thy wayward beams, my

sol, lu - ci va - ghe del mio sol, lu - ci va - ghe del mio
 Sun, in thy way - ward beams, my Sun, in thy way - ward beams, my

molto rit.
 sol, lu - ci va - ghe del mio sol? sol?
 Sun, in thy way - ward beams, my Sun? Sun?

col canto *p* *ff*

O cessate di piagarmi.

(O no longer seek to pain me.)

Arietta.

English Version by
D^r TH. BAKER.

ALESSANDRO SCARLATTI.
(1659 - 1725)

Andante con moto. (♩. = 80 and ♩. = 50.)

Voice. *p*

O ces - sa - te di pia - gar - mi,
O no long - er seek to pain me,

Piano. *agitato*
p sempre legato

o la - scia - te - mi mo - rir, o la - scia - te - mi mo - rir.
O give o'er, and let me die, O give o'er, and let me die.

p *cresc. rinf. string.*

Lu - c'in - gra - te, dis - pie - ta - te, lu - c'in - gra - te,
Eyes so fate - ful, so un - grate - ful, eyes so fate - ful,

poco a poco -

dis - pie - ta - te, più del ge - loe più del mar - mi
so un - grate - ful; Ice nor stone could so dis - dain me,

dim.

p *smorz.* *pp*

fred - dee sor - dea' miei mar - tir, fred - dee sor - dea'
Nor so cold - ly hear my cry, nor so cold - ly

p *pp*

rit. *mf dolente ed appassionato.*

miei mar - tir. O ces - sa - te di pia - gar - mi,
hear my cry. O no long - er seek to pain me,

mf

con dolore e ritenuto assai

o la - scia - te - mi mo - rir, o la - scia - te - mi mo - rir.
O give o'er, and let me die, O give o'er, and let me die.

p *rit. assai*

22
Se Florindo è fedele.

(Should Florindo be faithful)

Arietta.

English Version by
DR TH. BAKER.

ALESSANDRO SCARLATTI.
(1659 - 1725)

Allegretto grazioso, moderato assai. (♩ = 132.)

Piano.



p *sf*

The piano introduction consists of two staves in 3/8 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics range from piano (*p*) to sforzando (*sf*).

Voice.



Se Flo - rin - do è fe -
Should Flo - rin - do be -

f *p* *sf*

The first line of the vocal melody is set against piano accompaniment. The voice part begins with a rest, followed by the lyrics. The piano accompaniment features a mix of eighth and sixteenth notes. Dynamics include *f*, *p*, and *sf*.



de - le io min - na - mo - re - rò,
faith - ful Sure - ly I'll fall in love;

The second line continues the vocal melody and piano accompaniment. The lyrics are aligned with the notes. The piano accompaniment maintains its rhythmic pattern.



se Flo - rin - do è fe - de - le io min - na -
Should Flo - rin - do be - faith - ful Sure - ly I'll

sf

The third line concludes the vocal melody and piano accompaniment. The piano accompaniment ends with a final chord. Dynamics include *sf*.

mo - re - rò, s'è fe - de - le Flo - rin - do m'in -
fall in love; Should Flo - rin - do be faith - ful I'll -

f

cresc.

f

dolce

na - mo - re - rò, io m'in - na - mo - re - rò, s'è fe -
sure-ly fall in love, I'll sure-ly fall in love; If Flo -

p

p

f

de - le Flo - rin - do m'in - na - mo - re - rò,
rin - do be faith - ful I'll sure-ly fall in love,

p

f

p

p

rall.

m'in - na - mo - re - rò, m'in - na - mo - re - rò.
I shall fall in love, I shall fall in love.

col canto

imitando la voce

f a tempo *p dolce*

io min - na - mo - re - rò.
I'll sure - ly, sure - ly fall in love.

f a tempo *p* *p*

p

Po - trà ben lar - co ten - de - re il fa - re -
How art - ful e'er he draw the bow, Well - vers'd in -

fp

tra - toar - cier, chio mi sa - prò di - fen - de - re d'un
arch - ers' wiles, My heart I can de - fend, I know, From

fp *fz*

f *p* *pp*

guar - do lu - sin - ghier. Pre - ghi,
a - ny lur - ing smiles. Sigh - ing,

cresc. *p*

pian - ti e que - re - le io non as - col - te - rò,
weep - ing, and im - plor - ing My breast can nev - er move;

pp *p*

con grazia

ma se sa - rà fe - de - le, ma se sa - rà fe - de - le io
But if he should be faithful, but if he should be faith - ful I'll

p *dolce*

min - na - mo - re - rò, io min - na - mo - re -
sure - ly fall in love, I'll sure - ly fall in

rall.

rò, min - na - mo - re - rò, min - na - mo - re -
love, I shall fall in love, I shall fall in

p *col canto* *imitando il canto*

a tempo *p*

rò, io min - na - mo - re - rò, se Flo -
 love, I'll sure - ly, sure - ly fall in love; Should Flo -

a tempo

rin - doè fe - de - le io min - na - mo - re - rò,
 rin - do - be - faith - ful I'll sure - ly fall in — love;

se Flo - rin - doè fe - de - le
 Should Flo - rin - do - be - faith - ful

p

cresc.

io min - na - mo - re - rò, s'è fe - de - le Flo -
 I'll sure - ly fall in — love; Should Flo - rin - do - be

cresc.

f *p*

rin - do mìn - na - mo - re - rò, io mìn - na - mo - re -
 faith - ful I'll - sure - ly fall in love, I'll sure - ly fall in

f *p*

rò, s'è - fe - de - le - Flo - rin - do mìn - na - mo - re -
 love; Should Flo - rin - do - be faith - ful I'll - sure - ly fall in

rall.

rò, min - na - mo - re - rò, min - na - mo - re -
 love, I shall fall in love, I shall fall in

p *col canto* *imitando la voce*

f *p rit. assai*

rò, io mìn - na - mo - re - rò.
 love, I'll sure - ly, sure - ly fall in love!

f *rit. assai*

28
Son tutta duolo.
(Desponding, lonely.)

English Version by
Dr TH. BAKER.

Aria.

ALESSANDRO SCARLATTI.
(1659 - 1725)

Piano.

Largo. (♩ = 43.)

fp *fp* *cresc.* *ff*

Voice.

p con grande espressione

Son tut-ta duo-lo, non ho che affan-ni
Desponding, lone-ly I here must lan-guish,

p *mf* *mf*

f *p* *lento*

e mi dà mor-te pe-na cru-del, pe-na cru-del
Sore wounded e-ven For death I wait, for death I wait;

f *lento* *f* *p*

stent.

e mi dà mor-te pe-na cru-del, pe-na cru-del:
Sore wounded e-ven For death I wait, for death I wait;

f *stent.* *f* *p* *a tempo*

p

e per me so - lo so - no ti - ran - ni gli-a-stri, la
 And me, me on - ly Mock in mine an - guish All stars in

p

sor - te, i nu - mijl ciel, e per me so -
 heav - en, The gods, and Fate, and me, me on -

cresc. *p*

lo so - no ti - ran - ni gli-a-stri, la sor - te, i nu -
 ly mock in mine an - guish all stars in heav - en, the gods, —

cresc. *f*

p *pp*

mi, i nu - mijl ciel, i nu - mijl ciel.
 — the gods, and Fate. the gods, and Fate.

p *pp* *f*

Son tut - ta duo -
De-sponding, lone -

lo,
ly non ho che af - fan - ni
I here must lan - guish,

f *lento*
e mi - dà mor - te pe - na cru - del, pe - na cru - del,
Sore wounded e - ven For death I wait, for death I wait;

f *stent.* *rit.*
e mi - dà mor - te pe - na cru - del, pe - na cru - del.
Sore wounded e - ven For death I wait, for death I wait.

f *stent.* *f* *col canto*

Spesso vibra³¹ per suo gioco.

(Oft the blindfold boy.)

Canzonetta.

English Version by
D^r TH. BAKER.

Allegro. (♩. = 126.)

ALESSANDRO SCARLATTI.
(1659 - 1725)

Voice. *f con grazia.*

Spes - so — vi - bra per — suo —
Oft — the — blind - fold boy — doth —

Piano. *f marcato.*

più f *p*

gio - co il — ben - da - to par - go - let - to stra - li —
bran - dish, While in — sport - ive mood he — hov - ers, Gold - en —

cresc.

f *p rall.*

dò - ro in u - mil — pet - to, stral di — fer - ro in no - bil co - -
shafts for low - ly — lov - ers, Darts of — steel for heartshe - ro -

f *p rall.*

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

re, stral di fer - ro in no - bil co -
ic, darts of steel for hearts he ro -

a tempo. ***f*** ***p*** *rall.*

re.
ic.

f *a tempo.* ***f*** *cresc.* ***sf*** ***sf***

p

Poi lan - guen-do in mez - zo al fo - co del di -
Then con - sum-ed by fire - they languish Of his -

p

cresc.

ver - so ac - ce - - so - - stra - le per - og - - get - to non - e -
fiercely en - kin - dled - ar - rows, Old - or - young, a - like - their

gualle que - - - sto man - - - ca, que - - - sto
sor - rows, None so bold, no, none so

man - - ca e quel vien me - - - no, que - - - sto
cold, — can play the sto - - - ic, none so

man - - ca, que - - sto man - ca e quel vien me - - no.
bold, — no, none — so cold — can play the sto - ic.

rit assai.

col canto.

Spes - so — vi - bra per — suo —
Oft — the — blind - fold boy — doth —

p

f marcato.

più f

gio - - co il ben - - da - - to par - - go - -
 bran - dish, While in play - ful mood he

cresc.

p *f*

let - - to stra - li do - ro in u - - mil
 hov - ers, Shafts of gold for low - ly

p *f*

f *p* *rall.*

pet - to, stral di fer - ro in no - bil se - -
 lov - ers, Darts of steel for hearts he - ro - -

f *p col canto.*

a tempo. *f* *p* *rall. assai.*

no, stral di fer - ro in no - bil se - - no.
 ic, Darts of steel for hearts he - ro - - ic.

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

35
Se tu della mia morte.
 (Wouldst thou the boast of ending.)

Aria.

English Version by
 D^r TH. BAKER.

$\text{♩} = 4$

Andante. ($\text{♩} = 56.$)

ALESSANDRO SCARLATTI.
 (1659 - 1725)

Voice.

Piano.

The first system of the score shows the beginning of the piece. The voice part starts with a whole rest. The piano accompaniment begins with a series of chords and moving lines in both hands, marked with a piano (*p*) dynamic.

The second system continues the musical notation. The voice part begins to sing the lyrics. The piano accompaniment continues with a piano (*p*) dynamic.

Se tu — del-la mia mor - te a que-sta de-stra
 Wouldst thou — the boast of end - ing A life and love of -

The third system shows the continuation of the vocal line and piano accompaniment. The piano part includes a crescendo (*cresc.*) marking.

The fourth system continues the musical notation. The piano part includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

for - te la glo-ri-a non vuoi dar, dal - la a' tuoi lu - - mi, dal - -
 fend-ing De-ny to this righthand; Grant it to thine own eyes, grant

The fifth system shows the final part of the musical notation on this page. The piano accompaniment continues with a piano (*p*) dynamic.

la a'tuoi lu - mi. *p* Se tu del-la mia mor-te a *p*
 it to thine own eyes. Would'st thou the boast of end-ing A

que - sta de - stra for - te la glo - ria non vuoi dar,
 life and love of - fend - ing De - ny to this righthand,

dal - - - la, *p* dal - la a'tuoi lu - - mi,
 Grant it to thine, to thine own eyes,

dal - - - la, *p* dal - la a'tuoi lu - - mi, *rit. con grazia.*
 Grant it to thine, to thine own eyes;

rit. col canto. *sf*

p

e il dar - do del tuo sguar - do sia quel - lo che muc -
 As lanc - es keen, thy glanc - es be swift and sure in

p *cresc.* *ed*

ci - da, sia quel - lo che muc - ci - da e
 slay - ing A heart they so de - spise, a heart

f

accel. *f*

p

mi con - su - mi, sia quel - lo che muc - ci - da e
 they so de - spise; Be swift and sure in slay - - ing a

p

pp

mi con - su - mi.
 heart they so despise.

pp *mf* *p*

p *f*

Se tu del - la mia mor - te a que - sta de - stra
 Wouldst thou the boast of end - ing A life and love of -

p

p

for - te la glo - ria non vuoi dar, dal - la a'tuoi lu -
fend - ing De - ny to this right hand, Grant it to thine own

p

mi, dal - - - la a'tuoi lu - - mi.
eyes, grant it to thine own eyes.

f

Se tu del - la mia mor - te a
Wouldst thou the boast of end - ing A

cresc.

que - sta de - stra for - te la glo - ria non vuoi dar, dal - - la, dal -
life and love of - fend - ing De - ny to this right hand, Grant it - - to

mf *cresc.* *p*

cresc. *p* *rit. molto.*

la a'tuoi lu - mi, dal - - la, dal - la a'tuoi lu - mi.
thine, to thine own eyes, grant it - to thine, to thine own eyes.

cresc. *p* *rit. col canto.*

39
Un certo non so che.
 (There's one, I know him not.)

Arietta.

English Version by
 D^r TH. BAKER.

ANTONIO VIVALDI.
 (16... - 1743)

Con moto ed affettuoso. (♩ = 69.)

Voice.

p

Un cer - to non so
 There's one, I know him

Piano.

con delicatezza. cresc. riten. col canto.

♩. * ♩. *

a tempo. cresc.

p

a tempo.

cresc.

che mi giun-gee pas - sail cor, mi giun-gee pas-sail
 not, In - to my heart did rove, in - to my heart did

♩. *

f

p

cre -

cor, e pur do - lor, non è, e
 rove, And yet no pain he brought, and

f

p

cre -

♩. * ♩. * ♩. *

scen do *f p poco rit.*

pur do - lor non è, do - lor non
 yet no pain he brought, no pain he

scen do *sfz p poco rit.*

Più sostenuto.

mf

è. Un cer-to non so che, un
 brought. There's one, I know him not, there's

mf

animato. cresc. f

cer-to non so che, non so che mi pas - sa il cor, e
 one, I know him not, In - to my heart did rove, And

animato. cresc.

cresc. f p rit.

pur do - lor non è, e pur do - lor non
 yet no pain he brought, and yet no pain he

cresc. p rit.

p *lento.*

è. brought. Se que - sto fos - se a - mor? —
Can this Un - known be Love?

f *p* *col canto pp*

♯

f *a tempo.* nel suo vo - ra - ce ar - dor, — nel suo vo - ra - ce ar - dor già po - si in -
Who, fain his pow'r to — prove, — who, fain his pow'r to — prove, A foot un -

f *a tempo.* *sfz*

♯

f *mf* *Sostenuto espress.* *a tempo.*
cau - ta, po - si il piè! se que - sto fos - se a - mor? nel
war - y, un - war - y caught! Can this Unknown be — Love? Who,

cresc. *f* *mf sostenuto.* *p* *a tempo.*

♯

f *mf*
suo vo - ra - ce ar - dor, — nel suo vo - ra - ce ar - dor già po - si in -
fain his pow'r to prove, — who, fain his pow'r to prove, A foot un -

sfz *p* *f*

♯

mf *f*

cau - ta, po - si il piè, in-cau - ta il piè!
war - y caught, a foot un-war - y caught!

cresc. *f* *mf* *ritard.*

♩. * ♩. * ♩. *

p molto ritard. *mf a tempo.* *cresc.*

Un cer-to non so che mi giun-ge e pas-sa il cor, mi
There's one, I know him not, In - to my heart did rove, in -

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

♩. * ♩. *

f *p* *cresc.*

giunge e passa il cor, e pur do - lor non è, e
to my heart did rove, And yet no pain he brought, and

p *cresc.*

♩. * ♩. * ♩. * ♩. *

f p *poco rit.*

pur do - lor non è, do - lor non è.
yet no pain he brought, no pain he brought.

sfz *p* *poco rit.*

♩. * ♩. *

Più sostenuto.

mf

Un cer-to non so che,— un cer-to non so
There's one, I know him not,— there's one, I know him

mf

rit. *

animato.

che,— non so che mi pas-sa il cor, e
not,— In-to my heart did rove, And

f *p*

cresc. animato.

sfz *p*

cresc. *portando.*

pur do-lor non è, e
yet no pain he brought, and

cresc.

f *p* *rit.*

pur do-lor non è; mi giun-ge e pas-sa il
yet no-pain he brought, in-to my heart did

rit.

cresc. *f* *dim.*

cor, mi giun-ge e pas-sa il cor, e pur do-
rove, in - to my heart did rove, And yet no

cresc. *f* *mf*

rit. * *rit.* *

cresc. ed affettuoso.

lor non è, e pur do - lor non
pain he brought, and yet no - pain he

dim. *p* *più f* *cresc.*

rit. * *rit.* *

ritard. *p*

è, do - lor non è, do - lor non è!
brought, no - pain he brought, no - pain he brought!

col canto. *f*

rit. * *rit.* *

mf *dim.* *p* *f*

rit. * *rit.* *

Pur dicesti, o bocca bella.
(Mouth so charming.)

Arietta.

English Version by
DR TH. BAKER.

ANTONIO LOTTI.
(1687 - 1740)

Allegretto grazioso. (♩ = 69.)

Piano.

p e leggiero. *ten.* *ten.*

ten. *ten.* *mf*

pp

Voice.

p

Pur di - ce - sti, o boc - ca, boc - ca bel - la, o
Mouth so — charm - ful, O tell me now, O tell me, O

sempre p

boc - ca, boc - ca bel - la, quel so - a - ve e
tell me now, O tell - me Why thy sweet - ness

dolce.

ca - ro sì, sì, che fa
lures me so, so, That in

tr.

ten. ten.

tut - to il mio pia - cer, il mio pia - cer.
thee all bliss is mine, all bliss is mine.

tr. rit.

rit.

Pur di - ce - sti, o
Mouth so charm - ful, O

p cresc.

ben cantando. cresc.

boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
tell me now, O tell me, O tell me now, O tell me

molto. pp rit. con grazia.

molto. pp rit. col canto.

f *pp con grazia.*

quel so - a - ve e ca - ro sì, sì, quel so -
 Why thy sweet - ness lures me so, so, Why thy

f *ten.* *ten.* *ten.* *f* *pp* *ten.*

portando.

a - ve e ca - ro sì, che fa tut - to il mio pia -
 sweet - ness lures me so, That in thee all bliss is

ten. *ten.* *erese.*

p smorz.

cer, il mi - o pia - cer, il mio pia -
 mine, all bliss is mine, all bliss is

mf *dim.* *p*

tr *tr* *tr*

cer, quel so - a - ve e ca - ro sì, sì,
 mine; Why thy sweet - ness lures me so, so,

ten. *ten.* *ten.*

f rit. smorz. con grazia.

che — fa tut - to il mio pia - cer, — che — fa tut - to il
That — in thee all — bliss is mine, — that — in thee all

rit.

cresc. *mf smorz.* *dim.*

tr

mio — pia - cer, — il mio pia - cer.
bliss — is — mine, — all bliss is — mine.

p *ben cantando.*

mf

Per o -
E'en thy —

sempre p

f

nor di sua fa - cel - la con un — ba - cio A - mor t'a - pri, —
charms to vow com - pel me Cu - pid — ope'd thee with a kiss, —

f

pp *rit.* *mf*

con un ba - cio A - mor - t'a - pri dol - ce -
Cu - pid ope'd thee with a kiss, Thou sweet

p *rit.* *mf*

rit. *pp* *vocalizzato con grazia.*

fon - te del go - der, ah! ah!
fount of joy di - vine, ah! ah!

rit. col canto. *pp* *pp*

3 *3* *3 rit. 3* *f* *rall. tr.*

ah! sì del go - der.
ah! fount of joy di - vine.

rit. *f* *rall.*

p

Tempo I. Pur di - Mouth so -

p *ben cantando e legato.* *sempre p*

ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
charm - ful, O tell me now, O tell me, O tell me now, O

bel - la, quel so - a - ve e ca - ro — sì,
tell me, Why thy sweet - ness lures me — so,

sì, che fa - tut - to il mio pia - cer, il
so, That in - thee all - bliss is mine, all

mio pia - cer.
bliss is — mine.

p *cresc. molto.* *pprit. con grazia.*

Pur di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
Mouth so — charm - ful, O tell me now, O tell me, O tell me now, O

cresc. molto. *pprit. col canto.*

f

bel - la, quel — so - a - ve e ca - ro sì, sì,
tell me Why — thy sweet - ness lures — me so, so,

f *ten.* *ten.* *ten.* *f*

pp con grazia. *rit.* *portando.*

quel — so - a - ve e ca - ro sì, che — fa
Why — thy sweet - ness lures me so, That — in

pp *rit.* *cresc.*

ten. *ten.* *ten.*

tut - to il mio pia - cer, il mi - o pia - cer, —
thee all — bliss is mine, all bliss — is — mine, —

p *mf* *dim.* *p*

p smorz.

il mio pia - cer, quel so - a - ve e
all bliss is - mine, Why thy sweet - ness

tr *tr*

ten. *ten.*

tr

ca - ro sì, sì, che fa tut - to il mio pia -
lures me so, so, That in thee all bliss is

ten. *cresc.* *p*

smorz. con grazia.

rit.

cer, che fa tut - to! mio pia - cer, il
mine, that in thee all bliss is mine, all

rit.

mf smorz. *dim.* *p*

tr

mio pia - cer.
bliss is mine.

ben cantando.

Sebben, crudele.

(Tho' not deserving.)

Canzonetta.

English Version by
DR TH. BAKER.

ANTONIO CALDARA.
(1671 - 1763)

Allegretto grazioso. (♩ = 84.)

Piano.

Voice.

p

Seb-ben, cru-de-le, mi fai lan-guir,— sem-pre fe-
Tho' not de-serv-ing Thy cru-el scorn— Ev-er un-

cresc.

p

cresc.

più cresc.

rit.

de-le, sem-pre fe-de-le ti vo-glio a-mar.
swerv-ing, ev-er un-swerv-ing Thee on-ly I love.

più cresc.

rit.

deciso.

mf

Seb-ben, cru-de-le,
Tho' not de-serv-ing

cresc. *f* *rit. assai.*

mi fai lan - guir, — sem - pre - fe - de - le ti - vo - gli - o a -
 Thy cru - el scorn, — Ev - er - un - swerv - ing Thee on - ly I

cresc. *f* *rit. assai.*

mf *cresc.*

mar. Seb - ben, cru - de - le, mi fai lan - guir, —
 love. Tho' not de - serv - ing Thy cru - el scorn, —

mf *cresc.*

f *rit. assai.* *p*

sem - pre - fe - de - le ti - vo - gli - o a - mar. Con la lun - ghez - za
 Ev - er - un - swerv - ing Thee on - ly I love. When to thee kneel - ing

rit. assai.

f

del mio ser - vir la tua fie - rez - za, la tua fie -
 All I - have borne, Thy pride un - feel - ing, Thy pride un -

f

rez - za sa - prò stan - car, la tua fie - rez - za
 feel - ing I then shall move, Thy pride un - feel - ing

rit.
 sa - prò stan - car.
 I then shall move.

f *p smorz.*

rit. *rit.* *a tempo.*

p
 Seb - ben, cru - de - le, mi fai lan - guir, —
 Tho' not de - serv - ing Thy cru - el scorn, —

p

cresc. *più cresc.* *rit.*
 sem - pre fe - de - le, sem - pre fe - de - le ti vo - gliò a -
 Ev - er un - swerv - ing, ev - er un - swerving Thee on - ly I —

cresc. *più cresc.* *rit.*

mar. love. Seb - ben, cru -
Tho' not de -

f deciso. *p*

de - le, mi fai lan - guir, — sem - pre_ fe - de - le ti -
serv - ing Thy cru - el scorn, — Ev - er_ un - swerv - ing Thee

cresc. *f*

rit assai. *mf* *cresc.*

vo - glio a - mar, seb - ben, cru - de - le, mi fai lan -
on - ly I love; Tho' not de - serv - ing thy cru - el

rit assai. *mf* *cresc.*

rit assai.

guir, — sem - pre_ fe - de - le ti - vo - glio a - mar. —
scorn, — Ev - er_ un - swerv - ing Thee on - ly I love. —

f *rit assai.* *pp*

Selve amiche, ombrose piante.

(Kindly forest.)

Arietta.

English Version by
DR TH. BAKER.

ANTONIO CALDARA.
(1671 - 1768)

Andantino. (♩ = 69.)

Voice.

Piano.

p *legatissimo e un poco pesante.*

p *e legato il basso.*

Sel-ve a - mi - che,
Kind-ly for - est,

sel - ve a - mi - che, om - bro - se pian - te,
kind - ly for - est, ye shad - o - wy arch - es,

del mio co - re, del mio co - re,
heart, of mine heart con - fid - ing,

fi - do al - ber - go del mio co - re,
Ref - uge of mine heart con - fid - ing,

The musical score is written for voice and piano. The voice part is in a single treble clef with a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs. The tempo is marked 'Andantino' with a quarter note equal to 69 beats per minute. The key signature has one sharp (F#). The score is divided into three systems. The first system shows the beginning of the piece with the piano part playing chords and moving lines. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal phrase and piano accompaniment. Dynamics include piano (p) and piano fortissimo (p^{ff}). Performance instructions like 'legatissimo e un poco pesante' and 'e legato il basso' are provided for the piano part.

tratt. sempre e con grazia.

fi - do al - ber - go del mio co - re, del mio co - re, fi - do al - ber - go del mio
 Ref-uge of mine heart con - fid - ing, of mine heart con - fid - ing, of mine heart con -

tratt. sempre e con grazia.

fi - do al - ber - go del mio
 of mine heart, mine heart con -

co - re, chie - de a voi que -
 fid - ing: Here a soul in

p

p *p*

cresc.

st'al - ma a - man - te qualche pa - ce, qualche pa - ce al suo do - lo -
 love that parch - es, All her sor - row, all her sor - row would fain be hid -

cresc.

- re, qual - che pa - ce, qual - che pa - ce
- ing, All her sor - row, all her sor - row

cresc.

cresc.

al suo do - lo - re. Sel - vea - mi - che,
would fain be hid - ing. Kind - ly for - est,

assai. *f rit.* *p*

assai. *f rit.* *p*

om - bro - se pian - te, fi - do al - ber - go del mio co - re, del mio
ye shadowy arch - es, Ref - uge of mine heart con - fid -

del mio co - re, del mio
heart, of mine heart con -

cresc.

co - re, fi - do al - ber - go del mio co - re, del mio co - re, fi - do al -
 fid - ing, Ref - uge of mine heart con - fid - ing, of mine heart con - fid - ing,

- - - re, fi - do al - ber -
 - - - ing, of mine heart,

ber - go del mio
 of mine heart con -

- go del mio co - - - re.
 - mine heart con - fid - - - ing.

rit. *tr*

rit. *f a tempo.*

rit. assai.

Come raggio di sol.

(As on the swelling wave.)

English Version by
D^r TH. BAKER.

Aria.

ANTONIO CALDARA.
(1671 - 1763)

Voice. *Sostenuto.* (♩ = 46.)

Piano. *ppp* *cresc. molto.* *dim.*

pp *p*

Co - me rag - gio di sol mi - te e se - re - no,
As on the swell - ing wave in i - dle mo - tion,

simili.

co - me rag - gio di sol mi - te e se - re - no
As on the swell - ing wave in i - dle mo - tion

so - vra pla - ci - di flut - ti si ri - po - sa
Wan - ton sun - beams at play are gai - ly rid - ing,

pp

affrett. poco a poco. *pp*

men - tre del ma - re, men - tre del ma - re nel pro -
 While in the bo - som, while in the bo - som of th'un -

affrett. poco a poco.

fon - do se - no sta la tem - pe -
 fath - om'd o - cean There lies a tem -

p

p *cresc. e string.*

- sta a - sco - sa:
 - pest in hid - ing:

frit. rall. a tempo.

col canto. p a tempo.

p tranquillo.

co - sì ri - so ta - lor ga - ioe pa - ca - to di con -
 So are ma - ny that wear a mien con - tent - ed, Ma - nya

pp

ten - to, di gio ia un lab - bro in - fio - ra,
vis - age where - on a smile e'er hov - ers,

men - tre nel suo se - gre - to il cor pia - ga - - -
While, deep with - in, the bo - som a heart tor - ment - - -

stent.

cresc. e string.

stent.

to s'an - gos - cia e si mar - to - - -
ed In se - cret an - guish cov - - -

f dim. e rit. rall.

f dim. e rit. rall.

ra.
ers.

pp

dim. assai.

ppp

Consolati e spera!

(Take heart again!)

English Version by
D! TH. BAKER.

Aria.

DOMENICO SCARLATTI.
(1671 - 1763)

Andantino. (♩ = 44.)

a piacere. ten. a tempo. p poco rit.

Voice.
Con - so - la - ti! e spe - ra!
Take heart a - gain! ne'er fal - ter!

Piano.
mf col canto. pp poco rit.

The first system of the musical score features a voice line and a piano accompaniment. The voice line begins with a half note rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G2, a half note B1, and a half note D2. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes dynamic markings such as *mf*, *pp*, and *poco rit.*, along with performance instructions like *a piacere* and *ten. a tempo*. There are also some markings like *ℓ* and *** at the bottom of the piano part.

a tempo. cresc.

po - trai d'al - tro og - get - to più lie - to go -
Thou'lt find one as charm - ing, Nor need she he

a tempo. p

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a more active melody in the right hand. The score includes dynamic markings like *a tempo* and *p*, and performance instructions like *cresc.*. There are also markings like *ℓ* and *** at the bottom of the piano part.

poco marcato e rit. cresc.

der, — più lie - to go - der. Con - so - la - ti! e
coy, — nor need she be coy. Take heart a - gain! ne'er

rit. col canto. più f p

The third system concludes the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a more active melody in the right hand. The score includes dynamic markings like *poco marcato e rit.*, *rit.*, *col canto*, *più f*, and *p*. There are also markings like *ℓ* and *** at the bottom of the piano part.

spe - ra! po - traid'al-tro og - get - to più lie - to go -
fal - ter! Thou't find one as charm-ing, Nor need she be

più f

der, go - der, più lie - to go - der, più lie - to go - der! Con -
coy, be coy, nor need she be coy, nor need she be coy! Take

dim. cresc. decrease.

p cresc. mf dim.

so - la - ti! po - trai d'al tro og - get - to più
heart a - gain! Thou't find one as charm - ing, Nor

ritard. ten. a tempo. cresc.

col canto. fa tempo. cresc. f

lie - to go - der, più lie - to go - der.
need she be coy, nor need she be coy!

ten. rfs rit. tr.

rit. col canto. rfs p pp f f

più f *ben cantando e larga*

La stel - la più
No star — but may

marcato p smorz. *sf* *legato. mf*

*Re. * Re. **

la frase.

fie - ra, se can - gia d'a - spet - to, può an -
al - ter Its as - pect a - larm - ing, No

portando.

co - ra l'af - fan - no mu - ta - re in pia - cer, — mu -
sor - row so last - ing but yield - eth to joy, — but

crese.

ta - - rein pia - cer, può an - co - ra l'af - fan - no, l'af - fan -
yield - eth to — joy; No sor - row so — last - ing, so last -

f *mf* *sf* *p*

a piacere.

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

no mu - ta - re in pia - cer! Con - so - la - ti! —
 - ing but yield - eth to joy! Take heart a - gain! — e
 Ne'er

rit. *a tempo.* *a piacere.* *mf*

p

mf

spe - ra! — po - trai d'al - tro og - get - to più
 fal - ter! — Thou'lt find one as — charm - ing, Nor

cresc. *p*

poco marcato. *rit. assai.* *p*

lie - to go - der, — più lie - to go - der, con - so - la - ti!
 need she be coy, — nor need she be coy! Take heart a - gain!

p *rit. col canto.* *più f*

cresc. *f*

e spe - ra! — po - trai d'al - tro og - get - to più
 ne'er fal - ter! — Thou'lt find one as — charm - ing, Nor

p *più f* *f*

lie - to go - der, need she be coy, go - der, più lie - to go - der, più lie - to go - be coy, nor need she be coy, nor need she be

der! Con - so - la - ti! coy! Take heart a - gain! po - trai d'al - tro og - get - to più Thou'lt find one as charm - ing, Nor

lie - to go - der, più lie - to, più lie - to go - der. need she be coy, nor need she, nor need she be coy!

Spe - - ra!
Take heart a - gain!

Affanni del pensier.

(O agonies of thought.)

Arietta.

English Version by

DR TH. BAKER.

GIORGIO FEDERICO HANDEL.

(1683 - 1751)

Larghetto. (♩ = 52.)

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 12/8 time. The music begins with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand.

Continuation of the piano accompaniment, showing the right and left hand parts with various musical notations such as slurs and accents.

Voice.

Musical notation for the voice part and piano accompaniment. The voice part is on a single staff, and the piano accompaniment is on two staves. Dynamics include *f* and *pp*. The lyrics "Af - O" are written above the voice staff.

fan - ni del pen - sier, un sol mo - men - to,
 ag - o - nies of thought, one mo - ment on - ly

Musical notation for the voice and piano accompaniment corresponding to the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as in the previous section.

da - te - mi pa - ce almen, da - te - mi pa - ce almen, e
leave me in peace — a - gain, leave me in peace — a - gain, then

portando

poi tor - na - te. Af - fan -
turn and rend me. O ag -

f *p smorz.*

- ni del pen - sier, un sol mo - men - to
- o - nies of thought, one mo - ment on - ly

mf

da - te - mi pa - ce almen, e poi tor - na - te,
leave me in peace a - gain, then turn and rend — me,

un sol — mo — men — to da — te — mi pa — ce al —
 one mo — ment on — ly leave me in peace a —

men, — e poi tor — na — te, tor — na — — —
 gain, — then turn and rend me, one mo — — —

te, — e poi tor — na — te; Af — fan — ni del pen — sier,
 ment, then turn and rend me; O ag — o — nies of thought,

da — te — mi pa — ce al men, e poi tor — na — te, e poi, — — —
 leave me in peace a — gain. one moment on — ly, and then, — — —

dim. *rit.*

e po - i tor - na - te.
then turn and rend me.

pp *rit. assai.*

Ah! mio cor.

(Ah, poor heart.)

Aria.

English Version by
DR TH. BAKER.GIORGIO FEDERICO HANDEL.
(1683 - 1751)

Andante stretto. (♩ = 104.)

Piano.

p *cresc. assai*

f

sempre cresc

Voice.

*a piacere*Ah! — mio cor,
Ah, — poor heart!

rit. assai e ff *col canto*

Tempo I.

scher - ni - to se - i.
he scorns thy love.

Stel - le, De - i, Nu - me d'a - mo - re! tra - di -
Hear me, Heaven, ye gods a - bove! Thee, O

to - re, t'a - mo tan - to, puoi la - sciar - mi sola in
trai - tor, love I on - ly, Canst thou leave me weeping

pian - to? Oh De - i! puoi la - sciar - mi, oh
lone - ly? O Heaven! canst thou leave me, O

De - i, per - chè? tà - mo tan - to,
Heav - en! and why? So I love thee,

puo - - i la - sciar-mi so - la, so - la,
canst thou leave me weeping, weeping,

f *p*

f *p*

so - la in pian-to, puoi la - sciar-mi, oh De - i, per -
weeping and lone - ly, canst thou leave me, O Heav-en! and

chè?
why?

crese.

Ah! mio co - re, scherni - to se - i. Stel - le,
 Ah, poor heart! he scorns thy love. Hear me,

De - i, Nu - me d'a - mo - re! tra - di -
 Heaven, ye gods a - bove! Thee, O

to - re, t'a - mo tan - to, puoi la - sciar - mi sola in
 trai - tor, love I on - ly, Canst thou leave me weeping,

pian - to, oh De - - - i, puo - i la -
 lone - ly, O Heav - - - en! canst thou

sciar - mi so - la, so - la, so - la in pian - to,
 leave me weeping, weeping, weeping, lone - ly,

puoi la - sciar - mi, oh De - i, per - chè? per -
 canst thou leave me, O Heav - en, and why? and

chè? per - chè? puoi la - sciar - mi so - la in pian - to, oh
 why? and why? canst thou leave me weeping, lone - ly, O

f largamente
 De - i! Heav - en! puoi la - sciar - mi, oh De - i, per - chè?
 canst thou leave me, O Heav - en, and why?

rit.

f largamente, col canto

f

riten. assai e ff

Il mio bel foco.

(My joyful ardor.)

Recitativo ed Aria.

English Version by
D^r TH. BAKER.

BENEDETTO MARCELLO.
(1686 - 1739)

Recit. *mf*

Voice.

Il mio bel fo - co, o lon - ta - no o vi -
My joy - ful ar - dor, wheth - er near or far

a piacere

Piano.

mf

ci - no chès - ser pos - sì - o, sen - za can - giar mai tem - pre per
dis - tant from thee I tar - ry, Un - chang'd and con - stant ev - er, For

p rit.

voi, ca - re pu - pil - le, ar - de - rà sem - - - pre.
thee, O my be - lov - ed, Shall languish nev - - - er.

f

p rit.

Ca. *

Allegretto affettuoso.

mf

Quella — fiam-ma — che m'ac - cen-de,
In my — heart the — flames that — burn me,

mf

quel-la — fiam-ma — che m'ac -
in my — heart the — flames that —

cresc. *p*

pù f

cen-de — pia-ce tan-to all'al-ma mi - a, — pia-ce tan-to all'al-ma
burn me All my soul do so en - rav-ish, all my soul do so en -

sf *sf*

rit.
f portando

mi - a, — che giammai s'è-stin-gue - rà, s'è - stin-gue - rà, s'è - stin-gue -
ravish, That they ne'er shall cease to glow, shall cease to glow, shall cease to

sf *p rit.*

p dolcemente legato e cresc. *sf*

rà, pia-ce tanto al-l'al-ma mi-a che giam-mai sè-stin-gue-
glow, All my soul do so-en-rav-ish, That they ne'er shall cease to

p *cresc. sempre*

rà, sè-stin-gue-rà, che giam-mai sè-stin-gue-
glow, shall cease to glow, that they ne'er shall cease to

f *p rit. a tempo*

rà, sè-stin-gue-rà, sè-stin-gue-rà.
glow, shall cease to glow, shall cease to glow.

p legato con grazia

E se il fato a voi mi
And should fate to ye re-

ren - de, va - ghi rai del mio bel so - le, al - tra luce el - la non
turn me, Wan - d'ring rays of my fair sun, — Oth - er light I cov - et

vu - o le nè vo - ler giammai po - trà, nè vo -
none, — Nor the wish can ev - er know, nor the

cresc. poco a poco

ler - giammai po - trà, nè vo - ler, nè vo - ler giam -
wish can ev - er know, nor the wish, nor the wish can

p cresc. poco a poco

mai po - trà, giammai po - trà, nè vo - ler giammai po -
ev - er know, can ev - er know, — nor the wish can ev - er

f rit.

sf f p col canto pp

trà.
know.

a tempo *cresc.*

p

Quel-la fiam-ma che m'ac-cen-de pia-ce tanto al-l'al-ma
In my heart the flames that burn me All my soul do so en-

p

mi-a, ravish, pia-ce tanto al-l'al-ma mi-a, che giammai sè-stin-gue-
all my soul do so en-ravish That they ne'er shall cease to

p

rit. *mf*

rà, sè-stin-gue-rà, sè-stin-gue-rà, pia-ce tanto al-l'al-ma
glow, shall cease to glow, shall cease to glow; All my soul do so en-

f rit.

cresc.

mi-a che giam-mai sè-stin-gue-rà, sè-stin-gue-rà, che giam-ravish, That they ne'er shall cease to glow, shall cease to glow, that they

f rit. *a tempo*

mai sè-stin-gue-rà, sè-stin-gue-rà, sè-stin-gue-ne'er shall cease to glow, shall cease to glow, shall cease to

col canto *a tempo*

p dolce *f*

rà, quel-la fiam-ma giammai, giammai sè-stin-gue-glow, that they ne'er shall cease, that they ne'er shall cease to

rinforz. e rit.

a tempo

rà.
glow.

mf *a tempo* *f rit.*

84
Ogni pena più spietata.
(All of anguish most unsparing.)

English Version by
Dr TH. BAKER.

Arietta.

GIOVANNI B. PERGOLESI.
(1710 - 1736)

Andante. (♩ = 72.)

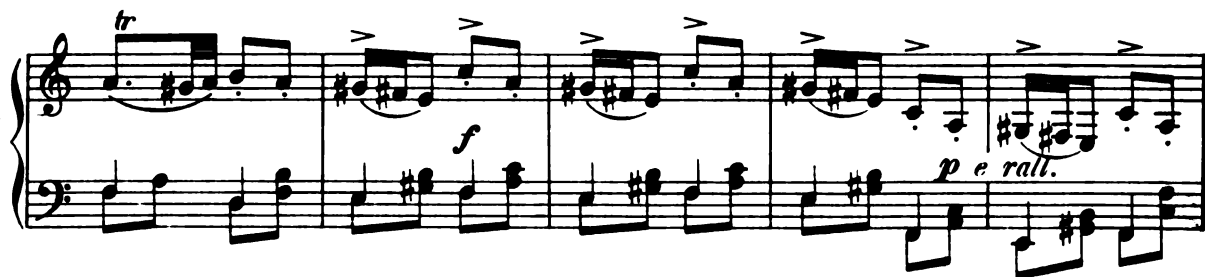
Piano. *p con grazia.*



The first system of the piano introduction is in 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.



The second system continues the piano introduction, maintaining the melodic and accompanimental patterns established in the first system.



The third system of the piano introduction includes a trill (tr) in the right hand and a dynamic change to *f* (forte) in the left hand. It concludes with a *p e rall.* (piano e ritardando) marking.



The fourth system of the piano introduction concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

Voice.
p con grazia.



O - gni - pe - na - più spie - ta - ta, più spie - ta - ta
All of - an - guish most un - spar - ing, most un - spar - ing

p

The vocal line is written in a single system with lyrics underneath. The piano accompaniment is in a single system below, marked *p* (piano). The lyrics are: "O - gni - pe - na - più spie - ta - ta, più spie - ta - ta" and "All of - an - guish most un - spar - ing, most un - spar - ing".

sof - fri - ria que - st'al - ma af - flit - ta e de - so - la - ta,
Fain would bear this soul for - sak - en, And de - spair - ing

tratt. cresc. ed animado.

se go - desse u - na spe - ran - za di po - ter - si con - so - lar. — ah —
if her hope remain'd un - shak - en To con - sole herself once more. ah —

col canto cresc.

p con grazia.

ah — di po - ter - si — con - so - lar — di po - ter - si — con - so - lar.
ah — to con - sole herself once more, to con - sole her - self once more.

rit.

col canto. mf

p

O - gni
All of —

p

pe - na - più spie - ta - ta, - più spie - ta - ta sof - fri -
an - guish most un - spar - ing, most un - spar - ing Fain would

ri - a que - st'al - ma af - flit - ta e de - - so - la - ta, o - gni
bear this soul - for - sak - en, And de - spair - ing; all of

pe - na più spie - ta - ta sof - fri - rit. tratt.
anguish most un - sparing Fain would bear this soul for - sak - en, If her

cresc. ed animado assai. *f* *mf*
desse u - na spe - ran - za di po - ter - si con - so - lar. — ah —
hope remain'd un - shak - en To con - sole her - self once more. — ah —

cresc.

p *p con grazia.* *poco rit.*

ah, di po-ter-si con-so-lar, di po-ter-si con-so-lar.
 ah, to con-sole herself once more, to con-sole herself once more.

Poco più mosso.
col canto. *mf*

p *f* *p*

Tempo I.

p

Ma, ohi-mè, ca-de o-gni speme, non c'è luo-go, non c'è vi-ta, non c'è
 But, a-las, how endless my torment, There's no vi-sion, there's no moment, There's no

p

f ritenuto un poco. *p*

mo-do di spe-rar, non c'è mo-do di spe-rar, non c'è mo-do di spe-
 ray_of hope in store, there's no ray of hope in store, there's no ray of hope in

col canto.

rar.
store.

Tempo I.

p

O - gni - pe - na - più spie - ta - ta, - più spie -
All of - an - guish most un - spar - ing, - most un -

ta - ta sof - fri - ri - a que - st'al - ma af - flit - ta e
spar - ing Fain would bear - this soul for - sak - en,

tr

de - so - la - ta, o - gni pe - na più spie - ta - ta sof - fri -
And de - spair - ing, all of an - guish most un - spar - ing, Fain would

rit. *poco rit.* *crese. ed animando.*

ria_ que-st'alma af - flit - ta, se go - des-se u - na spe - ran - za di po -
 bear this soul for - sak - en If her hope remain'd un - shak - en To con -

col canto. *col canto.* *crese.*

f *mf* *p*

ter - si con - so - lar, ah ah, di po - ter - si con - so -
 sole her-self once more; ah ah, to con - sole her-self once

ritenuto assai.

lar, di po - ter - si con - so - lar.
 more, to con - sole her-self once more.

Poco più mosso.

col canto. *f* *p*

f *f* *rit.* *tr*

Stizzoso, mio stizzoso.

(Unruly, Sir, unruly?)

English Version by
D! TH. BAKER.

Aria.

GIOVANNI B. PERGOLESI.
(1710 - 1736)

Allegretto. (♩ = 80.)

Voice.

Stiz - zo - so, mio stiz - zo - so, voi fa - te il bo - ri -
Un - ru - ly, Sir, un - ru - ly, And fain to play the

Piano.

o - so, ma no, ma non vi può gio - va - re, ma
bul-ly? But naught, naught you'll gain by vio - lence, but

no, ma non vi può gio - va - re; bi - so - gna al mio di - vie - to star
naught, naught you'll gain by vio - lence; 'Tis time to end this ri - ot, Be

zo - so, voi fa - te il bo - ri - o - so, ma no,
ru - ly, And fain to play the bul - ly? But naught,

ma non vi può gio - va - re; bi - so - gna al mio di - vie - to star
naught you'll gain by vio - lence; 'Tis time to end this ri - ot, Be

che - - to, che - - to; e non par - la - re,
qui - - et, qui - - et, And now keep si - lence;

zit_ zit_ Ser - pi - na_ vuol co - sì, voi
hush! hush! Ser - pi - na_ you'll o - bey. You

fa-te il bo-ri - o - so, ma non vi può gio - va - re, bi - sogna al mio di -
 fain would play the bul-ly, But naughty you'll gamby violence; 'Tis time to end this

vie - to star che-to e non par - la - re, zit_ zit_
 ri - ot; Be qui - et, and keep si - lence, hush! hush!

che - to, zit_ zit_ e non par - lar, Ser -
 qui - et! hush! hush! keep si - lence now, Ser -

pi - na vuol co - sì, vuol co - sì, Ser - pi - na -
 pi - na you'll o - bey, you'll o - bey, Ser - pi - na -

vuol co - sì.
you'll o - bey!

p Cre - I

d'io che m'in-ten - de-te, sì, che m'inten - de-te, sì, che m'inten-
think you com-pre - hend me, yes! you compre-hend me, yes! you compre-

p

dè-te, da che mi co - no - sce-te son mol-tie mol-ti dì, son
hend me, For you've not dared of - fend me This ma-ny and many a day, this

f *p*

mol - - ti, mol - - ti, e mol - ti dì.
ma - - ny, ma - - ny, this ma - ny a day.

f

Stiz - zo - so, mio stiz -
Un - ru - ly, Sir, un -

zo - so, voi fa - te il bo - ri - o - so, ma no,
ru - ly, And fain to play the bul - ly? But naught,

ma non vi può gio - va - re; ma no, ma non vi può gio -
naught you'll gain by vio - lence, But naught, naught you'll gain by



va - re; bi - so - gna al mio di - vie - to star che - - to,
vio - lence; 'Tis time to end this ri - ot; Be qui - - et,



che - - to; e non par - la - re, zit_ zit_
qui - - et; And now keep si - lence, hush! hush!



Ser - pi - na_ vuol co - sì, zit_ zit_ Ser - pi - na_
Ser - pi - na_ you'll o - bey! hush! hush! Ser - pi - na_



vuol co - sì. Stiz -
you'll o - bey! Un -

zo - so, mio stiz - zo - so, voi fa - te il bo - ri - o - so, ma,
 ru - ly, Sir, un - ru - ly, And fain to play the - bul - ly? But

no, ma non vi può gio - va - re: bi - so - gna al mio di - vie - to star
 naught, naught you'll gain by vio - lence; 'Tis time to end this ri - ot; Be

che - - to, che - - to; e non par - la - re, zit -
 qui - - et, qui - - et; And now keep si - lence; hush!

zit - Ser - pi - na - vuol co - sì, voi fa - te il bo - ri - o - so, ma
 hush! Ser - pi - na - you'll o - bey! You fain would play the bul - ly, But

non vi può gio - va - re, bi - sogna al mio di - vie - to star che - to e non par -
naught you'll gain by vio - lence; 'Tis time to end this ri - ot; Be qui - et, and keep

la - re, *pp* zit_ zit_ che - to, zit_ zit_
si - lence; hush! hush! qui - et! hush! hush!

e non par - lar. Ser - pi - na vuol co - sì, vuol co -
keep si - lence now. Ser - pi - na wills it so, wills it

sì, Ser - pi - na_ vuol co - sì.
so, Ser - pi - na_ wills it so!

Se tu m'ami, se sospiri.

(If thou lov'st me.)

Arietta.

English Version by
D^r TH. BAKER.

GIOVANNI B. PERGOLESI.
(1710 - 1736)

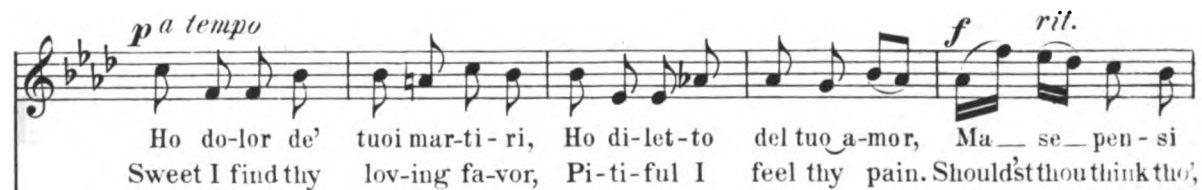
Andantino. (♩ = 58.)

Voice.



Se tu —
If thou

Piano.



a tempo

che so-let-to Io ti deb-ba ri - a-mar, Pa-sto-rel-lo, sei sog-get-to
that demure-ly I on thee a-lone may smile, Simple shepherd, thou art sure-ly

a tempo

Fa-cil-mente a t'in-gannar; Pa-sto-rel-lo, sei sog-get-to Fa-cil-men-te a
Prone thy sens-es to beguile; Simple shepherd, thou art surely Prone thy senses—

t'in-gan-nar, Fa-cil-men-te a t'in-gan-nar. Bel-la ro-sa
to be-guile, prone thy sens-es to be-guile. As a fair red

por-po-ri-na Og-gi Sil-via sce-glie-rà, Con la seu-sa
rose, a lov-er Fain might Sil-via choose to-day, Hap-ly if he

poco cresc.

sempre cresc.

del - la spi - na Do - man poi la spre - z - ze - rà, Do - man poi la - spre - z - ze - rà.
 thorns dis - cov - er 'Tis to - mor - row thrown a - way, 'Tis to - mor - row thrown a - way.

sempre cresc.

cresc. un poco

Ma de - gli uo - mi - ni il — con - si - glio Io per me non se - gui - rò. Non per - ché mi
 All men say of maid - en - fol - ly Finds no fa - vor in mine eyes, Nor because I

cresc. un poco

rit.

pia - ce il gi - glio Gli al - tri fio - ri spre - z - ze - rò.
 love the lil - y Shall I oth - er flow'rs de - spise.

rit. *a tempo* *p*

cresc.

Se tu — m'a - mi, se tu so - spi - ri Sol per
 If thou lov'st me, and sigh - est ev - er But for

p *cresc.*

rit. *p a tempo*

me, gen-til - pa - stor; - Ho do-lor de' tuoi mar-ti - ri, Ho di-let-to
me, O gen-tle - swain, Sweet I find thy lov-ing fa-vor, Pi-ti-ful I

rit. *p a tempo*

f rit.

del tuo a-mor, Ma - se - pen - si che so - let - to lo - ti - deb - ba ri - a - mar,
feel thy pain. Should'st thou think tho', that de-mure-ly I - on thee a - lone - may smile,

f rit.

a tempo *pp*

Pa-sto-rel - lo, sei sog-get-to Fa - cil - mente a t'in-gannar, Pa-sto-rel - lo,
Simple shepherd, thou art sure-ly Prone thy sens-es to beguile; Simple shepherd,

a tempo *p*

cresc. *rit. assai*

sei sog-get-to Fa - cil - mente a t'in-gannar, Fa - cil - mente a t'in-gannar.
thou art sure-ly Prone thy - sens-es - to beguile, prone thy - sens-es - to beguile.

cresc. *rit. assai*

O del mio dolce ardor.

(O thou belov'd.)

Aria.

English Version by
D^r TH. BAKER.

CRISTOFORO GLUCK.
(1714 - 1787)

Moderato. (♩ = 46.)

p dolcissimo.

Voice.

The first system of the musical score consists of a voice line and piano accompaniment. The voice line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady eighth-note accompaniment in the bass line and a more complex rhythmic pattern in the treble line, primarily using chords and eighth notes.

O del mio dol - ce ar -
O thou be - lov'd, whom

Piano.

The second system continues the musical score. The voice line has a melisma over the word 'dor' (long) and then continues with the lyrics 'bra - ma - to og - get -'. The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal line.

long _____ bra - ma - to og - get -
my heart de - sir - - -

The third system concludes the musical score. The voice line has a melisma over the word 'eth' and then continues with the lyrics 'to, bra - ma - to og - get - to, eth, my heart de - sir - eth,'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

to, bra - ma - to og - get - to,
eth, my heart de - sir - eth,

p

Lau - - ra che tu re - - spi - - ri,
At length the air thou breath - - est

al - fin re - spi - - ro,
my soul in - spir - - eth,

al - - fin re -
my soul in -

p

spi - - - ro. 0 - -
spir - - - eth. Wher - -

vun - - que il gnar - - do io gi - - - ro, Le tue
e'er mine eye may wain - - - der Still of

va - ghe sem - bian - ze A - more in me - di - piu - ge: Il
thee some vague sem - blance Doth Love a - wake with - in - - me, My

cresc.

mio pen - sier si fin - - ge Le più lie - - -
ev - 'ry thought doth win - - me To yet fond - - -

cresc. *cresc.*

f *dim. > assai.*

- - - - - te spe - ran - - - -
- - - - - er re - mem - - - -

f *dim.*

p

ze; E nel de - si - o che co - si
brance. And in this ar - dor that all — my

p

p

m'em - pie il pet - to Cer - co te,
bo - som so fir - eth Thee I seek,

cresc. *dolce.* *p ten.* *pp*

chia - mo te, spe - - ro e so -
Thee I call, Fond - - ly and e'er —

pp *p col canto pp*

a piacere.
p *p*

spi - - - ro. Ah! O del mio dol - ce ar -
fond . - - - er. Ah! O thou be - lov'd whom

dor — bra - ma - to og - get - - to, bra - ma - to og -
long — my heart de - sir - - eth, my heart de -

p

get - - - to, L'au - ra che tu re - -
sir - - - eth, At length the air thou

spi - - ri, al - fin re -
breath - - est my soul in -

spi - - - ro, al -
spir - - - eth, my

fin, — al-fin — re - spi - - - ro.
soul, — my soul — in - spir - - - eth.

Chi vuol comprar la bella calandrina.

(Who will buy the beautiful canary.)

English Version by
H. MILLARD.

Allegretto grazioso. (♩ = 72)

NICCOLÒ IOMPELLI.
(1714-1774)

Piano.

The piano accompaniment consists of three systems of music. The first system begins with a treble clef and a 2/4 time signature. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano). A trill (*tr*) is marked over a note in the first system. The second system continues the piano accompaniment with similar rhythmic patterns and dynamics. The third system concludes the piano part with a final cadence.

Voice. *p*

Chi - vuol com - prar la - bel - la ca - lan - dri - na, Che
Oh - who will buy the - beau - ti - ful ca - na - ry, That

The fourth system features a vocal line with lyrics in Italian and English. The vocal line is written in a treble clef and includes a trill (*tr*) over the word "calandrina". The piano accompaniment continues in the same style as the previous systems, with a dynamic marking of *p* (piano) and a final *f* (forte) marking at the end of the system.

f

can - ta da mat - ti - no in fi - no a se - ra? Chi - vuol, chi - vuol com -
sings from ear - ly morn to eve so gai - ly? Who wish - es - now to

prar - la, ven - ga a con - trat - to! Ven - ga!
buy - her? Come, make an of - fer! Come - now!

f

ven - ga! *p* Sempre buon pat - to - la - ven - de -
come - now! A bar - gain 'tis, such as - ne'er - was

f *p* *tr*

rò, Sempre buon pat - to - la - ven - de - - rò. La
seen, a bar - gain 'tis, such as - ne'er - was seen. The

tr

bel-la ca-lan - dri - - na! chi vuol, chi vuol com - prarla?
 beauti-ful ca - na - - ry! Who wish-es now to - buy her?

chi? chi? Ven - ga! ven - ga! Sem - prea buon
 Who? who? Come now! come now! A bar - gain

pat - to - la - ven - de - rò, Sem - prea buon pat - to - la - ven - de -
 'tis, such as - ne'er - was seen, a bar - gain 'tis, such as - ne'er - was

rò.
 seen. È -
 So -

sì gentil ha - co - sì dol-ce il can - - to, E ven - der - la deg -
pretty, too, and sings so sweet and clear - - ly, Al - tuo' I sell her,

g'io che l'a - mo tan - to; Ma ques - to è il mio me - stie - re, No'l fo per pia
still I love her dear - ly; But 'tis to - earn a liv - ing, Not for pleasure

ce - re! Ven - ga! ven - ga! Sempre buon pat - to - la -
striving! Come now, come now! A bargain 'tis, such as -

ven - de - rò, Sempre buon pat - to - la - ven - de - rò. La
ne'er - was seen, a bar - gain 'tis, such as - ne'er - was seen. The

bel-la ca-lan - dri - - na! chi vuol, chi vuol com - parlarla?
 beauti-ful ca - na - - ry! Who wish-es now to - buy her?

chi? chi? Ven - ga! ven - ga! Sempre buon
 Who? who? Come now! come now! A bar-gain

pat - to - la - ven - de - rò, Sempre buon pat - to - la - ven - de -
 'tis, such as - ne'er - was seen, a bar-gain 'tis, such as - ne'er - was

rò.
 seen.

Ombra cara, amorosa.

(Gentle Shade, well beloved.)

Scena ed Aria.

English Version by
Dr TH. BAKER.

TOMMASO TRAETTA.

(1727 - 1779)

Piano. *Largo.* (♩ = 48.) *cresc. assai.*

Piano. *dim. assai.* *dim. assai.*

Voice. *p amorosamente.* *tr.*

Om - bra ca - ra a - mo - ro - - sa, ah! per - ché ma - i tu
Gen - tle Shade, well be - lov - ed, ah, wherefore hast thou To

cor - rial tuo ri - po - so, — ed io qui re - - sto?
thy re - pose depart - ed, — and me for - sak - - en?

mf sost.

Tu tran-
All the

sost.

f *decesc.*

quil - la godra - i nel - le se - di be - a - te, o - ve non
calm now enjoy - est thou Of th'a-bode of the bless - ed, where - to ex -

p

giun - ge nè sde - gno, nè do - lor; — nè sde - gno, nè do - lor; do - ve ri -
tendeth Nor sor - row nor dis - tress, nor sor - row nor dis - tress; where from are

p *legatissimo.*

rit.

co - - pre o - gni cu - ra mor - ta - le e - ter - no ob - bli - -
ban - - ish'd All the cares of this earth, and ef - fac'd for ev - -

rit.

o, nè più rammen-te-ra - i,
er, Un-heedful wherethounev - er

mf

cresc.

fra gliam-ples - si pa-ter - ni il pian-to mi - o, nè
In thy fa - ther's em-brac - es shalt hear my la-ment - ing, Re-

cresc.

que - sto di do - lor, nè que - sto di do - lor, sog -
call no sor - row, re - call no sor - row, where -

cresc.

cresc.

gior - no in-fe - sto. Om-bra ca-ra a-mo-ro - sa, ah! per - chè ma - i tu
of thou hast partak - en. Gentle Shadewell be - lov - ed, ah, wherefore hast thou To

f *pp* *tranquillo.* *tr*

f *pp*

f *rit.*
 cor-ri al tuo ri-po-so, ed io qui re-sto?
 thy re-pose de-part-ed, and me for-sak-en?

Andantino. (♩ = 108.)
p grazia.

Io re-sto sem-pre a pian-ge-re do-ve mi gui-da-
 I still un-hap-py am wan-der-ing Whith-er my fate may

gnor, do-ve mi gui-da-
 e'er, Whith-er my fate may e'er

d'un in un al-tro or-ror,
 Deep-er in dark de-spair.

f dun in un al - - tro or - - ror *f* la cru-da sor - -
 deep-er in dark de - spair Cru-el - ly lead—

te. *mf* Ea ter - mi-nar le
 me. And ne'er shall cease my

la - grime, pie - to - sa al mi - o do - lor, *p* ah! — che non giunge an -
 pi - ti - ful, My mourn - ful tears to flow, Nor — aught of joy I

f *rit. p* *mf* *cresc.*
 cor — per me — la mor - te, io re - sto sem - pre a
 know, Till death — has freed — me. I still un - happy am

f *col canto.* *p animato.* *cresc.*

pian - ge - re, e a ter - mi - nar le la - grime, pie - to - sa al mi - o do -
wan - der - ing, And ne'er shall cease my pi - ti - ful, My mournful tears to

lor, ahi! che non giunge an - cor per me — la — mor -
flow, Nor aught of joy I know, Till death — has freed —

rit. col canto.

te, non giun - ge an - cor — per me — la mor - te, per me — la mor -
me; Nor aught — of joy — I know Till death, till death — has freed —

rit.

te, per me la mor - te.
me, till death has freed — me.

tr

rit. assai.

p

O notte, o Dea del mistero.

(O night, mysterious Goddess.)

Aria.

English Version by
D^r TH. BAKER.NICCOLÒ PICCINI.
(1728 - 1800)

Andantino sostenuto. ($\text{♩} = 88$ and $\text{♩} = 108$.)

Voice.

Piano.

f

mf

p

pp

mf

nuit Dé - es - se du - mys - tè - re,
not - - - - te, o De - a del - mi - ste - ro,
night, mys - te - rious God - dess lone - ly,

mf

dou - ce com - pa - gne de l'a - mour, 0
 dol - ce com - pa - gna d'a - mor, 0
 Love's dear com - pan - ion and friend, 0

pp *mf*

*ℳ. **

cresc.

nuit c'est en toi que j'es - pè - re!
 not - te è in te so - la ch'io spe - ro!
 night, I can hope in thee on - ly!

cresc. *p*

*ℳ. * ℳ. * ℳ. **

più f

hâ - te - toi de chas - ser le
 deh scac - - cia del gior - no il ful -
 Haste, O hast - - en, that day do

sf

*ℳ. * ℳ. * ℳ. **

sf

jour; hâ - te - toi
 gor; deh scac - -
 end; Haste, O hast - -

p *sf*

*ℳ. * ℳ. **

de chas - ser le jour, de chas - ser le jour, de chas - ser le
 - cia del gior - no il ful - gor, del gior - no il ful - gor, del gior - no il ful -
 - en, that day do end, that day do end, that day do

Un poco animato con affetto.

jour. Char - mant es -
 gor. O spe -
 end. O bliss - ful

Un poco animato.

poir, cru - el mar -
 me, cru - del mar -
 hope, O cru - el an -

ty - re, mo - ment de
 ti - ro, O i - stan -
 guish, O hours of

ty - re, mo - ment de
 ti - ro, O i - stan -
 guish, O hours of

ty - re, mo - ment de
 ti - ro, O i - stan -
 guish, O hours of

trou - - - - - ble et de bon -
 te di gau-dio e ti -
 joy and of de -

decresc. *più f*
 heur, et de bon - - - - - heur je
 mor; di gau - dio e ti - - - - - mor io
 spair, and of de - - - - - spair, I

cresc.
 crains, je trem - - - - - ble; je dé -
 te - - - - - mo, io tre - - - - - mo, e de -
 fear, I trem - - - - - ble, I

si - re, je trem - - - - - ble, je dé -
 si - ro, io tre - - - - - mo, e de -
 lan - - - - - guish, I trem - - - - - ble, I

11128

si - - - re et mon coeur tour - à - tour sou -
 si - - - ro e d'a - mo - re so - spi - ra, so -
 lan - - - guish, And my heart sighs in love, sighs in

pi - re d'a - mour, d'es - poir et de fra - yeur, des -
 spi - ra il mio cor, di spe - me e di ti - mor, di
 love it doth share With hope and with de - spair, with

poir et de fra - yeur, et de fra -
 spe - me e di ti - mor, e di ti -
 hope and with de - spair, and with de -

yeur. 0 nuit Dé -
 mor. 0 not - - - te, o
 spair. 0 night, mys -

es - se du mys - tère, dou - ce com - pagnie de l'a -
 de - a del mi - ste - ro, dol - ce com - pa - gna d'a -
 te - rious God - dess lone - ly, Love's dear com - pan - ion and

mf

mour. O nuit, o
 mor. O not - te, o
 friend, O night, O

più f *espress.*

p *p*

nuit, c'est en toi que j'es - pè - re,
 not - te, è in te so - la ch'io spe - ro,
 night, I can hope in thee on - ly,

p *p*

più f

hâ - te - toi de chas - ser le jour, O
 deh - sca - cia del gior - no il ful - gor, ah!
 Haste, O hast - en, that day do end, O

più f *f*

f

nuit, c'est en toi, en toi que j'es - pè - re, hâ - te -
si, *del* *gior-* *-no il ful - gor,* *del*
 night, I can hope, I can hope in thee on - ly, Haste, O

toi de chasser le jour, de chas - ser le jour, de chasser le
gior- *-no il ful - gor, del gior-no il ful - gor, del gior-no il ful -*
 hast-en, that day do end, that day do end, that day do

jour.
 gor:
 end.

mf *p* *f* *con affetto.* *f* *allargando.* *rit. ten.*
f *allargando.* *col canto.*
p *più f*
p

℞. * *℞.* * *℞.* * *℞.* * *℞.* * *℞.* * *℞.* *

Chi vuol la zingarella.

(Who'll try the Gipsy pretty.)

Canzone.

English Version by
DR TH. BAKER.GIOVANNI PAISIELLO.
(1741 - 1816)

Moderato. (♩ = 76.)

Vcice.

Piano.

The first system of music shows the vocal line (Vcice) and piano accompaniment (Piano). The vocal line is mostly rests, while the piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "Chi vuol la zin-ga - Who'll try the Gip-sy". The piano accompaniment continues with similar rhythmic patterns.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "rel-la gra - ziosa, ac-corta e bel-la? Si - gnori, ec-co-la qua, si - pretty, So winning, wise and wit-ty, As one and all may see, As". The piano accompaniment continues with similar rhythmic patterns.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "gnori, ec-co-la qua. one and all may see? Le don-ne sul bal-co - ne For la-dies at their win - dow". The piano accompaniment continues with similar rhythmic patterns.

so bene in-do-vi - nar. I giovani al can - to - ne
Their fortune I can tell; The laddies at the inn, - too,

so meglio stuzzi - car. A vecchi in-na - mo - ra - ti scal - dar fo le cer -
I can amuse as well. When old men feel love burning, I set their heads a -

rit. *tr*
vel - la, scal - dar fo le cer - vel - la, a vecchi inna - mo - ra - ti. Chi
turning, I set their heads a - turn - ing, When old men feel love burn - ing. Who'll

vuol la zin - ga - rel - la, chi vuol la zin - ga - rel - la? Si - gnori, ec - co - la -
try the Gip - sy pretty, Who'll try the Gip - sy pretty? Come one and all to -

qua, si - gnori, ec - co - la - qua. Le don-ne sul bal -
me, come one and all to - me. For ladies at their

p

co - ne so bene in do - vi - nar. I giovani alean -
win - dow Their fortune I can tell, The laddies at the

pp

to - ne so meglio stuzzi - car. A vecchi in - na - mo -
inn, too, I can amuse as well. When old men feel love

f *p*

ra - ti, a vecchi in - na - mo - ra - ti scal - dar fo - le cer - vel - la. Chi
burn - ing I set their heads a - turn - ing, I - set their heads a - turning. Who'll

rit.

col canto

f *p* *f* *p*

a tempo

vuol la-zin-ga - rel - la gra - zio - sa, ac - cor - ta e
try the Gip - sy pret - ty, So win - ning, wise and

a tempo

bel - la? Si - gno - ri, ec - co - la qua; si -
wit - ty, As one and all may see, as

gno - ri, ec - co - la qua, gra - zi - o - sa, ac - cor - ta e
one and all may see; So win - ning, wise and

bel - la, gra - zi - o - sa, ac - cor - ta e bel - la. Si - gno - ri, ec - co - la
wit - ty, so winning, wise and wit - ty, As one and all may

f *p*

f *p*

qua, gra - zi - o - sa, ac - cor - ta e bel - la, gra - zi - o - sa, ac - cor - ta e
see, so — winning and so wit - ty, so — winning, wise and

f *p* *animando sempre e cresc.*
bel - la? Si - gno - ri, ec - co - la qua, si - gno - ri, si -
wit - ty, As one and all may see, so winning, so

gno - ri, si - gno - ri, ec - co - la qua, si - gno - ri, si -
wit - ty, As one and all may see? so win - ning, so

rit.
gnori, si - gnori, ec - co - la qua.
wit - ty, Come one and all to me.

Nel cor più non mi sento.

(Why feels my heart so dormant.)

Arietta.

English Version by
D^r TH. BAKER.

GIOVANNI PAISIELLO.
(1741 - 1816)

Andantino. (♩. = 58.)

Piano. *dolce*

Voice. *p*

Nel cor più non mi sen - to bril - lar la — gio - ven -
Why feels my heart so dor - mant No fire of — youth di -

tù; ca - gion del mio — tor - men - to, a -
vine? Thou cause of all — my tor - ment, O

mor, sei col - pa tu. Mi piz - zi - chi, mi stuz - zi - chi, mi
Love, the fault_ is thine! He teas - es me, he pinches me, He

pun - gi - chi, mi mas - ti - chi; che co - sa è que - sto ahi - mè? — pie -
squeezes me, he wrenches me; What tortures I — must bear!_ Have

sf

fà. — pie - tà, — pie - tà! a - mo - re è un cer - to che, — che
done, have done, have done! Thou, Love, art sure - ly one — Will

p

risoluto
di - spe - rar — mi fa.
drive me to — de - spair!

f

Il mio ben quando verrà.

(When, my love, wilt thou return.)

English Version by
D^r TH. BAKER.

Aria.

GIOVANNI PAISIELLO,
(1741-1816)

Andante. (♩ = 44.)

Piano.

Voice.

p dolce

Il mi - o ben quan - do ver - rà
When, my love, wilt thou re - turn,

a ve - der la me - - sta a - mi - ca,
Her to see for thee who is sigh - ing?

di bei fior s'am - man - - te - rà la
On the shore the sun doth burn, The

spiag - gia, la spiag-gia a - pri - - ca.
flow - ers, the flow-ers are dy - - ing,

Ma nol ve - do,
But my lov - er,

ma nol ve - do,
but my lov - er

e il mio ben, ahì - mè! non
ne'er I see re - turn, Woe's -

vien? e il mio ben, ahi-mè! non
me! Ne'er I see re-turn! Woe's

vien? e il mio ben ahi-mè! non vien?
me! ne'er I see re-turn! Woe's me!

Men - tre al - l'au - re spie - ghe - rà
While his sweet-heart on the air

la sua fiamma, i suo - i la - men - ti,
Wastes her sor-row in pi - ti - ful cry - ing

mi - ti au - ge - i v'in - se - - gne - rà più
Re - spon - - sive moun-tains her plaint will bear, More

dol - - ci, più dol - - ci ac - cen - - - ti.
gen - - tly, more gen - - tly re - ply - - ing.

Ma non l'o - do.
Who can hear him?

E chi l'u - dì?
No voice hear I!

Ah! il mio be - ne am - mu - to - li.
Ah! still my lov - er makes no re - ply.

Ah! am - mu - to - li.
Ah! makes no re - ply.

Tu cui stan - ca o - ma - i già — fè
Kind - - ly ech - o, whose pa - tience with — me

il mio — pian - to, e - co — pie - to - sa,
My com - plain - ings al - read - y do — tire, —

ei ri - tor - na e dol - ce a — te
Now re - turn — them, and gen - tly to thee

chie - - - de, chie - de — la — spo - - -
Draw — — — thou my — — — fond — de - sire. —

sa. Pian, mi chia - ma;
Hark! Hark! he calls me;

pp *sempre ppp*

pia - no_ ahi - mè! pia - no, ahi -
hark!_ woe's me! hark!_ woe's

mè! no, non mi chia-ma, oh Di-o, oh
me! No, he does not call me. O heav-en, O

f *p* *cresc.*

f *p*
Di-o, non e'è.
heav-en 'tis not he!

Plaisir d'amour.

(The Joys of Love.)

English Version by
H. MILLARD.GIOVANNI MARTINI.
(1741 - 1816)

Allegretto grazioso. (♩ = 46)

Voice.

Piano.

Plai-sir d'a - - mour ne
Pia-cer d'a - - mor *più*
The joys of love e'er

rit. p

più f

du re qu'un mo - ment: cha - grin d'a -
che un di sol non du - - ra: mar - tir d'a -
swift - ly do - de - part, Its sor - - rows

più f

mour du - re tou - te la vi - e.
 mor tut - ta la vi - ta du - ra.
 bit - ter thro' a life - time prove.

p

J'ai tout quit -
 Tut - to scor - dai per
 I gave up

mf

té pour l'ir - gra - te Syl - vi - e;
 le - i, per Sil - via in - fi - da;
 all - for cru - el Syl - via's love,

el - le me quit - te et prend un au - tre a -
 el - la or mi scor - da ed al - tro a - mor s'af - fi -
 Too soon I find au - oth - er owns her

cresc. *f* *dim.* *p*

cresc. *dim.*

mant. Plai-sir d'a - -
 du. Pia - cer du - -
 heart. The joys of

mf *dim.* *p rit.*

mour _____ ne du - re qu'un mo - ment: _____ cha -
 mor _____ *più che un dì sol non du - - ra:* mar -
 love _____ e'er swift - ly do - de - part, _____ Its

grin d'a - - mour du - re tou - te la - vi - -
 tir d'a - - mor: tut - ta la vi - ta du - -
 sor - - rows bit - ter thro' a - life - time

rit.

e. *rit. assai.*
 ra. *p*
 prove. *p*

p *p*

mf

"Tant que cet-te eau - cou - le - ra dou - ce - ment _____ vers
 "Fin - chère tran-quil - lo scor - re - rà il ru - scel _____ là
 "Long as this brook - let shall soft - ly on - ward flow _____ The

dolce.

cresc. *f* *f*

ce ruisseau qui bor - de la - prai - ri - e je t'ai - me -
 ver - so il mar che cin - ge la - pia - nu - ra io t'a - me -
 mead - ow pass - ing on - its joy - ous way, _____ Thee I - will

cresc. *f* *mf*

mf

rai," me ré - pé - tait - Syl - vi - e.
 rò," mi dis - se l'in - fe - de - le.
 love," ev - er would Syl - via say: _____

pp e smorz. *rinf. e rit.*

Leau cou - le en - cor el - lea - chan - gè - pour -
 Scor - re il ri - o gn - cor ma can - giò in lei - l'a -
 Still flows the stream, but chang'd is Syl - via

pp

con dolore

tant. — Plai - sir d'a -
 mor. — Pia - cer d'a -
 now. — The joys of

p
sf
mf

mour — ne du - re qu'un mo - ment: — cha - grin d'a -
 mor — *più che un dì sol non du - ra:* mar - tir d'a -
 love — e'er swift - ly do - de - part, — Its sor - rows

più f

cresc. mour du - re tou - te la - vi - e.
rall. mor tut - ta la - vi - tu - du - ra.
 bit - ter, bit - ter thro' a life - time prove.

rit. *tr*
rall. *rit.* *mf*

cresc. *p*

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