30 Italian Arias

of the Baroque and Classical Periods



Collected, Edited, and Arranged by:

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LOW VOICE

1st Edition

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FOREWORD

In the late 1990s, historical performance practice was coming into vogue and there was a renewed drive to perform works as they were originally written. This practice manifested itself in performances of manuscript or first edition works on period instruments and in early vocal style. It achieved what some would call, "musical authenticity." The 19th Century reproductions of early music previously held in high regard, were subsequently looked upon as nothing more than bastardizations of the original composer's intent.

For the remainder of the 20th Century and into the early 21st Century, this notion was seldom questioned. To challenge this position meant to go against performance and academic trends. For the young professional singer, this would mean career suicide and for the older singer, it could be a sign that they were out of touch with current trends and past their prime. One could make the supposition, however, that historical authenticity is never a musician's penultimate ideal.

The writings of composer Pietro Floridia (1860-1932) seem to confirm this as they contradict the pronouncements of the early music practitioners of the modern era. When arranging earlier works, Floridia would use the original melodies of the songs and discard what he considered to be the passing fashion of repetitive harmonic styles. He felt that performers were not realizing the full potential of their melodies by using the outdated and inferior harmonies in original scores. In this case, realization has two meanings. First, the original composers were unable to grasp what their melodies could become because of the limitations of the basso continuo. Second, an inferior harmonization process has a negative impact on the melodic support necessary for a good performance.

In the drive for authenticity in original scoring, something often gets overlooked: many of these works were composed with *open scoring*. The term *open scoring* refers to the idea that the scores are *open* to changes to the music as visually presented. When it comes to music of the Baroque, this usually meant adding additional instruments. The composers did this for a number of reasons, but principally because there was no real standard orchestra until the late baroque. *Open scoring* left the opportunity to add new instruments as they were invented or became

available. Additionally, these scores can be scaled up or down based on the needs of the performance.

By the late Baroque and into the Classical period, there is ensemble standardization and by Beethoven's time, there is complete score realization and subsequent closure of scoring. Surely then, by the time of Floridia, in the late 19th Century, musicality had reached the pinnacle of art-song realization; he literally and figuratively closed the book on scoring. Floridia would rail against monolithic structures, ideologies, and institutions of the past as anathema to musical and societal progress in general. Perhaps then, such rigid and universal adoptance of standards within modern music academics and performance is itself an anathematic?

To answer this question, one needs to investigate manuscripts, autographs, and first editions. Investigation will yield that many of these early editions are very rough in presentation. Some of the original scores fail at even basic tasks like lining up lyrics with notes or including punctuation. The arias read like a hastily scribbled run-on sentence. Many of the scores contained crossed out sections, staff lines hand-drawn to extend a melody by a couple notes, and probably the most egregious, sections of paper glued over a section of score like some sort of 17th Century correction tape.

If a singer knows the existing melody, it's easy to figure out what words go where and what the phrasing is supposed to be, but if presented as a brand new score, many singers would be frustrated. These issues don't even begin to take into account actual musical issues, like the thin texture of the scoring. In many cases, the singer must contend with an accompaniment which at its best, is a musical anaphrodisiac. Floridia, it seems, knew better than his predecessors, and this book has the receipts, or at least the bibliography, to prove it.

For the idealists of music, rearranging the duodecade of popular Italian arias is a very divisive act, with some embracing the new and others rejecting it as heresy. Each aria in this book is preceded by historical details about each work and includes information such as: date of composition, original instrumentation, and references to manuscripts and first editions wherever possible.

While giving a nod to historicity of the original works, the arrangements presented in this

book were realized for and on a modern piano and should make use of all the attributes a modern piano has to offer. All the works, unless otherwise noted, should employ the damper pedal to full effect. While it may seem odd to mention pedaling at all, there has been some recent debate about piano pedal usage (specifically the damper pedal) when playing early music.

According to certain musicologists, since there are/were no pedal markings in manuscripts or first editions, pedaling on a modern piano is somehow "not allowed." Relatedly, since earlier instruments lack the resonance and sustain of a modern piano, those inferior qualities should be reproduced- even to the detriment of the performance. This version of historical music performance, however, is at odds with research and historical precedent, particularly when it came to the construction and evolution of the fortepiano.

The size of the modern piano is ever evolving, from the standardized 88 keys to over 100 keys in some instances. Those keys are not necessarily added for the purpose of more playable notes, but for increased sympathetic resonance. Strings that are not played still vibrate when other strings are played producing microtonalities that add to the overall sound of a work. This effect can be simulated by depressing the damper pedal and yelling into the sound board. A pitched echo of sorts will be heard. Sympathetic vibrations are integral to the sound of the modern piano. Merely subtracting the damper pedal from the equation will not return the piano to a "true baroque sound."

Moreover, if past composers and musicians did not want a larger sound, particularly when it came to keyboard instruments, then logically, they would have forgone including the damper pedal on the piano in the first place. By the later 18th Century, fortepianos had as many as six pedals and in some cases, they had two pedals dedicated specifically to the damper system alone! Those pedals aren't marked in the scores and yet, they are now considered to have been widely used in early piano performance practice. Moreover, even basic musical elements, like appogiaturas, are not spelled out in historical scores, yet, it is known that those were included in early performances as well because historical scores were not performed strictly as written. Must a composer spell out every mordent and trill? What the 17th and 18th Centuries lacked in resonant sound boards and notation systems, they made up for in common sense and performance innovation.

The 19th Century notion that early, so called, "purer," arrangements were inferior or antiquarian hold somewhat true when the overall tonal picture is analyzed in this regard. It is human nature to want to improve upon our creations. As an analogy: one can appreciate the history of the automobile, but we can't all be buying Model T's in order to have the true "driving experience," and we certainly shouldn't be limiting our Prius and Tesla's to 20 mph and artificially stalling on 35 degree inclines in the name of historical accuracy.

While I hope that my edition of these arias stands the test of time, I'd be a hypocrite if I didn't think that one hundred years from now, someone else will criticize my works in the same way I have previous editions. But until that century passes; please enjoy these works to the fullest and don't be afraid to express yourself musically!

Dr. Michael J. Holderer

Alma del Core

Composer: Antonio Caldara Composition Date: 1710-16 Original Key(s): A-major

Alma del Core and its companion piece Sebben Crudele are the two most famous arias from Caldara's opera La Costanza in Amor Vince l'Ingannoⁱ. This aria is originally scored for violin, viola, voice, and continuo. In the opera, the aria is first sung by Clori (female) and then by Tirsi (male). It is not present in the 1711 libretto of this operaⁱⁱ and the aria may have been added for a performance in Salzburg or Vienna in 1716. In the 19th Century, when this was performed as a concert aria, only the female verse was sung.

My arrangement is based off of the late 19th century realization of this aria. Most of these realizations owe their style to the work of composer and musicologist Ludwig Landshoff. I have chosen to present both the female and male singing verses (vs 1 and 2, respectively). As the song has been sung as a concert aria since the 1800s, by either gender, tradition would dictate that adding the second verse and singing it irrespective of gender would not be out of place in contemporary performance practice. The work can also be sung like it was originally intended; as a duet with alternating verses. Though I have arranged the piece to be played in the Romantic style, it can also be played in the style of a minuet, as it would have been upon its premiere.

To elevate the performance, I recommend the following musical additions: Measures 1-2 and 22-23 should have a lighter, "bell-like," quality in comparison to the measure that follow it. Also, in the B-section (mm 37- *D.C. al Fine*), emphasis should be placed on the left hand rolled chords. The accompanist should do their best to bring out the added 4th in the D⁷ add 4 chords.

Lyrics and Translation

Alma del core,
Spirto dell'alma,
Spirit of the heart

Sempre costante t'adorerò! You will be constantly adored

Sarò contento

Nel mio tormento

I will be content
in my torment

Se quel bel labbro baciar potrò. If that beautiful lip could I be able to kiss.

Dolce mia vita, Sweet life of mine,

Cor del mio seno, Heart of my hearts (breast),

Sempre quest'alma t'adorerà. Always with my soul will I adore.

Al tuo splendore
Ouesto mio core
All of your splendor
That my heart

Clitia fedele s'aggirerà. | Clitia* faithful will wander around.

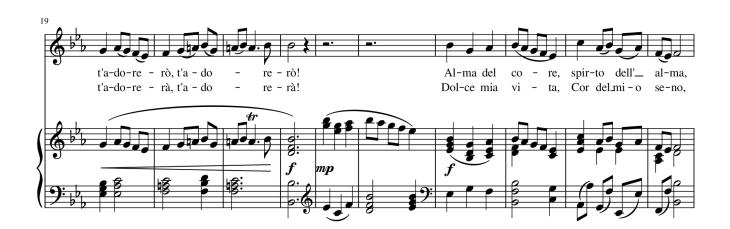
*a water-nymph from Greek Mythology

Alma del Core











Amarilli Mia Bella

Composer: Giulio Caccini Composition Date: 1602 Original Key: G-Minor

This work is taken from Caccini's *Le Nuove Musiche*, First Edition from 1602ⁱⁱⁱ. It is originally scored for voice and continuo. My version features a realization that was created independent of the original continuo and is more supportive of the original melody. Additionally, I have changed the meter from the original cut time to the more 19th Century friendly 4|4 (common time). I have also taken the liberty to add an introduction to this work; something that I felt was sorely needed.

Like many works of the early Baroque, the original version of *Amarilli* is not marked for dynamics. I have taken the liberty of adding these to my version. I recommend slight "breaks," be taken between 8^{va} sections and sections in standard register. This will have the effect of partitioning the piece into different moods.

While singing, note that this version incorporates both the original Baroque lyrics, "Prendi questo mio strale," and the more common 19th century substitute lyrics, "Dubitar non ti vale."

Lyrics and Translation

Amarilli, mia bella, Amarilli, my beauty

Non credi o del mio cor Don't you believe my heart's

Dolce desio sweet desire

D'esser tu l'amor mio? that you are my love?

Credilo pur, Believe it

E se timor t'assale, and if fear (you) assails
Prendi questo mio strale
(Dubitar non ti vale) Take this, my arrow
(Doubt not you, it's value)

(Doubt not you, it's value)

Aprimi il petto e vedrai scritto in core: Open my chest and you will see written on my

heart:

Amarilli è il mio amore Amarilli is my love!

Amarilli Mia Bella







Amor Che'Attendi

Composer: Giulio Caccini Composition Date: 1614 Original Key: G-Major

This piece is taken from Caccini's *Nuove Musiche e Nuova Maniera di Scriverle*^{iv} of 1614, a sequel of sorts to the original *Le Nuove Musiche* of 1602. The first edition is arranged for figured bass and solo singer. Most contemporary realizations are rather basic and feature blocked chords and text. While playing through the work, I realized that it lent itself to the ballad style, because the original was strophic with each verse taking the same melody. Though these melodies would be heavily ornamented, they were still the same basic form repeated again and again. I decided to reduce the work to 3 verses and add a key change for the third verse.

Heavy pedaling throughout the work is essential and resonance is very important. The left hand should employ a thundering marcato when the lower/contra octaves are played. The right hand should be sempre legato.

Lyrics and Translation

Amor ch'attendi,	Love that waits,
Amor che fai?	Love, what are you doing?
Su, che non prendi	of love not taken
Gli strali omai;	On those arrows
Amor vendetta,	Love's vendetta
Amor saetta	Love's lightning bolt
Quel cor ch'altero	That heart that is proud
Sdegna'l tuo impero.	Disdains your empire.
-	

Quel cor superbo	That superb heart
Langue e sospira,	Languishes and sighs,
Quel viso acerbo	That young face
Pietate spira.	Pity (that it) expires.
Fatti duoi fiumi	Made like two rivers
Quei crudi lumi,	those eyes
Dun yorgan foro	rybile pouring fourth

Pur versan fore while pouring fourth pantings of love.

Ò pompa, ò gloria,
Ò spoglie altere,
Nobil vittoria
S'Amor la fere;
Amor ardisci,
Amor ferisci,
Amor et odi
O pump, o glory
of others remain
the noble victory
Your love
Daring Love
Hurting Love
Love and Hate

Qual havrai lodi. That you'll have (to) praise.

Amor Che'Attendi







Caro Laccio Dolce Nodo

Composer: Alessandro Scarlatti

Composition Date: 1695

Original Key: F-major and Bb-major per two different manuscripts

This work appears in manuscript form in two (nearly illegible)^{v vi}editions for voice and continuo. This song is also one of the many rearranged arias in Parisotti's in *Aria Antiche*.

The driving force in my arrangement is the right handed pattering. A strong, complimentary legato should exist between the piano and the singer. My edition also adds a longer introduction and a cadential extension.

Caro laccio, dolce nodo, che legasti il mio pensier;	Dear lasso, sweet knot, that (which) binds my thoughts
so ch'io peno e pur ne godo,	I know I pine and enjoy,
son contento e prigionier.	I am content to be (your) prisoner.

Caro Laccio Dolce Nodo





Caro Mio Ben

Composer: Giuseppe Giordani Composition Date: 1783 or 1785

Original Key: F-major per 1785 edition.

Caro Mio Ben first appears in printed form in 1785 and is originally arranged for 2 violins, 1 viola, voice, and basso continuo. The original title is: "Caro Mio Ben: Celebrated Song. Sung by, Sigr. Pachcierotti, with Musical Applause at the Concert, for the Musical Fund, at the Opera House, Composed by Sigr, Giordani." … There are other editions from the era, featuring similar arrangements.

Because of the familiarity of this work, it should be played with a sense of dulcet nostalgia. In fact, the 1785 orchestral/continue edition is marked *dolce* or "sweetly." It was as well known by singers in the 1780s as it is by singers today.

For added effect, measure 12 (from "il tuo fedel,") to m. 16 ("tanto rigor") may be sped up ever so slightly with a *poco accelerando* followed by an *a tempo* at "cessa crudel" in m. 16. This a proto-Romantic addition of sorts and is in line with the work being a bridge piece between late 1700s and early 1800s singing styles.

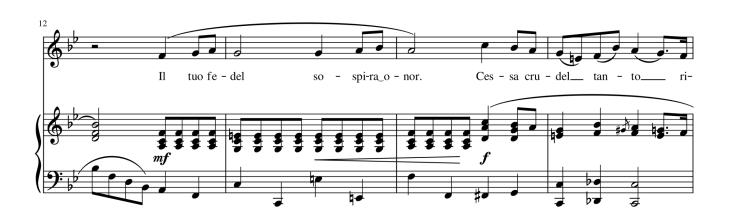
Caro mio ben, Credimi almen, Senza di te languishe il cor.	My dear beloved, Credit me (believe me) always, without you languishes the (my) heart.
Il tuo fedel Sospira ognor. Cessa, crudel, Tanto Rigor	I to you am faithful sighing always cease cruel one! Such rigor (severity).

Caro Mio Ben

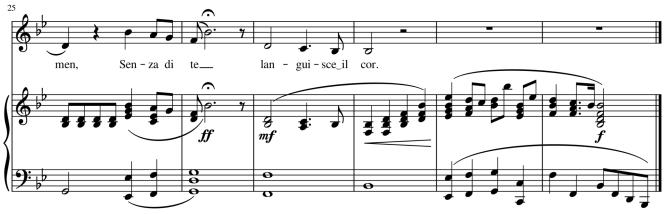












Che Faro Senza Euridice

Composer: Christoph Willibald Gluck

Composition Date: 1762 Original Key: C-major

This aria is sung by Orfeo in Act III Scene 1 of Gluck's opera *Orfeo* (sometimes listed as *Orfeo e* Euridice). A manuscript exists for the Italian version and is scored for violin, viola, voice, and basso continuo. The original orchestration is very light in texture.

Taking into account the dramatic aspect of this work and the fact that it will be accompanied on piano, I have set it with much thicker harmonic texture. Chord or Bass-note pulsing should be employed in the style of a ballad. Appogiaturas should always be "leaned into," to accent the dissonance (ex m. 14 on "Euridice"). Measure 23 and similar accompaniment should either fade out or feature an abrupt stop to make way for the transition. Heavy rubato should be taken on the last page, especially where the large thumb-barred chords occur. In the instance where the pianist's hands cannot reach the larger chords, they may be rolled.

Che faro senza Euridice?	What to do without Euridice?
Dove andrò senza il mio ben?	How will I go without my beloved?
Euridice! Oh Dio! Rispondi!	Euridice! Oh God! Respond!
Io son pure, il tuo fedele!	I your pure and faithful one!
Euridice! Ah, non m'avvanza	Euridice! Ah, it doesn't give me
più socorso, più speranza	more help, more hope
ne dal mondo, ne dal ciel!	not all the world, not all heaven!

Che Faro Senza Euridice







Dalla Porta d'Oriente

Composer: Giulio Caccini Composition Date: 1614

Original Key: G-Major (C-major signature, but F# accidentals added throughout).

Dalla Porta d'Oriente comes from Caccini's Nuove Musiche e Nuova Maniera di Scriverle of 1614^{ix} and is originally written for figured bass and solo singer. Most realizations feature a blocked and chordal text. While the first edition has eight verses, I felt that four verses was sufficient and prevented the song from feeling long and laborious. The original had alternating 6|8 and 3|4 meters. I decided to combine them into a single 9|8 meter, which achieves the same effect. This song is cloaked in metaphors and double entendres. It behooves the singer to familiarize themselves with the verses. When playing this work, beats should be strongly accented. Sung rhythms can vary with an ever-so-slightly "swung," effect, if desired. The word, "pianto," on m. 7 of the final verse, may be sung *poco parlando* for emphasis.

Lyrics and Translation

Dalla porta d'oriente

Lampeggiando in ciel usciva

E le nubi coloriva

L'alba candida e lucente,

E per l'aure rugiadose

Apria gigli e spargea rose.

Quand'al nostr'almo terreno Distendendo i dolci lampi Vide aprir su i nostri campi

D'altra luce altro sereno;

E portando altr'alba il giorno Dileguar la notte intorno.

Ch'a sgombrar l'oscuro velo

Più soave e vezzosetta, Una vaga giovinetta Accendea le rose in cielo, E di fiamme porporine

Feria l'aure matutine.

L'alba in ciel s'adira e vede Che le toglie il suo splendore

Questa nova alba d'amore, E già volge in dietro il piede,

E stillar d'amaro pianto Già comincia il roseo manto. At the port of the Orient

lightning in the sky leaves

the colored clouds

The sunrise candid and lucent

And red aura makes

The lilies open and scatters the rose(s).

When to our land

Distends the sweet lights Seeing our fields open up

The other light (is) another serenity;

and carries another sunrise the day, (brings a new day)

(which) vanishes the night in turn.

That which clears the obscured veil,

More suave and charming, A vague young woman Turns on the rosy heavens And of/with flames purple Celebrates the auras of morning.

The dawn in (the) sky gets angry and sees

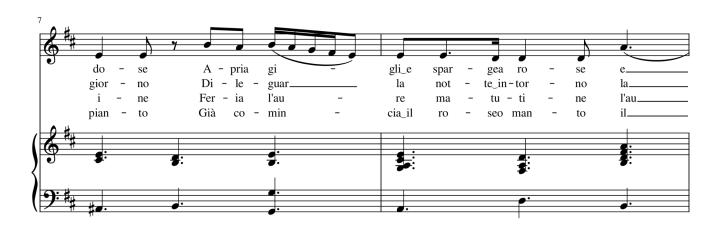
That it takes its splendor That new dawn of love,

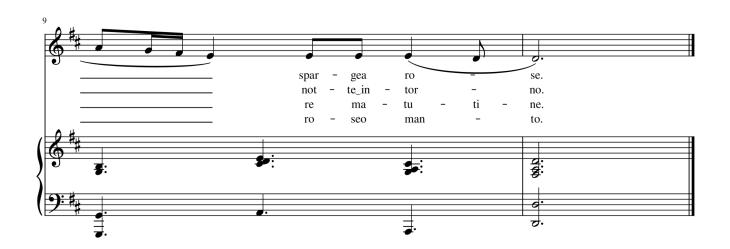
And already in turning back his foot And dripping with love's panting Here commences the rosy mantle.

Dalla Porta d'Oriente









Danza, Danza, Fanciulla Gentile

Composer: Francesco Durante

Composition Date: ~1770 original, 1894 for popular version.

Original Key: C-minor

Danza Danza, Fanciulla Gentile first appears with vocal and continuo lines in *Solfèges d'Italie no. 113*^x with only the name of the composer, *Durante*, appearing above the first measure. It is originally a vocal exercise for reading movable C-clefs with the text added at a later date. A solfege is a vocal exercise and musical warm-ups are generally not sung before an audience and as such, I think it would be very unusual to hear a modern arrangement of this piece performed as a solfege. It is originally presented in a 6|4 meter. I have decided to go with the 19th century tradition of changing it to a 3|4 meter and adding text.

This is one of the few songs where I would *avoid using the pedal*, except in mm 26-37 and mm. 54-61. Bass should be legato and contrast with the syncopating right hand. This song is a true allegro. While it should be played fast, it should not be so fast that it appears to the notes are running away from the pianist.

The piece is sometimes referred to by the abbreviated title, *Danza*, *Danza*.

Lyrics and Translation

Danza, danza, fanciulla gentile, Dance, Dance, young woman al mio cantar; to my song; Gira leggera, sottile al suono, Turn lightly, subtle to the sound, The sound of the waves of the sea. al suono dell'onde del mar. Senti il vago rumore Hear the vague noise dell'aura scherzosa the playful aura that speaks to the heart che parla al core that languishing sound con languido suon, e che invita a danzar that invites (one) to dance senza posa, senza posa, without pose, that invites (one) to dance che invita a danzar. Dance, Dance, young woman Danza, danza, fanciulla gentile, al mio cantar. to my song.

Danza, Danza, Fanciulla Gentile







Delizie Contente

Composer: Francesco Cavalli Composition Date: 1649 Original Key: F-minor

This aria first appears in Act I Scene 2 of Cavalli's opera *Giasone*. It is originally scored for two violins, voice, and continuo. This version is my realization a manuscript edition^{xi}.

The bass line is taken from the continuo line on the manuscript, where it provides not only harmonic foundation, but a strong rhythmic foundation as well. Although I usually tend to prefer a short lead in to an aria, I think the simple, single bass note introduction of the manuscript works well in this edition.

Ideally, the bass line should be legato with the melodic and harmonic lines above moving more marcato. If possible, additional contrast should be created between the bass, right hand accompaniment, and the singing line.

Delizie contente, che l'alma beate,	Delighting contentment, that the soul blesses
Fermate, fermate.	Stop, stop.
Su questo mio core deh più,	This heart of mine can't take any more,
non stillate le gioie d'amore,	No more oozing joys of love.
Delizie mie care fermatevi qui:	Delights of my heart stop here:
Non so più bramare, mi basta così.	No more craving, I must stop so.
In grembo agli amori, fra dolci catene,	In the womb of love, amid sweet chains
Morir morir mi conviene.	Death with me agrees. (death agrees with me).
Dolceza omicida a morte,	Sweet homicide of death
A morte mi guida;	Death is my guide.
Mi guida in braccio al mio bene.	My guide in the arms of my beloved.
Dolcezze mie care fermate vi qui.	Sweetness in my heart stops here.

Delizie Contente





Gia il Sole dal Gange

Composer: Alessandro Scarlatti

Composition Date: 1680 Original Key: A-major

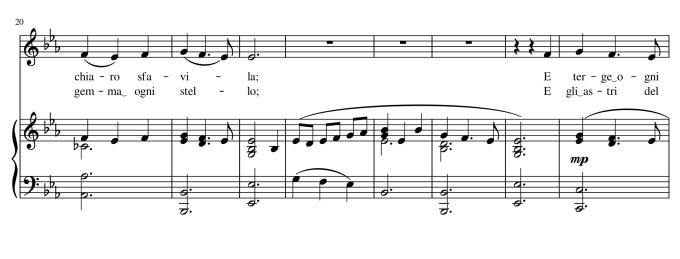
This particular aria is sung by the character Saldino in Act I Scene 10 of Scarlatti's second opera, L'Honestà nelg'Amori^{xii}. It is originally a ritornello aria scored for 2 violins, viola, voice, and continuo. It is best known today in its modern arrangement, attributed to Parisotti, in his Aria Antiche. The arrangement in this book owes most of its feeling to later editions and uses a 3|4 meter as opposed to Scarlatti's 3|2 meter. Retained from the original Baroque edition is the rising of the sun through the means of upward melodic movement in the opening singable measures (on the words sole and raggio). I felt that this readmission to the score was important.

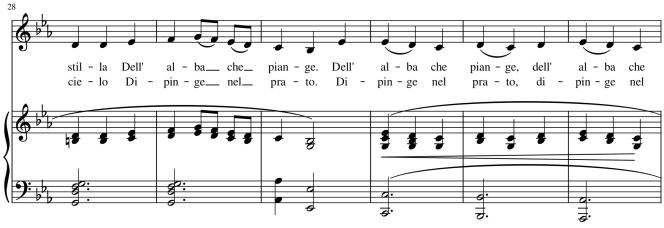
Measures 31-37 feature a "sempre legato," descending bass line. This should remain smooth and connected vs. the moving notes above it in the RH and voice.

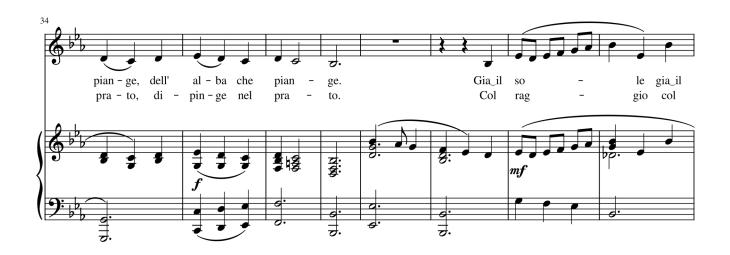
Già il sole dal Gange Più chiaro sfavilla, E terge ogni stilla Dell'alba che piange.	Already the sun of the Ganges More clear sparkles And wipes every drop of the dawn that cries
Col raggio dorato Ingemma ogni stelo, E gli astri del cielo Dipinge nel prato.	The rays of gold Always be-gem the sky and the stars of the sky paint the meadow.

Già il Sole dal Gange











Lasciatemi Morire

Composer: Claudio Monteverdi

Composition Date: 1614 (first publication)

Original Key: D-Minor

Lasciatemi Morire was originally written for Monteverdi's opera, *Ariana*. The opening musical number, presented here as *Lasciatemi Morire* was originally referred to as the *Lamento d'Ariana*. While the first edition of the opera and thus the *Lamento*, is lost to history, a number of independent versions of this song, in print and in the composer's hand, survive. Among these editions are a motet and a solo version. The arrangement presented here is based off of the solo version for voice and continuo^{xiii}.

There is also a lesser known version of this song that uses a sacred text which is set to the *Lasciatemi* melody, referred to as the *Pianto della Madonna*. I have included the sacred text of this piece in my arrangement. The sacred text is sung from the perspective of Mary, the mother of Christ. *Il pianto della Madonna* (The Weeping of the Madonna) for solo voice and continuo was first published, by part, in Venice in 1640 in Claudio Monteverdi's book of sacred music *Selva Morale e Spirituale*. The text is from p. 81 of the Basso Continuo book^{xiv}.

Though the tempo is listed as *lento*, the piece may be performed with a more free *colla voce* style; consistent with Monteverdi's rhythmic practices.

Lyrics and Translation

Secular Text

Lasciatemi morire,	Let me die,
Lasciatemi morire;	Let me die,
E che volete voi che mi conforte	And what do you want to (me) comfort.
In così dura sorte,	In such a durable/hard sort/fate
In così gran martire?	In such grand martyrdom?
Lasciatemi morire.	Let me die.

Sacred Text

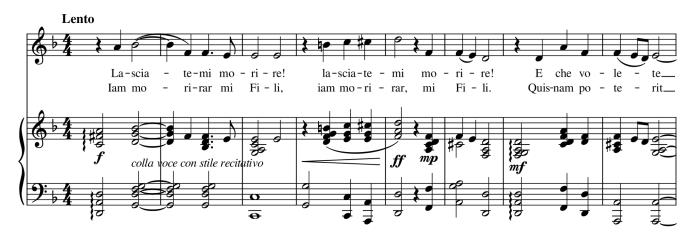
Now I die, my son!
What can console a mother
In such pain
In such torment?
Now I die, my son!

Lasciatemi Morire

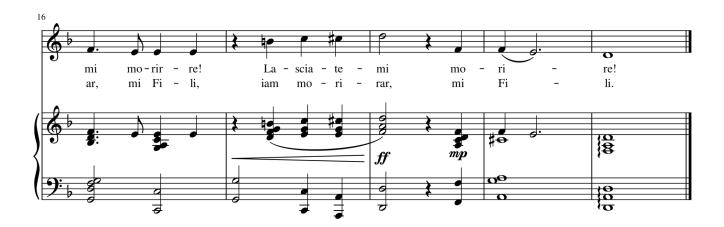
(Pianto della Madonna)

EDITION HOLDERER

Claudio Monteverdi







Le Violette

Composer: Alessandro Scarlatti

Composition Date: 1694 Original Key: A-Major

This aria originally appears in Scarlatti's opera *Pirro e Demetrio*; Act II, Scene II, where it is scored for violin, singer, and basso continuo^{xv}. In my edition, the basic melody and harmony are kept, but the structure is changed. I have always found this song to be an earworm of sorts- especially where the repeating lyrics of "violette, graziose," are concerned. I decided to play on this and repeat them more frequently, as well as modify the verse structure.

I would **NOT** use the pedal in this piece. Bass notes should be manually sustained and never bleed over into each other. To avoid monotony, repeated sections should feature dynamic variations, as determined by the singer.

Rugiadose	Dewy
Odorose	Perfumed
Violette graziose,	Graceful violet
Voi vi state	You are there
Vergognose,	Shameful,
Mezzo ascose	Half hidden
Fra le foglie,	among the leaves
E sgridate	And scold
Le mie voglie,	that which I want
Che son troppo ambiziose.	That which is so ambitious.

Le Violette









<u>Nel Cor Più Non Mi Sento</u>

Composer: Giovanni Paisiello Composition Date: 1789 Original Key: G-Major

Nel Cor Più Non Mi Sento first appears in Act II Scene II of Paisiello's opera *L'Amor Contrastato* where t is scored for violin, viola, voice, and continuo. The melody occurs in two separate instances within the opera: once as duet by Rachelina and Colandro and then between Rachelina another character, Pistofolo.

In modern performances, this piece is usually presented as a solo or duet. For the purposes of simplification and working under the assumption that this will be done as a concert piece, I have included all three verses as strophes. In addition, I have added written appogiatura as the customary realizations used in the manuscript copies $^{\rm xvi}$. The original score plays triplets in the violin part. Most copies of this work tend to place the triplets within the bass clef of the piano , effectively moving it to what would be the continuo section. I have decided to include triplets in the introduction in order to give the work a strong 6|8 meter, but then I removed them after the first fermata. I rely on relatively static voicing, with continuo style bass and movement of the right hand with the melody. It achieves a remarkably similar effect to the manuscript edition.

Lyrics and Translation

Nel cor più non mi sento brillar la gioventù. Cagion del mio tormento, Amor, ci hai colpa tu. Mi stuzzichi, mi mastichi, mi pungichi, mi pizzichi; Che cosa è questa oimè? Pietà, pietà, pietà! Amore è un certo che, che disperar mi fa!

Ti sento, sì ti sento, bel fior di gioventù. Cagion del mio tormento, anima mia sei tu. Mi stuzzichi, mi mastichi, mi pungichi, mi pizzichi; Che cosa è questa oimè? Pietà, pietà, pietà! Quel viso è un certo che, che delirar mi fa.

Bandiera d'ogni vento, conosco chi sei tu
Da uno sino a cento, burli la gioventù.
Tu stuzzichi, tu mastichi, tu pungichi, tu pizzichi;
Che grida ognuno: oimè!
Pietà, pietà, pietà!
La donna è un certo che, che abbrustolir mi fa.

In my heart I no longer the brilliance of youth The cause of my torment, There you have culpability You tease me, you chew me, you prick me, you stick me;; What is this oh me! Mercy, mercy, mercy! Love it is certain, (that) it will make me despair.

I feel you, yes I feel you, beautiful flower of youth, The cause of my torment, my soul is yours. You tease me, you chew me, you prick me, you stick me; What is this oh me! Mercy, mercy, mercy That face is certain, That will make me delirious.

Flag of every wind,
I know who you are
From one to a hundred (years old),
bullying the youth.
You tease, you chew,
you prick, you stick.
What shouts everyone: oh me!
Mercy, mercy, mercy!
The woman is certain,
she'll broil me.

Nel Cor Più Non Mi Sento







Nina

Composer: Giovanni Battista Pergolesi

Composition Date: 1749 Original Key(s): G-minor

This edition of *Nina* is taken from a copy of *The Favourite Songs in the Opera call'd Li (sic) tre cicisbei ridicoli*. It is listed as *Aria Sigr. Laschi* and is scored for 2 violins, voice, and continuo. It is originally written as being in a 2|4 meter but that meter is only used in a couple measures as the rest of the work is written in a 4|4 meter. I suspect this was an editorial oversight. My version uses a 4|4 meter throughout. The original tempo is marked for an Andantino. I have switched this to an Adagio, which I believe is more reflexive of how the work is usually performed today and helps with legato phasing.

This song can be performed in two ways:

- 1) By singing verses 1-4 (A section) and then singing the B section which follows the repeat.
- 2) Singing the work as presented in the 1749 edition. Verses 1-2, B section, Verses 3-4, B section.

Tre giorni son che Nina, In letto se ne sta, in letto se ne sta.	Three days for Nina, In bed has she stayed,
Il sonno l'assassina, Svegliate per pietà!	Sleep is the assassin, Awake plese!
E mentre il sior dottore A visitarla va.	And while Sigr. Dottore to visiting (he) goes.
Ninetta per amore In letto se ne sta.	Little Nina in love (whom I love) In bed she stays.
Pifferi, timbali, cembali, svegliate mia Ninetta, perche (acciò) non dorma più!	pifferi, timpani, cymbals, awake my little Nina, why do (that) you may sleep no more.

Nina

EDITION HOLDERER

attributed: Giovanni Battista Pergolesi





O Cessate di Piagarmi

Composer: Alessandro Scarlatti

Composition Date: 1683 Original Key: D-minor

This aria is sung by the character Sesto in Scarlatti's opera *Il Pompeo*, Act II Scene 5 and is scored for voice and continuo. Though it is most often published with only the first verse, I have chosen to publish both verses as they are presented as in the libretto.

While this arrangement could be played in the style of a minuet, its harmonic and rhythmic styles are strongly 19th Century.

When performing, a slight pause should be put after the 4th measure, to indicate a change in thought-perhaps to surprise an audience expecting an authentic period performance. Throughout the remainder of the piece, the bass-line should be emphasized. Contra-bass notes should be played with marcato.

Lyrics and Translation

O cessate di piagarmi, O cease hurting me, O lasciatemi morir! O let me die! Eyes ungrateful, Luce ingrate, Dispietate, without pity, Più del gelo e più del marmi More than frost and more than marble Fredde e sorde a' miei martir. Cold and deaf to my martyrdom. Più d'un angue, più d'un aspe More than an anguish, more than an asp, crudi e sordi a' miei sospir! cold and deaf to my sighs, Eyes (that are) haughty, Occhi alteri, blind and ferocious, ciechi e fieri, you can heal me, voi potete risanarmi, e godete al mio languir. and enjoy my languishing.

O Cessate di Piagarmi





<u>O Leggiadri Occhi Belli</u>

Composer: Anonymous (attributed to Falconieri)

Composition Date: 1600s Original Key: Ab-Major

Very little is known about the origins of this aria. Though it is listed as having an "Anonymous," author, Parisotti, in his *Aria Antiche vol. 3 (pg. 17)*, mentions that he found it among some works of Monteverdi and Falconieri and that he suspects it to be the work of Falconieri^{xviii}.

I have decided to retain the commonly associated 19th Century style of this work. If played in that manner, it will feel like a waltz. However, being in 3|4, it can also be played in the style of a minuet. Both of these would be considered "correct," yet both will feel markedly different.

Lyrics and Translation

O leggiadri occhi belli, occhi miei cari. Vivi raggi del ciel sereni e chiari, poichè tanto bramate di vedermi languire, di vedermi morire, occhi belli che adoro, mirate ch'io moro.

o luci amate.
Tanto crude al mio amor
quanto spietate,
poichè tanto godete
della fiamma ch'io sento
del mio grave tormento
deh miratemi un poco
e gioite al mio foco.

O serene mie luci,

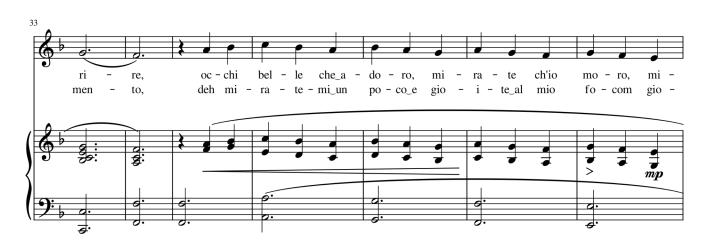
O graceful, beautiful eyes, Eyes that are dear to me, lively rays of heaven serene and clear, as you long to see me languish, to see me die, beautiful eyes that I adore, look for me to die.

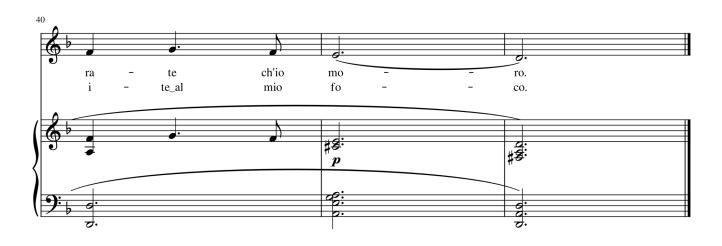
O serenity of my eyes,
O lovely eyes,
such cruelty (do you give to) my love,
what spite,
as you enjoy
of that flame I feel
of my grave torment
look at me a little,
and rejoice in my fire.

O Leggiadri Occhi Belli









Ombra ma Fu

Composer: George Frederick Handel

Composition Date: 1738 Original Key: F-major

This is one of Handel's greatest arias from one of his most forgettable operas. It is from Act I Scene 1 of the opera and is originally scored for two violins, viola, singer, and continuo. *Ombra ma Fu* is often presented as the "*Largo from Xerxes*," which is somewhat misleading because it is actually a larghetto in the first edition^{xix}. My version omits the recitative and starts 5 measures before the singer enters, eliminating what otherwise feels like a very long introduction for a concert arrangement of the song.

This particular arrangement relies on more dynamic changes than its Baroque counterpart. It also employs a *much* thicker harmonic texture. The pianist should take advantage of this when preparing chordal attacks. Bass octaves should thunder where appropriate.

	There was never any shadow of a plant/vegetable
	dear and lovable
soave più.	more sweet (than you).

Ombra Ma Fu

"Largo from Xerxes"

EDITION HOLDERER

George Frideric Handel









Per la Gloria d'Adorarvi

Composer: George Giovanni Bononcini

Composition Date: 1722 Original Key: F-major

Per la Gloria d'Adorarvi (sometimes listed as just *Per la Gloria*) is an aria sung by the character Ernesto in Act II of Bononcini's opera *Griselda*. The original version is scored for violin, voice, and continuo^{xx} with the vocal part doubled by the violin. It is musically bracketed by an identical introduction and conclusion, which is essentially the melody played an octave higher.

My edition keeps the bracketed opening and conclusion, but includes realization of the repeats in the original score to accommodate the aria's larger overall repeat. I found that the multiple repeats present in the original score, while keeping it concise and contained to a single page, made for unclear reading.

Lyrics and Translation

care care!

Per la gloria d'adorarvi For the glory of adoration voglio amarvi, I want to love you, o luci care. oh dear eyes. Love's pain I will endure, Amando penerò, but I will always love you. ma sempre v'amerò, sì, sì, nel mio penare. Yes, Yes, I will be in pain, (through love's) pain, Penerò, I will always love you, v'amerò, dear one! care care!

Without hope of delight, Senza speme di diletto vano affetto, vain affections, è sospirare. and sighing, Ma i vostri dolci rai, but your sweet eyes (rays) chi vagheggiar può mai, who can ever dream e non, e non v'amare? and not love you? (through love's) pain, Penerò, I will always love you, v'amerò,

dear one!

Per la Gloria d'Adorarvi





Plaisir d'Amour

Composer: Jean-Paul-Égide Martini

Composition Date: 1784 Original Key: F-major

This is Martini's most famous aria. The most commonly sung in French, I have decided to include the Italian lyrics as well. I was hesitant to include this piece in the "Italian Arias," book because of its French language association. That said, Parisotti included it in his *Aria Antiche*^{xxi} collection. Given Parisotti's seeming affinity for the *Risorgimento*, I think it unlikely that he would include anything he considered "un-Italian," in his anthology. It is also possible that Parisotti failed to realize that Martini was actual "Martin," and was German by birth but adopted an Italianized version of his name. Whatever the reason, if it was good enough for Parisotti, it is good enough for me.

Plaisir d'amour ne dure qu'un moment	The pleasure of love endures for but a moment
Chagrin d'amour dure toute la vie	The chagrin of love endures for the whole life
Tu m'as quittée pour la belle Sylvie	You left me for the beautiful Sylvie
Elle te quitte pour un autre amant	She left you for another lover.
Plaisir d'amour ne dure qu'un moment	The pleasure of love endures for but a moment
Chagrin d'amour dure toute la vie	The chagrin of love endures for the whole life
Tant que cette eau coulera doucement Vers ce ruisseau qui borde la prairie Je t'aimerai, te répétait Sylvie L'eau coule encore, elle a changé pourtant.	As long as this water runs smoothly Towards the stream that borders the prarie I will repeat, "I love you Sylvie" The water is still flowing, yet she has changed.
Plaisir d'amour ne dure qu'un moment	The pleasure of love endures for but a moment
Chagrin d'amour dure toute la vie.	The chagrin of love endures for the whole life

Plaisir d'Amour













Pur di Cesti

Composer: Antonio Lotti Composition Date: 1700 Original Key: E-major

There are two main editions of this work. The first is found in F.A. Gevaert's *Les Gloires de L'Italie: Chefs-d'Oeuvre de la Musique Vocale Italienne aux 17th et 18th Siècles^{xxii}. This edition has the advantage of including the continuo line that is present in the manuscript edition. As the manuscript is now lost, this edition presents itself as a more authentic source. The second edition is Parisotti's arrangement from <i>Aria Antiche*^{xxiii}. This edition is less academic than Gevaert's, but what it lacks in authenticity, it makes up in popularity; it is the most frequently performed of the two versions.

My arrangement keeps the original melody but changes out the thinner harmonies of the original editions for something more substantial. My left hand relies on broken chords with a very distinct 2|4 feel and occasional harmonic fragments from the original arrangement. I have added a segment repeat on mm. 31-46. These are fully realized in both earlier editions of this work but are identical melodically. I saw no reason to write them twice.

For the measures with broken chords, the first beat in the bass should be emphasized. The accompanist should also add the slightest bit of tenudo to these measure. I decided it was too slight to add an actual marking and I feared that it would turn into a poco rubato.

Pur dicesti, o bocca bella, Quel soave e caro sì, Che fatutto il mio piacer.	For you said, o beautiful mouth, That sweet and dear 'yes', What delight, it is my pleasure.
Per onor di sua facella Con un bacio Amor t'aprì, Dolce fonte del goder, ah!	For honor on your face With a kiss, Love opened you, That fountain of pleasure, ah!

Pur di Cesti





Quella Fiamma

Composer: attributed to Benedetto Marcello

Composition Date: 1715-1720

Original Key: G-minor

There exists no manuscript edition for this aria. Moreover, there is now some academic speculation that the composition may not be that of Benedetto Marcello at all but could be the work of Francesco Conti. Regardless of authorship, the two most common editions of this work are the Parisotti edition in *Aria Antiche* and the Carl Banck edition^{xxiv}- both from the late 1800s. Each of these editions start with a recitative; the starting lyrics of which are "*Il mio bel foco*." The song is sometimes found under this title as well.

I have eliminated the recitative from the beginning of the aria because I found it unnecessary. Instead, the song begins with a traditional instrumental introduction. I have also played with the antecedent and consequent phrasing in the work, cleaning up what I considered to be messy or imprecise transitions. My harmonies are much more aggressive than earlier editions and will take full advantage of the dynamics available on a modern piano. Though it feels very 19th Century, the pianist may add some *Style Brisé*, albeit sparingly to the chords in the bass; interspersed quasi-arpeggios are completely acceptable. Mm 27 and 32 feature *stringendo* markings, these should have the feeling of a slow start and a slight speed up but they should never approach a full accelerando.

Quella fiamma che m'accende,	That flame that ignites me,
piace tanto all'alma mia,	that gives peace to my soul
che giammai s'estinguerà.	that will never extinguish.
E se il fato a voi mi rende,	And if fate makes me
vaghi rai del mio bel sole,	wandering the rays of my beautiful sun,
altra luce ella non vuole	she does not want other light
nè voler giammai potrà.	nor will she ever be able to.

Quella Fiamma

EDITION HOLDERER

attributed to Benedetto Marcello







Se tu m'ami

Composer: attributed to Giovani Batista Pergolesi

Composition Date: 1700s Original Key: F-minor

This piece is a compositional enigma. The text is from a Baroque poem by Paolo Rolli, yet there are no musical arrangements of it until 1885- the same year that Parisotti's *Aria Antiche* is published. It is presumed by modern scholars that this work may have actually been composed by Parisotti as a way of inserting himself into the oeuvre of Italian music history. With that background in mind I felt no compunction in rewriting some of the harmonies.

In realizing the work, I made a number of changes. First and most obviously, I thickened the harmonic texture. Next, I doubled the voice on the "Facilmente a t'ingannar," line. Based on my decades of experience teaching and adjudicating the work, I find that this is the most troublesome line to sing in the whole piece. One of the most common lines out of my mouth while rehearsing the work with a young singer was, "could the accompanist please play that line with the soloist?" So, I decided that I would make that facilitator a permanent fixture in my edition.

Then, I adjusted the tempo because this piece is usually played too fast. The *andante* of the 19^{th} century is going to be only slightly faster than a modern adagio. After researching metronome markings from the 1880s and 1890s and I discovered many instances of "allegro, J = 60,"; "adagio, J = 40;" and other very similar tempo markings. I can say with extreme confidence that the piece needs to be performed at a slower tempo than it is usually played.

The astute reader my also note that I have added some additional verses. The original text by Paola Rolli from his *Di Canzonette e di Cantate*, *Canzonetta XIII*, contains 7 verses^{xxv}. For the purposes of this work I consider it ABA form (with one of the verses acting as a musical transition).

I suspect the reason for leaving out the additional verses has to do with lyrical content. Parisotti's version had lyrics that conveyed a vague sexual innuendo- but one that could be easily dismissed- as a misinterpretation of the wording of the song. With the original lyrics added back in, there is no mistaking what the *Se tu m'ami* about.

I honestly believe that Parisotti wanted to do more with the song and most likely would have included the original lyrics; they easily fit into his arrangement. I would have to presume that he was probably limited by the social sensibilities of his era and the late 19th Century's reserved approach to anything conceived as bawdy.

I have heard many takes on the meaning of this work. My take on it is that both characters- the woman singing the song and Silvio, her paramour whom she berates, are rotten. Silvio is clearly a womanizer. The woman singing the song, goes against the "counsel of men," who tell her not to do as Silvio does, by doing exactly that and then justifying it, by saying not-so-directly, "I'm going to spite the women Silvio cheats on me with, by enjoying the company of their men!"

Lyrics and Translation

Che su'l crine o al Sen portati;

Fanno illustre la Beltà.

Se tu m'ami, se sospiri	If you love me, you sigh
Sol per me, gentil pastor,	only for me gentle shepherd,
O' dolor de' tuoi martiri,	O' sorry of your martyrs,
O' diletto del tuo amor,	O' beloved of your love,
_	_
Ma se pensi che soletto	But if you think that you alone,
Io ti debba riamar,	I you must love again,
Pastorello, sei soggetto	Little shepherd, you are subject
Facilmente a t'ingannar.	to be easily deceived.
_	_
Fa già caro un folo Amante,	It is already dear to a lover,
Or quel tempo non è più;	or that time is no more;
Il mio Sesso è men constante,	My sex is less constant,
Perchè il vostro à men virtù.	because your virtue is less.
_	_
Bella rosa porporina	Beautiful purple rose,
Oggi Silvio sceglierà,	Today Silvio will choose,
Con la scusa della spina	With the excuse of the thorn,
Doman poi la sprezzerà.	Tomorrow then he will scorn her.
_	_
Ma degli uomini il consiglio	But the counsel of men
Io per me non seguirò.	I for myself will not follow.
Non perché mi piace il giglio	Not for my lily's pleasure
Gli altri fiori sprezzerò.	The other flowers I despise.
_	_
Scelgo questo, scelgo quello,	Choose this, choose that,
Mi diletto d'ogni Fior.	I delight in every flower.
Questo par di quel più bello,	This one is more beautiful,
Quel di questo à meglio odor.	This one has a better smell (odor).
-	-
Colti tutti, e poi serbati;	Collected all, and then kept.
Un bel Serto se ne fa,	A beautiful crown it makes,

That on the horsehair or breast worn;

They make beauty famous.

Se tu m'ami







Sebben Crudele

Composer: Antonio Caldara Composition Date: 1710-16 Original Key(s): D-minor

This is the second aria in this book from the opera *La Costanza in Amor Vince l'Inganno^{xxvi}*. This aria occurs in Act 1, Sene 3 and is sung by the character Aminta. The manuscript editions are scored for two violins, viola, voice, and continuo. The original melody is very different from the version that we know today. I had honestly debated whether or not to use the original melody for my arrangement but ultimately decided against it. While there is something to be said for authenticity, I think it would more likely result in singers familiar with the original melody being frustrated with having to learn an altogether new melody.

There is some discrepancy in the various editions as to whether the phrase is "con la lunghezza," or "colla lunghezza." While both phrases are grammatically correct, since the original editions of the score have "colla," I have chosen to keep the original text in my edition.

I have also retained the da Capo form of the aria- something a number of the authoritative editions dispense with. Originally this work was written in the style of a minuet. This was changed in the numerous 19th century editions. Though I decided to arrange it in a Romantic style, it can still be played in the style of a minuet.

Sebben, crudele,	Even if, Cruel one,
mi fai languir,	I am made to languish,
sempre fedele	I will always be faithful,
ti voglio amar.	always loving you.
Colla lunghezza	With the patience
del mio servir	of my servitude
la tua fierezza	that your pride
saprò stancar.	I will make tired.

Sebben Crudele





Sento nel Core

Composer: Alessandro Scarlatti

Composition Date: 1700 Original Key(s): C-minor

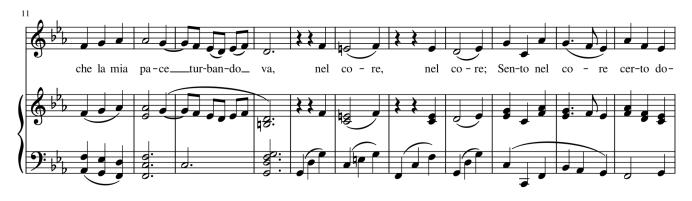
Sento nel Core work is one of the arias from Scarlatti's short cantata, "S'allontana per non immorarsi," and is originally scored for voice and continuo, with implied string doubling of the voice "This edition is presented as a da capo aria. "Da capo," here refers to the overall format of the aria, as I acknowledge that yes, it is technically a "da segno," aria. This was to accommodate a four bar entrance that was lacking in the Baroque edition, which had only a single entry note, a low C, played in the continuo. The aria may be played as a Romantic style, "in three," or as a Baroque "in one." The final chord, upon the repeat of the A section may be played as a C-major Picardy third.

Sento nel core	I feel in my heart
certo dolore,	certain pain
che la mia pace	That my peace
turbando va.	disturbs. (That disturbs my peace)
Splende una face	A pretty face
che l'alma accende,	that ignites the soul
se non è amore	If it's not love,
amor sarà.	love it will soon be.

Sento nel Core











Spesso Vibra

Composer: Alessandro Scarlatti

Composition Date: 1697 Original Key(s): A-minor

This aria is sung by Claudia in Act I, Scene 15, of the opera *La Caduta de' Decemviri*. It is originally scored for 2 violins, viola, voice, and continuo.

My edition keeps the ABA format of the original, with a modified continuo. Unlike the manuscript version^{xxviii}, mine does not double with voice in the violins. I felt that this impeded the overall speed of the work. Instead I keep to a simple pulsed beat in the bass line which acts as the aforementioned modified continuo.

Spesso vibra per suo gioco il bendato pargoletto strali d'oro in umil petto, stral di ferro in nobil core.	It often vibrates for his game, The blind-folded little boy (Cupid) Strings of gold in humble chest, Strings of iron in noble heart.
Poi languendo in mezzo alfoco del diverso acceso strale per oggetto non eguale questo manca, e quel vien meno.	Then languishing in the middle of the fire Of the differently lit arrow by the object Nothing is equal to it, and there is nothing it is less than.

Spesso Vibra

EDITION HOLDERER Alessandro Scarlatti

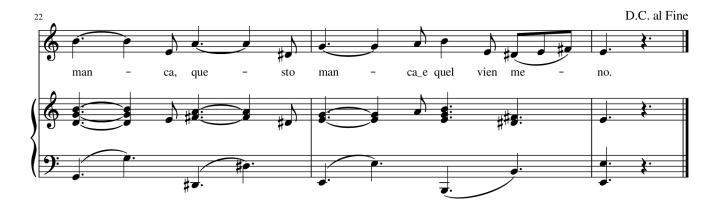












Star Vicino

Composer: Salvator Rosa Composition Date: 1650-1670

Original Key: F-major

Salvator Rosa was a living legend. He was a proto-romantic painter, a composer, a political advisor, and was even reported to have lived with bandits for a month of his life. While *Star Vicino's* composition has been attributed to him since the late 1700s, newer scholarship calls this into question as there as no direct proof- such as a manuscript- that can provide definitive attribution. Throughout most of music history, however, musicians such as Franz Liszt, adamantly supported the notion that Rosa was the composer of *Star Vicino*. While there is no definitive proof that Rosa composed this aria, there is also no definitive proof that this work was *not* composed by Rosa. With that it mind, I have decided to attribute this work to him.

There are numerous editions of this aria. They all take the same melody but the words and their placement on respective notes- especially in the first verse- change ever-so-slightly. There are very few editions which contain all three verses. I thought in the interest of thoroughness, I would include all three verses with my own personal melodic and textual arrangement. Among the varying editions, there also seems to be no consensus as to whether or not the song should include an introduction or cadential extension. Since the song is strophic, I felt including these would both provide a sense of opening and closure, effectively rounding the piece.

Lyrics and Translation

Star vicino al bel idol, che s'ama,	
è il più vago diletto d'amor!	
Star lontano dal ben che sì brama,	
	è d'amore il più vivo dolor.

Fortunato chi intende gli accenti, di un affetto sincero e fedel! Egli prova vivendo i contenti, sol concessi ai beati nel ciel!

A che giova l'etate fiorita? Ogni bene che il cielo ne diè, non si conti fra i giorni di vita, quel che scorso in amando non è. To be close to the beautiful idol and to love them, It is the more vague delight of love!

To stay away from the good that (you) crave, And love's more vivid pains.

Lucky (is he) who understands the accents of sincere and faithful affection!

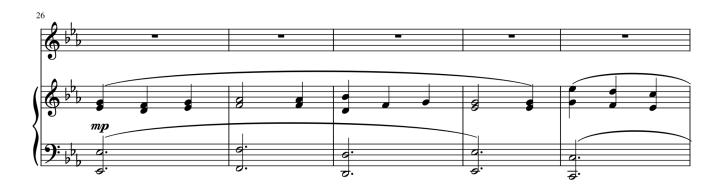
He tries to be content in life with that which is conceded to the beauty of heaven!

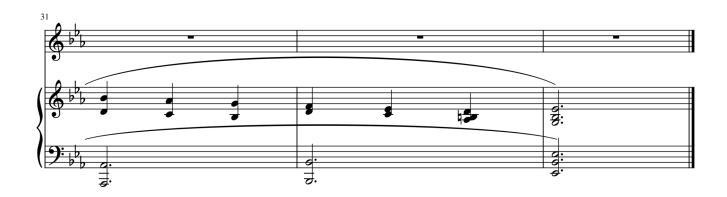
Ah what is the joy of the flowering age (youth)? Every gift from heaven,
Do not count all the days,
That which is last in love is not.

Star Vicino









<u>Tu Ch'hai l'Epenna Amore</u>

Composer: Giulio Caccini Composition Date: 1614 Original Key: G-minor

Like *Dalla Porta d'Oriente*, this work is also from Caccini's *Nuove Musiche e Nuova Maniera di Scriverle* of 1614^{xxix}. It is originally in a 6|2 meter for singer and continuo and features eleven verses. I decided to reduce my version down to two verses (verse 1, 2, then a repeat of verse 1). The bass-line in this version follows the long-short-long-short pattern of the original. I have changed the metric marking in this edition to 3|4 and used a tempo marking that would be congruent with a minuet. While this may be anachronistic from a musical perspective it still works from a literary one and retains the seven syllable feel of the *settenario* text. The meter change also makes the piece much easier to read for a contemporary musician.

Lyrics and Translation

Tu ch'hai le penne Amore E sai spiegarle a volo, Deh muovi ratto un volo Fin là dov'è 'l mio core. E se non sai la via, Co' miei sospir t'invia.

Va pur ch'l troverrai tra'l velo e 'l bianco seno, O tra'l dolce sereno De' luminosi rai, O tra bei nodi d'oro Del mio dolce tesoro. You who have love's feathers and you know how to fly with them, Oh (they) move quickly Up to where my heart is. And if they don't know the way, My sighs will invite them.

You will easily find between the veil and the white breast, or between the sweet serenity of the luminous rays, or between knots of gold My sweet treasure.

Tu Ch'hai le Penne Amore







Tu lo Sai

Composer: Giuseppe Torelli Composition Date: 1700s

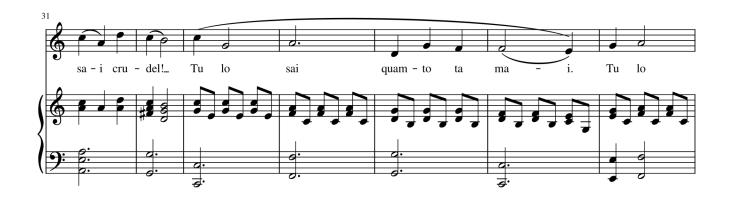
Original Key: ?

Unfortunately, there is little known about this work beyond what was presented in the 1901 edition of *Bel Canto*^{xxx} by Albert Fuchs. The original aria collection was held in the Royal Library in Dresden. Unfortunately, the manuscripts of the work were either bombed, burned, water damaged, or stolen by Soviets after the Second World War. The text of the work also exists as the eighth aria in the cantata, *Come Potesti mai Lasciarmi Infida*, by Bencini.

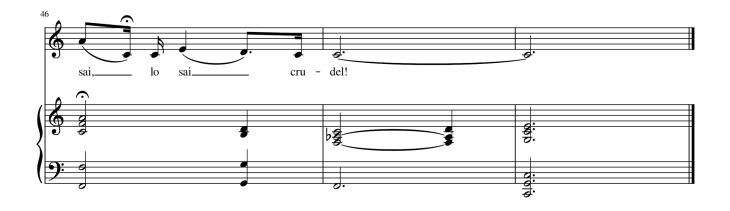
Tu lo sai quanto t'amai, Tu lo sai, lo sai crudel!	You know how much I loved you, You know, you know you're cruel!
Io non bramo altra mercè,	I have nothing else to give,
Ma ricordati di me,	Remember me,
E poi sprezza un infedel.	And despise the unfaithful one.

Tu lo Sai









Vergin Tutt'Amor

Composer: Francesco Durante Composition Date: 1700s Original Key: D-minor

Vergin Tutt'Amor first appears in *Solfèges d'Italie no. 128*^{xxxi}, the same book as *Danza*, *Danza*. It is originally written as a solfeggio in a 12|4 meter for figured bass and solo singer. I have adapted it to a more familiar 12|8 meter with a fully realized accompaniment. Instead of a vocal exercise, I've added the religious words attributed to Romantic composer Lorenzo Pagans. My version also features a flamboyant accompaniment in late 19th century style. Rubato may be used liberally to enhance phrasing, where necessary. This work is sometimes incorrectly titled, *Vergin Tutto'Amor*.

Vergin, tutt'amor,	All loving Virgin,
o madre di bontade,	O mother of goodness,
o madre pia, madre pia,	O mother of piety,
ascolta, dolce Maria,	Hear me, sweet Maria,
la voce del peccator.	the voice of the sinner.
Il pianto suo ti muova,	His crying moves you,
giungano a te i suoi lamenti,	his lamentations reach you,
suo duol, suoi tristi accenti,	his sorrow, his sad accents,
senti pietoso quel tuo cor.	Feel mercy in your heart.
O madre di bontade,	O mother of goodness,
Vergin, tutt'amor.	All loving Virgin.

Vergin Tutt'amor







Vittoria Mio Core!

Composer: Giacomo Carissimi Composition Date: 1630-1650

Original Key: D-major

Vittoria Mio Core! wass originally published as a short cantata for soprano and continuo. Though the original publication date is unknown, a number of manuscripts of the work exist. The manuscript from which this one is taken^{xxxii} omits the common "vil" from "la vil servitu," seen in later editions. For the first time, all three verses are present within this work. Two shorten the length of the music, I have included it as a Da Segno over 2 pages. The proper form of the work is ABABABA, with A being the "Vittoria, Vittoria!" refrain and B being the verses "Già l'empia a' tuoi danni,"; "Da luci ridenti,"; and "Con finto sereno."

Lyrics and Translation

Vittoria mio core! Non lagrimar più, È sciolta d'Amore

La servitù.

Già l'empia a' tuoi danni Fra stuolo di sguardi, Con vezzi bugiardi Dispose gl'inganni; Le frode, gli affanni Non hanno più loco,

Del crudo suo foco È spento l'ardore!

Vittoria mio core...

Da luci ridenti Non esce più strale, Che piaga mortale Nel petto m'avventi; Nel duol, ne' tormenti Io più non mi sfaccio, È rotto ogni laccio Sparito il timore!

Vittoria mio core...

Con finto sereno Speranza omicida, A morte non sfida Più l'anima in seno: Già fugge vien meno E' sdegno e ragione, Fra l'armi in tenzone Trionfa l'amore!

Vittoria mio core...

Victorious is my heart! No more weeping, melted with love is the servitude (loneliness).

Here the wicked are to damage you Among the glancing crowd,

With lying charms

He disposed of their deception;

The fraud, the worry,

They no longer have their place,

Of his crude/raw fire The heat is off!

• • •

The laughing eyes,
No more arrows come out,
What a mortal plague
Now in my chest take me
Of the sadness, the torment
I no longer flaunt myself
Every snare is broken,
Gone is the fear!

...

With fake serene murderous hope

Death does not challenge (anymore)

The soul in the breast. It is already fleeing It is outrage and reason

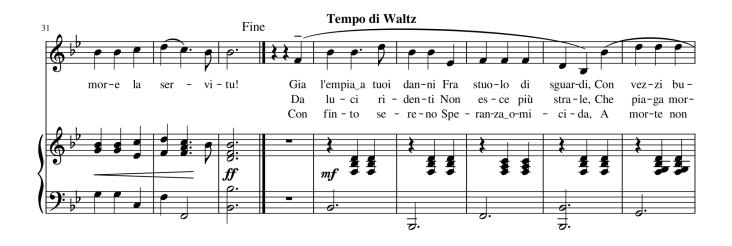
Between the weapons in combat

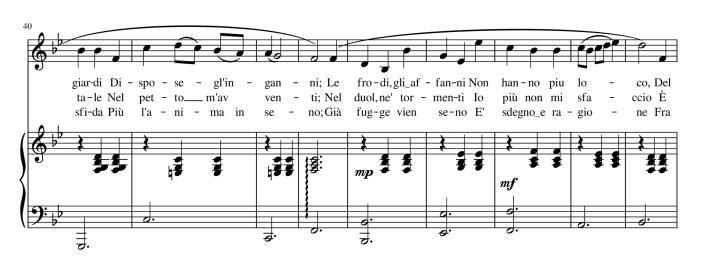
Triumphs love.

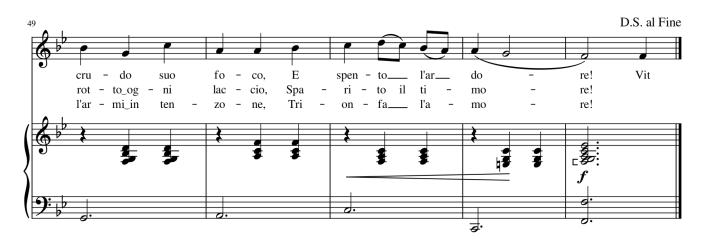
...

Vittoria mio core!









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