

# 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

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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 19<sup>th</sup> 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 20<sup>th</sup> Century and into the early 21<sup>st</sup> 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 He felt that performers were not realizing the full potential of their melodies by using the outdated and inferior harmonies in original scores.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 19<sup>th</sup> 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 17<sup>th</sup> 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 18<sup>th</sup> 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 appoggiaturas, 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 17<sup>th</sup> and 18<sup>th</sup> Centuries lacked in resonant sound boards and notation systems, they made up for in common sense and performance innovation.

The 19<sup>th</sup> 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'Inganno*<sup>i</sup>. 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 opera<sup>ii</sup> and the aria may have been added for a performance in Salzburg or Vienna in 1716. In the 19<sup>th</sup> Century, when this was performed as a concert aria, only the female verse was sung.

My arrangement is based off of the late 19<sup>th</sup> 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 4<sup>th</sup> in the D<sup>7 add 4</sup> chords.

## Lyrics and Translation

Alma del core, Spirto dell'alma, Sempre costante t'adorerò! Sarò contento Nel mio tormento Se quel bel labbro baciare potrò.	Soul of the heart Spirit of the heart You will be constantly adored I will be content in my torment If that beautiful lip could I be able to kiss.
Dolce mia vita, Cor del mio seno, Sempre quest'alma t'adorerà. Al tuo splendore Questo mio core Clitia fedele s'aggirerà.	Sweet life of mine, Heart of my hearts (breast), Always with my soul will I adore. All of your splendor That my heart Clitia* faithful will wander around.
	<i>*a water-nymph from Greek Mythology</i>

# Alma del Core

EDITION HOLDERER

Composer: Antonio Caldara

Moderato

Al - ma del co - re, Spir - to dell' al - ma, Al - ma del co - re,  
Dol - ce mia vi - ta, Cor del mi - o se - no, Dol - ce mia vi - ta,

*mp* *f*

This system contains the first six measures of the piece. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *mp* and *f*.

Spir - to dell' al - ma, Sem - pre con - stan - te — t'a - do - re - rò; t'a - do - re - rò, t'a - do - re - rò;  
Cor del mi - o se - no, Sem - pre quest' al - ma t'a - do - re - rà; t'a - do - re - rà, t'a - do - re - rà;

*mp* *tr* *mf*

This system contains measures 7 through 12. It includes a melisma in the vocal line. The piano accompaniment continues with chords and moving lines, featuring a trill in the right hand and dynamic markings *mp*, *tr*, and *mf*.

t'a - do - re - rò, t'a - do - re - rò!  
t'a - do - re - rà, t'a - do - re - rà!

Al - ma del co - re, spir - to dell' al - ma,  
Dol - ce mia vi - ta, Cor del mi - o se - no,

*f* *mp* *f*

This system contains measures 13 through 18. It concludes with a repeat of the first two lines of the vocal melody. The piano accompaniment features a trill and dynamic markings *f*, *mp*, and *f*.

29

Fine

Sem-pre con - stan-te\_\_\_\_ t'a-do - re - rò; Sem-pre con - stan-te\_\_\_\_ t'a-do - re - rò! Sa - rò con -  
 Sem-pre quest' al - ma\_ t'a-do - re - rà; Sem-pre quest' al - ma\_ t'a-do - re - rà! Al tuo splen-

38

ten-to nel mio tor - men-to Se quel bel lab - bro\_\_\_\_ ba - ciar por - trò. Se quel bel lab - bro  
 do - re Questomio co - re Cli - tia fe - de - le\_\_\_\_ s'ag-gir - re - rà. Cli - tia fe - de - le

47

D.C. al Fine

se quel bel lab - bro\_\_\_\_ ba - ciar\_\_\_\_ por - trò.  
 s'ag - gir - re - rà\_\_\_\_ sag - gir - re - rà.

# 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 1602<sup>iii</sup>. 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 19<sup>th</sup> 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<sup>va</sup> 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 19<sup>th</sup> century substitute lyrics, "Dubitar non ti vale."

## Lyrics and Translation

Amarilli, mia bella, Non credi o del mio cor Dolce desio D'esser tu l'amor mio?	Amarilli, my beauty Don't you believe my heart's sweet desire that you are my love?
Credilo pur, E se timor t'assale, Prendi questo mio strale (Dubitar non ti vale) Aprimi il petto e vedrai scritto in core:	Believe it and if fear (you) assails Take this, my arrow (Doubt not you, it's value) Open my chest and you will see written on my heart:
Amarilli è il mio amore	Amarilli is my love!

# Amarilli Mia Bella

EDITION HOLDERER

Giulio Caccini

**Largo**

A - ma - ril - li mia

*mf*  
*ossessionante*

*p*

6

bel - la, Non cre - di o del mio cor dol - ce de - si - o D'es -

*8va*

*f*

*mf*

*simile.....*

11

- ser tu l'amor mi - o? Cre - di-lo pur e se ti - mor t'as - sa -

*8va*

*p*

17

le, Pren - diques - to mio stra - le, A - primi il pet - to e vedrai

*8va*

*mf* *f*

22

scritto il co - re: Ama - ril - li. Ama - ril - li, Ama -

*mp* *mf*

28

ril - li, è il mio a - mo - re! Cre - di-lo pur, è se ti - mor t'as - sa -

*8va*

*f* *p*

34

le, Du - bi-tar non ti va - le A - primi il pet - to, e vedrai

*8va*

*mf* *f*

39

scritto il co - re: Ama - ril - li, Ama - ril - li, Ama -

*mp* *mf*

45

ril - li è il mio a - mo - re! A - ma - ril - li è il mio a -

*f* *ff*

50

mo - re!

*ff*

# 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 Scrivere*<sup>iv</sup> 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, Amor che fai? Su, che non prendi Gli strali omai; Amor vendetta, Amor saetta Quel cor ch'altero Sdegnal tuo impero.	Love that waits, Love, what are you doing? of love not taken On those arrows Love's vendetta Love's lightning bolt That heart that is proud Disdains your empire.
Quel cor superbo Langue e sospira, Quel viso acerbo Pietate spira. Fatti duoi fiumi Quei crudi lumi, Pur versan fore Pianto d'amore.	That superb heart Languishes and sighs, That young face Pity (that it) expires. Made like two rivers those eyes 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 Qual havrai lodi.	O pump, o glory of others remain the noble victory Your love Daring Love Hurting Love Love and Hate That you'll have (to) praise.



# Amor Che'Attendi

EDITION HOLDERER

Giulio Caccini

Moderato

A - mor che'at - ten - di,  
Quel cor su - per - bo.

The first system of the musical score for 'Amor Che'Attendi' by Giulio Caccini. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note 'A' and a half note 'mor'. The piano accompaniment starts with a forte (f) dynamic, featuring a continuous eighth-note pattern in the right hand and a bass line with half notes and whole notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

a - mor che fa - i? Su che non pien - di Gli stra - li o - ma - i:  
Lan - gue'e so - spi - ra, Quel vi - so a - cer - bo pie - ta - te spi - ra:

The second system of the musical score. The vocal line continues with the lyrics 'a - mor che fa - i? Su che non pien - di Gli stra - li o - ma - i:'. The piano accompaniment continues with the same eighth-note pattern. The key signature and time signature remain the same.

A - mor ven - det - ta, A - mor sa - et - ta Quel cor ch'al - te - ro  
Fat - ti duoi fiu - mi Quei - cru - di lu - mi, Per ver - san fo - re

The third system of the musical score. The vocal line continues with the lyrics 'A - mor ven - det - ta, A - mor sa - et - ta Quel cor ch'al - te - ro'. The piano accompaniment continues with the same eighth-note pattern. The key signature and time signature remain the same.

19

sdegn - al' tuo\_im - pe - ro. Quel cor ch'al - te - ro sde - gn\_al tuo\_im -  
pian - to d'a - mo - re. Per ver - san\_ fo - re, pian - to d'a -

24

per - o.  
mo - re.

31

O pom - pa\_O glo - ria, O spo - glie\_al -

36

te - re, No - bil\_ vit - to - ria S'A - mor la fe - re; A - mor ar -

42

di - sci, A - mor fer - i - sci, A - mor et\_ o - di Qual hav - rà\_i

48

lo - di. A - mor et\_ o - di Qual hav - rà\_i lo - di.

54

# 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)<sup>v</sup> <sup>vi</sup> 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.

## Lyrics and Translation

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

EDITION HOLDERER

Alessandro Scarlatti

**Adagio con moto**

Ca-ro lac - cio dol - ce no - do, che le -

ga - sti le - ga - sti, che le - ga - sti il mio pen - sier; ca-ro lac - cio, dol - ce

no - do, ca-ro lac - cio dol - ce no - do, che le - ga - sti il mio pen - sier; il mi-open -

*mp* *mf* *f* *ff*

15

sier; il mio pen - sier; soch'io pe - no e pur ne go - do, son con - ten - to e pri-gio-

20

nier. pe-no, go-do son con - ten - to e pri - gio - nier. soch'io pe - no e pur ne

24

go-do, son con-ten - to, con - ten-to e pri - gio - nier. pe-no, go-do, son con - ten-to e pri - gio - nier.

29

# 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.*”<sup>vii</sup> ... 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.

## Lyrics and Translation

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

EDITION HOLDERER

Giuseppe Giordani

**Larghetto**

Ca-ro mio ben, cre-di-mi al-men, sen-za di te lan-guisce il

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto'. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment starts with a fortissimo (f) chord of B-flat4 and E-flat4, followed by a half note G4, a half note A4, a half note B-flat4, and a half note C5. The second measure features a mezzo-forte (mf) chord of B-flat4 and E-flat4, followed by a half note G4, a half note A4, a half note B-flat4, and a half note C5. The system concludes with a half note B-flat4, a half note A4, a half note G4, and a half note F#4.

cor— Ca-ro mio ben, sen-za di te— lan-gui-sce il cor.

The second system continues the musical score. The vocal line begins with a half note G4, a half note A4, a half note B-flat4, a half note C5, a half note B-flat4, a half note A4, a half note G4, and a half note F#4. The piano accompaniment starts with a mezzo-piano (mp) chord of B-flat4 and E-flat4, followed by a half note G4, a half note A4, a half note B-flat4, and a half note C5. The system concludes with a fortissimo (f) chord of B-flat4 and E-flat4, followed by a half note G4, a half note A4, a half note B-flat4, and a half note C5.

Il tuo fe-del so-spi-ra\_o-nor. Ces-sa cru-del tan-to— ri-

The third system continues the musical score. The vocal line begins with a half note G4, a half note A4, a half note B-flat4, a half note C5, a half note B-flat4, a half note A4, a half note G4, and a half note F#4. The piano accompaniment starts with a mezzo-forte (mf) chord of B-flat4 and E-flat4, followed by a half note G4, a half note A4, a half note B-flat4, and a half note C5. The system concludes with a fortissimo (f) chord of B-flat4 and E-flat4, followed by a half note G4, a half note A4, a half note B-flat4, and a half note C5.



16

gor!— Ces - sa cru - del, tan - to ri - gor— tan - to ri - gor! Ca - ro mio ben, cre - di - mi'al

*mp* *f* *mf*

21

men, sen - za ti te— lan - gui - sce'il cor. Ca - ro mio ben; cre - di - mi'al-

*mf* *f*

25

men, Sen - za di te— lan - gui - sce il cor.

*ff* *mf* *f*

# 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.<sup>viii</sup>

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. Appoggiaturas 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.

## Lyrics and Translation

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

EDITION HOLDERER

Christoph Willibald Gluck

**Larghetto**

Che fa - ro sen - za Eu - ri - di - ce? Do - ve an - drò sen - za il mio ben? Che fa - rò do - ve an -

drò che fa - rò sen - za il mi - o ben? Do - ve an - drò sen - za il mi - o ben? Eu - ri - di - ce! Eu - ri -

di - ce! Oh Di - o! Ri - spon - di! Ri - spon - di! I - o son - pu - re il tu - o fe - de - le! Son -

21

pu-re il tu-o fe - de-le, il tu-o fe - de-le! Chefa - ro sen-za Eu-ri - di-ce? Do-ve an - drò sen-za il mio

27

ben? Chefa - rò do-ve an - drò chefa - rò sen-za il mi-o ben? Do-ve an - drò sen-za il mi-o ben? Eu-ri-

34

di - ce! Eu-ri - di-ce! Ah! non m'a - van-za più soc - cor-so, più spe - ran-za, nè del

40

mon-do, nè dal ciel! Chefa - ro sen-za Eu-ri - di-ce? Do-ve an - drò sen-za il mio

46

ben?\_ Che\_ fa - rò\_ do - ve\_an - drò\_ che\_ fa - rò\_ sen - za il mi-o ben?\_ Che\_ fa -

*mf* *f*

51

rò\_ do - ve\_an - drò\_ Che\_ fa - rò\_ sen - za il mi-o ben? Sen - za il mi-o ben?\_

*ff*

56

Sen - za il mi - o ben?

*Molto Ritard. . . . .* *fff*

# 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 Scrivere* of 1614<sup>ix</sup> 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 rugiadosa Apria gigli e spargea rose.	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).
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.	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.
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.	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.
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.	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

EDITION HOLDERER

Giulio Caccini

**Allegro**

Dal - la por - ta d'o - ri - en - te  
 Quand' al nost' - ral - mo ter - re - no  
 Ch'a sgom - brar l'os - cu - ro ve - lo  
 L'al - ba\_in ciel s'a - di - ra\_e ve - de

*f*

2

Lam - peg - gian - do\_in ciel u -  
 Dis - ten - den - do\_i dol - ci  
 Più so - a - ve - vez - zo -  
 Che le to - glie\_il suo splen -

3

sci - va E le nu - bi co - lo - ri - va L'al - ba  
 lam - pi Vi - de\_a - prir su\_i no - stri cam - pi D'al - tra  
 set - ta U - na va - ga gio - vi - net - ta Acc - en -  
 do - re Que - sta no - va al - ba\_d'a - mo - re, E già

5

can - di - da\_e lu cen - te, E per l'au - re ru - gia -  
 lu - ce\_al - tro se - re - no; E por - tan - do\_al-tr'ab - a\_il  
 dea le ro - se\_in cie - lo, E di fia - me por - por -  
 vol - ge\_in die - tro\_il pie - de, E stil - lar - d'a - ma - ro

7

do - se A - pria gi gli\_e spar - gea ro - se e  
 gior - no Di - le - guar la not - te\_in - tor - no la  
 i - ne Fer - ia l'au - re ma - tu - ti - ne l'au  
 pian - to Già co - min - cia\_il ro - seo man - to il

9

spar - gea ro - se.  
 not - te\_in - tor - no.  
 re ma - tu - ti - ne.  
 ro - seo man - to.



# 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*<sup>x</sup> 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 19<sup>th</sup> 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, al mio cantar; Gira leggera, sottile al suono, al suono dell'onde del mar. Senti il vago rumore dell'aura scherzosa che parla al core con languido suon, e che invita a danzar senza posa, senza posa, che invita a danzar. Danza, danza, fanciulla gentile, al mio cantar.	Dance, Dance, young woman to my song; Turn lightly, subtle to the sound, The sound of the waves of the sea. Hear the vague noise the playful aura that speaks to the heart that languishing sound that invites (one) to dance without pose, that invites (one) to dance Dance, Dance, young woman to my song.
--	---

# Danza, Danza, Fanciulla Gentile

EDITION HOLDERER

Francesco Durante

**Allegro**

*f* *mf*

*L.H. sempre legato*

7

13

19

Dan - za\_\_ dan - za, fan -  
ciul - la\_\_ al\_\_ mi - o can - tar; Dan - za - dan - za\_\_ fan - ciul - la\_\_ gen - ti - le, al  
mi - o can - tar. Gi - ra leg - ge - ra, sot - ti -  
- le al suo - no, al

25

suo - no del - l'on - de del mar. Sen - ti'il va - go ru -

31

mo - re del - l'au - ra scher - zo - sa che par - la al co - re con lan - gui - do

37

suon, con lan - gui - do son, e che in-

44

vi - ta a - dan - zar sen - za po - sa,

50

sen - za po - sa, che in - vi - ta a dan - zar. Dan - za, dan - za, fan -

56

ciul - la gen - ti - le, fan - ciul - la gen - ti - le, al mi - o can - ta - re, al

62

mi - o can - tar, dan - za, dan - za, al mi - o can - tar!

69

# 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<sup>xi</sup>.

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.

## Lyrics and Translation

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

# Delizie Contente

EDITION HOLDERER

Francesco Cavalli

## Adagio Cantabile

De - li - zie con-ten-te, che l'al-ma be-a-te, fer-ma - te! fer-ma -

In grem-bo\_a-gli\_a-mo-ri fra dol-ci ca-te-ne, mor-rir\_\_\_\_\_ mo-rir mi con -

*mf*

8

te! Su que-stomio co-re deh più deh più, non stil - la - te le gio-ie d'a-mo - re, le gio-ie d'a-mo -

vie-ne. Dol-chez-za om - mi-ci-da\_a-mor-te, mi gui-da\_a mor-te mi gui-da in brac-cioal mi-o be -

*p*

14

re! De - li - zие mie ca - re, fer - ma - te - vi qui: non so più bra -

ne! Dol - cez - za mi ca - re fer - ma - te - vi qui non so più bra -

*f* *p* *mp*

20

ma - re, mi ba - sta co - sì, non so più bra - ma - re, mi ba - sta co - sì. De - li - zie mie ca - re, fer - ma - te - vi

ma - re, mi ba - sta co - sì, non so più bra - ma - re, mi ba - sta co - sì. Dol - cez - za mie ca - re, fer - ma - te - vi

*mf* *mp*

26

qui: non so più bra - ma - re, mi ba - sta co - sì.

qui: non so più bra - ma - re, mi ba - sta co - sì.

*Rit.* *mf* *f*

# 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'Amor*<sup>xii</sup>. 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.

## Lyrics and Translation

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 Dipingo 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

EDITION HOLDERER

Alessandro Scarlatti

Allegretto

First system of the musical score. The vocal line begins with a whole rest for four measures, followed by a repeat sign and the melody. The piano accompaniment starts with a *mf* dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The system concludes with a *f* dynamic marking.

Già il so - le già il  
rag - gio col

Second system of the musical score, starting at measure 8. The vocal line continues the melody with lyrics. The piano accompaniment features a *mf* dynamic marking. The system concludes with a *f* dynamic marking.

so - le dal Gan - ge, Già il so - le, già il so - le dal Gan - ge, più  
rag - gio do - ra - to, Col rag - gio, col rag - gio do - ra - to. In -

Third system of the musical score, starting at measure 14. The vocal line continues the melody with lyrics. The piano accompaniment features a *f* dynamic marking. The system concludes with a *f* dynamic marking.

chia - ro più chia - ro sfa - vi - la; più chia - ro sfa - vi - la, più chia - ro, più  
gem - ma, in - gem - ma o - gni ste - llo; in - gem - ma o - gni ste - llo, in - gem - ma, in -

20

chia - ro sfa - vi - la; E ter - ge\_o - gni  
gem - ma\_ ogni stel - lo; E gli\_as - tri del

*mp*

28

stil - la Dell' al - ba\_ che\_ pian - ge. Dell' al - ba che pian - ge, dell' al - ba che  
cie - lo Di - pin - ge\_ nel\_ pra - to. Di - pin - ge nel pra - to, di - pin - ge nel

34

pian - ge, dell' al - ba che pian - ge. Gia\_ il so - le gia\_ il  
pra - to, di - pin - ge nel pra - to. Col rag - gio col

*f* *mf*

42

so - le dal Gan - ge, Gia\_il so - le, gia\_il so - le dal Gan - ge, piu  
rag - gio do - ra - to, Col rag - gio, col rag - gio do - ra - to. In -

48

chia - ro piu chia - ro sfa - vi - la. Piu chia - ro sfa - vi - la, piu chia - ro, piu  
gem - ma, in - gem - ma\_o - gni ste - lo. In - gem - ma\_o - gni ste - lo, in - gem - ma, in -

54

1. 2.  
chia - ro sfa - vi - la. Col  
gem - ma\_o - gni ste - lo.

# 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<sup>xiii</sup>.

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<sup>xiv</sup>.

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

### Sacred Text

Iam moriar, mi Fili! Quisnam poterit matrem consolari, In hoc fero dolore, In hoc tam duro tormento? Iam moriar, mi Fili!	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

**Lento**

La - scia - te - mi mo - ri - re! la - scia - te - mi mo - ri - re! E che vo - le - te —  
 Iam mo - ri - rar mi Fi - li, iam mo - ri - rar, mi Fi - li. Quis - nam po - te - rit —

*f* *colla voce con stile recitativo* *ff* *mp* *mf*

9

— che mi con - for - te in co - sì du - ra sor - te in co - sì gran mar - ti - re? La - scia - te -  
 — ma - trem so - la - ri in hoc fe - ro do - lo - re, in hoc tam du - ro tor - men - to. Iam mo - ri -

*ff* *f*

16

mi mo - ri - re! La - scia - te - mi mo - ri - re!  
 ar, mi Fi - li, iam mo - ri - rar, mi Fi - li.

*ff* *mp*

# 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<sup>xv</sup>. 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.

## Lyrics and Translation

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

EDITION HOLDERER

Alessandro Scarlatti

**Allegretto**

The first system of the musical score for 'Le Violette' is in 4/4 time, marked 'Allegretto'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for three measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

Rugia do - se O - do - ro - se,

The second system of the musical score continues the vocal and piano parts. The vocal line has a whole rest for the first measure, then a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern, with a sharp sign (#) appearing in the right hand in the second measure.

Vi - o - let - te Gra - zi - o - se Vi - o - let - te Gra - zi - o - se, Rugia do - se O - do - ro - se, Vi - o - let - te Gra - zi - o - se

The third system of the musical score continues the vocal and piano parts. The vocal line has a whole rest for the first measure, then a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same rhythmic pattern, with a mezzo-piano (mp) dynamic marking appearing in the second measure.

Vi - o - let - te Gra - zi - o - se, Voi vi sta - te Ver - go - gno - se Voi vi sta - te Ver - go - gno - se

12

Mezzo\_a-sco - se Mez-zo'a - sco - se Fra le fo - glie, Vi - o - let - te Gra - zi - o - se,

*sempre legato.....* *f*

15

Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se,

*ff*

18

Esgrida - te Esgrida - te Lemievo - glie, Lemievo - glie, Che son trop-po am - bi zio - se,

*mf* *f*

21

Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se,

*mp* *f*



25

Esgrida - te Esgrida - te Lemievo - glie, Lemievo - glie, Che son trop-po am - bi zio - se.

*mf* *f*

28

Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se,

*mf* *ff*

32

Voi vi sta - te Ver - go - gno - se, Voi vi sta - te Ver - go - gno - se, Mezzo\_a - sco - se

*mp*

35

Mez-zo\_a - sco - se Fra le fo - glie, Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se,

*mf*

38

Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se,

*f* *mp*

42

Voi vi sta - te Ver - go - gno - se, Voi vi sta - te Ver - go - gno - se, Mezzo\_a - sco - se

*mp*

46

Mez - zo\_a - sco - se Fra le fo - glie, Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se,

*mf*

49

Vi - o - let - te Gra - zi - o - se, Vi - o - let - te Gra - zi - o - se,

*ff* *Ritardando* . . . . . *a tempo* . . . . .

# Nel Cor Più Non Mi Sento

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 it 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 appoggiatura as the customary realizations used in the manuscript copies<sup>xvi</sup>. 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

<p>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!</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>
---	---

# Nel Cor Più Non Mi Sento

EDITION HOLDERER

Giovanni Paisiello

Andantino

*mp*

*sempre legato*

7

Nel cor più non mi sen - to, bri - lar\_\_ la gio - ven - tù. Ca -  
 Ti sen - to, sì ti sen - to, bel fior\_\_ di gio - ven - tù. Ca -  
 Ban - die - ra d'o - gni ven - to, co - no - sco chi\_\_ sei tu, da

*f* *mp* *mf*

13

gion del mio\_\_ tor - men - to, A - mor, ci\_hai col - pa tu. Mi stuz - zi - chi, mi  
 gion del mio\_\_ tor - men - to, a - ni - ma mi - a sei tu. Mi stuz - zi - chi, mi  
 u - no si - no a cen - to, bur - li gio - ven - tù. Tu stuz - zi - chi, tu

*mp* *mf*

18

mas-ti-chi, Mi pun - gi - chi mi piz-zi-chi; Che  
 mas-ti-chi, Mi pun - gi - chi, mi piz-zi-chi; Che  
 mast-ti-chi, Tu pun - gi - chi, tu piz-zi-chi; Che

21

co - sa\_è quest - ta\_ohi - mè? Pie - tà, pie - tà, pie - tà! A -  
 co - sa\_è ques - ta\_ohi - mè? Pie - tà, pie - tà, pie - tà! Quel  
 gri - da ogn - u - no\_ohi - mè! Pie - tà, pie - tà, pie - tà! La

25

mo-re\_è un cer - to che, che Di - spe - rar mi fa! Mi stuz - zi-chi, mi  
 vi - so\_è un cer - to che, che Di - spe - rar mi fa. Mi stuz - zi-chi, mi  
 don-na\_è un cer - to che, che\_ab - bru - sto - lir mi fa. Tu stuz - zi-chi, tu

30

mas-ti - chi, Mi pun - gi - chi mi piz - zi - chi, Che  
 mas-ti - chi, Mi pun - gi - chi, mi piz - zi - chi; Che  
 mast-ti - chi, Tu pun - gi - chi, tu piz - zi - chi; Che

33

co - sa\_è quest - ta\_ohi - mè?\_\_\_\_ Pie - tà,\_\_\_\_ pie - tà,\_\_\_\_ pie - tà!\_\_\_\_ A -  
 co - sa\_è ques - ta\_ohi - mè?\_\_\_\_ Pie - tà,\_\_\_\_ pie - tà,\_\_\_\_ pie - tà!\_\_\_\_ Quel  
 gri - da\_ogn - u - no ohi - mè!\_\_\_\_ Pie - tà,\_\_\_\_ pie - tà,\_\_\_\_ pie - tà!\_\_\_\_ La

37

mo - re\_è un cer - to che,\_\_\_\_ Che di - spe - rar\_\_\_\_ mi fa!  
 vi - so\_è un cer - to che,\_\_\_\_ Che de - li - rar\_\_\_\_ mi fa!  
 don - na\_è un cer - to che,\_\_\_\_ Che\_ab - bru - sto - lir\_\_\_\_ mi fa!

# 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.<sup>xvii</sup> 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.

## Lyrics and Translation

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 please!
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

Adagio

Tre gior - ni son che Ni - na, che Ni - na, che  
 Il son - no l'as - sas - si - na, il son - no, il  
 E men - tre il sior dot - to - re, dot - to - re, dot -  
 Nin - et - ta per a - mo - re, a - mo - re, a -

(Optional Intro) *mp* *Simile*

Ni - na, in let - to se ne sta in let - to se ne  
 son - no, Sve - glia - te - la per pie - tà! Sve - glia - te - la per pie -  
 to - re, à vi - si - tar - la vā à vi - si - tar - là  
 mo - re, in let - to se ne sta in let - to se ne

*f*

sta. Pif - fa - ri, tim - pan - ni, cem - ba - li, sve - glia - te mia Ni -  
 tà!  
 vā.  
 sta.

*mp* *f*



14

net - ta, sve - glia - te mia Ni - net - ta, per - che non dor - ma  
(ac - ciò)

*mf*

18

piu! per - che non dor - ma più! sve - glia - te Ni -  
(ac - ciò)

22

net - ta, per - che non dor - ma piu!  
(ac - ciò)

*f* *Ritardando.....* *ff*

# 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 19<sup>th</sup> Century.

When performing, a slight pause should be put after the 4<sup>th</sup> 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 lasciatemi morir! Luce ingrata, Dispietate, Più del gelo e più del marmi Fredde e sorde a' miei martir.	O cease hurting me, O let me die! Eyes ungrateful, without pity, More than frost and more than marble Cold and deaf to my martyrdom.
Più d'un angue, più d'un aspe crudi e sordi a' miei sospir! Occhi alteri, ciechi e fieri, voi potete risanarmi, e godete al mio languir.	More than an anguish, more than an asp, cold and deaf to my sighs, Eyes (that are) haughty, blind and ferocious, you can heal me, and enjoy my languishing.

# O Cessate di Piagarmi

EDITION HOLDERER

Alessandro Scarlatti

**Allegro moderato**

The first system of the musical score is in 6/8 time and G major. It features a vocal line with a whole rest followed by a repeat sign, and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with dotted eighth and sixteenth note patterns. A repeat sign is placed after the first four measures of the piano accompaniment.

The second system begins at measure 7. The vocal line continues with the lyrics: "O ces-sa - te di pia-gar - mi, o la - scia - te - mi mo - rir! Più d'un an - gue più d'un as - pe, cru - di\_e sor - di\_ miei sos - pir!". The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with dotted eighth and sixteenth note patterns. A forte dynamic marking (*f*) is present at the beginning of the system.

The third system begins at measure 11. The vocal line continues with the lyrics: "O la - scia - te - mi mo - rir! Lu - ce\_in-gra - te, di - spie - ta - te, Cru - di\_e sor - di\_a miei so - spir! Oc - chi\_al-te - re, cie - chi\_efie - re,". The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with dotted eighth and sixteenth note patterns. A mezzo-forte dynamic marking (*mf*) is present at the beginning of the system.

15

Lu - ce\_in-gra - te di - spie - ta - te, più del ge - lo'e più del mar - mi  
Oc - chi\_al-te - re cie - chi\_efie - re, voi po - te - te ri - sa - nar - mi,

19

fred - de\_e sor - de miei mar - tir; fred - de\_e sor - de miei mar - tir.  
e go - de - te\_al mio lan - guir; e go - de - te\_al mio lan - guir.

23

*molto agitato al fine*

# O Leggiadri Occhi Belli

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<sup>xviii</sup>.

I have decided to retain the commonly associated 19<sup>th</sup> 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 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 serene mie luci, 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 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

EDITION HOLDERER

Anonymous

**Allegro**

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-8) features a vocal melody in 3/4 time with lyrics: 'O leg - gia - dri\_och - chi bel-li, oc - chi miei ca - ri. O leg - gia - dri\_och - chi O se - re - ne mie lu-ci, o lu - ci\_a - ma - te, O se - re - ne mie'. The piano accompaniment includes chords and single notes, with dynamics *mp* and *p*. The second system (measures 9-16) continues the vocal melody with lyrics: 'bel-li, oc - chi miei ca - ri. Vi - vi rag - gi del ciel se - re-ni\_e chia - lu-ci, o lu - ci\_a - ma - te. Tan-to cru - de\_al mio\_a - mor quan-to spie - ta -'. The piano accompaniment features chords and moving lines, with dynamics *mf*. The third system (measures 17-24) concludes the vocal melody with lyrics: 'ri. Vi - vi rag - gi del ciel se - re-ni\_e chia - ri, poi - ché te. Tan - to cru - de\_al mio\_a - mor quan-to spie - ta - te, poi - ché'. The piano accompaniment includes chords and single notes, with dynamics *mp* and *mf*.

O leg - gia - dri\_och - chi bel-li, oc - chi miei ca - ri. O leg - gia - dri\_och - chi  
O se - re - ne mie lu-ci, o lu - ci\_a - ma - te, O se - re - ne mie

9

bel-li, oc - chi miei ca - ri. Vi - vi rag - gi del ciel se - re-ni\_e chia -  
lu-ci, o lu - ci\_a - ma - te. Tan-to cru - de\_al mio\_a - mor quan-to spie - ta -

17

ri. Vi - vi rag - gi del ciel se - re-ni\_e chia - ri, poi - ché  
te. Tan - to cru - de\_al mio\_a - mor quan-to spie - ta - te, poi - ché

24

tan - to bra - ma - te di ve - der - mi lan - gui - re, de ve - der - mi mo -  
 tan - to go - de - te del - la fiam - ma ch'io sen - to, del mio gra - ve tor -

*f* *mf*

33

ri - re, oc - chi bel - le che\_a - do - ro, mi - ra - te ch'io mo - ro, mi -  
 men - to, deh mi - ra - te - mi\_un po - co\_e gio - i - te\_al mio fo - com gio -

*mp*

40

ra - te ch'io mo - ro.  
 i - te\_al mio fo - co.

*p*

# 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<sup>xix</sup>. 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.

## Lyrics and Translation

Ombra mai fu di vegetabile, cara ed amabile, soave più.	There was never any shadow of a plant/vegetable dear and lovable more sweet (than you).
--	--



# Ombra Ma Fu

"Largo from Xerxes"

EDITION HOLDERER

George Frideric Handel

Larghetto

The first system of the musical score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic, featuring a series of chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a piano (*p*) dynamic and a fortissimo (*f*) dynamic marking.

Om - bra mai\_ fù

10

The second system continues the vocal and piano parts. The vocal line has a whole rest for two measures, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment maintains its harmonic structure, with a mezzo-piano (*mp*) dynamic marking and a fortissimo (*f*) dynamic marking. The system ends with a mezzo-forte (*mf*) dynamic.

di ve-ge - ta - bi-le, ca-ra\_ed a - ma - bi-le, so-a - ve più, om -

18

The third system continues the vocal and piano parts. The vocal line has a whole rest for two measures, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment maintains its harmonic structure, with a fortissimo (*f*) dynamic marking and a mezzo-piano (*mp*) dynamic marking. The system ends with a mezzo-forte (*mf*) dynamic.

- bra mai\_ fù di ve-ge - ta - bi-le, ca-ra\_ed a - ma - bi-le, so-a - ve più; ca -

26

- raed a - ma - bi-le, om - bra mai\_ fù di ve-ge - ta - bi-le ca - ra ed a - ma - bi-le,

*f*

34

so - a - ve più... so - a - ve più

*ff* *mp*

41

*tr*

# 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<sup>xx</sup> 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

Per la gloria d'adorarvi voglio amarvi, o luci care. Amando penerò, ma sempre v'amerò, sì, sì, nel mio penare. Penerò, v'amerò, care care!	For the glory of adoration I want to love you, oh dear eyes. Love's pain I will endure, but I will always love you. Yes, Yes, I will be in pain, (through love's) pain, I will always love you, dear one!
Senza speme di diletto vano affetto, è sospirare. Ma i vostri dolci rai, chi vagheggiar può mai, e non, e non v'amare? Penerò, v'amerò, care care!	Without hope of delight, vain affections, and sighing, but your sweet eyes (rays) who can ever dream and not love you? (through love's) pain, I will always love you, dear one!

# Per la Gloria d'Adorarvi

EDITION HOLDERER

Giovanni Bononcini

Andante

Per la glo - ria d'a - do - rar - vi  
Sen - za spe - me di de - let - to

13

vo-glio\_a - mar - vi, o lu - ci ca - re. Per la glo - ria d'a - do - rar - vi vo-glio\_a -  
va-no\_af - fet - to, è so - spi-ra - re. Sen - za spe - me di de - let - to va-no\_af -

22

mar - vi, o lu - ci ca - re. A - man-do pe - ne - rò, ma sem-pre v'a-me - rò, sì,  
fet - to, è so - spi-ra - re. Ma i vo-stri dol-ci ra-i, chi va-gheggiar può mai, e

30

sì, nel mio\_\_\_ pe-na - re. A - man-do pe-ne - rò,\_\_\_ ma\_\_\_ sem-pre v'a-me - rò,\_\_\_ sì,  
non, e non,\_\_\_ v'ama - re? Ma i vo-stri dol-ci ra-i, chi\_\_\_ va-gheggiar puo mai, e

38

sì, nel mio\_\_\_ pe-na - re. Pe-ne-ro v'a - me - rò, care ca - re! Pe-ne-rò v'a - merò, care ca - re!  
non, e non,\_\_\_ v'ama - re?

49

ritardando.....

# 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*<sup>xxi</sup> 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.

## Lyrics and Translation

Plaisir d'amour ne dure qu'un moment Chagrin d'amour dure toute la vie	The pleasure of love endures for but a moment The chagrin of love endures for the whole life
Tu m'as quittée pour la belle Sylvie Elle te quitte pour un autre amant	You left me for the beautiful Sylvie She left you for another lover.
Plaisir d'amour ne dure qu'un moment Chagrin d'amour dure toute la vie	The pleasure of love endures for but a moment 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 répétais Sylvie L'eau coule encore, elle a changé pourtant.	As long as this water runs smoothly Towards the stream that borders the prairie I will repeat, "I love you Sylvie" The water is still flowing, yet she has changed.
Plaisir d'amour ne dure qu'un moment Chagrin d'amour dure toute la vie.	The pleasure of love endures for but a moment The chagrin of love endures for the whole life

# Plaisir d'Amour

Piacere d'Amor

EDITION HOLDERER

Jean-Paul-Égide Martini

**Andantino**

Plai - sir d'a -  
Pia - cer d'a -

*p* *sempre legato* *mf* *mp*  
*simile.....*

8

mour — ne du - re qu'un mo - ment. — Cha - grin d'a - mour du - re tou - te la  
mor — più che un di sol — non du - ra: mar - tir d'a - mor tut - ta la vi - ta

13

vi - e. J'ai tout quit - té pour l'in - gra - te Syl - vi -  
du - ra. Tut - to sor - dai per lei, per Sil - via in - fi -

*f* *R.H.* *mp*

19

e el - le me quit - te et prend un au - tre a - mant. Plai - sir d'a -  
da. el - la or mi scor - da e ad al - re - tro a - mor s'affi - da. Pia - cer d'a -

*mf* *f* *mp*

25

mour ne du - re qu'un mo - ment. Cha - grin d'a - mour du - re tou - te la  
mor più che un di sol non du - ra: mar - tir d'a - mor tut - ta la vi - ta

*mf* *f* *mp*

30

vi - e. Tant que cette eau cou - le - ra dou - ce - ment.  
da - ra. Fin - ch è tran - quil - lo scor - re - rà il ru - scel là

*mf* *p*



36

Vers ce ruis - seau que bor de la prai - ri - e, Je t'ai - me - rai - me  
verso il mar che cin - ge la - pia - nu - ra. io t'a - me - ò - mi

*mp* *mf*

41

ré - pé-tait Syl - vi - e. L'eau coule en - cor - elle a cha-gé pour -  
dis - se l'in - fe - de - le. Scor - re il ri-o an - cor - ma can - giù in - l'a -

*mf* *poco rit.*

46

tant - Plai - sir d'a - mour - ne du - re qu'un mo - ment. Cha -  
mor - Pia - cer d'a - mor - più che un di sol non du - ra: mar -

*a tempo*

51

grin d'a - mour du - re tou - te la vi - e. Cha - grin d'a -  
tir d'a - mor tut - ta la vi - ta du - ra. Mar - tir d'a -

56

mour du - re tou - te la vi - e.  
mor tut - ta la vi - ta du - ra.

62

*Rit...*

# 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 17<sup>th</sup> et 18<sup>th</sup> Siècles*<sup>xxii</sup>. 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 *Aria Antiche*<sup>xxiii</sup>. 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 tenuto 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.

## Lyrics and Translation

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'apri, Dolce fonte del goder, ah!	For honor on your face With a kiss, Love opened you, That fountain of pleasure, ah!

# Pur di Cesti

EDITION HOLDERER

Antonio Lotti

*Allegretto grazioso*      %

Pur di - ce - sti, o boc - ca, boc - ca, bel - la, o boc - ca, boc - ca bel - la,

11

Quel so - a - ve - ca - ro sì, sì, Che fa - tut - to il mio pia - cer il mio pia -

21

cer. Pur di - ce - sti, o boc - ca, boc - ca bel - la o

29

boc - ca, boc - ca bel - la, Quel so - a - ve\_e. ca - ro\_\_ sì Quel so - a - ve\_e. ca - ro\_\_ sì Che fa\_\_

*mf* *f* *mf*

40

tut - to il mio pia - ce, il mio pia - cer. Per o - nor di

*ff* *mf* Fine

50

sua fa - cel - la Con\_\_ un\_\_ ba - cio\_A - mor t'a - pri\_\_ Dol - ce\_\_ fon - te\_\_ del go - der\_\_

60

Ah!\_\_ del go - der.

*f* *ff* D.S. al Fine

# 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<sup>xxiv</sup>- 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 19<sup>th</sup> 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*.

## Lyrics and Translation

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

# Quella Fiamma

EDITION HOLDERER

attributed to Benedetto Marcello

**Allegretto affettuoso**

The musical score is written for voice and piano. It consists of three systems of staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegretto affettuoso'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the vocal line.

**System 1:** The vocal line begins with a whole rest for five measures, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a *ff* dynamic, featuring a continuous eighth-note pattern in the bass and chords in the treble. A trill is marked above the vocal line on the final note. The system ends with a *f* dynamic marking.

**System 2:** The vocal line continues with the lyrics "fiam-ma che m'ac - cen-de,". The piano accompaniment continues with the same rhythmic pattern, marked *ff* in the middle of the system.

**System 3:** A section break symbol (§) is placed above the vocal line. The vocal line begins with a whole rest, followed by the lyrics "Quel-la fiam-ma che m'ac - cen-de, pia - ce tanto all' al - ma mi - a,". The piano accompaniment features a trill in the treble and continues with the eighth-note pattern in the bass, marked *mf* and *f* at different points.

21

pia - ce tanto all' al - ma mi - a, Che giam-mai s'e - stin - gue - rà; s'e-stingue - rà, s'e - stin-gue -

*ff*

27

Quasi Stringendo

rà. Piace tan-to all' al - ma - mi-a, che\_ giam - mai s'estin-gue - rà s'e - stin - gue - rà. Che giam-

*mp* *crescendo*

33

Fine

mai s'e - stin - gue - rà, s'e-stingue - rà s'e-stin-gue - rà.

*tr* *tr* *tr* *ff* *ff*

39

E se'il fa-to\_a voi mi

*mf* *tr*



45

ren-de, va - ghi rai del mio bel so-le al - tra lu-ce\_el-la non vuo - le, nè vo-

51

ler giammai po - tra; nè vo - ler. — giammai po - tra. Nè vo - ler, nè vo - ler giam-

57

mai po - tra, giammai po - tra, — nè vo - ler giammai po - tra.

63

D.S. al Fine

# Se tu m'ami

Composer: attributed to Giovanni 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<sup>th</sup> 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, ♩ = 60," ; "adagio, ♩ = 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 may 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<sup>xxv</sup>. 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* is 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 19<sup>th</sup> 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

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

# Se tu m'ami

EDITION HOLDERER

Alessandro Parisotti

**Andantino**  $\%$

Se tu m'a - mi, se so -  
Sce - glo - que - sto - sce - glo -

8  
spi - ri Sol per me, gen - til pa - stor. O' do - lor de' tuoi mar - tir - ri, O' di - let - to  
quello, mi di - let - to d'og - ni Fior. Que - sto par di quel, più bel - lo, Quel di ques - to - à

14  
del tu' a - mor Ma se pen - si che so - let - to Io ti deb - ba ri - a - mar;  
meg - lio o - dor Col - ti tut - ti, e - poi ser - ba - ti; Un bel Ser - to se ne fa,

19

Pa - stor-el - lo sei - sog-get - to Fa - cil - men-te\_a t'in-gan-nar. Pa - stor-el - lo  
 Che su'l cri-ne\_o\_al Sen por-ta - ti; Fen-no\_il-lu - stre la Bel-tà. Che su'l cri-ne\_o\_al

*mp* *mf*

24

sei - sog-get - to Fa - cil - men-te a t'in-gan-nar. Fa - cil - men-te a t'in-gan-nar.  
 Sen por-ta - ti; Fen-no il lu - stre\_ la Bel - tà. Fen-no il lu - stre\_ la Bel - tà.

*f* *ff* Fine

29

Fa già ca - ro\_un fo - lo\_A - man - te, Or quel tem - po non è\_ più:  
 Bel - la ro - sa por - por - i - na, Og - gi Sil - vio sce - glie - ra,

*mf*

33

Il mio Se - sso\_è men con - stan - te, Per - chè il vos - tro\_à men vir - tù  
Con la scu - sa del - la Spi - na Do - man poi la sprezz - ze - ra.

37

Per - chè vos - tro\_à men vir - tù. Ma degli uo - mi - ni il con - si - glio Io per me non se - gui - ro.  
Do - man poi la - sprezz - ze - ra.

43

D.S. al Fine

No per - che mi piace il gi - glio Gli al - tri fio - ri sprezz - ze - ro.

# 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*<sup>xxvi</sup>. 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 19<sup>th</sup> century editions. Though I decided to arrange it in a Romantic style, it can still be played in the style of a minuet.

## Lyrics and Translation

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

# Sebben Crudele

EDITION HOLDERER

Antonio Caldara

**Allegretto**

Seb-ben cru - de - le, mi fai lan -

*mp* *mf*

This system contains the first five measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment starts with a series of chords in the right hand and a steady eighth-note pattern in the left hand. Dynamic markings *mp* and *mf* are present.

8

guir, — sem-pre fe - de - le, sem-pre fe - de - le ti vo-glio a - mar.

This system contains measures 6 through 11. The vocal line continues with a half note G4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment continues with similar patterns, ending with a melodic flourish in the right hand. Measure numbers 8 and 15 are indicated at the start of the system.

15

Seb - ben cru - de - le mi fai lan -

*mp* *mp* *f* *mf* *f*

This system contains measures 12 through 17. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment features a variety of dynamic markings: *mp*, *mp*, *f*, *mf*, and *f*. Measure numbers 8 and 15 are indicated at the start of the system.



22

guir, sempre fe - de - le ti voglio a - mar. Seb - ben cru - de - le

29

Fine

mi fai lan - guir, sempre fe - de - le ti voglio a - mar. Col-la lun -

36

ghez - za del mi-o ser - vir la tua fie - rez - za, la tua fie - rez - za

43

D.C. al Fine

sa - prò stan - car. La tua fie - rez - za sa - prò stan - car.

## 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<sup>xxvii</sup>. 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.

### Lyrics and Translatioin

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

# Sento nel Core

EDITION HOLDERER

Alessandro Scarlatti

**Moderato**      %

Sen-to nel co - re cer-to do - lo - re, cer-to do - lo - re,

11

che la mia pa-ce—tur-ban-do— va, nel co - re, nel co - re; Sen-to nel co - re cer-to do-

22

lo-re, cer-to—do - lo-re, che la mia pa-ce tur-ban-do va; che la mia pa - ce tur-ban-do va.

**Fine**

33

Splen-de\_u - na fa - ce, che l'al - ma ac - cen - de; se non è a - mo - re, a-mor sa -

*mp*

40

rà, a - mor, a - mor sa - rà. Splen - de\_u - na fa - ce, che l'al - ma ac -

*mf*

46

cen - de; se non è a - mo - re, a-mor sa - rà, se non è a - mo - re,

*f*

53

a - mor sa - rà.

*mf*

D.S. al Fine

# 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<sup>xxviii</sup>, 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.

## Lyrics and Translation

Spesso vibra per suo gioco il bendato pargoletto strali d'oro in umil petto, stral di ferro in nobile 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

**Vivace**

Spes - so — vi - bra per — suo — gio - co il — ben - da - to par - go -

*f*  
*Sempre Marcato*

5

let - to stra - li - d'o - ro in u - mil — pet - to, stral — de — fer - ro in no - bil co -

*sempre legato . . . . .*

9

**Fine**

ro. stral — de — fer - ro in no - bil co - ro. Poi, — lan - guen - do in mez - zo al —

*mp*  
*simile alla prima parte*

14

fo - co del di - ver - so ac - ce - so stra - le per og - get - to non e -

*mf*

18

gua - le que - sto man - ca, que - sto man - ca e quel vien me - no, que - sto

*f* *mf*

22

D.C. al Fine

man - ca, que - sto man - ca e quel vien me - no.

# 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 is 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 in 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 si brama, è d'amore il più vivo dolor.	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.
Fortunato chi intende gli accenti, di un affetto sincero e fedel! Egli prova vivendo i contenti, sol concessi ai beati nel ciel!	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!
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.	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

EDITION HOLDERER

Salvator Rosa

Andante

9

Star vi - ci - no al bell' i - dol che s'a - ma, è il piu  
For - tu - na - to chi'in - ten - de gli'ac - cen - ti, Di un af -  
A che gio - va l'e - sta - te fio - ri - ta? Og - ni

14

va - go di - let - to d'a - mor! Star lon - ta - no dal be - n  
fet - to sin - ce - ro e fe - del! E - gli pro - va vi - ven - do i  
be - ne che il cie - lo nel diè, non si con - ti, fra i

20

che sì — bra — ma, è d'a — mor il piu vi — vo do — lor.  
 con — ten — ti — , sol con — cessi'a be — a — to nel ciel!  
 gior — ni — di vi — ta, quel que scor'so — in'a man — do non è.

*ff*

26

*mp*

31

# Tu Ch'hai l'Eppenna Amore

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<sup>xxix</sup>. 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.	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.
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 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

EDITION HOLDERER

Giulio Caccini

**Allegretto**

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a melodic phrase. The piano accompaniment (grand staff) features a strong rhythmic pattern in the right hand, marked *f* (forte), and a more active bass line. Dynamics include *f* and *mf* (mezzo-forte). The lyrics are: "Tuch'hai le pen - ne\_A - mo-re E sai spie - gar - le\_a vo - lo, Deh muo - vi". A *simile* (simile) instruction is present at the end of the system.

Tuch'hai le pen - ne\_A - mo-re E sai spie - gar - le\_a vo - lo, Deh muo - vi

*simile*.....

Second system of the musical score, starting at measure 11. The vocal line continues the melody. The piano accompaniment maintains its rhythmic pattern, with a *f* (forte) dynamic marking. The lyrics are: "rat - to\_un vo - lo Fin là do - v'è'l mio co - re, E se non sai la vi - a, Co' miei so - spir t'in - vi - a,".

11

rat - to\_un vo - lo Fin là do - v'è'l mio co - re, E se non sai la vi - a, Co' miei so - spir t'in - vi - a,

Third system of the musical score, starting at measure 22. The vocal line concludes the phrase. The piano accompaniment features a *mf* (mezzo-forte) dynamic in the right hand and a *f* (forte) dynamic in the left hand. The lyrics are: "E se non sai la vi - a Co' miei so - spir t'in vi - a, Co' mieiso - spir t'-in vi - a.".

22

E se non sai la vi - a Co' miei so - spir t'in vi - a, Co' mieiso - spir t'-in vi - a.

35

Va pur ch'il tro - ve - ra - i Tra'l ve - lo e'l bian - co se - no. O tra'l dol -

42

ce se - re - no Dei lu - mi - no - si ra - i O tra bei no - di d'o-ro Del

50

dol - ce mio te - so - ro O tra bei no - di d'o-ro Del dol - ce mio te - so - ro Del dol-ce

60

mio — te — so — ro. Tu ch'hai le pen — ne A — mo-re E sai spie —

70

gar — le\_a vo — lo, Dehmuo-vi rat — to\_un vo — lo Fin là do — v'è'l mio co — re,

78

E se non sai la vi — a, Co' miei so — spir t'in — vi-a, E se non sai la vi-a Co' miei so —

88

spir t'in vi — a, Co' miei so — spir — t' — in vi — a.

# 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*<sup>xxx</sup> 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.

## **Lyrics and Translation**

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

# Tu lo Sai

EDITION HOLDERER

Giuseppe Torelli

Andantino

Musical score for the first system of 'Tu lo Sai'. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melody with lyrics: 'Tu lo\_\_\_ sai, quan-to t'a ma - i. Tu lo\_\_\_ sai, lo sa - i cru - del! Io non bra - mo'. The piano accompaniment is in 3/4 time and includes dynamic markings *mp* and *mf*. The key signature has one sharp (F#).

Musical score for the second system of 'Tu lo Sai'. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melody with lyrics: 'al - tra mer - ce, Ma ri - cor da - ti di me, E poi sprezz - za\_\_\_ un in - fe - del.'. The piano accompaniment is in 3/4 time and includes dynamic markings *f* and *mf*. The key signature has one sharp (F#).

Musical score for the third system of 'Tu lo Sai'. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a melody with lyrics: 'E poi sprezz - za\_\_\_ un\_\_\_ in - fe - del. Tu lo\_\_\_ sai, quan-to t'a ma - i. Tu lo\_\_\_ sai, lo'. The piano accompaniment is in 3/4 time and includes dynamic markings *mp* and *mf*. The key signature has one sharp (F#).



31

sa - i cru - del!\_ Tu lo sai quam - to ta ma - i. Tu lo

38

sai\_\_\_\_\_ lo sai cru - del! Tu lo sai quan - to ta ma - i! Tu\_ lo

*f* *mf* *ff* *mp*

46

sai,\_\_\_\_\_ lo sai\_\_\_\_\_ cru - del!

# Vergin Tutt'Amor

Composer: Francesco Durante

Composition Date: 1700s

Original Key: D-minor

*Vergin Tutt'Amor* first appears in *Solfèges d'Italie no. 128<sup>xxx</sup>*, 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 19<sup>th</sup> century style. Rubato may be used liberally to enhance phrasing, where necessary. This work is sometimes incorrectly titled, *Vergin Tutto'Amor*.

## Lyrics and Translation

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

# Vergin Tutt'amor

EDITION HOLDERER

Francesco Durante

Adagio

*f* *sempre legato con espressione*

4  
Ver - gin tut - t'a - mor, o ma - dre di bon -

*mf*

6  
ta - de, o ma-dre pi - a, ma - dre pi - a, a - scol - ta, dol - ce Ma -

*poco rubato----- mp a tempo ma colla voce*

8

ri - a, la — vo - ce del pec - ca - tor, — del — pe - ca - tor.

*f*

11

Il pian - to suo ti muo - va, giun - ga - no - a - te i suoi la -

*mp*

13

men - ti, suo duol, suoi tri - sti ac - cen - ti, sen - ti pie - to - so quel — tuo

*poco rubato... ff a tempo ma colla voce*

15

cor, pie - to - so, pie - to - so, pie - to - so, quel tuo cor; quel tuo

*mf* *f*

18

cor. O ma - dre di bon - ta - de, Ver - gin tut - t'a

*mp* *f*

20

mor, O ma - dre di bon - ta - de, O Ver - gin tut - t'a -

*mp*

22

mo - re, Ver - gin tut - t'a - mor... a - mor!

*ff* *fff*

# Vittoria Mio Core!

Composer: Giacomo Carissimi

Composition Date: 1630-1650

Original Key: D-major

*Vittoria Mio Core!* was 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<sup>xxxi</sup> 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.	Victorious is my heart! No more weeping, melted with love is the servitude (loneliness).
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!	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!
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!	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!
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!	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...	...

# Vittoria mio core!

EDITION HOLDERER

Giacomo Carissimi

**Allegro** %

Vit - to-ria, vit - toria! Vit - to-ria, vit - to-ria, mio co - re! Non la-grimar piu, non la-grimar piu, E

12

sciolta d'a - more la ser - vi - tù. Vit - to-ria, vit - tor-ia, mio co - re! Non la-grimar piu, è sciolta d'a -

23

mo-re la ser - vi - tu. E sciol - - - - - ta d'a -

*f* *mf* *ff* *p* *mp* *mf* *f*

31

Fine

Tempo di Waltz

mor-e la ser - vi - tu! Gia l'empia\_a tuoi dan-ni Fra stuo-lo di sguar-di, Con vez-zi bu -  
 Da lu - ci ri - den-ti Non es-ce più stra-le, Che pia-ga mor-  
 Con fin-to se - re-no Spe - ran-za\_o-mi - ci-da, A mor-te non

40

giar-di Di - spo - se - gl'in - gan - ni; Le fro-di, gli af - fan-ni Non han-no piu lo - co, Del  
 ta-le Nel pet - to\_m'av ven - ti; Nel duol, ne' tor - men-ti Io più non mi sfa - ccio È  
 sfi-da Più l'a - ni - ma in se - no; Già fug-ge vien se-no E' sdegno\_e ra - gio - ne Fra

49

D.S. al Fine

cru - do suo fo - co, E spen - to\_l'ar - do - re! Vit  
 rot - to\_og - ni lac - cio, Spa - ri - to il ti - mo - re!  
 l'ar - mi\_in ten - zo - ne, Tri - on - fa\_l'a - mo - re!



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