

O del mio dolce ardor

O thou belov'd

Aria

English version by
Dr. Theodore Baker

Christoph Willibald von Gluck
(1714 - 1787)

Moderato ♩ = 48 *p dolcissimo*

Voice

Piano

p

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

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

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

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p

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

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

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

ro. O - vun - que il guar - do io
eth. Wher - e'er mine eye may

g'i ro, Le tue va - ghe sem - bian - ze A -
wan - der, Still of thee some vague sem - blance Doth

mo - re in me - di - pin - ge; Il mio pen - sier si fin - ge
Love a - wake with - in me, My ev - ry thought doth win - me

Le più lie - te spe -
To yet fond - er re -

dim. > assai *p*

ran - mem - ze; E nel de -
mem - - - - - brance; And in this

dim. *p*

o che co - sì m'em - pie il pet - to
ar - dor that all my bo - som so fir - eth

p *cresc.* *dolce*

Cer-co te, chia-mo te, spe -
Thee I seek, Thee I call, Fond -

pp

p *ten.* *pp* *(a piacere)* *p*

ro e so - spi - ro. Ah!
ly and e'er - fond - er. Ah!

p col canto *pp*

p

O del mio dol - ce ar - dor
 O thou be - lov'd, whom long - bra -
 my

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

p

get - - to, Lau - ra che tu re -
 sir - - eth, At length the air thou

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics 'spi - - ri, al - fin - re -' on the first line and 'breath - - est my soul in -' on the second line. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final notes of the vocal line.

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

The second system continues the vocal and piano parts. The vocal line has lyrics 'spi - - ro, al -' on the first line and 'spir - - eth, my' on the second line. The piano accompaniment includes dynamic markings 'f' (forte) and 'mf' (mezzo-forte). A fermata is placed over the final notes of the vocal line.

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

The third system concludes the piece. The vocal line has lyrics 'fin, — al - fin — re - spi - - - ro.' on the first line and 'soul, — my soul in - spir - - - eth.' on the second line. The piano accompaniment features a dynamic marking 'p' (piano) and ends with a fermata over the final notes.

Che fiero costume

How void of compassion

Arietta

English version by
Dr. Theodore Baker

Giovanni Legrenzi
(1626-1690)

Allegretto con moto $\text{♩} = 56$

Voice

mf

Che fie - ro co - stu - me d'a - li - ge - ro nu - me, che a
How void of com - pas - sion Is Cu - pid his fash - ion, Who

leggero e grazioso

Piano

mf *sfz* *p*

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

f *p*

sfz *f*

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

p *mf*

mf un poco meno *rfz*

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

f *un poco meno* *rfz*

Ped. * Ped. *

espr. *dol. p*

va-go sem-bian-te mi fe'i-do-la-trar, un va-go sem-bian-te mi
 vi-sion e-lu-sive he shad-ows be-fore, The vi-sion e-lu-sive he

f *p*

Ped. * Ped. * Ped. * Ped. *

rit. Tempo 1^o *dim.*

fe'i-do-la-trar. Che fie-ro co-stu-me d'a-li-ge-ro nu-me, che a
 shad-ows be-fore. How void of com-pas-sion Is Cu-pid his fash-ion, Who

rit. piu f *sfz* *p*

Ped. * Ped. * Ped. * Ped. *

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

cresc. *f* *mf*

cresc. *sfz* *f*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

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

f

p *f* *p*

Ad. * *Ad.* * *Ad.* *

mf *sfz*

Che eru - do de - sti - no che un cie - co bam - bi - no con
 O Des - ti - ny sense - less! A boy so de - fence - less, Scarce

cresc. *f* *mf* *p*

tr

Ad. * *Ad.* * *Ad.* *

cresc. *f* *p*

hoe - ca di lat - te si fae - cia sti - mar, si fae - cia sti - mar, con
 weand, yet can make us his fa - vor im - plore, his fa - vor im - plore, Scarce

cresc. *f*

Ad. *

hoe - ca di lat - te si fae - cia sti - mar!
 weand, yet can make us his fa - vor im - plore!

p *mf* *cresc.*

Ad. *

mf un poco meno *rfz*

Ma que - sto ti - ran - no con bar - ba - ro in - gan - no, en -
 A ty - ran - nous men - tor, Our eyes he doth en - ter With

f *un poco meno* *rfz*

Ad. *

espr.

dol.

tran-do per gli oc-chi, mi fe' so-spi-rar,
bar-bar-ous wiles till we sigh and give o'er,

en-tran-do per gli oc-chi mi
With bar-bar-ous wiles till we

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked *espr.* and ends with a phrase marked *dol.* and *p*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

rit.

Tempo I^o

dim.

fe' so-spi-rar.
sigh and give o'er.

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

The second system continues the vocal and piano parts. The vocal line has a *rit.* marking at the start and a *dim.* marking later. The piano accompaniment includes a *rit.* marking and a *più f. ten.* marking. The system concludes with a *p* marking.

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

The third system shows the vocal line with a *f* marking and the piano accompaniment with *sfz* and *f* markings. The system ends with a *p* marking.

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

The fourth system features the vocal line and piano accompaniment. The piano accompaniment includes a *p* marking, *sfz col canto*, and a *cresc. f* marking. The system ends with a *f* marking.

Le Violette

The Violets

Canzone

Alessandro Scarlatti
(1659 - 1725)

Allegretto

Voice

Piano

Ru-gia-do-se, o-do-ro-se, vi-o-let-te gra-zi-
Low-ly vio-let, si-lent blow-ing, Dew-y fra-grance sweet be-

p

p

o-se,
stow-ing, Ru-gia-do-se, o-do-ro-se, vi-o-let-te gra-zi-
Low-ly vio-let, si-lent blow-ing, Dew-y fra-grancesweet be-

mf *p*

o - se, vi - o - let - te gra - zi - o - se, Voi vi sta - te ver - go -
stow - ing, dew - y fra-grance sweet be - stow - ing: Mod - est - ly thy charms half

gno-se, hid-ing, mez-zo a - sco - se, Neath the leaf-lets, mez-zo a - sco - se fra le
neath the leaf-lets green re -

fo-glie, e sgrida-te cess-es, Thy ex-am-ple, le mie vo-glie, calms and bless-es, che son trop-po am-bi-zi-
My am - bi - tion gently

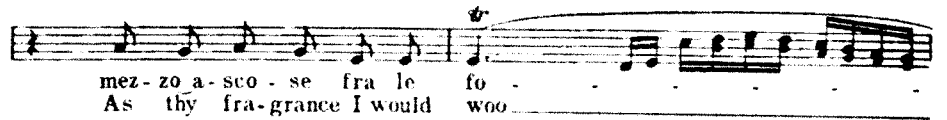
o - se, chid-ing, e sgrida-te Thy ex-am-ple, le mie vo-glie, calms and bless-es,

che son trop - po, son trop-po am-bi-zi-o - se. Ru-gia-
My am-bi - tion_ gen - tly_ chid- ing. Bear this

do - se, o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o - se,
mes - sage, ten - der flow - er, To my fair one, to my fair one in her bow - er;

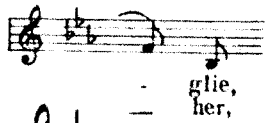
Ru - gia - do - se, o - do - ro - se, vi - o - let - te, vi - o - let - te gra - zi - o -
Bear this mes - sage, ten - der flower, bear this mes - sage To my fair one in her bow -

rit. *a tempo*
se, vi - o - let - te gra - zi - o - se, Voi vi sta - te ver - go -
er, to my fair one in her bow - er; Say, like thee I'd come un -



gno-se,
to her, mez-zo a-sco-se,
As thy fra-grance, mez-zo a-sco-se fra le
as thy fra-grance I would

mf *p*



fo-glie,
woo her, e sgri-da-te
As thy beau-ty le mie vo-glie, che son trop-po am-bi-zi -
o'er her steal-ing, From my fond heart love re -

o - se,
veal-ing, e sgri-da - te le mie -
As thy beau - ty o'er her -

mf *p*

vo - glie, che son trop - po, son trop-po am-bi - zi - o - se.
steal-ing, From my fond heart, my fond heart love re - veal - ing.

mf

Ru-gia-do-se, o-do-ro-se, vi-o-let-te, vi-o-
 Bear this mes-sage, ten-der flow-er, To my fair one, to my

o-do-ro-se, vi-o-
 ten-der: flow-er, To my

let-te gra-zi-o-se, Ru-gia-do-se, o-do-ro-se, vi-o-
 fair one in her bow-er, Bear this mes-sage, ten-der flower, To my

let-te, vi-o-let-te gra-zi-o-se, vi-o-let-te, vi-o-
 fair one, to my fair one in her bow-er, Bear this mes-sage, ten-der

riten.

o-
 flow-

let-te gra-zi-o-se!
 flow-er, ten-der flow-er!

colla voce *f* *a tempo* *rit.*