

# O del mio dolce ardor

## O thou belov'd

### Aria

English version by  
Dr. Theodore Baker

Christoph Willibald von Gluck  
(1714-1787)

Moderato  $\text{♩} = 46$  *p* *dolcissimo*

Voice

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

Piano

*p*

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*

L'au - ra che tu re - spi - ri,  
At length the air thou breath - est

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

*f* *p*

al - fin re - spi -  
my soul in - spir -

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

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

*dim.* *p*

si - 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 bra -  
O thou be - lov'd, whom long my

*p*

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

*p*

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

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "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 rhythmic pattern with many sixteenth notes in both the right and left hands.

spi - ro, al -  
spir - eth, my

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "spi - ro, al -" on the first line and "spir - eth, my" on the second line. The piano accompaniment continues with similar rhythmic complexity. A dynamic marking of *f* (forte) is placed above the final note of the vocal line, and *mf* (mezzo-forte) is placed below the piano accompaniment.

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

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "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 of *p* (piano) at the beginning of the system.

# Che fiero costume

## How void of compassion

### Arietta

English version by  
Dr. Theodore Baker

Giovanni Legrenzi  
(1626-1690)

Allegretto con moto ♩ : 56

**Voice**

*mf*

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

*leggero e grazioso*

**Piano**

*mf* *sfz* *p*

Ped. \*

*f* *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

*sfz f*

Ped. \* Ped. Ped. \* Ped. \* Ped. \*

*p* *mf*

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

Ped. \* Ped. \*

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*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*

Tea \* Tea \*

*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*

Tea \* Tea \* Tea \* Tea \*

*rit.* **Tempo 1<sup>o</sup>** *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*

Tea \* Tea \* Tea \* Tea \*



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*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

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*

*Ped.* \* *Ped.* \* *Ped.* \*

Che cru - 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

*mf* *sfz*

*tr*

*cresc.* *f* *mf* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* *f* *p*

boe - en 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

*cresc.* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

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

*p* *mf* *cresc.*

*Ped.* \*

*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*

*Ped.* \* *Ped.* \*

*espr.* *dol.* *p*

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

*f* *p*

*Tea \** *Tea \** *Tea \** *Tea \**

*rit.* **Tempo I<sup>o</sup>** *sfz* *dim.*

fe' so-spi-rar. Che cru-do de-sti - no che un cie - co bam-bi - no con  
 sigh and give o'er. O Des-ti - ny senseless! A boy so de-fence-less, Scarce

*rit.* *piu f* *ten.* *p*

*Tea \** *Tea \** *Tea \** *Tea \**

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

*f* *p*

*Tea \** *Tea \** *Tea \** *Tea \**

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

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

*Tea \** *Tea \** *Tea \** *Tea \**

# Le Violette

## The Violets

### Canzone

Alessandro Scarlatti  
(1658-1725)

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 frag-ance sweet be -

Piano

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

Piano

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 sgrì - da - 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 gen - tly

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

che son trop - po, sontrop-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 flower, 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, tender 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 -

mez-zo a-sco-se fra le fo -  
As thy fra-grance I would woo

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

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

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

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.

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

*p*

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 flow-er, To my

*mf* *p*

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.*

flow

let-te gra-zi-o-se!

flow-er, ten-der flow-er!

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