Anthology of Italian Song
Of the Seventeenth and Eighteenth Centuries

Selected and Edited with Biographical Notices by
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English Translations by
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BASSANI  GASPARINI
BONONCINI  GIORDANI
CACCINI  MARCELLO
CAVALLI  MONTEVERDE
CESTI  PARADIES
DEL LEUTO  PICCINNI
DE LUCA  RONTANI
DURANTE  SARRI
FALCONIERI  SCARLATTI
FASOLO  STRADELLA
TENAGLIA

Book I . . . . Library Vol. 990
Book II . . . . Library Vol. 991

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G. B. BASSANI.

1657–1716.

He was born at Padua in 1657; became maestro di cappella in the church of San Petronio in Bologna, and in 1685 accepted a similar position at Ferrara, where he died in 1716. He was entered as a member of the Philharmonic Academy of Bologna in 1677, becoming its president in 1682. He was also a member and the director of the celebrated Accademia della Morte at Ferrara. He was an eminent violinist, one of his pupils being Corelli; and likewise a very skilful organist and a distinguished and gifted composer, having written six theatrical works, besides thirty other vocal and instrumental compositions. His teacher in music was Father Daniele Castrovillari.—From an extremely rare work entitled Languidezze amorose—cantate a voce sola, etc., the songs "Dormi, bella" and "Posate, dormite" (fragments of the Cantata called La Serenata), and "Seguita a piangere, povero cor" (fragment of the Cantata L’Amante placata), were taken—three pieces in which natural grace and simplicity are united with deep emotion and exquisite artistic taste.

G. B. BONONCINI.

1672–1748.

A son of Giovanni Maria Bononcini (or Buononcini), the celebrated theoretician and composer already mentioned in Vol. I of our Collection, the date of his birth is in doubt, being given variously at 1672 and 1660. He attended the school founded in Bologna by Gian Paolo Colonna, and speedily gave evidence of his talent by publishing instrumental compositions, Masses in 8 parts, and other noteworthy compositions. Proceeding thence to Vienna, he was admitted to the court orchestra in the capacity of violoncellist. Here he wrote the opera Camilla, which had extraordinary success both in Vienna and at the Italian theatres, and later at the Haymarket in London. At Rome he composed, in 1694, the operas Tullo Ostilio and Serse. In 1660 he brought out at Vienna La fede pubblica, and in 1701, at Berlin, Polifemo. Being invited to London in 1716, Bononcini, under the protection of the Duke of Marlborough and others, and Handel, whose cause was espoused by the reigning family, became bitter rivals; their rivalry was the occasion of the proposition, that these two eminent composers, in conjunction with a third (Attilio Ariosto), should write an opera together, each composing one act. The libretto chosen was Muzio Scevola; Ariosto took the first act, Bononcini the second, and Handel the third. Handel’s victory was decisive; but Bononcini’s patron, far from being discouraged, heaped new favors on him, received him into his own house, gave him a pension of £500 and afforded him every opportunity for the prosecution of his musical work.—His downfall, however, was approaching, and was hastened by the story, which he was too proud to contradict, that he had appropriated a madrigal by Lotti and given it out as his own composition. The resulting loss of prestige was never made good. The date of his death is uncertain, but is assumed to be 1748.
The aria "Per la gloria d'adorarvi," which we print herewith, is from his opera Griselda, written in London in 1722; it has many fine effects and an agreeable and flowing melody.

GIULIO CACCINI.
1546-1614.

He was born about 1546 in Rome, and was known under the name of Giulio Romano. From Scipione Della Palla he received instruction in singing and lute-playing, and had already distinguished himself in his art when he sang, in 1579, the part of Night at the celebration of the nuptials of Francesco De' Medici and Bianca Capello, in an intermezzo composed by Pietro Strozzi. The renown of this gifted Roman composer, who, in cooperation with Jacopo Peri, Monteverde, and Emilio del Cavaliere, had so large a share in the creation of the musical drama, renders it easy to dispense with a long biographical sketch. Only a few of his principal works will be mentioned: Il Combattimento d' Apollone, on a poem by Bardi; La Dafne and L'Erisedice, on verses by Rinuccini; Il Rapimento di Cefalo, on a poem by Chiabrera, written for the wedding of Maria de' Medici, the niece of Grand Duke Ferdinand, with Henry IV of France, which took place Nov. 9, 1660.—We may also add a collection of Monodie, Cantoni e Madrigale for solo voice, from among which latter the song "Amarilli" was selected by reason of the rare artistic treasures which it reveals.

The precise date of Caccini's death is unknown; but one of his dedications establishes the fact that in 1614 he was still living in Florence, advanced in years. His daughter Francesca was a distinguished writer of music and the authoress of the celebrated ballet La Liberazione di Ruggiero dall'Isola d'Alcina. Francesca Caccini enjoys the honorable distinction of being the first lady who devoted herself, with brilliant results, to the study of musical composition.

FRANCESCO CAVALLI.
1599-1676.

Pier Francesco, known under the family name of his protector Federico Cavalli, a Venetian nobleman, was born in 1599 (or, according to other authorities, in 1600), as the son of Giovanni Battista Caletti-Bruni, maestro di cappella at the church of Santa Maria in Crema. His patron, who was the sheriff of Crema, being transferred in 1616 to Venice, took the youthful Caletti with him, entertaining him with splendid hospitality at his own palace, and furnishing him with amply means for the cultivation of his musical gifts. In 1617 he was received into the choir of San Marco, then conducted by Monteverde; in 1640 he was appointed organist of the second organ of that cathedral, obtaining the post of first organist in 1665. In 1668 he became conductor of the ducal musical organization, holding this position until his death, which occurred on Jan. 14, 1676. He was an extremely fertile writer of opera, composing within the space of 32 years (1637-1669) thirty-nine dramas, all of which were successfully produced in the principal theaters. Cavalli continued Monteverde's reforms, imbuing his operatic works with greater breadth and power by means of increased variety of harmonization, the definitive establishment of the string-band, development of dramatic effect and rhythmic intensity. In 1660 he was summoned to France by Cardinal Mazarin, to assist at the nuptials of Louis XIV and Maria Theresa of Spain, on which occasion he brought out his "festival opera" Serse (Nov. 22), though with poor success, owing either to the then prevailing ignorance of the Italian language in France, or to a lack of musical culture at the French court. The introduction of the Aria into
opera has been ascribed to Cavalli, but wrongly, for Monteverde has a prior claim to the merit of this innovation. Nevertheless, Cavalli gave the aria greater freedom and elegance of form, developing it artistically on the lines laid down by Monteverde. The arias in Giasone (Teatro San Cassiano, Venice, 1649), Didone (1641), Serse (1654), and Romilda (1651), are noteworthy examples of their class. Giasone (Jason), the most successful of his operas, from which the aria "Delizie contente" is taken, was produced with extraordinary applause first in Venice, then in Florence (1651), Bologna (1652), Naples (1653), Rome (1654), Vicenza (1658), Ferrara (1659), Genoa (1661), Milan (1662), and finally returned, with equal success, to Venice in 1666. At his death, Cavalli was the possessor of a considerable fortune, a portion of which he left to the descendants of his patron, and the remainder to certain religious foundations in Venice; he had no direct heirs, his wife and his two sisters having died before him.

MARCO ANTONIO CESTI. 1620-1669.

The aria "Tu mancavi a tormentarmi" is worthy of special notice, among Cesti's compositions, on account of the interesting variety which it exhibits. The author of Orontida, of whom mention is made on p. VI of Vol. I of this series, was born at Arezzo (or Florence?) about 1620; he was a pupil of Carissimi and, in 1646, maestro di cappella at Florence; in 1660 he was admitted to the papal choir. He subsequently became maestro di cappella at the court of Emperor Leopold I. He died at Venice in 1669.

ARCANGELO DEL LEUTO. 15—16—.

The charmingly suave song "Dimmi, Amor," accompanying this sketch, is attributed to Arcangelo Del Leuto, concerning whom no positive facts could be found. The appended biographical notice consequently rests upon induction alone. Pietro Della Valle, the author of the poem Carro di fedeltà d'amore, which was set to music by Paolo Quagliati, inserted, in the Trattato di Musica scenica by G. B. Doni, a lecture of his own entitled Della Musica dell' età nostra. In this essay he mentions a certain Cavalier Del Leuto as an esteemed composer and player in Rome, together with Gio. Francesco Del Leuto, both highly skilled musicians; these two names cannot have been used to designate one and the same person. He also speaks of G. F. Del Leuto as one of the interpreters of the Carro. Now, this Carro di fedeltà was printed at Rome by Robletti in 1611; consequently, it must have been given in some subsequent year—that is, early in the 17th century. In respect to both poetry and music, the style of our song would indicate that it belongs to precisely that period. It is therefore very probable that it was composed by Gio. Francesco Del Leuto, who, by reason of his virtuosity in playing the lute, first assumed the cognomen of Arcangelo, by which he may have been best known later on from its appropriateness in expressing his masterly command of the instrument. In the absence of any certain data, these more or less plausible conjectures are offered; authoritative statements regarding this amiable lutenist would be gratefully received. In any event, "Dimmi, Amor" is unquestionably a piece of most delicate workmanship, wherein refinement of taste is wedded to moving effect.

S. DE LUCCA. 15—16—.

The arietta "Non posso disperar," which was discovered among old manuscripts of the 17th century, exhibits very noteworthy
features in its leading and harmonization; its construction is remarkable for elegance, fluency, and pleasing effects. Despite most patient research, it was impossible to obtain data concerning this composer, who is ignored by the biographers of musicians. Probabilities, however, favor the assumption that he was a Neapolitan by birth, and lived in the first half of the 17th century.

FRANCESCO DURANTE.
1684-1755.

A pupil of Alessandro Scarlatti, he became one of the most eminent composers of the 18th century, and the head of the Neapolitan school of music. He was born at Frattamaggiore, a village not far from Naples, on March 15, 1684. He was admitted to the Conservatorio dei Poveri di Gesù Cristo, and in January, 1742, was appointed professor at the Conservatory at Loreto, at a monthly salary of ten ducats (equivalent to 42½ francs), to replace Porpora, who had departed to Germany. He succeeded Scarlatti as professor at the Conservatory of San Onofrio, and numbered among his pupils the finest musicians of the period, such as Fiorillo, Guglielmi, Speranza, Sacchini, and G. B. Pergolesi. Though endowed with a less powerful imagination than his master, he was nevertheless highly skilled in the development of themes and the art of harmonization. His compositions are models of scholarly construction in the above particulars, and for the smooth and cantabile leading of the vocal parts. His manners were rustic and awkward, his mind cool and reflective, his soul simple and ingenuous. Although his compositions never brought him in a large income, he practised such strict economy that he was enabled to erect a chapel at his own expense in the church of S. Antonio at Frattamaggiore, which he dedicated to St. Michael, and in which he was laid to rest after his death, which occurred at Naples on the 13th of August, 1755. The tomb bears the inscription Franciscus Durante—Cappellamagister—Musicae fecit.—Plain to negligence in regard to his attire, he took particular pains with his curled and scented wig, to prevent deranging which he always wore his cocked hat. He was thrice married. With his first wife he lived in incessant warfare, as she spent his meagre earnings in the lottery. The second, whom he dearly loved, and who had been one of his servants, he himself laid in her coffin. A few months later he celebrated his third wedding, with another domestic.

The Prayer and secular Aria accompanying this sketch are pieces well calculated to show, in their different genres, the skill and taste of their author.

ANDREA FALCONIERI.
15—16—.

The musical library of the Royal Academy of St. Cecilia at Rome possesses a valuable work entitled Librordi Villa­nelle—a 1, 2 et 3 voci—con l'alfabeto—per la chitarra spagnuola—d'Andrea Falconieri—napolitano—dedicate—all'ill.mo et rever.mo sig.r Card. De' Medici—in Roma—Ap­presso Gio. Battista Robletti 1616—con licenza de' superiori.—This volume, also valuable as a fine specimen of typographical art, contains 17 villanelles for one voice, 11 for two voices, and 4 for three voices; in all, 32 compositions remarkable for their simplicity and elegance. The second villanella was selected for publication because it appeared best calculated for effective interpretation, and the most graceful of all; a facsimile is annexed.

Andrea Falconieri receives no more than a scant mention in Fétis' Dictionary, which does not even give his proper name; the other biographers ignore him. It may be conjectured that he was born near the close of the 16th century; for the dedication of the book in question commences: "Hav-
ing resolved to give to the press these, my Musical works, Part the First of my feeble conceptions. . . .”, and bears the date of March 21, 1616. In the National Library at Florence may be found the Quinto Libro delle Musiche di A. Falconieri, published by Pignoni in 1619—a rare and interesting work.

**O. B. FASOLO.**

16—16—.

A very rare book in the possession of Dr. Oscar Chilesotti bears the title: “Misticanza di Vigna alla Bergamasca; il Canto della Barchetta et altre cantate et arriette per Voce et Chitarra.”—From this work is taken the aria “Cangia, cangia tue voglie,” which appears peculiarly adapted for publication in this collection by reason of its charming naturalness and spontaneity.

In Vol. XLI, No. 48, of the Gazzetta Musicale of Milan, dated Nov. 28, 1886, Dr. Chilesotti gives a few vague notes concerning Fasolo, and remarks on the rarity of the above-mentioned work, of which even Vogel, in his researches in the Italian and German libraries, could discover no second exemplar. It was published in Rome by Robletti, in 1627. Biographers in general make no mention of Fasolo; but on p. 480 of A. W. Ambros’ History of Music (Leipzig, Leuckart, 1881) he is noticed as “a Franciscan monk in a monastery at Padua, whose Annuale Organistico was published in 1645 at Venice,” the excellence of whose musical workmanship shows him to have been closely related (intellectually) to Frescobaldi.

**FRANCESCO GASPARINI.**

1665—1737.

According to Fetis, Grove, and Reissmann, he was born at Lucca in 1665; according to Florimo, at Camaiore near Lucca, in 1665; according to Riemann’s Dictionary, and the Annauario of Paloschi, in the latter place on March 5, 1668. He excelled as a writer of both sacred and secular music, and produced no less than 32 dramatic works, besides numerous cantatas, intermezzi, etc. The work upon which his fame chiefly rests is entitled “The Practical Harmonist at the Harpsichord” (L’Armonico pratico al cembalo, ovvero regale, osservazione ed averimenti (sic) per ben sonare il basso e accompagnare sopra il cembalo, spinetta ed organo), Venice, 1683; an instruction-book in thorough-bass followed by Feneroli in the compilation of his Partimenti.

Gasparini’s teachers were Corelli and Passini; among his pupils may be mentioned Benedetto Marcello, who dedicated some of his compositions to him, and wrote of him with the utmost veneration. He was a philharmonic academican, and professor in the Conservatorio della Pietà at Venice; later he was appointed maestro di cappella at the Lateran in Rome. The two arias here selected are fragments of his Second Cantata.

The weight of authority sets April, 1737, as the date of his death.

**GIUSEPPE GIORDANI.**

1743—1798.

The family of Giordani, who was also known as Giardanello or Giordaniello, comprising his father, three sisters, and two brothers, formed a company which gave representations of comic opera in the smaller theatres of Naples. In 1762 this company traveled to London, and was received with great favor at the Haymarket Theatre. Giuseppe, however, returned to Naples for the purpose of prosecuting his studies at the Conservatorio della Madonna di Loretto. He afterwards rejoined his family in London, where he composed a centone entitled Arlaserse, followed by a serious opera, Antigono. From 1744 to 1782, devoting himself to teaching, he wrote only the opera.
ousta il Baccio (by some erroneously attributed to his brother Tommaso), which was given in London with marked success from 1744 to 1749. Again returning to Italy in 1782, he composed a great number of operas for all the Italian theatres, as well as many pieces of chamber-music, among which latter was the aria here reprinted, wherein fine effects are happily wedded to flowing melody. In 1791 he was called to conduct the Metropolitan Orchestra of Fermo, and while there wrote a large number of sacred compositions. Fétis and the Marchese Di Villarosa make a sad mistake in confounding Giordanello with Carmine Giordano, who was born about 1690, and was likewise a master of the Neapolitan school. Other errors with regard to his birth and death have been masterfully confuted by Florimo, in his great work on the Scuola musicale di Napoli. There is an inscription in the Cathedral at Fermo, according to which vixit annos LIV dies XXVI and scessit pientissimus—Pridie Nonas Januariis An. MDCCL-XXXXVIII. This inscription, worthy of credence from having been written for the solemn obsequies of Giordanello, celebrated in January, 1800, show with the most scrupulous exactitude that he was born on December the 9th, 1743.

BENEDETTO MARCELLO.

1686—1739.

The autograph manuscript of Benedetto reproduced below in facsimile is dated Jan. 21st, 1713. The volume containing it, which is entitled Cantate per camera—Poesia e Musica—di—Benedetto Marcello—composte per la Sigra Ricci dilett., is apparently the very exemplar intended for said dilettante, for whom both verses and music were written, it being elegantly illuminated in gold and colors. None of the biographical notices on Marcello mention, as far as I am aware, this work so valuable both from a musical and literary point of view. The fragment “Non m’è grave morir per amore” forms a part of the second cantata; it is replete with peculiar novelty and charm, and is noteworthy on account of the harmonic leading in the recitative.

Marcello was born at Venice on Aug. 1, 1686, and died July 24, 1739, at Brescia, where he held the position of Camerlengo (Chamberlain). Further notices concerning him may be found on p. IX of Vol. I of this Collection.

CLAUDIO MONTEVERDE.

1568–1643.

Born of indigent parents at Cremona, in 1568, he early attained to musicianly renown, and was admitted while still very young to the court of the Duke of Mantua in the capacity of a viola-player. Here the maestro di cappella, Marco Antonio Ingegneri, gave him lessons in counterpoint, and when but sixteen years old he published a collection of Canzoni for three voices. In a brief time his mastery of his art became such that his fertile and daring genius inaugurated a series of the boldest innovations. He aided powerfully in bringing about the transformation of the medieval modes into the modern chromatic system, by adopting the dissonance of the dominant seventh in such wise as to exhibit the harmonic relation of the fourth degree to the seventh, and by endowing this latter with its true character as the leading-note, with a regular resolution to the tonic. This important fact—which his genius intuitively felt, perhaps all unconscious of the grand results which were to follow—finds gradual development in his books of madrigals; arriving at the fifth book, he no longer hesitates to take without preparation the tritone, the chord of the fifth and sixth, the dominant seventh and ninth, and the diminished seventh. Herewith the transformation of the tonal system was completed, and
Monteverde, profiting by his new system of harmony to continue his course as an innovator, created the forms of the Aria and Dueto, skilfully employing the resources of instrumentation according to the scenic situation, and developing the musical drama, properly so called, in an expressive and dramatic form. But the fame of this eminent musician is so great, that many words are unnecessary. We deemed it proper to emphasize one remarkable feature in the work of this great genius. The Lamento di Arianna which we print is a shining exemplar of his gifts as a composer; it is taken from the opera Arianna, brought out in 1608 at the court of Mantua, and in 1641 in Venice, it being the first melodrama produced at the Teatro San Moisé. The National Library at Florence possesses the manuscript of the entire scena, the principal part of which is given here; this manuscript appears to be the author's original.

Monteverde died at Venice in 1643; near the end of 1613 he was appointed maestro di cappella at St. Mark's; he was buried in the church dei Frari, in a chapel to the right of the choir.

PIER DOMENICO PARADIES.
1710-1792.

This distinguished composer and excellent player on the harpsichord was born at Naples, where he studied under Porpora. He wrote Alessandro in Persia, performed in Lucca in 1738; Il Decreto del fato, given at Venice in 1740; La Muse in gara, a cantata represented at the Conservatorio de' Mendisanti in Venice in the same year. In 1747, he took up his permanent residence in London, and on December 17 of that year he brought out the opera Fedonte at the King's Theatre, which was given nine times with indifferent success. After this he abandoned composition, devoting himself to teaching the harpsichord; in his capacity as a teacher he regained his laurels by publishing the Studies and Sonatas. Clementi and Cramer used his works with great benefit to themselves. Cassandra Frederick, his pupil, played at the age of five and a half years, in a concert given at the Haymarket, compositions by Scarlatti and Handel, being the same who performed in 1760, in the double capacity of an organist and singer, the celebrated oratorios of the Saxon master.

Paradies returned late in life to Italy, and settled in Venice, where he died in 1792.

NICCOLÒ PICCINNI.
1728-1800.

Alessandro nelle Indie, a melodrama in 3 acts, set to poetry from the pen of Pietro Metastasio, was represented for the first time at Rome in 1758, and thereafter at Naples in 1774 and 1792. In the archives of the Royal College of Music of Naples are to be found 2 copies of this opera. One was donated to the College by Maria Carolina, and is in 3 acts; the other was among the autographs collected and acquired by Florimo, and has but 2 acts. The former is the score executed in 1758 and 1774: the latter is the same, revised and corrected, which served for the representations of 1792. The aria of Cleofide which we print herewith is one of the most salient numbers of the opera. The verses of the recitative were substituted, by Piccinni himself, for those written by Metastasio, but the aria following is that which is found in Act II, Scene 13, of the drama of the imperial poet. The form of this recitative, rich in dramatic features, the admirable construction, and the effectiveness of the whole composition, render this aria a veritable artistic gem.

Piccinni, of whom a further account appears in the first volume of this Collection, was born at Bari, on Jan. 16, 1728, and died of bilious fever at Passy, near Paris, on March 7, 1800.
RAFFAELLO RONTANI.
15—16—.
Le varie—musiche—di—Raffaello Rontani—a una, due e tre voci—per cantare nel cimbalo o in altri strumenti simili con L'Alfabeto per la Chitarrà—spagnola in quelle più a proposito per—tale strumento—
in Roma—Appresso Gio. Battista Robletti, 1623—Ad instantia di Antonio Poggioli. All'insignia del Martello in Parione—Con Licenza de' Superiori.—The work bearing this title belongs to the valuable collection of the well-known cultivator of ancient music, Dr. Oscar Chilesotti, whose courtesy permitted it to be copied. The song so transcribed and harmonized is charming in its graceful simplicity, and forms a most sweet and admirable setting to Chiabrera's celebrated verses. Its composer was born in Florence towards the end of the 16th century, and was in the service of the Marquis of Capistrano, Antonio De' Medici, a natural son of the Duke Francesco Maria and Bianca Capello. He is mentioned by Quirinus van Blankenborg in his Elements of Music, who notices a book of canzoni published in Rome in 1632. The work by Rontani cited by Fétis in his biographical dictionary, and published at Florence by Zanobi Pignoni in 1614, may be found in the National Library in that city. The title differs very little from that heading this sketch, but it contains wholly different compositions.

DOMENICO SARRI.
1678-174—?
Domenico Sarri (or Sarro), was born of indigent parents at Trani, in 1678; his musical studies at the Conservatorio della Pietà in Naples were finished in 1697. In 1712 he was appointed vice-conductor of the Royal musical organization, and wrote an oratorio for the festival of San Gaetano. As early as 1702 he had composed a sacred melodrama, L'Opera d'Amore. He subsequently wrote many serious operas, and numerous oratorios, serenatas, comic intermezzi, cantatas, concertos for various instruments, and church-music. His Didone abbandonata deserves special mention; the music was set to verses by Metastasio, then a young man hardly 26 years of age, for the theatre of San Bartolomeo in 1724. This opera, which was enthusiastically received, was sung by the poet's friend Marianna Benti-Bulgarelli and Niccola Grimaldi (called Niclino).—In 1741 Sarri was still at his post as first conductor; the precise date of his death is unknown.

ALESSANDRO SCARLATTI.
1659-1725.
In the first volume of this Collection we published a few arias, full of grace and expression, by this distinguished and fertile composer. For this present volume we have again had recourse to him, and print herewith four more pieces in different styles. "Sento nel core" is a tender and expressive melody, extremely effective and not difficult of execution. The aria of Tigrane in the opera of the same name is a marvelous exemplar of its class in the truthful expression of feeling. In Tigrane Scarlatti tried, for the first time, the blending of the wind-instruments with the strings; and the harmonies of the horn, in the aria given here, are a most original device of the great Trapanesian. The little dialogue "Su, vennite a consiglio," wherein the author feigns to converse with his own fancies and to listen to their reply, is replete with novel features. The canzonetta "Gia il sole dal Gange" is spontaneous and genial. The annexed fac-simile is taken from a small manuscript volume of the period, in which the above-mentioned dialogue is also found.

For further notes concerning Scarlatti, the reader is referred to Vol. I.
ALESSANDRO STRADELLA.
1645–1681.

“Everything is obscure,” writes Catenani, “in the life of Stradella.” Although some give Venice as his birthplace, preponderant evidence shows that he was born in Naples about 1645. It is not known where and under whom he prosecuted his studies; it is certain, that he speedily became a distinguished composer, and passed the greater part of his life as a musician at Venice. While there, he fell desperately in love with the flame of a Venetian noble, having been engaged by the latter to instruct the lady in his art; in the course of this instruction he found time to lay siege to her heart, and this so successfully, that one night the pair fled together to Rome. The betrayed Venetian swore vengeance and despatched two assassins to waylay Stradella; but his purpose (so runs the legend) was this time frustrated in a most remarkable manner; the assassins, going to church with the intention of murdering the musician after the performance of an oratorio composed by him, were so moved by the pathetic beauty of the music, that instead of carrying out their plan they disclosed it to their intended victim, who immediately repaired to Turin (1676), where he hoped to find efficient protection from further designs upon his life. But here, on a public promenade in full view of the populace, he was set upon by three hirelings of his implacable foe, and desperately wounded; during his recovery he was wedded to the fair Ortensia, for love of whom he encountered such deadly peril. The wily Venetian, though twice foiled, persisted in his attempts, which were finally successful, Stradella being found murdered in his bed one morning in Genoa (1681?).

A fertile and distinguished composer, Stradella is also fabled to have been an eminent player on the harp, violin, and organ, and a facile writer of Italian and Latin poetry. At that period, but little music was printed in Italy, and besides, the unsettled life he led hardly permitted his attention to details of publication; hence the major part of his works is still in manuscript. In Modena 148 of his compositions are preserved, among them being 6 oratorios and 11 dramas. In the library of San Marco in Venice there is a collection of 21 songs entitled “Cante a voce sola deli’ insigne A. Stradella legati alla biblioteca S. Marco di Venezia dalla nobile famiglia Contarini.” Of these, from which the song “Se Amor m’annoda il piede” is taken, a complete edition is in process of preparation. The aria “Ragion sempre addita” is from the Serenata a tre voci; this composition is noteworthy from the circumstance, that in it the orchestra is divided into two independent groups, called the Concertino and Concerto grosso, an arrangement also adopted in the oratorio reputed to have saved Stradella’s life (S. Giovanni Battista). In this score a contrabasso of small size appears for the first time.

ANTON FRANCESCO TENAGLIA.
16—16—

But few data are obtainable concerning this distinguished writer of music for church, theatre, and chamber, who was born in Florence early in the 17th century. He appears to have been the conductor of some choir in Rome, probably that at the Basilica of S. M. Maggiore. Certain it is, that he spent a large part of his artist-life in Rome, where, in 1661, he composed the opera Cleano, which was performed at the house of a personage whose name has not been preserved. In this opera is found indubitable proof that he was the inventor of the form termed the aria with da capo; a form copied in 1686 by Carlo Pallavicini in his Gerusalemme
iberata, and further developed by Alessandro Scarlatti, who has been erroneously credited with its invention down to this very day. It would seem that none of Tenaglia’s compositions have been published, as in all my researches I have never met with a printed work by him, or discovered any notices of editions of his compositions at any time or place. Yet his music is extremely charming, picturesque, and effective, and is shown in the two arias given here, which are excellent specimens of chamber-style, and exhibit, considering the period at which they were penned, a notable advance as regards form. They were found in the Chigiana Library at Rome, which possesses not a few manuscripts of his in a crabbed and incorrect caligra phy. It is likely that others might be discovered in other Roman libraries, Rome having been, as observed above, the residence of this Florentine musician for many years; and it is hoped that these may also be published at some future time.

—Under an old portrait of Tenaglia stands the legend: Tenalia Florentinus musicus in rebus excellens.
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(Tell me, Love.)

Cantata.

Andante cantabile. (\( \frac{4}{4} \).)

Voice.

Piano.

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Poi rivista piú Dimmi, Amor, dimmi che yet has seen him again! Tell me, Love, tell me, I

fa La mia cara libertà? Dimmi, Amor, pray, Where my lover dear doth stray: Tell me, Love,

dimmi che fa La mia cara libertà? tell me, I pray, Where my lover dear doth stray.

Un pensier il cor manando A trovarla in Once my heart sent a thought to explore, And to find him

dolce e legato
in his chains; But-re-doub-led are my pains, For the

thought re-turns no more! Tell me, Love, tell me, I

pray, Where my lover dear doth stray; Tell me, Love,

tell me, I pray, Where my lover dear doth stray.
Non posso disperar.
(I do not dare despond.)

Arietta.

Andante grazioso. \( \text{f} = 80. \)

Voice.

Non posso disperar,
I do not dare despond,

Piano.

For thou art all too dear,

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cor; non pos - so di - spe - rar, sei trop - po ca -
heart. I do not dare de - spond, For thou art all too

cor; non pos - so di - spe - rar, sei trop - po ca -
heart. I do not dare de - spond, For thou art all too

più cresc.

ra, sei trop - po ca - ra al cor; non pos - so _ di - spe -
derar, too dear un - to my heart; I do not dare de -

più cresc. rit.

pp a tempo

pp a tempo

f deciso e rall.

f deciso e rall.

Sei trop - po, trop - po
cara, cara al cor;
For thou art all too
cara, cara al cor;
For thou art all too

Sei trop - po, trop - po
cara, cara al cor;
For thou art all too
assai rit.

cara, cara al cor.
dear unto my heart.

Il solo sperare, il
'Tis only hope so fond,

solo sperare d'aver a gioire me un dolce languire, me un
only hope so fond, The blisses of waiting, That soothe while creat ing The

p dolce e legato assai

T'is

Tis

p legatissimo

The

p

ca.ro do-lor, me un ca.ro do-lor, il
pain they impart, the pain, the pain they impart. 'Tis
solo sperare d'aver a gioire, me'un
only hope so fond, The blisses of waiting, That

sottolineato

dolce langue re, me'un caro do lor, ah,
soothe while creating The pain they impart, ah,

sil me'un dolce langue re, me'un caro do-
yes! That soothe while creating The pain they im-

p a piacere

lor. Non posso disperar, part. I do not dare despond,
non posso di sperare
I do not dare de-
seì troppo, troppo cara, troppo, troppo spond, For thou art all too dear, thou art all too
cara, sei troppo cara al cor; non posso disperare, too dear unto my heart; I do not dare de-
ca-ra, sei troppo cara al spond, For thou art all too
cara, sei troppo cara al
cor, non posso disperar, sei troppo cara.

For thou art all too dear, too un-to my

Sei trop-po, trop-po cara, cara al

Thou art too dear, too dear un-to my
Vezzoxette e care.
(Charming eyes so wary.)

Villanella.

English Version by
Df Th. Baker.

ANDREA FALCONIERI.
(18...-18...)

Allegretto quasi Gavotta. (d=104.)

Piano.

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11569
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Charming eyes so wary, Eyes so bright and splendid?

Vezzo-sette care pupil-tear-

Wherefore now so char-y Of your radiant splendor?

den-ti, chi v'ha fatto a va-ree de' bei rai lu-

cent-ti; chi v'ha fatto a va-ree de' bei rai lu-

S'io rim-rioi vo-stri

When for kindly looks en-

f

p
sguardi scor-go sol ful-mini-e dar-di, scor-go sol
treating Lightnings and darts are my greet-
ing, Lightnings and

ful-mini-e dar-di: ne ve-der so piu quel
darts are my greet-
ing; Ne'er I see of smiles a

ri-so che ren-dea si va-go il vi-so, ne ve-
pres-age, That so sweet-ly light the vis-age, Ne'er I

der so piu quel ri-so che ren-dea si va-go il vi-so.
see of smiles a pres-age, That so sweet-ly light the vis-age.
Ah! Ah! Vezzo-sette care pupilette.
Ah! Ah! Charming eyes so tender, Eyes so bright and tender, Wherefore now so

sempre cresc.

assai rall.

denti, chi v'ha fatto a va re de' bei rai lu centi, chi v'ha fatto a
tender, Wherefore now so chary Of your radiant splendor? Wherefore now so

sempre cresc.

ff col canto

va re de' bei rai lu centi?
char y Of your ra diant splen dor?
**Se bel rio.**  
(When the murm'ring.)  
**Canzonetta.**

English Version by  
Df Th. Baker.

RAFFAELLO RONTANI.  

Andante. \( \text{(d=116)} \)

**Voice.**

\[ \text{dolce} \]

**Piano.**

1. Se bel rio, se bel l'au-
2. Se già mai tra fior ver-
1. When the murm'ring brook - let
2. When o'er crim - son flow -'ry

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d'er-ra; se di fio-ri un pra-ti-
ve-lo e su ro-te di zaf-
guil-eth, When the sun from bloom-ing
trail-ing, And Au- ro-ra ris-es

cel-lo si fa bel-lo, noi di-ciam: ri-de la ter-ra.
fi-ro mo-ve in gi-ro, noi di-ciam, che ri-de il cie-lo.
meadows Drives the shad-ows, Then we say, that Na-ture smil-eth.
blushing, Earth o'erflush-ing, Then we say, the sky is smil-ing.

Quan-do av-vien che un Zef-fi-rett-o per di-
Ben è ver: quan-do e gio-con-do ri-de il
When to shore a zeph-yr stray-ing Wan-ton
Tho' for joy the moon so queenly Smiles se-
let - to bag - ni il piè nell' on de - chiare,
mon - do, ri - de il ciel - quando è gioi - o - so;
play - ing, Laves our feet with gen - tle motion,
re - ne - ly, And the laugh - ing skies be - guile,

si che l'ac - qua su l'a - re - na scherzi a pe -
ben è ver: ma non san po - i, co - me vo -
When the wave - let light - ly dancing Sparkles glanc -
Tho' all Na - ture may en - deav - or, She can nev -
Amarilli, mia bella.
(Amarilli, my fair one.)

Madrigal.

GIULIO CACCINI.

Moderato affetuoso. ($d = 66$)

Voice.

Piano.

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Aprimi il petto e vedrai scritto in core: Amare
Ope thou my bosom, and see thy fears reproved; On my

poco rit.  a tempo  mf

rilili, Amarilili, Ama
rilili, On my heart 'tis writ: "Ama-

poco rit.  p  dolce

rilili e il mio amore. Credi-lo
rilili, my beloved!" But be-

pur: e se timor fas-sale, dubitar non ti
lieve, for should e'er fear assail thee, It can never a-
valle. A - primi il pet - to e ve-drai scrit-to in co -
vail thee. Ope thou my bo - som, and see thy fears re - prov -
re: A - ma - ril - li, A - ma - ril -
ed; On my heart 'tis - wirt, On my heart 'tis -
dolciss. cresc.
piu cresc. rit.
li, A - ma - ril - li è il mio a - mo - re; A - ma -
writ: "A - ma - ril - li, my be - lov - ed; A - ma -
ppp dolciss.
rit. assai lugato.
Lasciatemi morire!
(No longer let me languish.)

Canto from the Opera
"Ariana."

CLAUDIO MONTEVERDE.
(1568-1643)

English Version by
Th. Baker.

Lento. \( \text{\( \text{C}\text{=} \text{68} \)} \)

Voice.

\( \text{p dolente.} \)

La-scia-te-mi mo-ri-re!
No long-er let me lan-guish!

Piano.

\( \text{p dolente.} \)

mi mo-ri-re!
E che vo-le-te-
let me lan-guish! What dost thou fanc-y-
can stay one

forte in co-si du-ra sore, in così gran mar-ti-re?
So des-pain-ful a tor-ment, So un-re-lent-ing
anguish? No

sci-a-te-mi mo-ri-re, la-scia-te-mi mo-ri-re!
long-er let me lan-guish! no long-er let me lan-guish!
Delizie contente, che l'alma beate.
(Ye blisses, that ravish.)

English Version by
Dr. Th. Baker.

Aria from the Opera
"Giasone."

FRANCESCO CAVALLI.
(1599-1676)

Andantino mosso. ($\frac{3}{4}$ = 132)

Voice.

De - li - zie con - ten - te, che l'al - ma be - a - te
Ye bliss-es, that rav - ish the soul of a lover,

Piano.

fer - ma - te, fer - ma - te.
Give o - ver, give o - ver.

Su que - sto mio co - re deh piu, deh
De-lights yet un - tast-ed Seek not, seek

piu non stil-la-te le gio-ie d'a - mo-re, le gio-ie d'a - mo - re,
not to discov-er, Your trouble were wast-ed, your trouble were wast -
De-li-zie mie ca-re, fer-ma-te-vi
Ye dear-est of plea-sures, Here let me ex-
In En-
grembo gli a-mo-ri fra dol-ci ca-te-ne
twined in Love's meshes. So soft beyond measure,
mo-rir, To die,
mo-rir mi con-
to die were a

vie-ne, dol-cezza o-mi-ci-da a mor-te,
pleas-ure; To mer-cies so ten-der, so ten-
der

a morte mi gui-da, mi gui-da in brac-cio al mio be-
My life, my life to sur-ren-der, Em-brac-ing my heart’s treas-

ne. Dolce-ze mie ca-re, fer-ma-te-vi qui:
Ye dearest of plea-sures, Here let me ex-pire;
non so più bra-ma-re, mi ba-sta co-
I long not for treas-ures, No more I de-
si; non so più bra-ma-re, mi ba-sta co-si; dol-cez-ze mie
sire, I long not for treas-ures, No more I de-sire, Ye dea-est of

ca-re... fer-ma-te-vi qui. Non so più bra-
pleasures Here let me ex-pire;

ma-re, mi ba-sta co-si. treasures, No more I de-sire.

ff rit. assai.
E quando ve n'andate.
(O when will ye e'er leave me.)

Scherzo.

Quasi recitativo.

ANTONIO FRANCESCO TENAGLIA.

(16... - 16...)

Voice.

Piano.

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quando, e quando ve n'andate?
when, O when will ye e'er leave me?

non ho da nutrir' vostra desiderio
suffer have I To inspire your aspirations;

re; risolvestevi, risolvestevi parire, ch'io per
re; O de-part, de-part, and end my tribulations, For I
voi mo-rir non vo'; chio per voi mo-rir non vo'. Qual ca-
ne'er for you will die, for I ne'er for you will die. Where-for

pric-cie vi man-dó a tur-bar la pa-ce mi-a?
hith-er must ye fly To dis-turb my peace of mind?

Voi siete Arghi- e pur la vi-a di parte non ri-tro-va-te. E
Ar-guses ye are, yet find No read-y way to un-de-ceive me. O

Recit. come prima.

quando ve n'an-da-te? quando? quando? quando ve n'an-
when will ye e'er leave me? O when? O when? when will ye e'er

col canto
Shall I ne'er cease to repent
That I

Deh prendendo un dolce ad
oped my heart so blindly?
Do but whisper "farewell," and

Di o da-te a me la liber-tà,
Kindly Free a heart so pen-
tent.
Risoluto. \( \text{d} = 76 \)

Do, do but whisper farewell, and kindly Free a heart, free a heart so penitent. Yet with all it is not

 già un partir senza ritorno, anzi a far nuovo sogno meant That I'd banish ye for ever, Ye are welcome to per-

 gior-no gra-di-rò, che ritorniate, gra-di-

sev-er When I trust the cheer ye'd give me, When I
rò, gra-di-rò che ri-tor-nia-te, an-zia
trust, when I trust the cheer ye'd give me, Ye are

far nuo-vo soggiorno gra-di-rò, gra-di-rò che ri-tor-nia-te. Ma
wel-come to per-sev-er When I trust, when I trust the cheer ye'd give me. But

quando ve n'an-da-te? quando, quando, quando ve n'an-
when will ye e'er leave me? But when, but when, when will ye e'er

date?
leave me?
Quando sarà quel dì.
(When will the day e' er be.)

Strofette.

ANTONIO FRancesco TEnAGLia.
(16... - 16...)

Piano.

Voice.

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11575  
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Cara bocca,
Mouth, belovèd,

rit. a tempo.

dillo fu; se a' caratteri di
tell it me: Shall the love writ signs so

orose che sul labbro a'mor ti posse, mi fai
tender On thy rosy lips, e'er render Me a

legger: servitu?
happy slave to thee?
One by one, the hours I've counted
As they pass'd like

Over and over again

One by one, the hours I've counted
As they pass'd like

Anni in teri: ma nel colmo dei pensieri,
Years despairing, But my fancy's flight most daring,
But my fancy's flight most daring
To the heights of fortune.
If for life one hope yet scarce mounted.

Shall the love-written signs so tender
On thy rosy lips e'er
po-se mi fai leg-ger: ser-vi-tù?
re-nd-er Me a hap-py slave to thee?

La mia fe-de m'as-si-
Yet my heart tells me, that

cu-ra che par-lar sem-pre di no quel-la do-nna-
nev-er One whom Na-ture did en-shrine In such love-li-

mai non può, che fe bel la la na-tu-ra.
ness as thine, Can with "no" for aye per-sev-er.
E se vivere si può più, cara boca, dille tu;
If for life one hope yet be, mouth, beloved, tell it me:

se n' caratteri di rose che sul labbro amor ti
Shall the love-writ signs so tender On thy rosy lips e'er

posse mi fai legger: servili?
render Me a happy slave to thee?
Tu mancavi a tormentarmi.
(Wilt no longer thou torment me.)

Aria.

English Version by
Df Th. Baker.

Tu mancavi a tormentarmi.
Wilt no longer thou torment me.

MARCO ANTONIO CESTI.
(1620-1669.)

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branza vuoi di nuovo avvele

nami, till-ing A new poi-

ton_ to pre-

sent_ me,

e con dol-

ce rimem-

branza, ri-

tem-

mem-
'ries A new poi-

son of fond mem-
'ries to pre-

mem-
'ries, A new poi-

son of fond mem-
'ries to pre-


bran-

za vuoi di nuo-

vo avve-

le-

nami, av-

ve-

le-

mem-
'ries A new poi-

son of fond mem-
'ries to pre-


vuoi di nuovo di-

sent me, Of fond mem-
'ries, fond
I.

memories art distilling new poison to present me?

II.

And my burning wound forebodes how

III.

Soon are coming woes returning. Tho' my
Tempo I.

mi. Tu manca vi a torment me.

Will no longer thou tor

p dolce.

Cruel hope, no wish fulfill

ment me, Cruel hope, no wish fulfill

za, e con dolce rimes art thou dis

branza vuoi di nuovo avvelenarmi;

branza vuoi di nuovo avvelenarmi;
Of fond mem'ries art distilling, of fond

bran-za vuoi di nuovo av-ve-le-nar-mi, av-ve-le-
mem'ries, A new poi-son of fond mem'ries to pre-

nar-mi, vuoi di nuovo, di
sent me, Of fond mem'ries, fond

nuo-vo av-ve-le-nar-mi, av-ve-le-nar-
mem'ries art distilling new poi-son to pre-sent me?
Ragion sempre addita.
(How dearly are prized.)

Aria.  

Alessandro Stradella.  
(1645-1681.)

Fantasia...

By Dr. Th. Baker.

Allegro.  

Piano

Moderato.  

Allegro.

Voice.

Ragion sempre ad-dita ad al-ma gen-ti-le che a-mata o scher.
How dear-ly are priz-ed True souls that per-sev'er, Or lov'd or de-

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That faithless a-stray, A-far from Love's way, I

Che scio-gliere il piè dai lac-ci di fe non-

ten-to, non vô;

Che nev-er shall go;

poco rall.
scio-gliere il piè dai laeci di fè non  
faith-less a-stray, A-far from Love's way, I nev-er shall

vo, no, no, no, vo,  
go, no, no, I trow,  
non ten-to, non  
I nev-er shall  

pen-te, non ten-to, non vo;  
nev-er, I nev-er shall go;
Poco meno.

Io pur segui-rò, io pur segui-rò.

It follows, I trow, from Love's way a-far.

Poco meno.

Rit molto.

Io pur segui-rò.

I nev-er shall go.

col canto.

Moderato.

Allegro.
Se amor m'annoda il piède.
(If Love my feet enchaineth.)

Cantata.

Alessandro Stradella.
(1645 - 1681.)

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Un poco meno. (\textit{mf})

Sian pur du-re le ca-tene, crescan sem-pre
Yet the fet-ters I am wear-ing Still in-crease my

\begin{align*}
\text{le mie pe-ne, crescan sem-pre} \\
\text{le mie pe-ne, le mie pe-} \\
\text{le mie pe-ne, le mie pe-} \\
\end{align*}
ne: ch'in ser-vi-tù co-stan- te, ch'in ser-vi-tù co-
ing, In slav'-ry e'er con-fin-ing, In slav'-ry e'er con-

stan-te go-de-o-gno-ra lan-guen-doun co-re a-man-
fin-ing And tor-ment-ing a heart, love-lorn and pin-

te, go-de-o-gno-ra lan-guen-doun co-re a man-
ing, Tor-ment-ing a heart love-lorn, love-lorn and pin-

man-te, go-de-o-gno-ra lan-guen-doun pin-ing, Tor-
ment-ing a heart love-
Come prima.

Lo stral, che portai al core d'un bel guar-do, d'un bel
The shaft my heart im-pal-eth; 'Twas a bright glance, 'twas a

col canto

guar-do col-po fu, d'un bel guar-do col-po fu.
bright glance from thine eye, 'twas a bright glance from thine eye.
Piu non cu-ro il mio do-lo-re, vi-vo
As no art to cure a-vail-eth, I live
lie-to, vi-vo lie-to in ser-vi-tu; piu non cu-ro il
glad-ly, I live glad-ly in slav-e-ry; As no art to

mio do-lo-re, vi-vo lie-to, vi-vo lie-to in ser-vi-tu, in
cure a-vail-eth, I live glad-ly, I live glad-ly in slav-e-ry, in

ser-vi-tu, vi-vo lie-to in ser-vi-tu.
Cangia, cangia tue voglie.
(Change, O change thy fond wishes.)

English Version by
Dr Th. Baker.

G. B. FASOLO.

Moderato. \( \text{\( \frac{d}{d} \) = 60.} \)

Piano.

Voice.

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Donna crudele.

Cangia,
to a fair one scornful.

Change, O

Cangia tue voglie, o mio cor, che fedele fosti a change thy fond wishes, O my heart, now so mournful, Faithful

Donna fosti, donna fosti a fair one scornful, faithful to a fair one scornful.

Non t'accorgi, meschino, che sei feriful.

Feel-est not, thou poor fool, she will but pain
Quell, O quell love for her who doth disdain thee.

La scia, la scia d'amare chi 'ha tradito.
fin-ge col ri-so, col mo-strar-"ti il bel vi-so, col mo-
snare thee by smil-ing, lur'd thee

strar-"ti il bel vi-so.

La-scia,

with a face be-guil-ing.

Quell, O

la-scia d'a-ma-re, chi-ti fin-ge col ri-so, col mo-
quell love for one who sought to

snare thee by smil-ing, lur'd thee

strar-"ti il bel vi-so, col mo-strar-"ti il bel vi-

with a face be-guil-ing, lur'd thee with a face be-guil-

dim.
Non t'ac-corgi, mes-chin, che
Feel-est not, thou poor fool, she

sei fe-ri-to? La-scia, la-scia d'a-mar chi
will but pain thee? Quell, O quell love for her.

th'ha tra-di-to; La-scia, la-scia d'a-mar chi
doth dis-dain thee, Quell, O quell love for one.

th'ha tra-di-to.
doth dis-dain thee.
Sento nel core.
(My heart doth languish.)

Arietta.

ALESSANDRO SCARLATTI.

(1660 - 1725.)

Voice.

Adagio. ($\text{j} = 76$.)

My heart doth languish.

Piano.

dolce

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nel core, nel core, sento nel core
My heart my heart, doth languish, doth languish

certo dolore, certo dolore, che la mia
Ever in anguish, ever in anguish, Hour by hour

dolce

turbando va.
All peace for me.
Splendente face che l'alma accende, se non è amore.
Hot flame and steady My soul kindles, 'Tis love alread-y.

amor sarà, amor sarà.
Or love 'twill be, 'Tis love alread-y, Or love 'twill be.

amor sarà, se non è amore, amor sarà.
Or love 'twill be, 'Tis love alread-y, Or love 'twill be.

Sen-to nel core
My heart doth languish
cer-tó do-lo-re, cer-tó do-lo-re che la mia pa-ce
Ev-er in an-guish, ev-er in an-guish, Hour by hour dwin-dles

- tur-ban-do va;
  Nel co-re, nel co-re,
  All peace for-me;
  My heart, my heart,

sen-to nel co-re cer-tó do-lo-re, cer-tó do-lo-re
my heart doth lan-guish Ev-er in an-guish, ev-er in an-guish,

che la mia pa-ce tur-ban-do va, che la mia pa-ce
Hour by hour dwin-dles All peace for me, Hour by hour dwin-dles
dolce

tur-ban-do va.
All peace for me.
Su, venite a consiglio.
(Hey! come hither, ye fancies.)

Dialogue between the Author and his Fancies.

ALESSANDRO SCARLATTI.

Allegro. (ämp a.)

Piano.

Voice.

Meno. (ämp 50.)
(The Author.)

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sie- ri. Co-mes- ser mai può, co-
guale me. How can I, O say, How

mès-ser mai può ch'io ser-và a Se-mi-ra, che
can I, O say, Serve Lau-ra for ev-er, The

poco a poco

sco-poè del-li-ra di chi m'in-fiam-mò; se sco-poè del-li-ra di
cause of this fe-ver That wears me a-way; The cause of this fe-ver That

pìu f

chi m'in-fiam-mò? No, no, no, no!
wears me a-way? Nay, nay, nay, nay!
Moderato. \( \dot{=} \) 76.
(The Fancies.)

E meglio sof-fri-re, pe-na-re, mo-ri-re, che mai ri-mi-ra-re, che
'Twere bet-ter to suffer, to toil, or to perish, Than longer to cherish, than

Allegro. \( \dot{=} \) 52.
(The Author.)

mai ri-mi-ra-re og-get-ti si fie-ri. Eh! la-sciatej con-
long-er to cher-ish Fair lips that re-vile me. Ah! No longer, ye

si-gli, o pen-sie-ri! La-scia-te, la-fan-cies, seek to be-guile me! No long-er, ye

sciastej con-si-glio pen-sie-ri, la-scia-te, la-scia-tej con-
fancies, now seek to be-guile me, no long-er, ye fancies, now
No, no, no, torna-te-a consiglio, torna-te-a consiglio, o pen-
Nay, nay, nay! Re-turn, O ye fancies, ye fancies, re-turn to be-
sie-ri, torna-te-a consiglio, o pensie-ri.
guile me, Ye fancies, re-turn to be-guile me.
Chi il seno m'aprì con dolce ferita,
Who o-p'en'd my heart With wounds so de-lightful,

con dolce ferita, vedrâ che scher-ni-ta sua fede con
delight-ful Will mark how de-spite-ful My faith does de-

si, vedrâ che scher-ni-ta sua fede co-si,
part; Will mark how de-spite-ful My faith does de-part! Nay,

Moderato. (\(d = 76\))
(The Fancies)^

si, si, si. Il cie-lo per-metta men
nay, nay, nay. May Heav'n ne'er fore-cast a More

grave ven-det-tal de-stin più so-na-ve, de-stin più so-
dire-ful dis-as-ter! For kind-li-er for-tune, For kind-li-er
a ve è for za chio spe ri. Oh, las cia tei con for tune The Fates I'll im por tune! Oh, no longer, ye

si gli, o pen sie ri, las cia te, la fanc ies, seek to be guile me, No long er, ye

scia tei con si glio pen sie ri, las cia te, las cia tei con fanc ies, now seek to be guile me, no long er, ye fanc ies, now

si glio pen sie ri. seek to be guile me!
Già il sole dal Gange.
(O'er Ganges now launches.)

Canzonetta.

ALESSANDRO SCARLATTI.

(1669-1725.)

English Version by
DI Th. Baker.

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With touch warm and tender Morn's tear-drops he staunches, Morn's

del l'al-ba che piange, del l'al-ba che piange, del-

With touch warm and ten-der Morn's tear-drops he staunches, Morn's

cresc. poco a poco e legatiss.

del l'al-ba che pian-ge, del l'al-ba che pian-ge, del-

With touch warm and ten-der Morn's tear-drops he staunches, Morn's

cresc. poco a poco e legatiss.

Giail so-le dal

tear-drops he staunch-es.

O'er Gan-ges now

Gan-ge, giail so-le dal Gan-ges now launches The sun-god, the sun-god his

piu chia-ro, piu chia-ro sfa-

launch-es, o'er Gan-ges now launches The sun-god, the sun-god his

splen-dor, the sun-god his splen-

splendor, the sun-god his splen -
Col rag-gio do-ra-to, col rag-gio do-ra-to in-
His rays gold-en beam-ing, his rays gold-en beam-ing De-

Gem-ma, in-gem-ma-gni ste-lo, in-gem-ma-gni ste-lo, in-
throne, de-throne night-ly shad-ows, de-throne night-ly shad-ows, de-

While gemming the meadows With stars bright-ly gleaming;
While gemming the
meadows, while gemming the meadows with stars brightly gleaming.

Col rag-gio do-ra-to, col rag-gio do-rating.

His rays golden beam-ing, his rays golden beam-ing.
All'acquisto di gloria.
(To win glory.)

Aria from the Opera
"Tigrane"

English Version by
Df Th. Baker.

ALESSANDRO SCARLATTI.
(1649 - 1725.)

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Qui stò di gloria di fama tra belle schiere di
glory in far away regions, Mid conquering legions, The

trombe guerriere mi chiama, mi chiama, mi
wartrumps appalling Are calling, are calling, are

chiamail fragor.
calling: "Depart!"

All'acquisto di gloria di fama
To win glory in far away re-
Mid conquering legions, The wartrumps appalling Are

calling, calling: "Depart!"

calling, calling:

the wartrumps appalling, Are
ma, mi_chia ma, mi_chia-maj il fra gor, il fra gor, ing, are call ing, are call ing: "De part, de part!"

colla voce

mi chia ma il fra gor. Are call ing, are call ing: "De part!"

pp
Sostenuto assai. ($d = 69$)

Ma por-tan-do del ca-ro mio be-ne fis-seal-jal-ma le gra-vi sven-
But, a-las! for my war-like en-deavor! E'er doth love to restrain me per-

De vi sven-

Ma por tan do del ca ro mio bene fis seal jal ma le gra vi sven

But, a las! for my war like en deavor! E'er doth love to restrain me per

Sostenuto assai. ($d = 69$)

Ma por-tan-do del ca-ro mio be-ne fis-seal-jal-ma le gra-vi sven-
But, a-las! for my war-like en-deavor! E'er doth love to restrain me per-

De vi sven-

Ma por tan do del ca ro mio bene fis seal jal ma le gra vi sven

But, a las! for my war like en deavor! E'er doth love to restrain me per

Sostenuto assai. ($d = 69$)

Ma por-tan-do del ca-ro mio be-ne fis-seal-jal-ma le gra-vi sven-
But, a-las! for my war-like en-deavor! E'er doth love to restrain me per-

De vi sven-

Ma por tan do del ca ro mio bene fis seal jal ma le gra vi sven

But, a las! for my war like en deavor! E'er doth love to restrain me per

Dal Segno $\%$ al Fine.
Dormi, bella, dormi tu?
(Art thou sleeping, fair one?)

Fragment from the Cantata
"La Serenata."

English Version by
Dr. Th. Baker.

GIO. BATTISTA BASSANI.
(1657-1716.)

Moderato. ($\dot{=}$ 100.)

Dormi, bel - la.
Art thou sleeping,

Voice.

Piano.

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vegli, por-gi-mi qual-che pie-tà, por-gi-mi
waking, let thine heart some pity feel, let thine heart

qual-che pie-tà; se vegli, por-gi-mi qual-che pie-tà, se
some pity feel; if waking, let thine heart some pity feel, if

vegli, se vegli, por-gi-mi qual-che pie-tà.
waking, if waking, let thine heart some pity feel.
Vivace. (J.-68.)

So-spi-ri pro-fon-di tra-man-do dal cor e tu non ri-

Tho' yearning pro-foundest my bo-som doth move, Yet ne'er thou re-

spon-di, e tu non ri-spon-di,

spondest, yet ne'er thou re-spondest,

e tu non ri-spon-di, ahi, bar-ba-ros amor, ahi, bar-ba-ros

yet ne'er thou re-spondest: Ah, bar-barous love, Ah, bar-barous

mor; e tu non ri-spon-di, ahi, bar-barous

love; Yet ne'er thou re-spond-est, Ah, bar-barous
Largo espressivo. \((d=40)\)

mor, e tu non ri-spon-di, ahi, bar-bar-o-amor.
love, yet ne'er thou re-spondest, ah, bar-barous love!

Vivace. \(P\) espress.

Bei lu-mi ru-bel-li chi mai, chi va-pria? e tu non fa-
Fair eye that de-fi-est Who dar-eth to brave thee, To mine ne'er re-

vel-li, e tu non fa-vel-li,
pli-est, to mine ne'er repli-est,

e tu non fa-vel-li, ahi, bar-ba-ro-amor, ahi, bar-bar-o-amor

To mine ne'er repli-est, Ah, bar-barous love, ah, bar-barous
Largo espressivo.

mor, e tu non fa-vel-li, ahì, bar-ba-roa - mor, e tu non fa-
love, To mine ne'er repli-est, Ah, bar-ba-rous love, to mine ne'er re-

Tempo I.

vel-li ahì, bar-ba-roa - mor.
pli-est: ah, bar-ba-rous love.

Dor-mi, bel-la, dor-mi, dor-mi
Art thou sleep-ing, fair_one, sleepest

tu? dor-mi tu? se dor-mi so-gna-ti d'esser men
thou? sleepest thou? If sleeping, be thy dream not all too
cruda, se vegli por-gi-mi qual-che pietà;

If waking, let thine heart some pity feel,

por-gi-mi qual-che pietà; se vegli, se vegli por-gi-mi

some pity feel; if waking, if waking, let thine heart

qual-che pietà. some pity feel!
Posate, dormite.
(Sleep on, then.)

Fragment from the Cantata
"La Serenata."

English Version by
Dr. Th. Baker.

Recitativo.

Ah se tu dormi ancora; e se dormi
Ah, if thou still art sleeping, and e'en in

men-do tan-te pe-ne mi da-i, non de-star-ti gia-mma-i. Che
slumber All my rest so hast taken, Thou shouldst never awak'en. More

non sa-ria bastan-te a sof-frir ti svegli-a-ta un co-re a-man-te.
stern-ly must be fashioned, To endure thy wak'ning charm, A heart so im-pas-sion'd.

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Allegretto. (\( \text{j} = 96 \))

Sleep on, then, sleep on, then,

ppp sempre legatiss.

pu - pil - le, pu - pil - le gra - di - te, pu - pil - le gra - re - pose ye, Sweet eyes, nor un - close ye, sweet eyes, nor un -

di - te, e il vo-stro ri - go - re, e il vo-stro ri - go - re las - ci an - close ye, And may your keen art, and may your keen art Grant a

ppp cresc. poco a

cora po - sa - re un stan - co, un stan - res - pite, tho' brief, to a wea - ry, a wea -

cresc. poco a
rate e in placido oblivio
dormai
ted; May kindly sleep banish, may kindly sleep banish
"All of"

vo-stro furor, ch'io parto, ch'io parto, ch'io parto, ch'io parto,
wrath thou mightst feel That I vanish, I vanish, I vanish, I

parlo. Addio, addio.
vansish! Farewell, then, farewell.
Seguita a piangere.
(Mourn with temerity.)

Fragment from the Cantata
"L'Amante placata."

Recitativo.

Voice.

No, non temete, o pianti; ah non ve-
Nay, have no fear, my grievings, ah, mark ye

Piano.

col canto

dete che ride la pietà sopra'l suo viso?
not how kind compassion smileth from her visage?

stan a forza in bell' occhi orgoglio ed ira,
Tho' her eye yet outflashes in anger and scorn,

sempre dalla pietà clemenza spirra.
E'er of pity sweet clemency is born.

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Allegretto. (♩= 108.)

Segue ta pian ge re, po ve ro, po ve ro cor,
Mourn with te mer i ty, pen i tent, pen i tent heart,

Segue ta pian ge re, po ve ro, po ve ro cor,
Segue ta pian ge re,
mourn with te mer i ty, pen i tent heart, mourn with te mer i ty,

Segue ta pian ge re, po ve ro cor, segue ta pian ge re,
Segue ta pian ge re,
mourn with te mer i ty, pen i tent heart, mourn with te mer i ty,

Segue ta pian ge re, po ve ro cor, segue ta pian ge re,
Segue ta pian ge re,
mourn with te mer i ty, pen i tent heart, mourn with te mer i ty,

Segue ta pian ge re, po ve ro cor, segue ta pian ge re,
Segue ta pian ge re,
mourn with te mer i ty, pen i tent heart, mourn with te mer i ty,

Segue ta pian ge re, po ve ro cor, segue ta pian ge re,
Segue ta pian ge re,
mourn with te mer i ty, pen i tent heart, mourn with te mer i ty,

Segue ta pian ge re, po ve ro cor, segue ta pian ge re,
Segue ta pian ge re,
mourn with te mer i ty, pen i tent heart, mourn with te mer i ty,
fran-ge-re, e spe-ra fran-ge-re il tuo ri-gor,
ver-i-ty, all her se-ver-i-ty will soon de-part,

e spe-ra fran-ge-re, e spe-ra fran-ge-re il tuo ri-gor,
all her se-ver-i-ty, all her se-ver-i-ty will soon de-part;

se-gui-ta a pian-ge-re, po-ve-ro, po-ve-ro cor,
Mourn with te-mer-i-ty, pen-i-tent, pen-i-tent heart,

se-gui-ta a pian-ge-re, po-ve-ro, po-ve-ro cor,
mourn with te-mer-i-ty, pen-i-tent, pen-i-tent heart,
Recitativo.

Un vero duol l'intenerisce e molce: io
To true remorse her heart will surely surrender, I

Andante. (L = 60.)

so di Fil·li il cor quanto sia dolce. Se in·fe·de·le mi ha sof-
know that Phyllis' heart is warm and tender. All the wrongs I have done, her
fer - to, se in - fe - de - le mi ha sof -
spir - it, All the wrongs I've done, her

er - to, si pla - che - rá, si pla - che - rá,
spir - it Can not re - sent, can not re - sent, can not re - sent,

si pla - che - rá, si pla - che - rá, si pla - che - rá:
can not re - sent, can not re - sent, can not re - sent;

io so ben che non lo mer - to,
Tho' no kindness I may mer - it,

io so ben che non lo...
tho' no kindness I may

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mer-to ma lo fa-rà, ma lo fa-rà,
mer-it She will re-lent, she will re-lent,
se in-fe-de le mi ha sof-
All the wrongs I've done, her
fer-to, spir-it,
se in-fe-de le mi ha sof-
All the wrongs I've done, her
fer-to, spir-it
Can not re-sent, can not re-sent, can-not re-sent;
They will relent, they will relent!

Recitativo.

Yet more Thyr-sis would

say, but Phyl-lis, all com-pas-sion for his sor-row, re-plies: "Ah, cease thy

sigh-ing!" And with kiss-es ar-rests his woe-ful cry-ing.

Recitativo.
Caro laccio, dolce nodo.
(Dainty meshes, net enticeful.)

Fragment from the
Second Cantata.

FRANCESCO GASPARINI.
(1665 - 1737)

Voice.

Piano.

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sier; caro laccio, dolce nodo, caro
free, Dainty meshes, net enticing, dainty

lac-cio, del-ce nodo, che le-ga-sti il mio
mesh-es, net entice-ful That en-taa-gles my

pen-sie-ro, il mio pen-sier, il mio pen-sier, so ch'io
fancy free, my fancy free, my fancy free, E'en tho'

pe-no e pur ne go-do, son con-ten-to e pri-gio-
woe-ful I yet am bliss-ful, Held a cap-tive, I would not
nier, pe-no, go-do, son con-ten-to e pri-gio-nier, so ch'io
flee, woe-ful, bliss-ful, held a cap-tive, I would not flee,
E'en tho'

pe-no e pur ne go-do, son con-ten-to, con-ten-to e pri-gio-
woe-ful I yet am bliss-ful, Held a cap-tive, a cap-tive, I would not

flee, woe-ful, bliss-ful, held a cap-tive, I would not flee.
Lasciar d'amarti.
(Love's bond to sever.)

FRANCESCO GASPARINI.
(1665 - 1737.)

Allegro moderato, (J = 84)

Piano.

English Version by Dr. Th. Baker.

Fragment from the
Second Cantata.

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'C'èSC.
non si può far, ca - ro mio be - ne, ca - ro, lov - ed, mine own be - lov-ed, it can not be, mine own be - lov- ed, my be-

car - ro, non si può far. A for - za di pe - ne, di stra - li e ca - lov - ed, it can not be. In spite of his ar- rows, His fet-ters and
te - ne, non vo - glio la - sciar- ti; ti vo-glio a-do - rar, sì, sì, ti sorrows, I e'er will per - sev - er, A-dore on - ly thee, on - ly thee, a-
vo-glio, ti vo-glio a-do-rar, ah sì, ah sì, ti voglio a-do-
dore on - ly thee, on - ly thee, a - dore, a - dore, a - dore on - ly
Tempo 1.

rar.
thee.

il basso legato e cantando

mf dol. e legato

Lasciar d'amarti per non penar, caro mio
Love's bond to sever, my heart to free, Mine own be-

a tempo

rit. con grazia

bene, non si può far, no, caro, non si può
loved, it can not be, no, if can not, can not

rit.
far, lasciar d'amarti per non pener, caro mio be. Love's bond to sev-er, My heart to free, Mine own be-

col conto a tempo

be-ne, ca- ro mio be-ne, non si può far, caro mio loved, mine own be-loved, it can not be, mine own be-

be-ne, ca-ro, ca-ro, non si puo far. loved, my be-loved, it can not be!
Per la gloria d'adorarvi.
(For the love my heart doth prize.)
from the Opera
"Griselda."

English Version by
D'I Th. Baker.

G. B. BONONCINI.
(1672-1748.)

Andante. ($=\text{so.}$)

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love my heart doth prize, O charming eyes, I would

For me, my love is pain, I know 'tis all in vain,

Yet kneel before ye:

For me my love is pain, I know 'tis all in vain,

A man do pen ro, ma sem pre va me ro, si,

A man do pen ro, ma sem pre va me ro, si,
si, nel mio pe-na-re, pe-ne-rò, v'a-me-rò,
vain, yet kneel be-fore ye. Love is pain, all in vain

lu-ci ca-re, pe-ne-rò, va-me-rò, lu-ci ca-
I implore ye, love is pain, all in vain I implore

re.
ye.

ff deciso.

Sen-za spe-me di di-
Hope-less 'tis to look for
Letter to vano affection so to implore ye, senseless, foolish fondness with sighs

Di let to vano affection so to look for kindness, foolish fondness with sighs

Dispirare, mai vostri dolci raggi, chi vagheggia può t'implore ye; But who-er might woo your gaze, bask in your sunny rays, and not and not adore ye?
ma i vo-stri dol-cip falti chi va-gheggiar può mai-e
But who-e'er might two your gaze, Bask in yoursun-ny rays, and

non, e non va-ma-re? pe-ne-ro, va-me- rò, lu-ci ca-
not, and not a-dore ye? Love is pain, all in_vain I im-plore

ye, love is pain, all in_vain I im-plore ye.
Sen corre l'agnelletta.
(As when a lamb confiding.)

**Canzonetta.**

**DOMENICO SARRI.**

(1878–1950.)

**Andantino.** ($=50$)

**Piano.**

$p$ dolce e con grazia.

---

**Voice.**

Sen corre l'agnelletta al cenno del pa-
As when a lamb confiding obeys the shepherd's

sto-re, al cen-no del pa-
call, obeys the shepherd's

sa da lui partire, ne sa da lui partire, al cen-no
e'er from him will part; nor e'er from him will part; obeys the

---

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As when a lamb confiding O-

Nor e'er, nor e'er, nor e'er from him will part; o-beys the
It is a shepherd's call, nor e'er from him will part:

labbro che m'alletta di spor può del mio core, di-
lips so sweetly guiding Control my willing heart, con-

spor può del mio core a vivere, a morir, quel
trol my willing heart, May life or death befall! Thy
lab-bro che m'al-let-ta di-spor può del mio co-re a

lips so sweet-ly guid-ing, Con-trol my will-ing heart, May

vi-ve-re, a mo-rir, a vi-ve-re, a mo-rir, a

life or death be-fall, may life or death be-fall, may

vi-ve-re, a mo-rir.

life or death be-fall!
cor-re l'a- gnel-le-ta al cen-no del pa-sto-re, al cen-no del pa-
when a lamb con-fid-ing O-beys the shep-herd’s call, o-beys the shep-herd’s

sto-re, nè sa, nè sa da lui par-ti-re, nè_
call,— Nor e’er, nor e’er from him will part, nor_

sa da lui par-tir; al cen-no del pa-sto-re, nè_
e’er from him will part; o-beys the shep-herd’s call,— Nor-

sa da lui par-tir.
e’er from him will part.
Sen cor-re l'a-gnel-le-ta al cen-no del pa-sto-re, nè
As when a lamb con-fid-ing obeys the shep-herd’s call, Nor

sa-nè sa-nè sa da lui par-ti-re, nè sa da-lui par-
e’er, nor e’er, nor e’r from him will part, nor e’r from him will

al cen-no del pa-sto-re, nè sa da-lui par-tir.
part; obeys the shep-herd’s call, nor e’r from him will part.
Vergin, tutto amor.
(Virgin, fount of love.)

Preghiera.

English Version by
Dr Th. Baker.

FRANCESCO DURANTE.
(1684-1755.)

Largo religioso. \((\ldots 40\ldots)\)

Voice.

Piano.

Vergin, tutto amor.
(Virgin, fount of love.)

Dear Mother, thou of mercy, whose heart was riven, whose heart was

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pi - a, a - scol - ta, dol - ce Ma - ri - a, la vo - ce del pec - ca -

tor, del pec - ca -
tor. Il pian-to suo ti
cry, to as - in - ner's
cry. Let kind compas - sion

muo - va, giungan - o a te, i suoi la - men - ti, suo duol, suoi tri - sti ac -
movethee In mer - cy hear hersad la - men - ting, Her - mour - ful moan as -
cen - ti, sen - ti pie - to - so quel tuo cor, pie - to -
cend-ing Un - to thy throne of grace on high, thy throne of grace

cresc. assai.
Danza, danza, fanciulla gentile.
(Dance, O dance, maiden gay.)

Arietta.

English Version by
Dr Th. Baker.

FRANCESCO DURANTE.
(1684-1755.)

Allegro con spirito. (d = 138.)

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Gira leggera, sottile
Lightly and airily fly

While bound ing, re sound

Sono del lon de del mar.
Hear the billows out ring!

Vago rumore del l'au ra scherzo sa che parla al
Low voices of breezes soft blending Appeal to thy
core con languido suon, con languido suon, con languido suon.

They in-

viata danzar senza po-

vite to a dance never end-

ing, And whis-

per, "Dance on!" dance
"Dan- za, dan- za, fan- ciul- la gen- ti- le, fan- on!" Dance, O dance, maid- en gay, To the song that I sing, Dance, O dance, maid- en gay, to the song, to the song that I sing, Dance, O dance to the song that I sing, Dance, O dance, maid- en gay, To the song that I sing, Dance, O dance, maid- en gay, To the song that I sing,
Non m'è grave morir per amore.
(For my love thus to die.)

English Version by
Dr Th. Baker.

Fragment from a Cantata.

BENEDETTO MARCELLO.

(1686 - 1739.)

Recitativo.

Voice.

Mi se - ro! io ven - go me - no
Hap - less one! my strength is fail - ing,

and fast is near - ing the a - wait - ed, fi - nal mo - ment

di mia vi - ta do - len - te sen - za che Fil - li on -
of a life so dis - tress - ful; Yet ne'er will she, for whom

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Andantino. (J = 66.)

Yet one sorrow haunts me:

"Tis that Phyllis does not see me perish.
Non mè gra-ve morir per a-
For my love thus to die noth-ing

daunts me, Yet one sor-row haunts me; Tis that Phyl-lis does not

non mi ve-de, morìr non mi ve-de, non mi ve-
see me perish, that Phyl-lis does not see me per-

de, sol pro-vo do-lo-re per-chè Fil-li mo-

ish, yet one sor-row haunts me; Tis that Phyl-

lis does
rir non mi ve - de.
not see me per - ish.

Che sa - reb - be mia pro - spe-ra
O how wel-come were death, if in

sor-te sof-fri-re la mor-te, sù-no
dy-ing, To my gaze re-ply-ing, Came one

gluar-do mi dasse in mer-ce-de, mi das-se in merce -
che sarebbe mia prospera sorte soffrire la
ish;

O how welcome were death, if in dying, to my gaze re-

morte, suo sguardo mi dasse in merce-
de, mi
das-se in merce-
de.

eyes that I cherish.

For my love to die nothing daunts me, Yet
M'ha preso alla sua ragna.
('Tis Love, that rogue so wily.)

Arietta.

Allegretto mosso. ($d = 76$)

1. M'ha preso alla sua ragna, m'ha preso alla sua
dormo amor mi desta, s'io dormo amor mi
guido il gregge al monte, se guido il gregge al
mor tra mil le pene, a mor tra mil le

4. 'Tis Love, that rogue so wily, 'Tis Love, that rogue so
sleep doth Love me wake, From sleep doth Love me
follows on the moun tain, Love foll ow on the
cru el ar rows hurl ing, His cru el ar rows

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ragana quel fur-bettel d'amor, quel fur-bettel da
desta, op-pur mi fa so-gnar, op-pur mi fa so-
mon-te ho sem-pre amor tra' pie, ho sem-pre amor tra'
pe-ne mi tie-ne not-te di, mi tie-ne not-te
da-te-vil! Fin da, quel di! Li-co-ri

ware of him! Who wins poor shep-herds o-ver

tut-to si li-que-fà; ah! ah! ah! tut.

On-ly to vex them so; Oh! Oh! Oh! On-

to si- li-que-fà.

ly to vex them so!

2. Sio
3. Se
4. A-

2. From
3. Love
4. His
Caro mio ben.
(Thou, all my bliss.)
Arietta.

English Version by
Dr. Th. Baker.

GIUSEPPE GIORDANI (GIORDANELLO)
(1743 - 1798.)

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Il tuo fe-

Thy lov-
er

del so-
spi-ra-
ognor. Ces-
sa, cru-
del, tan-
to ri-
true Ev-
er doth sigh; Do but for-
go_ Such cru-
el_
Caro mio ben, cre-di-mi al-men, sen-za di te lan-gui sce i,
scorn! Thou, all my bliss, Be-lieve but this: When thou art far My heart is

car, ca-ro mio ben, cre-di-mi al-men, sen-za di
loro, Thou, all my bliss, Be-lieve but this, When thou art

te lan-gui sce il cor.
far My heart is lorn.
Se il ciel mi divide.
(Since Heaven has torn me.)

Scena and Aria from the Opera
"Alessandro nelle Indie"

NICCOLÒ PICCINNI.
(1728-1800.)

Piano.

Andantino. (d = 88.)

Recit.

Por-ro dun-que mo-ri. Dun-que per-du-te tut-to e per
Then 'tis true, he is dead. With him then all is lost, too, for

me! Do-ve tro-var ri-po-so sen-za l'a-ma-to
Where shall I find re-pose when he, my be-lov'd, is

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be-ne?
ab-sent?

Recit.

E questo il no-do so-spi-ra-to da
Is this the union that so long we have

no-i?
Questo il pa-ce?
Questo il re-gno fe-sigh'd for?
This our con-tent-ment, and this our hap-py

Allegro vivace. (d: 138.)

li-ce?
em-pire?
Ah! ch’io mi
Ah! how my heart within me doth swell!

Ah! ch’io mi
Ah! how my heart within me doth swell!

Andante. Recit.

Co-me scordar quel Can I forget those
vol-to, que-gli sguardi, quei det-ti, e quel co-stume, se ancora veggio pre-
moments, those fond glances, those accents, and those ca-

Andante. Recit.
Andante. (\( \text{~} \))

sent-te il mio bel Nu-me? Ah ch'io pi\( \text{~} \) pi\( \text{~} \) no ve-
dear all my soul pos-sess-es? I shal! see him no

Recit.

dr\( \text{o!} \) Bar-ba-re stel-le! Cle-o-fi-de in-fe-
more! Des-ti-ny cruel! Cle-o-fi-de un-

li-ce! Al-me-no ac-can-to del ca-ro be-ne;
hap-py! Were he but near me, Mine own be-lo-v-ed;

Ah! Ah! Andante.

ah! min-ter-rom-pe il pian-to.
He nev-er-more can hear me!
Se il ciel mì dice
Since Heav-en has
dic-e-de,
per-chè non m'uc-ci-de
per-chè non m'uc-
cer-ish,
Why do not I per-ish,
why do not I
that I
cher-ish,
that I
non muc-
de,
per-ish,
per-ish,
why do not I
m'uc-
dal ca-
och-torn me
From all
that I
mio spo-so,
dal ca-
ro mio
ro mio
spo-so,
tir, pietoso il martir?
Di-va-sa un mo-
neath, my sorrows be-neath?
Di-vid-ed one

men-ta-bal dol-ce-so-ro, non vi-vo, non
moment From him, my heart's treasure, I live not, I

mo-ro, non vi-vo, nen mo-ro, ma pro-vo il for-
die not, I live not, I die not, But feel all the
men-to d'un vi-ver pe-no-so, ma pro-vo il tor-
tor-ment of life void of pleasure, I feel all the

men-to d'un vi-ver pe-no-so, d'un lun-go mo-rir, d'un 
tor-ment of life void of pleasure, of lin-ger-ing death, of

lun-go mo-rir, d'un lun-go mo-rir, 
lin-ger-ing death, of lin-ger-ing death.
Since Heaven has torn me from all that I cherish, why do not I perish, my sorrows be-

Se il ciel mi_ di- vi-de dal ca- ro mio

Spose, dal ca- ro mio spo- so,

che non m'uccide,

per- chè non m'uccide

pie- to-so il mar-

I do not perish, why do not I perish,
per chè non m'uccide pieto

why do not I perish my sor-

sotto il martir?

Divisa un mo-

row beneath?

Divid ed one
col canto.

men- to dal dolce te so-ro, non vi-vo, non

moment From him, my heart's treasure, I live not, I

a tempo.

a tempo.

mo-ro, non vi-vo, non vi-vo, non mo-ro,
die not, I live not, I die not, I die not,
Yet feel all the torment Of life void of pleasure, Of lingering death.  

Non vivo, non moro.  

Dolce tesoro, dal dolce tesoro, ma prova il tormento d'un vivere penoso, d'un lungo morir, d'un torment Of life void of pleasure, Of lingering death.
lun-go mor-rir, ma pro-vo il tor-men-to d'un vi-er pe-
lin-ger-ing death; I feel all the tor-ment Of life void of
no-so, d'un lun-go mo-rir, d'un lun-ge mo-rir, d'un
pleasure, Of lin-gering death,
of lin-ger-ing death, of

lun-go mo-rir, d'un lun-go mo-rir.
lin-ger-ing death, of lin-ger-ing death!
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