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Gems of Antiquity

Vocal
Masterpieces
covering a period from
1240 to 1786

Edited by
Dr. Otto Neitzel

PRICE \$2.50

THE JOHN CHURCH COMPANY

18057.221



NOV 10 1928

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GEMS OF ANTIQUITY

VOCAL MASTERPIECES

EDITED BY

DR. OTTO NEITZEL

THE JOHN CHURCH COMPANY

Cincinnati New York Chicago Leipsic London

indexed in Sears

Dupl. Sale Rec't

Sept. 21. 1912

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Circulation

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MAILED 21 SEP 29
1912
NOTED 22 SEP 12

PREFACE

This volume of *Gems of Antiquity* presents a collection of the rarely heard songs of various nations, written during the early middle ages.

Inasmuch as the songs written before 1750 were expressed by the melody and figured bass only, we have most carefully modernized the accompaniments, still maintaining the simplicity and characteristic rhythms of the originals.

The translations into English are new and especially adapted for use by English-singing people.

In this work of collecting representative songs of different nations, we have been most fortunate in having at our disposal, not only a great number of public libraries, but many private priceless collections of authentic antiquities.

We have included a few, little-known works by well-known masters, but the majority are genuine gems from the pens of musicians who caught from the throb of the pulse of humanity and swung into exquisite rhythmic melodies, imperishable works of art.

Dr Otto Neitzel.

Cologne.

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While I listen to thy voice

HENRY LAWES

1595-1662

Allegretto solenne

While I lis - ten to thy voice Chlo-ris, I feel — my life de-

fp

cay: That pow'r-ful noise Calls my fleet-ing soul a-way. O sup-

f *p* *mf*

press that magic sound — Which destroys with-out — a_wound; Peace! Peace! Chloris

p *f*

Peace! or sing - ing die, That to-geth-er thou and I To Heav'n may go. For

p> *cresc.* *f* *p*

all we know Of what the blessed do a-bove Is that they sing and that they love. (Waller)

cresc. *pp*

Adagio

Bist du bei mir

Abide with me

J. S. BACH
1685-1750

Andante

The musical score is written for voice and piano. It consists of four systems of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes German and English lyrics. The piano part features various dynamics including *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *tr* (trill). There are also markings for 'Led.' (likely 'Led.' for 'Led.') and asterisks (*) indicating specific points in the music.

System 1:

Vocal: Bist du bei mir, geh' ich mit Freu - den zum Ster - ben
 A - bide with me Then will I fear not The jour - ney

Piano: *p*

System 2:

Vocal: und zu mei - ner Ruh' zum — Ster - ben und zu mei - ner Ruh'! Bist du bei
 to that far - off land Where — sor - rows cease and all is peace. A - bide with

Piano: *cresc.*, *mf*, *p*

System 3:

Vocal: mir, geh' ich mit Freu - den zum Sterben und zu mei - ner Ruh' zum —
 me Then will I not fear The journey to that far - off land Where —

Piano: *p*, *cresc.*

System 4:

Vocal: Ster - ben und zu mei - ner Ruh'! Ach wie vergnügt wär' so mein En - de,
 sor - rows cease and all is peace. What sweet content To have thee near — me

Piano: *mf*

es drück-ten dei-ne lie-ben Hän-de mir— die ge-treu-en Au-gen
Where I— may clasp thine hand so— gen-tle And— gaze in-to thy faith-ful

p *crese.* *mf*

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

zu! Ach wie ver-gnügt wär so mein En-de,
eyes. What sweet con-tent To have thee near me

p *Ad.* *

es drück-ten dei-ne lie-ben Hän-de mir— die ge-treu-en Au-gen
Where I— may clasp thine hand so— gen-tle And— gaze in-to thy faith-ful

p *crese.* *mf*

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

zu! Bist du— bei mir, geh' ich mit Freu-den
eyes A-bide with me Then will I fear not

p *tr*

zum S'er-ben und zu mei-ner Ruh' zum— Ster-ben und zu mei-ner Ruh!
The jour-ney to that far-off land Where— sor-rows cease and all is peace.

crese. *mf*

Ad. *

Alla Trinità beata

Unto Thee, blest Trinity

1450

Andantino

Al - la Tri - ni - ta be - a - ta,
Un - to Thee, blest Tri - ni - ty, ho - ly

p legato

Da noi sem - pre a - do - ra - ta, Tri - ni -
Do we of - fer a - do - ra - tion, We pro -

mf

-ta glo - ri - o - sa, U - ni - ta, mi -
-claim Thou art glo - rious Three in One, O

p

mf

ra - vi - glio - sa! Tu sei - man - na - sa - po -
 Thou art - marv' - lous, Feed us - till we - hun - ger -

mf

p *p*

- ro - sa, E tut - ta de - si - de - ro - sa!
 nev - er, Fill our - hearts with love - for - ev - er

p

f *p*

Tu sei - man - na - sa - po - ro - sa,
 Feed us - till we - hun - ger - nev - er

f

pp

E tut - ta de - si - de - ro - sa!
 Fill our - hearts with love - for - ev - er.

pp

J'ai encor un tel paté

(I have here a little cake)

Rondel

ADAM de la HALE

1240-1257

Allegretto grazioso

J'ai en-cor un tel pa-té,
I have here a lit-tle cake,

f *p legato*

Qui n'est, bel - le, fre - la - té, Que nous man - ge - rons Ma - rot - te,
Bet - ter cake was nev - er baked, Let us eat it, sweet Ma - rot - te

mf

bec à bec et moi et vous, Que nous man - ge - rons Ma - rot - te,
Tête - a - tête, just you and me. Let us eat it, sweet Ma - rot - te

mf

dim.

bec à bec et moi et vous.
Tête - a - tête, just you and me.

dim. *p* *f*

J'ai en - cor un tel cha - pon Qui a gros et gras crê - pon,
I have here a chick - en too, Fat - test one that ev - er grew,

p legato

mf

Que nous man - ge - rons Ma - rot - te, bec à bec et moi et vous;
Let us eat it sweet Ma - rot - te, Tête - a - tête, just you and me,

mf

dim.

Que nous mange - rons Ma - rot - te, bec à bec et moi et vous.
Let us eat it sweet Ma - rot - te, Tête - a - tête, just you and me.

dim. *p* *f*

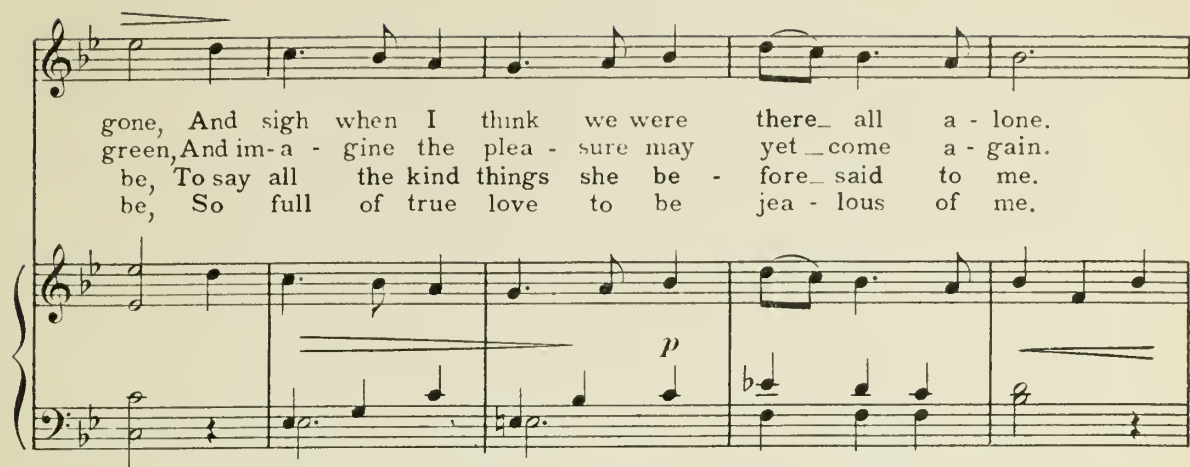
I pass all my hours in a shady old grove ✓

PELHAM HUMPHREYS
1647-1674

I pass all my
But each shade and
While a-lone to my-
But when I con-

hours in a shad - y old grove, But I live not the day when I
each con-scious bow'r when I find Where I have been hap - py and
-self I re - peat all her charms She I love may be lock'd in an -
-sid - er the truth of her heart, Such an in - no - cent pas - sion, so

see not my love; I sur - vey ev - 'ry walk now my Phil - lis is,
she has been kind, When I see the print left of her foot in the
- o - ther man's arms; She may laugh at my cares and so false she may
kind with - out art, I fear I have wrong'd her and hope she may



gone, And sigh when I think we were there_ all a - lone.
 green, And im-a - gine the plea - sure may yet_ come a - gain.
 be, To say all the kind things she be - fore_ said to me.
 be, So full of true love to be jea - lous of me.



rall. un poco

Oh! then 'tis, Oh! then that I think there's no pain Like lov - ing, like
 Oh! then 'tis, Oh! then I think no joys a - bove The plea-sures, the
 Oh! then 'tis, Oh! then that I think there's no pain Like lov - ing, like
 Oh! then 'tis, Oh! then I think no joys a - bove The plea-sures, the

f *dim.* *p*



1-2-3 || 4

lov - ing in vain.
 plea - sures of love.
 lov - ing in vain.
 plea - sures of love. (King Charles II)

mf

Wonne der Wehmuth

(The Pleasure of Melancholy)

L. v. BEETHOVEN, Op. 83 No. 1

1770-1827

Andante espressivo (*quasi Adagio*)

Trock-net nicht,
Dry them not,

trock-net nicht.
dry them not.

Thrä-nen der e-wi-gen Lie-bel!
Tears of a love so eter-nal,

Trock-net nicht.
Dry them not

Ach nur dem halb-ge-trock-ne-ten Au-gewie ö-de, wie
Tho' to the eye grown dim with its weep-ing, so emp-ty, so

todt die Welt ihm er-scheint!
dead, the world doth ap-pear.

Trock-net nicht,
Dry them not

trock-net nicht, Thrä-nen un-glück-li-cher Lie-be, un-glück-li-cher
dry them not, Tears for a love prov-en faith-less, a love prov-en

Lie - be! Trock-net nicht, trock-net nicht, Thrä -
faith - less. Dry them not, dry them not, Tears—

ritard *molto* *atempo* *cresc.* *f*

ritard *pp atempo* *cresc.* *f dim.*

Red.

-nen un - glück-li-cher Lie - be! un - glück-li-cher
— for a love prov-en faith - less. a love prov-en

p *p* *p* *f* *dim.*

*

Lie - be! Trock-net nicht!
faith - less, Dry them not. (Goethe)

pp *smorz.*

Bright Phoebus

JAMES HOOK
1746-1827

Vivace

Bright

f

p

Phoe-bus has mount-ed the char-iot of day, And the Horns and the

hounds call each sports-man a-way, and the Horns and the

hounds call each sportsman a-way.

f

Ad. *

Thro' woods and through mead-ows with speed now they bound, While

p

health, ro - sy health is in ex - er - cise found, Thro' woods and through

mea - dows with speed now they bound, While health, ro - sy

f

health is in ex - er - cise found, Hark a - way, hark a -

f

- way Hark a - way is the word to_ the sound of the Horn

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a quarter note B-flat. The piano accompaniment (grand staff) consists of a series of chords and single notes in the right and left hands, primarily using the notes B-flat, A, G, F, E, D, and C.

p *pp*

The second system of the musical score. The vocal line (treble clef) features a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment (grand staff) consists of a series of chords and single notes in the right and left hands, primarily using the notes B-flat, A, G, F, E, D, and C.

And e - cho, and

The third system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a quarter note B-flat. The piano accompaniment (grand staff) consists of a series of chords and single notes in the right and left hands, primarily using the notes B-flat, A, G, F, E, D, and C.

e - cho, and e - cho, blithe e - cho makes jo-vial the morn.

The fourth system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a quarter note B-flat. The piano accompaniment (grand staff) consists of a series of chords and single notes in the right and left hands, primarily using the notes B-flat, A, G, F, E, D, and C.

Each hill and each
At length Puss is

Red. * *Red.* * *Red.* *

p

val - ley_ is_ love - ly to view, While Puss flies the_ co - vert and
caught and lies pant - ing for breath, And the shout of the_ hunts - man's the

dogs quick pur - sue while Puss flies the co - vert, and dogs quick pur -
sig - nal of death, and the shout of the hunts - man's the sig - nal of

- sue.
death.

Be - hold where she
No joys can de -

f *Red.* *

p

flies o'er the wide spread-ing plain While the loud ope - ning pack pur -
light like the sports of the field To — hunt - ing all pas - times and

sue her a main, Be - hold where she flies o'er the wide spread - ing
plea - sures must yield, No joys can de - light like the sports of the

plain, While the loud ope - ning pack — pur - sue her a - main
field, To — hunt - ing all pas - times and pleasures must

At yield. Hark a - way hark a -

- way, Hark a - way is the word to_ the sound of the Horn

p *pp*

And e - cho, and

p

e - cho, and e - cho, blithe e - cho makes jo-vial the morn.

pp *f*

Lawn, as white as driven snow

(Autolycus' Song)

WILLIAM LINLEY

1767-1835

Vivace

Lawn as white as driv - en snow; Cy - press, black as a - ny crow;

p e stacc.

Gloves, as sweet as dam - ask ros - es; Masks for fac - es, and for nos - es;

Bu - gle-brace - let, neck - lace - am - ber. Per - fume for a la - dy's cham - ber:

pp

Ed. * *Ed.* *

Gold - en quoifs, and sto-machers, For my lads to give their dears, to

s-----

p

give their dears, to give their dears, Come, buy, — come buy, —

rit. *a tempo*

s-----

crese. *pp* *crese.*

Buy lads of me, come buy of me, Or

p

else your lass - ies cry. — (From "A Winter's Tale")

con vigore

f

Douce dame jolie

(Sweet-heart, gentle and pretty)

GUILLAUME de MACHAULT

1295 - 1377

Andantino

p
Dou - ce
Sweet-heart,

mf *p*

da - me jo - li - e, Pour Dieu ne pen - ses
gen - tle and pret - ty, I pray thee now in.

mi - e Que nulle ait seig - nou - ri - e
pit - - y Look on me, low - ly kneel - ing

Sur moi, fors — vous seu - le - ment.
At thy feet, — queen of my heart.

cresc. *mf*

p

Dou - ce da - me jo - li - e, Tous les jours
Sweet-heart gen - tle and pret - ty, I pray thee

p

de ma vi - e Sans nul - le tri - che - ri - e, Vous ai ser -
hear my dit - ty. All my love I'm re - veal - ing. Thee I'll love -

- vie hum - ble - ment.
— 'till death shall part.

mf

Stets barg die Liebe sie

She never told her love

Aus Shakespeare

JOSEPH HAYDN

1732-1809

Largo assai

con espressione

p *p* *f* *fp* *fp*

fp *p* *f*

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

barg die Liebe sie, stets barg die Liebe sie; doch dieses Bergen, wie in
 nev - er told her love, she nev - er told her love, but let con - ceal - ment like a

pp

cresc. *f* *rit.*

Knos - - pen ein Wurm, zehrt' ih - re Wan - ge
worm in the bud Fed on her dam - ask

cresc. *p* *rit.* *dolce e p*

atempo animato

ab. Sie
cheek. She

cresc. *f* *dim. p* *atempo*

glich der Dul-dung auf dem Grab-mal, lächelnd, lä - chelnd traur'gen
sat like pa - tience on a mon - u - ment smil - ing, smil - ing at

cresc. *f* *dim.* *p*

Blick's, lä - chelnd, lä - chelnd traur'gen
grief, Smil - ing, smil - ing at

cresc. *f* *p*

Blick's.
grief.

fp *fp*

Ere around the huge oak

WILLIAM SHIELD

1718-1829

Allegretto grazioso

1. Ere a - round the huge oak that o'er - shad - ows yon
2. Could I trace back the time, — a far dis - tant
3. He — dy - ing, be-queath'd to his son a good

mill, The fond i - vy had dar'd to en - twine; — Ere the
 date, Since my an - ces - tors toil'd in this field; — And the
 name, Which, un - sul - lied de - scen - ded to me; — For my

church was a ru - in, — that — nods on the hill, Or — the —
 farm which I hold on — your — Hon - or's es - tate Is — the —
 child I've pre - serv'd it, — un - blem - ish'd with shame, And — it —

p

a tempo

rook built his nest in the pine, Or the rook built his nest in the
 same that my grand - fa - ther till'd, Is the same that my grand - fa - ther
 still from a spot shall be free, And it still from a spot shall be

cresc. *f* *fz*

pine .
 till'd .
 free. (From O'Keefe's Farce "The Farmer")

mf

Vom Tode

Death

L. v. BEETHOVEN, Op. 48, No. 3
1770 - 1827

Moderato, un poco lento

Mei - ne Le - bens - zeit ver - streicht, stünd - lich
Swift - ly pass - eth life a - way, Hour - ly

p *pp*

The first system of the musical score for 'Vom Tode'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is 'Moderato, un poco lento'. The lyrics are in German and English. The piano part begins with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic.

eil' ich zu dem Gra - be, und was ist's, das ich viel -
toward the grave it wan - eth, And we know not, day by

crese. *f*

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a crescendo (*crese.*) and a fortissimo (*f*) dynamic.

leicht, — das ich noch zu le - ben ha - be?
day, — How much more of life re - main - eth.

decrease. *pp*

The third system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features a decrescendo (*decrease.*) and a pianissimo (*pp*) dynamic.

pp

Denk', o Mensch, an dei - nen Tod! Säu - me
 Think, O man, thine end is nigh: Tar - ry

cresc. *f* *p*

nicht, denn Eins ist Noth, säu - me nicht, — denn Eins
 not, but learn to die, tar - ry not, — but learn

cresc. *f* *decrease.* *p*

f *p rall.*

ist Noth, säu - me nicht, — denn Eins ist Noth. (Gellert)
 to die, tar - ry not, — but learn to die.

cresc. *f* *p*

smorzando

Red. *

Abendempfindung*

Evening Thoughts

W. A. MOZART
1756-1791

Andante espressivo

mf *p*

Con Pedale

A - bend ist's, die Son - ne ist ver -
E - ven - tide! The sun's ca - reer is

-schwun - den und der Mond strahlt Sil - ber - glanz.
fin - ish'd, Lu - na gleams with sil - ver light

So ent - flieh'n des Le - bens schönste Stun - den, flieh'n vor - ü - ber wie in
Thus life's fair - est hours are fast di - min - ish'd, Whirl - ing by in rap - id

Tanz!
flight. Bald ent - flieht des Le - bens bun - te Scen - e, und der
Soon the che - quer'd scene will pass be - fore us, And the

Vor - hang rollt her - ab;
curtain downward move; aus ist un - ser Spiel,
Our play then will end,

* Dies Lied muss je nach dem Stimmungs und druck mit wechselndem Tempo sehr "rubato" gesungen werden.
U-4-1

ritenuto

des Freun-des Thrä - ne flies - set schon auf un - ser Grab.
and tears shed o'er us Friend - ship's sweet re - mem - brance prove.

pp

p atempo

Bald viel-leicht mir weht, wie West-wind lei - se, ei - ne stil - le Ahndung
Soon per-haps will come to me a sum-mons Breath-ing like the gen - tle

pp

patetico

zu: End' ich die - ses Le - bens Pil - ger - rei - se, flie - ge in - das
west; In this wear - y wandring, some sweet mess - age Call - ing to - the

p

mf

Land der Ruh!
Land of Rest!

Wer - det ihr an mei - nem Grabe
And when ye, dear friends, for me be -

mf

f

wei - nen, trau - ernd mei - ne A - sche seh'n, dann, o
wail - ing, Mourn - ful weep be - side my grave, Then will

mf

Freun-de, willicheuch er-scheinen und will Him - mel auf euch weh'n.
I in spi-rit come, un-veil-ing truths of Heav'n that come to save.

f *mf*

p

Schenk' auch du ein Thrän - chen mir, und pflü-cke mir ein
Do thou too a tear be-stow, and ten-der Vio - lets

p

affrettando *raddolcendo*

Veilchen auf mein Grab; und mit dei - nem see - len - vol - len Bli-cke sieh' dann
bring the turf to grace; May thine eyes, - a soul's bright thoughts which render, Softly

affrettando

p *dolce* *rall.*

sanft auf mich her - ab, - sieh' dann sanft, sieh' dann sanft auf mich her -
view my rest - ing place, - soft - ly view, soft - ly view - my rest - ing

p

al tempo

ab.
place.

Weih' mir ei - ne Thrä - ne und
Then vouch-safe one tear my loss re-

ach! schäme dich nur nicht, sie mir zu - weihn! o sie wird in mei - nem Di - a -
gret - ting, Yes, one tear for me, dear heart. O in my ap-point - ed dia-dem's

-de-me dann die schön - ste Per - le sein, o sie wird in mei - nem Di-a -
setting This will beam the rich - est pearl, O in my ap-point - ed dia-dem's

-de - me dann die schönste, die schön-ste, die schön - ste Per - le
set - ting This the rich-est, this will beam the rich - est, rich - est

sein, sie wird — die schön-ste Per - le sein, die schön - ste Per - le
pearl, will beam — the rich-est pearl, will beam the rich - est, rich - est

p *rall.*

atempo
sein.
pearl.

p *pp*

I've been roaming ✓

CHARLES E. HORN

1786-1819

Allegretto

The piano introduction consists of two systems of music. The first system has a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note Bb3. The second system continues the melody in the treble staff and provides harmonic support in the bass staff. Dynamics include *f* (forte) and *p* (piano), and a *cresc.* (crescendo) marking.

The first line of the song is set in 6/8 time. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment consists of a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note Bb3. The lyrics are: "I've been roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm". Dynamics include *p* (piano).

The second line of the song continues the melody. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment consists of a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note Bb3. The lyrics are: "com-ing, and I'm com-ing, With its pearls up-on my feet; I've been". Dynamics include *rall.* (rallentando) and *a tempo*.

The third line of the song continues the melody. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment consists of a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass staff begins with a half note G3, followed by a quarter note A3, and then a half note Bb3. The lyrics are: "roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm". Dynamics include *p* (piano).

rall. *a tempo*

com-ing, and I'm com-ing, With its pearls up-on my feet.

cresc. *p* *f*

p

I've been roaming, I've been roaming, O'er the rose and lil - y fair, And I'm

p

com-ing, and I'm com-ing, With their blos-soms in my hair; I've been

roam-ing, I've been roam-ing, Where the mead-ow dew is sweet, And I'm

p *Ed.* *

rall. *a tempo*

com-ing, and I'm com-ing, With its pearls up-on my feet.

cresc. *p* *f*

Un poco meno mosso

I've been roam-ing, I've been roam-ing, Where the

p espressivo

rit. hon-ey-suck-le creeps, And I'm com-ing, and I'm com-ing, With its

rit.

a tempo kiss-es on my lips; I've been roam-ing, I've been roam-ing, Where the

a tempo *p*

rall. mead-ow dew is sweet, And I'm com-ing, and I'm com-ing, With its

a tempo *cresc.* *p*

*

pearls up-on my feet; I've been roam-ing, I've been roam-ing, O-ver

p

hill and o-ver plain, And I'm com-ing, and I'm com-ing To my

bow-er back a-gain, O-ver hill and o-ver plain To my

cresc.

bow-er back a-gain, And I'm com-ing, and I'm com-ing To my

mf

bow-er back a-gain, to my bow-er back a-gain, to my

ritenuto

bow-er back a-gain.

a tempo

f

Turn ye to me

Words by
JOHN WILSON. (Christopher North)

Not too slow, and with expression

Old Scotch

Andante

cantabile

The stars are
The waves are

shin - ing cheer - i - ly, cheer - i - ly, *p* Ho - ro Mhai - ri - dhu, turn ye — to
danc - ing mer - ri - ly, mer - ri - ly, Ho - ro Mhai - ri - dhu, turn ye — to

me: The sea - mew is moan - ing drear - i - ly, drear - i - ly, *p* Ho - ro
me: The sea - birds are wail - ing drear - i - ly, drear - i - ly, Ho - ro

★“Mhairi d’hu” means literally “Dark Mary”

rit. *cresc.*

Mhai - ri - dhu, turn ye — to me. Cold is the storm wind that
 (Ma - ry dear)
 Mhai - ri - dhu, turn ye — to me. Hushed be thy moan - ing, lone

mp

ruf - fles his breast, But warm are the down - y plumes lin - ing his
 bird of the sea, Thy home on the rocks is a shel - ter to

cresc. *tenderly*

nest. Cold blows the storm there, soft falls the snow — there, Ho - ro
 thee. Thy home is the an - gry wave, mine but the lone - ly grave, Ho - ro

rit. *D.C.*

Mhai - ri - dhu, turn ye — to me.
 (Ma - ry dear)
 Mhai - ri - dhu, turn ye — to me.

rit. *dim.* *D.C.*

Kein Hälmlein wächst auf Erden

Soft dews from Heaven falling

W. FRIEDEMANN BACH

1710 - 1784

Andante sostenuto

p

Kein Hälm-lein wächst auf Er - den, der Him - mel hat's be -
 Soft dews from Heav - en fall - ing Greet ev - 'ry blade of

p

mf *p*

thaut, und kann kein Blüm-lein wer - den, die Son - ne hat's er -
 grass, And o'er each blush - ing rose - bud The waves of sun - light

mf *p*

p

schaut. Wenn du auch tief be - klom - men in Wal - des-nacht al -
 pass. When deep in doubts de - spair - ing, God's care shall watch o'er

p

lein, Einst wird von Gott dir kom - men dein Thau und Son-nen-schein!
thee; His ten-der love pro-tect-ing Shall ev-er faith-ful be.

Dann sprosst, was dir in - des - sen als Keim im Her - zen lag, so
As seeds with-in Earth's bos-om A-wait the touch of Spring, So

ist kein Ding ver - ges - sen, ihm kommt ein Blü - then - tag.
God will ev-'ry long-ing To its ful-fill-ment bring.

Star vicino

To be near thee

(Aria)

SALVATOR ROSA

1615 - 1673

Andante cantabile

The first system of the musical score is for the piano accompaniment. It is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante cantabile'. The music features a melody in the right hand with a long, sweeping line and a bass line in the left hand. The word 'dolce' is written below the piano part.

The second system of the musical score continues the piano accompaniment. It includes the vocal line 'Star vi - To be' in the right hand. The piano part has dynamic markings 'cresc.' (crescendo), 'dim.' (diminuendo), and 'p' (piano). The music continues with a similar melodic and harmonic structure.

The third system of the musical score continues the piano accompaniment. It includes the vocal line 'ci - no al bell' I - dol che s'a - ma, È il più near thee, to hear thee, be - lov'd one, Is the'. The piano part continues with the same melodic and harmonic structure, featuring a long, sweeping line in the right hand and a bass line in the left hand.

dol - ce di - let - to_ d'a - mor, È un in - can - to, un' eb -
 sweet - est of pleas - ures to_ me, And to breathe in_ thine

brez - za, u - na bra - ma, Che_ due co - ri con -
 ear "I_ a - dore_ thee," Fills_ my heart with di -

giun - ge in un cor.
 vine ec - sta - sy.

cresc. *f* *dim.*

For - tu - na - to chi in - ten - de gli ac - cen - ti Di un af -
 It is sweet, at thy feet to be kneel - ing And to

p

fet - to sin - ce - roe fe - del! E - gli pro - va vi -
 gaze in the depths of thine eyes, While I vow to be

ven - do i con - ten - ti Sol con - ces - si ai be - a - to nel
 ev - er - more faith - ful And as true as the stars in the

ciel!
 skies.

eresc. *f* *dim.*

A che gio - va l'e - ta - te fio - ri - ta?
 While I live, I shall give thee in lov - ing

p

O - gni be - ne che il cie - lo re - die.
 Each de - sire that a - wakes in thine heart;

Non si con - ti fra i gior - ni di vi - - ta
 And in dy - ing shall breathe, O my lon'd one,

Quel che scor - so in a - man - do non è.
 "Death it - self can - not keep us a - part!"

cresc.

f *dim.*

Chanson à danser

I sigh of love

Old French

Allegro

1. L'a - mour ne trou - ble point mon cœur, l'a -
 2. Quant u - ne belle a pris mon cœur, quant
 3. Pour lui dé - cou - vrir mon ar - deur, pour
 4. Lors-qu'on se pi - que de ri - gueurs, lors -

1. *I sigh of love, yet hap - py be, I*
 2. *When - ev - er love has smit - ten me, When -*
 3. *And if the way all thorn - y be, And*
 4. *And when I would a - gain be free, And*

mour ne trou - ble point mon cœur; je n'en con - nais que
 u - ne belle a pris mon cœur, je n'en de - viens pas
 lui dé - cou - vrir mon ar - deur, l'es - poir me sert de
 qu'on se pi - que de ri - gueurs, je vais cher - cher for -

sigh of love, yet hap - py be, The pain is ev - er
ev - er love has smit - ten me, I nev - er dream of
if the way all thorn - y be, Far bet - ter then it
when I would a - gain be free, I wan - der on, full

la dou - ceur,
 plus rê - veur } la nuit _____ et le jour! Heu -
 con - duc - teur }
 tune ail - leurs }
sweet to me
ills to be
pleas - es me
cheer - i - ly } at night _____ and by day! Con -

reux — qui peut ri - re d'un cœur qui sou - pi - re de
 tent - - ed and hap - py, A lov - er who smiles tho' he

trop d'a - mour, heu - reux — qui peut ri - re la
 die of love! Con - tent - - ed and hap - py at

nuit — et le jour, la nuit — et le
 night — and by day, at night — and by

jour.
 day.

Vaga rosa

Trailing rose-tree

CONRADIN KREUTZER
1780-1849

Quasi allegretto

Quasi allegretto

p *f* *f* *p* *f* *f* *f* *f* *f*

Va - ga ro - sa
Trail - ing rose - tree

p *p* *p* *f* *p* *f*

che o - do - ro - sa na - sce lie - ta al primo al -
per - fumed beau - ty, clasp - ing, twin - ing yon dy - ing

p *f* *f* *p* *f* *f* *p* *f* *p*

bor ap - pas - si - ta sen - za vi - ta
oak, Thy sweet fresh-ness all too love - ly

f *p*

per - de a se - rail suo co - lor il suo co - lor
Searce should such em - brace in - voke, Searce should in - voke.

pp *f* *f* *pp*

Se la ma - - no d'un pro - fa - no dal - lo ste - lo la -
If the hand — of pass - ing strang - er Rude - ly strip and leave

pp *p*

- tron - cò og - ni fo - glia che si -
thee bare, May the thorns — which now are

p

spo - glia di sua fi - ne l'av - vi - sò.
 cov - er'd Bid his hast-y hand be - ware,

og - ni fo - glia che si spo - glia di sua fi - ne l'av -
 May the thorns which now are cov - er'd Bid his hast-y hand

- vi - sò, ah - si, ah - si, ah - si l'av - vi -
 be - ware, ah - yes, ah - yes, ah - yes, bid be -

sò. ah - si ah - si ah - si l'av - vi - sò.
 ware, ah - yes, ah - yes, ah - yes, bid be - ware.

p *f* *f* *f* *f* *p* *p* *p* *p* *f*

Che si col - ga o non si col - ga quel bel
But my sing - ing will soon be si - lent Swift as

p *p* *f* *f* *p* *f*

fio - re mo - ri - rà no - stra vi - ta
blos - soms fade a - way. Time is fly - ing,

p *f* *p* *f* *p* *f*

sì fio - ri - ta co - me quello appas - si - rà ap - pas - si -
all is dy - ing; Mor - tal beau - ties must de - cay, must all de -

pp *f*

rà. Se pe - ri - re - se fi -
cay. *If my love — to — me be*

f *pp*
pp *p*

ni - re de - ve sem-pre quel — bel fior
faith-less, *And de-ceiving break — my heart,*

f

che pe - ri - sca e almen fi - ni - - - sca fra le brac-cia dell'
May she suf - fer end - less a - - - ges Keen-est an-guish from

p

a - mor. che pe - ri - - sca e almen fi -
Love's dart, May she suf - - fer end - less

ni - sca fra le braccia dell' a - mor ah si, ah si,
 a - ges *Ken-est* an guish from *Love's* dart. Ah yes, ah yes,

ah si dell' a-mor ah si, ah si, ah si dell' a-mor.
 ah yes, from *Love's* dart. ah yes, ah yes, ah yes, from *Love's* dart.

La Savoyarde

Tell me, Giannetta

Olà Sicilian

Allegro

1. As - co Gian - net - ta ti voue - sti lou - gar, la - li - ret - ta,
 2. Jeou voueli un ho - me qui ven - de de ta - bac, la - li - ret - ta,
 1. "Tell me Gian - net - ta, wouldst thou go from home, la - li - ret - ta,
 2. My love is hand - some, tall and fair to see, la - li - ret - ta,

p

And.

as - co Gian - net - ta ti voue - sti lou - gar?
 ieou voueli un ho - me qui ven - de de ta - bac.
 Tell me Gian - net - ta, wouldst thou go from home?"
 My love is hand - some, tall and fair to see.

Nen - ni ma
 Siñ saoù lou
 "Yes, dear - est
 Each eve - ning

f

And. sempre

maï - re, mi voue - li ma - ri - dar, la - li - ret - ta, nen - ni, ma maï - re, mi
 rou - ze et dou - ge lou mous - cat, la - li - ret - ta, siñ saoù lou rou - ze et
 moth - er, and I would mar - ried be, la - li - ret - ta, Yes, dear - est moth - er, and
 sings me a love - ly ser - e - nade la - li - ret - ta, Each eve - ning sings me a

Ossia

voue - li ma - ri - dar.
dou - ge lou mous - cat.
*I would mar - ried be.
love - ly ser - e - nade."*

Quand vou ca - lig - nong
"When you are mar - ried,

mf

p

Red.

vous prou-mettoung proung, la-li-ret-ta, quand vou ca - lig - nong vous prou-mettoung
trou - ble will be - gin, la-li-ret-ta, When you are mar - ried, trou - ble will be -

proung et quand vous teg-noung vous dog-nouns dou bas-toung, la-li-ret-ta,
gin. His ser - e - nades will not sound so love - ly then, la-li-ret-ta,

f

f

Red. sempre

Ossia

et quand vous teg-noung vous dog-nouns dou bas-toung!
His ser - e - nades will not sound so love - ly then!

dim.

Red.

Pur dicesti, o bocca bella

Lips of Roses

ANTONIO LOTTI

(1667-1740)

Allegretto

mf graziosamente

f *mf* *f* *p* *f*

p

sempre p

f

Pur di - - ce - sti, o boc - ca, boc - ca bel - la, o
Lips of ros - es, o dew - y, per - fum'd ros - es, o

boc - ca, boc - ca bel - - la, quel so - a - - ve e
dew - y, per - fum'd ros - es, Gates of Par - - a -

ca - ro sì, sì, che fa
dise to me. Ah! In thy

tut - to il mio pia - cer, il moi pia - cer.
smil - ing all joy is mine, all joy is mine.

rit.

a tempo
mf *ben cantando*

Pur di - ce sti, o
Lips of ros - es, O

riten.

pp

boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la,
dew - y, per - fum'd ros - es, O dew - y, per - fum'd ros - es,

ppp

mf *pp riten. un poco*

quel so - va - - vee ca - - ro sì, sì, quel so -
 Gates of Par - a - dise to me, Ah! Gates of

mf *pp riten. un poco*

mf a tempo

a - vee ca - ro sì, ——— che fa tut - to il mio pia -
 Par - a - dise to me. ——— In thy smil - ing all joy is

mf a tempo

f *p* *p smorz*

cer, il mi-o pia - - cer, ——— il mio pia -
 mine, all joy is — mine, ——— all joy is —

f *p*

pp tr *tr* *tr*

cer, quel so - a - vee ca - ro sì, sì,
 mine. Gates of Par - a - dise to me, Ah

pp *ten.* *ten.* *ten.*

mf che_ fa tut - to il mio pia - cer, — che_ fa tut - to il
In thy smil - ing all joy is mine, — In thy smil - ing all

mf a tempo *mf rit.* *dim.*

mio — pia - - cer, — il mio pia - cer.
 joy — is — mine, — all joy is — mine.

p *p* *mf ben cantando*

mf Per o -
 I do —

crese. *f* *sempre p*

f nor di sua fa - cel - la con un - ba - cio A-mor t'a - pri,
swear that Cu - pid found thee, Wak'd thee ear - ly with a kiss

f

pp *rit.* *mf*

con_ un_ ba - cio A - mor t'a - pri, dol - ce
 Wak'd thee ear - ly with a kiss, There - fore

pp *rit.* *mf*

rit. *a tempo* *pp*

fon - te del go - - der, ah! ah!
 thou hast heav'n - ly bliss, ah! ah!

pp a tempo

cresc. *rit.* *f* *rall. q*

ah! si, del go - der.
 ah! thou hast heav'n - ly bliss.

cresc. *f* *rall.*

p

Pur di -
 Lips of

p *sempre p*

ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
ros - es, O dew - y, per - fum'd ros - es, O dew - y, per - fum'd

bel - la, quel so - a - ve e ca - ro — si,
ros - es, Gates of Par - a - dise to — me.

si, che fa — tut - to il mio pia - cer, il
Ah! In thy — smil - ing all joy is mine, all

Ar rit.
mio pia - cer.
joy is — mine.

rit. *mf* *ben cantando* *a tempo*

p *riten.* *pp*

Pur di - ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
 Lips of — ros - es, O dew - y, per - fum'd ros - es, O dew - y, per - fum'd

riten. *ppp*

mf

bel - la, quel — so - va - ve e ca - - ro sì, sì,
 ros - es, Gates — of Par - a - dise — to me, Ah!

mf

pp *riten. un poco* *mf a tempo*

quel so - a - ve e ca - ro sì, che — fa tut - to il
 Gates of Par - a - dise to me, In — thy smil - ing all

pp *riten. un poco* *mf a tempo*

f *p* *psmorz*

mio pia - cer, il mi - o pia - - cer, — il mio pia -
 joy is mine, all joy — is — mine, — all joy is —

f *p*

pp tr *tr* *tr* *mf a tempo*

cer, quel so - a - ve e ca - ro sì, sì, che fa
mine. Gates of Par - a - disc - to me, Ah! In thy

pp *ten.* *ten.* *ten.* *mf a tempo*

f *3* *3* *3* *3*

tut - to il mio pia - cer, che fa tut - to il mio pia -
smil - ing all joy is mine, In thy smiling all joy is

mf *dim.* *p*

3 *p* *tr*

cer, il mio pia - cer.
mine, all joy is mine.

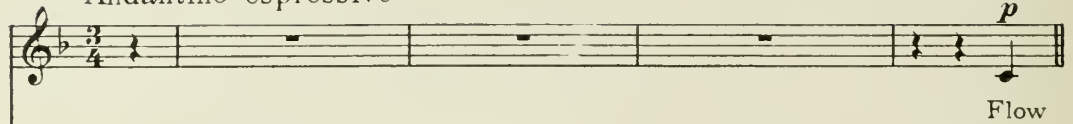
p *mf ben cantando*

erese. *f*

Afton Water

Old Scotch

Andantino espressivo



Andantino espressivo



gent - ly, sweet_ Af - ton, a - - mong thy green
 pleas - ant thy_ banks_ and green_ val - leys be - -
 crys - tal stream, Af - ton, how_ love - ly it_
 gent - ly, sweet_ Af - ton, a - - mong thy green_

braes,- Flow gent - ly, I'll sing thee a song in thy_
 low, - Where wild in the wood-lands the prim - ros - es_
 glides, And winds by the cot where, my Ma - ry re -
 braes,- Flow gent - ly, sweet riv - er, the theme of my_

mf animato

praise; My— Ma - - ry's— a - - sleep by thy
 blow! There oft as— mild— eve - ning sweeps
 sides! How— wan - - ton— thy— wa - ters her
 lays: My— Ma - - ry's— a - - sleep by thy

mf animato

rit. pp lento

mur - mur - ing— stream,— Flow gent - ly sweet
 ov - er the— lea,— The sweet - scen - ted—
 snow - y feet— lave,— As gath - 'ring sweet
 mur - mur - ing— stream,— Flow gent - ly sweet

rit. pp lento

p a tempo 1-2-3

Af - ton, dis - turb not— her— dream. 2. How
 birk shades my— Ma - ry— and— me. 3. Thy
 flow - 'rets she— stems thy— clear wave! 4. Flow
 Af - ton, dis - turb not— her—

p

Red. *

1

dream! ——— Robert Burns

mf *p*

O del mio dolce ardor ✓

O my belov'd

Aria

CRISTOFORO GLUCK
(1714 - 1787)

Moderato

p dolcissimo

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a series of chords in the right hand and single notes in the left hand. The vocal line enters with the lyrics 'O del mio dol - ce ar -' and 'O my be - lov'd, I'.

The second system of the musical score. The vocal line continues with the lyrics 'dor' and 'sigh;'. The piano accompaniment continues with chords and single notes. The vocal line then has the lyrics 'bra - ma - - to og - get - - -' and 'for thee I lan - - -'.

The third system of the musical score. The vocal line continues with the lyrics 'to, guish, bra - ma - - to og - get - - - to, guish.' and 'for thee I lan - - - guish.' The piano accompaniment continues with chords and single notes.

p

L'au - ra che tu re - spi - ri,
Oft do I dream thou'rt near me.

al - fin re - spi - ro,
I feel thy pres - ence,

f

al - fin re -
I feel thy

p

spi - - - - - ro. O - -
 pres - - - - - enee. Tho'

p

vun - - que il guar - - do io gi - - - - - ro, Le tue
 wear - - y - I may wan - - - - - der un - to

fp

va - ghe sem - bian - ze A - mo-re in me di - pin - ge: Il
 far dis - tant re - gions, I still, a - wake or dream - ing, See

cresc.

mio pen - sier si fin - ge Le più lie - - -
 thee a - lone a - bout me, Ev - er - more

cresc. *cresc.*

f *dim. assai*

te spe - ran -
thou art near

f *dim.*

p

ze; E nel de - si - o che co - si
me. Where - e'er I go be - lov'd 'tis thee

p

p

m'em - pie il pet - to Cer - co te,
my heart is seek - ing. Art thou here,

cresc. *dolce* *p ten. pp*

chia - mo te, spe - ro e so -
Art thou there? Dear heart! ah, I -

pp *molto canto pp*

(a piacere)
p
 spi - - - ro. Ah! O del mio dol - ce ar
 love - - - thee! Ah! O my be - lov'd, I

dor — bra - ma - to og - get - - to, bra - ma - to og -
 sigh; — for thee I — lan - - guish, for thee I

p
 get - - - to, L'au - ra che tu re - -
 lan - - - guish. oft do I dream thou'rt

spi - ri, al - fin re -
near me, I feel thy

spi - ro, al -
pres - ence, I

fin, al - fin re - spi - ro,
feel, I feel thee near me.

Barcarola Veneziana

Venetian Barcarole

Old Venezian

Larghetto

1. La not-te xe bel-la fa pre-sto Ni-net-ta an-
 2. A To-ni gho di-to, ch'el fel-se ne ca-va per
 1. Ni-net-ta, Ni-net-ta, the world is a-dreaming, The
 2. The breez-es of night, love, so gen-tly are whispring, The

p

demo in bar-chet-ta i freschia cia-par; che gus-to con-tar-se-la so-
 go-der sta ba-va che su-pia dal mar; ti pol-de la vento-la far
 moon-light is gleaming, my barque is a-float, O hear now the night-in-gale, sing
 ech-oes re-peat-ing, in-tone but thy name: Pray o-pen thy win-dow, dear, that

le-ti in la-gu-na e al chia-ro de lu-na sen-tir-se a vo-gar; sen-
 sen-za, mia ca-ra, chei zef-fi-ria ga-ra ne vuol sven-to-lar; ne
 soft-ly a-bove thee While I breathe my pas-sion, in sweet-est of song, in
 zeph-yrs may waft thee My love and my long-ing, in sweet-est of song, in

cresc. *mf* *p*

cresc. *mf* *p* *p*

rall. *p dolce*

tir - se a vo - gar.
vuol sven - to - lar.
sweet - est of song.
sweet - est of song.

3. Non ba-da a ste fro tole so -
3. O lean from thy lat-tice, thine

rall. *a tempo*

le - ti nù se - mo e To - niel so re - mo l'è at - ten - to a me - nar, nol
eyes bright-ly spark-ling, The world now is si - lent, the breez-es are hushed, Be -

pp

pp *p* *espr.*

ve - de, nol sen - te, l'è un o - mo de stuc - co, da gon - zo, da cucco a
lov - ed O hear me, my sad heart is break-ing, O hear me be - lov-ed, or

cresc.

mf

tem-po el sa far; a tempo el sa far.
I - die of love, or I - die of love.

mf *p* *rall.* *a tempo* 5 1

Ed. *

Air de Nicolette

dans
Aucassin et Nicolette
Heart of hearts

ANDRÉ E. M. GRÉTRY
1741 - 1813

Andante non troppo

The first system of the musical score is for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante non troppo'. The music begins with a piano (*p*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the musical score continues the piano accompaniment. It features a grand staff with a treble and bass clef, maintaining the three-flat key signature and 3/4 time signature. The tempo remains 'Andante non troppo'. The music is marked with a forte (*f*) dynamic. The right hand plays a more active melody with slurs and ties, while the left hand continues with a steady accompaniment.

The third system of the musical score concludes the piano accompaniment. It consists of a grand staff with a treble and bass clef, in the same three-flat key signature and 3/4 time signature. The tempo is 'Andante non troppo'. The right hand features a complex, flowing melody with many sixteenth notes and slurs. The left hand provides a solid harmonic base with chords and moving lines.

Cher ob - jet de ma pen - sè - e, | Es - pè -
Heart of hearts! O my be - lov - ed, Thou art

pp

ran - ce de mon cœur, Au - cas - sin, Au - cas - sin, m'as -
life and love to me. Au - cas - sin, Au - cas - sin, hast -

p

tu lais - sé - e En proie au plus grand mal - heur, au plus
thou for - got - ten and left me to grieve a - lone? Ah! to

p

grand mal - heur. Seule, et dans ce
grieve a - lone! Lone - ly in the

mf *fp*

lieu sau - va - ge, Ciel, que vais - je de - ve - nir!
land of stran - gers, Ah, what shall my fate de - cide?

p

Mais il est dans l'es - cla - va - ge,
Still, not vain these hours of an - guish,

Mais il est dans l'es-cla-va - ge, Il ne peut me se-cou-rir, me se-cou-rir. Cou-
Still, not vain these hours of an - guish If they bring thee to my side, thee to my side. Ah,

rall.

Allo assai
rons me li-vrer à son pè-re, Ah! qu'ai-je à re-dou-ter, hè - las! Ses mal-
haste thee to free me, be-lov-ed! Ah! Fear has come up-on me now Lest my

Allo assai
mf

heurs et ma mi - sè - re, Fi - ni - raient par mon tré - pas. Cher ob -
 grief and bit - ter sor - row End - ed be by death a - lone. Heart of

p

pp

jet de ma pen - sé - e, Es - pé - ran - ce de mon cœur, Au - cas -
 hearts! O my be - lov - ed, Thou art life and love to me. Au - cas -

sin, m'as - tu lais - sée En proie au plus grand mal - heur hé -
 sin, hast thou for - got and left me to grieve a - lone? A -

f

p

Andante (Tempo I)

las — Seul ob - jet de ma pen - sé - e,
 las! — Hearts of hearts! O my be - lov - ed,

pp

Andante (Tempo I)

Es - pé - ran - ce de mon cœur, Au - cas - sin, Au - cas -
 Thou art life and love to me. Au - cas - sin, Au - cas -

sin, m'as tu lais - sé - e En proie au plus grand mal -
 sin, hast thou for - got - ten and left me to grieve a -

heur Cher ob - jet de ma pen - sé - e Es - pé -
 lone? Heart of hearts! O my be - lov - ed, Thou art

ran - ce de mon cœur, Au - cas - sin!
 life and love to me! Au - cas - sin!

m'as - tu - lais - sé - e En proie
Hast thou - for - got - en, Leav - ing

cresc. *f* *p*

au plus grand mal - heur, au plus grand mal - heur, au plus grand mal -
me to grieve a - lone, leav - ing me a - lone, leav - ing me a -

mf Red. Red. Red. Red. Red. Red.

heur, en proie au - plus grand mal - heur.
lone to grieve, to - my grief a - lone!

f *f* Red. Red. Red.

Vittoria, Vittoria! ✓

Victorious, victorious!

GIACOMO CARISSIMI

1604?-1674

Allegro

The first system of the musical score is in 3/4 time, key of D major. It features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes the lyrics: "Vit - to - ria! Vit - to - ria! Vit - to - ria vit -". The piano accompaniment also starts with a forte (*f*) dynamic. The system concludes with the lyrics: "Vic - to - rious, Vic - to - rious, Vic - to - rious, Vic -".

The second system continues the musical score. The vocal line features a piano (*p*) dynamic and includes the lyrics: "to - ria mio co - re! Non la - gri-mar più, Non to - rious, I con - quer! No lon - ger I weep, No". The piano accompaniment also includes a piano (*p*) dynamic. The system concludes with the lyrics: "cresc.".

The third system continues the musical score. The vocal line features a forte (*f*) dynamic and includes the lyrics: "la - gri-mar più, È sciol-ta d'A - mo - re La vil ser - vi - tù; Vit - lon - ger I weep, At last I am free from the thralldom of love. Vic -". The piano accompaniment also includes a forte (*f*) dynamic. The system concludes with the lyrics: "mf".

to-ria Vit - to-ria mio co - re! Non la - gri-mar più, È
 to-rious, Vic - to-rious, I con - quer! No lon - ger I weep, At

mf

sciol-ta d'A - mo-re la vil ser - vi - tù; È sciol - - -
 last I am free from the thrall-dom of love, At last

f *p* *cresc.*

- - - - ta d'A - mo-re La vil ser - vi - tù!
 I am free from the thrall-dom of love!

f

p

Già l'em-pia a tuoi dan-ni Fra stuo-lo di sguar-di, Con
No more do I sor-row; Love's em-pire is end-ed, And

p

mf

vez-zi bu-giar-di Di-spo-se gl'in-gan-ni; Le
bold-ly I laugh at the arts once al-lur-ing. No

mf

fro-de, gli af-fan-ni Non han-no più lo-co, Del cru-do suo
sigh-ing, no pin-ing, Com-pell me to weep-ing. My pas-sion and

fo - co, È spen - to l'ar - do - re! Vit - to - ria! Vit -
 yearn - ing, No lon - ger I'm feel - ing. Vic - to - rious, Vic -

to - ria! Vit - to - ria Vit - to - ria mio co - re! Non la - gri - mar
 to - rious, Vic - to - rious, Vic - to - rious, I con - quer! No lon - ger I

più, Non la - gri - mar più, È sciol - ta d'A - mo - re La vil ser - vi -
 weep, No lon - ger I weep, At last I am free from the thrall - dom of

tù; È sciol -
 love, At last

f *p*

— ta d'A - mo - re La vil ser - vi - tù! Da lu - ci ri -
 — I am free from the thrall-dom of love! My love's strange ca -

den - ti Non e - sce più stra - le, Che pia - ga mor - ta - le Nel
 pri - ces No lon - ger I'm fear - ing, And sub - tile temp - ta - tions But

mf

pet - to m'av - ven - ti: Nel duol ne' tor - men - ti Jo più non mi
 fill me with loath - ing. No charms now can move me, No sweet, dul - cet

sfac - - cio, È rot - too - gni lac - cio, Spa - ri - to il ti - mo -
 plead - - ing, No tears of re - pentance Can tempt me to yield -

re! Vit - to - ria Vit - to - ria! Vit - to - ria vit - to - ria mio co - -
ing. Vic - to - rious, Vic - to - rious, Vic - to - rious, Vic - to - rious, I con - -

re! Non la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A-
quer! No lon - ger I weep, No lon - ger I weep, At last I am

mo - re La vil ser - vi - tù; È sciol - - -
free from the thrall-dom of love, At last

- - - - ta d'A-mo - re La vil ser - vi - tù!
I am free from the thrall-dom of love!

Morir vogl'io

That I might die

Aria

EMANUELE D'ASTORGA
1681 - 1736

Allegro moderato

The piano introduction is in 2/4 time, key of D major. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the right hand with a half note D4, followed by a half note E4, and then a half note F#4. The left hand begins with a half note D3, followed by a half note E3, and then a half note F#3. The piece continues with a series of chords and moving lines in both hands, ending with a final chord of D major.

The first line of the aria features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a half rest, followed by a half note D4, and then a half note E4. The piano accompaniment starts with a half note D4, followed by a half note E4, and then a half note F#4. The lyrics are: "Mo - rir vogl' i - o, se del mio af - fan - no / That I might die! If heav'n in pit - y". The piano accompaniment includes a section marked *p* (piano) and a section marked *f* (forte).

The second line of the aria continues the vocal melody and piano accompaniment. The vocal line begins with a half note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment starts with a half note D4, followed by a half note E4, and then a half note F#4. The lyrics are: "il ciel ti - ran - no non ha pie - tà, se del mio af - / grant me no res - pite from my great woe. If heav'n pit - y". The piano accompaniment includes a section marked *f* (forte).

dolce p

fan - no il ciel ti - ran - no non ha — pie - tà, del mio af-
 not, nor res - pite grant me from my — great woe; grant no

p dolce

fan - no non ha — pie - tà, vogl' io — mo - rir, vogl' io — mo -
 res - pite from my — great woe. Might I — but die! Might I — but

f

rir, die! mo - rir vogl' i - o, se del mio af-
 That I might die! — If heav'n in

fan - no il ciel ti - ran - no, il ciel ti - ran - no non
 pit - y grant me no res - pite, grant me no res - pite from

ha—pie - tà, vogl - io mo - rir, vogl - io mo - rir, se del mio af-
 my—great woe, Might I die, Might I die if heav'n in

fan-no il ciel ti - ran - no non ha—pie - tà.
 pit - y grant no res - pite from my—great woe.

Fine

A - vrà pur fi - ne con la mia mor - te del - la mia
 At last 'twere end - ed, my bit - ter sor - row, My grief and

cresc.

sor - te, del - la mia sor - te la cru - del - tà,
an - guish, If death de - lay not, but wel - come me,

cresc.

a - vrà pur fi - ne con la mia mor - te del - la mia sor - te,
At last 'twere end - ed, My bit - ter sor - row, My grief and an - guish,

del - la mia sor - te la cru - del - tà, con la mia
If death de - lay not, but wel - come me; My bit - ter

D. C.

mor - te fi - ne a - vrà del - la mia sor - te La cru - del - tà, Mo -
sor - row and my grief if death de - lay not, But wel - come me. That

D. C.

As I walked forth one summer Day ✓

ROBERT JOHNSON
(1659)

Lento mesto

As I walk'd forth one sum - mer - day, To view the
Then round the mea - dow did she walk, Catching each
The flow - ers of the sweet - est scents She bound a -
When she had fill'd her a - pron full Of such green

mea - dowssweet and gay, A plea - sant bow - er I es - pied,
flow - er by the stalk, Such flow'rs as in the mea - dow grew,
-bout with knot - ty bents; And as she bound them up in bands,
things as she could cull; The greenleaves serv'd her for a bed,

Stand - ing fast by a - ri - ver side. And in't á mai - den
The dead man's thumb, an herb all blue. And as she pull'd them,
She wept, she sigh'd and wrung her hands. A - las! A - las! A -
The flow'rs a pil - low for her head. Then down she lay, ne'er

I heard cry, A - las! A - las! There's none e'er lov'd as I.
still cried she, A - las! A - las! none e - ver lov'd like me.
las cried she, A - las! A - las! was none e'er lov'd like me.
more did speak; A - las! A - las! with love her heart did break.

Fanciulla son io

I know not Lord Love

LUIGI ROSSI
1620

Allegretto grazioso

Fan - ciul - la son io ch'a - ma - re non
I know not Lord Love. My heart still is

so ch'a - ma - re non so ch'a - ma - re non so, ahi ahi
free, My heart still is free, My heart still is free. Ah! Ah!

Che mi mo - ri - rò! ahi Che mi mo - ri - rò!
Gay de - ceiv - er he! Ah! Gay de - ceiv - er he!

Se vuoi ch'io t'a - do - ri Non es - ser cru - de - le, Tor - menti e que -
His darts ne'er can harm me, His wiles ne'er dis - arm me, His arts ne'er can

p

rit.

re - le Non sente il mio co - re Nel petto il do - lo - re Sof - frir non po -
charm me, Tho' he may be clev - er. I ne'er shall ad - mit him; He shall not know

cresc. *rit.*

a tempo

trò. Fan - ciul - la son io ch'a - ma - re non so ch'a - ma - re non
me! I know not Lord Love! My—heart still is free, My heart still is

p

(f)

so ch'a - ma - re non so ahi___ ahi___ Che mi mo - ri - rò!
free, My heart still is free. Ah!___ Ah!___ Gay de - ceiv - er he!

(p)

Che mi mo - ri - rò! ahi___ Che mi mo - ri -
Gay de - ceiv - er he! Ah!___ Gay de - ceiv - er

rit. a tempo

rò!___ Che mi mo - ri - rò!
he!___ Gay de - ceiv - er he!

Tuo stra-le do - ra - to Non s'ar-ma d'af - fan - ni, Ne - mi - co a'miei
 Tho' he come to woo me He can-not un - do me, Of naught I shall

p

dan-ni Non es - ser in - gra-to; Mio te - ne - ro sta-to Sof-frir non lo
 rue me Tho' he sue for - ev - er. I ne'er should be-leave him How-e'er fair he

cresc. *rit.*

a tempo
 può Fan-ciul - la son io ch'a - ma - re non so ch'a - ma - re non
 be! I know not Lord Love! My heart still is free, My heart still is

p

so ch'a - ma - re non so, ahi ahi Che mi mo - ri -
 free, My heart still is free. Ah! Ah! Gay de - ceiv - er

rò! ahi ahi Che mi mo - ri - rò! Che mi mo - ri -
 he! Ah! Ah! Gay de - ceiv - er he! Gay de - ceiv - er

rit. *a tempo*
 rò! Che mi mo - ri - rò! Quel cor che t'ac -
 he! Gay de - ceiv - er he! Tho' he come be -
p

ce - se E l'al - ma ti die - de Con dol - ce mer -
 guil : ing With tears or with smil - ing, He'll find me de -

ce - de Ti spe - ra cor - te - se; Ol - trag - gied of - fe - se Sof - fri - re non
 fy - ing And soft - heart - ed nev - er. I ne'er shall re - ceive him Save most scorn - ful -

rit.
cresc.
rit.

può Fan - ciul - la son io ch'a - ma - re non so ch'a - ma - re non
 ly! I know not Lord Love! My heart still is free, My heart still is

a tempo
p

so ch'a - ma - re non so ahi_ ahi_ Che mi mo - ri - -
free, My heart still is free. Ah!_ Ah!_ Gay de - ceiv - er_

rò! Che mi mo - ri - - rò! Che mi mo - ri - - rò! ahi_
he! Gay de - ceiv - er_ he! Gay de - ceiv - er_ he! Ah!_

Che mi mo - ri - rò!
Gay de - ceiv - er he!

rit. *a tempo*

ahi _____ Che mi mo - ri - rò!
 Ah! _____ De - ceiv - er is he!

pp *f*

Deh guar-da mia vi - ta, Deh sen-ti i miei prie-ghi, Non fia ch'io ti
 I'll bid him be go - ing, Not car-ing nor know-ing To what oth - ers

p

rit.

nie-ghi Mer-cè più gra - di - ta; Ed a più fio - ri - ta Al - lor ti da -
 show-ing the tempt-ings he of - fer. For-ev - er I'll spurn him, And right mer-ri -

cresc. *rit.*

a tempo

rò Fan-ciul - la son io ch'a - ma - re non so ch'a - ma - re non
ly. I know not Lord Love! My heart still is free, My heart still is

p

so ahi ahi Che mi mo - ri - rò! ahi
free. Ah Ah! Gay de - ceiv - er, he. Ah!

crese.

Che mi mo - ri - rò! Che mi mo - ri - rò!
Gay de - ceiv - er he! Gay de - ceiv - er he!

f *p*

rall. *Adagio*

Che mi mo - ri - rò! Che mi mo - ri - rò.
Gay de - ceiv - er he! De - ceiv - er is he!

f *Lento*

Dell' antro magico

Gates of gloom

FRANCESCO CAVALLI

1599 - 1676

Allegro agitato

Allegretto marcato

f

Dell' an - tro ma - gi-co Stri - den - ti
Gates of gloom mys - tic - al Swing wide to

p

cresc.

car - di - ni Il var-co a-pri - te-mi
wel - come me, Swing on your clank - ing chains.

f

f

mf *cresc.* *f*

E fra le te-ne-bri Del ne-gro o-spi-zi-o La-scia-te-
 Deep in your shadows drear, My soul can feel no fear, O-pen to

p *cresc.* *f*

mi.
me.

Allegro agitato

f

Allegretto mod^{to} *cresc.*

Sull' ar-ca or-ri-bi-le Del la-go
 Out thro' the drear-y night, I see a

p *cresc.*

Sti-gi-o I fuo-chi splen-di-no
 glcam-ing light, Vis-ion of heav'n to me.

f

cresc.

E sù ne man - di - no Fu - mi che tur - bi - no
"Light be thou guide for me! Keep to e - ter - ni - ty"

p *cresc.*

f

La lu - ce al dì.
My wear - y soul!"

f *f*

f

f

Das Glück der Freundschaft

The Happiness of Friendship

BEETHOVEN Op. 88
1770-1827

Allegretto

dolce

Der lebt ein Le-ben won - nig-lich, dess Herz ein Herz ge -
He lives a life of true de-light Whose heart a heart has

f p dolce

winnt; — ge - theil-te Lust ver - dop - pelt sich, ge - theil-ter Gram zer -
won: — Im - part-ed joy is twice as bright, Im - part-ed grief is

leggiro

rinnt. Be - blüm-te We - ge wan - delt ab, wenn trau-li - ches Ge -
gone. On flow'r-em-bell-ished paths he treads, Whom kind-ly com-rades

leit, den Arm die gold'-ne Freund-schaftgab in die-ser ehr'-nen
 guide, Whom ne-ver-fail-ing friend-ship leads, What-e'er in life be -

p
decrease
p

Animato
 Zeit. Sie weckt die Kraft und
 tide. The strength it nerves, the

Animato
mf
dim.
p in tempo

spornt den Muth zu schö-nen Tha-ten nur, — und nährt in uns die
 cour-age fires, For high and no-ble deeds; — And all our deep-est

mf
p

heil'-ge Glut für Wahr-heit und Na-tur Er-rei-chet hat des
 best de-sires For truth and na-ture feeds. But his is For-tune's

mf
p

Glü - ckes Ziel, wer ei - ne Freun - din fand, mit der der Lie - be
chief - est prize, Who has a maid - en found, With whom, in love's most

Zart - ge - fühl ihn in - nig - lich ver - band. Ent -
ten - derties, His heart is in - ly bound. For

zückt von ihr, ihr bei - ge - sellt, ver - schö - nert sich die
him her charm, her pre - sent grace, Life's wea - ry ways be -

Bahn; durch sie _____ al - lein blüht ihm die Welt und
guile: Through her _____ earth wears a fair - er face, And

Al - les lacht ihn an, Al - les,
all things seem to smile, all things,

p

Al - les, Al - les lacht ihn an. Der
all things, all things seem to smile. He

a piacere *rite-*
p dolce *f*

crese.

lebt ein Le - ben won - nig - lich, dess Herz ein Herz ge -
lives a life of true de - light, Whose heart a heart has

nuto *ritenuto* *p dolce*

winnt; ge - theil - te Lust ver - dop - pelt sich, ge -
won; Im - part - ed joy is twice as bright, Im -

a tempo *p* *crese.*

theil - ter gram zer - rinnt,
part - ed grief is - gone,
ge - theil - te
Im - part - ed

Lust ver - dop - pelt sich, ge - theil - ter Gram, ge -
joy is twice as bright, Im - part - ed grief, im -

rit. *Un*

sf *sf* *decrease rit.* *p*

poco Adagio *Tempo I*

theil - ter Gram, ge - theil - ter Gram zer - rinnt.
part - ed grief, im - part - ed grief is - gone.

mf

*Red. **

p *crese.* *f* *f*

Red. ***

Aux échos des bois

(In the shady woods)

Air de Danse

Air Romanesque
1570

p
Aux é-chos des bois, Aux sou-
In the sha-dy woods'neath the

mf
con pedale

pirs du feuil - la - ge, Me - lez, char-mants haut-bois, Un doux ra -
slow wav-ing tree - tops Let flutes a - wake a - gain The wond-rous

ma gè, Et par vos ac-cords, Surla ver - te fou - ge - re At-tir - ez
sweet re-frain With their soft-est calls woo the maid - en all love - ly That she may

la bergè-re Qu'ap-pellent mes trans-ports. Mon cœur plein d'el - le,
come to meet me, She whom I do a - dore. I dream of none else

mf

Veut at-ten-drir Son cœur re - bel - le, Ou bien mou-rir!
Sad-ly I wait un - til she love me, Or I will die.

dim.

mf *pp*

“Ô Ma-de - lei - ne, Cède aux a - mours Le lierre au chê - ne
 “O dearest Ma - de - leine Pray heed my love. The i - vy to the oak

mf *pp* *dim.*

S'un - it tou - jours. Qu'à ma chan - son Vol - ti - geant en ca - den - ce,
 clings ev - er - more. O let my song in its rhy - thm en - tranc - ing

an -
 Ton pied mi - gnon Vienne a - ni - mer la dan - se; Et qu'en bond - is -
 Your dainty feet tempt to join me in danc - ing. Then would we u -

imando al fine

sant, Ton cor - sa - ge d'a - beil - le, D'un très - or nais - sant Entr'ou -
 nite speed - ing fast - er and fast - er, 'Till your throb - bing breasts, warn - ing

vre la mer - veil - le! Pour le ten - dre souci - Qui m'en - traî - ne,
 give of dis - as - ter By all the tender love. which en - thralls me,

J'im-plore ta mer-ci — O ma rei - ne! Et si la dan - se —
 I beg you pit - y take — my be - lov - ed; And as the dance draws us

nous en - chaî - ne, Lais-se l'a - mour nous en - chaî - ner aus - si!
 clos - er and clos - er Let love u - nite us as lov - ers for aye,

Et si la dan - se — nous en - chaî - ne, Lais-se l'a -
 And as the dance draws — us still clos - er Let love u -

cresc. e string.

mour nous en - chaî - ner aus - si! » Adolph Larmande
 nite us as lov - ers for aye."

f *dim.*

smorzando

pp

Consolati e spera

Forget thy grief

Aria

DOMENICO SCARLATTI
(1671 - 1763)

Andantino

mf a piacere *a tempo* *p a piacere*

Con - so - la - ti! — e spe - ra! —
For - get thy grief! — Press on - ward!

mf colla voce *pp* *colla voce*

Red. *

a tempo *crese.*

po - trai d'al - tro og - get - to più lie - to go -
For thou must find an - oth - er With face — far more

a tempo *p* *crese.*

Red. *

mf *p riten.*

der, — più lie - to go - der. Con - so - la - ti! e
fair, — With face far more fair, For - get thy grief! Press

p riten. *pp* *p*

a tempo *calando*

spe - ra! po - trai d'al-tro og - get - to più lie - to go -
on - ward! For thou must find an - oth - er, With face far more

pp *mf* *a tempo* *calando*

a tempo animato *cresc.* *radolcendo* *riten.*

der, go - der, più lie - to go - der, più lie - to go - der! Con -
fair, more fair, With face far more fair, With face far more fair, For -

a tempo animato *p* *cresc.* *radolcendo* *p riten.*

Red. *

a tempo *animando* *cresc.* *f*

so - la - ti! po - trai d'al-tro og - get - to più
get thy grief! For thou'll find an - oth - er, With

col canto *mf* *a tempo* *p* *cresc.* *animando* *f*

rit. *dim. rit.* *tr* *p a tempo*

lie - to go - der, più lie - to go - der.
face far more fair, With face far more fair.

rit. (col canto) *dim. rit.* *p a tempo* *pp*

mf La stel - la più
The heav - ens may

riten.

mf *p*

con Pedale

fie - ra, se can - gia d'a - spet - to, può an -
threat - en, The sun - shine must fol - low, The

p *f* *p*

co - ra l'af - fan - no mu - ta - re in pia - cer, — mu -
clouds now o'er - hang - ing Will van - ish in air, — will

f

ta - re in pia - cer, può an - co - ra l'af - fan - no, l'af - fan -
van - ish in air; The clouds now o'er - hang - ing, o'er - hang -

mf *p*

rit. *a piacere*
no mu - ta - re in pia - cer! Con - so - la - ti! — *p*
— ing Will van - ish in air! For - get thy grief! — *e*
Press

rit. *pp* *mf*

cresc.
spe - ra! — po - trai d'al - tro og - get - to più
on - ward! — For thou must find an - oth - er With

p *cresc.*

*Ed. **

mf *riten.* *p*
lie - to go - der, — più lie - to go - der, con - so - la - ti!
face — far more fair, — With face far more fair! For - get thy - grief!

p *riten.* *pp*

*Ed. **

a tempo *mf*
e spe - ra! po - trai d'al - tro og - get - to più
Press on - ward! For - thou must find an - oth - er With

p *pp* *mf* *a tempo*

calando *a tempo animato* *radolcendo*
erese.

lie - to go - der, go - der, più lie - to go - der, più lie - to go -
 face far more fair, more fair, With face — far more fair, with face — far more

calando *a tempo animato* *radolcendo*
p *erese.*

Ed. *

p riten. *a tempo* *animando* *erese.*

der! Con - so - la - ti! — po - trai d'al-tro og-get - to più
 fair! For - get thy grief! — For - thoult find an - oth - er With

p riten. *col canto* *mf a tempo* *p erese.* *animando* *f*

rit. *a piacere con espressione* *p*

lie - to go - der, più lie - to, — più lie - to go - der.
 face — far more fair, an - oth - er — with face far more fair!

rit. (col canto) *p* *p a tempo*

lento *pp*

Spe - ra!
 On - ward!

f marcato *p* *con duoto* *f* *riten. dim.* *lento* *pp*

Ed. *

On Richmond Hill there lives a Lass ✓

(The Lass of Richmond Hill)

JAMES HOOK

1746-1827

Allegretto

1. On Rich - mond Hill there lives a — lass More
 2. Ye Ze - phyr's gay that fan the air And
 3. How hap - py will that shep - herd be Who

bright than May - day morn, — Whose charms all oth - er
 wan - ton thro' the grove, — Oh whis - per to the
 calls this nymph his own, — Oh may her choice be

maids sur - pass, A rose with - out a thorn.
 charm - ing fair I die for her I love.
 fix'd on me; Mine's fix'd on her a - lone.

1. 2. 3. This lass so neat, with

p

smiles so sweet, Has won my right good will, ——— I'd

crowns re - sign to call thee mine, Sweet lass of Rich-mond

p

Hill! Sweet lass of Rich - mond Hill, Sweet

p

This system contains the first line of the song. The vocal melody is in G minor (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A piano (*p*) dynamic marking is present in the second measure of the piano part.

lass of Rich-mond Hill, ————— I'd crowns re-sign to

mf

This system continues the melody. The vocal line has a long note in the second measure, indicated by a horizontal line. The piano accompaniment continues with its characteristic eighth-note texture. A mezzo-forte (*mf*) dynamic marking appears in the third measure of the piano part.

call thee mine, Sweet lass of Rich-mond Hill.

p *f*

This system concludes the vocal phrase. The piano accompaniment features a crescendo, moving from a piano (*p*) dynamic in the second measure to a forte (*f*) dynamic in the third measure.

This system contains the final instrumental section of the piece. The vocal line is silent, represented by a whole rest. The piano accompaniment continues with the eighth-note pattern, leading to a final cadence with a double bar line.

Che fiero costume ✓

With cunning conniving

GIOVANNI LEGRENZI

1625 - 1690

Allegretto

1. Che fie - ro co - stu - me Da li - ge - ro
 2. Che cru - do de - sti - no Che un cie - co bam -
 1. With eun - ning con - niv - ing and ev - 'ry art
 2. This wee wing - ed mite, tho' de - priv'd of his

p

nu - me Che a for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar
 bi - no Con boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar
striv-ing, The blind god of Love doth as-sail ev-'ry heart, as-sail ev-'ry heart,
sight; Lo! With aim quite un - err - ing hath brought me to sighs, hath brought me to sighs,

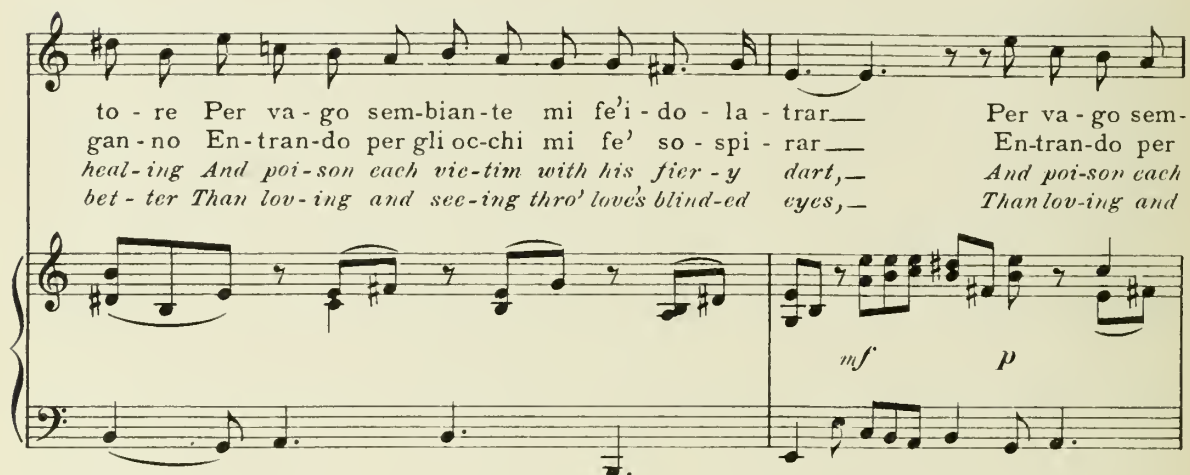
Che a for - za di pe - ne si fac - cia a - do - rar. —
 Con boc - ca di lat - te si fac - cia sti - mar. —
The blind god of Love doth as-sail ev - 'ry heart. —
With aim quite un - err - ing hath brought me to sighs. —

mf



E pur nell' ar - do - re Il dio tra - di -
 Ma que - sto ti - ran - no Con bar - ba - ro in -
Full ten - der - ly steal - ing, doth wound past all
Yet I am his debt - or, for what, pray, is

p



to - re Per va - go sem - bian - te mi fe' i - do - la - trar — Per va - go sem -
 gan - no En - tran - do per gli oc - chi mi fe' so - spi - rar — En - tran - do per
heal - ing And poi - son each vic - tim with his fier - y dart, — And poi - son each
bet - ter Than lov - ing and see - ing thro' love's blind - ed eyes, — Than lov - ing and

mf *p*



bian - te mi fe' i - do - la - trar. Che fie - ro co - stu - me Da li - ge - ro
 gli oc - chi mi fe' so - spi - rar. Che cru - do de - sti - no che un - cie - co bam -
vic - tim with his fier - y dart. With cun - ning con - niv - ing and ev - 'ry art
see - ing thro' love's blind - ed eyes? This wee wing - ed mite, tho' de - priv'd of his

mf *p*

nu-me Che a for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar, —
 bi - no Con boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar, —
striv-ing, The blind god of Love doth as-sail ev-'ry heart, as-sail ev-'ry heart, —
sight, Lo! With aim quite un - err - ing hath brought me to sighs, hath brought me to sighs, —

Che a for - za di pe - ne si fac - cia a - do - rar. —
 Con boc - ca di lat - te si fac - cia sti - mar. —
The blind god of Love doth as-sail ev - 'ry heart. —
With aim quite un - err - ing hath brought me to sighs. —

mf

The Summer Heats bestowing

STEPHEN STORAGE

1763-1796

Andante semplice

mf

The sum-mer heats be -

f *Pstaccato*

stow - ing Their in-fluence on the rose, — Per-fect its charms while blow - ing, And

ev-'ry charm dis - close Yet sum-mer suns de - ny-ing The Ze-phyrand the

mf

show'r Their fer-vid glow ap - ply-ing — Des - troy their fav-rite flow'r-ah The

sum-mer heats be - stow - ing Their in-fluence on the rose, — Per-

fect its charms while blow - ing, And ev'-ry charm dis - close.

To love - sick hearts, re - quir - ing The

sun-shine of — suc - cess, Con - ti - nual bliss de - sir - ing Yet

sick-ens with ex - cess. The fond the se-cret tear Soft pas-sion keeps a -

live, The breath of doubt, of fear, — Like Ze-phyrs bid it -

mf *p*

thrive ————— The sum-mer heats be - stow - ing, Their

rall. *p*

in-fluence on the rose, — Per-fect its charms while blow - ing And

ev - 'ry charm dis - close ——— And ev - 'ry charm dis - close ——— And

mf

ev - - 'ry charm dis - close. (From Cobb's Farce 'The doctor and the Apothecary')

rall. *f*

Come raggio di sol ✓

As rays of setting sun

Aria

ANTONIO CALDARA

(1671 - 1763)

Sostenuto

The piano introduction is in 3/4 time, key of D major. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Sostenuto'.

The first vocal entry begins with a piano (*p*) dynamic. The melody is in 3/4 time, key of D major. The lyrics are: "Co - me rag - gio di sol mi - tee se - re - no, / As rays of set - ting sun soft - ly re - flect - ing,". The piano accompaniment continues with the same eighth-note pattern.

The second vocal entry continues the melody. The lyrics are: "co - me rag - gio di sol mi - tee se - re - no / As rays of set - ting sun soft - ly re - flect - ing,". The piano accompaniment remains consistent.

The third vocal entry includes dynamic markings: *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano). The lyrics are: "so - vra pla - ci - di flut - ti si ri - po - sa, / O - ver rip - ples of wa - ter, gay are danc - ing;". The piano accompaniment also includes *cresc.* and *dim.* markings, ending with a *p* dynamic.

animando

men-tre del ma-re, men-tre del ma-re nel pro-
 While in the o-cean, while in the o-cean Far be-

pp

animando

pp

crese. poco a poco

fon-do se-no sta la tem-pe-
 low in wait-ing A storm is hid-

crese. poco a poco

f rall. *a tempo*

- - - sta a - sco - - sa:
 - - - ing, is hid - - ing:

rall. *a tempo*

f

p

co-sì ri-so ta-lor ga-io e pa-ca-to di con-
 So a smile that may speak of sweet con-tent-ment And as-

pp

ten - to, di gio - ia un lab - bro in - fio - ra,
sur - ance that joys a - wait the mor - row

men - tre nel suo se - gre - to il cor pia - ga - - -
May hide with - in the heart's in - ner - most re - cess - - -

to s'an - go - scia e si mar - to - -
es A bit - ter, fear - ful sor - -

ra.
row.

Cherry Ripe ✓

C. E. HORN

1786-1849

Andantino

p
legato

cresc. *f* *cresc.*

Cher-ry ripe, cher-ry ripe, ripe I cry;- Full and fair ones come and buy—

p

Cher-ry ripe, cher-ry ripe, ripe I— cry;- Full and fair ones, come and buy.

animato un poco

If so be you ask me where,

They do grow I an - swer there, Where my Ju - lia's lips do smile,

There's the land or cher - ry Isle There's the land or — cher - ry Isle.

Cher-ry ripe, cher-ry ripe, ripe I cry; — Full and fair ones come and buy, —

Cher-ry ripe, cher-ry ripe, ripe I — cry; Full and fair ones come and buy.

Where my Ju - lia's lips dosmile There's theland or cher - ry Isle.

There plan-tations ful - ly show, All the year where cher-ries grow.

All the year where cher - ries grow. Cher-ry ripe, cher-ry ripe,

ripe I — cry; — Full and fair ones, come and buy. —

rallent.
Full and fair_ ones_ come_ and buy.

Frag' ob die Rose

Arie der Vienerin aus Susanne

Ask if yon damask rose be sweet

GEORGE FREDERICK HÄNDEL
1685 - 1759

Non troppo presto

1. Frag' ob die Ro - se
2. Frag' ob von ih - rem
3. Der Kriegersruhm sei des
1. Ask if yon dam - ask
2. Say, will the vul - ture
3. The spoils of war let

süss von Duft, die rings - um würzt die Luft; dann frag' die Schä-fer
 Mor-gen-lied die mun - tre Ler - che schied, frag', ob vom Rau-be
 Hel-den Heil, die Pracht des Mächt'gen Theil, des Sän-gers soll der
rose be sweet, that scents the am - bient air? then ask each shep-herd
leave his prey, and war - ble thro' the grove; bid wan-ton lin - nets
he - roes share, let pride in splen - dor shine; ye bards un - en - vy'd

auf den Höhn, ob nicht mein Mäd-chen schön, ob nicht, ob nicht mein
 lässt der Leu, dann frag', ob ich ihr treu, dann frag', dann frag', ob
 Lor beer sein, ist nur mein Mäd-chen mein, ist nur, ist nur mein
that you meet if dear Su - san - nu's fair, if dear, — dear Su -
quit the spray, then doubt the shep-herd's love, then doubt, — doubt the
laur-els wear; be fair Su - san - na mine, be fair, — fair Su -

Mäd-chen schön, ob nicht mein Mäd-chen schön? Frag' ob die Ro - se
 ich ihr treu, dann frag', ob ich ihr treu! Frag' ob von ih - rem
 Mäd-chen mein, ist nur mein Mäd-chen mein. Der Kriegersruh sei des
san - na's fair, if dear Su - san - na's fair? Ask if you dam-ask
shep-herd's love, then doubt the shep-herd's love. Say, will the vul-ture
san - na mine, be fair Su - san - na mine. The spoils of war let

p *crese.*

süss von Duft, die rings-um würzt die Luft; dann frag' die Schä-fer
 Mor-gen-lied, die mun-tre Ler-che schied, frag', ob vom Rau-be
 Hel-den Heil, die Pracht des Mächt'gen Theil, des Sän-gers soll der
rose be sweet, that scents the am-bient air? then ask each shep-herd
leave his prey, and war-ble thro' the grove; bid wan-ton lin-nets
he-roes share, let pride in splen-dor shine; ye birds un-en-vy'd

p *erece.*

f *poco allargando*

auf den Höhn, ob nicht mein Mäd-chen schön, ob nicht mein Mäd-chen
 lässt der Leu, dann frag', ob ich ihr treu, dann frag', ob ich ihr
 Lor-beer sein, ist nur mein Mäd-chen mein, ist nur mein Mäd-chen
that you meet if dear Su-san-na's fair, if dear Su-san-na's
quii the spray, then doubt the shep-herd's love, then doubt the shep-herd's
laur-els wear; be fair Su-san-na mine, be fair Su-san-na

f *poco allargando*

schön?
 treu!
 mein.
 fair?
 love.
 mine.

a tempo
f



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