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EARLY ITALIAN SONGS AND AIRS
VOLUME I

EARLY ITALIAN
SONGS AND AIRS

EDITED BY PIETRO FLORIDIA

VOLUME I

CACCINI TO BONONCINI

FOR HIGH VOICE

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FOREWORD

IN this collection there has been no intention of entering the field sacred to those who devote themselves to musical erudition, to the interesting and fascinating study of the gradual transformation and progressive weaving of subtle technicalities in the historic development of the Song. For the learned scholar there are special editions, reprinted from old, rare and precious sources, which can be consulted in libraries and special collections open to all who care to investigate the subject from that viewpoint.

The aim of this edition is to present a selection from the best melodies of the early Italian masters in such a form that they can be fully understood and appreciated by every one who loves music for the intrinsic beauty, emotional power and irresistible charm which only pure, unsophisticated melody can give. For this kind of music a full appreciation has been denied in a general way to the great majority of music lovers; chiefly because, with a few exceptions, these old melodies have been presented either in their original setting (more or less properly developed), obsolete, thin, uncertain, often obscure for the general public of our modern day; or they have been published in pedantic, heavy arrangements, or, still worse, with poor, amateurish, inadequate accompaniments.

Thus, while those melodies are today as beautiful as they have always been, and will forever be, the lack of proper support adapted to modern times makes them appear faded, academic, scholastic, to the generality of the public.

As a possible remedy to this, the present edition was originated. The Editor has taken the pure, old melody,—the melody alone, leaving aside original figured bass and everything else that was not the pure melody. He decided that in these pieces there are two distinct elements: first, the melody, deriving from that warm, instinctive, almost unconscious power called inspiration: second, the working-out, which is the cold reasoning of the scholar, with all the limitations imposed by the imperfect scientific knowledge of those old times, and has concluded that this second element could be absolutely neglected and discarded.

Then he has tried as far as possible to assimilate the melody, almost to the point of making it his own, working it out in his own way, but always trying to keep in conformity with the spirit of the times, both the old and the new, and with the character of the melody in its most intimate significance and musical meaning.

Helped by traditions with which he has been familiar all his life, the Editor has worked with faith, sincerity and love, although often handicapped in his work because, with very few exceptions, he has had no originals at hand for reference. With the intelligent and very discriminating help of Mr. William Arms Fisher, chief editor of the Oliver Ditson Company, a careful selection was made from the mass of material existing in all the available collections. Some of those collections give unmistakable evidence of carelessness; while in some instances there is little doubt that unscrupulous editors have even tampered with the melody of the originals, especially at the end of the songs, by the introduction of arbitrary changes, with the object of making what was thought to be a more effective ending for the singer. The

Editor of the present collection has adhered most strictly to the rule of absolute fidelity to the original text, so far as it was accessible. He has discarded whatever was evidently an addition for effect's sake—as, for instance, in the aria *Il mio bel foco* by Marcello.

Special researches for this edition have been made at the Bibliothèque Nationale in Paris, at the Biblioteca del Real Conservatorio Giuseppe Verdi in Milan, at the Library of Congress in Washington through the courtesy of Mr. Carl Engel, at the Boston Public Library, and in particular at the New York Public Library with the diligent and tireless assistance of Dr. Otto Kinkeldey, chief of the Music Division, whose help is here most gratefully acknowledged by the Editor. It is through his kindness that difficult researches have been successfully made, and more than fifty photostats taken of works by Caccini, Monteverde, Carissimi, Cesti, Steffani and Scarlatti. Many of the pieces obtained in that way have hitherto been accessible only in such expensive publications as the remarkable and valuable Austrian and German series of *Denkmaeler der Tonkunst.*

A few of the songs herein presented have been specially designated as "concert transcriptions" and as such they should be considered, because the more elaborate style of the piano parts is beyond the skill required of the average accompanist. The Editor had worked out these songs in this special manner some years before he was commissioned to edit a large collection of the early Italian songs and arias; and as he was reluctant to abandon his previous work, and these songs were essential to the completeness of such a collection, they have been included and their "concert" style indicated.

At the end of Volume II there is an Appendix containing four songs, which have been variously attributed to different composers. Today the legend about the famous *Prayer* by Stradella has been entirely shattered, although the composer of the song remains unknown. It has been variously attributed to Fétis, to Rossini and to others, but is certainly not the work of Stradella. *Vado ben spesso cangiando loco* was formerly attributed to Salvator Rosa, but it has been recently discovered that its true composer is G. B. Bononcini. Various considerations have led the Editor to include in this category *Potrei lasciare il rio* by Supriani, its origin being very doubtful, and the reasons given by Luigi Torchi for publishing it in his small collection of *Eleganti Canzoni* (Ricordi) are far from convincing. And as for *Lungi dal caro bene* by Secchi, in spite of all its popularity, its actual origin could not be traced.

Finally, a word of praise must be given to Charles Fonteyn Manney for the English translations, partly his own and entirely under his supervision. It is painstaking and diligent work, to be especially commended for the respect shown to the musical phrasing in its relation to the English text—a matter of the greatest importance, to which sufficient attention has often not been given in other editions.

P. F.

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EARLY ITALIAN SONGS AND AIRS

WITH the crumbling of the decrepit power of Empire and Church in the fifteenth century a great light shone forth in Europe, following the darkness of the Middle Ages. It was a new assertion of individualism against the crushing power of feudalism and dogma, a daring rebellion of awakening human conscience toward autocracy and superstition, a natural insurrection to overthrow the injustice, corruption, misery and barbarism which had for many centuries held uncontrolled sway over the world. It was the breaking of the rusty and rotting old chains of slavery, in order that a new and luminous era of freedom might dawn for humanity. It was called *Renaissance*, that is, a new birth; and its first traces appeared in Italy. When in 1453 the Turks took possession of Constantinople (the ancient Byzantium), all the scholars from the Orient fled into Italy, carrying with them the literature and arts of old Mother Greece. So great was the influence they exerted upon the Italians that Hellenism became one of the dominant characteristics of the glorious Renaissance. Through it literature and all the fine arts were turned in a new direction, received a fresh impetus, were quickened into fuller life. All, that is to say, except the art of monodic music, which at that time had scarcely been born. Not until a century later did monodic music come fully into being, and it was undoubtedly nourished by the spirit of the Renaissance, then at its apex. It may even be maintained that the monodic song, as we know it and as we regard it, is purely a product of this brilliant "New Birth."

At the close of the sixteenth century the intellectual life of Italy was centred in special circles, or as they were called *cenàcoli*, where all the fervent apostles of the Renaissance assembled to discuss new ideas and to develop fresh activities. About 1590 there existed in Florence two famous "cenàcoli" in the houses of Bardi and Corsi, where poets, musicians and dilettanti met to consider, among other similar topics, the possibility of reviving the Greek tragedy with an adequate musical declamation. The poet Ottavio Rinuccini and the musicians Giulio Caccini and Jacopo Peri were among these enthusiasts, and their combined efforts produced in 1600 *Euridice*, words by Rinuccini, music by Peri, which was the first real opera ever performed in public. Thus the spirit of ancient Greece and monodic song joined hands to attest the influence of the Renaissance upon music.

Six years before, in 1594 (which was the year of Palestrina's death), Claudio Monteverde had published a third book of madrigals, followed in 1599 by his fourth book of polyphonic madrigals. Already this great genius shows therein a decided departure from the accepted harmonic rules and traditions of the sixteenth century. After the appearance of Peri's *Euridice*, Monteverde saw at once what a new and unlimited field of expression lay open to his experiments in the music-drama. He produced *Orfeo* in 1607, and *Arianna* in 1608, which exemplified his new harmonic theories, and gave strength to the newly born art form, the opera. It is a very remarkable fact that in Italy the birth of monodic music is coincident and intimately associated with the beginnings of the Opera, and that in the large representative forms of the drama monodic music found its most favorable field for development and perfection. Strange to say, after several centuries the public taste has changed but little in that direction, and at present there is in Italy no form of musical art which is as high in general favor as the operatic.

Caccini, Peri, Monteverde: this is the first great

trinity of Italian composers working in the new domain of monodic music opened by the Renaissance. Caccini may be considered the founder, or originator; Peri the producer, for it was he who first brought opera concretely to public performance; Monteverde the culminator, as he broke the last shackles of the past, and by bringing to a close one period definitely paved the way to a new era.

Belonging to the same period, and surrounding the three figures above mentioned, there are several other composers who are notable because each one of them brought his personal contribution, often very important, to the new art. Prominent among them are Emilio del Cavaliere, Marco da Gagliano, Paolo Quagliati, Raffaello Rontani and the popular composer of many charming "villanellas," Andrea Falconieri. But above all the rest Monteverde towers high; and in him the first period of monodic music in Italy culminates gloriously.

There were no set forms in the free *declamato* of the opera, and even the lyric fragments did not adhere to any special formal design. In the sixteenth century Palestrina with his exalted spirituality had brought the polyphonic madrigal to its highest perfection. The madrigal form was the only one known for secular music outside of the popular forms of villanellas, villotas, etc. It was natural that the madrigal should be adopted even for monodic music of the higher grade, but to relieve the monotony of continuous declamation, melody was added. The *Invocazione di Orfeo* by Peri, the *Lamento di Arianna* and the *Lamento dell' Ingrata* by Monteverde are lyric fragments of noble and sincere melody, hinting strongly at the form of the Aria, especially in Monteverde's *Arianna*, where the composer, with the unerring instinct of real genius, unifies the whole melodic fragment by repeating at its close the entire initial melodic period. But the Aria proper was not yet born.

As the new art grew and developed, the necessity of new forms for its expression became evident, and the "Chamber Cantata" appeared, superseding the madrigal formerly in use. It is impossible to say who was the real inventor of this new form, but Giacomo Carissimi and Luigi Rossi were the composers who first utilized it as a vehicle for the most intellectual style of chamber music. It reigned supreme until the death of Alessandro Scarlatti, Astorga and Marcello. At the same time Francesco Cavalli introduced the Aria in his operatic works, by the elongation of melodic periods between the *declamati* of the now amplified Recitative. The form of the Chamber Cantata consisted in alternating long but free melodic periods with Recitative; and variations of the principal melodic theme were employed very often in florid music. The form of the Aria was not very definite at first. Early attempts show a sort of struggle, not always successful, to enchain different melodic periods in such a continuity as to form an uninterrupted sequence, which could stand by itself. Later the interrelation of those periods gave more unity to the whole, but it was always in the form of a single melodic period more or less developed. However, long melodic periods occurred often, as they sustained the interest even during extended developments. Both the Chamber Cantata and the Aria were now made possible by the gradual progress of harmony; and the sense of tonality, which had hitherto been very uncertain and the lack of which had been a great handicap to earlier composers, now became firmly established.

Other forms derived from the rhythm of old dances were added to those two structural designs, notably the Sarabande and the Minuet. The first scene of the opera, *Il Pomo d'Oro*, by Cesti (*E dove t' aggiri*), which depicts the entrance to the mythological Inferno with Pluto and Proserpine, is a Sarabande of the highest type. Incidentally it must be said that this number appears in a German collection of recent date, where it is attributed to Paolo Sacrati (from his opera *Proserpina*). The undeniable authority of the *Denkmaeler der Tonkunst*, which publishes in score all that is left of *Il Pomo d'Oro* by Marcantonio Cesti, leaves no doubt concerning the real composer of that magnificent work, which in con-

densed form has been included in the present collection.

Having now established certain definite forms in which to work, composers could give free rein to their inspiration, unhampered by the crudities which had so much troubled their predecessors. Framed in the new forms, melody could soar to heights of splendor never dreamed of before. And thus there dawned the golden age of pure melody, to which everything seemed to contribute. Ethnical influences also became contributing factors. The ancient Latin race which, if it had remained unmixed, would have deteriorated, received an infusion of new blood; first, by the invasions of strong races from the North, and later by the Oriental influx, the power of which had been so strong as to produce the Renaissance. Both Northern and Oriental influences are evident in the melodic output of that period. Italian climatic conditions, which are considered one of the principal causes of the fluidity and harmonious character of the Italian language, exempt from Northern harshness and from Oriental "hiatus," must certainly have contributed not a little to melodic inspiration; and so did the language, so naturally musical that it has been said that it sings itself. Political and social conditions existing at that period must likewise be taken into consideration. Italy was then divided into numerous small States, each one of which had its own *Cappella* (chapel), originally intended for musical church services only; but with the advent of the new forces in secular music, the *cappella's* musicians were drawn into secular as well as sacred composition. A great rivalry existed among Courts and States to secure the services of the best obtainable "maestro di cappella," and a noble competition animated the musicians who held those exalted posts, the highest in the musical world of that day. Thus Venice boasted of Francesco Cavalli, Rome called herself proud of Giacomo Carissimi, while Florence claimed the highest honors for Marcantonio Cesti, pupil of Carissimi, and later his rival in Rome. These great composers were by far the most prominent of their time. They were called the "Three Big C's"; and although it would be difficult to assign them an order of greatness, it may be said that Cavalli excels for his daring spirit, Carissimi for his exquisitely chiselled workmanship and Cesti by the strong individuality of his melodic pathos.

Many other composers of high merit belong to the same epoch: Girolamo Frescobaldi, a great virtuoso of the organ, and one of the finest musicians of all times; Salvator Rosa, the immortal painter, who was also a very highly gifted musician; Giovanni Legrenzi, one of the best known musicians of the seventeenth century; G. M. Bononcini (father of G. B. of the same name), an eminent composer and a famous teacher; Bernardo Pasquini; Alessandro Stradella of the romantic life and tragic death; Agostino Steffani, ecclesiastic, diplomat and famous operatic composer; and finally Alessandro Scarlatti, with whom the climax is reached.

Alessandro Scarlatti is ranked as one of the greatest among song composers. The adamantine purity of his style cannot be surpassed, the infinite variety in the working-out of his conceptions is simply astonishing, his melody is always noble and serene, his skill in rhythmical and thematic designs nothing short of marvellous, his technical mastery wonderful. On the other hand, his music is intellectual rather than emotional, some of his devices are conventional and reflect a fashion of the moment; while an extravagant use of thematic counterpoint produces an effect of heaviness in places where lightness of touch would obviously have been more in keeping. Scarlatti's greatest merit is the distinguished (it might be called aristocratic) character of his conceptions, which are never commonplace, never seeking an effect for effect's sake. His music always commands admiration, even though it never touches the deepest emotions of the heart. He is the strongest link between tentative seventeenth century and classic eighteenth, the creator of the classic language in music and always and without exception *le grand seigneur.*

But it is undeniable that the melodic decadence in Italy began in Scarlatti's day, and it is possible that his influence, directly or indirectly,

may have been one of its determining factors, even if actual symptoms of decadence very seldom appear in his own work.

The period of melodic decadence in Italy began toward the end of the seventeenth century, at the time when melodic music had reached a very high degree of perfection in its general outline, forms, development and harmonic setting. One of the first reasons given in explanation was the parabolic theory: that every ascending period, after reaching its climax, must by natural law decline. Another cause was said to have been the influence of the *virtuosi del bel canto* (whom to-day we call "coloratura" singers) and their demand for vocal acrobatics by which they could make a more spectacular display of their ability. Undoubtedly this second cause had some weight in bringing about the decadence of melody, but it is hard to believe that it could have been a deciding factor. During the richest years, composers of greatest excellence had made an overwhelming use of coloratura, and this feature never hindered the ascending curve of the parabola. Its abuse may have contributed to the decline, but only partially, and we must look far deeper for the real reasons, we must trace them to the root of the evil: *i.e.*, in the conception of the melodic periods as influenced by counterpoint.

At first glance such a statement may appear almost iconoclastic, but it is the result of close observation. Counterpoint was introduced in the monodic song when the gradual development of harmony brought a greater elaboration in the figured bass, and especially when a relation was established between thematic melody and figured bass. This was considered, as in fact it was, a great discovery; for the unity of the melodic conception was greatly enhanced thereby, while the way was thus opened to polyphony and more artistic triumphs. In the newly accepted form, which became almost a fixed rule, the exposition of the melodic theme was invariably followed by its reproduction in the bass (later, and only occasionally, in the intermediary parts). Consequently the development of the vocal melody must be the counterpoint of the first melodic period, and composition resolved itself into a matter of cold, mathematical calculation, instead of being as heretofore the free and spontaneous outcome of that almost unconscious power called inspiration. Technical mastery grew while sincerity and spontaneity were lost. Often even the very first melodic period was affected by this practice due to the need of modifying the original melody better to suit it to contrapuntal treatment. Melodies of this kind have been omitted from the present collection with very few exceptions. The few included are those whose thematic beauty, although subjected to the usual academic method, has not suffered by the working out of the counterpoint. *Sento nel core* by Alessandro Scarlatti is a typical example; but even in that noble and beautiful melody, if we look at measures 11 to 14, counting from the entrance of the voice, we cannot help observing the lack of interest in the voice line, with its broken and idle repetition of "nel core, nel core" as a counterpoint to the initial melody in the bass. Nothing of this sort can be found in the treasures of earlier years when the melody flowed naturally from its source of inspiration, and was not bent to fit arbitrary moulds. It seems more than probable, therefore, that artificiality substituted for inspiration was really the chief cause of melodic deterioration.

At the beginning of the eighteenth century, while opera was steadily gaining in public favor, melodic forms used therein took little by little the place of the earlier Madrigal and the subsequent Chamber Cantata. The Aria was now the form most generally adopted; not the tentative design of aria used by Cavalli, but a new form invented by Alessandro Scarlatti: the so-called "da capo" form. It consisted of a principal melody, fully developed to a conclusion, which was called "Fine" (the end). After that a second intermediary melody was introduced, generally in a different tonality. This also was developed, not to a complete close, but in such a manner as to lead to the repetition of the initial melody, which was not written out again but indicated by the words "*da capo al fine*" (from the beginning to the end, that is, of Section One).

Another innovation, probably though not certainly introduced into the Aria by Alessandro Scarlatti, makes its appearance at this time. It occurs at the very beginning of the vocal melody in the following manner: after the instrumental introduction the first line of the words is sung sometimes partially, sometimes entirely. Then the voice stops, and the instrumental introduction is repeated either entirely or partially. At its conclusion the voice again takes up the vocal period already sung; but this time it proceeds with the natural melodic development. Possibly this sort of "break" in the attack was intended to call the attention of the hearer to the coming of the aria proper by a kind of melodic enunciation of its title. However, the impression received is that the singer has begun at the wrong place, and has to make a fresh start. In spite of its obvious artificiality this strange convention was adopted by nearly all composers of the day and it appears in most songs of the period. In the present edition the Editor has consistently omitted this foolish evidence of a passing fashion.

It was during the Scarlatti period that Bononcini sought and evolved a new and sharply rhythmical type of melody, such as will be noted in several of his arias, especially in *L'esperto nocchiero*. The immediate success of this fresh melodic vein induced many another composer to adopt the pattern; nor was even Alessandro Scarlatti immune from its influence. Its hold on Italian composers was especially strong and enduring, for in the operatic music which was their chief production they realized the value of sharply defined rhythms, and the influence remained potent well into the nineteenth century, especially in the works of Rossini, and even in the earliest operas of Verdi.

Prior to Scarlatti no marked difference of school can be observed among the various groups of composers centred in Venice, Florence, Rome and Naples respectively. With Scarlatti as its representative, however, the Neapolitan school asserted itself in the South; while the Northern group formed a different nucleus whose influence was exerted in the region between Venice and Florence, and throughout the nearby duchies of Ferrara, Modena, Parma, etc. Still a third group was centred in Rome. Each of these groups or schools assumed a character of its own, even though they all had the same artistic aim. Vivaldi of the Venetian school, Caldara from Mantua (belonging to the Venetian group) and Astorga from Palermo belonging to the Neapolitan school, all strove to find the intimate and mysterious link between the poetic image of the words and the musical image of the melody in their closest relation. This is clearly shown in *Un certo non so che* by Vivaldi, in *Come raggio di sol* by Caldara, in *Morir vogl' io* by Astorga. Here we no longer have the melody purely for melody's sake, related to the words only by the pulsating rhythm, but a poetic conception giving the spirit, almost the atmosphere, to the melodic conception. It is the germ which later blossomed with Gluck, and attained its full glory with Wagner.

For ethnical reasons, and because of the extreme mildness of its climate, the South has always produced the most sensuous melodies. Therefore it is quite surprising that the adamantine Scarlatti comes from the extreme South, Sicily; and the austere, almost ascetic figure of Durante (a Neapolitan, and Scarlatti's most distinguished pupil) exhibits traits that are identical with those of his master — melodic thought of a chaste, crystalline purity, intellectual rather than emotional. On the other hand, from the Venetian school of the North came sensuous Lotti and colorful Marcello; but Venice after all is northern only in respect to her geographical position on the map of Italy, and her "enchanted laguna" has no need to envy Naples, the "Siren of the Mediterranean."

It is not possible here to engage upon a closely critical study of the very subtle differences that characterized the various Italian schools; and such an enterprise would carry us beyond the limits set upon this concise sketch of the song as it broadly developed in Italy. Suffice it to say that, following what is called the "Scarlatti Period," the song in Italy gradually but steadily followed the growth of opera, — a field to which

the Neapolitan school was by far the largest contributor. It was a time when opera reigned supreme and almost alone, especially in Naples. The most favorable conditions for the growth of the lyric drama obtained in that city; partly because the Court Theatre there could afford to engage the finest singers, and had better stage facilities than existed in the minor theatres of Italy; partly also because the public of the South is by nature fond of spectacular performances, with tuneful melodies easy to catch and "carry home" after the performance, and this last reason may account for the lack of distinction, so often traceable, charged against the operatic music of that time. Cases were not rare of a composer who, through a little shallow, commonplace "tune," suddenly achieved that kind of popularity which has always been a great lure to some talents, and therefore many works which were worse than mediocre were produced, and even had their golden hour. But it was a fictitious and short-lived glory, forgotten the next day, to be superseded by a new candidate for public favor. So many commonplace, inferior works were written that those years formed the most decadent epoch in the musical history of Italy, notwithstanding the fact that musicians of great merit, and some even of immortal fame, composed operas that always have been and always will be admired and respected, in spite of the concessions to popular taste which were almost forced upon their composers. Indeed, how could they have done otherwise? Singers under the protection of highly placed patrons could dictate conditions which, if not complied with, would have spelled ruin to any composer; and thus the poor musician was often obliged to denature noble melodies by introducing artificial, stagey and even cheapening vocal effects. Porpora, Leo, Pergolesi, Jommelli, Traetta, Piccinni, Sarti, Sacchini, Paisiello, Cimarosa—what a splendid array of names stands for the glory of Italian music even in that period of decline! How evident is the sublimity of real genius in their works, even when mannerisms mar the loftiness of their conceptions and the purity of their melodic outline! After all they were not merely a school; they represent a race, for whom to sing has always been one of the first and most obvious necessities of life, a race naturally "*insouciante*," always in the "what do we care" spirit that makes them satisfied with very little, provided they can give free expression to the singing impulse that is inborn.

Wars, revolutions, changes of government have uprooted old traditions and deeply affected the very life of nations; but Naples, the old Siren, cares but little! Surrounded by the sapphire of the Mediterranean Sea, under the pure azure of her skies, warmed by her ever smiling sun, she sings to-day to her heart's content, as she sang in the past, as she will always sing. And almost certainly it is due to her that all Italy has come to be known as "la terra del canto" (the land of song), a title that is as proudly worn as it is undoubtedly deserved.

Pietro Floridia

BIOGRAPHICAL SKETCHES AND NOTES

CACCINI, GIULIO

Called also Giulio Romano (not to be confused with the famous painter of the same name). He was born in Rome, according to some biographers in 1546, while others place the date of his birth as late as 1558. Educated as a singer and lute-player, in 1578 he became maestro di cappella to the Duke of Tuscany at Florence, where he entered the famous circle of poets and musicians held in the houses of Bardi and Corsi. With Jacopo Peri and Emilio del Cavaliere he collaborated in *Dafne* and later also in *Euridice*, thus establishing his undoubted right to be considered one of the inventors of the Opera. Although he produced several other works in the same form, his most important contribution to the art song is the collection *Le nuove musiche*, which he published in 1601. In the preface he boldly claims to be the first to invent songs "for a single voice to the accompaniment of a single instrument" (the lute or "chitarrone"). It is very doubtful if he could have heard of Le Roy's *Airs de Court*, published thirty years before (1571) in France, the earliest known example of vocal compositions freed from the polyphonic style; but in the French work the influence of old traditions is still strongly felt, while for the nimble Italian composers of the Renaissance, the break with the past was sudden and complete.

Caccini died December 10, 1618. He was a lyric composer in the true sense of the word; the beauty and loftiness of his melodies have lost none of their power or charm even at the present time.

Amarilli is one of the best known among the old Italian madrigals. The perfect outline of the melody, its unquestionable beauty, its virginal purity and intimate tenderness, while recalling to the mind visions of the Greek sculptorial art, have a living emotional fascination denied to the marble: it is like a Praxiteles statue, but animated and palpitating.

Every artistic creation of the highest order requires an adequate method of transmission to be understood and fully appreciated. The demands of this madrigal upon the technical ability as well as upon the aesthetic conception of the singer are very exacting. The long sustained sounds require a perfect breath control, and exclude the excessive "vibrato" in which unfortunately the great majority of singers indulge at the present time. There are long periods which must not be broken except at the breathing-marks; while their phrasing calls for a delicate shading in the intensity of sound. There are climaxes which should be approached carefully, without exaggeration, and there is a general color, which can be well rendered only by the understanding of what in the golden age of singing was called "filare il suono" (spin the sound), an art which modern conceptions of the dramatic have almost banished.

FALCONIERI, ANDREA

Not mentioned by any musical biographer. All we know of this composer is that he calls himself a Neapolitan on the front page of a volume of his compositions published in Rome by Giovanni Battista Robletti in 1616. From the date of this publication we may assume that Falconieri was born about the end of the sixteenth century. Nothing is known concerning his life, and the date of his death is likewise undetermined. He wrote a great number of villanellas and other compositions of the same light character, and may be considered as an important contributor to the secular lyric productions of his time.

The melodic outline of *Bella porta di rubini* shows a marked difference from the lively lilt that we find in the villanellas of the same composer. Without assuming the loftier form of the real madrigal whence it was derived, this Canzone Madrigalesca has nevertheless a kind of dignity which marks the spirit of the madrigal, combined with the graceful simplicity of the canzone. The Arcadian touch in the description of the beloved mouth: "a beautiful door of rubies, opening to give way to sweet words," might provoke a smile today if it were not associated with the appropriate music of Falconieri.

The Romantic flavor employed by the transcriber at the end of the second stanza was suggested by the words. For the first eight measures of this stanza we are in serenest Arcadia. Then suddenly in the ninth measure, and continuing to the end, there comes a touch of more genuine emotion. No more distilled comparisons, but one human being addressing another: "Then do not speak, but smile silently . . . our only words shall be our own kisses." The temptation for a musical expression corresponding to the sincere quality of the words was irresistible for the Editor, and the result was this quasi-Schumannesque ending. It is true that to counterbalance it the strictest contrapuntal treatment was given to the preceding eight idyllic measures; but, as it happens, there is no lack of continuity, and no conflict between the two different periods, therefore the editorial sin, if such it is, may plead for forgiveness.

The villanella *Non più d'amore* is an outburst of joy, because the lover's desire is at last attained. It is clear that an interpretation is needed full of life and spirit. There is a well-marked rhythm, which should be strictly adhered to, avoiding all unnecessary "rounding of sound"; for we are in the lyric field, where to exaggerate light or shade almost invariably spells artistic disaster. Give each one of the four stanzas its own meaning; consider the first as simple exposition, the second a description of the beloved, the third the song of the prospective happy life, and the last a culmination in a superb hymn of joy. The musical setting made

by the transcriber follows these different characteristics, leading to the strong climax in the last stanza with energy and "bravura."

PERI, JACOPO

Born at Florence, August 20, 1561, of a noble family. Maestro di cappella to Ferdinand, Duke of Tuscany, and afterwards to Cosimo II. A very prominent member of the literary and artistic circle held in the house of Giovanni Bardi, Conte di Vernio, where young and enthusiastic "intellectuals" discussed the possibility of a revival of Greek tragedy set to musical declamation. To this end Ottavio Rinuccini wrote the drama *Dafne*, which Peri set to music, this being the first attempt to create an opera. Performed privately in Florence, in 1597, its success was such that author and composer were commissioned to write another similar work, *Euridice*, for the festivities on the occasion of the marriage of Henry IV of France and Maria de' Medici. The decided success of *Euridice* established the operatic form in general favor; for other composers and poets, under the patronage of other courts, soon brought out operas in the new manner.

In 1601 Peri was maestro di cappella to the Duke of Ferrara. He died in Florence August 12, 1633.

The score of *Dafne* was lost, but *Euridice* has been reprinted several times from old editions; it is of great value, not only as the earliest attempt to produce opera, but also as the first example of monodic declamation.

QUAGLIATI, PAOLO

Born about 1560. The date of his death is not known. In 1585 he published a collection of spiritual canzonets for three voices, and later two other collections of the same kind. About 1600 his interest was aroused and his work influenced by the two musical movements then prevailing in Florence and Venice respectively: the Florentine "stile rappresentativo" for solo voices, and the Venetian concerted style with basso continuo. He composed the music for *Il Carro di Fedeltà d'Amore* to a libretto by his pupil, Pietro della Valle. This was a kind of opera, which was performed on a Carnival car in the streets of Rome. Quagliati also composed several madrigals and many sacred works, which are still in manuscript in the libraries in Rome.

RONTANI, RAFFAELLO

But little is known of this composer and that is of slight interest. He was born in Florence toward the end of the sixteenth century, but the precise dates of his birth and death are unknown. Several of his works were published in Rome at the beginning of the seventeenth century. As a composer, Rontani certainly deserves more recognition than has hitherto been accorded him. His melody is particularly expressive in the modern sense of the word; and he possesses a bold freedom and a daring spirit not exempt from a delicate touch of humor, which are amazing, considering the times in which he lived.

MONTEVERDE (*or* MONTEVERDI), CLAUDIO

Born at Cremona, in May, 1567 (some biographers say 1568). At the age of seventeen he was engaged as viola player to the Duke of Mantua, and studied composition there under Ingegnieri, the Duke's maestro di cappella. His daring experiments in the harmonic field and his revolutionary break from all the harmonic rules of that time brought the young musician an early fame and subjected him to violent attacks from the conservatives, especially Banchieri and Artusi, two prominent musicians from Bologna. His experiments, however, were the starting-point from which modern harmony gradually developed. About 1592 Monteverde married the singer, Claudia Cattaneo, who died in 1607, the same year that saw Monteverde's first opera, *Orfeo*, produced, on the occasion of the festivities for the marriage of Francesco Gonzaga. In 1613 Monteverde was engaged as maestro di cappella at Saint Mark's, Venice, a position he held until his death, November 29, 1643. Eleven years before his death he became a priest. The greater part of the sacred music he composed in Venice is unfortunately lost. In the operatic field he produced *Arianna* (1608), *Proserpina rapita* (1630), *Adone* (1639) and in 1641 *Le nozze di Enea* and *Il ritorno di Ulisse*. He composed also a great number of madrigals for one, two, three, four and six voices "to sing with several instruments." These instruments he divided into two or three different groups, playing alternately or together. Among his dramatic works should be placed *Il combattimento di Tancredi e Clorinda*, *azione drammatica*, illustrating in descriptive form an episode of the famous poem *La Gerusalemme liberata* by Torquato Tasso, and *Il Ballo delle Ingrate in genere rappresentativo*, two works that are the real forerunners of the symphonic and dramatic poems of the nineteenth century.

The fragment *Ahi, troppo è duro* appearing in this collection has been taken from the last mentioned of those works. Its dramatic intensity, as revealed in the thrice repeated "tornare a lagrimar," has no parallel in the music of those early times, not even excepting the famous *Lamento di Arianna* of the same composer. The copy from which this fragment was taken was so full of obvious errors and misprints, that the Editor hesitated long before working out the transcription of the piece, since no other source could be found for reference. On the other hand, among the monodic melodies of the sixteenth century very few, if any, are to be compared with this one, for melodic loftiness, real sublimity and poignant pathos.

Il Ballo delle Ingrate in genere rappresentativo is a kind of large acted cantata, the scene of which is placed in the mythological Inferno. Dramatis personae: Cupid, Venus, Pluto and some shadows of the "In-

grate" (ungrateful)—the women who suffer torments in the Inferno, because during their lives they have been ungrateful and pitiless to their lovers. At the very end of the work, one of these shadows sings the fragment in question, bitterly regretting that she and her companions must "tornare a lagrimar nell' antro oscuro" (return to weep in the dark cave). Note the increasing despair in the thrice repeated "tornare a lagrimar." She closes with an appeal to every woman to learn pity. The whole piece demands an harmonic setting far beyond what was known in harmony at Monteverde's time, as shown in sections like "Aer sereno e puro, addio per sempre, addio!" The Editor has strongly felt the necessity of special harmonization, almost modern, in several points; and he has used it, rather than yield to the hindrance of historical limitations, which would have dampened the deep anguish of this cry of suffering humanity. However, the melodic line of the original has been strictly respected as to intervals, although very slightly revised as to values. But interpretation of values in the printings of that time is still very much open to discussion. In general the Editor, having to choose between stale and doubtful traditions on the one side and possible anachronism on the other, has chosen to adopt the latter, chiefly because all Monteverde's work may be called anachronistic.

GAGLIANO, MARCO DA

Born about 1575 in the little village of Gagliano, near Florence. His family name was Zanobi, but he was named "Fiorentino" from the town where he lived from his early youth. He was educated as a priest, and while still very young was maestro di cappella at the Church of San Lorenzo in Florence. In 1611 he was appointed maestro di cappella to the Duke of Tuscany, and soon became the centre of the musical life in Florence. In 1607 he inaugurated the "Accademia degli elevati," and he was known there as "l' Affannato" (the anxious one). His opera *Dafne* was produced at Mantua in 1608, and Peri was very enthusiastic about it. When the work was published, the composer wrote a preface to it, strongly protesting against the custom of adding "gruppetti, trilli, passaggi ed esclamazioni." Marco da Gagliano died February 24, 1642, in Florence, and left a great number of compositions, largely sacred.

FRESCOBALDI, GIROLAMO

Born in 1583 at Ferrara. He owed his youthful reputation to his beautiful voice. Studied music under Alessandro Milleville and soon became famous for his skill as an organist. In 1608 he was called to Saint Peter's in Rome as chief organist; and it is said that upon his first appearance there, no less than thirty thousand people flocked to the church to hear him. He held the position in Saint Peter's for twenty years; and in November, 1628, went to Florence as organist to the Duke of Tuscany. In 1633 he returned to his former position in Rome and held it until March, 1643, just one year before his death, which occurred March 2, 1644. Besides being one of the greatest organists that ever lived, Frescobaldi holds a very high place as a composer and musician, and his consummate art is shown in all his works, especially in fugal treatment. He also composed a great number of vocal works, homophonic as well as polyphonic: canzonas, motetts, hymns, etc., and a collection of madrigals.

CAVALLI, FRANCESCO

Born at Crema, February 14, 1602. His real name was Pier Francesco Caletti-Bruni, but he assumed the name of his protector Federico Cavalli, a Venetian nobleman, who was "Podestà" (a kind of Chief Justice) at Crema. In 1616 Federico Cavalli was transferred to Venice, and he took his young protégé with him, giving him the hospitality of his own palace and all the means for the best musical instruction. The young musician became a singer at Saint Mark's, the following year, and some time later was appointed organist. Finally, at the age of sixty-five, he became maestro di cappella. His career as composer of operas began in 1639, and with such marked success that on the occasion of the festivities for the marriage of Louis XIV, King of France, Cavalli was summoned to Paris, as the most famous operatic composer of his time, for the production of his opera *Serse*, written especially for that event.

During his long and very active life he composed thirty-nine operas, all of which were received with great enthusiasm. Coming immediately after Monteverde, Cavalli may be considered his successor. Opera with Monteverde was a kind of splendid experiment: with Cavalli it became a popular entertainment. Monteverde used an extravagant number of musicians in his orchestra: Cavalli reorganized and simplified the instrumental forces, dividing them into well-defined sections,—especially the strings. His great success as operatic composer was due chiefly to his introduction of popular characteristic types in his librettos and melodious arias in his music, thus evincing a strong dramatic instinct not exempt from a sense of grotesque humor. At the same time he displayed his great musical facility in all his work. He died in 1676, rich and honored; and, having no direct heirs, he left a considerable part of his fortune to the descendants of his patron.

CARISSIMI, GIACOMO

Born at Marino, near Rome, in 1604. Almost nothing is known of his life. It is said that he never left Italy, and that he lived simply, all in his art and for his art. Maestro di cappella first at Assisi when he was only twenty years old, four years later he obtained the same position at the Church of Saint Apollinaris in Rome, and held it until his death in that city, January 12, 1674; but if his life was uneventful, his artistic activities as composer and teacher are of the highest importance in the history of music. For his glory as a teacher it is enough to say that Marcantonio Cesti and Alessan-

dro Scarlatti were his pupils (Scarlatti, born in 1659, was only fifteen years old when Carissimi died). As a composer Carissimi ranks among the immortals. He further developed the declamato Recitative previously introduced by Monteverde, a fact of supreme importance in the history of dramatic music. To him is attributed the invention of the "Chamber Cantata," which superseded the madrigal formerly in use, although the same honor is claimed by Luigi Rossi. Carissimi's masterpieces are his two oratorios, *Jephtha* and *The Judgment of Solomon*. They firmly established the oratorio form unaccompanied by dramatic action, a form which has remained unchanged to the present day.

SALVATOR ROSA

Born at Arenella, near Naples, July 21, 1615. As a painter he deservedly ranks among the greatest of all time and any school. Like Michelangelo, the versatility of his genius was such that he could not be confined within the limits of what was strictly his own art. As a poet, and especially as a satirist, he won a reputation in the literary field that would alone have been sufficient to preserve his name to posterity. As a musician he was an expert lute-player and an undoubtedly inspired composer. The ironic and bitter spirit of his satires made him powerful enemies, and for that reason, as well as because of artistic jealousies and political events, he led a very troubled life. He was a warm friend of all the leading composers of his time: Cavalli, Cesti and Bandini. For Cesti he wrote the words of the opera *La strega* and for Bandini *Il lamento*. In 1640 he published his famous satire on music, a violent attack on the depraved taste shown in the Italian church music of that time. He died in Rome March 15, 1673. Of his music very little is known.

CESTI, MARCANTONIO

Baptized October 15, 1618, in Arezzo, but there is very little known of his life. In the opinion of many music lovers Cesti is one of the greatest among Italian melodists. This is a very high claim, when the wealth of Italian melodists is considered. However, what is known of his wonderful works, and what is discovered by constant research would indicate that he is quite entitled to such a claim. His melody displays loftiness and nobility, at times a suavity almost sensuous, always a great charm and expressiveness, and above all a very strong personality. It is seldom indeed that all those qualities are to be found in the work of a single composer as they exist in the compositions of this modest monk, known to the world as Fra Marcantonio d'Arezzo. His cowl did not deter him from writing for the theatre, and it was for the stage that he composed his best works, among them conspicuously *La Dori* and *Il Pomo d'Oro*. The latter was produced in 1667 at Vienna, where Cesti occupied the modest position of second maestro di cappella to Leopold I. Biographers are at variance even about the date and place of his death, which is set by some at Venice in 1669, by others at Rome in 1688. Several of Cesti's songs which appear in this edition have never been published heretofore outside the Austrian *Denkmaeler der Tonkunst* from which they have been taken.

STROZZI, BARBARA

The date of her birth is given only by Parisotti, as 1625. According to Fétis and Torchi she was a noble Venetian lady. Modena's catalogue says that she was the adopted daughter of the poet Giulio Strozzi. She lived in Venice and was a famous singer and a talented composer, although the poems she selected for her music were often risqué in the extreme. The date of her death cannot be ascertained.

MAZZAFERRATA, GIOVANNI BATTISTA

According to Pitoni (*Notizie dei Contrappuntisti*) and Fétis (*Biographie Universelle*) he was born at Como. Ferranti in his *Historia almi Ferrariae* and Baruffaldi in his *Istoria di Ferrara* both claim Ferrara as his birthplace, but neither gives the date. They state merely that he was "insigne musico e Maestro dell' Accademia della morte" (prominent illustrious musician and Master of the Academy of Death). He composed much sacred music, and several Chamber Cantatas. His style is correct and elegant. According to Borsetti he died in 1681, but Gaspari says in 1683.

LEGRENZI, GIOVANNI

Born about 1625 at Clusone, near Bergamo. He was organist at the Church of Santa Maria Maggiore in Bergamo. Later he was appointed maestro di cappella at Ferrara (1664), and in 1672 was made director of the Conservatorio dei Mendicanti at Venice. In 1681 he became assistant, and in 1685 maestro di cappella at Saint Mark's in Venice—a position he held until his death July 26, 1690. He reorganized the orchestra of Saint Mark's and composed seventeen operas, church sonatas, motetts, psalms, etc. Like Scarlatti and other composers of that day, he did not attempt to banish entirely the comic element from his serious operas. Lotti and Gasparini were among his prominent pupils. Bach and Handel treated in fugal form several themes from his works.

TENAGLIA, ANTON FRANCESCO

Little is known concerning this distinguished composer, who, although he was born in Florence at the beginning of the seventeenth century, spent most of his life in Rome. There he came under the strong influence of the musical evolution which marked the seventeenth century, through which the operatic song had been developed into a thing of beauty, in which music and words were closely and mutually expressive of each other. Torchi says that Tenaglia's power of dramatic coloring places him on the level of Carissimi; hence it is a pity that so little of his music has come to light. The date of his death has not been ascertained.

GAFFI, BERNARDO

Not mentioned by Grove, Fétis and the generality of musical biographers. Eitner gives a very scant notice of this composer, who evidently belonged to the Roman school. He was organist at the Church of Gesù in Rome, where he lived at the beginning of the eighteenth century. The dates of his birth and death are unknown.

BONONCINI (*or* BUONONCINI), GIOVANNI MARIA

Born at Modena about 1640. While still very young he became chief musician to the Duke of Modena, then maestro di cappella at the Church of San Giovanni in Monte. He was a highly gifted and very eminent composer, a great technician and a famous teacher. His profound knowledge of the human voice is shown in his melodies, which are not only of masterly construction, but full of sentiment and charm. Besides a large number of vocal and instrumental compositions he also wrote for the theatre. His treatise *Il musico prattico* is a very important didactic work. Giovanni Maria Bononcini was the father of two famous composers: Giovanni Battista and Marco Antonio. It would be difficult to say which one of the three Bononcinis was the most prominent, although Giovanni Battista has won the largest share of fame. The authorship of some of their compositions has never been definitely established, as they have been variously attributed to one or other of the Bononcinis, a confusion that exists especially between the two brothers. Their father, Giovanni Maria, died at an early age November 19, 1678.

EARLY ITALIAN SONGS AND AIRS
VOLUME I

RULES FOR ITALIAN PRONUNCIATION

The Editor suggests that this kind of music be sung in the original Italian language that inspired these beautiful and unsophisticated melodies.

The Italian language has a distinct superiority for this kind of melodic singing. It helps the singer and the vocal student especially in pure tone-production, and in perfect legato; the two cornerstones of all good singing, and indispensable to this kind of music. One of the greatest advantages of the Italian language is that all the vowels have a firm, unchangeable sound exempt from nasal, or guttural, or throaty, or pinched inflection, and never influenced by prefixed or suffixed consonants.

Without attempting to give here a thorough course in phonetic science as related to singing in Italian, a few rules will help sufficiently for a fairly good pronunciation of the language.

In Italian the five fundamental sounds are given by the five vowels: A, E, I, O, U. Their sound is almost absolute and unchangeable, whatever its duration. As a general rule A is pronounced as in the English "father." E, as in the English "set." I, as in "inn." O, as in "rose." U, as the double o in "loose."

Consonants have no proper sound, unless followed or preceded by vowels. They are in fact the characteristic of the vowels in the formation of syllables, and must be pronounced very distinctly, but always short and elastic, when single. Double consonants have a sound approaching the "propelled" English consonant; and the difference between single and double is enormous, because very often it changes entirely the meaning of the text. For instance: "Ca-ro" must be pronounced Ka-ro, with a very short R. The slightest propelling of the R would give the effect: Kar-ro. *Caro* means "dear," and *carro* means "car."

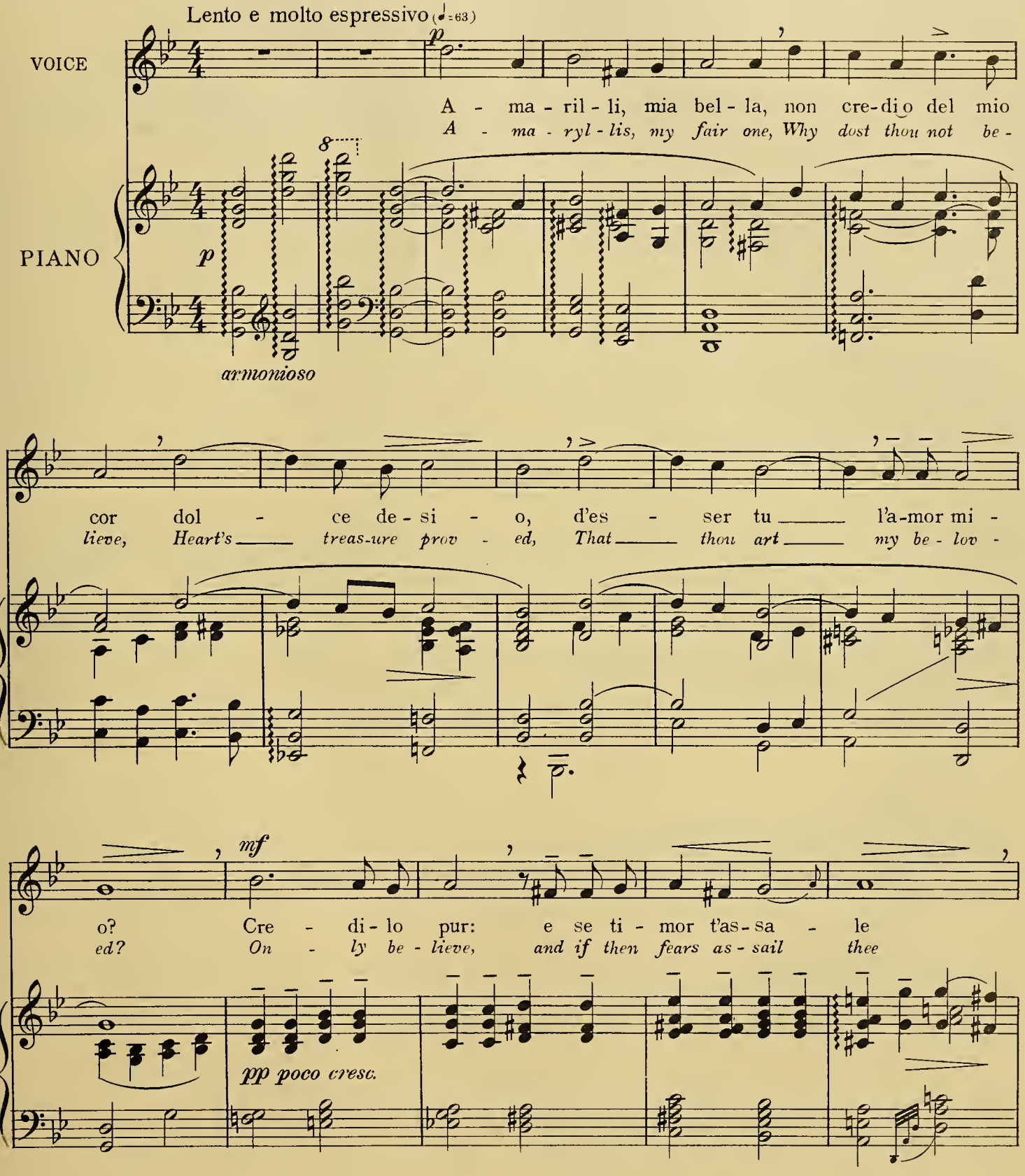
Accents are generally indicated by their falling on the strong beat of a measure. When several vowels are grouped together in one single syllable, it would be a mistake to give equal value to all of them, as a rule. No fixed rule can be given for such grouping, but in such cases the Editor has placed a small perpendicular line below the vowel which has the strong accent. Vowels thus marked must be held for the entire time-value of the note, and other vowels eventually being in the same syllable must be pronounced distinctly, but very short. When the accent is equally strong for two or more consecutive vowels forming one single syllable, the Editor has adopted the circumflex mark under them.

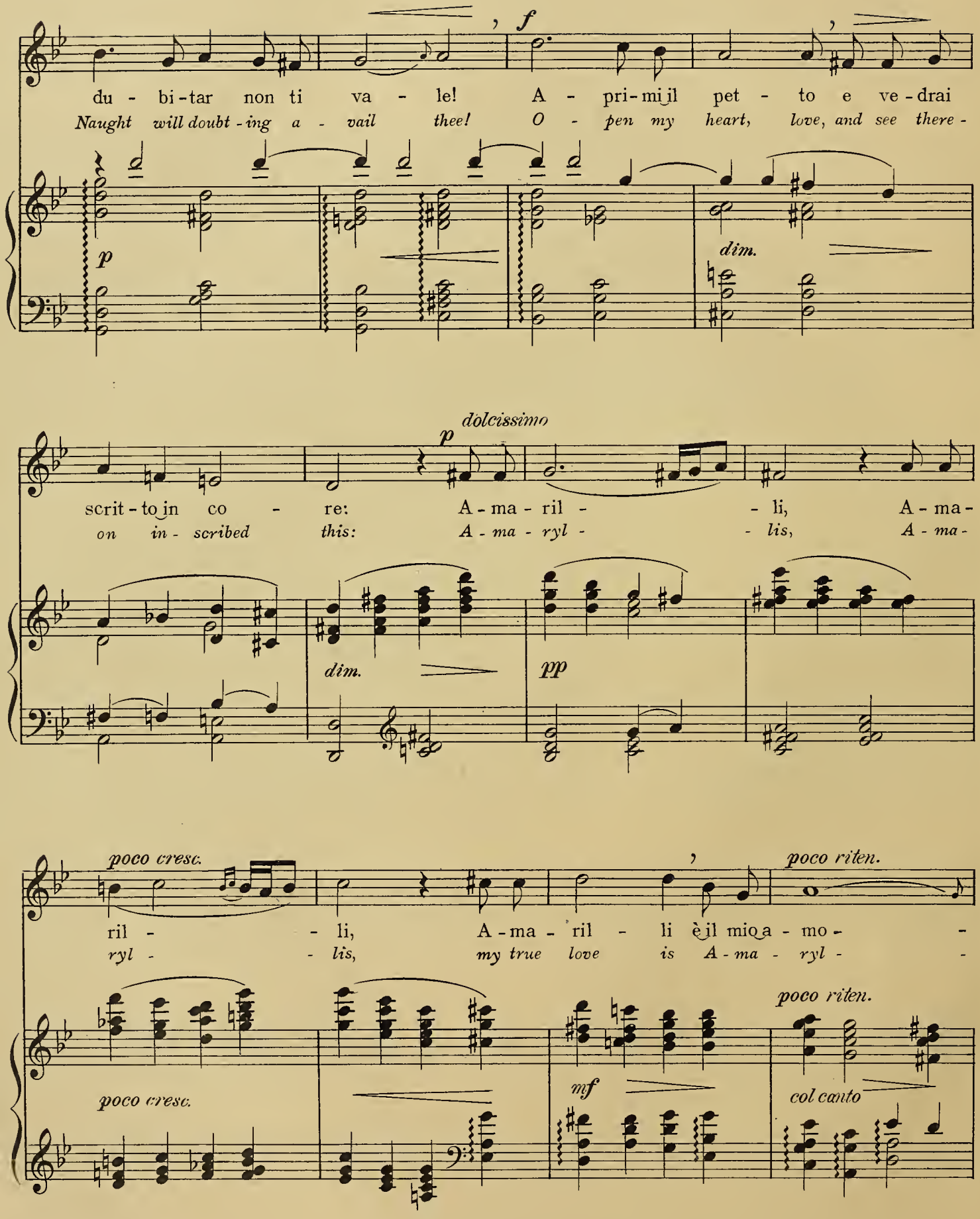
These are the fundamental rules. The usual breathing mark ❜ must be observed. The mark (❜) may be used by singers having an imperfect breath control.

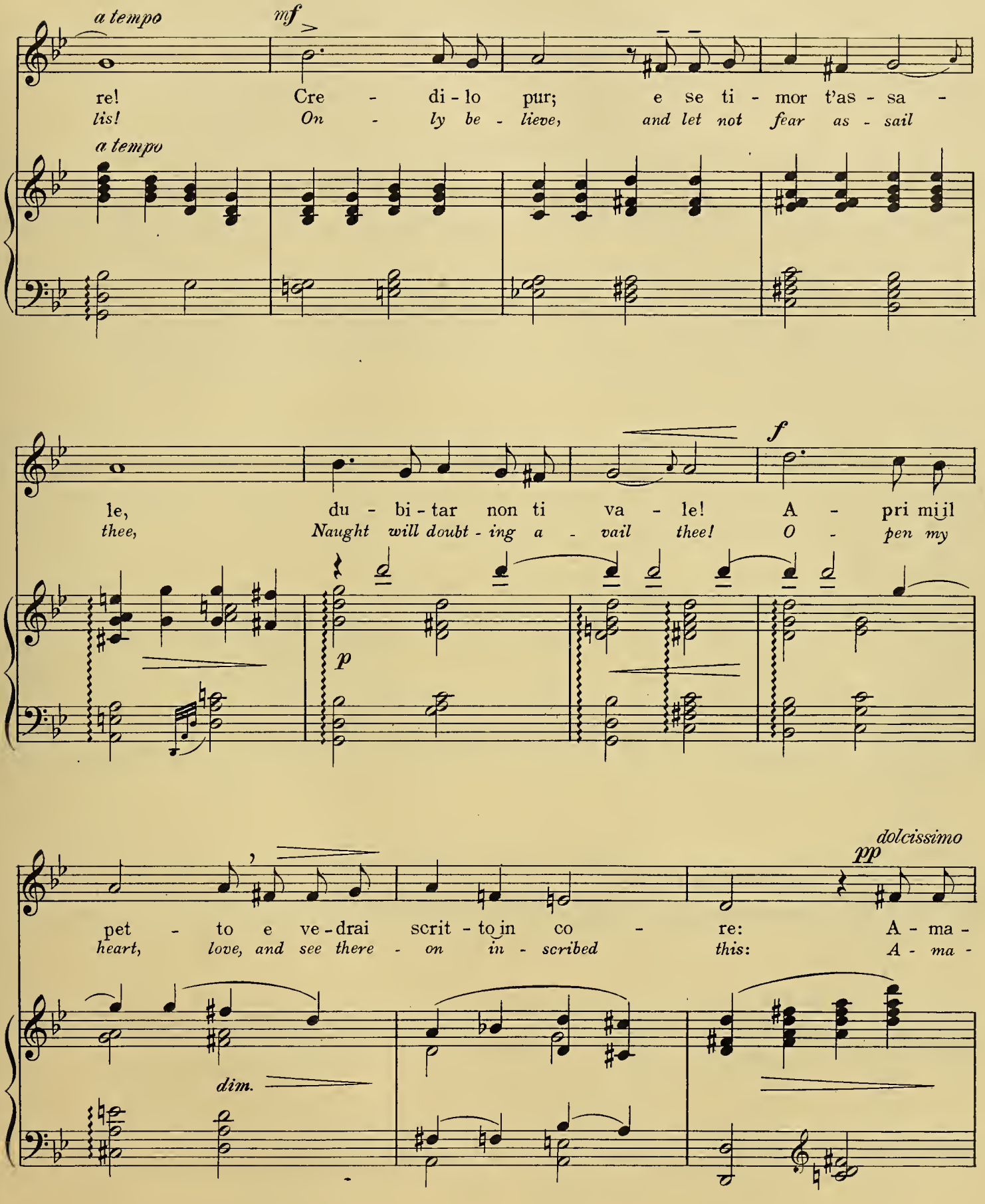
AMARILLI
(AMARYLLIS)
CANZONE

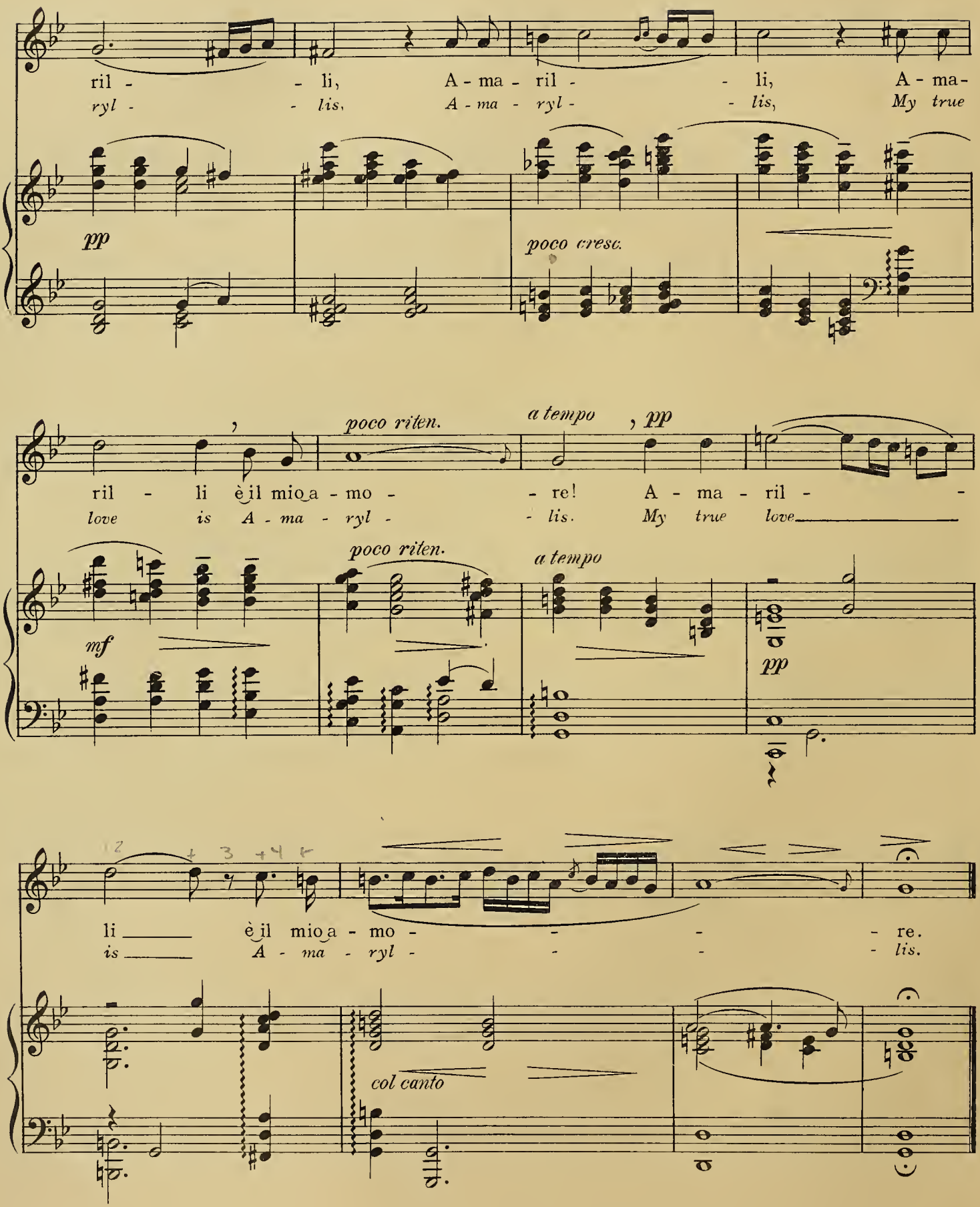
English version by Constance Purdy

GIULIO CACCINI (1546-1614)
Transcribed by Pietro Floridia




du - bi - tar non ti va - le! A - pri - mi il pet - to e ve - drai
Naught will doubt - ing a - vail thee! O - pen my heart, love, and see there -
p
f
dim.
dolcissimo
p
scrit - to in co - re: A - ma - ril - li, A - ma -
on in - scribed this: A - ma - ryl - lis, A - ma -
dim.
pp
poco cresc.
poco riten.
ril - li, A - ma - ril - li è il mio a - mo -
ryl - lis, my true love is A - ma - ryl -
poco cresc.
mf
poco riten.
col canto


a tempo
mf
re! Cre - di - lo pur; e se ti - mor t'as - sa -
lis! On - ly be - lieve, and let not fear as - sail
a tempo
f
le, du - bi - tar non ti va - le! A - pri mi il
thee, Naught will doubt - ing a - vail thee! O - pen my
p
dolcissimo
pp
pet - to e ve - drai scrit - to in co - re: A - ma -
heart, love, and see there - on in - scribed this: A - ma -
dim.


ril - li, A - ma - ril - li, A - ma-
ryl - lis, A - ma - ryl - lis, My true
pp
poco cresc.
poco riten.
a tempo
pp
ril - li è il mio a - mo - re! A - ma - ril -
love is A - ma - ryl - lis. My true love
poco riten.
a tempo
mf
pp
li è il mio a - mo - re.
is A - ma - ryl - lis.
col canto

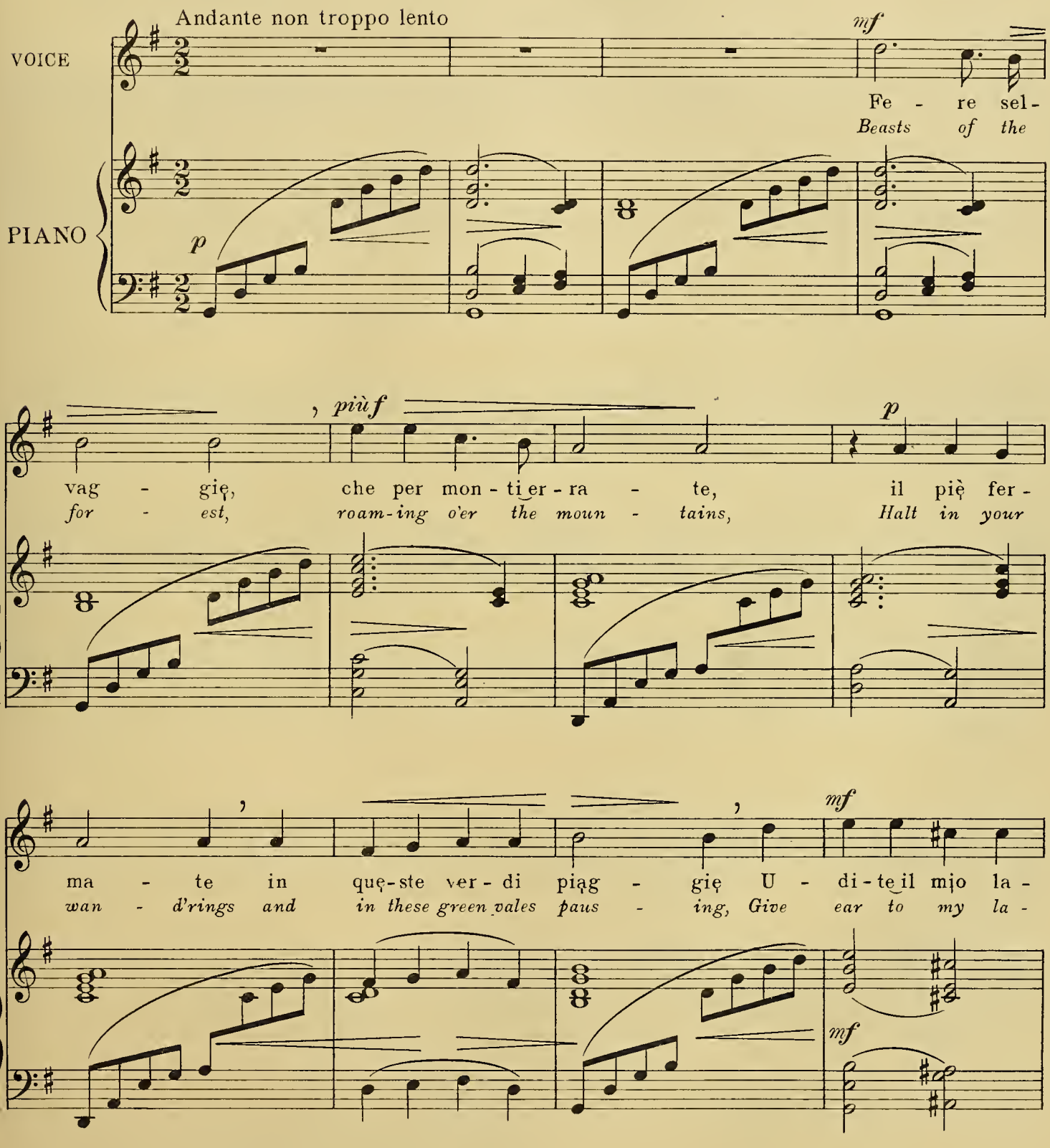
FERE SELVAGGIE

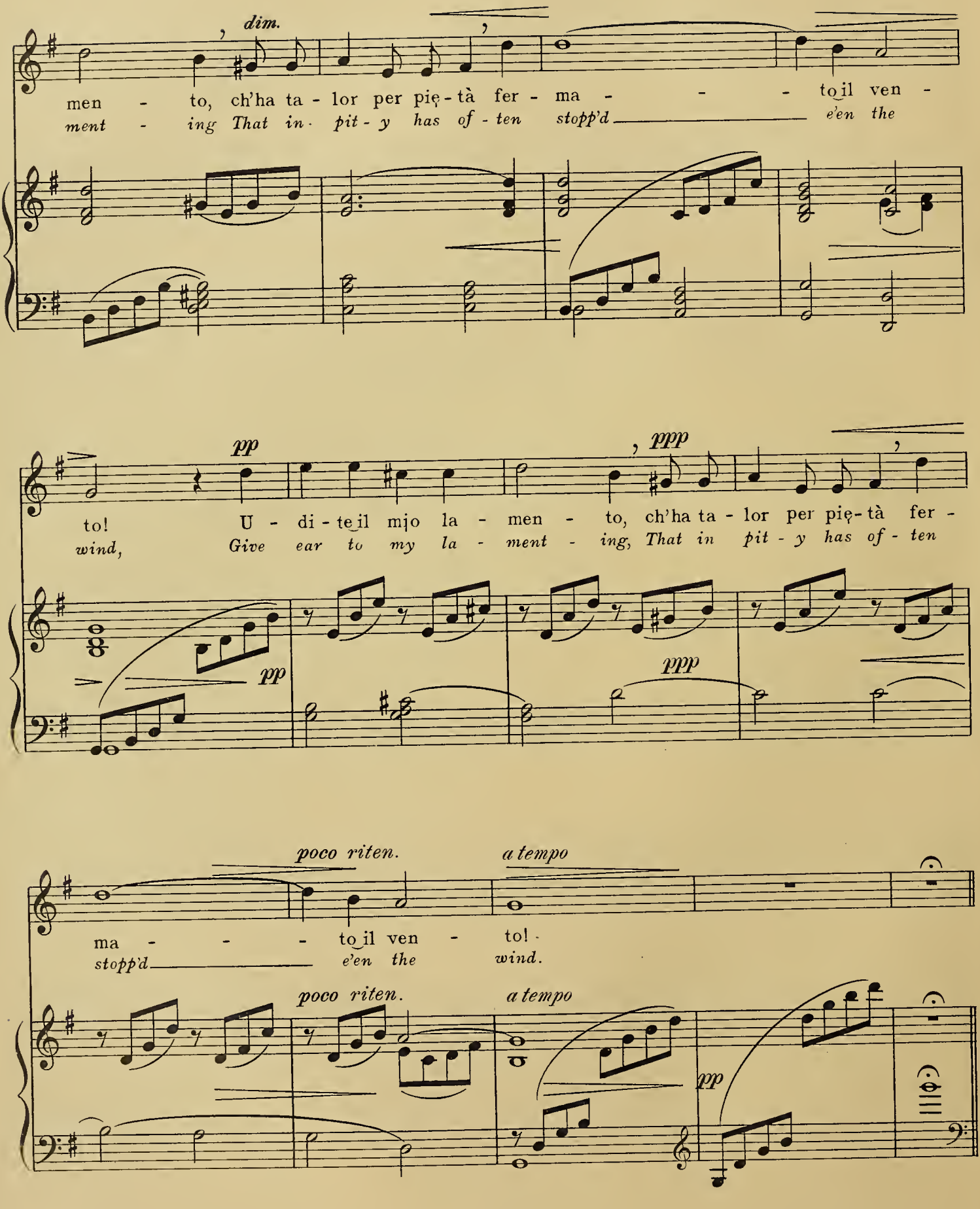
(BEASTS OF THE FOREST)

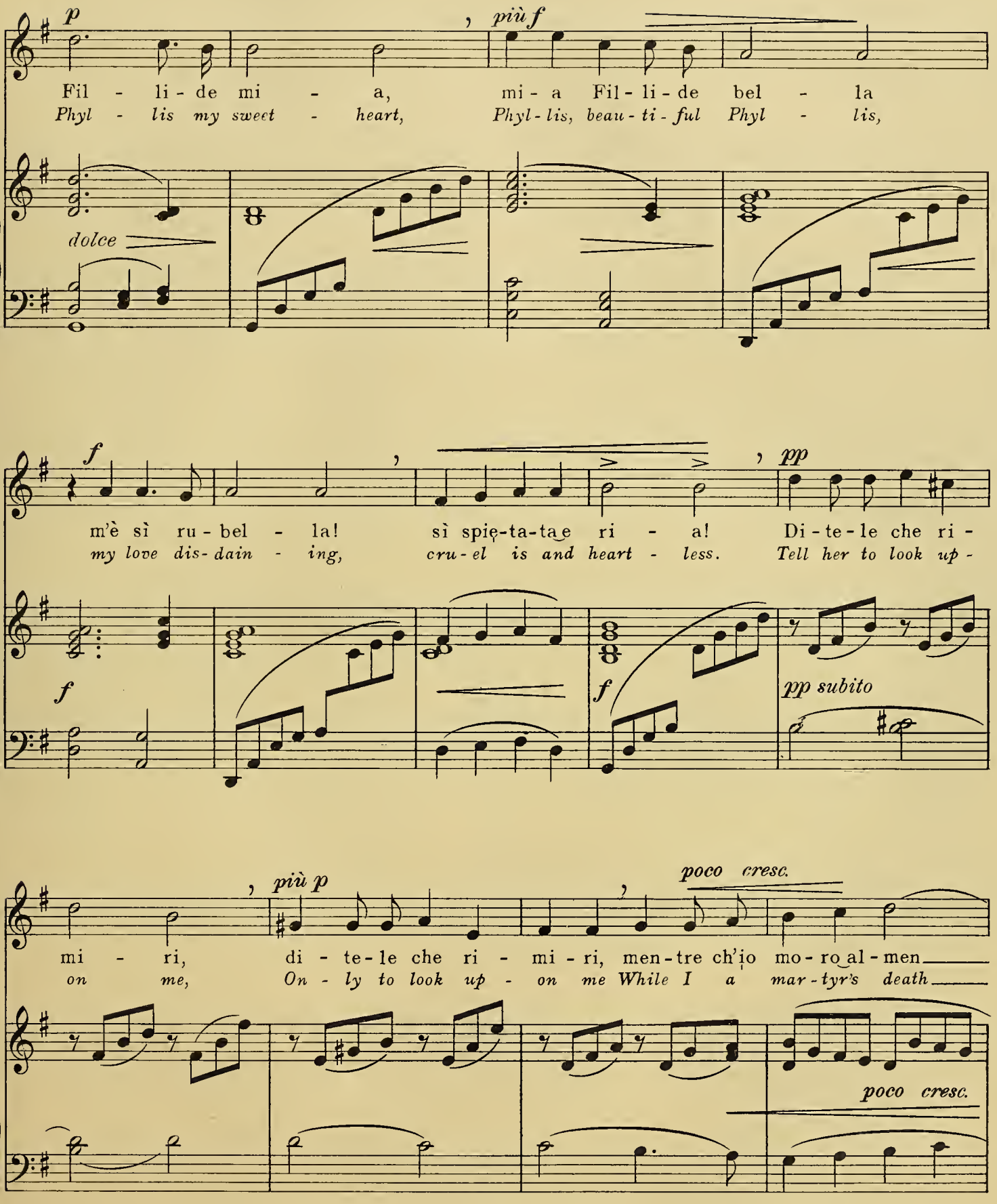
ARIA

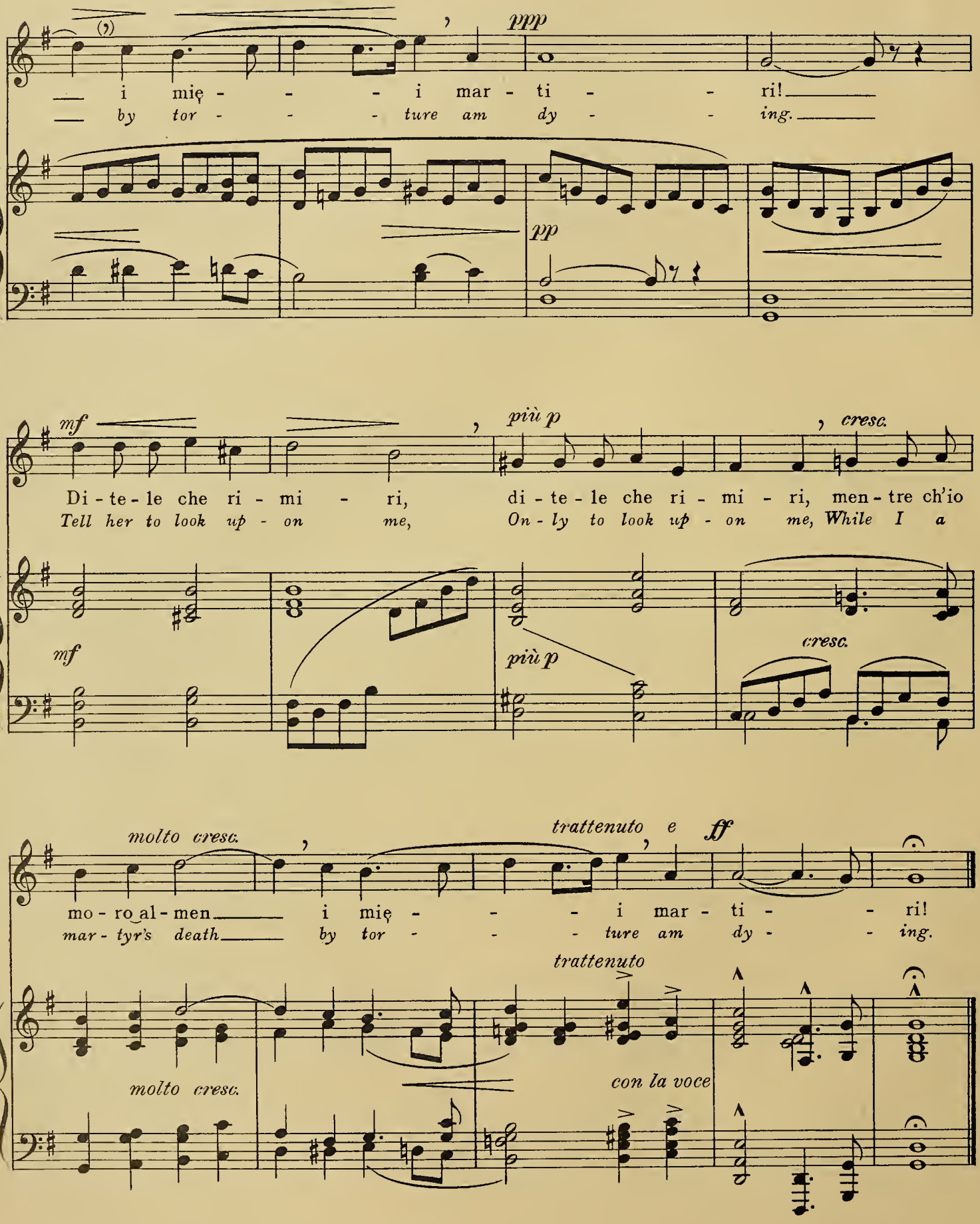
English version by Constance Purdy

GIULIO CACCINI (1546-1614)
Transcribed by Pietro Floridia




dim.
men - to, ch'ha ta - lor per pie - tà fer - ma - - - to il ven -
ment - ing That in pit - y has of - ten stopp'd e'en the
pp
ppp
to! U - di - te il mio la - men - to, ch'ha ta - lor per pie - tà fer -
wind, Give ear to my la - ment - ing, That in pit - y has of - ten
pp
ppp
poco riten.
a tempo
ma - - - to il ven - to!
stopp'd e'en the wind.
poco riten.
a tempo
pp


p
più f
Fil - li - de mi - a, mi - a Fil - li - de bel - la
Phyl - lis my sweet - heart, Phyl - lis, beau - ti - ful Phyl - lis,
dolce
f
pp
m'è sì ru - bel - la! sì spie - ta - ta e ri - a! Di - te - le che ri -
my love dis - dain - ing, cru - el is and heart - less. Tell her to look up -
f
f
pp subito
più p
poco cresc.
mi - ri, di - te - le che ri - mi - ri, men - tre ch'io mo - ro al - men
on me, On - ly to look up - on me While I a mar - tyr's death
poco cresc.


ppp
i mię - - - i mar - ti - - ri!
by tor - - - ture am dy - - ing.
pp
mf
più p
cresc.
Di - te - le che ri - mi - ri, di - te - le che ri - mi - ri, men - tre ch'io
Tell her to look up - on me, On - ly to look up - on me, While I a
mf
più p
cresc.
molto cresc.
trattenuto e ff
mo - ro al - men i mię - - - i mar - ti - - ri!
mar - tyr's death by tor - - - ture am dy - - ing.
trattenuto
molto cresc.
con la voce

TU, CH'HAI LE PENNE, AMORE

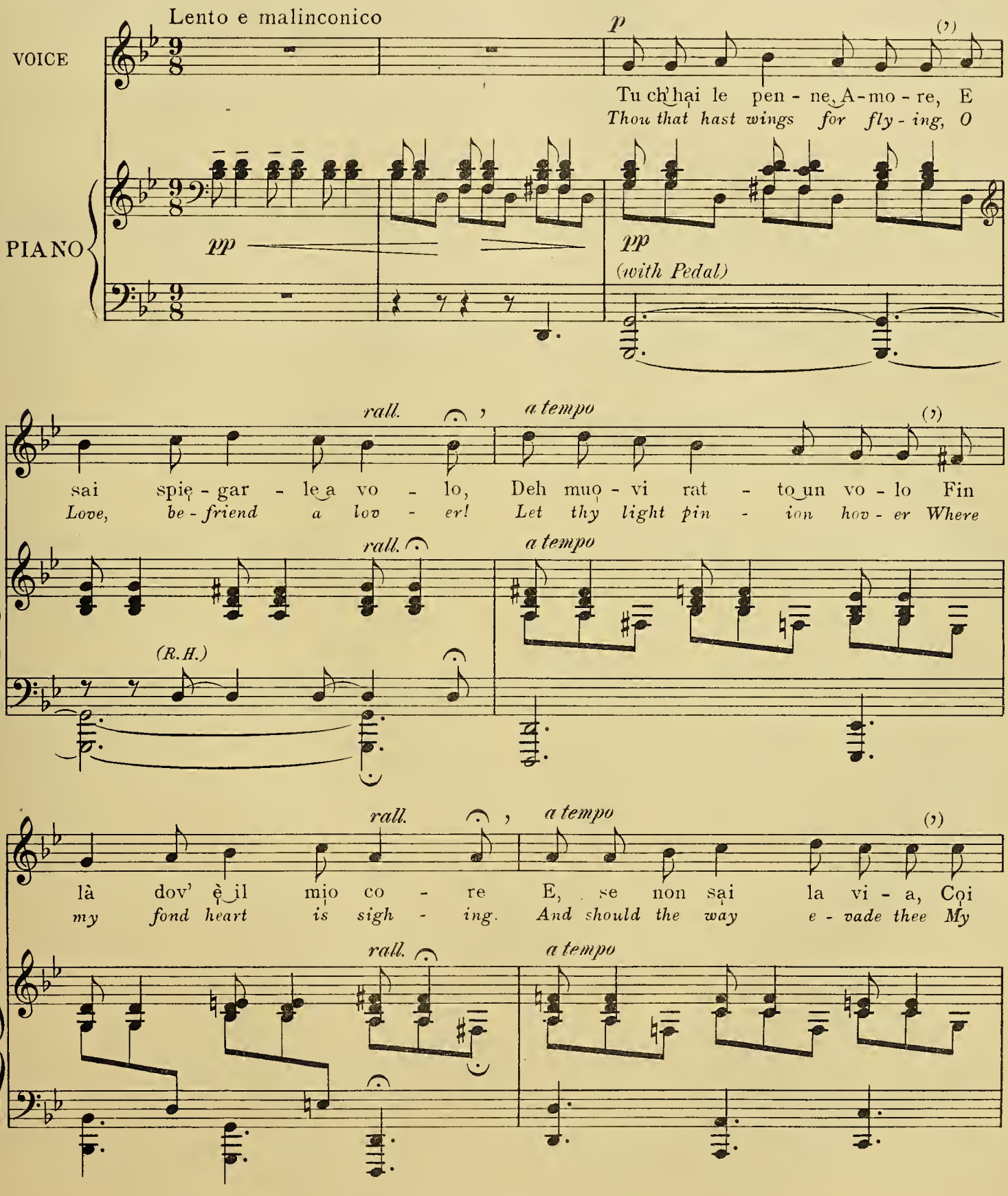
(THOU THAT HAST WINGS FOR FLYING)

CANZONETTA

English version by Charles Fonteyn Manney

GIULIO CACCINI (1546-1614)

Modern concert transcription by Pietro Floridia



rall. a tempo

miei so - spir t'in - vi - a, E, se non sai la vi - a, Coi
sighs will sure - ly aid thee, And should the way e - vade thee My

rall. a tempo

pp

rall.

miei so-spir t'in-vi - a, Coi miei so - spir t'in - vi - - -
sighs will sure - ly aid thee, My sighs will sure - ly aid

col canto

a!
thee!
a tempo

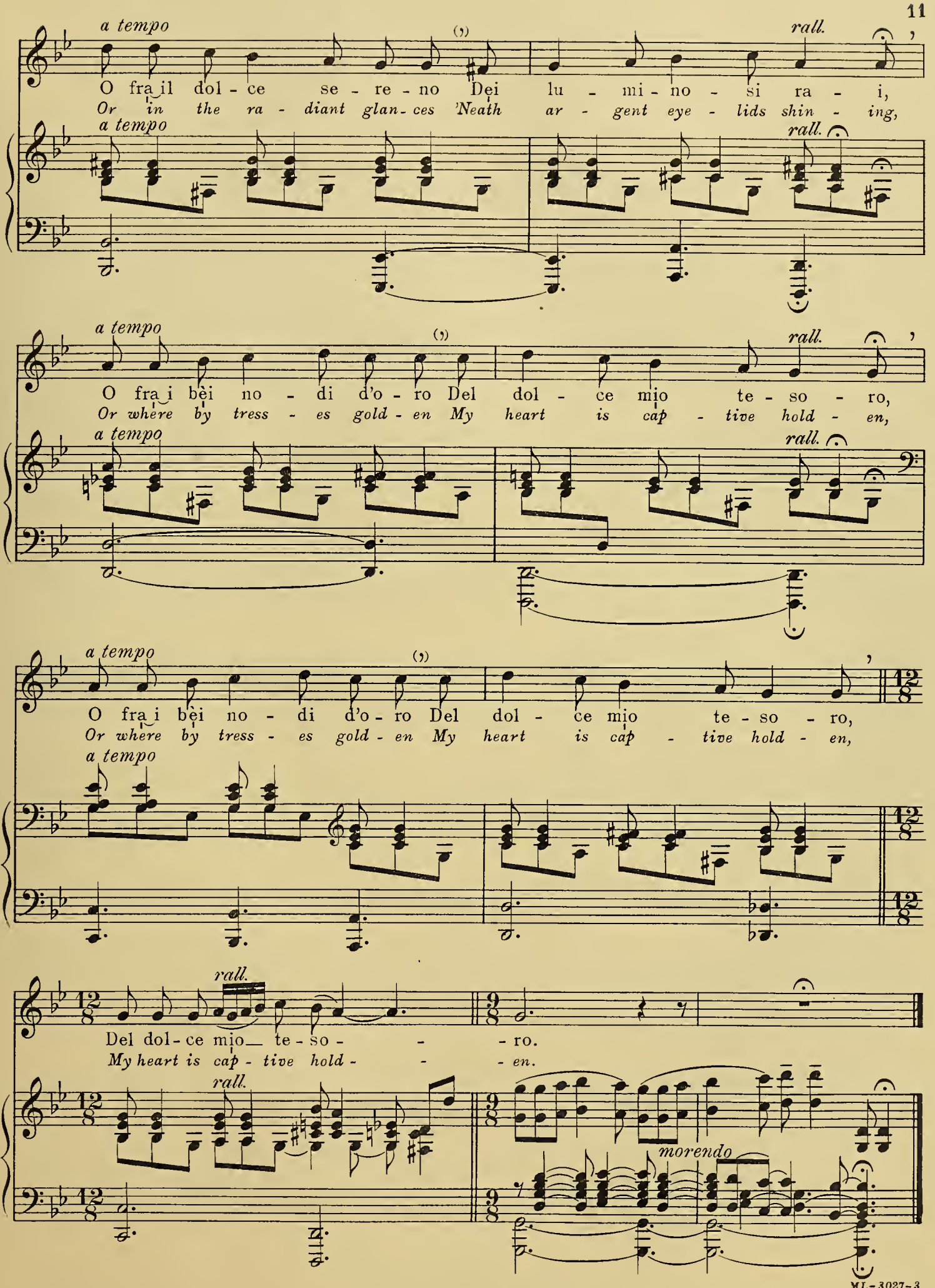
dim. rall.

p a tempo rall.

Va pur che il tro - ve - ra - i Fra il ve - lo e il bian - co se - no,
Seek where the veil en - shrin - ing The snow of her breast en - han - ces,

a tempo rall.

p

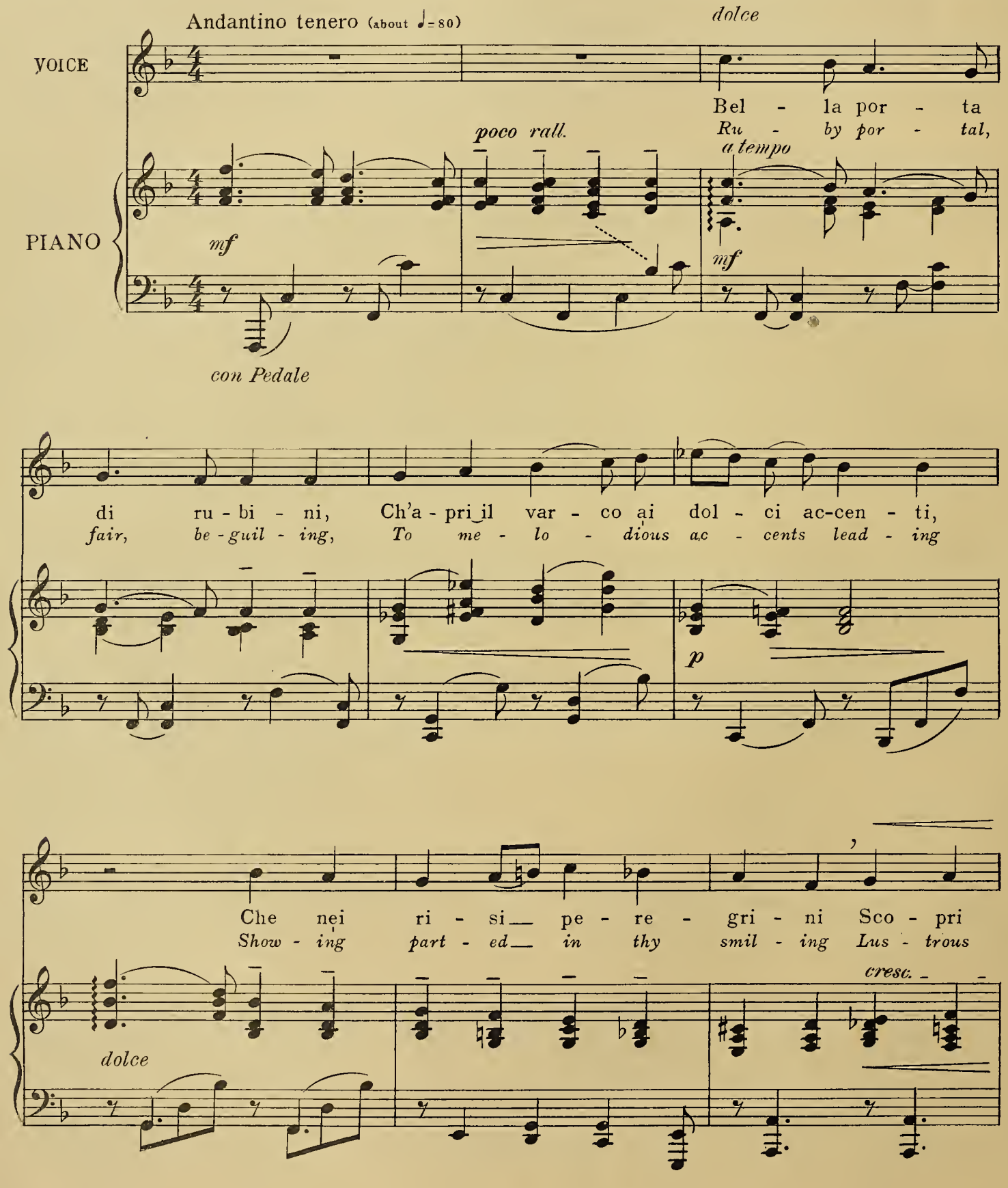

a tempo
rall.
O fra il dol - ce se - re - no Dei lu - mi - no - si ra - i,
Or in the ra - diant glan - ces 'Neath ar - gent eye - lids shin - ing,
a tempo
rall.
a tempo
rall.
O fra i bei no - di d'o - ro Del dol - ce mio te - so - ro,
Or where by tress - es gold - en My heart is cap - tive hold - en,
a tempo
rall.
a tempo
rall.
O fra i bei no - di d'o - ro Del dol - ce mio te - so - ro,
Or where by tress - es gold - en My heart is cap - tive hold - en,
a tempo
rall.
Del dol - ce mio te - so - ro.
My heart is cap - tive hold - en.
rall.
morendo

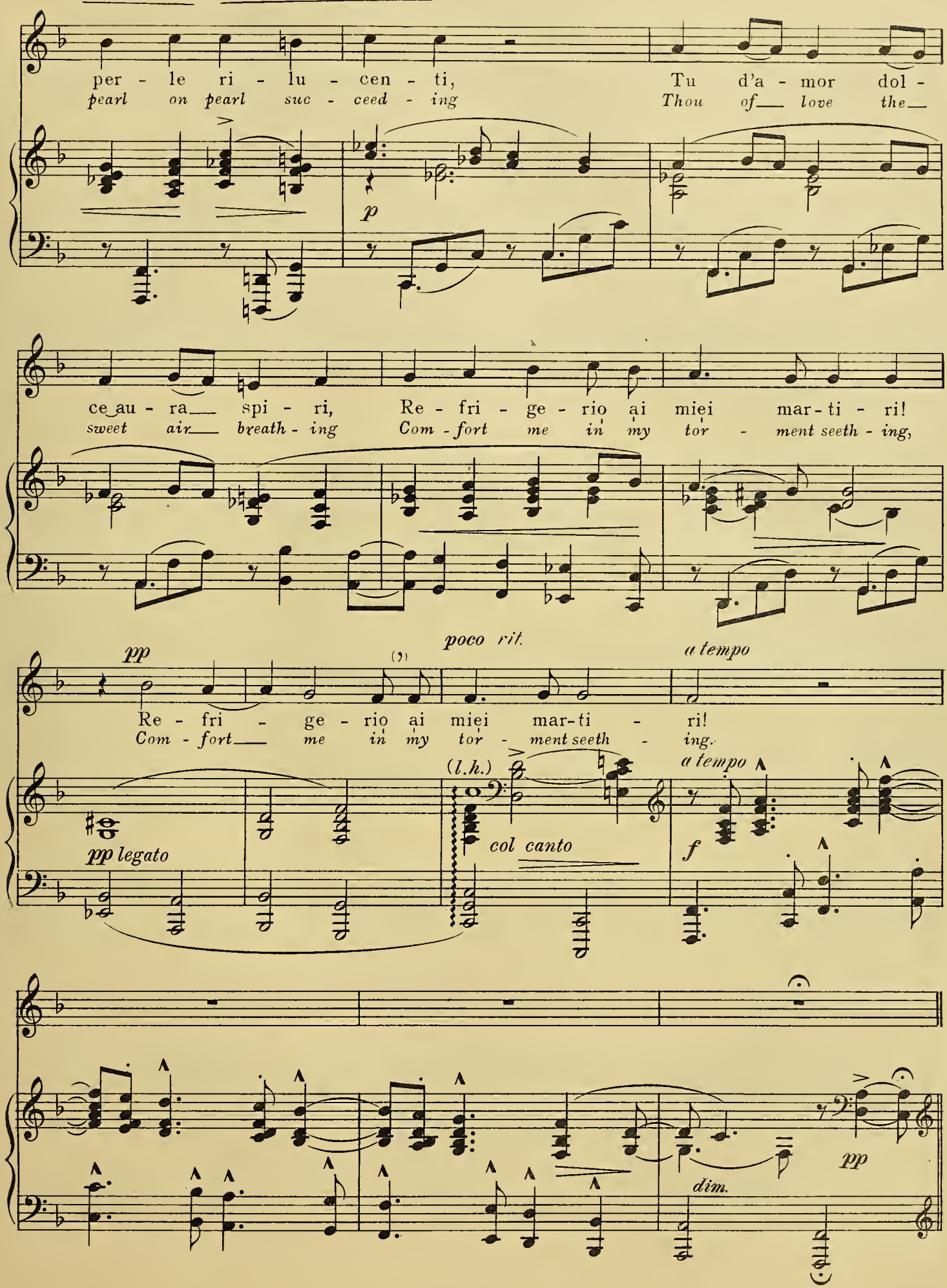
BELLA PORTA DI RUBINI
(RUBY PORTAL, FAIR, BEGUILING)

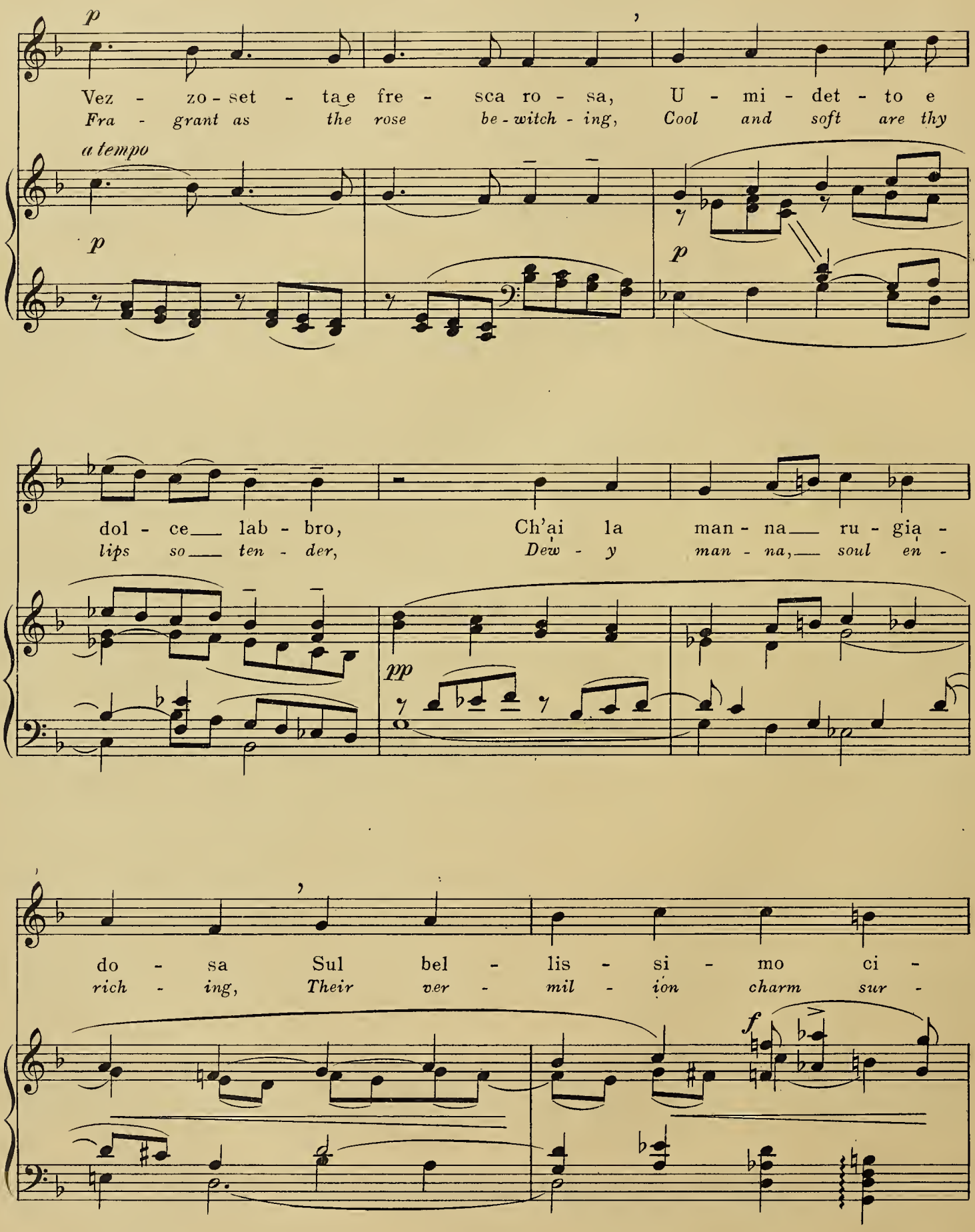
Canzone madrigalesca

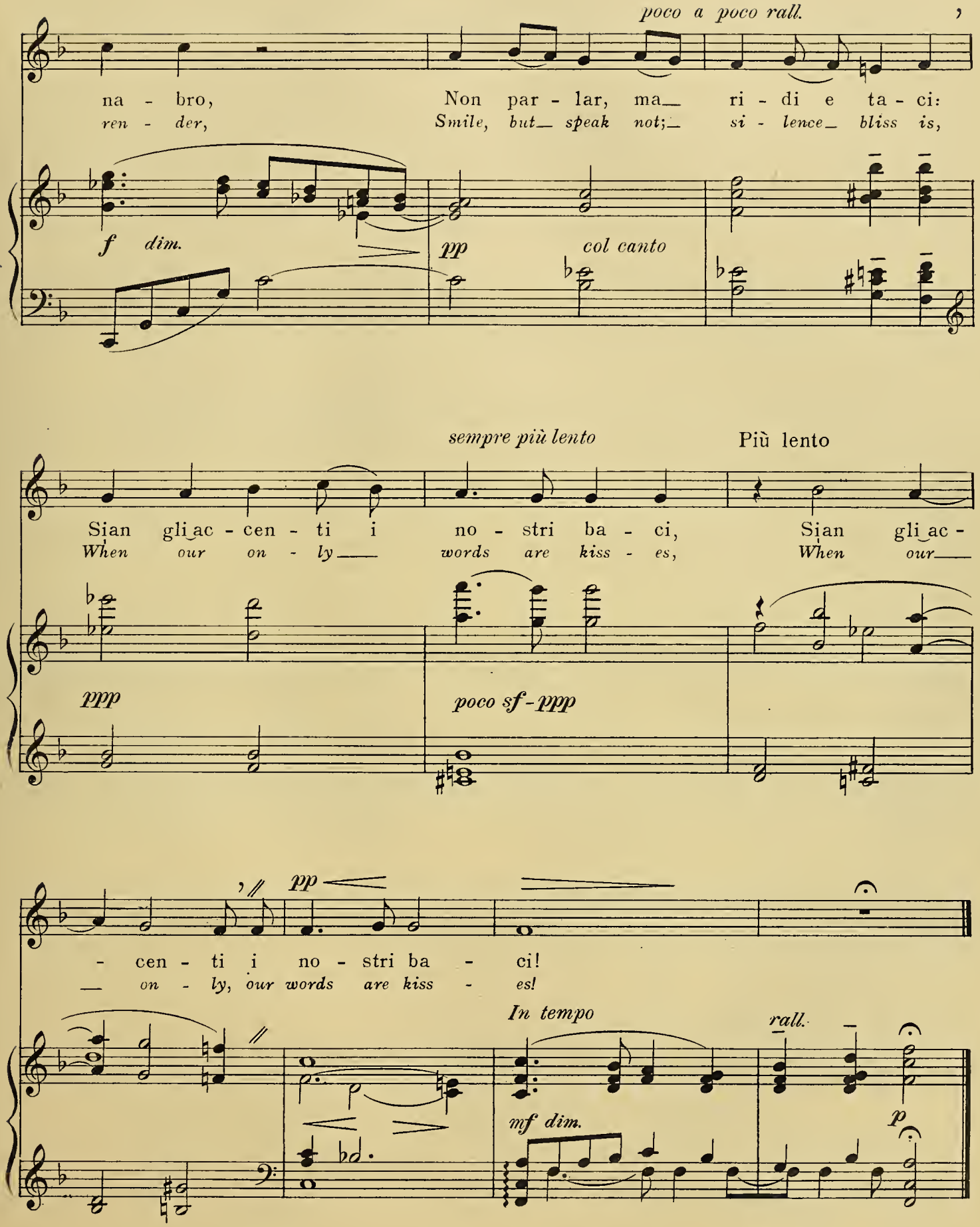
ANDREA FALCONIERI (15...-16...)
Modern concert transcription by Pietro Floridia

English version by Constance Purdy




per - le ri - lu - cen - ti,
pearl on pearl suc - ceed - ing
Tu d'a - mor dol -
Thou of love the
p
ce au - ra spi - ri,
sweet air breath - ing
Re - fri - ge - rio ai miei mar - ti - ri!
Com - fort me in my tor - ment seeth - ing,
pp
poco rit.
a tempo
Re - fri - ge - rio ai miei mar - ti - ri!
Com - fort me in my tor - ment seeth - ing.
pp legato
(l.h.)
col canto
a tempo
f
pp
dim.


p
Vez - zo - set - ta e fre - sca ro - sa, U - mi - det - to e
Fra - grant as the rose be - witch - ing, Cool and soft are thy
a tempo
p
p
dol - ce lab - bro, Ch'ai la man - na ru - gia -
lips so ten - der, Dew - y man - na, soul en -
pp
do - sa Sul bel - lis - si - mo ci -
rich - ing, Their ver - mil - ion charm sur -
f


poco a poco rall.
na - bro, Non par - lar, ma_ ri - di e ta - ci:
ren - der, Smile, but_ speak not;_ si - lence_ bliss is,
f dim.
pp
col canto
sempre più lento
Più lento
Sian gli_ac - cen - ti i no - stri ba - ci, Sian gli_ac -
When our on - ly_ words are kiss - es, When our_
ppp
poco sf-ppp
pp
- cen - ti i no - stri ba - ci!
_ on - ly, our words are kiss - es!
In tempo
rall.
mf dim.
p

NON PIÙ D'AMORE

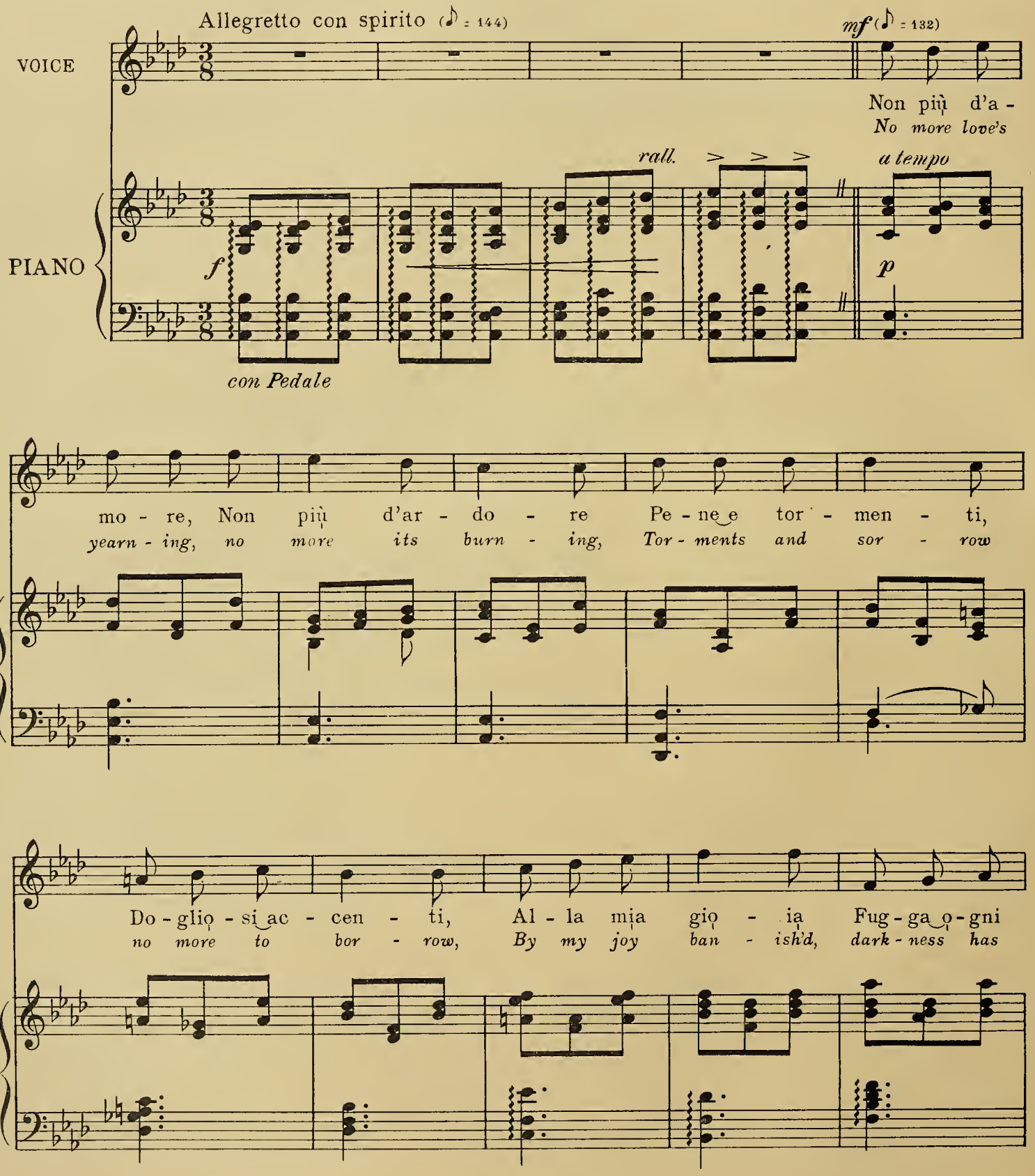
(NO MORE LOVE'S YEARNING)

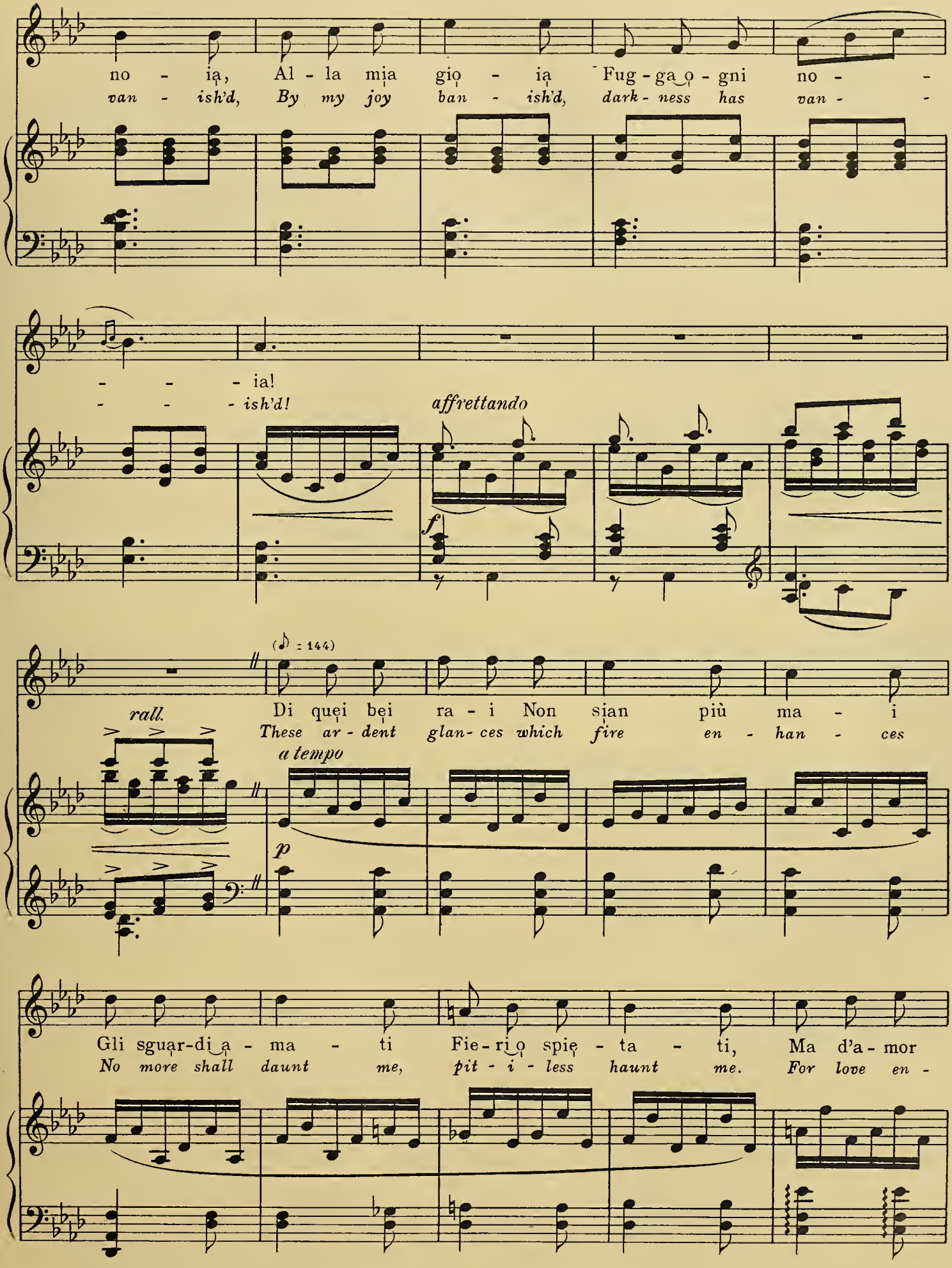
VILLANELLA

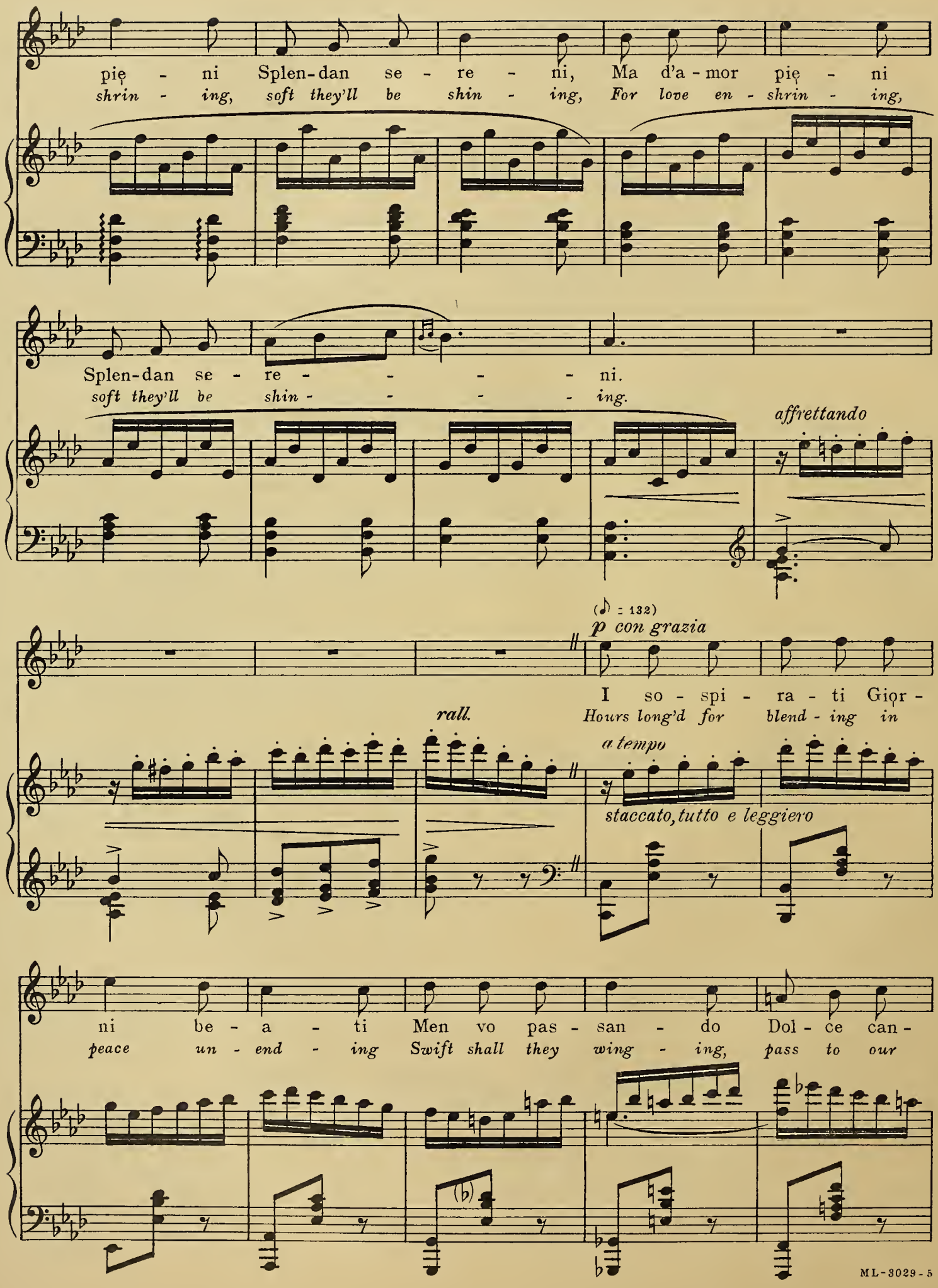
English version by Constance Purdy

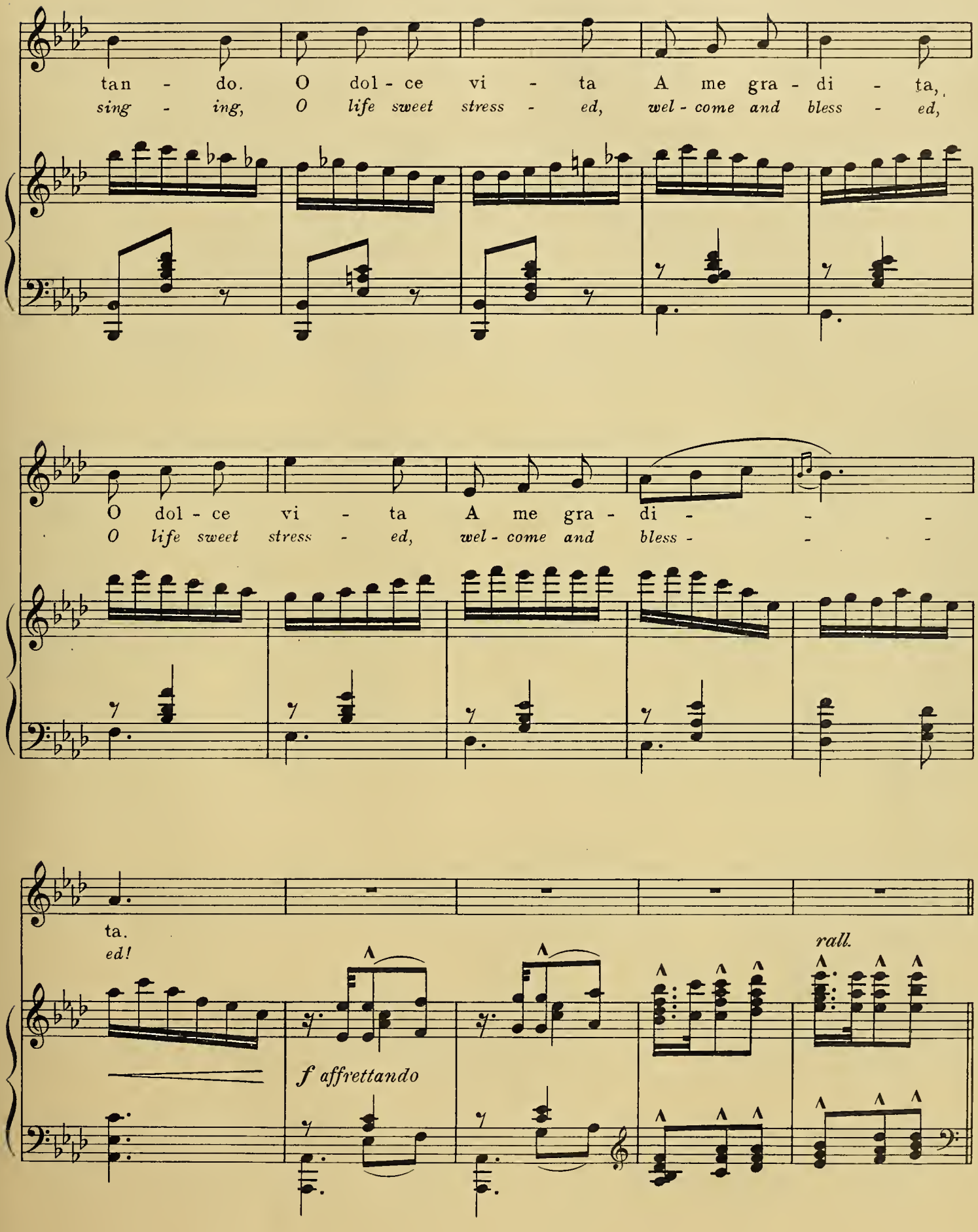
ANDREA FALCONIERI (15·· - 16··)

Modern concert transcription by Pietro Floridia




no - ia, Al - la mia gio - ia Fug - ga o - gni no -
van - ish'd, By my joy ban - ish'd, dark - ness has van -
- - - ia!
- - - ish'd!
affrettando
f
(♪ = 144)
rall.
Di quei bei ra - i Non sian più ma - i
These ar - dent glan - ces which fire en - han - ces
a tempo
p
Gli sguar-di a - ma - ti Fie - ri o spie - ta - ti, Ma d'a - mor
No more shall daunt me, pit - i - less haunt me. For love en -


pie - ni Splen-dan se - re - ni, Ma d'a-mor pie - ni
shrin - ing, soft they'll be shin - ing, For love en - shrin - ing,
Splen-dan se - re - - - - ni.
soft they'll be shin - - - - ing.
affrettando
(♪ = 132)
p con grazia
I so - spi - ra - ti Gior -
Hours long'd for blend - ing in
rall.
a tempo
staccato, tutto e leggiero
ni be - a - ti Men vo pas - san - do Dol - ce can -
peace un - end - ing Swift shall they wing - ing, pass to our


tan - do. O dol - ce vi - ta A me gra - di - ta,
sing - ing, O life sweet stress - ed, wel - come and bless - ed,
O dol - ce vi - ta A me gra - di - - -
O life sweet stress - ed, wel - come and bless - - -
ta.
ed!
rall.
f affrettando

Più vivo (♪ = 160)

f a piena voce, con allegrezza

Al mio gio - i - re Fug - ga il lan - gui - re. E nel mio pet - to
Now with my glad - ness has fled all sad - ness, Bliss cours - es o'er me,

a tempo

f con bravura

Vi - va il di - let - to; E - ter - na si - a La gio - ia mi - a,
rap - tures be - fore me, Time e'er de - fy - ing, joy be un - dy - ing,

ff un poco rall.

E - ter - na si - a La gio - ia mi - - - a!
Time e'er de - fy - ing, joy be un - dy - - - ing!

ff col canto

NUDO ARCIERO

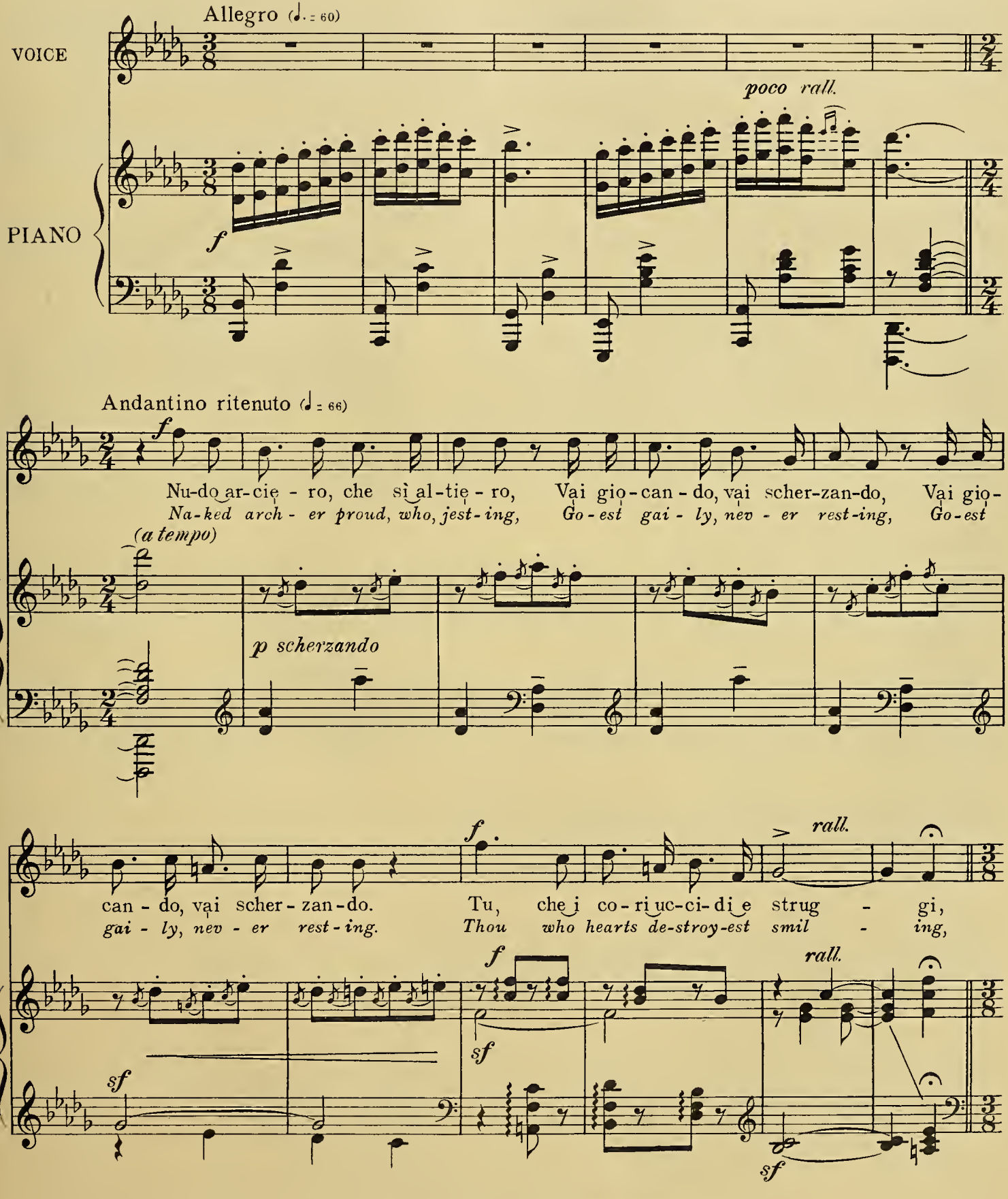
(NAKED ARCHER)

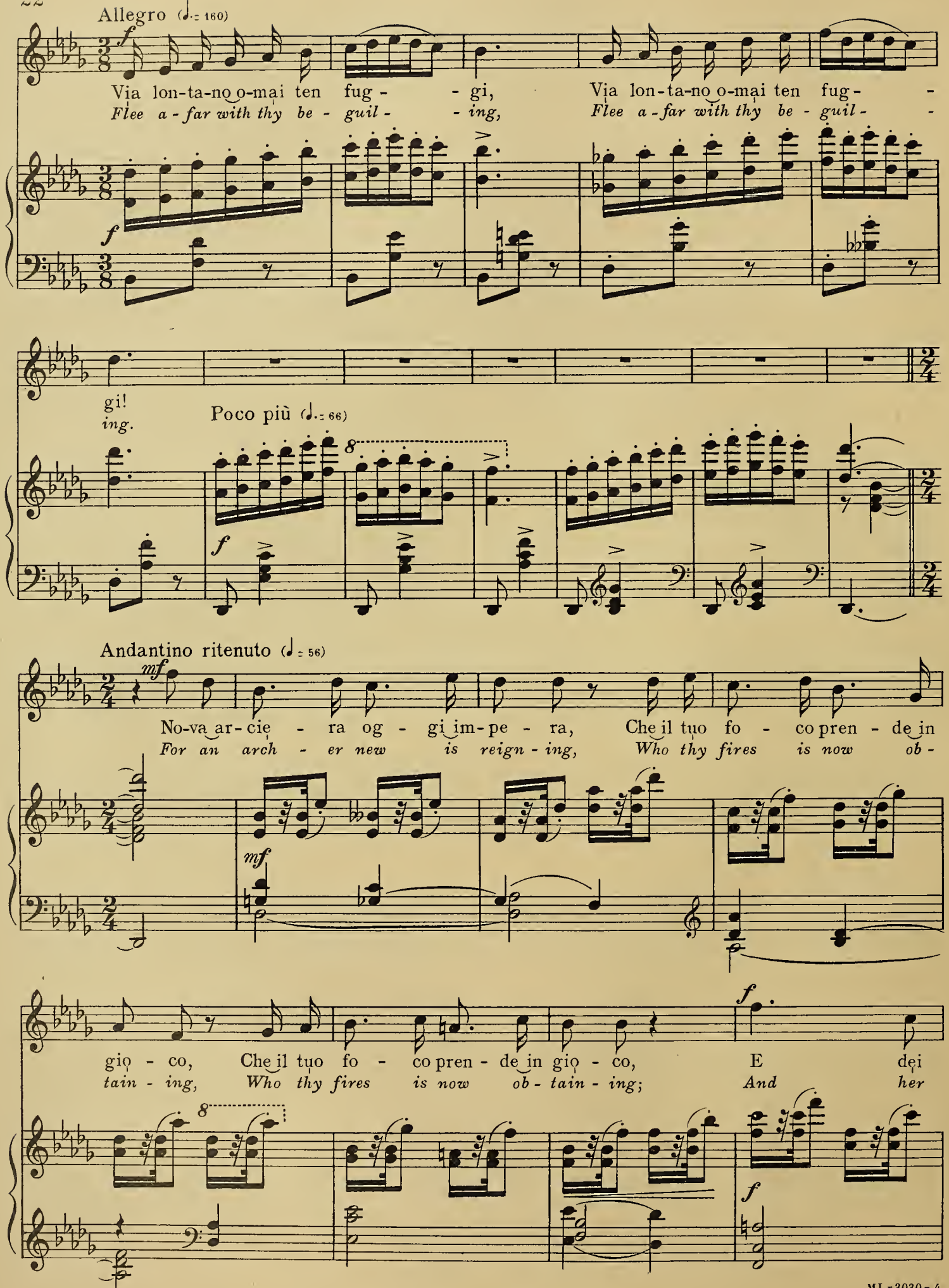
VILLANELLA

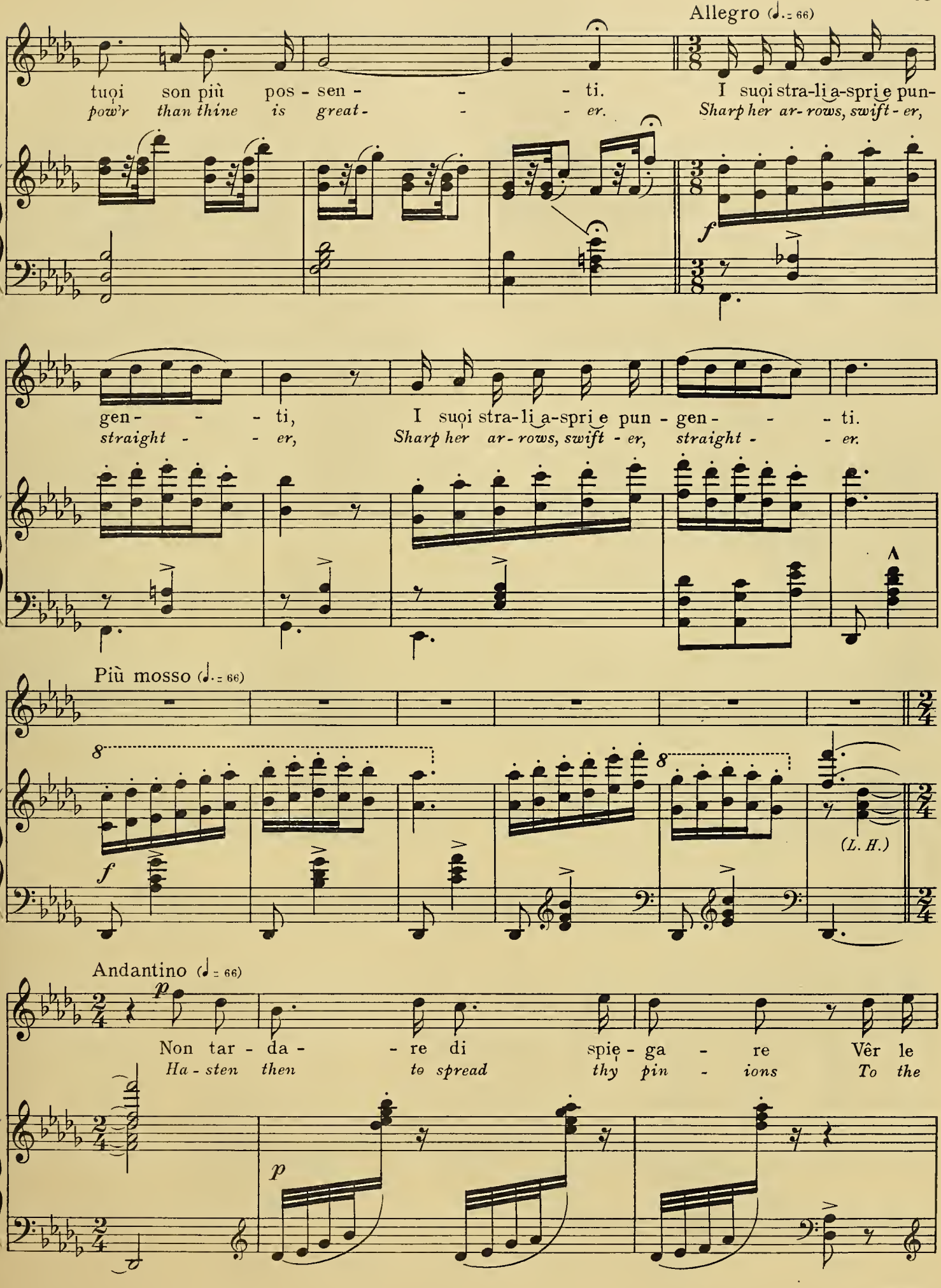
English version by Constance Purdy

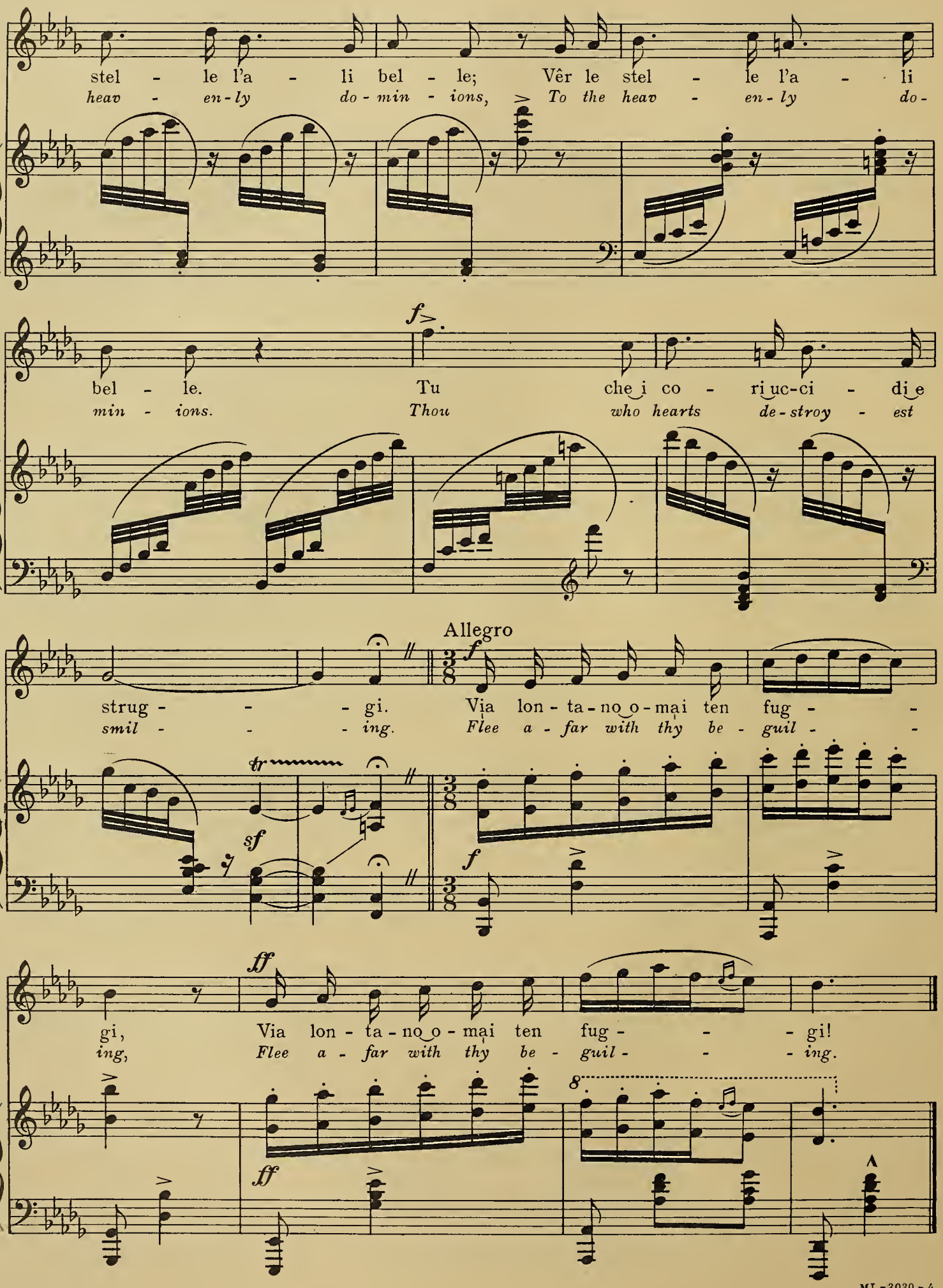
ANDREA FALCONIERI (15··-16··)

Modern concert transcription by Pietro Floridia




Allegro (♩.= 160)
Via lon-ta-no o-mai ten fug- - gi,
Flee a-far with thy be- guil- - ing,
Via lon-ta-no o-mai ten fug-
Flee a-far with thy be- guil-
gi!
ing.
Poco più (♩.= 66)
Andantino ritenuto (♩= 56)
No-va ar-cie- ra og- gi im-pe- ra,
For an arch- er new is reign- ing,
Che il tuo fo- co pren- de in
Who thy fires is now ob-
gio- co,
tain- ing,
Che il tuo fo- co pren- de in gio- co,
Who thy fires is now ob- tain- ing;
E dei
And her


Allegro (♩.= 66)
tuoi son più pos - sen - - - ti.
pow'r than thine is great - - - er.
I suoi stra-li a-spri e pun-
Sharp her ar-rows, swift - er,
f
gen - - - ti,
straight - - er,
I suoi stra-li a-spri e pun - gen - - - ti.
Sharp her ar-rows, swift - er, straight - - er.
Più mosso (♩.= 66)
8
f
8
(L. H.)
Andantino (♩= 66)
p
Non tar - da - - re di spie - ga - re Vêr le
Ha - sten then to spread thy pin - ions To the
p

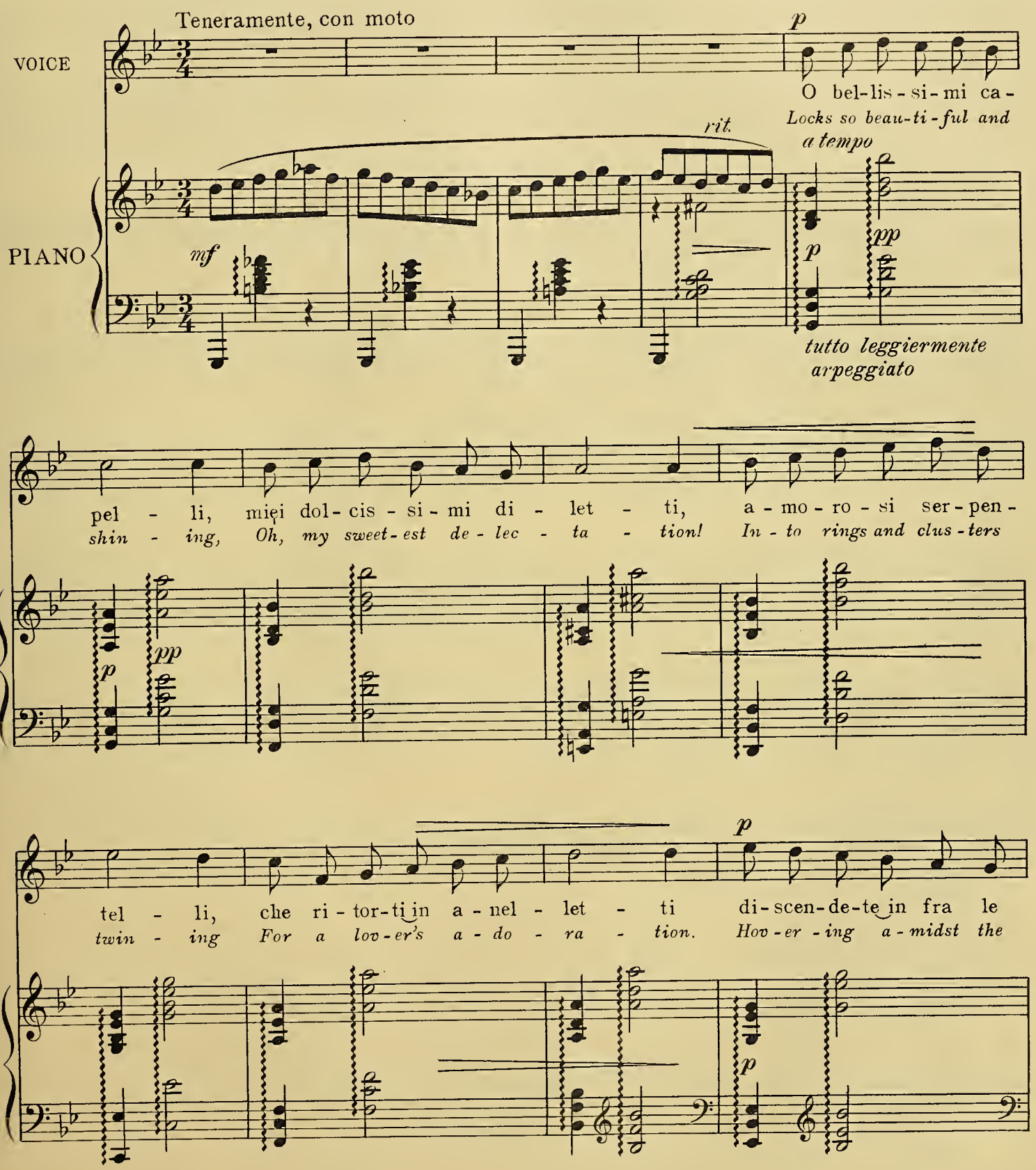

stel - le l'a - li bel - le; Vêr le stel - le l'a - li
heav - en-ly do-min-ions, To the heav - en-ly do-
bel - le. Tu che i co - ri uc-ci - di e
min - ions. Thou who hearts de-stroy - est
Allegro
strug - - - gi. Via lon-ta-no o-mai ten fug - -
smil - - - ing. Flee a-far with thy be-guil - -
gi, Via lon-ta-no o-mai ten fug - - - gi!
ing, Flee a-far with thy be-guil - - - ing.

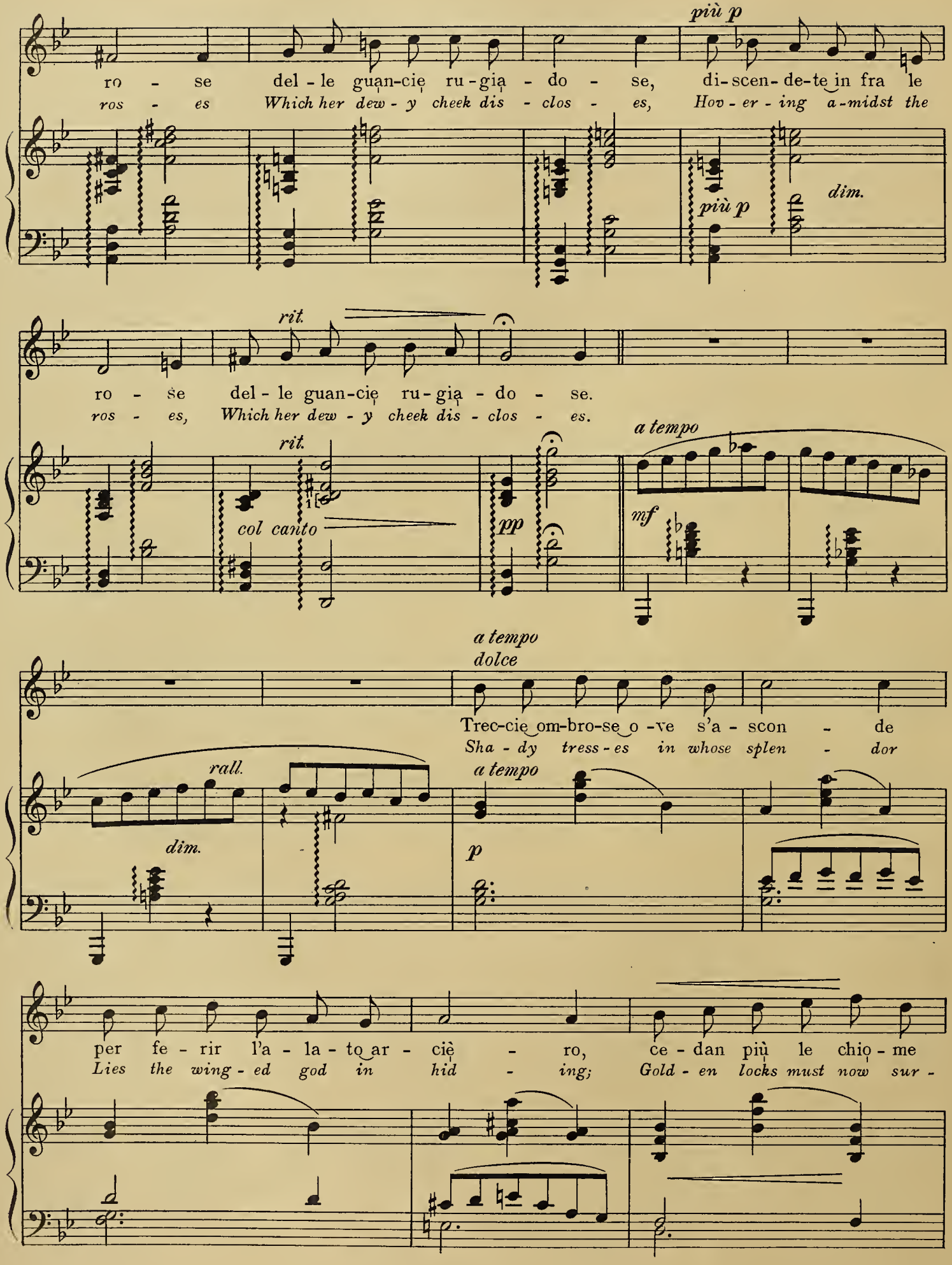
O BELLISSIMI CAPELLI
(LOCKS SO BEAUTIFUL)
VILLANELLA

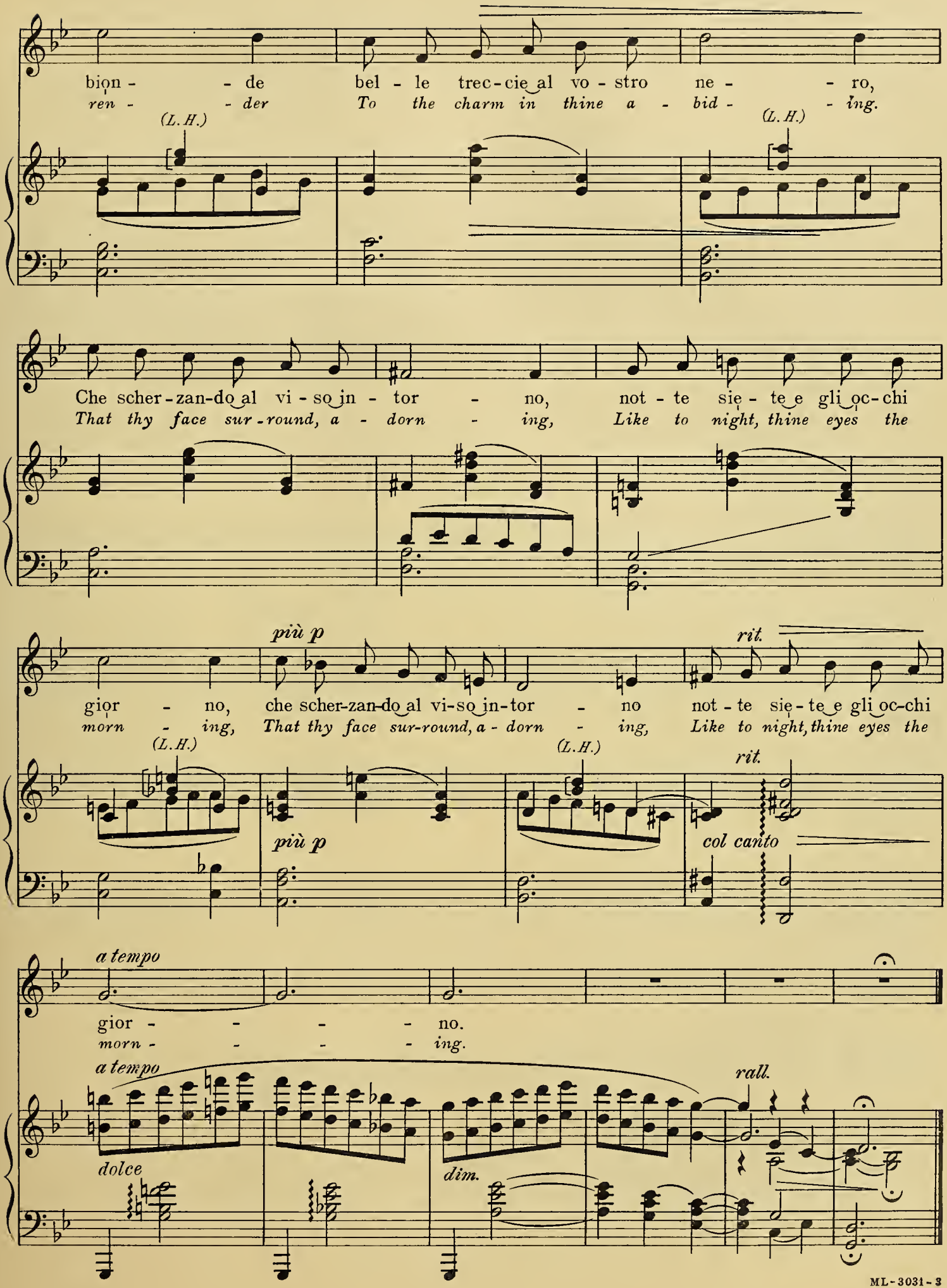
ANDREA FALCONIERI (15··-16··)

English version by Constance Purdy

Modern concert transcription by Pietro Floridia




più p
ro - se del - le guan-cie ru-gia - do - se, di-scen-de-te in fra le
ros - es Which her dew - y cheek dis - clos - es, Hov - er - ing a-midst the
più p
dim.
rit.
ro - se del - le guan-cie ru-gia - do - se.
ros - es, Which her dew - y cheek dis - clos - es.
a tempo
rit.
col canto
pp
mf
a tempo
dolce
Trec-cie om-bro-se o -ve s'a - scon - de
Sha - dy tress - es in whose splen - dor
rall.
dim.
a tempo
p
per fe - rir l'a - la - to ar - cie - ro, ce - dan più le chio - me
Lies the wing - ed god in hid - ing; Gold - en locks must now sur -


bion - de bel - le trec-cie al vo - stro ne - ro,
ren - der To the charm in thine a - bid - ing.
(L.H.)
(L.H.)
Che scher-zan-do al vi - so in - tor - no, not - te sie - te e gli oc-chi
That thy face sur-round, a - dorn - ing, Like to night, thine eyes the
più p
rit.
gior - no, che scher-zan-do al vi-so in-tor - no not - te sie - te e gli oc-chi
morn - ing, That thy face sur-round, a - dorn - ing, Like to night, thine eyes the
(L.H.)
(L.H.)
più p
rit.
col canto
a tempo
gior - - - - no.
morn - - - - ing.
a tempo
rall.
dolce
dim.

OCCHIETTI AMATI

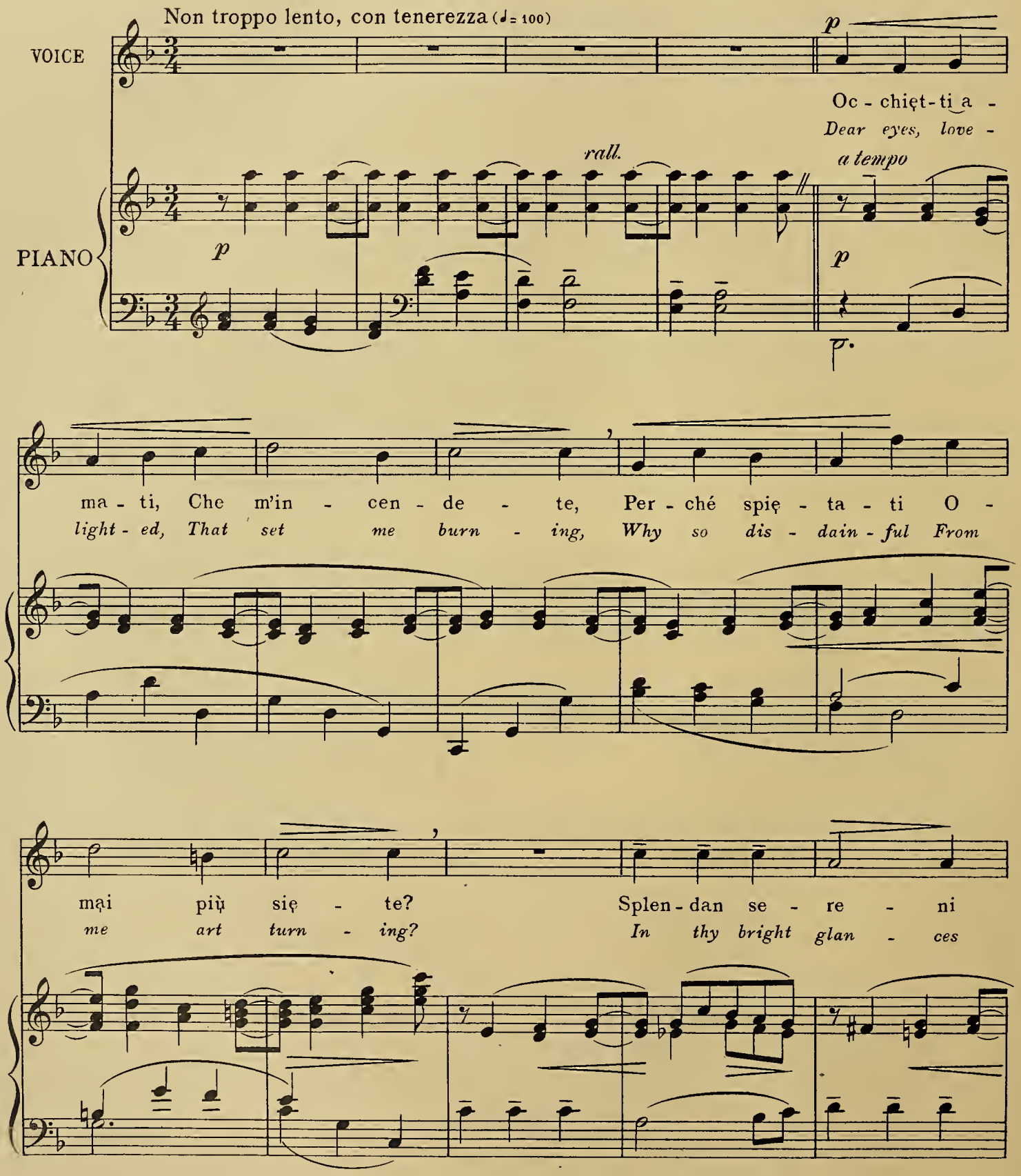
(DEAR EYES, LOVE-LIGHTED)

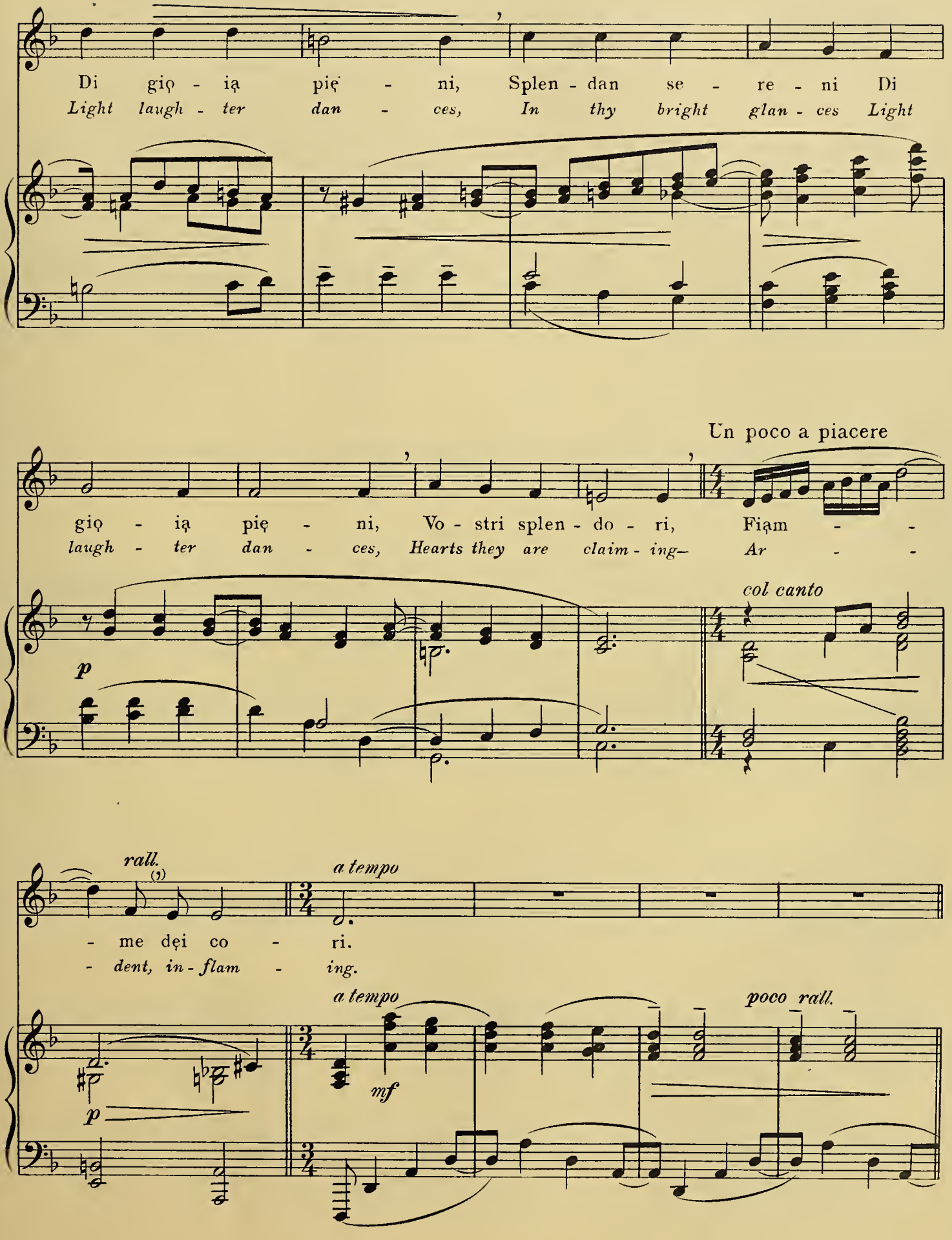
Villanella

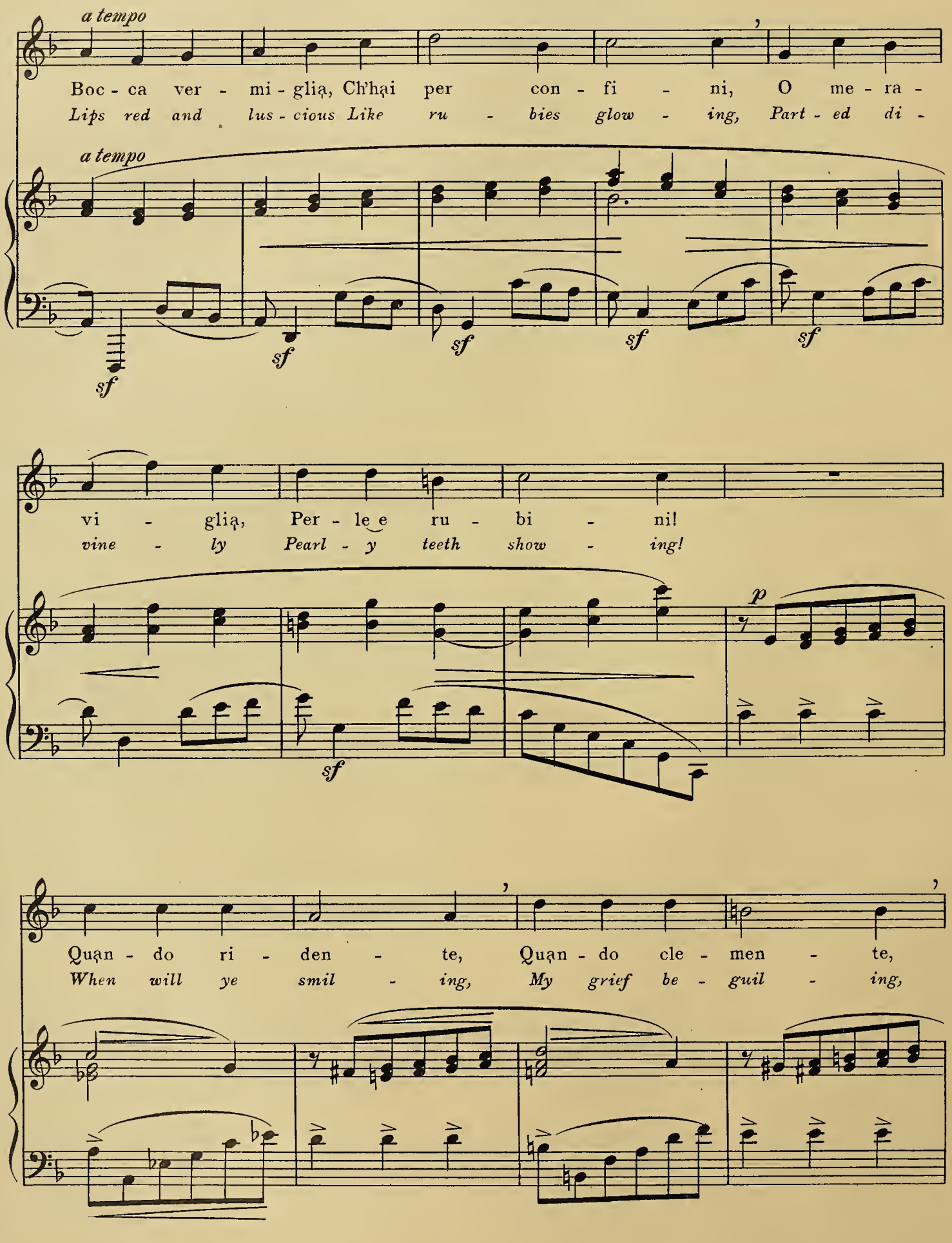
ANDREA FALCONIERI,(15...-16...)

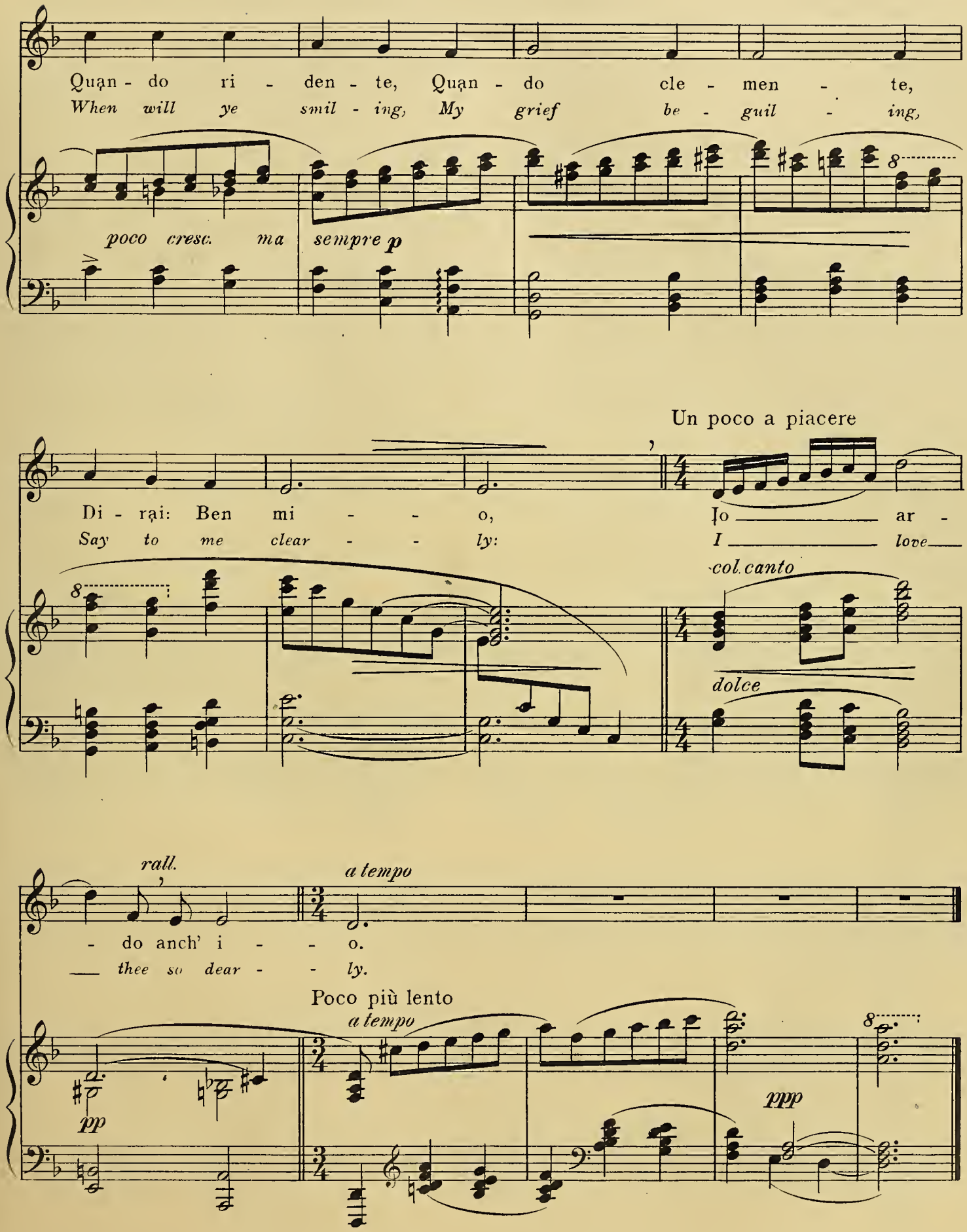
English version by Charles Fonteyn Manney

Modern concert transcription by Pietro Floridia




Di gio - ia pie - ni, Splen - dan se - re - ni Di
Light laugh - ter dan - ces, In thy bright glan - ces Light
Un poco a piacere
gio - ia pie - ni, Vo - stri splen - do - ri, Fiam - -
laugh - ter dan - ces, Hearts they are claim - ing— Ar - -
p
col canto
rall.
a tempo
- me dei co - ri.
- dent, in - flam - ing.
a tempo
poco rall.
mf
p


a tempo
Boc - ca ver - mi - glią, Ch'hąi per con - fi - ni, O me - ra -
Lips red and lus - cious Like ru - bies glow - ing, Part - ed di -
a tempo
sf
sf
sf
sf
sf
vi - glią, Per - le e ru - bi - ni!
vine - ly Pearl - y teeth show - ing!
sf
p
Quąn - do ri - den - te, Quąn - do cle - men - te,
When will ye smil - ing, My grief be - guil - ing,


Quạn - do ri - den - te, Quạn - do cle - men - te,
When will ye smil - ing, My grief be - guil - ing,
poco cresc. ma sempre p
Un poco a piacere
Di - rại: Ben mi - - - o, Io ___ ar -
Say to me clear - - - ly: I ___ love ___
col canto
dolce
rall.
- do anch' i - - - o.
___ thee so dear - - - ly.
a tempo
Poco più lento
a tempo
pp
ppp

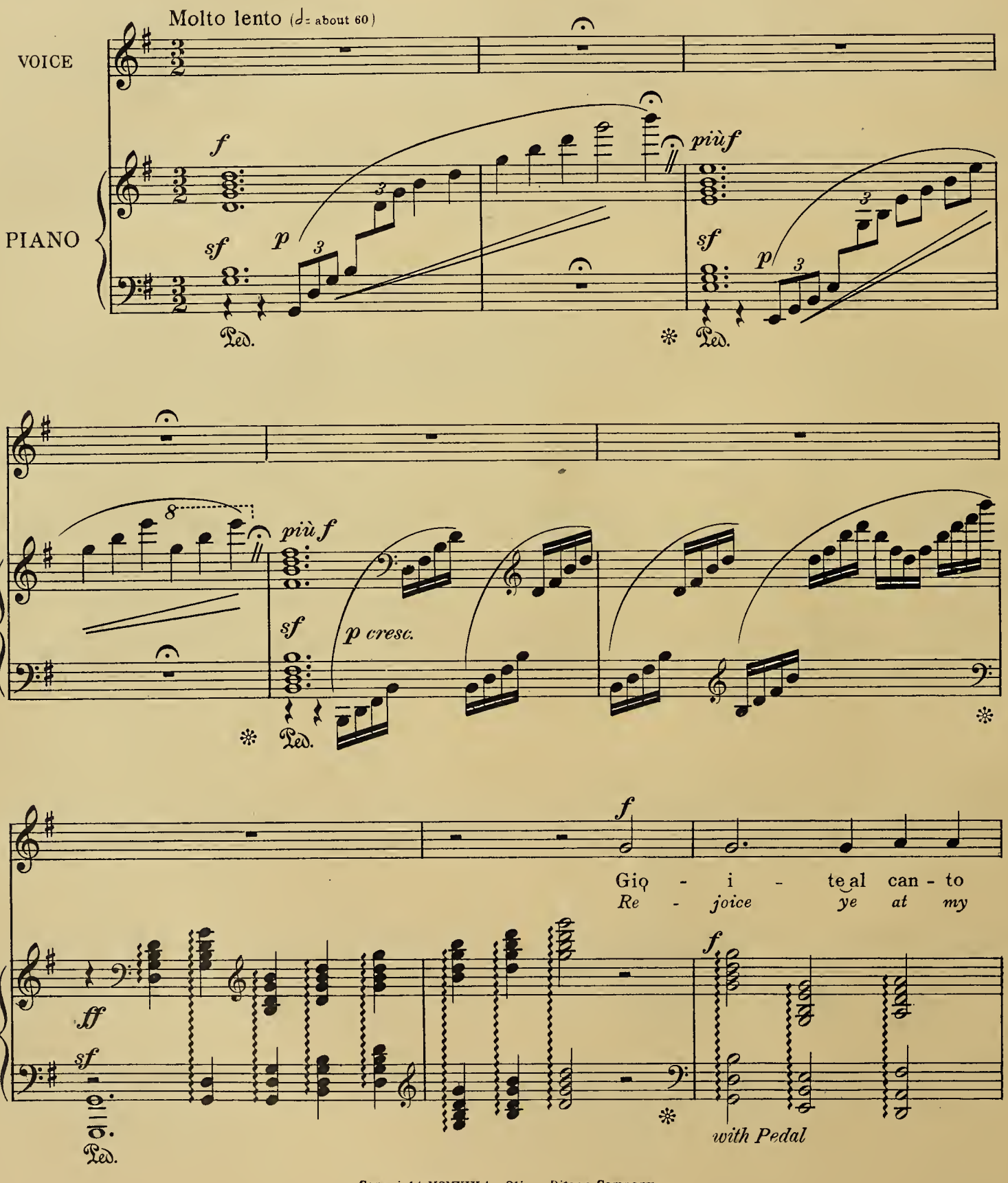
INVOCAZIONE DI ORFEO

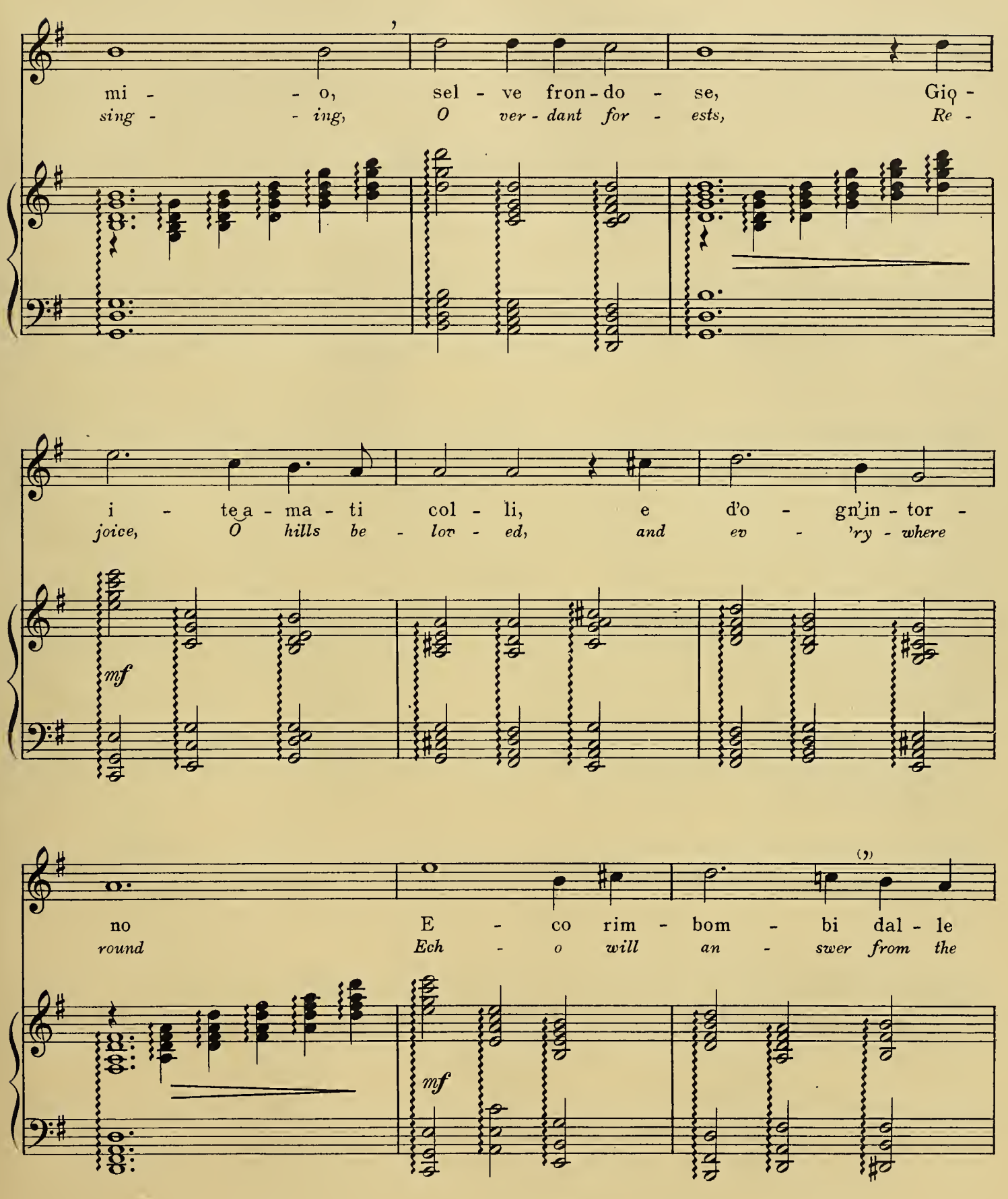
(INVOCATION OF ORPHEUS)

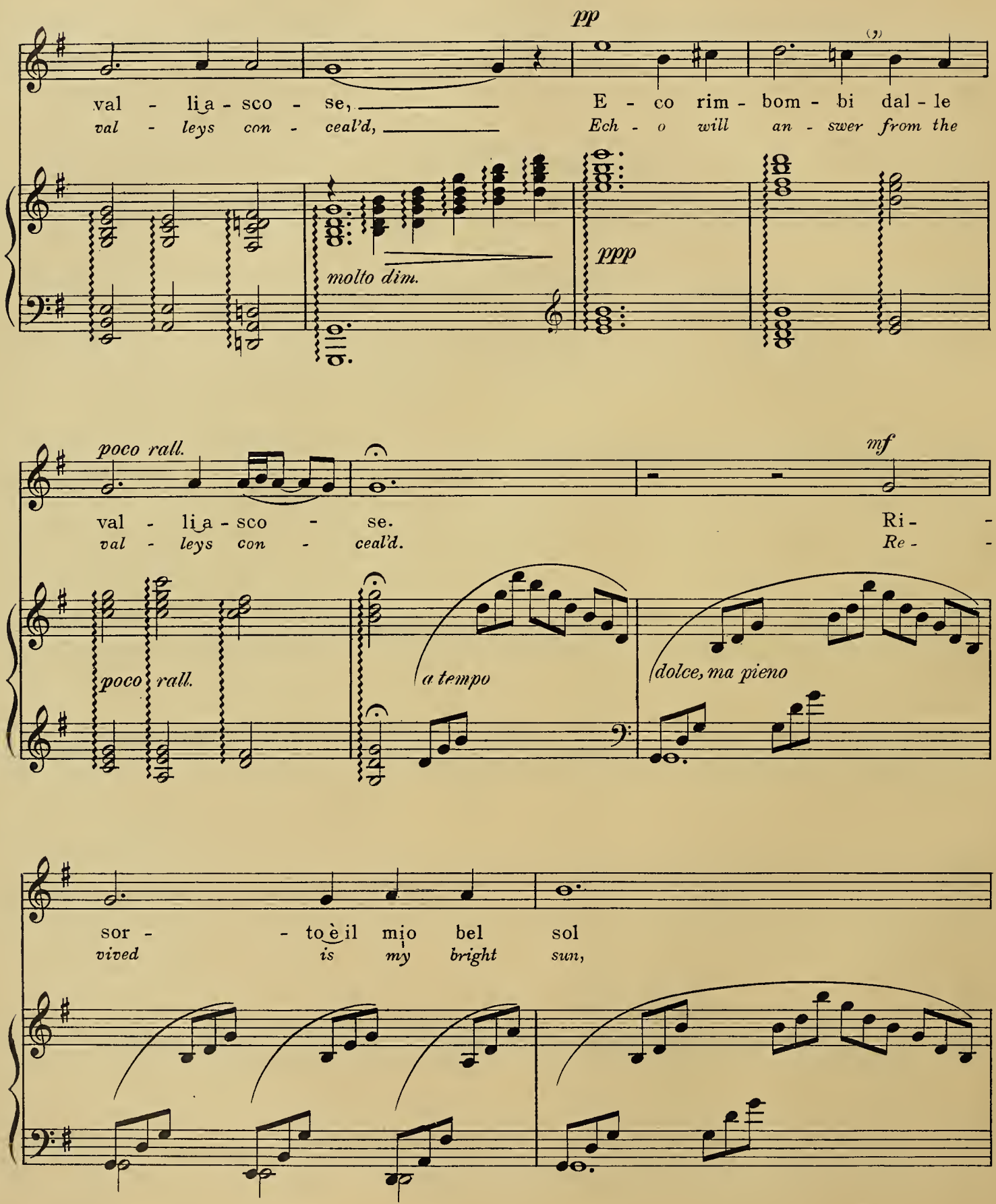
From the music-drama "Euridice"

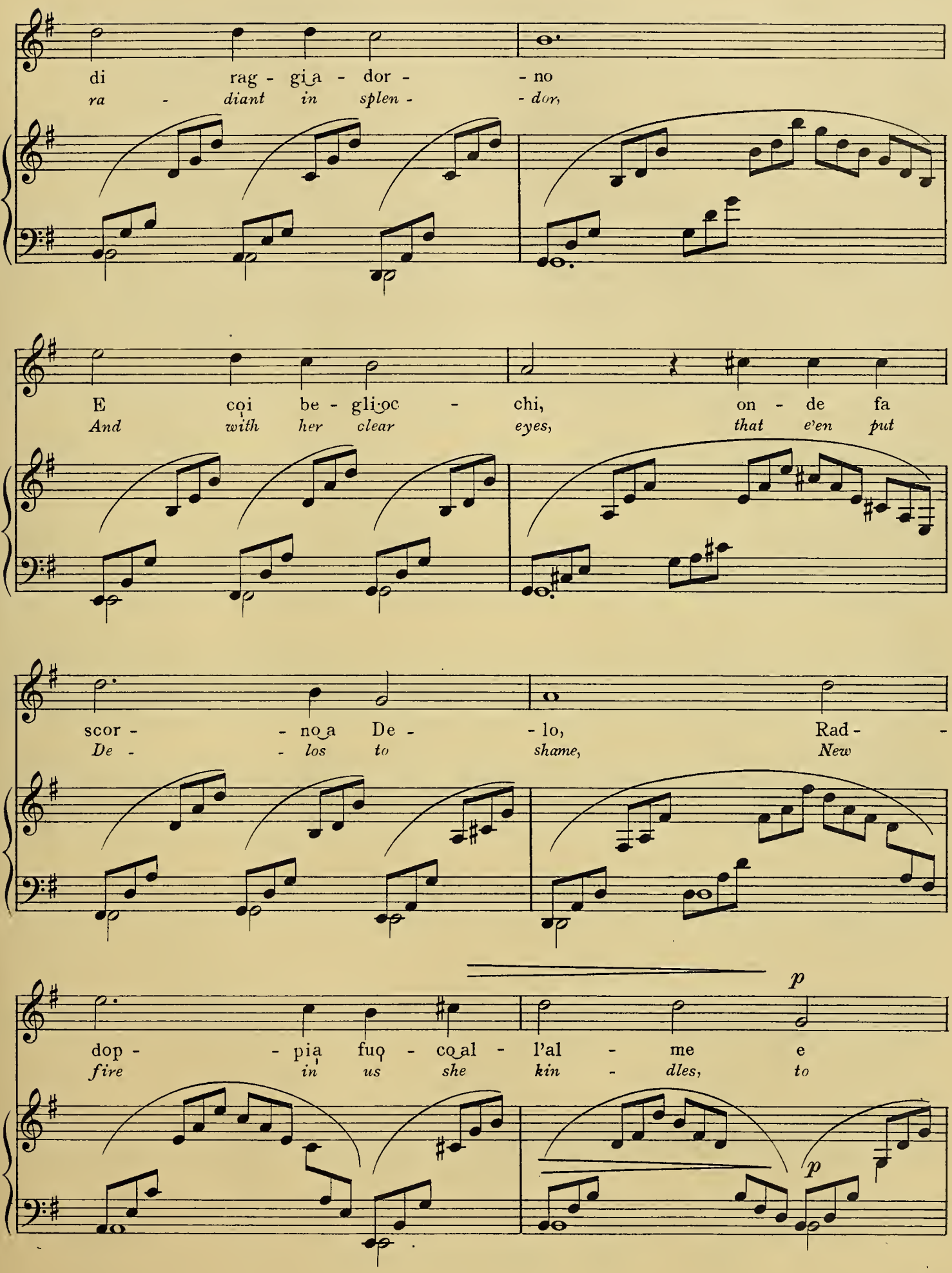
English version by Charles Fonteyn Manney

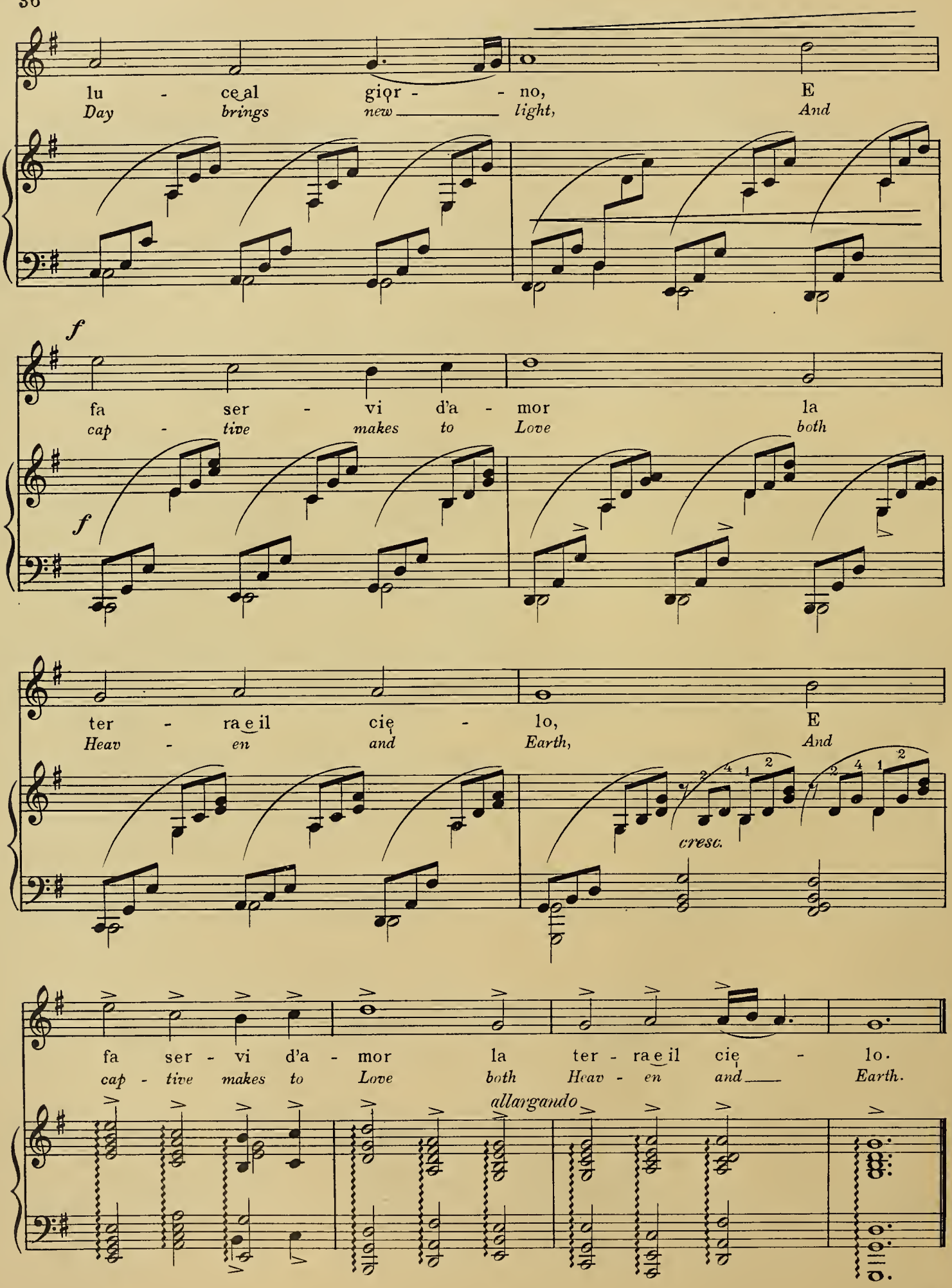
JACOPO PERI (1560-1625)
Modern concert transcription by Pietro Floridia




mi - - o, sel - ve fron - do - se, Gio -
sing - - ing, O ver - dant for - ests, Re -
i - te a - ma - ti col - li, e d'o - gn'in - tor -
joice, O hills be - lov - ed, and ev - 'ry - where
mf
no E - co rim - bom - bi dal - le
round Ech - o will an - swer from the
mf


pp
val - li a - sco - se,
val - leys con - ceal'd,
E - co rim - bom - bi dal - le
Ech - o will an - swer from the
molto dim.
ppp
poco rall.
val - li a - sco - se.
val - leys con - ceal'd.
mf
Ri -
Re -
poco rall.
a tempo
dolce, ma pieno
sor - - to è il mio bel sol
vived is my bright sun,


di rag - gia - dor - no
ra - diant in splen - dor,
E coi be - gli-oc - chi, on - de fa
And with her clear eyes, that e'en put
scor - no a De - lo, Rad -
De - los to shame, New
dop - pia fuo - co al - l'al - me e
fire in us she kin - dles, to
p
p


lu - ce al gior - - no, E
Day brings new light, And
f
fa ser - vi d'a - mor la
cap - tive makes to Love both
f
ter - ra e il cie - lo, E
Heav - en and Earth, And
cresc.
fa ser - vi d'a - mor la ter - ra e il cie - lo.
cap - tive makes to Love both Heav - en and Earth.
allargando

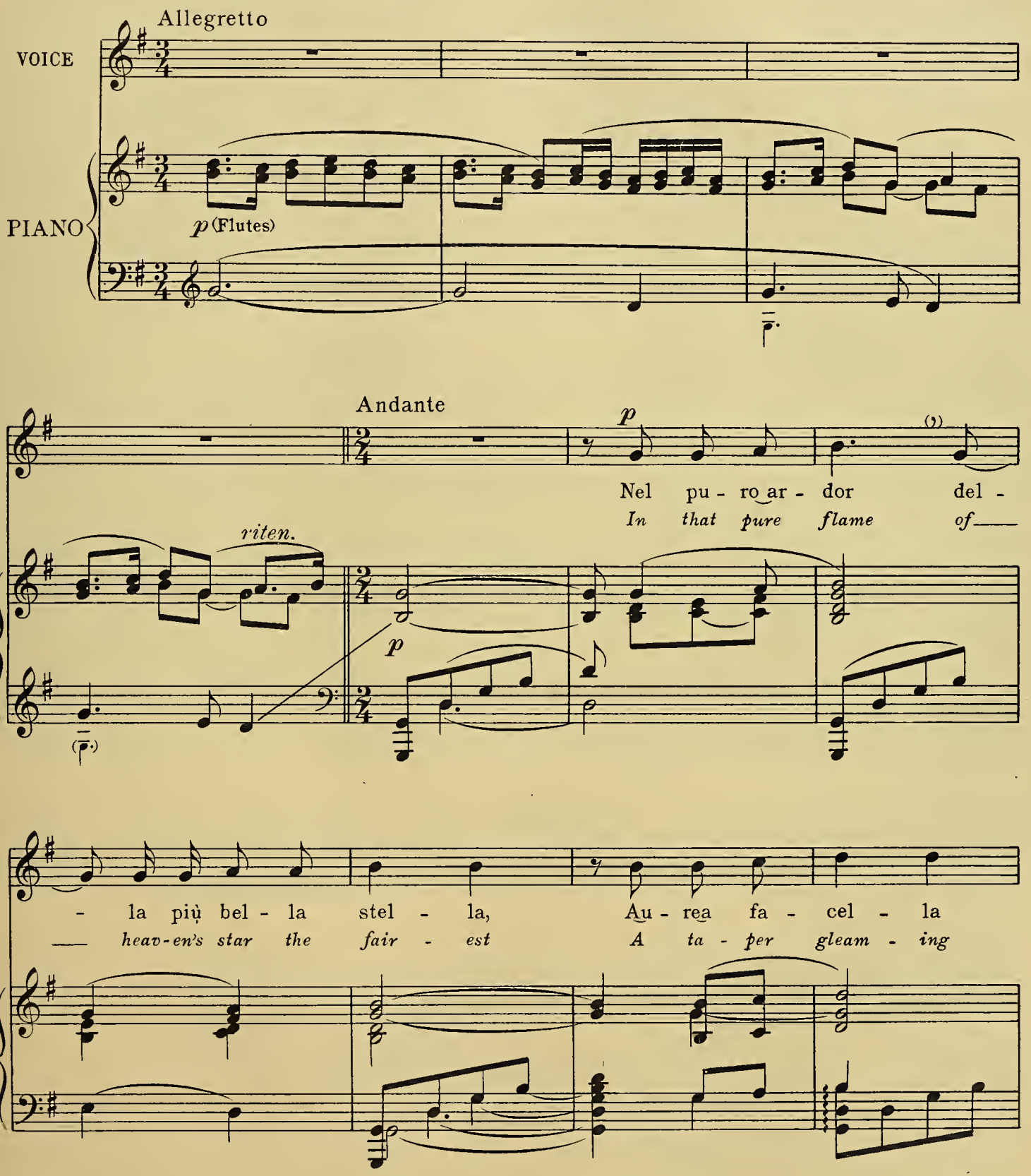
NEL PURO ARDOR

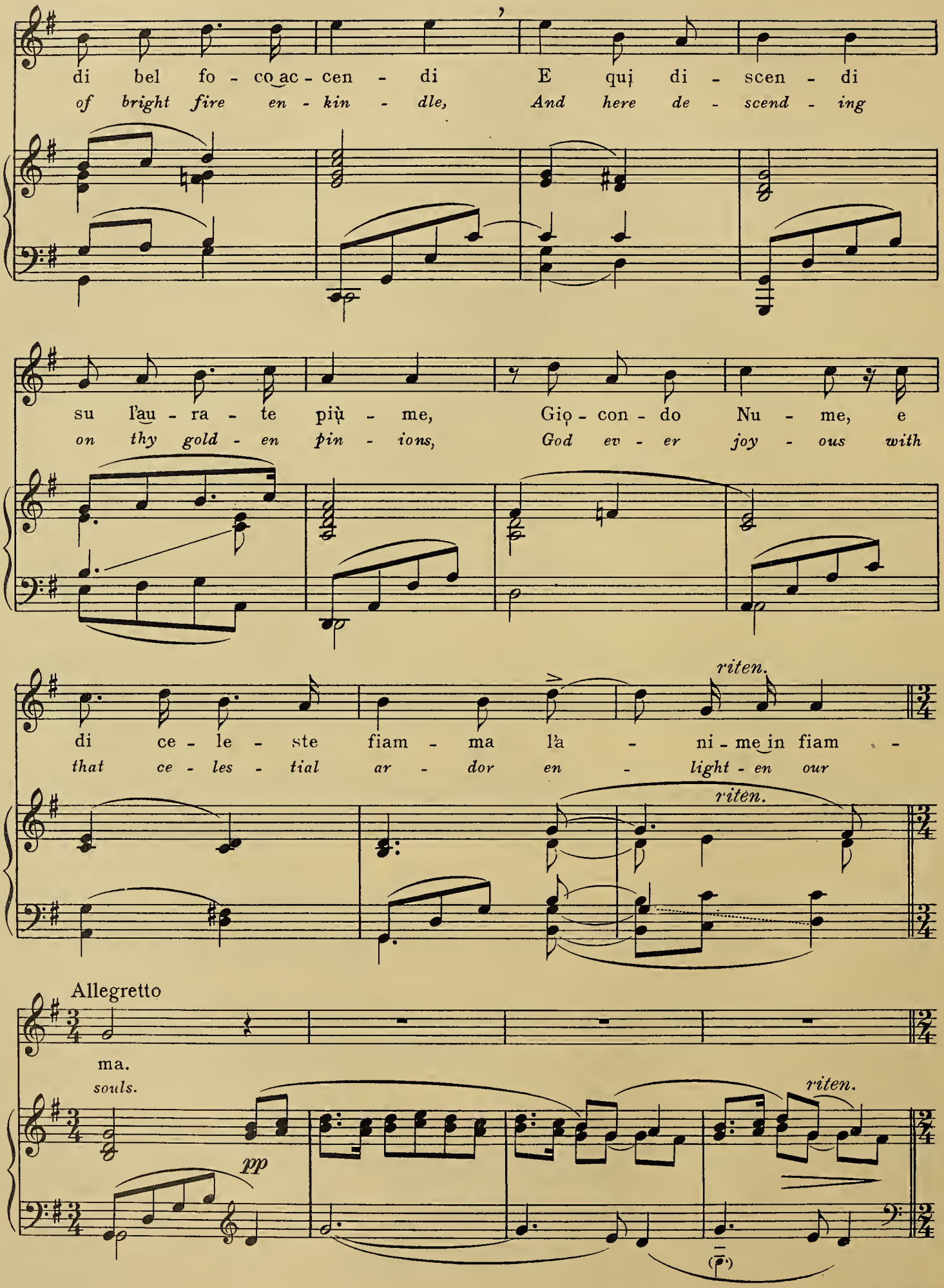
(IN THAT PURE FLAME)

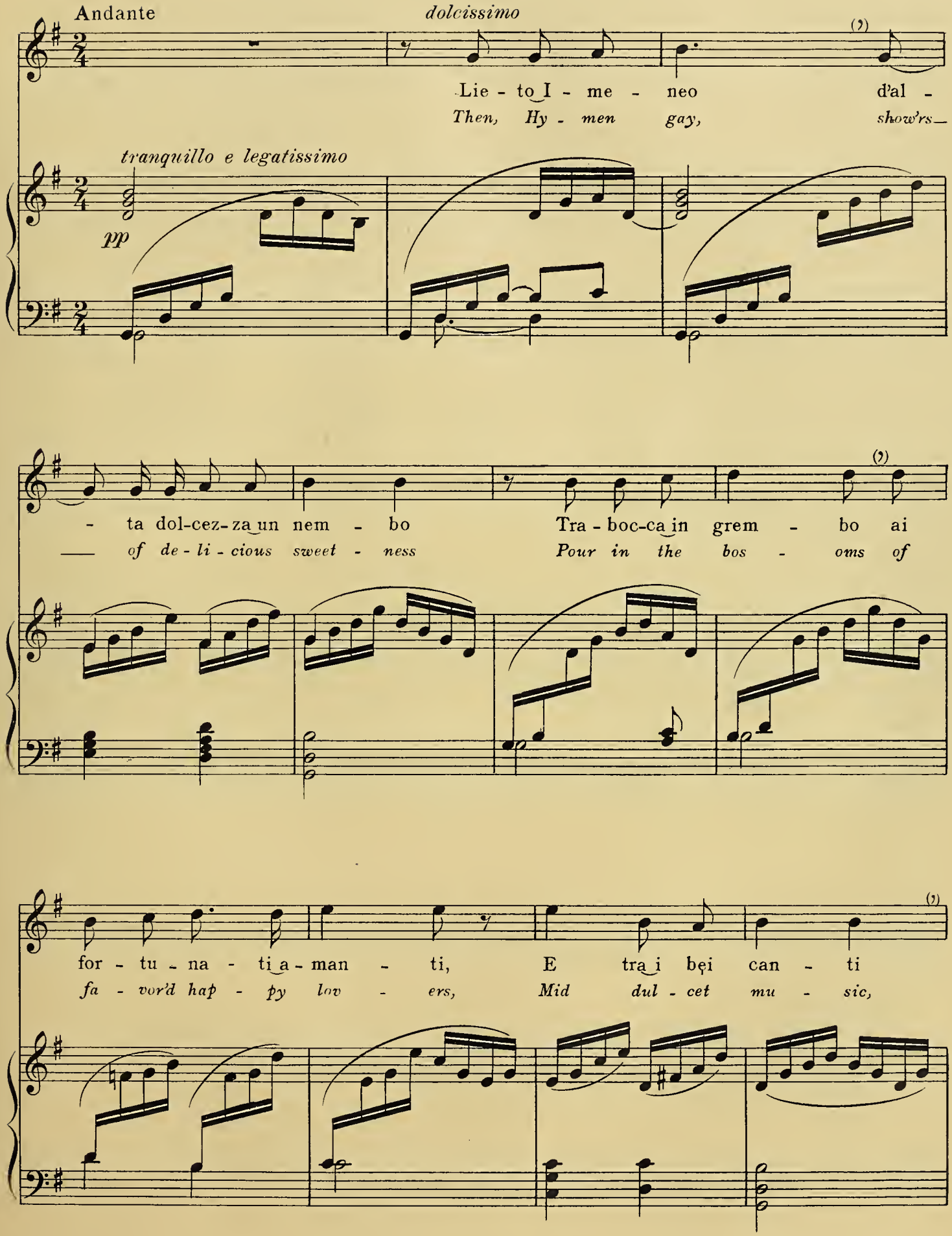
From the Opera "Euridice"

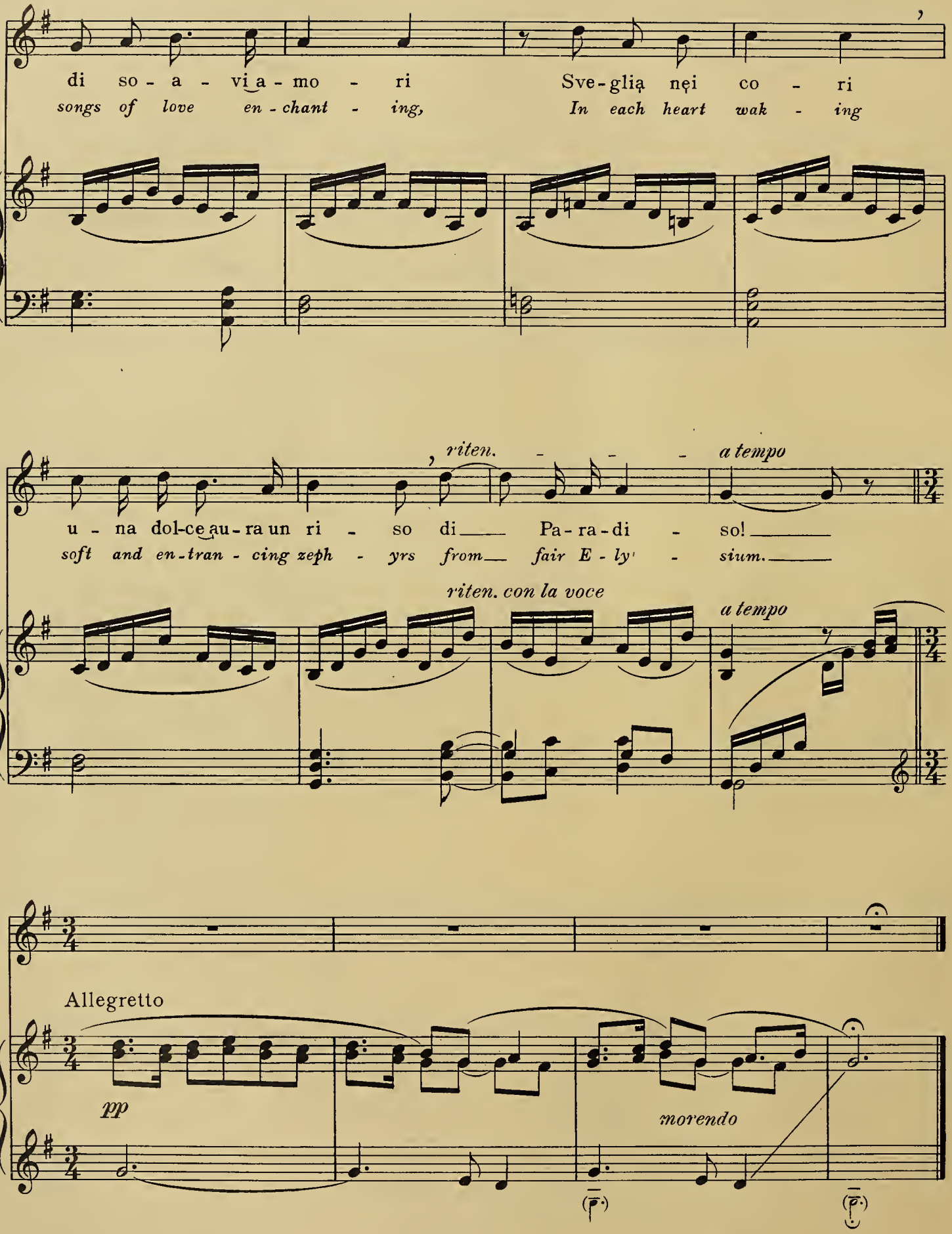
English version by Constance Purdy

JACOPO PERI (1560-1625)
Transcribed by Pietro Floridia




di bel fo - co ac - cen - di E qui di - scen - di
of bright fire en - kin - dle, And here de - scend - ing
su l'au - ra - te più - me, Gio - con - do Nu - me, e
on thy gold - en pin - ions, God ev - er joy - ous with
riten.
di ce - le - ste fiam - ma la - ni - me in fiam -
that ce - les - tial ar - dor en - light - en our
riten.
Allegretto
ma.
souls.
pp
riten.


Andante
dolcissimo
Lie - to I - me - neo d'al -
Then, Hy - men gay, show'rs
tranquillo e legatissimo
pp
- ta dol-cez-za un nem - bo Tra - boc-ca in grem - bo ai
of de - li - cious sweet - ness Pour in the bos - oms of
for - tu - na - ti a - man - ti, E tra i bei can - ti
fa - vor'd hap - py lov - ers, Mid dul - cet mu - sic,


di so - a - vi a - mo - ri
songs of love en - chant - ing,
Sve-glią nęi co - ri
In each heart wak - ing
riten.
a tempo
u - na dol-ce au-ra un ri - so di Pa-ra-di - so!
soft and en-tran - cing zeph - yrs from fair E - ly - sium.
riten. con la voce
a tempo
Allegretto
pp
morendo

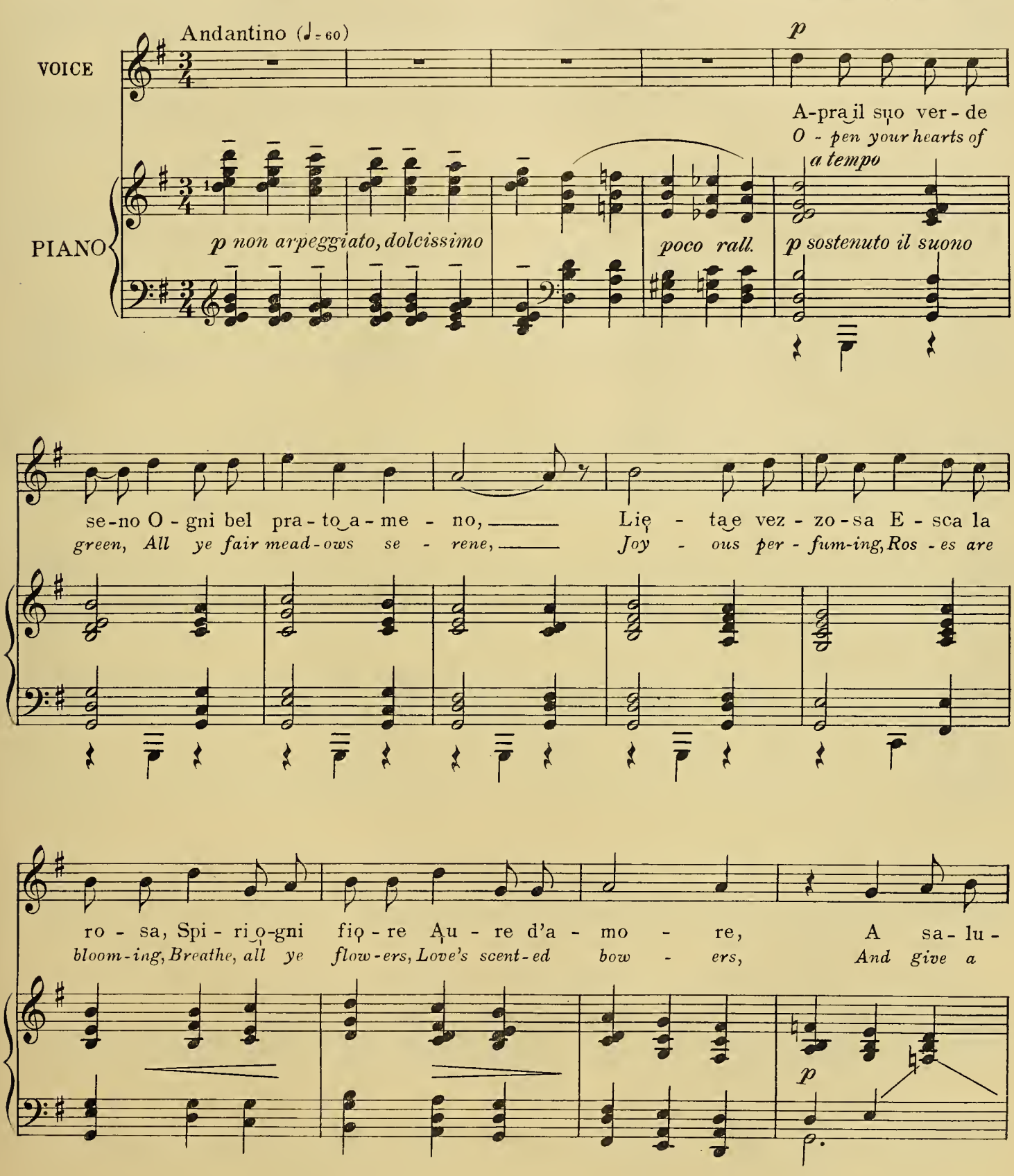
APRA IL SUO VERDE SENO

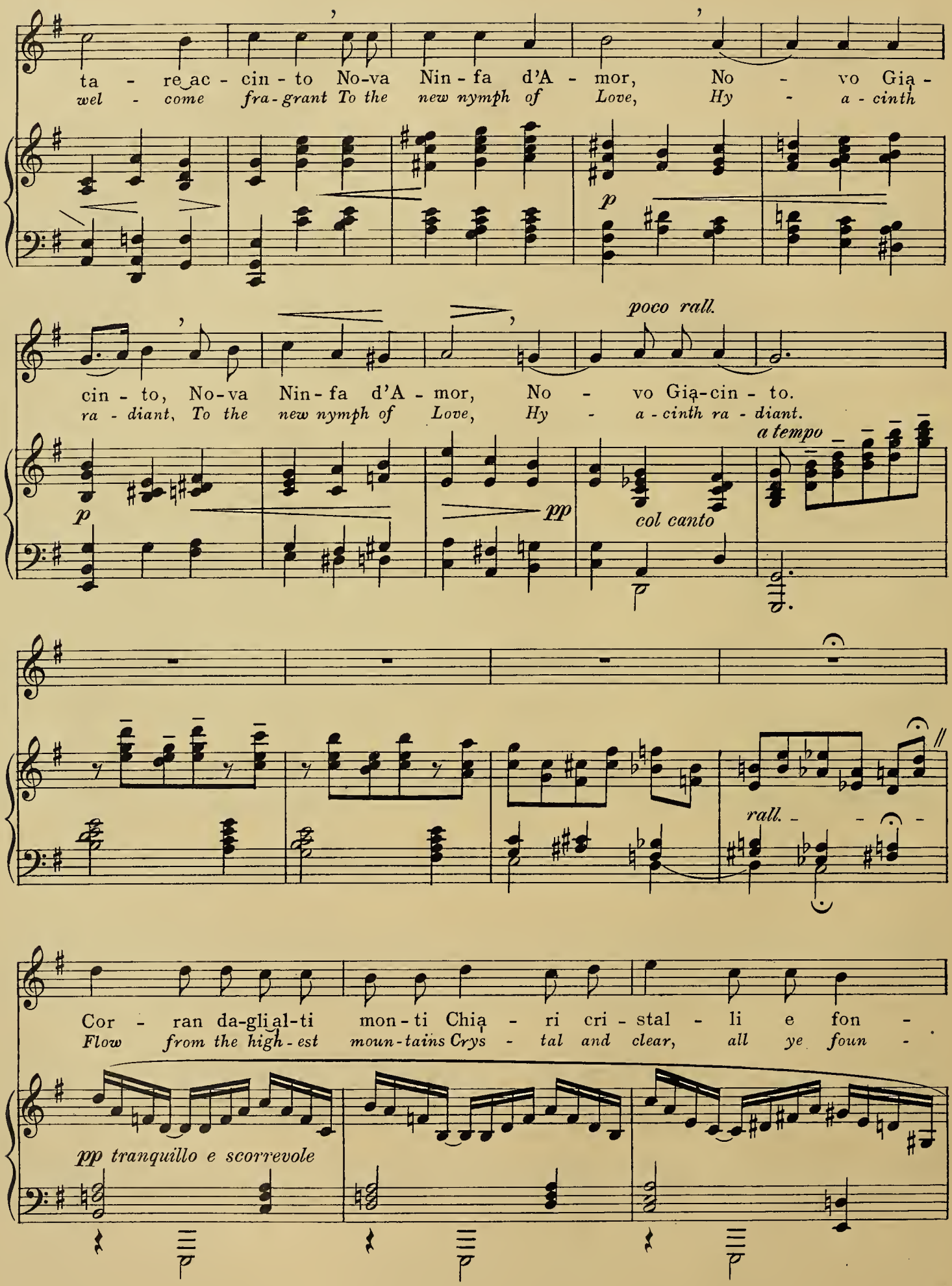
(OPEN YOUR HEARTS)

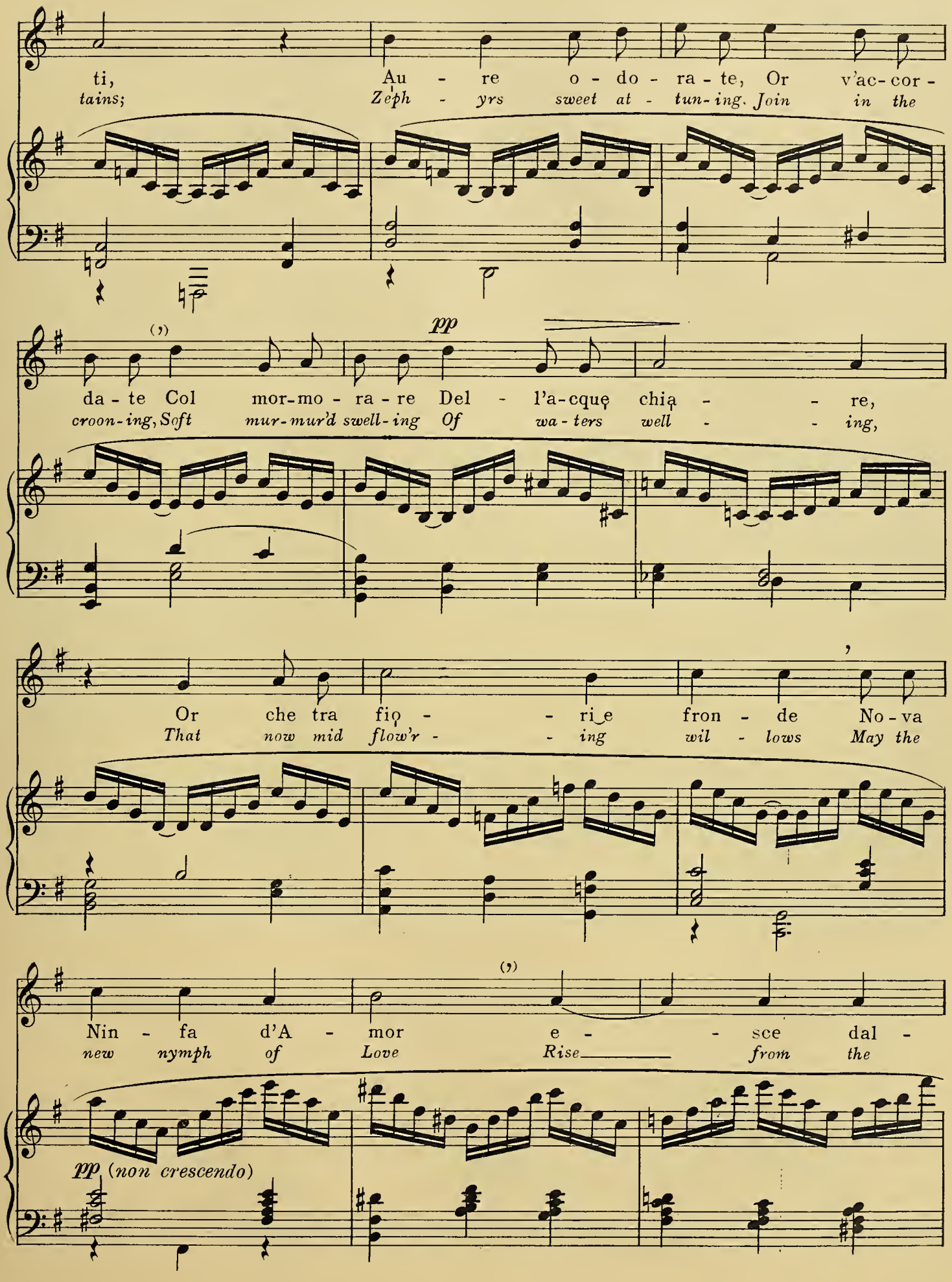
Canzonetta from "Il Carro di Fedeltà d'Amore"

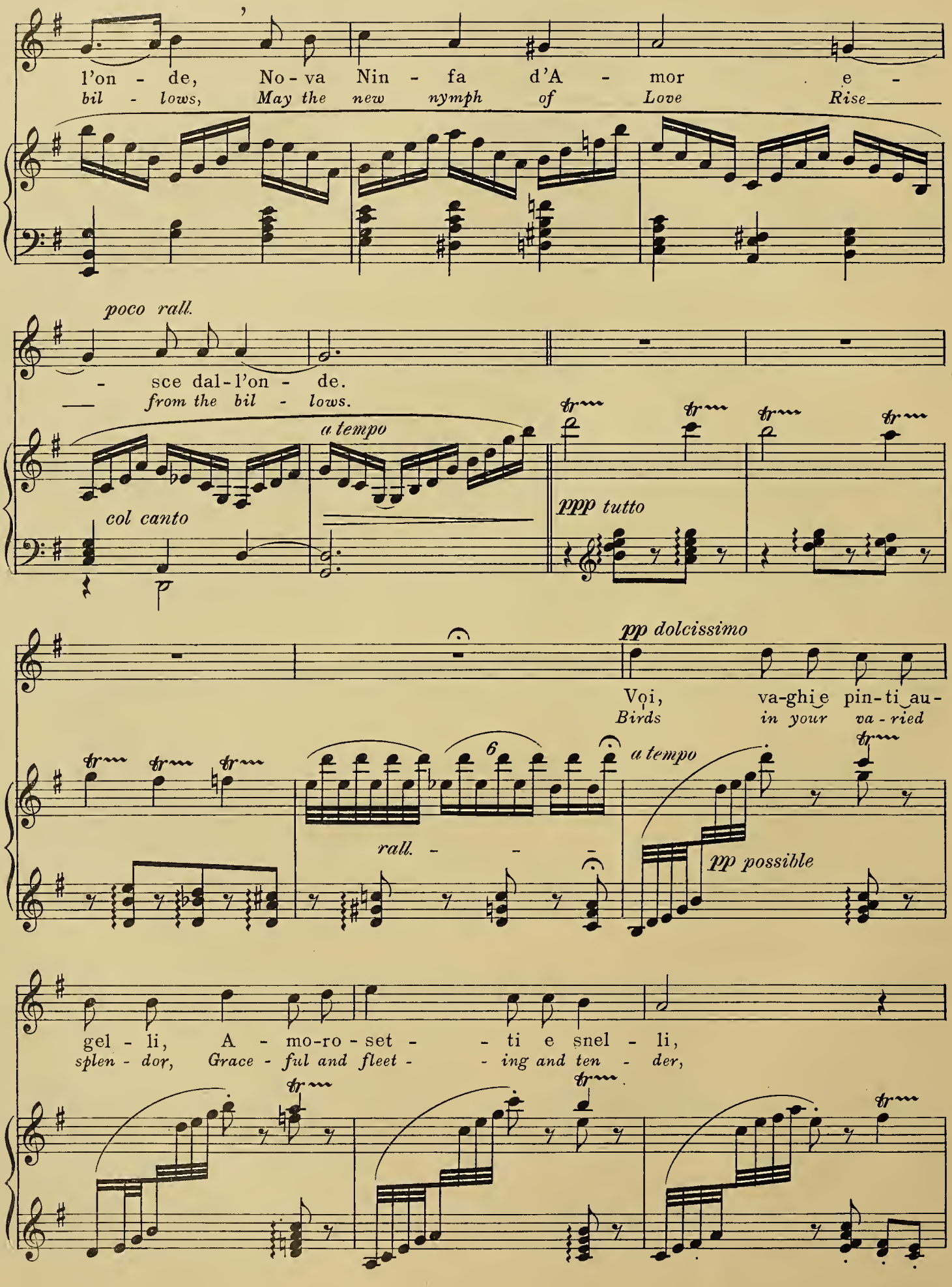
English version by Constance Purdy

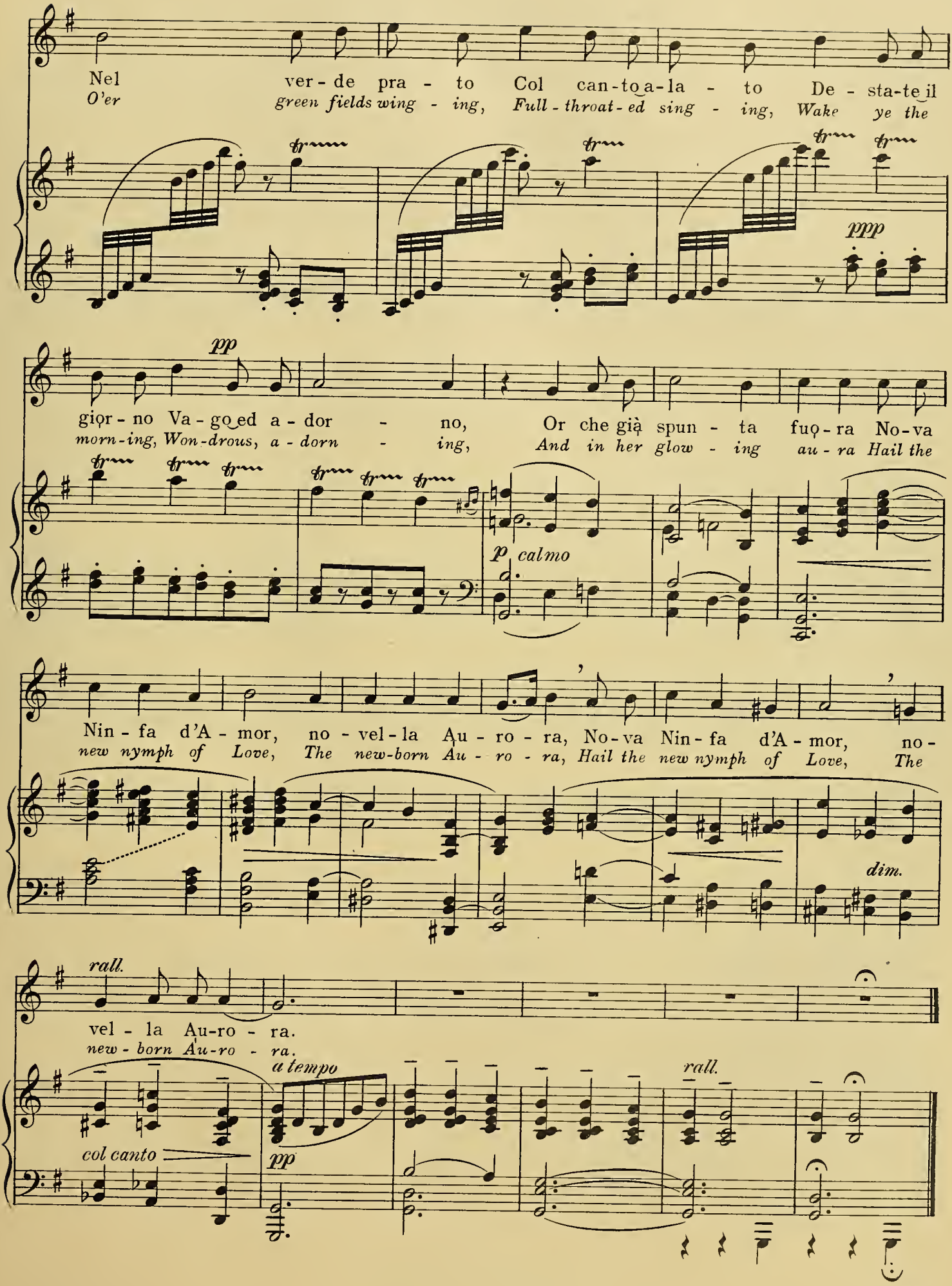
PAOLO QUAGLIATI (1565-1623)
Modern concert transcription by Pietro Floridia




ta - re ac - cin - to No-va Nin - fa d'A - mor, No - vo Gia -
wel - come fra - grant To the new nymph of Love, Hy - a - cinth
p
poco rall.
cin - to, No-va Nin - fa d'A - mor, No - vo Gia-cin - to.
ra - diant, To the new nymph of Love, Hy - a - cinth ra - diant.
a tempo
p
pp
col canto
rall.
Cor - ran da-gli-al-ti mon - ti Chia - ri cri - stal - li e fon -
Flow from the high - est moun - tains Crys - tal and clear, all ye foun -
pp tranquillo e scorrevole


ti, Au - re o - do - ra - te, Or v'ac-cor -
tains; Zeph - yrs sweet at - tun-ing, Join in the
pp
da - te Col mor-mo - ra - re Del - l'a-cque chia - - re,
croon-ing, Soft mur-mur'd swell-ing Of wa - ters well - - ing,
Or che tra fio - - ri_e fron - de No - va
That now mid flow'r - - ing wil - lows May the
Nin - fa d'A - mor e - - sce dal -
new nymph of Love Rise from the
pp (non crescendo)


l'on - de, No - va Nin - fa d'A - mor e -
bil - lows, May the new nymph of Love Rise
poco rall.
- sce dal - l'on - de.
from the bil - lows.
a tempo
col canto
ppp tutto
pp dolcissimo
Voi, va-ghi e pin-ti au-
Birds in your va - ried
6
a tempo
rall. - -
pp possible
gel - li, A - mo-ro - set - - ti e snel - li,
splen - dor, Grace - ful and fleet - - ing and ten - der,


Nel ver - de pra - to Col can - to a - la - to De - sta - te il
O'er green fields wing - ing, Full - throat - ed sing - ing, Wake ye the
ppp
pp
gior - no Va - go ed a - dor - no, Or che già spun - ta fuo - ra No - va
morn - ing, Won - drous, a - dorn - ing, And in her glow - ing au - ra Hail the
p calmo
Nin - fa d'A - mor, no - vel - la Au - ro - ra, No - va Nin - fa d'A - mor, no -
new nymph of Love, The new - born Au - ro - ra, Hail the new nymph of Love, The
dim.
rall.
vel - la Au - ro - ra.
new - born Au - ro - ra.
a tempo
rall.
col canto
pp

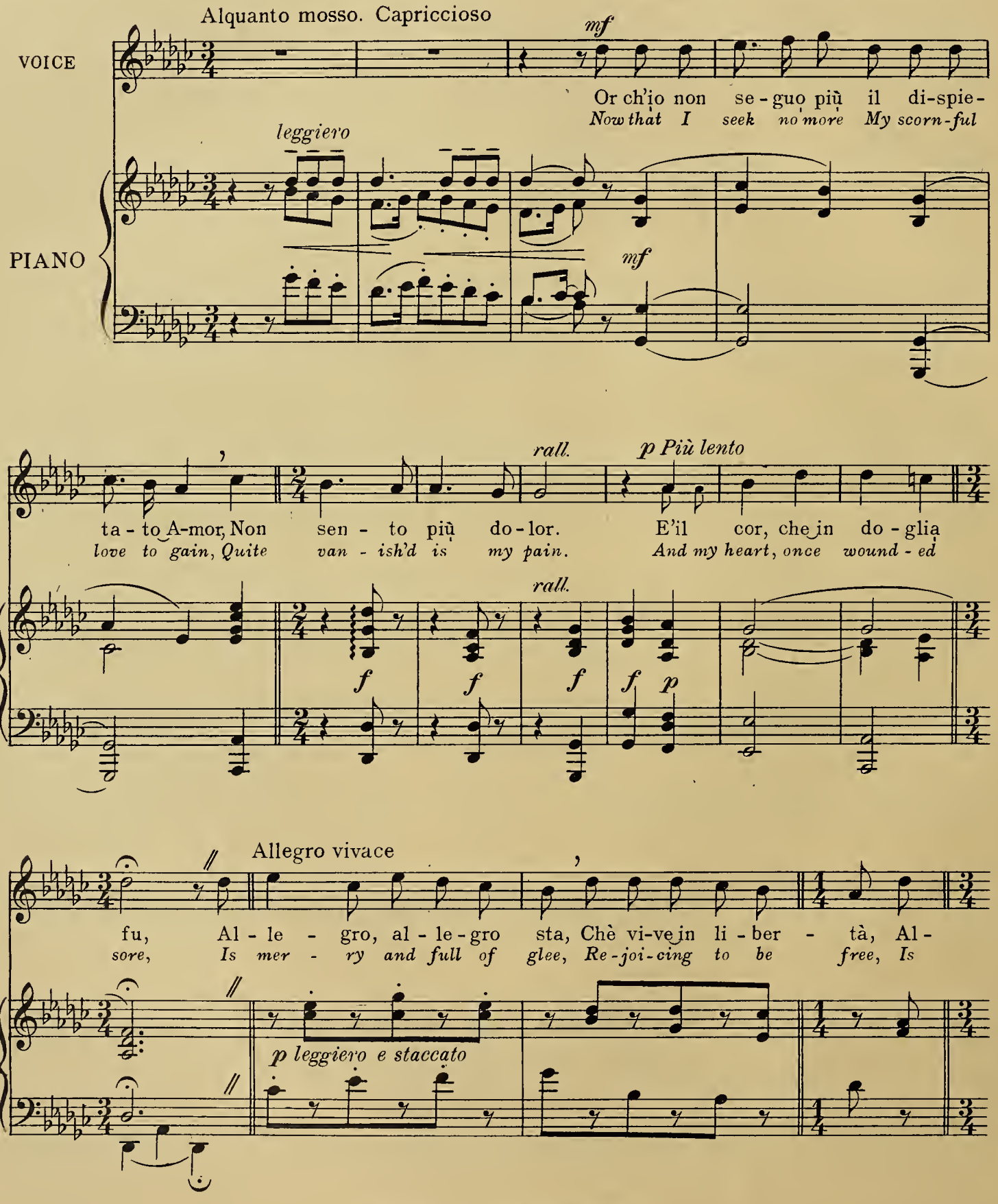
OR CH'IO NON SEGUO PIÙ

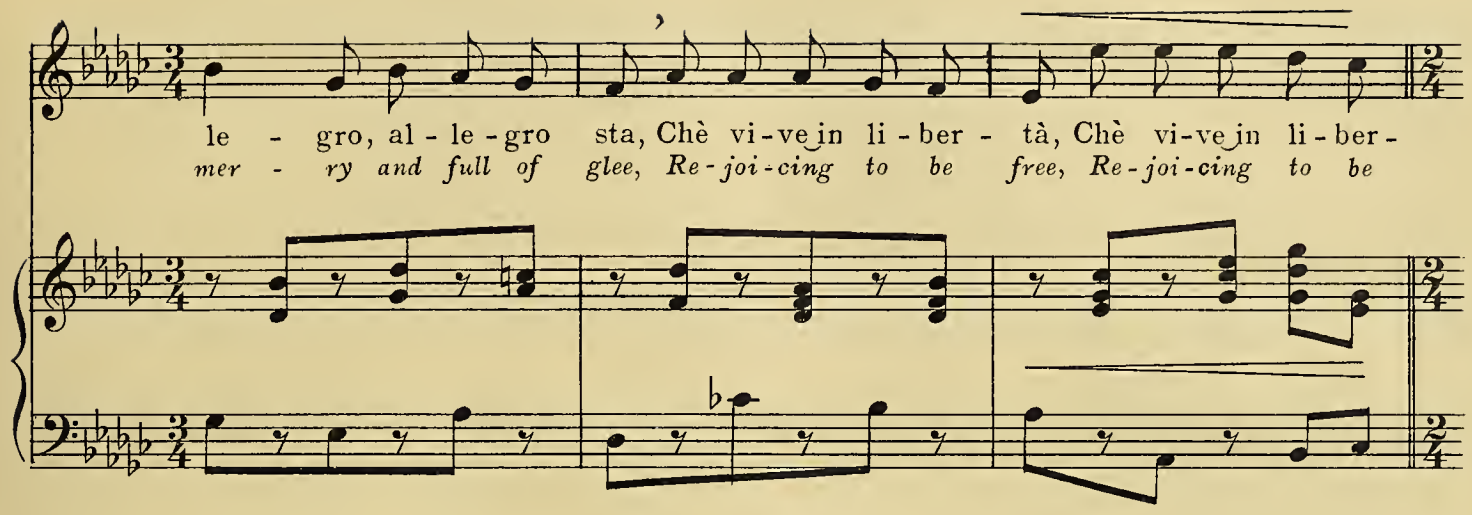
(NOW THAT I SEEK NO MORE)

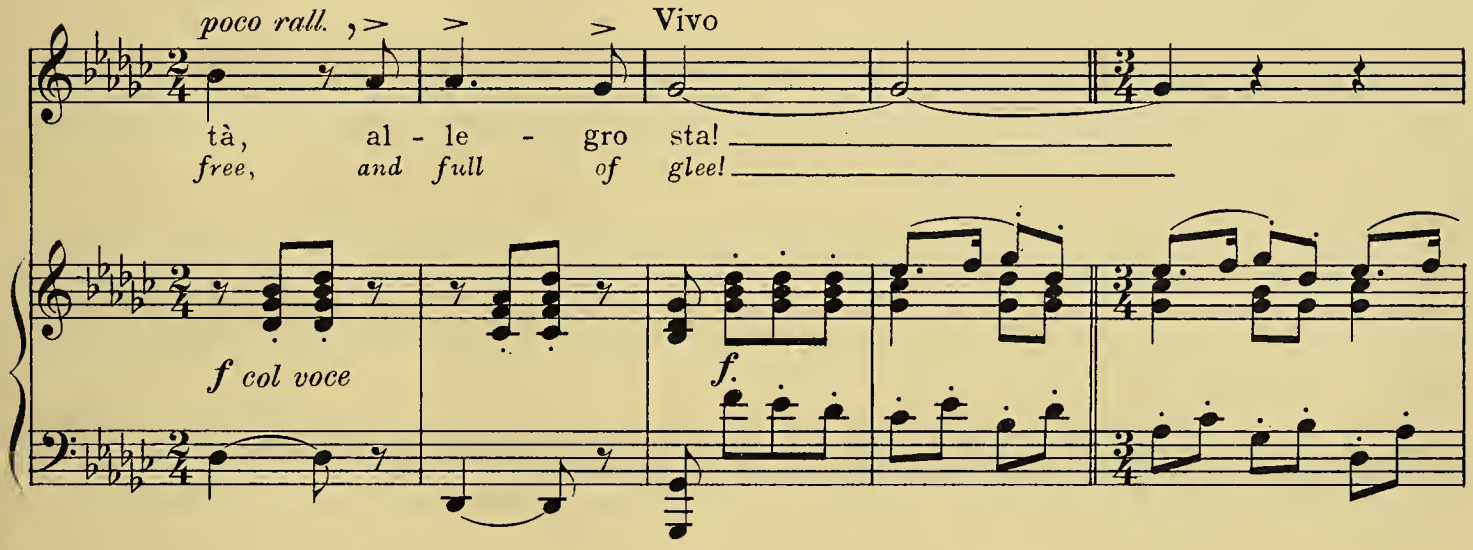
CANZONETTA

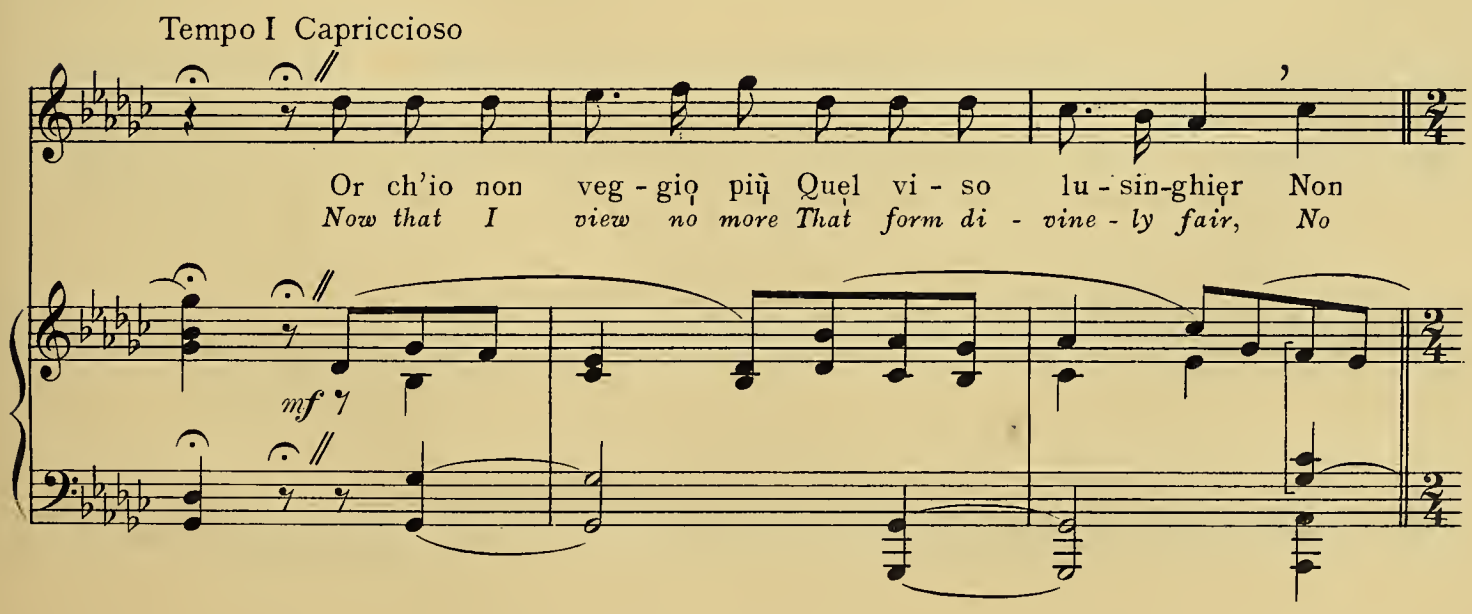
English version by Charles Fonteyn Manney

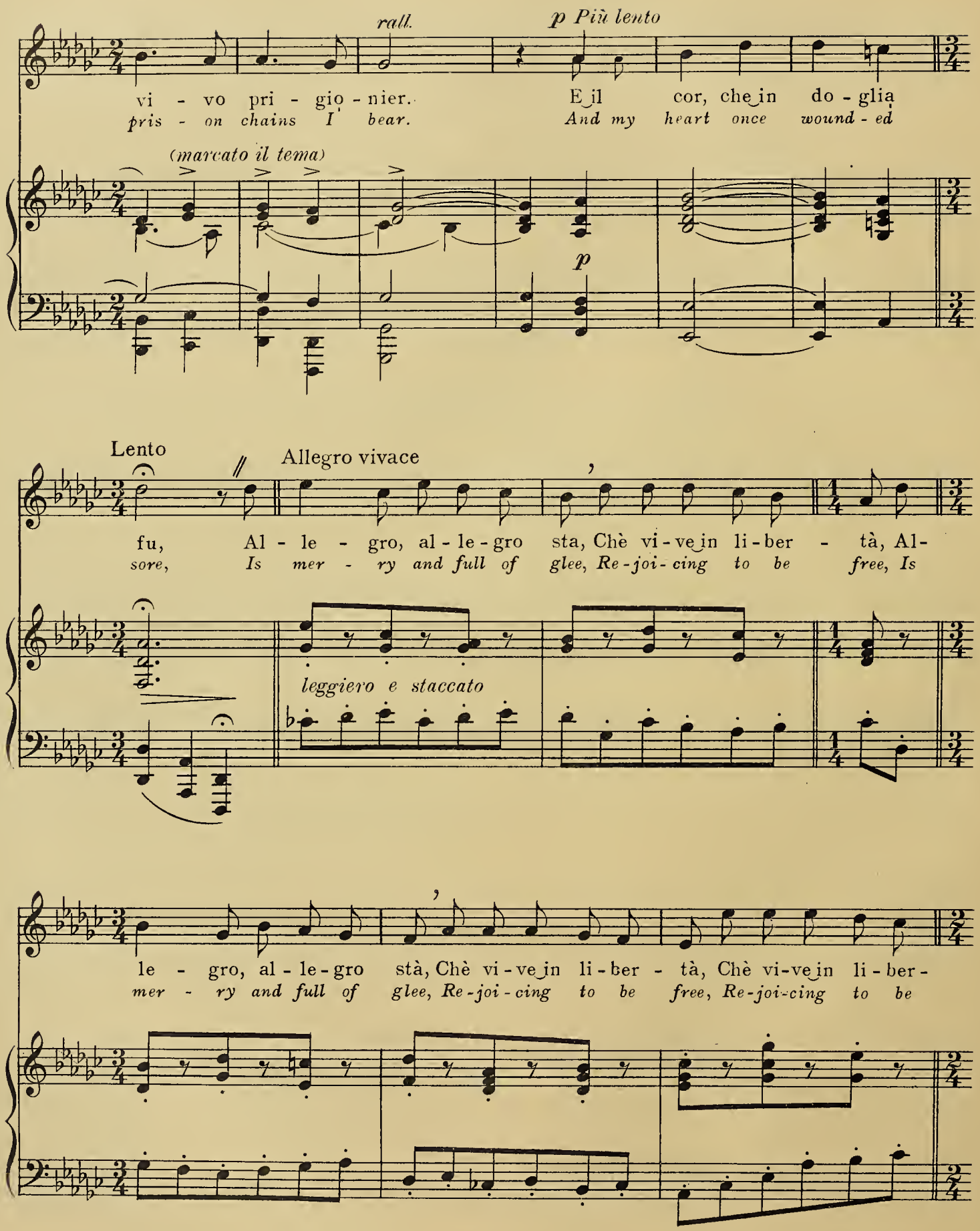
RAFFAELLO RONTANI (15.... -1622)
Modern concert transcription by Pietro Floridia

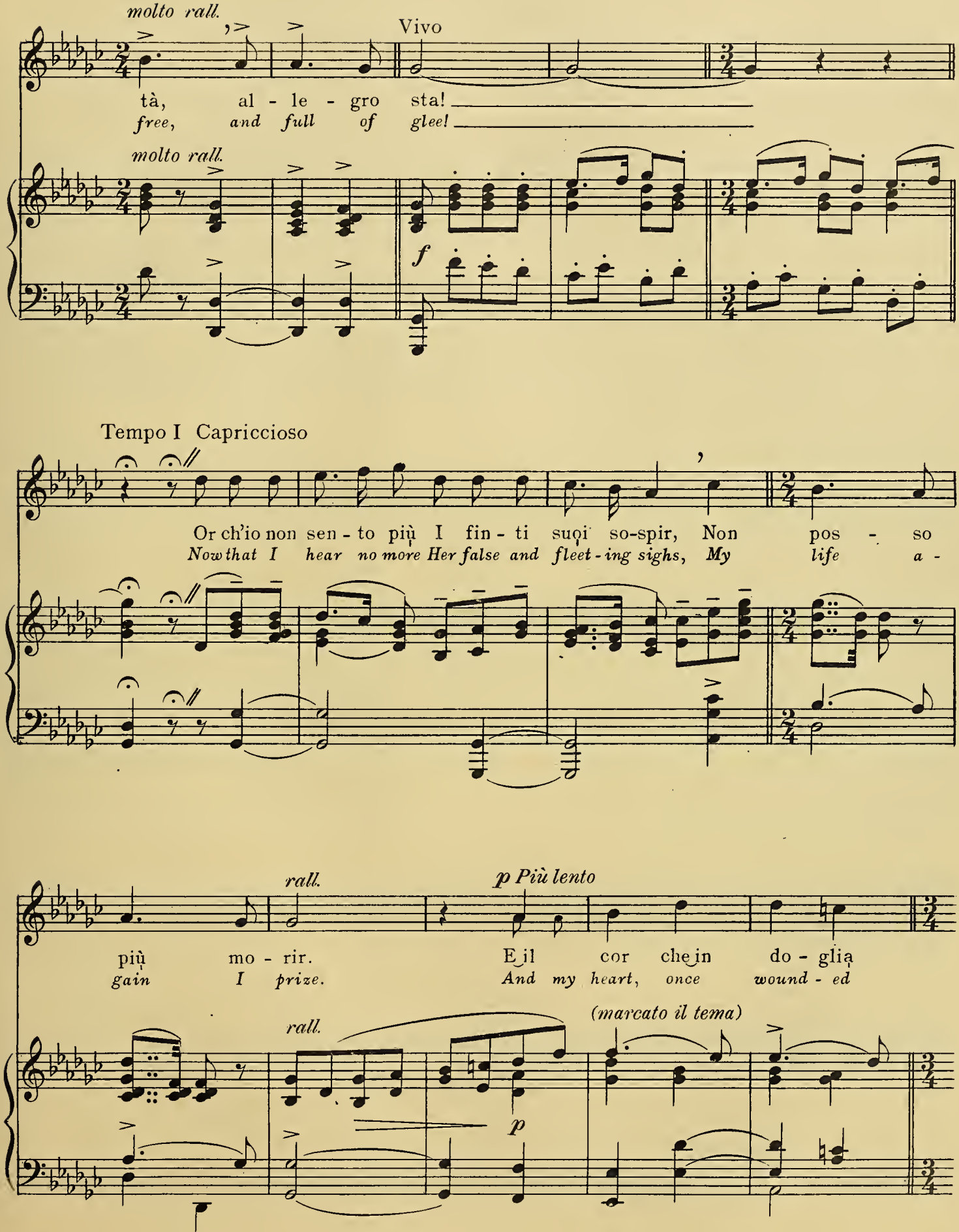


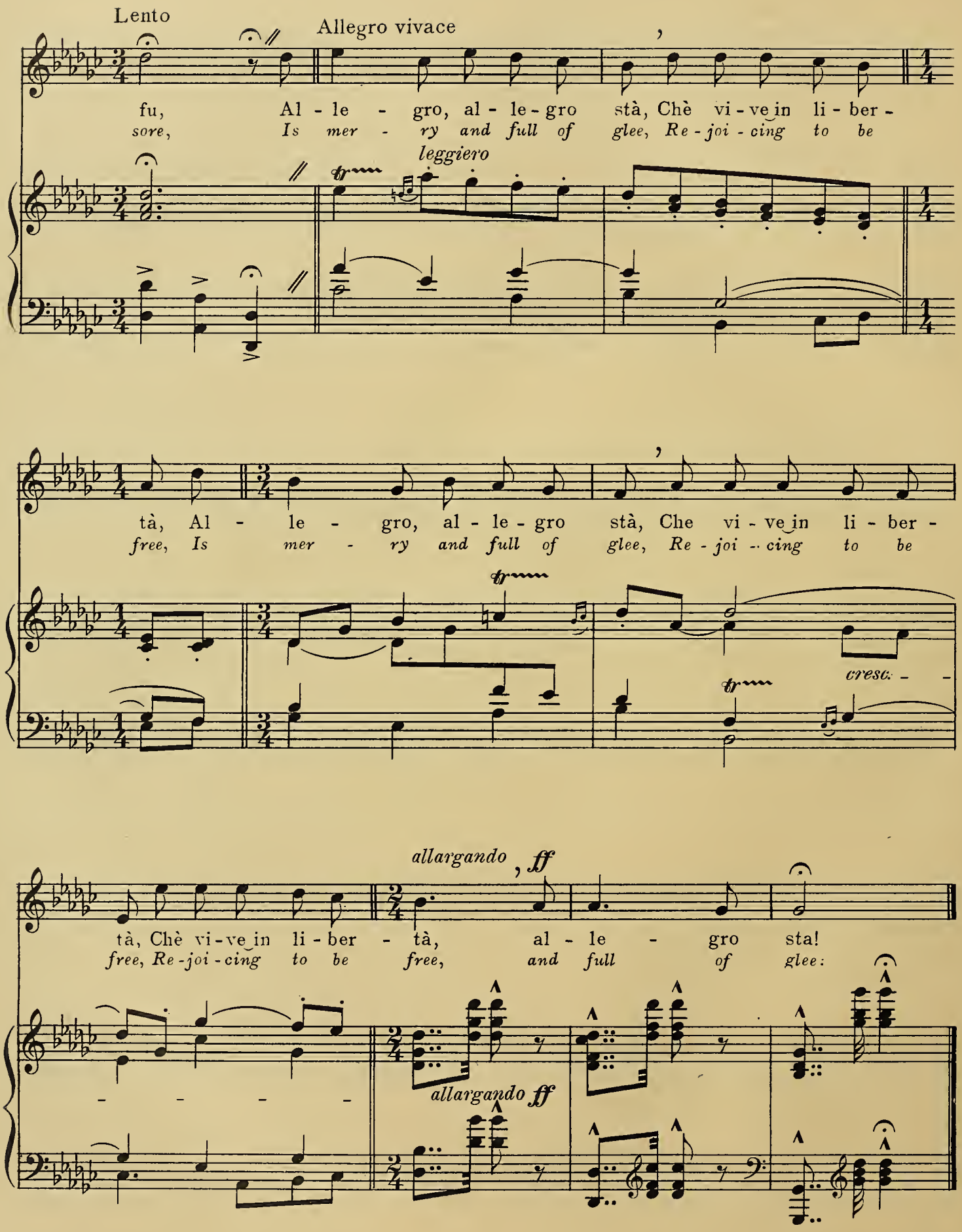

le - gro, al - le - gro sta, Chè vi - ve in li - ber - tà, Chè vi - ve in li - ber -
mer - ry and full of glee, Re - joi - cing to be free, Re - joi - cing to be


poco rall.
Vivo
tà, al - le - gro sta!
free, and full of glee!
f col voce
f.


Tempo I Capriccioso
Or ch'io non veg - gio più Quel vi - so lu - sin - ghier Non
Now that I view no more That form di - vine - ly fair, No
mf


rall.
p Più lento
vi - vo pri - gio - nier. E il cor, che in do - glia
pris - on chains I bear. And my heart once wound - ed
(marcato il tema)
p
Lento
Allegro vivace
fu, Al - le - gro, al - le - gro sta, Chè vi - ve in li - ber - tà, Al-
sore, Is mer - ry and full of glee, Re - joi - cing to be free, Is
leggiero e staccato
le - gro, al - le - gro stà, Chè vi - ve in li - ber - tà, Chè vi - ve in li - ber -
mer - ry and full of glee, Re - joi - cing to be free, Re - joi - cing to be


molto rall.
Vivo
tà, al - le - gro sta!
free, and full of glee!
molto rall.
f
Tempo I Capriccioso
Or ch'io non sen - to più I fin - ti suoi so-spir, Non pos - so
Now that I hear no more Her false and fleet - ing sighs, My life a -
rall.
più mo - rir.
gain I prize.
p Più lento
E il cor che in do - glia
And my heart, once wound - ed
rall.
(marcato il tema)
p


Lento
Allegro vivace
fu, Al - le - gro, al - le - gro stà, Chè vi - ve in li - ber -
sore, Is mer - ry and full of glee, Re - joi - cing to be
leggiero
tà, Al - le - gro, al - le - gro stà, Che vi - ve in li - ber -
free, Is mer - ry and full of glee, Re - joi - cing to be
cresc. - -
allargando ff
tà, Chè vi - ve in li - ber - tà, al - le - gro sta!
free, Re - joi - cing to be free, and full of glee:
allargando ff

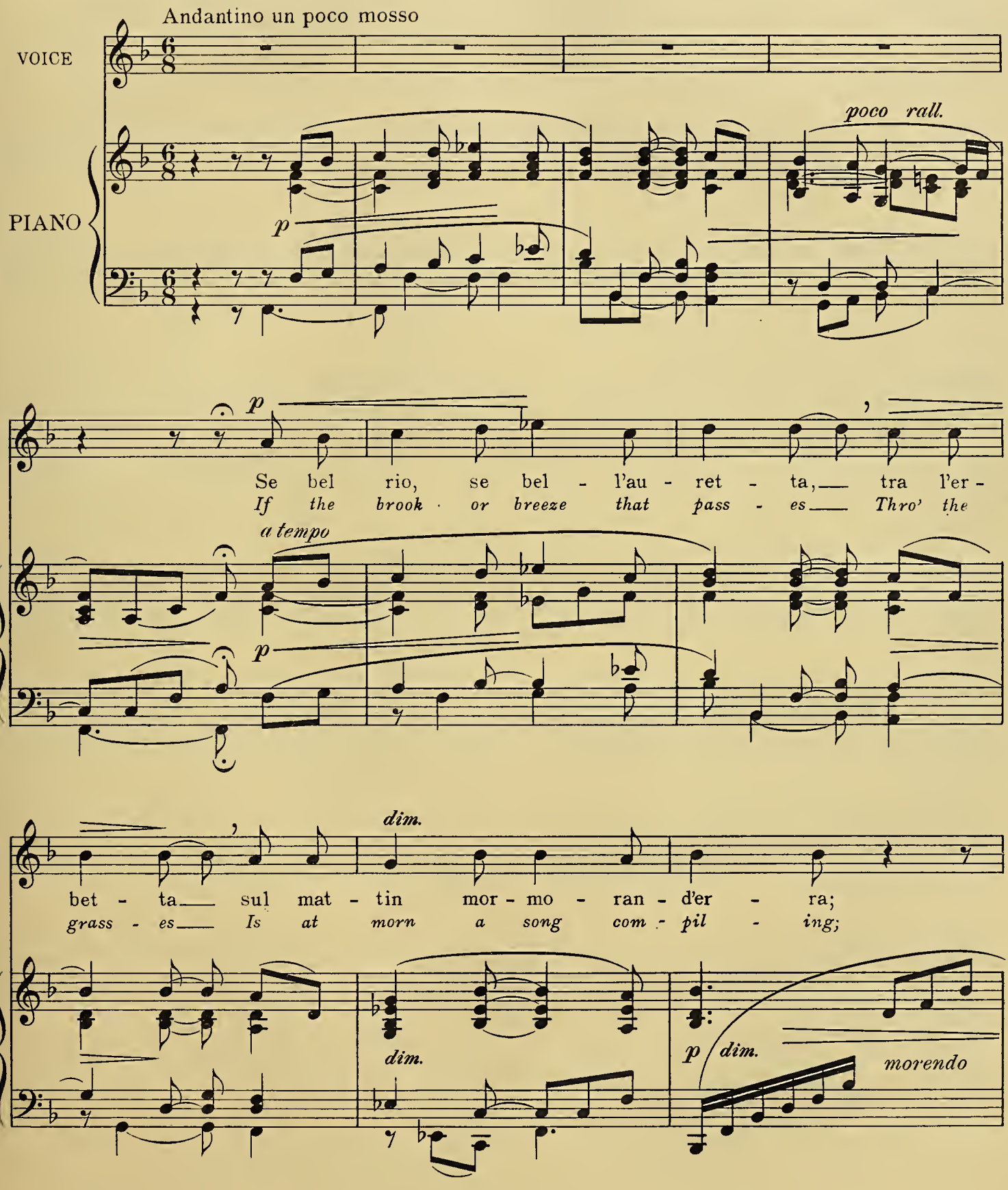
SE BEL RIO

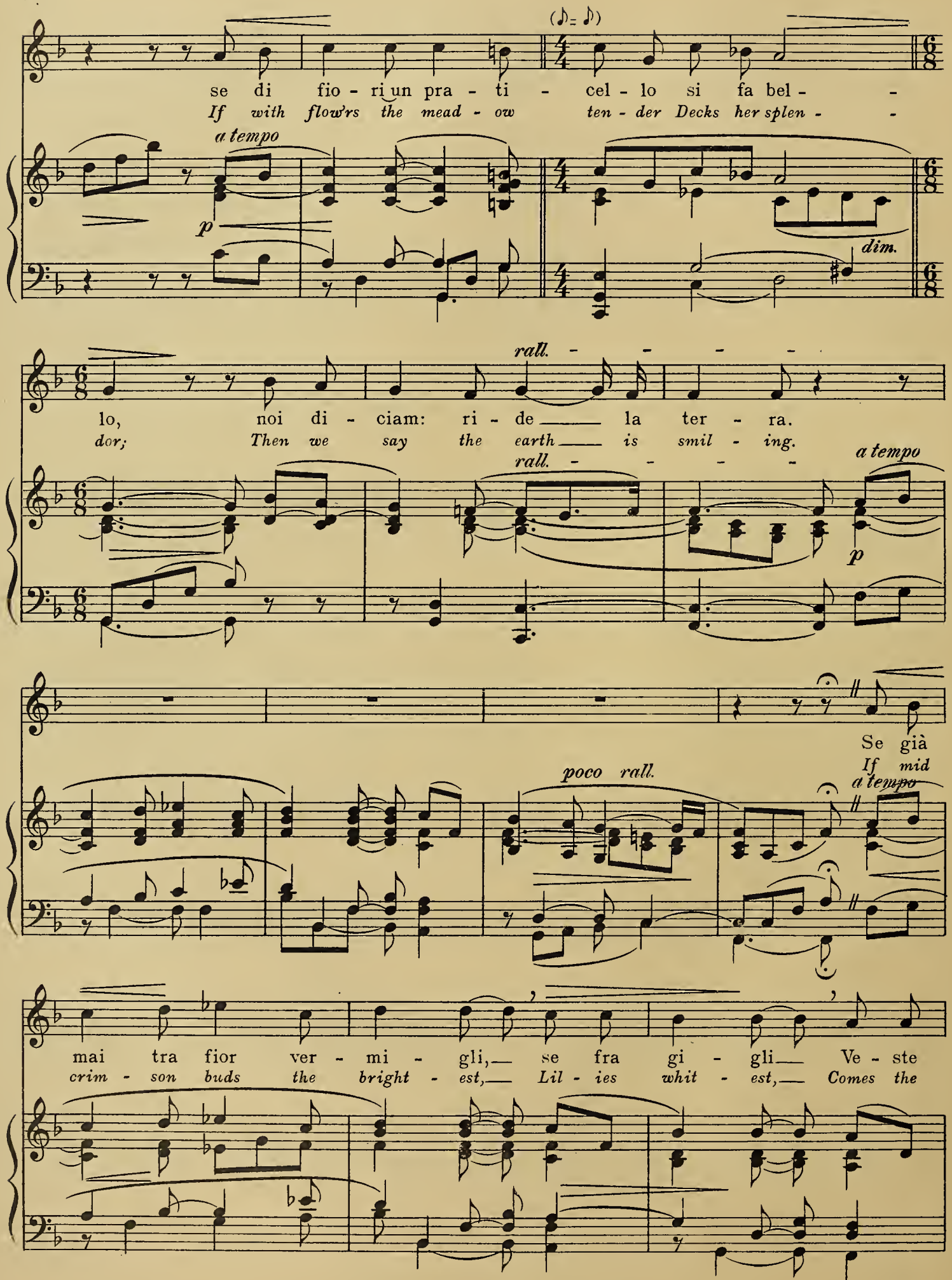
(IF THE BROOK)

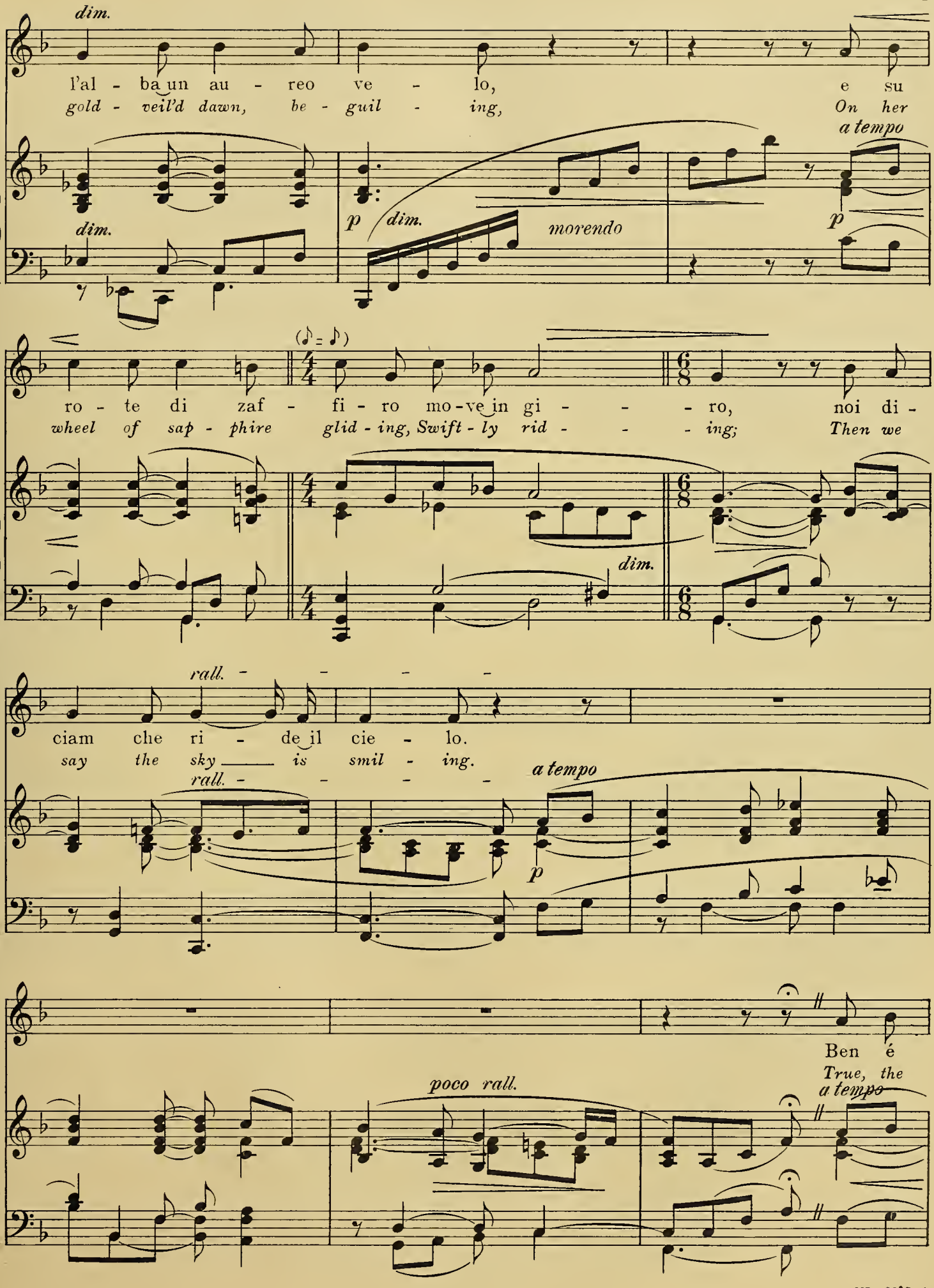
MADRIGALE

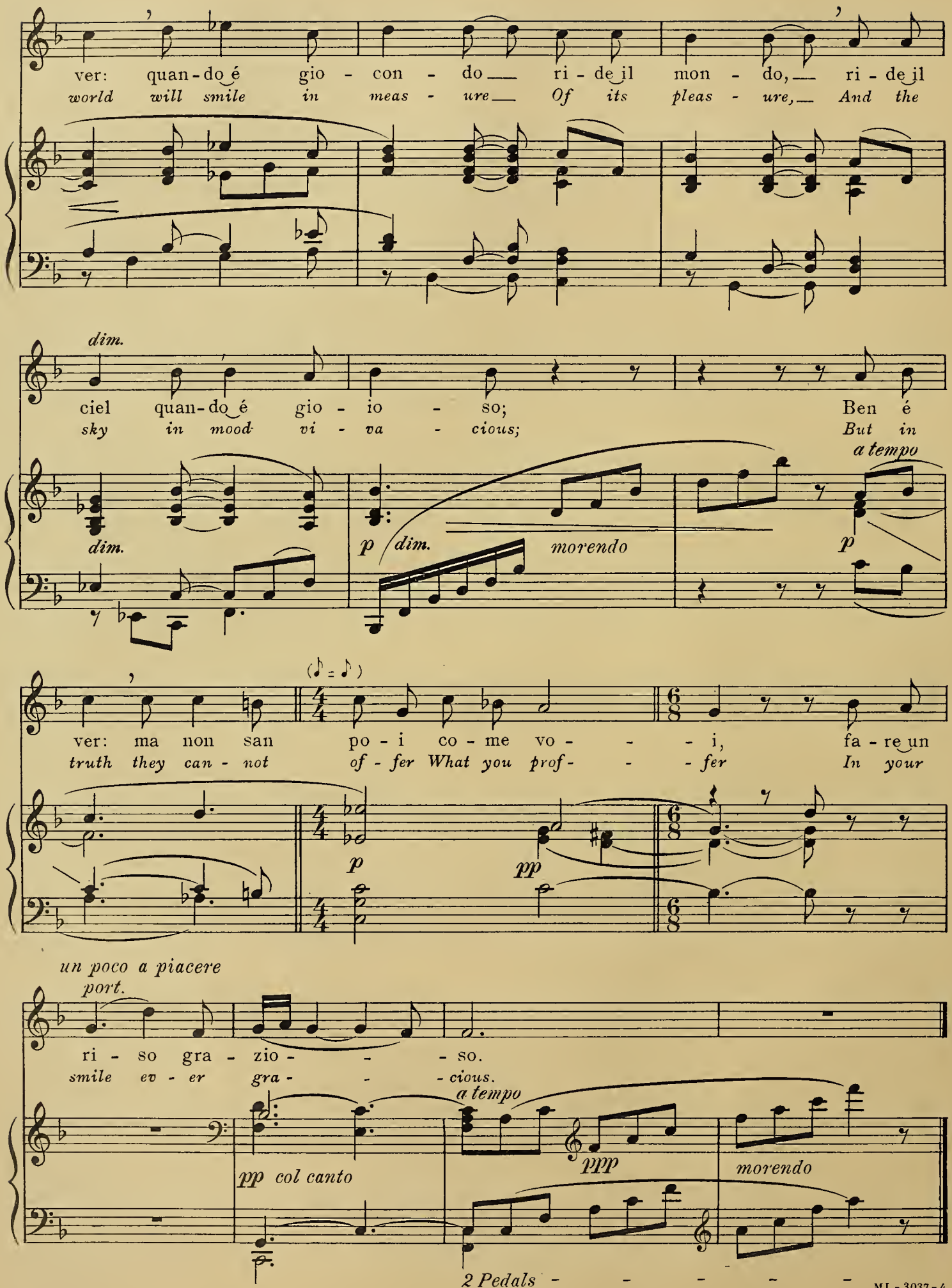
CHIABRERA GABRIELE (1552 - 1637)
English version by Constance Purdy

RAFFAELLO RONTANI (15·· - 16··)
Transcribed by Pietro Floridia




(♪= ♪)
se di fio - ri un pra - ti - cel - lo si fa bel - -
If with flow'rs the mead - ow ten - der Decks her splen - -
a tempo
p
dim.
rall. - - - -
lo, noi di - ciam: ri - de la ter - ra.
dor; Then we say the earth is smil - ing.
rall. - - - -
a tempo
p
Se già
If mid
poco rall.
a tempo
mai tra fior ver - mi - gli, se fra gi - gli Ve - ste
crim - son buds the bright - est, Lil - ies whit - est, Comes the


dim.
l'al - ba un au - reo ve - lo, e su
gold - veil'd dawn, be - guil - ing, On her
a tempo
dim.
p dim. morendo
p
ro - te di zaf - fi - ro mo - ve in gi - - - ro, noi di -
wheel of sap - phire glid - ing, Swift - ly rid - - - ing; Then we
dim.
rall. - - - -
ciam che ri - de il cie - lo.
say the sky is smil - ing.
rall. - - - -
a tempo
p
Ben é
True, the
poco rall.
a tempo


ver: quan-do é gio - con - do ri - de il mon - do, ri - de il
world will smile in meas - ure Of its pleas - ure, And the
dim.
ciel quan-do é gio - io - so; Ben é
sky in mood vi - va - cious; But in
a tempo
dim.
p dim. morendo
p
ver: ma non san po - i co - me vo - - - i, fa - re un
truth they can - not of - fer What you prof - - - fer In your
p
pp
un poco a piacere
port.
ri - so gra - zio - - - so.
smile ev - er gra - - - cious.
a tempo
pp col canto
ppp
morendo
2 Pedals - - - - -

AHI, TROPPO È DURO

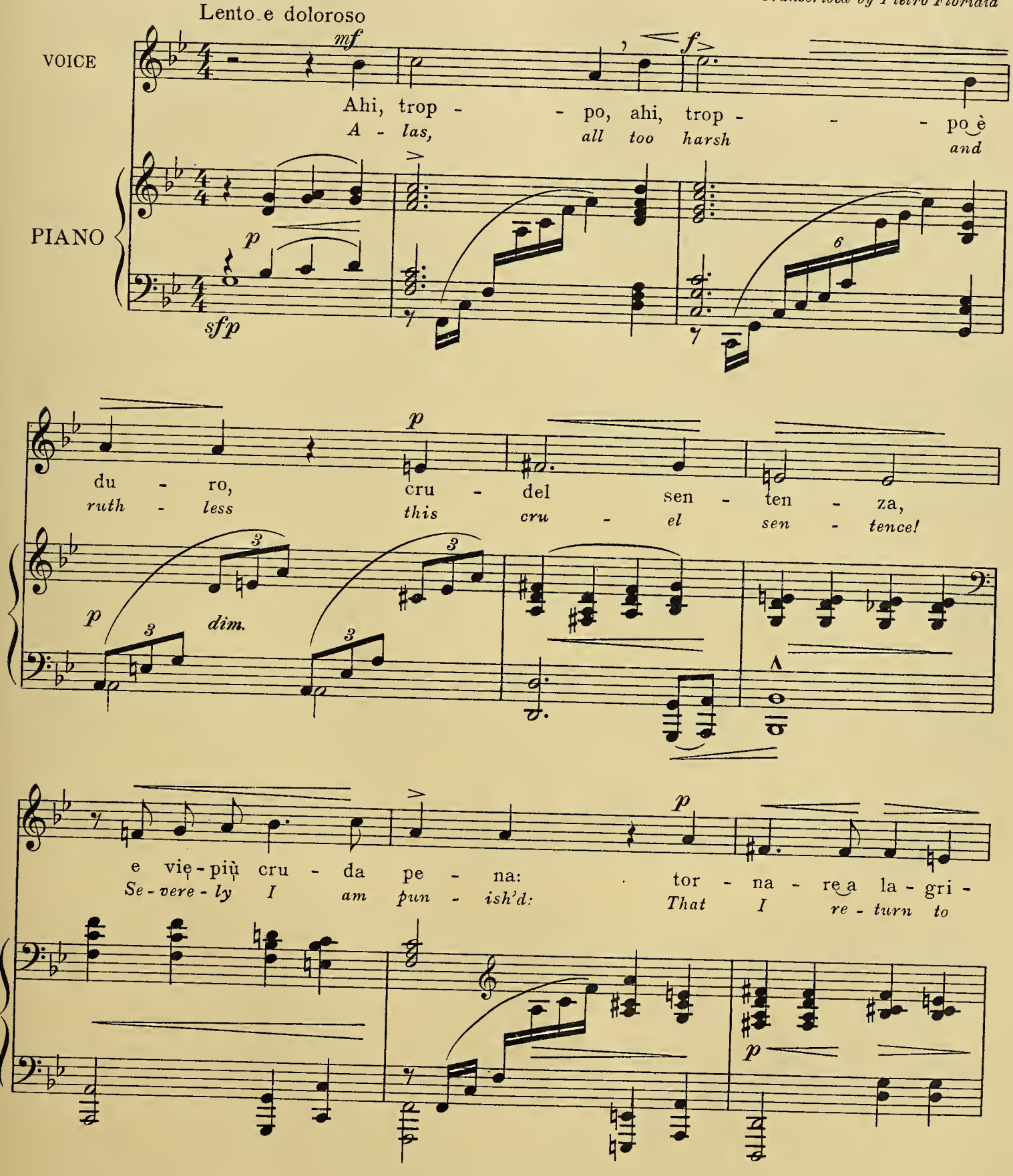
(ALAS, ALL TOO HARSH AND RUTHLESS)

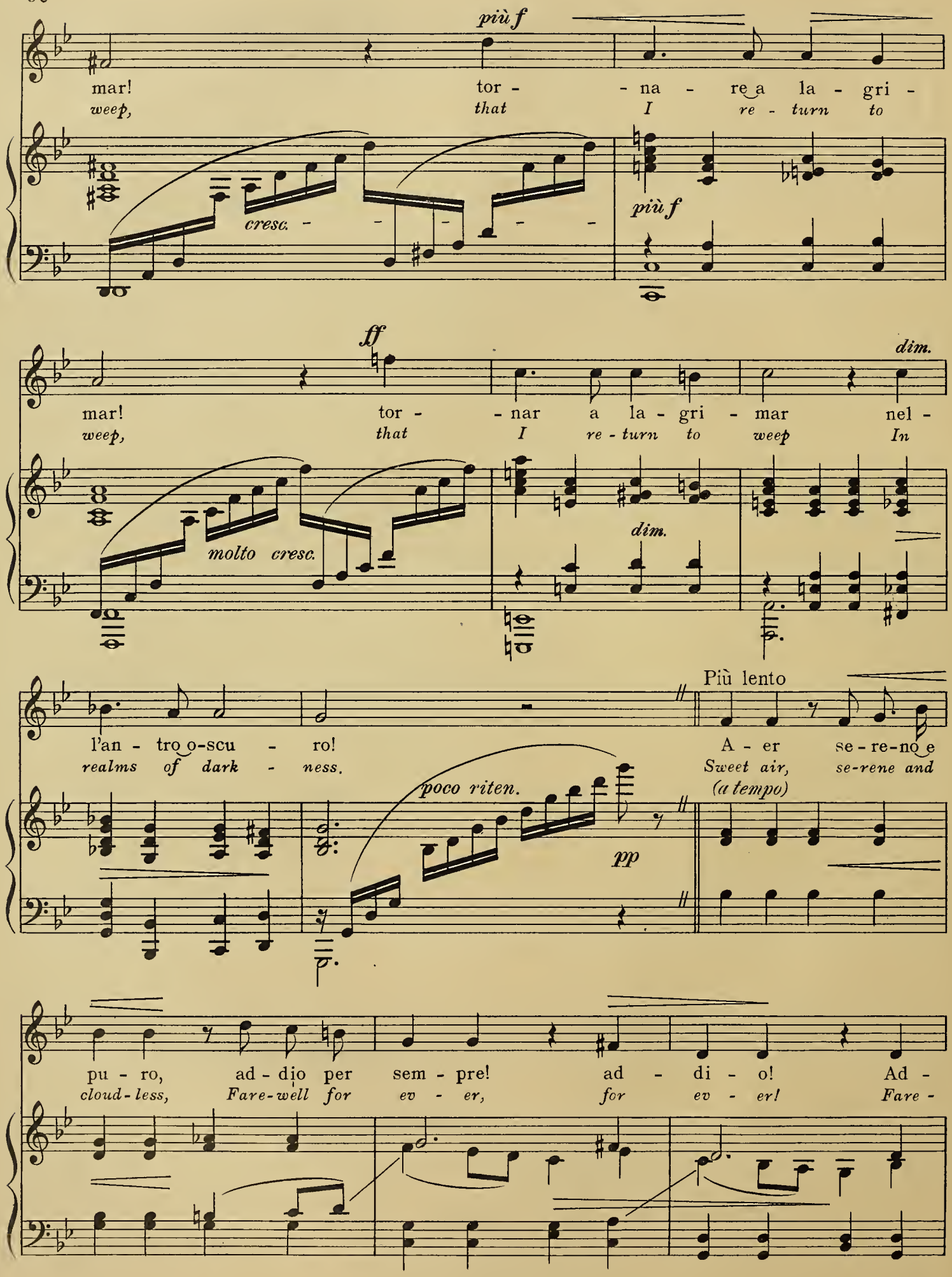
Fragment from "Il Balletto delle Ingrate"

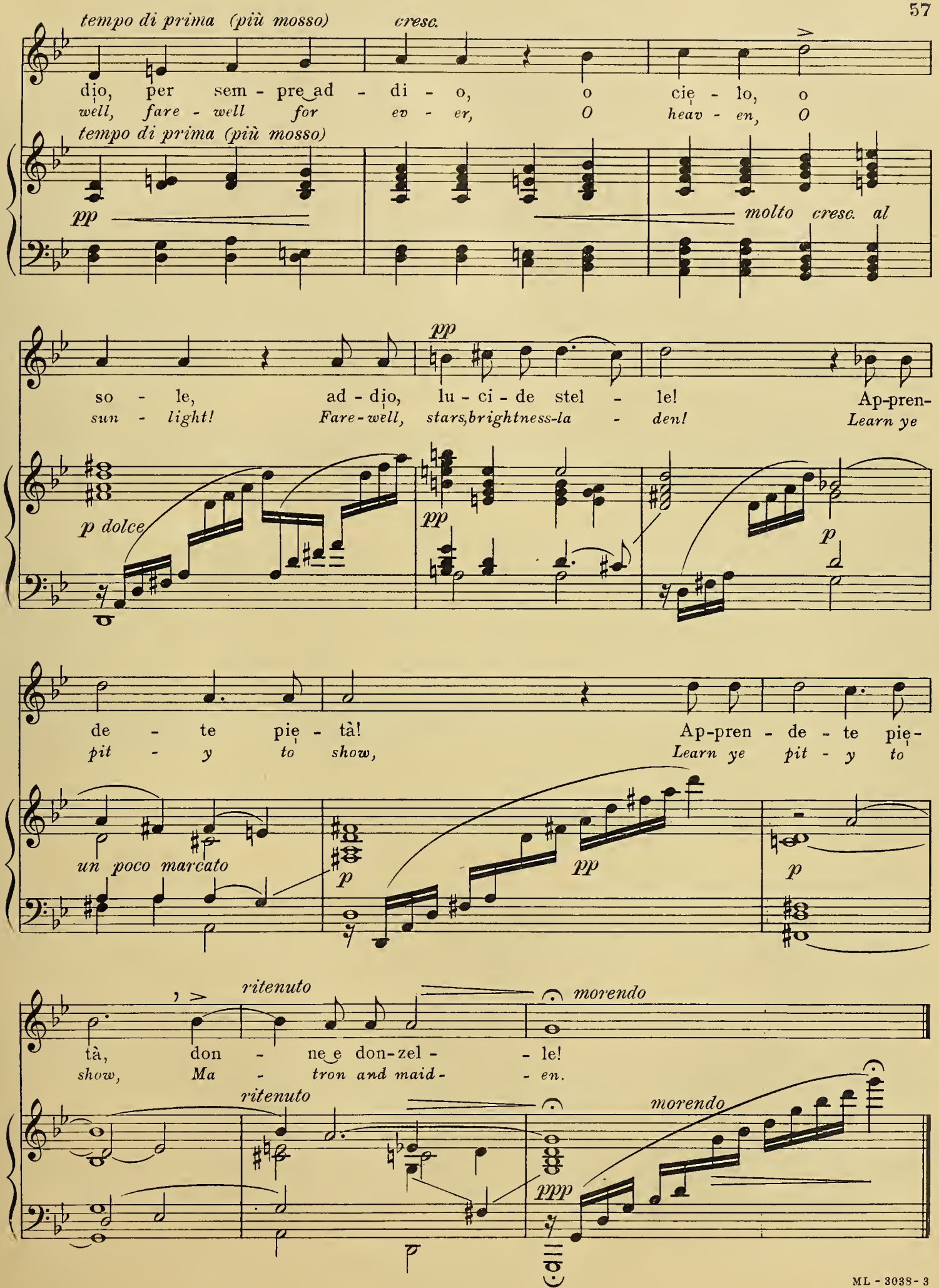
English version by Constance Purdy

CLAUDIO MONTEVERDE (1567-1643)

Transcribed by Pietro Floridia




più f
mar! tor - - na - re a la - gri -
weep, that I re - turn to
cresc. - - - - - -
più f
ff
dim.
mar! tor - - nar a la - gri - mar nel -
weep, that I re - turn to weep In
molto cresc.
dim.
Più lento
l'an - tro o-scu - ro! A - er se - re-no e
realms of dark - ness. Sweet air, se-rene and
poco riten.
(a tempo)
pp
pu - ro, ad - dio per sem - pre! ad - di - o! Ad -
cloud - less, Fare-well for ev - er, for ev - er! Fare -


tempo di prima (più mosso)
cresc.
dio, per sem - pre ad - di - o, o cie - lo, o
well, fare - well for ev - er, O heav - en, O
tempo di prima (più mosso)
pp
molto cresc. al
pp
so - le, ad - dio, lu - ci - de stel - le! Ap-pren-
sun - light! Fare-well, stars,brightness-la - den! Learn ye
p dolce
pp
p
de - te pie - tà! Ap-pren - de - te pie-
pit - y to show, Learn ye pit - y to
un poco marcato
p
pp
p
ritenuto
morendo
tà, don - ne e don-zel - le!
show, Ma - tron and maid - en.
ritenuto
morendo
ppp

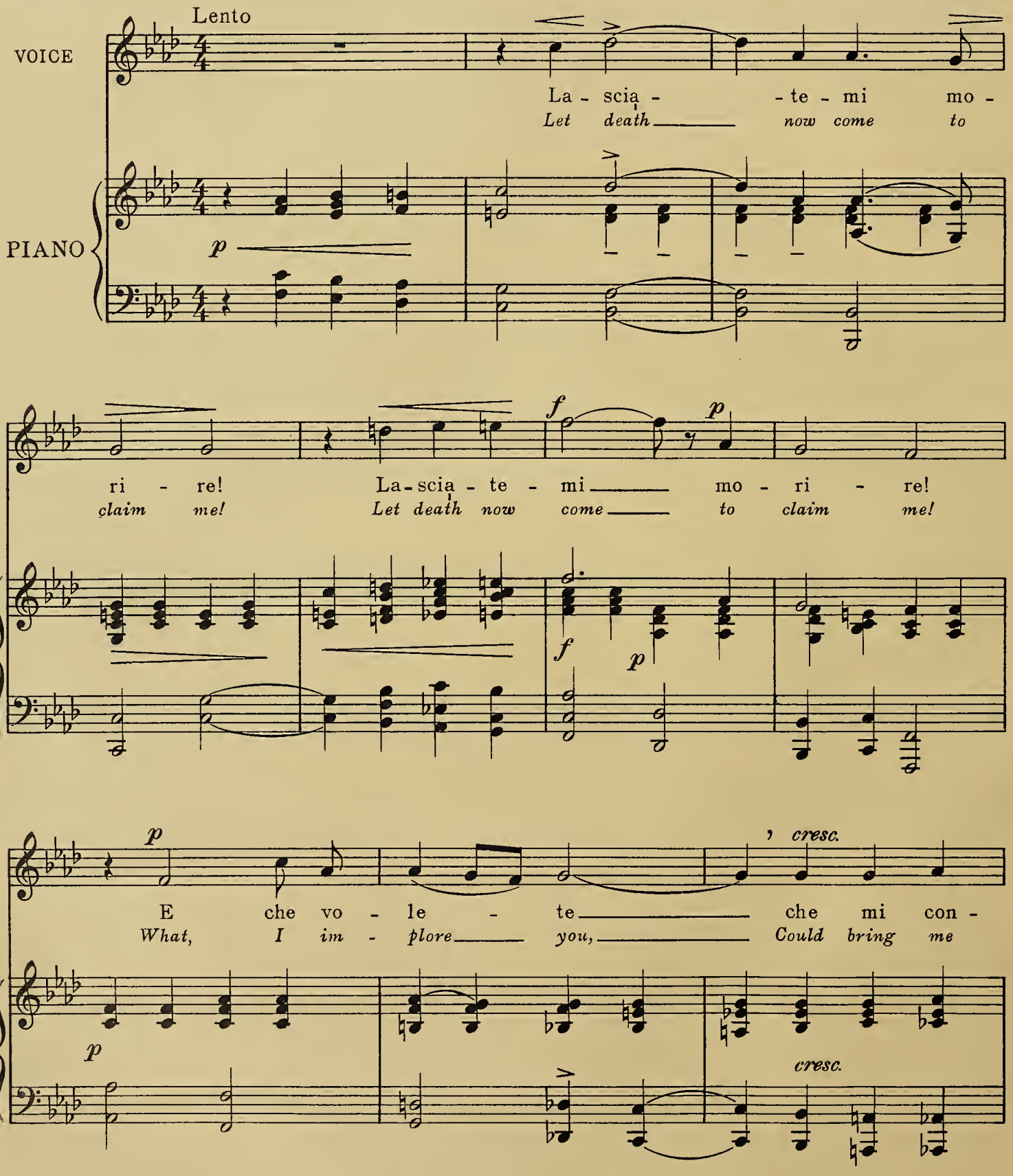
LASCIATEMI MORIRE

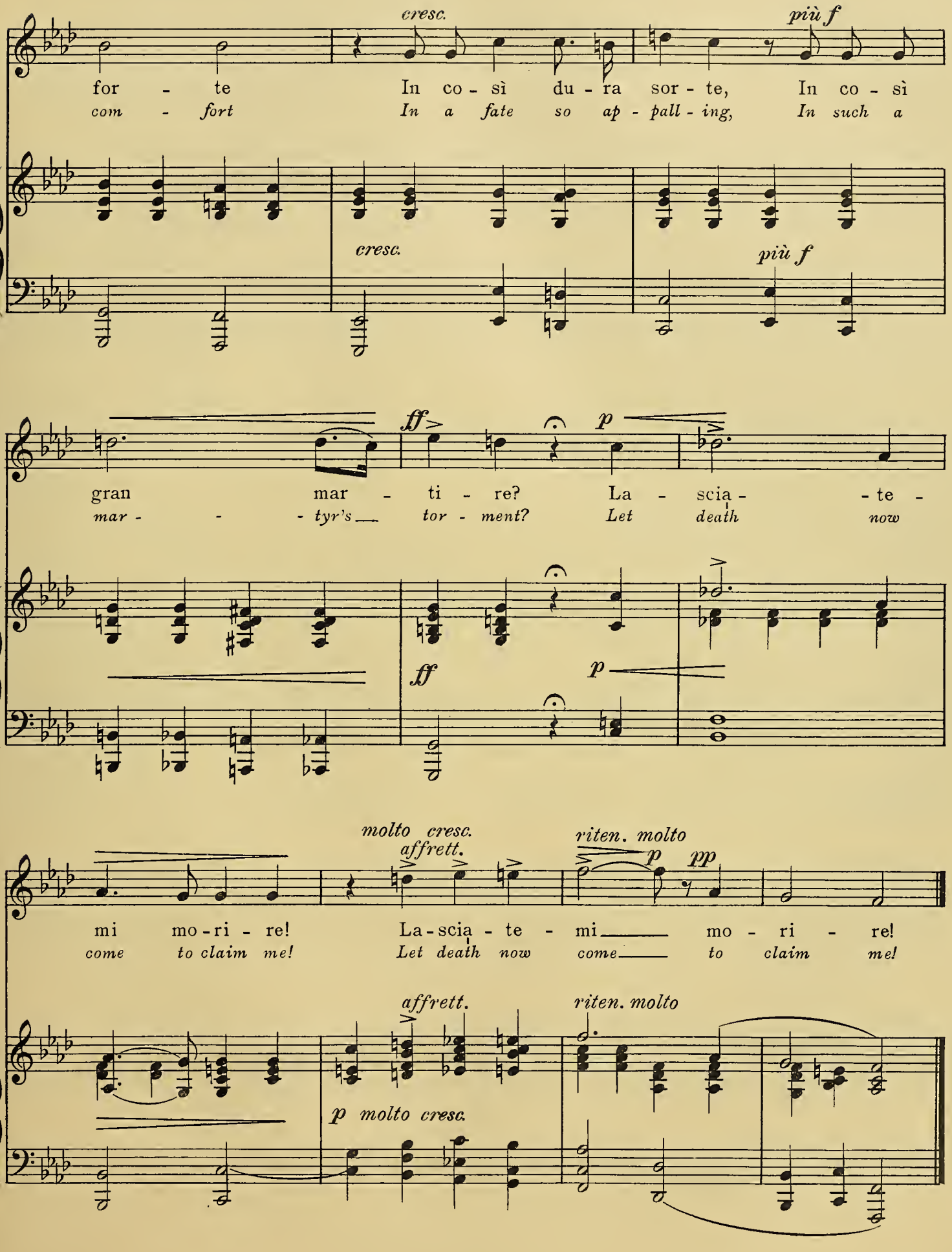
(LET DEATH NOW COME)

Lamento di Arianna

English version by Charles Fonteyn Manney

CLAUDIO MONTEVERDE (1568-1643)
Transcribed by Pietro Floridia




cresc.
più f
for - te
com - fort
In co - sì du - ra sor - te,
In a fate so ap - pall - ing,
In co - sì
In such a
cresc.
più f
ff
p
gran mar - ti - re?
mar - - - tyr's
La - scia - - te -
tor - ment?
Let death now
ff
p
molto cresc.
affrett.
riten. molto
p
pp
mi mo - ri - re!
come to claim me!
La - scia - te - mi mo - ri - re!
Let death now come to claim me!
affrett.
riten. molto
p molto cresc.

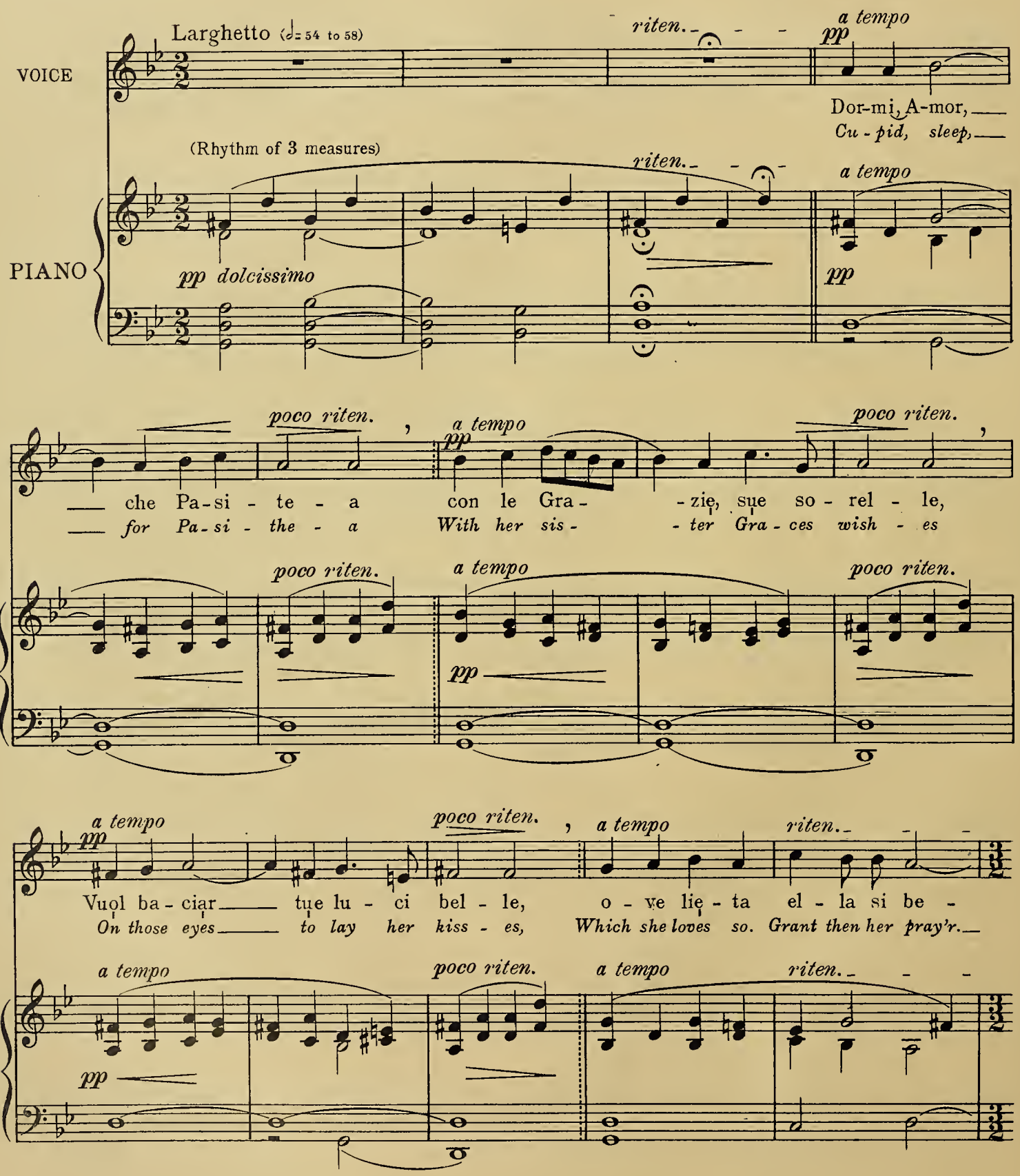
DORMI, AMORE

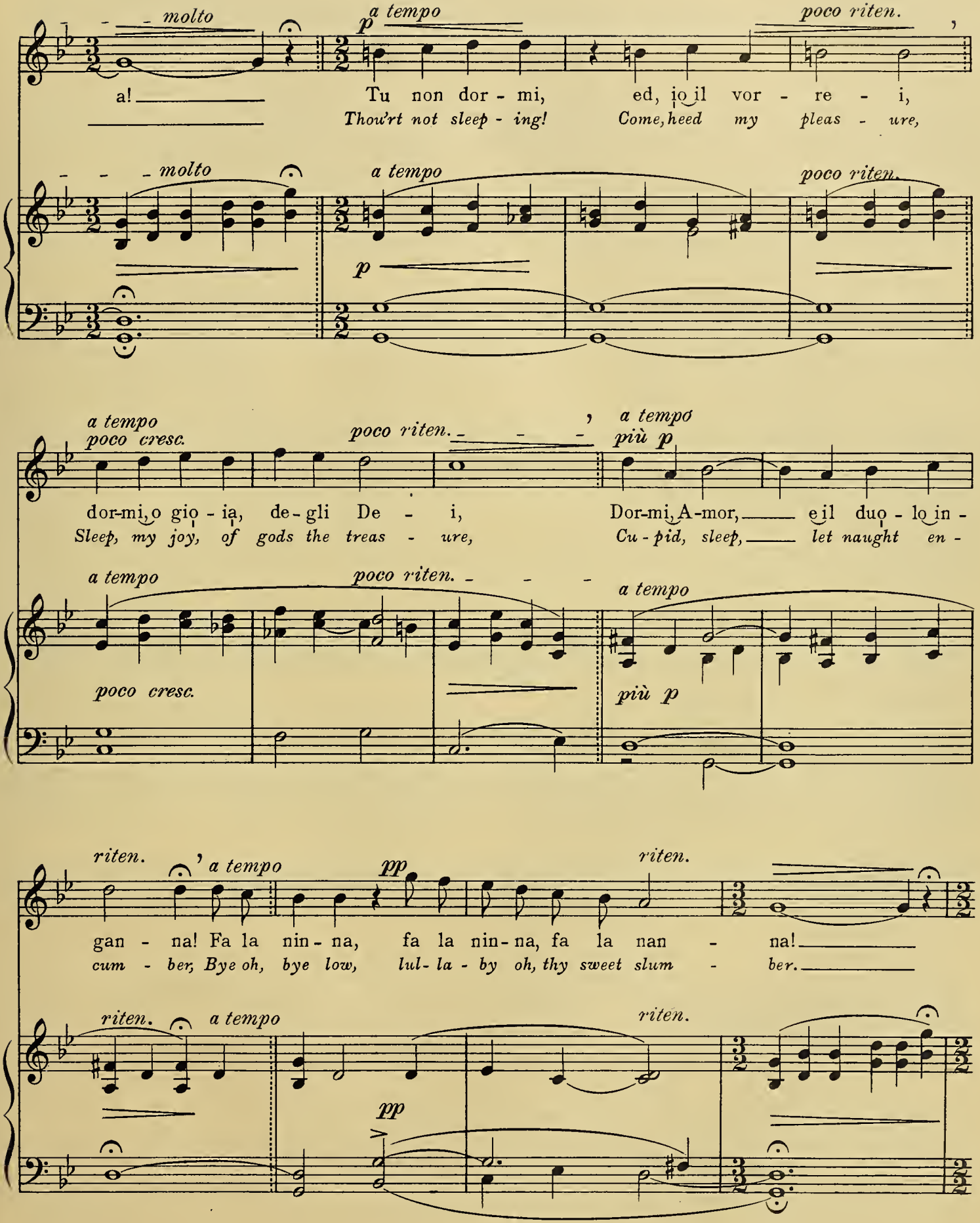
(CUPID, SLEEP)

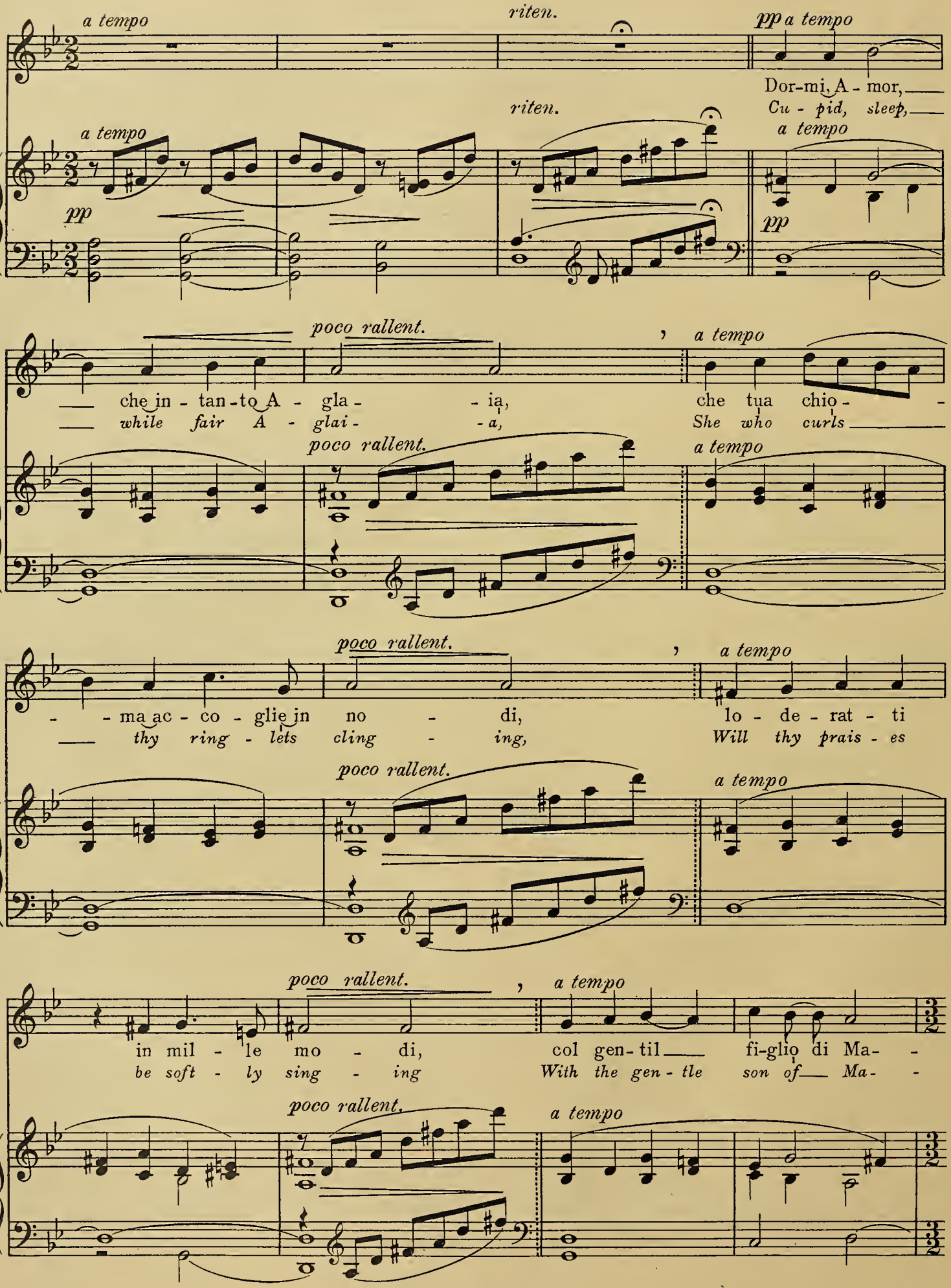
From the Opera "La Flora"

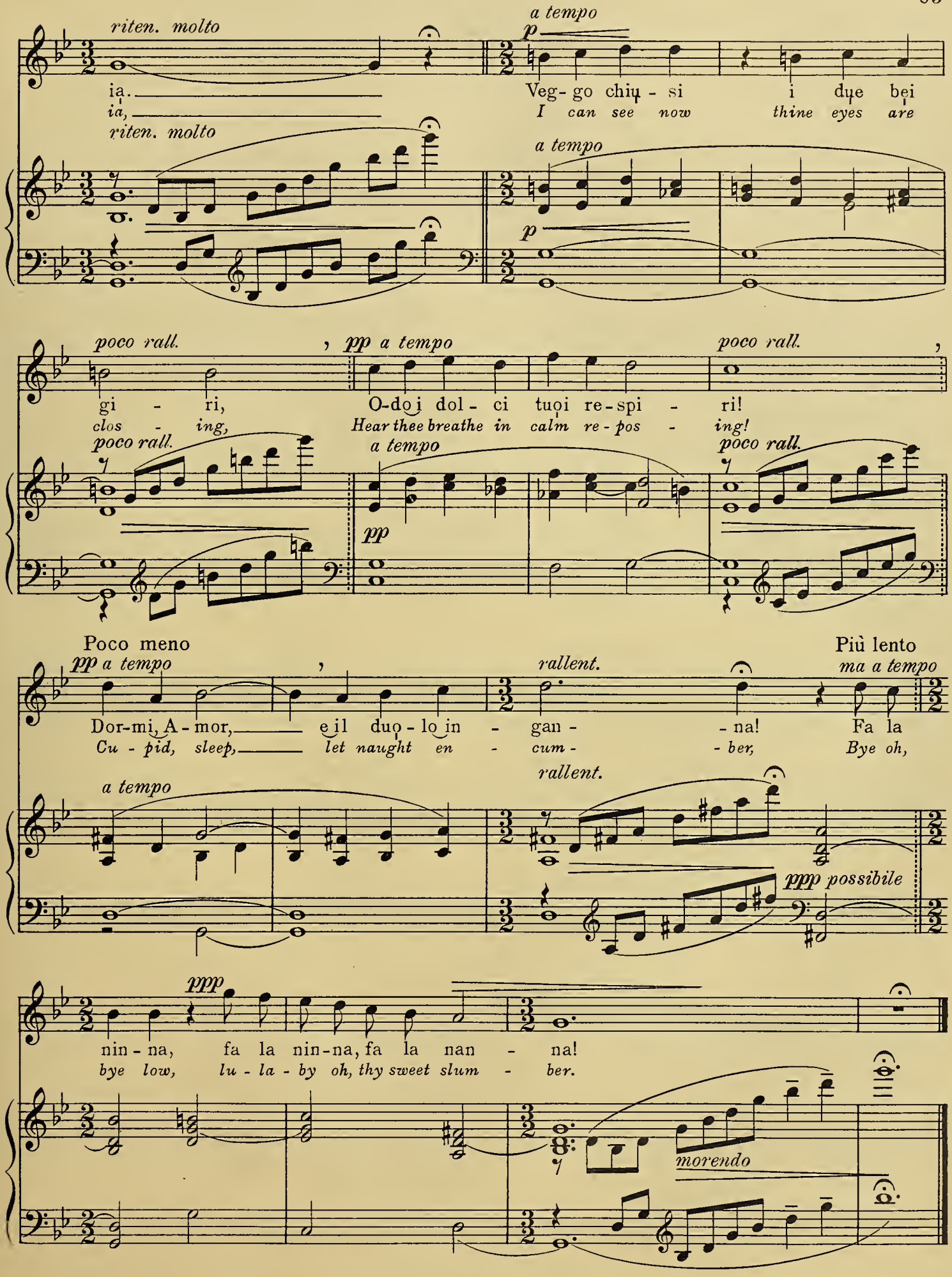
MARCO DA GAGLIANO (1575-1642)
Transcribed by Pietro Floridia

English version by Constance Purdy




molto
a!
a tempo
p
Tu non dor - mi,
Thou'rt not sleep - ing!
poco riten.
ed, io il vor - re - i,
Come, heed my pleas - ure,
molto
a tempo
p
poco riten.
a tempo
poco cresc.
dor-mi, o gio - ia, de-gli De - i,
Sleep, my joy, of gods the treas - ure,
poco riten.
a tempo
più p
Dor-mi, A-mor, e il duo - lo in -
Cu - pid, sleep, let naught en -
a tempo
poco riten.
a tempo
poco cresc.
più p
riten.
a tempo
pp
gan - na! Fa la nin - na, fa la nin - na, fa la nan - na!
cum - ber, Bye oh, bye low, lul - la - by oh, thy sweet slum - ber.
riten.
riten.
a tempo
pp
riten.


a tempo
riten.
pp a tempo
Dor-mi, A - mor,
Cu - pid, sleep,
a tempo
riten.
a tempo
pp
pp
poco rallent.
a tempo
che in - tan - to A - gla - - ia,
while fair A - glai - - a,
che tua chio - -
She who curls
poco rallent.
a tempo
poco rallent.
a tempo
- - ma ac - co - glie in no - di,
thy ring - lets cling - ing,
lo - de - rat - ti
Will thy prais - es
poco rallent.
a tempo
poco rallent.
a tempo
in mil - le mo - di,
be soft - ly sing - ing
col gen - til fi - glio di Ma - -
With the gen - tle son of Ma - -
poco rallent.
a tempo


riten. molto
ia.
ia,
riten. molto
a tempo
p
Veg- go chiu - si i due bei
I can see now thine eyes are
a tempo
p
poco rall.
gi - ri,
clos - ing,
poco rall.
pp a tempo
O-do i dol - ci tuoi re-spi - ri!
Hear thee breathe in calm re-pos - ing!
a tempo
pp
poco rall.
poco rall.
Poco meno
pp a tempo
Dor-mi, A-mor, e il duo - lo in - gan - na!
Cu - pid, sleep, let naught en - cum - ber,
rallent.
Più lento
ma a tempo
Fa la
Bye oh,
a tempo
rallent.
ppp possibile
ppp
nin - na, fa la nin-na, fa la nan - na!
bye low, lu - la - by oh, thy sweet slum - ber.
morendo

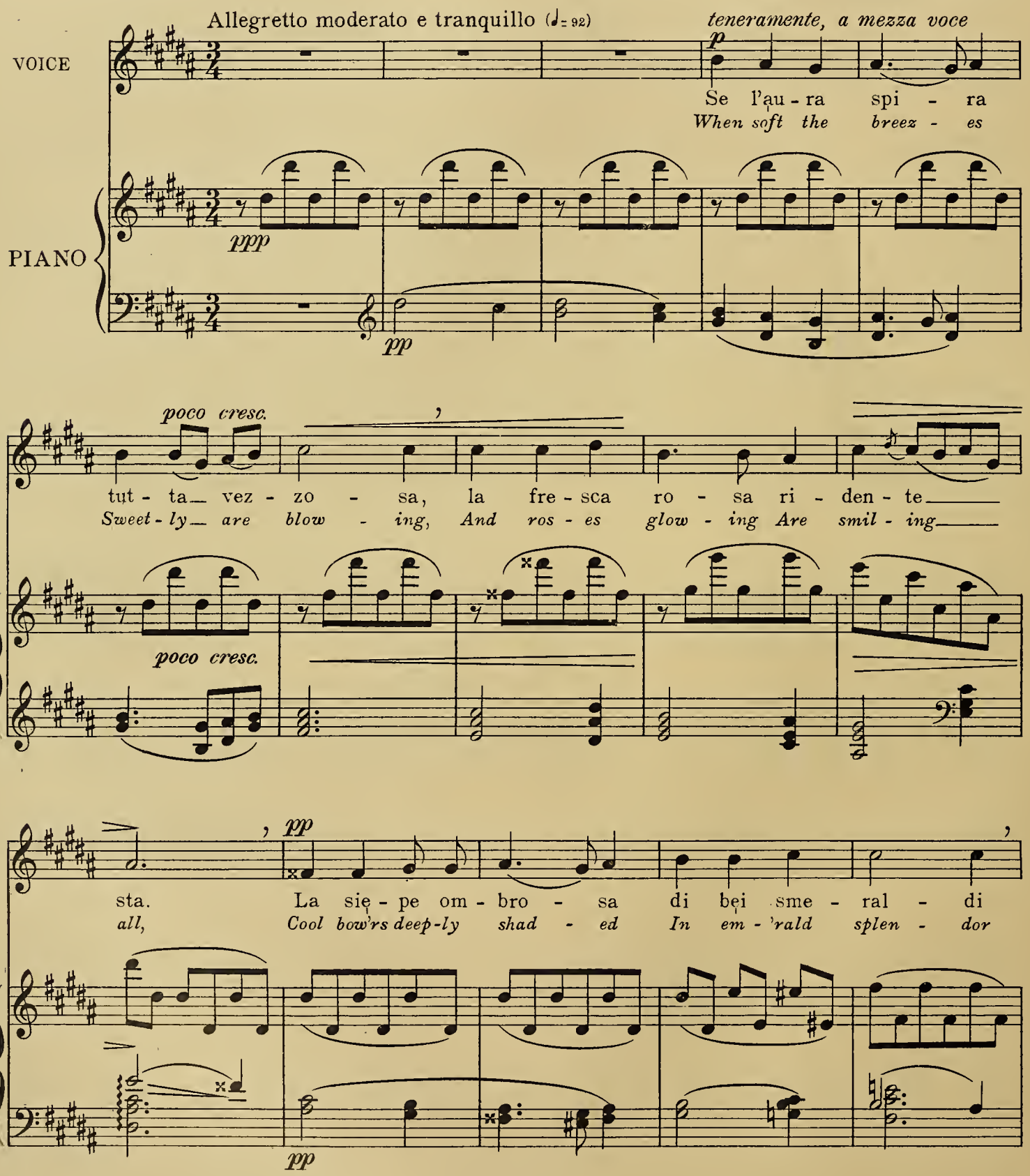
SE L'AURA SPIRA

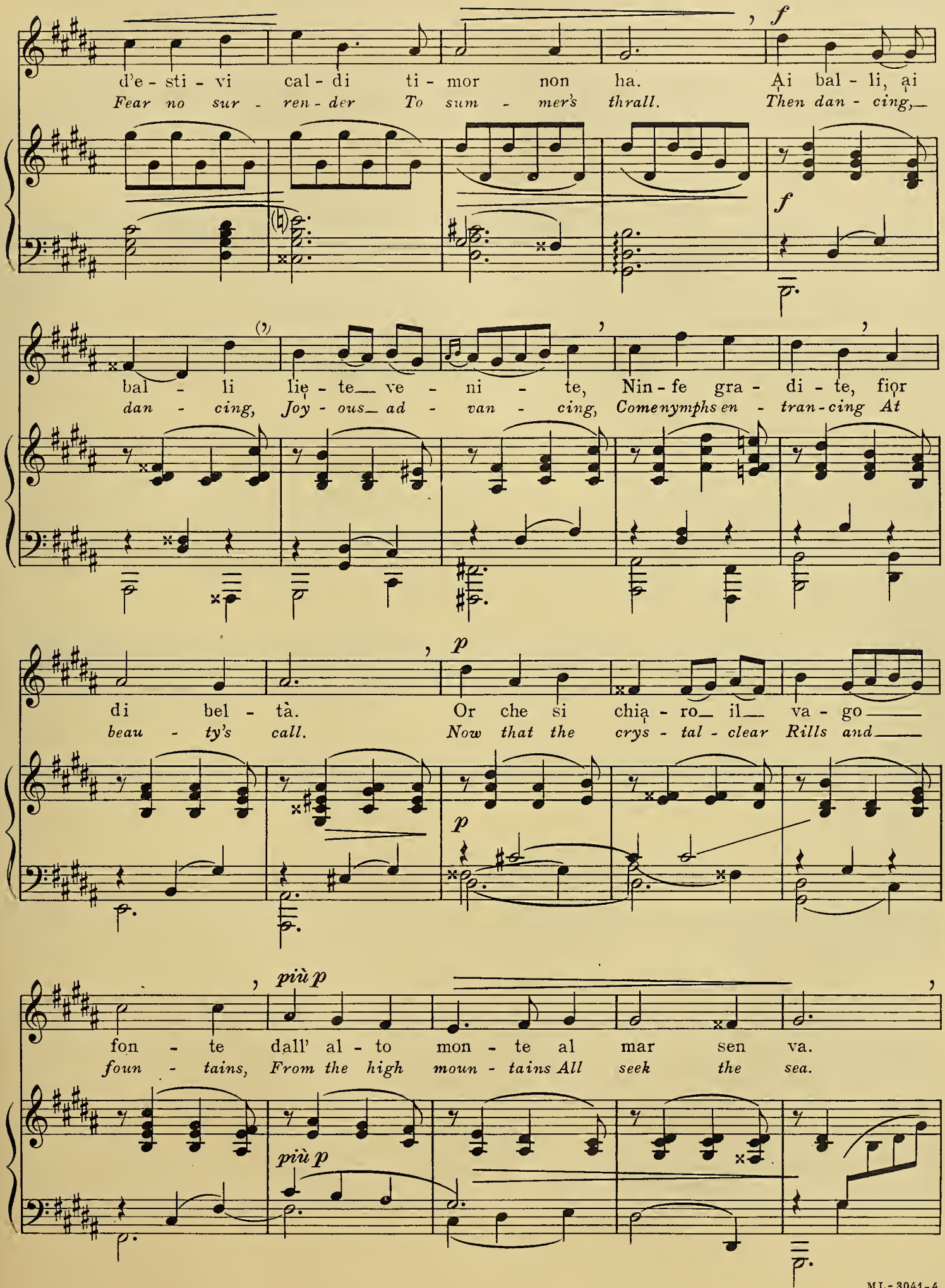
(WHEN SOFT THE BREEZES)

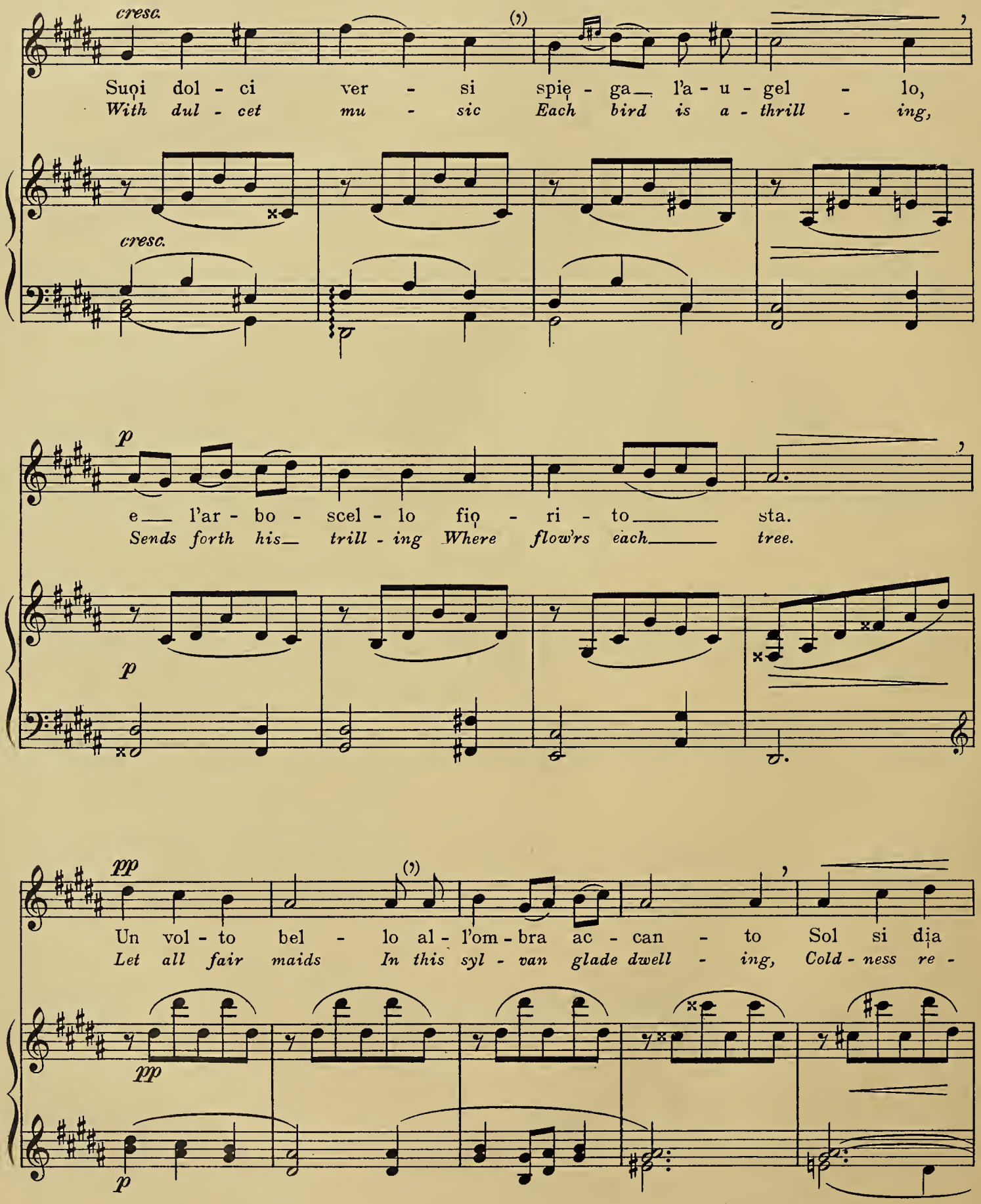
ARIETTA

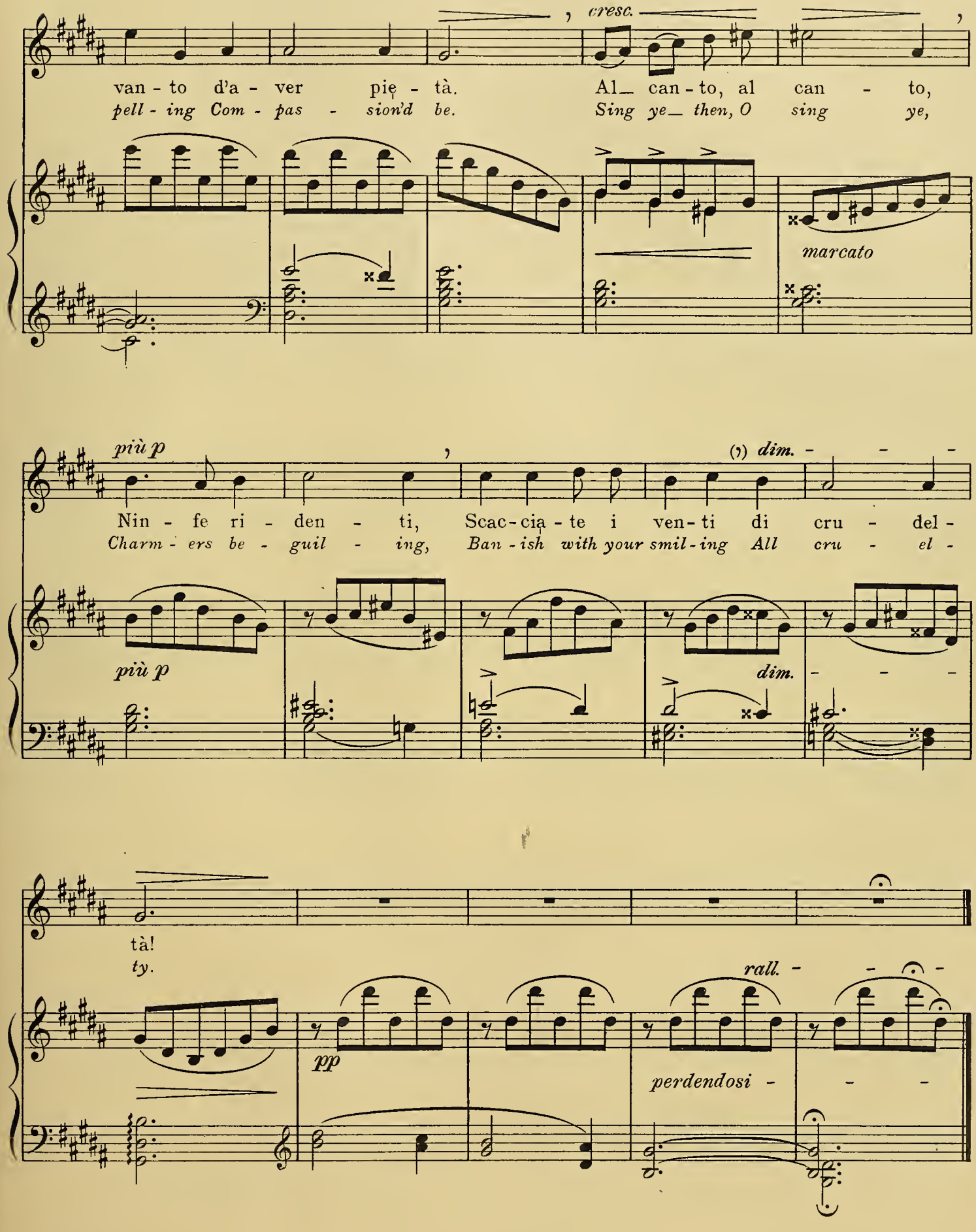
English version by Constance Purdy

GIROLAMO FRESCOBALDI (1583-1644)
Transcribed by Pietro Floridia




d'e - sti - vi cal - di ti - mor non ha. Ai bal - li, ai
Fear no sur - ren - der To sum - mer's thrall. Then dan - cing,
f
f
bal - li lie - te ve - ni - te, Nin - fe gra - di - te, fior
dan - cing, Joy - ous ad - van - cing, Come nymphs en - tran - cing At
p
di bel - tà. Or che si chia - ro il va - go
beau - ty's call. Now that the crys - tal - clear Rills and
p
più p
fon - te dall' al - to mon - te al mar sen va.
foun - tains, From the high moun - tains All seek the sea.
più p


cresc.
Suoi dol - ci ver - si spie - ga l'a - u - gel - lo,
With dul - cet mu - sic Each bird is a - thrill - ing,
cresc.
p
e l'ar - bo - scel - lo fio - ri - to sta.
Sends forth his trill - ing Where flow'rs each tree.
p
pp
Un vol - to bel - lo al - l'om - bra ac - can - to Sol si dia
Let all fair maids In this syl - van glade dwell - ing, Cold - ness re -
pp
p


cresc.
van - to d'a - ver pię - tà.
pell - ing Com - pas - sion'd be.
Al_ can - to, al can - to,
Sing ye_ then, O sing ye,
marcato
più p
Nin - fe ri - den - ti,
Charm - ers be - guil - ing,
Scac - cia - te i ven - ti di cru - del -
Ban - ish with your smil - ing All cru - el -
più p
dim.
tà!
ty.
rall.
pp
perdendosi

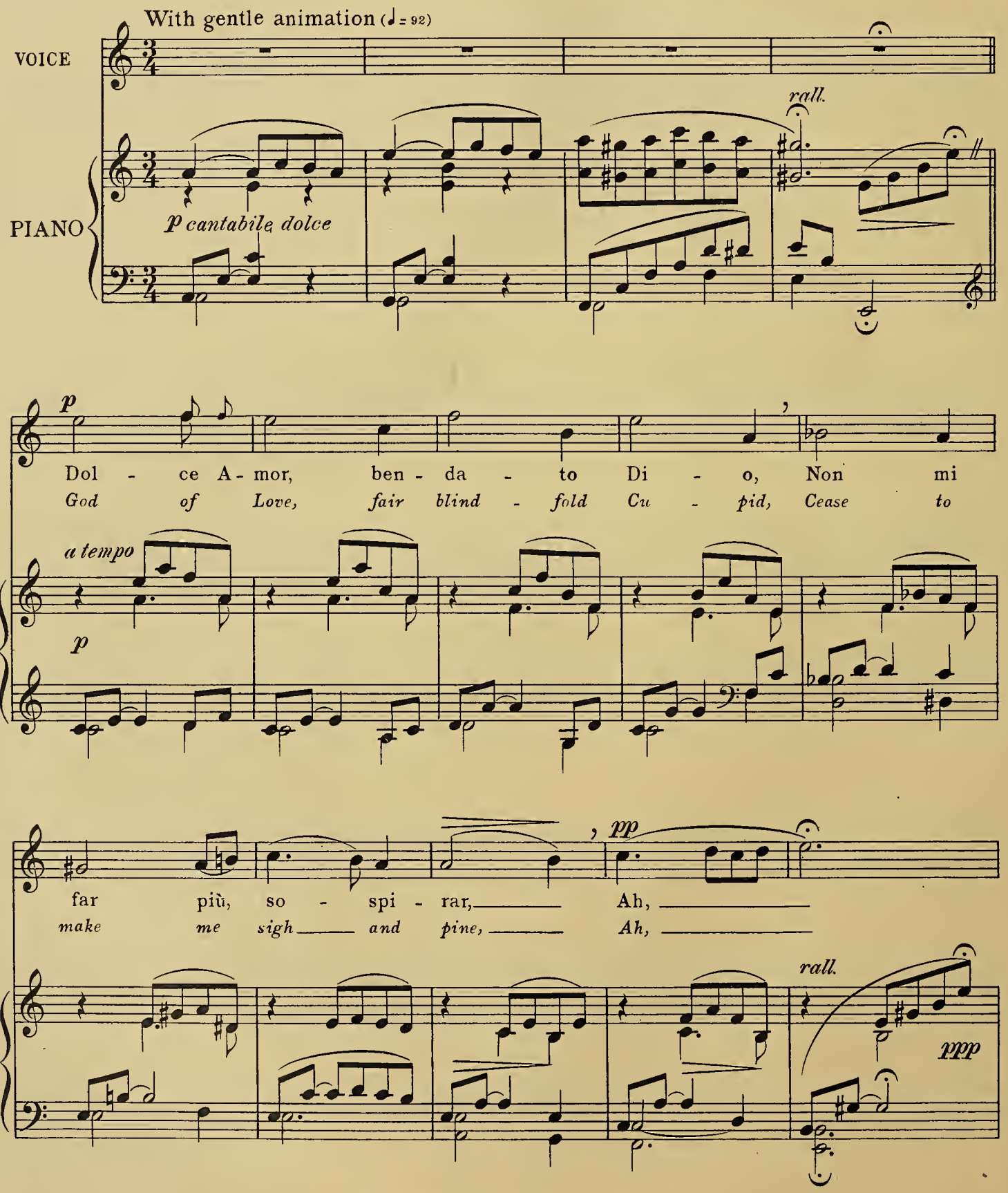
DOLCE AMOR, BENDATO DIO

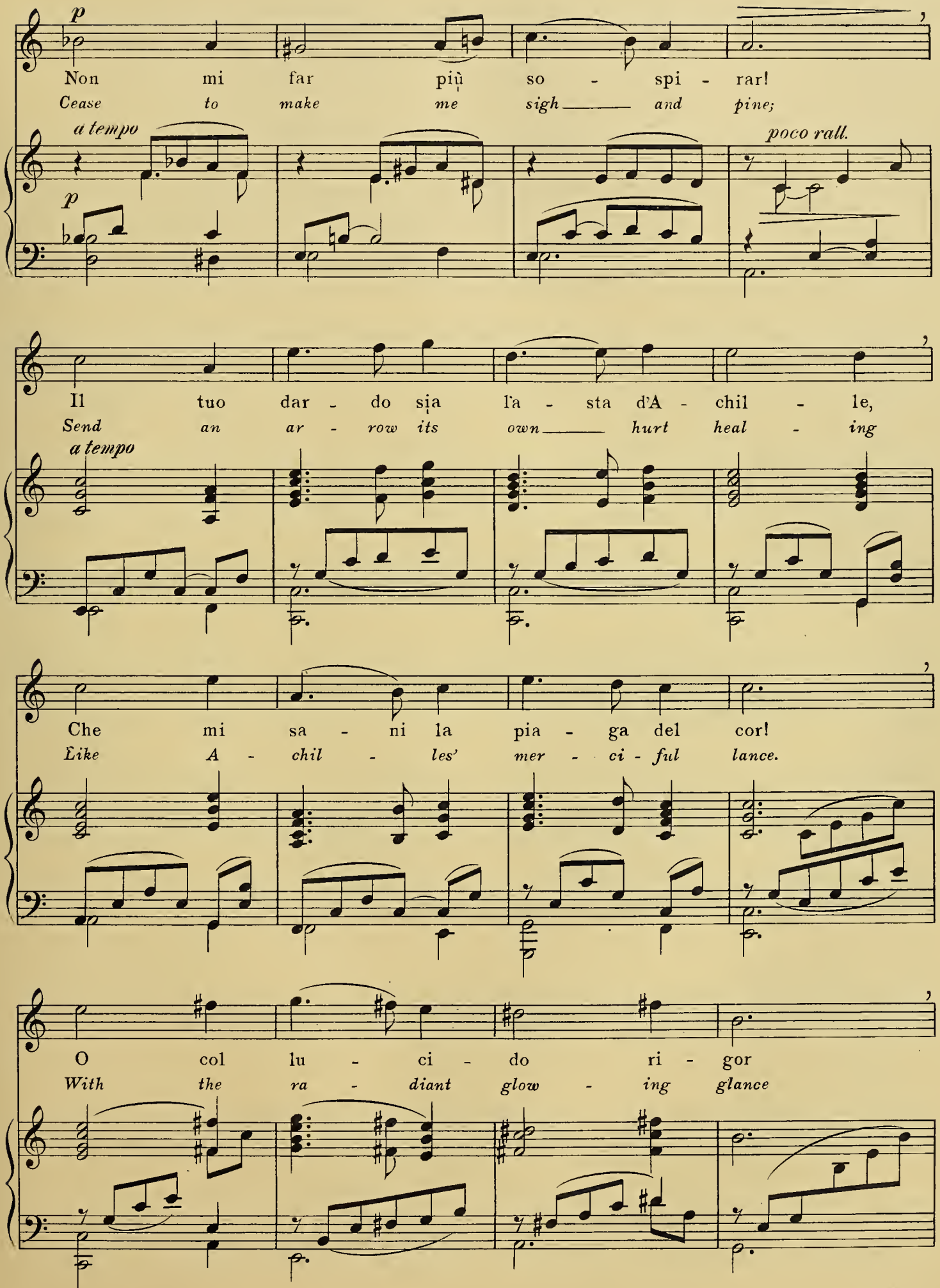
(GOD OF LOVE, FAIR BLINDFOLD CUPID)

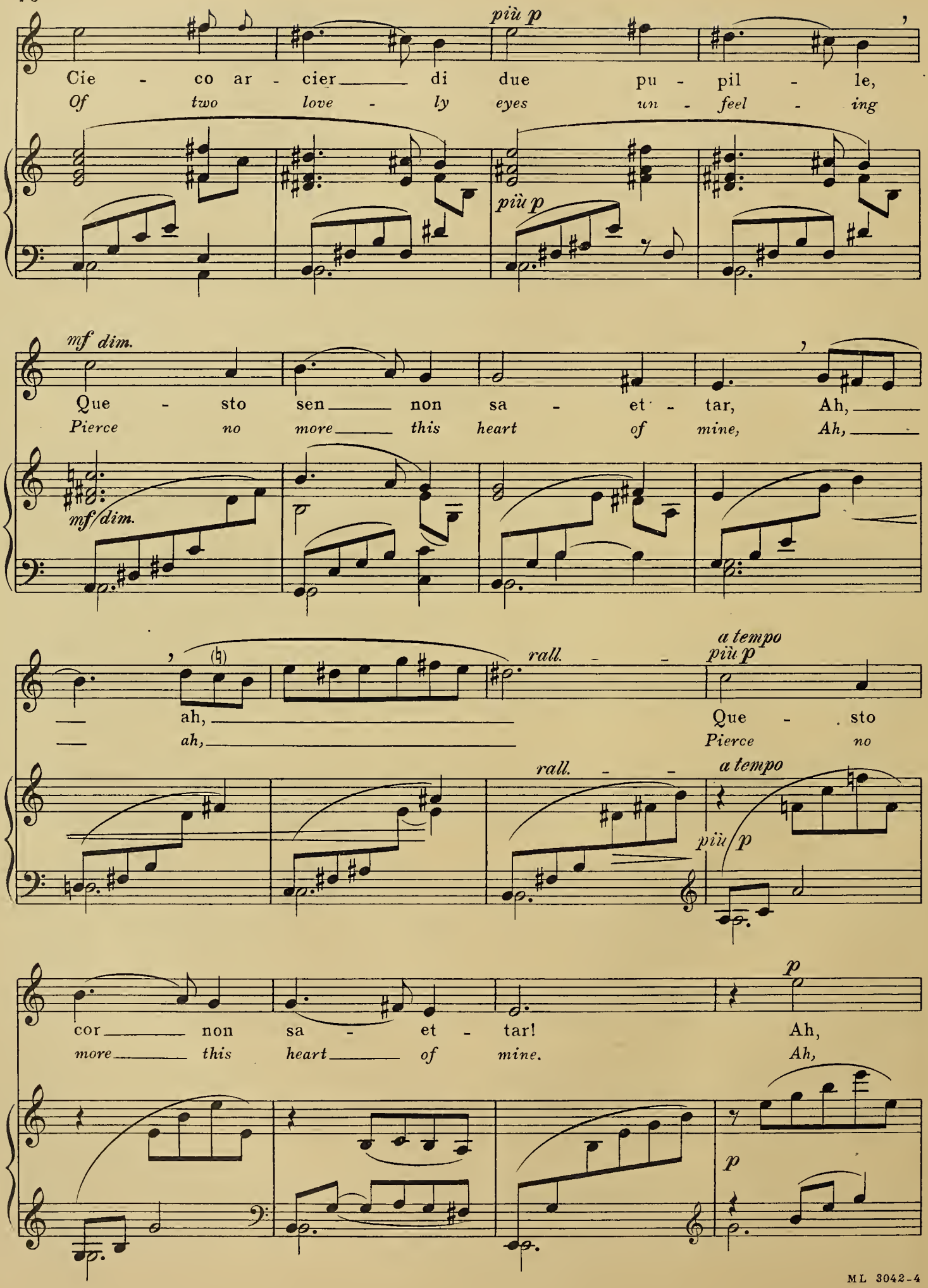
ARIETTA

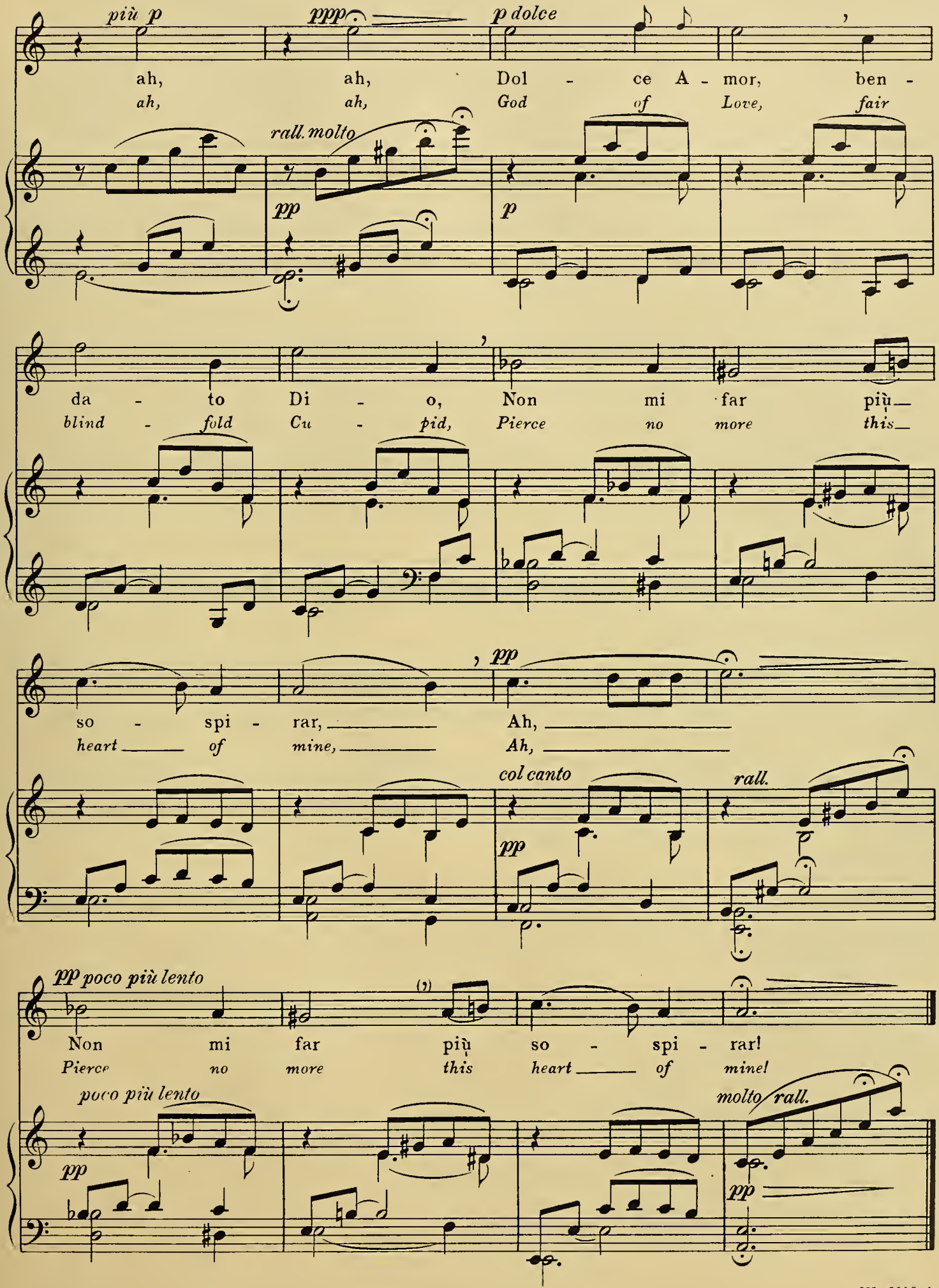
English version by Charles Fonteyn Manney

FRANCESCO CALETTI BRUNI (1599-1676)
Transcribed by Pietro Floridia




p
Non mi far più so - spi - rar!
Cease to make me sigh and pine;
a tempo
poco rall.
p
Il tuo dar - do sia l'a - sta d'A - chil - le,
Send an ar - row its own hurt heal - ing
a tempo
Che mi sa - ni la pia - ga del cor!
Like A - chil - les' mer - ci - ful lance.
O col lu - ci - do ri - gor
With the ra - diant glow - ing glance

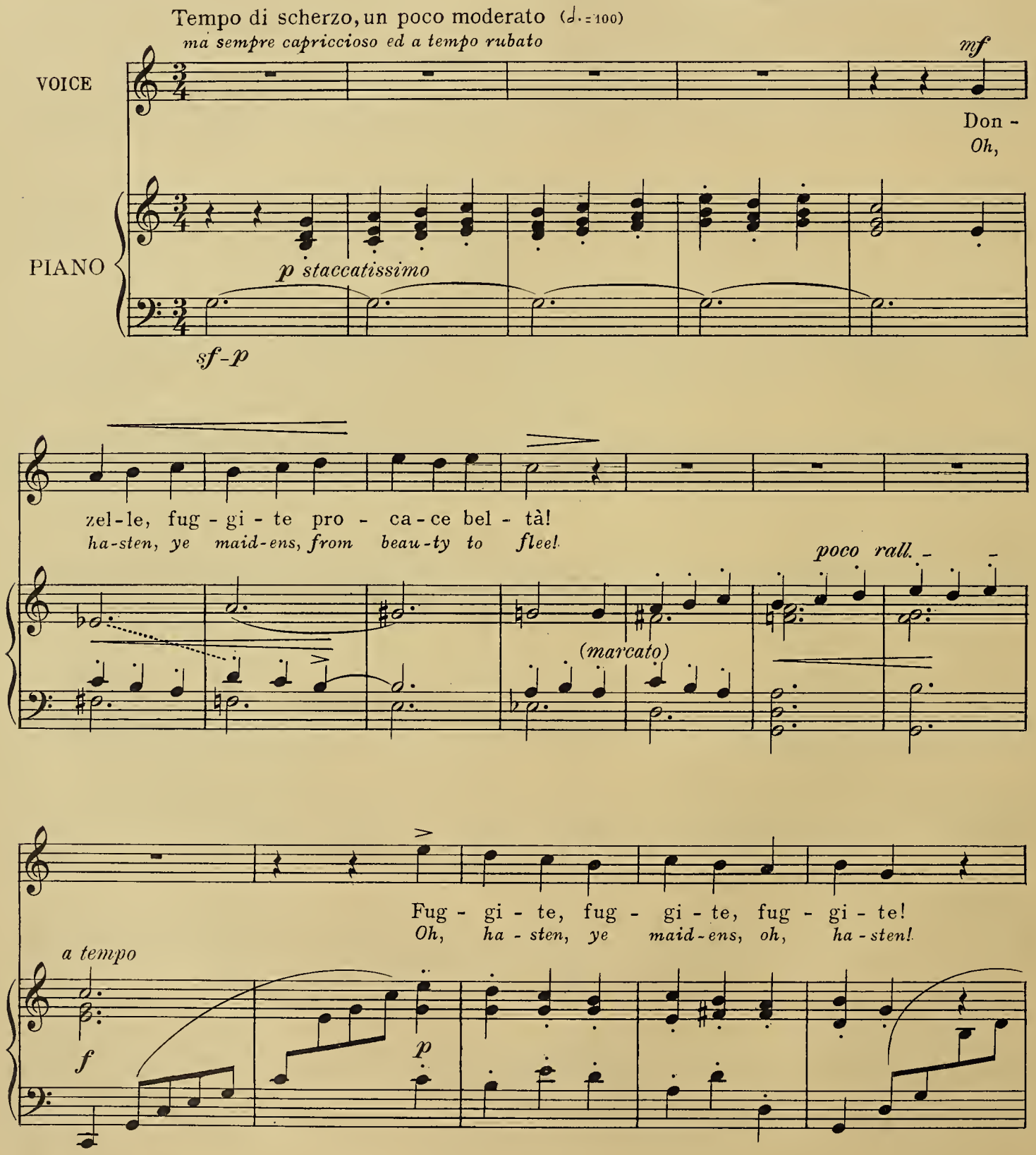

più p
Cie - co ar - cier di due pu - pil - le,
Of two love - ly eyes un - feel - ing
più p
mf dim.
Que - sto sen non sa - et - tar, Ah,
Pierce no more this heart of mine, Ah,
mf/dim.
ah,
ah,
rall.
a tempo
più p
Que - sto
Pierce no
rall.
a tempo
più p
cor non sa - et - tar! Ah,
more this heart of mine. Ah,
p
p

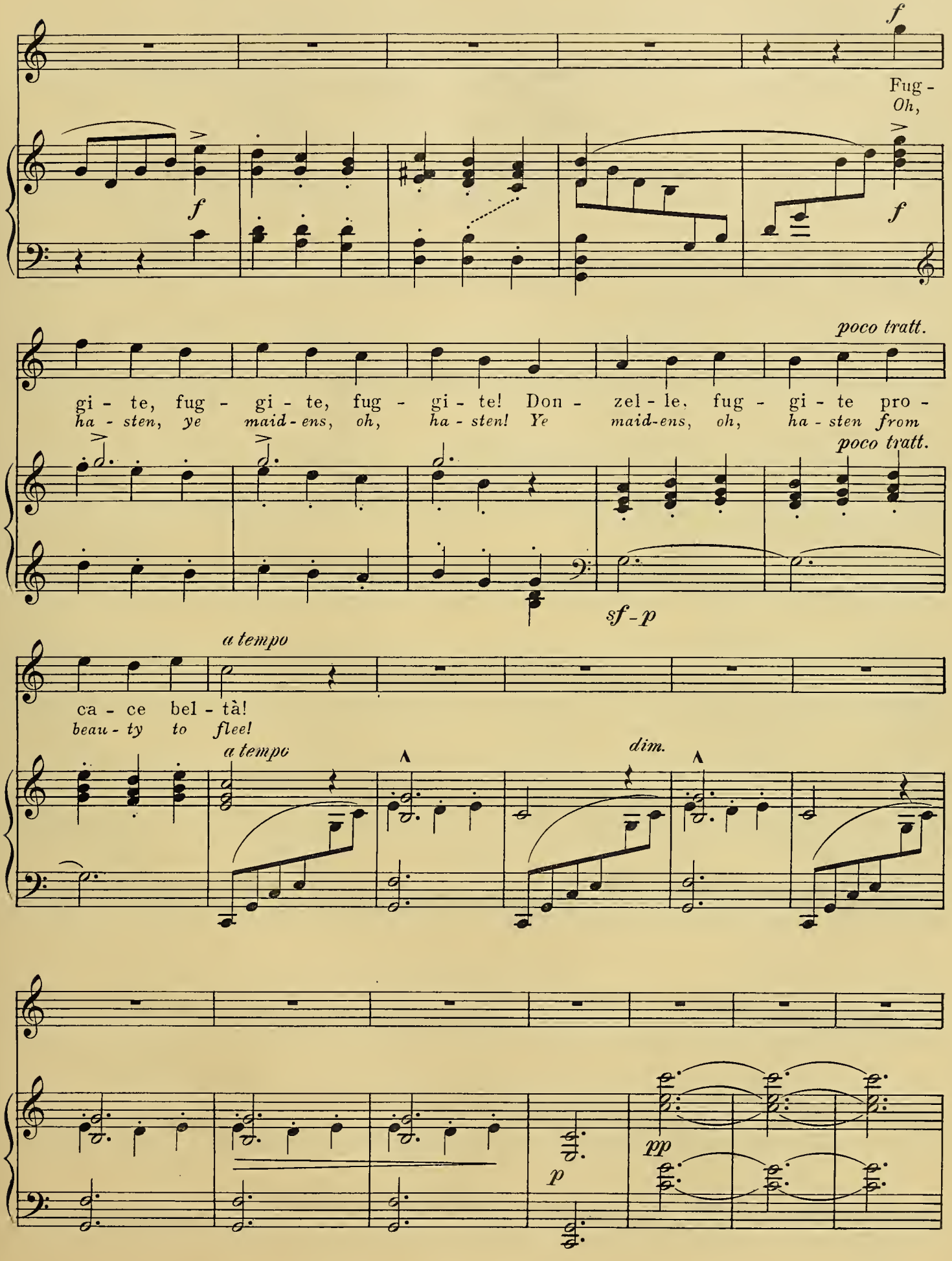

più p
ppp
p dolce
ah, ah, Dol - ce A - mor, ben -
ah, ah, God of Love, fair
rall. molto
pp
p
da - to Di - o, Non mi far più
blind - fold Cu - pid, Pierce no more this
so - spi - rar, Ah,
heart of mine, Ah,
pp
col canto
rall.
pp
pp poco più lento
Non mi far più so - spi - rar!
Pierce no more this heart of mine!
poco più lento
molto rall.
pp
pp

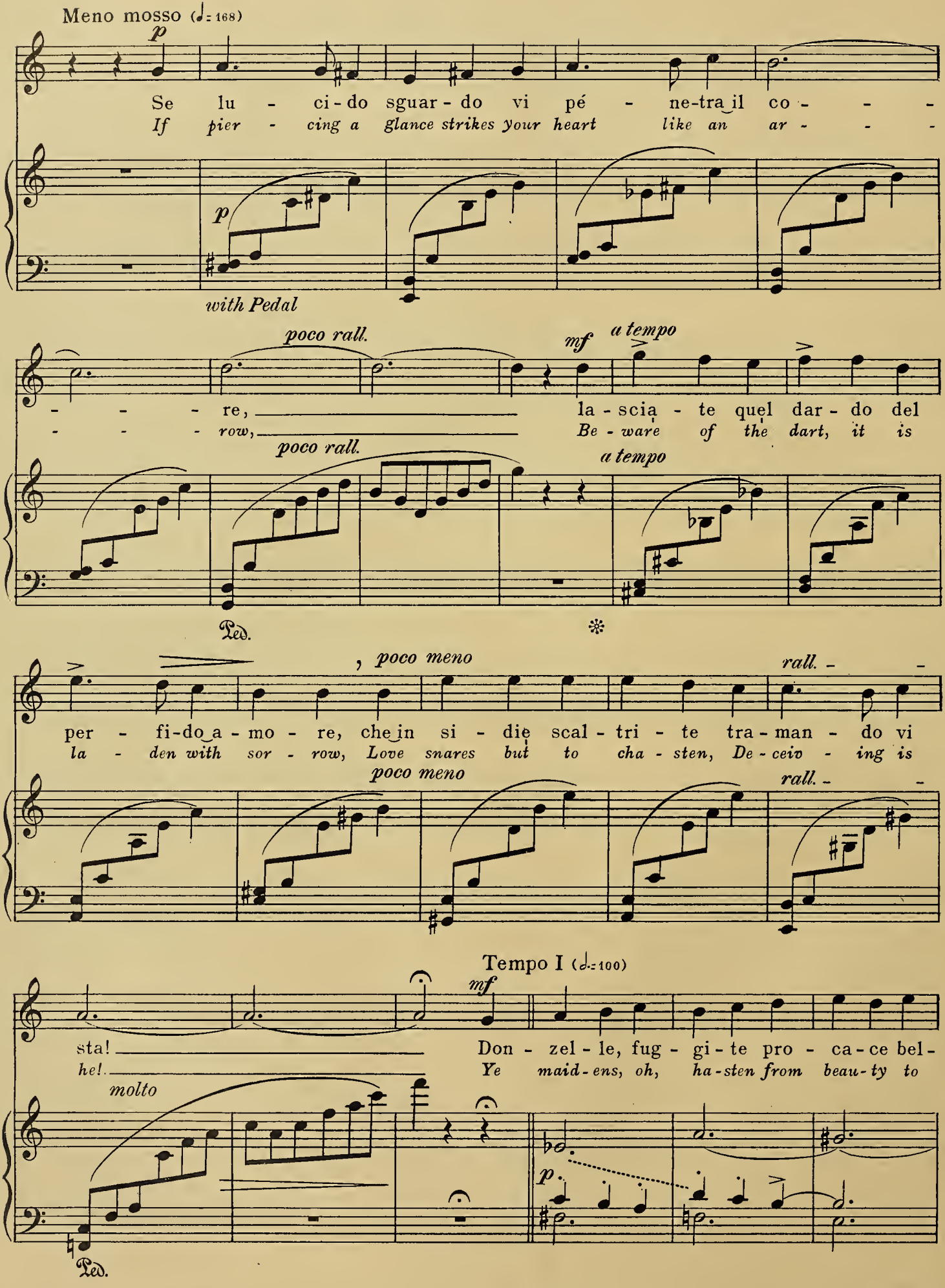
DONZELLE, FUGGITE
(OH, HASTEN, YE MAIDENS)
Canzone

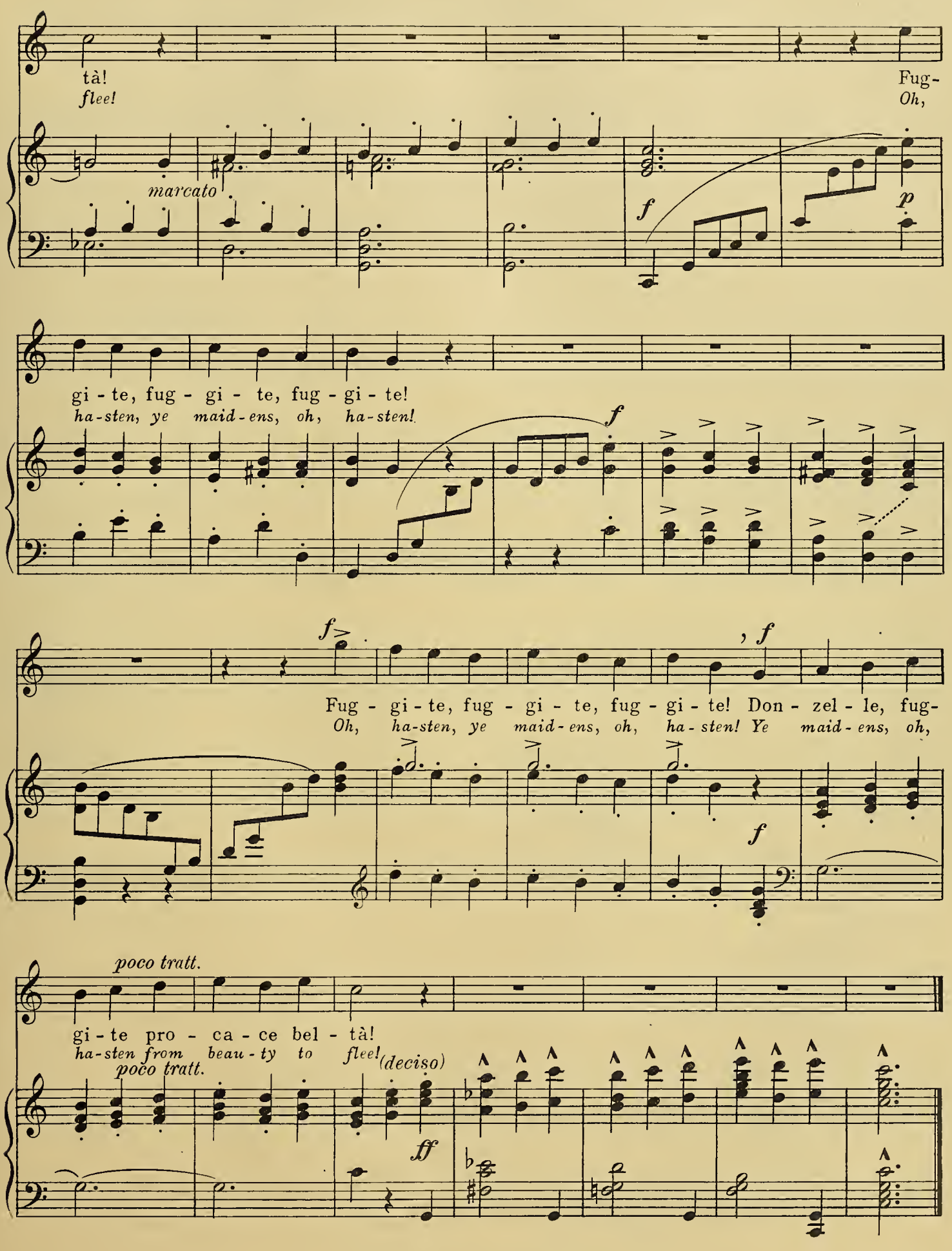
FRANCESCO CAVALLI (Francesco Caletti-Bruni)
(1599-1676)
Transcribed by Pietro Floridia

English version by Constance Purdy




f
Fug -
Oh,
f
f
poco tratt.
gi - te, fug - gi - te, fug - gi - te! Don - zel - le, fug - gi - te pro -
ha - sten, ye maid - ens, oh, ha - sten! Ye maid-ens, oh, ha - sten from
poco tratt.
sf - p
a tempo
ca - ce bel - tà!
beau - ty to flee!
a tempo
dim.
pp
p


Meno mosso (♩.=168)
p
Se lu - ci-do sguar-do vi pé - ne-tra il co - - -
If pier - cing a glance strikes your heart like an ar - - -
p
with Pedal
poco rall.
mf
a tempo
- - - re,
- - - row,
la-scia - te quel dar-do del
Be - ware of the dart, it is
poco rall.
a tempo
Ped.
poco meno
rall.
per - fi-do a-mo - re, che in si - die scal-tri - te tra-man - do vi
la - den with sor - row, Love snares but to cha - sten, De - ceiv - ing is
poco meno
rall.
Tempo I (♩.=100)
mf
sta!
hel!
Don - zel - le, fug - gi - te pro - ca-ce bel-
Ye maid-ens, oh, ha-sten from beau-ty to
molto
p
Ped.


tà!
flee!
Fug-
Oh,
marcato
f
p
gi - te, fug - gi - te, fug - gi - te!
ha-sten, ye maid-ens, oh, ha-sten!
f
f
, f
Fug - gi - te, fug - gi - te, fug - gi - te! Don - zel - le, fug-
Oh, ha-sten, ye maid-ens, oh, ha-sten! Ye maid-ens, oh,
f
poco tratt.
gi - te pro - ca - ce bel - tà!
ha-sten from beau-ty to flee!
poco tratt.
(deciso)
ff

TROPPO SOAVI I GUSTI

(MANY AND SWEET THE RAPTURES)

CANZONE

English version by Constance Purdy

FRANCESCO CAVALLI (Francesco Caletti-Bruni)
(1599-1676)
Transcribed by Pietro Floridia

Andante
dolcemente cantando

PIANO

p

riten. *a tempo*

Trop - po so -
Ma - ny and

riten. *a tempo*

dolce

a - vii gu - - sti A - mor pro - met - te, a - mor pro -
sweet the rap - - tures That love doth prom - ise, that love doth

met - te, e dà! In ter - min trop-po an - gu - sti di don -
prom - ise and give. Be - fore their hearts he cap - tures Pret - ty

zel - la l'o - nor rac - chiu - so sta.
maid - ens must all in hon - or live.

molto riten.

Allegretto

p quasi parlato

Spe - ri del mar spu - man - te rac - co - glier l'on - da in sen chi
He who the waves of o - cean Hopes on his breast to fold May

pp

Tempo I

mf

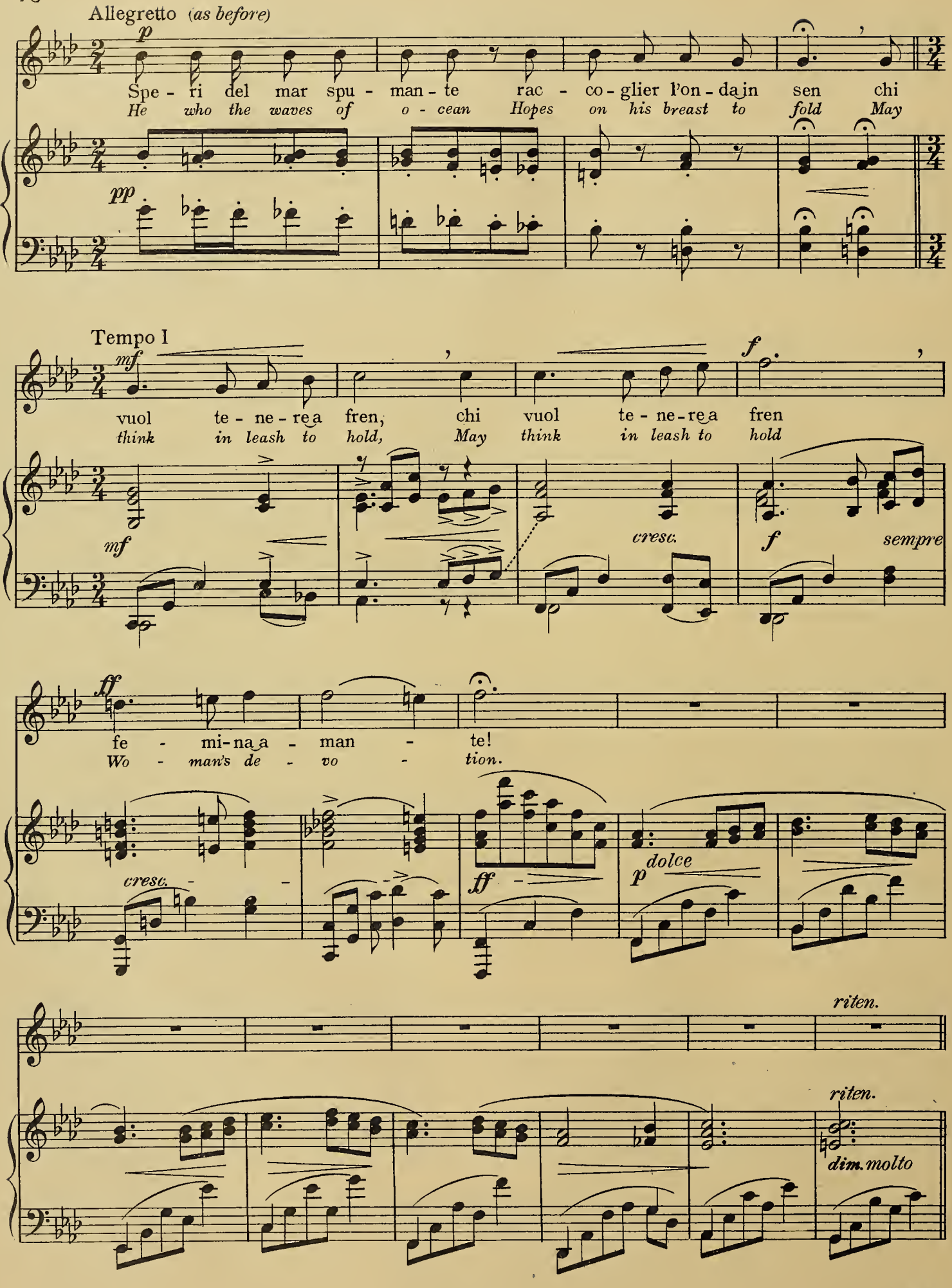
vuol te - ne - re a fren, chi vuol te - ne - re a
think in leash to hold, May think in leash to

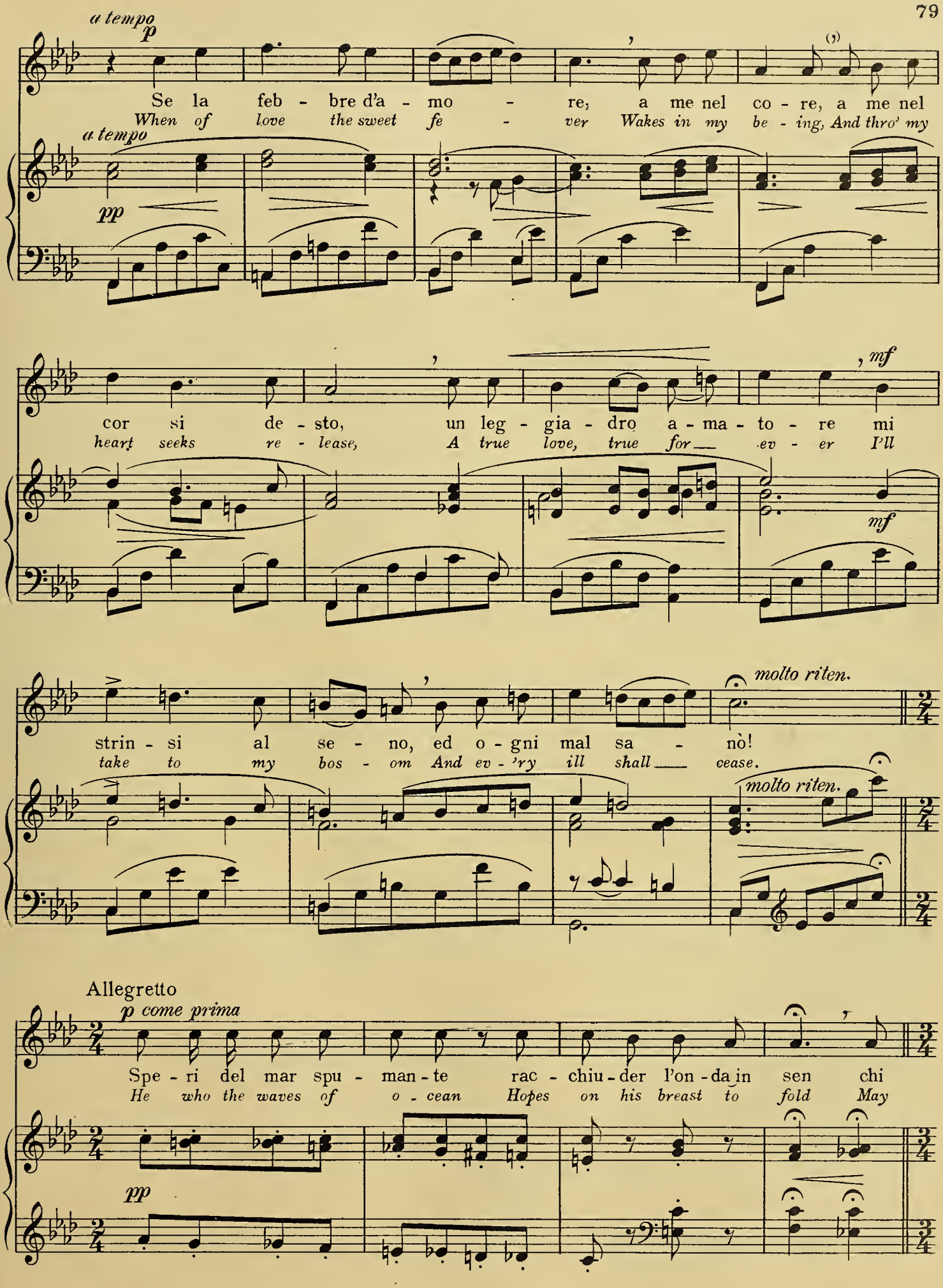
mf

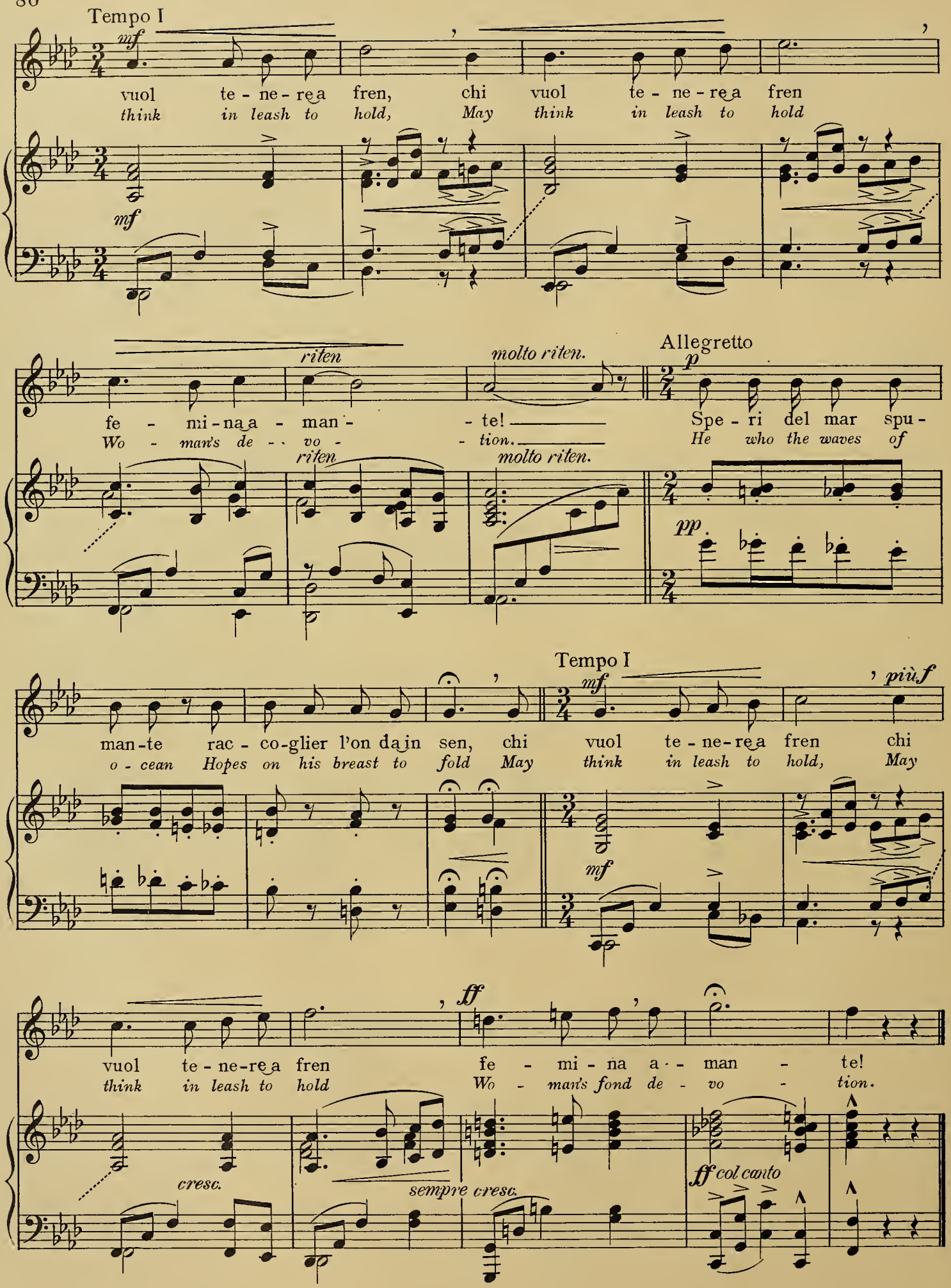
f *rit.* *molto riten.*

fren fe - mi - na a - man - te!
hold Wo - man's de - vo - tion.

f *rit.* *molto riten.*


Allegretto (as before)
p
Spe - ri del mar spu - man - te rac - co - glier l'on - da in sen chi
He who the waves of o - cean Hopes on his breast to fold May
pp
Tempo I
mf
vuol te - ne - re a fren, chi vuol te - ne - re a fren
think in leash to hold, May think in leash to hold
mf
cresc.
f
sempre
ff
fe - mi - na a - man - te!
Wo - man's de - vo - tion.
cresc.
ff
p
dolce
riten.
riten.
dim. molto


a tempo
p
Se la feb - bre d'a - mo - re, a me nel co - re, a me nel
When of love the sweet fe - ver Wakes in my be - ing, And thro' my
a tempo
pp
cor si de - sto, un leg - gia - dro a - ma - to - re mi
heart seeks re - lease, A true love, true for ev - er I'll
mf
mf
molto riten.
strin - si al se - no, ed o - gni mal sa - nò!
take to my bos - om And ev - 'ry ill shall cease.
molto riten.
Allegretto
p come prima
Spe - ri del mar spu - man - te rac - chiu - der l'on - da in sen chi
He who the waves of o - cean Hopes on his breast to fold May
pp


Tempo I
mf
vuol te - ne - re a fren, chi vuol te - ne - re a fren
think in leash to hold, May think in leash to hold
mf
riten
molto riten.
fe - mi - na a - man - te!
Wo - man's de - vo - tion.
Allegretto
p
Spe - ri del mar spu -
He who the waves of
riten
molto riten.
pp
Tempo I
mf
più f
man - te rac - co - glier l'on da in sen, chi vuol te - ne - re a fren chi
o - cean Hopes on his breast to fold May think in leash to hold, May
mf
ff
vuol te - ne - re a fren fe - mi - na a - man - te!
think in leash to hold Wo - man's fond de - vo - tion.
cresc.
sempre cresc.
ff col canto

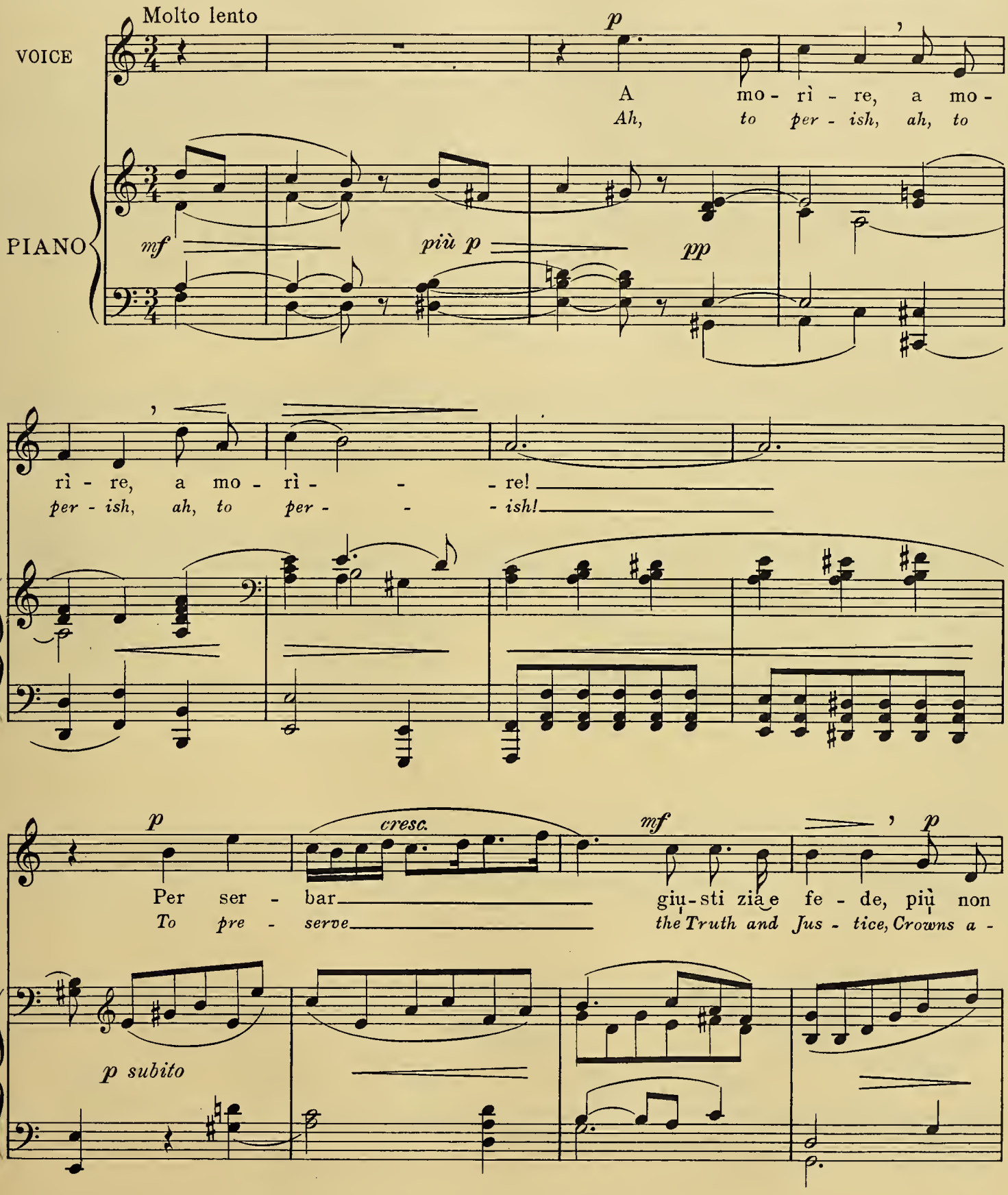
A MORIRE!

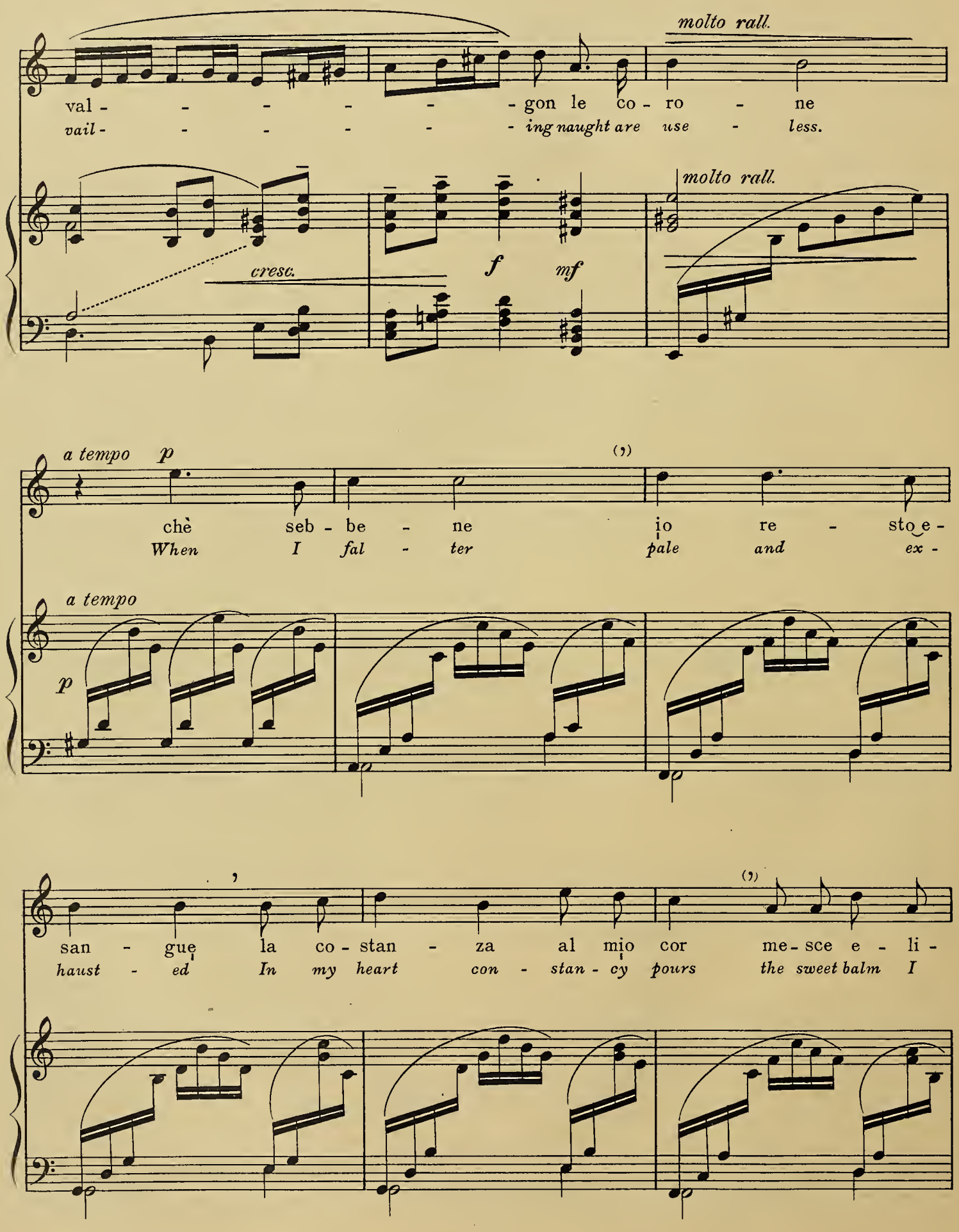
(AH, TO PERISH!)

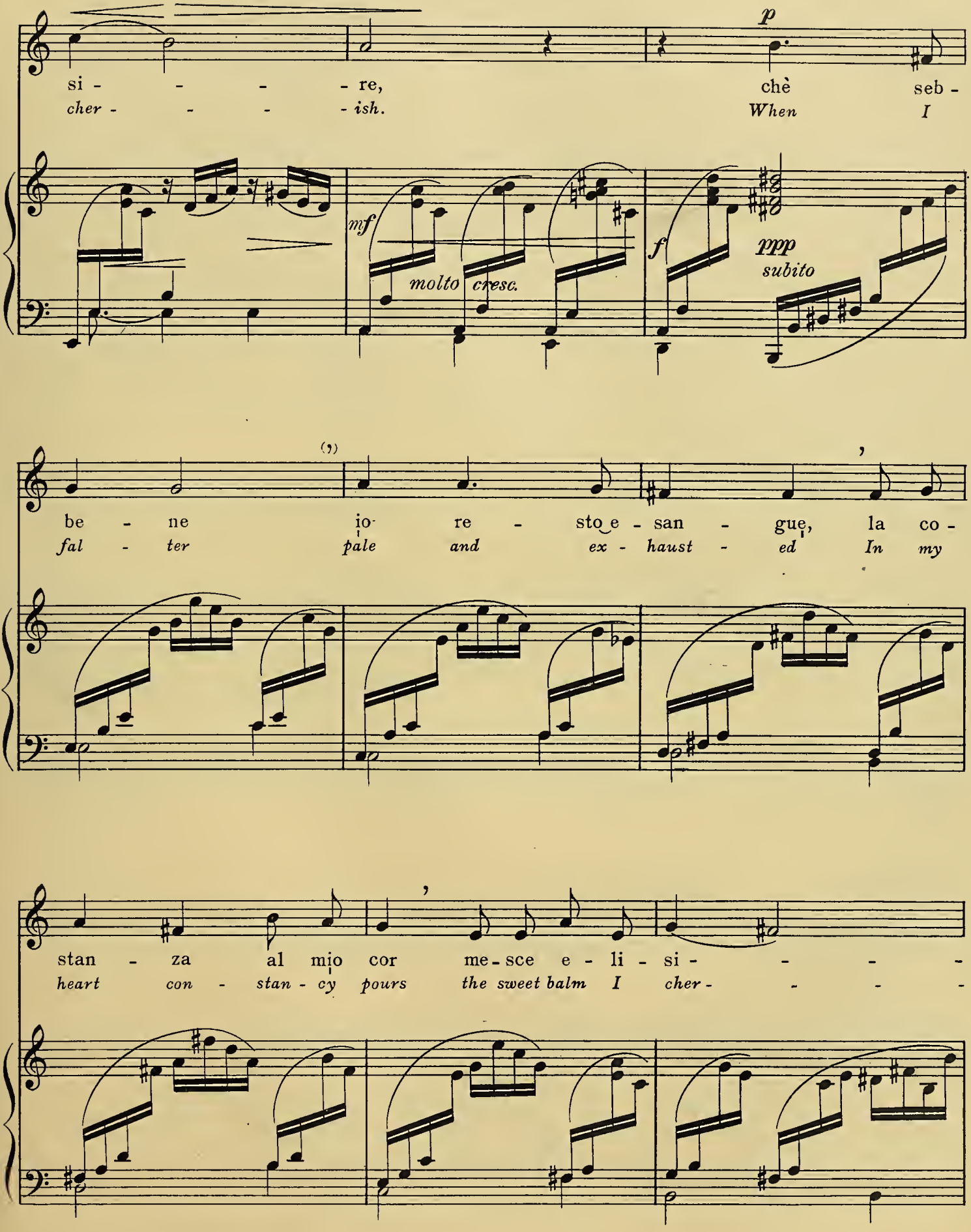
From a Cantata

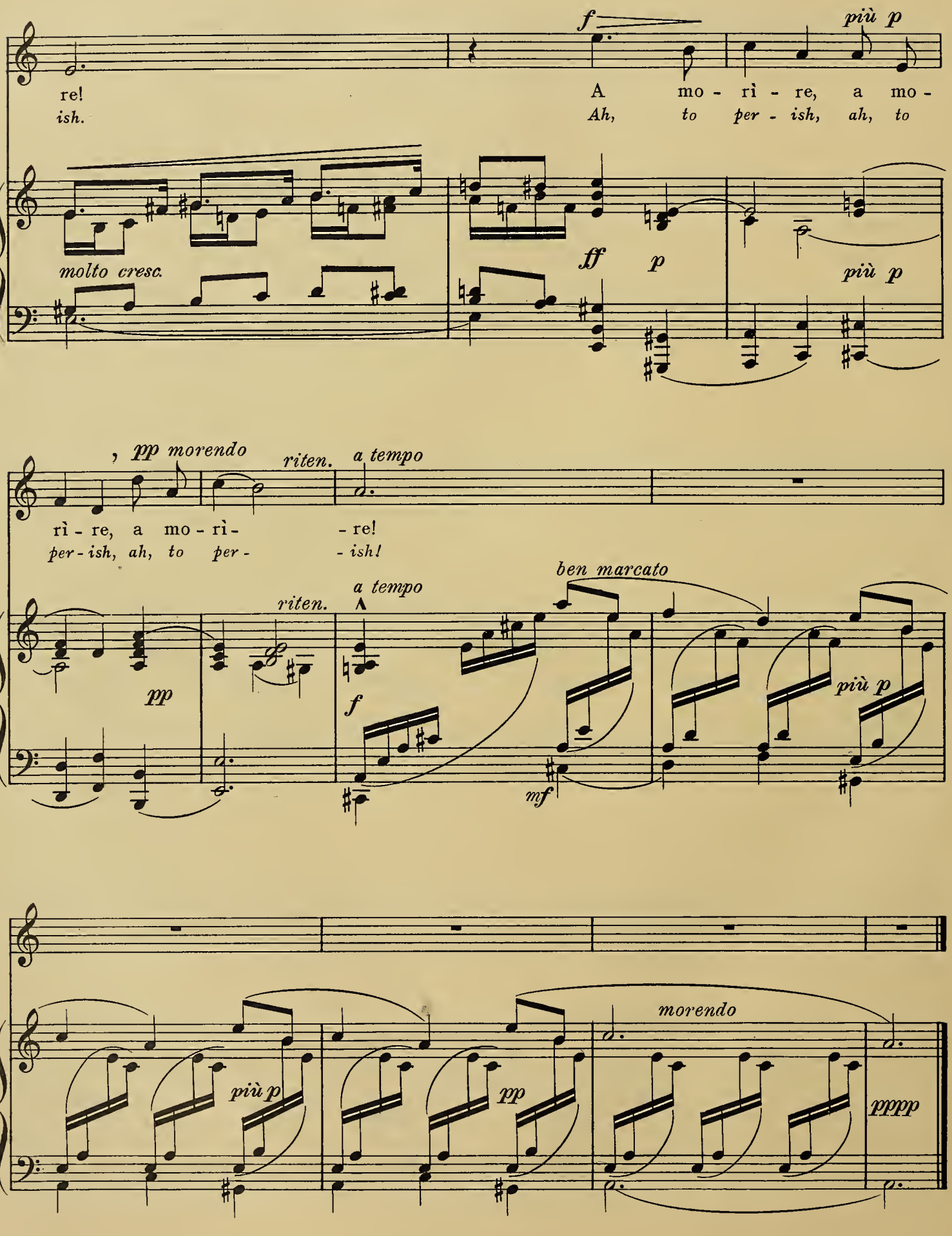
English version by Constance Purdy

GIACOMO CARISSIMI (1604-1674)
Transcribed by Pietro Floridia




molto rall.
val - - - - - - gon le co - ro - ne
vail - - - - - - ing naught are use - less.
molto rall.
cresc.
f
mf
a tempo p
chè seb - be - ne io re - sto e -
When I fal - ter pale and ex -
a tempo
p
san - gue la co - stan - za al mio cor me - sce e - li -
haust - ed In my heart con - stan - cy pours the sweet balm I


si - - - - re,
cher - - - - ish.
chè seb -
When I
p
mf
molto cresc.
f
ppp
subito
be - ne io re - sto e - san - gue, la co -
fal - ter pale and ex - haust - ed In my
stan - za al mio cor me - sce e - li - si - - - -
heart con - stan - cy pours the sweet balm I cher - - - -


f
più p
re!
ish.
A mo - rì - re, a mo -
Ah, to per - ish, ah, to
molto cresc.
ff
p
più p
pp morendo
riten.
a tempo
rì - re, a mo - rì - re!
per - ish, ah, to per - ish!
ben marcato
pp
f
mf
più p
più p
pp
morendo
pppp

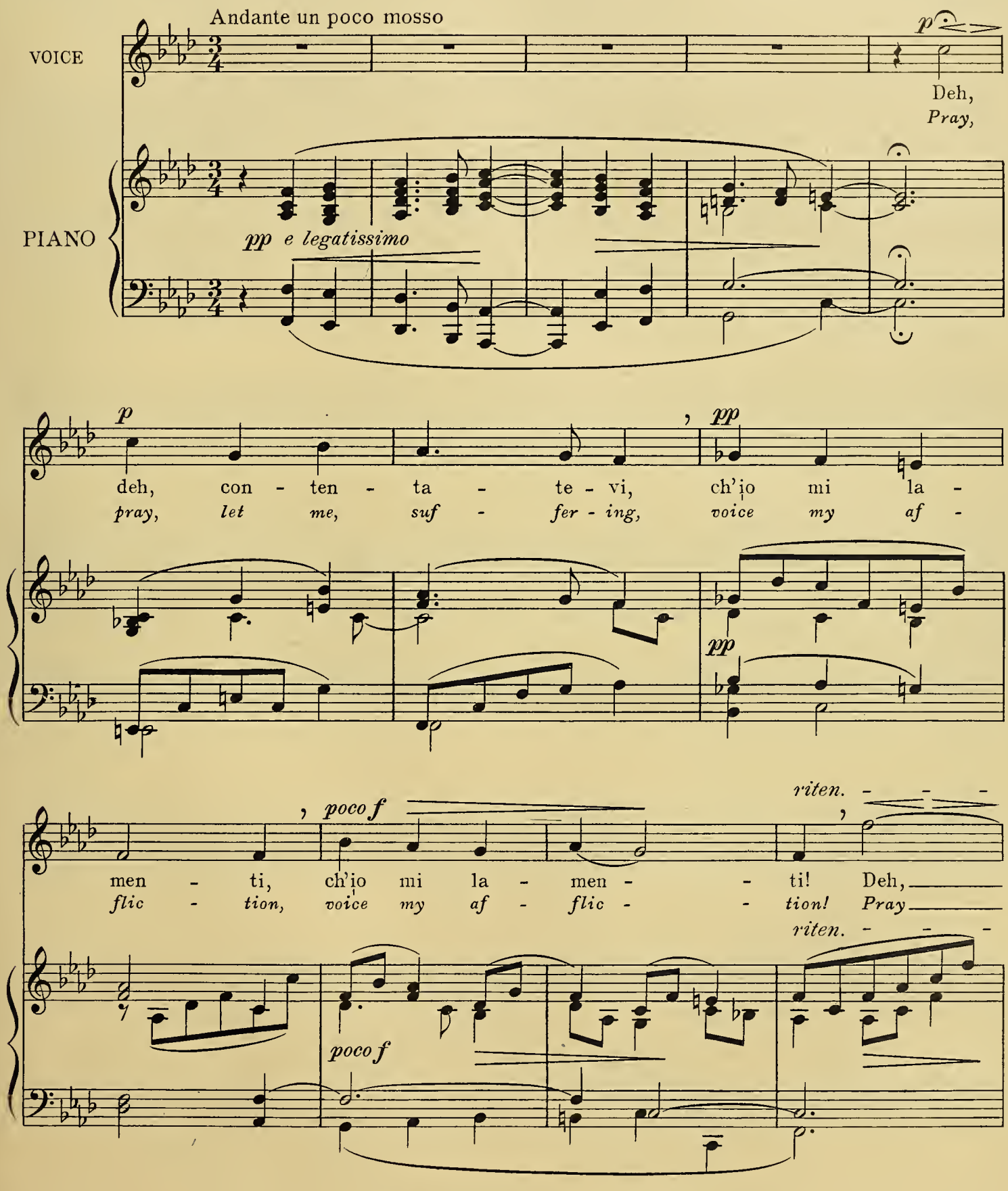
DEH, CONTENTATEVI

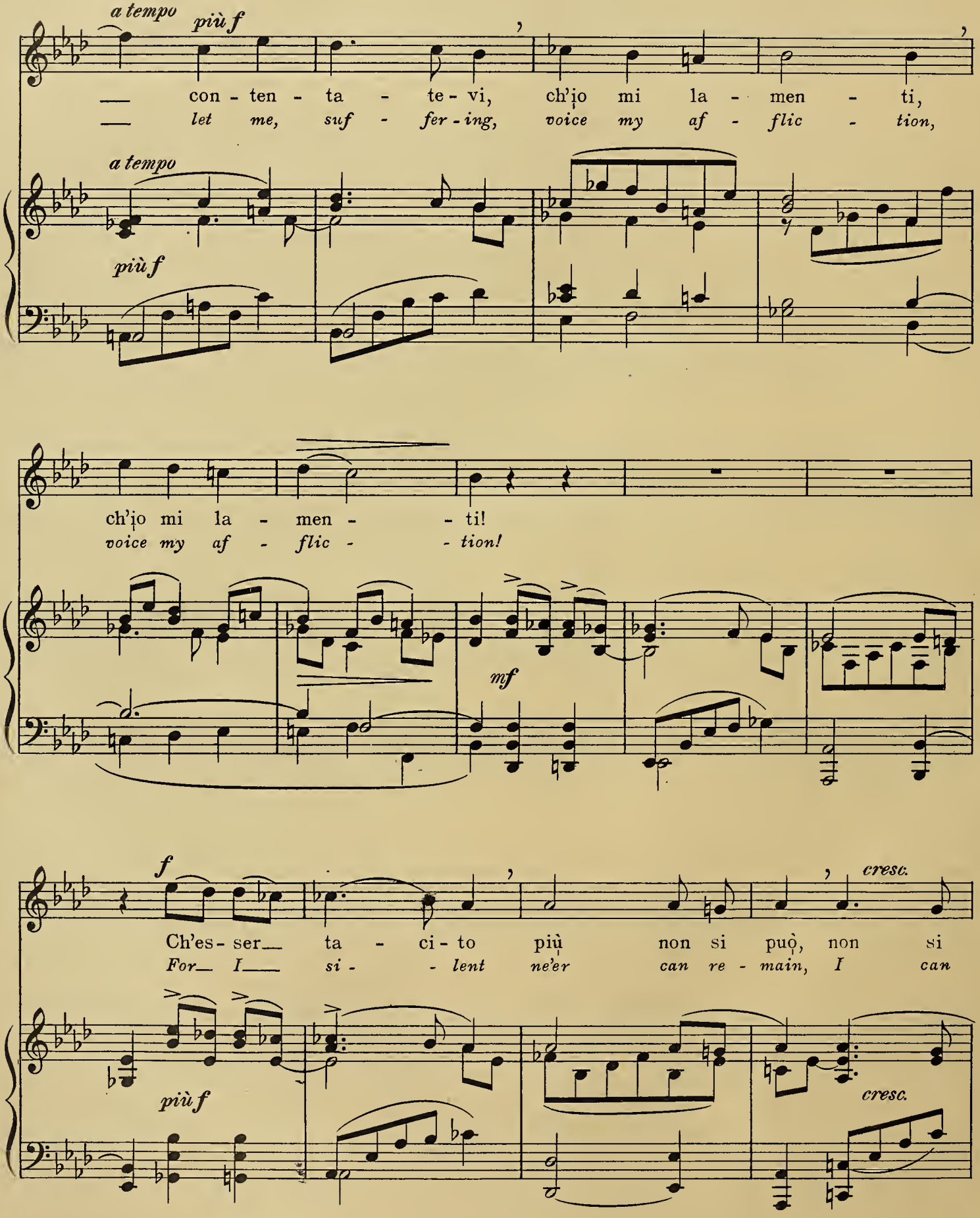
(PRAY, LET ME, SUFFERING)

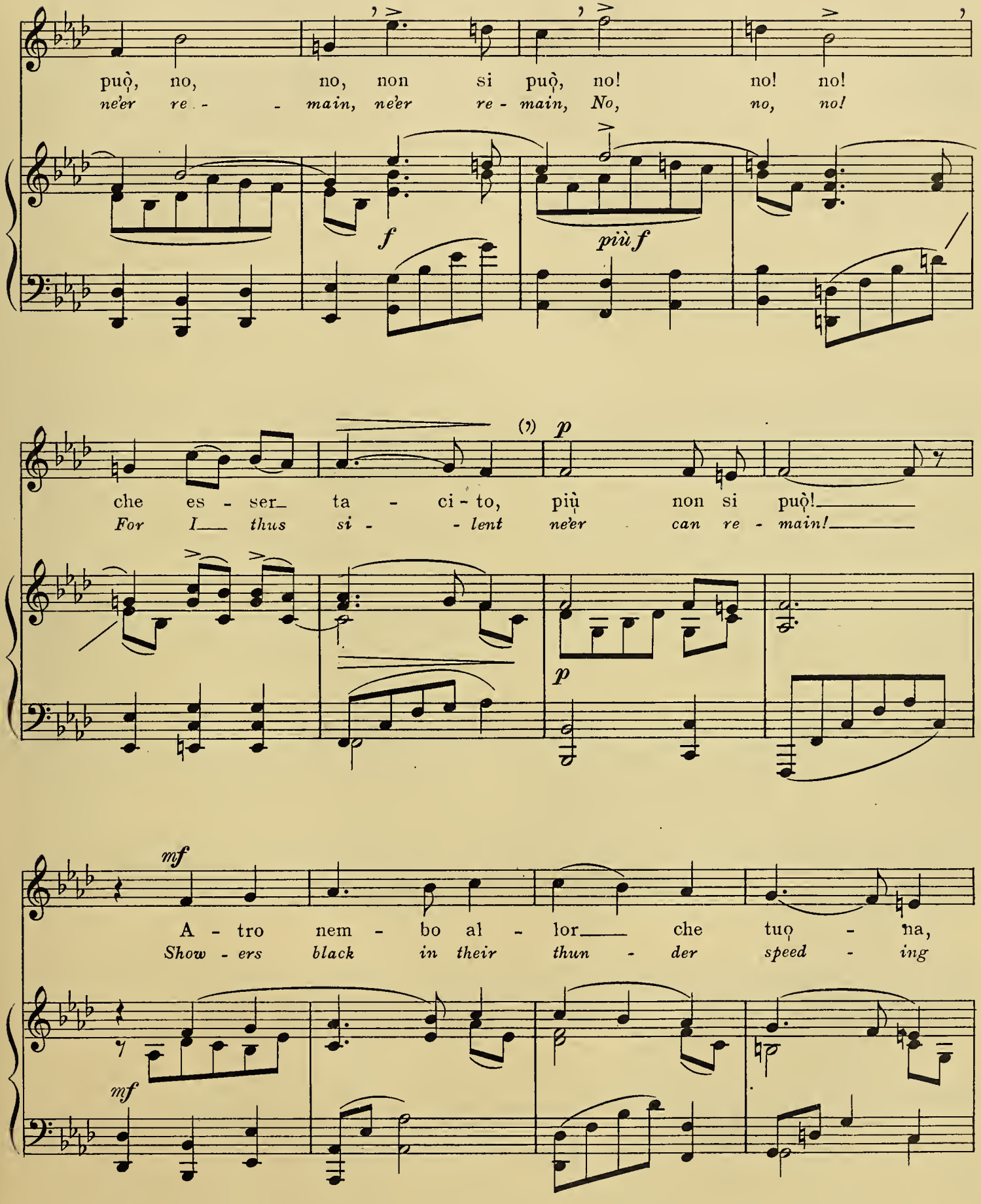
From a Cantata

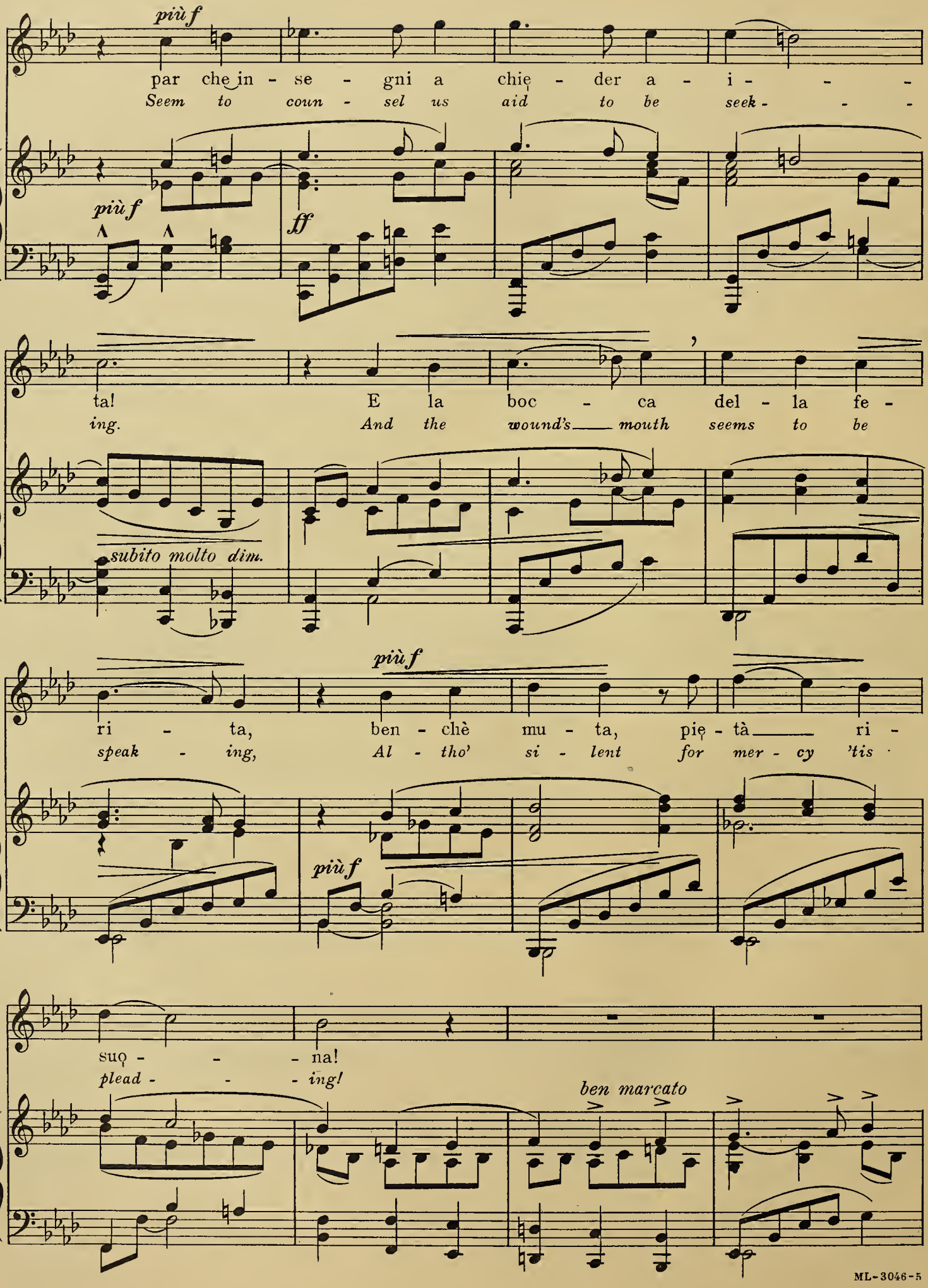
English version by Constance Purdy

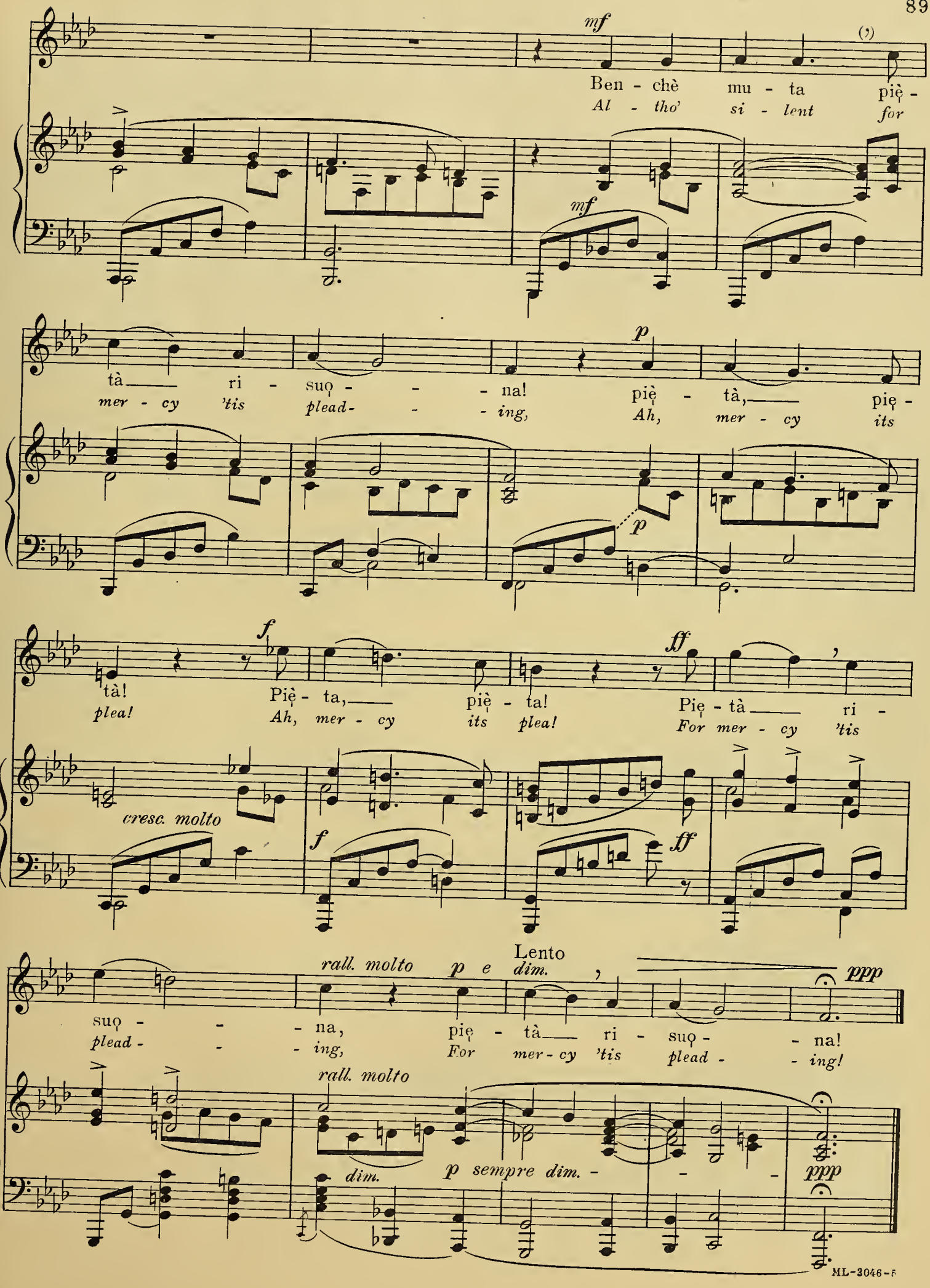
GIACOMO CARISSIMI (1604-1674)
Transcribed by Pietro Floridia




a tempo
più f
con - ten - ta - te - vi, ch'io mi la - men - ti,
let me, suf - fer - ing, voice my af - flic - tion,
a tempo
più f
ch'io mi la - men - ti!
voice my af - flic - tion!
mf
f
Ch'es - ser ta - ci - to più non si può, non si
For I si - lent ne'er can re - main, I can
cresc.
più f
cresc.


può, no, no, non si può, no! no! no!
ne'er re - - main, ne'er re - main, No, no, no!
f
più f
che es - ser_ ta - ci - to, più non si può!_____
For I___ thus si - - lent ne'er can re - main!_____
p
p
mf
A - tro nem - bo al - lor___ che tuo - na,
Show - ers black in their thun - der speed - ing
mf


più f
par che in - se - gni a chie - der a - i - - -
Seem to coun - sel us aid to be seek - - -
più f
ff
ta! E la boc - ca del - la fe -
ing. And the wound's mouth seems to be
subito molto dim.
più f
ri - ta, ben - chè mu - ta, pie - tà ri -
speak - ing, Al - tho' si - lent for mer - cy 'tis
più f
suo - - - na!
plead - - - ing!
ben marcato


mf
Ben - chè mu - ta piè -
Al - tho' si - lent for
mf
tà ri - suo - - - na! piè - tà, piè -
mer - cy 'tis plead- - - ing, Ah, mer - cy its
p
p
f
tà! Piè - ta, piè - ta! Piè - tà ri -
plea! Ah, mer - cy its plea! For mer - cy 'tis
ff
cresc. molto
f
ff
Lento
rall. molto
p e dim.
ppp
suo - - - na, piè - tà ri - suo - - na!
plead - - - ing, For mer - cy 'tis plead - - ing!
rall. molto
dim.
p sempre dim. - - -
ppp
ML-3046-5

FILLI, NON T'AMO PIÙ

(PHYLLIS NO MORE I LOVE)

From a Cantata

GIACOMO CARISSIMI (1604-1674)

English version by Constance Purdy

Transcribed by Pietro Floridia

Allegretto assai moderato

PIANO

ff

f

Fil - li, non t'a - mo più, e

Phyl - lis no more I love, And

dim.

mf

se nol cre - di a me, ve - di, che ho sciol - to il piè, dal - la

if thou doubt it, see! From thy shack - les I am free! Hence-forth

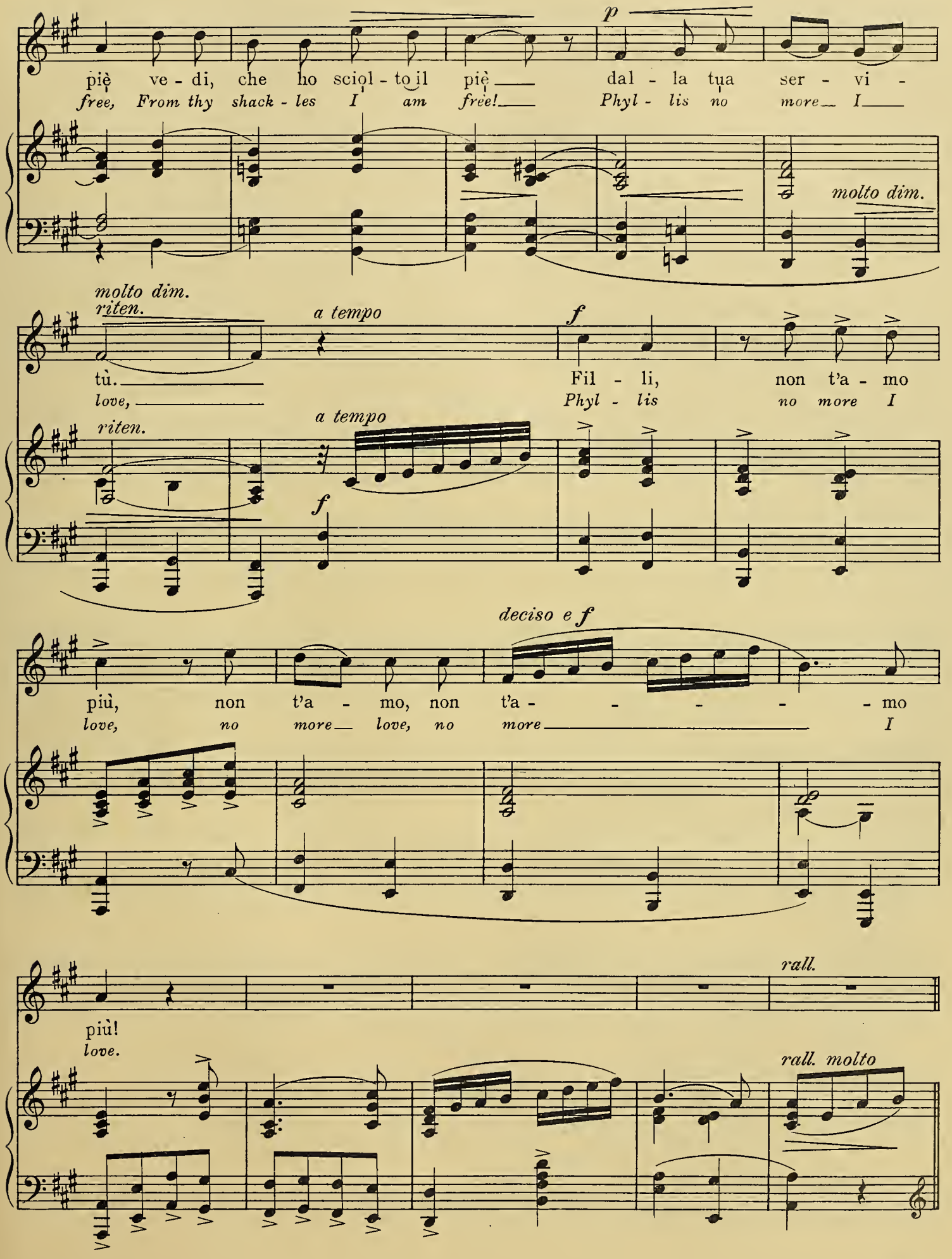
poco riten. *p a tempo* *cresc.*

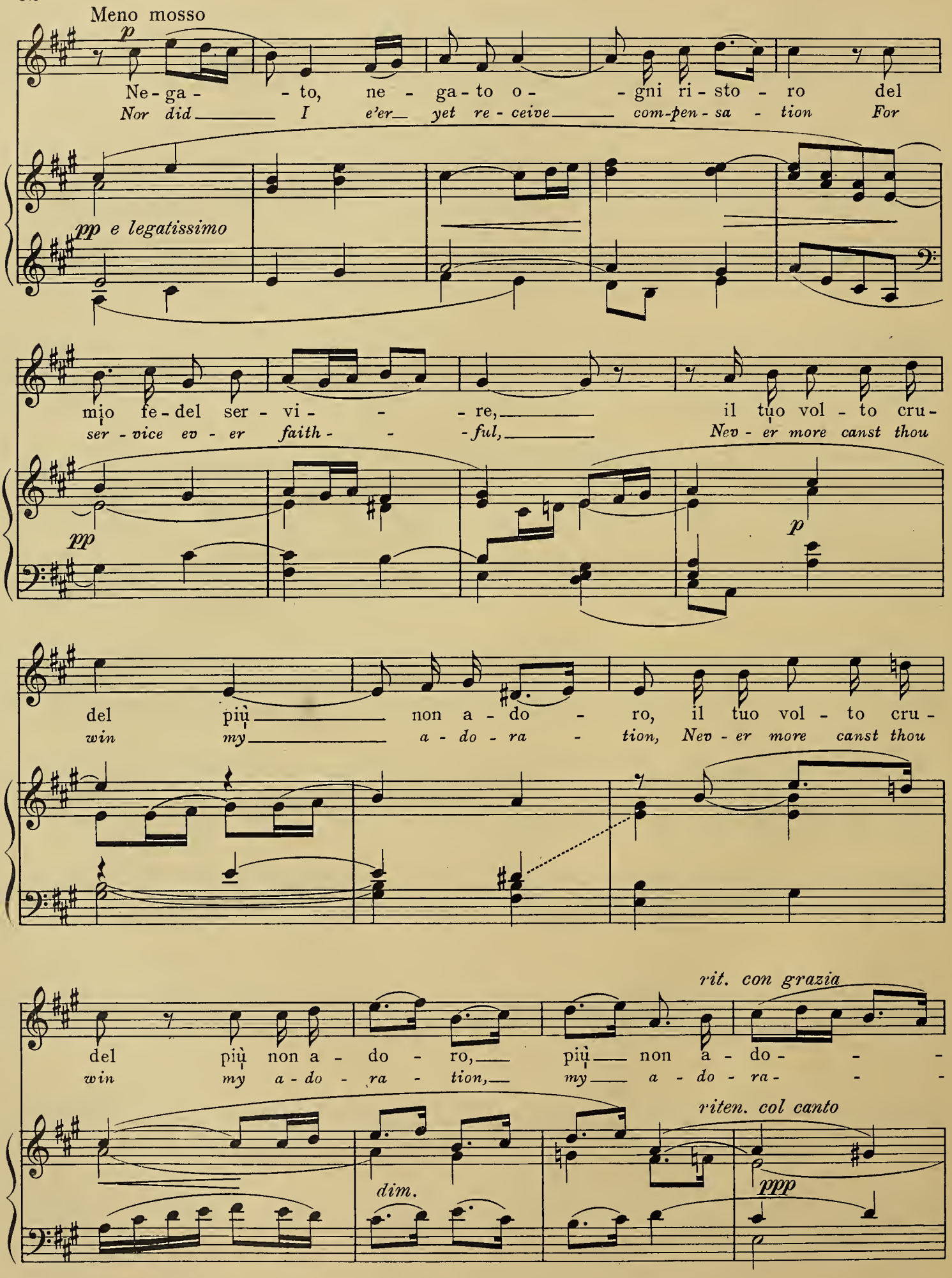
tu - a ser - vi - tù, ve - di, ve - di, che ho sciol - to il

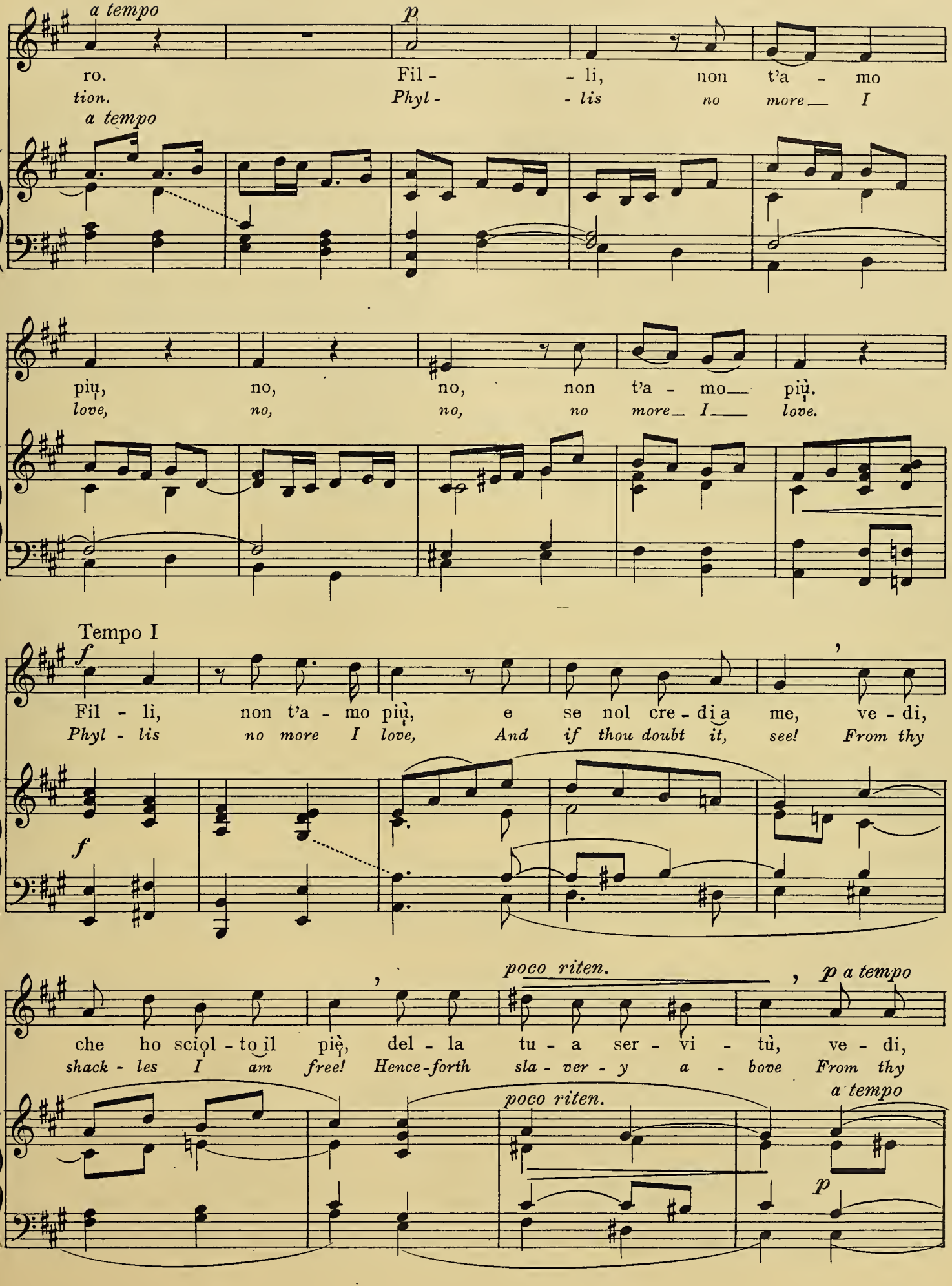
sla - ver - y a - bove, From thy bonds, fair Phyl - lis, I am

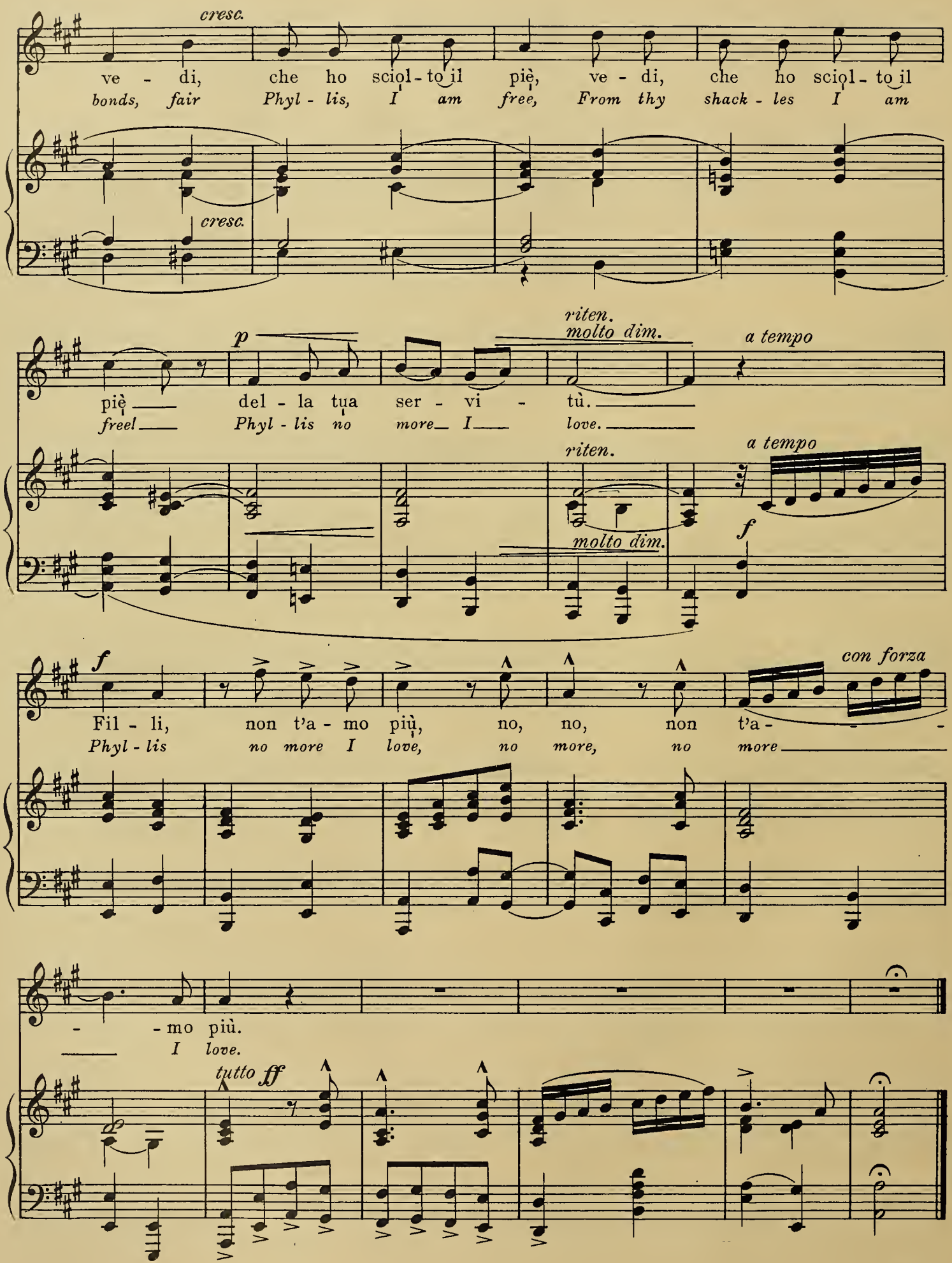
poco riten. *a tempo*

p *cresc.*


p
piè ve - di, che ho sciol - to il piè dal - la tua ser - vi -
free, From thy shack - les I am free! Phyl - lis no more I
molto dim.
molto dim.
riten.
a tempo
f
tù. Fil - li, non t'a - mo
love, Phyl - lis no more I
riten.
a tempo
f
deciso e f
più, non t'a - mo, non t'a - - - - - mo
love, no more love, no more I
rall.
più!
love.
rall. molto


Meno mosso
p
Ne - ga - to, ne - ga - to o - gni ri - sto - ro del
Nor did I e'er yet re - ceive com-pen - sa - tion For
pp e legatissimo
mio fe - del ser - vi - re, il tuo vol - to cru -
ser - vice ev - er faith - ful, Nev - er more canst thou
pp
p
del più non a - do - ro, il tuo vol - to cru -
win my a - do - ra - tion, Nev - er more canst thou
rit. con grazia
del più non a - do - ro, più non a - do - ra -
win my a - do - ra - tion, my a - do - ra -
riten. col canto
dim.
ppp

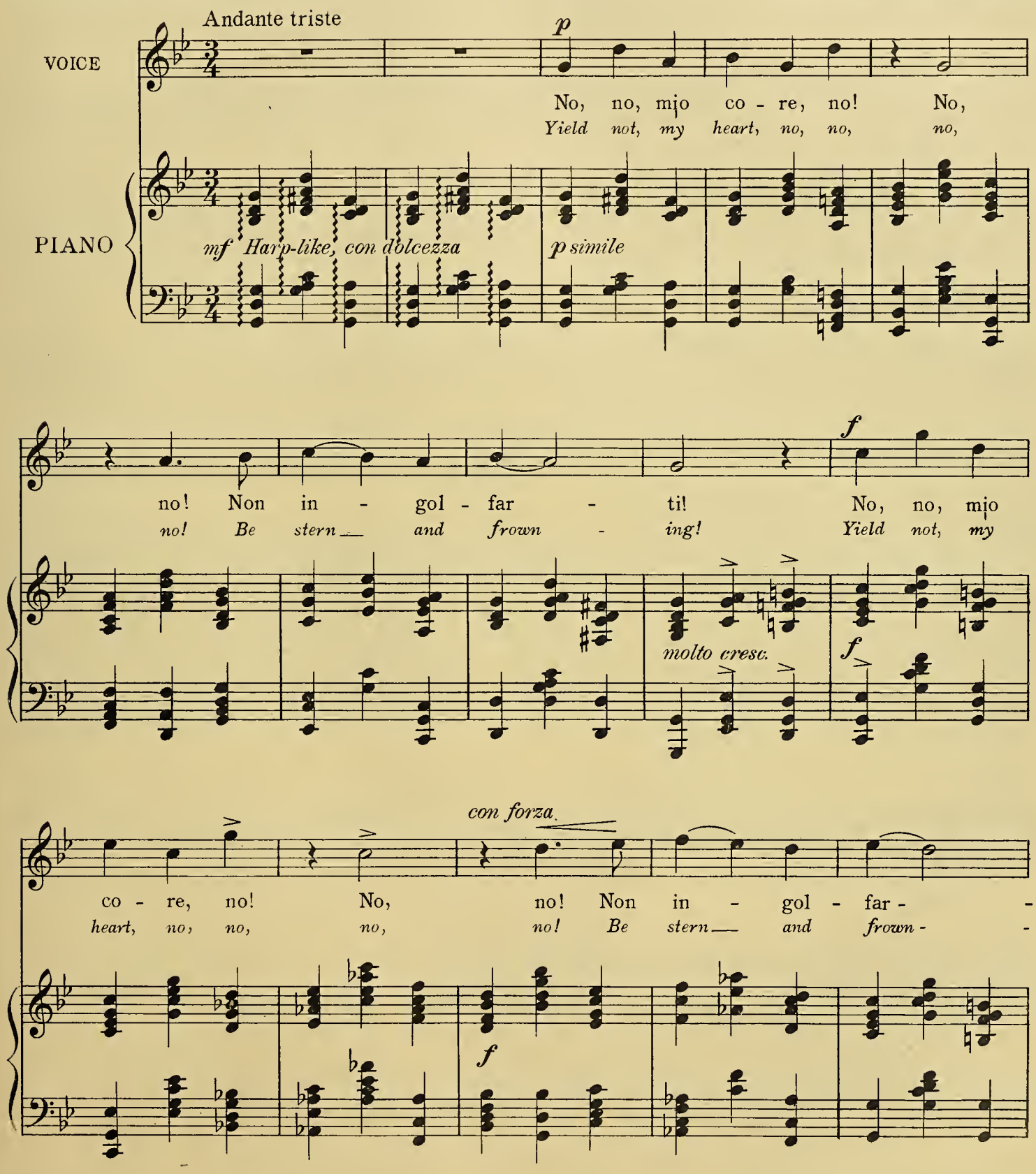

a tempo
p
ro. Fil - li, non t'a - mo
tion. Phyl - lis no more I
a tempo
più, no, no, non t'a - mo più.
love, no, no, no more I love.
Tempo I
f
Fil - li, non t'a - mo più, e se nol cre - di a me, ve - di,
Phyl - lis no more I love, And if thou doubt it, see! From thy
f
poco riten.
p a tempo
che ho sciol - to il piè, del - la tu - a ser - vi - tù, ve - di,
shack - les I am free! Hence-forth sla - ver - y a - bove From thy
poco riten.
a tempo
p

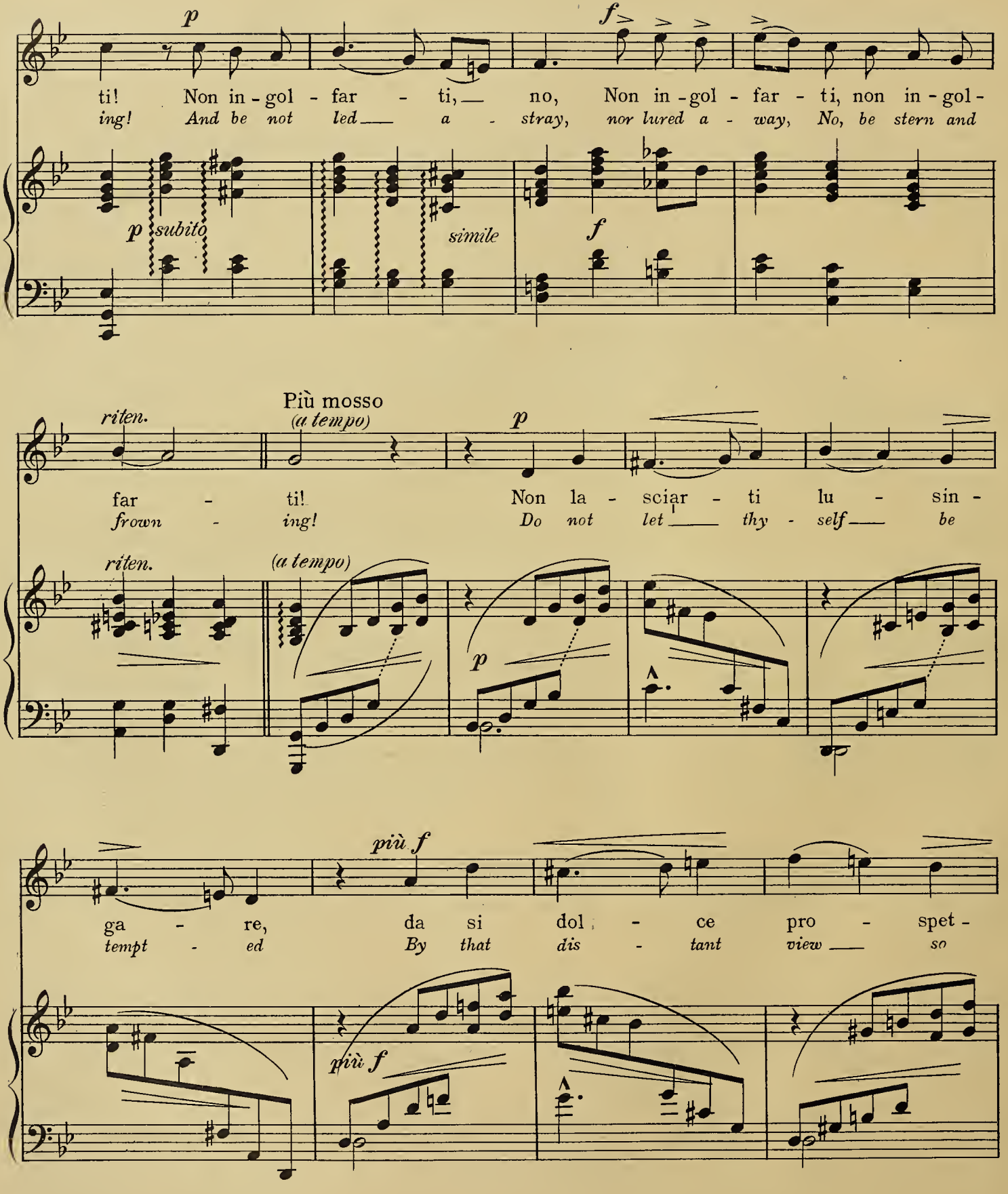

cresc.
ve - di, che ho sciol - to il piè, ve - di, che ho sciol - to il
bonds, fair Phyl - lis, I am free, From thy shack - les I am
cresc.
p
riten.
molto dim.
a tempo
piè del - la tua ser - vi - tù.
freel Phyl - lis no more I love.
riten.
molto dim.
a tempo
f
f
con forza
Fil - li, non t'a - mo più, no, no, non t'a -
Phyl - lis no more I love, no more, no more
- mo più.
I love.
tutto ff

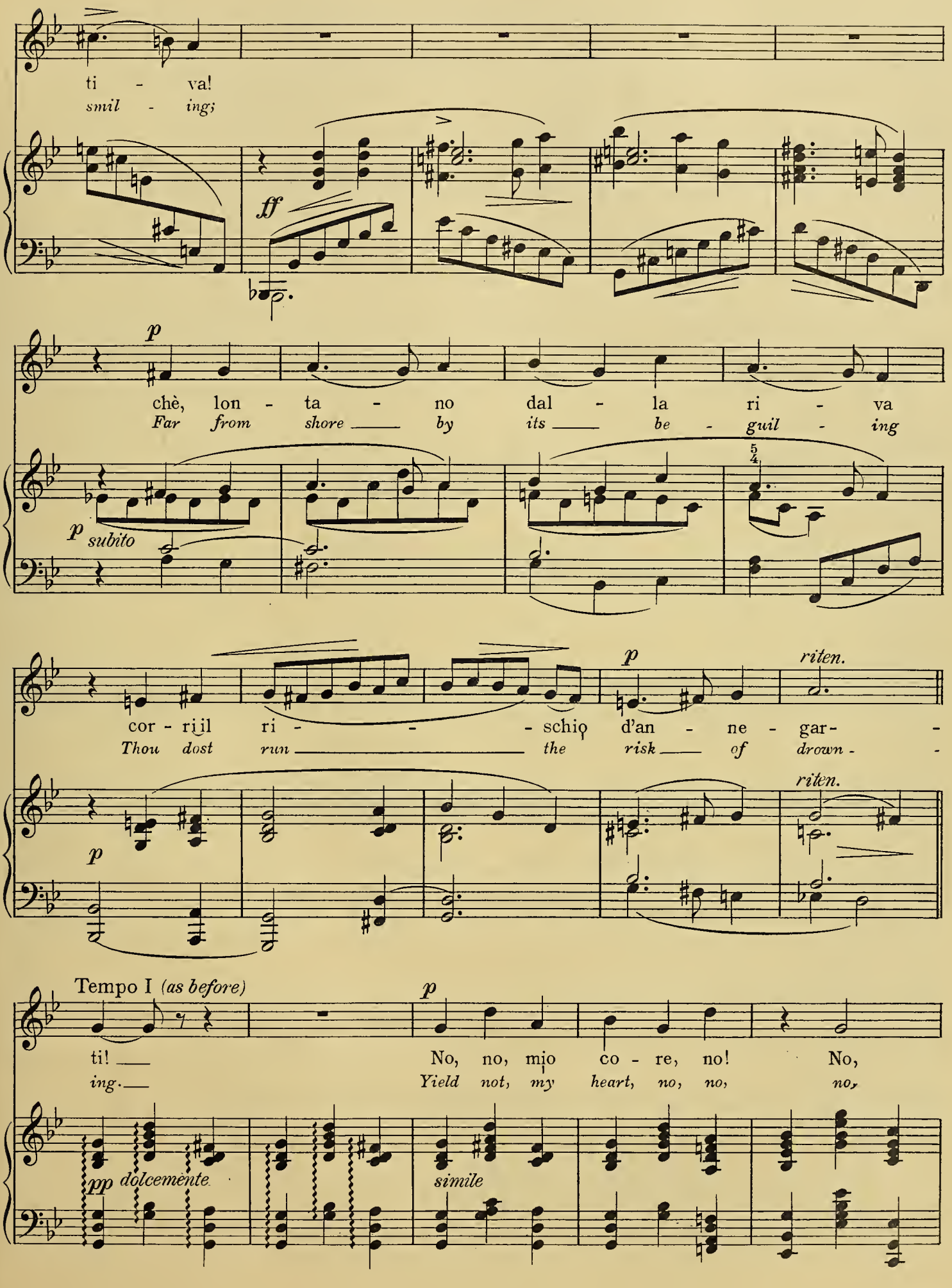
NO, NO, MIO CORE
(YIELD NOT, MY HEART)
From a Cantata

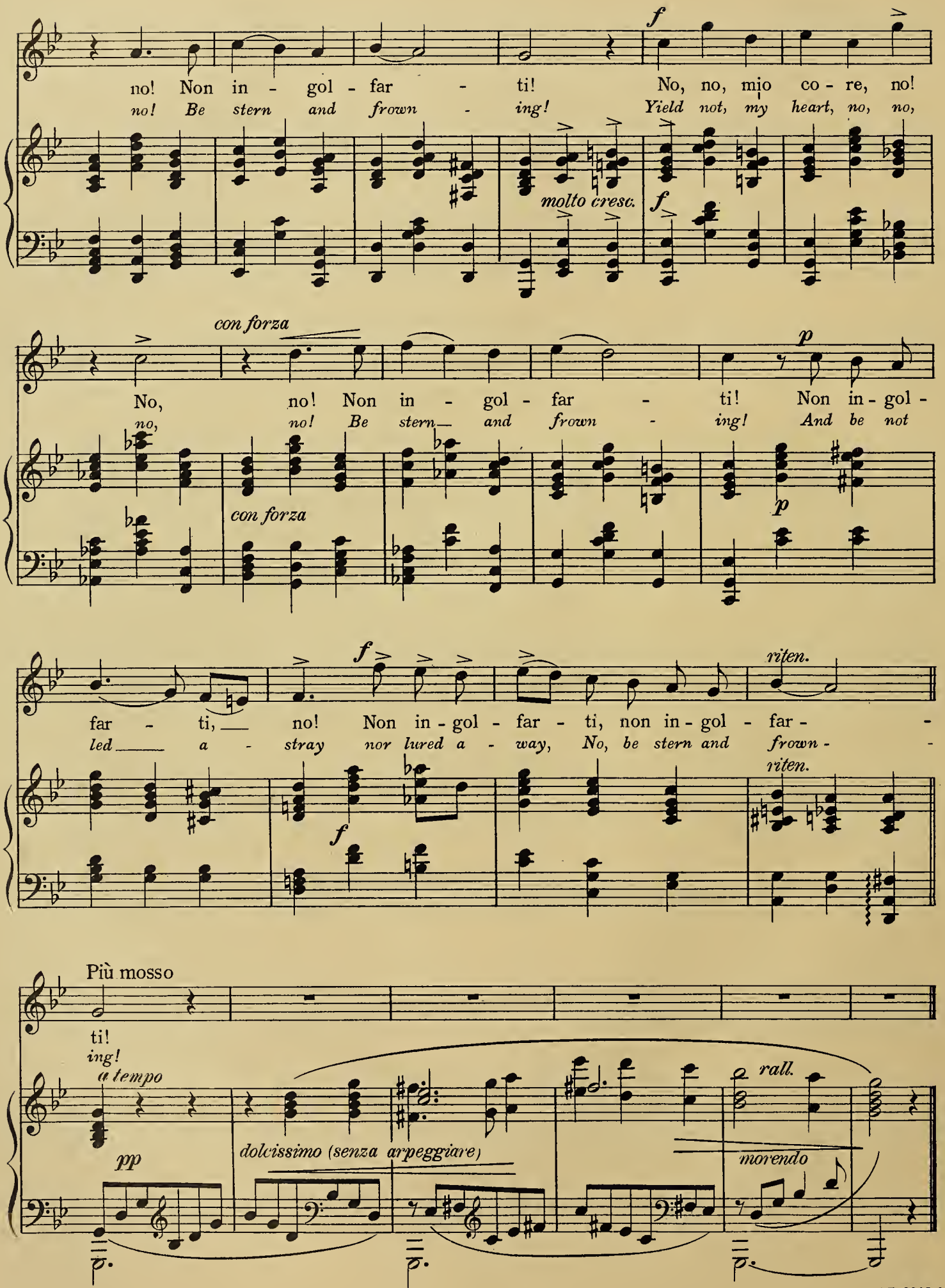
English version by Constance Purdy

GIACOMO CARISSIMI (1604-1674)
Transcribed by Pietro Floridia




p
f
ti! Non in - gol - far - ti, no, Non in - gol - far - ti, non in - gol -
ing! And be not led a - stray, nor lured a - way, No, be stern and
p subito
simile
f
Più mosso
riten.
(a tempo)
p
far - ti! Non la - sciar - ti lu - sin -
frown - ing! Do not let thy - self be
riten.
(a tempo)
p
più f
ga - re, da si dol - ce pro - spet -
tempt - ed By that dis - tant view so
più f


ti - va!
smil - ing;
ff
p
chè, lon - ta - no dal - la ri - va
Far from shore by its be - guil - ing
p subito
5/4
p
riten.
cor - ri il ri - - - schio d'an - ne - gar -
Thou dost run the risk of drown -
riten.
p
Tempo I (as before)
p
ti!
ing.
No, no, mio co - re, no! No,
Yield not, my heart, no, no, no,
pp dolcemente
simile


no! Non in - gol - far - ti! No, no, mio co - re, no!
no! Be stern and frown - ing! Yield not, my heart, no, no,
molto cresc.
con forza
No, no! Non in - gol - far - ti! Non in - gol -
no, no! Be stern and frown - ing! And be not
con forza
far - ti, no! Non in - gol - far - ti, non in - gol - far -
led a - stray nor lured a - way, No, be stern and frown -
riten.
riten.
Più mosso
ti!
ing!
a tempo
pp
dolcissimo (senza arpeggiare)
rall.
morendo

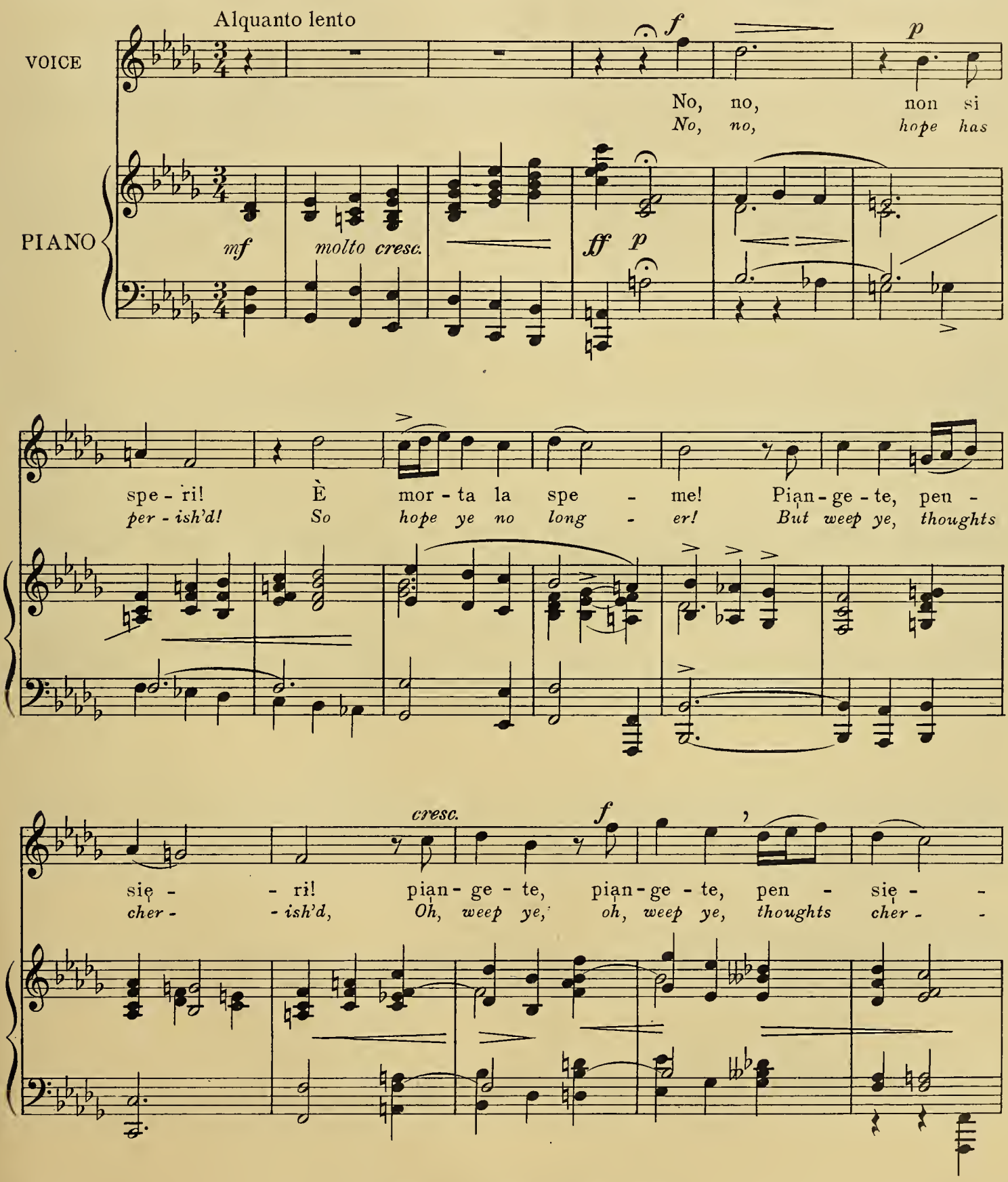
NO, NO, NON SI SPERI!

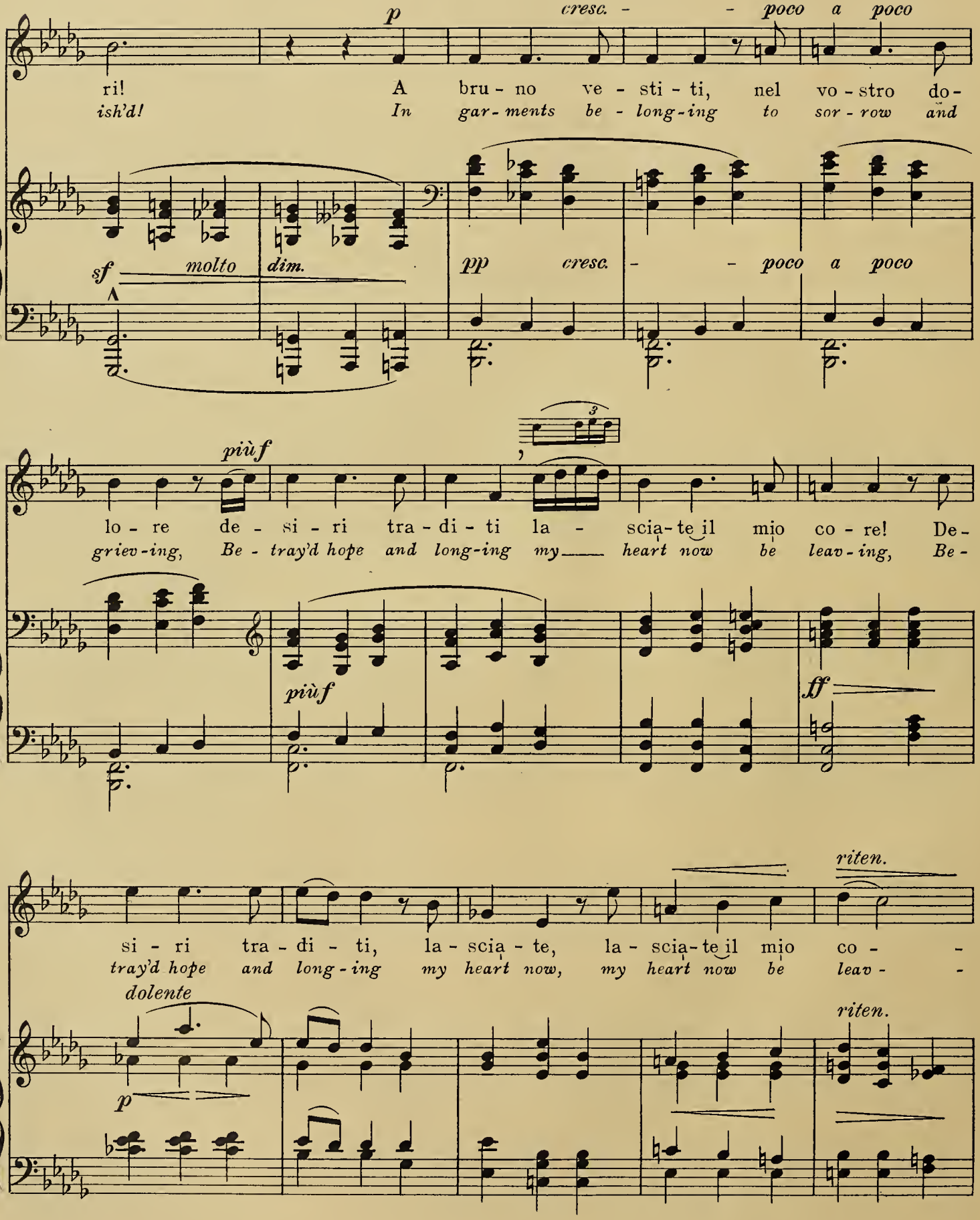
(NO, NO, HOPE HAS PERISHED!)

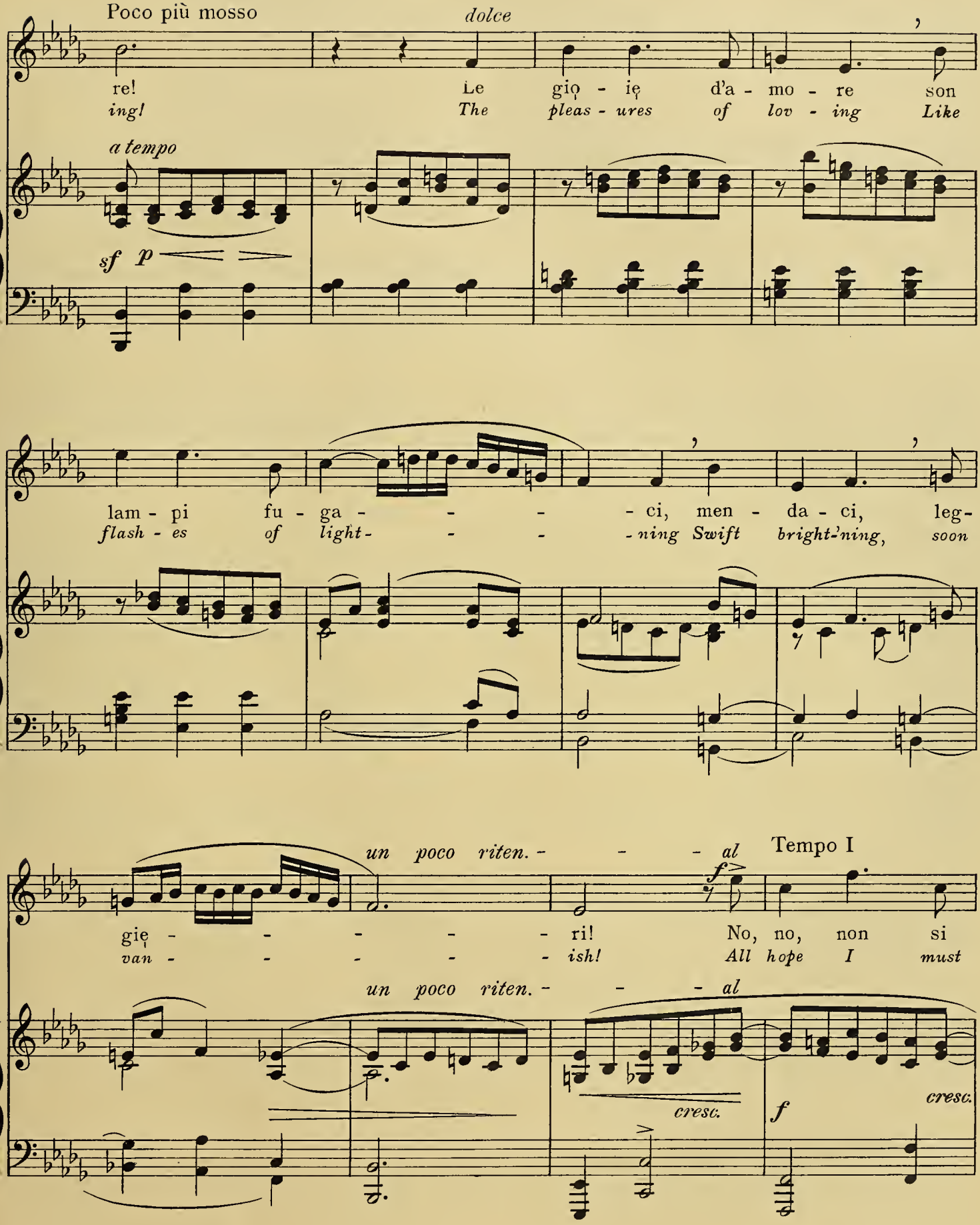
CANZONE

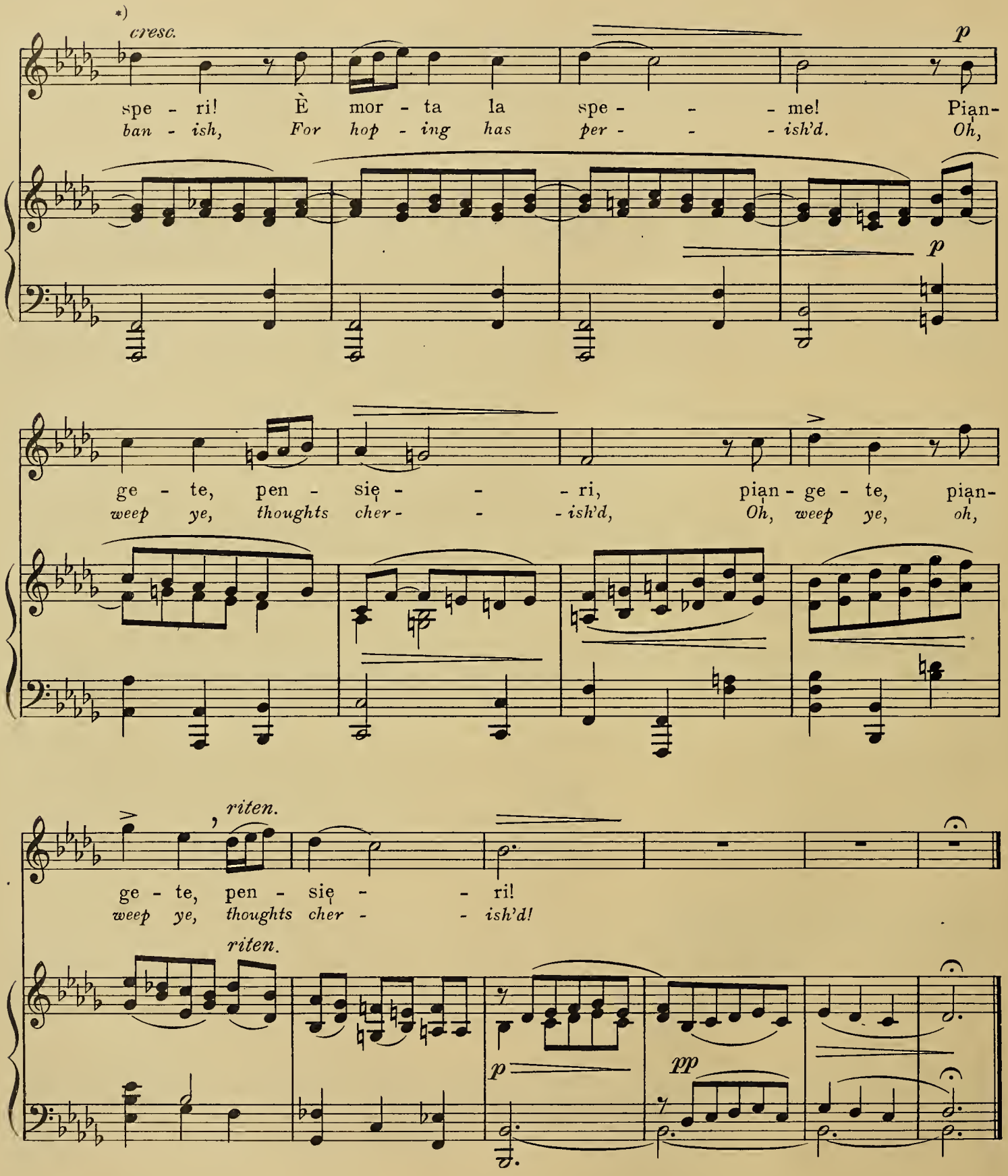
English version by Constance Purdy

GIACOMO CARISSIMI (1604-1674)
Transcribed by Pietro Floridia




p
cresc. - - poco a poco
ri! A bru - no ve - sti - ti, nel vo - stro do -
ish'd! In gar - ments be - long - ing to sor - row and
sf molto dim.
pp cresc. - - poco a poco
più f
lo - re de - si - ri tra - di - ti la - scia - te il mio co - re! De -
griev - ing, Be - tray'd hope and long - ing my heart now be leav - ing, Be -
più f
ff
riten.
si - ri tra - di - ti, la - scia - te, la - scia - te il mio co - -
tray'd hope and long - ing my heart now, my heart now be leav - -
dolente
p
riten.


Poco più mosso
dolce
re! Le gio - ie d'a - mo - re son
ing! The pleas - ures of lov - ing Like
a tempo
sf p
lam - pi fu - ga - - - - ci, men - da - ci, leg-
flash - es of light- - - - ning Swift bright-'ning, soon
un poco riten. - - - al
Tempo I
f
gie - - - - - ri! No, no, non si
van - - - - - ish! All hope I must
un poco riten. - - - al
cresc.
f
cresc.



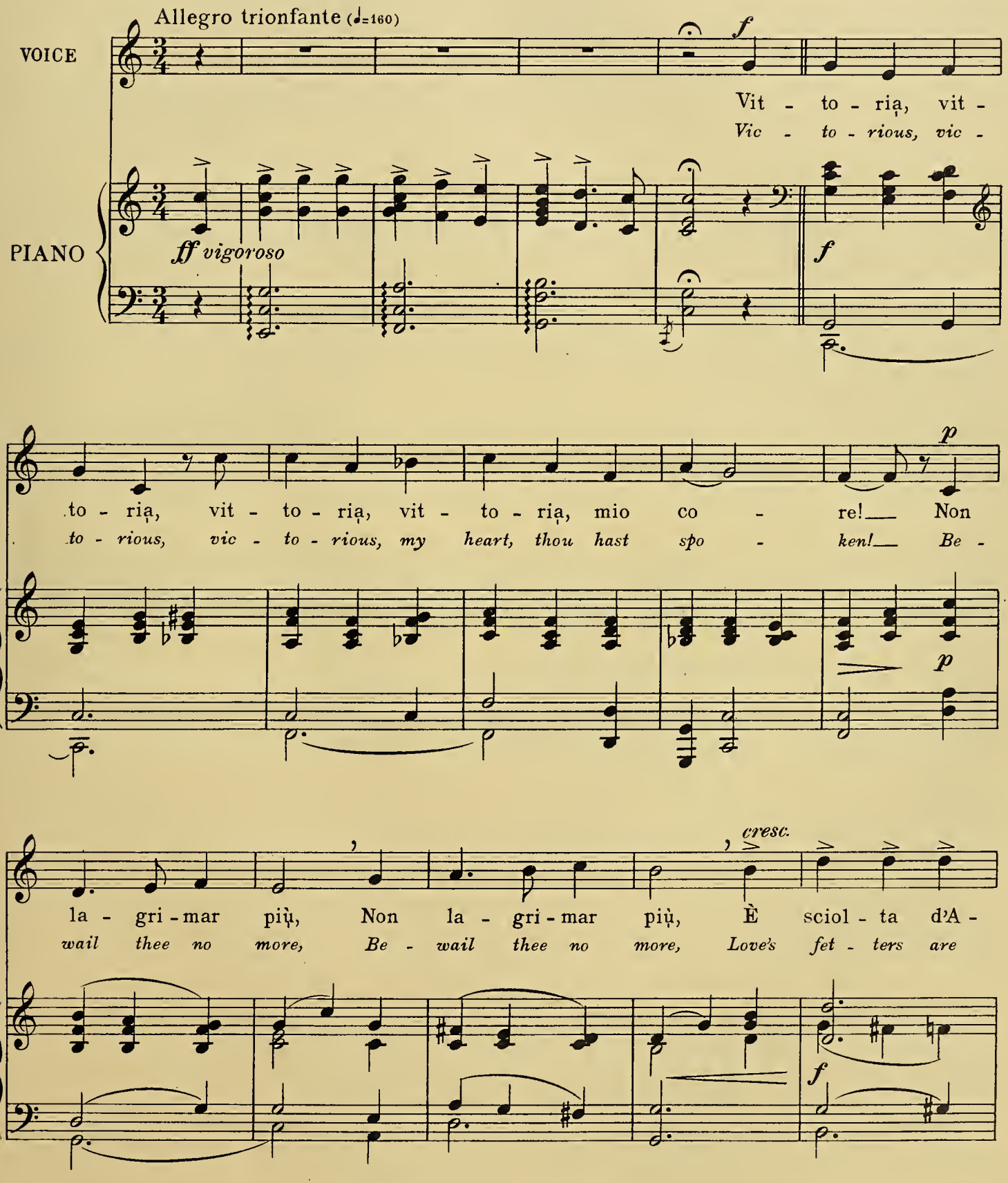
*) N.B. From this point to the end the original has the same words, rhythmical values and melodic designs as given here. However, there are some modulations, which go so far outside the basic tonality, as to destroy it entirely. Only in the last four measures does the basic tonality return, but through its former wandering it has lost character and it sounds unnatural and gives no feeling of a conclusion. The melody, as given here, is exactly a copy of its first exposition, at the beginning of the piece.

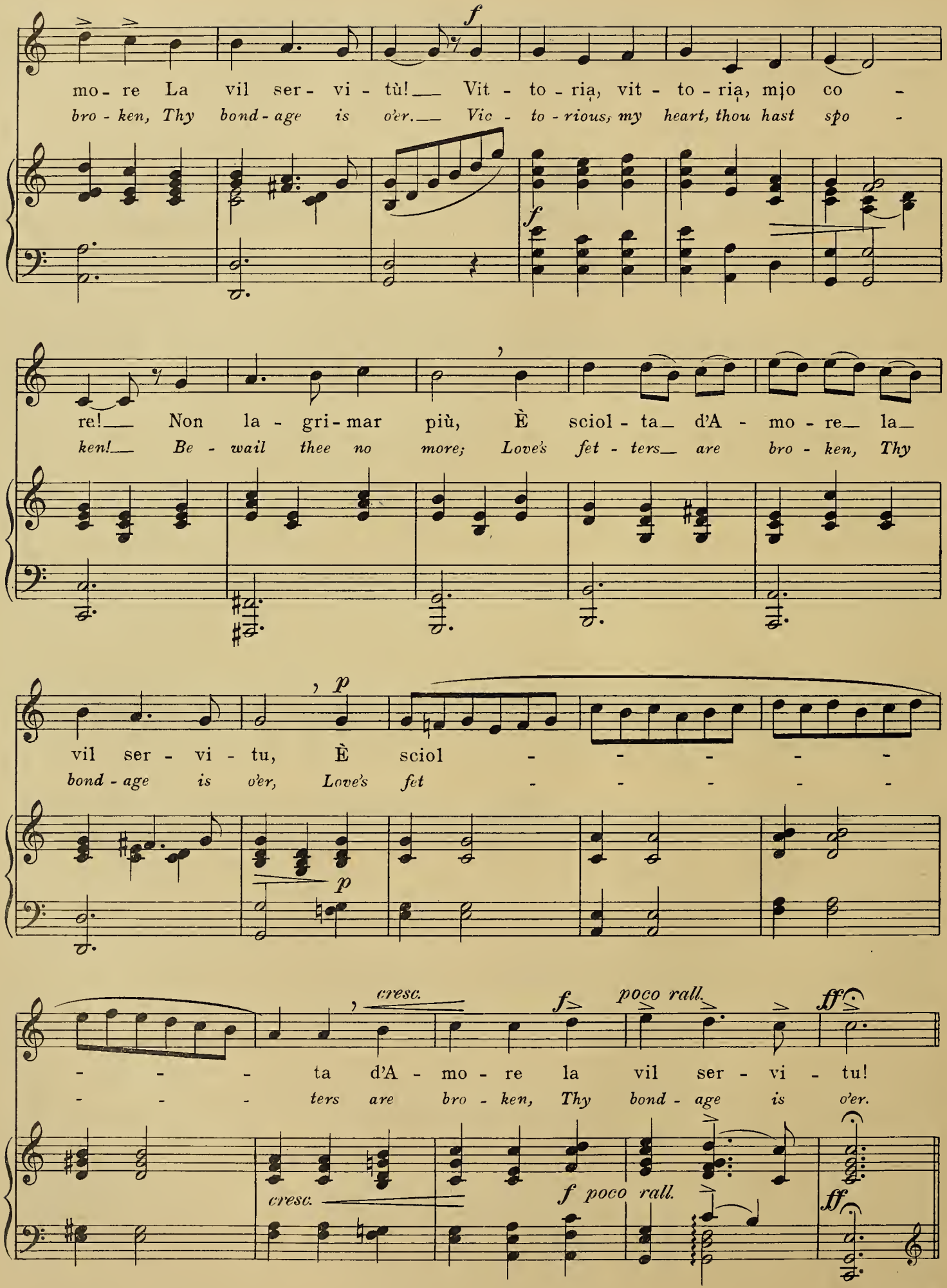
VITTORIA, MIO CORE!
(VICTORIOUS, MY HEART!)

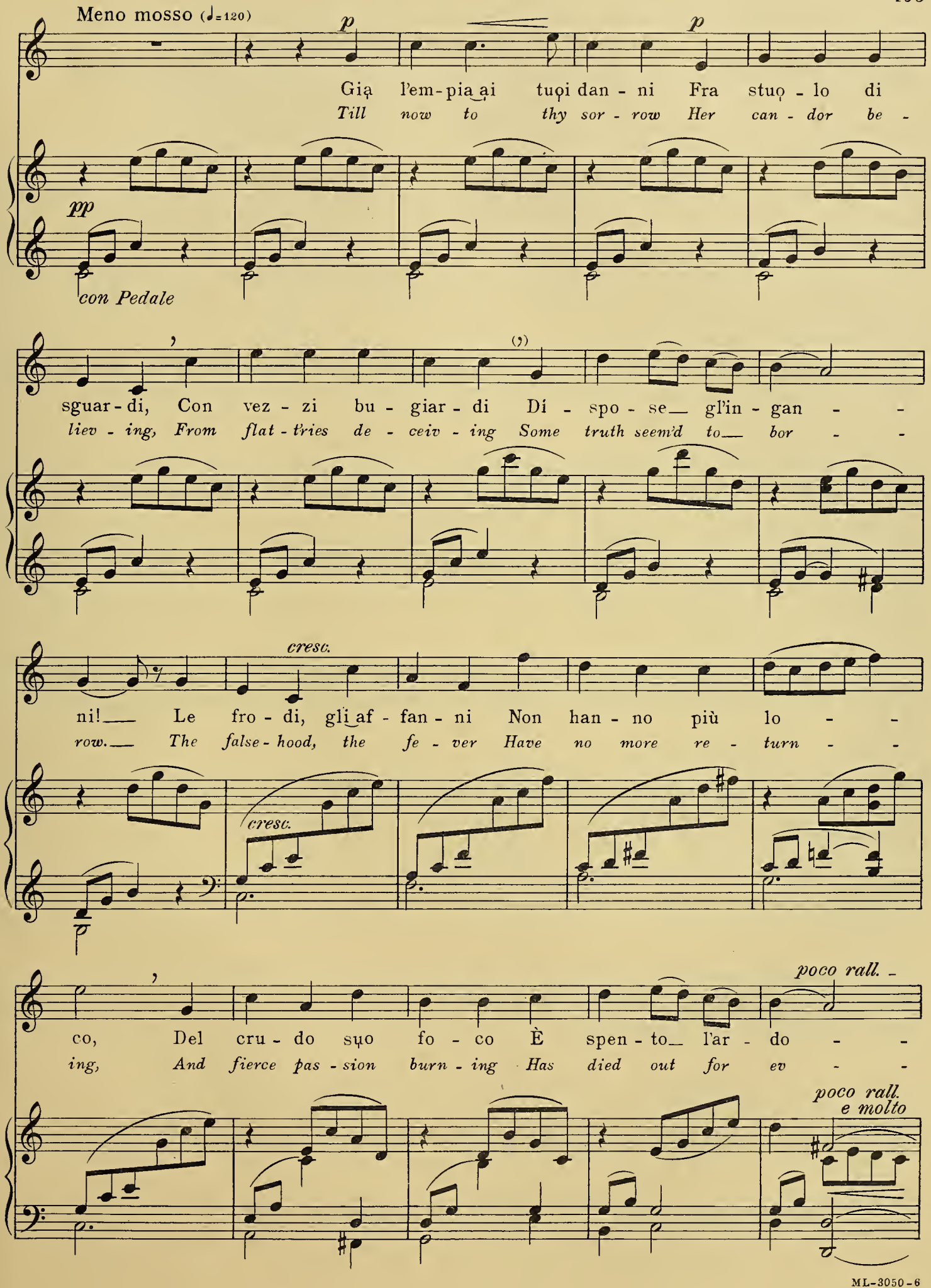
Canzone from a Cantata

English version by Arthur Westbrook

GIACOMO CARISSIMI (1604-1674)
Transcribed by Pietro Floridia




f
mo - re La vil ser - vi - tù! Vit - to - ria, vit - to - ria, mio co -
bro - ken, Thy bond - age is o'er. Vic - to - rious, my heart, thou hast spo -
f
re! Non la - gri - mar più, È sciol - ta d'A - mo - re la
ken! Be - wail thee no more; Love's fet - ters are bro - ken, Thy
p
vil ser - vi - tu, È sciol - - - - -
bond - age is o'er, Love's fet - - - - -
p
cresc.
f
poco rall.
ff
- - - ta d'A - mo - re la vil ser - vi - tu!
- - - ters are bro - ken, Thy bond - age is o'er.
cresc.
f poco rall.
ff


Meno mosso (♩=120)
p
p
Già l'em-pia ai tuoi dan - ni Fra stuo - lo di
Till now to thy sor - row Her can - dor be -
pp
con Pedale
sguar - di, Con vez - zi bu - giar - di Di - spo - se gl'in - gan - -
liev - ing, From flat - tries de - ceiv - ing Some truth seem'd to bor - -
cresc.
ni! Le fro - di, gli af - fan - ni Non han - no più lo - -
row. The false - hood, the fe - ver Have no more re - turn - -
cresc.
poco rall.
co, Del cru - do suo fo - co È spen - to l'ar - do - -
ing, And fierce pas - sion burn - ing Has died out for ev - -
poco rall. e molto

Tempo I (♩=160)

f

re! Vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria, mio co -

er. Vic - to - rious, vic - to - rious, vic - to - rious, my heart, thou hast spo -

cresc.

f vigoroso

p

re!_ Non la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A -

ken!_ Be - wail thee no more, Be - wail thee no more, Love's fet - ters are

p

f

f

mo - re la vil ser - vi - tù! E sciol - - - -

bro - ken, Thy bond - age is o'er, Love's fet - - - -

p

p

cresc.

poco rall.

- - - - ta d'A - mo - re la vil ser - vi - tù!

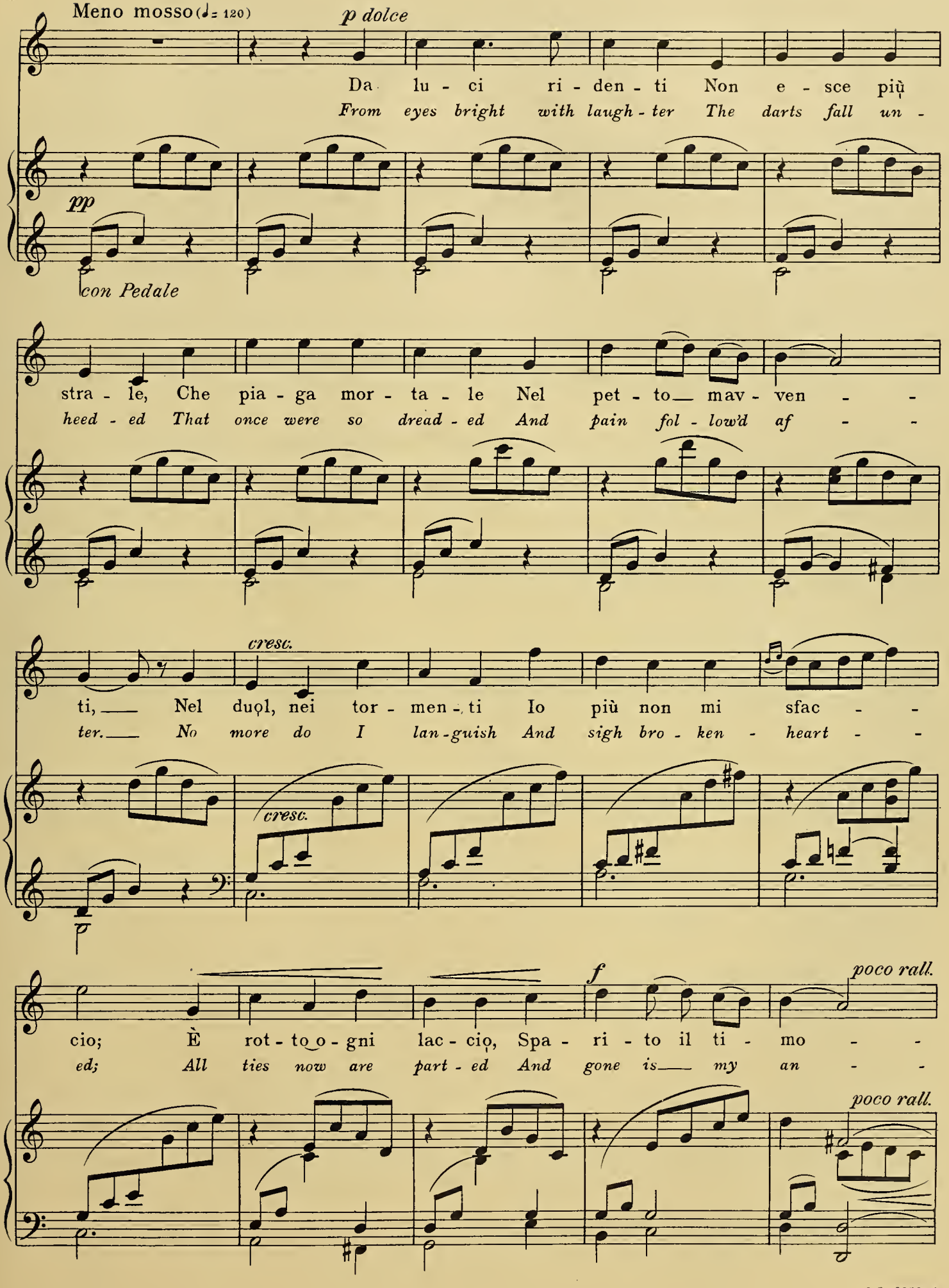
- - - - *ters are bro - ken, Thy bond - age is o'er*

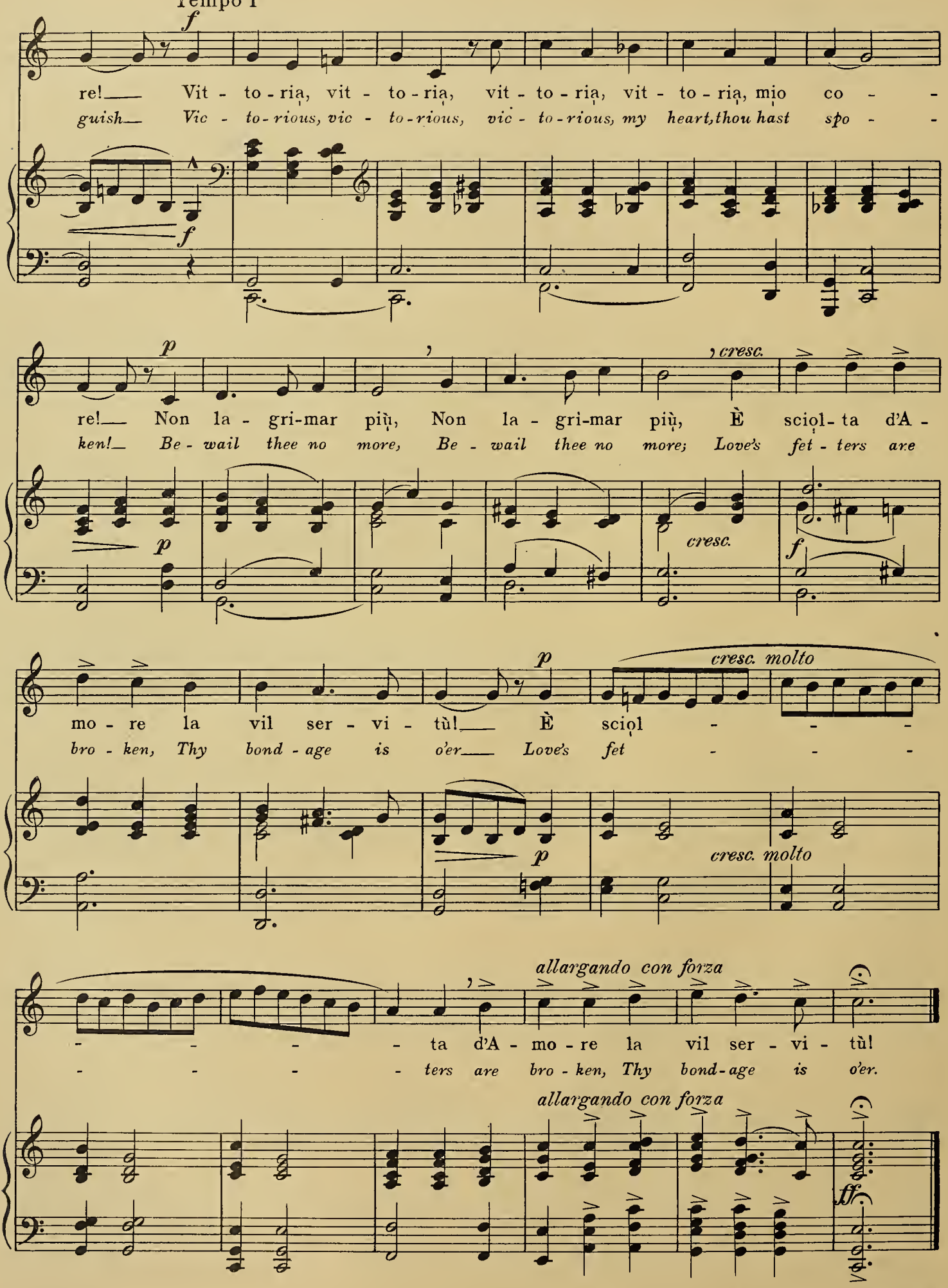
poco rall.

cresc.

f

ff


Meno mosso (♩= 120)
p dolce
Da lu - ci ri - den - ti Non e - sce più
From eyes bright with laugh - ter The darts fall un -
pp
con Pedale
stra - le, Che pia - ga mor - ta - le Nel pet - to mav - ven - -
heed - ed That once were so dread - ed And pain fol - low'd af - -
cresc.
ti, Nel duol, nei tor - men - ti Io più non mi sfac - -
ter. No more do I lan - guish And sigh bro - ken - heart - -
cresc.
f
poco rall.
cio; È rot - to o - gni lac - cio, Spa - ri - to il ti - mo - -
ed; All ties now are part - ed And gone is my an - -
poco rall.


Tempo I
f
re!— Vit - to - ria, vit - to - ria, vit - to - ria, vit - to - ria, mio co - -
guish— Vic - to - rious, vic - to - rious, vic - to - rious, my heart, thou hast spo - -
f
p
cresc.
re!— Non la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A -
ken!— Be - wail thee no more, Be - wail thee no more; Love's fet - ters are
p
cresc.
f
p
cresc. molto
mo - re la vil ser - vi - tù!— È sciol - - -
bro - ken, Thy bond - age is o'er— Love's fet - - -
p
cresc. molto
allargando con forza
- - - - ta d'A - mo - re la vil ser - vi - tù!
- - - - ters are bro - ken, Thy bond - age is o'er.
allargando con forza
ff

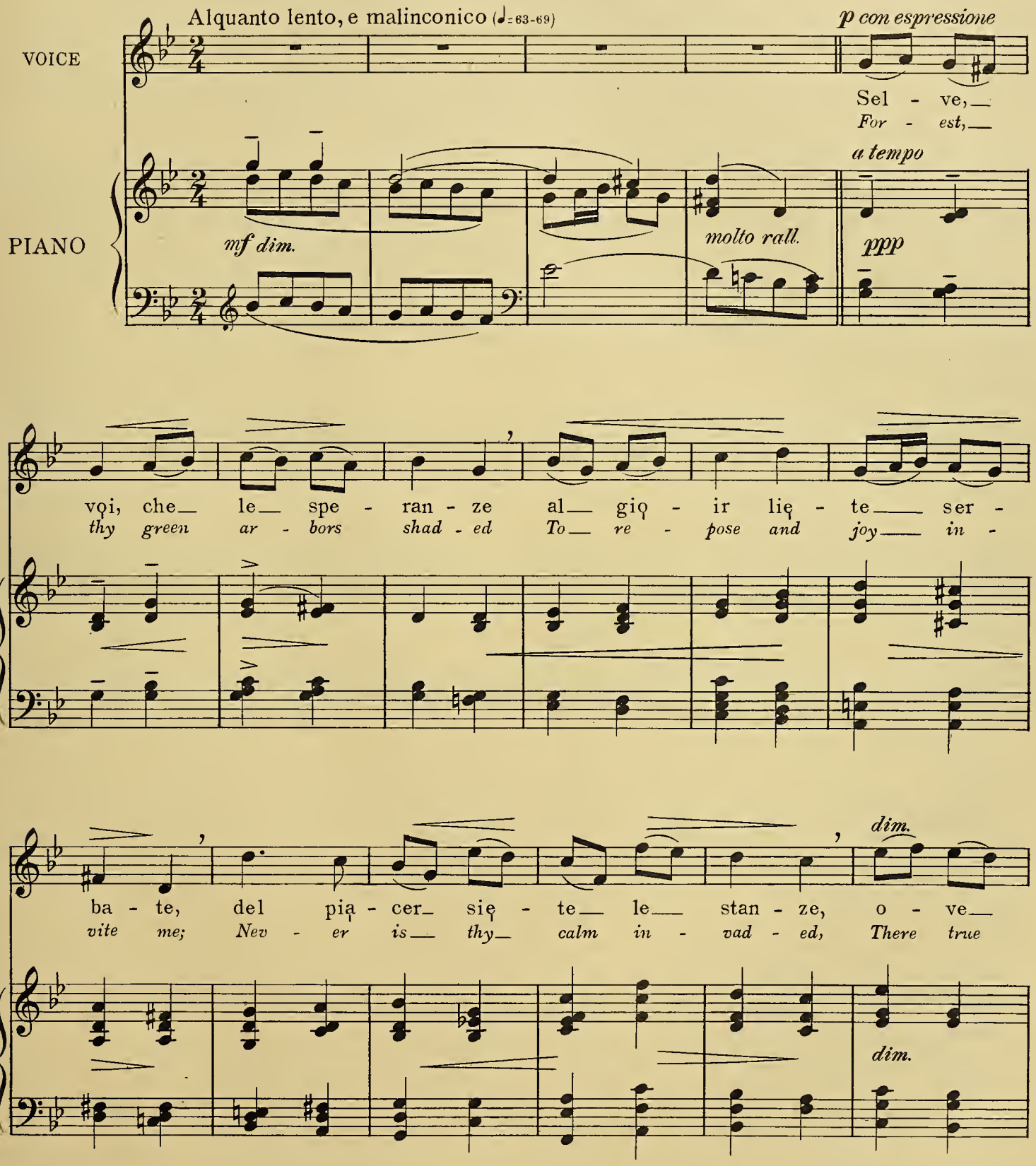
SELVE, VOI CHE LE SPERANZE

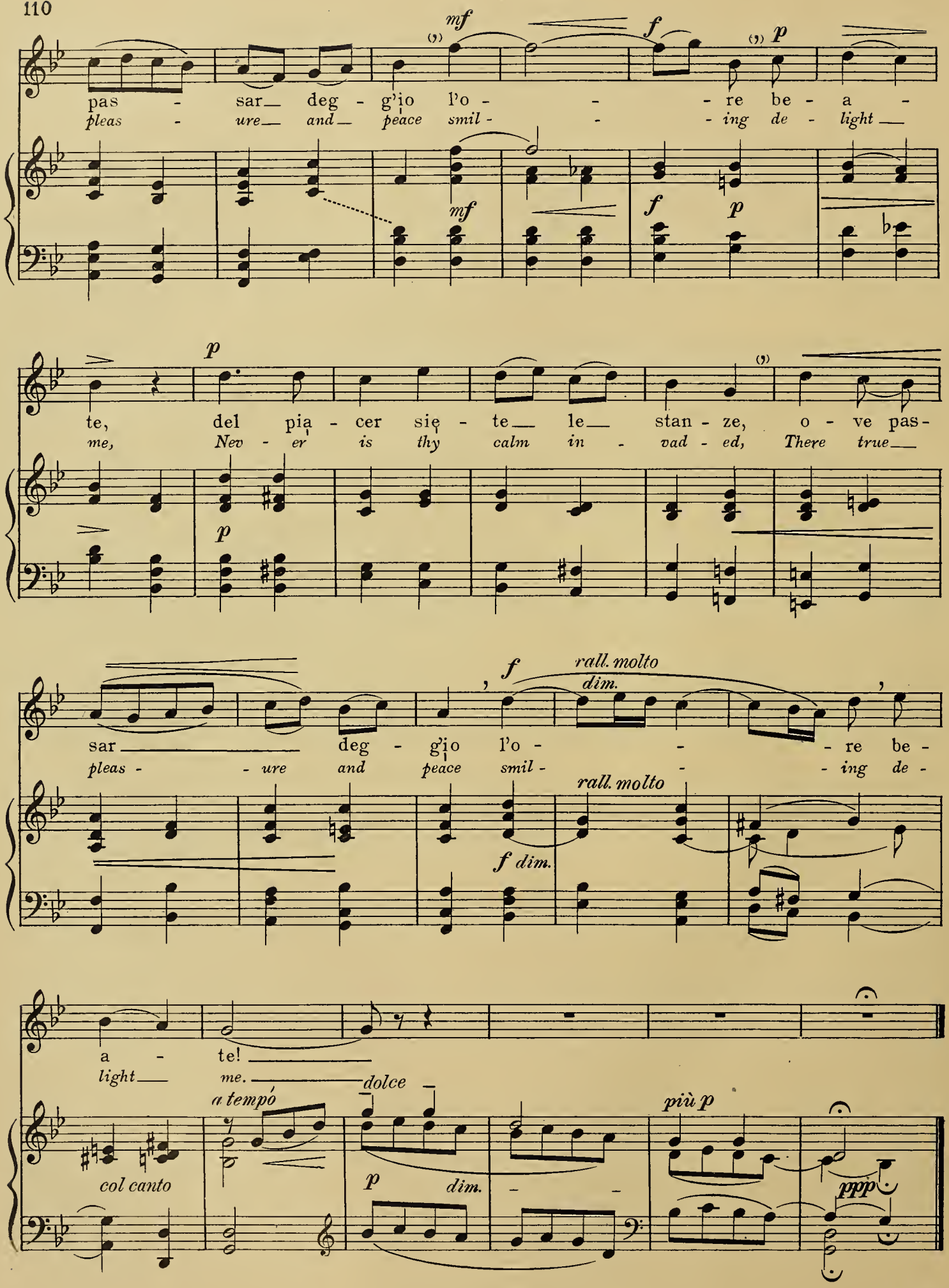
(FOREST, THY GREEN ARBORS)

CANZONETTA

English version by Charles Fonteyn Manney

SALVATOR ROSA (1615-1673)
Transcribed by Pietro Floridia




mf
f
p
pas - sar deg - g'io l'o - - re be - a -
pleas - ure and peace smil - - ing de - light
mf
f
p
p
te, del pia - cer sie - te le stan - ze, o - ve pas-
me, Nev - er is thy calm in - vad - ed, There true
p
f
rall. molto
dim.
sar deg - g'io l'o - - re be -
pleas - ure and peace smil - - ing de -
rall. molto
f dim.
a - te!
light me.
dolce
a tempo
più p
col canto
p
dim.
ppp

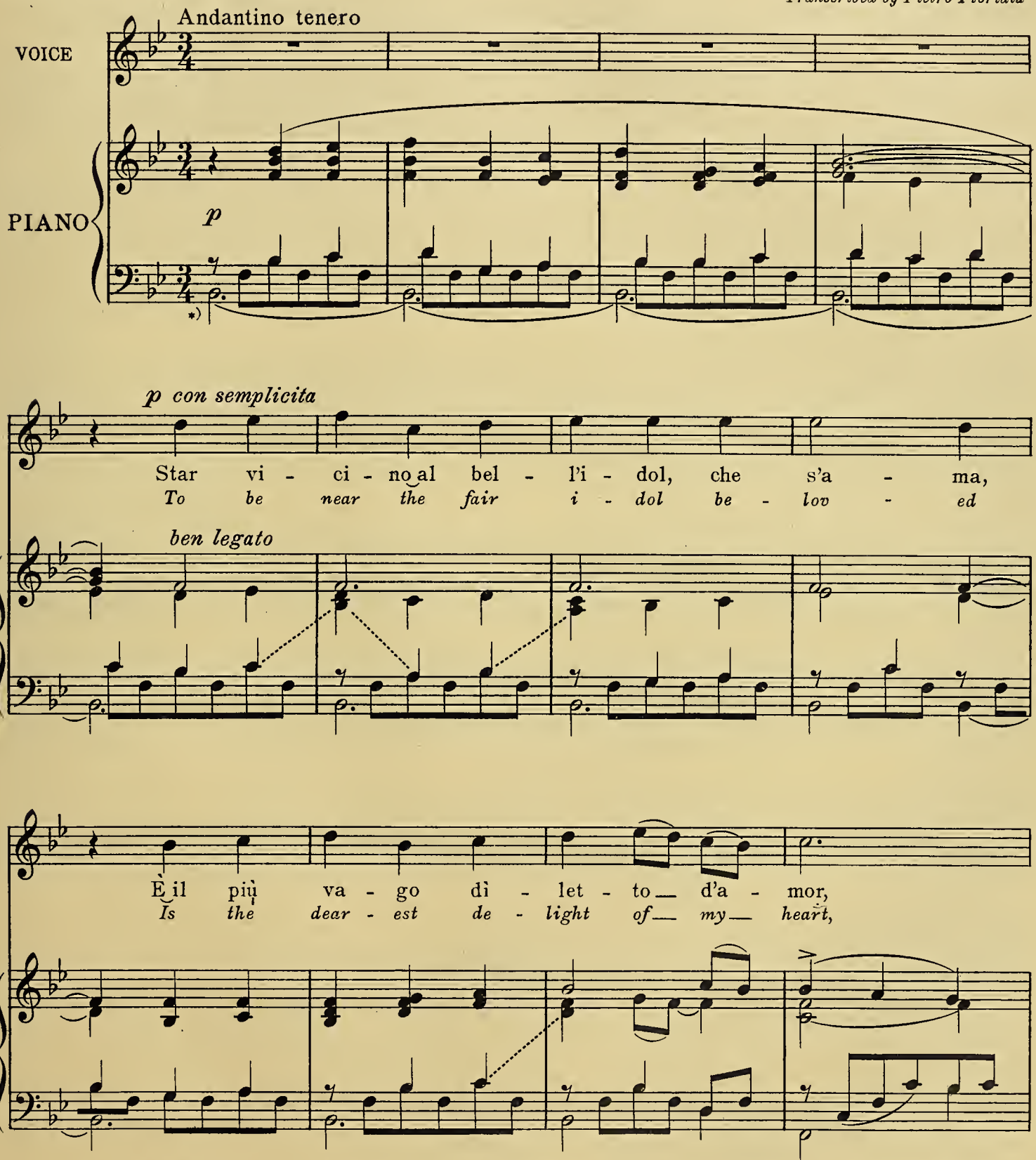
STAR VICINO

(TO BE NEAR THE FAIR IDOL)

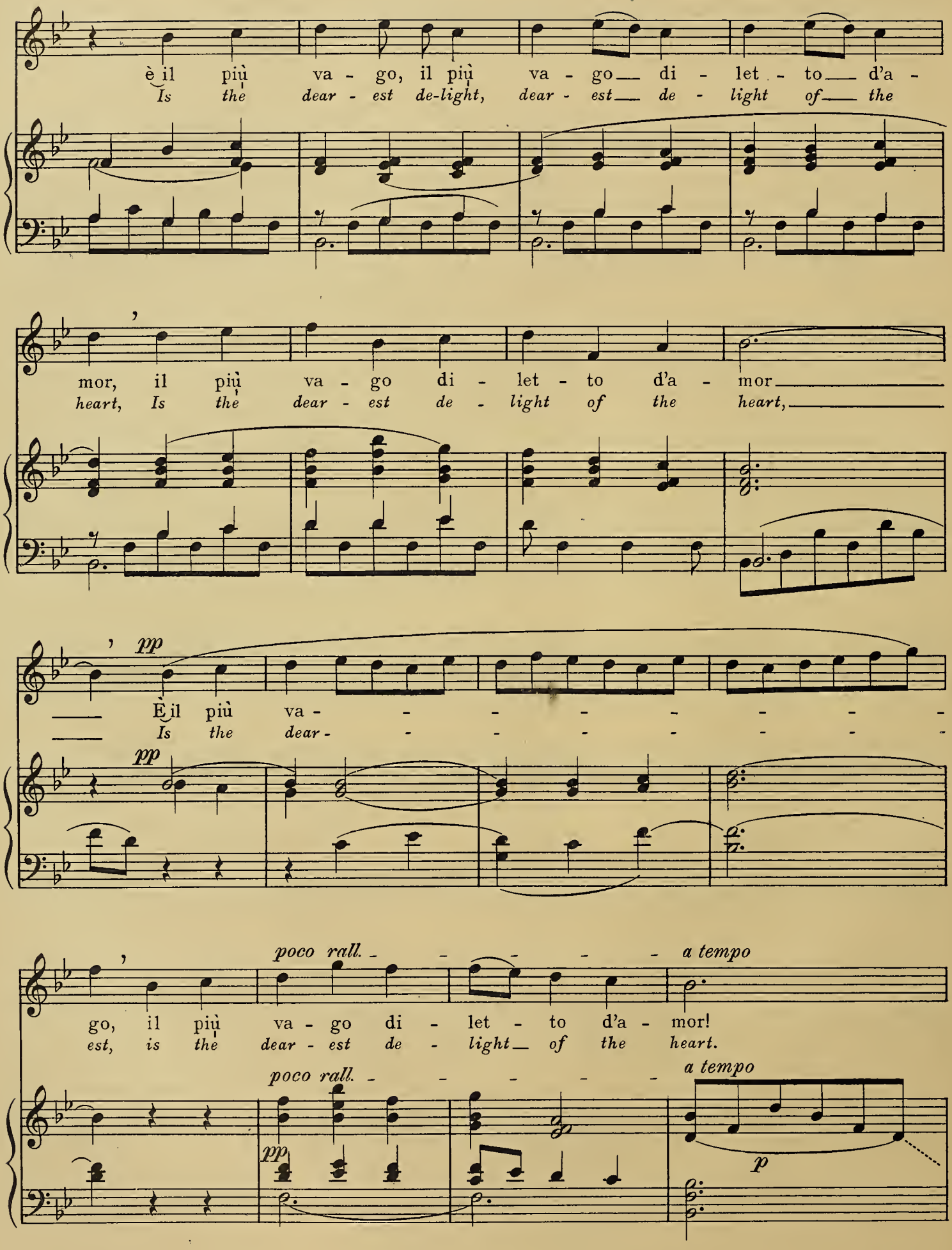
ARIETTA

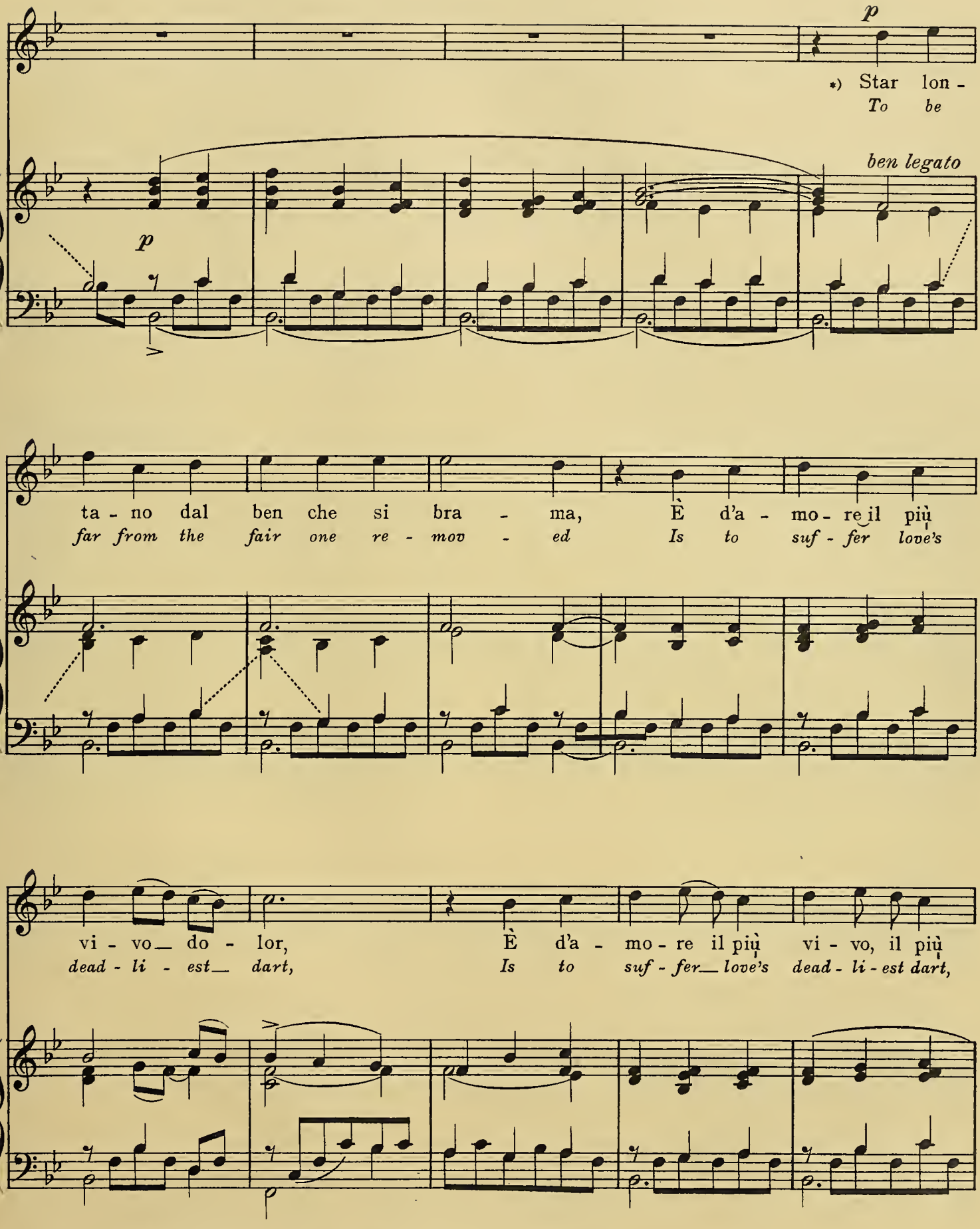
English version by Arthur Westbrook

SALVATOR ROSA (1615-1673)
Transcribed by Pietro Floridia

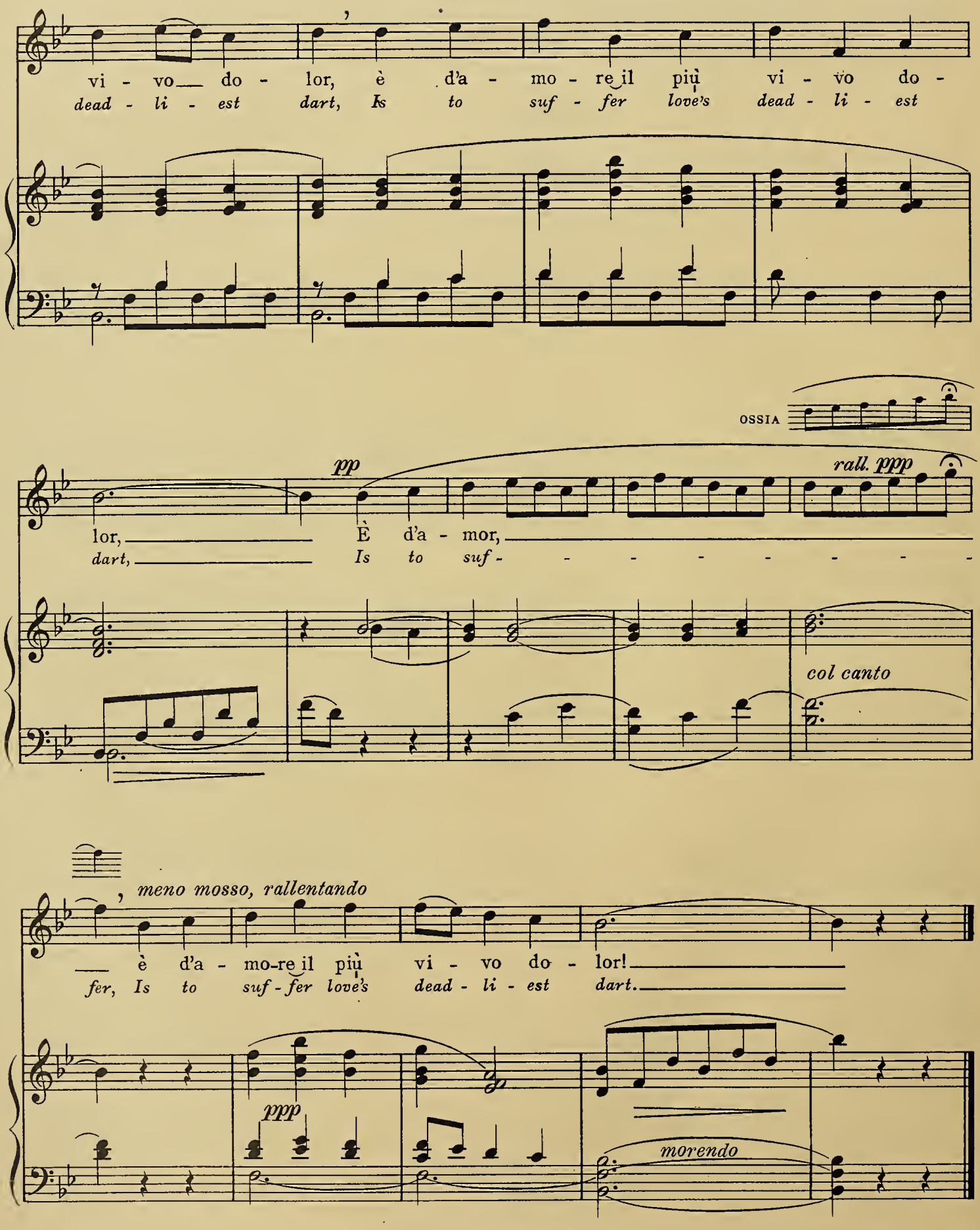


*) If the low B♭ cannot be held by the hand, it should be *prepared* on the 3rd (middle) pedal, which should be held down for the first 5 measures, to keep the sound of the note.


è il più va - go, il più va - go di - let - to d'a -
Is the dear - est de-light, dear - est de - light of the
mor, il più va - go di - let - to d'a - mor
heart, Is the dear - est de - light of the heart,
pp
È il più va - - - - - - - -
Is the dear - - - - - - - -
pp
poco rall. a tempo
go, il più va - go di - let - to d'a - mor!
est, is the dear - est de - light of the heart.
poco rall. a tempo
pp
p



*) The second stanza was added at a later date by Count Pepoli of Bologna.


vi - vo do - lor, è d'a - mo - re il più vi - vo do -
dead - li - est dart, Is to suf - fer love's dead - li - est
OSSIA
pp
rall. ppp
lor, È d'a - mor,
dart, Is to suf -
col canto
meno mosso, rallentando
è d'a - mo-re il più vi - vo do - lor!
fer, Is to suf - fer love's dead - li - est dart.
ppp
morendo

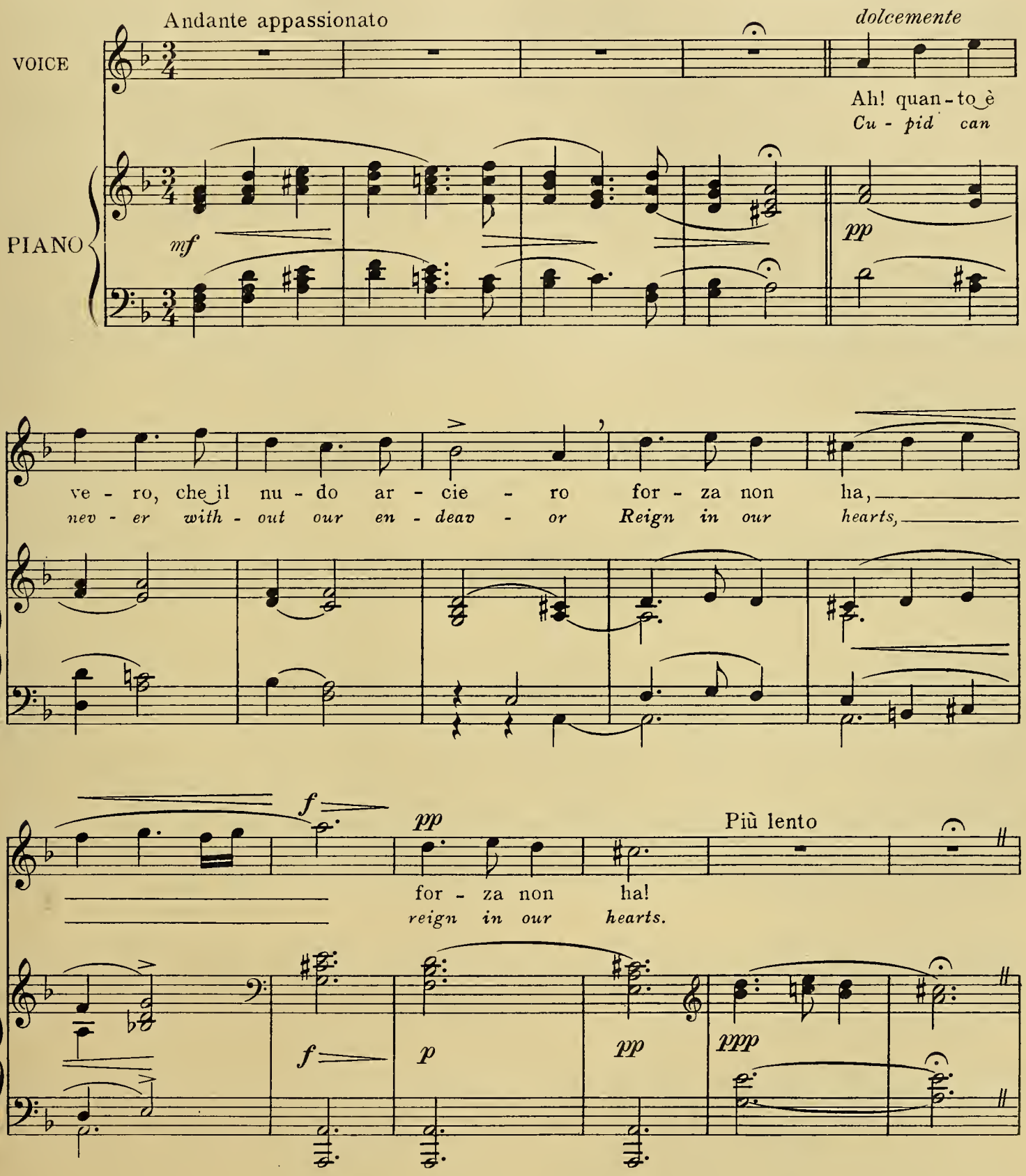
AH! QUANTO È VERO

(CUPID CAN NEVER)

Aria of Venus from "Il Pomo d'Oro"

English version by Constance Purdy

MARCANTONIO CESTI (1618-1669)
Transcribed by Pietro Floridia



p a tempo *cresc.* *f*

Il no - stro co - re o - gni vi - go - re so - lo gli
'Tis pow'r they ren - der in their sur - ren - der That he im -

a tempo

p *più f* *f*

OSSIA:

dà, so - lo gli dà,
parts, that he im - parts,

dim.

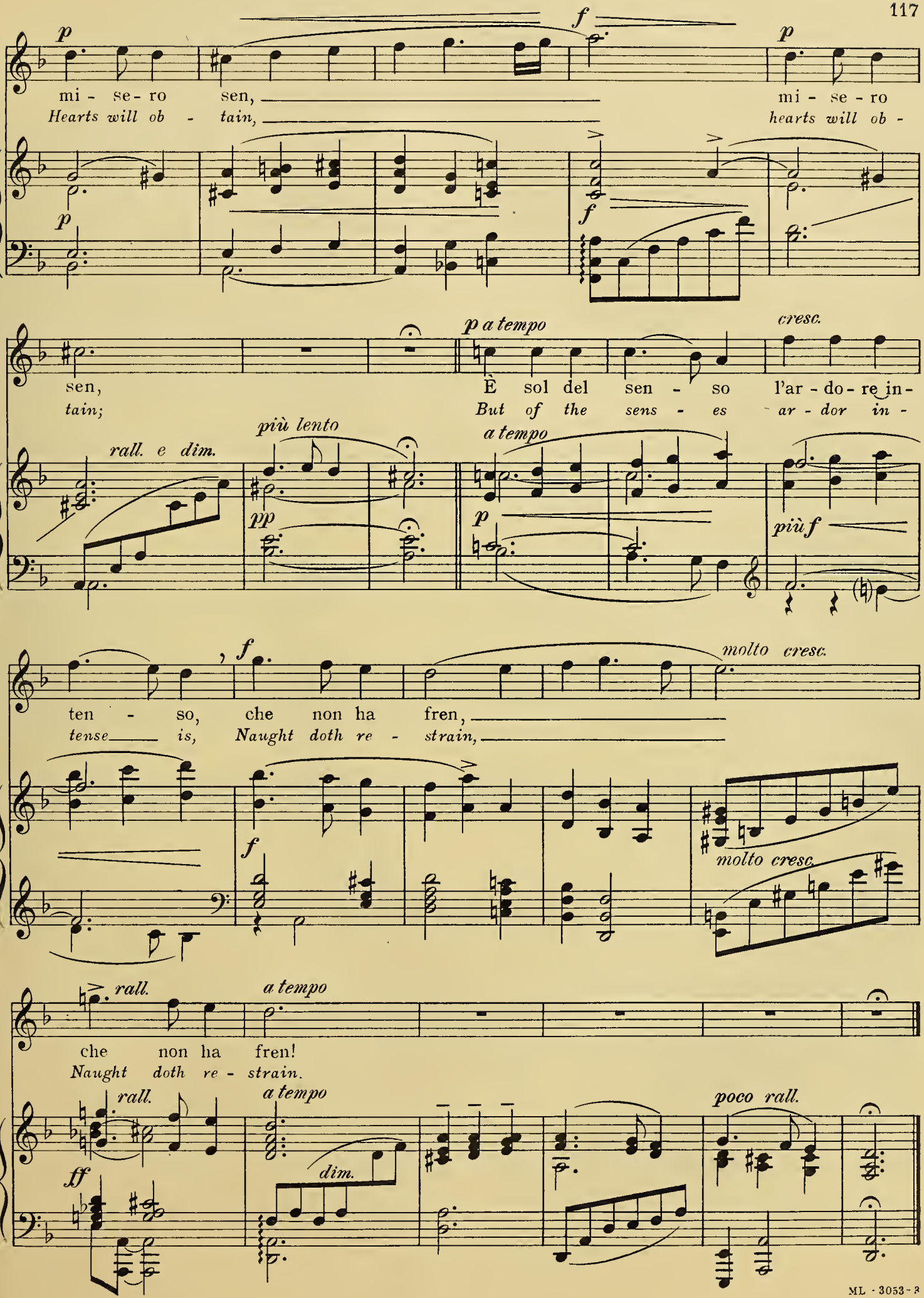
dà, so - lo gli dà!
parts, that he im - parts.

mf *cresc.* *più f*

p

L'ac - ce - sa fa - ce per cu - i si sfa - ce
True pas - sion yearn - ing, con - sum - ing and burn - ing,

ff *p*

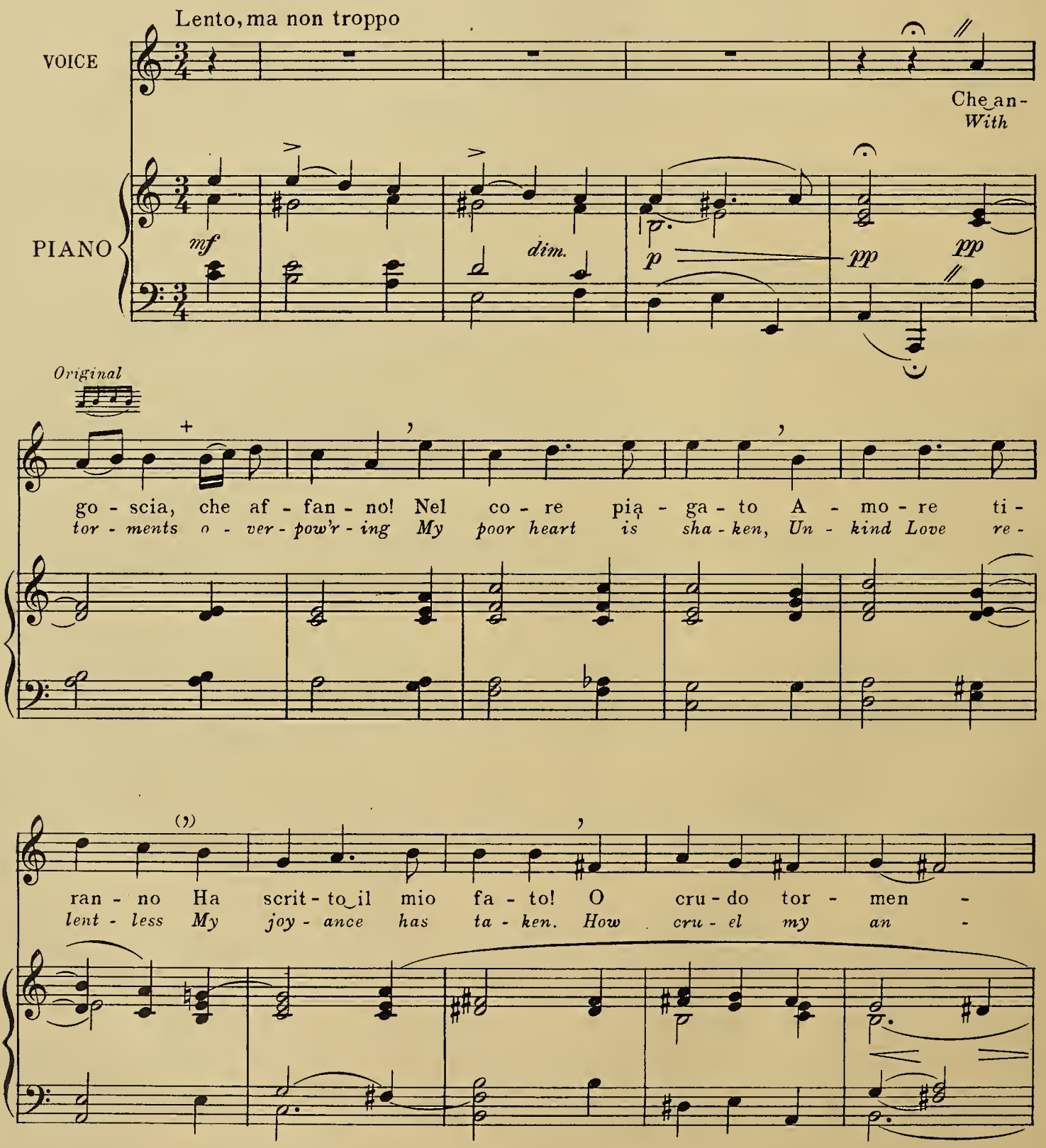

p
f
p
mi - se - ro sen,
Hearts will ob - tain,
mi - se - ro
hearts will ob -
p
f
sen,
tain;
p a tempo
cresc.
È sol del sen - so l'ar - do - re in -
But of the sens - es ar - dor in -
rall. e dim.
più lento
a tempo
pp
p
più f
f
molto cresc.
ten - so, che non ha fren,
tense is, Naught doth re - strain,
f
molto cresc.
rall.
a tempo
che non ha fren!
Naught doth re - strain.
rall.
a tempo
poco rall.
ff
dim.

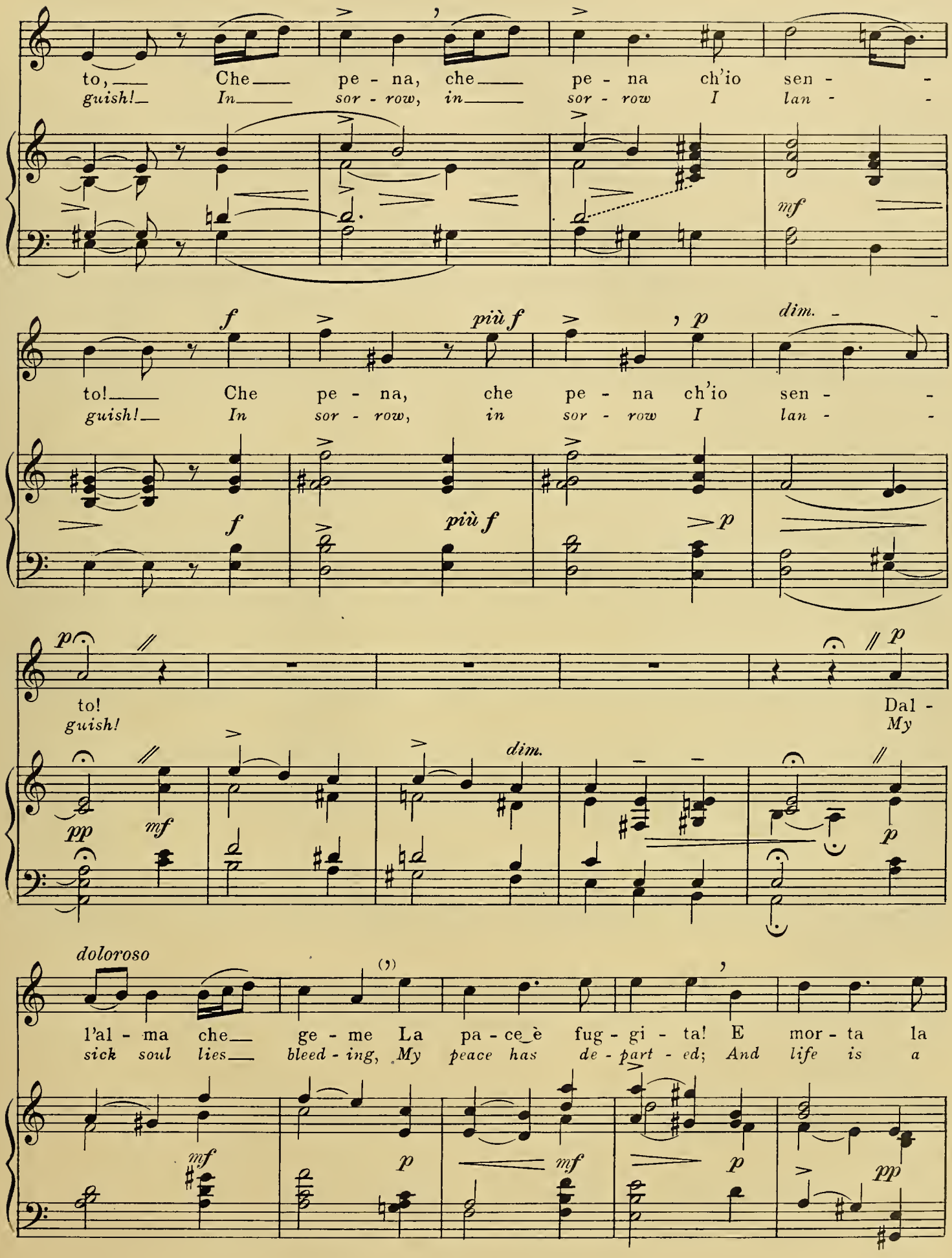
CHE ANGOSCIA, CHE AFFANNO
(WITH TORMENTS OVERPOWERING)

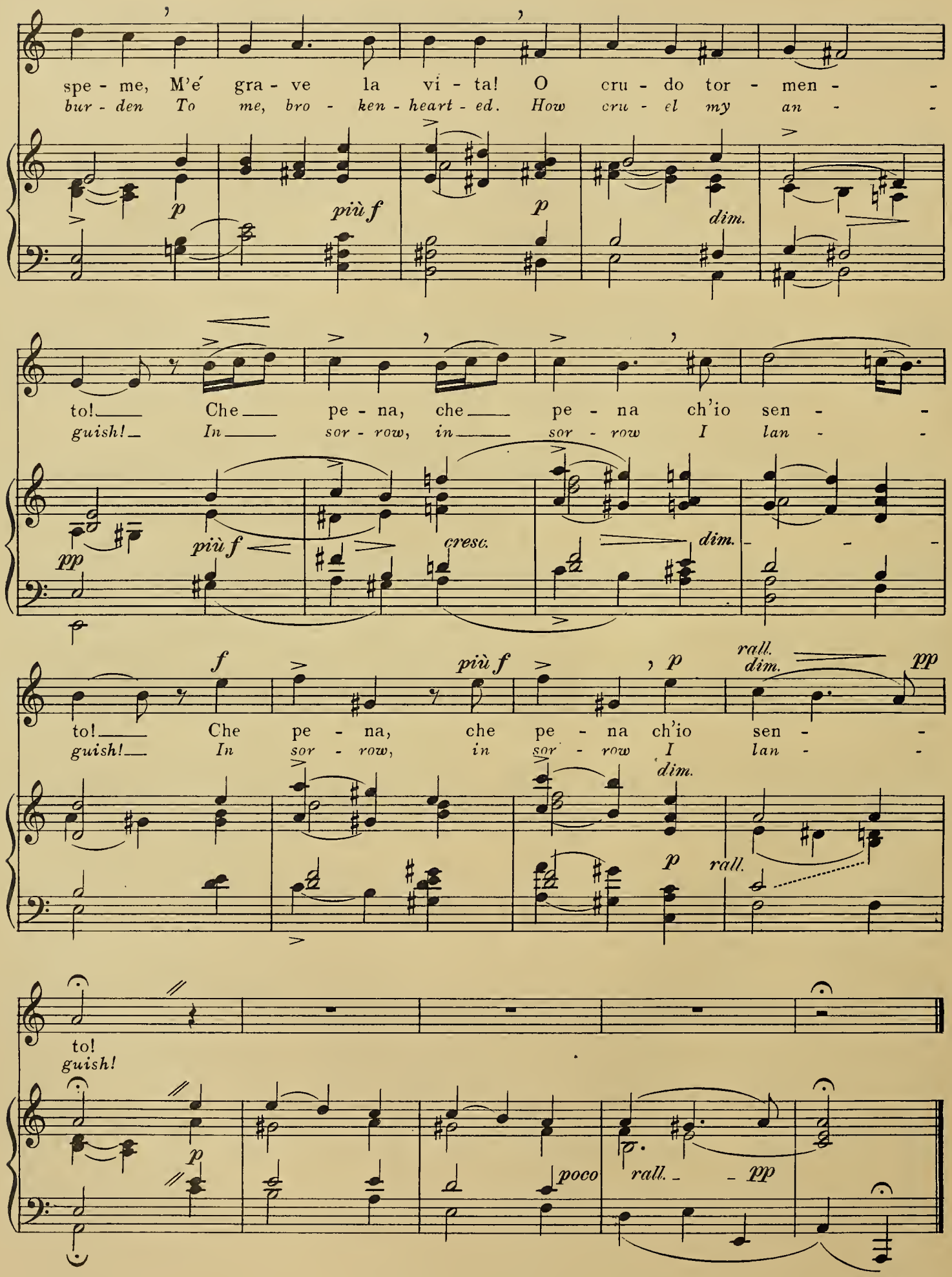
Eufrosina's Aria in "Il Pomo d'oro"

English version by Charles Fonteyn Manney

MARCANTONIO CESTI (1618-1669)
Transcribed by Pietro Floridia




to, Che pe - na, che pe - na ch'io sen -
guish! In sor - row, in sor - row I lan -
mf
f più f p dim.
to! Che pe - na, che pe - na ch'io sen -
guish! In sor - row, in sor - row I lan -
f più f p
p p
to! Dal -
guish! My
pp mf dim. p
doloroso
l'al - ma che ge - me La pa - ce è fug - gi - ta! E mor - ta la
sick soul lies bleed - ing, My peace has de - part - ed; And life is a
mf p mf p pp


spe - me, M'é gra - ve la vi - ta! O cru - do tor - men -
bur - den To me, bro - ken - heart - ed. How cru - el my an -
p più f p dim.
to! Che pe - na, che pe - na ch'io sen -
guish! In sor - row, in sor - row I lan -
pp più f cresc. dim.
f più f p rall. dim. pp
to! Che pe - na, che pe - na ch'io sen -
guish! In sor - row, in sor - row I lan -
dim. p rall.
to!
guish!
p poco rall. pp

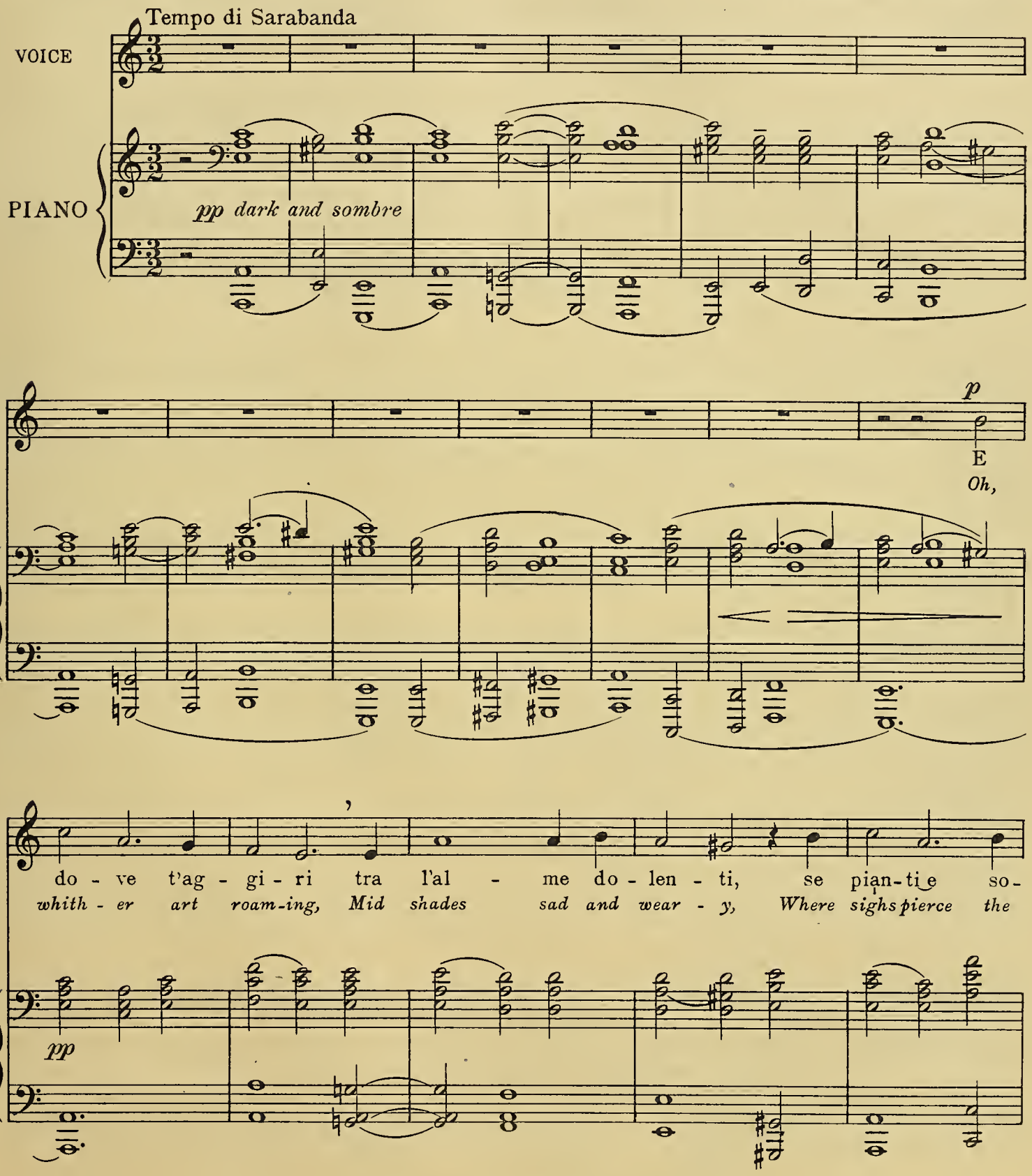
E DOVE T'AGGIRI

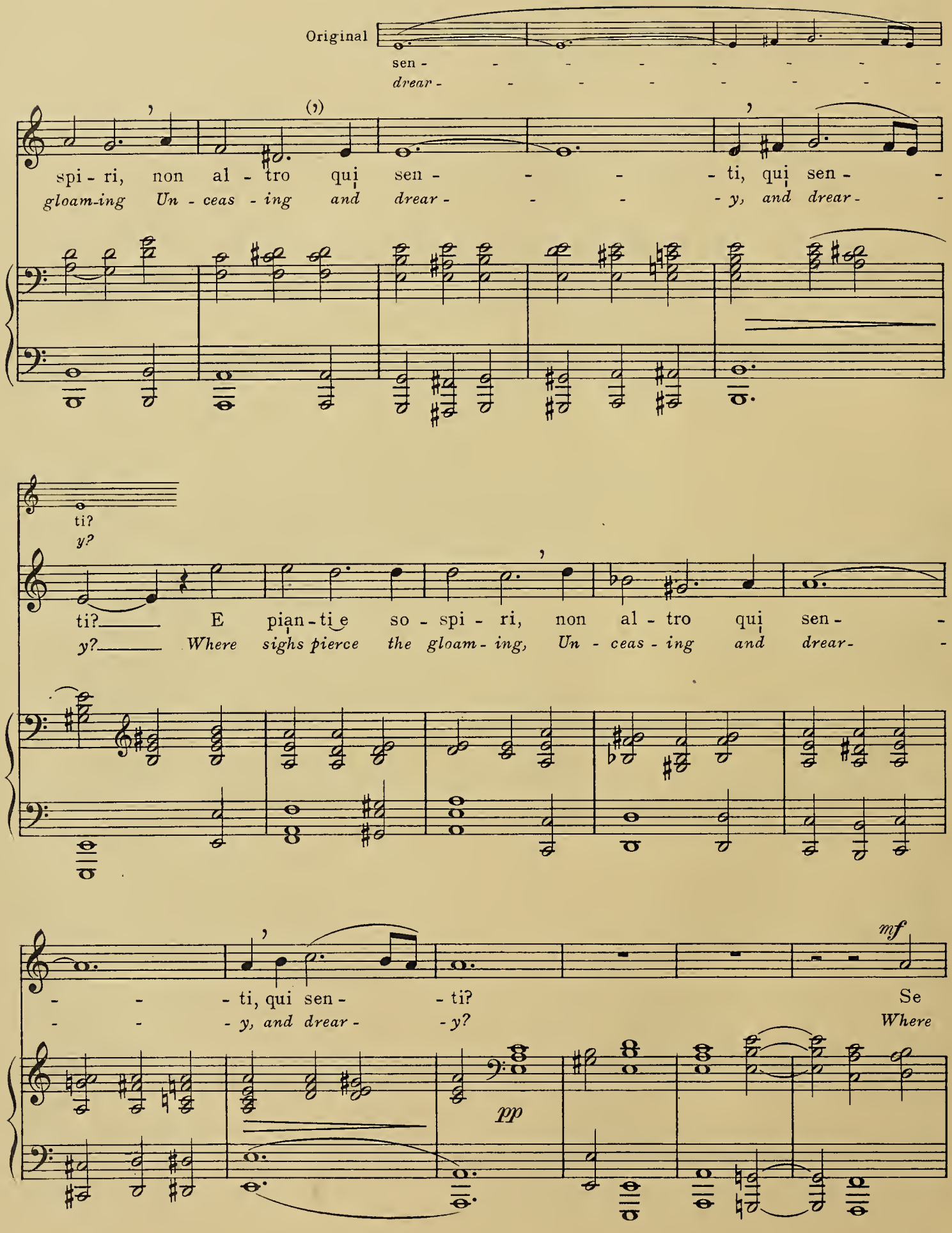
(OH, WHITHER ART ROAMING)

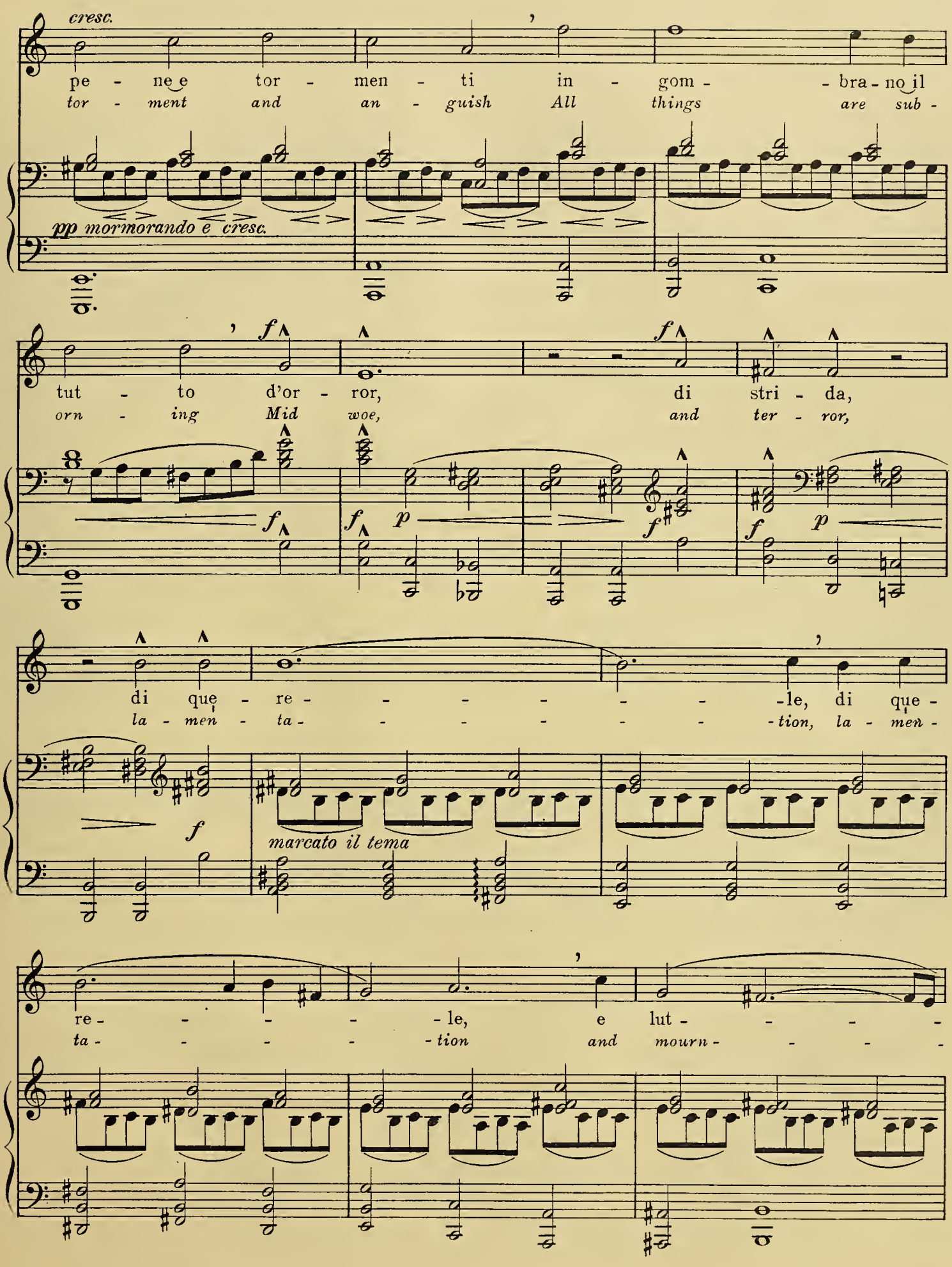
From the Opera "Il Pomo d'Oro"

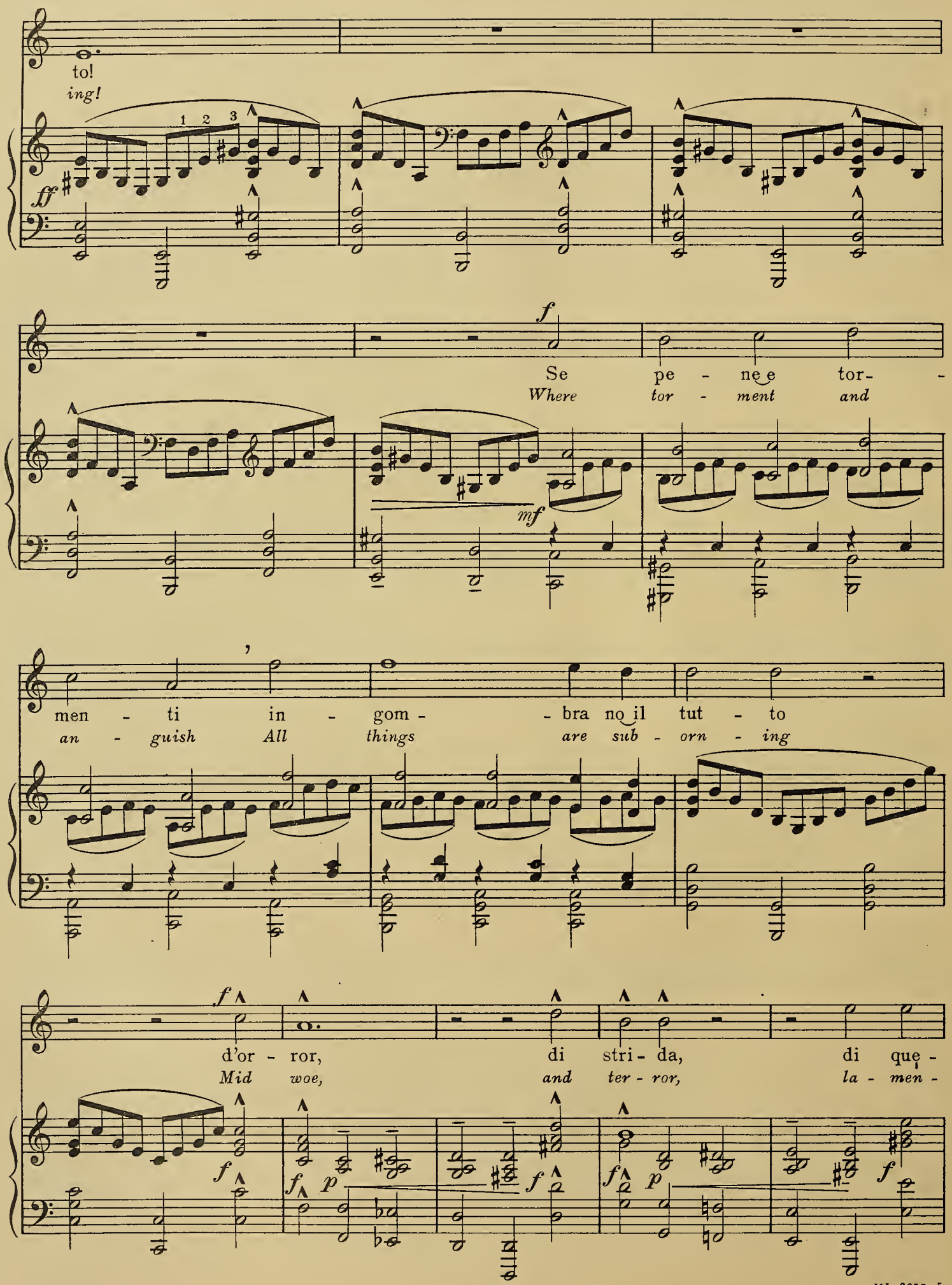
English version by Constance Purdy

MARCANTONIO CESTI (1618-1669)
Transcribed by Pietro Floridia




Original
sen - - - - - - - - -
drear - - - - - - - - -
spi - ri, non al - tro qui sen - - - - ti, qui sen -
gloam-ing Un - ceas - ing and drear - - - - y, and drear -
ti?
y?
ti? E pian - ti e so - spi - ri, non al - tro qui sen -
y? Where sighs pierce the gloam - ing, Un - ceas - ing and drear -
- - - ti, qui sen - - ti?
- - - y, and drear - - y?
mf
Se
Where
pp


cresc.
pe - ne e tor - men - ti in - gom - - bra - no il
tor - ment and an - guish All things are sub -
pp mormorando e cresc.
tut - to d'or - ror, di stri - da,
orn - ing Mid woe, and ter - ror,
f
p
di que - re - - - - - - le, di que -
la - men - ta - - - - - - tion, la - men -
marcato il tema
re - - - - - le, e lut - - - -
ta - - - - - tion and mourn - - - -


to!
ing!
ff
1 2 3
f
Se pe - ne e tor -
Where tor - ment and
mf
men - ti in - gom - - bra no il tut - to
an - guish All things are sub - orn - ing
f
d'or - ror, di stri - da, di que -
Mid woe, and ter - ror, la - men -
f
f p
f
f p
f

re - - - - - - le, di que - re - - - - -
ta - - - - - - tion, la - men - ta - - - - -

marcato il tema

allargando ***ff***

- - le, di lut - - - - - to!
- - *tion and mourn - - - - - ing!*

allargando, col canto

p *e*

N. B.

dim. *)

dim. *) ***pp*** *ritard.*

N. B. The instrumental section between the first * and the second * may be omitted. *P. F.*

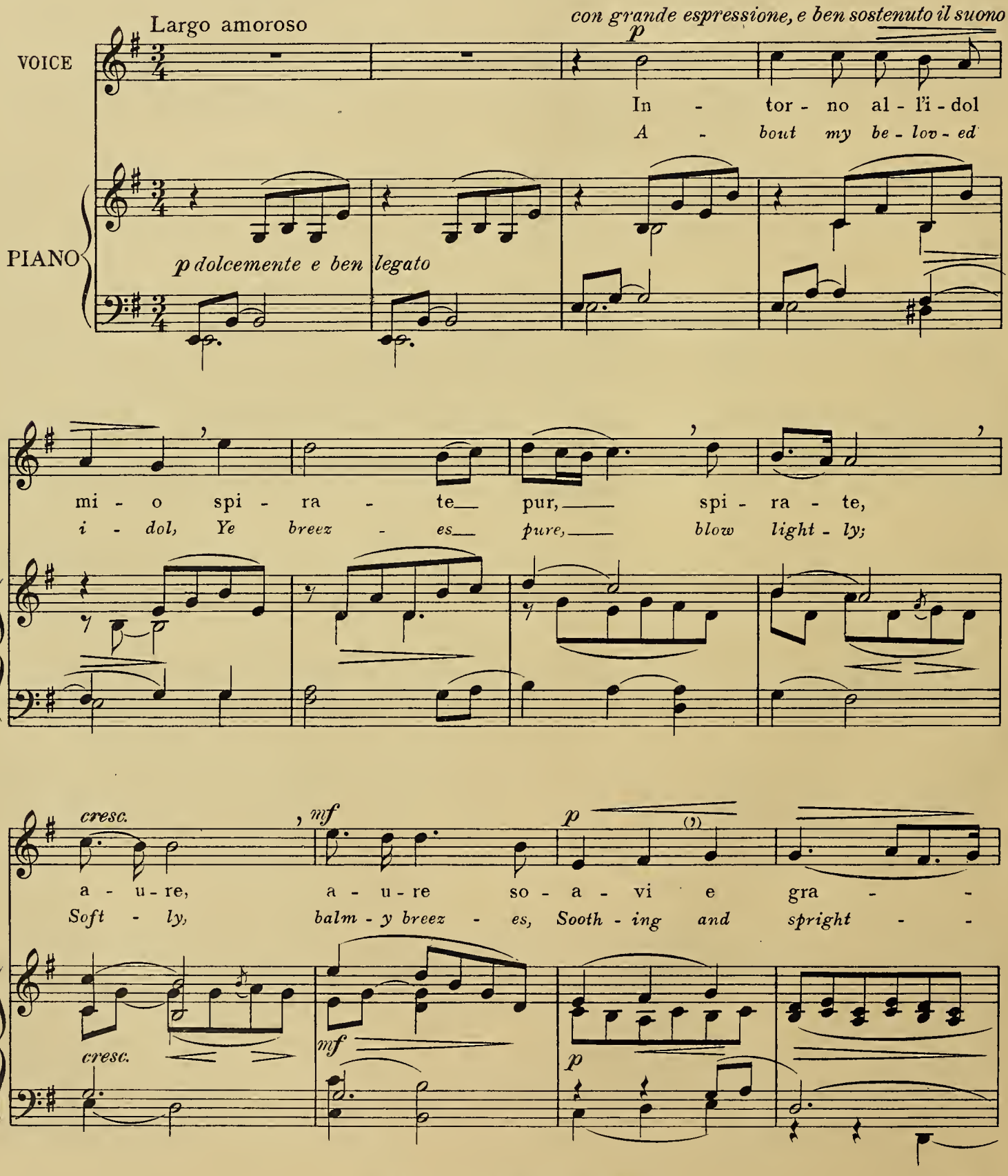
INTORNO ALL' IDOL MIO

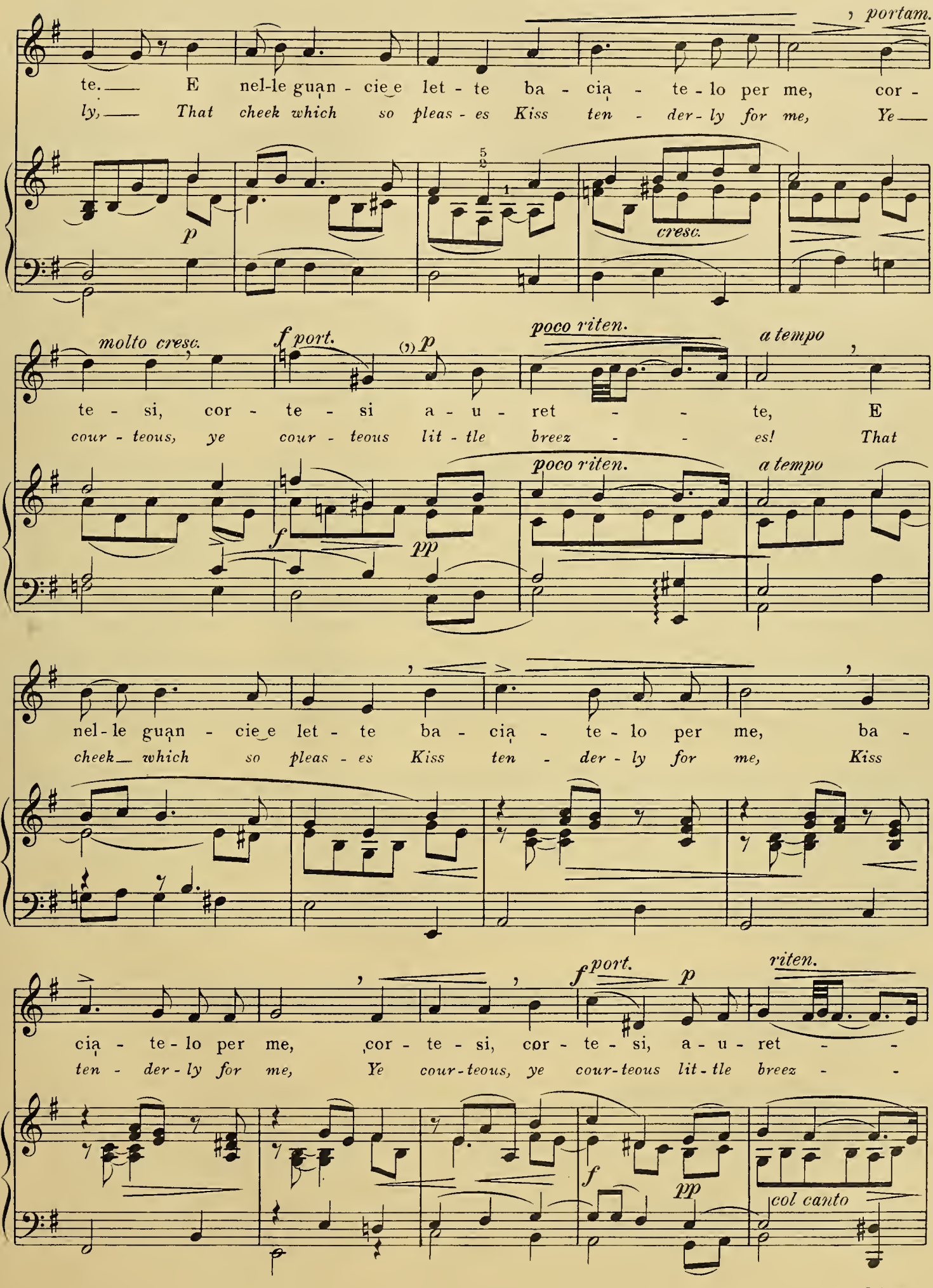
(ABOUT MY BELOVED IDOL)

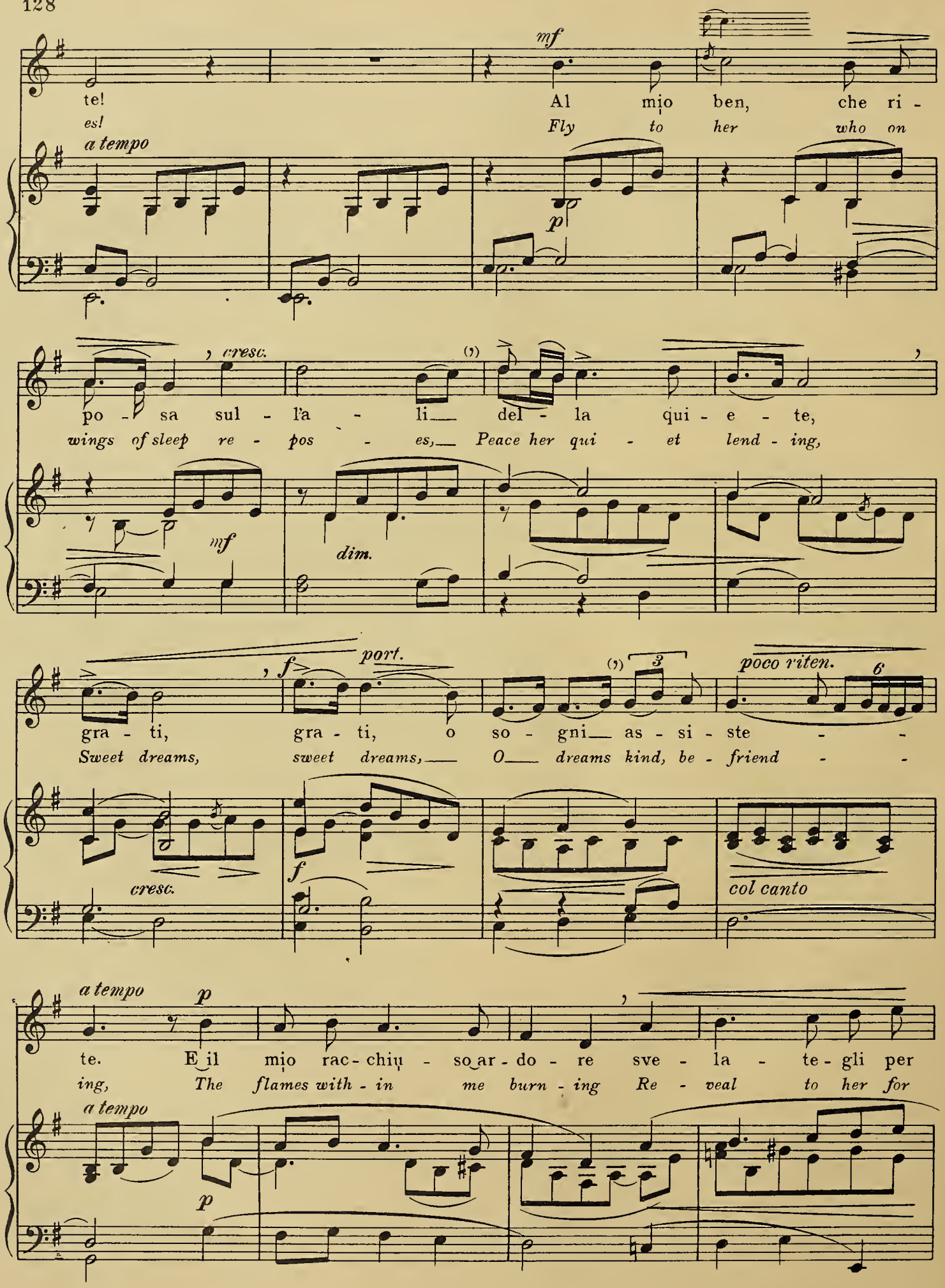
Aria from the Opera "Orontea"

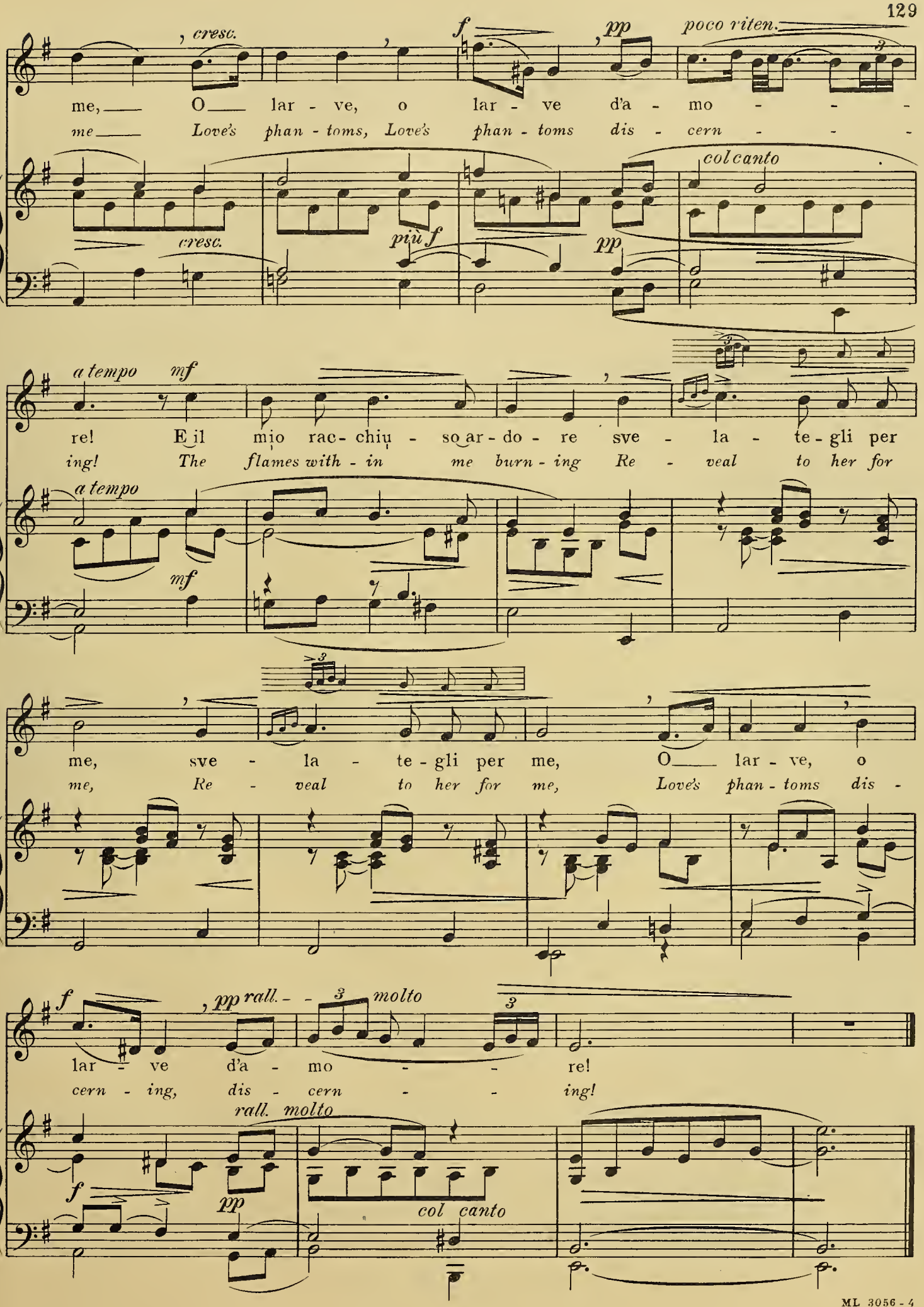
English version by Constance Purdy

MARCANTONIO CESTI (1618-1669)
Transcribed by Pietro Floridia




, portam.
te. E nel-le guạn - cie e let - te ba - cią - te - lo per me, cor -
ly, That cheek which so pleas - es Kiss ten - der - ly for me, Ye
p
cresc.
molto cresc.
f port.
p
poco riten.
a tempo
te - si, cor - te - si a - u - ret - - te, E
cour - teous, ye cour - teous lit - tle breez - - es! That
f
pp
poco riten.
a tempo
nel - le guạn - cie e let - te ba - cią - te - lo per me, ba -
cheek which so pleas - es Kiss ten - der - ly for me, Kiss
cią - te - lo per me, cor - te - si, cor - te - si, a - u - ret - -
ten - der - ly for me, Ye cour - teous, ye cour - teous lit - tle breez - -
f port.
p
riten.
f
pp
col canto


mf
te!
Al mio ben, che ri -
es!
Fly to her who on
a tempo
p
po - sa sul - l'a - li del - la qui - e - te,
wings of sleep re - pos - es, Peace her qui - et lend - ing,
cresc.
mf
dim.
gra - ti, gra - ti, o so - gni as - si - ste - -
Sweet dreams, sweet dreams, O dreams kind, be - friend - -
f
port.
poco riten.
cresc.
f
col canto
a tempo
p
te. E il mio rac - chiu - so ar - do - re sve - la - te - gli per
ing, The flames with - in me burn - ing Re - veal to her for
a tempo
p


cresc.
f
pp
poco riten.
me, O lar - ve, o lar - ve d'a - mo - - -
me Love's phan - toms, Love's phan - toms dis - cern - - -
col canto
cresc.
più f
pp
a tempo mf
re! E il mio rac- chiu - so ar - do - re sve - la - te - gli per
ing! The flames with - in me burn - ing Re - veal to her for
a tempo
mf
me, sve - la - te - gli per me, O lar - ve, o
me, Re - veal to her for me, Love's phan - toms dis -
f
pp rall. molto
lar - ve d'a - mo - re!
cern - ing, dis - cern - ing!
rall. molto
f
pp
col canto

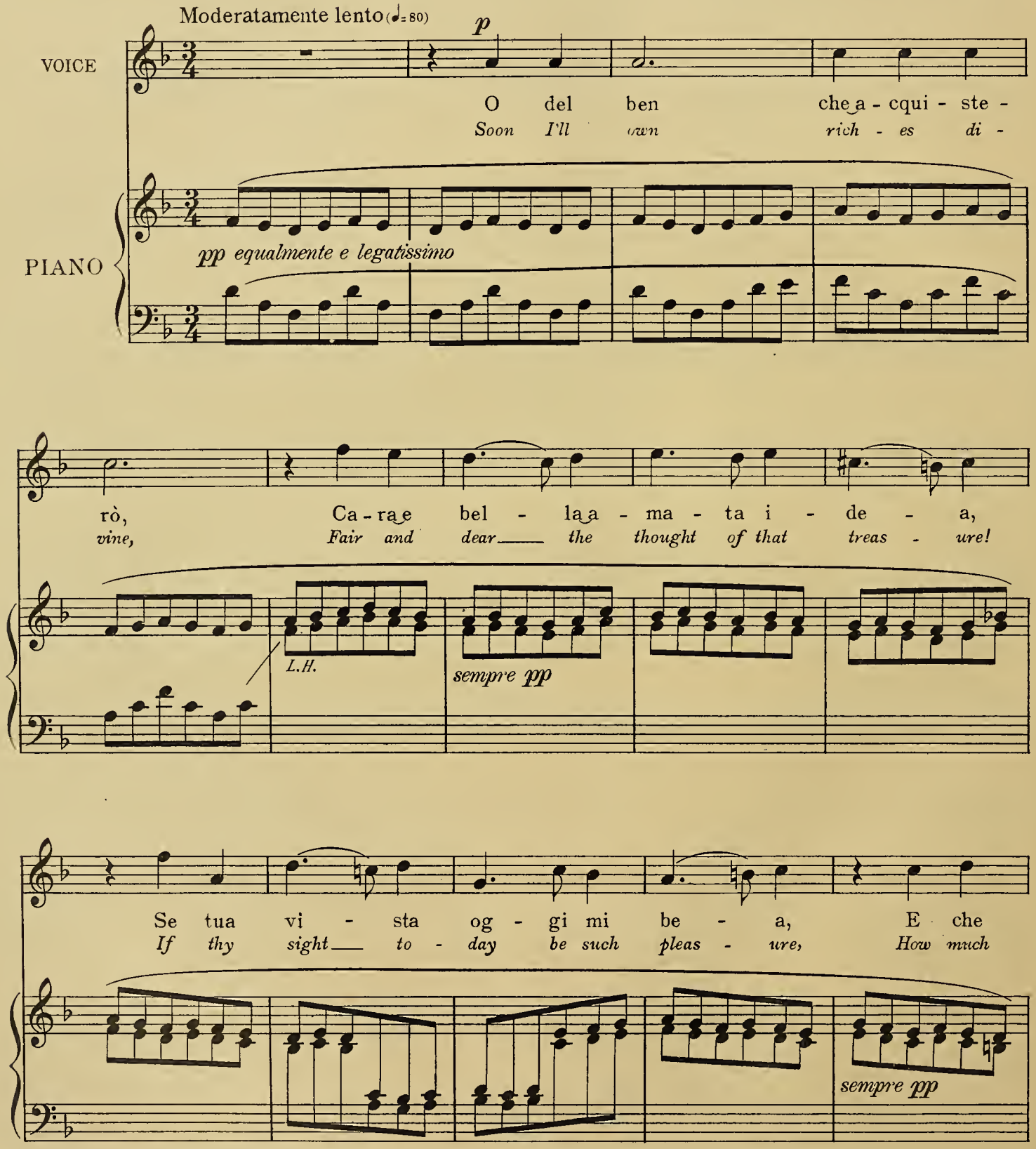
O DEL BEN CHE ACQUISTERÒ

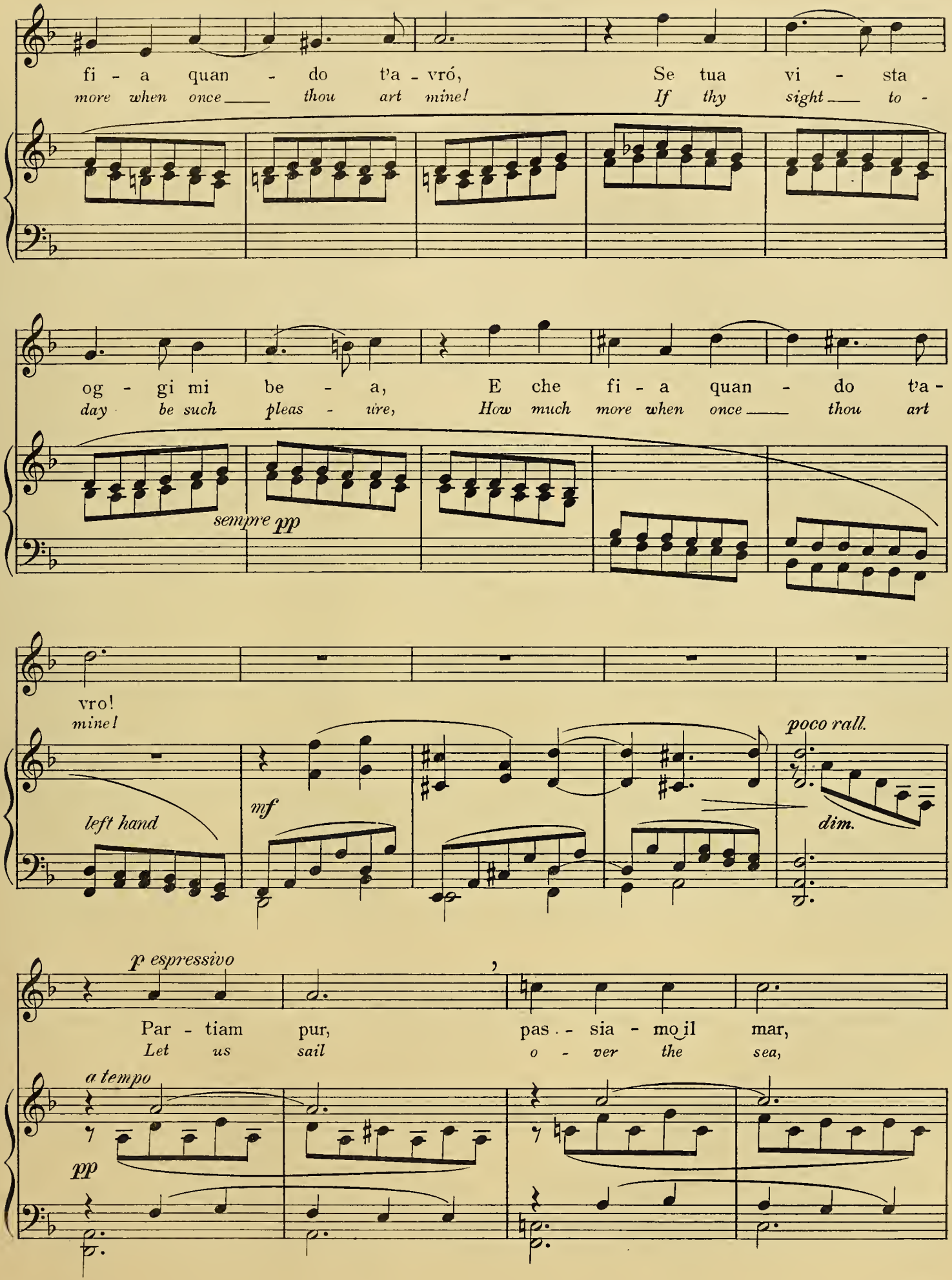
(SOON I'LL OWN RICHES DIVINE)

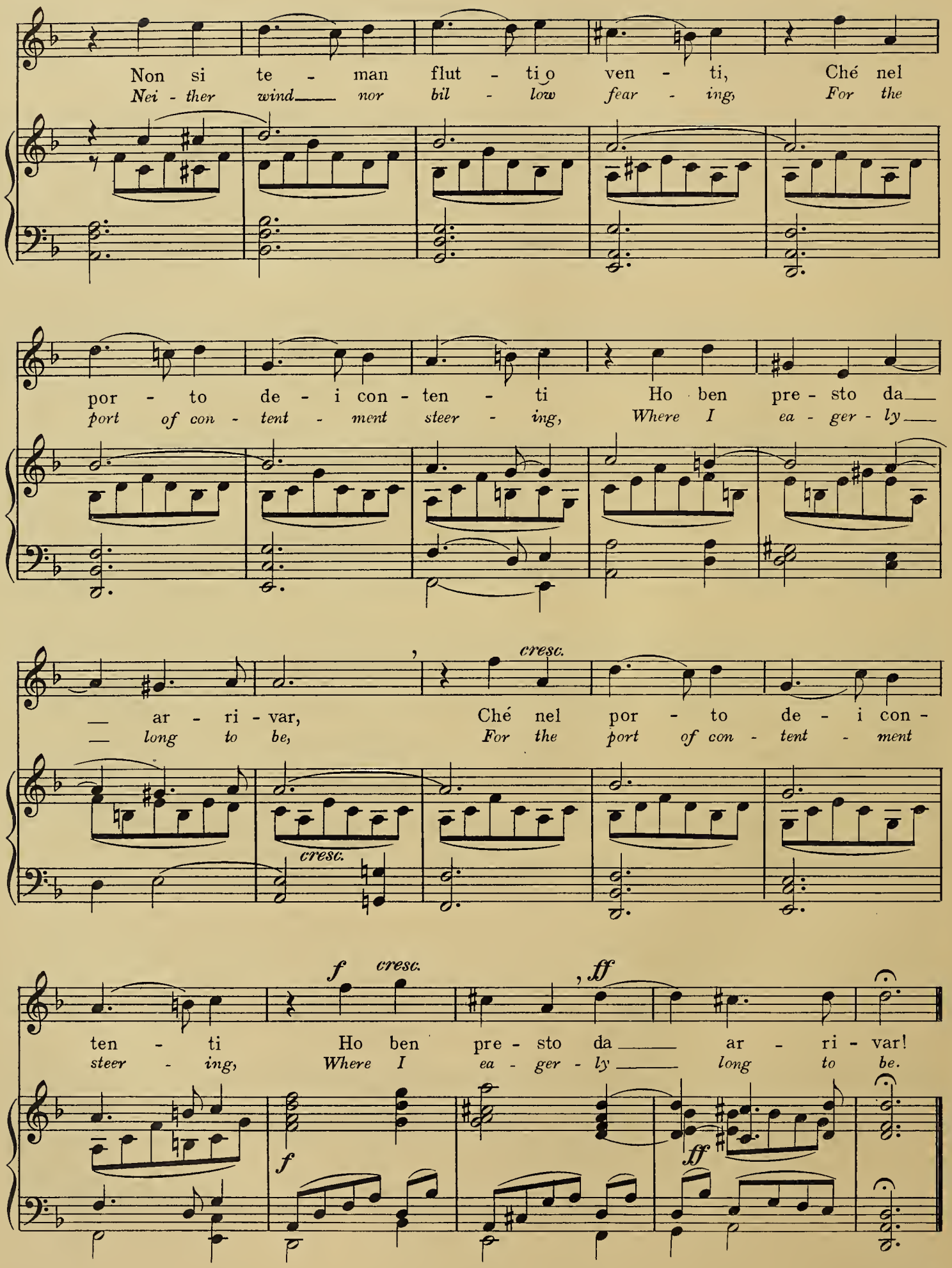
Aria of Paride from "Il Pomo d'Oro"

English version by Constance Purdy

MARCANTONIO CESTI (1618-1668)
Transcribed by Pietro Floridia




fi - a quan - do t'a - vró,
more when once thou art mine!
Se tua vi - sta
If thy sight to -
og - gi mi be - a,
day be such pleas - ure,
E che fi - a quan - do t'a -
How much more when once thou art
sempre pp
vro!
mine!
left hand
mf
poco rall.
dim.
p espressivo
Par - tiam pur,
Let us sail
pas - sia - mo il mar,
o - ver the sea,
a tempo
pp


Non si te - man flut - ti o ven - ti, Ché nel
Nei - ther wind nor bil - low fear - ing, For the
por - to de - i con - ten - ti Ho ben pre - sto da
port of con - tent - ment steer - ing, Where I ea - ger - ly
ar - ri - var, Ché nel por - to de - i con -
long to be, For the port of con - tent - ment
cresc.
cresc.
f cresc.
ff
ten - ti Ho ben pre - sto da ar - ri - var!
steer - ing, Where I ea - ger - ly long to be.
f
ff

AMOR DORMIGLIONE
(LOVE SLEEPING)
CANZONE

English version by Constance Purdy

BARBARA STROZZI (1625-16...)
Transcribed by Pietro Floridia

Allegro (♩ = 144)

VOICE

PIANO

ff *f*

A - *O*

energico

mor, A - mor, non dor - mir più! Su, su, su, su!
Love, dear Love, o - pen thine eyes! Rise, Love, a - rise!

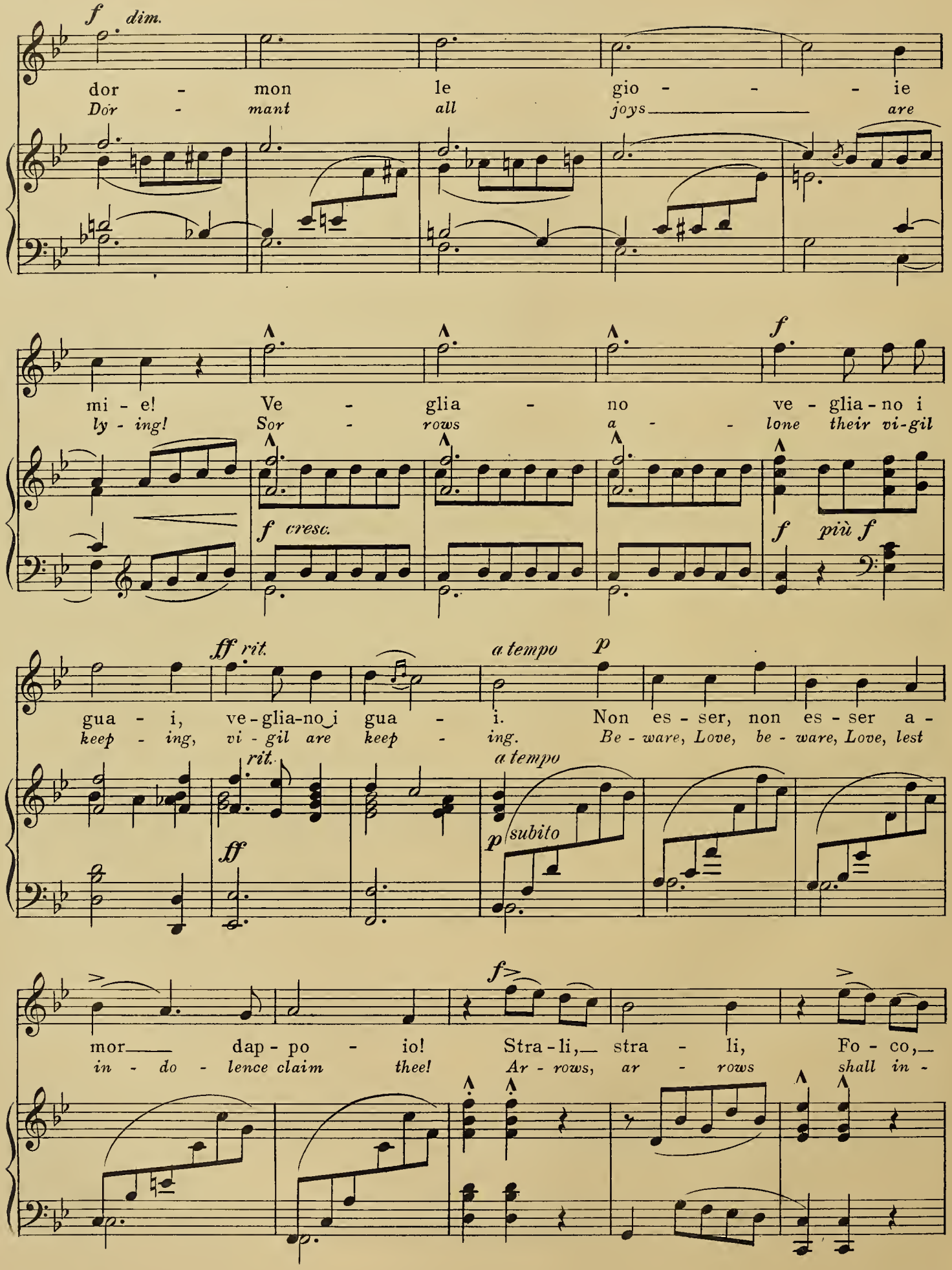
p

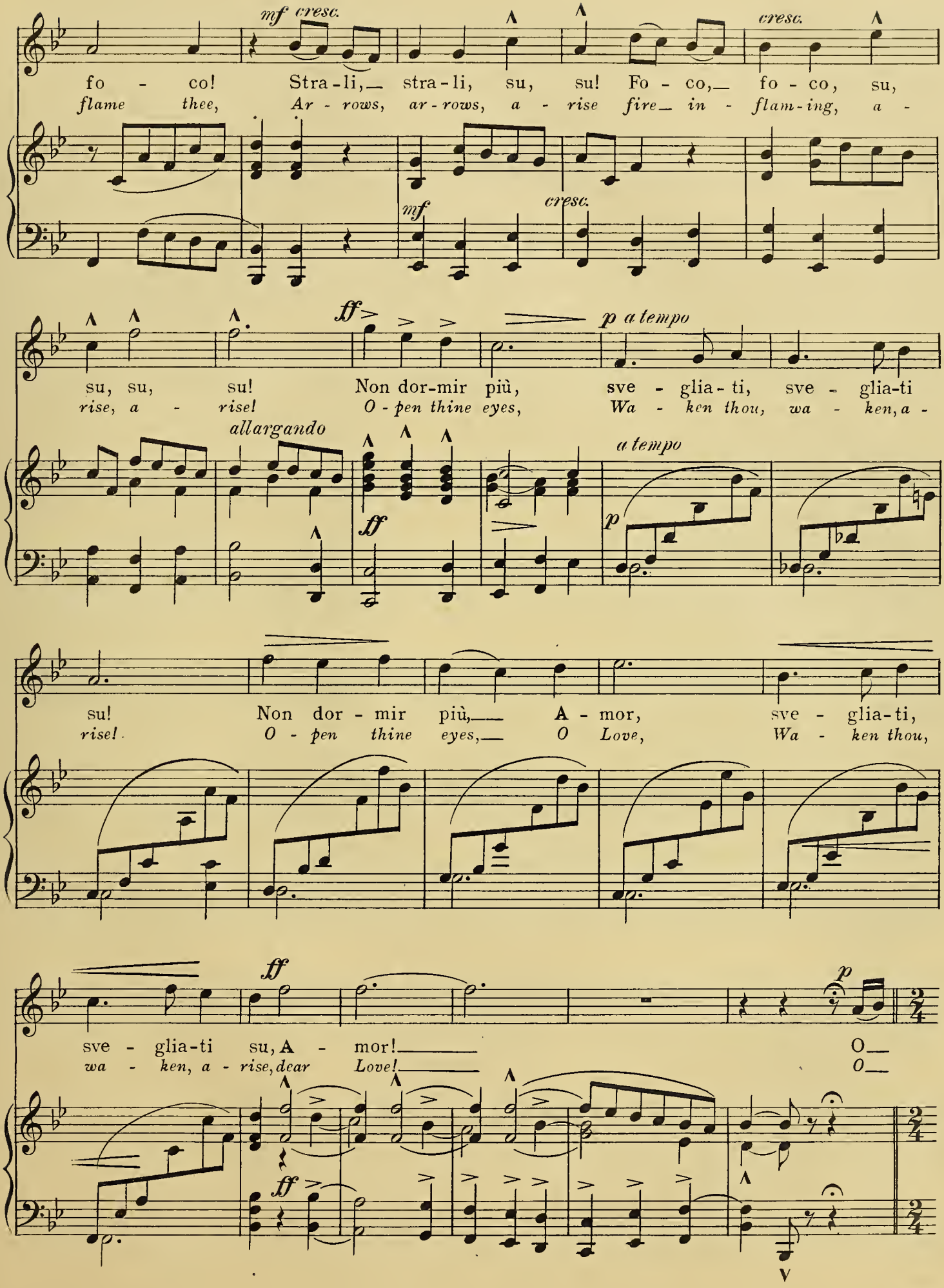
Sve - glia - ti, sve - glia - ti, sve - glia - ti o - ma - i! Che
Wa - ken then, wa - ken then, cease now thy sleep - ing! For

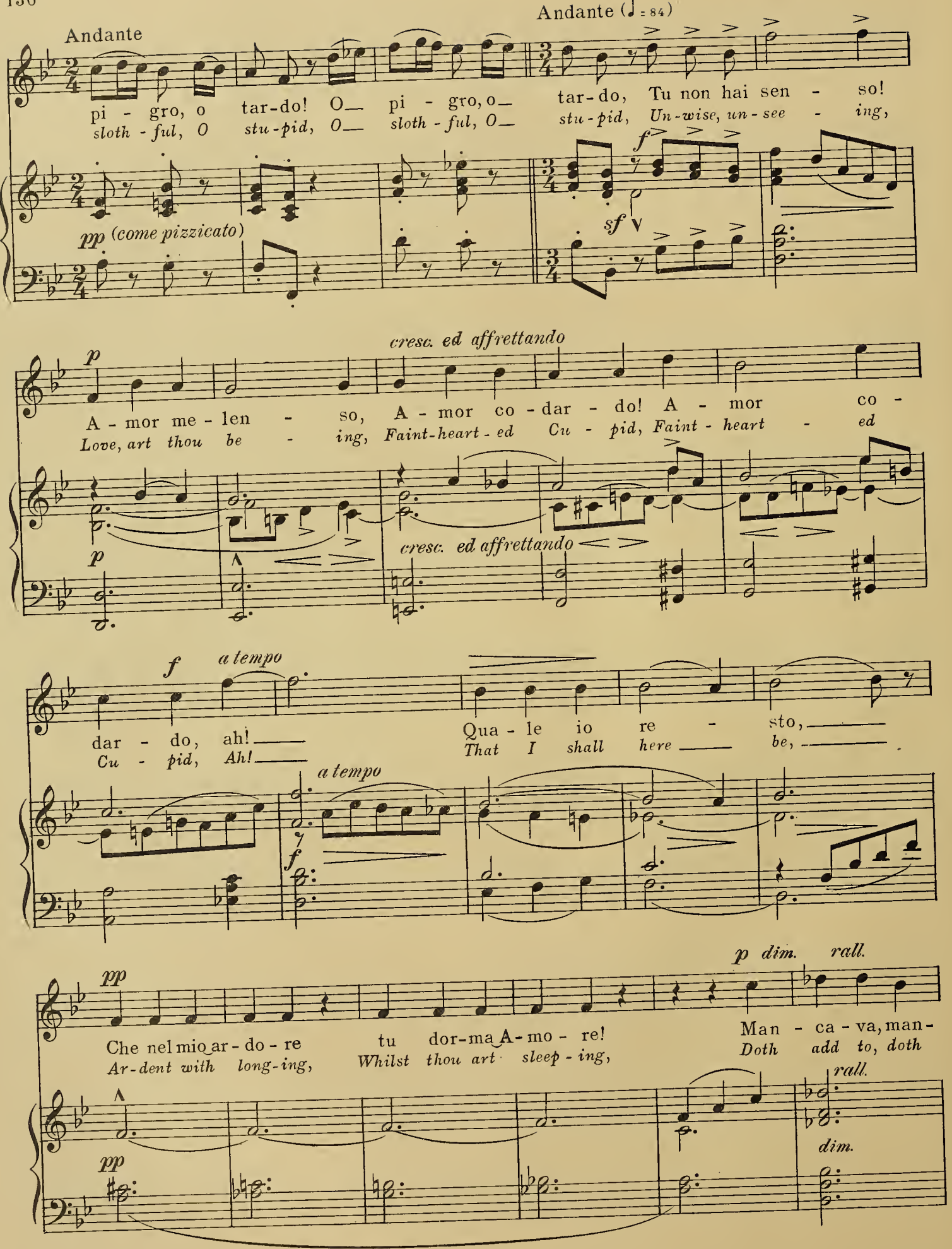
cresc. molto

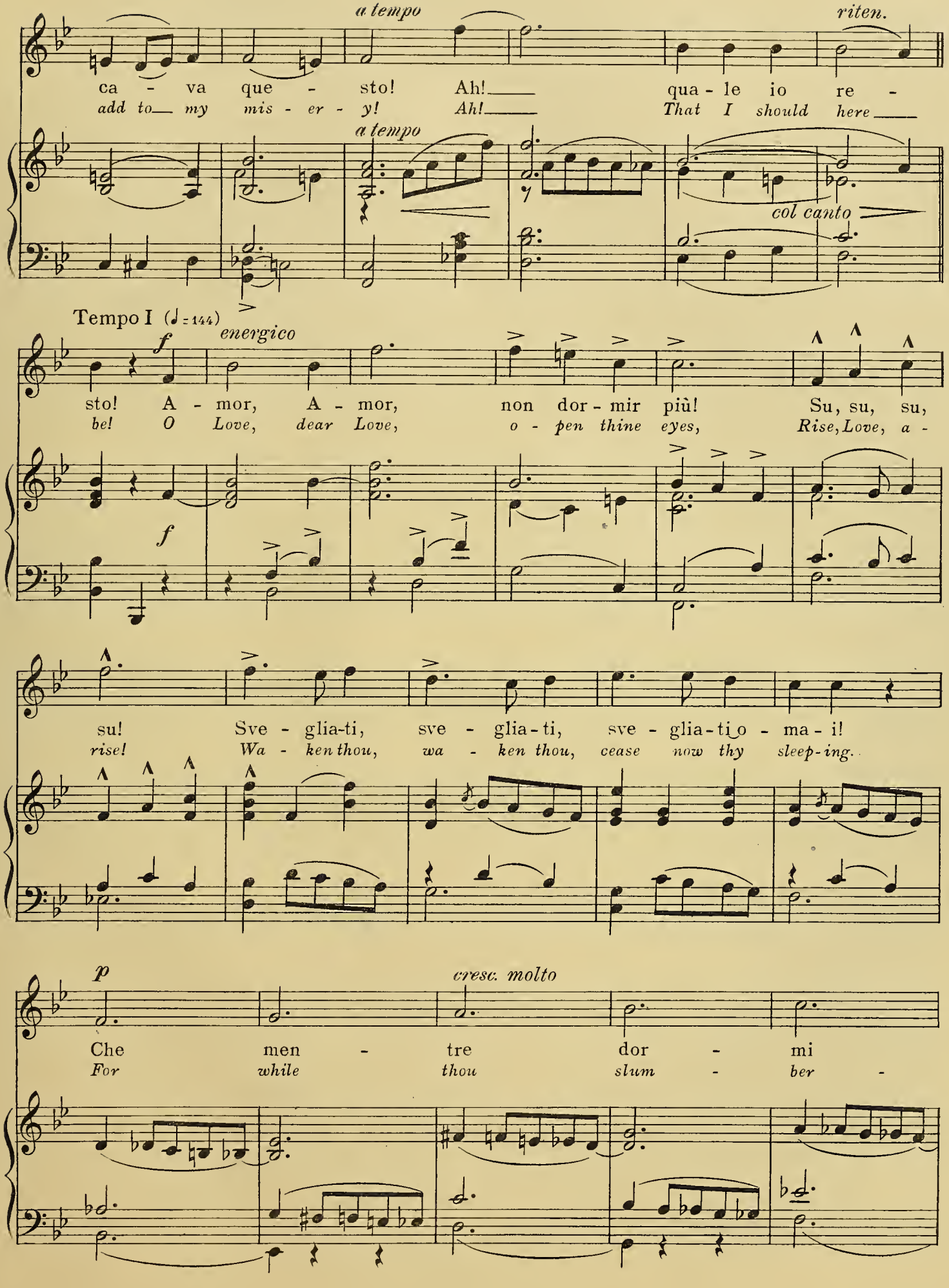
men - tre dor - - mi tu,
while thou slum - ber - est

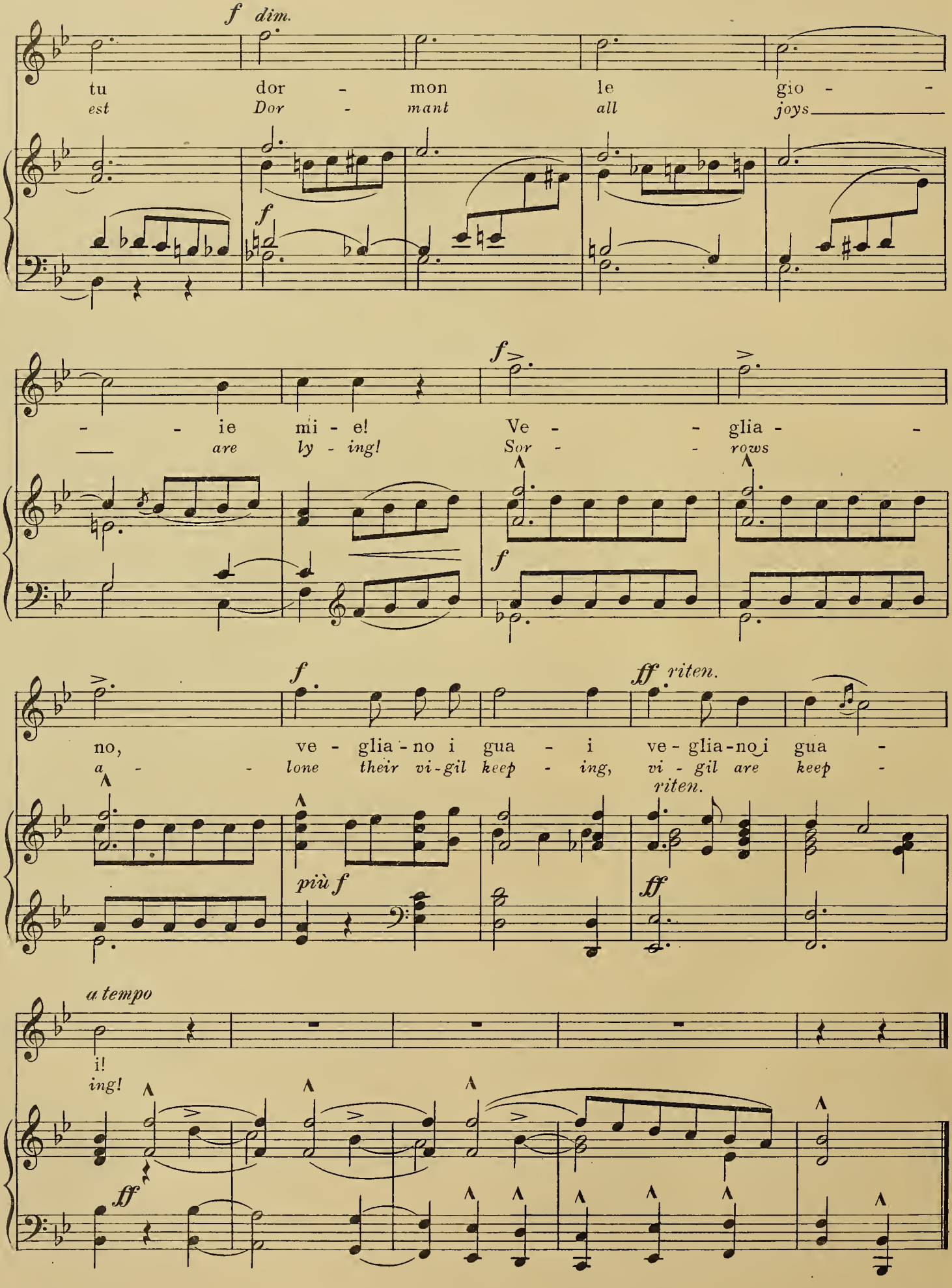
cresc. *cresc.*


f dim.
dor - mon le gio - - - ie
Dor - mant all joys are
mi - e! Ve - glia - no ve - glia - no i
ly - ing! Sor - rows a - lone their vi-gil
f cresc.
f più f
ff rit.
a tempo p
gua - i, ve-glia-no i gua - i. Non es - ser, non es - ser a -
keep - ing, vi - gil are keep - ing. Be - ware, Love, be - ware, Love, lest
rit.
a tempo
ff
p subito
f
mor - dap - po - io! Stra - li, stra - li, Fo - co,
in - do - lence claim thee! Ar - rows, ar - rows shall in -


mf cresc.
cresc.
fo - co! Stra-li,— stra-li, su, su! Fo - co,— fo - co, su,
flame thee, Ar - rows, ar-rows, a - rise fire— in - flam-ing, a -
mf
cresc.
ff
p a tempo
su, su, su! Non dor-mir più, sve - glia-ti, sve - glia-ti
rise, a - rise! O - pen thine eyes, Wa - ken thou, wa - ken, a -
allargando
a tempo
ff
p
su! Non dor - mir più,— A - mor, sve - glia-ti,
rise! O - pen thine eyes,— O Love, Wa - ken thou,
ff
p
sve - glia-ti su, A - mor!— O—
wa - ken, a - rise, dear Love!— O—
ff


Andante
Andante (♩ = 84)
pi - gro, o tar-do! O— pi - gro, o— tar-do, Tu non hai sen - so!
sloth - ful, O stu-pid, O— sloth - ful, O— stu-pid, Un-wise, un-see - ing,
pp (come pizzicato)
f
sf
p
cresc. ed affrettando
A - mor me - len - so, A - mor co - dar - do! A - mor co -
Love, art thou be - ing, Faint-heart-ed Cu - pid, Faint - heart - ed
cresc. ed affrettando
f a tempo
dar - do, ah!
Cu - pid, Ah!
Qua - le io re - sto,
That I shall here be,
a tempo
pp
Che nel mio ar - do - re tu dor-ma A-mo - re!
Ar-dent with long-ing, Whilst thou art sleep - ing,
p dim. rall.
Man - ca - va, man -
Doth add to, doth
rall.
dim.


a tempo
riten.
ca - va que - sto! Ah!
add to my mis - er - y! Ah!
qua - le io re -
That I should here
a tempo
col canto
Tempo I (♩ = 144)
f
energico
sto! A - mor, A - mor, non dor - mir più! Su, su, su,
be! O Love, dear Love, o - pen thine eyes, Rise, Love, a -
f
su! Sve - glia-ti, sve - glia-ti, sve - glia-ti o - ma - i!
rise! Wa - ken thou, wa - ken thou, cease now thy sleep-ing.
p
cresc. molto
Che men - tre dor - mi
For while thou slum - ber -


f dim.
tu dor - mon le gio - -
est Dor - mant all joys
f
f
- - ie mi - e! Ve - - glia - -
are ly - ing! Sor - - rows
f
f
f ff riten.
no, ve - glia - no i gua - i ve - glia - no i gua -
a - lone their vi - gil keep - ing, vi - gil are keep -
riten.
più f
ff
a tempo
i!
ing!
ff

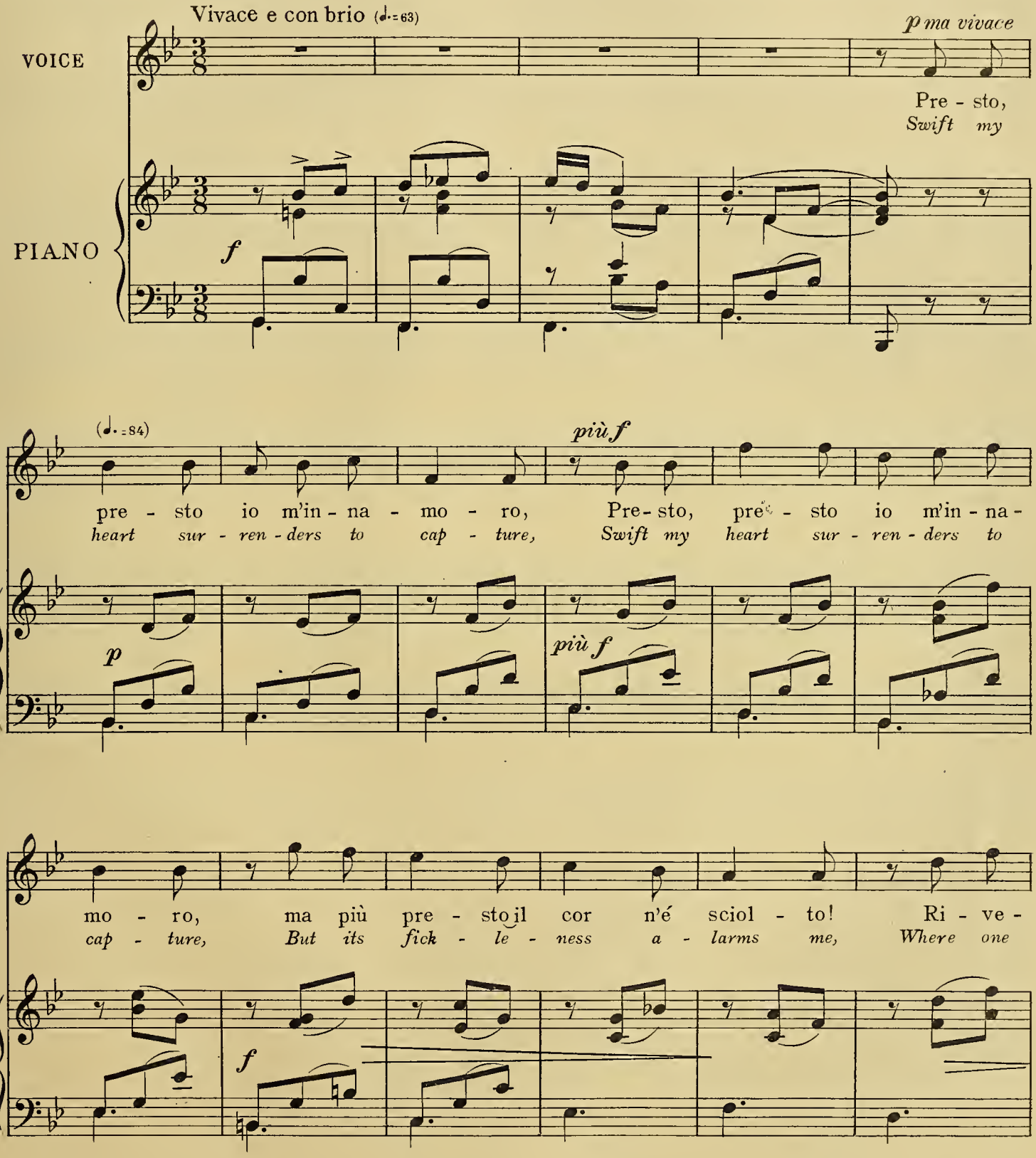
PRESTO, PRESTO IO M'INNAMORO

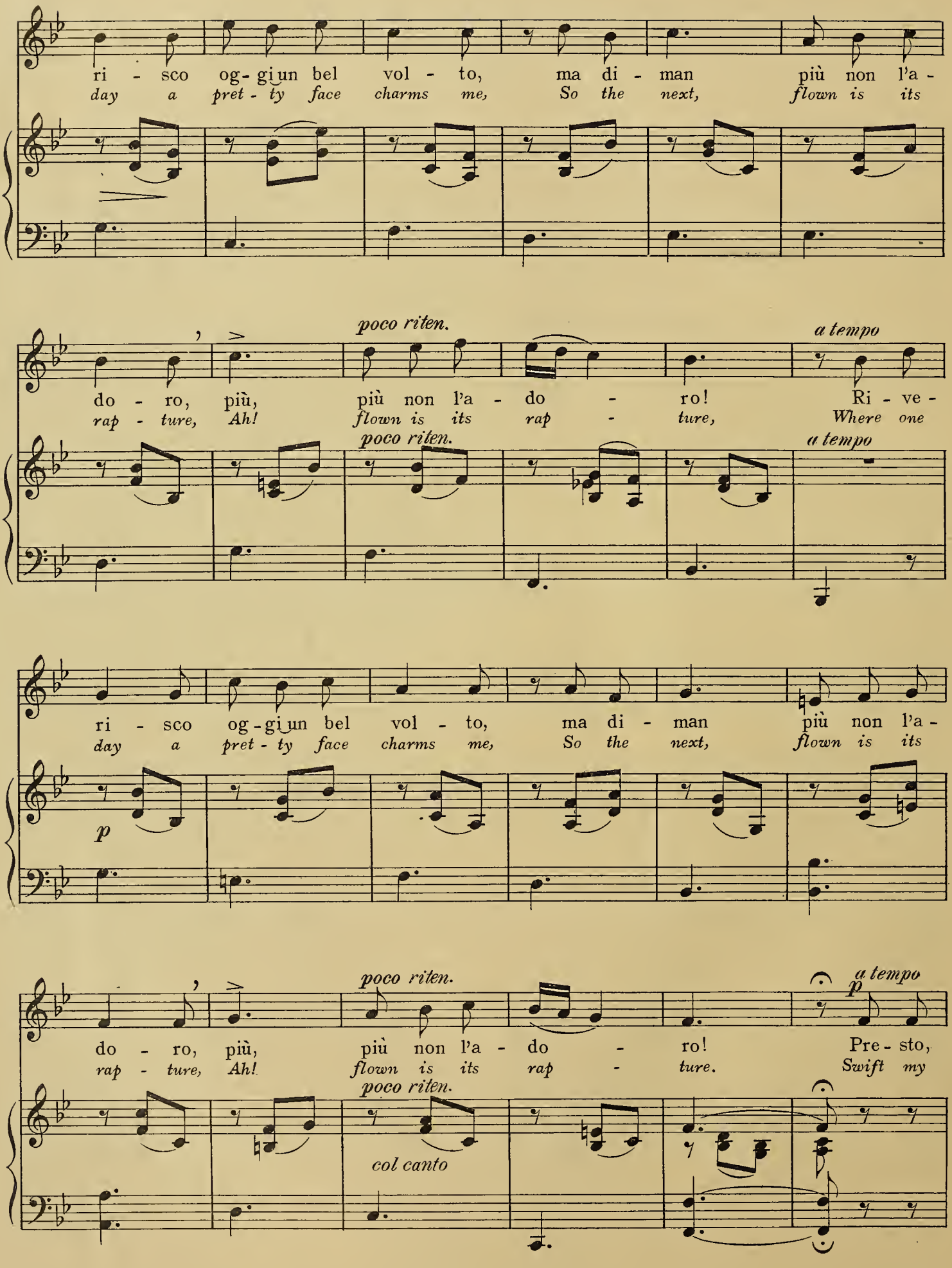
(SWIFT MY HEART SURRENDERS)

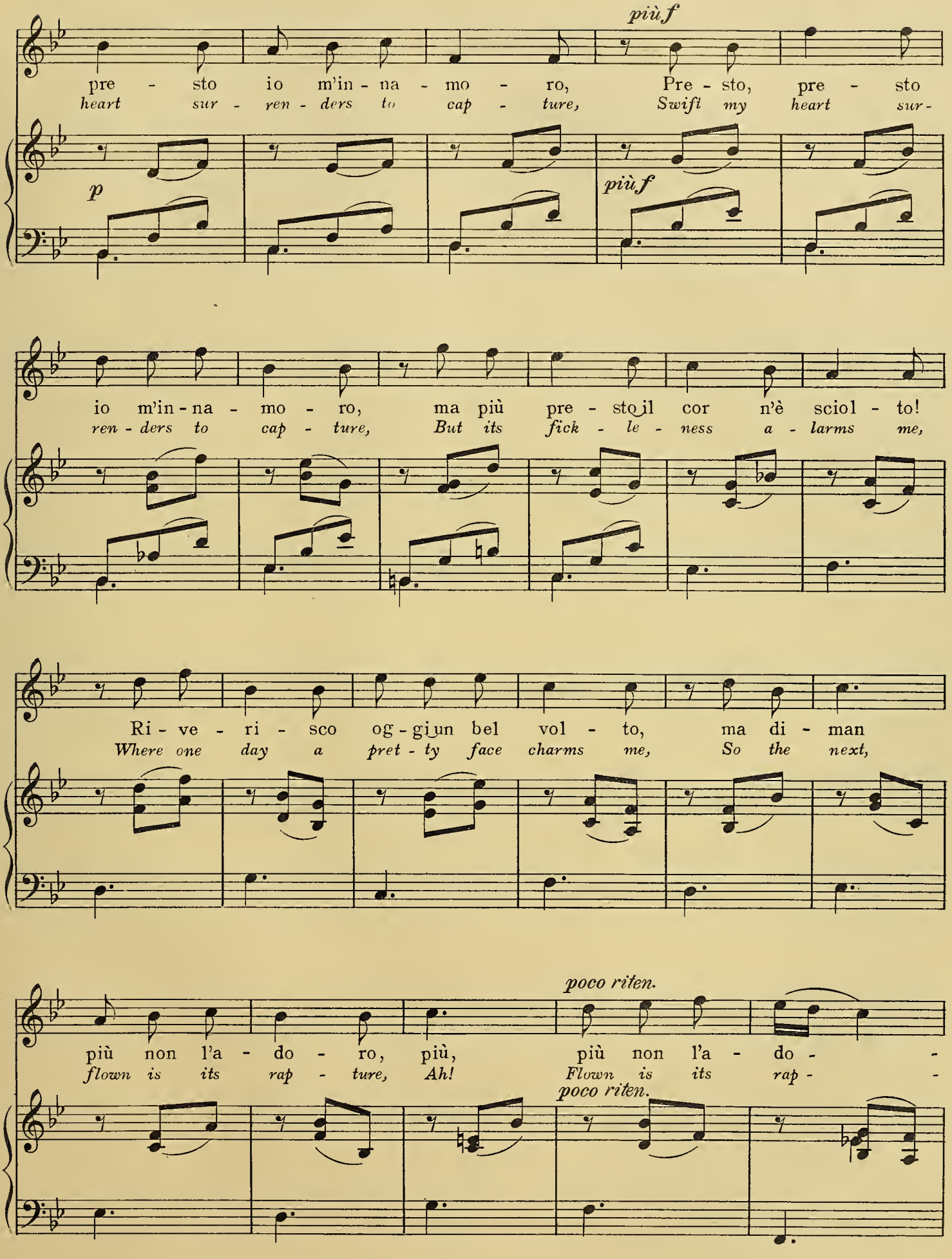
ARIETTA

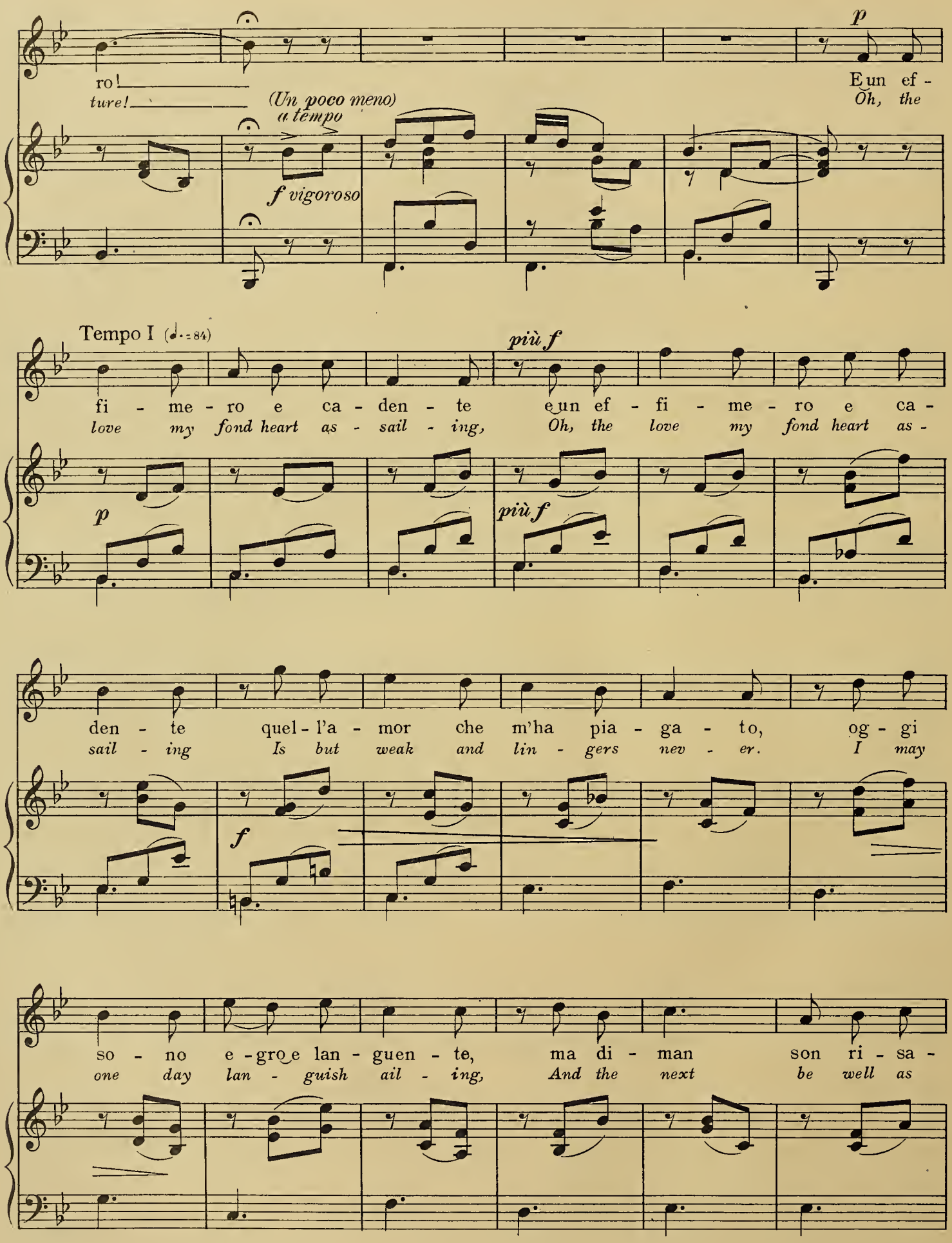
English version by Constance Purdy

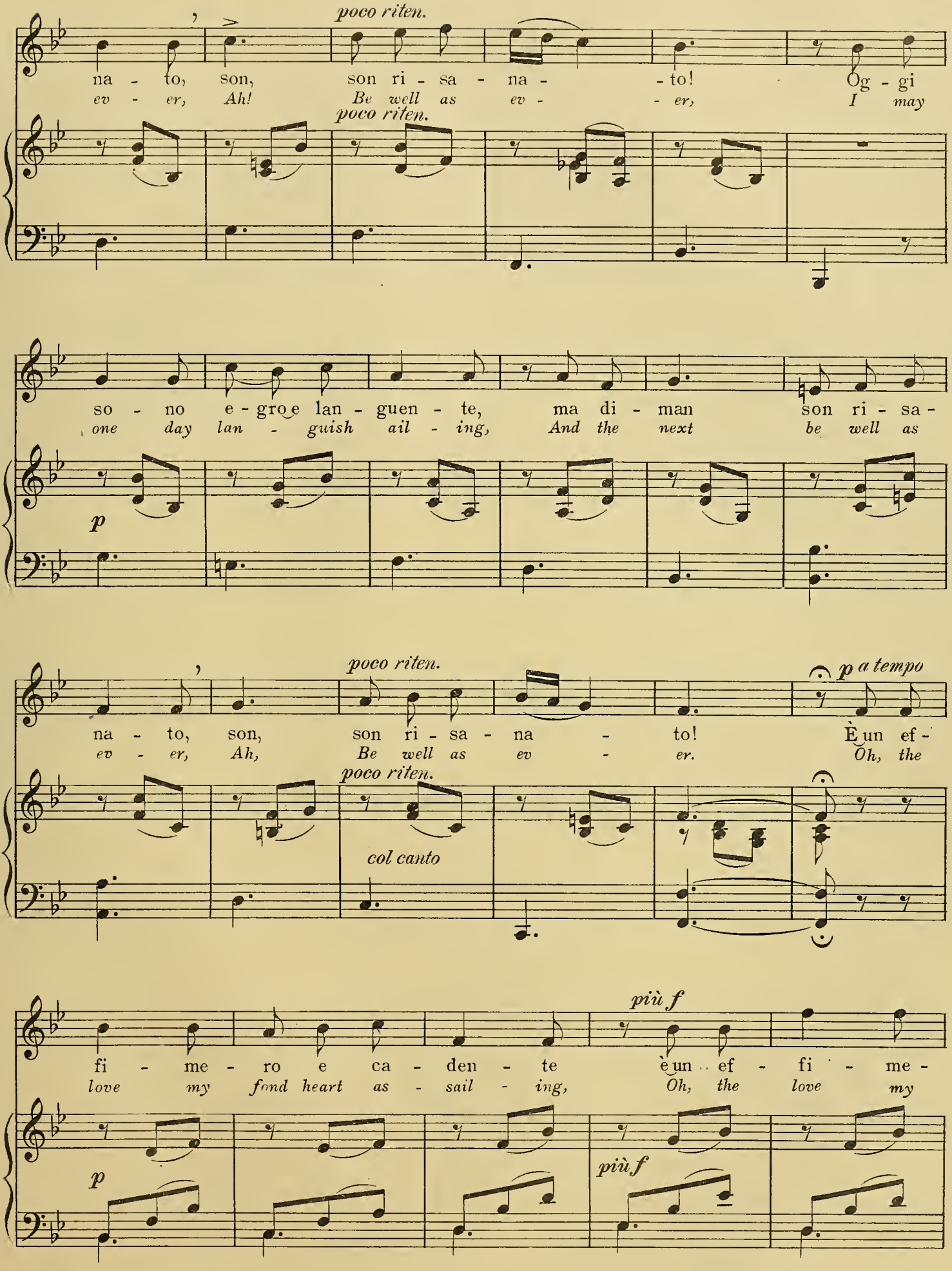
GIOVANNI BATTISTA MAZZAFERRATA (16.. -1683)
Transcribed by Piedro Floridia

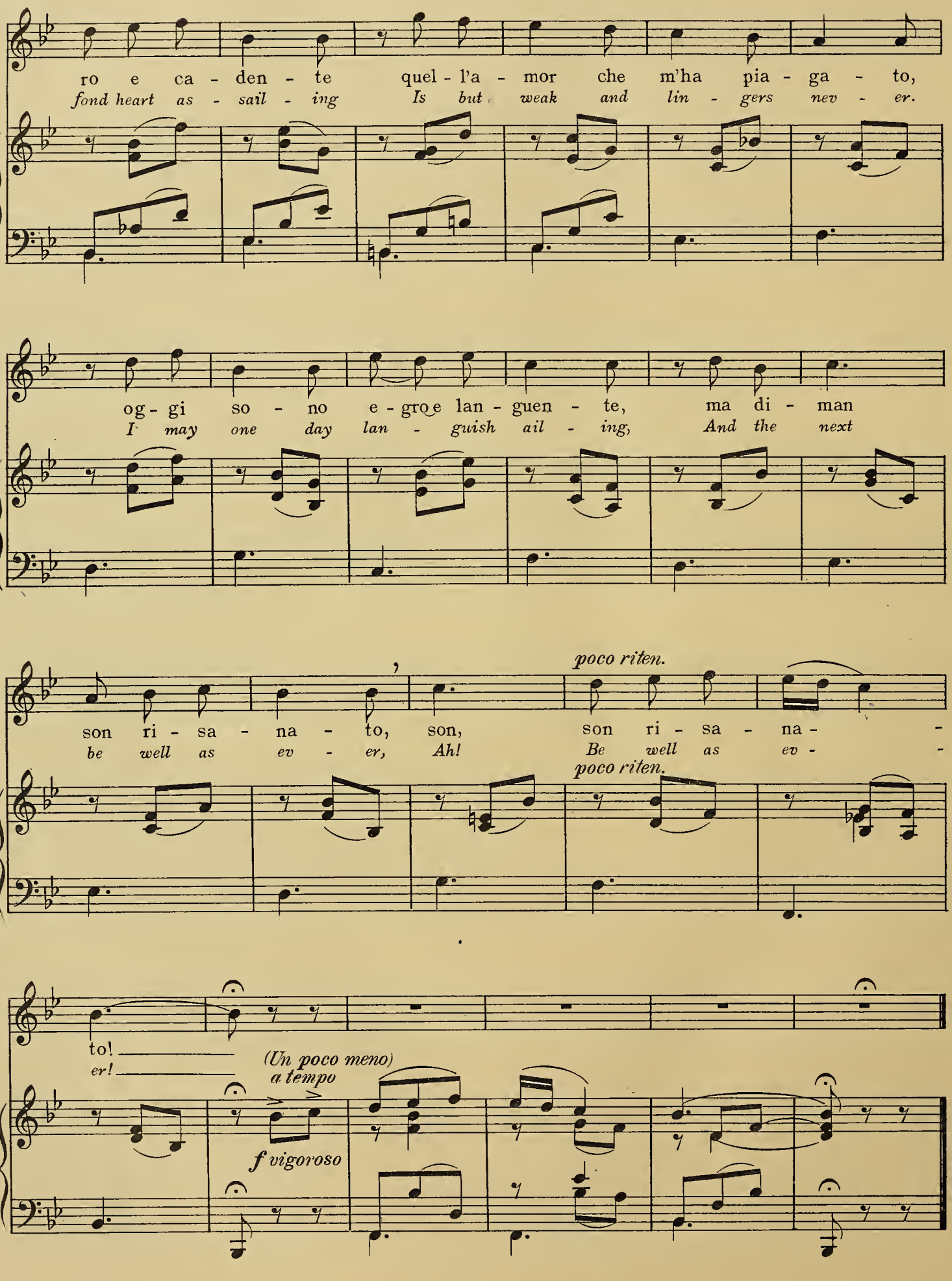



ri - sco og-giun bel vol - to, ma di - man più non l'a -
day a pret - ty face charms me, So the next, flown is its
poco riten.
a tempo
do - ro, più, più non l'a - do - ro! Ri - ve -
rap - ture, Ah! flown is its rap - ture, Where one
poco riten.
a tempo
ri - sco og-giun bel vol - to, ma di - man più non l'a -
day a pret - ty face charms me, So the next, flown is its
p
poco riten.
a tempo
p
do - ro, più, più non l'a - do - ro! Pre - sto,
rap - ture, Ah! flown is its rap - ture. Swift my
poco riten.
col canto


più f
pre - sto io m'in - na - mo - ro, Pre - sto, pre - sto
heart sur - ren - ders to cap - ture, Swift my heart sur -
p
più f
io m'in - na - mo - ro, ma più pre - sto il cor n'è sciol - to!
ren - ders to cap - ture, But its fick - le - ness a - larms me,
Ri - ve - ri - sco og - gi un bel vol - to, ma di - man
Where one day a pret - ty face charms me, So the next,
poco riten.
più non l'a - do - ro, più, più non l'a - do -
flown is its rap - ture, Ah! Flown is its rap -
poco riten.


ro!
ture!
(Un poco meno)
a tempo
f vigoroso
p
E un ef -
Oh, the
Tempo I (♩.=84)
più f
fi - me - ro e ca - den - te e un ef - fi - me - ro e ca -
love my fond heart as - sail - ing, Oh, the love my fond heart as -
p
più f
den - te quel - l'a - mor che m'ha pia - ga - to, og - gi
sail - ing Is but weak and lin - gers nev - er. I may
f
so - no e - gro e lan - guen - te, ma di - man son ri - sa -
one day lan - guish ail - ing, And the next be well as


poco riten.
na - to, son, son ri - sa - na - - to! Og - gi
ev - er, Ah! Be well as ev - - er, I may
poco riten.
so - no e - gro e lan - guen - te, ma di - man son ri - sa -
one day lan - guish ail - ing, And the next be well as
p
poco riten.
p a tempo
na - to, son, son ri - sa - na - to! È un ef -
ev - er, Ah, Be well as ev - er. Oh, the
poco riten.
col canto
più f
fi - me - ro e ca - den - te è un ef - fi - me -
love my fond heart as - sail - ing, Oh, the love my
p
più f


ro e ca - den - te quel - l'a - mor che m'ha pia - ga - to,
fond heart as - sail - ing Is but weak and lin - gers nev - er.
og - gi so - no e - gro e lan - guen - te, ma di - man
I may one day lan - guish ail - ing, And the next
poco riten.
son ri - sa - na - to, son, son ri - sa - na -
be well as ev - er, Ah! Be well as ev -
poco riten.
to!
er!
(Un poco meno)
a tempo
f vigoroso

CHE FIERO COSTUME

(WHAT STRANGE WHIM PURSUING)

Arietta from "Eteocle"

GIOVANNI LEGRENZI (1625-1690)

English version by Constance Purdy

Transcribed by Pietro Floridia

Allegro (♩.=92)

(quasi allegretto scherzando)

VOICE

PIANO

mf

Che fie - ro co - stu - me d'a - li - ge - ro

What strange whim pur - su - ing, When for our un -

f

p

nu - me, che a for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do -

do - ing Blind Cu - pid thro' tor - ments Our love doth com - pel, Our love doth com -

poco riten.

col canto

a tempo

rar, che a for - za di pe - ne si fac - cia a - do -

pel, Blind Cu - pid thro' tor - ments our love doth com -

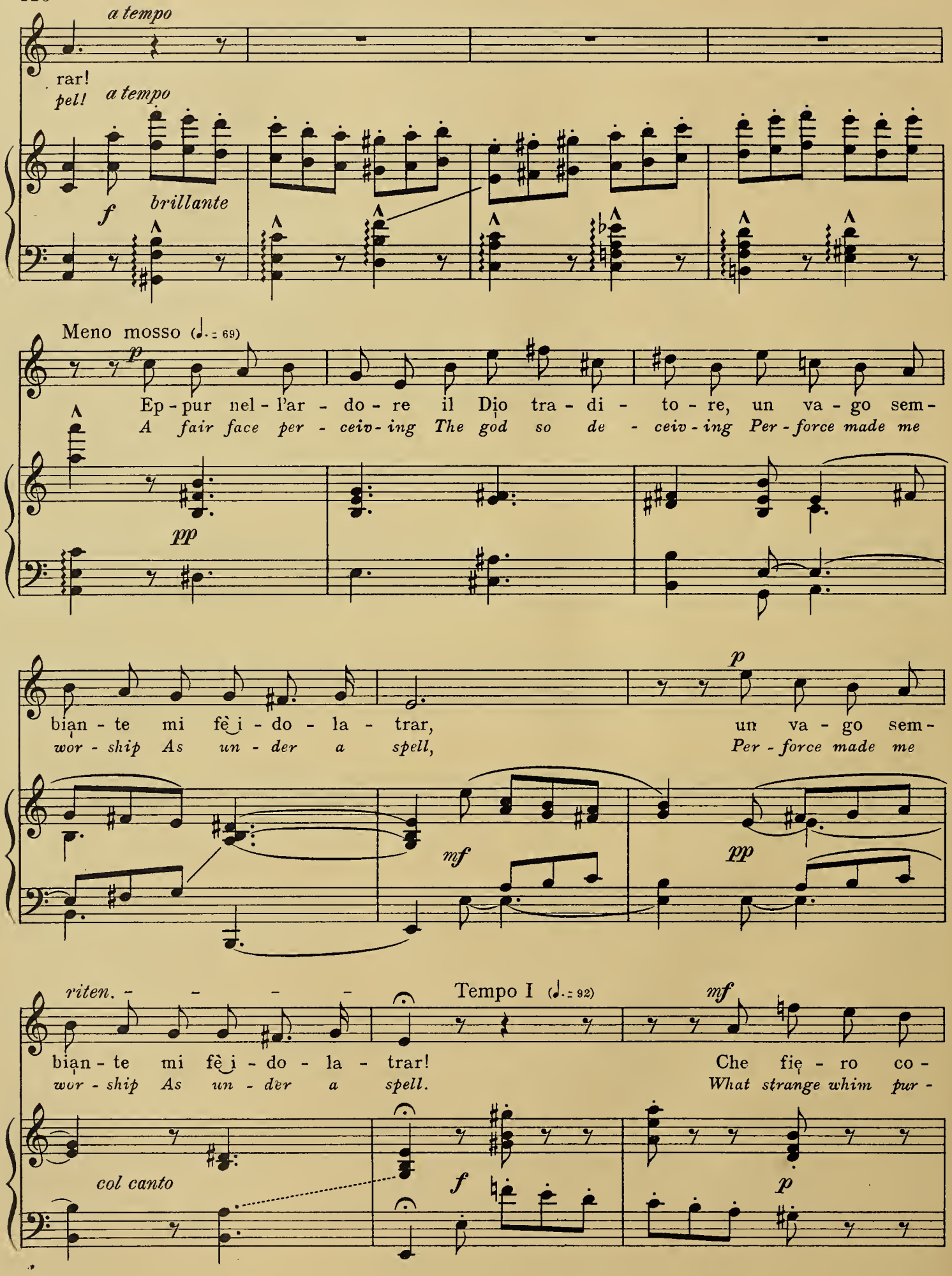
poco riten. - - -

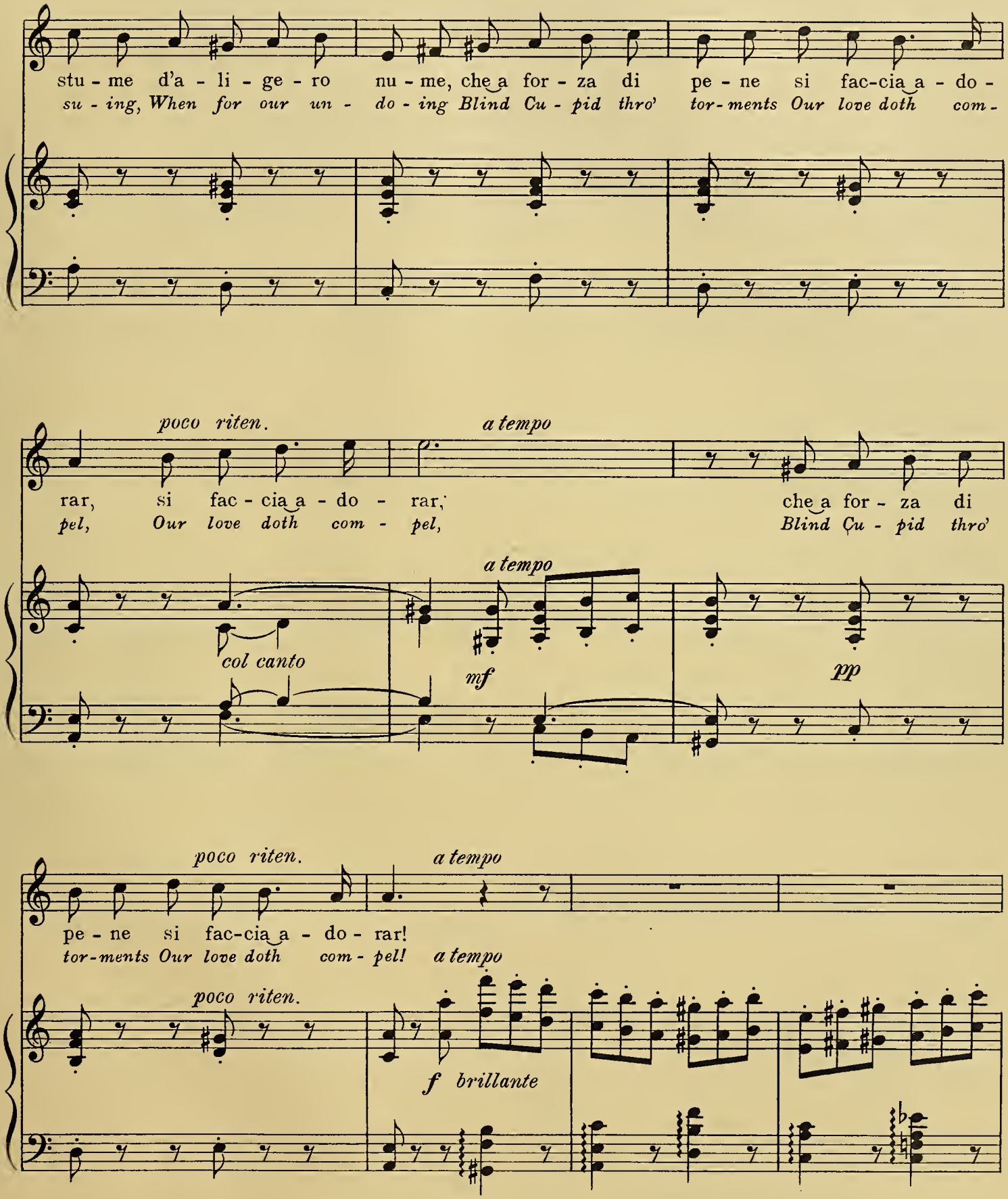
a tempo

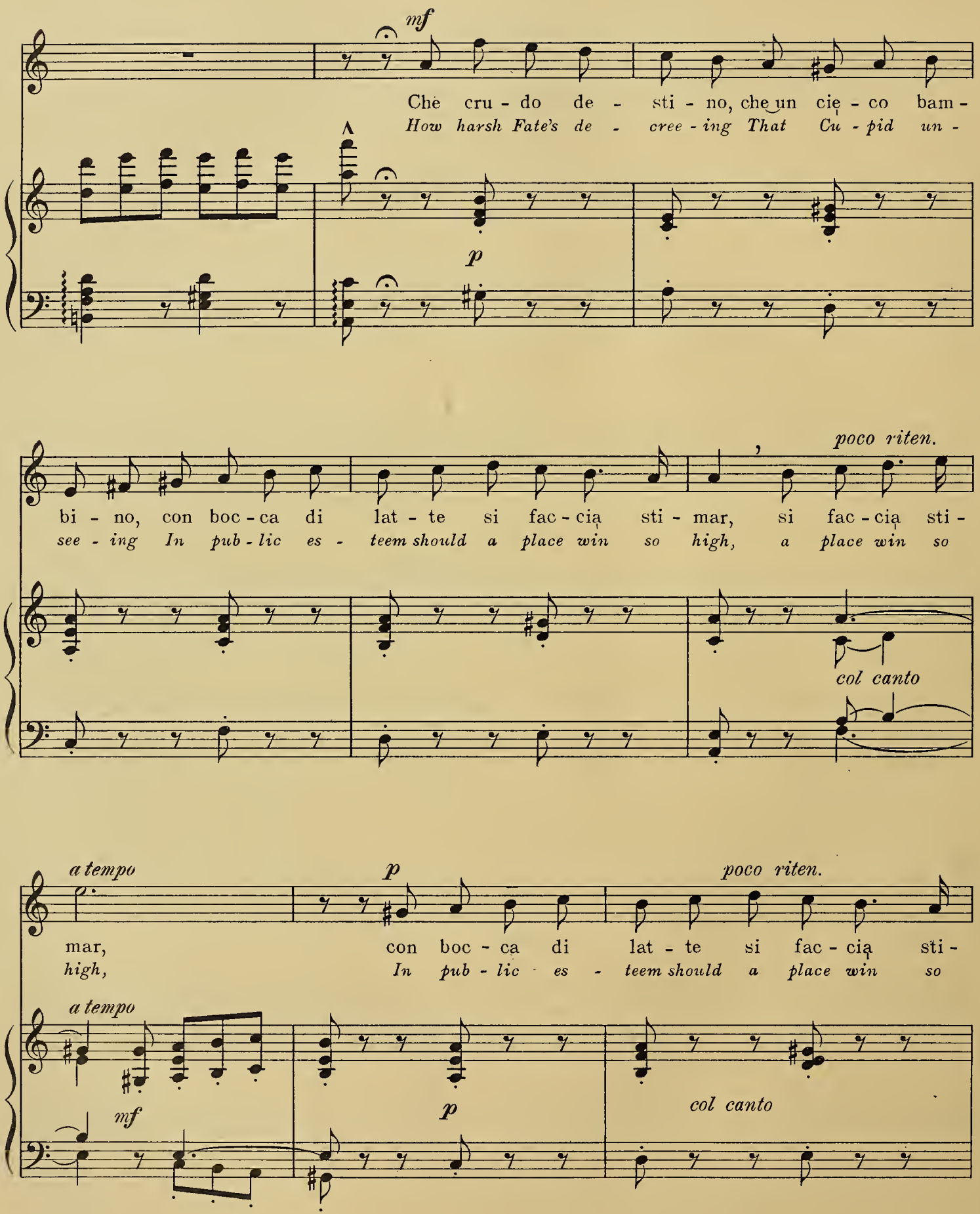
mf

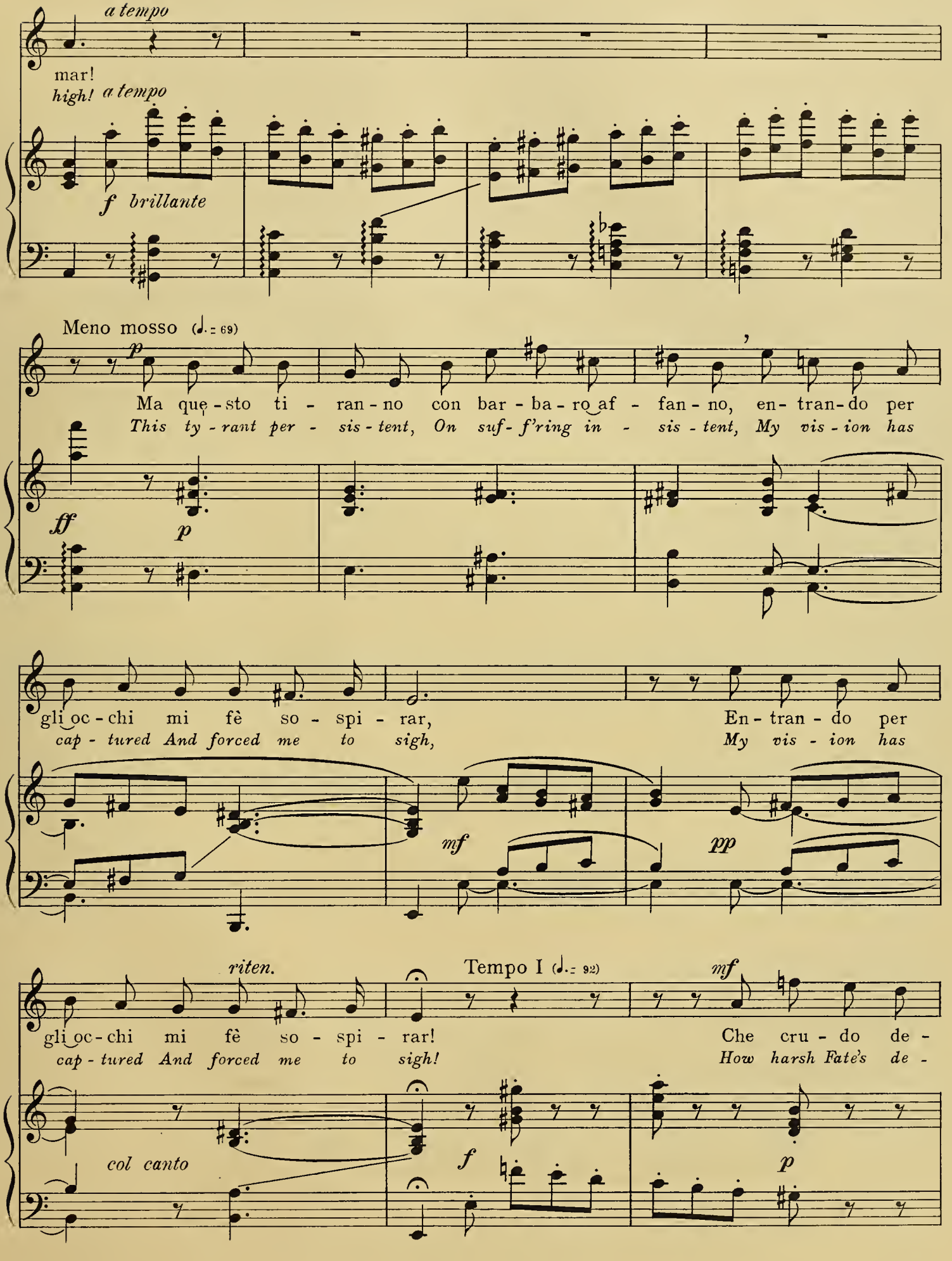
p

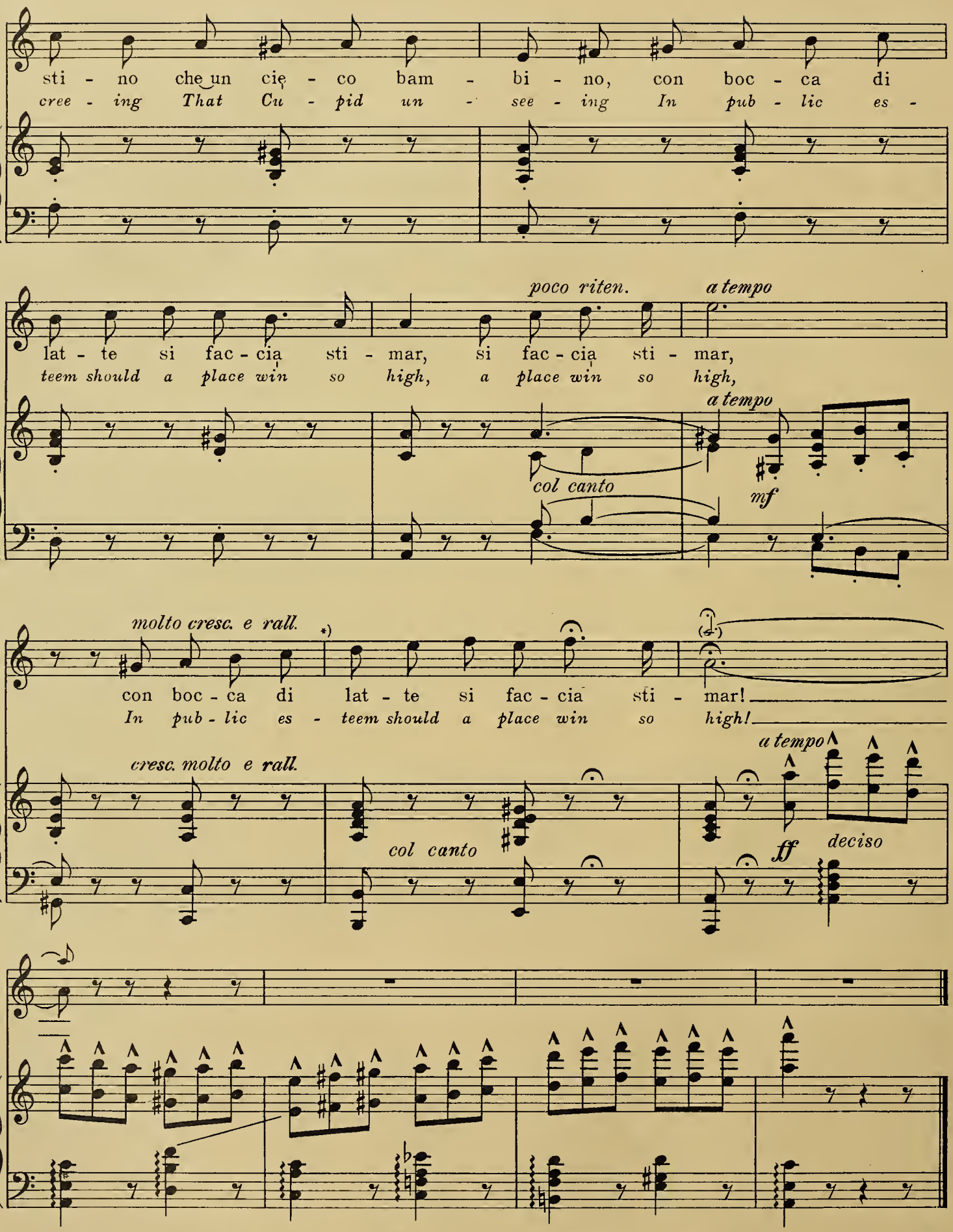
poco riten. - - -


a tempo
rar!
pel!
a tempo
f
brillante
Meno mosso (♩. = 69)
p
Ep - pur nel - l'ar - do - re il Dio tra - di - to - re, un va - go sem -
A fair face per - ceiv - ing The god so de - ceiv - ing Per - force made me
pp
bian - te mi fè i - do - la - trar,
wor - ship As un - der a spell,
un va - go sem -
Per - force made me
p
mf
pp
riten. - - - -
Tempo I (♩. = 92)
mf
bian - te mi fè i - do - la - trar!
wor - ship As un - der a spell.
Che fie - ro co -
What strange whim pur -
col canto
f
p


stu - me d'a - li - ge - ro nu - me, che a for - za di pe - ne si fac-cia a - do -
su - ing, When for our un - do - ing Blind Cu - pid thro' tor - ments Our love doth com -
poco riten.
a tempo
rar, si fac - cia a - do - rar, che a for - za di
pel, Our love doth com - pel, Blind Cu - pid thro'
a tempo
col canto
mf
pp
poco riten.
a tempo
pe - ne si fac-cia a - do - rar!
tor - ments Our love doth com - pel!
a tempo
poco riten.
f brillante


mf
Chè cru - do de - sti - no, che un cie - co bam -
How harsh Fate's de - cree - ing That Cu - pid un -
p
poco riten.
bi - no, con boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti -
see - ing In pub - lic es - teem should a place win so high, a place win so
col canto
a tempo
p
poco riten.
mar, con boc - ca di lat - te si fac - cia sti -
high, In pub - lic es - teem should a place win so
a tempo
mf
p
col canto


a tempo
mar!
high! a tempo
f brillante
Meno mosso (♩.= 69)
p
Ma que-sto ti-ran-no con bar-ba-ro af-fan-no, en-tran-do per
This ty-rant per-sis-tent, On suf-f'ring in-sis-tent, My vis-ion has
ff
p
gli oc-chi mi fè so-spi-rar,
cap-tured And forced me to sigh,
En-tran-do per
My vis-ion has
mf
pp
riten.
Tempo I (♩.= 92)
mf
gli oc-chi mi fè so-spi-rar!
cap-tured And forced me to sigh!
Che cru-do de-
How harsh Fate's de-
col canto
f
p



*) In the original the ending of the second stanza is like the ending of the first stanza. The Editor has adopted the ending given here as more conclusive, and because with exception of one single note it is like the instrumental ending of the figured bass in the original.

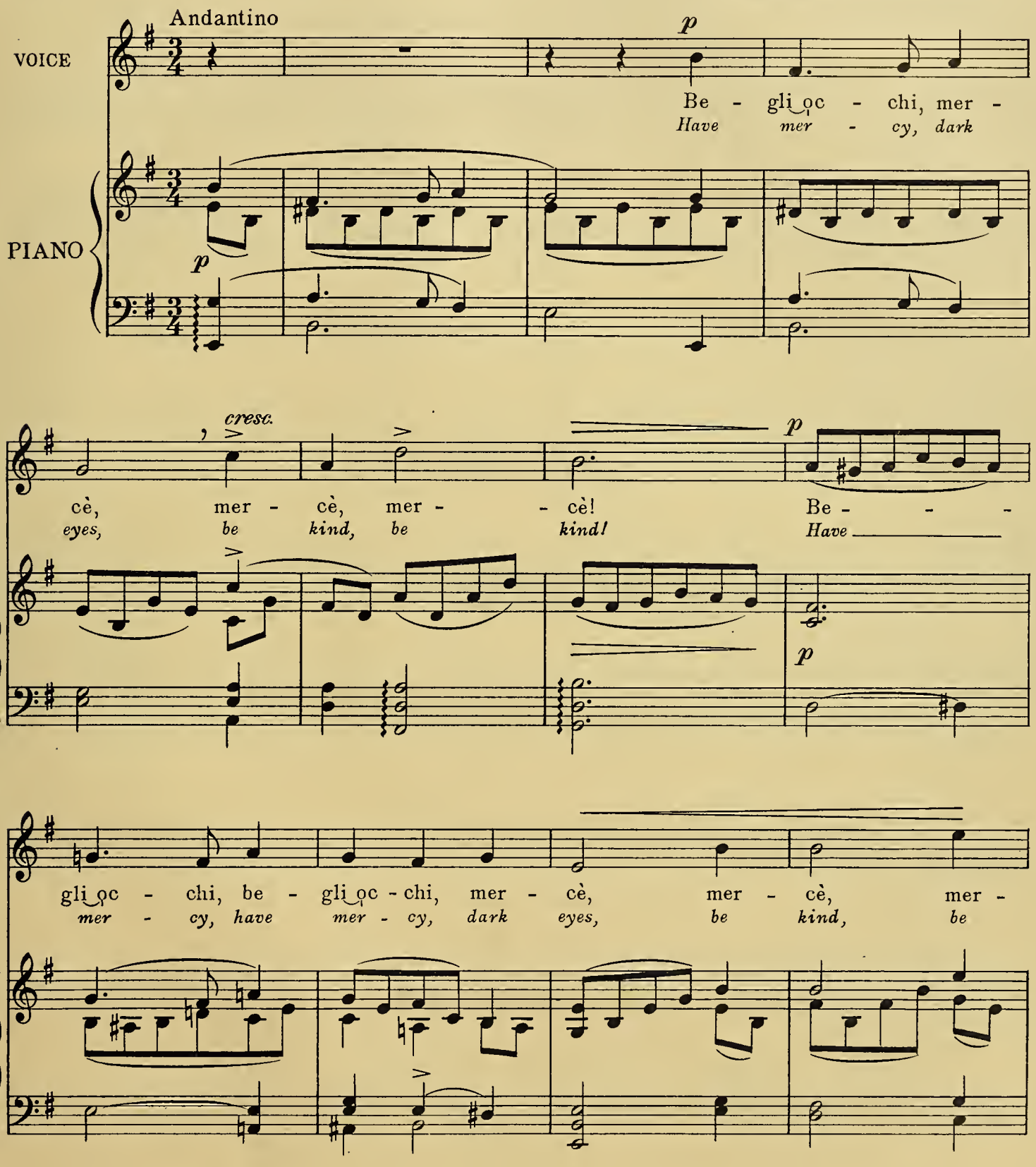
BEGLI OCCHI, MERCÈ

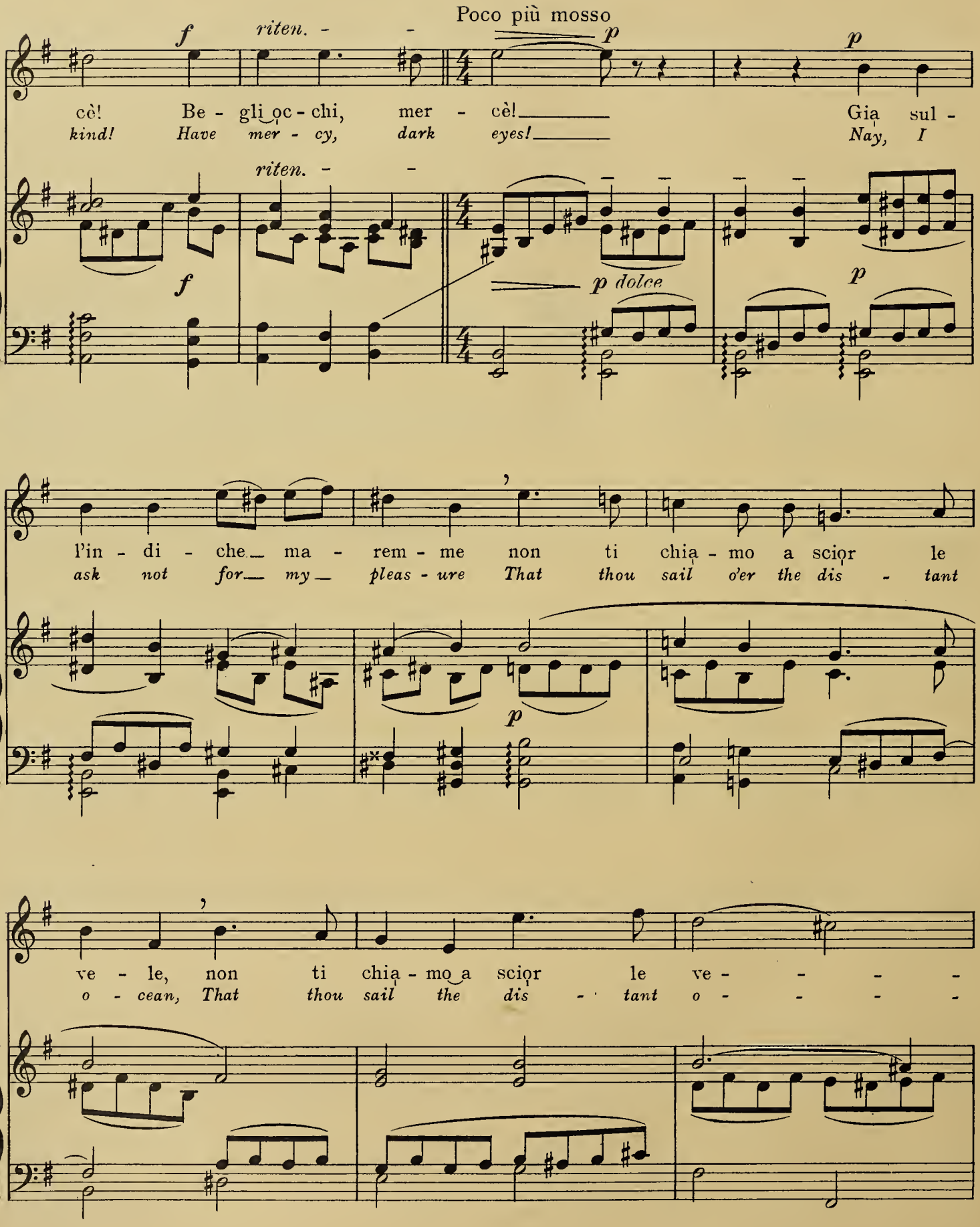
(HAVE MERCY, DARK EYES)

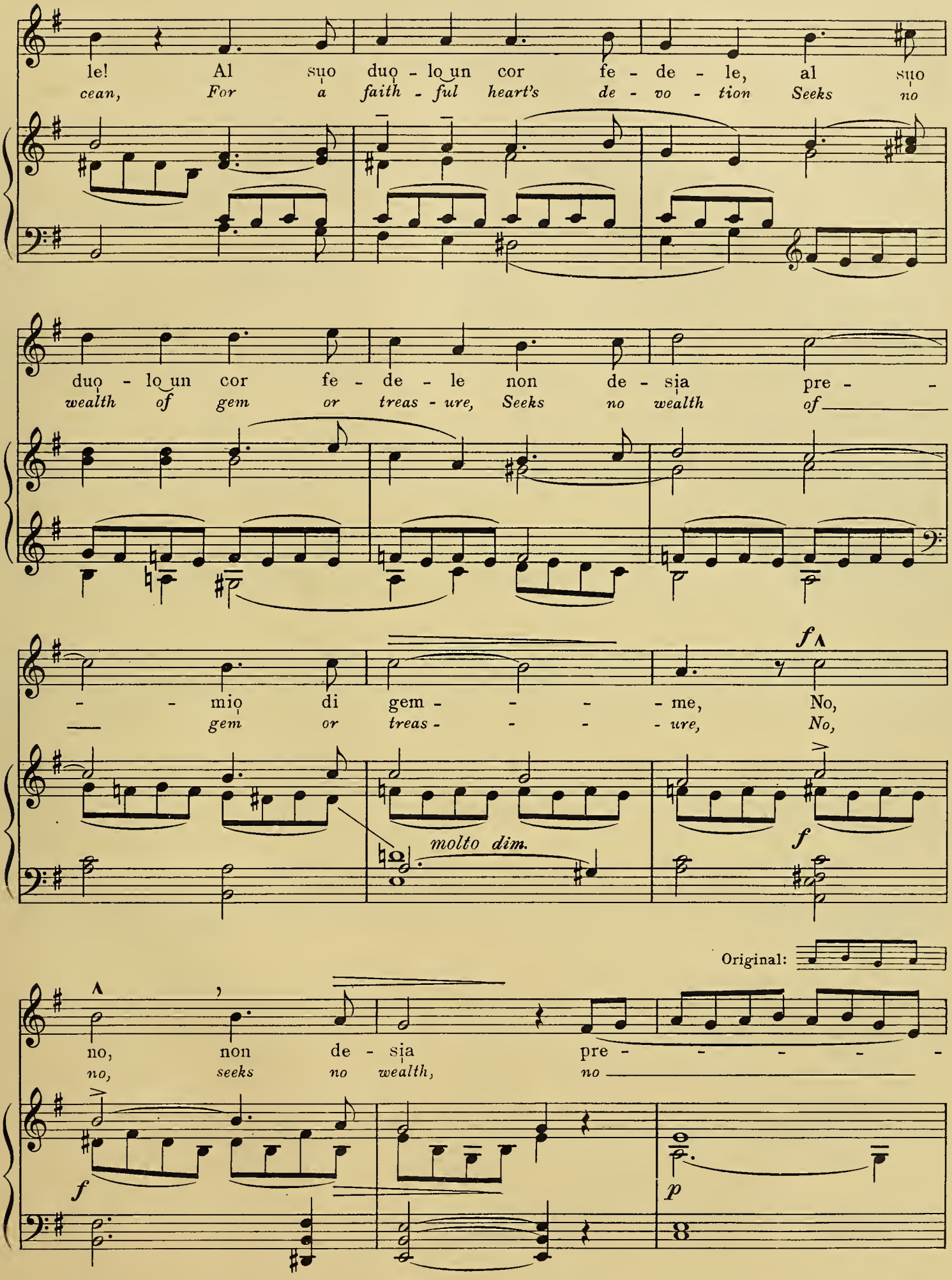
ARIETTA

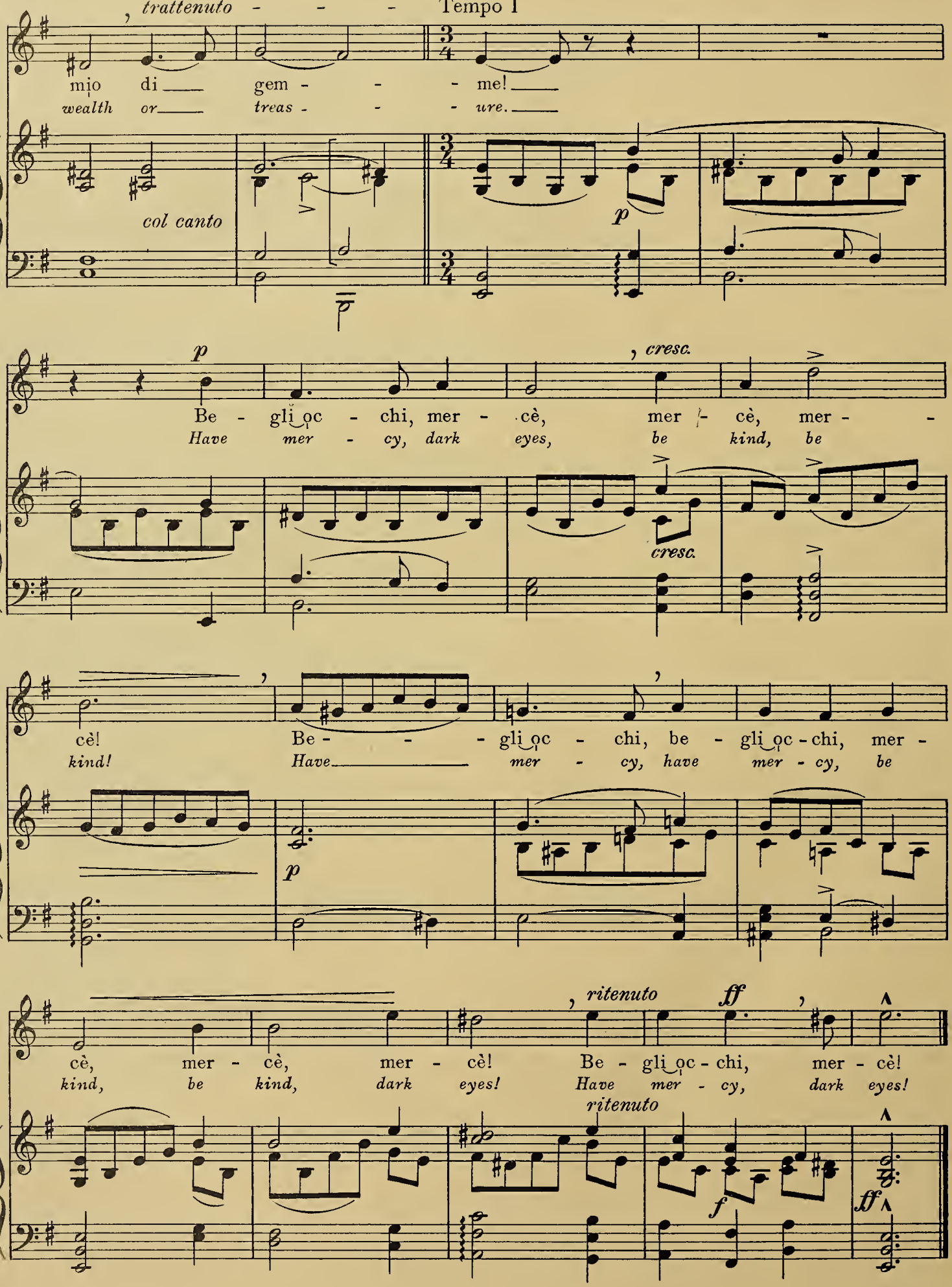
English version by Constance Purdy

ANTON FRANCESCO TENAGLIA (1600-16··)
Transcribed by Pietro Floridia




Poco più mosso
f
riten.
p
p
cè! Be - gli oc - chi, mer - cè!
kind! Have mer - cy, dark eyes!
Gia sul -
Nay, I
riten.
f
p dolce
p
l'in - di - che ma - rem - me non ti chia - mo a scior le
ask not for my pleas - ure That thou sail o'er the dis - tant
p
ve - le, non ti chia - mo a scior le ve - - - -
o - cean, That thou sail the dis - tant o - - - -

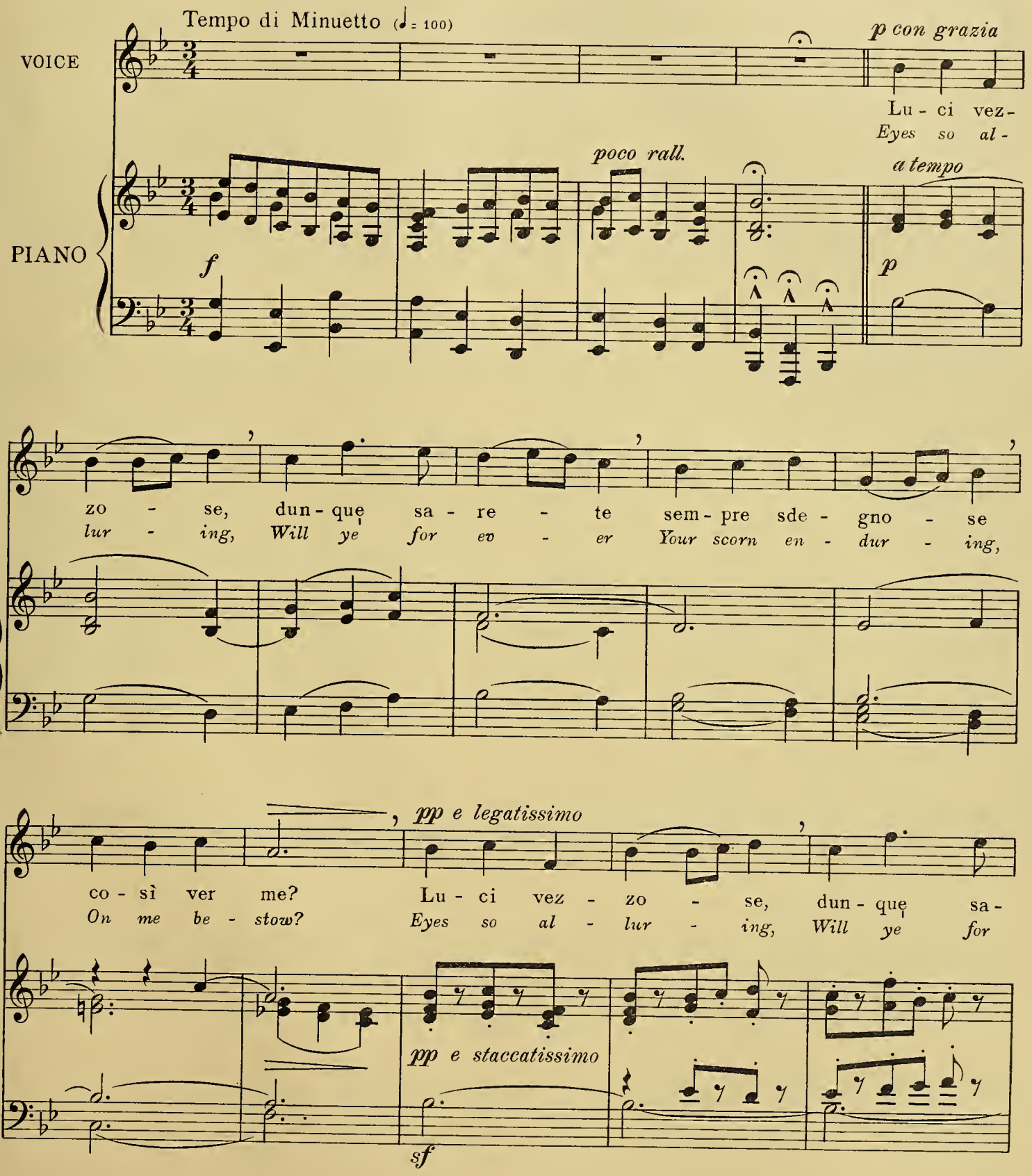

le! Al suo duo - lo un cor fe - de - le, al suo
cean, For a faith - ful heart's de - vo - tion Seeks no
duo - lo un cor fe - de - le non de - sia pre - -
wealth of gem or treas - ure, Seeks no wealth of
- - mio di gem - - - - me, No,
gem or treas - - - - ure, No,
molto dim.
Original:
no, non de - sia pre - - - - - -
no, seeks no wealth, no


trattenuto
Tempo I
mio di gem - me!
wealth or treas - ure.
col canto
p
Be - gli oc - chi, mer - cè, mer - cè, mer -
Have mer - cy, dark eyes, be kind, be
cresc.
cresc.
cè! Be - gli oc - chi, be - gli oc - chi, mer -
kind! Have mer - cy, have mer - cy, be
p
ritenuto
ff
cè, mer - cè, mer - cè! Be - gli oc - chi, mer - cè!
kind, be kind, dark eyes! Have mer - cy, dark eyes!
ritenuto
f
ff

LUCI VEZZOSE
(EYES SO ALLURING)

English version by Constance Purdy

BERNARDO GAFFI (16‥-17‥)
Transcribed by Pietro Floridia



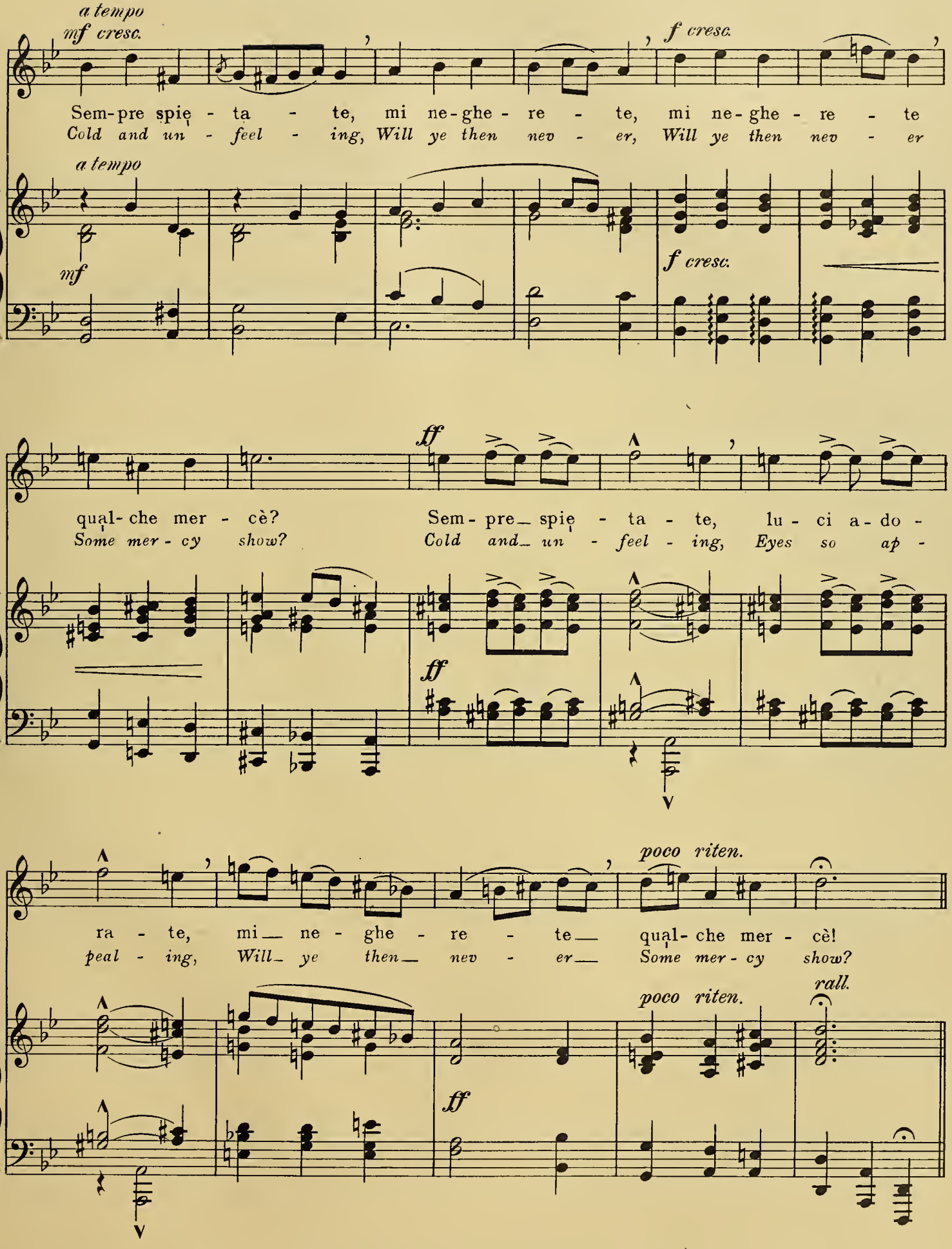
re - te sem - pre sde - gno - se co - sì ver me?
ev - er Your scorn en - dur - ing, On me be - stow?

Lu - ci — vez - zo - se, sem - pre — sde - gno - se dun - que — sa -
Eyes so — al - lur - ing, Will ye — for — ev - er Your — scorn en -

re - te — co - sì per me?
dur - ing — On — me be - stow?

Lu - ci — vez - zo - se,
Eyes so — al - lur - ing,

sem - pre — sde - gno - se dun - que — sa - re - te — co - sì per me!
Will ye — for — ev - er Your — scorn en - dur - ing — On — me, be - stow?


a tempo
mf cresc.
f cresc.
Sem-pre spie - ta - te, mi ne-ghe - re - te, mi ne-ghe - re - te
Cold and un - feel - ing, Will ye then nev - er, Will ye then nev - er
a tempo
mf
f cresc.
ff
qual-che mer - cè? Sem - pre spie - ta - te, lu - ci a-do -
Some mer - cy show? Cold and un - feel - ing, Eyes so ap -
ff
poco riten.
ra - te, mi ne - ghe - re - te qual-che mer - cè!
peal - ing, Will ye then nev - er Some mer - cy show?
poco riten.
rall.
ff

Tempo I

p molto legato

Lu - ci vez - zo - se, dun - que sa - re - te sem - pre sde -
Eyes so al - lur - ing, Will ye for ev - er Your scorn en -

pp staccatissimo

sf

gno - se co - sì ver me? Lu - ci — vez - zo - se,
dur - ing On me be - stow? Eyes so — al - lur - ing,

mf

tr

mf

sf

sf

riten. - molto

sem - pre sde - gno - se dun - que sa - re - te co - sì ver me!
Will ye for ev - er Your scorn en - dur - ing On — me be - stow?

riten. - molto

sf

sf

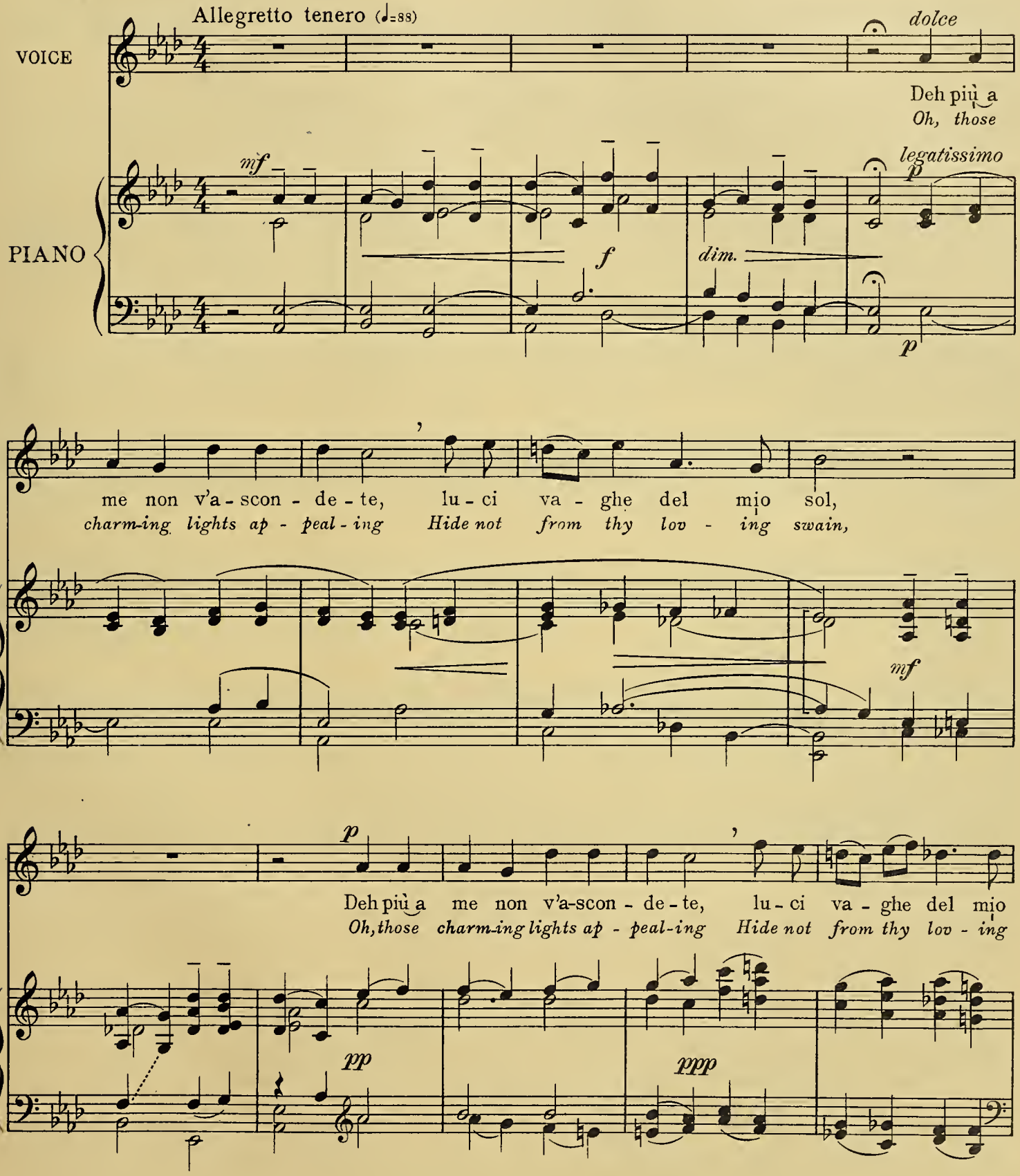
DEH PIÙ A ME NON V'ASCONDETE

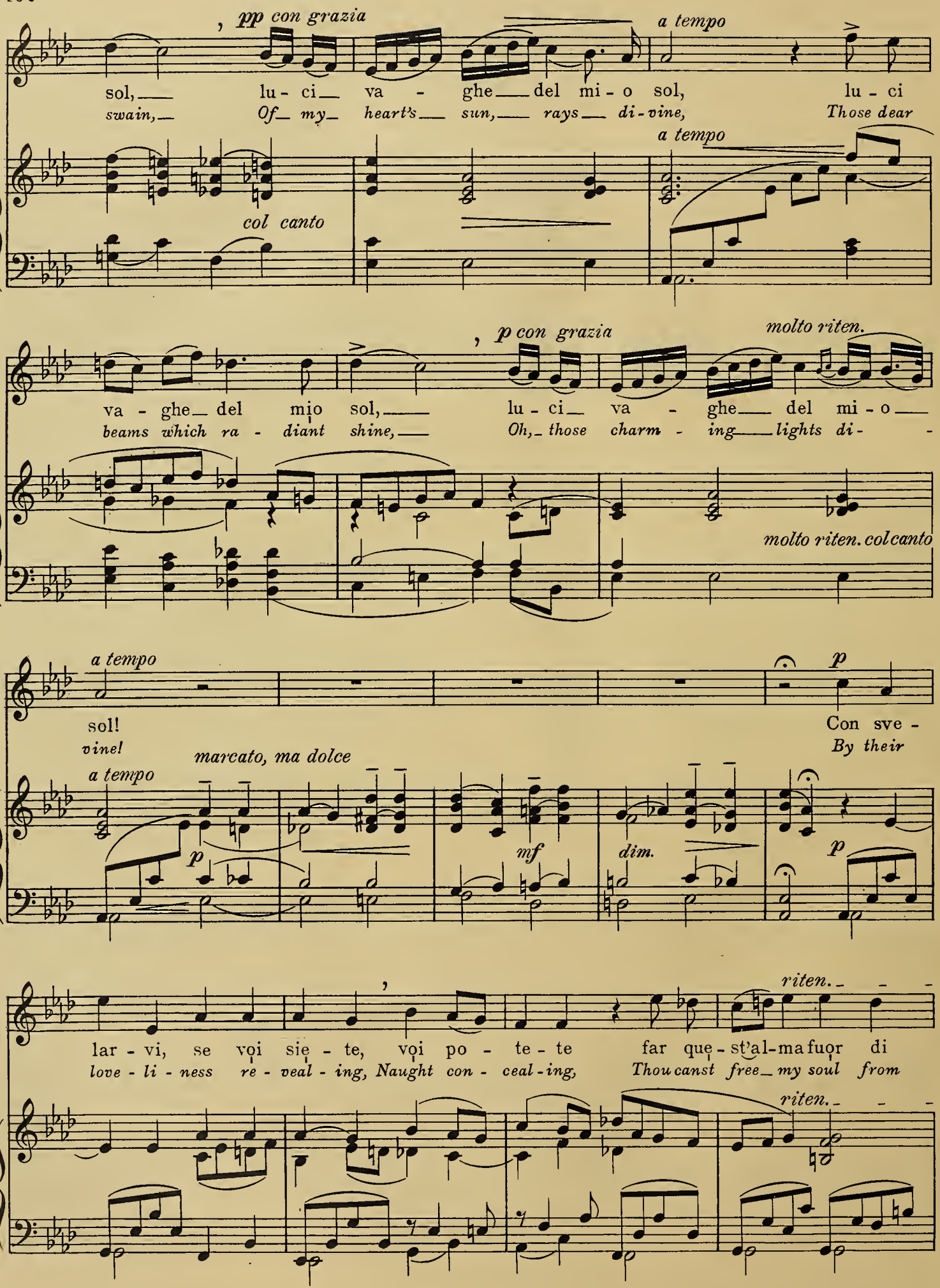
(OH, THOSE CHARMING LIGHTS)

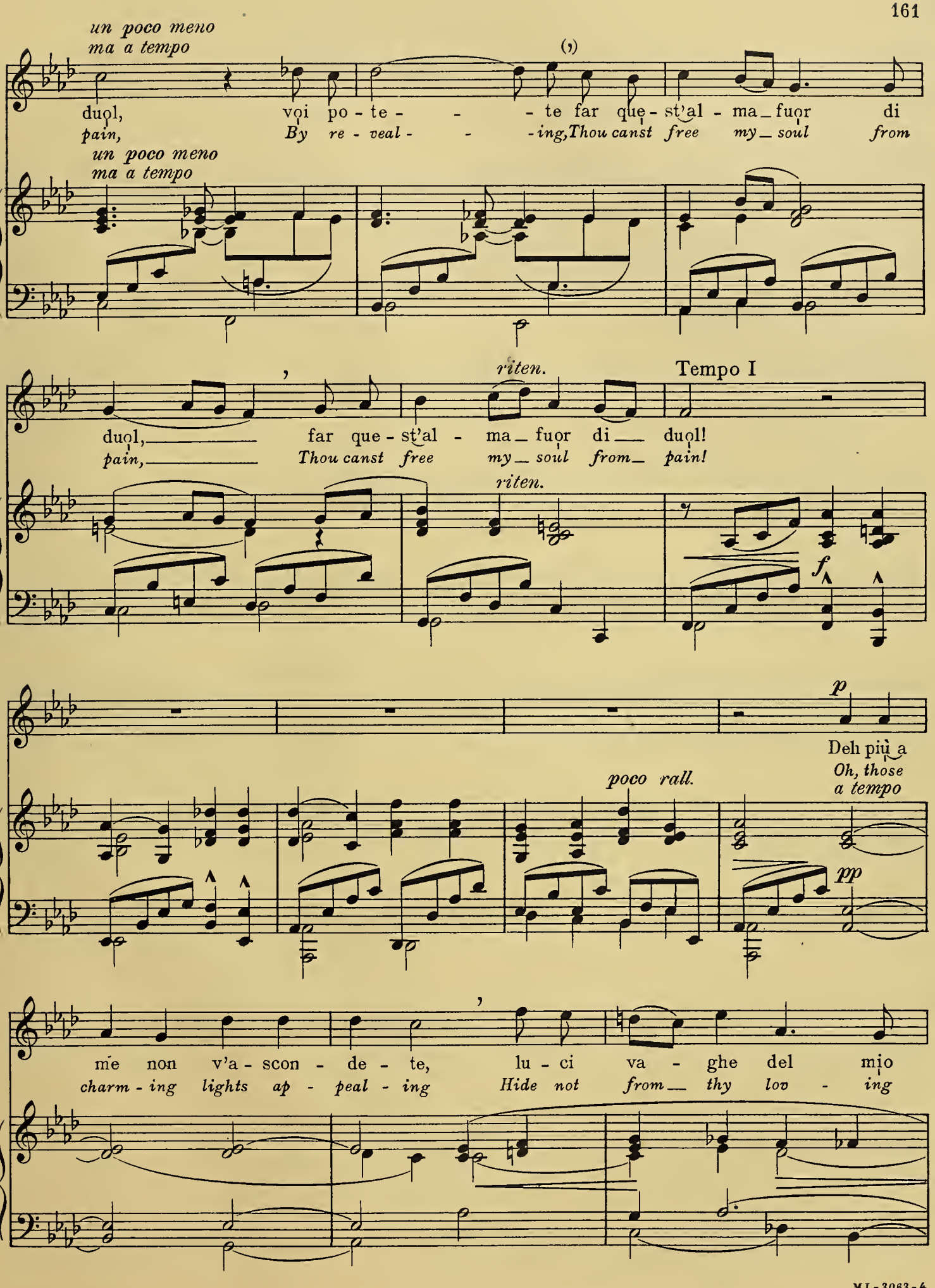
ARIETTA

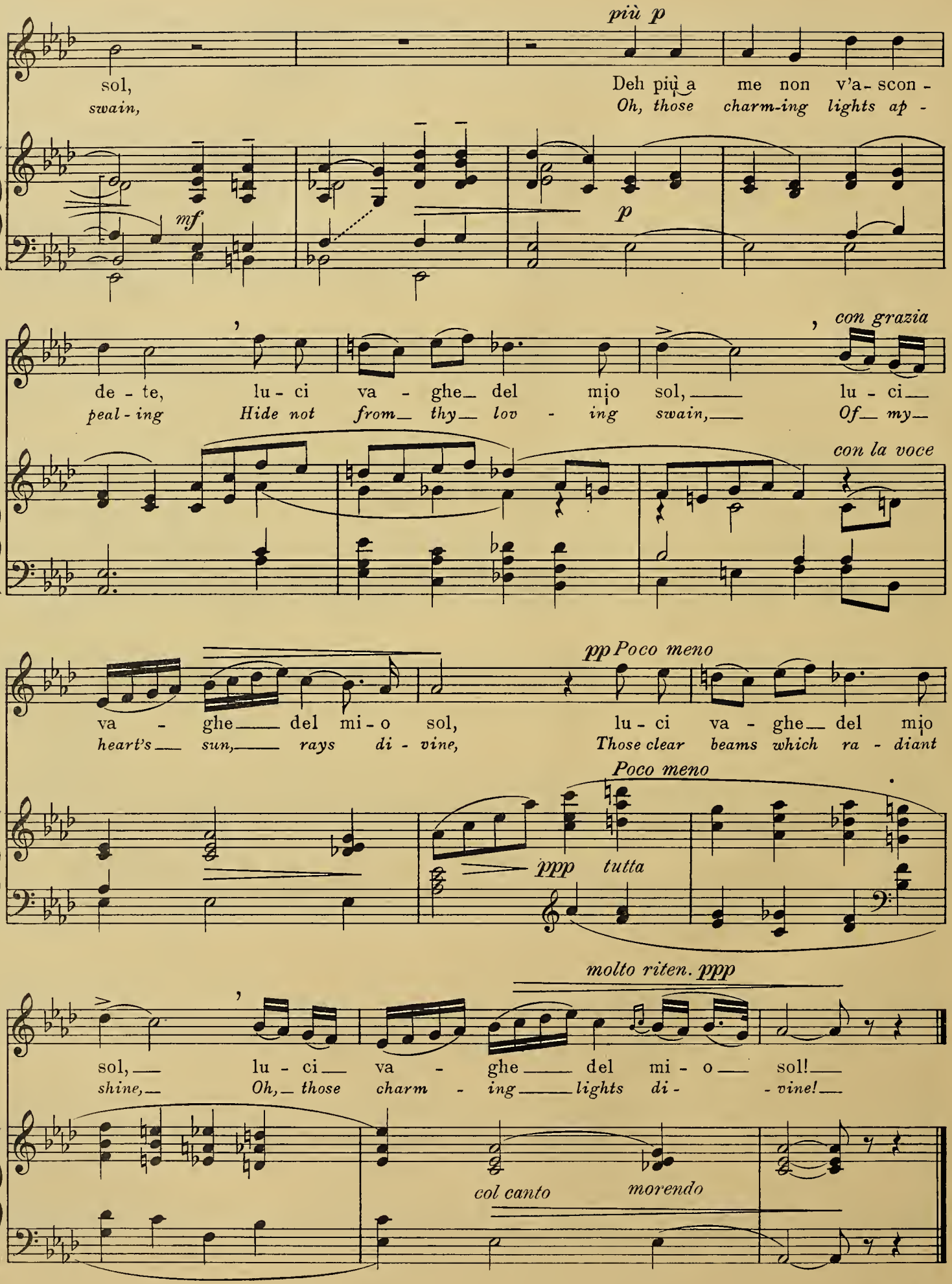
GIOVANNI MARIA BONONCINI (1640-1678)
Transcribed by Pietro Floridia

English version by Constance Purdy




pp con grazia
a tempo
sol, lu - ci va - ghe del mi - o sol, lu - ci
swain, Of my heart's sun, rays di - vine, Those dear
a tempo
col canto
p con grazia
molto riten.
va - ghe del mio sol, lu - ci va - ghe del mi - o
beams which ra - diant shine, Oh, those charm - ing lights di -
molto riten. col canto
a tempo
p
sol!
vine!
Con sve -
By their
marcato, ma dolce
a tempo
p
mf
dim.
p
riten.
lar - vi, se voi sie - te, voi po - te - te far que - st'al-ma fuor di
love - li - ness re - veal - ing, Naught con - ceal - ing, Thou canst free my soul from
riten.


un poco meno
ma a tempo
duol, voi po - te - - - te far que - st'al - ma_fuor di
pain, By re - veal - - -ing,Thou canst free my_soul from
un poco meno
ma a tempo
riten.
Tempo I
duol, far que - st'al - ma_fuor di duol!
pain, Thou canst free my_soul from_ pain!
riten.
f
p
Deh più a
Oh, those
a tempo
poco rall.
pp
me non v'a - scon - de - te, lu - ci va - ghe del mio
charm - ing lights ap - peal - ing Hide not from_ thy lov - ing

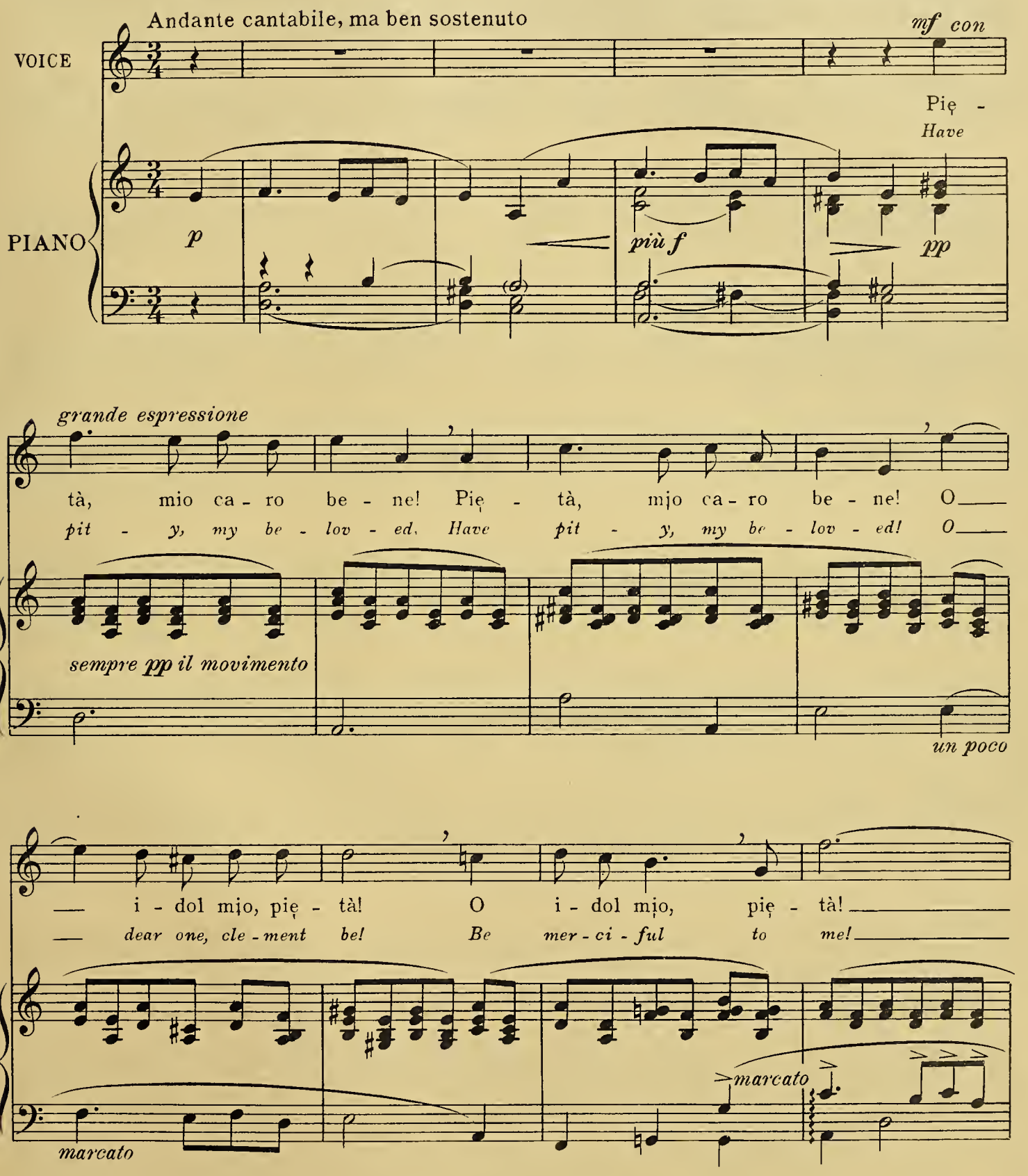

più p
sol,
swain,
Deh più a me non v'a- scon -
Oh, those charm-ing lights ap -
mf
p
con grazia
de - te, lu - ci va - ghe del mio sol, lu - ci
peal - ing Hide not from thy lov - ing swain, Of my
con la voce
pp Poco meno
va - ghe del mi - o sol, lu - ci va - ghe del mio
heart's sun, rays di - vine, Those clear beams which ra - diant
Poco meno
ppp tutta
molto riten. ppp
sol, lu - ci va - ghe del mi - o sol!
shine, Oh, those charm - ing lights di - vine!
col canto
morendo

PIETÀ, MIO CARO BENE

(HAVE PITY, MY BELOVED)

English version by Constance Purdy

GIOVANNI MARIA BONONCINI (1640-1703)
Transcribed by Pietro Floridia



O i - dol mio, pie - tà, mio ca - ro

Be mer - ci - ful to me, O my be -

marcato

be - ne, O i - dol mio, pie - tà! O

lov - ed! Be mer - ci - ful to me! My

i - dol mio, pie - tà! In -

dear one, cle - ment be! A

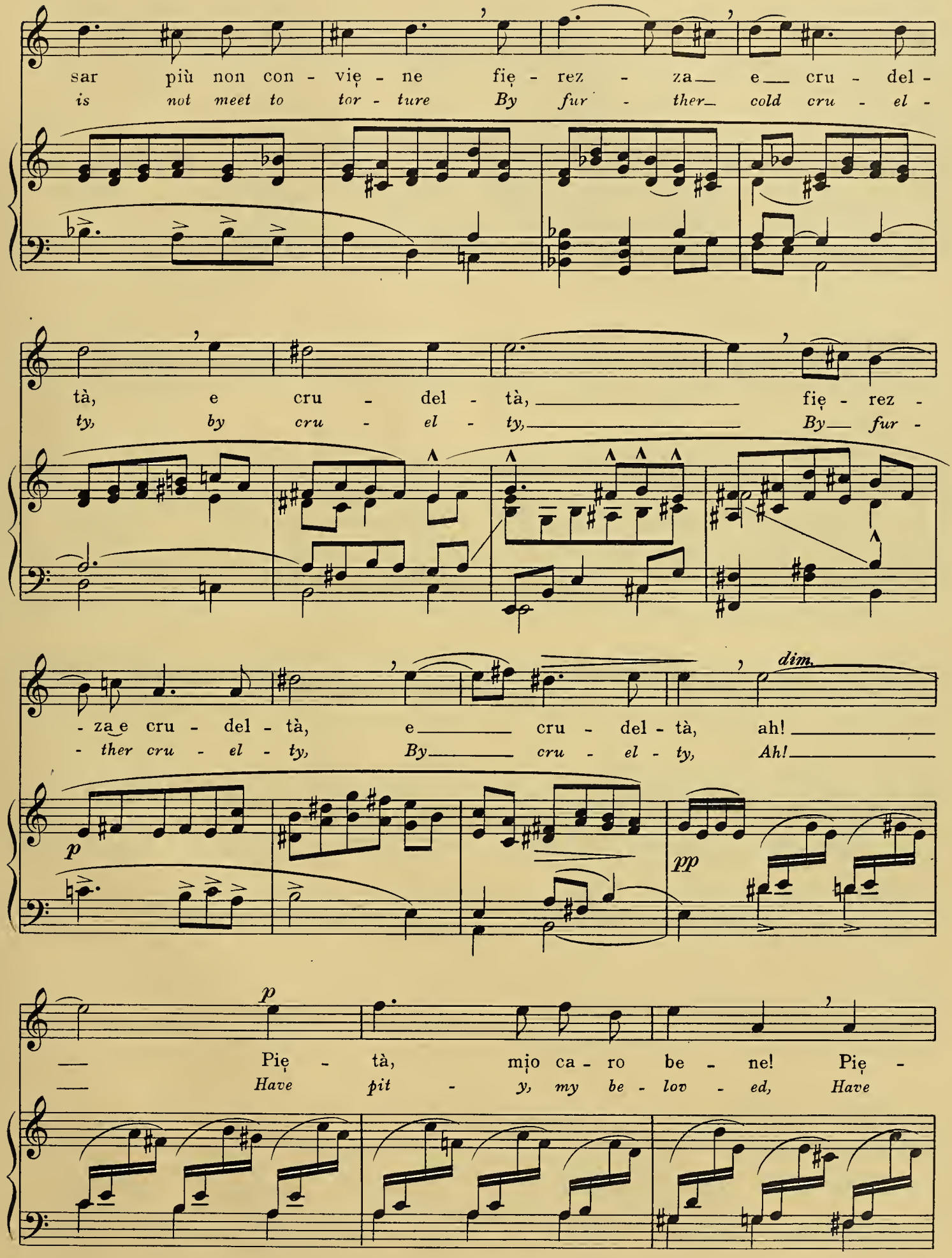
p

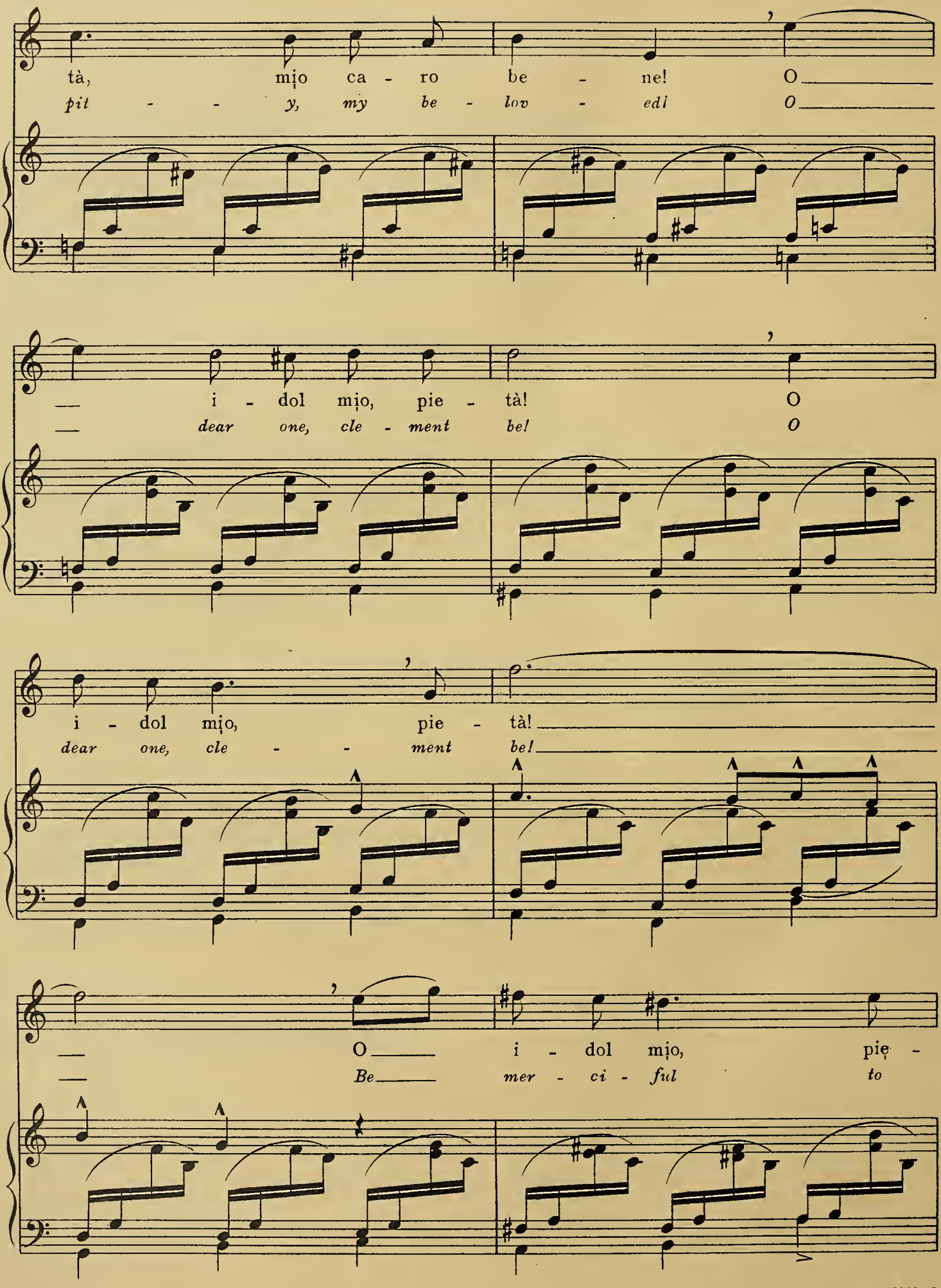
f

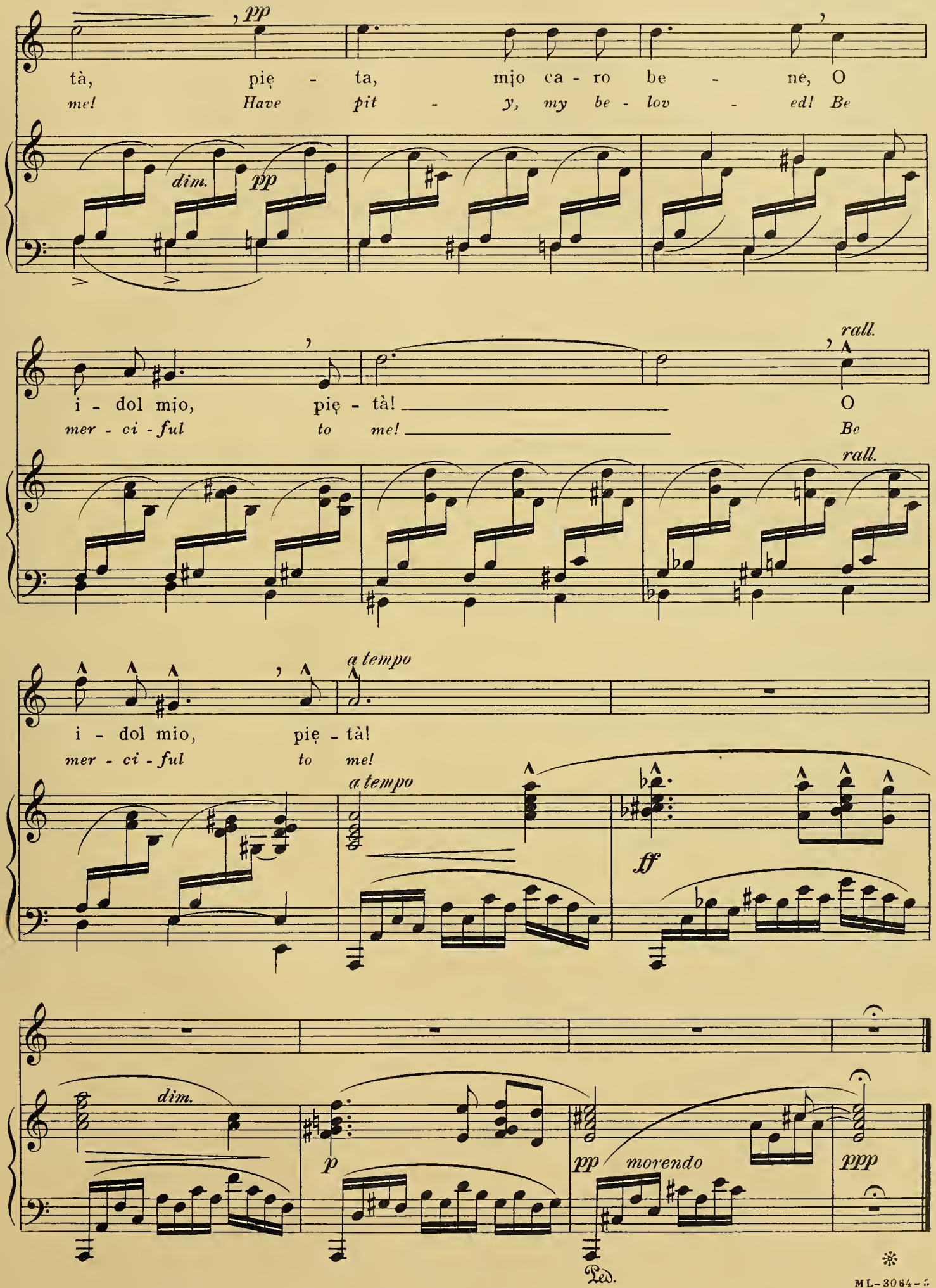
p

con - tro un cor che lan - gue, già vin - to, qua - si e - san - gue, u -

heart in an - guish plead - ing, Al - read - y van - quish'd, bleed - ing. It


sar più non con - vie - ne fie - rez - za e cru - del -
is not meet to tor - ture By fur - ther cold cru - el -
tà, e cru - del - tà, fie - rez -
ty, by cru - el - ty, By fur -
- za e cru - del - tà, e cru - del - tà, ah!
- ther cru - el - ty, By cru - el - ty, Ah!
dim.
p
pp
p
Pie - tà, mio ca - ro be - ne! Pie -
Have pit - y, my be - lov - ed, Have


tà, mio ca - ro be - ne! O
pit - - y, my be - lov - ed! O
— i - dol mio, pie - tà! O
— dear one, cle - ment be! O
i - dol mio, pie - tà!
dear one, cle - - ment be!
— O — i - dol mio, pie -
— Be — mer - ci - ful to


pp
tà, pie - ta, mio ca - ro be - ne, O
me! Have pit - y, my be - lov - ed! Be
dim.
pp
i - dol mio, pie - tà! O
mer - ci - ful to me! Be
rall.
rall.
a tempo
i - dol mio, pie - tà!
mer - ci - ful to me!
a tempo
ff
dim.
p
pp
morendo
ppp
Ped.