

Table of Contents

About This Edition. 3

The Composers and Their Times 5

Songs

Luigi Rossi Page CD Track
 Anime voi (*Cantata*) 9 . . . 1

Mario Savioni
 Fugga Amor/Segua Amor (*Duet*) 18 . . . 2

Alessandro Scarlatti
 Alfin m'ucciderete (*Cantata*) 26
 Recitative: Alfin m'ucciderete 29 . . . 3
 Aria: Io morirei contento 32 . . . 4
 Recitative: Clori mia, Clori bella . . 36 . . . 5
 Aria: Fará la pena mia 38 . . . 6

Francesco Conti
 Dopo tante e tante pene (*Cantata*) 44
 Aria: Dopo tante e tante pene 46 . . . 7
 Recitative: Dubbio di vostra fede . . 49 . . . 8
 Aria: Quella fiamma che
 m'accende 50 . . . 9

Francesco Durante
 Alfin m'ucciderete (*Duet*) 57 . . 10

Giovanni Battista Pergolesi
 Dite ch'ogni momento (*Aria*) 67 . . 11

Vincenzo Righini
 Nò, non vedrete mai (*Arietta*) 74 . . 12

Isabella Colbran-Rossini
 Già la notte s'avvicina (*Barcarola*) . . . 80 . . 13

Nicola Vaccai
 Non giova a sospirar
 (*Canzonetta veneziana*) 83 . . 14

Gioachino Rossini
 Chi m'ascolta il canto usato
 (*Arietta*) 88 . . 15
 La dichiarazione (*Arietta*) 94 . . 16
 La pastorella dell'alpi 101 . . 17

Gaetano Donizetti Page CD Track
 Leonora 108 . . 18
 Se a te d'intorno scherza
 (*Romanza*) 113 . . 19
 Che vuoi di più? (*Duet*) 117 . . 20

Vincenzo Bellini
 Per pietà, bell'idol mio (*Arietta*) 125 . . 21
 Vaga luna, che inargenti (*Arietta*) . . 130 . . 22
 Il zeffiro (*Arietta*) 136 . . 23

Marietta Brambilla
 L'allegro (*Ballata*) 140 . . 24

Giuseppe Verdi
 In solitaria stanza (*Romanza*) 146 . . 25
 Deh, pietoso, o Addolorata
 (*Romanza*) 153 . . 26

Luigi Arditi
 Il bacio (*Valzer*) 162 . . 27

Amilcare Ponchielli
 Dimenticar, ben mio (*Romanza*) 174 . . 28

Francesco Paolo Tosti
 Donna, vorrei morir (*Melodia*) 179 . . 29
 Ideale (*Melodia*) 182 . . 30

Ruggiero Leoncavallo
 Mattinata 188 . . 31
 Lasciati amar 192 . . 32

Giacomo Puccini
 Sole e amore 198 . . 33
 E l'uccellino (*Ninna-nanna*) 202 . . 34

Gabriele Sibella
 Un'organetto suona per la via
 (*Romanza*) 206 . . 35
 Madrigale (*Romanza*) 210 . . 36

Musical Terms in Italian 215

Phonemes of Italian 216

Anime voi

Poet unknown

Luigi Rossi

Realization by John Glenn Paton

(Range: C4–G5)

①

A - ni - me voi, — che se - te dal - le fu - rie d'a - bis - so op - pres - se o

4

②

D

gn'o-ra, cre - de - te a me, — cre - de - te che quel mal che v'ac - co - ra

7

è un om - bra del - le pe - ne e del do - lo - re che ge -

- ① Recitatives are sung in a flexible tempo, following the emotions of the words. Relative note values should, however, be observed. In playing recitatives, the keyboard player may take many liberties, depending on the needs of the singer, the character of the instrument, and the acoustics of the room. Chords may be arpeggiated, enhanced or repeated, and bass notes may be doubled an octave below.
- ② *Appoggiaturas*: Stressed syllables are often sung one step higher than written, producing expressive dissonances. This occurs when there are two equal notes on the same pitch and the first one is stressed. Where an appoggiatura is recommended in this edition, the pitch named above the staff is to be sung instead of the printed note.

Translation: You souls who are constantly harried by the Furies of Hell, believe me: the evil that is afflicting you is only a suggestion of the pains and sorrow that

Duet: *Alfin m'ucciderete*

Poet unknown

Francesco Durante

Adapted from the continuo realization by F. Mirecki

(Range: E4-B5 and A3-E5)

Recitative ^(a)

^(b) D E

Al-fin, al - fin m'uc-ci - de - re - te, al - fin m'uc-ci - de - re - te, o

4

A ^(c)

G

migi pen-sig-ri!

Al - fin, al - fin m'uc-ci - de - re - te, al - fin m'uc-ci - de -

- (a) Recitatives are sung in a flexible tempo, following the emotions of the words. Relative note values should, however, be observed. In playing recitatives, the keyboard player may take many liberties, depending on the needs of the singer, the character of the instrument, and the acoustics of the room. Chords may be arpeggiated, enhanced or repeated, and bass notes may be doubled an octave below.
- (b) *Appoggiaturas*: Stressed syllables are often sung one step higher than written, producing expressive dissonances. This occurs when there are two equal notes on the same pitch and the first one is stressed. Where an appoggiatura is recommended in this edition, the pitch named above the staff is to be sung instead of the printed note. Where two pitch names are given, such as "D-C", divide the printed note into two notes of equal length.
- (c) At cadences, for instance here and in m7, the voice part sometimes clashes against the cadential chords. To avoid this, the instruments should wait while the singer cadences and play the chords after the singer has finished. As a result, the measure has five beats instead of four, an acceptable irregularity in a recitative. Such cases are shown here with a broken line to indicate that the instruments play the cadence after the voice finishes.

Translation: In the end, you are going to kill me, o my thoughts!