



Twelve Italian Songs

*by Albinoni, Caccini, Caldara, Carissimi, da Gagliano, Giordani,
Lotti, Melani, Monteverdi, Pergolese, Pesenti, and Stradella*

Arranged by Peter Billam

For guitar accompaniment

© Peter J Billam, 1979

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Twelve Italian Songs, for voice and guitar

These arrangements were made when I was a guitarist, accompanying the Swiss tenor Franz Anderegg in the late 1970's.

Page

- 3 **Amarilli**, Giulio Caccini (1550-1618), from *Le nuove musiche di Giulio Caccini detto Romano*, Firenze, Marescotti, 1601
- 6 **Ruscelletto Limpidetto**, Tomaso Albinoni (1674-1745), Bibl. del Conservatorio, Firenze. Ms D. 772 I, f. 63–65
- 8 **Come Raggio de Sol**, Antonio Caldara (1670-1716)
- 10 **Vittoria, Vittoria**, Giacomo Carissimi, Bibl. Estense, Modena. Ms, Mus. G. 28.
- 12 **Caro mio Ben**, Tommaso Giordani
- 14 **Pupille Arciere**, Giovanbatista da Gagliano, from *Varie Musiche di Giovanbatista da Gagliano, Libro Primo*, Venezia, Alessandro Vincenti, 1623 (Espl. Bibl. Naz Firenze)
- 15 **Pur Dicesti**, Antonio Lotti
- 18 **Vezzosa Aurora**, Alessandro Melani, Biblioteca Laurenziana, Firenze. Ms Ashb 1452, f. 13–16
- 20 **Nina**, attributed to Giovanbatista Pergolese (1710-1736), in fact written by Legrenzio Vincenzo Ciampi (1719 - ?)
- 22 **Lamento D'Arianna**, Claudio Monteverdi, Bibl. Naz. Firenze. Ms Cl. XIX, 114, pp. 18–19. Aria dall' opera *Arianna* (1608)
- 23 **O Biondetta Lasciavetta**, Martino Pesenti, from *Arie a voce sola del Signor Martino Pesenti, Libro Terzo*, Venezia, Alessandro Vincenti, 1636 (Espl. Bibl. S. Cecilia, Roma, p. 17)
- 24 **Così Amor me fai Languir**, Alessandro Stradella (1645-1681), from Bibl. Marciana, Venezia. Ms Ital. IV. 466, pp 57–62 or Bibl. Reale, Copenhagen. Ms C I c 530, pp 49–50

Amarilli

Adagio

A - ma - ril - li , mia bel - la , non cre - di, o, del mio

6e en Re

cor dol - - ce de - si - o : d'es - - ser tu -

l'amor mi - o . Cre - di lo pur e se ti -

cresc . . .

- mor t'as - sa - le , pre - di questo mio stra - le ,

dim . . .

a - pri m'il pe - to e vedrai scrit - to in co -

f

re : A - ma - ril - - - li , A - ma -

legato ... *p* *mp* *mf* *cresc ...*

- ril - - - li , A - ma - ril - - - li e' il mio a -

cresc ... *ff* *dim ...*

mo - re ! Cre - di lo

molto rit ... *tempo*

pur , e se ti - mor t'as - sa - le ,

pre - ndi que - sto mio stra - le , a - - - prim' il

pet - - to e vedrai scrit - to in co - re : A - ma -

- ril - - ri , A - ma - ril - -

li , A - ma - ril - li e' il mio a - mo - -

re ; A - ma - ril - - li e' l mio a -

- mo - - re .

p

mp

mf

ff

dim...

pp

molto rit... accell... tempo

f

pp

Ruscelletto Limpidetto

Tomaso Albinoni

Andante

6 en Re

mf

Ru - scel - let - to li - mpi - det - to, quando I - re - ne a te sen',

vie - ne, non la fa così vez - zo - sa, non la fa così

vez - zo - sa. Ru - scel -

- let - to li - mpi - det - to, quando I - re - ne a te sen', vie - ne,

no, non la fa così vez - zo - za.

p no, non la fa così vez - zo - za .

p **FIN** Se co - no - sce i pre - gi suo - i con gl' a - man - ti el -

la fi - a po - i più cru - de - le e più ri - tro - sa ,

mf con gl' a - man - ti el - la fi - a po - i più cru - de - le e più

ri - tro - sa , più cru - de - le e più ri - tro - sa ,

Come Raggio di Sol

Antonio Caldara

Co - me raggio di

sol, mi - te e se - re - no, Co - me raggio di sol,

mi - te e se - re - no, sovra pla - cidi flut - ti si ri -

dim... *sf*
po - sa, men - tre del ma - re, men - tre del ma - re nel pro -

cresc...
fon - do se - no sta la tem - pe -

The image shows a musical score for the piece 'Come Raggio di Sol' by Antonio Caldara. It consists of six systems of music. Each system has a vocal line on a treble clef staff and a guitar accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system starts with a dynamic marking of *f*. The lyrics are: 'sta a sco sa!', 'Co-sì ri-so ta-ler, ga-jo e pa-ca-to, di con-', 'ten-to di gioaj un vol-to in-fio-ra, men-tre nel suo se-', 'gre-to il cor pia-ga to s'an-goscia e', and 'si marto-ra !'. The guitar accompaniment features a consistent rhythmic pattern of eighth notes with various chordal textures.

f

sta a sco sa!

Co-sì ri-so ta-ler, ga-jo e pa-ca-to, di con-

ten-to di gioaj un vol-to in-fio-ra, men-tre nel suo se-

gre-to il cor pia-ga to s'an-goscia e

si marto-ra !

Allegro

Vittoria, Vittoria

Vit - to - ria , Vit - to - ria , Vit - to - ria , Vit - to - ria , mio cuo - re ! Non

la - grimar più , non la - grimar più , e sciolta d'A - mo - re la

ser - vi - tu , Vit - to - ria , Vit - to - ria , mio cuo - re ! Non

la - grimar più , e sciolta d'A - mo - re la ser - vi - tu , e

scio - ta d'A - mo - re la

ser - vi - tu . Gia l'empia a tuoi dan - ni fra stuo - lo di sguardi , con

6e en Re

rit... tempo... rit... tempo...

f

vezzi bu - giardi di - spose gl'in - gan - ni, le frodi gli af - fanni non

hanno più lo - co, del crudo suo fuoco e speto l'ar -

do - re! Vit - to - ria, Vit - to - ria, Vit - to - ria, Vit - to - ria, mio

cuo - re! Non la - grimar più, non la - grimar più, e

sciolta d'A - mo - re la ser - vi - tu, e scio -

ta d'A - mo - re la ser - vi - tu.

Caro mio ben

Larghetto

The piano introduction is in 4/4 time, key of A major. It begins with a series of chords and arpeggios, featuring a prominent bass line with a 4-finger pattern. The right hand plays a melody with grace notes and slurs. The piece concludes with a final chord and a fermata.

Vocal line 1: *p* Ca - ro mio ben , cre - di mi al - men , sen - za di te lan - guisce il
 Piano accompaniment: The piano part continues with a steady accompaniment, supporting the vocal melody with chords and arpeggios.

Vocal line 2: cor . Ca - ro mio ben , sen - za di
 Piano accompaniment: The piano part continues with a steady accompaniment, supporting the vocal melody with chords and arpeggios.

Vocal line 3: te lan - gui - sce il cor .
 Piano accompaniment: The piano part continues with a steady accompaniment, supporting the vocal melody with chords and arpeggios.

Vocal line 4: *p* Il tuo fe - del *cresc...* so - pira o - gnor , *f* ces - sa cru -
 Piano accompaniment: The piano part continues with a steady accompaniment, supporting the vocal melody with chords and arpeggios.

del tan - to ri - gor , ces - sa cru - del tan - ro ri -

- gor , tan - to ri - gor , Ca - ro mio ben , cre - di mi al -

- men , sen - za di te lan - gui - sche il cor . Ca - ro mio

ben , cre - di mi al - men , sen - za di te

lan - gui - sche il cor .

Pupille Arciere

Allegretto

Pu - pil - le ar - cie - re , pu - pil - le ne - re ,
 O lu - ci a - ma - te , lu - ci be - a - te ,
 Io per voi sen - to gra - ve tor - men - to ,

reg - gio al - ber - gio d'A - mo - re ,
 chieg - gio me - rce - de anch' io ,
 cru - del - lis - si - mi lu - mi .

voi quel - le se - te , che tra - fig - ge - re ,
 Da - te - me a - i - ta , da te - mi vi - ta ,
 Pur v'a - mo e in tan - to , d'a - mo - ro pia - nto ,

che sa - e - ta - te il co - re .
 non più tor - men - to , o Di - o .
 ver - so fo - nta - ne e fiu - mi .

Pur Dicesti

Grazioso

The piano introduction consists of three staves. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes. The second and third staves are in bass clef, providing harmonic support with chords and bass lines. The piece concludes with a double bar line and a repeat sign.

Pur di - ce - sti , o bocca , bocca bel - la , o bocca , bocca bel - la ,
sul D...

The first vocal line is written on a single staff in treble clef. The lyrics are: "Pur di - ce - sti , o bocca , bocca bel - la , o bocca , bocca bel - la ,". Below the vocal line is a piano accompaniment on a single staff in bass clef. The key signature remains three sharps and the time signature is 2/4. The piano part features a steady eighth-note accompaniment.

quel so - a - ve e ca - ro " si " , " si " , che fa

The second vocal line is on a single staff in treble clef. The lyrics are: "quel so - a - ve e ca - ro " si " , " si " , che fa". The piano accompaniment on the bass staff continues with eighth notes, including some chords with accidentals (sharps).

tut - to il mio pla - cer , il mio pla - cer .

The third vocal line is on a single staff in treble clef. The lyrics are: "tut - to il mio pla - cer , il mio pla - cer .". The piano accompaniment on the bass staff continues with eighth notes and chords.

Pur di - ce - sti , o bocca , bocca bel - la , o

The fourth vocal line is on a single staff in treble clef. The lyrics are: "Pur di - ce - sti , o bocca , bocca bel - la , o". The piano accompaniment on the bass staff continues with eighth notes and chords.

bocca , bocca bel - la , quel so - a - ve e ca - ro " si " , " si " ,

quel so - a - ve e ca - ro " si " , che fa tut - to il

mio pia - cer - , il mio pia -

- cer , quel so - a - ve e ca - ro " si " , " si " , che fa

tut - to il mio pia - cer - , il

tr
mio pia - cer .

2a ————— 1a —————

FIN Per o -

- nor di sua fa - cel - la con un ba - cio A mor t'a -

- pri , con un ba - cio A - mor t'a - pri ,

dol - ce fen - te del go - der ! Ah -

sul D...

f *rall...*

, sì del go - der !

Vezzosa Aurora

Alessandro Melani

Andante

mp dolce

Ve - zo - za Au -
Al - ba gen -

- ro - ra ,
- ti - le ,

Ve - zo - za Au - ro - ra ,
Al - ba gen - ti - le ,

deh , sor - gi ,
af - fret ta ,

deh , sor - gi , sì , E il pra - to in do - ra ,
af - fret - ta il piè , Chè il mon - do è vi - le ,

e il pra - to il do - ra ,
chè il mon - do è vi - le ,

il pra - to in - do - ra por - tan - do il - di . Vez - zo - za Au -
 il mon - do e vi - le sen - za di te. Al - ba gen -

- ro - ra , Vez - zo - za Au - ro - ra ,
 - ti - le , Al - ba gen - ti - le ,

deh , sor - gi sì , deh , sor -
 af - fret - ta il piè , af - fret -

- gi ! Vez - zo - sa Au - ro - ra , deh , sor - gi ,
 - ta ! Al - ba gen - ti - le , af - fret - ta il

sì , Vez - zo - sa Au - ro - ra , deh , sor - gi , sì !
 piè , Al - ba gen - ti - le , af - fret - ta il piè !

Nina

attributed to Giovanni Battista Pergolesi

Tre gior - ni son che Ni - na , che Ni - na , che

Ni - na in let - te se ne sta - - , in

let - te se ne sta . *f* Pif - fari , tim - pani

cem - ba - li , sve - glia - te mia Ni - net - ta , sve -

- glia - te mia Ni - net - ta, ac - ciò no dor - ma
più - -, ac - ciò non dor - ma più. Sve -
glia - te mia Ni - net - ta, sve - glia - te mia Ni -
net - ta, ac - ciò non dor - ma più. *1a*
più. ac - ciò non dor - ma più. *2a*

Lamento d'Arianna

Claudio Monteverdi

La - scia - - te mi mo - ri - re , la - scia - te

6e en Re

This system shows the first two staves of the musical score. The vocal line is in 4/4 time, starting with a whole note 'La' followed by a half note 'scia', a whole rest, a half note 'te', a quarter note 'mi', a quarter note 'mo', a quarter note 'ri', a quarter note 're', a whole note 'la', a half note 'scia', and a half note 'te'. The lute accompaniment consists of chords and single notes in the bass register, with a '6e en Re' instruction.

mi mo - ri - re . E che vo - le - te voi -

p

This system continues the vocal line with a whole note 'mi', a quarter note 'mo', a quarter note 'ri', and a quarter note 're'. The lute accompaniment features a dynamic marking of *p* (piano) and includes a fermata over the final chord.

che mi con - for - te in cosi du - ra sor - te , in cosi

This system continues the vocal line with a quarter note 'che', a quarter note 'mi', a quarter note 'con', a quarter note 'for', a quarter note 'te', a quarter note 'in', a quarter note 'co', a quarter note 'si', a quarter note 'du', a quarter note 'ra', a quarter note 'sor', a quarter note 'te', a quarter note 'in', a quarter note 'co', and a quarter note 'si'. The lute accompaniment continues with chords and single notes.

gran mar - ti - re ? La - scia - te mi mori - re ,

f

This system continues the vocal line with a quarter note 'gran', a quarter note 'mar', a quarter note 'ti', a quarter note 're', a quarter rest, a quarter note 'La', a quarter note 'scia', a quarter note 'te', a quarter note 'mi', a quarter note 'mori', a quarter note 're', and a quarter note 're'. The lute accompaniment features a dynamic marking of *f* (forte) and includes a fermata over the final chord.

la - scia - te mi mo - ri - re !

This system concludes the vocal line with a quarter note 'la', a quarter note 'scia', a quarter note 'te', a quarter note 'mi', a quarter note 'mo', a quarter note 'ri', and a quarter note 're'. The lute accompaniment continues with chords and single notes.

O Biondetta Lascivetta

Allegretto leggero

O bion - det - ta la - sci - vet - ta pas - to - rel - la, (lil - la -
 O ru - bel - la ni - nfa bel - la, nin - fa bel - la, (lil - la -
 O Lil - let - ta par - go - let - ta, par - go - let - ta, (lil - la -
 la,) pa - sto - rel - la tut - ta bel - la!
 la,) D'a - mor freg - gio D'a - mor pre - gio!
 la,) Lil - la a - ma - ta Lil - la in - gra ta!
 Se vez - zo - sa, se fe - sto - za io ti mi - ro, ahi
 Se ri - den - te, pur so - ven - te io ti mi - ro, ahi
 Me - tre in can - ti, tra - gli a - man - te io ti mi - ro, ahi
 so - spi - ro, ahi - so - spi - ro!

1a, 2a *3a*
 - ro! ro!

Così, Amor, me fai languir

Co - sì, A - mor, mi fai la -
Co - sì, A - mor, mi fai pe -

6e en Re

- nguir, mi fai la - nguir, co - sì, A - mor, mi fai la -
- nar, mi fai pe - nar, co - sì, A - mor, mi fai pe -

- nguir, mi fai la - nguir; non e mi - o cio che de -
- nar, mi fai pe - nar; non mi dai chi tan - to a -

- si - o, chi mi fug - ge se - guir deg - gio, e chi si -
- ma - i, il mio be - ne sac - ciar deg - gio, e mi con -

strug - ge, nel mio fo - co, nel mio fo - co ho da fug -
- vie - ne, chi non a - mo, chi non a - mo pur a -

- gir , a chi si strug - ge , nel mio fo - co , nel mio
 - mor , e mi con - vie - ne , chi non a - mo , chi non

fo - co ho da pur fug - gir . Co - sì , A - mor , mi fai la -
 a - mo ho da pur a - mor . Co - sì , A - mor , mi fai pe -

- nguir , mi fai la - nguir , mi fai la -
 - nar , mi fai pe - nar , mi mi fai pe -

- guir , mi fai la - guir ,
 - nar , mi mi fai pe - nar ,

1a mi fai la - guir , *2a* - guir .
 mi mi fai pe - nar , - nar .

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epi diapente* for keyboard and melody instrument; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By G. F. Händel: *Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Recorder Sonata in Bb no 5*, in G for tenor recorder and keyboard. By other composers: *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye*, *Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann*, *Twelve Flute Fantasias*, recorder; *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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