

# Caro mio ben

Thou, all my bliss  
Arietta

## Canto Erudito

Giuseppe Giordani (Giordanello)  
(1744-1798)

English version by  
Dr. Theodore Baker

*Larghetto*

Voice

Piano

*dolce*

*largamente*

*p*

Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - gui - sce il  
Thou, all my bliss, Be - lieve but this: When thou art far My heart is

*p dolce*

cor, — ca - ro mio ben, sen - za di te — lan - gui - sce il  
lorn. — Thou, all my bliss, When thou art far — My — heart — is

*f*

*p*

cor.  
lorn.

*p*

Il tuo fe - del so - spi-ra o -  
Thy lov-er true Ev - er doth

*f* *f* *p*

gnor. Ces - sa, cru - del, tan - to ri - gor! Ces - sa, cru -  
sigh; Do but for - go - Such cru - el - - - - - scorn! Do but for -

*f*

del, tan - to ri - gor, - tan - to ri - gor! Ca - ro mio  
go Such cru - el scorn, - such cru - el scorn! Thou, all my

*f rit.* *a tempo ppp*

*f rit.* *ppp*

*mf*

ben, cre - di - mi al - men, sen - za di te lan - gui - sce il  
 bliss, Be - lieve but this: When thou art far My heart is

*p* *cresc.* *più cresc.*

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

*f* *p*

te lan - gui - sce il cor.  
 far My heart is lorn.

*colla voce p* *f* *rit. ff*

## O CESSATE DI PIAGARMI



cessate di piagarmi  
o lasciatemi morir.  
Luci ingrata — dispietate  
più del gelo, più dei marmi  
fredde e sorde ai miei martir.  
O cessate di piagarmi  
o lasciatemi morir.

♩ = 80 e ♩ = 50  
ANDANTE CON MOTO

CANTO

*p* O ces - sa - te di pia - gar - mi,

*agitato*

♩ = 80 e ♩ = 50  
ANDANTE CON MOTO  
*p* sempre legato

o la - scia - te - mi morir, o lascia - te - mi morir.

*p* Lu - - c'in - gra - te, dis - pie - ta - - te, lu - - c'in - gra - - te,

*cres. rinf. strin - -*

*p* *cres.*

- gen - - - do *poco a poco*

dis - pie - ta - - te, più del ge - lo e più dei mar - mi

*dim.*

*p* *smorz.* *pp*

fred - de e sor - de a' miei mar - tir fred - de e sor - de a'

*p* *pp*

*rit:.....* *mf dolente ed appassionato*

miei..... martir. O ces - sa - - te di pia - gar - mi

*col canto* *mf*

*con dolore e ritenuto assai*

o la - scia - te - mi mo - rir, o la - scia - te - mi morir.

*p* *rit. assai*

*La seconda volta  
molto ritenuto*

## LESSON I

### La Scala — The Scale

The manner of dividing the Syllables in this first lesson, will be found to differ altogether from the ordinary orthographical Syllabication; in order to give, as far as possible, an idea of the right manner of pronouncing in Singing, and to indicate how one should expend the whole value of one or more notes on the *vowel* of the Syllable, uniting its *consonant* to the next Syllable following; by this practice also the Pupil will gradually be taught to sing *Legato* — an art however, which nothing but the voice of a skilful Master can communicate perfectly to the learner.

N.V.

Adagio

Voce

Ma - nca so - lle - ci - ta Più de - ll' u - sa - to, A - nco - rche

Voice

When an - y can - dle flame Once starts to flick - er, On - ly a

Piano

Adagio

6

s' a - gi - ti Co - nli - ve fia - to, Fa - ce che pa - lpi - ta

gen - tle breath Makes it burn quick - er, Tho' it was wa - ver - ing,

11

Prè - sso - a - lmo - rir, Fa - ce che pa - lpi - ta Prè - sso a - lmo - rir.

Rea - dy to die, Tho' it was wa - ver - ing, Rea - dy to die.

Literal translation: [The flame] fails rapidly./ more than usual./ even if it flickers/ with a light breath,/ the flame that sputters./ close to dying.

## Salti di Terza — Intervals of Thirds

\*The term *Interval* (the difference between two notes) is not strictly the equivalent of *Salto* (the *Skip* from one note to another) but is adopted here, as being the expression in common use.

N.V.

**Andantino**

Se - mpli - ce - tta to - rto - re - lla, Che no - nve - de il suo pe -  
See the small de - fense - less song - ster, Seek - ing af - ter some safe

**Andantino**

ri - glio, Pe - rfu - ggi - rda cru - do a - rti - glio Vo - la i - ngrè - mbo a - lca - ccia -  
cov - er, Flee - ing from the hawk a - bove her, To the fowl - er's hand, she

tor, Pe - rfu - ggi - rda cru - do a - rti - glio, Pe - rfu - ggi - rda cru - do a -  
flies, Flee - ing from the hawk a - bove her, Flee - ing from the hawk a -

rti - glio, Vo - la i - ngrè - mbo a - lca - ccia - tor, Vo - la i - ngrè - mbo a - lca - ccia - tor.  
bove her, To the fowl - er's hand she flies, To the fowl - er's hand she flies.

The silly turtledove, / that does not see its danger, / [in order] to flee from the cruel talon [of a falcon] / flies into the lap of the hunter.

# C Major

# Saxofone

HEINZE

Andante

*p espress*

*mf* *p*

*p leggiero*  
*meno mosso.*

*largamente*

*poco rit.*

*mf a tempo* *f*

*mf*

*dim.* *poco rit.*

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Moderato assai

9. *f*

*p*

*f*

*mf*

*p*

*dolce*

*mf*

*f*

*risoluto*

Detailed description: This page contains the musical score for measures 9 through 22 of a piece for Clarinet and Clarinetta. The tempo is marked 'Moderato assai'. The score is written in a single system with 12 staves. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a variety of dynamics and articulations. Measure 9 begins with a forte (*f*) dynamic. The first staff has a *f* dynamic, while the second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic, and the fourth staff has a piano (*p*) dynamic. The fifth staff has a forte (*f*) dynamic, and the sixth staff has a piano (*p*) dynamic. The seventh staff has a mezzo-forte (*mf*) dynamic, and the eighth staff has a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic, and the tenth staff has a piano (*p*) dynamic. The eleventh staff has a piano (*p*) dynamic, and the twelfth staff has a piano (*p*) dynamic. The thirteenth staff has a piano (*p*) dynamic, and the fourteenth staff has a piano (*p*) dynamic. The fifteenth staff has a piano (*p*) dynamic, and the sixteenth staff has a piano (*p*) dynamic. The seventeenth staff has a piano (*p*) dynamic, and the eighteenth staff has a piano (*p*) dynamic. The nineteenth staff has a piano (*p*) dynamic, and the twentieth staff has a piano (*p*) dynamic. The twenty-first staff has a piano (*p*) dynamic, and the twenty-second staff has a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and accents. The dynamics range from piano (*p*) to forte (*f*), with mezzo-forte (*mf*) and piano (*p*) also used. The articulation 'risoluto' is used at the end of the piece.

EIGHTH-NOTE ROLLS IN 2/4, 3/4, 4/4, 5/8, 9/8 Percussão

42

1 + 2 +

The image displays five staves of musical notation, each representing a different time signature for eighth-note rolls. The notation is written in bass clef with a key signature of one sharp (F#). The first staff is in 2/4 time, the second in 3/4, the third in 4/4, the fourth in 5/8, and the fifth in 9/8. Each staff contains a sequence of eighth-note rolls, with some measures featuring rests or specific rhythmic patterns. Above the first staff, the text '1 + 2 +' indicates the beat structure for the 2/4 time signature.

43

Piano

JOH. SEB. BACH

(1685 - 1750)

# O PEQUENO LIVRO

de Anna Magdalena Bach

20 PEQUENAS PEÇAS FÁCEIS

PARA PIANO

de Cat. 59-M

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## ÍNDICE

	Seite
1. Menuet. Allegretto . . . . .	3
2. Menuet. Poco Allegretto . . . . .	4
3. Menuet. Moderato . . . . .	4
4. Menuet. Con moto . . . . .	5
5. Polonaise. Moderato . . . . .	6
6. Menuet. Poco Allegretto . . . . .	7
7. Rondo. Poco Allegretto . . . . .	8
8. Polonaise. Tempo giusto . . . . .	10
9. Menuet. Quasi Allegretto . . . . .	10
10. Menuet. Allegretto . . . . .	10
11. Marche. Allegro . . . . .	11
12. Polonaise. Allegretto . . . . .	12
13. Marche. Allegro . . . . .	12
14. Polonaise. Moderato . . . . .	13
15. Musette. Poco Allegro . . . . .	14
16. Marche. Allegro moderato . . . . .	14
17. Polonaise. Moderato . . . . .	15
18. Solo per il Cembalo. Allegro . . . . .	16
19. Polonaise. Allegretto . . . . .	18
20. Menuet. Allegretto . . . . .	19

O Tempo "ou sinais de Tempo" e demais apontamentos, foram aqui colocados pelo editor.

# 20 PEÇAS FÁCEIS

extraídas do livro de notas  
(ou livro de apontamentos de Anna M. Bach)

Menuet.  
Allegretto.

J. S. Bach.  
(1685-1750)

1.

*p*

*poco f*

*f*

*dim.*

*p*

*sempre cresc.*

*f*

*cresc.*

Esta peça foi composta por Bach para a sua segunda mulher.

Menuet.  
Poco Allegretto.

2.

*dolce*

*mf*

*dim.*

*cresc.*

*f*

Menuet.  
Moderato.

3.

*mf*

*dim.*

*mf*

*dim.*

4 2 1 1 2 1 1 3 2 5 2

*p* *mf*

1 3 3 1 5 2 4 1 3 1 1 2 1 4

*p* *cresc.* *f*

Menuet.  
Con moto.

4.

*f* *p* *cresc.*

*f* *p* *cresc.*

*p* *cresc.* *mf*

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

*f* *p* *f poco rit.*

Polonaise.  
Moderato.

5.

Musical notation for the first system, featuring a treble and bass clef. The treble clef part includes fingerings 2, 1, 2, 3, 2, 3, 4, 3, 3, 2, 5, 3. The bass clef part includes fingerings 3, 4, 3, 1, 1, 4, 1, 2. The dynamic marking is *mf*.

Musical notation for the second system, featuring a treble and bass clef. The treble clef part includes fingerings 1, 3, 3, 5, 4, 4, 2, 4, 3. The bass clef part includes fingerings 3, 5, 4, 3, 5, 3, 1. The dynamic marking is *p*.

Musical notation for the third system, featuring a treble and bass clef. The treble clef part includes fingerings 3, 2, 3, 2, 3, 4, 4, 3, 2. The bass clef part includes fingerings 3, 4, 4, 5, 2, 4, 1, 1. The dynamic marking is *f*.

Musical notation for the fourth system, featuring a treble and bass clef. The treble clef part includes fingerings 1, 3, 2, 1, 3, 2, 5, 4, 4, 3. The bass clef part includes fingerings 2, 1, 2, 1, 4, 3, 1, 5, 5. The dynamic markings are *p*, *cresc.*, and *f*.

\*) Doubles.

Musical notation for the fifth system, featuring a treble and bass clef. The treble clef part includes fingerings 2, 1, 2, 2, 4, 4, 2, 5, 3. The bass clef part includes fingerings 4, 2, 1, 1, 5, 5. The dynamic markings are *p*, *cresc.*, and *mf*. The word *espr.* is written above the treble clef.

Musical notation for the sixth system, featuring a treble and bass clef. The treble clef part includes fingerings 2, 3. The bass clef part includes fingerings 3, 2, 1, 3, 1. The dynamic marking is *p*.



System 1: Treble and bass clefs. Treble clef has a forte (*f*) dynamic. Bass clef has a forte (*f*) dynamic. The system contains two measures with various fingerings and articulations.

System 2: Treble and bass clefs. Treble clef starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. Bass clef has a piano (*p*) dynamic. The system contains two measures with various fingerings and articulations.

Menuet.  
Poco Allegretto.

System 3: Treble and bass clefs. Treble clef starts with a piano (*p*) dynamic, followed by a poco crescendo (*poco cresc.*). Bass clef has a piano (*p*) dynamic. The system contains two measures with various fingerings and articulations.

System 4: Treble and bass clefs. Treble clef starts with a mezzo-forte (*mf*) dynamic, followed by a mezzo-piano (*mp*) dynamic. Bass clef has a mezzo-forte (*mf*) dynamic. The system contains two measures with various fingerings and articulations.

System 5: Treble and bass clefs. Treble clef has a piano (*p*) dynamic. Bass clef has a piano (*p*) dynamic. The system contains two measures with various fingerings and articulations.

System 6: Treble and bass clefs. Treble clef has a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a diminuendo (*dim.*). Bass clef has a piano (*p*) dynamic. The system contains two measures with various fingerings and articulations.

Rondo.  
Poco Allegretto, quasi Andantino.

7.

4 3 2 1 4 2 3 1

*p* *mf* *espr.*

1. 2. *espr.* *p* *cresc.*

4 1 4 3 5 3 4 2 4 5 *p* *cresc.*

*f* *p* *Fino.*

*cresc.* *f* *p*

*cresc.* *f* *espr.* *poco f*

*cresc.* *f*

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

*cresc.* *f* *p* *3 2 3 Da Capo al Fine e poi segue:*

*p subito*

*cresc.* *mf* *p*

*f*

*Da Capo al Fine.*

Polonaise.  
Tempo giusto.

8.

*f* *meno f*

*dim.* *f* *mf* *cresc.* *f*

Menuet.  
Quasi Allegretto.

9.

*p* *dim.*

*poco f*

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

Menuet.  
Allegretto.

10.

*mf*

3 2 2 1 2 3 2 1 2

*meno f* *p*

3 3 3 5 2 5 3 3

3 1 2 2 3 1 2 3 1 2 3 1 4

*cresc.* *f*

1 1 1 2 1 1 3 3

Marche.  
Allegro.

11. *f* *mp* *f*

*non legato*

4 1 1 2 3

4 3 *tr* 2 4 1 1 4

*p*

4 3 3 3 5 4

4 2 1 1 2 1 2 1 3 2 1 5 3

*sempre cresc.* *f*

3 2 2

5 2 2 1 5 1 3 2 4 1

*p* *cresc.* *f*

3 4 2 1 5 3 3 2 1 3 5

Polonaise.  
Allegretto.

12.

5 4 3 5 5 4 4 5 4 2 1 4 2

*f* *rinforz.*

*mp*

*cresc.* *dim.*

*f* *rinforz.* *f*

Marche.  
Allegro ma non troppo.

13.

4 5 4 3 4 2 8 4 2 1 2 1 4 2 2

*mf* *p*

1 8 2 1 2 1 8 2 1 4 8 2 1 5 2 2 4

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (e.g., 3 2 1, 3 4 2 2 4 3, 4 1 2 1 5 1 2 1, 3 2, 1, 4, 2, 5 1 2 1 5 1 2 1). The bass clef staff provides a rhythmic accompaniment. Dynamics include *cresc.*, *f*, *p*, and *piu f*.

Second system of musical notation. The treble clef staff continues the melodic line with ornaments and fingerings (e.g., 3 2 1, 4, 5 3 2, 5 4, 2 4, 1 5 4, 3 2, 3 4 2 1 3 4 2). The bass clef staff continues the accompaniment. Dynamics include *dim.* and *f*.

Polonaise.  
Moderato.

14.

Third system of musical notation, starting with the number 14. The treble clef staff features a melodic line with ornaments and fingerings (e.g., 2, 4, 5, 3 2, 4 2, 5 4, 1 2). The bass clef staff provides accompaniment. Dynamics include *f*.

Fourth system of musical notation. The treble clef staff continues the melodic line with ornaments and fingerings (e.g., 5, 3, 5, 5, 4 2, 3 2 4, 3 2). The bass clef staff continues the accompaniment. Dynamics include *mf* and *p*.

Fifth system of musical notation. The treble clef staff continues the melodic line with ornaments and fingerings (e.g., 4 2, 3 2, 3 2, 4 5, 4 5, 1 3 5, 4). The bass clef staff continues the accompaniment. Dynamics include *p* and *mf*.

Sixth system of musical notation. The treble clef staff continues the melodic line with ornaments and fingerings (e.g., 1 5, 4, 1 3, 4 2, 4 3 4 2). The bass clef staff continues the accompaniment. Dynamics include *dim.*, *p*, and *f*.

Musette.  
Poco Allegro.

15.

Musical score for 'Musette, Poco Allegro', measures 15-24. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment. The first system (measures 15-18) starts with a piano (*pp*) dynamic. The second system (measures 19-22) features a crescendo from piano (*p*) to mezzo-forte (*mf*). The third system (measures 23-24) features a crescendo from piano (*p*) to forte (*f*). The right hand contains intricate melodic lines with many slurs and ornaments, while the left hand provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated throughout.

Marche.  
Allegro moderato.

16.

Musical score for 'Marche, Allegro moderato', measures 16-24. The score is in 2/4 time with a key signature of two flats (Bb). It consists of three systems of piano accompaniment. The first system (measures 16-18) starts with a forte (*f*) dynamic. The second system (measures 19-22) features a crescendo from mezzo-forte (*mf*) to piano (*p*). The third system (measures 23-24) features a crescendo from piano (*p*) to mezzo-forte (*mf*). The right hand contains melodic lines with many slurs and ornaments, while the left hand provides a steady accompaniment with eighth and sixteenth notes. Fingerings are indicated throughout.



3 1 2 2 1 3 1 3 2 1 3 5 1 4 3 *p espr.*

3 1 2 3 1 4 5 4 3 2 1 3 5 2

1 3 3 5 2 1 2 5 1 3 1 2 5 1 2 *poco riten.*

Polonaise.  
Moderato.

17. *mf* *non legato*

3 3 2 1 2 3 3 2 1 2 3 2 3 5 2

3 3 2 3 3 2 1 2 3 4 3 4 2 4 3

1 2 4 3 2 1 2 4 3 1 4 3 1 1 2 4 1 2 3

Solo per il Cembalo.

18. *Allegro.*

*poco f* *f* *p*

*cresc.*

*mf* *p*

*mf* *p* *mf*

5 3 5 3 4 2 4

4 3 4 5 4 3 1

*cresc.* *f* *p*

1 3 5 2 1 2 4 3 2 1

*cresc.* *f* *mezzo*

5 2 5 3 3 2 1 2 1 3 2

*pp* *dim.*

1 3 3 2 1 2 3 1 2 5

*dim.*

1 2 2 5 4 3 2 1 2 3 3

*p* *mf* *cresc.* *fpoco rallentando*

2 1 5 3 2 1 5 1 2 1 3 5 4 2 1 2

2 4 1 4 2 3 1 2 3 1 3 5

Polonaise.  
Allegretto.

19.

The musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a piano (*p*) dynamic. The first system (measures 19-20) features a complex melodic line in the treble with slurs and fingerings. The second system (measures 21-22) includes a *dim.* marking. The third system (measures 23-24) continues the melodic development. The fourth system (measures 25-26) features a *dim.* marking and a *cresc.* marking. The fifth system (measures 27-28) includes a *p* marking. The sixth system (measures 29-30) concludes with a *f dim.* marking and a *poco riten.* instruction.

Menuet.  
Allegretto.

20.

*p* *cresc.*

*dim.* *p*

*cresc.* *dim.*

*mf* *p* *cresc.*

*f* *mf*

*p* *cresc.* *f*

Three staves of musical notation for Viola. The first staff has two '0' fingerings. The second staff has a '2' fingering. The third staff has '1 0' fingerings and a '4' fingering. The music consists of eighth and sixteenth notes with various articulations.

Грати кінцем смичка  
*Играет концом смычка*

Viola

Allegretto  $\downarrow = 72$

Шпор

Seven staves of musical notation for Viola, starting with a treble clef and a key signature of one flat. The music is marked 'Allegretto' with a tempo of 72. It includes various fingerings (4, 5, 4, 4, 2, 2, 4, 4, 0, 0, 4, 4, 4, 4, 0, 2) and articulations. The piece concludes with a fermata and a final note.

# 5. Teil

## Bogenübungen

Abkürzungen:

- ▣ Herunterstrich
- ∨ Hinaufstrich
- G Ganzer Bogen
- M In der Mitte
- Fr Am Frosch
- Sp An der Spitze
- H Halber Bogen

# 5<sup>e</sup> Partie

## Exercices d'archet

Abréviations:

- ▣ *Tirez*
- ∨ *Poussez*
- G *Tout l'archet*
- M *Au milieu*
- Fr *Au talon*
- Sp *A la pointe*
- H *La moitié de l'archet*

# 5<sup>th</sup> Part

## Bowing Exercises

Abbreviations:

- ▣ Down bow
- ∨ Up bow
- G Whole length of bow
- M In Middle
- Fr At the nut
- Sp At the point
- H Half length of bow

# 32

# Violoncello

Übungen für den rechten Arm

Exercices pour le bras droit

Exercises for the right arm



Varianten *Variantes* Variations

1 *etc.* 2 3 4 5 6

G G G G H G H M M

7 8 9 10 11

G Sp G Fr G M M G Sp G Fr

12 13

M Fr G Sp G

14 15 16

Fr G Sp G M G Sp G Fr

17 18 19 20 21

M M G Sp G Fr G G Sp G Fr

22 23 24 25

G *Staccato* G G M *Sautillé*

26 27 28 29 30

M Fr Fr Fr Fr

Detailed description: This section contains 30 numbered variations of the exercise. Each variation is shown on a single staff in bass clef. The variations are grouped into six rows of five. The first row (1-6) shows simple eighth-note patterns with various bowing directions and positions. The second row (7-11) introduces slurs and accents. The third row (12-13) features accents and slurs. The fourth row (14-16) includes accents and slurs. The fifth row (17-21) shows slurs and accents. The sixth row (22-25) includes slurs and accents. The seventh row (26-30) shows slurs and accents. The notation includes various bowing directions (down and up bows), slurs, accents, and dynamic markings like *Staccato* and *Sautillé*.

Moderato.

11.

The musical score for exercise 11 is written in G major (one sharp) and 2/4 time. It consists of 13 staves of music. The piece is marked 'Moderato'. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Technical markings include '0' for natural harmonics, '4' for four-fingerings, and '>' for accents. The music is written in a single treble clef.