

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,
lorn.

ca - ro mio ben, sen - za di te lan - gui - sce il
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 *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. *a tempo*
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 ingrâte - 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 lascia - 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 - nlig - ve fia - to, Fa - ce che pa - lpi - ta

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

11

Pre - sso - a - lmo - rir, Fa - ce che pa - lpi - ta Pre - 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 - ita 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

5
ri - glio, Pe - rfu - ggi - rda cru - do a - rti - glio Vo - la i - ngre - mbo a - lca - ccia -
cov - er, Flee - ing from the hawk a - bove her, To the fowl - er's hand, she

9
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 -

13
rti - glio, Vo - la i - ngre - mbo a - lca - ccia - tor, Vo - la i - ngre - 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.

A Marcel JOSSE

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OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
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26

Allegretto ♩ = 116

The musical score consists of ten staves of music in 3/4 time. The first staff begins with a piano (*p*) dynamic. The second staff is marked *lento* and includes dynamics of *f* and *p*, with a trill marked *a T°*. The third staff starts with *mf* and includes *f* and *p* dynamics, with a trill marked *cédez - - a T°*. The fourth staff features *f* and *p* dynamics. The fifth staff has *mf* and *p* dynamics. The sixth staff has *mf* and *p* dynamics. The seventh staff has *mf* dynamics and includes a trill marked *cédez - -*. The eighth staff has *p* dynamics and includes a trill marked *a T°*. The ninth staff is marked *lento* and includes *f* dynamics and a trill marked *a T°*. The piece concludes with a final note on the tenth staff.

Moderato assai

9. *f*

p

f *p*

mf

p

dolce

mf

f

risoluto

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

42

1 + 2 +

The image shows five staves of musical notation, each containing eighth-note rolls. The notation is written in bass clef with a key signature of one sharp (F#). The time signatures for the staves are 2/4, 3/4, 4/4, 5/8, and 9/8. The first staff includes the tempo marking '1 + 2 +' above the first two measures. The rolls consist of various rhythmic patterns of eighth notes, some beamed together and some with rests, creating a percussive effect. The notation includes stems, beams, and note heads, with some notes having flags or beams to indicate eighth notes.

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

20 PEÇAS FÁCEIS

3

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

Menuet.
Allegretto.

J. S. Bach.
(1685-1750)

1.

p

p

poco f *p* *cresc.*

f *dim.* *p*

sempre cresc. *f*

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

Menuet.
Poco Allegretto.

2.

Menuet.
Moderato.

3.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Menuet.
Con moto.

4.

The second system is marked with a large number '4.' on the left. It continues the piece in the same key and time signature. Dynamics include forte (*f*) and piano (*p*), with a crescendo (*cresc.*) marking.

The third system continues the musical piece. It features a mix of forte (*f*) and piano (*p*) dynamics, with a crescendo (*cresc.*) marking.

The fourth system continues the musical piece. It features piano (*p*) and mezzo-forte (*mf*) dynamics, with a crescendo (*cresc.*) marking.

The fifth system continues the musical piece. It features forte (*f*) and piano (*p*) dynamics, with a decrescendo (*dim.*) and a crescendo (*cresc.*) marking.

The sixth system continues the musical piece. It features forte (*f*) and piano (*p*) dynamics, with a decrescendo (*dim.*) and a *f poco rit.* marking.

Polonaise.
Moderato.

5.

mf

p

f

p

espr.

cresc.

mf

p

3 2 3 2 4 3 1 3

f

4 4 3

1 3 1 3 4 4 3

p *cresc.* *f*

3 2 4 5 2 5 3

Menuet.
Poco Allegretto.

6.

3 5 4 2 2 3 5 4

p *poco cresc.*

3 1 5 1 4 2 1 1 3

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

mf *mp*

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

1 1 3 4 2 2 3 2

p

1 1 3 3 1 1

2 4 4 3 1 4 3 1. 2.

cresc. *dim.*

2 3 1 3 4 2 1 2 1 3 2

Rondo.
Poco Allegretto, quasi Andantino.

7.

p *mf* *espr.*

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

p *cresc.*

f *p*

Fine.

cresc. *f* *p*

cresc. *f* *espr. poco f*

cresc. *f*

p *cresc.* *f* *p*

323 *Da Capo al Fine e poi segue* *cresc.* *f* *p*

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

musical score system 1, piano part, measures 1-4. Treble clef, key signature of two flats. Dynamics: *meno f*, *p*. Fingerings: 3 2, 2 1 2, 3, 3 2, 2 1 2.

musical score system 2, piano part, measures 5-8. Treble clef, key signature of two flats. Dynamics: *cresc.*, *f*. Fingerings: 8 1 2, 2 3 1, 2 3 1, 2 3 1, 4.

Marche.
Allegro.

musical score system 3, piano part, measures 9-12. Treble clef, key signature of two sharps. Dynamics: *f*, *mp*, *f*. *non legato*. Fingerings: 1, 4, 1, 2, 3.

musical score system 4, piano part, measures 13-16. Treble clef, key signature of two sharps. Dynamics: *p*. Fingerings: 4, 3, 2, 1, 4, 1, 4.

musical score system 5, piano part, measures 17-20. Treble clef, key signature of two sharps. Dynamics: *sempre cresc.*, *f*. Fingerings: 4, 4, 2, 1, 1 2, 1, 2 1 3, 2 1, 5, 3, 2, 2.

musical score system 6, piano part, measures 21-24. Treble clef, key signature of two sharps. Dynamics: *p*, *cresc.*, *f*. Fingerings: 5, 2, 1, 5, 1, 3, 2, 4, 1, 3, 2, 1, 5.

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Polonaise.
Allegretto.

12.

f *rinforz.* *mp* *cresc.* *dim.* *f* *rinforz.* *f*

Marche.
Allegro ma non troppo.

13.

mf *p*

First system of musical notation. The right hand part features a melodic line with various ornaments and fingerings, including triplets and sixteenth-note runs. The left hand part provides a rhythmic accompaniment. Dynamics include *cruc.*, *p*, and *piu f*. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation. The right hand part continues with intricate melodic patterns. The left hand part maintains the accompaniment. Dynamics include *dim.*. Fingerings are indicated by numbers 1-5.

Polonaise.
Moderato.

14.

Third system of musical notation, beginning the Polonaise section. The right hand part features a characteristic polonaise melody. The left hand part provides a steady accompaniment. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The right hand part continues with the polonaise melody. The left hand part provides accompaniment. Dynamics include *p*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The right hand part continues with the polonaise melody. The left hand part provides accompaniment. Dynamics include *p*. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. The right hand part continues with the polonaise melody. The left hand part provides accompaniment. Dynamics include *dim.* and *p*. Fingerings are indicated by numbers 1-5.

Musette.
Poco Allegro.

15.

Musical score for 'Musette, Poco Allegro', measures 15-17. 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 15-16) starts with a piano (*pp*) dynamic. The second system (measures 16-17) features dynamics of *f*, *mf*, *p*, and *cresc.*. The third system (measures 17-18) features dynamics of *f*, *pp*, *p*, and *cresc. - f*. Fingerings and articulation marks are present throughout.

Marche.
Allegro moderato.

16.

Musical score for 'Marche, Allegro moderato', measures 16-18. The score is in 2/4 time with a key signature of two flats (Bb, Eb). It consists of three systems of piano accompaniment. The first system (measures 16-17) starts with a forte (*f*) dynamic and includes *mf* and *p* dynamics. The second system (measures 17-18) features dynamics of *mf* and *f*. The third system (measures 18-19) features dynamics of *p* and *mf*. The score includes numerous fingerings, slurs, and articulation marks.

Solo per il Cembalo.

18. *Allegro.*
poco f *f* *p*
cresc.
mf *p* *mf*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats.

Second system of musical notation. The treble staff continues the melodic development with slurs and fingerings. The bass staff includes dynamic markings: *cresc.* and *p*. The key signature remains two flats.

Third system of musical notation. The treble staff features slurs and fingerings. The bass staff includes dynamic markings: *cresc.*, *f*, and *mezzo*. The key signature remains two flats.

Fourth system of musical notation. The treble staff includes slurs and fingerings. The bass staff includes dynamic markings: *pp* and *dim.*. The key signature remains two flats.

Fifth system of musical notation. The treble staff includes slurs and fingerings. The bass staff includes dynamic markings: *dim.*. The key signature remains two flats.

Sixth system of musical notation. The treble staff includes slurs and fingerings. The bass staff includes dynamic markings: *p*, *mf*, *cresc.*, and *poco rallentando*. The key signature remains two flats.

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 contains a sequence of eighth notes with fingerings 0 and 0. The second staff continues with eighth notes and includes a fingering of 2. The third staff features eighth notes with fingerings 1 and 0, and a final measure with a fermata.

Грати кінцем смичка
Играет концом смычка

Viola

Allegretto $\text{♩} = 72$ Шпор

Six staves of musical notation for Viola, marked Allegretto with a tempo of quarter note = 72. The piece is titled 'Шпор'. The notation includes various articulations such as accents, slurs, and breath marks, along with fingerings like 4, 3, 4, 4, 2, 2, 4, 4, 0, 0, 4, 4, 0, 0, 4, 4, 0, 2.

5. Teil

Bogenübungen

Abkürzungen:

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

5^e Partie

Exercices d'archet

Abréviations:

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

5th Part

Bowling Exercises

Abbreviations:

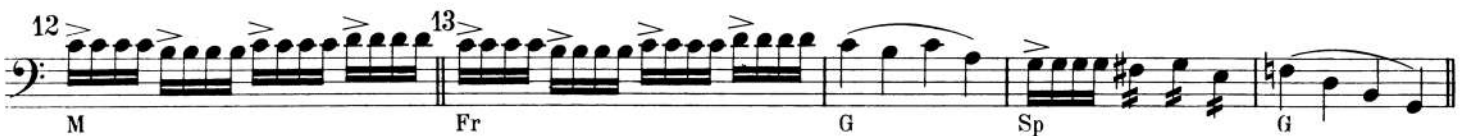
- ▣ Down bow
 V Up bow
 G Whole length of bow
 M In Middle
 Fr At the nut
 Sp At the point
 H Half length of bow

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Übungen für den rechten Arm

Exercices pour le bras droit

Exercises for the right arm

Varianten *Variantes* Variations

3. Allegretto₁

mf semplice

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

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

ff *p*

f *p* *cresc.* *ff*

deccresc. *fz* *fz* *fz* *fz* *p*

cresc. *deccresc.* *mfz*

cresc. *fz* *p*

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

cresc. *dim.* *cresc.*

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

12112