# Caro mio ben

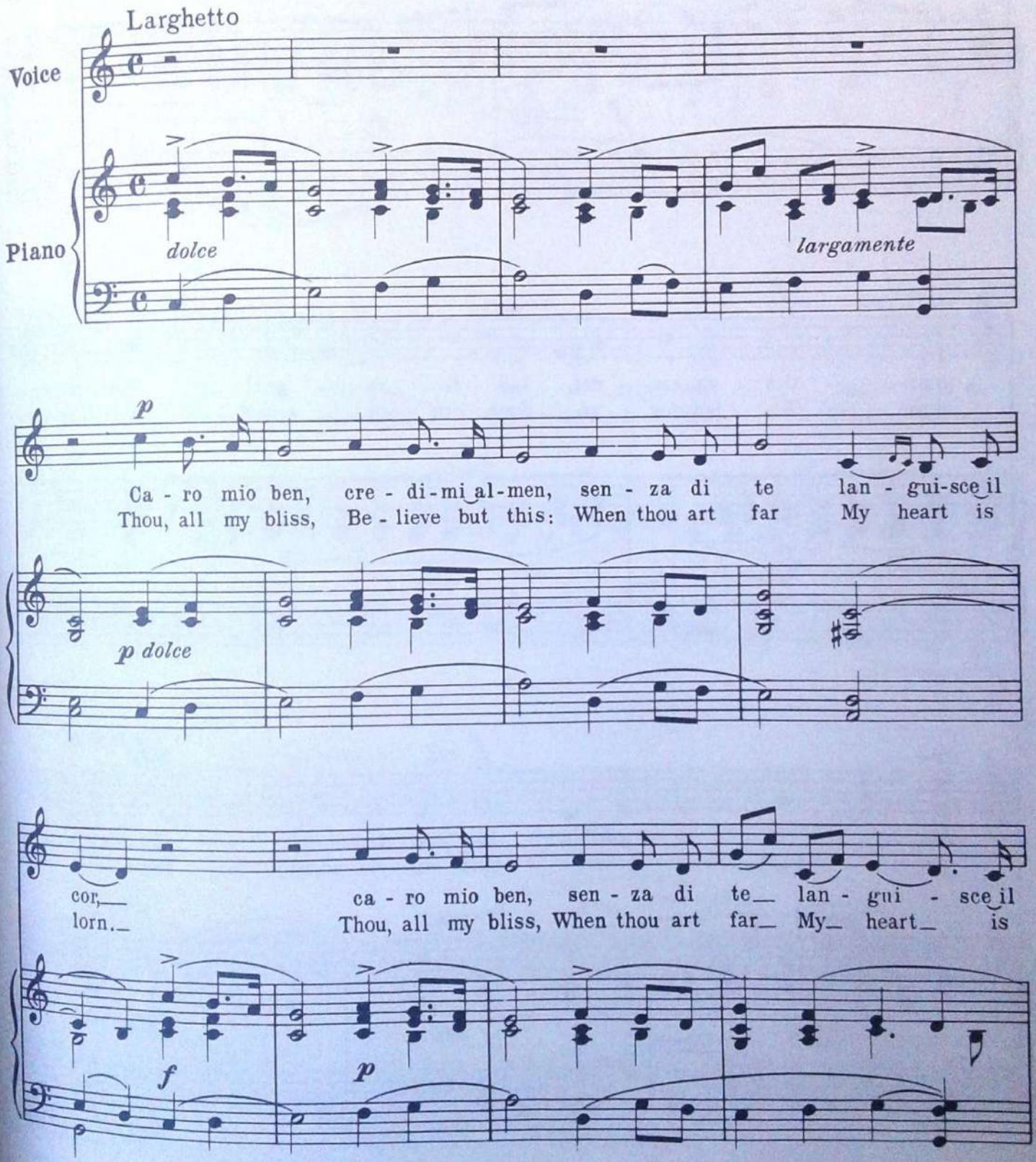
## Thou, all my bliss

### Arietta

Canto Erudito

English version by
Dr. Theodore Baker

Giuseppe Giordani (Giordanello)
(1744-1798)



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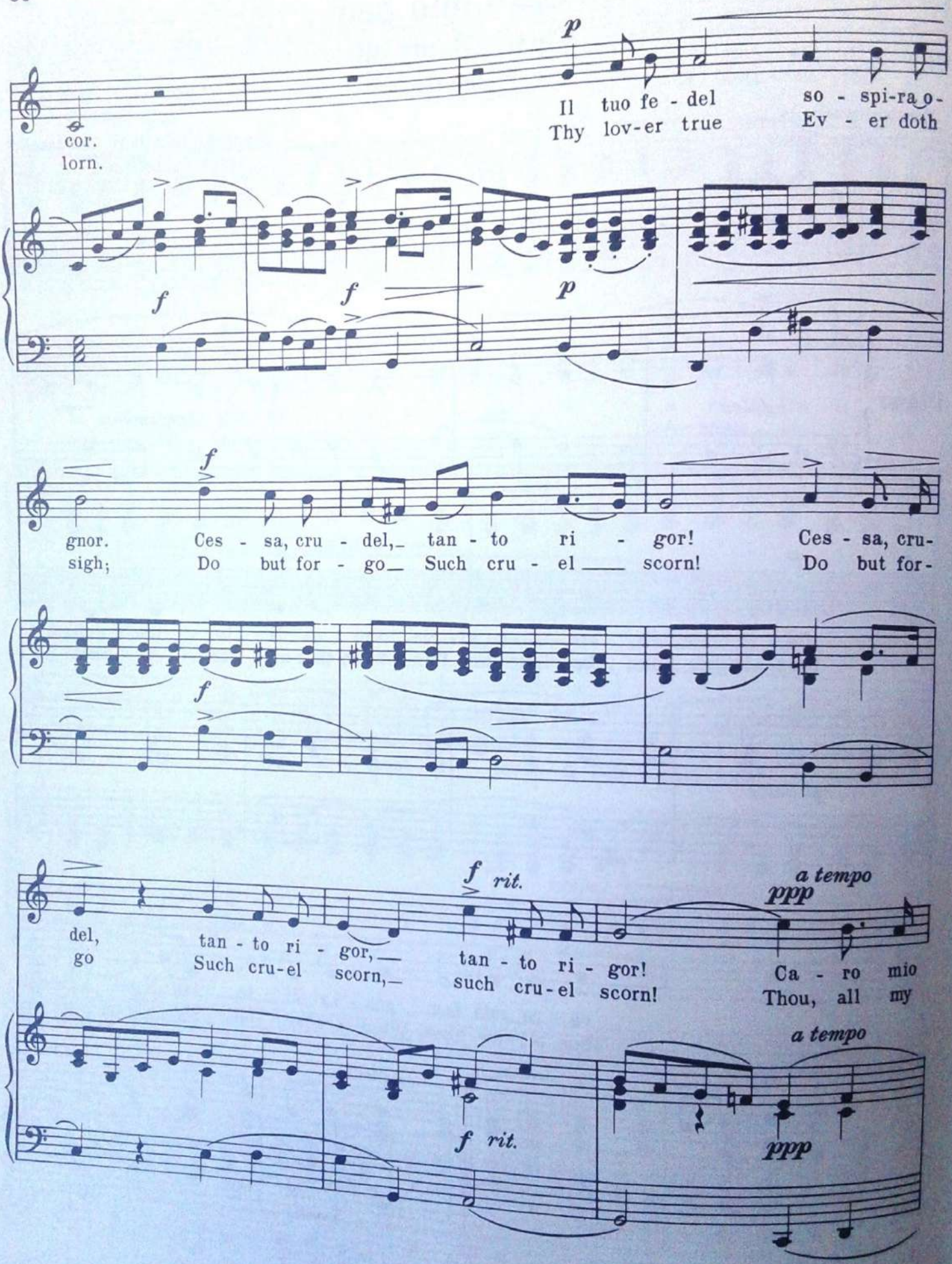
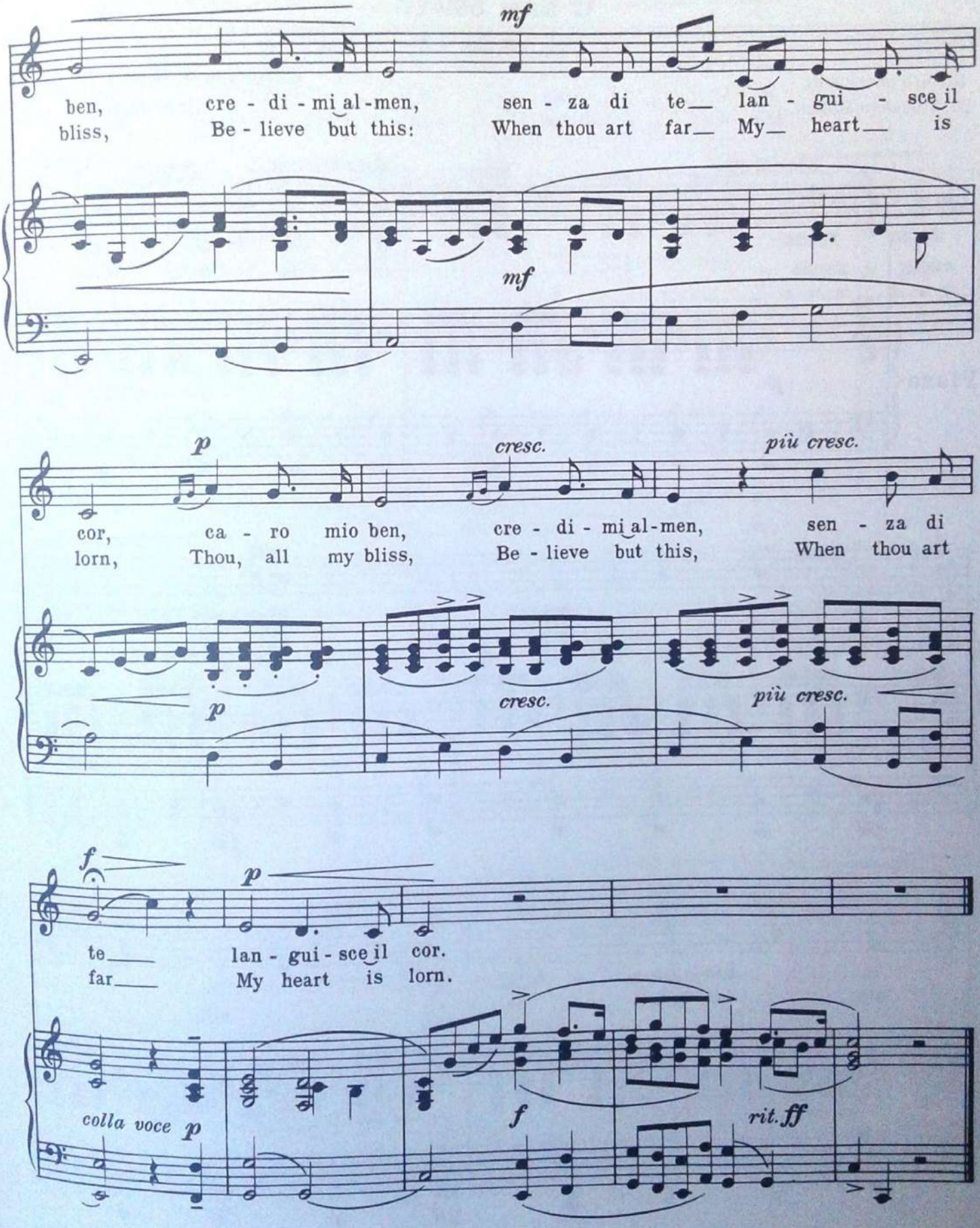
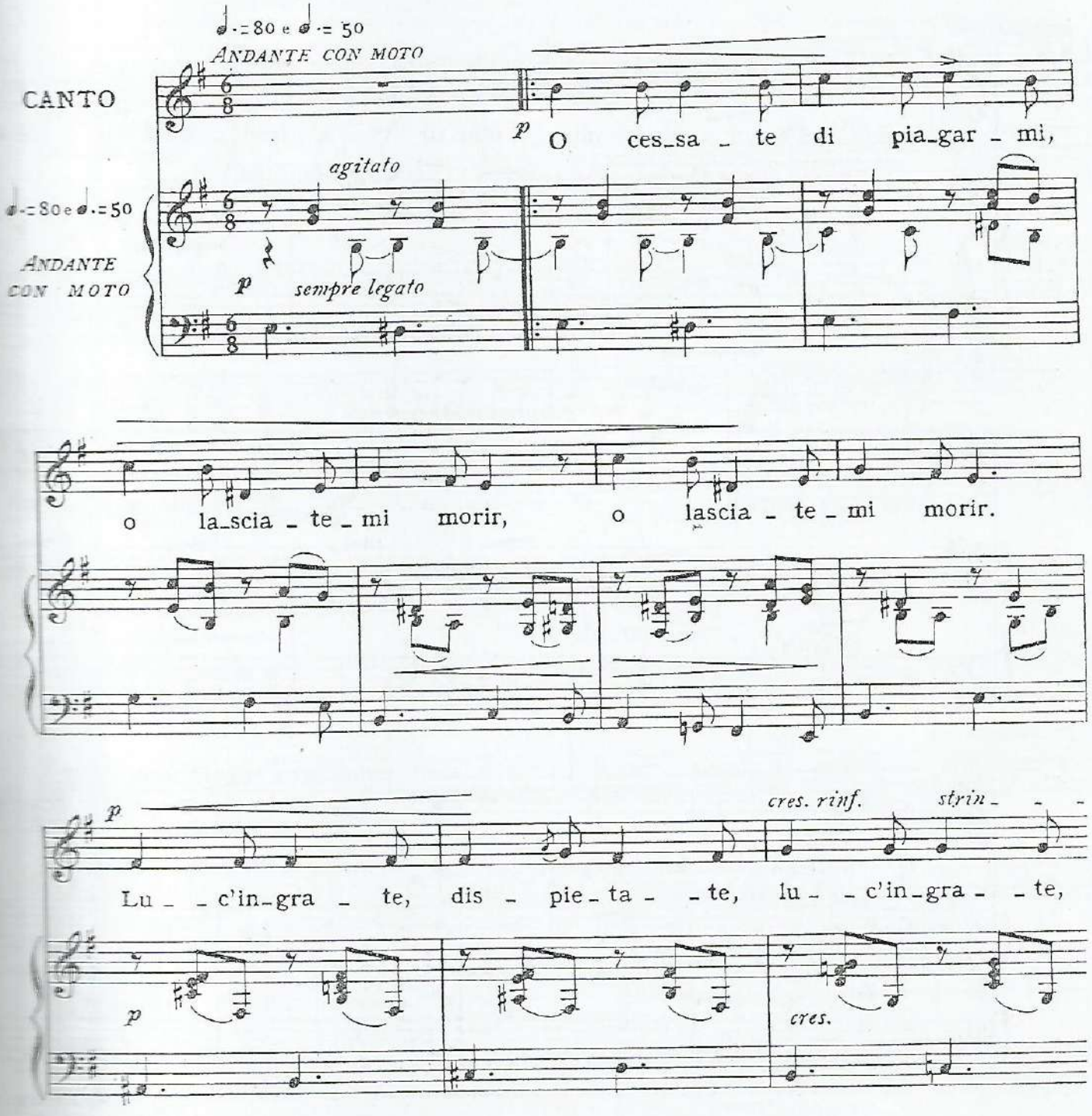

p
Il tuo fe - del so - spi-ra o-
Thy lov-er true Ev - er doth
cor.
lorn.
f
f
p
f
gnor. Ces - sa, cru - del, tan - to ri - gor! Ces - sa, cru-
sigh; Do but for - go Such cru - el scorn! Do but for-
f
f rit.
a tempo
ppp
del, tan - to ri - gor, tan - to ri - gor! Ca - ro mio
go Such cru-el scorn, such cru-el scorn! Thou, all my
a tempo
f rit.
ppp

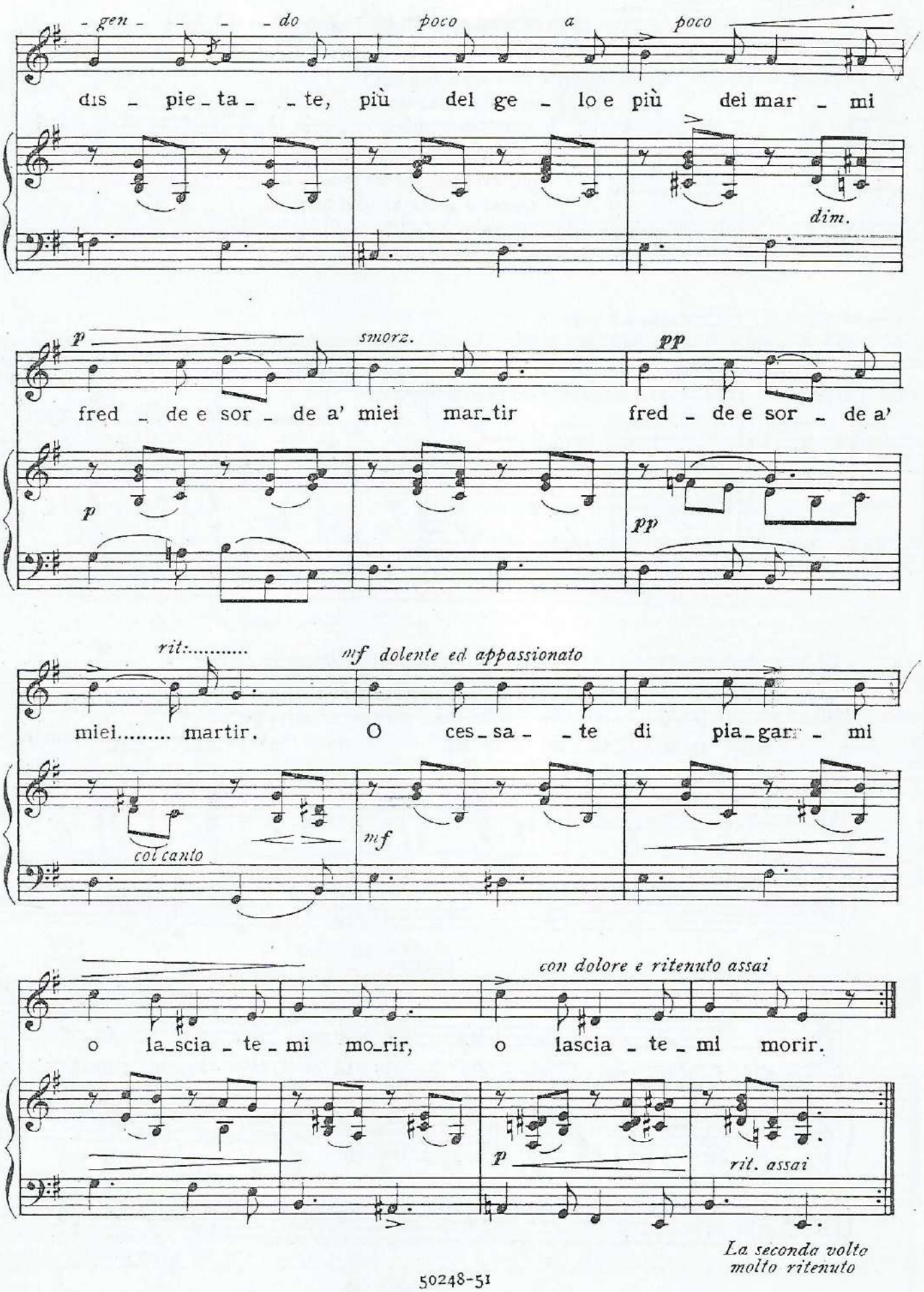

mf
ben, cre - di - mi al-men, sen - za di te lan - gui - sce il
bliss, Be - lieve but this: When thou art far My heart is
mf
p cresc. più cresc.
cor, ca - ro mio ben, cre - di - mi al-men, sen - za di
lorn, Thou, all my bliss, Be - lieve but this, When thou art
p cresc. più cresc.
f p
te lan - gui - sce il cor.
far My heart is lorn.
colla voce p f rit. ff

# ALESSANDRO SCARLATTI (1660-1725)

# O CESSATE DI PIAGARMI

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

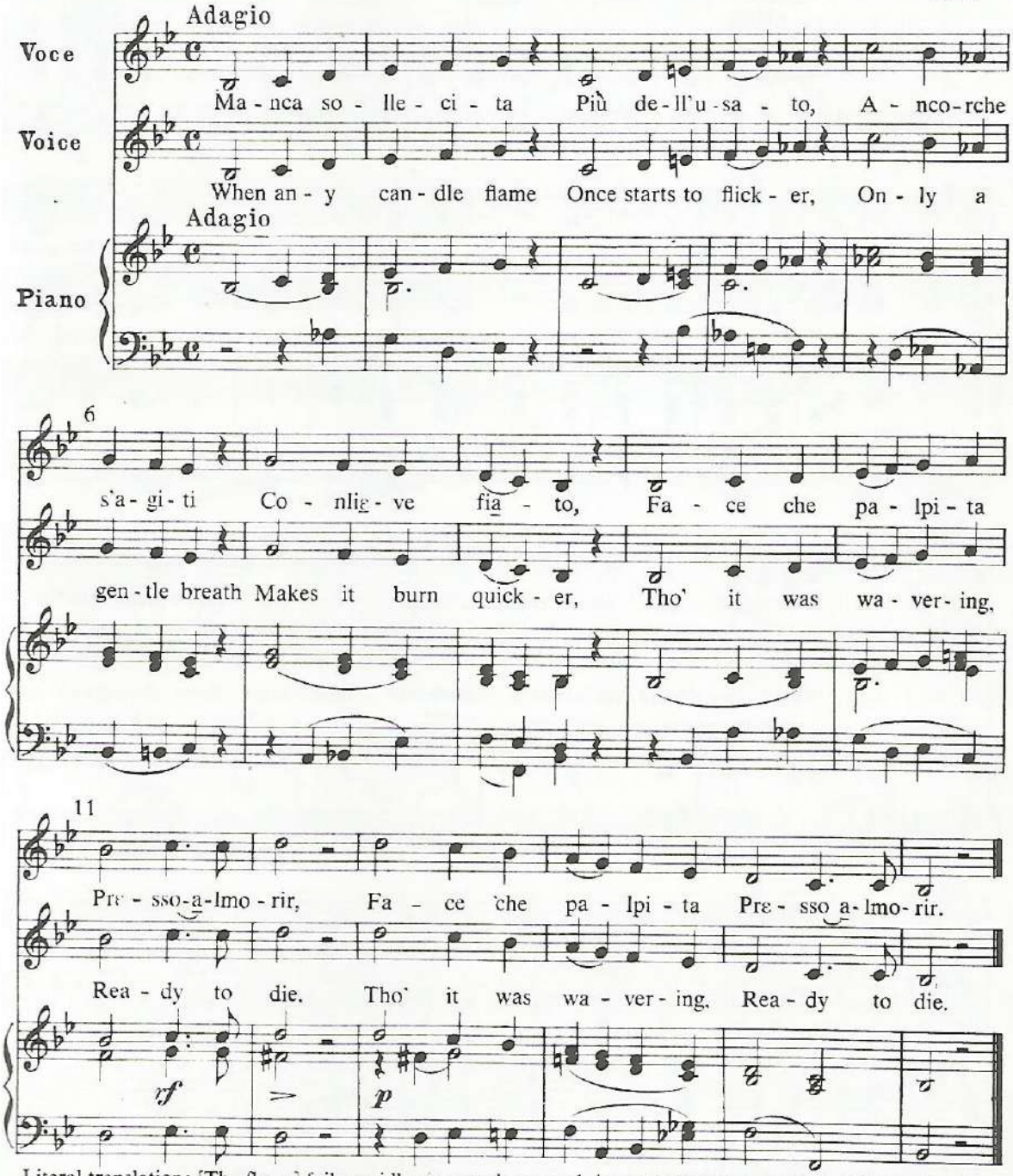



- gen - - - - do
poco a poco
dis - pie - ta - - te, più del ge - lo e più dei mar - mi
dim.
p
smorz.
pp
fred - de e sor - de a' miei mar - tir fred - de e sor - de a'
p
pp
rit:.....
mf dolente ed appassionato
miei..... martir. O ces - sa - - te di pia - gar - mi
col canto
mf
con dolore e ritenuto assai
o la - scia - te - mi mo - rir, o lascia - te - mi morir.
p
rit. assai
La seconda volto 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.




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

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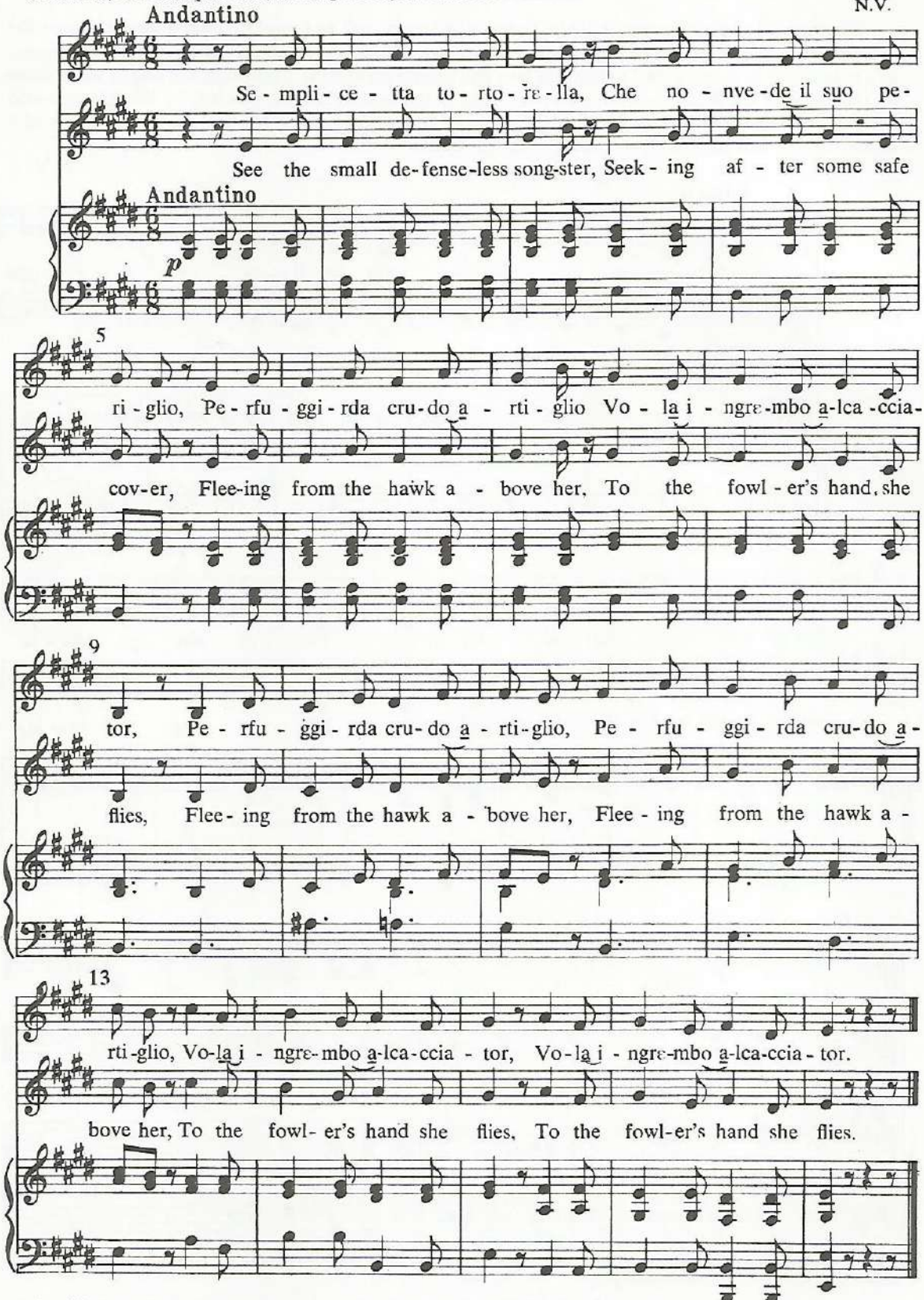
## Salti di Terza — Intervals of Thirds

*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.




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.

Saxofone

*A Marcel JOSSE*

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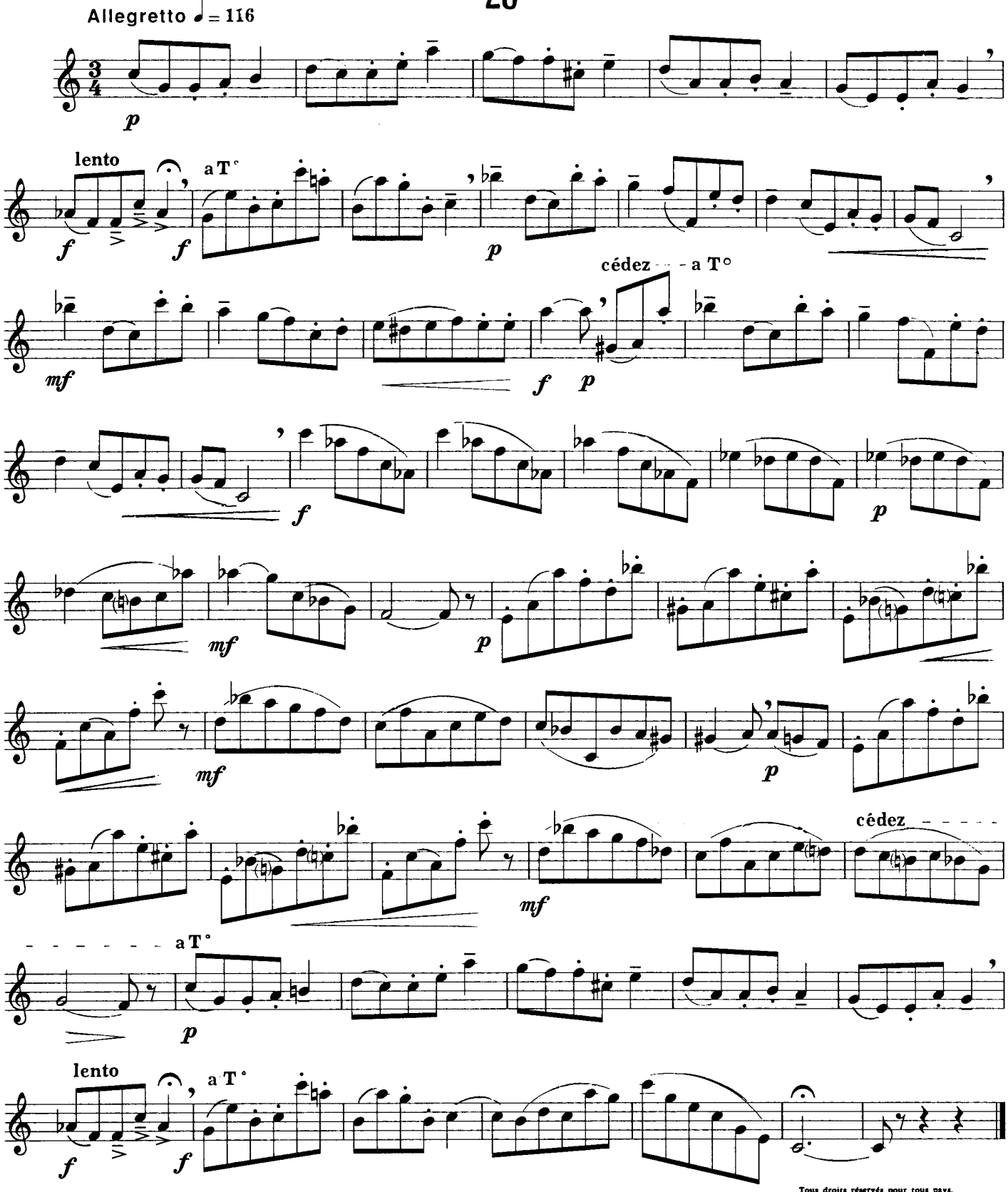
**26**

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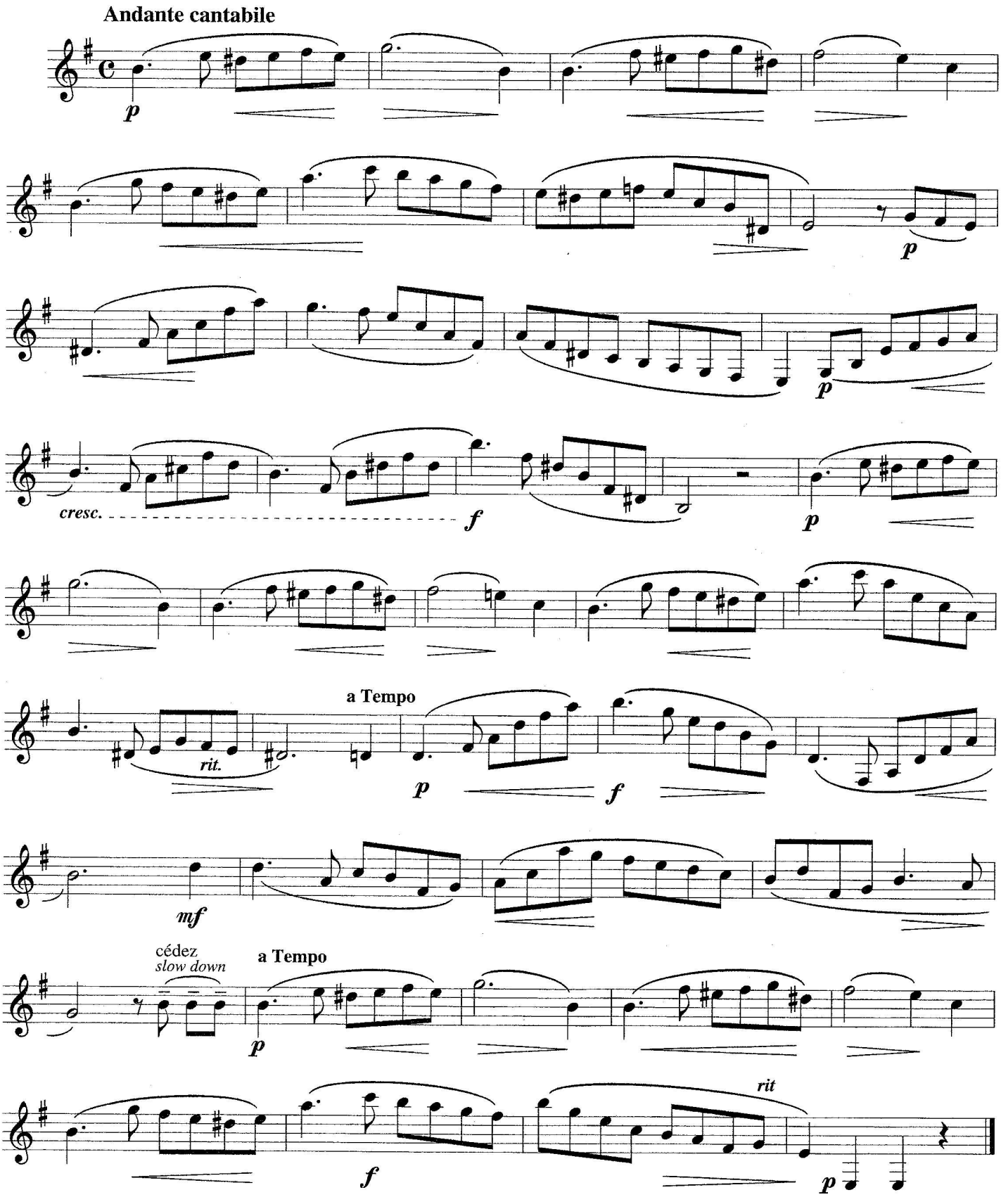
# 7

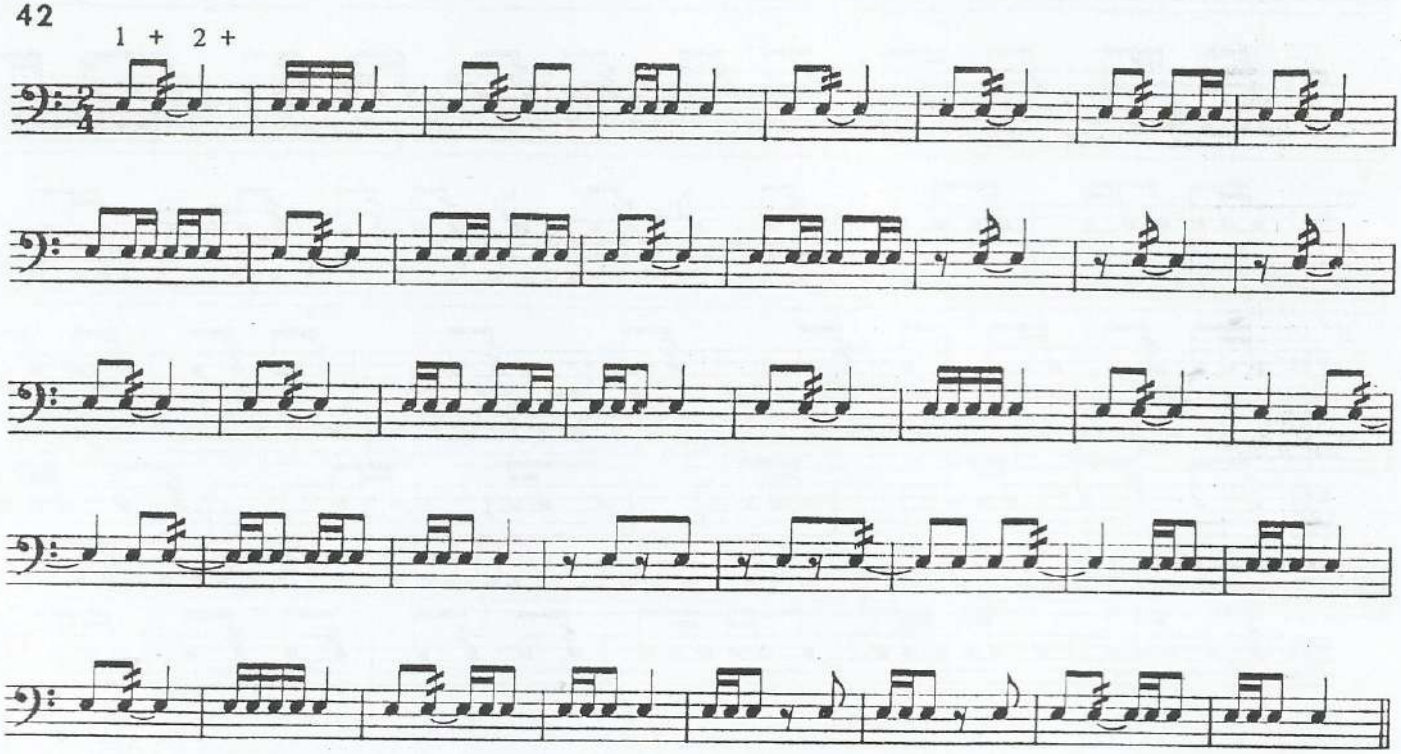
## SONORITÉ ET STYLE | *SONORITY AND STYLE*



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

42

1 + 2 +



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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

MÃOS VITALE — Editores

Paulo — Rio de Janeiro — BRASIL

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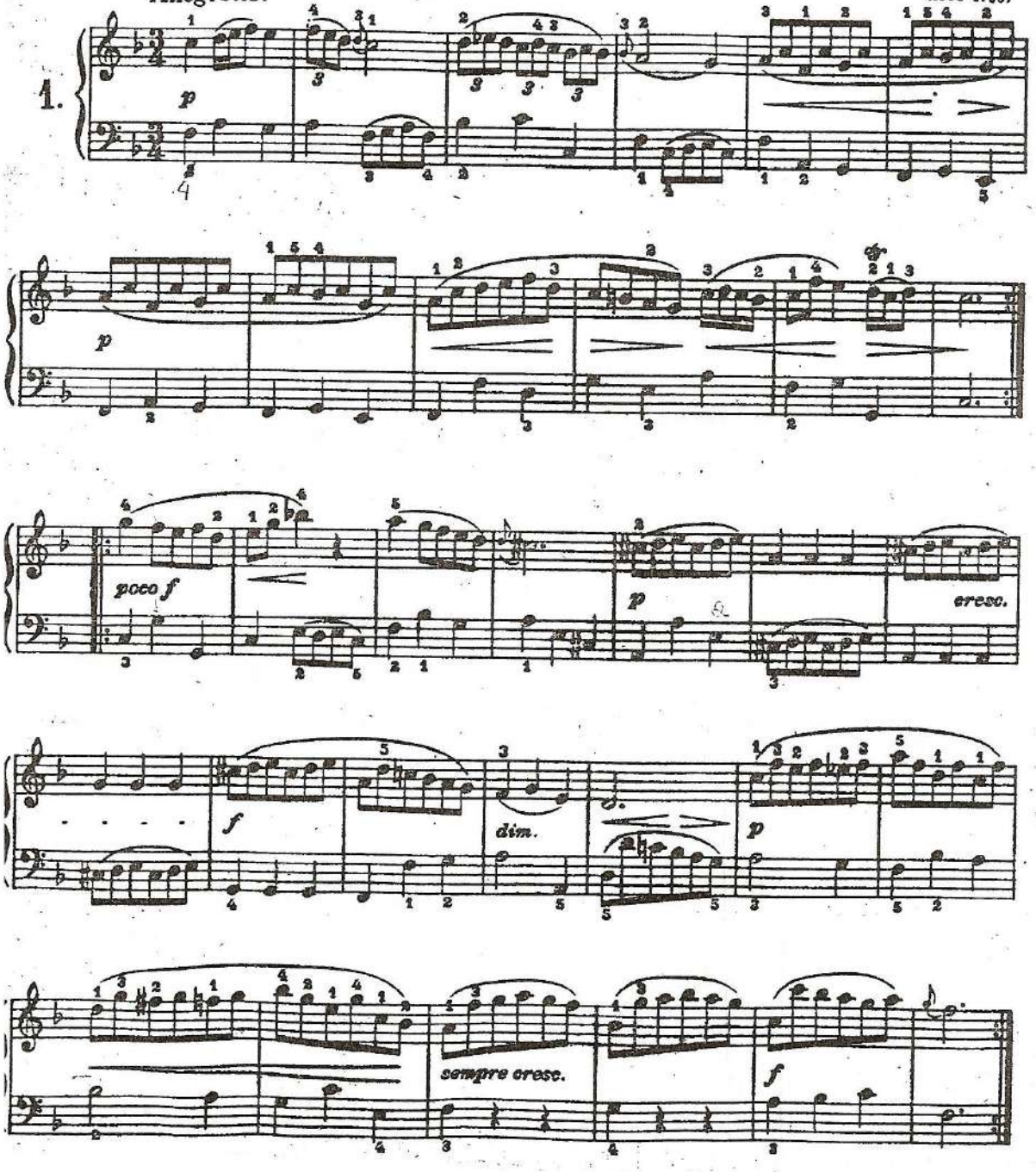
O Tempo "ou sinais de Tempo" e demais apontamentos, foram aqui colocados pelo editor.

# 20 PEÇAS FÁCEIS

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

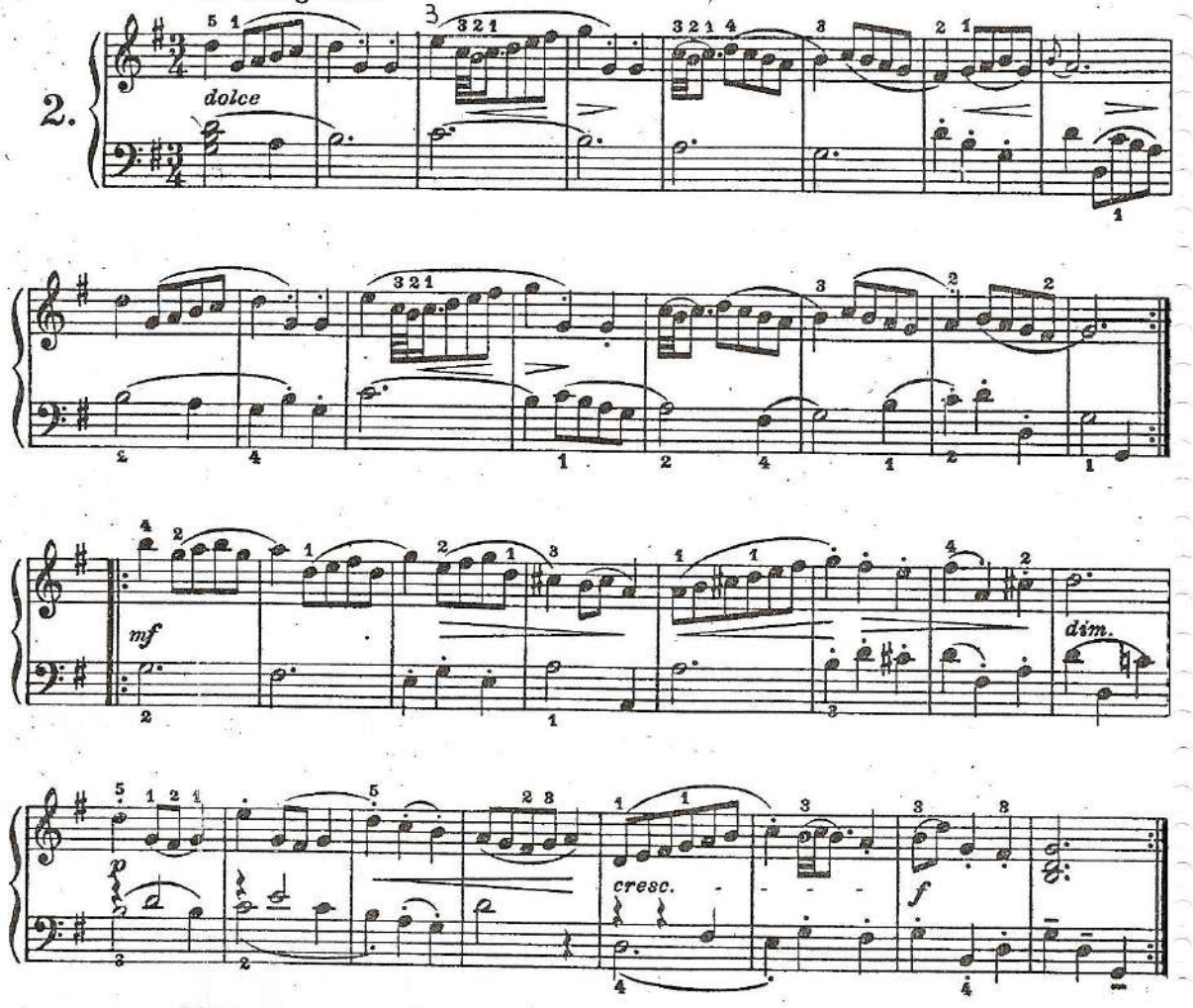
Menuet.
Allegretto.

J. S. Bach.
(1685-1750)

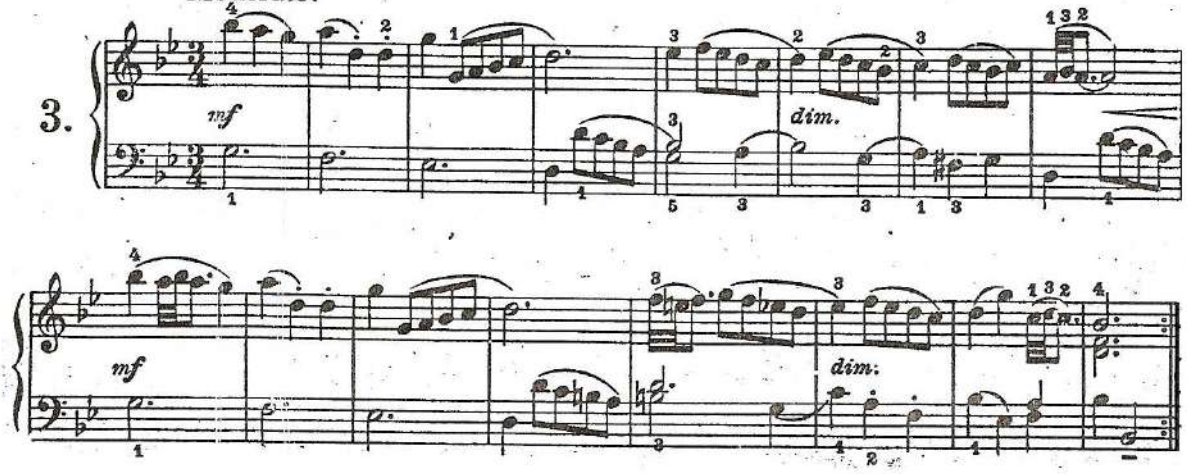


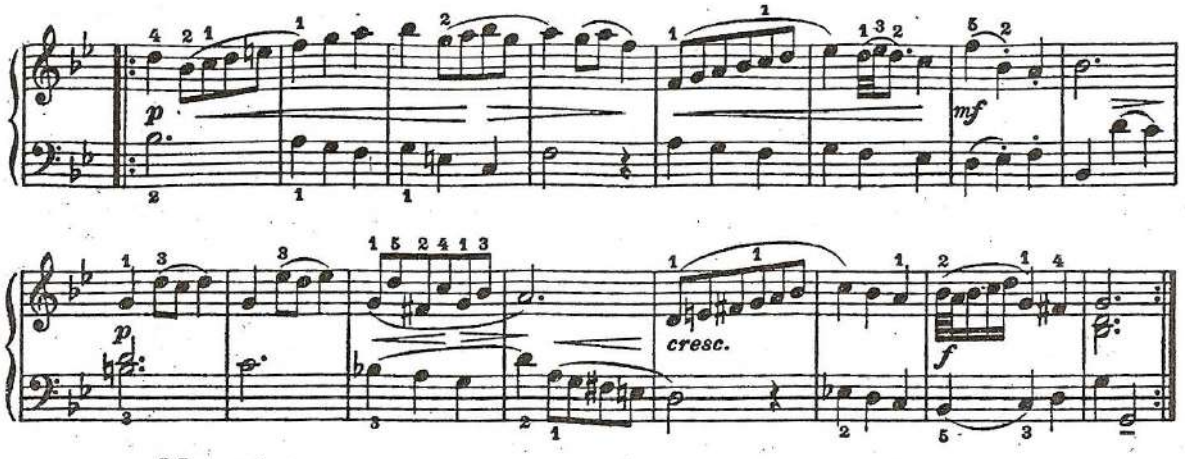

Esta peça foi composta por Bach para a sua segunda mulher

Menuet.
Poco Allegretto.

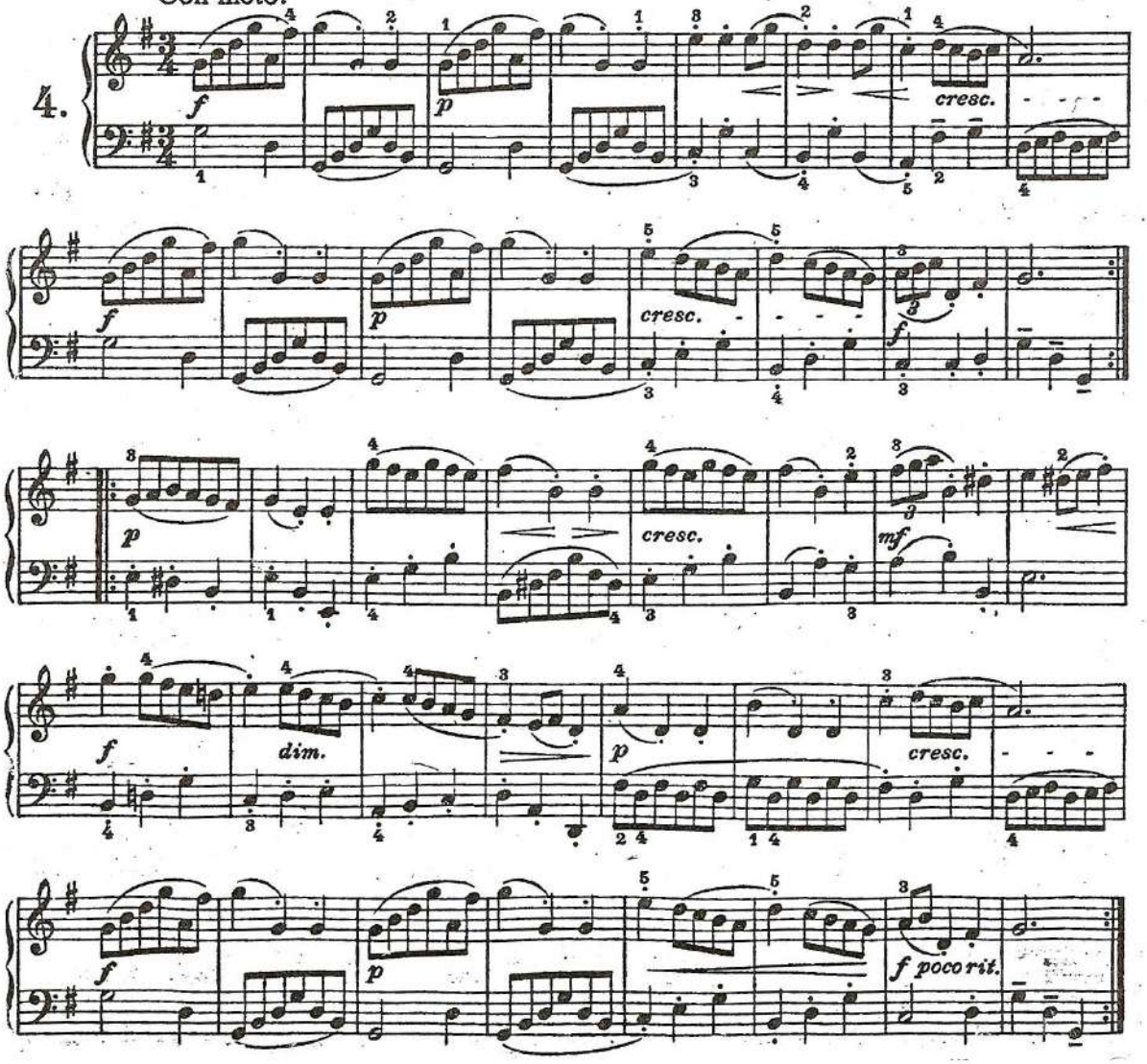



Menuet.
Moderato.





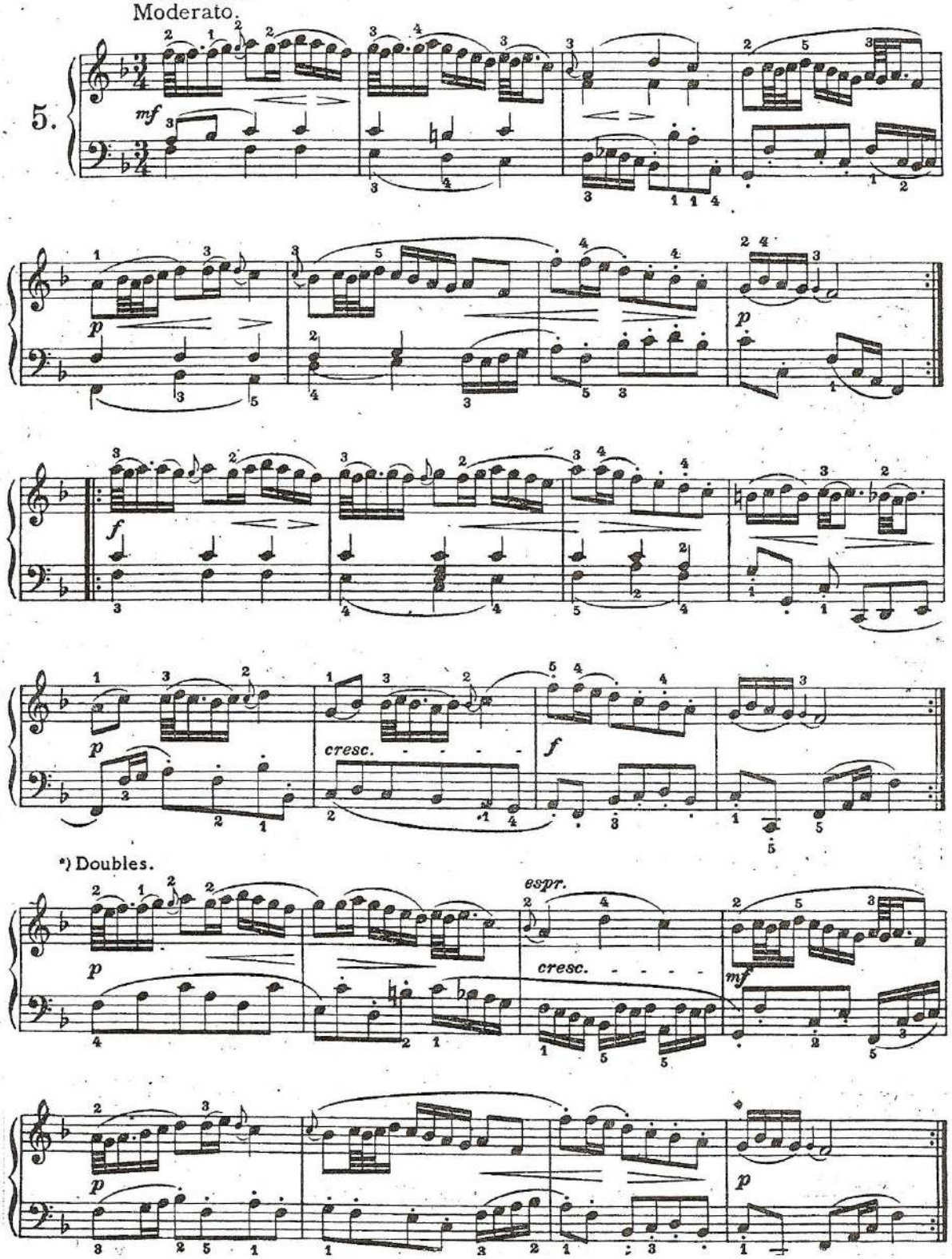

Menuet.
Con moto.

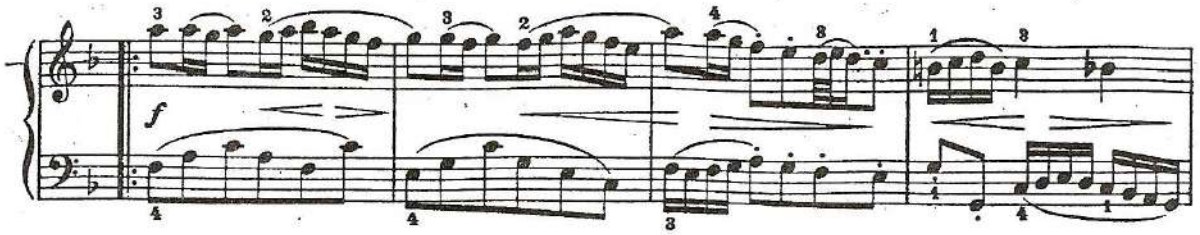


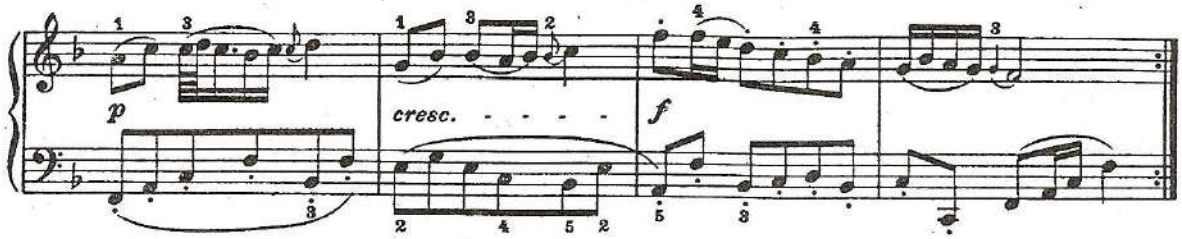
## Polonaise.

Moderato.

5.

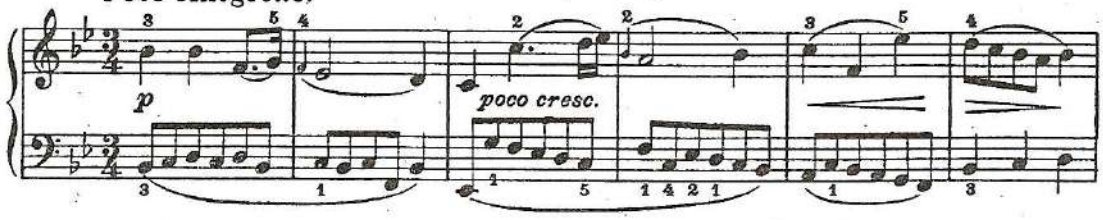


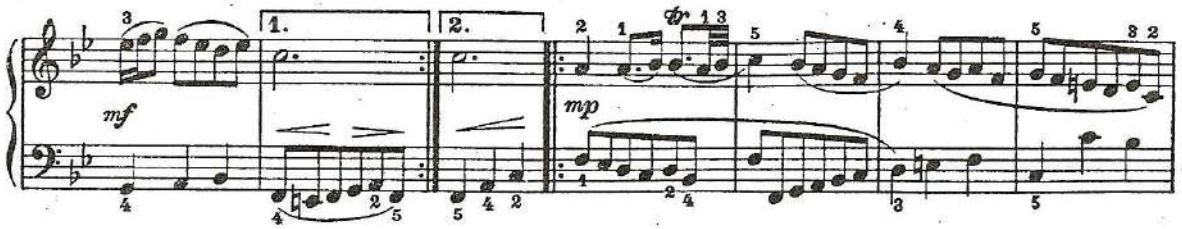


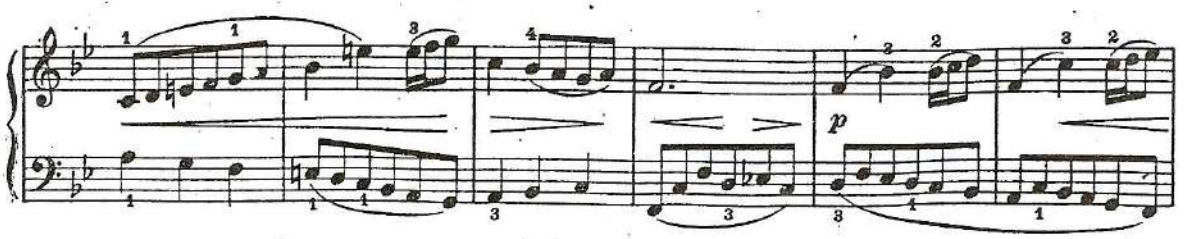



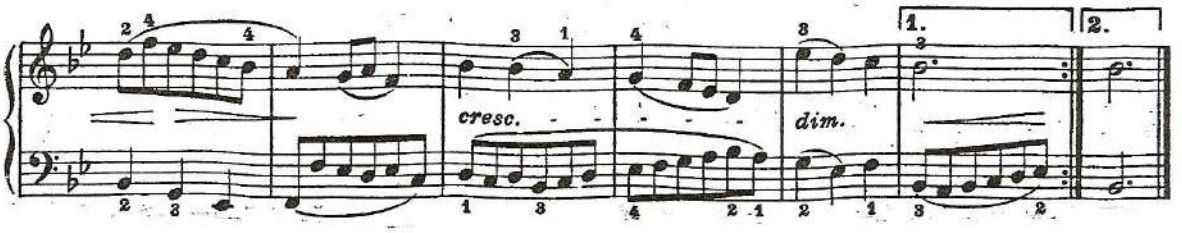

Menuet.
Poco Allegretto.

6.



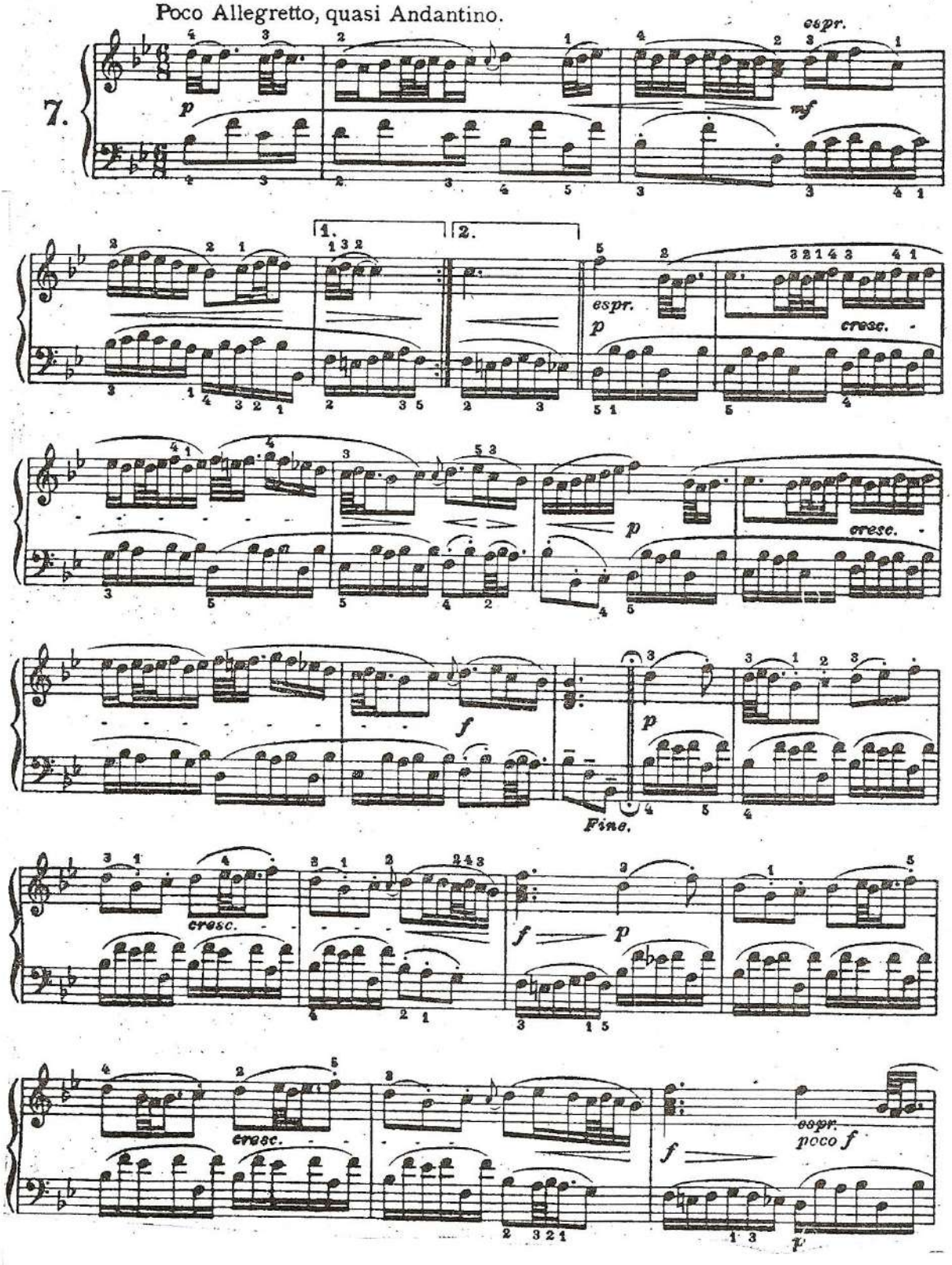



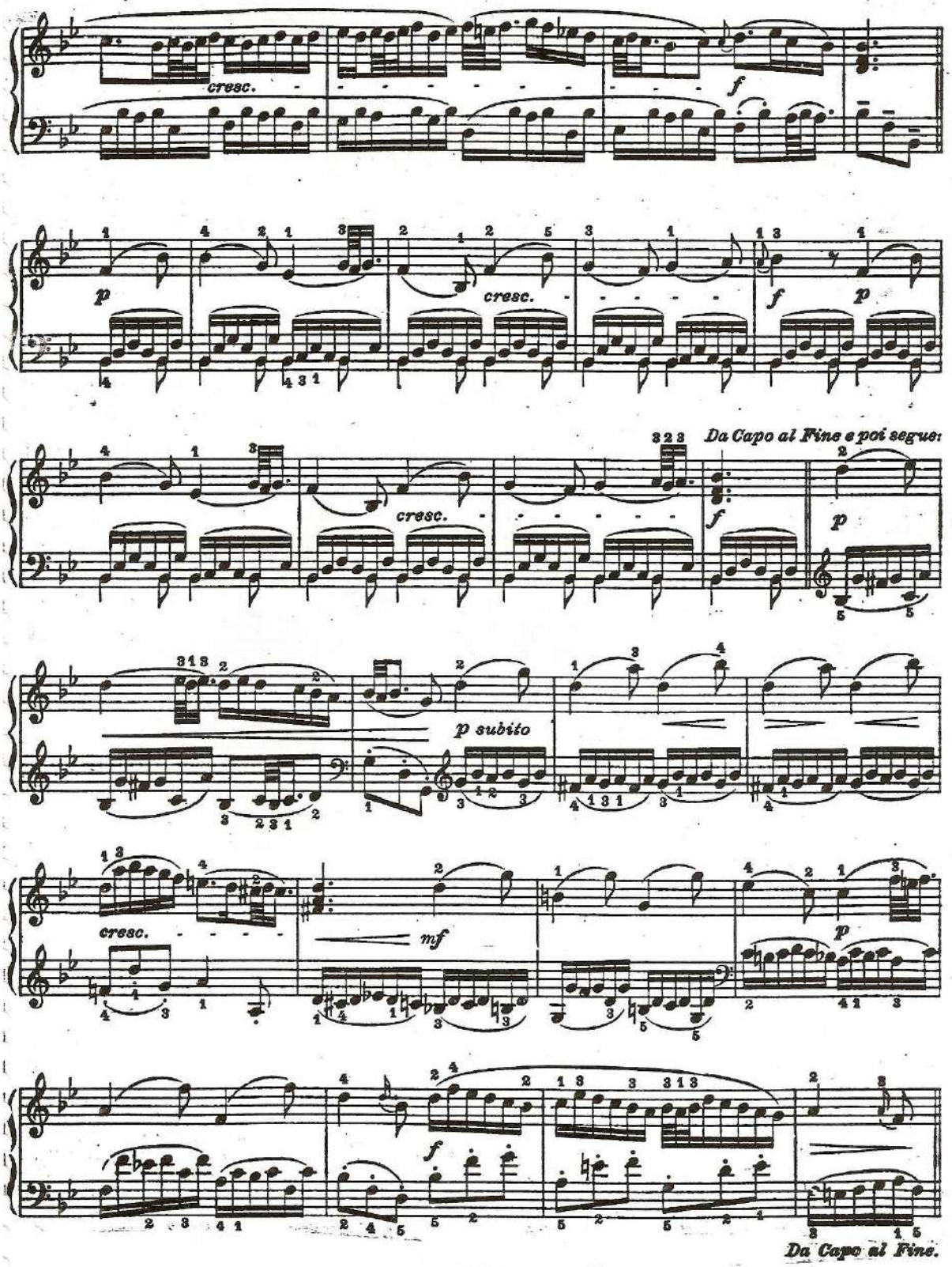



## Rondo.

Poco Allegretto, quasi Andantino.

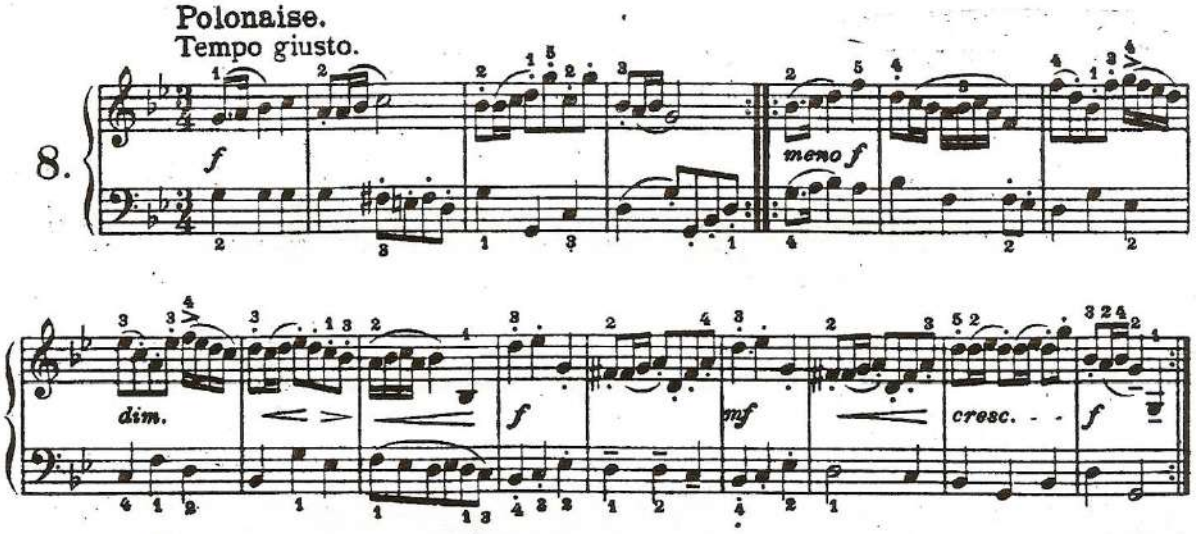



cresc.
f
p
cresc.
f
p
Da Capo al Fine e poi segue
cresc.
f
p
p subito
cresc.
mf
p
f
Da Capo al Fine.

## Polonaise.

Tempo giusto.

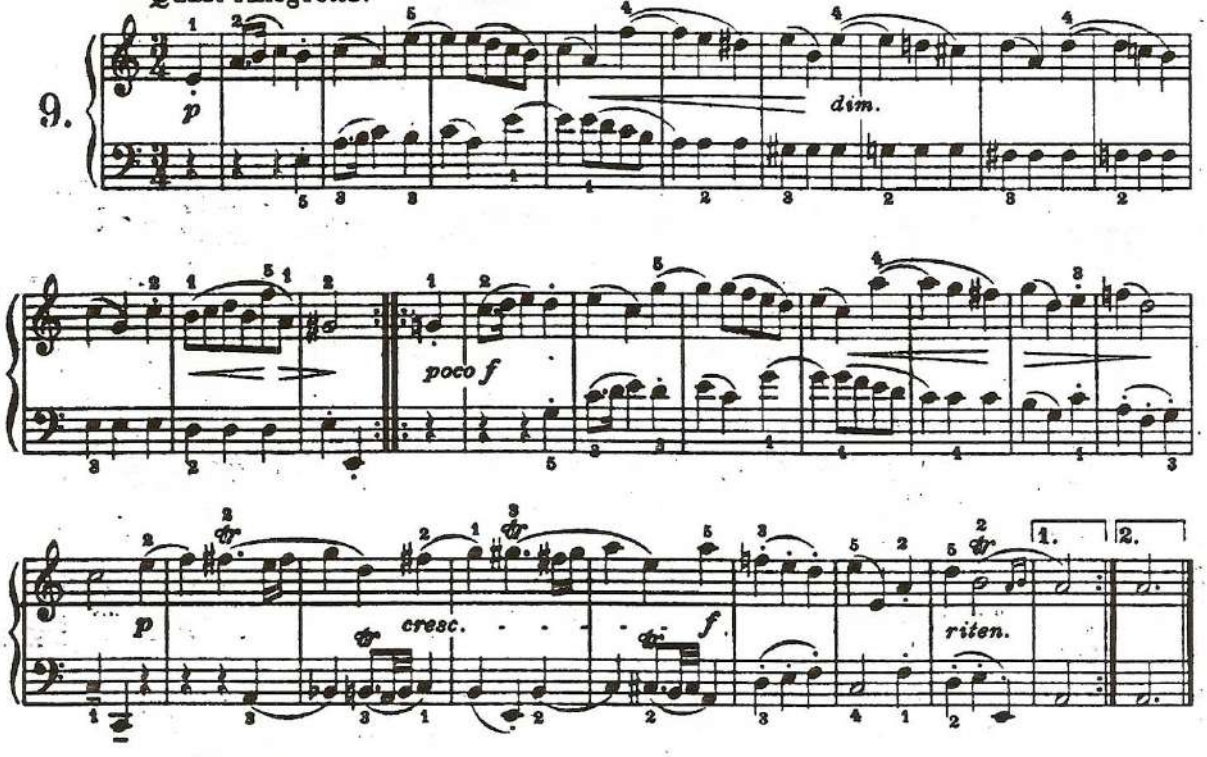
8.




## Menuet.

Quasi Allegretto.

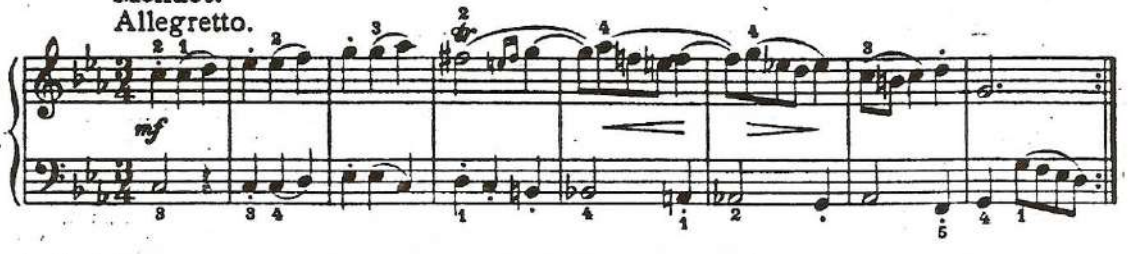
9.

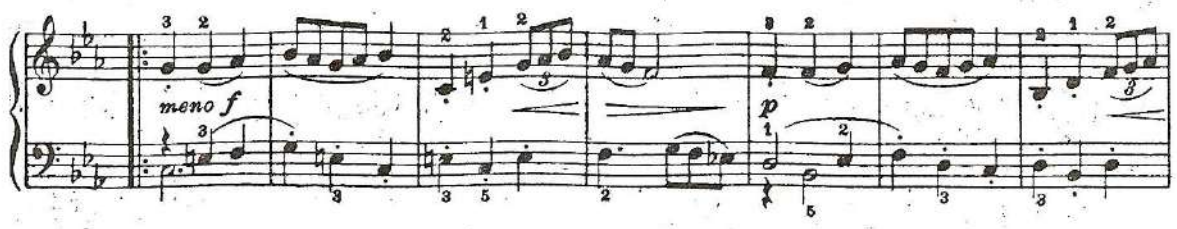


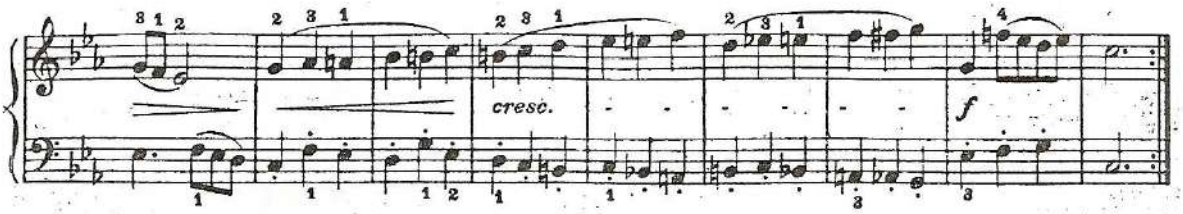

## Menuet.

Allegretto.

10.

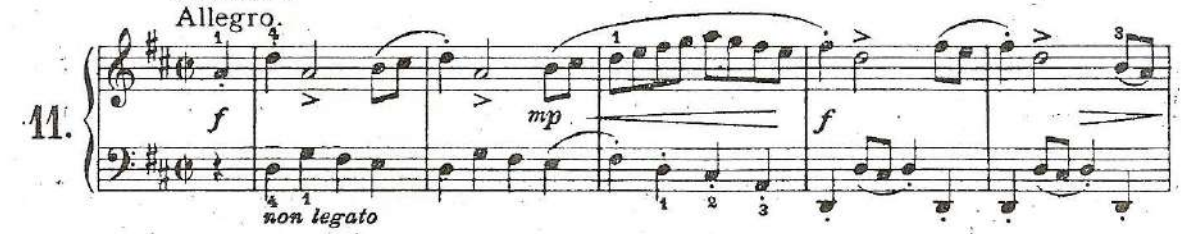


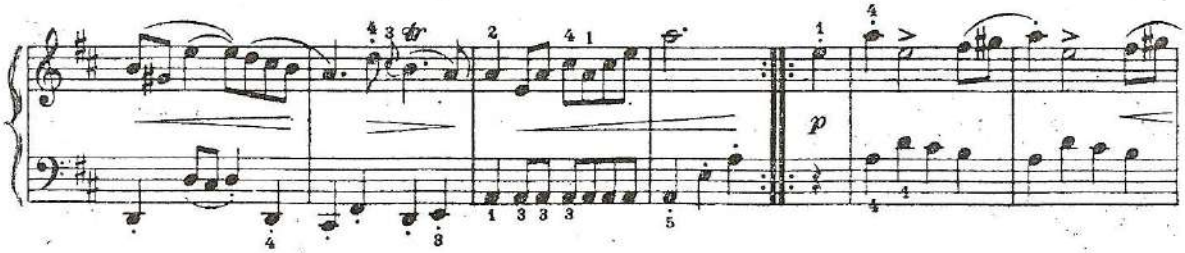


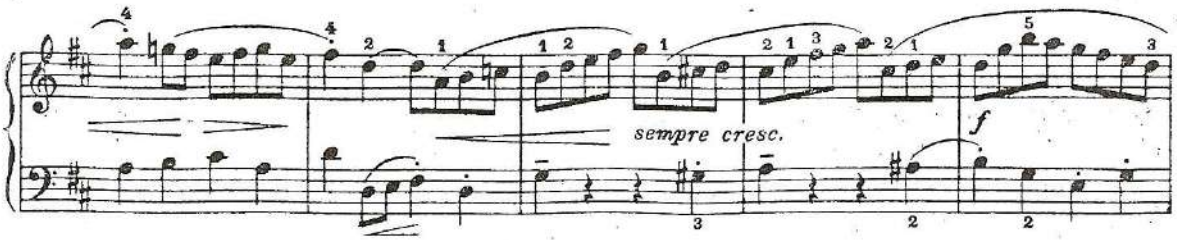



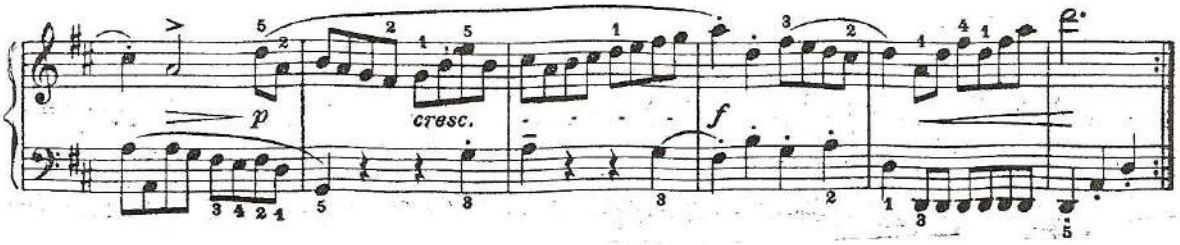

Marche.
Allegro.

11.

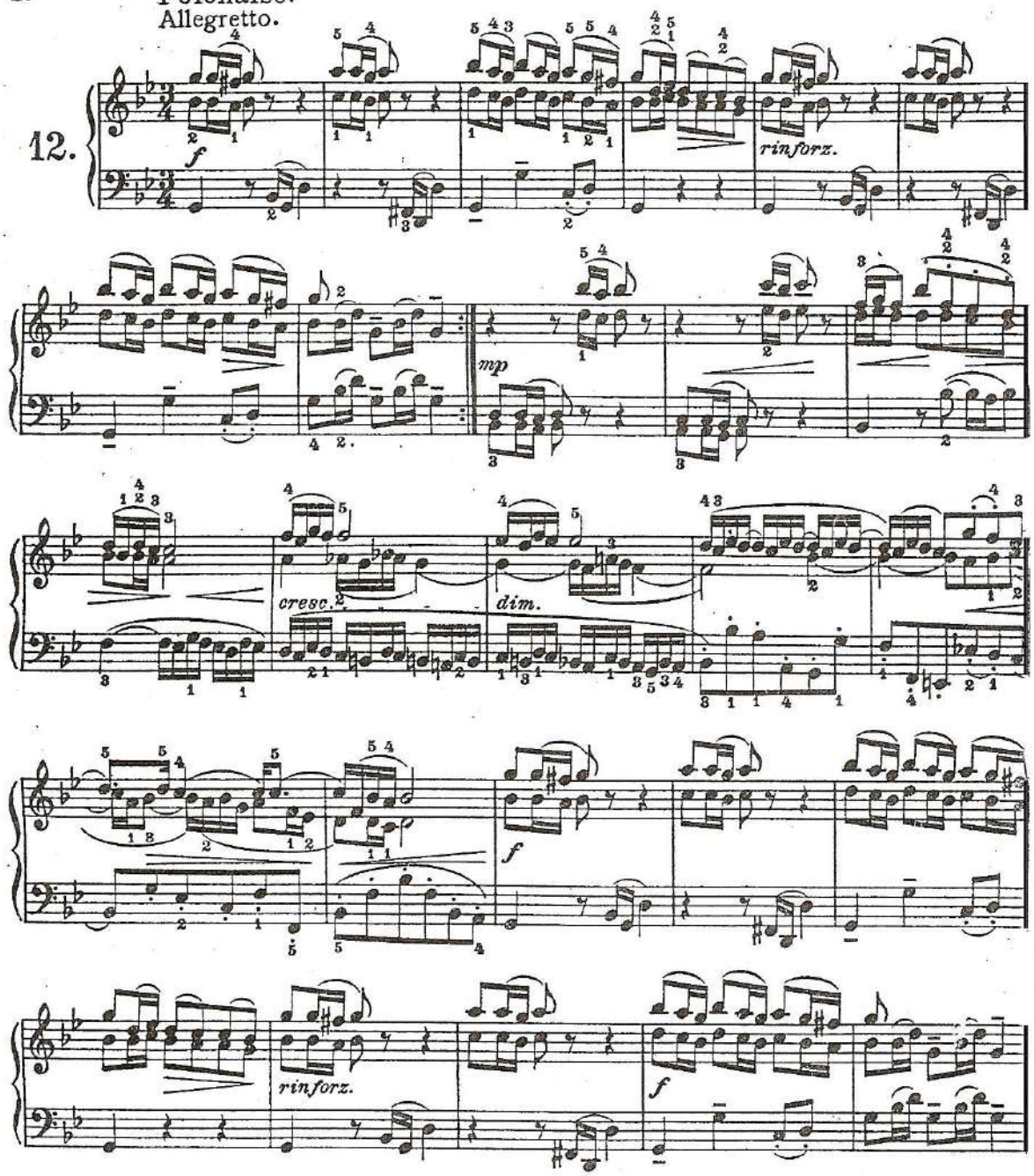


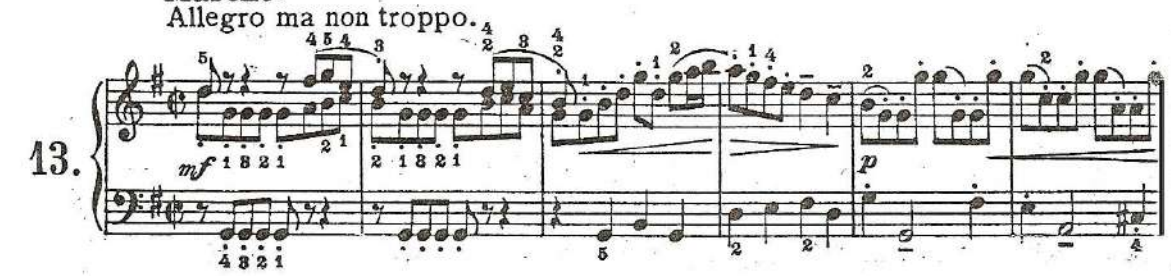



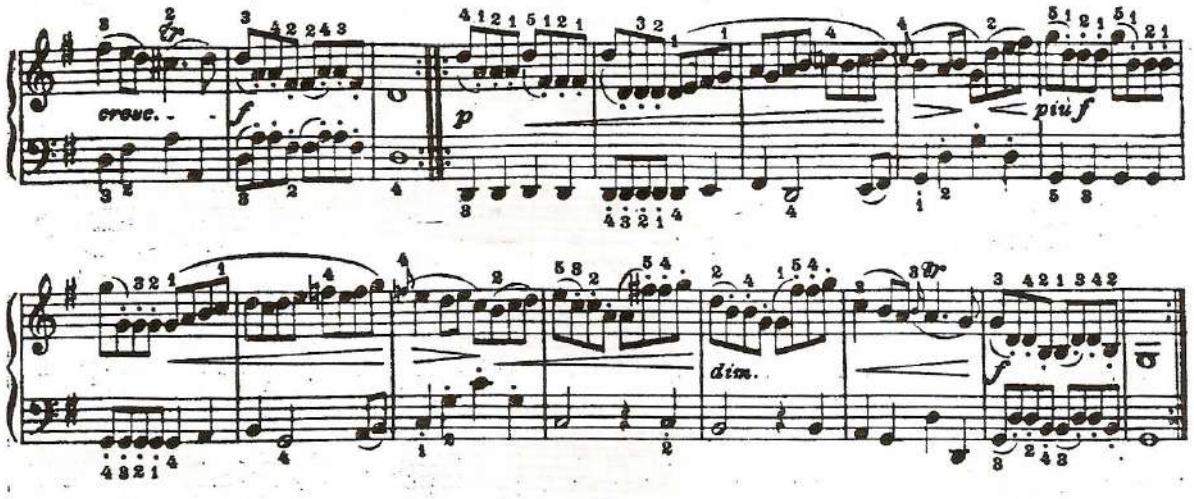



Polonaise.
Allegretto.

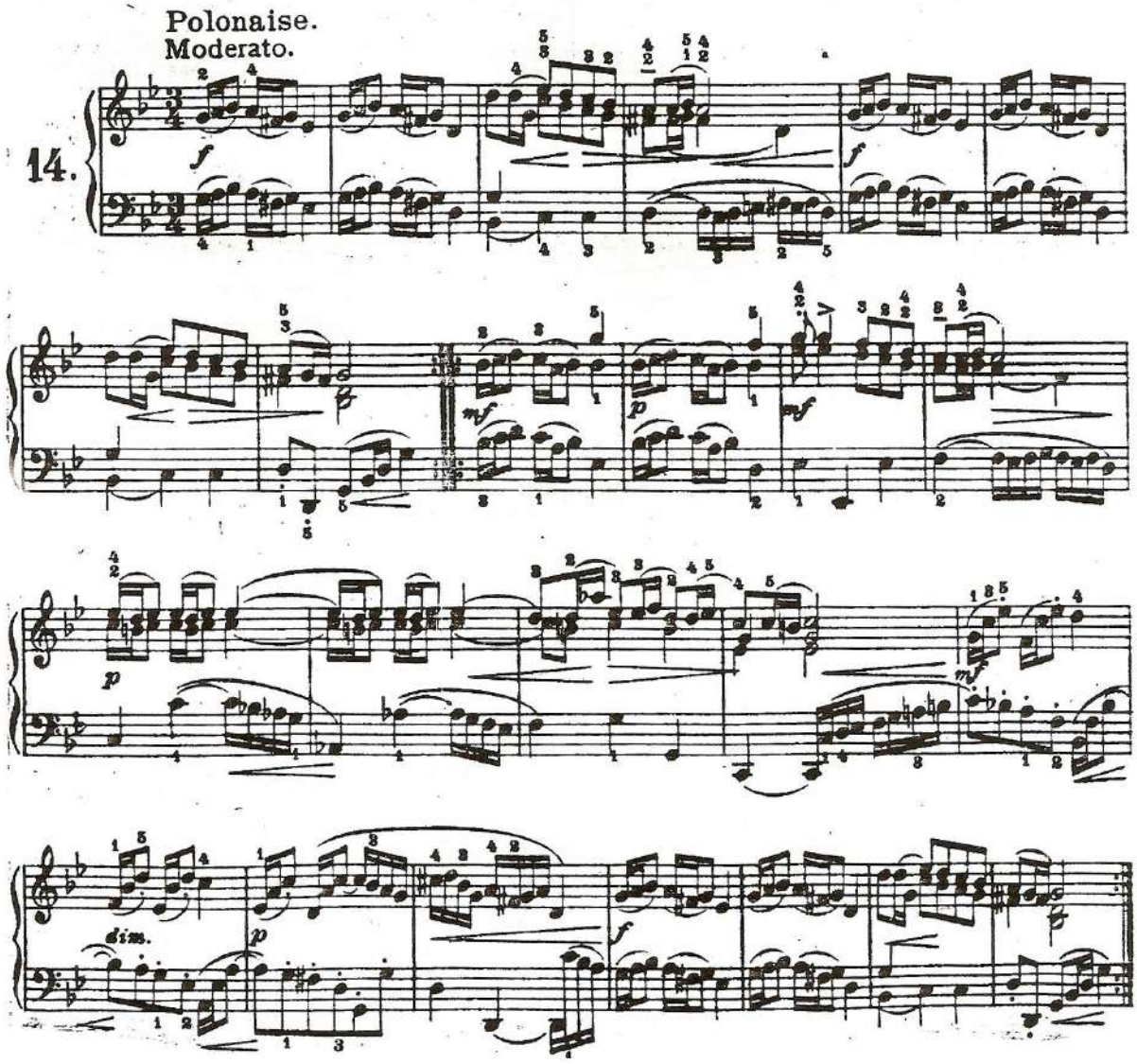



Marche.
Allegro ma non troppo.



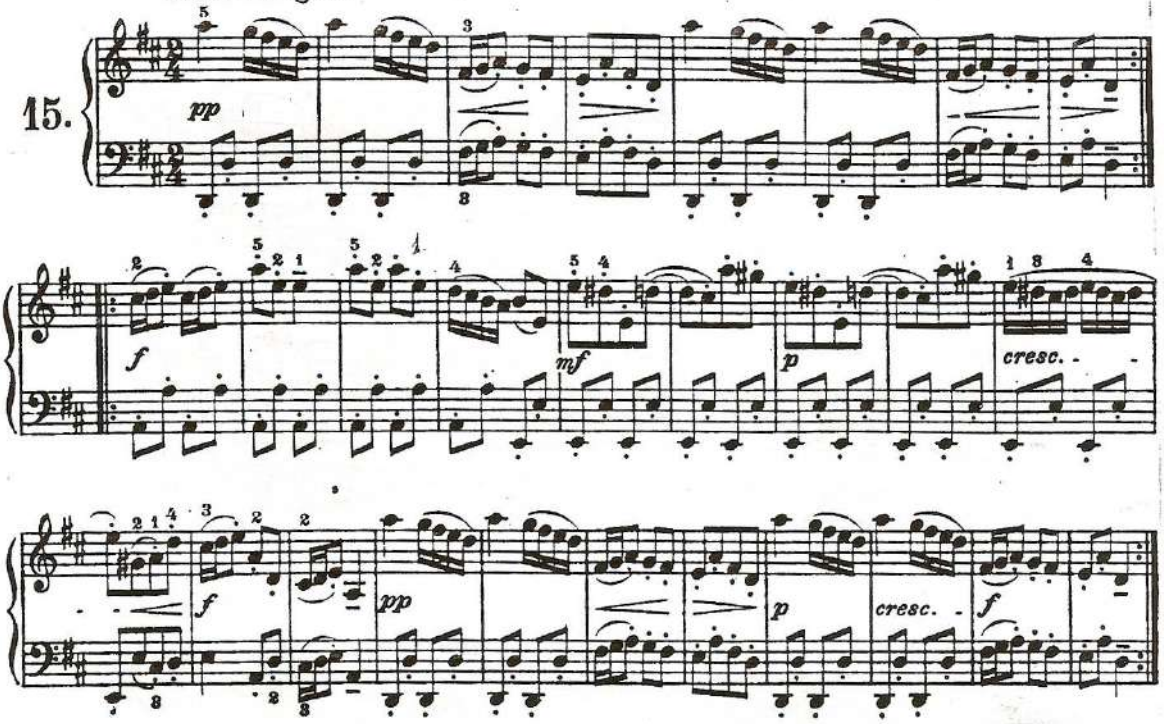



Polonaise.
Moderato.



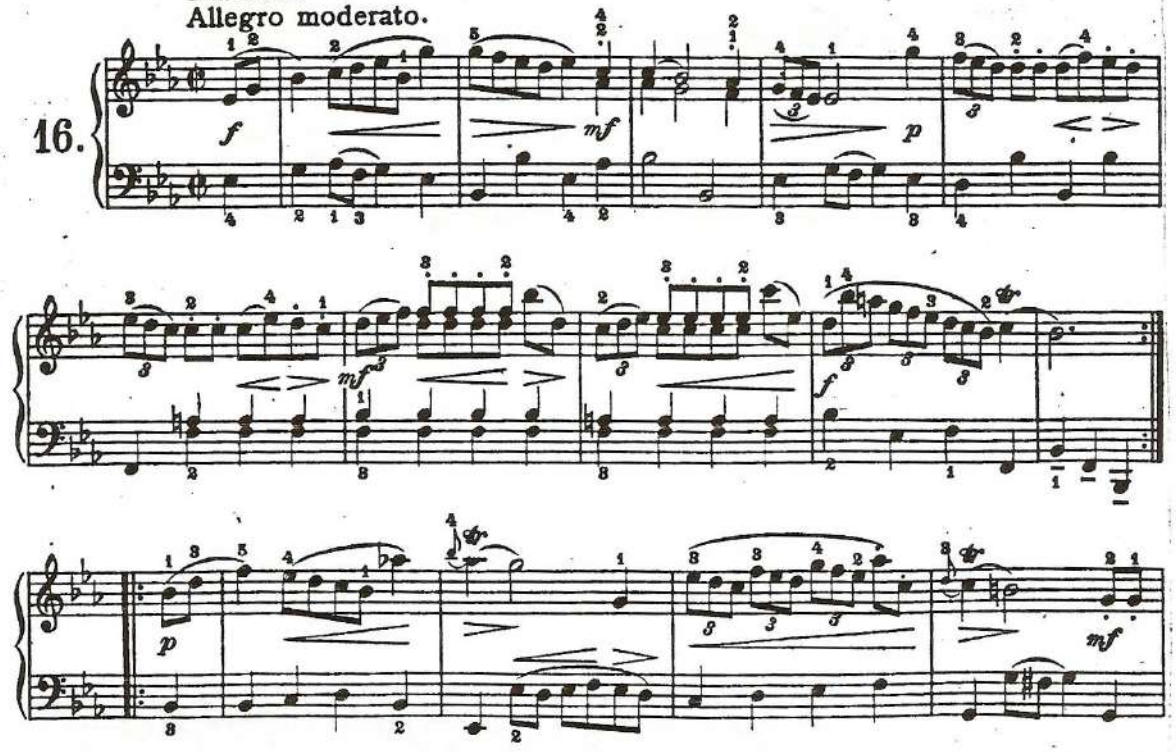
Musette.
Poco Allegro.

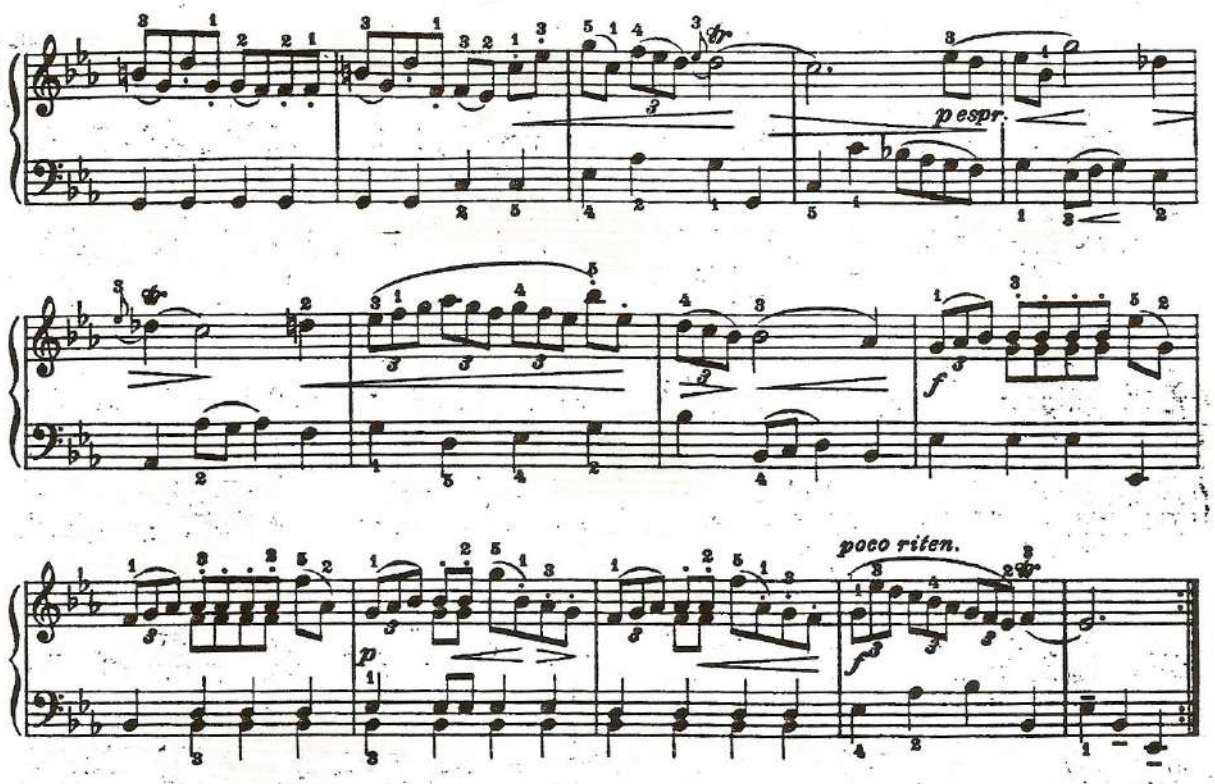
15.




Marche.
Allegro moderato.

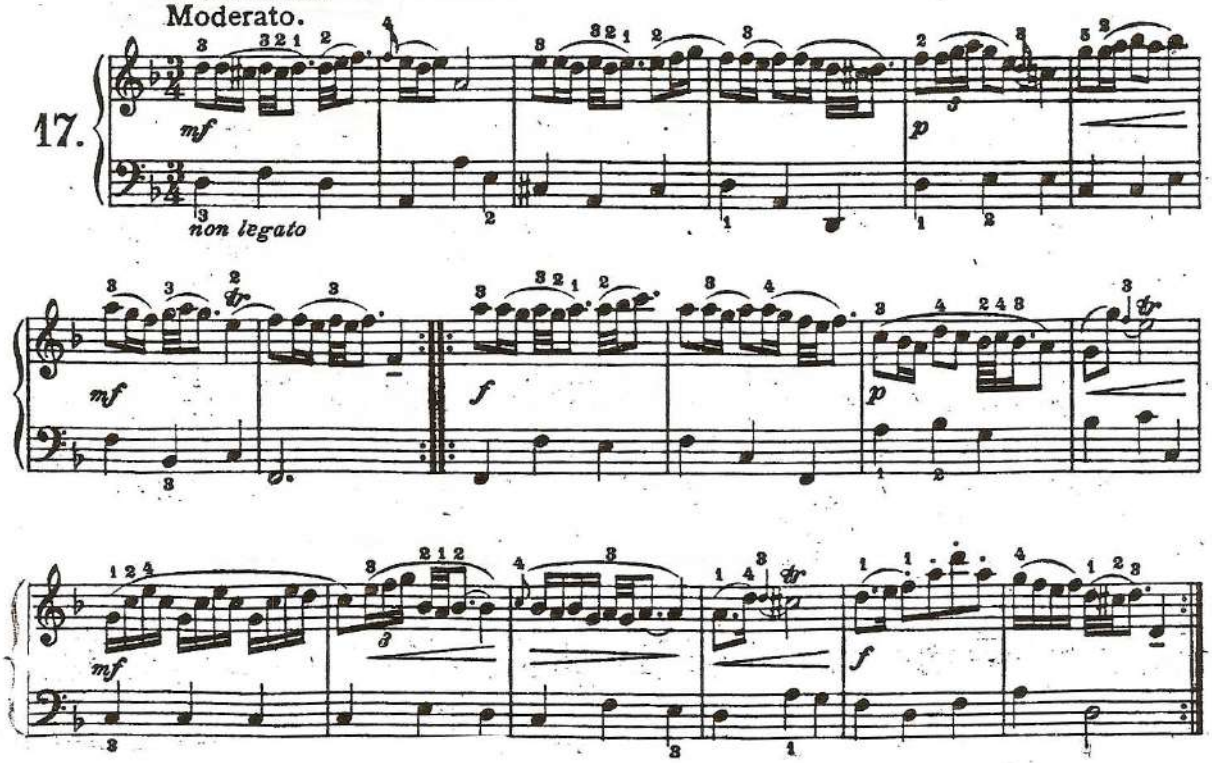
16.






Polonaise.
Moderato.

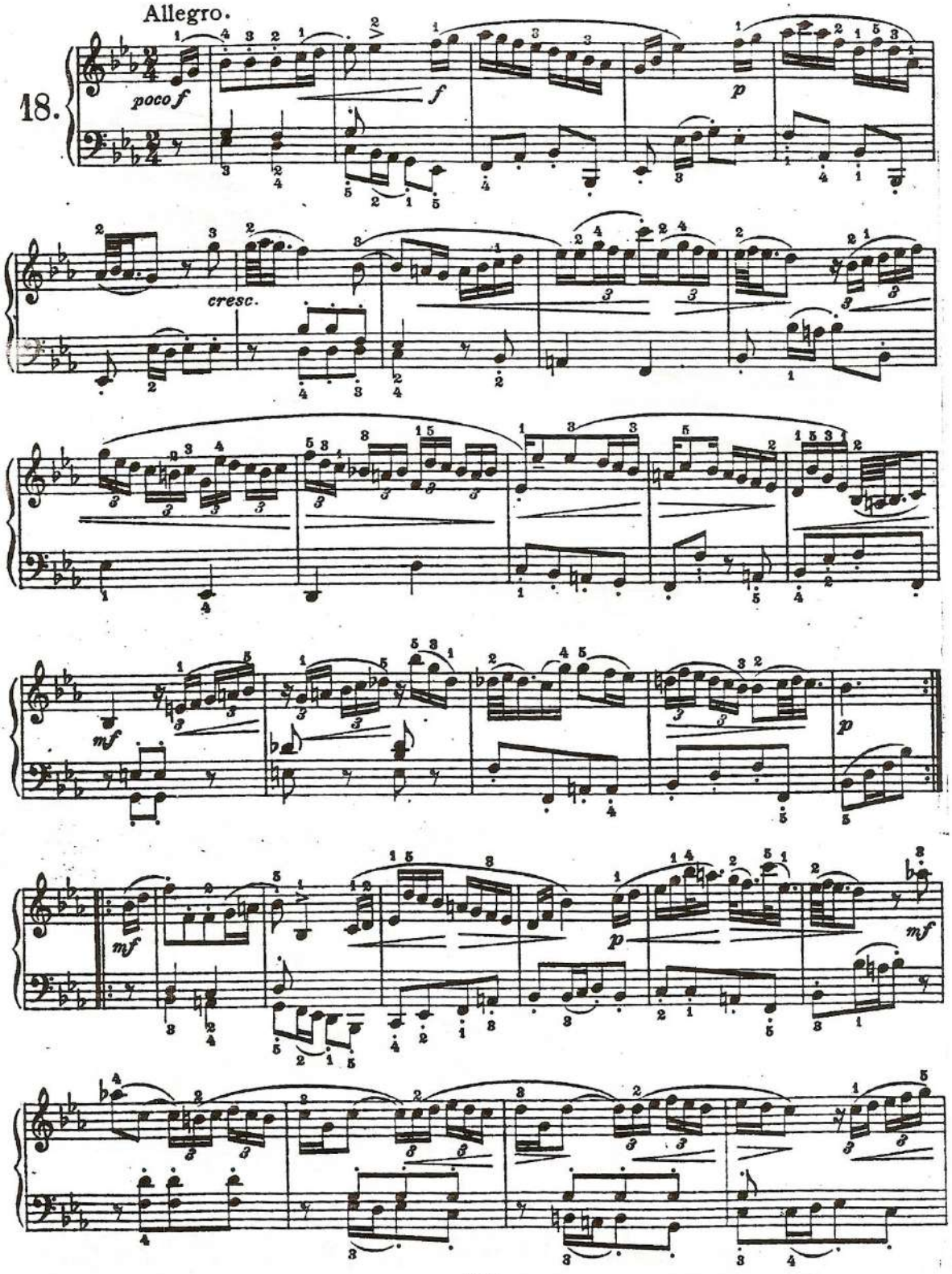
17.

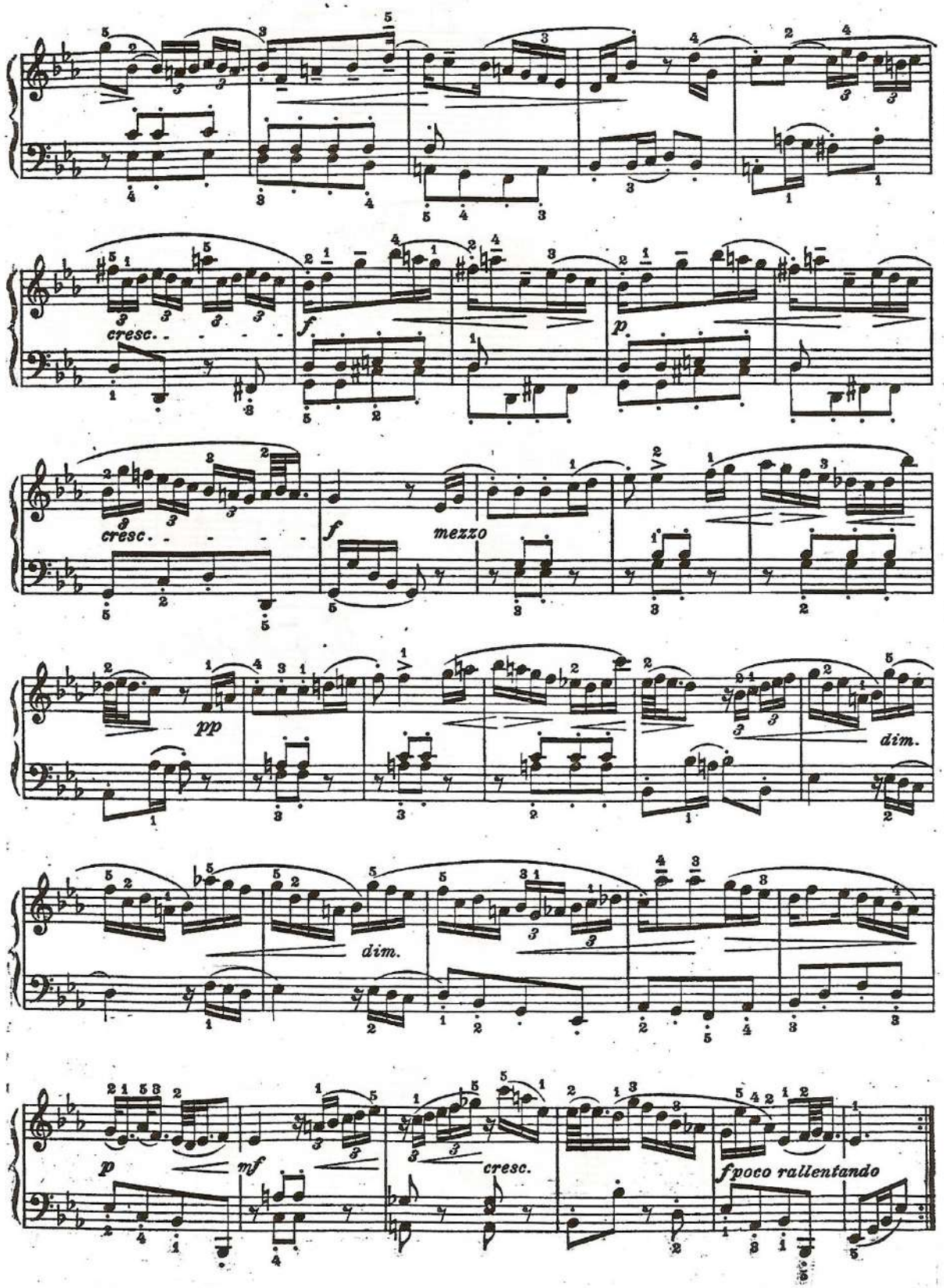


# Solo per il Cembalo.

Allegro.

18.

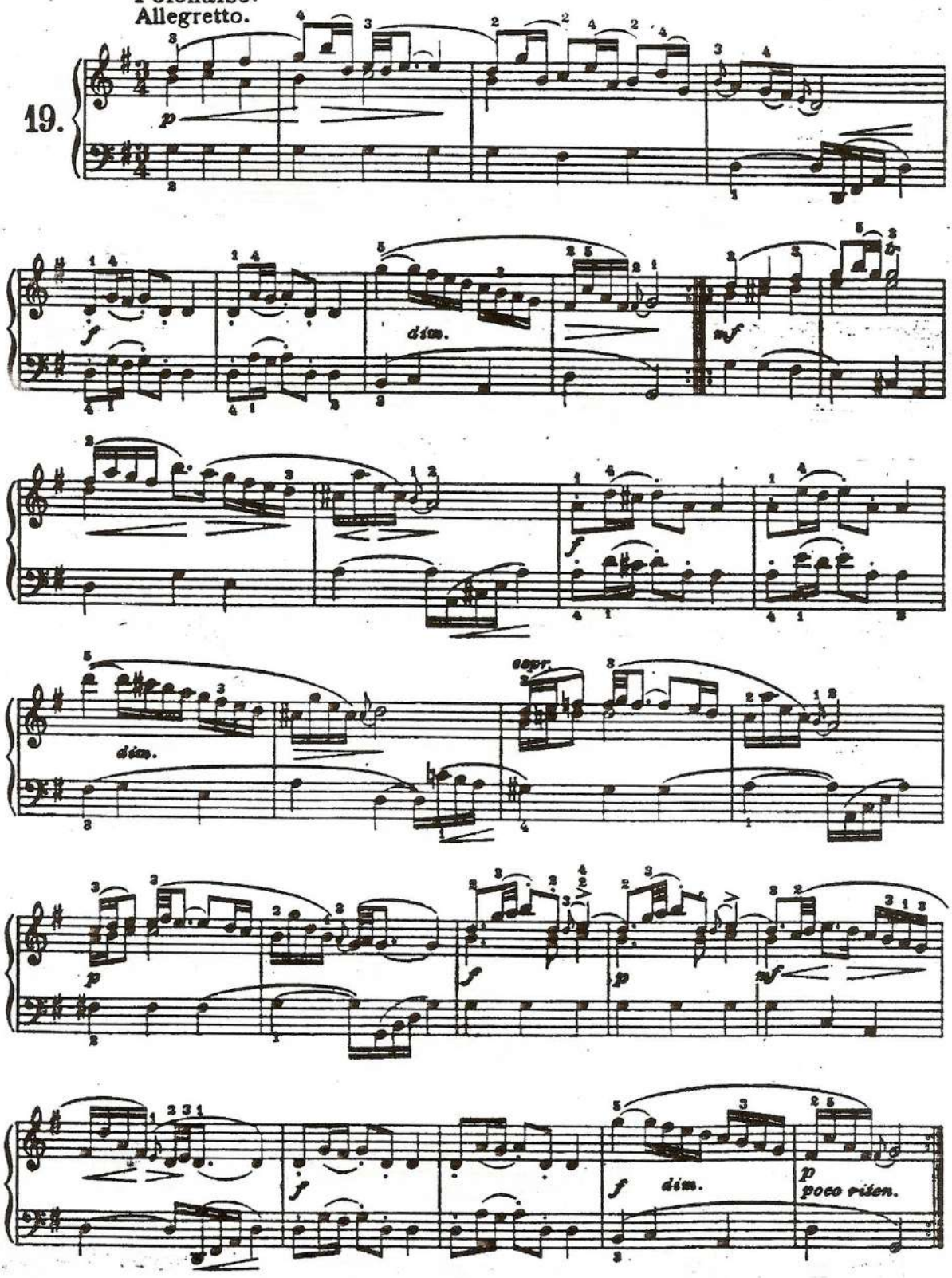



cresc.
f
p
cresc.
f
mezzo
pp
dim.
dim.
p
mf
cresc.
f poco rallentando

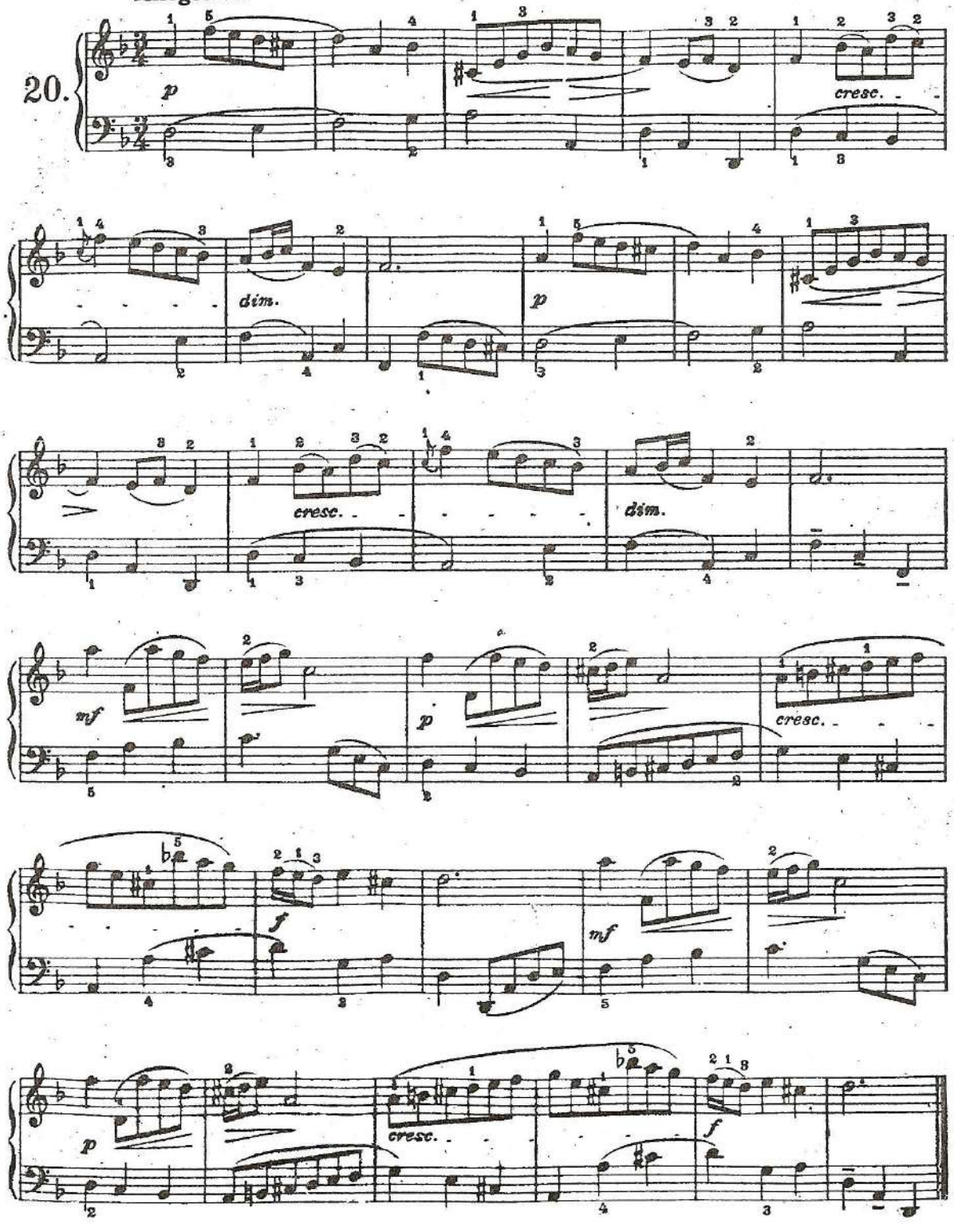
## Polonaise.

Allegretto.

19.

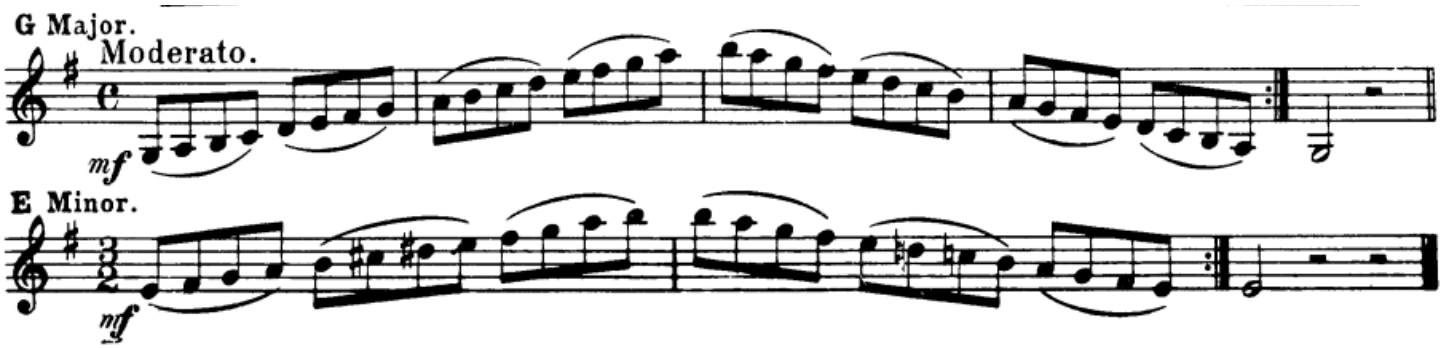


Menuet.
Allegretto.

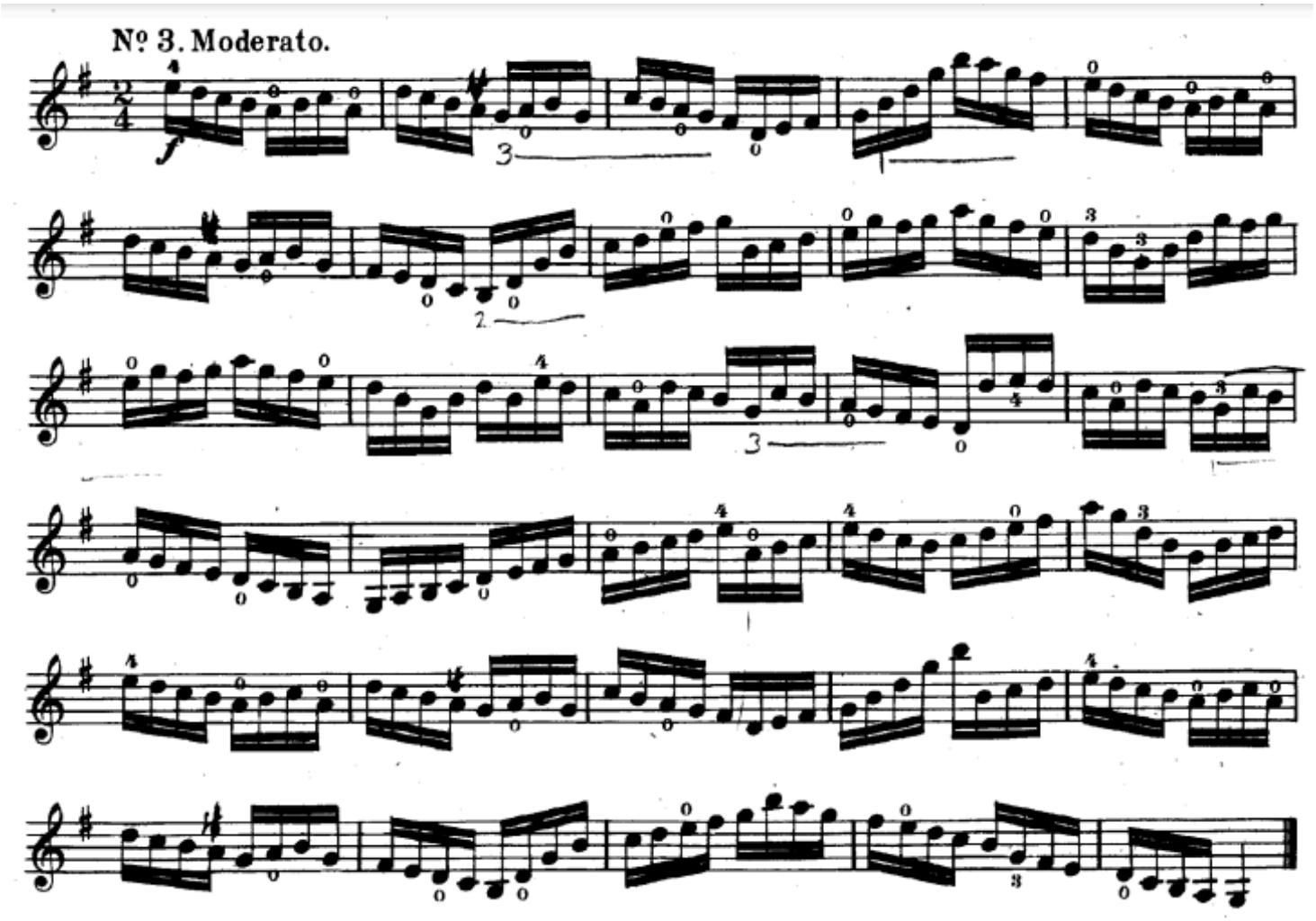


# Prova prática Violino - ETA

**1. Escalas de Sol maior e Mi menor no estilo de Hrimaly;**




**2. WOLFAHRT. Franz. Estudo nº 3, Op.45 em sol maior.**

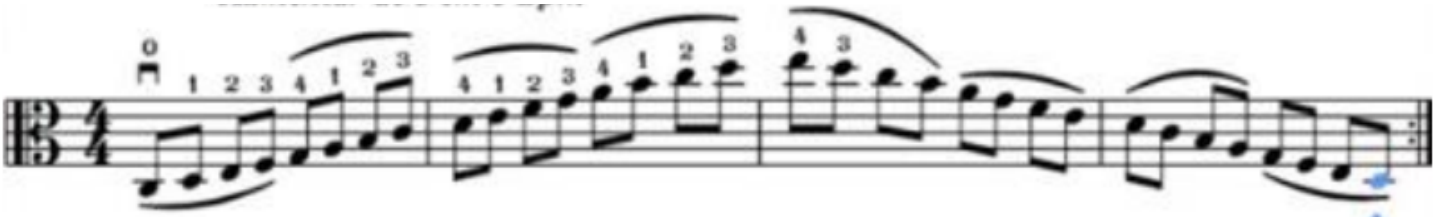


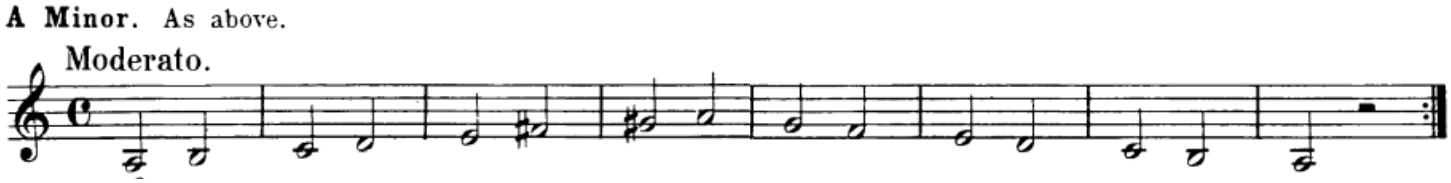

**3. 1 (uma) peça de livre escolha;**

## Trazer cópia para a banca!

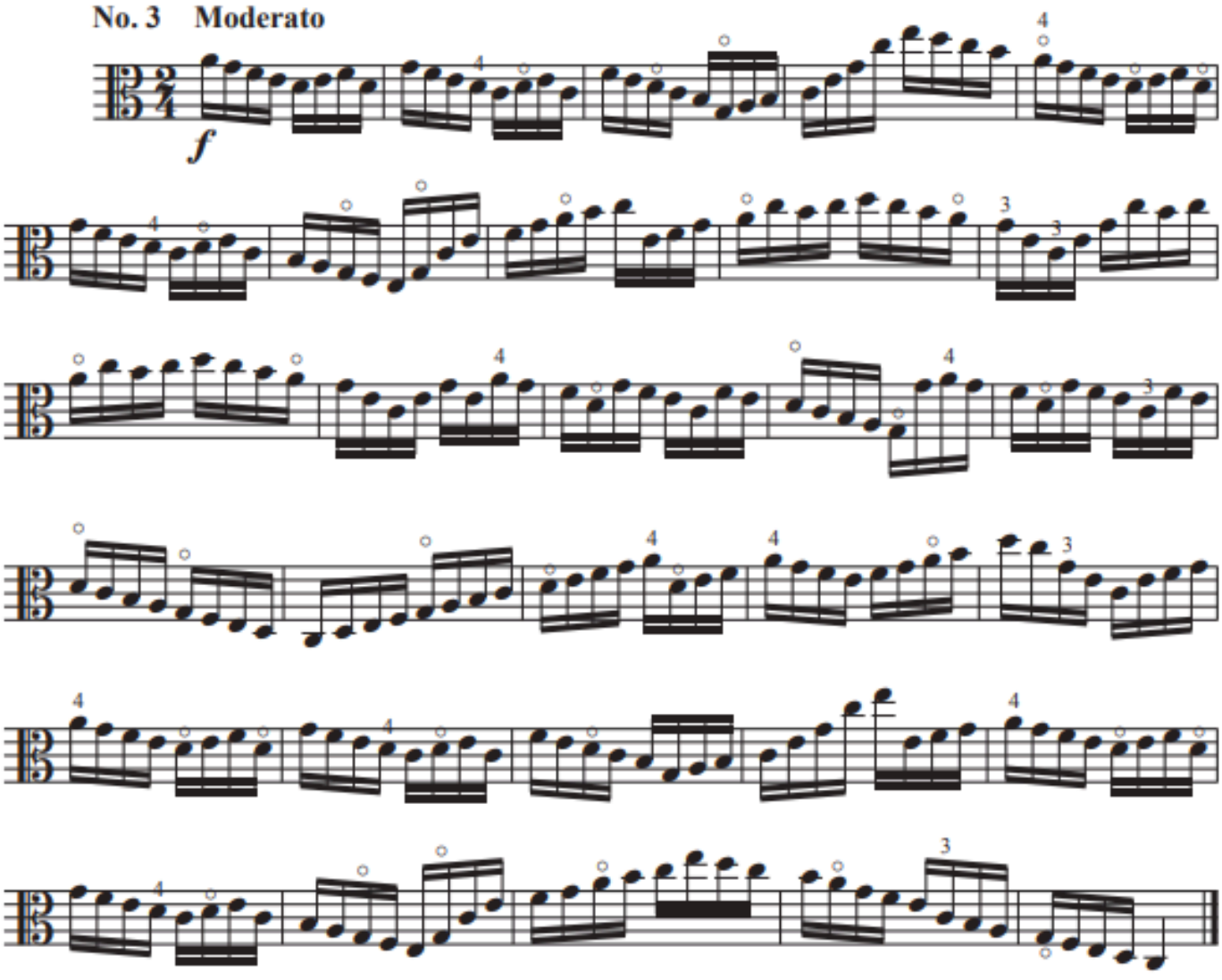
# Prova prática Viola - ETA

**1. Escalas de Dó maior em duas oitavas e Lá menor - Em anexo**






**2. WOLFAHRT. Franz. Estudo nº 3, Op.45 em dó maior.**




**3. 1 (uma) peça de livre escolha;**

## Trazer cópia para a banca!