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*Anime voi*

Poet unknown

Luigi Rossi

Realization by John Glenn Paton

(Range: C4–G5)

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

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

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

- Ⓐ 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.
- Ⓑ *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.

*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: A3–E5 and E4–B5)

Recitative <sup>(a)</sup>

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

4

miei pen-sie - 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!