

# CONTENTS

## *Italian Songs*

SE NEL BEN .....	<i>Alessandro Stradella</i>	3
Now Be Merry and Gay		
SORGE NEL PETTO .....	<i>G. F. Händel</i>	6
Solace to My Heart		
O, DOLCISSIMA SPERANZA .....	<i>Alessandro Scarlatti</i>	9
O, Sweet Hope		
PIANGO GEMO (Piango gemo sospiro) .....	<i>A. Vivaldi</i>	12
Crying, Weeping		
NON POSSO VIVERE .....	<i>Giacomo Carissimi</i>	15
I Cannot Live Alone		

## *French Songs*

L'ÉTOILE DU MATIN .....	<i>Song of Alsace</i>	18
The Morning Star	Arr. by J. B. Weckerlin	
L'AMOUR DE MOI .....	<i>Fifteenth-Century Song</i>	21
My Heart is Glad		
LE ROSIER .....	<i>J. J. Rousseau</i>	24
The Rose-Tree	Arr. by J. B. Weckerlin	
BOIS ÉPAIS (Amadis de Gaule) .....	<i>Jean-Baptiste Lully</i>	28
Gloomy Woods		

## *English Songs*

MY LOVELY CELIA .....	<i>George Monro</i>	31
	Arr. by H. Lane Wilson	
THE HAPPY LOVER .....	<i>English Folk Song</i>	34
	Arr. by H. Lane Wilson	
COME LET'S BE MERRY .....	<i>English Folk Song</i>	38
	Arr. by H. Lane Wilson	
PHILLIS HAS SUCH CHARMING GRACES .....	<i>Anthony Young</i>	45
	Arr. by H. Lane Wilson	

The following symbols have been employed in this volume:

- Breath should be taken.
- ◉ Breath should be taken only if necessary.
- ◊ The tone is halted for the duration of the rest, but no breath is taken.
- *Liaison* (Used in French)—The final consonant is pronounced and carried over to the beginning vowel of the next word. EXAMPLE: bois épais. This symbol is also used in Italian and English to connect two syllables or words sung to the same note without a break.

 Phrase.

The three cardinal rules of artistic interpretation are:

1. Never stop the movement of a song.
2. Sing mentally through rests.
3. Sing the words as they would be spoken.

# O, DOLCISSIMA SPERANZA

9

English version by  
Bernard Taylor

O, SWEET HOPE

Alessandro Scarlatti (1659 - 1725)

**Lento** (♩ = 56) *Legato throughout, expressively*

PIANO

*mp*

The first system of the piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. The tempo is Lento (♩ = 56) and the mood is Legato throughout, expressively.

*p*

O, dol - cis - si - ma — 'spe - ran - -  
O, sweet hope, — 'be thou — 'the com - -

*dim* *p*

The second system features the vocal entry on a treble clef staff and piano accompaniment on a grand staff. The vocal line begins with a piano (*p*) dynamic and includes the lyrics 'O, dol - cis - si - ma — 'spe - ran - -' and 'O, sweet hope, — 'be thou — 'the com - -'. The piano accompaniment includes a *dim* (diminuendo) marking in the right hand and a *p* (piano) marking in the left hand.

- - - - za, 'sei-il ri - sto - ro,  
- - - - fort of my heart, —

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'za, 'sei-il ri - sto - ro,' and 'fort of my heart, —'. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

# L'AMOUR DE MOI

## MY HEART IS GLAD

English version by  
Bernard Taylor

Fifteenth-Century Song

Slowly (♩=63) *With great expression*

PIANO

*mf*

*mp*

*p*

*p*

L'a-mour de moi <sup>(1)</sup>sy est en - clo - - - se 'De - dans  
My heart is glad <sup>(1)</sup>for all a - round - - - me 'There's a

un jo - li - - jar - di - net, 'Où croît la rose - - et le - mu - guet 'Et aus - si  
gar - den beau - ti - ful to see, 'Blos - soms of ros - es and lil - ies fair 'And hol - ly -

fait <sup>(1)</sup>la pas - se - ro - - - se. 'Ce jar - din est bel et - - - plai -  
hocks <sup>(1)</sup>grow tall and slen - - - der. 'Pleas - ing to me this garden of de -