

99

BACH OP. 6<sup>TH</sup> MEYER.  
MILICO TO THE  
BARONESS DE FRISE.

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Ah si vous pouviez comprendre	Air	Meyer
Ah ma chere Musette	Air	Do.
Ah Laissez moi la pleurer	Duet	Do
Charmante fleur quitte les prés de fleurs	Air	Do
Chi mai di questo core.	Cauzonnet	Bach.
Dal di chio vi miravi	Arietta	Millico
Del mio destina ingiusto	Arietta	Millico
E per fra le tempeste	Cauzonnet	Bach.
Fille se mai pretendi	Arietta	Millico
Fugan da noi gli affanni	Do	Do
Io lo so che il ben sem brante	Cauzonnet	Bach.
Il faut quand on aime une fois	Air	Meyer
Je suis jeune.	Air	Do
Le papillon lequel	Air	Do
La violette auj ognozetta	Arietta	Millico
Nous et ions dans est age encore	Air	Meyer
Silvandre a pris un petit coup	Do	Do
Se infida tu mi chiami	Cauzonnet	Bach.
Si votre flamme est trahie	Air	Meyer
Torna in quel onda	Cauzonnet	Bach.
Trova un Sol mia bella Clori	Do	Bach.
Tu mi sprezzi oh tu non miravi	Arietta	Millico
Voi tu les cotteuse se miravi	Air	Meyer
Un instant, il m'abandon	Duet	Do
Villons mes sœurs	Duet	Dilla.

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*Six*  
CANZONETS  
*Composed by*  
JOHN CHRISTIAN BACH  
Op. 6.  
London

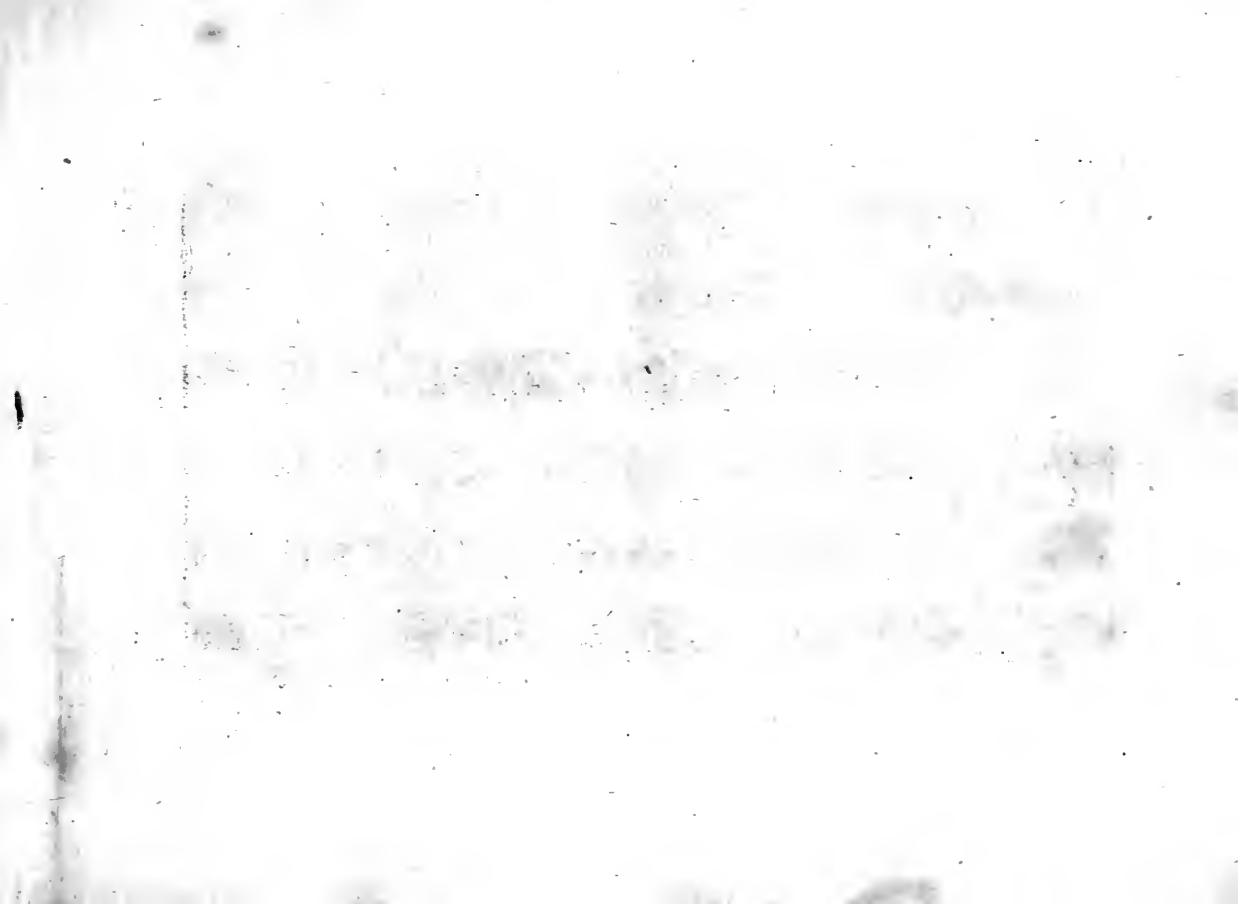
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1196







## CANZONETTA I

Andantino

Tor - - - na in quell' on - - - da in quell' on - - da

Tor - - - na in quell' on - - - da in quell' on - - da

chiara fo - - lo una volta an - co - ra fo - lo una volta an - co - ra torna a mirarti oh

chiara fo - - lo una volta an - co - ra fo - lo una volta an - co - ra torna a mirarti oh

Caulfield Sculp<sup>t</sup>

cara ma in atto di pie-tà torna in quell'onda chiara torna a mirarti oh  
 cara ma in atto di pie-tà torna in quell'onda chiara torna a mirarti oh

ca - ra ma in atto di pie - tà ma in atto di pie - - tà.  
 ca - ra ma in atto di pie - tà ma in atto di pie - - tà.

Mille nel volto allo - ra nuo - ve bellezze avrai piu' que' vezzosi rai fde - guo fde -

Mille nel volto allo - ra nuo - ve bellezze avrai piu' que' vezzosi rai fde -

- gno non turbera' oh ca - - - ra Tor - - - na in quell' on - - - da in quell'

- gno non turbera' oh ca - - - ra Tor - - - na in quell' on - - - da in quell'

on - da chiara fo - lo una volta anco - ra fo - lo una volta ancora torna a mirarti oh

on - da chiara fo - lo una volta anco - ra fo - lo una volta ancora torna a mirarti oh

The first system consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is a vocal line in the same key and clef, with identical lyrics. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes.

cara ma in atto di pietà ma in atto di pie - tà ma in atto di pie - tà

cara ma in atto di pietà ma in atto di pie - tà ma in atto di pie - tà

The second system also consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is a vocal line in the same key and clef, with identical lyrics. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes, similar to the first system.

## CANZONETTA II

Andantino

Io lo fo che il bel fembiante un iftan-te oh Dio mi-

Io lo fo che il bel fembiante un iftan-te oh Dio mi-

-rai e mai piu da quell iftan-te non lasciai di fospi--rar

-rai e mai piu da quell iftan-te non lasciai di fos - - - pi - rar

U. ATTARDI

7

E mai più non lasciai non lasciai di sospirar non la - -

E mai più non lasciai non lasciai di sos - - - pirar non la - -

-fciai di sospi - rar non la - -fciai - - - di sos - pi - rar.

-fciai di sospi - rar non la - -fciai - - - di sos - pi - rar.

Io lo fo lo fanno queste lo fanno queste valle ombrose erme foreste

Io lo fo lo fanno queste lo fanno queste valle ombrose erme foreste

The first system of the musical score consists of three staves. The top staff is a vocal line in a soprano or alto clef, with lyrics written below it. The middle staff is a vocal line in a soprano or alto clef, also with lyrics. The bottom staff is a piano accompaniment in a bass clef. The music is in a minor key and 4/4 time. The lyrics are: "Io lo fo lo fanno queste lo fanno queste valle ombrose erme foreste".

valle ombrose erme fo - reite che han da me quel nome amato im - pa

valle ombrose erme fo - reite che han da me quel nome amato im - pa - rato a

The second system of the musical score consists of three staves. The top staff is a vocal line in a soprano or alto clef, with lyrics written below it. The middle staff is a vocal line in a soprano or alto clef, also with lyrics. The bottom staff is a piano accompaniment in a bass clef. The music is in a minor key and 4/4 time. The lyrics are: "valle ombrose erme fo - reite che han da me quel nome amato im - pa" and "valle ombrose erme fo - reite che han da me quel nome amato im - pa - rato a".



po fe po fe 9

-rato a replicar a replicar a re-  
re- plicar a replicar a re- pli-

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics and dynamic markings 'po' and 'fe' above it. The second staff is another vocal line with lyrics. The third staff is a piano accompaniment line. The system concludes with a fermata over the final note of the piano part.

-car Impa--rato a re--plicar Impa--ra-- --to a re--pli-car.  
-car Impa--rato a re--plicar Impa--ra-- --to a re--pli-car.

The second system of the musical score also consists of three staves. The top staff is a vocal line with lyrics and dynamic markings 'h' and 'b' above it. The second staff is another vocal line with lyrics. The third staff is a piano accompaniment line. The system concludes with a double bar line and repeat dots.

## CANZONETTA III

Allegro

E pur fra le tempeste fra le tempe

E pur fra le tem-pe

fte la calma ri-tro-va-i la cal-

fte la calma ri-tro-va-i la cal-

po fe

po fe

ma la cal-ma ritro - vai ah non ritorni mai mai più fe-re-no il  
ma la cal-ma ritro - vai ah non ritorni mai mai più fe-re-no il

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics written below them. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and a more active treble line.

di ah no non ri-torni mai più fe-re-no il di  
di ah no non ri-torni mai più fe-re-no il di

The second system continues the musical piece. It features two vocal staves and a piano accompaniment staff. The vocal lines end with a fermata on the final note of the phrase. The piano accompaniment continues with a similar rhythmic pattern.

Ah non ritorni mai non ritor\_ni mai mai più fe\_reno il di mai più fe -

Ah non ritor\_ni mai mai più fe\_reno il di mai più fe -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4.

-re - - no il di. Questo de giorni mie - - i questo de giorni

-re - - no il di. Questo de giorni mie - - i questo de giorni

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. There are repeat signs in the piano accompaniment.

miei Questo è il più chiaro giorno viver così vorrei  
 miei Questo è il più chiaro giorno viver così ver...

viver così vorrei vorrei vorrei mo - rir co - fi  
 - rei viver così vorrei vorrei vorrei morir co - fi

pur fra' le tempeste fra' le tempe -  
 E pur fra' le tempe -

-fte. la cal - ma ritro - vai la cal - ma la calma ritro - vai  
 -fte la cal - ma ritro - vai la cal - ma la calma ritro - vai

po fe  
 po fe

Ah non ritorni mai mai mai più fereno il di Ah non ritor-ni

Ah non ritorni mai mai mai più fereno il di

mai non ritorni mai mai più fe-reno il di mai più fe-re - no il di.

Ah non ritorni mai mai più fe-reno il di mai più fe-re - no il di.

## CANZONETTA IV

Andantino

Trova un sol mia bella Clo-ri che ti parli e non fof - -

Trova un sol mia bella Clo-ri che ti parli e non fof - -

-piri e non fof\_piri che ti vegga e non t'ado - -ri e poi fdeg - -na -

-piri e non fof\_piri che ti vegga e non t'ado - -ri e poi fdeg - -na -

The musical score consists of two systems. The first system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The second system also has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andantino'. The lyrics are in Italian and are written below the vocal lines.



- ti con me trova un fol mia bella Clo - ri trova un fol che non tado - ri mia bella  
 - ti con me trova un fol mia bella Clo - ri trova un fol che non tado - ri mia bella

Clori e - - - poi fde - - - gnati e poi fdegnati con me.  
 Clori e - - - poi fdegnati e poi fdegnati con me.

Ma per che fra tanti rei fol per che con me ta - di - ri fol per

Ma per che fra tan - ti rei fol per che con me ta - di - ri fol per.

The first system consists of three staves. The top staff is the vocal line in G minor (one flat). The middle and bottom staves are the piano accompaniment. The lyrics are written below the vocal line and above the piano accompaniment.

che con me ta - di - ri ah fe amabi - le tu fei col - pa mia col - pa mia cru -

che con me ta - di - ri ah fe amabi - le tu fei col - pa mia col - pa mia cru -

The second system continues the musical piece with three staves. The vocal line and piano accompaniment are consistent with the first system. The lyrics are written below the vocal line and above the piano accompaniment.

- del non è trova un fol mia bella Clo-ri trova un fol che non t'ado--ri mia bella Clori  
 - del non è trova un fol mia bella Clori trova un fol che non t'ado--ri mia bella Clori

e - - - poi sdegnati con me - - - poi sdegnati con me.  
 e - - - poi fde - - gna-ti con me - - - poi sdegnati con me.

## CANZONETTA V

Andante

Chi mai di questo core saprà le vie segrete saprà le vie segrete se

Chi mai di questo core saprà le vie segrete saprà le vie segrete se

voi non lo sapete se voi non lo sapete begl'occhi begl'occhi begl'occhi del mio

se voi non lo sapete begl'occhi begl'occhi begl'occhi del mio

ben se voi non lo fa - pe - - - te begl'

ben Chi mai chi mai lo saprà se voi se voi no'l fa - pete begl'

occhi del mio ben begl' oc - - - chi del mio ben.

occhi del mio ben begl' oc - - - chi del mio ben.

Voi che dal primo istante quando divenni amante quando divenni amante il mio nascosto a-

-more mi conosceste in fen begl'occhi begl'occhi chi mai di questo core saprà le vie fe-

-more mi conosceste in fen begl'occhi chi mai di questo core saprà le vie fe-

- grete chi mai chi mai lo fa pra se voi se voi no'l fa - pete begl'

- grete se voi non lo fa - pe - - - - - te begl'

occhi del mio ben begl' oc - - - chi del mio ben.

occhi del mio ben begl' oc - - - chi del mio ben.

## CANZONETTA VI

Larghetto

Se infi-da tu mi chiami Se te mi del mio amor offendi un fido cor In-

-gra-to fe--i ingra-to fe---i

Se tu crudel non m'ami fe meco fingi a-



Sprezzami ancor fe  
-mor Tradisci un fido cor In - gra - ta fe - i in - gra - ta fe - - i

vuoi amante ognor faro' E a  
Sprezzami ancor se vuoi amante ognor fa - ro'

te ferbar saprò . ferbar saprò gli affet -

E a te ferbar saprò gli affet -

ti mie - - i gli affet - ti mie - - i

ti mie - - i gli affet - ti mie - - i

19

Sprezzami pur se vuoi se temi del mio amor ingrato In-grato

Sprezzami pur se vuoi se meco fingi amor Ingrata Se

se infida tu mi

tu crudel non m'ami se meco fingi amor tradisci un fido cor ingrata se - i

chiami fe temi del mio amor offendi un fido cor ingrato ingrato fei sprezzami ancor fe

vuoi amante ognor fa-ro' e a te fer-bar fer-bar fa-pro gli af-

sprezzami ancor fe vuoi . amante ognor fa-ro' e a te fer-bar fa-pro gli af-

29

fet  
fet

ti miei gli affetti miei  
ti miei gli affetti miei

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[1776]

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

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3. The third part of the document focuses on the analysis and interpretation of the collected data. It discusses the various statistical and analytical tools that can be used to identify trends and patterns in the data.

4. The fourth part of the document discusses the implications of the findings and the need for further research. It emphasizes that the results of the study should be used to inform decision-making and to guide the development of policies and procedures.

5. The fifth part of the document provides a summary of the key findings and conclusions of the study. It highlights the main points of the research and the implications of the findings for the organization and the industry.





Le papillon Coquet ai-me le badi-na-ge de la

*P*

rose à l'oeil-let il offre son homma-ge il est le-ger il est vo-

*F P F P F P*

-lage mais il est muet vous qui le prenez pour mode-le i-mites, le dans ce portrait a-

*F P PP F*

8.

mants pour l'honneur d'une belle gardes toujours gardes bien le fe - cret chut

P F P

chut le fe - cret on excuse un infe - - de - - le mais jamais un indif -

cret on excuse un in - fe - de - - le mais jamais un indif - cret.

8.

Andante

Ah si vous pouviez compren-dre ce que je ressens pour

The first system of the musical score consists of three staves. The top staff is the vocal line in a treble clef with a common time signature. The middle and bottom staves are the piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

vous l'a-mour n'a rien de si ten-dre l'a-mi-tié rien

The second system continues the musical score with three staves. The vocal line and piano accompaniment maintain the same structure as the first system. The piano accompaniment continues with its characteristic rhythmic pattern.

de si doux Loin de vous mon Cœur fou-pi-re

The third system concludes the musical score with three staves. The vocal line and piano accompaniment follow the same format. The piano accompaniment includes a repeat sign (double bar line with dots) in the middle of the system.

près de vous tout in-ter-dit ah que n'o-fè je tout di-re

et peut e-tre jai trop dit.

2

D'une maniere imparfaite  
 Je vous difois mon ardeur  
 Quand la bouche est l'interprete  
 L'on explique mal son Cœur;

Quoique je ne puisse dire  
 Ce que j'ai si bien senti  
 Dans mes yeux vous pourrès lire  
 Ce que vos yeux ont écrit.

Allegretto

Philis de-mande son portrait il faudra bien le fai-re  
 Je vais broyer pour cet effet mes couleurs a Cy-the-re Com-

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

-ment tracer dans ce mo-ment la fi-gu-re gentil-le son corps est trop en

The second system continues the musical score with three staves. The vocal line (top staff) continues with the lyrics. The piano accompaniment (middle and bottom staves) provides harmonic support with chords and moving lines. The system concludes with a repeat sign and a final cadence.

7

mouvement son Cœur est trop tranquille.

2

De Cypris elle a les attraits sans avoir la tendresse  
Pourquoi ne s'enflammer jamais et s'ollatrer sans cesse,  
Elle a les charmes des amours sans avoir leur delire  
Helas, la verra-t-on toujours rire quand on soupire.

Andante

Ah ma chere mu-fet-te      mufette mes a-mours  
 Chante moi de Li-fet-te      Lifette et ses beaux jours

The first system consists of three staves. The top staff is a vocal line in treble clef with a 6/8 time signature. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in 6/8 time and features a key signature of one sharp (F#). The tempo is marked 'Andante'. The lyrics are written below the vocal line.

D'une vaine e-spe-ran-ce tu m'avois trop flattè      chantes son in-con-

The second system continues the musical piece. It also consists of three staves: vocal line (top), piano accompaniment in treble clef (middle), and piano accompaniment in bass clef (bottom). The tempo remains 'Andante'. The lyrics are written below the vocal line.



ftan - - - ce et ma fi - de - - li - - tè.

2

C'est l'amour c'est fa flamme  
 Qui brille dans mes yeux  
 L'on croiroit que son amé  
 Brule des memes feux.  
 Lifette à son aurore  
 Respire le plaifir  
 Helas fi jeune encore  
 Peut-on deja trahir.

3

Ah ma chere mufette  
 Soulage ma douleur  
 Parle moi de Lifette  
 Ce nom fait mon bonheur.  
 Je la revois plus belle  
 Plus belle chaque jour  
 Je me plains toujours d'elle  
 Et je l'aime toujours.

Andante

Il faut quand on aime u - ne fois aimer toute fa

vi - - - e Le bonheur de - - pend d'un bon choix Le bonheur

de--pend d'un bon choix et j'ai choi-fi Sil--vi--e.

2

De l'amour que j'ai dans le Cœur  
 Le-tems n'est point le maitre  
 Je le fens avec plus d'ardeur  
 Je le fens avec plus d'ardeur  
 Que f'il venoit de naitre.

3

L'estime a commencè mes feux  
 L'amitie l'a suivie  
 L'amour a couronnè mes vœux  
 L'amour a couronnè mes vœux  
 J'aime et c'est pour la vie.

Andante

8.

Vois tu ces coteaux fe noircir et nos troupeaux fe re - u - - nir

8.

tout an non ce que l'ombre va de fa voile sombre couvrir nos hameaux elle amene

avec le re--pos souvent l'oubli de tous les maux les ames amoureufes le de--

-fi--rent toujours ce font les nuits heureufes qui font les beaux jours.

Fin.

Volti

Viens dans mes bras que tes appas couronnent ma confiance mon tendre amour

pendant le jour est réduit au silence et mes soupirs finissent quand la nuit com-

men - - ce - - viens - - - - - viens

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "men - - ce - - viens - - - - - viens". The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The music is in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The vocal line features a melodic line with dotted rhythms and slurs. The piano accompaniment provides harmonic support with chords and moving lines.

voir mes soupirs se changer en plaisir.

The second system of the musical score also consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "voir mes soupirs se changer en plaisir.". The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The music continues in the same key and time signature as the first system. The vocal line concludes with a double bar line and a repeat sign. The piano accompaniment also concludes with a double bar line and a repeat sign. There are three '8.' markings above the staves at the end of the system, likely indicating a measure rest or a specific performance instruction.

Andante



Nous e - tions dans cet age en - co - re ou chacun ig -

The first system of music consists of three staves. The top staff is a vocal line in treble clef, 3/8 time, with a key signature of one sharp (F#). The lyrics are "Nous e - tions dans cet age en - co - re ou chacun ig -". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The tempo is marked "Andante".



- - no - re l'amour et l'espoir dans cet age on ne fent e - clo - re que le feul de -

The second system of music continues the vocal line and piano accompaniment. The lyrics are "- - no - re l'amour et l'espoir dans cet age on ne fent e - clo - re que le feul de -". The musical notation follows the same format as the first system, with a vocal line and two piano accompaniment staves.



- fir de fe voir que le feul defir - - - - que le feul de - fir - - - -

- - de fe voir.

2

Un bouquet cueilli par Justine  
 Que ma main badine sur son fein a mis  
 Dans cette age encore en fantine  
 Un feul baifer en fut le prix.

Andante

Silvandre a pris un pe - tit loup dont on avoit tu - è la mere il le pre -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 2/4 time signature. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The tempo is marked 'Andante'. The lyrics are: 'Silvandre a pris un pe - tit loup dont on avoit tu - è la mere il le pre -'.

-fente à fa ber - gere qui l'en merci - a beaucoup le loup le loup le loup grandi - ra ber -

The second system of the musical score continues the three-staff format. The vocal line (top staff) includes a fermata over the word 'grandi'. The piano accompaniment (middle staff) features a dynamic marking 'F' (forte) at the end. The bass line (bottom staff) continues the harmonic support. The lyrics are: '-fente à fa ber - gere qui l'en merci - a beaucoup le loup le loup le loup grandi - ra ber -'.

-gere ber-gere le loup grandira et le loup et le loup et le loup vous mangera

P F P F P

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is the right-hand piano accompaniment, featuring a complex, rhythmic pattern with dynamic markings P (piano) and F (forte). The bottom staff is the left-hand piano accompaniment, which is simpler and includes a fermata over a note.

et le loup vous mange-ra vous man-ge--ra vous man--ge--ra.

F P F

The second system of the musical score also consists of three staves. The top staff continues the vocal line with lyrics. The middle staff continues the right-hand piano accompaniment with dynamic markings F (forte) and P (piano). The bottom staff continues the left-hand piano accompaniment, ending with a double bar line.

Andante

Charmantes fleurs quit-tès les près de flo - - re je vous pre-

- pare un plus heureux de - - - tin Or - - nes l'ob - - jet qui m'aime et que j'a-

- do - - re fuivès ses pas et mourès sur son fein Or - - nes l'ob - - jet

qui m'ame et que j'a-dô-re fuivès ses pas et mourès sur fou feïn

fuivès ses pas et mourès sur fou feïn.

2

Quand vous verrès ma charmante Lifette  
 Vous benirès mille fois votre fort  
 Pour imiter ma constance parfaite  
 Vous ne voudrès la quitter qu'à la mort.

3

De la beauté vous etes le Simbole  
 Un jour hélas vous voit naitre et mourir  
 Que ma Lifette apprenne à votre école  
 Que la sageffe est d'en favoir jouir.

## Gayment

Musical score for the first system of "Gayment". It consists of three staves: a vocal line in treble clef with a soprano clef (s.), a piano accompaniment in treble clef with a soprano clef (s.), and a bass line in bass clef with a soprano clef (s.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Quand on est jeune et gentil-let - - te on ne va pas au bois fillet - - te on ne va".

Musical score for the second system of "Gayment". It consists of three staves: a vocal line in treble clef with a soprano clef (s.), a piano accompaniment in treble clef with a soprano clef (s.), and a bass line in bass clef with a soprano clef (s.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "pas au bois pour rien au bois pour rien. J'ai vû la fille à mathu-ri-ne un beau matin". The word "Fin." is written above the vocal line at the beginning of the second staff.

à la fourdine pour y cueillir la noble epine aller feulette avec bastien le soir de retour au village

The first system consists of three staves. The top staff is the vocal line, written in G major (one sharp) and 2/4 time. The middle and bottom staves are piano accompaniment. The lyrics are: "à la fourdine pour y cueillir la noble epine aller feulette avec bastien le soir de retour au village".

l'on parla de leur mari- age on fit l'affaire et l'on fit bien et l'on fit bien Agathe tiens!

The second system also consists of three staves. The top staff is the vocal line, written in G major and 2/4 time. The middle and bottom staves are piano accompaniment. The lyrics are: "l'on parla de leur mari- age on fit l'affaire et l'on fit bien et l'on fit bien Agathe tiens!". The system concludes with a double bar line and repeat signs, with a fermata and the number "8." above the final note of the vocal line and the final chord of the piano accompaniment.

Si votre flamme est trahi - - - e si vous dédaignés mes feux, Toujours  
De la chaîne qui nous li - - - e brises brises le beaux nœuds.

Andantino

plein de ma tendresse j'irai chercher des climats où mon Cœur pourra sans cesse s'occuper de

F P F P F P



vos ap - pas ou mon cœur pourra sans cesse f'occu-per de vos ap - - pas.

P F P

- 2

Amant fidel et sensible  
 Apres m'avoir feu charmer  
 Je verrai s'il est possible  
 De vivre sans vous aimer ;  
 Mais ma flamme est votre ouvrage  
 Mon Cœur perce de vos traits  
 Est trop plein de votre image  
 Pour vous oublier jamais .

Non tropo

Allegro

Je suis jeune je suis fille on me trouve affès gentille on me

F P

trouve affès gentil-le je posse-de quelque bien je posse-de quelque bien on me cour

- tife on me vante je devrois e - - tre conten - - te maishelas il n'ènest rien je de -

The first system of the musical score consists of three staves. The top staff is the vocal line, written in G major (one sharp) and 2/4 time. The lyrics are: "- tife on me vante je devrois e - - tre conten - - te maishelas il n'ènest rien je de -". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

- vrois e - tre conten - - te maishelas il n'ènest rien il n'èn est rien il n'èn est rien,

The second system of the musical score also consists of three staves. The top staff is the vocal line, continuing the lyrics: "- vrois e - tre conten - - te maishelas il n'ènest rien il n'èn est rien il n'èn est rien,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with a similar rhythmic pattern, ending with a final chord in G major.

Volti

en secret mon cœur lou-pire j'entends bien ce qu'il veut dire mais je

n'en fais pas fem-blant mais je n'en fais pas semblant la mau-dite bien fe-ance on im-

— pose un cruel fi—lence quel—le gene quel tourment quel—le ge—ne quel tour—

The first system of the musical score consists of three staves. The top staff is a vocal line in G minor, with lyrics: "— pose un cruel fi—lence quel—le gene quel tourment quel—le ge—ne quel tour—". The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the bass line, consisting of a simple harmonic accompaniment.

— ment quel tourment quel tourment.

D. C.

The second system of the musical score also consists of three staves. The top staff is the vocal line, with lyrics: "— ment quel tourment quel tourment." The middle staff is the piano accompaniment, which concludes with a double bar line and repeat signs. The bottom staff is the bass line, also concluding with a double bar line and repeat signs. The instruction "D. C." (Da Capo) is written below the piano part.

## Duetto

Allegro

Un instant un instant ah reviens ah re -

Il m'attend il m'attend je reviens je re -

- viens je te vois ah quel bien un instant un instant ah re - -

- viens je te vois ah quel bien il m'attend il m'attend je re - -

-viens ah re-viens je te vois ah quel bien il fem-ble que tout se raf-fem-ble  
 -viens je re-viens je te vois ah quel bien il fem-ble que tout se raf-fem-ble

pour nous donner quelque cha-grin un in-stant depuis ce ma-tin,  
 pour nous donner quelque cha-grin un in-stant depuis ce ma-tin,

Volti

est il pos-sible d'être en-fem- - -ble - - - un moment seu-le-ment un mo-

est il pos-sible d'être en-fem- - -ble - - - on m'attend quel tourment on m'at-

The first system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two flats (B-flat major). The music is in a 4/4 time signature. The vocal line begins with the lyrics 'est il pos-sible d'être en-fem- - -ble - - - un moment seu-le-ment un mo-' and continues on the second staff with 'est il pos-sible d'être en-fem- - -ble - - - on m'attend quel tourment on m'at-'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and arpeggios.

- -ment seu-le-ment ah re- viens ah re- viens je te vois ah quel bien' un mo-

- -tend quel tourment je re- viens je re- viens je te vois ah quel bien' on m'at-

The second system continues the musical piece with four staves. The vocal line starts with '- -ment seu-le-ment ah re- viens ah re- viens je te vois ah quel bien' un mo-' and continues with '- -tend quel tourment je re- viens je re- viens je te vois ah quel bien' on m'at-'. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.



ment feule...ment - un moment feule...ment ah re--viens ah re--viens je  
 - tend quel tourment on m'attend quel tourment je re--viens je re--viens je

te vois ah quel bien non va-t-en on t'at-tend.  
 te vois ah quel bien un bai-fer un bai-fer.

Fadme et Lifbe

F P

Sander

Ah laiffès moi laiffès moi la pleurer

F P

F

He--las mon Pe--re ces--ses de la pleu--rer ce fera

qui m'aimera jamais com̄e elle

finza Baffo C.B.

moi ce fe--ra moi ce fera moi ce fera moi

qui me rendra ce tendre ze--le

C.B.

he--las mon Pe--re cef--fès de la pleu-

*Senz. r. Baffo*

non laiffès moi laiffès moi la pleurer a me re--grets laif--fès moi me li--

*Favm.*

*Lib.*

- - rer nous vous aimons croyes la voir

- - vrer je le fcais bien

oui je la vois je crois l'entendre qui m'appelle ah ma Ze-mire sans toi j'ex-pire re -  
 re - - viens re - - viens re - viens re - viens.  
 - - viens reviens ah re - viens reviens.

## Trio

All.<sup>o</sup> mod.<sup>o</sup>

Musical score for Trio, page 38. The score is in 6/8 time and consists of two systems. The first system has four staves: a grand staff (treble and bass clefs) and two empty treble clef staves. The grand staff contains a piano accompaniment with dynamics *P* and *F*. The second system has four staves: a grand staff and two empty treble clef staves. The grand staff contains a piano accompaniment with dynamics *F* and *Veil-*. The two empty treble clef staves in both systems are for a vocal line.

Musical score for a piece titled "Veillons mes Sœurs". The score is written for voice and piano. It consists of two systems of staves. The first system has three staves: a vocal line and two piano accompaniment staves. The second system has three staves: a piano accompaniment staff, a vocal line, and another piano accompaniment staff. The lyrics are: "Veillons mes Sœurs veillons en - - co - re la nuit f'en - fuit de - vant l'au - ro - re". The score includes various musical notations such as treble and bass clefs, time signatures (8/8, 6/4, 6/5, 6/8, 6/4, 3/4), and dynamic markings like "8." and "6".

8.  
 8.  
 8.  
 8.  
 8.  
 6 4 6 5 6 4 3  
 6 6 #  
 6 6 #

Veillons mes Sœurs veillons en - - co - re la nuit f'en - fuit de - vant l'au - ro - re  
 Veillons mes Sœurs veillons en - -  
 Veillons mes Sœurs veillons en - -

- co - re la nuit f'en - fait - - - - devant l'au -

- co - re veillons mes sœur veillons encore la nuit f'en fait devant l'au -

6 3 6 6 6 6 6

- ro - - re mes sœurs voila bientôt le jour voi-la bientôt le jour jour prof.

- ro - - re jour prof

4 3 6 6 6 - - - - # 3 F P



-pe--re rends un Pe--re à mon a--mour jour prof-  
 -pe--re rends un Pe--re rends un Pere à mon a--mour jour prof-  
 -pe--re rends un Pe--re rends un Pere à mon a--mour  
 -pe--re rends un Pe--re à mon a--mour

42

Fadme  
il m'a promis des dentelles  
Lisbe  
à moi des rubans nou-  
veaux à moi des rubans nouveaux  
les dentelles les plus belles les den-  
les ru.bans les plus beaux

# # 6 6 # 6 3 6 8

4 6 8 6

- tel - les les plus belles Zemire il m'a promis u - - - ne rose  
 les rubans les plus beaux  
 c'est la Fleur que je che - - ris Fadme une rose c'est peu de cho - fe

6 6 6 6 6 # b7 5 6  
 # 4# 6 5 6 4 # 6 - - - 3 Volti

44

*pp* 8.

Zemire

Lifbe de fa main elle est fans prix Veil

*pp* 8.

ne ro--fe c'estpeude cho--fe Veil-

6 - 6 4 5 3 8.

F P

jour prof-pe--re

mes Sœurs voi-la bientotte jour voila bientotte jour jour prof-pe--re

6 - 5 $\flat$  4 $\flat$  3 6 3 6 4 3 F P # 3

F P F P  
 rends un Pe-re rends un Pere à mon a-mour jour prospe-re  
 rends un Pe-re à mon a-mour jour prospe-re  
 F P # 6 4 # F P  
 F P  
 rends un Pe-re à mon a-mour ô jour prospe-re rends un  
 rends un Pe-re rends un Pere à mon a-mour ô jour prospe-re rends un  
 F P 6 4 3 6 6 > Volte

P                      cres                      F  
 Pe - re rends un Pere à mon a - mour rends un Pe - re rends un Pere à  
 Pe - re rends un Pere à mon a - mour rends un Pe - re rends un Pere à  
 mon a - - - mour.  
 mon a - - - mour.  
 FINE

6                      6                      3                      P                      4 cres                      3                      F  $\frac{6}{4}$                        $\frac{4}{2}$                       6                      6  
 6                      4                      3                      6                      4                      3                      6                      4                      3                      6                      3                      FINE

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1870

1871

1872

1873

1874

1875

## Larghetto

Alpa

N<sup>o</sup> I

Del mio def\_tino in giu\_ -fto no che non fo la\_ -

-gnar\_ mi no che non fo la\_ -gnar\_ mi fe an\_ cor fe

qui ad a - mar - mi fe ancor mi fer - bi fe fe an -

6 7 7

- cor - - mi fer - - bi fè. o da

4 6 3 5 1<sup>ma</sup>

Segue Volti

Volce è il penfar nel pun-to ch'io m'abban-do-no al pian-to

47 5 4 5

ma tu mia ca-ra in-tan-to pian-gen-do vai con

b7 5 7 5 7

me pian-gen-do vai con me pian-

6 6 4 2 6

-gen - - - do vai con mè.

2  
 Di questi boschi ombrosi  
 In frà l'orror profondo  
 A ogni pastor m'ascondo  
 Sol per pensare a tè,  
 Ed al pensier seguace  
 Impresta l'ali amore,  
 Che vola infiem col core  
 Ove non puote il piè.

3  
 Ma di mia voce al suono  
 La mesta eco risponde,  
 O trà le verdi fronde  
 Un Zeffiro legger,  
 E così ognor mi pasco  
 Trà i flebili sospiri  
 D'inutili desiri  
 D'un misero piacer.

6

Allegretta

N<sup>o</sup> II

Musical score for N<sup>o</sup> II, Allegretta. The score is in 2/4 time, key of B-flat major, and consists of three systems. Each system includes a piano accompaniment (right and left hands) and a vocal line. The lyrics are:

Lu Vi-o - let - ta ver - go - gno - fet - ta o -  
 - nor pri - mie - ro del nuo - vo A - pril Di felva  
 ta - ci - ta fra il Cupo or - ro - re a ogni paf - to - re

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line is in a soprano or alto range, with lyrics written below the notes. The score includes dynamic markings such as  $\frac{5}{6}$ ,  $\frac{7}{4}$ , and  $\frac{3}{5}$ .

ce - - la fi u - - mil

2

Di se fastosa  
 Sorge la rosa  
 Regina altera  
 Di tutti i fior  
 E se n'adornano  
 Per lor diletto  
 Le chiome, e l'petto  
 Ninfe, e Pastor.

3

La modestina  
 Cara nerina  
 Alla Viola  
 Ouanto è simil?  
 Vanta un amabile  
 Vago sembante  
 Ma ad ogni amante  
 S'asconde umil.

4

Clori orgogliosa  
 Pari alla rosa  
 Di nuove fiamme  
 Avida ogn'or;  
 A mille Giovani  
 Amanti intorno,  
 Più volte al giorno  
 Cangia d'Amor.

5

Ò Nina, o Clori  
 Son molti fiori  
 La giovinezza  
 Colla beltà,  
 E un volto florido  
 Ben poco dura  
 Se non è in cura  
 Dell'onestà.

## Andantino

## N.º III

Tu mi sprezzi tu non ma - mi e mi vuoi : fol Lufin - gar che fa -

- - ro de tuoi le - - gami fe fol cerchi fe fol cer - - chi d'in - gan -

- nar fe fol cerchi fe fol cerchi d'ingan - nar ah fur bet - - ta mi de

*fine*

*fine*



ri - di ne te gra - - to il nostro a - mor per - che troppo ah fi ti

fi - di di mia fe - de di mia fe - de e del mio cor

Infensibile <sup>2</sup>  
 Tu mi nieghi un sguardo fol,  
 E con barbaro diletto  
 Vai godendo del mio duol.  
 Un accento, un vezzo, un riso  
 Da te brama il tuo fedel,  
 Che se voi vedermi uceiso  
 Segui ad effer Si Crudel.

Ma ten fuggi, <sup>8</sup>ei miei lamanti  
 Non ti fanno impietosir;  
 E più barbara di venti  
 Perché Cerchi il mio morir.  
 Morirò, giachè lo vuoi,  
 Morirò per tuo piacer,  
 Ma chi fa che un giorno poi  
 In van t' abbiu a raveder.

**Allegro**

**N° IV**

Fug -- gan -- da noi gli af -- fa -- -- -- ni di

5 6/4 3/5 7 5 6/4

tor -- -- -- -- bi -- do pen -- fier il ri -- fo ed

5 5 7 6 3

il pia - - - cer ci ref - - ti in fe - - - - no il

6 3/5 7 6/4 6/3 6/4 4/3 5 4/2

rifo ed il pia - - cer ci ref - - ti in fe - - - - no

3 4/2 5 6/5 6/4 4/3 5

Volti per la  
2<sup>da</sup> Parte

ne ven - - ga a dif - - tur - - bar chi be - - ne a - mar de -

6/4 7/8 6/4 5 6/4 7/8 6/8 7/8

fi - - a la fredda gelo - fi - a col fu - o ve - - le - - -

5 6 6 6 6/4 7

Musical score for the first system. The piano part consists of three staves: a right-hand treble staff with a continuous sixteenth-note accompaniment, a middle treble staff with a vocal line, and a left-hand bass staff with a simple harmonic accompaniment. The vocal line includes the lyrics: "no ne venga, a distur - bar la fredda gelo fi - a col".

Fingerings for the bass line: 6, 4/2/7, 6, 4/2/7, 5, 6, 6, 7.

Musical score for the second system. The piano part consists of three staves: a right-hand treble staff with a continuous sixteenth-note accompaniment, a middle treble staff with a vocal line, and a left-hand bass staff with a simple harmonic accompaniment. The vocal line includes the lyrics: "fu - o ve - - le - - - - no".

Fingerings for the bass line: 6, 6, 7, 5.

## Andantino

N° V

Dal dì ch'io vi mi fa - i pa - pil - le Lu - fin -  
 - ghiere non fa che Sia pia - ce - re il po - ve - ro mio  
 cor. fe mi vibra - te un dardo co - fi Cru - del nel

Teno deh non ne-ga-te al-me-no deh non ne-ga-te al-me-no pie-  
 ta-de pie-ta-de al mi-o do-lor.

Largo

2

Dunque se tanto fiete  
 Amabili, vèzzose  
 Vestitevi amoroſe,  
 Di te nera pietà.  
 Che ſe i più cari vezzi  
 Spar fero in voi le ſtelle,  
 Render vi puo men belle  
 Severa crudeltà.

3

Ah che il ritengo voſtro  
 Ahimè! troppo inumano,  
 Fà, che in van preghi e invano  
 Speri da voi pietà.  
 Ma pur benchè cagioni  
 Di mille affanni, e mille,  
 Amabili pupille  
 Il cor v'adorerà.

## Allegretto

N° VI

Fille Se mai pretendi o ra che fono amante ch'io deb - - ba ad

6 5  
4

ogni is - tan - te lan - gui - - - - re e fof - pi - - rar

#3 6 6 3  
4 4

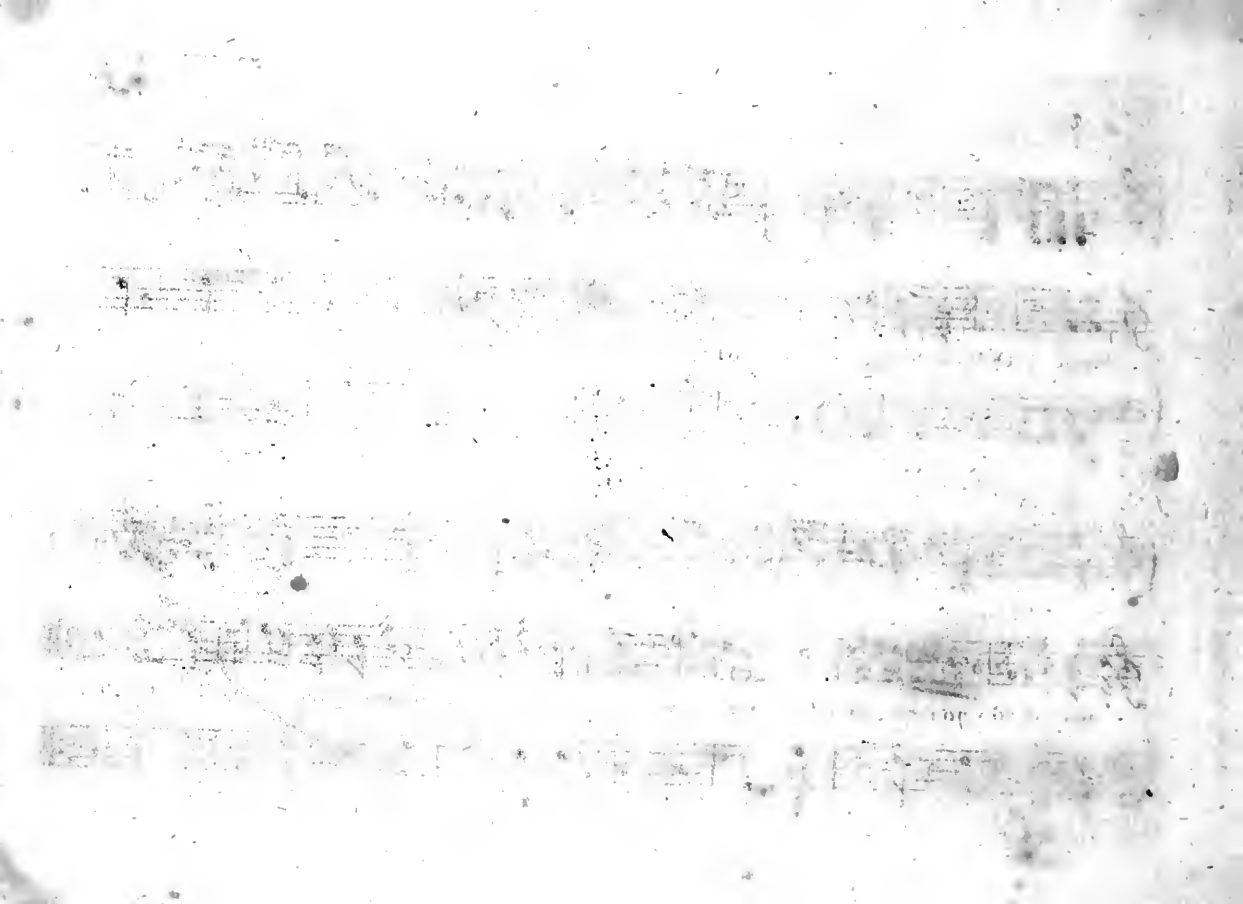


Sappi ch'io fond'ungenio co'fi vivace e li - bero che per amor non vo - glio e -

47

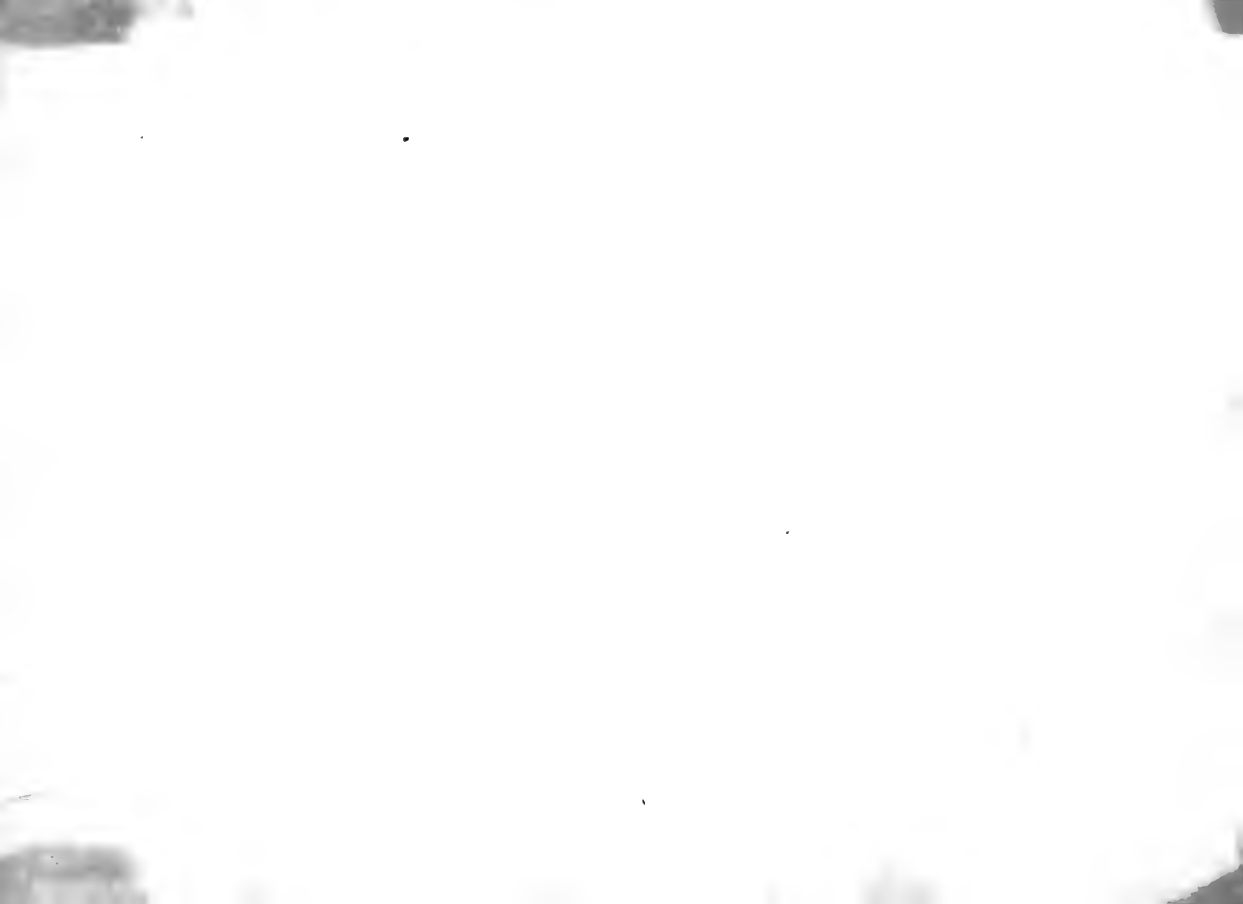
- non nò nò non - - mi fò tur - bar e. nò nò nò no no non non non mi fò tur\_bar

6 5 6 7 6 5 6 4











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