

Dr. Julianne Baird Workshops

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Julianne Baird, soprano, has been hailed a "national artistic treasure" (New York Times) and as a "well-nigh peerless performer in the repertory of the baroque." She possesses a natural musicianship which engenders singing of supreme expressive beauty." This estimable artist maintains a busy concert and recording schedule of solo recitals and performances of baroque opera and oratorio.

<http://juliannebaird.camden.rutgers.edu/performances.htm>

With more than 125 recordings to her credit on Decca, Deutsche Gramophone, Dorian and Newport Classics, Julianne Baird is one of the world's ten most recorded classical artists. In addition to her major roles in a series of acclaimed recordings of Handel and Gluck operatic premieres, recent projects include a Carnegie performance of the lead role in *La Giuditta* of Alessandro Scarlatti with subsequent recording. Planned for 2008-09 is the Carnegie premiere and recording of Vivaldi's *Montezuma*. Recordings of Handel Arias from *Alcina* and *Rinaldo* with the Dryden Ensemble and a newly commissioned opera are planned for 2008-09. She recently recorded the Handel *Deutsche Arien* with Tempesta di Mare for the British label Chandos. Her new Christmas album with Aulos, "In Dulci Jubilo" has already received rave notices from the press.

Julianne Baird is recognized internationally as one whose "virtuosic vocal style is firmly rooted in scholarship." Her book *Introduction to the Art of Singing*, Cambridge University Press, now in its third printing, is used by singers and professional schools internationally. "The Musical World of Benjamin Franklin" (CD and Song Book) is published by The Colonial Institute. For publication information go to: <http://www.colonialmusic.org/BF.htm>

The Basic Essential Ornaments in High Baroque Music*

Compiled by Julianne Baird

* **Nota Bene:** (even for the first A section!!) These ornaments are also called *Agréments*. *Agréments* are mostly used on long notes (salient points of melody or rhythm). All dotted notes are considered long, even if they are preceded by a longer note. (dotted quarter in $\frac{3}{4}$ or half note in common time are considered long notes.)

The Trill consists basically of an indefinite number of alternations of the upper auxiliary and the written note. **Ex. 1.** Without the ability to trill a career was not possible)

In performance the trill has **three** variable components

1. Appoggiatura (always the note above) except when music is overly awkward or too fast (*takes a very long time eg; $\frac{1}{2}$ of a half note and $\frac{2}{3}$ of a dotted half*)

Nota Bene: Whenever possible the appoggiatura should be louder, longer and have less vibrato than the surrounding notes. The point of this is to create dissonance with the bass.

2. Beats—the repercussions of the two notes. The speed of the battements can depend on nationality.

3. Termination—3 manners of finishing off the trill

- | | |
|--|-----------------|
| a. anticipation of the next note | Ex. 2 a. |
| b. turn leading to the next note | Ex. 2 b. |
| c. stop on the subsequent written note | Ex. 2 c. |

Nota Bene: Variety in trills was considered necessary. Many authors identified 8 or more types including the trill of the major third!

Simple Variants to the trill

If the pitch which constitutes the upper appoggiatura is already written out by the composer in front of the note to be trilled, it (the appoggiatura) may simply be tied to the trilled note before the repercussions start (*cadence liée*.—**Ex. 3** If the music is moving very quickly the beats must begin immediately—*cadence subite*) **ex. 1.**

Similar to the *cadence subite* is the *cadence imparfaite* which is a short trill on a rapid note. It is called imperfect because it lacks preparation and ending (two repercussions is enough) **Ex. 4.** If the beats continue to the next note without pause, the trill is called *cadence continue* **Ex. 1 b.**

Alternate ways to begin a trill:--(i.e. alternatives to the appoggiatura)

1. Turn-Trill has an introductory turn a.k.a. (*cadence coulée*) **The turn can go either direction** See **Ex. 5.**

2. **Double Cadence:** Trill at the cadence extended backwards with a mordent and turn on the preceding dotted notes. The three ornaments should be played without interruption (very common—see Handel *Deutsche Arien*)

Other Essential Ornaments:

Mordent (also called *pincé*, consists of alternations of the written note and the lower auxiliary, preferably a semitone) Occasionally two *battements* are employed. The Mordent is the only ornament that can be introduced on the initial note of a piece or phrase.

Double Cadence—A cadential trill which is extended backwards to incorporate both a mordent and turn on the preceding dotted notes. It occurs very commonly and specifically on two consecutive dotted note patterns (**Eg. 6**)

Port de voix consists of appoggiatura from below plus a mordent (**Ex. 8**)

Tierce de coulée—a short (before the beat) appoggiatura that can be introduced between falling thirds in a melody. Typically *all* appoggiaturas in Baroque music are ON the beat and LONG, except the *terce de coulée* which functions as an unaccented passing note to fill in a third. More importantly, the syllable which would occur on the bottom note of the descending third gets shoved forward and is pronounced on this passing appoggiatura. Typically it is *not* notated by an *agrément* symbol.

Schleifer (common in Bach) is frequently used to fill in large ASCENDING leaps. While it is acceptable to fill an ascending *third* with this ornament; more often, the *schleifer* fills in a leap of a *fourth* or more. For these larger intervals the slide begins a third below the top note of the leap and moves up to it. If the ornament causes undesirable parallels with the bass, these can be avoided by putting the ornament before the beat.

Nota Bene: The *schleifer* can be utilized when extra emphasis is sought for the sake of the text. Especially effective on passionate pieces such as “*Erbarme dich*”

The Turn is an alternation of the written note with both upper and lower auxiliary, usually starting on the upper. It may be inverted. It may be introduced when a note repeats or ascends stepwise.

The Accent is a brief soft note added at the end of a dotted quarter note when it is followed by an eighth note at the same pitch. It can also be introduced at the end of a dotted quarter which proceeds by step to the note below and occasionally after other long notes. Occurs often in music of Rameau (according to Bérard)

Types of Vibrato

BOTH non-vibrato AND vibrato are considered ornaments in the Baroque. The employment of non-vibrato is especially effective to depict words such as “ice,” “glass” “freeze” although the application of the nomenclature “VOX HUMANA” to the tremolo

stop of the organ dates from the 15th century Spain—is a more realistic indication of vocal practices.

Bach notates in *Zerfließe mein Herze* and *Et misericordia* a very long *chevron* (wobbly line) which is thought to be a type of vibrato notation—referred to by singer-authors as “Bebung” This ornament is an “intensity vibrato” which originates in the belly or diaphragm of the singer. An intensity vibrato is one whose slight vacillations in pitch (ambitus) are caused by fluctuations in the intensity of the breath.

RULES FOR ADDING THE ESSENTIAL ORNAMENTS

The Prepared Trill (with long appoggiatura) *must* be introduced:

1. at every authentic cadence on the penultimate strong beat-- especially if the final tone (of phrase or piece) is preceded by a dotted note formula or a formula involving two sixteenths (see **Ex. 2**)
2. on a long note approached from above if it is the lower tone of a semitone or if it is the note below the lowest tone of a semitone. **Ex 11 a, b.**
3. At half cadences when the leading tone is in the melody
4. on a long note preceded by a note at the same pitch if it is the lower tone of a semitone. **Ex 12.**
5. On all dotted notes from which the melody descends. **Ex 12.**
6. On all long notes which have been raised (natural sign or sharp)
7. At all cadences at ends of phrases the penultimate note is trilled
8. On all long notes followed by a written-out termination which implies the trill i.e. dotted note followed by two sixteenth notes. See **Ex. 16**

The Sudden Trill (*cadence subite*) (no opportunity for preparatory appoggiatura) *must* be introduced:

9. On a long note approached from below if it is the lower tone of a semitone or the note below the lower tone of a semitone. **Ex 13.**
10. On a short note approached from above if it is the lower tone of a semitone. **Ex 14.**
11. On the third, fifth, and seventh notes of a descending scale passage (on the second, fourth or sixth if the passage begins with an upbeat. **Ex 15.**

NOTA BENE: No two trills on successive notes unless they are separated by some other agreement. No trill on the initial note of a phrase or on a note preceding a rest.

Double Cadence must be introduced:

12. At every important cadence that is compatible with the rhythm (i.e. two successive dotted-note formulas as in **Ex 6.** and **16.**

Port de voix must be introduced:

13. On a long note approached by a semitone from below. **Ex 17 c.**
14. On a long note approached by a whole tone from below, but in this case it may be replaced by a mordent. **Ex 17 b** (*prepared by preceding measure*)

Mordent must be introduced:

15. On a long note approached by a skip from below if it is the upper note of a semitone. **Ex 17 a.**
16. On a short note approached from below if it is the upper note of a semi-tone and occupies a strong rhythmic position. **Ex 17 b.**
17. On a long note approached by a skip from above if it is the upper tone of a semitone **Ex 17 d.**
18. On the initial note of a piece or phrase (especially if it is a downbeat) **Ex 11 a.**

Appoggiatura

19. The ascending appoggiatura may replace the port de voix
20. Descending Appoggiatura may replace the trill except at cadences

The Turn

21. Can be introduced when a note repeats or ascends stepwise.
22. May be placed on the middle note of three notes ascending stepwise, when this note is in a rhythmically weak position.

The Schleifer

23. The *Schleifer* can be substituted for a mordent when it is approached by a skip from below. **Ex 17 a.**

The Coulée de tierces (unaccented appoggiatura which fills in thirds)

24. can be used to fill in descending leaps of thirds. **Ex. 18**

The Accent

25. The *accent* works very well with repeated notes at the same pitch

Vibrato

21. may be substituted for either the trill or the mordent in some circumstances or introduced on special words such as *ardire* (to burn)

Agément Examples

① *trill* *w* (Cadence subite) - ①a *appog beats* *anticipation*

①b *w* ①c *w*

② *prepared trill* *w* ③ *Cadence liée* *w*

④ *Cadence imparfaite* *w* ⑤ *Turn-trill* (Cadence coulée) *cr*

⑥ *Double Cadence* *mordent* *turn* *trill* ⑦ *Mordent (pincé)* *n*

⑧ *Port de voix* *n* ⑨ *Appoggiatura* *and* ⑩ *turn* *w*

⑪a *prepared trill* ⑪b *+* ⑫ *prepared trill* ⑫b *+* *prepared trill*

⑬ *sudden trill (subite)* ⑭ *imparfaite* ⑮ *subite* ⑯ *Double cadence*

⑰ ⑰a *n* ⑰b *+* ⑰c *+* ⑰d *+* ⑱

Bist du bei mir geh ich mit Freuden zum sterben und zu meiner...
 7 Ruh zum Sterben und zu meiner Ruh Bist du bei mir, geh ich mit
 13 Freuden zum Sterben und zu meiner Ruh zum Sterben und zu meiner Ruh
 19 Ach, wie vergnugt war so mein ende es drueckten deine schoenen
 25 Haende mir die getreuen Augen zu etc.

Vocal Warm-ups

Three staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat. The melody consists of eighth-note patterns. The second and third staves are identical to the first. The exercise ends with a whole note on a ledger line below the staff.

Four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat. The melody consists of eighth-note patterns. The second and third staves are identical to the first. The fourth staff is identical to the first. The exercise ends with a whole note on a ledger line below the staff.

Four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat. The melody consists of eighth-note patterns. The second and third staves are identical to the first. The fourth staff is identical to the first. The exercise ends with a whole note on a ledger line below the staff.

Four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat. The melody consists of eighth-note patterns. The second and third staves are identical to the first. The fourth staff is identical to the first. The exercise ends with a whole note on a ledger line below the staff.

18th century Trill Exercise
Agricola (adapted Julianne Baird)

Four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat. The melody consists of eighth-note patterns. The second and third staves are identical to the first. The fourth staff is identical to the first. The exercise ends with a whole note on a ledger line below the staff.

Two staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat. The melody consists of eighth-note patterns. The second staff is identical to the first. The exercise ends with a whole note on a ledger line below the staff.

Another (20thc) trill exercise

Four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one flat. The melody consists of eighth-note patterns. The second and third staves are identical to the first. The fourth staff is identical to the first. The exercise ends with a whole note on a ledger line below the staff.

Have you seen but a white lily grow?

Robert Johnson

Have you seen but a white Li-ly grow Be - fore rude hands had toucht it Have you

The first system of music features a vocal line in 4/4 time with a key signature of one flat. The lyrics are: "Have you seen but a white Li-ly grow Be - fore rude hands had toucht it Have you". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

6
mark'd but the fall of the snow Be - fore the earth had smutch't it

The second system begins at measure 6. The vocal line continues with the lyrics: "mark'd but the fall of the snow Be - fore the earth had smutch't it". The piano accompaniment continues with similar harmonic support.

10
Have you felt the wool of Beaver Or Swans Down ever?

The third system begins at measure 10. The vocal line concludes with the lyrics: "Have you felt the wool of Beaver Or Swans Down ever?". The piano accompaniment provides the final harmonic context for the piece.

14

or have smelt of the but of the briar or the nard in the fire? or have tasted the

This block contains the musical notation for measures 14 through 17. It features a vocal line in a treble clef with a key signature of one flat (B-flat) and a piano accompaniment in a bass clef. The lyrics are: "or have smelt of the but of the briar or the nard in the fire? or have tasted the".

18

bag of the Bee? Oh so white Oh so soft Oh so sweet is

This block contains the musical notation for measures 18 through 21. It features a vocal line in a treble clef with a key signature of one flat (B-flat) and a piano accompaniment in a bass clef. The lyrics are: "bag of the Bee? Oh so white Oh so soft Oh so sweet is".

22

she so— sweet is she Oh so white Oh so soft

This block contains the musical notation for measures 22 through 25. It features a vocal line in a treble clef with a key signature of one flat (B-flat) and a piano accompaniment in a bass clef. The lyrics are: "she so— sweet is she Oh so white Oh so soft".

26

Oh so sweet

This system contains measures 26, 27, and 28. The vocal line (top staff) features a melodic line with eighth and sixteenth notes, including slurs and ties. The lyrics "Oh so sweet" are positioned below the first measure. The piano accompaniment (bottom staves) consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

29

This system contains measures 29, 30, and 31. The vocal line (top staff) continues with a melodic line, featuring some sixteenth-note passages. The piano accompaniment (bottom staves) includes chords in the treble clef and a bass line in the bass clef.

Amantilli, mia bella

Caccini

A-ma-ri-cè mi-a bel-la non ce-di-to del mi-o cor dol-ce de-si-der-sa-tu-ria

pet-to e ve-dai scrit-ti ad A-ma-ri-cè mi-a mo-ri-a. A-ma-ri-cè mi-a mo-ri-a. A-ma-ri-cè mi-a mo-ri-a.

1. ms

Excerpt
2971
fol. 28-29

Ah! Spietato! (Amadigi)

Handel

Ah! spietato! e non ti muove
 Un abbetto sì costante,
 Che per te mi fa languir!
 Ah! vendi tu non sai, come
 Pui seghiar un alma amante,
 Che tu brami di tradir.

Ah, cruel one! And you art not moved
 By such perpetual affection
 I feel makes me languish for you!
 But, perhaps, you do not realize that
 You scorn a loving soul,
 Whom you wish to betray.

(Original key)

LARGO

Voice

Ah! spie - ta - to! e non ti

PIANO

mu - ve un af - fet - to si co -

(mf)

dan - te, che per te mi fa lan - guir, che per

(cresc.)

te mi fa lan - guir, mi fa lan -

(p)

guit!

Ah! spie - ta - to,

(mf)

e non di muo - ve un af -

let - to si co - dan - te, che per

Ah Sprietato (p2)

Musical score for page 28, system 1. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "mi fa lan - guis, mi fa lan - guis, che per te, -". The piano accompaniment includes a *(cresc.)* marking.

Musical score for page 28, system 2. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "che per tu mi fa lan - guis!". The piano accompaniment includes a *pp* marking.

Musical score for page 28, system 3. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "Ma cri - del, tu non sai, (mf)". The piano accompaniment includes a *(Fissa)* marking.

Musical score for page 28, system 4. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "co - me fai sde - gna al - ma a man - te, che tu".

Musical score for page 28, system 5. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "bra -".

Musical score for page 29, system 1. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "- mi, che tu bra - mi - di gra - zia: -". The piano accompaniment includes a *(p)* marking.

Musical score for page 29, system 2. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "ma cri - del, tu non sai, (p)". The piano accompaniment includes a *(p)* marking.

Musical score for page 29, system 3. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "co - me, no, no, non sai, (cresc.)". The piano accompaniment includes a *(cresc.)* marking.

Musical score for page 29, system 4. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "co - me fai sde - gna".

Musical score for page 29, system 5. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: "re un al - ma aman - te, che tu bra - mi - di tra - zia: -". The piano accompaniment includes a *(p)* marking.

Faccia ch'io Pianga

Arre der Almirena / Almirena's aria

mit dem Verzerrungen von Isabella Girardea: nach der Cembalofassung des William Babell
with ornaments as sung by Isabella Girardea in William Babell's harpsichord version

Largo (Adagio)

7 Giacomo Rossi (nach einem Entwurf von / after a draft by Aaron Hill)
Arre der Almirena mit den Verzerrungen von Isabella Girardea nach der Cembalofassung des William Babell.
London 1711

Execution
(of da capo)
Ausführung
(des da Capo)

Notation

La - scia ch'io pian - ga, mia cru - da
La - scia ch'io pian - ga, mia cru - da

sor - te, che so - spi - ri la
sor - te, che so - spi - ri la

li - ber - ta, e che so -
li - ber - ta, e che so -
li - ber - ta, e che so -

spi - ri e che so - spi - ri la
spi - ri e che so - spi - ri la

li - ber - ta! La - scia ch'io pian - ga
li - ber - ta! La - scia ch'io pian - ga

mia cru - da sor - te, e che so -
mia cru - da sor - te, e che so -
mia cru - da sor - te, e che so -

Lancia p. 2

20
spi - ri - tu - la - ti - ber - ta - ti -
spi - ri - tu - la - ti - ber - ta - ti -

25

Detailed description: This block contains the first system of musical notation, measures 20 to 25. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'spi - ri - tu - la - ti - ber - ta - ti -' repeated. Measure 25 is marked with a forte 'f' dynamic.

30 Fine
Il duo - lojn -
Il duo - lojn -

Detailed description: This block contains the second system of musical notation, measures 30 to 35. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'Il duo - lojn -' repeated. Measure 30 is marked 'Fine'.

40
de - mi - mar - ti - ni - sol per - pie - ta -
de - mi - mar - ti - ni - sol per - pie - ta -

Detailed description: This block contains the third system of musical notation, measures 40 to 45. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'de - mi - mar - ti - ni - sol per - pie - ta -' repeated.

50
fran - za que - st - ni - tor - te - de - mi - mar -
fran - za que - st - ni - tor - te - de - mi - mar -

55

Detailed description: This block contains the fourth system of musical notation, measures 50 to 55. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'fran - za que - st - ni - tor - te - de - mi - mar -' repeated. Measure 55 is marked with a plus sign.

60
ti - ni - sol per - pie - ta -
ti - ni - sol per - pie - ta -

Detailed description: This block contains the fifth system of musical notation, measures 60 to 65. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'ti - ni - sol per - pie - ta -' repeated.

70
de - mi - mar - ti - ni - sol per - pie - ta -
de - mi - mar - ti - ni - sol per - pie - ta -

Da Capo al Fine

Detailed description: This block contains the sixth system of musical notation, measures 70 to 75. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'de - mi - mar - ti - ni - sol per - pie - ta -' repeated. The system ends with 'Da Capo al Fine'.

Deh Vieni

№ 28 Recitativo ed Aria*)
Recitativo

Alliegro vivace assai

1
2
3

Susanna

4
5
6
7

Cher-wel-ja, il mo-nem-to che po-dò sen-zi' af-fan-no in
End-lich sahst num die Stun-de, da ich ihn, den Ge-lieb-ten, in
sah

8
9
10

hinc-cepit' i-dol-mi-o,
ur-me-oh-ne Bun-gen.

11
12
13
14
15

Ti-mi-de ca-re, in
Angst-lich die Sor-gen, ent-

*) Flaut, Oboe, Fagotto, Arch.

16
17
18
19

sch-ter das mit-tem Her-zen, stößt nicht hin-ter das Chör-er-schil-ter Frei-den!

20
21
22
23

O, die co-me per
O, die Na-tur, che offe-ro no-po-
ste spe-gel, viss ich

24
25
26
27

Te-me-ni-ia del
hin-ter, wun-der-bar ist der
A-ben, die Er-de, der Him-mel in-
steh,

28
29
30
31
32

co-me in not-te i-fur-di
komu, dank-lich Nacht, be-gann-ge die
mild List der Lie-bel

se-com-del
der Lie-bel

ritacca subito

Andante

Suk

6

7

8

9

Dieb wie ni mon lar der, oh gto he bed he,
 Ad, komm doch, zu die nicht, er vahn lo Fren da,

Suk

10

11

12

13

Wie ni oar e mo re per go der fag pel he, fin oht non spen der he
 kornn doch, dich voll Un ge duld die las ba, noch schen mart nur ver

Suk

14

15

16

17

he ok
 Schwingen
 Qui mor no re fi re
 Der he so Haud den

Suk

18

19

20

21

sch, qui solen ze Ten re, die oit dol ce au sur no fi cor ri
 Za piter schenkt Eit an den, sht, hoh will die Ni tur das Herz be

Suk

22

23

24

25

sem re, qui ri do noi fo ret tie Ter be he
 gib den, wie sht und stukt die Bih ten Duht ver son den,

Suk

26

27

28

29

di par ce ri die mor qui tur to e de noc, Wie ni hem
 ni hen si met sangs van nre Lant und Fren dem, Komme ni hem
 doch, mein

*) Das Bando "Alcanto di del Indere" KV 577, das bei der Wiener Aufführung 1789 an die Stelle der vorliegenden Arie trat, ist als N° 28a im Anhing 2, S. 486, angegeben.

34

Suk

Me - o, Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

Me - o, Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

38

Suk

Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

42

Suk

Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

46

Suk

Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

Ich - bin, Komme auf die Welt - te - ge - bo - ren, Ich, Komme doch.

L'amerò, sarò costante IL RE PASTORE

Andantino

Piano accompaniment for the first system, featuring a treble and bass clef with a 3/4 time signature. The music is in a key with one flat (B-flat major) and consists of a steady eighth-note accompaniment.

Vocal line for the first system, starting with a treble clef and a 3/4 time signature. The melody is simple and follows the piano accompaniment.

You will I ♡, I will be constant:
L'a - me - rò, — sa - rò oo - stan - te:

Piano accompaniment for the second system, continuing the eighth-note accompaniment.

faithful spouse + faithful love,
fi - do - spo - so, e fi - do a - man - to,

Vocal line for the second system, continuing the melody.

only for you will I sigh!

Vocal line for the third system, including the lyrics: per - le - i so - spi re - rò, — sol per

Piano accompaniment for the third system, including dynamic markings like *br* and *sp*.

Vocal line for the fourth system, including the lyrics: in si

Piano accompaniment for the fourth system, including dynamic markings like *sp* and *br*.

ca - rò e dol - ce og - get - to la mis -

glo - ia, il mi - o di - let - to, la - mia

pa - ce io tro - ve - rò, la - mia - pa - ce

io tro - ve - rò, la - mia pa - ce iotro - ve -

-rò. La - me - rò, sa - rò co

-stan - te: ti do - spo - so e ti do -

-man - te, sol per - la - i so - spi - re

-rò, sol per le - i so - spi - re

-rò!

In (and) so dear and (so) sweet (and) object

si - ce - ro e dol - ce og - get - to

(The) my joy my delight,

la - mia gio - ia, il mi - o di - let - te, la - mia

peace I will find.

pa - ce io tro - ve - ro, - la mia pa - ce io

tro - ve - ro, lamia pa - ce i tro - ve - ro

L'a - me - ro, - sa - ro oo - stan - te:

fi - do - spo - so o fi - do a - man - te,

sol per le - i so - spi - re - ro, - sol per

le - i so - spi - re - ro,

