

# Amor preparami



Nicolò Minato

Alessandro Scarlatti  
Realization by John Glenn Paton

Vivace,  $\text{♩} = 120-132$

*f*

A - mor pre - pa - ra - mi,

a - mor pre - pa - ra - mi al - tre ca - te - - - ne, —

ov - ve - ro la - scia - mi in\_ li - ber - tà, \_\_\_\_\_ in\_ li - ber - tà,

*Idiomatic translation:* Love, prepare some other chains for me, or else let me be free.

19

ov - ve - ro la - scia - mi in - li - ber - tà. Io vo cer .

24

tis - si-mo quel no - do fran - ge-re ch'in lac - ciao a - spris - si-mo

29

stret - to mi tie - ne sen - za pie - tà,

34

stret - to mi tie - ne sen - za pie - tà, A - mor, pre -

I desire firmly to break that knot which with harsh sternness holds me pitilessly.

A musical score for three voices (Soprano, Alto, Bass) in common time, key of B-flat major. The vocal parts are arranged in three staves. The Soprano part begins with a melodic line: eighth note, sixteenth note, eighth note, followed by a half note rest, another half note rest, and then eighth note, sixteenth note, eighth note. The Alto part begins with a quarter note, followed by a half note rest, and then eighth note, sixteenth note, eighth note. The Bass part begins with a half note, followed by a half note rest, and then eighth note, sixteenth note, eighth note. The lyrics "pa - ra - mi," are written below the Soprano staff. The music continues with a dynamic marking "mf" above the Alto staff, followed by a melodic line: eighth note, sixteenth note, eighth note, followed by a half note rest, another half note rest, and then eighth note, sixteenth note, eighth note. The lyrics "a - mor, pre - pa - ra - mi" are written below the Alto staff. The music concludes with a dynamic marking "mf" above the Bass staff, followed by a melodic line: eighth note, sixteenth note, eighth note, followed by a half note rest, another half note rest, and then eighth note, sixteenth note, eighth note.

49

la - scia - mi in li - ber - tà, \_\_\_\_\_ in li - ber -

A musical score page featuring a vocal part and a piano part. The vocal part is in soprano clef, and the piano part is in treble clef. The vocal line continues from the previous page with lyrics: "tà, ov - ve - ro\_ la - scia - mi in\_\_ li - ber - tà.". The vocal part includes dynamic markings like "p.", "V", and "tr". The piano part provides harmonic support with various chords and bass notes. The page number "53" is located in the top left corner.

# Che t'ho fatt'io



Francesca Caccini  
Realization by John Glenn Paton

Con moto,  $\text{♩} = 100-112$

*f*

che t'ho fat - t'i - o, che tan - to bra - mi

*f*

5

la mor - te mia per - ché io non — t'a - mi?

9

$\text{♩} = 100-112$

Non sai ch'io vi - vo — sol del tuo splen - do - re? Ahí,

*p*

ⓐ Sing the three vowels as a quarter and two eighth notes.

*Idiomatic translation:* 1) What have I done to you, that you so much desire my death for not loving you?  
Do you not know that I live only for your beauty?

13

*f*      *tr*

du - ro co - - re!      Ohi - - mè, pie - - ga il de -

*f*

6

17

*v*      *tr*      *v*      *tr*

si - o! Che t'ho fat - t'i - o, che t'ho fat - t'i - o?

21

$\text{♩} = 100-112$

*f*

Se sprezz - zia -

*rit.*

*f*

Ah, hard heart! Alas, yield to my desire! What have I done to you? If you scorn love,

24

mo - re, in - gra - to se - no, già non vo -

28

ler ch'io ven - go me - no. Gra - di - sci al -

32

men ch'i - o t'a - mi, e quel tor - men - to, ah,

ungrateful heart, at least do not wish for me to die. May you at least be pleased at my loving you and at the torment

35

ch'io per te sen - to, ahi, di - spie -

36

ta - to - co - re, se spre - zi a - mo -

38

re, se spre - zi a - mo -

41

re, se spre - zi a - mo - ritardando tr  
re!

that I go through for you. Ah, cruel heart! If you scorn love!

These are the second and third stanzas of Caccini's poem:

Che vanto avrai  
Ch'io mi consumi  
Al chiaro Sol de' tuoi bei lumi?  
Deh, volgi al mio dolor pietoso il guardo,  
Ch'io moro et ardo. Ahi, se morir mi fai,  
Che vanto avrai?

D'un alma altera,  
Ria crudeltate,  
Pregio non sia d'alta beltate,  
Ma di fedele amor, di pura fede  
Empia mercede, ahi cor di crudo seno,  
D'un alma altera.