

1790

Aria d'ella Villanella Rapita

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The views expressed in this paper are solely those of the author.

ARIA D'ELLA VILLANELLA RAPITA
Avec Accompagnement de Clavecin.

I

A Paris Chez Imbault au Mont d'or rue S^t Honoré près l'Hôtel d'Aligre N^o 627.

89

Larghetto

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 6/8. The middle and bottom staves are a grand staff (treble and bass clefs) with a keyboard accompaniment. The music begins with a whole rest in the vocal line, followed by a series of eighth and sixteenth notes in the accompaniment. A dynamic marking 'F' is present at the start of the accompaniment.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 6/8. The middle and bottom staves are a grand staff (treble and bass clefs) with a keyboard accompaniment. The vocal line begins with the lyrics: "L'a-mo-ro-sa far-fa-let-ta soo laz-zan-do sem-pre". The accompaniment continues with eighth and sixteenth notes. A dynamic marking 'Fz' is present in the middle of the system.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 6/8. The middle and bottom staves are a grand staff (treble and bass clefs) with a keyboard accompaniment. The vocal line continues with the lyrics: "gi-ra ma-ge, soo laz-zan-do sem-pre gi-ra chaque fleur re-çoit l'omma-ge." The accompaniment continues with eighth and sixteenth notes.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 6/8. The middle and bottom staves are a grand staff (treble and bass clefs) with a keyboard accompaniment. The vocal line continues with the lyrics: "ma la fiamma che sos-pi-ra ma la fiamma che sos-pi-ra tor-na mais la ro-se, enfin l'en-ga-ge; ouï, la ro-se enfin l'en-ga-ge, il se". The accompaniment continues with eighth and sixteenth notes.

89.

Volti

Imbault

spesso à vagheg-giar tor-na spesso à vagheg-giar
 fixe à tant d'at-traits, il se fixe à tant d'at-traits.

ancor io son farfal-
 i-mitant cet infi-

-ti - no dogni fa-ce min-na-mo-ro ma costan-te il lume a do-re ma cos-
 -dè - le, je courus de belle en bel-le, aujourd'hui mon cœur si-dè-le, aujour-

-tan-te il lume a do-ro che mi seppe in na-mo-rar che mi seppe in na-mo-
 -d'hui mon cœur si-dè - le, va se ren-dre pour ja-mais, va se ren-dre pour ja-

-rar ancor io son farfallino dogni face minna moro dogni face minna moro ma cos-
 -mais. imi-tant cet in-fi-dè-le, je courus de belle en belle, je courus de belle en bel-le, aujour-

-tan-te il l'ame a-do-ro che mi sep-pe in-na-mo-rar ma costante il l'ame a-
 -d'hui mon cœur fi-dè-le, va se ren-dre pour ja-mais. aujour d'hui mon cœur fi-

Fz P Fz P

8

-do-ro che mi sep-pe in-na-mo-rar che mi
 -dè-le va se rendre pour ja-mais va se

F P

sep-pe in-na-mo-rar che mi sep-pe in-na-mo-
 rendre pour ja-mais va se ren-dre pour ja-

-rar in-na-mo-rar in-na-mo-rar.
 -mais, ouï pour ja-mais, ouï pour ja-mais.

F P

#.89

