
Arias of the Baroque

Selected Operatic Arias arranged for Mixed Voices

Arranged by S Overington
for (S)SAMen

Vieni o mio diletto

Vivaldi

When I am Laid (Dido's Lament)

Purcell

Bois Épais

Lully

Lascia ch'io pianga / Amazing Grace

Handel

Vieni, vieni o mio diletto

from *Ercole su'l Termodonte*

Vivaldi

Allegretto

SOPRANO

Vie - ni vie - ni o mio di - let - to

ALTO

Vie ni vie - ni mio di - let - to

BASS

Vie - ni mi - o di - let - to

3

che il mio cor che tut - to af - fet - to,

che il mio cor che tut - to af - fet - to,

il mi - o cor af fet

5

Fine

gia ta spet - ta, e o - gnor ti chia ma.

gia ta spet - ta, e o - gnor ti chia ma.

to, ta spet - ta, e o - gnor ti chia ma.

7

Il mio co - re tut - to af - fet - to, Il mio

Il mio co - re tut - to af - fet - to, Il mio

Il mio co - re tut - to af - fet - to, Il mio

9

co - re tut - to af - fet - to, gia t'a - spet - ta e

co - re tut - to af - fet - to, gia t'a - spet - ta e

co - re tut - to af - fet - to, gia t'a - spet - ta e

11

D.C. al Fine

gia ti chia - ma, ti chia - ma.

gia ti chia - ma, ti chia - ma.

gia ti chia - ma, ti chia - ma.

Dido's Lament

from *Dido and Aeneas*

Henry Purcell

Largo ♩ = 80

SOPRANO 1

SOPRANO 2

ALTO

BASS

Largo ♩ = 80

Continuo

6 *mp*

When I am laid___ am laid_____ in earth. May my wrongs___ cre-

mp

When I am laid___ am laid_____ in earth. May my wrongs___ cre -

mp

When I am laid___ am laid in earth. May my wrongs.cre -

mp

When I am laid___ am laid_____ in earth. May my wrongs___ cre-

11

ate no trou - ble no trou-ble in thy breast

ate no trou - ble no trou-ble in thy breast

ate no trou - ble no trou-ble in thy breast

ate no trou - ble no trou-ble in thy breast

ate no trou - ble no trou-ble in thy breast

16

When I am laid am laid in earth. May my wrongs cre -

When I am laid am laid in earth. May my wrongs cre -

When I am laid am laid in earth. May my wrongs cre -

When I am laid am laid in earth. May my wrongs cre -

When I am laid am laid in earth. May my wrongs cre -

21

ate no trou - ble no trou-ble in thy breast

ate no trou - ble no trou-ble in thy breast

ate no trou - ble no trou-ble in thy breast *mf* Re-

ate no trou - ble no trou-ble in thy breast *mf* Re-

ate no trou - ble no trou-ble in thy breast

26

mem-ber me, re - mem-ber me but Ah!

mem-ber me, re - mem-ber me but Ah!

mem-ber me, re - mem-ber me but Ah!

31

— for-get my fate. Re-mem-ber me but Ah for - get my—

— for-get my fate. Re-mem-ber me but Ah for - get my—

36

f Re-mem-ber me, re-mem-ber me but Ah!_____

f Re-mem-ber me, re-mem-ber me but Ah!_____

f fate Re-mem-ber me, re-mem-ber me but Ah!_____

f fate Re-mem-ber me, re-mem-ber me but Ah!_____

41

— for-get my fate. Re-mem-ber me but Ah _____ for - get my_

— for-get my fate. Re-mem-ber me but Ah _____ for - get my_

— for-get my fate. Re-mem-ber me but Ah _____ for - get my_

— for-get my fate. Re-mem-ber me but Ah _____ for - get my_

— for-get my fate. Re-mem-ber me but Ah _____ for - get my_

46

poco rit.

p fate

p fate

p fate

p fate

poco rit.

Bois Épais

from *Amadis*

Jean-Baptiste Lully

Largo ♩ = 70

SOLO

Som - bre

Largo ♩ = 70

Piano

mp

6

woods, ye glades dark and lone - ly, Where mid-night gloom en-ters

11

on - ly, Oh! hide my slight - ed love In your un - bound - ed

15 *Tutti*

night. Som - bre woods, ye glades dark and lone - ly, Where mid - night gloom — en - ters

Som - bre woods, ye glades dark and lone - ly, Where mid - night gloom — en - ters

Som - bre woods, — ye glades dark and lone - ly, Where mid - night gloom — en - ters

Som - bre woods, — ye glades dark and lone - ly, Where mid - night gloom — en - ters

21

on - ly, Oh! hide my slight - ed love In your un bound - ed night. If *f*

on - ly, Oh! hide my slight - ed love In your un bound - ed night. If *f*

on - ly, Oh! hide my slight - ed love — In your un bound ed night. If *f*

on - ly, Oh! hide my slight - ed love In your un bound ed night. If *f*

26

now this brok-en heart Ne-ver-more may en - fold her, If no more these eys may be-

now this brok-en heart— Ne-ver-more may en - fold her, If no more these eys may be-

now this brok-en heart Ne-ver-more may en - fold her, If no more these eys may be-

now this brok-en heart Ne-ver-more may en - fold her, If no more these eys may be-

Detailed description: This block contains the musical score for measures 26 through 31. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "now this brok-en heart Ne-ver-more may en - fold her, If no more these eys may be-". The music is in a minor key with a key signature of one flat. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

32

hold her, Then ev - er more I hate the light. If now this brok-en heart Ne-ver-

hold her, Then ev - er more I hate the light. If now this brok-en heart— Ne-ver-

hold her, Then ev - er more I hate the light. If now this brok-en heart Ne-ver-

hold her, Then ev - er more I hate the light. If now this brok-en heart Ne-ver-

Detailed description: This block contains the musical score for measures 32 through 37. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "hold her, Then ev - er more I hate the light. If now this brok-en heart Ne-ver-". The music is in a minor key with a key signature of one flat. The vocal lines are marked with a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

38

more may en - fold her, If no more these eys may be - hold her,

more may en - fold her, If no more these eys may be - hold her,

more may en - fold her, If no more these eys may be - hold her,

more may en - fold her, If no more these eys may be - hold her,

43

Then ev - er more I hate the light.

Then ev - er more I hate the light.

Then ev - er more I hate the light.

Then ev - er more I hate the light.

Lascia ch'io pianga / Amazing Grace

from *Rinaldo*

G F Handel

Gospel feel ♩ = 55

SOPRANO

ALTO

BASS

Piano

La - scia ch'io pian - ga

La - scia ch'io pian - ga

La - scia ch'io pian - ga

Gospel feel ♩ = 55

5

mio cru - da sor - te e che so - spi - ri la

mio cru - da sor - te e che so - spi - ri la

mio cru - da sor - te e che so - spi - ri la

9

li - ber - ta. A -

li - ber - ta. A -

li - ber - ta. A -

12

ma - zing__ grace, how sweet the sound. That saved a___wretch like__

ma - zing__ grace, how sweet the sound. That saved a___wretch like__

ma - zing__ grace, how sweet the sound. That saved a___wretch like__

18

me. I once was lost but now I'm found was

me. I once was lost but now I'm found was

me. I once was lost but now I'm found was

The musical score for measures 18-23 consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics: "me. I once was lost but now I'm found was". The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords.

24

blind but now I see

blind but now I see

blind but now I see

The musical score for measures 24-29 consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics: "blind but now I see". The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords.

28

La - scia ch'io pian - ga mio cru - da sor - te

La - scia ch'io pian - ga mio cru - da sor - te

La - scia ch'io pian - ga mio cru - da sor - te

32

rit.

e che so - spi - ri la li - ber - ta.

e che so - spi - ri la li - ber - ta.

e che so - spi - ri la li - ber - ta.

rit.