

Per la gloria d'adorarvi

For the love my heart doth prize
from the opera "Griselda"

English version by
Dr. Theodore Baker

www.sheetmusicdigital.com

Giovanni Battista Bononcini

The musical score is written for voice and piano in 3/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system (measures 1-5) features a piano introduction with a forte (*f*) and decisive (*deciso*) dynamic. The second system (measures 6-11) begins with the vocal entry, marked mezzo-forte (*mf*), with lyrics: "Per la gloria d'adorarvi / For the love my heart doth prize". The piano accompaniment includes a trill (*tr*) in the right hand. The third system (measures 12-17) continues the vocal line with lyrics: "O charming eyes, I would adore ye; per la / For the". The piano accompaniment features a trill (*tr*) and a piano (*pp*) dynamic marking.

Voice

Piano

f *deciso*

6 *mf*

Per la glo - ria d'a - do -
For the love my heart doth

12 *tr* *pp*

rar - vi vo - gli o a - mar - vi, o lu - ci ca - re; per la
prize, O charm - ful eyes, I would a - dore ye; For the

Per la gloria d'adorarvi

18

glo - ria d'a - do - rar - vi vo - glio a - mar - vi, o lu -
love___ my heart___ doth prize, O charm - ful eyes, I___ would

pp dolce

23

- ci ca - re. A - man - do pe - ne - rò,___ ma___ sem - pre v'a - me -
a - dore ye. For_ me, my love is pain,___ I___ know 'tis all in

tr *mf* *f*

mf *f*

28

rò,___ sì, sì,___ nel mio___ pe - na - re:
vain,___ vain, vain,___ Yet kneel___ be - fore ye:

Per la gloria d'adorarvi

33 *mf* *f*

A - man - do pe - ne - rò, ma - sem - pre v'a - me - rò, sì,
For - me, my love is pain, I know 'tis all in vain, vain,

38 *f*

sì, nel mio pe - na - re, pe - ne - rò, v'a - me - rò,
vain, yet kneel be - fore ye. Love is pain, all in vain

43 *p* *tr*

lu - ci ca - re, pe - ne - rò, v'a - me - rò, lu - ci ca - re.
I im - plore ye, love is pain, all in vain I im - plore ye.

Per la gloria d'adorarvi

49

ff

54

f

Sen - za spe - me di - di -
Hope - less 'tis to look for

60

tr *pp*

let - to va - no af - fet - to è so - spi - ra - re, sen - za
kind - ness, Fool - ish fond - ness with sighs t'im - plore ye, Hope - less

pp

Per la gloria d'adorarvi

66

spe - me di di - let - to va - no af - fet - to è so -
 'tis to look for kind - ness, Fool - ish fond - ness with sighs.

pp dolce

71

-spi - ra - re, ma i vo - stri dol - ci ra - i chi va - gheggiar può
 t'im - plore ye; But who - e'er might woo your gaze, Bask in your sun - ny

mf

76

mai e non, e non va - ma re?
 rays, and not, and not a - dore ye?

Per la gloria d'adorarvi

81 *mf* *f*

ma i vo - stri dol - ci ra - i chi_ va - gheggiar può mai____
 But who - e'er might woo your gaze,___ Bask_ in your sun - ny rays,___

85

e non,____ e non____ v'a-ma - re?
 and not,____ and not____ a-dore ye?

89 *f*

pe - ne - rò, v'a - me - rò, lu - ci ca - re,
 Love is___ pain, all in___ vain I im - plore ye,

Per la gloria d'adorarvi

93

p

pe - ne - rò, v'a - me - rò, lu - ci ca - re!
love is___ pain, all in___ vain I im - plore ye.

p

Detailed description: This system contains measures 93 to 96. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The lyrics are: "pe - ne - rò, v'a - me - rò, lu - ci ca - re! love is___ pain, all in___ vain I im - plore ye." The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It also starts with a piano (*p*) dynamic. The piano part features chords and moving lines in both hands, with some notes tied across measures.

97

ff deciso

tr

Detailed description: This system contains measures 97 to 100. The vocal line is empty. The piano accompaniment is in grand staff with a key signature of one sharp. It starts with a fortissimo (*ff*) dynamic and the instruction "deciso". The music is characterized by strong accents (*v*) and a trill (*tr*) in the right hand. The piano part has a steady bass line and moving chords in the right hand.

101

ff rall.

Detailed description: This system contains measures 101 to 104. The vocal line is empty. The piano accompaniment is in grand staff with a key signature of one sharp. It starts with a fortissimo (*ff*) dynamic and the instruction "rall.". The music features a long, sweeping melodic line in the right hand with a fermata over the final notes, and a steady bass line. The system ends with a double bar line.