

# Caro mio ben.

(Thou, all my bliss.)

Arietta.

English Version by  
Dr. Th. Baker.

GIUSEPPE GIORDANI. (GIORDANELLO.)  
(1753? - 1798)

Larghetto. (♩ = 60.)

Piano.

*dolce.* *largamente.*

The piano accompaniment for the first system is written for a grand piano. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Larghetto' with a quarter note equal to 60 beats per minute. The music is characterized by a slow, flowing melody in the right hand and a steady bass line in the left hand. The first half of the system is marked 'dolce' and the second half is marked 'largamente'.

*p*

Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - guisce il  
Thou, all my bliss, Be - lieve but this: When thou art far My heart is

*p dolce.*

The second system shows the vocal line and piano accompaniment. The vocal line is in a soprano or alto clef with a key signature of two flats and a common time signature. It begins with a rest followed by the lyrics 'Ca - ro mio ben, cre - di - mi al - men, sen - za di te lan - guisce il'. The piano accompaniment continues with a treble and bass clef, maintaining the same key signature and tempo. The piano part is marked 'p dolce'.

cor - ca - ro mio ben, sen - za di te lan - gui - sce il  
lorn. - Thou, all my bliss, When thou art far. My heart is

*f* *p*

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'cor - ca - ro mio ben, sen - za di te lan - gui - sce il' and 'lorn. - Thou, all my bliss, When thou art far. My heart is'. The piano accompaniment features a treble and bass clef with a key signature of two flats and a common time signature. The piano part is marked with a forte 'f' dynamic followed by a piano 'p' dynamic.

cor.  
lorn.

*p*

Il tuo fe -  
Thy lov - er

del so - spi-ra o - gnor. Ces - sa, cru - del, tan - to ri -  
true Ev - er doth sigh; Do but for - go - Such cru - el -

gor! Ces - sa, cru - del, tan - to ri - gor, - tan - to ri -  
scorn! Do but for - go Such cru - el, scorn, such cru - el

*f > rit.*

*f rit.*

*rit. ppp**mf*

gor! Ca - ro mio ben, cre - di - mi al - men, sen - za di te - lan - gui - sce il  
scorn! Thou, all my bliss, Be - lieve but this: When thou art far My heart is

*rit. ppp**mf**p**cresc.**più cresc.*

cor, ca - ro mio ben, cre - di - mi al - men, sen - za di  
lorn, Thou, all my bliss, Be - lieve but this, When thou art

*p**cresc.**più cresc.*

te - lan - gui - sce il cor.  
far - My heart is lorn.

*p**f**rit. ff*

# Keluhan kurtjup melati

Con espressione e flebile

IBU SUD

Gubahan: R.A.J. SOEDJASMIN

First system of musical notation, featuring treble and bass staves with chords and melodic lines.

Second system of musical notation, including treble and bass staves with lyrics: Di -- ma -- na rin-ti-kan hu-djan se - djuk - kan tu - buh

Third system of musical notation, including treble and bass staves with lyrics: ku Li - hat tangkaiku mela - ju Tak ber - da - ja berge - rak pu. Hi - lang dja-tulah kurtjup - ku Tak me - wa - ngi mengharum pu.

Fourth system of musical notation, including treble and bass staves with lyrics: la. Sampai ha - ti - mu de - ngar tangis - ku Ma - na ka - sih - mu de - ngar ke - lu - ha.

ku Tu - run - lah se - gra "RAH - MAT" Rahmat mu jang ka -

*f*  
*con passione*

ja Dja - ngan a - ku gu - gur se - be - lum wak -

*rall.*  
*meno mosso*  
*rall.*

*D.S.*  $\frac{8}{8}$

*con sordini*  
*p*  
*molto rall.*  
*fp*

*smorz.*