



# "Già il sole dal Gange"

from *L'Honestà negli amori*,  
lonestà nel:li amori

Alessandro Scarlatti  
ales:sandro skarlat:ti

## Poetic idea

"How happy the whole world is at sunrise!" The person singing is Saldino, a pageboy, in the opera *Honesty in Love Affairs*. He is alone onstage, admiring the sunrise. The scene is Algeria in North Africa. ("Dal Gange" is merely a figure of speech meaning the east.)

## Background

Scarlatti was born in Palermo, Sicily, but he was sent to Rome at age 12 to study music. When he wrote this, his second opera, in 1680, he was 19 years old. He was already married and a father, and he had been appointed the music director to Queen Christina of Sweden, who lived in Rome.

The unique character of Roman society in the 1600s affected the creation of music there. The popes were the rulers of the Papal States; as guardians of public morality, some of them permitted theaters to operate, but others did not. Women almost never sang in public in Rome. Women could perform at private opera theaters maintained by wealthy persons, most of whom were relatives of popes and had received noble titles and important church posts.

This opera was sung for the first time in the palace of an exceptionally wealthy person who had no noble title, Giovanni Bernini (1598-1680). Bernini rose through his artistic talent and long service to many popes as a sculptor and architect. It is said that in his private theater Bernini designed the scenery, and he may have written the libretto of this opera. The preface to the libretto hints that the name, Felice Parnasso, which means "happy-one-who-has-reached-the-heights," was the pen name of someone famous.

dzail            sole dal            gandze  
Già            il    sole dal            Gange  
Already the sun from-the Ganges (the East)

pju    kjaro    sfavil:la  
Più    chiaro    sfavilla  
more brightly sparkles

e    tɛrdʒeɔn:ni    stɪl:la  
E    terge ogni    stilla  
and dries every drop

del:lalba    ke    pjandze  
Dell'alba    che    piange.  
of-the-dawn, which weeps.

kol            rad:zo dorato  
Col            raggio dorato  
With-the ray    gilded

indʒɛm:maɔn:ni    stɛlo  
Ingemma ogni stelo  
it-adorns every blade

e    ʌ:ʌastri del    tʃɛlo  
E    gli astri del    cielo  
and the stars of-the sky

dipindze nel    prato  
Dipinge nel    prato.  
it-paints in-the field.

## Sources

(1) *L'Honestà negli Amori*, manuscript score of the opera in Biblioteca Estense, Modena, F.1057 (a 10-measure ritornello for string orchestra precedes each stanza); (2) *Arie*, manuscript collection, Biblioteca musicale governativa del Conservatorio di musica "S. Cecilia," Rome, A Ms 249. Both sources appear to be in the same handwriting. For voice (soprano clef) and continuo. Original key: A major.

The familiar edition was made by

Parisotti in *Arie Antiche*, vol. 2 (Milan: Ricordi, 1890), when the singing of long runs was somewhat out of fashion with singers and audiences. In order to modernize Scarlatti's music, Parisotti used repeated words to break up the runs, a practice that others also used into the early 1900s. This destroyed the symbolism of the word "sun" rising on a scale, and emphasized the insignificant word "Ganges." The aria became popular, but in a false and inferior form.

## Già il sole dal Gange

O'er Ganges now launches

Canzonetta

high voiceEnglish version by  
Dr. Theodore BakerAlessandro Scarlatti  
(1659-1725)

Allegro giusto

Voice

Piano

*mf*

*mf brillante*

Già il so - le dal Gan - ge, già il  
O'er Gan - ges now launch - es, o'er

*leggero*

so - le dal Gan - ge più chia - ro, più chia - ro sfa - vil - la, più  
Gan - ges now launch - es The sun - god, the sun - god his splen - dor, the

*poco rit.*

chia - ro sfa - vil - la più chia - ro, più chia - ro sfa - vil -  
 sun - god his, splen - dor, the sun - god, the sun - god, his splen -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking *poco rit.* is placed above the vocal line.

*a tempo*

la, e ter - ge o - gni stil - la del - l'al - ba che pian - ge,  
 dor, With touch warm and ten - der Morn's tear - drops he staunch - es,

The second system continues the vocal line and piano accompaniment. The tempo marking *a tempo* is placed above the vocal line. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line. The tempo marking *a tempo* is also placed below the piano accompaniment.

*cresc. poco a poco e legatiss.*

del - l'al - ba che pian - ge, del - l'al - ba che pian - ge, del -  
 With touch warm and ten - der Morn's tear - drops he staunch - es, Morn's

The third system features a vocal line and piano accompaniment. The tempo marking *cresc. poco a poco e legatiss.* is placed above the vocal line. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line. The dynamic marking *pp* is placed below the piano accompaniment.

*f rit.*

*a tempo*

*mp brillante*

l'al - ba che pian - ge. Già il so - le dal  
 tear - drops he staunch - es. O'er Gan - ges now

The fourth system features a vocal line and piano accompaniment. The tempo marking *f rit.* is placed above the vocal line, *a tempo* is placed above the piano accompaniment, and *mp brillante* is placed above the vocal line. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line. The dynamic marking *mf* is placed below the piano accompaniment, and *mp leggero* is placed below the piano accompaniment.

Gan - ge già il so - le dal Gan - ge più chia - ro, più chia - ro sfa -  
 launch-es, o'er Gan - ges now launch-es The sun - god, the sun - god his

vil - la, più chia-ro sfa - vil - la, più chia-ro, più chia-ro sfa - vil -  
 splen-dor, the sun-god his splen - dor, the sun-god, the sun-god his splen -

*rit.* *tr*

la.  
dor.

*f a tempo*

*tr*

*mf brillante*

Col rag - gio do - ra - to, col rag - gio do - ra - to in -  
 His rays gold - en beam-ing, his rays gold - en beam-ing De -

low voice

# Già il sole dal Gange

O'er Ganges now launches  
Canzonetta

English version by  
Dr. Theodore Baker

Alessandro Scarlatti  
(1659 - 1725)

Allegro giusto  $\text{♩} = 120$

Voice

Piano

The first system of music features a voice line and a piano accompaniment. The voice line consists of a whole rest followed by a half rest. The piano part begins with a *mf* dynamic and a *leggero* marking. The piano accompaniment is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical piece. The voice line has a *mf* dynamic and a *brillante* marking. The piano part has a *leggero* marking. The lyrics are: "Già il so - le dal Gan - ge, già il O'er Gan - ges now launch - es, o'er". There are handwritten checkmarks above the notes for "già il" and "o'er".

The third system continues the musical piece. The voice line has a *leggero* marking. The piano part has a *leggero* marking. The lyrics are: "so - le dal Gan - ge più chia - ro, più chia - ro sfa - vil - la, più Gan - ges now launch - es The sun - god, the sun - god his splen - dor, the". There are handwritten checkmarks above the notes for "più" and "his splen - dor".

Copyright, 1894, by G. Schirmer, Inc.  
Copyright renewed, 1922, by Theodore Baker

*poco rit.*

chia-ro sfa-vil - la, più chia-ro, più chia-ro sfa-vil -  
 sun-god his splen - dor, the sun-god, the sun-god his splen -

*poco rit.*

*a tempo*

la, e ter-ge o - gni stil-la del - l'al - ba che pian - ge,  
 dor, With touchwarm and ten-der Morn's tear-drops he staunch-es,

*a tempo*

*cresc. poco a poco e legatiss.*

del - l'al - ba che pian - ge, del - l'al - ba che pian - ge, del -  
 With touch warm and ten-der Morn's tear-drops he staunch-es, Morn's

*pp* *cresc. poco a poco e legatiss.*

*f rit.* *a tempo* *mp brillante*

l'al - ba che pian - ge. Già il so - le dal  
 tear-drops he staunch - es. O'er Gan-ges now

*f rit.* *u tempo* *mf* *mp leggero*

Gan - ge, già il so - le dal Gan - ge più chia - ro, più chia - ro sfa -  
 launch - es, o'er Gan - ges now launch - es The sun - god, the sun - god his

vil - la, più chia - ro sfa - vil - la, più chia - ro, più chia - ro sfa - vil -  
 splen - dor, the sun - god his splen - dor, the sun - god, the sun - god his splen -

*rit.* *tr*

End

la.  
dor.

*f a tempo* *tr*

*mf brillante*

Col rag - gio do - ra - to, col rag - gio do - ra - to in -  
 His rays gold - en beam - ing, his rays gold - en beam - ing De -

