

O del mio dolce ardor

O thou belov'd

Aria

English version by
Dr. Theodore Baker

Christoph Willibald von Gluck
(1714 - 1787)

Moderato $\text{♩} = 46$ *p dolcissimo*

Voice

O del mio dol - ce ar -
O thou be - lov'd, whom

Piano

p

dor - - - - - bra - ma - - - to og - get -
long - - - - - my heart de - sir -

to, bra - ma - - to og - get - - to,
eth, my heart de - sir - - eth,

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p

L'au - ra che tu re - spi - ri,
 At length the air thou breath - est

al - fin re - spi - ro,
 my soul in - spir - eth,

f *p*

al - fin re - spi -
 my soul in - spir -

ro.
eth.

O - vun - que il guar - do io
Wher - e'er mine eye may

gi - ro, Le tue
wan - der, Still of thee

va - ghe sem - bian - ze A -
some vague sem - blance Doth

mo - re in me di - pin - ge: Il
Love a - wake with - in me, My

mio pen - sier si fin - ge
ev - 'ry thought doth win me

cresc.

Le più lie -
To yet fond

- te spe -
- er re -

cresc.

dim. > assai *p*

ran - ze; E nel de -
 mem - brance; And in this

dim. *p*

si - o che co - sì m'è - pie il pet - to
 ar - dor that all my bo - som so fir - eth

p *cresc.* *dolce*

Cer-co te, chia-mo te, spe -
 Thee I seek, Thee I call, Fond -

pp

p *ten.* *pp* *(a piacere)* *p*

ro e so - spi - ro. Ah!
 ly and e'er - fond - er. Ah!

p col canto *pp*

p

O del mio dol - ce ar - dor bra -
 O thou be - lov'd, whom long my

ma - - to og - get ma - - to og -
 heart de - sir - - eth, my heart de -

p

get - - to, L'au - ra che tu re -
 sir - - eth, At length the air thou

spi - - ri, al - fin re -
breath - - est my soul in -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'spi' followed by a quarter rest, then a half note 'ri,' with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a key signature of one flat and a common time signature.

spi - - ro, al -
spir - - eth, my

The second system continues the vocal and piano parts. The vocal line has a half note 'spi' followed by a quarter rest, then a half note 'ro,' with a fermata. The piano accompaniment maintains the rhythmic pattern, with a dynamic marking of *f* (forte) appearing above the final measure of the piano part.

fin, al - fin re - spi - - ro.
soul, my soul in - spir - - eth.

The third system concludes the vocal and piano parts. The vocal line has a half note 'fin,' followed by a quarter rest, then a half note 'al - fin' with a fermata, then a quarter rest, then a half note 're - spi' with a fermata, and finally a half note 'ro.' with a fermata. The piano accompaniment features a dynamic marking of *p* (piano) at the beginning of the system.