

ALLUREMENTS THE DEAREST

(LUSINGHE PIÙ CARE)

Prom "Alessandro" (1726)

English Version by
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Allegro ma non troppo (♩ = 76)

PIANO

The first system of the piano accompaniment is written for piano. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 76 beats per minute. The first measure is marked with a forte 'f' dynamic. The music consists of a series of eighth and sixteenth notes in the treble clef, with a more rhythmic bass line.

The second system continues the piano accompaniment. It begins with a piano 'pp' dynamic marking. The treble clef part features a melodic line with slurs and ties, while the bass clef part provides a steady accompaniment.

The third system of the piano accompaniment starts with a forte 'f' dynamic. The treble clef part has a more active melodic line with many slurs, and the bass clef part continues with a consistent rhythmic pattern.

The fourth system of the piano accompaniment shows the treble clef part with a complex, flowing melodic line. The bass clef part remains steady, supporting the upper part.

The fifth and final system of the piano accompaniment on this page. The treble clef part features a highly decorative and rapid melodic line, while the bass clef part provides a solid foundation.

SOPRANO

Al - lure - ments the
Lu - sin - ghe più

pp

dear - est, Love's ar - rows far - glan - cing, Sweet glam - our of
ca - re d'A - mor ve - ri dar - di, Vez - zo - se vo -

of bright eyes joy - dan - cing - What hav - oc ye
sul lab - bro ne i guar - di, E tut - ta in - vo -

make in a man's ea - ger heart,
Ja - te Val - trui li - ber - tà,

First system of musical notation. The vocal line consists of a series of eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both the right and left hands.

Second system of musical notation. The vocal line continues with the lyrics: "What hav - oc ye E tut - ta in - vo -". The piano accompaniment includes a dynamic marking of *p* (piano).

Third system of musical notation. The vocal line continues with the lyrics: "make in a man's ea - ger heart, la - te l'al - trui li - ber - ta,". The piano accompaniment continues with chords and moving lines.

Fourth system of musical notation. The vocal line continues with the lyrics: "a man's ea - ger heart! l'al - trui li - ber - ta." The piano accompaniment includes a dynamic marking of *f* (forte).

Al - lure - ments the
Lu - sin - ghe piu

p.

dear - est, Love's ar - rows far glan - cing, Sweet glam - our of
ca - re d'A - mor ve - ri dar - di, Ves - so - se vo

pp

rose - lips, of bright eyes joy - dan - cing, What hav - oc ye
la - te sul lab - bro ne i guar - di, E tut - ta in - vo

make in a man's ea - ger heart, Al - lure - ments the
la - te Val - trui li - ber - ta, Lu - sin - ghe piu

dear - est, Love's ar - rows far - glan - cing, Sweet glam - our of
ca - re d'A - mor ve - ri dar - di, Vez - zo - se vo -

rose - lips, of bright eyes joy - dan - cing, What hav - oc ye
la - te sul lab - bro ne i guar - di, E tut - ta in - vo -

make in a man's ea - ger heart, — a man's ea - ger
la - te l'al - trui li - ber tà. — l'al - trui li - ber

heart! Sweet glam - our of
tà. Vo - la - te vez -

rose - lips, sweet glam-
zo - se, vo - la

- - our of rose - lips, of rose - lips, of bright, — eyes joy -
- - te, ves - zo - - se vo - la - te sul lab - - bro ne i

dan - cing, What hav - oc - ye -
guar - di, E tut - ta in - vo -

make in a man's ea - ger heart! What hav - oc ye
 la - te l'al - trui li - ber - tà, E tut - ta in - vo -

make in a man's ea - ger heart,
 la - te l'al - trui li - ber - tà,

What hav - oc ye make in a man's ea-ger heart!
 E tut - ta in - vo - la - te l'al - trui li - ber - tà!

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of flowing eighth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

Fine

Sus - pi - cions tor - ment - ing, re - lent - ing de -
 Ge - lo - si - so - spet - ti, di - let - ti con

p

Fine

Vocal line and piano accompaniment for the second system. The vocal line begins with a fermata and then continues with the lyrics. The piano accompaniment features a dynamic marking of *p* (piano) and concludes with a *Fine* marking.

ni - als, Keen joy, bit - ter tri - als, Hope's mo - ments en -
 pe - ne, Fra gio - - je e tor - men - ti, mo - men - ti di

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

tran - cing, these weap - ons of beau - ty, these weap - ons of
 spe - ne, Voi lar - mi sa - re - te, Voi lar - mi sa -

Vocal line and piano accompaniment for the fourth system. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord and a fermata.

beau - ty, they all — play their part, these weap - ons of
 re - te di va - ga bel - tà, Voi l'ar - mi sa -

beau - ty, they all play their part,
 re - te di va - ga bel - tà,

— these weap - ons of beau - ty, they all play their part!
 — Voi l'ar - mi sa - re - te di va - ga bel - tà.

D.S.

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