

Caro mio ben

Ah, dearest love

Poet unknown
English version by
James P. Dunn

Tommaso Giordani (1730-1806)
Edited by John Glenn Paton



Larghetto, $\text{♩} = 36 - 40$

dolce

4

f *p* *f*

8

P

Ca - ro mio ben, Cre - di - mi al - men, Sen - za di te Lan - gui - sce il
Ah, dear - est love, If you should leave, Heav - en a - bove Knows how I'd

P *p*

Idiomatic translation: My dear beloved, believe me at least, without you

12

cor, _____ Ca - ro mio ben, Sen - za di
grieve, _____ Ah, dear - est love, Heav - en a -

poco f *p*

15

te — Lan - gui - sce il cor. Il tuo fe -
bove — Knows how I'd grieve. Your faith - ful

f *p*

19

del So - spi - ra o - gnor, Ces - sa, cru - del, Tan - to ri -
friend Sighs with - out end, This cru - el tor - ment Cease — now, I

22

gor! Ces - sa, cru - del, Tan - to ri - gor, Tan - to ri -
pray! Cease now, I pray! This cru - el tor - ment Cease now I

sf

my heart languishes. Your faithful one always sighs; cruel one, cease so much punishment.

25

gor!
pray!

Ca - ro mio ben Cre - di - mi al - men, Sen - za di
Ah, dear - est love, If you should leave, Heav - en a

P

28

te — Lan - gui - sce il cor, Ca - ro mio ben, Cre - di - mi al -
bove — Knows — how I'd grieve, Ah, dear - est love, If you should

31

men, Sen - za di te — Lan - gui - sce il cor.
leave, Heav - en a - bove — Knows how I'd grieve.

poco f

f

p

f

35

P

f



“Caro mio ben”

Tommaso Giordani
tom:mazo dzordani

Poetic idea

“Dear, I love you so much that when you stay away, I feel ill. Please be kind to me.”

Background

English enthusiasm for Italian opera continued throughout the 1700s, and it continues today. Sixty years after Bononcini composed *Griselda* for London, Tommaso Giordani composed “*Caro mio ben*” for a concert there. A native of Naples, Giordani lived most of his life in London and published many vocal and instrumental compositions there.

Source

“*The Favorite Song as Sung by Sigr. Tenducci at the Pantheon & Mr. Abel’s Concerts, Composed by Sigr. Giordani*” (London: Preston, 1782?), copy at University of Kansas at Lawrence. For voice (treble clef) and 4-part strings. Key: F.

The accompaniment in this edition is a reduction of the scoring for strings. The staccato markings given here are present in the string parts; one must judge whether they sound well when played on a piano.

The double grace-notes in the accompaniment and those in the voice in m29 and m30 are included in the original publication. The remaining ornaments are adapted from a manuscript volume of miscellaneous music that belonged to an unnamed British lady in 1788 or later: Additional 54,331, British Library, London. The ornaments have no particular authority, but they certainly reflect the amount and kind of ornamentation that a cultivated listener expected to hear.

Bibliography

John Glenn Paton, “*Caro mio ben*: Some Early Sources,” *NATS Bulletin*,

karo mio ben
Caro mio ben,
Dear, my beloved,

kredimialmen
Credimi almen,
believe-me at-least,

sentsa di te
Senza di te
without [of] you

langwi:f:feil kor
Languisce il cor.
languishes [the] (my) heart.

il tuo fedel
Il tuo fedel
[The] your faithful-one

sospiraon:nor
Sospira ognor.
sighs always.

tjes:sa krudel
Cessa, crudel,
Cease, cruel-one,

tanto rigor
Tanto rigor!
so-much severity.

Nov/Dec. 1981.

The familiar edition, edited by Parisotti in 1890, names the composer as Giuseppe Giordani (no relation to Tommaso). The evidence for Tommaso as the actual composer is given in the above article.