

Medium Low Voice.  
Transposed down a major third.

Original Canzonettas, second set (1795)

### 3. SYMPATHY

John Hoole (1727-1803),  
after Metastasio (1698-1782)

JOSEPH HAYDN  
(1732-1809)

**Voice**

**PIANO**

5

8

11

In thee I bear so

*fz*

*f*

*p*

*Grace notes (appoggiaturas)* should generally take up half the length of the following note (and should be sung to its syllable) although where the following note is a very short one, it will inevitably adopt more of the character of an acciaccatura.

*Turns:* Haydn used 2 symbols - the familiar form which usually begins on the main note and thus forms a group of 5 notes; and a simpler one (resembling a tilde with a vertical stroke through) which he calls a semi-mordent and which usually begins on the upper note, resulting in a group of 4 notes. Except where notated, the addition of accidentals to turns will be dictated by the harmonic context.

32

My joys, my joys by thine are known,

This system contains measures 32, 33, and 34. It features a vocal line and a piano accompaniment. The piano part includes a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

35

And ev' - ry good thou would'st pos - sess Be - comes in -

This system contains measures 35, 36, and 37. The piano accompaniment continues with intricate sixteenth-note figures in the right hand.

38

wish my own, and ev' - - ry good thou

This system contains measures 38, 39, and 40. A dynamic marking of *fz* (forzando) is present in measure 39, indicating a strong accent on the piano accompaniment.

41

would'st pos - sess be - comes, be - comes in wish my own, be - comes in

This system contains measures 41, 42, and 43. The piano accompaniment features a mix of sixteenth-note runs and block chords.

44

wish my own, be - comes in wish my own.

This system contains measures 44, 45, and 46. The piano accompaniment concludes with a dynamic marking of *p* (piano) in measure 46.