

JOHN CHRISTIAN BACH'S ARTASERSE:
AN EIGHTEENTH-CENTURY OPERA SERIA

by

CAROLYN JEANNE SMITH

B. M., University of Chattanooga, 1968



A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

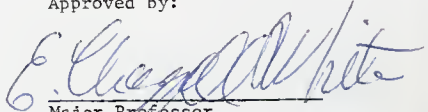
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1978

Approved by:



E. Charles White

Major Professor

Document
LD
2668
.T4
1778
S62
c 2

Acknowledgements

Acknowledgement is made, with gratitude, to the following:

The British Museum for allowing me to photocopy the manuscript;
Professor Irving Godt, Department of Music, University of Indiana,
Pennsylvania, for his many suggestions and enthusiastic support of
the project; Professor Robert Coon, Head, Department of Modern
Languages, Kansas State University, for his assistance with
difficulties of translation and handwriting; and to Professor
Ellen Taylor, Farrell Library, for her tireless assistance in
locating materials through Interlibrary Loan.

Acknowledgements	i
----------------------------	---

Introduction	1
------------------------	---

ARTASERSE

Argument	25
--------------------	----

Act I

1. Scene 1: Recitative "Addio, sentimi, Arbace".	27
2. Scene 2: Recitative "O Comando!".	33
3. Aria (Arbace) "Fra cento affani e cento".	36
4. Scene 3: Recitative "Coraggio, o miei pensieri".	52
5. Scene 4: Recitative "Qual vittima si svena!".	58
6. Scene 5: Recitative "Dove, principe, dove?".	59
7. Aria (Artaserse) "Per pietà, bell'idol mio".	61
8. Scene 6: Recitative "Megabise, che fu?".	75
9. Scene 7: Recitative "Voi della Persia".	79
10. Aria (Semira) "Bramai di perdere".	81
11. Scene 8: Recitative "Dove fuggo?".	97
12. Scene 9: Recitative "Signore, amico".	99
13. Scene 10: Recitative "Artaserse respira".	102
14. Scene 11: Recitative "Arbace è il reo".	106
15. Scene 12: Recitative "E innocente dovrai".	113
16. Scene 13: Recitative "Ma per qual fallo mai".	116
17. Aria (Semira) "Torna innocente, e poi".	117
18. Scene 14: Recitative "E non v'è chi m'uccida?".	132
19. Aria (Mandane) "Dimmi che un empio sei".	136
20. Scene 15: Accompanied Recitative "No che non ha la sorte".	151

Act II

21. Scene 1: Recitative "Dal carcere, o custodi".	159
22. Scene 2: Recitative "Son quasi in porto".	162
23. Aria (Arbace) "Mi scacci sdegnato".	167
24. Scene 3: Recitative "I tuoi deboli affetti".	187
25. Scene 4: Recitative "Figlia, è questi il tuo sposo".	189
26. Scene 5: Recitative "Ascolta, o Megabise".	191
27. Scene 6: Recitative "Qual serie di sventure".	194
28. Scene 7: Recitative "Ah, barbara Semira!".	197
29. Aria (Mandane) "Se d'un amor tiranno".	198
30. Scene 8: Recitative "A qual di tanti mali".	225
31. March	226
32. Accompanied Recitative "Padre, la sofferenza mia".	230
33. Aria (Arbace) "Per quel paterno amplesso".	243
34. Scene 9: Recitative "Eccomi, o della Persia".	269
35. Scene 10: Recitative "Artaserse, pietà!".	271
36. Scene 11: Recitative "E vana la tua".	272

37. Scene 12: Recitative "Tanto in odio alla Persia"	275
38. Scene 13: Recitative "A prezzo del mio sangue".	283
39. Aria (Mandane) "Va tra le selve ircane"	285
40. Scene 14: Recitative "Quanto, amata Semira".	311
41. Aria (Semira) "Fra tanti miei tormenti"	312
42. Scene 15: Recitative "Dell'ingrata Semira"	347
43. Aria (Artaserse) "Non conosco in tal momento"	348
44. Scene 16: Recitative "Son pur solo una volta"	362
45. Aria (Artabano) "Così stupisce e cade"	363

Act III

46. Scene 1: Recitative "Arbace! Oh dèi, che miro!"	408
47. Scene 2: Recitative "Quella fronte sicura"	411
48. Aria (Artaserse) "Nuvoletta opposta al sole"	412
49. Scene 3: Recitative "Figlio, Arbace, ove sei?"	428
50. Aria (Megabise) "Ardito ti renda"	432
51. Scene 4: Recitative "Trovaste, avversi dèi".	456
52. Aria (Artabano) "Figlio, se più non vivi"	457
53. Scene 5: Recitative "Potrai pure una volta".	470
54. Aria (Mandane) "Mi credi spietata?"	472
55. Scene 6: Recitative "Forsennata, che feci?".	482
56. Scene 7: Recitative "Né pur qui la ritrovo".	483
57. Duet (Arbace and Mandane) "Tu vuoi ch'io vivo, o cara"	488
58. March	516
59. Scene 8: Recitative "A voi, popoli"	522
60. Scene 9: Recitative "Al riparo, signor!".	525
61. Scene 10: Recitative "Ferma, o germano"	526
62. Scene 11: Recitative "Ecco Arbace, o monarca"	528

Appendix	536
--------------------	-----

Bibliography	537
------------------------	-----

Introduction

This is a first edition of J. C. Bach's first opera, Artaserse. It is presented here in a historical edition, accompanied by notes on the background of the opera seria, style, forms found in the work, and performance practice along with a set of critical notes. The editor has modernized the edition to make it more accessible to historian and performer. The section on editorial policy presents the reasons for any changes and the way in which they are made. No extraneous composing has been done. If a measure is incomplete, it remains so.

Historical Background

In order to understand the reason for the structure of the mature opera seria libretto, it is necessary to examine the origins of the literary style. This entails a brief discussion of the first Italian "reform," a literary movement that was directly responsible for the form of the opera seria.

In the middle and late Baroque in Italy, "opera was 'the Theater' and one completely dominated by Baroque ... ideas and practices."¹ These practices refer to the extravagant use of machines and use of elaborate trappings which tended to obscure the weaknesses of the libretto.

In the late seventeenth century a group of artists and men-of-letters met in Rome. The place was the literary salon of Queen Christina of Sweden, and the purpose was to present their reactionary writings, the new works that were "anti-Baroque." When Queen Christina died in 1689, the members of her salon

¹Nathaniel Burt, "Opera in Arcadia," The Musical Quarterly 51 (April 1955) : 153.

formed the Arcadian Academy. By 1692, it was a firmly established society.

They were very serious in purpose:

One of the motivations seems to have been a form of nationalism. Europe at the beginning of the 17th century had succumbed to ... the Baroque. The French were the first to react, and in their drama especially produced a return to dignity, grandeur, and reason, although they did take over the fabulous machinery of Italian opera. The Italians, however, continued to wallow in licence, above all in the field of drama, that is, opera. French criticism assumed a superior tone and castigated Italy in the name of the classic.²

The libretto had been sacrificed for the exterior trapping. No one paid much attention to the drama, and thus it lost its meaning.

The founder of the Arcadian Academy, as near as can be ascertained, was an Italian historian and poet, Giovanni Maria Crescimbeni (1663-1728) who is important because he was the first person who wrote a general history of Italian poetry. Fourteen men formed the group among whom was Silvio Stampiglia, early writer of "reform" libretti. Another later member was Pietro Metastasio.

A curious practice of the members of the Academy was that when each was elected he was given a "pastoral" name of a shepherd taken from one of the "Classic" Arcadian pastorals. Although it seemed that they played at being classic, their purpose was serious. They were fighting the notion of French dominance of the Classic, especially the drama. Their purpose was to return to the rules of rhetoric and drama, as set down by Aristotle in the Poetics. Their interpretation of the ideas of Aristotelean unities was the foundation of the reform. Very simply these unities noted by Aristotle were unities of time (all the action took place in the space of less than twenty-four hours), of place (all action took place in one locale), and of theme.³

²Burt, p. 151.

³Patrick J. Smith, The Tenth Music: A Historical Study of the Opera Libretto, (New York: Schirmer Books, 1970), p. 64.

There is a direct parallel between the Arcadian Academy and the Florentine Camerata. Although the two groups were active nearly a century apart, their aims were similar. The language of the drama was of prime importance. Music was its servant.

One of the most important early writers of opera seria libretti was Silvio Stampiglia, who, among other accomplishments, was a member of the Arcadian Academy. He was appointed Imperial Poet at the court in Vienna in 1705 and held the post until 1708. His libretti were set by a number of late Baroque composers, including Bononcini, Fux, Handel, Porpora, Vivaldi, and Alessandro Scarlatti.

Stampiglia was succeeded at his post in Vienna by Apostolo Zeno. Zeno was born in 1669 in Venice, and was a member of a wealthy Venetian family. He spent most of the life there, known principally as a historian and critic. He also wrote reform libretti, but considered this to be a sideline.

Under the influence of the Arcadian movement, Zeno produced reform libretti. He did this, in part, to promote the ideals of the Arcadians to his fellow writers and their friends. He spread the ideals of the reform in Venice and is credited with setting down the rules for the opera seria:⁴

1. The cast of characters is no less than six but no more than eight. All of them are interconnected by love chains.
2. There is one main theme, always accompanied by the secondary one of love, upon which the librettists range changes from three, four, or five acts in the form of dramatic scenes and confrontations of characters. This leads to a climax and a denouement usually in the form of a triumphal scene.
3. Each scene is contrived to end with an aria for one of the characters, after which he leaves the stage.
4. Concerted numbers and ensembles are few.
5. The characters are motivated by the highest standards of noble and ethical behaviour.
6. The working-out of the story, though it may hinge on the

inanimate object, is focused on the interplay of emotions from which the element of the miraculous is largely banished.

7. The setting, though it may be changed during the course of an opera, remains a backdrop to the action (as in French tragedy), and is never manipulated as a concomitant part of the plot.
8. All opera seria libretti share the element of other-worldliness and timelessness no matter in which country and time they are set.

There were other conventions that were observed by opera seria librettists. For instance, there was no place for comic elements in these new libretti. Consequently, along with the comic elements, the comic characters disappeared. The stock characters, whose roots go far back to the old-fashioned commedia dell'arte, were relegated to the intermezzi, or short comic musical works that were played between the scenes of the serious opera.

The most sophisticated writer of opera seria libretti was Metastasio. He was born Pietro Trapassi in Rome, 1698. Cardinal Pietro Ottoboni, the powerful patron of artists and students, was his godfather. Metastasio was placed under his guardianship, an important consequence of this being the boy was able to receive an education.

Shortly before he was ten years old, Metastasio's facility with poetic improvisation came to the attention of a man who was to play a most important role in his future. Abbott Gian Vincenzo Gravina, a Calabrese teacher of civil law, Greek scholar, and amateur playwright, heard the boy singing his verses in the street and was so impressed that he obtained legal guardianship of the boy. He set about educating him, for it was Gravina's desire that he become a lawyer. He attempted to dissuade the boy from writing poetry, even going so far as to permit him to read only certain poets, (Homer, Virgil, Horace, and Aristotle). The boy was forbidden to improvise verse.

⁴Smith, pp. 69-70.

In 1715, Gravina changed Pietro's last name from Trapassi to Metastasio. This later is a play on the word trapassi: trapassimento means transition.⁵

Gravina died in 1718, and the following year, Metastasio became a member of the Arcadian Academy. He was in Naples at the time, studying law, which he continued to do for the next two years. During this time he wrote anonymously for the theatre. It was this latter accomplishment that brought him to the attention of Marianna Benti-Bulgarille, known as "La Romanina."

Bulgarille was a Neapolitan singer of some fame. With her encouragement, Metastasio wrote his first important opera seria libretto, Didone Abbandonata, which was produced in 1724. The music was written by Domenico Sarro. The work was an instant success, not because of the music but because of the drama. Metastasio began producing roughly two libretti a year and in several years his reputation had spread to the extent that, in 1729 he was asked to succeed Apostolo Zeno as Imperial poet at the Viennese Court. Although he planned to remain in the Austrian capital for only a few years, he stayed until his death, in 1782.

The opera seria libretti of Metastasio are the finest examples of the nature opera seria libretto. There were certain conventions that these libretti adhered to strictly:

The operas were in three acts (very roughly one for exposition, one for development, and the last for climax and denouement) and employed six characters, all balanced as to voices and including a hero and heroine, a foil (usually some sort of tyrant), loved ones, and confidants. The chorus was reserved for act endings and triumphal closes, but often was absent entirely.⁶

⁵Smith, p. 74.

⁶Patrick J. Smith, The Tenth Muse: A Historical Study of the Opera Libretto, (New York: Schirmer Books, 1970), p. 76.

There are conventions that dictate how the drama was to develop:

The opening scene or scenes laid out the background and set forth the situation Once the exposition is over, the development begins, and this section takes over most of the libretto.⁷

The drama unfolds as the characters interact, one with another in twos and threes, playing their parts in a drama where even moving from place to place was governed by ritual:

Movement was severely restricted ... and each movement on the actor's part had a special meaning. As there were rarely more than three people on stage at one time, the actor who moved one step forward of the other two was the central figure; when a seated character stood, his words were thereby rendered more important.⁸

A variety of dramatic devices contributed to the development of the plot. These include confrontations, debates, declarations of love and threats, all of which lead to a climax:

One grand scene in which all is unraveled through some revelation, a magnanimous act on the part of the tyrant, or the triumph of a noble mind. . .⁹

Two types of recitatives are found in the opera seria; "secco" and accompanied. The "secco" recitative is the predominant type, and there were rigid standards that controlled both its composition and performance:

The voice part followed the inflections of natural speech, with many repeated notes, stepwise melodic motion, or small skips outlining the harmony of the accompaniment, in irregular phrase lengths punctuated by frequent rests all within a range seldom exceeding an octave.¹⁰

As to how it was scored, again certain standards were fairly rigidly adhered to:

⁷ Smith, p. 77.

⁸ Smith, p. 77.

⁹ Smith, p. 78.

¹⁰ Downes, Edward O. D., "Recitative in Early Classical Opera Seria "1720-80)," Journal of the American Musicological Society, XIV (1961) p. 52.

The "secco" was generally written in common time ...
The continuo part consisted almost exclusively of
half or whole notes, many of them tied.¹¹

The continuo part was performed on the harpsichord, 'cello, and in the opera house, a double bass was used as well. Downes points out that "the harpsichord harmonies, though almost never indicated in early Classical scores, are usually obvious from the voice part."¹²

The Classical "secco" differs in several ways from the late Baroque one: it is often emotionally stronger, even violent, and, of course, the harmonic situation is quite different, being much richer and heavier.

Downes suggests that the smaller note values that appear in Classical "secco" might suggest a faster performance tempo. However, as he points out, it is difficult to be precise on this issue.¹³

The accompanied recitative is not only musically different from the "secco" but also serves a different purpose. Its function is one of dramatic emphasis and it is used only two or three times in a work, for monologues expressing strong emotion at the climax of the action.¹⁴ The accompaniment could be strings only or the full orchestra plus harpsichord. Grout has described the phenomenon of this type of recitative:

The voice, declaiming in flexible, varied and expressive phrases, alternated with orchestral outbursts of chords, tremolando figures, or rhythmic motifs. Sudden changes of mood, abrupt modulations, were featured. The essential function of the orchestra, indeed, was not so much to accompany the singer as to express, during the pauses of his song, the emotions which words were insufficient to convey ...¹⁵

¹¹Downes, p. 52.

¹²Downes, p. 55.

¹³Downes, p. 56.

¹⁴Donald Jay Grout, A Short History of Opera, 2nd ed. (New York: Columbia University Press, 1965), p. 201.

¹⁵Grout, pp. 201-202.

The musical superiority of the accompanied recitative is obvious. It was certainly more interesting both musically and dramatically than the strings of "seccos" which might become monotonous. However, there was a reason why the former was not used more often:

The musical superiority of accompanied recitative ... was unquestioned ... partly because the weight and variety of orchestral tone could reinforce at any moment a section, a detail of recitative text ... (however) stringed accompaniments and ritornellos slowed down the pace of the dialogue ... Accompanied recitative was not recommended for passages where fast speech or action was required.¹⁶

The most important part of the opera seria is the aria. While the recitative presents the action, the aria comments upon it. The performer sings the aria not to the other performers but to the audience. This pattern of action and response is significant:

There results from this scheme an endlessly repeated pattern of tension and release, each recitative building up an emotional situation, which finds outlet in the following aria ... Musically speaking ... an opera is a succession of arias; other elements--recitatives, ensembles, instrumental numbers--are nothing but background.¹⁷

The most important musical form in the opera seria is the da capo aria. Basically, the text is two stanzas of four lines each. The A section of the aria presents the first four lines of the text; the B section, the remaining four. Then, the A section is repeated.

The A section is usually in two parts, a and a'. The a is in the tonic followed by a ritornello which cadences in the dominant or relative major. This is followed by the a' section, where the same text is used, but often the section is more elaborate than the first, containing long coloratura passages. This is followed by a ritornello in the tonic key.

¹⁶ Michael F. Robinson, Opera Before Mozart, (New York: William Morrow & Company, Inc., 1966), p. 111.

¹⁷ Donald Jay Grout, A Short History of Opera, (New York: Columbia University Press, 1965), p. 187.

7

The B section, although it may be based on material from the A section, is more likely in the later opera seria to contrast sharply with the former section. The key signature may change (even if it does not, the section will still be in a closely related contrasting key). The time signature will possibly be different, or the tempo indication might change.

The da capo repetition of the A section was not always a full one. Later in the 18th century, the da capo was more often than not a repetition of only half, the a' portion, of the A section. However much was repeated, performance practice conventions dictated that the repetition be ornamented, a subject that will be touched upon in the section on performance practice.

There were other aria types that developed in the more mature years of the opera seria. These included a one-movement ternary form, ABA', and large binary forms, the first section being slow and lyric, the second section a faster one in a contrasting key.

Representative Composers of the Metastasian Opera Seria

During the 18th century, Metastasio's 27 opere serie libretti were set over a thousand times. So many composers wrote this type of opera that it would be impossible to take account of even a small number of them in a work of this sort. However, a brief discussion of some of the major composers is certainly in order.

Early in the century two composers are notable, Leonardo Vinci (1690-1730) and Leonardo Leo (1694-1744). They were Neapolitan composers. Vinci was the first composer to set Artaserse:

typical for its fresh, clear melody, simple harmonic
vocabulary, and thin texture in the string orchestra. 18

Leo's setting of Metastasio's Demofonte (1735) was that composer's

¹⁸ Donald Jay Grout, A Short History of Opera, 2nd ed. (New York: Columbia University Press, 1965), p. 205.

most successful attempt at setting that type of libretto.

Better known is Pergolesi (1710-1736), who was also active in Naples during this time. Along with his comic intermezzi, especially the well known La Serva Padrona, he set a Metastasio libretto, Olimpiade in 1735.

The most significant composer in mid-century was Johann Adolf Hasse (1699-1783). He was a student of Porpora and Scarlatti, and though a German by birth, became so thoroughly Italianate in his composing that he was known in Italy as "il caro Sassone." He composed over 50 operas, the majority of which are settings of Metastasian libretti. He actually set Metastasio's Artaserse twice, first in 1743 and in a different way in 1762. Evidently he was not the only composer to set one libretto more than once.

Around the middle of the century moderate changes had taken place in the treatment of the opera seria libretto:

... in the settings of the later eighteenth century the Metastasian librettos were altered; many recitatives and arias were deleted; ensembles and occasionally choruses were added ... The distinction between recitative and aria was still maintained, but accompanied recitatives became longer and more elaborate ... the old five-part da capo aria virtually disappeared in favor of various more compact versions of the basic da capo scheme.¹⁹

It is roughly at this time that J. C. Bach begins writing operas, the first being a setting of Metastasio's Artaserse, performed in Turin in 1761.

Johann Christian Bach was born in Leipzig on 5 September 1735. He was the eleventh and youngest of the four notable sons. Information concerning his early life is, for the most part, sparse. Three girls and two sons made up the children of the Bach household at this time. Although the girls could be cared for by their mother, Anna Magdalena, the sons had to be educated. Because of the elder Bach's bitter quarrel with the rector Ernesti, Johann

¹⁹ Grout, p. 220.

Christian and his two brothers probably did not attend the Thomasschule. In 1738, the responsibility for their education was given to a cousin, Johann Elias Bach, who was then a student of theology at the Leipzig University. After Johann Elias Bach left the city, there are no records to indicate just how Johann Christian's further education was taken care of.²⁰

No documentary evidence exists concerning Johann Christian's early musical education, but there is little or no doubt that his father instructed him. Johann Sebastian completed Volume 2 of the Well-Tempered Clavier in 1744, perhaps as an instruction manual for his young son.

With Johann Sebastian Bach's death in 1750, the household broke up. Johann Christian received as a legacy from his father three pedal-claviers, a few shirts, and 38 thalers. Afterwards, he went to Berlin to live and study with his older brother Carl Philip Emmanuel, who had been cembalist at the court of Frederick the Great since 1740. The elder brother was famed as a virtuoso on the clavier. Besides receiving superior instruction on the clavier from his brother, Johann Christian came in contact with many important composers while residing in his older brother's house. These included the Grauns, Binda, Agricola, Kirnberger and Quantz. Some of these composed opere serie and certainly influence him. In addition, from 1742 until the advent of the Seven Years War in 1756, Italian opera--that is, Italian operas by mature German composers--flourished in Leipzig by decree of Frederick the Great. In the few years Johann Christian lived in Berlin he heard operas by Graun, Hasse and Agricola. Since admission was free, one can readily imagine that the young Bach took full advantage of the situation.

The major compositions that date from this time are five Concerti for

²⁰ This biography is based on Charles Sanford Terry, John Christian Bach, 2nd ed. (London: Oxford University Press, 1967). All citations are from this work.

Clavier and Orchestra which were preserved by Carl Philip Emmanuel, as were "2 polonaises, six minuets and an aria," although the latter group seems to be lost.²¹

Bach probably left for Italy in 1754, but it remains unclear how he accomplished this.²² Between 1754 (?) and 1761, he was in the employ of the Chevalier Count Agostino Litti, a wealthy Milanese nobleman. How he came to be in the Count's service remains a mystery. The Count had a small chamber orchestra and probably engaged Bach as director. Bach also furthered his musical education at this time by studying with Padre Martini, who was in Bologna. Most of the information concerning Bach's activities in Italy is supplied by his letters to Martini. The earliest of these, dated 18 January 1757 and written in Italian, gives evidence that Bach and Martini were already acquainted and had done some works together.²³ Bach had probably already become a Catholic. At the end of a manuscript in which he was setting to music part of the Office for the Dead, he wrote "(L. D ac BWV)", which Terry takes as evidence of his conversion.²⁴ Other major choral works from this year include the Requiem Mass, a Magnificat in eight parts, a Tantum Ergo for tenor and orchestra, and a Pater Noster which has not survived. The following year found Bach still spending a great deal of his time composing sacred works.

In 1758, the letters reveal that Bach's attention began to turn towards the opera house. However, it was not until 1760 that he actually began to be involved with the opera in any major capacity. This was the year he was ap-

²¹Terry, p. 8.

²²Terry, p. 11.

²³Terry, p. 14.

²⁴Terry, p. 21.

pointed organist at the Duomo. Since the composer Fiorini was maestro di capella there, Bach was not required to compose. However, he had already been engaged to compose opera for Turin in the following year.

For fourteen months, from February 1761 until April 1762, there are no more letters. It was during this time that Bach developed his reputation as a first-rate opera composer which subsequently was to take him to England. Artaserse was produced at the Teatro Regio in Turin during Carnival Season in 1761. November of that year saw the second opera, Catone in Utica, given at San Carlo in Naples, with Anton Raaf singing the role of Catone. Several months later, in January 1762, Bach's Alessandro nell'Indie was performed at San Carlo, again with Raaf singing the leading role (Alessandro). After his success, Bach returned to Milan in April and wrote his last letter to Martini. During all this time, Bach still had obligations to his patron, Count Litta; nevertheless, he left Milan in the late spring of 1762 for London.

The summer of 1762 found Bach in London in the employ of the singer Colomba Mattei, who was also impresaria of the Opera House (Kings Theatre). The first time a London audience heard Bach's music was in a comic opera Il Tutore e la Pupella, or Il Matrimonio alla moda, a pasticcio to which Bach contributed the Overture, and in a serious opera, Astarto, Re di Tiro, another pasticcio for which Bach wrote the Overture and one aria. These two works were heard in the late autumn of 1762. Two more pasticcios followed early in 1763. On 17 February of that year, Bach's Orione, o sia Diana Vindicata was performed, an event of importance for two reasons. First, it was the first Italian opera composed exclusively by Bach for and in London; and second, the King and Queen were in the Royal Box. Noteworthy also was Bach's inclusion of clarinets in the orchestra. Orione was such a success that it was performed with some frequency until May of that year, at which time Bach's second London

opera was produced. This was Ganaida, which premiered on 7 May 1763 and was, like Orione, an immediate success.

A change in management at King's Theatre forced Bach to look elsewhere for work. Sometime during the following few months he came in contact with Carl Friedrich Abel, a composer and performer also in London. They set up a joint household in Soho and began producing a series of concerts together. The first of these took place in February 1764, and these Bach-Abel concerts continued for twenty years. At some point between mid-1763 and 1 February 1764, two other significant events occurred in Bach's life, events that were to affect the remainder of his career. On 15 December 1763, a Royal Warrant was issued especially to prevent Bach's music from being pirated or printed by unlicensed printers. Bach also was made Music Master to the Queen's Household at some time during this period: no records of the event exist, but a set of Six Sonatas (Op. 11) of Bach's which was published on 1 February 1764 bore the inscription "Maitre de Musique de S. M. la Reine d'Angleterre" on the title page. Another event of consequence was the visit of the nine-year old Mozart to London during the same year. Mozart met Bach and a friendship developed between them; Bach's influence on the young composer was probably quite significant.²⁵

Bach was once more employed at the King's Theatre with the 1764-65 season. Berenice, a pasticcio performed on New Year's Day 1765, included one aria by Bach. On January 26, Bach's third London opera, Adriano in Siria, premiered before an audience that overflowed onto the stage. Although not a huge success, Adriano did receive seven more performances that season. Two days after this premiere, a comic pasticcio, The Maid of the Mill, opened at Covent Garden. Bach contributed two songs to this most successful work. During the 1766-67 season, Bach's fourth London opera was produced. This was

²⁵Terry, p. 80.

Carattaco, first presented on 14 February 1767 and repeated often that season. Early in the following month a pasticcio, Sifone, was presented, including four songs by Bach; this work reappeared in December of 1767.

In the summer of 1768 a group of six sonatas were published with the significant indication "pour le clavecin ou le Piano Forte"²⁶. Bach's preference for the piano was no secret. The Broadwood factory was in operation at this time and was constantly experimenting with and making improvements on the new instrument. From 1768 on, all of Bach's keyboard works are designated for harpsichord or pianoforte.

Bach's next major operatic works did not appear until April 1770. This was a revision of Gluck's Orfeo ed Euridice: Bach added seven arias and some choruses. Burney's remarks on this work are not at all favorable.²⁷ Shortly before this, in March, Bach's only oratorio, Gioas, Re di Suida, was presented at the King's Theatre. It was repeated the following year, suggesting that it must have met with some success. Endimione was presented at the King's Theatre in April 1772. Terry describes this as a "Serenata with Grand Chorusses"²⁸ and includes it in his thematic index under the heading "Italian Cantates"²⁹. This year also saw the arrival in London of the man who was to become Bach's successor at the court: the pianist and composer Johann Samuel Schoeter.

In August or September 1772, Bach left for Mannheim together with Johann Baptist Wendling, a flautist at the court of the Elector Palatine. Bach was a guest of the Wendlings while there. He fell in love with their young daughter Augusta and wished to marry her; unfortunately, the attraction was not mutual,

²⁶Terry, p. 113.

²⁷Terry, p. 118.

²⁸Terry, p. 120.

²⁹Terry, p. 248.

and Bach was forced to look elsewhere.

Bach was invited to provide a work for the opening of the Mannheim season of 1772-73, and he responded with Temistocles, set to a libretto by Metastasio. The leading role of Temistocles was sung by the great tenor Anton Raaf. Although Bach had to leave Mannheim for London after a short time, Temistocles also served to open the 1773-74 season at Mannheim. During that same season, Bach's Endimione was produced at Mannheim, a number of years after the London debut. Raaf sang the role of Endimione.

Despite the fact that early writers state flatly that Bach married in 1767 (without offering any records in evidence), Bach's marriage most likely took place at about this time, either in 1773 or early in 1774. His bride was the soprano Cecilia Grassie, then 27. She had been engaged as the prima donna at the King's Theatre for the 1766-67 season and is listed in the casts of most of Bach's London operas and cantatas and the one oratorio. She left London in the 1767-68 season and did not return for two years. In 1772 Bach paid her for singing in Endimione under the name "Mrs. Grassi." It was not until the dissolution of the Bach-Abel household in 1773 that Bach was married, in all probability--this is, in fact, the only real evidence we have. Bach moved to a new house in 1773, and the most plausible explanation would be because of his marriage.

Bach's next opera was Lucio Silla, a setting of Metastasio's libretto, again written for Mannheim. This work was first produced on 20 November 1776 at the Electoral Court and was the last Italian opera produced there. The taste for the subjects and the style of opera seria was fast declining.

In 1778 Bach was commissioned to write a French opera. He chose a libretto by Quinault, Amadis de Gaule. This work was much larger than any of Bach's previous operas. There are no secco recitatives: all recitatives are

fully accompanied. The orchestration is also far more elaborate than in the other operas. It should also be noted that Amadis, which was to be Bach's only French opera, was performed in the midst of the Gluck-Piccinni feud.

Bach's last London opera, La Clemenza di Scipione, was given on 4 April 1778 at the King's Theatre and repeated seven times, beginning one week later. La Clemenza's success caused the manager of the Haymarket Theatre to retain Bach, but the composer wrote no more music. His health and his popularity were both on the decline, and he was burdened with financial worries. Moreover, his love for good food and his large capacity for drinking were beginning to take their toll. He died on 1 January 1782 and was buried in the Churchyard of St. Pancras in London.

The Manuscript

There exists only one manuscript of J. C. Bach's Artaserse. It is an autograph copy, in the British Museum, Royal Music Collection, 22a, in three volumes each inscribed:

This volume belongs to the Queen 1788.

Because the editor is working from a microfilm copy of the manuscript, it is difficult to gauge the exact size of the paper. However, using the scale provided by the British Museum Photographic Service, the paper appears to be 28.3 centimeters by 21.7 centimeters. Each of the volumes is one act: RM 18 22a contains Act 1; RM 19 22a contains Act 2; Rm 20 22a contains Act 3. Each leaf is numbered on the top right hand corner of the recto page.

The first volume contains the title page with the composer's autograph and the cast is listed in what appears to be his handwriting. It also gives the city of the first performance, Torino, and the date (1761).

There is an unstaved page just after the title page in Act 2. It contains handwritten material by persons unknown and reads as follows:

N. B. In this Act the two following arias are wanting:
 Rendimi il caro Amico and
 Non temer ch'io mai ti dica

Indeed, these arias are missing:

N. B. In this Act the Air, Non e ver che sia contento
 is wanting and also some recits and the chorus
 at the end is wanting.

From all appearances, this is a working copy. There are a fair number of sections that have been crossed out or completely obliterated. The handwriting is consistent throughout, with the exception of one aria, which this editor shall discuss in the Appendix.

Preliminary Notes on the Edition

What I have done is to present the edition with as few editorial changes as possible. Generally, any additions have denoted in the following manner:

1. Broken lines, for slurs; 2. Brackets, which mark changes in accidentals, and changes in dynamics.

The edition has been modernized in the following cases: All vocal parts, originally written in vocal clefs, (soprano, mezzo soprano, tenor) have been written in either the treble or bass clef; all brass parts are written in treble clef.

Arrangement of the instrumentation on the page has been altered to conform to modern standards. Since the oboe, horn, and trumpet parts are written between the second violin and viola parts, when they occur in a number, they have been placed above the strings to conform to modern standards. When a part is simply marked unisono, I have written it out completely. When col basso is indicated in the viola I have written the part out an octave higher, as this is standard practice.

Critical Notes

These notes refer to those passages in the manuscript of Artaserse that have been corrected by the editor in a manner other than those described in the general editorial policy. Pitch designations are middle c is c', cello c is C, and so forth.

Act I

Aria (Artaserse) "Per pieta"

No instrumentation added before m. 1.

3 measures crossed out/obliterated between ms. 92-94, m. 93, VI, VII, f", beat 1, and fermata; beat two, fermata and quarter rest; remaining part of measure, half-rest.

Scene 4: Recitative "Coraggio, o miei pensieri"

Aria (Semira) "Bramai de perdere"

m. 100 - Va, no slash on half-note.

Aria (Mandane) "Dimmi che un empio sei"

m. 7 - Va and Bass, Bb missing.

Act II

Aria (Arbace) "Mi scacci sdegnato"

Before m. 1 - No bass indicated in instrumentation.

ms. 3-10 - No whole rests in voice.

ms. 46-48 - No whole rests in voice.

ms. 72-78 - No whole rests in voice.

ms. 116-121 - No whole rests in voice.

Scene 3: Recitative

m. 24 - incomplete.

m. 36 - No rest in b. c.

Aria (Mandane) "Se d'un amor tiranno"

Before m. 1 - No instrumentation.

ms. 1-23 - No whole rests in Voice part.

ms. 114-123 - No whole rests in voice.

ms. 140-146 - No whole rests in voice.

After final measure, 153 - No Da Capo indicated.

Accompanied Recitative: Arbace (p. 72)

Before m. 1 - No bass indicated.

Aria (Arbace) "Per quel paterno amplesso"

ms. 33-36 - No whole rests in voice.

Scene 9: Recitative: Artaserse and Megabise

m. 18 - Incomplete.

m. 22 - Incomplete.

m. 128 - Recitative incomplete from this point.

Aria (Mandane) "Va fra le selve ircane"

m. 2 - V1, beat 1, chord, note 3, G.

ms. 29-32 - No whole rests in voice.

ms. 52-56 - No whole rests in voice.

ms. 86-90 - No whole rests in voice.

Aria (Semira) "Fra tanti miei tormenti"

m. 1-14 - No whole rests in voice. p

ms. 46-47 - No whole rests in voice.

ms. 98-101 - No whole rests in voice.

Aria (Artaserse) "Non conosco in tal momento"

ms. 1-10 - No whole rests in voice.

ms. 100-105 - No whole rests in voice.

Aria (Artabano) "Cosi stupisce e cade"

ms. 1-26 - No whole rests in voice.

ms. 123-126 - No whole rests in voice.

Before m. 149 - No Horn indicated.

ms. 149-156 - No whole rests in voice.

Act III

Aria (Artaserse) "Nuvoletta opposta al sole"

m. 1-17 - No whole rests in voice.

ms. 45-48 - No whole rests in voice.

ms. 83-87 - No whole rests in voice.

ms. 123-127 - No whole rests in voice.

Aria (Megabise) "Ardito ti renda"

ms. 2-19 - No whole rests in voice.

ms. 55-58 - No whole rests in voice.

ms. 120-125 - No whole rests in voice.

Aria (Artabano) "Figlio se piu non vuoi"

ms. 1-7 - No whole rests in voice.

ms. 35-41 - No whole rests in voice.

ms. 82-86 - No whole rests in voice.

ms. 118-125 - No whole rests in voice.

Following final measure: No Da Capo al Segno indicated

Scene 5: Recitative "Potrai pure sina volta"

m. 27 - Extra quarter rest in voice.

Aria (Mandane)

ms. 1-12 - No whole rests in voice.

ms. 45-48 - No whole rests in voice.

ms. 99-103 - No whole rests in voice.

Performance Practice

Knowledge of performance practice of both aria and recitative in the opera seria is severely limited. There are some conventions that are known to have been observed, although the exact methods and techniques are not always known. Indeed, a degree of latitude is evidently characteristic, and the search for exactitude, if carried too far, may be misguided.

The "secco" recitative should be performed retaining the nuances of regular speech. Strict tempo must not be observed. When a final cadence is reached, there are at least two possible ways of performing the cadence. Donnington, after presenting 18th century writings on the subject, has concluded the following:

We have, therefore, to accept as standard this convention by which, in nearly (but evidently not quite) all circumstances, the vocal close is allowed to finish impressively before the accompaniment, having left an appreciable moment of stolen time, completes the cadence.³⁰

The other practice of performing a cadence was by foreshortening or truncating it. This was accomplished by starting the cadence in the accompaniment on the last accented syllable in the voice part.

Space does not permit a thorough discussion of which of these two ways are most authentic, or if both of them are. It is a controversial issue and demands a great deal of research. Recently, an article has appeared which sheds some new light on this long-standing problem.³¹

As has been pointed out, the aria is the central point of importance in the opera seria. In the 18th century singing reached a point unparalleled before or since, due to the rise of the castrati. They had two major advantages; incredible range and superb technical ability, by which they could execute the

³⁰Robert Donnington, A Performer's Guide to Baroque Music, (London: Feber & Feber, 1973), p. 239.

³¹Winton Dean, "The Performance of Recitative in Late Baroque Opera," Music & Letters, 58 (1977), pp. 389-402.

ornaments required by convention with an ease that captivated the musical audiences of Europe for most of the 18th century.

There were two practices which were standard in performing arias:

One (had) to do with ornamentation of the given melodic line (coloratura) and the other with the insertion of improvised cadences (cadenzas).³²

The singer was expected to ornament the da capo repetition of the aria, the more varied the ornamentation, the better:

Among the Things worthy of Consideration, the first to be taken Notice of, is the Manner in which all Airs divided into three Parts are to be sung. In the first they require nothing but the simplest Ornaments, of a good Taste and few, that the Composition may remain simple, plain, and pure; in the second they expect, that to this Purity some artful Graces be added, by which the Judicious may hear, that the Ability of the Singer is greater; and, in repeating the Air, he that does not vary it for the better is no great Master.³³

Work to Be Done

As this is a historical edition, the next step would be to work with it and produce a performing edition. This would entail a number of changes. Even before the changes, it would be necessary to check the following. There are two arias in the opera for which another manuscript exists. They are:

Act 2 #13 Per quel paterno amplesso
found in
Bologna, Biblioteca del Liceo Musicale 'G.B. Martini' D. O. 102
Königsberg, Staats-und Universitätsbibliothek. No. 14028

Act 2 #17 Così stupisce e cade
Berlin, Preussische Staatsbibliothek, Mun. MS. Bach St. 286.

#13 add.
Paris Conservatoire. Mss. 17.

Any variants between these and the autograph score must be considered before continuing with a performing score.

Problems such as phrasing and articulation must be considered, and any

³² Donald Jay Grout, A Short History of Opera, (New York: Columbia University Press, 1965), p. 194.

³³ Pietro Francesco Tosi, Observations on the Florid Song, tr. Mr. Galliard, (London: 1743; reprint London: William Reeves Bookseller Limited, 1926) pp. 93-94.

interpretive additions must be stylistically accurate before they are added to the score. The continuo part should be figured if not realized entirely. Tempo indications should be added where missing.

An English translation of the libretto would be a value. Considerations such as suggestions for scenery, staging, and costumes might also be valuable additions to such an edition. To be historically accurate in this respect would probably be prohibitively expensive but having the information available might assist in producing a version of the work that would come close in spirit to the original.

The ranges of the arias in this opera are certainly in the ranges of present day singers. There are no outrageously difficult coloratura passages, although it would take a singer of some skill to negotiate the coloratura passages that are found in some of the arias.

Also, before even attempting a performing edition, it is necessary to consider the implications of the missing arias. Were they ever composed? Are they necessary dramatically? If dramatically necessary must substitutes be found for them before the work can be presented? If substitutions are deemed necessary, the way to go about deciding just what arias to substitute must be considered carefully.

ARTASERSE

ARGUMENT

Artabano, Prefect of the Royal Guards of Serse (Xerxes), seeing the power of his king diminish every day after the defeat received from the Greeks, hoped to be able to sacrifice the entire royal family, with the aforementioned Serse, to his own ambition, and ascend the throne of Persia. Availing himself, therefore, of the opportunity which his friendship and familiarity with his lord presented him, he entered Serse's room by night and killed him. Then, he provoked the Royal Princes, the sons of Serse, against each other, so that Artaserse, one of the aforementioned sons, had his own brother Darius killed, believing him to be a parricide because of Artabano's insinuations. Only the death of Artaserse was lacking to fulfill the designs of the traitor; this, which he had prepared, and which was put off by various accidents (which provide episodic ornaments to the present drama), he was finally unable to accomplish for himself, since the treason was discovered and Artaserse was saved; which discovery and saving are the principal actions of the drama.

Artaserse

Act I

SCENE I: ARBACE AND MANDANE

ARBACE

MANDANE

AO-DI-O. SEN-TI-MI, AR-BA-CE

ARBACE
 A CHE' HAU-RO-RA, A-DO-RO-TA MAN-DA-NE, E' GIA' VI-

[5]

CI-NA: E SEI MAI NO-TO A SER-SE SOS-SE CHIO VEN-NI IN QUE-STA

REG-GIA AD ON-TA DEL BAR-DA-RO SUO CEN-NO, IN MIA DI-FE-SSA A

[10]

ME, NON DAS-TE-RE-BBE UN TRES-POR-TO D'AM-OR, CHE MI SON-

-SIO-LIA NON PAS-TE-RO-DEZ TE LES-SER-GI' SIG-LIA.

[15]

Grea-chèil nas-CER VAS-SÀl-lo Gol-pe-vo-le mi fa,

Vog-lio ben mi-o, Vog-lio MOR-RIRE, o me-zi-

MANDANE

-TAR-TI. Ad-di-o. Cru-del! Come hai cos-

[20]

ARBACE

-TAN-ZA di LAS-CIAR-MI CO-sì? Non so-NO,ò CA-RE, Ii CRU-

-del non son i-o. SER-se è il TI-RAN-NO; L'U-

MANDANE

[25]

-gius-to è il PAD-RE tu-o. Con più RIS-PET-to, in fac-cia a chi Tà-

AR SACE

-do-Aa, PAR-la del ge-ni-tre, Ma GRAN-do soi-ero un' in

-giu-ria si GRAN-de, e che m'e tol-ta La li-ber-ta d'un

[30]

INNO-CEN-te di-fet-to, se non so che lag-nera-mi

MANDANE

ho GRAN RIS-PET-to. per-do-nera-mi

[35]

is co-min-cio A LU-DI-TAR dell'a-mor tu-o. Tan?

-i-za mi des-Ta me-ra-vig-lia. Non spe-ro che i Tao

CO-RE, ^{193ACE} CIL-IA-NO II GE-NI-TO-RE, e-MER-IT-IA SIB-IL-IA, ME QUEST-

[40] O-DIO O MAU-DA-NE, E AR-GO-MEN-TO D'AMOR.

TROP-PO MI SDEG-NO, PER-CHE TROP-PO T'AM-RO, E PER-CHE

[45] PEN-SDO CHE COS-TRET-TI LAS-CIAR-TI FOR-SE MAI PIA TI RI-VE-

-A-RO; CHE QUESTA FOR-SE E L'UL-TI-MA VOI-TA... O-

O-I-O, TU PIAN-GI! AH!; NON PIAN-GER, DEN-

[50]

mi-o; sen-za quel PIAN-TO son de-be-le a' cas-

-tan-za: IN ques-to ca-so Io ti vog-lio creu-

[55]

del; sof-fri ch'io PAR-TA: La cru-dei-ta'

MANDANE

del ge-ni-to-re in-i-ta. FER-ma, as-pet-ta:

Ah! mia vi-ta, Io non ch'vor, che bis-ti a' ves-

[60]

-demi Las-ciare: PAR-tir vog-li-o Ad-di-o mio

TRIOCE

oen. mia Prin-ci-pes-sa; ad-di-o.

Following is the ARIA
OF MANDANE:

Conservati Fedele
(MISSA)

SCENE II ARBACE AND ARTABANO

ARBACE

Oh Co-man-do! Oh par-TEN-za! Oh mo-men-to ter-

-del, che mi di-vi-de Da co-lei per cui vi-vo,

[5]

e non m'uc-ci-de!

ARTABANO Fig-lio, Ar-ba-ce. Sig-

ARBACE

ARTABANO

-NON Dam-mil tuo fer-ro. Ec-co-lo. PREN-di il

ARBACE

ARTABANO

[10]

mi-o; fug-gi, nas-con-di Quel san-gue ad og-ni

ARBACE

Suar-do. Oh De-i! Quel se-no Que-sto san-gue ver-

ARTABANO

sò? sei ven-di-ca-to: ser-se mo-ri per ques-ta

[16] ARBACE ARTABANO

ma. Che di-ci! Che sen-to! Che fa-ces-ti! A-ma-to

fig-lio, Lin-gua-mia tu mi pun-se; son re-o per

AABACE [20]

te. Per me sei re-o? Man-ca-va Quo-sa a-le

ARTABANO

mi-e sven-tu-re. Ed or che spe-ri? una gran-e-la or-

-dis-co: For-se tu reg-ne-ra-i. Par-ti al di-

[25]

ARBACE

-seg-no Ne-ces-sa-ri-o è ch'io Res-to. Io mi con-fan-do in

ARABACE

ARABACE

ques-ti OR-ri-bi-li mo-men-ti. E tar-din-co-ra? Oh

ARABANO

[10]

ARABACE

Di-o! PAR-ti; NON più las-cia-mi IN pa-ce. che gio-re-nò è

ques-to; O des-pe-ra-to AR-da-ce!

Following is the aria of ARABACE

TRACENTO AFFINNI

ARIA

Allegretto di Molto

TRANSPOSE

VIOLA I

VIOLA II

VIOLA

AR. ACE

BASS

CELLO

VIOLA III

VIOLA IV

VIOLA V

AR. ACE

BASS

[0]

HORN I & II
 VIOLIN I
 VIOLIN II
 VIOLA
 TRUMPET
 TROMBONE
 BASS
 HORN I & II
 VIOLIN I
 VIOLIN II
 VIOLA
 TRUMPET
 TROMBONE
 BASS

f p
f p
fp
fp
 Crescendo
 Crescendo
 Crescendo
 Crescendo
 Crescendo

[15]

VOCALS / TRUMPET

VIOLIN I

VIOLIN II

VIOLA

TRUMPET

SAZS

[20]

VOCALS / TRUMPET

VIOLIN I

VIOLIN II

VIOLA

TRUMPET

SAZS

FRAN GEN - - TO a - - fan - - u - - li e

HORN I & II *mf*

VIOLIN I

VIOLIN II

VIOLA

BARBARE

BASS

f p

(f) (p)

f p

f p

cen-to Per-li-pi-to, TAC-MO pal-di-to tac-mo

[25]

HORN I & II *mf*

VIOLIN I

VIOLIN II

VIOLA

BARBARE

BASS

f p

f p

(f) (p)

f p

sen-to Che FRE--do dal-le ve-ne

[30]

HORN I & II *f*

VIOLIN I *p* *f*

VIOLIN II *(p)* *f*

VIOLA *(p)* *f*

BARITONE

BASS *(p)* *f*

Fug - - ge il mio san - gue il mio san - gue il mio cor

[35]

HORN I & II *p* *f* *p*

VIOLIN I *p* *f* *p*

VIOLIN II *p* *f* *p*

VIOLA *p* *f*

BARITONE

BASS *p* *f* *p*

Pal - - pi - to, tre - - mo Pal - - pi - to, tre - - mo e

HORN I+II *f*
 Violin I *f* *p* *f*
 Violin II *f* *p* (*f*)
 Viola *f* *p* *f*
 ARBICE
 sev-to Che fied -- do dal -- le ve-ne
 Bass *f* *p* *f*
 [40]
 HORN I+II *f*
 Violin I *f* *p*
 Violin II *f* (*p*)
 Viola *f* *p*
 ARBICE
 Fu--ge Fu--geil mo san -- gue al cor. Fug--ge Fug--geil no
 Bass *f* *p*

[45]

HORN I+II MF

Violin I

Violin II

Viola

ARCADE

BASS

SAN-gue al COR. il NO SAN-gue al COR.

f

f

f

f

f

f

HORN I+II MF

VIOLINI

Violin I

Violin II

Viola

ARCADE

BASS

[50]

p

p

p

p

p

FAN-ten-to af-fa-vi e

[55]

HORN I+II

VIOLIN I

VIOLIN II

VIOLA

ARABACE

CE-NTO Pal-pi-to, tra-mo Pal-pi-to, +re-mo

BASS

[60]

HORN I+II

VIOLIN I

VIOLIN II

VIOLA

ARABACE

CE-NTO Che fred - - do dal - - le ve-ne

BASS

DC fp

Horn I & II *mf*
 Violini
 Violini
 Viola
 ARBACE
 Bass

Fug - - ge il mio san - ge il mio san - ge il cor.

[65]

Horn I & II *mf*
 Violini
 Violini
 Viola
 ARBACE
 Bass

Pal - pi - to tre - - no Pal - pi - to, tre - mo e

[70]

Handwritten musical score for orchestra and vocal soloists. The score is arranged in systems. The first system includes:

- 4 BRN I-II-III-IV (Trumpets)
- Violin I
- Violin II
- Viola
- ARBACE (Vocal Soloist)
- BASS (Vocal Soloist)
- HORN I-II-III-IV
- Violin I
- Violin II
- Viola
- ARBACE (Vocal Soloist)
- BASS (Vocal Soloist)

The vocal parts have the following lyrics:

ARBACE: sen-to Che traed--do dal--le ve-ne Fug-ge il mio san-gue al

BASS: = f p = f p =

[75]

BASS: COR Fra cent-a-fan-ni e cen-to Pul-pi-to, +re-no e

The score includes dynamic markings such as *f* (forte), *p* (piano), and *(f)*, *(p)* for specific instruments. There are also performance instructions like *+* and *=*.

SOLO
TRUMPET

Violini

Violini

Viola

ARABACE

seu - to Che fred - do dal - le ve - ne

BASS

[80]

HOES
TRUMPET

Violini

Violini

Viola

ARABACE

Fug - ge Fug - ge Fug - ge il mio san - gue al coe. Fug - ge il mio san - gue al

BASS

[85]

CORO
TROMBE

VIOLIN I

VIOLIN II

VIOLA

TRAPPE

cor. il mi-o san-gue al cor.

BASS

TRUMPET

VIOLIN III

VIOLIN IV

VIOLA

TRAPPE

BASS

[90] *legato* ANDANTE

HORN I-II-III-IV

VIOLIN I

VIOLIN II

VIOLA

ARBAÇE

BASS

fae-ve-do del-mo be-ne il bar--ba--

[95]

HORN I-II-III-IV

VIOLIN I

VIOLIN II

VIOLA

ARBAÇE

BASS

-RO nar-ti--ro, E la vir-tù sos-pi-ro.

[100] [105]

HORN I-UP

Violino I

Violino II

Viola

ARBACE

BASS

f *p* *f* *p* *f* *p*

Che per-de il ge -- NI-TOR, PRE-ve-do del mio be - ne II

f *p*

[110]

HORN I-UP

Violino I

Violino II

Viola

ARBACE

BASS

f *p* *f* *p* *f* *p*

bar - ba-RO MAR-TI -- RO, E la vir-tù sos-pi - RO) Che

f *p* *f* *p* *f* *p*

[115]

ALLEGRO ASSAI

HORN I-II-III-IV

Violini I

Violini II

Viola

ARBACE

Bass

perdò il ge-ni-to-re. il ge--ni-to-re.

f *(f)* *f* *f* *f* *f*

HORN I-II-III-IV

Violini I

Violini II

Viola

ARBACE

Bass

B7 B7 B7 B7 D

[120]

HORN I & II MF

VIOLA I

VIOLA II

VIOLA

ARCE

BASS

FRAU cen-to e fa-ni e cen-to

p

[125]

HORN I & II MF

VIOLA I

VIOLA II

VIOLA

ARCE

BASS

Pal-pi-to, TRE-mo Pal-pi-to, tre-mo e sen-to

f p

(f p) (f)

fp f

fp f

DA CAPO al Segno

SCENE III: ARTABANO, ARTASESE, UNO MESSISSE WITH GUARDS

5.

ARTABANO:

Co-Reggio, o miei pen-sie-ri. Il pri-mo pas-so

Vob-bli-ga ag-li al-tri. Il tra-te-ner la ma-no

[5]

Su la me-tà del col-po È un far-si re-o SEN-zà spe-rar-ne il

frut-to. Tut-to si ver-si, tut-to Fi-no all'ul-ti-ma

[10]

sti-la il re-gio san-gue Le-coil Prin-ci-pe: all'ar-te.

Quel tu-mul-to! Ah, Sig-nor, tu in ques-to

[15]

e luo-go PAI-ma del di? Chi ti des-to nel se-no que'l-ku, c'e lam'

e pe-ggia in mez-zoi pien-to? Caro AR-ta-ba-no, Oh

[20]

Di-o! Sve-va-to il pad-re mi-o ri-uce co-le

cu le tra-di-te pi-u-me Co-me Nol so. Di

ques-ta Not-te fu Nes-ta in-fra i si-len-zi e

[25]

l'om-dre is-si-cu-ro la Col-pa ual-ma uo-naz-ta! Sa-n'

-sa-nu, oh scel-te Ae-ta se-te di reg-no!

[50]

È qua! pie-tà, qual san-to Vin-co-lo di na-tu-ra è mai des-

ARTASERSE

tan-te a tra-nar le tue fu-ri-e? A-mi-co, in-

-ten-do, È l'in-fe-del ger-ma-no, È da-ri-o il

[55] ARTABANO

RE-o. Chi mai po-tea la reg-gia Not-tur-au pe-ne

-rà? An on is pre-ve-do IN pe-rig-lio -uoi

L407

gior-ni: Guar-da-ti per pie-tà. ser-ve di

gra-do un ec-ces-so tal voi-ta a un al-tro ec-ces-so

Ven-di-ca il pad-re tu-o, sal-va te stes-so.

[45]

Andante

Ah! se ve'al-cun, che sen-ta pie-tà d'un Re tra-

-fi-to, A-mi-ci-zi-a per me, va-da pu-

Allegro [50]

luis-ca il tra-di-tor. Cus-to-di, vi par-lan de-ta

e ser-se un Fran-ce, un fig-lio, e se lo-le-za, tu vi

Par-la il vos-tro Re. Com-pi-tili ceu-vo: Pu-ni---e il

[55]

Re-o. son vos-tro du-ce; io s'es-so reg-ge-

ro' p' re vos-tre, i us-tri s'eg-ni, (Fa-vo-

[60]

ARTASERSE

dis-ce for-tu-na i miei di-seg-ni) Fer-ma, o-ve

COR-RI? Is-col-ta: Da-ri-o è fig-lio di

ATA BIANO

Sen-se. Em-pis sa-re-b-òe Un pie-to-so con-siò-lio: CHI

[65]

Ùcci-se, ge-ni-to-re non è più sig-lio.

following is the ARIA OF IREABANO:
 SU LE SPONDE (MISSING)

SCENE IV: ARTASERSE AND MEGABISE

ARTASERSE

Qual Vittima s' s'cena! Ah Me - ga -

MESABISE

-bi-se... Sgombrare le tue dubbiezze. Un colpo solo funis-cev

[5]

em-pio, e t'as-si-cu-rail reg-no. Me ra-gion di na-

-tu-ra È il di-fen-der sè stes-so. Eg - li lac -

[10] ARTASERSE

-ci-de, se non lac-ci-de. Il mio pe-rig-lio-a-pun-to impe-ri-

rà -ut-toil fa-vor di Gio-ve Del reo ger-ma-no a in-w

3

0

- Lar-mi all' i - ra.

SCENE II: SEMIRA AND PRECEDING

SEMIRA ARTABANO SEMIRA

do - ve, prin-ci-pe, do-ve? Ad-di-o, se-mi-ra. Tu mi

fug-gia-to-ser-se? Sen-ti-mi, non par-

[5] ARTABANO SEMIRA

-tir. Las-cia ch'io va-da; Non ar-re-s-tar-mi. In

gues-ta giu-sa ac-cog-li chi sos-pi-rar per -e?

ARTABANO 10

se più tui-col-ta, trop-po o se-mi-ra. Il mio do-ve-ri-c-

SEMIRA

8-ten-do. Va pu-re, in-gla-to; il-lus dis-pre-zo in

-ten-do.

ARIA

Violin I

Violin II

Viola

Violoncelle

Bass

Violin I

Violin II

Viola

Violoncelle

Bass

Violini I

Violini II

Viola

ARTESELE

Bassi

Violini I

Violini II

Viola

ARTESELE

Bassi

per sie--ta, bell'

Violini I [46] *p*

Violini II *p*

Viola

ATTESSE *f*

Basso *p*

In - fe - li - ce e ven - tu -

Violini I *f p* [50]

Violini II *(f p) (f)*

Viola *f p f*

ATTESSE

Basso

- a - - - - - to il Ci - - el mi fa, il

Violin I

Violin II

Viola

ANTISEBASTIAN

Ci -- el mi fa.

Bass

Violin I

Violin II

Viola

ANTISEBASTIAN

bell' i -- dol mi-o, bell' i -- dol mi-o, Pee pie --

Bass

Violini I [65] *f* *p*

Violini II *f* *p*

Viola *f* *p*

ATTASERSO - ta', bell' i - - - do! mi - - - o, No! Non ni dir

Basso *f* *p*

Violini I [70]

Violini II

Viola

ATTASERSO ch'io so - - no in-gan-to: In - - fe - li - ce e sven-tu - ra - - to

Basso

Violin I [75]

Violin II

Viola

ARTISTEN

BASS

Ab --- bau --- stau --- zu II Ci-el mi fa.

f p

(f) (p)

f p

f p

Violin I [80]

Violin II

Viola

ARTISTEN

BASS

f p

(f) (p)

f p

f p

f p

[25]

Violin I

Violin II

Viola

ARTASERSE

Bass

il ci-el mi fa.

Violin I

Violin II

Viola

ARTASERSE

Bass

In fe--li--ce e sven--tu--ra--to

[90]

Violino I *p*

Violino II

Viola

Violoncello

Basso

4o-bas-ton--zi il Ci--el mi fa. il

[95]

Violino I *p*

Violino II *(p)*

Viola *p*

Violoncello

Basso

Ci--el mi fa.

[100]

Violini I

Violini II

Viola

Violoncello

Basso

[101]

Violini I

Violini II

Viola

Violoncello

Basso

Se fe-de-le a te - son io, Se ni strug-go a'

Violini I *[110]*

Violini II

Viola

TRATTORIE

tuo-i bei lu-mi, Sei-lo A-MOR, lo san-no i NU-MI,

Bass

Violini I *[110]*

Violini II

Viola

TRATTORIE

MO CO-RE, il tuo lo SEU.

Bass

[120]

Violini I *f p*

Violini II *(f) (p)*

Viola *f p*

Violoncello

Basso *f p*

I — mio co — re, il tuo lo — so.

[125]

Violini I *f p*

Violini II *(f) (p) (f)*

Viola *f p*

Violoncello

Basso *f p*

I — mio co — re, il tuo lo — so. Il tuo lo — so. Il tuo lo —

[30]

Violin I

Violin II

Viola

Arpa/CLARINETE

Bass

50,

Violin I

Violin II

Viola

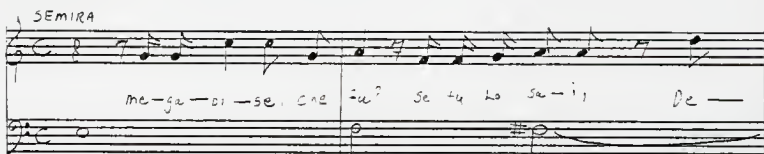
Arpa/CLARINETE

Bass

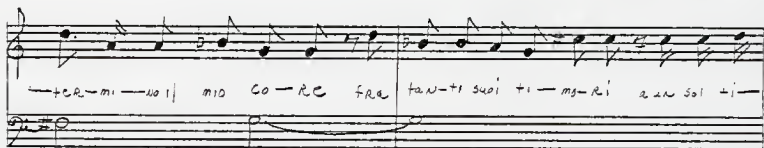
FINA CAPO AL SECONDO

SCENE I: SEMIRA AND MEGABISE

SEMIRA

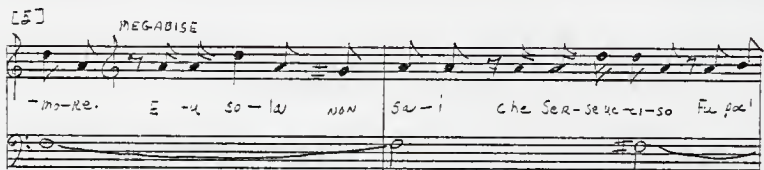


me-ga-di-se, che fu? se tu lo sa-i, De—

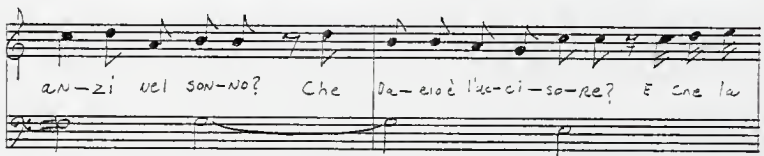


-ter-mi-noi! mio co-re fra tan-ti suoi ti-mo-ri a un sol ti—

[5] MEGABISE

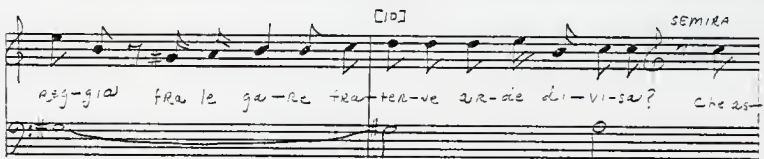


-mi-re. E tu so-lo non sa-i che ser-se-uci-so fu poi

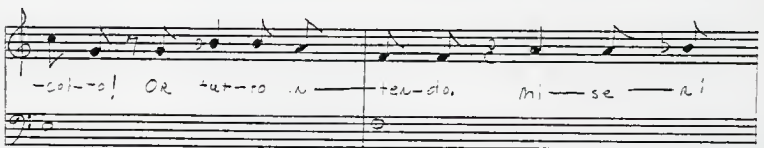


an-zi nel son-no? Che da-rio è l'uc-ci-so-re? E che la

[10] SEMIRA



ag-gia fra le gar-re tra-ter-re ar-de di-vi-sa? Che as-



-col-o! Or tut-to in-ten-to, mi-se-ri

MEGABISE

NOI MI-SE-RA PER-SI-UI! E las-cia dai-

[15]

-flig-ger-ti; o se-mi-REU. in de fa vel-la D'AR-te-ser-se l'a-

-mor; ma sen-ti: o ques-to del ger-ma-no -ri-

[20]

-on-fa) e as-ce-so in pro-NO di TE NON AV-RÀ SU-RA; o RES-TOR-

-PRES-SO, E l'op-PRES-SOR VOR-RÀ VE-DE-RE ES-SI-N-TO:

mai d'UN ab-DO FE-DE-LE il CON-SI-GI-O S-CO-I-TUR?

[25]

Scel-si un am-an-te u - gual ai gra-dis

Musical notation for measures 25-26, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff with a soprano clef, and the bass line is on a five-line staff with a bass clef. The lyrics are written below the treble staff.

+u-o. E se mai por-re vo-les-si in op-ra il mio con-

Musical notation for measures 27-28, continuing the melody and bass line from the previous system.

[30]

-sig-lio, al-lo-ra ri-cor-dan-ti ben mi-o,

Musical notation for measures 29-30, including a treble clef and a common time signature (C). The melody is written on a five-line staff with a soprano clef, and the bass line is on a five-line staff with a bass clef. The lyrics are written below the treble staff.

di cri -a-do-ra. ve-ra-men-te il con-

Musical notation for measures 31-32, continuing the melody and bass line.

-sig-lio De-j-no è di -ce: ma vog-lio Ren-dex-me

Musical notation for measures 33-34, continuing the melody and bass line.

[35]

u al-ro-un ri-con-ven-sa, e per-mi piu oppor-tu-no del

Musical notation for measures 35-36, including a treble clef and a common time signature (C). The melody is written on a five-line staff with a soprano clef, and the bass line is on a five-line staff with a bass clef. The lyrics are written below the treble staff.

MEGABISE

tu - o las - cia d'a - mar - mi. È im - pos - si - bi - le. o

[40] SEMIRA

ca - ra, ve - der - ti e non a - men - ti. E chi ti sfor - za il mio

vol - ta a mi - nar? Fug - gi - mi cu?

44

al - tra di me più gra - ta all' a - mor - to ri - so - va.

[46] MEGABISE

h, che'il fug - gir non gio - va. Io por - to in se - no il m'.

48

ma - gi - na di te: que - sta a - mar - ve - za d'a - pre - so a vag - he -

[50]

-giar-ti, an-car du lun-gi ti va-gheg-gia, den mi-o.

Quan-do il cos-ta-me si con-ver-te iu Na-tu-ra, L'a-l-ma

I quel che non ha, sog-na e fi-gu-ra.

SCENE VII: SEMIRA
SEMIRA:

Voi del-la Pe-si-a, voi de-i-tà pro-ter-te-ici, a ques-tioni

-ce-ro con-ser-va-te Ar-te-se-se. Ah, ch'io lo

[5]

Per-do, se tri-on-fa di Da-ri-o! E, ques-ta

ma-NO BRA-mò vas-sai-lo, e sdeg-NE-rà sov-RA-NO.

[10]

ma che? Si' deg-na vi-tà for-se NON va-le il mio

do-lor? Si per-da, pur-chè reg-ni il mio bene, e pur-che

VI-VA! PER NON ES-SER-NE PRI-VA, Se lo bra-ma-si es-

[15]

-TI-N-to, em-pia sa-RE-i: No, del mio

VO-to io NON MI PEN-to, o De-i. #3

Following is THE PRIMA SERENA
BRUNAI di FERDINI

ARIA

ALLEGRETTO

[5]

Violini I

Violini II

Viola

SEMIRA

BASS

Violini I

Violini II

Viola

SEMIRA

BASS

p

[10]

f

(p)

(f)

p

f

Violino I [15] p

Violino II p

Viola

SEMERA

Basso

Violino I f

Violino II f

Viola f

SEMERA

Basso f

Detailed description of the musical score: The score is for a string quartet and a vocal soloist (SEMERA). It consists of two systems of staves. The first system includes Violino I, Violino II, Viola, SEMERA, and Basso. The second system includes Violino I, Violino II, Viola, SEMERA, and Basso. The first system is marked with a box [15] in the top right. Dynamics include piano (p) and forte (f). There are also some handwritten markings like '113' in the second system.

[20]

Violin I

Violin II

Viola

SEMIRA

Bass

BRU-MAR di

p

(p)

[25]

Violin I

Violin II

Viola

SEMIRA

Bass

per-de-RE Per trop-po af-fet-to Per tro- - - po af-fet-to

[30]

Violini I

Violini II

Viola

SEMERA

Basso

BARTE dell' u-ni-ma nel ca-ro og-get-to nel ca- - - - ro og-

[32]

Violini I

Violini II

Viola

SEMERA

Basso

get-to, È il duol più bar-baro dog-gi-do--

[40]

Violino I

Violino II

Viola

SEMERA

-lor dog - - ni do -lor

Bra-mar di per-de-re per

Bass

[45]

Violino I

Violino II

Viola

(f)

(p)

f

p

f

p

SEMERA

trao p - - po ar - fet-to

par - - te dell' a - ni - ma nel

Bass

f

p

Violini I [50] - *f* *p* *f* *p*

Violini II (*f*) (*p*) *f* *p*

Viola *f* *p* *f* *p*

SEMPRA
ca-re og-get-to, È il duoi più ba-ra-o-ro

Basso *f* *p* *f* *p*

Violini I [55] *f* *p* *f* *p* RIN

Violini II (*f*) (*p*) RIN

Viola *f* *p* RIN

SEMPRA
d'og--ni do--lor si È il duoi più

Basso *f* *p* RIN

VIOLA I
-FORZANDO *f p* [60]

VIOLA II
-FORZANDO (*f*) (*p*) *f*

VIOLA
-FORZANDO *f p*

SENIORA
BA-BA-RO PIÙ BA-BA-RO DO- NI DO- LOR - - DO- NI DO - -

BASS
-FORZANDO *f p*

VIOLA I
[65]

VIOLA II

VIOLA

SENIORA
-lor,

BASS

9

Violin I

Violin II

Viola

SEVERA

Bass

SECONDO [70]

Bra-mar di per-de-re per

Violin I

Violin II

Viola

SEVERA

Bass

SECONDO [75]

trop-po af-fer-to per trop- - - so af-fer-to par-te dell'

[50]

VIOLIN I

VIOLIN II

VIOLA

CEMBA

BASS

a - ni - ma nel ca - ro og - get - to nel ca - - - ro og - get - to È il

duol più bar - ba - ro D'og - ni do - - lor

p f p f p f p f p f p f

[85]

Violini I

Violini II

Violoncelli

CONTRA

BASSO

dog-ni do -- lor. si È il duol più

f p (p)

[90]

Violini I

Violini II

Violoncelli

CONTRA

BASSO

BAR-BA-RO d'og-ni do -- lor. BAR-mar di per-de-re più

f p

[95]

violin I

violin II

viola

SEMIRA

tro-pa af-fet-to par-te dell' a-ni-ma nel ca-ro og-

Bass

f p f p

[100]

violin I

violin II

viola

SEMIRA

-get-to nel ca-ro og-get-to si È il dol più bar-ba-ro

Bass

f p f p

[105]

Violini I

Violini II

Viola

SEMIRA

Bass

Violini I

Violini II

Viola

SEMIRA

Bass

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

RITARDANDO RINFORZANDO RITARDANDO RINFORZANDO

dog-ni do--lor. È il duoi più bar-bar--ro più

bar-----bar-ro dog-ni do--lor.

[115]

Violini I

Violini II

Viola

SEMPRA

do-g-ni do-loe.

Bass

[120]

Violini I

Violini II

Viola

SEMPRA

Bass

[105]

violin I

violin II

viola

SEMPRA

PUR fra le pe-ne sa-rò fe-li-ce, Se il ca--ro

Bass

[106]

violin I

violin II

viola

SEMPRA

de-ne sas-pi---ra e di-ce: Tro--po se-mi--ra

Bass

fp

fp

[135]

Violini I

Violini II

Viola

SOPRA

BASS

tro-po-va Se-mi-A-va Fu-in-gra-to A-mor Fu-in-gra-to A-

[140]

Violini I

Violini II

Viola

SOPRA

BASS

-mor Fu-in-gra-to A-mor.

Violini I [45]

Violini II

Viola

SE.M.R.A.

Bass

Bra. a CAPO
dal SEGNO

SCENA VIII: MANDANE A VO ARTASERSE

MANDANE

DO-VE fug-go? O-VE CO-RRO? E chi, de ques-ta em-pia

REG-gia fu-nes-ta mi-N-vo-la per pie-tà?

[5]

Chi mi CON-sig-lia? GER-ma-na, a-man-te e

sig-lia, mi-se-ra! N UN IS-tan-te

[10]

PER-doi GER-me-ri, il ge-ni-tor, l'a-man-te.

ARTASERSE

MANDANE

Ah, Man-du-ne... AR-ta-ser-se, da-ro RES-pi-ri-ri?

O co-min-gi-sti tu-mu-co-rai tu nel fra-ter-no sin-gu-le a fer-ti

[15]

ARTASERSÈ

re-o? Io bra-mo Pa-tri-ci-pes-sai, di ser-ba-re-mi-nu-no

-cen-te. Il ze-lo, oh Di-o! mi svel-se dal-le

[20]

lab-bra Un com-man-do cru-dele; na dato ap-pe-na mi-nor-zi-

-di. Per in-ped-ire lo lo scor-ro sol-le-ci-to la

Aeg-giù, e cer-co-n-ra-no di-re-te-da-no e di Oa-ri-o.

SCENE IX: ARTABANO, ARTASERSE AND MANDANE

MANDANE ARTABANO ARTASERSE ARTABANO

EC-co-lo Sig-nu-re. A-mi-co. Io di te

ARTASERSE ARTABANO

cer-co. Ed i-o ven-gon in-truc-cia di te. For-se pe-

[5] ARTASERSE ARTABANO

-ven-ti? Si, te-mo. Eh non te-meri.

tut-to è com-pi-to, AR-ta-serse è il mio Re.

[10] ARTASERSE MANDANE

Da-ra-o è pu-ni-to. Nu-mi! O sven-tu-ra!

ARTABANO [12] ARTASERSE

Il par-Ai-ci-da of-fer-se in-cen-to il pe-ro a-le so-Ri-te Ch

AATABANO MANDANE

Di-o! Tu sos-pi-ri? Ubbi-di-to Fu il cen-no-u-o. L'OR-

[15]

-No-re, il pen-ti men-to su-o do-re-vi pre-ve-

AATABANO

-der, Fu-Aoi cus-to-di si pron-ti ad ub-bi-dia, che da-ruo es-

[20] ARTASERSE

-ti-to vi-di pria, che os-se-ri-to. Ah! queo-ti in-

-des-ni non av-ra-ano mac-chi-a-to nel re-gio san-gue im-

AATABANO :-

-pu-ve-men-sil san-do. Si: -noe, ma il-le co-man-do il pes-sa-

[25]

-du-ci, e sei l'au-to pri-mie-ro tu sol d'gues-

ARTASERSE

col-po. È ve-ro, è ve-ro: co-nos-coil sa-l-lo

[30]

mi-o; lo con-fes-so, AR-tu-ca-no, res son

ARTABANO

i-o. Sei re-o! Di che?

D'una gius-ti-zia il-lus-tre che un ce-ces-so pu-ni?

[35]

D'u-na ven-de-tta do-va-za Ser-se? Eh + con

so-la, e pen-sa che nel fra-ter-no scam-pio pu-nis-ti al-

[40] **SCENE XI: SEMIRA**
SEMIRA: AND PRECEDING
 -sine un par-ri-ci-da, un em-pio. Ar--a--

-ser-se res-pi-ra. Da-ri-o non è di

MANDANE: [5] **ARTSSESE:**
 ser-se il par-ri-ci-da. Che sen-to! È don-de il

SEMIRA:
 sa-i? Cer-to è l'ar-res-to dell'in-deg-no uc-c-

-sor. Pres-so al-le mu-ræ dei giar-di-no re-

[10]

-a! -no è ve squa-dre Al - ma-se fir - gio - nice

Re - o lo sco - per - se la fu - ga, il lo - co,

[15]

, Al - gio - var con - fu - so, il pav - li - do sem - or - na - re, e il suo

ARTABANO

ser - ro di san - gue an - cor in - ran - te. Ma il no - me?

SEMRA

Og - num lo fa - ce, to - cas - so si - nu - no - me hic - nes - te li.

[20]

ARTABANO

È - o - sì for - se in - ce - ce! Ma - gi - o - me - no

ARTASERSE

figu-ral jun-que un ser-pio san is?

[25]

Quere ar-ta-ser-se su-uir do-ur-á cul po-ue

Quin-ó-ven-te san-gue un-co-ra-im-mou-do, ar-ta-ser-se ar-ta

SEMIRA

ARTASERSE

per-sa, in edo al mon-do! For-se de-a o m-ri? no

[30]

-r. se-mi-ra. Ls soe-er-á-to cen-vo de-

MANDANE

-c. de as-oxi me-i. Trep-po ho-u-ser-se, ec-

[30]
SEMIRA

-ce-do, -no do-lo-re: Abba-ni-tus Ele-vo .to sp

-get-to più giu-sto: in faccia al mon-do giu-ss- -ca -e

-tes-so col-la stam-pe de re-co. Con è in

[40]

ARTABANO

-men-no? Con-duc-te-lo a me. De-i pri-gi

-me-ro vado Par-ri-vo ad af-fec-ter. -tes-za: in-za

-ca-no, se-mi-nu non-de-re per-pi-à res- -

AS-CI: as-sis-te-mi a-des-so; a-des-so in

-tor-no J--i, vor-Rei gli z-mi-ci. Si sano ar-

[50] MANDANE
-ba-ce, Ar-ta-ba-no, dov' è? Non sei co-es-

-clu-so in dal-la rag-gia in pe-na dei Ric-nies-to

ARTASERSE [55] SCENE XI MEGABISE
MEGABISE
-me-ric? Ven-gu ar-da-ce, io l'as-sol-vo. AR

ARTASERSE AND SEMIRA MEGABISE
-da-ce è il re-o co-me! Os-ser-va il de-

ARTASERSE [8] ARTABANO

... IN QUEL SEM-BIUV-TE L'U-mi-col! Il sig-lio!

SEMIRA MANDANE ARTASERSE

Il mio GER-MOU-NO? L'AM-ante! In que-sta gusa, AA-

-BU-CE, MI ANI-U-NAU-ZI? Ed hai po-tu-to N MEN-TE TAN-TU

[10] ARTABANO MANDANE

Col-PA UED-RIM? SO-VIN-NO-CEU-TE. -les-sei!

ARTASERSE

Ciel! Ma se u-NO-CEU-TE sei, di-icu-di-ti

[15]

di-izun sos-pet-ti, gliu-d-zi, e u RA-gio-NE

ARDACE

SEI IN-NO-CEN-ZA TU SA MA NI-FES-TA. IO NON SON

ARTABANO

RE-O; LA MIA DI-FE-SA È QUES-TA. (SE-GUI-

[20] ANTASERSE

TASSE A TA-CER-I, PU-RE I TUOI SUE-GNI CON-TA

ARBACE ANTASERSE ARBACE

SEN-SE? ER-AN GUI-STI. LA TUA FU-GE? EL VE-RE.

MANDANE [20] ARBACE

I TUO SI-LEN-ZI-O? È NE-CES-SA-RI-O.

ANTASERSE ARBACE

I TUO SEN-TE-RE? LA MIA-TA È MI-S

MANDANÈ

sta-to. E il fer-rous- -per-so di cui-do san-gue?

[30] ARBACE

E-REN MIÒ MU-NO, è ve-ro. E non sei de-lin-

MANDANÈ ARBACE

-guen-te? E l'uc-ci-sore non sei? So-NO IN-O-CEN-te.

ARTASEESE [35]

Mu Papp-pa-REN-Zu, O Ar- -ba-ce t'as-cu-se, ti con-

-du-Na. Lo veg-go an-chi-o; nu Papp-pa-REN-Zu in-gun-no.

ARTASEESE SEMIRA

Tu non par-ti O se-ni-ro? Io son con-fu-sa

[40] ARTASERSE

ARTABANDO

pul-li re-tu-ba-no. Oh Di-o? Mi per-do

san'-chio nel me-di-tare la scu-sa. Mi-se-ro!

[45]
Che fa-rò? pu-ni-re io deg-gio nell'a-mi-co più

ca-ro il più, ceu-de-le or-ri-bi-le ne-mi-ca I

pri-mi-zj-za-ti tu-1, sig-nor, non per--de un'

[50]

in-no-ceu-toop-pres-so: Sei mai deg-no ne fui, lo so-no ud'

ARTABANO

-es-so. Au-da-ce, e con qual fron-te

[55]

Poi do-nan-dan-gli a-mor? Per-fi-do Fig-lio, il mio ros-

-sore, la pe-nu-ma tu se-i. An-che il pad-re, con

ARTABANO

giu-ra a' dan-ni mie-i! 8 Che vor-Res-ti da me? Ch'io fos-sia'

[60]

s'par-te de' ful-li tu-o-i nel com-pu-ri-ti? Eh'

PRo-VI, o Sig-NOR, la tua gius-ti--ZI-a. In sue di-

[65]

Pari do-man-dan-za e ma s' re-zi-ro -no, no ras'

ARABACE

-s-r. 'e pe-ra mia tu se-i. Anche il pad-ri con'

ARTAGANS

guda e don-vi mie-i! Che vir-tes-ti dei mo? Ca'lo fos-si-w'

[70]

par-te del fal-li tuo-i nel con-fer-ri-ri? En'

ri-vi. Si-ano in sua gies-ti-zi-zi In ca d-

[75] ARTASERSE

to-za a. g. c-vi --ti-oz-uz a-re pen-pes ca-re-se- ho

[30] ANTASERSE

-fes-sa non gli gio-vi RA-TU-ba-NO u ver per pad-re. Oh fe-del

ANTACAND

-tà! Ri-sol-vi, cqual-cheaf-fet-to se ti res-ta per

ANTASERSE

lui van-du in ob-li-o. Ri-sol-ve-rò, ma con qual

[33] SCENE XII: ARJACE AND PRECEDING
ARJACE

co-re... Oh Di-o! È in-no-cen-te do-

-VRUI tuu-ti ol-trag-gi sof-FRIR, MI-se-RO AR--

MEGABISE [5] SEMIRA

-bu-ce? che av-ven-ne mui? Quuu-te sven-tu-re io

MANDANE

te-mol! Io non spero più

ARTABANO

pa-ce. Io fin-go, e

ARBACE

tre-no. Tu non mi guardi, o

pad-re? Ogni al-tro

[10]

vi-ri sof-fer-to ec-cu-sa-tor sen-za lag-nar-mi; Ma che pos-sa ac-

-sar-mi, che chi-dee pos-sa il mio no-rir co-lui, che il

[5]

vi-ver mi do-nò, m'em pie d'òe ro-re Il cor tre-man-

te e re l'ag-ghia-ciu in se-no; sen-ta pie-tà del

[20]

fig-lio il pad-re al-me-no.

Following is the aria of ~~FRANCESCO~~
NON TI SON PANPE (MISSING)

SCENE XIII. A.P. FACE,

ARBACE

Mu per qual fat-to ma-i Tau-to, o bar-ba-ri de-i, vi-so-no in

i-ru? Mis-col-ti, mi com-piun-ga al-me se-mi-ru.

FOLLOWING IS THE FIRST OF SEVERAL

TORNA INNOCENTE

ARIA

ALLEGRO

Musical score for the first system of the aria. It consists of five staves: vocal line (soprano), piano right hand, piano left hand, and two empty staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'ALLEGRO'. The lyrics are: TOR-VAI-VO - CENT - E, E.

[5]

Musical score for the second system of the aria. It consists of five staves: vocal line (soprano), piano right hand, piano left hand, and two empty staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: PO - I TAS - CO TE - RO - se VUO - I;.

Dynamics markings: (f), (p), (f), (p), (f), (p), (f).

Violin I
Violin II
Viola
SENIORA
Bass

[10]

p

(p)

p

p

p

p

f

p

Violin I
Violin II
Viola
SENIORA
Bass

f

p

(p)

p

f

p

Violin I
Violin II
Viola
SENIORA
Bass

Violin I
Violin II
Viola
SENIORA
Bass

[15]

violin I

violin II

viola

SEMI RA

TUR-TO PER-TE FA-RO - . TOR-NA IN-NO-

Bass

[16]

violin I

violin II

viola

SEMI RA

- CE-TE, E PO-i T'A-

Bass

Violin I
Violin II
Viola
SEMIRA
Bass

scul - te - ro . se - vou - i;

[25]

Violin I
Violin II
Viola
SEMIRA
Bass

TUT - TO PER - TE FA - RO

Violin I
f (P)

Violin II
(f) (P)

Viola
f p

SEMIRA
TUT TO PER TE FA

SEMIRA
f p

Violin I
f p f

Violin II
f (P) (f)

Viola
f p

SEMIRA
-RO PER TE FA - RO PER

BASS
f p f

[35]

violin I

violin II

viola

SEMPRA

Bass

TE FA - RD

violin I

violin II

viola

SEMPRA

Bass

[40]

VIOLINI I

VIOLINI II

VIOLA

SEMIRA

BASS

VIOLINI I

VIOLINI II

VIOLA

SEMIRA

BASS

ma FIN- CHE REO ti VEG- gio, com-

f

(f)

f

f

[49]

Violini I

Violini II

Viola

SEMIRA

BASS

PIAN — GER-TI NON DEG-GIO OI F

f *p*

(f) *(p)*

f *p*

f *p*

[50]

Violini I

Violini II

Viola

SEMIRA

BASS

— GEN — DER-TI NON SO NO COM —

f *p*

f *p*

p

p

p

Violini I [55]

Violini II

Viola

SESTIERA

BASSO

f *fp* *f* *p* *f*

-PIAN-GER-TI NO NON DEE GIO

Violini I

Violini II

Viola

SESTIERA

BASSO

f *fp* *f* *p* *p*

NO DI SEN-DER-TI VO NON

violin I [60]

violin II

viola (P)

SEMPRA So. TOR-NA IN-NO-CEM TE, E

Bass

violin I [65]

violin II

viola (P)

SEMPRA PO-I TAS-COL-TE-RÒ, SE VUO-I;

Bass

Violin I
Violin II
Viola
SEMERA
BASS

[70]

p *p* *(p)* *(f)* *f*

T'AS — COL — TÈ — RÒ SE 140-1

Violin I
Violin II
Viola
SEMERA
BASS

p *p* *p* *(fp)* *p*

TUT — TO TUT — TO TUT — TO PER TÈ 141

[75]

violin I

violin II

viola

SEMIRA

-RÒ PER TE FA-RÒ TOR-NA IN-NO-

Bass

[76]

violin I

violin II

viola

SEMIRA

CEN-TE. E POI TAG-GO I-TE-

Bass

Violini I [85]

Violini II

Viola

SEMIRA

BASS

-RO SE VUO I TUT TO PER TE FA -

Violini I [90]

Violini II

Viola

SEMIRA

BASS

-RO TUT TO PER TE FA -

f *p*

f *p*

Violini I

Violini II

Viola

SEMIIRA

Basso

Violini I

Violini II

Viola

SEMIIRA

Basso

RO PER TE FA-RO SI PER

TE FA-RO

f *p* *f* *f* *p* *f*

[15]

Violin I

Violin II

Viola

SEMIRA

Bass

1007

Violin I

Violin II

Viola

SEMIRA

Bass

(Da Capo al Segno)

SCENE XIV ARBACE, MANDANE, AND MEGABISE

ARBACE

E non v'è chi m'uc-ci-da? Ah, Me-ga-

MEGABISE

ARBACE

-bi-se! shai pi-e-tà... Non per-lar-mi. Ah, prin-ci-

[5]

MANDANE

ARBACE

-pes-sò! In-vo-la-ti da me. Ma sen-ti, a-

MEGABISE

ARBACE

-mi-co. Non o-don tra-di-tore Odo un mo-

[10]

MANDANE

-men-to Man-du-ne al-ne-no. Io tra-di-tore non

ARBACE

sen-to. Mio ben, mio vi-ta...

MANDANE

Ah, scel-ler-ato! a-dis-ci di chia-mar-mi tuo

[15]

be-ne? Quel-la non mi trat-tie-ne, Che uc-ci-se il ge-ni-

ARBACE

MANDANE

-tore? Io non l'uc-ci-si. Dun-que chi fu?

ARBACE

[20]

MANDANE

par-la; Non pos-so. Il lab-ro... Il lab-bro è men-zog-

ARBACE

MANDANE

-ne-ro. Il co-re... Il co-re, No che del suo de-

ARBACE

MANDANE

-lit-to or-ra non sen-te. Son l-o... Sei tra-di-

[25] ARBACE MANDANE ARBACE

-tor. So-no in-o-cen-te. In-no-cen-te! Io lo giu-ro.

MANDANE ARBACE

Al-mu in-fe-de-le! (Quanto mi cos-ta un

[30] MANDANE

ge-ni-tor cru-de-le!) Ca-ra, se tu se-pes-si... Eh! che t'a-

ARBACE MANDANE

-bor-no. Dun-que tu se-i... La tu-a ve-

ARBACE MANDANE ARBACE

-mi-cu. E vuo-i... Vog-lie la mor-te tu-a Quel

[36] MANDANE ARBACE

PRI-no ef-fet-to. Tu-to con-giu-to in sdeg-no. E non mi cre-di?

MANDANE

E non ti cre-do, in-deg-no.

FOLLOWING IS THE AREA OF MANDANE

DI MI CHE UN EMPIO SEI

ABIA

ALLEGRO ASSAI

HORN I & II
 Violin I
 Violin II
 Viola
 MIDDLE C
 Bass

ALLEGRO

HORN I & II
 Violin I
 Violin II
 Viola
 MIDDLE C
 Bass

f p f p
 (f p) (f p)
 f
 f

Dim - - mi che un em - - pio

4tr W
I-II-III-IV-V

Violin I

Violin II

Viola

MANDOLIN

BASS

Per-fi-do tra-di-to-ae! E al-lor ti cre-de-

(P)

p

4tr W
I-II-III-IV-V

Violin I

Violin II

Viola

MANDOLIN

BASS

-Aò, ti cre-de--Aò. Dim-mi

[20]

Horn I & II
 Violin I
 Violin II
 Viola
 Flute
 Bass
 Horn I & II
 Violin I
 Violin II
 Viola
 Flute
 Bass

Dim-mi che un em-pio se-ij che un em-pio
 se-ij si Per-fi-do

Crescendo markings: *Crescendo*, *(Crescendo)*, *(Crescendo)*
 Dynamics: *f*, *(f)*, *f*, *f*, *p*, *(P)*, *p*

HOHN
TROMBEN

Violin I

Violin II

Viola

MANICANE

Bass

TRA - - di - to - re! E al - lor ti -

f *p*

HOHN
TROMBEN

Violin I

Violin II

Viola

MANICANE

Bass

CAE - - de - - RÒ. E al - lor ti -

f *p*

Horns I & II
 Violin I
 Violin II
 Viola
 Mandolin
 Bass

Horns I & II
 Violin I
 Violin II
 Viola
 Mandolin
 Bass

[45]
 p
 Vor-rei di lui scor-

Horn
 I. II. III. IV.

Violini
 Violini I
 Violini II
 Viola

Mandoline

Bass

-dau-ra-mi, O-di-a-rah Dio! vor-re-i; c--di-a-rah Dio! vor-

Horn
 I. II. III. IV.

Violini
 Violini I
 Violini II
 Viola

Mandoline

Bass

-re-i; Ma sen-to che sdeg-na-ra-mi Quan-to dav-rei non

307

HORN I
TROMBA

VIOLIN I

VIOLIN II

VIOLA

MARACAS

SO. Quanto dou-rei NON SO. si Vor-

BASS

310

HORN I
TROMBA

VIOLIN I

VIOLIN II

VIOLA

MARACAS

-re-; Vor-rei di lui scor-da-mi, O--diar--lo, oh Dio! vor-

BASS

[40]

NOVA
TROMBA

VIOLA II

VIOLA I

VIOLA

MANDOLINE

BASS

NOVA
TROMBA

VIOLA II

VIOLA I

VIOLA

MANDOLINE

BASS

-RE-i ; Ma sen-to che deg-ger-mi Quan-to dov-rei Non so. No non

so. No non so. Dim-mi che un em-pio Sei, che un em-pio

HALLELUIAH MUSIC COMPANY
1547 Riverside Drive
New York 12, N.Y. No. Hollywood, Calif. 91607

608

Handwritten musical score for the first system, measures 1-3. The score includes parts for Horns (I and II), Violins (I and II), Viola, Mandolin, and Bass. The lyrics are: "se-i, Eul-lor ti cac-de-ro. si".

Instrument parts include dynamic markings such as *f* and *p*. The Mandolin part has lyrics written below it.

Handwritten musical score for the second system, measures 4-6. The score includes parts for Horns (I and II), Violins (I and II), Viola, Mandolin, and Bass. The lyrics are: "Dim-mi Dim-mi cheu em-pro se - - i, Eul-".

Instrument parts include dynamic markings such as *f*. The Mandolin part has lyrics written below it.

[78]

HORN
F1111Bb

violin I

violin II

viola

MANDOLIN

Bass

-lor ti crede--Rò. E al-lor ti cre - - - - de -

p f (f) p f

[79]

HORN
F1111Bb

violin I

violin II

viola

MANDOLIN

Bass

-Rò. Si Per-fi-do Per-fi-do tra-di-

p CRES- (p) CRES- CRES- CRES- p CRES-

Horn I
 -CEUO f
 Violin I
 -CEUO f P
 Violin II
 -CEUO (f) P
 Viola
 -CEUO f (P)
 MANDARINE
 -to-re! tra-di--to-re! E al-lor ti cre-de--
 Bass
 -CEUO f
 [15] =

Horn I
 II
 Violin I
 Violin II
 Viola
 MANDARINE
 -A. E al-lor ti cre--de--A. O-dia-n-o, oh Dio! vor-
 Bass
 P

[90]

HORN I II III Eb

VIOLIN I

VIOLIN II

VIOLA

WINDS

-Ae-i; Quo dia-blo-ph Dio NON SO si o--diar-to a--

BASS

[95]

HORN I II III Eb

VIOLIN I

VIOLIN II

VIOLA

WINDS

dia-blo-ph Dio NON SO o--diar-to oh Dio NON

BASS

[100]

HORN I
HORN II

Violin I

Violin II

Viola

WANDOBAE

so, oh Dio NON so. oh Dio NON so.

BASS

HORN I
HORN II

Violin I

Violin II

Viola

WANDOBAE

BASS

1. ACCOMPANIED RECITATIVE: ARBACE

LA RGO *ASSAI*

Violini I
Violini II
Viola
ARBACE SOTTO
Basso

Violini I
Violini II
Viola
ARBACE
Basso

No che von ha la sorte più sven-tu-re per

violin I *f*

violin II *(f)* *(p)*

viola *(f)* *p*

TRABACCA *me.*

Bass *f*

violin I *f* [10]

violin II *(f)*

viola *(f)*

TRABACCA

Bass *(f)*

TUTTE IN UN MOMENTO, TUTTE, Oh

Violin I

Violin II

Viola

ARBAÇE

BASS

Di — o! Le PRO-VA-I, PER — du l'AN

[15]

Violin I

Violin II

Viola

ARBAÇE

BASS

— i CO. MIN-SUL-TA LA GER-RA-NA. MAC-CU — SA IL GE — NI —

VIOLINE I

VIOLINE II

VIOLA

TRACCE

BASS

TOA, pian-geit mio be-ne E TA-

[20]

VIOLINE I

VIOLINE II

VIOLA

TRACCE

BASS

GER NI CON-VIE-NE, E NON OS- so PAR- LAR!

violin I

violin II

viola

ARBAÇE

Bass

do - VE SI TRÒ - VA UN AN - I - MA, CHE SI - A TOR - MEN

ALLEGRO

[C#] [G#] [F#] [E#]

violin I

violin II

viola

ARBAÇE

Bass

-TA TA CO - SI CO - ME LA MI - A ?

ALLEGRO

Violini I

Violini II

Viola

TRABACCE

BASS

MA, GIU-STO DE-I, PI E-TA' SEN GUES-TO PAS-So LO IDE-NO VOS-TRO A

f *p*

(f) *(p)*

f *p*

f *p*

Violini I

Violini II

Viola

TRABACCE

BASS

DAN-NO MIO SAN-N-ZA, PRE-TEV-DE-TE DA-ME. TROP-PA COS-

f

violin I

violin II

viola

TRUCCO

BASS

-TAN-ZA,

Artaserse

Act II

SCENE II. PRASENZA AND ARRABANDO

PRASENZA

De car-le-re, o cas-tu-di fai sì con-fer-ma-ba-ce. Ecco a- don-

[C3]

-di-te -e te ri-cies-ze Ah vo-gna il ciel che gio-vi pres-to in-contra u sol-

ARRABANDO

-vino! Io non var-re-i che ces-des-si al Sig-nor, la mia don-na di pre-via d

[C4]

fan-ta, o mal-igun-da-ta! Spe-me di tra-dizio in-no-cen-ze. E in-tes-to

[C5]

chi-ral di sol-pa-za-ri de-ve mo-ri. Non ar-ro-à ma-ve-ri-ve-der-to cre-ri

tu si-ca-ri-za. In-con-fer-ri-à il-ig-no-ra la ca-ri-za; se-ri-za

[20] **ARTAGERSE.**

Com-pi-ni i-ju-vi: omni seq-ue-ro te. Ne-ve-ro di-cti-ssimè mi- hi tu-er-eris. In-ter-ru-pto sus-cep-eris.

[25]

vi-cto il-ia-ber-no! Io mi-geo-nen-ò dun-è-mico d' pe-ri-g-lio;

ARTABANO.

Tu non ti per-ti, è si-conda-vo il-fig-li-ò. La cer-me-lla de-

[30] **ARTAGERSE.**

È io-ò quan-to cos-mal mio co-me! La tua vir-tù de-ces-sa mi par-la per in-

oz-ce. Deh cer-cha-jer-la-na-vo, un-a via di sal-vi-zio, una ra-gi-

[35]

o-ne ch'ò pos-sa-di-bi-tà de no-de-li-ò u-ni-ci, 'ò-e us-que, 'è ac-

ARTABANO:

[40]

cu-re si-le nre. ... -re per pos-... signi e-ven-to il-le-cu-sa, e in-nan-to re-

ARTASERSE:

-be-cc si re-de re-o, ... su si di-fen-de, e tan-ce? Ma rimo-ven-te si

[45]

Chia-me, i ad-dri suoi non son da u men-ta. Lo na-lan-ta no, u li-ber

-tà ge-co re-gio-na; os-serva, os-serva il su-o cor. Tro-va se

[50]

mo-i, lu om-cre di di-ic-se. ac-cen-in-sie-me in sel-re-za del

[55]

Fig-lio, la pa-ce de-uo re, Ho-nor del no-vo. In-gan-na-mi, se puoi,

ch'io mi per-do-no.

Following is the first of ARZACHE

RENDI IL CARO AMICO (missing)

SCENE II: ARTABANO AND ARZACHE.

ARTABANO:

SON GIUSTI A VOR-TO. DE-DE-CE, AV-VI-CI-VA-TI e vo-i No-je

[5]

ARZACHE:

PRE-SI-ME STAN-DE FROVAT-TE V-DE-TE OG-UI. MIO CEN-NO.

ARTABANO:

pad-re so-lo con me!) PAR MI RIES-CE, O FIG-LIO, Di sal-va-re me

[10]

VI-TU. So cre-sad-ite AN-NI-CI-NO de-a-ter-se e in-ber-

-to si fa-ve-re-er-ti an-zi-mo: Per un'al vi-va se-gua-vo sem-pre gli fu scòr-
 15

[15] -gen-doi pas-si tu-, De-la-tem pas-so i suoi cus-to-di e lu-i. **ARCADE!** Mi pre-
 20

(ap-pas-sio) [20] -penti a-ve-fu-ga) Che san-ta pro-va-al mio de-li-tto? Eh vie-ni, Fol-le che sei. La
 25

li-ber-tà ti ren-dof Tin-vo-al re-gio sdeg-no; gli ap-plau-si -giun-do e soe se al-
 30

[25] s ag-gio! È de gran-tem-po se-i, A tutti u od-ro il re-gio san-gue in-dia-mo:
 35

[ARCADE] di-e con-mo-se squa-re Bas-u mo-s-er-er-ti. Ho di-ve-nir di-ol-lef
 40

[30]

Solo in pen-sar-lo in - a - r - dis-car An pad-re, les-Gi-a mi in - no - cen-zu!

ARTABANO:

[35]

ARGACE:

È in-no cen-zu, si dis-vrà pre-fer-ri-a for-se al-a vi-ta? E que-sta vi-ta; o

ARTABANO:

ARGACE:

pad-re, che mi tu credi? Il me-glior do-nao fi-gli-a, che pas-sa agli De-i. Le

[40]

vi-ta è un be-ne, Che usan-do-ne si sce-mo. Og - ni mo - men-to ch'è-ri ne

go-de, cùn pas-so, ch'èal termi-na a u-vi - ci - va, e dal-cò fas-ce si comin-cia mi-

[45]

ARTABANO:

-A-R, quan-do si nes-ce. È dov-a'ò poe sa-ri-è-ri Con-ten-deri-a-co? A-tta-rea-gi-um per

ARBACE:
[60]

O-PUN Non ri-ccc-cagga il cen-no ri-o. Tãt-fre-ta! No, per-do-na: sio

ARTABANO:

questo il tão cen-no PAI-mic-ro Tãns-gre-di-ta da me. Vin-ca la for-za

[55] ARBACE:

Le re-sis-ten-ze tu-e. sic-gui-mi! in pa-cc-las-cia me-o rad-re. A

ro-p-po GRANCI-MEU-TO Ri-daci il mio ris-per-to. Ah se m. stu-r-zu; Fa-

[60] ARTABANO:

ARBACE:

ro... Mi-nac-ci, in-gra-to? Per-za; di? che fa-ra-i? vol'

ARTABANO: [55]

so; au-tã-to Fa-rò per non se-guir-ti. E-ben, ve-dia-mo Chi di'

ARBACE:
ARTABANO:

Noi vin-ce-rai, se-gui-mi, an-dia-mo. Cus-to-di, o-la. Tac-

ARBACE:
[700]

Gle-tai, o-la cus-to-di, Ren-de-te ai mi-i lac-ci. Al car-cer ni-o gui-

ARTABANO:
ARBACE:

-da-te-mi di nuo-vo. (TA-do di soleg-no) Pad-re, un ad-di-o.

ARTABANO:

Va, non tes-col-to; in-deg-no!

Following is the Act of ARBACE

Mi scacci SDEENATA

ARIA

ALLEGRO CON ESPRESSIONE

Musical score for the first system, featuring Violini I, Violini II, Viola, Arbaçe, and Bass.

The first system of the musical score consists of five staves. From top to bottom, they are labeled: VIOLINI I, VIOLINI II, VIOLA, ARBACE, and Bass. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The tempo and mood are indicated as 'ALLEGRO CON ESPRESSIONE'. The Violini I and II parts feature melodic lines with slurs and accents. The Viola part provides harmonic support with a steady eighth-note pattern. The Arbaçe and Bass parts have more rhythmic and harmonic accompaniment.

Musical score for the second system, featuring Violini I, Violini II, Viola, Arbaçe, and Bass.

The second system of the musical score continues the composition. It features the same five staves: VIOLINI I, VIOLINI II, VIOLA, ARBACE, and Bass. A dynamic marking of $[f]$ (forte) is present above the Violini I staff. The Violini I and II parts continue with their melodic lines, showing some technical passages with slurs and accents. The Viola part continues with its harmonic accompaniment. The Arbaçe and Bass parts provide a steady accompaniment. The system concludes with a double bar line.

Empty musical staves at the bottom of the page.

At the bottom of the page, there are two sets of empty musical staves, each consisting of five lines. These staves are not filled with any musical notation.

Violini I

Violini II

Viola

ARBACE

Bass

Violini I

Violini II

Viola

[10]

ARBACE

Bass

Mi scorc-cì sdeg-

p

[15]

Violini I

Violini II

Viola

TRABACCE

BASS

-nu-to, Mi sgr-di se-ve-ro: Mi

Violini I

Violini II

Viola

TRABACCE

BASS

sgri---di se-ve-ro; Pie-to---so, Pla---

f p

(f) p

f p

[20]

Violini I

Violini II

Viola

TRABACCE

CASSA

-ca - to Ve - der - ti Non spe - ra, Se in

f

f

f

f

Violini I

Violini II

Viola

TRABACCE

CASSA

ques - ti mo - men - ti Non sen - - ti Pie -

p

p

(p)

p

Empty musical staves for the lower section of the page.

Violini I

Violini II

Viola

Tenore

Basso

Violini I

Violini II

Viola

Tenore

Basso

[12]

f *f*

f *p* *f*

f *p* *f*

-ra No non spe-ro, ve --

f *p* *f*

p

[16] *f*

p *p* *p*

p *p* *p*

p *p* *p*

Passai *p* *p* *p*

p *p* *p*

p *p* *p*

der-ti pla-ca-to Se in ques-ti no

p *p* *p*

p *p* *p*

p *p* *p*

p *p* *p*

VIOLINI

VIOLINI

VIOLA

BARITONE

BASS

men-TI Non san-TI pie-tà. Ah

[35]

VIOLINI

VIOLINI

VIOLA

BARITONE

BASS

NO Non spe-RO. No UN

[40]

Violini I

Violini II

Viola

ARABACE

Bass

spe-ro, Se in ques-ti mo-men-ti Non sen-ti pi-e-

Divisi (p)

Violini I

Violini II

Viola

ARABACE

Bass

-tà Non sen-ti pi-e-tà Non

f p (f) (p) f p

[45]

Violini I

Violini II

Viola

ARBAÇE

sen - - - ti pi - e - tu.

Bass

Violini I

Violini II

Viola

ARBAÇE

Bass

Che in -

[50]

Violini I *p*

Violini II *p*

Viola *(p)*

ARABACE

BASS

-gis--to ri-go-re! Che fie---ro con-

Violini I *p* [55]

Violini II

Viola

ARABACE

BASS

= *p* =

-sig-lio! scor-dar-si Pa-mo--re DUN

Violin I *fp* *f* *p*

Violin II *fp*

Viola *-p*

ARBACE

BASS *fp*

mi - se -- Ao sig - lio, O'u sig - lio in -- fe --

Violin I [40] *f*

Violin II *f*

Viola

ARBACE

BASS *f*

- li -- ce Che col -- pa non ha. Che in --

Violini I

Violini II

Viola

ABBACCE

BASS

Violini I

Violini II

Viola

ABBACCE

BASS

- gius - - to Ri - go - - re! Scor - - dan - - si l'a -

- mo - re D'un mi - - se - ro fig - lio, Che

[70]

Violin I

Violin II

Viola

ARBACE

Bass

col-pa non ha. Che col - - - pa non

f

Violin I

Violin II

Viola

ARBACE

Bass

ha.

f

Handwritten musical score for a chamber ensemble. The score is arranged in two systems of staves. The first system includes Violin I, Violin II, Viola, Flute, and Bass. The second system includes Violin I, Violin II, Viola, Flute, and Bass. The notation is in treble clef for Violin I and II, and bass clef for Viola, Flute, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The first system features a [7a] marking above the Violin I staff and a *divisi* marking below the Viola staff. The second system features a *divisi* marking below the Violin I staff. The score includes various musical notations such as notes, rests, slurs, and dynamics.

[40]

Violin I

Violin II

Viola

ABACE

Bass

p

p

p

p

Mi scac-ci de-g-na--to, Mi

Violin I

Violin II

Viola

ABACE

Bass

sgri-di se-ve-ro: Mi sgr-i--di se--

[85]

Violini I

Violini II

Viola

(2) p

ARABE

-ve-ro: Pie-to-so, pla-ca--to Ve--

BASS

f p

[90]

Violini I

Violini II

Viola

ARABE

-der-ti non spe-ro, Ve-der-ti non

BASS

Violini I

Violini II

Viola

ARBAÇE

Bass

f *p*

spe-Ao, Se in ques-ti mo--men-ti Non

Violini I

Violini II

Viola

ARBAÇE

Bass

f *p* [*ps*]

sen--ti pie--tà. No NON

violin I

violin II

Viola

ARBACE

spe-ro, Ve--der-ti pla-cai-ta Se in

Bass

violin I

Passai

violin II

(Passai)

Viola

Divisi
Passai

ARBACE

ques-ti mo--men-ti Non sen--ti pie-tà.

Bass

[105]

violin I *p* *f* *p*

violin II *f* (*p*)

viola *f*

ARBAÇE
Ah NON SPE-RO No

Bass *p* *f* *p* [110]

violin I *p* [110]

violin II *p*

viola *p*

ARBAÇE
N: Se IN ques-ti mo-men-ti Non sen - - ti pie-

Bass *p*

Violin I
Violin II
Viola
CHORUS
Bass
Violin I
Violin II
Viola
CHORUS
Bass

-tà, Non sen--ti pie--tà, Non sen--ti pie--

-tà.

ff
ff
ff
ff

f p f
f p f
ff

ff

121

violin I

violin II

viola

CELLO

BASS

SCENE III: ARTABANO AND MEGABISE

ARTABANO

I tuoi de-bo-li ai-fer-ti Vin-ci, Re-ta-be-no. Uo-te-me-ra-rio

[5] Megabise:

Fig-lio s'è h-ban-do-ua! s'io fa-to. Che fai? Che pen-si? In-re-so-lu-o e

ARTABANO:

ieu-to, Sig-nor, co-si ti sai? Ah, Me-ga-bi-se, Che sven-tu-ra è la

[10]

mi-a! Ricu-sa il Fig-lio E reg-NO e li-be-rà. De' gioe-u-sua-i Cu-ra non ha:

Megabise:

[5]

per-de se s'es-so e No-i. A li-be-r-ario u for-zu A car-cc-re con-

ARTABANO:

-ria-mo. Il tem-po s'es-so. Che per-de-re-mo in su-per-rea la fe-de, E il

4

[20]

va-lor de'ous-to-di, u-gio ban-stante Al re da-À di pac-pa-rare di-

Adagio: [22]

-fe-se. È ve-ri. Dun-que A-ta-ser-se Re-i-ma si Sve-ni, e poi si sal-vi-tà-

Andando

-dar-ce. Al più punto Ai-me-di-o Il co-so e-ne-mo Ri-sol-ve ne fa-

Moderato: [30] Andando: Adagio: [32]

n-à. Di me A-ta-po-A-ti, co-me più Vu-ò-i, Deh non me-dit-mi, u-mi-co. Io tra-

Andando

-di-à-ti! Ah! sig-nor, che noi di-cos-ti? È por-co me-ga-bi-se, Quan-tò,

[36]

Se-ci per te. Ve-drai s'io fa-mò, Se mar-ri-de il dec-ti-ni, so per Se-m-rez Gli af-fet-ti'

C407

uo-i, Non li con-dan-no) e pen-so. È-co-ra, un mi-co-man-di lu-ma-quo-tas-si

megabise;

cu-ri, e noi can-gian-gai Con più sol-di le-ga-mi. Oh quel con-ten-to!

SCENE IV: ARTABANO AND SEMIRA
ARTABANO SEMIRA

Fig-lia, è quest'il tuo spo-so. (A-mè, che sau-ro!) È ti pur rem-po, o'

C45] ARTABANO:

pad-re, Di stringeet-mi-ve-i, quando il ger-ma-no... Non più. Può la tua

SEMIRA:

na-no Mol-to gio-va-n-gli. Il sag-ri-fi-zio è gran-de. Sì, non, neg-lio Riflet-ti. È'

C10] ARTABANO:

con-... Tu sei Fol-le se mi con-tras-ti. Ecco il tuo spo-so! io co-sì'

Handwritten musical notation on a staff. The melody is written in treble clef with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics "vog-lio, e bes-ri." are written below the notes. The staff ends with a double bar line. Below the first staff are several empty staves.

SCENE V: Semira and Megabise

ts. col-tar o de-ga-br-se. Io mi lu-sin-ga Al fin dell'a-mor tu-o.

[5] Megabise
Pos-sou-e pro-va sper-ar in MI-O fa-vaR? Che non fa-rea; Ca-ra, per-ab-bi-

Semira Megabise Semira
dir-ti? Ah, se tu mi-a-mi, Questo l-me-nei dis-ciog-li Io? si, scul-

[10] Megabise
I-ver-mi Del ge-ni-tor co-si' pot-ter dell'i-ru. Tub-bi-di-Re-i, ma par-mi Cib-rau

Semira [15]
meo scaer-zar vog-liu Se-mi-rai. Io non par-lo da scher-zo. Tu per-ò in cam-pa-ge-ra

Megabise
te-vi c-ser-ci-tar con lo-de Lu tua vie-tù se-uz-es-ser-mi mor-les-to. Lu vog-lio es-cer-

Scandalo: [20] megalite:

-tae, me am u pira-ta. Dunque u. u. spe-ri-? Spe-res-tu u. no.

de-ne, al pol-re-ubi-di-Ao; ma sen-ti; un u-sin-gar-ti me-i, chi'ò vog-lia-

[25]

-mar-ti. Ab-bor-ri-rò cos-tan-re quel fu-ve-sto i-gu-me, Che a te mi strin-ge-

[30]

-rà. Su-rai, lo giu-ro, Oggetto ag-li oc-chi mie-i sem-pre d'or-ro-re: La nas-ov-

megalite:

-ra-i, ma non spe-re-re il co-re. Non lo chiedo, o se-mi-rà.

[35]

Io mi con-ten-to Di ve-der-ti mia spo-sa. E per ven-det-ta, Se ti bas-to-di-

-da-mi) o- dia-mi PAR, Chio non sa-prob-leu-gar-mi.

Following is the ARIA of MEGALISE

NON TEMER Ch'io MAT I- DISA (missing)

SCENA VI: SEMIRA AND MANDANE

SEMIRA:

Qual se-rie di sven-tu-re un gio-a-no so-lo u- nis-ce al det-ti-mi-ò! Man-

MANDANE: [5]

SEMIRA:

-de-ne, ah! sen-ti. Non n'ar-res-tar, se-mi-ra. O - ve t'af-fre-ti?

MANDANE:

SEMIRA:

lato al re-al con-sig-lio. Io tuu se-guar-ce Sa-ro, se gio-vo all'in-fe-lice AR-

[10]

MANDANE:

l-be-ce. L'u-te-res-se è da-tin-to; Tu sal-vo il bra-mi, ed io lo vog-lio es-

SEMIRA:

[15] MANDANE:

-tin-to È un a-man-te Ar-be-ce Par-la co-sì? Par-la co-sì, se-

SEMIRA:

-mi-ra, u-u-a fig-lia di ser-se È non costò di pu-ni-ò Del-te leg-gi il ri-

[20]

MANDANÈ;

-gòr) che la sov-ras-ta; Sou-zar-gi n-pu-òs. tu-ò-? No, Che non oas-tu. =

-e non Ar-ta ser-se lu te-ne-va u-mis-ta; te-mo l'at-fet-to Ne'

[25]

sa-t-Ar-pi, e ne' grandi; e te-mo lu-1 quell'ig-no-to por-ty quell'as-tro-ò-

[30]

-mi-co, Che in fron-te gli Ris-plende, Che degli a-vi-ri el-trui sig-nor lo ren-de.

Semra:

Va, sol-ic-ci-ta il col-po, Ac-cu-sa lo, spie-ra-ta; Ri-du-c-lo a mo-

[35]

-rie; Pe-ni-mi-su-ra Pri-ma lu-tua cos-tan-za Ed hai coe da scot-dar-ti te spe-ran-ze, gli as-
(Ha-i da scot-dar-ti)

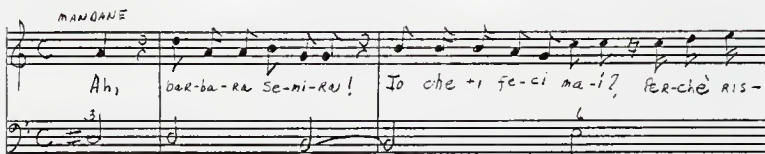
-scu-ri, La da-tu fe, le te-ne-re-ze, i primi Scri-zi-e vo-li sos-pi-ri, i per-mi-guar-di e il

[40]

-da di quel vol-to, Do-ve ap-prese il tuo co-re La pri-me voi-ta a sos-pi-car-dò

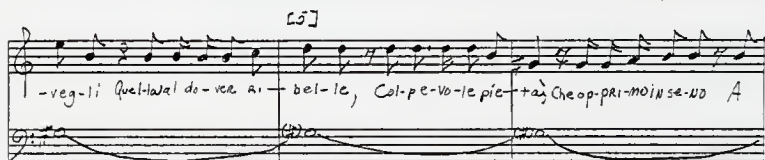
-no-re.

MANGANE

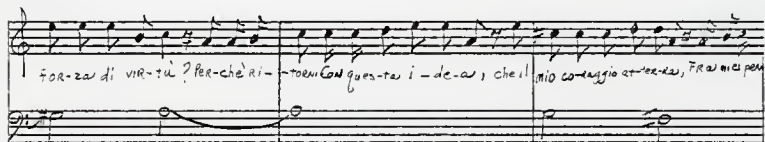


Ah, bar-ba-ra Se-mi-ku! Io che ti fe-ci ma-i?, per-chè ris-

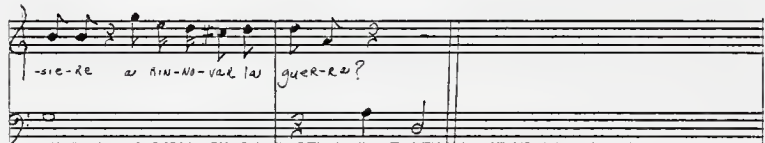
[5]



-reg-li quel-lal do-ve ari-bel-le, Col-pe-vo-le pie-tà; Che op-pri-moi se-uo A



for-za di vir-tù? per-chè ri-toen con que-sta i-de-a; che il mio con-siglio at-ten-za, Fra i miei pen-



-sie-re a rin-uo-va-ri la guer-rà?

Estimoy is the Art of MUDROT

S'ED D'UN AMOR TIRANNO

INNOANTE

ARIA

Musical score for Violini I and Violini II, and Viola. The Violini I and II parts feature melodic lines with slurs and accents. The Viola part provides a harmonic accompaniment with a steady eighth-note pattern.

Musical score for Mandoline and Bass. The Mandoline part is mostly silent. The Bass part provides a rhythmic accompaniment with a steady eighth-note pattern.

Musical score for Violini I, Violini II, and Viola. The Violini I and II parts feature melodic lines with slurs and accents. The Viola part provides a harmonic accompaniment with a steady eighth-note pattern. A bracketed '5' is present above the first Violini I staff.

Musical score for Mandoline and Bass. The Mandoline part is mostly silent. The Bass part provides a rhythmic accompaniment with a steady eighth-note pattern.

Empty musical staves for the bottom section of the page.

Violin I

Violin II

Viola

mandane

Bass

This system contains five staves. Violin I and Violin II have complex melodic lines with many slurs and accents. Viola has a simpler line with some slurs. mandane and Bass have sparse, mostly whole-note accompaniment.

Violin I

Violin II

Viola

mandane

Bass

[10]

This system contains five staves. Violin I and Violin II continue their melodic lines. Viola has a few notes. mandane and Bass have sparse accompaniment. A bracketed number "[10]" is written above the Violin I staff.

Two sets of empty musical staves, each consisting of five lines.

This musical score is arranged in two systems. The first system includes parts for Violin I, Violin II, Viola, Mandoline, and Bass. The second system includes parts for Violin I, Violin II, Viola, Mandoline, and Bass. The score features various musical notations such as notes, rests, slurs, and dynamic markings (p, f). A rehearsal mark [15] is present in the first system. The bottom of the page shows two sets of empty staves.

[20]

Violin I

Violin II

Viola

Mandarin

Bass

RIN FOR ZANOO

RIN FOR ZANOO

RIN FOR ZANOO

(f)

Violin I

Violin II

Viola

Mandarin

Bass

(p)

p

p

se d'un a--

[20]

Violini I

Violini II

Viola

Mandoline

Bass

-mor a - mor ti - ran - no Cre -

[20]

Violini I

Violini II

Viola

Mandoline

Bass

-dei di tri - on - far,

Violin I

Violin II

Viola

Mandarin

Bass

las-cia-mi nell' in-

Violin I

Violin II

Viola

Mandarin

Bass

-gan - - no, las - - - cia - - - mi lu - - - sin -

[35]

Violin I
Violin II
Viola
Mandoline
Bass

-gare che più non

Violin I
Violin II
Viola
Mandoline
Bass

a - - mo. Si

[40]

Violini I

Violini II

Viola

Violoncello

Contrabbasso

Violini I

Violini II

Viola

Violoncello

Contrabbasso

25-Cia-mi la - - - - - Cia-mi nell' in - -

-gan -- NO Che più non a -

[45]

Violin I
Violin II
Viola
Flute
Bass

[50]

Violin I
Violin II
Viola
Flute
Bass

m.o.

Violin I

Violin II

Viola

MANDANE

Las - - - - - cia - mi nell' IN - gan - no, Che

Bass

Violin I

Violin II

Viola

MANDANE

più che più non a - - - - -

Violin I

Violin II

Viola

MANDARIN

- mo a

WSS

Violin I

Violin II

Viola

MANDARIN

BASS

RINFORZ. [60]

RINFORZ.

(RINFORZANDO)

RINFORZANDO

VIOLINI I
p f

VIOLINI II
p (f)

VIOLA
(p) f

MANDARIN
mo più non a - - - - -

BASS
p f

VIOLINI I

VIOLINI II

VIOLA

MANDARIN
- mo.

BASS

[65]

RINFORZ

Violin I

Violin II

Viola

MANDARINE

Bass

Violin I

Violin II

Viola

MANDARINE

Bass

[70]

violin I

violin II

viola

MANDOLINE

Bass

se d'un a - - - mor a - -

violin I

violin II

viola

MANDOLINE

Bass

- - mor - - - - - ran-no a - mor - - - -

[75]

Violin I

Violin II

Viola

Soprano

Bass

- ran - no Cre - de - i di tri - on -

Violin I

Violin II

Viola

Soprano

Bass

- fare,

f

[50]

Violino I

Violino II

Viola

MANDARINE

Las-cia-mi Las-

Basso

Violino I

Violino II

Viola

MANDARINE

--- cia-mi nell' in- gan- no, Che

Basso

[95]

Violin I

Violin II

Viola

MANDARIN

più che più non a

Bass

Violin I

Violin II

Viola

MANDARIN

Bass

f *p*

(f) *(p)*

f *p*

f *p*

[70]

Violin I

Violin II

Viola

MANDOLINE

Bass

f *p*

(*f*) (*p*)

f *p*

f *p*

Violin I

Violin II

Viola

MANDOLINE

Bass

f *p*

(*f*) (*p*)

f *p*

f *p*

na che più non a - - - - -

[95]

Violin I

Violin II

Viola

MANDOLINE

Bass

- m o. si

Violin I

Violin II

Viola

MANDOLINE

Bass

(p) (f)

(p) f

LAS-CIA-MO si

p f

DOLCE ASSAI

[100]

Violin I

Violin II

Viola

MANDOLINE

Bass

Las-Cia-mi lu-si-ger — Las — — — — —

Violin

Viola

MANDOLINE

Bass

— — — — — sia-mi nell' in gan-uo, Che piu' non — — — — —

[105]

VIOLIN I

VIOLIN II

VIOLA

MANDARINE

BASS

u - - - - no che piú non u

[110]

VIOLIN I

VIOLIN II

VIOLA

MANDARINE

BASS

(CRESCENDO)

(CRESCENDO)

CRESCENDO

CRESCENDO

CRESCENDO

Violin I

Violin II

Viola

MANDOLINE

Bass

Violin I

Violin II

Viola

MANDOLINE

Bass

no. Che più non a - - -

no.

f

A handwritten musical score for a string quartet and woodwinds. The score is arranged in two systems. The first system includes staves for Violin I, Violin II, Viola, Flute, and Bass. The second system includes staves for Violin I, Violin II, Viola, Flute, and Bass. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations in parentheses, such as '(o)', '(co)', '(+)', and '(f)'. The score is written on a white background with black ink.

[125]

Violin I

Violin II

Viola

MANDOLINE

Bass

Se lo dice il mio do- ver, Ba- - ba- gal e tu lo

[130]

Violin I

Violin II

Viola

MANDOLINE

Bass

sa - - i, perchè av-ve-der m. fa - - i,

Violini I [120°] f p

Violini II f p

Viola f p

MANDARINE per-chea-ve-der mi fa-i, Bar-ba-ra! Che in van lo

Bass f p

Violini I f

Violini II (f)

Viola f

MANDARINE bra-mo? Che in va-vo lo

Bass f

[140]

VIOLINI I

VIOLINI II

Viola

MANDOLINE

Bass

bra --- mo

[145]

VIOLINI I

VIOLINI II

Viola

MANDOLINE

Bass

[150]

Violini I

Violini II

Viola

MANDARINE

Bass

se d'u a -- mor a -- mor + i -

p

(p)

Violini I

Violini II

Viola

MANDARINE

Bass

-ran -- ns Cre dei di tri -- on -- far,

DAL SECONDO

f

f

f

DAL SECONDO

SCENE VIII : SEMIRA

A qual di tan-ti ma-li Per-ma op-po-mi deg-gio! Ma-an-da-me, AR-

[5]
-ba-co, Me-ga-bi-se, tr-ta-ser-se, il ge-ni-to-re, Tu-ti son-nei-ne-mi-ci, Og-nun-mi-s-

-sa-le IN al-cu-na del cor-te-ne-ra par-te: Men-tre ad uno alop-

[10]
-pon-go, io resto agli al-tri senza di-te-sa es-pos-ta, ed il con-

-tra-s-to so-la di tu-ti a sos-te-ner non ovs-to.

Following is the MARCH

ALLEGRO MARCH

The image shows a handwritten musical score for a piece titled "MARCH" in "ALLEGRO" tempo. The score is arranged in two systems, each with five staves: Horn II, Violin I, Violin II, Viola, and Bass. The first system includes dynamic markings such as "f" and "ff", and a section marked "[5]". The second system continues the piece with similar notation. At the bottom of the page, there are several empty staves. The page number "226" is written in the top right corner.

HOENS
TISLAND

Violino I

Violino II

Viola

Basso

This system contains five staves of music. The top staff is for Horns (Trombones and Trumpets), showing a long note with a fermata and a dynamic marking of mf . The Violin I and Violin II staves feature a rhythmic pattern of eighth notes. The Viola and Bass staves provide harmonic support with various note values and rests.

HOENS
TISLAND

Violino I

Violino II

Viola

Basso

This system continues the musical piece with five staves. The Horns staff has a more active melodic line. The Violin I and Violin II parts maintain their rhythmic patterns. The Viola and Bass parts continue their harmonic accompaniment. There are some dynamic markings and articulation marks throughout the system.

Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

This musical score page contains two systems of staves. The first system includes parts for Violin I, Violin II, Violin III, Viola, Bass, and Horns/Trombones. The second system includes parts for Violin I, Violin II, Viola, and Bass. The Horns and Trombones part in the second system is marked with a double bar line and a repeat sign. The score features various musical notations including notes, rests, slurs, and dynamic markings.

[5]

Violin I

Violin II

Violin III

Viola

Bass

Horns

Trombones

Violin I

Violin II

Viola

Bass

=====
=====
=====

Handwritten musical score for Horns, Violins, Viola, and Bass. The score is written on five staves. The first staff is labeled "HORNS" and "EUPHON" and contains a melodic line with a handwritten "[25]" above it. The second and third staves are labeled "VIOLIN I" and "VIOLIN II" and contain similar melodic lines. The fourth staff is labeled "VIOLA" and contains a lower melodic line. The fifth staff is labeled "BASS" and contains a bass line. The music is in 2/4 time and features various rhythmic patterns and dynamics.

Seven sets of empty musical staves, each consisting of five lines, arranged vertically. These staves are currently blank and appear to be a continuation of the score.

RECIT CON ACCOMP ARBACE *

ANDANTE

[1]

violin I

violin II

viola

ARBACE

BASS

Pad-re, lu sot-fe-ren-za mi-a!

violin I

violin II

viola

ARBACE

BASS

Tro-va-r-mes-pos-to In fac-cial mon-dain-te-ro IN sem-

*See Appendix for incomplete alternate version of this recitative

[5]

violin I

violin II

viola

TRUMPET

-bian-zai di re-o; ve-der re-ci-se sui ven-deg-

BASS

violin I

violin II

viola

TRUMPET

-gia le mia spe-ran-zai, es-tin-i su l'ay-ro-zei miei

BASS

[10]

Violini I

Violini II

Viola

TRABACCE

BASS

di; re-dea-mi-n-o-dio A-l-la Per-si-a, all'a-mi-ca, a

[15]

Violini I

Violini II

Viola

TRABACCE

BASS

lei che u-do-ro; Sa-per che'l pa-dre mi-o... Bar-ba-ro

Musical score for Violin I, Violin II, Viola, Baritone, and Bass. The Baritone part includes the lyrics: "Pad-re... (Ah, ch'io mi per-do!) Ad-di-o. (Io ge-lo!) (Io no-ro!)". Above the Baritone staff, the names "ARTABANO:" and "MANDANE:" are written above specific notes.

Empty musical staves for Violin I, Violin II, Viola, Baritone, and Bass.

LARGO

Flute I
Flute II
Clarinet in B-flat
Violin I
Violin II
Viola
Cello
Bass

Dynamics: *f*, *(f)*, *(p)*, *p*

Musical score for Oboe I & II, Trumpet I & II, Violin I & II, Viola, and Bass. The score includes dynamic markings such as *Mf*, *p*, *CRESCENDO*, *più forte*, and *Cres*. The Oboe I part starts with a *[5]* fingering. The Violin and Viola parts feature *CRESCENDO* markings and *più forte* dynamics. The Bass part includes *più forte* and *Cres* markings.

Flute I
Crescendo
f

Flute II
(Crescendo) (f)

Clarinet in Bb
I - II

Oboe
f

Violin I
(f)

Violin II
f

Viola
f

Cello
f

Double Bass
f

Oh, tempo-And-Ad-AR-

[10]

SOPR 1

SOPR 2

ALTO

TENOR 1

TENOR 2

BASS

PIANO

p *f*

p *f*

p *f*

p *f*

p *f*

-ba-ce! do-ve tras-cor-ri?

p *f*

Oboe I
f

Oboe II
(f)

TRUMPET
I + II

VIOLIN I
f

VIOLIN II
(f)

VIOLA
(f)

BASSOON
Ah, ge-ni-tor, per-da-na: Ec-co-mi a'pie-di

CELLO
(f)

[15]

Oboe *p* *f*

Clarinet *(p)* *(f)*

Trumpet *f*

Violin I *p* *f*

Violin II *p* *f*

Viola *p* *(f)*

BRASS

tuo-i; scu-sai tras-

p *f*

OBOE I

OBOE II

TRUMPET I - II

VIOLIN I

VIOLIN II

VIOLA

BASSOON

BASS

-por-ti D'un in-sa-no do-lo-re, Tut-to il mio san-gue Si, ver-si

f

(f)

f

(f)

(fp)

60

(fp)

f D

[20]

SCORE I

OB OE I

TRUMPET I

VIOLIN I

VIOLIN II

VIOLA

TRANCE

CHAS

pu-ri, non ne ne la-g-no; e, in ve-ce, i, chia-mar-la ti-ra-m-na,

f

(f)

f

f

Empty musical staves for the lower section of the score.

OBOE I
 OBOE II
 TRUMPET
 VIOLIN I
 VIOLIN II
 VIOLA
 ARCADE
 BASS

Io ba-cio quel-la man che mi con-dan-na.

Following is the text of the aria
 PER QUEL PATERNO IMPLESSO

ARIA

2420

COR I

COR II

HORN

TRUMPET

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

BASS

p

(p)

p

p

(4)

(4)

p

per que. pa-ter - - - no am

Detailed description: This is a handwritten musical score for an aria. It consists of ten staves. The top staff is for the first Cor (CORN), followed by the second Cor (CORN), Horns, Trumpets, Violin I, Violin II, Viola, Violoncello (VIOLONCELLO), and Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and '(p)'. There are also some performance instructions like '(4)' and '(4)'. The vocal line (VIOLONCELLO) includes the lyrics 'per que. pa-ter - - - no am'. The score is written in a clear, legible hand.

[5]

Handwritten musical score for a string quartet and voice. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The lyrics are written below the Cello/Double Bass staff.

Violin I
Violin II
Viola
Cello/Double Bass

-pies - - so, Per-gues - to es - tre - - mo ad - di - o Per gues - to es -

Four sets of empty musical staves, each consisting of five lines, provided for additional notation.

[Op.]

OBORZ

UDRE II

ADRM - 2-6
IN Eb

Violin I

Violin II

Viola

Violoncello

CONTRABASSO

-tre -- mo ad-di-o Con ser-va-mi te stes-so,

[15]

SOUS I

SOUS II

AFRONS
WFA

VIOLIN I

VIOLIN II

VIOLA

ALTO

TENOR

Plu-ca-mi l'i-dol-mi-o, Di-fen-di-ni Di-fen-di-ni Di-

[20]

SOLO I

SOLO II

HYCANTHUS
MI EB

VIOLIN I

VIOLIN II

VIOLA

4x2x2x5

3x3x5

-fer-di il mi-o RE. Per quel Pa-ter-no-am-pli-us-so, Pe

[25]

Soprano 1
Soprano 2
Tenor
Alto
Violin I
Violin II
Viola
Cello
Bass

quies-to coe-re-mo ad-di-o Plu-cer-mi ni-dol mi--o, Di-

f p (f) (p)

[10]

SOLO I

SOLO II

TENOR I

VIOLIN I

VIOLIN II

VIOLA

CELLO

BASSO

BASS

-fen - - - di - mi il mio re. Di - - fen - di il mio

f p (f) f p f

OBOE I
f p

OBOE II
f p

HORN I & II
H 6p

VIOLIN I
f p

VIOLIN II
f p

VIOLA
f p

FLUTE

AC.

BASS
f

Detailed description: This page contains a musical score for a symphony orchestra. The instruments listed on the left are OBOE I, OBOE II, HORN I & II, VIOLIN I, VIOLIN II, VIOLA, FLUTE, and BASS. The Oboe parts have dynamic markings of 'f p' and include hairpins and accents. The Horn part is marked 'H 6p'. The Violin and Viola parts also have 'f p' markings. The Bass part has a 'f' marking. The Flute part has 'AC.' written above it. The score is written in a single system with multiple staves. There are several empty staves at the bottom of the page.

ALLEGRO ASSAI

[35]

Viol. I

Viol. II

Viola

Viol. III

Viol. IV

Violoncello

Contrabbasso

Bar-ba-ra lo va - - - do a -

f fp p

[40]

Oboe II

Oboe II

HORN C-II
IN Eb

VIOLIN I
fp

VIOLIN II
fp

VIOLA
f

BARITONE
f

BASS
f

-mo-RTe, con sen-ta-ai-fi sa-ra-i con-er-ta-ai-fi-sa-

[45]

OBOE I
f

OBOE II
(f)

FRAGORNE
f

VIOLIN I
f p

VIOLIN II
f p

VIOLA
f p

TRUMPET
f

TROMBONE
f

BARITONE
f

SOLO
f

-ra - i, ah un spe-ro gran-ma-i, ta!

WOODWIND II

WOODWIND I

HEAVY II
4 Eb

VIOLIN II

VIOLIN I

VIOLA

TRUMPETS

SOB - te la mia fe', ah no giu, m,

BASS

OPERA II [Solo] *f* *p*

OPERA I *(f)* *(p)*

HORN I & II *f* *p*

VIOLIN I *(f)* *p*

VIOLIN II *f* *p*

VIOLA *f* *p*

BASS I -me-i, Ah Non sper-giam-me-i Fal sor-to la mia *f* *p*

BASS II *f* *p*

[55]

Oboe I
 Oboe II
 Bassoon
 Violin I
 Violin II
 Viola
 Bassoon
 Bass

f p sf
 fè Fal sor-te la mia fe
 f p sf

ANDANTE

300 II

300 II

300 II

Violin I

Violin II

Viola

TROB. C

2=25

Ber-ba-ro con-sen-ta-ful in sa-re-i

p

(p)

p

(p)

p

p

[40]

Flute I

Flute II

Horn I & E♭

Violin I

Violin II

Viola

ARCADE

3. 4. 5

Io vando la MOR-te, *Per*

f *(f)* *f* *f* *f* *f* *f*

LARGO

[645]

1. OBOE I

2. OBOE II

3. CORO I
IN Eb

VIOLIN I

VIOLIN II

VIOLA

AR. BASS

CELLO

quel pa-ter-no am-plis-so, Per-ques-tis es-tre -- mo ad-

C30

O O O E E

O O O E E

H A K U E E

H A K U E E

V I S I O E E

V I S I O E E

V I S I A

V I S I O E E

V I S I O E E

diato

di-o Per questo es-tre--no ad--di --o Con

OBOE I
 OBOE II
 CORO I
 HORN II
 VIOLA I
 VIOLA II
 VIOLA III
 VIOLA IV
 BASS
 TENOR
 BASS

-ser-va-ni te stes-so; Pla-cu-mi li-dol mi-o; Di-

[35]

222

OOD E

OOD E

HAU E
M ED

Violin I

Violin II

Viola

TRAC E

BASS

p

(p) *solli, dolci*

- fe - di - mi - mio re, Di - fe - - - - -

Detailed description: This is a page of a musical score, measures 35-37. It features eight staves. The top two staves are for Oboes (OOD E), the next two for Horns (HAU E / M ED), and the following three for Violin I, Violin II, and Viola. The bottom staff is for Bass. The music is in 3/4 time. The oboe parts have a dynamic marking of *p*. The horn part has a dynamic marking of *(p)* and the instruction *solli, dolci*. The violin and viola parts have various rhythmic patterns. The bass part has the lyrics: "- fe - di - mi - mio re, Di - fe - - - - -".

[80]

FLUTE I
FLUTE II
HORN E-flat
VIOLIN I
VIOLIN II
VIOLA
CLARINET B-flat
BASS

p
cp
p
dist

di-mil mio re: per quel pa-ter-no-sap-les-so, per

[W]

Violin I

Violin II

Viola

Violoncello

Bass

ques-to-es-tre-noad-di--o es-tre--noad-di--o

[40]

Score for Oboe I, Oboe II, Flute, Violin I, Violin II, Viola, and Bass.

Oboe I: *f*

Oboe II: *f*

Flute: *f*, *p*

Violin I: *f*, *p*

Violin II: *f*, *p*

Viola: *f*, *p*

Bass: *f*, *p*

Lyrics: Pa-ca-ni Pi-dol mi--o, Di-feu-----di-

Empty musical staves for Oboe I, Oboe II, Flute, Violin I, Violin II, Viola, and Bass.

Oboe I

Oboe II

Clarinet in E-flat

Flute

Violin I

Viola

Cello

Double Bass

- mi il mio Ae. Di - fendi - mi - il mio Ae.

[95]

OBOE I
 OBOE II
 CORALIN II
 14 E₀
 VIOLIN I
 VIOLIN II
 VIOLA
 ARBACE
 BASS

Di-fen-di-mi il mio re.

[109]

Flute I
Flute II
Horn I
Violin I
Violin II
Viola
Clarinet
Bass

SCENE IV: ARTASCRSE AND REJANE

ARTASCRSE:

Ec-Co-mi, o del-ta per-si-u Fi-di sos-ten-ni, del pa-ter-no

[5]
 sog-lio Le-cure a mi-le-ann. Son del mio REG-NO Si tra-bidi i pen-

ci-pii e si in-nes-ti, che in-es-per-ta-na-NO Te-me di ques-to av-veni-

[10]
 -nar-si al fre-NO. Voi, che nu-dite in se-NO Ze-10, va-10-re, es-pe-ri-

[15]
 -en-zu e fe-de, Dell'af-fet-to in mer-ce-de, Che'l mio gran-ge-mi-tor vi diede u

do-no, Sia-te-mi scot-ta IN SU le vi-e del tra-NO. Mis RE,

[10] MANDANE: SEMIRAI: MANDANE:

ogni RA-SIO-NE. L'è-mo-loc-cu-se. L'a-n - c. sia il di-fen-de. Ri-

SEMIRAI: MANDANE: [15]

-cor-da-ti... RA-nen-tu... Che sos-ten-no dei-reo-no Solo è il RI-

SEMIRAI: MANDANE:

-gor. Che le cie-nen-za è be-se. D'a-nai mi-sa-rai Fig-lio Deh t'ir-

SEMIRAI: [20] MANDANE:

-Aiti il do-lor. Ti plachi il pieu-to D'un'af-fit-to-ger-ma-nar. Og-giun que

SEMIRAI: MANDANE:

ve-di, fuor che Se-mi-rai il suc-ri-ti-zio-as-pet-to. Aa-z-se-je-pie-tai. Sig-

[25] ARTABERSE

-NOR, ven-de-ta-ti. Sor-ge-te, oh Dio! sor-ge-te. Il vos-tro-af-fan-no

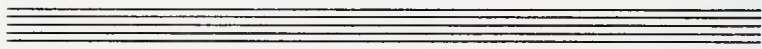
[20] ARTOCLOSE:

chi-e-do-no a-ga-rum E man-da-re c se-mi-ra-zu - c'In-gres-so. oh de-i!

ba

ven-ga-no. Io ve-do Quel di-vel-sa-ca-gione en-trante af-fret-ta.

ba



SCENA I. MANDANE, SEMIRAM, MEGABISE, + LE ARCESI I 10. 1

SEMIRAM: MANDANE:

IR-ta-ser-se, pi-c-tu! Sig-nor, ren-det-tu! D'un reo chi-e-do la

ba

SEMIRAM: [5] MANDANE: Semira:

mor-te. ed io la vi-ta D'un in-no-cen-te im-plo-ro. Il fat-to è cer-to. In-

MANDANE: SEMIRAM:

cen-te il tra-di-tor. Con-dan-na Re-ba-ce Omi ap-pe-REN-ZU. A-solve AR-ba-ce

[30]

Non-tòc mi-nor del mio! -e-me se-mi-rai Il mio ri-gor; man-dia-re

Te-me a mi-ni-cie-nen-zajera i-co e fig-lio An-ra-ser-se sos-pi-rai No ti-

[35]

-mor di man-de-ne e di se-mi-rai: So-lo d'en-tran-de lo co-si pro-vo... An'

vic-ù! Con-so-la-mi, Ar-ta-ba-no. Hai pe-ri-ta-ge di fe-sel-cu-ru? Èi si dis-cul-pa?

SCENE 2. ARTABANO AND ANTIFERSE

ARTABANO:

È vu-na lu-ru-a, lu mia pie-tai. Lu suo cal-vez-za o non

[3] ARTASERSE: SEMIRE:

Cu-rai, o dis-pe-ru. E vuoi ai-lu-mi L'in-fer-ru con-de-nar-lo? Con-dan-

-ar-lo? Ah cru-del! Dun-que ved-res-si Sor-rou) in-fur-me scu-re Di se-

[10] ARTASERSE:

l-mira il ger-ma-no, Del-la Per-sia l'o-no-re, se-mi-rai, a to-to Me-cu-si di cen-

[15]

-del. Che far pos-si-o, Se di-fe-sa non hai? Tu che fa-res-ti? Che fa-

rebbe Ar-ra-ba-no? O-lù, cus-to-di, Ar-ba-ccar-me si'

[20]

gal-di: il padre is-tos-so Si ag-giu-di-ce del fig-lio. Eg-li l'is-col-ti: E i las-

[35]

-sol-va, se può. Tutta in silen-zio La mi-de-pon-go a u-to-ri-tà re-

ARTAGIANO MANDRUS:

-a-le. Co-me! È tan-to pre-va-le l'a-ni-ci-zia al do-ver?

[40] ARTABESE:

Pu-nir vol vo-i, Se la pe-va del neo con-verti al pa-dre! Aun poteo la con-men-to, di cui

l'ote è la fé, che di pu-nir-e do-ple-ra-gio-ne Io ven-di-car di Ser-se Lo'

[36]

mor-te sol deg-gio in Ar-ba-ce, E de-ve Nel fig-li-o ven-di-car con più Ri-go-re E di

ARTABANO: [40]

Ser-se la mor-te e' il suo dis-so-re. Ah! Sig-nore, qual ci-men-to ...

ARTASERSE:
 Deg-no di tua ir-tù.
 ARTABANO:
 Di que-sta scel-ta Che si di-ri? Che si può

[45]
 di-ri? Par-late, se v'è ra-gion che du-bi-TAR-VI
 ARTASERSE:
 aus-va, Il si-leu-zi-o

SEMIRO:
 d'og-giun la scel-ta ap-pro-va.
 ANANDANE:
 Ec-co il ger-me NA CAI-mè!
 ARTASERSE:
 Si-ascol-ti,
 ARTABANO:
 CAI-

[50]
 i-sel-ti, Ah tol-le-ra-te il TRE-NO.) (Po-ve-ro cor, non pò pi-tar-mi in se-no!)
 ANANDANE:

SCENE VIII. ARBACE AND ARTASERSE

ARBACE:
 Tanto in odio al-lor Per-sio) un-que son i-o) Che di mio rea-for-tu-NU l'u-giu-

[5] ANTASERSE:

-stizio mi-ra-ti-tu-sa-du-no? Mio Re... Chia-ne-ni a-mi-co.

In-fuc-Nio. pos-sa Du-bi-tan del tuo Fal-lo, es-ser lo Vog-lio: E per-ché si bel

[10]

no-me In un gui-di-ce è col-pa, ad ha-tu-be-no Il giu-di-zio è com-mes-so.

ARBACE: ANTASERSE: ARBACE: ANTAGONO: [15]

Il pad-re!! A lu-i. (Ge-lo-d'o-re!!) Che pen-si? An-mi-ri-for-se la mia cos-

ARBACE:

-tu-zu? In-or-ri-dis-co-pa, Nel AI-RAR-ti in quel lago, e ri-pen-san-do Quel io

66

[20]

Soy, qual tu sei Co-me po-te-si far-ti giu-di-ce mi-o? Co-me con-

-ser-vi così in-tes-pi-do il vol-to, e non ti sen-ti l'u-ni-me-la-ce-rar?

ES] A TABAND:
 Quai mo-ti in-ter-ni Io provo in me, tu ri-cer-car non de-vi, Né quale in-tel-li-

(10)

[30]
 gen-za Ab-bi-ai col vol-to il cor. Qua-lun-que io sia, lo son per col-parti-ai se a' miei col-

-sig-li Tu da-vi o-rec-chi-o in fac-cia a' ques-ti. Giu-di-ce non se-rei, reo non sa-

ARTABERE: **[35]** **MANDARE:**
 -res-ti. Mi-se-ro ge-ni-tor! Qui non si ven-ne in-tes-ti ad as-col-tar pri-fa-ti at-

ARRABE:
 -fan-ni. O ar-ba-ce si di-fen-daj, o si con-dan-ni. (Quanto ri-gor!)

[43] **ARTABAMO:**

Jungue a: le mie Ric-chie-ze Ris-pande il re-o, Tu com-pa-ricci, de-ba-cei Di Ser-se Puc-ci-

[45]

Y-SOR: ne sai con-vin-to; Ec-co le pro-ve; Un te-AC-RE-ria-mo-RE; Un-o sdeg-NO Ri-

ADAGE:

-be-le... Il fer-ro, il san-gue, il tem-po, il fu-go, il mio ti-mor, la

[50]

Lu-gia, So che la col-pa mia fan-no e-vi-de-n-te: E pur re-RE-NO NÈ; so-NO IN-NO-

ARTABAMO:

CON-TE. Ji-mos-trar-io, se puoi; pla-ca lo sdeg-NO Dell'of-

[55]

-fe-sa Man-da-NO. In, se mi vuo-i Cos-tan-te nel so-ff-RE, non sis-sa-

[60]

-lir-mi tu si-c-ne-ra PAR-te, Al no-ma-ma-to, BAR-ba-ro ge-ni-tor...

ARABANO

Ta-ci: e non ve-di Nel-la tu-a in-to-le-ran-za e-stol-ta Do-ve sei, con chi (no vedi)

ARABACE: [65] ARABANO: MINUETE:

PAR-ti e chi t'as-col-ta? Ma, PAR-re-mo (A-fer-ti, anto-le-ge-ti-fa-ri) (po-ve-ro)

SEMIOU:

COR, non pul-pi-tur-min se-NOI) Chie-de pur la tua col-pa di-

[70] ARABASERSE: ARABACE:

-fe-suo pen-ti-men-to. Ah, par-gi a-i-tu ai-a nos-tro pig-ra, Mi'

[75]

1941 1941 1941 1941 1941
 ROMA ROMA ROMA ROMA ROMA
 ROMA ROMA ROMA ROMA ROMA

ARTABANO:

-giudi questo ce-ces-so, TÈA-NE- NÒ mil-le vol-ve a dia l'is-tes-so. (Oh amor di

[50]

KANDANE:

Fig-lio!) Ègli u-qual-neve è p-z-o, O se par-la, o se ta-ce. OÙ che si pen-sa? Il

giu-di-ce che fa? Questo è quel pad-re, Che ven-di-can do-ve-va un dip-pò

[55]

ARABACE:

KANDANE:

ARTABANO:

-trag-gio? In voi mezzo Man-za-ne? (Al-mas co-rag-gio?) FRIN-CI-

[60]

-pes-so, è il tuo sde-gno spre-ca-l'is-ma vir-tù. Res-ta al-iz Be-sia ve li-

gord'ar-ta-da-no in cano e-se-m-pio di giu-stizia di fé voi vis-to un-co-ra.

[95] MANDANE:

Io corren-vo il mio si-gi-lo: Aa-da-ce mo-ra. (Oh di-o!)

ARTABANO:

So spen-di-a-mi-co, I dec-Re-to fa-tal. I se-gua-to il fog-lio: ho com-pi-to il do-

[100] ARTASERSES: SEMIRA: MANDANE:

-ver, Ba-R-ba-ro van-to! padre in-u-ma-no! Ah, mi tra-di-sce il

ARABACE: [45]

Pian-to.) Piange Man-da-ne! E pur sen-tis-tial fi-ne Qual-che pie-

MANDANE:

-ta del mio des-tin-ti-ran-no! si piange di pia-cer co-me d'at-ti-ran-no.

ARTABANO: [110]

Di giu-di-ce se-ve-ro A-dem-pi-te ho le par-ti. Ah, s. per-

-met-tar Ag-li af-fet-ti di pad-re uo-o Spon-go, o sig-nor! Fig-lio, per-

[115]
y-do-na Al-la bar-ba-Ra leg-ge D'un ti-ran-no do-ver. Sof-fri, ché

po-co ti ri-ma-ne a sof-fri. Non ti spa-ven-ti l'as-pet-to del-la pe-na: il mal peg-

ARCADE!
-gio-re è de' nat'i il ti-mor. Va-cillar, o'



SCENE VIII: MANDANE E PARASENSE, SEMIRAM AND ARTABANO

ARTABANO

A pie-to del mo San-gi-re, ec-co q'io m'u-tu-no, Sed dis-far-to il tuo sleg-no.

MANDANE

[5]

Ah scel-to-ra-to! Fuggi dai li oc-chi mie-i; ce-la-ti, in-deg-no,

nel-le più car-pe e cie-che Vis-ce-re del-la ter-ra; se pur la ter-ris-tes-sa au-empio

[10]

pad-re, così d'u-ma-ni-tà pi-vo e dif-fet-to, Nel-le vis-ce-re su-e do-è ri-

ARTABANO

[15]

MANDANE

l-cet-to, ma non sei quell'is-tes-sa, che fin or m'ir-ri-tò! son

quel-la, e so-no deg-no di lo-de È, se do-tesse ar-tar-ce Gui-di-car-si di

[20]

nuo-ro, io tu suu MAR-te Di Nuo-to Chie-de-re-i. Da-vea Man-dz-ue UN

Pad-re ven-ti-ca-ra; ma tu do-ve-vi Di qui-ri-cail gi-gor por-re u ab-

[25]

-li-o. Que-s-toe-xail tuo do-ver; quel-loe-ra il mi-o.

Following is the 1ST of MENDANE

VA TR- LE SELVE TROANE

ARIA

ALLEGRO di MOLTO

MUSICAL SCORE FOR ARIA

INSTRUMENTS: CORO I, CORO II, TRAM I, TRAM II, VIOLINI I, VIOLINI II, VIOLA, MANDOLINA, BASS

Lyrics: *Vu Vu Vu tra le sel - - - ve ra -*

Dynamic markings: *p*, *(p)*

[3]

COB =

COPE =

HORN I INC

HORN II INC

VCLIN I

VCLIN II

VCLA

HAUPKOR

BASS

-cu-ne, Bar-ba-ro-gé-ni-to-re; Bar - - -

[10]

Violin I

Violin II

Viola

Violoncello

Tenor

ba-ro ge-ni-to-re; Fic-ra di te peg-gio--re,

p *f* *p*

OBOE I

OBOE II

HORN I INC

HORN II INC

VIOLIN I

VIOLIN II

VIOLA

BASSOON

BASS

Fie-ra di te peg-gio-re, Mos - - tro peg-gior non v'è.

Dynamic markings: p, f, fp

[C 5]

OBOE I
 OBOE II
 HORN I
 HORN II
 VIOLIN I
 VIOLIN II
 VIOLA
 PIANO AND
 CELLO

VU
 BUR-ba-RO
 BUR--ba-ro ge - - - ni-

[20]

Oboe I
 Oboe II
 Flute
 Clarinet
 Bassoon
 Trumpet I
 Trumpet II
 Violin I
 Violin II
 Viola
 Cello
 Double Bass

-to-re; Fe-re di te peg-gio-re, Mos - -

Musical score for a full orchestra and bass. The score includes staves for SOLO, CORO, TORNINO, CORNO, VIOLINI, VIOLIN, VIOLA, BASSO, and BASS. The lyrics "TRO peg-jior NAN v'è." and "Mos-tro peg-jior NAN v'è." are written below the bass staff. Dynamic markings such as *fp*, *f*, and *p* are present throughout the score.

[25]

OBOE I (f)

OBOE II (f)

CLARINET I f

CLARINET II f

VIOLIN I p f

VIOLIN II (p) (f)

VIOLA p f

VIOLONCELLO

CONTRABASS p f

MAESTRO peg-gior non v'è. peg-gior non v'è.

Flute I [Jo]

Flute II

Horn I INC

Horn II INC

Violin I

Violin II

Viola

Cello

Bass

[357]

OBOE I

OBOE II

CLARINET I

CLARINET II

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

QUAN-to di reo pro-du-cc

p *f* *p* *f*

FLUTE I

FLUTE II

HORN I
INC

HORN II
INC

VIOLIN I

VIOLIN II

PIANO

VIOLA

CELESTE

CONTRABASS

BASS

L' Af - ri - co al sol vi - ci - na, L' Af - - ri - co al sol vi - - ci - na, L' IN -

[40]

CLARINET I

OBOE I

HORN I & IIC

HORN IIC & I

TRUMPET

VIOLIN

VIOLA

CELLO

CONTRABASS

- hos - pi - tal ma - ri - na, Tut - ta san - du - na in te.

f *p* *(f)* *(p)* *f* *p*

[43]

SOOP I

OBOE II

HORN I INC

HORN II INC

VIOLIN I

VIOLIN II

VIOLA

MASSORAU

BASS

si Tut-to tut-to sa-du-um te. Tut-

fp (fp) fp fp (fp) (fp) fp fp

[50]

SOB I

COCE

HORN I INC

HORN II INC

VIOLIN I

VIOLIN II

VIOLA

MANDO

to sa--du-nai te, sa-du-nai te,

BASS

Musical score for Oboe I, Oboe II, Horn I, Horn II, Violin I, Violin II, Viola, Clarinet, and Bass. The score is written on ten staves. The Oboe I and Oboe II parts are in the upper register. The Horn I and Horn II parts are in the middle register. The Violin I and Violin II parts are in the lower register. The Viola part is in the lower register. The Clarinet part is in the lower register. The Bass part is in the lower register. The score includes various musical notations such as notes, rests, and dynamics.

Handwritten musical score for a symphony orchestra. The score includes staves for Oboe I, Oboe II, Horn I, Horn II, Violin I, Violin II, Viola, Piano, and Bass. The notation is in black ink on a white background. The Oboe I staff begins with a handwritten bracketed annotation [59]. The Bass staff has handwritten annotations 'Va' and 'Vu' above it. The score is written in a standard musical notation style with various notes, rests, and dynamic markings.

Three sets of empty musical staves, each consisting of five lines, arranged vertically. These are likely intended for additional instruments or parts that are not present in this specific page of the score.

[60]

OBOE I

OBOE II

(p)

HORN I

HORN II

TRUMPET I

TRUMPET II

TRUMPET III

STANDARDS

VOICES

Va-trai-le sei--ve IR-CU-NE, Bar-bu-ro ge--U-

Flute I & II

Oboe I & II

Clarinet in Bb

Bassoon

Violin I & II

Viola

Cello

Double Bass

Vocal Soloist

Lyrics: to - re; Bar - - - ba-ro-ge-ni - to - re;

Dynamics: f, p, mf

[65]

OBOR =

SBOR =

ACOR
IUC

TEN
IUC

VIOLIN I

VIOLIN II

V. CLAR.

VIOLA

VIOLONCELLO

BASSO

Mos-tro di te peg-gio-re) Fi--ra peg-gior non

p

[70]

TROBE I

OBOE II

HORN I INC

HORN II INC

VIOLIN I

VIOLIN II

VIOLA

TRUMPET

TROMBONE

CELLO

Violino I
Violino II
Viola
Tromba
Violoncello

p
(p)
p
(p)

v'è. Mos - - - - tro peggior non y'è.

OBOE I

OBOE II

HORN I INC

HORN II INC

VIOLIN I

VIOLIN II

VIOLA

MANDOLINE

BASS

Va tra le sel-ve tra le sel-veir-ca-ne, Bar-

f

f

f

f

f

f

f

f

[75]

OBOE I

OBOE II

HORN I INC

HORN II INC

VIOLIN I

VIOLIN II

VIOLA

MANDARIN

BASS

--ba-ro ge-vi-to-re; Fic-ro-di-te peg-gio-re, Mos --

[30]

Handwritten musical score for a full orchestra and vocal soloist. The score is arranged in a standard orchestral format with the vocal line at the bottom.

Instrumentation: Oboe I, Oboe II, Horn I, Horn II, Violin I, Violin II, Viola, Cello, Bass, and Bassoon.

Key Features:

- Dynamic Markings:** *f* (forte), *fp* (fortissimo piano), *p* (piano), and *(f)* (forte in parentheses).
- Tempo/Character:** *trō* (trio), *mos - tro* (more), *peg-gior* (worse), *NON* (no), *v'è* (is).
- Performance Indicators:** *trō* (trio), *trō* (trio), *v'è* (is).
- Rehearsal Markers:** *(f)* and *(p)* in parentheses.

The vocal line (BASS) includes the lyrics: *trō mos - - trō peg-gior NON v'è. Mos-tro peg-gior NON*

The score includes several empty staves at the bottom, likely for a second set of instruments or a second vocal part.

Oboe I [35]

Oboe II (f)

HORN I INC

HORN II INC

VIOLIN I fp

VIOLIN II (fp)

VIOLA +

VIOLA CHUE

VIOLA v^{ie}.

VIOLA Mos - tro peg - gior non v^{ie}.

VIOLA f

COR ANGLAIS I
 COR ANGLAIS II
 HORN I
 HORN II
 VIOLIN I
 VIOLIN II
 VIOLA
 MACE MACE
 BASS

[90]

WOODWIND SECTION:

- 2 BOB (Soprano Saxophone)
- 2 BOB (Alto Saxophone)
- HORN INC (Trumpet)
- HORN INC (Trombone)

STRING SECTION:

- Violin
- Violin
- Viola
- Cello
- CONTRABASS
- BASS

The score shows a woodwind section with two sopranos and two alts, and a horn section with trumpets and trombones. The string section includes two violins, a viola, a cello, a double bass, and a separate bass line. The music is in 4/4 time and features a mix of eighth and quarter notes.

Three sets of empty musical staves, each consisting of five lines, arranged vertically.

Scena XV: Semiramide Serenata

(ARTASÈSE)

SEMIRADE:

Quanto a-mu-ta Se-mi-rae; Con-giu-nai Ciel del nostro A-bi-ba-ccardamo! I-u-

-na-no! ti-ran-no! Co-si pres-to ti can-gi? A-ma uc-ci-di l'am-i-co,

e fol lo pian-gi? Il-lar-o, trio del pad-re Lu sua vi-ta com-mi-si, Ed io

sono il -i-ran-no, ed io Pic-ci-si? Ben ti cre-di-ti, o-rru Lu-sin-ga-ta-u-cue

io del ge-vioan-ti-co, Pie-to-so a-man-te, e ga-me-ro-so a-mi-co. Ma ti so-pra un is-

-ante Per-ci-oc-cu-mi-co e dis-pie-to-ra-nen-te.

Following is the text of Semirade. PER TUTTE LE

ARIA *

ALLEGRO

Tenor I (T)
 Soprano I (S)
 Violin I (V1)
 Violin II (V2)
 Viola (V)
 Cello (C)
 Bass (B)

Lyrics:
 Sopra voce
 Sopra voce

Dynamics:
 f
 (f)
 p

*See Appendix concerning this aria

Handwritten musical score for a symphony orchestra. The score is written on ten staves. The top two staves are for vocal parts, labeled "CORO INF" and "MORNO INF". The next two staves are for Violini I and Violini II. The following two staves are for Viola and Violoncello (labeled "VIOLA" and "CELLO"). The bottom two staves are for Contrabasso (labeled "CONTRABASSO"). The score is divided into two measures by a vertical bar line. The first measure contains various musical notations including notes, rests, and dynamic markings. The second measure begins with a forte dynamic marking "f" and includes a tempo or performance instruction "(cf)". The bottom four staves are empty.

[5]

Musical score for Horn I & II, Violins I & II, Viola, Cello, and Bass. The score is written on seven staves. The Horn I & II part is on the top two staves, Violins I & II on the next two, Viola on the sixth, and Cello and Bass on the seventh. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines. The Horn I & II part starts with a series of eighth notes, followed by a more complex rhythmic pattern. The Violins I & II parts have a similar rhythmic pattern, with the Violin I part having a more melodic line. The Viola part has a more rhythmic line, and the Cello and Bass parts have a similar rhythmic pattern. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 2/4.

Five sets of empty musical staves, each consisting of five lines, arranged vertically. These staves are blank and contain no musical notation.

This page contains a musical score for a string quartet and woodwinds. The instruments listed on the left are Clarinet in A (CLARIN), Horn in F (HORN), Violin I (VIOLINI), Violin II (VIOLII), Viola, Cello (CELLO), and Bass. The score is divided into two systems. The first system shows the beginning of a piece, with a dynamic marking of *p* (piano) at the start of each instrument's line. The woodwinds and strings play a melodic line with slurs and accents. The second system is mostly blank, with only a few notes visible in the Bass line.

[102]

Musical score for Horn I, Horn II, Violin I, Violin II, Viola, Cello, and Bass. The score is in 3/4 time and begins with a key signature of one flat (B-flat). The first measure is marked with a dynamic of *mf*. The second measure is marked with a dynamic of *f*. The Violin I part features a melodic line with a slur over the first two measures. The Violin II part features a rhythmic accompaniment with a slur over the first two measures. The Viola part features a melodic line with a slur over the first two measures. The Cello part features a melodic line with a slur over the first two measures. The Bass part features a melodic line with a slur over the first two measures. The score is written on seven staves.

Violin I
Violin II
Viola
Cello
Bass

The musical score consists of five staves. The Violin I and Violin II parts feature intricate melodic lines with many slurs and accents. The Viola part provides harmonic support with chords and single notes. The Cello and Bass parts play a steady, rhythmic accompaniment. The score is written in a standard musical notation style with various note values, rests, and dynamic markings.

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

132

TRUK
TRUF

TRUK
TRUF

VIOLIN I

VIOLIN II

VIOLA

CEMIRA

CEMIRA

FRU

Vc - qui agli af - fan. - - - ni in se - no Og -
 FRU tu - ti miei tor - - men - ti Men

[20]

1. SOLO
 2. UF

3. SOLO
 4. UF

VIOLINI I

VIOLINI II

VIOLA

CEMBALE

CEMBALE

BASSO

-NOR CO-SÌ pen-ai - Og - NOR CO-SÌ pen-ai - *ve*

tie-RO IO ti spe-RE-i MEN tie-RO IO ti spe-RE-i

CORO
 SINF

VOKAL
 SINF

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASSO

TROMBE

TROMBONI

FICCHE

CLARINETTI

FLAUTI

PIANOFORTE

BASSO

71 - di ON Rag - gio me - i ON Rag - gio me - i PER -
 Me tu PER ME NON SEN - ti PER ME NON SEN - ti Ne a -

p

[25]

HORN I & II

HORN III & IV (f)

VIOLIN I

VIOLIN II

VIOLA

Soprano

Soprano

BASS

me se-re-tion ciel

-mo-re ne pie-ta'

f

p

mf

p

f p

f p

Handwritten mark

[30]

PERCUSSION
[IN F]

HORN
[IN F]

VIOLIN I
fp

VIOLIN II
fp

VIOLA
fp

CEMBALE I

CEMBALE II

BASS
fp

VOIX
 SOPRANO
 ALTO

VOIX
 TENOR
 BASS

VIOLIN
 VIOLA
 VIOLONCELLO

— se-re-nou ciel ON
 — ne pie-tà FRE

f p
 f p

[15]

Horn I in F *p*
 Horn II in F *p*
 Violins
 Viola
 Violon
 Tenor
 Bass
 Bass

-gnor co-si pe-na -- i Ne
 tan -- ti mihi tor-men -- ti Men

Violin I

Violin II

Viola

Voice

vid - di on Aug - gio na - i Per

fie - ro io + i spe - ra - i

5

[40]

DRUM
INF

4 DRUM
INF

Violin I
p

Violin II
p

Viola
p

CELESTA
me se - - re - - - - - NO IN

CELLO
Ma tu per me NON SEN-ti ne a - MO - re pi - e -

BASS
p

TROMBA I
 TROMBA II
 VIOLINI I
 VIOLINI II
 VIOLA
 (Soprano)
 TENORE
 BASSO

f p f p
(f) (p) (f) (p)
f
f

ciel Per me se - re - - - - - non
 - tar ne a - mo - re ne pic -

[45]

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for Trombones (Tromb.), Horns (Horn), Violins I and II (Violin I, Violin II), Viola, Cello (Cello), and Bass (Bass). The vocal part is marked with a star and the word "ciel." (heaven). The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and are heavily marked with slurs and accents. The vocal line includes the syllable "-ta." with a star above it. The score is written on a system of staves with a common time signature.

Four sets of empty musical staves, each consisting of five lines, provided for additional notation or rehearsal purposes.

SOLO
 SOPRANO
 ALTO
 TENORE
 BASSO
 FLAUTO
 CLARINETTO
 VIOLINO
 VIOLA
 BASSO

Nac - qui agli af - fan - - - ni in
 Fra - tan - ti mi - TOR -

[50]

4^oRU
INF

3^oRU
INF

Violini I

Violini II

Viola

(Soprano)

Baritone

Basso

se - NO Og - - MOR co - si pe - Na - i Og -

-meu - ti Me fie - ro io ti spe - ra - i MeN

[55]

WOODWIND

HORN

VCLIN

VCLIN

VIOLA

CELLO

CELLO

BASS

-NOA co - - si pe - NA-i Né vid - dion Rag - - giò

tie - ro io ti spe - RA-i Ma tu per me NOA

HORN I U.F.

HORN II U.F.

Violin I

Violin II

Viola

Soprano

Tenore

BASS

na - i ON Rag-gio ma - - i Né vid - di Per

sen-ti per me non sen-ti NO non sen-ti Ne a -

[66]

WORN
WORN

Violin I
Violin II

Vcllo

(Soprano)
Soprano

cello

me se-re-no in cie-l

-no-ia ne pie-ta

Violin I
Violin II
Viola
Sembré
Bass

RIFORZANDO
(RIFORZANDO)
(RIFORZANDO)
(RIFORZANDO)

Detailed description: This is a page of a musical score, page 33. It features five staves of music. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola, also in treble clef. The fourth and fifth staves are for Sembré and Bass, both in bass clef. The music consists of several measures of notes and rests. Dynamic markings 'RIFORZANDO' and '(RIFORZANDO)' are placed above the Violin I, Violin II, and Bass staves respectively. There are also some accents (v-shaped marks) above notes in the Sembré staff.

[65]

4 CORN
= WF

4 SBW
= WF

VIOLIN I
f p f

VIOLIN II
f p

VIOLA
f p

VIOLONCELLO
f p

CONTRABASSO
f p

me se - a e - - no in ciel
- ve a - no - re ne pie - - tà. Fra

Empty musical staves for continuation of the score.

HORN I, II *mf*
 HORN III, IV *mf*
 Violin *p*
 Violin *(p)*
 Viola *p*
 Tenor I *mf*
 Tenor II *mf*
 Bass *p*

Mae - qui gli af - fan - ni in se - - no, O -
tan - - ti miei tor - men - ti Men

[70]

HORN I IN F

HORN II IN F

VIIA I

VIIA II

VIOLA

(Soprano)

tenor

BASS

gnor co-si pe-na-i Ne vid-dion Rag-gio

gie-ro is ti spe-ra-i Ma tu per ne non

f *p* *f* *p*

[45]

Horn I
 Horn II
 Violin I
 Violin II
 Viola
 Cembalo I
 Cembalo II
 Basso

ma - i ON rag-gio ma - i per - ne se - re - no iu
 sen - ti per HE NON SEN - ti ne a - mo - re ne pie -

Violin I
Violin II
Viola
Violoncello
Bass

f *p* *f*

f *p* *f*

f *p* *f*

Violoncello
Bass

f *p* *f*

ciel Per ne se-re - - - no in
- tu ne-a-mo-re ne Pie - - - -

f *p* *f*

[fo]

CORN I INF
 CORN II INF
 VIOLIN I
 VIOLIN II
 VIOLA
 (SEMIRA)
 SEMIRA
 BASS

f
 (f)
 ciel
 -ta.
 4
 4

Horn I *f*
 Horn II *f*
 Violin I
 Violin II
 Viola
 (Soprano)
 Soprano
 Bass

Tues-tin-to tra-di-
 Mi-se-ra u chi do-

[25]

Horn I & II
 Horn III & IV
 Violin I
 Violin II
 Viola
 Cello
 Bass
 Tenor
 Bass

-to-re tra-di-to-re Non bas-tu a con--so--
 -na-i a chi do-na-i Gli af-fet-ti del cor

[90]

HOHN I UP

HOHN II UP

VIOLIN I

VIOLIN II

VIOLA

(CELESTA)

CEMBALE

BASS

-lar-mi No! No! Ma

mi-o A chi A chi

f

f

f

f

f

f

f

Horn I
 Horn II
 Violin I
 Violin II
 Viola
 SEMPRA
 SEMPRA
 Bass

so-la può se-dar-mi La sor-ta tua cru-
 A chi si pas-ce oh di-o So-lo di cru-del-

[45]

TRUMPET I
= MF

TRUMPET II
= MF

VIOLIN I

VIOLIN II

VIOLA

CELESTA

CELESTA

BASS

f *p* *f* *f* *(p)* *f* *f* *(p)* *f* *f* *f* *p* *f*

-del La sor-ta tua cru-del — tua cru-
-ta so-lo di cru-del-tà di cru-del-

[100]

Violin I

Violin II

Viola

CEMBA

CEMBA

BASS

-del

-ta'.

COA CAPO, al SEGNO

SCENE XVI: ARTASERSE AND ARTABANO

ARTABANO:

Dell'ingre-za Se-ni-ra in tor-te u-dis-te? Vo-digli sta-ri dell'in-giu-sta Man-

ARTASERSE: [5]

ARTABANO:

da-me? Di mia de-nen-za è ques-to il pree-zo? La mer-ce-de è ques-ta d'un'aus-

ARTASERSE:

te-ra vir-tù? Quan-to in un gior-no, quan-to per-do Ar-ta-ba-no!

ARTABANO:

Ah, non lag-gar-ti. Las-cia-me le que-re-re. Og-gi d'og-ni al-tro Più

ARTASERSE: [7]

ni-se-ro son i-o. Gran-de è il tuo dol, ma non è lie-ve il mi-o.

Following is the text of Artaserse

NON CONOSCO IN TAL MOMENTO

ANDANTE

ARIA

[C9]

Violin I

Violin II

Viola

Violoncello

Contrabasso

Violino I

Violino II

Viola

Violoncello

Contrabasso

[15]

Violini I

Violini II

Viola

Vcllo

Bassi

Non co -- vos -- co in tuum mo -- reu -- to se i'a -- mi -- co, o il

[20]

Violini I

Violini II

Viola

Vcllo

Bassi

ge -- ni -- to -- re se i'a -- mi -- co il ge -- ni -- to -- re

Violini I [as] p

Violini II (a)

Viola p

ATTACCA

BASS p

Sia più deg-no più deg - - - us di pic - ra

Violini I [so]

Violini II

Viola

ATTACCA

BASS

[38]

Violin I

Violin II

Viola

Violoncello

Basso

di pie-fo. Nou co

[40]

Violin I

Violin II

Viola

Violoncello

Basso

(f) (p) (f) (p)

-nos-co, se a-mi-co, sin Ari deg no

Violini I
Violini II
Violoncelli
Fagotti
Violini III
Violini IV
Viola
Contrabasso
Basso

[45]

f *p* *f* *p*

f *cp* *p*

f *p* *f* *p*

di pie-tà. più deg-no di pie-tà. più deg-no

f *p* *f* *p*

[50]

f *f* *f*

di pie-tà.

f

The musical score is handwritten and spans ten staves. It includes parts for Violini I, Violini II, Violoncelli, Fagotti, Violini III, Violini IV, Viola, Contrabasso, and Basso. The score features dynamic markings such as *f* (forte) and *p* (piano), and includes tempo or performance instructions like *cp* (crescendo piano) and accents. The lyrics are written in Italian: "di pie-tà. più deg-no di pie-tà. più deg-no" and "di pie-tà.". The score is divided into measures, with a rehearsal mark [45] at the beginning and [50] further down. The bottom of the page contains two sets of empty staves and a publisher's information.

[55]

Viol. I

Viol. II

Viola

Violoncello

BASS

Violino

Violoncello

Viola

Violoncello

BASS

Non co-nos-co in tel mo-men-to

[60]

se l'a-ni-co il ge-ni-ro se l'a-

Violini I [45] F101

Violini II

Viola

Vcllo

Basso

— mi — coil ge — mi — to — re Sia più deg — no di pie —

[50]

— tà. Sia più deg — no di pie — tà.

[25]

Violini I

Violini II

Viola

Violoncello

Basso

[30]

f

f

f

f

f

più de-gno

[95]

[90]

Viol. I

Viol. II

Viola

Violoncello

Basso

Violino I

Violino II

Viola

Violoncello

Basso

di pie-tà. Non co-us-co se lar-mi-co

Sia più deg-no di pie-tà, più deg-no di pie-

fp

Violini I

Violini II

Viola

Voces

BASS

Violini I

Violini II

Viola

Voces

BASS

Handwritten musical score for a symphony, page 36. The score includes staves for Violini I, Violini II, Viola, Voces, and Bass. The vocal part has lyrics: "-tà. di pre-tà." The score features various musical notations such as dynamics (f), articulation (accents, slurs), and performance instructions like "rit." and "ritard.".

[105]

violin I

violin II

viola

Violoncello

Basso

violin I

violin II

viola

Violoncello

Basso

So pe-AO PER MI-O UR

mea-TO CHI E AU SECTO-RE L'A-MO-RE, CHI-EA VTE NE-CE-SI

p *f* *p* *f* *p* *f* *p* *f*

(10) (10)

[115]

Violini I

Violini II

Viola

ARTISTESE

Barba

[120]

Violini I

Violini II

Viola

ARTISTESE

Barba

NE - CES - SI - ta. NE - CES - SI - ta.

[102]

Violin I

Violin II

Viola

Cello

Double Bass

[103]

Violin I

Violin II

Viola

Cello

Double Bass

Now — Co — nos — Co . N

[135]

Violini I
Violini II
Viola

Contrabasso
Tutti ma pesante Se l'a-mi-co o il ge-ni-

[140] *Da Capo al Segno*

Violini I
Violini II
Viola

Contrabasso
Tutti-re Se l'a-mi-co o il ge-ni-to-re

Sasso

Da Capo al Segno

SCENE XVI: ARTABANO

ARTABANO:

San pur-so-lo-u-NAD vol-tu e dall'af-fan-no Res-pi-ro in li-ber-ta.

Quo-si mi per-si Nel sen-tir-mi d'Ae-ba-ec Gui-di-ce no-mi-nare.

Mag-su-pe-ra-to, Non si pen-si al pe-rig-lio. Sal-va-i me stes-so:

Or si di-fen-de il fig-lio.

Following is the aria of Artabano

COSI' STUPISCE E CADE

ARIA

225

Handwritten musical score for an aria. The score is arranged in a system of staves. The instruments listed on the left are: Flute I, Flute II, Trumpet I, Trumpet II, Violin I, Violin II, Viola, Cello, and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a clear, legible hand.

Three sets of empty musical staves, each consisting of five lines, arranged vertically. These staves are currently blank and appear to be reserved for additional notation or a second system of the score.

[5]

WOODWIND SECTION

OBOE I

OBOE II

TRUMPET I

TRUMPET II

VIOLA

VIOLIN I

VIOLIN II

CELLO

CONTRABASS

PIANO

(P)

Handwritten musical score for a full orchestra. The score includes parts for Oboe I and II, Trumpet I and II, Violin I and II, Viola, Cello, and Contrabass. The music is written in a single system with multiple staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins with a dynamic marking of *p* (piano) and includes a *(P)* marking. The music features melodic lines in the strings and woodwinds, with some woodwinds playing sustained notes. The bottom of the page shows several empty staves.

[10]

Viol. I

Viol. II

Viola

Vcllo

Cb.

Cello

Musical score for Oboe I, Oboe II, Trumpet I, Trumpet II, Violin I, Violin II, Viola, Cello, and Bass. The score is written on nine staves. The Oboe I and Oboe II parts are in the upper register. The Trumpet I and Trumpet II parts are in the middle register. The Violin I and Violin II parts are in the lower register. The Viola, Cello, and Bass parts are in the lower register. The score includes various musical notations such as notes, rests, and dynamics.

Three sets of empty musical staves, each consisting of five lines, arranged vertically.

[15]

OBOE I

OBOE II

TRUMPET I

TRUMPET II

VIOLIN I

VIOLIN II

VIOLA

PERCUSSION BAND

BASS

p

sfz

3

P

[40]

Musical score for Oboe I, Oboe II, Trumpet I, Trumpet II, Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *p* and *(p)*, and various musical notations including slurs and articulation marks.

Three sets of empty musical staves, each consisting of five lines.

Musical score for Oboe I, Oboe II, Trumpet I, Trumpet II, Violin I, Violin II, Viola, and Cello. The score is written on multiple staves with various musical notations including notes, rests, and dynamics. The Oboe I part includes a dynamic marking of *f* and a rehearsal mark [35]. The Trumpet I and II parts also include a dynamic marking of *f*. The Violin I part includes a dynamic marking of *f* and a rehearsal mark (f). The Viola part includes a dynamic marking of *f*. The Cello part includes a dynamic marking of *f*. The score is arranged in a standard orchestral layout with the Oboes at the top, followed by the Trumpets, Violins, Viola, and Cello. There are several empty staves at the bottom of the page.

Handwritten musical score for a symphony orchestra. The score includes staves for Oboe I, Oboe II, Trumpet I, Trumpet II, Violin I, Violin II, Viola, Cello, and Bass. The music is written in a major key with a 2/4 time signature. The Oboe and Violin parts feature complex, rapid passages with many slurs and accents. The Bass part has a simple, steady accompaniment. The lyrics "Co - si su - a - pi - ce, e" are written below the Cello staff.

OBOE I

OBOE II

TRUMPET I

TRUMPET II

VIOLIN I

VIOLIN II

VIOLA

CELLO

BASS

Co - si su - a - pi - ce, e

[30]

BOE II

BOE II

TRUMPET I
EWD

TRUMPET II
EWD

(f)

VIOLA I

VIOLA II

VCLLO

CONTRABASSO

CAV-DE PAL- LI-DO e

f p

Detailed description of the musical score: The score is for measures 30, 31, and 32. It features a woodwind section with two Oboes II, a brass section with two Trumpets (I and II), and a string section with two Violas (I and II), two Violins (I and II), and a Contrabass. The vocal line is for the character 'Cav-de Pal-Lido'. The music is in 3/4 time. Dynamics include forte (f) and piano (p). The vocal line has lyrics: 'CAV-DE PAL- LI-DO e'. There are some handwritten annotations and markings throughout the score, including a large 'f' in the first measure of the Oboe II part and a 'p' in the second measure of the Violin I part.

Handwritten musical score for orchestra. The score includes parts for Trompete I und II, Oboe I, Violin I und II, Viola, Trompete I und II, Trompa, and Bass. The notation is in a common time signature and features various dynamics such as *p*, *(p)*, *f*, and *(f)*. There are also markings for *smor.* and *rit.* with the instruction *- - - - - to IN VI - 50* and *(rit)*. A rehearsal mark *[33]* is present at the top. The score is written on multiple staves, with some staves showing rests and others showing active musical notation. The bottom of the page shows several empty staves.

Flute I
 Flute II
 Clarinet
 Violin I
 Violin II
 Piano
 Viola
 Cello
 Bass

al ful - mi - ne in - pro -

[40]

SOPE I
SOPE II
TRUMPET I AND II
TRUMPET I AND II
VIOLIN I
VIOLIN II
VIOLA
VICIOLA
BASS

-vi - so I'at - to - ni - to pas - tor. I'us - to - ni -

[45]

Violin I

Violin II

Viola

Cello

Double Bass

Conductor

Chorus

Lyrics: -to - rus - tor stu - pi - do e ca - de al

Dynamic markings: f, p

Score I

OCC I

TRUMPET I in D

TRUMPET II in D

VIOLIN I

VIOLIN II

VIOLA

CHORUS

BASS

Handwritten musical score for a full orchestra and chorus. The score includes staves for Oboe I, Oboe II, Trumpet I in D, Trumpet II in D, Violin I, Violin II, Viola, Chorus, and Bass. The Chorus part includes the lyrics: "I - tor Paul - i - do mor -". The score features various musical notations such as notes, rests, and dynamic markings like 'p' and 'r p'.

Empty musical staves for the lower section of the score, including parts for Bassoon, Clarinet, Flute, and Cello/Double Bass.

SOLO

OBOE

TRUMPET
= NO

TRUMPET
= NO

VIOLIN I

VIOLIN II

VIOLA

ARPEGGIO

C-SC

to Co-si stu-pi-see stu-pi-see e

RINFORZANDO

(RINFORZANDO)

RINFORZANDO

RINFORZANDO

[40]

Oboe I
 Oboe II
 Trumpet I
 Trumpet II
 Violin I
 Violin II
 Viola
 Cello
 Bass

ca - de l'a - - - - -

OBOE I
 OBOE II
 TRUMPET I & C
 TRUMPET II & C
 VIOLIN I
 VIOLIN II
 VIOLA
 CELLO
 DOUBLE BASS
 VOICE

[45]
 (p)
 (f)
 - NI - - TO PAS - TOR. PAU - TO - NI

Oboe I
 Oboe II
 TRUMPET I
 TRUMPET II
 VIOLIN I
 VIOLIN II
 VIOLA
 CELLO
 CONTRABASS
 SOLO
 - to pas - - - - - to re.

[70]

TROMBONE I
 TROMBONE II
 TRUMPETS I
 TRUMPETS II
 HORN I
 HORN II
 VIOLIN I
 VIOLIN II
 VIOLA
 BASS

[95]

Score for a symphony orchestra and vocal soloist. The score includes staves for Flute I, Flute II, Clarinet in B-flat, Clarinet in A, Violin I, Violin II, Viola, Cello, and Bass. The vocal part is for a soloist, with lyrics in Italian: "Si stupisce e cade stupisce e".

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as "p" (piano) and "a" (accelerando).

The vocal line begins with the lyrics: "Si stupisce e cade stupisce e". The lyrics are written in a stylized, handwritten font.

The orchestral accompaniment includes intricate passages for the strings and woodwinds, with some parts marked "p" (piano) and "a" (accelerando).

Oboe I
Oboe II
Trumpet I
Trumpet II
Violin I
Violin II
Viola
Soprano

p
(p)
f
(p)

ca-de Paul - - li-do e smar - - to in (in)

[SD]

SE-NO

OBOE I

OBOE II

TRUMPET I

TRUMPET II

VIOLA I

VIOLA II

VIOLA III

VIOLIN I

VIOLIN II

VIOLIN III

VIOLIN IV

VI - SO. di - u - mi - ne im - ple - vi - so. Vi - to - - - ni - to pas -

CONTRABASS

BASS

[30]

SOB E I

SOB E II

TRUMPET
= IN D

TRUMPET
= IN D

VIOLIN I

VIOLIN II

VIOLA

STRINGS

SOLO

tor, al ful-mi-ne im-pro-viso Co-si stu-pi-de e

[90]

Oboe I
Oboe II
Trumpet I
Trumpet II
Violin I
Violin II
Viola
Bassoon
Bass

ca - de stu - pis - ce e ca

f *p* *(p)*

[75]

The musical score consists of ten staves. The top two staves are for Oboe I (Oboe I) and Oboe II (Oboe II). The next two staves are for Flute (Flute) and Clarinet (Clarinet). The fifth and sixth staves are for Violin I (Violin I) and Violin II (Violin II). The seventh staff is for Viola. The eighth staff is for Bassoon (Bassoon). The ninth and tenth staves are for Cello (Cello) and Double Bass (Double Bass). The score contains musical notation including notes, rests, and dynamic markings.

Oboe I
 Oboe II
 Trumpet I
 Trumpet II
 Violin I
 Violin II
 Viola
 Cello
 Bass

f
 (f)
 f
 f
 f
 f
 f
 f
 f
 f
 p
 f
 p
 f
 f
 p
 f

de stu-pis-ce ca-de stu-pis-ce ca-de a

[10]

OBOE I

OBOE II

TRUMPET I

TRUMPET II

VIOLIN I

VIOLIN II

VIOLA

CELLO

BASS

ful-mi-ne im-pro-vi-so

lat-

[105]

WOODWIND SECTION:

- CLARINET**: Treble clef, rests in first two measures, then a half note G4 in the third measure.
- OBOE**: Treble clef, rests in first two measures, then a half note G4 in the third measure, marked *(P)*.
- TRUMPET I & II**: Treble clef, rests in all three measures.
- TRUMPET III & IV**: Treble clef, rests in all three measures.
- VIOLIN I**: Treble clef, melodic line with slurs and accents.
- VIOLIN II**: Treble clef, melodic line with slurs and accents.
- VIOLA**: Treble clef, accompaniment with slurs.
- ARPAHARPO**: Treble clef, rests in first two measures, then a half note G4 in the third measure, marked with a fermata and a *2*.
- BASS**: Bass clef, accompaniment with slurs.

Lyrics: - to - - - ni - - - to pas - - -

Empty musical staves for the string section (Violins I, Violins II, Violas, Cellos, Double Basses).

[110]

OB Oboe

CLARINET

FLUTE

FLUTE

Violin I

Violin II

Viola

ARMO

BASS

- tor. Paul - li - doe smar - to smar - - to us -

OBOE I
 OBOE II
 TRUMPET I AND D
 TRUMPET II AND D
 VIOLINI
 VIOLA I
 VIOLA II
 VIOLA
 BASSO
 BASS

RINFORZANDO
 (RINFORZANDO)
 RINFORZANDO
 RINFORZANDO

VI -- SO
 (PROV - VISO)
 co - sì stu - pi - se e ca - de

[15]

WOODWIND SECTION:

- Flute I: Rest
- Flute II: Rest
- Oboe I: Rest
- Oboe II: Rest
- Clarinet in Bb: Rest
- Bassoon: Rest

TRUMPET AND TROMBONE SECTION:

- Trumpet I: Rest
- Trumpet II: Rest
- Trombone I: Rest
- Trombone II: Rest
- Trombone III: Rest

STRING SECTION:

- Violin I: Melodic line starting on G4, moving up stepwise with slurs and accents. Dynamics: *p*.
- Violin II: Melodic line starting on G4, moving up stepwise with slurs and accents. Dynamics: *p*.
- Viola: Melodic line starting on G4, moving up stepwise with slurs and accents. Dynamics: *p*.
- Cello: Melodic line starting on G4, moving up stepwise with slurs and accents. Dynamics: *p*.
- Double Bass: Melodic line starting on G4, moving up stepwise with slurs and accents. Dynamics: *p*.

VOICED PART:

Lyrics: *l'a - - - to - - - ni - - - to*

Accompanying notes: *l'a - - - to - - - ni - - - to*

Handwritten musical score for strings and woodwinds. The score is arranged in a system with the following parts from top to bottom:

- Two Oboe staves (OBOE I and OBOE II) with dynamic markings *f* and *mf*.
- Two Clarinet staves (CLARINET I and CLARINET II) with dynamic markings *f* and *mf*.
- Two Violin staves (VIOLIN I and VIOLIN II) with dynamic markings *f* and *mf*.
- Two Viola staves (VIOLA I and VIOLA II) with dynamic markings *f* and *mf*.
- Two Bassoon staves (BASSOON I and BASSOON II) with dynamic markings *f* and *mf*.
- Two Trombone staves (TROMBONE I and TROMBONE II) with dynamic markings *f* and *mf*.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom of the page features three sets of empty five-line staves.

[L25] ADANTE
 CORO I
 CORO II
 TRUMPET I & D
 TRUMPET II & D
 VIOLIN I
 VIOLIN II
 VIOLA
 CELLO
 CONTRABASSO
 BASS

ma quan-do
 p

[130]

VIOLINO I

VIOLINO II

VIOLA

TRAGANO

BASS

Poi s'ar-vi-de del va-no suo spa-ven-to, so re-ge-res-pi-ra-ge

[137]

VIOLINO I

VIOLINO II

VIOLA

TRAGANO

BASS

Ae--de a nu--na-er-le-men-to dis-per--so dal

[143]

Violini I

Violini II

Viola

ANTIFONO

ti - mor. sor - ge RES - PI - RA, e rie - de a nu - me RUM Iu -

BASS

[145]

Violini I

Violini II

Viola

ANTIFONO

BASS

rinforzando *f*

(rinforzando) *f*

rinforzando *f*

-men-to dis - per - - so - - -

Handwritten musical score for a symphony orchestra, measures 1-2. The score is written on ten staves, with the following instruments labeled on the left:

- Oboe I
- Oboe II
- Trumpet I
- Trumpet II
- Violin I
- Violin II
- Viola
- Cello
- Bass

The music is in 2/4 time and features a key signature of one sharp (F#). The first measure contains a whole note chord, and the second measure contains a half note chord. Dynamics are marked as *f* (forte) and *(f)* (fz). The strings play a rhythmic pattern of eighth notes in the first measure, which changes in the second measure. There are several handwritten annotations, including a circled *f* above the Oboe II staff in measure 2 and a circled *(f)* above the Violin I staff in measure 2. The score ends with three empty staves.

[50]

Oboe I

Oboe II

Trumpet I

Trumpet II

Violin I

Violin II

Viola

KITA ENSEMBLE

Bass

[55]

Oboe I
Oboe II
TRUMPET I AND II
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS

Co-

[60]

SOLO I

SOLO II

TRUMPET I UD

TRUMPET II UD

VIOLIN I

VIOLIN II

VIOLA

ARBAJAN

BASS

-si stu-pis-see ca-de Pal - - -

p *f* *p*

p *f* *p*

f *p*

f

Oboe I

Oboe II

Trumpet I

Trumpet II

Violin I

Violin II

Viola

Cello

Bass

li-do e sur-to in vi-so e

p

(p)

[165]

Oboe I
Oboe II
Trumpet I
Trumpet II
Violin I
Violin II
Viola
Cello
Bass

f
f
f
f
f
f
f
f
f

SMOR - - - TO IN VI - SO

DA CAPO AL SEGNO

Artaserse

Act III

SCENE I: ARBACE AND ARTASERSE

468

ARTASERSE: ARBACE:

AR-ba-ce. Oh Dei, che mi-ral! I pos-so al-bergo di nes-si-zia e d'or-

[C5]
ARTASERSE: ARBACE:

-ror chi mai ti gui-da? Lu pre-tà, l'a-mi-ci-zi-a. A fu-nes-tur-ti cer-cò

ARTASERSE: ARBACE: ARTASERSE:

vien-i, o Sig-nor? Vengo a sal-ver-ti. A sal-var-mi! Non più. Pe-ques-to

[C6]
VI-à, che in so-li-ta-ria PAR-te -za-mi-na del-la reg-gie, i pas-si aff-er-ta; fug-gi

[C7]
canto da que-sto in al-tro reg-no, e qui-vi han-men-ta-ti, R-u-ser-se,

ARBACE:

U-ma-lo, e vi-vi. Sig-nor, se-cu-ri o ma-re. In fac-cia al

[26]

Handwritten musical score for system [26]. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "nen-do col-pe-vo-le ap-pu- Ais-co; ed a pu-ur-mi 'co-bling' lo-vo-r-u-o." The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

ARTASERSE:

Handwritten musical score for system ARTASERSE. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "ci-c-to-AR-be-cc, Non-ke-dia-noi mo-men-ti. Al-lo-vo-r-mi-o bes-te-". The piano accompaniment continues with the same rhythmic pattern as the previous system.

[25]

Handwritten musical score for system [25]. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "- Ai che si spangn cheun-se-gre-to cas-ti-go giu-ti pu-ni; che fu-nes-ter NON". The piano accompaniment continues with the same rhythmic pattern.

[30]

Handwritten musical score for system [30]. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "vol-ti di ques-to-di lu pom-pa; in cui mi-ru-mi pu-sia dor-ru' lu pri-mo vol-tu in". The piano accompaniment continues with the same rhythmic pattern.

ARACE:

Handwritten musical score for system ARACE. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "tro-no. Mu pot-reb-be il tuo do-no u' uor-noe-ser pe-s-se. E u-". The piano accompaniment continues with the same rhythmic pattern.

ARTASERSE:

[35]

Handwritten musical score for system ARTASERSE [35]. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "- lo-ru... in par-ti, a-mi-co, lo te-ne pri-c-o; e se re-ju-x-to". The piano accompaniment continues with the same rhythmic pattern.

ARBACE:

l'ul-ti-mo-ver pos-si-o, Re-tel Co-man-do. Ab-bi-disco al mi-

[40]

Re. Pas-sa-u-na vol-ta es-ser-ti gra-to AR-BA-CE. As-col-ti-u-mu-to il

[45]

Cie-loi vo-ti me-i; fog-vi-TRU-ser-se, e per-me-tu-to il mon-do res-

-sal-to la Rec-col-ga; le-u-tu-men-te par-vel-ga i suoi Gio-rni u Pa-tri; e nes-ta

[50]

lu fue-a pa-ce, chi-o per-do, che non spe-ro tra-var-ti-u-a quel mo-ment, che all'u

pa-tri-ve all'er-mi-co o non ri-tor-no.

SCENE I ARTASERSE

Quel-la fran-te si-cu-ra, e quel sem-bian-te non l'oc-cu-sa-no re-o. L'es-ter-no

[5]
spog-lio tut-ta d'un'al-ma gran-de la lu-ce non ri-es-ce, e in gran par-te del

vol-to il cor si sco-pre.

FOLLOWING IN THE NAME OF TRINISERSE
NUVOLETTA CROSTA IL SOLE

ARIA

2 arco

The musical score is arranged in two systems. The first system includes parts for Horn I & II, Violin I, Violin II, Viola, Cello/Double Bass, and a Solo Horn. The second system includes parts for Horn I & II, Violin I, Violin II, Viola, Cello/Double Bass, and a Solo Horn. The Solo Horn part has a 'sol' instruction. Dynamic markings include *p* (piano) and *f* (forte). The Solo Horn part has a *[sf]* marking. The Viola part has a *(p)* marking. The Cello/Double Bass part has a *P* marking.

[10]

HERO I - I
M E

VIOLA I

VIOLA II

VIOLA

ARTISTASC

BASS

HERO I - I
M E

VIOLA I

VIOLA II

VIOLA

ARTISTASC

BASS

Horn II
 Violin I
 Violin II
 Viola
 Cello
 Bass
 Bassoon
 Clarinet
 Trumpet
 Trombone
 Tuba

p
saill
(p)

Nu - vo - letta op -
 - posta al so - le Spes - so il gior - no - a - dom - - - bre c

[As]

Violino I
Violino II
Viola
Violoncello
Basso

ve - la, Spe - sol gio - ra - no a - den - bra e ve - - la, Ma - non

[D]o

Violino I
Violino II
Viola
Violoncello
Basso

ce - la ma - ni ce - la il su - o spie - dor

[15]

Horn I & II
 Violin I
 Violin II
 Viola
 Alto Saxophone
 Bass

Spes - so il gior no a dombra e ve - la, ma non ce al su o splen - dor

Dynamics: *p*, *f*, *(p)*, *(f)*

[20]

Horn I & II
 Violin I
 Violin II
 Viola
 Alto Saxophone
 Bass

Dynamics: *f*, *p*, *(p)*, *(f)*

Violin I

Violin II

Viola

Violoncello

Contrabasso

Voice

- vou ce - la il suo splen --- dor.

f *p* *f*

(f) *(p)* *(f)*

f *p* *f*

[sfz]

Violini I [507] *coll.*

Violini II

Violoncelli

Bassi

Violini I *coll.* [508]

Violini II

Violoncelli

Bassi

Nu - - vo - - let - - ta (che) op - - po - - sta al so - - le op - - po - - sta al
 so - - le. Spes - so il gio - - va - - do - - m - - ba e ve - - la. Spes - so il

[C#] -

Sopsoprano
 Alto
 Tenore
 Bass
 Violini I
 Violini II
 Viola
 Violoncello
 Contrabbasso

gior-no a-don-bra e ve--la; non non ce-la non non
 ce-lui suo spen-doe non ce-la || suo spen--

[C#]

[76]

Organ II
 VC
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabbasso

-dor spes - so il giorno in- gon- bra e
 (a- dum- bra)

Organ II
 VC
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabbasso

ve -- la, na non ce -- la il suo spien-dor

[75]

TORNANTE
N. 6

VIOLIN I

VIOLIN II

VIOLA

ARTESESE

CASS.

[76]

TORNANTE
N. 6

VIOLIN I

VIOLIN II

VIOLA

ARTESESE

CASS.

non ce - la il suo splen - dor non ce la il

Handwritten musical score for a symphony, featuring the following parts and markings:

- FRASE I** (Flute I): First staff, marked *mf*.
- VIOLINI I** (Violin I): Second staff, marked *mf*.
- VIOLINI II** (Violin II): Third staff, marked *mf*.
- VIOLA** (Viola): Fourth staff, marked *mf*.
- BRASSI** (Brass): Fifth staff, with the instruction *Sub splen-dor.*
- TUBA** (Tuba): Sixth staff, marked *mf*.
- FRASE II** (Flute II): Seventh staff, marked *mf*.
- VIOLINI I** (Violin I): Eighth staff, marked *mf*.
- VIOLINI II** (Violin II): Ninth staff, marked *mf*.
- VIOLA** (Viola): Tenth staff, marked *mf*.
- VIOLA** (Viola): Eleventh staff, marked *mf*.
- TUBA** (Tuba): Twelfth staff, marked *mf*.

Additional markings include *Allegretto* and *Copre* in the lower right section of the score.

[40]

Handwritten musical score for measures 40-45. The score includes staves for Oboe, Violin I, Violin II, Viola, Bassoon, and Bass. The lyrics are: "IN Van le bas-sea- re-ne le bas-se a-- re-ne".

Oboe

Violin I

Violin II

Viola

Bassoon

Bass

IN Van le bas-sea- re-ne le bas-se a-- re-ne

[45]

Handwritten musical score for measures 45-50. The score includes staves for Oboe, Violin I, Violin II, Viola, Bassoon, and Bass. The lyrics are: "pic - - - cial ri-o col ve-lo on - - do - - so col".

Oboe

Violin I

Violin II

Viola

Bassoon

Bass

pic - - - cial ri-o col ve-lo on - - do - - so col

[100]

Violini I

Violini II

Viola

Vcllo

Violoncelli

ve--lo--no--do--so, che ri-----vela

Cello

[105]

[110]

Violini I

Violini II

Viola

Vcllo

Violoncelli

il fon--do al--go--so la chia--rez--za

Cello

[145]

Violin I

Violin II

Viola

Cello

BASS

dell' u - - mor - - dell' u - - mor, la chia - rez - - za

p f (+) (p)

[120]

Violin I

Violin II

Viola

Cello

BASS

dell' u - - mor la chia - rez - - za dell' u - - - - mor

f (+) (p) (+)

TEMPO di PRIMO

Musical score for the first system, featuring five staves: Violini I, Violini II, Violoncelli, Contrabbassi, and Doppie Basse. The music is in 2/4 time and includes dynamic markings such as *f* and *mf*. The Violini I staff has a *f* marking at the beginning. The Violini II staff has a *mf* marking. The Violoncelli and Contrabbassi staves have *mf* markings. The Doppie Basse staff has a *f* marking. The music is marked with a repeat sign at the end of the system.

[130]

Musical score for the second system, featuring five staves: Violini I, Violini II, Violoncelli, Contrabbassi, and Doppie Basse. The music is in 2/4 time and includes dynamic markings such as *p*. The Violini I staff has a *p* marking. The Violini II staff has a *p* marking. The Violoncelli staff has a *p* marking. The Contrabbassi staff has a *p* marking. The Doppie Basse staff has a *p* marking. The music is marked with a repeat sign at the end of the system.

Nu - - vo - - letta op - - po - - sta al

DA CAPO
sul III sul VI

ORANGE
RE

Violin I

Violin II

Vcllo

TRITABASSO

SO - LE

BASSO

SCENE II. ANTONIO AND MICHAELO.

428

ANTONIO:

Fig-lio, Ra-oc-ce - ve se: Do-ve co-er-pe pu-ros as-ci-er-are le mie vo-ci. Ah-

[5]

g-ba-cc? Oh stel-le! Do-ve nau si ce-lo? Com-pag-ni, in-tan-to chi ni-

MECHAELO:

-no-vo il mio fig-lio, cus-to-di-re l'ingres-so. E an-cor si -tarda? Or-me, e-ri-jo cu-

[10]

-ra ma qui non ve-do ri-ter-ba-no, e' Ah-oc-ce. Che si -sa? Che si pen-sa? In-tan-to in-

[15] ANTONIO:

-pre-cu che l'u-er-zuè nei gres-ta? In-tan-to-vo, Sig-no-re? Oh me per-

g-gh-to! Vo-vo il fig-lio mio Sa-re in sen-o: Te-mo, e' di-ci-to.

[20] MEGABISE:

co-su-tre-se-ni-jost-are pur-te-ri-um-ve-no... Me-ga-bi-se! A-ta-ta-wo!

ARTABANS: MEGABISE: ARTABANS:

Tas-va-sti-de-be-cc? E non è te-co? Oh de-i! Cres-co-no-dub-bi-

[22]

y-mic-i. Ah Me-ga-bi-se! No, più non vi-ve de-ba-cc-e-og-nupre-tosi-al-ge-ni-to-ri-o

MEGABISE. [23]

ta-cc Coe-sing-i-dèi-lan-gu-a-ri-o! Ah ai-com-po-vi-tu-mi-ti-del-cor. Sia la tua

men-te men-to-ri-da-e-più-pra-ta, ché l'im-pre-sa-ni-chie-de. Av-tem so-dor-ti-um

[25]

va-no, -a: re-za-is sus-to-di, ed io le schie-ree? Ri-sol-vi-ti: a non-

[44]

ven-t' tu del reg-vo tu reg-vo An-to-son-son giu-ra-vo. La soc-re tu-za'

ARZABANO:

Giù per tuo cen-no av-ve-te-ta-ri. A-ni-co, se An-ba-ca-ia non rit-ro-vo, per
(à ev-ve-ic-na-toi)

[45]

chi deg-ress-son-za-mi? An-lui per-du-o tut-to dis-pe-ro e tu-to
(e)

MESADISE:

Veg-jo de' fu-li uci a-pin-ni il tra-to. An-ou-ces-ten-to o vi-vo,'

[46]

ARZABANO:

Dai-uu-uu man-o as-pe-ta' reg-no o la ven-det-ta. An! Gurs-ta so-lu IV

[47]

VI-tu mi tra-ti-vo Sì, ve-ga-bi-se: giu-to-mi do-ve vuo-i; di te m.

Messa: ISEI

fi-do. Fi-da-ti per, ché a traion-ta-e ti gui-do.

ARIA

4 *GR*O

[67]

Musical score for strings and woodwinds. The score includes staves for Violini I, Violini II, Violoncelli, Contrabbassi, Flauto I, and Flauto II. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Five sets of empty musical staves, each consisting of five lines, arranged vertically.

[53]

Violin I

Violin II

Viola

Violoncello

Bassoon

Clarinet

p

(f)

p

[15]

Musical score for Violin I, Violin II, Viola, Cello, and Double Bass. The score is written on five staves. The Violin I staff features a melodic line with slurs and dynamic markings *p* and *(f)*. The Violin II staff has a similar melodic line with dynamic markings *(p)* and *(f)*. The Viola staff contains a rhythmic accompaniment with dynamic markings *f* and *(f)*. The Cello and Double Bass staves provide a bass line with dynamic markings *f* and *(f)*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Five empty musical staves, each consisting of five lines, arranged vertically. These staves are currently blank and do not contain any musical notation.

[50]

ORCHESTRA

FLUTE

VIOLA I

VIOLA II

VIOLA

CELLO

CONTRABASS

Ar-d) - +0 +1

p

(p)

[a]

Soprano
 Alto
 Tenore
 Violini I
 Violini II
 Viola
 Cello
 Bassi

pen-da, Tac-cen - da di steg-no d'un figlio il pe - rag - lio, d' un

(p) (f) f

[30]

Hand II

Hand I

Violin I

Violin II

Viola

Violoncello

Bass

Reg-no l'a-mor. An-di---to ti Ren-das +lac-

Handwritten musical score for a vocal and instrumental ensemble. The score includes staves for Flute I & II, Oboe I & II, Violin I & II, Viola, Tenor, and Bass. The music is in a key with one sharp (F#) and a common time signature. The vocal line (Tenor and Bass) features the lyrics: "cen - da di sdeg - no d'un figlio il pe - rig - lio, d'un reg - - - no l'a -". Dynamic markings include *f* (forte) and *p* (piano). There are also performance instructions such as *tr* (trill) and *acc* (accents) in the woodwind parts. A rehearsal mark 256 is present at the top of the page.

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

[40]

TOCA I UD
 TOCA II UD
 VIOLA I
 VIOLA II
 VIOLA
 TROMBE
 BASSO

(f) (f)
 (f) (p) (f)
 P f
 P

--MOR. d'w figlia il pe-rig-lio

[45]

WDR I - UD

WDR II - UD

(P)

Violin I

Violin II

(P)

Viola

(P)

Mezzosoprano

AR-di -- to -- ti Ren-da -- t'ac-cen -- da di sleg -- no d'au

Bass

(P)

[50]

HORN 1/2

TROMBONE

VIOLIN I

VIOLIN II

VIOLA

CELLO

BASS

Reg--no ia-mor d'un Reg-no ia-mor. d'un

f

(f)

f

(f)

f

Handwritten musical score for measures 155-160. The score includes staves for two woodwinds (flute and oboe), two violins, a viola, a cello, and a double bass. The woodwinds play a melodic line with a slur over measures 155-156. The strings play a rhythmic accompaniment. The lyrics "Reg - - no Na - moe" are written below the bass staff.

flute
oboe
Violin I
Violin II
Viola
Cello
Bass

155

Reg - - no Na - moe

[00]

Violin I

Violin II

Viola

Cello

Bass

È dolce ad un'al-mo che s-si-pet-to VEU--

[62]

HOENRUD

HOENRUD

VIOLIN I

VIOLA

VIOLA

MEANS

SOLO

f *p*

(S) (P)

p

det-ta che as-pet-ta ven-de-ta, il per--der la cal--ma il per--der la cal-- ma fra

[76]

Soprano

Mezzosoprano

Violini I

Violini II

Viola

Tenore

Basso

Mi-re del cor. (Si) e dolce ad un) al-ma, il
 (E)

[F#] [F#]

FLUTE I

FLUTE II

VIOLIN I

VIOLIN II

VIOLA

CELESTE

BASS

per--dee la cal--ma, il per---dee la cal--ma fra--

[30]

Tuba Eup
 Tromba 2
 Violini I
 Violini II
 Viola
 Violoncello
 Bass

Pi--re del cor. Feu Pi--re del cor. Feu Pi--re del cor.

[12]

Flauto I

Flauto II

Violini I

Violini II

Viola

Fagotto

Bass

Ar-di-to ren-dar l'ac-cen--da di sleg--no d'u

Oboe I = D
 Oboe II = D
 Violin I
 Violin II
 Viola
 Mandolin
 Bass

[p]

figlio il pe--ri-gi-lio d'un Reg--no l'a-mor. +lac-

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 6/8 time and includes the following parts:

- Violino I & II:** Violin I and Violin II staves, both in treble clef.
- Viola I & II:** Viola I and Viola II staves, both in treble clef.
- Mezzosoprano:** Vocal line with lyrics: "cen--da di Seg-no si d'eu".
- Basso:** Bass line in bass clef.

The score is divided into three measures. Dynamics include *f* (forte), *p* (piano), and *(p)* (piano). The vocal line features a fermata over the first measure and a slur over the second and third measures. The instrumental parts include various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

[100]

Horn I & II
 Horn I & II
 Violin I
 Violin II
 Viola
 Cello
 Bass

fig-lio il pe-rig- - - lio, d'u Reg- - - no l'a-mo.

f
 (f)
 f
 (f)
 f

[105] [110]

Violin I

Violin II

Viola

Bass

d'un figlio il pe--reg-lio, Ar-di--to ri

p f p

[15]

Horn I

Horn II

(P)

Violin I

Violin II

Viola

Mezzosoprano

ren--da, pec--ca--da di seleg--no d'un reg--no l'a--mor d'eu

Bass

[100]

Violino I

Violino II

Violini

Viola

Violoncello

Basso

f assai

f assai

f assai

f assai

f assai

f assai

Reg-no-l'a--mo d'un Reg--no Pa--re.

f assai

[125]

Handwritten musical score for a string quartet and woodwinds. The score is written on seven staves. From top to bottom, the staves are labeled: Flute I, Flute II, Violin I, Violin II, Viola, Clarinet in Bb, and Bass. The music is in 4/4 time and consists of two measures. The Flute parts play a simple melodic line. The Violin and Viola parts play a rhythmic accompaniment with eighth notes. The Clarinet and Bass parts play a similar rhythmic accompaniment. The score is written in black ink on white paper.

Seven empty musical staves, corresponding to the instruments listed in the score above. These staves are currently blank.

RO-VAS-TE AV-VER-SI de-i; U-N - ca VI-VI din-de-bo-llir-mi. Al so-lo

[5]
dub-bio che più VAN VI-VI fig-lio a-MA-TO; -i-MI-do dis-pet-RO-TO, VI-VI-CER NON

[10]
pos-so il TUR-bu-REU-TOR-TER-NO, CHEA VE STOS-SO di me to-glie il go-VER-NO.

Following is the part of ARTABANO

FIGLIO, SE PIÙ NON VIVI

ARIA

Handwritten musical score for an aria. The score includes staves for Violini I & II, Viola, Violoncello (Cello), Bass, and a vocal line. The music is in 2/4 time and features dynamic markings such as *f*, *p*, and *(f)*. The vocal line includes the lyrics: "Fig-lio, se piu non vi-vi, se".

Violini I & II: *f*, *p*, *f*, *p*, *f*

Viola: *f*, *p*, *f*, *p*, *f*

Violoncello: *f*, *p*, *p*, *f*

Bass: *f*, *p*, *p*, *f*

Vocal: Fig-lio, se piu non vi-vi, se

Violin I *p* *f* *f* *f*
Violin II *p* *f* *f* *f*
Viola *p* *f* *f* *f*
ALTO SAX
più - non vi - vi, mor-rò - mor-rò ; ma del mio fa -- to fa -
BASS *p* *p* *f* *f*
Violin I *p* *f* *p* *f*
Violin II *p* *f* *p* *f*
Viola *p* *f* *f* *f*
ALTO SAX
-- rò che un re sve - Na -- to Si pre - ce -- da pre -
BASS *p* *f* *f* *f*

[25]

Violini I

Violini II (p)

Viola (p)

Soprano

Basso

Violini I

Violini II

Viola

Soprano

Basso

Lyrics:
 - ce --- da mes-sag-gier. Si fa-ro' che un Re Sve-
 -- Na --- to pre-ce --- da pre-ce --- da mes-sag-gier. pre-

[30]

Violino I

Violino II

Viola

ATTABUCCO

Bass

-ce --- da nes-sag-giea pre-ce --- da nes-sag-gieR.

[35]

Violino I

Violino II

Viola

ATTABUCCO

Bass

[40] Sec^{do}

Violin I
Violin II
Viola
Flute
Bass

[45]

p

(*p*)

Fig--li^a Fig--lio, se più non vi--vi, se più non

Violin I
Violin II
Viola
Flute
Bass

[50]

violin I

violin II

viola

TRAD. PIANO

vi -- vi, si -- mar-rò -- ; Fig-lio mar-rò -- ;

Bass

[55]

Violin I

Violin II

Viola

TRAD. PIANO

ma del mio fa -- to fa -- rò che ve Re Sue-ri-a-to PRE-

Bass

Handwritten musical score for a scene featuring two characters: Elisabetta and Artaban.

Elisabetta's Part:

- Violin I:** Melodic line with dynamics *p*, *f*, and *p*. Includes a handwritten tempo marking *allegro* above the staff.
- Violin II:** Melodic line with dynamics *(p)*, *f*, and *(p)*.
- Viola:** Melodic line with dynamics *p* and *p*.
- Music:** Vocal line with lyrics: "ce -- da mes-sag-gier, Si fa-rò che l'af-fec-cio -- to pre".
- Bass:** Bass line with dynamics *p*.

Artaban's Part:

- Violin I:** Melodic line with dynamics *p* and *f*. Includes a handwritten tempo marking *allegro* above the staff.
- Violin II:** Melodic line with dynamics *p* and *f*.
- Viola:** Melodic line with dynamics *p* and *f*.
- Music:** Vocal line with lyrics: "ce -- du pre -- ce -- da mes-sag-gier, Fig -- li, se".
- Bass:** Bass line with dynamics *p*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page shows empty staves for further notation.

[?>]

violin I

violin II

viola

ARTABANO

8 più se più non vi-vi mor-rò-; mor-rò-;

Bass

violin I

violin II

viola

ARTABANO

8 Ma fa-rò che re sic-ua --- to pre-

Bass

[75]

Violini I

Violini II

Viola

Armonio

Cass

- ce - - du pre - ce - - - da mes - sag - gier. pre - ce - - da mes - sag -

[80]

Violini I

Violini II

Viola

Armonio

Cass

- gier. pre - ce - - - da mes - sag - gier.

f *ff* *ff*

(cf)

f

[95]



Violin I
Violin II
Viola
Cello/Double Bass



[90] [95]

Violin I
Violin II
Viola
Cello/Double Bass
Soprano

fin che il Pa-d---re-er-Ri-vi, Fa che sos-



Violino I [107]

Violino II

Viola

Violoncello

Basso

-PEN - - - da il re-mo Fa che sos-pen - - - - da il

Violino I [105]

Violino II

Viola

Violoncello

Basso

re-mo co-lau sul gualdo es-tre-mo il pa-l - - - li - -

Violin I
Violin II
Violin III
Viola
Violoncello
Bass
Soprano
Bass

f *p* *f* *f* *p* *f*

[1] [115] [120]

1 2 3

-do noc---chie. || pal---li---do noc---

-chie.

(Da Capo al Segno)

SCENE I: SEMIRA AND MANDANE

470

SEMIRA: MANDANE:

Pot-rai cu-re i-na? Vol-ta con-so-lar-ti, Al-leu-du-ne. Il ciel ti-ra-ri-se. For-se il

SEMIRA: [5] MANDANE: SEMIRA:

to sciò-scar-ba-ce? An-zi l'uc-ci-se. Co-me! E no-ta a cias-cun, be-n-ché in seg-

MANDANE:

-le-to: ei-er-mi-no' u' suado-ler-te sor-to. (Ch'pre-sa-gi-tal-la-ci! oh

[10] SEMIRA:

gior-no! oh mor-te!) Ec-co-ti ven-di-car-tu, ec-co a-den-fi-to il no-

[15]

ce-u-no ve-nio cau-del. Al-mu non vi-di del-la tua più in-u-men-na. Al ca-so a'

-tao-ce non v'è cig-lia che sap-pia ser-bar-si as-ciu-toj e tu non pian-ge in-tun-to?

MANDANE:

[20]

SEMIRA:

Pic-co-lo è il duol, quan-do per-mer-te il pien-to. Vu; se pa-gal NON

se-i, pas-ci i tuoi sguar-di su la tra-fit-ta spog-lia del mio ca-ro ger-

[25]

MANDANE:

-na-vo; os-ser-va il se-no, in-ve-ra la fe-ri-ta e li-cu-ma suc-cu. Tu-ci, par-ti di

SEMIRA:

[30]

me. Ch'io par-ta e tu-cia? Fin che vi-ta ti res-ta, sem-pre in-tor-na av-

MANDANE:

-vrai; sem-pre in-por-ta-va ven-de-re i gioi-ni tuoi iog-loin-fe-lli-ce. E quan-do lo meri-

-tai un-ti ve-ni-ci?

Following is the end of MANDANE

MT. CREAT SPETATI

ARIA

472

The image shows a musical score for an aria, consisting of two systems of staves. The first system includes Violin I, Violin II, Viola, Mandoline, and Bass. The second system includes Violin I, Violin II, Viola, Mandoline, and Bass. The score is written in a single system with multiple staves. The first system has five staves, and the second system has five staves. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first system includes a 'Cresc.' marking above the Violin I staff. The second system includes a 'Cresc.' marking above the Violin I staff and a 'Mi' marking above the Bass staff. The score is written in a single system with multiple staves. The first system has five staves, and the second system has five staves. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first system includes a 'Cresc.' marking above the Violin I staff. The second system includes a 'Cresc.' marking above the Violin I staff and a 'Mi' marking above the Bass staff. The score is written in a single system with multiple staves. The first system has five staves, and the second system has five staves. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first system includes a 'Cresc.' marking above the Violin I staff. The second system includes a 'Cresc.' marking above the Violin I staff and a 'Mi' marking above the Bass staff.

Violin I [15] p

Violin II (D) p

Viola p (f) (p)

Harp

Bass

Violin I c207 p [25] f p

Violin II

Viola fp

Harp

Bass fp

ca-di spie-ta-ta? Mi can-mi cre-de-le? Non tan-to fu-ro — Re-pon

tan-te que-re-le. Ché bus-toil do-lo-re per far-mi mo-rir,

Violin I [44]

Violin II

Viola

Handaxe

f p f

f p (f)

f p f

Bass

FAIR ——— mi per fair -- mi mo-rir.

Violin I [45] D f p f [50]

Violin II

Viola P f P

Handaxe

Bass

(No) non tan-te que-

P f P

The image shows a handwritten musical score for a string ensemble. It consists of five staves: Violin I, Violin II, Viola, Handaxe (likely Cello), and Bass. The music is written in a common time signature (C) with a key signature of one flat (Bb). The score is divided into two systems. The first system covers measures 44 to 50. The lyrics for the first system are "FAIR — mi per fair -- mi mo-rir." The second system covers measures 51 to 57. The lyrics for the second system are "(No) non tan-te que-". Dynamic markings include forte (f), piano (p), and accents. There are also performance instructions like "D" and "No". The page number 455 is written in the top right corner.

[70]

violin I

violin II

viola

flauto

Bass

lo-re per fur-mi mo-rir per far mi mo-rir. Non tan-te que-re-le, Non

[75]

violin I

violin II

viola

flauto

Bass

tan-to fu-ro-re, ché bas-tail do-lo-re per fur-mi mo-rir per

Ritardando

Ritardando

Violini I [90] [95] f p

Violini II f (p)

Viola f (p)

Mezzosoprano

Basso

FAIR - - - - - mi mo--AIR (si) bas-tail do-lo-re per
 ché

Violini I [90] [95] f p

Violini II (f) (p)

Viola f (p)

Mezzosoprano

Basso

FAIR - - - - - ni mo--AIR per fare - - - - - mi mo-

VIOLIN I [100]

VIOLIN II

VIOLA

Mandoline

Bass -RIR.

VIOLIN I *secco* [105]

VIOLIN II

VIOLA

Mandoline

Bass

quell'o--dio, quell'i--ra d'un al--ma s'ag-ne-ta, in-

[110]

[112]

Violin I

Violin II

Viola

Vedee

Bass

Violin I

Violin II

Viola

Vedee

Bass

-gra-ta Se-mi-ra, non pos-so sof-frir. Quell' o - - dio, quell' i-ra in-gra-ta Se-

-mi-ra), non pos-so sof-frir, non pos - - - - - so sof-

[125]

Da Capo 487
al Segno

Handwritten musical score for Violin I, Violin II, Viola, Harp, and Bass. The score is written on five staves. The Violin I staff has a treble clef and contains several measures of music with slurs and accents. The Violin II staff has a treble clef and contains several measures of music with slurs and accents, including a dynamic marking of (f). The Viola staff has an alto clef and contains several measures of music with slurs and accents, including a dynamic marking of f. The Harp staff has a grand staff and contains several measures of music with slurs and accents, including a dynamic marking of f. The Bass staff has a bass clef and contains several measures of music with slurs and accents, including a dynamic marking of f. The score is written in a cursive style.

FON-SON-NU-TU CAC re-ci? Io ni cie dei con di-ni-dee lat-tu-NO, a-me-ge-NUK-2,

[5]

e pur l'ac-cie-bi. ti-loa-cie in-sul-tan-do Man-dar-ne, qual-che RIS-to-ro a-zues-to con te-

-si-o, il suo tra-fig-go e VAN RI-SA-no il ni-o.

FOLLOWING IS THE TITLE OF SCENE A
 NAN E VER CHE STA CONTENTO (MISSING)

ARABES:

Né pur qui tu ri-tro-vas. Al-leu-vo-re-i del-Pa-ma-tu Mou-da-ve cel-megli

[5]

Sdeg-ni e Mi-re Ri-ve-det-ju-u-nu-vo-l-ta e o-i par-ti-re. For-ce po-

-tro... Ma do-ve te-me-ra-rio m'i-nol-tro? Ec-co-lay on dè-i!

[10]

MANDANE:

AR-dir von ho di pre-sen-tar-mi a lei. O-ia! non si per-met-tain ques-ta

[15]

stan-ze a ve-ru-no l'in-gres-so. Ec-co-vial ti-ne, miei dis-pe-ra-ti af-

-fet-ti, ec-co-viin li-ber-tà. Del ca-noa-ve-ve-ver-sai, bar-ba-ra il san-gue, il san-gue

[20] ARBACE: MANDANE: ARBACE: ARBACE:

mi-o è tem-po di ver-sar. Fer-na-ti. Oh Di-o! Qua-le in-

MANDANE

-gius-to fu-RORE... Tu in gues-to lu-go! Tu li-be-ro! Tu vi-vo!

[25] ARBACE: MANDANE:

A-mi-ca des-tra i miei lac-ci dis-ciol-se Ah, fug-gi! ah,

[30]

PAR-TI! Mi-se-rau me! che si di-RA, se-al-cu-no qui ti ri-

ARBACE:

-tro-va? In-gre-to, las-cia-mi la mia gio-ria. E chi, po-te-va? Mio

[35] MANDANE:

ben, sen-za ve-der-ti, la sot-ti-le as-san-do-nar? Da me che uo-o, per-ti-do tre-di-

ARBACE:

-tor, No prin-ci-pes-sa, non dir co-si. So ch'hai più bel-lo il co-re di

[46]

l'quel che vuoi mo-strar-mi; è a me pa-le-se: tu par-los-ti, o man-dane, e Ar-ba-ce in-

MANDANE:

[47]

-te-se. O men-tis-ci, o t'in-gan-ni, o ques-to lab-bro sen-zu il vo-to dell'

ARBACE:

al-ma per u-so fa-vel-lò. Ma pur son i-o. An-cor la fia-m-ma tu-a.

MANDANE:

[50]

ARBACE:

Sei l'o-dio mi-o. Dun-que, cru-del, f'ap-pa-ga: ec-co il fer-ro, ec-co il san-gui-ni mi'

MANDANE:

ARBACE:

sve-na. Sa-ria la mor-te -u-a pre-mio e non pe-na. Ver, per-

[55]

-do-na, ex-ra-ri; ma ques-ta ma-no e-nen-de-rai. Che fai? Cre-di

[60]

for-se che bas-ti il san-gue tu-o per ap-pu-gar-mi? Io vo-glio che pu-bli-care-mo

-fa-me sia la tua mor-te, e che non ab-bia in seg-na, un' om-bra di va-lor.

ARACE:

[65]

Ba-ba-ra, in-gra-ta! Mor-rò co-me a te pla-cce! Tor-na-i car-ce-re mi-o.

MANDANE:

ARACE:

MANDANE:

ARACE:

Sen-ti-mi, Ar-ace. Che vuo-i dir-mi? Ah! no! so. Sa-reb-be mai,

[70]

MANDANE:

que-lo che ti tra-ti-ti-nei qua, che res-to d'ar-mor? Cre-de, che bau-mi? Vuo-i ve-des-ma-r-ess-

[78] ARBACE:

-sia? Ser-ta-ri; fug-gi, non at-ti-gger-mi più. Tu m'a-mi an-

MANONNE:

-co-rai, se a-gues-to seg-no a com-pa-ti-ti-mi ur-ri-vi. No, non

[80]

cre-der-lo a-mor; ma fug-gi e vi-vi.

Following is the Overt

-r.ghetto

DUET

[5]

Handwritten musical score for a duet. The score includes staves for Oboe I, Oboe II, Flute I, Flute II, Violin I, Violin II, Viola, Cello, and Bass. The music is in 3/4 time and features a melodic line in the bass with lyrics: "Tu vuoi ch'io vi-va, o car-ra; / mai se mi neg-hi-a-mo--re;". The score includes various musical notations such as notes, rests, and dynamics like *p* and *(p)*. There are also some handwritten annotations and a small cross mark on the Flute II staff.

[10]

Oboe I
 Oboe II
 Horn I
 Horn II
 Violin I
 Violin II
 Viola
 Cello
 Bass
 Bassoon

RINFORZANDO p
 RINFORZANDO (p)
 RINFORZANDO (p)
 RINFORZANDO p
 RINFORZANDO p

ca--ra ca-ra mi fai mo-AR, ca-ra mi fai mo--

[15]

Handwritten musical score for a full orchestra and vocal soloist. The score is arranged in systems. The vocal line (Soprano) has the lyrics: "Oh Dio, che pe-na-a-ma-ae! Ti bas-ti il mio Ros-so-re: -R-I-R." The instrumental parts include Flutes (Fl. I & II), Oboes (Ob. I & II), Horns (Horn I & II), Trumpets (Tr. I & II), Violins (Viol. I & II), Viola, Cello, Double Bass, and Bass. The score includes dynamic markings such as *p* and *(p)*. The bottom of the page shows empty staves.

2207

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for Oboe I & II, Woodwinds I & II, Violin I & II, Viola, Cello, and Bass. The vocal line is written in Italian with lyrics: "più non ti pos- - so dir più non ti pos- - so dir. Sen-ti-mi."

Dynamic markings include *p* and *(p)*. Performance instructions include *Allegretto*, *Allegretto*, and *Allegretto*. The score is written in a single system with multiple staves.

[25]

Flute I

Flute II

Horn I
in E \flat

Horn II
in E \flat

Violin I

Violin II

Viola

Mandolin

Harp

Bass

No. Per--ti dagli occhi mie-i ; las--ciar-mi per me -
 Tu se--i...

f

(f)

p

p

p

[30]

OBOE I
 OBOE II
 HORN I
 HORN II
 VIOLIN I
 VIOLIN II
 VIOLA
 VIOLONCELLO
 CONTRABASSO
 BASS

- tu! PAR-TI Las - - - ciu-MI per pie - tu!
 SEN-ti-mi. Tu SE - - i... Quan-do FINIS-CE-CH

[35]

oboe I

oboe II

horn I
trumpet

horn II
trumpet

violin I

violin II

viola

cello

double bass

crescendo **f** *p*

crescendo **f** **(p)**

(crescendo) **f** **p**

crescendo **p**

Quando fin-is-ce, oh dè-i, la vos-tre cru-del-tà? cru-del-tà?

dè--i, la vos-tre cru-del-tà? la vos-tre cru-del-tà?

[40]

ALLEGRO

Soprano
Oboe
Horn I
Horn II
Violin I
Violin II
Viola
Cello
Bass

quan-do, oh de-i, Se in co-si gran do--lo-re d'ef-fan-no non si

quan-do, oh de-i, Se in co-si gran do--lo-re d'ef-fan-no non si

[45]

Oboe I
 Oboe II
 Horn I
 Horn II
 Violin I
 Violin II
 Viola
 Mandolin
 Rhythmic
 Bass

-fan-no non si muo-re, dif-fan-no non si muo-re qual
 muo-re, dif-fan-no non si muo-re, qual pe--na qual

f p
 (f) (p)
 f p
 f p

[60]

Oboe I
 Oboe II
 Horn I
 Horn II
 Violin I
 Violin II
 Viola
 Mandolin
 ARBACE
 Bass

f
f
f
f
f
f
f
f

(f)
 (f)
 (p)
 (p)

pe-na uc-ci de--rà? qual pe--na uc-ci--de--rà? Se in co-si gran do-
 pe-na uc-ci de--rà? qual pe--na uc-ci--de--rà? Se in co-si gran do-

[55]

OBoe I
 OBoe II
 Horn I
 Horn II
 Violini I
 Violini II
 Viola
 Violoncello
 Contrabbasso
 Basso

f
 (f)
 f
 p
 sf
 p
 f
 p
 f
 p
 f
 p
 f
 p

-lo-re d'af-fan-no non si nuo-re, qual pe-nauc-ci -- de--
 -lo-re d'af-fan-no non si nuo-re, qual pe-nauc-ci -- de--

[60]

Oboe I
 Oboe II
 Horn I
 in E♭
 Horn II
 in E♭
 Violini I
 Violini II
 Viola
 Violone
 Contraltini
 Bass

-rà? qui pe --- nou-ci-de-rà? qui pe --- nou-ci-de-rà? uc-
 -rà? qui pe --- nou-ci-de-rà? qui pe --- nou-ci-de-rà? uc-

[65]

OBoe I

OBoe II

Horn I
in E♭

Horn II
in E♭

Violin I

Violin II

Viola

Flauto

Clarinetto

Bassi

f

(f)

f

(f)

p

f

(p)

f

(p)

f

p

f

p

f

-ci--de--rà?

-ci--de--rà?

p

f

Oboe I
Oboe II
Clarinet in E-flat
Violin I
Violin II
Viola
Flute
Piccolo
Bass

[70]

Score for a full orchestra and vocal soloist. The score includes parts for Flute I & II, Oboe I & II, Horn I & II (in E-flat), Violin I & II, Viola, Cello, Bass, and a vocal soloist. The vocal part has lyrics: (Ah!) Par-ti Par-ti dag-li oc-chi.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked with a 'p' (piano) dynamic. The vocal part is in a soprano or alto range. The instrumental parts feature complex rhythmic patterns and melodic lines. The vocal part is in a soprano or alto range. The instrumental parts feature complex rhythmic patterns and melodic lines.

[75]

COR I
 COR II
 TRUMPET I
 TRUMPET II
 VIOLA I
 VIOLA II
 VIOLONCELLO
 CONTRABASSO
 BASSO
 PIANO

Passai
 (Passai)
 Passai
 (Passai)

mie-i; las --- sia-mi per pie-tà!
 Sen-ti-mi. Tu se-i... oh

[50] -ALLEGRETTO

Flute I & II

Oboe I & II

Horn I & II

Violin I & II

Viola

Cello

Bass

Vocal Soloist

Lyrics: No, lasciu-mi ti basti il mio ROS-SO-RE: ca-ra... Tu vuoi ch'io

[42]

OBOE I
 OBOE II
 HORN I
 (A) Eb
 HORN II
 (A) Eb
 VIOLA I
 VIOLA II
 VIOLA III
 HARPSICHORD
 KEYBOARD
 BASS

VI - VAL O CA - RE MAJ SE MINIE - GHA - MO - RE, CA - RE CA - - RA MI

[40]

Oboe I
p

Oboe II
(p)

Horn I
in Eb
p

Horn II
in Eb
(p)

Violin I
f p

Violin II
(f) (p)

Viola
f p

Cello/Double Bass
f p

Voice
Oh Dio, che pena-a-me-ra! Ti bas--ti il mio ros-
fu-1 mo-rir.

[95]

Handwritten musical score for orchestra and voice. The score includes staves for Flute I, Flute II, Horn I, Horn II, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The vocal line includes the lyrics: -so--re; più non ti pos---so dire. sen-ti-mi.

Dynamic markings include *p* (piano) and *f* (forte). The score is written in a system with multiple staves.

[178]

Oboe I

Oboe II

Clarinet in Bb

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass

Soprano

No. Par-ti dag-l'oc-chi mie-i; las-Tu se-i...

Dynamics: p, (p), f, (fp), f p

[105]

OBOE I

OBOE II

HORN I
IN E♭

HORN II
IN E♭

Violin I

Violin II

Viola

Mezzosoprano

TRUMPET

Bass

--- sia-mi per pic-tà! Quan-do fi-nis-co de--i, la

Quan-do fi-nis-co de--i, la vos--tra ceu-del-

[110] ALLEGRO

OBOE I

OBOE II

HORN I
IN E \flat

HORN II
IN E \flat

VIOLIN I

VIOLIN II

VIOLA

MANDOLIN

BASS

VOS-TRA CRU-DEL-TA? VO-S-TRA CRU-DEL-TA? Se in co-si gran do-

-ta? VO-S-TRA CRU-DEL-TA? Se in co-si gran do-

[15]

Oboe I

Oboe II

Flute I

Flute II

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Violin I

Violin II

Viola

Cello

Double Bass

Conductor's Baton

Score for Oboe I, Oboe II, Flute I, Flute II, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes musical notation for all instruments and vocal lines for Soprano and Tenor. The vocal lines contain the lyrics: "lo-re dei fan-no nan si no-re, qual pe-na qual pe-na qual". The score includes dynamic markings such as *fp* and *(fp)*.

[120]

OBOE I

OBOE II

HORN I
IN E♭

HORN II
IN E♭

VIOLIN I

VIOLIN II

VIOLA

MANDOLIN

ALTO

BASS

pe--nauc-ci-de--rà? qual pe-nauc-ci -- de-rà?

pe--nauc-ci-de--rà? qual pe-nauc-ci -- de-rà?

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 3/4 time and includes the following parts:

- Cornets I & II (C/Db):** Two staves with dynamic markings *f* and *p*.
- Horn I & II (E/Ab):** Two staves with dynamic markings *f* and *p*.
- Violins I & II:** Two staves with dynamic markings *p*, *f*, and *(p)*.
- Viola:** One staff with dynamic markings *p*, *f*, and *(f)*.
- Mandolin:** One staff with a melodic line.
- Voice:** One staff with the lyrics: "Se in co-si gran do-lo-re d'at-tun-no non si MUO-RE,"
- Bass:** One staff with dynamic markings *p*, *f*, and *f*.

The score features various musical notations including slurs, accents, and dynamic markings. The vocal line is in Italian, and the lyrics are written in a handwritten style.

[125]

BOE I

BOE II

TRP I
U Eb

TRP II
U Eb

VCLN I

VCLN II

VCLA

CLARIN

BARC

BASS

qual pe--na uc-ci--de-rà? qual pe--na uc-ci--de-rà?

qual pe--na uc-ci--de-rà? qual pe--na uc-ci--de-rà?

[130]

OBOE I

OBOE II

HORN I
in Eb

HORN II
in Eb

VIOLIN I

VIOLIN II

VIOLA

Harp

CELLO

BASS

MARCH

ALLEGRO MESTOSO

OBOE I
OBOE II
TRUMPET I
TRUMPET II
VIOLIN I
VIOLIN II
VIOLA
BASS

[5]

OBOE I

OBOE II

TRUMPET IN D

TRUMPET IN D

VIOLIN I

VIOLIN II

VIOLA

BASS

OBOE I
OBOE II
TRUMPET I
TRUMPET II
VIOLIN I
VIOLIN II
VIOLA
BASSES

This page contains a handwritten musical score for eight instruments. The staves are arranged vertically from top to bottom: OBOE I, OBOE II, TRUMPET I, TRUMPET II, VIOLIN I, VIOLIN II, VIOLA, and BASSES. Each staff contains musical notation including notes, rests, and dynamic markings. The notation is written in black ink on a white background.

This section of the page contains four sets of empty musical staves, each consisting of five lines. These staves are positioned below the main score and are currently blank.

[16]

OBOE II
BASSOON II
TRUMPET I & D
TRUMPET II & D
VIOLIN I
VIOLIN II
VIOLA
BASS

Detailed description: This is a page of a musical score, page 519, starting at rehearsal mark [16]. The score is arranged in a standard orchestral layout with seven staves. The top two staves are for Oboe II and Bassoon II, both playing a long, sustained note with a fermata. The next two staves are for Trumpet I & D and Trumpet II & D, also playing sustained notes. The Violin I and Violin II staves feature a melodic line with many slurs and accents. The Viola and Bass staves provide a harmonic accompaniment with sustained notes. The bottom half of the page contains four empty staves.

[15]

Musical score for Oboe, Trumpet, Trombone, Violin I, Violin II, Viola, and Bass. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

Four sets of empty musical staves, each consisting of five lines, arranged vertically.

Musical score for Oboe I, Oboe II, Trumpet I, Trumpet II, Violin I, Violin II, Viola, and Bass. The score is written in 2/4 time and includes dynamic markings such as *mf* and *f*. The Oboe parts feature melodic lines with grace notes and slurs. The Trumpet parts play a steady rhythmic accompaniment. The Violin and Viola parts provide harmonic support with sustained notes and moving lines. The Bass part plays a simple, rhythmic pattern.

Four sets of empty musical staves, each consisting of five lines, arranged vertically. These staves are currently blank and appear to be reserved for additional parts or a second system of the score.

SCENE VIII: ARTASERSE AND ARTABANO

52

ARTASERSE:

A voi po-po-li, io MOT-TRO non men pud-Re Che RE. Sia-te-mi

[8]

vu-o-i più fig-li che vas-sal-li, Il vas-TRO san-gue, l'uo-lo-RIO vs-TROJ è quan-to e di

guer-RA o di pa-ce ac-quis-to do-no vi ser-be-Rò: voi mi ser-be-te il

[10]

TRÒ-NO; SO-VÀ del reg-no mi-o soa-ve il fre-no. E-se-cu-tor ge-lo-so del-le

[12]

leggi io sa-Rò. Per-chè si-CI-ÀO ne sia cles-cun, so-len-ne-men-te il giu-RO.

ARTABANO:

Ec-co la SAC-RA TIZ-za. Il giu-RA-men-to ab-bia no-do più for-te: com-pis-ci il

RI-TO. (E be-ve-rai w)

[20]

Violini I

Violini II

Viola

ARTASERSE.

STAZIA

mon-te) «Li-ci-do Di-o, per cui l'ap-rii fio-ris-ce, per cui TUT-TO nel

Bass

[25]

Violini I

Violini II

Viola

mf

mf

mf

BASS

mon-do eris-ce e muo-re, vol-gi-ti a me. Se il lab-bro mio men-tis-ce, piom-bi

mf

Violin I *p*

Violin II *p*

Viola *p*

Voice

so-NAV il mo-co-po il tu-fo-ro-RE; Lan-guis-ci-IL VI-VER ni-o, co-me lan-guis-ce gra-ta

Bass

Violin I *[10]*

Violin II

Viola

Voice

TIAM-mai al ca-den-dei sac-ro-u-mi-RE; e si can-gi-OR che be-rgen-trail mi-se-no la be-

Bass

violin I
 violin II
 viola
 ARTASESE
 Bass

mf f
 mf f
 mf f
 mf f
 mf f

-van-da vi-tal-ut-ta in ve-le-no.>>

SCENE IV: SEMIRA - ARTASESE - ARTABANO

SEMIRA:

Al ri-pa-ro, sig-no-re! Cin-ta la peggior da un po-po-lo in-fe-del, e la tua morte si pro-

[5] ARTASESE: ARTABANO:

-cu-ra e si chie-de. Nu-mi! Qual al-ma reu-man-co di fe-de!

ARTASESE: [10] SEMIRA:

Ah! Che ter-di il co-nos-co: Ar-ba-ce e il tra-di-to-re. Ar-ba-ce es-

ARTASERSE:

-tin-to. Vi-ve, vi-ve l'in-gra-to. Io lo dis-cio!-sì,

ARTABANO: [15]

Di che te-mi-o mio re? Per tu di-fe-sa bas-ta so-lo Ar-ta-

ARTASERSE:

y-ba-no. Sì, con-ria-mo ap-pu-ni...

SCENE X. MANDANE - SEMIRA. ARTABANO - ARTASERSE

MANDANE: ARTASERSE:

Fen-mu-ge-sti-ma-nos-ge-un no-vel-leo ti re-co: il ti-mu-to sva-ni. Fiù

MANDANE: [5]

vero! È co-me? Già la tur-ba ri-bel-le; se-gun-do Me-ga-bi-se,

c-ra tras-cot-su ti-ro all'at-rio neg-gioe, quan-do, chia-ma-to dal-lo

[10]

st-re-pi-to in-su-no, ac-cor-so ar-ba-ce. Che non fe, che non dis-se in tuo di-fe-sa quell'?

[15]

a-ni-ma fe-dei? Mos-trò l'or-ro-re dell'in-fa-near-ten-ta-to: es-pres-si pe-gi di che'

ser-ba la fe-de: i mer-ti tuo-i, le tue glo-rie nar-rò.

[20]

Mol-ti rip-re-se, mol-ti pre-gò, can-gian-do as-pet-to e vo-ce, or

oia-ci-do, or-se-ve-ro ed or fe-ro-ce. Cias-cun-de-po-se l'ar-ma, e sol Res-

[15]

sua via in-de-j-no Me-ga-bi-se; ma l'us-su-li, si, ven-di-cò, i' se-

ARTABAZO; ARTASERGES [30]

-ci-se. (In-cau-to fig-lio!) Un na-me min spi-rò di sal-var-lo

ARTABAZO; ARTASERGES

E Me-ga-bi-se dog-ni de-lit-to a u-tor. (Fe-li-ci in-gan-nol) Il mio di-let-to re-

-ba-ce Dov'è? Si tro-va e si con-du-ca a no-i.

SCENE XI: ARABACE-MANCANE-SERENA-ARTABAZO-ARTASERGES

Ec-co AR-ba-ce, o mo-nar-ca, u' pre-di-turo-i. Vic-ni,

ARABACE: ARTASERGES:

Ec-co AR-ba-ce, o mo-nar-ca, u' pre-di-turo-i. Vic-ni,

[F]

vie-ni al mio sen. Per-do-nu io di - e du - bi - tai Deh su ch'io
(s'io du - bi - tai di te) (ah!)

pos-so con fran-chez-zu pre-miar-ti. E ren-di a noi qual-che re-

[D]

gion del san-gui-ne so ac-cia-ro, del tuo ta-cer, di quan-to ti fe-ce

ARBAKE:

re-o. s'io me-ri-tui, sig-no-re, qual-che pre-mo de te, las-cia ch'io ta-ciu. Il mio

[F]

lab-bro non men-te. Cre-di u chi - sal-vò: so-no in-no cen-te.

ARTASERSÈ:

Gi-u-ra-lo al-me-no, e Par-to ter-ri-di-lee so-len-ne-za-cia fe-de del ve-ro.

[F#] ANDACE: MAURINO:

Èc-co la tur-zal al ri-to ne-ces-sa-riai. Son pron-to. Èc-co il mio ben fuor di pe-

ARTABANO:

-rig-lia). (Che fo? Se giu-RA, av-ve-le-na-to è il

[F#] ANDACE:

Violin I

Violin II

Viola

ARTABANO

fig-lia). «Lu-ci-do Di-o, per cui l'ap-pri fio-RIS-ce, per cui tut-to nel

C.B.S.S.

[30]

violin I

violin II

viola

ATAJANO: ARABES:

mon-do e nasce e MUO-RE... (Mi-se-ro me!) « Se il lab-bro mio men-tis-ce, si

Bass

violin I

violin II

viola

ATAJANO: ARABES:

...s-a-gi en-tro il mio se-no la be-van-da vi-tal-iss-i-ma! Fe-r-ma! è ve-le-no. Che

Bass

AASACE: [33] ARTASERSE: ARTABANO: INTERESSE:

sen-to! Oh de-i! Pe-A-ché sin or tu-cer-lo? Pe-a-ché a te lap-pres-tar-i. Ma qual fu-

ARTABANO:

Ro-re con-tra di me? Dis-si-mu-lar non giu-vo! già mi tra-di l'amor di pad-re. Io

[40]

fu-i di Ser-se l'uc-ci-so-re. Il re-gio san-gue tut-to ver-sar vo-le-vo.

[45]

È mia la col-pa, non è d'Ar-ta-ba-ni. Il san-gui-no so ac-cia-ro per ce-lar-lo io gli'

die-di. Il suo pat-to-re c-qa or-ror del mo-fal-lo. Il suo si-len-zio pie-tà di

[50]

fig-lio. Ah! se mi-no-tein lu-i la vir-tu fos-se sta-tu o in me l'a-mo-re, com-

s-pri-vo il mo-di-seg-no; e in-vo-lan-ta-ta-ta-v-re-i e vi-ta e'l Reg-no.

[54] **ABBACE** **ARTASE RE:**

(che di-ces) a-ni-ma se-a! mucci-de il pad-re; del-la mor-te di Da-rio col-

[55]

-pe-vo-le mi ren-di; a quan-ti-cessi t'in-dus-se noi la scel-le-ra-ta spe-me! Em-pio. mor-

ARTABINO: **ABBACE:** **ARTABINO**

-ra-i. § Voi mo-ri-re mo in-sic-me. (Stel-le!) A-mi-ci, non res-ta che un'

[56] **ABBACE:** **ARTABINO** **ABBACE:**

§ dis-pe-ra-to a-ra-dia. Mo-ral ti-ran-no! Pad-re, che fai? § Vo-llo mo-ria da-ge-te. De-po-ni il'

ARTABINO: **ABBACE:**

fe-ro o be-ve-rà la mor-te. § Fol-le, che di-ci? se ta-ta-se-se-ge-ci-di, no più'

[30] ARTABANO ARTABANO ARTABACE:

Vi-ver non de-vo Eh! las-cia-mi com-pir... Guar-da-mi, 10

ARTABANO [75]

be-vo. Fer-ma-ti, fig-li-o in-gra-to! Con-fu-so, dis-pe-ra-to vuoi che per trop-po a-

mar-ti un pad-re ca-da? Vin-ces-ti, in-gra-to fig-li-o: ec-co la spa-da.

MANDANE: SEMERA: [80] ARTASEESE:

Oh fe-de! Oh tra-di-men-to! O-là, se-qui-te! fu-ga-ci Ri-bel-li, ed Ar-ta-

ARTABACE:

-ba-no a mo-rire si con-du-ca. Oh Di-o! fer-ma-te. Sig-noe, pie-

[85] ARTASEESE:

-tà. Non la spe-rar per lu-i: trop-po e-nor-me il de-lit-to. Io non con-

[90]

fon-do il Reo col'in-no-cen-te. A te ven-da-ne sa-ra' spo-sa, se vuoi; sa-ra' se-

-mi-ra' a par-te del mio tra-noi; ma per quel tra-di-tor non vè per-do-no.

ARBACE:

[95]

To-g-li-ni-an-cor la vi-ta' Io non la vog-lio, se per es-ser-ti fi-do, se per sal-

ARTASESE: ARBACE:

-var-ti, il ge-ni-to-re uc-ci-do. Oh vir-tù che in-fer-mora! Ah! non do-

-man-do da te cle-men-za: u-sa ri-gor; ma cam-bia la sua nel-la mia

APPENDIX

1. Alternate unaccompanied incomplete version of a portion of #32, Recitative "Padre, la sofferenza mia," on p. 230:

ve-der-min o-dio A-l-lu Per-si-a, all' a-mi-co, a lei che ar-

-do-ro; su-per che 'l pad-re mi-o... BAR-ba-ro

[5] pad-re... (Ah, ch'io mi per-do!) Ad-di-o. ABBACE: (Io ge-lo!) MANDANE: (Io mo-ro!)

2. Two separate vocal lines, with two separate texts, appear in the manuscript for this aria: one in the customary location between viola and bass parts, and one below the bass part. In my edition this latter vocal line, which is also more florid musically, appears above the first version.

BIBLIOGRAPHY

- Burt, Nathaniel. "Opera in Arcadia." The Musical Quarterly 51 (April 1955): 145-170.
- Crocker, Richard L. A History of Musical Style. New York: McGraw-Hill Book Company, 1966.
- Dart, Thurston. The Interpretation of Music. London: Hutchinson & Co. Publishers Ltd., 1954; reprint ed., New York: Harper and Row, Inc., 1963.
- Dean, Winton. "The Performance of Recitative in Late Baroque Opera." Music & Letters 58 (October 1977): 389-402.
- Donnington, Robert. A Performer's Guide to Baroque Music. London: Faber and Faber, 1973
- Downes, Edward O. D. "Secco Recitative in Early Classical Opera Seria (1720-1780)." Journal of the American Musicological Society 14 (1961): 50-69.
- Grout, Donald Jay. A Short History of Opera. 2nd ed. New York: Columbia University Press, 1965.
- Hansell, Sven Hostrup. "The Cadence in 18th Century Recitative." The Musical Quarterly 54 (1968): 228-248
- Heriot, Angus. The Castrati in Opera. London: Calder and Boyars, 1956.
- Metastasio, Pietro. Dramas and Other Poems. Vol. I trans. John Hoole. London: Otridge and Son, 1800.
- _____. Tutte le opere di Pietro Metastasio. Vol. I, ed. Bruno Brunelli. Verona: Arnoldo Mondadori Editore, 1957.
- Monelle, Raymond. "The Rehabilitation of Metastasio." Music & Letters 57 (July 1976): 268-291.
- Pauly, Reinhard G. Music in the Classic Period. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965.
- Robinson, Michael F. Opera before Mozart. New York: William Morrow & Company, Inc., 1967.
- Rosen, Charles. The Classical Style. New York: W. W. Norton & Company, Inc., 1972.
- Russo, Luigi. Metastasio. Bari: Giuseppe Laterza & Figli, 1945.
- Smith, Patrick J. The Tenth Muse: A Historical Study of the Opera Libretto. New York: Schirmer Books, 1975.
- Terry, Charles Sanford. John Christian Bach. 2nd ed. With a Foreword by H. C. Robbins Landon. London: Oxford University Press, 1967.

JOHN CHRISTIAN BACH'S ARTASERSE:
AN EIGHTEENTH-CENTURY OPERA SERIA

by

CAROLYN JEANNE SMITH

B. M., University of Chattanooga, 1968

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1978

ABSTRACT

This is a first edition of John Christian Bach's first opera, Artaserse, prepared from the autograph manuscript of 1761 (British Museum RM 22a, vols. 18-20). It is presented here in a historical edition, accompanied by notes on the background of the opera seria, a discussion of the style of the work and of the forms found in it, and remarks on performance practice. Biographical notes on the composer and the librettist are also included. The editor has modernized the edition to make it more accessible to historians and performers.