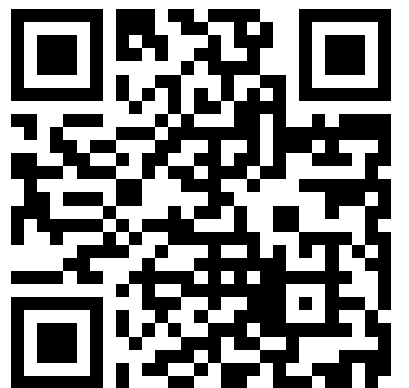

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By DOMENICO CORRI.

Edinburgh, Printed for John Corri, sold by him & by C. Elliot Parliament Square.



To the Queen.

Madam,

Encouraged by the hope that the following work may contribute to the Improvement of Musical Science, the Author, flattered by your Majesty's gracious permission, begs leave in the most humble manner to lay it at your Feet.

That it may meet with the approbation of your Majesty, whose Skill & Taste can be surpassed only by the gracious manner in which you condescend to patronise those whose Genius gives them any claim to so distinguished an honour, is the greatest Ambition of

Madam,

Your Majesty's highly Obliged

Most Faithful and

Devoted Servant

Domenico Corri.

EXPLANATION

O F T H E

NATURE AND DESIGN OF THE FOLLOWING WORK.

WHEN a person has purchased a book, would it not appear very extraordinary, if he should be under the necessity of applying to a master of language to correct the orthography, and to distinguish the members of every sentence by proper stops, in order to render the author's meaning intelligible? Just such an absurdity appears in written music,—vocal music in particular: for, notwithstanding the many alterations that are daily making, the manner of noting it, which remains nearly the same as it was in the infancy of the art, is quite insufficient to express the meaning, spirit, and peculiar delicacy of the composition.

In consequence of this want of precision in the characters or signs employed in writing music, those who apply themselves to it have been hitherto prevented from making a progress adequate to their application; or performing with that ease, which in a short time they might acquire, were the mode of writing more full and explicit. To remove the difficulties arising from this want of precision, is the purpose of the following work.

The author is aware, that the plan of this publication, being in a great measure new, may probably meet with that opposition which is the usual fate of every thing that looks like innovation in an established science. Such critics, as have but a smattering of the science, may start objections to the author's plan, because it is novel, and tends to subvert opinions which they have been taught submissively to receive, and implicitly to follow: some may object to it, from want of having maturely considered the subject; and others again may find fault with it, merely from this consideration, that the plan is not their own.

To obviate at least all reasonable objections, the author finds it necessary to premise some explanation of the nature of his work; and he hopes to make it so satisfactory, that every impartial mind will be convinced of its utility.—The object of the author being to facilitate, and at the same time to render more perfect, the performance of vocal and instrumental music, in order to be clearly understood, he will treat of both separately.

A very superficial knowledge of music is sufficient to enable any one to observe the difference between the notes of an air as properly sung, and the simple notes by which the same air is usually expressed in writing; for there is as great a difference between these common written notes, and the improvement produced on them by a performer of judgment and taste, who observes the character and expression that are proper to them, as there is between an oration repeated by a school-boy, and the same pronounced by a graceful and feeling orator.

The reason why written music conveys so imperfect an idea of the manner in which a piece ought to be executed is evidently this:—The characters we make use of in writing music are, generally speaking, limited only to the notes, to their respective lengths, and to that species of measure in which the piece is composed; the signs expressive of manner, graces, &c. being so few, that the performer can derive but little (if any) assistance from them. The want of such signs as would afford adequate direction to the performer in such refinements, must have been long felt; yet, strange as it may appear, no attempt till the present has been made to supply this want. If so great a deficiency can be remedied, it must be allowed to be an improvement highly advantageous, both to the science itself and to those

to those who study it. To the science itself, because experience has evinced, that, for want of such signs, the music of half a century back is in a great measure lost to the present time, even in the same country, and is at all times totally unintelligible to a foreign nation: To the students of the science it would be highly advantageous, as it would facilitate their execution in every species of music, and enable them to enter into its true spirit; and thus greatly improve their taste, and enhance their relish for this most delightful art.

To effect this, it is evidently necessary, in the first place, to increase the number of signs made use of in writing music. Thus, for example, one of the most important articles in the execution of music (vocal music in particular) is the proper division of the PERIODS; as is evident from hearing good singers often break in upon the sense and the melody, for want of knowing how to take breath in the proper places. To assist the performer in this particular, two signs are introduced; one * to enable him to distinguish at sight the musical periods where a pause is always necessary; and another ✱ to direct him in taking breath where the period is too long, or when a particular exertion of voice is required.—See PLATE, Example I. The singer, by this simple method, having at all times the full command of his breath, will be the better enabled to execute the *crescendo* and *calando* ^(a); on the proper application of which, according to the sentiment of the air, much of the beauty and effect of singing depends. But although this circumstance is of the utmost importance in the Cantabile songs, in which, though the notes be sung perfectly in tune, the intention of the composer may be defeated by an improper application of the *crescendo*, &c. yet has the singer, in this respect, been hitherto left entirely to his own judgment, which must often be very inadequate. This defect likewise is remedied by using the following signs, this ◄ for the *crescendo*, and this ► for the *calando*, where-ever they are required ^(b).

But, after all this, much is wanting to the perfection of vocal music. Still do we find our mode of noting not only deficient but erroneous: for besides that those particulars above-mentioned have never been expressed by distinguishing signs, such a mode of noting has been used, as must necessarily lead the singer, if guided by it alone, into positive error. It is this imperfection in noting, which has hitherto rendered the execution of vocal music, particularly recitative, so difficult, that this last, (in itself, beyond a doubt, the highest species of vocal music), is almost impracticable; and is so little understood, that in this country it is seldom considered in any other light than as a mere foil to the succeeding air. Indeed, either an air, or recitative, sung exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance; for not only the respective duration of the notes is scarcely even hinted at, but one note is frequently marked instead of another ^(c), as is the case where a note is repeated, instead of that note with its proper *appoggiatura* or grace. Sometimes again, an *appoggiatura* is marked instead of a note which ought to receive, perhaps, the particular emphasis of the voice, and be even longer than that which immediately follows: In consequence of which, the singer is misled, by being made to sing a wrong note; or (unless he be a master in the science) he must be reduced to the alternative of either singing the notes just as they are expressed, or of making them worse should he attempt to vary them. But at once to see the truth of what has been here advanced in the strongest light, it is sufficient to look over a passage as commonly noted, and then to consider the same passage expressed with the additions which, according to the plan of this work, the author proposes to introduce.—See PLATE, Example II.

^(a) The *crescendo* means a swell, and *calando* the contrary.

^(b) These marks have been used in some few works, but never applied to vocal music.

^(c) Although, from the nature of recitative, it is impossible to ascertain positively the length or brevity of the greatest part of the notes; yet it will appear from the examples here adduced, that great helps may be afforded by a more full and precise manner of noting.

We

(3)
EXAMPLE. I

I
Enea e Lavinia
by Sacchini

II
La Clemenza
di Scipione
by Bach

III
Perfeo
by Sacchini

IV
The Camp
by Linley

V
Scotch Air

VI
Romance
by Rousseau

Raf-fe-re-na i tuoi bei ra-i L-dol mi-o mio dol-ce a-mo-re lo lan-guis-co e pe-no af-fa-i nell'

Nel par-tir bell' l-dol mi-o t'ab-ban-do-no al tuo do-lor ques-to ba-cio

quest' ad-di-o Nel par-tir bell' l-dol mi-o la-fcio in pe-gno a te d'a-mor-a te d'a-mor las-

Il ca-ro ben per-de-i l'a-ni-ma mi-a mo-ri il ca-ro ben per-de-i

When wars a-larms en-tic'd my Wil-ly from me, my poor heart with grief did figh each fond re-mem-

An-thou were my ain thing O I wou'd love thee, I wou'd love thee, An-thou were my ain

Que ne fuis je la Fou-ge-re où fur le foir d'un beau jour, se re-po-se ma Ber-ge-re sous le gard de l'a-

When this mark * is used, a Pause is always to be made and breath taken. - The Pause to be about as long as that made by a Comma in reading, and the time taken for it to be deducted from the Note to which the mark is nearest. For example, when before the note, This will be nearly equal to this and when after the note, This equal to this NB. This is likewise applicable to Instrumental Music.

This Mark * also directs the Singer to take breath in the same manner as above, but to make the pause as imperceptible as possible; because (as has been remarked) it is to be done only on account of a period being too long, or when a particular exertion of voice is necessary, as before a Cadence &c. &c.

EXAMPLE. II

Recitative
in Artaserse
by Giordani

This is the
Original manner

I

Come d'un tra-di-men-to mi puoi cre-dere reo

This is the
proper manner
of Singing it

Co-me d'un tra-di-men-to mi puoi cre-de-re re-o

mal mi co-nof-ci Il desti-no crudele po-trà far-mi in-fe-li-ce

mal mi co-nof-ci Il desti-no cru-de-le po-trà far-mi in-fe-li-ce

Recitative
in Orfeo
by Gluck

Original manner

II

Spo-fa Eu-ri-di-ce Eu-ri-di-ce con-for-te ah piu non vi-ve la chia-mo in van

Proper manner

Spo-fa Eu-ri-di-ce Eu-ri-di-ce con-for-te ah piu non vi-ve la chia-mo in van

Song
in Perfeo
by Sacchini

Original manner

III

Se pla-car non puo quest'al-ma il ri-gor de' nu-mi i-ra-ti il ri-gor de' nu-mi de nu-

Proper manner

Se pla-car non puo quest'al-ma il ri-gor de' nu-mi i-ra-ti il ri-gor de' nu-mi de nu-

NB. In the Recitative this Sign is used when the bar is lengthened; and the beginning of the Symphonies is precisely ascertained

We are now to take notice of the principal refinements in song; such as cadences, divisions, and all those intervening ornaments, the proper use of which alone can give to song its highest degree of grace and elegance. These ornaments, to the great disadvantage of composition, have never yet been written down. The Author has introduced into this work such as he judged proper, (and has distinguished them by notes of a smaller size than those which constitute the original melody). As the invention of such ornaments is attended with difficulty, and as it is of great importance to know where and in what measure to introduce them, and where their application would be improper, the advantage of having them written down must be evident. At the same time, he hopes none of his readers have so much misunderstood him, as to conceive, he means these ornaments which he offers to the Public, as those only which can or ought to be made use of: Even within the limits of the strictest propriety, there is still left a very considerable latitude for the exertions of taste and fancy. All he pretends to have done in this respect, is, to have adapted to the several pieces in this collection, such graces as are, in the first place, free from error with regard to the rules of music, and, in the next, proper to their respective characters. He thinks it will scarcely be denied that the following good effects will attend this publication, That persons not only ignorant of the Italian, French, or any other particular style of singing, but who have no knowledge of music, save only of its first rudiments, may sing all the music contained in this Collection with a degree of grace and expression, of which, without the help of the additional signs made use of, he could have no idea; and, by being enabled to sing these with proper taste, his ear will of course become familiar with a good manner of singing, and he will apply these graces with success to other music, and find himself greatly assisted towards inventing new ones himself.


It may be proper here to take notice of an objection which may very naturally occur to the reader: How comes it to pass, he may ask, that the Italians, who, for such a length of time, have so anxiously and with so much success, cultivated the science of music, should have so shamefully neglected this so material part of it? As this question might startle even the most impartial mind, it ought to be answered. When, on the revival of arts and literature in Italy, music was first cultivated as a science, it was, like every other science, in the hands of the clergy, almost the only learned men of those times. The application they made of it to Divine service, and the introduction, at the same time, of key'd instruments, by which the temperament was established, conspired to render the principles of harmony the chief object of their studies,—in opposition to the Greeks, who, probably from want of such instruments, having but little idea of the simultaneous effect of harmonic sounds, directed all their attention and ingenuity towards the ascertaining, with precision, those intervals, which the temperament, on the contrary, in favour of the variety of modulation to which it gives rise, purposely confound. This science of harmony, from its novelty as well as its real value, having powerful charms, was cultivated with great success; and, as Rousseau justly observes, ages before the physical principle of harmony was found out, all its rules were established: nor has the discovery of that principle, at least with regard to practice, been of any utility to the science. But, whilst the slowness and solemnity of church-music was peculiarly favourable to the improvement of harmony, it was far from being so with respect to melody: And, indeed, an infinite number of very learned compositions had already been made, and the science of *Contrapunto* ^(d) brought almost to its perfection, when melody was in a very infant state.


In process of time, when music was emancipated from the tyranny of the cloyster, and cultivated for the theatre and other public entertainments, it began to take a different turn. The subjects on which it was now employed requiring a much greater variety of expression and effect than those to which it had been hitherto confined, melody, the great vehicle

(d) *Contrapunto* signifies the Art of Composing.

hicle of expression, became of necessity a principal object of attention and study; of consequence it received great improvements, though it still remained fettered by the strict adherence which the composers of those times deemed indispensable to the laws of *contrapunto*. The fingers, on the other hand, in proportion as they saw their efforts please, took occasion to add new graces to what they sung; and these graces, by their being often heard, soon became so familiar as to be indispensably necessary. But although the composer could not avoid approving of these ornaments, yet, wedded to the forms of the schools in which he had been educated, he continued still to write down nothing but the notes which were essential to the completion of the harmonic parts, leaving the finger to decorate them as his taste should direct. This manner of noting may in some degree answer the end proposed by it, in the hands of persons regularly educated in music, and who have imbibed from their masters a thorough knowledge of all the graces and elegancies of the art: But those who have not these advantages will never be able, from the mere notes as usually marked down, to give the true spirit and meaning of any composition. The present Work applies a remedy to this capital defect, which, it is presumed, will be found adequate.

It remains now to say something of accompaniment, of the disadvantages which attend the method hitherto practised, and of the advantages of that which is now proposed.

Instrumental accompaniment, with respect to song, may be defined, The addition of such parts as are not only just according to the laws of harmony, but also selected and disposed in such a manner as may best serve to support and give effect to the vocal part or parts. There are, then, three things to be considered: *First*, The parts themselves; *secondly*, The choice; and, *thirdly*, The disposition of those parts. The parts themselves are ascertained by the fixed rules of harmony; the choice and disposition belong to taste alone. Agreeably to this definition of accompaniment, Mr Rousseau, in his Musical Dictionary, has so fully shown the impossibility of accompanying properly by any method yet in use, that the Author thinks it unnecessary to say any thing on that head; as he would be obliged to repeat what any of his readers may see on turning to that work, at the article *Accompaniment*. The method of accompanying by the score, by figuring the bass, by the rule of the octave, and by Mr Rameau's, are there explained with great accuracy, and the disadvantages attending each of them pointed out with respect to the execution. In addition to what Mr Rousseau says, the Author begs leave to observe, that in accompanying, either by the score, by the help of figures, or of certain other signs proposed by Mr Rameau, the performer still plays by the eye merely; and that his execution is simply an effect of quick sight and practice, and altogether unconnected with the fundamental laws of harmony. The being able, from habit, to read several lines of music at once, to calculate instantaneously the different intervals on an instrument, and to know by certain established rules which note is to ascend, descend, or remain the same, is a very different thing from knowing why this is to be done. This is the science by which those figures, or other signs, are placed; and with which the mere execution of those signs has no more connection than the reading of a book has with its composition. If, then, it be granted, as it ought to be, that accompanying by the score, by figures, or by any other signs, is limited to the simple execution of what is noted, figured, or signed, it surely follows, that the simpler and more explicit those signs are, the better calculated they must be to answer their end. Now, that these and many other advantages particularly belong to the method proposed by the Author, will be evident on the slightest consideration. For instance, let the mode which is most practised, that of figuring the bass, be compared with that which is now offered to the public. A performer, who accompanies by figures, on seeing a note marked thus , knows, that to this note he must give the accompaniment of third, fifth, and octave; but this is the extent of all his knowledge. It remains to him then to calculate such intervals;





vals; and, after having found them, to set them down thus . If then this operation of reading the figures, and calculating the numbers, answers no other purpose than merely that of finding out the notes as written in the second example, is it not evident, that having those notes written down, will answer every end proposed by the other method, whilst it will save all the trouble which attends it? Let us suppose now, that, by practice, a performer has attained the greatest facility of calculating on the instrument the numbers expressed in the writing; yet, after all, unless he be thoroughly acquainted with the fundamental rules of *contrapunto*, he will scarcely be able to play two or three successive chords without committing some blunder, which the knowledge of the figures alone can neither warn him of nor enable him to avoid.

Thus it has been shown, that the method of accompanying by figures is not only attended with the continual trouble of calculation, but is even insufficient to answer the end for which these figures are employed; and, on the other hand, that by the method here proposed, every harpsichord-player will be enabled, at sight, and without a single lesson on the subject, to accompany any piece of music with taste and elegance, as easily as he can play the most simple harpsichord lesson or air. It is true indeed, that the rule of the octave, if thoroughly understood, will enable a performer to accompany without making any mistake in point of abstract harmony; but as to the choice and the proper position of these figures, and as to other refinements, necessary to accompany with delicacy and expression, the rule of the octave, though ever so well understood, does not in the smallest degree lead to the knowledge of them. This is so true, that a performer accompanying according to the laws of thorough-bass, without committing even a single mistake, may produce such an accompaniment as will totally destroy the effect of the music: And indeed it almost always happens in the execution of the harpsichord-accompaniment, that the delicate arrangement of parts, which cost the composer the greatest pains, is totally subverted and spoiled by the thorough-bass player; who, instead of attending to this arrangement, endeavours to show his knowledge in his own science, by cramming in as many full chords as possible, to the entire confusion of the melody and expression of the composition. The reason of this will be obvious, if the reader considers what has been already said in the definition given of accompaniment; from which it is evident, that to accompany properly, it is necessary to possess both a profound knowledge of the science of harmony, and a refined taste in the choice and disposition of its parts. Now it is well known, that these are things perfectly distinct and unconnected; in so much, that a person may be a complete master of the science of *contrapunto* without having any taste at all. The laws of harmony are deduced from the physical principles of sound alone: they are a subject of calculation; and, as such, may with propriety become the abstract science of a deaf man, as well as of one who has the nicest ear. On the contrary, the art of arranging the parts of harmony, depends on a strong and exquisite feeling of their effects; and is, of consequence, the production of sensibility alone. It is the united operation of that science, and of this feeling, which produces a fine accompaniment; and every composer knows how much labour this part of his work costs him. How then can it be supposed, that a performer, though a master, can dispose an accompaniment as judiciously at first sight, as the best composer is able to do in his closet after deliberate study and reiterated experiment. The absurdity of such a supposition is glaring. If, then, the impossibility of accompanying tolerably by any of the methods hitherto invented, be obvious; and if another be found, at once easier to the performer, and more perfective of the harmony; it is to be wished that the public would enforce their approbation of it, by obliging the editors,

tors of music, instead of writing figures to the bass, to give a single line, as is done in the present work,—in which the proper accompaniment is expressed by notes.

To conclude :—In pointing out the errors and defects in the present mode of noting music, and stating the improvements which the Author offers to the Public, he is not conscious of misrepresentation: He assures his readers, that he has been guided only by a love of truth, and an ardent desire of improving the science he professes. But if, notwithstanding, some persons should make objections to his work, he intreats they will not attempt to depreciate it in private companies, where the subject may not be perfectly understood; but state their objections in a public manner, and address them to the Author in Edinburgh; and, if it shall appear that he has fallen into error, he will be ready to acknowledge and retract it.






(8) DIRECTIONS to the SINGER.

- * - When this mark is used, a Pause is always to be made and breath taken - The Pause to be about as long as that made by a Comma in reading, and the time taken for it, to be deducted from the Note to which the mark is nearest. For Example, when before the Note; This  will be nearly equal to this  and when after the Note; This  is equal to this  But if the time is very slow, or the Note of a longer duration, about one fourth of it will be sufficient for this Pause. NB. This is likewise applicable to Instrumental Music.

- * - This mark also directs the singer to take breath in the same manner as above, with this difference, that the Pause is to be made as imperceptible as possible, because it is done only on account of the Period being too long, or when a particular exertion of voice is necessary, as before a Cadence. &c. &c. - This sign only respects vocal Music.


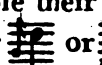

EXPLANATION of the GRACES.

All Ornaments, as Graces, Cadences &c. in this work are distinguished by the small notes, which are also mark'd according to their exact duration.




-  The Ascending Grace of one interval, is expressed softly, and its strength encreased gradually up to the Note.
-  The Descending Grace of one interval, is a degree stronger than the note and gradually softened into it.
-  The Grace of successive intervals, is rather of a rapid execution and encreases its strength as it rises.
-  The Ascending Turn, begins softly, and encreases its strength as it rises, then gently again sinks into the note.
-  The Descending Turn, begins strong, and decreases its strength as it falls, then rises into the note strong again.

THE FOLLOWING GRACES being of a different nature from any of the above, a separate explanation of them is necessary.

They are not to be considered as forming any part of the air; but are only intended to give to certain notes a particular emphasis or expression. The execution of them, Therefore, ought to be so rapid, that, while the effect is felt, the ear shall yet be unable to determine the character of the sounds or to distinguish them from the predominant note by no effort whatever indeed can they be rendered totally imperceptible, or if they could, they would not then exist. But the more imperceptible they are, the more happy is the execution, the more perfect the union, and the more delicate the effect, whereas, by an execution which renders them distinctly perceptible, they would lose their nature and instead of the adventitious graces now under consideration, become part of the melody itself.

 or  or  The Grace of more intervals always ascends. It is to be taken softly, and to leap into the note rapidly.

 The Turn Grace is to be taken strong, and melted into the note.

 This Grace close after a note is to show that the time necessary for its execution is to be deducted from the last part of that note, Example this  is equal to this 

As this has the peculiar property of uniting two notes of any intervals, in executing it, it is necessary to swell the note into the Grace, and the Grace must melt itself again into the note following.

Example of
one Interval




  
Note swell into the Grace melt into the Note

Example of
more Intervals

  
Note swell into the Grace melts into the Note


NB. These Graces if properly sung, are the highest ornament of an Air: but if not executed with great nicety and taste, they are rather detrimental to it, and therefore the performance of them may be considered optional as they are in reality no part of the melody.


VARIATION of a PASSAGE.


 Wherever the common notes are turned downwards they express the original passage, The Variation, comprehends the small notes and also all the common notes that are turned upwards. For Example the original passage is this  but with the Variation will be this  observe wherever any common note is not turn'd up, that is no part of the Variation.

NB. These ornaments being only meant to vary a passage are optional.

EXPLANATIONS of SIGNS, WORDS, and ABBREVIATIONS.


 The dash above the note, denotes that particular strength is to be given to it.

 This denotes a progressive swell of the voice.

 This, a gradual fall of the voice.

 This, a combination of the swell and fall of the voice.

 When there are a variety of Cadences variations &c for the choice of the performer, this mark serves to point them out.


 This directs when to return to the former line.

✓ The Oblique accent from the right hand, is used in the Italian to mark the vowel which is to be sung, where there are more than one together, Example *vói miéi* &c.

♯ Double Sharp. This is two half notes higher.

S. Repeat signifies that, that part of an air must be performed over again, from the note over which the Repeat is placed.

1st 2^d First and Second time. These figures are intended to shew that in the repeating, the former is to be passed over, and the latter is to be taken.

 These staves are used in Recitative where the Bars are lengthen'd to shew what addition of time has been made.

Re^{vo} Recitative.

Sy Symphony.

P. Piano. Soft.

F. Forte. Loud.

Cre^o Crescendo. Gradual encrease of sounds from soft to Loud

Cho.^s
or
Coro } - Chorus.

Bass
and
Tenor } - Are those parts, only to be sung by a Male voice.

Soprano
or
Canto } - Are those parts, which are to be sung by a Female voice, or if by a Male voice they should be sung an Octave higher.

Ad libitum. At pleasure - Where the performer is not restricted to the exact rules of time, but is allow'd a latitude to shew his taste.

A tempo. To the time - This always follows the above sign, and signifies, when the performer is to return to the former time - It is likewise used when a part of Recitative is to be performed in perfect time.

Siegle
Subito } - Follow immediately

Interval Is in music the distance between any two different sounds - Example from A to B is one interval, from A to C two &c.

DIRECTIONS for the VIOLIN, BASS. &c.

VI. Violin First

V 2 Violin Second

Alt: Alto for Viol

Flu: Flute

Ob. Oboe for Hautboy

Co: Corni for Horns

Cl. Clarinett

B^o Bass or Violoncello - This is to take the Bass line, and has only to play the common large notes, as the small ones belong to the Harpsichord.

Ta. Tacet, to be silent. * See this mark in the directions to the Singer.

{ These abbreviations respectively mark the lines for these Instruments - wherever any of them join the singing parts, they are never to perform any of the small notes, the Ascending and Descending graces of one Interval excepted -
See explanation of these graces

DIRECTIONS for the HARPSICHORD ACCOMPANIEMENT.



EXPLANATION of the SIGNS.

Thoro' bafs } Thorough bafs
Accompato } Accompaniement } line for the accompaniement.

Ri Right hand directs when this hand is to be applied.

Le Left hand directs when this hand is to be applied.

Uni Unison directs the Right hand when to quit the accompaniement line and ascend to the line immediately above


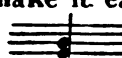
 The Time of these small notes, when they are mark'd as POINTS only, WITHOUT ANY TAILS, whether in the accompaniement or Bafs line, is ascertain'd by the Time of the large note in the Bafs immediately below them
Example  These points are as long as the note underneath tho it is a Breve.








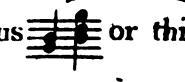

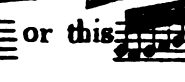
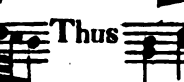

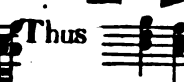

F. Forte - Loud. wherever this is marked in the Bafs line the left hand is to play double octaves.

* See this mark explain'd in the directions to the Singer.

Whenever the Right hand takes the part of the voice, it is not to play any grace or variation: the Ascending and descending graces of one interval excepted - See explanation of these Graces.

The small notes whether placed in the Accompaniement or Bafs line, exprefs the accompaniement, and are variously play'd by either of the hands, But generally the Right hand is to be applied to the Accompaniement line, and the left to the Bafs, unless directed otherwise, by these marks Ri. Le. Uni which were explain'd above with these Exceptions that when the Harpsichord is the only instrument, the Right hand is to take the Symphony in preference to the accompaniement, But in case there is any other instrument which plays the Symphony the Right hand is then to take the accompaniement only, & where the Right hand having no accompaniement is directed to play the line above, if the accompanying instrument plays also the same notes or in unison, in that case the Right hand may take the accompaniement mark'd Le. The Left hand playing only the common large notes.

ALTHOUGH the above method of accompaniement is the most Elegant, as it may prove difficult particularly in passages where the voice and the accompaniement differ entirely. Those who have not sufficient execution, to make it easier may play any Arpeggio accompaniement as a chord, for Example this  may be exprefs'd thus 

or this  Thus  or this  Thus  or this  Thus  or this 
Thus  or this  Thus  or this  Thus  or this  Thus 

It will appear by the above examples that tho' the arrangement is alter'd the Harmony is the same, exprefs'd by the chords which would in the ordinary way of noting Thoro' Bafs be mark'd by figures.

EXPLANATION of the words used to exprefs the time, arranged progressively from the slowest to the most rapid movement.

Grave }
Largo Afai } Very flow and with a certain gravity of expreffion
Largo Softenuto }
Largo }
Lento } Slow and with ease
Adagio }
Lento Andante }
Lento Adagio } Not fo flow as the laft
Larghetto }
Cantabile }
Amoroso }
Siciliana } A degree quicker with a gentle eafy manner of expreffion
Andantino }
Andante } Distinctly and moderately flow
And^e Efpreffivo } Tenderly with expreffion
And^e Affettuofo }

And^e e Staccato. To play diftinctly
And^e Graziofo In a graceful eafy manner
And^e con moto A degree fafter then Andante
And^e con Spirito A degree more quick then the laft with
And^e Spiritoso } Life and Spirit
Allegretto }
Poco Allegro } A Small degree Slower than Allegro
Maftoso Majestically }
Moderato Moderately }
Allegro. Lively
All^o con Brio } Sprightly and a degree quicker
All^o Vivace }
All^o Afai. Still more quick
Presto. Very faft
Prettifimo. As quick as poffible.

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Consisting of Italian
SONGS & DUETTS.

Donno Grimo
ARIE E DUETTI
Italiani.

Butterworth Scrip

London 1841



Composto dal
Composed by } Sig.^r Giordani. ARTASERSE.

Cantato dal
Sung by } Sig.^r Millico.

Con: in A

V12

F.

P.

F.

Accomp^{to}

Thoro bafs

Revo#And^{te}

F7

Cor

P.

V12

Co-me d'un tra-di-men-to mi pu-oi cre-de-re re-o

F.

P.

Um

Um

F#

#

V12

V2

V1

F.

Mal mi co-nos-ci

P.

Il des-ti-no cru-

F7

7

P.

4/3

F.

de-le po-tra far-mi in-fe-li-ce ma col pe-vo-le ma-i tu non mi guar-di nie-ghi per

F.

F6

fi-ne

d'as-col-tar-mi

Ah quan-do tro-van-li po-ca fe-de i det-ti

F#

P.

#

ARTASERSE

2

mie₁ par-li il mió cor e par-li-no gli De₁. Siegue Aria

Flauti Vl. 12 Cb. 6 4 3

Se al lab - - - bro fé al lab bro mi - o non

Fl. Vl. Cb. 6 5 4 3

cre-di ca - ra ne-mi-ca mi - - a ca-ra ne-mi - - - ca mi - a

Fl. Vl. Cb. 7 6 4

a_pri-mi il pet-to, é ve - - di qual fi a l'a - man - - - te

Fl. Vl. Cb. 6 5 4 3

cor st. a_pri-mi il pet-to, e ve - di qual fi - - a l'a-man-te cor. l'a -

ARTASERSE

Fl. Ta. Al. V12. P.

man - te l'a-man - te

Fl. V12. Al. V12. ALB. Fl. Ta. cor. Se al

lab_bro mio non cre-di ca-ra ne-mi-ca mi - a ca-ra ne-mi-ca

mi - a a_pri_mi il pet-to, e ve-di qual fi-a l'a-man-te cor. l'a-man

te cor. a_pri_mi il pet-to, e'

ARTASERSE.

4

Fl. 8^a alta

ve - di qual fi - a l'a - man - te - cor. l'a -

F.

6 4 5 3

Al. V 12

Fl. Ta. A.B.

man - te - cor.

P. 6 4 5 3

VI.

man - l'a - man - te

F. 6 4 5 3

Cadenza

Fl. COR

P. Fine

3 Composta dal } Sig.^r Giordani.
Composed by

3 Cantata dal } Sig.^r Millico.
Sung by

V2 V1

P. F.

Accomp. Thoro. s. Affettuoso

6 4 5 3 4 2 6 5 4 3 5

ARTASERSE.

Fl. Ta. VI2

P. In - fe - li - ce Ah do - ve ió vá - do vé - ro óg - get - to

P. 6 5 4 3 6 5 4 3 6 6 4 6

V1

Fl. Ta. Fl. Ta. V1 Fl. Ta. V1 Fl. Ta.

di pié - tà Ah, do - va ió' vá - do vé - ro óg - get - to di pié - tà vé - ro óg -

6 5 6 5 4 3 5 9 8 3 9 8 7 P. 6 5 3 7

Fl. Ta.

P. Fl. 8^a alta

- get - to di pié - tà. dall' a - mi - co ió m' al lon - ta - no las - cio óh Di - o

6 6 5 4 3 b7 7

Revo a tempo

co - lei che á - do - ro Che def - ti - no an - cor non mo - ro ques - ta é trop - pa cru - del

Revo F. 6 F. 4 a tempo 7

Fl. Ta.

ALB. P.

tà. ques - ta é trop - pa cru - del - tà. ques - ta é trop - pa cru - del - tà. In - fe - li - ce Ah do - ve ió vá - do

6 4 6 4 P. 7 6 5 4 3

ARTASERSE

6

vé-ro óg-get-to di pié-tà ah do-ve ió vá-do vé-ro óg-ge-to di pié-
ta vé-ro óg-get-to di pié-tà Che mi fer-ve L'In-ro-cen-za
m'ab-ban-do-na la cos-tan-za ne pro-var ho più lpe-ran-za
del mio cor la fe-del-tà. la fe-del-tà. In-fe-li-ce
Ah dóve ió vá-do vé-ro óg-get-to di pié-tà ah do-ve ió vá-do

7

Fl. Ta. ARTASERSE. Fl. Fl. Ta. Fl.

ve - - ro og-get - to di pié - ta ve - - ro og-get - to di pié - ta

7 6 5 4 3 - 3 7 P. F. 6 5 4 3 6 5

P. F. P. F. P. F.

6 5 6 5 6 5 6 5

Cantato dal
Sung by - Sig. Millico, & Sig. Graffi.

Composto dal Sig. Giordani

V12

Mand. Sy Arb. Sy

Sen-ti mi Ar-ba-ce P. F. Che vuoi dir-mi? P.

Accompato

Thon: 6 hats

Revò And. 6b

P. F. 6 5 b b7

Mand: V1

Ah nol sò. fa-reb-be ma-i quel-lo che mi trat-

6 6 6 5

ten. All?

P. Mand. Sy

tie-ne qual-che res-to d'a-mor, Cru-del che bra-mi vuoi ve-der-mi ar-ròf-

All?

P. 6

ARTASERSE.

8

Largo a tempo

And^e

Largo a tempo

And^e

Largo a tempo

And^e

VI.

Arb.

Mand:

Tu m'a-mi an-co-ra, fe á qués-to fe-gno a com-pa-tir-mi ár-ri-ví; No, non

Cre-der-lo a-mor, ma fug-gi, e ví-ví. Siegue Subbito

Duetto

VI 12

Arb.

Accompato

Thon bafs

Largo

Tu vuói ch'ió ví-va ó ca-ra ma fe mi nié-ghi á-mo-re ma fe mi nié-ghi á-

VI.

mo-re Ca-ra Ca-ra mi fáí mo-rir. Ca-ra mi fáí

ARTASERSE.

mo - rir. Oh Dio che pe - na a - ma - ra ti bas - ti il mio rof - fo - re ti bas - ti il

mio rof - fo - re più non ti pos - so dir. più non - - - ti pos - - so dir.

Sen - ti - mi No, tu se - i? par - ti par - ti dag - li oc - chi mie - i Laf - cia - mi per pié -

Quán - do fi - nis - ce oh De - i oh De - i la vós - tra cru - del - tà -

tà. Quán - do fi - nis - ce oh De - i oh De - i la vós - tra cru - del - tà -

ARTASERSE

10

F. cre. *la vós-tra cru-del-tà.*
la vós-tra cru-del-tà.
 V.I. *Ca-ra oh Di-o fen-ti-mi Ah nó Quán-do fi-*
 Arb. Mand. Arb. Mand. Al.B. *Quán-do fi-*
-nis-ce oh De-i quán-do fi-nis-ce oh De-i la vós-tra cru-del-tà la vós-tra
-nis-ce oh De-i quán-do fi-nis-ce oh De-i la vós-tra cru-del-tà la vós-tra
cru-del-tà cru-del-tà cru-del-tà

Musical notation includes staves for voice and piano, with various dynamics (F, cre., p, h) and articulation marks. The score is in G major and 4/4 time.

ARTASERSE

And^{te}

F^{mo} P.

fa. la vós-tra cru del-tà. Bell' al-me che á-

fa. la vós-tra cru del-tà. Bell' al-me che á-

F. 6 4 3 F^{mo} And^{te} P.

-ma-te deh vói pa-le-fa-te con qual-che fos-pi-ro la dol-ce pié-tà deh vói pa-le-

-ma-te deh vói pa-le-fa-te con qual-che fos-pi-ro la dol-ce pié-tà.

3

fa-te bell' al-me che á-ma-te con qual-che fos-pi-ro la dol-ce pié-tà. la dol-ce pié-

deh vói pa-le-fa-te con qual-che fos-pi-ro la dol-ce pié-tà. la dol-ce pié-

6 6 # 7

-tà. Deh vói pa-le-fa-te bell' al-me che á-ma-te con qual-che fos-pi-ro la

-tà. Deh vói pa-le-fa-te bell' al-me che á-ma-te con qual-che fos-pi-ro la

7 5 4 # 7 5 4 3

V12
 Al. B⁹
 dol - ce pie - tà bell' al - me che a - ma - te deh vói pa - le - fa - te con qual - che fos - pi - ro la
 dol - ce pie - tà deh vói pa - le - fa te bell' al - ma che a - ma - te con qual - che fos - pi - ro la
 4 4 6 4 4 6 7 7 7
 3 2 6 3 2 6

Al.
 Al B⁹
 vós - tra pie - tà . deh vói pa - le - fa - te bell' al - me che a - ma - te con qual - che fos - pi - ro la
 vós - tra pie - tà . bell' al - me che a - ma - te deh vói pa - le - fa - te con qual - che fos - pi - ro la
 6 4 4 6 4 4 6 7 7 7
 3 2 6 3 2 6

v1.
 v2
 v1
 vós - tra pie - tà la vós - tra pie - tà la vós - tra pie - tà la vós - tra pie -
 vós - tra pie - tà la vós - tra pie - tà la vós - tra pie - tà la vós - tra pie -
 6 cre P. cre P.
 6 7 6 7 6 6 5 3

v1
 F.
 Al.
 - ta la vós - tra pie - tà .
 - ta la vós - tra pie - tà .
 F.
 6 7 6 7 6 6 5 3



Composta dal
Composed by } Sig.^r Rauzzini. LE ALI D' AMORE.

Cantata dalla
Sung by } Sig.^{ra} Gabrielli.

V.2.
 V.1.
 Ob.
 Accompano
 Thoro bass
 Andante
 P. 7 6 4 5 F.

Ob. Ta. V.1.
 Ah fe per-do il ca-ro be-ne fven-tu-ra-ta che fa-ro fven-tu-ra-ta

Ob. Ob. Ta. V.1.
 fven-tu-ra-ta che fa-ro fven-tu-ra-ta che fa-ro Mil-le a-cer-be a-tro-ci

V.1.
 pe-ne il pen-sie-ro il pen-sie-ro fol mi da- il pen-sie-ro fol mi da- mil-le a-

LE ALI D'AMORE.

14

V.1. Ob.

cer-be a-tro-ci pe-ne il pen-fie-ro fol mi dà

3 6 7 3 7 6 5

Ob. Ob.Ta.

VI

Ah fe per-do il ca-ro be-ne fven-tu-ra-ta che fa-ro . fven-tu-ra-ta fven-tu-

7 6 5

V.1.

P. Al. B⁹ Al. Al. B⁹

ra-ta che fa-ro fven-tu-ra-ta che fa-ro . La fpe-ran-za al-

43 6 43 28 5 28

Ob.

let-ta-tri-ce con-fu-ltan-do ogn' o-ra ogn' o-ra io' vò .

6 4 5

Ob.Ta.

V.2. V.1.

e mi di-ce che fe-li-ce qués-to co-re un di fa-ra .

6 7 6 5 6 7

- ga ta fo-mi-glia al mió co-re fe-ri-to da mo-re che pa-ce non ha dov-un-qué mi
 gi-ro lo ftra-le mi fen-to, è il fié-ro tor-men-to ftrug-gén-do mi va. ma un guar-do pié-to-fo di
 quel-la ché a-do-ro con-for-to, e ris-to-ro all'al-ma da-ra. all'al-ma da-ra. la miá Pa-f-to-
 rel-la giò-ir mi fa-rà la miá Pa-f-to-rel-la giò-ir mi fa-rà.

Voce 2
 Voce 1
 Dal Segno 'S. con li
 'S. verfi di sotto
 'S. From thus 'S. mark with
 the following Verfes.

Fin l'aura ch'io spiro
 Mè ingrata ed amara
 Lontan dalla cara
 Amata beltà.
 Ma un dolce sorriso
 Del labbro vezzoso
 La calma il riposo
 Nel sen tornerà.

La nebbia che l' alma
 Confonder mi suole
 Fra poco il mio sole
 Sgombrare saprà. *dve volte. Twice*
 Il cor la mia bella
 Felice mi fà. *dve volte. Twice*

a dve Voci
 two Voices

LE ALI D' AMORE.

V.2. Fl.2.8^a alta Fl. Ta.

V.1. Fl.1.8^a alta Fl. Ta. Fl.1.2.

Accompato
Thorn bass

Larghetto

Chi può di - re o mio - te - fo - ro il con - ten - to del mio cor

ot - te - nu - to ho il ben ché a - do - ro con - fo - la - to con - fo - la - to è in - fen l'ar - dor ot - te -

nu - to ho il ben ché a - do - ro con - fo - la - to è in fen l'ar - dor ot - te - nu - to ho il ben che a - do - ro con - fo -

la - to è in fen l'ar - dor - - - - - Chi può di - re o mio - te - fo - ro il con - ten - to

LE ALI D'AMORE

V.2. 8^a Balsa.

18

del mio cor, il con-ten-to del mio cor, il con-ten-to del mio cor, il con-ten-to del mio cor.

8 7 6 5 3 6 4 5 3 - 5 8 6 7 6 5 3 - 3 8 6 7 6 5 3

Io non bra-mo al-tro ris-to-ro, non de-

b b7 3

fi-o for-te maggior I-o non bra-mo al-tro ris-to-ro, non

b7 6 4 5 6 4 3 7 6 5b

de-fi-o for-te maggior chi può di-re o mi-o te-fo-ro il con-

6 5 5b 6 4 5 6 5 6 5 4 3 6 4 3 - 3 6 4

ten-to del mio cor, il con-ten-to del mio cor, il con-ten-to del mio cor. il con-ten-to del mio cor.

3 6 7 6 5 3 4 5 - 3 8 6 7 6 5 3 - 3 8 6 7 6 5 3 Bifs 8 7 6 5 8 7

A Hunting HORN.



Composta dal }
Composed by } **Sig.^r Paesiello L' OLIMPIADE.**

Cantata dal
Sung by, - } Sig.^r Pacchierotti.

Accompito

Thord bafs

Andte Espresso

B. Ta.

Bo

B.

E. 7a.

Corni

Cor.Ta.

VI

712 Ta

V2

+

100

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

Le

 B^0

F.

P.

VI

V2Ta.

2

1000

174

F. Ti fe_gui-ro fe-de-le om-bra om-bra nel ne-ro o-bli-o

fa-prò mo-ri-re anch' i - o sý vit-ti-ma del do-lor ma prià de miéi mar.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The lyrics are: *ti-ri ma priá de miéi mar-ti-ri ri-fuó-ne-ra lo fpe-*. Instrumental markings include *Ob.*, *V2 Ta.*, *V1*, and *sy*. Measure numbers 6 and 7 are indicated at the bottom.

Second system of the musical score. The lyrics continue: *co ri-fuó-ne-ra lo fpe-co e í mes-ti miéi fos-pi-ri mul-*. Instrumental markings include *V12*, *Ob.*, *ObTa.*, *V1*, *sy*, *Al.*, and *B^o Ta.*. Measure numbers 6 and 4 are indicated at the bottom.

Third system of the musical score. The lyrics are: *ti-pli-can-do l'e-co fa-ran di mié qué-re-le pié-ta-de ad o-gni cor sy pié-ta-de sy pié-*. Instrumental markings include *Ob.*, *ObTa.*, *V1*, *sy*, *B^o7*, *5b*, *b7*, and *b*. Measure numbers 5b, b7, and 6 are indicated at the bottom.

Fourth system of the musical score. The lyrics are: *ta-de ad o-gni cor - - - Ti le-guí-ro fe-de-le Om-bra Om-bra del ne-ro ó-*. Instrumental markings include *cor*, *V2 Ta.*, and *V2*. Measure numbers 5b, b7, and 6 are indicated at the bottom.

Fifth system of the musical score. The lyrics are: *bli-o ma priá de miéi mar-ti-ri ri-fuó-ne-ra lo*. Instrumental markings include *F.*, *P.*, *F.*, and *P.*. Measure numbers 5b, b7, and 6 are indicated at the bottom.

fpe-co ri-fuo-ne-ra lo fpe-
 co e i mes-ti miei sos-pi-ri mul-
 ti-pli-can-do l'e-co fa-ran di mi-e di mie que-re-le fa-ran di
 mie que-re-le pie-ta-de ad o-gni cor pie-ta-de ad o-gni cor
 om-bra nel ne-ro o-bli-o ti fe-gui-ro fe-de-le ti fe-gui-ro fe-de-le

E OLIMPIADE.

22

fa-pro mo-ri-re anch' i-o vit-ti-ma vit-ti-ma del do-lor sy é i

5

F. P.

mes-ti miei fos-pi-ri fa-ran di mie que-re-le pié-ta-de ad o-gni

Ob. Ob. Fa.

F. P.

7

cor pié-ta-de ad o-gni cor pié-ta-de ad o-gni cor.

F. P.

F. P.

6 5 4 3

F. P.

V1 Con Sordini
 Accompato
 Thero bals
 Andantino

Nón vi tur-ba-te nò pié-to-ff De--i fé a vói m in-vó-le-ro qual-
 che mo-men-to Sé a vói m in-vó-le-ro qual-che mo-
 men-to An-che fen-za il ri-gor dè vó-ti mié-i ió
 mo-ri-ro d'a-mor e di con-ten-to ió mó-ri-ro d'a-

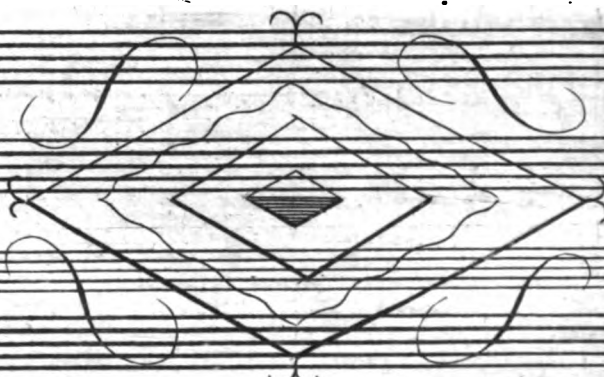
VI
mor e di con - ten - to. *sy*
Uni
6 5 4 7 6 6 6 4 7

VI
An - che sen - za il ri - gor dè vo - ti mie - i, *sy* io mo - ri - rò d'a -
6 4 6 - 3 6 6 7 6 6 6 6

VI
mor, e di con - ten - to. *sy* pie - to - ti De - i io mo - ri - rò d'a -
6 7 6 4 3 6 6 7

VI
Senza Sordini
mor, io mo - ri - rò d'a - mor, e di con - ten - to. *sy*
Uni
- 3 4

VI
4 7 3



Portative ORGAN

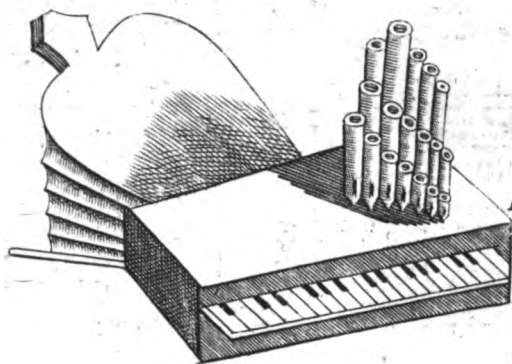
Composta dal
Composed by

Sig.^r Sacchini. ENEA E LAVINIA.

Cantata dal

Sung by } Sig.^r Pacchierotti.

26



Accompto
Thoro' bass

And^{te} Espressivo

V2
V1

6 4 5 3 4 3 8

Al. Unis:
Al.
sf. P. sf. P.

6 4 5 3 6 5 6 4 3 6 4 5

V1
F. P. F. P. F. P. F. P. F. P.

Al. B?

6 4 5

V1.
P.
F. P. Se-re - - ne tor-na-te pu -

6 4 3 F. 6 4 3 P.

V1
V1.
-pil-le vez-zo-fe, tor-na-te fe-re-ne pu-pil-le vez-zo-fe le

6 4 5 3 6 4 5 3

ci - glia a do - ra - te vol - ge - te a mo - ro - fe fe - fie - te do -

len - ti mi fa - te mo - rir. fe - re - ne tor - na - te pu - pil - le vez -

zo - fe pu - pil - le vez - zo - fe fe - fie - te lan - guen - ti mi fa - te mo - rir - fe

fie - te do - len - ti mi fa - te mo - rir mi fa - te mi fa - te mo -

rir fe - re - ne tor - na - te pu - pil - le vez -

VI.

zo - fe tor - na - te le - re - ne pu - pil - le vez - zo - fe le fie - te lan -

guen - ti mi fa - te mi fa - te mi fa - te mo - rir. le - re - ne tor -

na - te pu - pil - le vez - zo - fe pu - pil - le vez - zo - fe le fie - te lan -

VI.


VI.


guen - ti mi fa - te mo - rir. le fie - te lan - guen - ti mi fa - te mo - rir. mi fa - te mi

fa - te mo - rir. mi fa - te mo - rir.

VI.

fa - te mo - rir. mi fa - te mo - rir.

In the repeat go no farther than this mark  and then pass over to the place from which the repeat began.

Dopo tornato al Segno 'S. non fi
va piú avanti di questo marco 
da dove passerete all'altro dell'
istessa forma.

Accompito

Thoro' bass

Andantino

P.

B

P.

pe_

6.5 b

Di

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

ENEAS E LAVINIA.

30

car. il co-re no per me no per me tu non vi-vra i confo

7 4 5 6 7 6 7 5b

la ta con fo la ta a la gri-mar con fo la ta a la gri-mar

6 5 3 6 4 5 8. 8.

tar. pria con fen ta al fin fa ra i dop-po l'as-pro a tro-ce ar

b7

Cre^o do re dop-po l'as-pro a tro-ce ar do re non te mer tu mi ve dra i tri on

7 F 4 3 6 2 6 6

fan te ri tor nar fi tri on fan te ri tor nar

4 b7 3 6 4 b7

VI.

ah I dol mi - o I dol mi - o tu fos - pi - ri ah tu fos -

VI.

pi - ri Raf - se - re na i tuoi bei ra - i I dol mi - o mió dol - ce a - mo - re ió lan - guís - co, e

VI.

pe - no af - fa - i nel vé - der - ti pal - pi - tar nel vé - der - ti pal - pi - tar 7 no non te -

Cresc. VI.

mer 7 no non te - mer non te - mer tu mi ve - dra - i tri - on - fan - te ri - tor - nar. tri - on -

8 Cresc. 3 4 2 5 3 6 5 4 3 F. P. 6 5 4 3 Fmo.

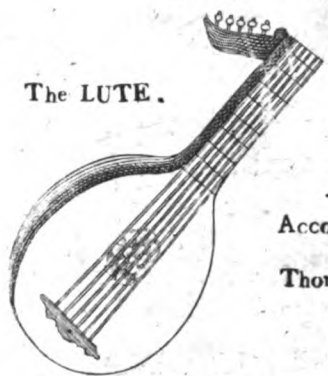
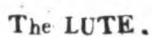
VI.

fan - te ri - tor - nar. fi ri - tor - nar. fi ri - tor - nar.

Composta dal } Sig.^r Giordani.
Composed by } V. 2.

LA MARCHESA GIARDINIERA.

Cantata dalla
Sung by - - } Sig.^{ra} Sclavi 32



Accompito

Thord baf

Andante
Basso

Quán-to è dol-ce quán-to è gra-to il fu-gir dal Dió d'a-mo-re, e fer-bar la gem-ma ál

co-re del-la ca-ra li-ber-tà quan-to è dol-ce quan-to è gra-to il fug-gir dal Dio d'a-

mo-re, dal Dio d'a-mo-re, E fer-bar la gem-ma al co-re del-la ca-ra li-ber-

LA MARCHESA GIARDINIERA.

V. 1.

ta del la ca - ra li - ber - ta.

6 #3 5 6 4 5 7

V. 1.

Ho per du to un cor cru - de - le

Fine

6 4 5 3

VI.

ab - ban - do - no un in - fe - de - le, è non de - ve l'al - ma mi - a più per

V. 1.

lui for - pi - rar

Dal Segno

Composta dal
Composed by } Sig.^r Giordani.

Cantata dalla
Sung by - } Sig.^{ra} Sestini.

Accomp.
Theor. bails

Larghetto

6 4 5 6 2 4 3 6 4 5 3 2

LA MARCHESA GIARDINIERA.

84

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 3/4. The score includes lyrics in both English and Italian. Fingerings are indicated by numbers 1-5. Ornaments are marked with a star symbol (*). The piano part features various chords and arpeggios, with some measures marked with numbers 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

What Bard O time dis-co-ver with Wings first made thee move, ah!
Mi fen-to in mez-zo al co-re un giú-sto e' fiér do-lo-re che

Sure he was some Lo-ver who ne'er had lost his Lover, VI. For who, that once did prove the
mi tor-men-ta óh Di-o e' fina-ni-ar mi fa Pe-no per un in-gra-to che

pangs which ab-sence brings, tho' but one day he were a-way could pic-ture thee with
fe-de m'ha giú-ra-to fos-pi-ro de-li-ro ne' spe-ro mái-pié-

wings tho' but one day he were a-way could pic-ture thee with wings
-ta fos-pi-ro de-li-ro ne' spe-ro mái-pié-ta-

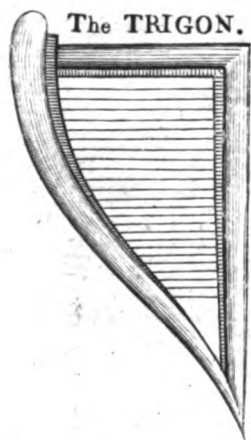
LA MARCHESA GIARDINIERA.

what Bard could pic - ture thee with wings what Bard O Time dis - co - ver with
 de - li - ro ne' fpe - ro mai - pié - ta - mi fen - to in mez - zo al co - re un

wings first made thee move, ah fure he was some Lo - ver who ne'er had lost his Love who
 giu - sto e' fier do - lo - re, che mi tor - men - ta oh Di - o e sma - ni - ar mi fa - e

ne'er had lost his Love. VI
 sma - ni - ar mi fa -

Composta dal } Sig^r Vento.
 Composed by }



LA VESTALE.

Cantata dal } Sig^r Rauzzini.
 Sung by }

Accomp^{to}
 Thoro bass
 Andante!

Dol - ce par - te del cor mi - o ter - gi, oh

VI. F

Di-o l'a-ma-to ci-glió, L'al-me nos-tre il mió pe-ri-glio piú be--a--te ren--de

f *F*

fini *Ri* Corni *P*

ra ter--gi óh Di--o l'a-ma-to ci-glió l'a-ma-to ci-glió L'al-me nos-tre il

f *F* *V12 Tacet*

6 *Larghetto*

V12 *Corn: Ta!*

mió pe-ri-glió piú be-a--te ren-de-ra. piú be-a--te ren-de-ra.

f *F*

And^{te}

P

Quell'af-fet-to ch'ho nel fe--no e-ra te--co u-ni-to in Cie-lo

P 7

Clari^{ti} *Cla. Tac^t* *Syl^{ti}*

e-ra te--coúni-to in Cie-lo e spo-glia-to il mor-tal vé-lo il mor-tal vé-lo al-le

F *P*

7 7

LA VESTALE

stelle tor-ne-ra. Dol-ce par-te del cor mi-o ter-gi, oh Di-o l'a-ma-to ci-glió, L'al-me

nos-tre il mió pe-ri-glió piú be-a-te ren-de-ra ter-gi oh Di-o l'a-ma-to

ci-glió l'a-ma-to ci-glió l'al-me nos-tre il mió pe-ri-glió piú be-a-te ren-de-ra. piú be-

a-te ren-de-rá. piú be-a-te ren-de-rá. piu be-a-te ren-de-rá.

Reve e
Rondo

Composto dal
Composed by } M. Gluck.
V12

ORFEO.

Cantato dal
Sung by } Sig.^r Guadagni.

38



Reve And.^{te}

First system of musical notation. The vocal line (treble clef) contains the lyrics: "Spo-sa Eú-ri-di-ce". The piano accompaniment (treble and bass clefs) provides harmonic support.

Second system of musical notation. The vocal line contains the lyrics: "Eú-ri-di-ce Con-for-te ah più non". The piano accompaniment continues.

Third system of musical notation. The vocal line contains the lyrics: "vi-vé la chia-mo in-ván, Mi-fe-ro me la". The piano accompaniment includes a section marked "F." (Forte).

Fourth system of musical notation. The vocal line contains the lyrics: "per-do, e di nuo-vo, e per sem-pre oh leg-ge! oh mor-te! oh ri-cor-do cru-del! non ho foc-". The piano accompaniment continues.

Fifth system of musical notation. The vocal line contains the lyrics: "cor-lo non m'a-ván-za con-fi-glió, Ió vèg-go so-lo oh fiè-ra vis-ta il lut-tu-o-so as-". The piano accompaniment includes a section marked "in time" and "a tempo".

ORFEO.

pet.to dell' o-ri-do mio sta-to F fa-zia-ti for-te re-a son dis-pe-ra-to. Siegue Subito.

F. Revo

F. Revo

Rondo

V2 P.

VI

Accompato

Thoro' bafs.

And. P.

VI 8.^a alta

Che fa-rò fen-za Eù-ri-di-ce do-ve an-drò fen-za il mio ben! che fa-

Ri

VI

rò do-ve an-drò che fa-rò fen-za il mio ben. do-ve an-drò fen-za il mio ben. sy

Eù-ri-di-ce Eù-ri-di-ce oh Di-o! ris-pon-di ris-pon-

Ri

Le

VI 8^a alta

di ió son pur il tuo fe-del. ió son pur il tuo fe-del. il tuo fe-del. Che fa-

rò sen-za Eú-ri-di-ce do-ve an-drò sen-za il mió ben. che fa-rò do-ve an-drò che fa-

VI Reño P.

rò sen-za il mió ben. do-ve an-drò sen-za il mió ben. Eú-ri-di-ce Eú-ri-di-

Reño P.

in time

ce ah non m'a-ván-za più foc-cor-fo più foc-cor-fo ne dal Mon-do

a tempo

VI 8^a alta

ne dal ciél. Che fa-rò sen-za Eú-ri-di-ce do-ve an-drò sen-za il mió ben. che fa-

ciél.

rò do-ve an-drò che fa- - rò fen-za il mió ben. do-ve an-drò che fa-rò che fa-

rò fen-za il mió ben.

Composta da } M. Gluck.
Composed by }
Cantata dal } Sig. Guadagni.
Sung by }

Accompato Thoro' bafs

And.te Softe.to

Chia-mo il mió ben co-fi, in ques-te o-ve mo-ri fu-nes-te l'pon-de fu-nes-te l'pon-

de. ma fo-ló al mió do-lor - - per-che co-no-be a-mor l'e-co ris-pon-de.

l'e-co ris-pon-de. l'e-co ris-pon-de. l'e-co ris-pon-de.

Pizzicato

Accompato Arpa

Thoro' bas.

And^{te} Pizzicato

Deh pla-ca-te-vi con me

Coro Canto

Fu-rie no Lar-ve no om-bre sdeg-no-se no vi ren-da al-men pie-

to-fe il mio bar-ba-ro do-lor, vi ren-da al-men pie-to-fo, il mio bar-ba-ro do-

Coro no

lor. no no Deh pla-ca-te-vi pla-ca-te-

vi con me, fu-rie no lar-ve no om-bre sde-gno-se vi ren-da al-men pie-

ORFEO

to - fe, il mió bar - ba - ro do - lor. sy Fu - rié nò Lar - vé nò om - bre sdeg - no - se nó vi

Coro Canto Coro Canto Coro Canto

ren - da ál men pié - to - fe il mió bar - ba - ro do - lor il mió bar - ba - ro do - lor.

ARTASERSE.

Composta dal
Composed by Sig.^r Perez

The Clarinet

Accompagn.

Thon' bass

Allegro

Lon - da dal mar di - ví - fa

Fine

ba - gna la vá - le el mon - te ba - gna la vá - le el mon - te vá pas - sag - gié - ra in fiú - me vá prig - giò

ARTASERSE.

44

VI
Ob: Ta: sy
nié-ra in fon-te vá prig-gió-nié-ra in fon-te Mor - - mo - ra sem - pre mor - -

F. P.

Bifs
3 ripete
mo - ra é ge - me fin che non tor - - na al mar. - -

Bifs

3 * hr * 3 * hr *
fin che non tor - na non tor - na al mar. fin che non tor - - na non tor - na al

E. 3 6 P.
3 hr * hr sv VI
mar. - - non tor - - na al mar. L'on - da dal mar di -

F. P.

VI
Ob: Ta: VI
sy
vi - fa ba gna la val le el mon te Vá pas - sag - gié - ra in fiú - - me vá prig - gió - nié - ra in

ARTASERSE.

fon te vá prig-gio-nié-re in fon-te mor-mo-ra sem-pre è ge-me mor-mo-ra sem-pre è ge-me

sy fin che non tor-na al mar. fin che non tor-na al mar. non tor-na al mar.

fin che non tor-na al

mar. fem-pre mor-mo-ra fem-pre ge-me fem-pre fem-pre ge-me

fin che non tor-na non tor-na al mar. fin che non tor-na al mar.



The LYRE

Composta dal
Composed by Sig.^r Piccini. LA SCHIAVA.

Cantata dalla
Sung by - - Sig.^{ra} Maggiore

46

Andte P. F.

Nerina
La schia_vet_ta ha gl'oc_chi

ne_ri ha il ca_pel_lo ric_ciu_tel_lo ha il ca_pel_lo ric_ciu_tel_lo è più be_la af_fai di me è più

sf P. F. 6 5 4 3 F. P. 7 - 3 6

Revo Lelio
Nerina a tempo V1
bel_la af_fai di me che gran dif_fi_col_tà lo ve_dreb_be_ro i cie_chi. Hà una gra_zià lu_fin -

Revo a tempo

ghie_ra par_la be_ne è fo_res_tie_ra par_la be_ne è fo_res_tie_ra é più no_bi_le di

F. 6 P. 6 4 5 6 7

Revo Lelio
me. é più no_bi_le di me Ques_te fon tut_te co_fe che l'hò det_te ri -

Revo

LA SCHIAVA.

det-te ed ió lo fò, ò an-da-te al-la ma-lo-ra, ò me ne vò. Ma l'a-ma-bi-le fchia-

a tempo Nerina. V1

F. a tempo P.

vet-ta ric-ciu-tel-la gra-zio-fet-ta ric-ciu-tel-la gra-zio-

sf 6 P. *sf* P.

fet-ta, Le-lio mió per vói non è, Le-lio mió per vói non è. ma l'a-ma-bi-le fchia-

6 4 3 F. P. 6 7 -3 6 6 6 4 3 6

vet-ta ric-ciu-tel-la gra-zio-fet-ta Le-lio mió per vói non è Le-lio mió per vói non

6 6 6

e, Le-lio mió per vói non è.

6 6

The Treble Viol
or the Violin
Called the GEIG



Composto dal } Sig.^r Sacchini. PERSEO

Composed by

V.L.

Cantato dal } Sig.^r Millico.

48

V. 2.

V. 1.

Accompagn.

Thoro' bass

Revo. Largo

* Perseo

Non te-mer I dol mi.o no' che a tal

feg-no non fo-no in-giuf-ti i nu-mi all'a-ra in-nan-zi, corro, vo-lo a prof-trar-mi, ah fi! f'è vé-ro che di quei nu-mi is

tes-fi nelle vé-ne mi scor-ra, il di-vin fangue, a vran di me, di te pie-ta, vé-dra i, for-se in van ti lu-fin' ghi.

Andromeda

All^o

All^o

Pers:

Ah non po-tra i, fi, mia vi-ta po-trò quel tuo bel co-re ce-da a te-ne-ri moti di na dol-ce spe-ran-za;

All^o

ah fi vi-vra i vi-vre-mo spo-fi, e a-man-ti.

tremolo

P

P

tremolo

F

Fb3

b4

b5

b6

b7

mento e di ter-ro-re Sìa di gra-ta me-mo-ri-a al nos-trò a-mo-re.

Siege Aria

V.1.2.
F. P. F. P. F. P.
Accompato
Thoro' bafs
Cantabile
P.
7

Se pla-car non puo quèst' al-ma il ri-gor de nu-mi i-ra-ti il ri-

gor de nu-mi de nu- - - mi i-ra-ti, fra do-len-ti ef-tre-mi fia-ti

6 6 6 7 6 4 3

F. E. F. E. P.
la vé-dra-i spi-rar con te. la vé-dra-i la vé-dra-i spi-rar - - -

F. P.

F. P.
con te. la vé-dra-i spi-rar - - - con

PERSEO.

80

V. 1.

tè

Se pla-car non può queſt al-ma il ri-

gor de nu-mi i-ra-ti frã do-len-ti es-tre-mi fia-ti la vé-drá! fpi-rar con

te fpi-rar con te la vé-

dra-i fpi-rar con te la vé-

dra-i fpi-rar la vé-drá! fpi-rar

6 4 5 7 F P 7 b7

6 6 8 7 6 5 F 4 3

R 6 4 3

6 6 6 4

PERSEO.

con te spi-rar con

5 3 7 6 4 3 5 3

V.I. .

te sy

6 6 4 5 3

Composta dal V. I. 2. Composed by } Sig. Sacchini.

Flauti P. F. Ta. P. Cantata dal Sig. Millico.

Sung by }

Il ca-ro ben per-de-i l'a-ni-ma

Accomp. Thoro bass

Largo P. F. P. F. 6 5 5 6 5 6 6 7

mi-a mo-ri; il ca-ro ben per-de-i l'a-ni-ma mi-a

6 5 6 7 4

l'a-ni-ma mi-a mo-ri l'a-ni-ma mi-a mo-ri. An-

6 5 4 3 6 5 4 3

dro_mé-da An - dro - mé-da a - mor mi - o An - drome-da o - ve

fe-i o-ve' fe- i, Il ca - ro ben per-de-i l'a-ni-ma mi-a mo - ri. Il ca - ro

ben per-de-i L'a - - ni-ma mi-a L'a - - ni-ma mi-a mo -

- ri. l'a-ni-ma mi- - a mo - ri Se l'u - - ni-co te fo-ro Voi m'in vo -

la-te oh De - i ah no che non poss' i - o piú vi-vé-re piú vi-ve-re co-fi. Il

PERSEO.

Fla.

ca - ro ben per-de-i l'a-ni-ma mi-a mo-ri. Il ca-ro ben per-de-

7 6 5 4 3 6 5 4 3

All^o F

sy i l'a - ni-ma mi-a mo - ri. An-dro-me-da a-mor mi-o An-dro-me-da o-vé

6 5 4 3 All^o F

VI

fe-i Il ca-ro ben per-de-i l'a - ni-ma mi-a mo ri. An-dro-me-

6 7 6 5 4 3 F

VI

-da o-vé fe - i Il ca-ro ben per-de-i l'a - ni-ma mi-a mo-

6 7 6 5 4 3

VI

ri. l'a - ni-ma miá mo - ri. l'a - ni-ma miá mo - ri.

6 5 4 3

Composta dal Sig.^r Paefiello.
Composed by

LA FRASCHETANA.

Cantata dalla Sig.^{ra} Sestini.
Sung by Al.

54

The HORN THUNDER.

V.1 Alt. 8^a Bafsa
V.2
Col Bafso
V.2.
V.1
Accompto
Thoro baf
And.te

Al. 8^a V.2
V.1
F. P. F. P. F. P. F. afs.

2 8 7 2 8 5 6 3 6 3 6 5 7

V.1
P. afs. F. afs. V.1
Al. 8^a Bafsa P. Gio-vi' - nèt - te

Al. 6 5 6 5 B^o 6 3 7 P.

* ALB^o F. Al. 8^a Bafsa
fem_pli_cet_te fem_pli_cet_te fié_te de_gne di pié_ta per_che a_mo_re pó_vé_rét_te pó_vé_

* ALB^o * ALB^o *
- ret_te pres_to ò tar_di vè la fá, e chi fié_gué quèll' in_gra_to piú non

6 4 6 5 6

LA FRASCHETANA.

Al. v.2. Al. B^o v.2.

van - ta li - ber - tà sy Gió - ví - nèt - te Sem - pli cet - te e chi

Al. Unis:

fié - gué quél' in - gra - to piú non ván - ta li - ber - tà no no no no no no non ván - ta

li - ber - tà no no no no no no non ván - ta li - ber - tà Gió - ví - nèt - te fem - pli -

Al. B^o Al. 8^a Balsa

- cet - te fem - pli - cet - te fie - te de - gne di pié - tà per - che á - mo - re po - vé -

Al. Al. B^o v.2

ret - te po - vé - ret - te prés - to ó tar - di vé la fá Sem - pli - cet - te

LA FRASCHETANA.

56

Al. B^o V.1.2.

Gio - vi - net - te Gio - vi - net - te fem - pli - cet - te fie - te deg - - - ne per - ché a -

7 4 3 2 8 b6

V.1.

mo - re po - vé ret - te po - vé ret - te pres - to ó tar - di vé la fá piú non

Al. B^o F. P. VI

F. 4 3 P

Al. B^o V.1.

van - ta li - ber - tà. non li - ber - tà. piú non van - ta piú non van - ta li - ber -

Al. Unis: Al. B^o V.1.

P. VI

F. 6 4 3 P. F. 6 4 3

VI

ta. no no non van - ta li - ber - tà. no no non van - ta li - ber - tà. sy

P. F. P. P.

P. F. 6 4

VI

F. F.

P. 3 6 3 6 3

57 Rondo

Composto dal
Composed by

Sig.^r Giordani. LA FRASCHETANA.

Cantato dalla
Sung by

Sig.^{ra} Sestini.

Dopo tornato al Segno
non si va più avanti di
questo marco *da dove*
passerete all'altro dell'
istessa forma.

In the repeat go no farther
then this mark and then
pass over to the place from
which the repeat began.

Accompato

Thoro' bass

Allegretto

VI. 2. Poco F. P

Fla:

VI. 1. Le

Non dub bi

Le

F.

ta - re bell' I - dol mi - o fa - rò fe - de - le cof - tan - te ogn' or, bell' I - dol mi - o

Ri: Uni

Le

bell' I - dol mi - o fa - rò fe - de - le cof - tan - te ogn' or. fa - rò fe - de - le cof - tan - te ogn' or.

Ri: Uni

Le

F.

P.

3

Tu fèi l'og - get - to di qué - to

P.

LA FRASCHETANA.

58

pet-to tu lo-lo fèi il mió te-for, e non de-fi-o al-tro di-let-to che sta-re al la-to del mió Pas-

-tor e non de-fi-o al-tro di-let-to che sta-re al la-to del mió Pas-tor. Tu fèi l'og-

get-to di què-to pet-to tu fo-lo fèi il mió te-for, e non de-fi-o al-tro di-

-let-to che sta-re al la-to del mió Pas-tor. che sta-re al la-to del mió Pas-tor. che sta-re al

la-to del mió Pas-tor. Non dub-bi-ta-re bell' I-dol mi-o fa-rò fe-de-le cof-

LA FRASCHETANA.

tan te ogn' or bell' I dol mi o bell' I dol mi o fa ro fe de le cof tan te ogn' or bell'

I dol mi o fa ro fe de le cof tan te ogn' or bell' I dol mi o fa ro fe de le cof tan te ogn' or

cof tan te ogn' or cof tan te ogn' or cof tan te ogn' or

Composta dal } Sig.^r Paesiello
Composed by } V2.

Cantata dal } Sig.^r Trebbi.
Sung by } VI2. Ta.

Thoro bafs
Accompagnato

Andte

LA FRASCHETANA.

60

VI¹ VI²

La pri-ma vol-ta che m'ho in-na-mo-ra-to

6 4 5 3

VI¹².Ta.

F. P.

che m'ho in-na-mo-ra-to mi ho in-na-mo-ra-to d'u-na Ca-la-bre-se

6 4 3 6 6 4 5 6 5 4 3

VI² VI¹

F. P.

La pri-ma co-sa che m'ha do-man-da-to, che m'ha do-man-da-to, è

Ri F. P. 6 4 5 6 4 5 3

Ob. Ob.Ta. VI¹².Ta. Ob. VI¹

sta-to un par di scar-pe al-la fran-ce-se è sta-to un par di scar-pe al-

6 6 5 6 5 4# 6 6 6

Ob.Ta.

la fran-ce-se al-la fran-ce-se lá lá e le fe-mi-ne quan-do son bel-le e le

6 5 6 5 4#

Allegretto

LA FRASCHETANA.

Ob. Ob. Ta.

V2

fe_mi_ne quan-do fon bel_le fin le dit_ta ci fan_no lec_car a - - - - e le

7 F. 6/4 7/4 8/3

fe_mi_ne quan-do fon bel_le la la ra la la ra la e le fem_mi_ne quan-do fon

P. 7 F. 6/4 7/4 8/3 P. 7

Vl. Vl. sf

bel_le fin le di_ta ci fan_no lec_car fin le di_ta ci fan_no lec_car fin le di_ta ci fan_no lec -

sí

sy - car

fini

P.

The BOMBARDT.

Composta dal
Composed by } Sig.^r Sacchini. L' AMORE SOLDATO.Cantata dalla
Sung by - } Sig.^{ra} Todi.

V2

P.

Vl.

P.

Accomp.to

Thoro Bats

fini

P.



L' AMORE SOLDATO.

62

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle staff with a more complex accompaniment, and a bass staff. The key signature has two sharps (F# and C#). The time signature is 8/8. The system ends with a double bar line and a repeat sign. The lyrics 'Deh t'in-' are written below the middle staff.

Second system of musical notation. It consists of three staves. The lyrics 'vo-la dal mió le-no ge-lo- fía col tuo ti-mor. deh t'in vo-la dal mió le-no ge-lo- fía ge-lo-' are written below the middle staff.

Third system of musical notation. It consists of three staves. The lyrics '- fía ge-lo- fía col tuo ti-mor. ge-lo- fía col tuo ti-mor. non tur-' are written below the middle staff. There are some performance markings like 'VI' and 'F.' above the staves.

Fourth system of musical notation. It consists of three staves. The lyrics 'ba-re il bel fe-re - no non tur ba-re il bel fe-re - no, on de amor' are written below the middle staff. There are some performance markings like '6' and 'F.' above the staves.

Fifth system of musical notation. It consists of three staves. The lyrics 'cal ma le pe-ne d'un a-man te é fi-do cor. d'un a-man - - te é fi - - do cor.' are written below the middle staff. There are some performance markings like '8.' and 'cor-' above the staves.

L' AMORE SOLDATO.


mor. fem - pre u - ni - ta al ca - ro be - ne fra de - li - zió e


fra con - ten - ti Ió fa - rò fe - li - ce ogn or. fa - rò fa - rò fe - li - ce fe -

li - ce ogn or. Deh t' in - vo - la dal mió le - no ge - lo - síá col tuo ti - mor. deh t' in - vo - la dal mió

le - no ge - lo - síá ge - lo - síá ge - lo - síá col tuo ri - gor. ge - lo - síá col tuo ri - gor. - - - col

tuo ri - gor - - - col tuo ri - gor.

In the repeat go no farther than this mark  and then pass over to the place from which the repeat began.

Dopo tornato al segno 'S. non si va più avanti di questo marco  da dove passerete all' altro dell' istessa forma.



The Guittar

Composta da
Composed by

M^{re} Handel. **RODELINDA.**

Cantata dal
Sung by

Sig^r Senefino. 64

V2
P

V1
P

* V12 Ta:

Do - ve - fe - i
Do - ve - fe - i

Accompato
Thorbais

Largo

a - ma - to be - ne

a - ma - to be - ne vie - ni l'al - ma a con - fo - lar. - a con - fo - lar.

do - ve do - ve Vie - ni

vie - ni vie - ni a - ma - to be - ne do - ve fe - i do - ve fe - i vie - ni

l'al - ma a - con - fo - lar. vie - ni vie - ni l'al - ma a

l'al - ma a - con - fo - lar. vie - ni vie - ni l'al - ma a

con - fo - lar. Son op - pres - so da tor -

Fine

RODELINDA

men-ti ed i cru-di miei la-men-ti fol con te pos-so be-ar son op-pref-so da tor-men-ti ed i

cru-di mie la-men-ti fol con te pos-so be-ar. fol con te pos-so be-ar.

Rondo Composto dal Sig^r Rauzzini. PIRAMO E TISBE. Can Cantato dal Sig^r Rauzzini. Can Sung by



The Kettle Drum.

Accompato
Thornbass
Larghetto

By him we love of-ten-ded how soon our an-ger flies! one day a part 'tis
Fug-giam do-ve fi-cu-ra in dol-ce li-ber-tà con-ten-ta li-ber-

en-ded be-hold him and it dies! last night your ror-ing bro-ther rey'd I bad de-
-ta fel-fe il fog-gior-no la fa-ra nof-tra cu-ra or dà un bel col-le a-

PIRAMO E TISBE.

66

part and fure hes rude pre-sump-tion de-ferv'd to lose my heart yet were he now be-for me
 - me - no or pref-so ún on-da pu-ra vé-der co-me se-re-no il fol dall'on-de ap-par

in spite of in-jurd pride I fear my eyes wou'd par-don be-fore my tongue cou'd chide By
 co-me tran-qui-ló il mar pói - - fá ri-tor-no pói fa pói fa ri-tor-no. Fug-

him we love of-ten-ded how soon our an-ger flies one day a part tis en-ded be-hold him and it dies. be-
 giam do-vé fi-cu-ra in dol-ce li-ber-tà con-ten-ta po-vér-tà scel-se il sog-giór-no. scel-

hold him and it dies be-hold him and it dies. VI With truth the hold de-
 fe il sog-giór-no. scel-se il sog-giór-no. Vé-drái co-me s'ob-

cei-ver to me thus oft has said in vain wou'd Cla-ra flight me in vain she wou'd up-braid in vain she
 - bli-a di fas-to óg-ni pen-siér in quel-le del piá-cer se-di ín-no-cen-ti se

PIRAMO E TISBE:

woud up-braid: No scorn those lips dis-co-ver where dim-ples laugh the while no frowns ap-
 di in-no-cen-ti, Vé-drai fi-no i pre-fen-ti rif-chi af-fan-ni af-fan-ni
 pear re-fent-ful where heaven has stamp'd a smile no frowns ap-pear re-fent-ful where hea-
 ti-mor co-me ún fe-li-cé a-mor cam-bia in con-ten-ti can-
 ven has stamp'd a smile By him we love of-ten-ded how soon our an-ger flies one day a part 'tis
 bia in con-ten-ti. Fug-giam do-vé li-cu-ra in dol-ce li-ber-ta con-ten-ta po-ver-
 en-ded be-hold him and it dies. be-hold him and it dies. be-hold him and it
 ta scel-se il sog-gior-no. scel-se il sog-gior-no. scel-se il sog-gior-no.
 dies be-hold him and it dies. no scel-se il sog-gior-no.
 Pafs: Pafs:

V.1.
V.2.
Accomp.
Thorb. bass
Revo. All.^o Moderato

F. P.

V.1.2.
F. P. F. P. F. P. Son pur giun-ta u-na volta oh Dèi clem-en-ti af-sis-

V.1.
V.2.
F. P. F. P. F. P. F. P. sy sy
te-te-mi vo-i Pi-ra-mo Oh stel-le

And^{te}
P. P.
Pi-ra-mo do-ve fe-i mi tre-ma il cor

And^{te}
P.
ap-pe-nail gvar-do in-tor-no ar-dis-co fol-le var e fin l'ac-cen-to

P.

PIRAMO E TISBE

fin la stessa om-bra mi-a mi fa spa ven-to

Siegve Subito

Allegro P. 7

che farò che farò sen-za il mio ben in tan-to or-ro-re che fa-rò sen-za il mi-o

ben Che fa-rò sen-za il mi-o ben che fa-rò sen-za il mi-o ben Ah...

ben Che fa-rò sen-za il mi-o ben che fa-rò sen-za il mi-o ben Ah...

PIRAMO E TISBE.

70

VI. *F. P.*

che fa per che non vié-ne la miá te... ma á con-fó-lar ah che fá per che non

6 5 3 4 5 3 6 7

F. P.

vié-ne La miá te... ma á con-fó-lar la miá te... ma á con-fó-lar la miá te... ma á

4 5 6 7 4 3 6 6 5 6 5

VI. *F. P.*

con-fó-lar In fe-li-ce in tan-to ór-ro-re Che fa-ró che farò fen-za il mió ben

6 4 5 7 7 6 5 3 4 3

F. P.

in tan-to ór-ro-re che fa-ró fen-zail mió ben che fa-ró fen-za il mió

7 7 6 6 4 3

F. P.

ben che fa-ró fen-zail mió ben.

tafo folo

PIRAMO E TISBE.

PIRAMO E TISBE.

VI.

Fred. doil fan... gve in o... gni ve... na fen to oh' Di... o strin...

V.1.

V.1.

V.1.

lor mi e per tre mar . In fe li ce in tan to or ro re che farò che farò fen za il mió ben in

Uni Ri Uni

Le Le

7 4 6 4 3 P. 7 7 6 5 7 6 4 3 F. 7

tan-to or-ro-re che fa-rò fen-za il mió ben Ri- che fa-rò fen-za il mió ben che fa-rò fen-za il mió

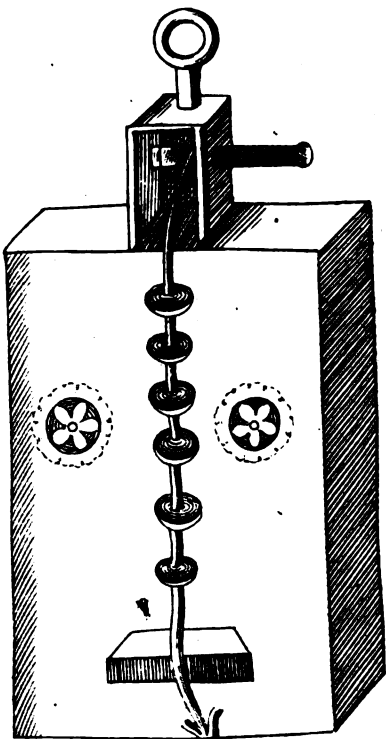
V.I.
 *
 P.
 F.
 V.I.
 sy
 P.
 F.
 ben fen-za il mio ben fen-za il mio ben.
 P.
 F.
 6/4
 3/5
 6/4
 3/5
 P.
 6/4
 3/5
 F.

MINAGNGHINIM.

Composta dal }
Composed by } Sig.^r Sacchini CRESO

Cantata dal }
Sung by } Sig.^r Roncaglia.

72



Accompto

Thoro bafs

Lento

V2.

VI.

F.

P.

F.

6 5 4 3

6 5 4 3

6 4 3

6 4 3

F.

P.

F.

P.

Uni

6 4 3

F.

P.

F7

P.

VI.

VI.

F.

P.

*

3

F.

Uni

F.

P.6

5 4 3

F.

P.

F.

Só che fe-de-le

Ri

P.

6 5 4 3

P.

6 4 3

VI.

3

F.

Sy

non é quel co-re te-mo l'in-gra-ta te-mo il suo a-mo-re pur la spie-

6 4 3

6 4 3

6 4 3

F.

P.

CRESO.

ta - ta mo - - - - - rir mi fá

mo_rir mi fá pur la spié - ta - ta - mo_rir mi

fá E pur la spié - ta - ta mo_rir mi fá mo_rir mi fá mo -

rir mi fá

Só che fe - de - le non é quel co - re te - mo l'in - gra - to

CRESO.

74



te - mo il luo a - mo - re pur la spie - ta - ta mo - rir mi fa

F. P. 7 6 4 5 7



mo -

F. P. 6 4 7 F. P.



- rir mi fa. pur la spie - ta - ta mo - rir mi fa. pur la spie - ta - ta mo

sf. P. 6 4 5 3 6 5 4 3



- rir mi fa. mo - rir mi fa. mo -

3 6 5 4 3 6 5 4 3 6 5 4 3



- rir mi fa.

6 5 4 3 7 7 6 5 4 3



Composta da Mr. Handel ALCINA.

Cantata dal Sig. Carestini.

Alto P.
V12
P.
F.
P.
Accomp.
Thoro. bass
Largo
P.
6 6
F.
P.
7

V2.
Alt. B?
P.
F.
P.
P.
Vér-di pra-ti fel-vé a-me-ne per-de-

re-te la bel-tà. vá-ghi fiór cor-ren-ti ri-vi la vá-ghez-za, la bel-
3 6 6 5 6 6 6 4 3 4 3 # 4 3 #

V1.
V1.
-lez-za, pres-to in vó-i fi can-gie-ra. vér-di pra-ti fel-vé a-
7 # 6 6 5 4 3 3 6 7

-me-ne per-de-re-te la bel-tà E can-gián-do il vó-tro as-
3 6 6 5 6 6 6 16

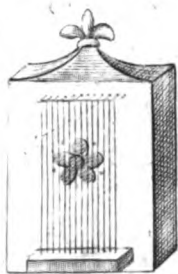
pet-to all'or-ror del pri-mo óg-get-to tutt' in voi ri-tor-ne

ra tutt' in voi ri-tor-ne-ra ver-di pra-ti

fel-ve a-me-ne per-de-re-te la bel-tà. per-de-re-te

la bel-tà

Alto col Basso

Composta dal
Composed by Sig.^r Piccini. LA BUONA FIGLIOLA.Cantata dalla
Sung by - - } Sig.^{ra} Zamparini.

Accompa

Thoro bass

Largo

V. 2.
 V. 1.
 P.
 6 4 5 3 4 7 3 6 4 3

Caro a-mor tu che lo fa--i

quan-to fi--do è que-s-to cor, deh ris-ve-glia o ca--ro ca--ro a-mor qual-che

fi-am.ma an-cor per me qual-che fi-am.ma an-cor - per me - an-cor - - per

me an-cor per me.

V. 1.
 me



Composta dal
Composed by Sig.^r Mortellari.

DIDONE.

Cantata dalla
Sung by - } Sig.^{ra} Gabrielli.

78

The PLATERSPIL

Accompato

Thoro

Revo And.^{te} Espressivo.

a tempo

dir-mi for-te ti ran-na ah con-fo-la tu al me-no in que-sto is-tan-te

a tempo

ER.

Revo

foc-cor-ri per pie-tà quest' al-ma a-man-te.

Revo

VI

Tu ger-ma-na un pe-gno es-tre-mo del tuo af-fet-to mi do-na, ah che la mia cof-tan-za

Aria

ah che la mia cof-tan-za or m'ab-ban-do-na.

Aria

DIDONE.

ve-nus Queen of ten-der pas-sion soft dis-po-fer of the heart all thy am-rous in cli-
 Iò vi-laf-cio é quel to-ád-di-o se fia l'ul-ti-mo non fo. ah chi fa*fe l'I-dol

na-tions to my Chlo-es breast im-part to my Chlo-es breast im part. 3
 mi-o ió mai più lo ri-vé-dró ió mai più*lo ri-vé-dró.

Turn turn ah Chlo-e ah turn ah Chlo-e ah turn and hear me ah
 vá-do vá-do oh Ciel oh Ciel deh laf-cia deh laf-cia oh pe-ne oh

turn ah turn and hear me hear me Chlo-e pi-ty wret-ched Da-mons woe
 Ciel deh laf-cia oh pe-ne per te fol per te fol mió ben pa-vén-to

turn and pi-ty Da-mons woe Al-as what hu-man heart can bear what hu-man heart can
 per te fol mió ben pa-vén-to vá-do oh Ciel che pe-na oh Ciel che

DIDONE.

80

bear The force of scorn and beau-ty too GO TO
pe - - na il piú bar-ba-ro tor-men-to giús-ti

Fla: the force of scorn the force of scorn and beau-ty too VI Venus Queen of
Déi chi mái pro-vò giús-ti Dé-i giús-ti Dé-i chi mái pro-vò. - - - Ió ui las-cio é

VI ten-der pas-sion soft dis-po-fer of the heart all thy am-rous in-cli-na-tions to my Chlo-es breast im-part
ques-to ad-di-o fe-fra l'ul-ti-mo non fo ah chi fá-fe l'Idol mi-o fe mái piú lo-ri-vé-drò.

to my Chlo-es breast im-part all thy am-rous in-cli-na-tions to my Chlo-es breast im-part
fe mái piú lo-ri-vé-drò. io vi las-cio ah chi fá-fe mái piú lo-ri-vé-

VI - part to my Chlo-es breast im-part. 3
- drò - - fe mái piú lo-ri-vé-drò.

The Tuba Communis

V 1. P.

Accompagnamento
Thorbass

Moderato
Rondo

Poco F.

P.

Ri

La ver-gi-nel-la co-me la Ro-fa, sco-prir non o-fa il

pri-mo ar-dor. la fiam-ma il rag-gió che in lei tra-pel-la fa pói che

fvé-la il fuo-ros-sor. La ver-gi-nel-la co-me la Ro-fa

sco-prir non o-fa il pri-mo ar-dor. Se ab-ban-do-na-ta è la mes-

LA GOVERNANTE.

vi. x

lor. - - - - -

chi - na in ful - la spi - na lan - guif - ce al - lor. - - - - -

La ver - gi - nel -

6 4 5 6 4 #3 6 4 5

la co - - me la Ro - fa fco - prir non o - - fa il pri - mo ar - - dor,

6 5 6 4 5 3

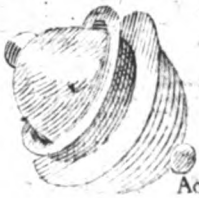
ma fi ra - vi - fa fe man gra - di - - ta al fen l'in - vi - - - - ta la strin -

6 4 3 6 4 3 6 4 3 6

ge al fen. - - - - -

6 5 3 6 4 3 6 4 3 6

The CYMBALS of Bacchus



Composto dal
Composed by Sig.^r Paefiello

ASTARTO.

Rondo

VI

P. F. P. F. P. F. P.

Accompato

Thorn

And.^{te} Elpessivo

4 Cantato dalla
Sung by - - - Sig.^{ra} Pozzi.

ASTARTO.

F. P. F. P. F. P.
 Non te-mer bell' I-dol mi-o Non te-
 -mer bell' I-dol mi-o con-tro il Ciel re-fis-te á-mor. con-tro il Ciel re-fis-te á
 -mor. che tu pián-gi ah fre-na ah fre-na oh
 Di-o! tu pián-gi ah fre-na, quell' a-ma-ro túo do-lor. quell' a-ma-ro

Largo Tempo Primo
 Largo Tempo Primo
 Largo Tempo Primo



tuó do_lor - - - Non te mer bell' I dol mi - o, Non te mer bell I dol



mi - o, con tro il Ciel re - sis - te a - mor. con tro il Ciel re - sis - te a - mor. si cru -



de - le in vói le pro - vé ió da - rò del mió vá -



lor ió da - rò del mió vá - lor. la ful A - ra in grem bo á Gio - vé pro - vé -



re - te il mió fu - ror. che tu pián gi ah fre - - na oh Di o ah

ASTARTO

fre-na oh Dio Non te-mer bell' I-dol mi-o, Non te-mer bell' I-dol mi-o con-tro il

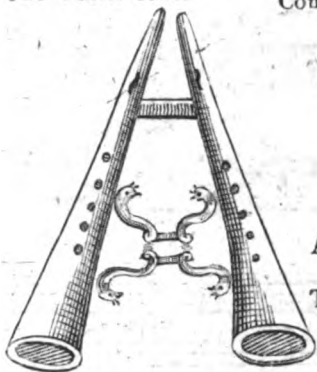
Ciel re-fis-te a-mor. con-tro il Ciel re-fis-te a-mor. fi cru-de-le in grem bo á Giové

pro-vé-re-te il mió fu-ror pro-vé-re-te il mió fu-ror. Non te-mer bell' I-dol

mi-o con-tro il Ciel re-fis-te a-mor. re-fis-te a-mor. re-fis-te a-mor.

re-fis-te a-mor.

The Tibize Pares



Composta dal
Composed by

Sig.^r Giordani. IL BARONE DI TORRE FORTE. Cantata dalla
Sung by - Sig.^{ra} Sestini. 86

VI 2
Pizzicato
Flauto

Accompato
Thord bafs
Le

Allegretto

Le

Clarineti
Fla:Ta.

Cla.Ta
Fla.

Arco

FlaTaVI.Arco

Sen.to che in fe - no mi bat - te il co - re, fe un

VI Piz:

Fla:

dol - ce A - mo - re mi fai spe - rar. sy mi bat - te il co - re, fe un dol - ce A -

Ri
Le

IL BARONE DI TORRE FORTE.

mo - re mi fái mi fái spe - rar. mi fái spe - rar. mi fái spe - rar.

ClaTa

Arco Cla: VI2 Cla:

FlaTa:

Vol gi ún po - co que gli oc - chiet - ti che m'han fat - to in - na - mo -

rar, in - na - mo - rar, tris - ta - rel - lo brie - con - cel - lo, deh non far - mi de - li - rar, tris - ta - rel - lo brie - con - cel - lo,

Le

Creº F P

deh non far - mi de - li - rar, tris - ta - rel - lo brie - con - cel - lo deh non far - mi de - li - rar ah tu vuó - i far - mi

F4 6 4 45 F F P

88

IL BARONE DI TORRE FORTE.

The image displays a page from a musical score for the opera 'Il Barone di Torre Forte'. It features a vocal line with Italian lyrics and a piano accompaniment. The lyrics are: 'de - li - rar - - - Sen - to che in fe - - no mi bat - te il co - re se un dol - ce A - mo - re mi fai spe - rar. sy mi bat - te il co - re, se un dol - ce. A - mo - re mi fai mi fai spe - rar. mi fai spe - rar. mi fai spe - rar - - - mi fai spe - rar - - - mi fai spe - rar mi fai spe - rar. mi fai spe - rar. rar. mi fai spe - rar.' The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'P' (piano) and 'F' (forte). There are also performance instructions like 'Arco' (arco) and 'Flu.' (flautino). The page is numbered '6' at the bottom.

de - li - rar - - - Sen - to che in fe - - no mi bat - te il co - re se un dol - ce A - mo - re mi fai spe -

rar. sy mi bat - te il co - re, se un dol - ce. A - mo - re mi fai mi fai spe - rar. mi fai spe -

rar. mi fai spe - rar - - - mi fai spe - rar - - - mi fai spe - rar mi fai spe -

rar. mi fai spe - rar. rar. mi fai spe - rar. Flu.

6



Accompato
Thoro bass

Largo

V. I. P. F. Alt. B?

Gia che mo - rir degg' i - - -

P. 6 - 5 3 4 3 8 6 5 4 4 7 5

L'on - da fa - tal ben mi - o la - scia la - scia ch'io var - chi al - me - no ch'io var - chi al - me - no

6 7 #3 6 4

om - bra in no - cen - te in no - cen - te. Gia che mo - rir degg' i - o

6 7 # 4 3 6 6 4 # F 6 4 5 4 3 P. 7

L'on - da fa - tal ben mi - o la - scia la - scia ch'io var - chi al - me - no om - bra in no -

b7 6 4 5

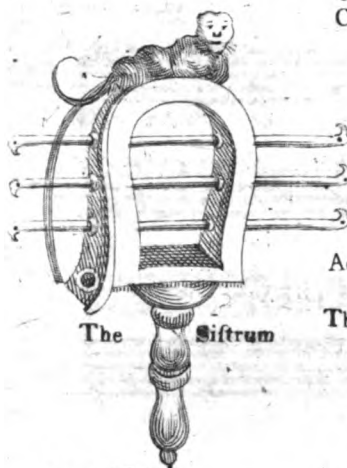
cen - te. la - scia la - scia ch'io var - chi al - me - no

V. I. P. sf P. sf P. R. sy

6 4 5 3 2 3 7 3 47

90

Cantata dal }
Sung by - } **Sig^r Roncaglia.**



Composed by JOHN BACH
 Sung by Sig. Roncaglia.

Accompato
 Thorn bass

Nel par-tir bell' I-dol

Andantino

mi-o t'ab-ban-do no ál túo bel cor / qués-to ba - ció / qués - to ad -

di_o Nel par_tir bell' I.dol mi_o laf_cio in pe_gno á te dá_mor. - a te d'a_mor. la. fcio in

LA CLEMENZA DI SCIPIONE.

pe- gno a tè d'a- mor. F. vén- go oh Ciel fon pron- to

oh Di- o oh Di- o per te fol mió ben m'af- fan-

no, per te fol, per te fol mió ben m'af- fan- no, Ah tor- men- to piú ti-

ran- no ah tor- men- to piú ti- ran- no non pro- vò mai ques- to

cor vén- go fon pron- to fon pron- to oh Di- o Nel par- tir bell' I- dol

V2. 8. Balsa

V2

F. P.

F. P.

F. P.

F. P.

Cre?

Cre?

Di- o

Di- o



mi-o t'ab-ban-do - na il tuo bel cor. ques-to ba - - ciò quest' ad -

VI



- di - o Nel par - tir bell' I - dol mi - o las - cio in pegno a te d'a - - mor. a te d'a - -

VI



VI All.^o Af sai. mor. la - cio in pe - gno a te d'a - mor. Ah tor - -

All.^o Af sai.



men-to più ti - ran - no non pro - vò mai ques - to cor. non pro -



- vò mai ques - to cor, ah tor - men-to più ti - - ran - no

non pro - uò mál qués - to cor uén - go oh Ciel fon

b7 6 4 7 8 b7

Cre? P. sy

pron - to oh Di - o oh Di - o bell' I - dol mi - o t'ab - - - ban -

6 4 7 6 7 6 4

Andantino

Di - o

do - no oh Di - o Nel par - tir bell' I - dol mi - o t'ab - ban - do - no al tuo do - lor -

6 4 6 5 3

Andantino

All.^o Af.sai

V2. 8^a Balsa V2

sy F

Ah tor men - to più ti - ran - no non pro - vò

All.^o Af.sai

mál qués - to cor. non pro - uò mál qués - to cor. non pro - uò mál qués - to

F 2 3 F 2 4

ALESSANDRO NELL' INDIE.

94

cor. mái qués - - to cor. mái qués - - to cor. non pro_vò mái

6 4 6 4 F

qués - to cor.

Emi

Revo e
Duetto.

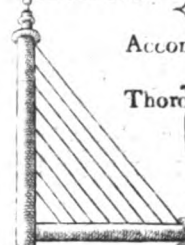
Composto dal
Composed by

Sig.^r Corri. ALESSANDRO NELL' INDIE.

Cantato dal) Sig.^r Ranzini.
Sung by } Sig.^{ra} Schindlerin.

Poro e
Cleonic

Accompato
Thorbats



V2

VI.

Fla. 8^a alta.

VI

P.

Poro

Lo.de á gli De.i son per_fu_a - fo ál

Larghetto

Fla. 8^a alta.

Fla. Ta. Cleonice

fi.ne della tua fe.del_tà,

Lo.de á gli De.i Po.ro di me fi fi_da

All.^o

VI

VI Sy

Pori

piú ge.lo fo non è,

dov'è chi di.ce che ún fem.mi_nil pen -

All.^o

ALESSANDRO NELL' INDIE.

fié-ro dell' aú-ra è piú leg-gie-ro, dov' é chi di-ce che piú del

VI

Cle:

Sy

Em

And^{te} Softe?

ma-re un fos-pet-to-so á-man-te è tor-bi-do é in-cos-tan-te. Io non lo cre-do, ed io no'l pos-so dir, mi

Por:

Cle:

And^{te} Softe?

4+

Por:

Cle:

Sy

Por:

di fin-gan-na ál-fa-1, mi con-vin-ce áb-bas-tan-za, la pla-ci-dez-za tu-a. la tu-a cos-tan-za.

Em

P.

F

Alt:

Cle:

Sy

Alt:

Sy

Ri-cor-do il giú-ra-men-to, La pro-mes-sa ram-men-to.

P.

Raf.

Le

FP.

Em

Le

FP.

Raf.

Cle:

Sy

Por.

Sy

Cle:

li co-nos-ce, li vé-de, che pla-ci-do á-ma-tor, che bel-la fe-de?

P.

Sigue Subito

P.

VI2
Poro Cleonice
Accompato
Thoro' bafs
And.^{te}

Se m'ai tur-bo il tuo ri-po-fo fe m'ac-cen-do ad

sf. P.

al-tro lu-me pa-ce ma-i non ab-bia il cor. Se m'ai piu fa-ro ge-

F. P.

lo-fo, mi pu-nis-ca il fa-cro Na-me che dell' In-die

F. P.

é do-ma-tor. che dell' In-die é do-ma-

sf. P. sf. P. sf. P. Sy hr

tor. In-fe-del queft é la-mo-re? men-zog-ner men-zog-ner quefta è la fe-de? chi non

F. Por: Sy Cle: Por: F. P.

For: *sf* * *P.* *sf* *

Cle: *F* * *p* *F*

cre_de al mió do_lo-re che lo pos_fa ún dí pro_vár. un dí pro_vár -

chi non cre_de al mió do_lo-re che lo pos_fa ún dí pro_vár -

All.^o

F. P. *P.* *F.* *VI*

che lo pos_fa ún dí pro_vár. lo pos_fa ún dí pro_vár

che lo pos_fa ún dí pro_vár. lo pos_fa ún dí pro_vár.

F. P. *F.* *All.^o F.*

Ror. *F.* *P.*

Per chi per-do ó giús-ti De-i il ri-pó-fo

P. *F.* *P.*

F. *P.*

Cle: *F.*

de miéi giór-ni per chi? a chi? a chi mái gli áf-fet-ti mié-i giús-ti

F. *P.*

ALESSANDRO NELL' INDIE.

98

Ah fí mo-ra e non fí tor-ni per l'in-
 Dèi fer-bái fin' o-ra a chi? a chi? Ah fí mo-ra e non fí tor-ni
 -gra-to á fos-pi-rar. In-fe-del
 per l'in-gra-to á fos-pi-rar. men-zog-ner
 Che bel-la fe-de?
 che pla-ci-do á-ma-tor? Se mái piú fa-rò ge-lo-so men-zog-
 ner? fe mái tur-bo il tuo ri-po-so in-fe-del? pa-ce
 mi pu-nif-ca il fa-cro Nu-me'

ALESSANDRO NELL' INDIE.

Paf. *All.^o Vivace*

Alt: *Por.* *Ah fi*

Cle: *Por:* *quès-tàe la-fe-de? quès-to è l'a-mo-re?*

Paf. *All.^o Vivace*

VI. *V2.* *VI.* *P.* *F.*

mo-ra e non fi tor-ni per l'in-gra-to á fos-pi-rar.

Ah fi mo-ra e non fi tor-ni per l'in-gra-to á fos-pi-rar.

P. *Cre.^o* *F.*

P. *F.* *P.* *P.*

per l'in-gra-to per l'in-gra-to á fos-pi-rar.

per l'in-gra-to per l'in-gra-to á fos-pi-rar.

Cre.^o *P.* *F.* *P.*

VI. *V2.* *VI.*

Ah fi mo-rae non fi

F.

tor-ni per l'in-gra-to a fos-pi-rar. per l'in-gra-to a fos-pi-rar. Ah si mo-ra non si tor-ni per l'in-gra-to a fos-pi-rar.

P. sf

rar. A chi fer-ba-i gli af-fet-ti mie-i In-fe-

P. V2 Obue Ta:

del? ques-to è l'a-mo-re Al si mo-ra e men-zog-ner-ques-ta é la fe-de Ah si

F. P. F. P.

non si tor-ni non si tor-ni a fos-pi-rar. mo-ra e non si tor-ni a fos-pi-rar.

F. P. 3

ALESSANDRO NELL' INDIE.

P.afs.

per l'in-gra-to á fos-pi-rar. per l'in-gra-to á fos-pi-

per l'in-gra-to á fos-pi-rar. per l'in-gra-to á fos-pi-

P.afs.

F.

-rar. a fos-pi-rar. a fos-pi-rar. a fos-pi-rar.

-rar. a fos-pi-rar. a fos-pi-rar.

F.

Composta dal }
Composed by } Sig.^r Corri.

Cantata dalla }
Sung by } Sig.^{ra} Schindlerin.

V2 *V1* *Revo*

F. *P.* *Di-gli* *Ch'io son fe-de-le* *ch'io son fe-*

Accompato

Thoro' bass

And.^{te} Softenuto. *P.* *Revo*

a tempo

P.

de-le *di-gli ch'è il mio te-so-ro* *che m'a-mi che m'a-mi ch'io l'a-do-ro* *che non dis-*

in time P.

ALESSANDRO NELL' INDIE.

102

pe - ri an - cor. di - gli ch'è il mio te - fo - - ro che

m'a - - mi ch'io l'a-do - - ro che non dis-pe-ri an-cor. che m'a - mi ch'io l'a -

do - ro che non dis-pe-ri an-cor - - - che non - - - dis-pe-ri an -

Di - - gli che la mia fte - -

la spe - - ro pla-car col pian - - to che lo con-folli in-tan - to l'im -

ma_gi-ne di quel-la che vi-ve nel fvo cor. che vi-ve nel fvo cor.

di-gli di-gli ch'è il mió te-fo-ro che m'a-mi ch'io l'a-do-ro che

non dis-pe-ri an-cor. - - - che non - - - dis-pe - - - ri an-cor. di-gli

in-time a tempo

che m'a-mi che m'a-mi ch'io l'a-do-ro che non dis-pe-ri an-

VI
sy
-cor.
Uni

Dynamic markings: P., F., Cre^o, Ad libitum, a tempo.

Composto dal
Composed by } Sig.^r Sacchini.

RINALDO.

Cantato dal
Sung by } Sig.^r Pacchierotti.

104

The Tibia Gemine.

In the repeat go no farther
then this mark and then
pass over to the place
from which the repeat
began.

Accompato

Thoro' bass

Dopo tornato al Segno
& non si va più avanti
di questo marco da
dove passerete all'altro
dell'istessa forma.

Andan.^o

Dol - - ce spe - me

I - do - lo mi - o vor - réi pur mo - rir - - ti al la - to ma col -

tret - to ió son dal fa - - to l'em - piá leg - ge a le - - gui - tar. l'em - piá

legge a le - gui - - tar No non te - mer non te - mer ch'or mi vé - dra i a te

RINALDO.

li-be-ro tor-nar, Deh se-re-na Deh se-re-na i vá-ghi-ra-i ió lan-

guis-co lan-guis-co al fúo pe-nar. ió lan-guis-co lan-guis-co al fúo pe-nar.

tar. Deh se-re-na i vá-ghi-ra-i non te-mer non te-mer

Allo! ió lan-guis-co al tuo pe-nar al tuo pe-nar. Co-ri-a-man-ti

che vé-de-te co-me ió per-do il ca-ro be-ne co-me per-do il ca-ro be-ne di-te vói se-le-mié

pe - ne non fon de - gne di piè - tà Ar - mi - da oh Di - o Ar - mi - da non te - mer non te -

VI, SV, F, P, F

mer, Co - ri a - man - ti di - - - te vó - i di te vó i le mie pe - ne non fon de - gne di piè -

VI, P, P.Cre?, Cre?

tà non fon de - gne non fon de - gne di piè - tà co - ri a - man - ti di - te vó - i di - te

F, P, F

vó i le mie pe - - ne le fon de - gne le fon de - gne di piè - tà. le fon de - gne di piè -

P, VI, F, P, P, F, P

tà. le fon de - gne di piè - tà. fi di piè - tà. fi di piè - tà.

F, P, F

tor - na a - man - te le fue pe - ne a con - fo - lar.
lie - to as - pet - to i tuoi pa - fi a fe - con - dar.

tor - na pur ma tor - na a - man - te, le fue pe - ne
or ri - ves - te un lie - to as - pet - to, i tuoi pa - fi

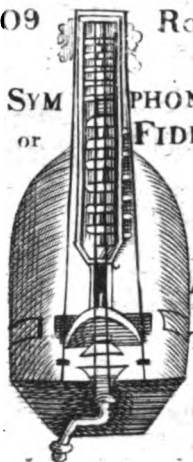
a con - fo - lar. le fue pe - ne a con - fo - lar.
a fe - con - dar. i tuoi pa - fi a fe - con - dar.

a con - fo - lar. a con - fo - lar - - - a con - fo - lar.
a fe - con - dar. a fe - con - dar - - - a fe - con - dar.

Fine

8. From the mark with
8. the under verses.
8. Dal Segno 8.
con li versi di sotto

SYM  PHONY.
or FIDDLE.



Larghetto.

109 Rondo Composto del Sig.^r Sarti. DEMOFONTE. Cantato dal Sig.^r Aprile. Sung by

SYMPHONY. or FIDDLE.

Accomp.^{to} Thoro' bass.

Larghetto.

Te co res ti a ni ma mi a qués to cor che ví ve ín

te, sy ah pre sen te sy ogn' or ti fi a il can dor del la miá

fè. il can dor del la miá fè. Ió ti las cíó e po chi is

tan ti ca ro be ne ió ví vé rò, e fra Lóm bre degl' a

man - ti la miá fiam - ma por-te-rà. - - - Te-co res-ti a-ni-ma mi-a qués-to

cor che vi-ve in te, ah per fem-pre ogn'or ti fi-a il can-dor del

la miá fé. il can-dor del-la miá fé. vá-do oh-mie tu

pián-gi tu pián-gi a-mi-co deh los-pen-di los-

pen-di un sol mo-men-to ca-ra oh Di-o oh Di-o ah oh Dió del

Cre? F. P. All^o F. B^o Ta B^o All^o F.

mió tor-men-to piú bar-ba-ro non vè. oh Dio del mió tor-men-to piú bar-ba-ro non

vè. piú bar-ba-ro non vè. vá-do ad-di-o sy ah ti las-ció

frà l'om-bre de-gli á-man-ti la fiam-ma por-te-rà oh Dio del mió tor-men-to piú

bar-ba-ro non vè. piú bar-ba-ro non vè. piú bar-ba-ro non vè. piú

bar-ba-ro non vè.

VI2

Accompato

Thoro' bafs

And^{te}

Ah miá spe_ran_za non af_fli_ger_mi più,

sf *P*

Alt:

ti muo_và al_me_no il mi_se-ro mio sta_to non mi ren_de-re an_cor più sven_tu_ra_to.

Simili

ma tu pian_gi ben mi_o ne sco_pir uo_i la cag_gion del tuo pian_to

P.

Simili

P.

F. *P.* *F.*

uoí vé_der_mi mó_ri_re, *R. #* fe ciò ti piá_ce do_na_mi ún guar_do so_lo

F. *P.* *F.*

sf *P.* *Sy*

dim_mi che m'a_mi dim_mi che m'a_mi è ad ub_bi_dir_tì ió vo_lo.

P. *sf*

Siegue Subito

LUCI ADORATE.

Accompato
Thoro' bass

V2
P.
VI
P.
Cre.^o sf F
Lu-ci-a-do-

Larghetto

VI
Cre.^o

ra - te deh non pián-ge-te le vói vo-le-te ch'íó vi - va an-cor.

Cre.^o

P.
sy

Se fos-pi-ra - te l'al-ma vién me-no l'al-ma vién me-no, e dal mió

P.

fe - no s'in-vó - le - rà. e dal mió fe - no s'in-vó - le -

ra. Lu-ci-a-do-ra - te deh non pián-ge-te le vói vo-le-te - - - ch'íó

LUCI ADORATE

114

First system of musical notation. The treble staff contains a vocal melody with lyrics: "vi vá an - cor. fe vói vó le - - - te lu - ci á - do -". The piano accompaniment is in the bass staff. Dynamics include *sf* and *P*.

Second system of musical notation. The treble staff contains a vocal melody with lyrics: "ra - te per vén - di - car - ví ió vó le - - ro - - fe vói vó -". The piano accompaniment is in the bass staff. Dynamics include *F* and *P*.

Third system of musical notation. The treble staff contains a vocal melody with lyrics: "le - te ió vó - - - le - ro Lu - ci á - do - ra - te". The piano accompaniment is in the bass staff. Dynamics include *F* and *P*.

Fourth system of musical notation. The treble staff contains a vocal melody with lyrics: "lu - ci á do - ra - - - te Lu - ci á do - ra - - te deh non pián - - ge - te fe vói vó -". The piano accompaniment is in the bass staff. Dynamics include *sf* and *P*.

Fifth system of musical notation. The treble staff contains a vocal melody with lyrics: "le - te ch' ió - - - vá an - cor. ch' ió ví vá an - cor. - - -". The piano accompaniment is in the bass staff. Dynamics include *sf* and *P*. The system ends with a double bar line.

RONDEAU.

V.2. P. F. 8^a alta

V.1. P. F.

Accompato

Thord bass

And.^{no} P. 6 5 4 3

V.1. P. F.

Al mió be-ne a léi che a-do-ro vó chie-den-do in-ván pie-tà al mió

P. 6 5 4 3

V.I. F. P.

be-ne vó chie-den-do in-ván pie-tà. ep-pur fò che il mió te-fo-ro, fí cru-de-le il cor non

6 4 7 5 6 5 6 7 5

V.I. P. afs. F. Ripiano Forte

ha. ep-pur fò che il mió te-fo-ro fí cru-de-le il cor non ha. gi-ra i

V.I.2. Le: Piano Forte B⁹

6 5 4 3 F

lu - mi par tur - ba - ta gi-ra i lu - mi par tur - ba - ta

RONDEAU.

126

The musical score is written for voice and piano. It consists of several systems of staves. The vocal line is in a high register, often marked with 'Cre.' (Crescendo) and 'Largo'. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The score includes various performance markings such as 'P.' (Piano), 'F' (Forze), 'P.F. Tacet', and 'V12'. The lyrics are in Italian and are written below the vocal line.

e ri - fol - ver - fi non fa, e ri - fol - ver - fi non

fa Pa quest' al ma ab ban do na

ta sy per che ma i tal cru del ta per che

ma i per che ma i per che mai tal cru del ta tal cru del ta

Al mio be ne a lei che a do ro vo chie den do in van pie ta al mio be ne vo chie

RONDEAU.

den-do in van pie-tà ep-pur fo che il mio te-fo-ro fi cru-de-le il cor non ha ep-pur

fo che il mio te-fo-ro fi cru-de-le il cor non ha fpo-fa An-ti-go-na

ben mi-o ah me-glio ti con-fi-glia col Ciel, An-

ti-go-na ben mi-o fpo-fa mio te-fo-ro mio te-fo-ro Pur io

fo che il ben che a do-ro fi cru-de-le il cor non ha fi cru-de-le il cor non

UN AMANTE SVENTURATO.

118

UN AMANTE SVENTURATO. 118

F. *

ha fi cru_de_le il cor non ha. sy

6 5

F. 3 4 3
 Composto dal
 Rondo Composed by Sigr^r Sarti. UN AMANTE SVENTURATO. vi

Rondo Composed by Sig. Sarti. UN AMANTE SVENTURATO. g. vi

V2

V1

Accompato

Thorbass

Largo

P.

Un a-man-te sven-tu-ra-to non si

Largo

tro - vá non li tro - va ál par di me. un a - man - te fven - tu - ra to non li tro - vá al

Alt:

B.º Tac.

B.º

par - di me. il mio ben mi chia - ma in gra - to mi chia - ma in - gra - to

This image shows a page from a musical score, likely for the opera 'L'Elisir d'Amore'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are in Italian: 'ma la colpa mia dov'è. dov'è. dov'è me.' The music features a mix of eighth and sixteenth notes, with some passages marked with a 'P' (piano) and a 'C' (crescendo). The score is printed on four staves, with the lyrics written below the Alto and Tenor parts.

UN AMANTE SVENTURATO.

Ah ah fèi pur ti - ran - nò a - mo - re ti - ran - nò a -

- mo - re fe tu ren - di a ún fi - do co - re co - - li bar - ba - ra mer - ce. un a

man te sven - tu - ra - to non si tro - vá non si tro - vá al par di me. un a - man - te sven - tu - ra - to.

non si tro - vá al par di me. Il mió

ben mi chia - - ma in - gra - to ma la col - pa mia dov' è. dov' è.

un a - man - te sven - tu - ra - to non si tro - va al par di

me. al par di me. il mio ben mi chia - ma in gra - to ma la col - pa ma la

col - pa oh dió dov' è. Un a - man - te sven - tu - ra - to

non si tro - va al par di me. al par di me. al

par di me. al par di me.

Dopo tornato al Segno 'S.
non si va più avanti di questo
marco da dove passerete all'
altro dell'istessa forma.

In the repeat go no farther than
this mark and then pass over
to the place from which the
repeat began.

Fine del Tomo Primo.

End of the 1st Vol.

James Johnson Sculp. Edin.

INDEX OF THE FIRST VOLUME.

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7/15 sur Ab. 1. P
colligit.
p. 22A
111.

