Volume 4

ORIONE

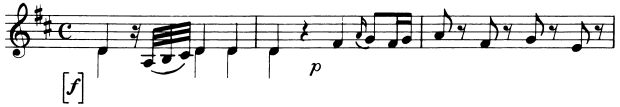
Libretto by Giovan Gualberto Bottarelli

ENOPIONE	(tenor)
CANDIOPE	(soprano)
ARGIA	(soprano)
RETREA	(soprano)
ORIONE	(mezzo-soprano castrato)
NICE	(soprano)
TIRSI	(soprano castrato)
DIANA	(soprano)
MERCURIO	(tenor)
ORACOLO	(tenor)

ATTO PRIMO

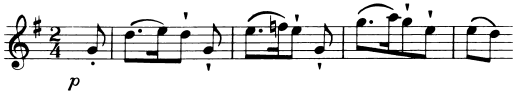
Overture

1. Allegro con brio



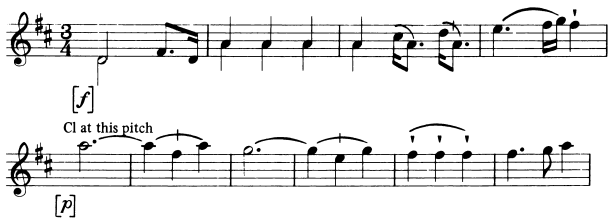
Version A: 2 vn, va, vc, db, 2 t, 2 cl, 2 bn, 2 hn p. 2
Version B: 2 vn, va, vc, db, 2 ob, 2 bn, 2 hn p. 3
1–123

2. Andante



Version A: 2 vn, va, b, 2 fl, 2 bn p. 40
Version B: 2 vn, va, b, 2 fl, 2 bn p. 41
1–72

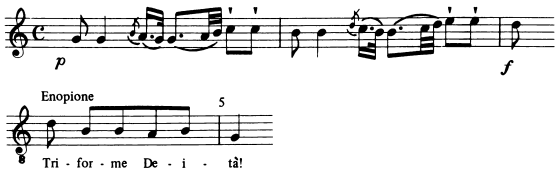
3. Allegro



Version A: 2 vn, va, vc, db, 2 t, 2 cl, 2 bn, 2 hn p. 60
Version B: 2 vn, va, vc, db, 2 ob, 2 bn, 2 hn p. 61
1–55 56–67 𝄆 68–83 D.C. al Fine
Fine

Scene 1: Tempio di Diana
No. 1 Recitativo (accompagnato): Enopione, Orione, Candiope, (Retrea), (Argia), (Tirsi), (Nice) p. 78

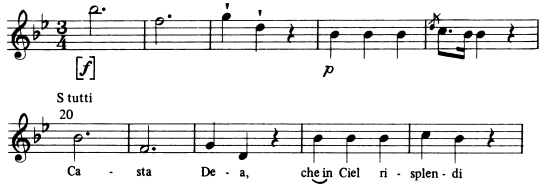
Andantino



2 vn, va, b
1–26

No. 2 Coro: S.A.T.B. tutti p. 82

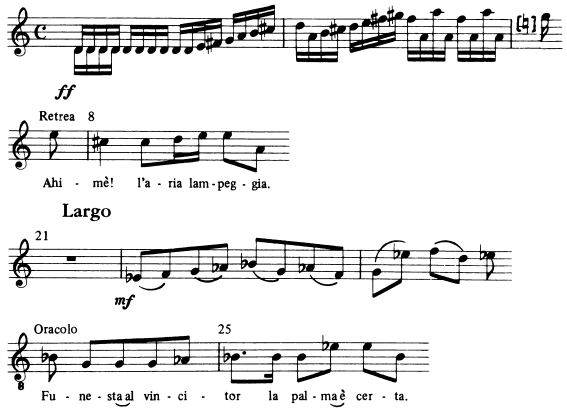
Allegro moderato



2 vn, va, vc, db, 2 ob, 2 bn, 2 hn
1–88

No. 3 Recitativo (accompagnato): (Enopione), (Orione), (Candiope), Retrea, (Argia), (Tirsi), (Nice), Oracolo p. 92

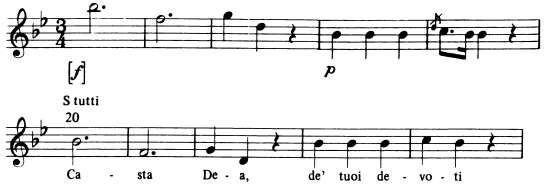
Presto assai



2 vn, va, b
1–32

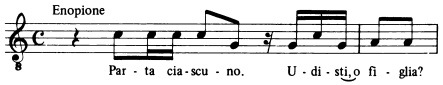
No. 2 bis Coro: S.A.T.B. tutti p. 82

Allegro moderato



2 vn, va, vc, db, 2 ob, 2 bn, 2 hn
1–88

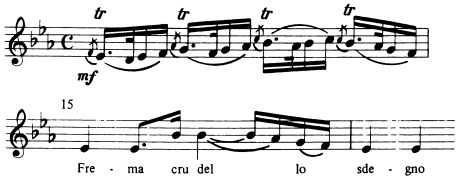
Recitativo: Enopione, (Orione), Candiope, (Retrea), (Argia), (Tirsi) (Nice) p. 96



1–29

No. 4 Aria: Enopione p. 99

Andantino di molto



2 vn, va, b, 2 cl, 2 hn
1–84

Scena II: Gabinetto nella reggia d'Enopione
Recitativo: Retrea, Orione, Mercurio
Music: Lost
Words: (Retrea) Figlio, Orion, t'arresta

No. 5 Aria: Retrea
Music: Lost
Words: Per questa volta almeno

Scena III:
Recitativo: Orione, Argia
Music: Lost
Words: (Orione) Il materno dolor rispetto in lei;

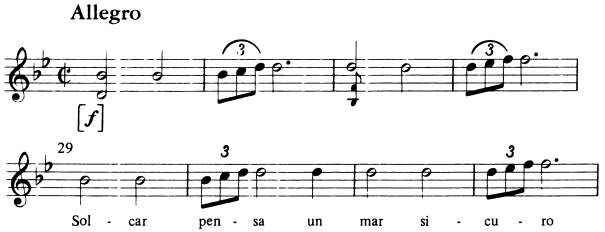
No. 6 Aria: Argia
Music: Lost
Words: Della misera germana

Scena IV:
Recitativo: Orione, Candiope, Mercurio
Music: Lost
Words: (Orione) Ecco il mio ben

No. 7 Aria: Orione
Music: Lost
Words: Nel trionfare il fato

Scena V:
Recitativo: Candiope
Music: Lost
Words: Troppo Orion disprezza

No. 8 Aria: Candiope p. 114

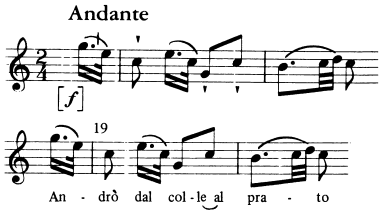


2 vn, va, b
1–156

Scena VI: Piccolo bosco contiguo al Tempio di Diana
No. 9 Duetto: Nice, Tirsi
Music: Lost
Words: (Nice) Fonti amiche, ombroso rio

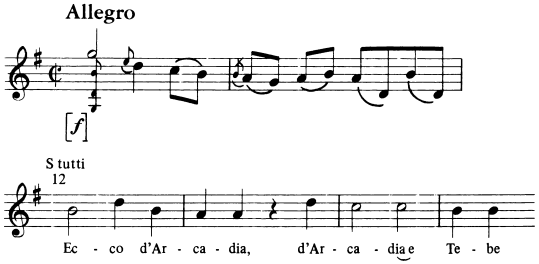
Recitativo: Tirsi, Nice
Music: Lost
?Words: (Tirsi) Nice! (Nice) Tirsi!

No. 10 Aria: Nice p. 118



2 vn, va, b, 2 fl, 2 cl
1–88

Scena VII: Campo di battaglia
No. 11 Coro: S.A.T.B. tutti, (Orione), (Enopione), (Tirsi), (Mercurio), (Candiope), (Retrea), (Argia), (Nice), (Diana) p. 121



2 vn, va, b, 2 ob, 2 hn
1–139

Scena I: Gabinetto nella reggia d'Enopione
Recitativo: Diana, Mercurio
Music: Lost
Words: Diana
Nò, Mercurio, non più.

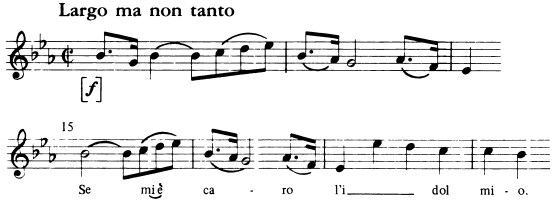
No. 12 Aria: Mercurio
Music: Lost
Words: Bella Diva, calma omai

Scena II:
Recitativo: Diana
Music: Lost
Words: Prega Mercurio invan

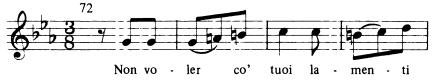
No. 13 Aria: Diana
Music: Lost
Words: Se de' miei strali i colpi

Scena III: Piazza con arco trionfale
Recitativo: Enopione, Argia, Candiope, Orione, Argia
Music: Lost
Words: Enopione
Troppo ostinato sei.

No. 14 Aria: Orione p. 141
Largo ma non tanto



Allegretto p. 152

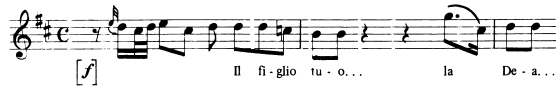


2 vn, va, b, 2 fl, 2 ob, 2 bn, 2 hn
Largo ma non tanto Allegretto Largo
1–41 𝄋 42–71 72–91 92 D.S. al Fine
Fine

ATTO SECONDO

Scena IV:
Recitativo: Argia, Tirsi, Retrea
Music: Lost
Words: (Argia) Ah, tolga il ciel,

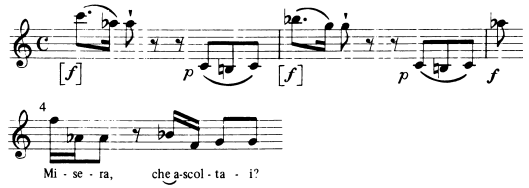
No. 15 Aria: Argia p. 153
(Allegro moderato)



2 vn, va, b
1–75

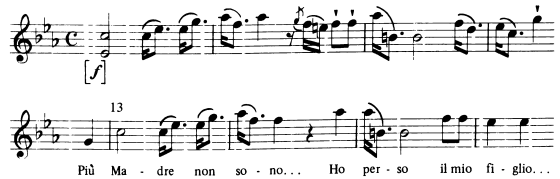
Scena V:
Recitativo: Retrea, Tirsi
Music: Lost
Words: (Retrea) Tirsi, ho sofferto assai.

No. 16a Recitativo (accompagnato): Retrea p. 161
Largo

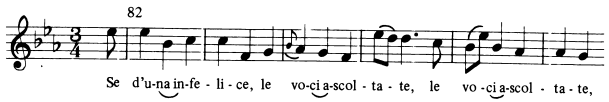


2 vn, va, b
1–44

No. 16b Aria: Retrea p. 166
Allegro assai



Larghetto p. 178



2 vn, va, b, 2 ob, 2 hn

Allegro assai **Larghetto**

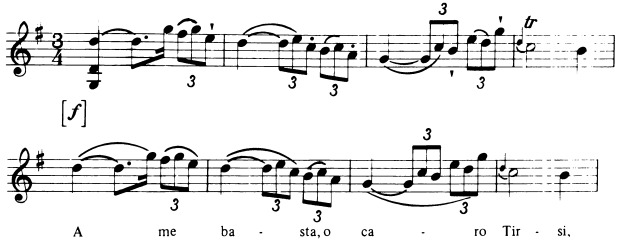
1–45 𝄞 46–81 82–100 D.S. al Fine

Fine

Scena VI: Piccolo bosco contiguo al Tempio di Diana
Recitativo: Tirsi, Nice
Music: Lost
Words: (Tirsi) Sì, Nice, d'Orione alla memoria

No. 17 Aria: Nice p. 181

Allegretto



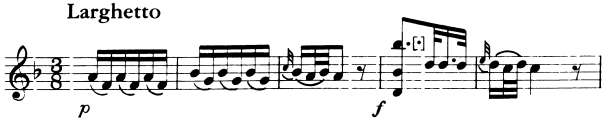
2 vn, va, b
1–120

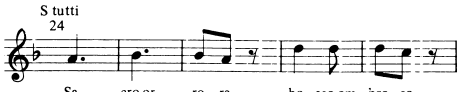
Scena VII:
Recitativo: Tirsi
Music: Lost
Words: Se fù per me la fedeltà di Nice

No. 18 Aria: Tirsi
Music: Lost
Words: Nocchier, che si abbandona

Scena VIII: Luogo destinato a'sepolcri reali
No. 19 Coro: S.A.T.B. tutti, (Candiope) p. 185

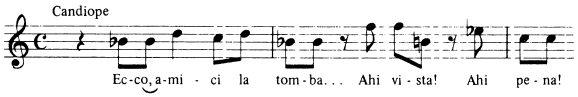
Larghetto





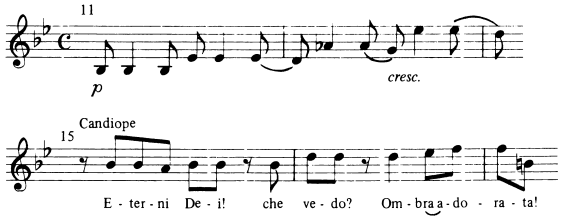
2 vn, va, b, 2 ob, 2 hn
1–93

Recitativo: Candiope p. 195



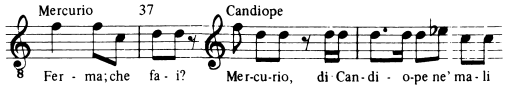
1–10

No. 20 Recitativo (accompagnato): Candiope p. 196



2 vn, va
11–36

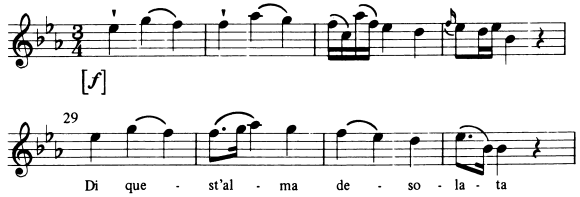
Recitativo: Mercurio, Candiope p. 199



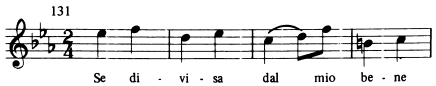
37–56

No. 21 Aria: Candiope p. 200

Largo ma non tanto

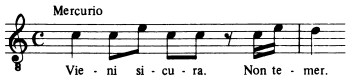


Allegretto p. 215



2 vn, va, b, 2 t, 2 cl, 2 bn, 2 hn

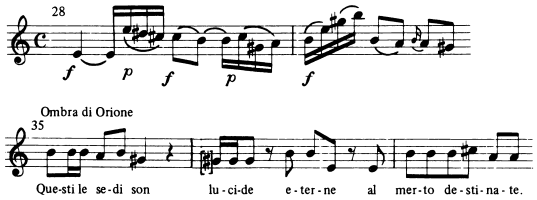
Scena I: Luogo orrido con due strade opposte
Recitativo: Mercurio, Candiope p. 217



1–27

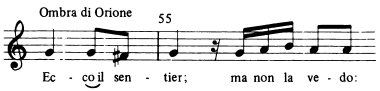
L'amenità degli Elisi
No. 22 Recitativo (accompagnato): Ombra di Orione p. 219

Andantino



2 vn, va, b
28–54

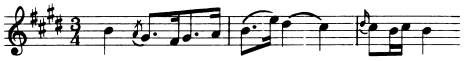
Recitativo: Ombra di Orione, Candiope, Mercurio p. 223



55–102

No. 23 Aria: Ombra di Orione p. 227

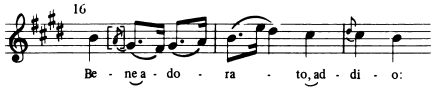
Andantino



Largo ma non tanto
1–74 𝄋 75–130
Fine

Allegretto
131–166 D.S. al Fine

ATTO TERZO

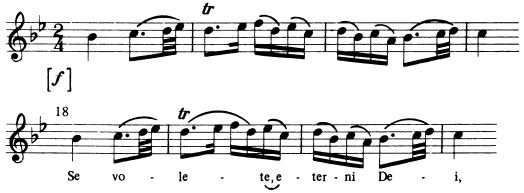


2 vn, va, b
1–81

Scena II:
Recitativo: Candiope, Mercurio
Music: Lost
Words: (Mercurio) Or per l'eburnea porta

No. 24 Aria: Candiope p. 230

Allegretto



2 vn, va, b, 2 bn
1–127

Scena III: Piccolo bosco contiguo al Tempio di Nettuno
Recitativo: Enopione, Retrea, Argia
Music: Lost
Words: (Enopione) Figlia, Retrea, tacete.

No. 25 Aria: Enopione
Music: Lost
Words: Del fato al giusto sdegno

Scena IV:
Recitativo: Tirsi, Nice
Music: Lost
Words: Tirsi
Ma perchè differir, barbara Nice?

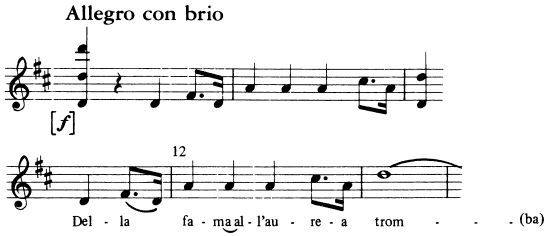
No. 26 Aria: Tirsi
Music: Lost
Words: Cara Nice, io ti parlai

Scena V:
Recitativo: Nice, Diana, Retrea
Music: Lost
Words: (Nice) Ecco la Diva con Retrea.

No. 27 Aria: Retrea
Music: Lost
Words: Al fin trà tanti affanni

Scena VI: Tempio di Nettuno in vista del mare
Recitativo: Mercurio, (Diana), (Enopione), (Retrea), (Candiope), (Argia), (Nice), (Tirsi)
Music: Lost
Words: (Mercurio) Oda Tebe ed Arcadia.

No. 28 Coro: S.A.T.B. tutti, Candiope, Retrea, Tirsi, Nice p. 235



2 vn, va, b, 2 fl, 2 ob, 2 hn
1–157

Date: By 19 February 1763

Source for this score: GB Ob MS Tenbury 348 except Overture (Version A), and Nos. 14 and 15 from GB Lbl Add. Ms. 31717; Nos. 8, 9, 17, 23, and 24 from *The Favourite Songs in the OPERA call'd ORIONE o sia Diana vendicata*, London. Printed for I. Walsh in Catherine Street in the Strand . . . (RISM A/I/1 B 182 and BB 182) and Overture (Version B) from No. 1 of *SIX Favourite OVERTURES in 8 Parts . . . Compos'd by SIgr. BACH*, London. Printed for I. Walsh in Catherine Street in ye Strand . . . (RISM A/I/1 B 248 and BB 248).

Volume 4

ZANAIDA

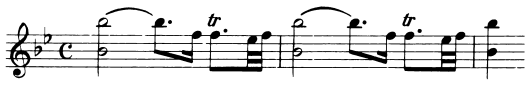
Libretto by Giovan Gualberto Bottarelli

ZANAIDA	(soprano)
MUSTAFÀ	(tenor)
OSIRA	(soprano)
AGLATIDA	(soprano)
GIANGUIR	(tenor)
ROSELANE	(soprano)
TAMASSE	(mezzo-soprano castrato)
CISSEO	(soprano castrato)
SILVERA	(soprano)

ATTO PRIMO

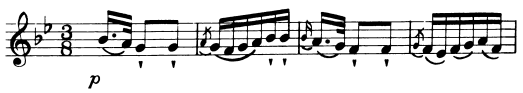
Sinfonia

1. Allegro assai



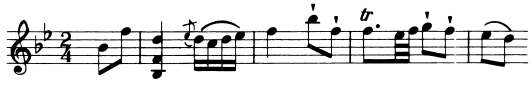
Version A: ?2 vn, va, b, 2 t, 2 cl, 2 bn, 2 hn
Version B: 2 vn, va, b, 2 cl, 2 bn, 2 hn p. 260
Version C: 2 vn, va, b, 2 ob, 2 bn, 2 hn p. 260
Version D: 2 vn, 2 va, b, 2 ob, 2 hn p. 261
1–107

2. Andante



Version A: ?2 vn, va, b, 2 cl, 2 bn, 2 hn
Version B: 2 vn, va, b, 2 cl, 2 bn, 2 hn p. 302
Version C: 2 vn, va, b, 2 ob, 2 bn, 2 hn p. 302
Version D: 2 vn, va, b, 2 ob, 2 hn p. 303
1–68

3. Allegro di molto



Version A: ?2 vn, va, b, 2 t, 2 cl, 2 bn, 2 hn
Version B: 2 vn, va, b, 2 cl, 2 bn, 2 hn p. 326
Version C: 2 vn, va, b, 2 ob, 2 bn, 2 hn p. 326
Version D: 2 vn, va, b, 2 ob, 2 hn p. 327
1–67

Scena I: Portico nella Reggia di Tamasse
Recitativo: Roselane, Osira
Music: Lost
Words: (Roselane) Non temer, bella Osira.

No. 1 Aria: Osira
Music: Lost
Words: Allo splendor del trono

Scena II:
Recitativo: Roselane
Music: Lost
Words: Io sò che l'ambizione

No. 2 Aria: Roselane
Music: Lost
Words: Lieta parto, e della sorte

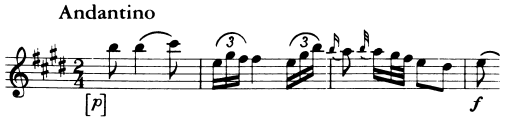
Scena III: Parte della Reggia d'Ispahan
No. 3 ?Marcia
Music: Lost

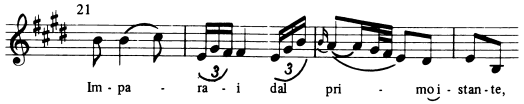
Recitativo: Cisseo, Osira, Tamasse, Roselane, (Zanaida), (Aglatida), (Silvera), (Mustafà), (Gianguir)
Music: Lost
Words: (Cisseo) Vedi, signor, che di tue nozze il grido

No. 4. Coro: ?S.A.T.B. tutti
Music: Lost
Words: Ecco a noi dal ciel sen viene

Recitativo: Cisseo, (Osira), Tamasse, Roselane, Zanaida, (Aglatida), (Silvera), Mustafà, (Gianguir)
Music: Lost
Words: (Mustafà) A te illustre Tamasse,

No. 5 Aria: Tamasse p. 348
Andantino





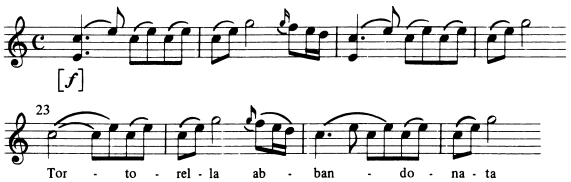
2 vn, va, b
1–108

Scena IV: (Galleria)
Recitativo: Mustafà, Osira, Zanaida, Aglatida, Silvera
Music: Lost
Words: (Mustafà) Vieni, perfida, vieni.

No. 6 Aria: Mustafà
Music: Lost
Words: Almen la Parca irata

Scene V:
Recitativo: Osira, Zanaida, Aglatida, Silvera
Music: Lost
Words: Osira
(Che sia di me?)

No. 7 Aria: Zanaida p. 352
Allegro moderato



2 vn, va, b, 2 ob, 2 hn
1–131

Scena VI:
Reccitativo: Aglatida, Silvera, Cisseo
Music: Lost
Words: (Aglatida) In Zanaida mal comincia il nome

No. 8 Aria: Cisseo
Music: Lost
Words: La speme mi dice

Scena VII: Giardino nella Reggia di Tamasse
Recitativo: Mustafà, Tamasse, Zanaida, Roselane
Music: Lost
Words: Mustafà
Come! Tamasse!

No. 9 Quartetto: Mustafà, Tamasse, Zanaida, Roselane
Music: Lost
Words: (Mustafà) Empio, paventa ormai,

ATTO SECONDO

Scena I: (Luogo occulto in vista del palazzo)
Recitativo: Roselane, Osira
Music: Lost
Words: (Roselane) Ascolta, Osira.

No. 10 Aria: Roselane
Music: Lost
Words: Ogni ragion mi chiama

Scena II:
Recitativo: Osira, Cisseo
Music: Lost
Words: Osira
Ecco felice Osira,

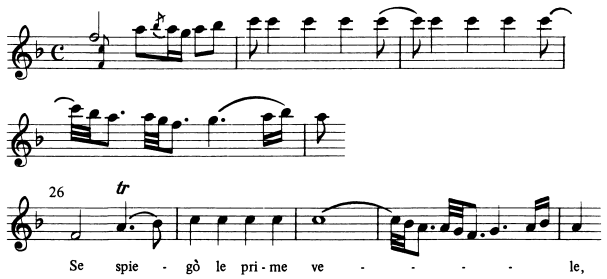
No. 11 Aria: Osira
Music: Lost
Words: Se frà le tue ritorte

Scena III:
Recitativo: Cisseo, Tamasse
Music: Lost
Words: Dunque fin' or ho sospirato in vano?

No. 12 Aria: Cisseo
Music: Lost
Words: Nel tuo poter sovrano

Scena IV:
Recitativo: Tamasse
Music: Lost
Words: Purchè io giunga una volta

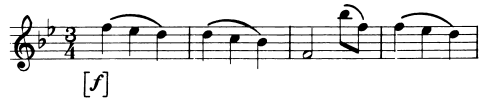
No. 13 Aria: Tamasse p. 357
Allegro maestoso

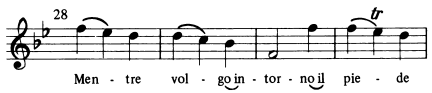


2 vn, va, b, 2 t, 2 cl, 2 bn, 2 hn
1–115

Scena V: Gabinetto
Recitativo: Zanaida
Music: Lost
Words: Timori, gelosie, sospiri, e sdegni

No. 14 Aria: Zanaida p. 362
Andantino





2 vn, va, b, 1 ob obbl, 2 bn
1–101

Recitativo: Zanaida, Aglatida, Gianguir, Silvera, Mustafà, Cisseo
Music: Lost
Words: (Aglatida) Ah, Zanaida! e ho da vederti sempre immersa nel dolor?

No. 15 Aria: Mustafà
Music: Lost
Words: Ah! l'impresa scellerata

Scena VI:
Recitativo: Aglatida, Silvera
Music: Lost
Words: (Silvera) Stupida io son!

No. 16 Aria: Aglatida
Music: Lost
Words: Compagni d'amore

Scena VII:
Recitativo: Silvera
Music: Lost
Words: Se di Cisseo nel petto

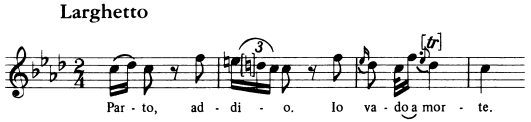
No. 17 Aria: Silvera
Music: Lost
Words: Se potesse ogn'un per giuoco

Scena I: Collonato
Recitativo: Gianguir, Cisseo
Music: Lost
Words: (Gianguir) Mustafà con prudenza seppe dissimular

Scena VIII: Sala d'armi con trono, tavolino, e sedie
Recitativo: Tamasse, Roselane, Mustafà, Zanaida, Gianguir, Cisseo, Silvera, Aglatida, Osira
Music: Lost
Words: (Tamasse) Si, Mustafà, m'infidia Zanaida

?No. 18a ?Recitativo (accompagnato): Zanaida
Music: Lost
Words: ? Amici, addio.

No. 18b Aria: Zanaida p. 365



2 vn, 2 va, b, 2 ob,
1–86

Scena IX:
Recitativo: (Roselane), (Mustafà), Gianguir, (Cisseo), (Silvera), Aglatida, (Osira)
Music: Lost
Words: Aglatida
Sommi Dei proteggete

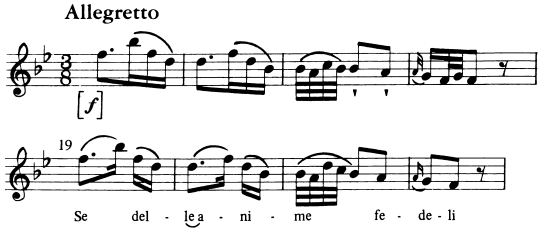
No. 19 Coro: ?S.A.T.B. tutti
Music: Lost
Words: Voi del cielo eterni Dei

ATTO TERZO

No. 20 Aria: Gianguir
Music: Lost
Words: A un cor forte, a un'alma grande,

Scena II:
Recitativo: Cisseo, Silvera
Music: Lost
Words: (Cisseo) Voi della Persia deità sapete

No. 21 Aria: Silvera p. 385



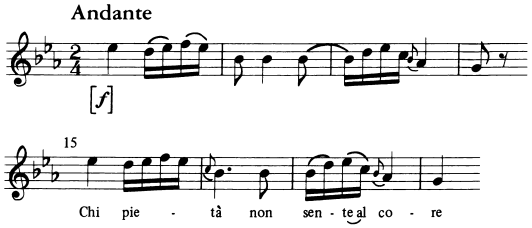
2 vn, va, b
1–103

Scena III: Prigione con un sasso da sedere
No. 22 ?Recitativo (accompagnato): Zanaida
Music: Lost
Words: Tetri oggetti di morte,

Recitativo: Zanaida, Cisseo
Music: Lost
Words: ?(Cisseo) Zanaida. (Zanaida) Che chiedi?

No. 23a ?Recitativo (accompagnato): Zanaida
Music: Lost
Words: ?Dunque si vada,

No. 23b Aria: Zanaida p. 388



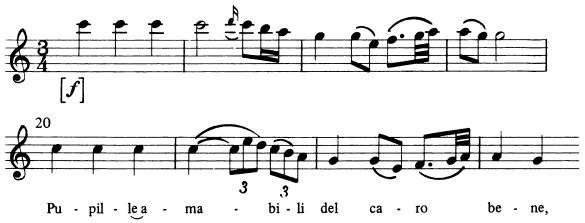
2 vn, va, b, 2 t, 2 cl, 2 bn
1–115

Scena IV: Gabinetto
Recitativo: Mustafà, Osira
Music: Lost
Words: (Mustafà) Scellerata così, dunque tisccordi le leggi dell'onor?

No. 24 Aria: Mustafà
Music: Lost
Words: Pensa che sei mia figlia,

Scena V:
Recitativo: Osira, Tamasse
Music: Lost
Words: (Osira) Vedo ben che la sorte mi comincia a tradir,

No. 25 Aria: Tamasse p. 393



2 vn, va, b
1–99

Scena VI:
Recitativo: Osira, Roselane
Music: Lost
Words: Osira
Lusinghiera speranza

No. 26 Aria: Roselane
Music: Lost
Words: Chiudo in petto in core altero;

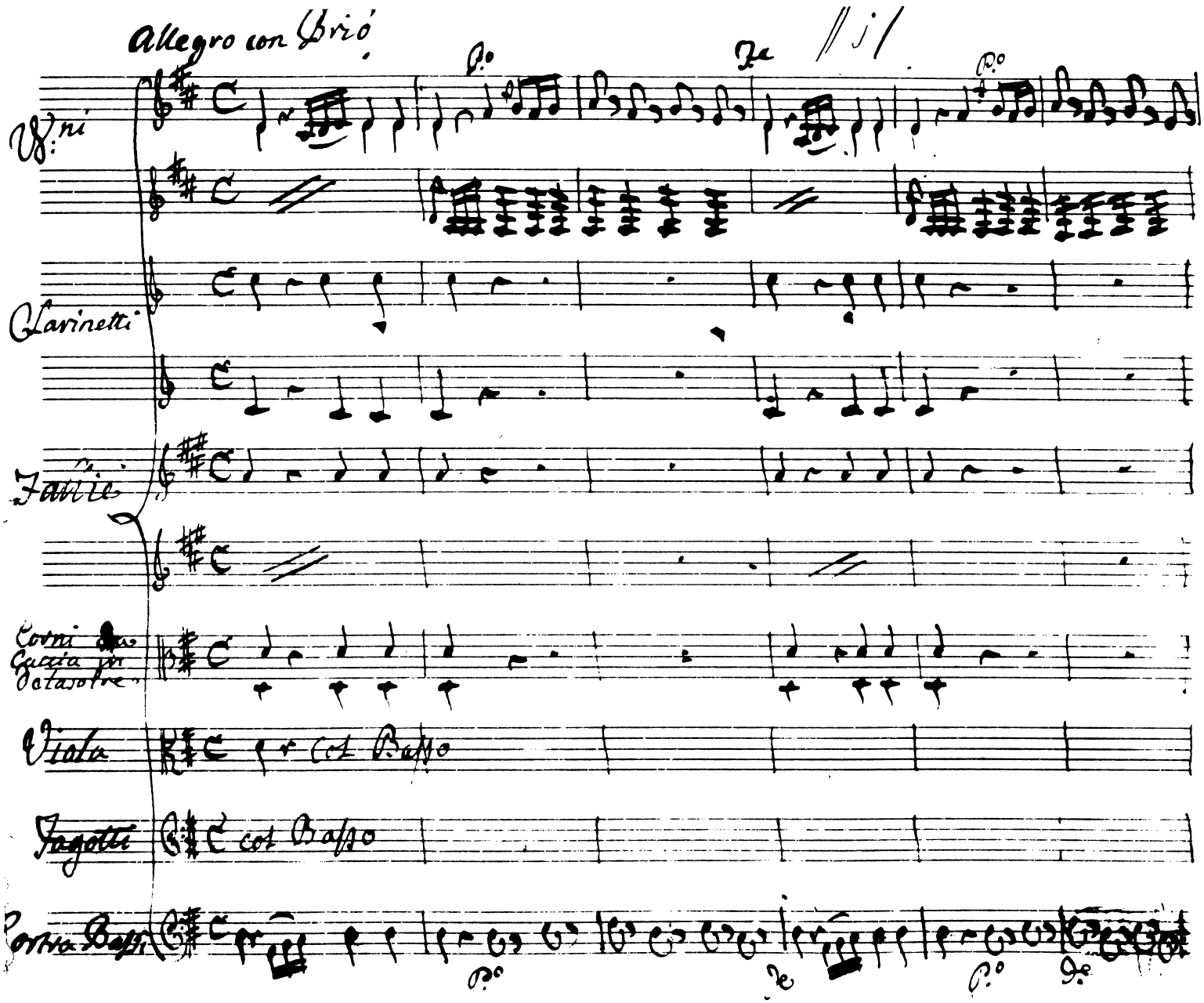
Scena VII: Anfiteatro con trono
Recitativo: Cisseo, Tamasse, Aglatida, Zanaida, Silvera, Mustafà Gianguir, Osira, Roselane
Music: Lost
Words: (Cisseo) Pensa, signor, che il volgo ingiusto non ti creda.

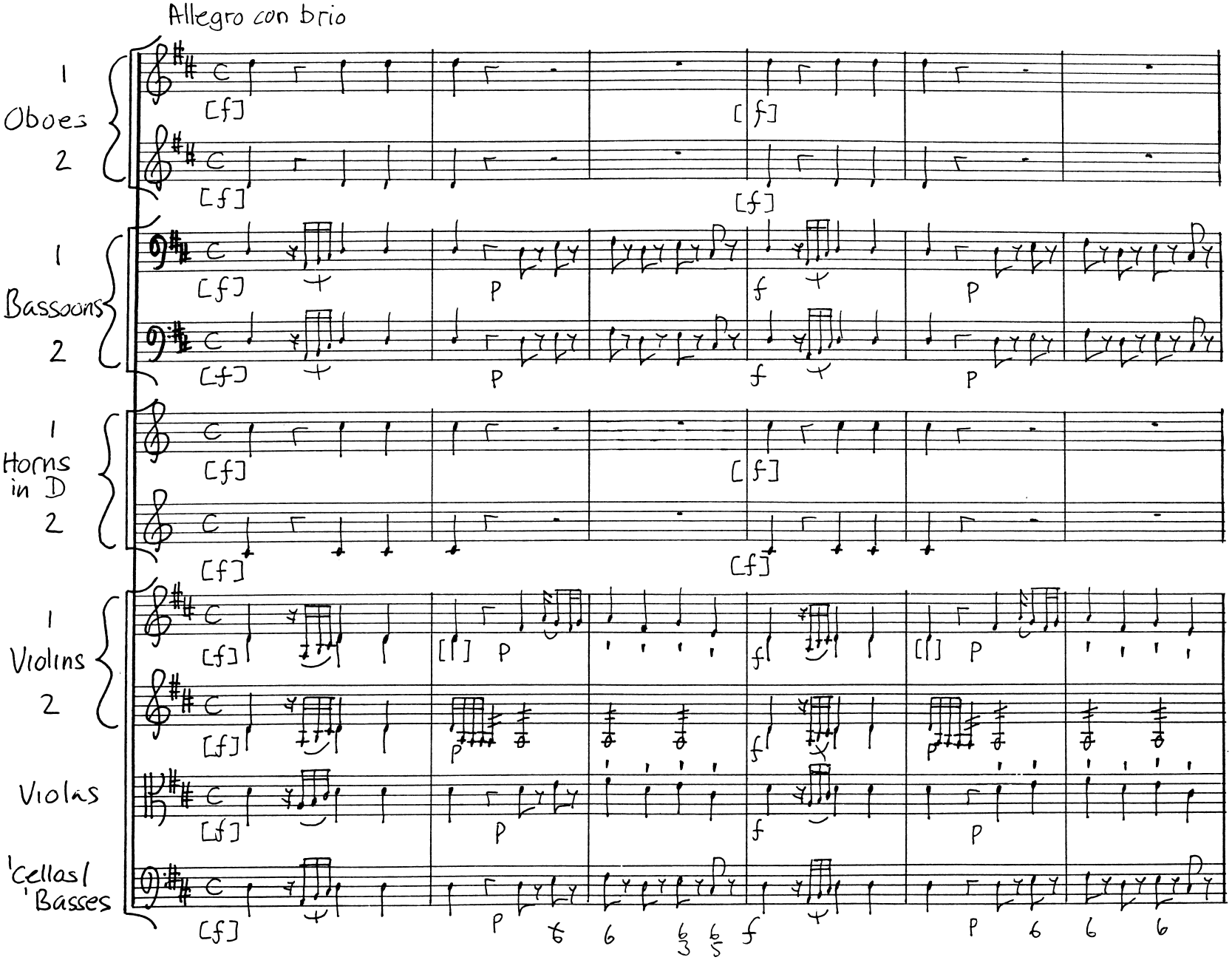
No. 27 Coro: ?S.A.T.B. tutti
Music: Lost
Words: Ecco al fine, o Regj amanti,

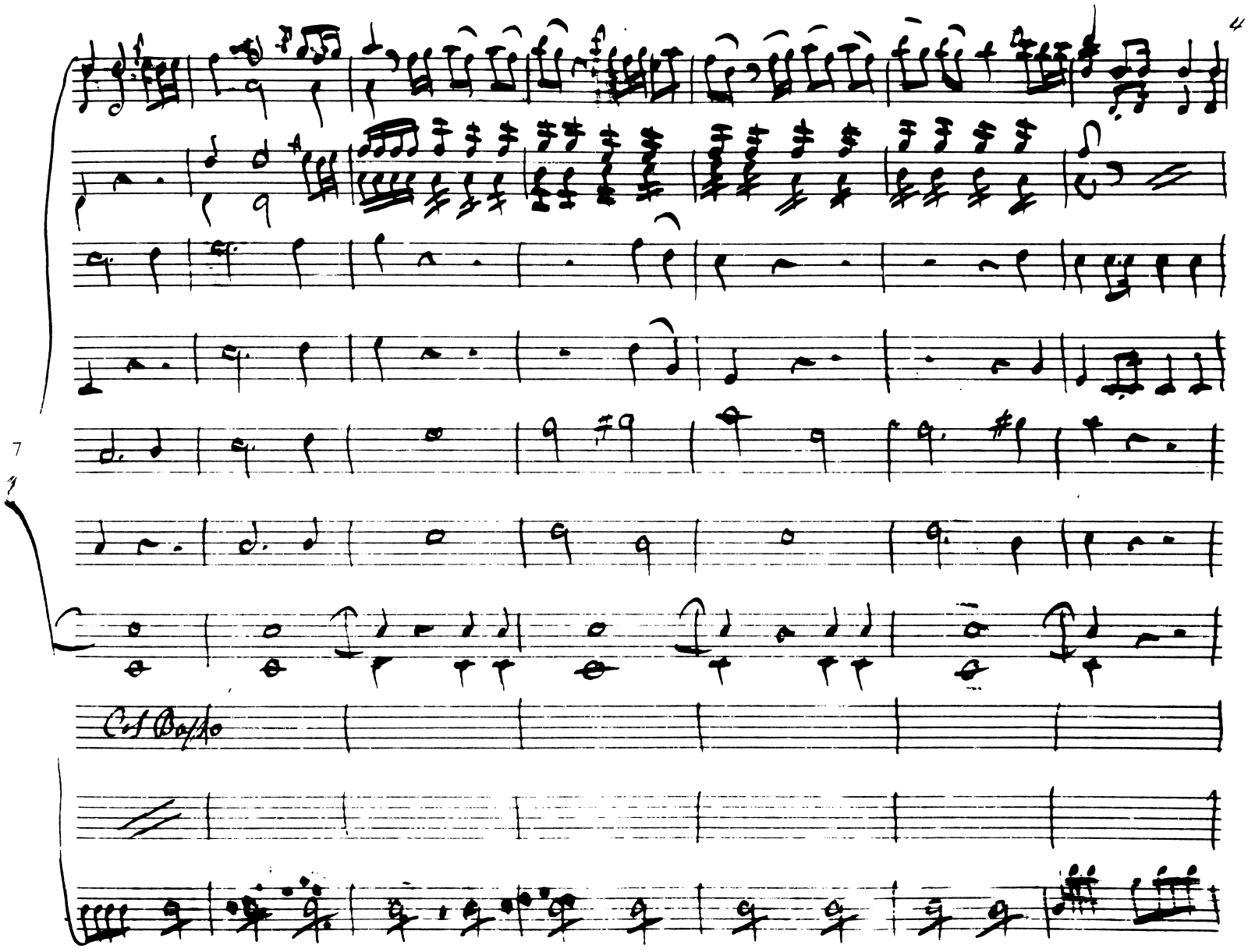
Date: By 7 May 1763

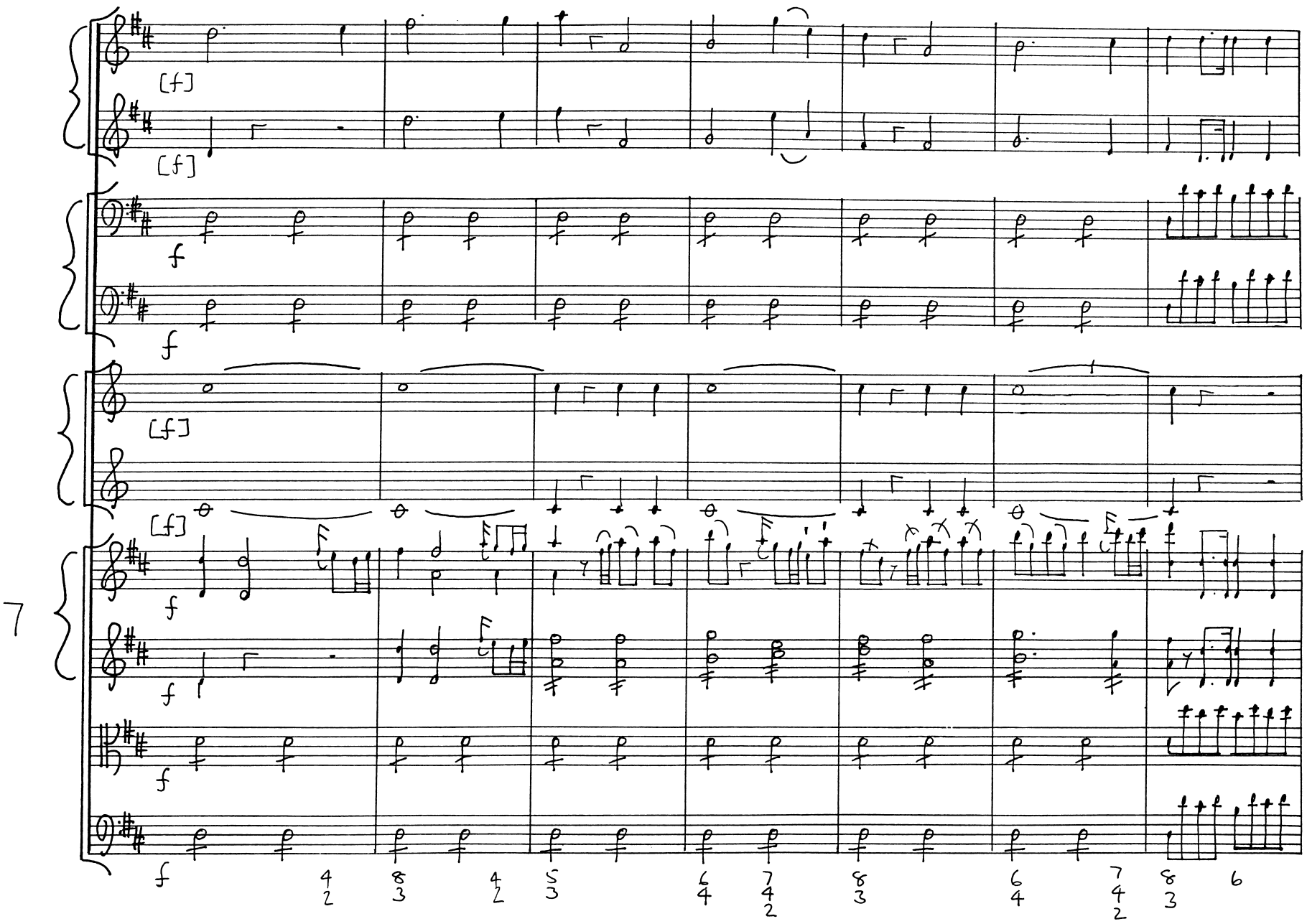
Source for this score: *The Favourite Songs in the OPERA Call'd ZANAIDA, By Sigr. Bach.* Price 4s, London. Printed for I. Walsh in Catherine Street in the Strand . . . (RISM A/I/1 B 183 and BB 183) except Overture (Version B) from Zanaida No. 8 (RISM A/I/1 B 256); Overture (Version C) from No. 2 of *SIX OVERTURES IN 8 PARTS . . . Compos'd by Sigr. Bach Galuppi Jomelli Perez* Sixth Collection . . . (RISM B/I/1 p. 278); Overture (Version D) from No. 3 *of Three Symphonys in Eight Parts . . . Composed by Sigr. Bach*. Pr. 6s. London, by Longman, Lukey & Co. No. 26, Cheapside (RISM A/I/1 B 239 and BB 239); and No. 18b from F Pn Vm 4 861(1)

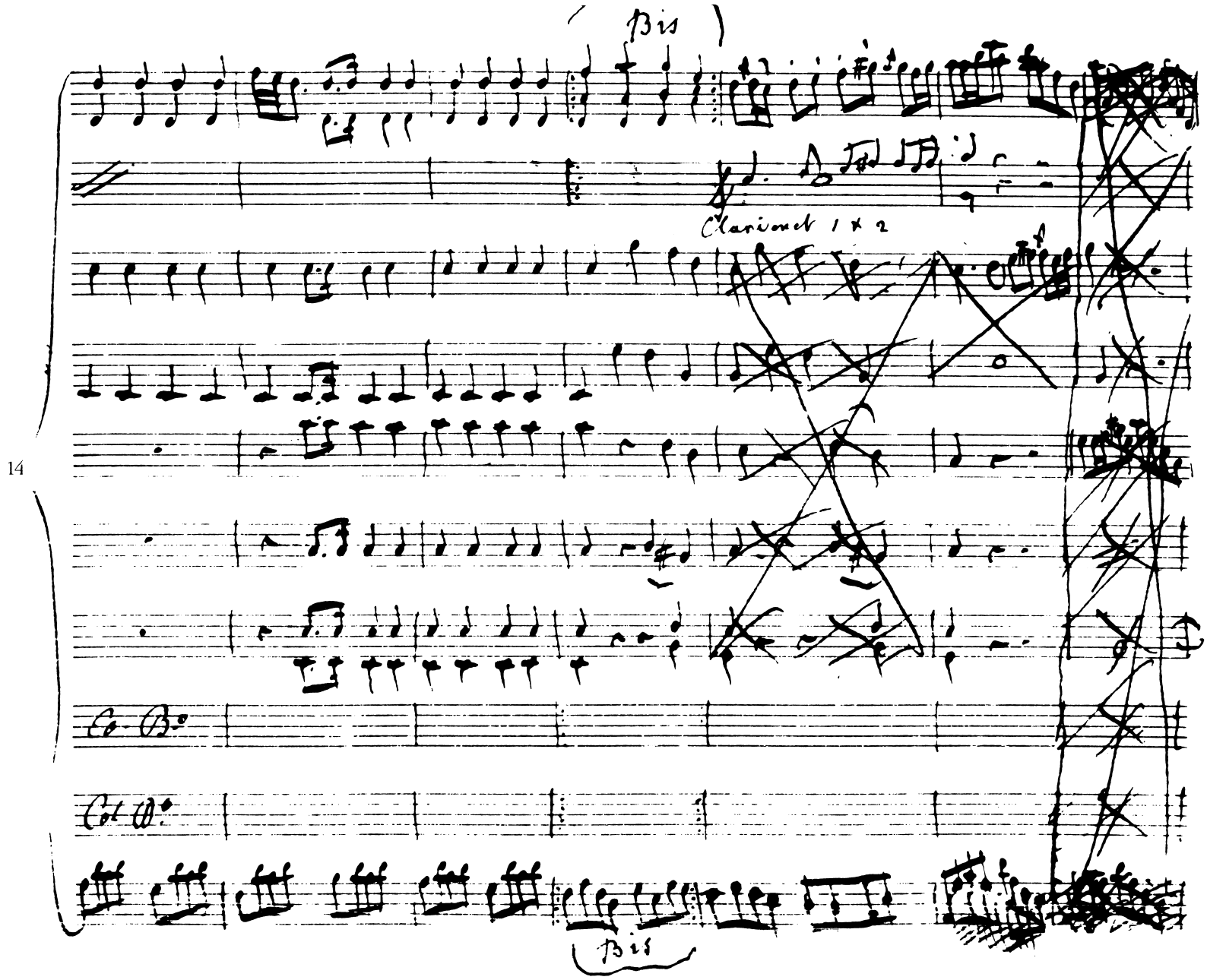
Orione

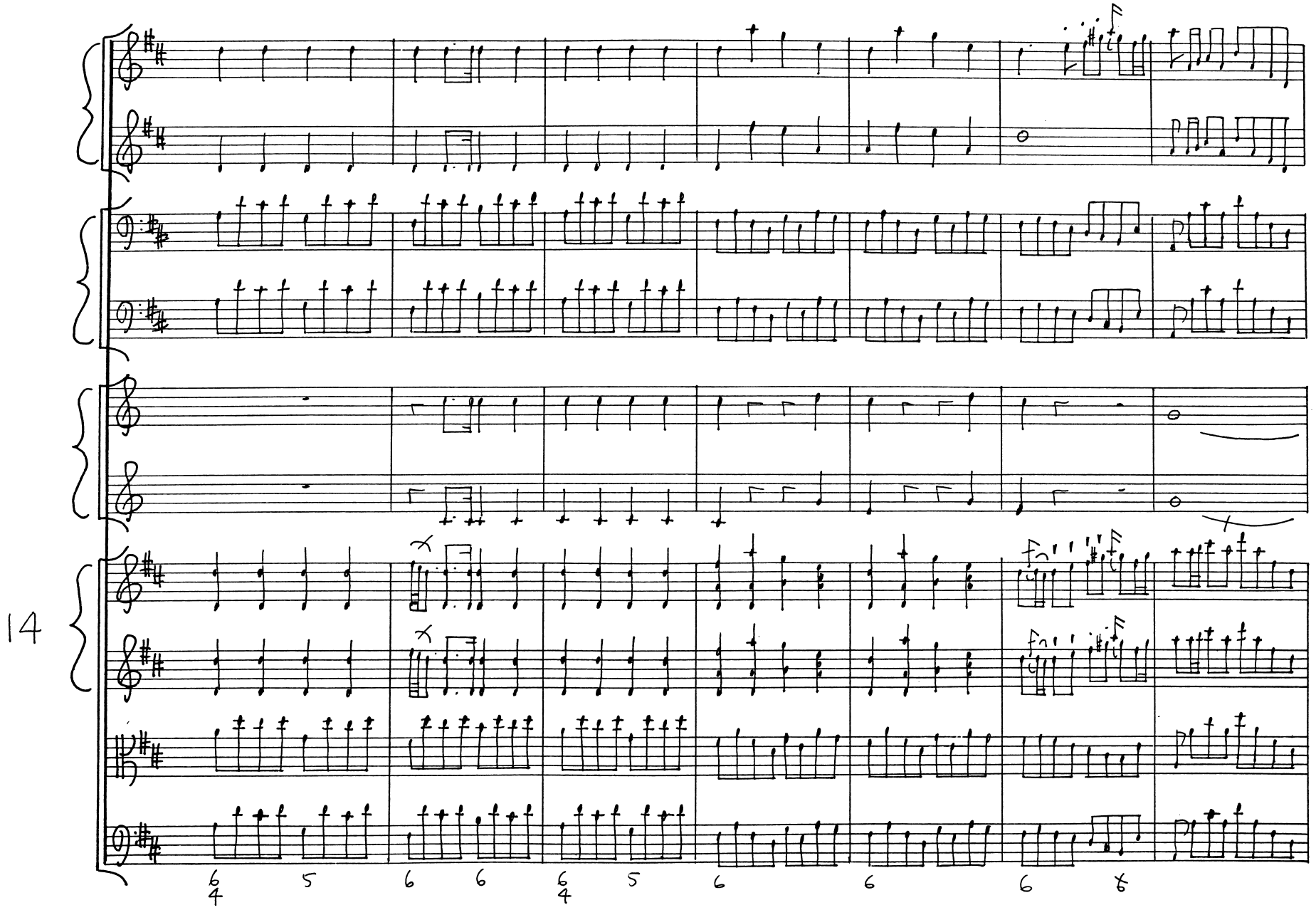

Allegro con Brio
Vni
Clarinetti
Fallie
Corni da Caccia in Detasolre
Viola
col Basso
Fagotti
col Basso
Contra Bassi

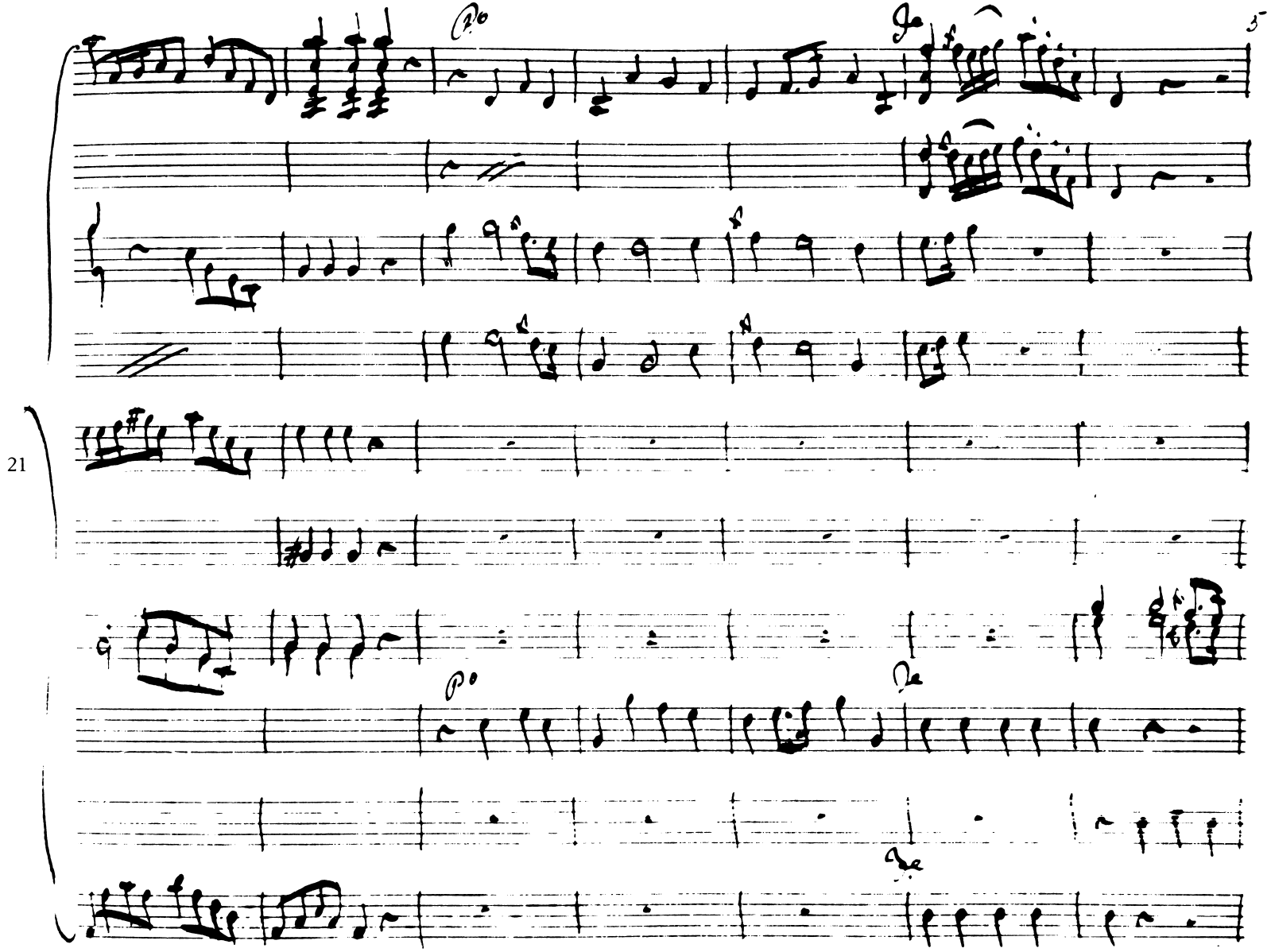

Allegro con brio
1
Oboes
2
1
Bassoons
2
1
Horns
in D
2
1
Violins
2
Violas
'Cellas/
'Basses

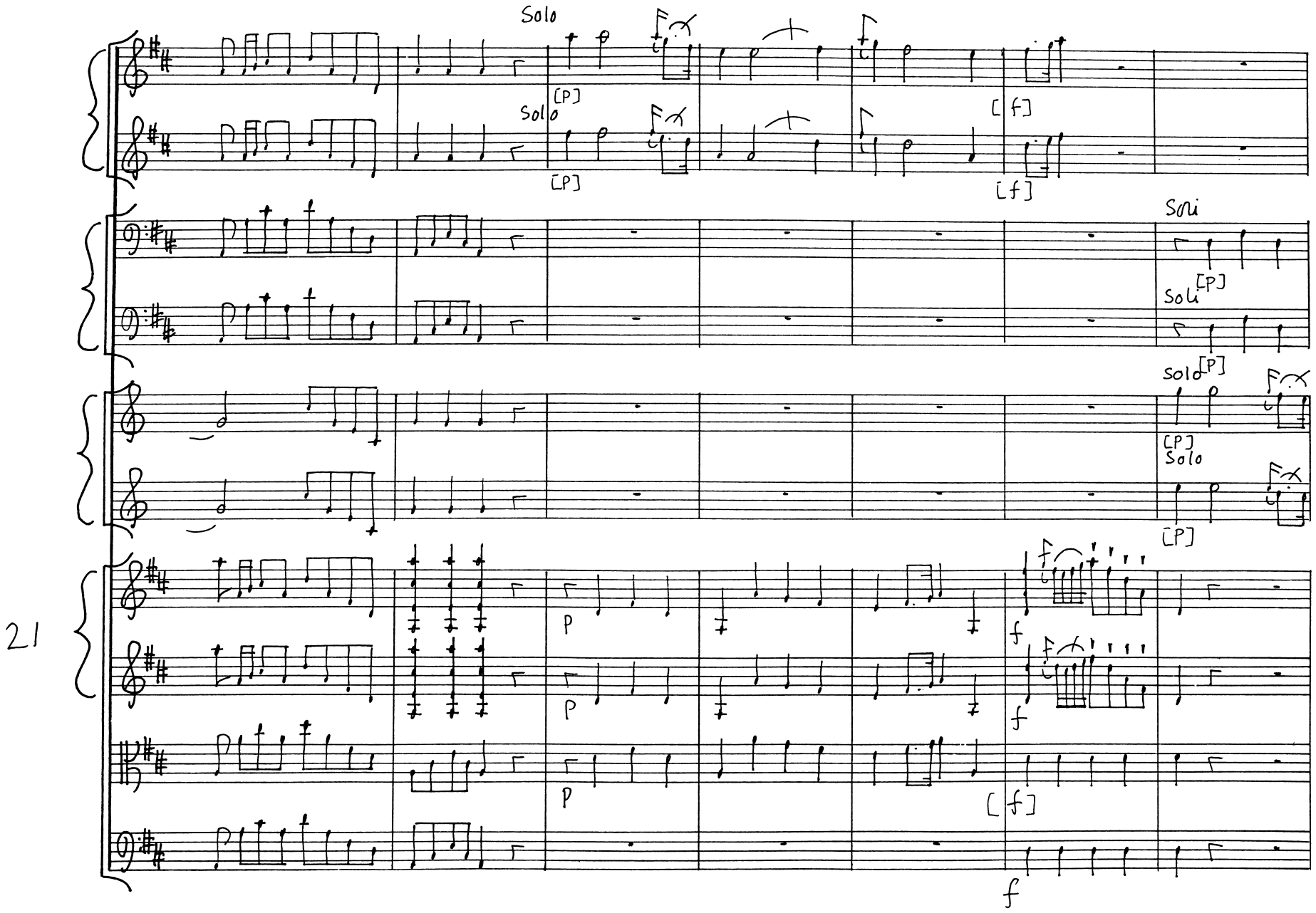

7
Col Basso

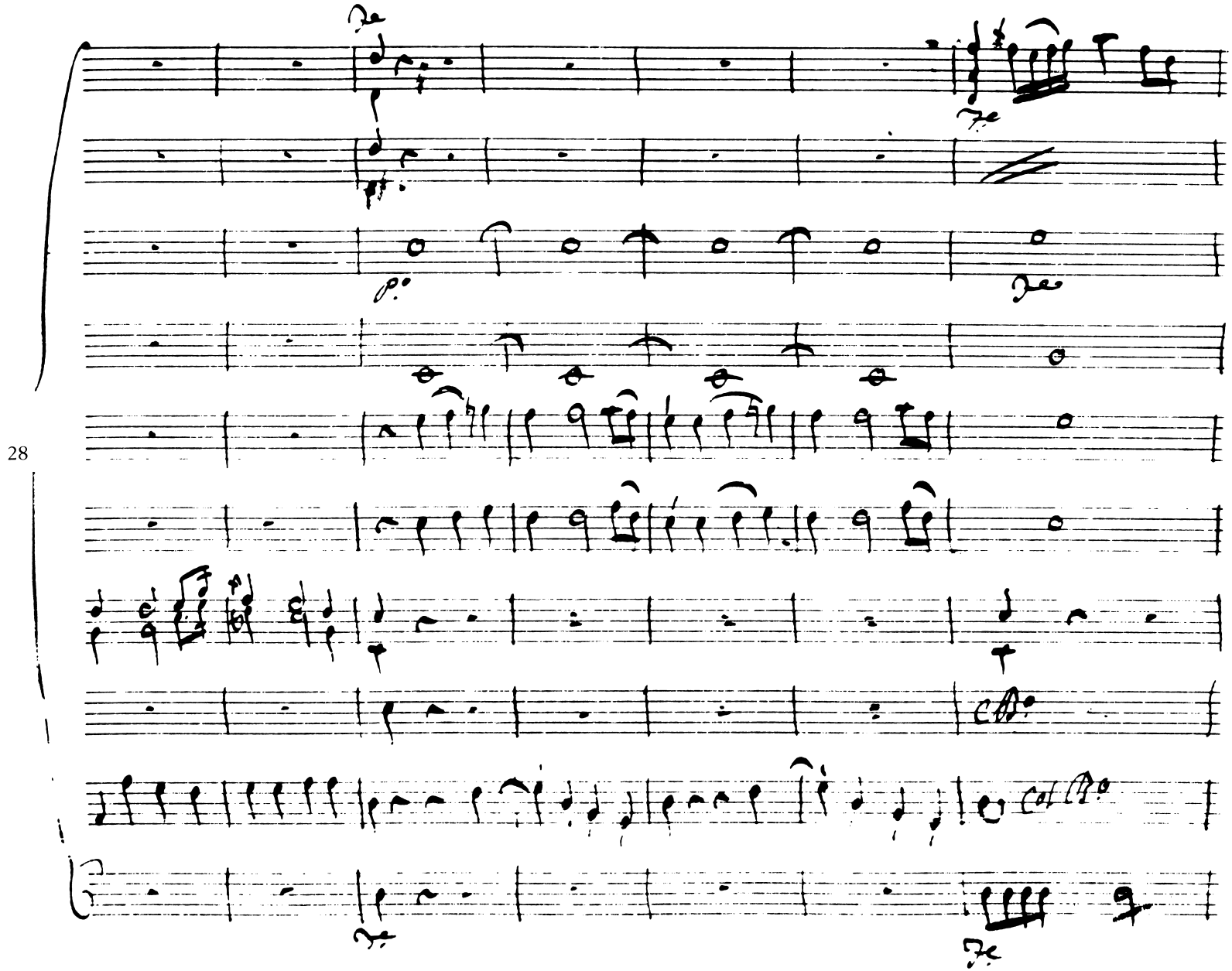

[f]
[f]
f
f
[f]
[f]
f
f
f
f
7

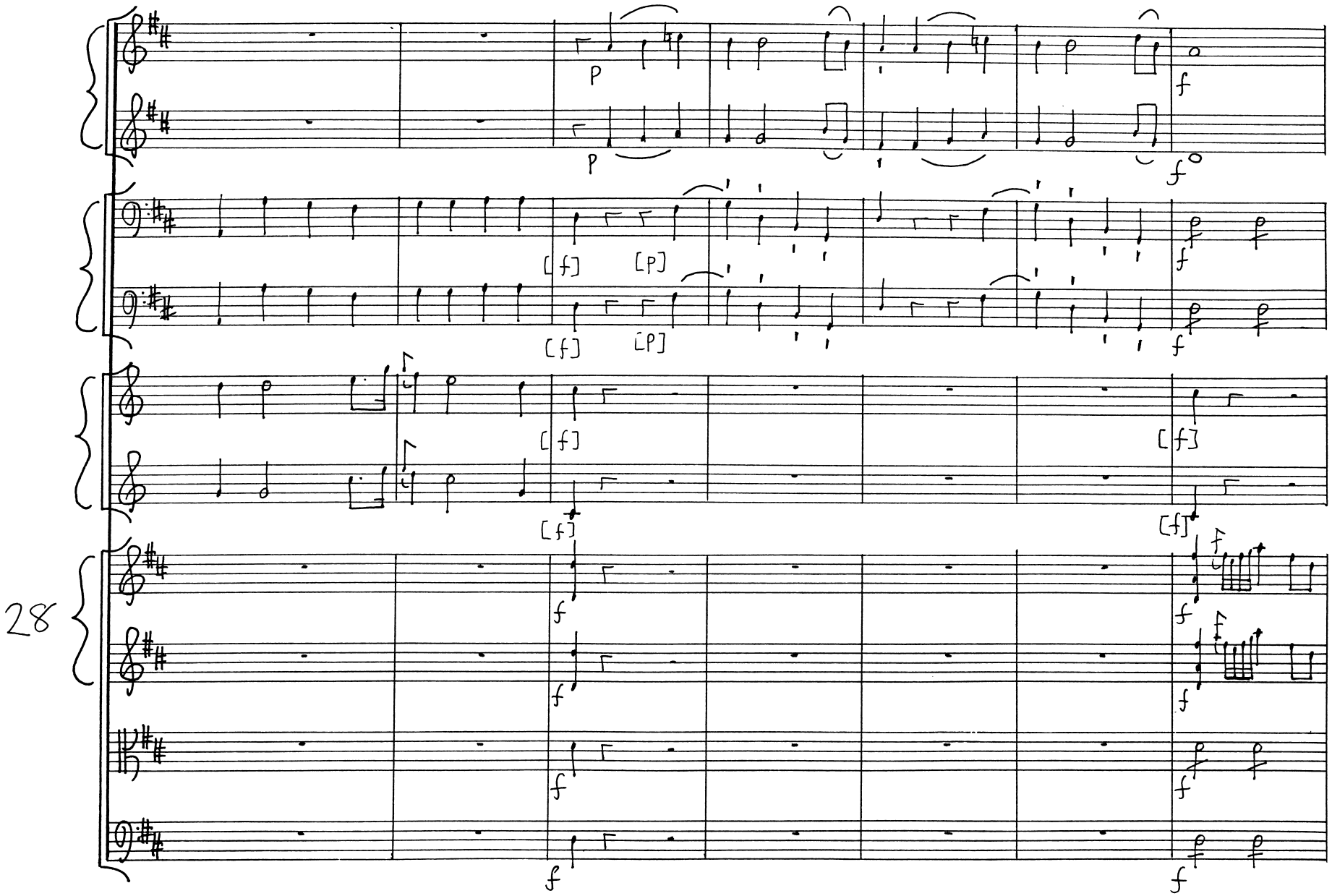

Bis
Clarinet I + 2
14
Bis

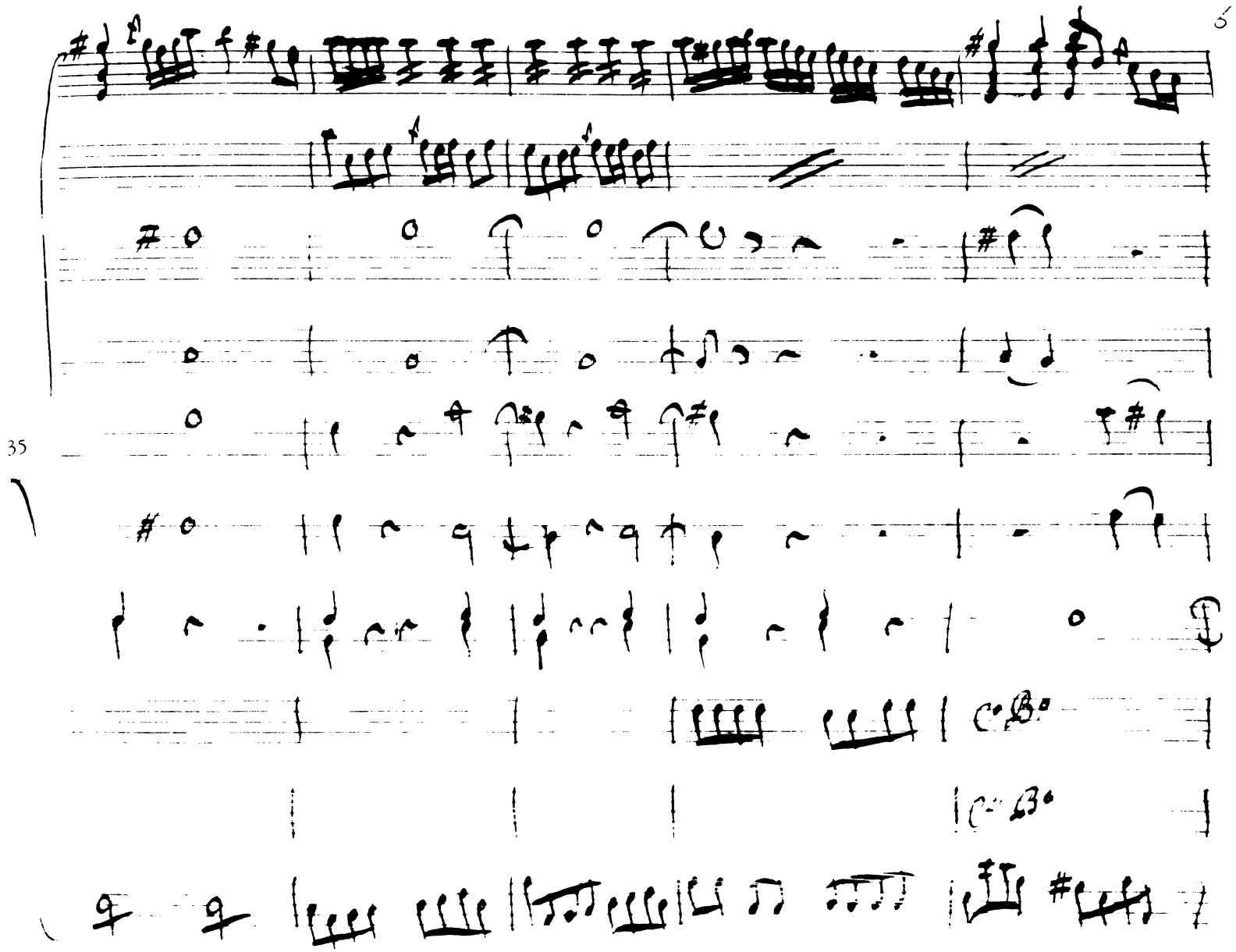

14

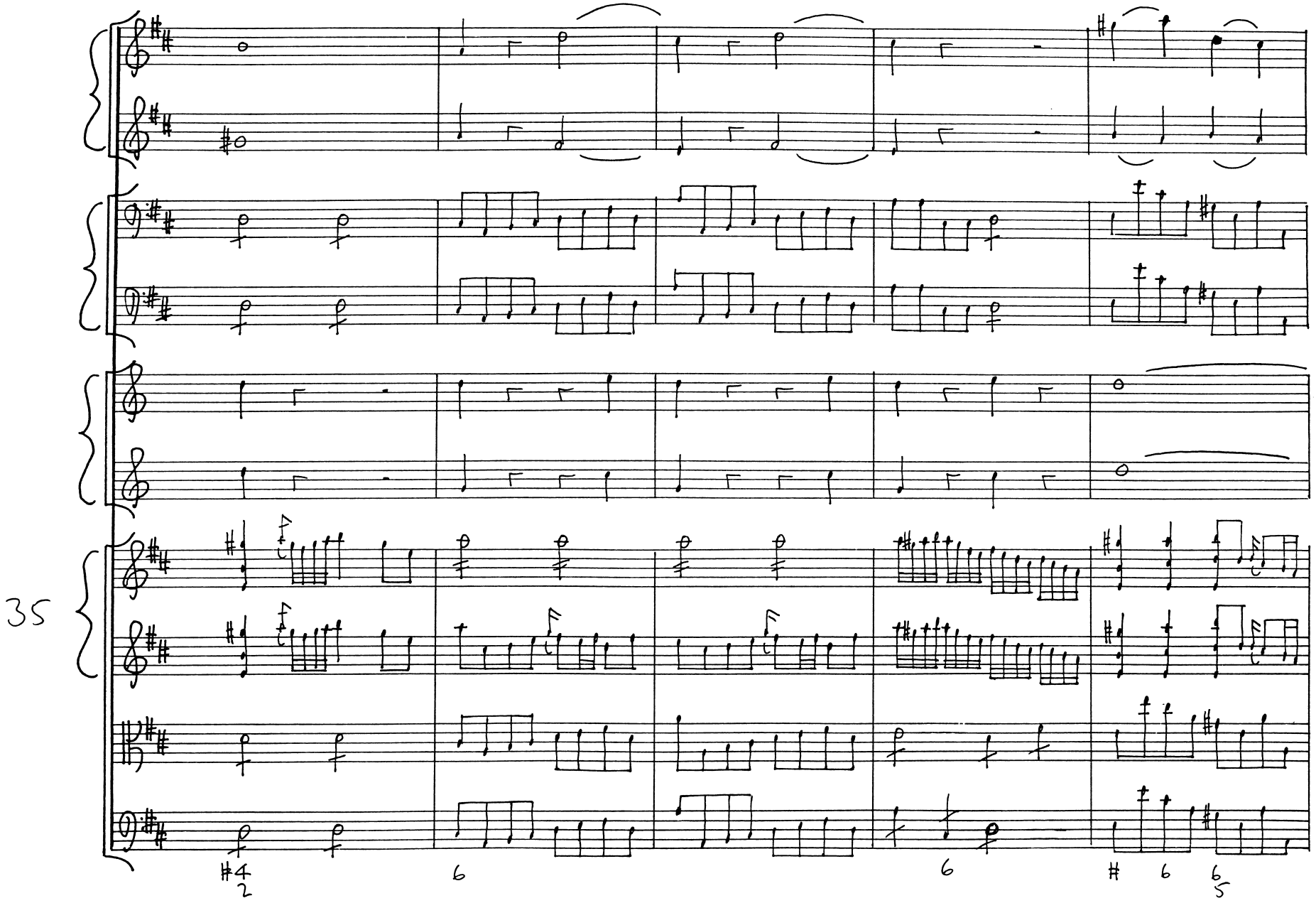

21

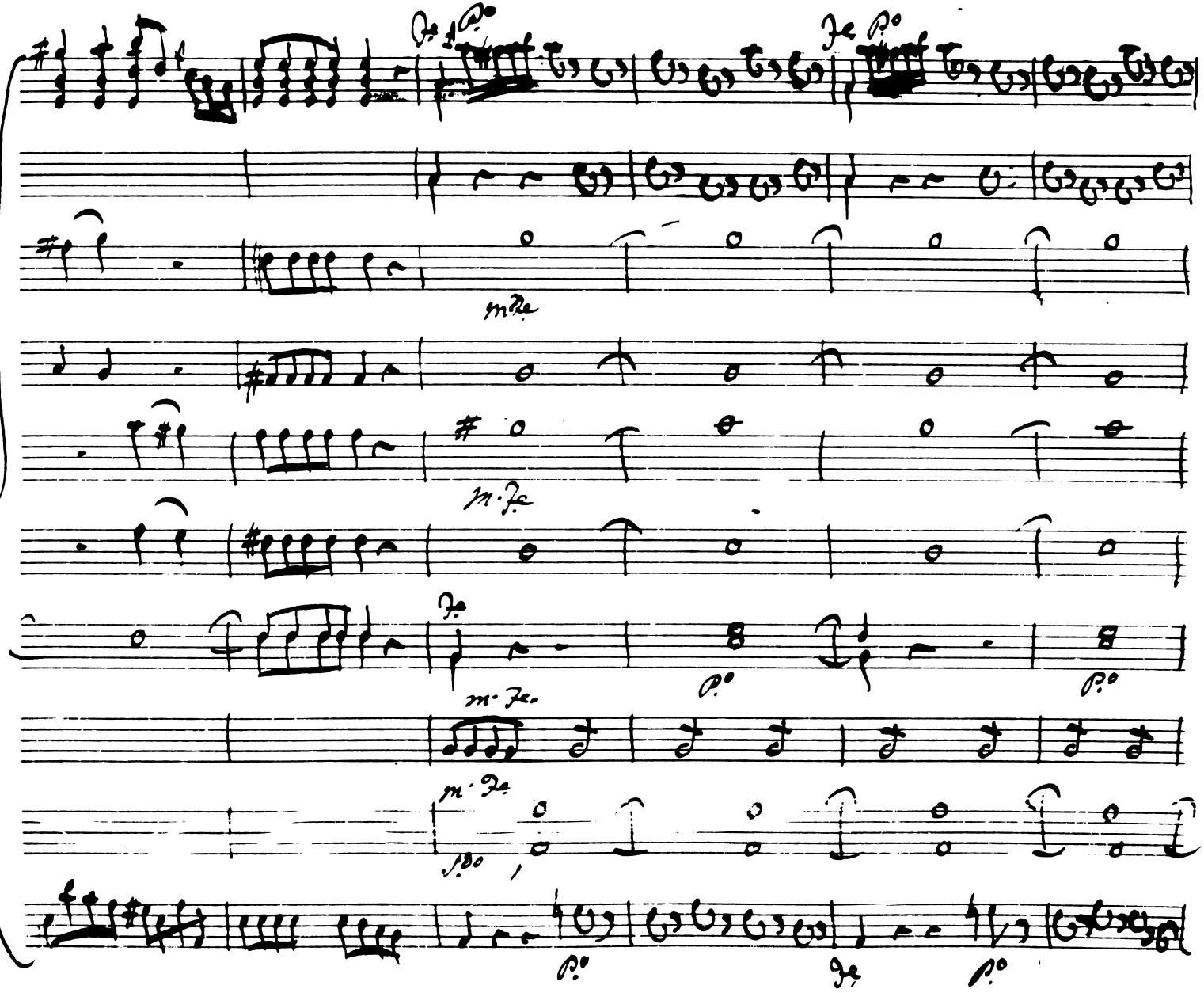

Solo
[P]
Solo
[P]
[f]
[f]
Solo
Solo
[P]
Solo
[P]
[P]
Solo
[P]
21
p
p
p
f
f
[f]
f

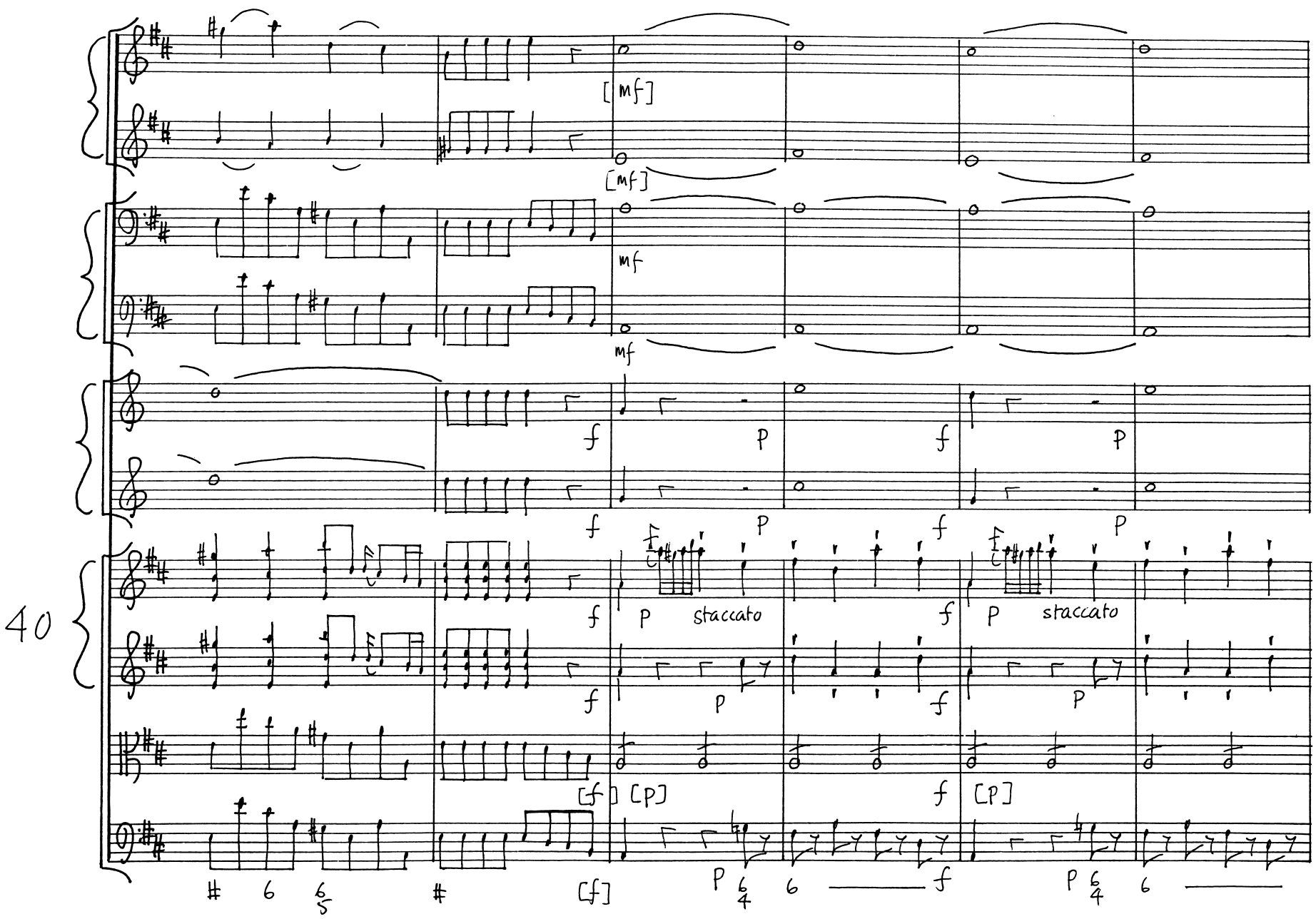

28

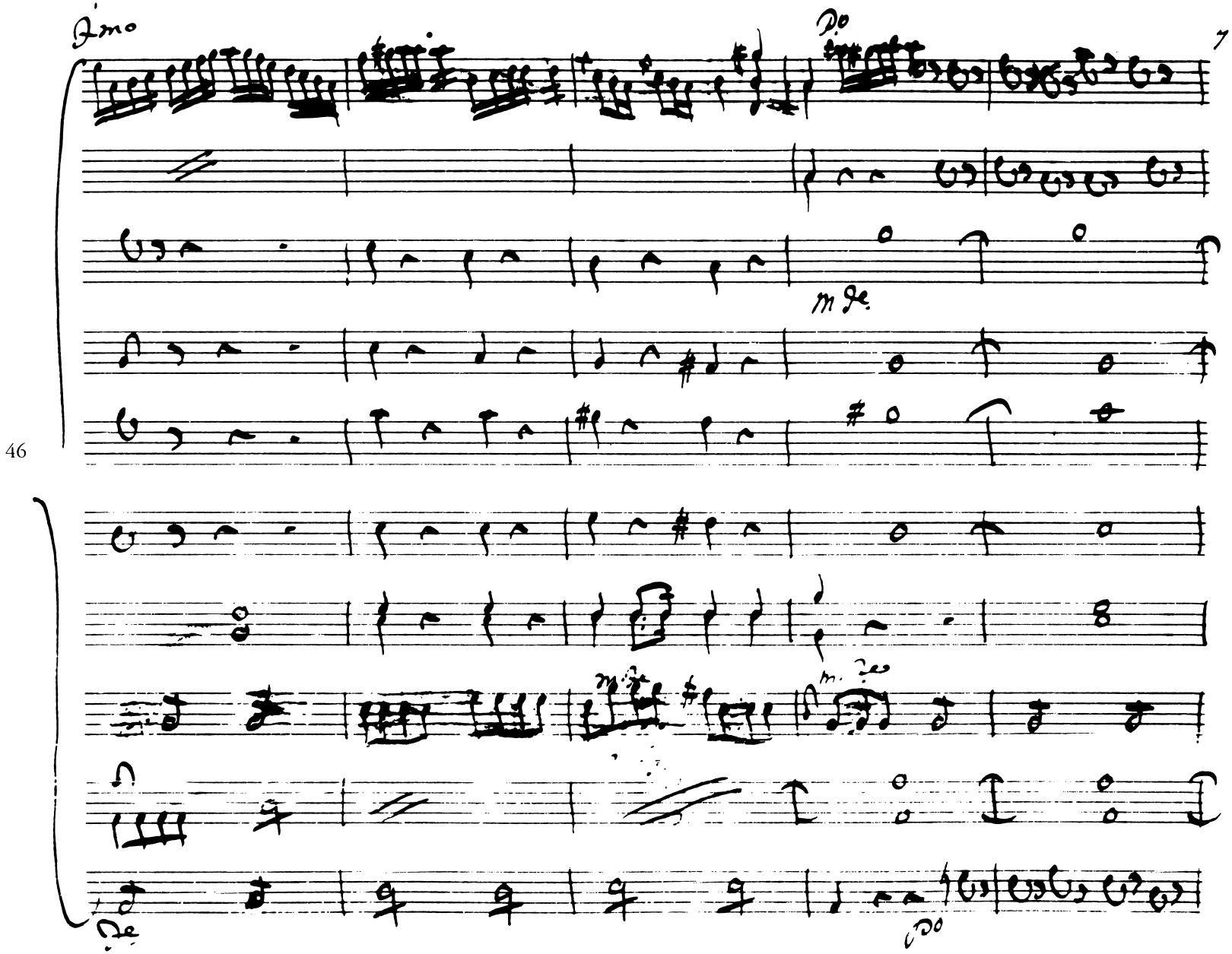

28
p
p
f
f
[f]
[p]
[f]
[p]
f
f
[f]
[f]
[f]
[f]
f
f
f
f
f
f
f
f
f
f

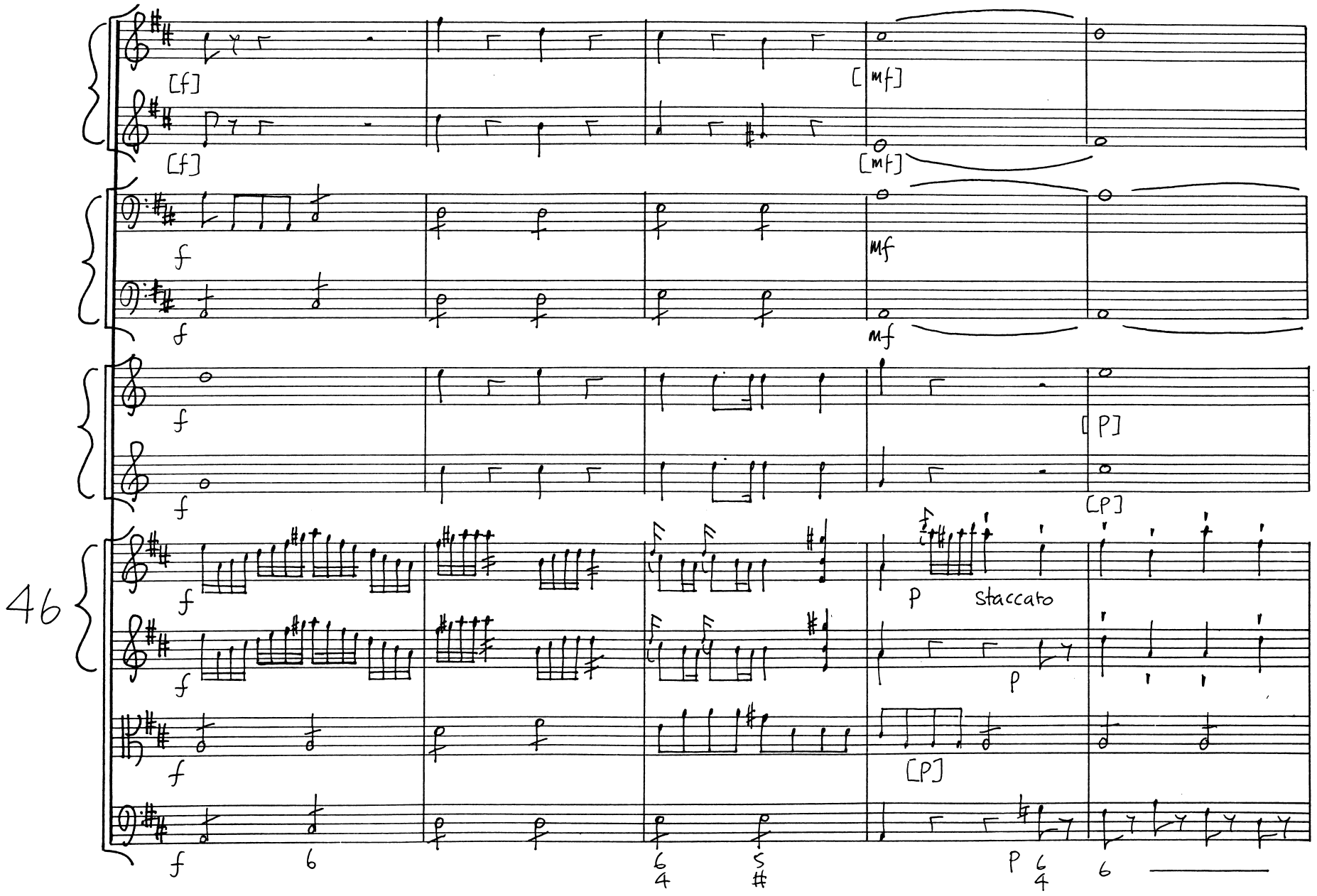

35

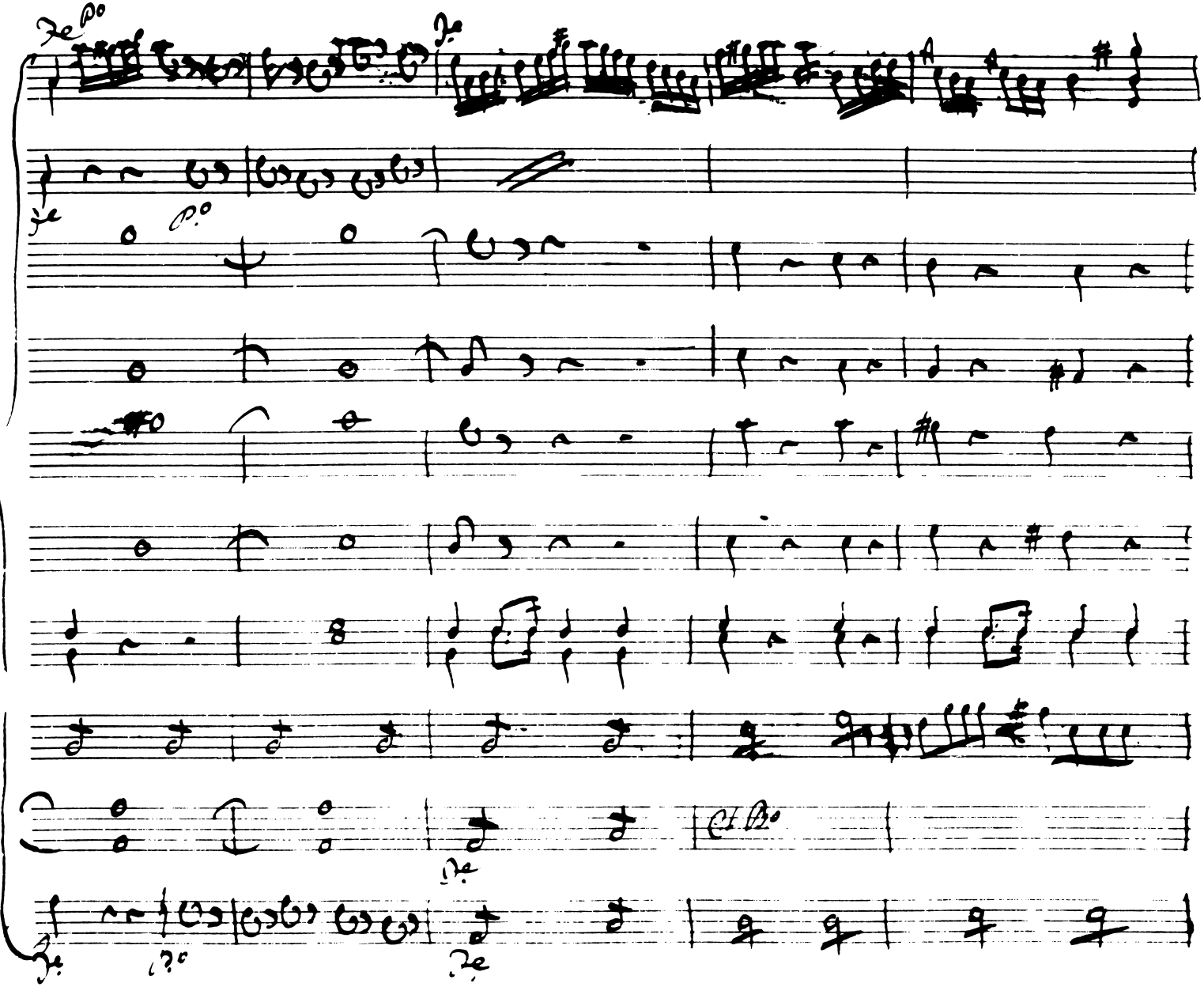

35
#4 2
6
6
6 6 5

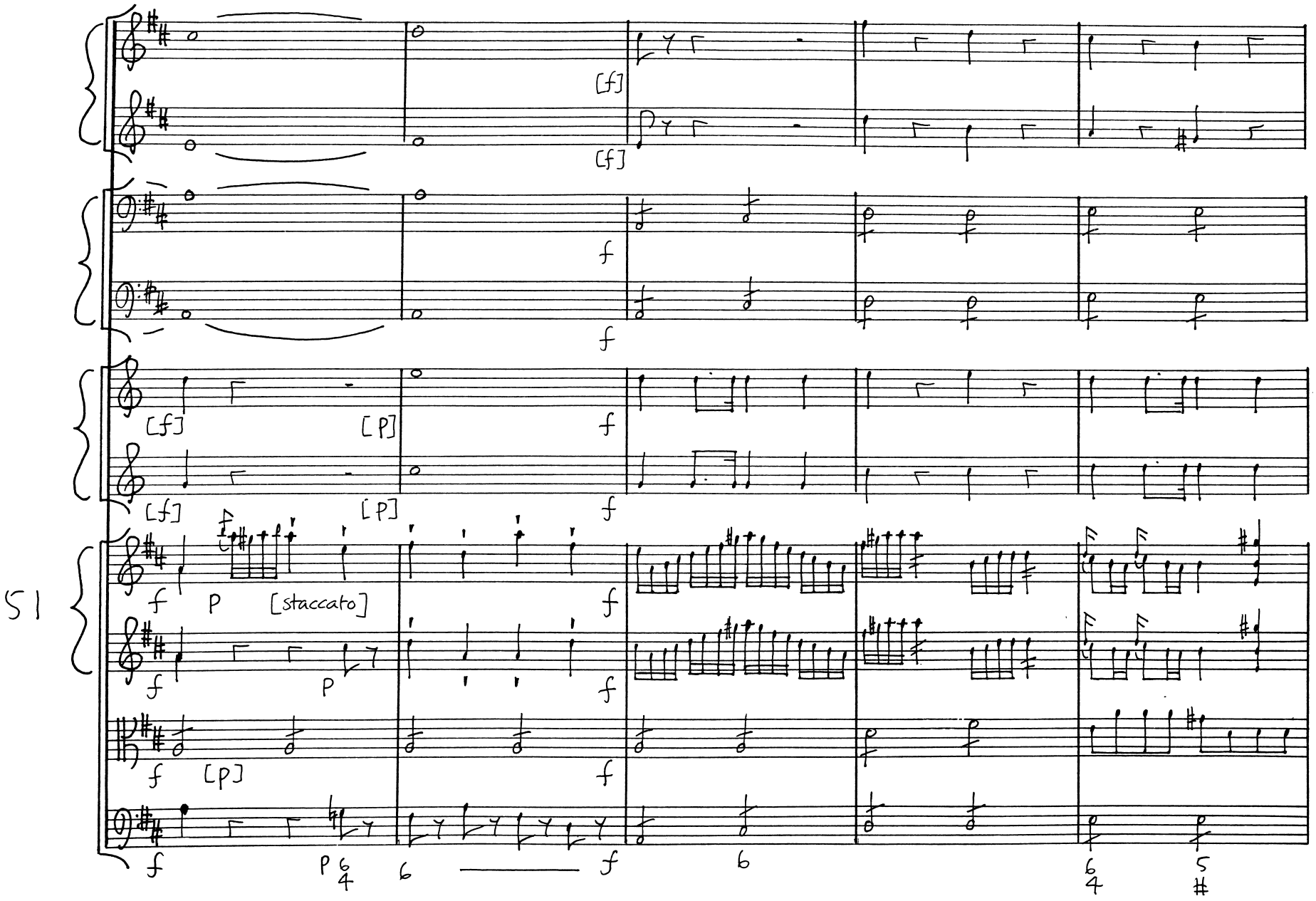

40

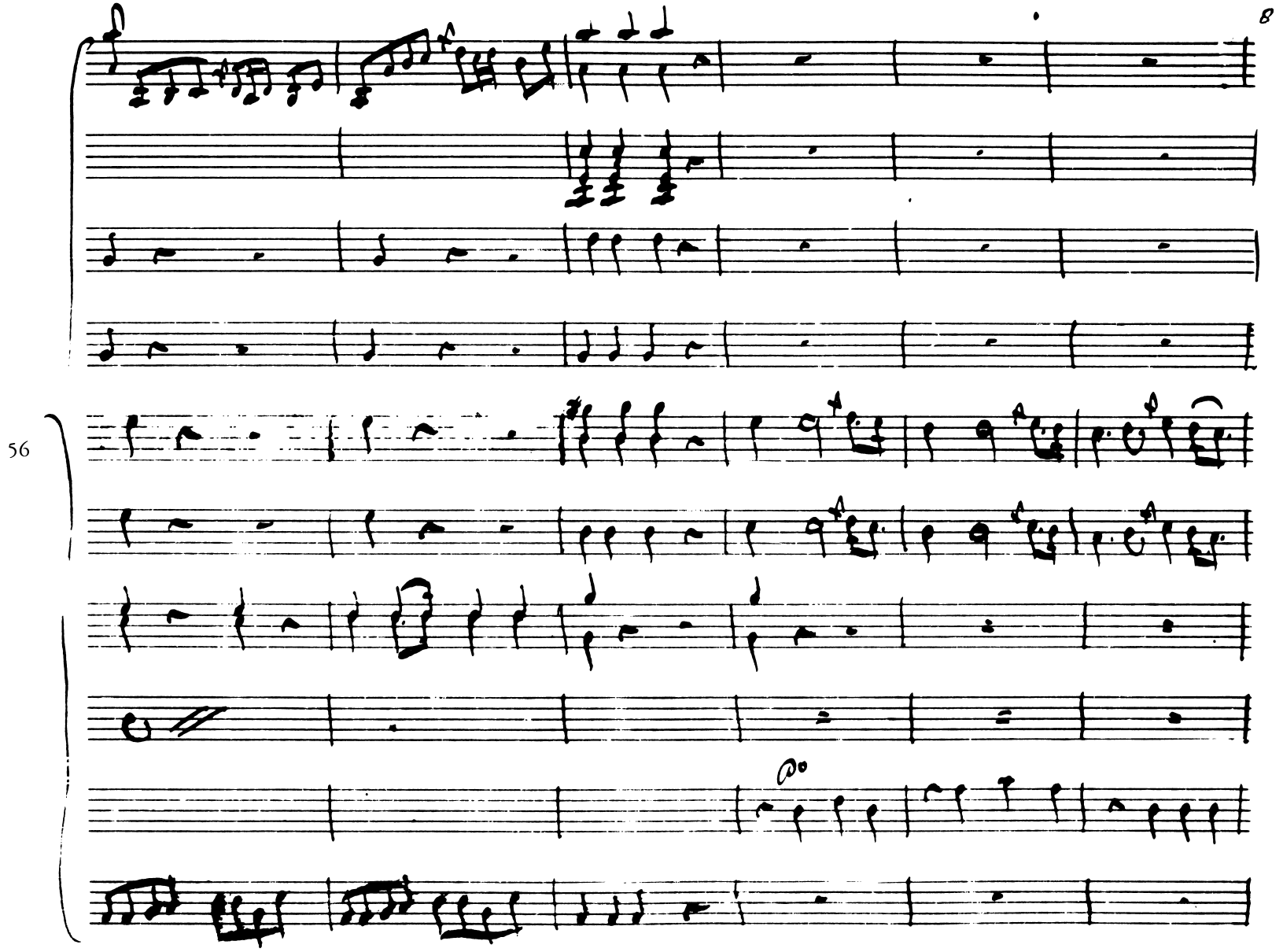

40
[mf]
[mf]
mf
mf
f
P
f
P
f
P
f
P
staccato
f
P
staccato
f
P
[f]
[P]
f
[P]
[f]
P
f
P

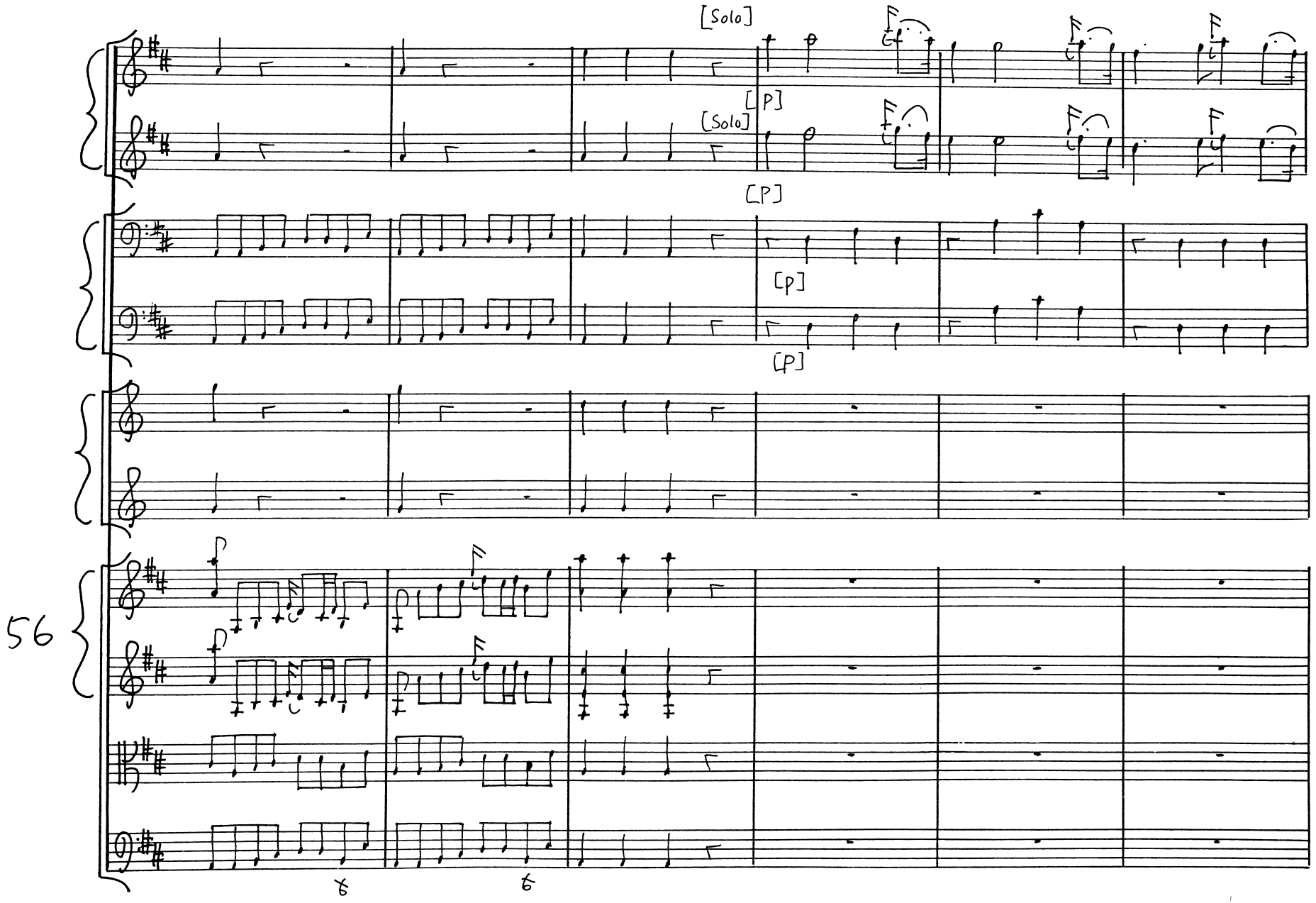

Amo
Do
7
m de
46
m de
m de
De
Do

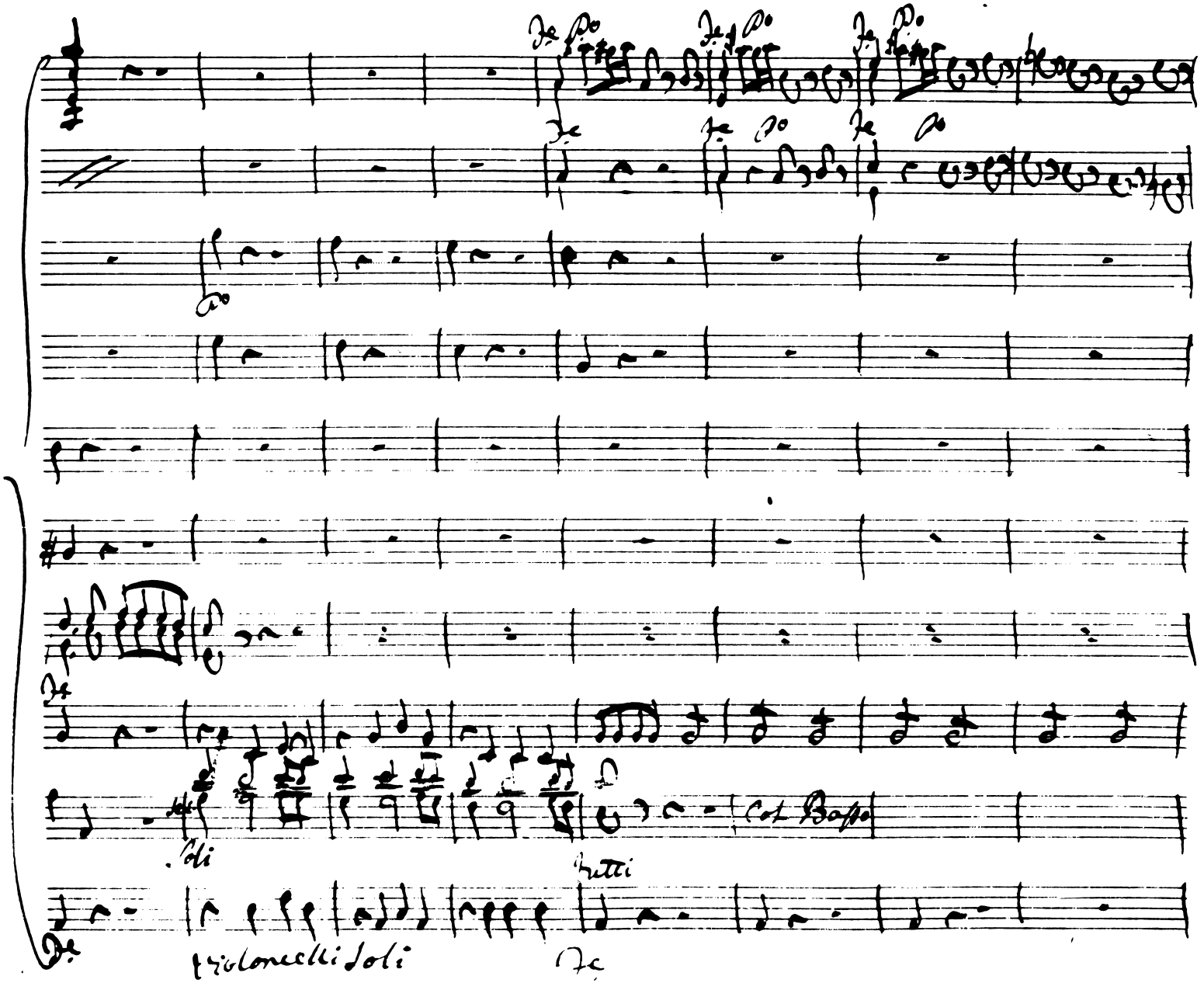

46
[f]
[f]
[mf]
[mf]
f
f
mf
mf
f
f
[P]
[P]
f
f
p
staccato
p
f
f
[P]
f
6
6
4
5
#
p
6
4
6

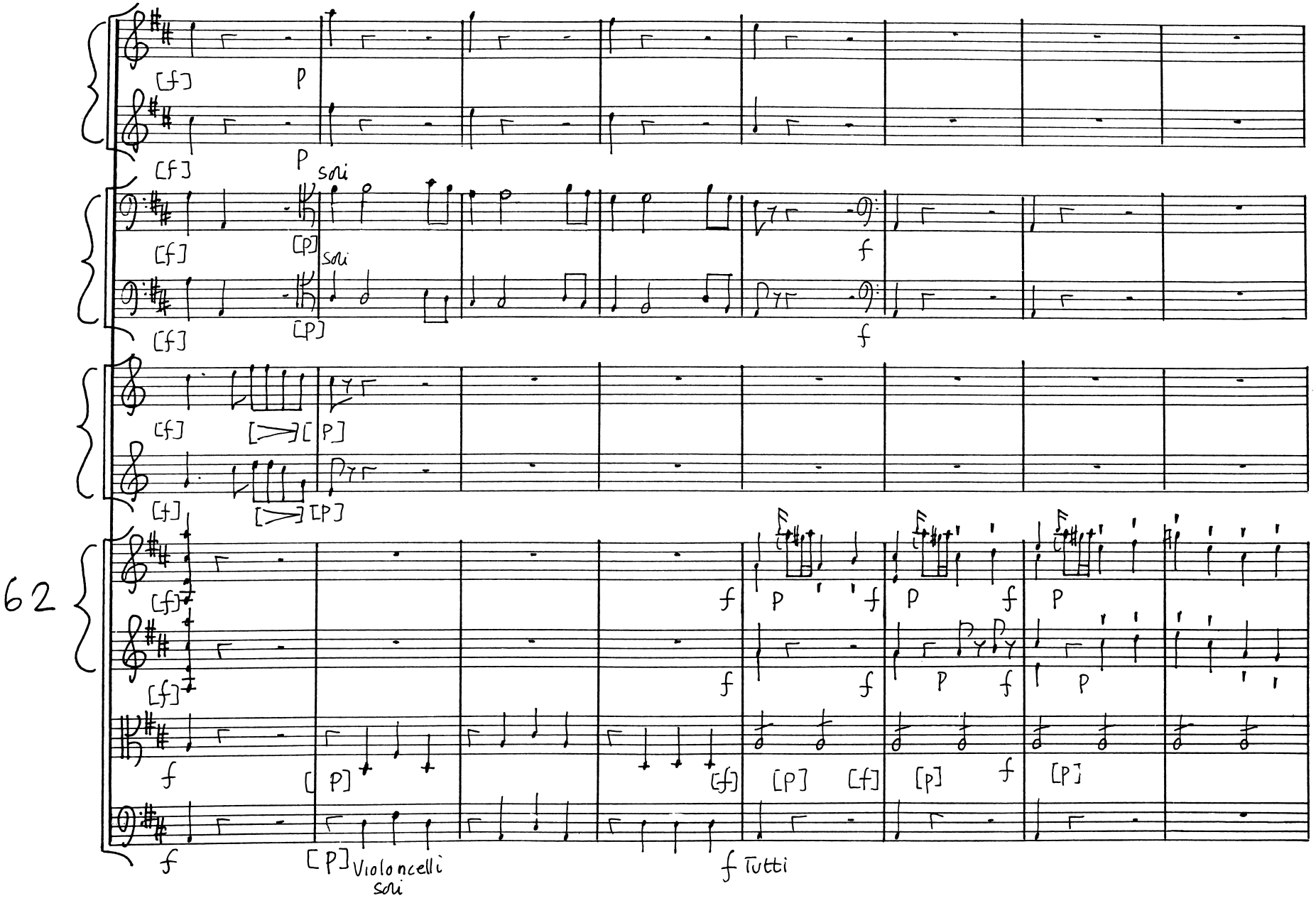

51

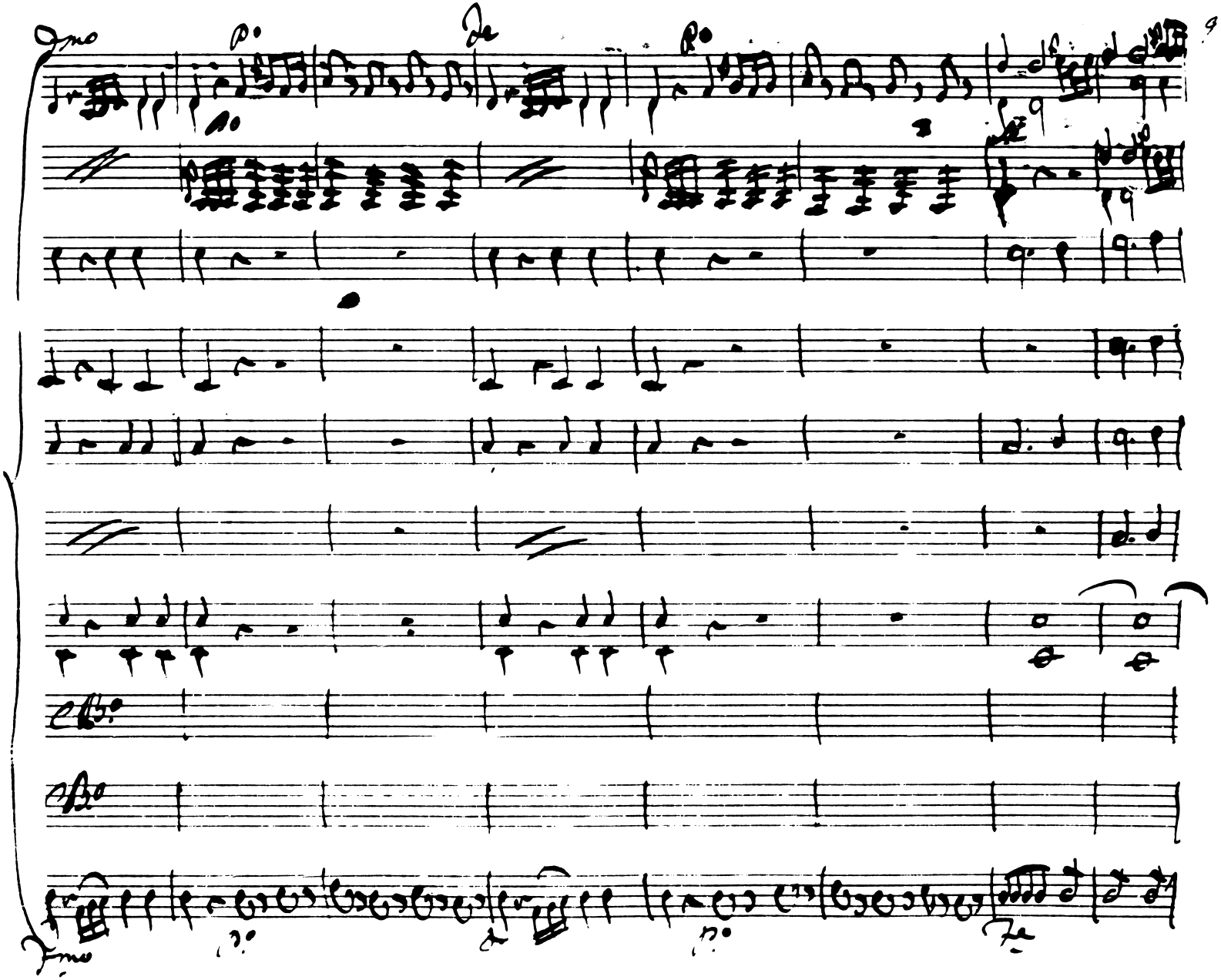

51
[f]
[f]
f
f
[f]
[P]
f
[f]
[P]
f
f
P
[staccato]
f
f
P
f
f
[p]
f
f
P
6
4
6
f
6
6
4
5
#

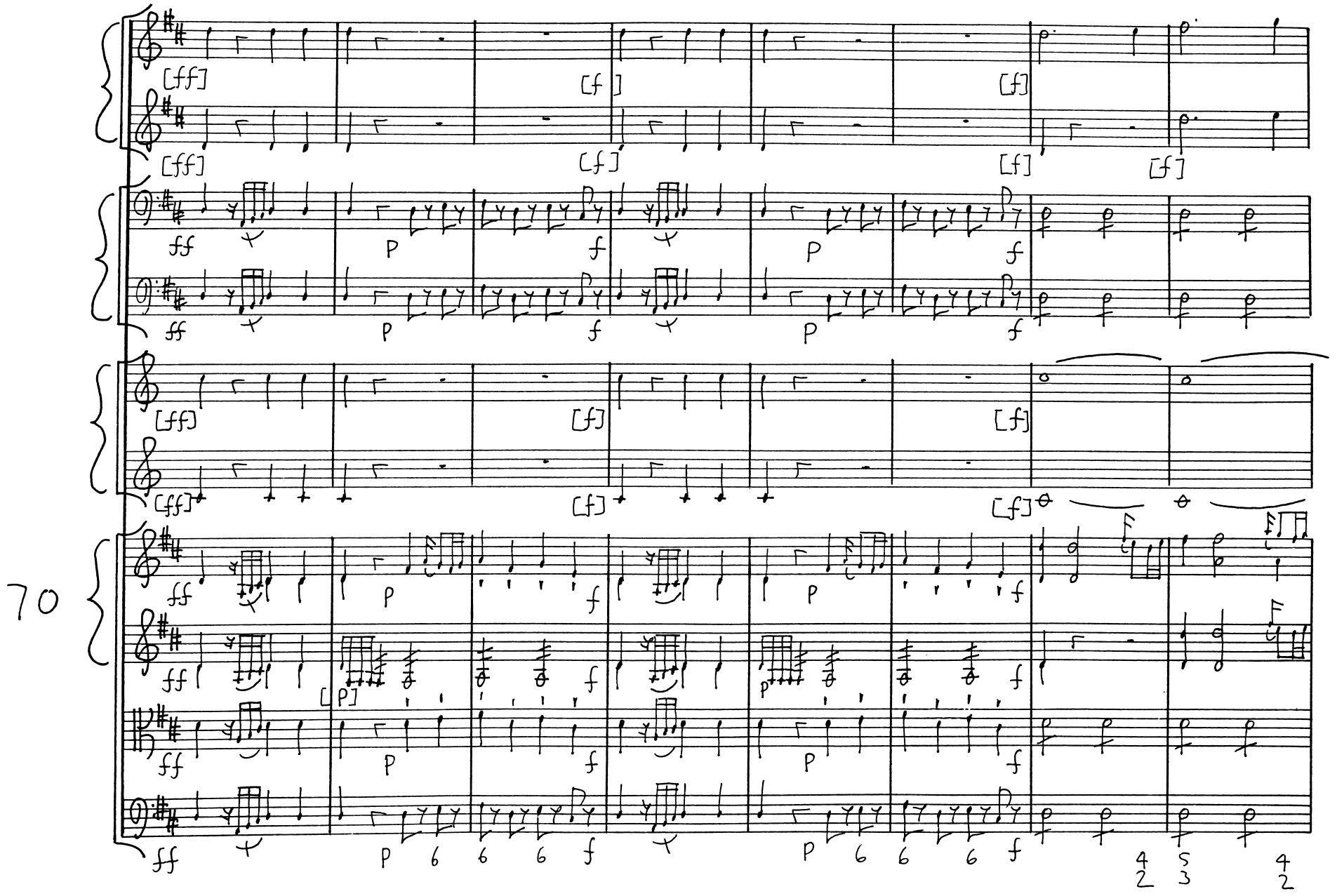

8
56

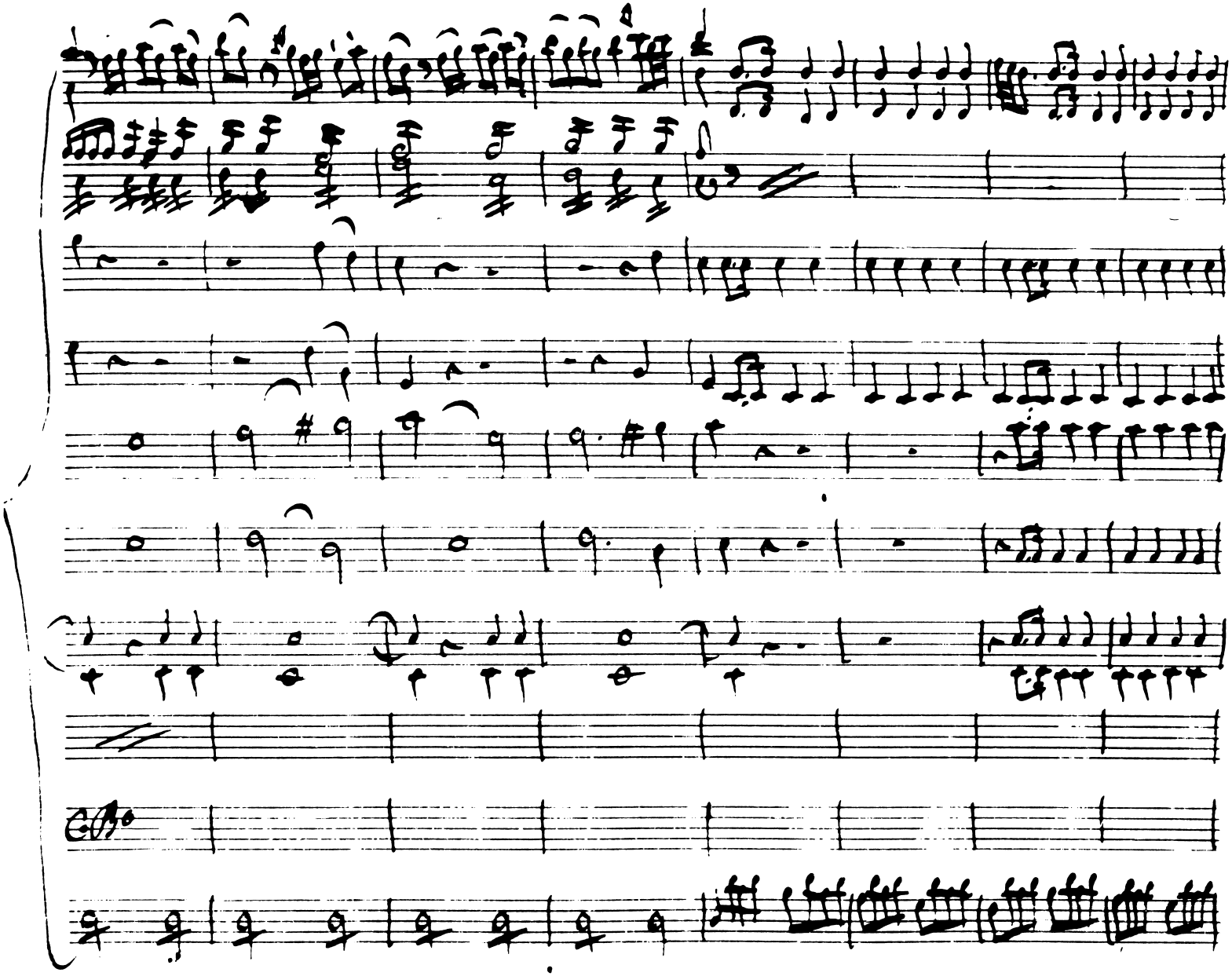

[Solo]
[Solo]
[p]
[p]
[p]
[p]
56

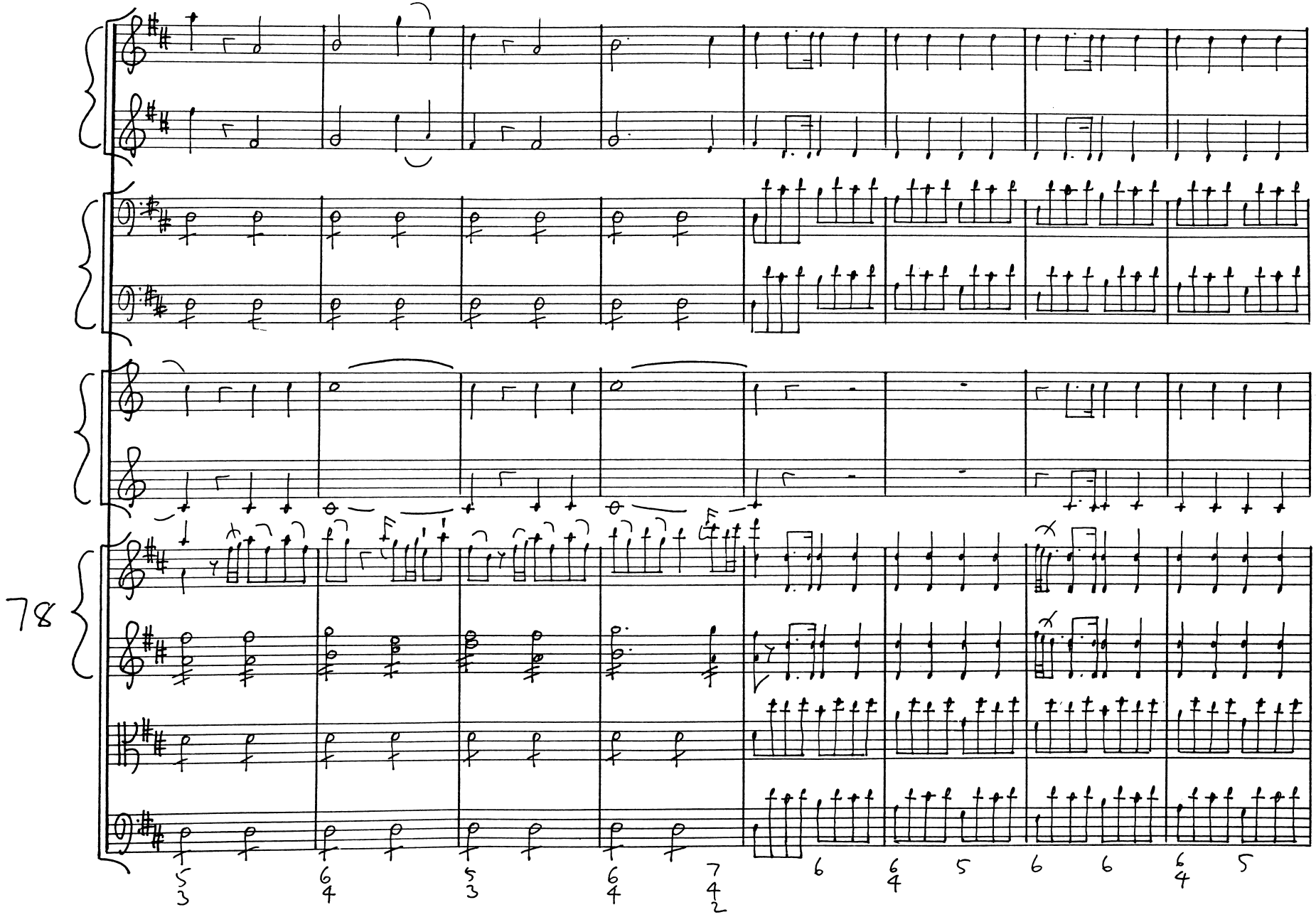

62
Violoncelli Soli
Tutti

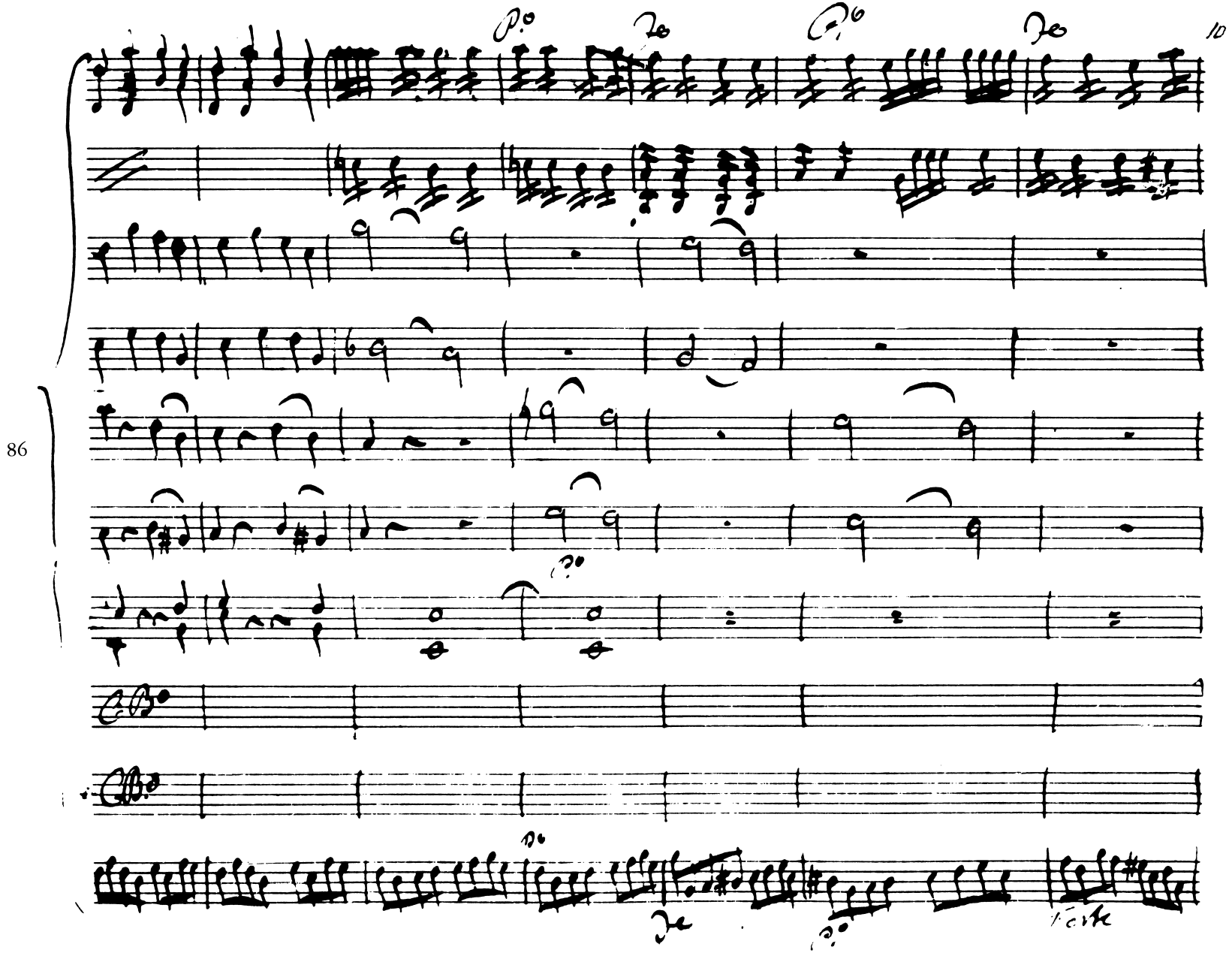

62
[f]
p
soli
[p]
f
Violoncelli
soli
Tutti

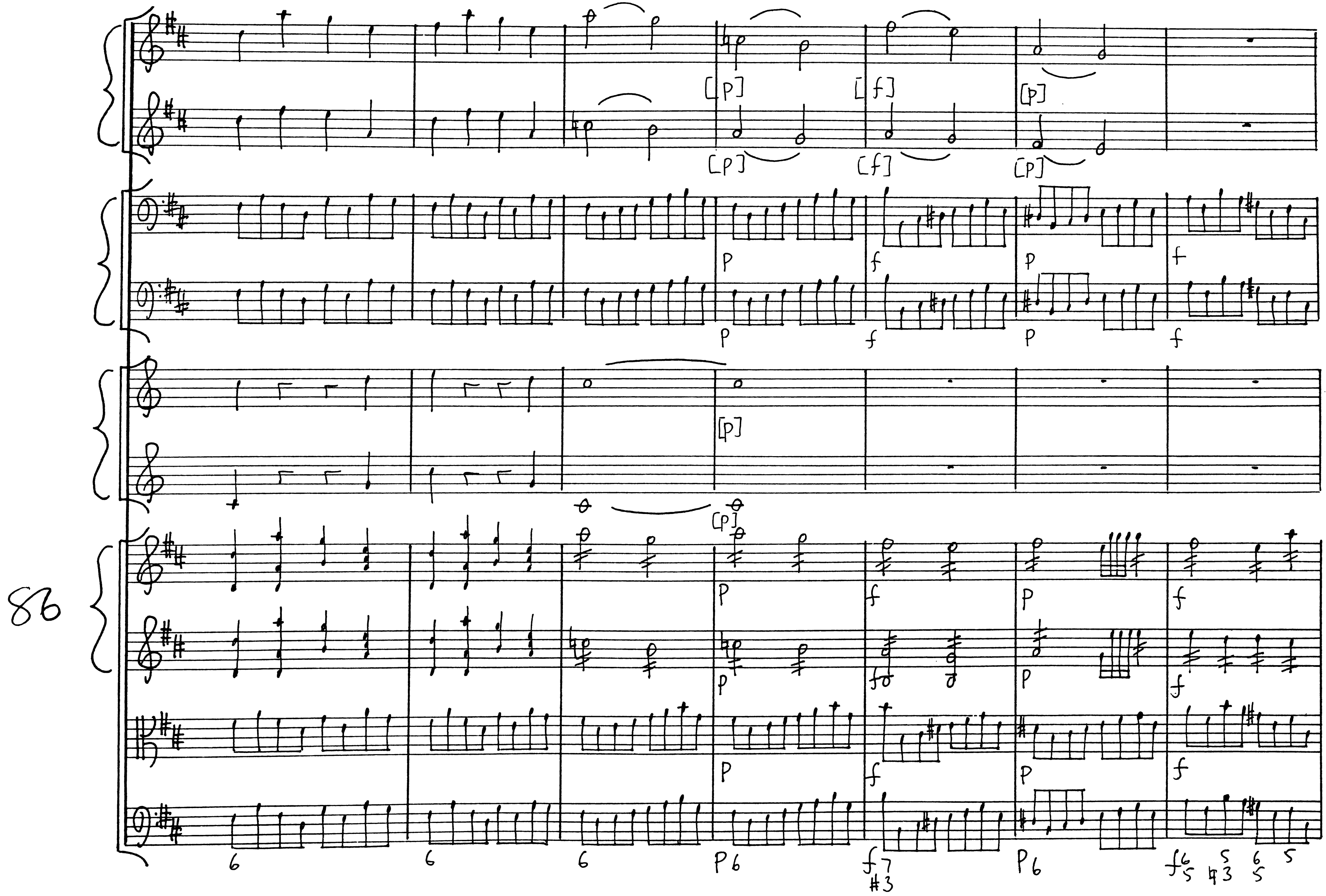

70

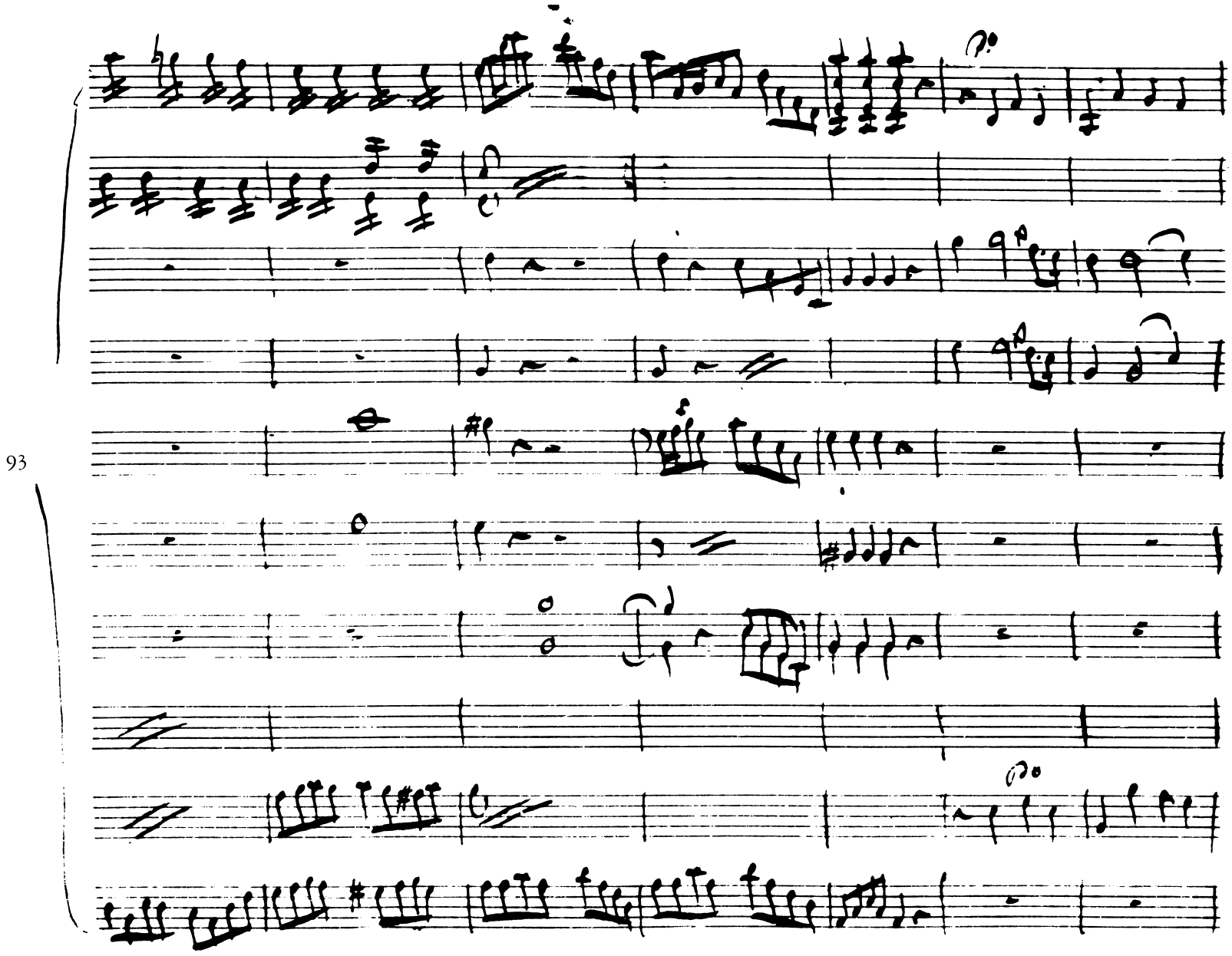

70
[ff]
[f]
ff
P
f
[P]
p
6
4/2
5/3

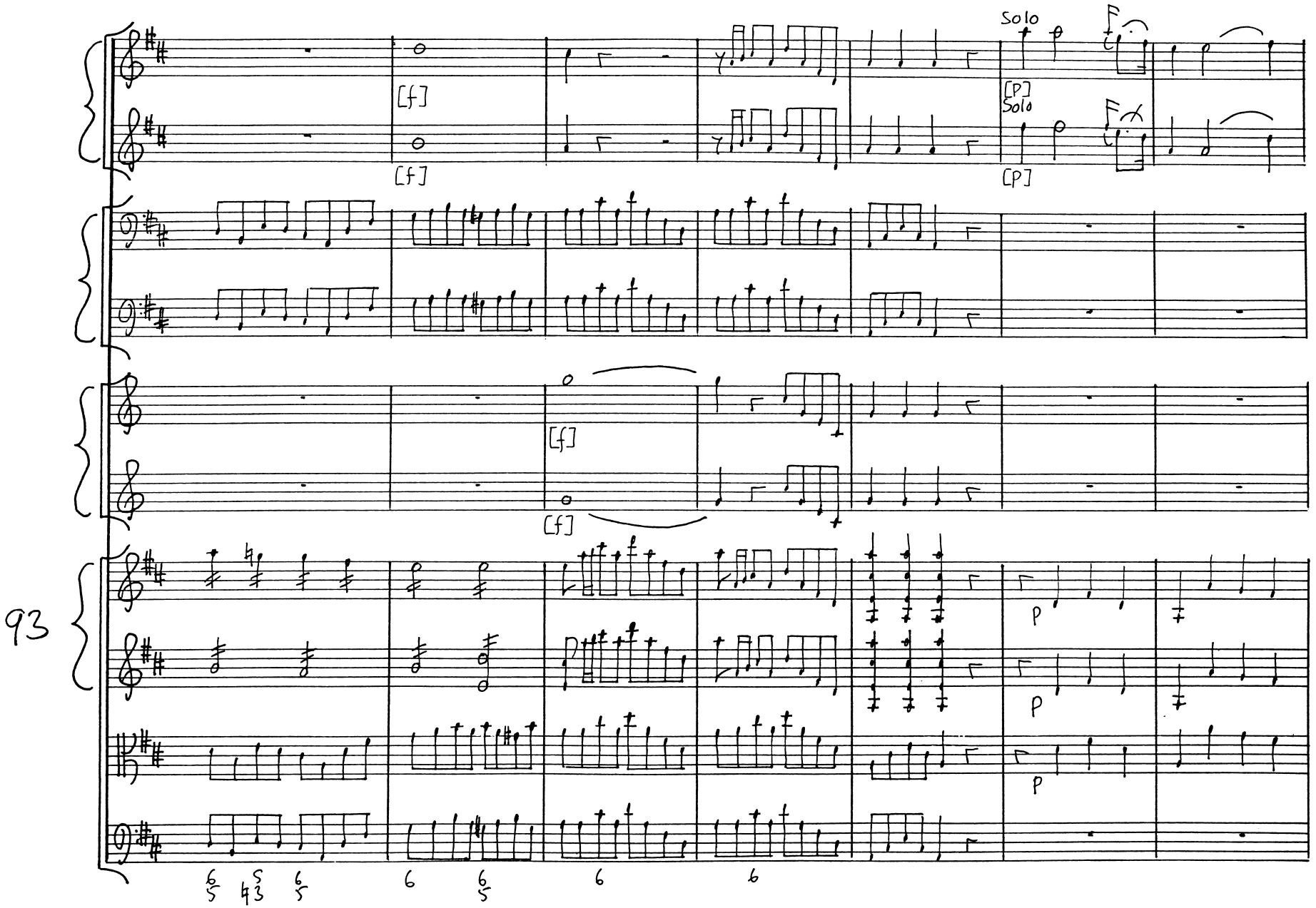

78

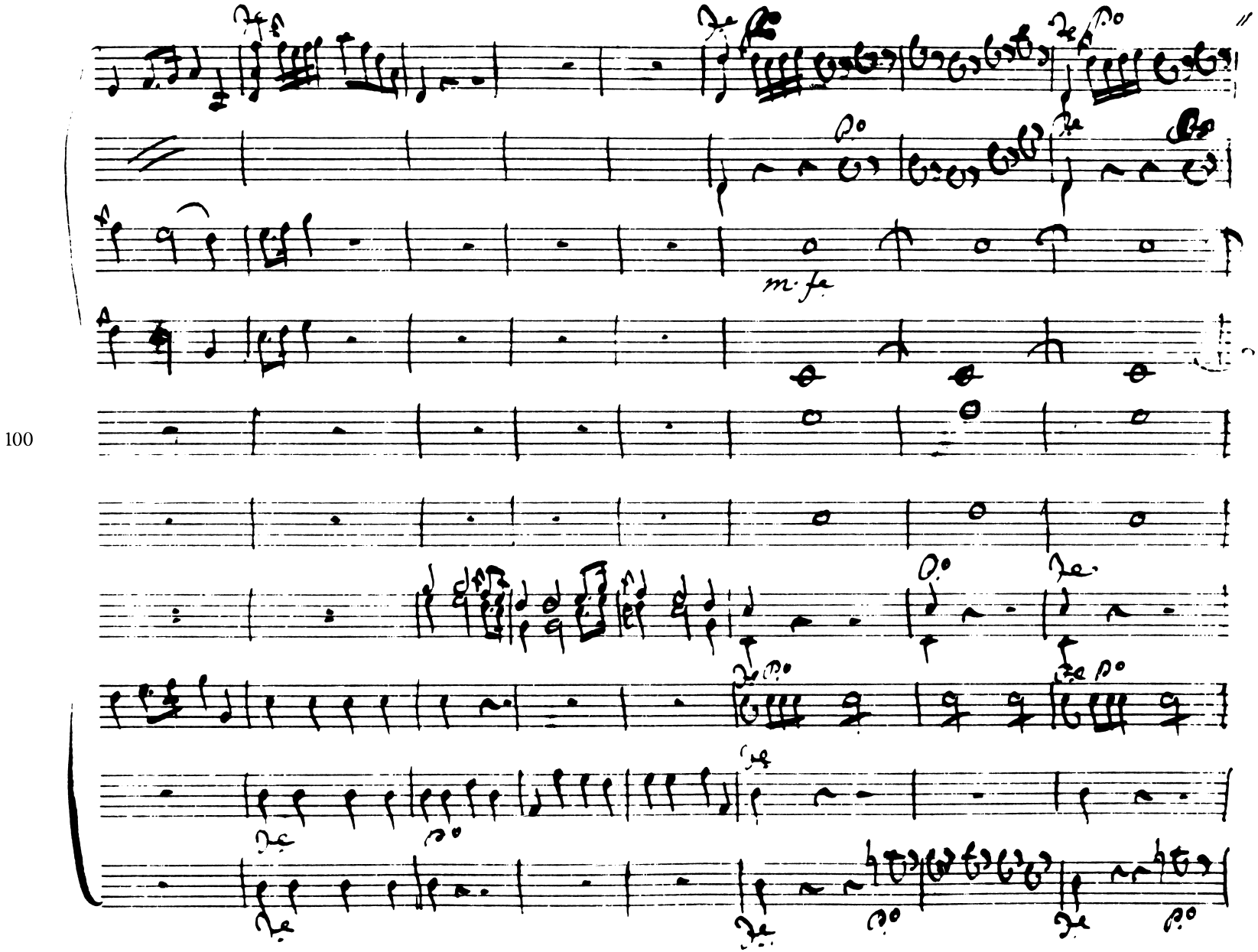

78

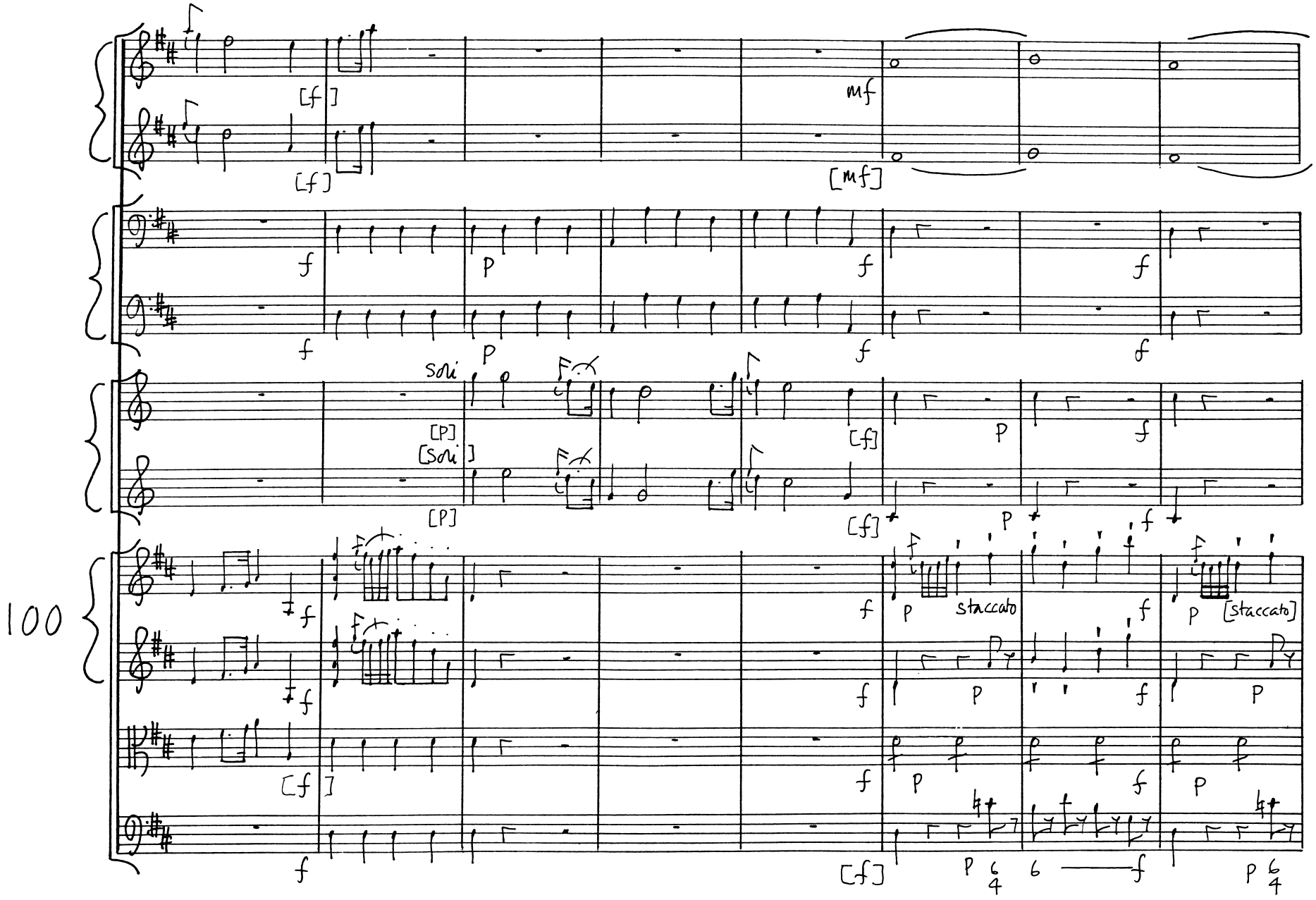

86
10
forte

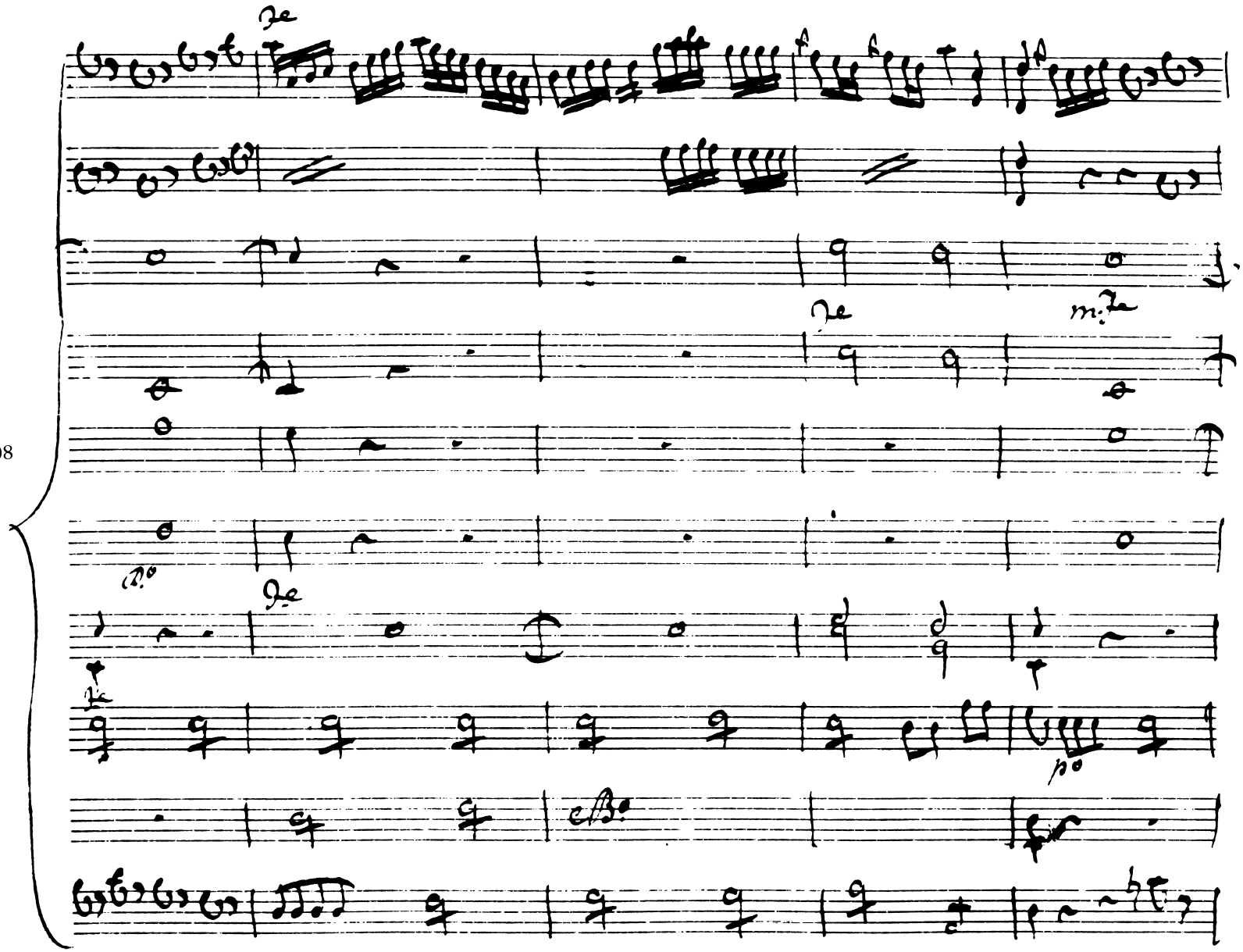

86
[p]
[f]
[p]
p
f
p
f
p
f
p
f
p
f
6
6
6
p6
f7
#3
p6
f6
5
5
♮3
6
5
5

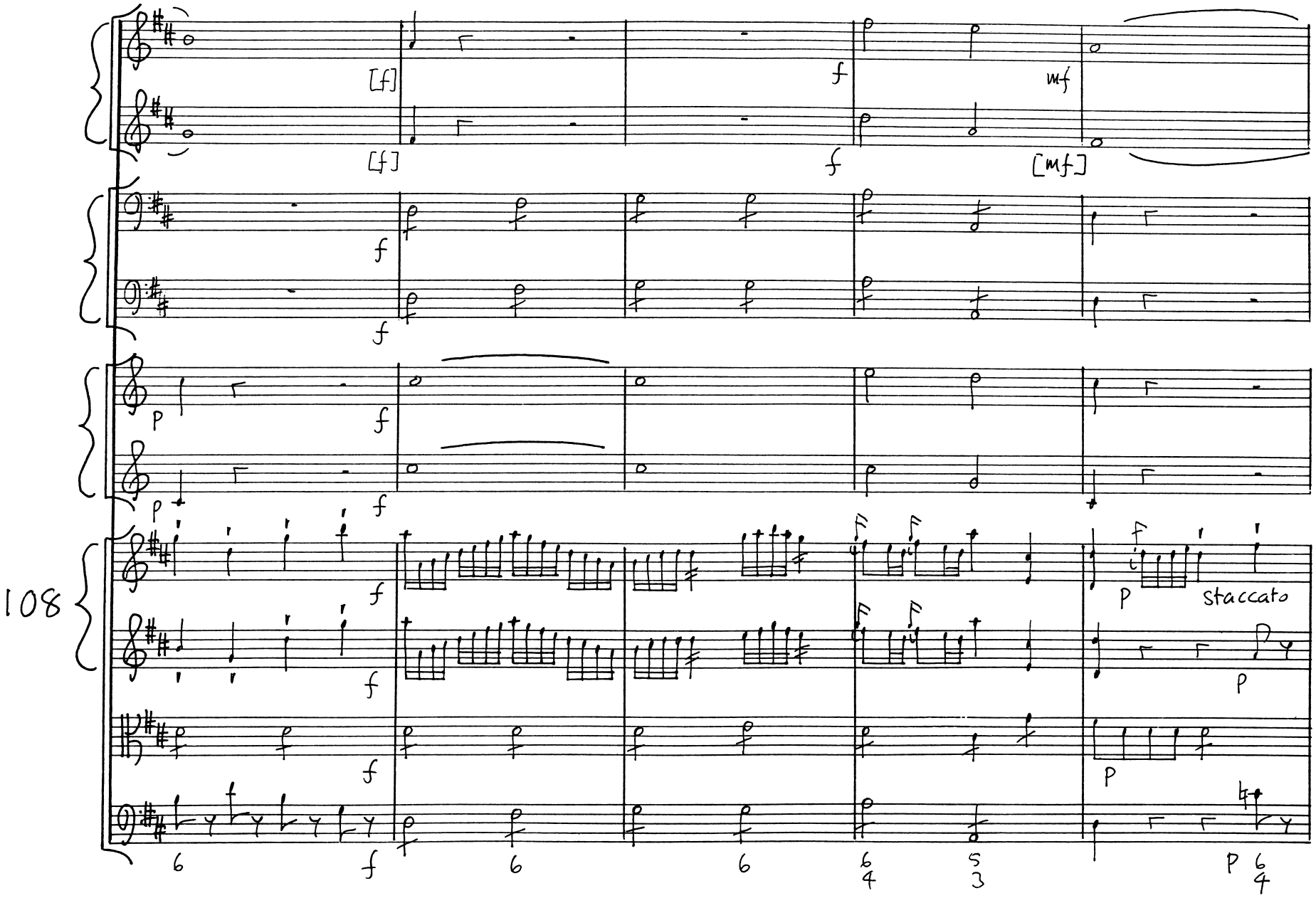

93

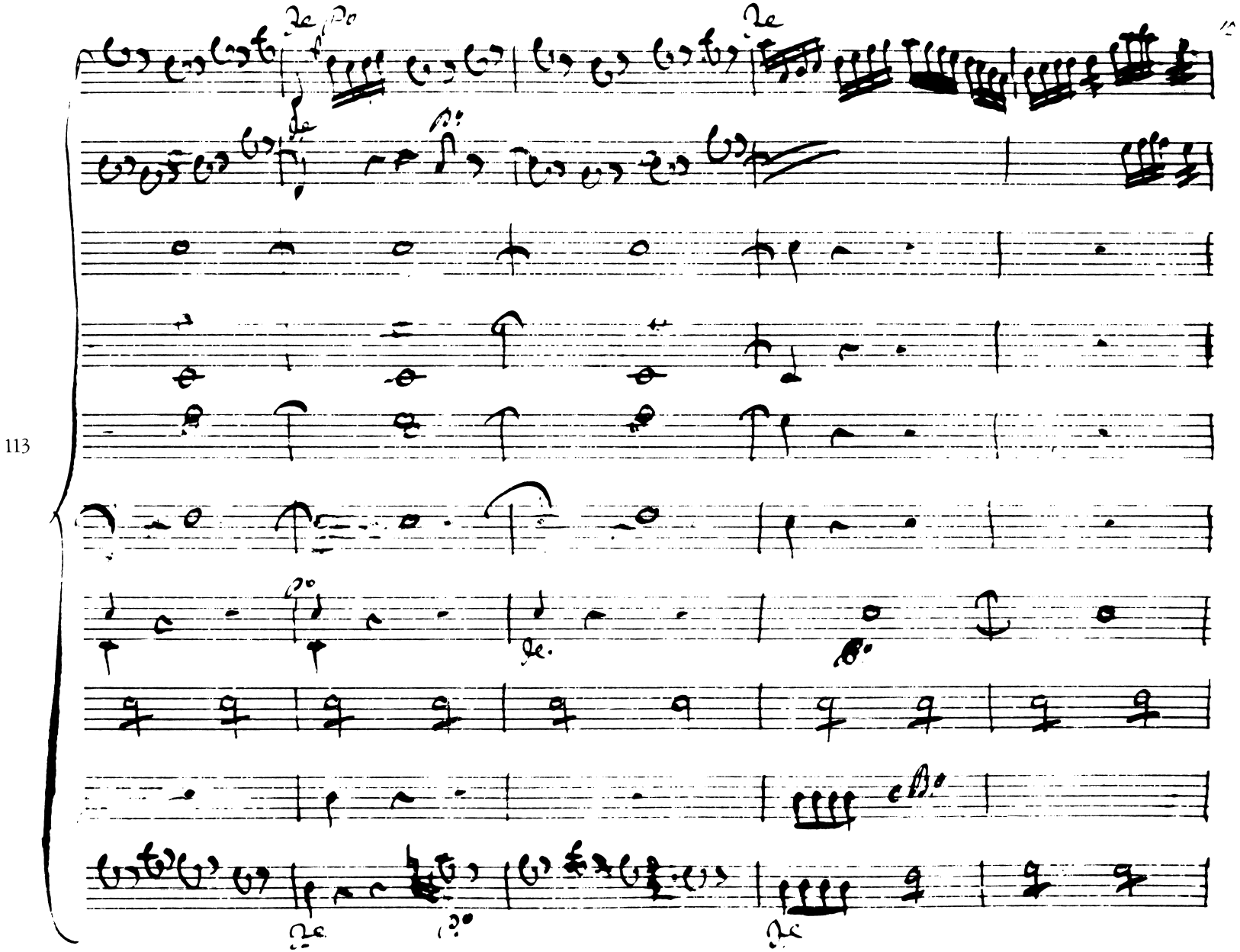

93
[f]
[f]
Solo
[P]
Solo
[P]
[f]
[f]
p
p
p

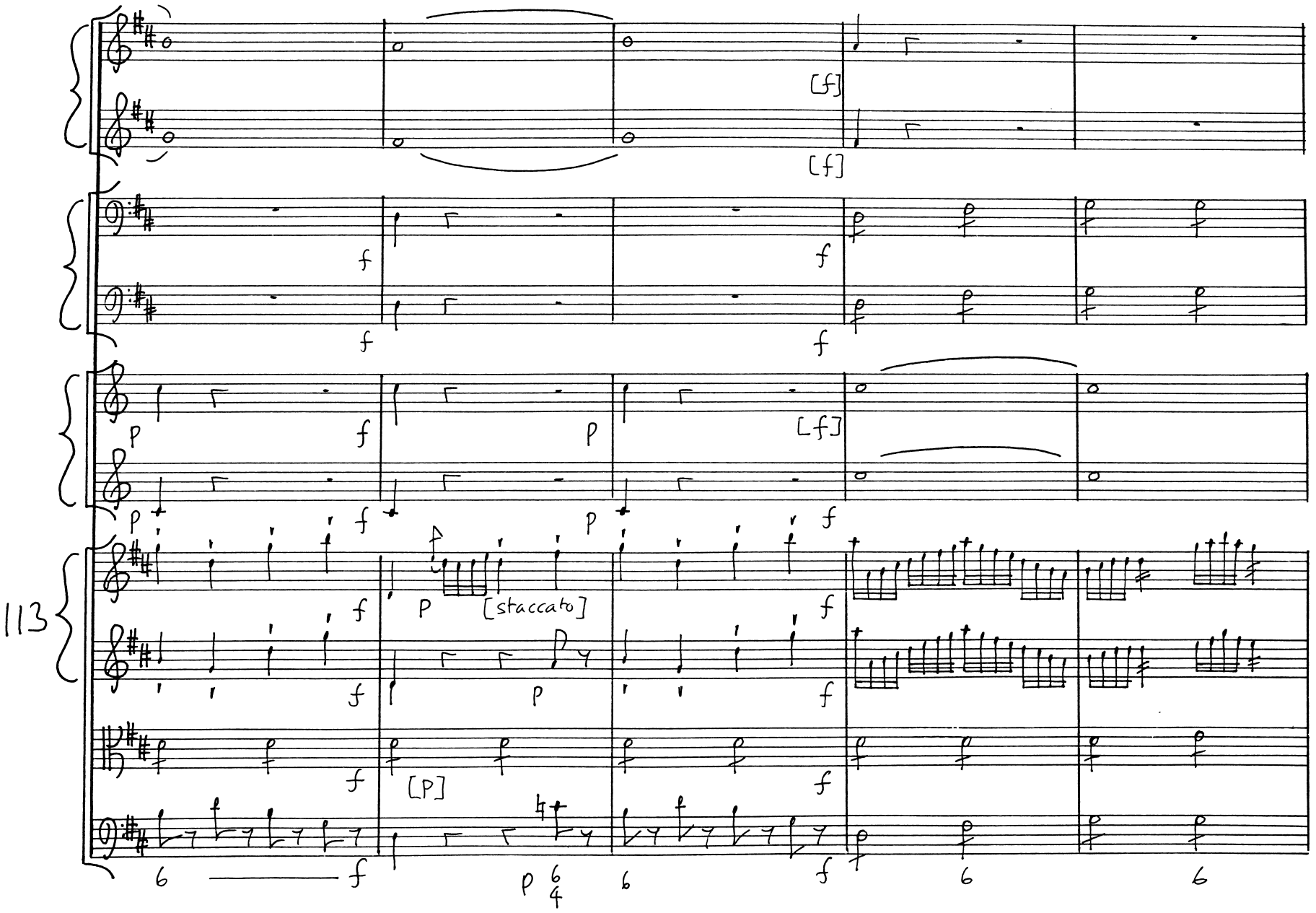

m. fe
100

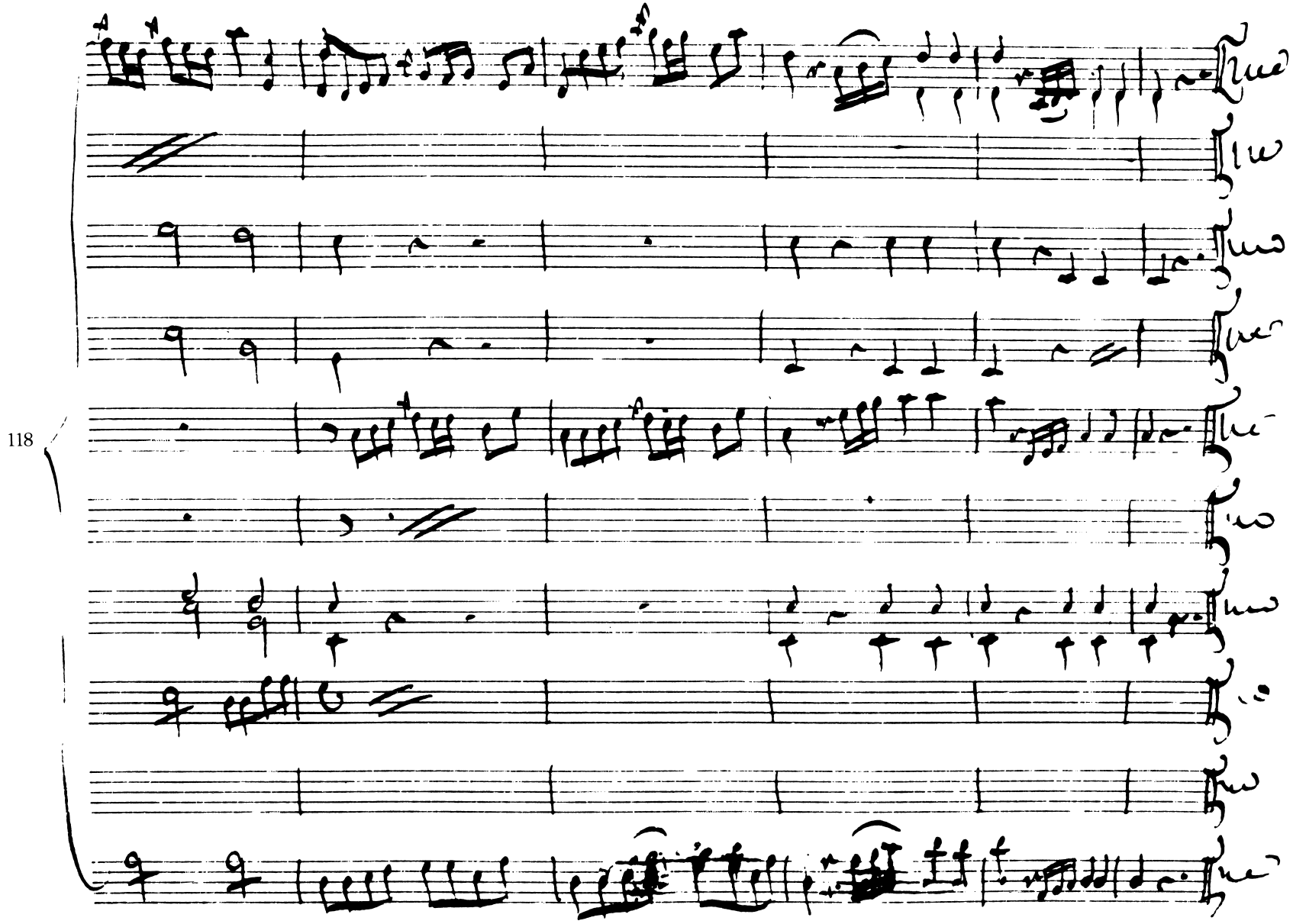

100
[f]
mf
[mf]
f
p
soli
[P]
[soli]
staccato
[staccato]

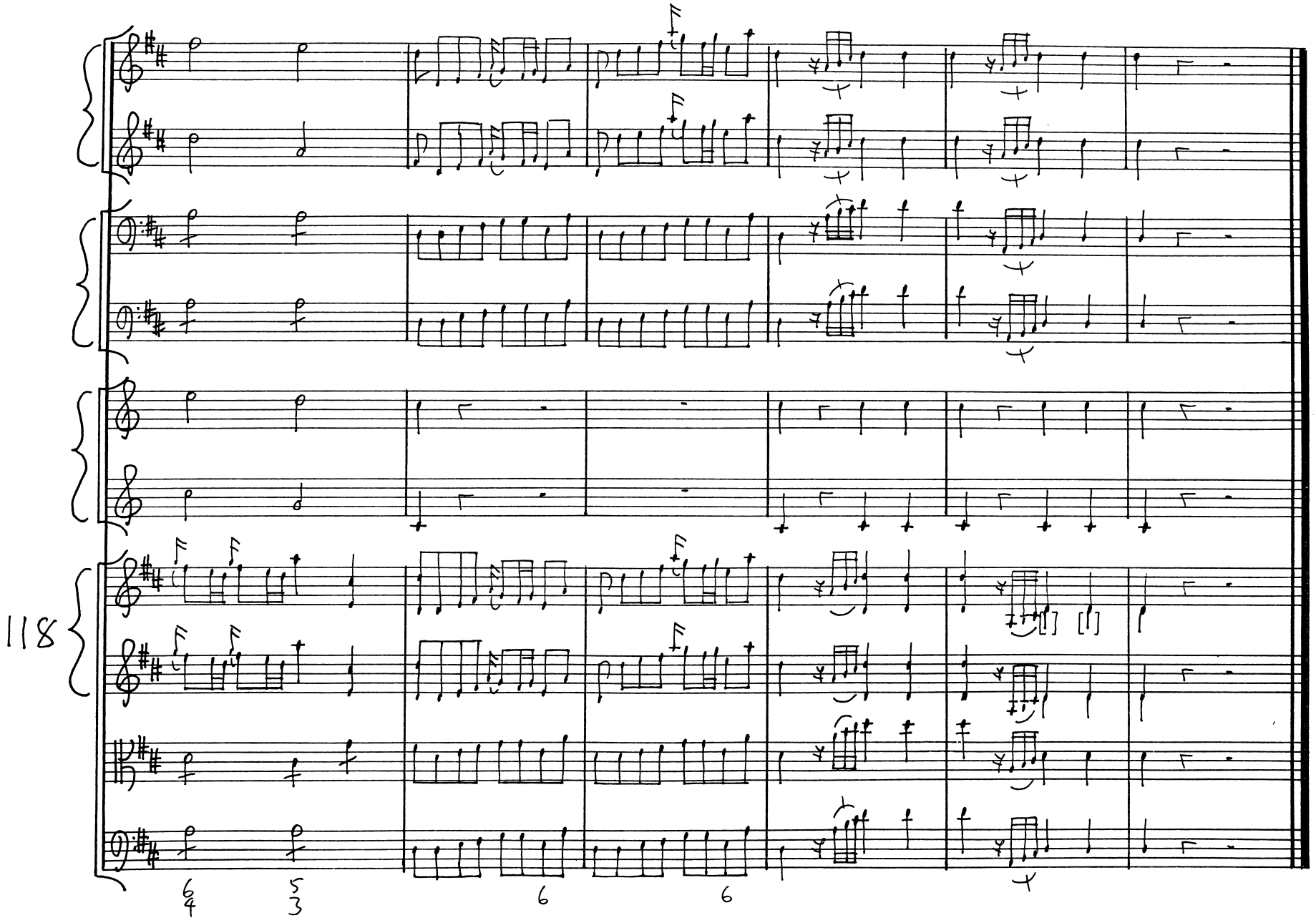

108

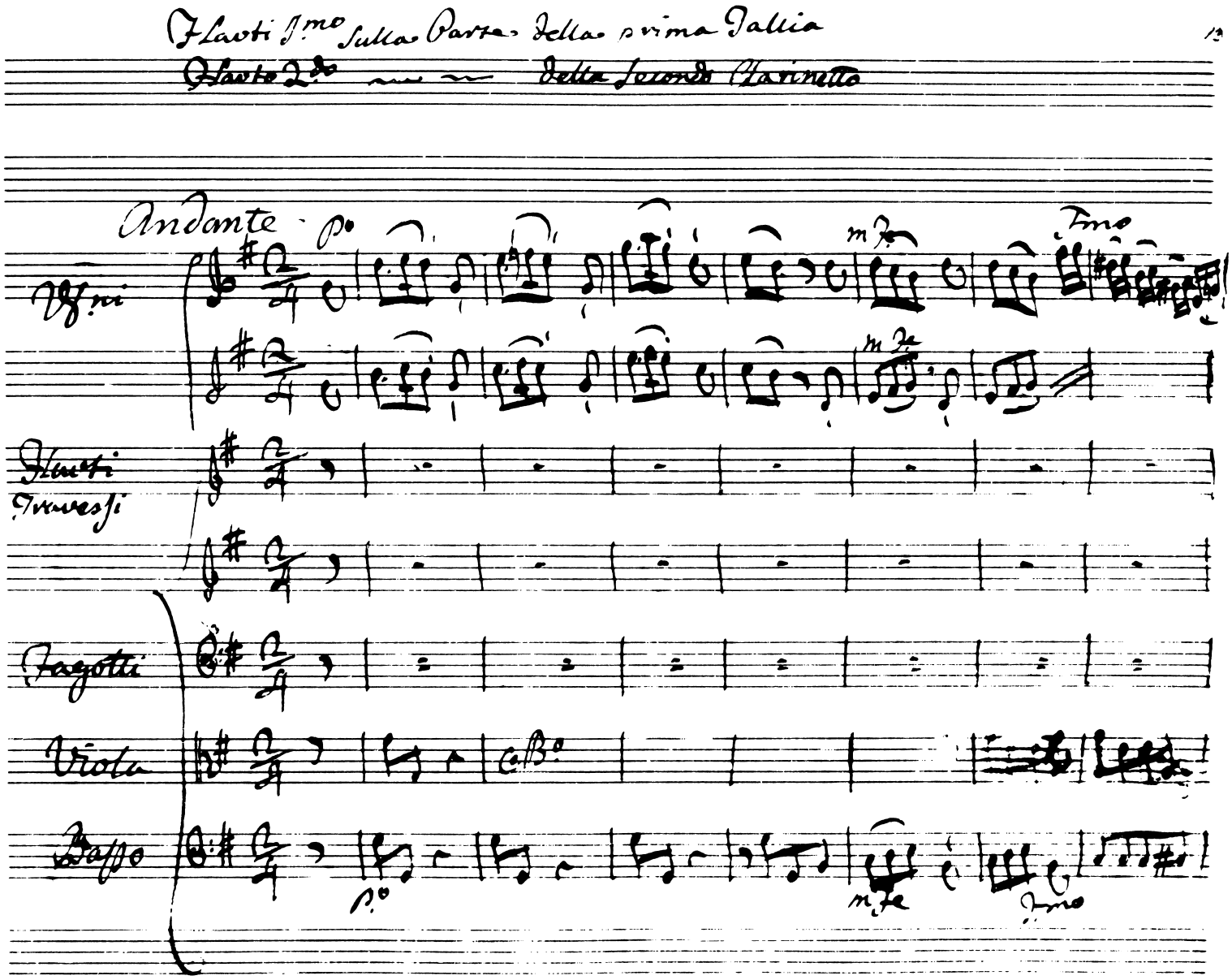

108
[f]
f
mf
[mf]
p
staccato

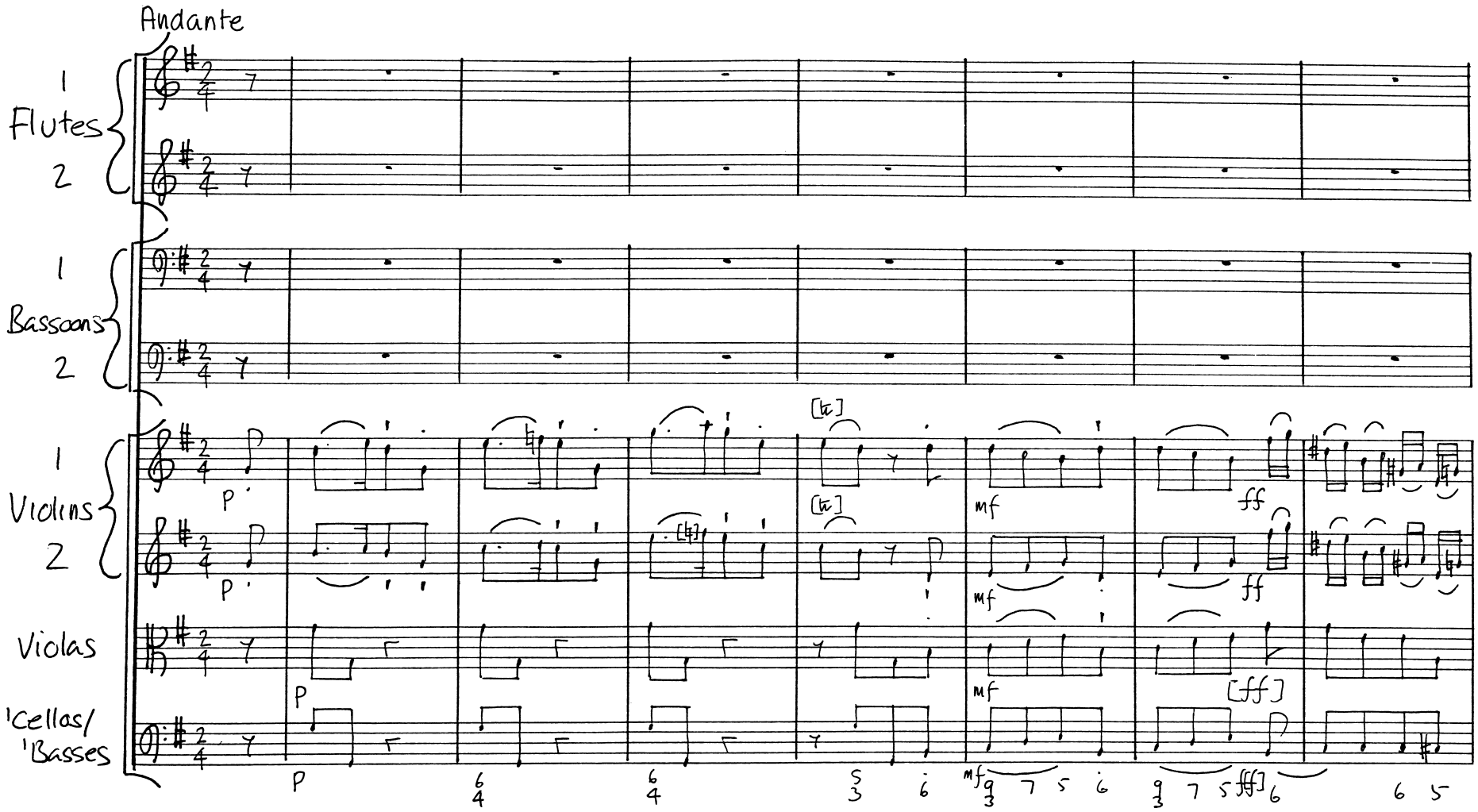

113

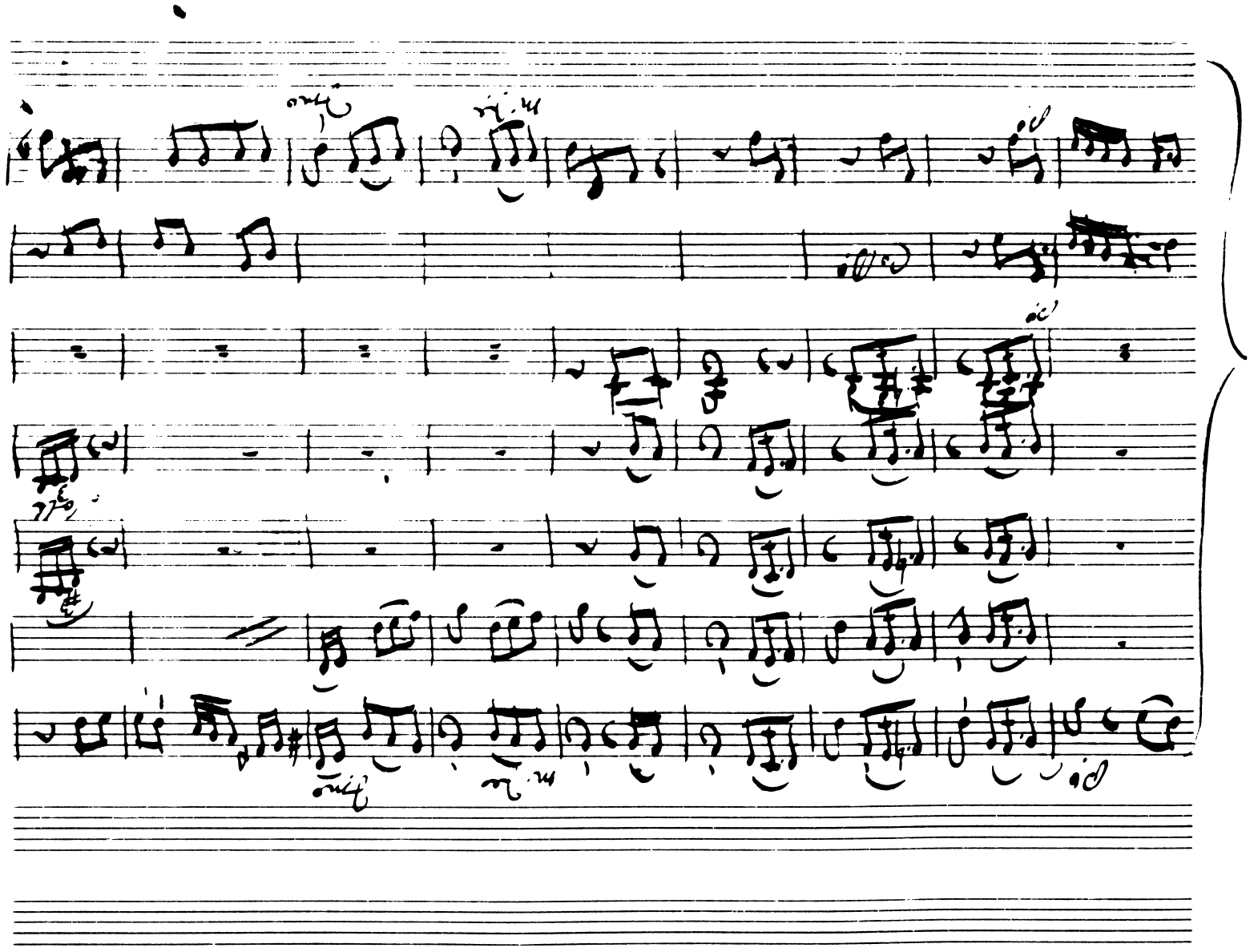

[f]
[f]
f
f
f
f
p
f
p
[f]
p
f
p
f
113
f
p
[staccato]
f
f
p
f
[p]
f
f
6
f
p
6
4
6
f
6
6

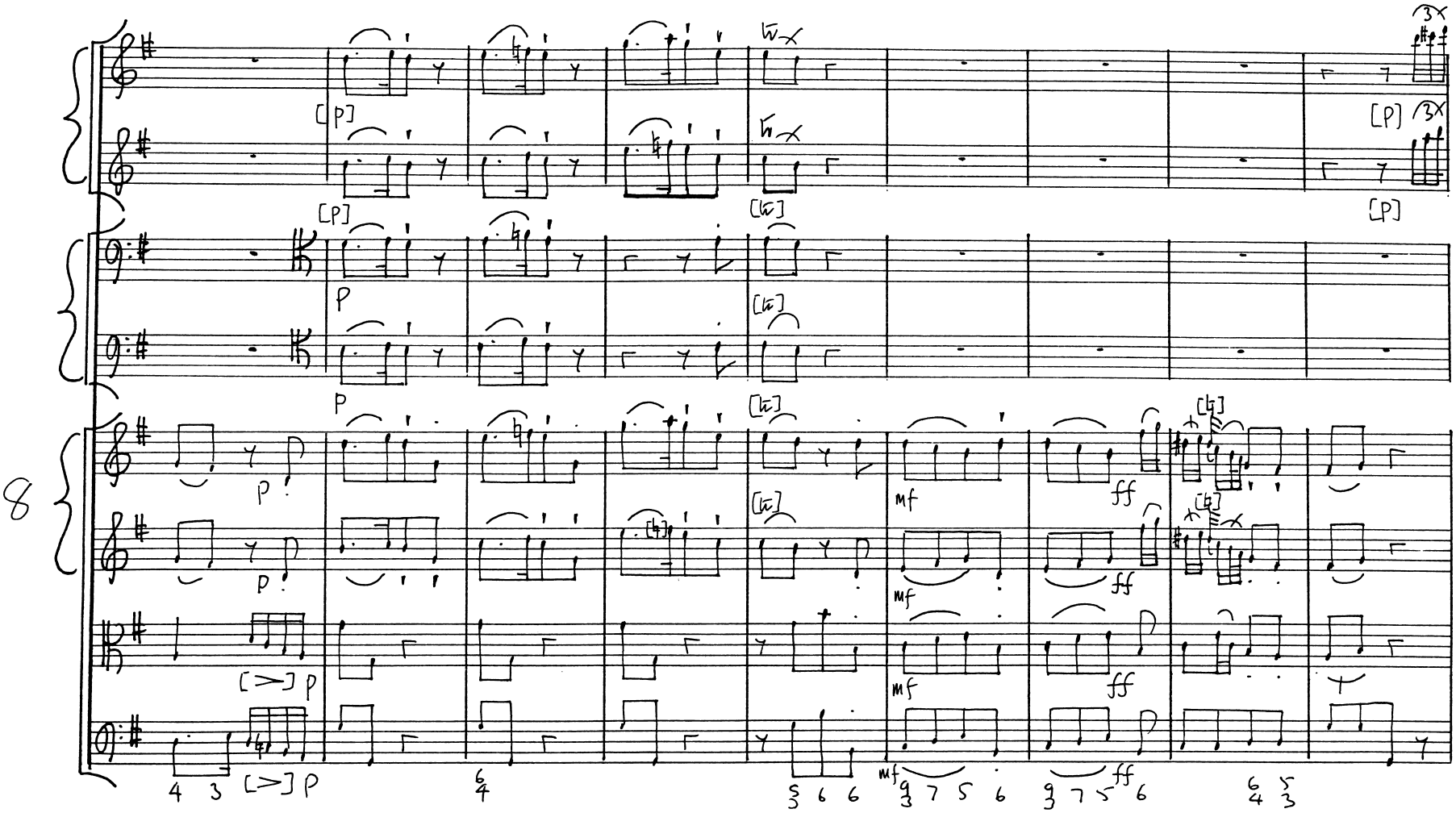

118

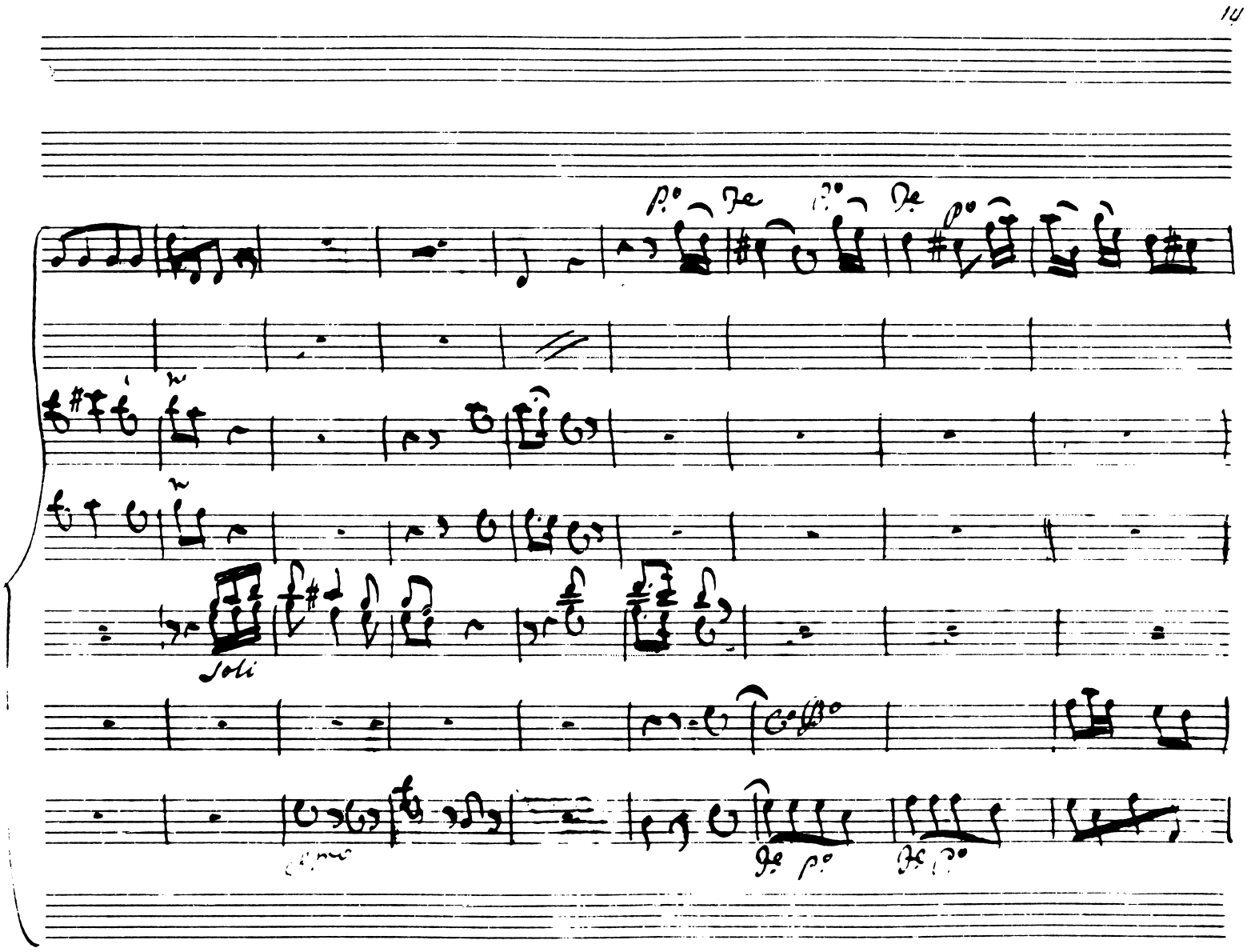

118
6/4
5/3
6
6

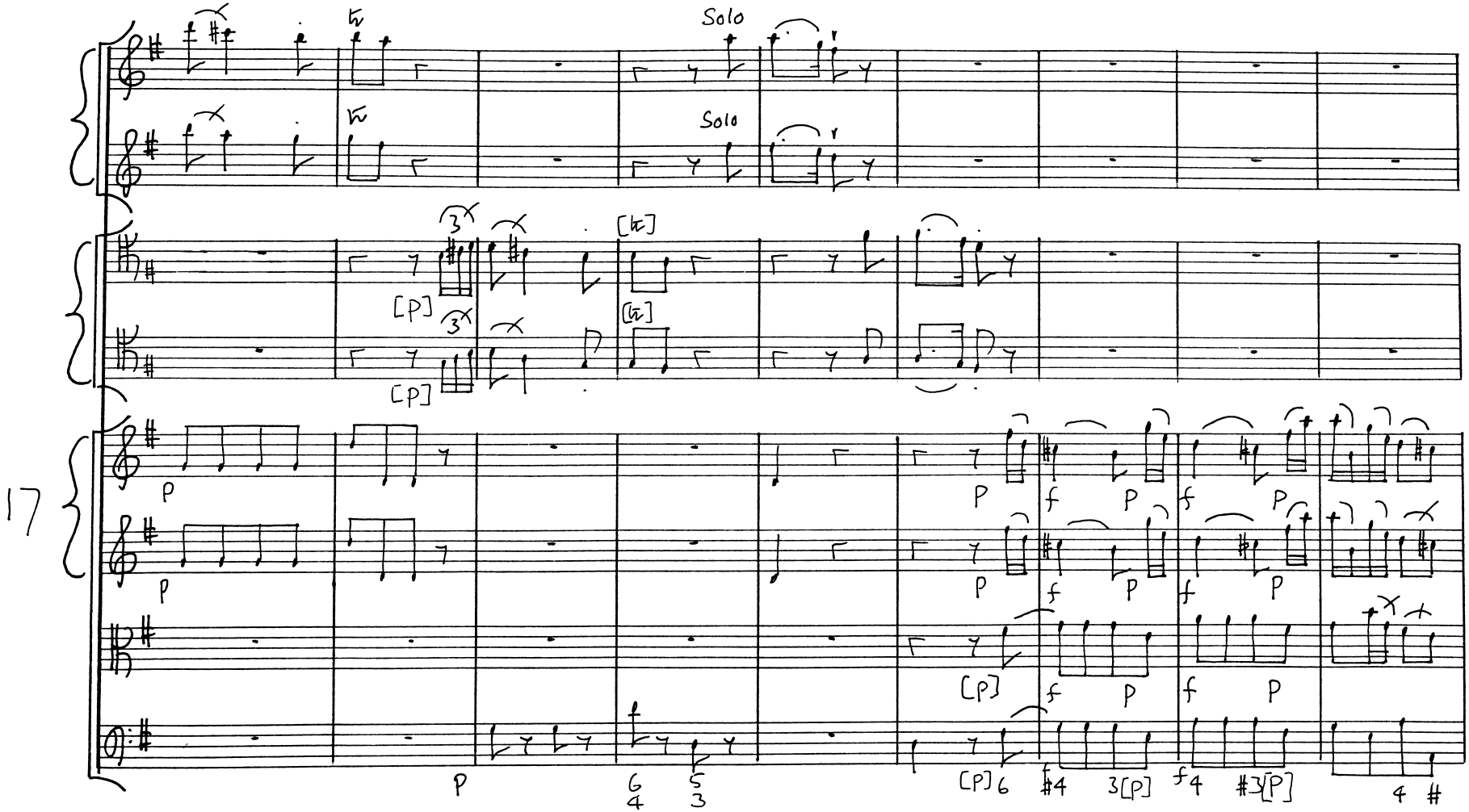

Flauti I.mo sulla Parte della prima Tallia
Flauto 2.do della Seconda Clarinetto
Andante
p.o
m.fe
f.mo
Vf.ni
Flauti
Travessi
Fagotti
Viola
Basso
p.o
m.fe
f.mo

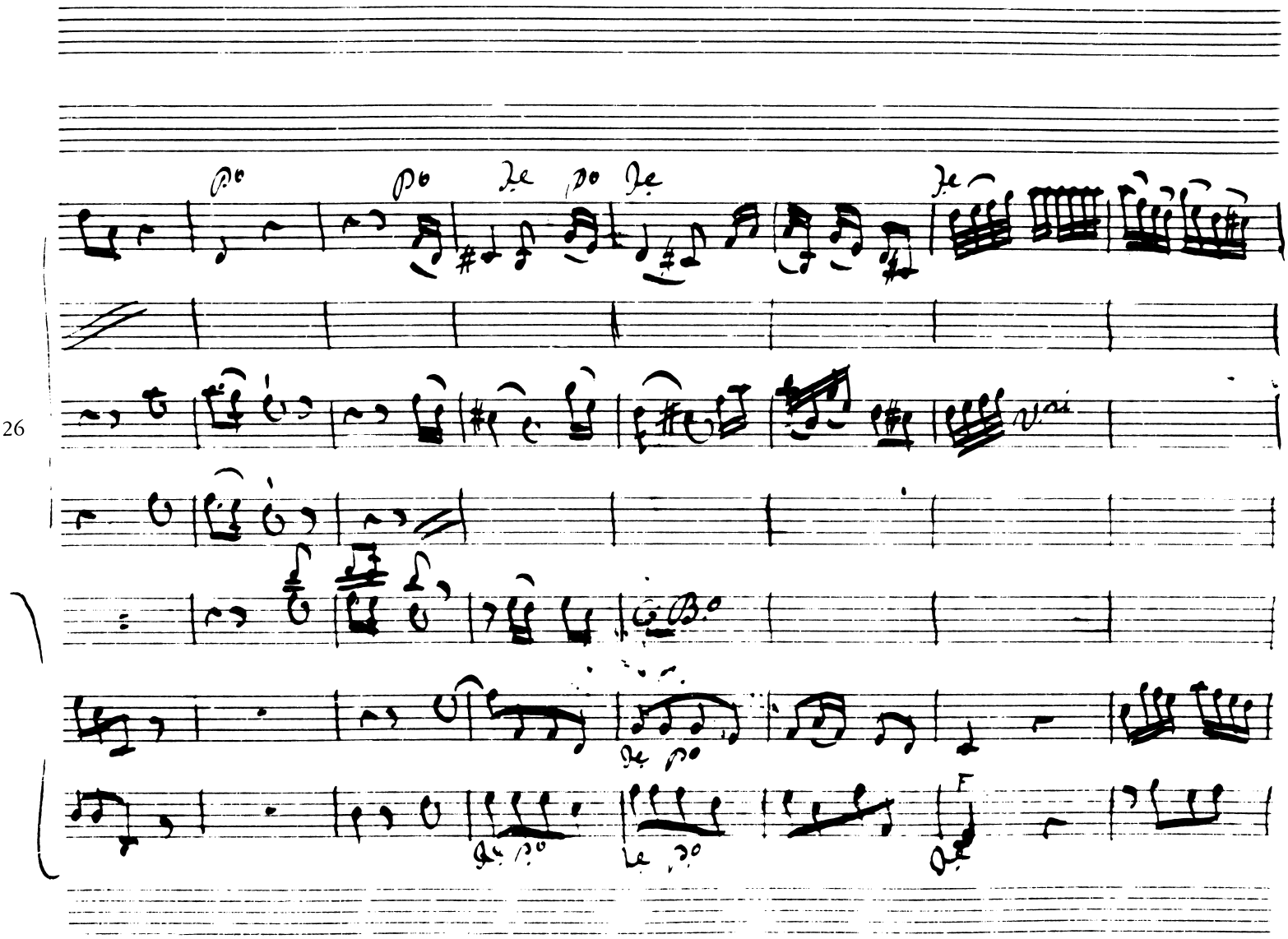

Andante
1
Flutes
2
1
Bassoons
2
1
Violins
2
Violas
'Cellos/
'Basses
p
mf
ff
[ff]

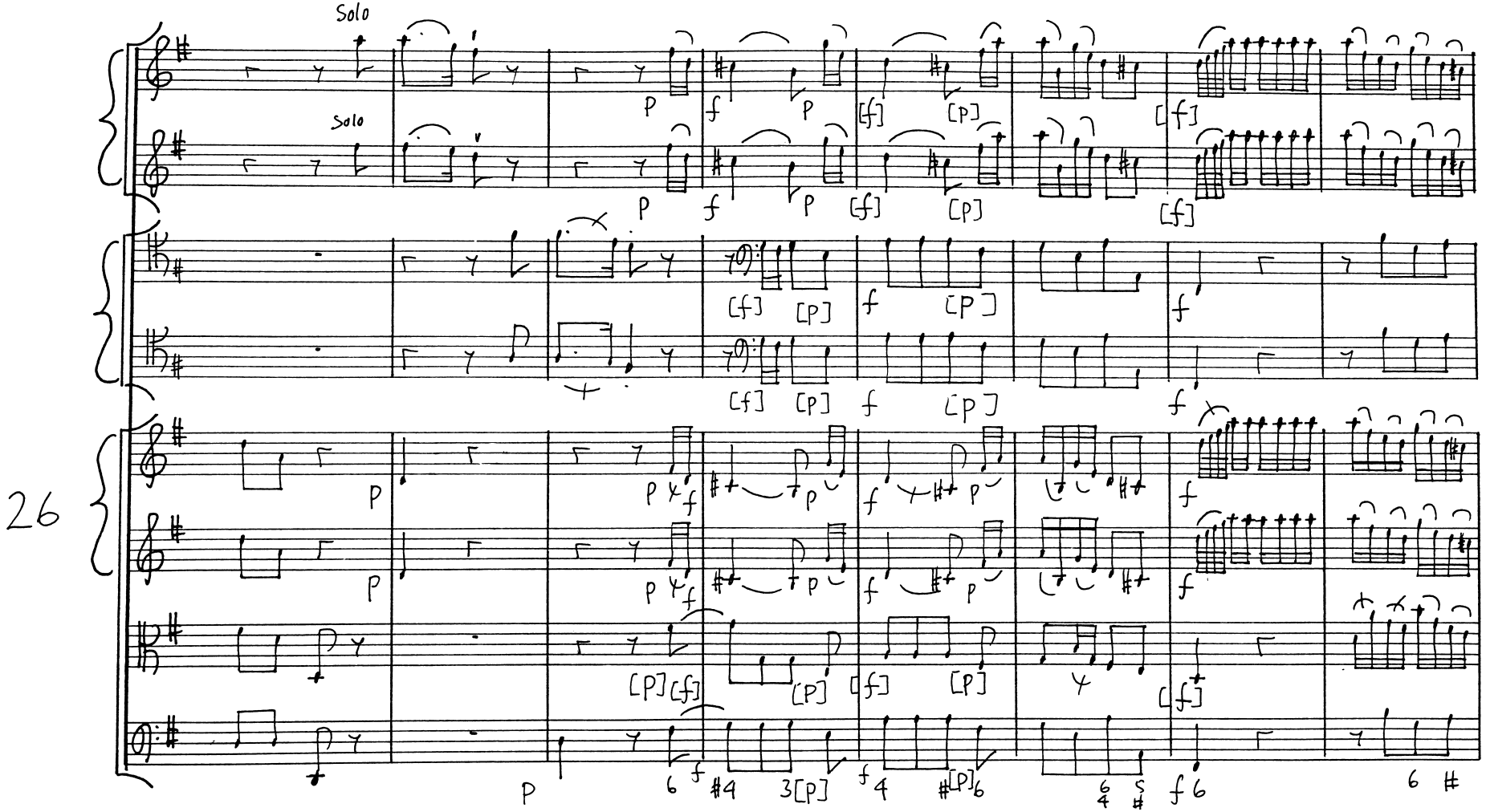

8

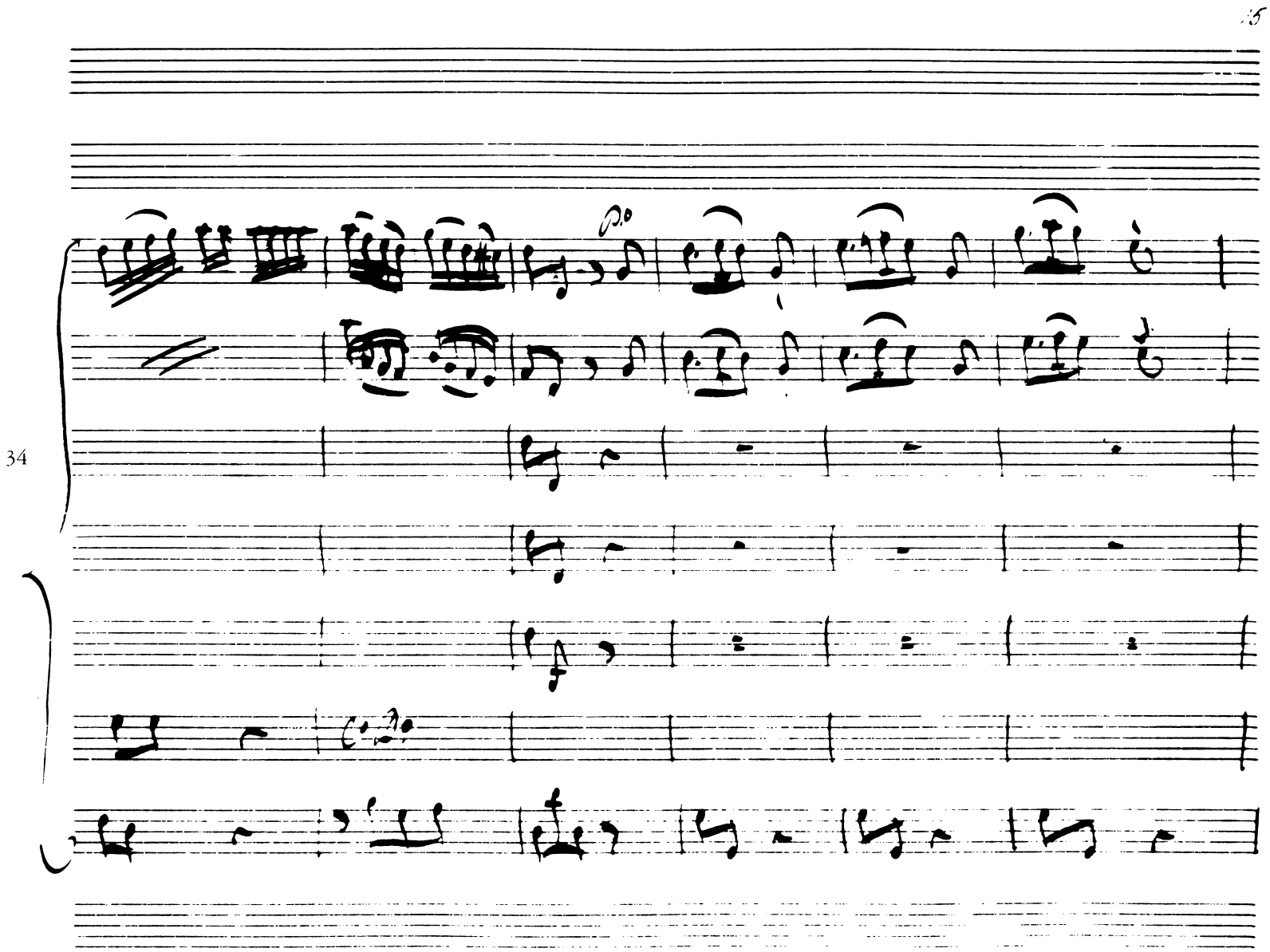

8
[p]
p
mf
ff

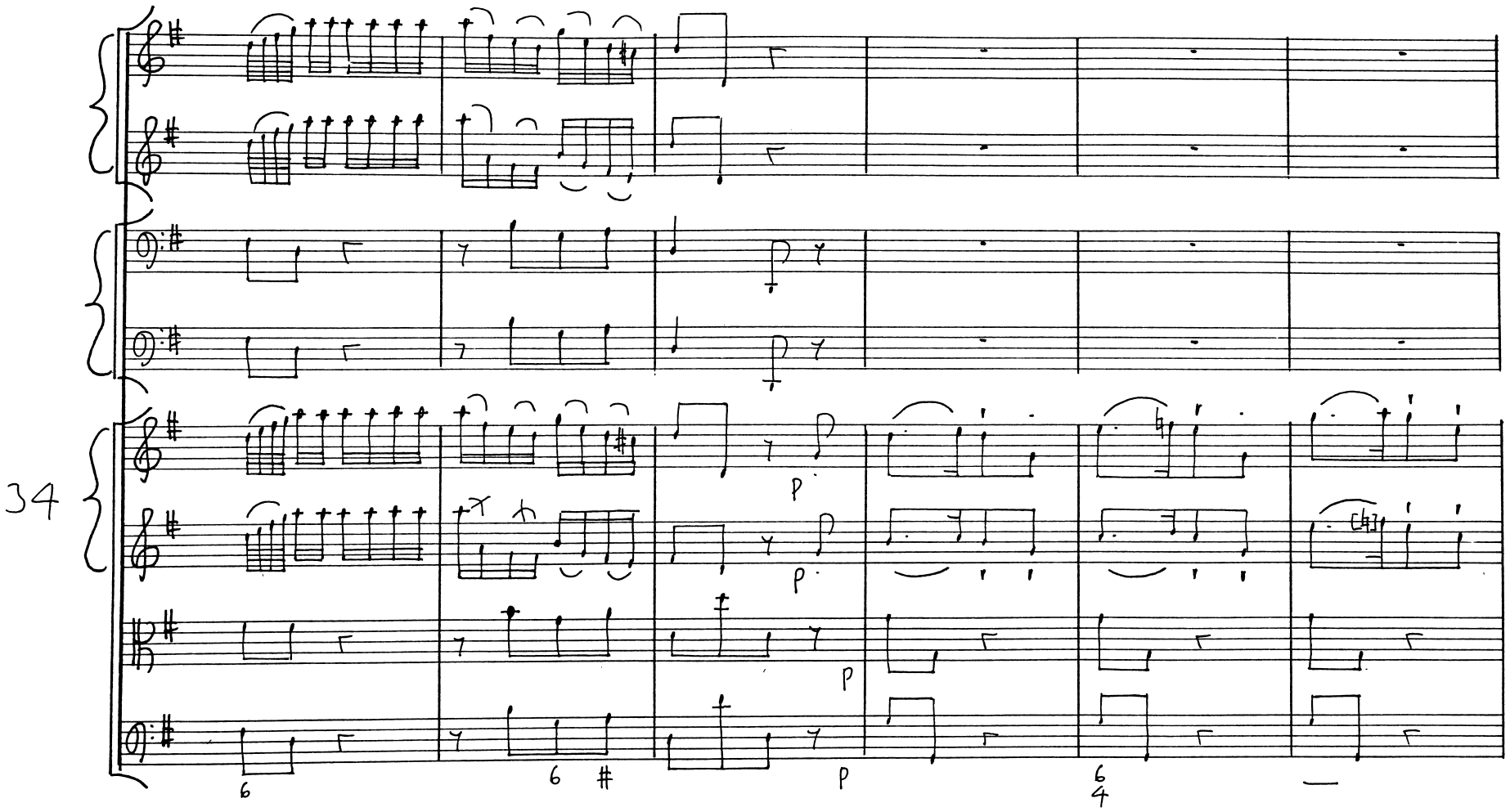

17
Soli

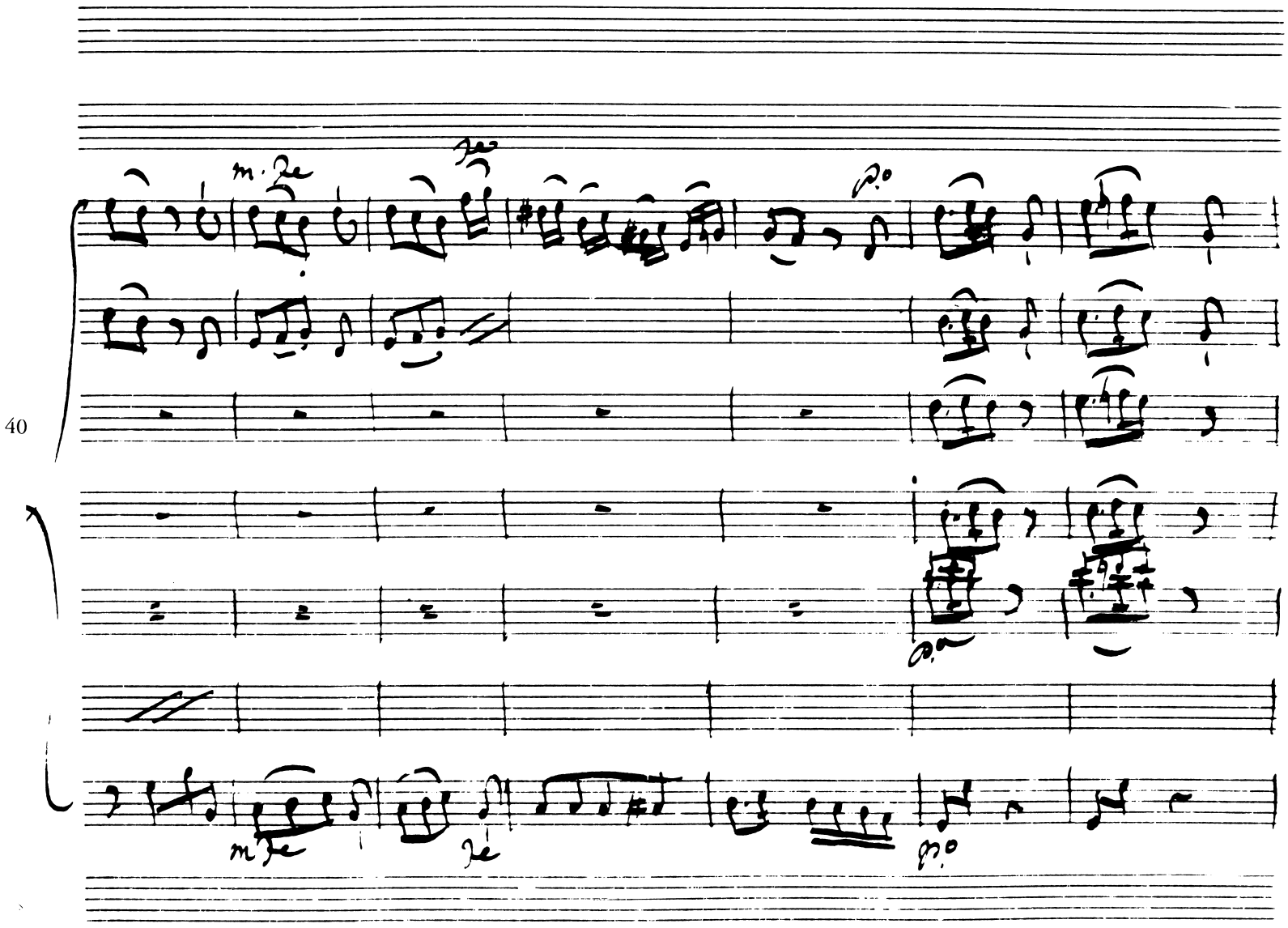

Solo
Solo
17

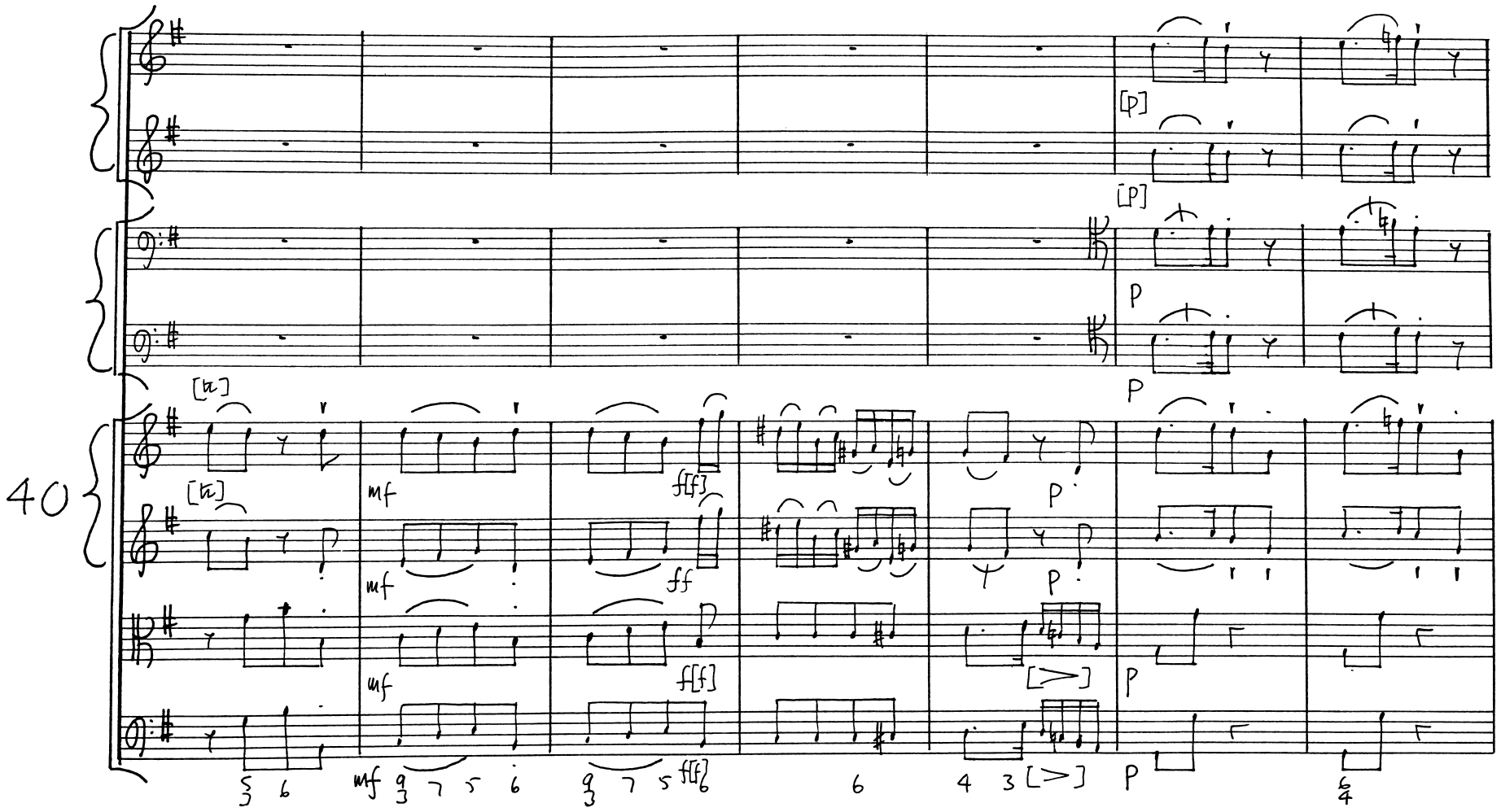

26

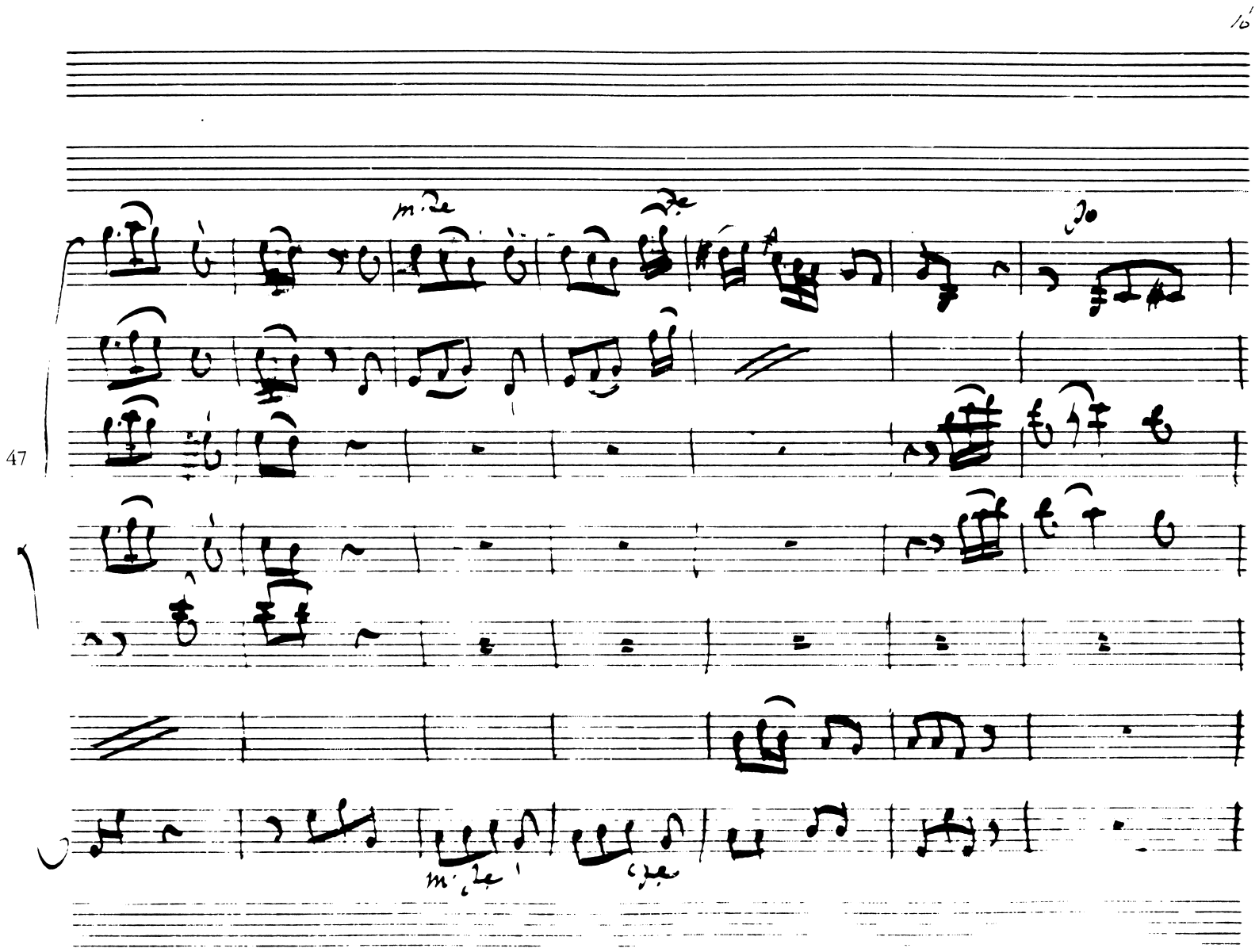

Solo
Solo
26

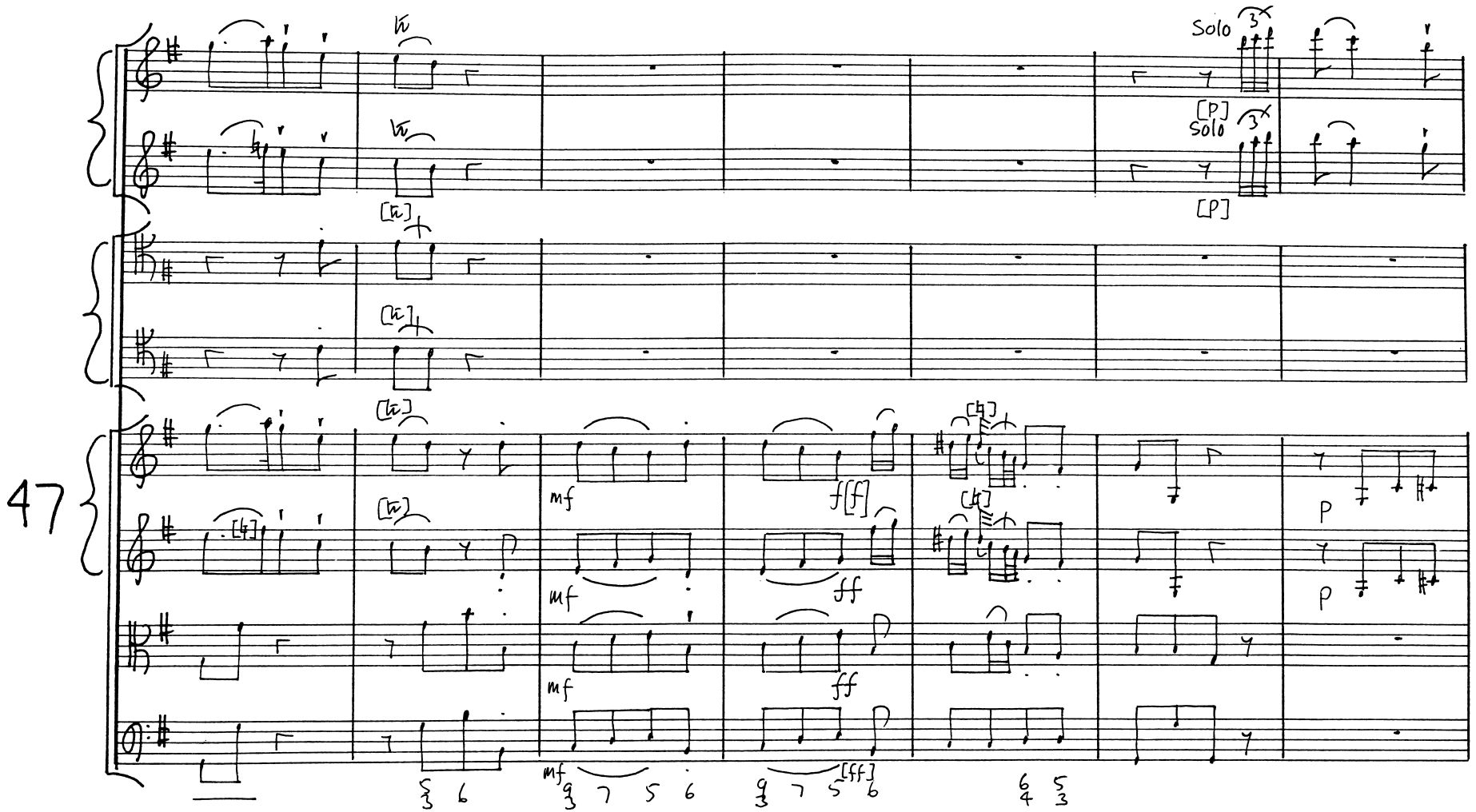

35
34

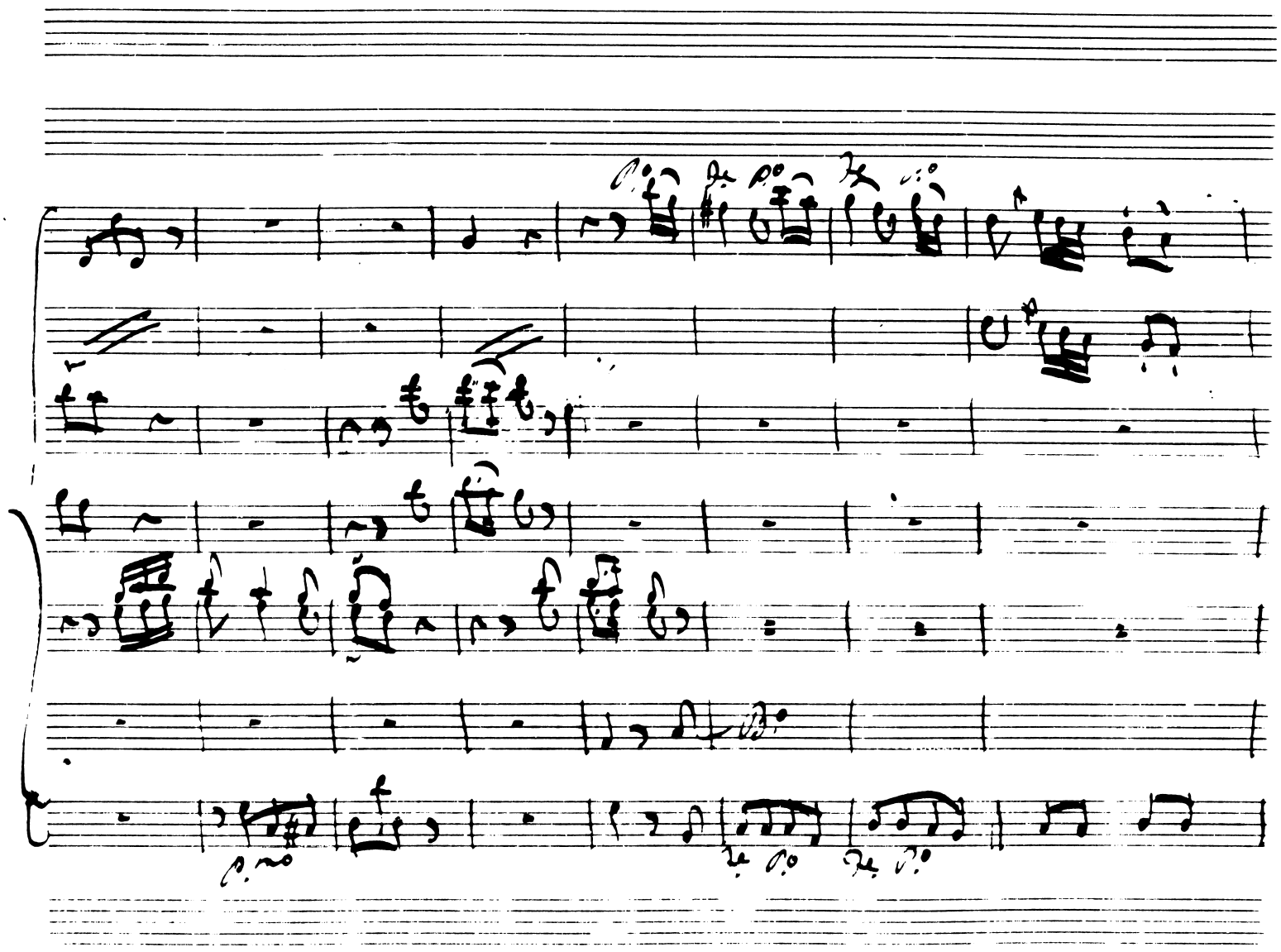

34
p
p
p
6
6
#
6
4

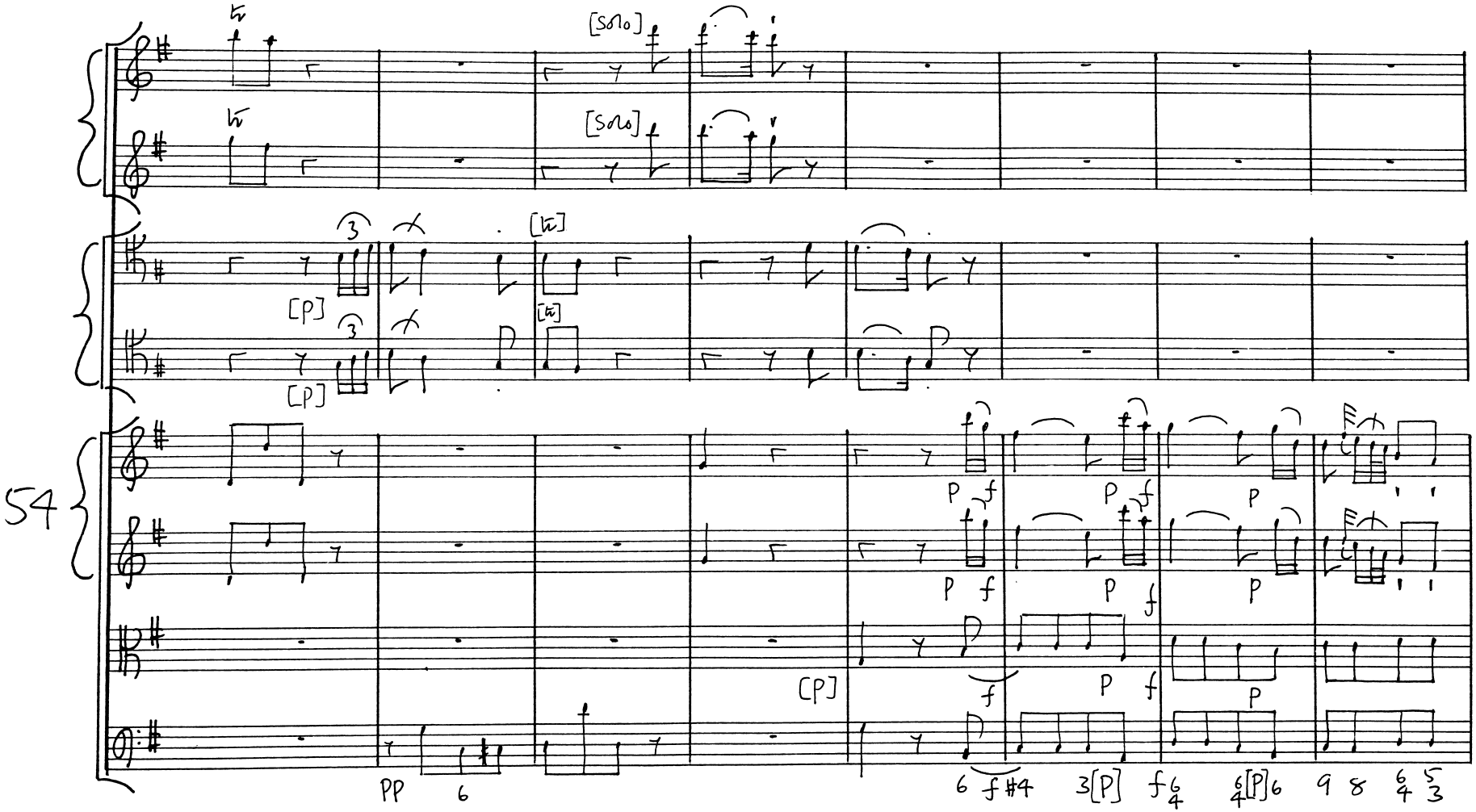

40

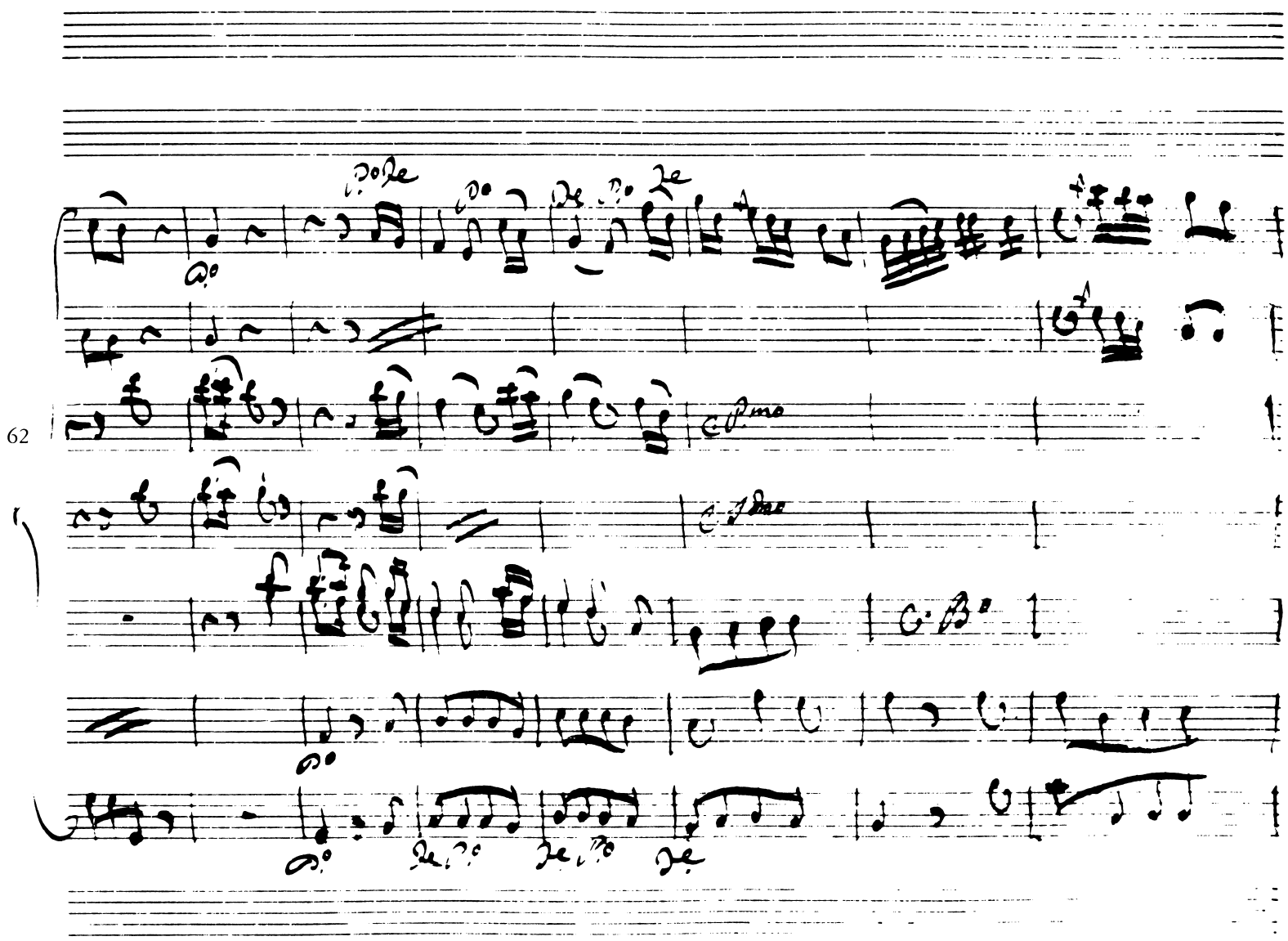

40
[p]
[p]
p
p
[tr]
[tr]
mf
mf
mf
mf
f[f]
ff
f[f]
f[f]
p
p
p
p
[>]
[>]
5 6
9 7 5 6
9 7 5 6
6
4 3
6 4

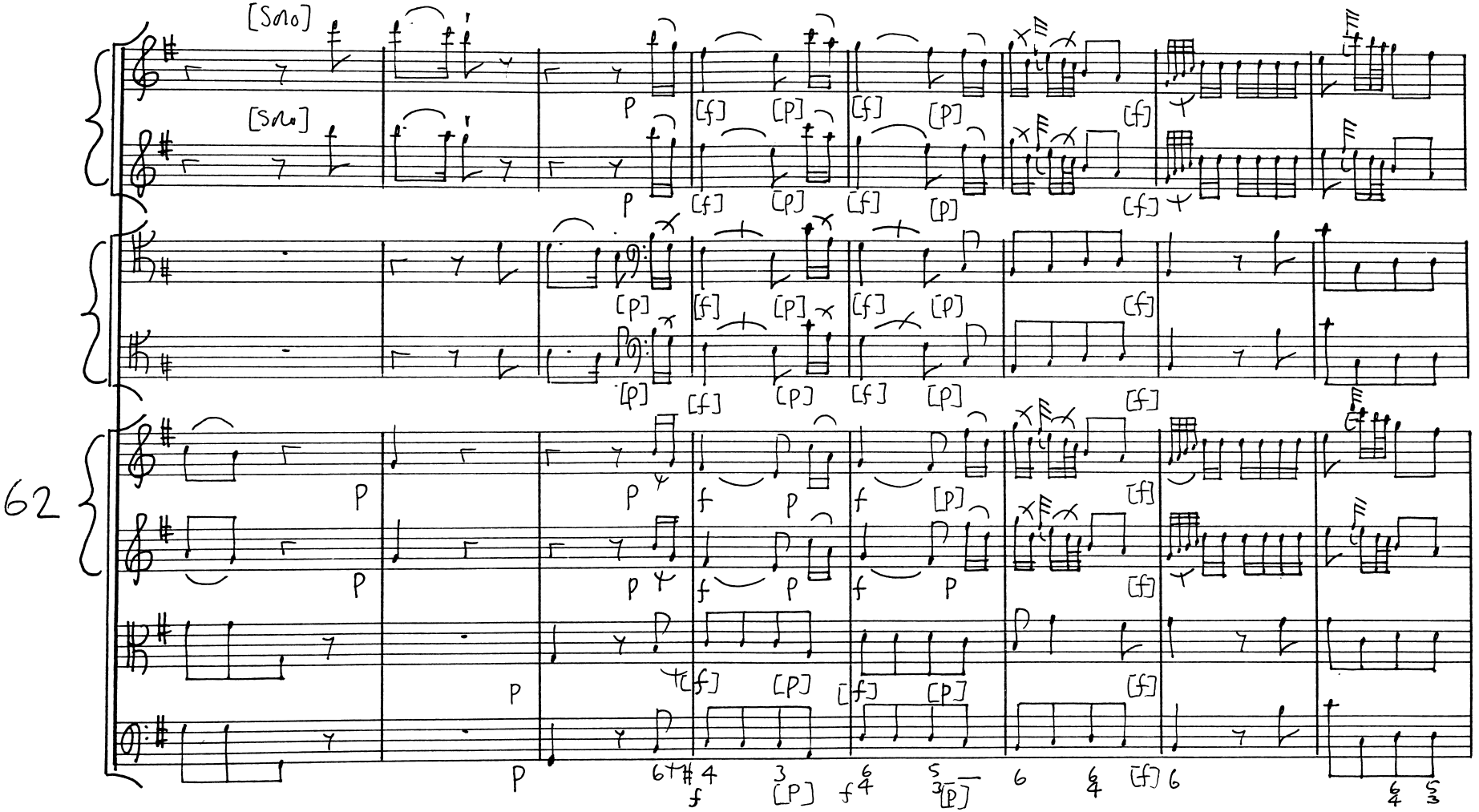

47

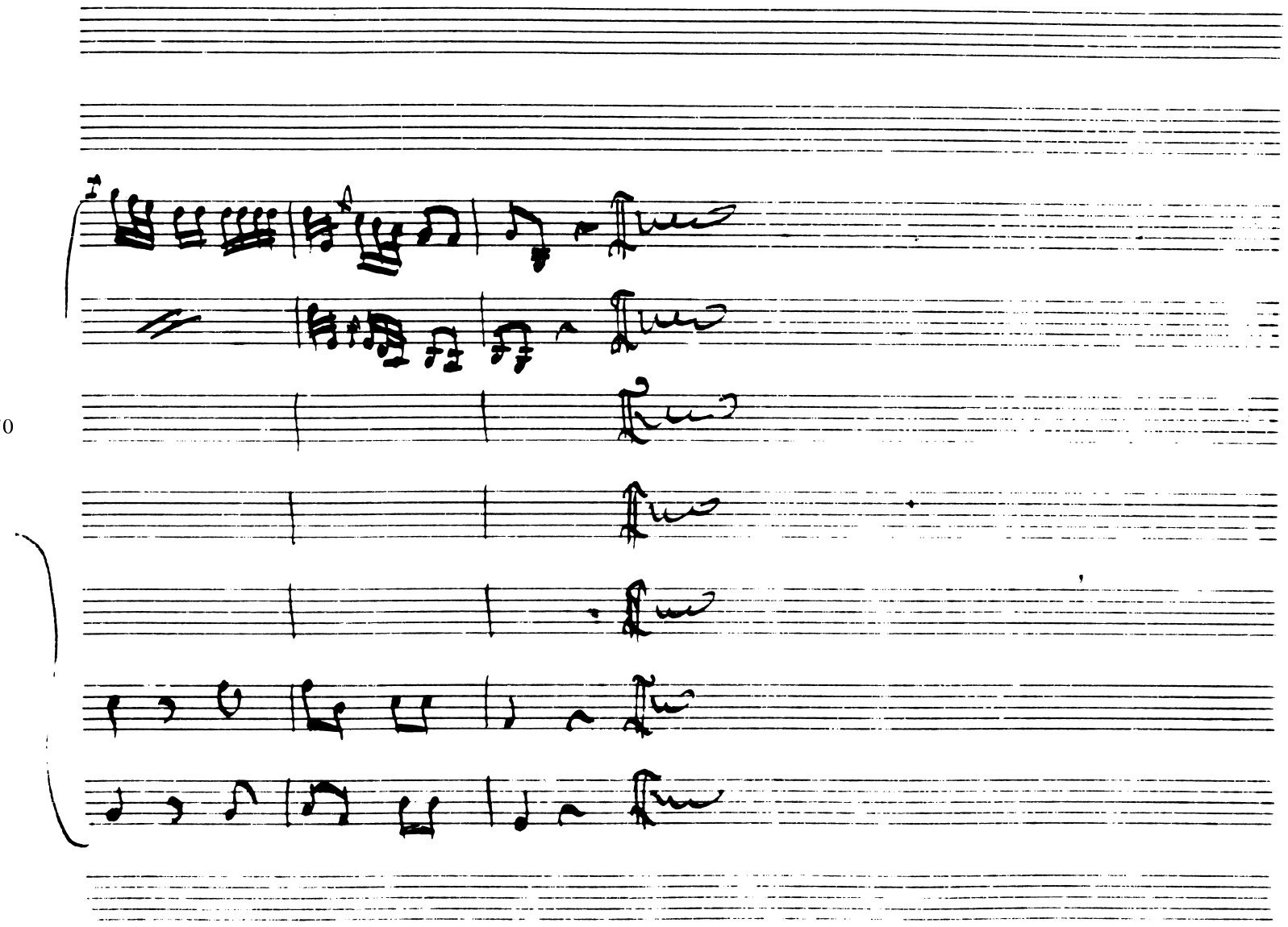

47
Solo
[P]
Solo
[P]
mf
f[f]
mf
ff
mf
ff
mf
[ff]
p
p

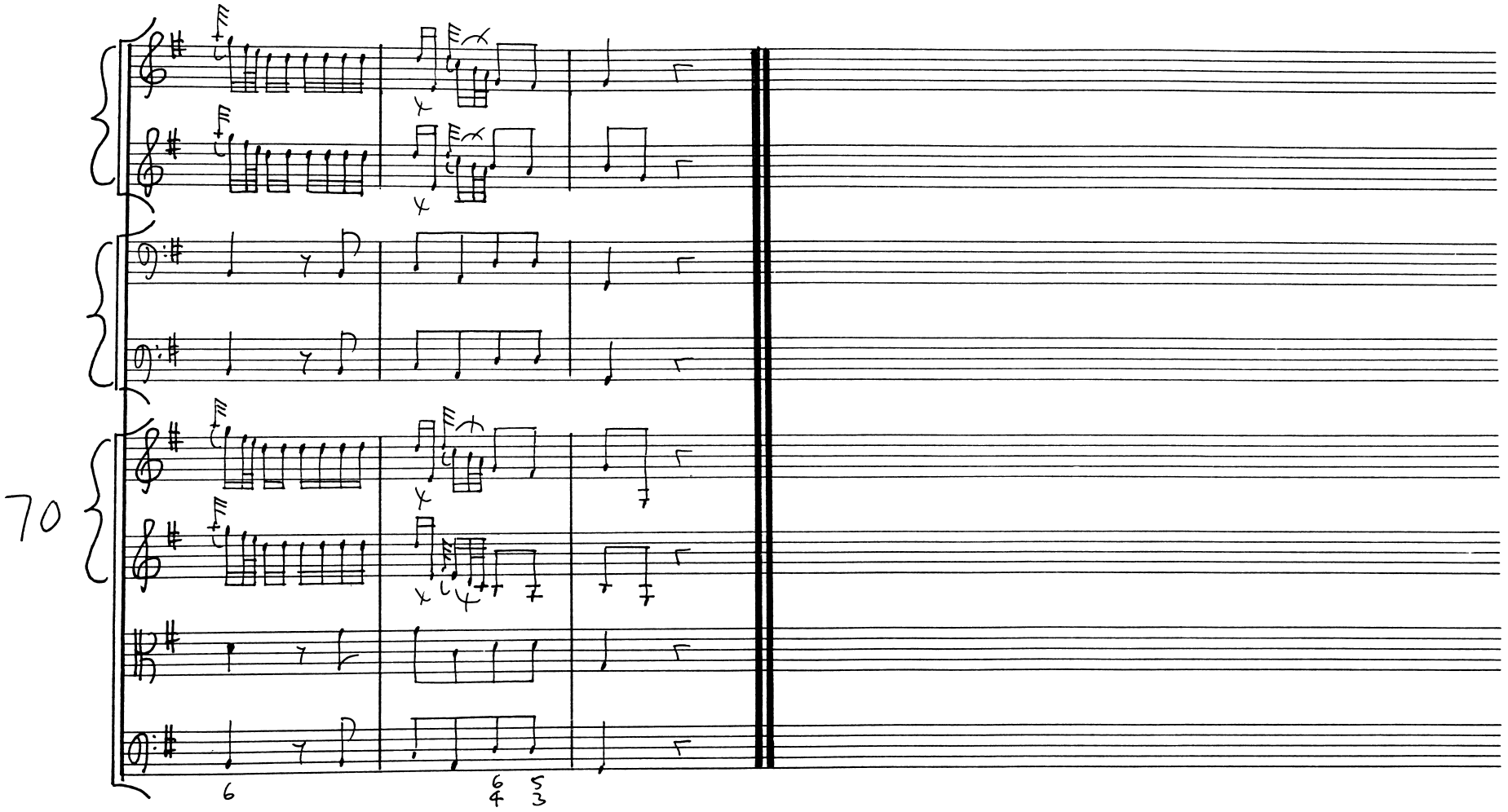

54

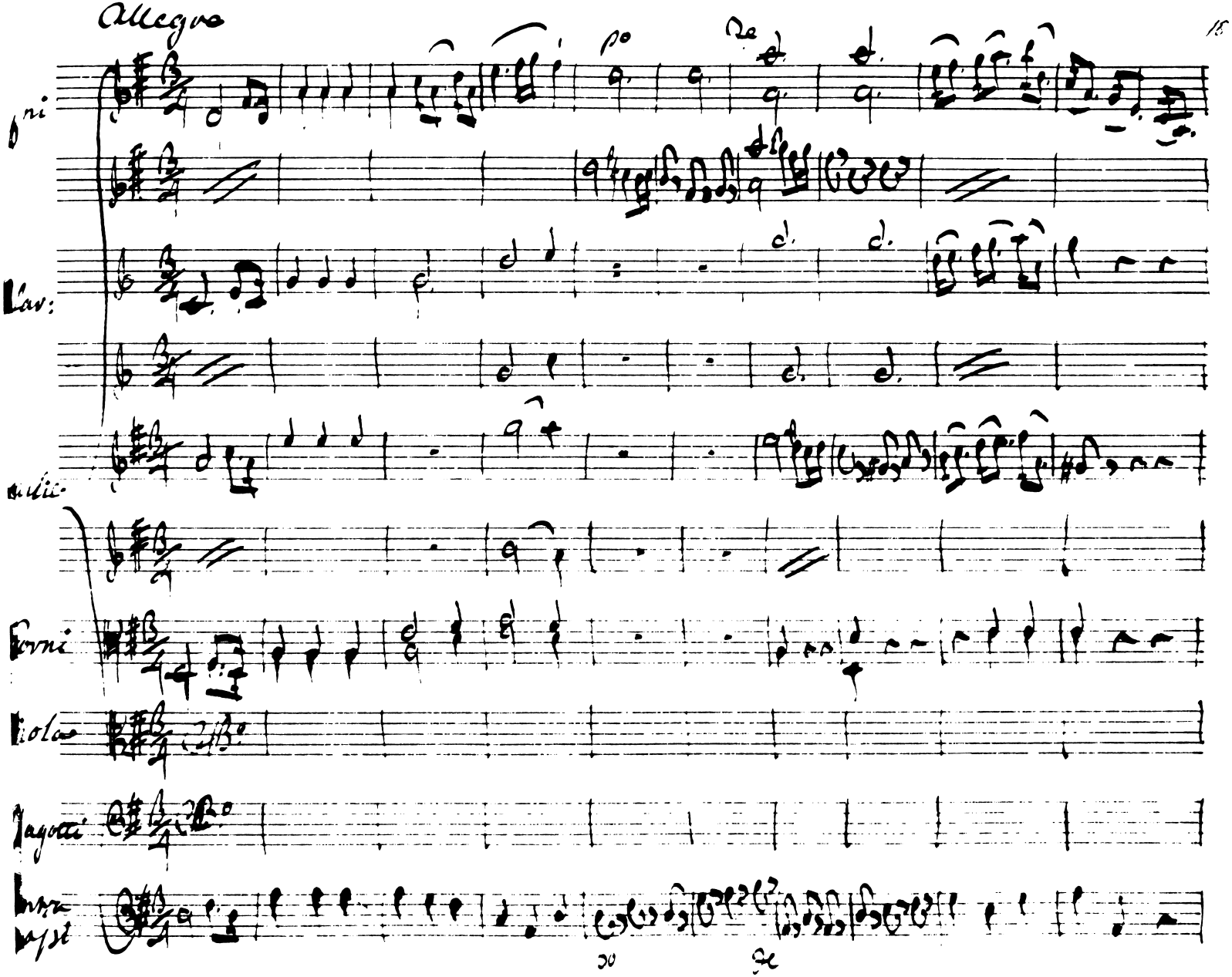

[Solo]
[Solo]
[P]
[P]
54
[P]
PP
f
[P]
f
[P]

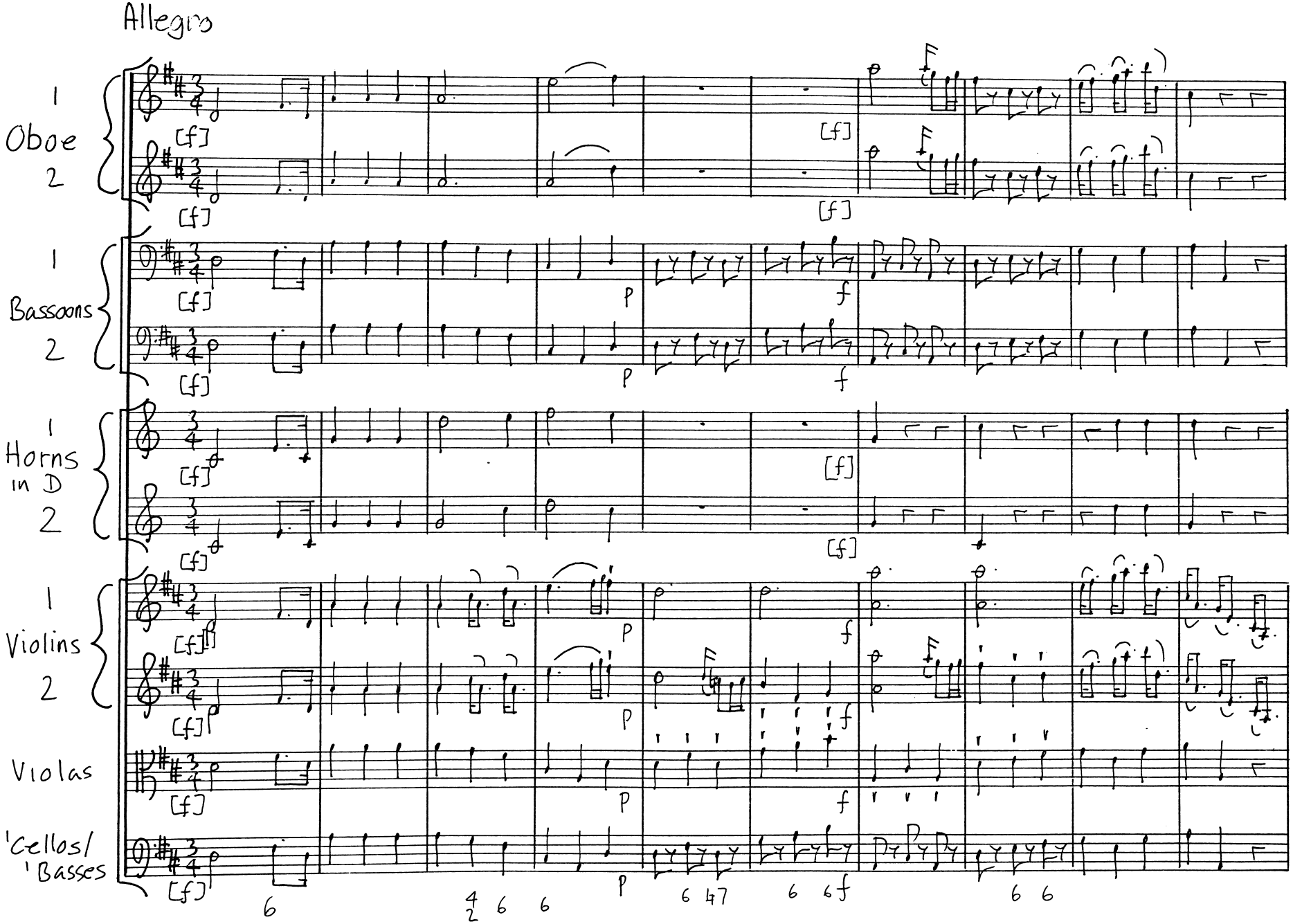

62

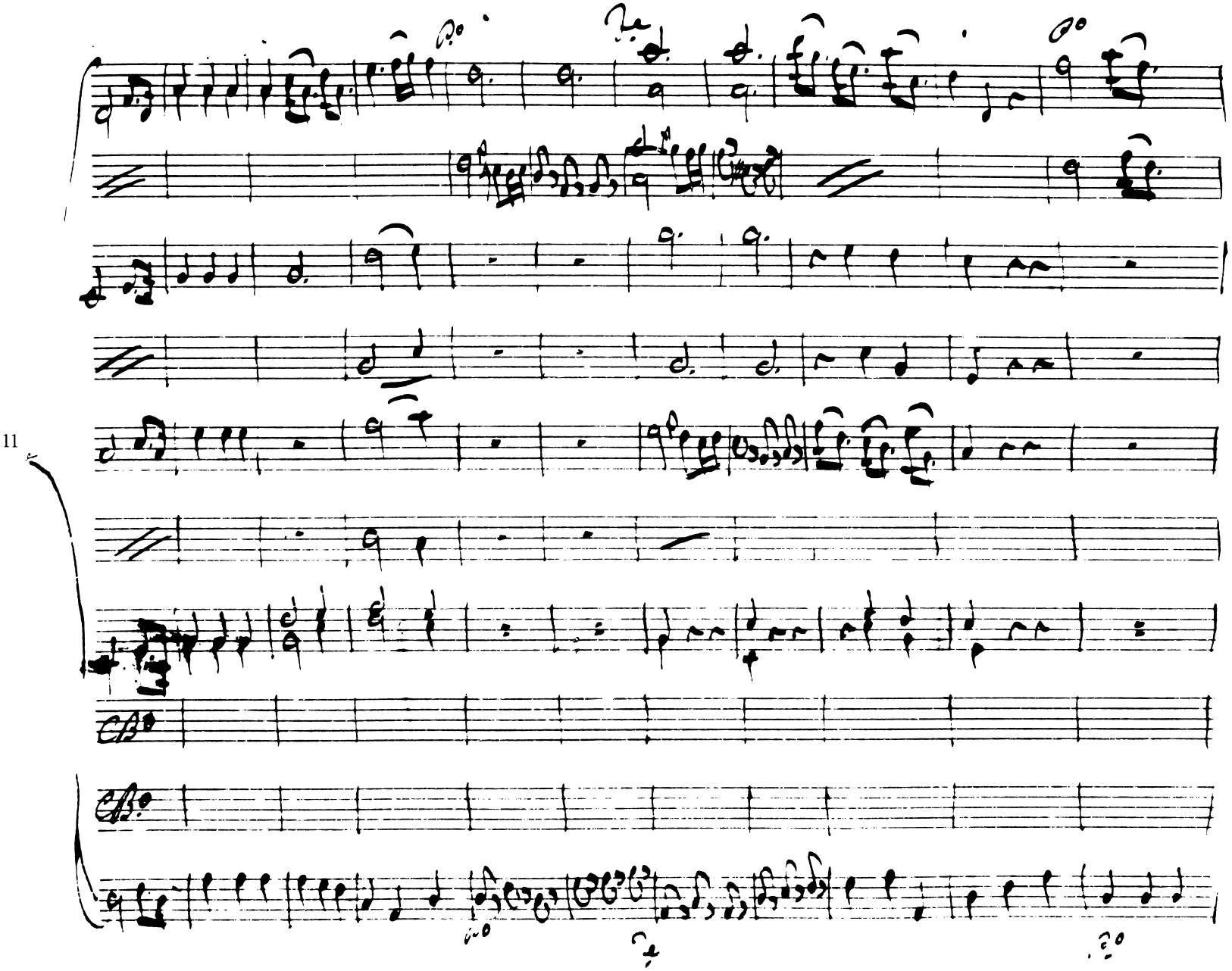

[Solo]
[Solo]
62

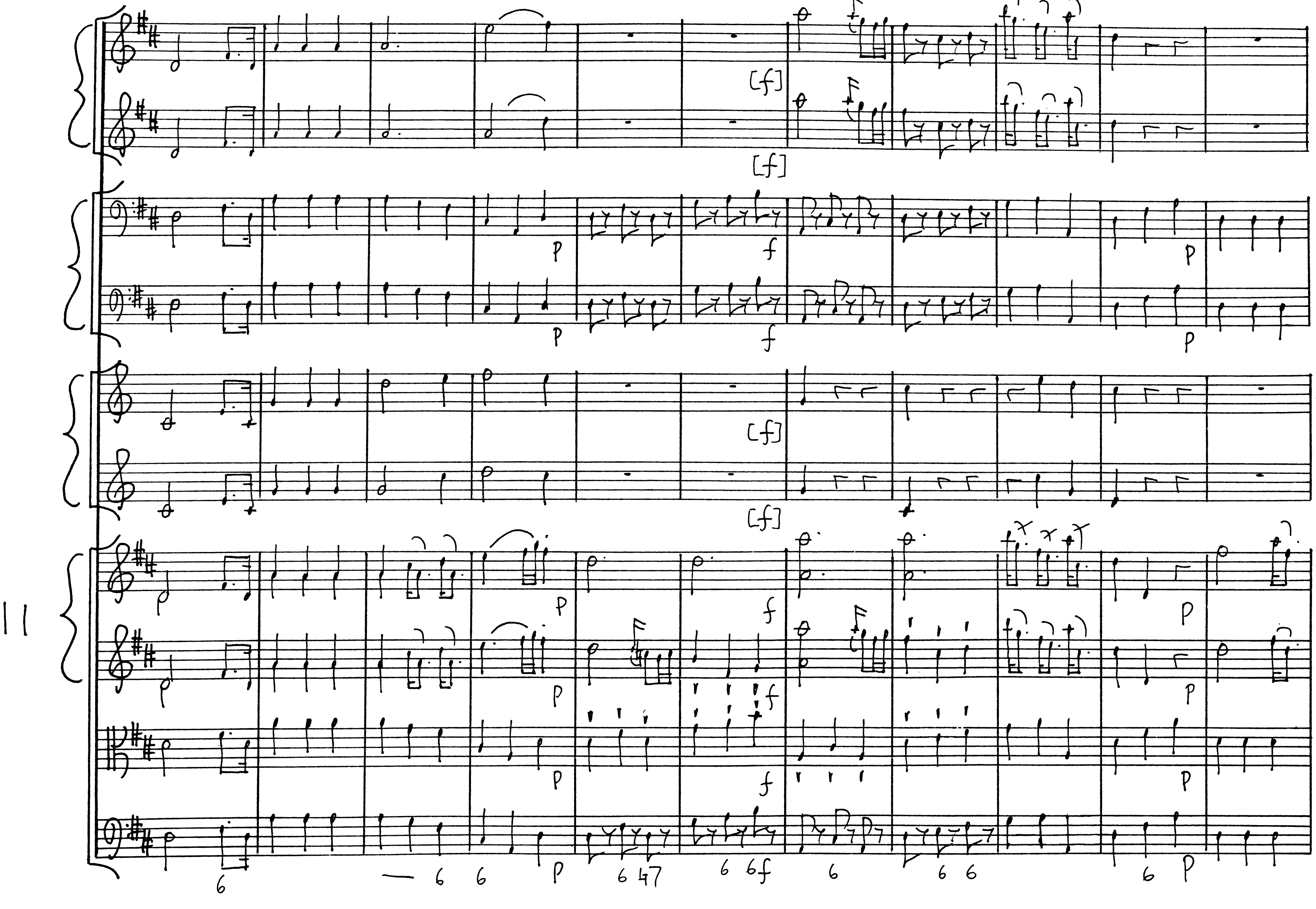

70

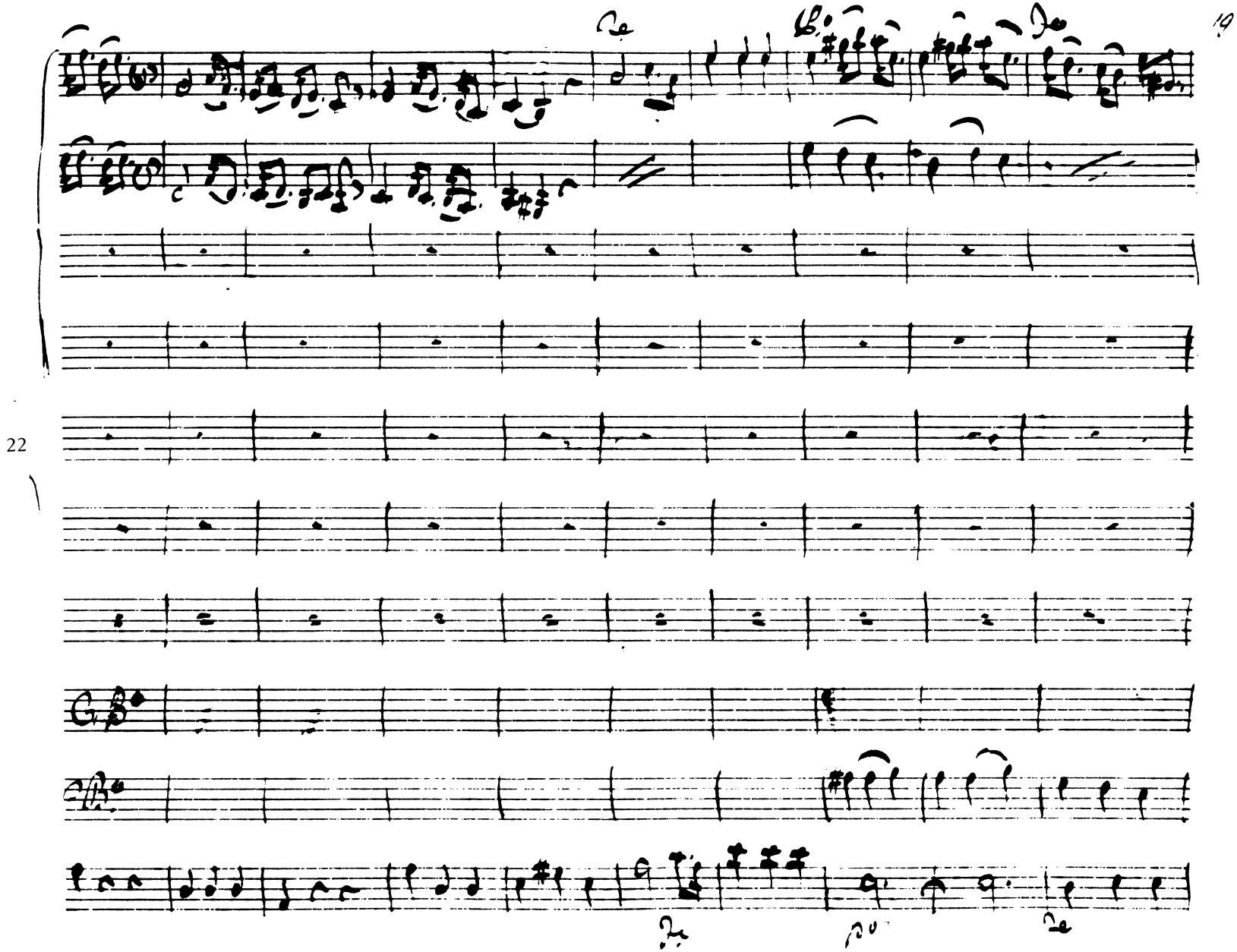

70
6
6/4
5/3

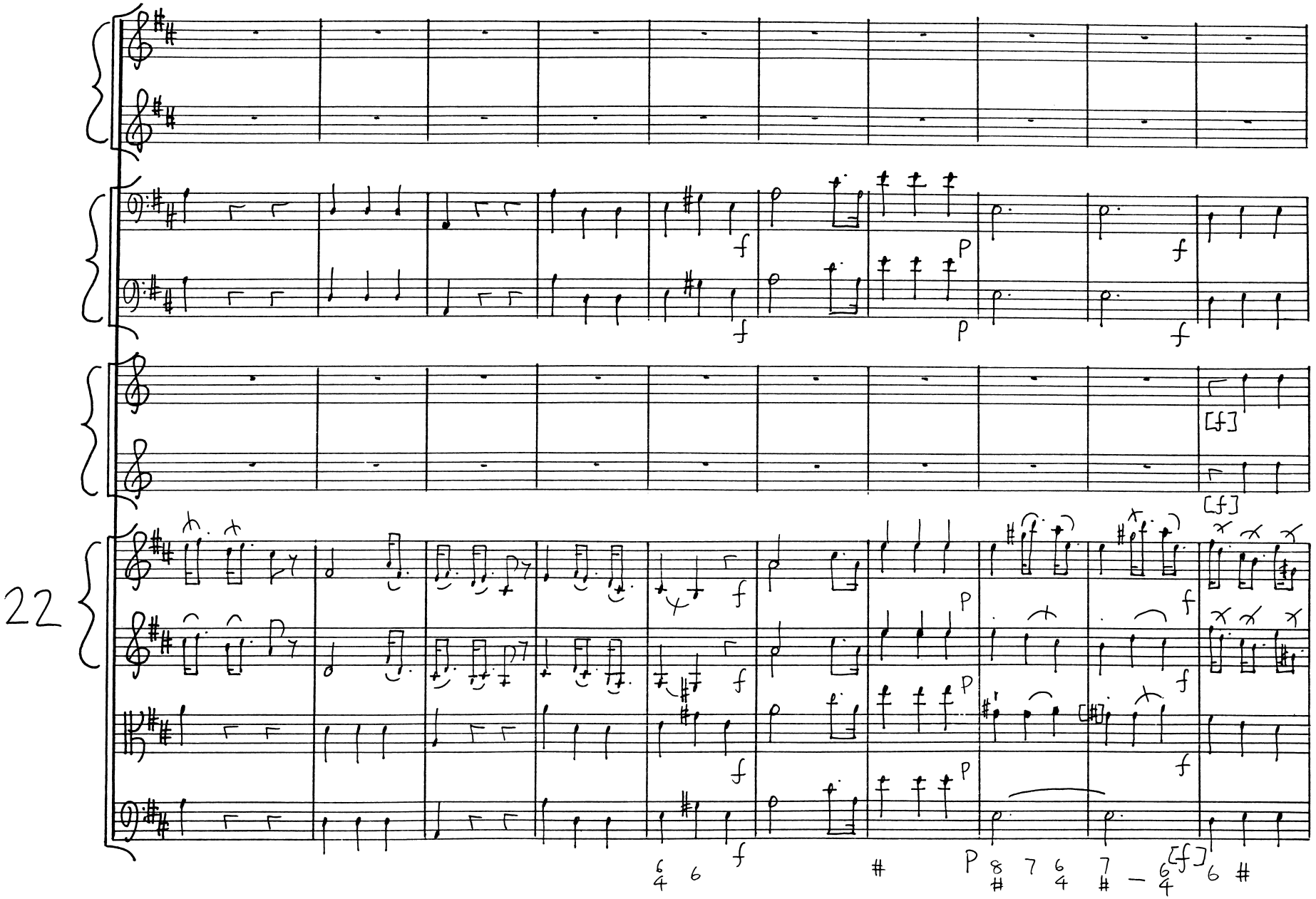

Allegro
Corni
Viola
Fagotti

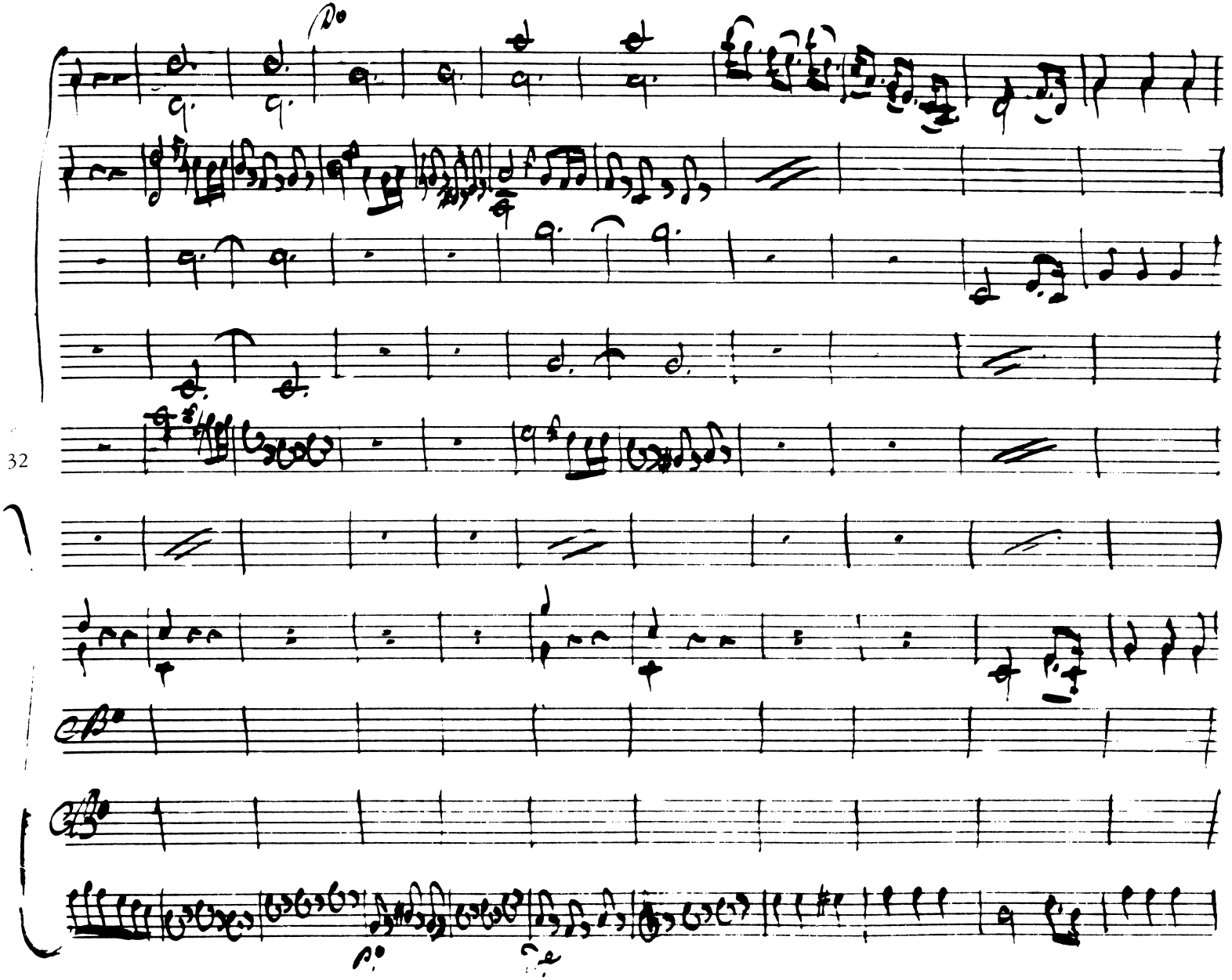

Allegro
1
Oboe
2
1
Bassoons
2
1
Horns
in D
2
1
Violins
2
Violas
'Cellos/
'Basses

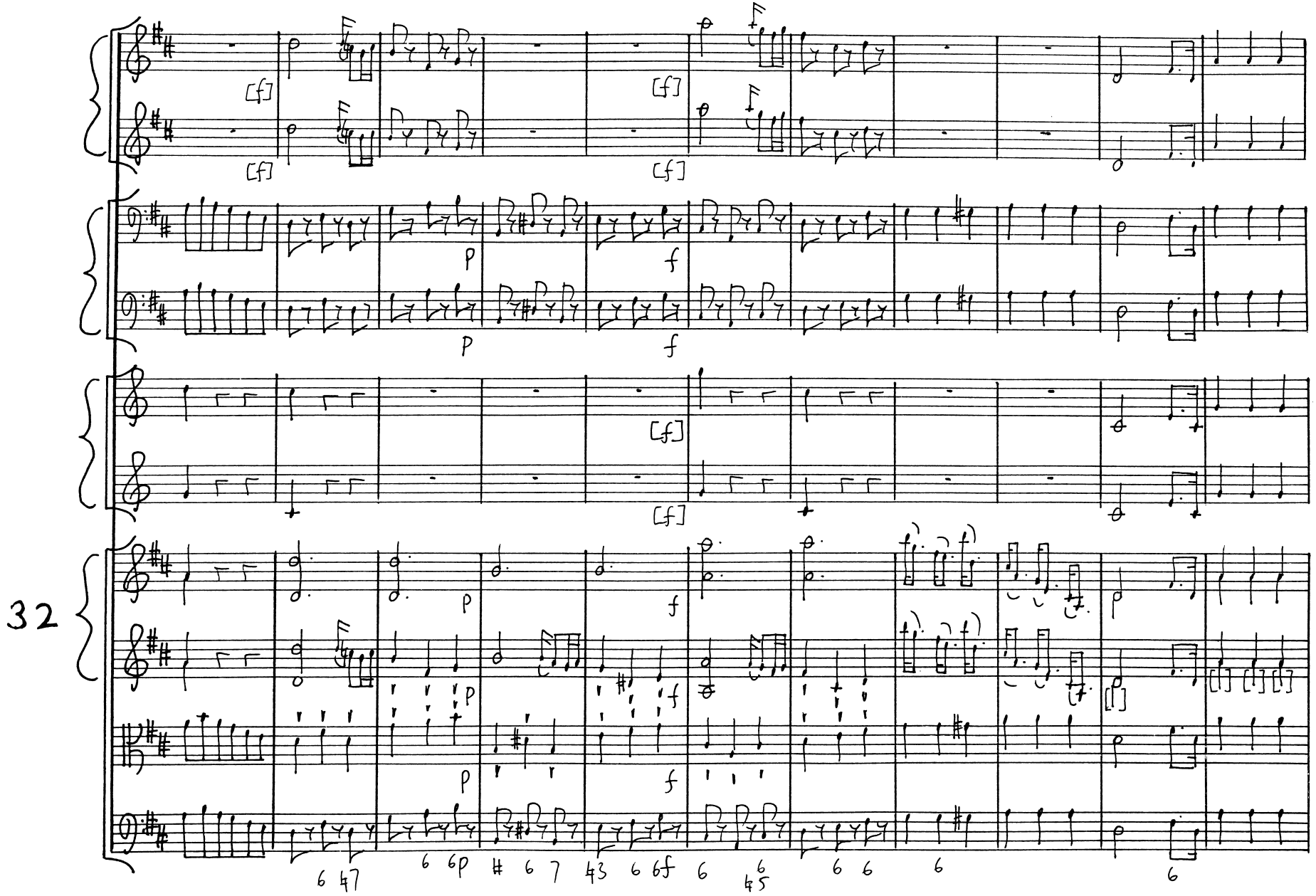

11

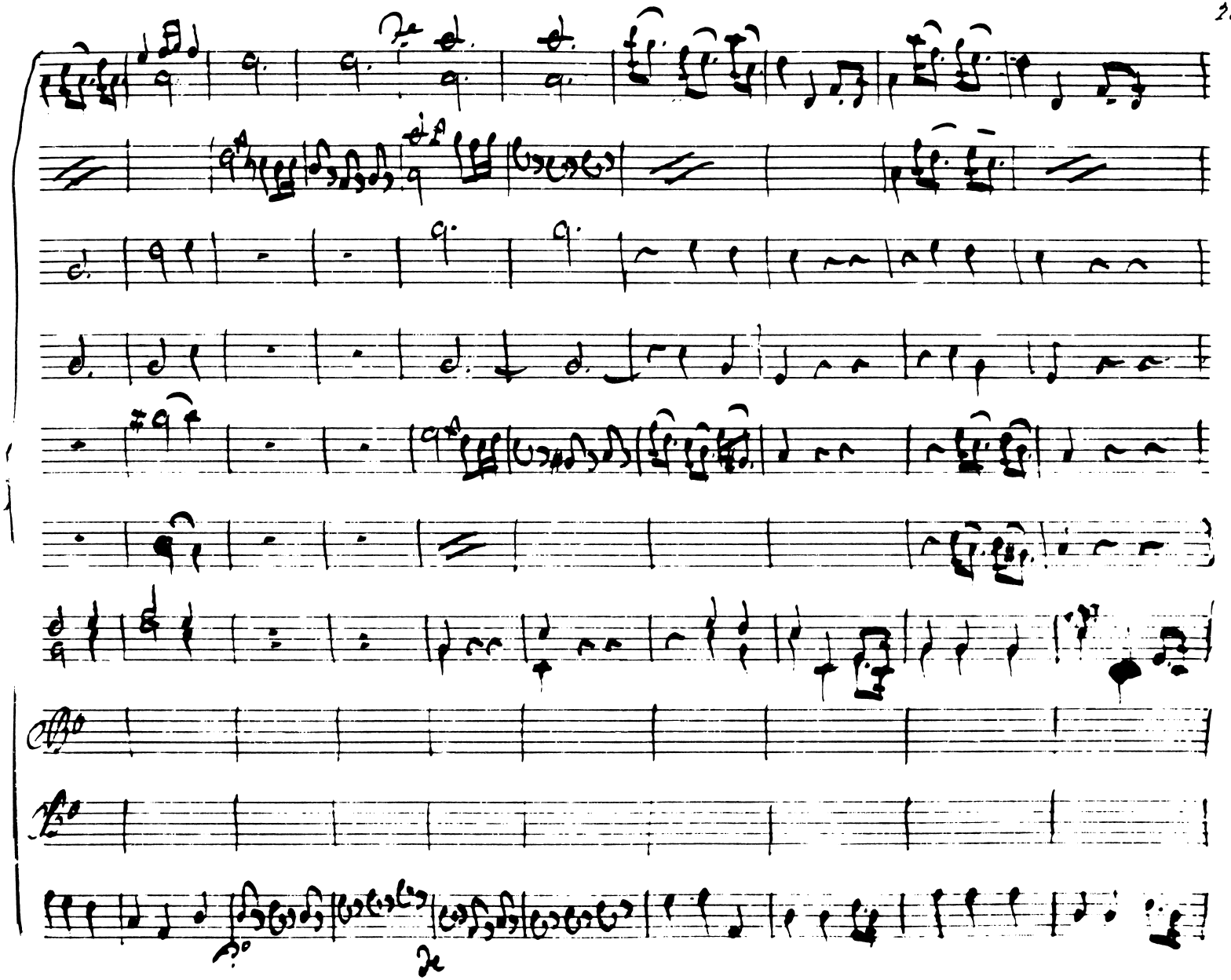

11

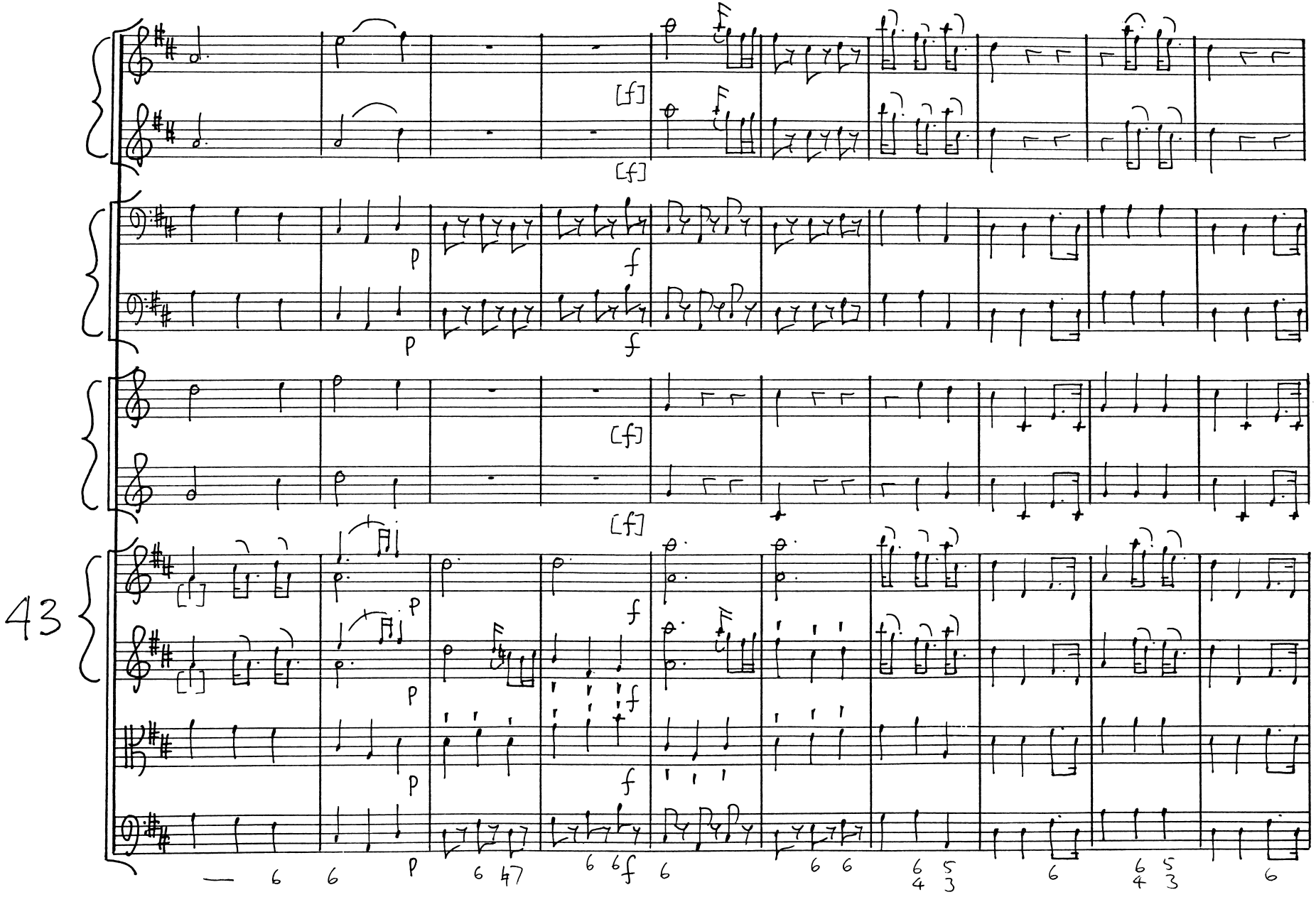

19
22

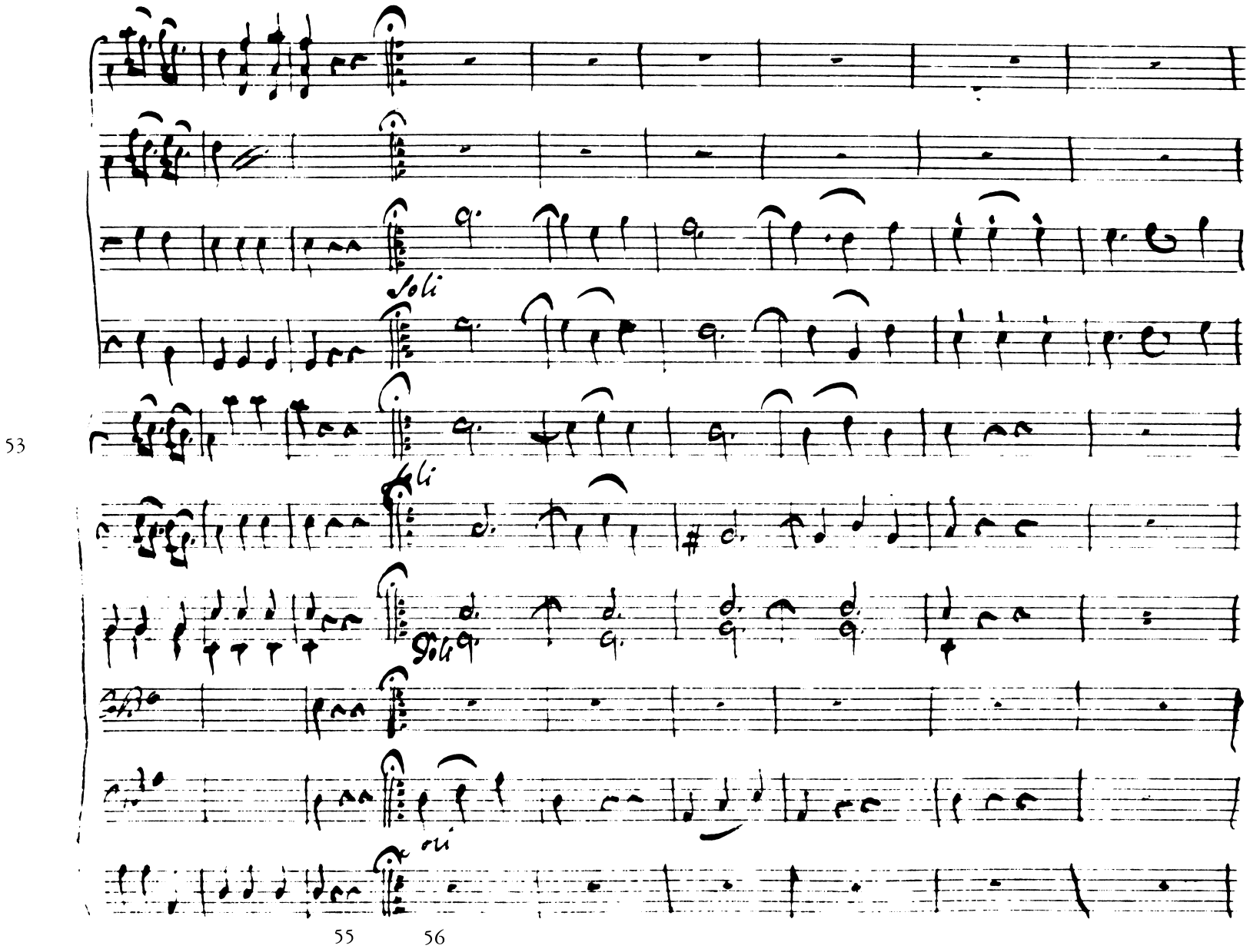

22
f
P
[f]

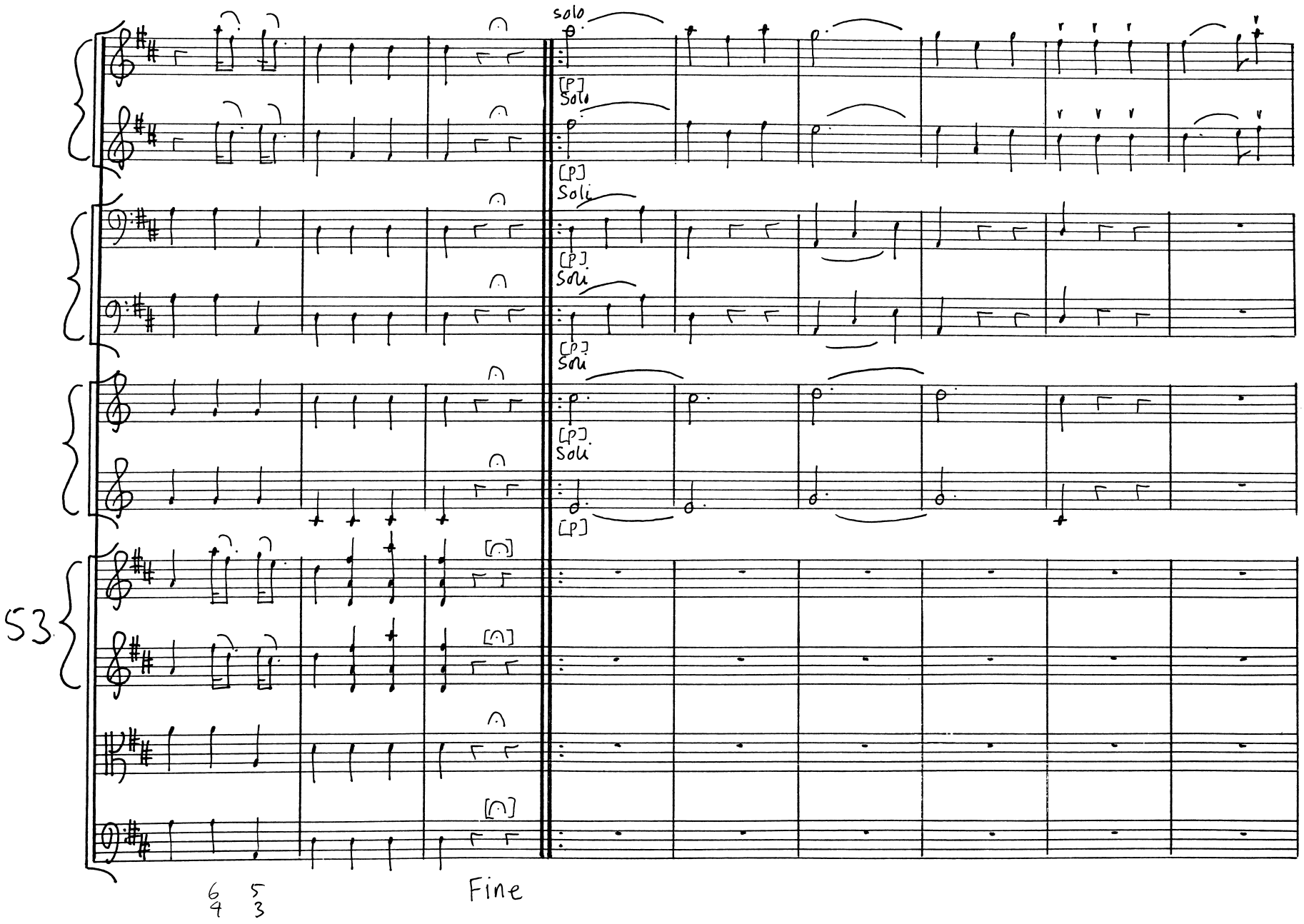

32

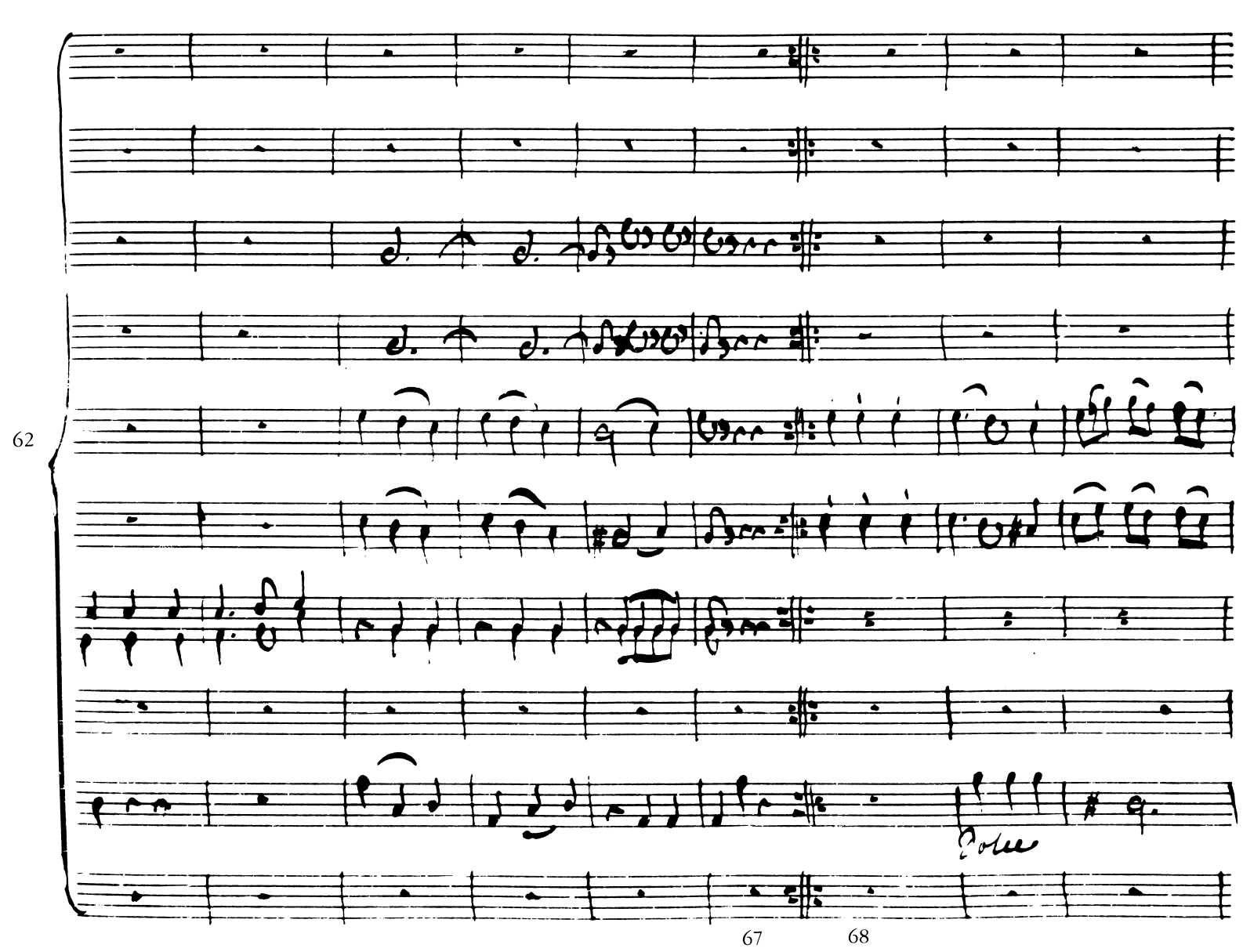

32

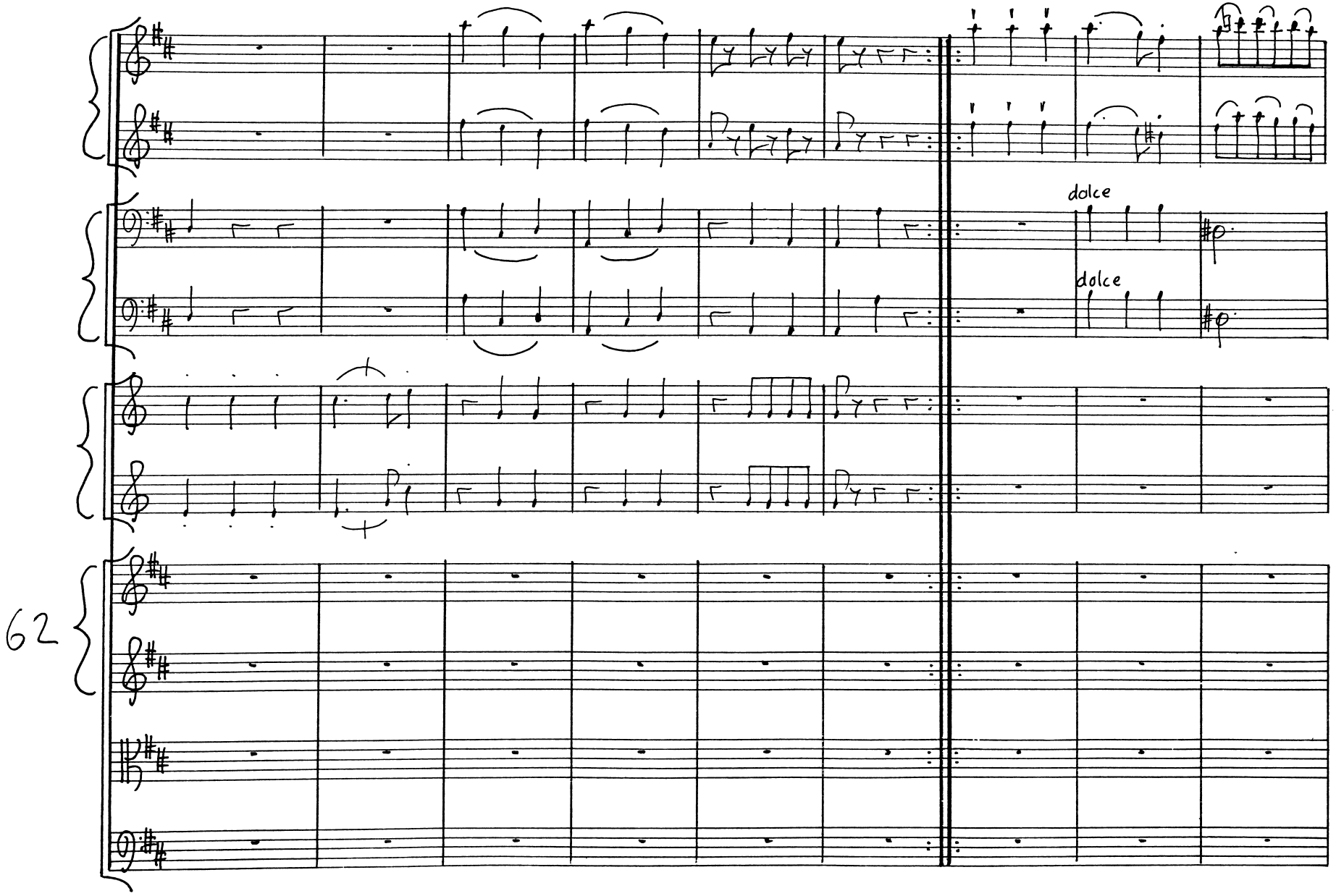

20
43

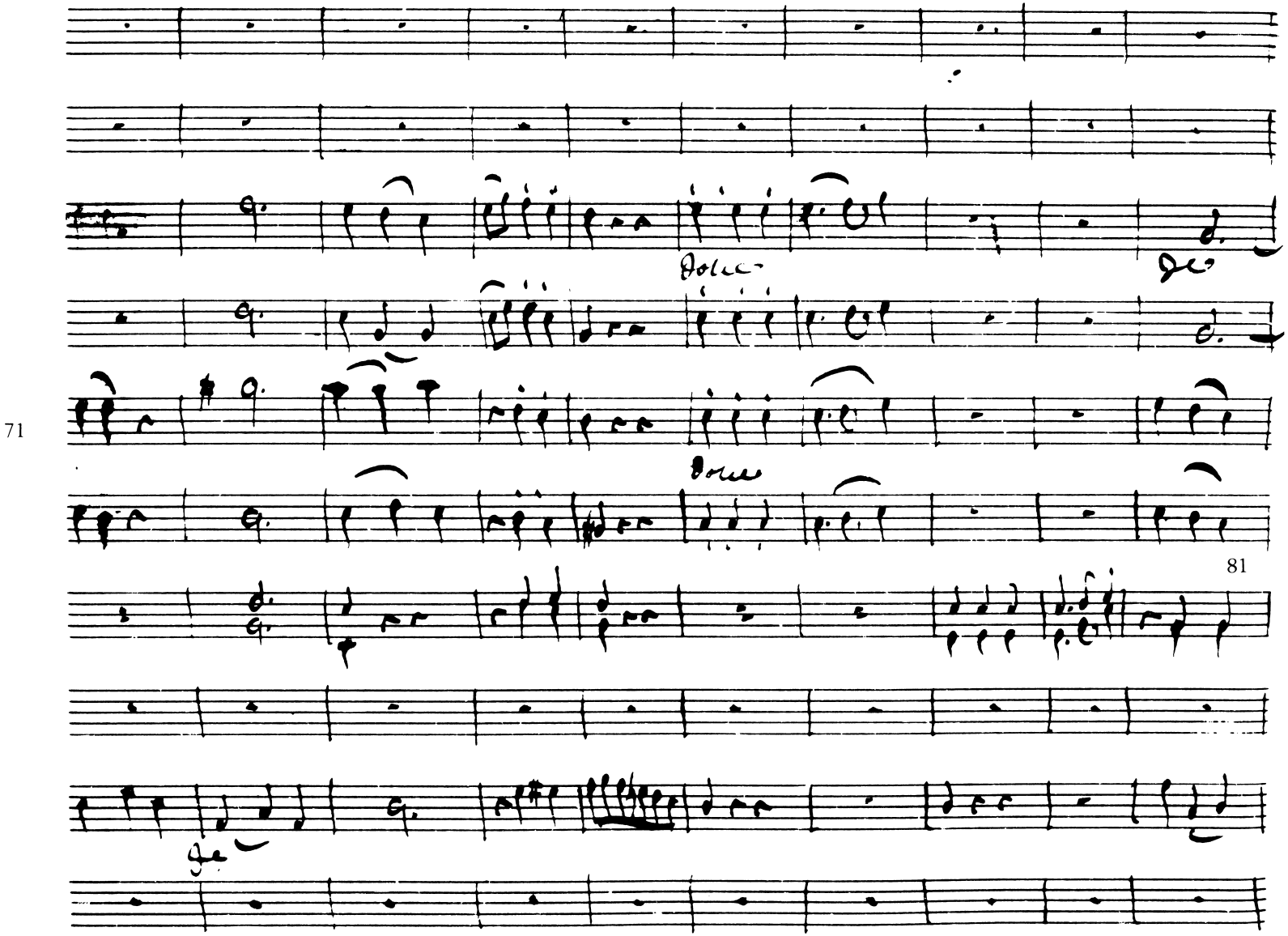

43

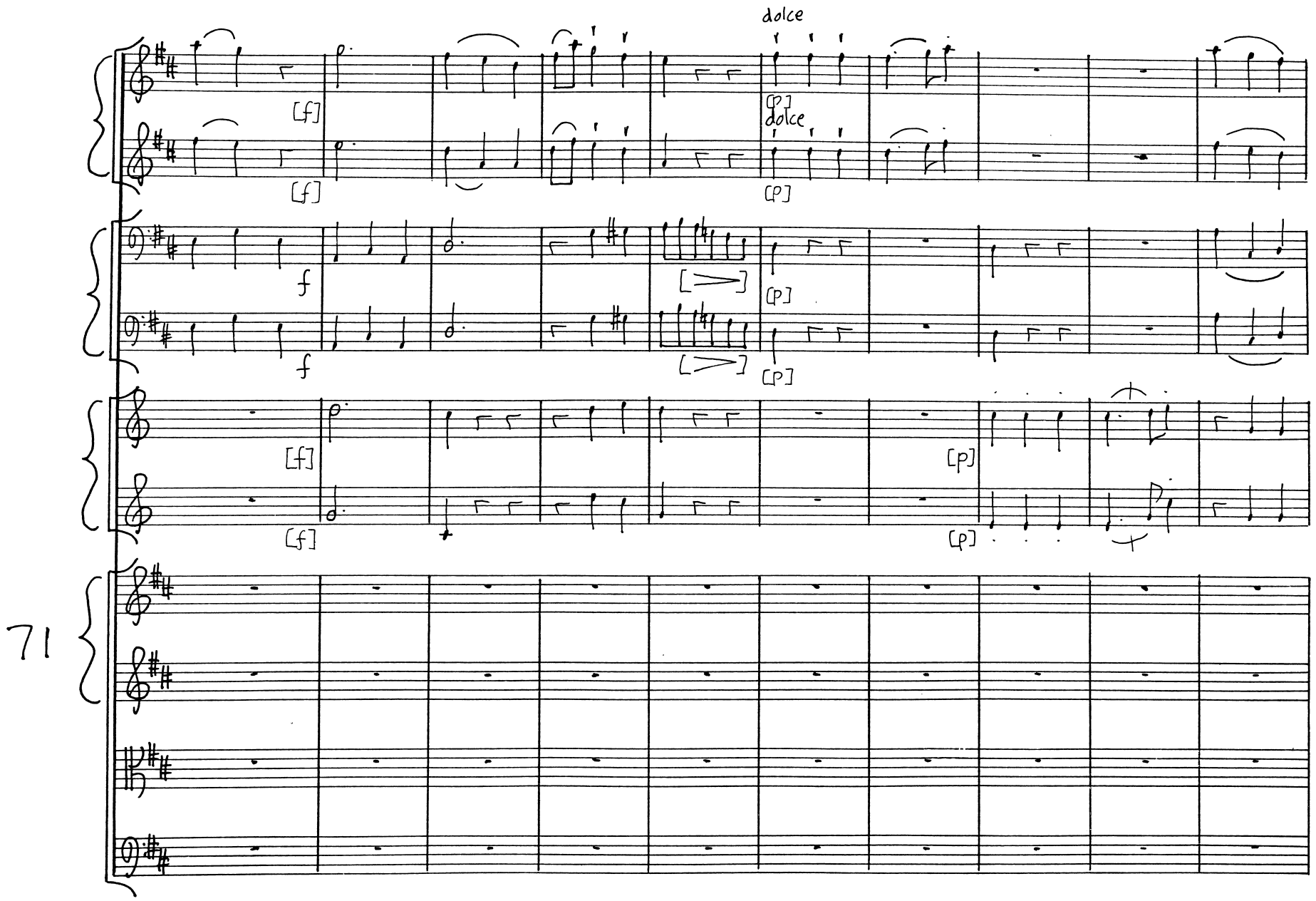

Soli
Soli
Soli
Soli
Soli
53
55
56

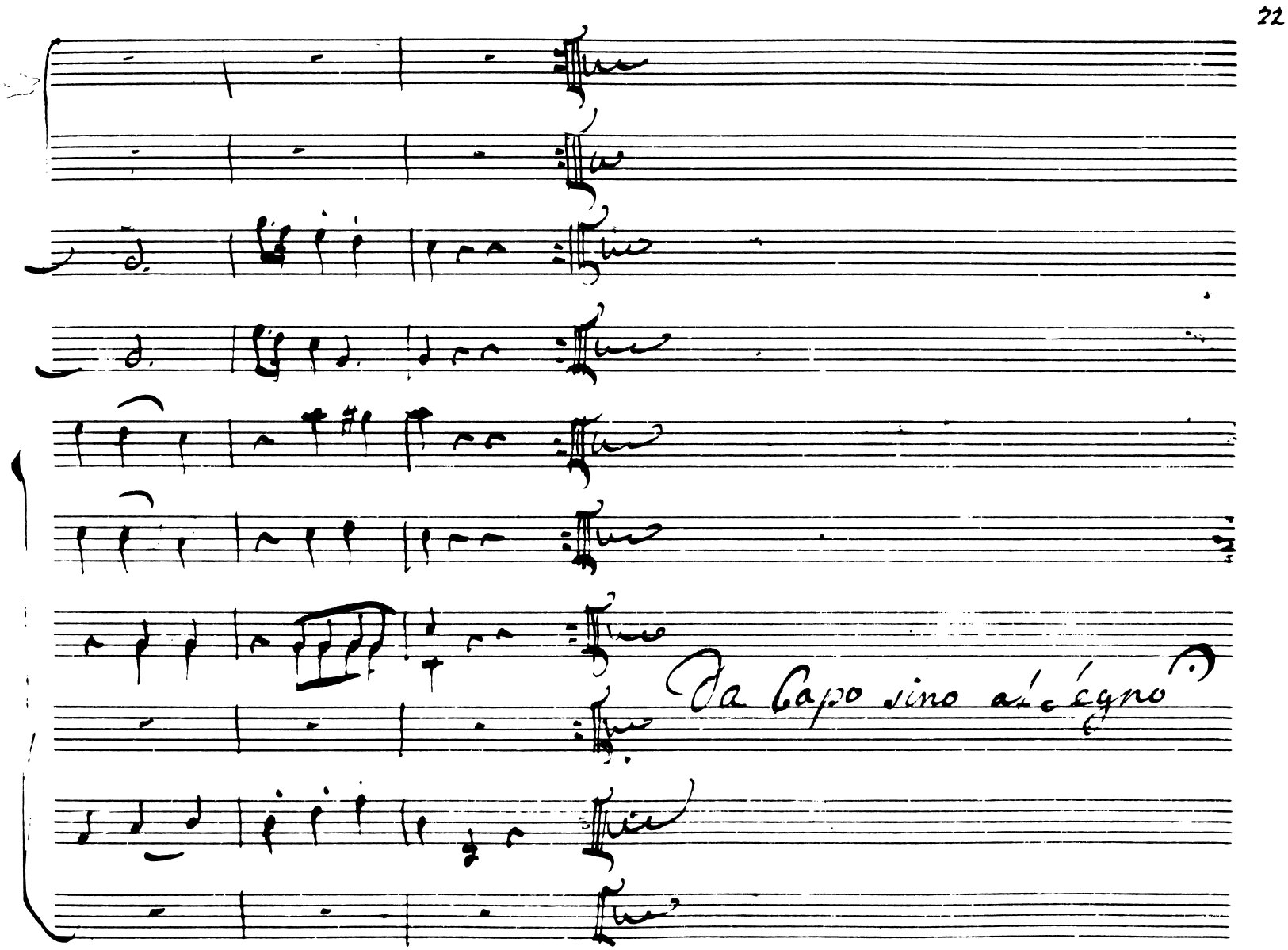

solo
[P]
Soli
[P]
Soli
[P]
Soli
[P]
Soli
[P]
53
6 5
4 3
Fine

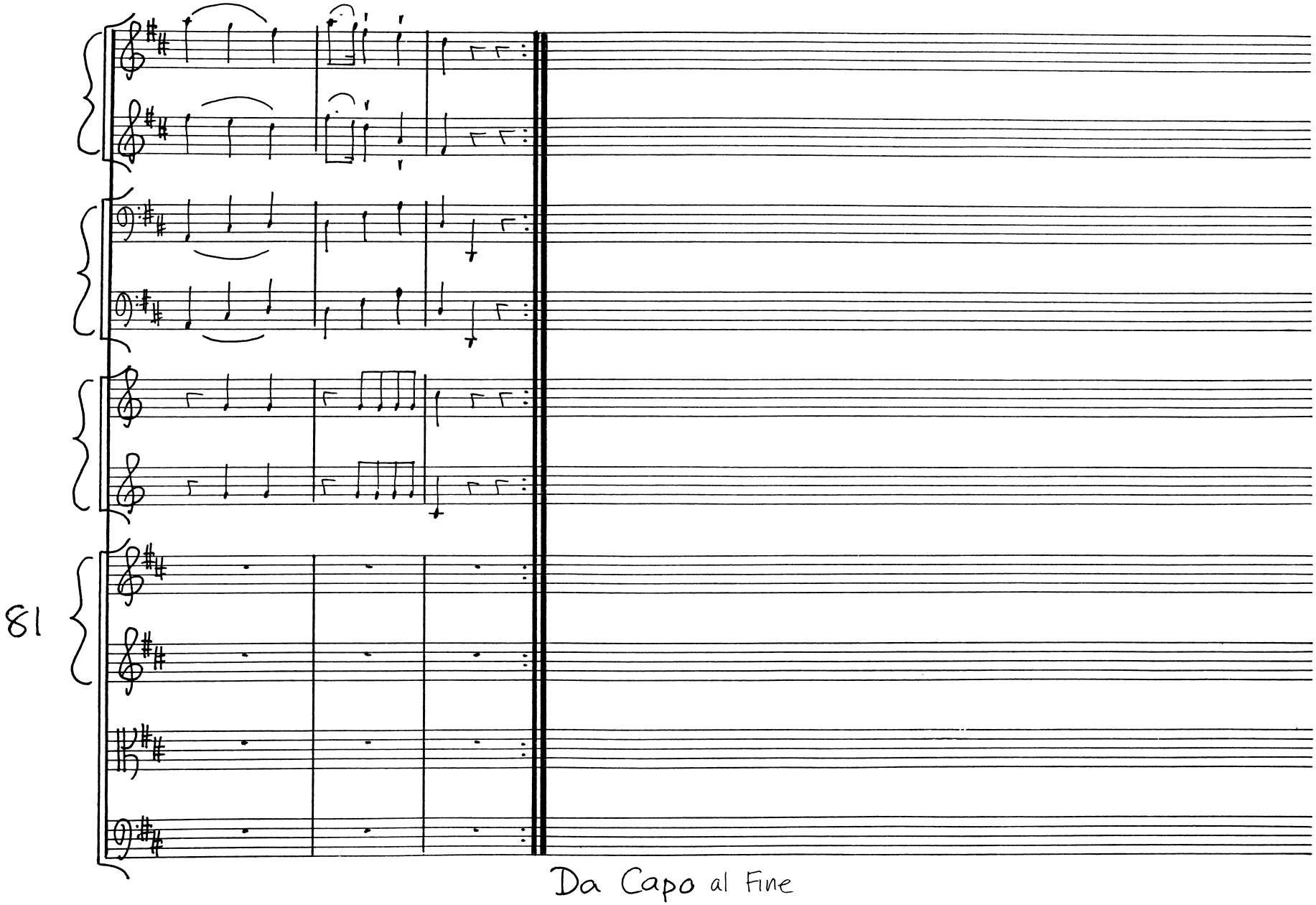

21
62
67
68

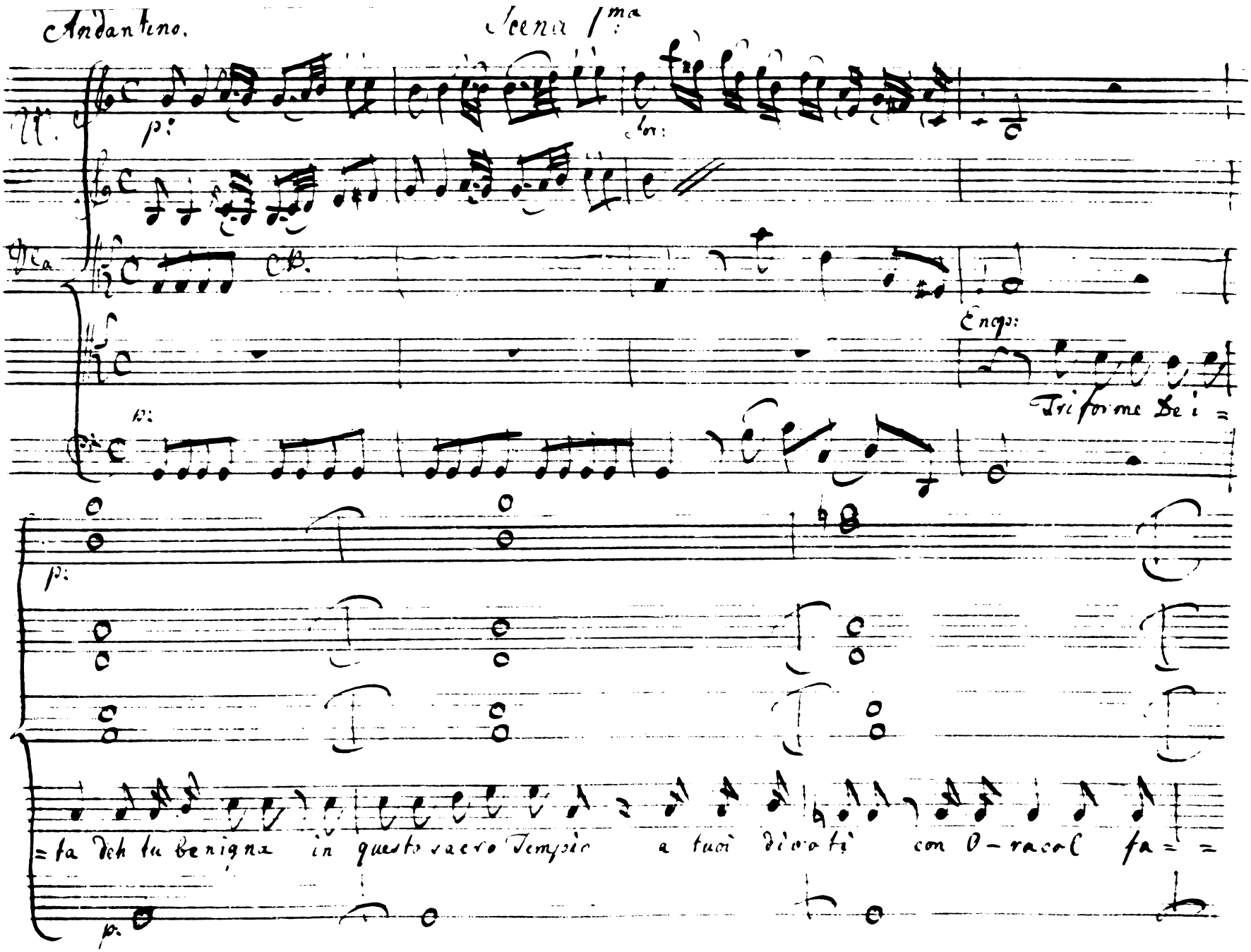

62
dolce
dolce


71
81


dolce
[f]
[f]
[p]
dolce
[p]
f
f
[p]
[p]
[f]
[f]
[p]
[p]
71


22
Da Capo sino al segno


81
Da Capo al Fine


Andantino.
Scena 1ma
p:
Sor:
C.B.
Enop:
Triforme Dei =
p:
p:
=ta deh tu benigna in questo sacro Tempio a tuoi divoti con O-racol fa= =
p:

8

Sor:

p:

Orione in Chiave di Soprano

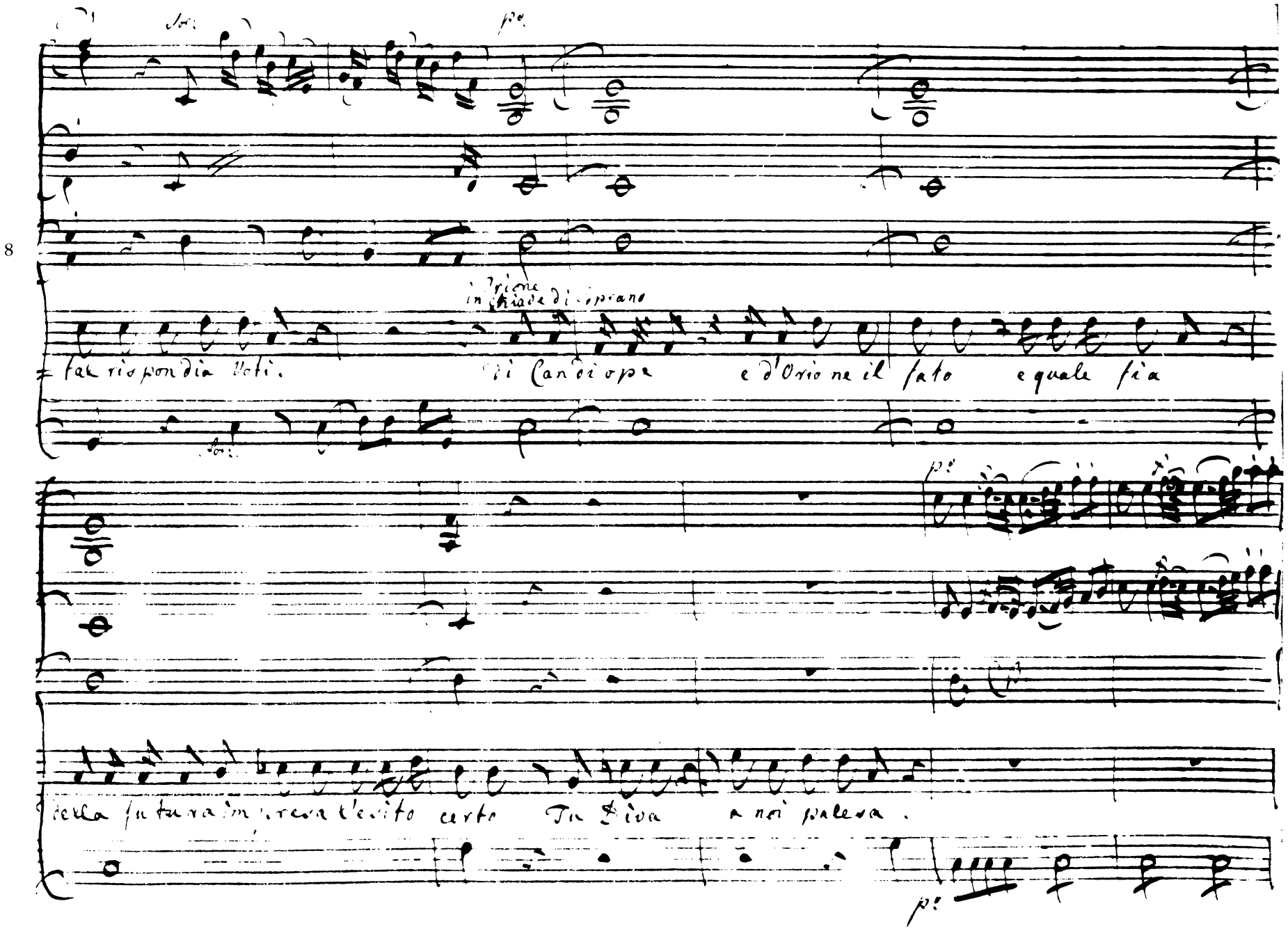
tal rispondia Voti. Di Candiope e d'Orione il fato e quale fia

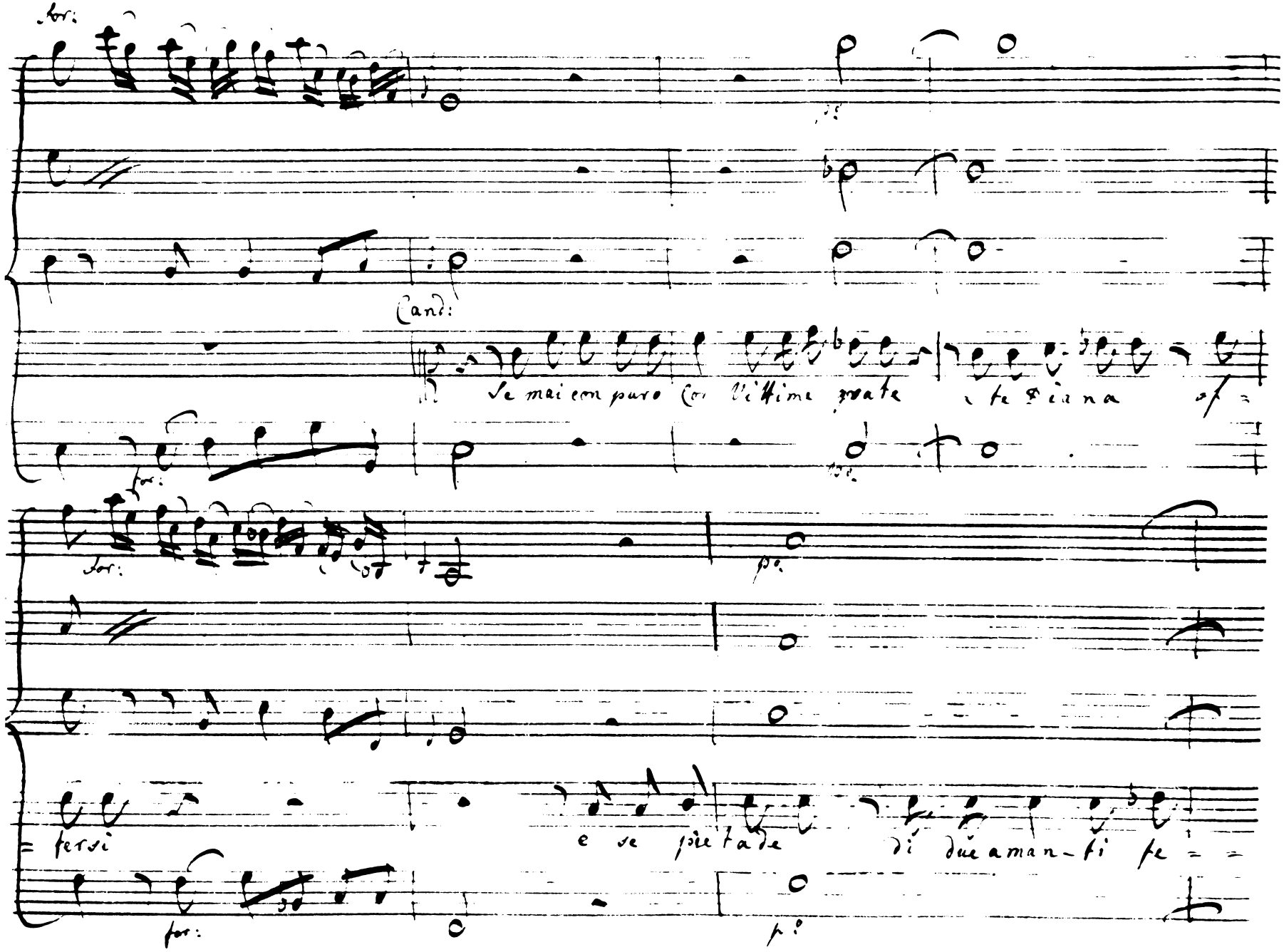
Sor:

p:

della futura impresa l'esito certo Tu Diva a noi palesa.

p:



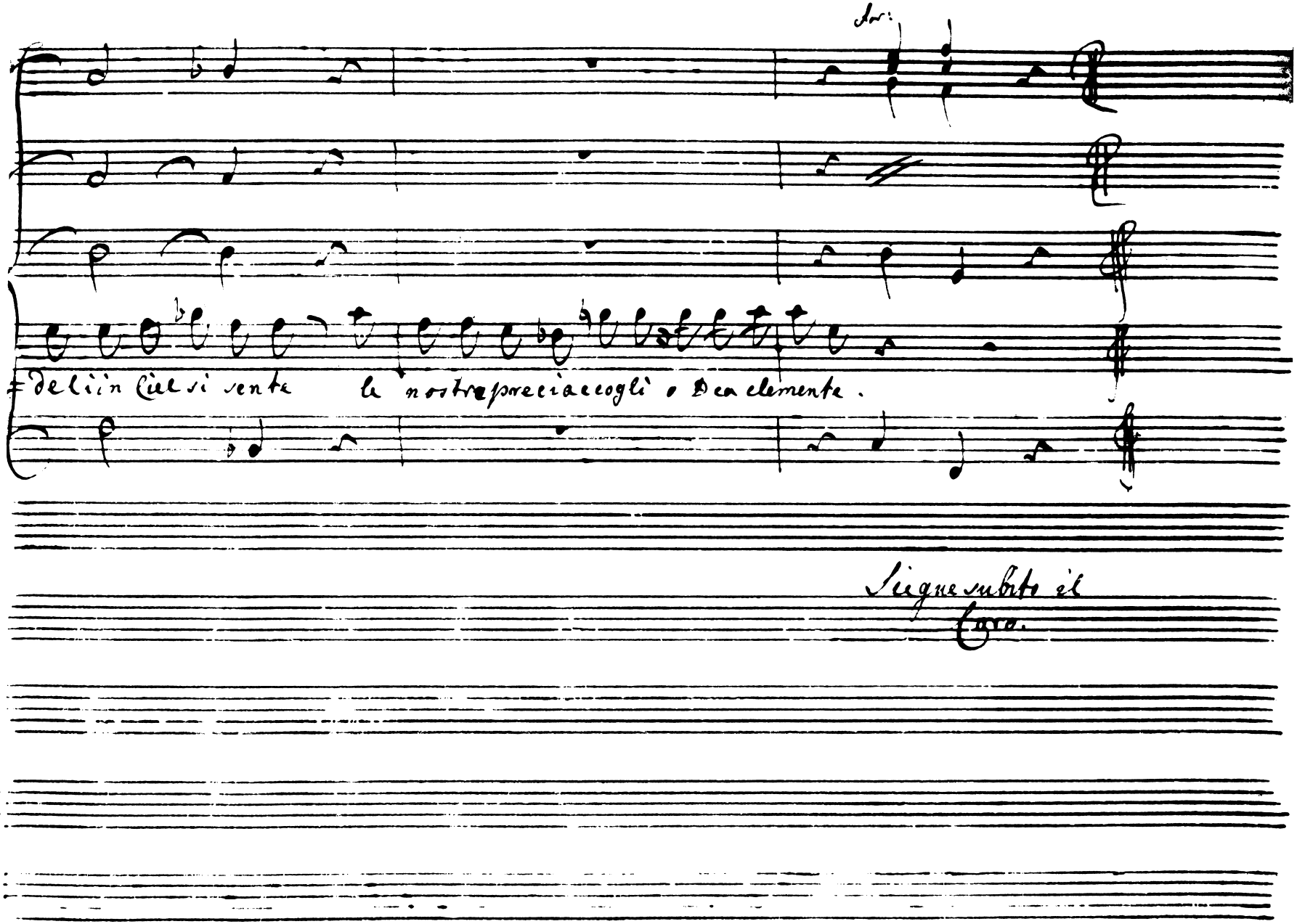

for:
17
Cand:
Se mai con puro Cor Vittime grate a te Diana of=
for:
for:
p.
=fersi e se pietade di due aman-ti fe=
for:
p.

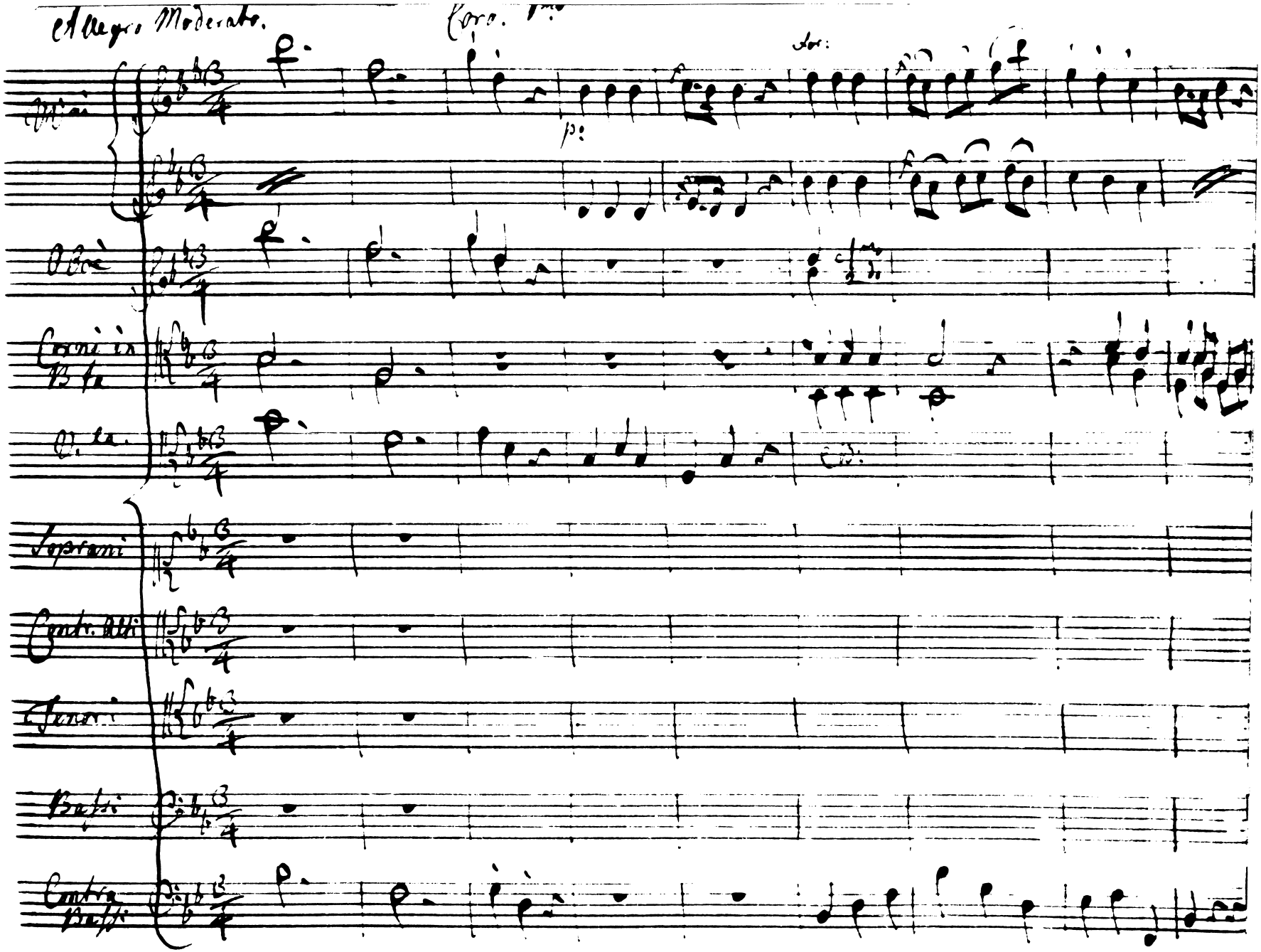
24

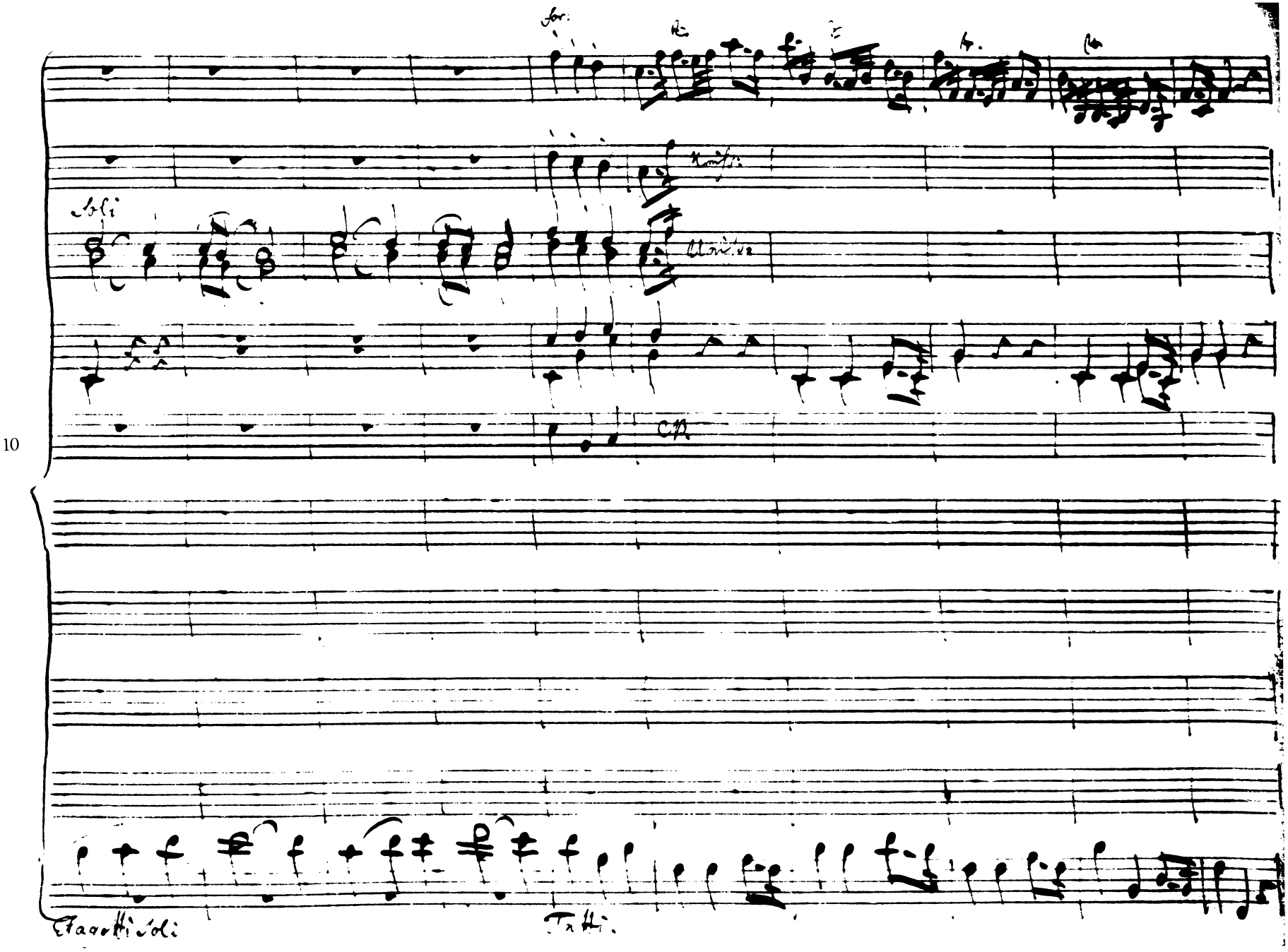
Ar:

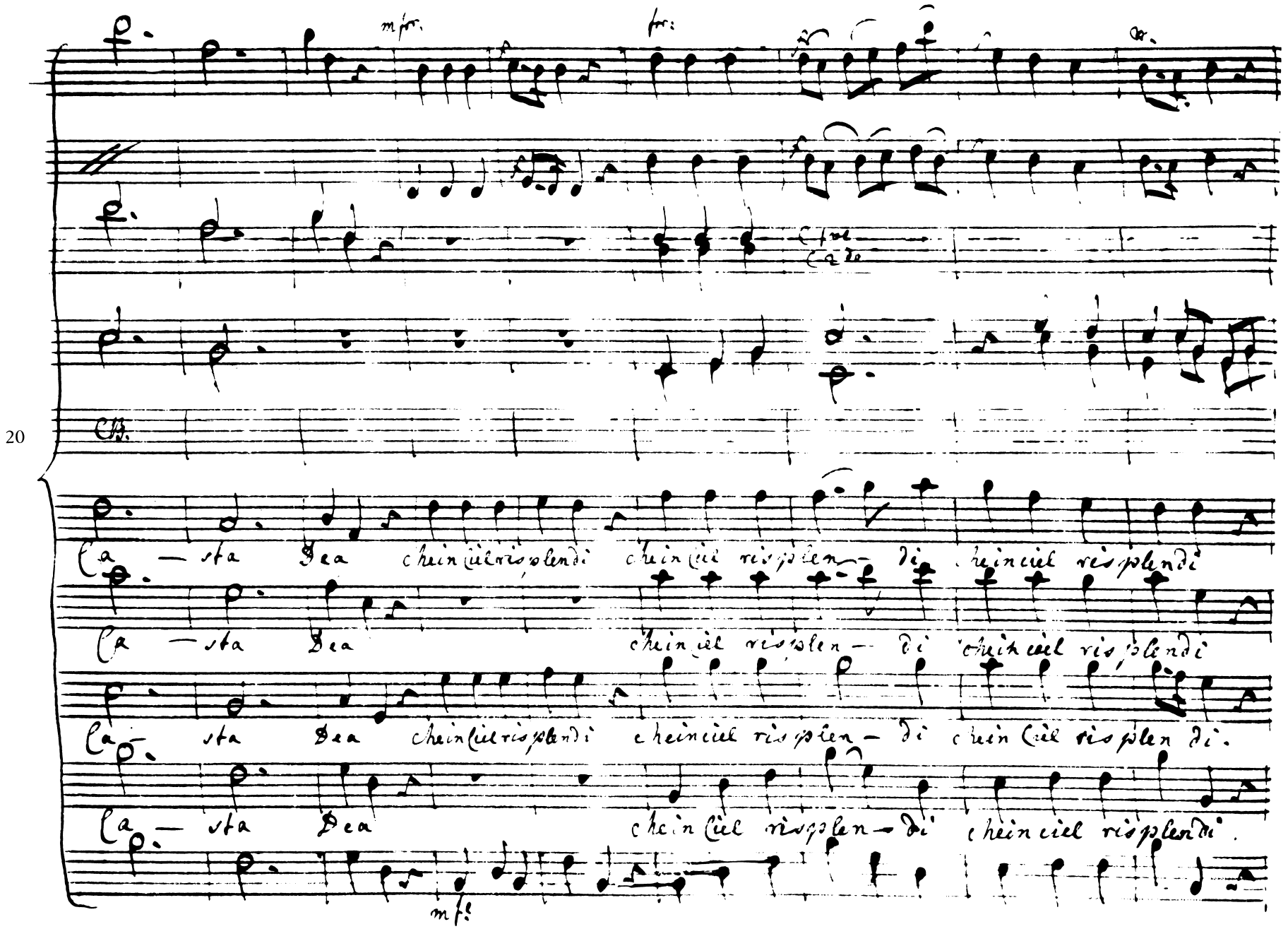
deli in Ciel si sente le nostre preci accogli o Dea clemente.

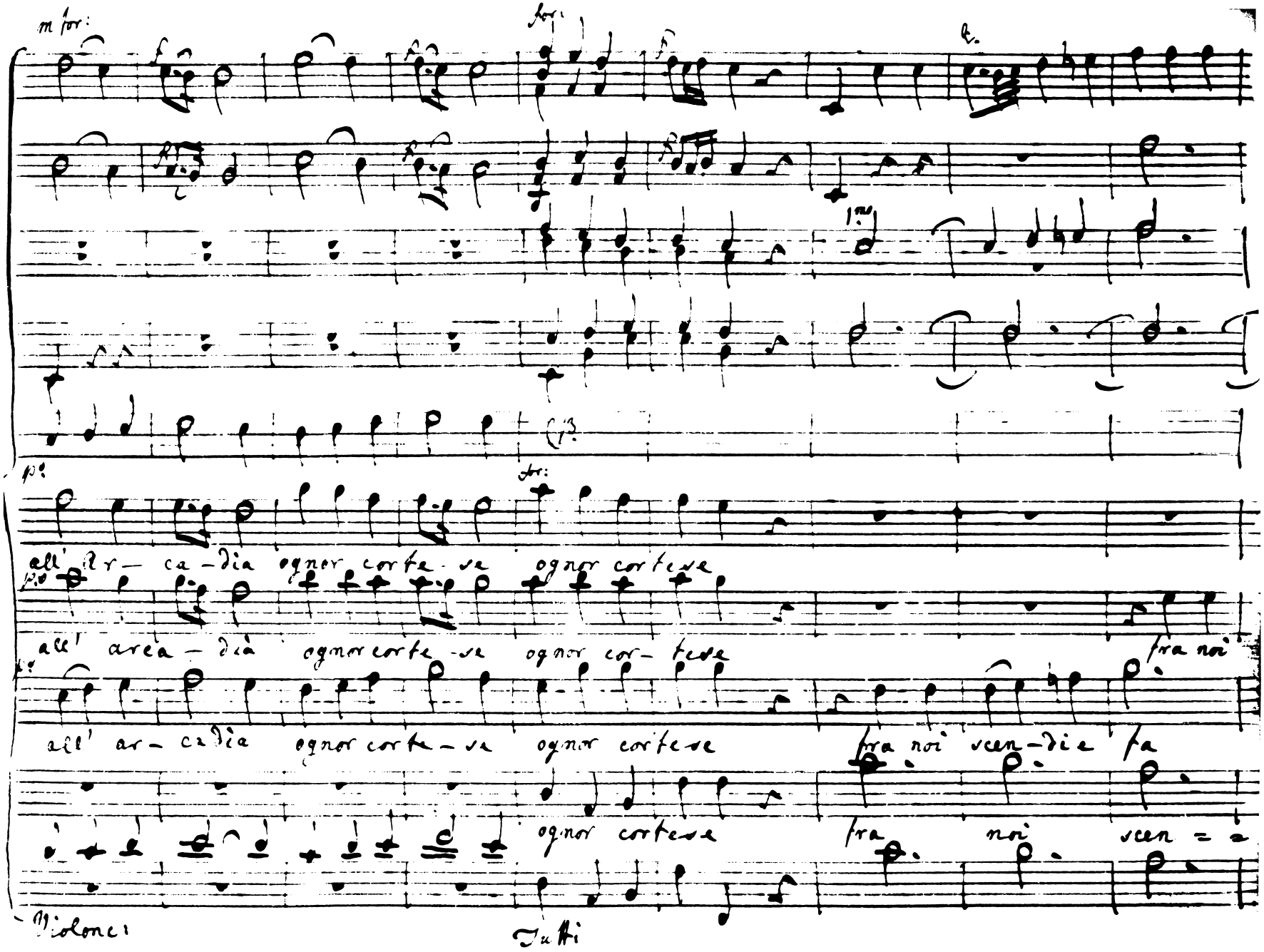
Siegue subito il Coro.

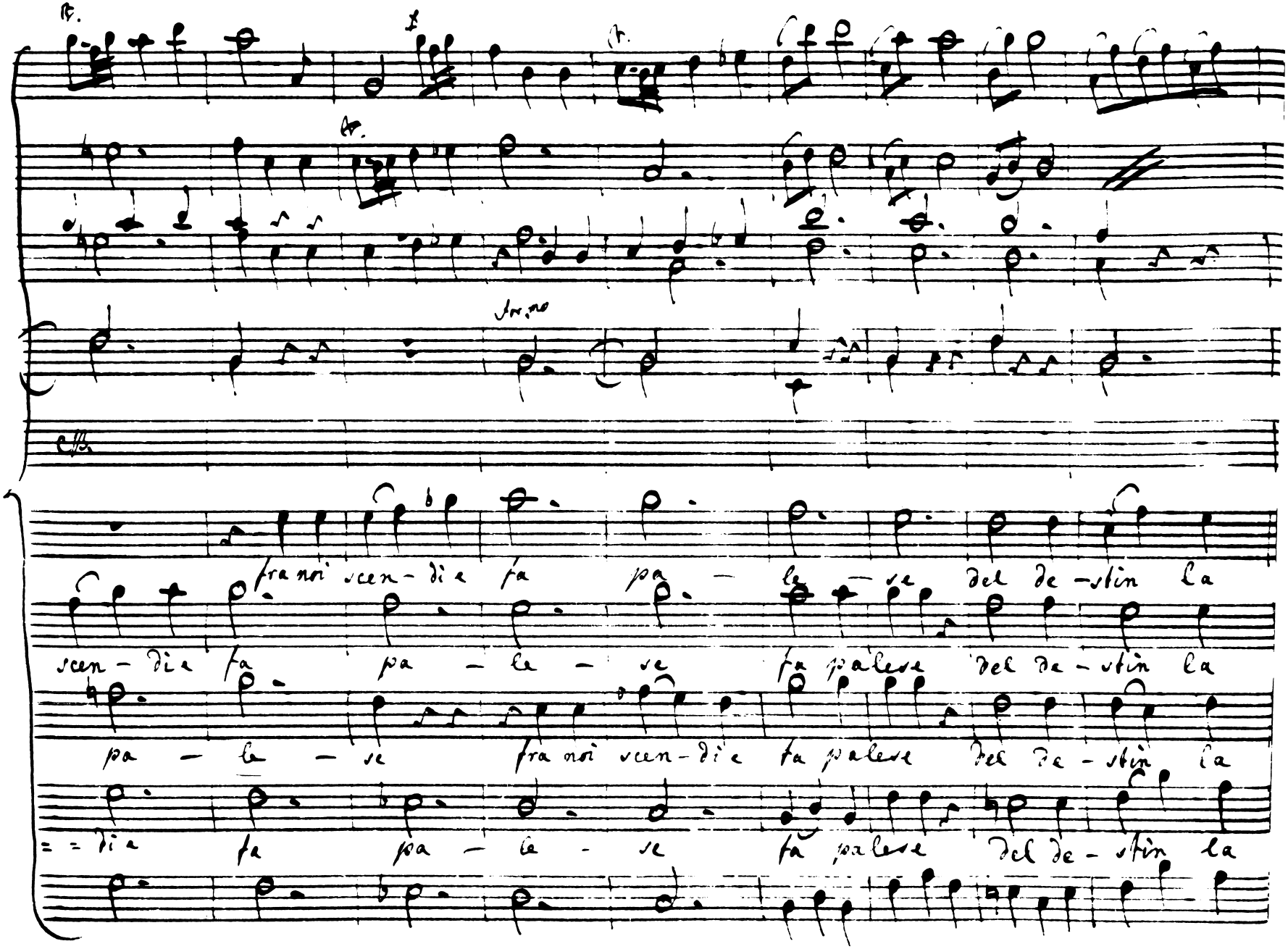



Allegro Moderato.
Coro. 1mo
Vlni
Oboè
Corni in B fa
V. la.
Soprani
Contr. Alti
Tenori
Bassi
Contra Bassi

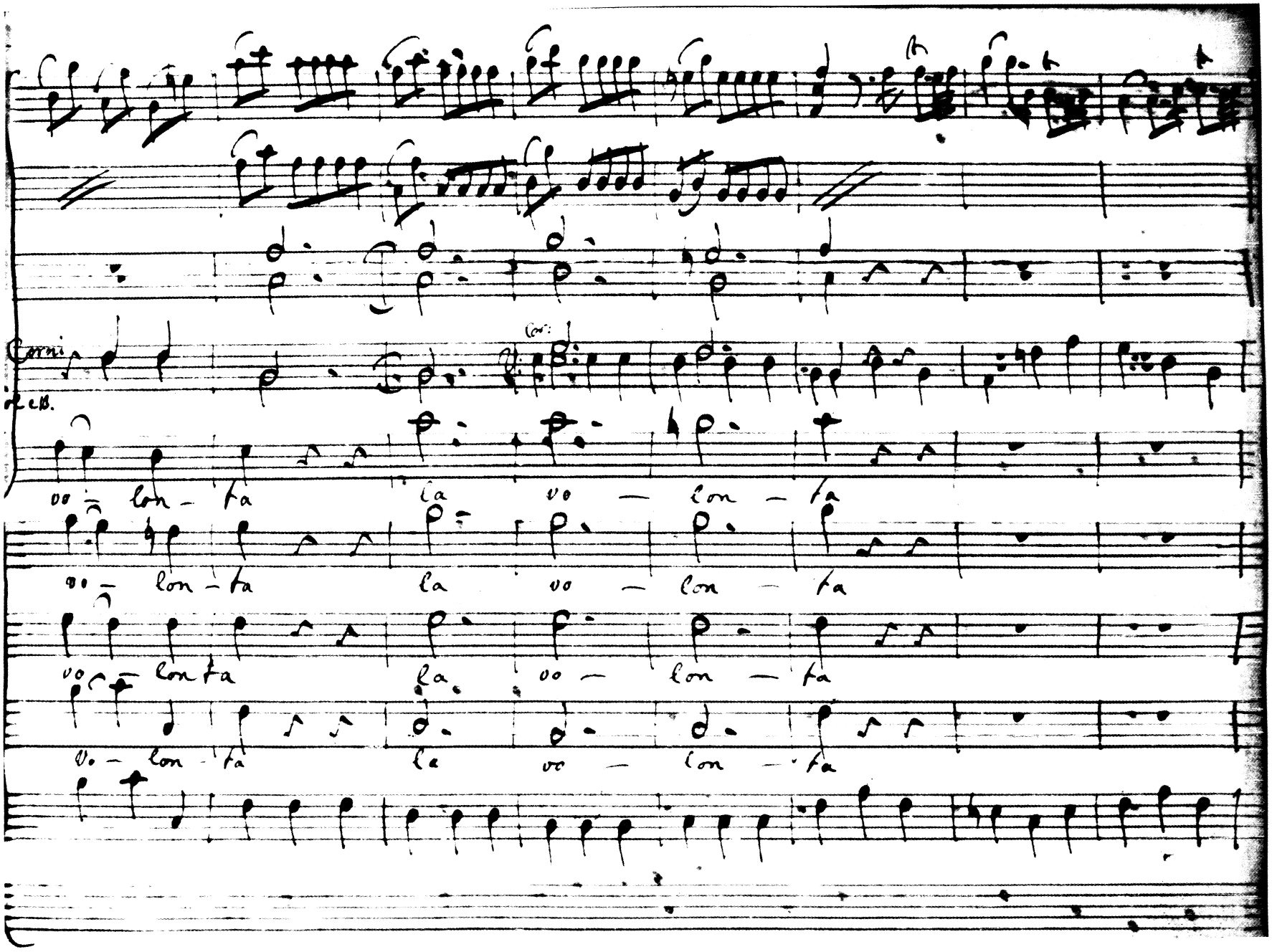

10
Fagotti Soli
Tutti.

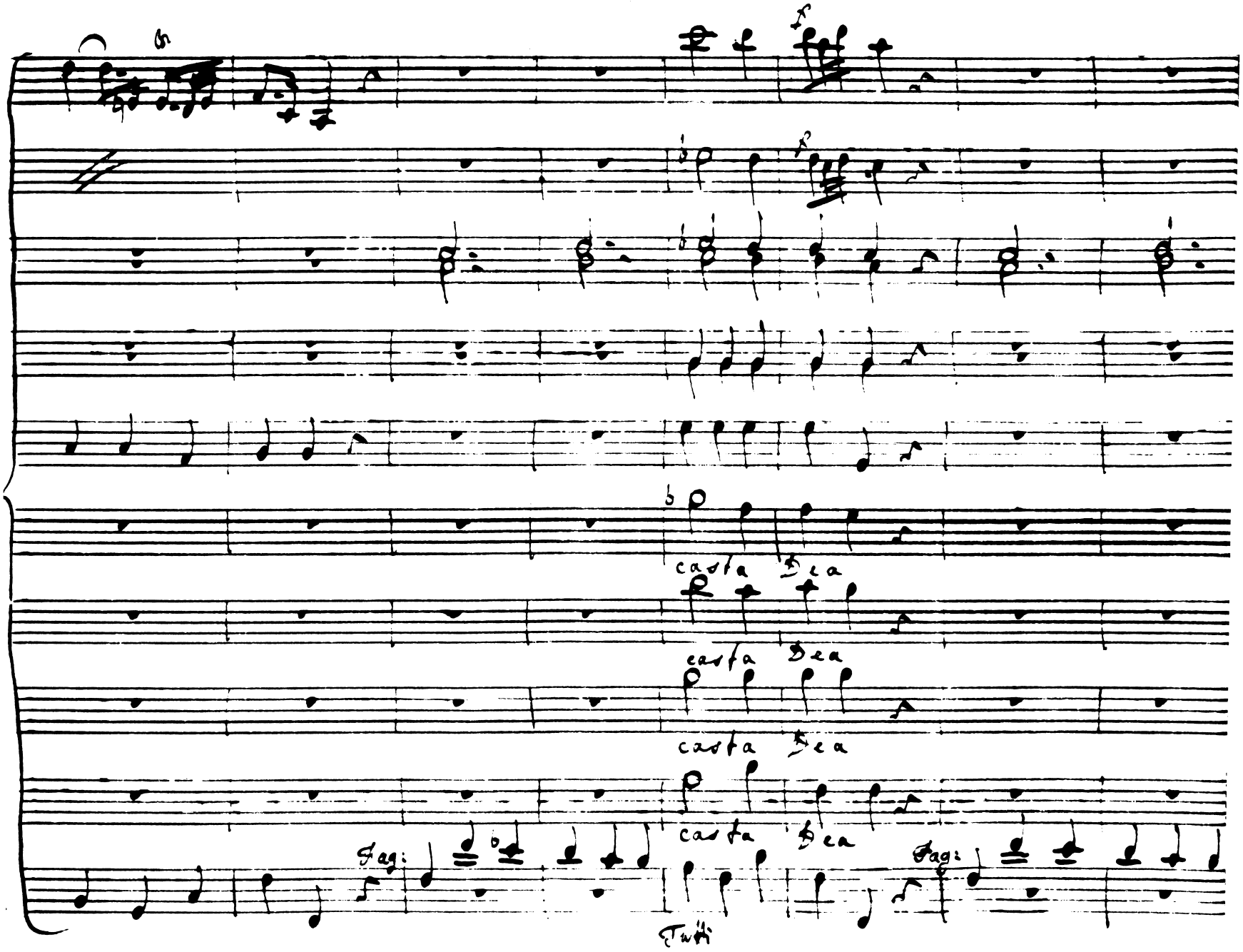

20
Ca — sta Dea chein ciel ris plendi chein ciel ris plen — di chein ciel ris plendi
Ca — sta Dea chein ciel ris plen — di chein ciel ris plendi
Ca — sta Dea chein ciel ris plendi chein ciel ris plen — di chein ciel ris plen di.
Ca — sta Dea chein ciel ris plen — di chein ciel ris plendi.
mf


m for:
for:
1mo
29
p:
for:
all' ar— ca-dia ognor corte-se ognor corteve
all' area-dia ognor corte-se ognor cor- teve
fra noi
all' ar- cadia ognor corte-se ognor corteve
fra noi ven-die fa
ognor corteve
fra noi ven = a
Violonc:
Tutti

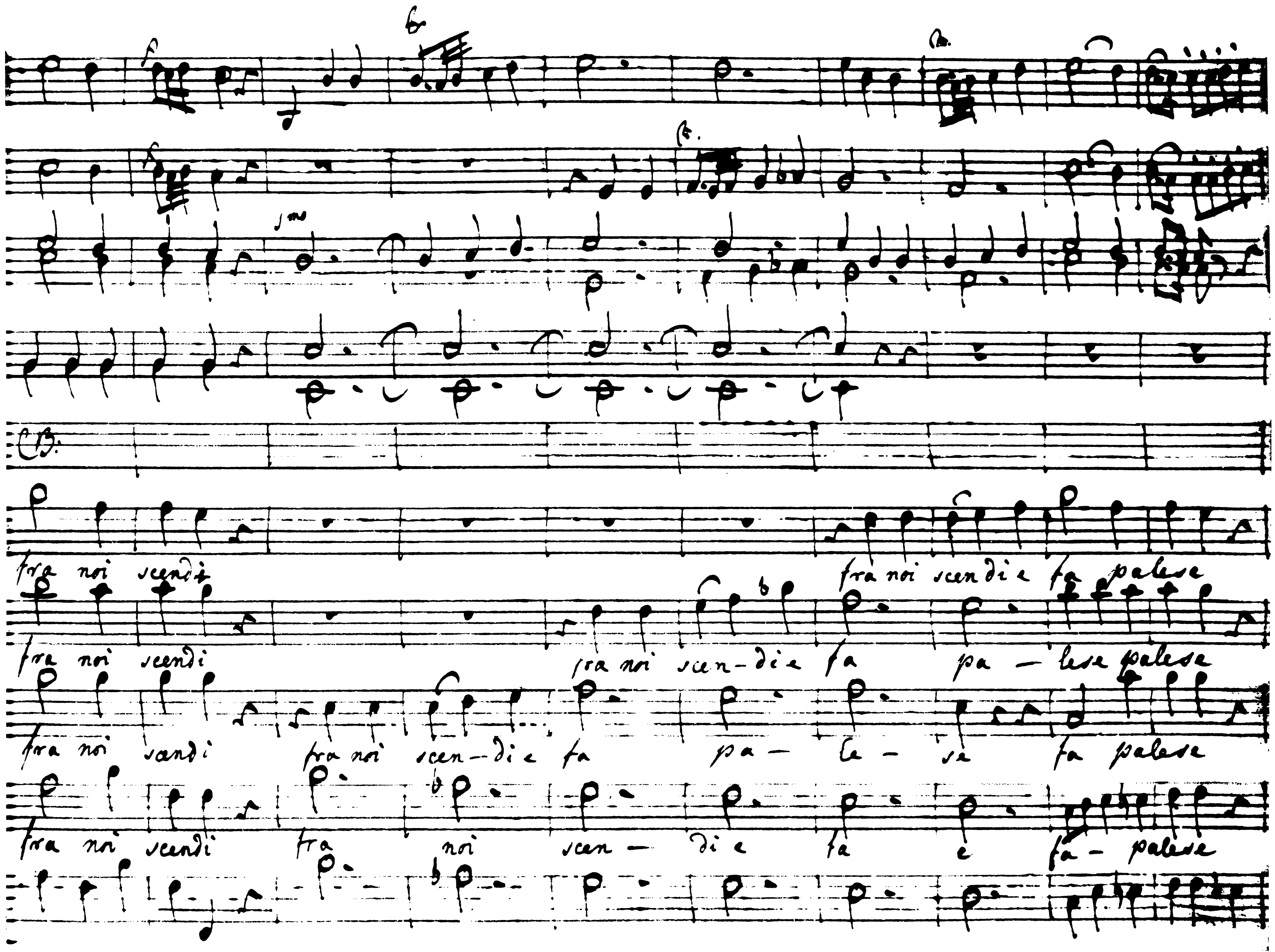

38
fra noi scen-di e fa pa-le-se del de-stin la
scen-di e fa pa-le-se fa palese del de-stin la
pa-le-se fra noi scen-di e fa palese del de-stin la
=di e fa pa-le-se fa palese del de-stin la

47

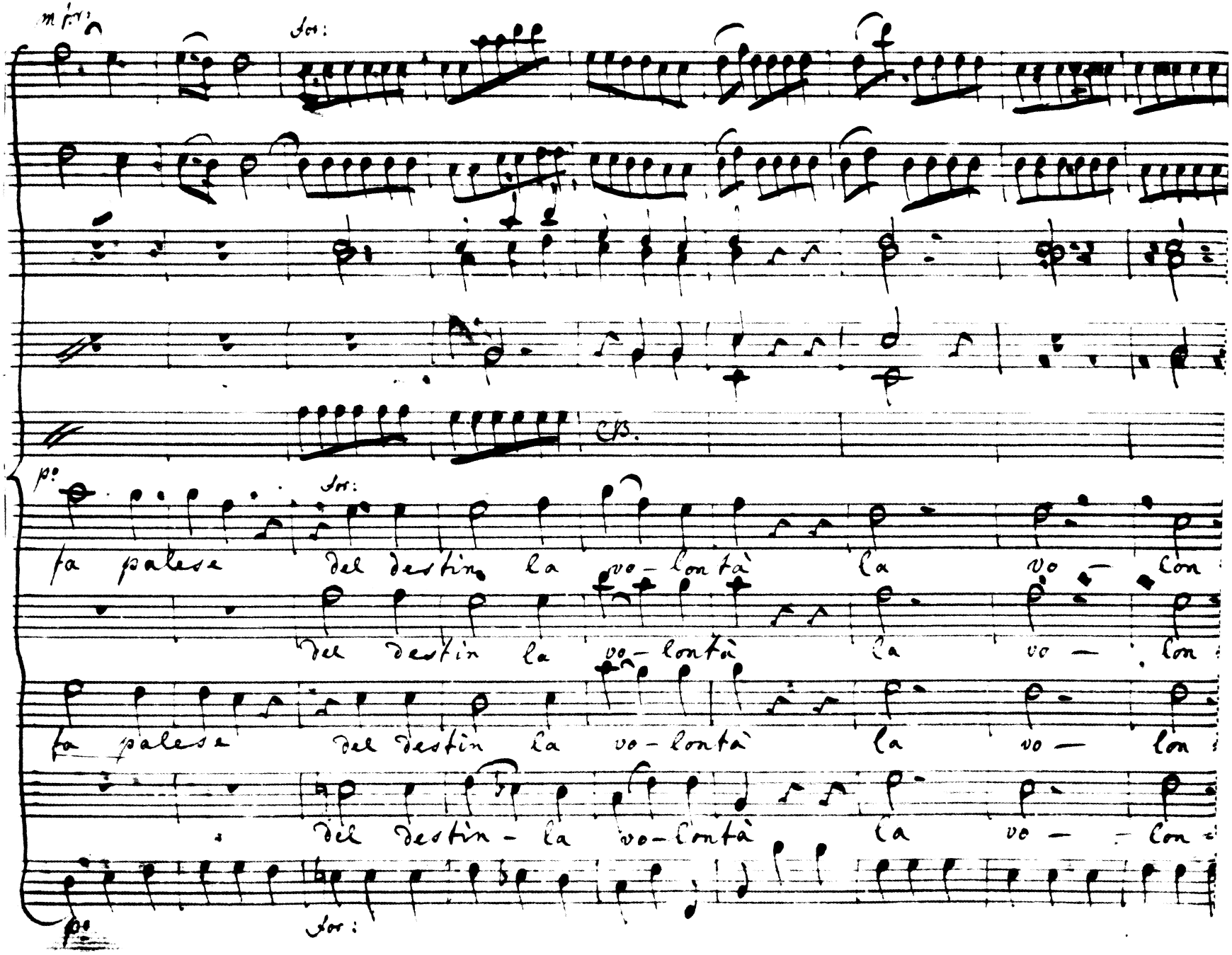

Corni
Cor:
vo - lon - ta la vo - lon - ta
vo - lon - ta la vo - lon - ta
vo - lon ta la vo - lon - ta
Vo - lon - ta la vo - lon - ta


55
casta Dea
casta Dea
casta Dea
casta Dea
Fag:
Fag:
Tutti

63

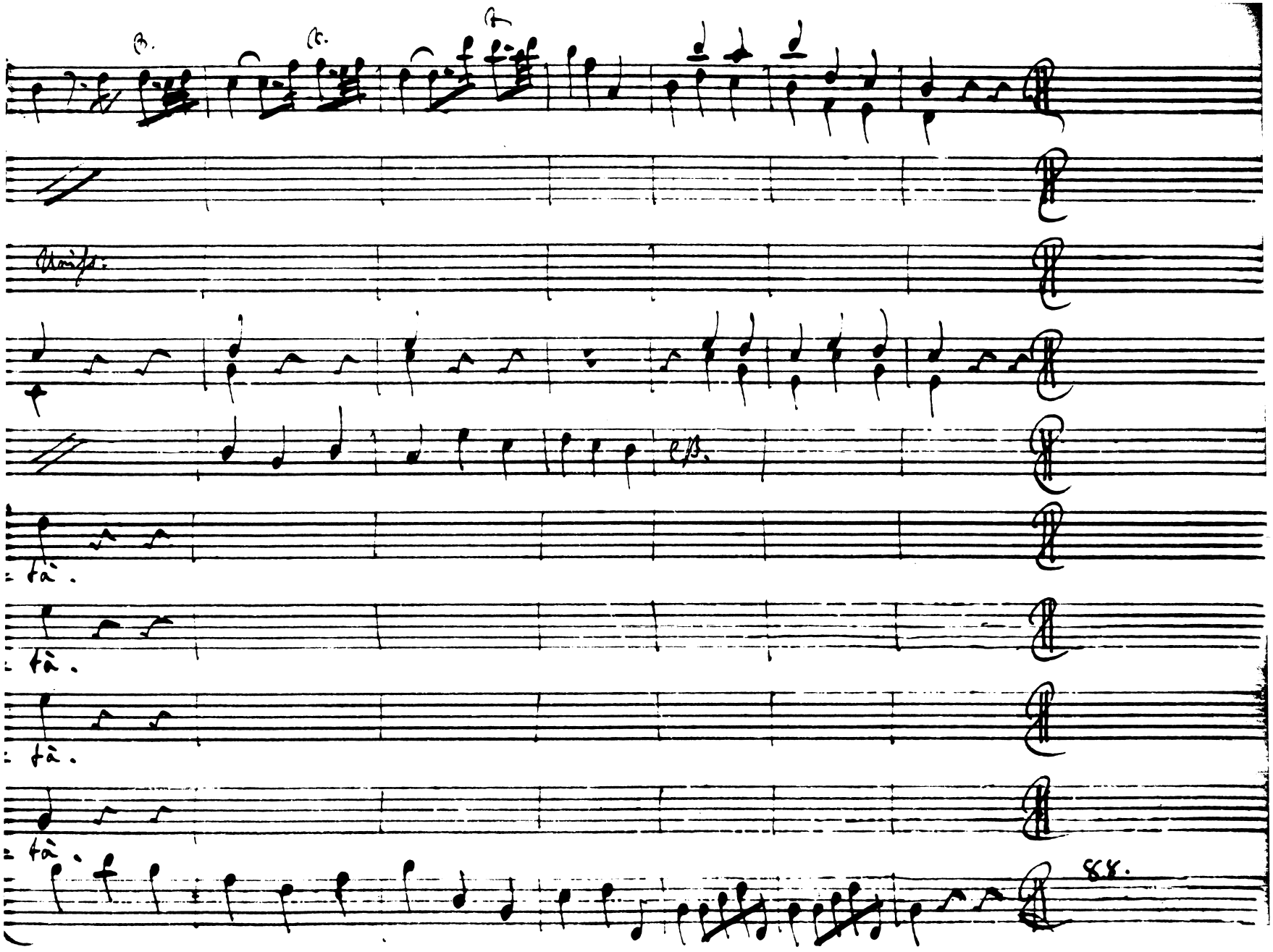


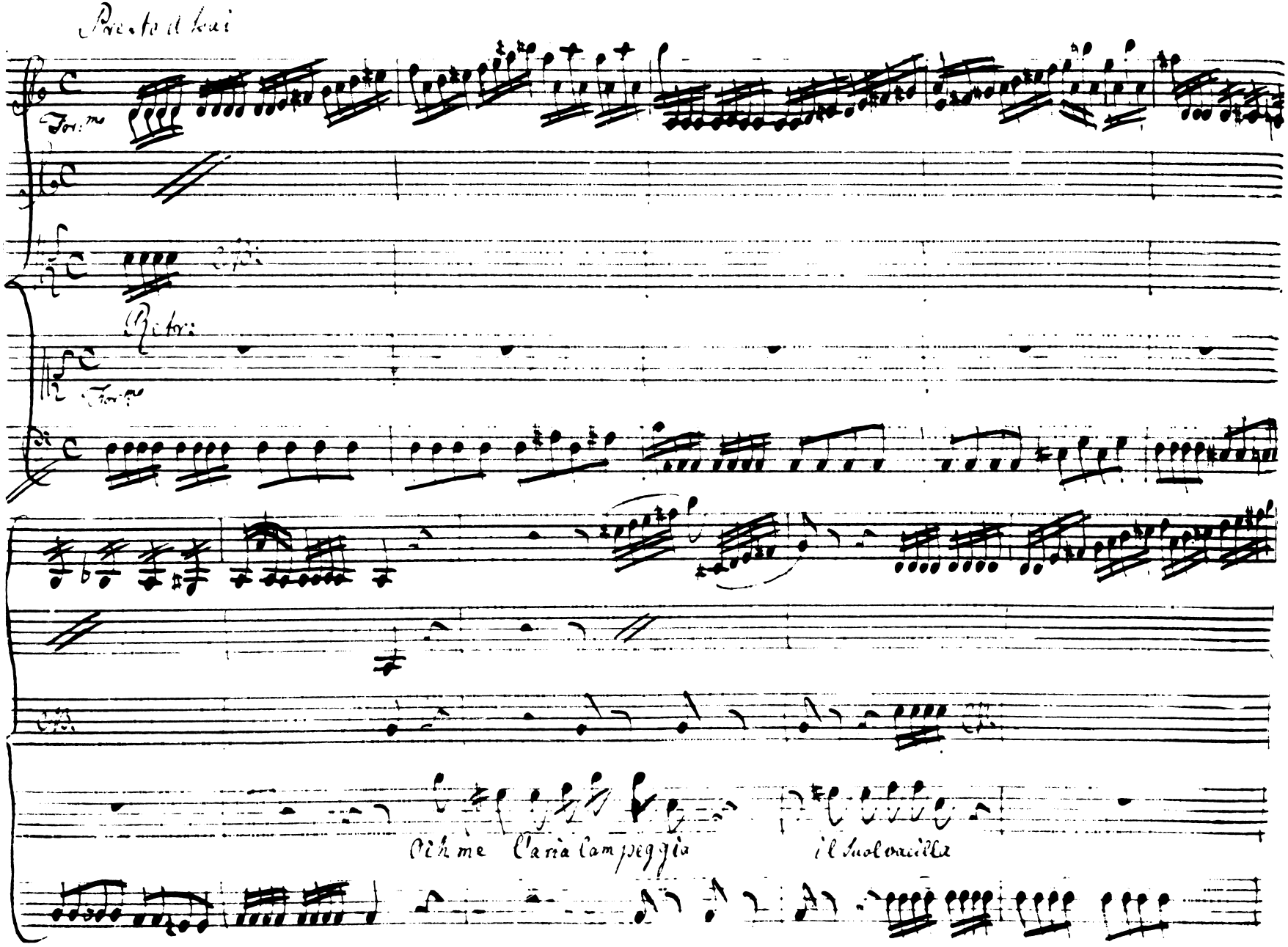
fra noi scendi
fra noi scendi e fa palese
fra noi scendi
fra noi scen-di e fa pa - lese palese
fra noi scendi
fra noi scen-di e fa pa - le - se fa palese
fra noi scendi fra noi scen - di e fa e fa - palese

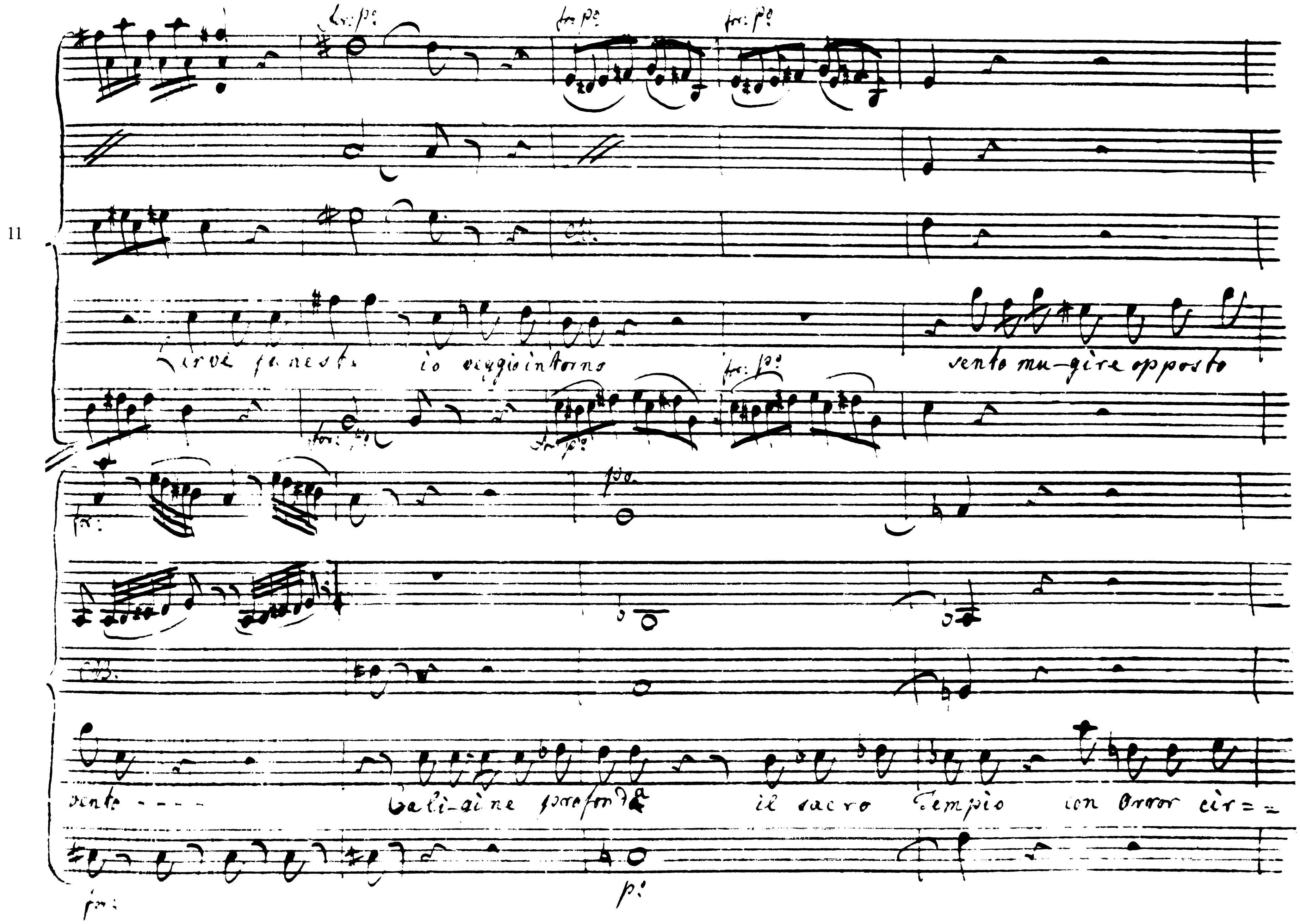

m for:
for:
CB.
p°
for:
fa palese del destin la vo-lontà la vo - lon
del destin la vo-lontà la vo - lon
fa palese del destin la vo-lontà la vo - lon
del destin - la vo-lontà la vo - lon
p°
for:

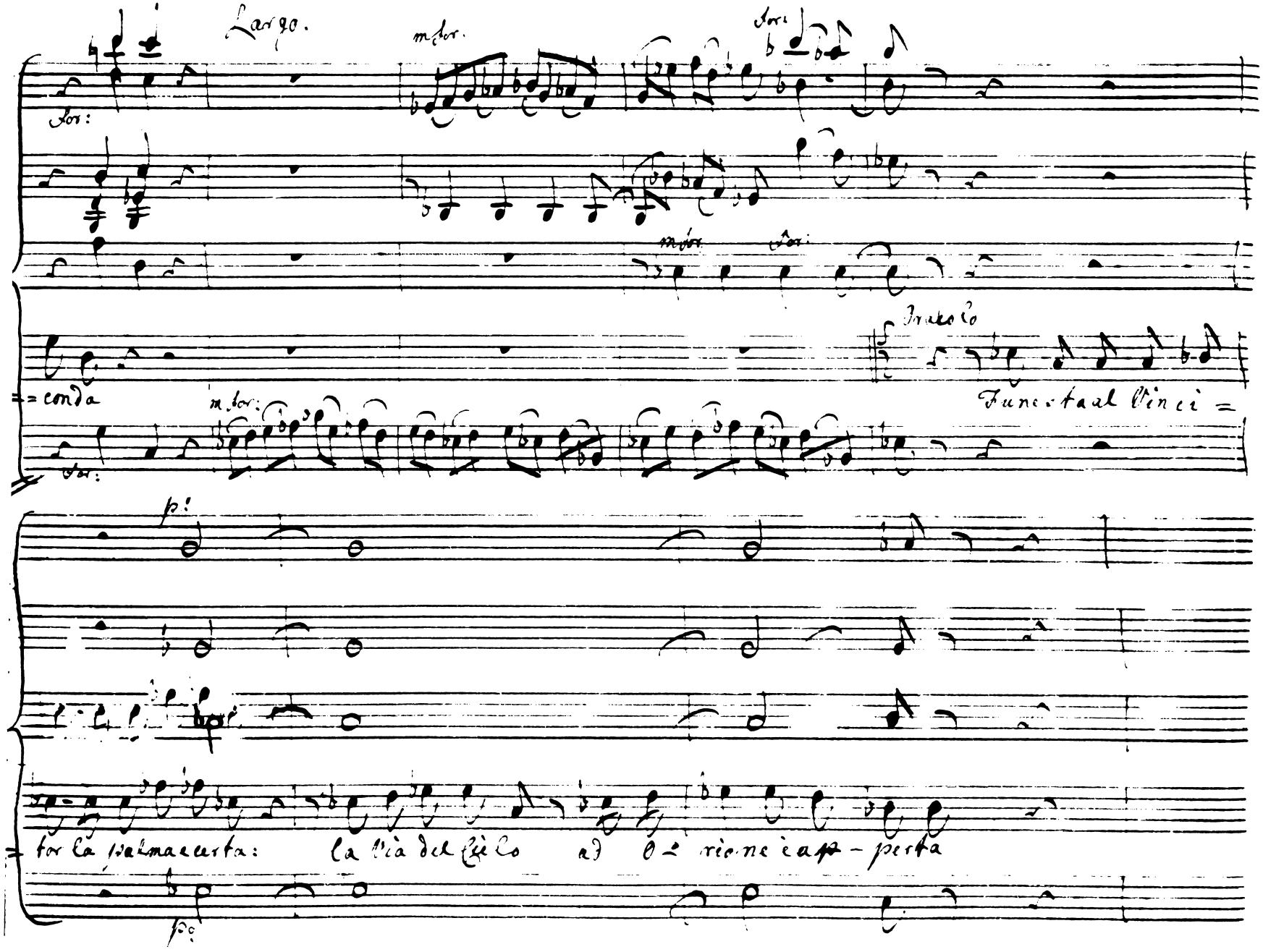
73

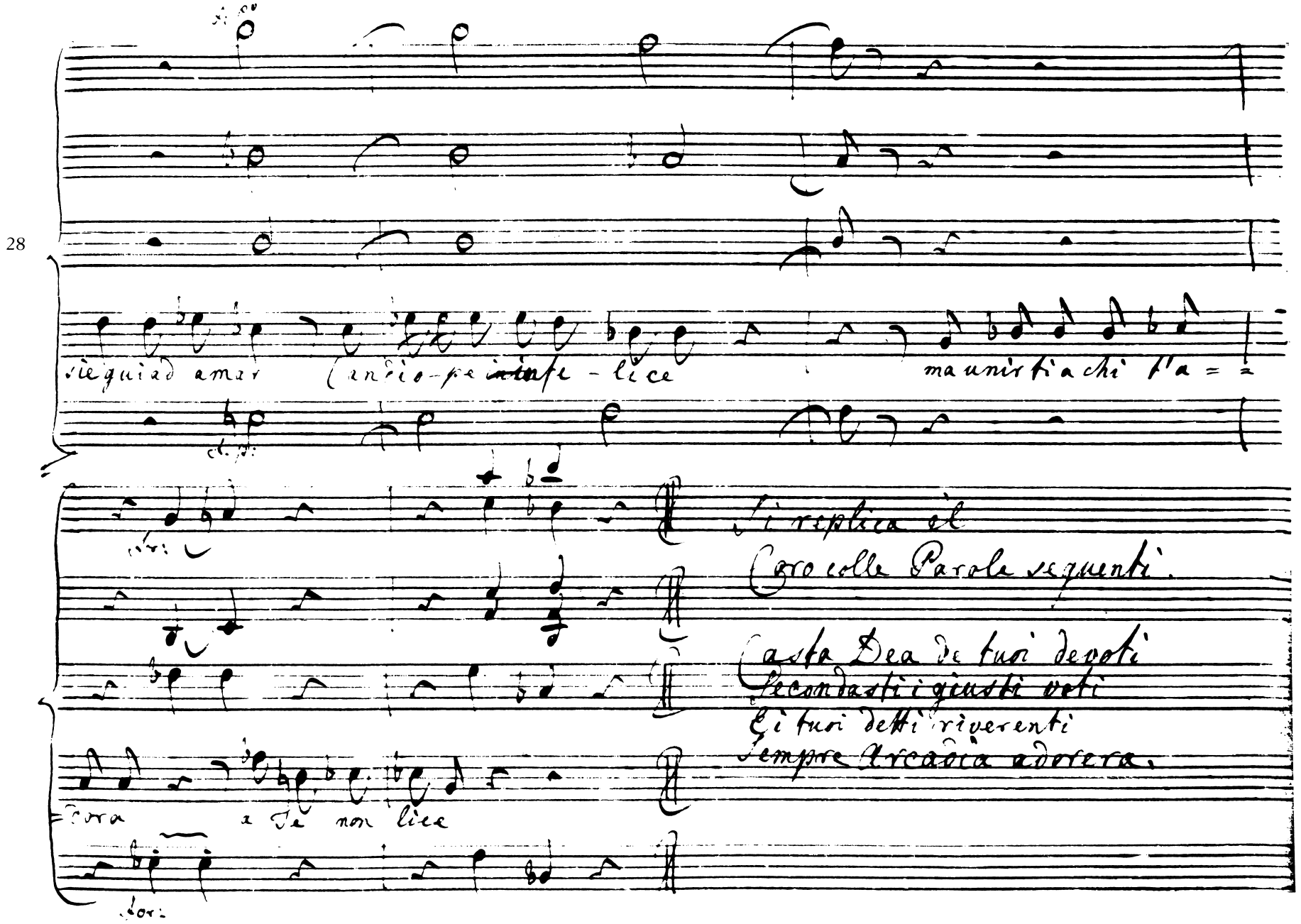
82




Presto a Lui
Fort.mo
Retr:
Fort.mo
Oh me l'aria lampeggia
il suol vacilla


11
Larve funeste io veggio intorno
sento mu-gire opposto
vento - - - -
Cali-gine profonda il sacro Tempio con orror cir=


Largo.
m for.
for:
Oracolo
= conda
Funesta al Vinci =
p:
tor la palma e certa: la Via del Cielo ad O = rione è ap - perta


28
Si replica el
Coro colle Parole seguenti.
Casta Dea de tuoi devoti
Secondasti i giusti voti
Ci tuoi detti riverenti
Sempre Arcadia adorera.

Dopo il Cor.

Enop: Parta ciascuno udisti o figlia

Cand: oh sempre all' amor mio funesto favel=

4 =lare del Ciel! Vanne ad Orione e in Nome di Di-ana a lui rapporta dell' O=

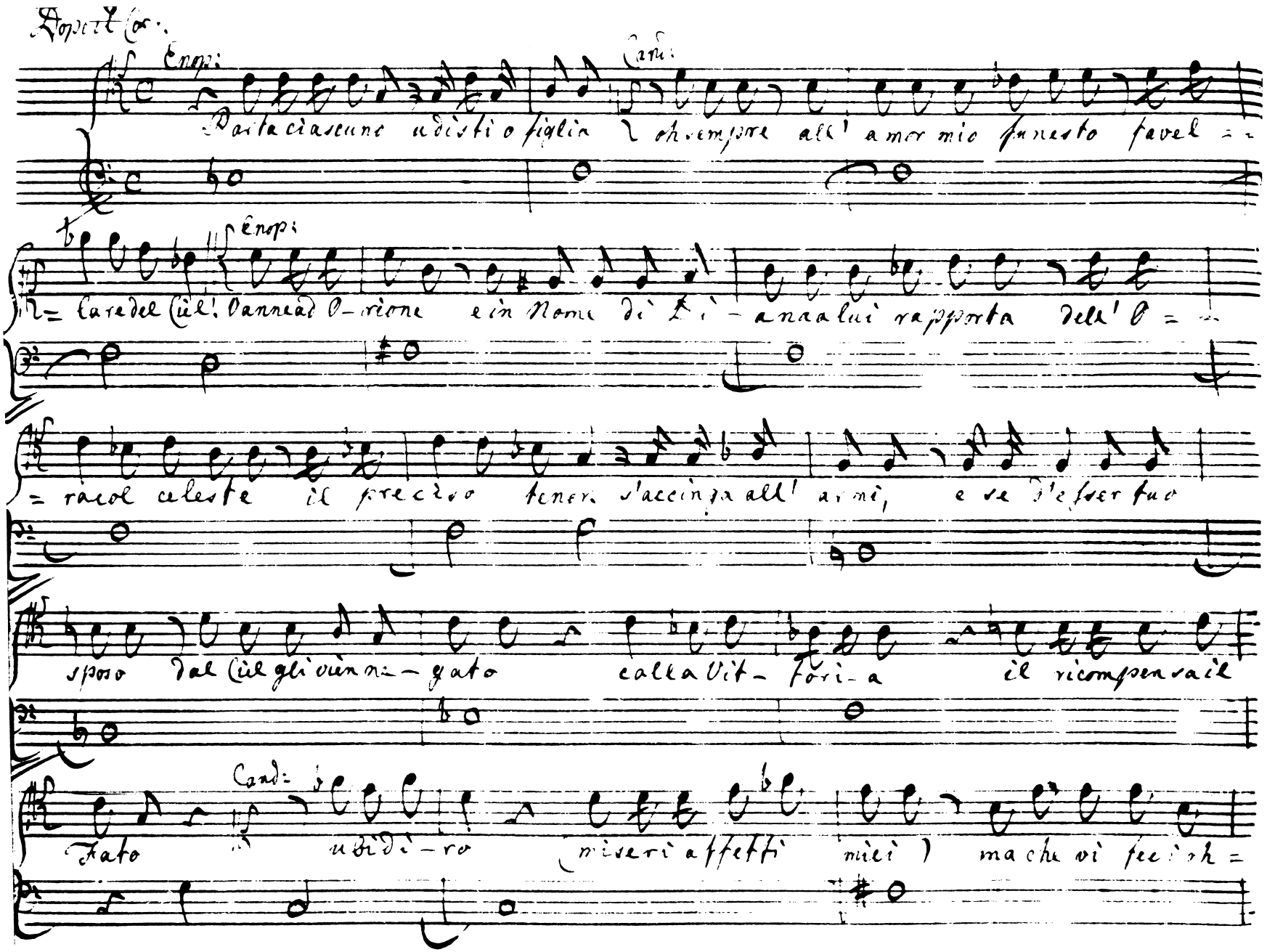
Enop:

=ra col celeste il preciso tenor. s'accinga all' armi, e se d'esser tuo

sposo dal Ciel gli vien ne-gato colla Vit-tori-a il ricompensa il

Fato

Cand: ubidi-ro (miseri affetti miei) ma che vi feci oh=



parte.

16 Dei senza Speranza prescrive-te al mio Cor fede e costanza.

Enop:

Qual turbamento e questo che giungi ad agi-tarmi! I Numi forse l'Imeneo della

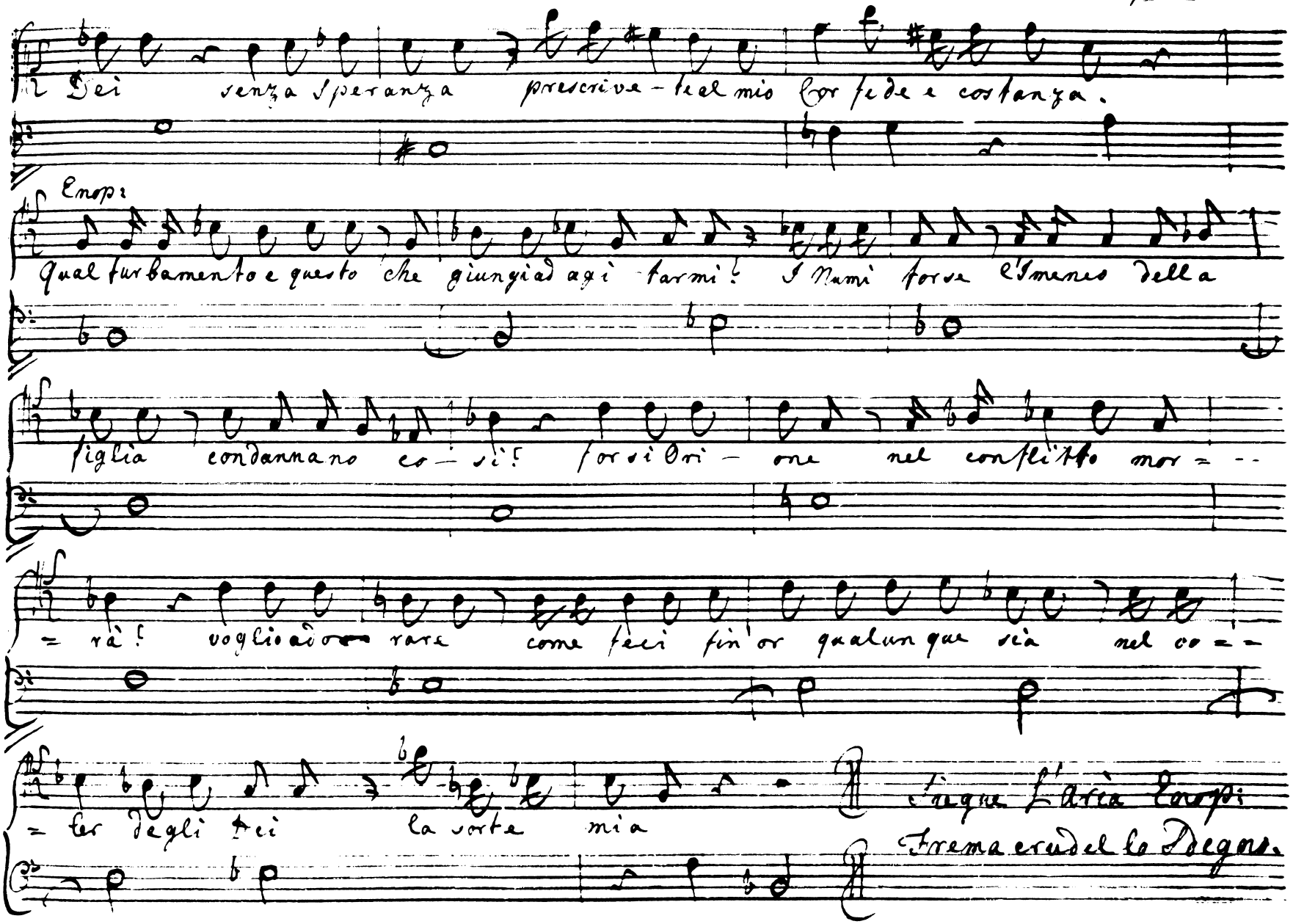
figlia condannano co-si! forsi Ori-one nel conflitto mor=

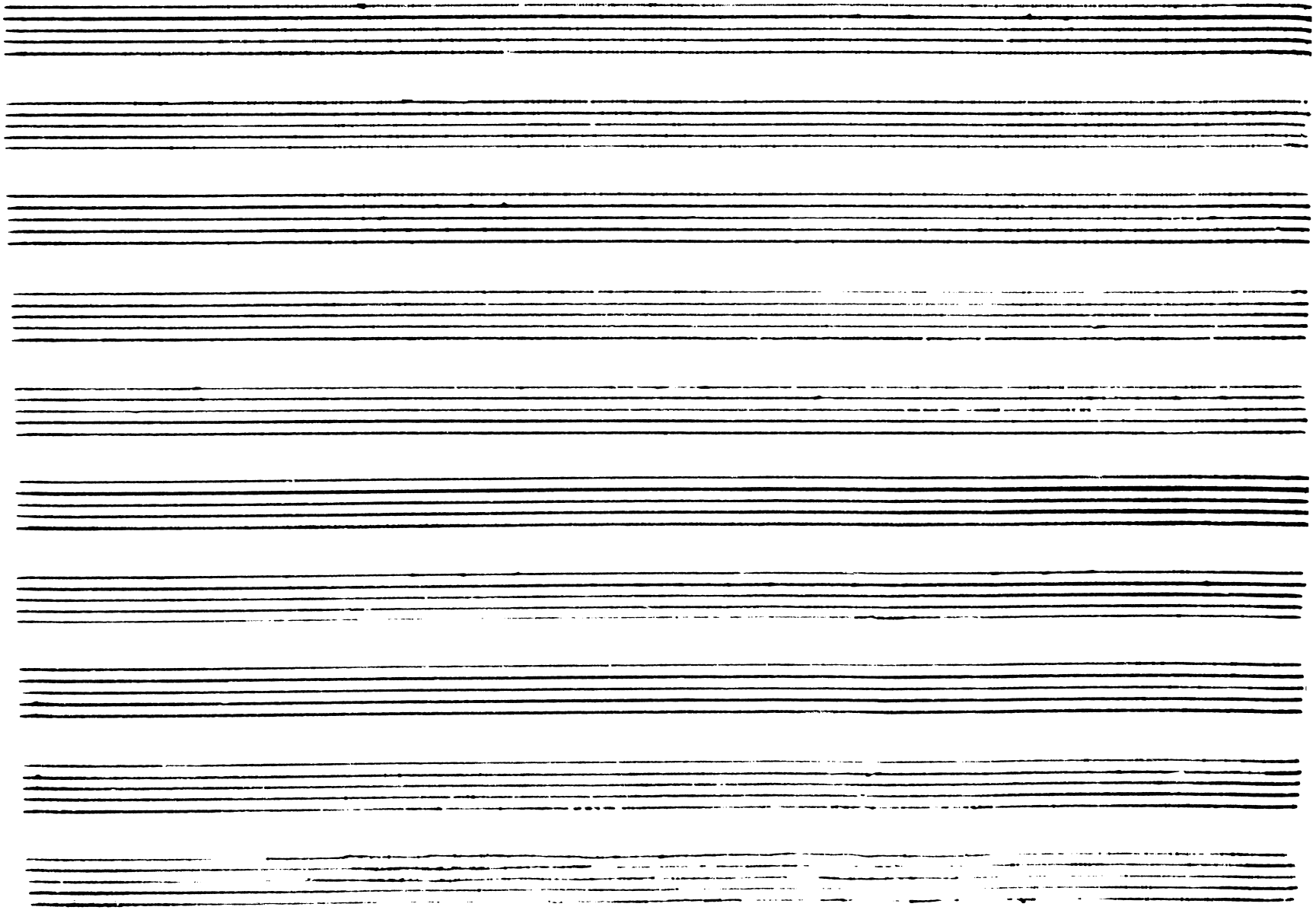
=rà! voglio adorare come feci fin'or qualunque sia nel co=

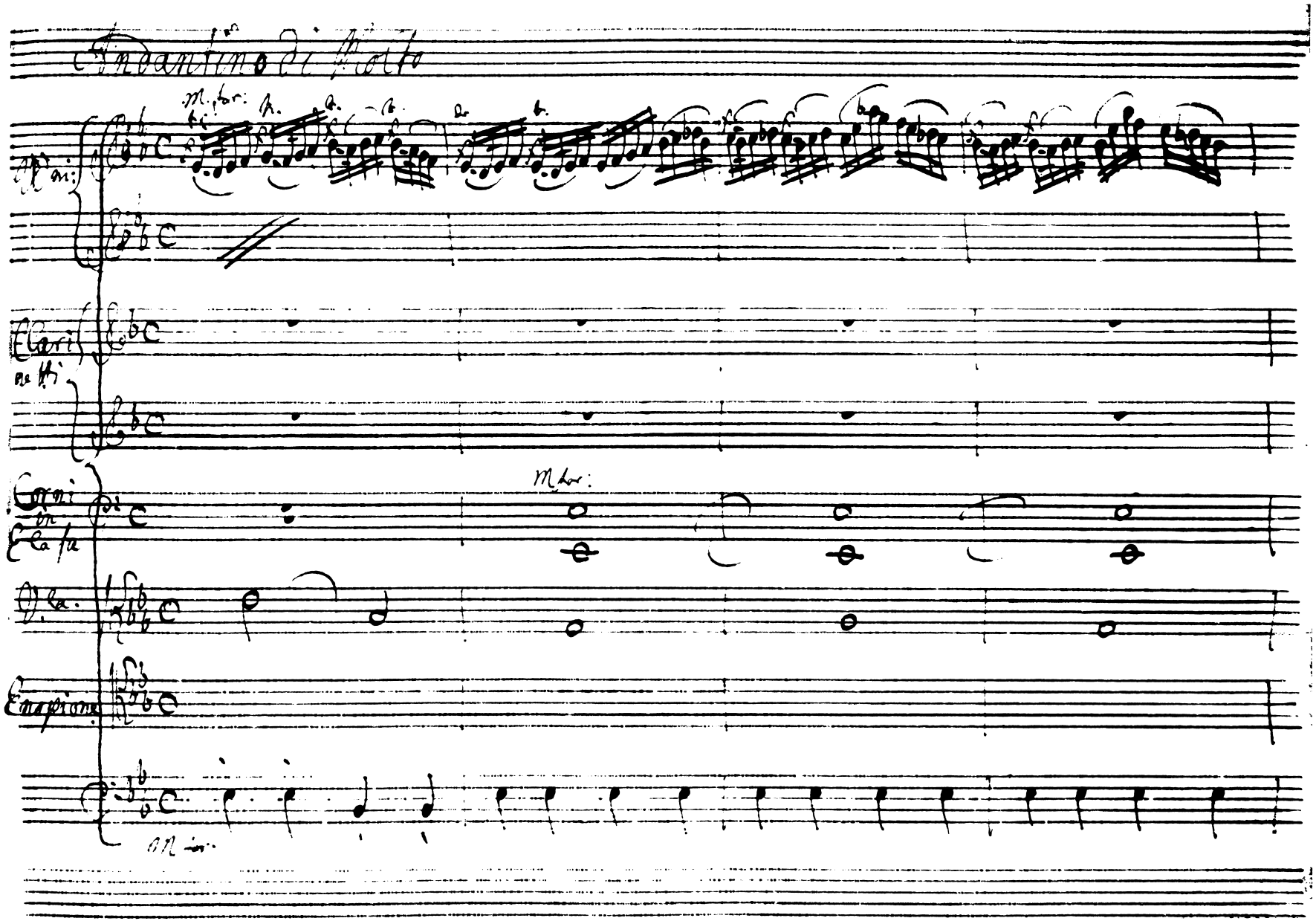
=ler degli Dei la sorte mia

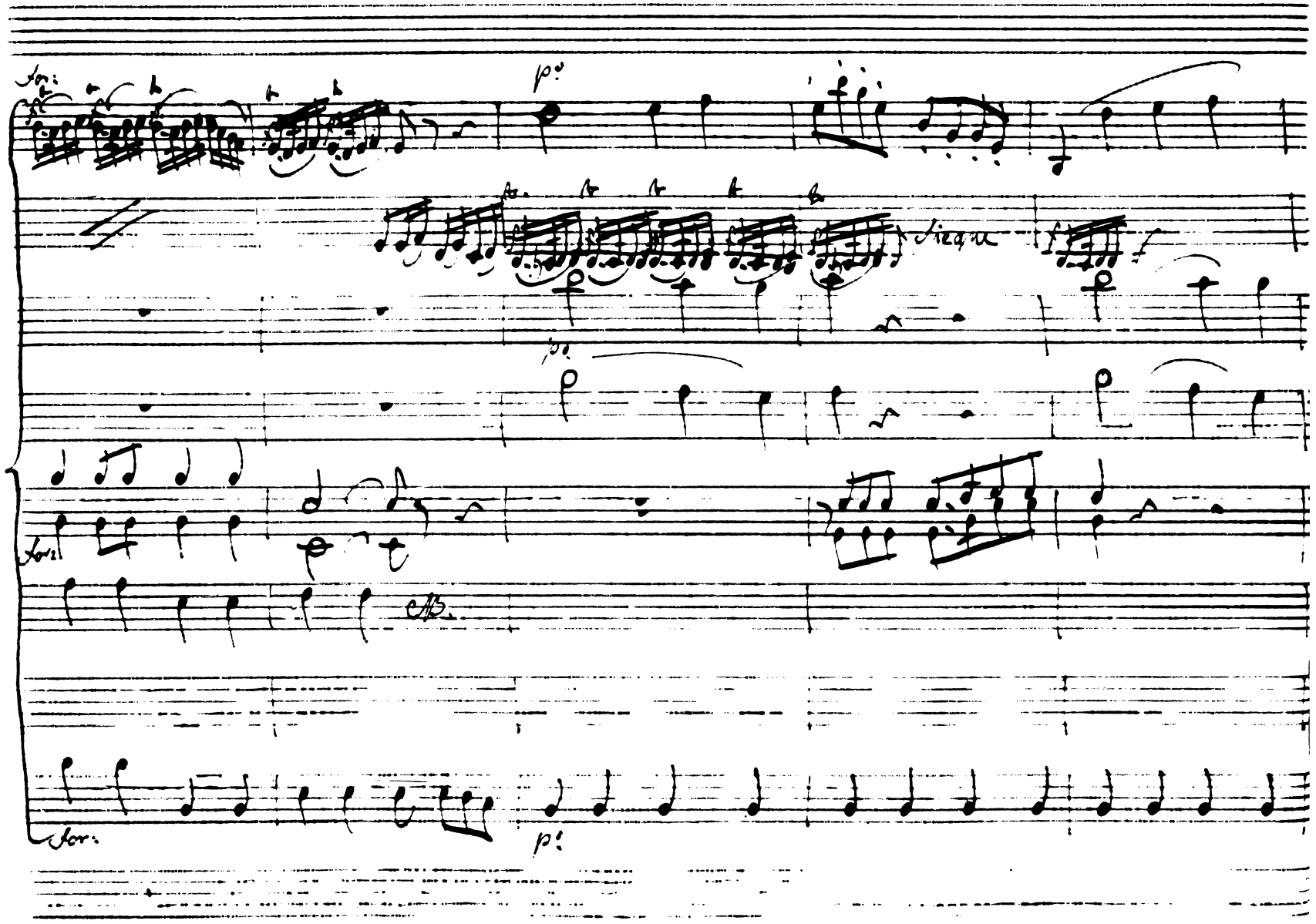
Siegue L'Aria Enop:

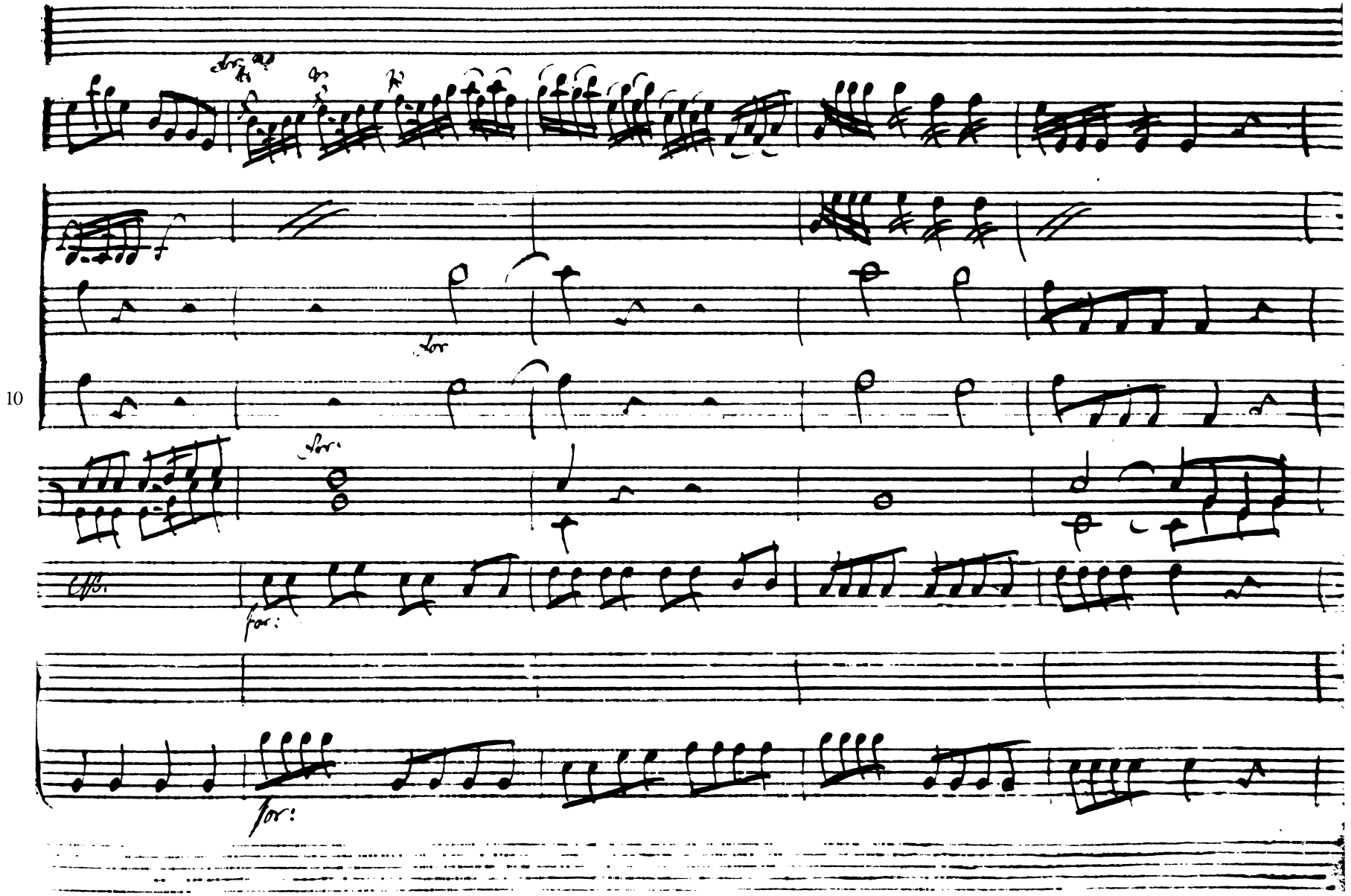
Frema crudel lo Sdegno.

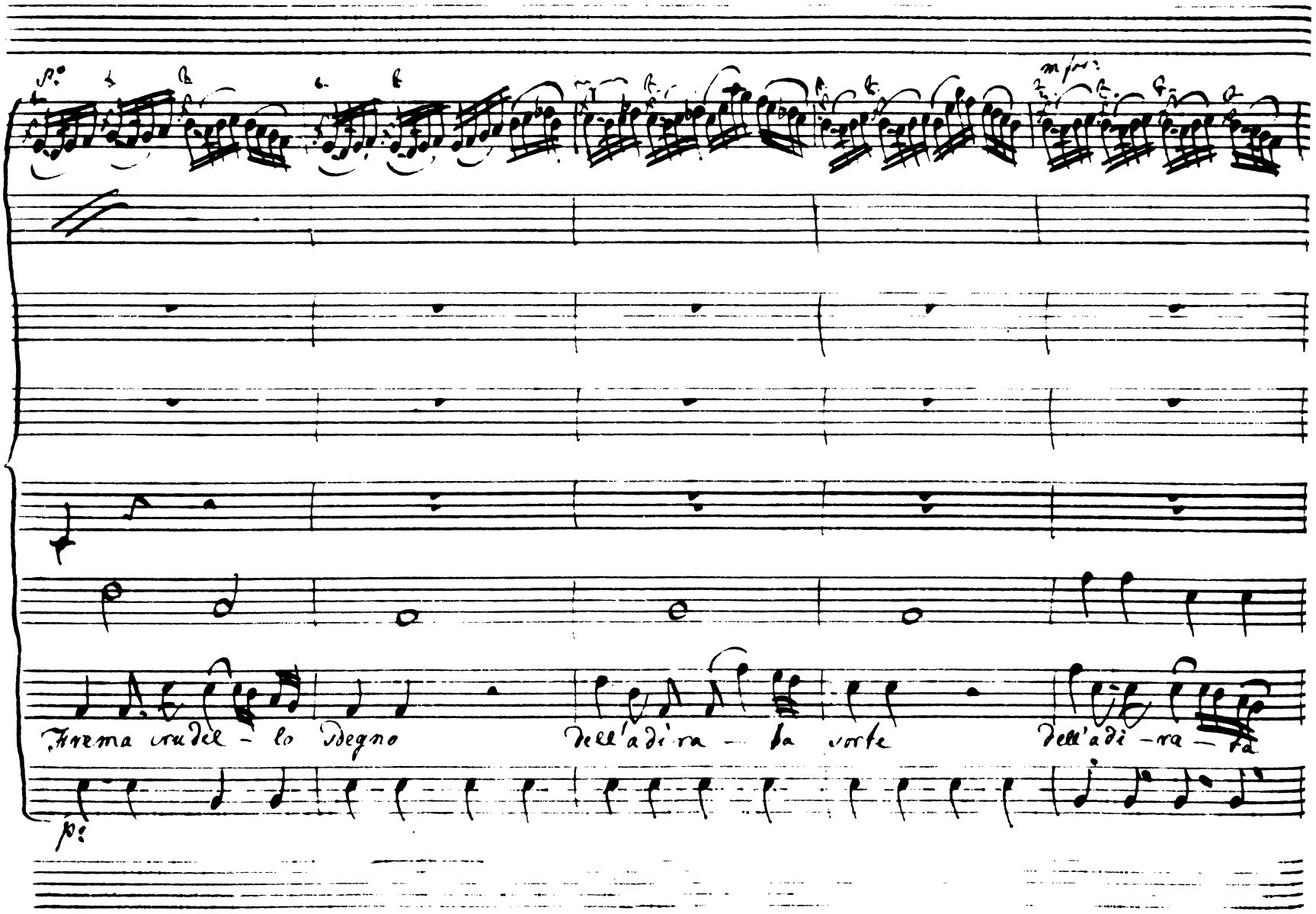


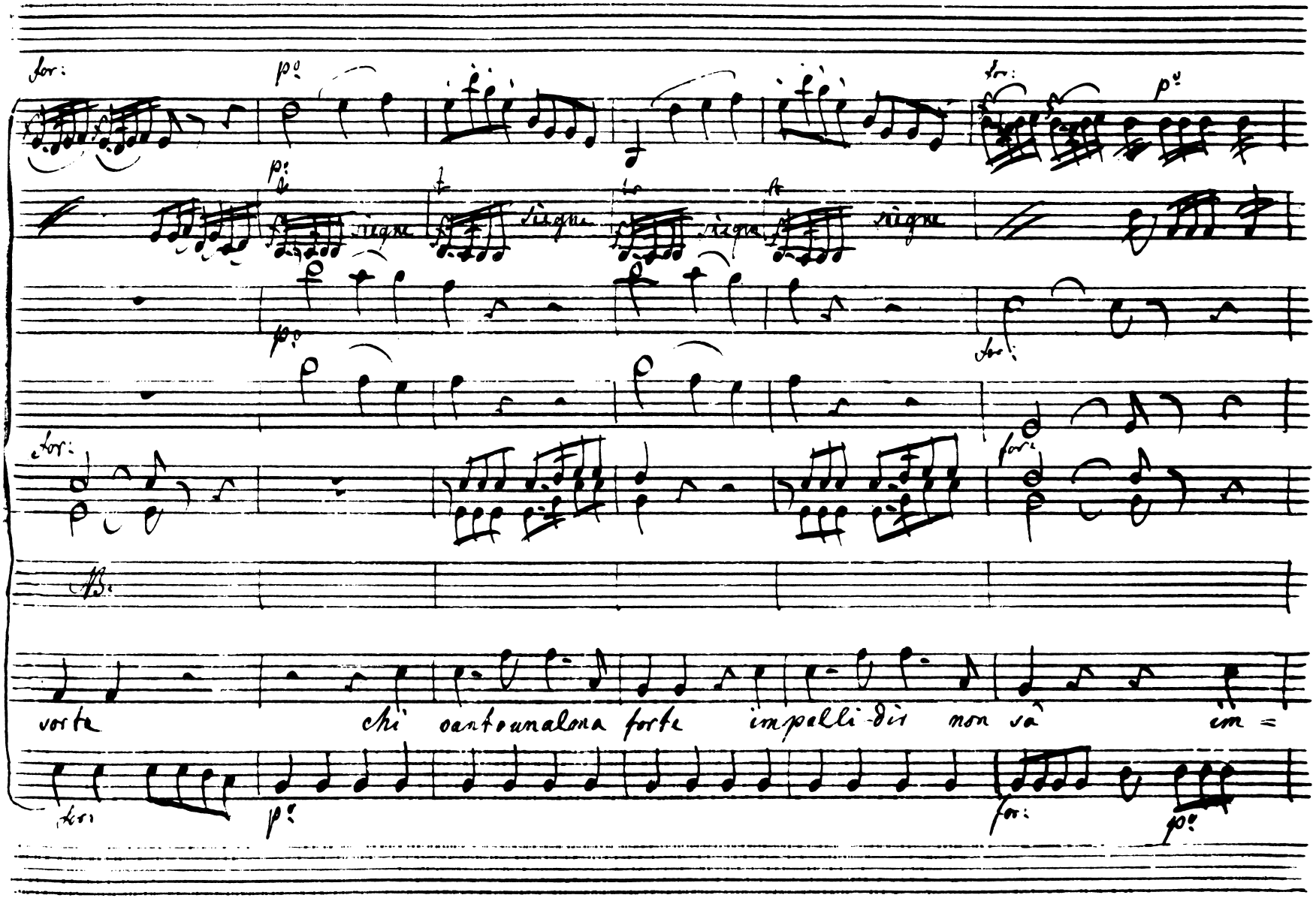


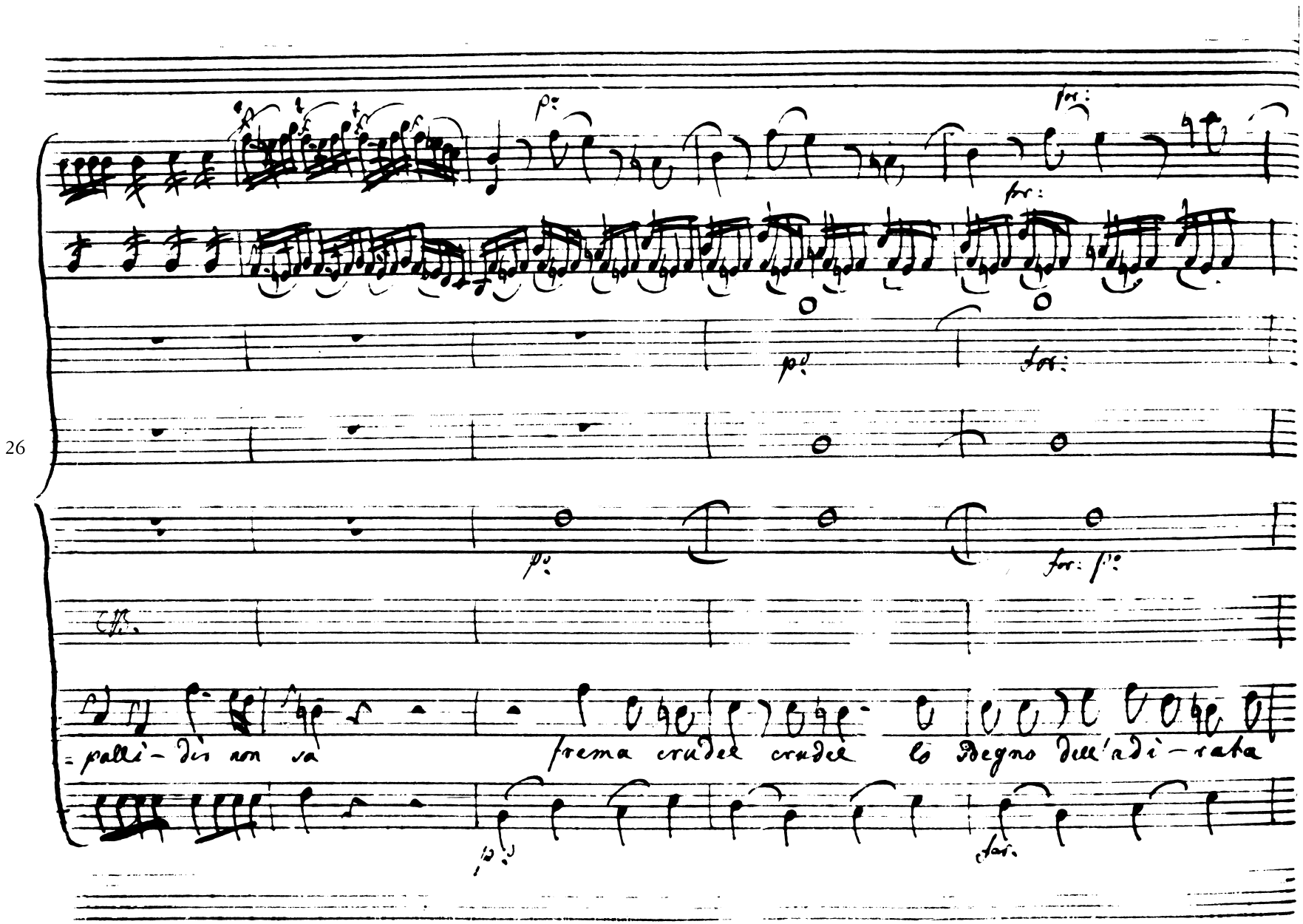

Andantino di Molto
Clari
Corni in E la fa
Enopione

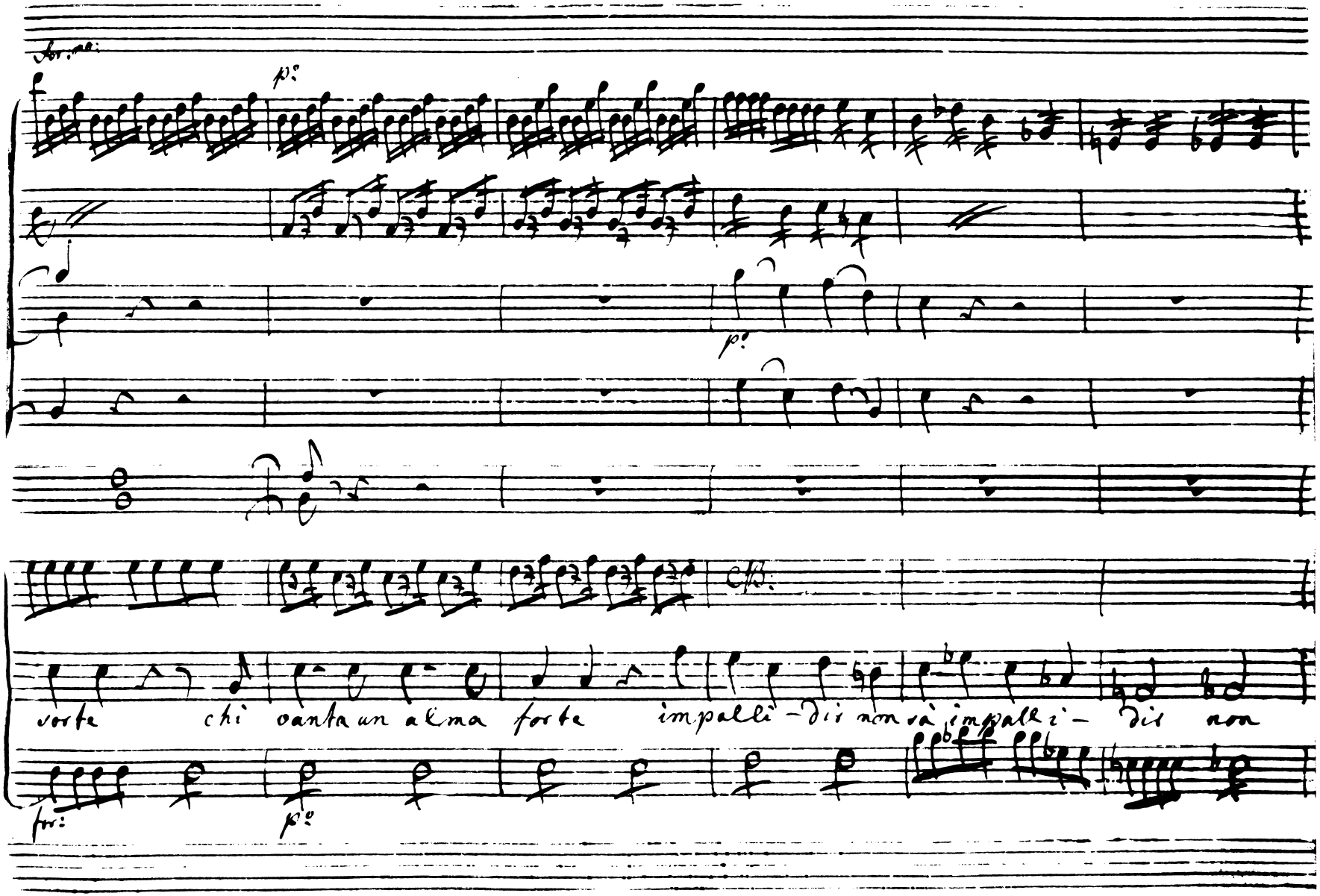

for:
p:
Siegue
p:
for:
AB.
for:
p:

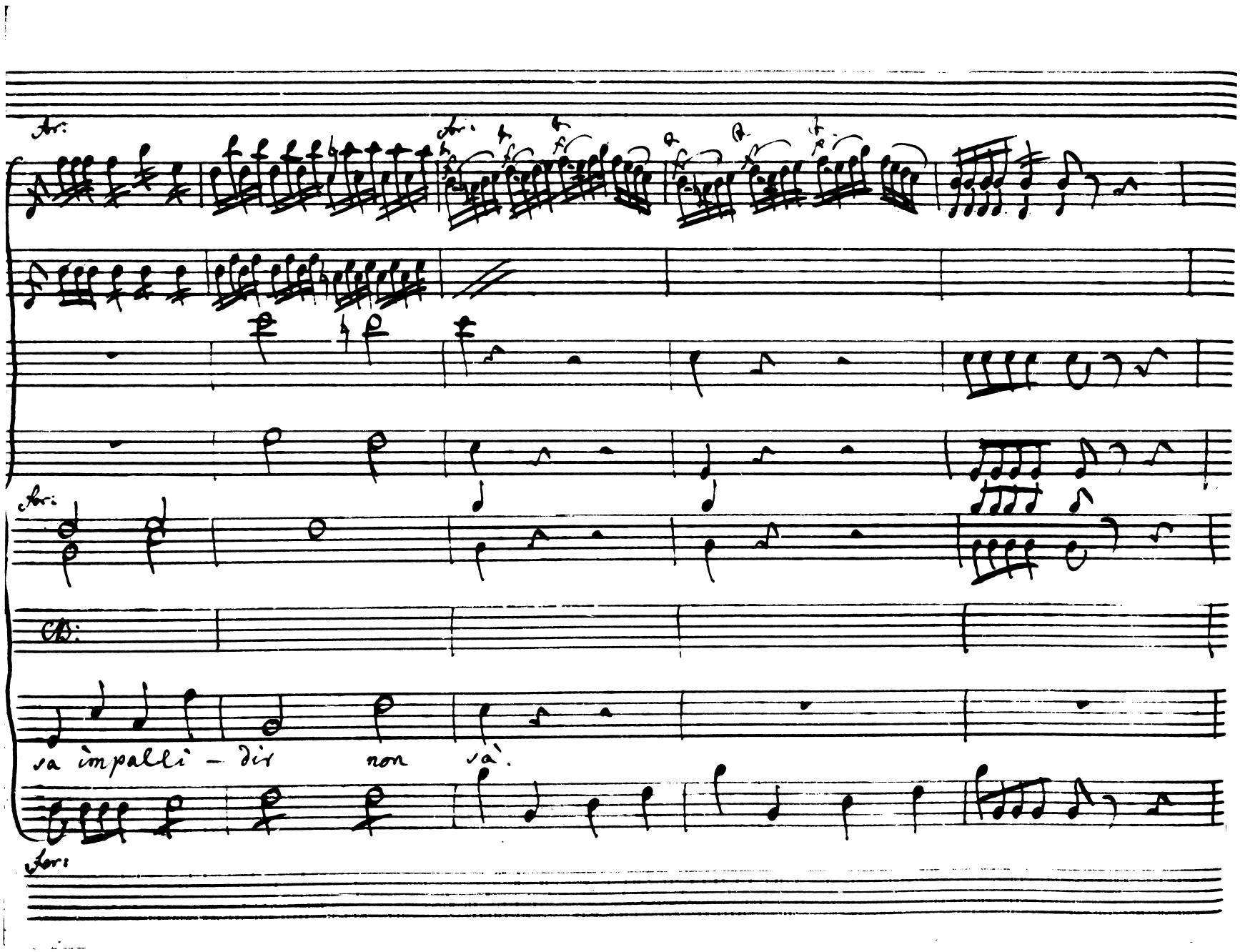

10
for:
for:
for:


Frema crudel - lo sdegno
dell'adi ra - ta sorte
dell'adi - ra - ta


for:
p:
siegue
siegue
siegue
siegue
for:
p:
for:
for:
for:
AB.
sorte
chi
cantoun alma forte
impalli-dir
non sà
im =
for:
p:
for:
p:

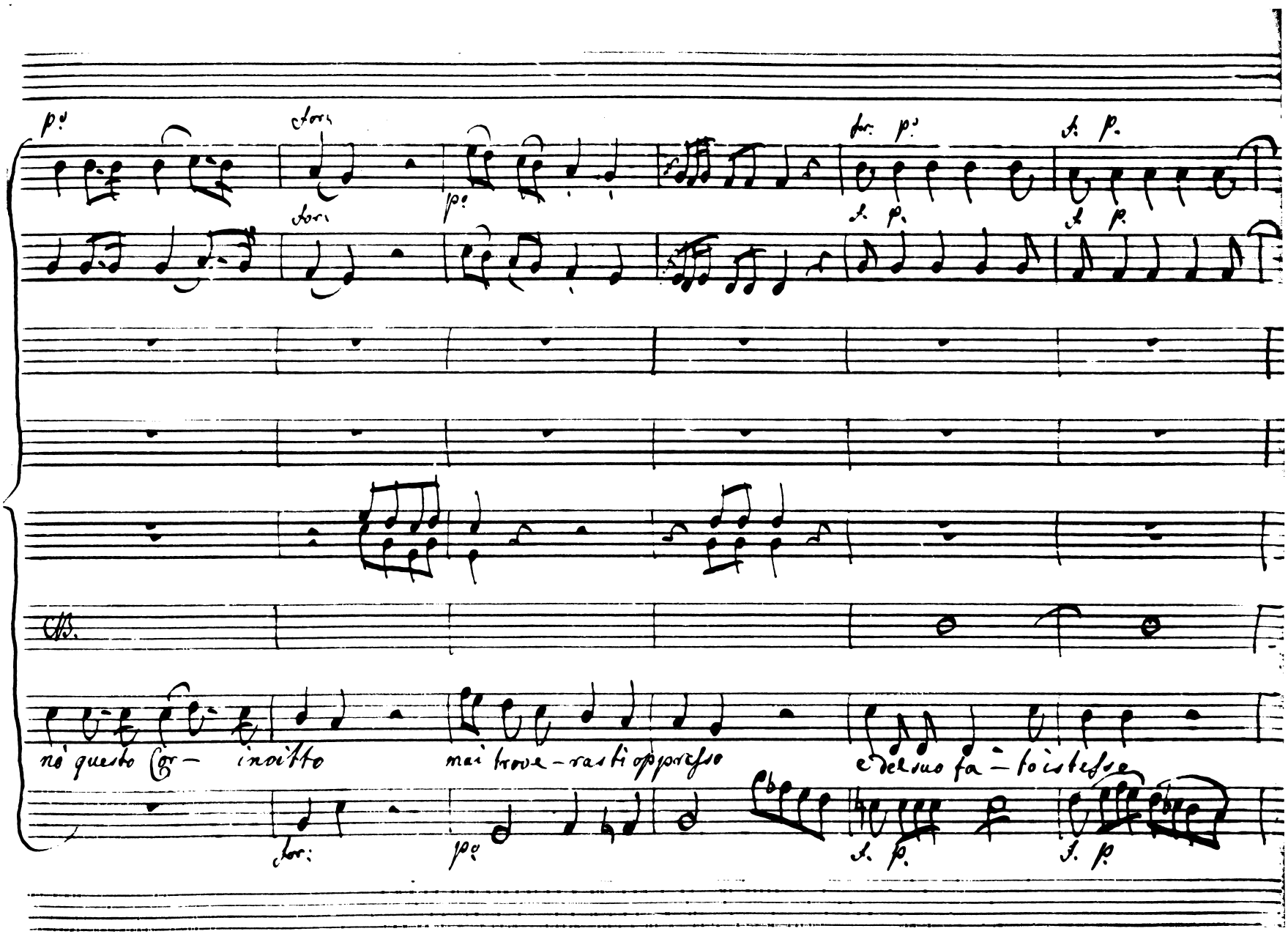

26
p:
for:
for:
p:
for:
p:
for: p:
Cf.
=palli- dir non sa
frema crudel crudel lo Degno dell'adi-rata
p:
for.

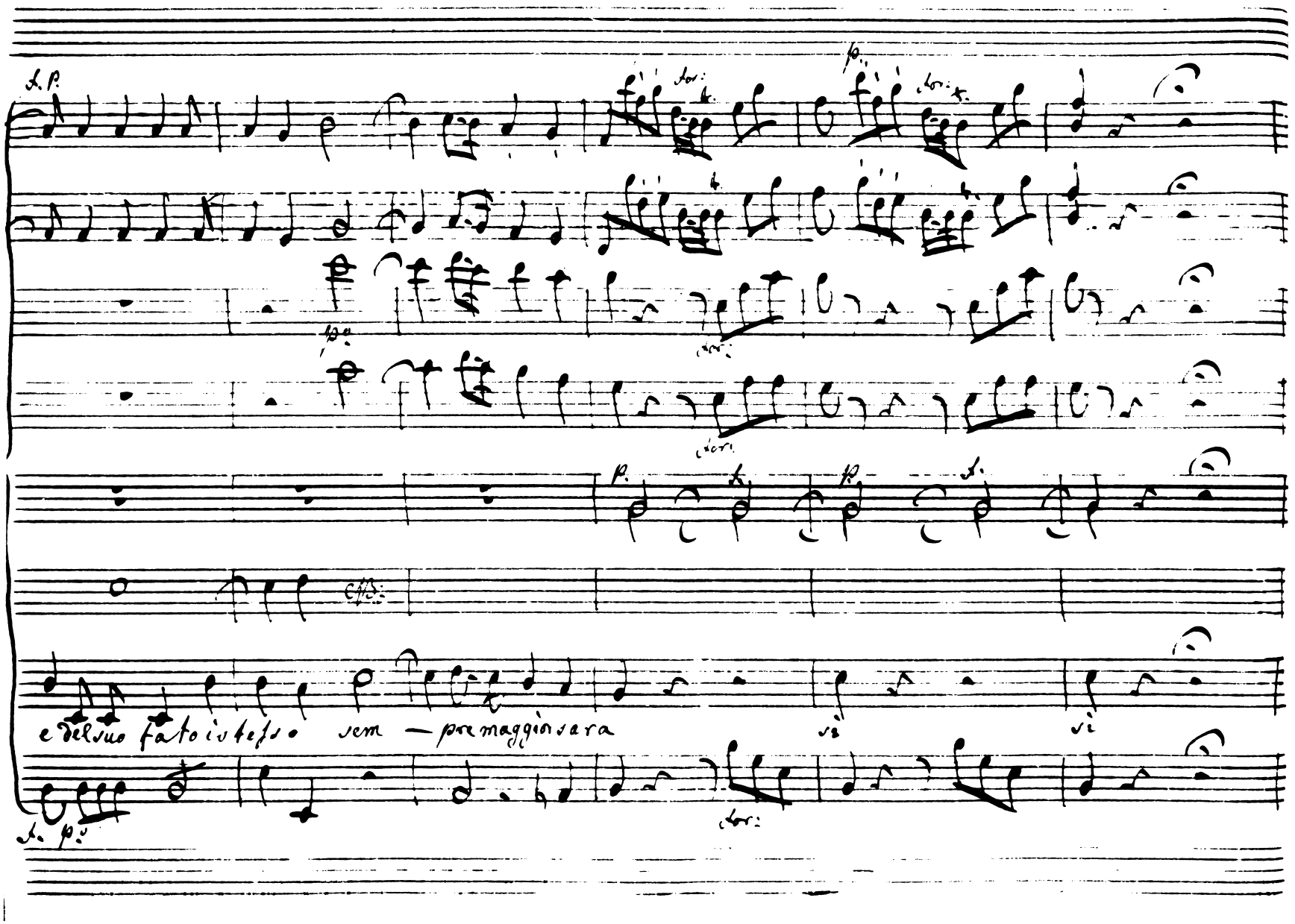

for:mo:
p:
p:
31
CB:
sorte chi vanta un alma forte impalli-dir non sà impalli-dir non
for:
p:



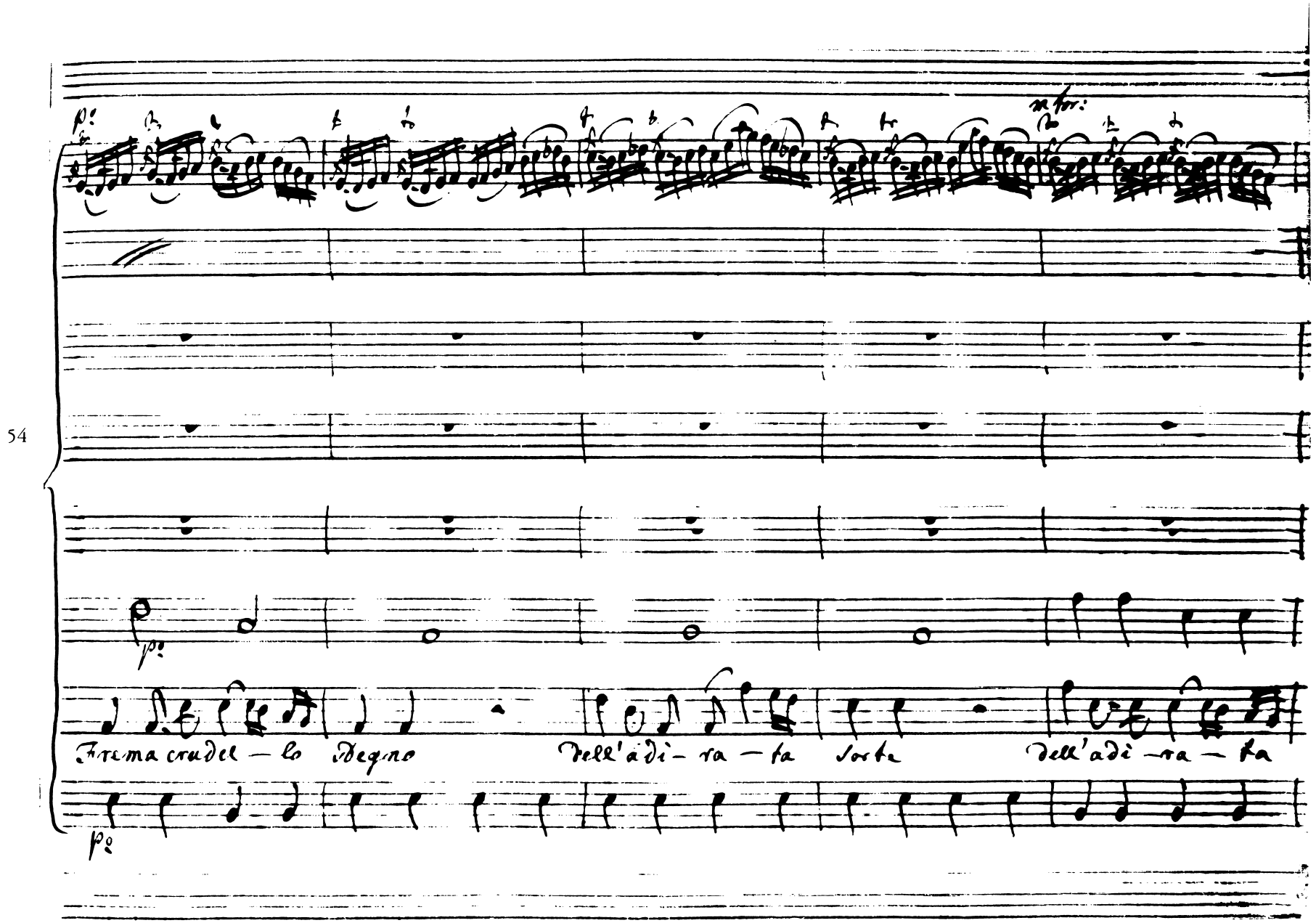
37

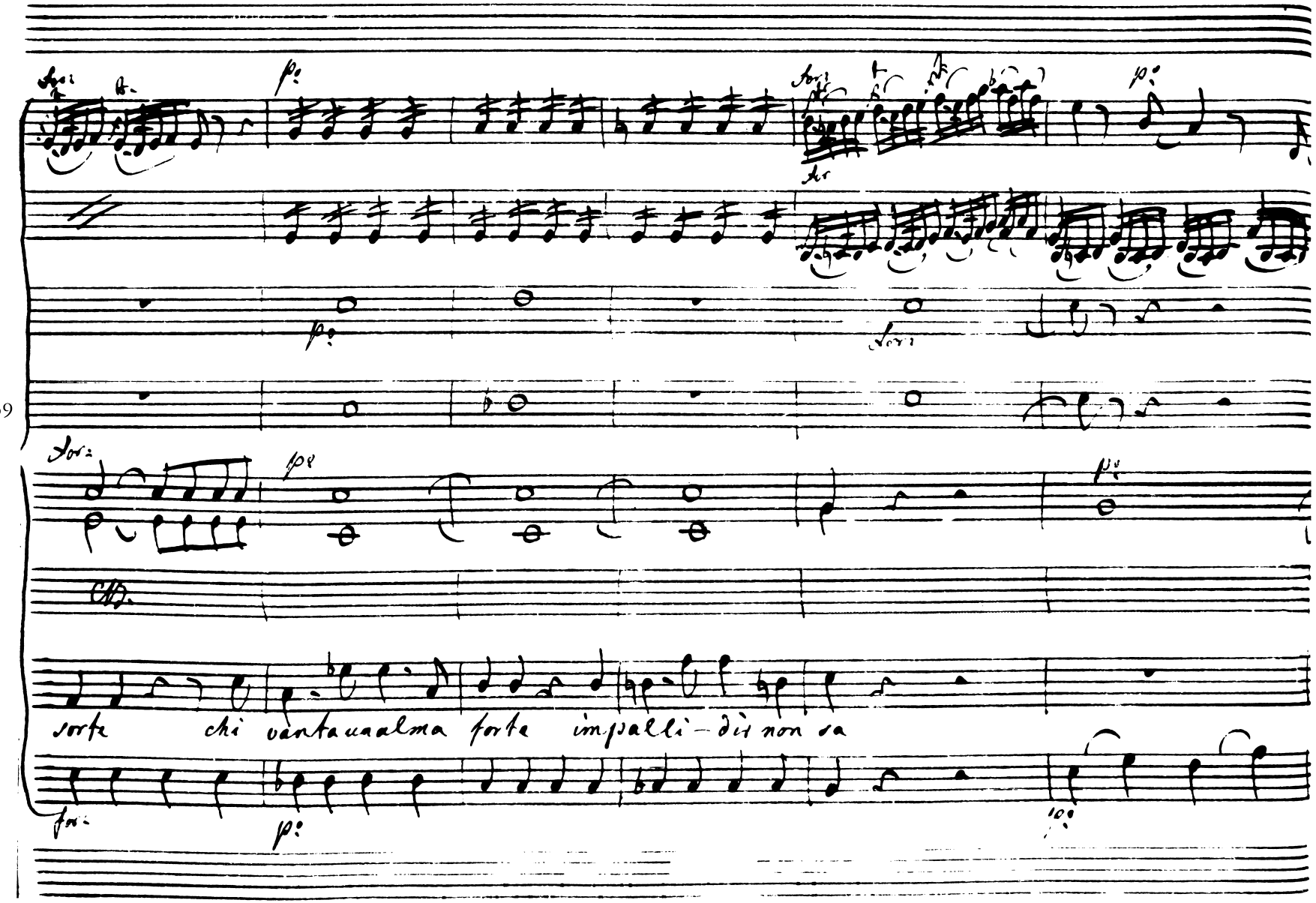
42

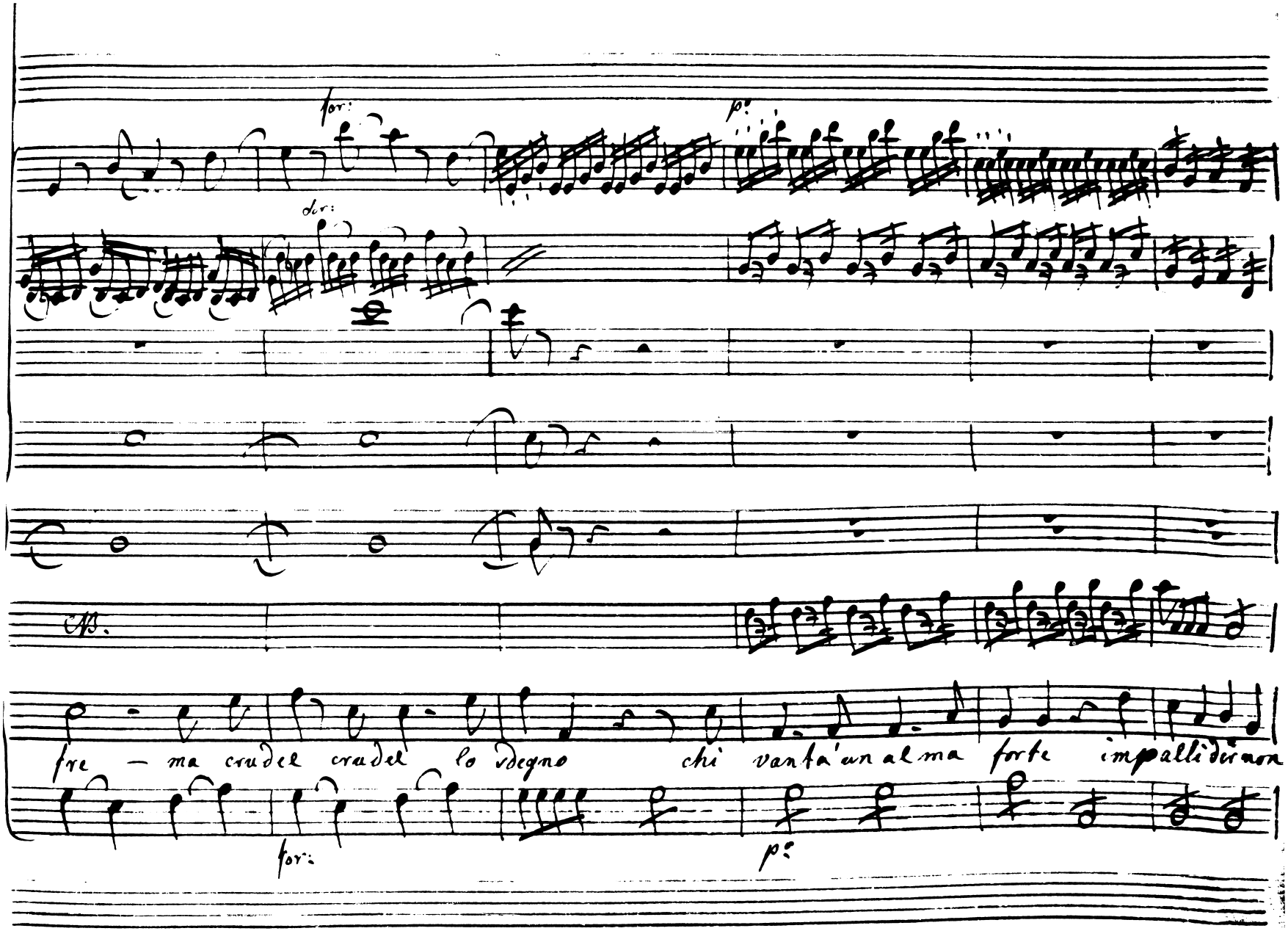

nò questo Cor- invitto
mai trove-rasti oppresso
e del suo fa-to istesso


48
e del suo fato istesso sem — pre maggior sara

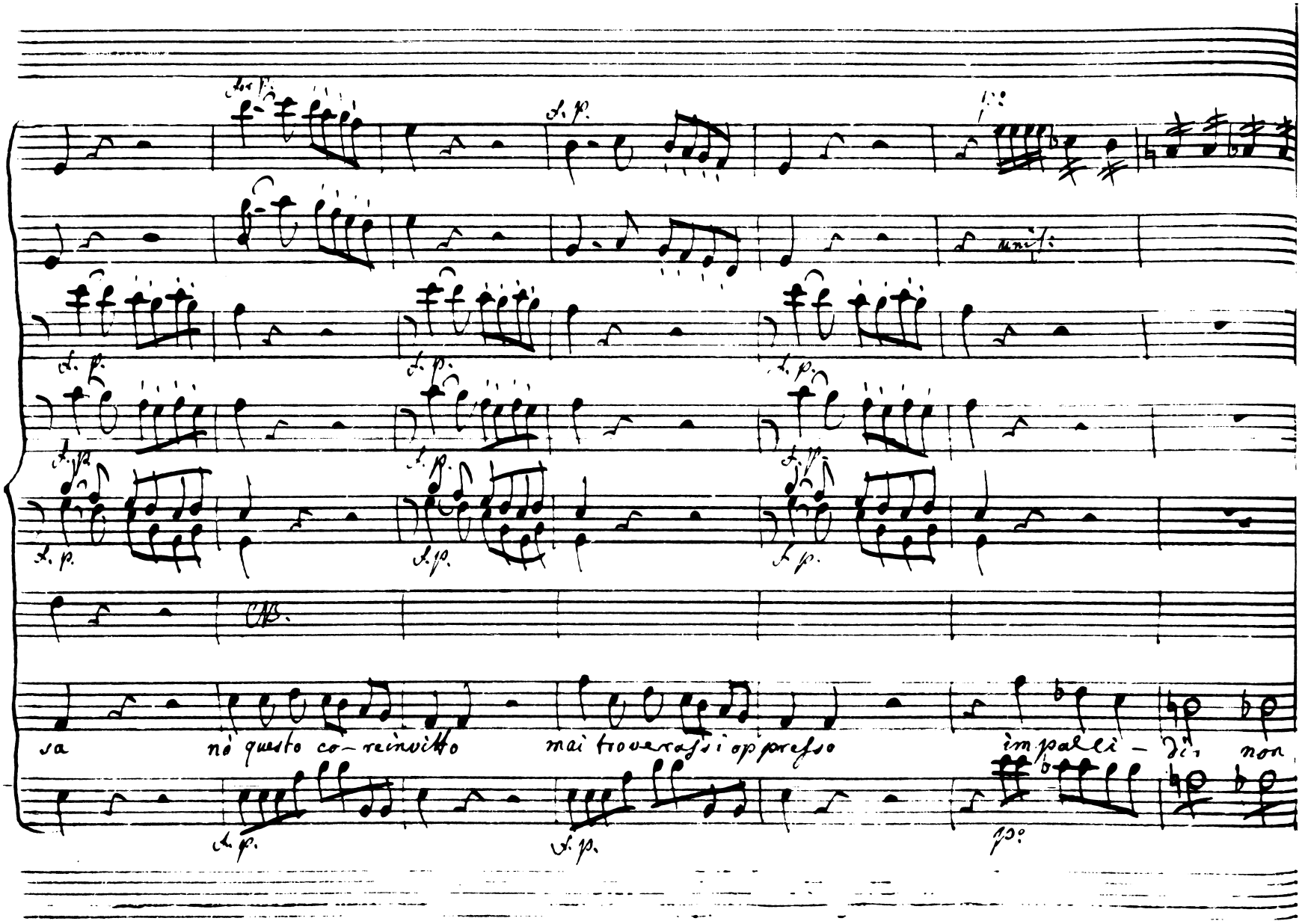
54



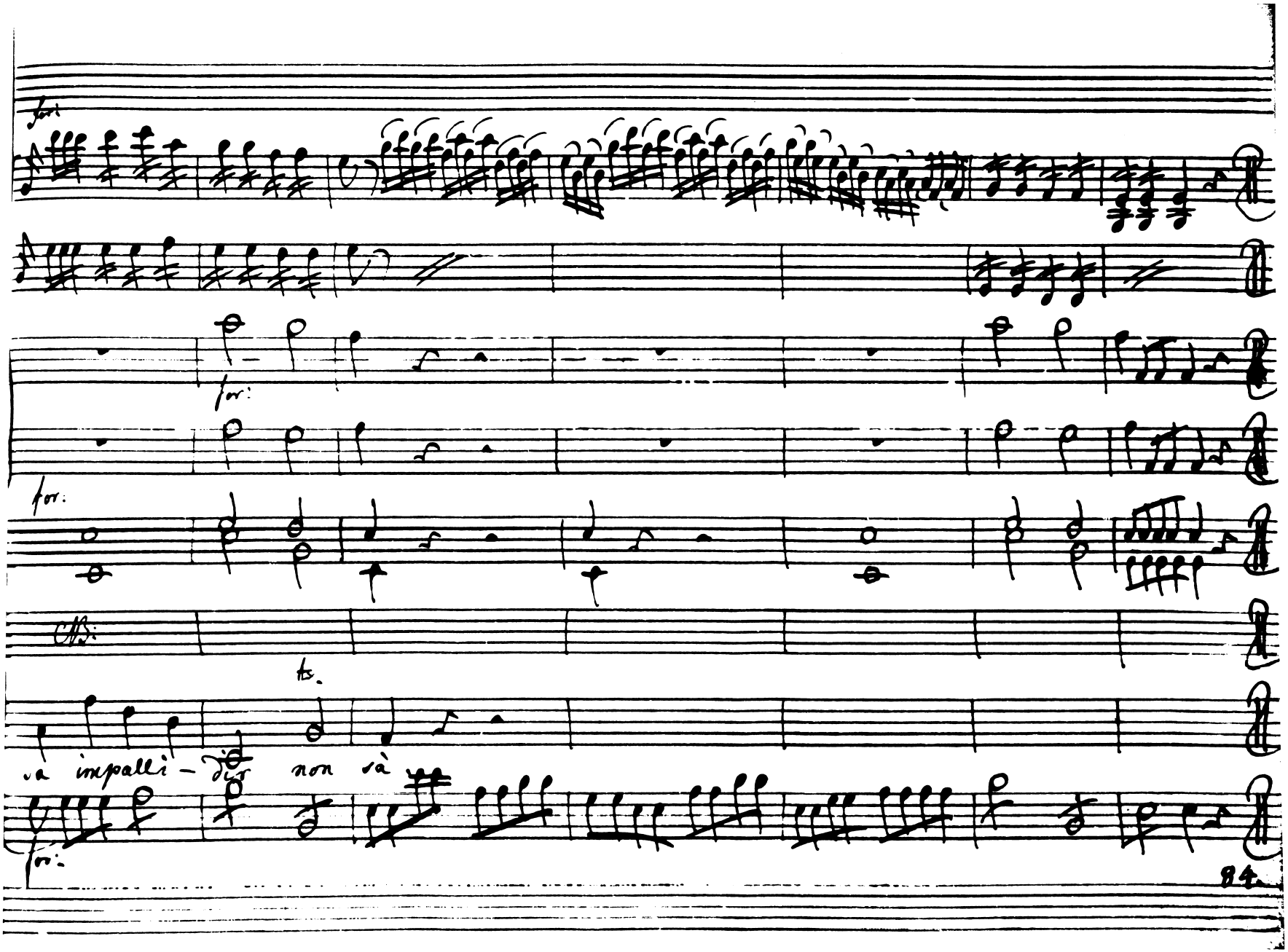

59
sorte chi vantaunalma forte impalli-dir non sa

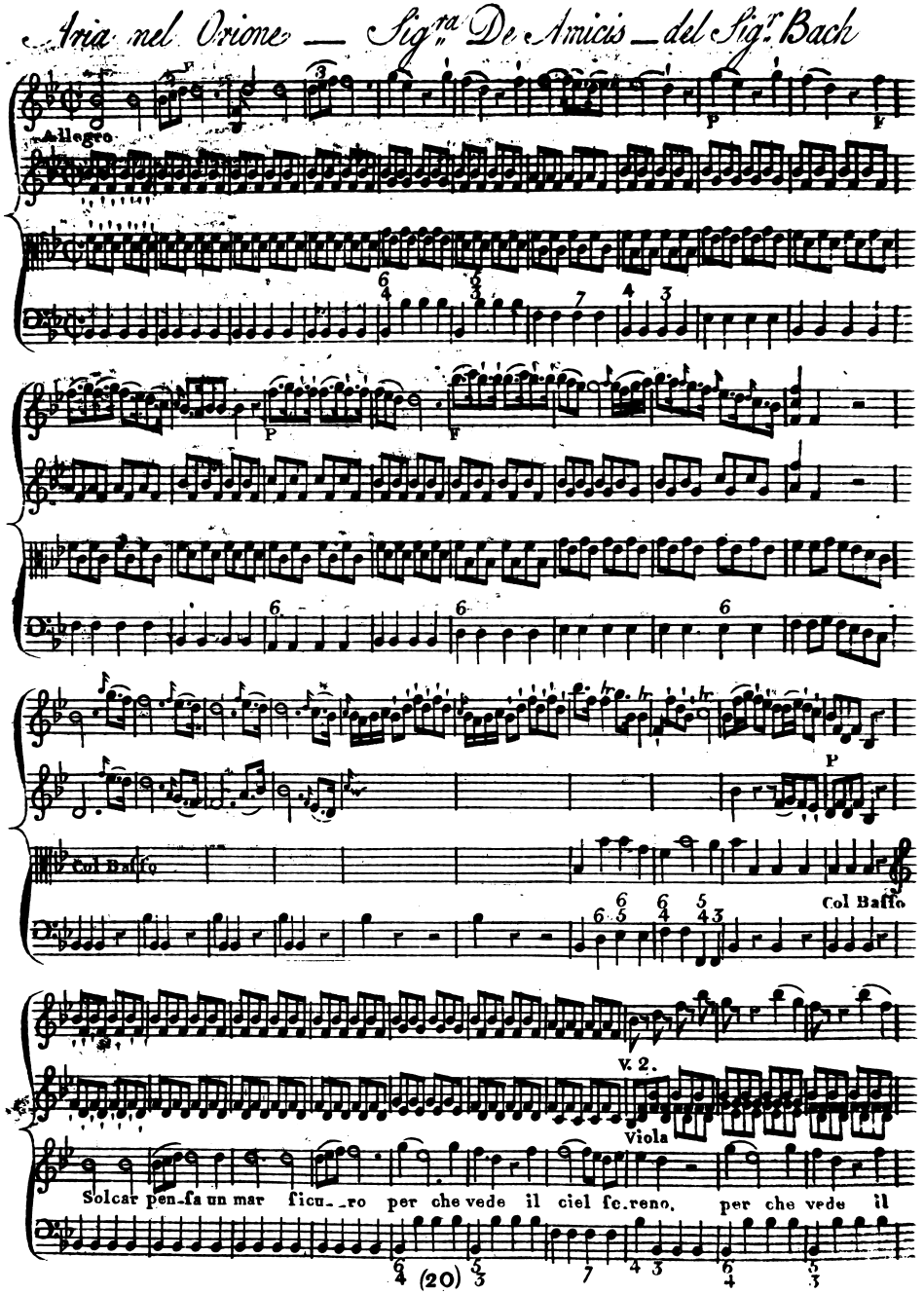

for:
p:
for:
fre — ma crudel crudel lo sdegno chi vanta'un alma forte impallidir non
for:
p:

71

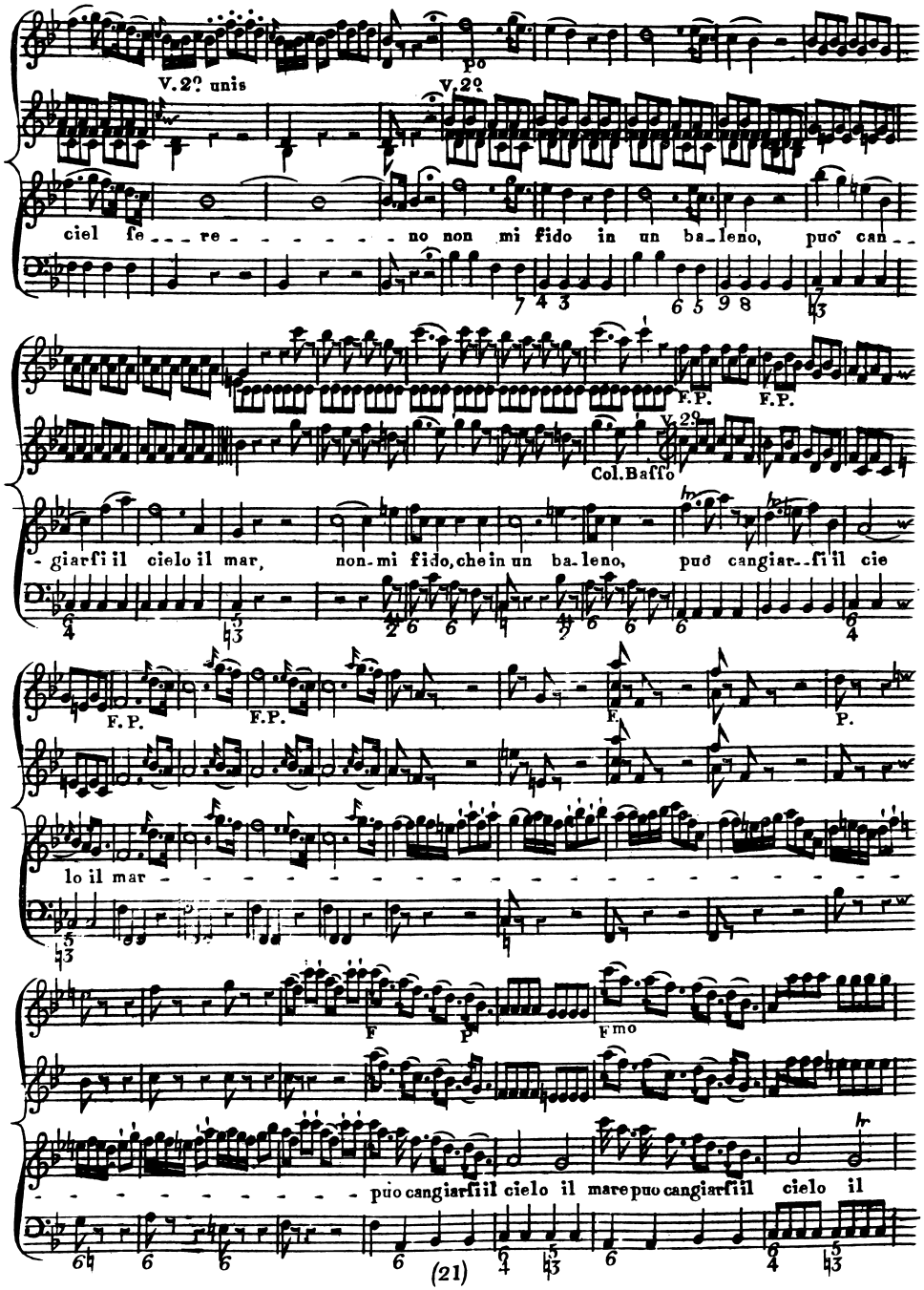

sa nò questo co-reinvitto mai troverassi oppresso impalli-dir non

78

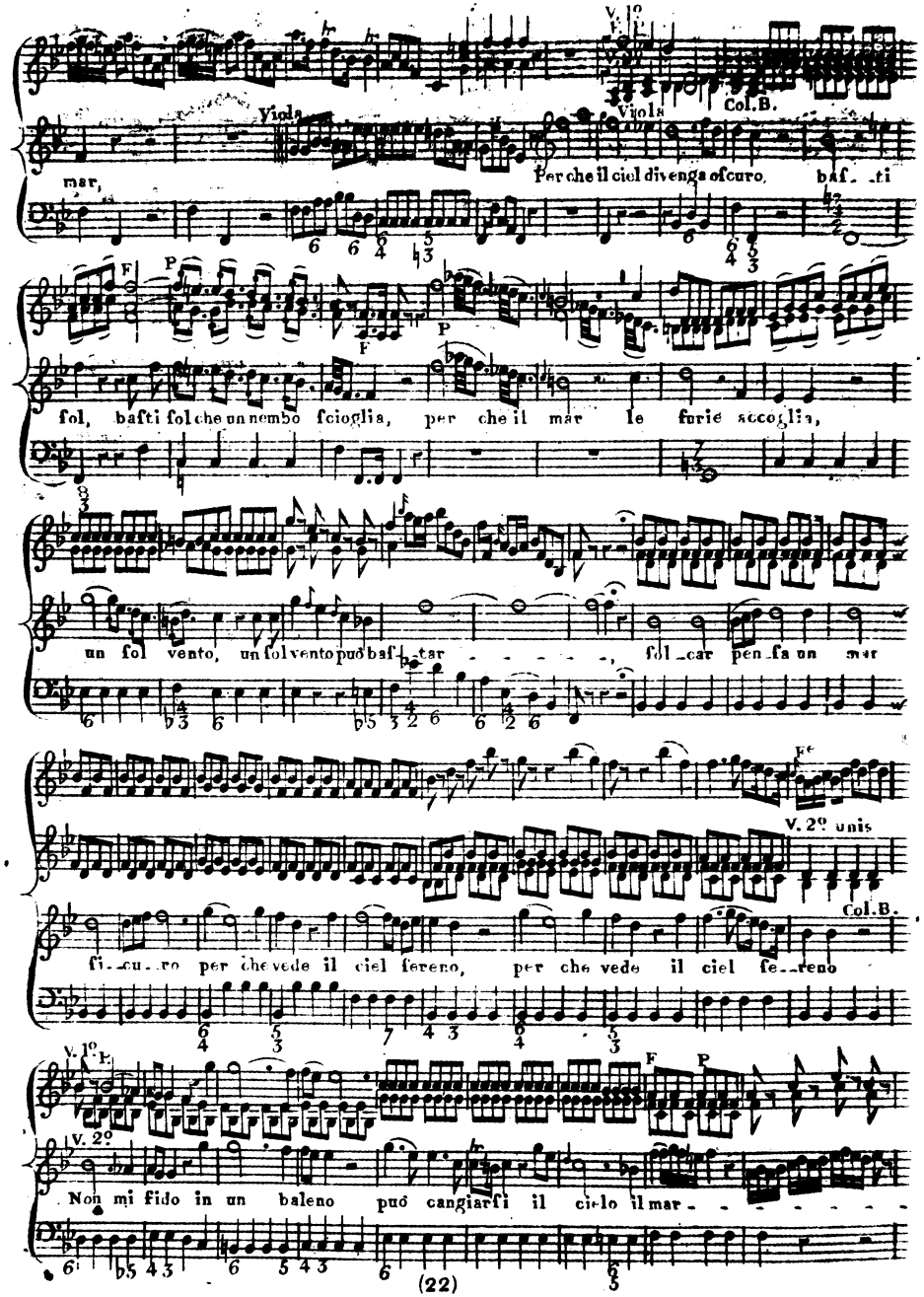


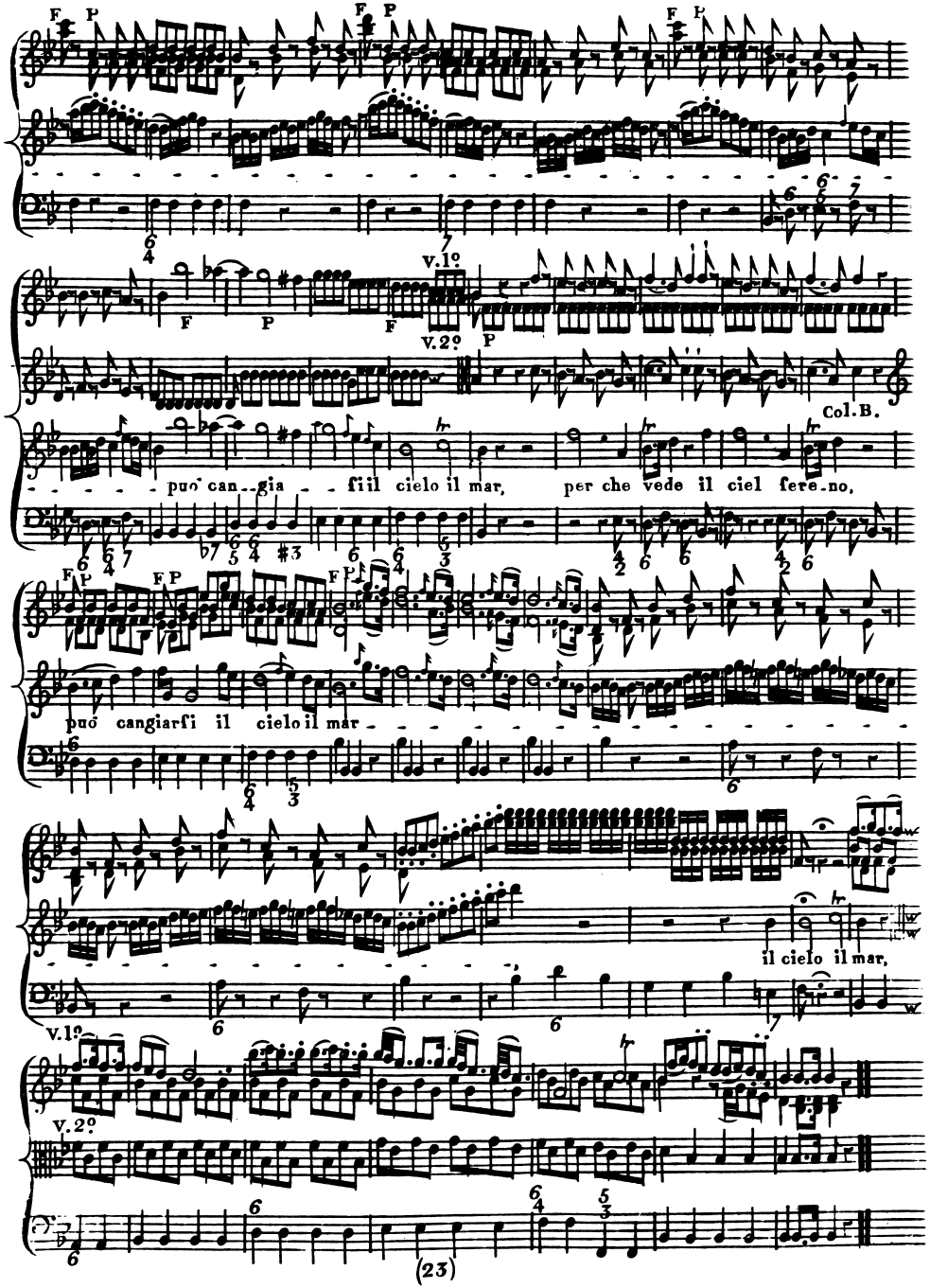

Aria nel Orione — Sig.ra De Amicis — del Sig.r Bach
Allegro
P
F
11
Col Basso
Col Basso
V. 2.
Viola
Solcar pen-sa un mar ficu-ro per che vede il ciel se-reno, per che vede il
(20)

39

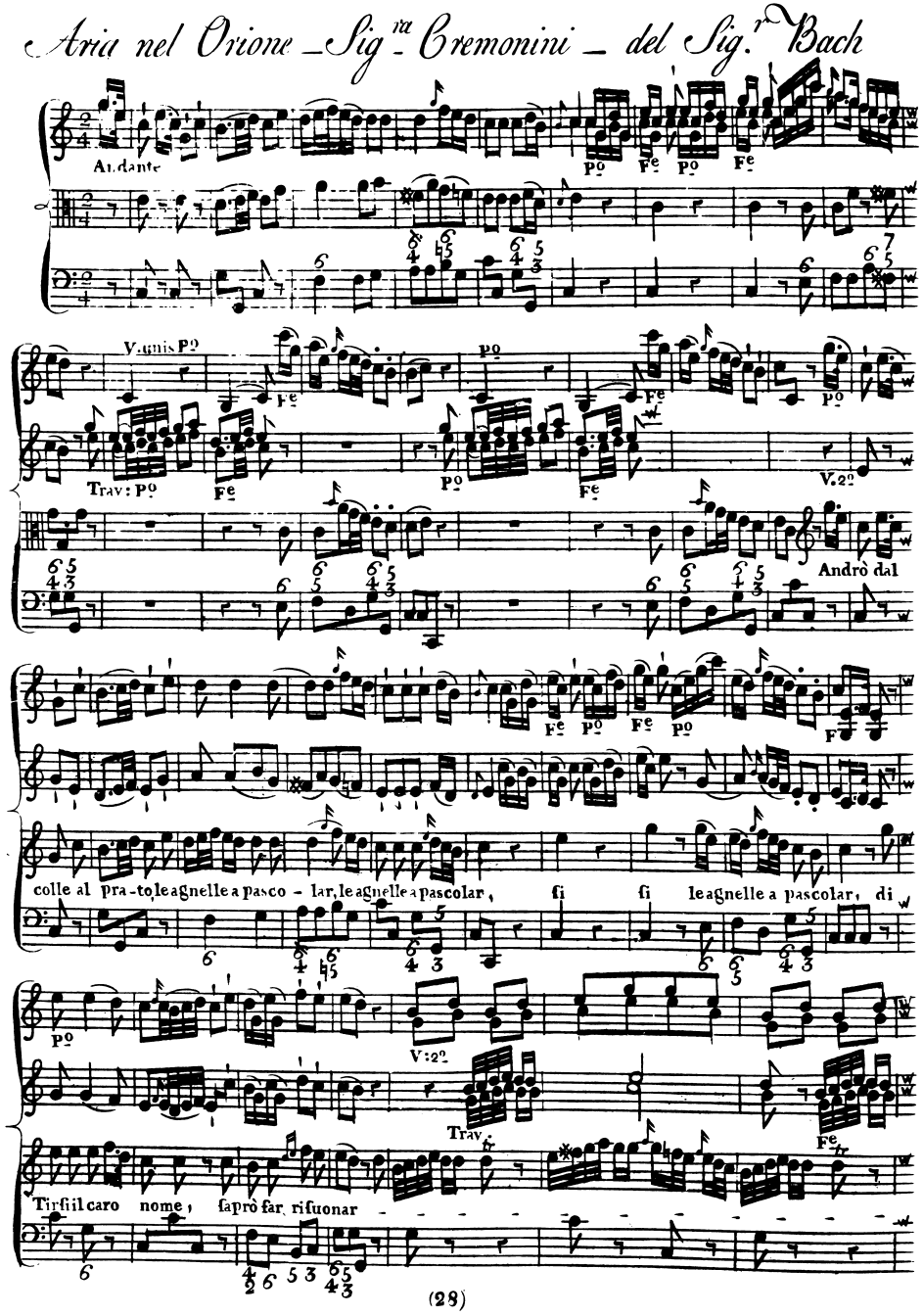

V.2º unis
Po
V.2º
ciel se - - re - - - - - - - no non mi fido in un ba-leno, puo can - -
F.P.
F.P.
V.2º
Col.Basso
- giarsi il cielo il mar, non-mi fido, che in un ba-leno, puo cangiar - - si il cie
F.P.
F.P.
F.
P.
lo il mar -
F
P
Fmo
- - - - - - - - - - - puo cangiarsi il cielo il mare puo cangiarsi il cielo il

73


V. 1º
Viola
Viola
Col. B.
mar,
Per che il ciel divenga oscuro, bas- ti
sol, basti sol che un nembo scioglia, per che il mar le furie accoglia,
un sol vento, un sol vento può bas- tar - - - - - - , sol - car pen - sa un mar
V. 2º unis
Col. B.
si - cu - ro per che vede il ciel sereno, per che vede il ciel se - reno
V. 1º
V. 2º
Non mi fido in un baleno può cangiarsi il cielo il mar - - - - - - -

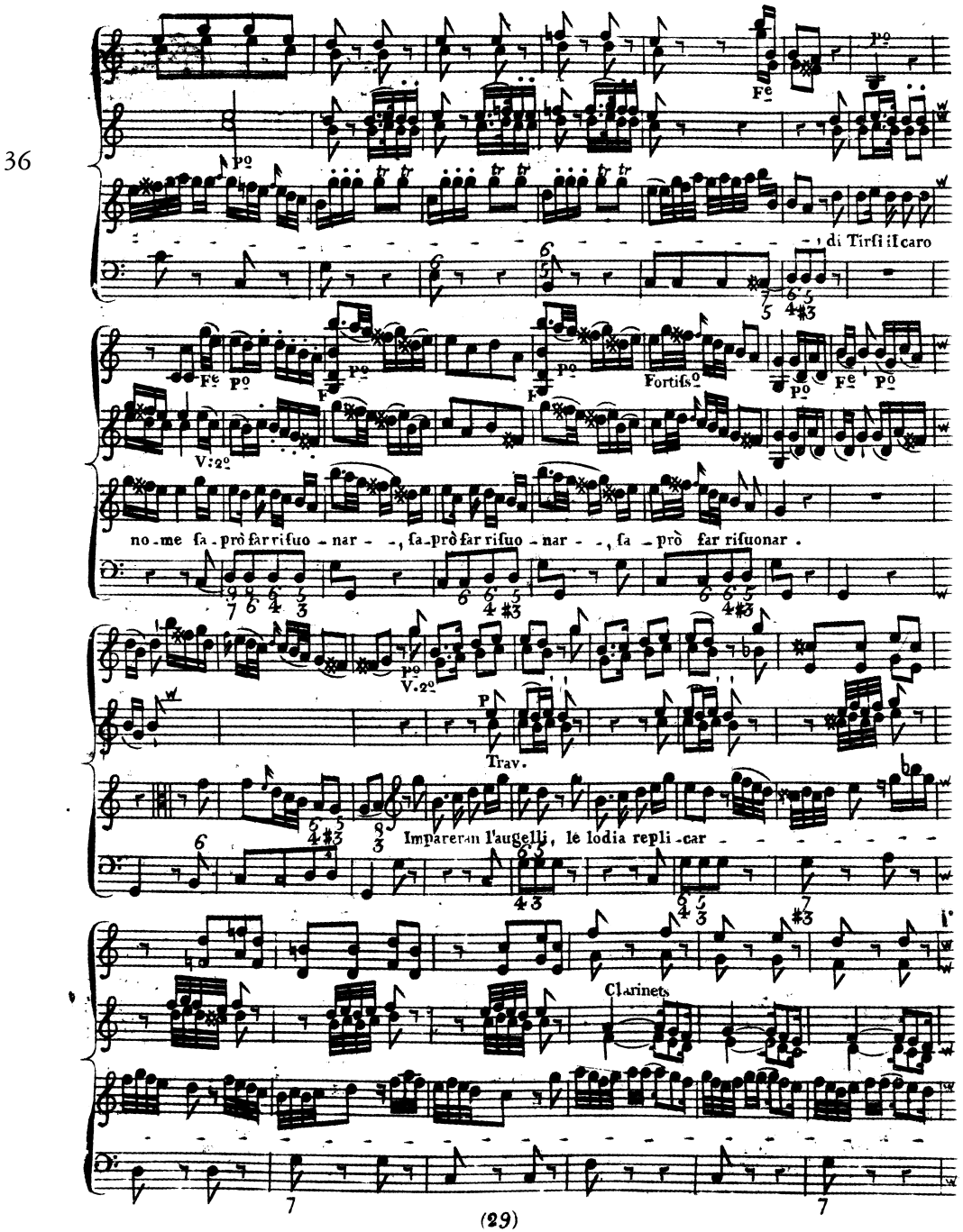

117
F P
V.1º
V.2º
Col.B.
può can..gia..fi il cielo il mar, per che vede il ciel fere..no,
può cangiarfi il cielo il mar
il cielo il mar,
(23)

Aria nel Orione _ Sig.ra Cremonini _ del Sig.r Bach



10

36


di Tirsi il caro
no-me sa-prò far risuo-nar - -, sa-prò far risuo-nar - -, sa-prò far risuonar.
Fortiss.o
V:2o
Trav.
Impareran l'augelli, le lodia repli-car
Clarinets

65

Fe Po

Trav. Viola

a replicar, le auret-te e di rus-cel-li sta

Po Fe Po

Trav. Viola

-ranno ad ascol-tar, sta-ranno ad ascol-tar

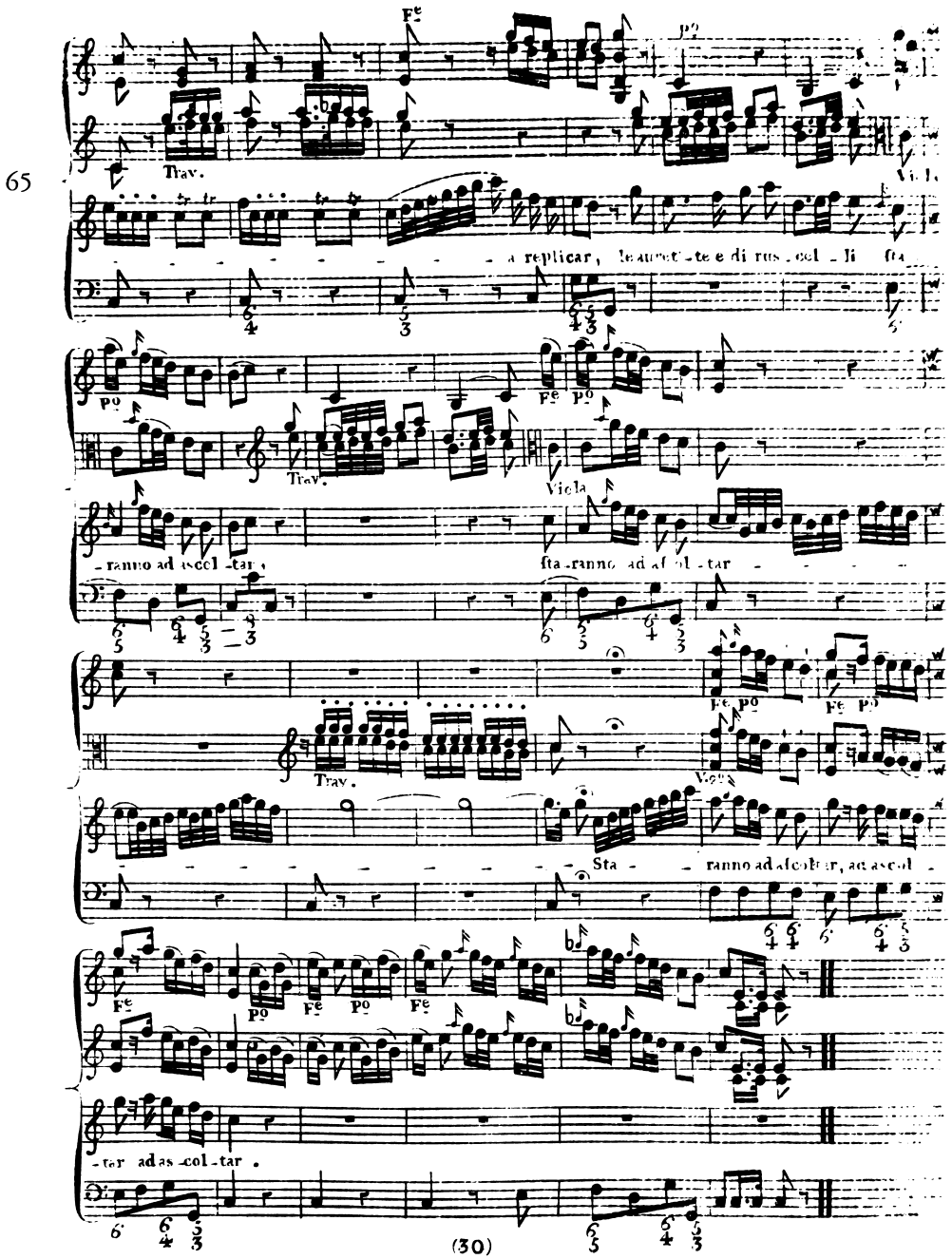
Fe Po Fe Po

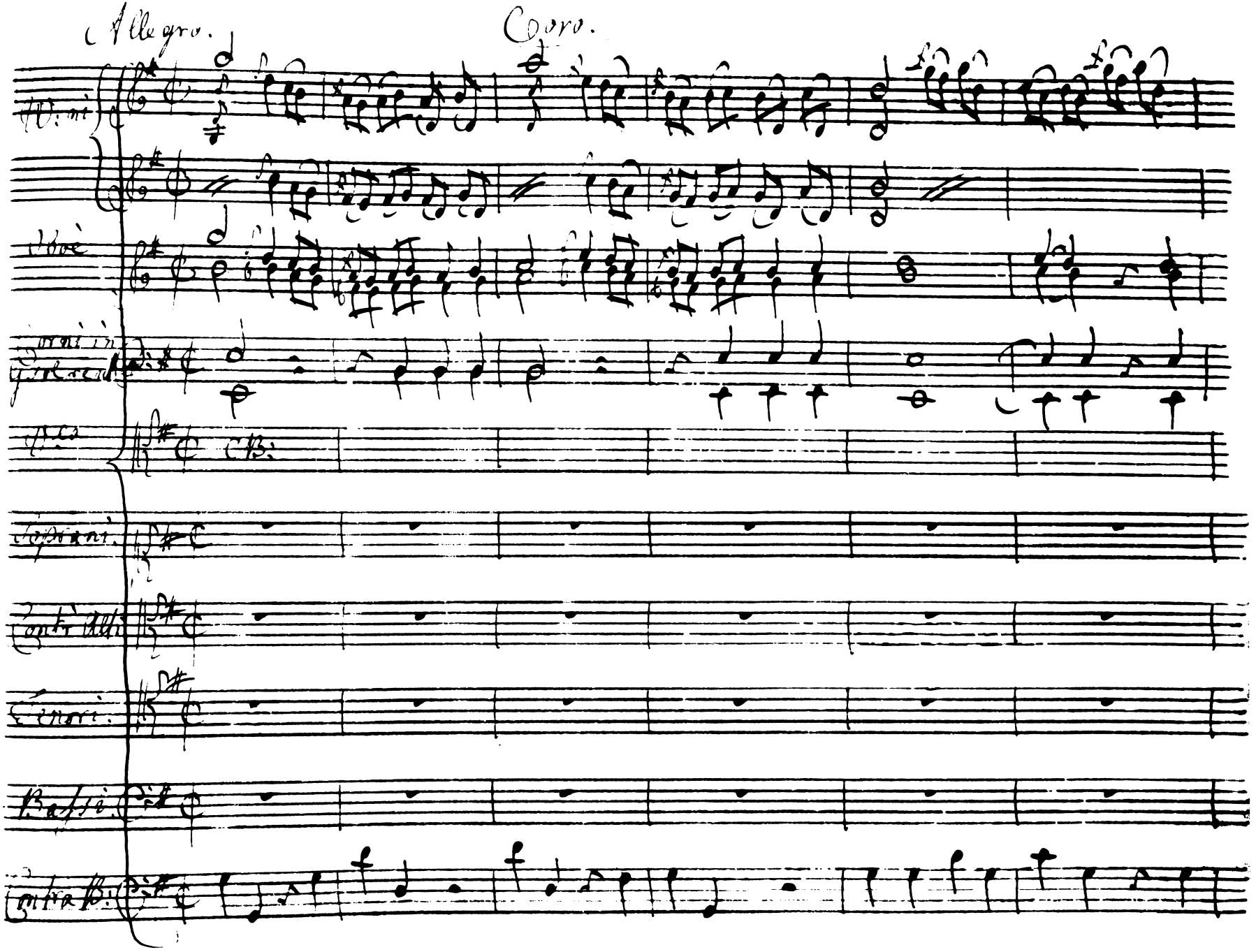
Trav. Viola

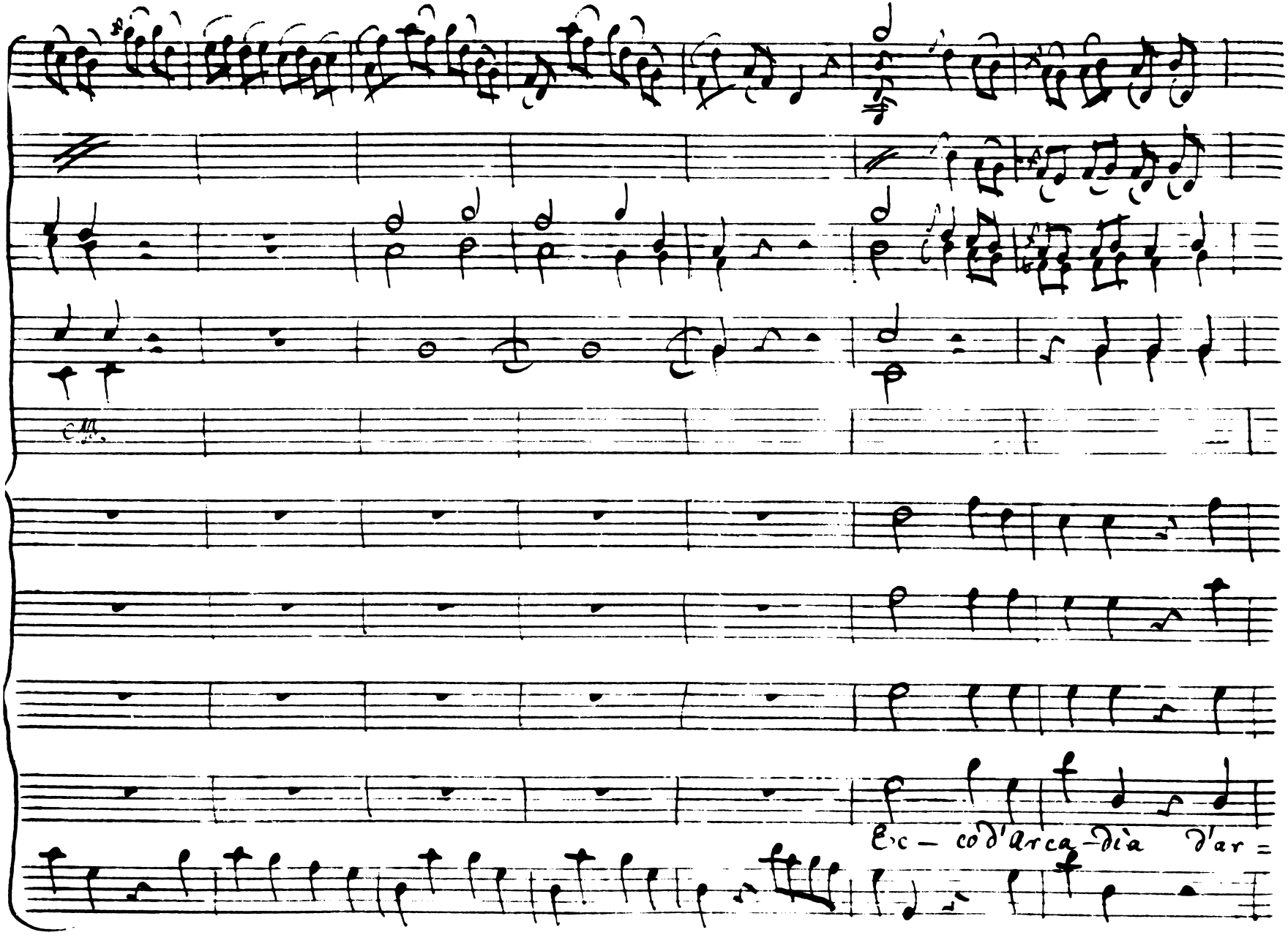
Sta-ranno ad ascoltar, ad ascol-

Fe Po Fe Po Fe

-tar ad as-col-tar.

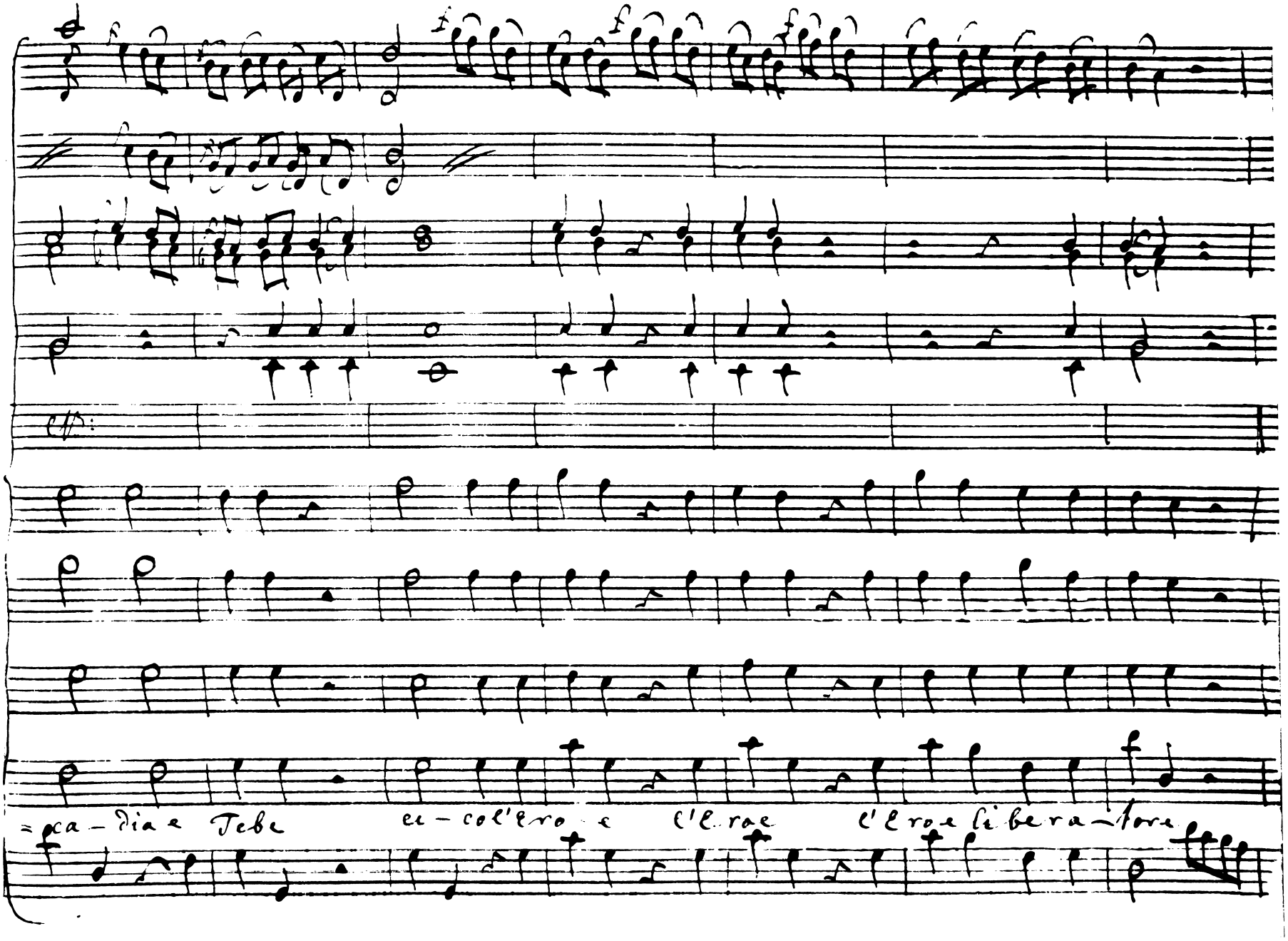



Allegro.
Coro.
Oboè
Soprani.
Contr'Alti
Tenori.
Bassi.
Contra B:

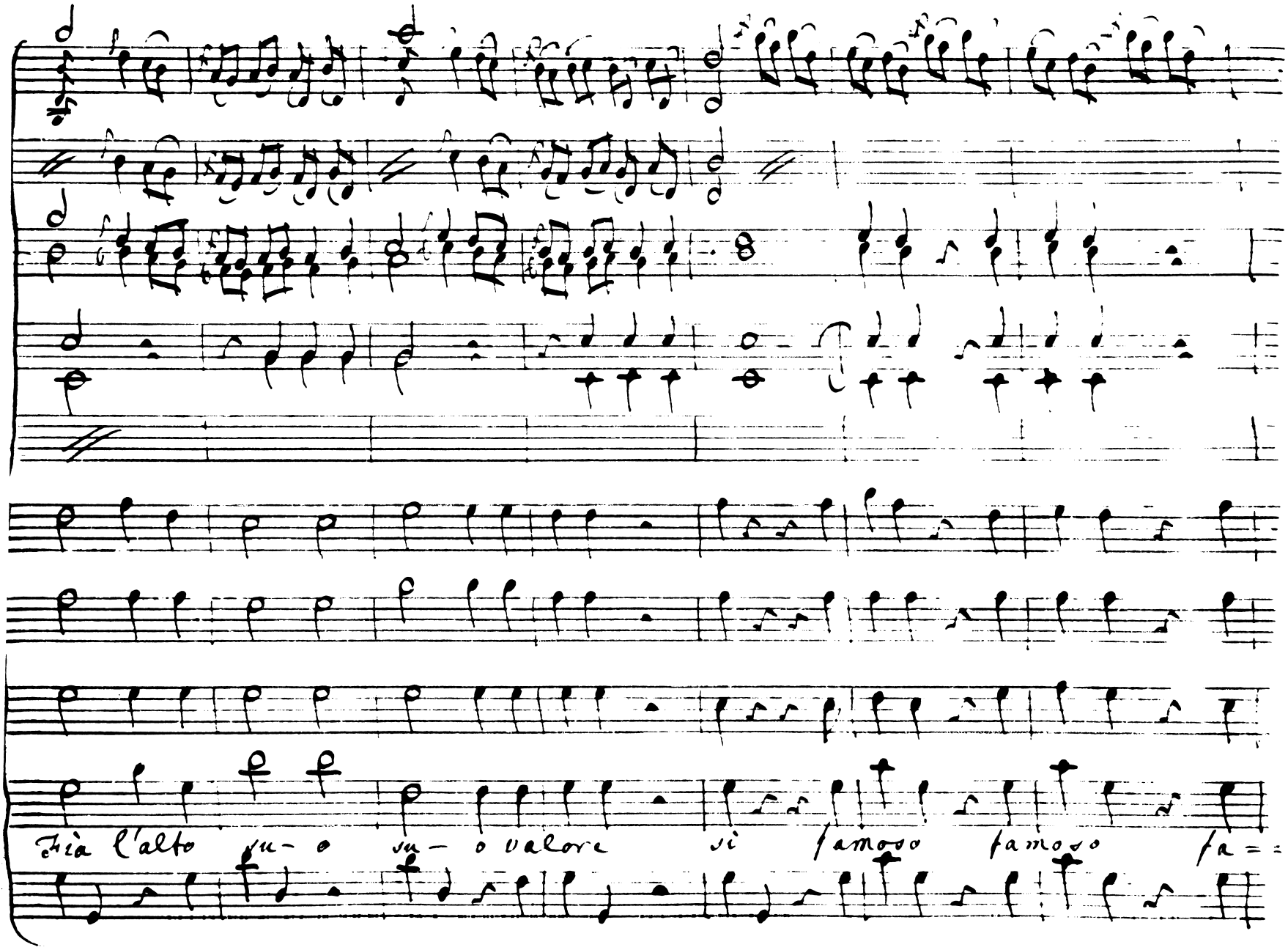

7
E·c — co'd'arca-dia d'ar =

14

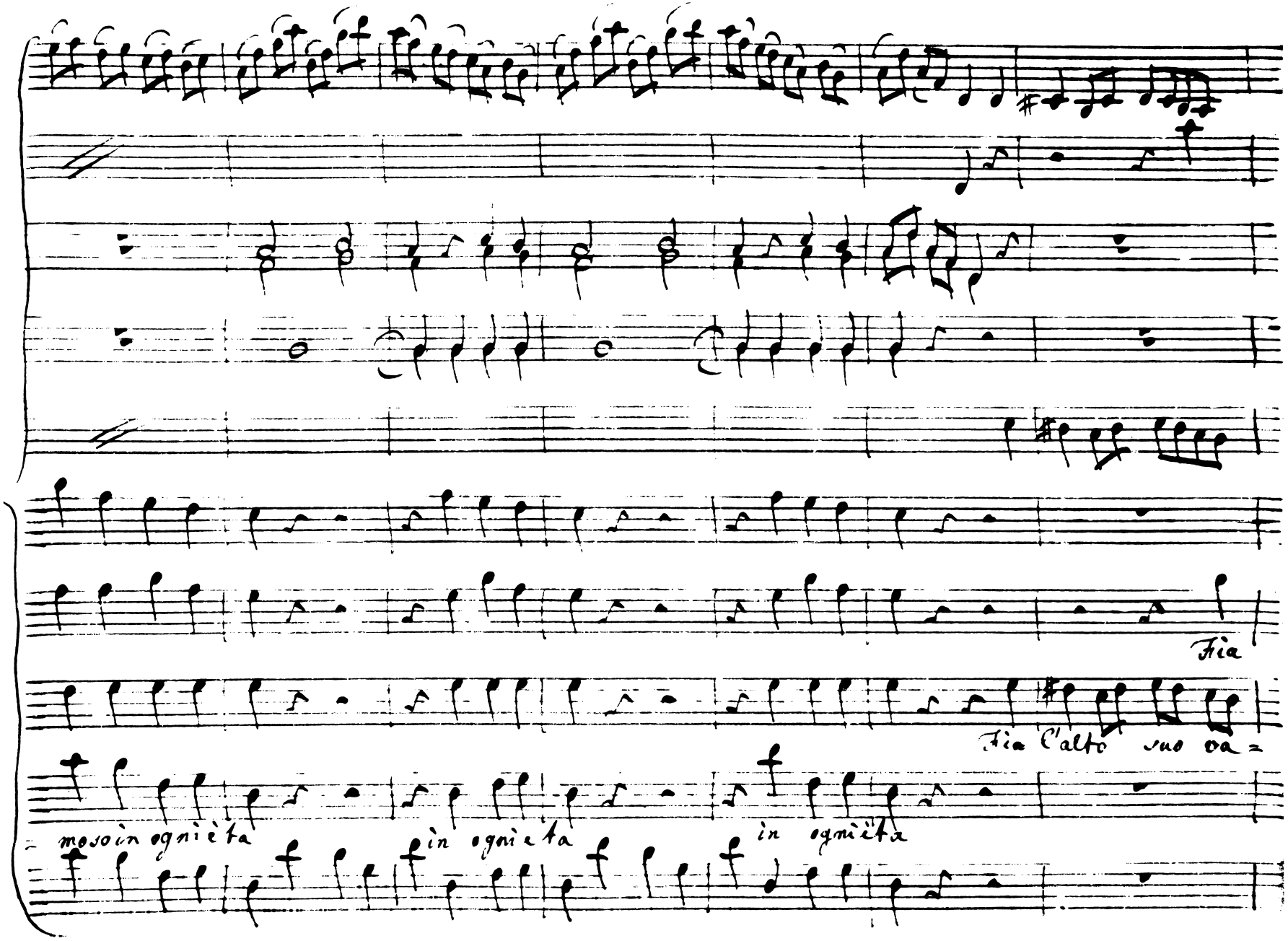
=ca-dia e Tebe ec-col'Ero-e l'Eroe l'Eroe libera-tore

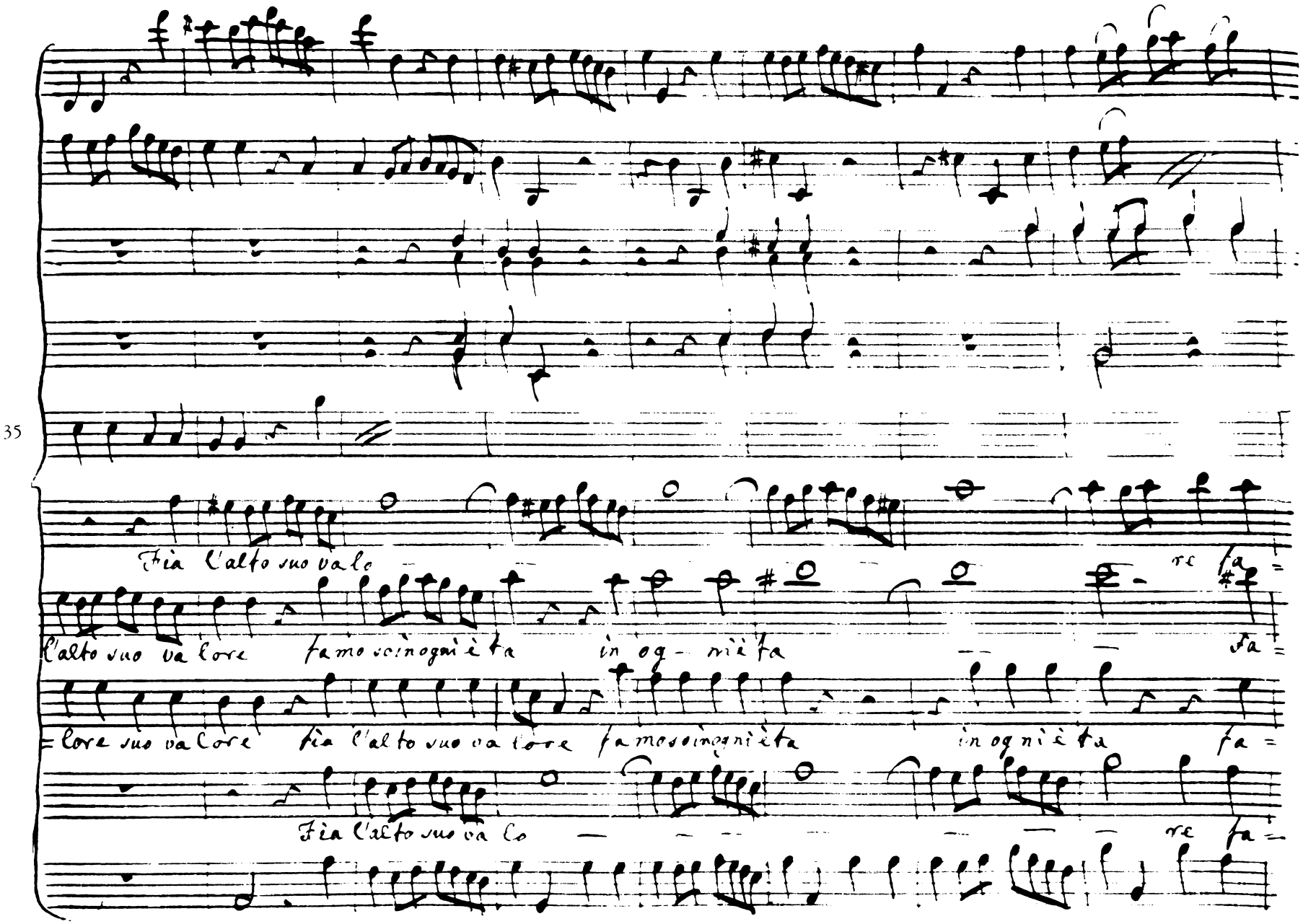


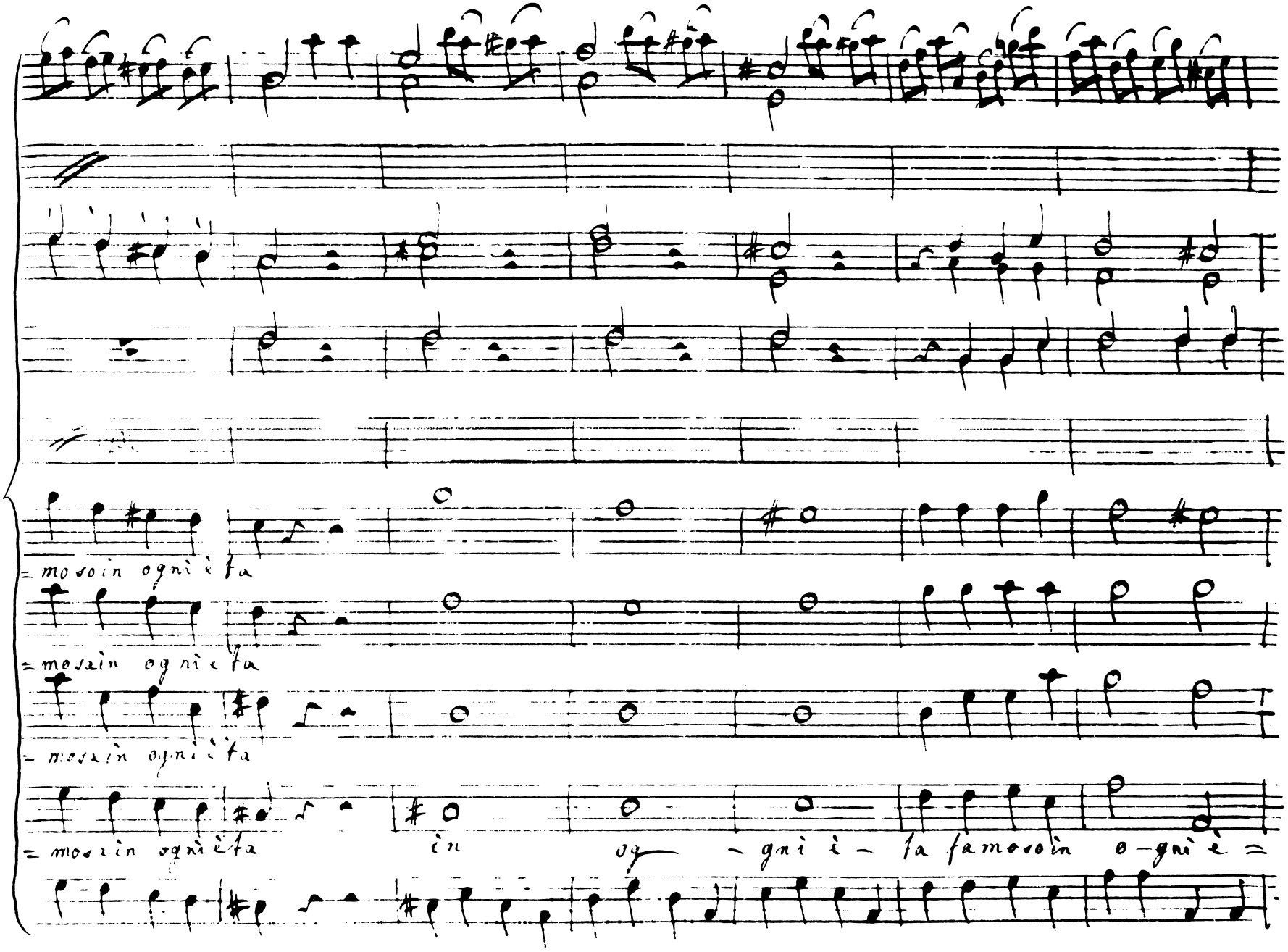
21

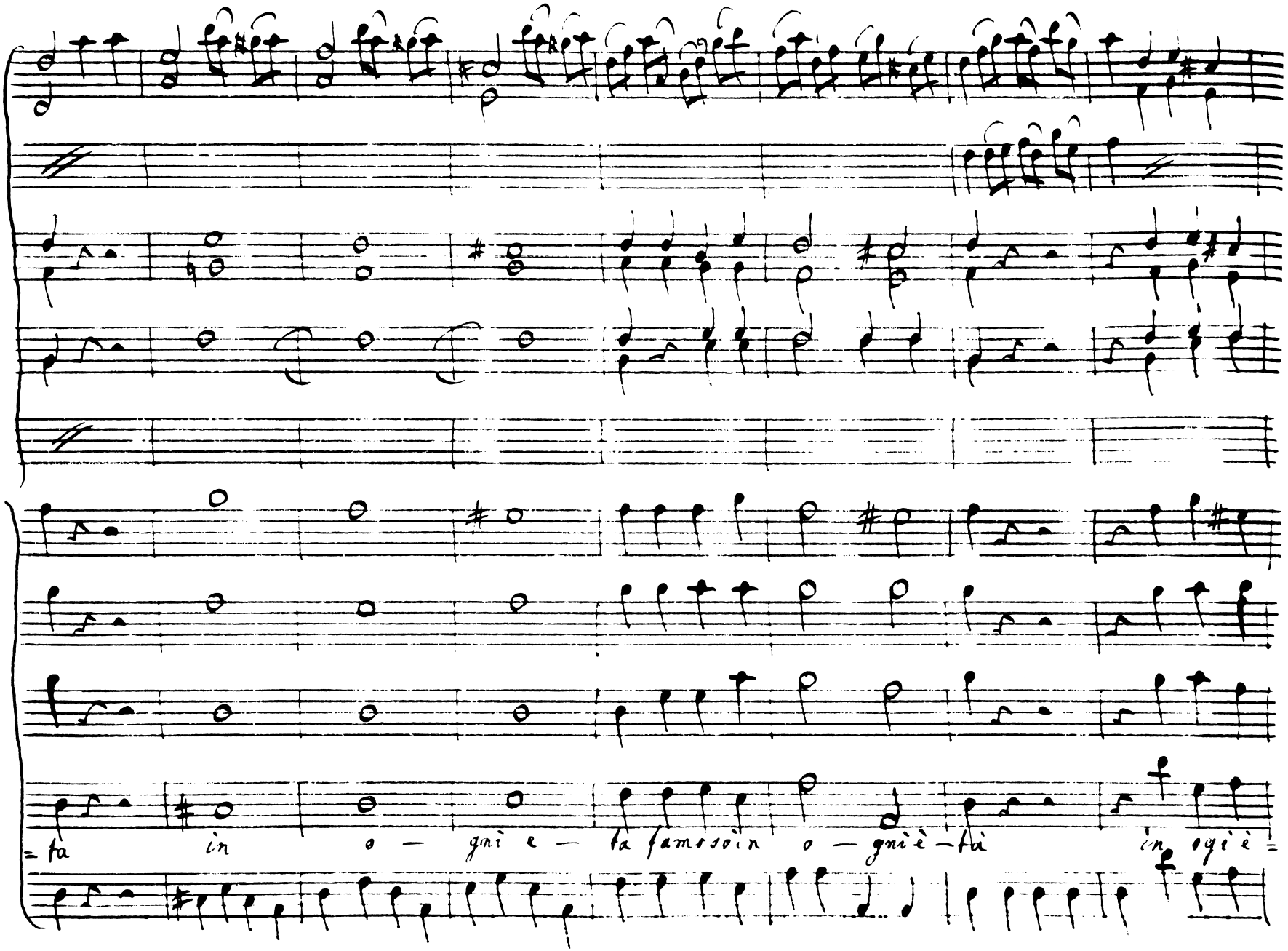


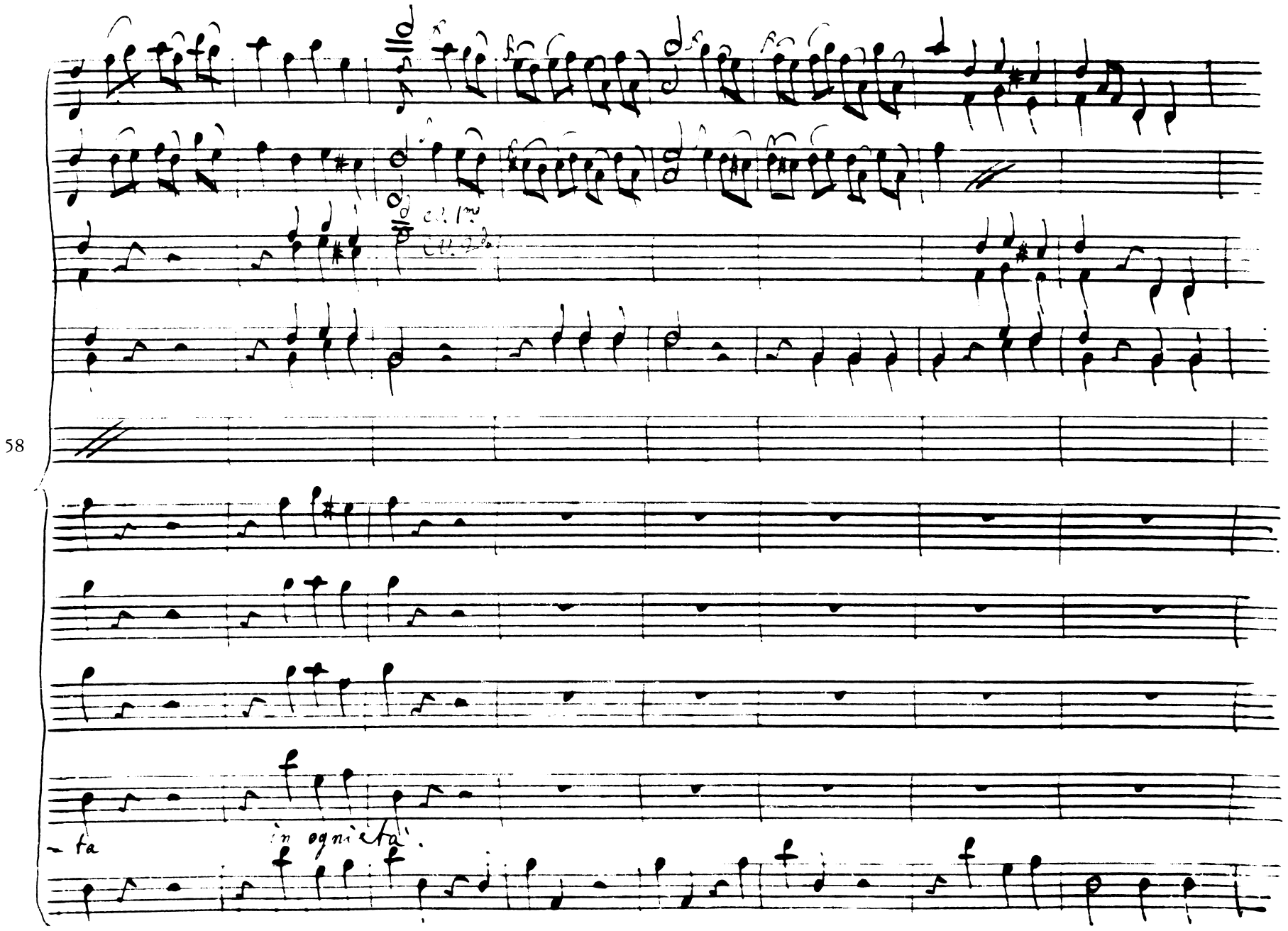
28




35
Fia l'alto suo valo re fa=
l'alto suo valore famoso in ogni è ta in og- ni è ta fa=
=lore suo valore fia l'alto suo valore famoso in ogni è ta in ogni è ta fa=
Fia l'alto suo va lo re fa=


43
= mo so in ogni è ta
= mo sa in ogni è ta
= mo sa in ogni è ta
= mo sa in ogni è ta
in
og — gni è — ta fa mo so in o — gni è =


50
=ta in o — gni e — ta famosoin o — gni è — tà in ogni è =


58
- ta
in ogni età.

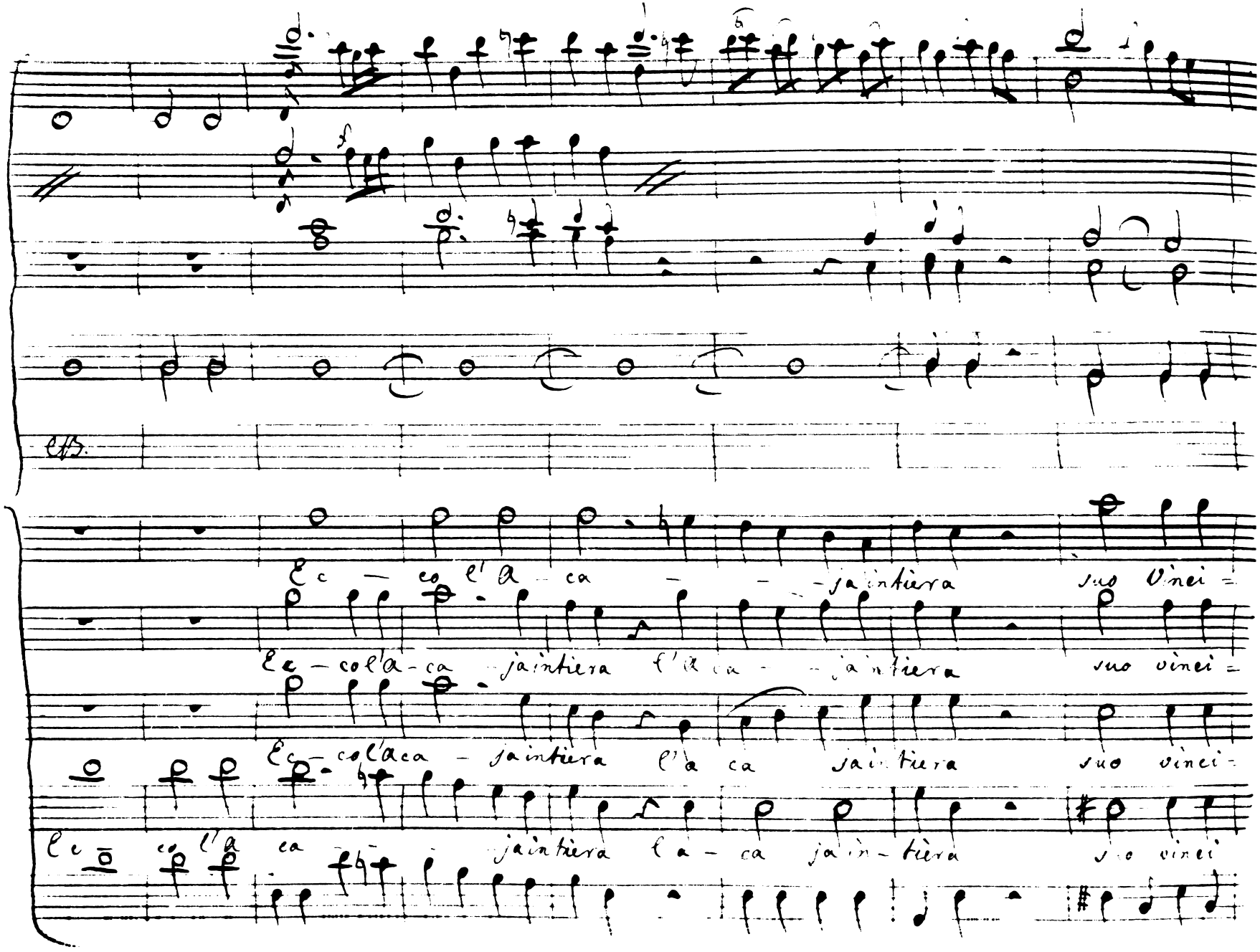
66

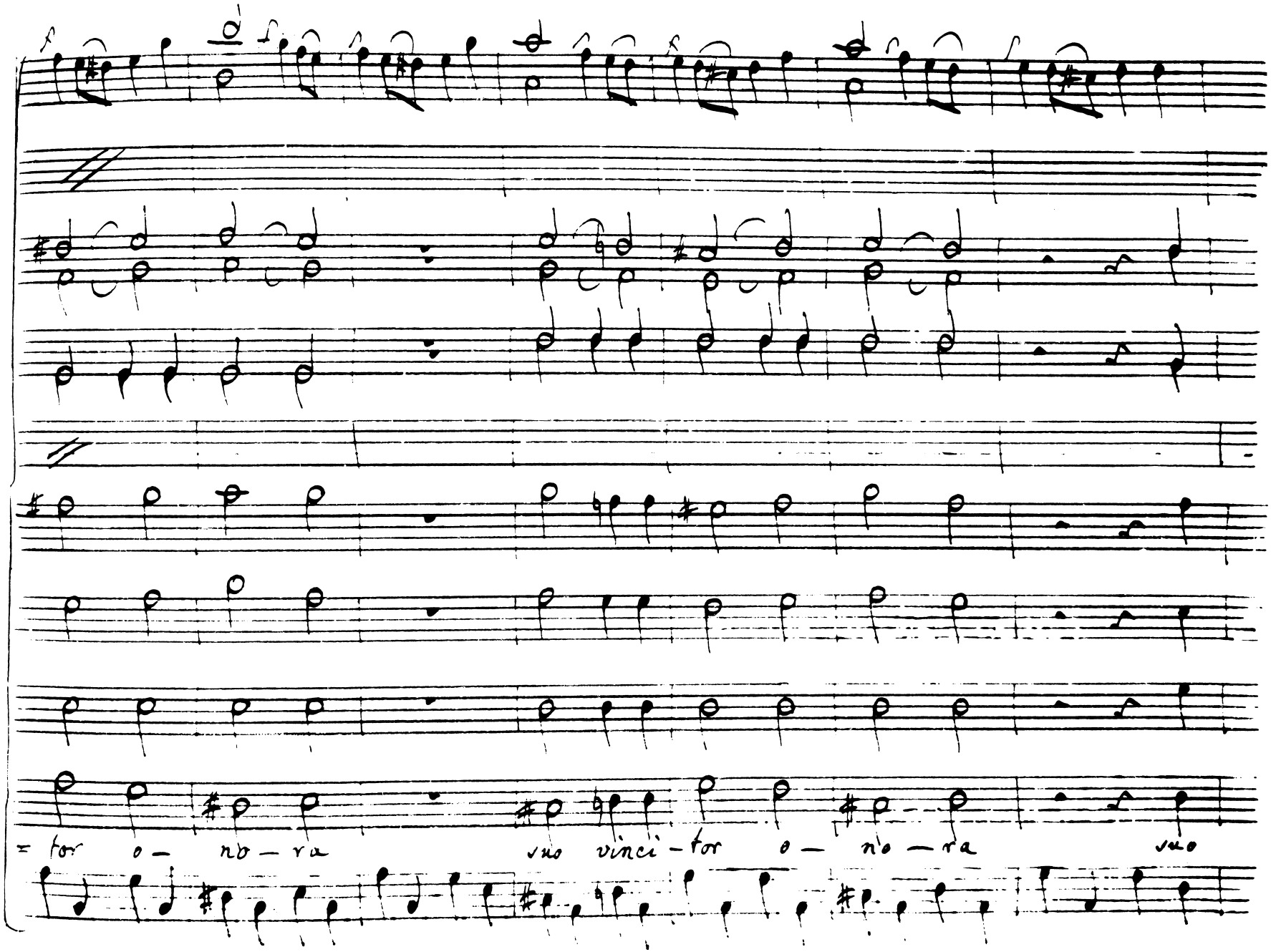
Ec — co l'A — ca — — — ja intiera suo Vinci =

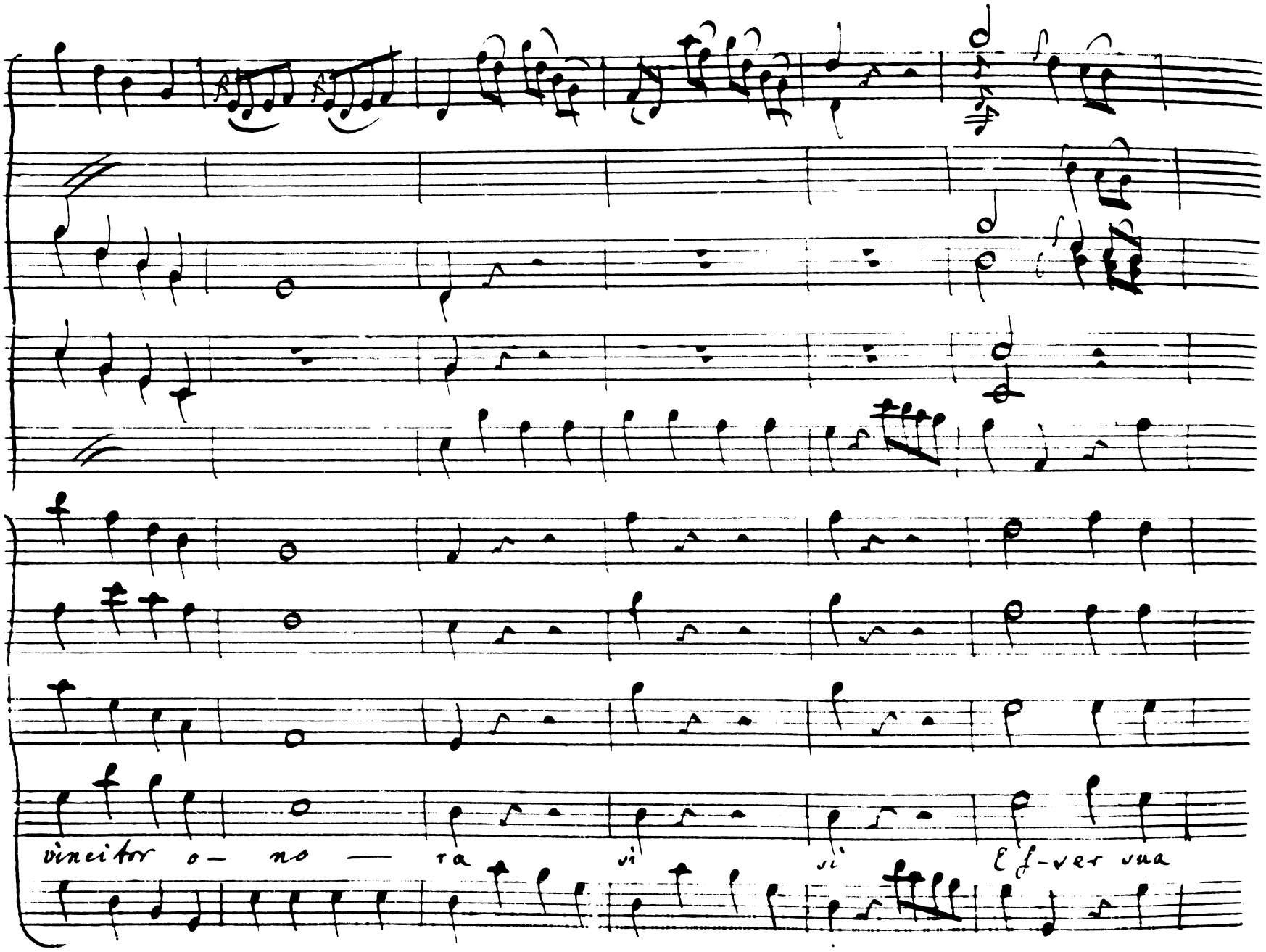
Ec — co l'A — ca — ja intiera l'A ca — — ja intiera suo vinci =

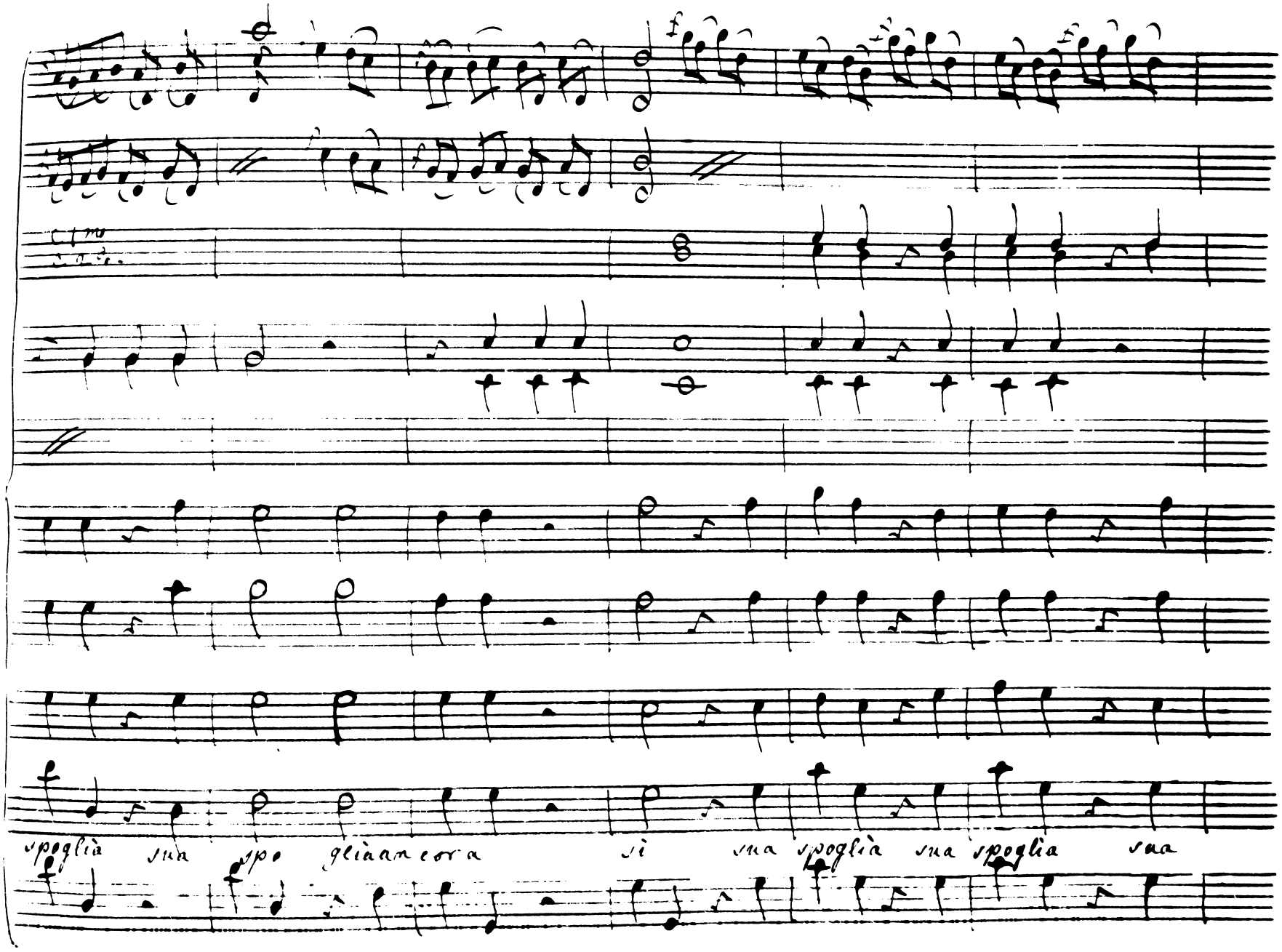
Ec — co l'A ca — ja intiera l'a ca ja intiera suo vinci =

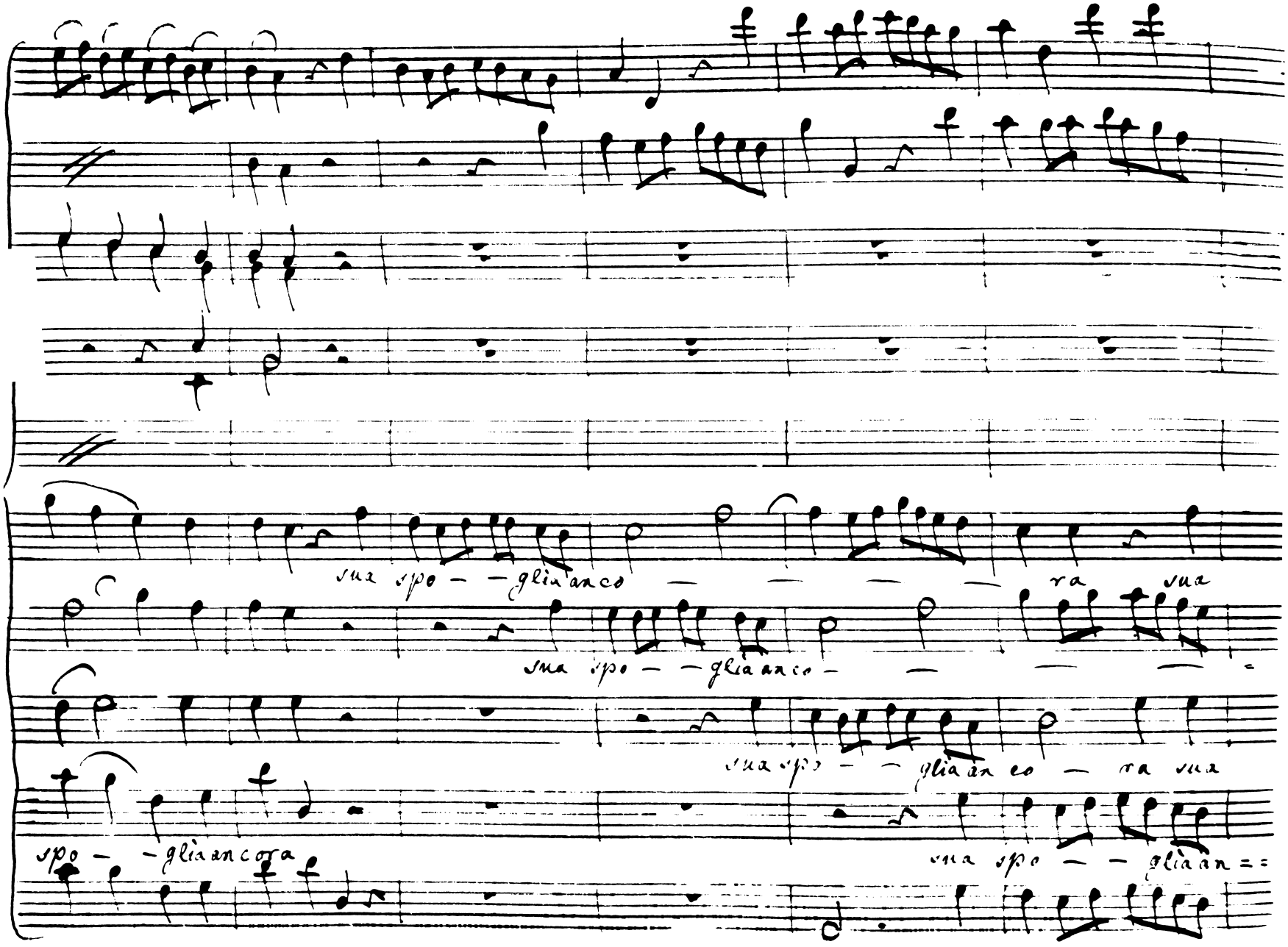
Ec — co l'A ca — — — ja intiera l'a — ca ja in — tiera suo vinci

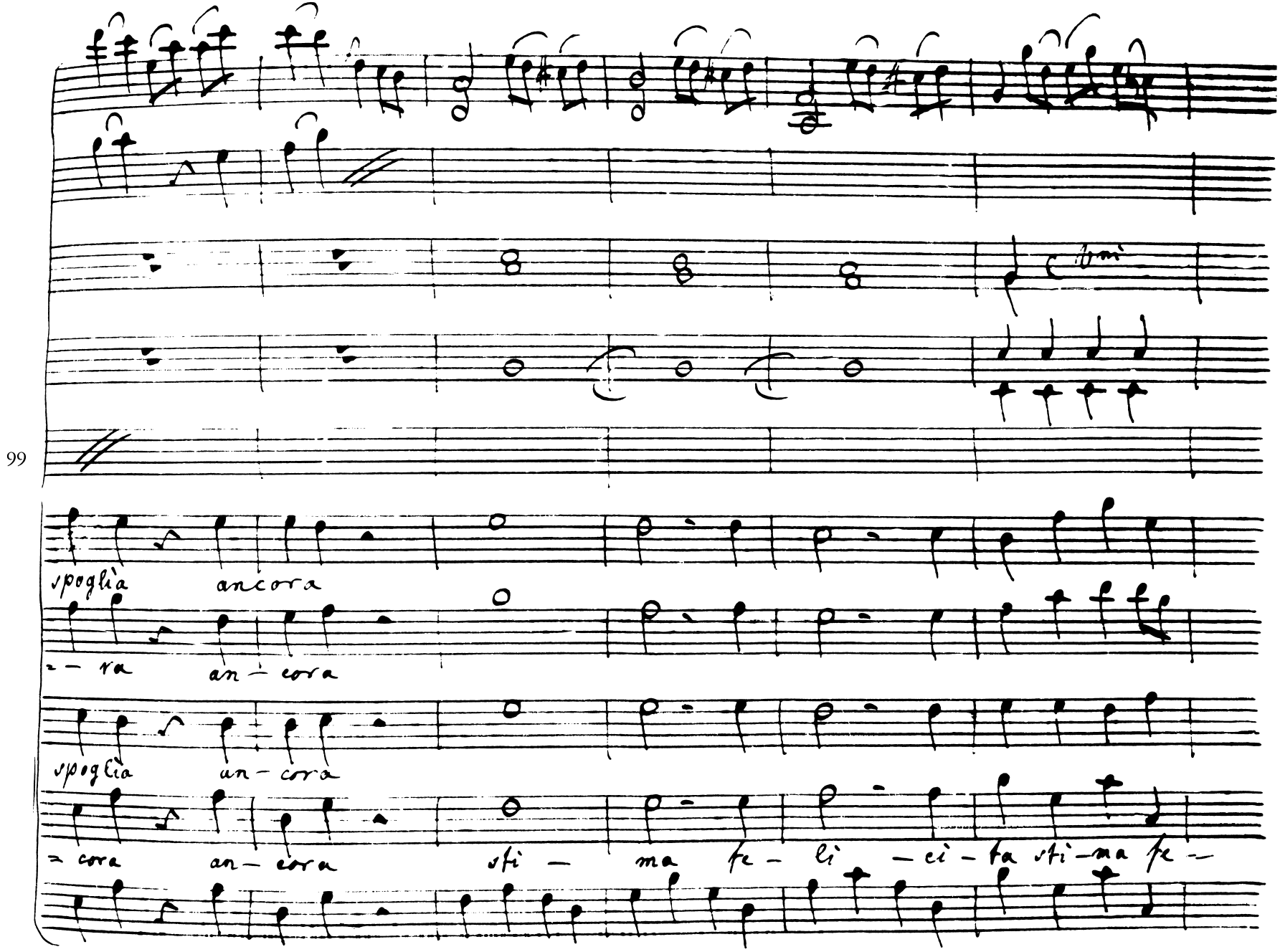


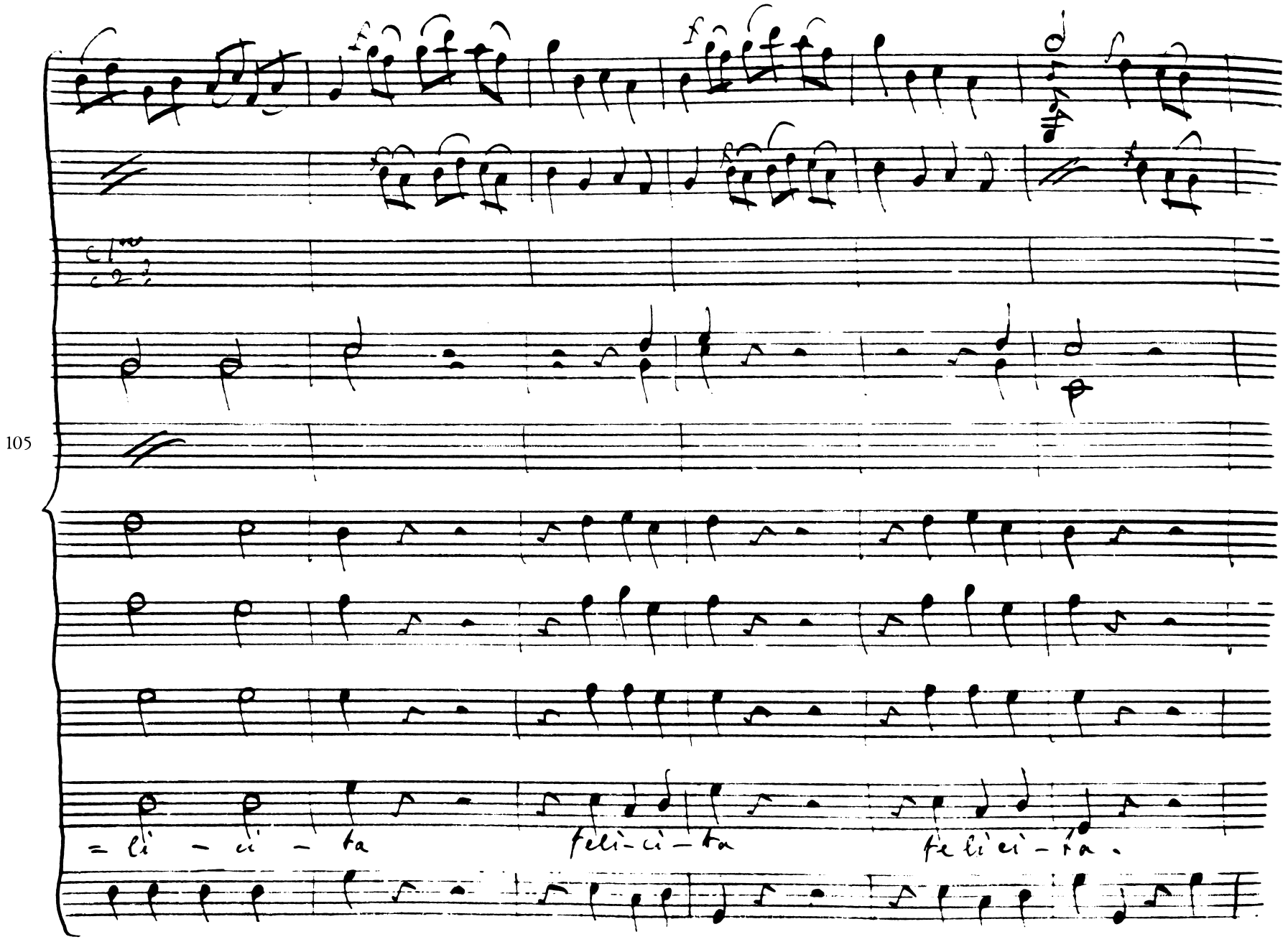

74
= tor o — no — ra
vno vinci — tor o — no — ra
vno

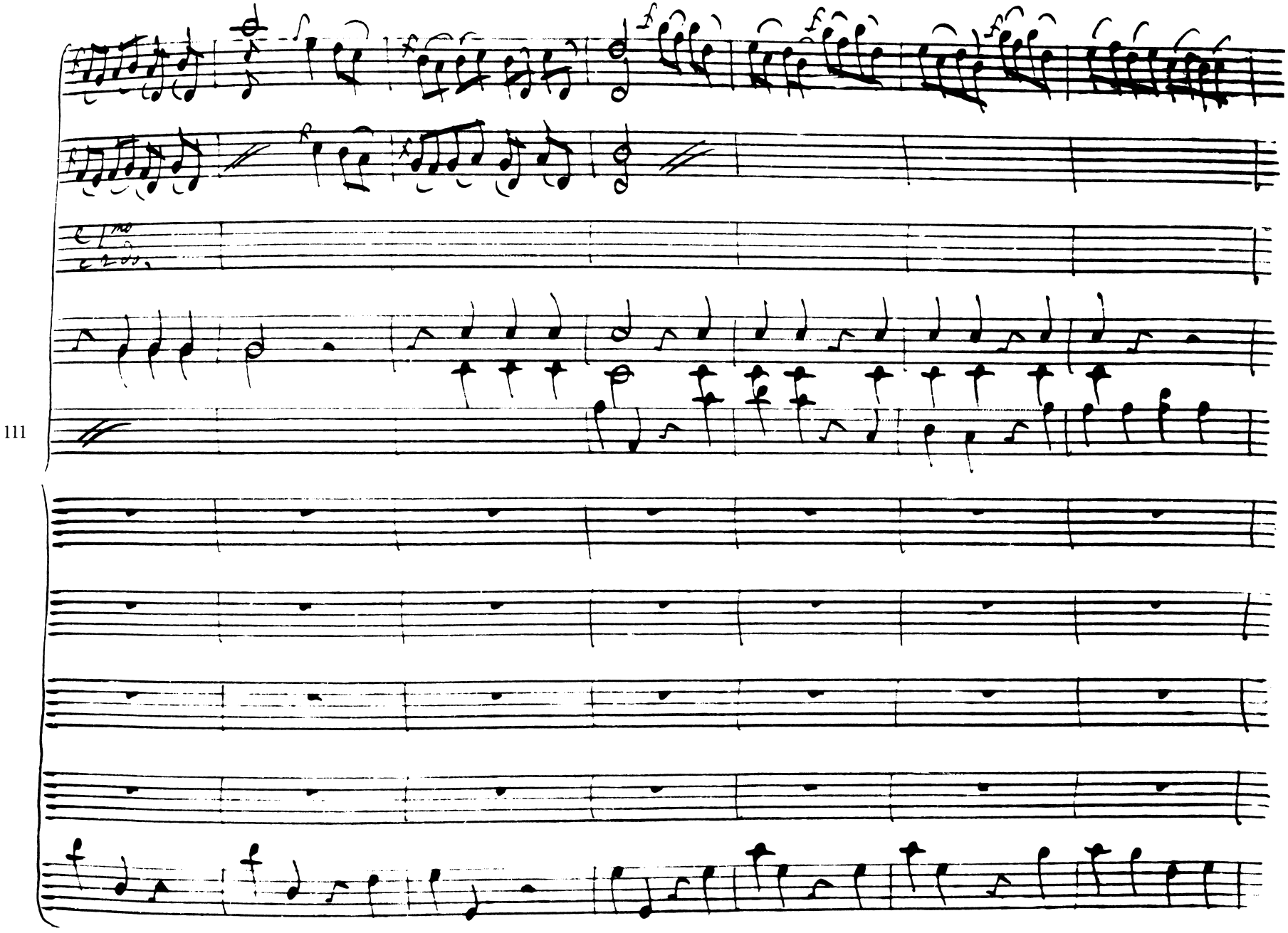

vincitor o- no — ra si si Ef-ser sua

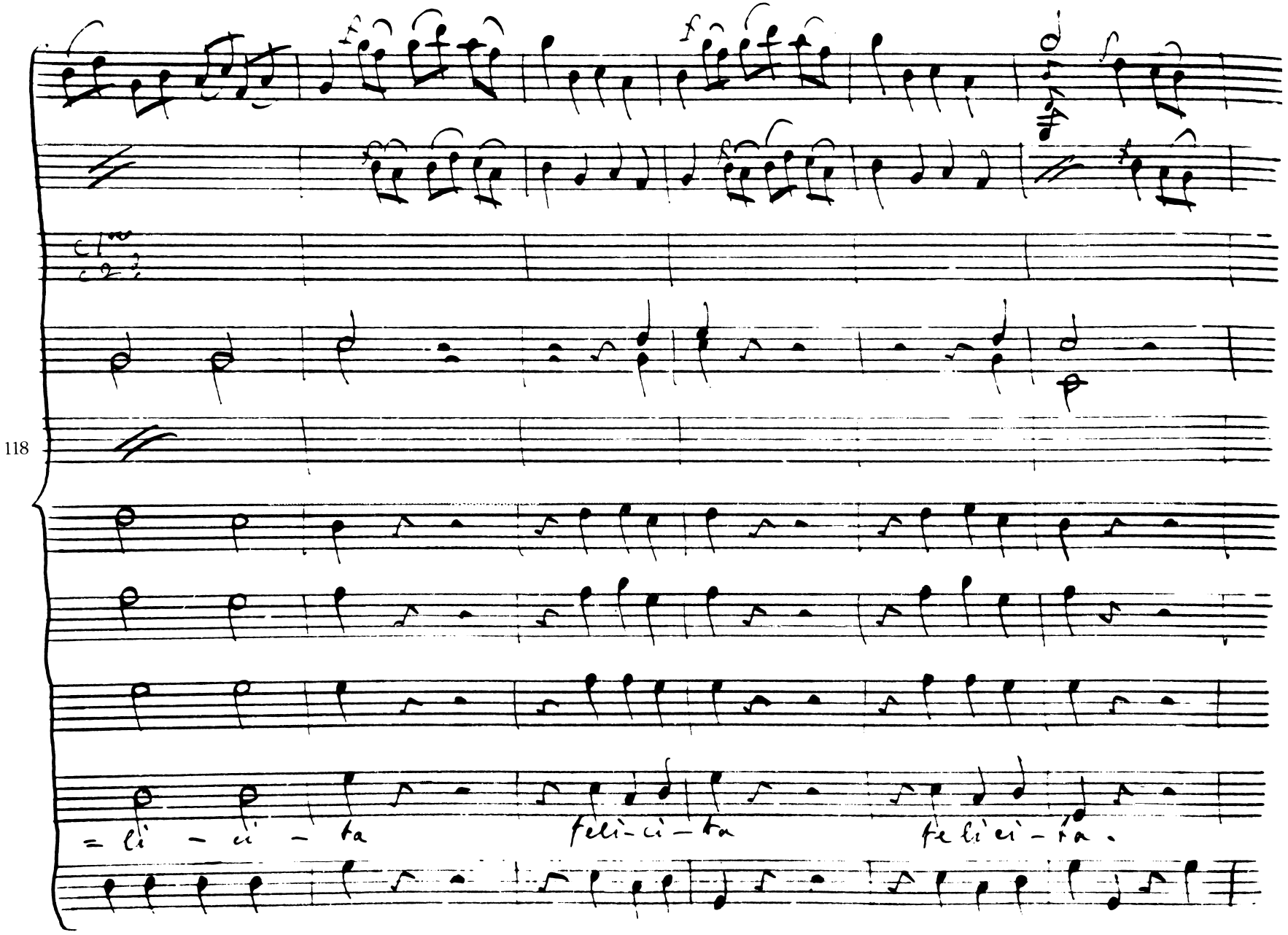

87
spoglia sua spo gliaancora si sua spoglia sua spoglia sua

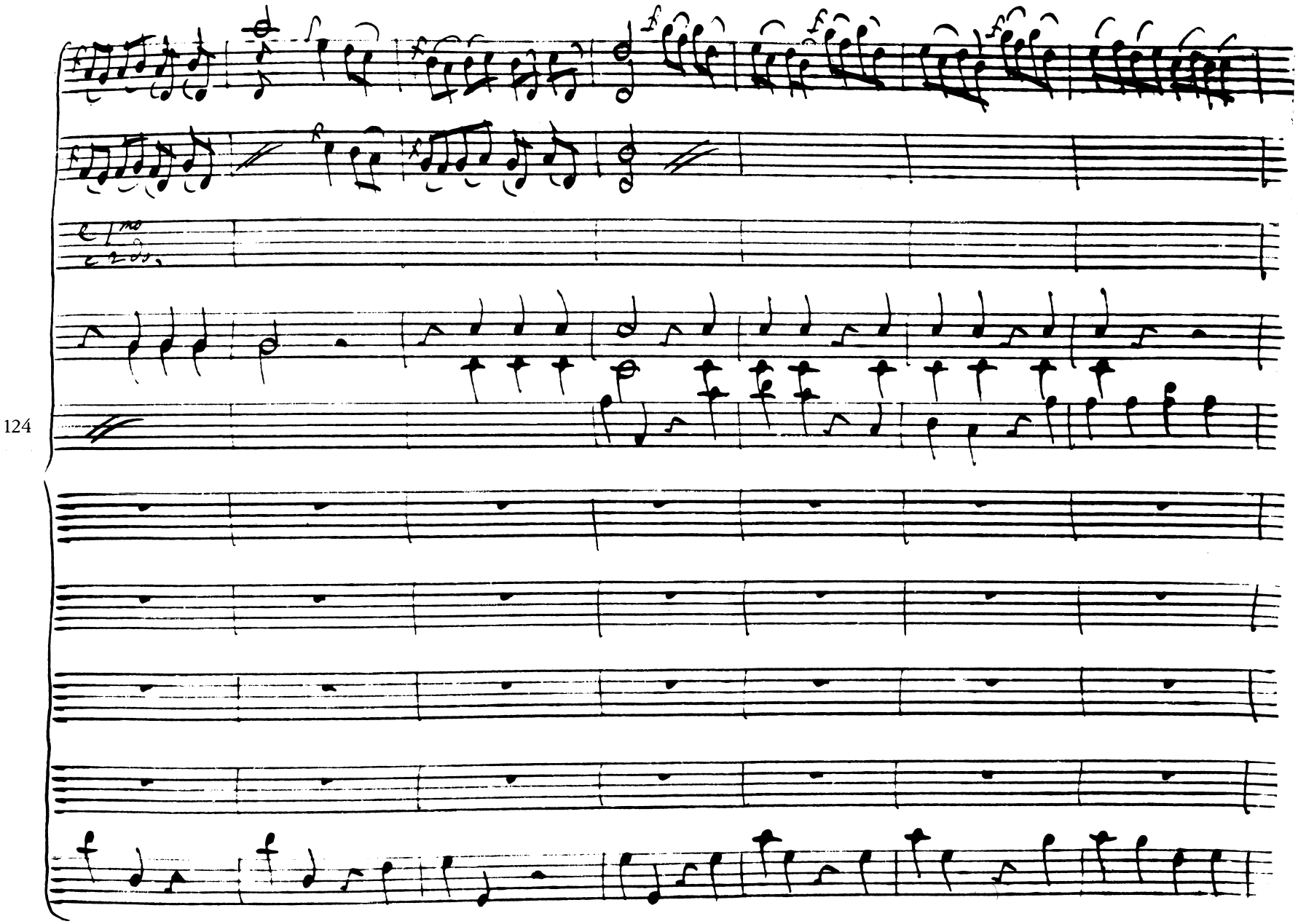

93
sua spo - - glia anco - - - - ra sua
sua spo - - glia anco - - - - -
sua spo - - glia an co - ra sua
spo - - glia ancora
sua spo - - glia an - -

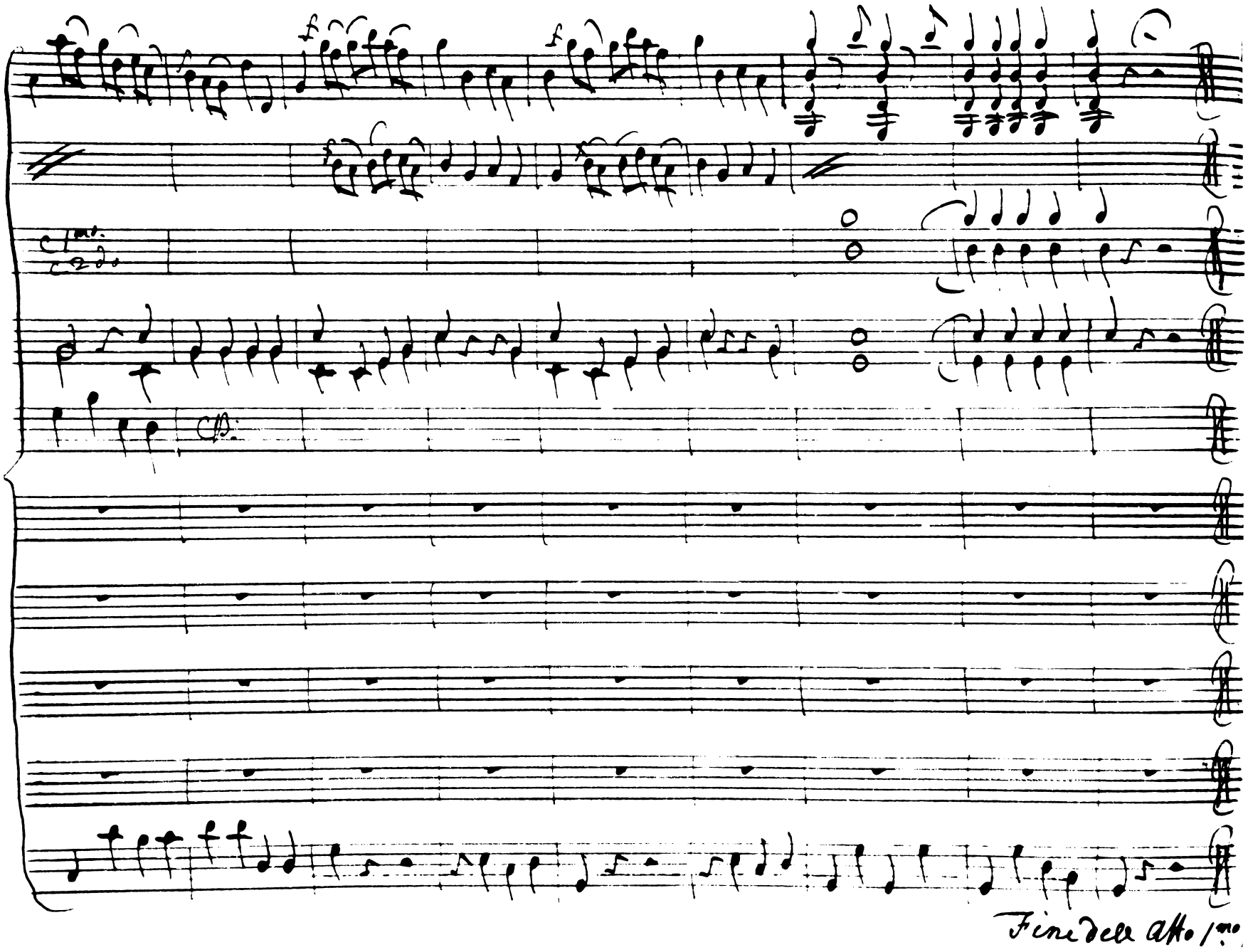

99
spoglia ancora
ra an-cora
spoglia an-cora
cora an-cora sti-ma fe-li-ci-ta sti-ma fe-

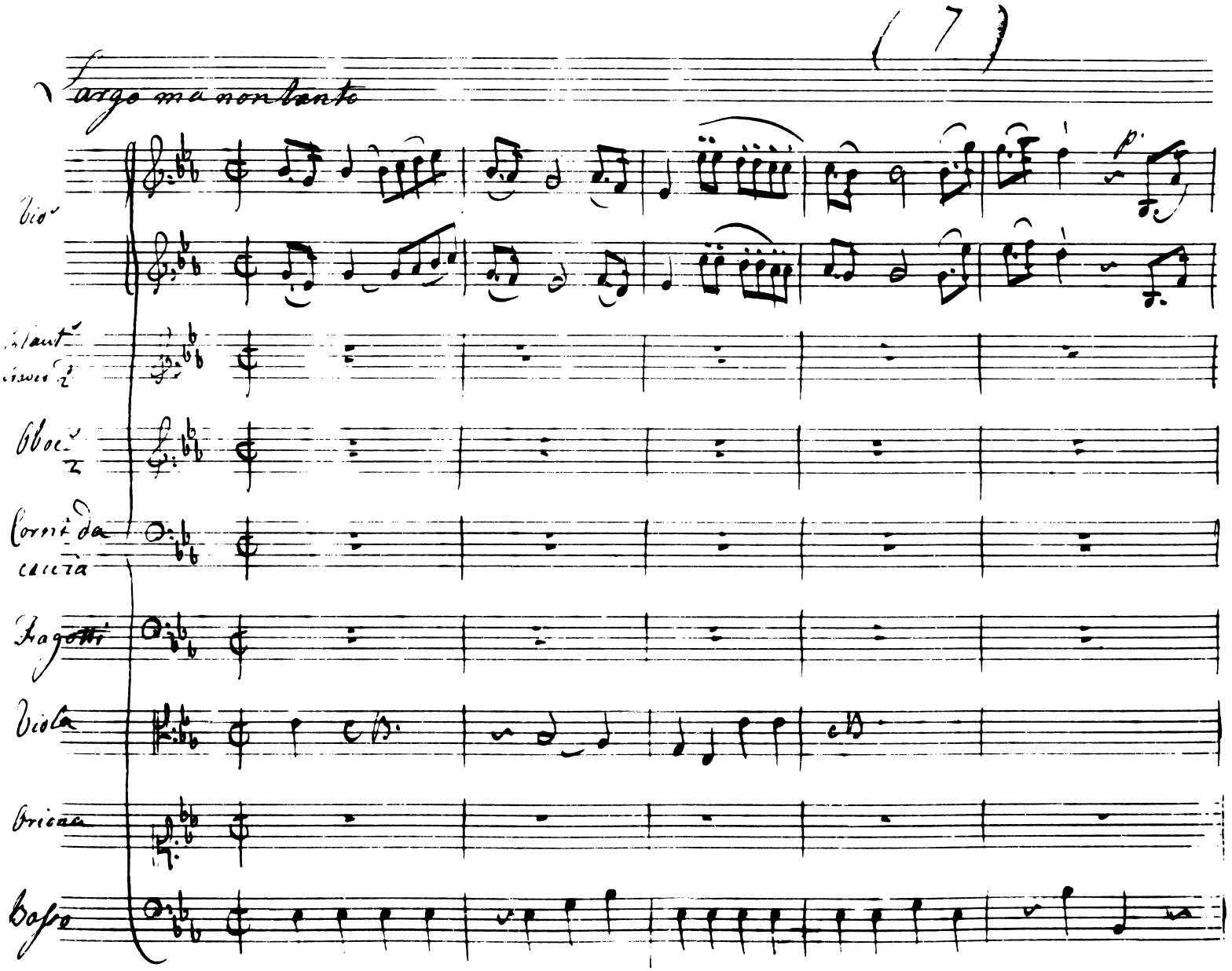

105
= li - ci - ta
feli-ci-ta
fe li ci - ta .

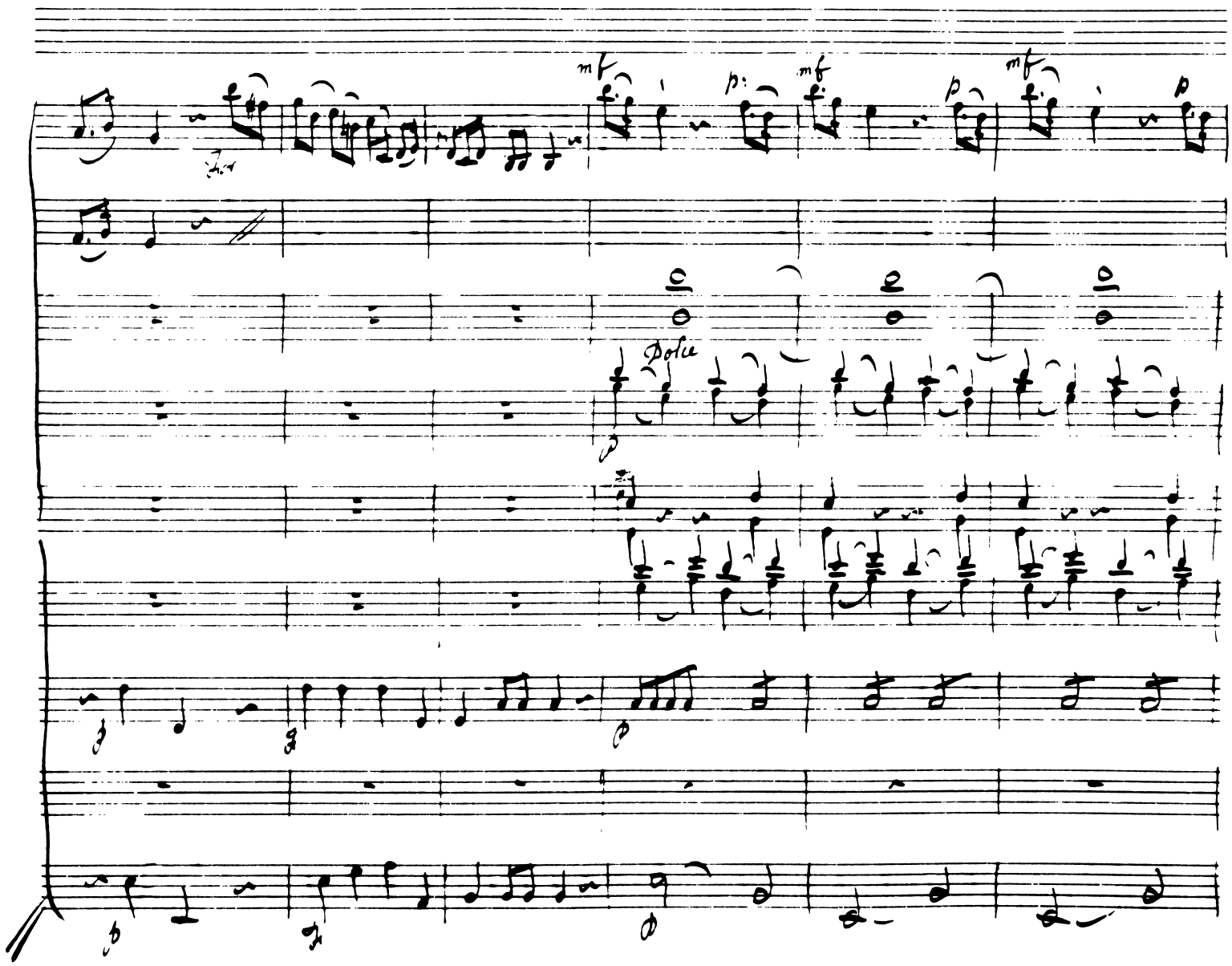

111


118
= li - ci - ta
feli-ci-ta
fe li ci - ta.

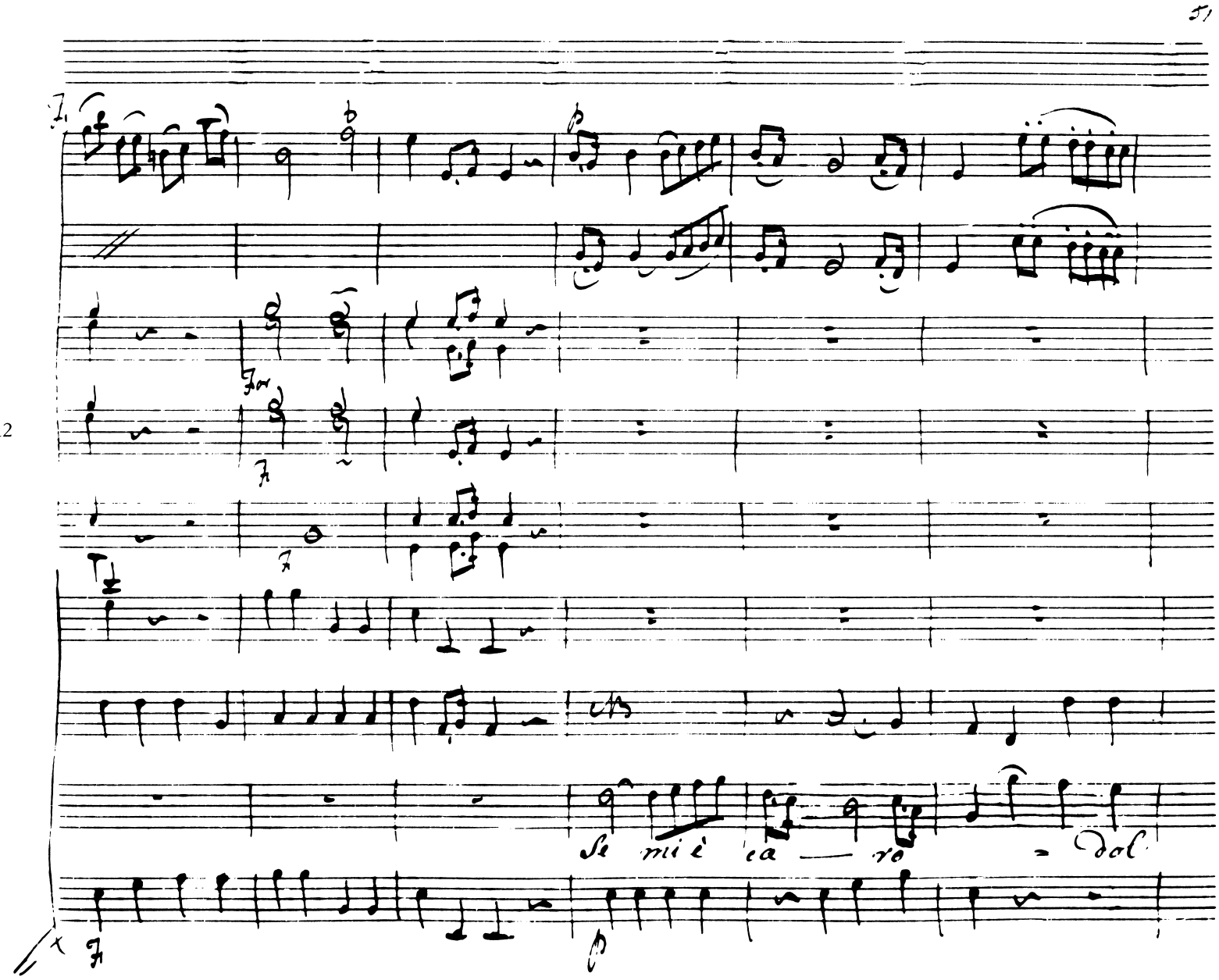

124

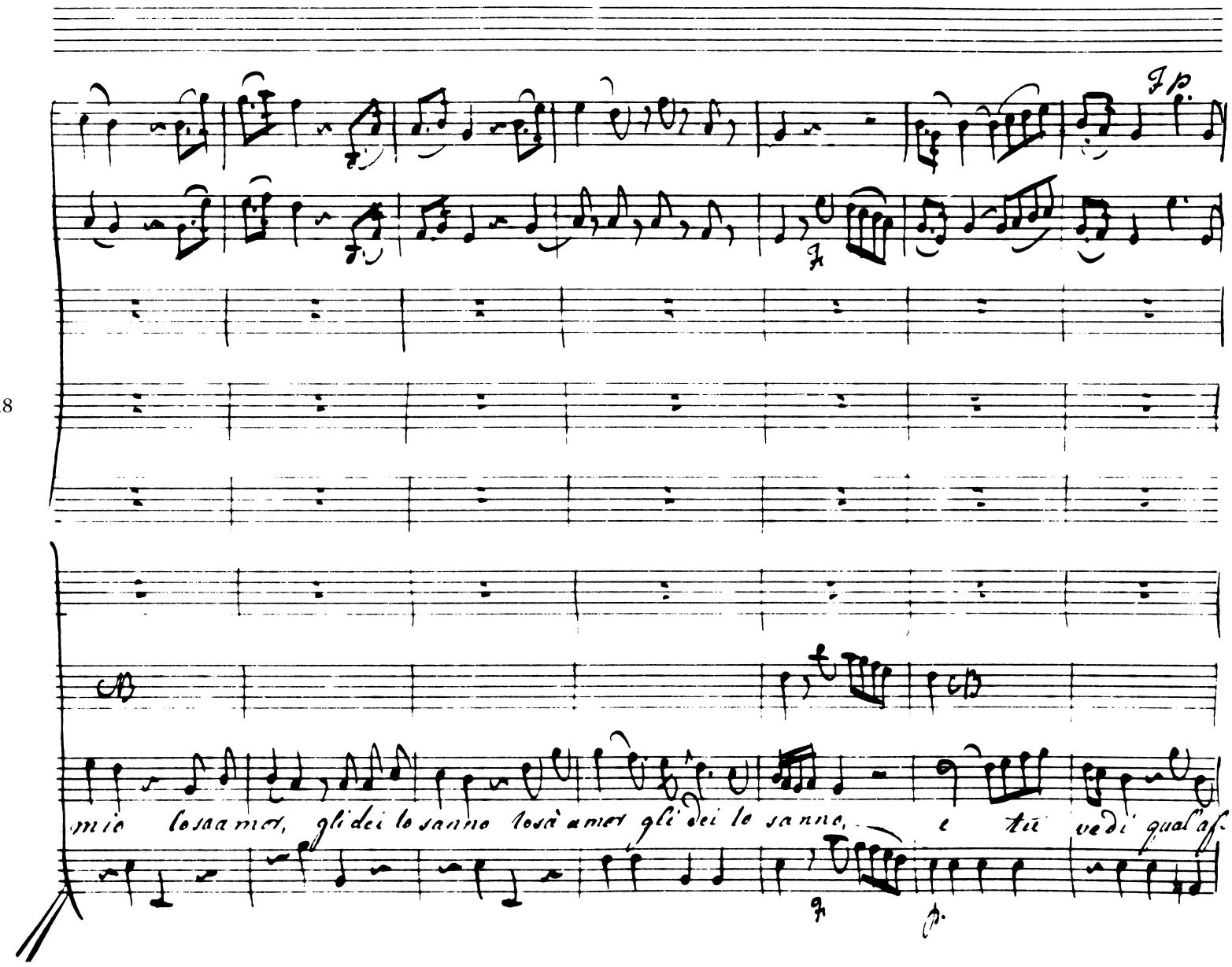

131
Fine dell atto 1mo

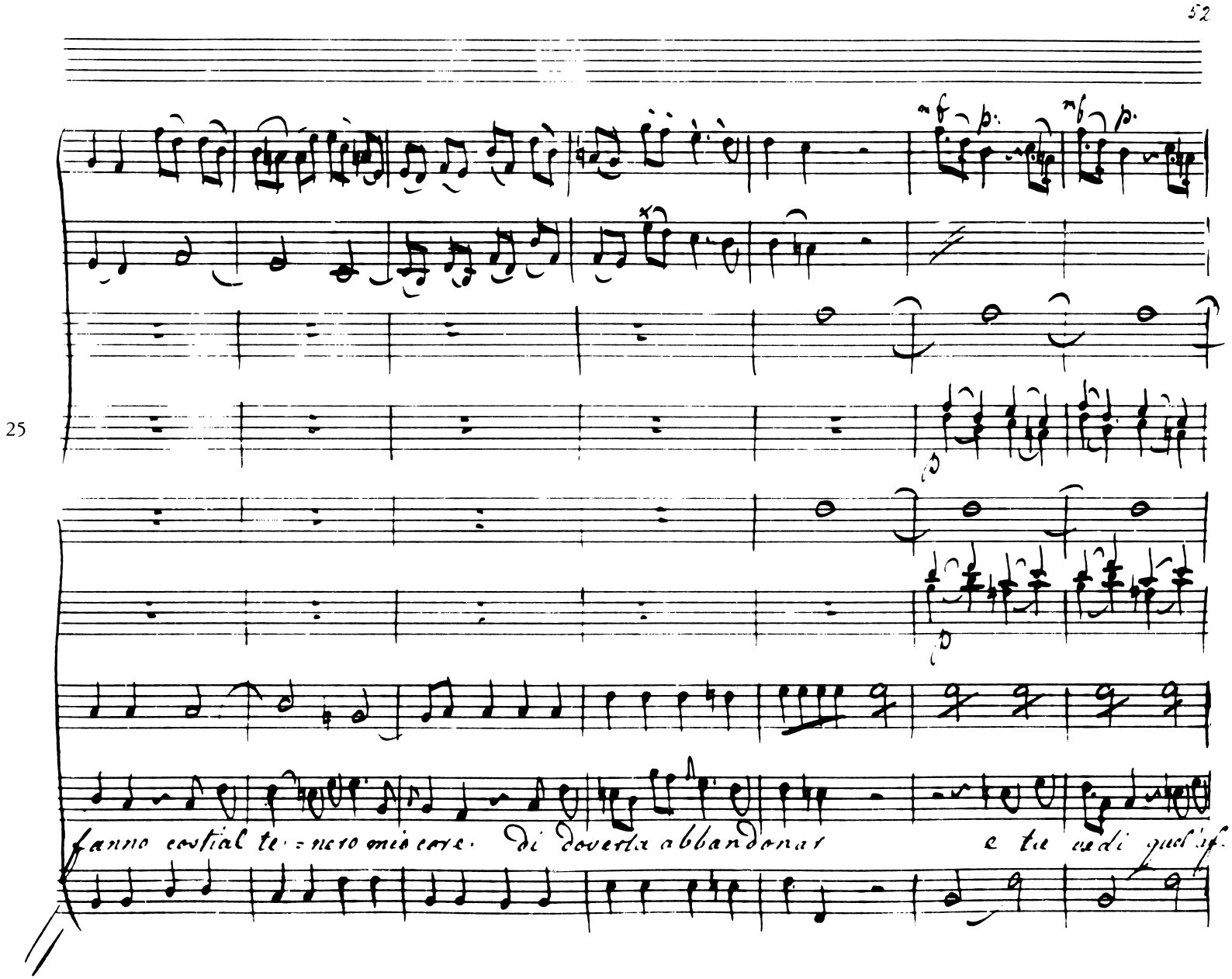

(7)
largo ma non tanto
Vio.
Flauti
Oboi
Corni da
caccia
Fagotti
Viola
Bricco
Basso

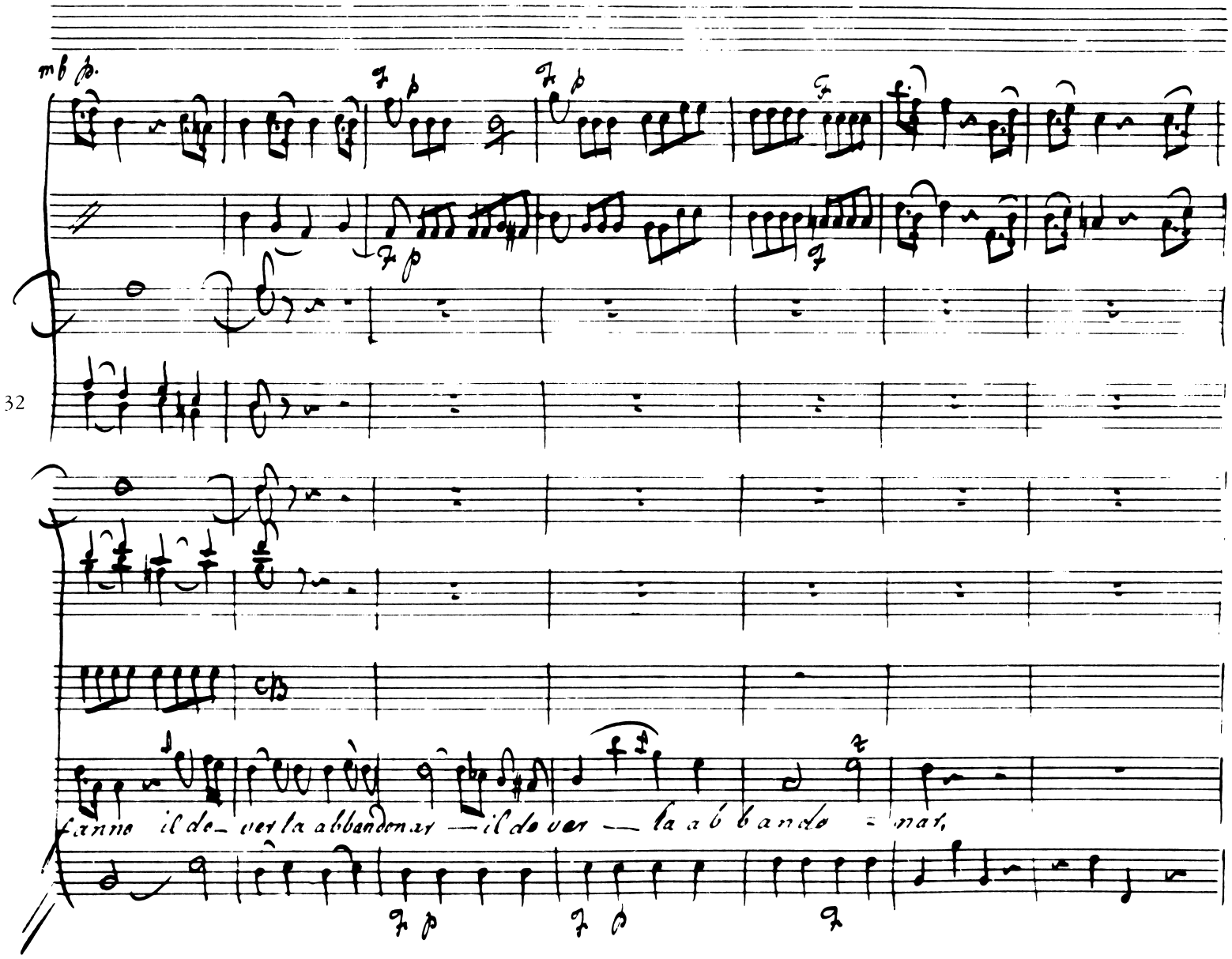


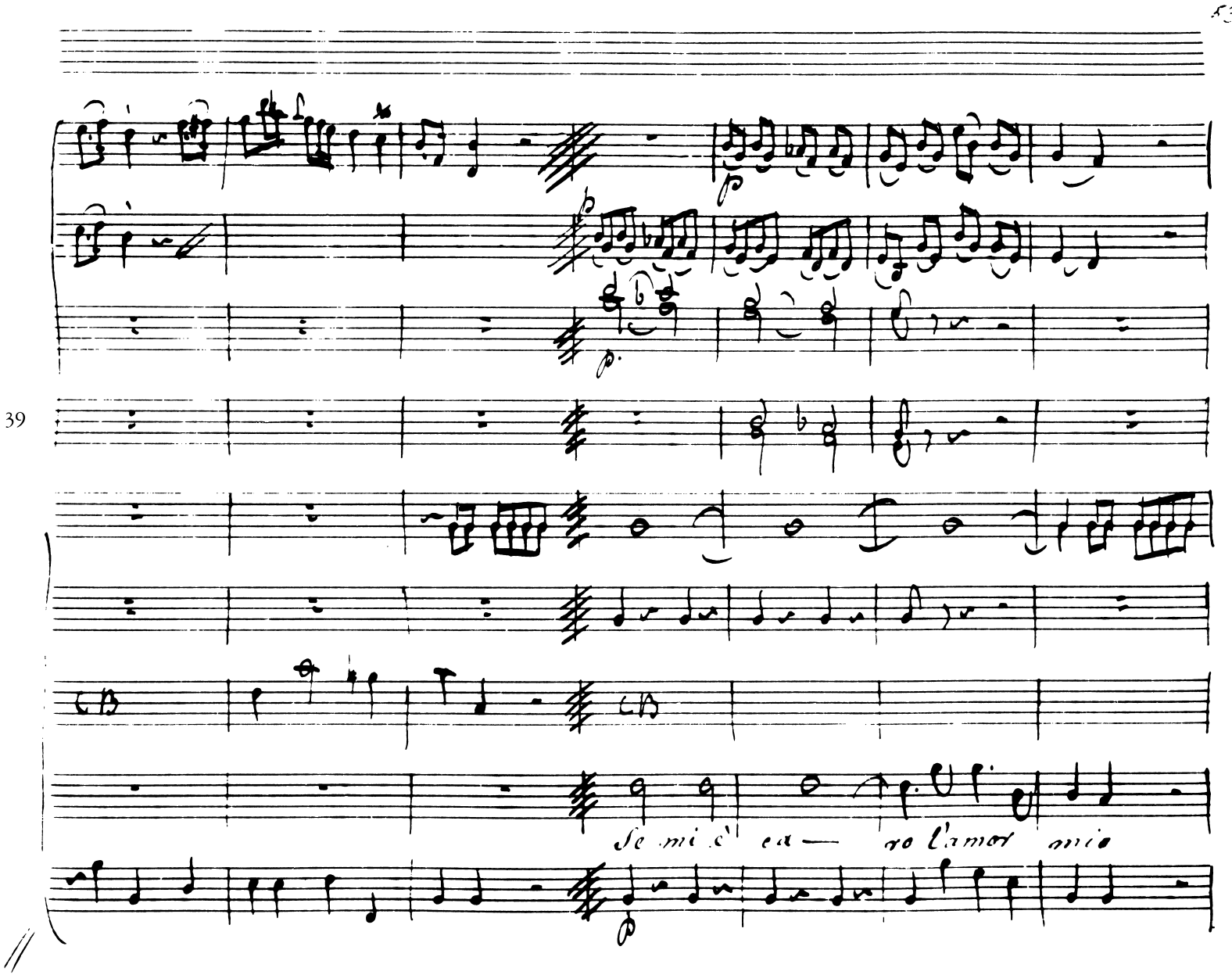
6

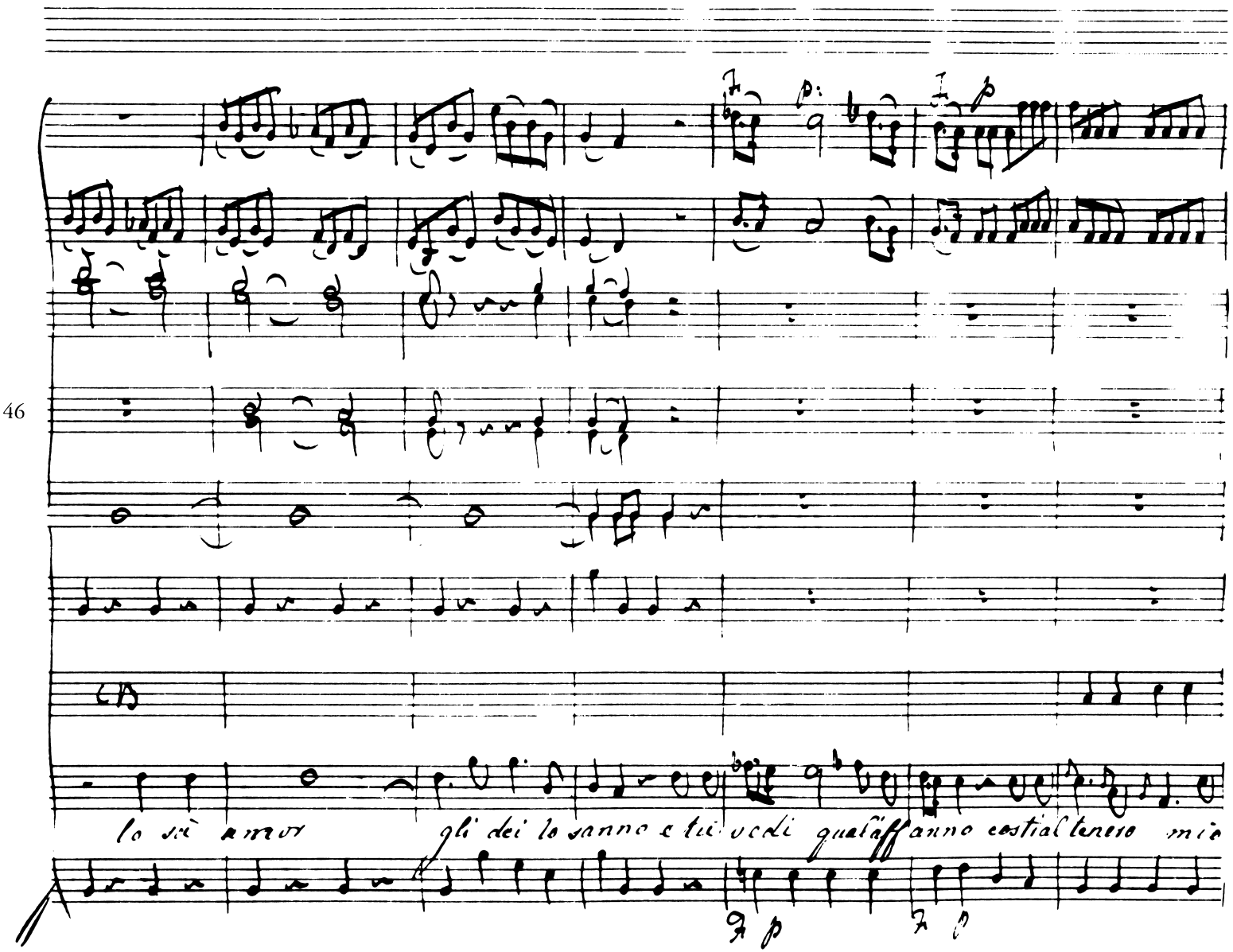

51
I.
12
Se mi è ca — ro
dol

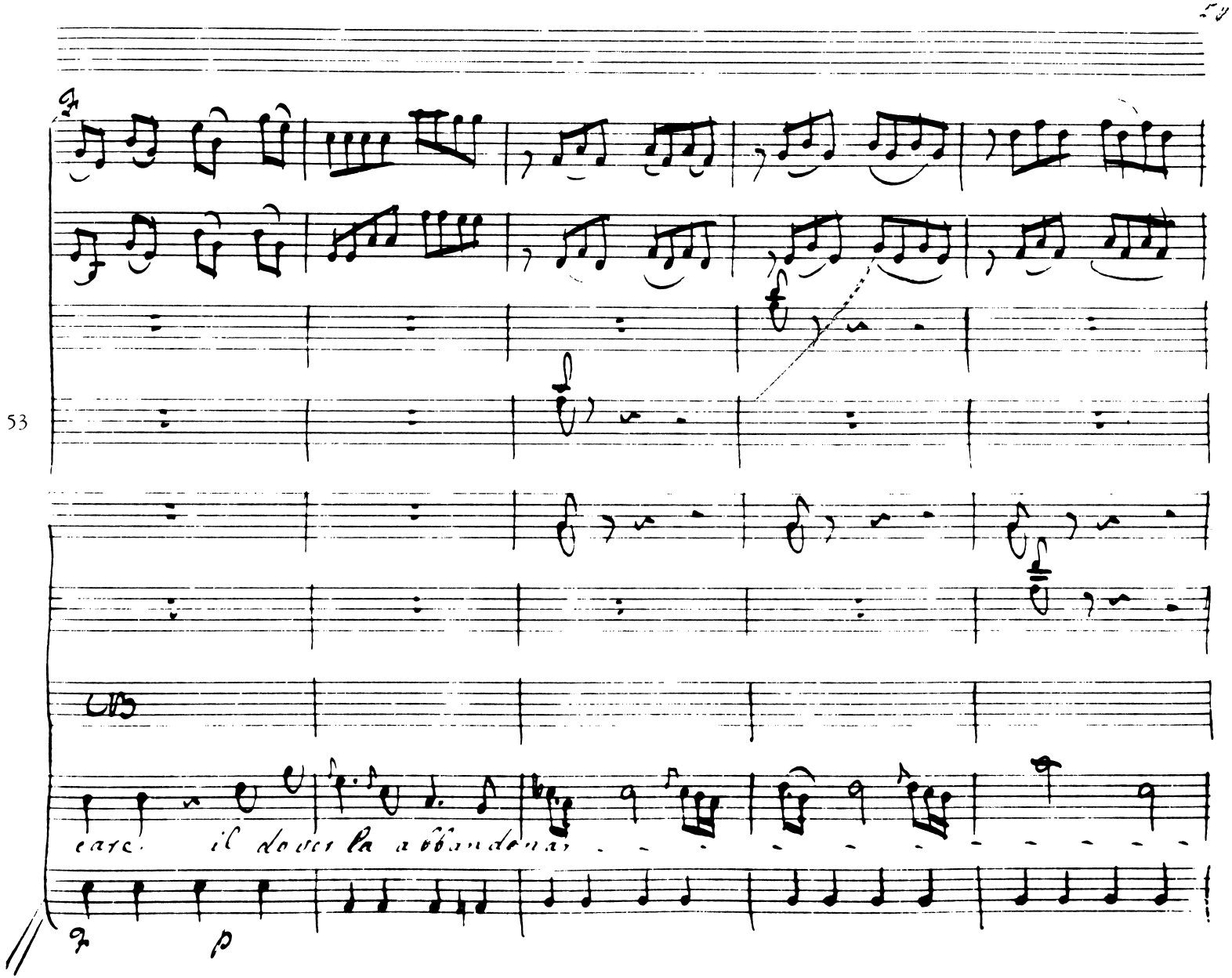

18
mio lo sa mor, gli dei lo sanno lo sà mor gli dei lo sanno, e tù vedi qual'as


52
25
fanno costial te = nero mio core. di doverla abbandonar e tu vedi quel'af.

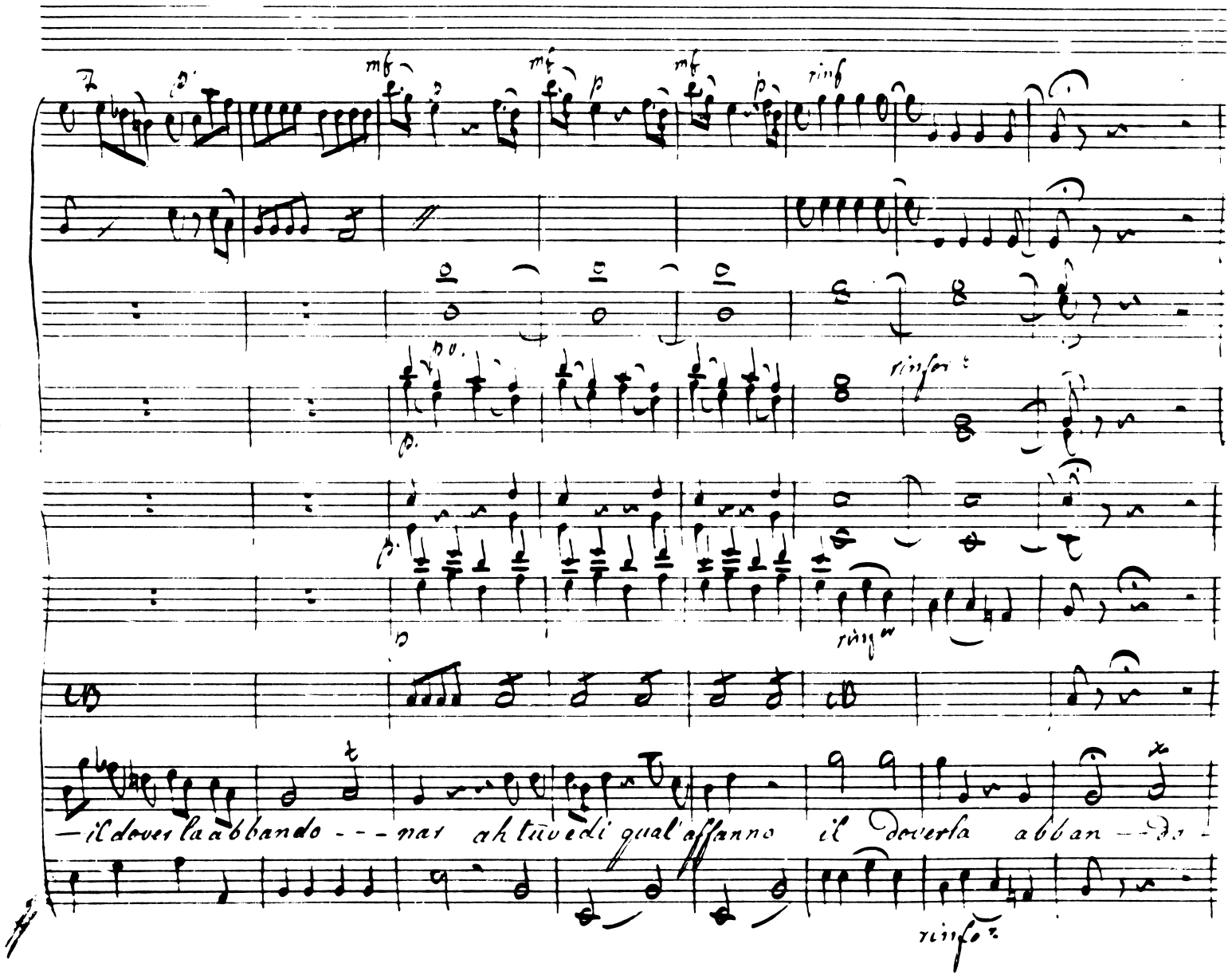

32
fanno il do_ ver la abbandonar — il do ver — la a b b a n d o = nar.

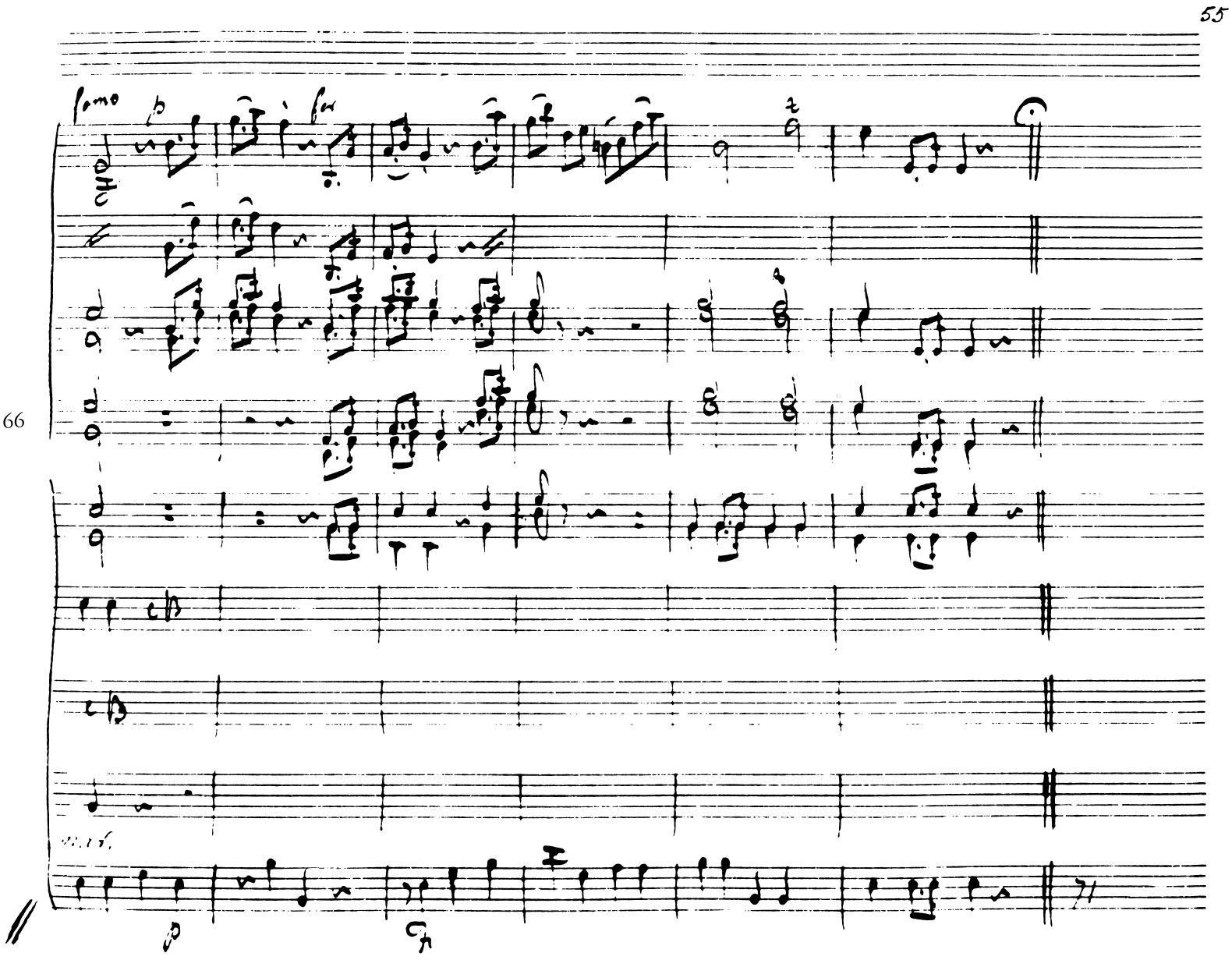

53
39
Se mi c' ca — ro l'amor mio

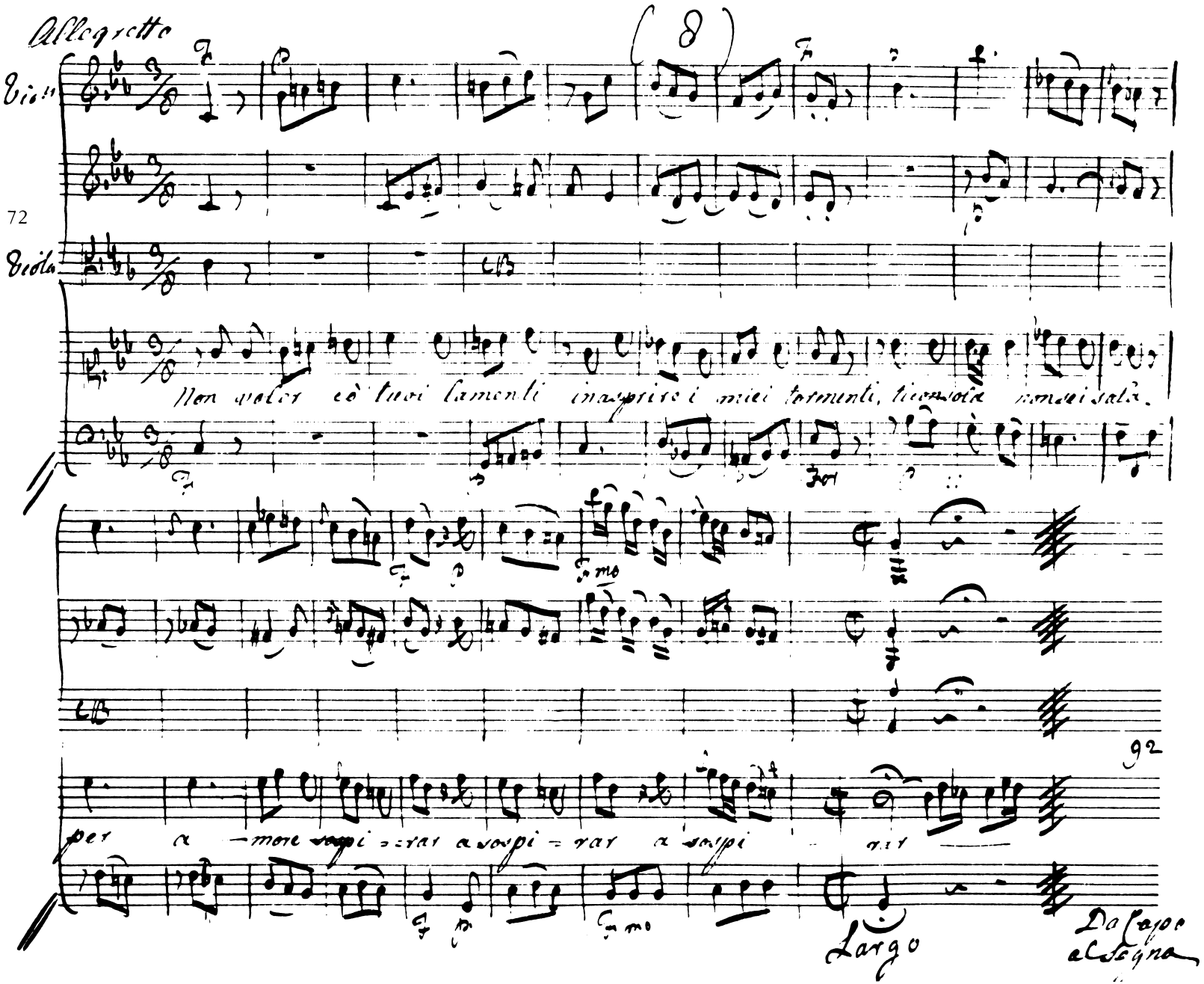

46
lo sà amor gli dei lo sanno e tu vedi qual'affanno costi al tenero mio

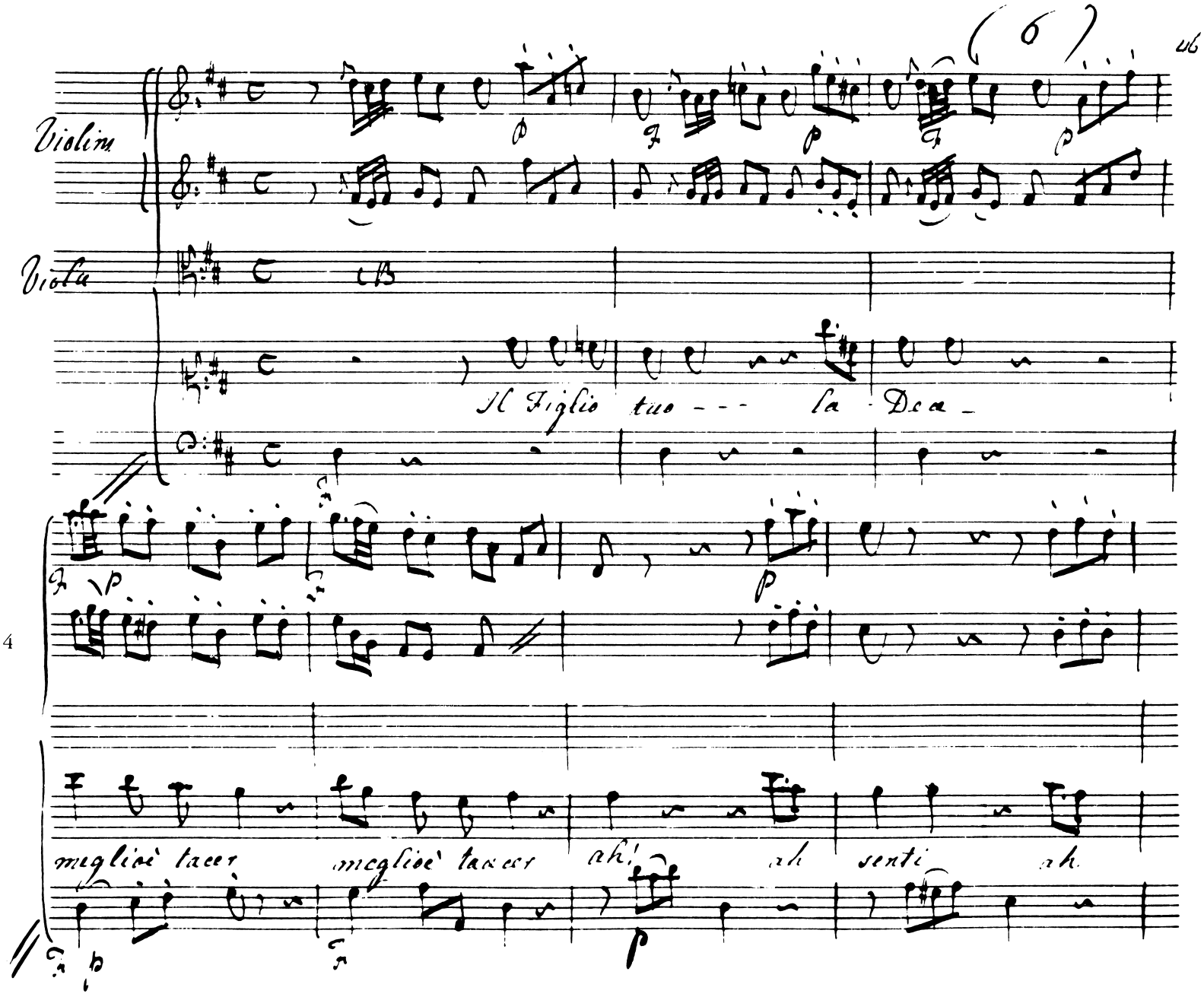

53
cara il dover la abbandonar

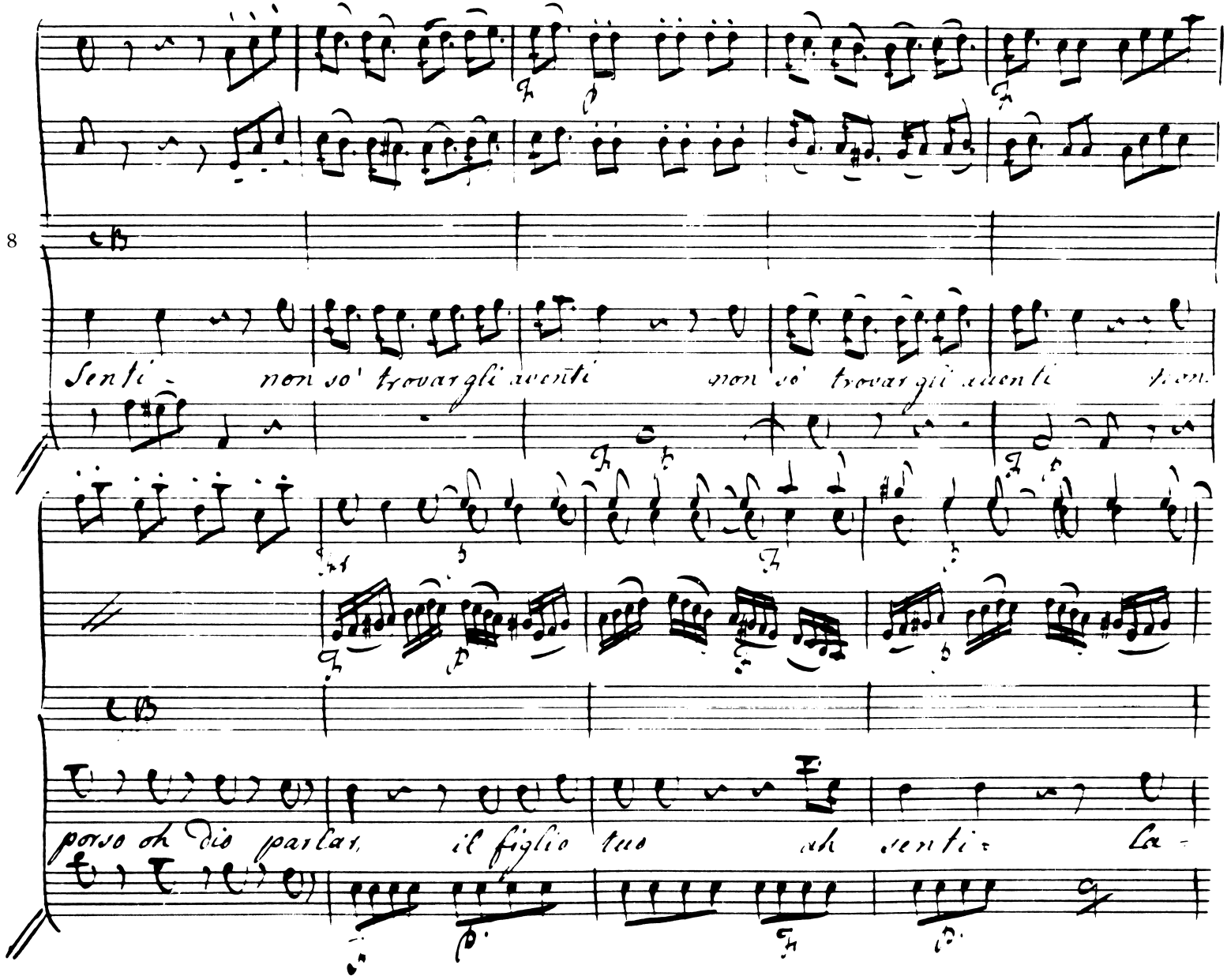
58

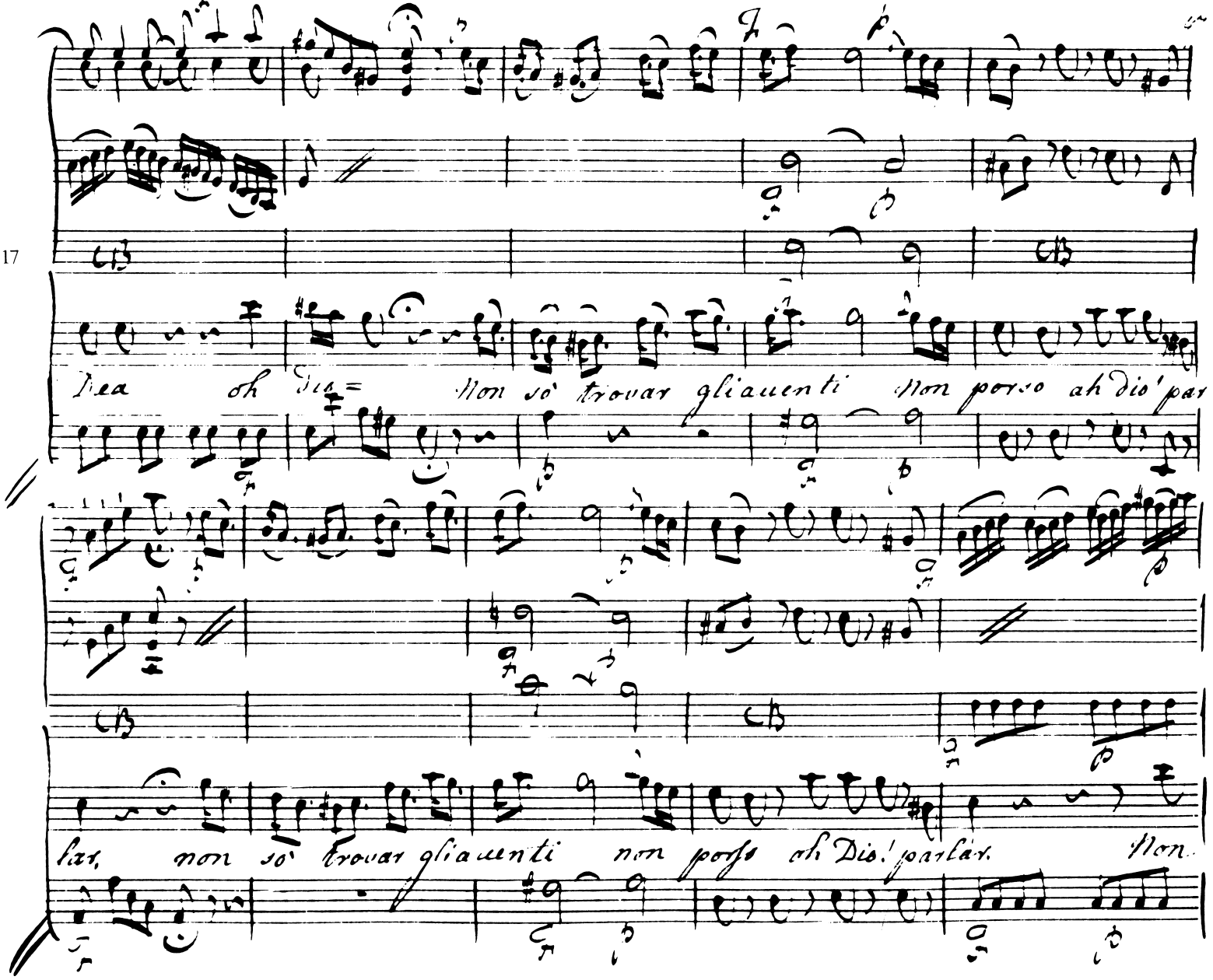

mf
p
rinf
rinfor
rinfor
rinfor
— il dover la abbando - - - nar ah tu vedi qual'affanno il doverla abban - - do -

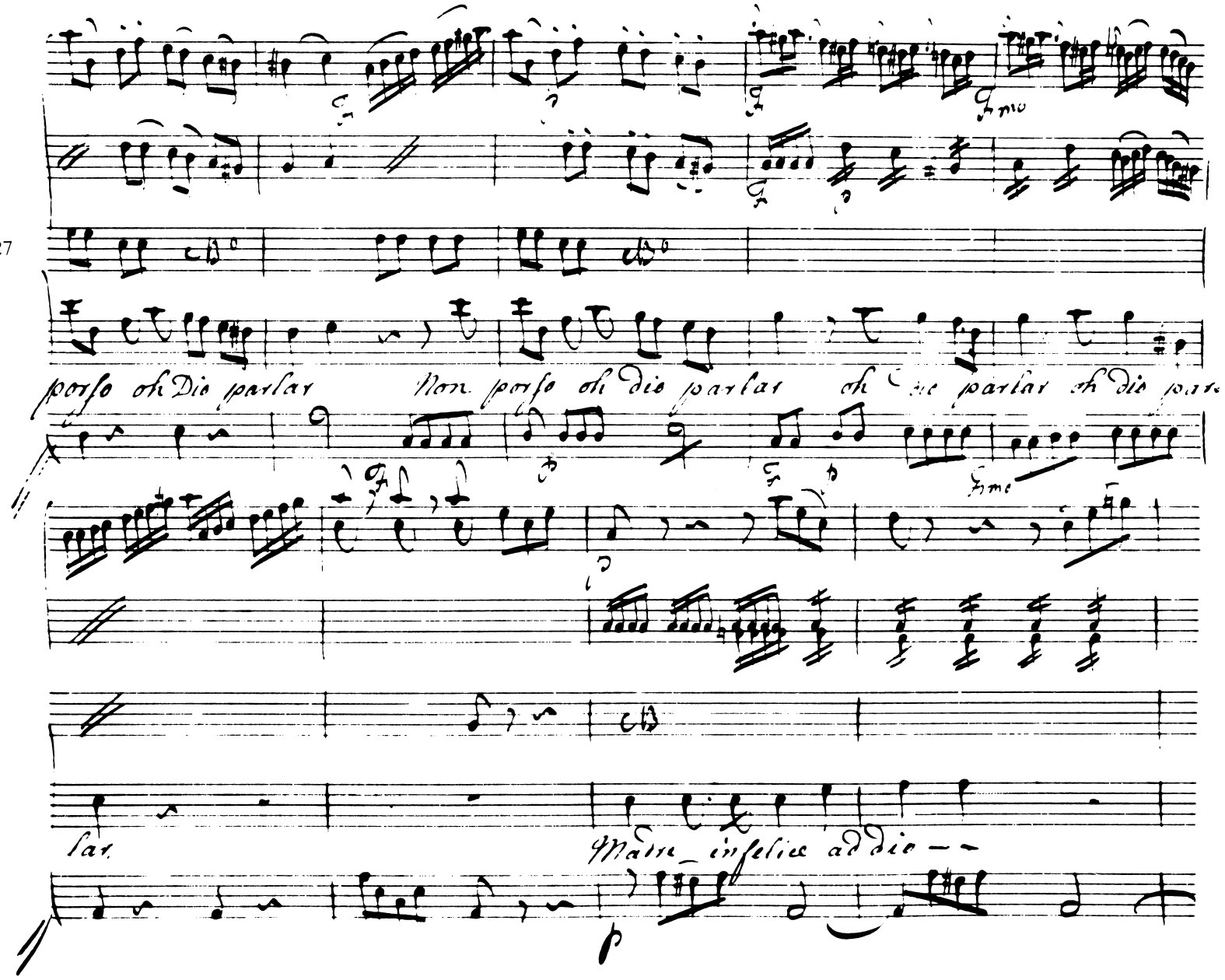

55
66

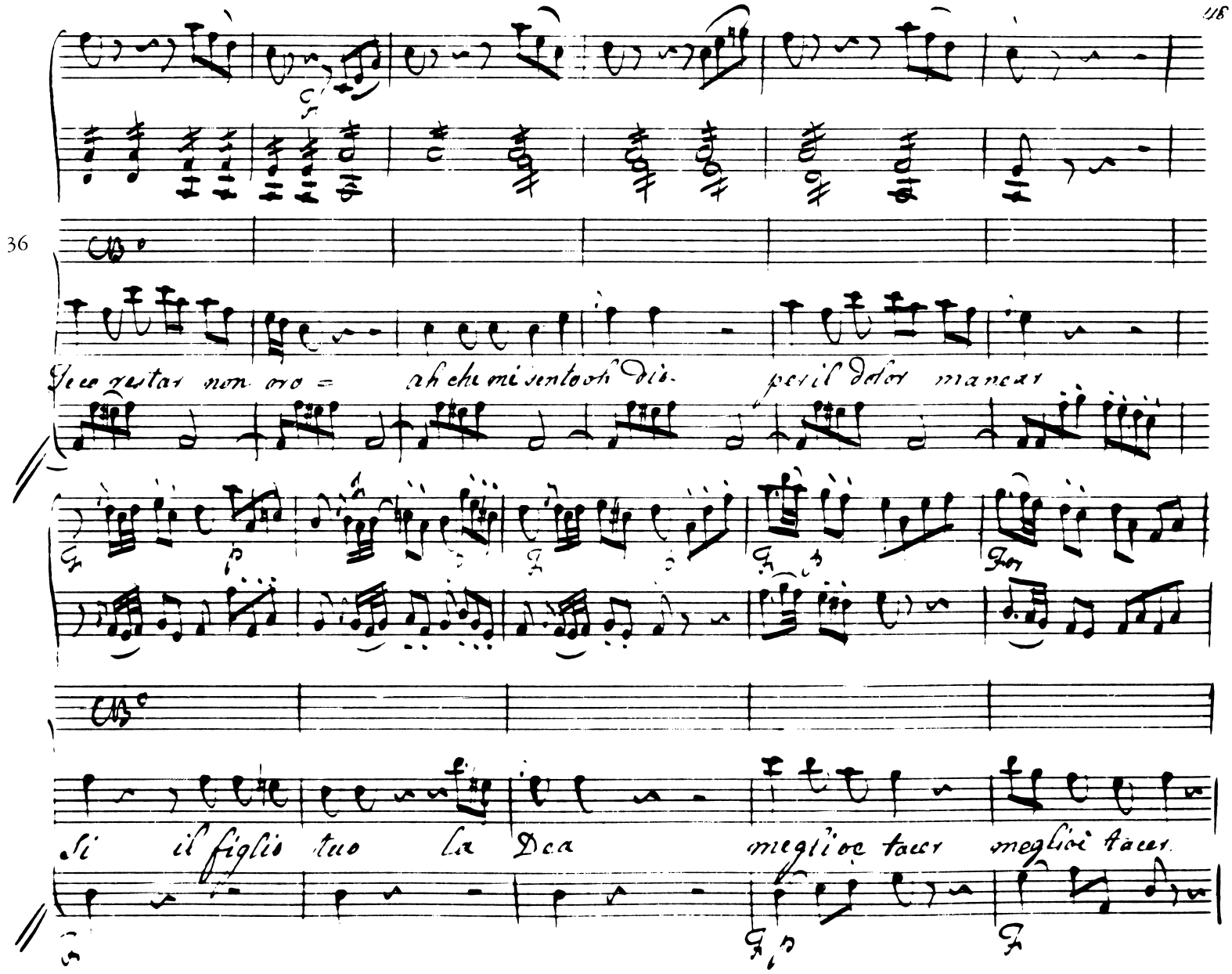

Allegretto
(8)
Viol.
72
Viola
Non voler cò tuoi lamenti inasprire i miei tormenti, ti consola non sei sola.
per a - more sospi - rar a sospi - rar a sospi - rar
92
Largo
Da Capo al Segno

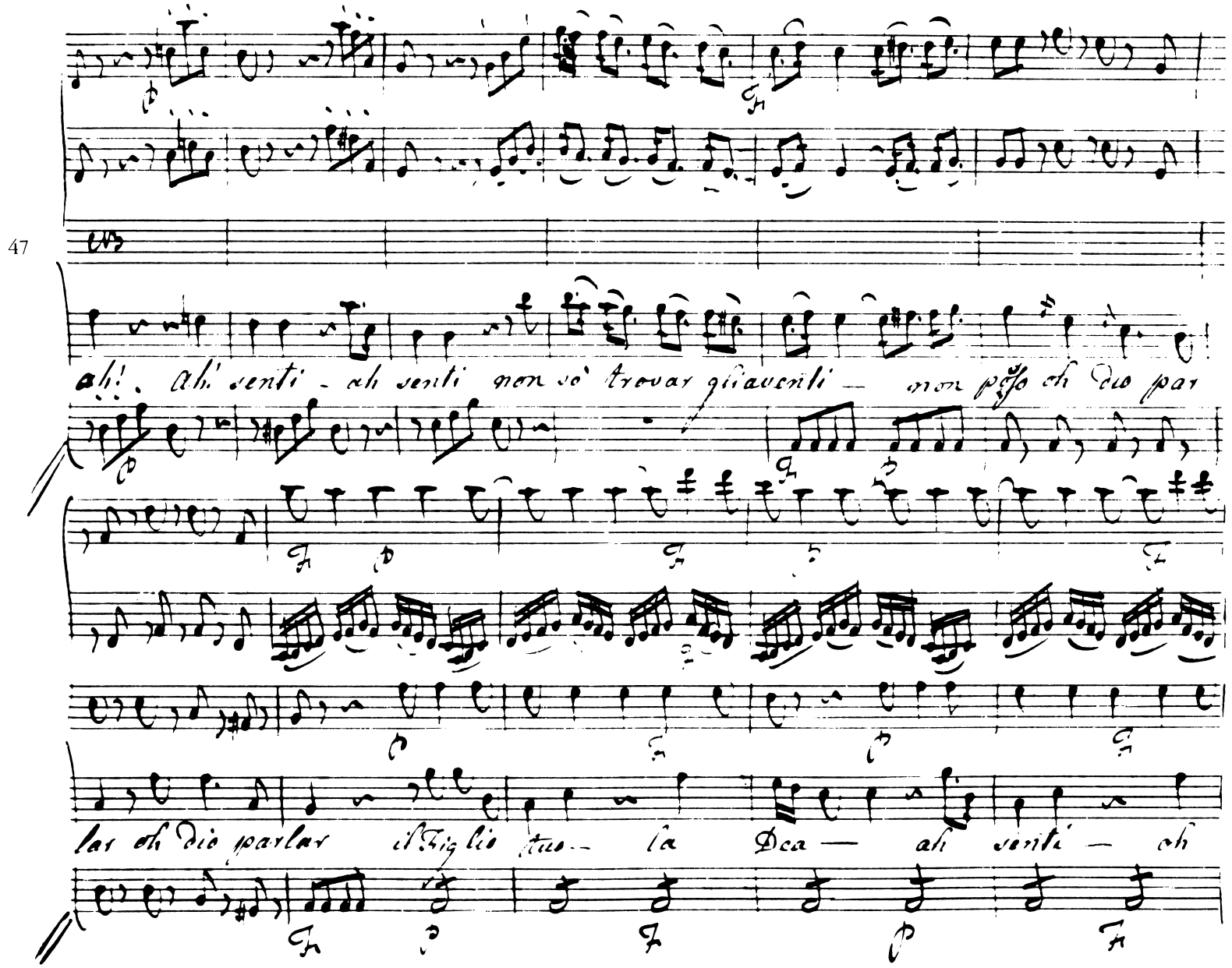

Violin
Viola
Il Figlio tuo --- la Dea
4
meglio tacer
meglio tacer
ah!
ah
senti
ah


8
Senti - non so' trovar gli accenti non so' trovar gli accenti
posso oh Dio parlar il figlio tuo oh senti - La -


17
Dea oh Dio= Non sò trovar gli auenti Non porso ah dio' par
lar, non sò trovar gli auenti non porso oh Dio! parlar. Non


27
porso oh Dio parlar Non porso oh dio parlar oh dio parlar oh dio par-
lar.
Madre infelice ad dio

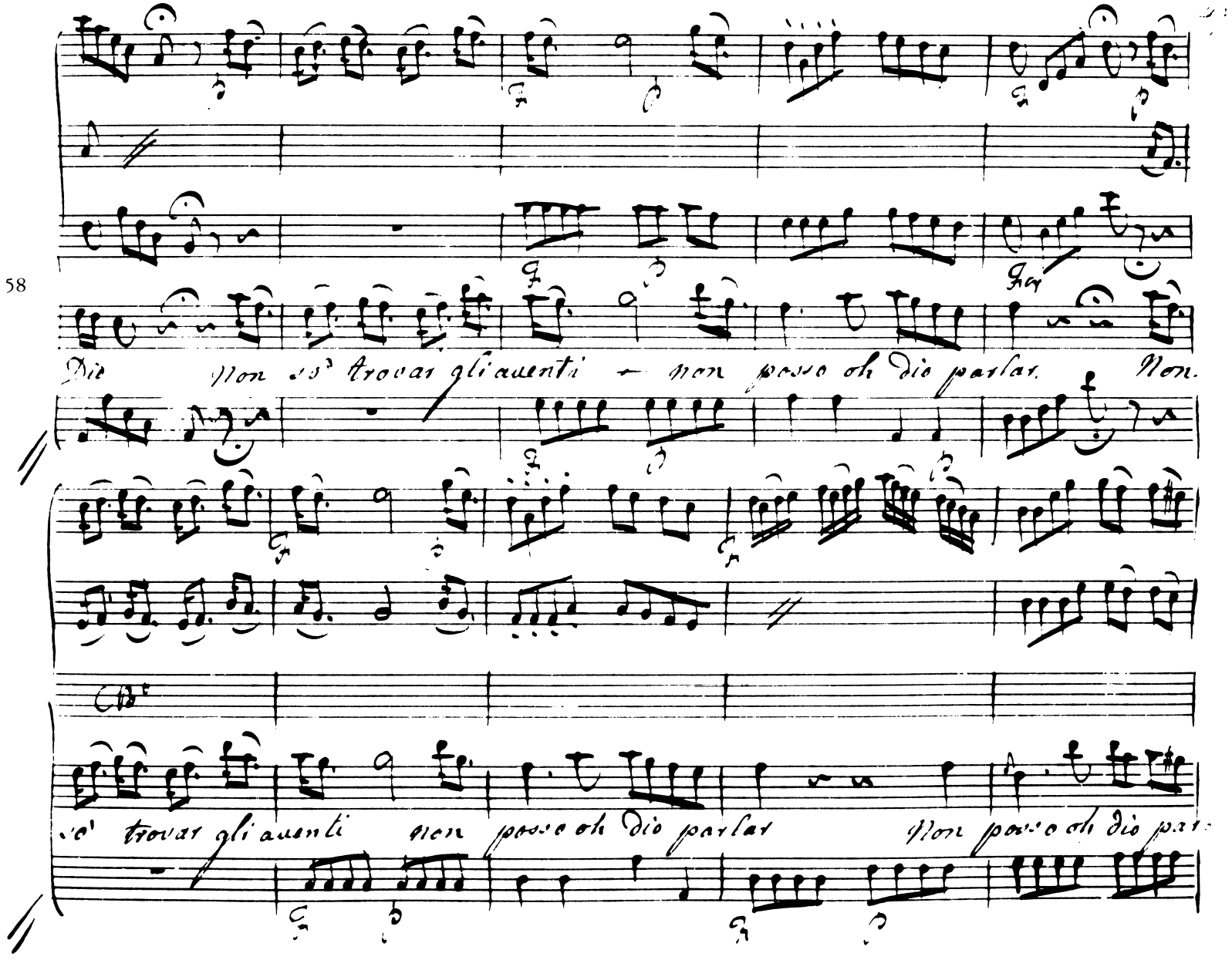

48
36
Se co restar non oro = ah che mi sento oh dio per il dolor manear
Si il figlio tuo la Dea meglio e tacer meglio è tacer.

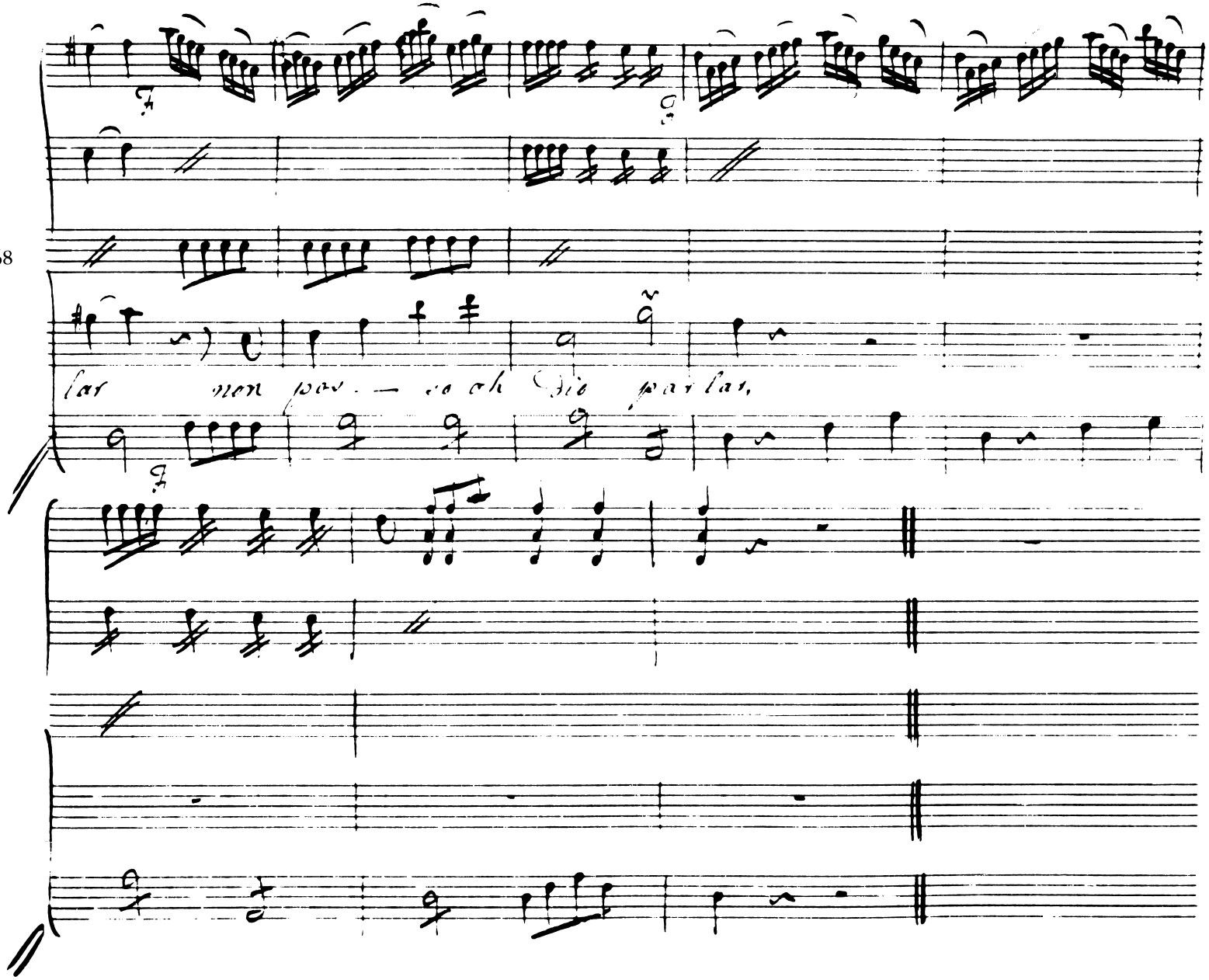

47
ah! ah! senti - ah senti non sò trovar gli aventi — non posso oh dio par
lar oh dio parlar il Figlio tuo — la Dea — ah senti — oh

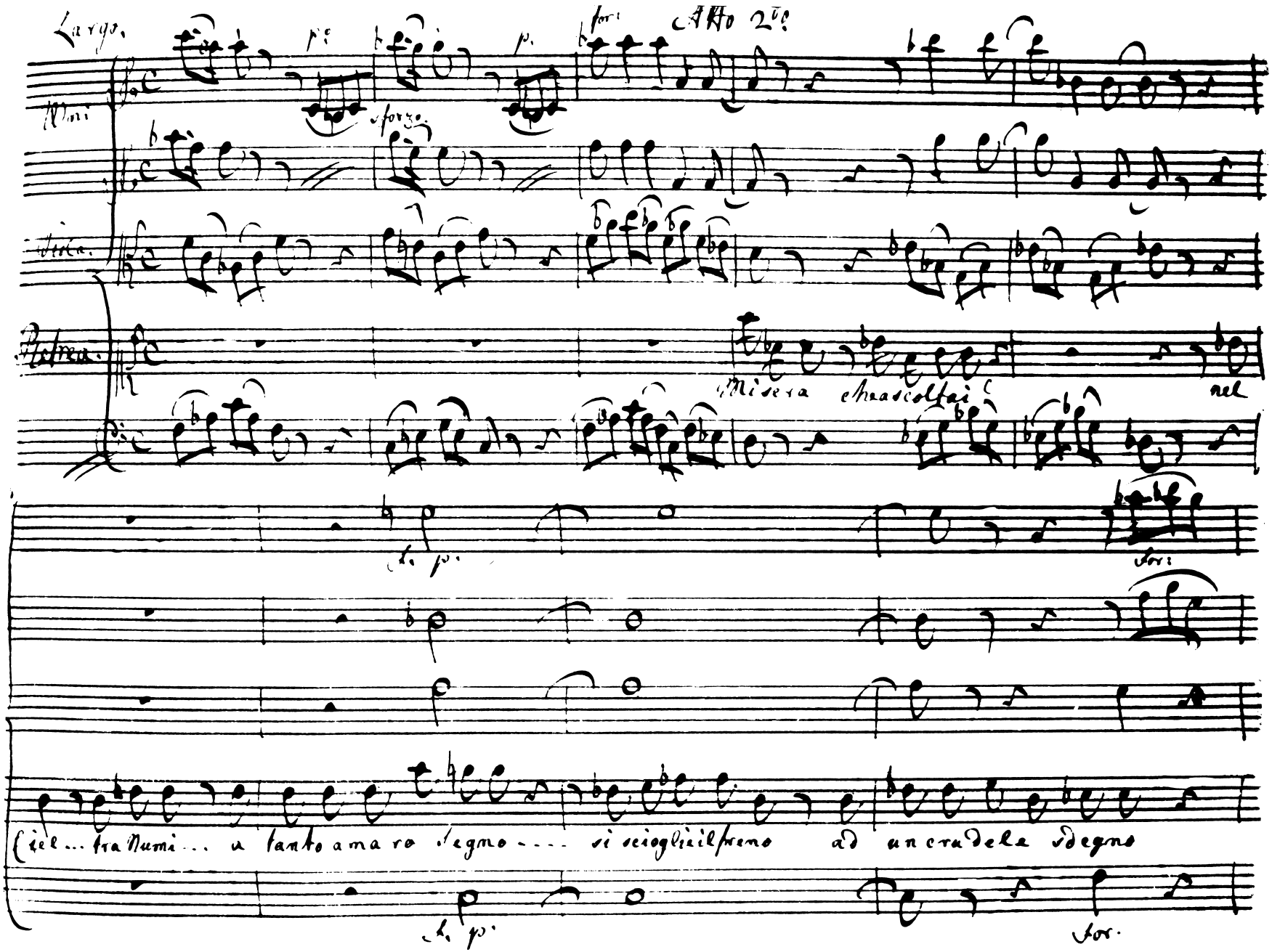
58

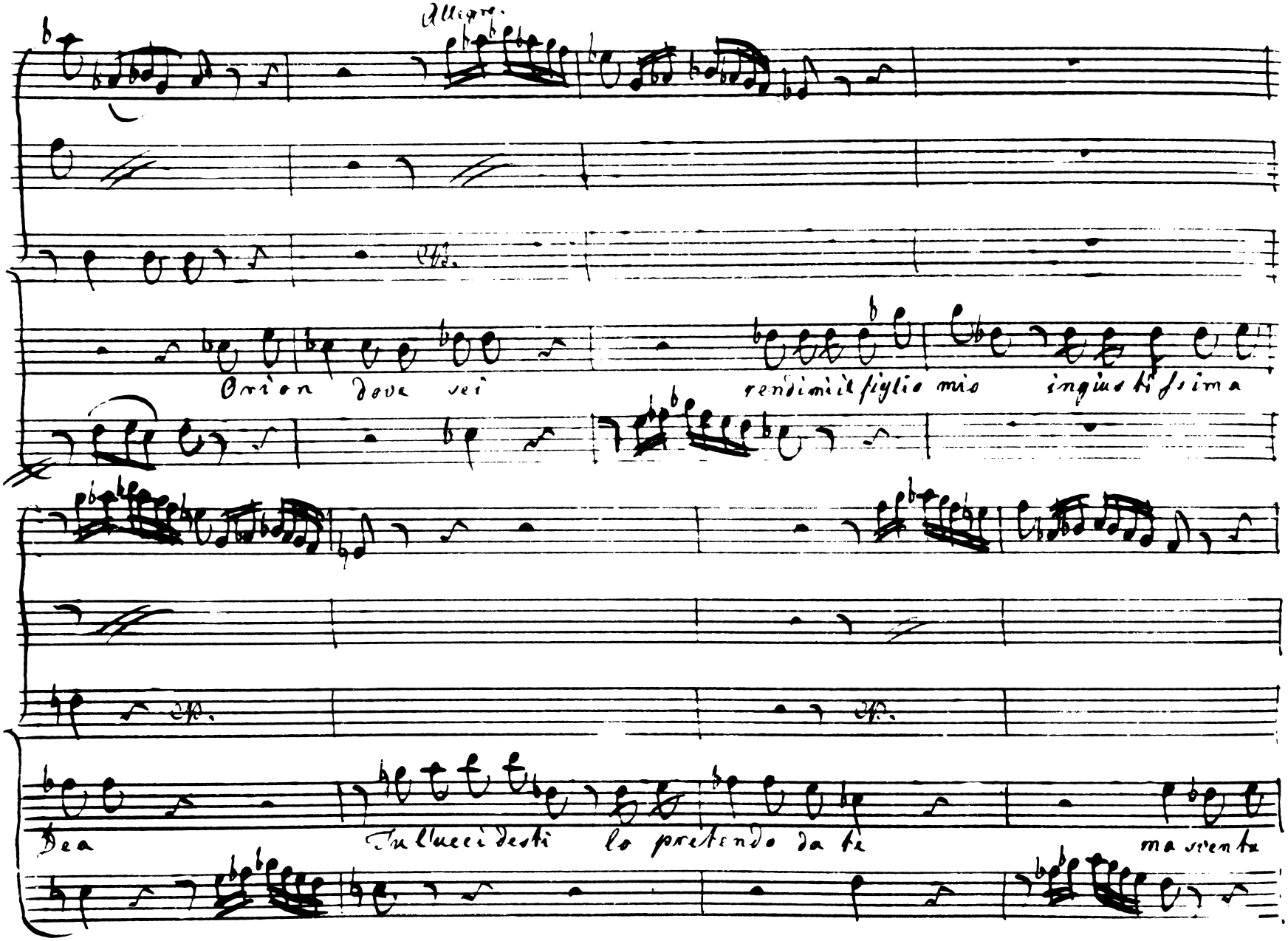
Dio Non so' trovar gli aventi — non posso oh dio parlar. Non.

so' trovar gli aventi non posso oh dio parlar Non posso oh dio par-




68
lar non pos. — so ah Dio parlar,


Largo.
Atto 2do
Vni
sforzo
Viola.
Petrea.
Misera che ascoltai
nel
6
Ciel... tra Numi... a tanto amaro segno.... si scioglie il freno ad un crudele sdegno

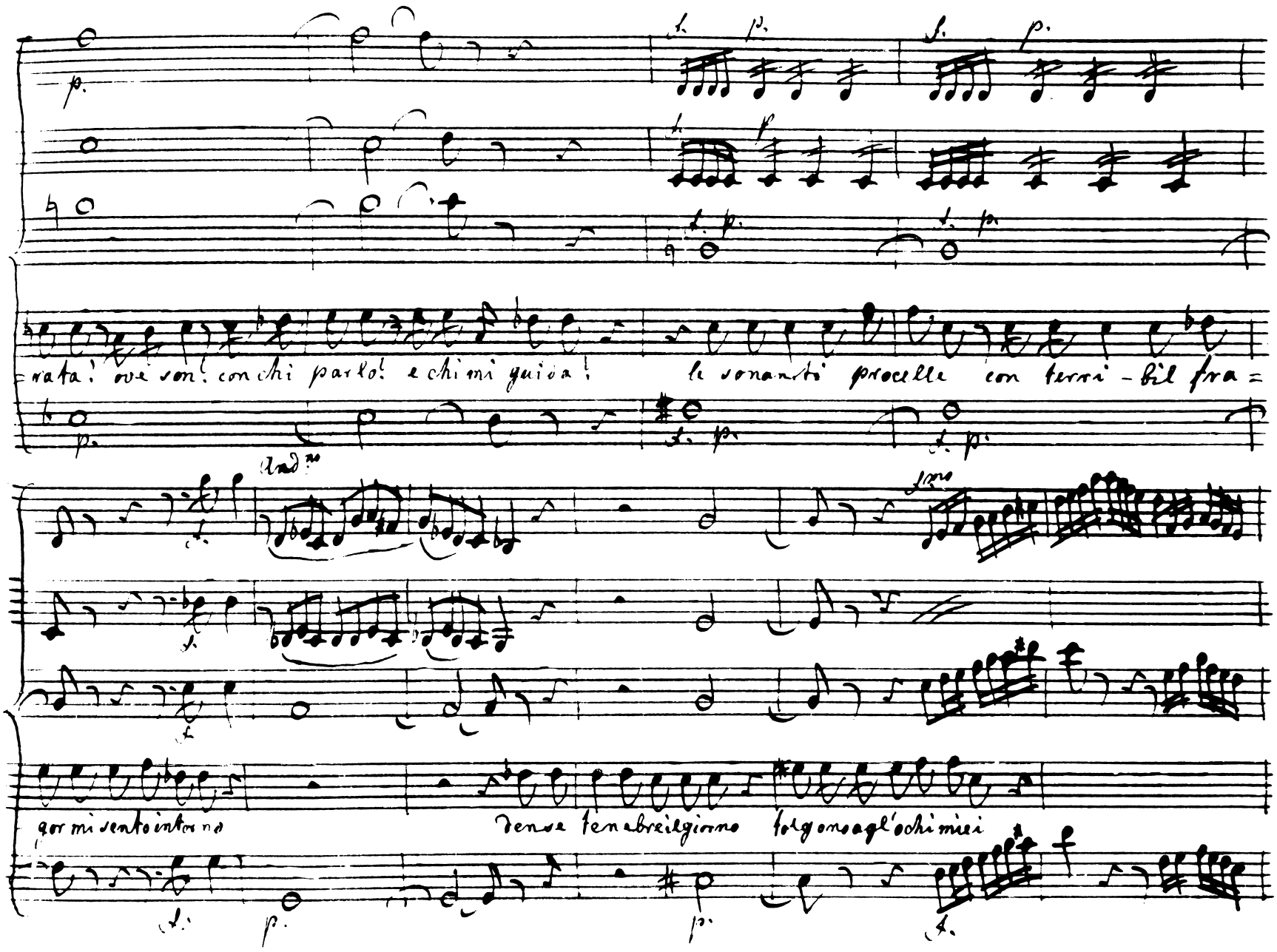

Allegro
10
Orion dove sei
rendimi il figlio mio ingiusti simo
Dea
Tu lucci desti lo pretendo da te
ma sventu

18

=rata! ove son! con chi parlo! e chi mi guida! le sonanti procelle con terri - bil fra =

And.no

gor mi sento intorno dense tenebre il giorno tolgono agl'ochi miei



28

fulmini lampi mi sdrisciano le Chiome.... ahime! la terra e questa, ch'io calpesto! o le fu=

=neste dell'avere no crudel Soglie son queste!

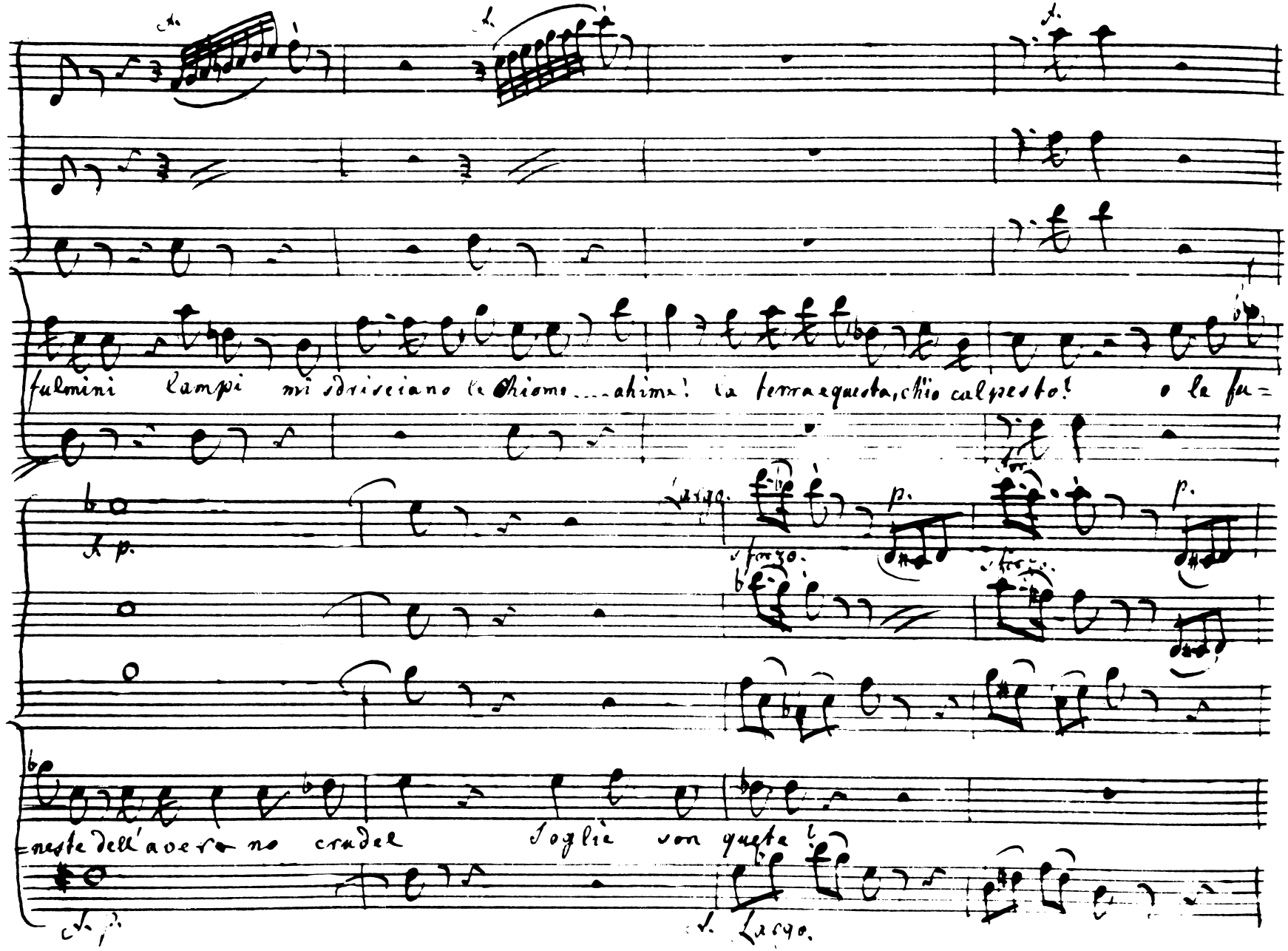
Largo.

sforzo.

p.

A. p.

A. Largo.

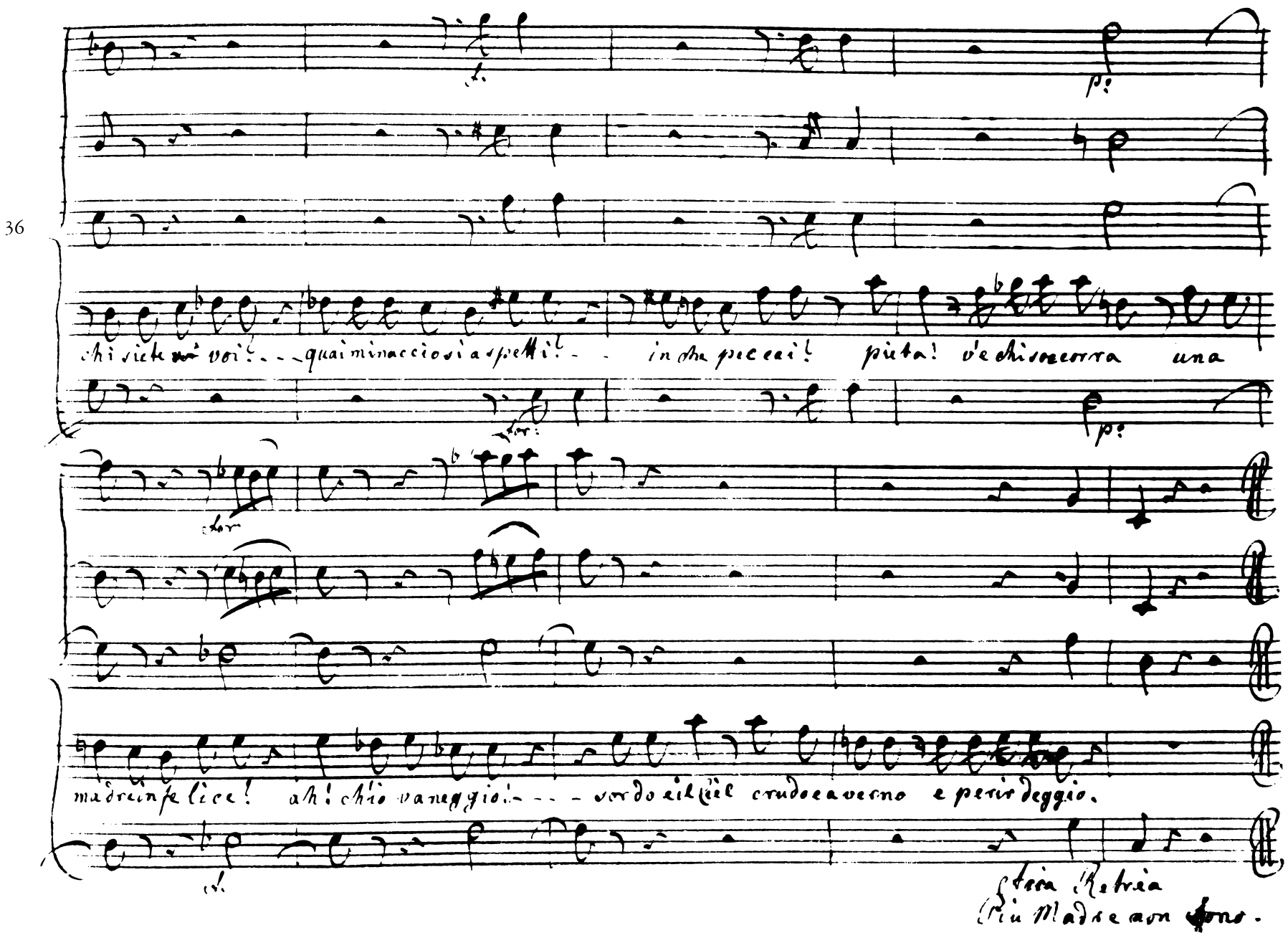


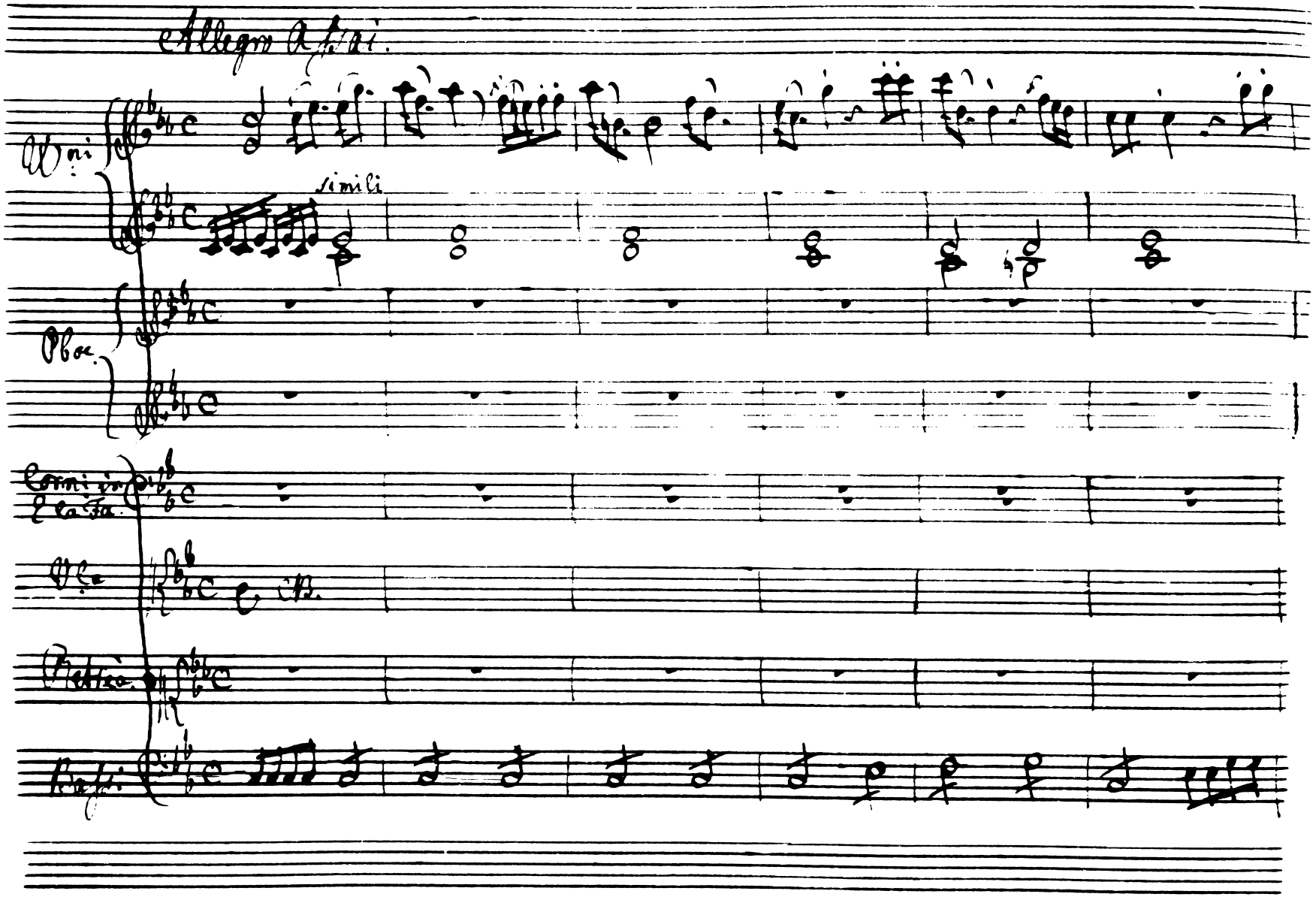
36

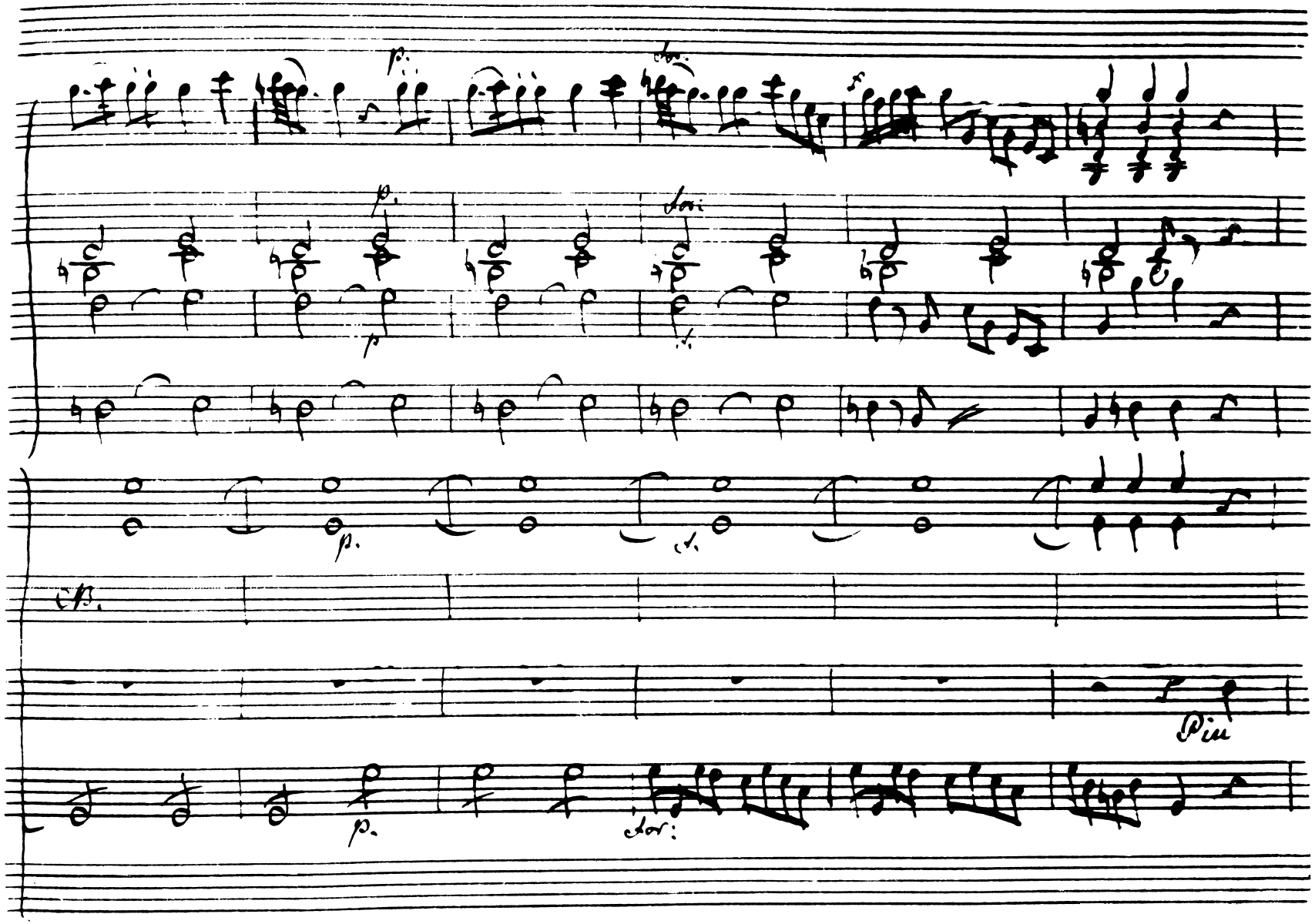
chi siete voi? - - quai minacciosi aspetti! - - in che peccai! pietà! v'è chi soccorra una

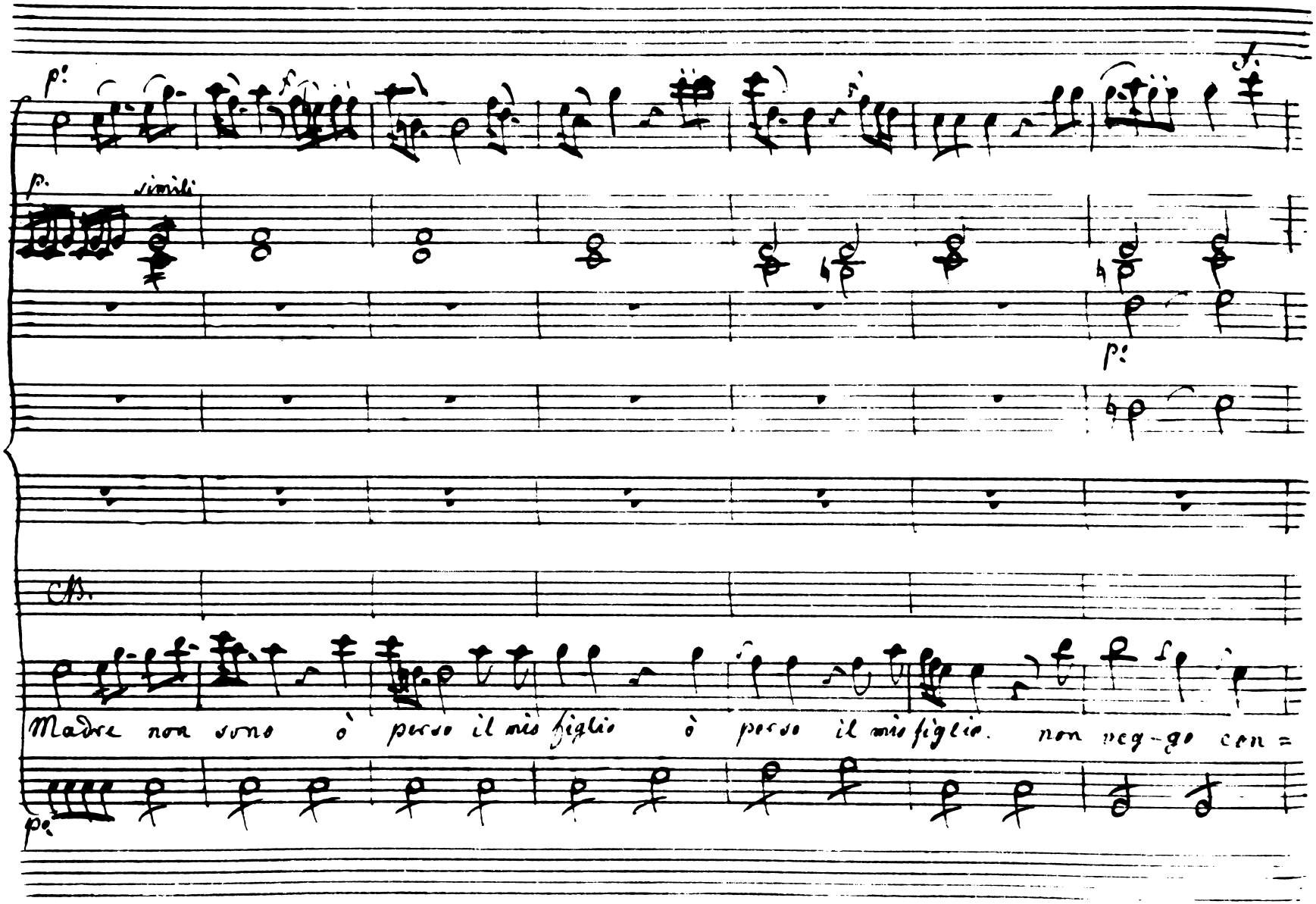
madre infelice! ah! ch'io vaneggio! - - - sordo è il Ciel crudo e averno e perir deggio.

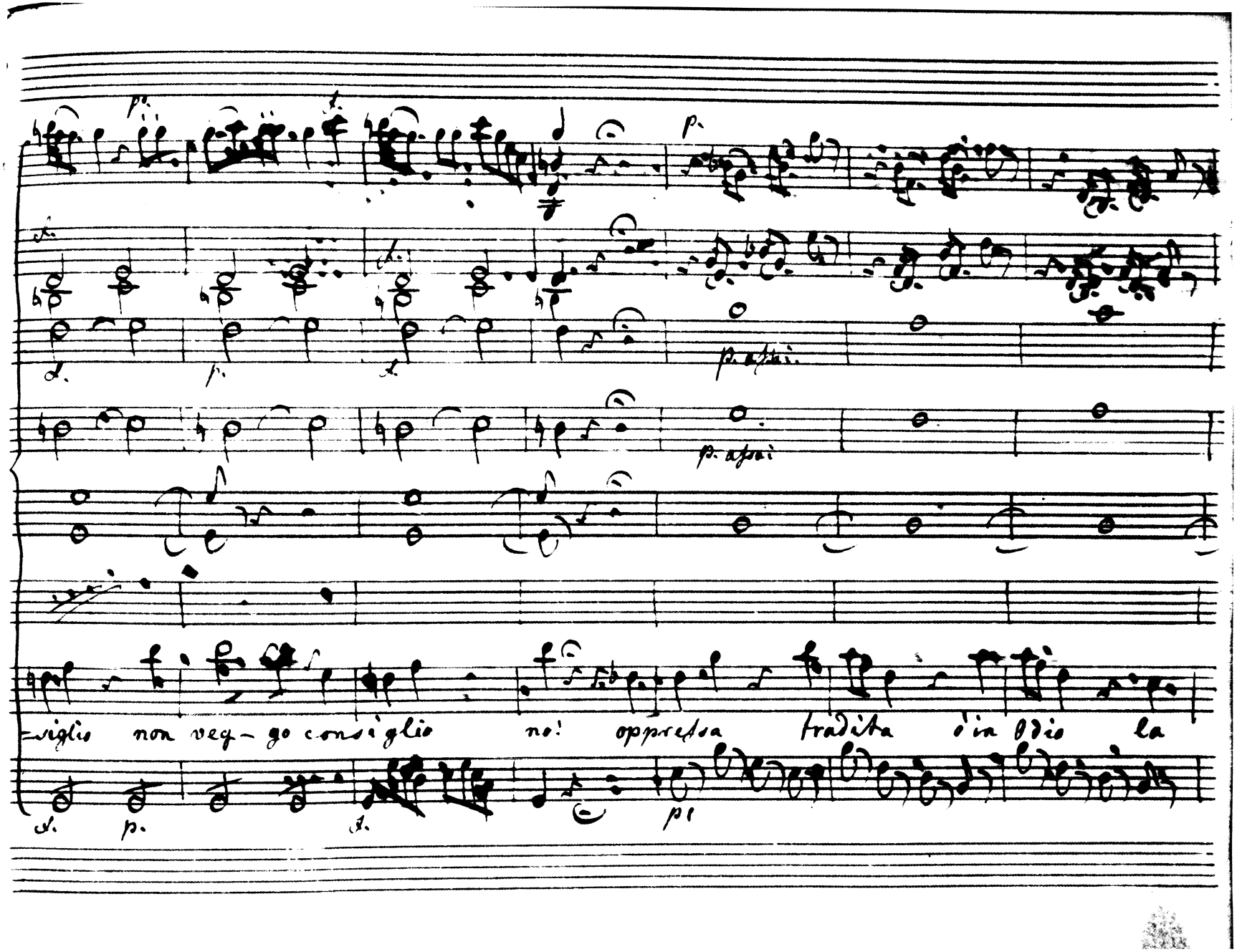
Etria Retria
Più Madre non sono.

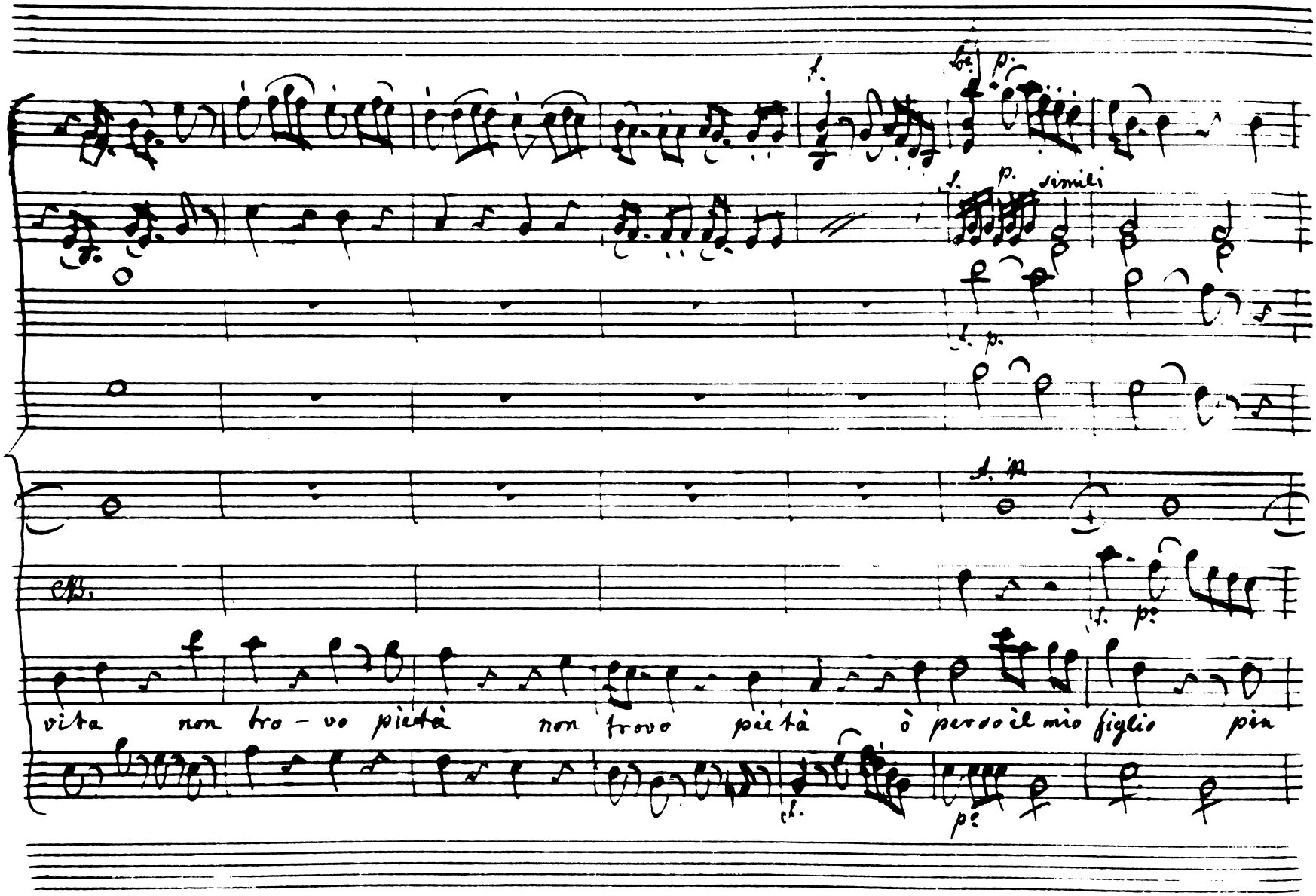


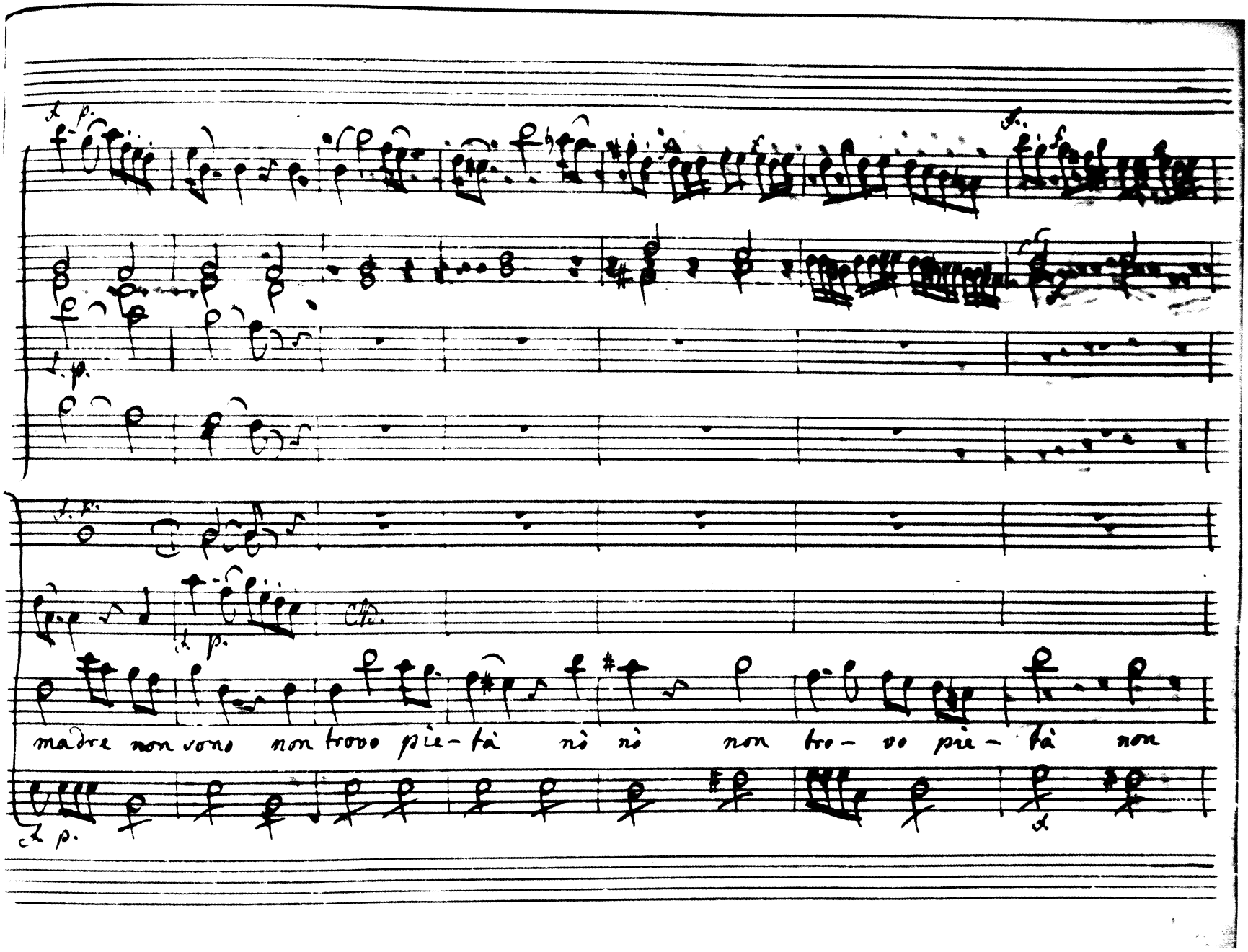

Allegro Assai.
Vni
simili
Oboe
Corni in E la Fa.
Vla
Basso

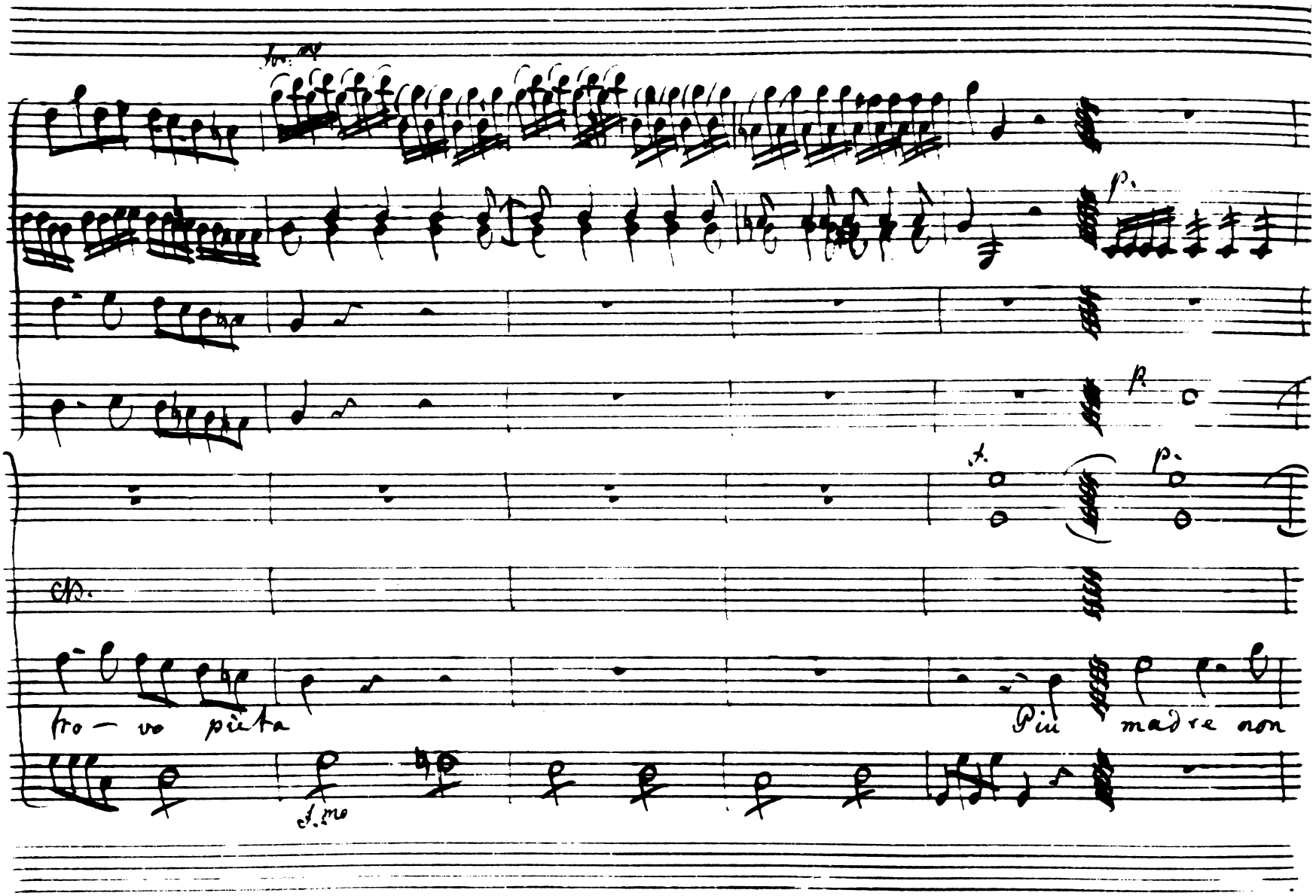

7
Pizz

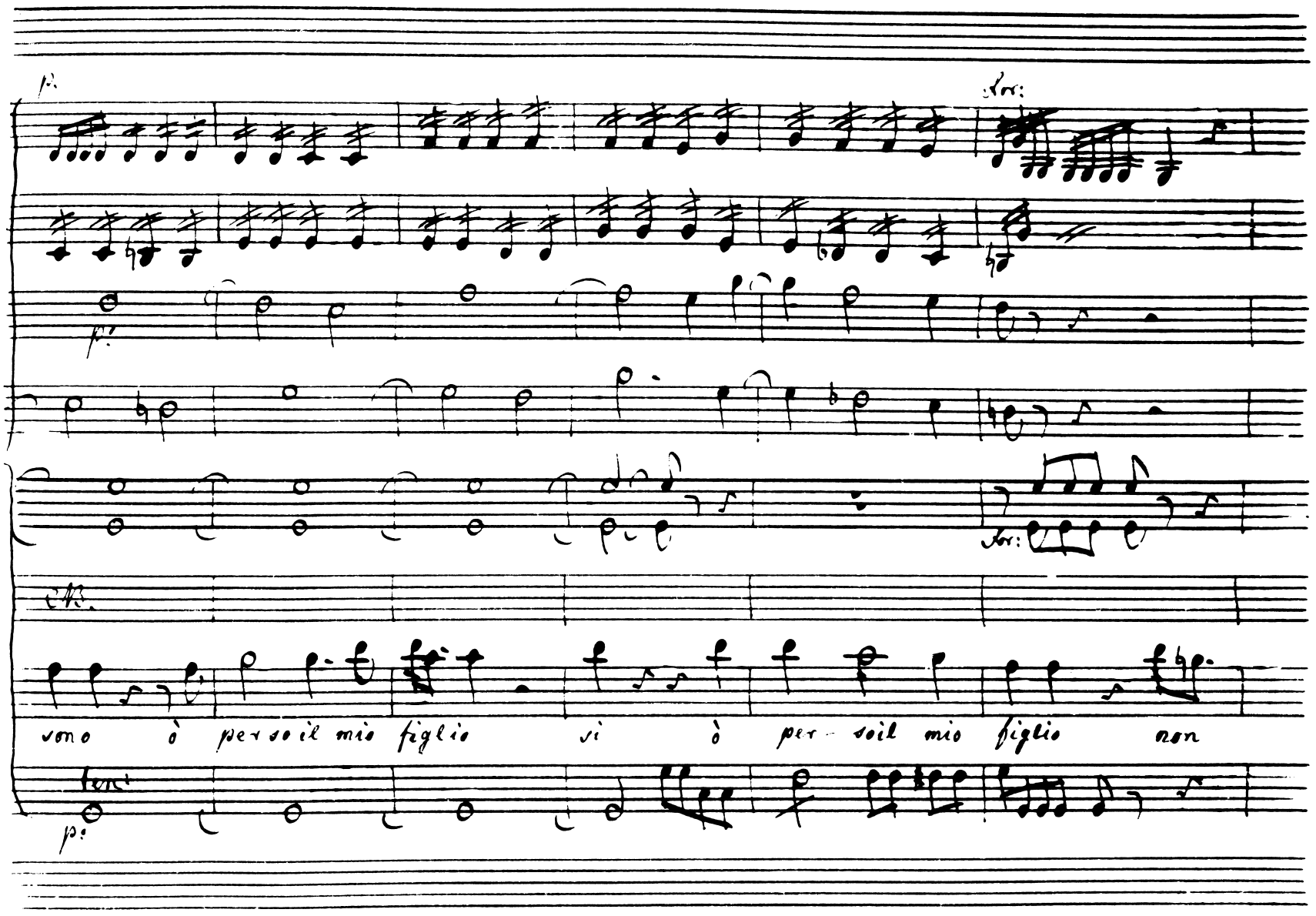

p:
p.
simili
p:
13
CB.
Madre non sono ò perso il mio figlio ò perso il mio figlio. non veg-go con=
p:

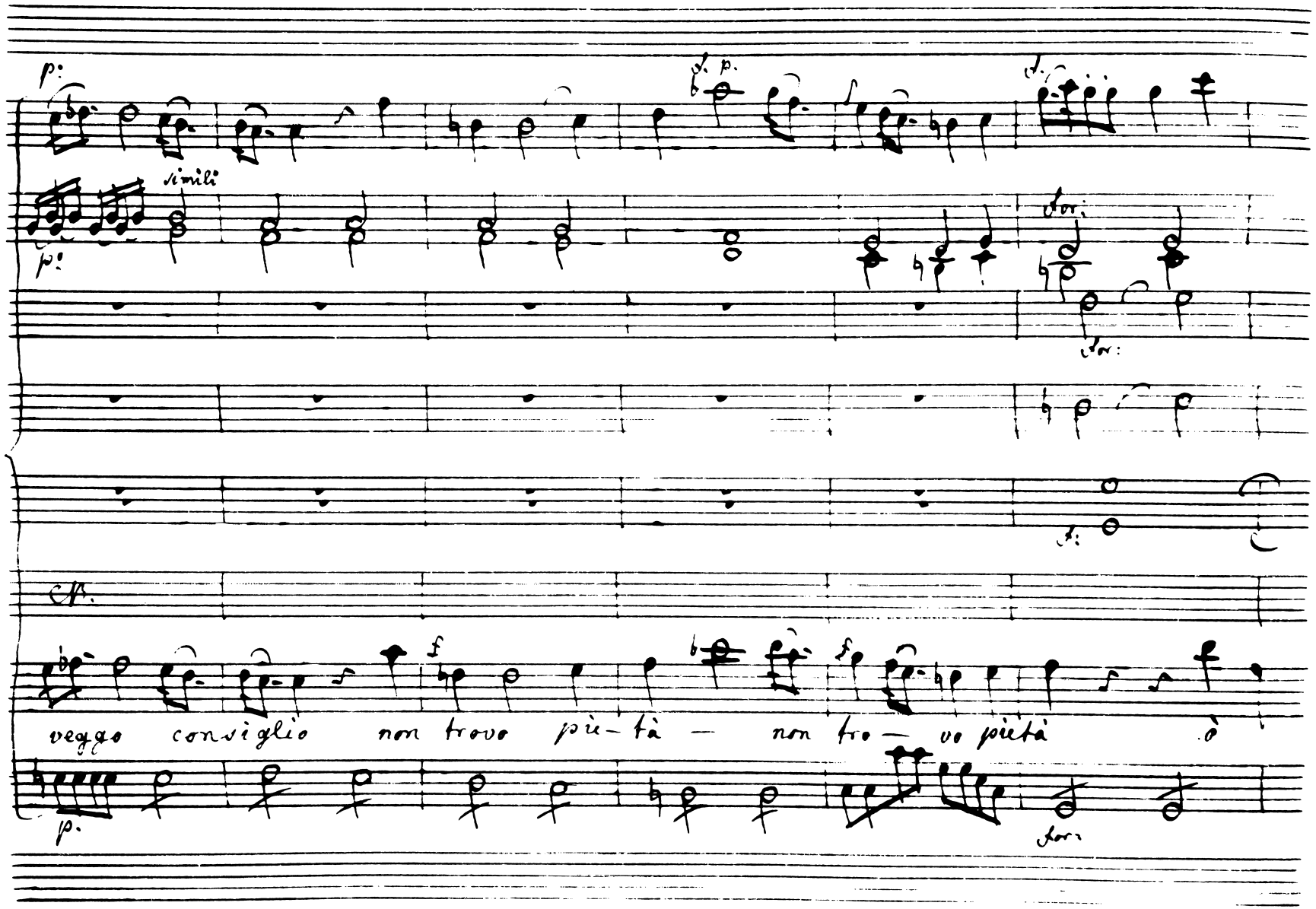

20
-viglio non veg- go consiglio no! oppressa tradita d'in ddio la

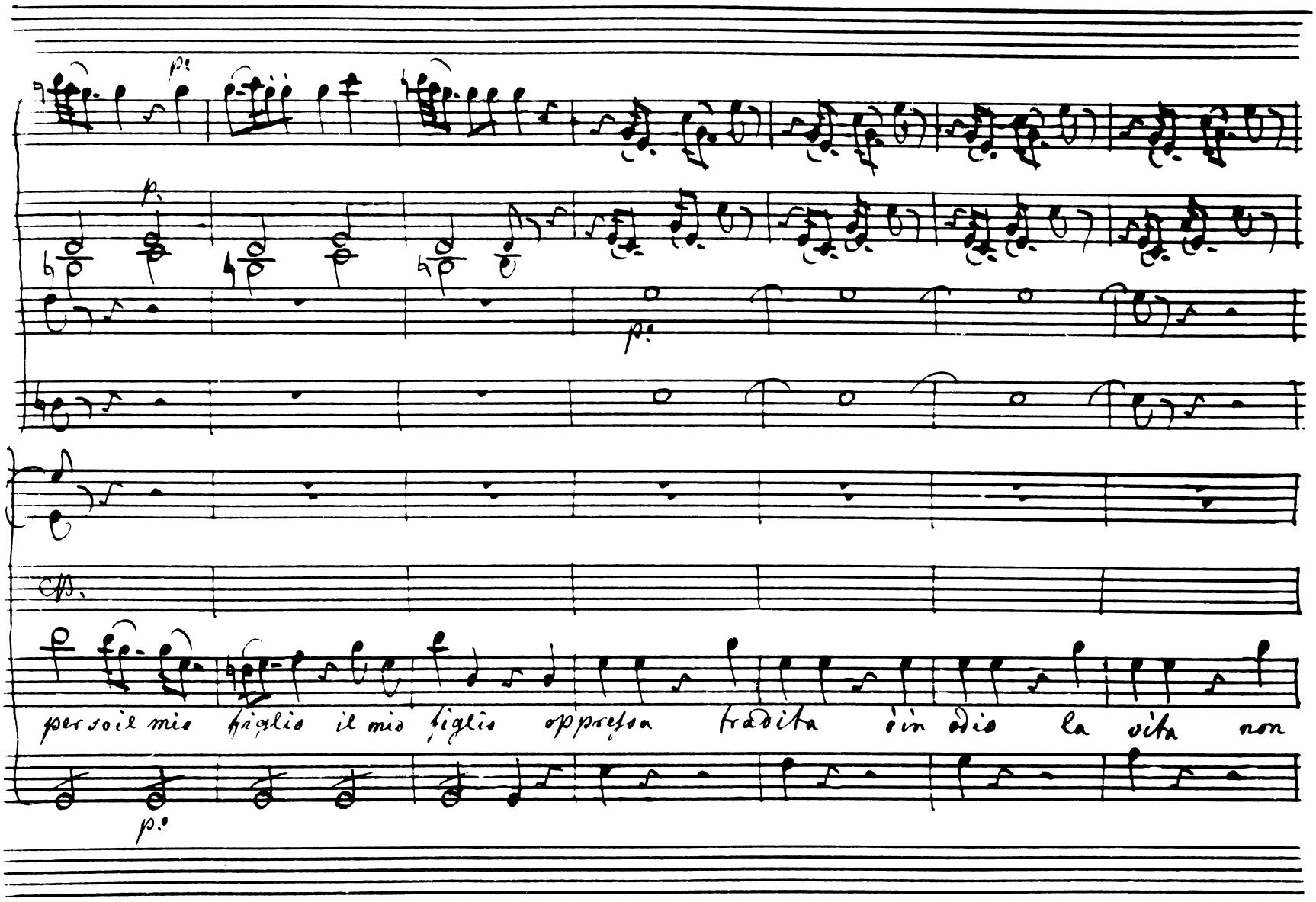

27
simili
vita non tro – vo pietà non trovo pietà ò perso il mio figlio pia

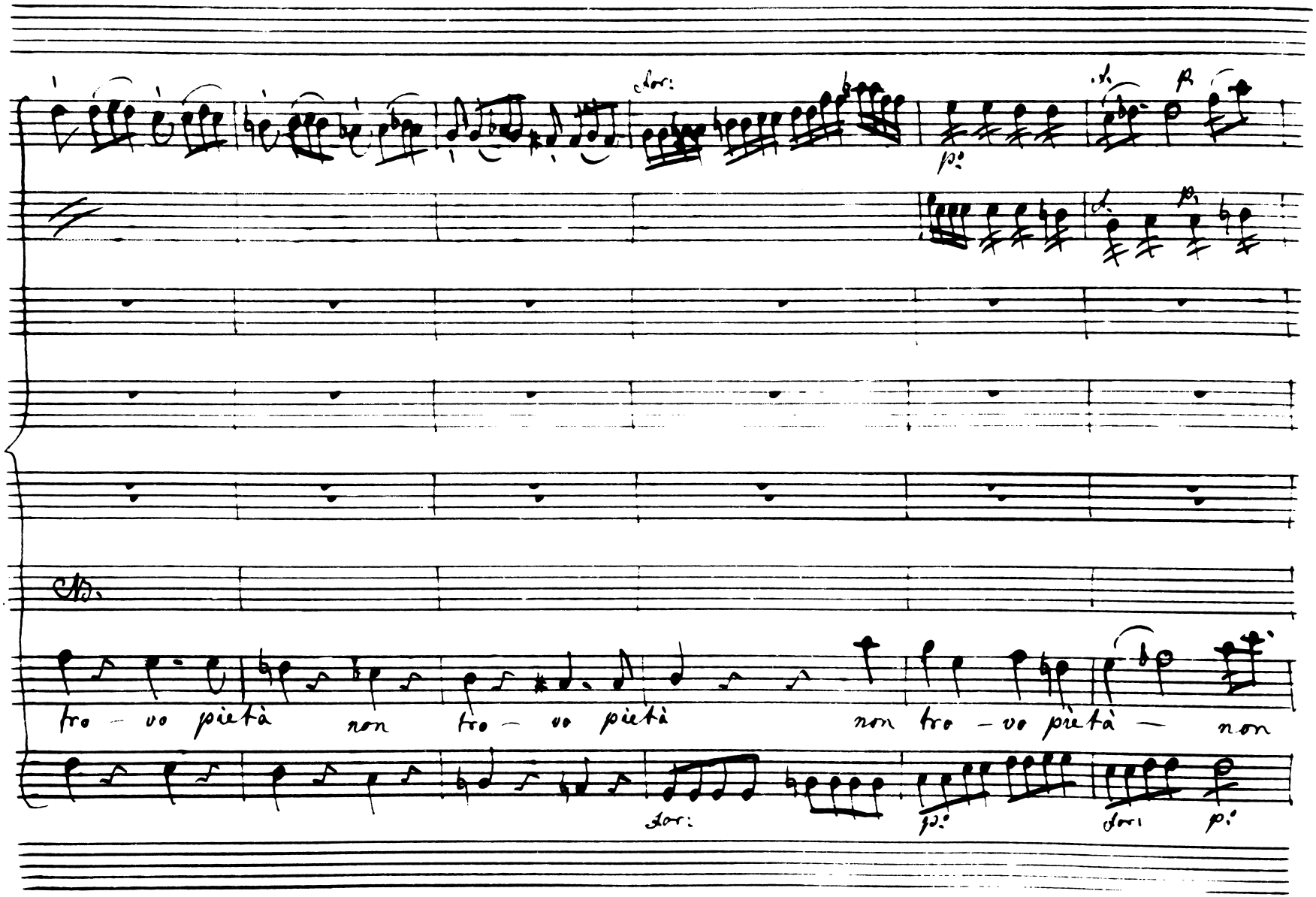

madre non vono non trovo pie-tà nò nò non tro- vo pie- tà non


41
fro — vo pièta
Più madre non

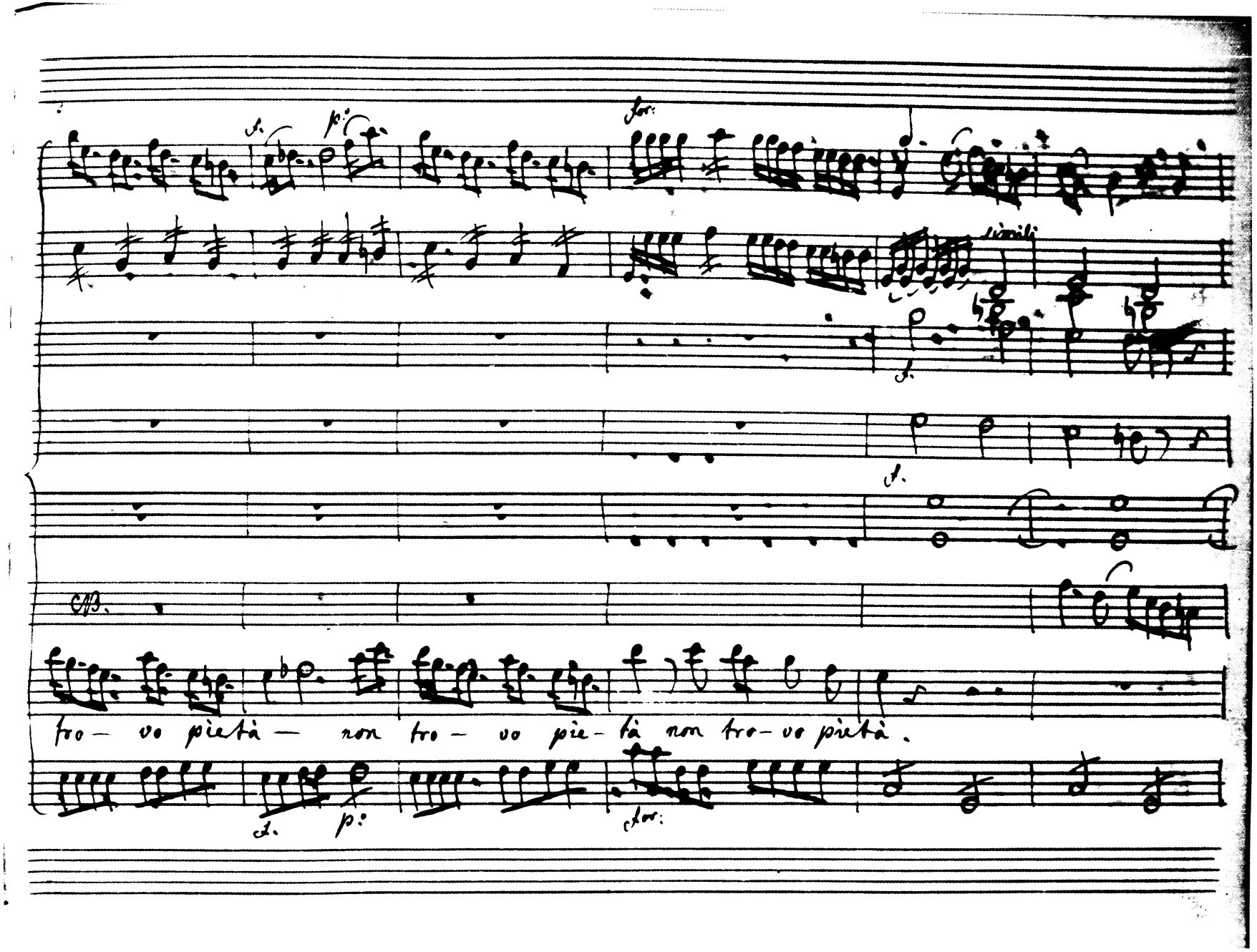

p:
Cor:
p:
Cor:
CB.
sono ò per so il mio figlio si ò per - so il mio figlio non
ten:
p:

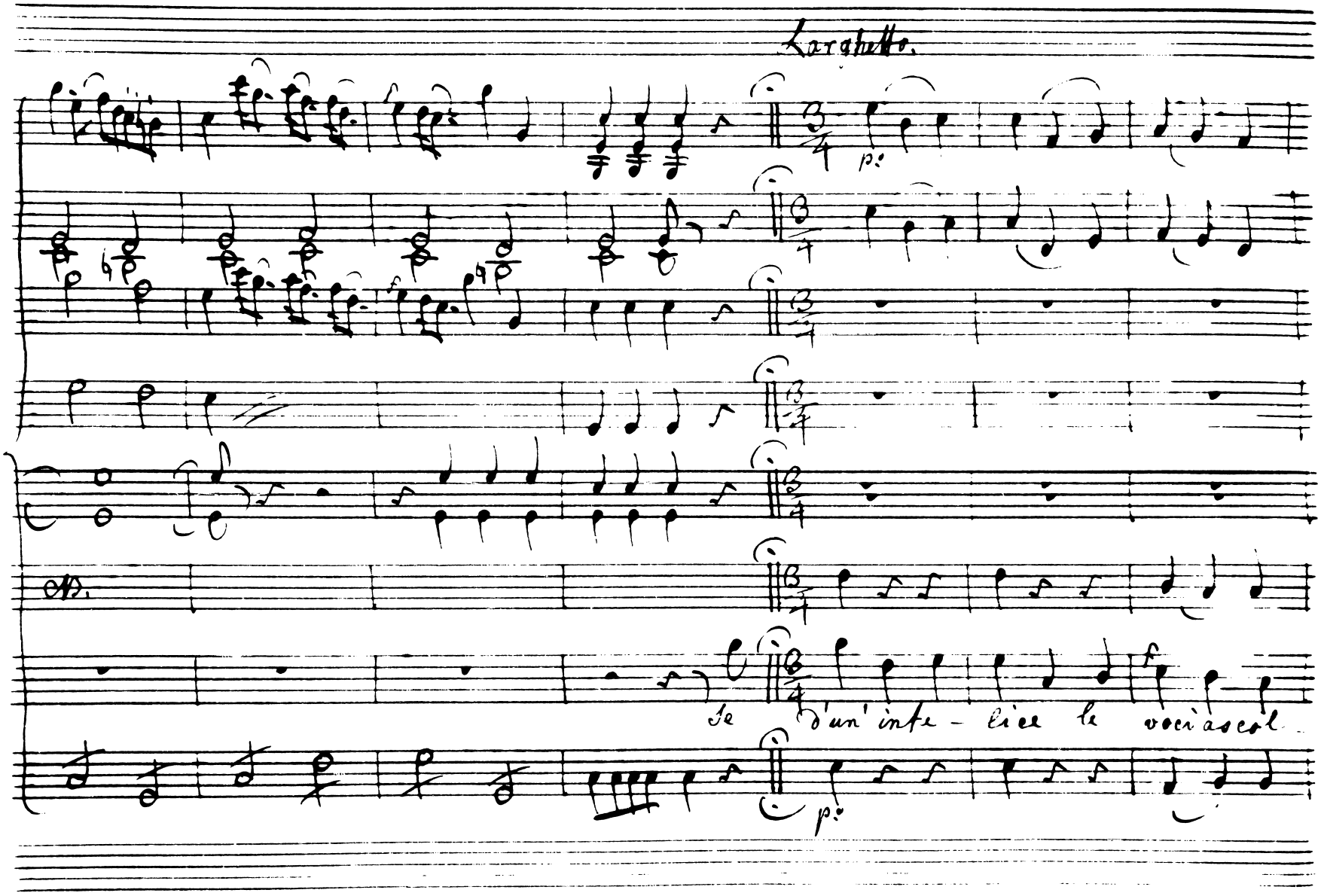

53
simili
veggo consiglio non trovo più-tà — non tro— vo pietà ò


59
per soi il mio figlio il mio figlio oppressa tradita in dio la vita non

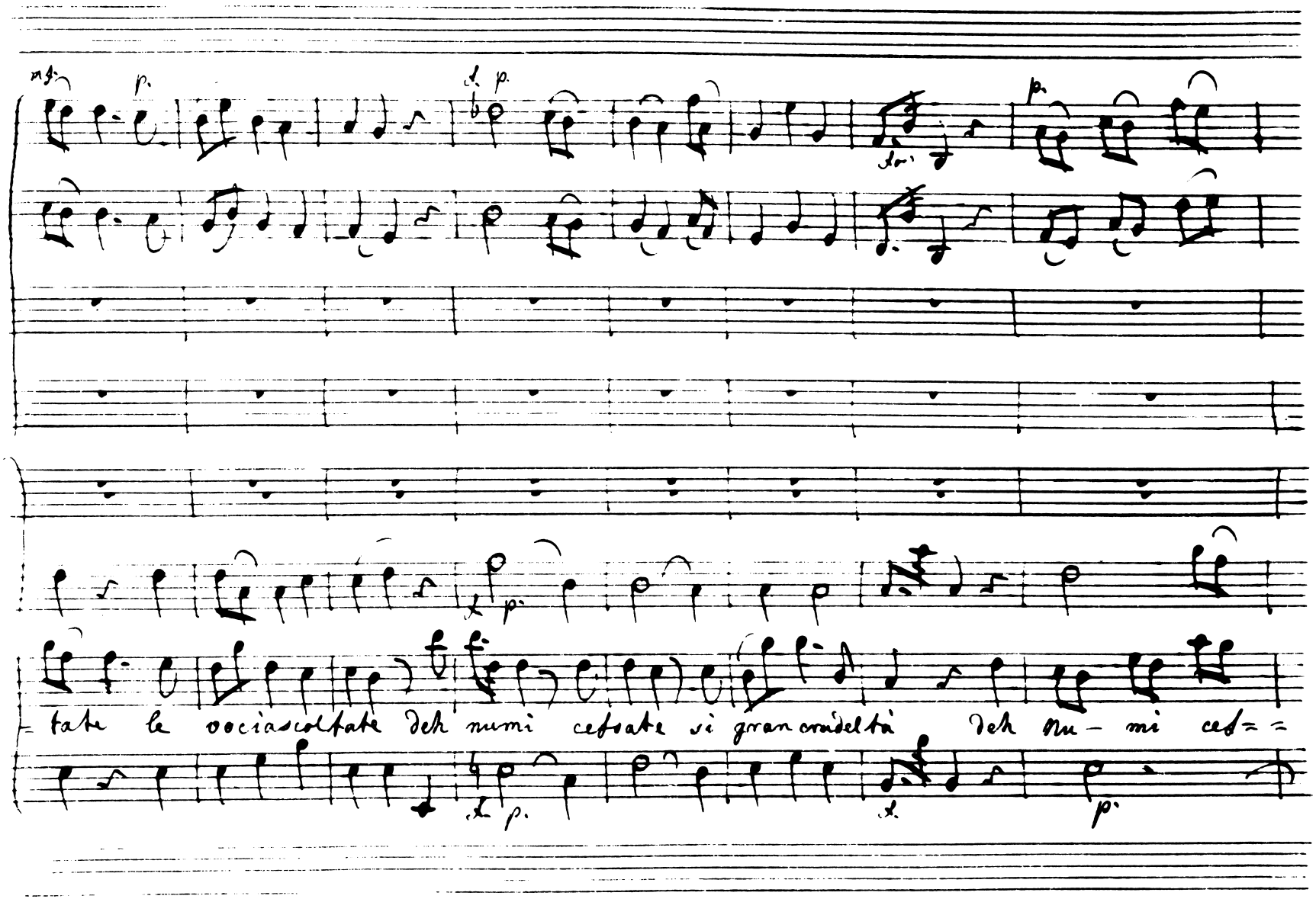

66
tro - vo pietà non tro - vo pietà non tro - vo pietà — non

72

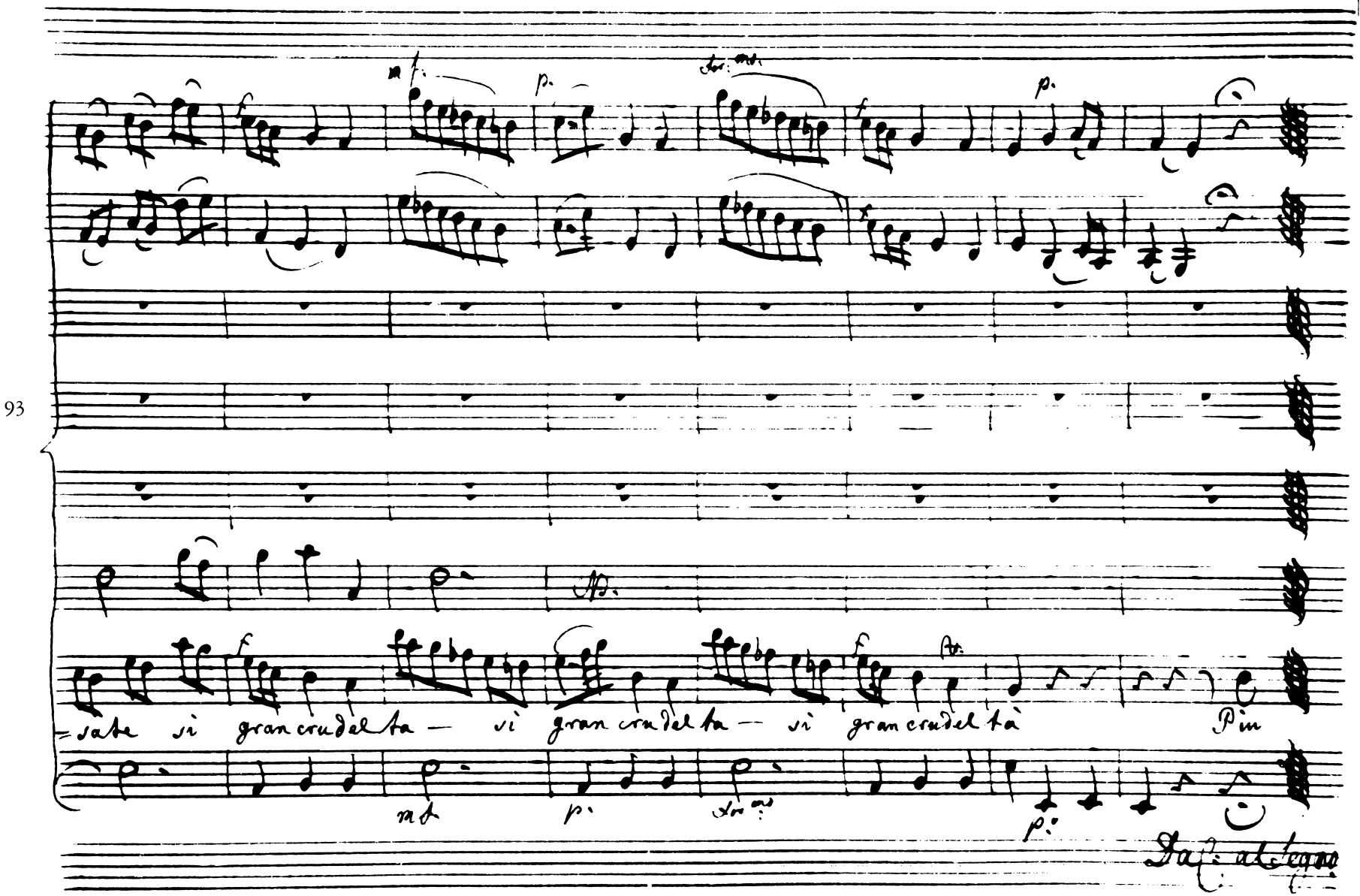




78


85
tate le vociascoltate deh numi cessate si gran crudeltà deh nu- mi ces=

93


=sate si gran crudel ta — si gran crudel ta — si gran crudel tà
Piu
Da C: al Segno

Aria nel Orione _ Sig.ra Cremonini _ del Sig.r Bach

Allegretto

V. unis

Col Basso V. 2º

Fe

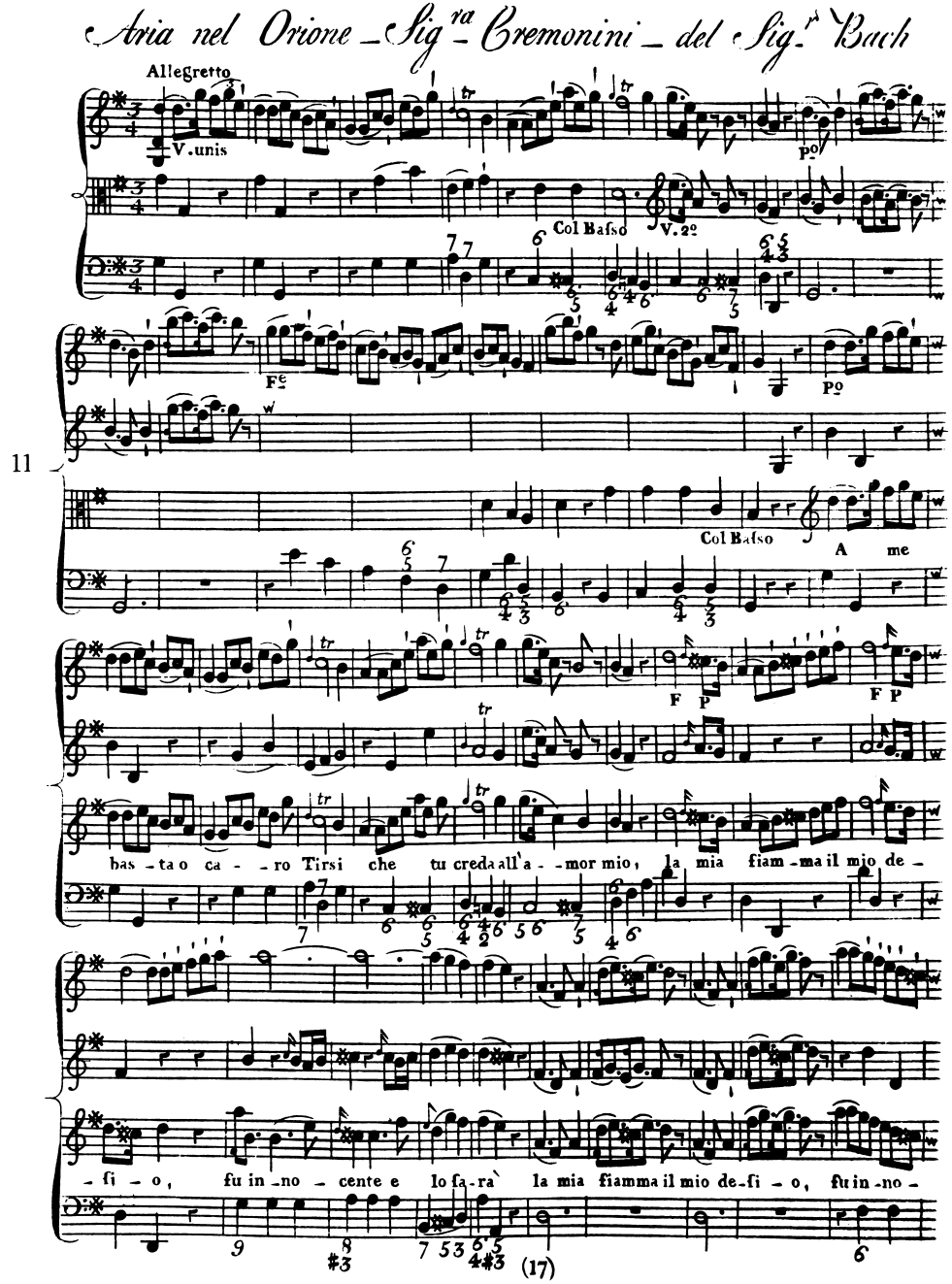
Po

Col Basso A me

F P F P

bas - ta o ca - - ro Tirsi che tu creda all'a - - mor mio, la mia fiam - ma il mio de -

- si - o, fu in - no - cente e lo sa - rà la mia fiamma il mio de - si - o, fu in - no -



40

Fe Po Fe Po Fe Po

-cen - te e lo sa - rà - - - - - - - e lo sa - rà - - - - e

Fe Po Fe Po Fe

lo sa - rà - - - e lo sa - rà.

Viola

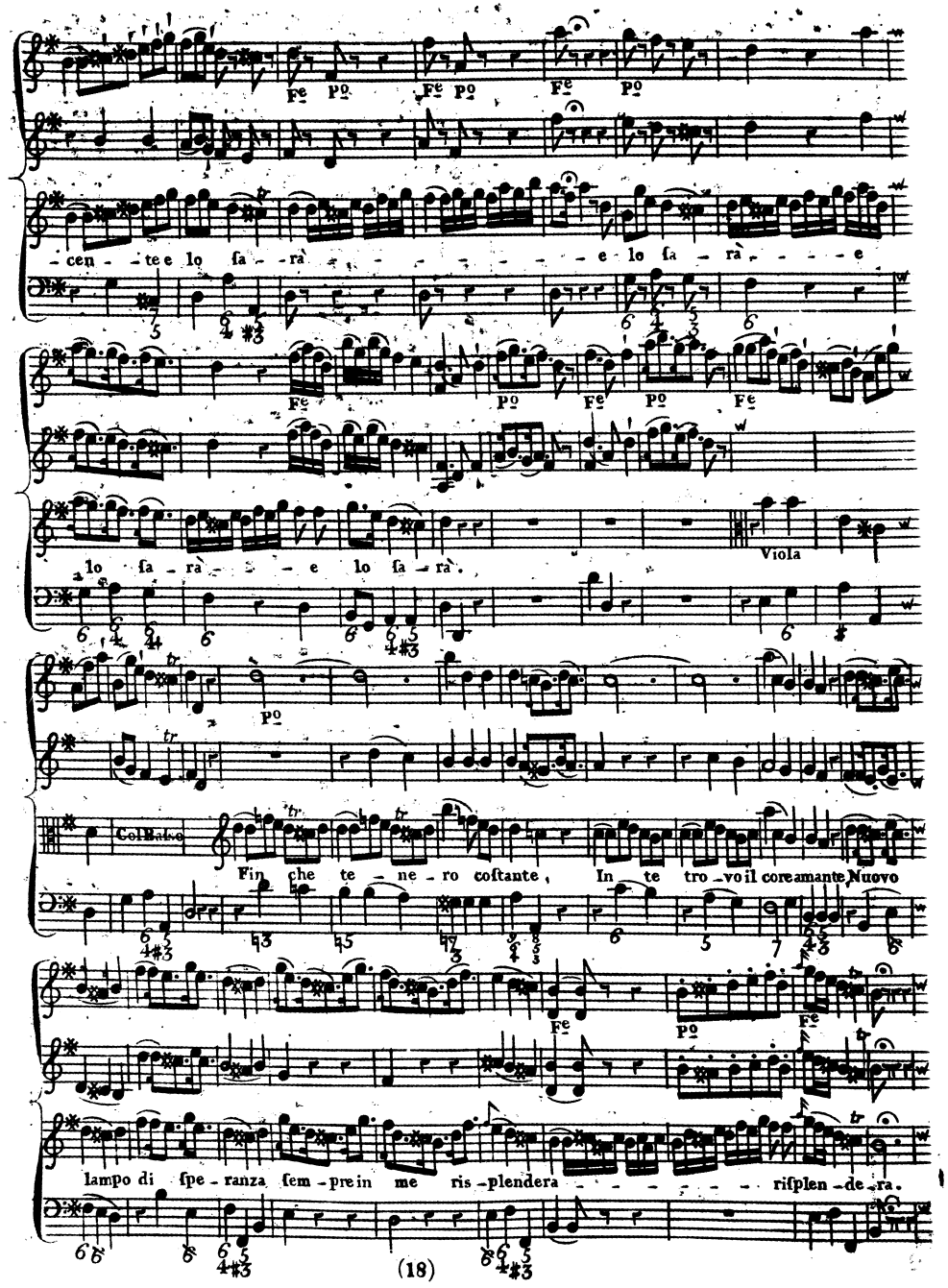
Po

Col Basso

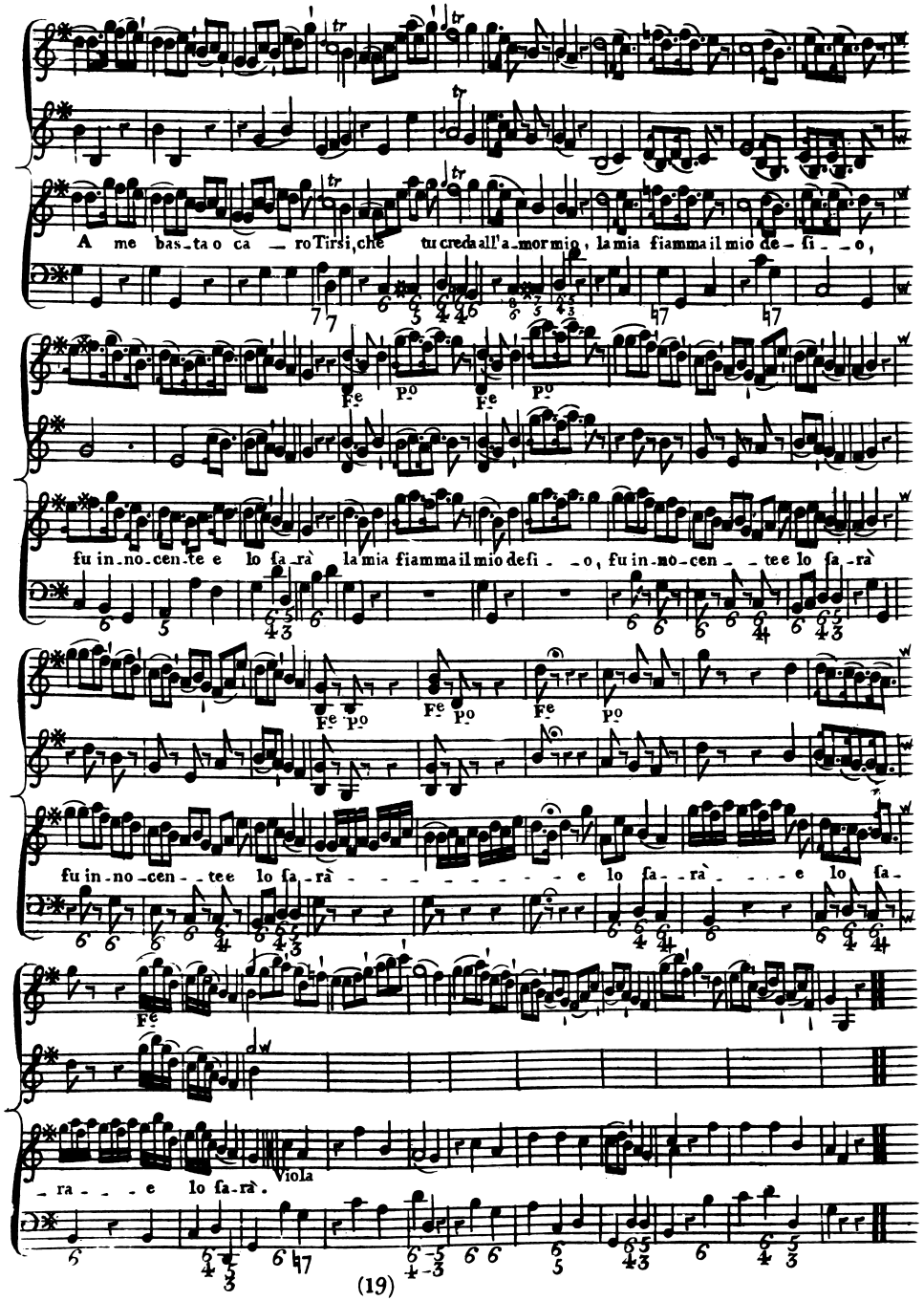
Fin che te - ne - ro costante, In te tro - vo il core amante Nuovo

Fe Po Fe

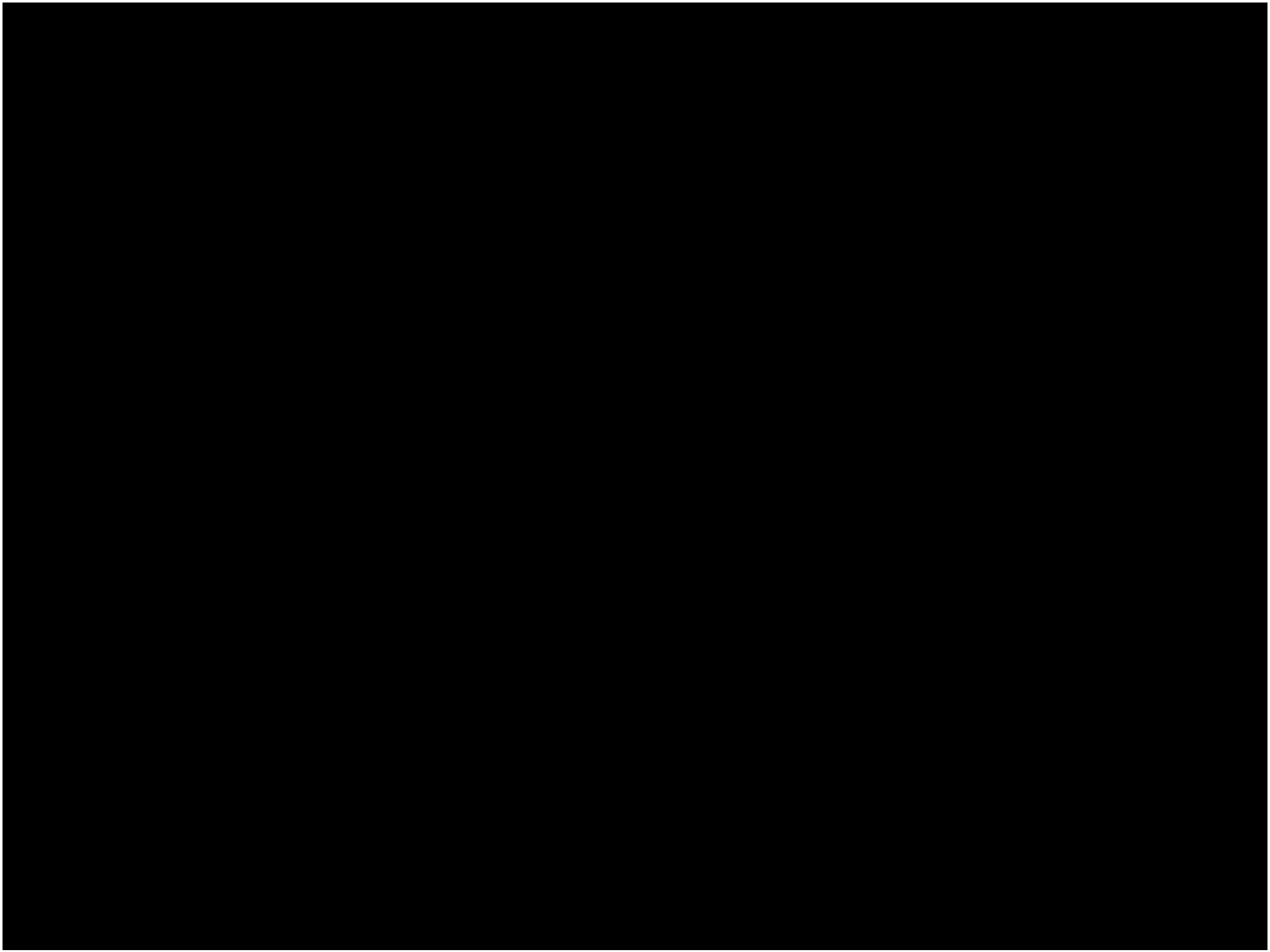
lampo di spe - ranza sem - pre in me ris - plendera - - - - - - - risplen - de - ra.

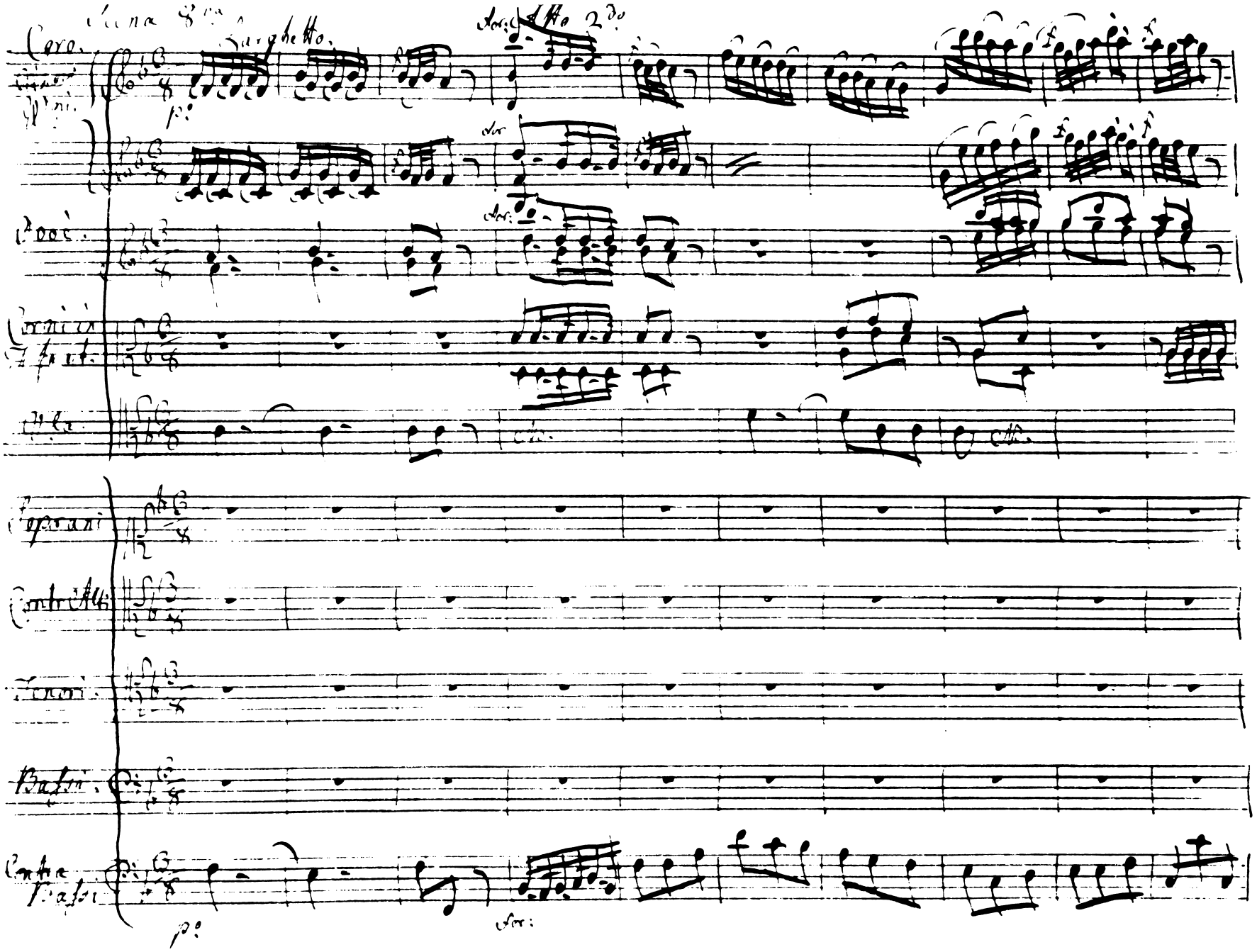


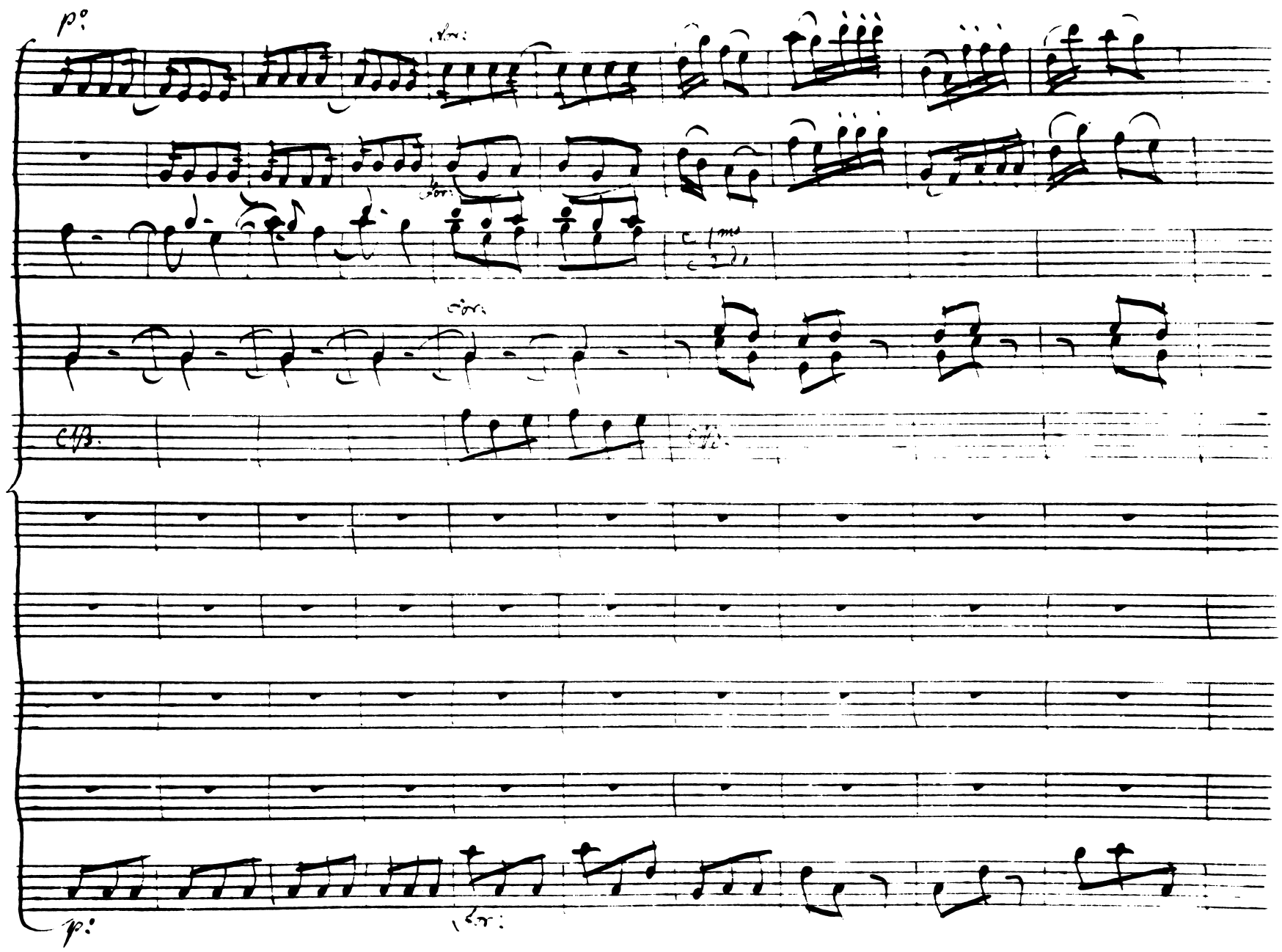
77

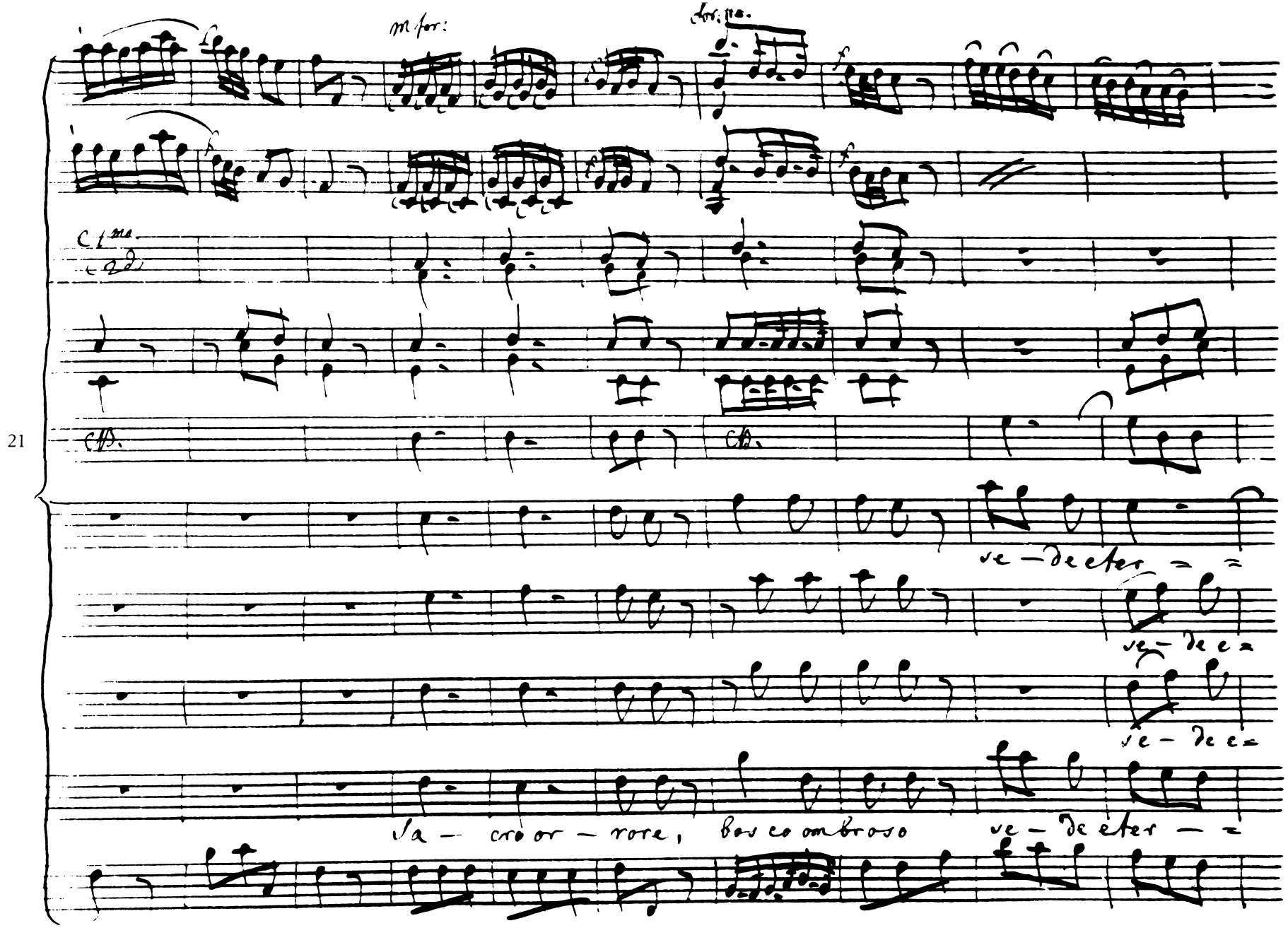

A me bas_ta o ca _ ro Tirsi, che tu creda all'a_mor mio, la mia fiamma il mio de_ fi _ o,
fu in_no_cen_te e lo fa_rà la mia fiamma il mio defi _ o, fu in_no_cen _ te e lo fa_rà
fu in_no_cen _ te e lo fa_rà e lo fa_rà e lo fa_
_ ra _ _ e lo fa_rà.
Viola

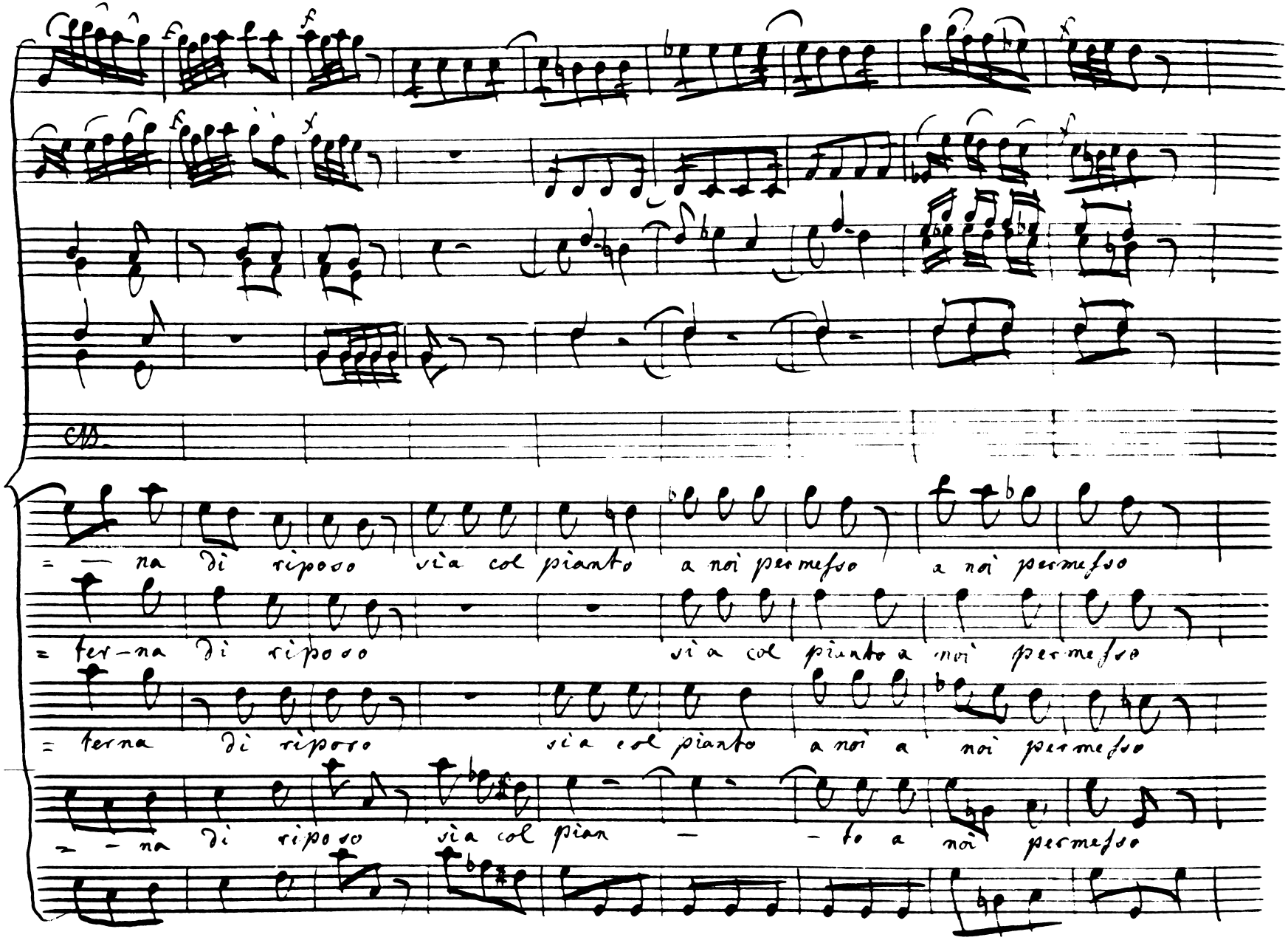
(19)

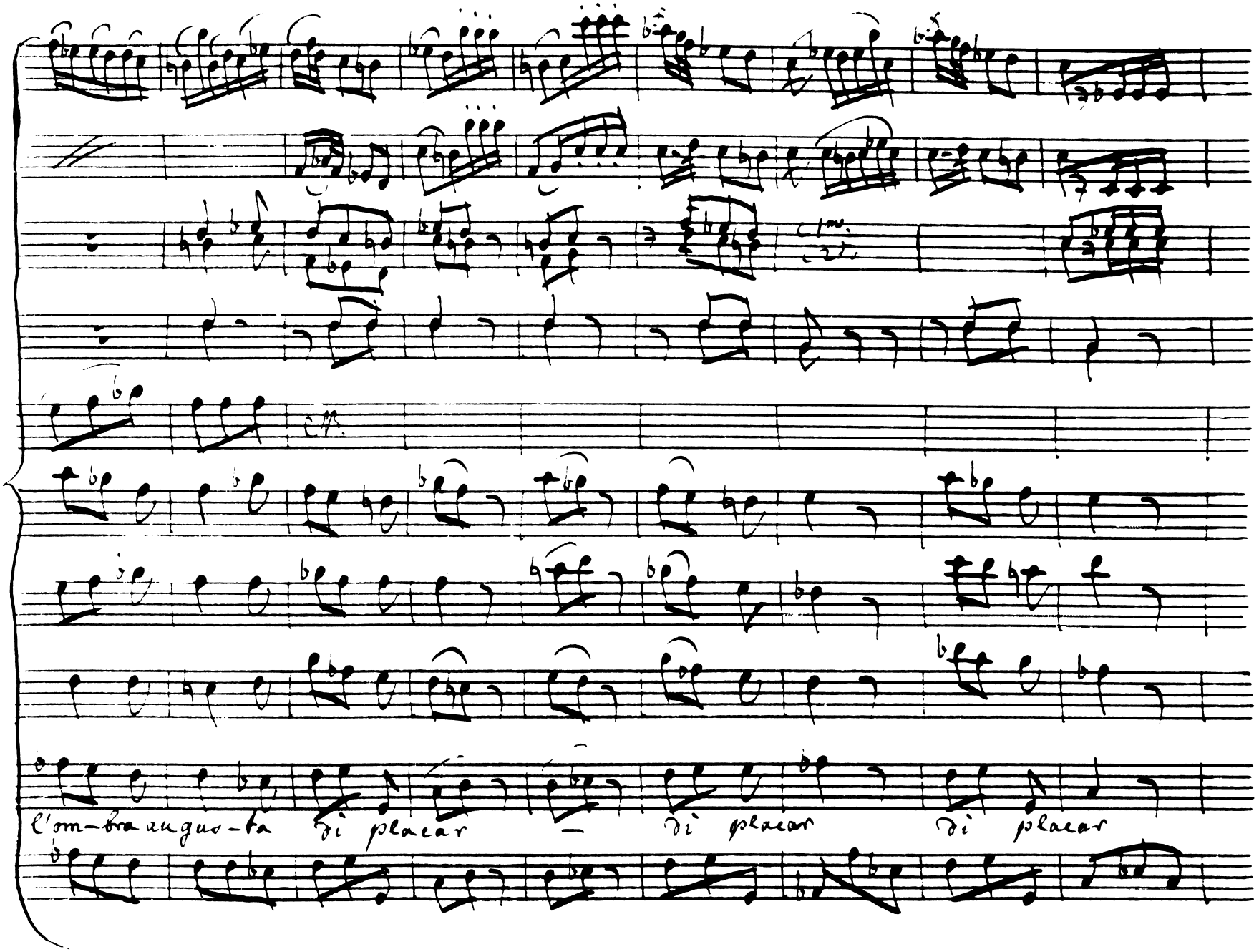


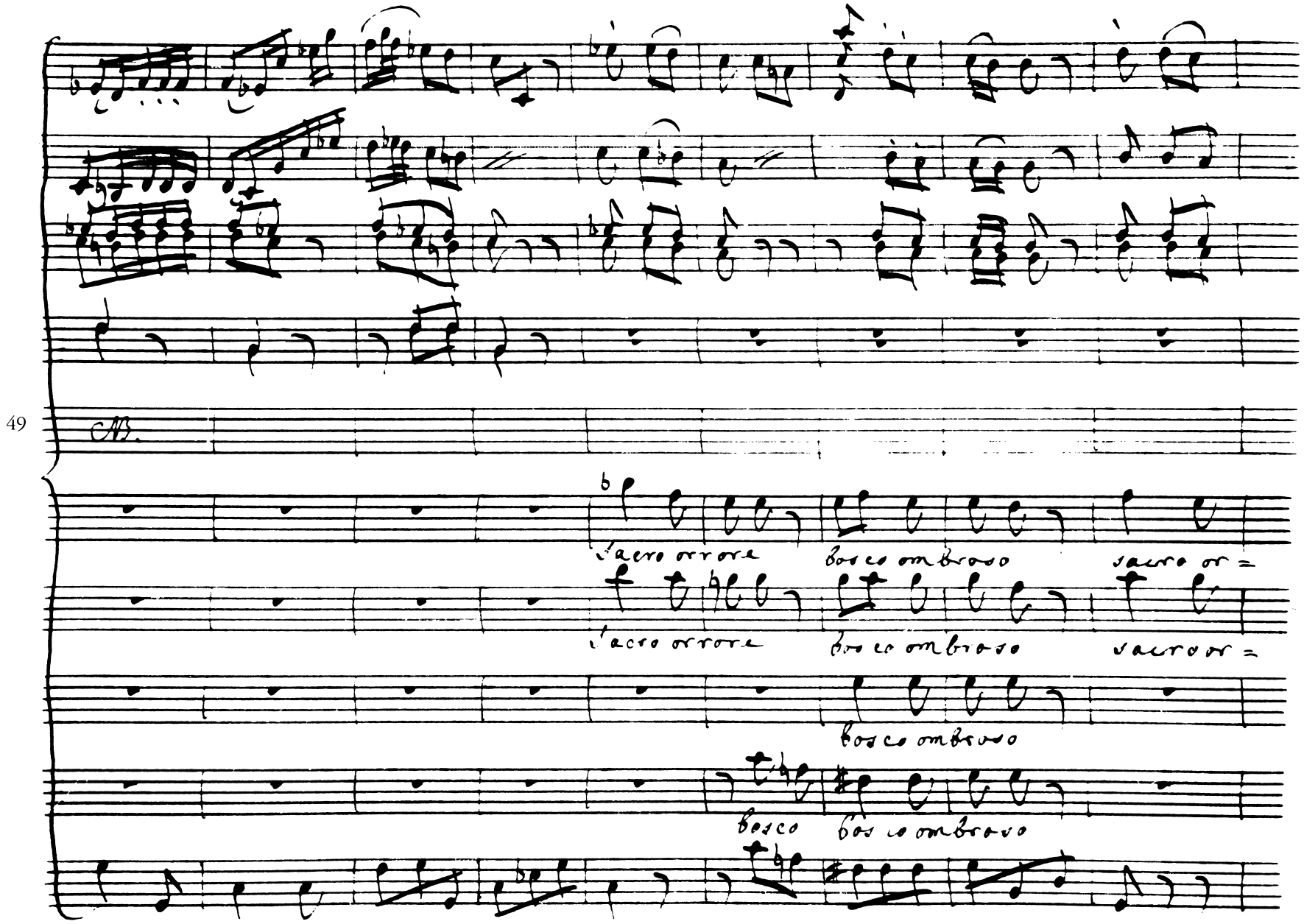

Scena 8va
Larghetto
Atto 2do
Coro
Soprani
Contr'Alti
Tenori
Bassi
Contra Bassi


11

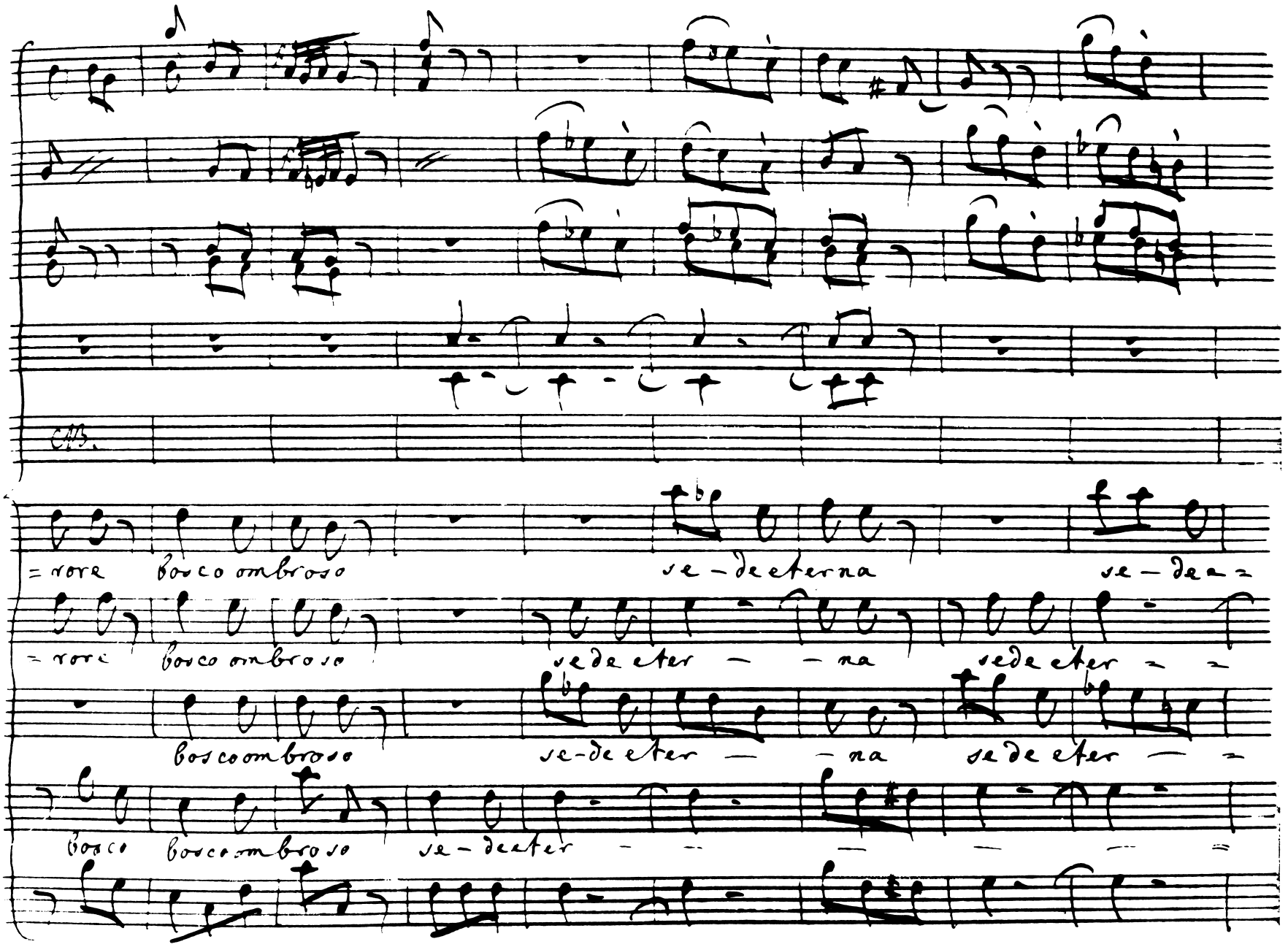

21
se — de eter — =
se — de e =
se — de e =
Sa — cro or — rore, bos co ombroso se — de eter — =

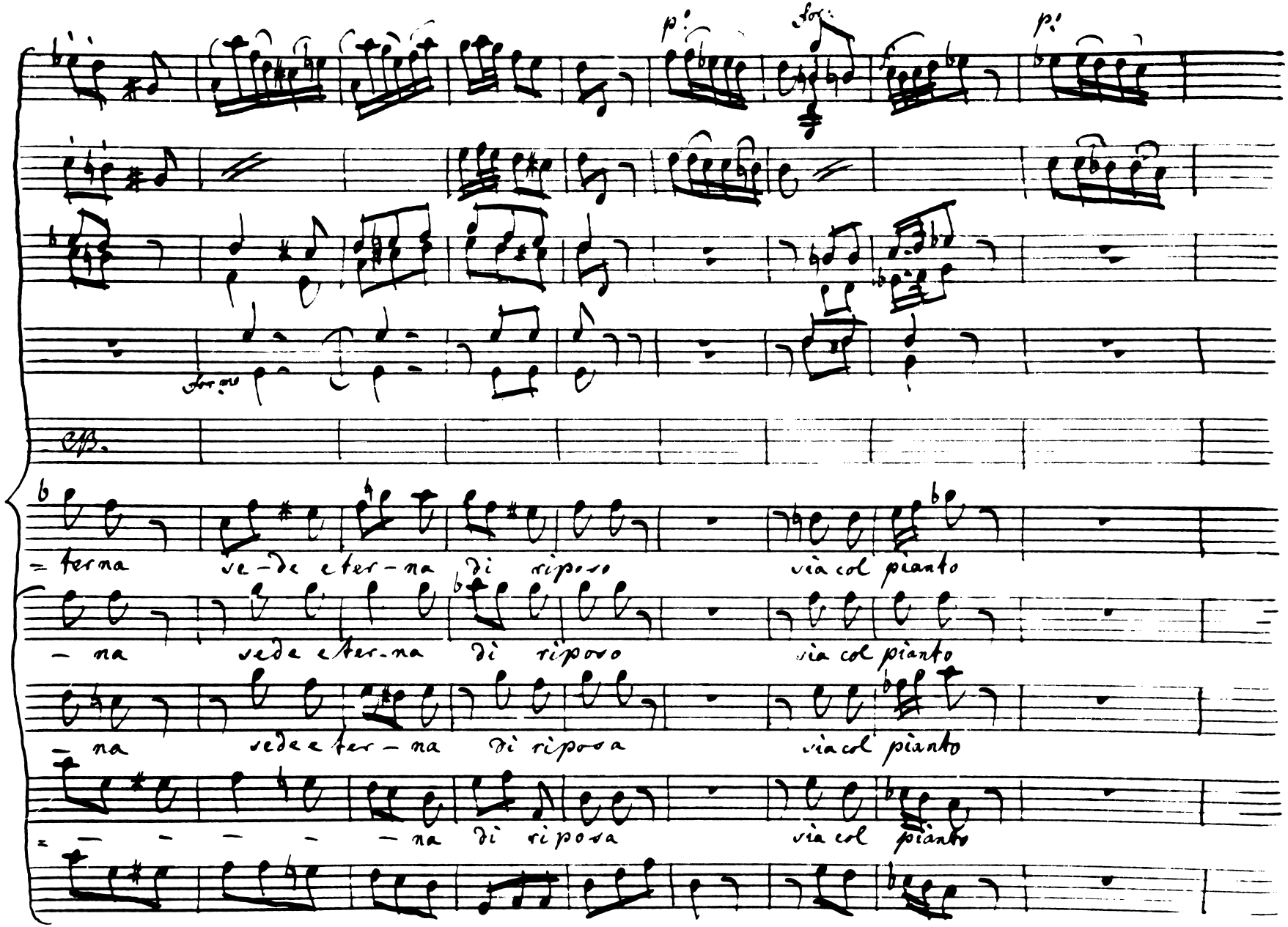

31
na di riposo via col pianto a noi permesso a noi permesso
ter-na di riposo via col pianto a noi permesso
terna di riposo via col pianto a noi a noi permesso
na di riposo via col pian — to a noi permesso

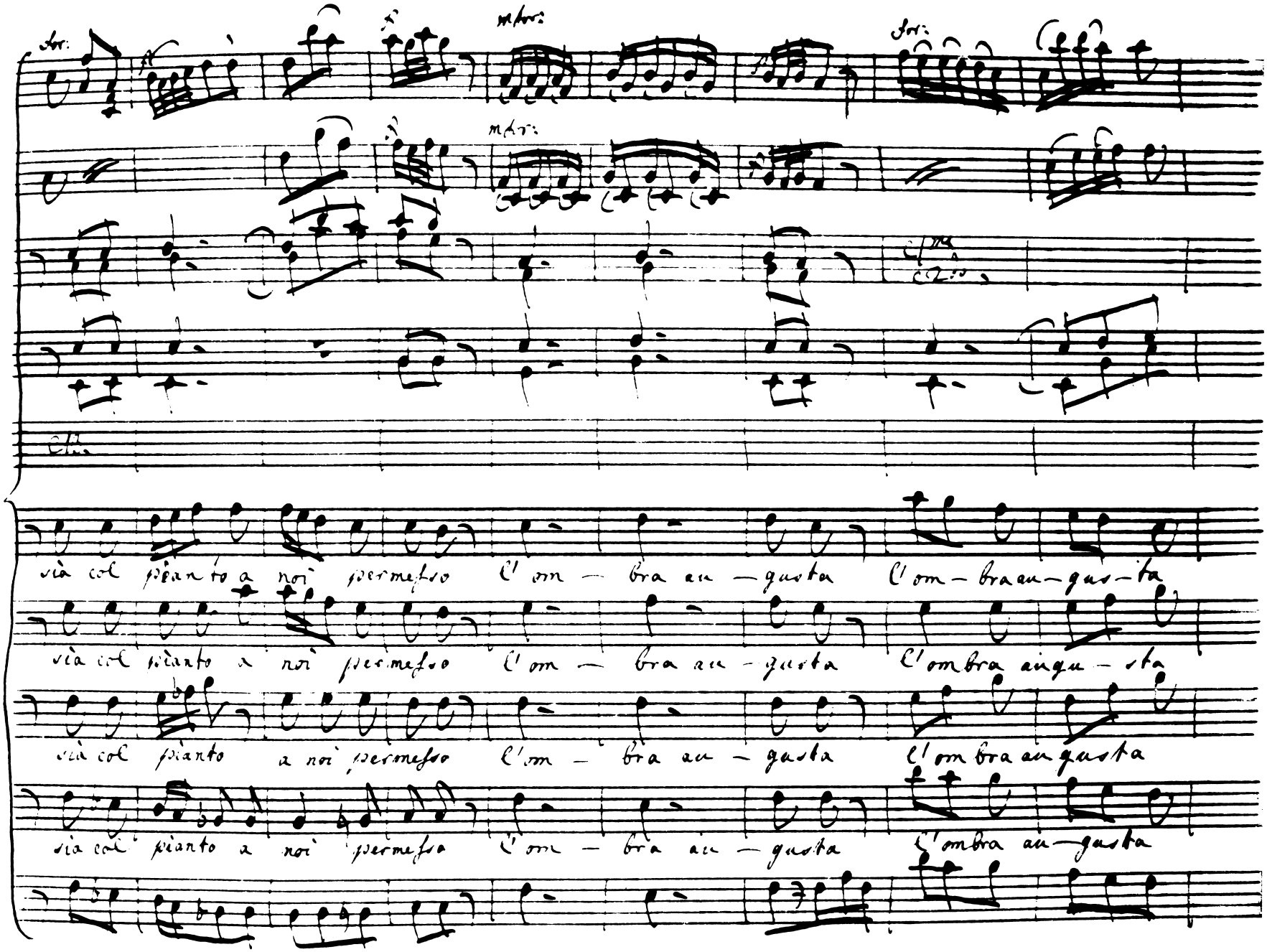

40
l'om-bra augus-ta di placar di placar di placar

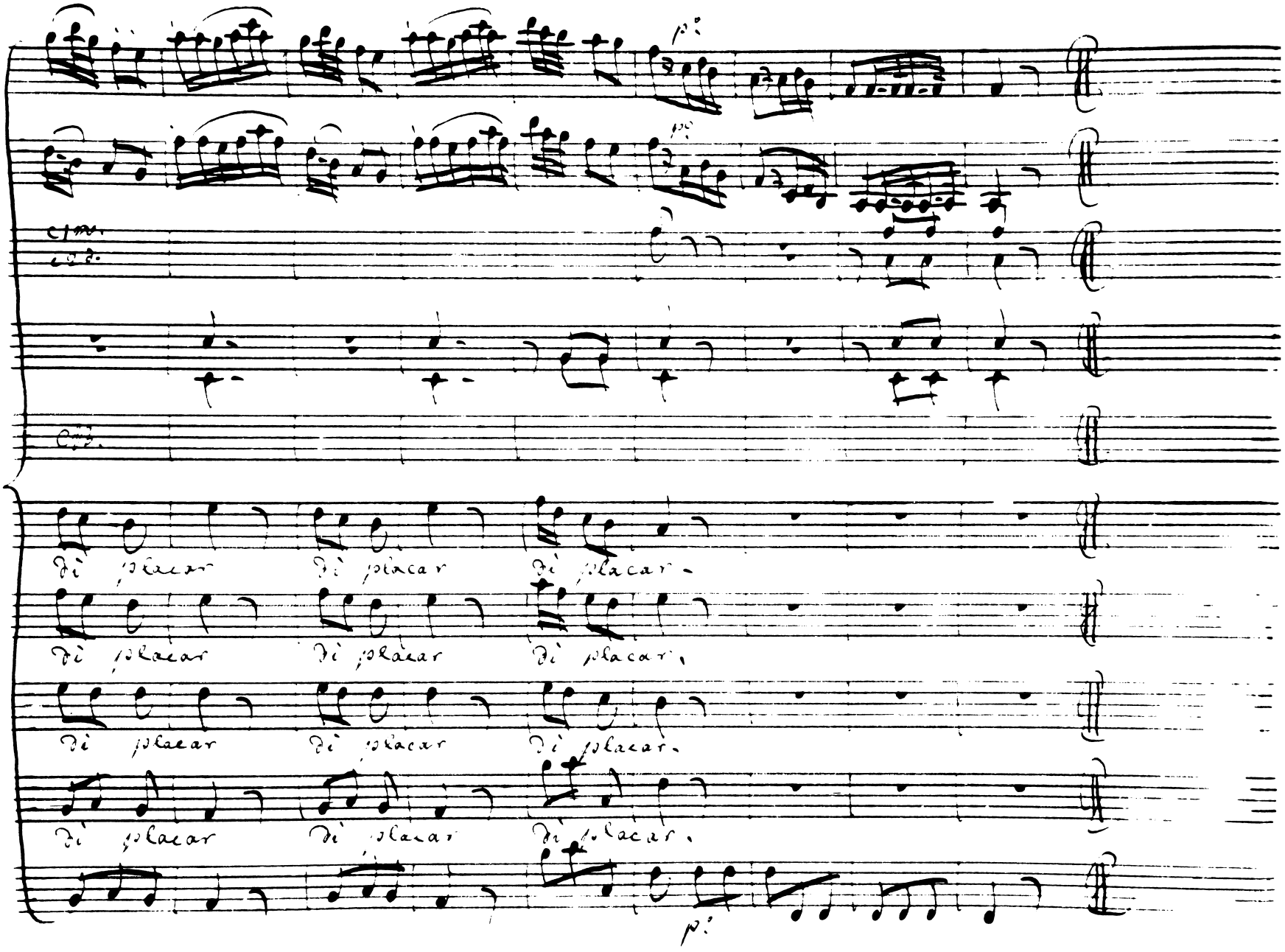

49
sacro orrore
bosco ombroso
sacro or=
sacro orrore
bosco ombroso
sacro or=
bosco ombroso
bosco
bosco ombroso

58


CAB.
=rore bosco ombroso se-de eterna se-de e=
=rore bosco ombroso sede eter — — na sede eter = =
bosco ombroso se-de eter — — na sede eter — =
bosco bosco ombroso se-de eter — — — — — =


p:
for:
p:
for.mo
67
CB.
= terna se-de eter-na di riposo sia col pianto
- na sede eter-na di riposo sia col pianto
- na sede eter-na di riposa sia col pianto
= - - - - - na di riposa sia col pianto


76
via col pianto a noi permesso l'om — bra au — gusta l'om — bra au — gus — ta
via col pianto a noi permesso l'om — bra au — gusta l'ombra augu — sta
via col pianto a noi permesso l'om — bra au — gusta l'ombra au gusta
via col pianto a noi permesso l'om — bra au — gusta l'ombra au — gusta


85
Di placar
Di placar
Di placar
Di placar
Di placar
Di placar
Di placar
Di placar
Di placar
Di placar
Di placar
Di placar

Dopo il Coro.

Candiope indi Mercurio.

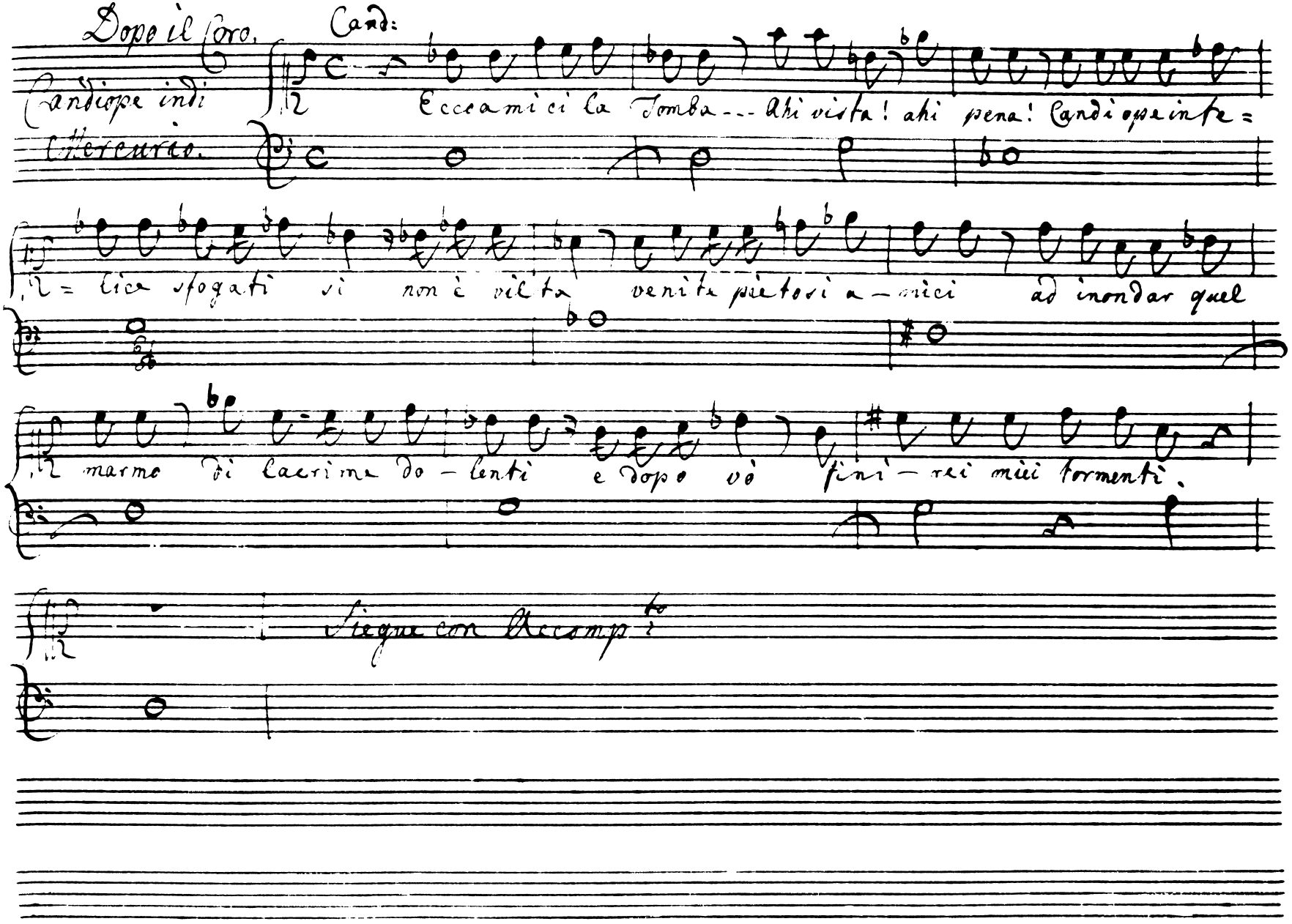
Cand:

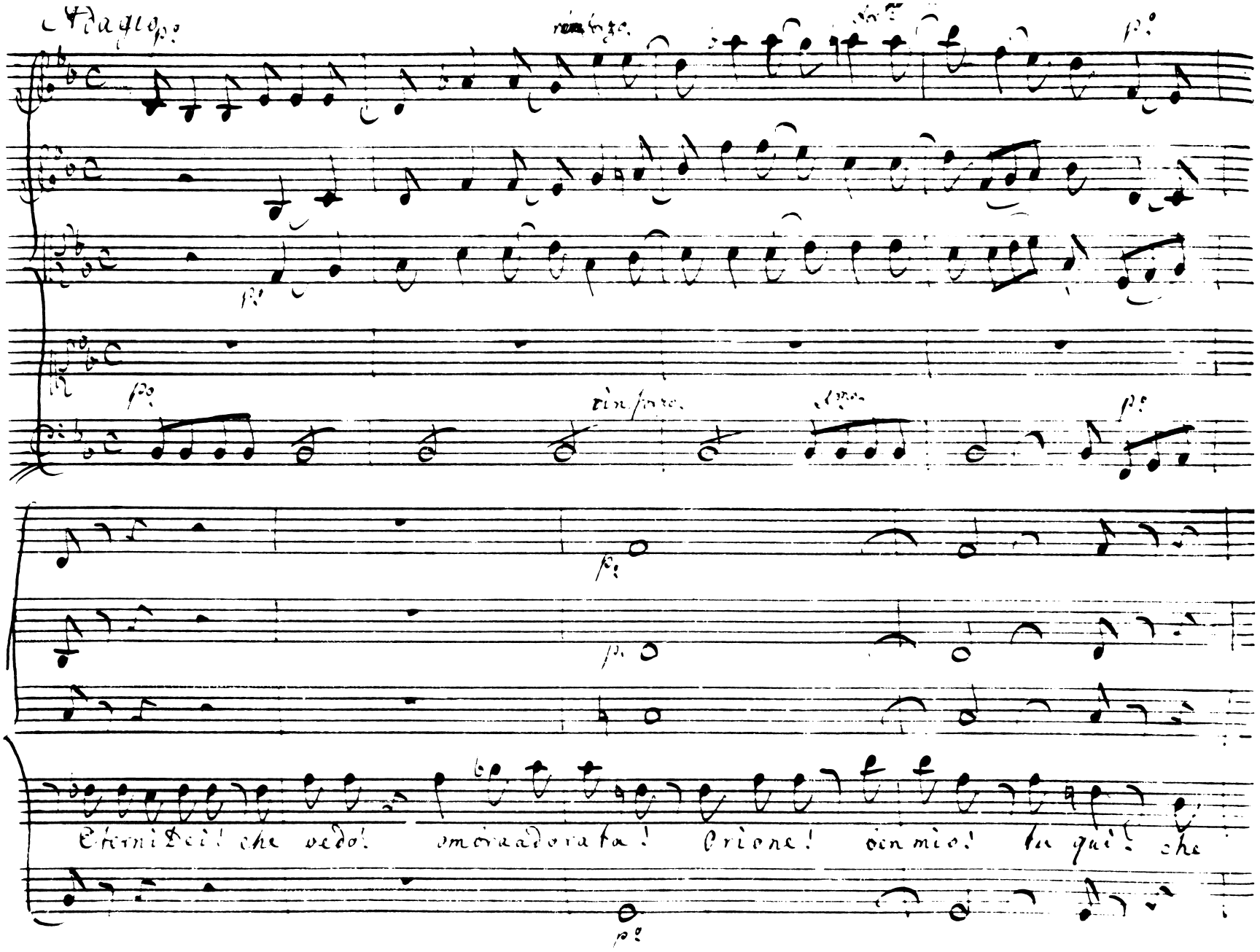
Eccoami ci la Tomba --- Ahi vista! ahi pena! Candiope infe=

4 =lice sfogati si non è vil ta venite pietosi a-mici ad inondar quel

marmo di lacrime do-lenti e dopo vò fini-rei miei tormenti.

Siegue con Accomp.to

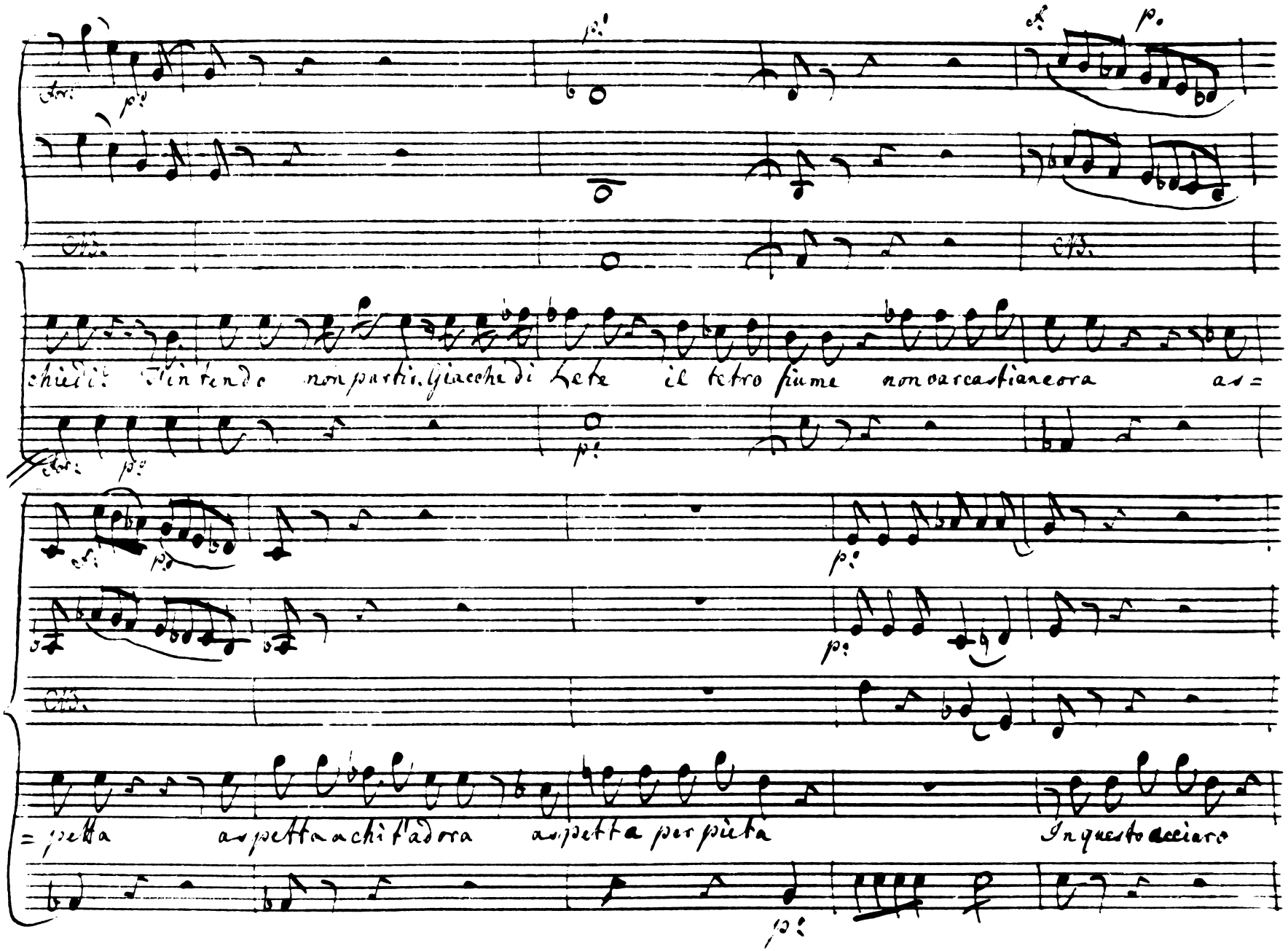


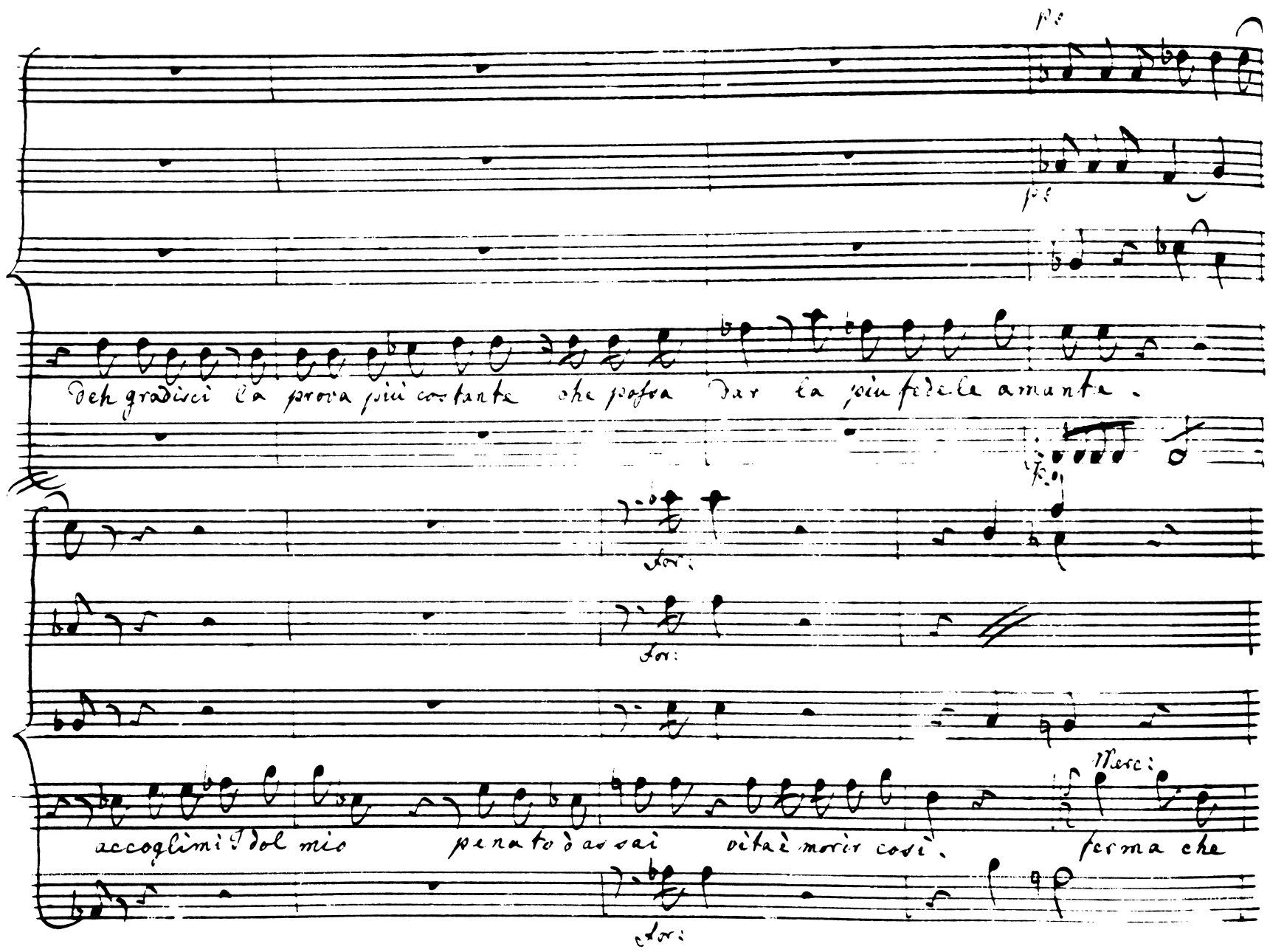

11
Eterni Dei! che vedo! ombra adorata! Priene! oh mio! tu qui! che

19

chiedi: Tintendo non partir. Giacche di Lete il tetro fiume non varcastiancora as=

=petta aspetta a chi t'adora aspetta per pietà In questo acciaro




29
p:
p:
Deh gradisci la prova più costante che possa dar la più fedele amante.
for:
for:
for:
Merc:
accoglimi l'dol mio penato ò assai vita è morir così. ferma che

37

Cand:

Sai Mercurio di Candio-pe ne mali propizia Dei-ta deh mi concedi ne fortunati E-

-lisi d'unir mi al figlio tuo.

Mer:

vivi; l'impone l'irrevocabil fato, unirti insiemi non vi

vogliono i Numi. sieguimi. a Dite d'Ercole e di Teseo sull'orme auguste meco tu scende-

-rai ed Ecate per me placato avrai la t'attende Orione andiamo.

Cand

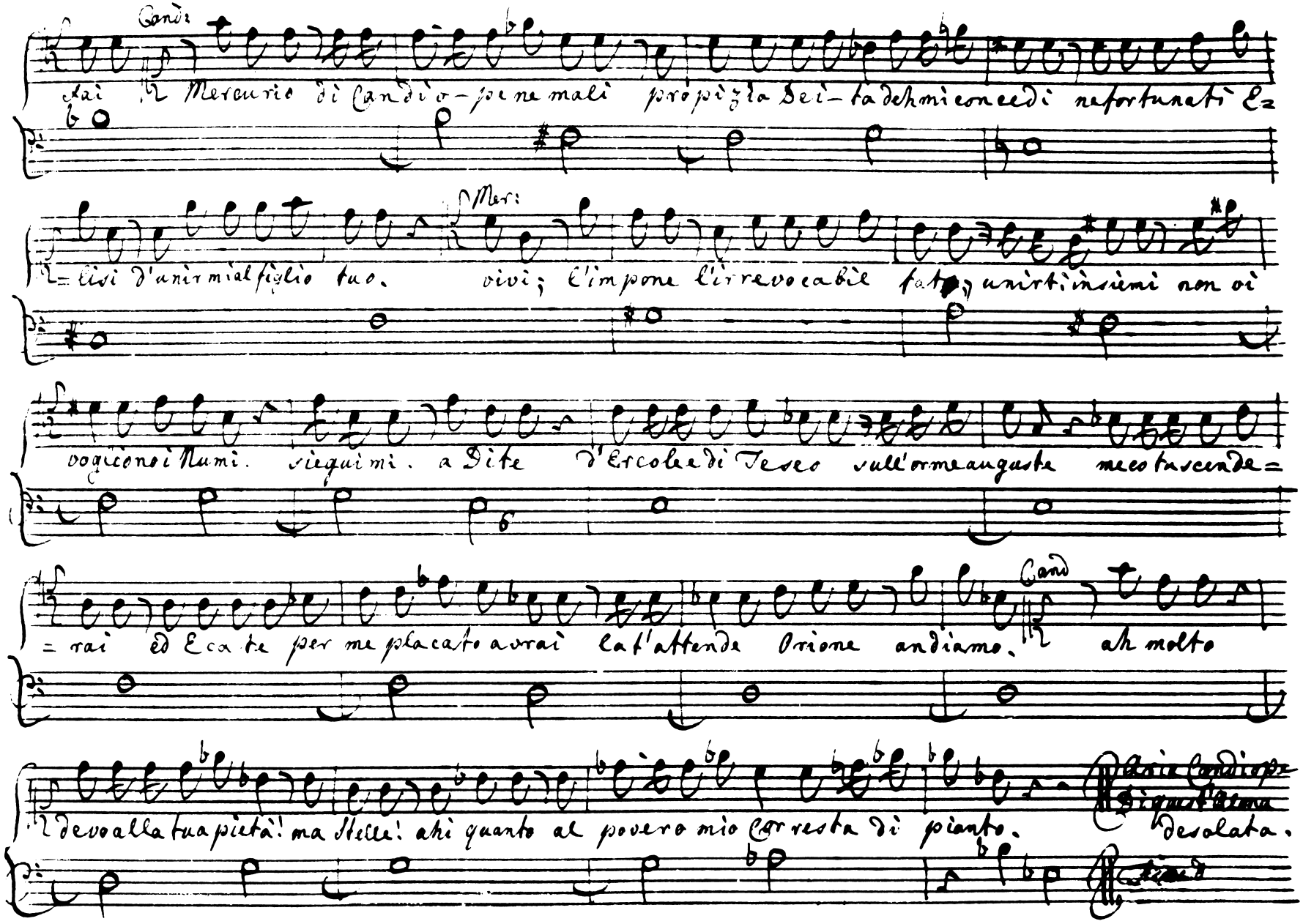
ah molto

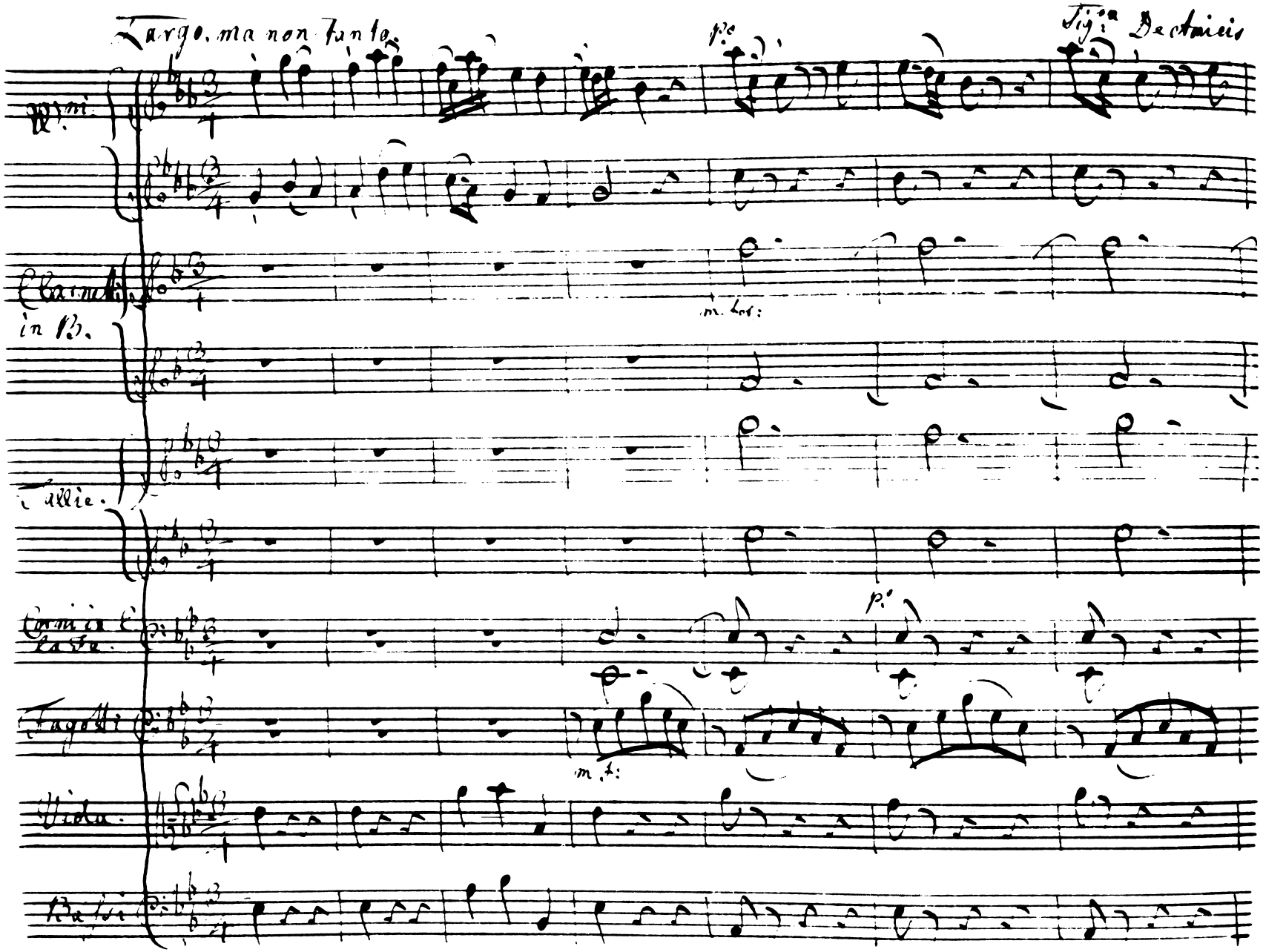
devo alla tua pietà! ma Stelle! ahi quanto al povero mio Cor resta di pianto.

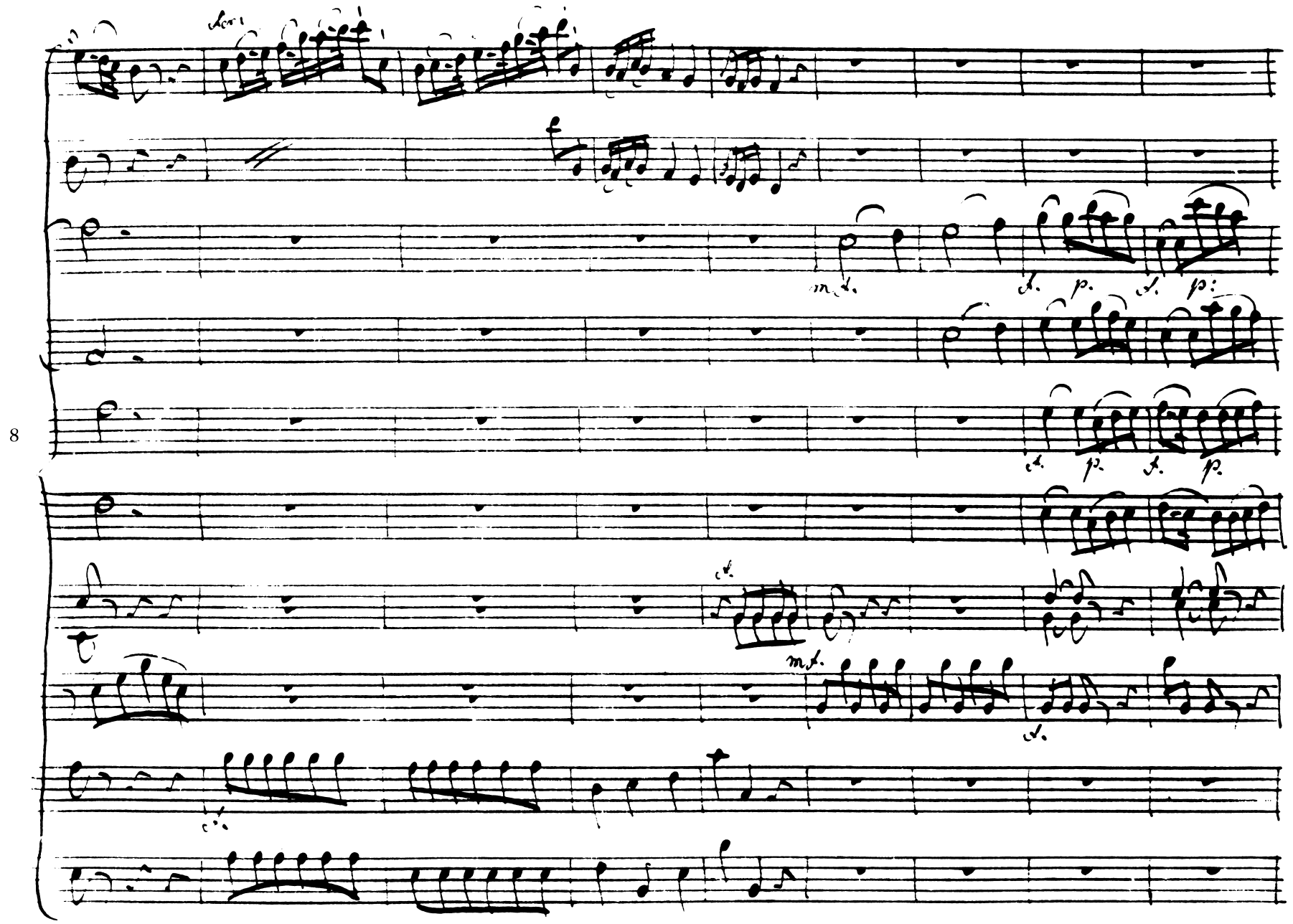
Aria Candiope

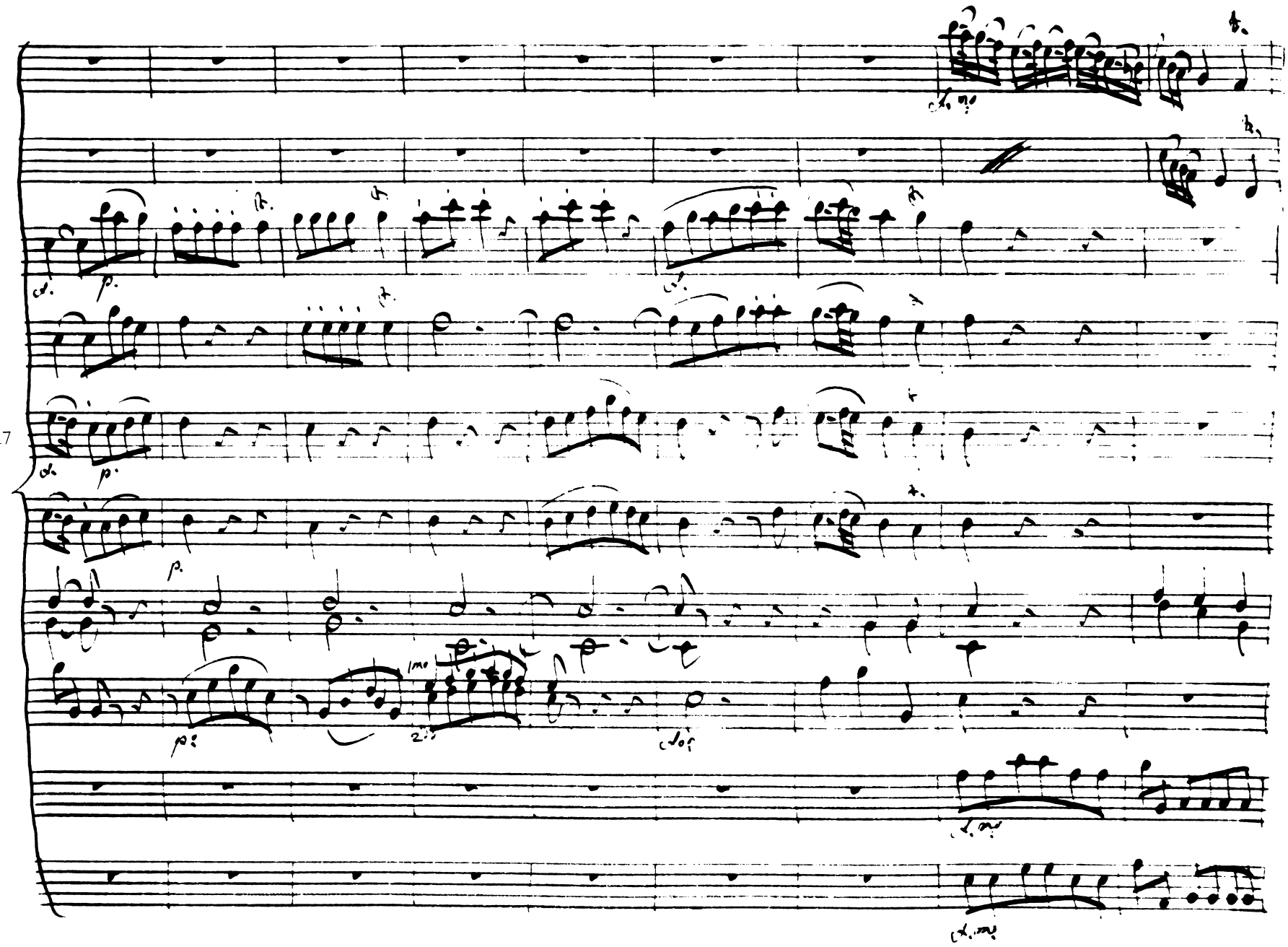
Di quest'Alma

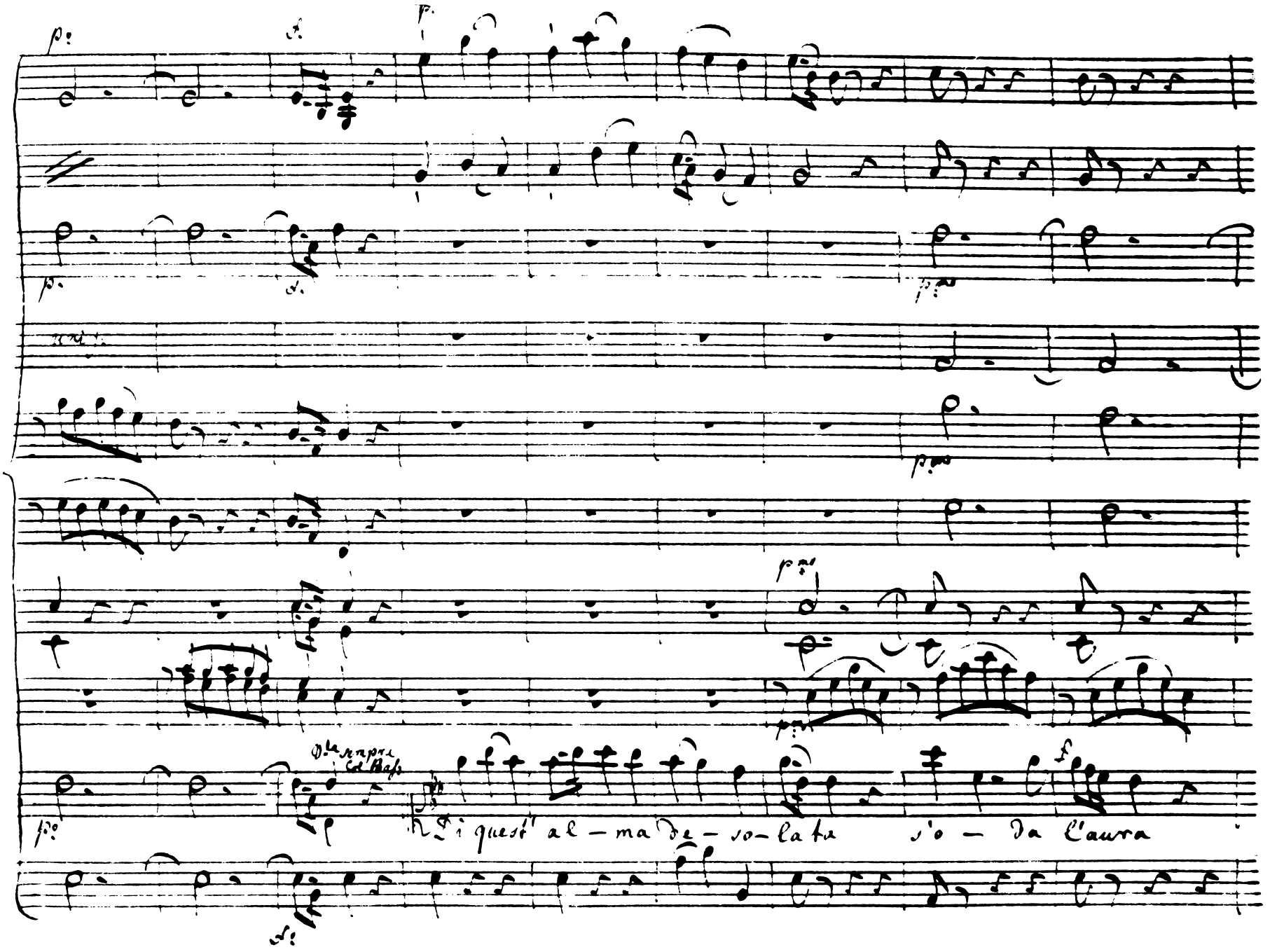
desolata.

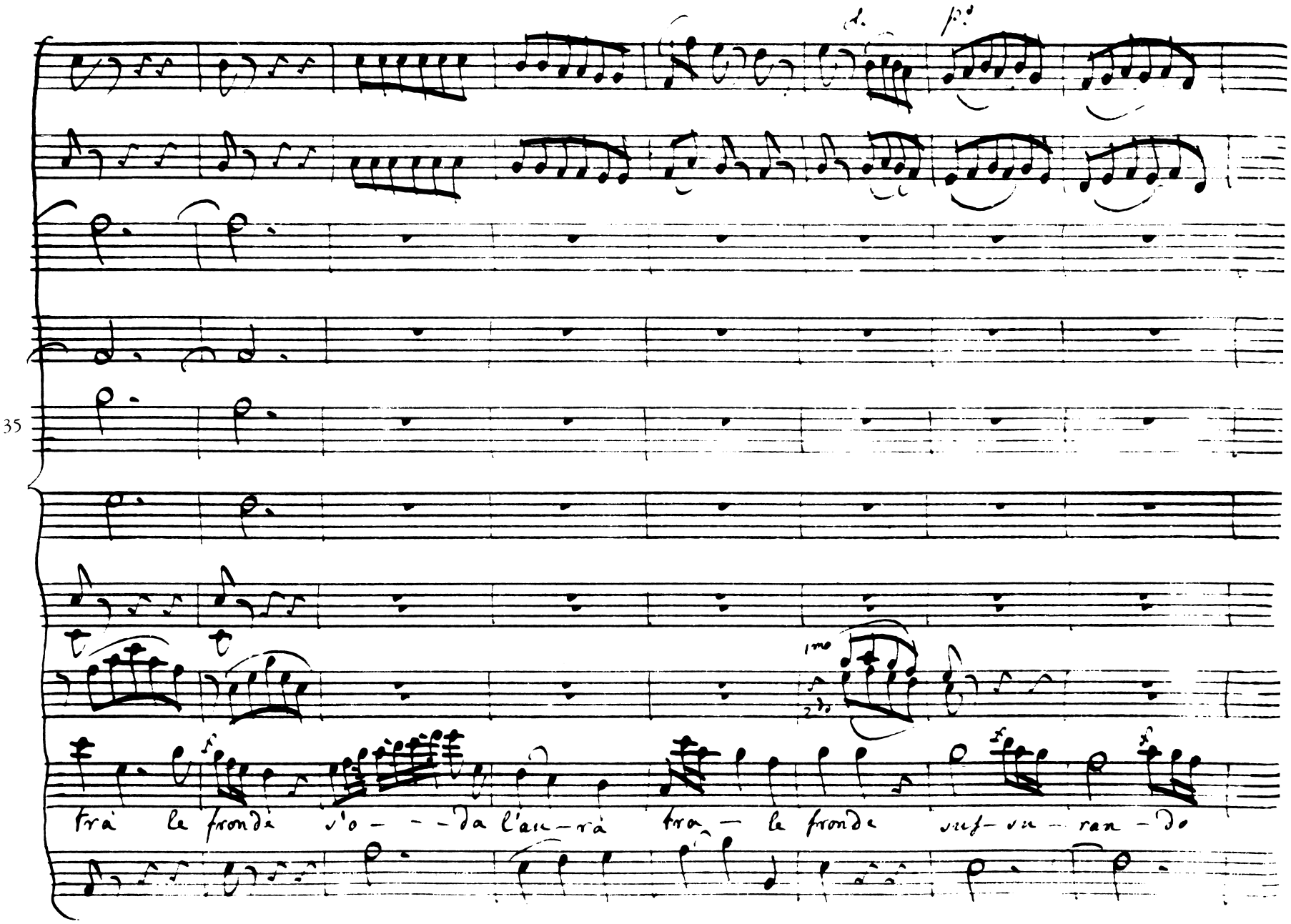


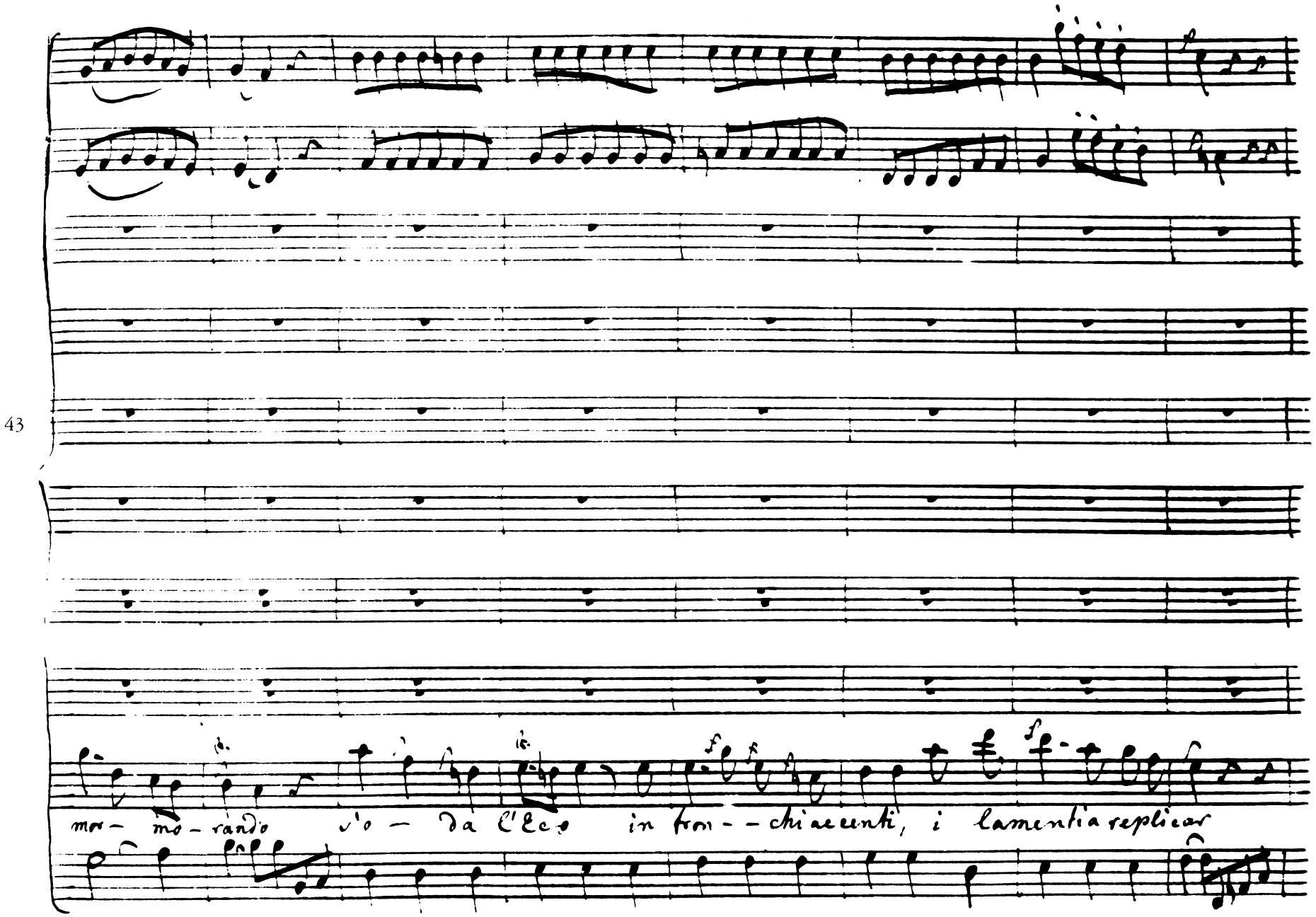

Largo, ma non tanto.
Sig.ra De Amicis
Clarinetti in B.
Tallie.
Corni in E la Fa.
Fagotti
Viola.
Bassi


8


17

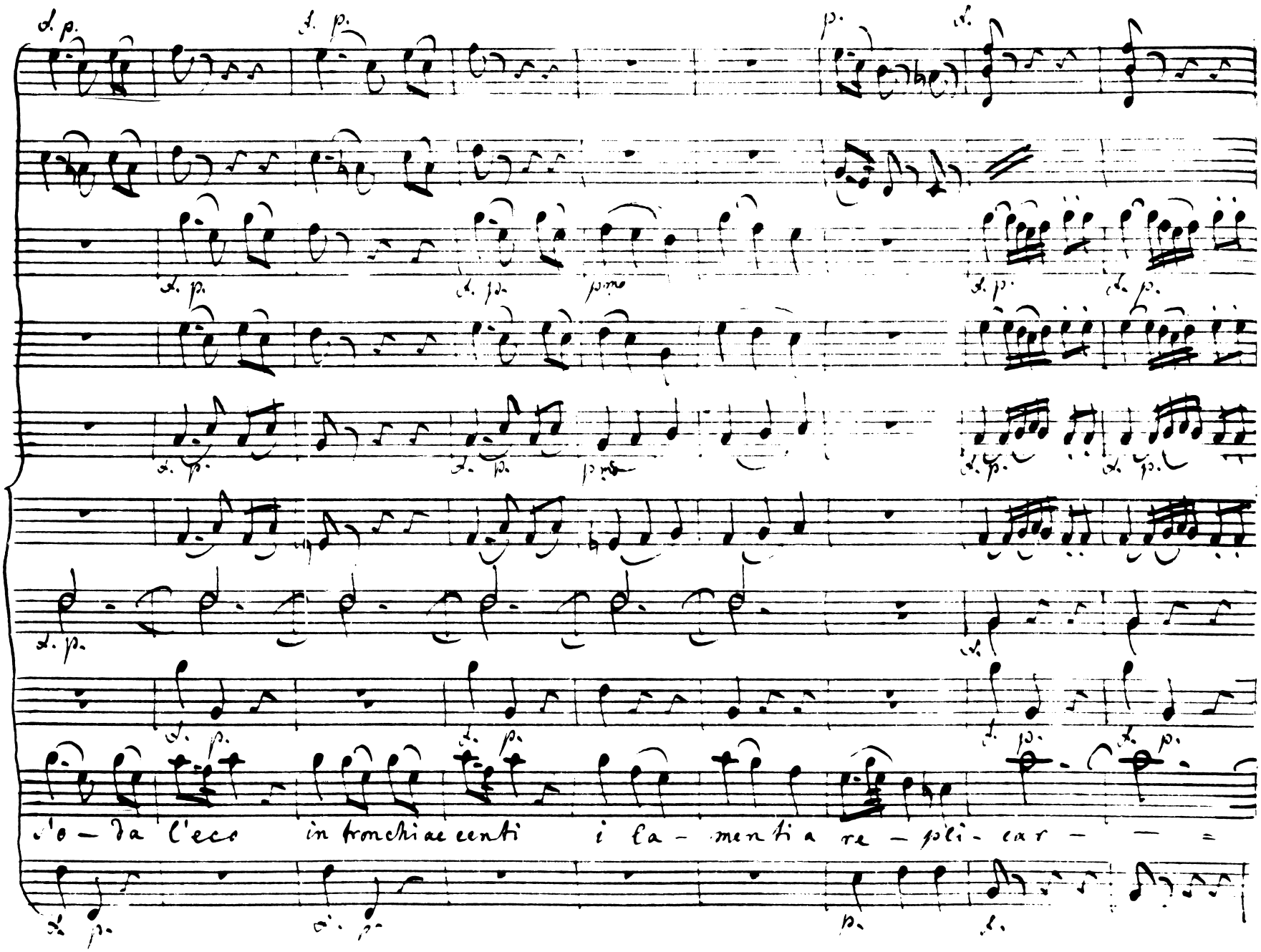

26
Di quest' al – ma de – so – la ta s'o – da l'aura

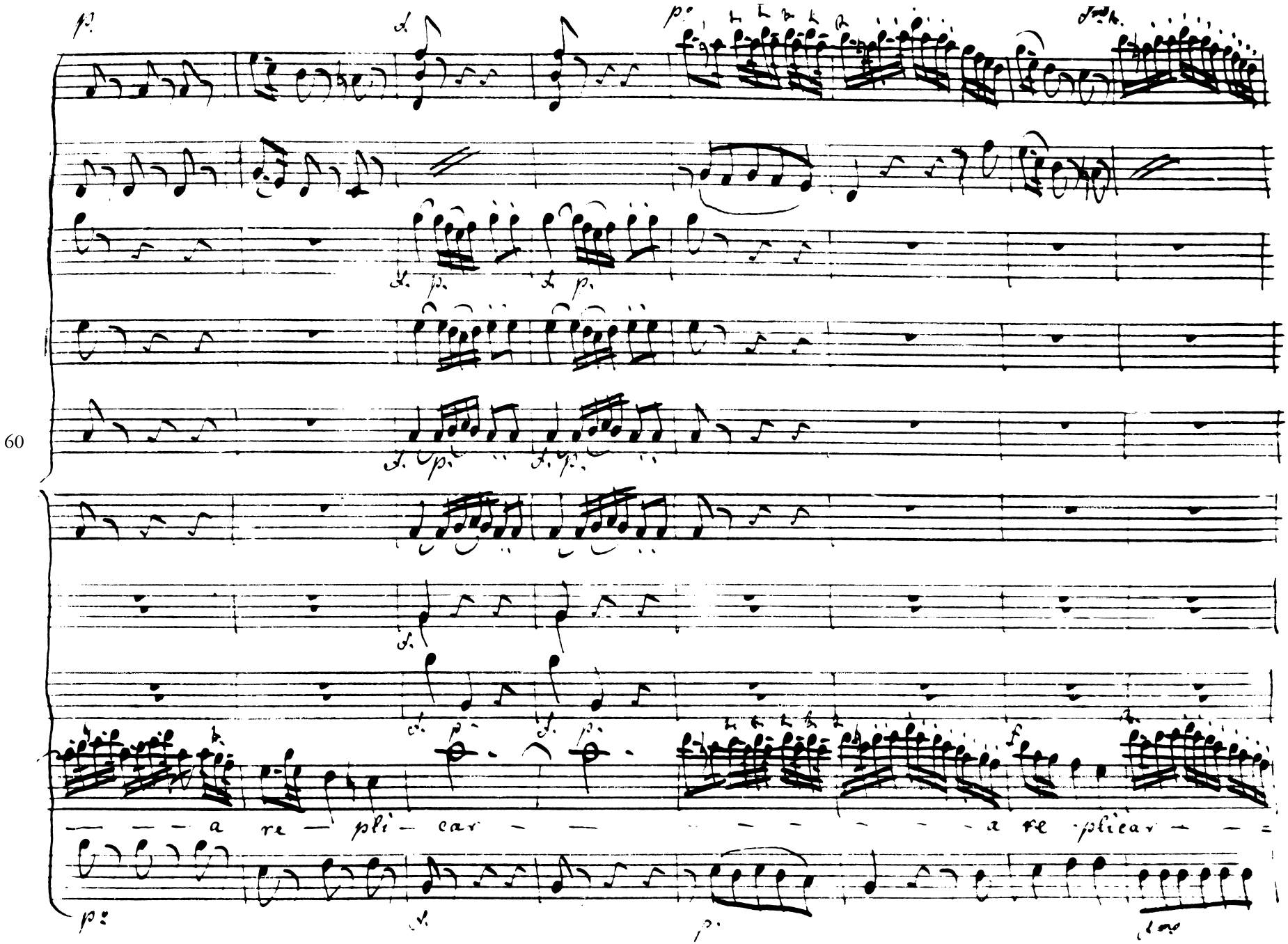

35
1mo
2do
trà le fronde s'o - - - da l'au - rà tra - le fronde suf - su - ran - do

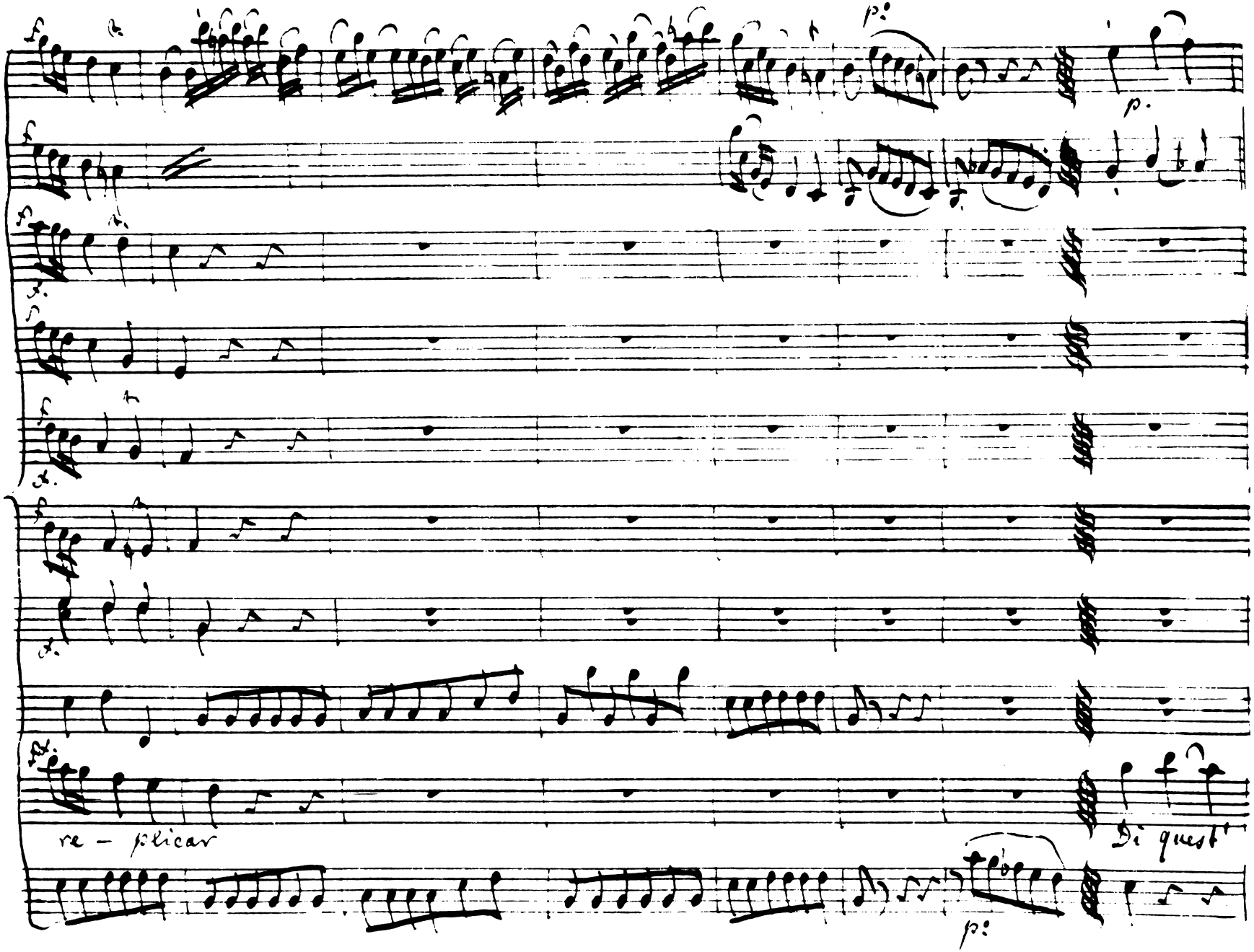

43
mor- mo- rando o - da l'Eco in fron- - chi accenti, i lamenti a replicar

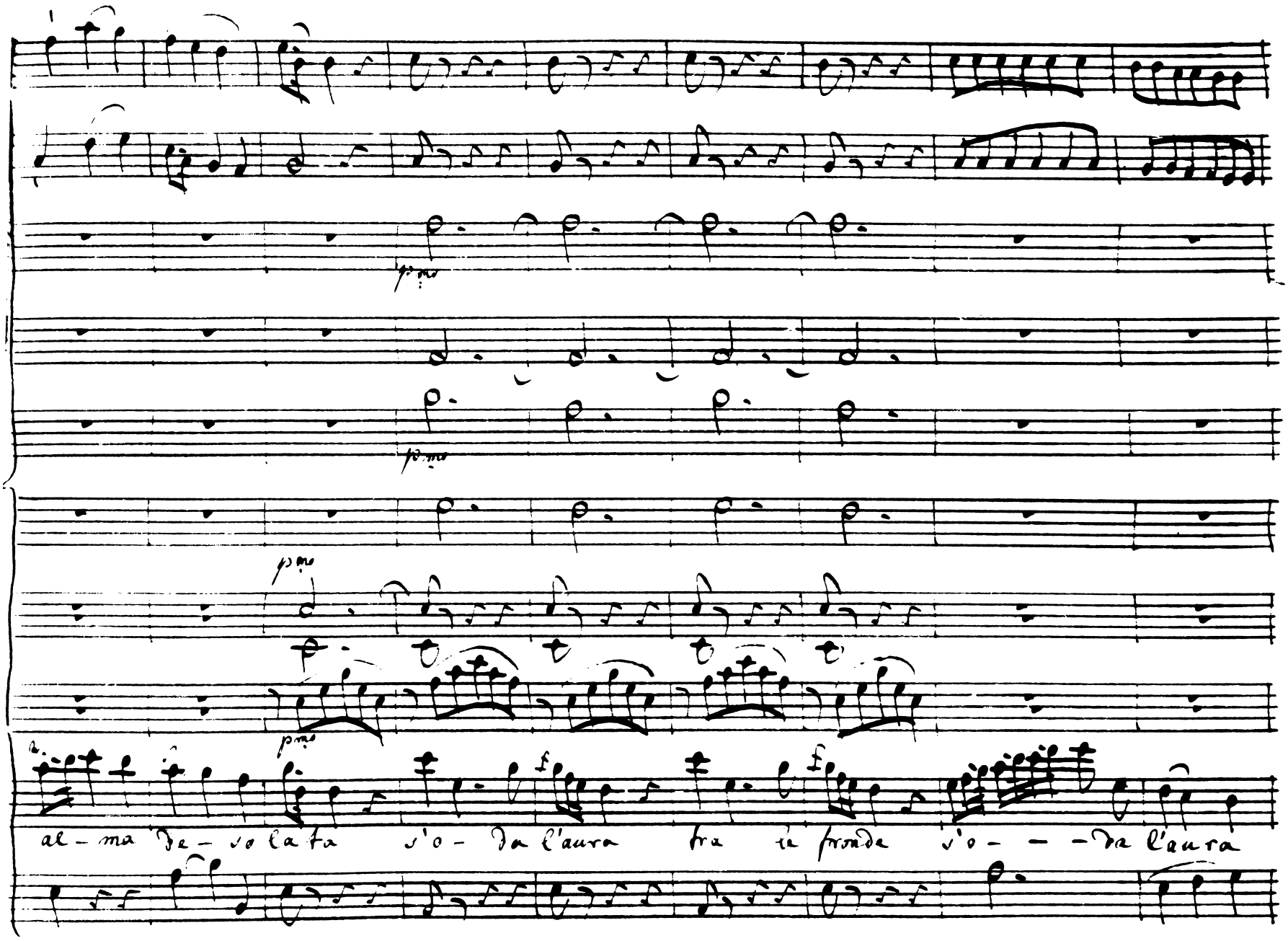
51

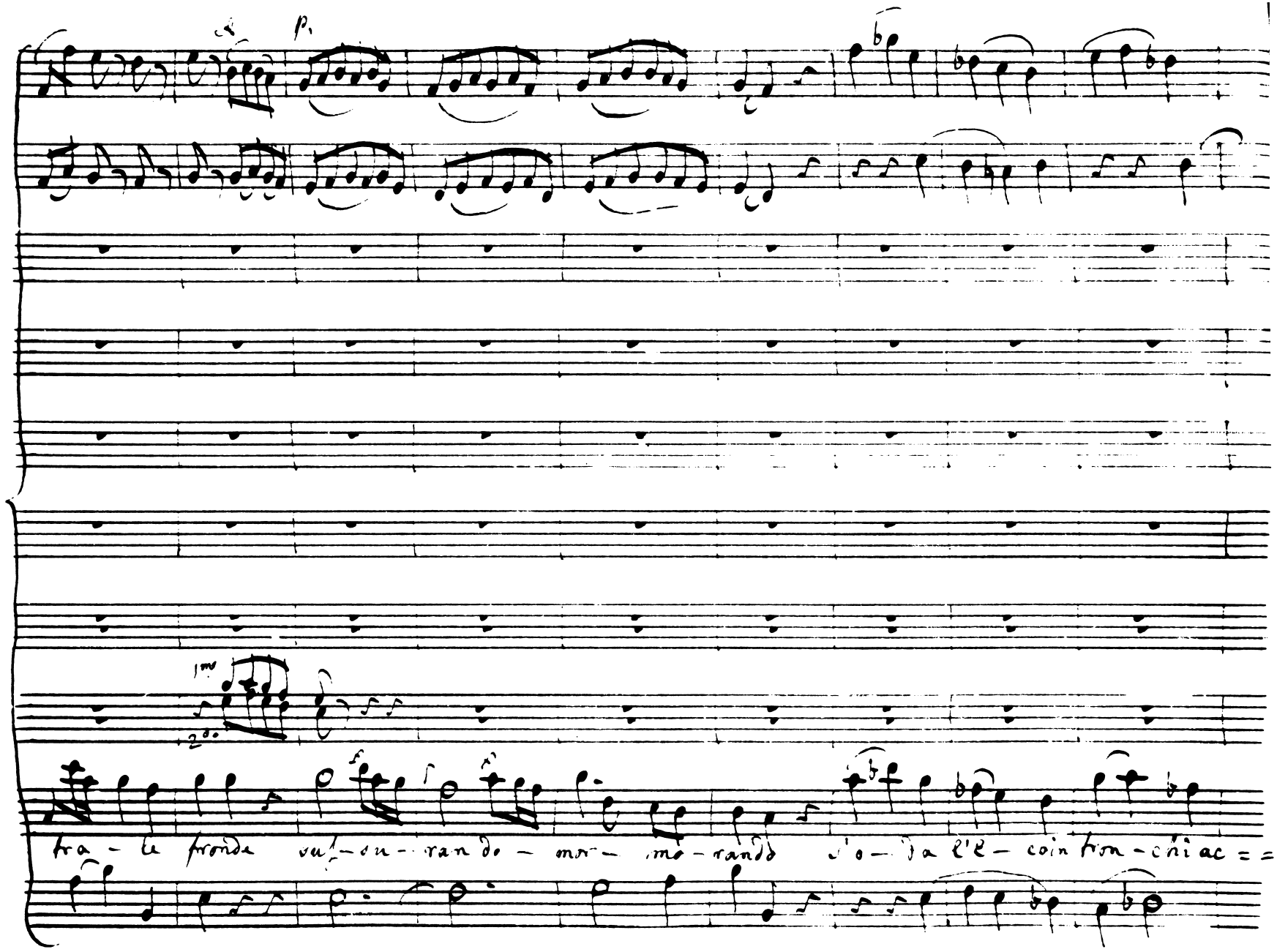
s'o – da l'eco in tronchi accenti i la – menti a re – pli – car – – –




60
a re — pli — car
a re plicar

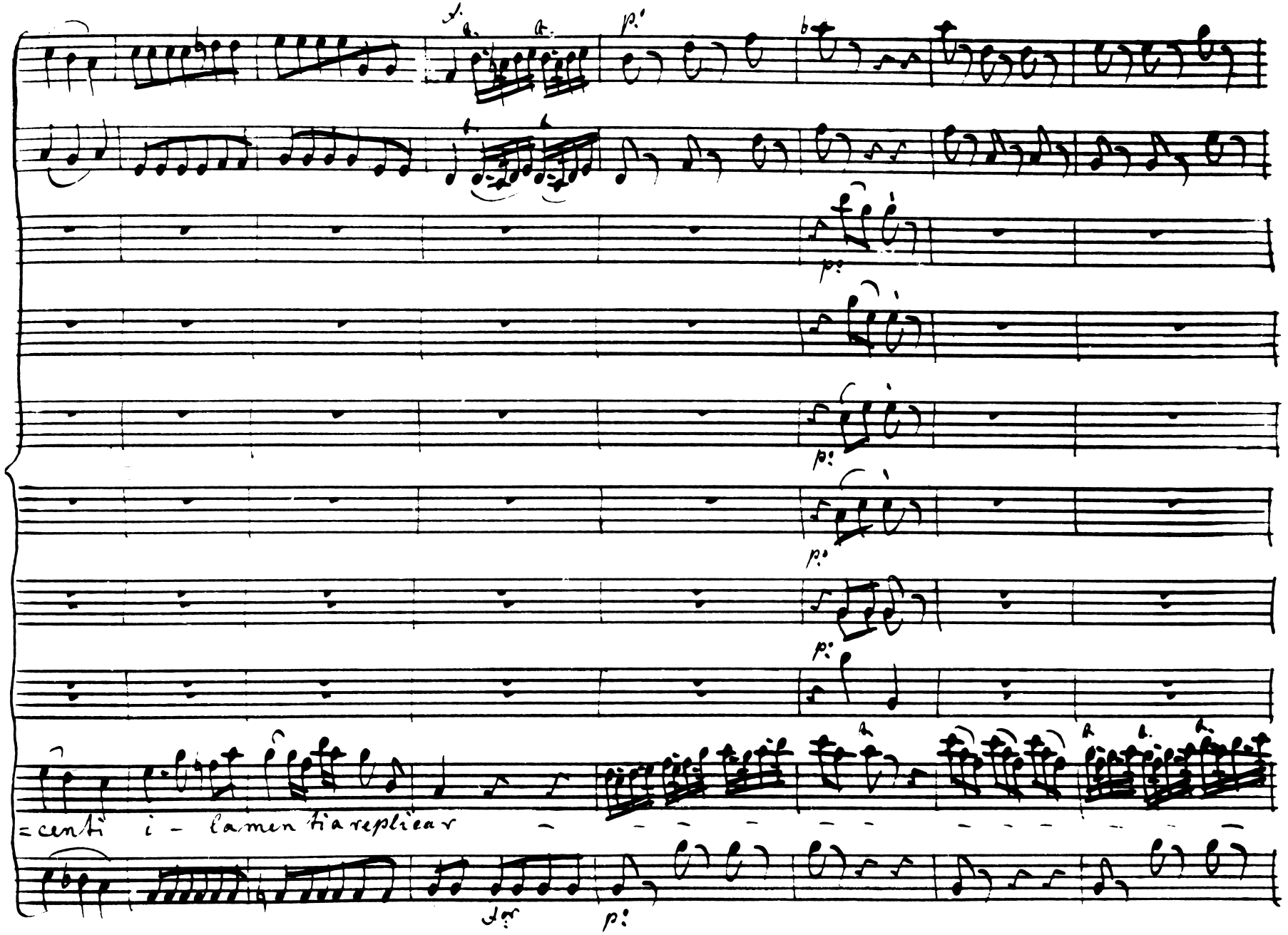

68
re – plicar
Di quest

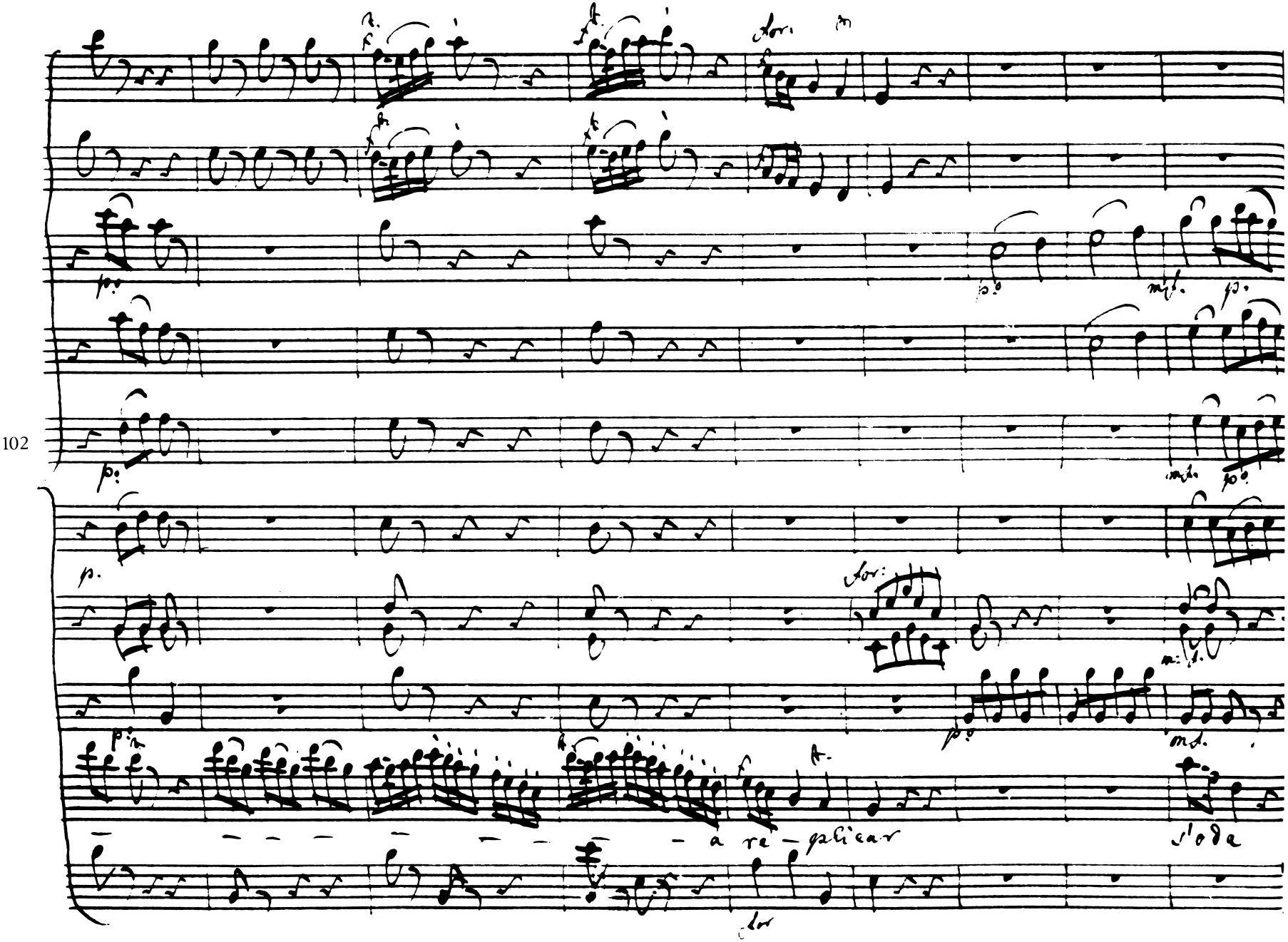

76
p.mo
p.mo
p.mo
p.mo
f
f
al – ma De – vo la fa s'o – da l'aura tra le fronde s'o – – – da l'aura

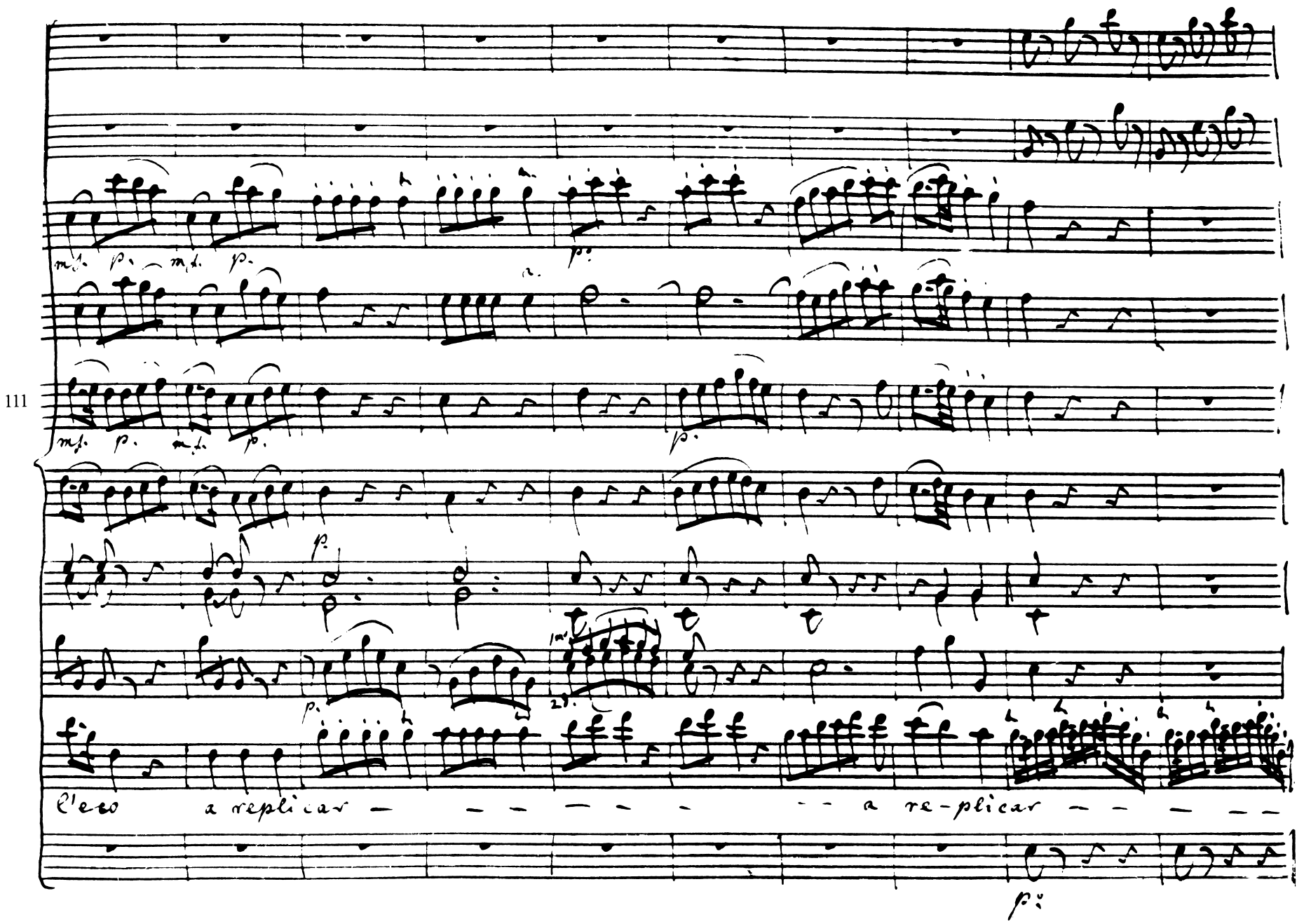

p.
1mo
2do
tra - le fronde suf - su - ran do - mor - mo - rando s'o - da l'E - coin tron - chi ac = =

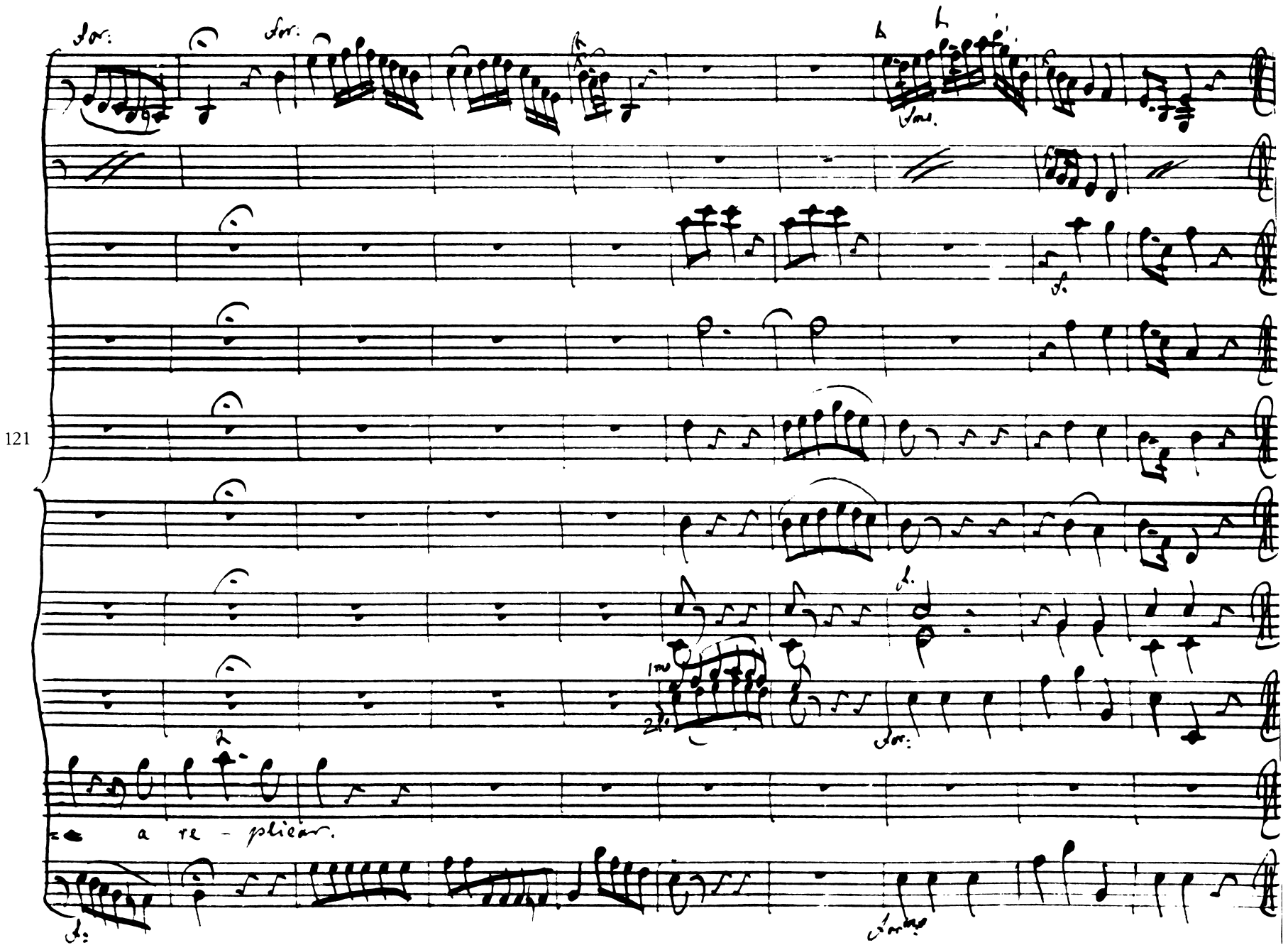
85

94

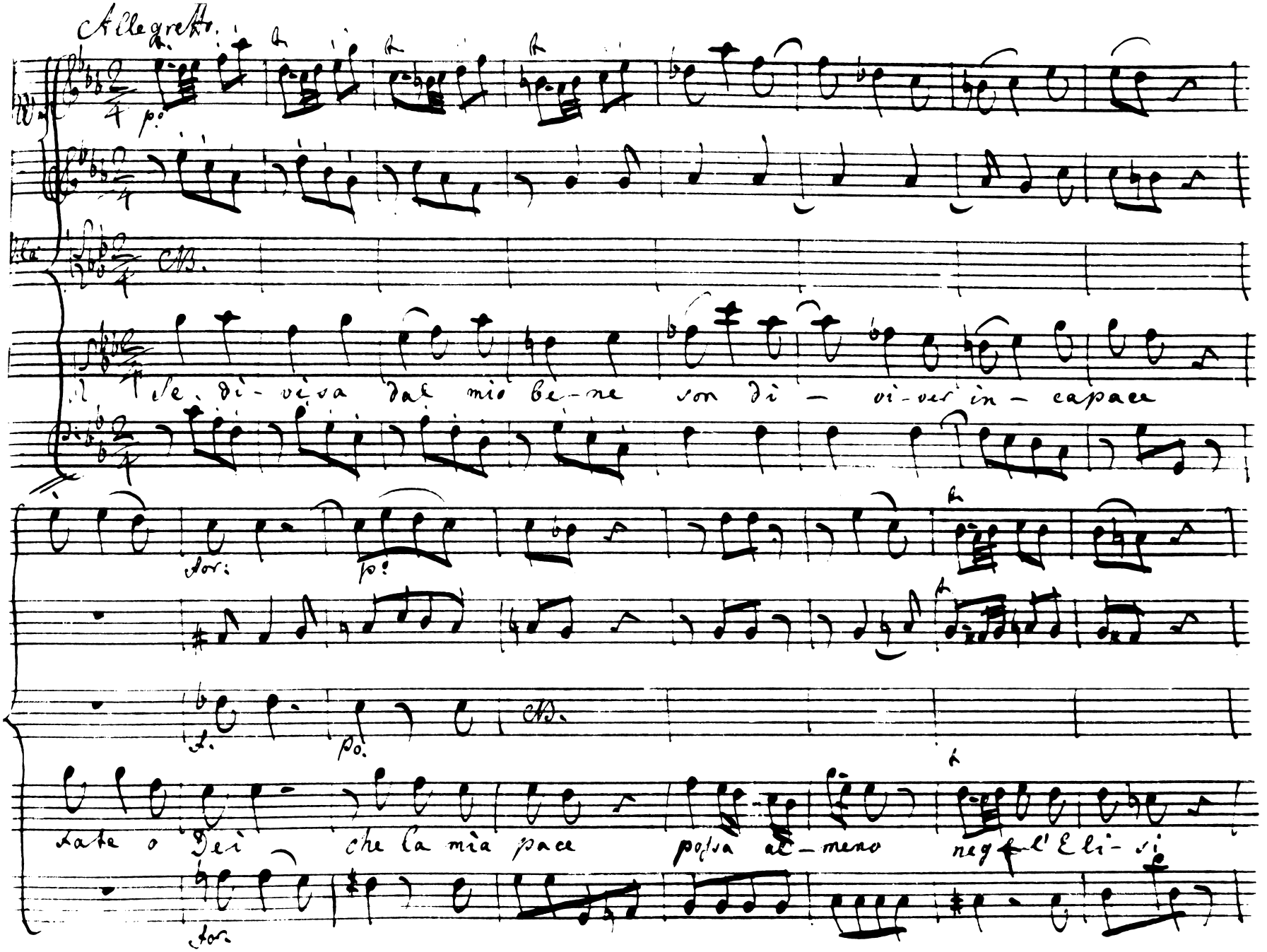



102
- a re - galicar
s'oda


111
mf. p. mf. p.
p.
mf. p. mf. p.
p.
p.
p.
l'eco a replicar a re-plicar
p.


121
a re - plicar.

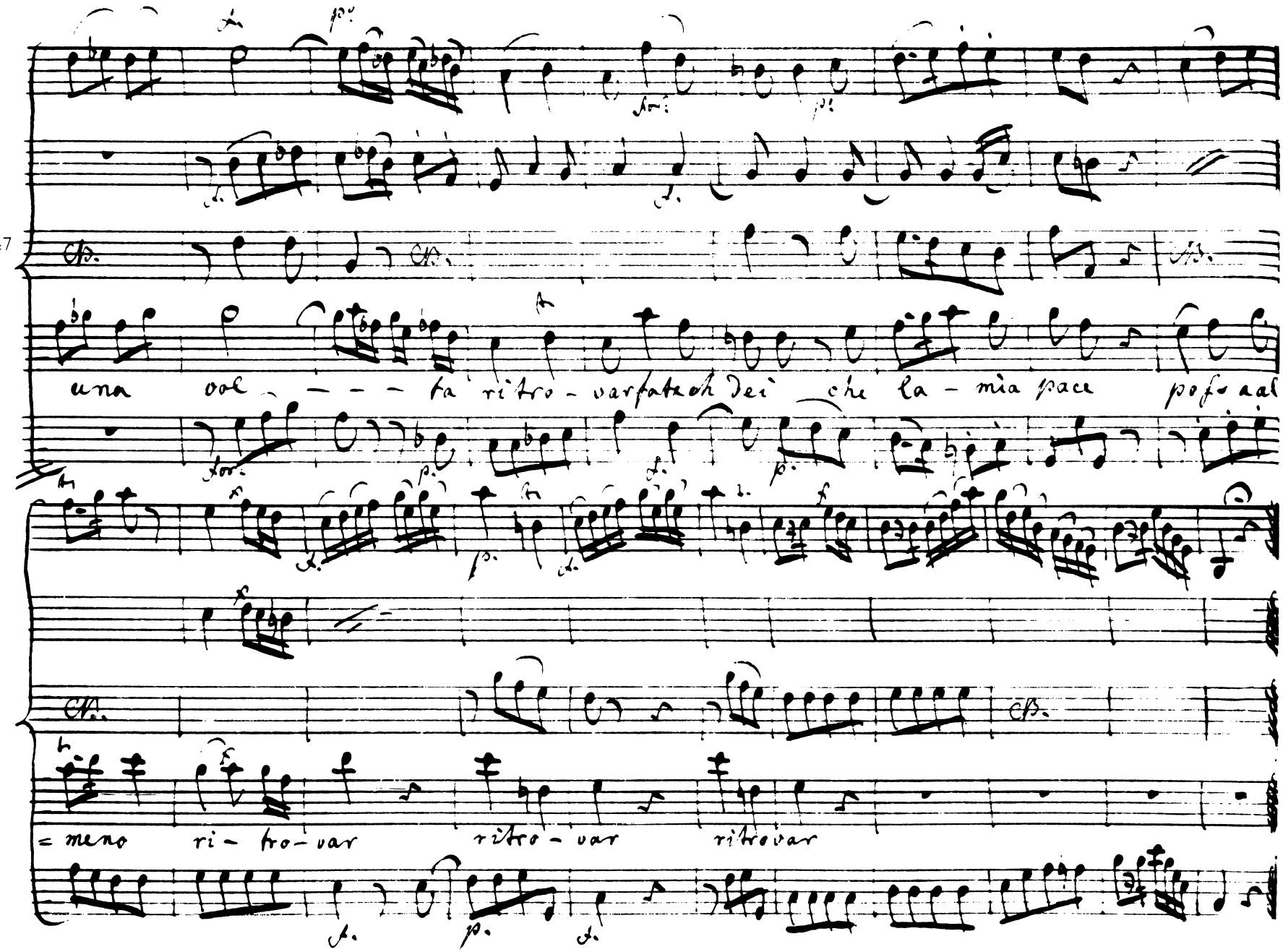
131


Allegretto
p.
CB.
Se di-vi-sa dal mio be-ne son di - vi-ver in - capace
for:
p.
f.
po.
CB.
fate o Dei che la mia pace possa al-meno neg l'Eli-si
for.

147

una vol - - - - ta ritro - varfatech Dei che la - mia pace poss aal

= meno ri - tro - var ritro - var ritrovar



Atto Terzo.

Scena 1ma

Candiope, Mercurio, indi Orione.

Merc:

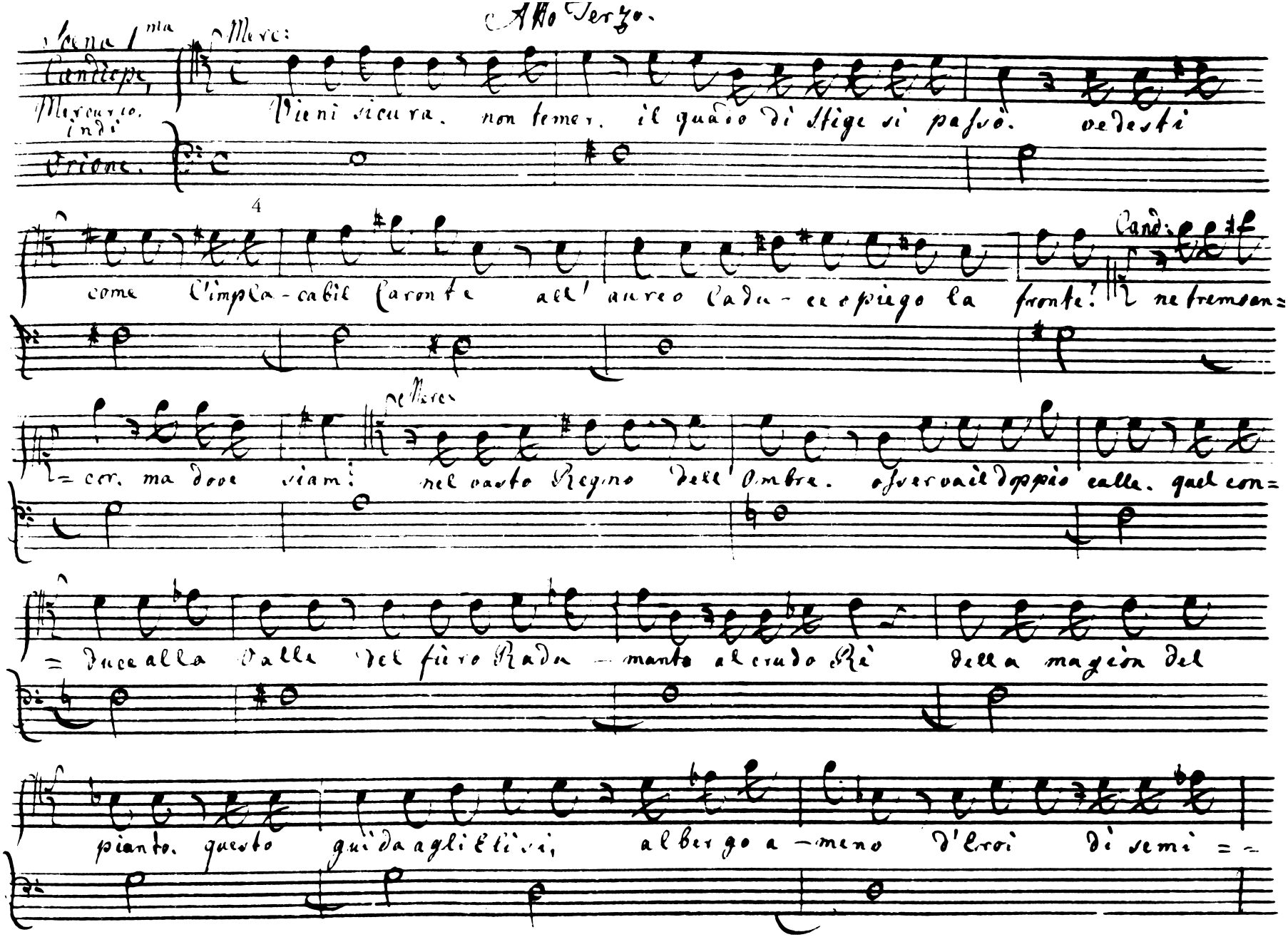
Vieni sicura. non temer. il guado di Stige si passò. vedesti come l'impla-cabil Caronte all' aureo Cadu-ceo piego la fronte?

Cand:

ne tremo an=cor. ma dove siam?

Merc:

nel vasto Regno dell' Ombre. osserva il doppio calle. quel con=duce alla Valle del fiero Radu-manto al crudo Rè della magion del pianto. questo guida agli Elisi, albergo a-meno d'Eroi di semi=



15

Cand:

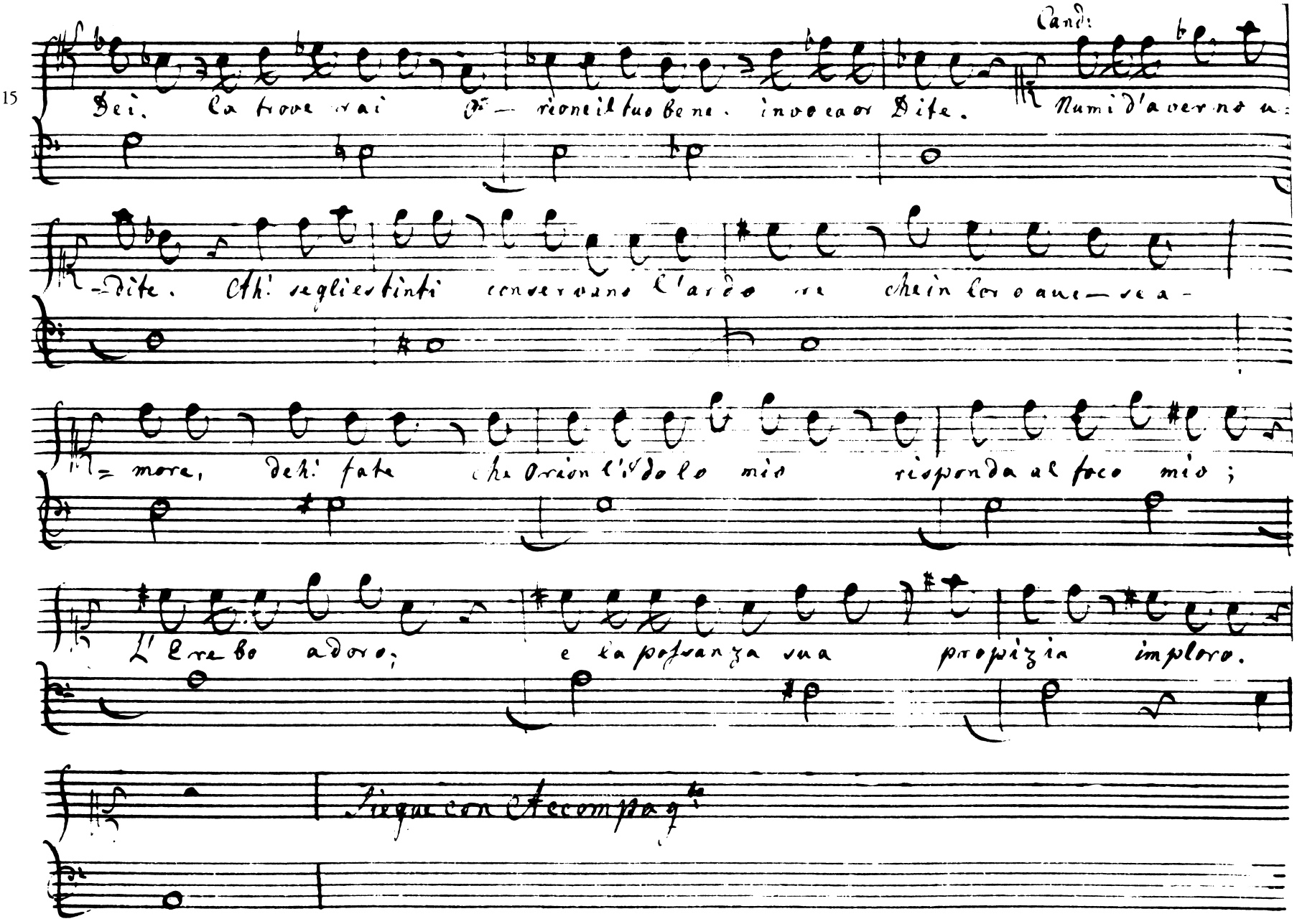
Dei. la trove rai Or- rione il tuo bene. invoca or Dite. Numi d'averno u-

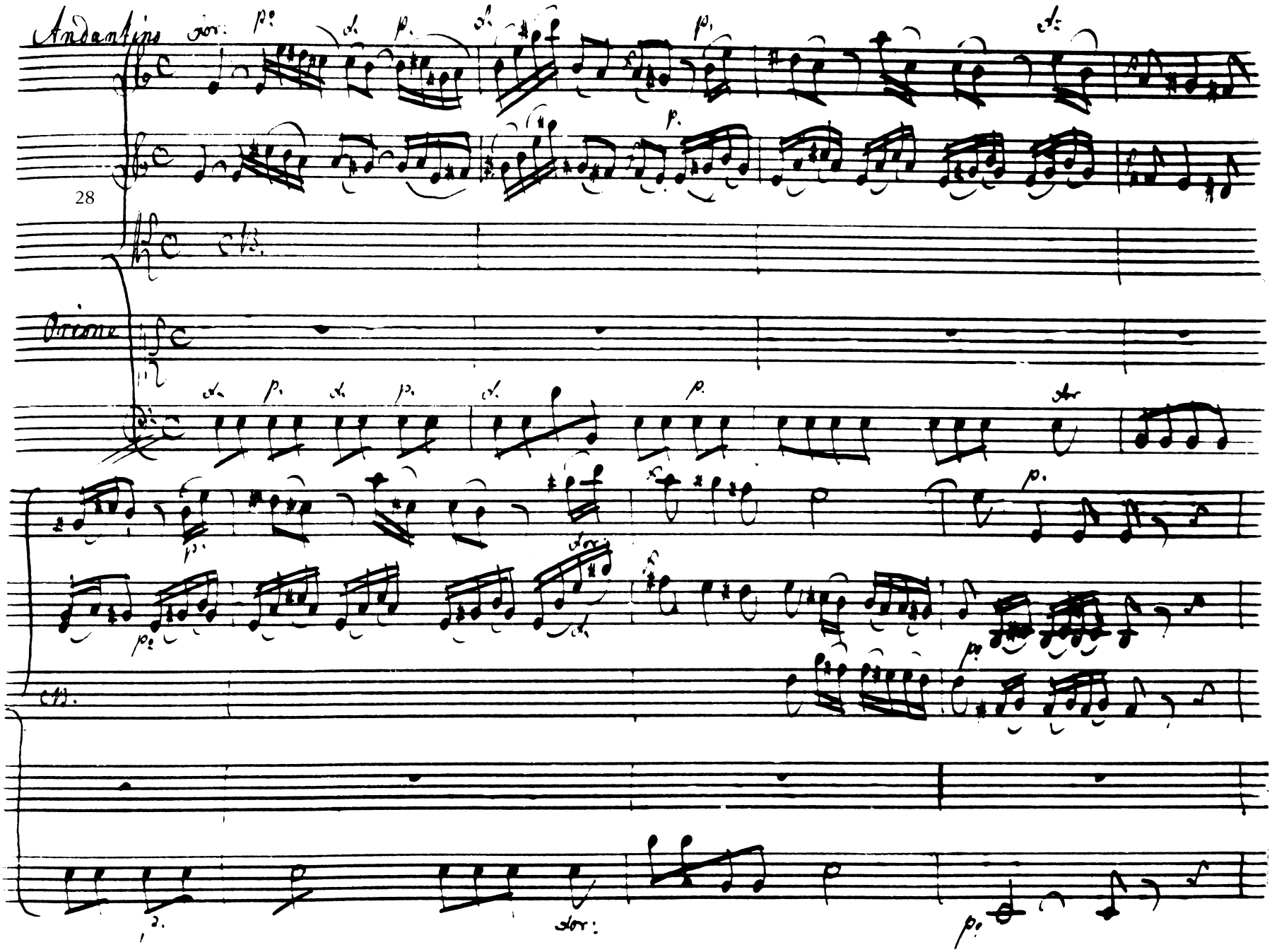
-dite. Ah! se gli estinti conservano l'ardo re che in loro auc- se a-

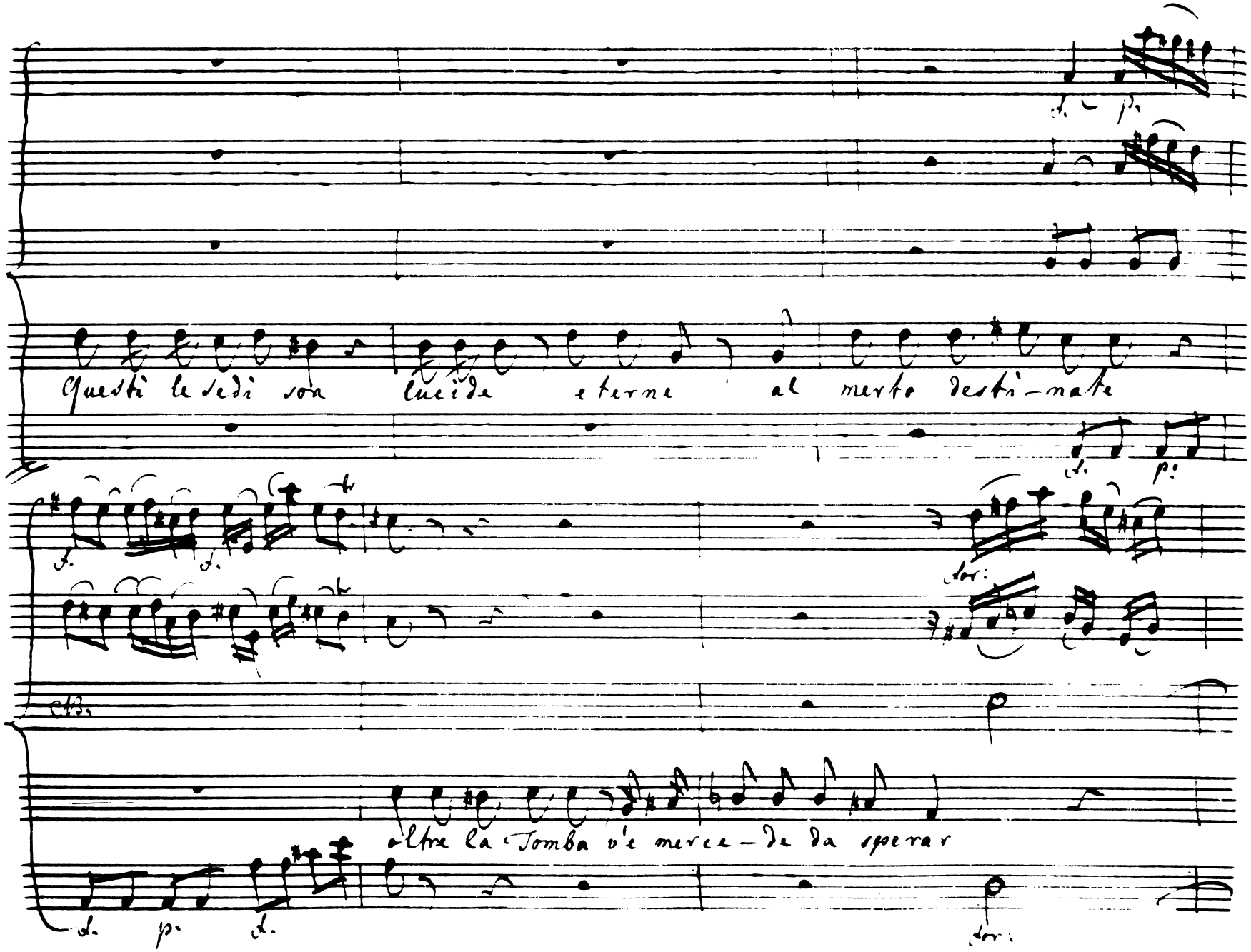
-more, deh! fate che Orion l'Idolo mio risponda al foco mio;

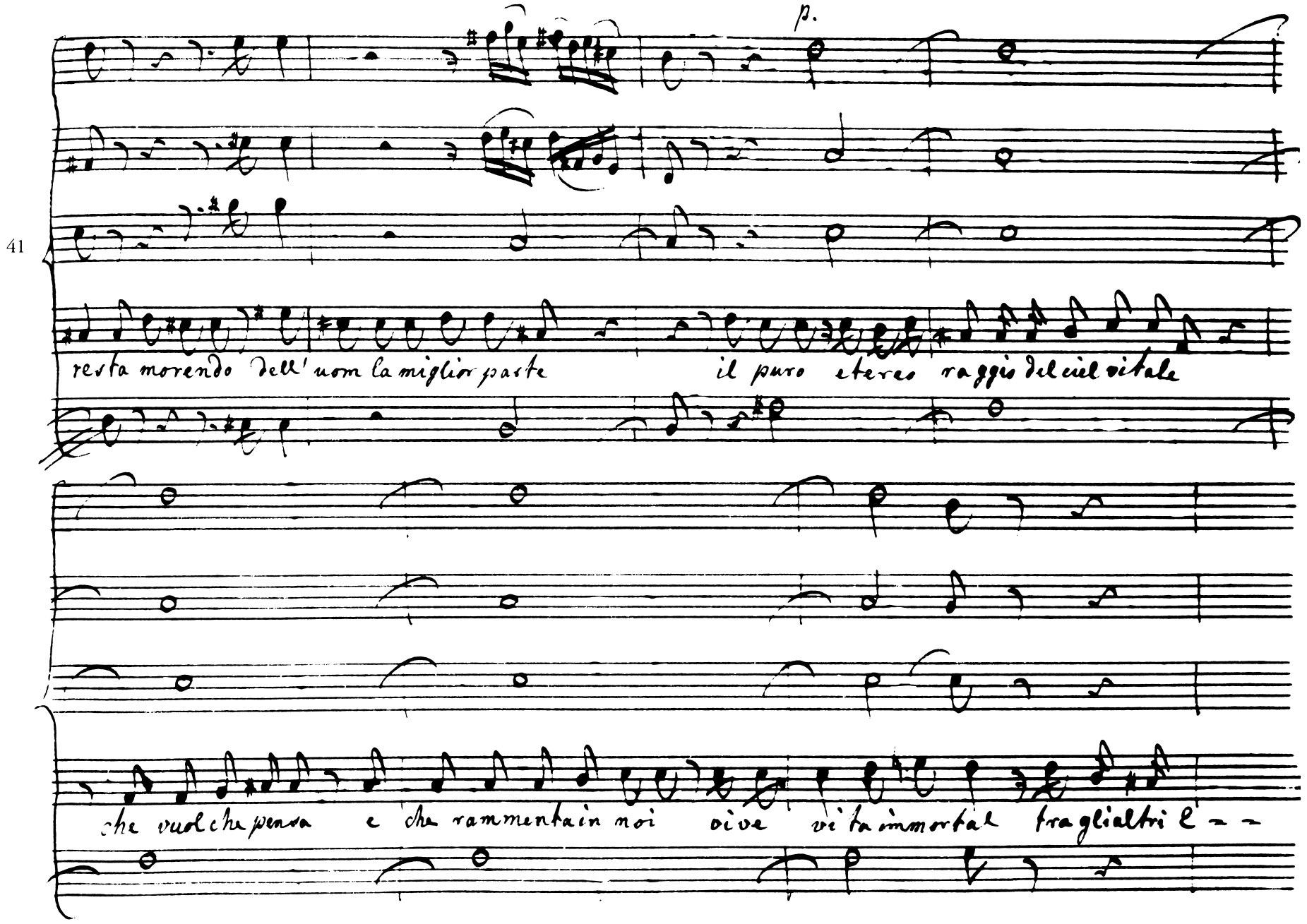
L'Erebo adoro; e la possanza sua propizia imploro.

Siegue con Accompag.to

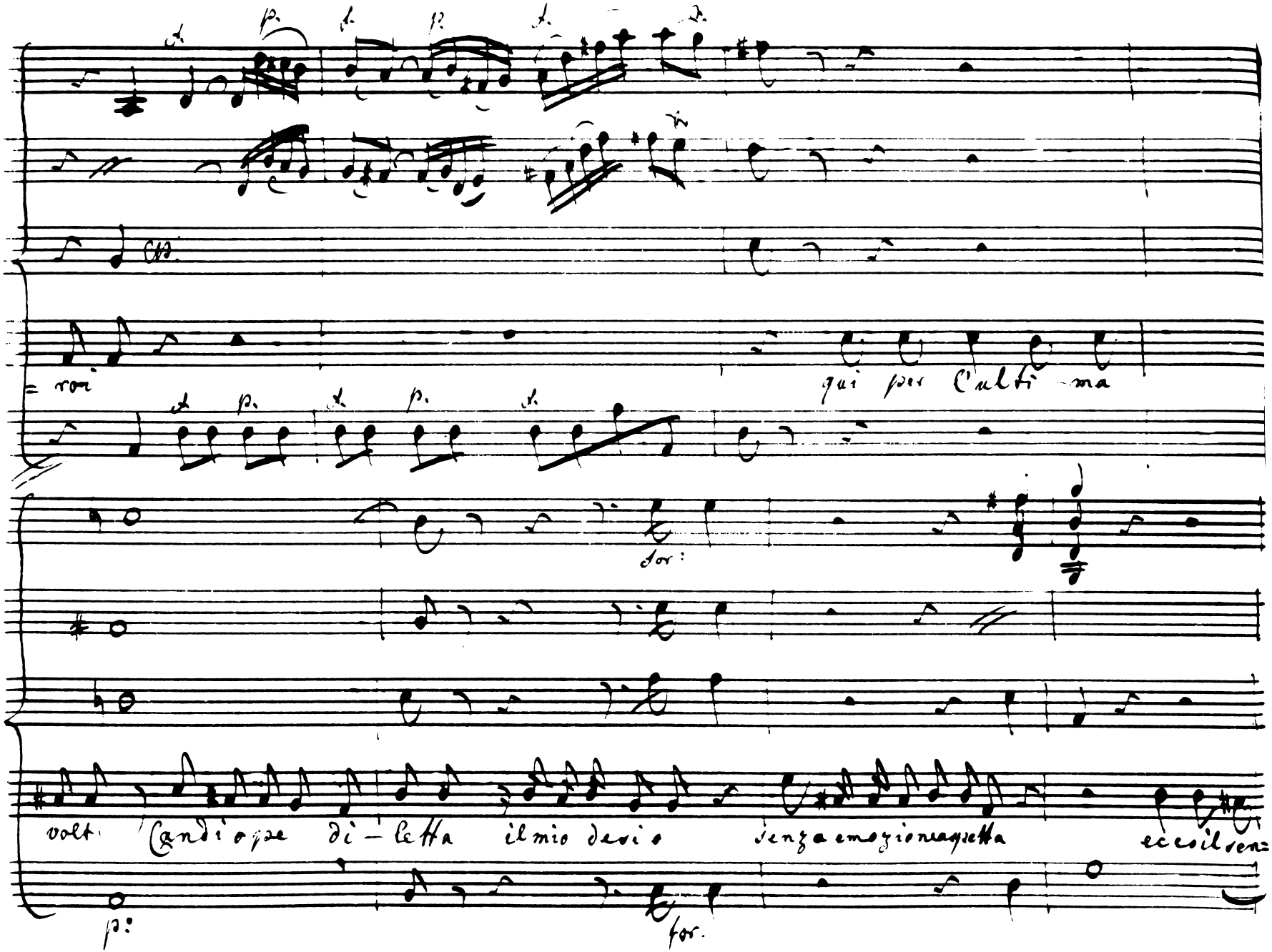


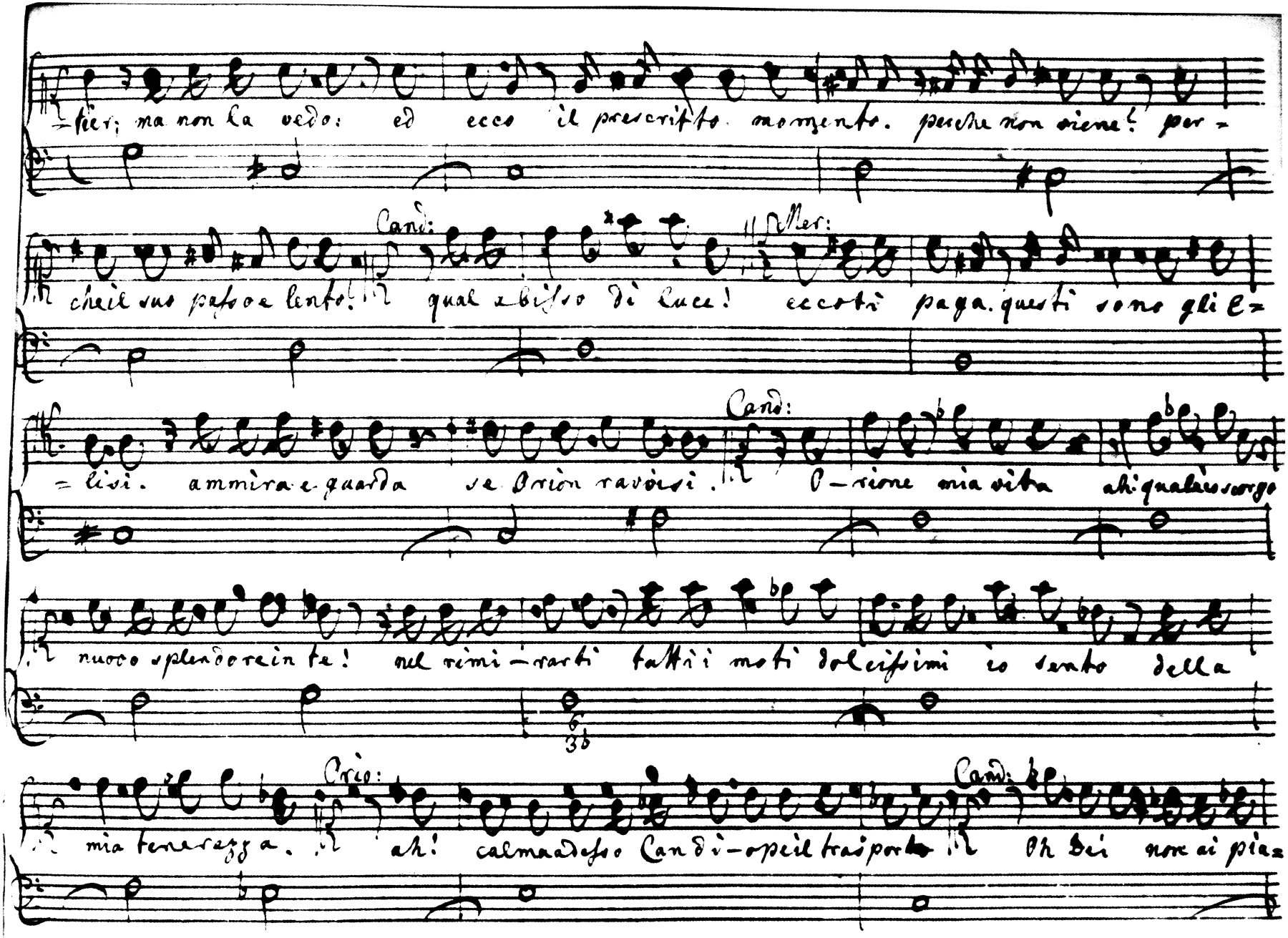

Andantino
28
Piano


35
Questi le sedi son lucide eterne al merto destinate
oltre la Tomba ove merce – de da sperar


p.
41
resta morendo dell' uom la miglior parte
il puro etereo raggio del ciel vitale
che vuol che pensa e che rammenta in noi
vive vita immortal fra gli altri e -

48


= roi
qui per l'ulti - ma
for:
volt. Candiope di - letta il mio desio senza emozione aspetta ecco il sen=
p:
for.


55
=tier; ma non la vedo: ed ecco il prescritto momento. perche non viene! per=
Cand:
Mer:
che il suo passo e lento! qual ebbro di luce! eccolo paga. questi sono gli e=
Cand:
=lisi. ammira e guarda se Orion ravvisi. O=rione mia vita ah! qualassorgo
nuovo splendore in te! nel rimirarti tutti i moti dolcissimi io sento della
Orio:
Cand:
mia tenerezza. ah! calma adesso Candi=opeil trasporto Oh Dei non ai pia=

71

Orione

=cerdi rive-dermi! anzi l'istante io stesso desi-ai. covoti

miei il tuo arrivo affrettai ma qui deponi le false dee che ti formasti

cara. qui sincerò il piacere a Numi in seno serba schietto il tenore. qui scombro di pas=

=sione e qui e maggiore

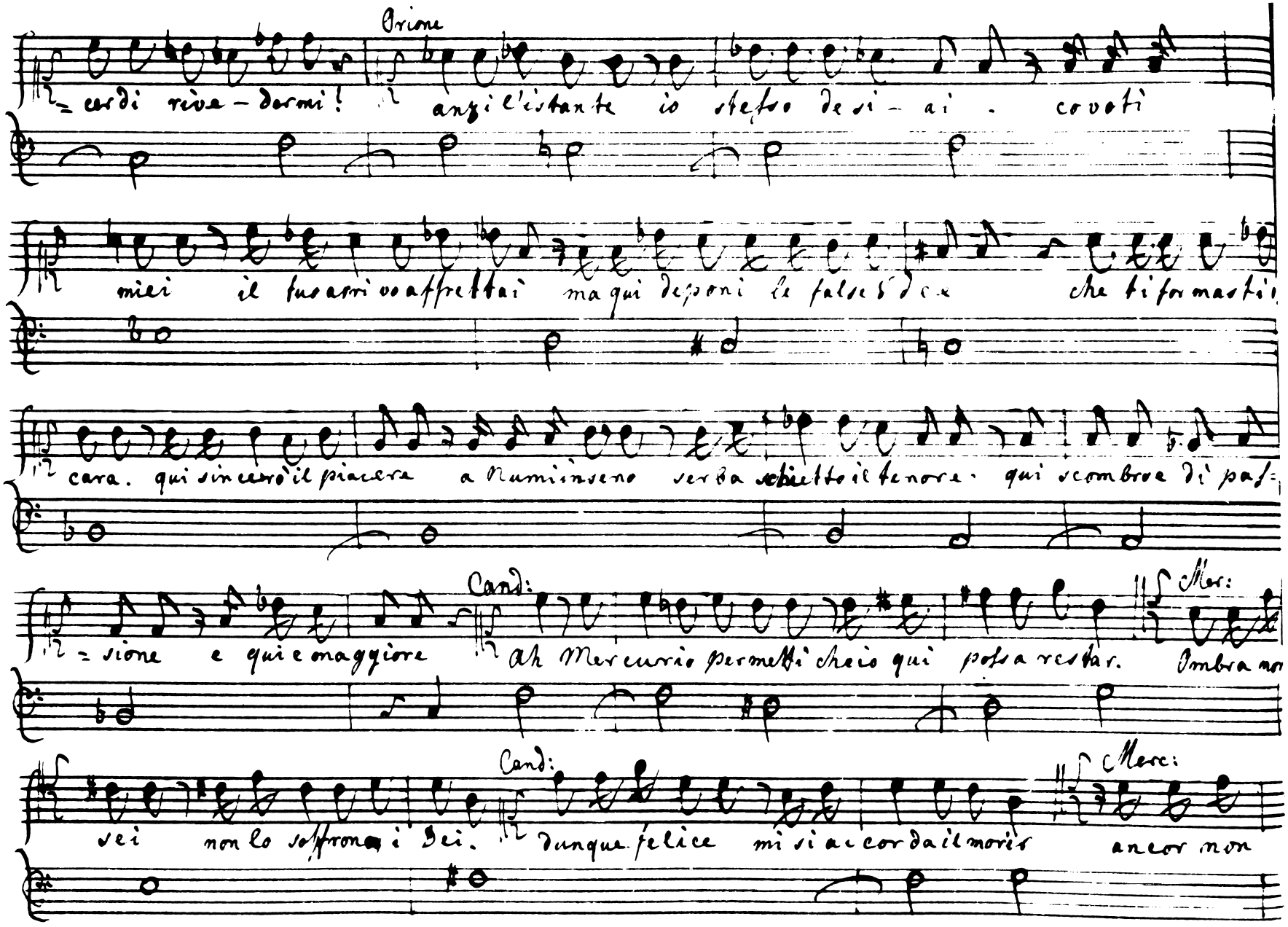
Cand: Ah Mercurio permetti che io qui possa restar.

Mer: Ombra non

sei non lo soffrono i Dei.

Cand: dunque felice mi si accorda il morir

Merc: ancor non



87

Cand: Orio:

lice, che crudeltà! Candio pe in lamenti non perdiamo i momenti. I Numi a=

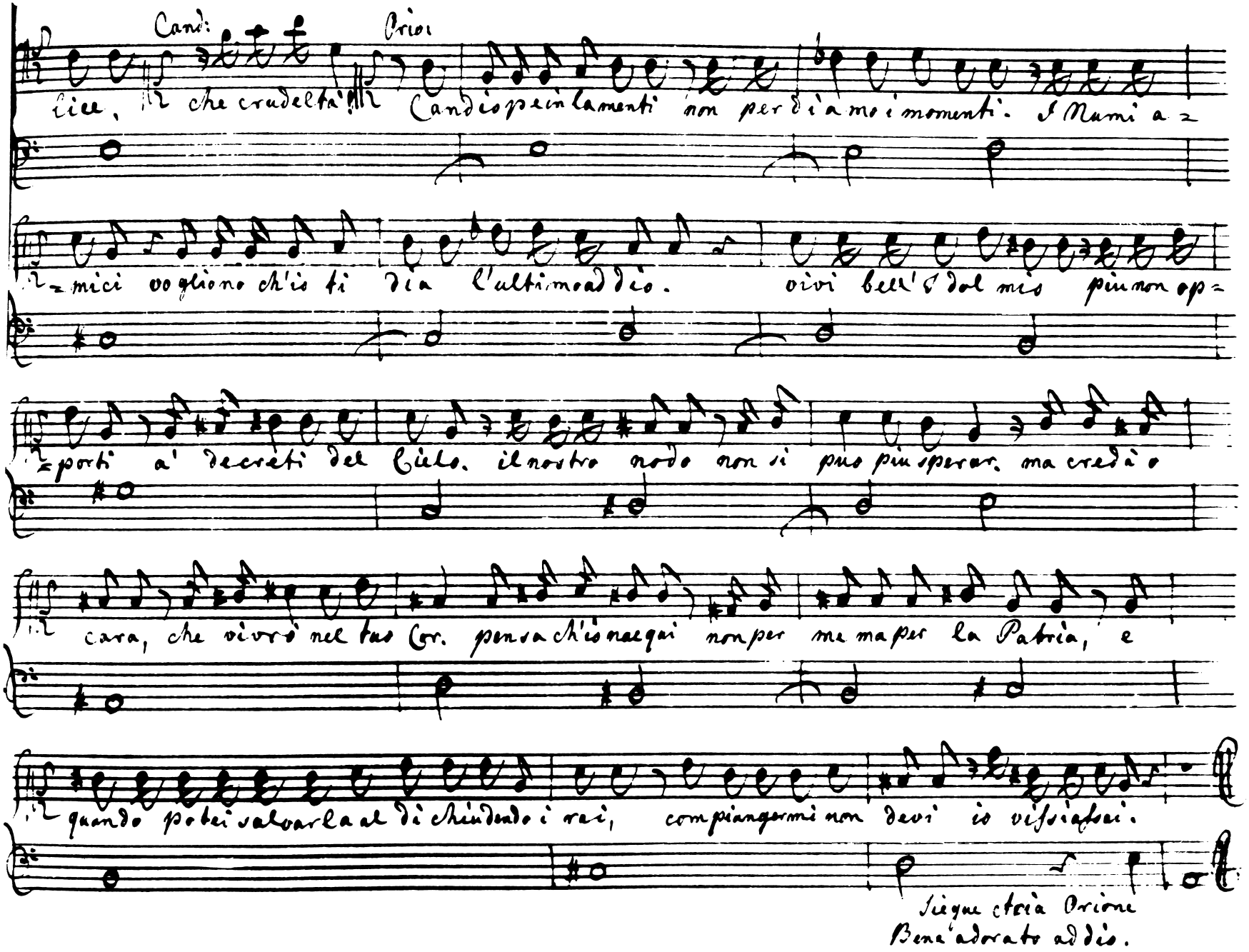
=mici vogliono ch'io ti dia l'ultimo addio. vivi bell'Idol mio più non op=

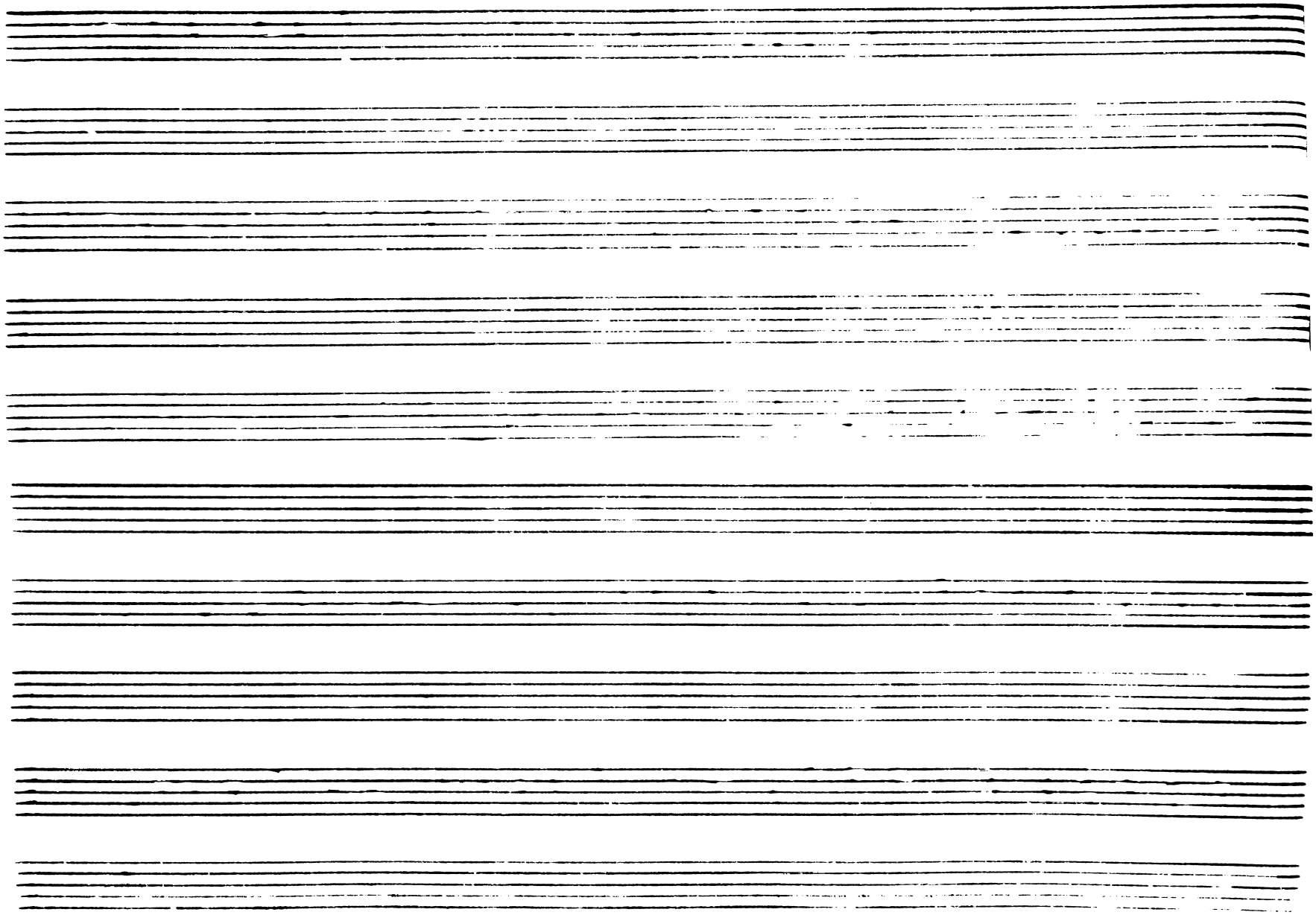
=porti a' decreti del Cielo. il nostro nodo non si può più sperar. ma credi o

cara, che vivrò nel tuo Cor. pensa ch'io nacqui non per me ma per la Patria, e

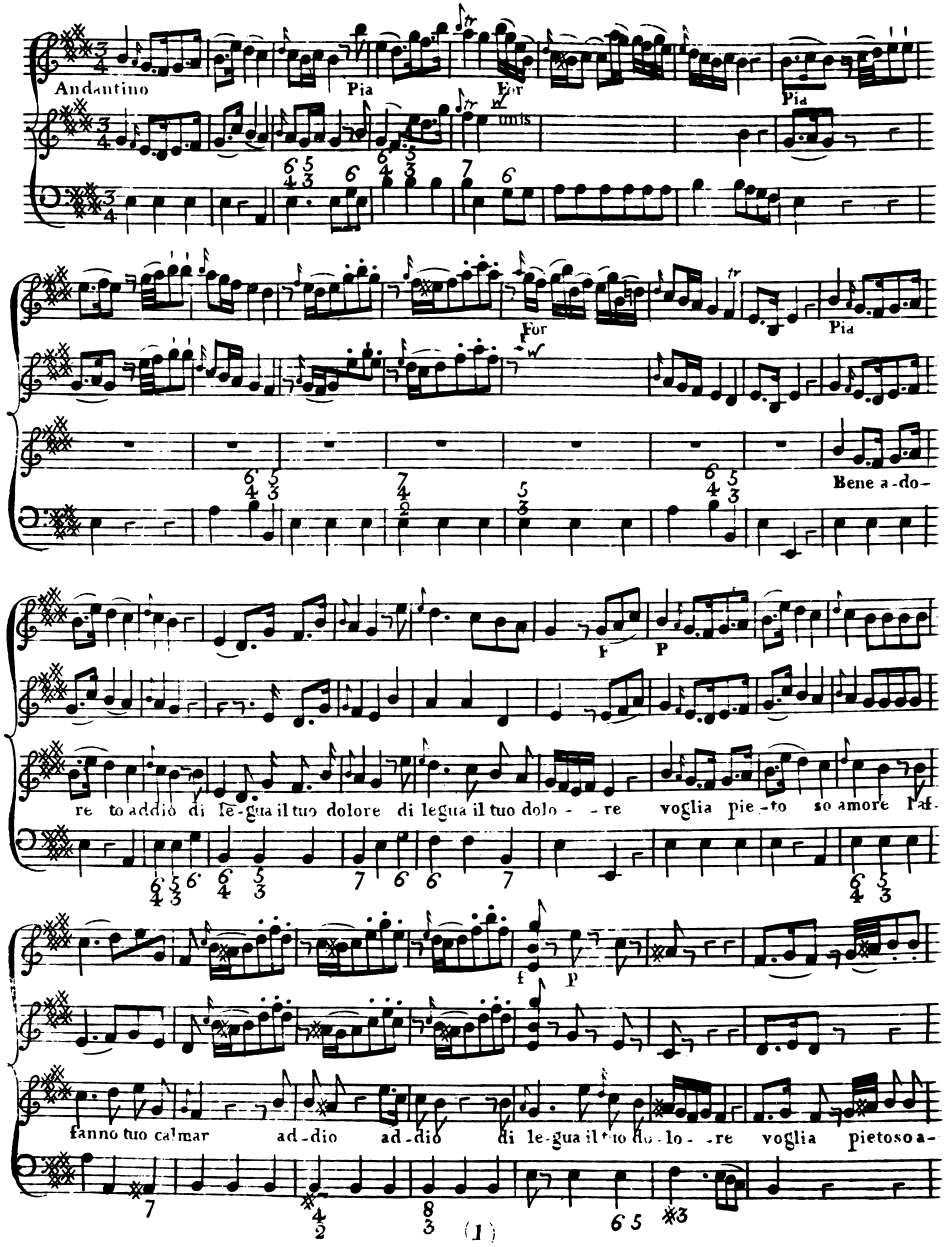
quando potei salvarla al dì chiudendo i rei, compiangermi non devi io vissi assai.

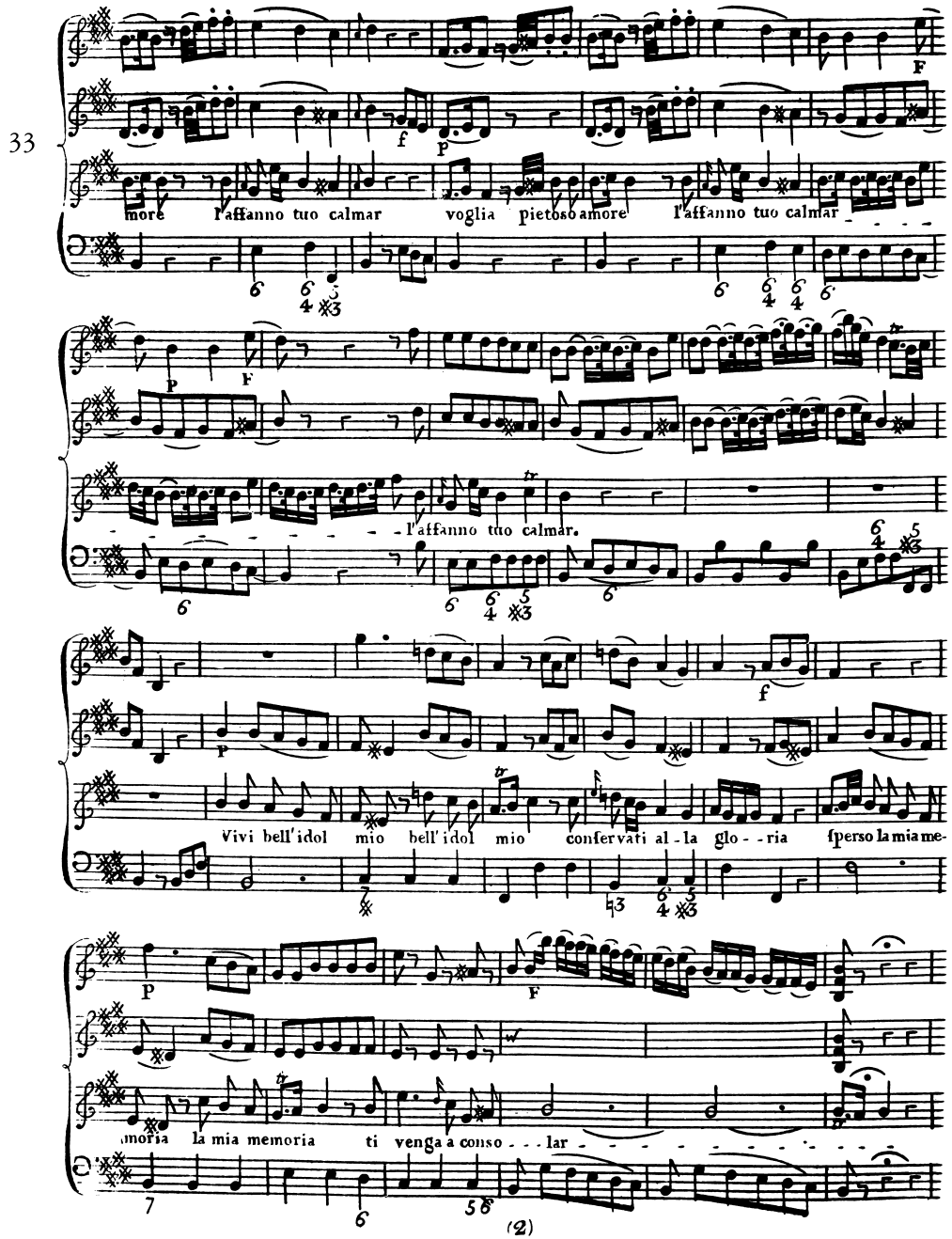
Siegue ctria Orione
Bene adorato addio.



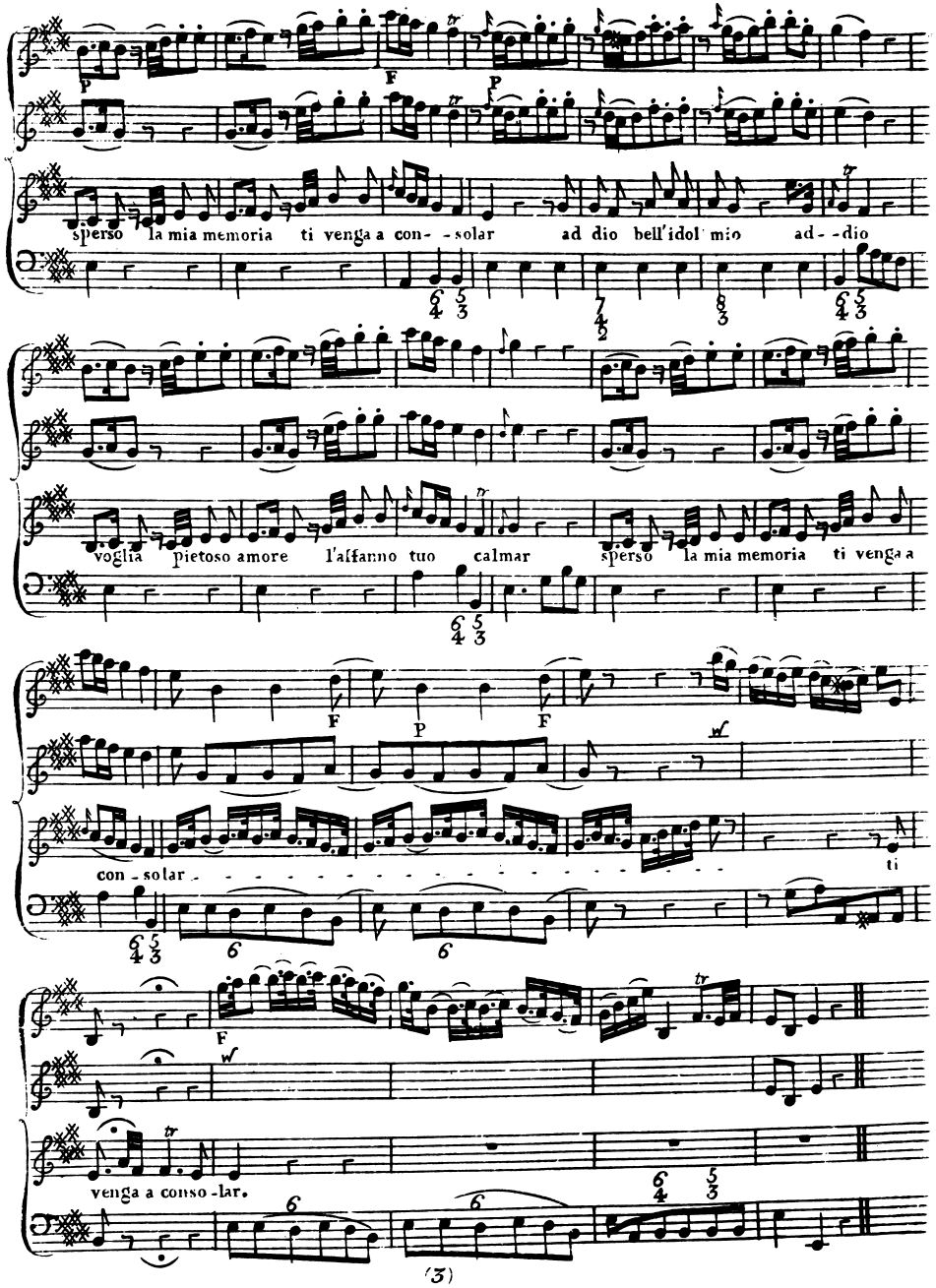


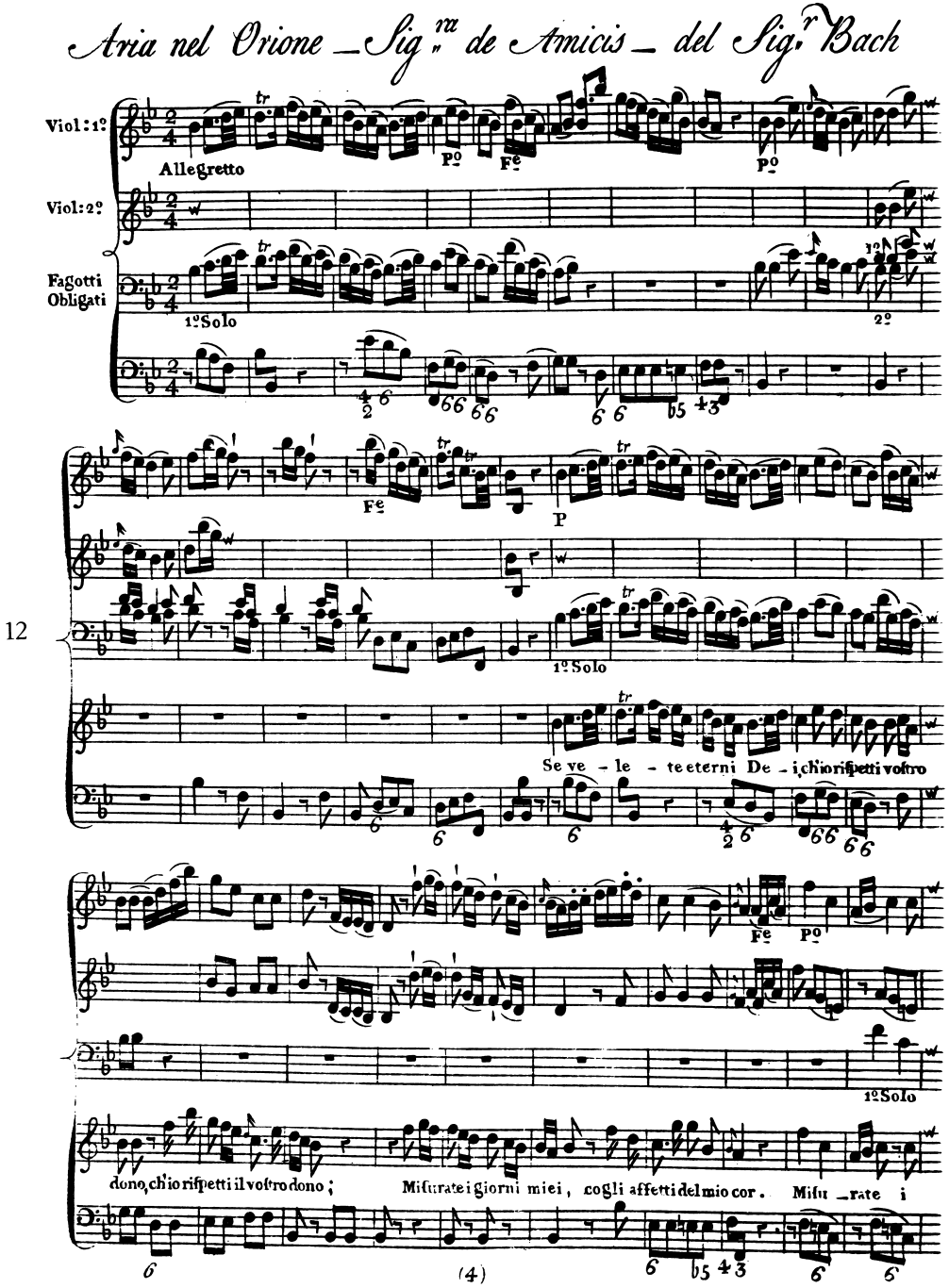
Aria nel Orione – Sig.r Ciardini – del Sig.r Buch

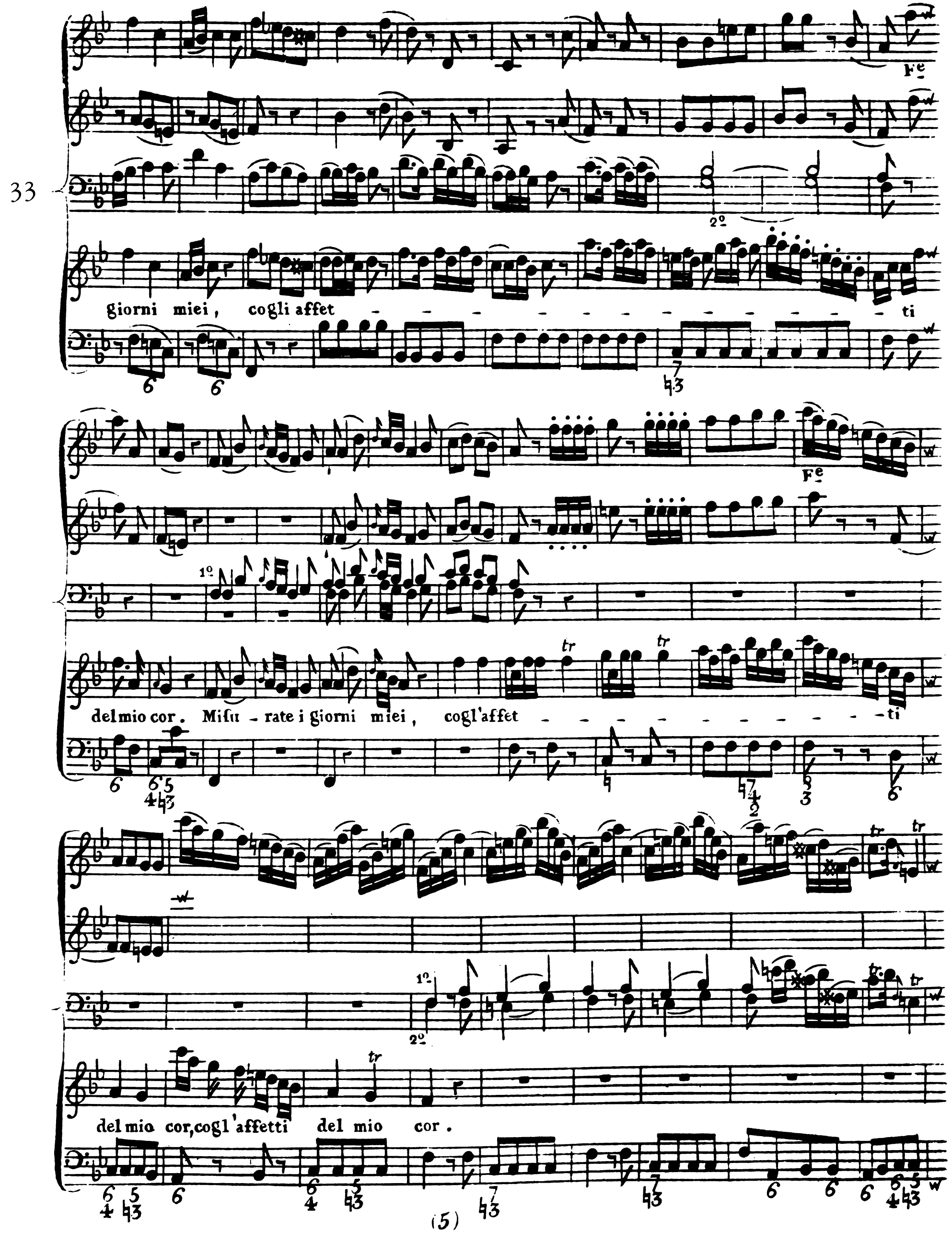


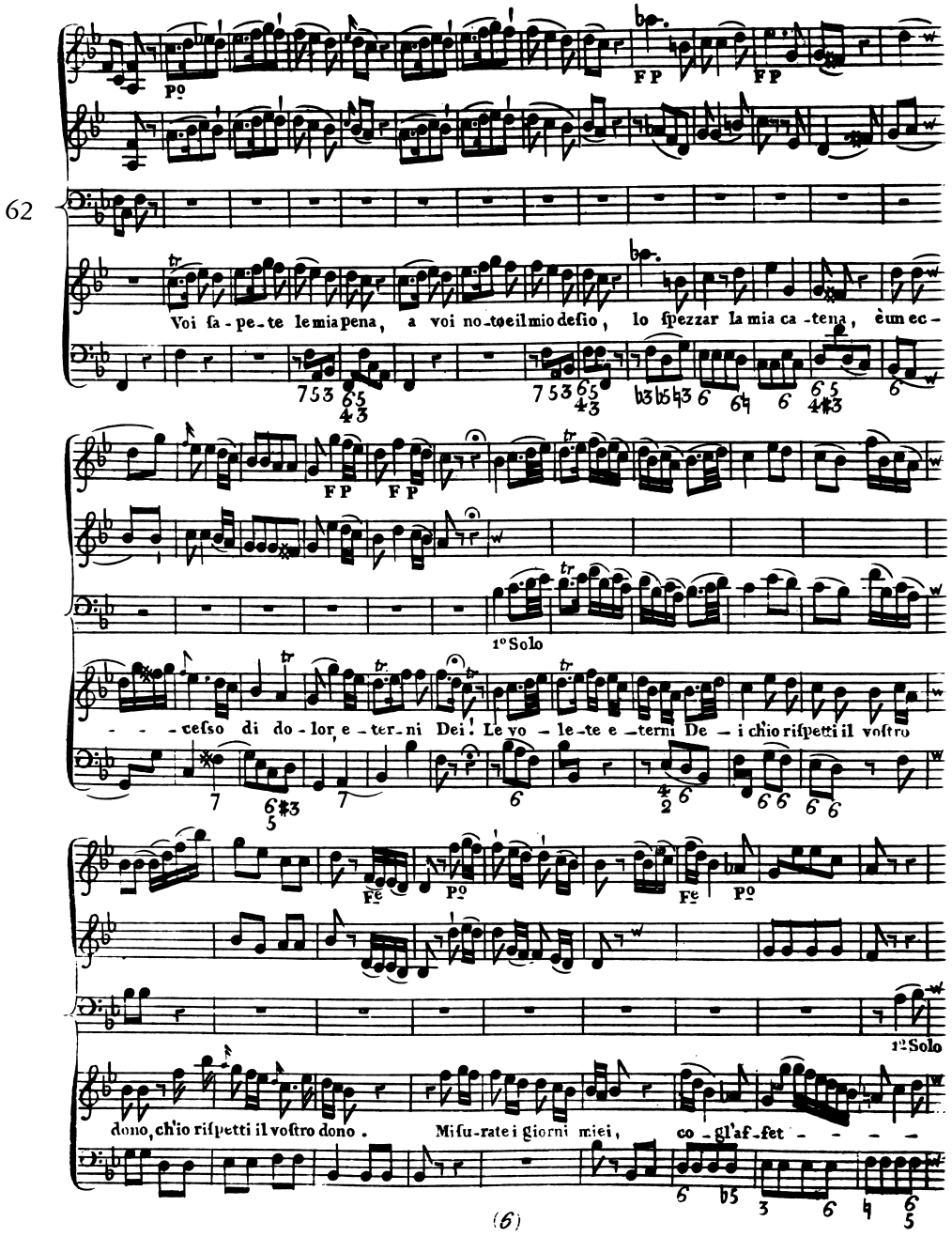

33
more l'affanno tuo calmar voglia pietoso amore l'affanno tuo calmar
l'affanno tuo calmar.
Vivi bell'idol mio bell'idol mio confervati al-la glo--ria fperso la mia me-
morsa la mia memoria ti venga a conso---lar
(2)

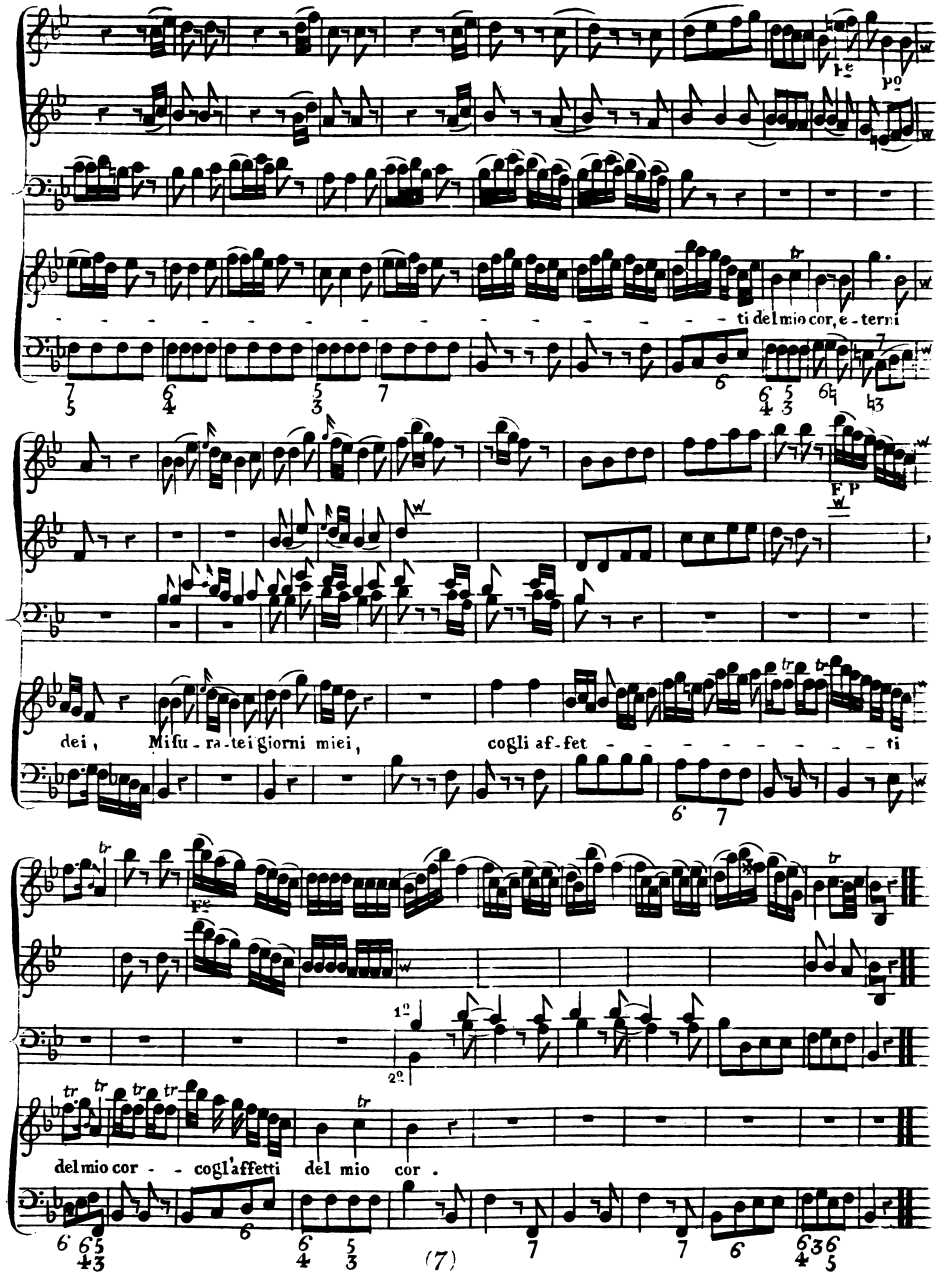
59

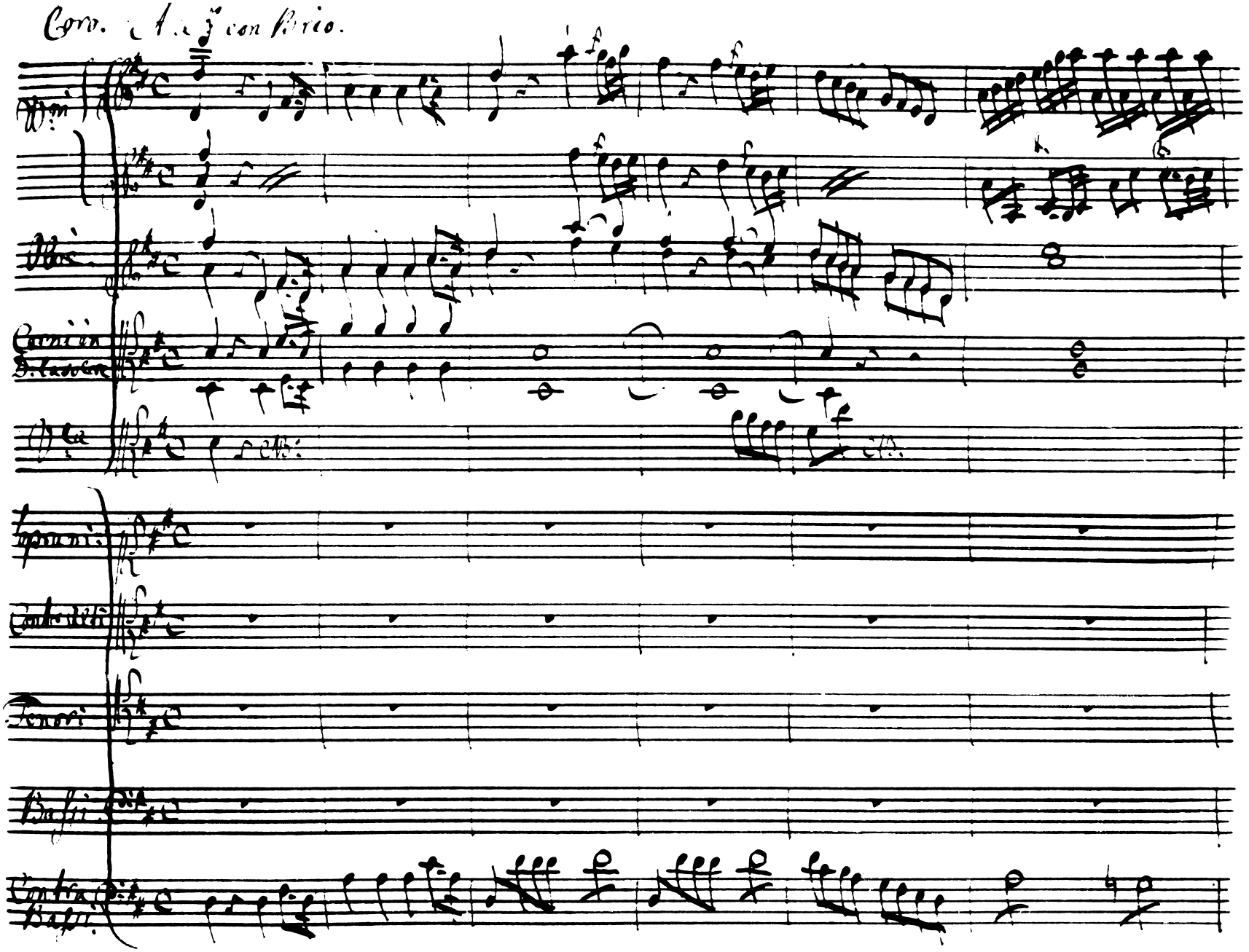

sperso la mia memoria ti venga a con- -solar ad dio bell'idol mio ad- -dio
voglia pietoso amore l'affanno tuo calmar sperso la mia memoria ti venga a
con - solar
ti
venga a conso - lar.

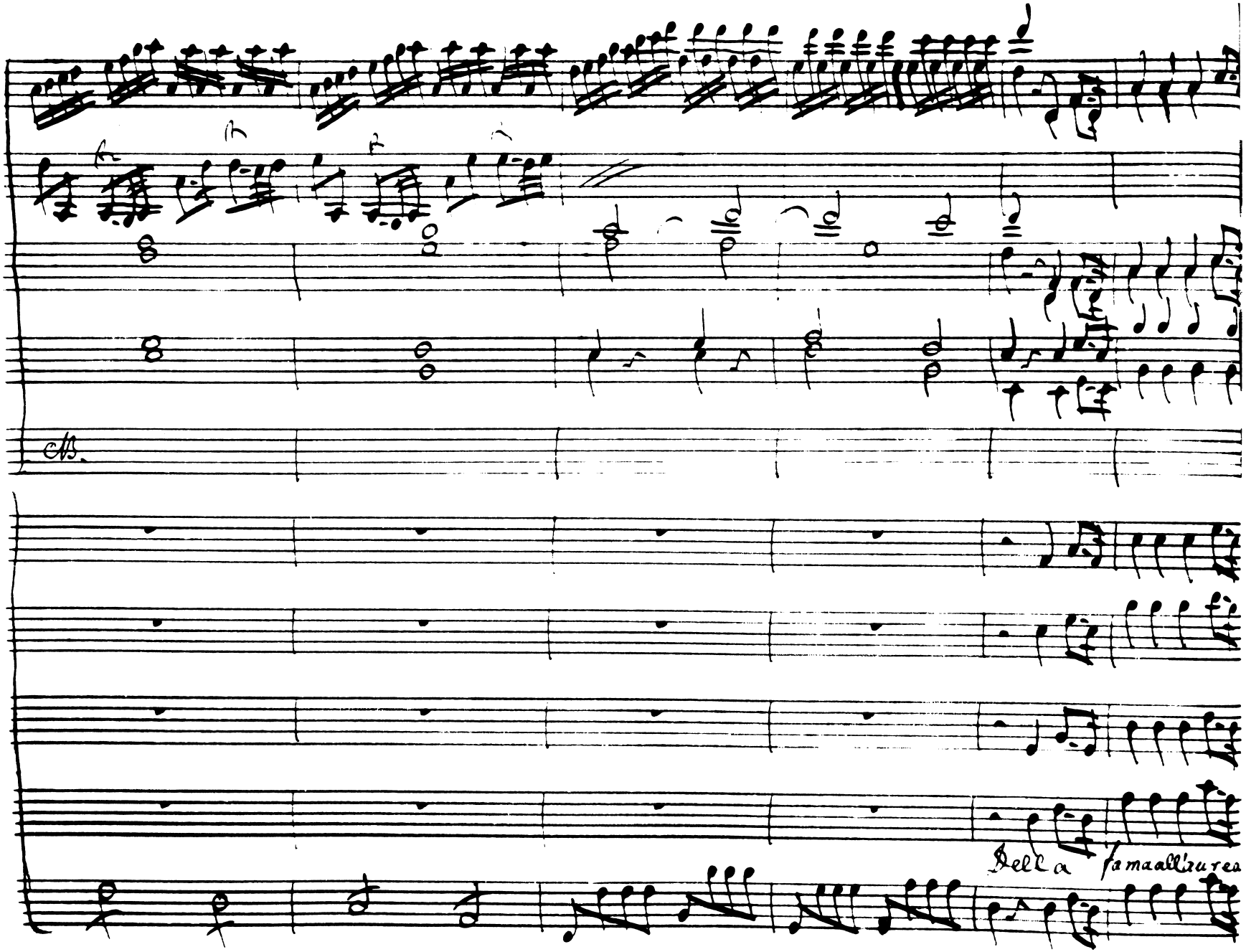

Aria nel Orione _ Sig.ra de Amicis _ del Sig.r Bach
Viol: 1.o
Viol: 2.o
Fagotti Obligati
Allegretto
P.o
Fe
1.o Solo
2.o
12
P
Se ve - le - te eterni De - i, ch'io rispetti vostro
dono, ch'io rispetti il vostro dono;
Misurate i Giorni miei, cogli affetti del mio cor.
Misu - rate i

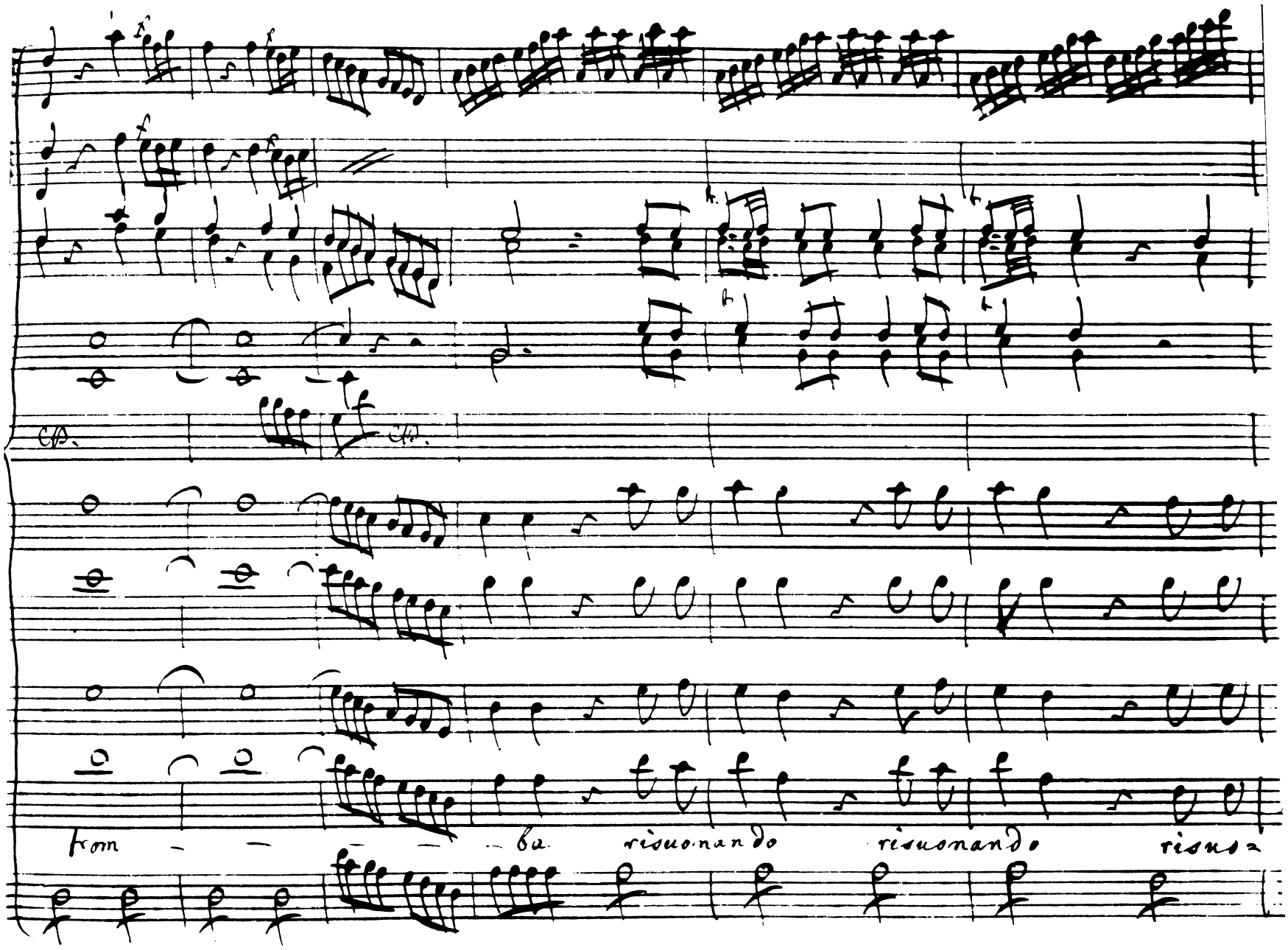

33
giorni miei, cogli affet - ti
del mio cor. Misu - rate i giorni miei, cogl'affet - ti
del mio cor, cogl'affetti del mio cor.
(5)

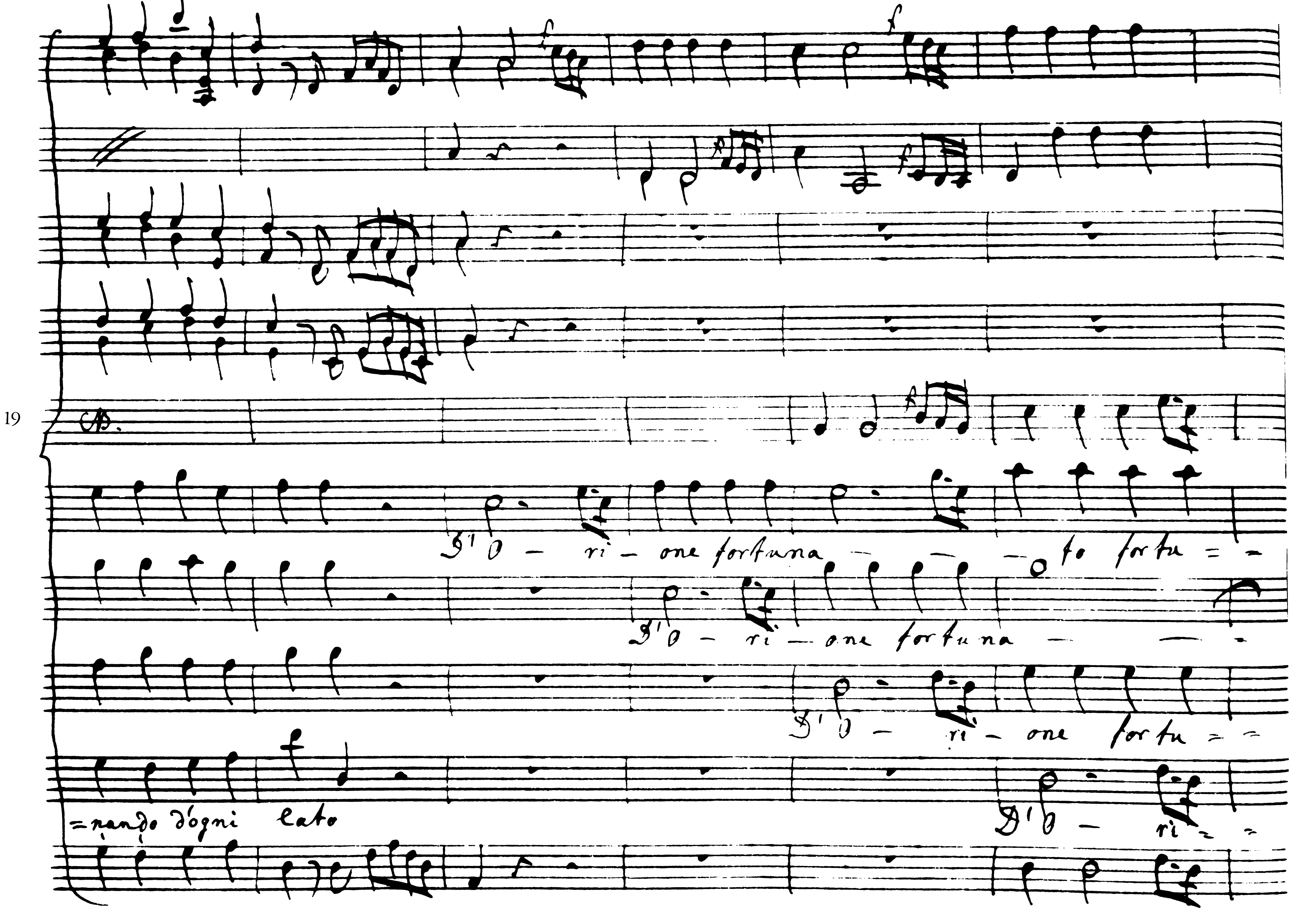

62
Voi ſa-pe-te le mia pena, a voi no-to è il mio deſio, lo ſpezzar la mia ca-tena, è un ec-
- - - ceſso di do-lor, e-ter-ni Dei! Le vo-le-te e-terni De-i ch'io riſpetti il voſtro
dono, ch'io riſpetti il voſtro dono. Miſu-rate i giorni miei, co-gl'af-fet- - - -
1° Solo
1° Solo
(6)

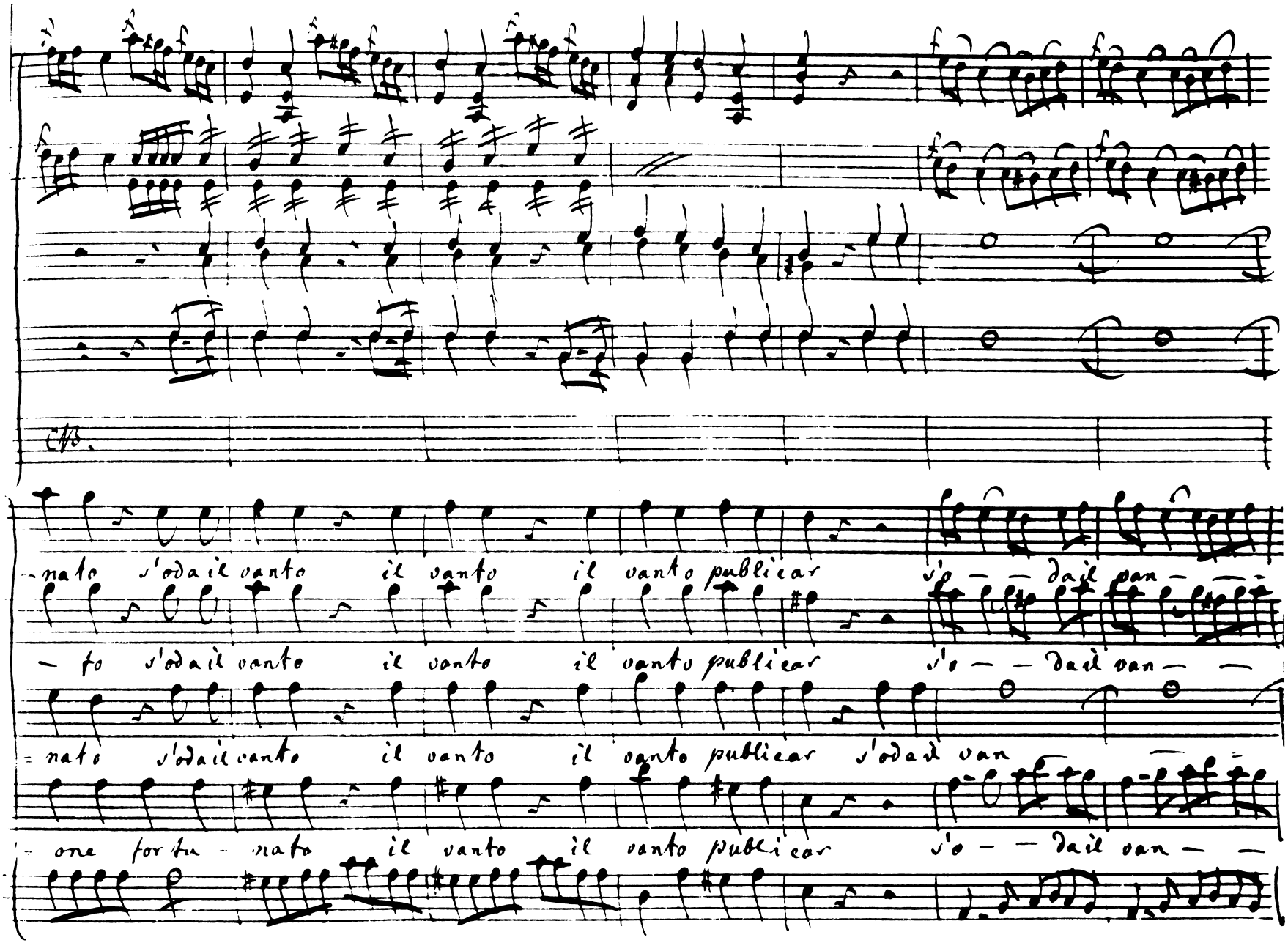

95
ti del mio cor, e - terni
dei, Misu - ra - tei Giorni miei, cogli af - fet - - - - - - - - ti
del mio cor - - cogl'affetti del mio cor .
(7)

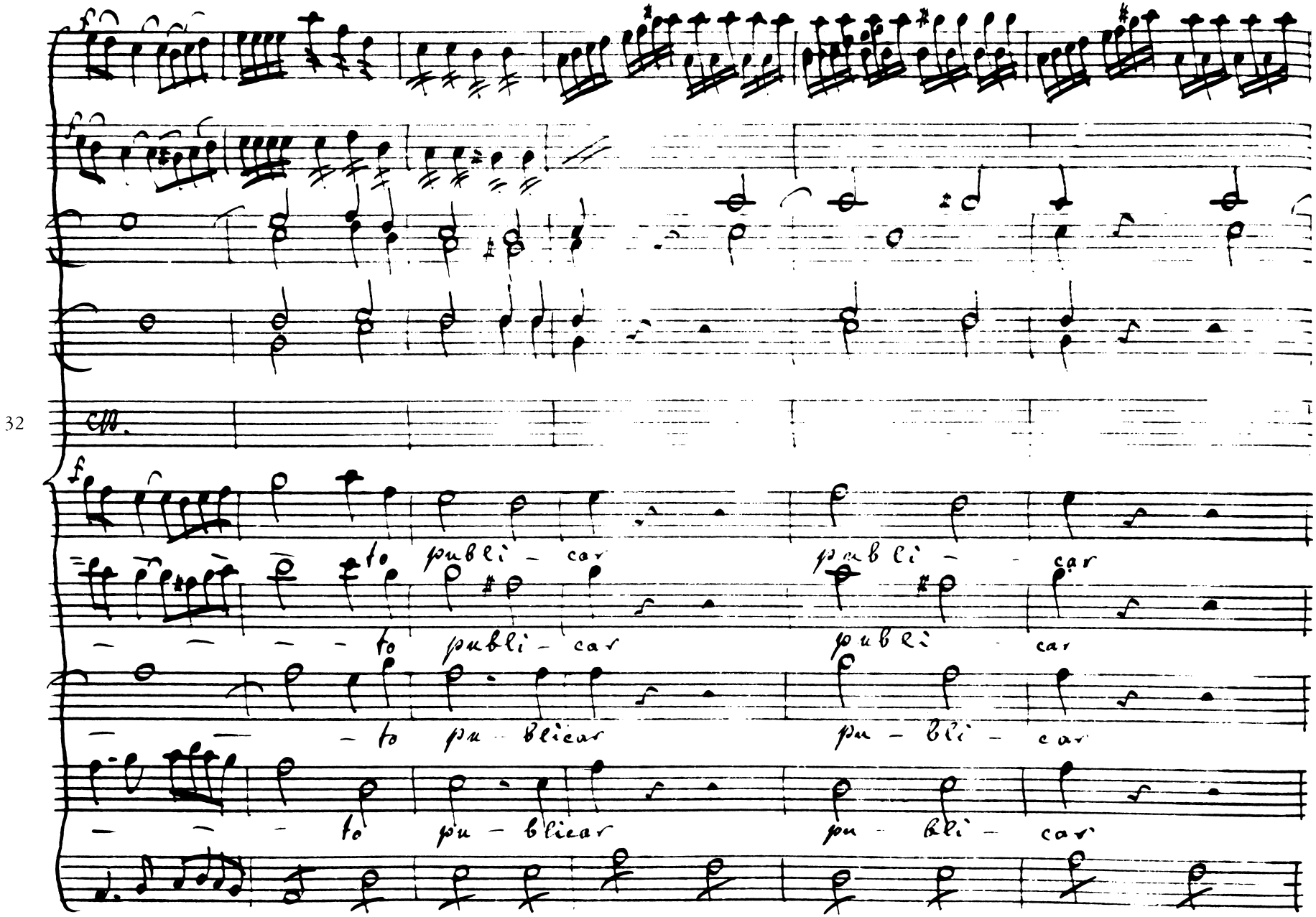

Coro. A 2 con Brio.
Vlni
Vlni
Corni in D. Lasolre
Vla
Soprani
Contr. Alti
Tenori
Bassi
Contra Bassi

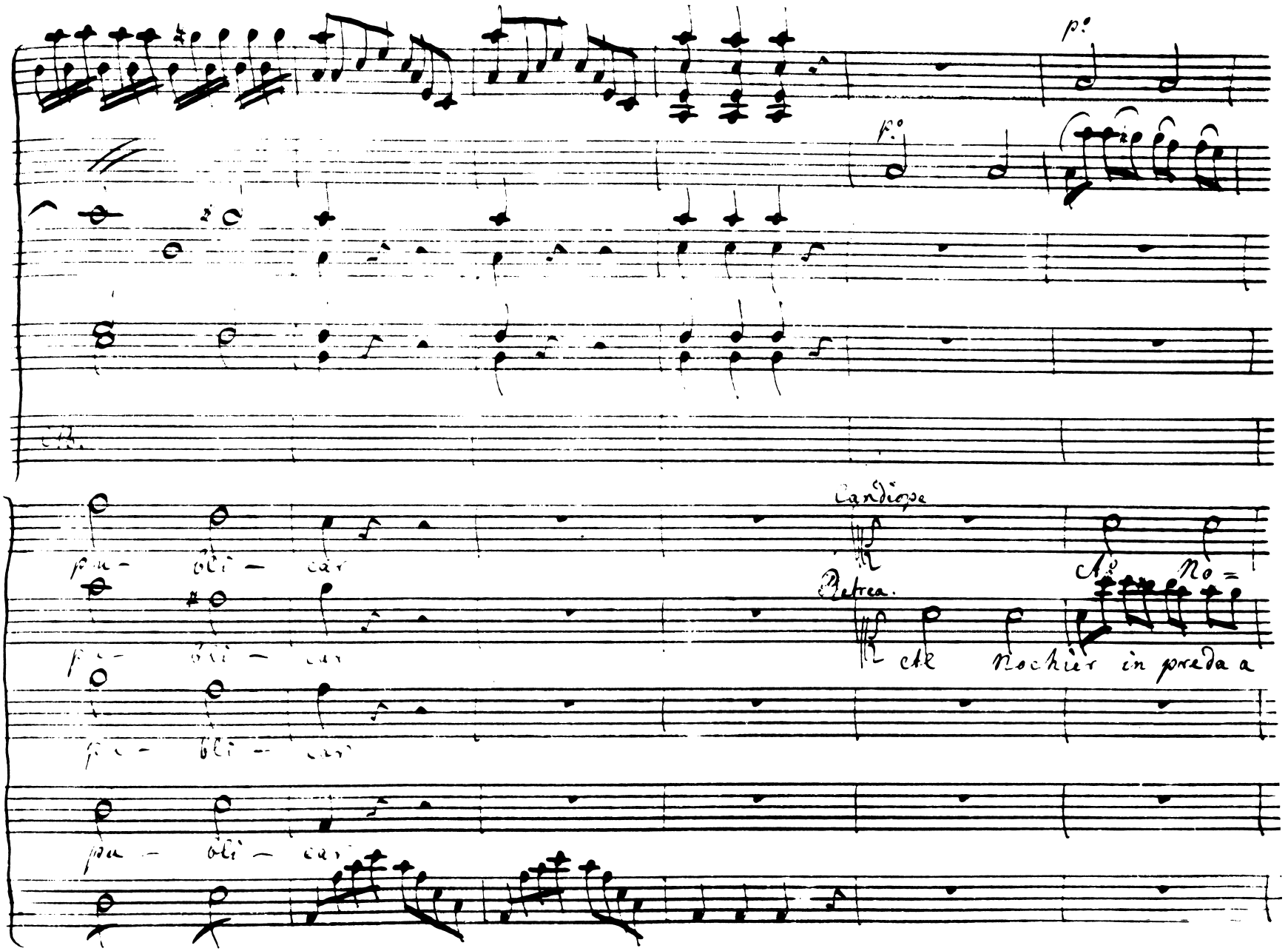

7
Della famaallaurea

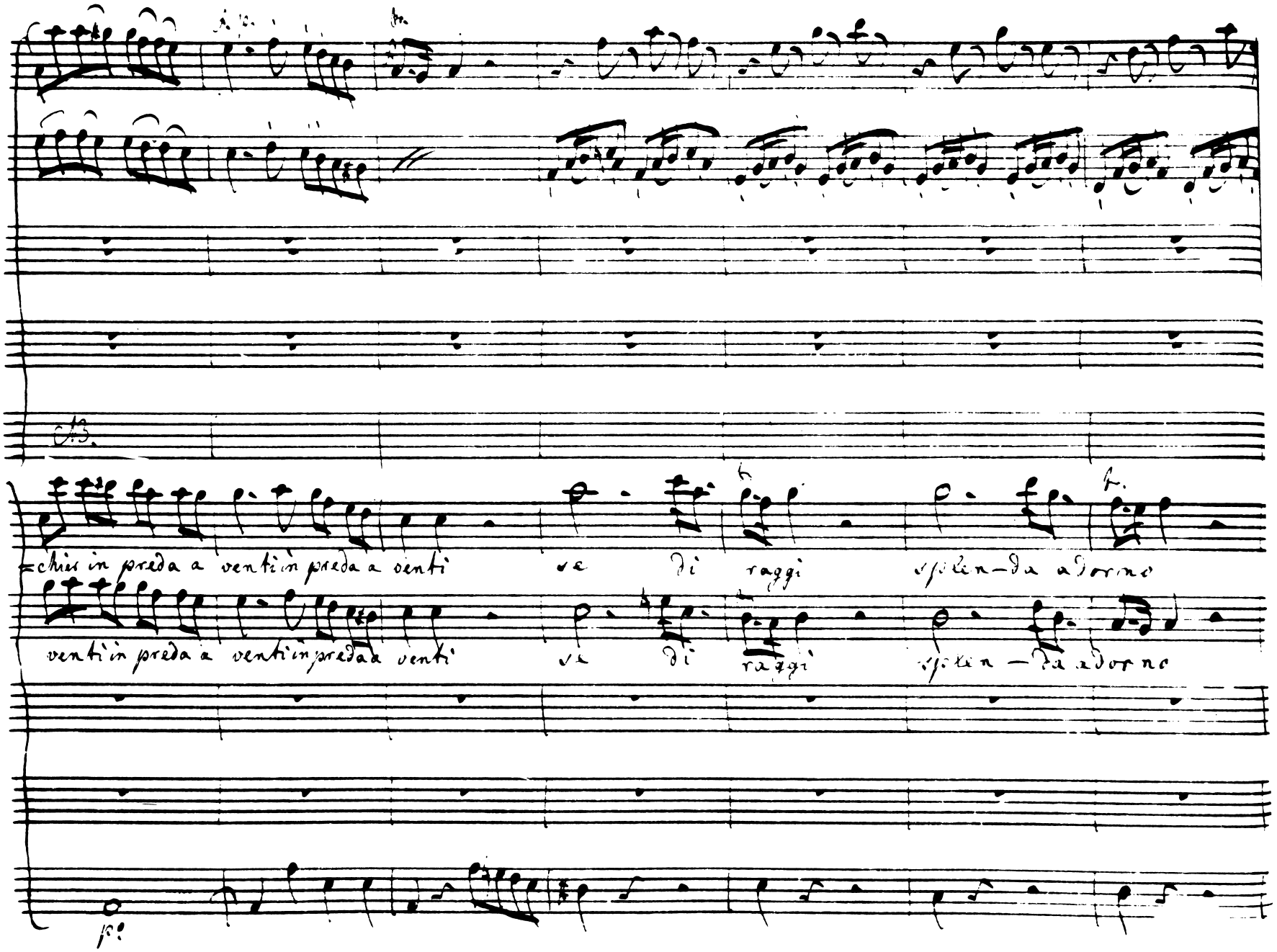

13
from — — — — — ba risuonando risuonando risuo=

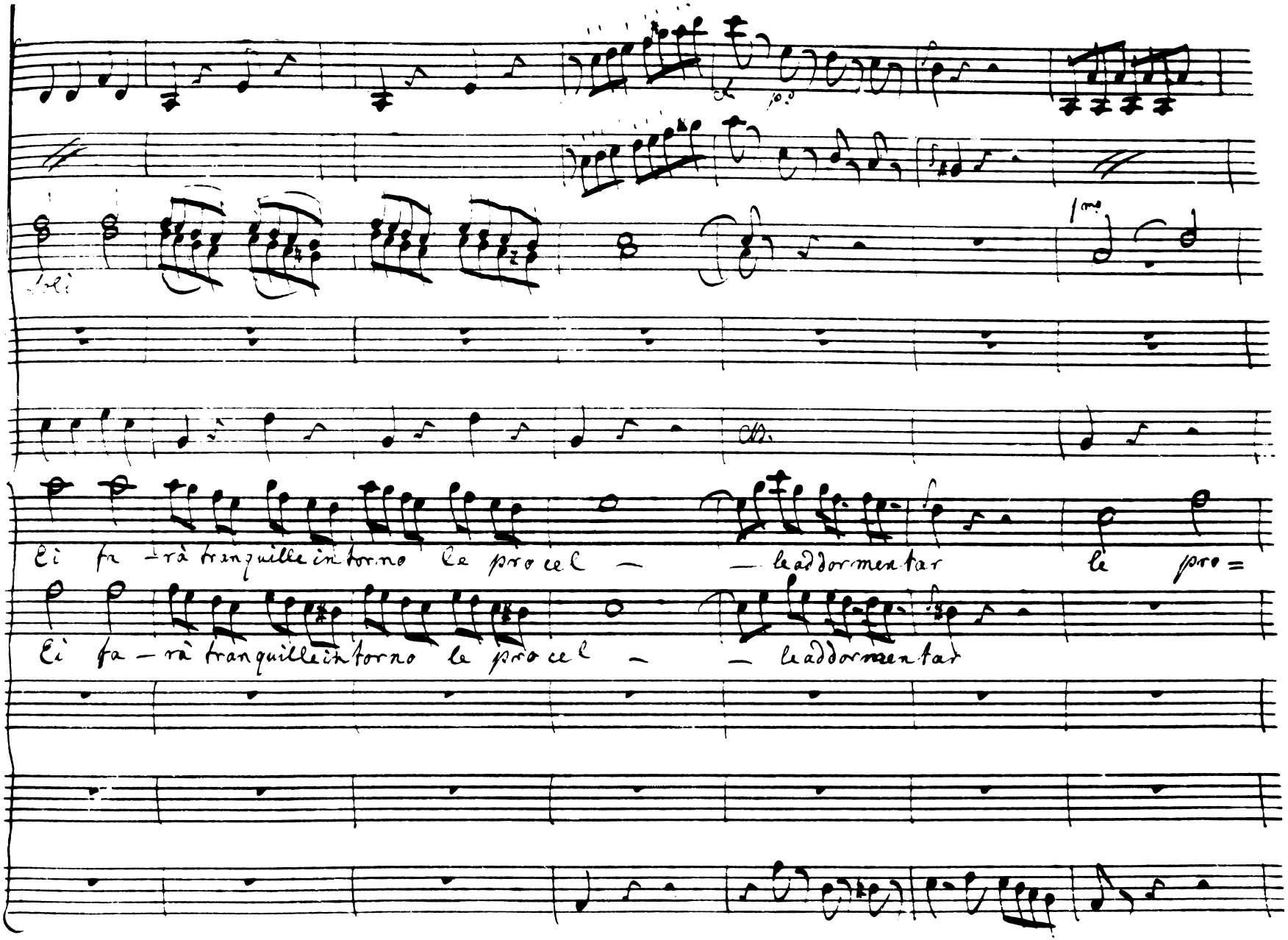

19
D'O - ri - one fortuna — — — to fortu = =
D'O - ri - one fortuna — —
D'O - ri - one fortu = =
= nando d'ogni lato
D'O - ri = =

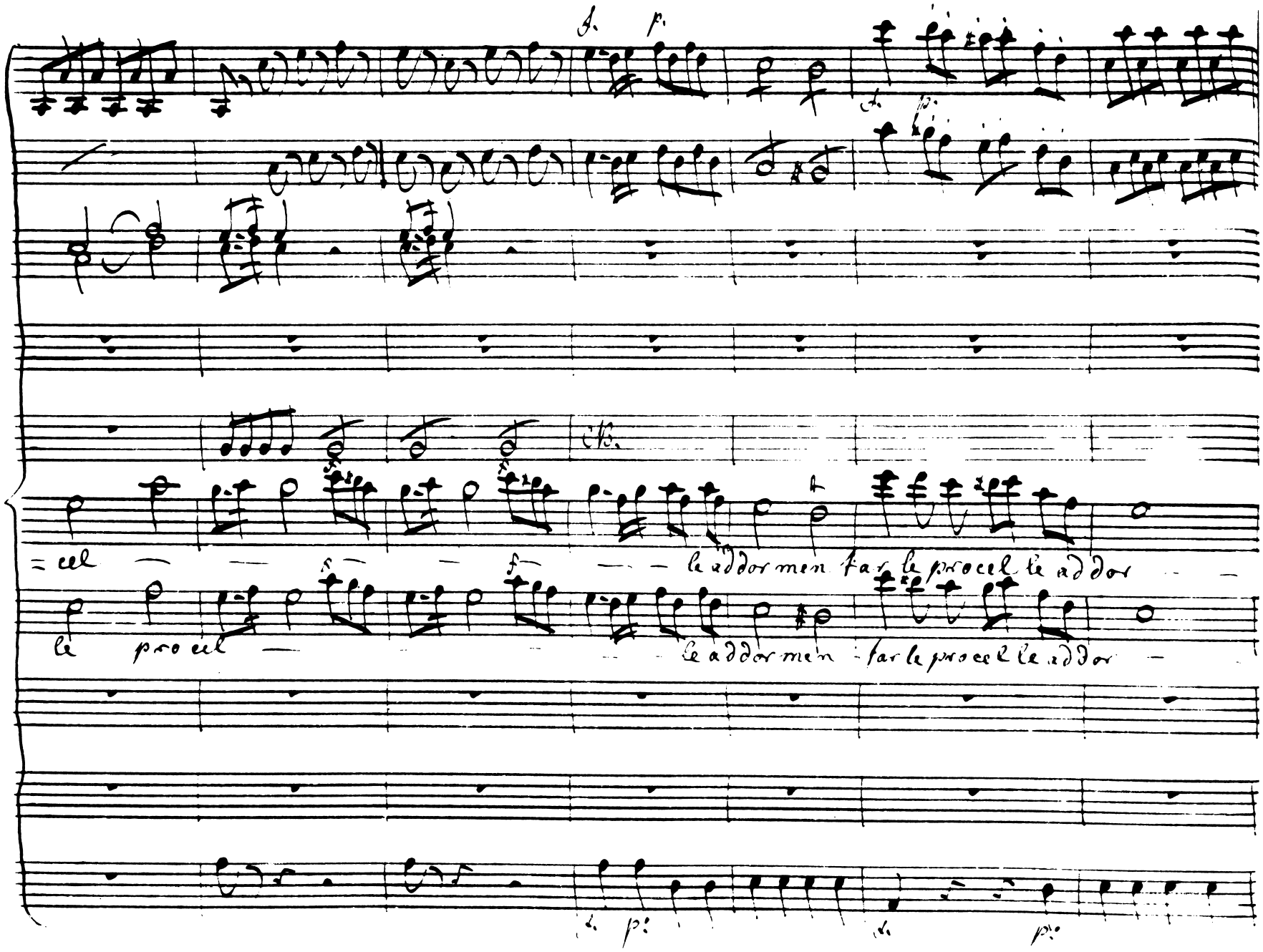

25
-nato s'oda il vanto il vanto il vanto publicar s'o — — dal van — — —
— to s'oda il vanto il vanto il vanto publicar s'o — — dal van — —
= nato s'oda il vanto il vanto il vanto publicar s'oda l van
= one for tu - nato il vanto il vanto publicar s'o — — dal van — —

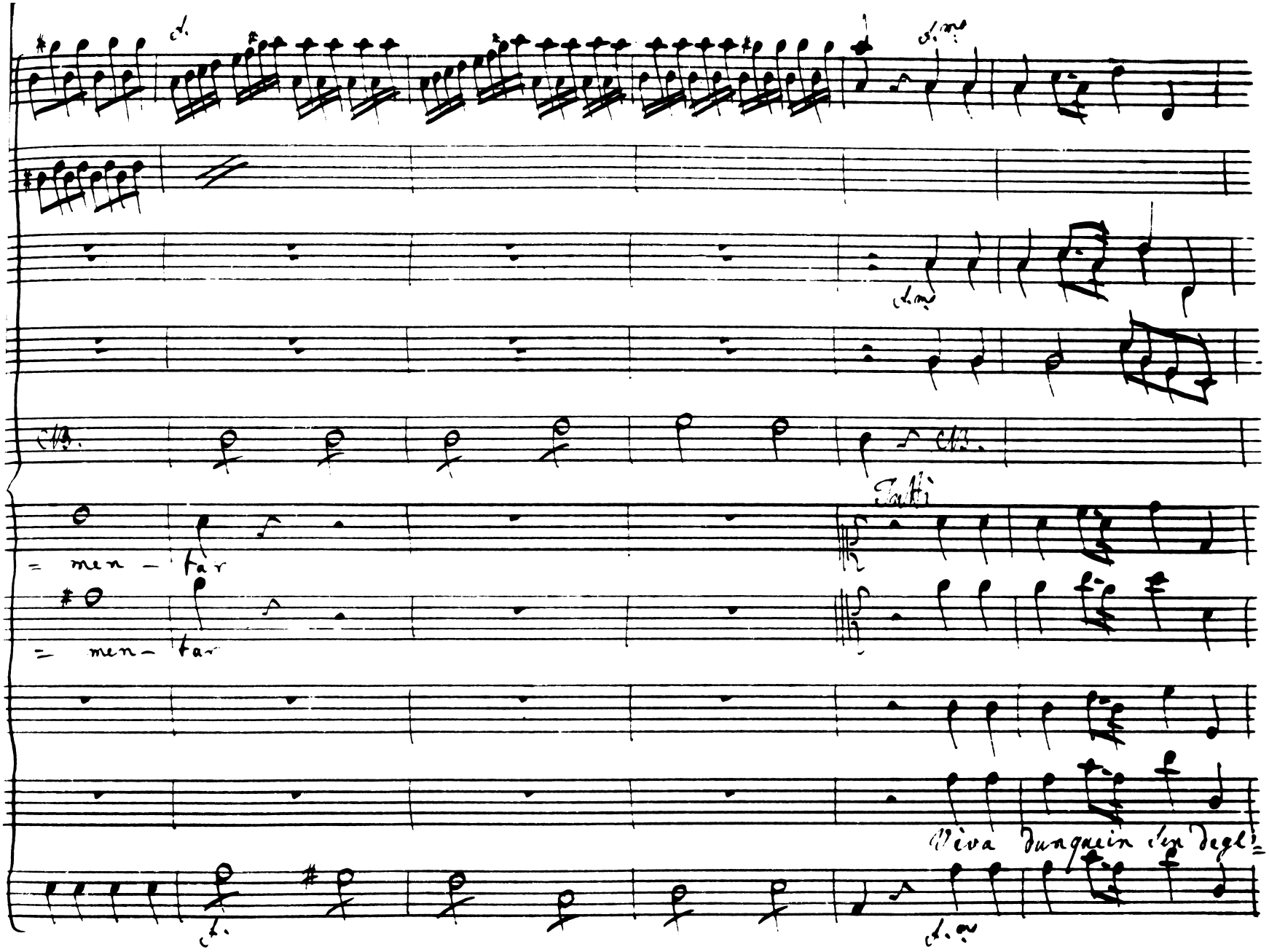

32
to publi - car
publi - car
to publi - car
publi - car
to pu - blicar
pu - bli - car
to pu - blicar
pu - bli - car

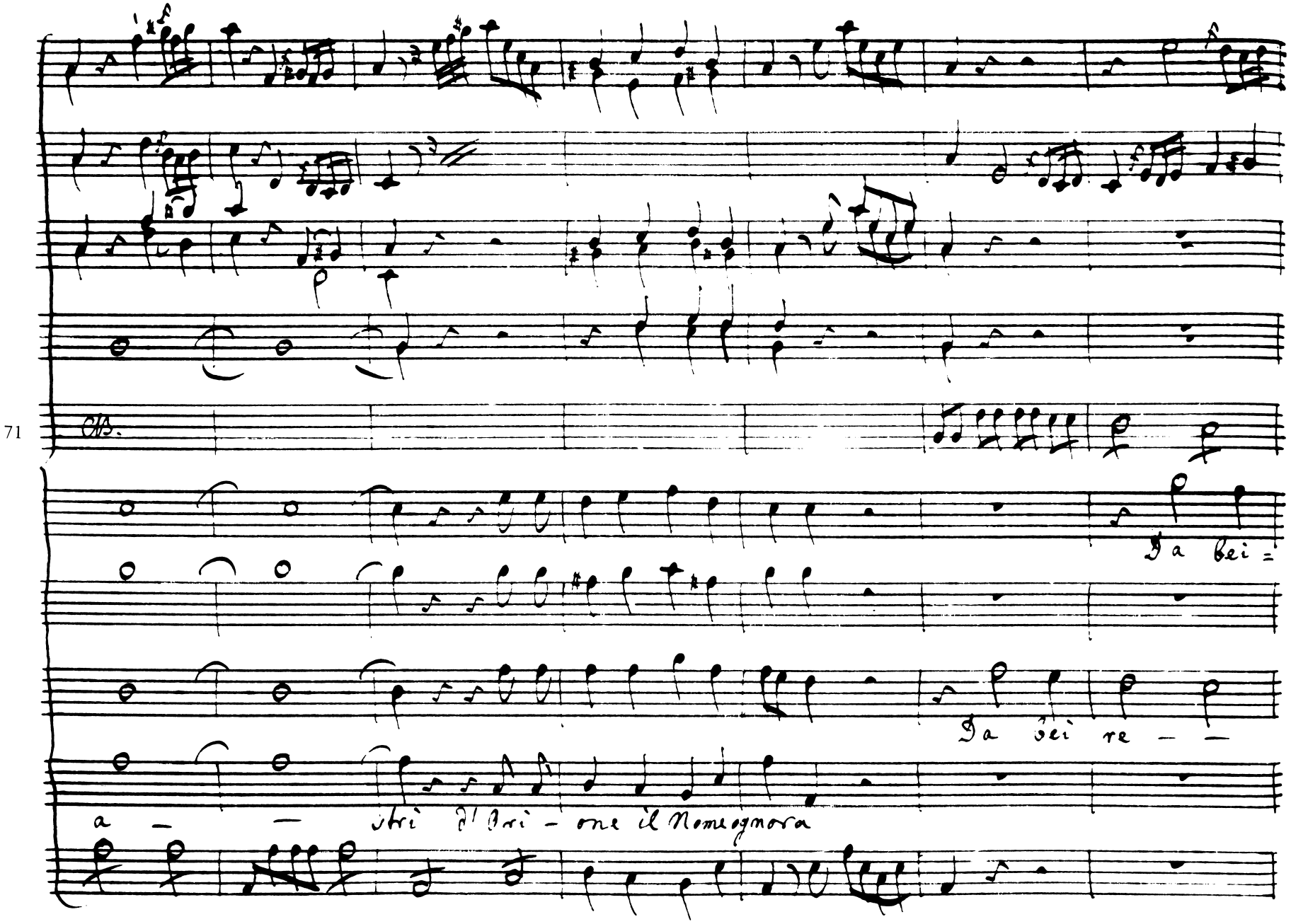

p.o
p.o
38
Candiope
Retrea.
pu - bli - car
pu - bli - car
pu - bli - car
pu - bli - car
Al Nochier in preda a

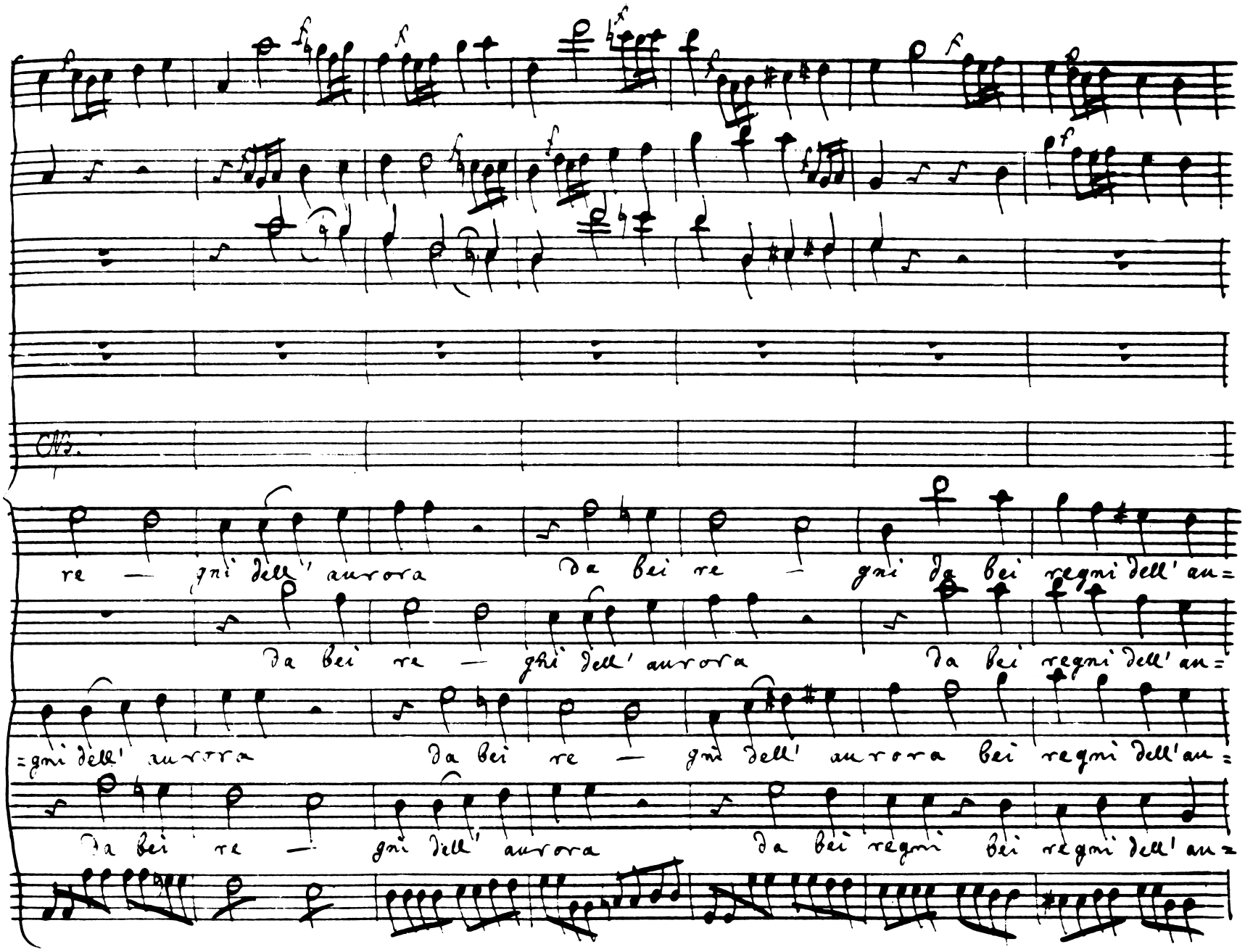

44
chius in preda a venti in preda a venti
ve di raggi splen-da adorno
venti in preda a venti in preda a venti
ve di raggi splen-da adorno

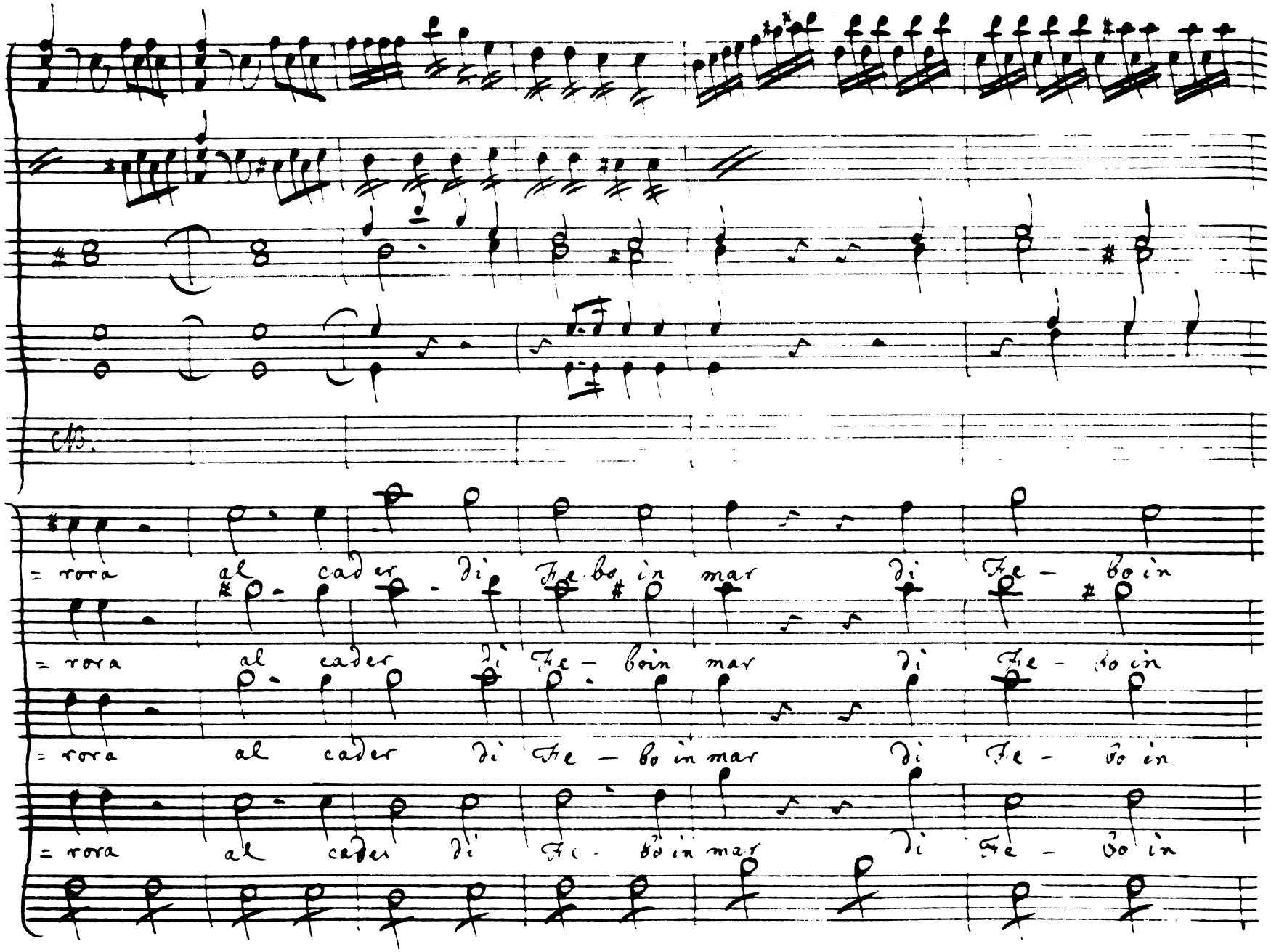

51
Ei fa – rà tranquille intorno le procel – – le addormentar le pro=
Ei fa – rà tranquille intorno le procel – – le addormentar

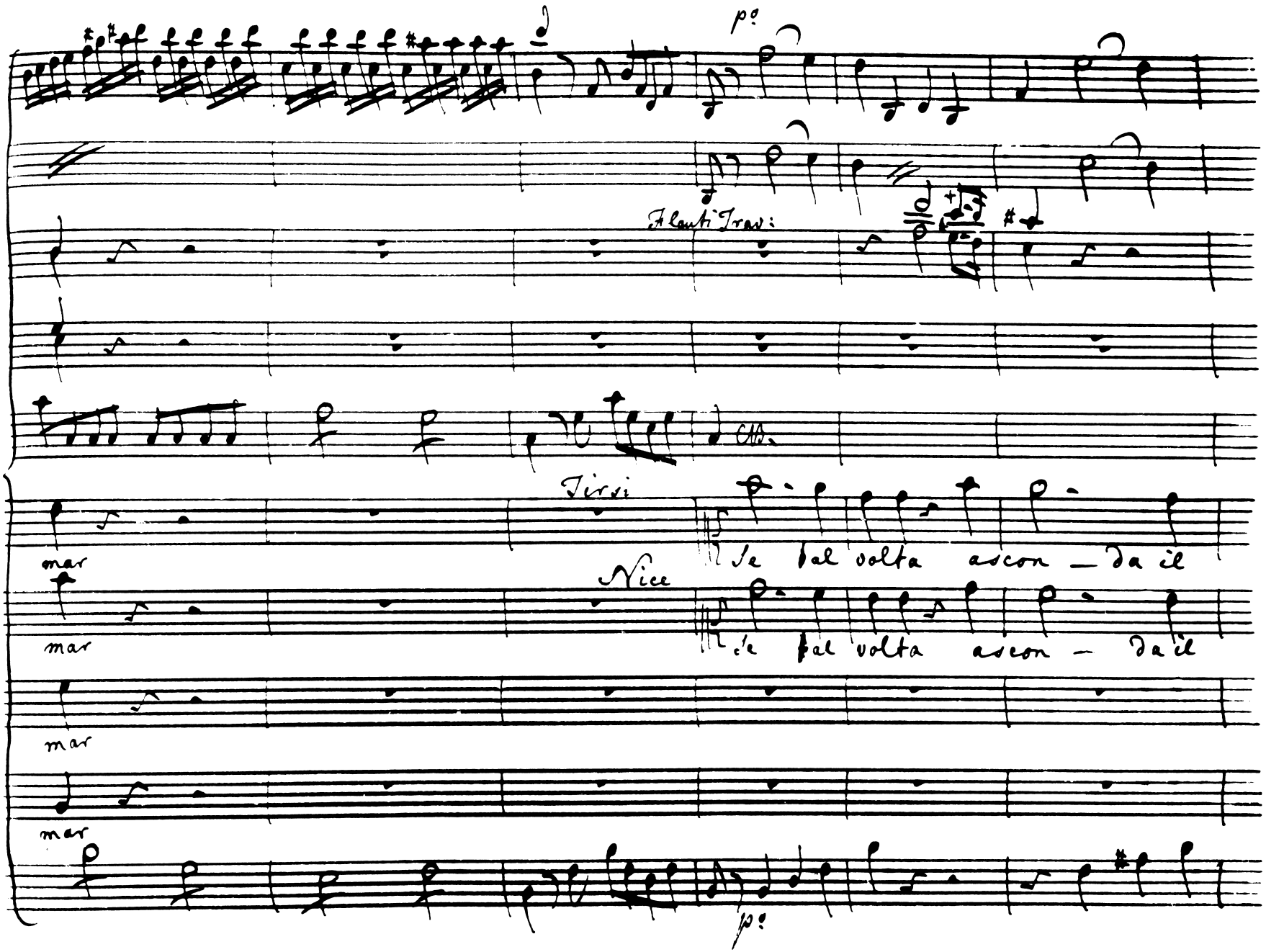

58
=cel — — — — — le addor men far le procel le addor — —
le procel — — — — le addor men far le procel le addor —

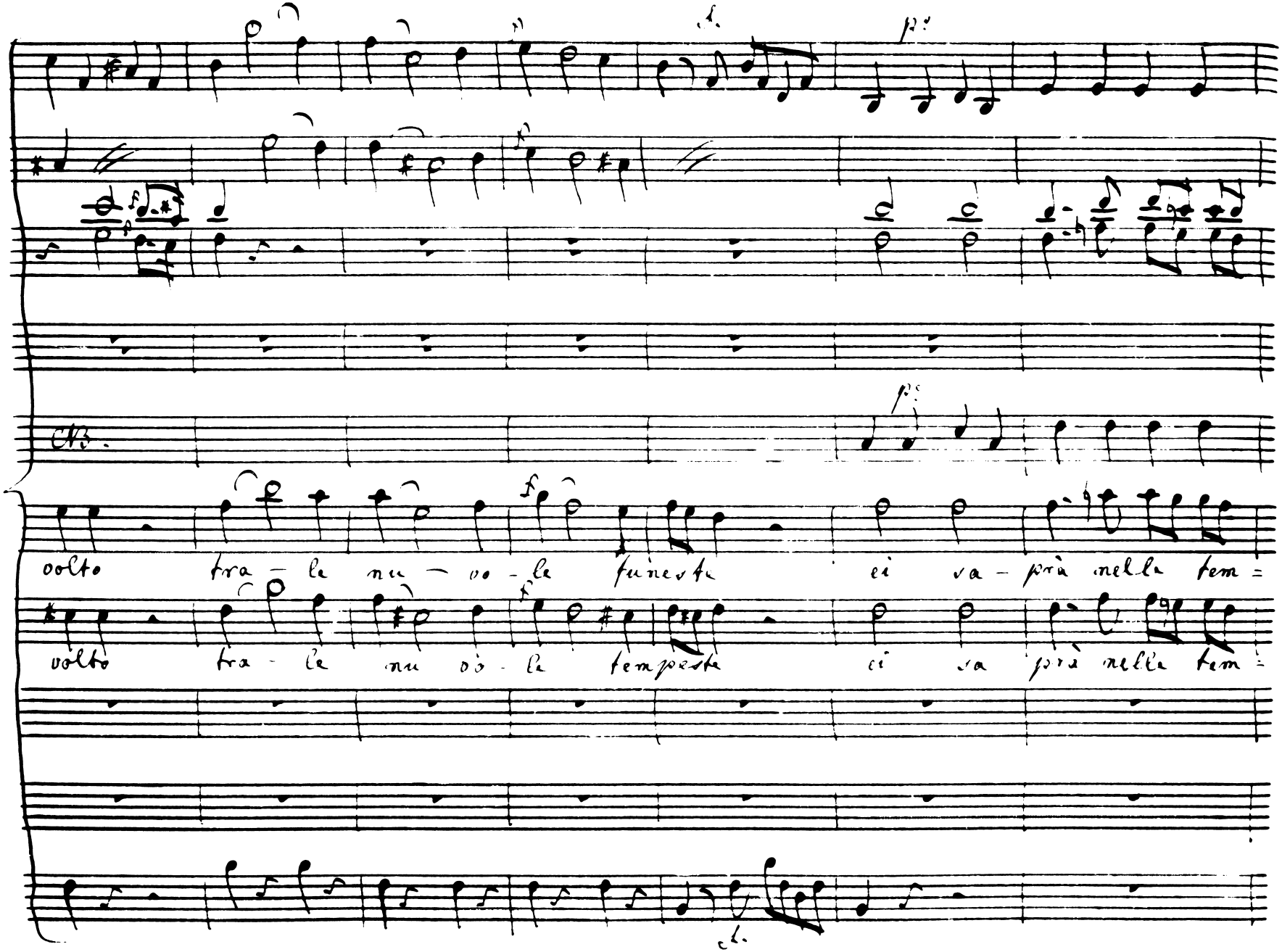

65
Tutti
= men - tar
= men - tar
Viva dunque in sen degl=

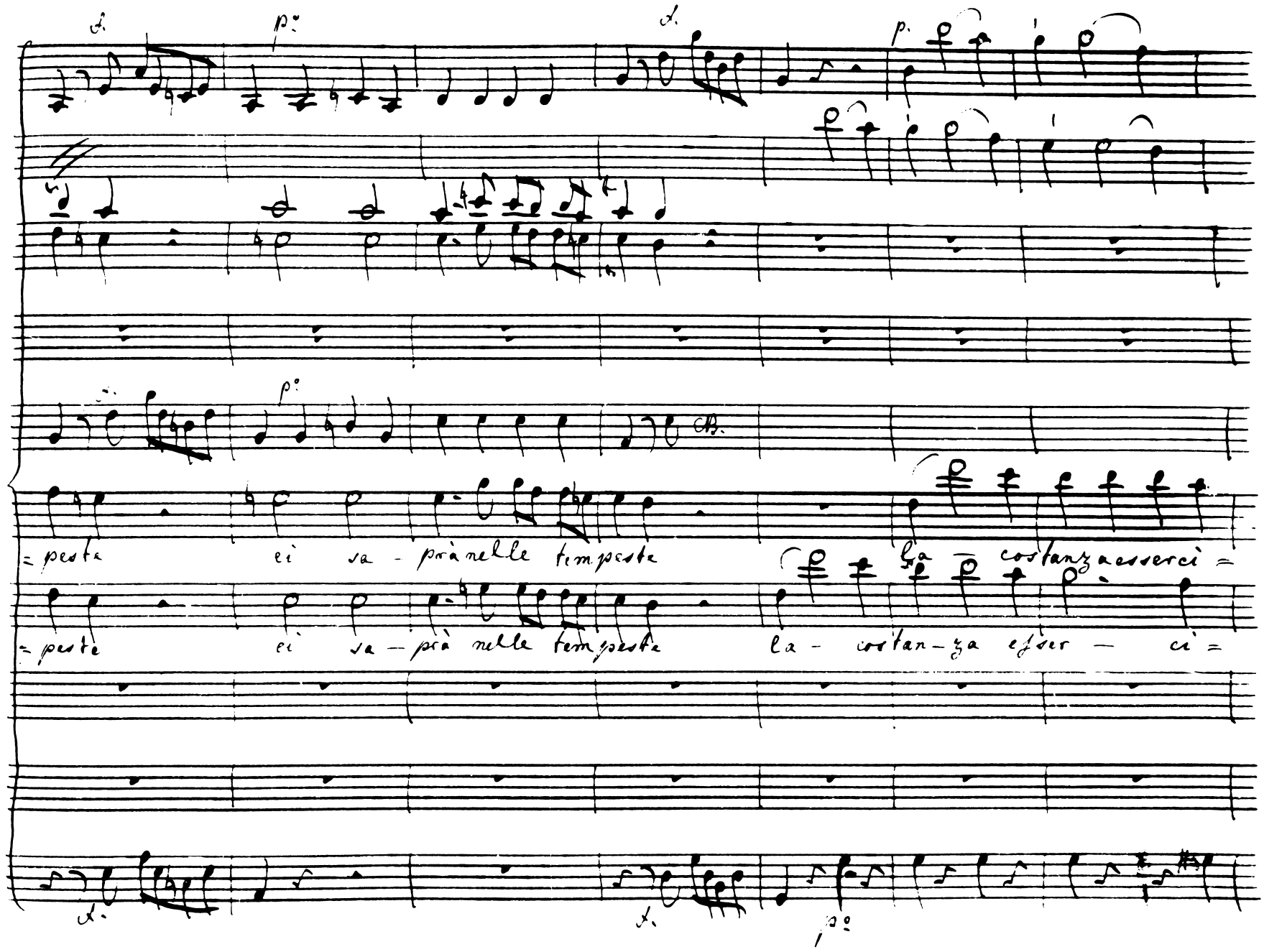

71
Da bei =
Da bei re — —
a — — stri d'Ori - one il Nome ognora

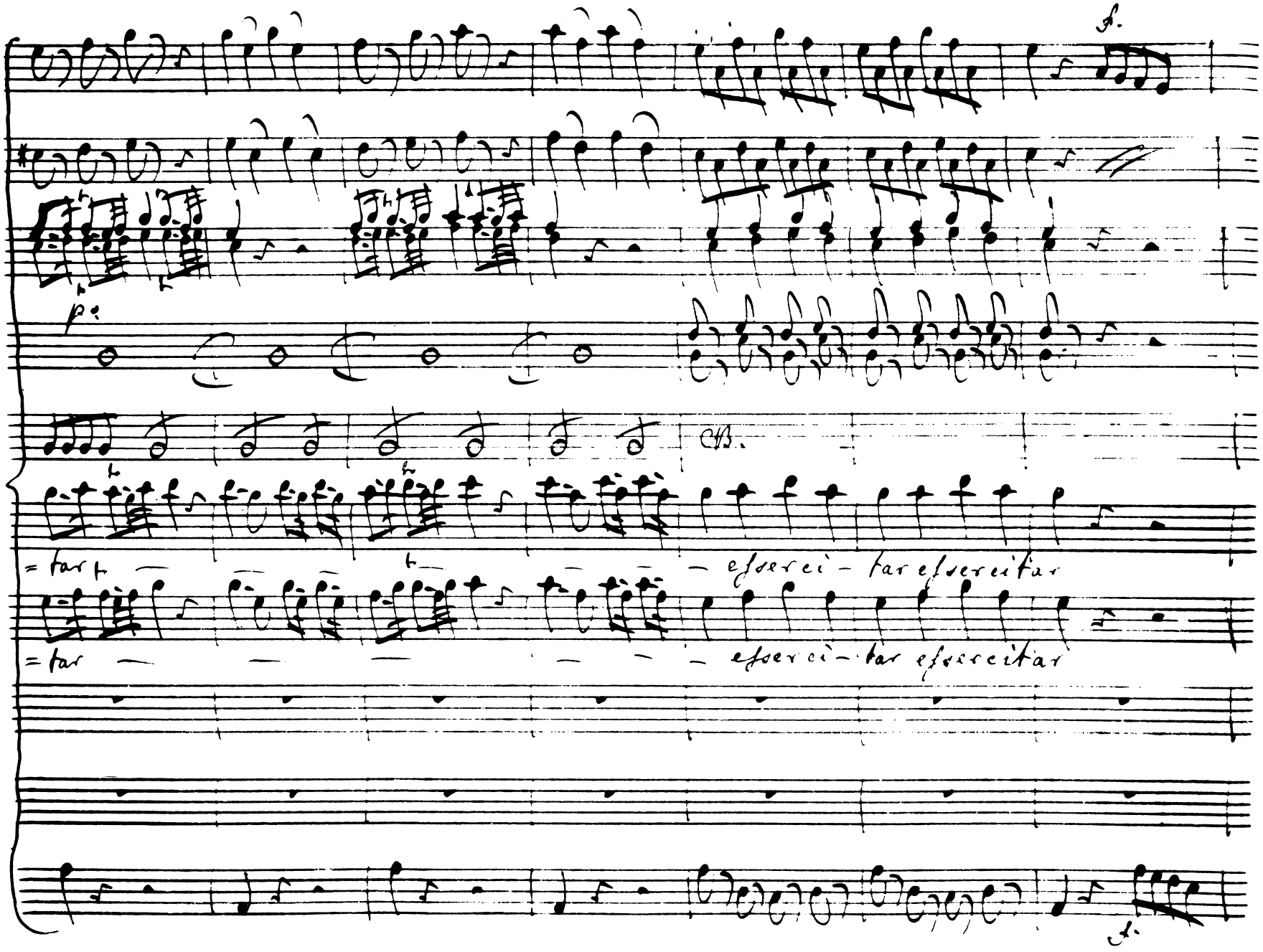

Cbs.
re — gni dell' aurora Da bei re — gni da bei regni dell' au=
Da bei re — gni dell' aurora Da bei regni dell' au=
=gni dell' aurora Da bei re — gni dell' aurora bei regni dell' au=
Da bei re — gni dell' aurora da bei regni bei regni dell' au=

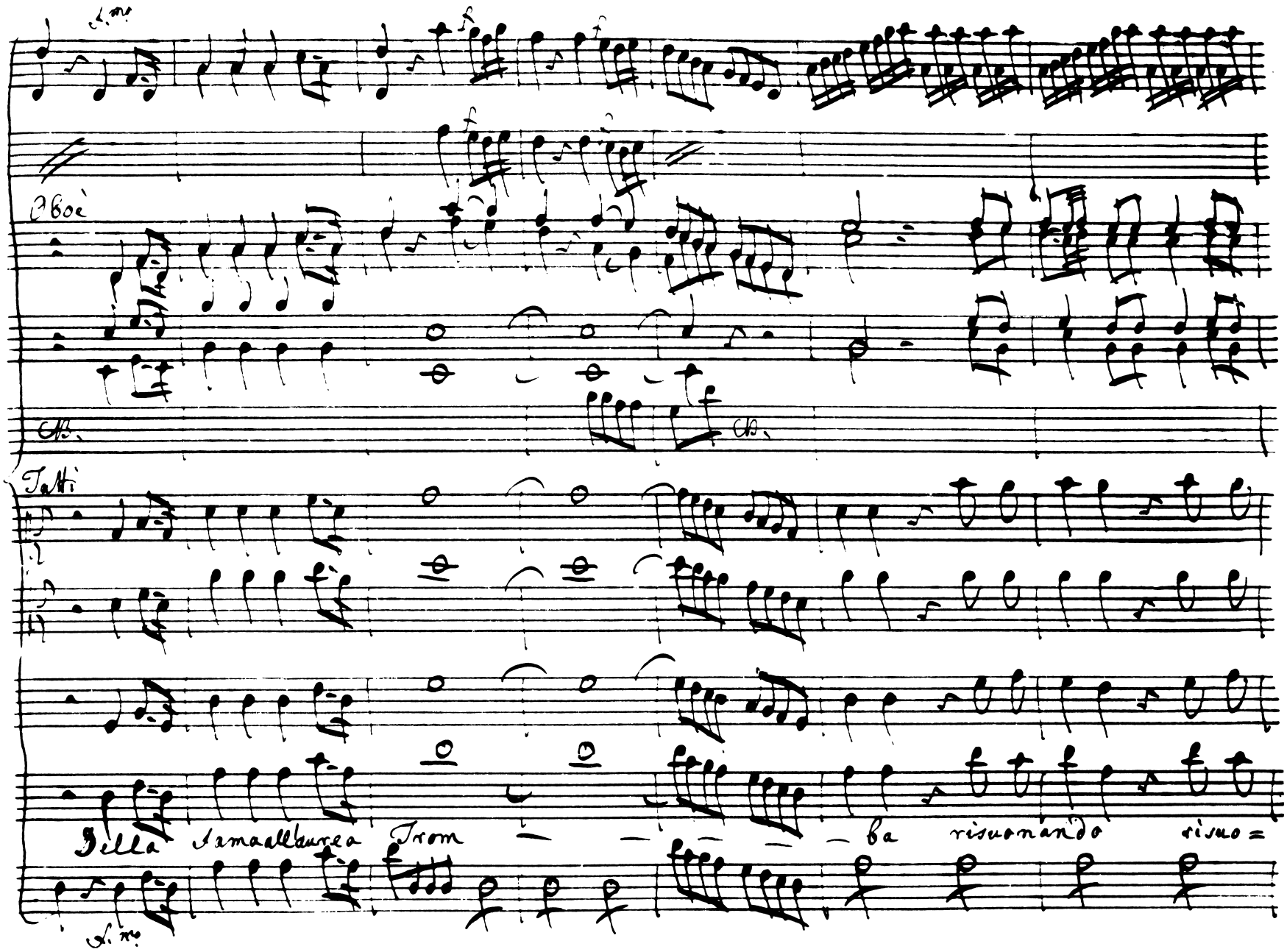

85
= rora al cader di Te - bo in mar di Te - bo in
= rora al cader di Te - bo in mar di Te - bo in
= rora al cader di Te - bo in mar di Te - bo in
= rora al cader di Te - bo in mar di Te - bo in


p°
Flauti Trav:
91
Tirsi
Nice
mar
mar
mar
mar
Se tal volta ascon — da il
Se tal volta ascon — da il
p°

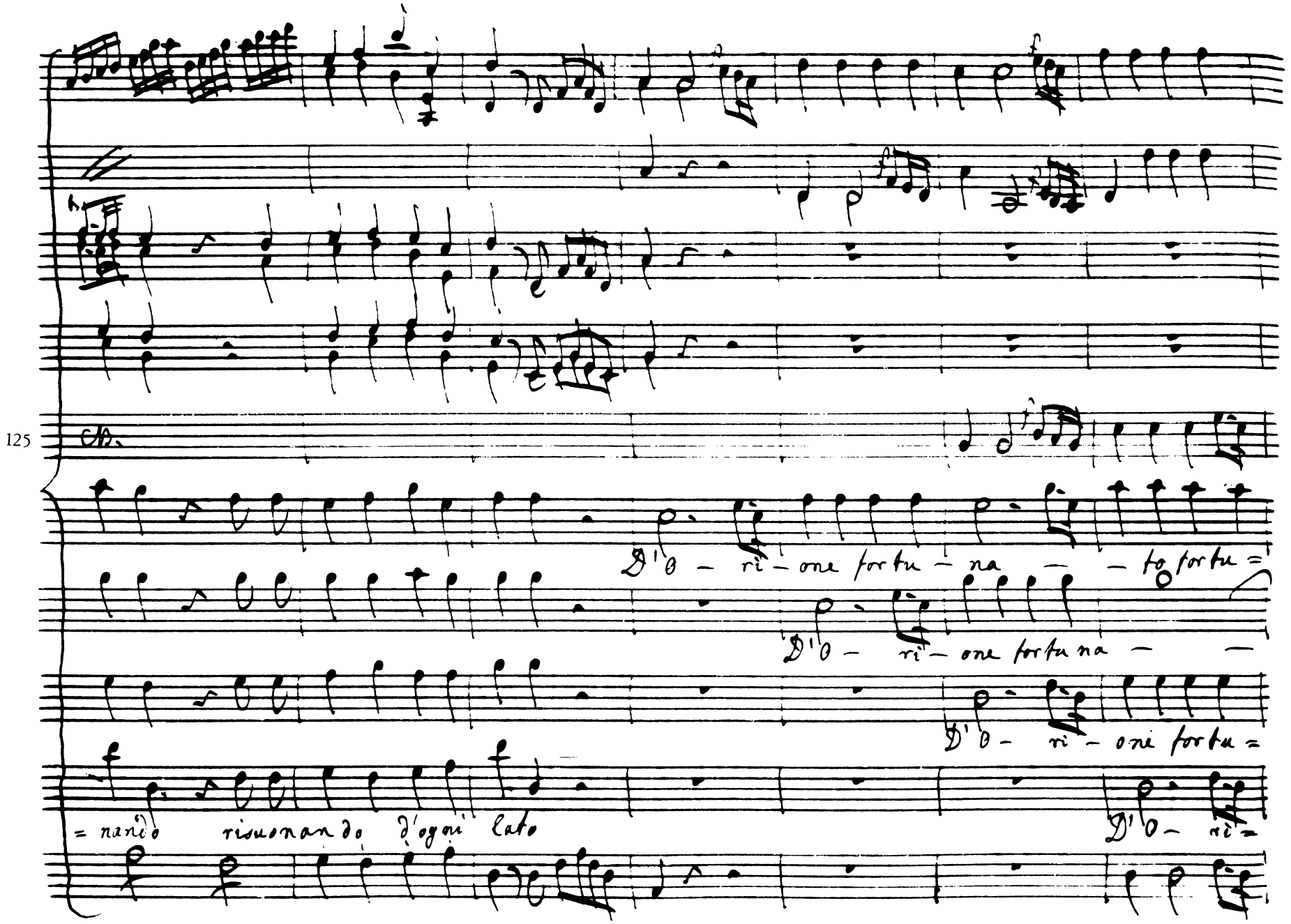

97
Ch.
volto tra - le nu - vo - le funeste ei va - prà nella tem =
volto tra - le nu vo - le tempeste ei va prà nella tem =

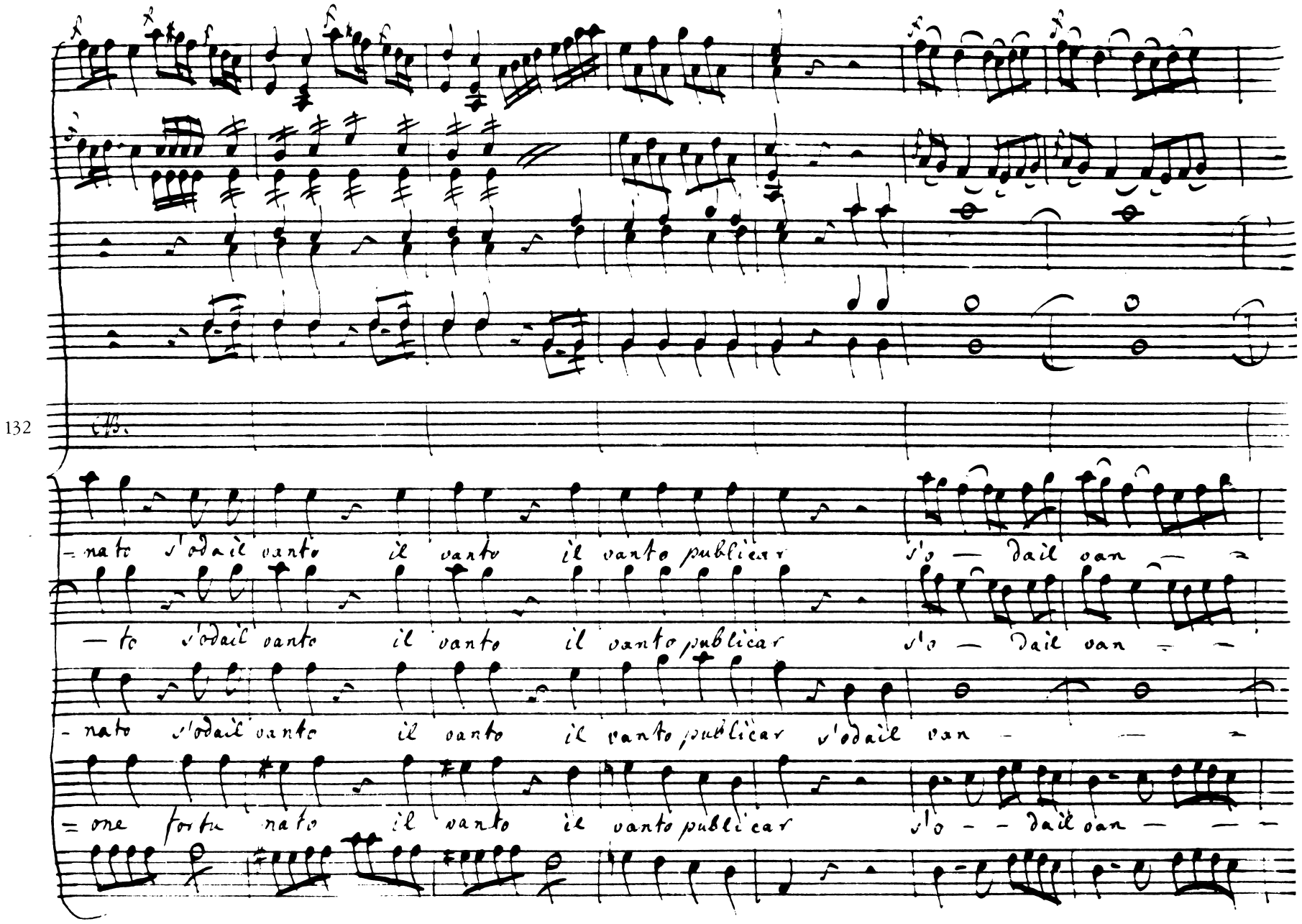

104
= peste ei va - prà nelle tempeste la - costanza esserci =
= peste ei va - prà nelle tempeste la - costan - za eſser - ci =

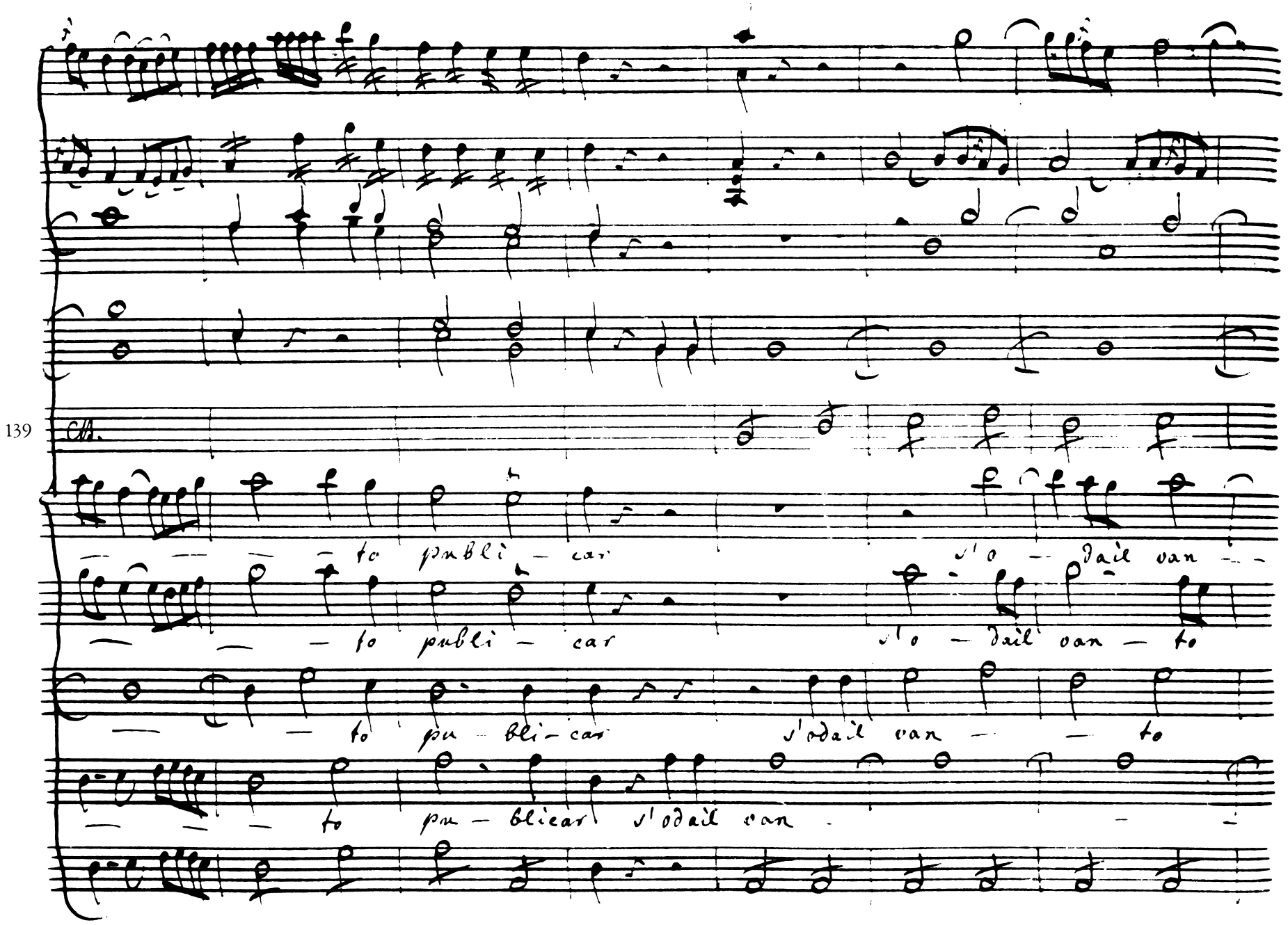

111
p:
CB.
=tar
esserci-tar essercitar
=tar
esserci-tar essercitar

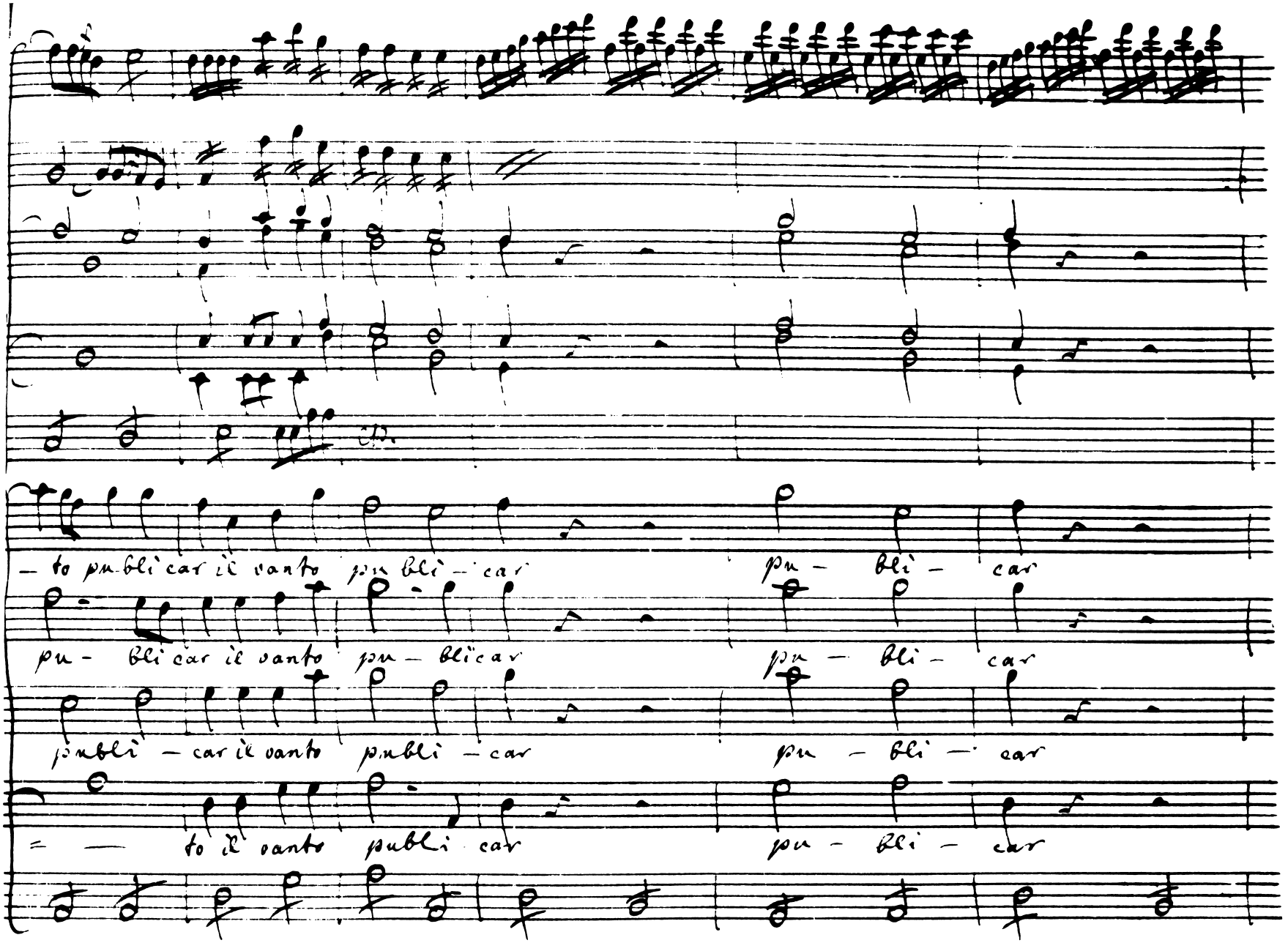


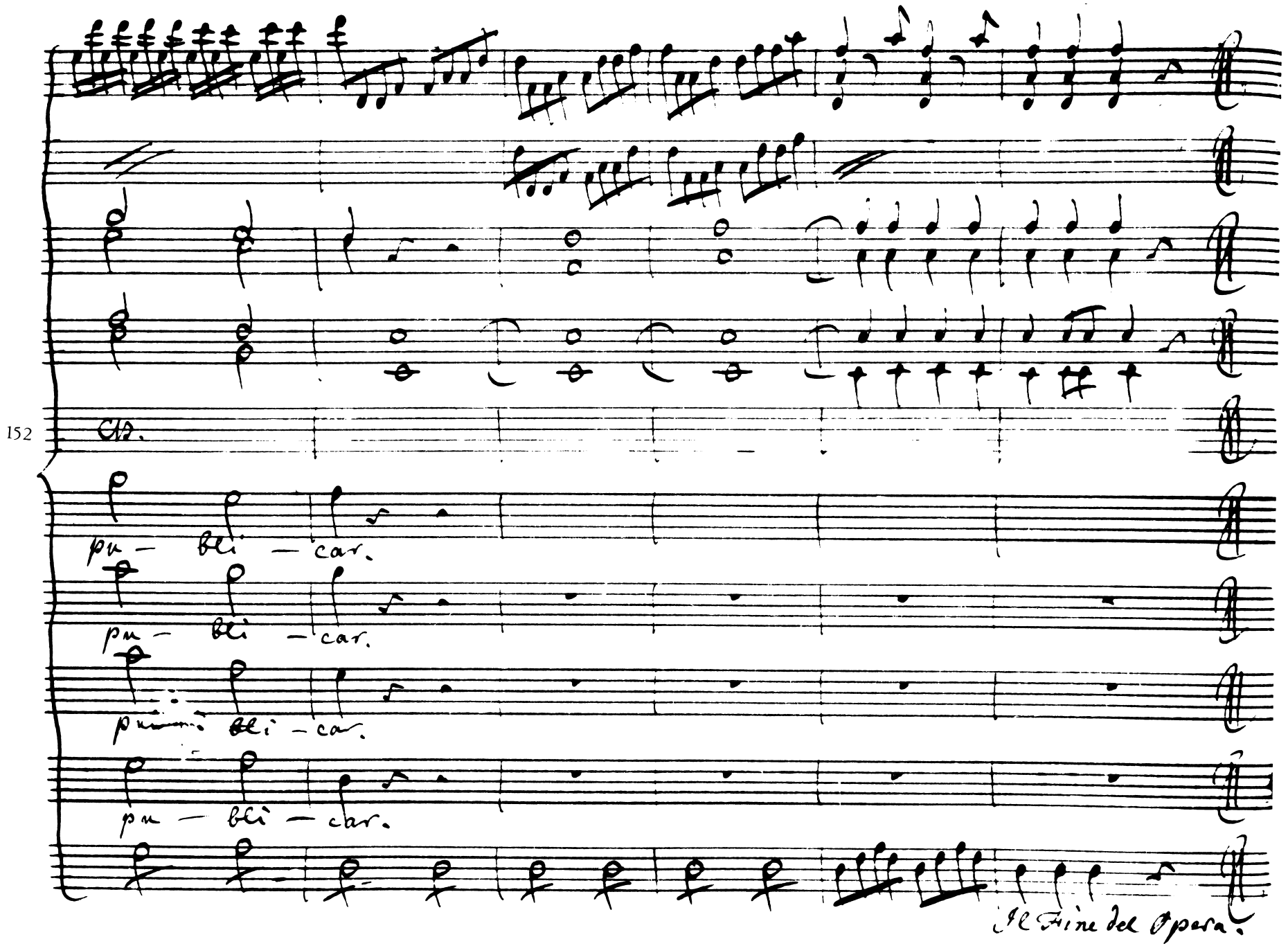
118


125
D'o - ri - one for tu - na - to for tu =
D'o - ri - one for tu na -
D'o - ri - one for tu =
= nan'o risuonan do d'ogni lato
D'o - ri =

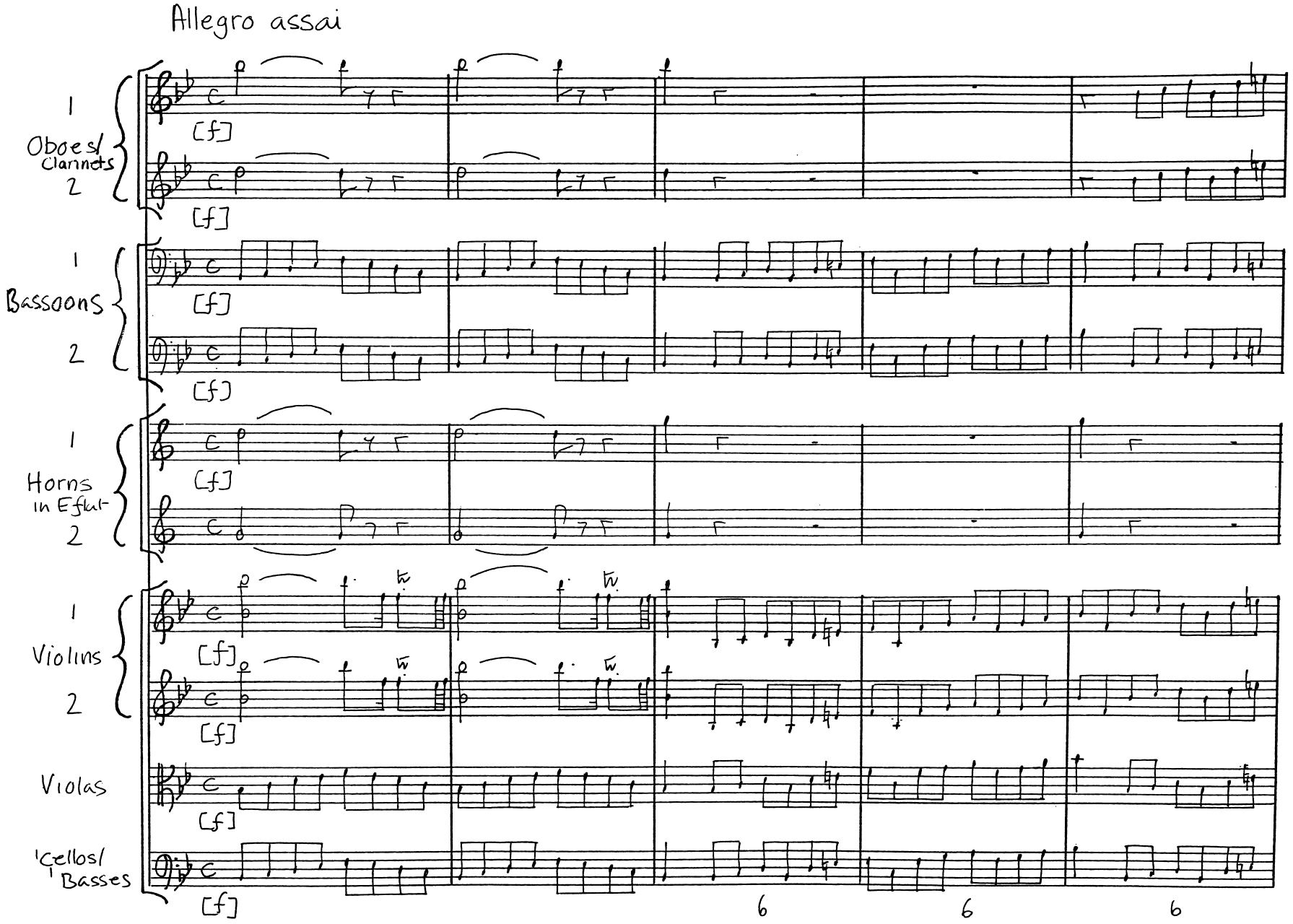

132
= nato s'odail vanto il vanto il vanto publicar s'o — dail van —
— to s'odail vanto il vanto il vanto publicar s'o — dail van —
- nato s'odail vanto il vanto il vanto publicar s'odail van —
= one forte nato il vanto il vanto publicar s'o — dail van —

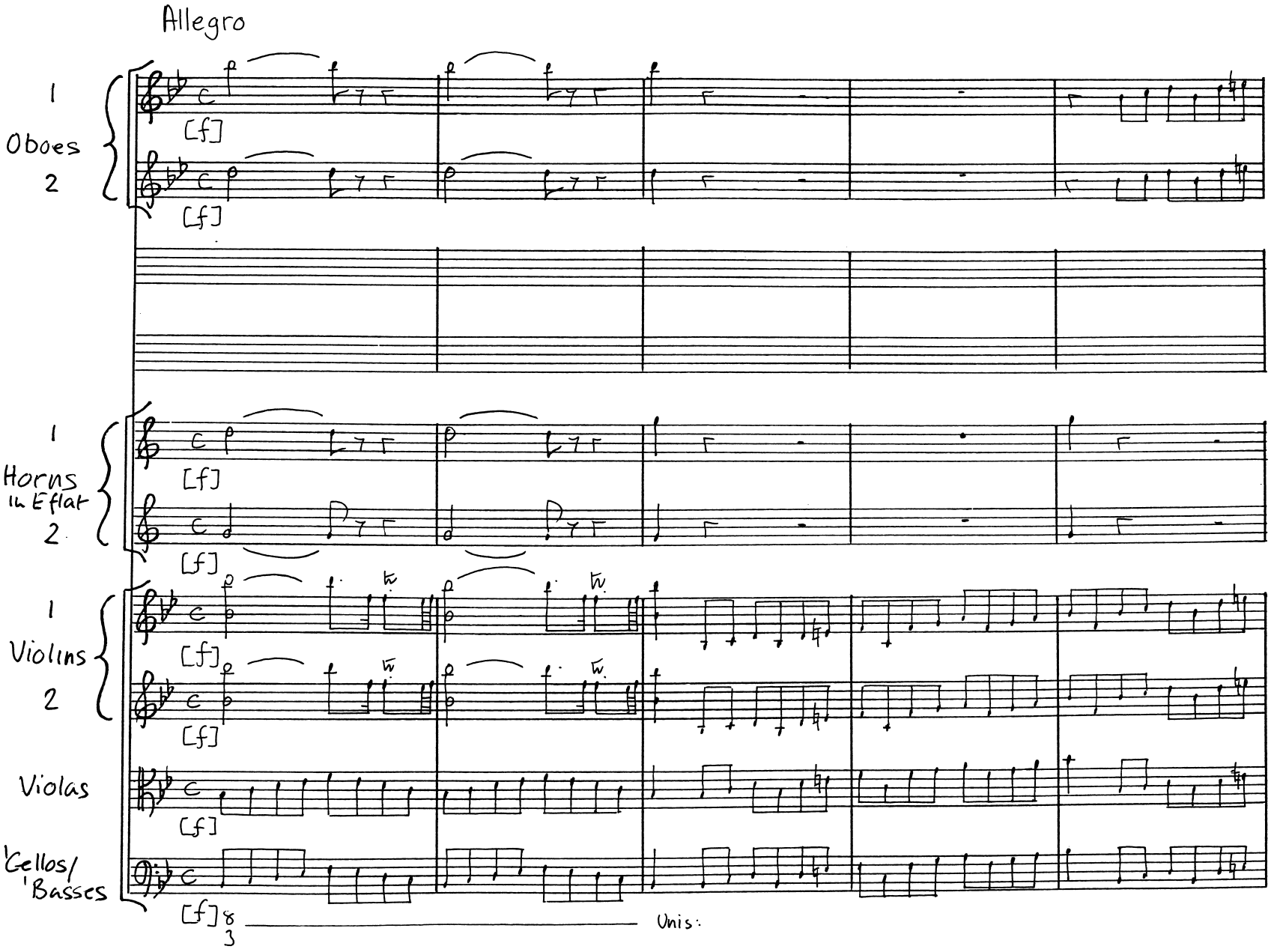

139
Ch.
to publi – car
s'o – dail van –
to publi – car
s'o – dail van – to
to pu – bli – car
s'odail van – to
to pu – blicar s'odail van

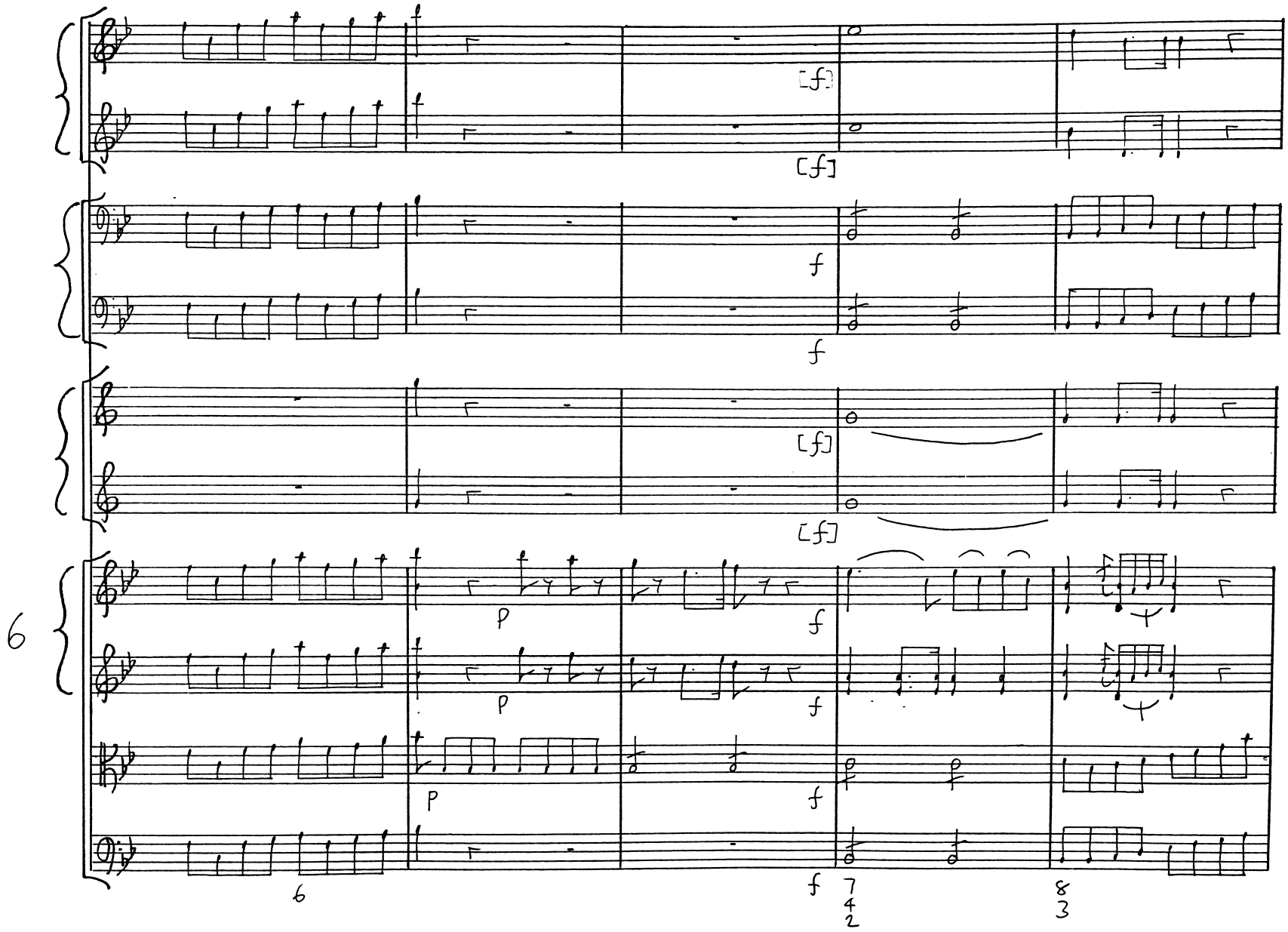

146
– to pu-bli car il vanto pu-bli – car
pu – bli – car
pu – bli car il vanto pu – bli car
pu – bli – car
publi – car il vanto publi – car
pu – bli – car
= – to il vanto publi car
pu – bli – car

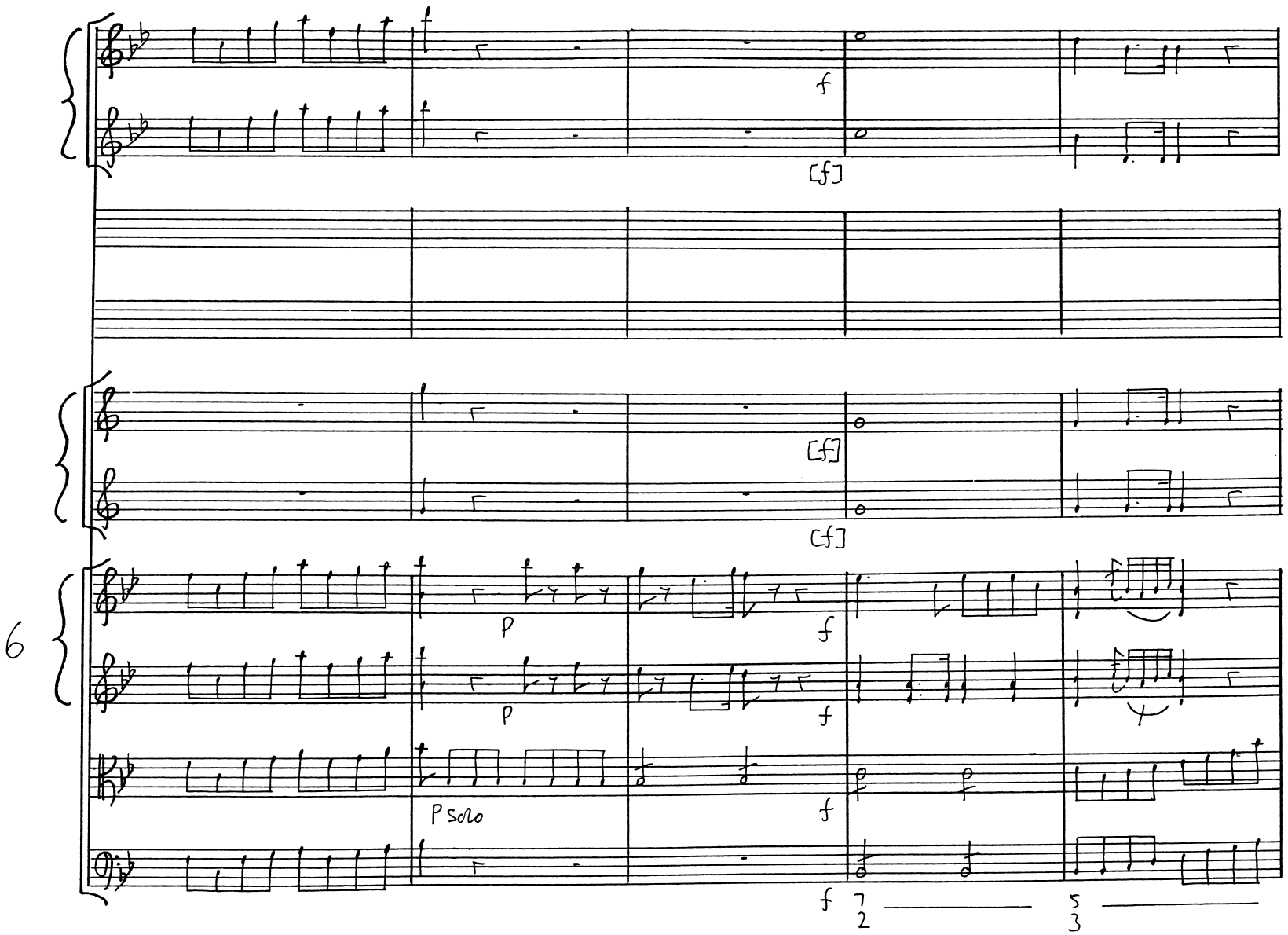

152
Cb.
pu — bli — car.
pu — bli — car.
pu — bli — car.
pu — bli — car.
Il Fine del Opera.

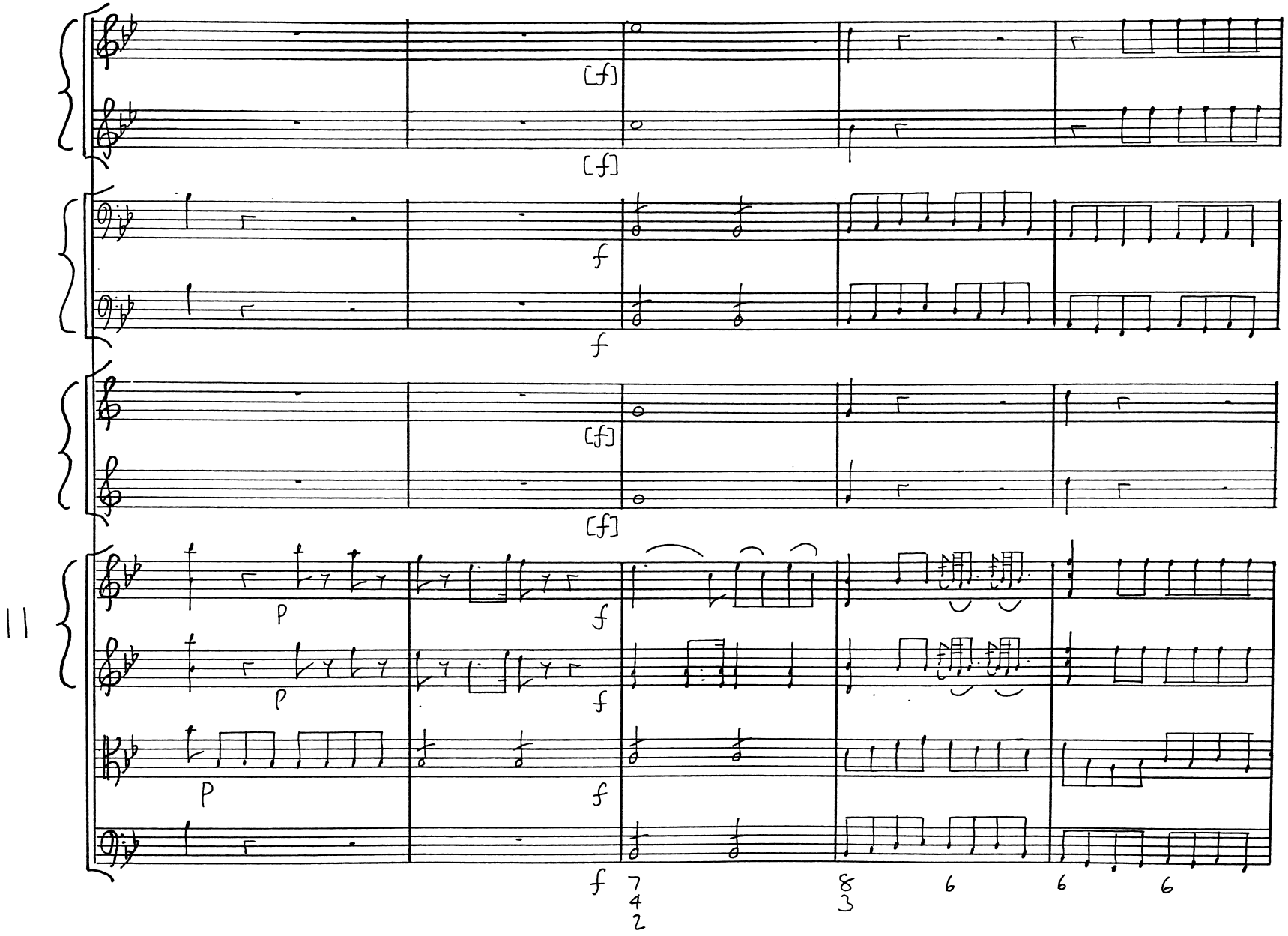
Zanaida

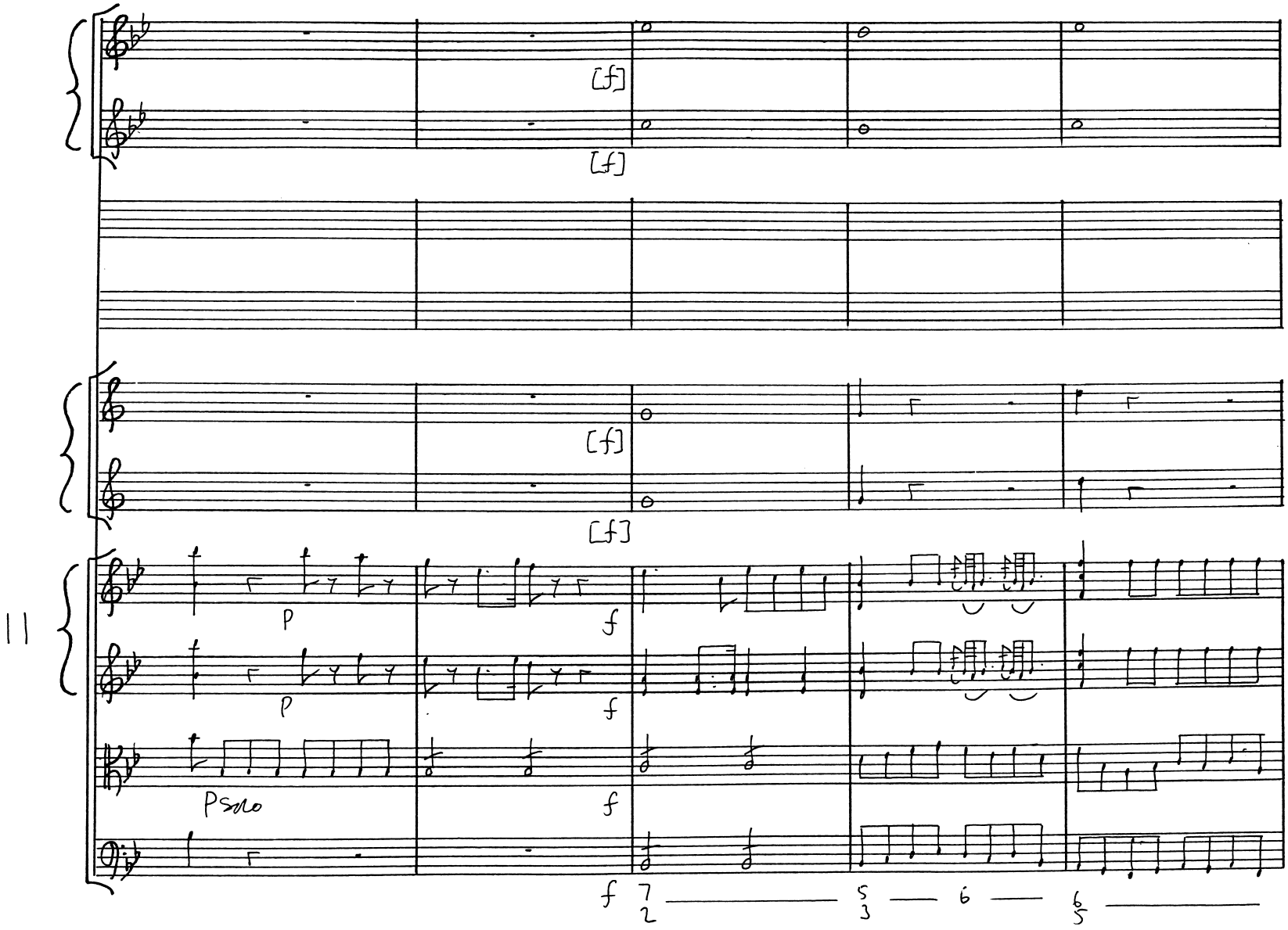

Allegro assai
1
Oboes/ Clarinets
2
[f]
1
Bassoons
2
[f]
1
Horns in E flat
2
[f]
1
Violins
2
[f]
Violas
[f]
'Cellos/ 'Basses
[f]
6
6
6

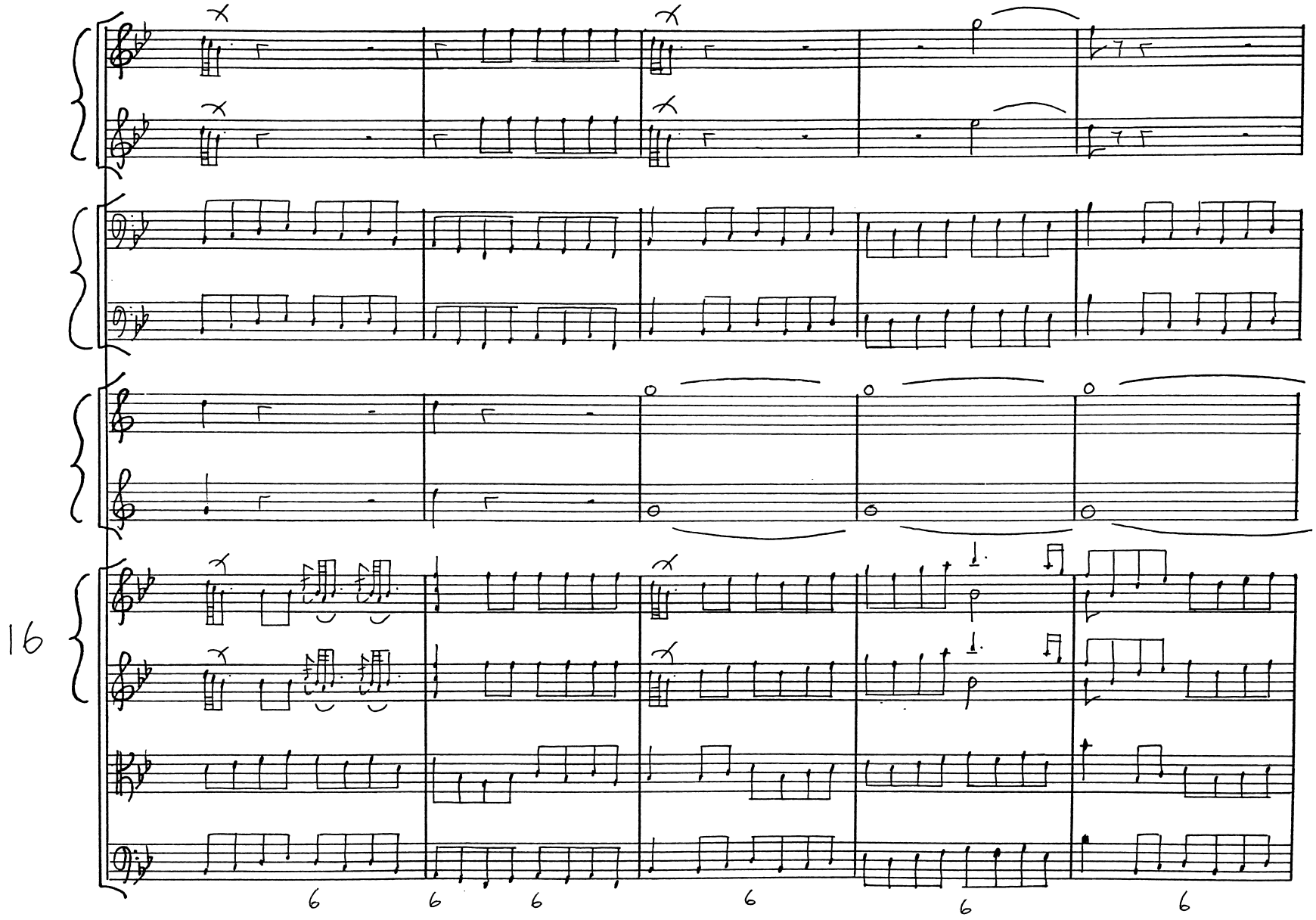

Allegro
1
Oboes
2
[f]
[f]
1
Horns
in E flat
2
[f]
[f]
1
Violins
2
[f]
[f]
Violas
[f]
'Cellos/
'Basses
[f]
8
3
Unis:

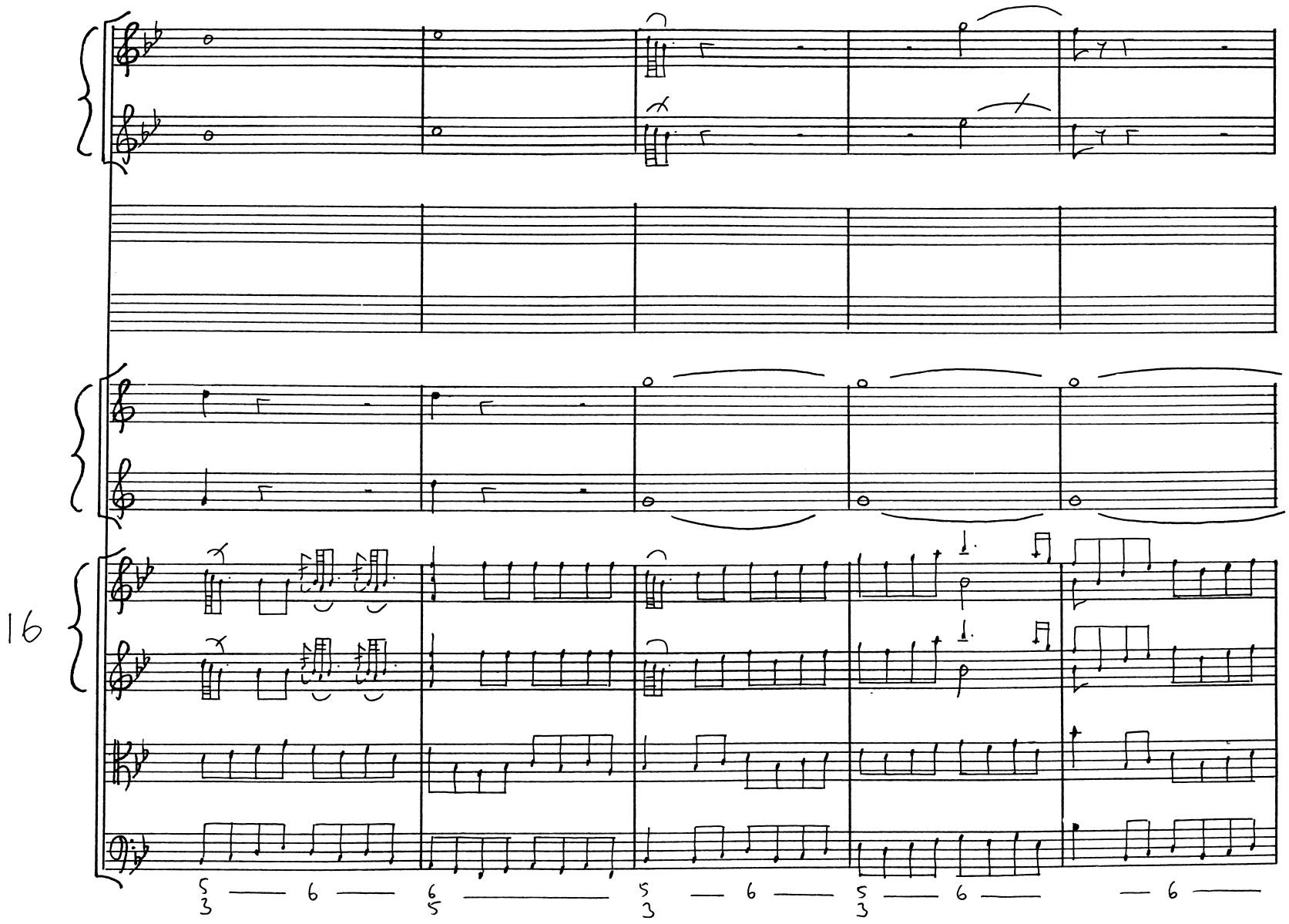

[f]
[f]
f
f
[f]
[f]
6
p
p
p
f
f
f
f
f
6
7
4
2
8
3

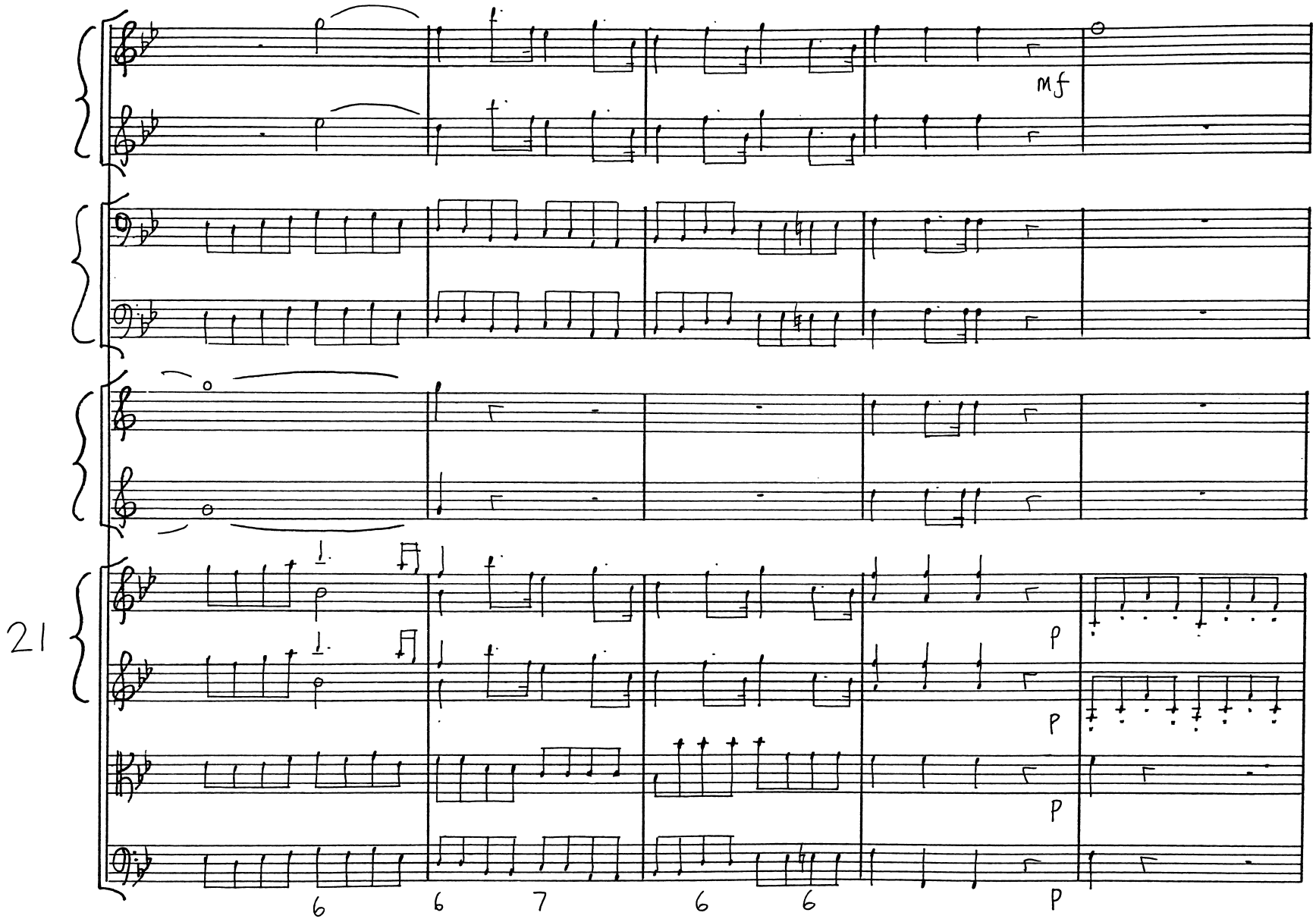

f
[f]
[f]
[f]
6
p
p
f
f
P solo
f
f
7
2
5
3

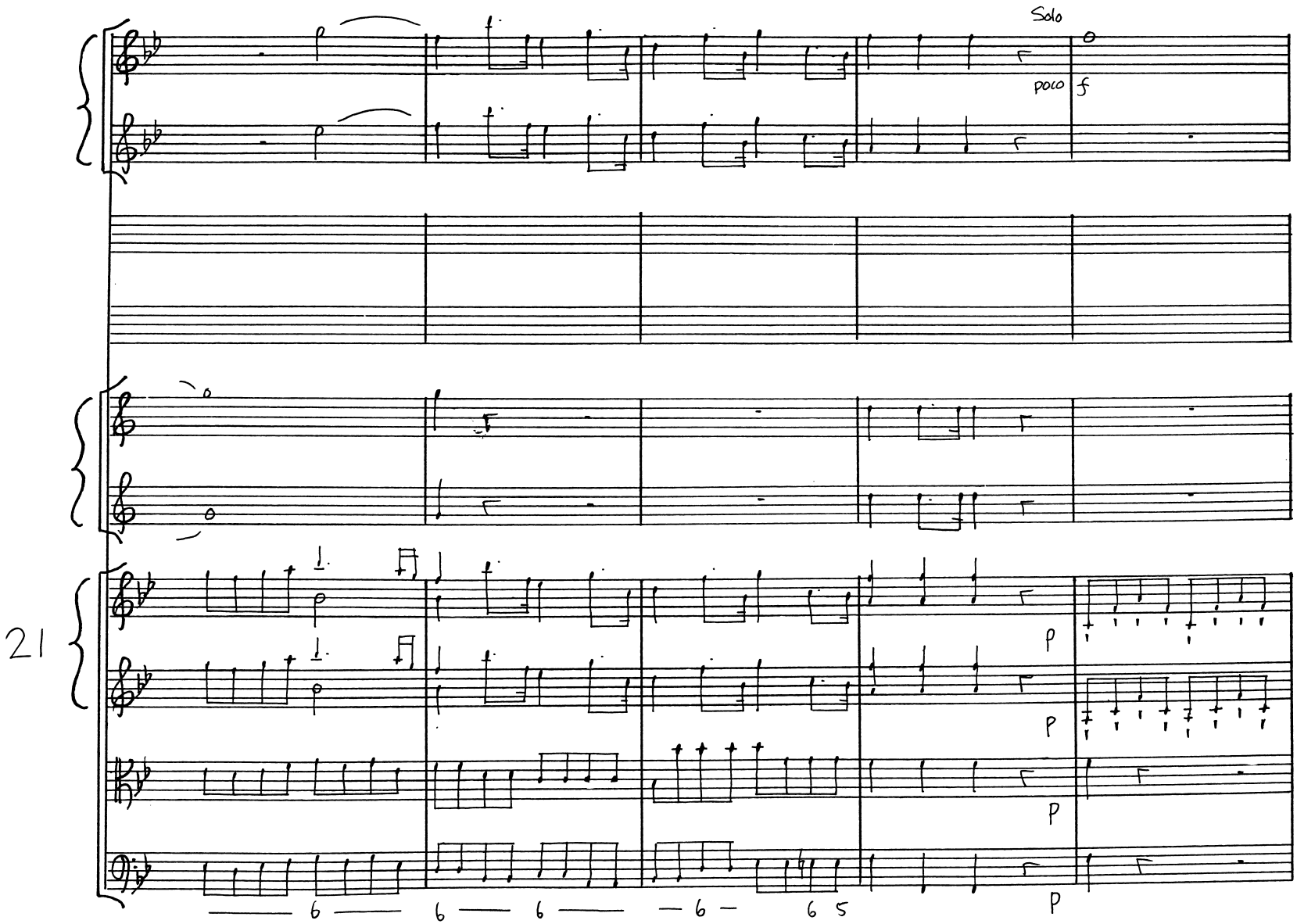

[f]
[f]
f
f
[f]
[f]
11
p
f
p
f
p
f
f
7
4
2
8
3
6
6
6

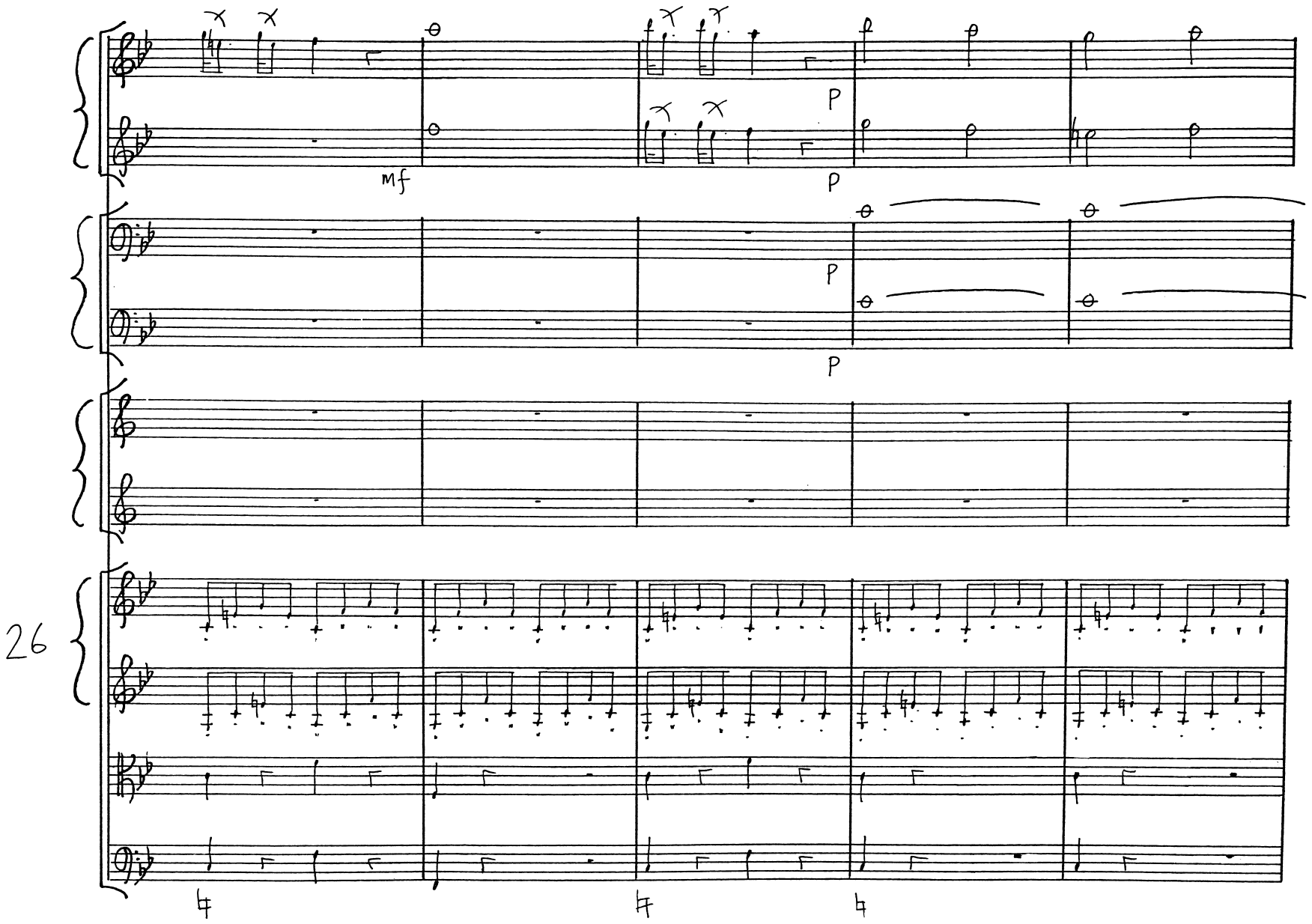

[f]
[f]
[f]
[f]
11
p
f
p
f
Psmo
f
f
7
2
5
3
6
6
5

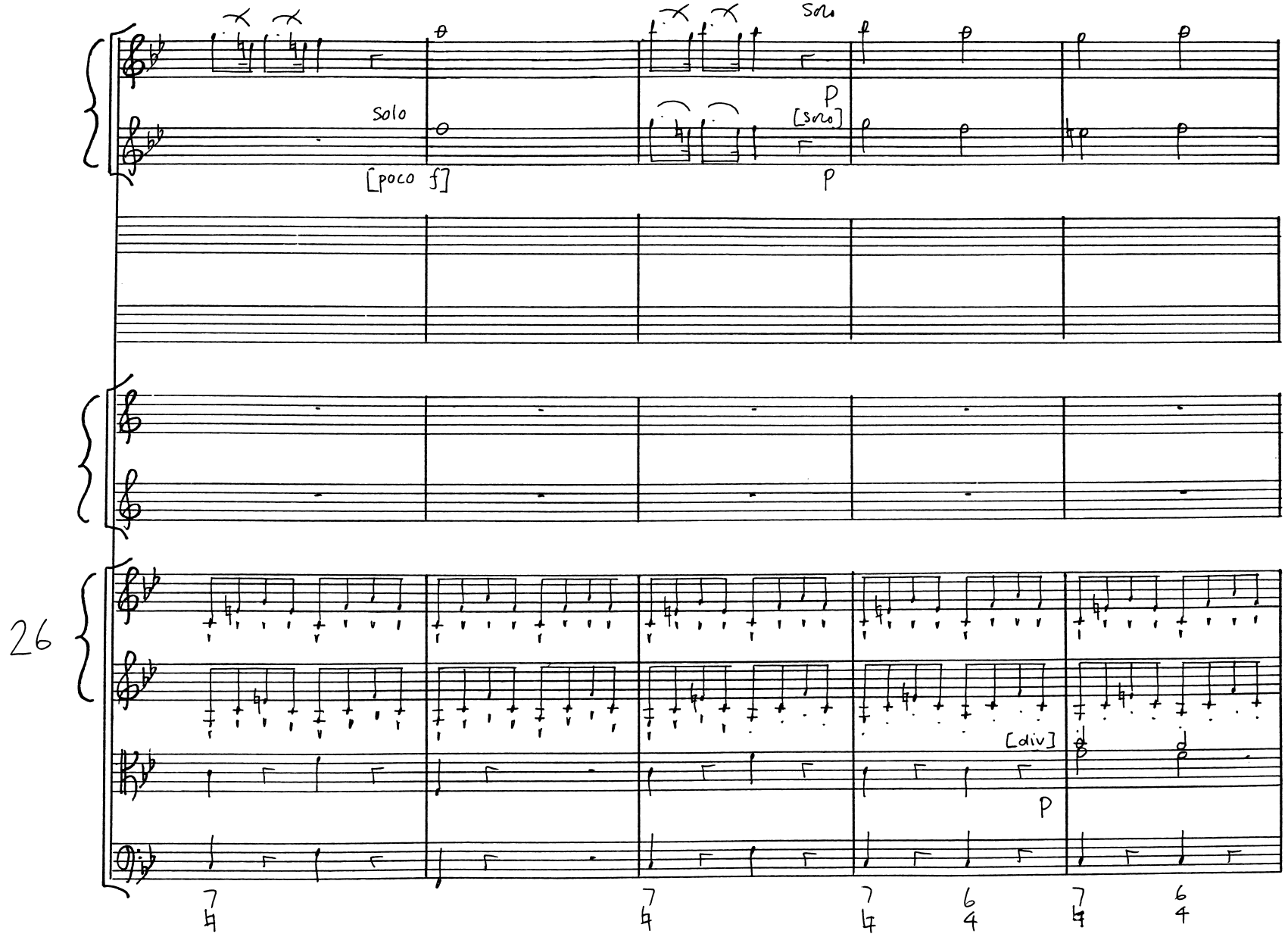

16
6
6
6
6
6
6

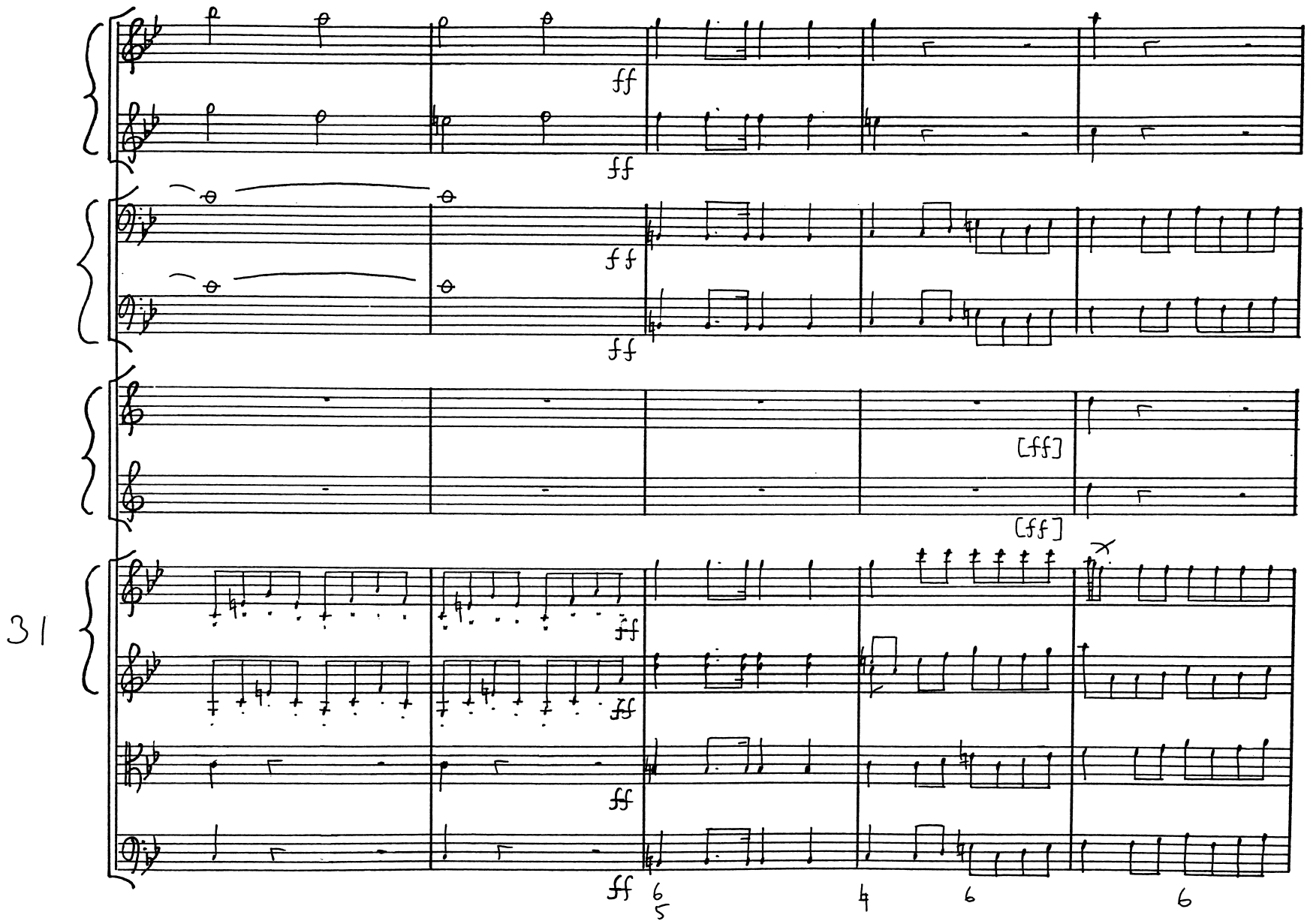

16

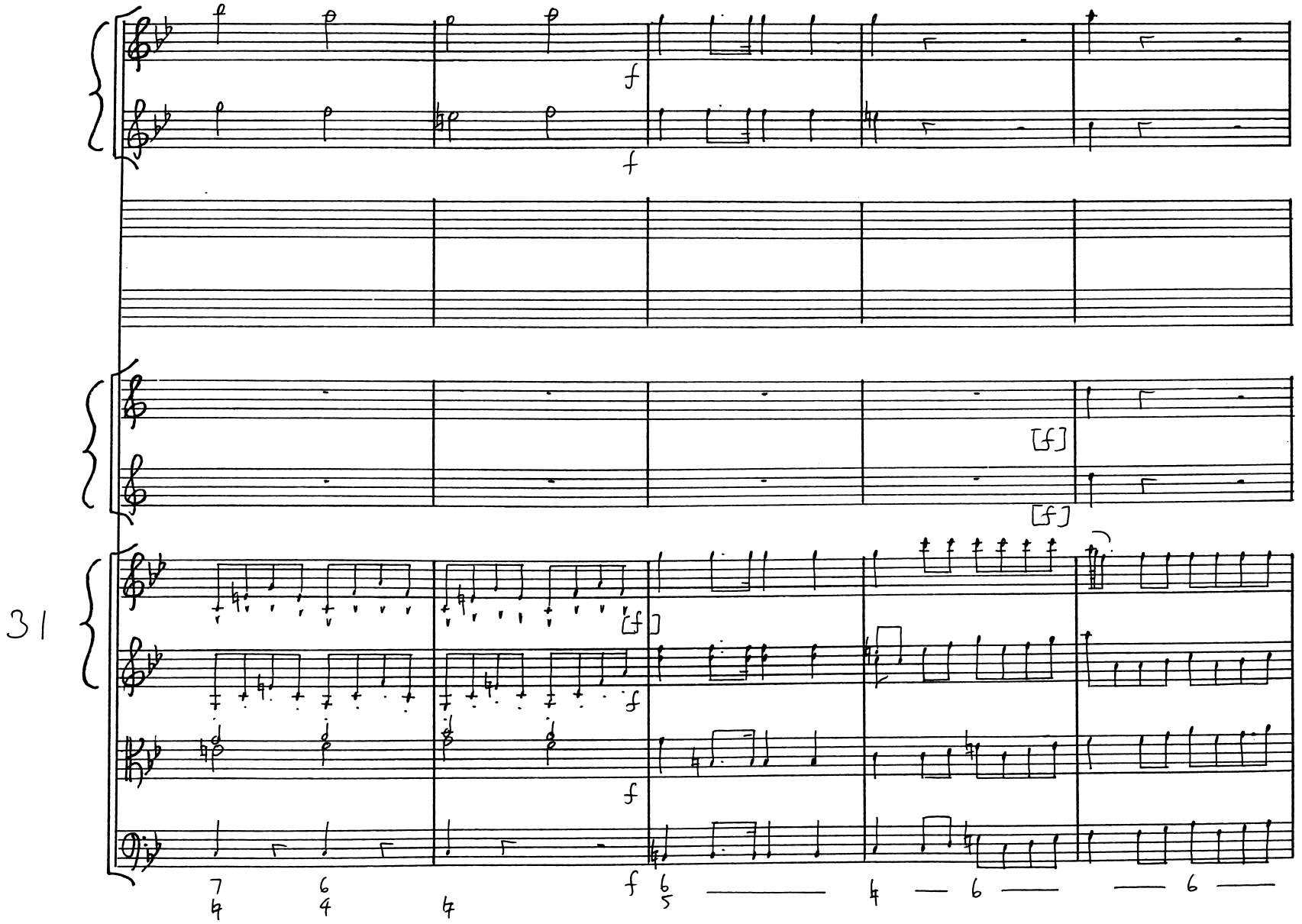

mf
21
P
P
P
P
6
6
7
6
6

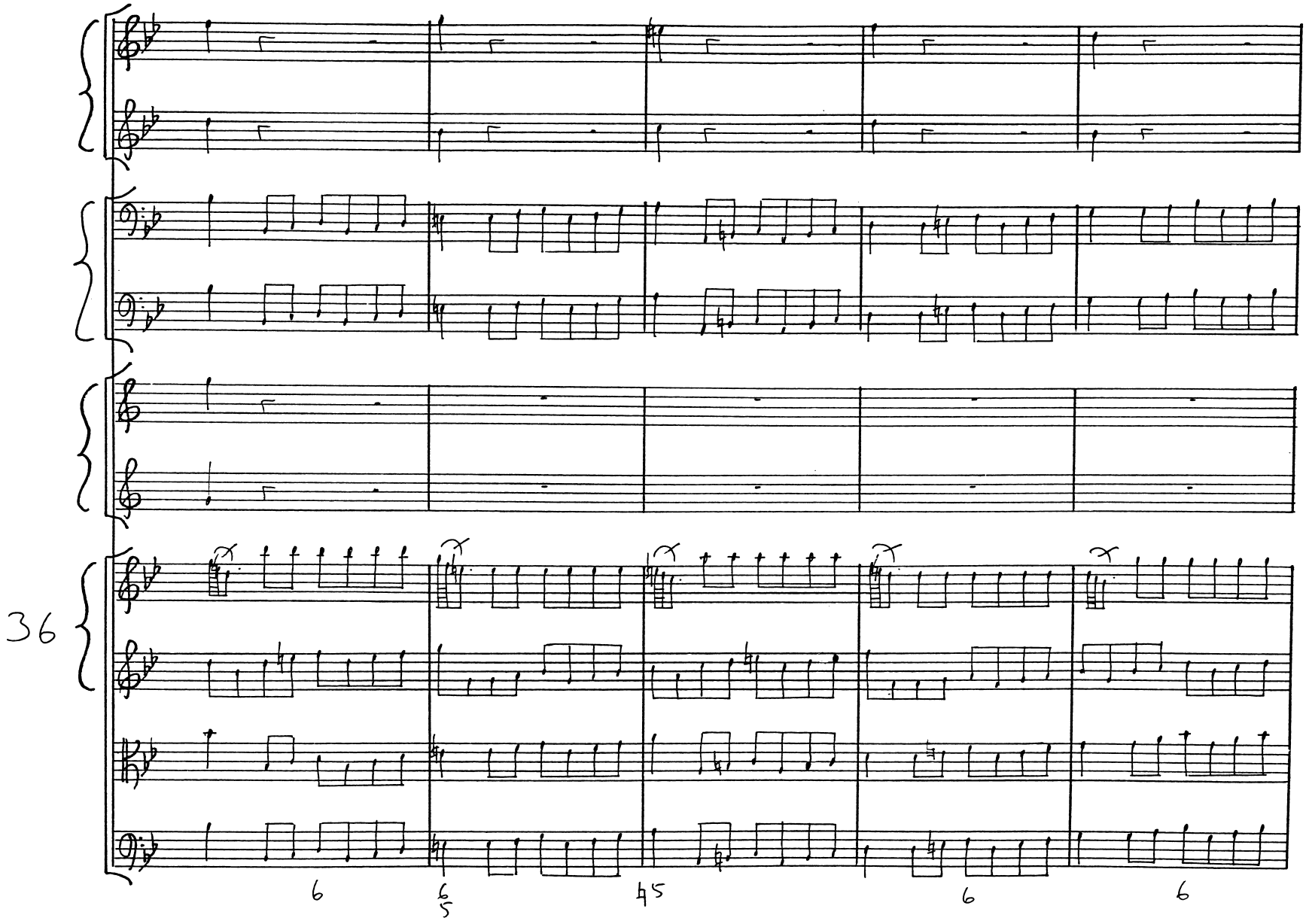

Solo
poco
f
21
p
p
p
p
6
6
6
6
6 5

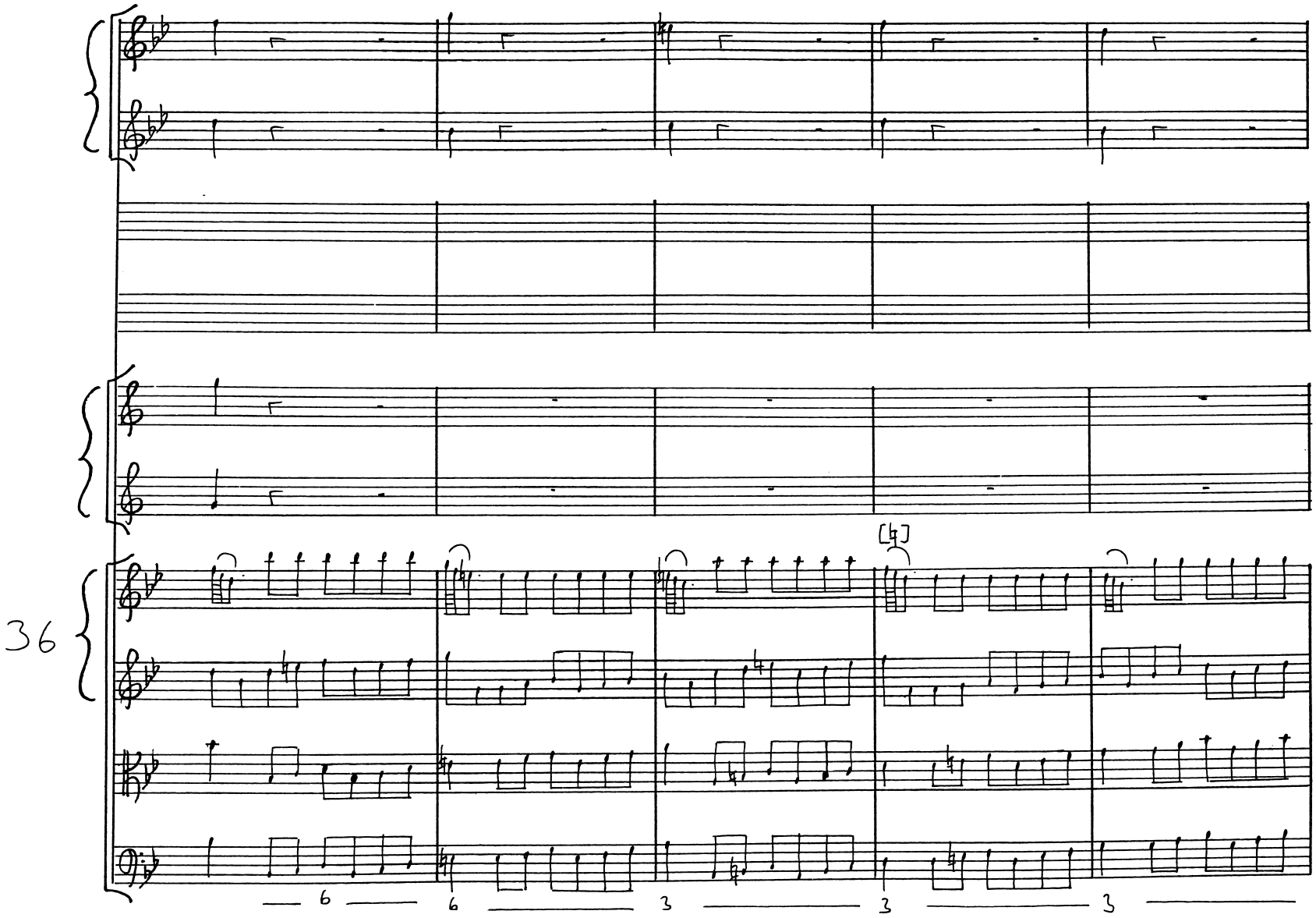

mf
P
P
P
26

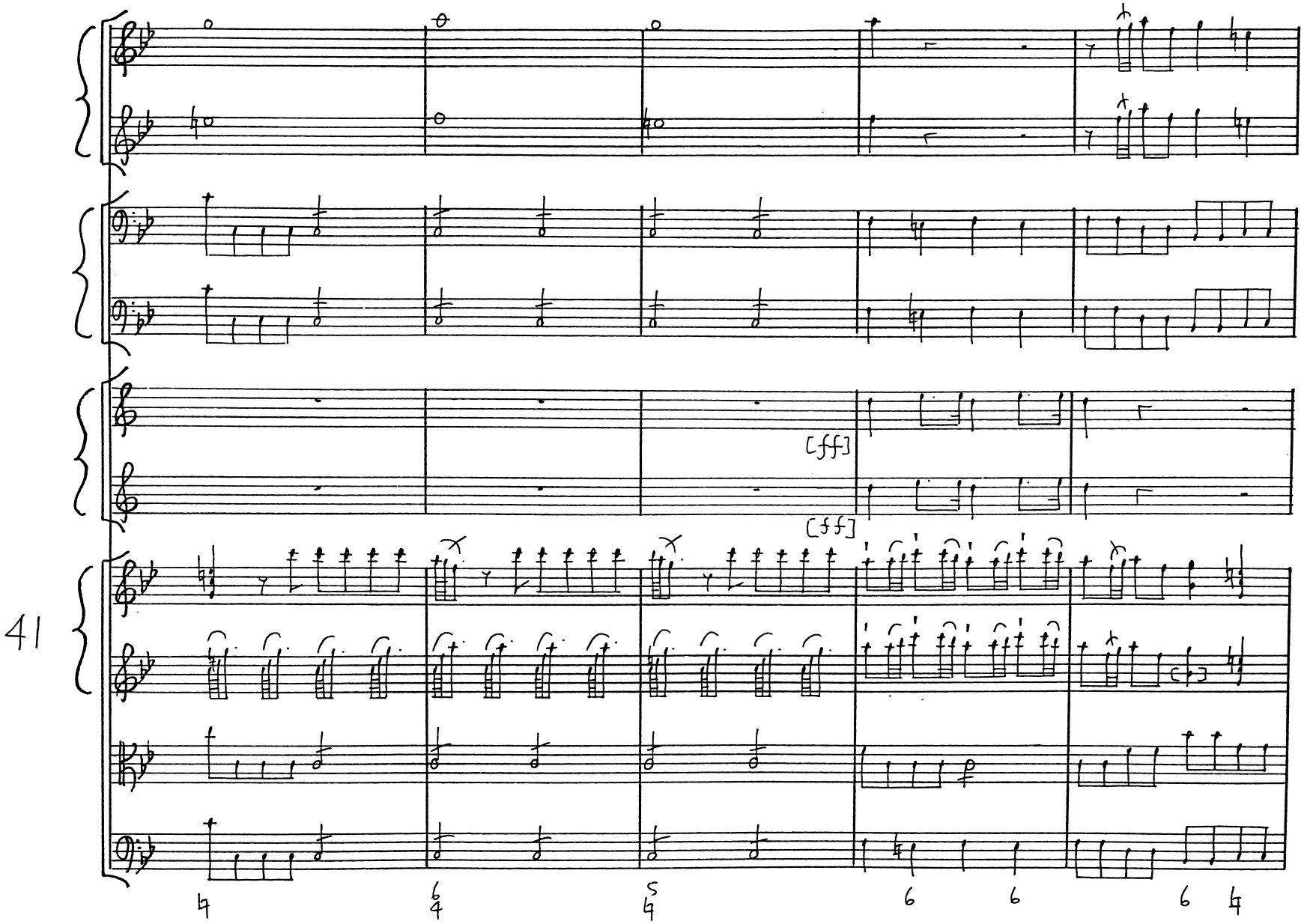

26
solo
[poco f]
solo
p
[solo]
p
[div]
p
7/4
7/4
7/4
6/4
7/4
6/4

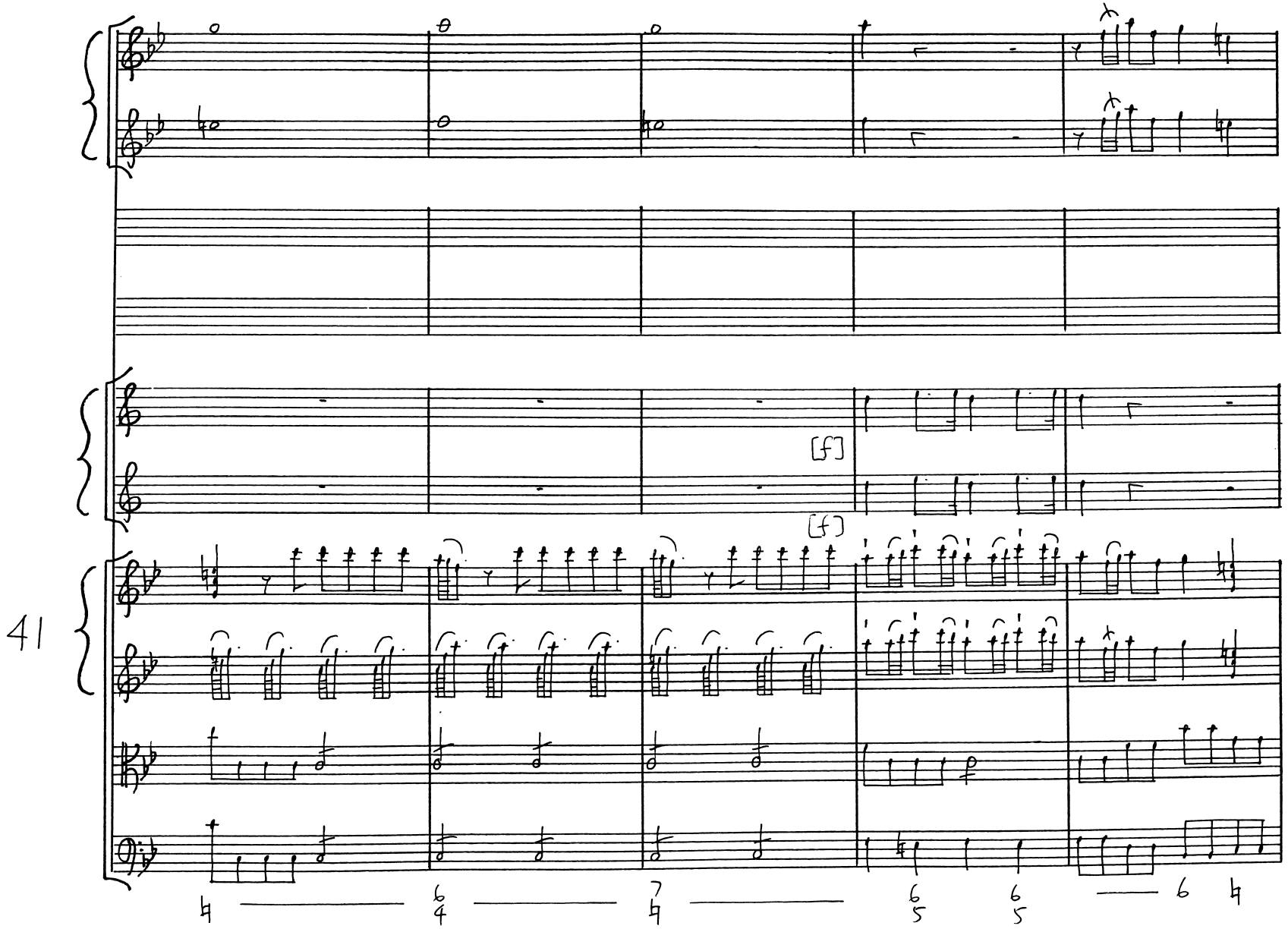

31
ff
ff
ff
ff
[ff]
[ff]
ff
ff
ff
ff
6
5
4
6
6

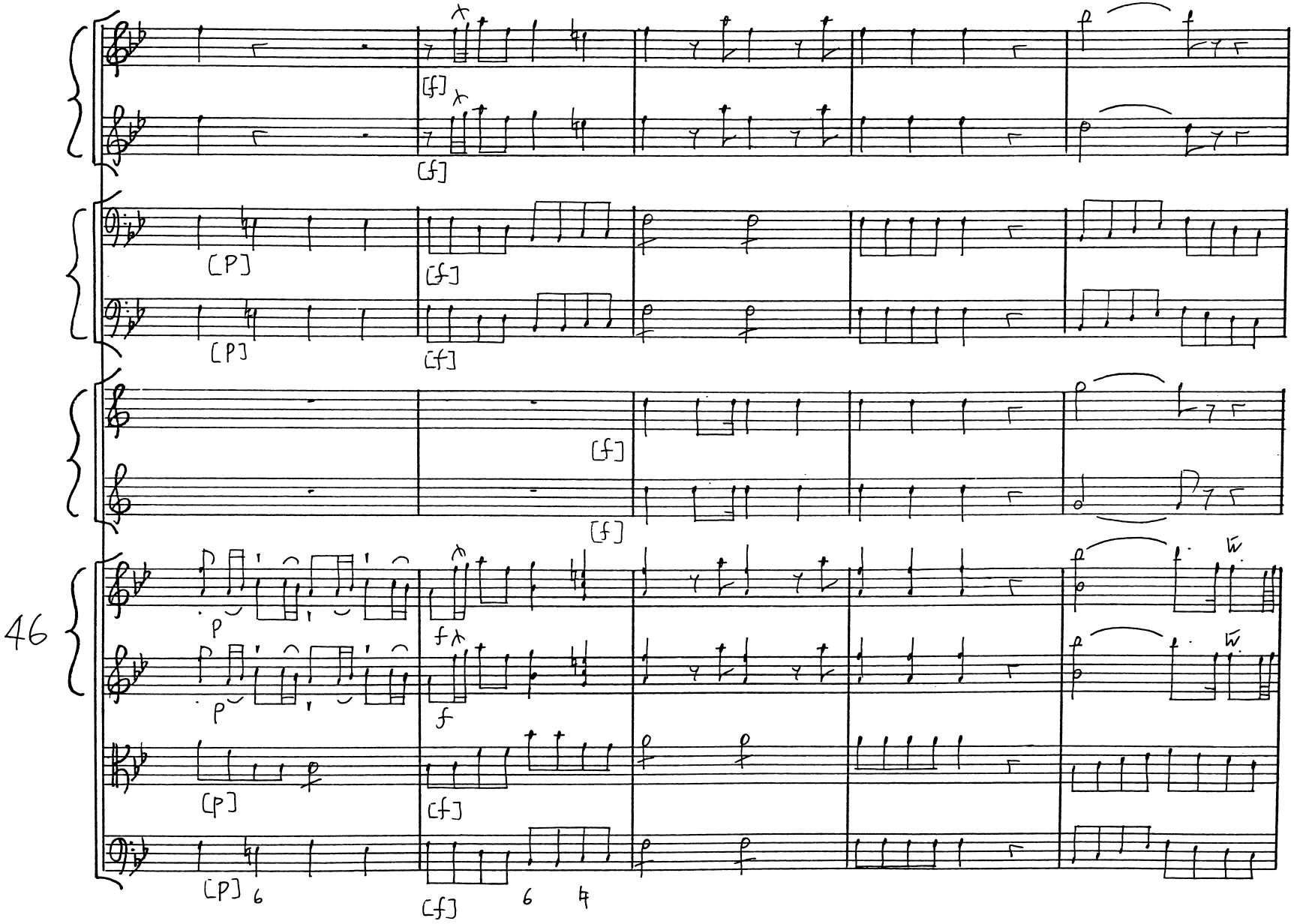

31
f
f
[f]
[f]
[f]
f
f
f
7/4
6/4
4
6/5
4
6
6

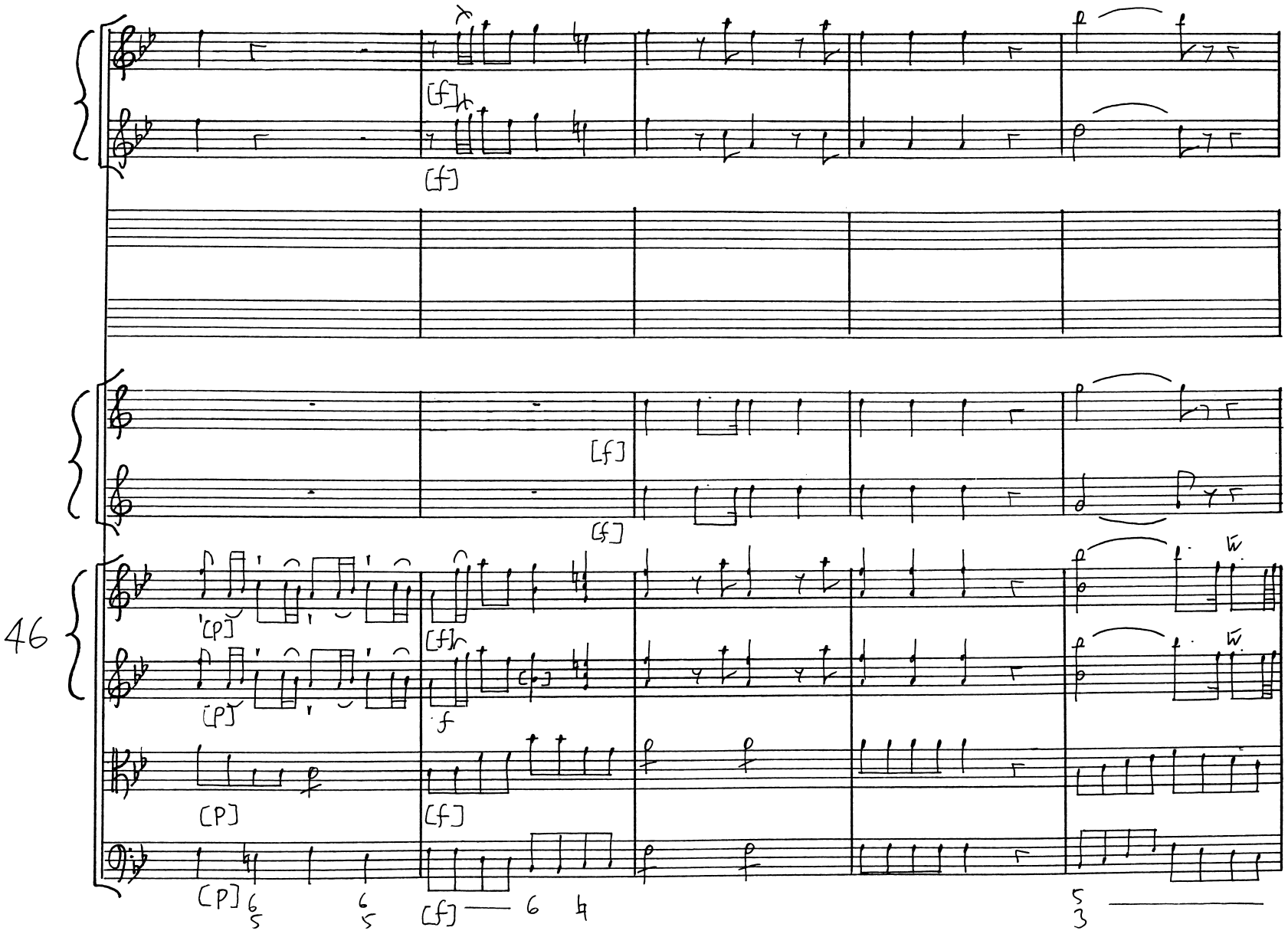

36
6
6/5
4/5
6
6

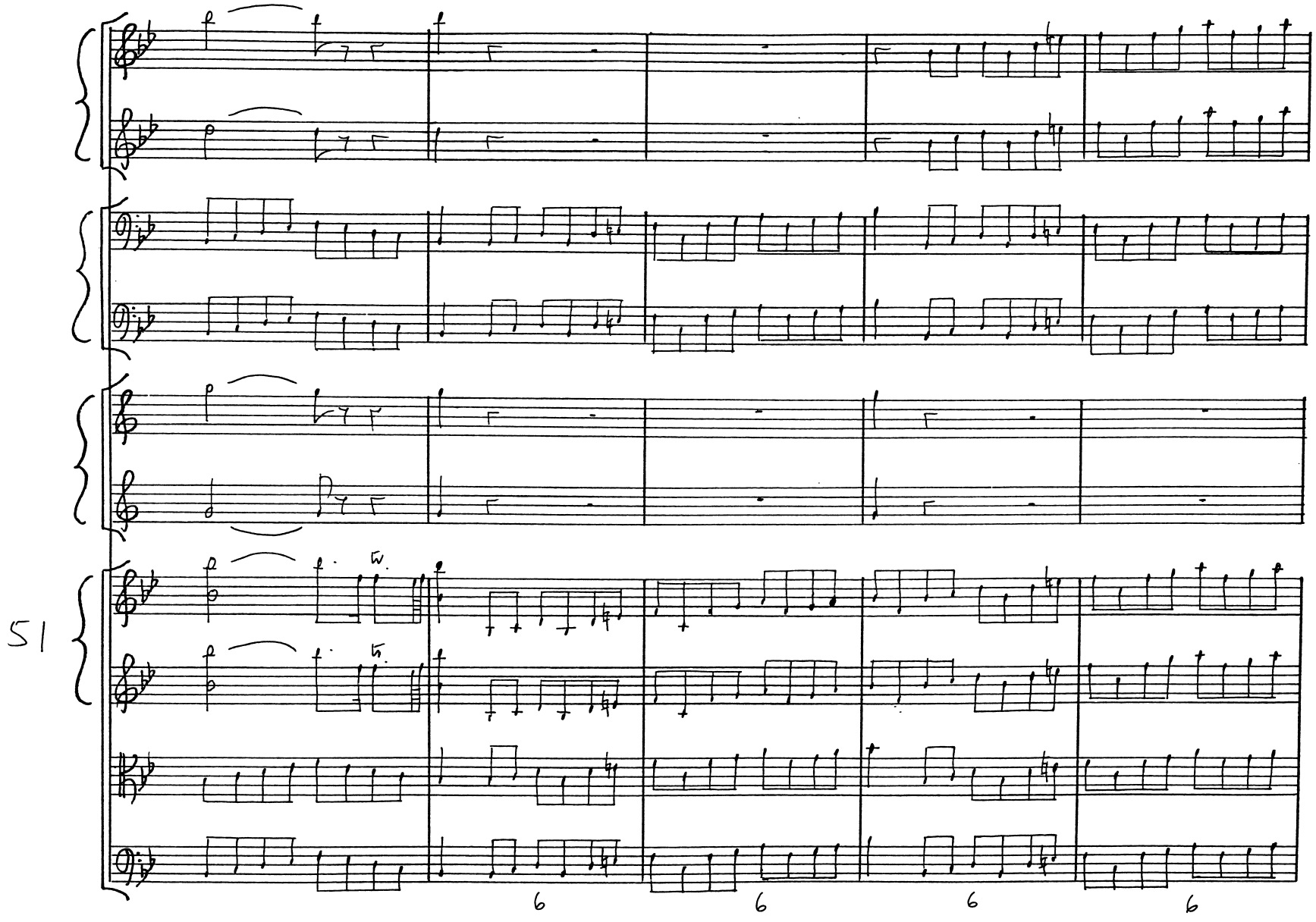

36
6
6
3
3
3

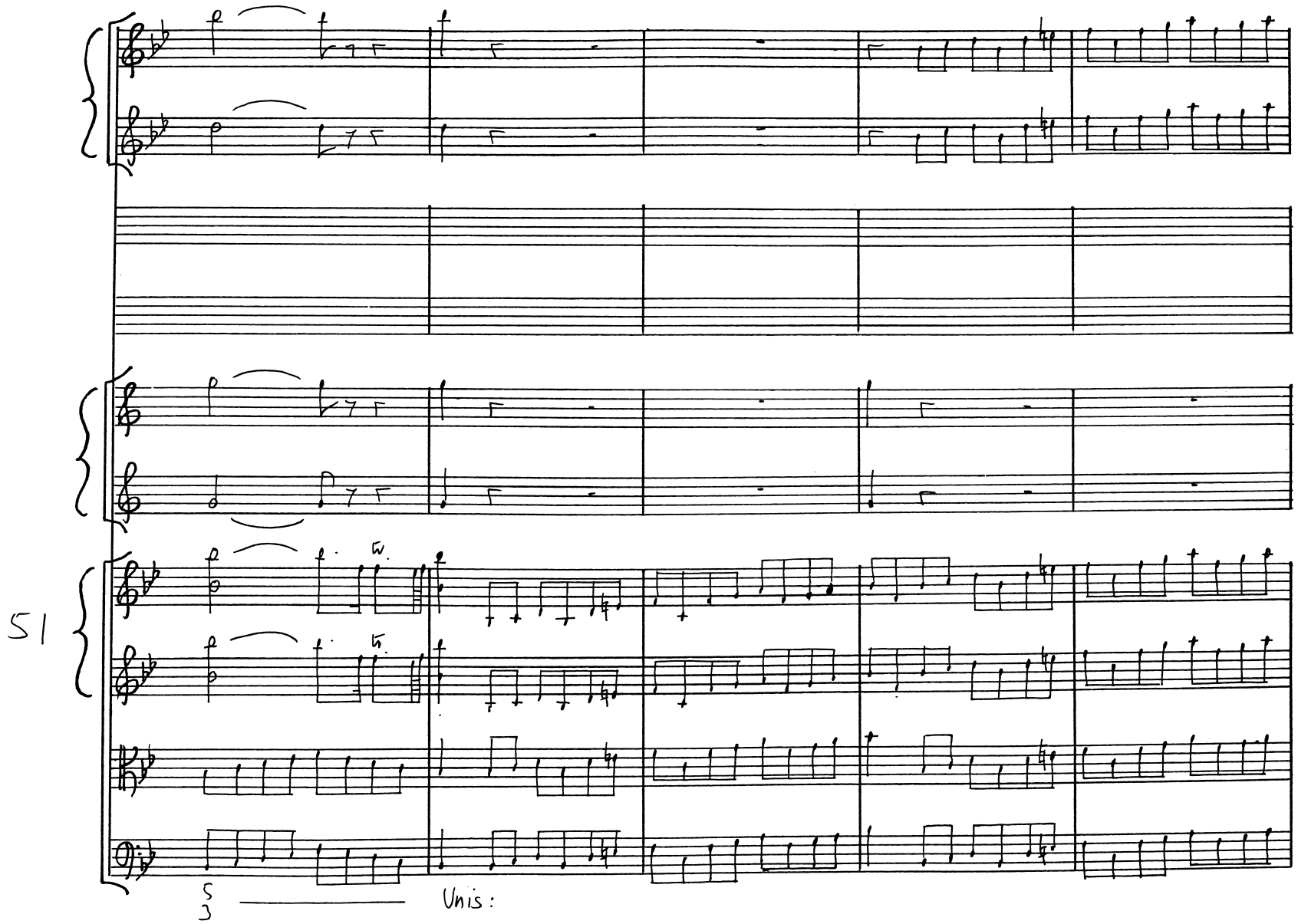

41
[ff]
[ff]

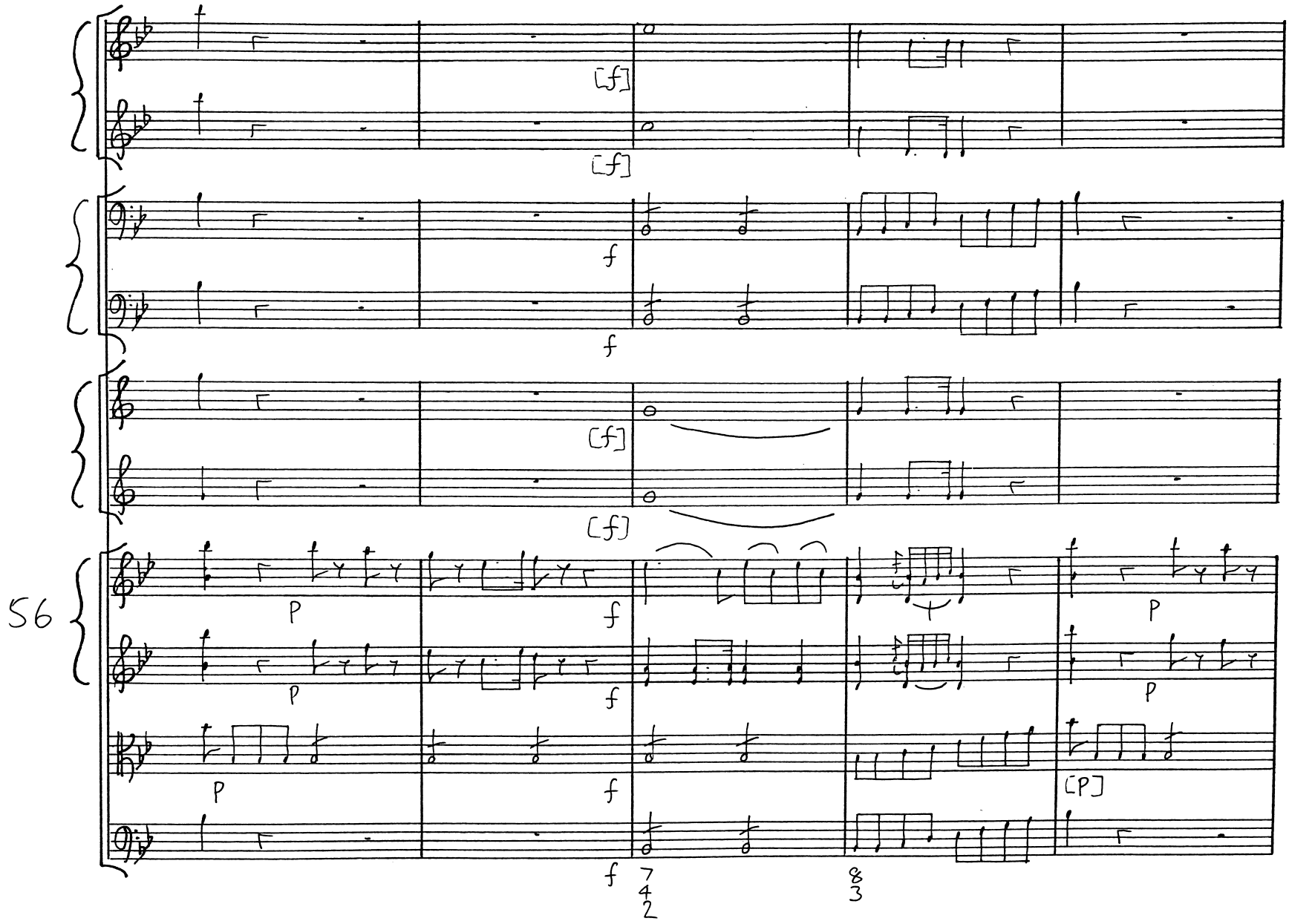

41
[f]
[f]

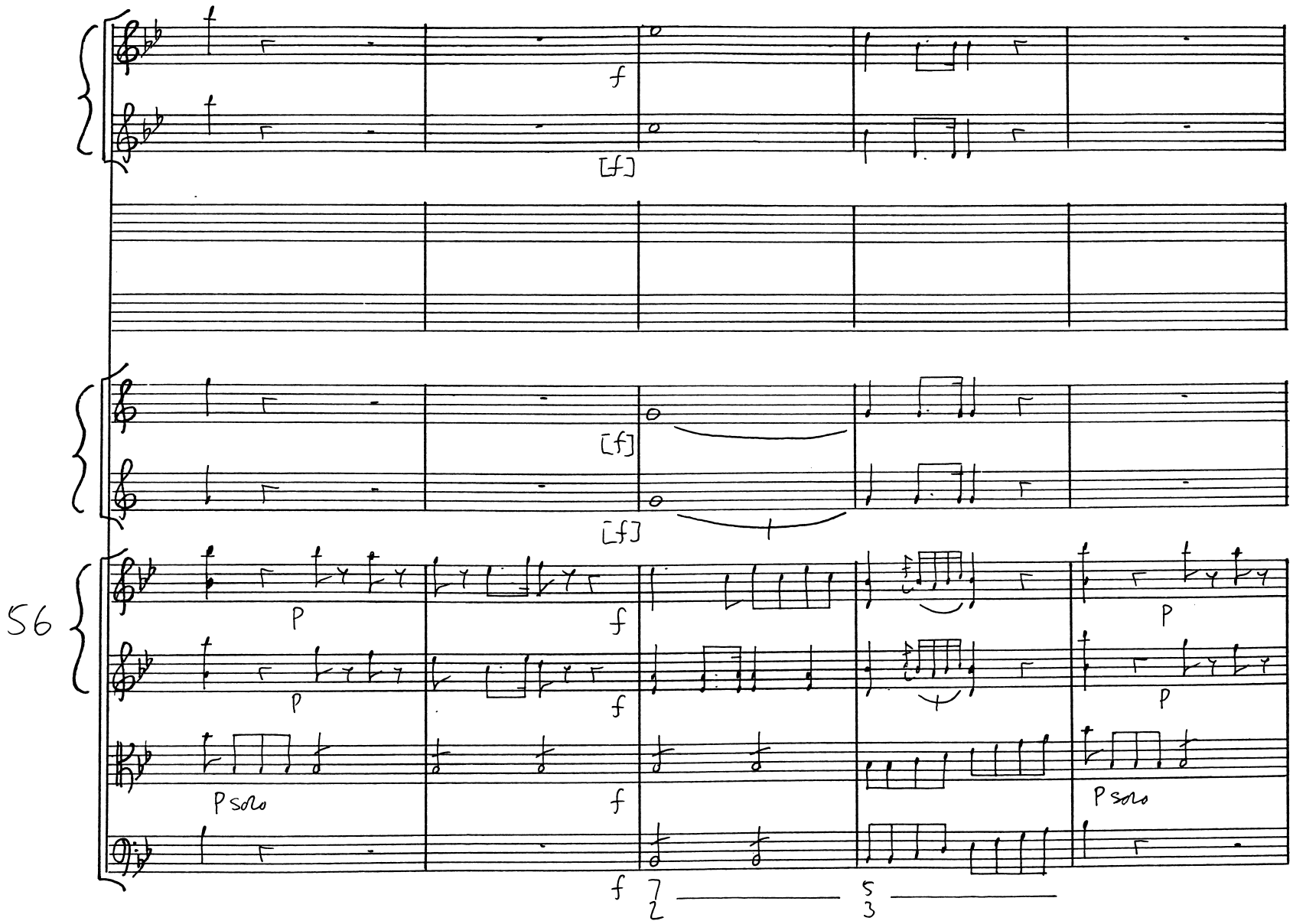

46
[f]
[f]
[P]
[P]
[f]
[f]
[f]
p
p
f
f
[P]
[P]
[f]
[f]
6
6
4

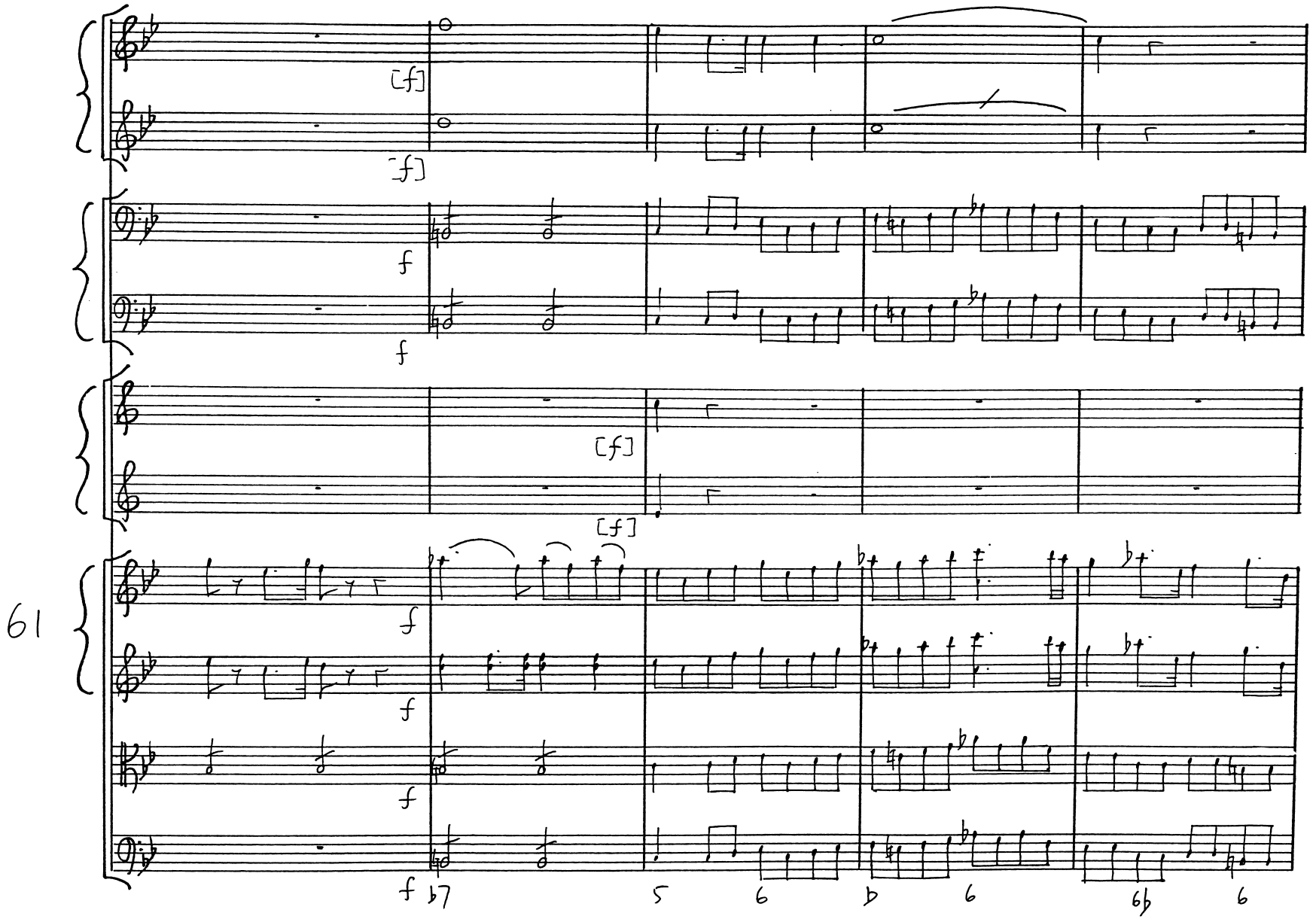

46
[f]
[f]
[f]
[P]
[P]
[f]
f
[P]
[f]
[P]
6/5
6/5
[f]
6
4
5/3

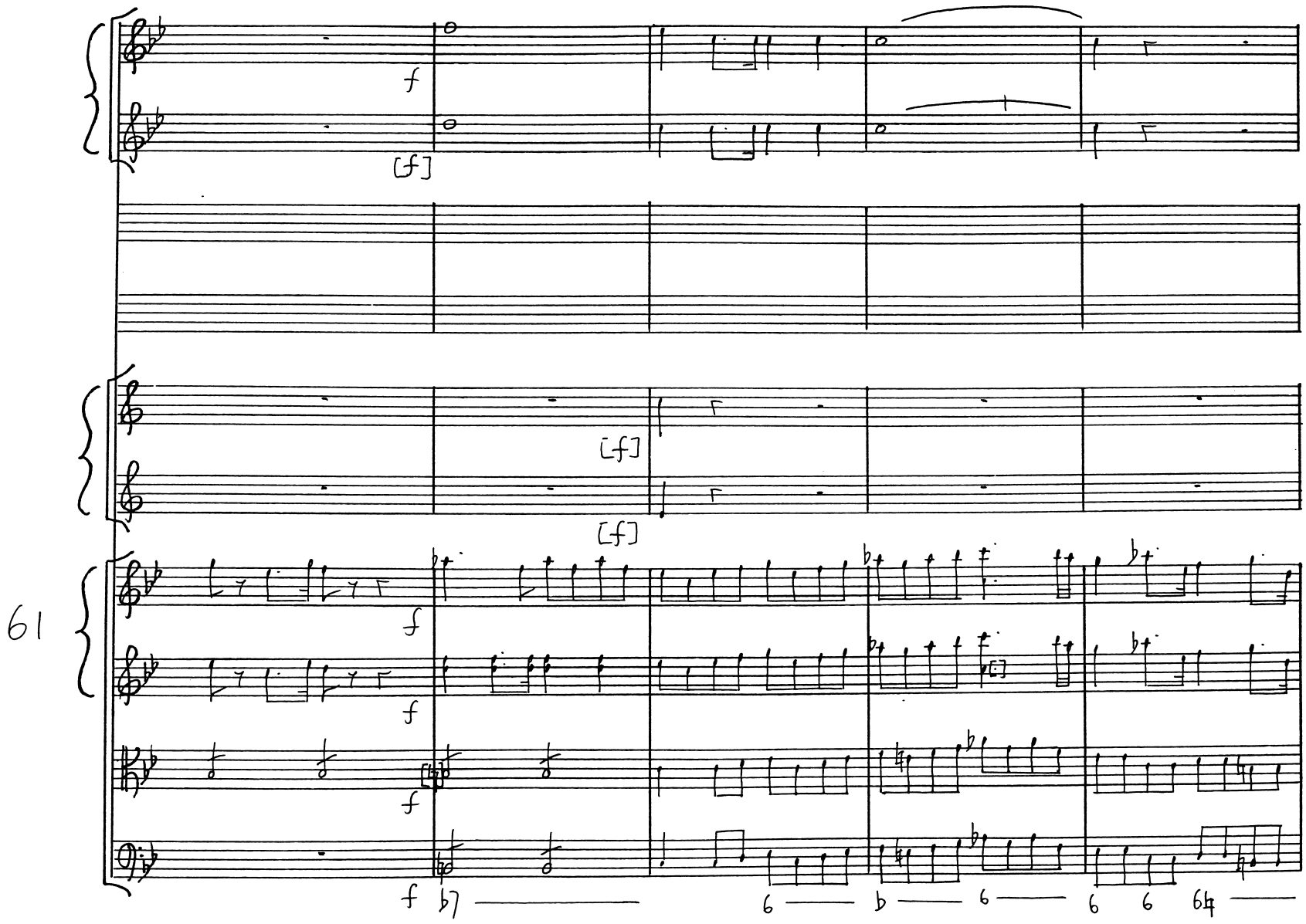

51
6
6
6
6

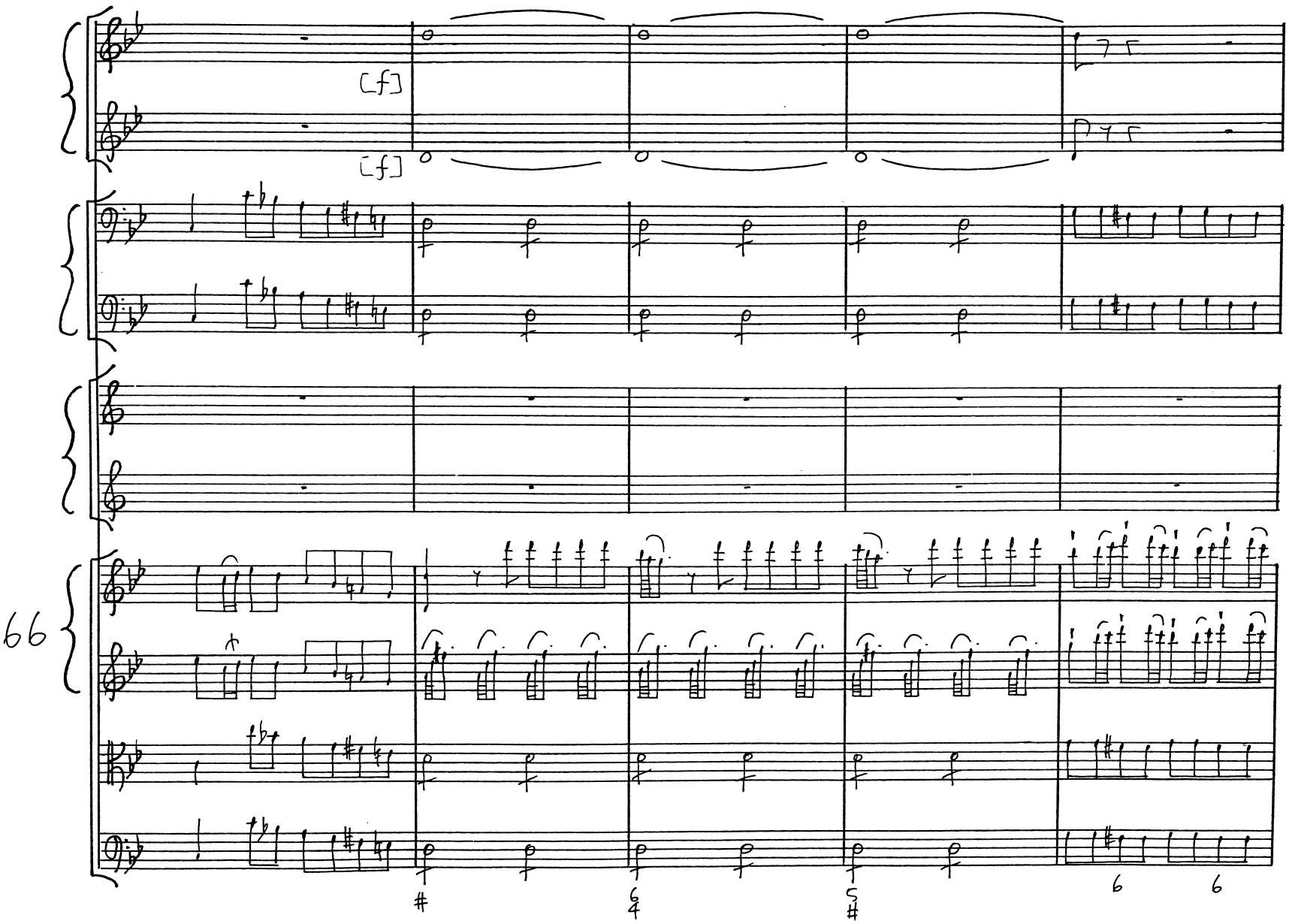

51
Unis:

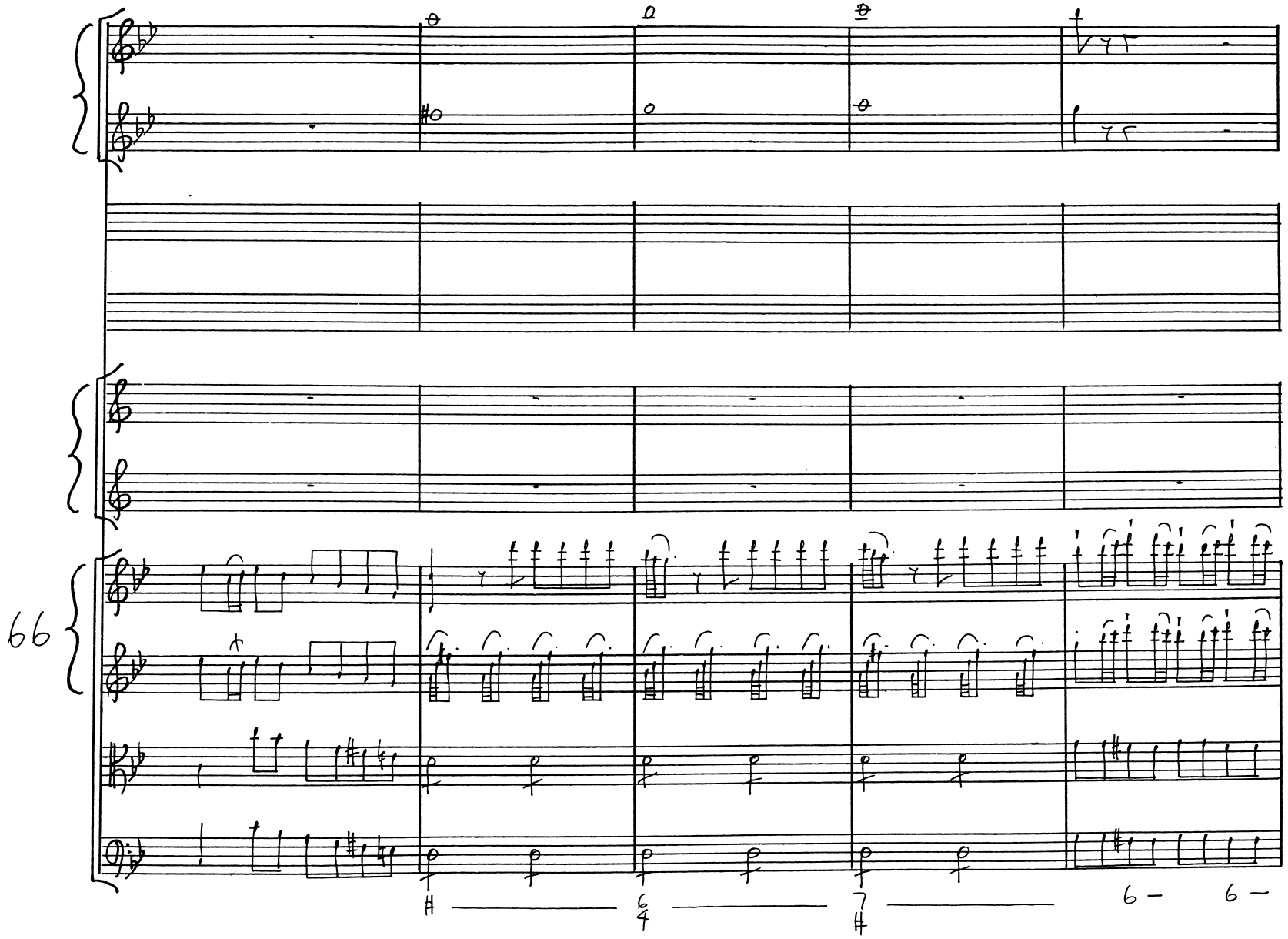

56
[f]
[f]
f
f
[f]
[f]
P
f
P
P
f
P
P
f
P
[P]
f
7
4
2
8
3

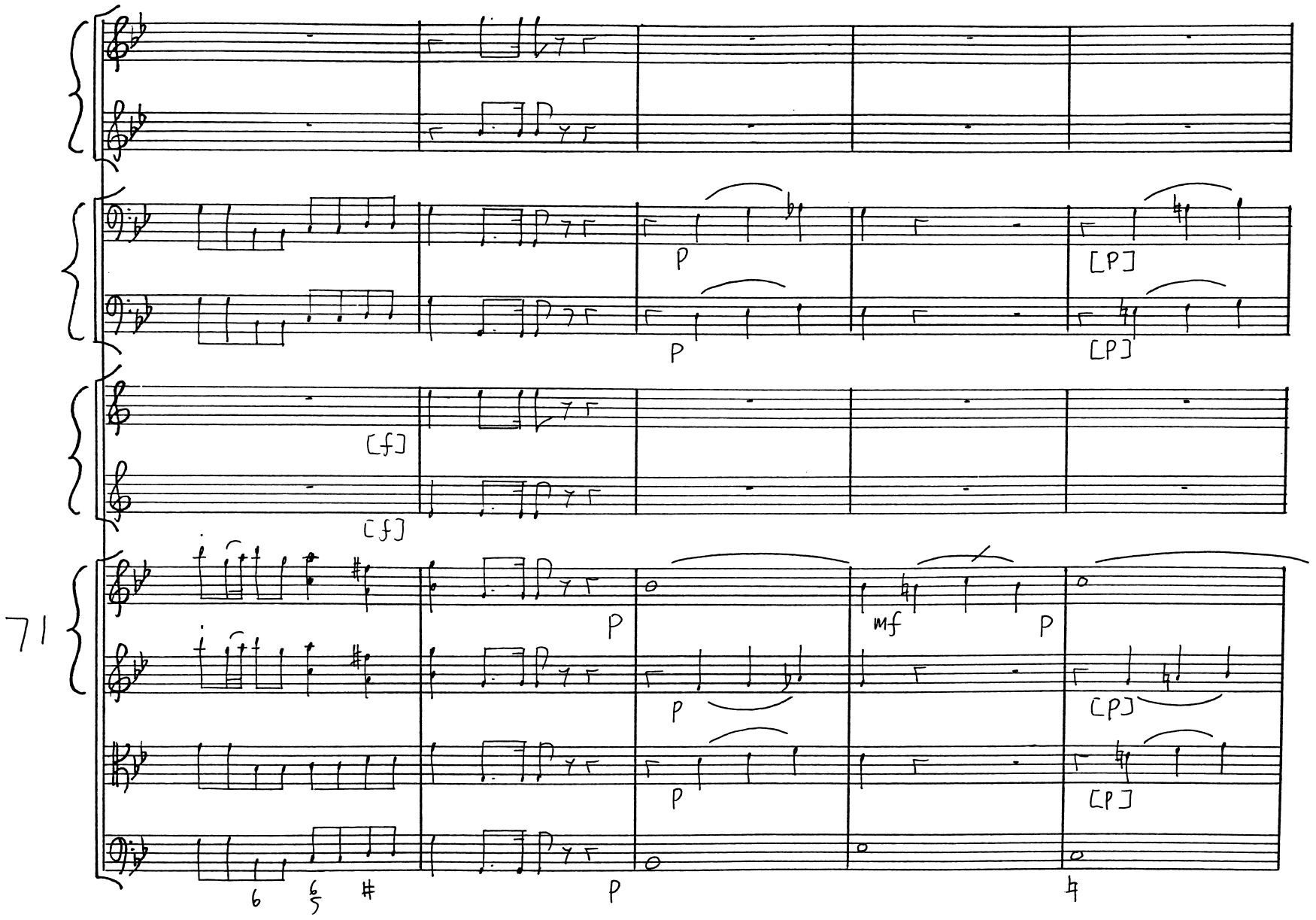

56
f
[f]
[f]
[f]
P
f
P
P
f
P
P solo
f
P solo
f
7
2
5
3

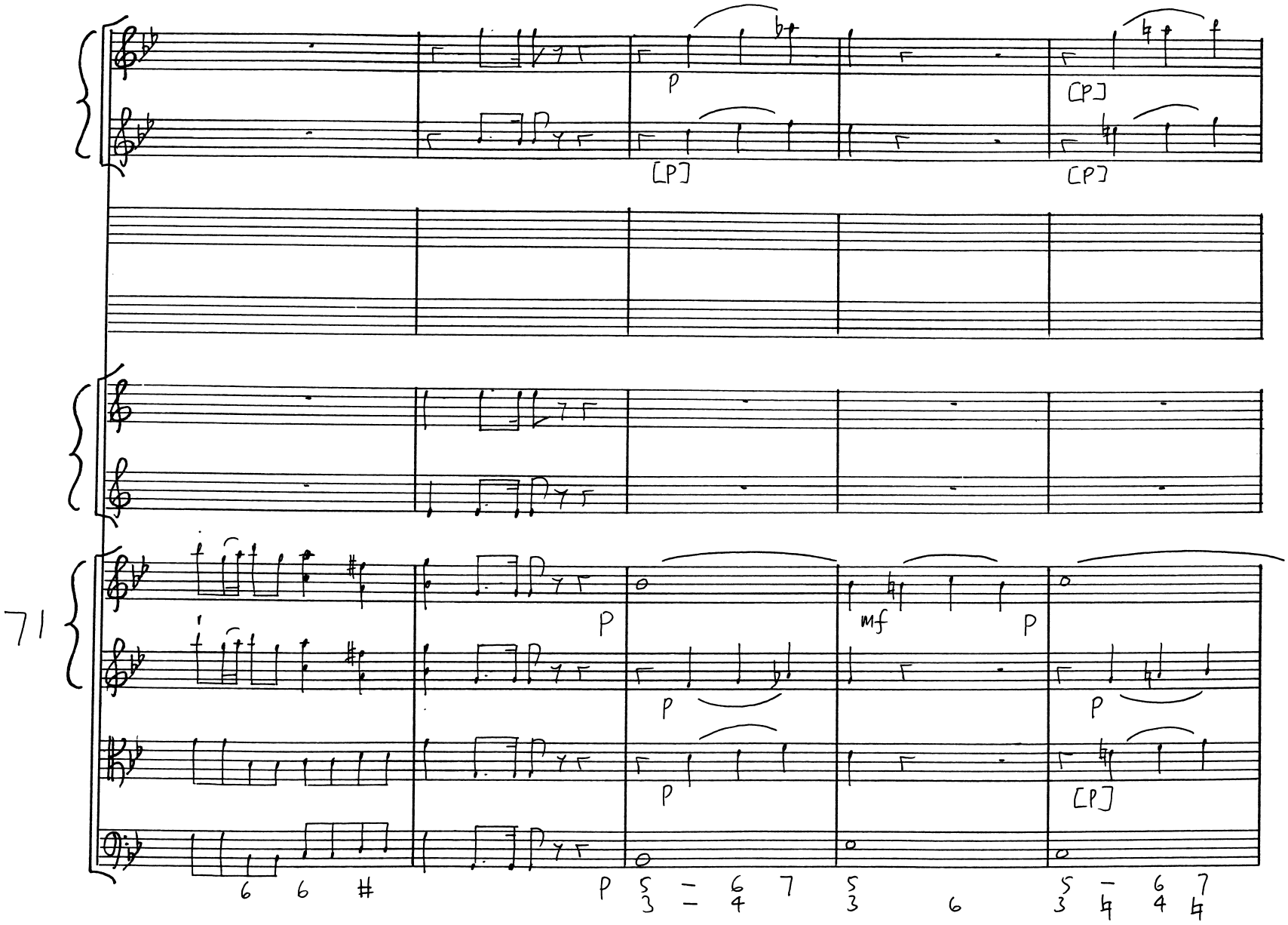

[f]
[f]
f
f
[f]
[f]
61
f
f
f
f
♭7
5
6
♭
6
6♭
6

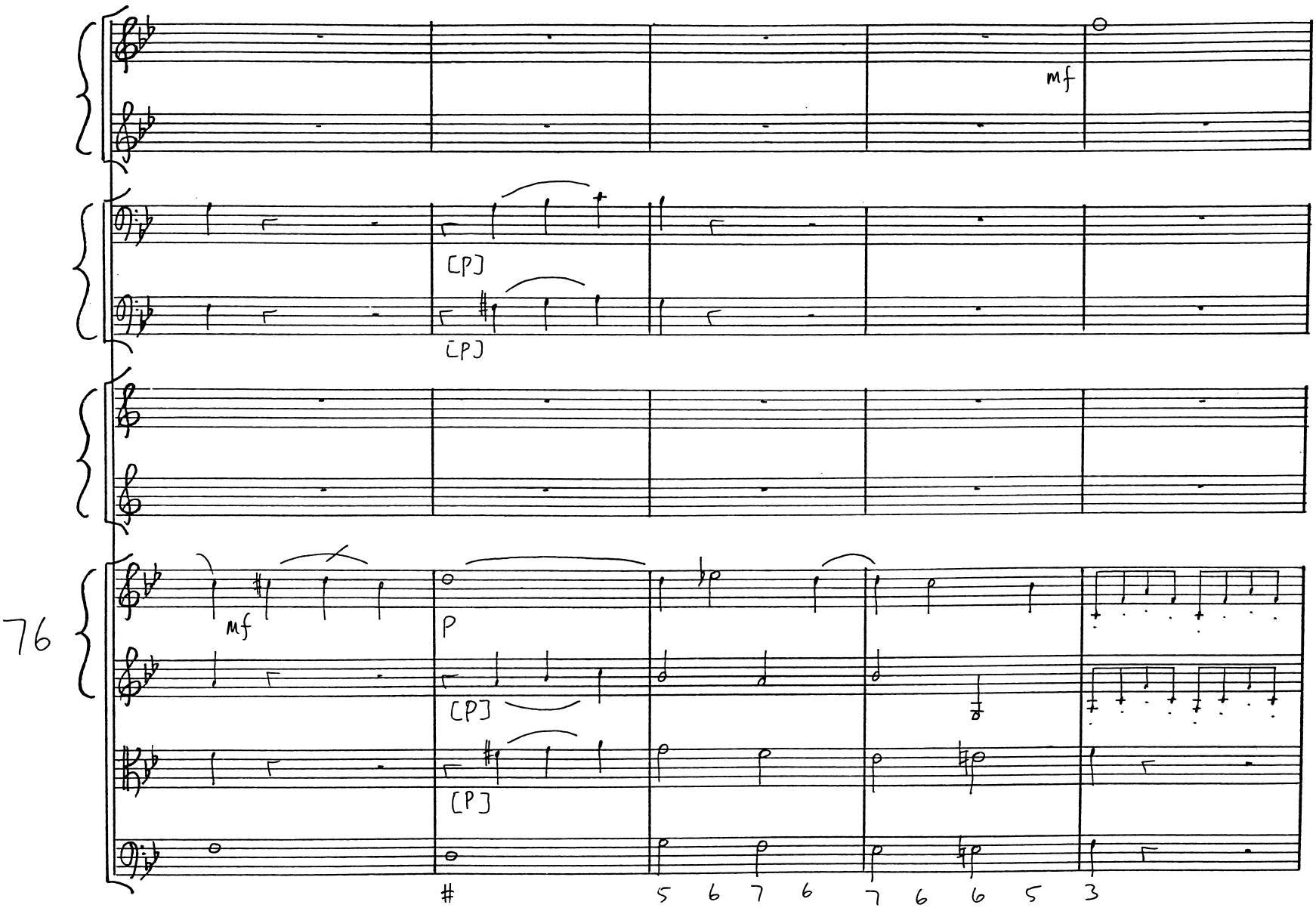

f
[f]
[f]
[f]
61
f
f
f
f

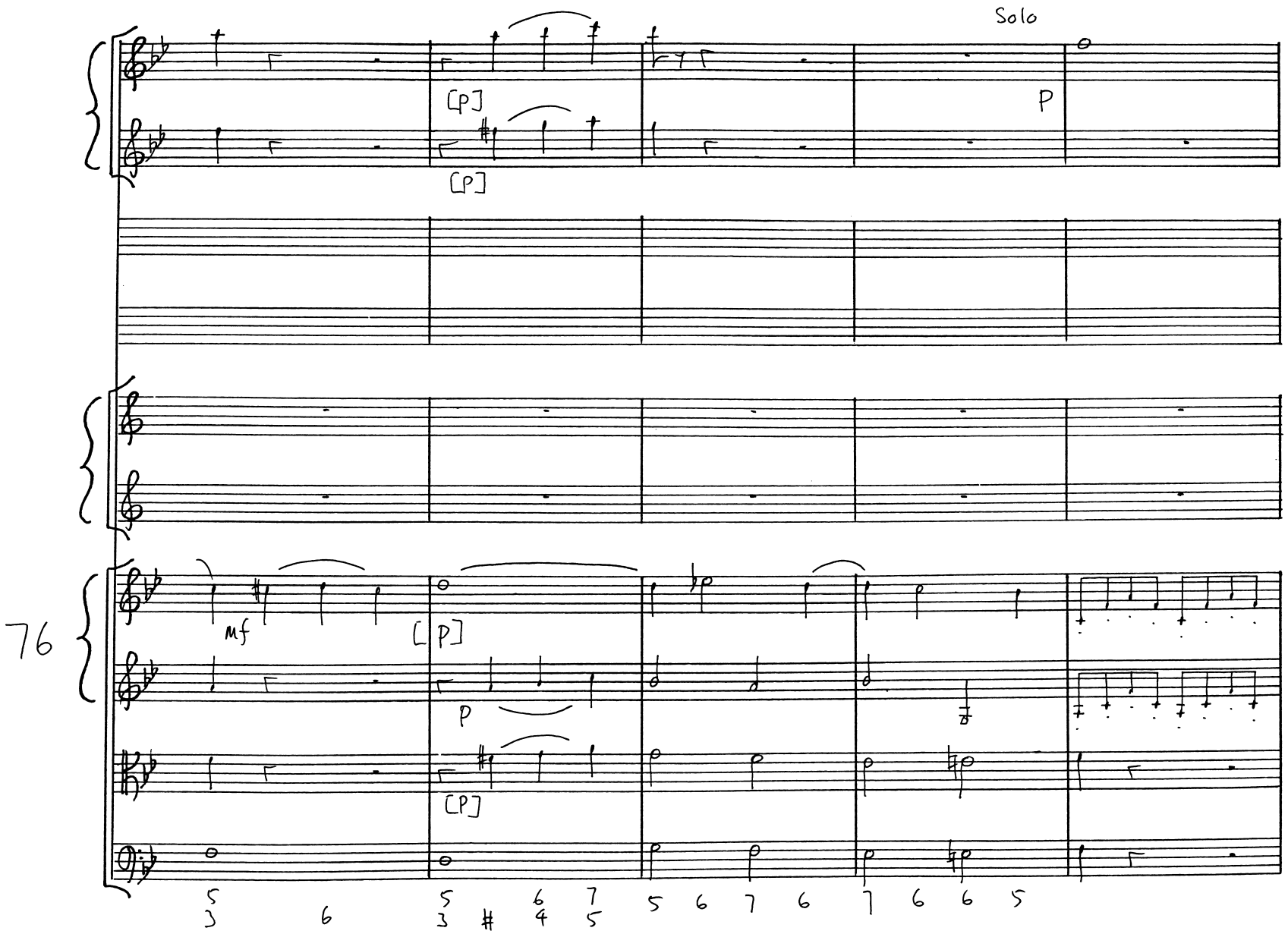

[f]
[f]
66

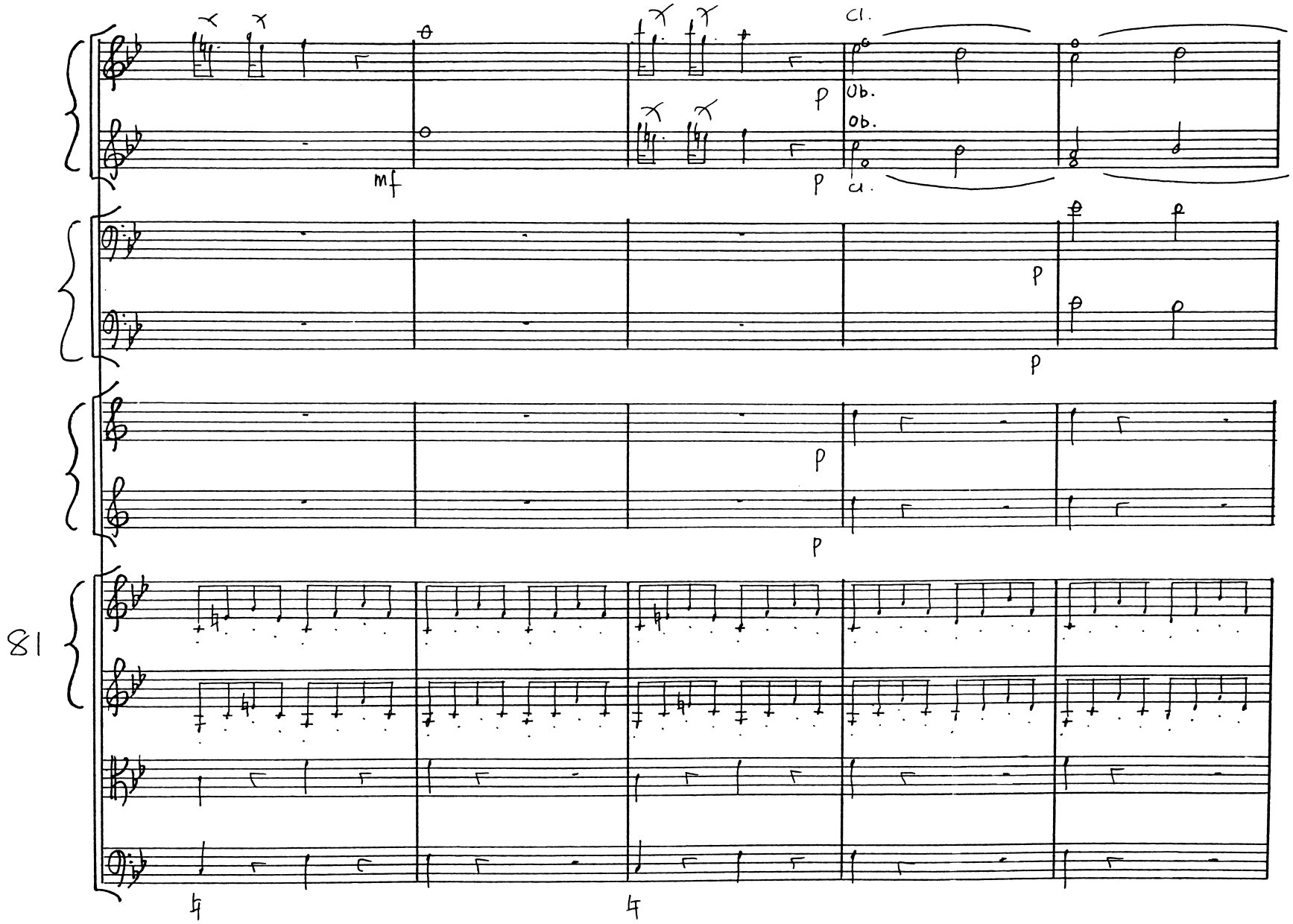

66
6 —
6 —

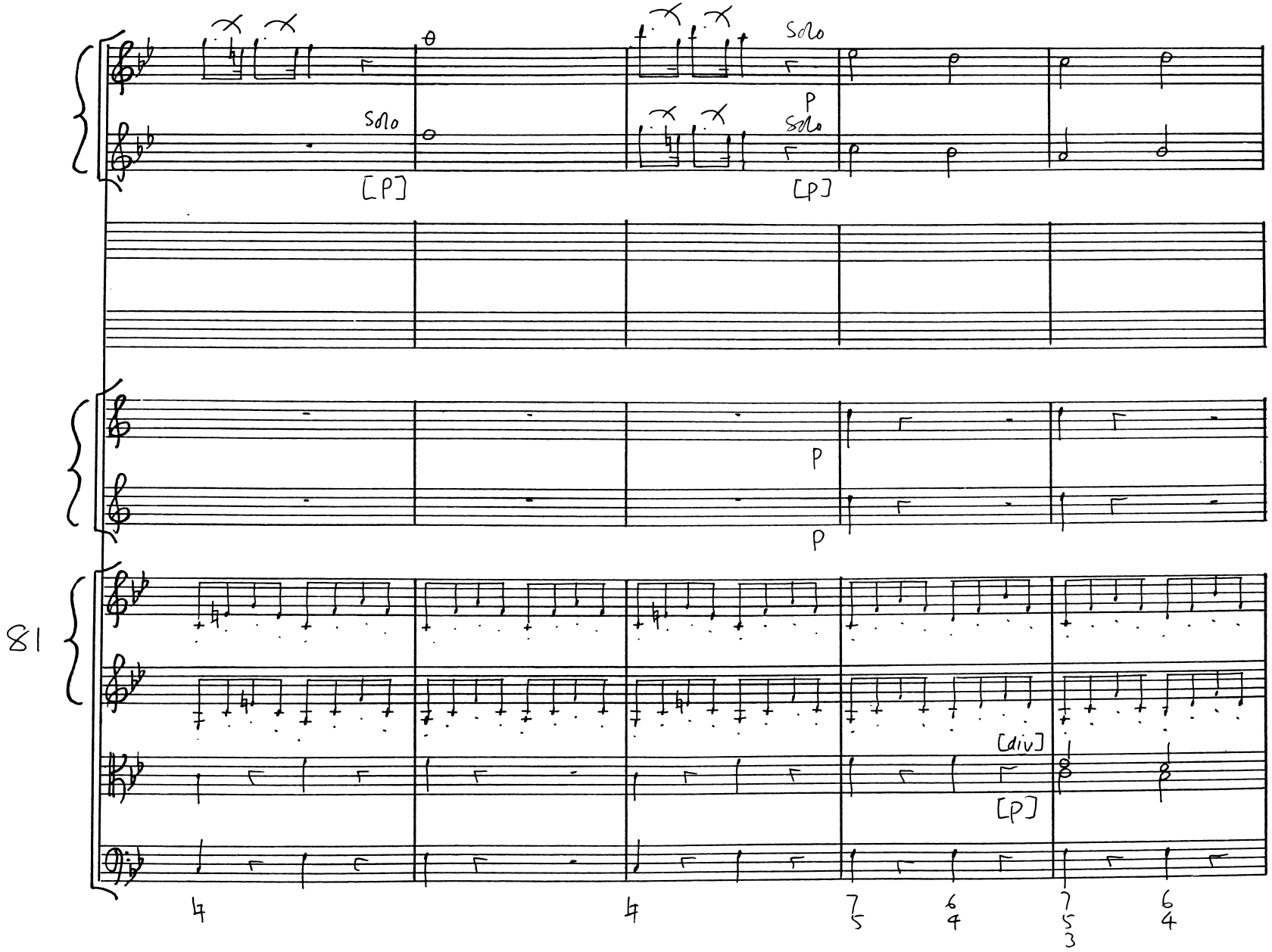

71
p
[p]
[f]
mf
6
6/5
#
♮

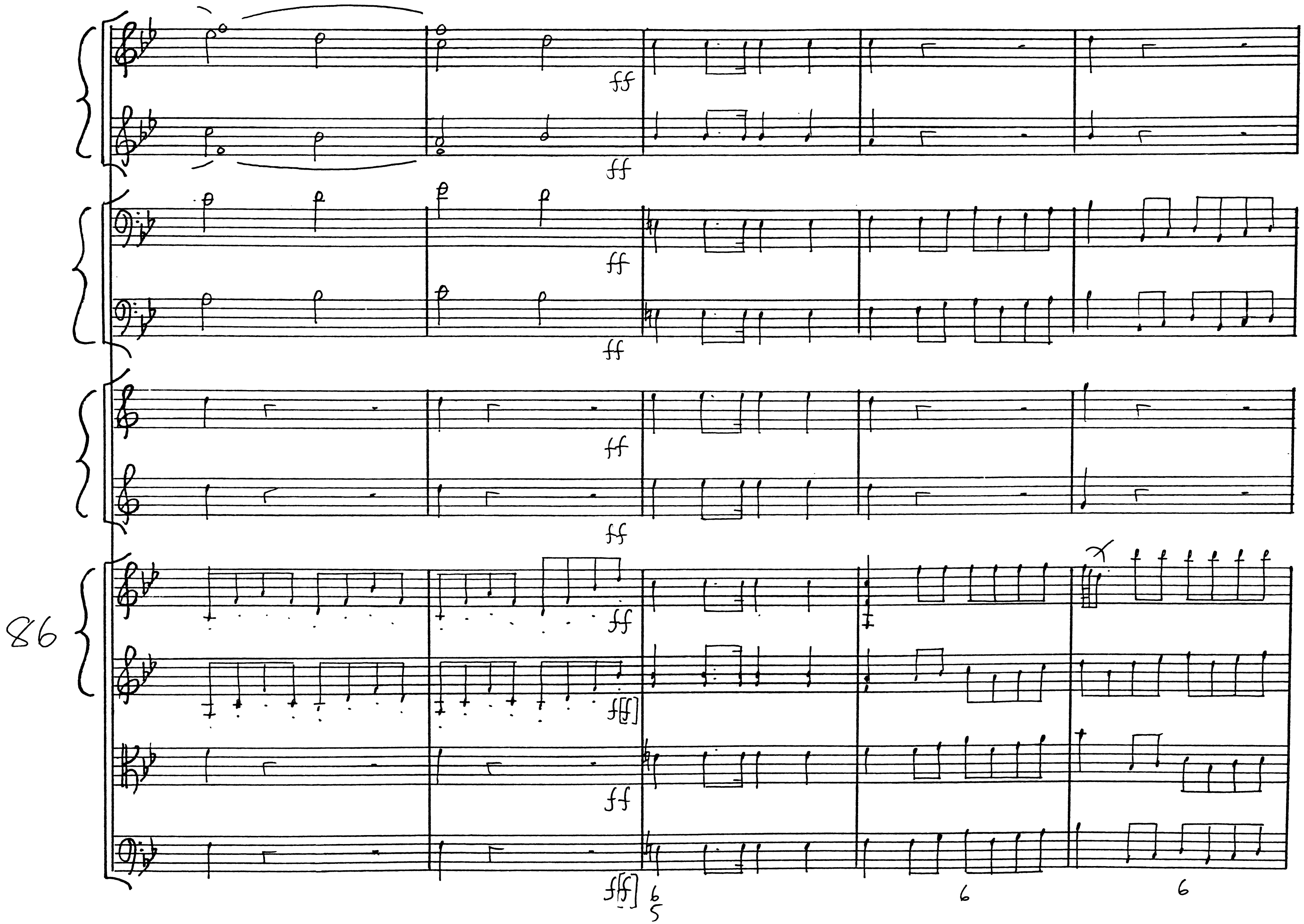

71
P
[P]
[P]
[P]
P
mf
P
P
P
P
[P]
6 6 #
P 5 6 7 5 5 6 7
3 4 3 6 3 4 4 4

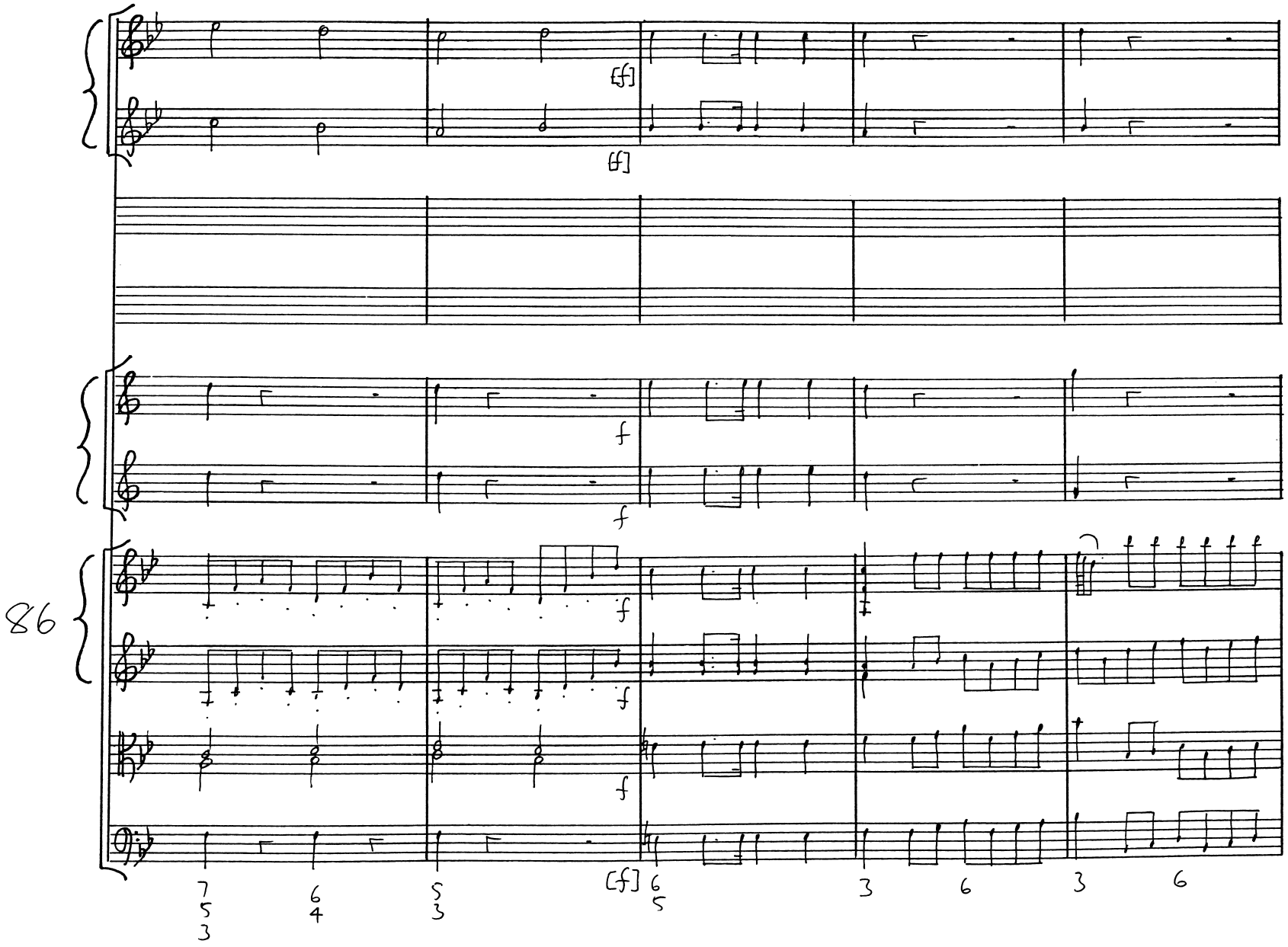

mf
[P]
[P]
76
mf
P
[P]
[P]
#
5 6 7 6 7 6 6 5 3

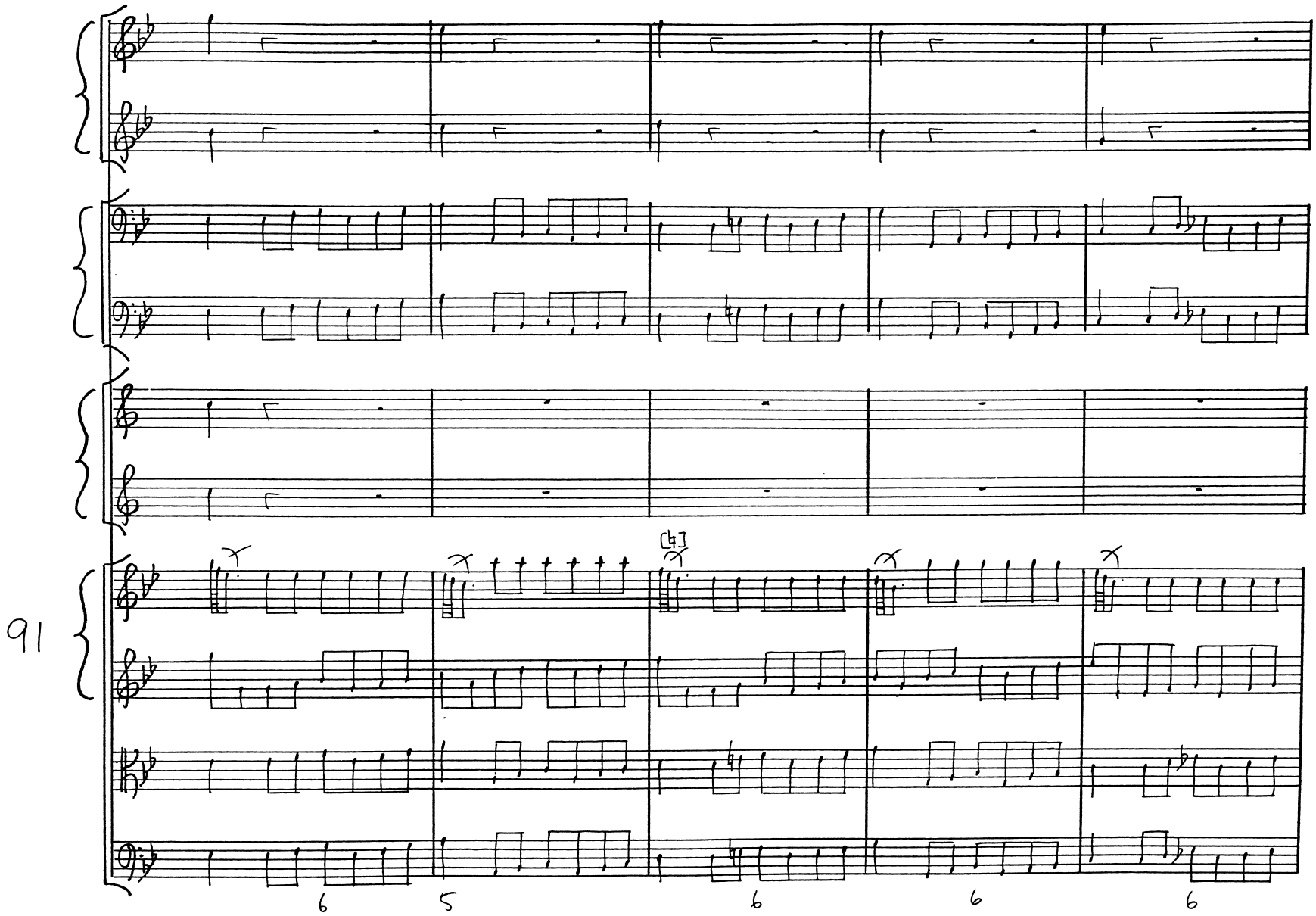

Solo
[p]
[p]
P
76
mf
[p]
P
[p]

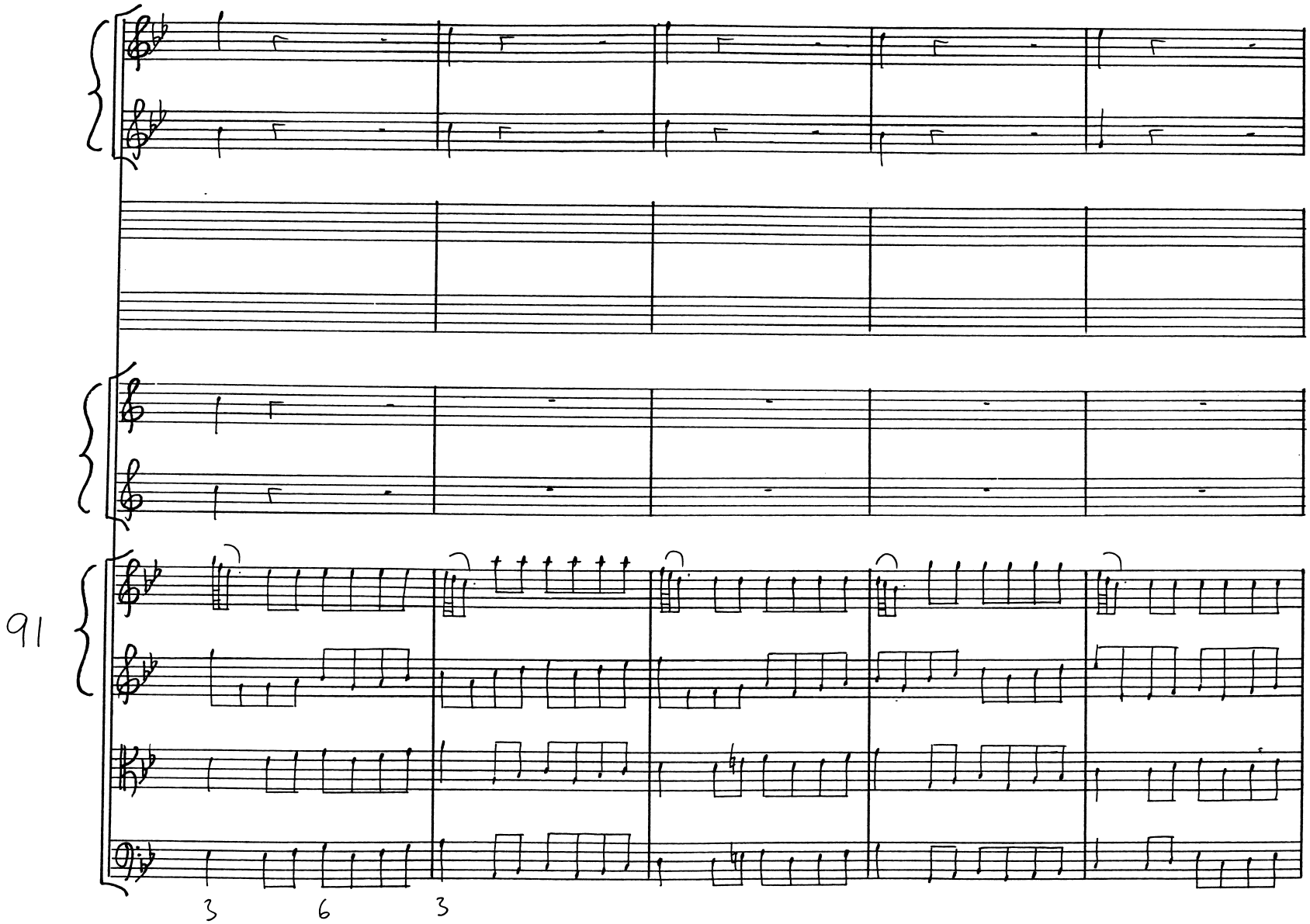

Cl.
mf
p
Ob.
Ob.
Cl.
p
p
p
p
81

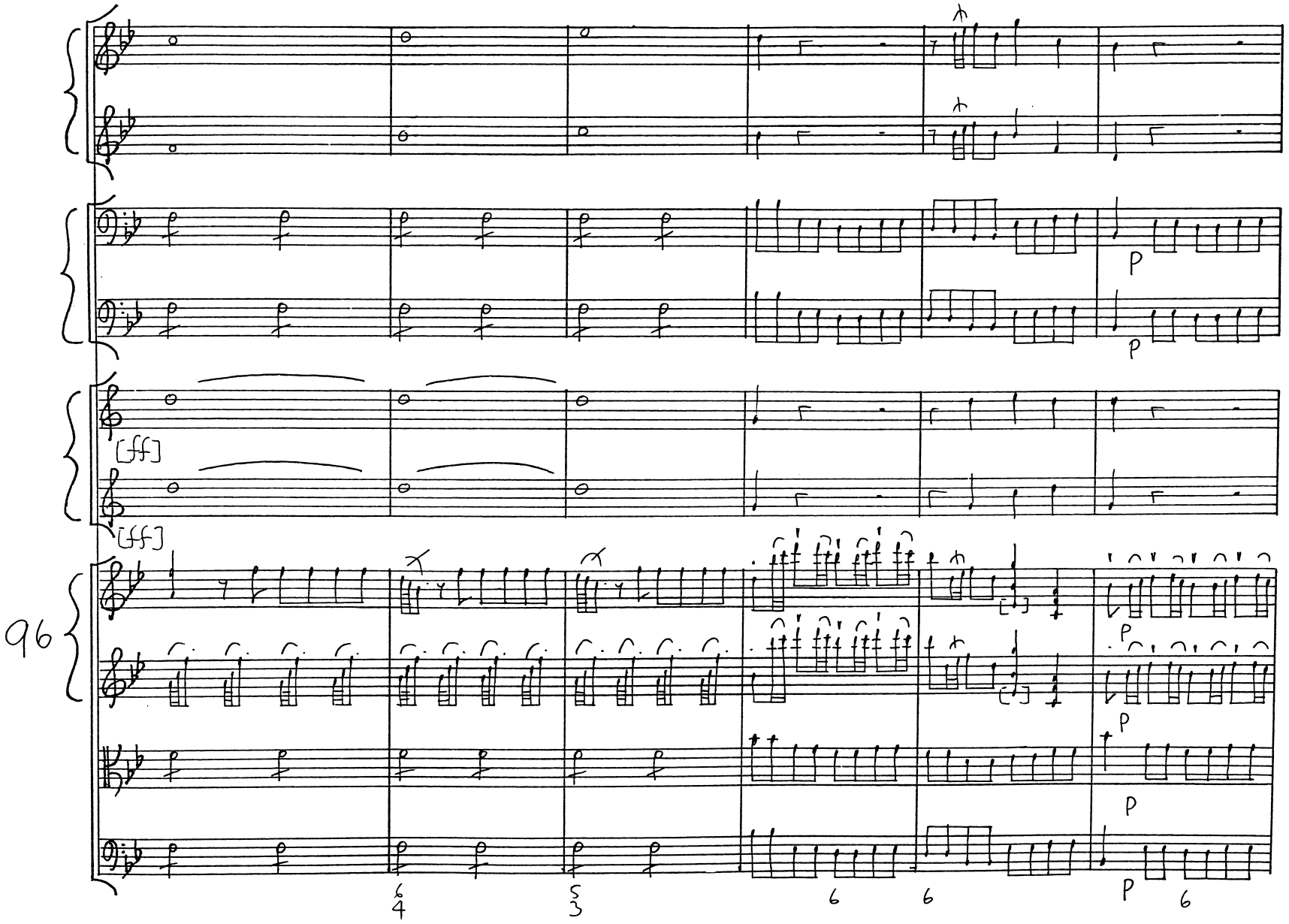

81
Solo
[P]
Solo
P
Solo
[P]
P
P
[div]
[P]
4
4
7
5
6
4
7
5
3
6
4

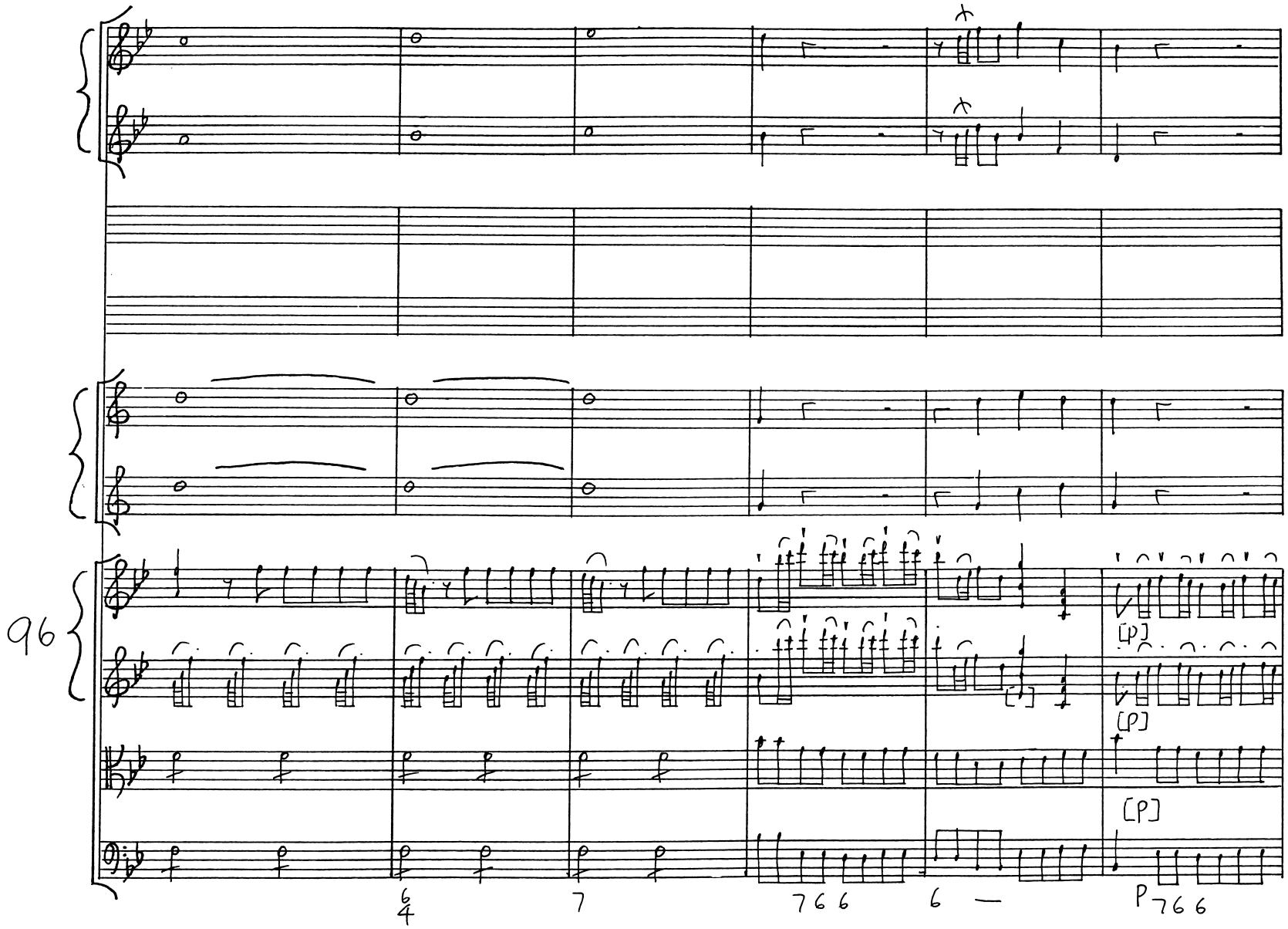

86
ff
ff[f]
6
5
6
6

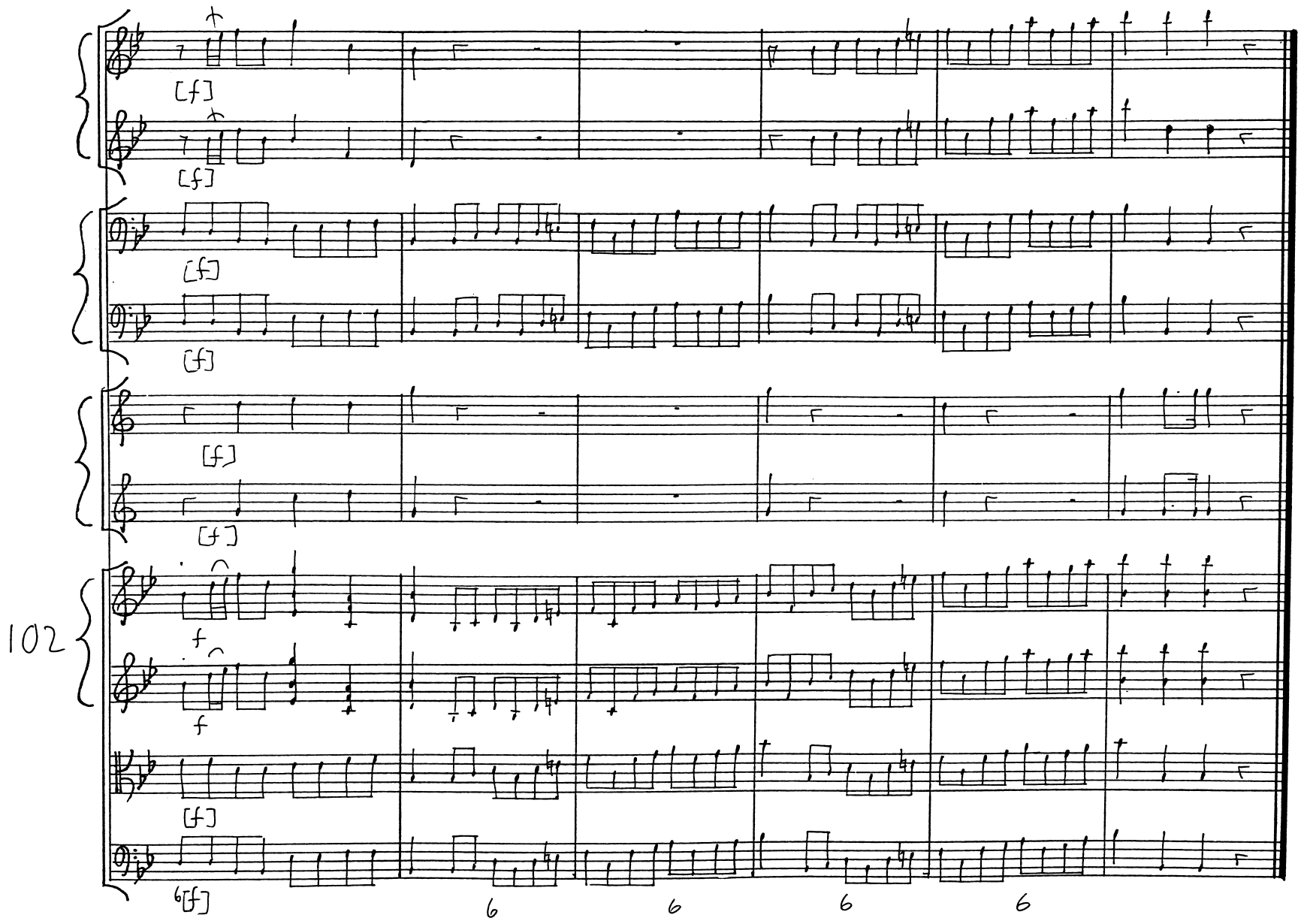

86
[f]
[f]
f
f
f
f
f
[f]
7
5
3
6
4
5
3
6
5
3
6
3
6

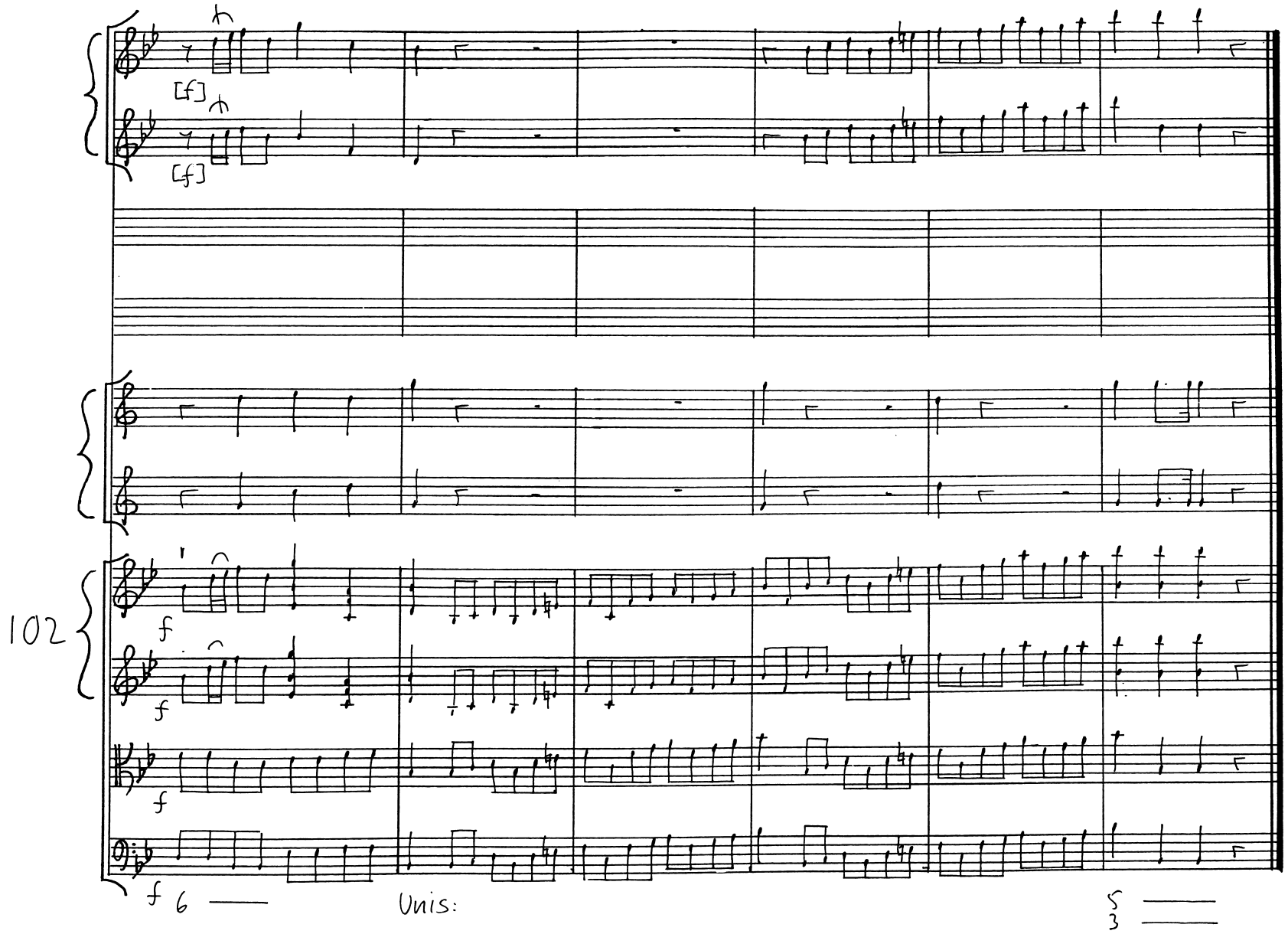

91
6
5
6
6
6


91
3
6
3

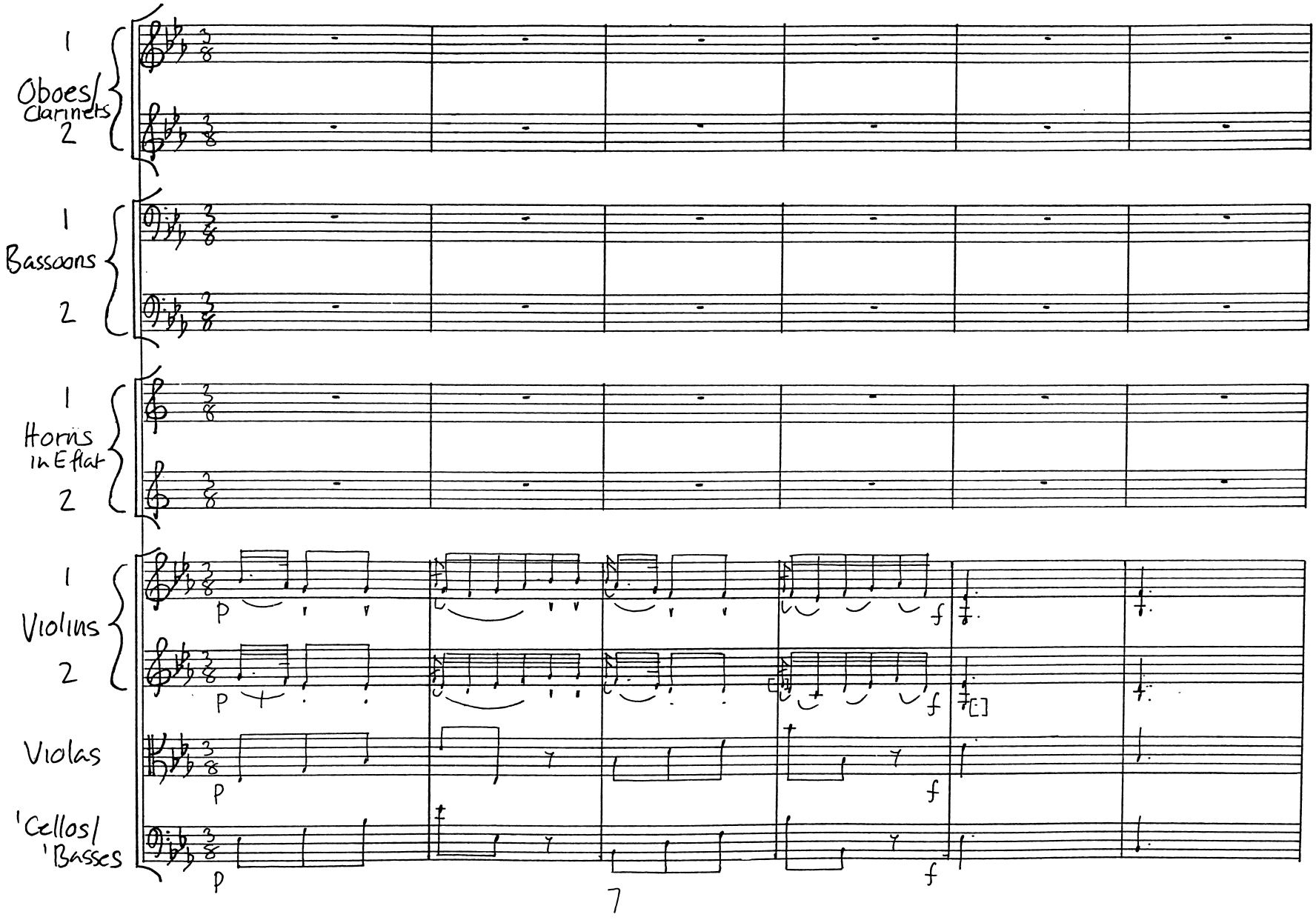

96
[ff]
[ff]
P
P
P
P
P
P
6
6
6

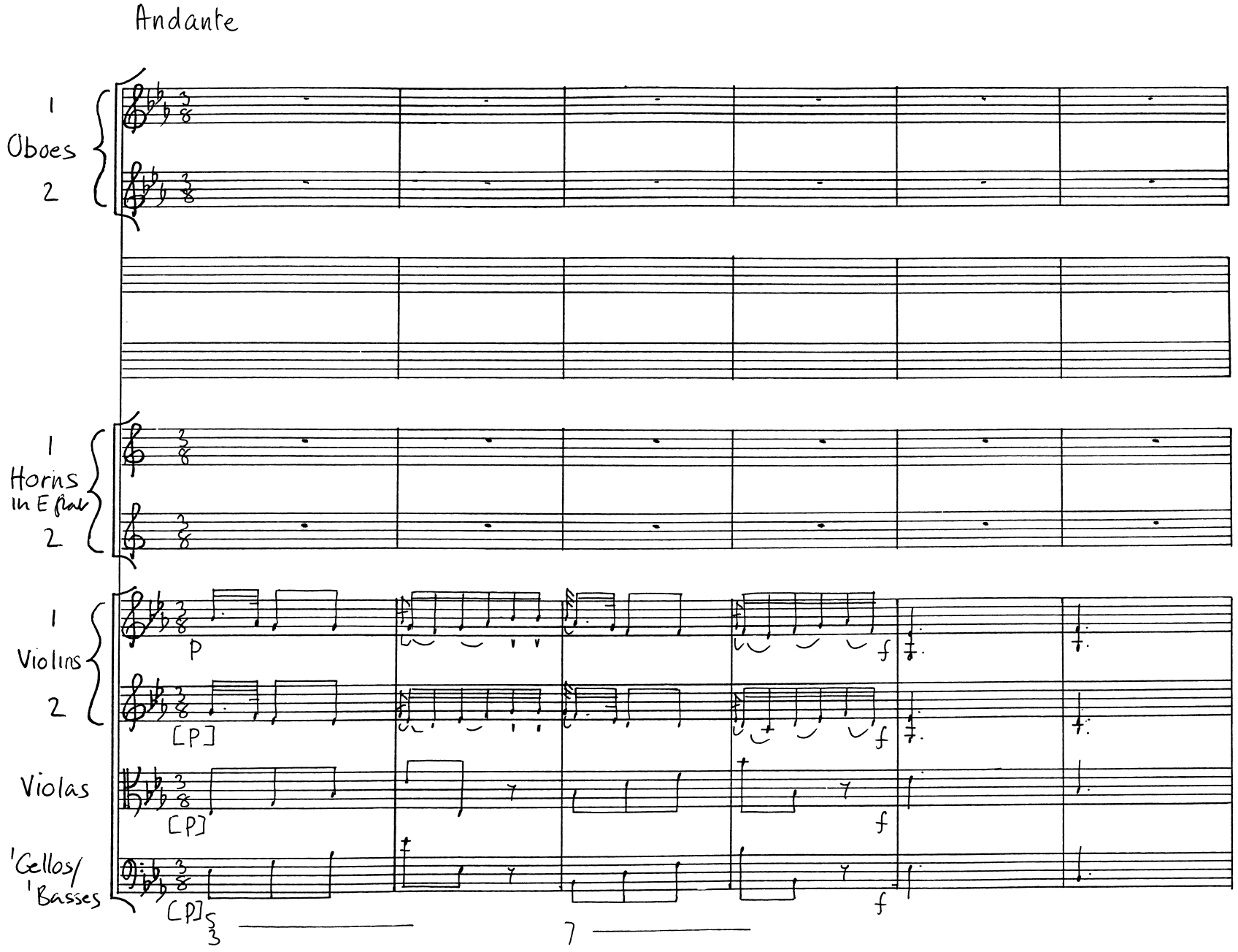

96
6/4
7
7 6 6
6
P 7 6 6
[P]
[P]
[P]

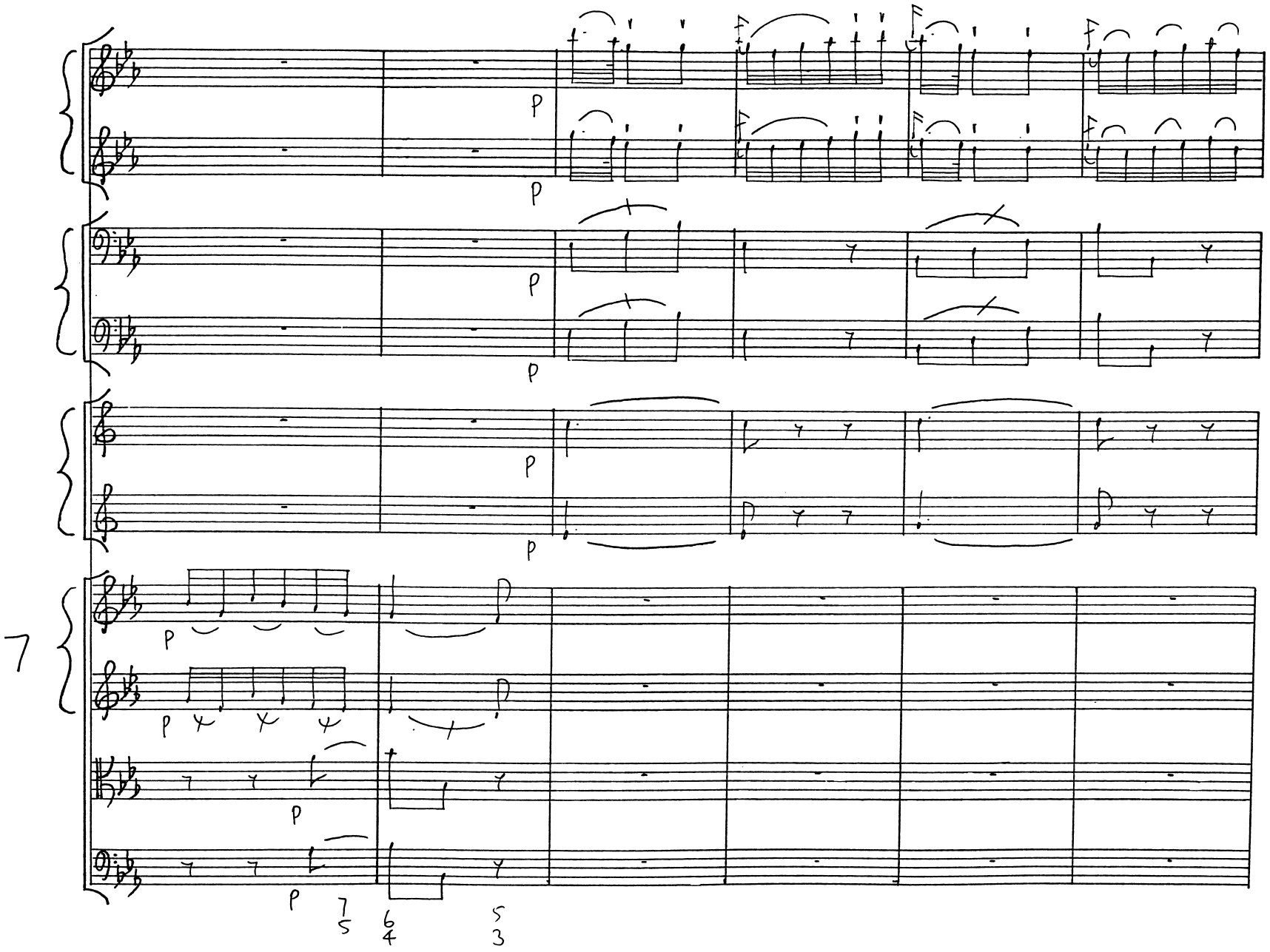

102
[f]
[f]
[f]
[f]
[f]
f
f
[f]
[f]
6
6
6
6

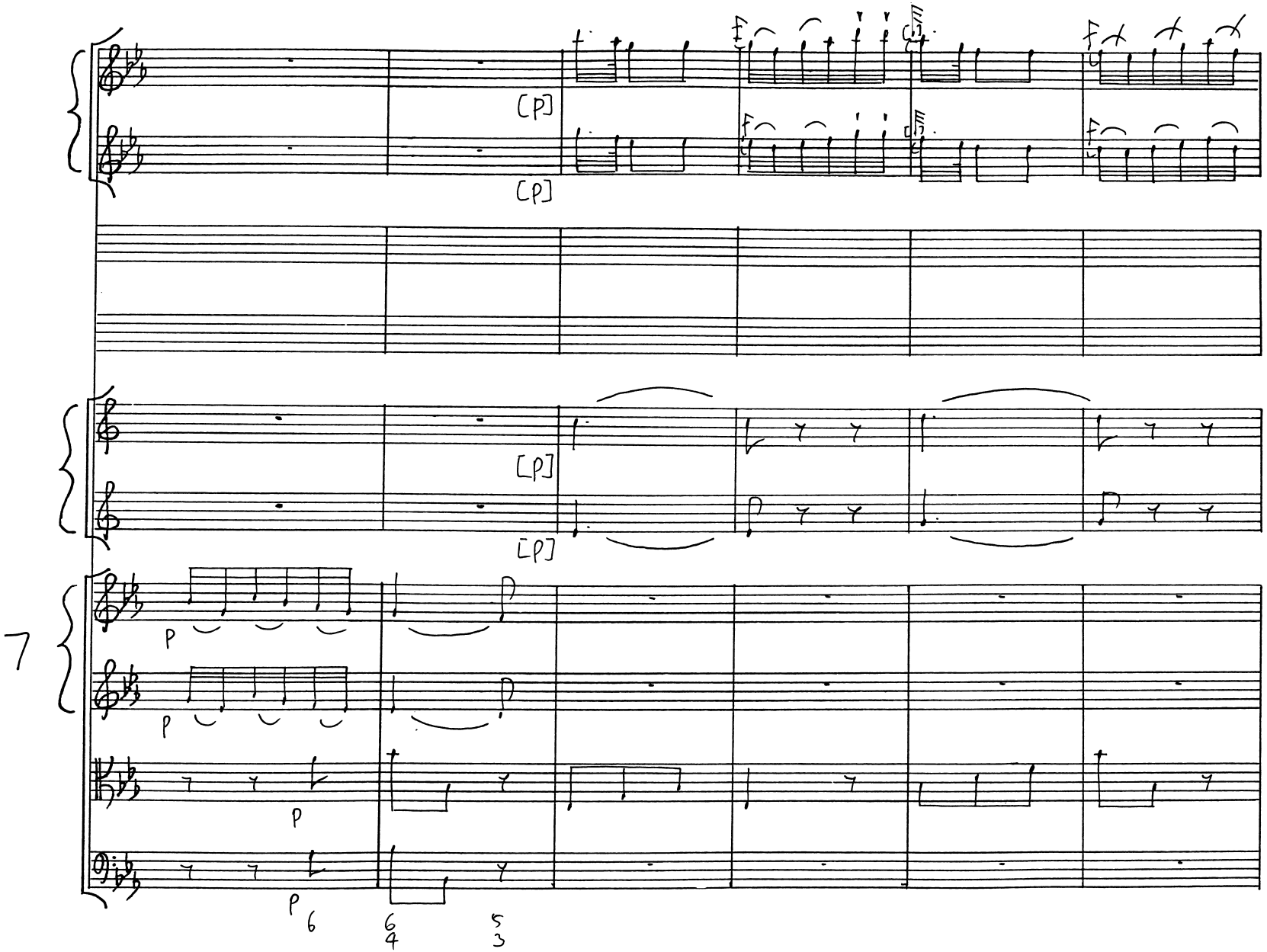

[f]
[f]
102
f
f
f
f
f 6
Unis:
3

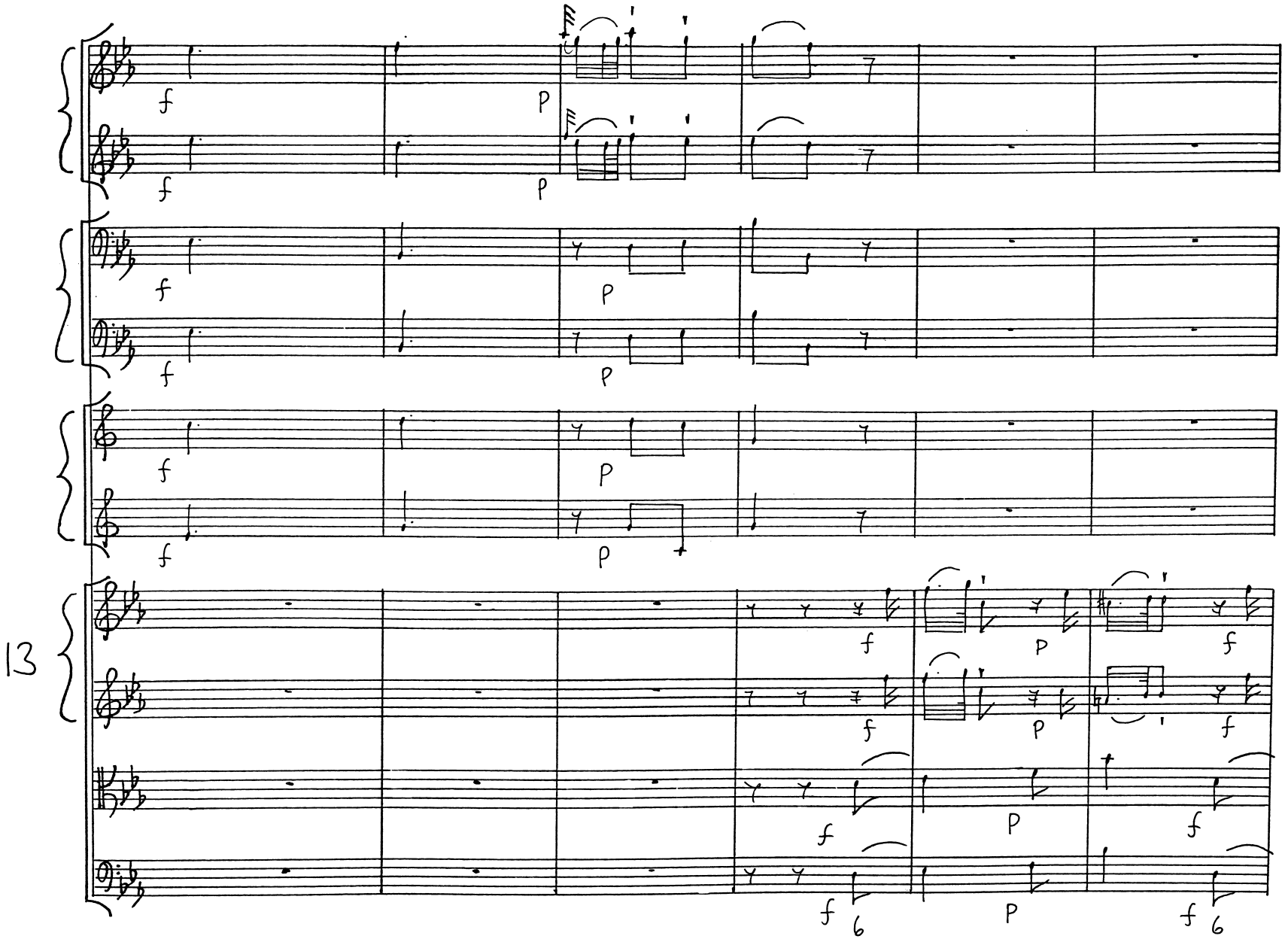
Andante

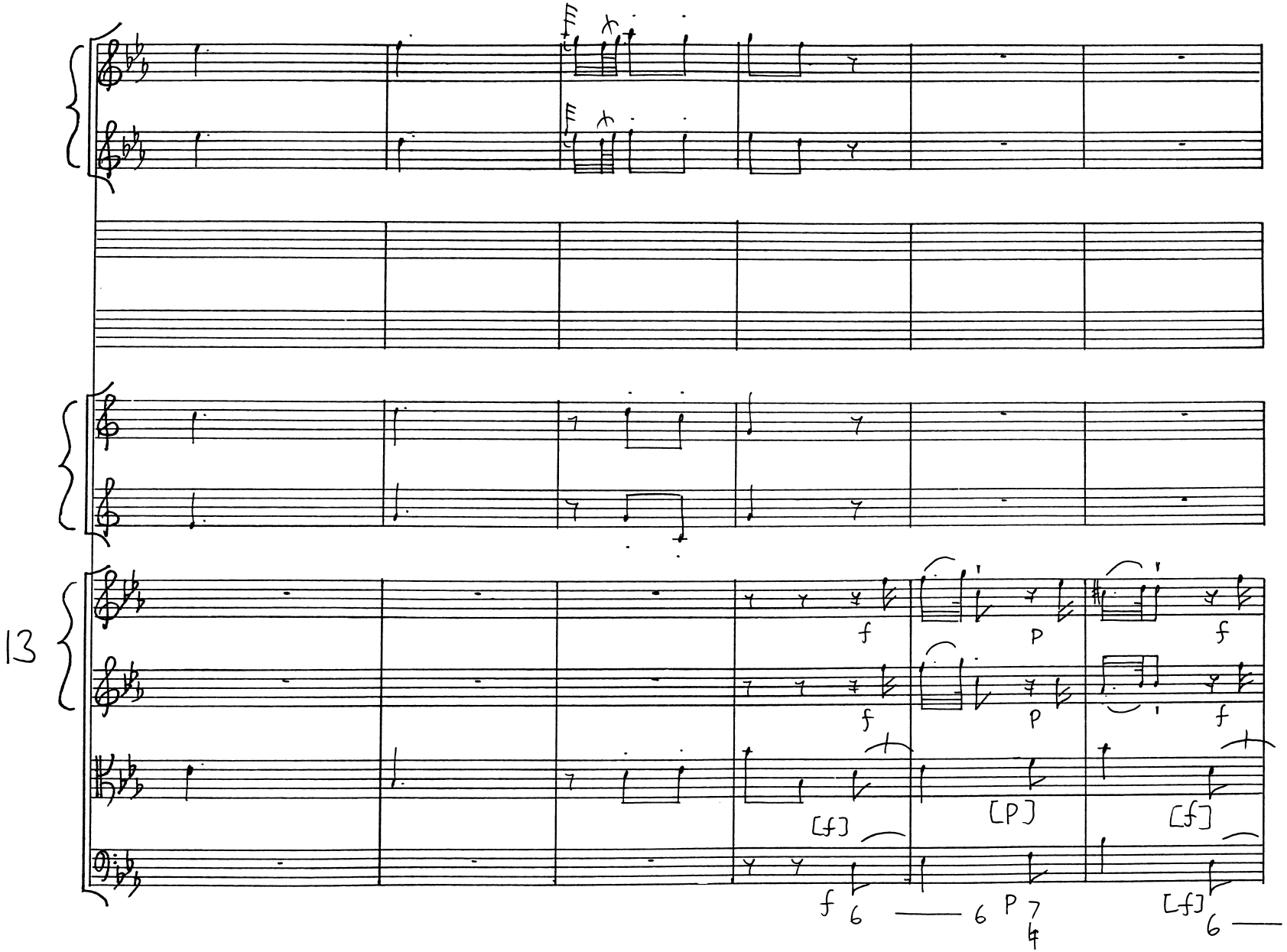

1
Oboes/
Clarinets
2
1
Bassoons
2
1
Horns
in E flat
2
1
Violins
2
Violas
'Cellos/
'Basses
p
f
7

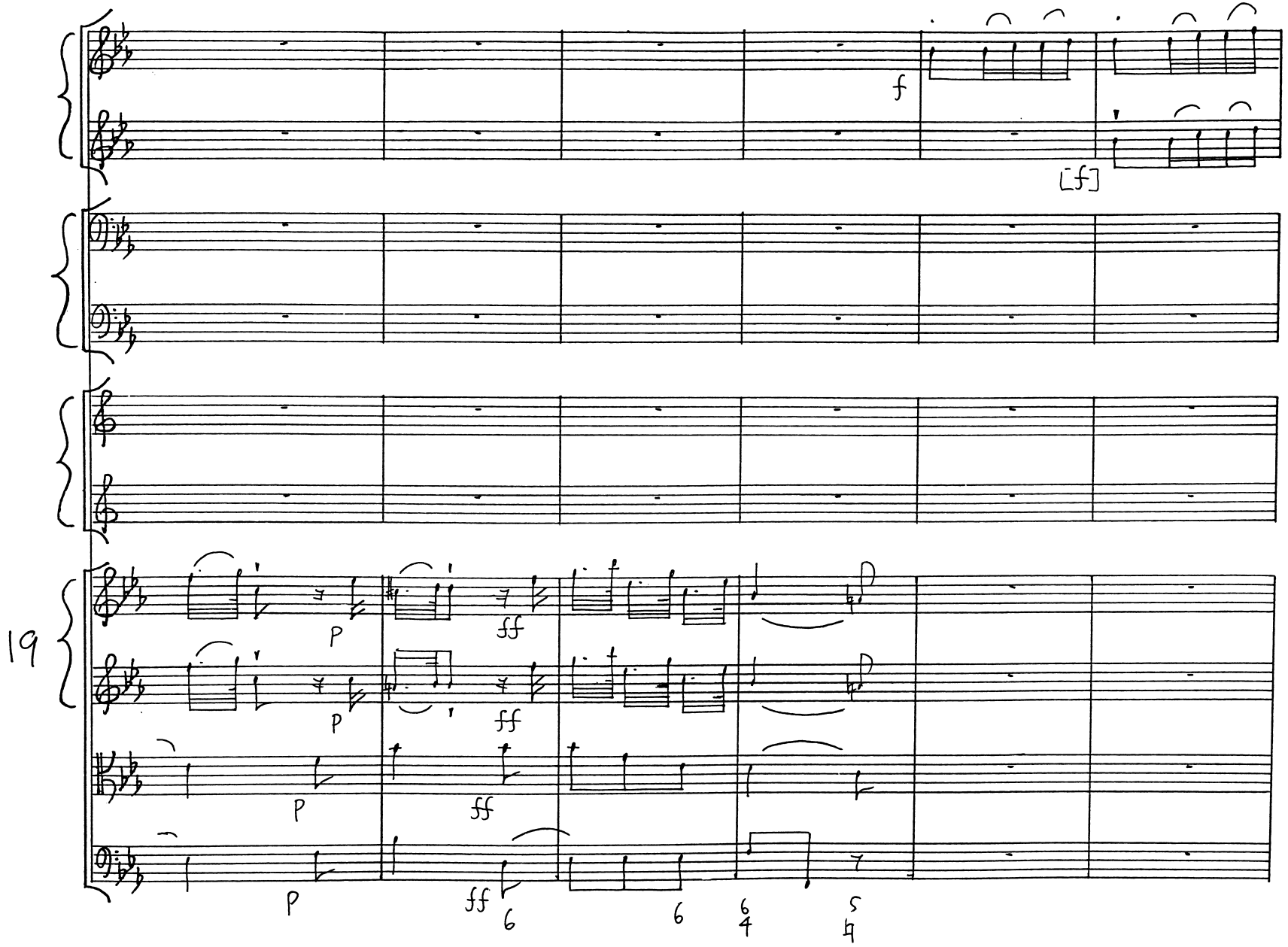

Andante
1
Oboes
2
1
Horns
In E flat
2
1
Violins
2
Violas
'Cellos/
'Basses
p
[p]
[p]
[p]
f
f
f
f
3
7

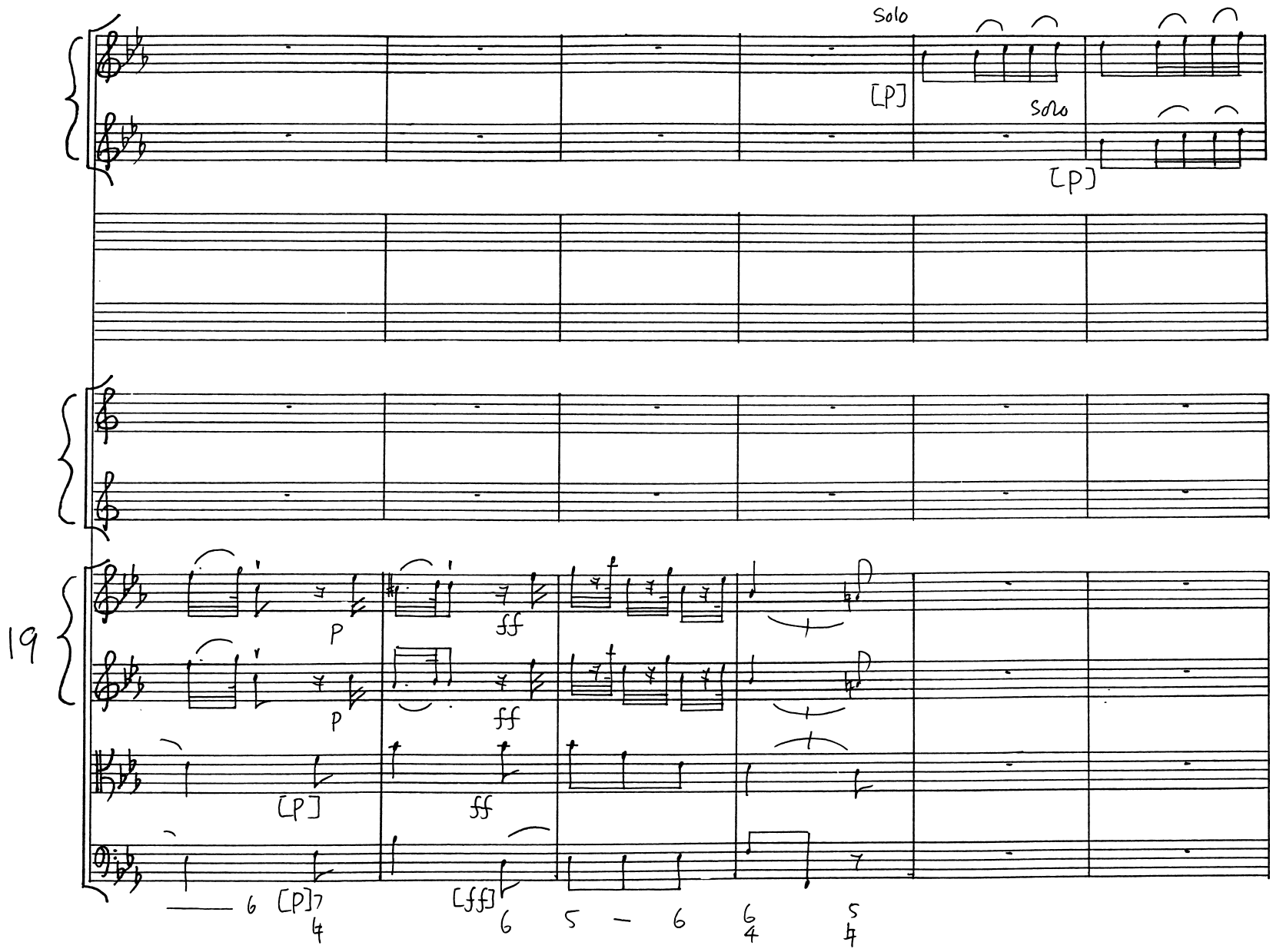

7
p
p
p
p
p
p
p
p
p
p
7
5
6
4
5
3

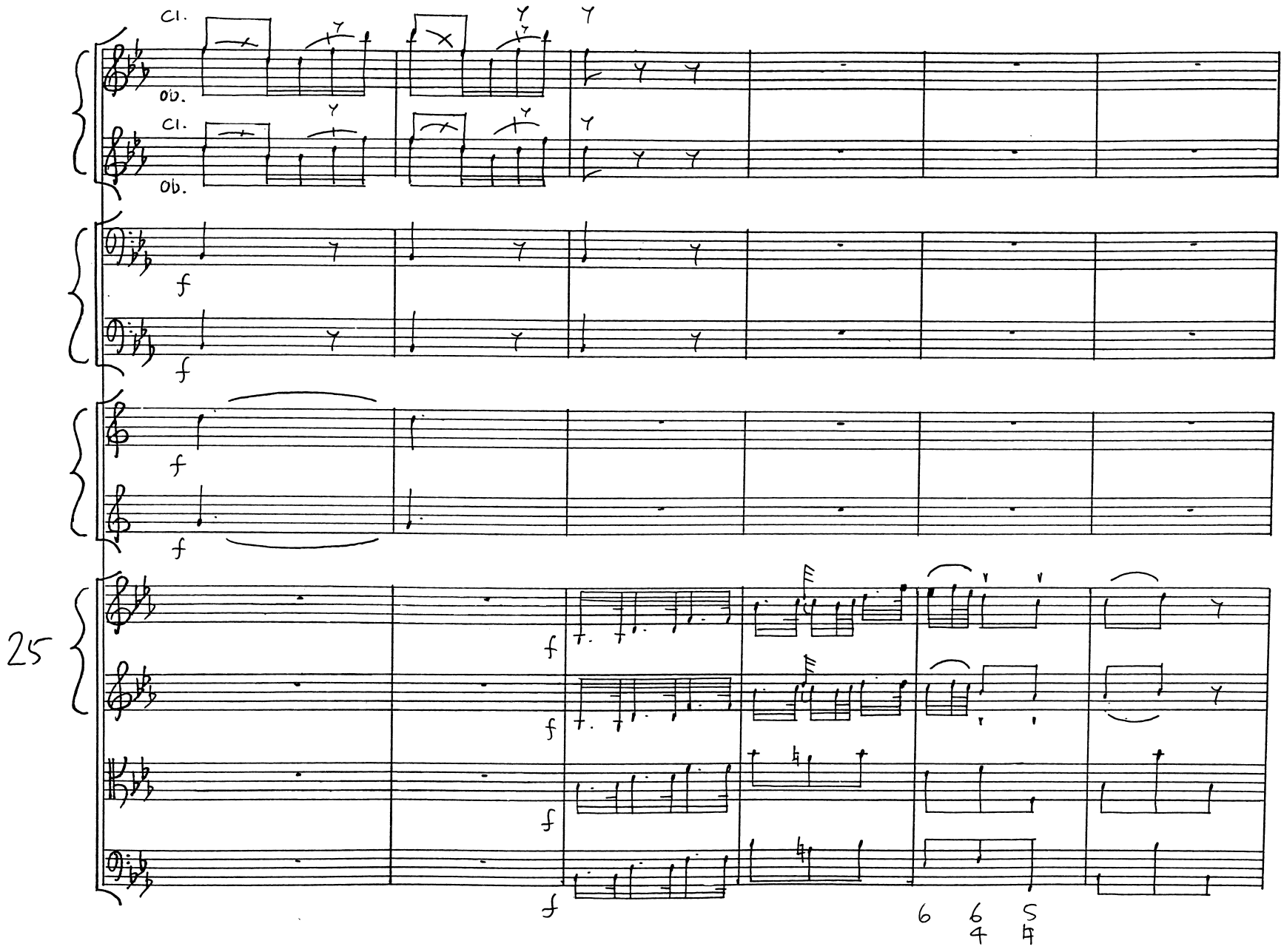

[p]
[p]
[p]
[p]
7
p
p
p
p
6
6
4
5
3

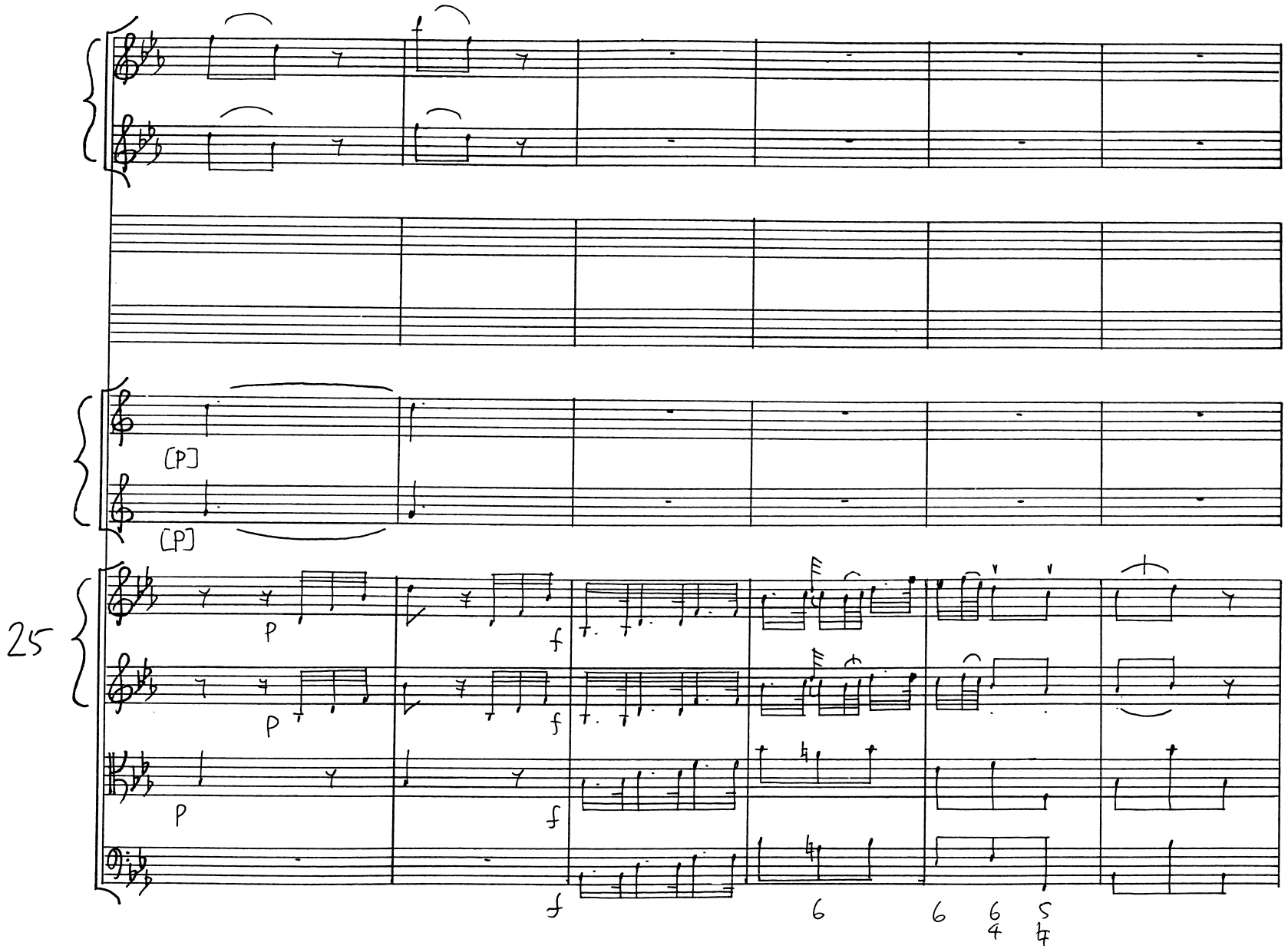

13

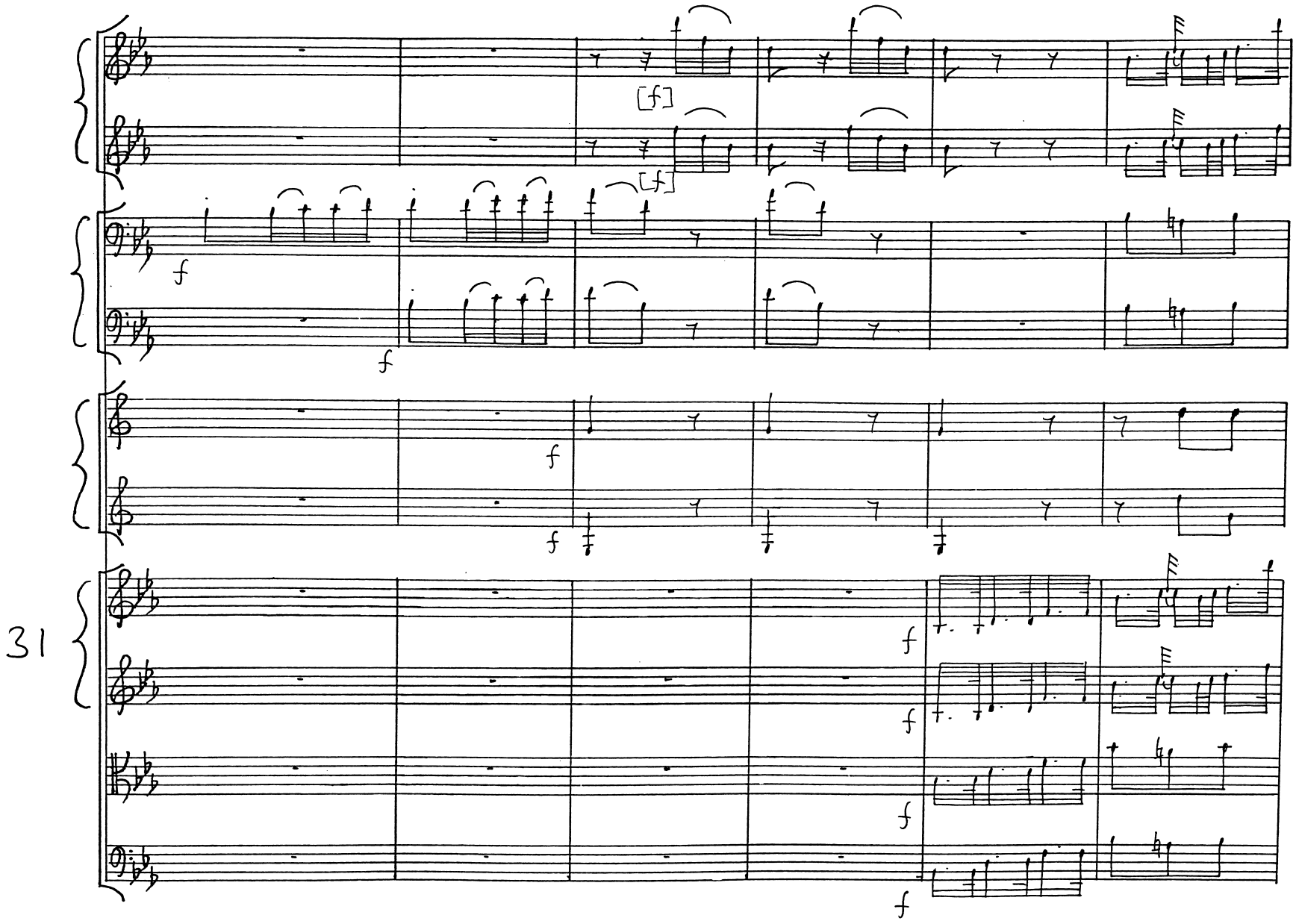

13
f
p
f
f
p
f
[f]
[p]
[f]
f
6
6
p
7
4
[f]
6

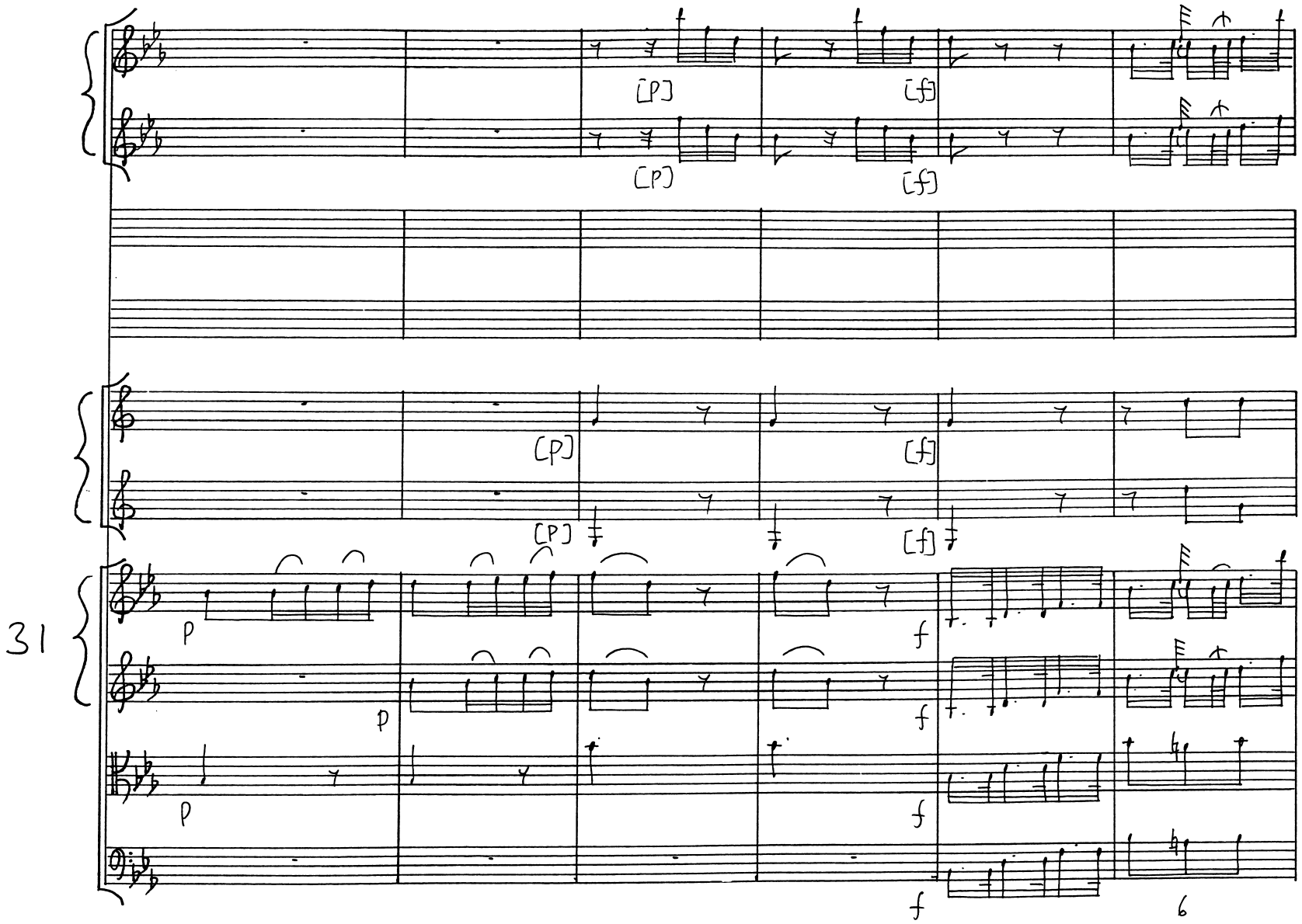

f
[f]
19
p
ff
p
ff
p
ff
p
ff
6
6
6/4
5/4

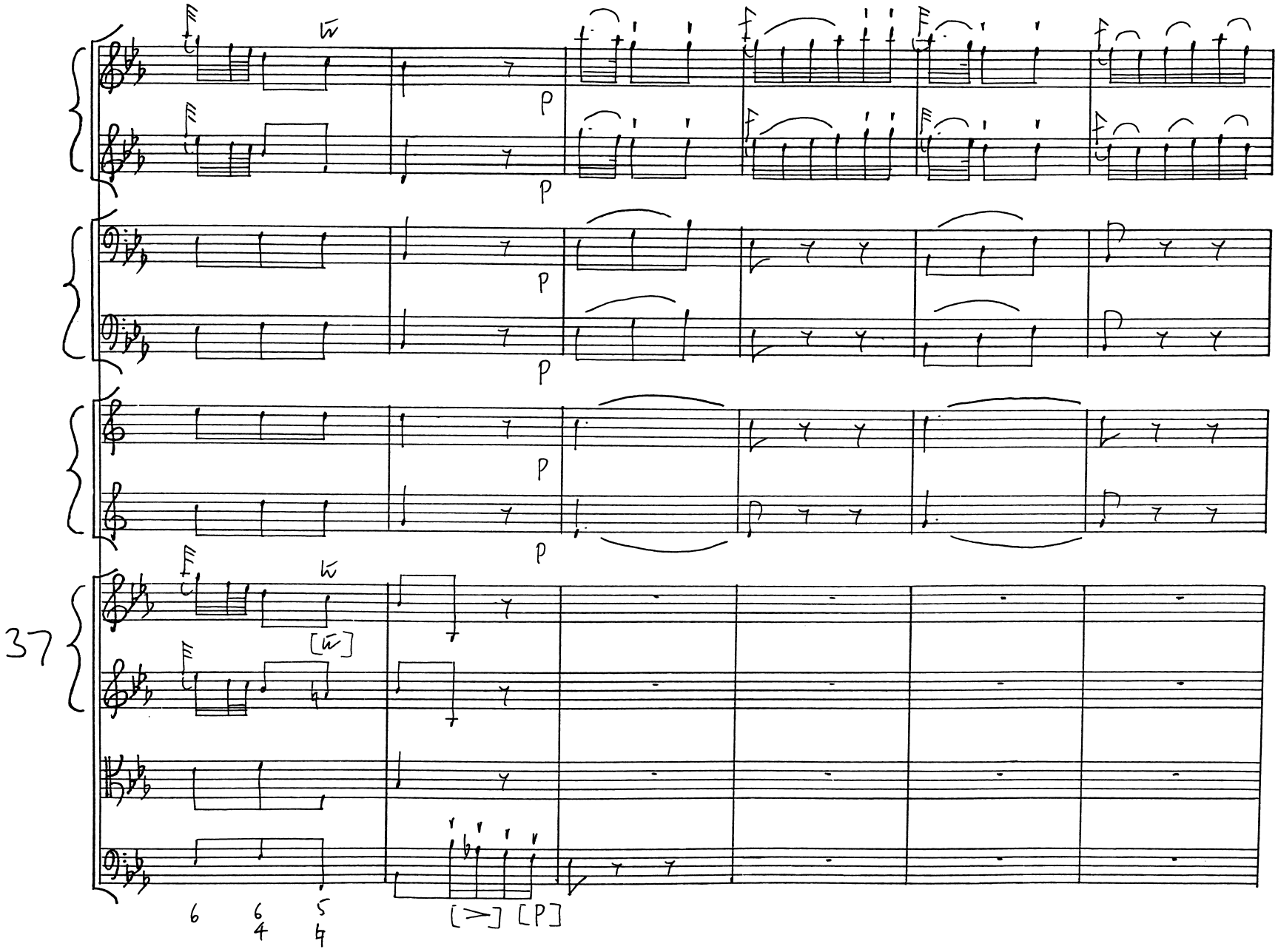

Solo
[p]
Solo
[p]
19
p
ff
p
ff
[p]
ff
[fff]
6
[p]7
4
6
5
6
6
4
5
4

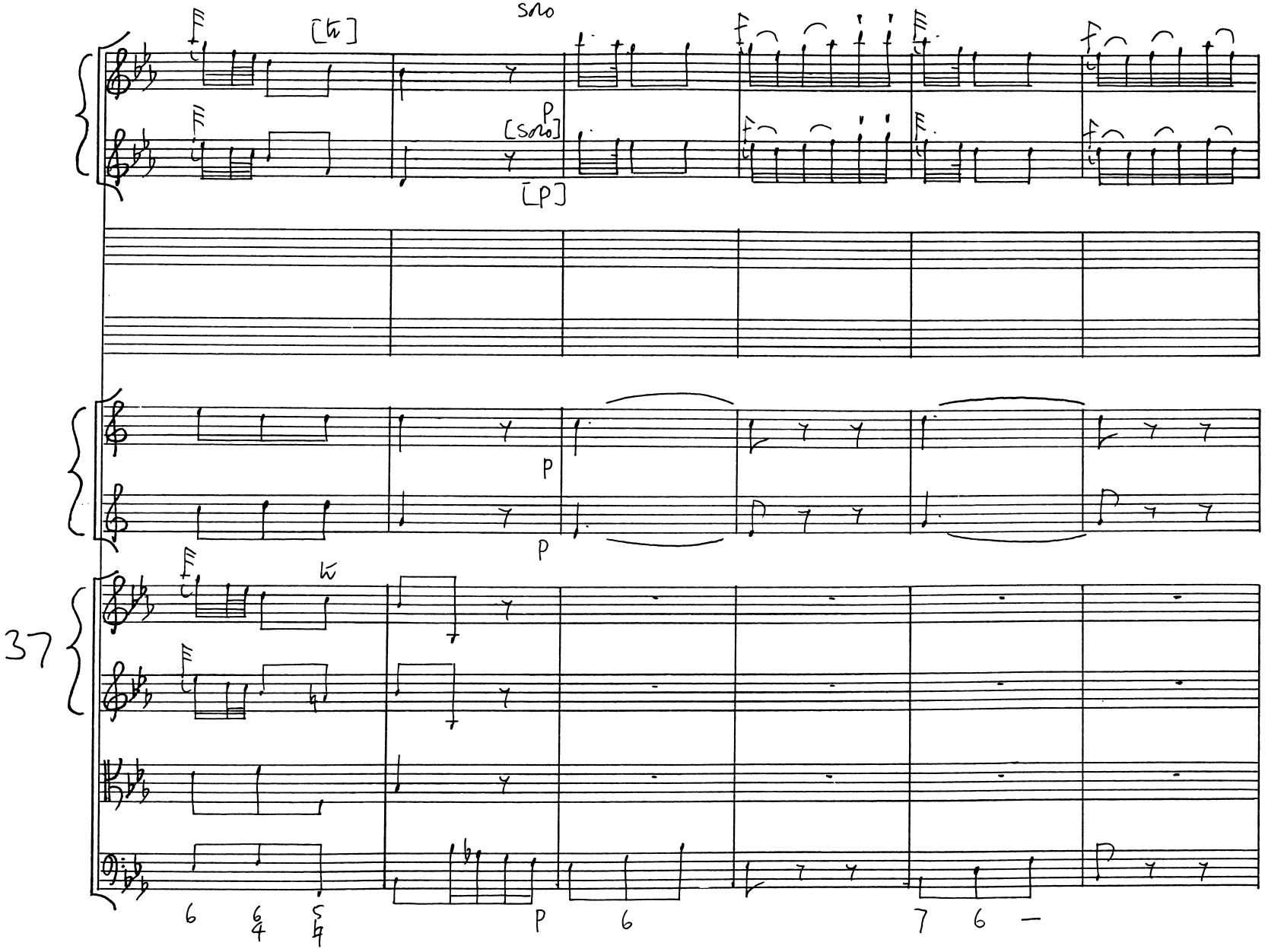

Cl.
Ob.
Cl.
Ob.
f
f
f
f
25
f
f
f
f
6
6
4
5
4

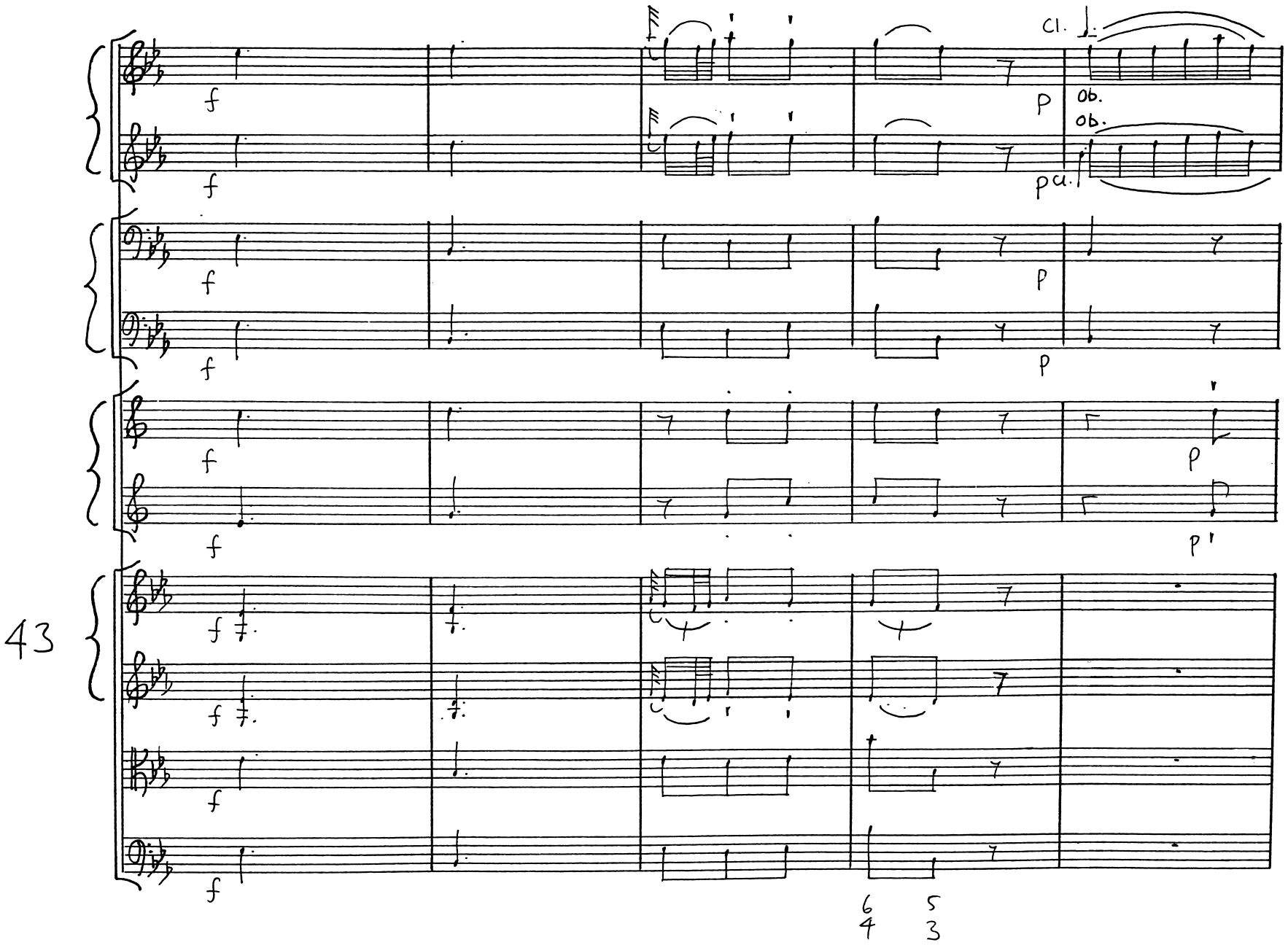

[P]
[P]
25
P
f
P
f
P
f
f
6
6
6
4
5
4

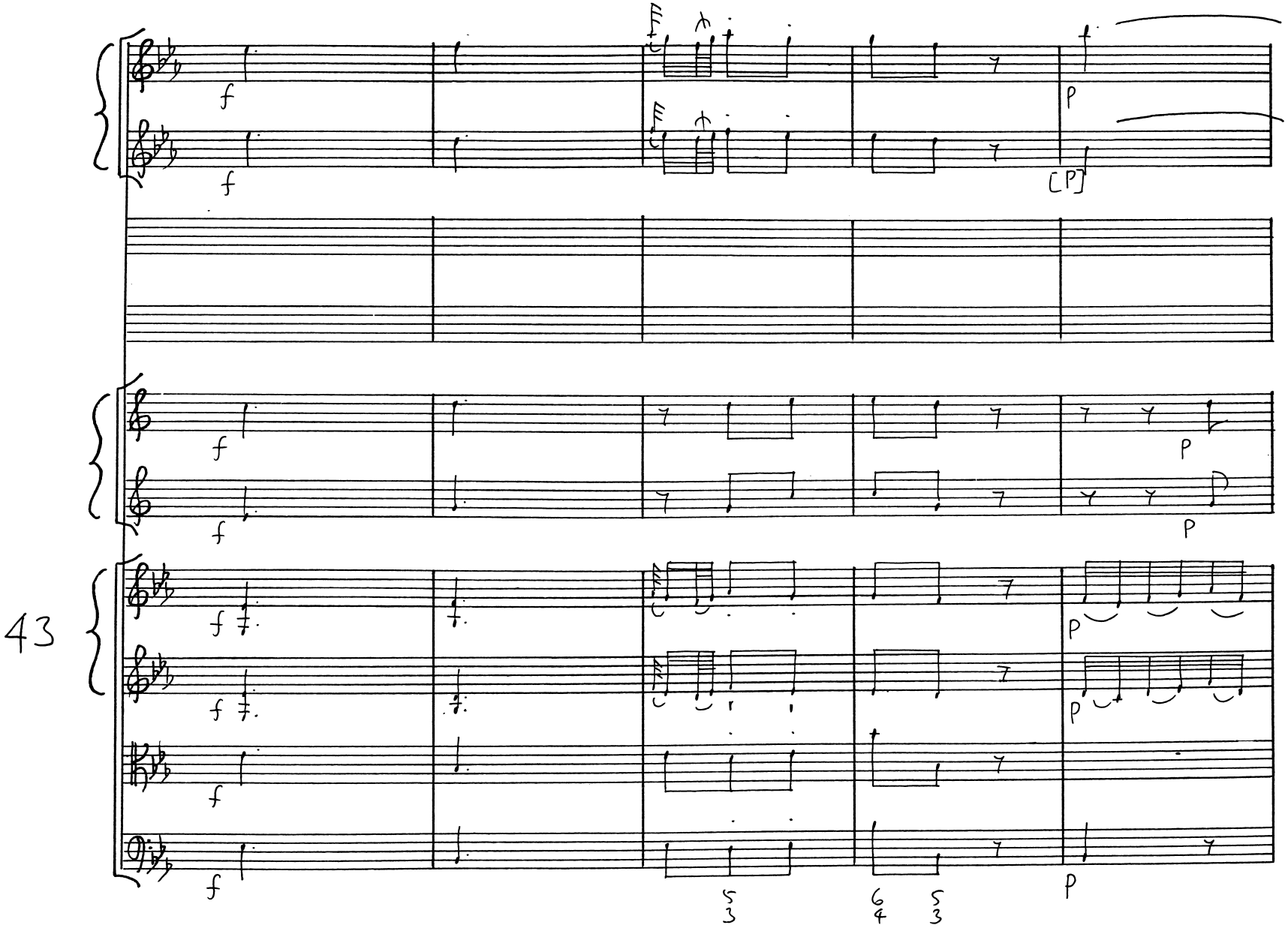

31
[f]
[f]
f
f
f
f
f
f
f
f

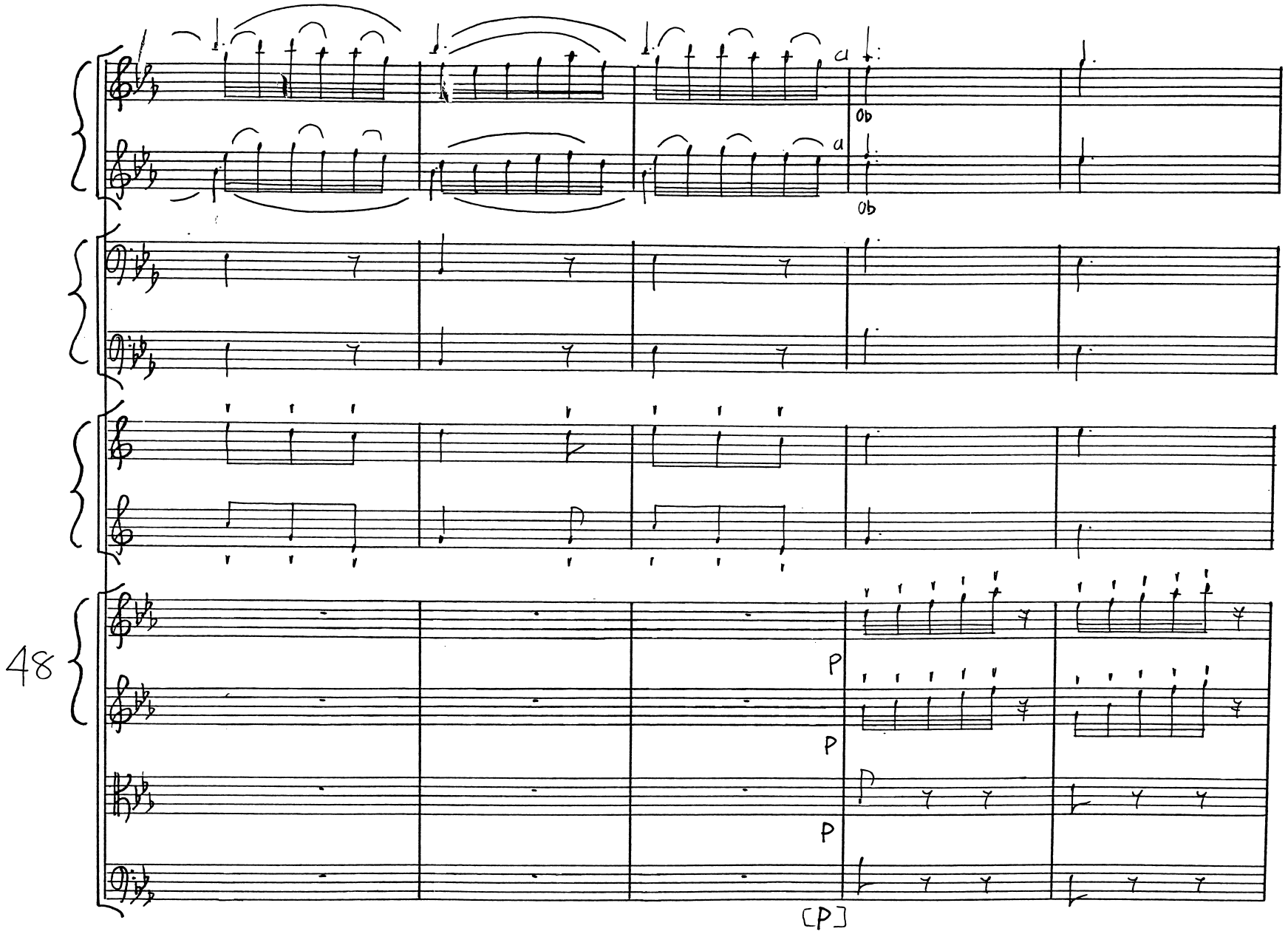

31
[p]
[f]
p
f
6

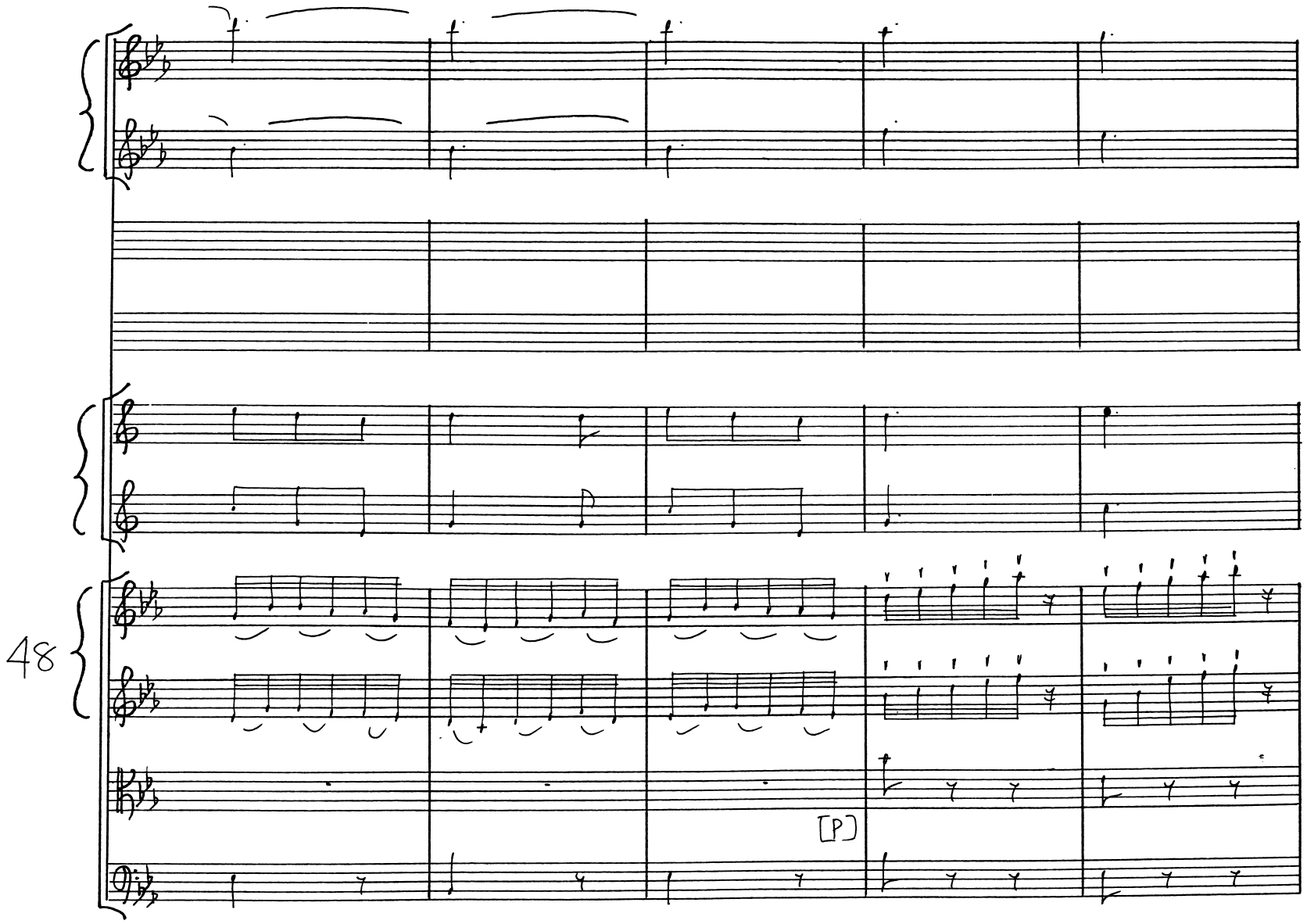

37
p
p
p
p
p
[𝅝]
6
6/4
5/4
[>] [P]

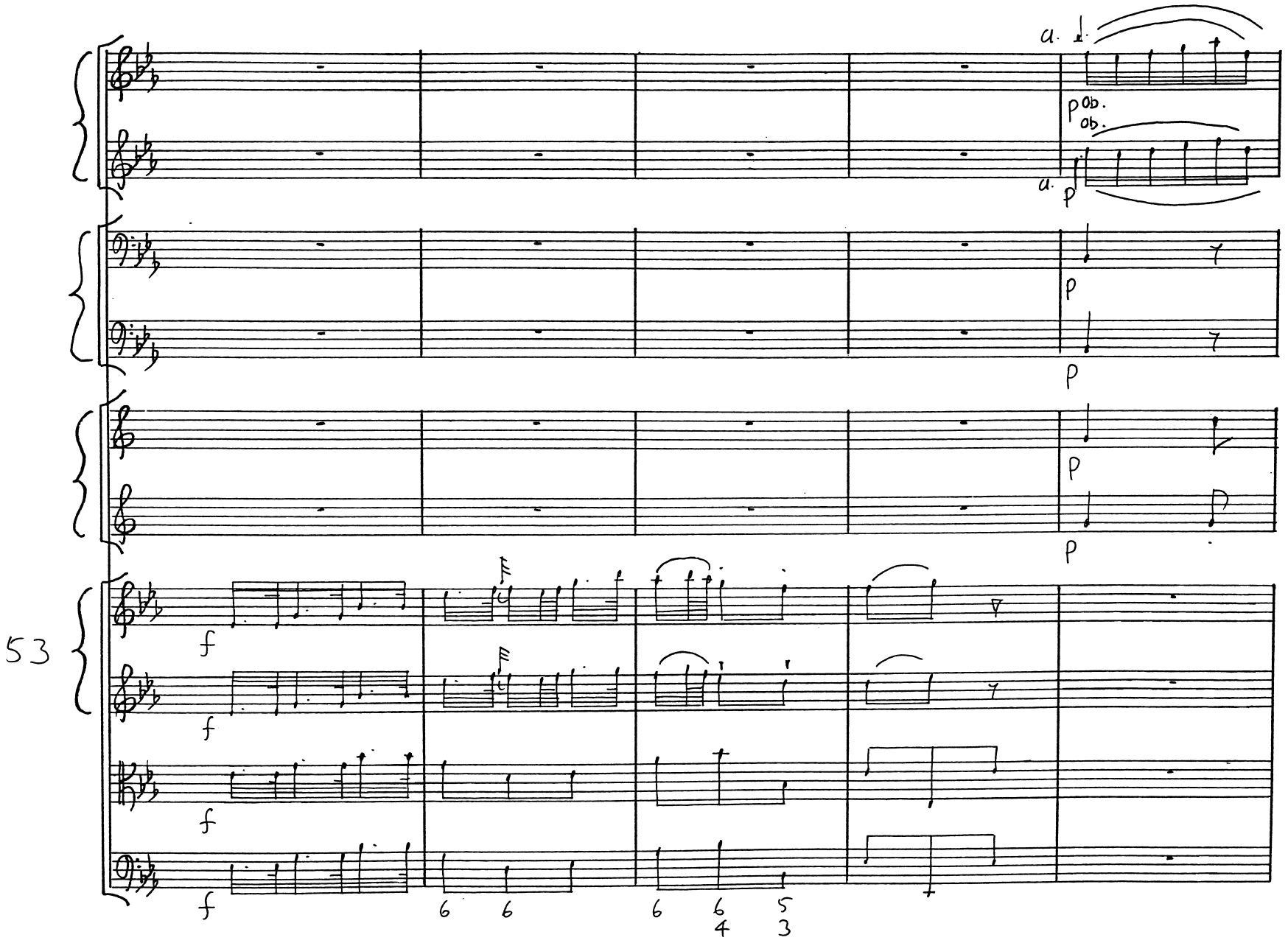

[tr]
solo
p
[solo]
[p]
p
p
tr
37
6
6/4
5/4
p
6
7
6

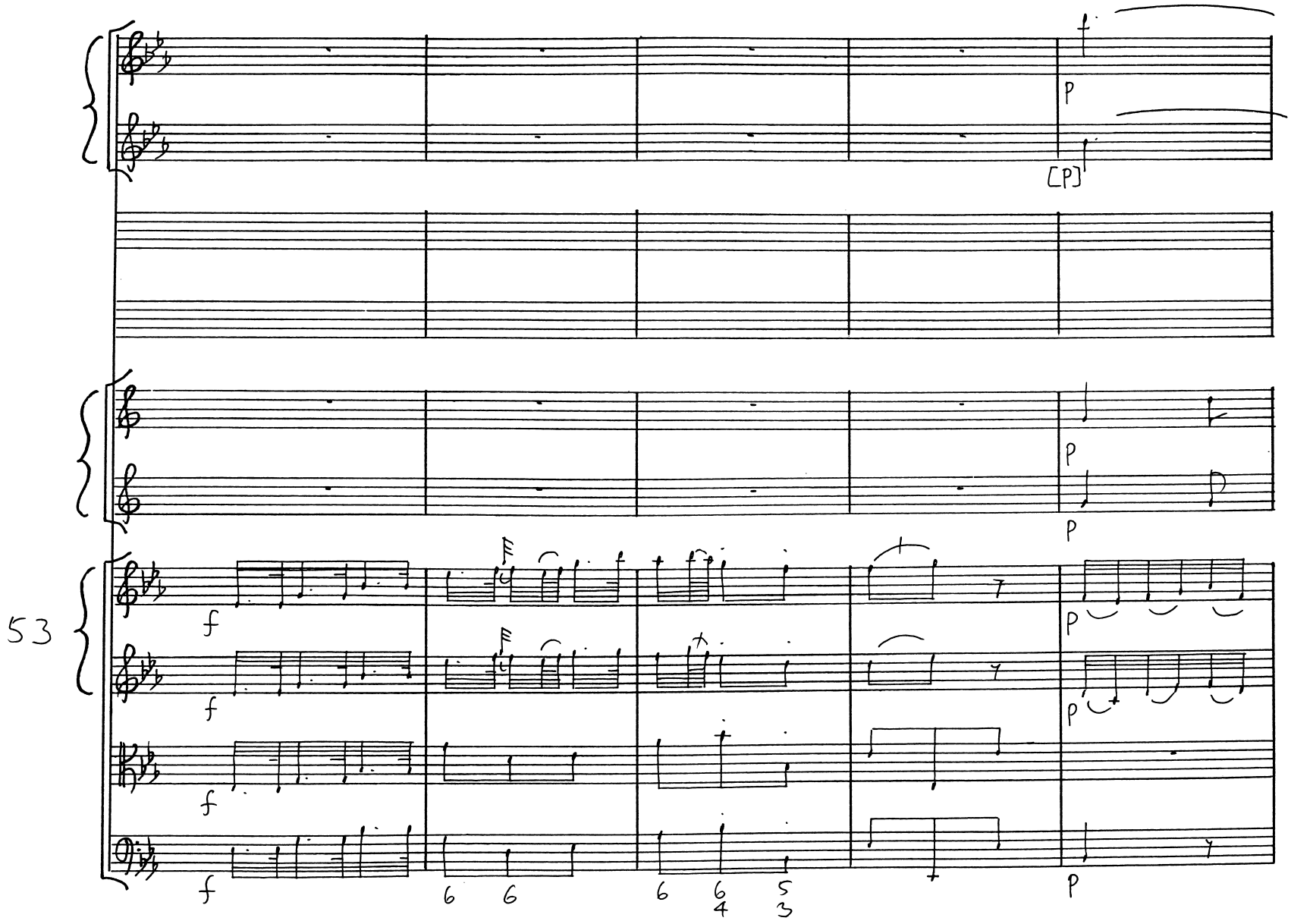

43
f
p
cl.
ob.
ob.
6 5
4 3

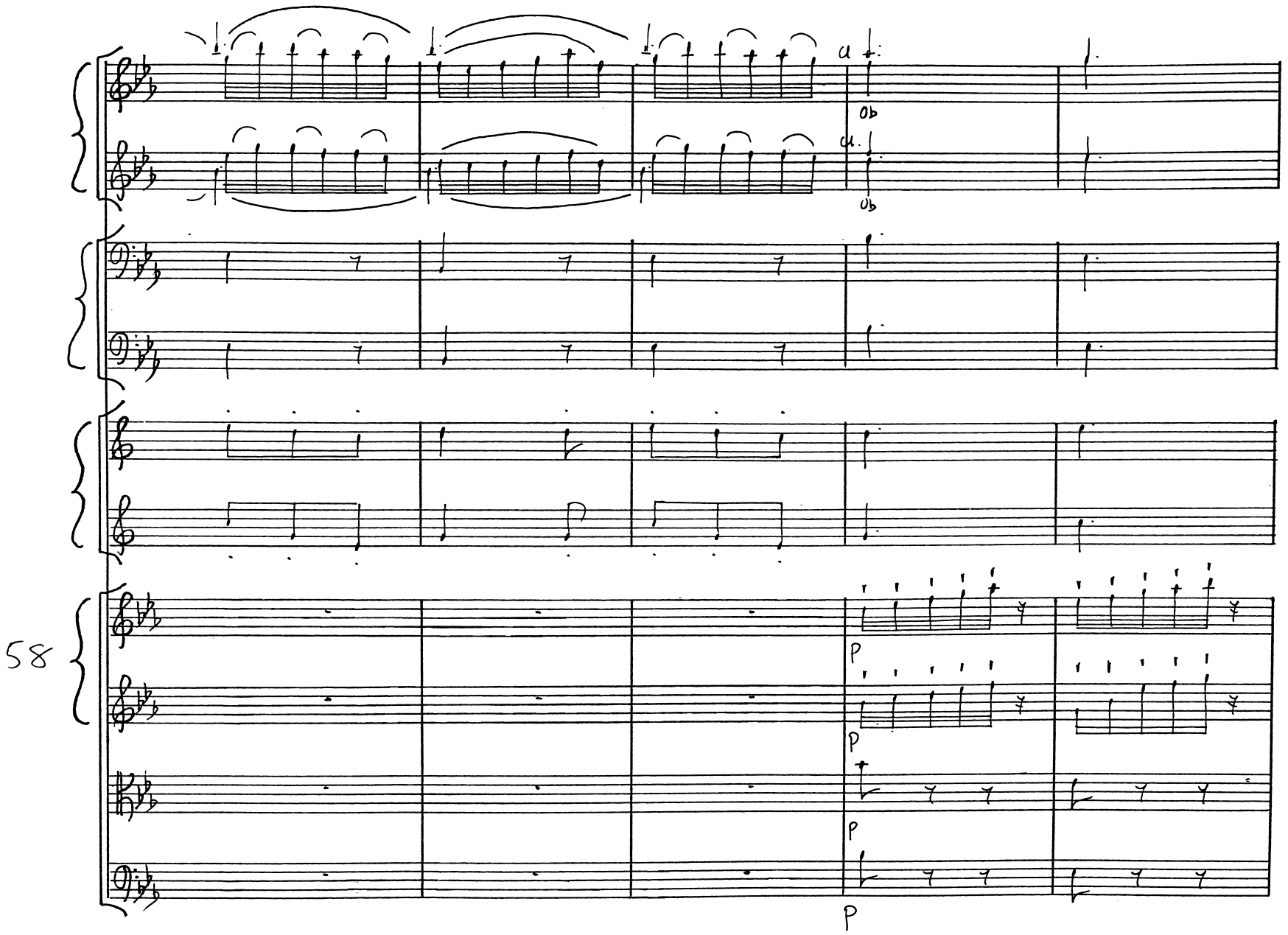

43
f
p
[p]
5
3
6
4
5
3

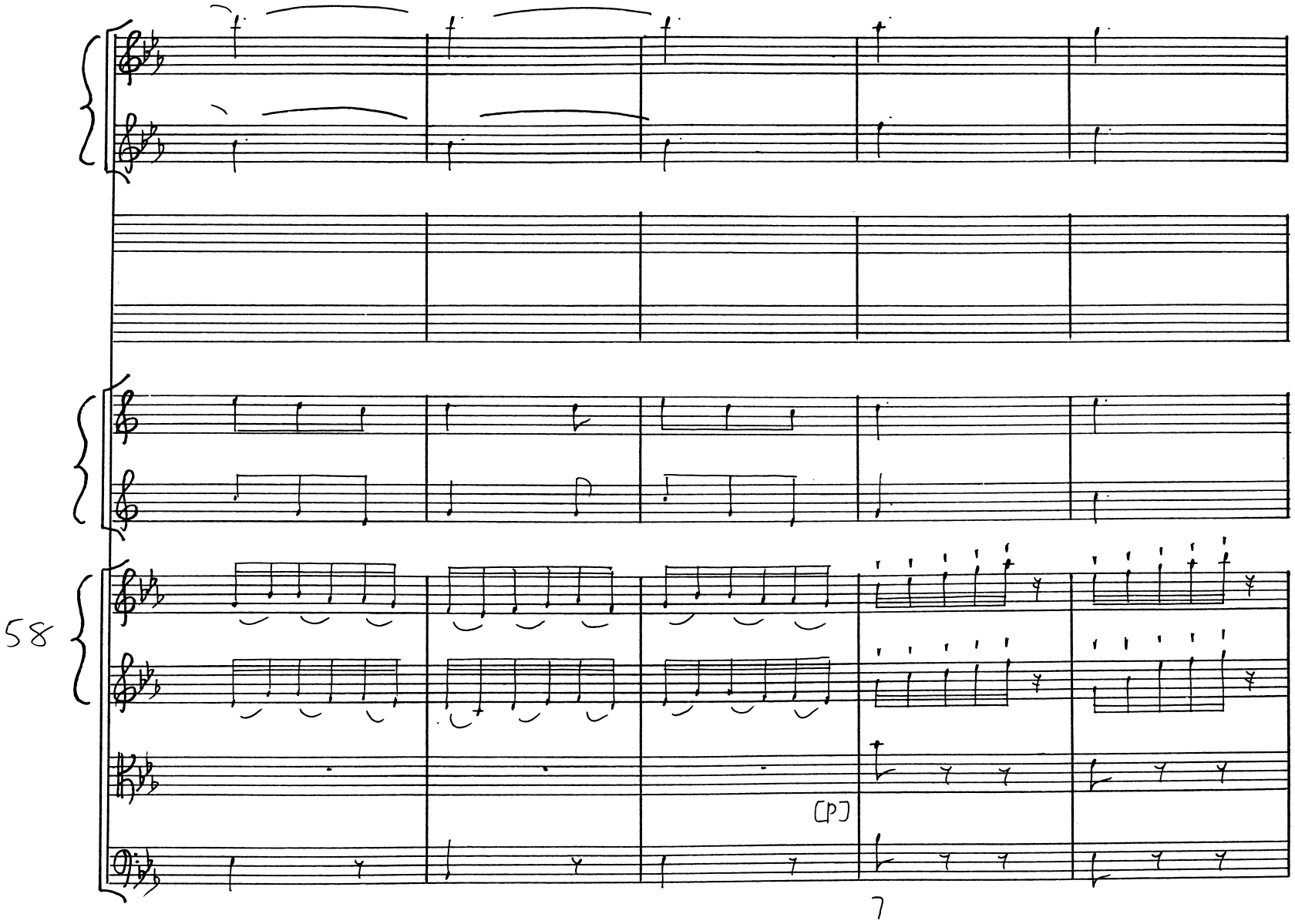

a
a
Ob
Ob
48
P
P
P
[P]

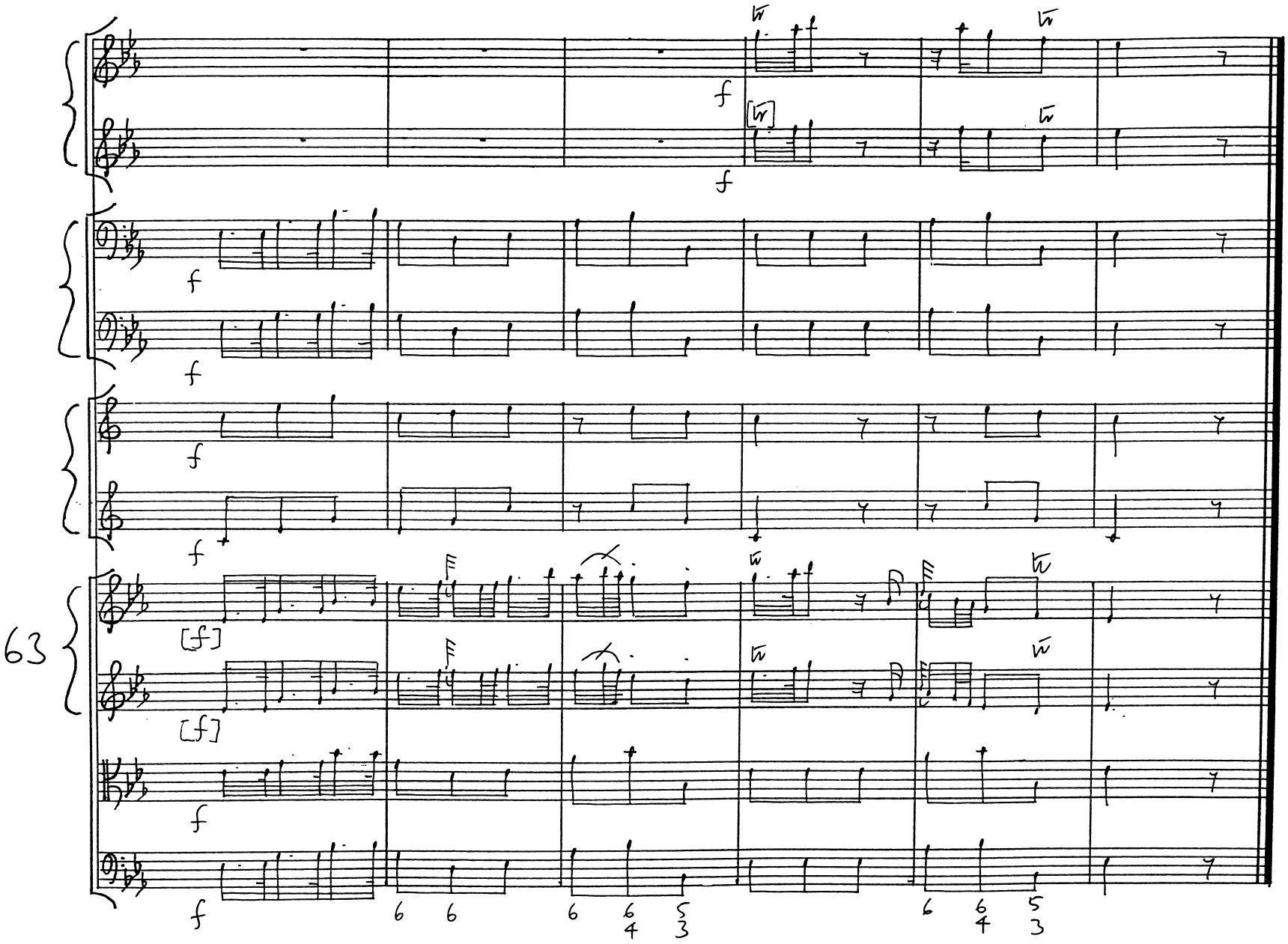

48
[P]

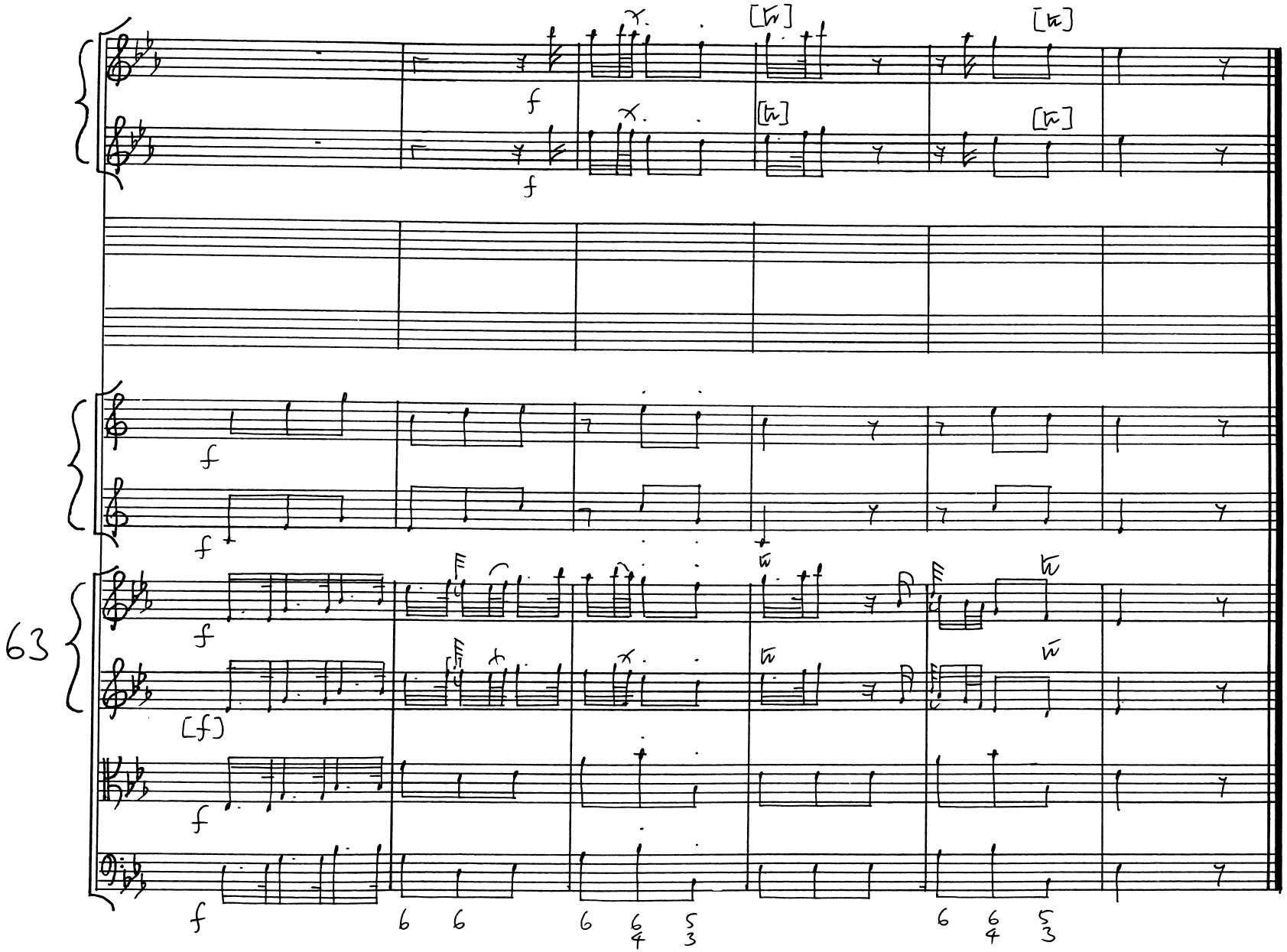

a.
p
ob.
ob.
a.
p
p
p
p
p
53
f
f
f
f
6
6
6
6
4
5
3


53
f
p
[p]
6
6
6
6
4
5
3

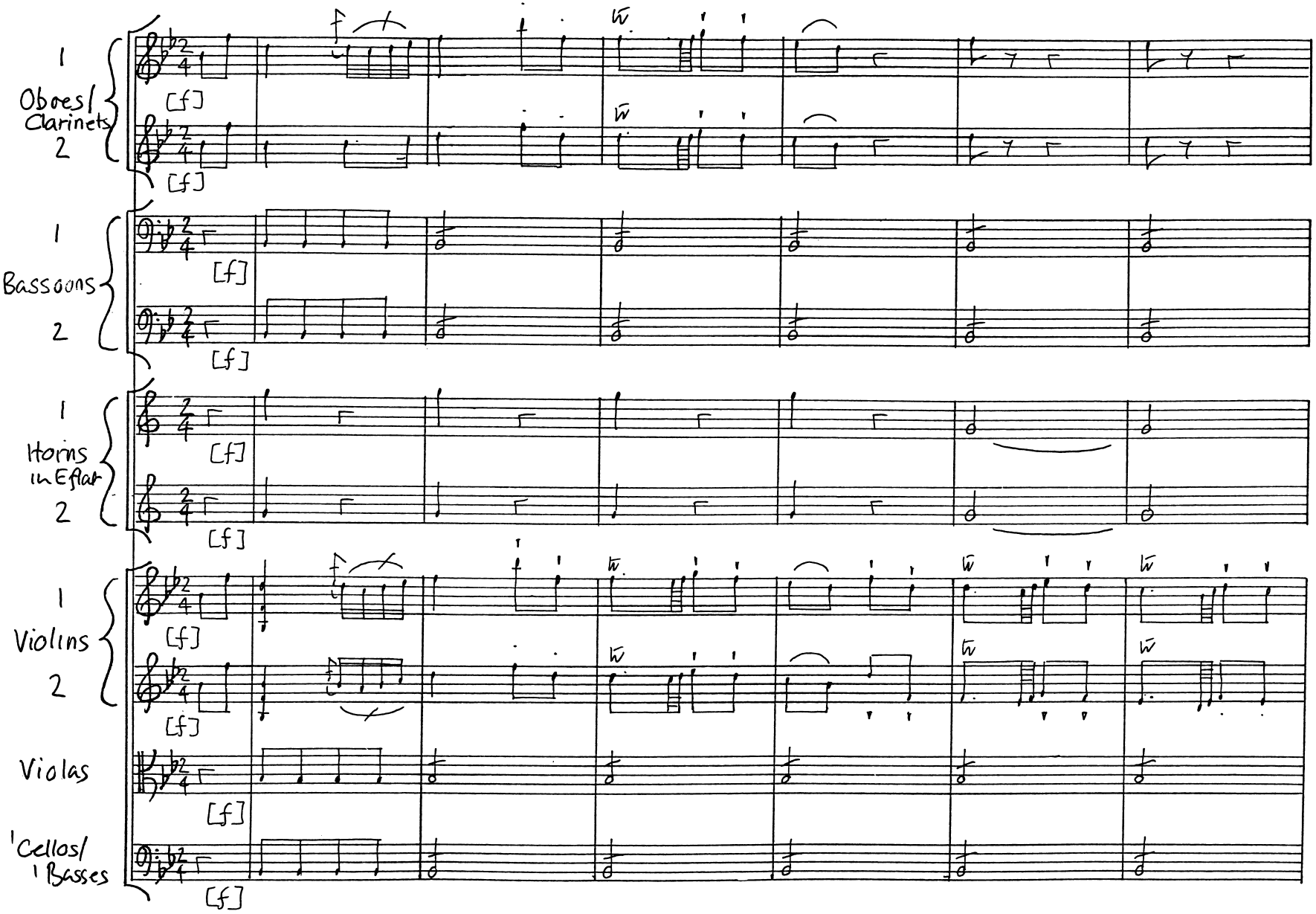

a
Ob
a.
Ob
58
P
P
P
P

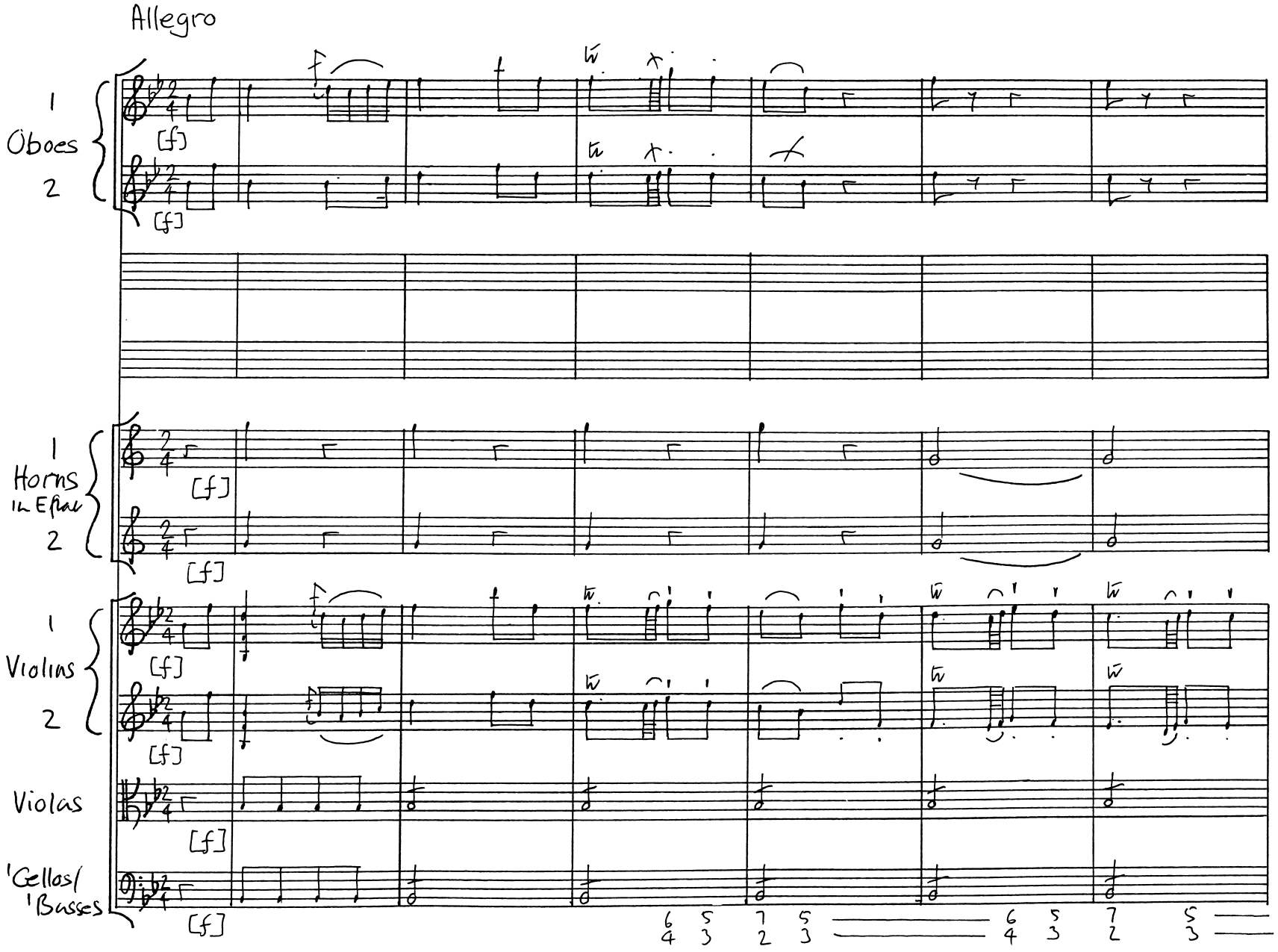

58
[p]
7

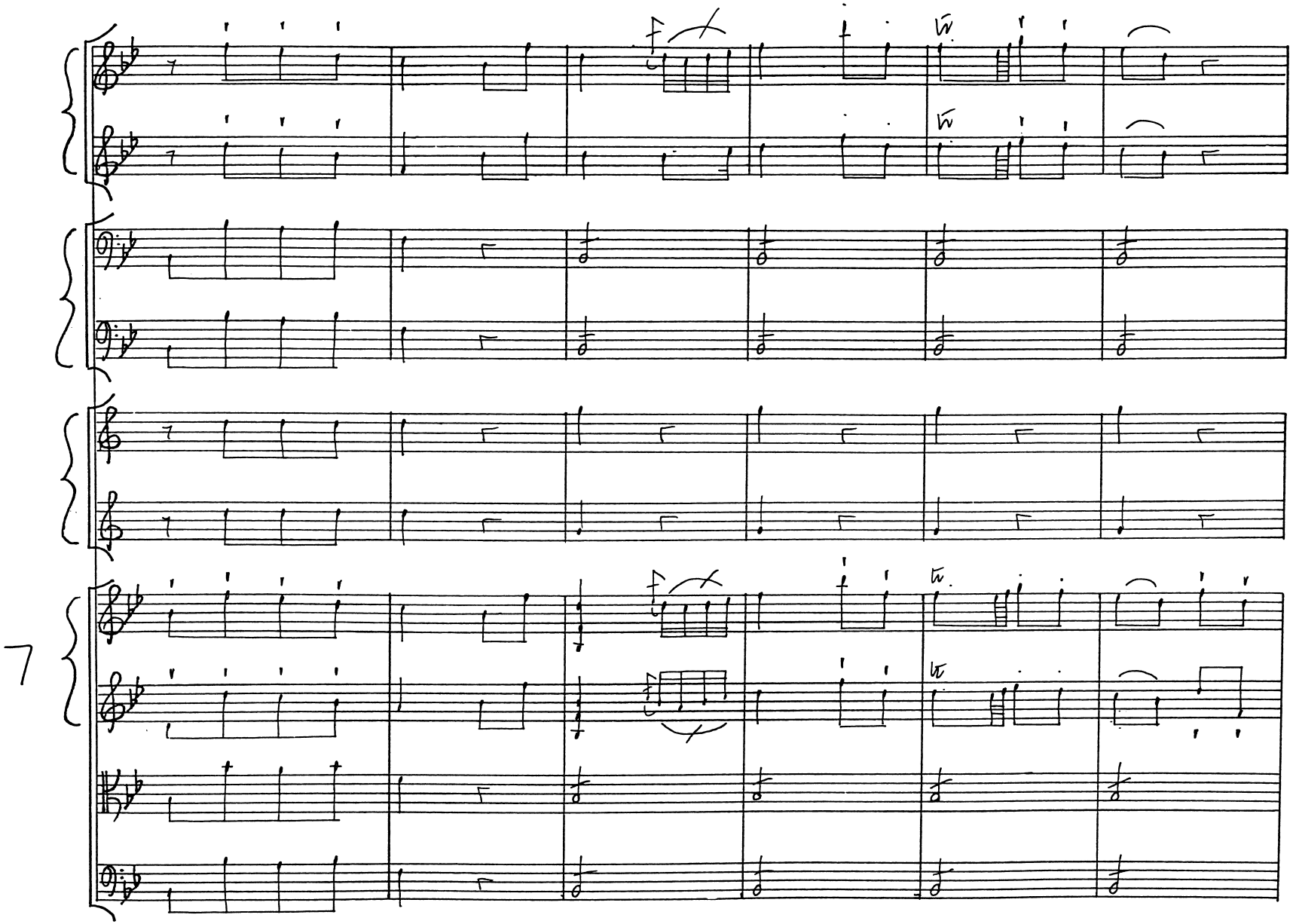

63
f
[f]
6
6
6
6
4
5
3
6
6
4
5
3

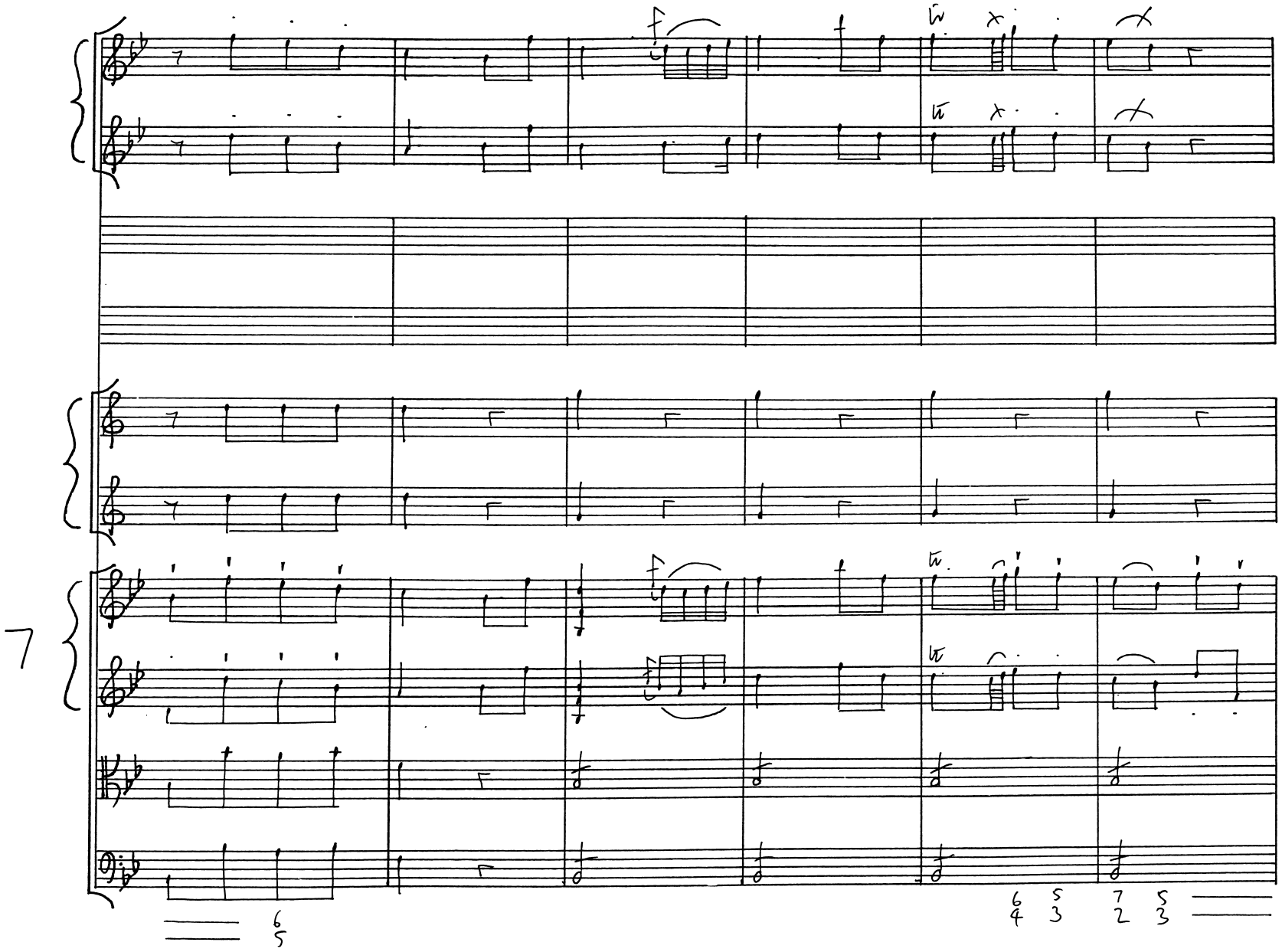

63
f
[f]
6
6
6
6
4
5
3
6
6
4
5
3

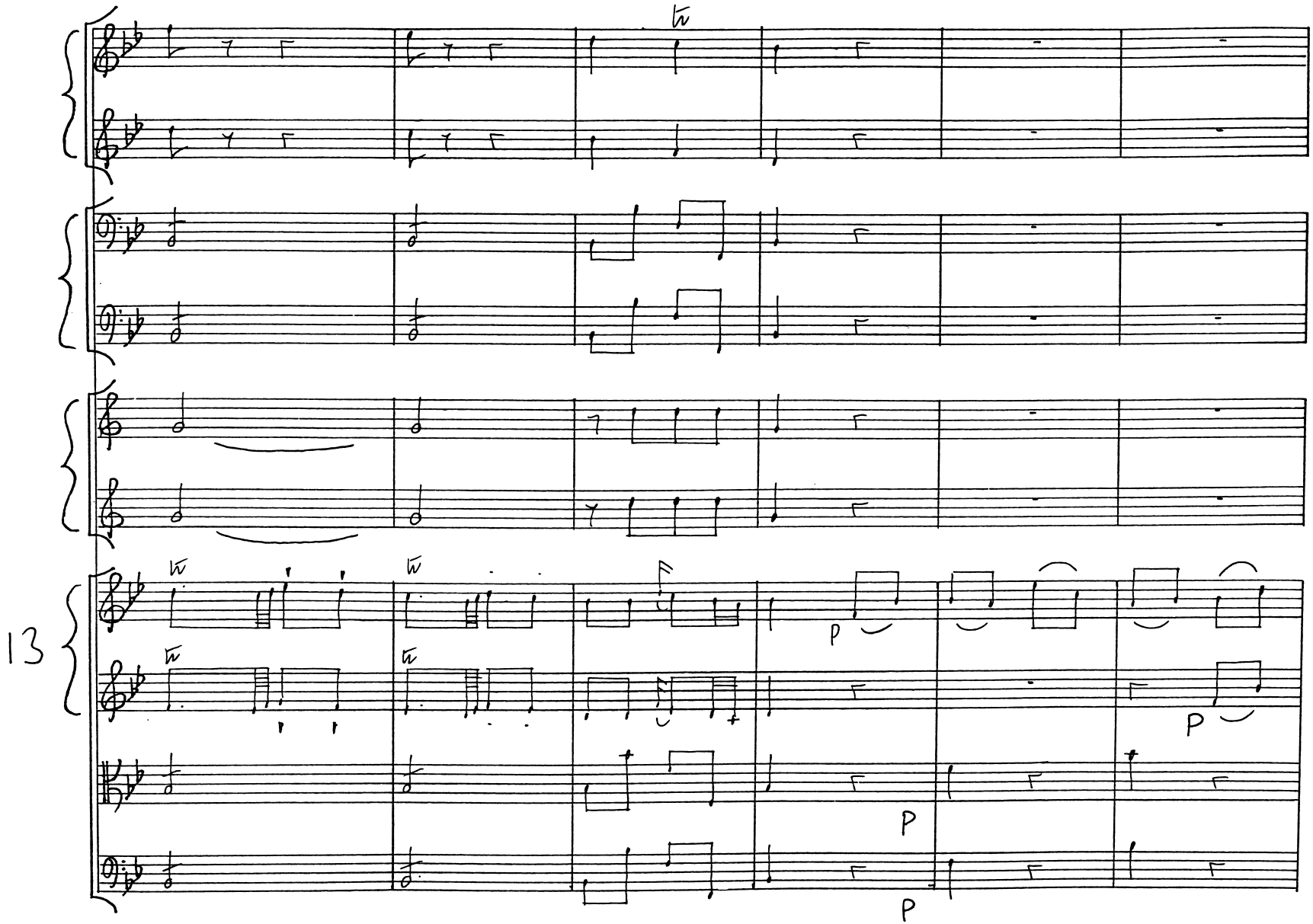
Allegro di molto

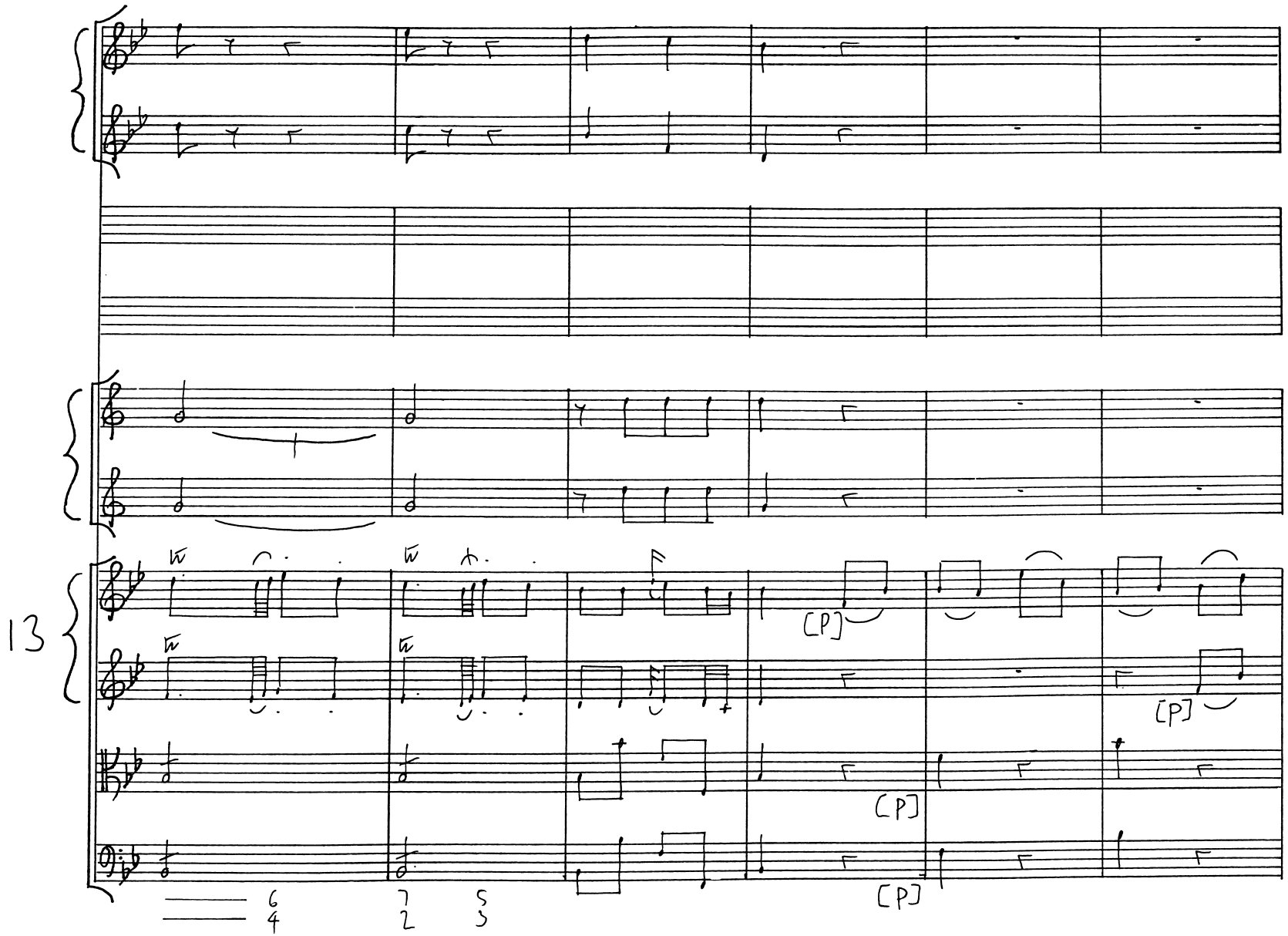


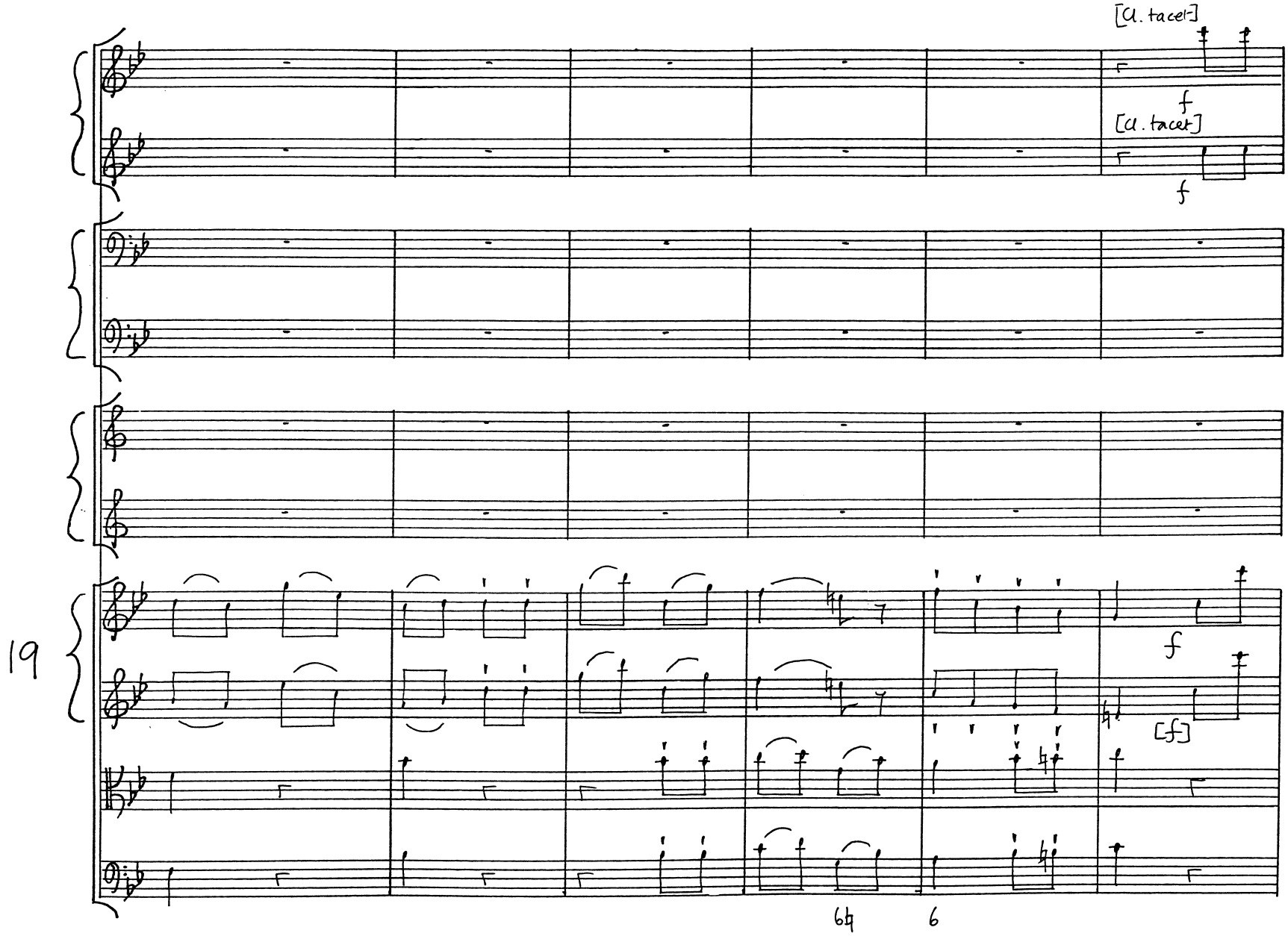

Allegro
1
Oboes
2
[f]
[f]
1
Horns
in E flat
2
[f]
[f]
1
Violins
2
[f]
[f]
Violas
[f]
'Cellos/
'Basses
[f]

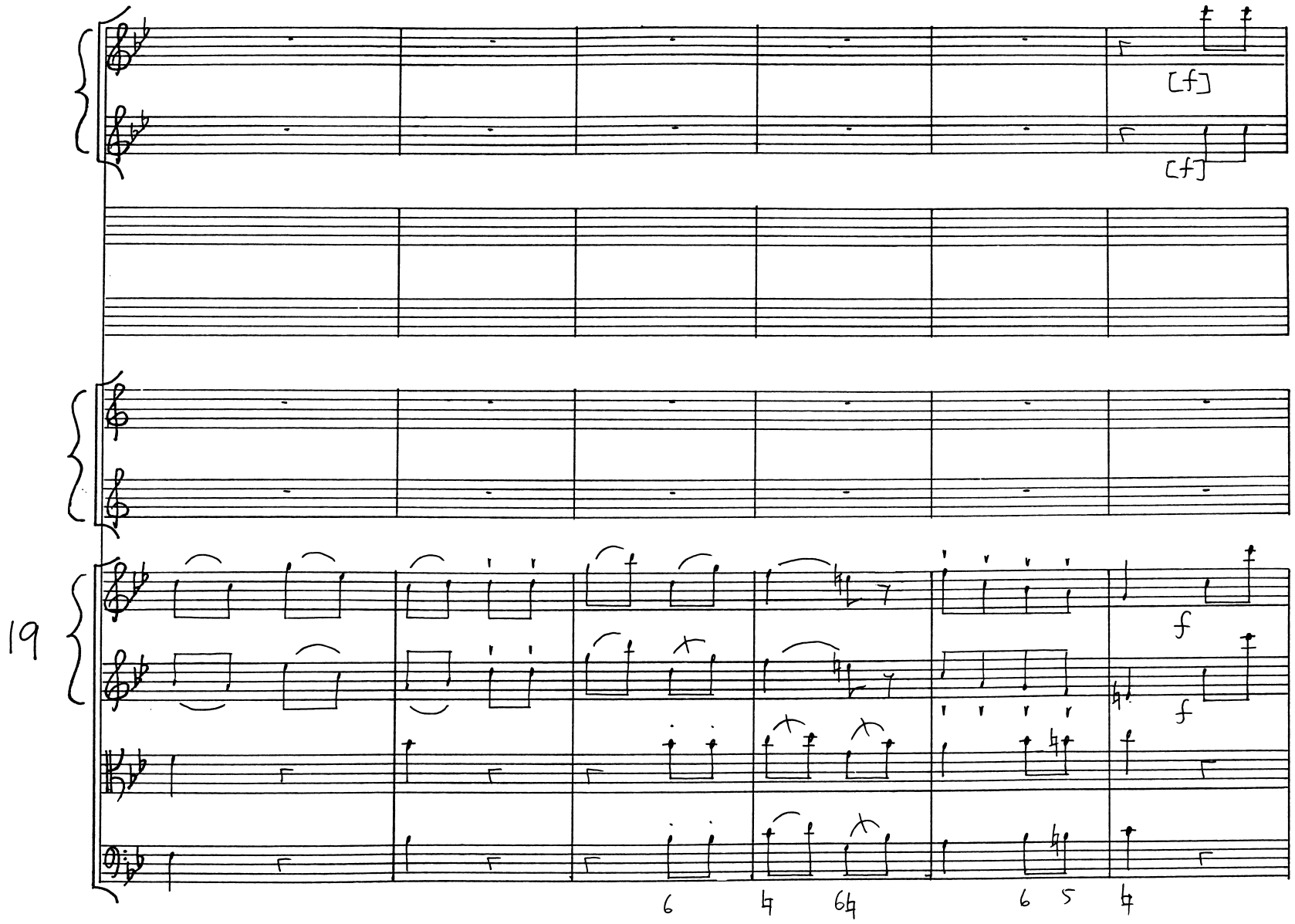

7

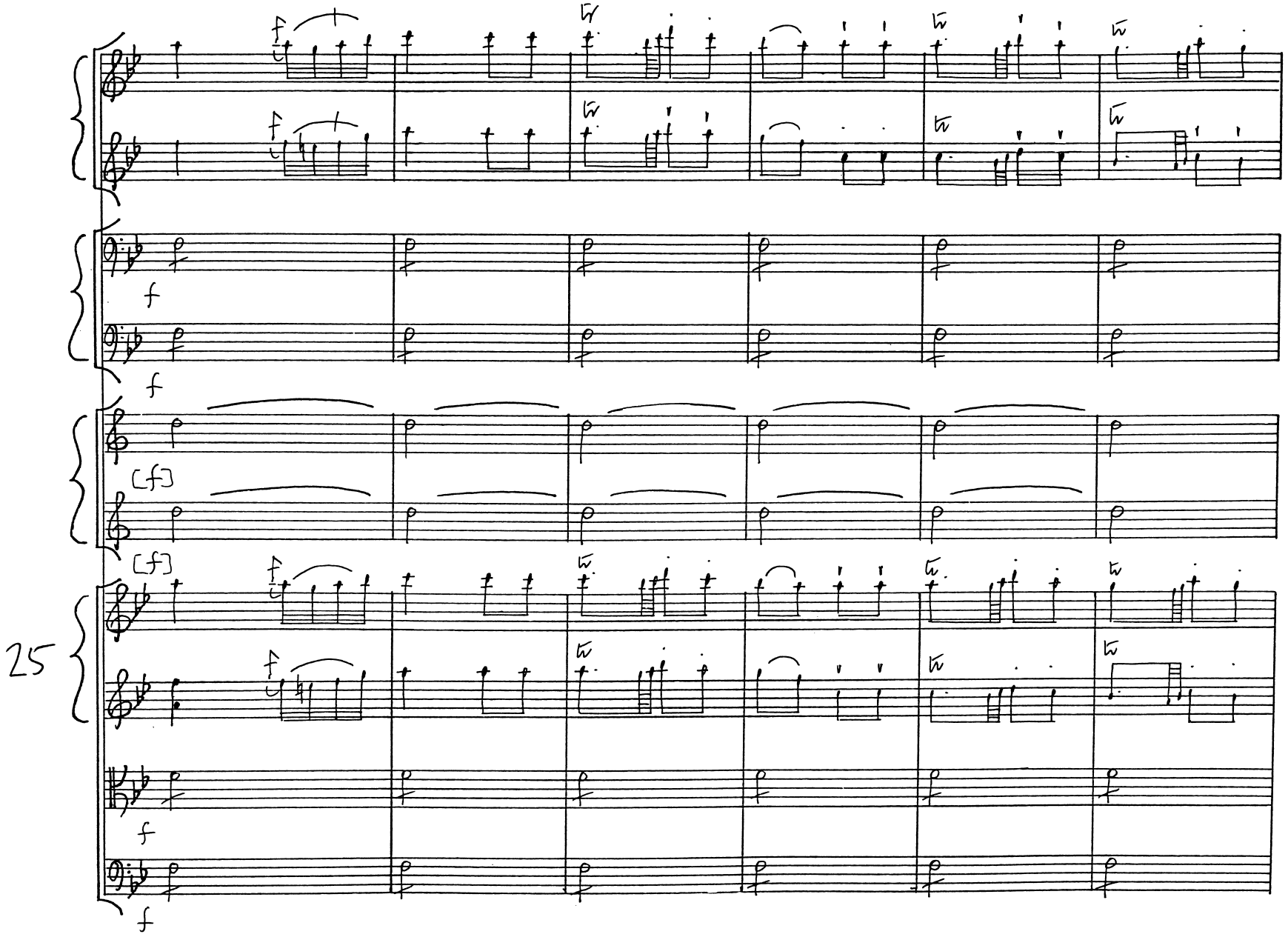

7
6
5
6
4
5
3
7
2
5
3

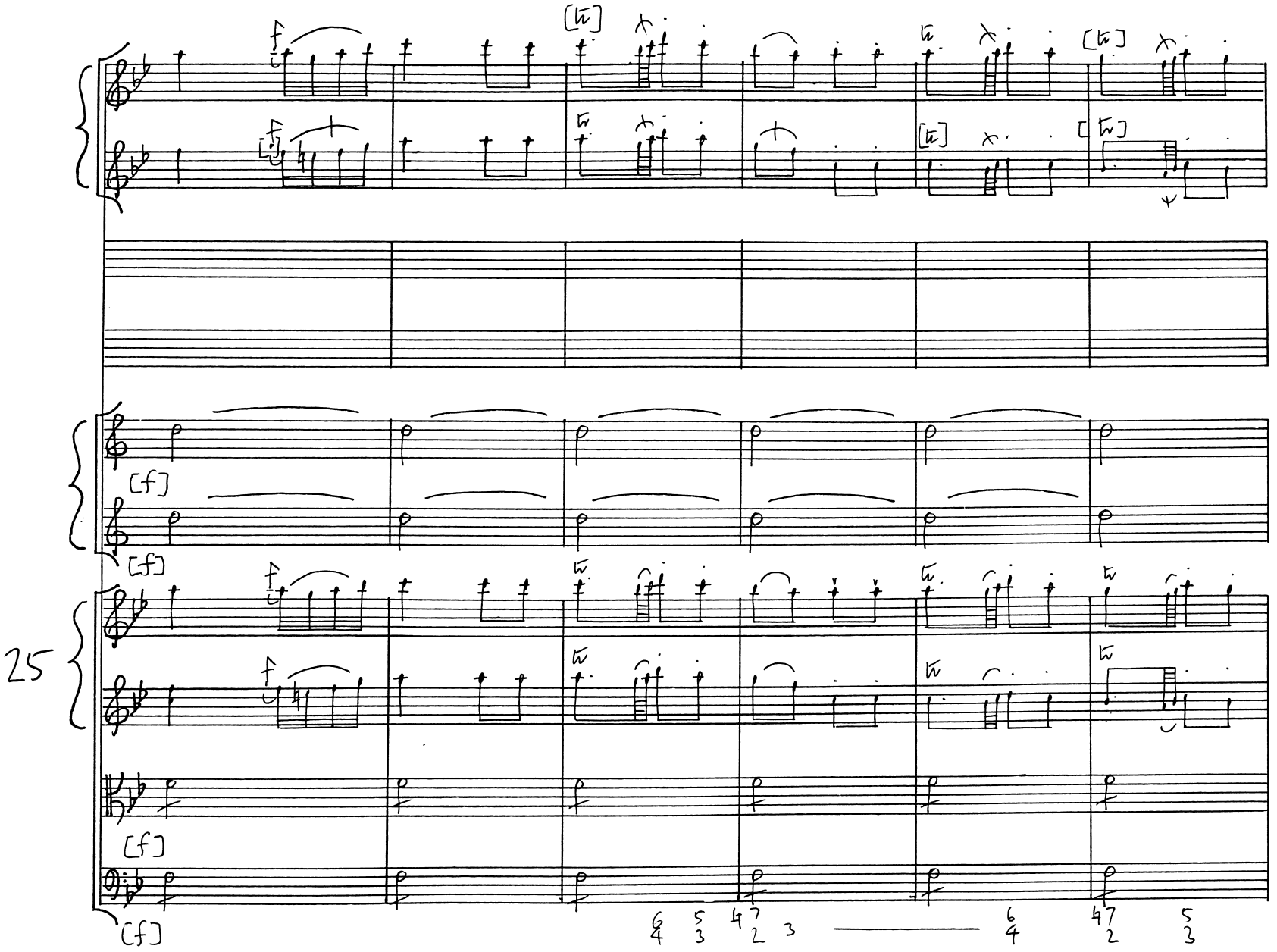

13
p
P
P
P
P

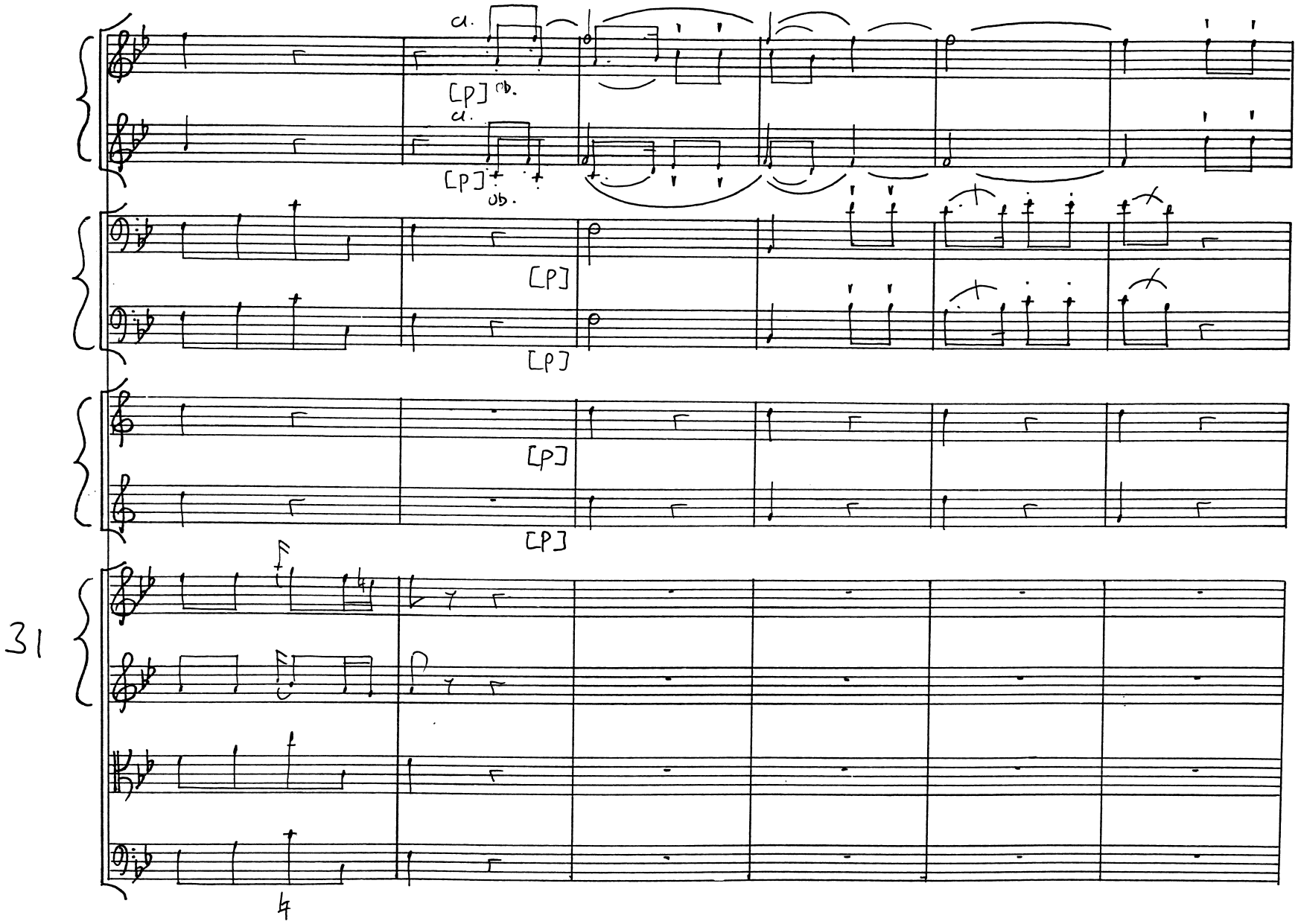

13
[P]
[P]
[P]
[P]

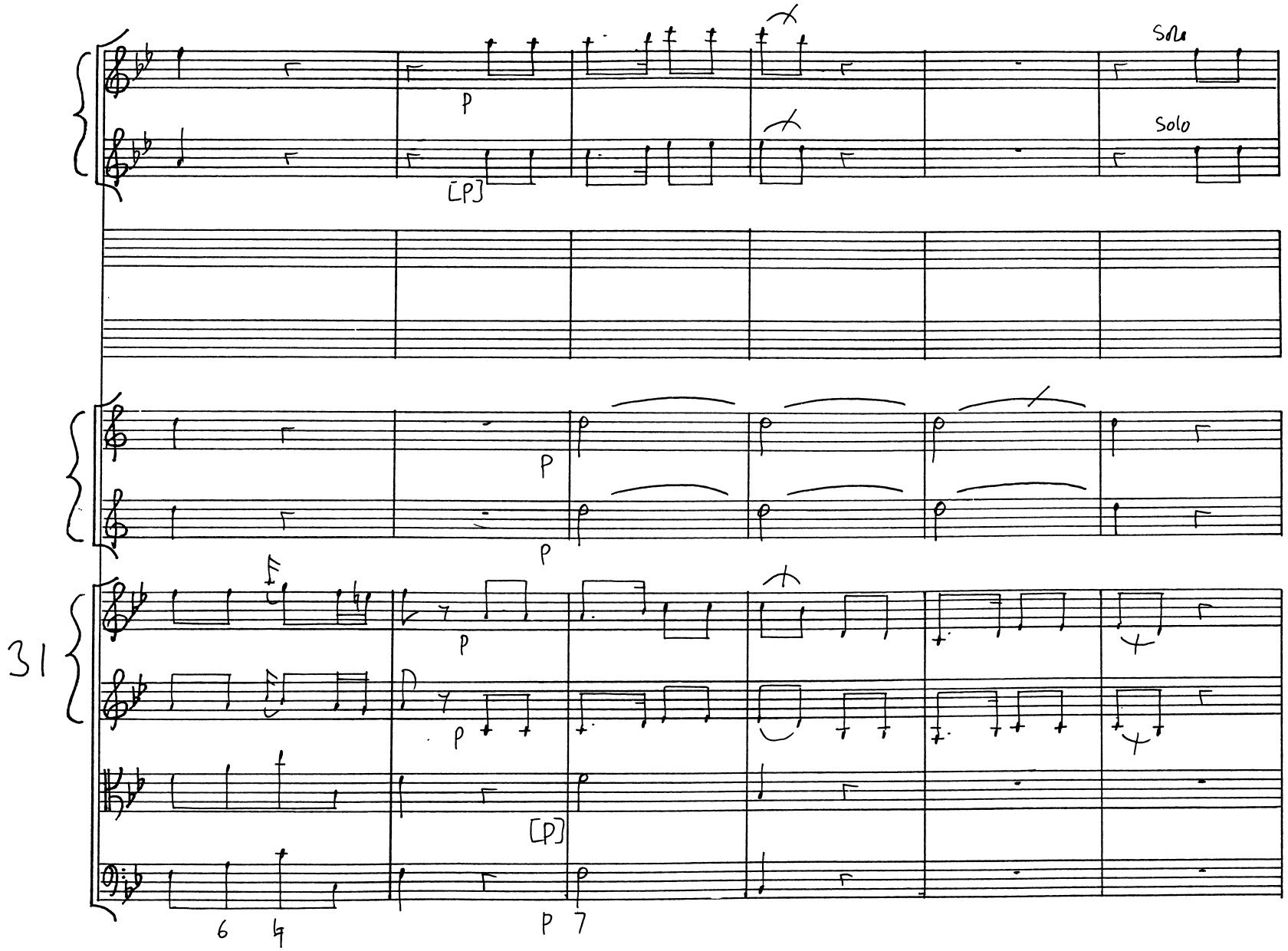

[a. tacet]
f
[a. tacet]
f
19
f
[f]
6
6

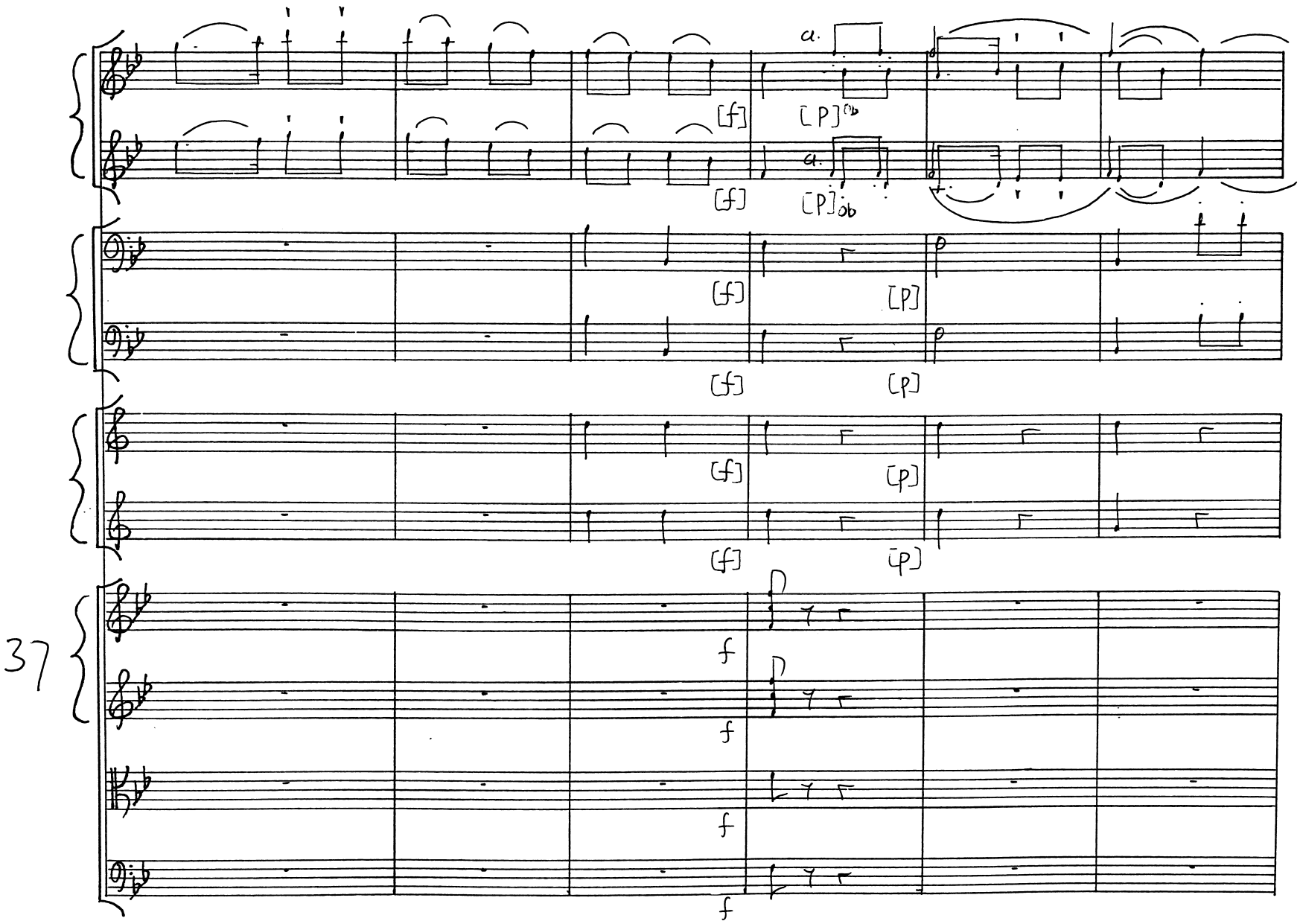

[f]
[f]
19
f
f
6
4
6 4
6
5
4

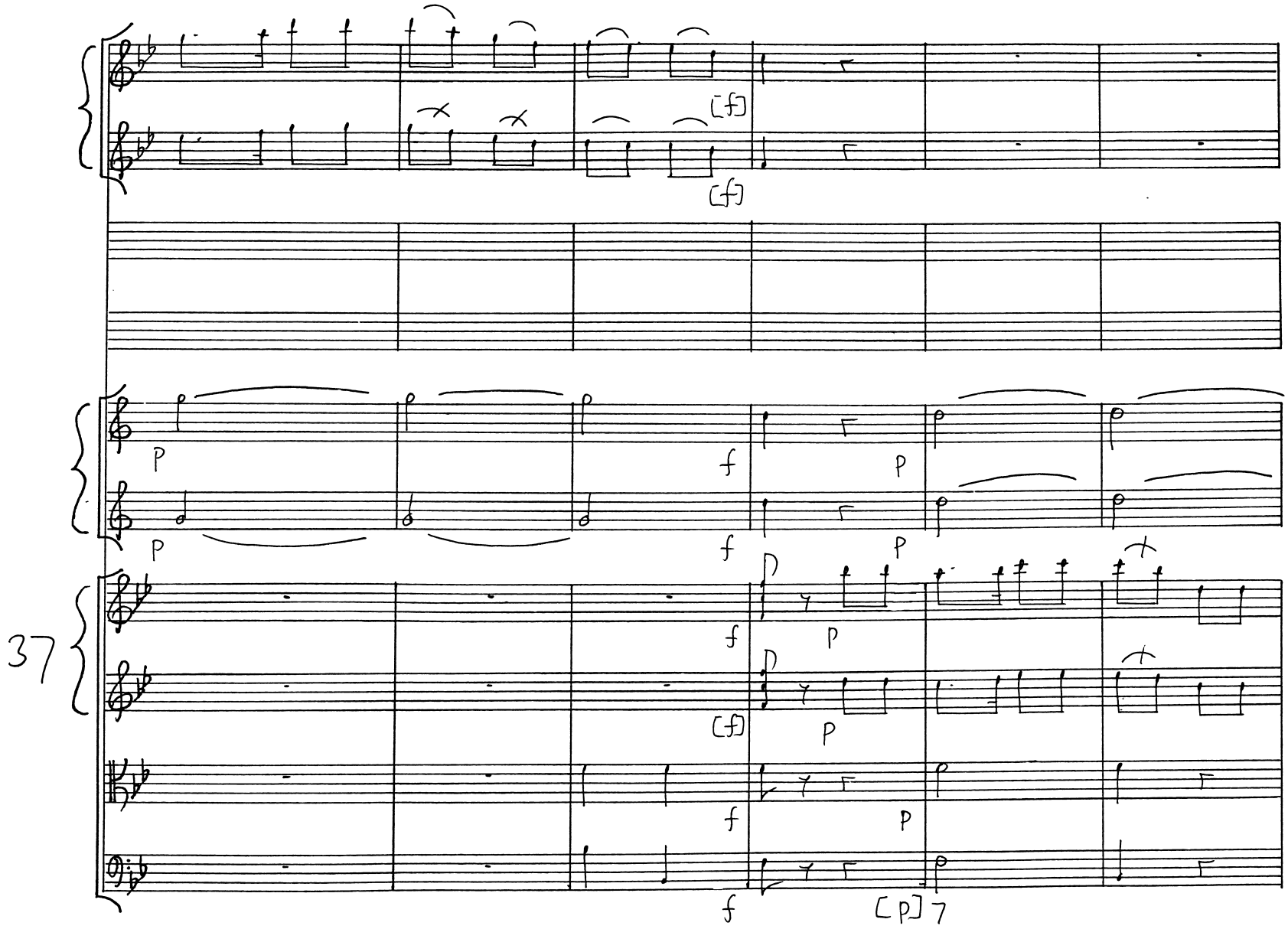

25
f
f
[f]
[f]
f
f

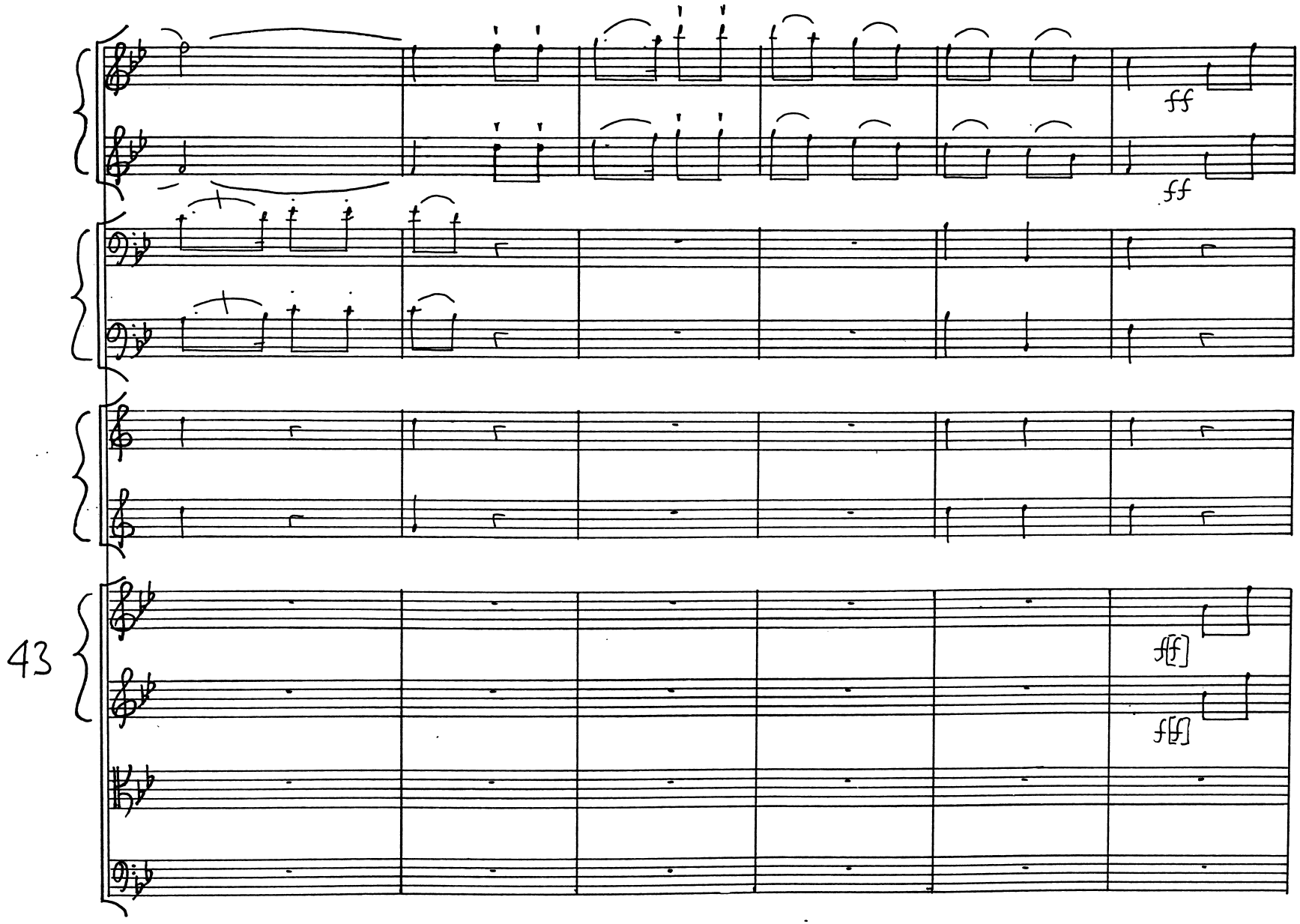

25
[f]
[f]
[f]
[f]

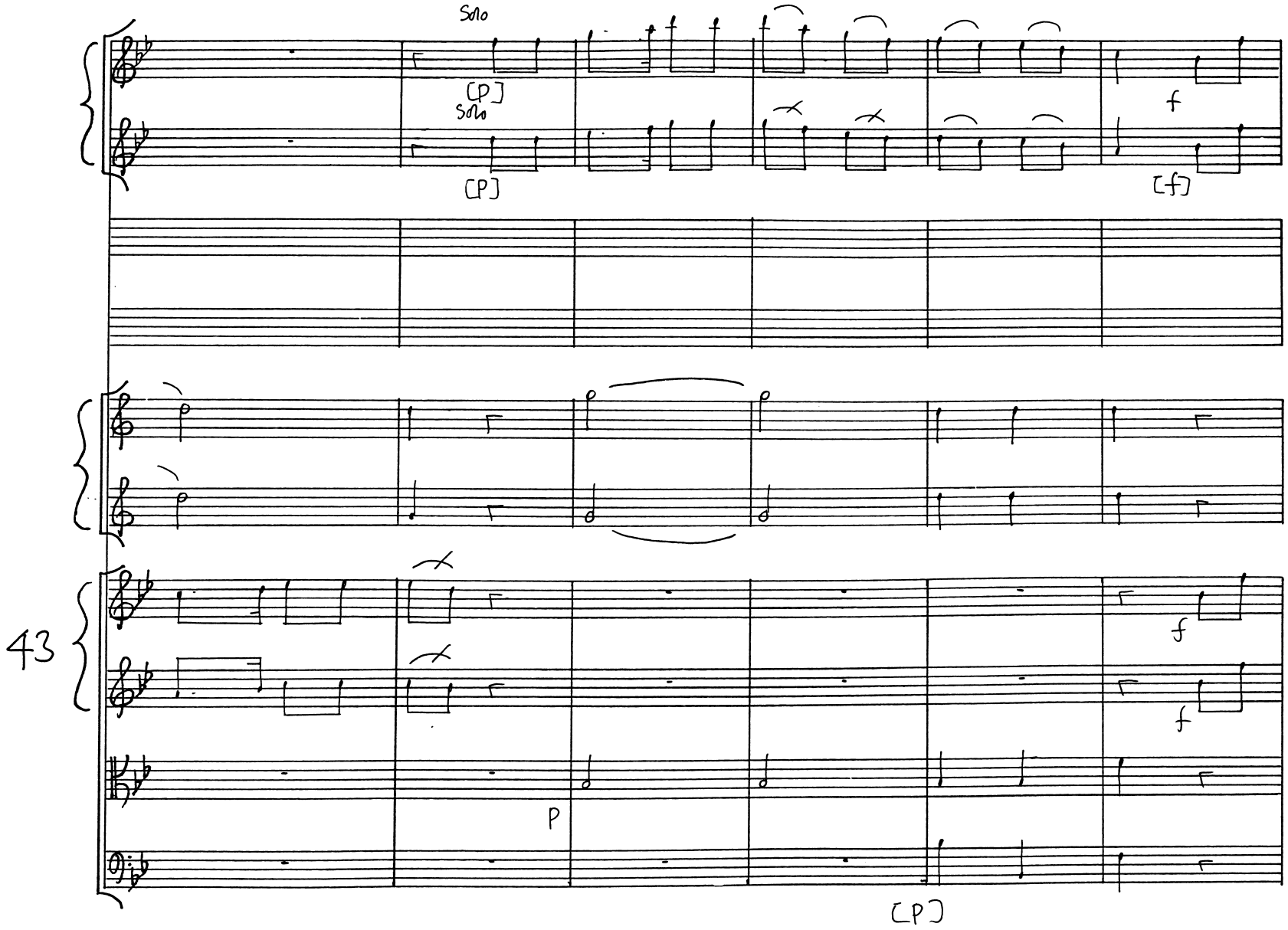

a.
[p]
ob.
a.
[p]
ob.
[p]
[p]
[p]
[p]
31
4

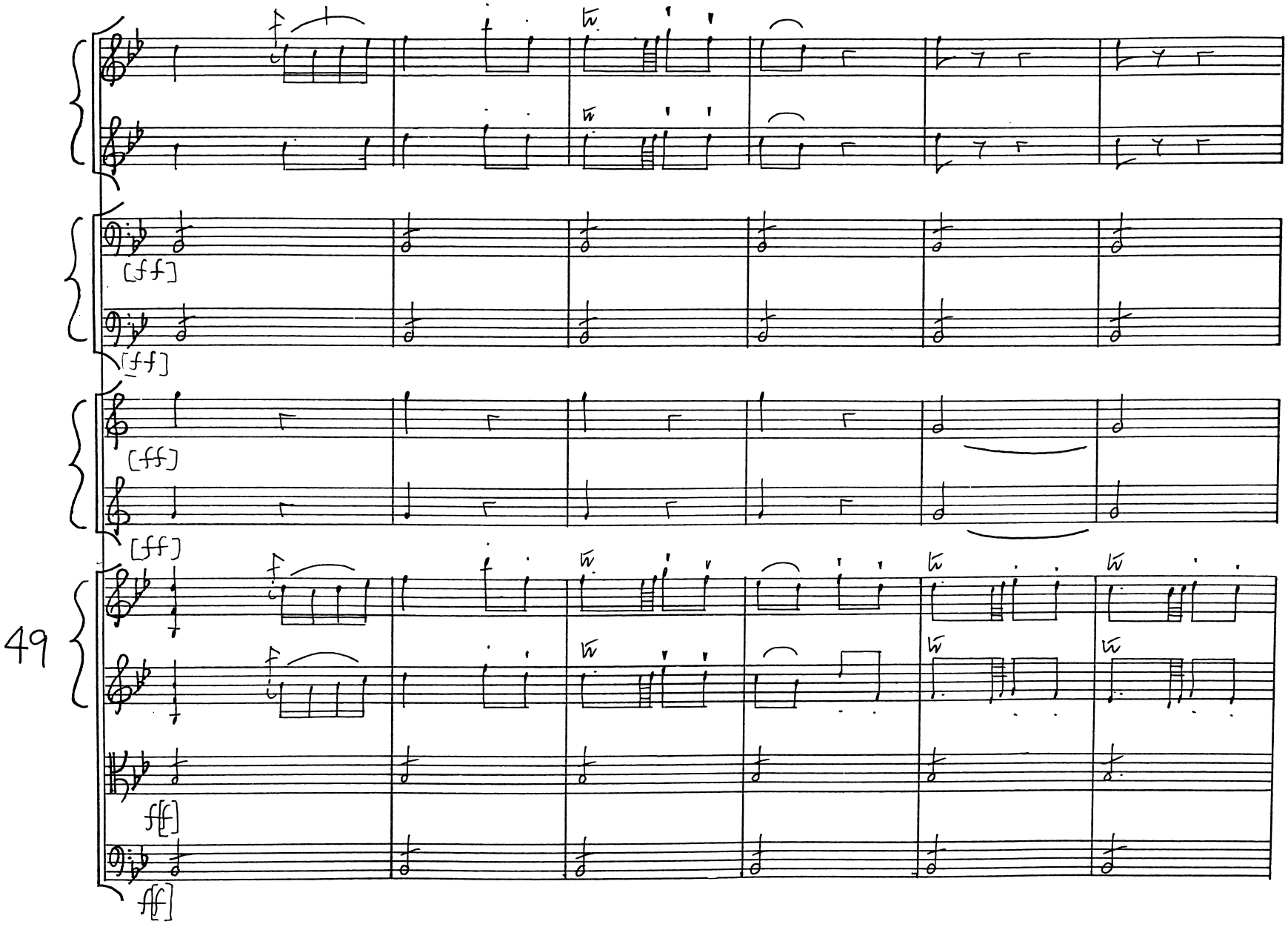

Solo
Solo
p
[p]
p
p
31
p
p
[p]
6
4
p
7

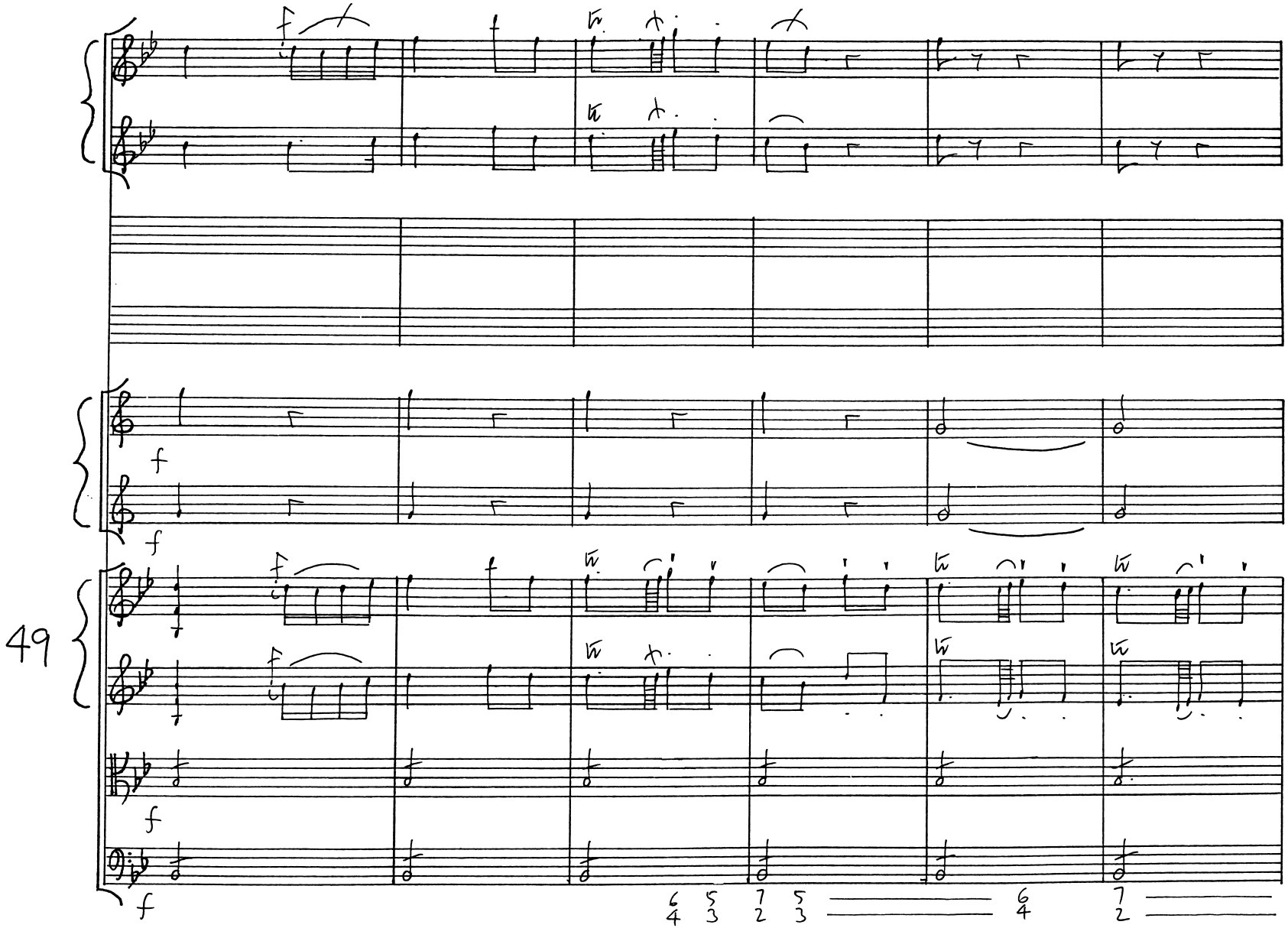

37
[f]
[P]
a.
ob
f

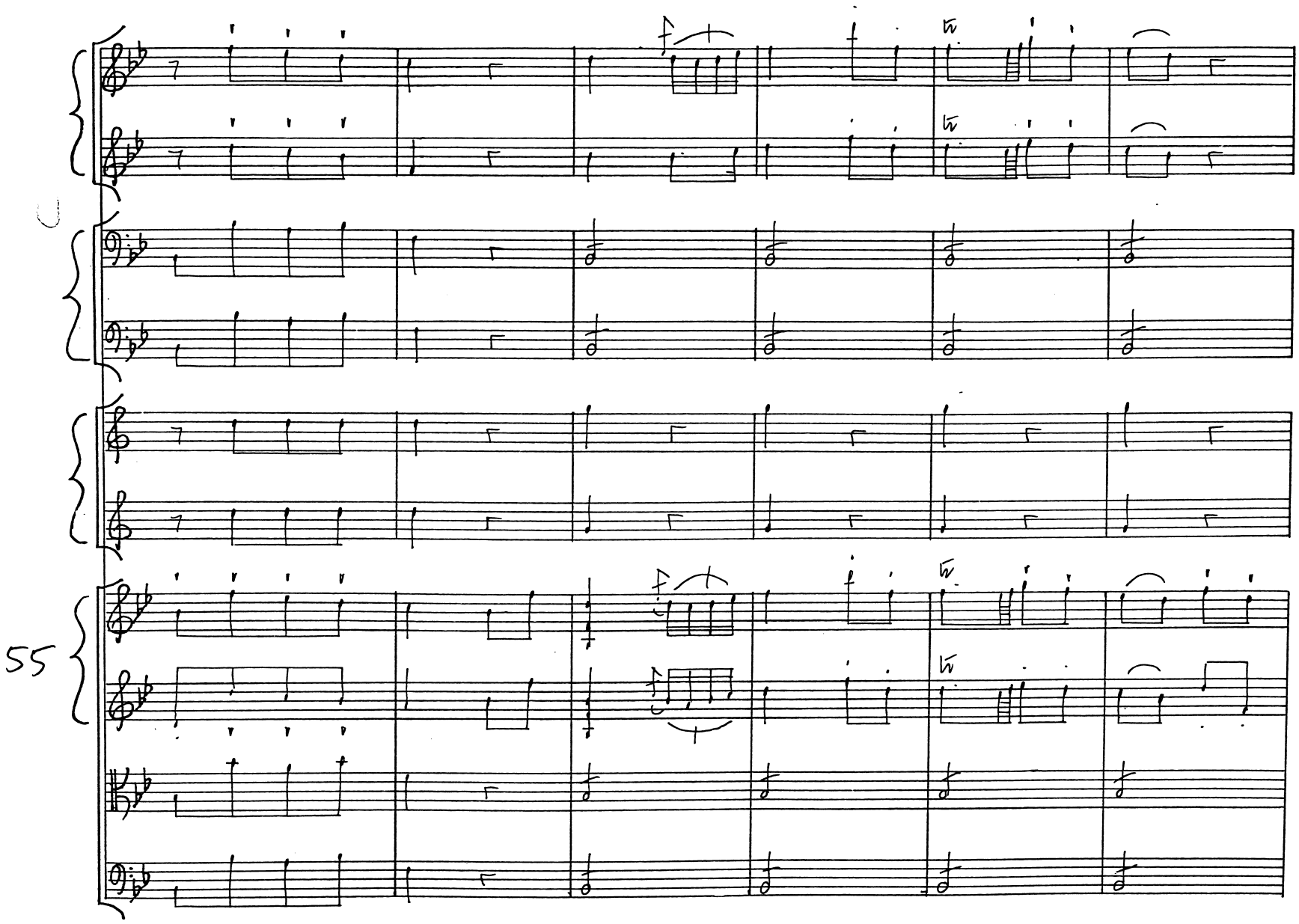

[f]
[f]
p
f
p
p
f
p
37
f
p
[f]
p
f
p
f
[p]

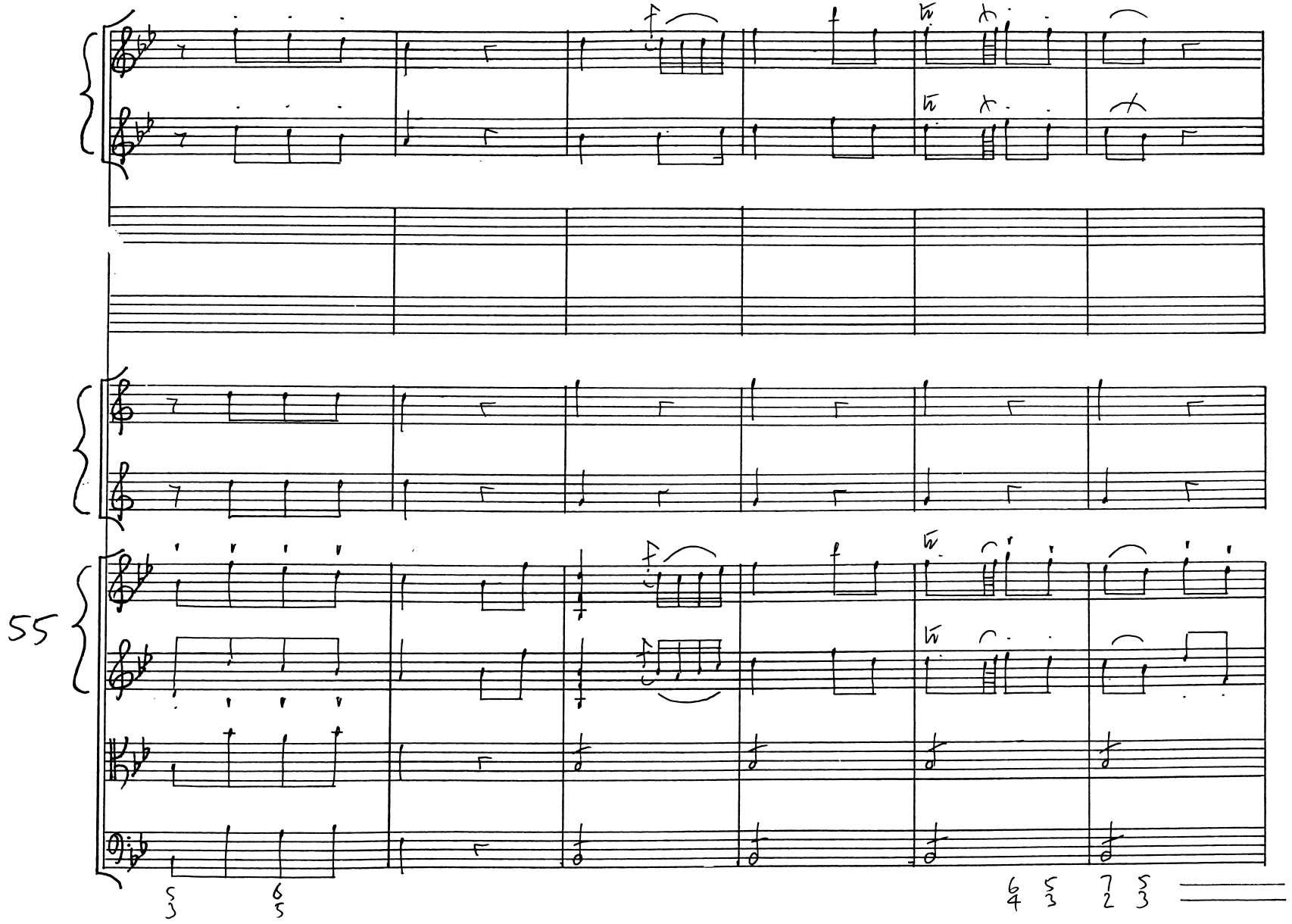

ff
ff
43
ff
ff

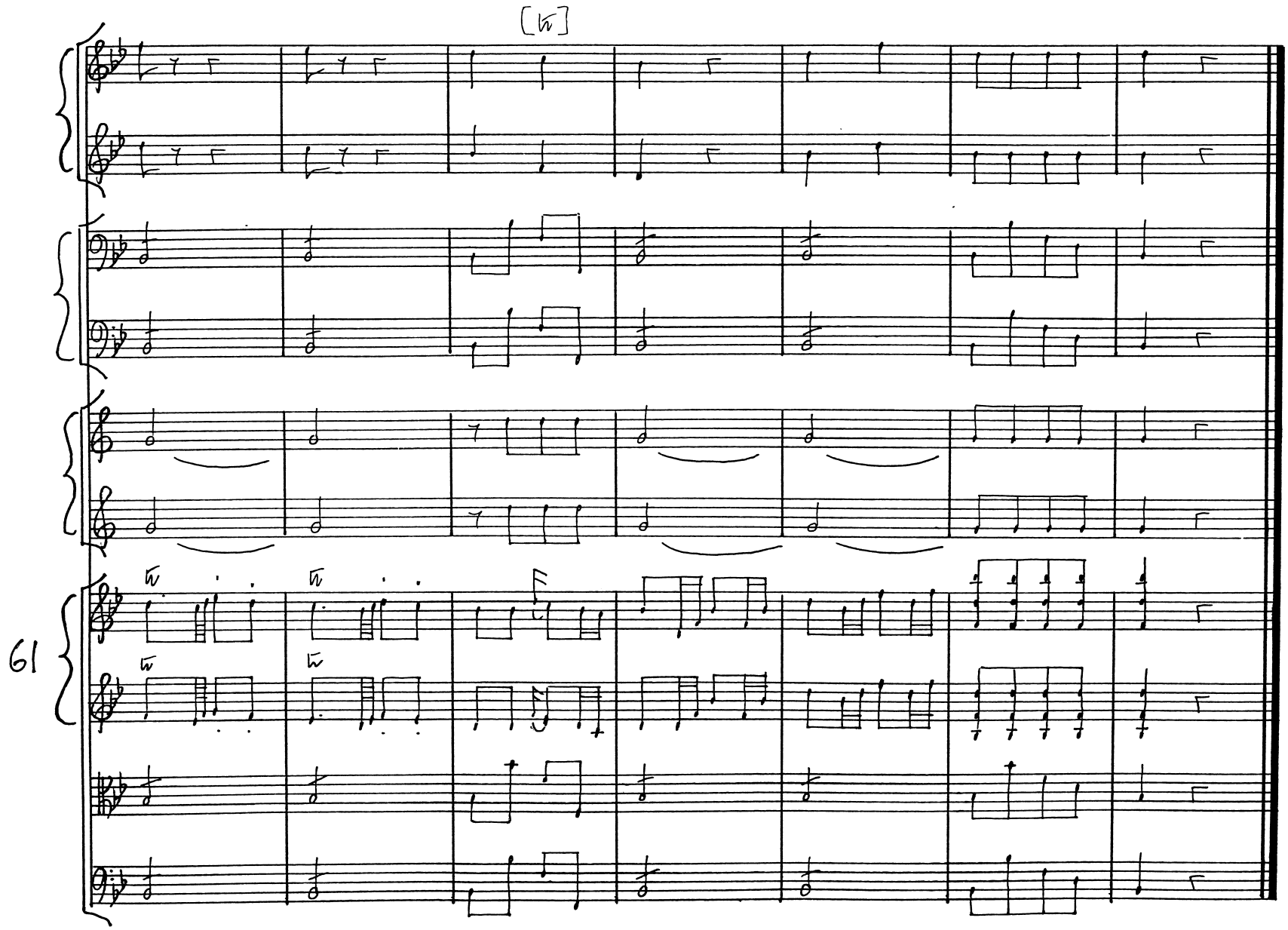

Solo
[P]
Solo
[P]
f
[f]
43
f
f
P
[P]

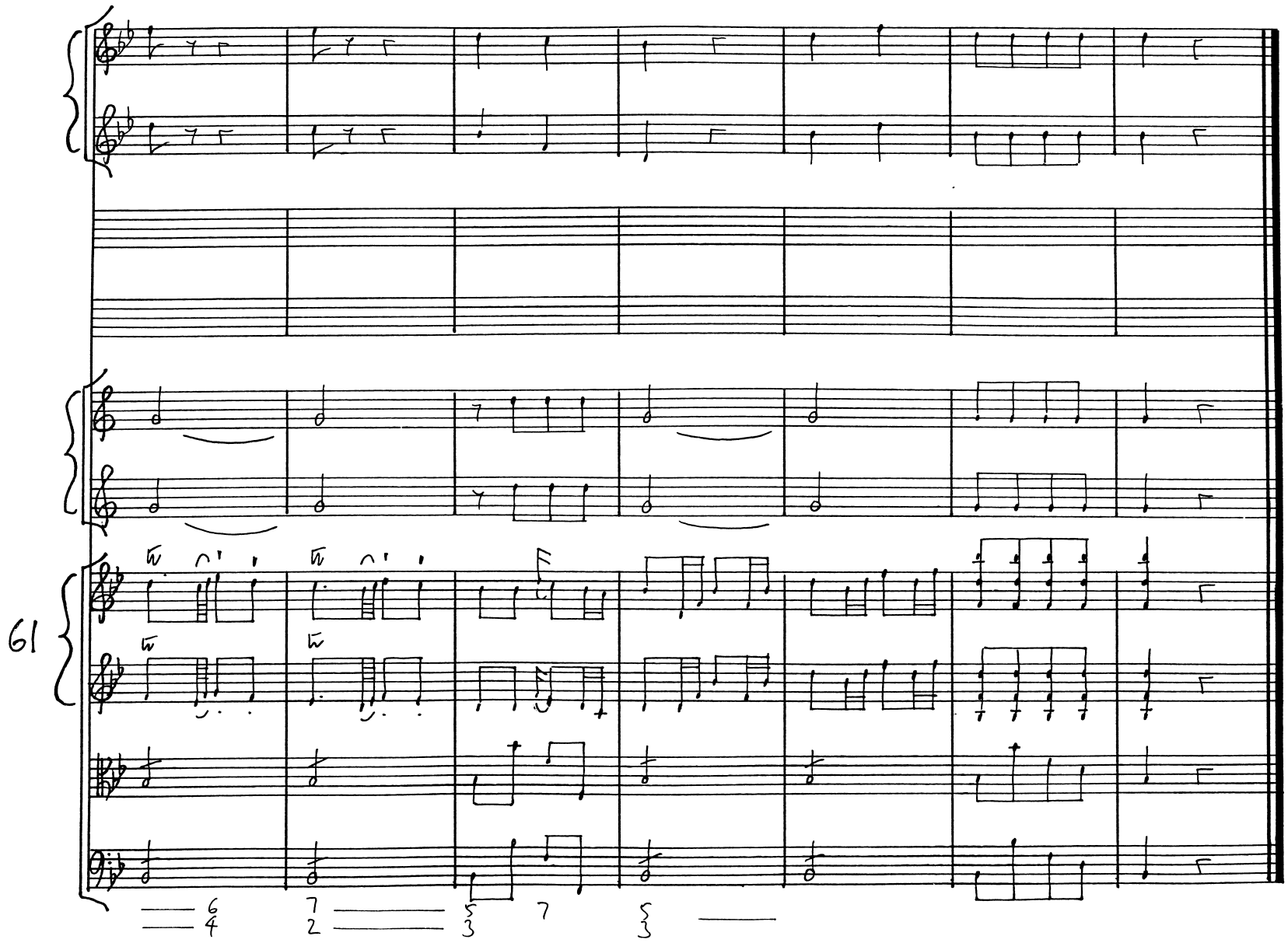

49
[ff]
[ff]
[ff]
[ff]
[ff]

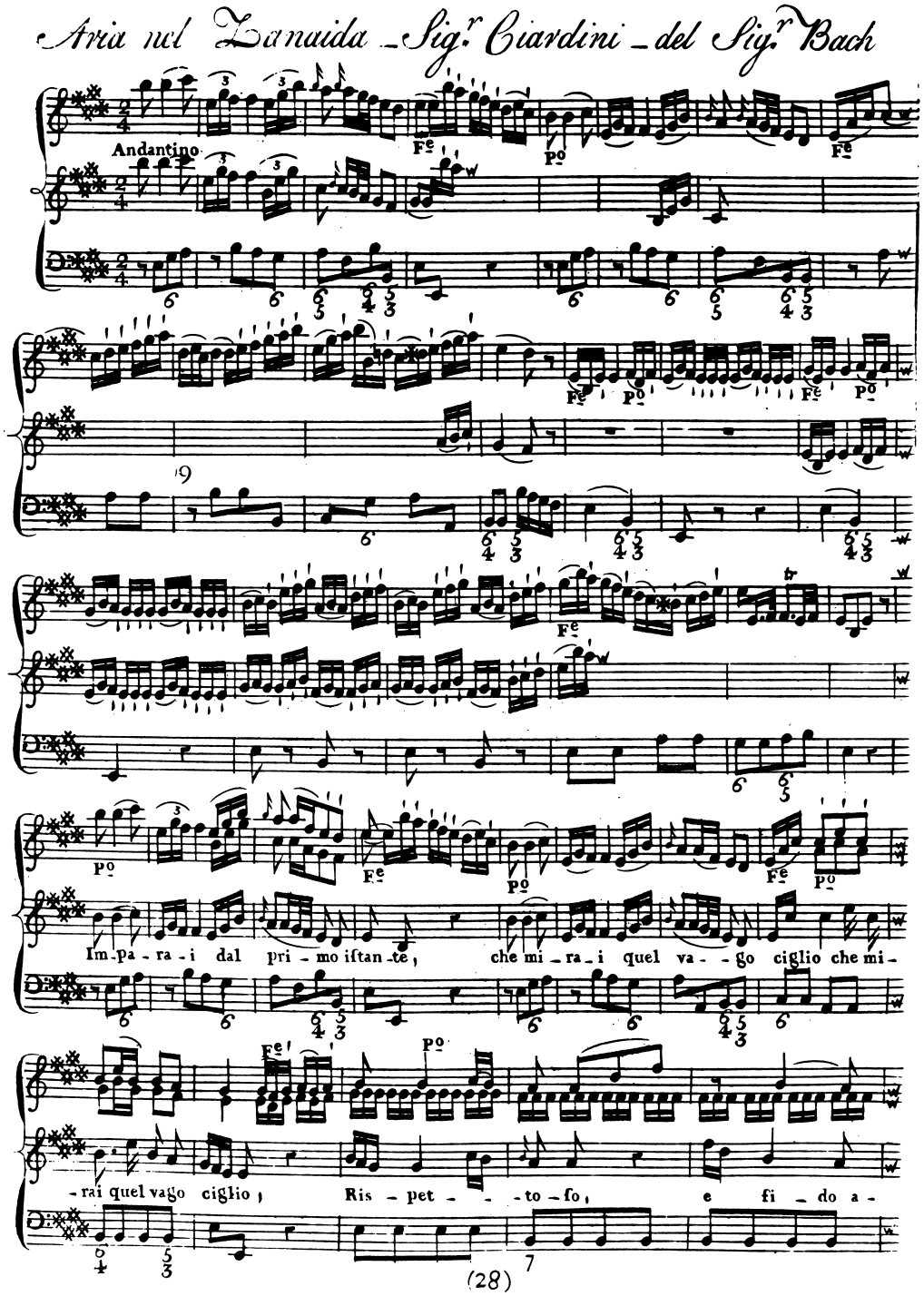

49
f
f
f
f
6 5 7 5 6 7
4 3 2 3 4 2

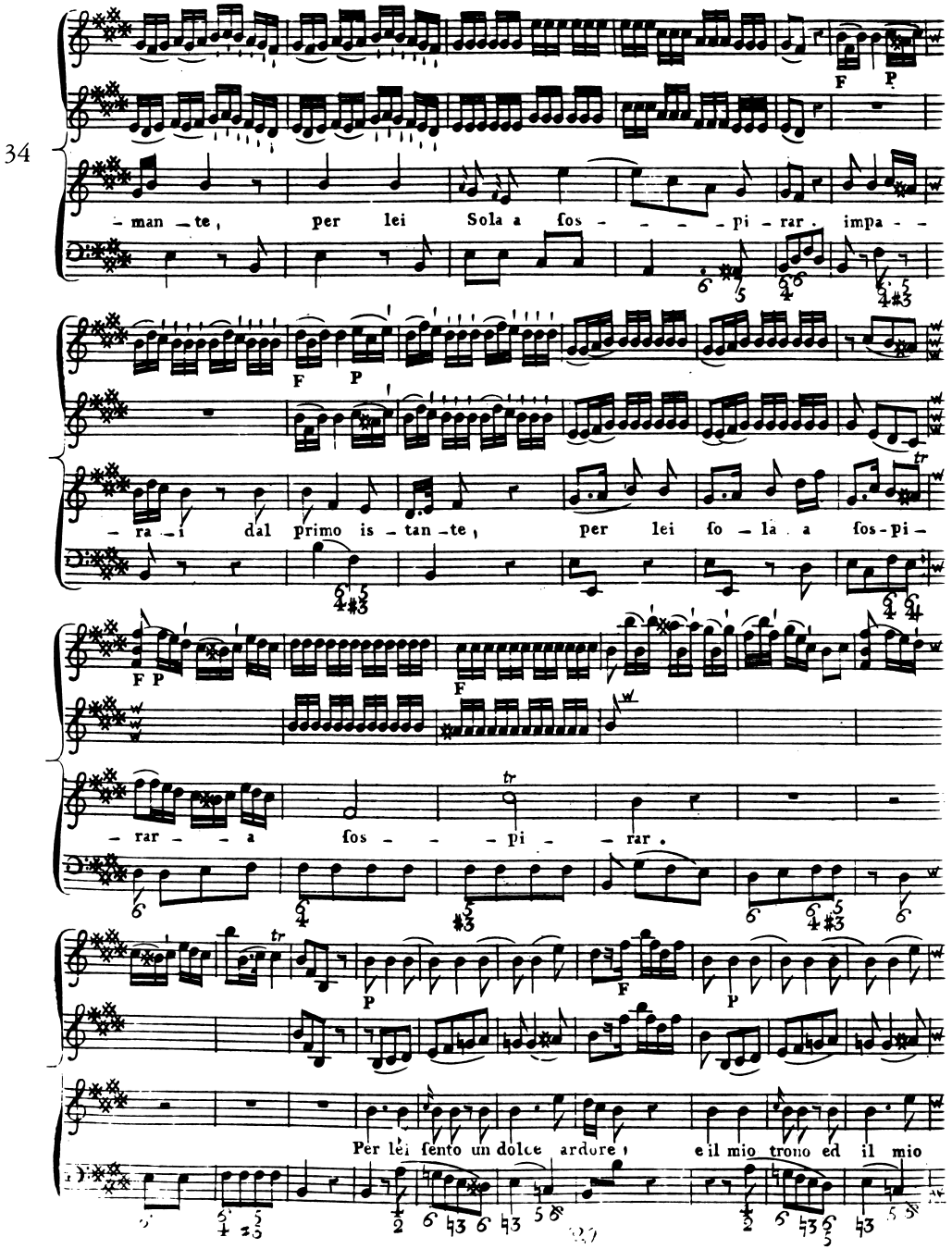

55

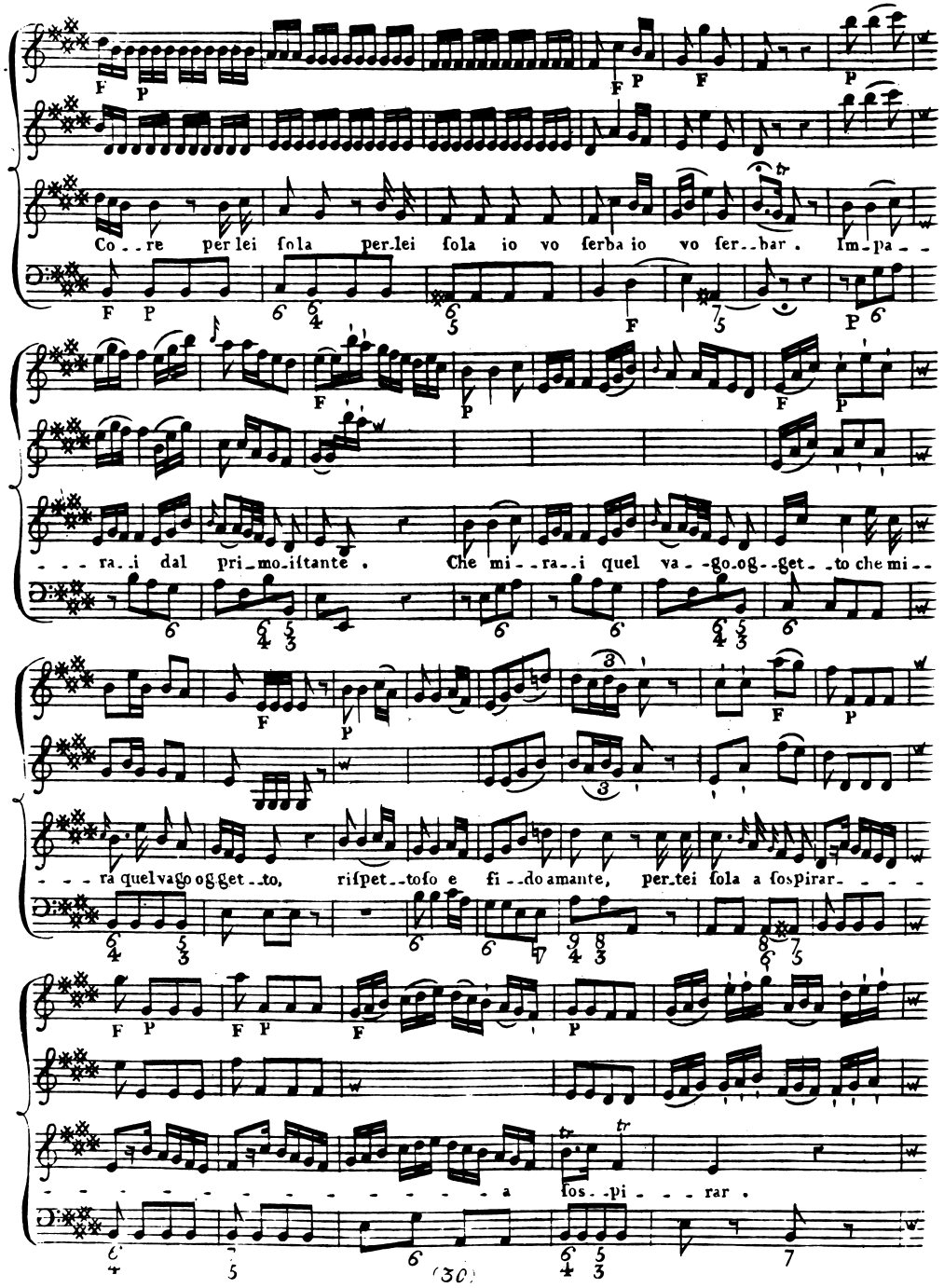

55

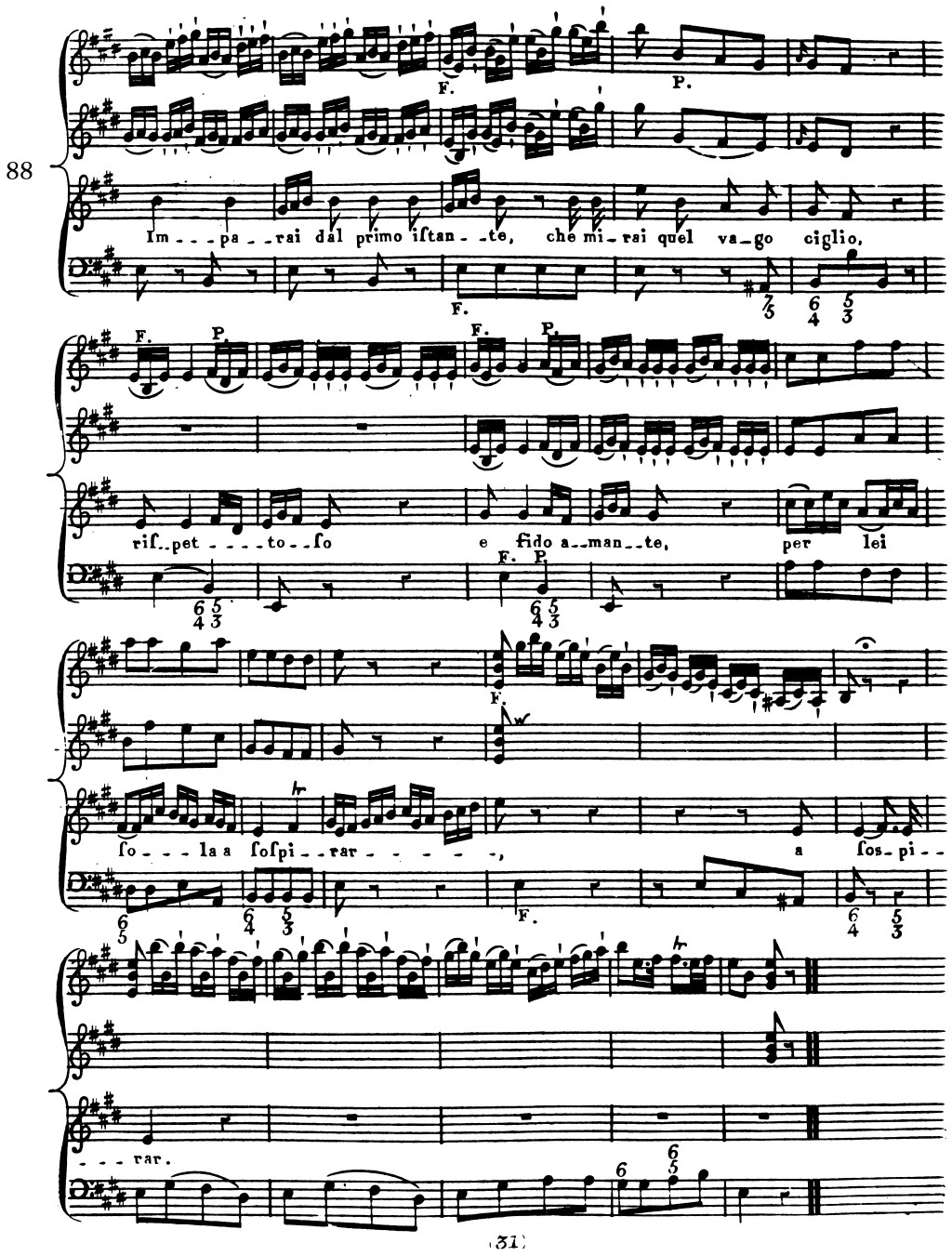

61


61


Aria nel Danaida – Sig.r Ciardini – del Sig.r Bach
Andantino
Fe
Po
Im-pa-ra-i dal pri-mo iftan-te, che mi-ra-i quel va-go ciglio che mi-
-rai quel vago ciglio, Ris-pet--to-fo, e fi-do a-
(28)


34
– man – te, per lei Sola a fos – – – – pi – rar. impa – –
– ra – i dal primo is – tan – te, per lei so – la a fos-pi –
– rar – – a fos – – – pi – – rar.
Per lei sento un dolce ardore, e il mio trono ed il mio


61
Co - - re per lei ſola per lei ſola io vo ſerba io vo ſer - - bar . Im - pa - -
- - - ra - i dal pri - mo iſtante . Che mi - - ra - i quel va - - go og - - get - - to che mi - -
- - - ra quel vago ogget - to, riſpet - - toſo e fi - - do amante, per tei ſola a ſoſpirar - - - -
- - - - - - - - - - - - - - - - a ſoſ - pi - - - rar .
(30)


88
Im - - - pa - - rai dal primo iſtan - - te, che mi - rai quel va - go ciglio,
rif - pet - - - - to - - ſo e fido a - man - te, per lei
ſo - - - la a ſoſpi - - rar - - - - - -, a ſos - pi - -
- - - rar.

Aria nel Zanaida — Sig.ra De Amicis — del Sig.r Bach

Allegro Moderato

Viola Col Basso

P.

F.

V. 2º unis

Viola.

8

P.

Corno. 1º

V. 1º

Fmo

V. 2º

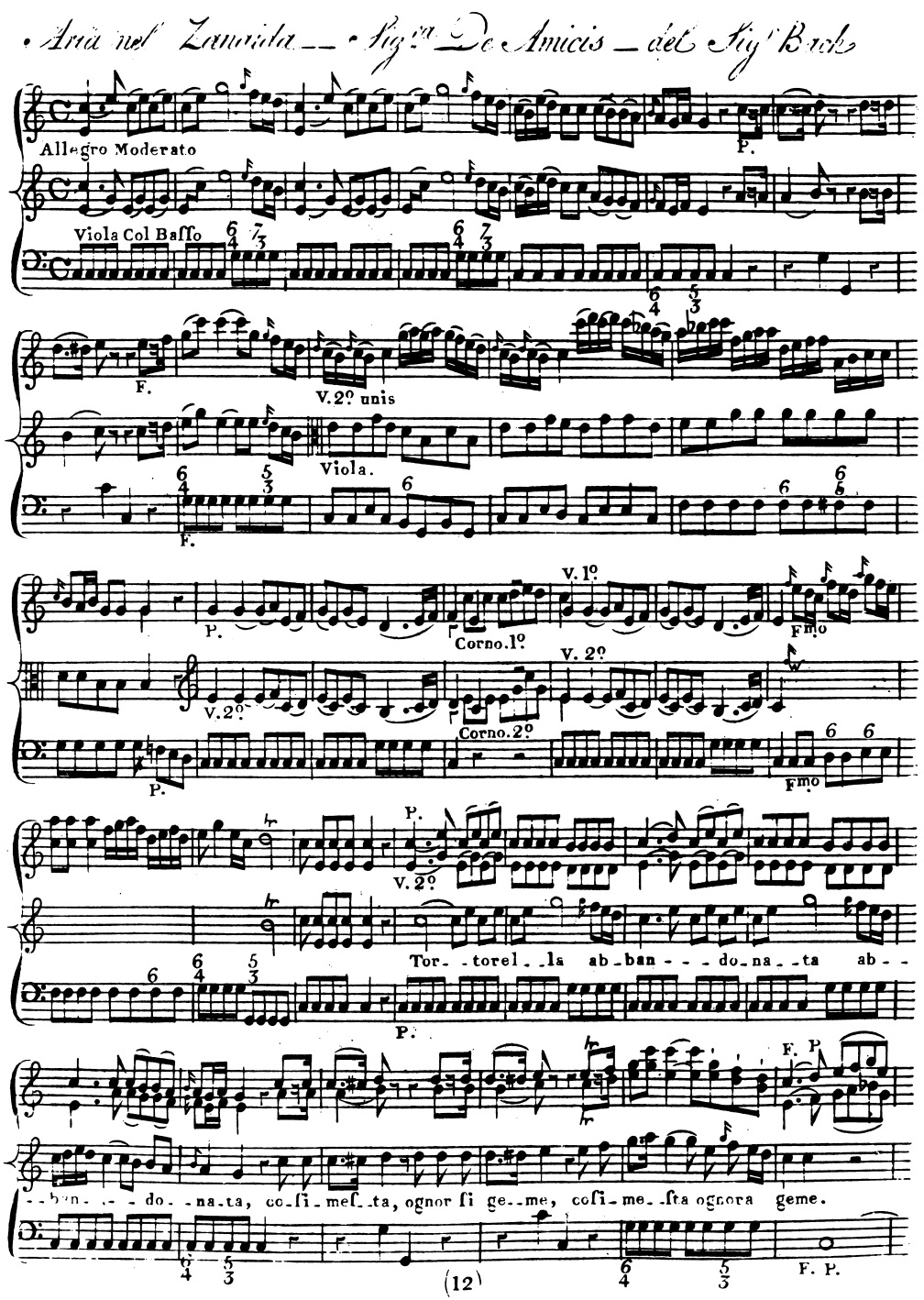
Corno. 2º

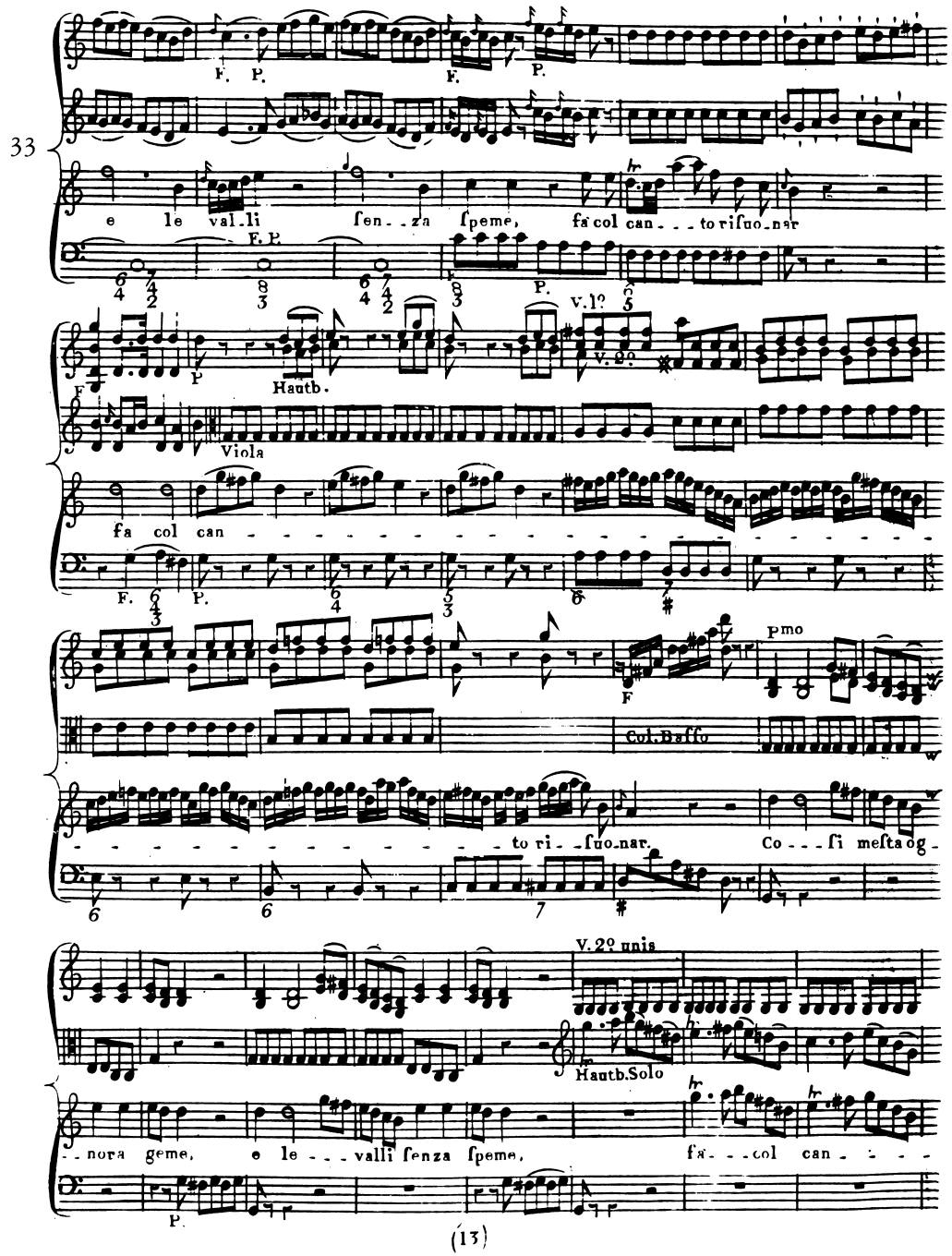
V. 2º

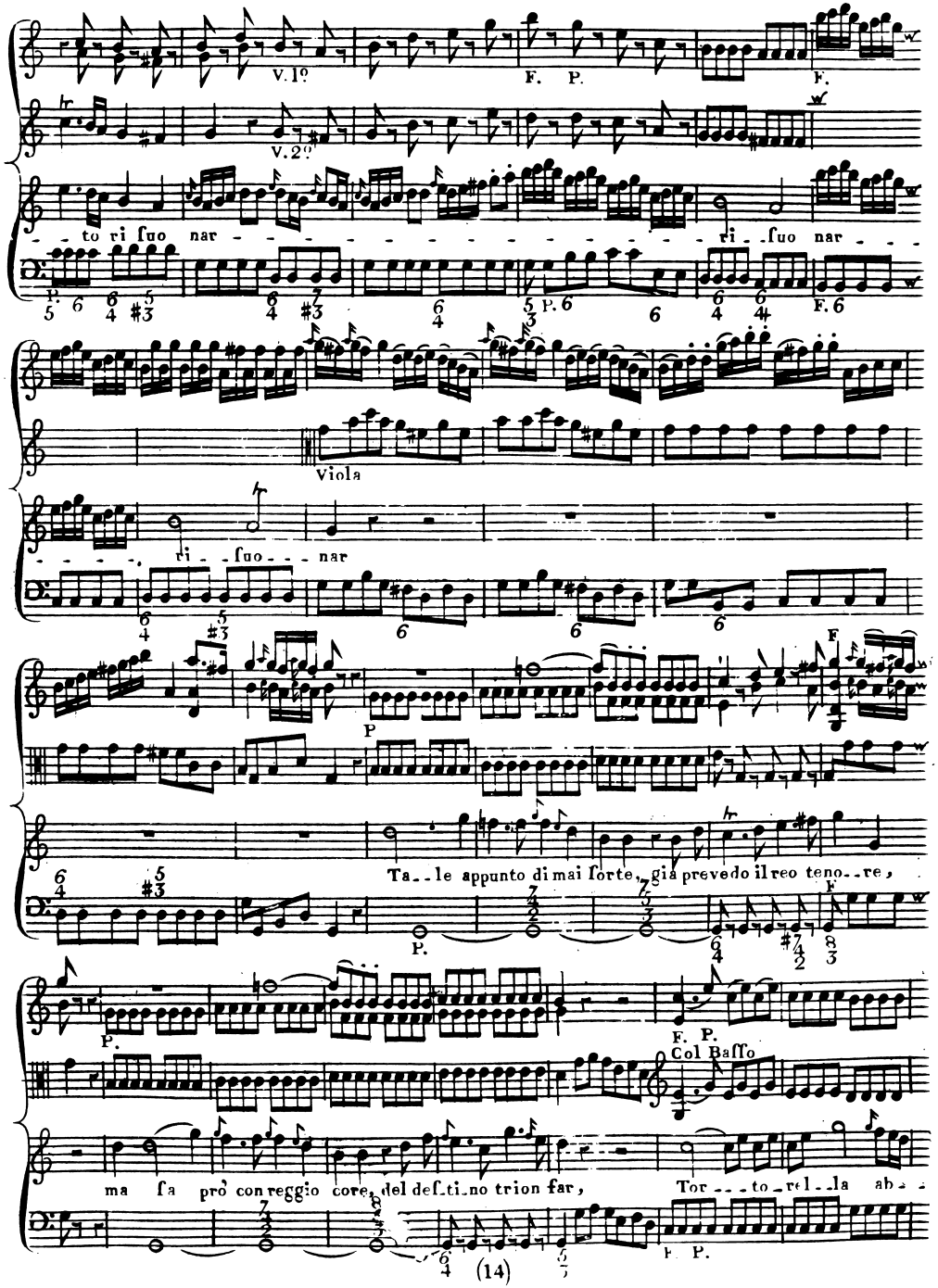
Tor- -torel- -la ab-ban- - - do-na- -ta ab- -

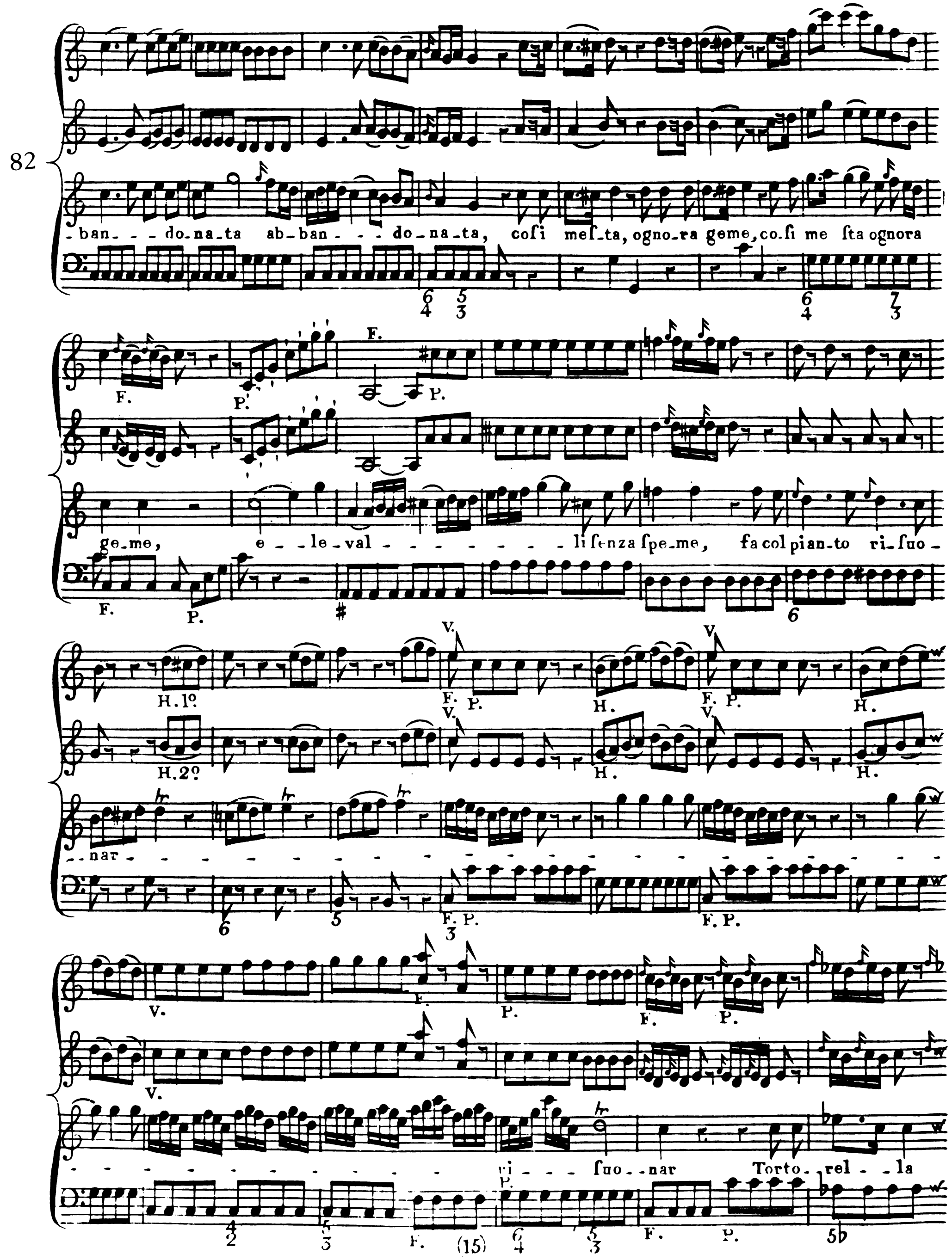
- -ban- - - do- -na-ta, co-si-mes- -ta, ognor si ge- -me, cosi-me- -sta ognora geme.

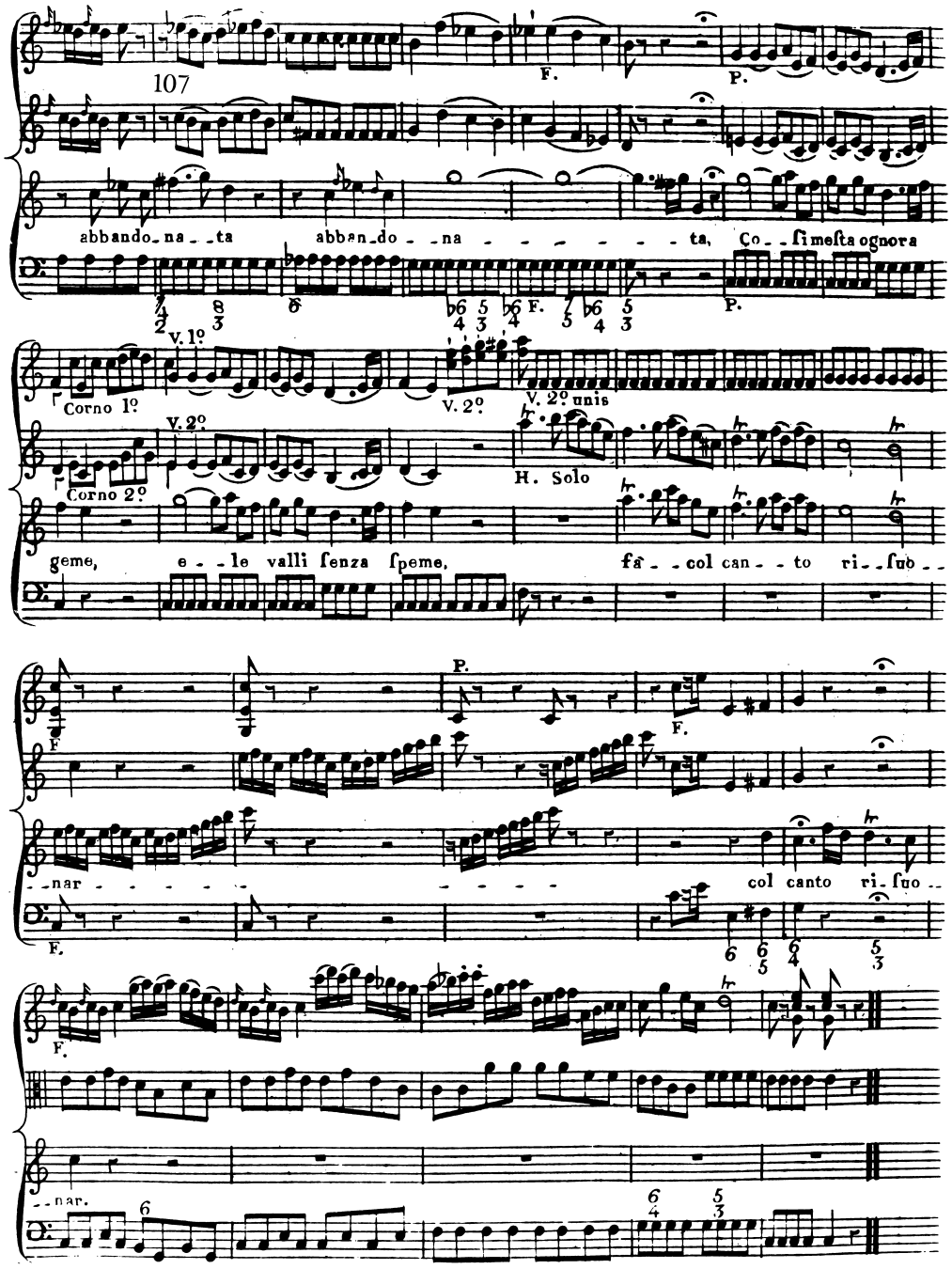
F. P.

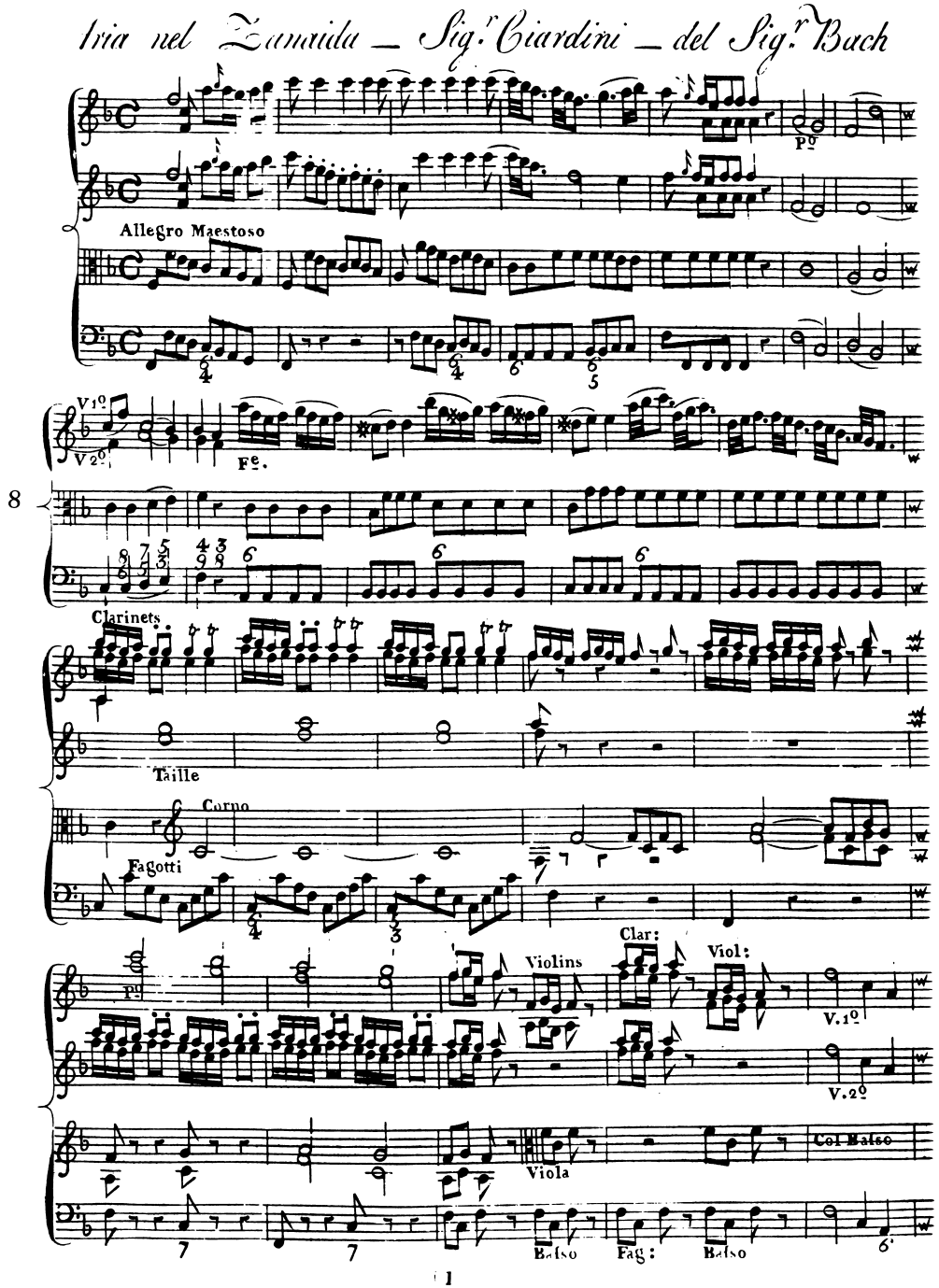


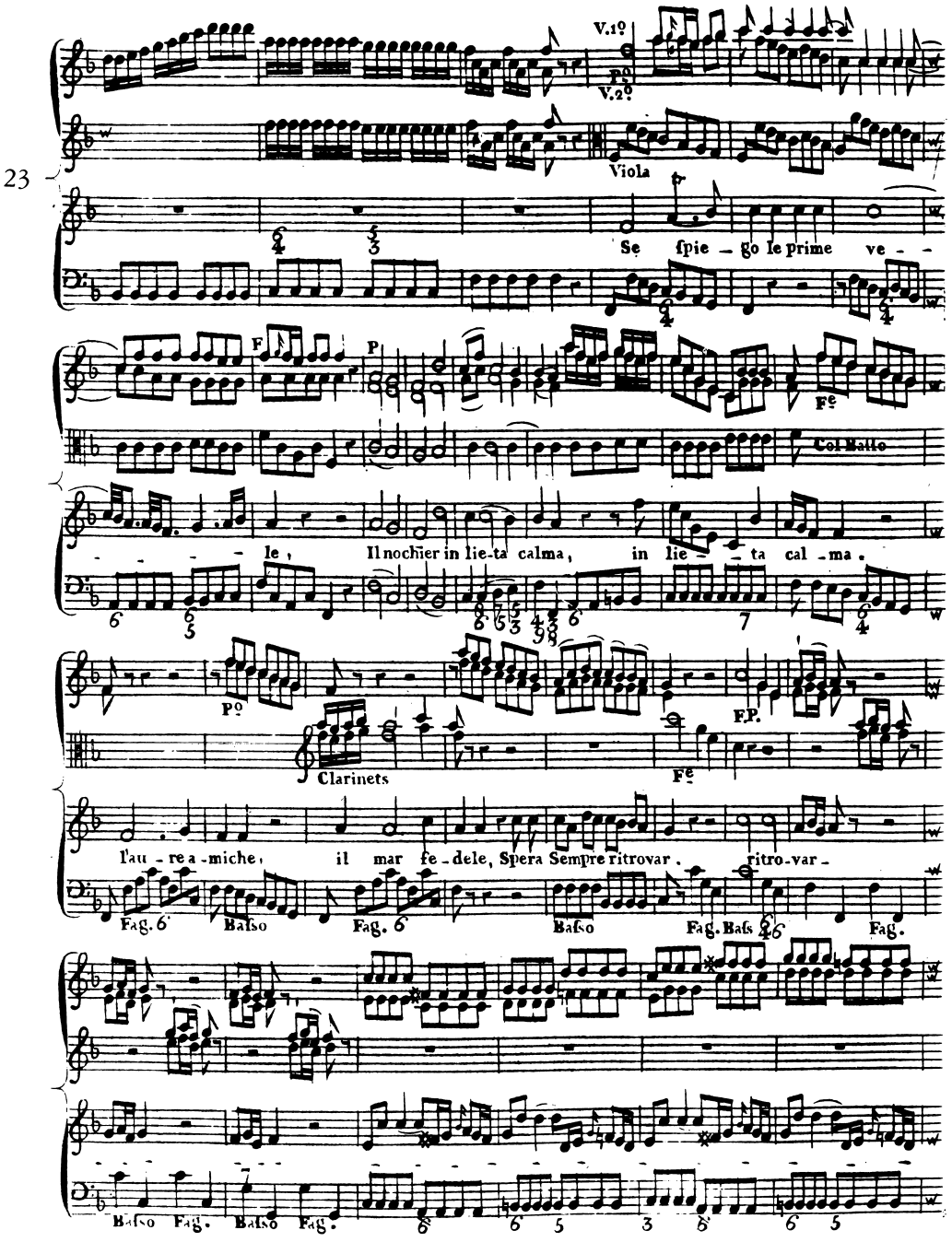

33
F. P.
F.
P.
e le val.li ſen..za ſpeme, fa col can...to riſuo.nar
F. P.
P.
v.lo
F
P
Hautb.
v.lo
Viola
fa col can
F.
P.
P.mo
F
Col.Baſſo
to ri..ſuo.nar.
Co...ſi meſta og-
V.2o unis
Hautb.Solo
..nora geme, e le...valli ſenza ſpeme, fa...col can...
P.


58
V. 1°
V. 2°
F. P.
F.
to ri ſuo nar
ri - ſuo nar
Viola
ri - ſuo - - nar
P
Ta - - le appunto di mai ſorte, già prevedo il reo teno - - re,
P.
F. P.
Col Baſſo
ma ſa prò con reggio core, del deſtino trion far,
Tor - - - to - rel - la ab - -
(14)


82
-ban- - -do_na_ta ab_ban- - -do_na_ta, cosi mesta, ogno_ra geme, co_si me sta ognora
ge_me, e - - le_val - - - - - - - - li senza spe_me, fa col pian_to ri_suo-
- nar
ri - suo_nar Torto - rel - la
H. 1º
H. 2º
(15)


107
F.
P.
abbando_na_ _ta abban_do_ _na - - - - - - - - ta, Co_ _ſi meſta ognora
V. 1º
Corno 1º
V. 2º
V. 2º unis
Corno 2º
H. Solo
geme, e_ _le valli ſenza ſpeme, fa_ _col can_ _to ri_ _ſuo_ _
_ _nar - - - - - - - - - - - col canto ri_ſuo_ _
_ _nar.


Iria nel Zamida _ Sig.r Ciardini _ del Sig.r Bach
Allegro Maestoso
V.1o
V.2o
Fe.
8
Clarinets
Taille
Corno
Fagotti
Violins
Clar:
Viol:
V.1o
V.2o
Viola
Col Baso
Baso
Fag:
Baso


V.1º
Pº
V.2º
Viola
23
Se ſpie – go le prime ve – –
F
P
Fᵉ
Col Matto
– – – le, Il nochier in lie-ta calma, in lie – – ta cal – ma.
Pº
FP.
Clarinets
Fᵉ
l'au – re a-miche, il mar fe-dele, Spera Sempre ritrovar. ritro-var –
Fag. 6
Baſso
Fag. 6
Baſso
Fag. Baſs
Fag.
Baſso Fag. Baſso Fag.

51

Fortiss°

Fe

Po

Spera sem - pre ri - tro - var

Fag.

Basso

ri - tro - var.

Po

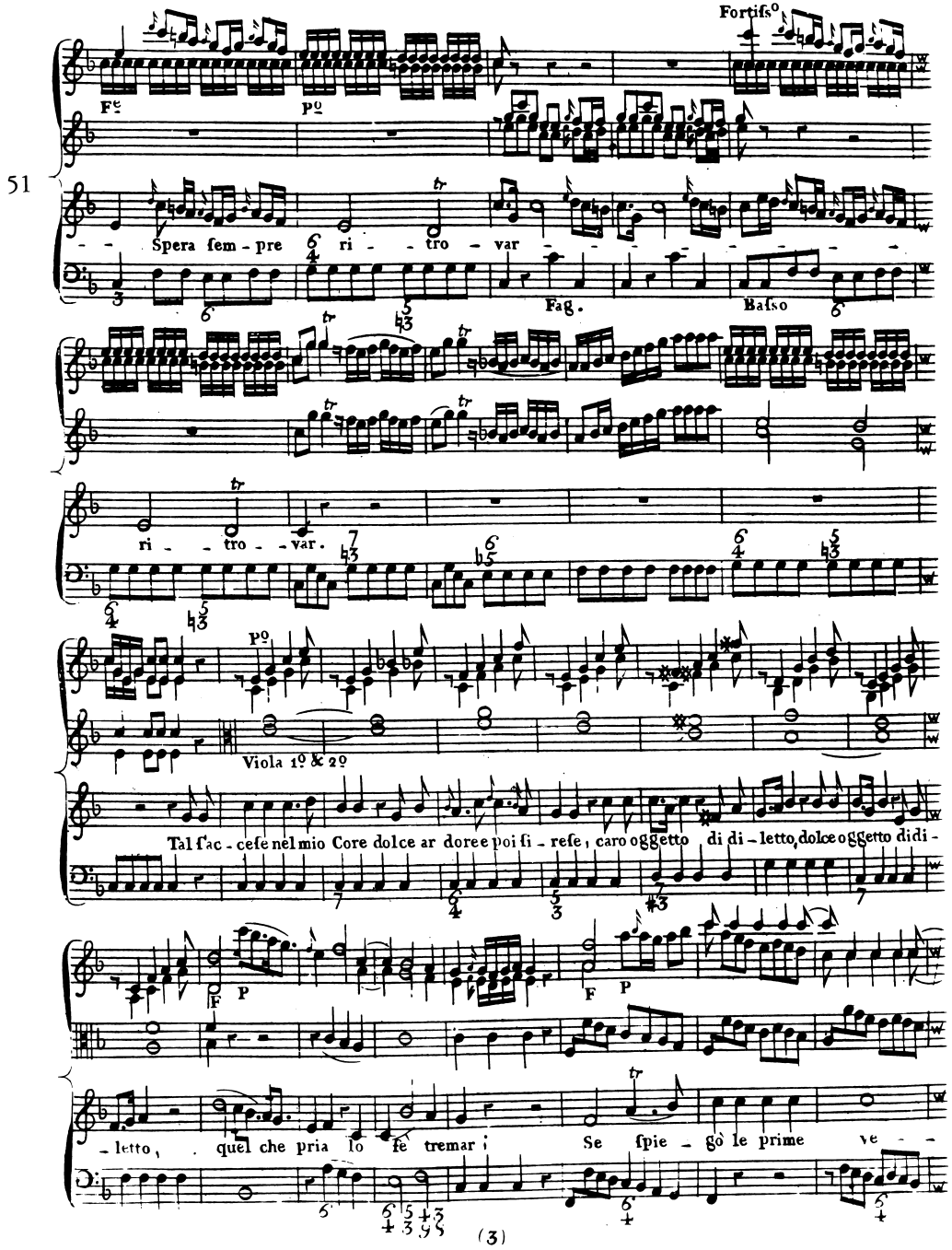
Viola 1º & 2º

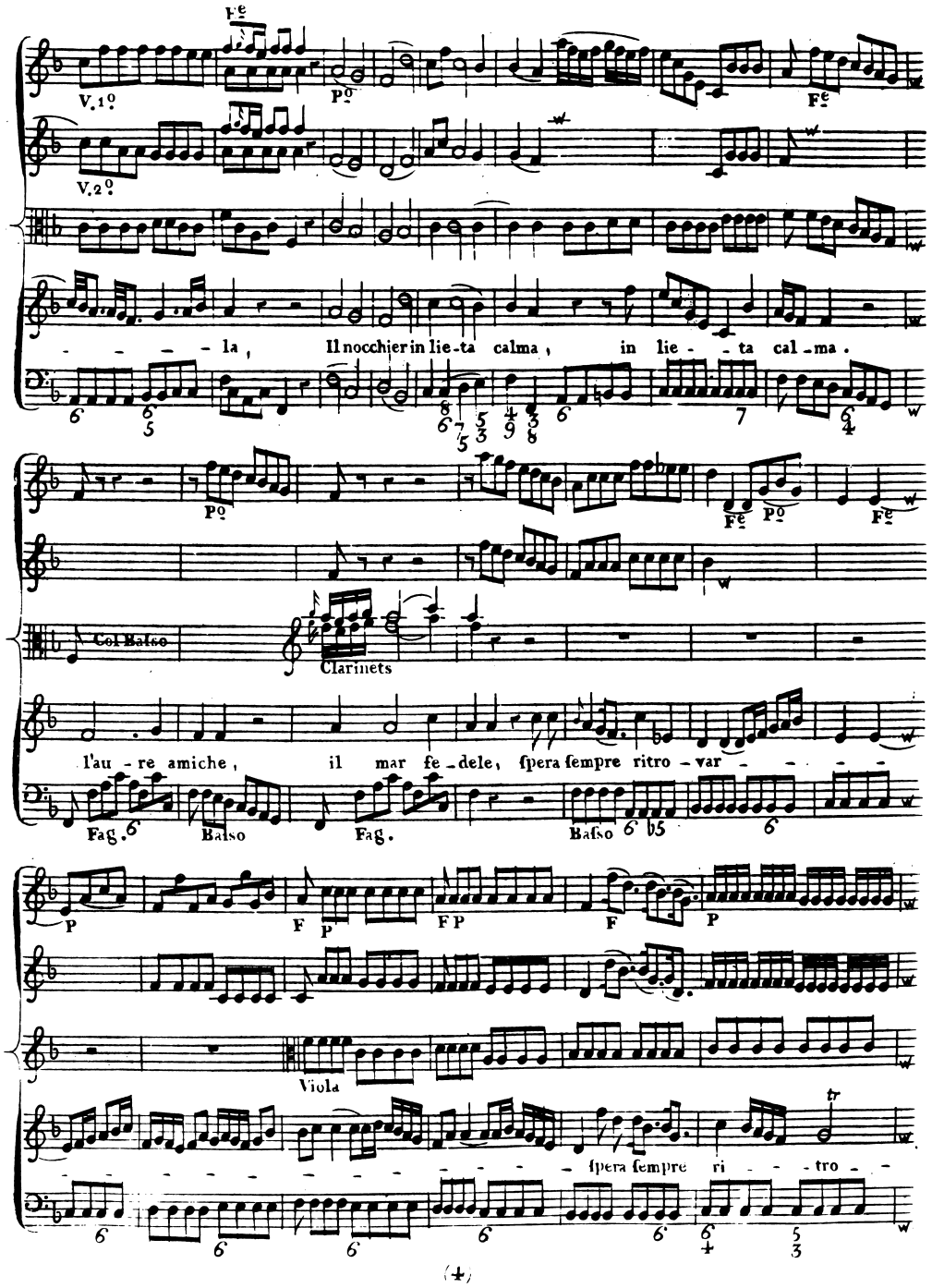
Tal s'ac - cese nel mio Core dolce ar dore e poi si - rese, caro oggetto di di - letto, dolce oggetto di di -

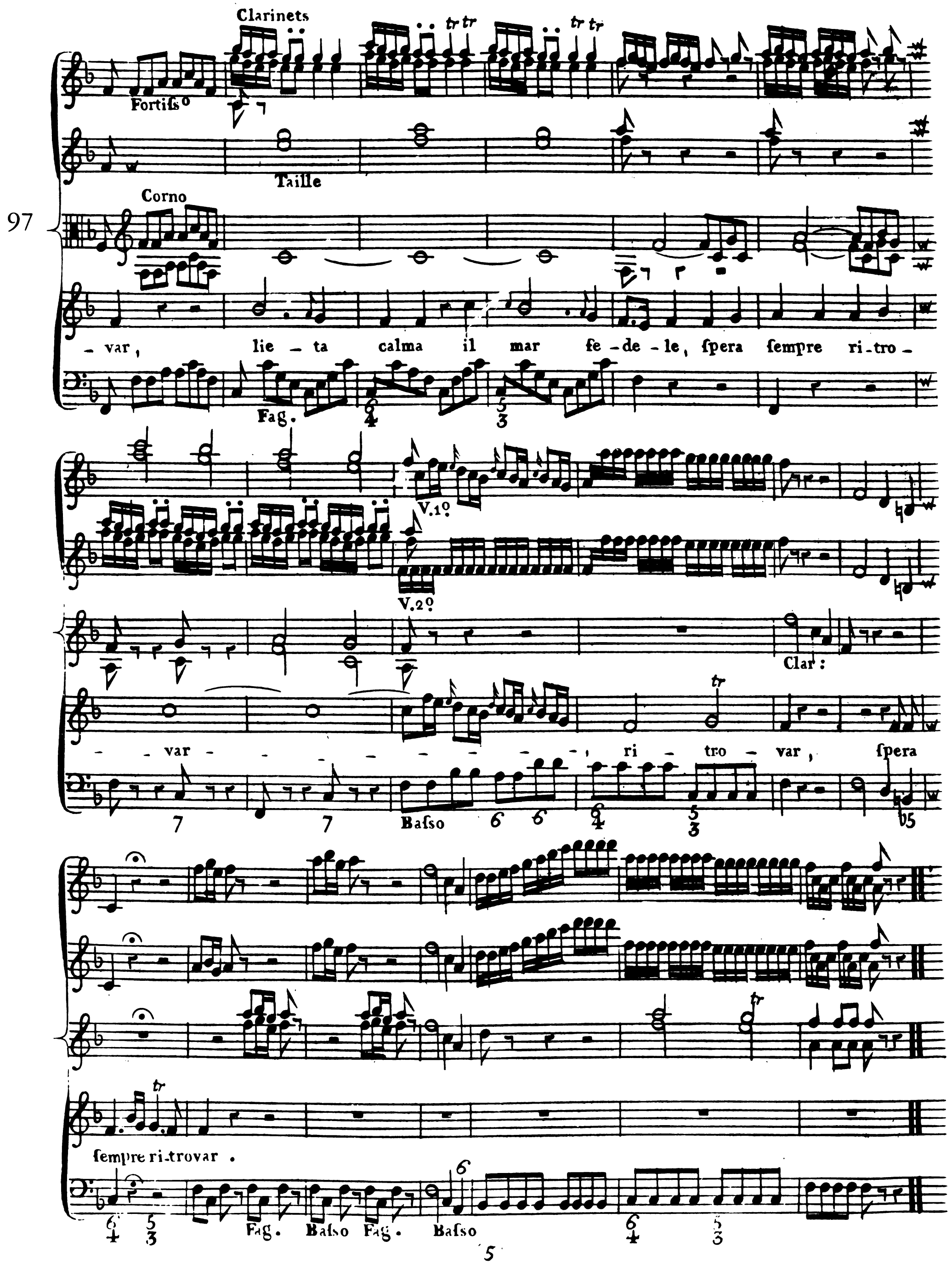
F P

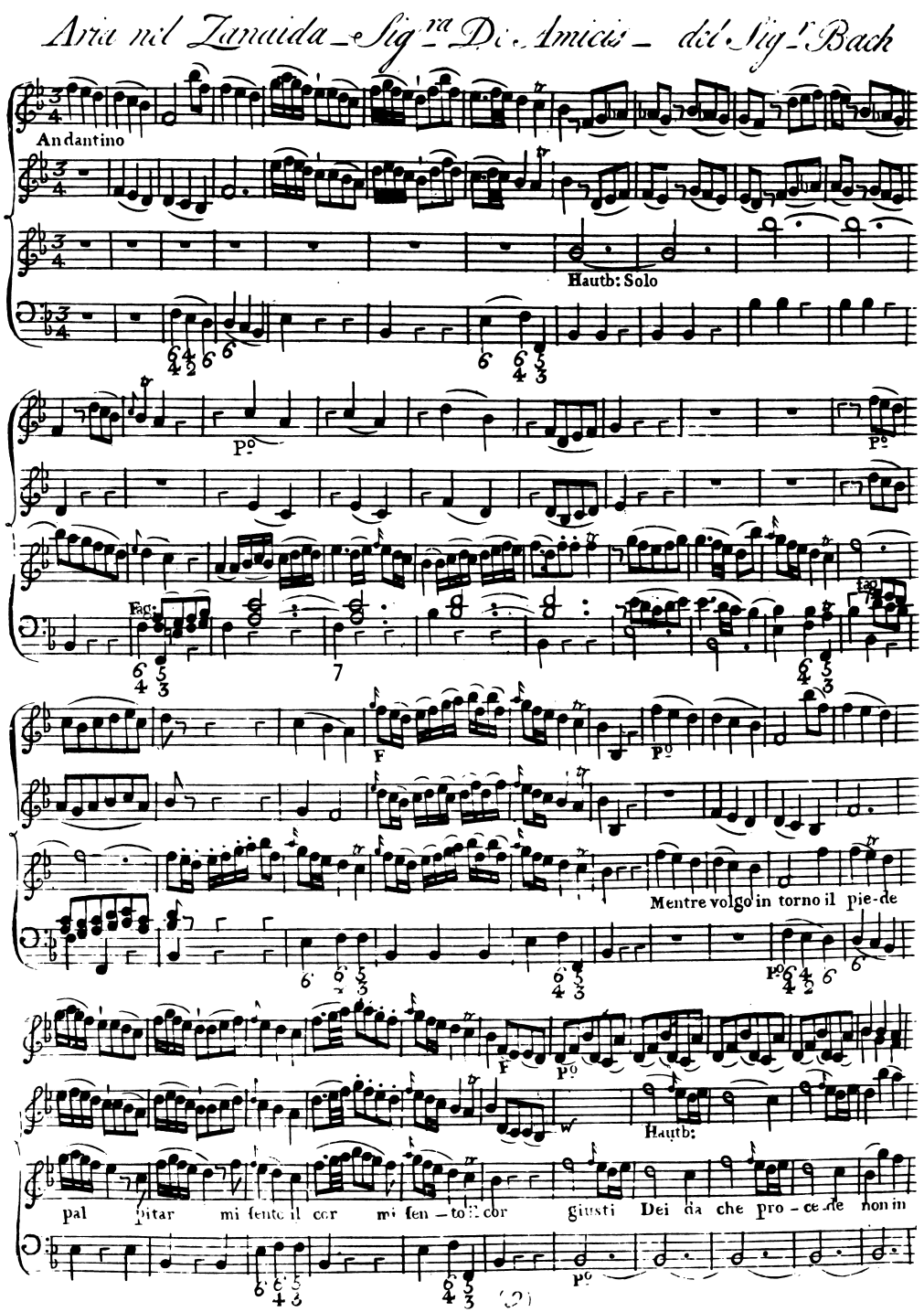
F P

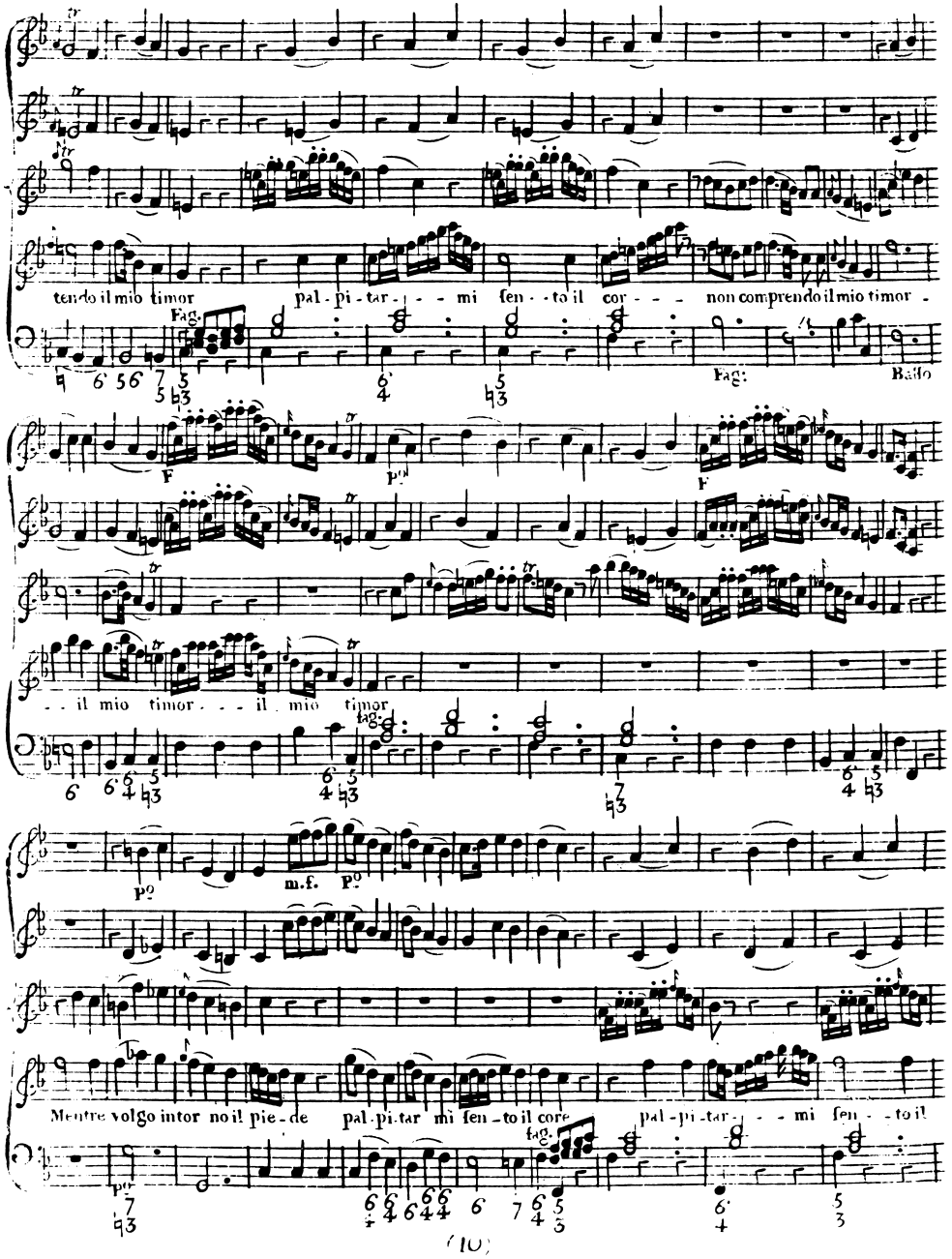
- letto, quel che pria lo fe tremar; Se spie - gò le prime ve -

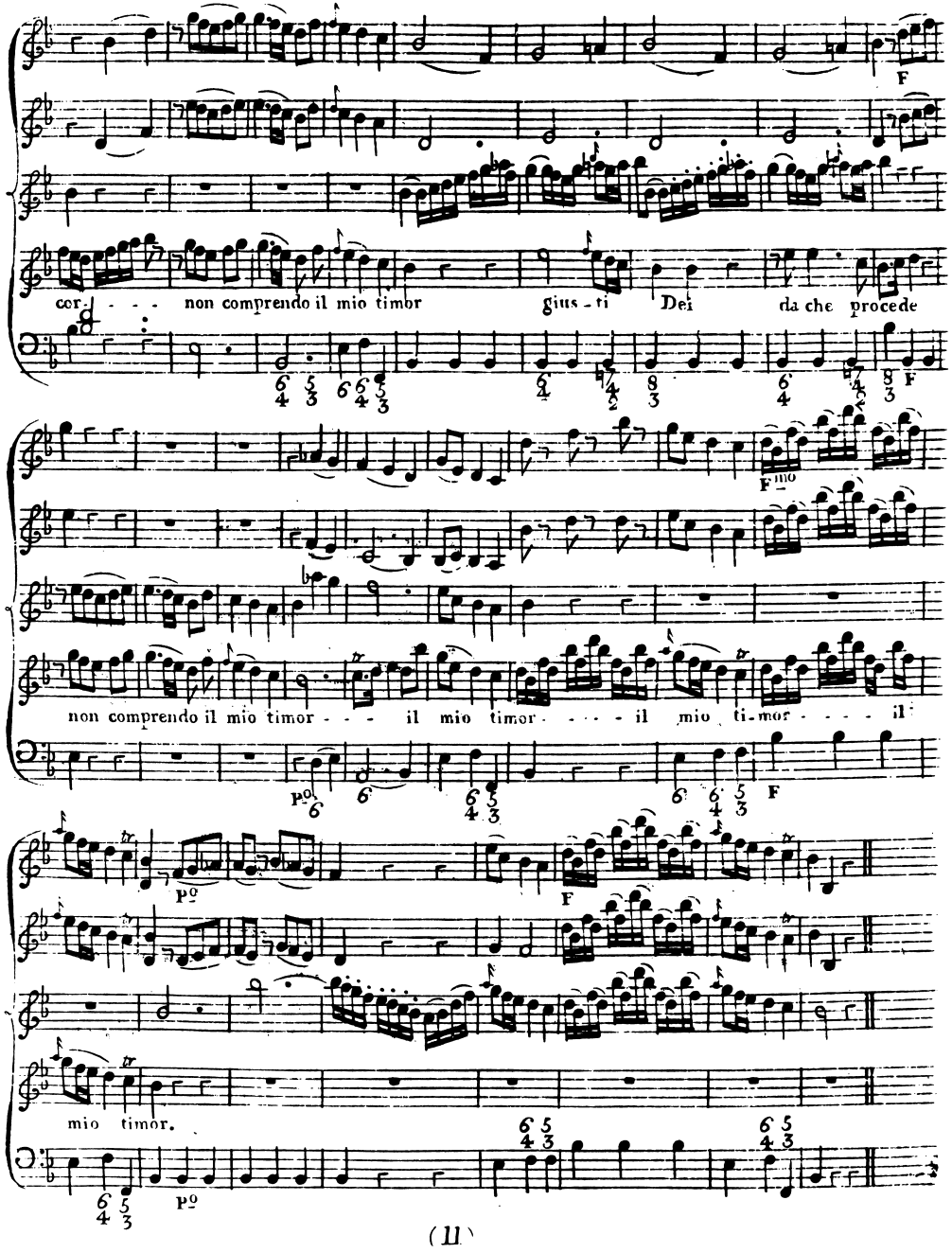


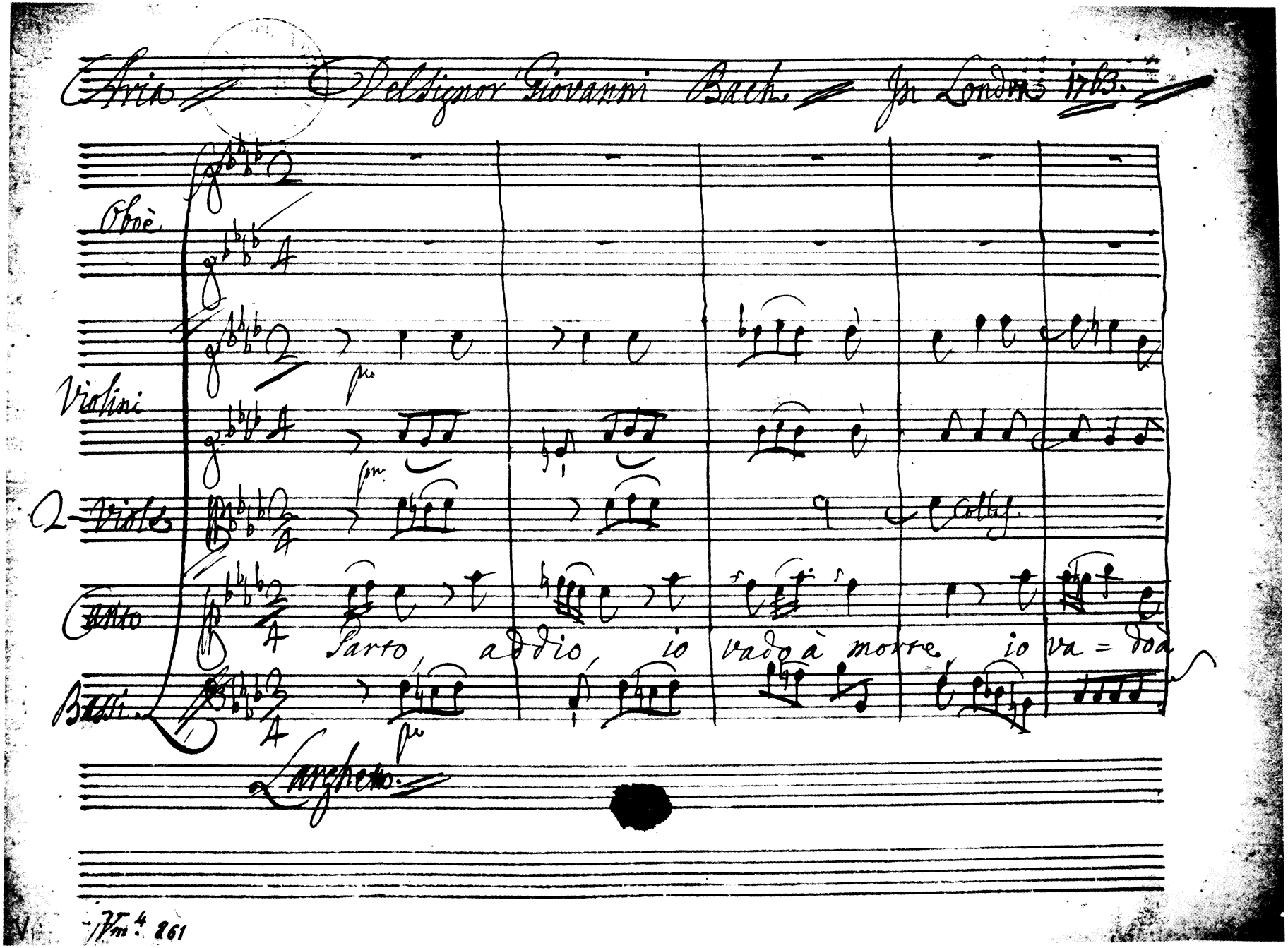

V.1º
V.2º
77
la, Il nocchier in lie-ta calma, in lie-ta cal-ma.
Col Basso
Clarinets
l'au-re amiche, il mar fe-dele, ſpera ſempre ritro-var
Fag.
Basso
Viola
ſpera ſempre ri-tro

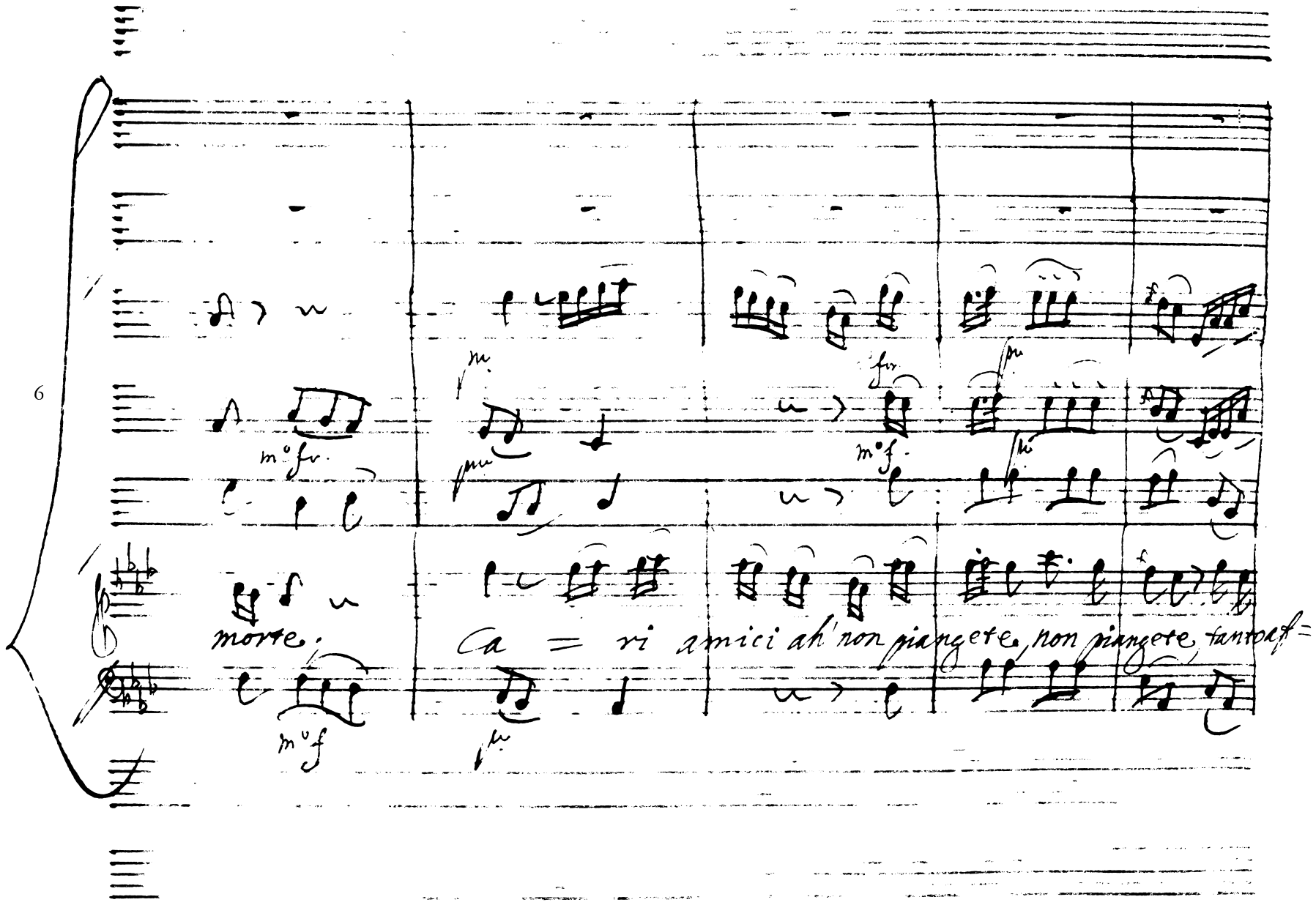

Clarinets
Fortiſs°
Taille
97
Corno
var, lie - ta calma il mar fe - de - le, ſpera ſempre ri - tro -
Fag.
V.1°
V.2°
Clar:
var - ri - tro - var, ſpera
Baſso
ſempre ri - trovar.
Fag. Baſso Fag. Baſso


Aria nel Zenaida – Sig.ra D.a Amicis – del Sig.r Bach
Andantino
Hautb: Solo
P.o
12
Fag:
7
F
Mentre volgo in torno il pie-de
Hautb:
pal pitar mi sente il cor mi sen – to il cor giusti Dei da che pro – ce-de non in

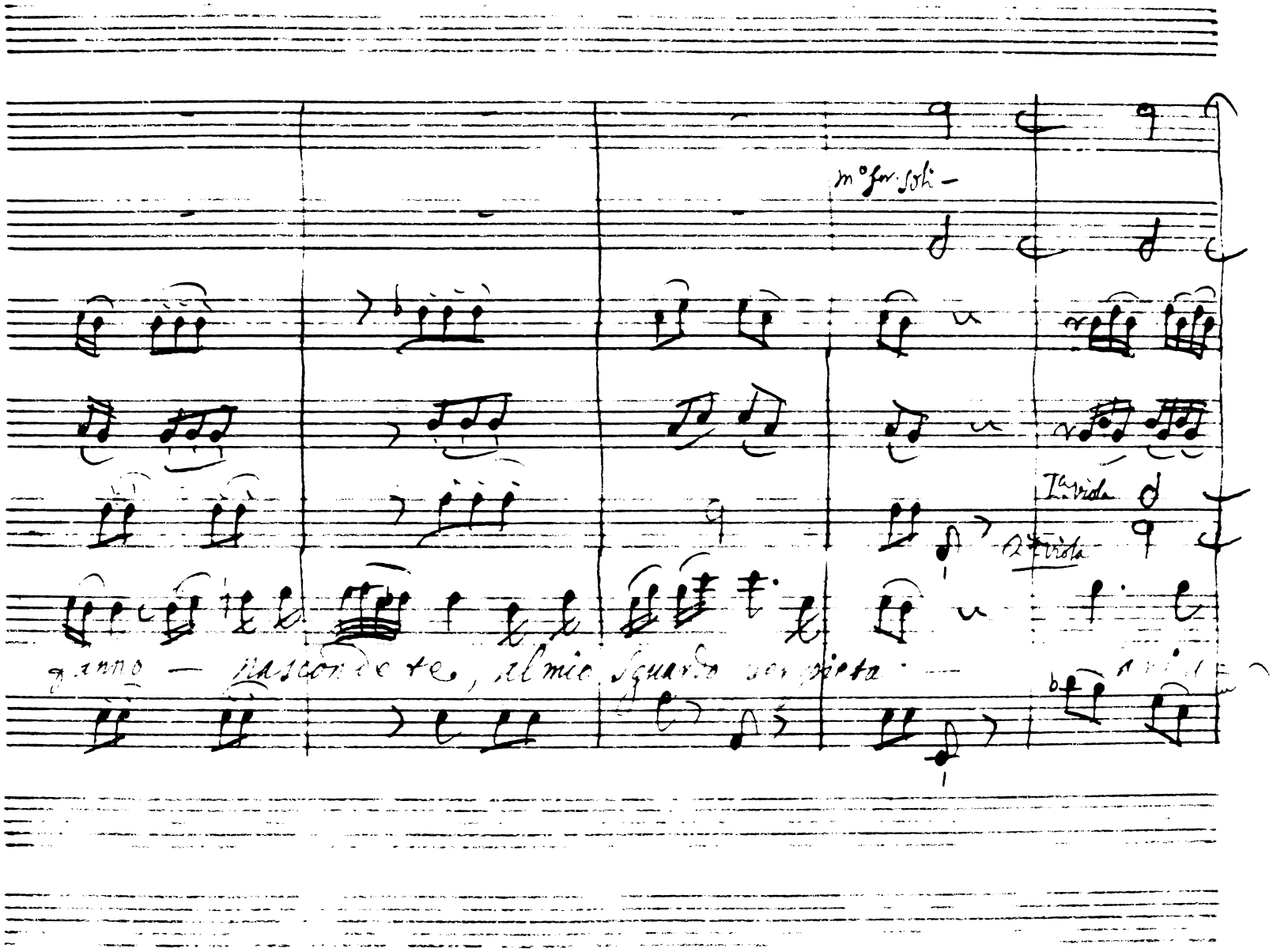

43
tendo il mio timor pal-pi-tar - - - mi sen - - to il cor - - - non comprendo il mio timor -
Fag.
Fag:
Basso
F
P°
F
- - il mio timor - - - il mio timor
fag.
P°
m.f.
P°
Mentre volgo intor no il pie-de pal-pi-tar mi sen-to il core pal-pi-tar - - - mi sen - - to il
fag.
P°


76
cor - - - - non comprendo il mio timor gius - ti Dei da che procede
non comprendo il mio timor - - - il mio timor - - - - il mio ti-mor - - - - il
mio timor.

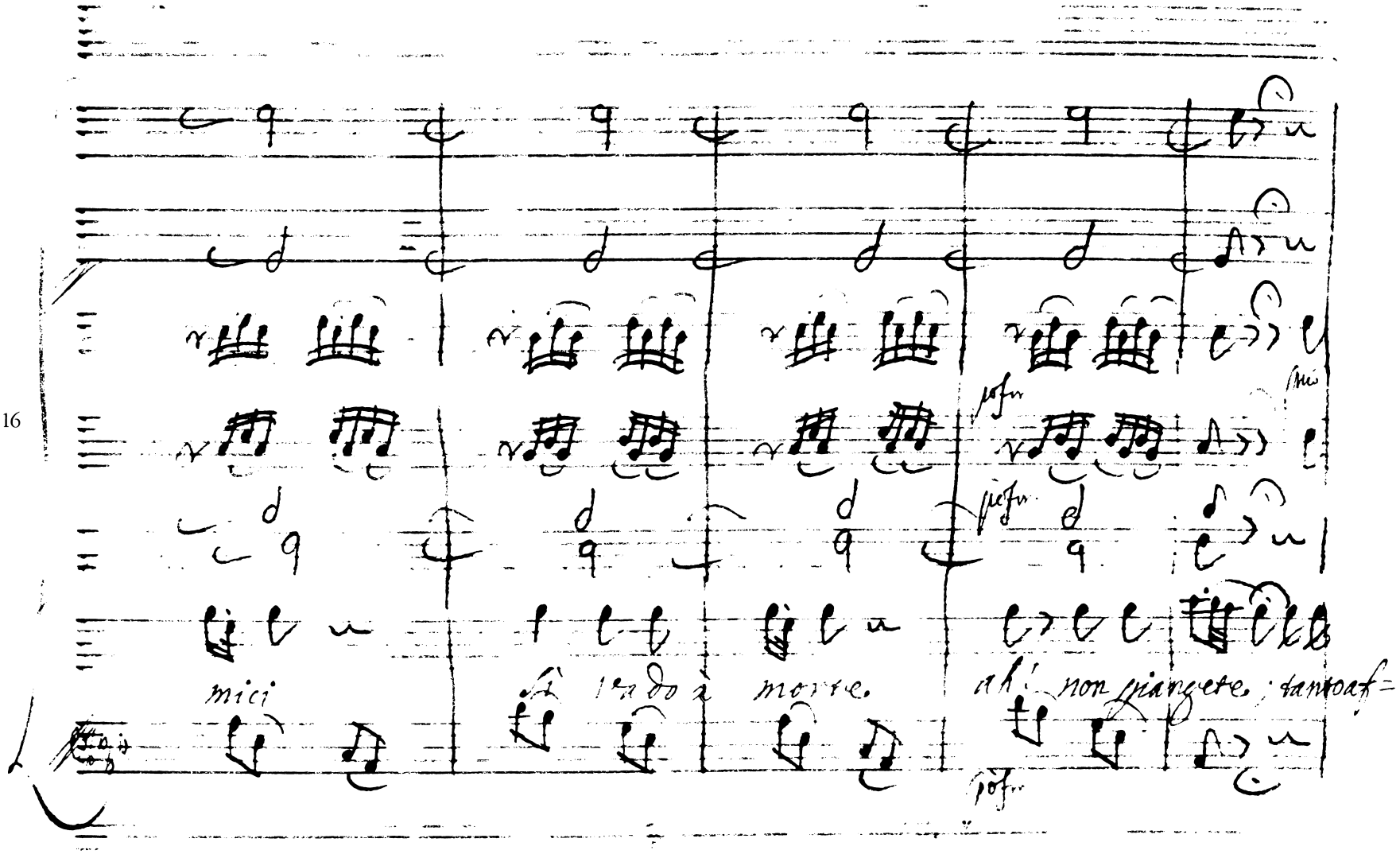

Aria
Del Signor Giovanni Bach
In Londra 1763.
Oboè
Violini
2 Viole
Canto
Bassi
Parto, addio, io vado à morte, io va = do à
Larghetto.
Vm.4 261


6
morte.
Ca = ri amici ah' non piangete, non piangete, tanto af=

2


11
mo fer. soli
Ia viola
2a viola
anno — nascondete, al mio sguardo per pietà —

16

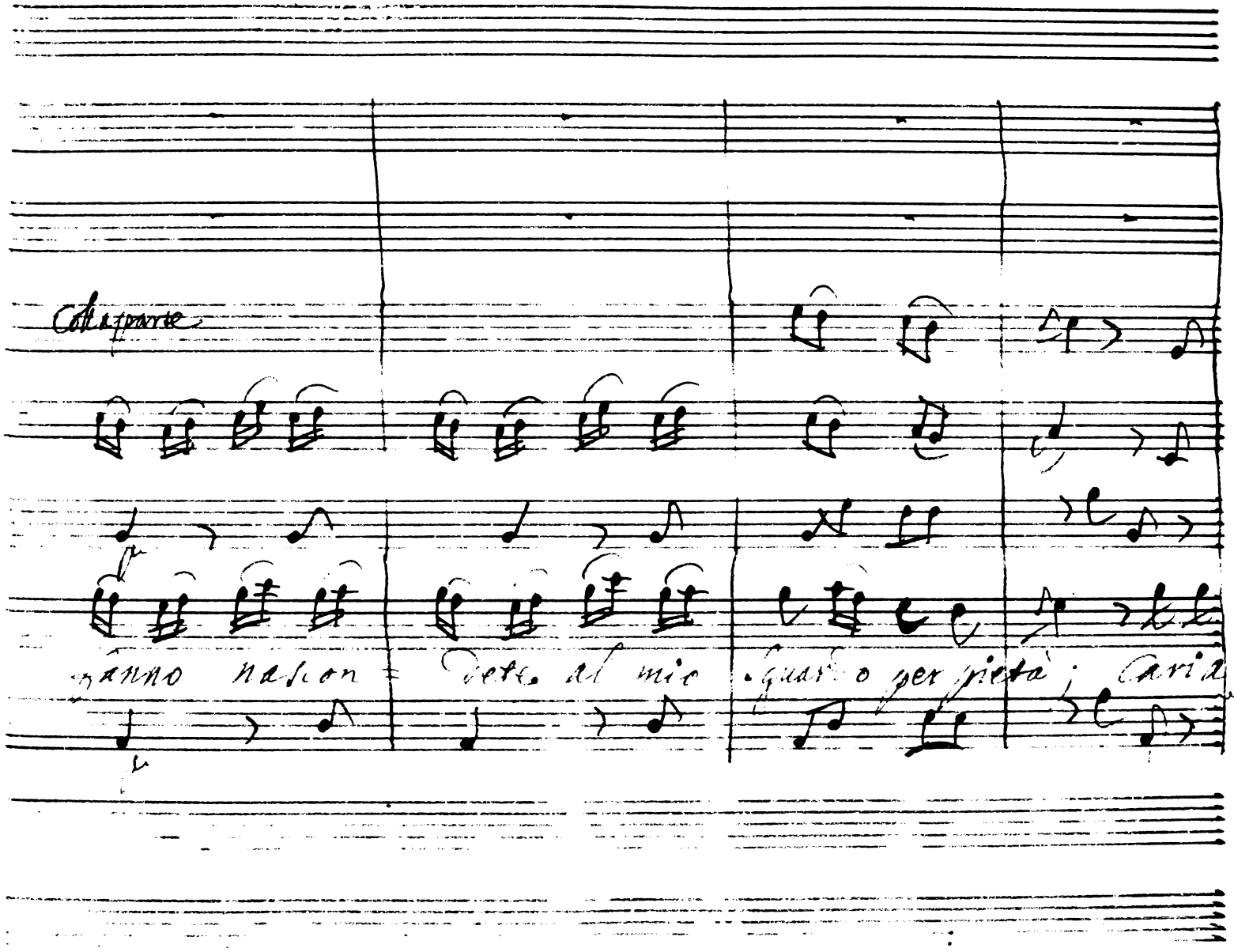


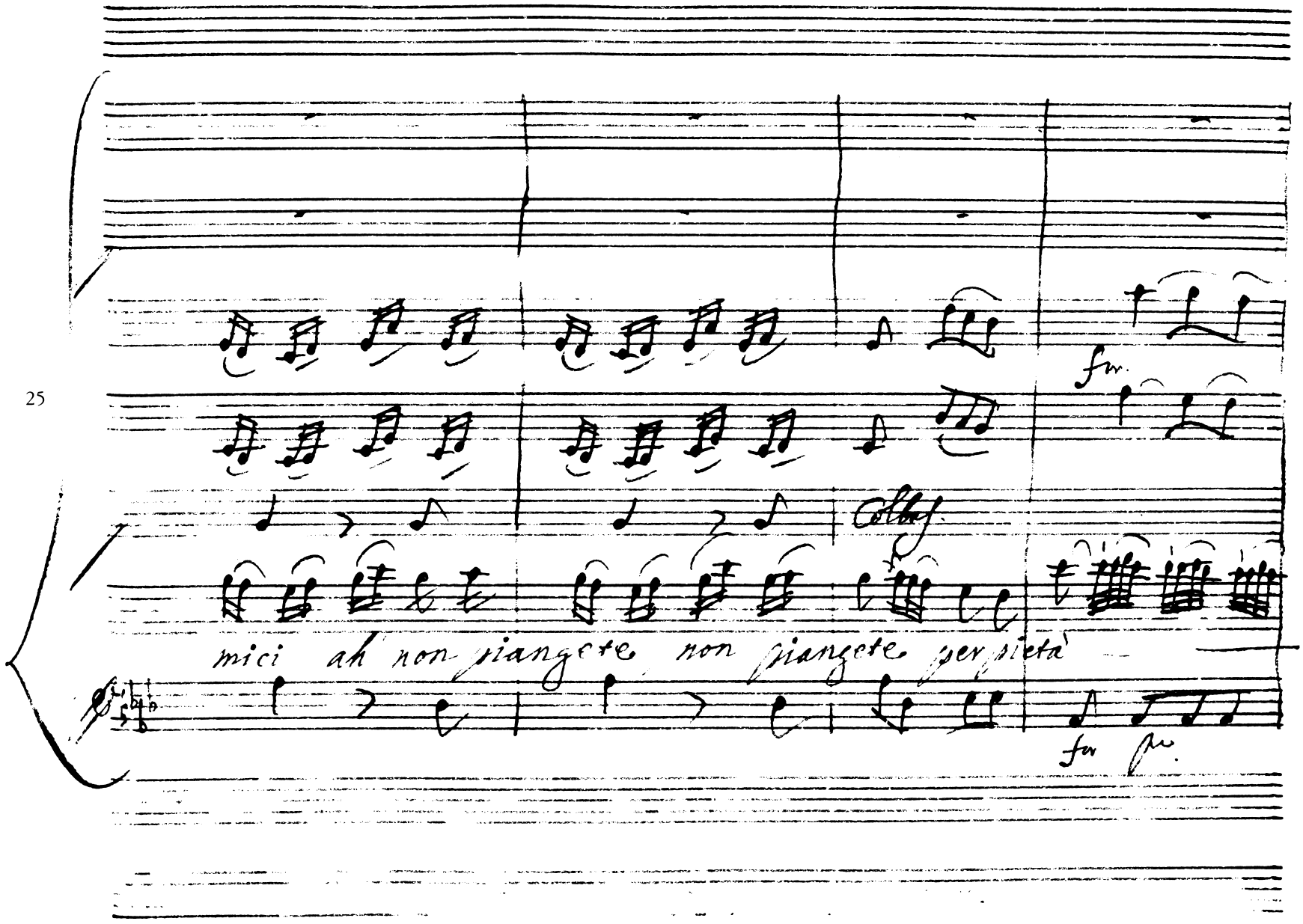
3

21

Colla parte

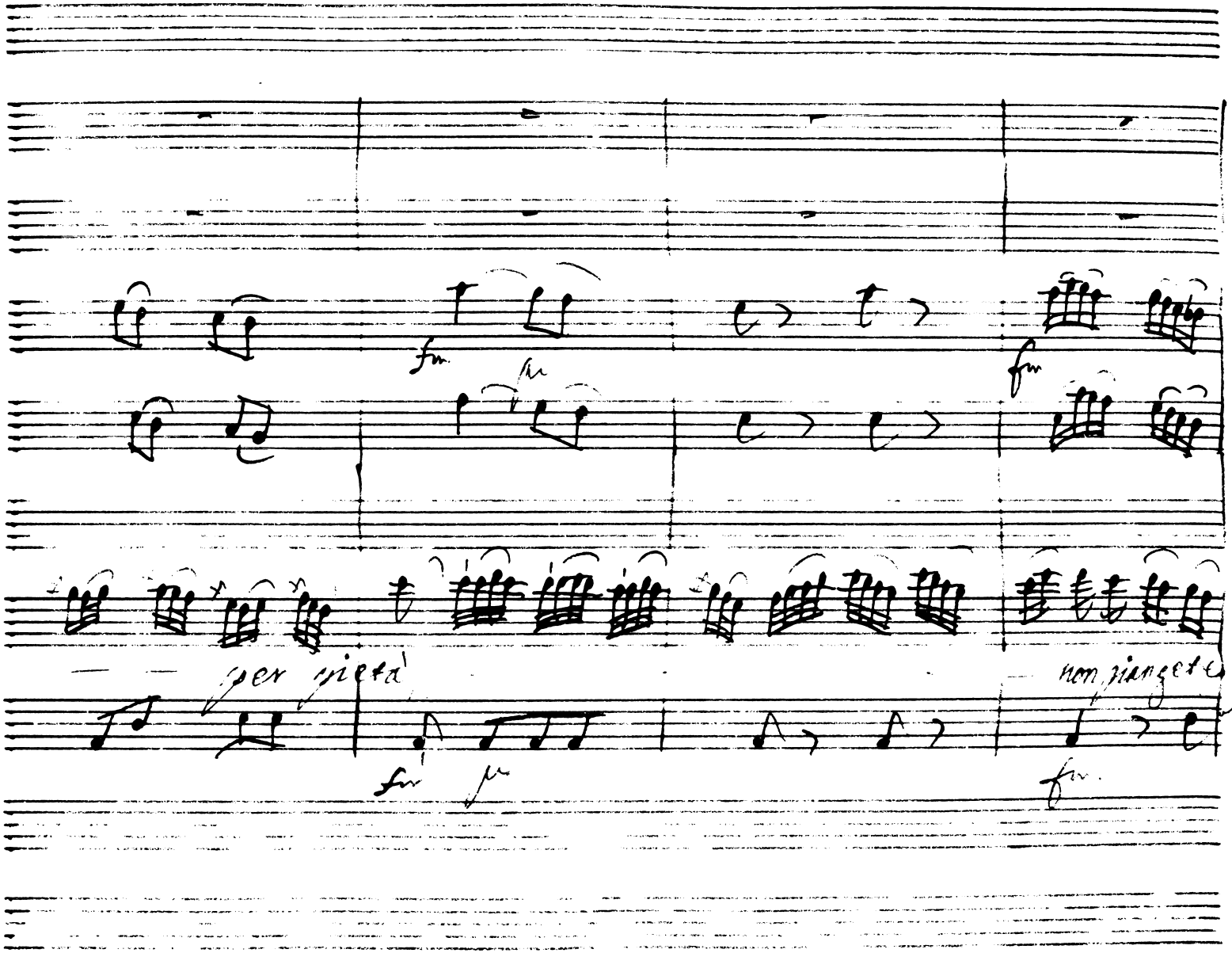
fanno nascon = dete al mio sguardo per pietà; Caria =

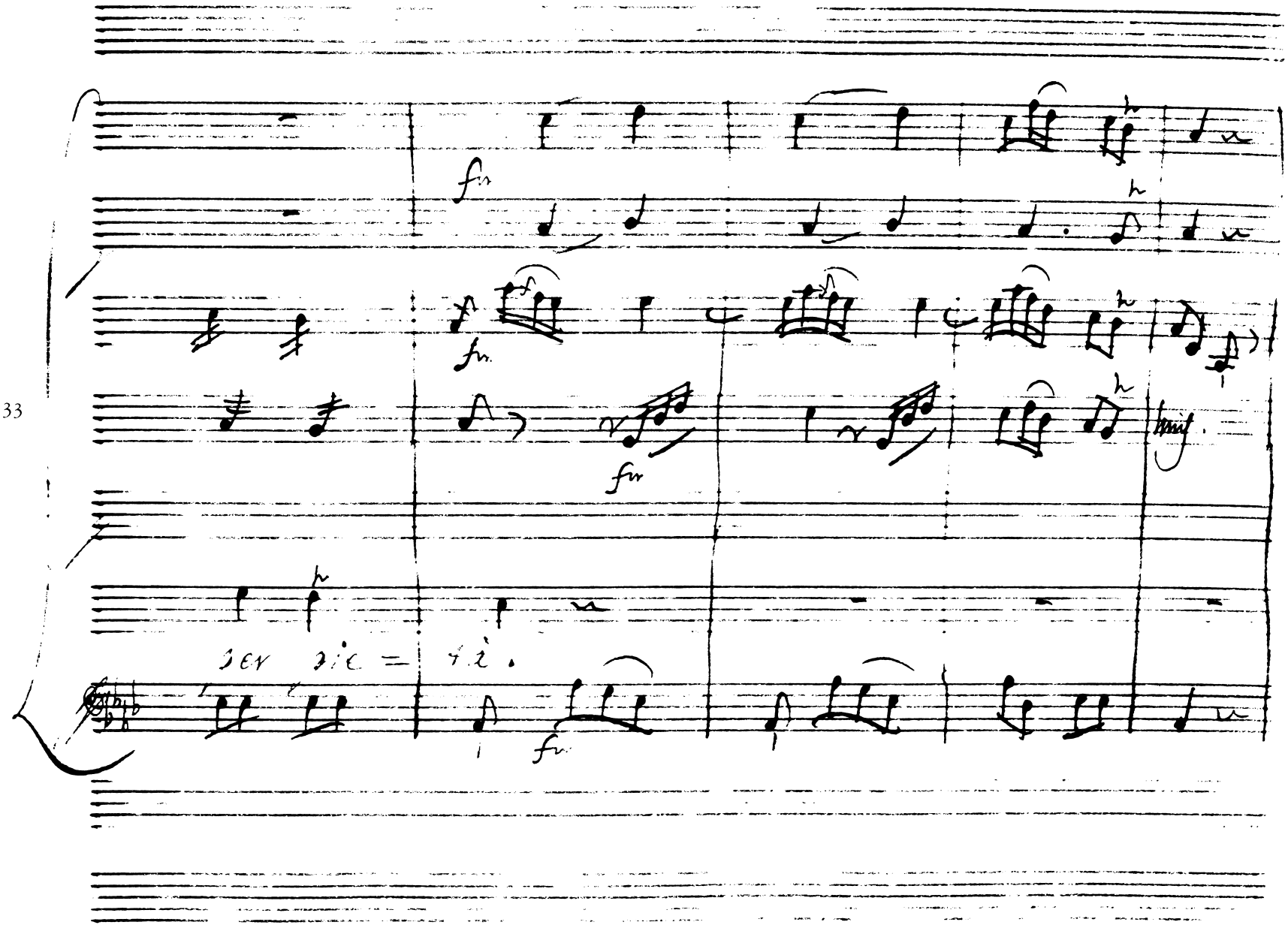



25
fu.
colla
mici ah non piangete non piangete per pietà
fu

4

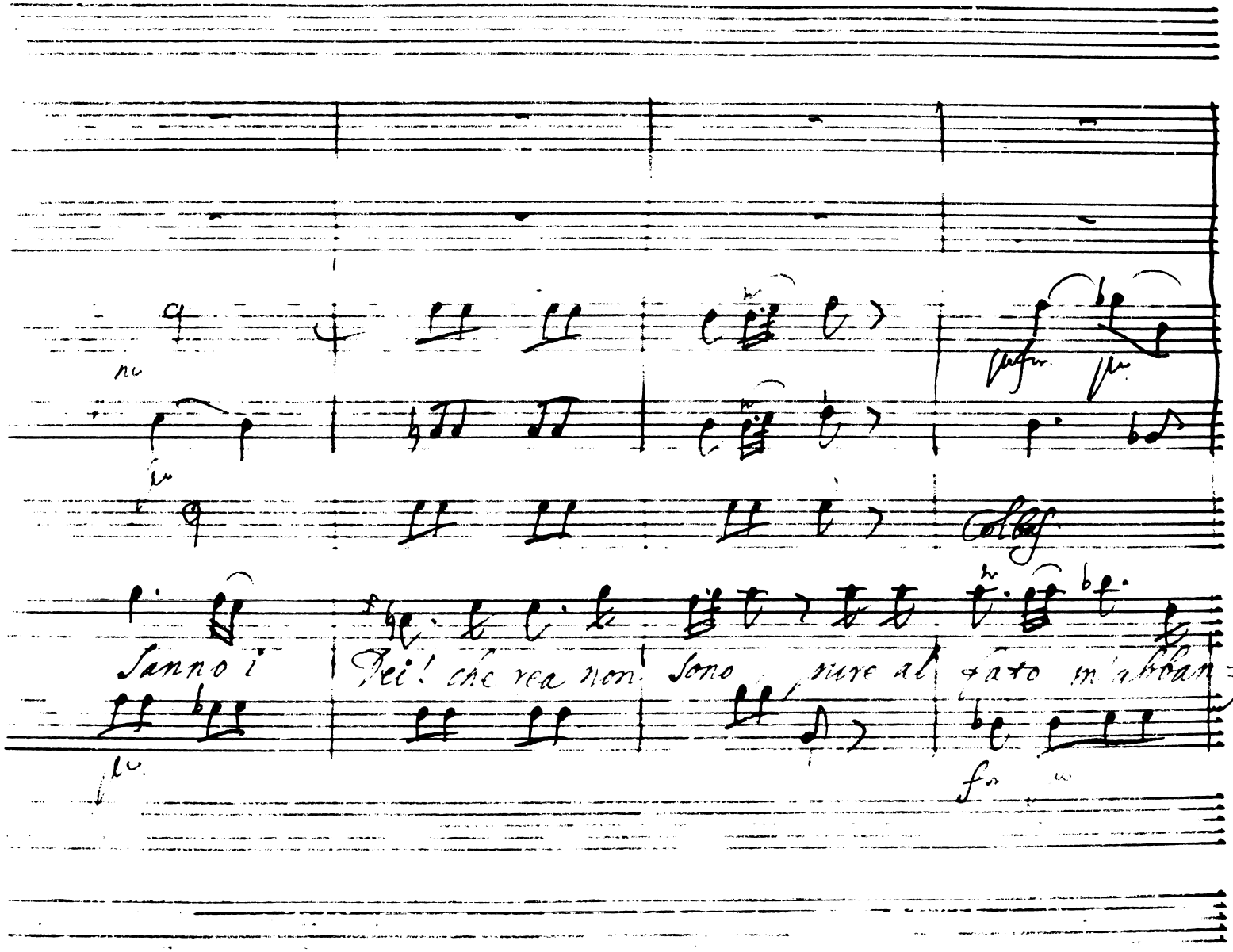
29

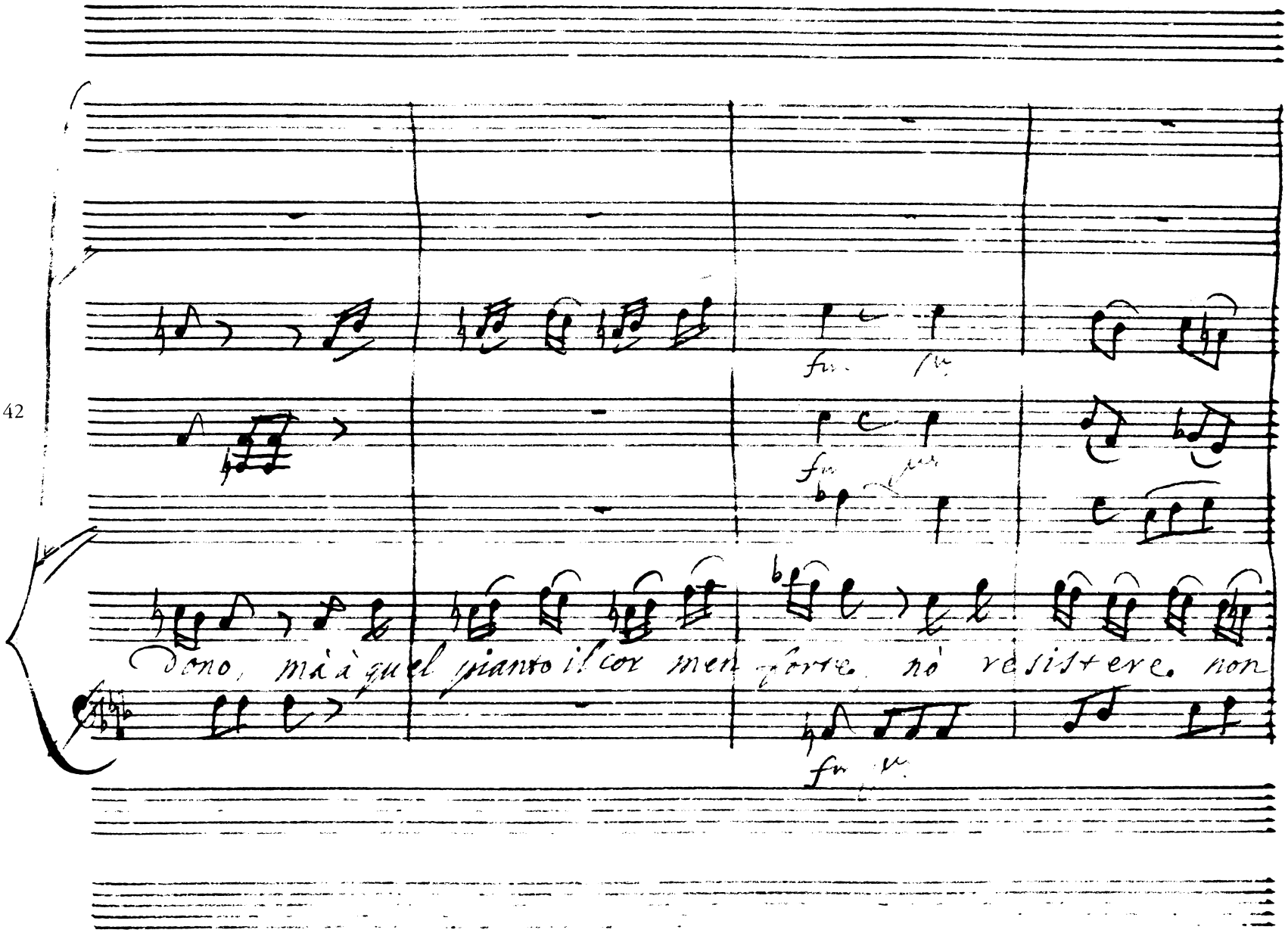



33
fz
fz
fz
fz
per pie = tà.

5

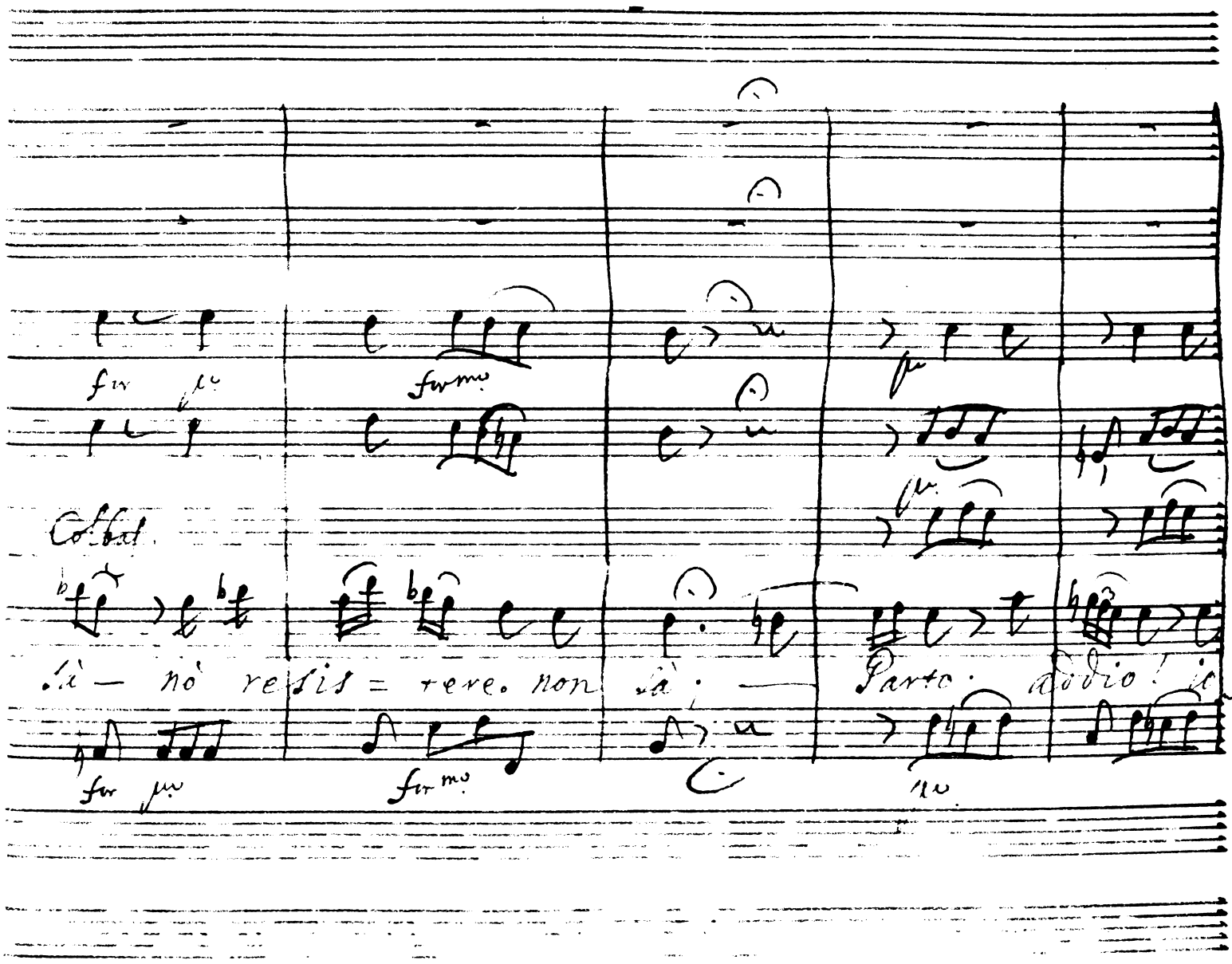
38

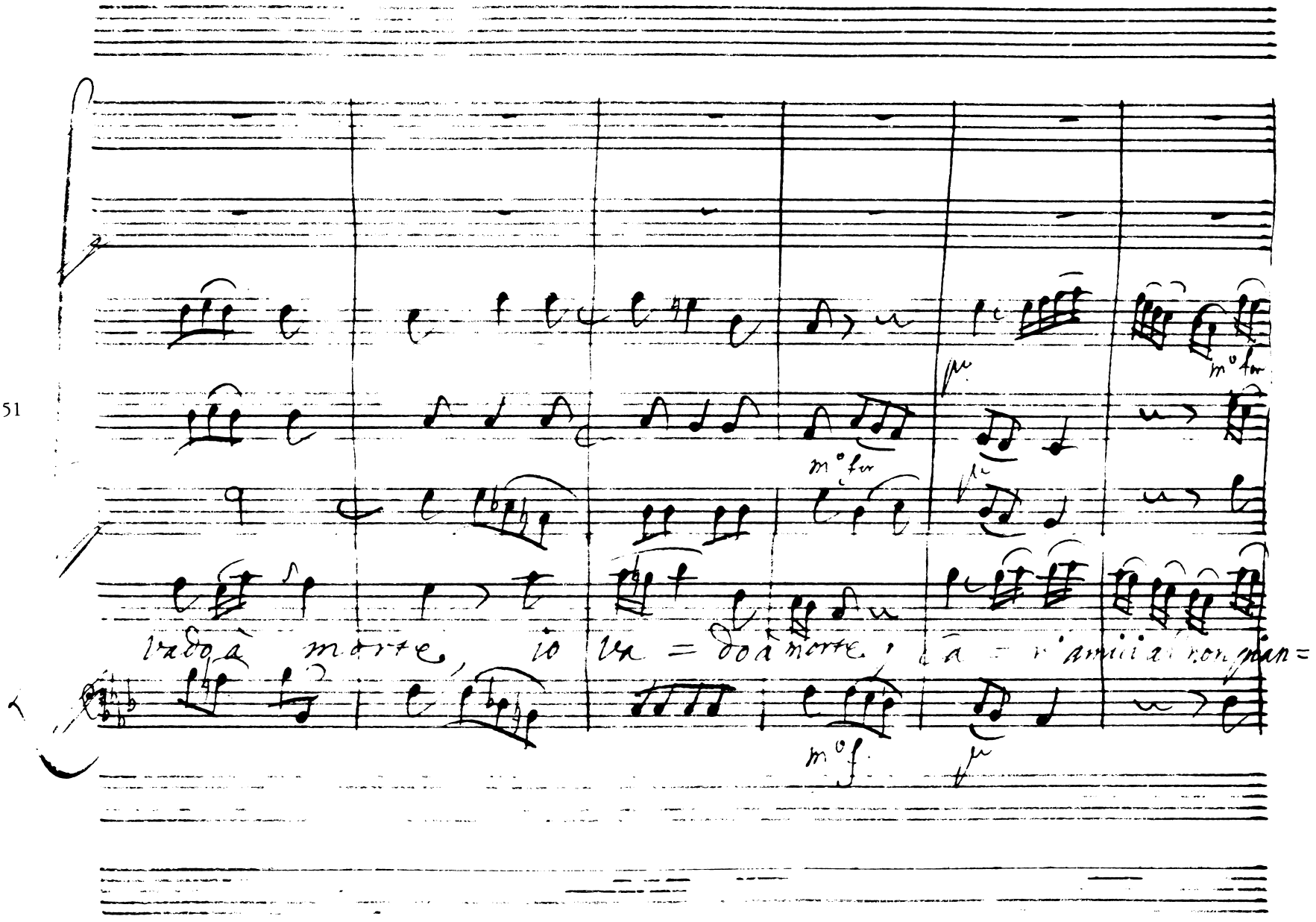



42
dono, mà à quel pianto il cor men forte, nò resistere. non

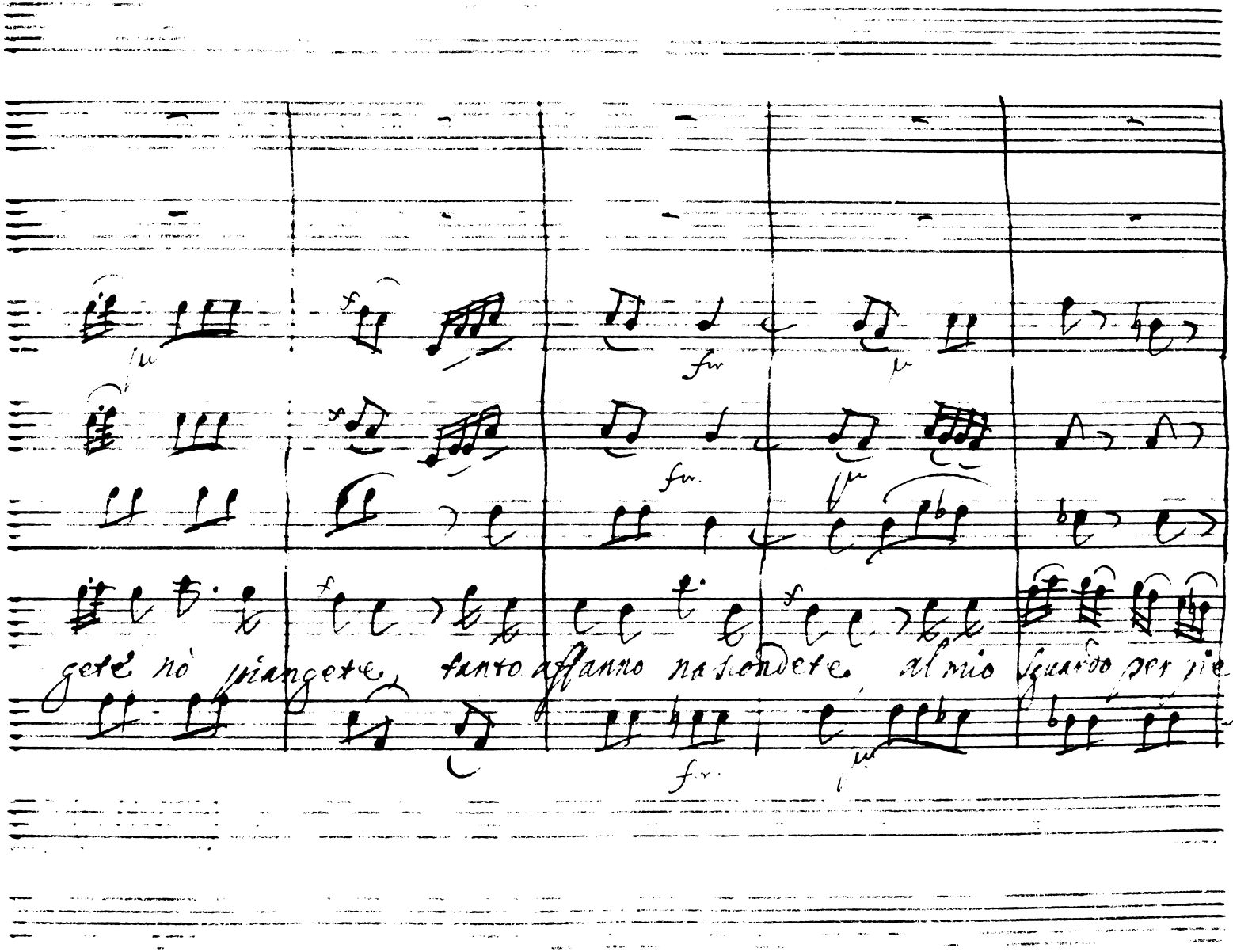
6

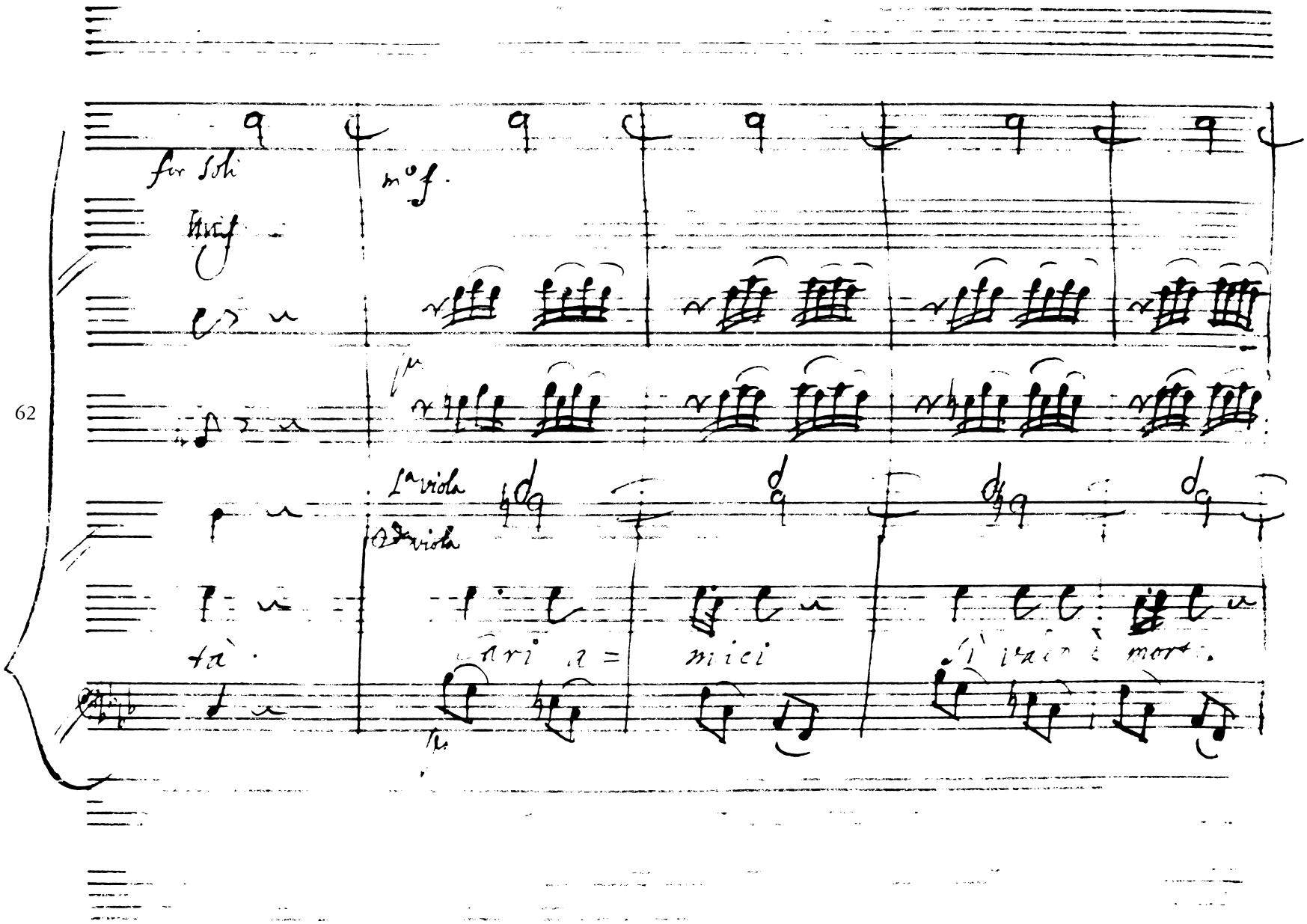
46




51
m° for
m° for
m° f.
vado à morte, io va = do à morte, à = r'amici al non gian=

7


57
gete nò piangete, tanto affanno nascondete, al mio sguardo per pie=


62
for Soli
m° f.
1a viola
2da viola
tà.
mici

8

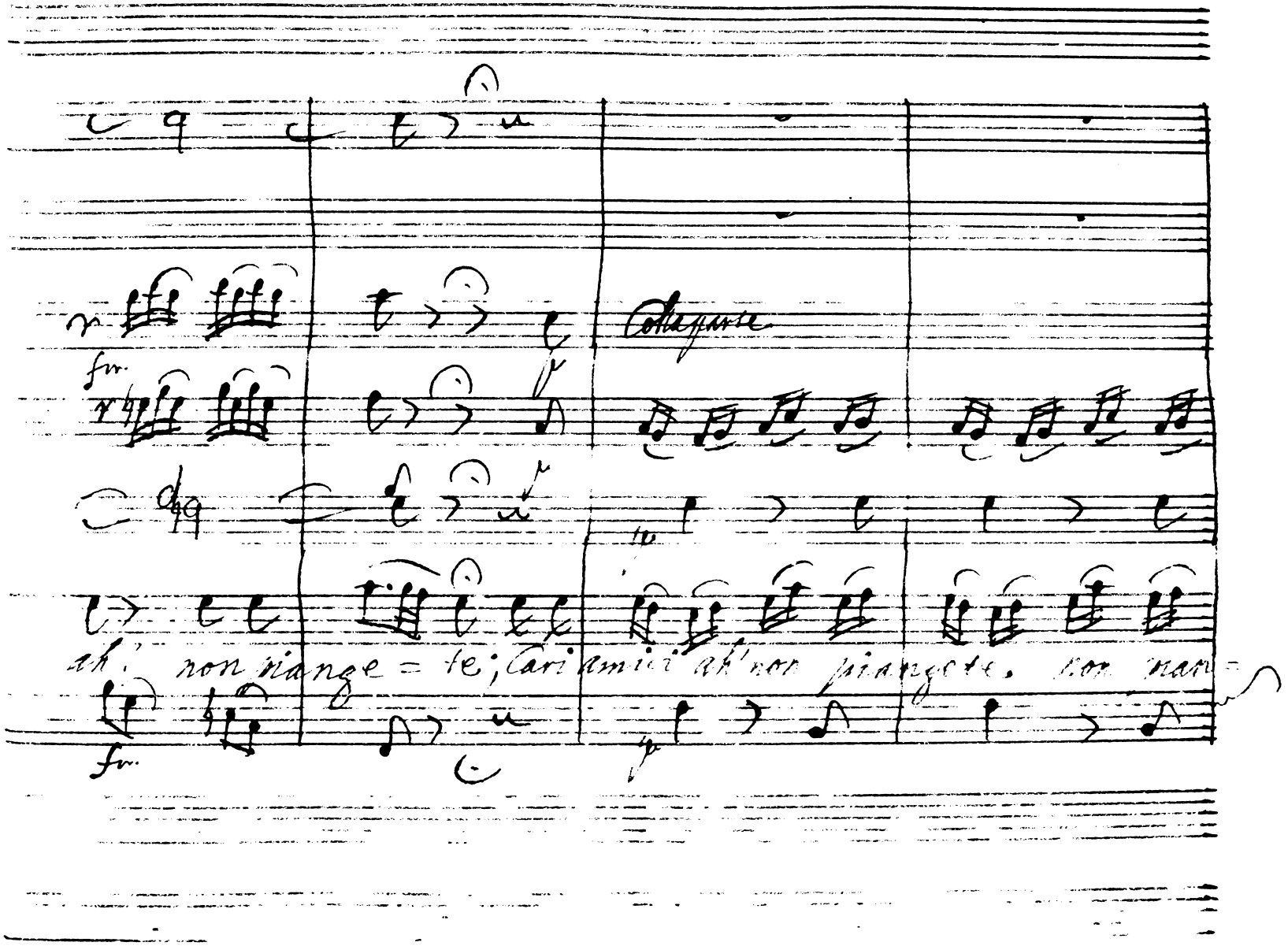
67

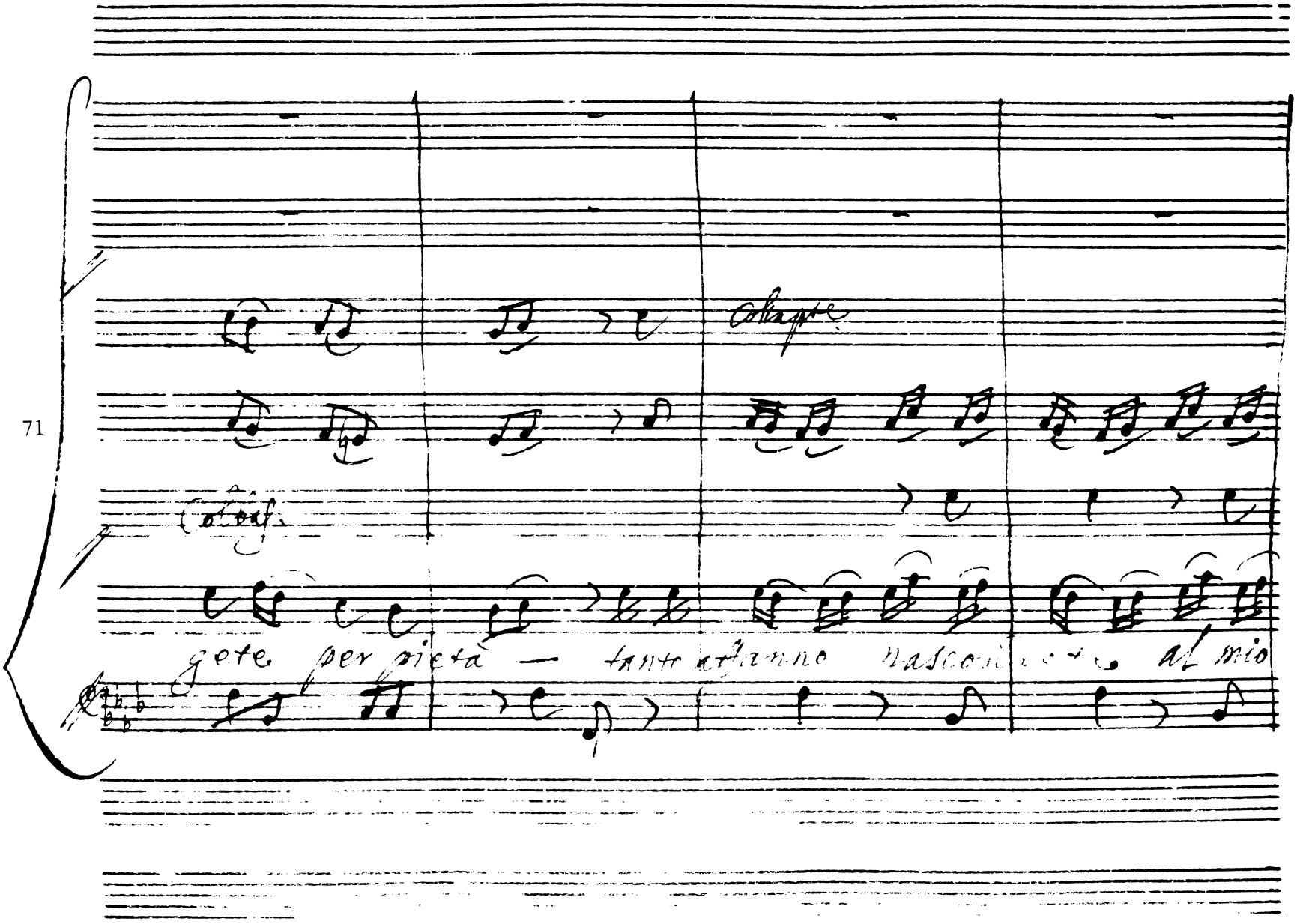
fr.

Colla parte

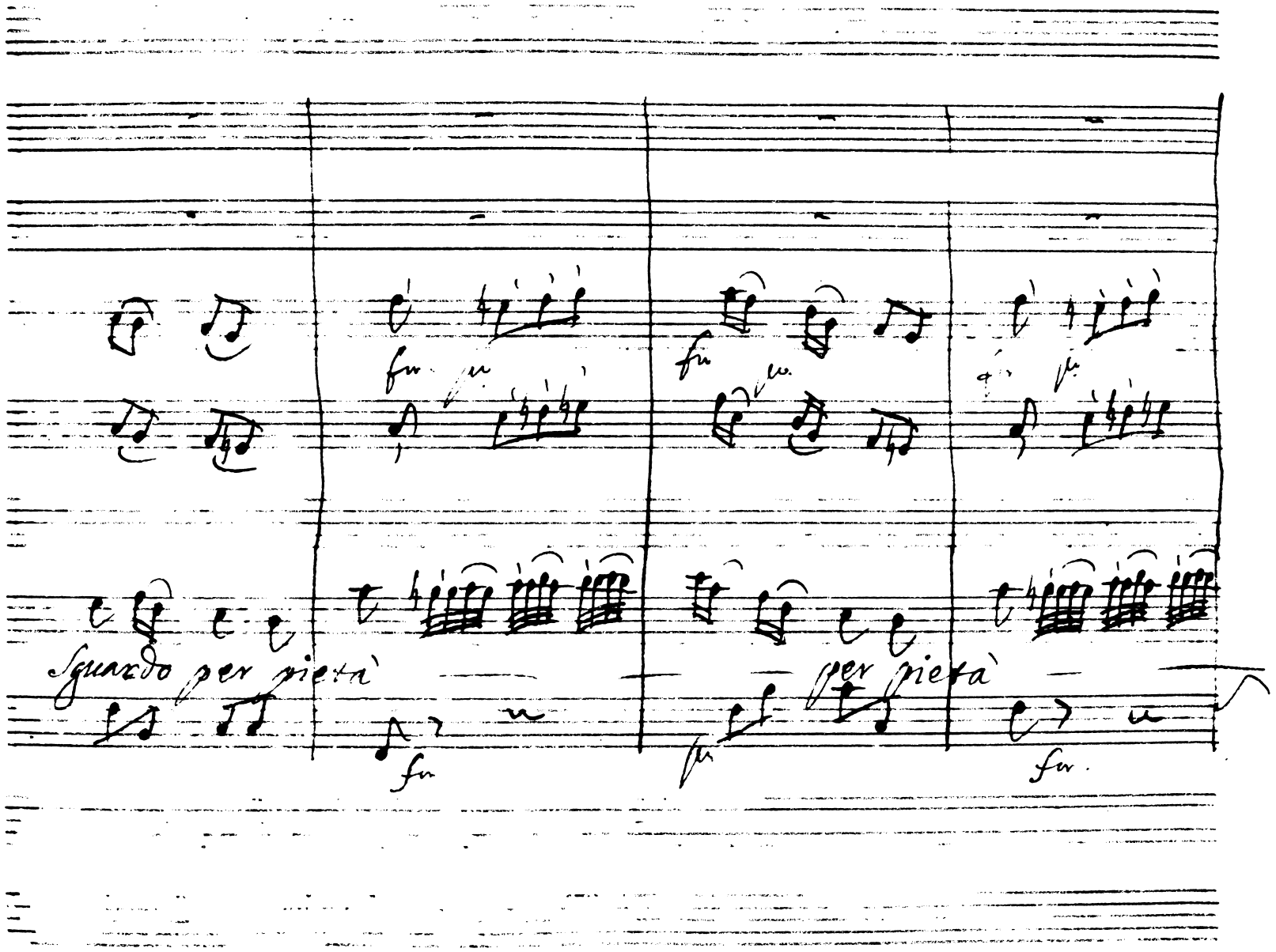
ah! non piange = te; Cari amici ah! non piangete. non pian=

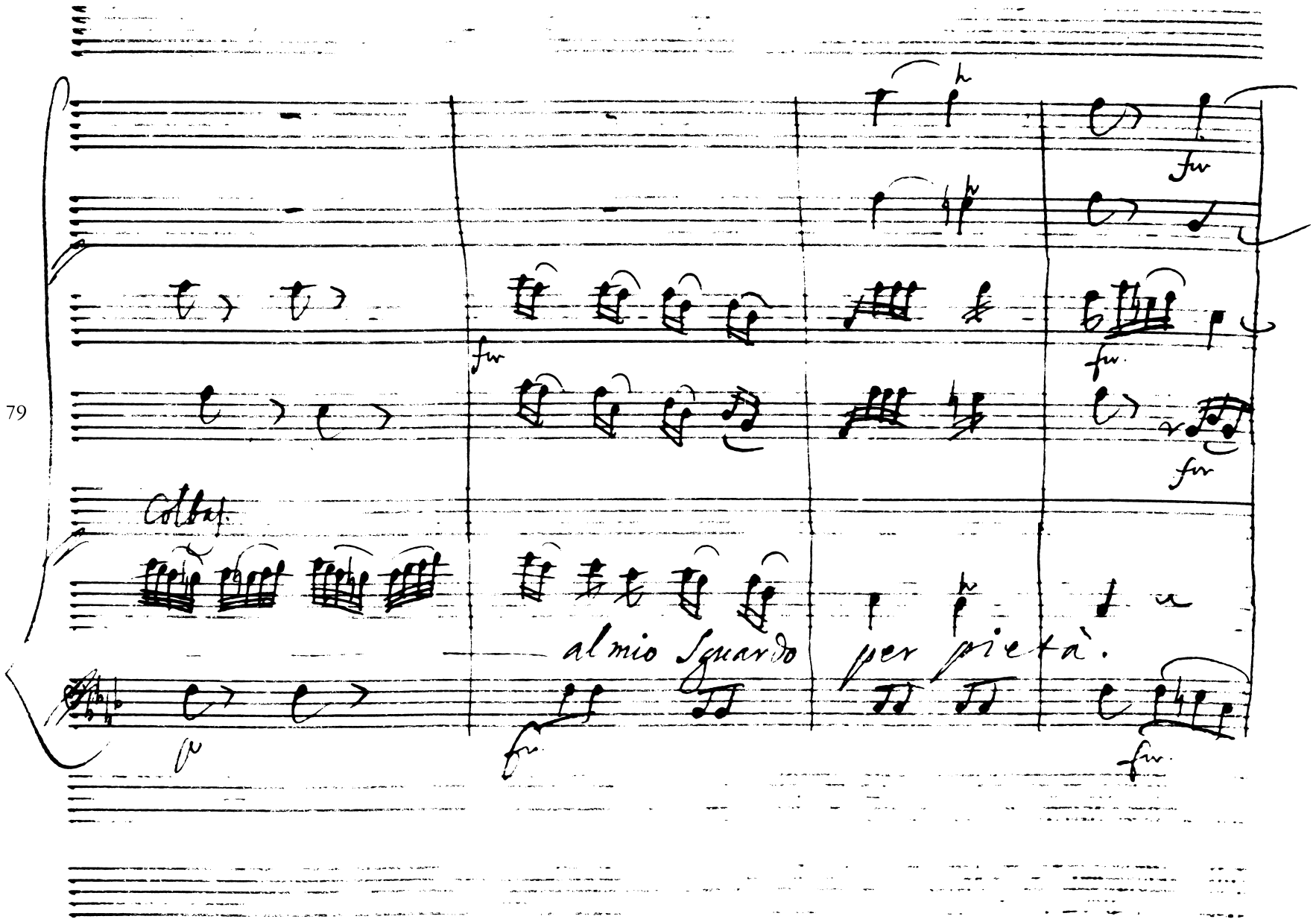
fr.

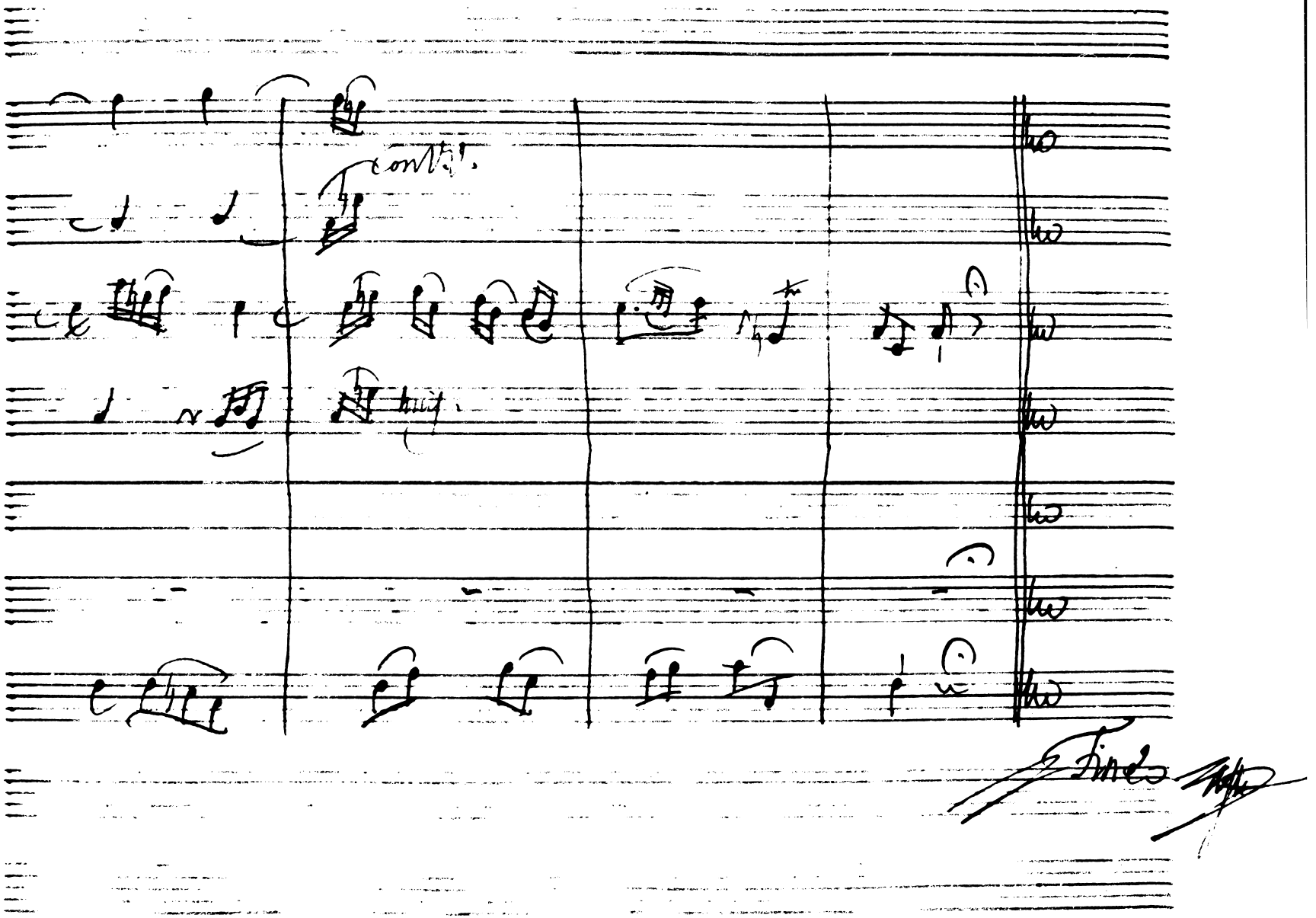


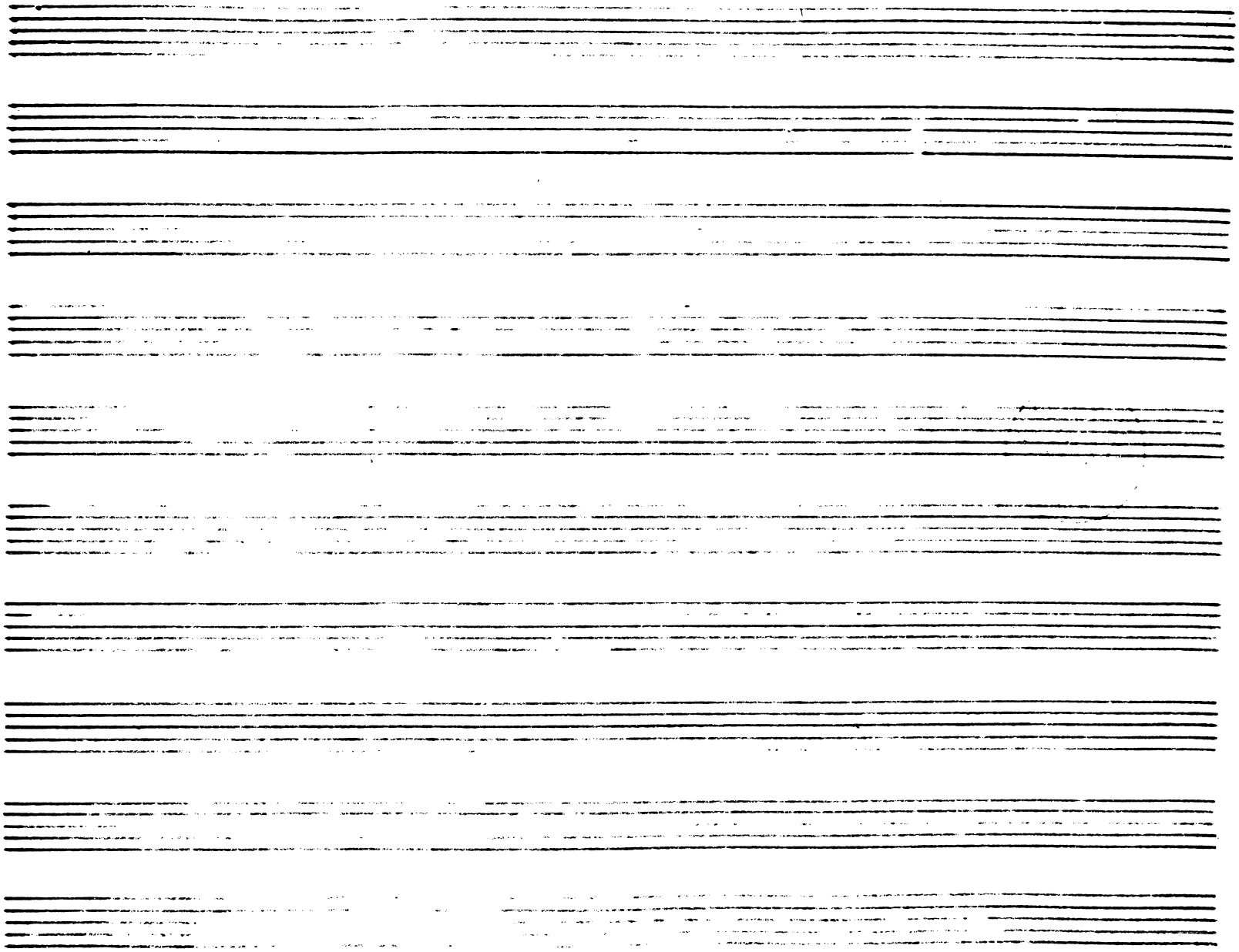

71
Colla pte
Col bas.
gete per pietà — tanto affanno nasco
al mio

9

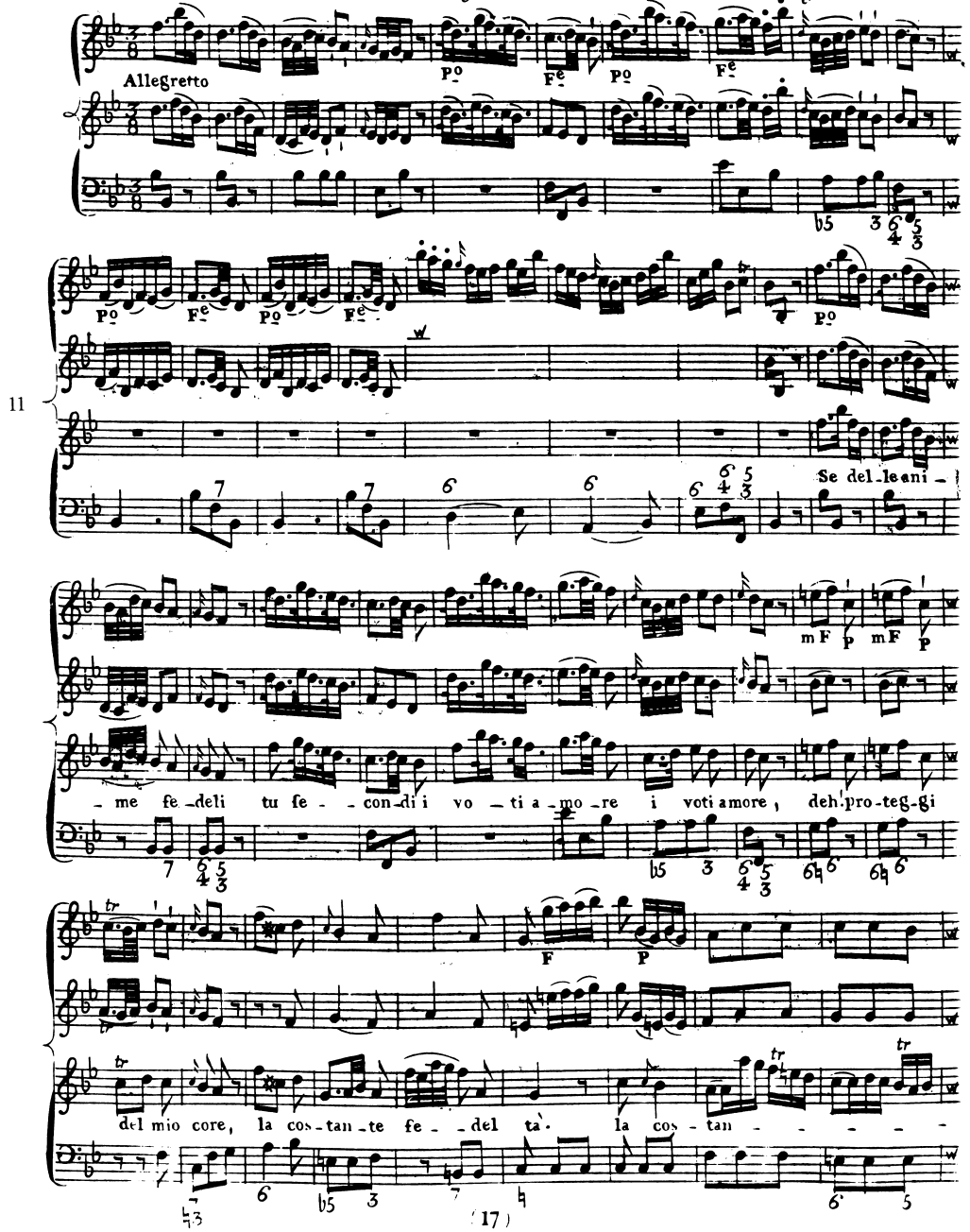


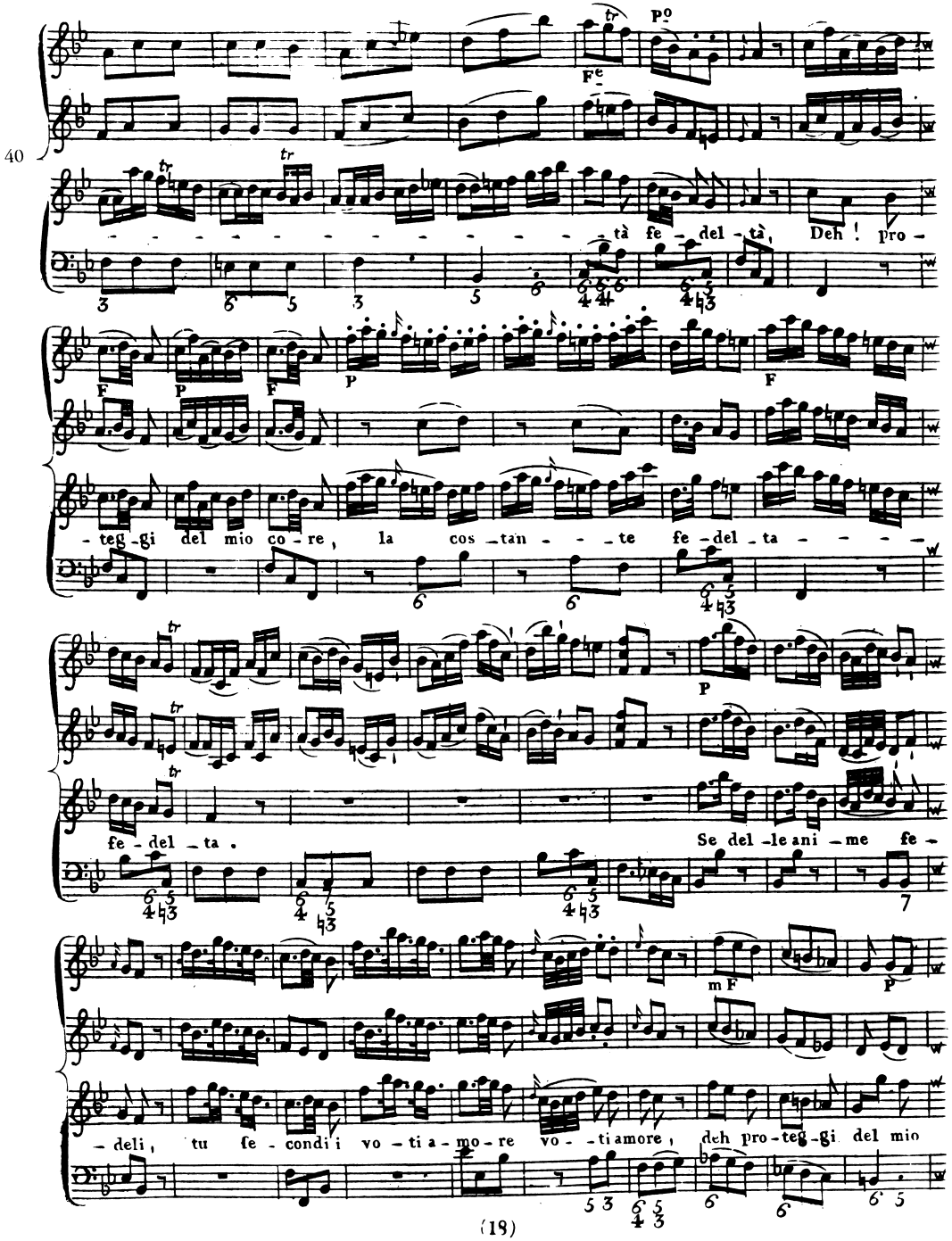

79
Colla
al mio Sguardo
per pietà.

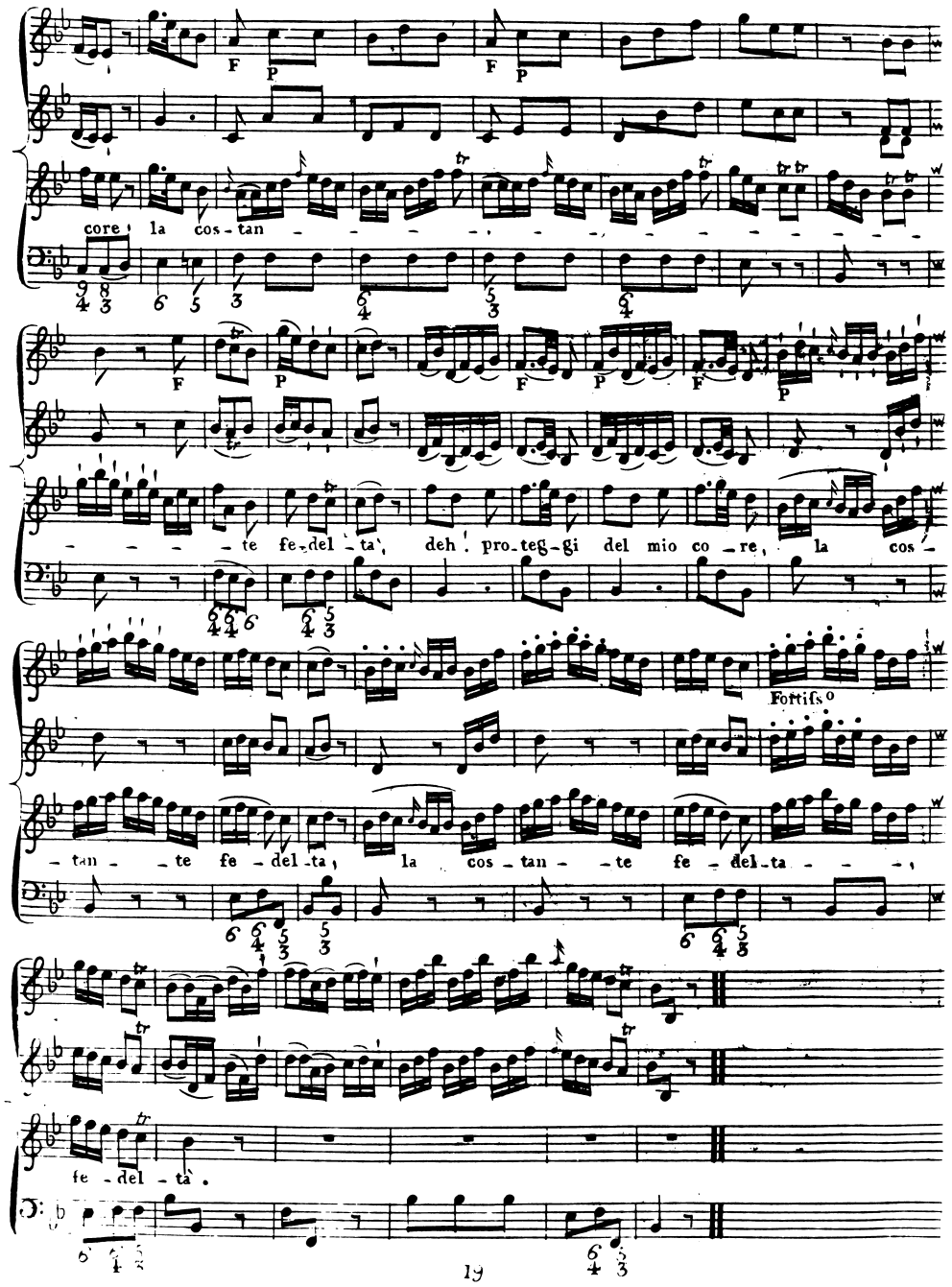

cont.
83



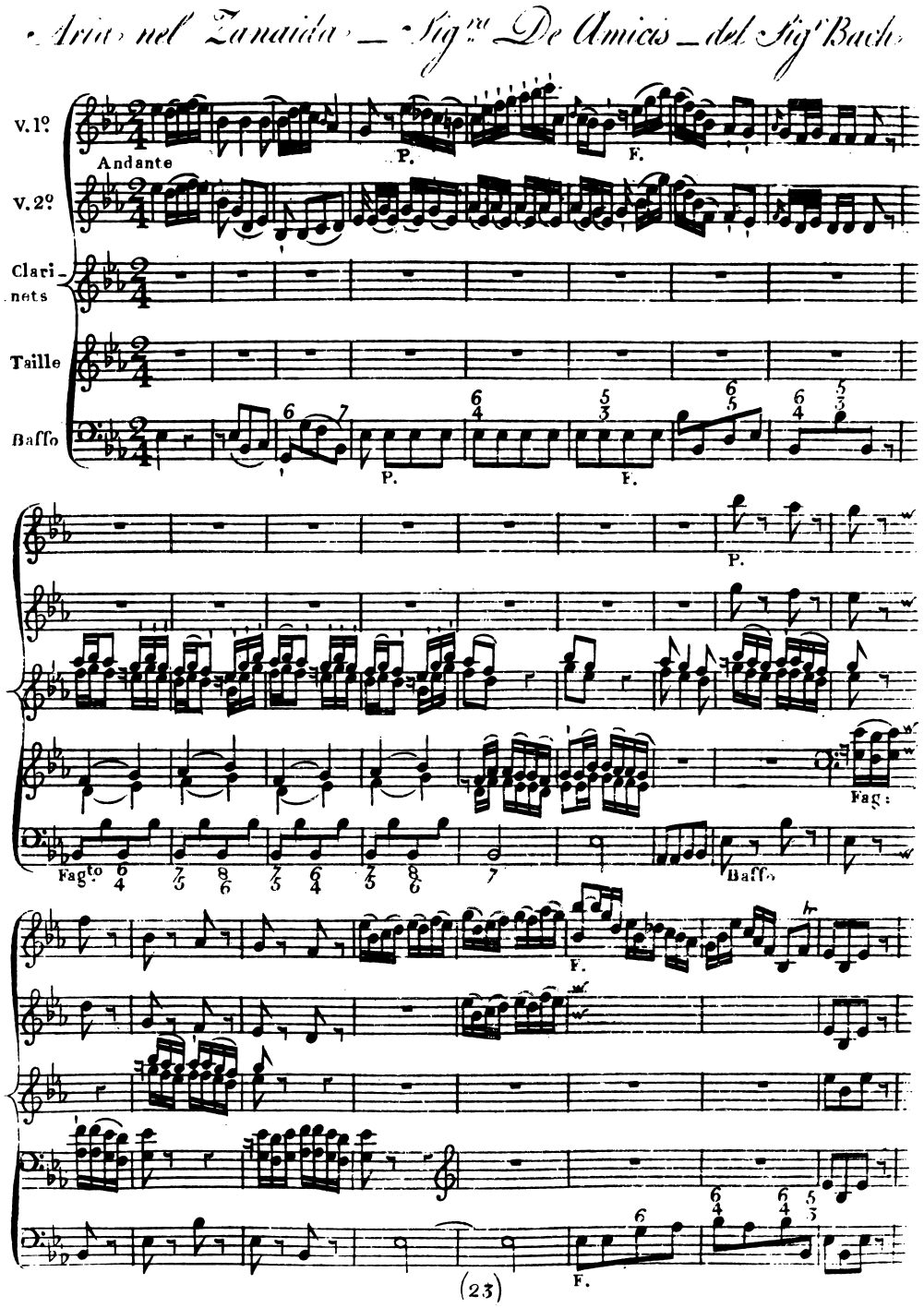
Aria nel Zanaida _ Sig.ra Cremonini _ del Sig.r Bach

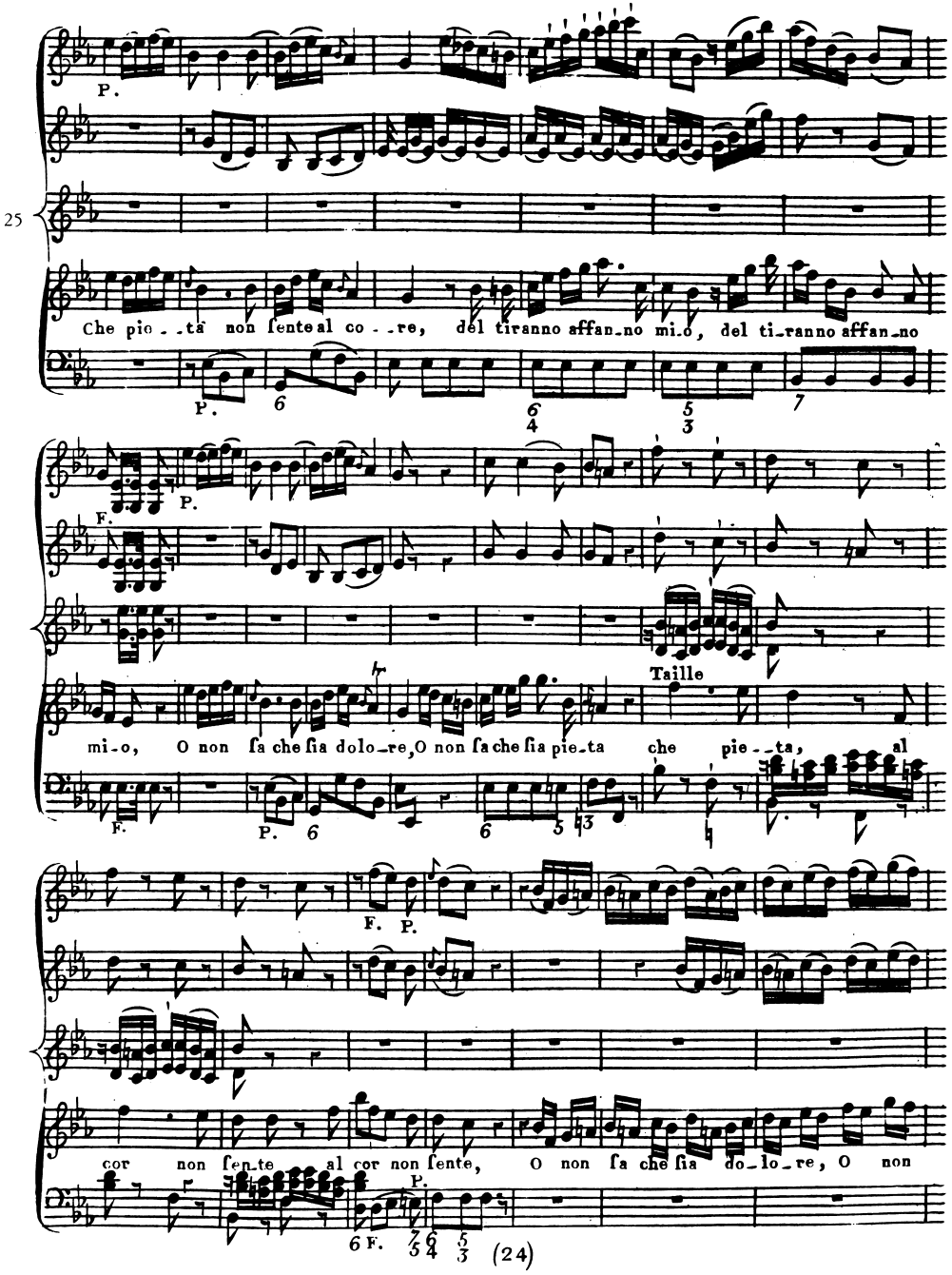


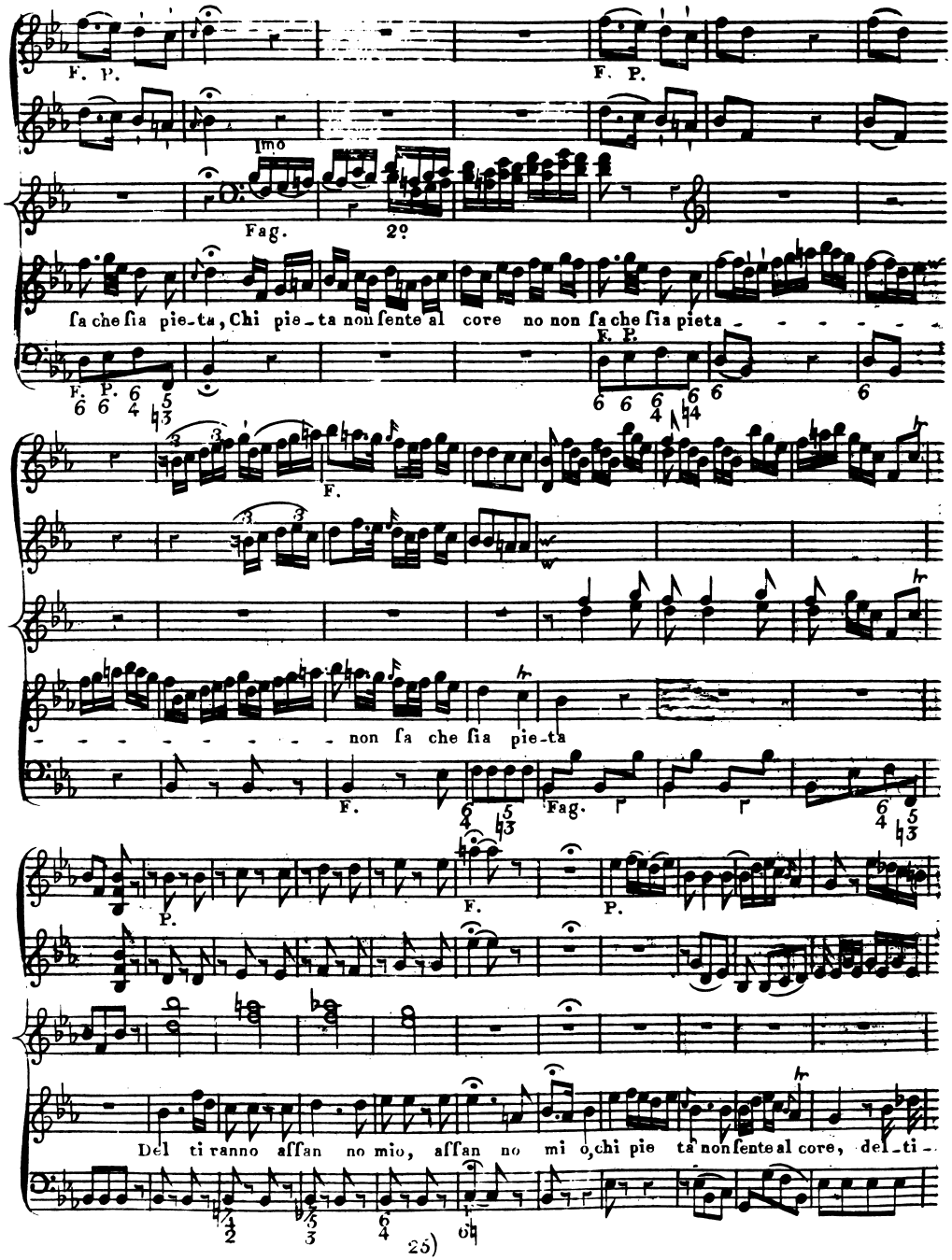

40
Fe
Po
tà fe - del - tà, Deh ! pro -
F
P
F
P
F
- teg - gi del mio co - re, la cos - tan - - - te fe - del - ta - - - -
fe - del - ta .
Se del - le ani - me fe -
mF
P
- deli, tu fe - condi i vo - ti a - mo - re vo - - ti amore, deh pro - teg - gi del mio

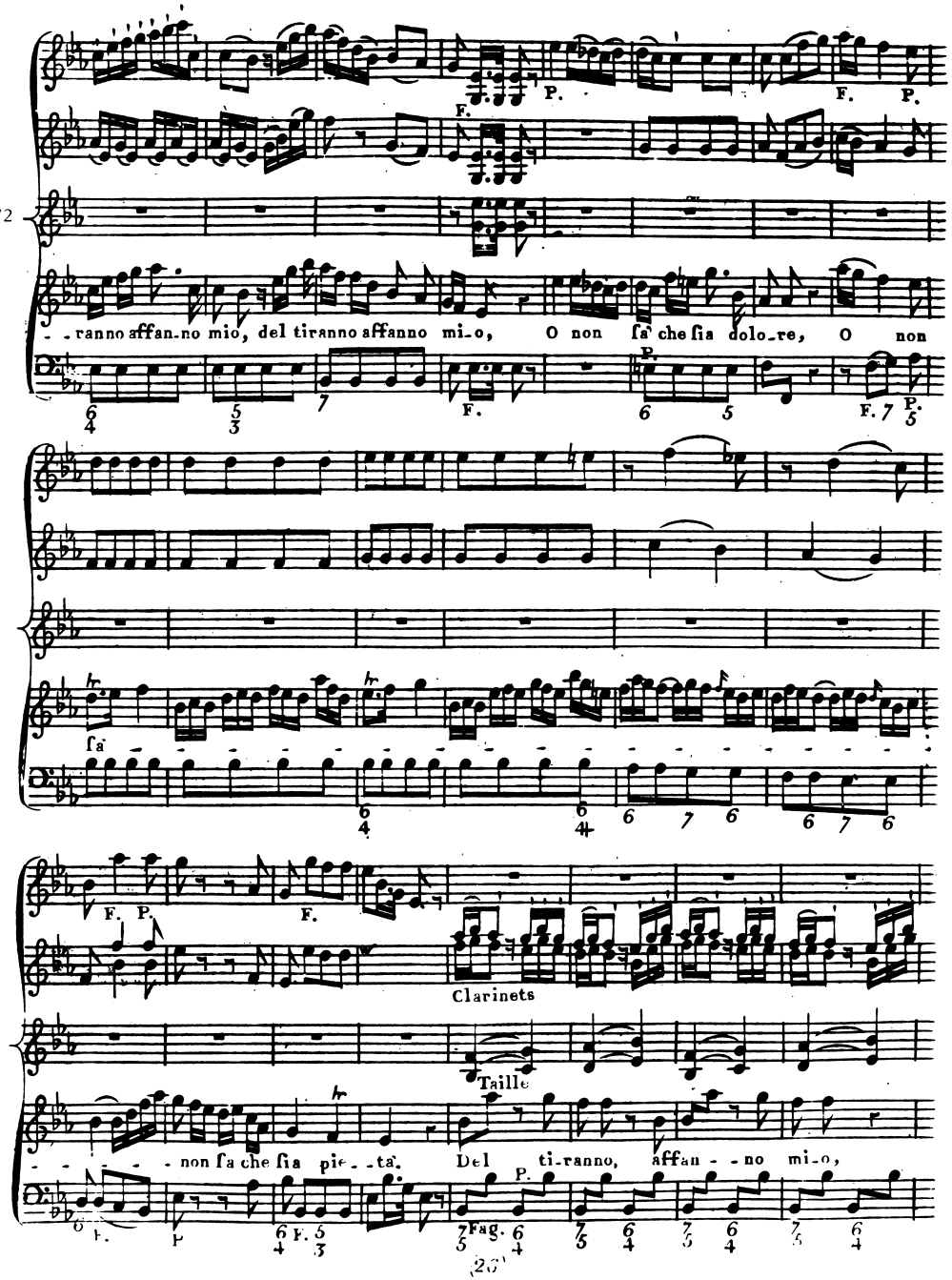

74
core la cos-tan
te fe-del-ta, deh! pro-teg-gi del mio co-re, la cos-
Fortiss.o
tan-te fe-del-ta, la cos-tan-te fe-del-ta
fe-del-ta.

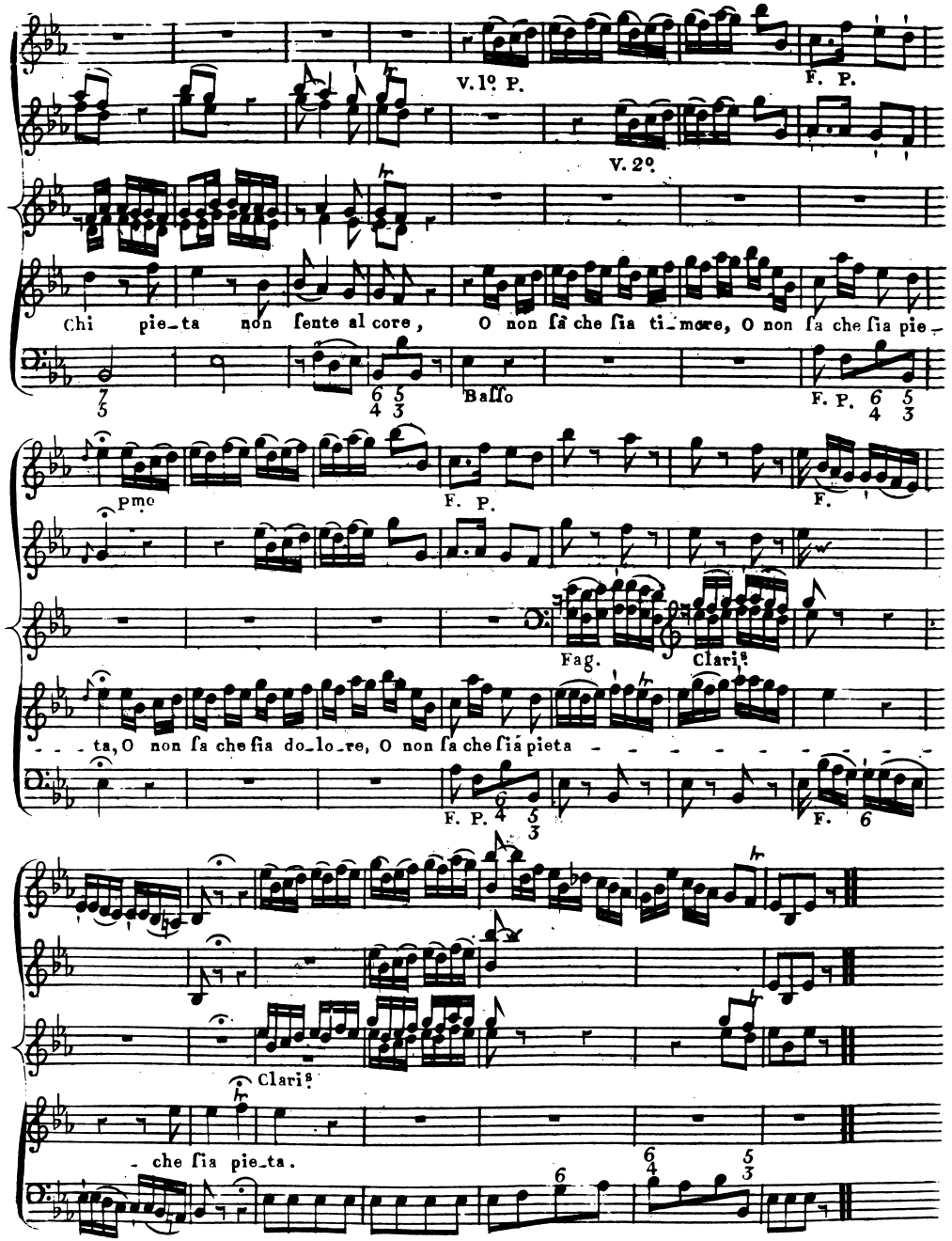
Aria nel Zanaida — Sig.ra De Amicis — del Sig.r Bach



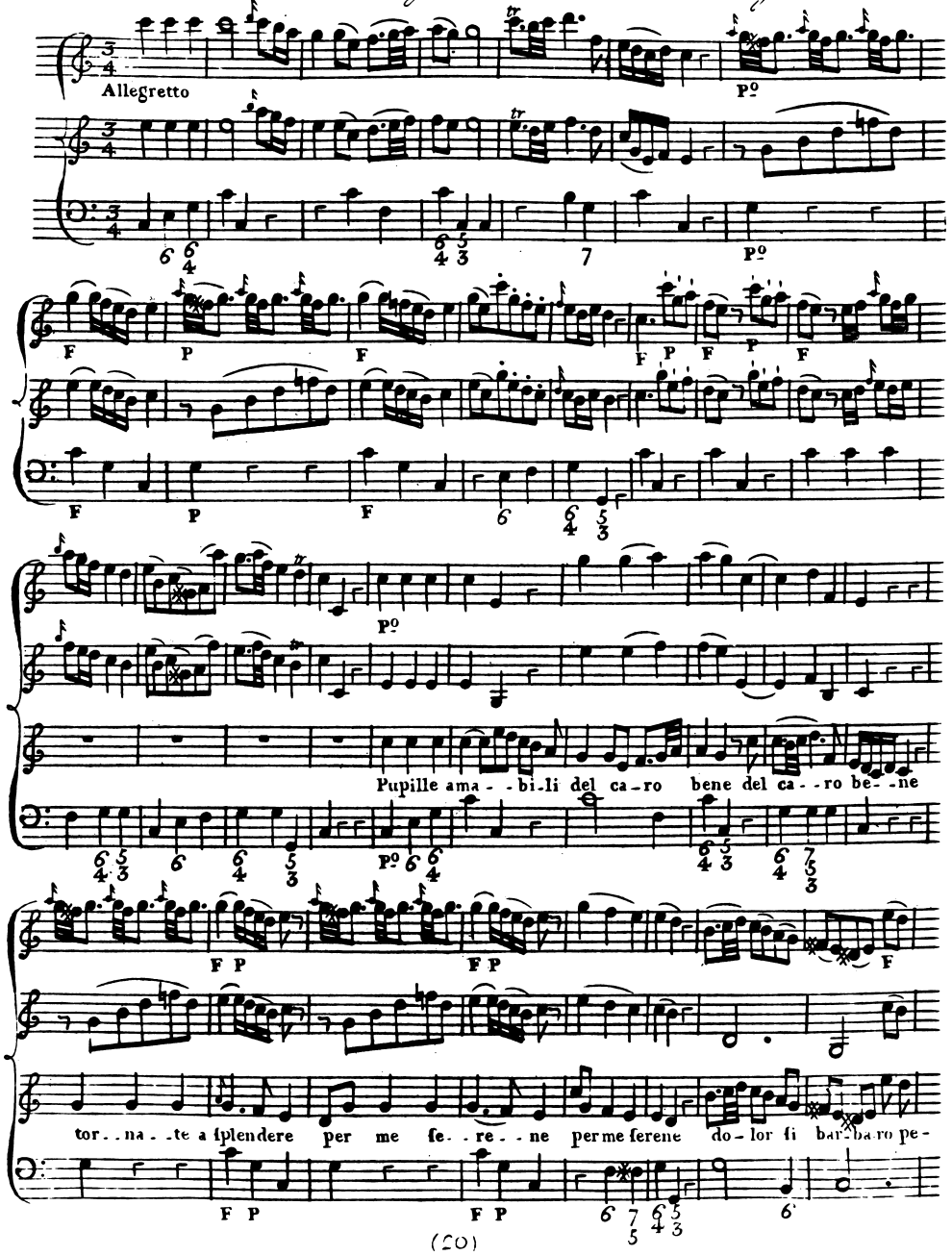

P.
25
Che pie - - ta non ſente al co - - re, del tiranno affan_no mi_o, del ti_ranno affan_no
P.
F.
P.
Taille
mi_o, O non ſa che ſia dolo_re, O non ſa che ſia pie_ta che pie - - ta, al
F.
P.
F. P.
cor non ſen_te al cor non ſente, O non ſa che ſia do_lo_re, O non
P.
6 F.

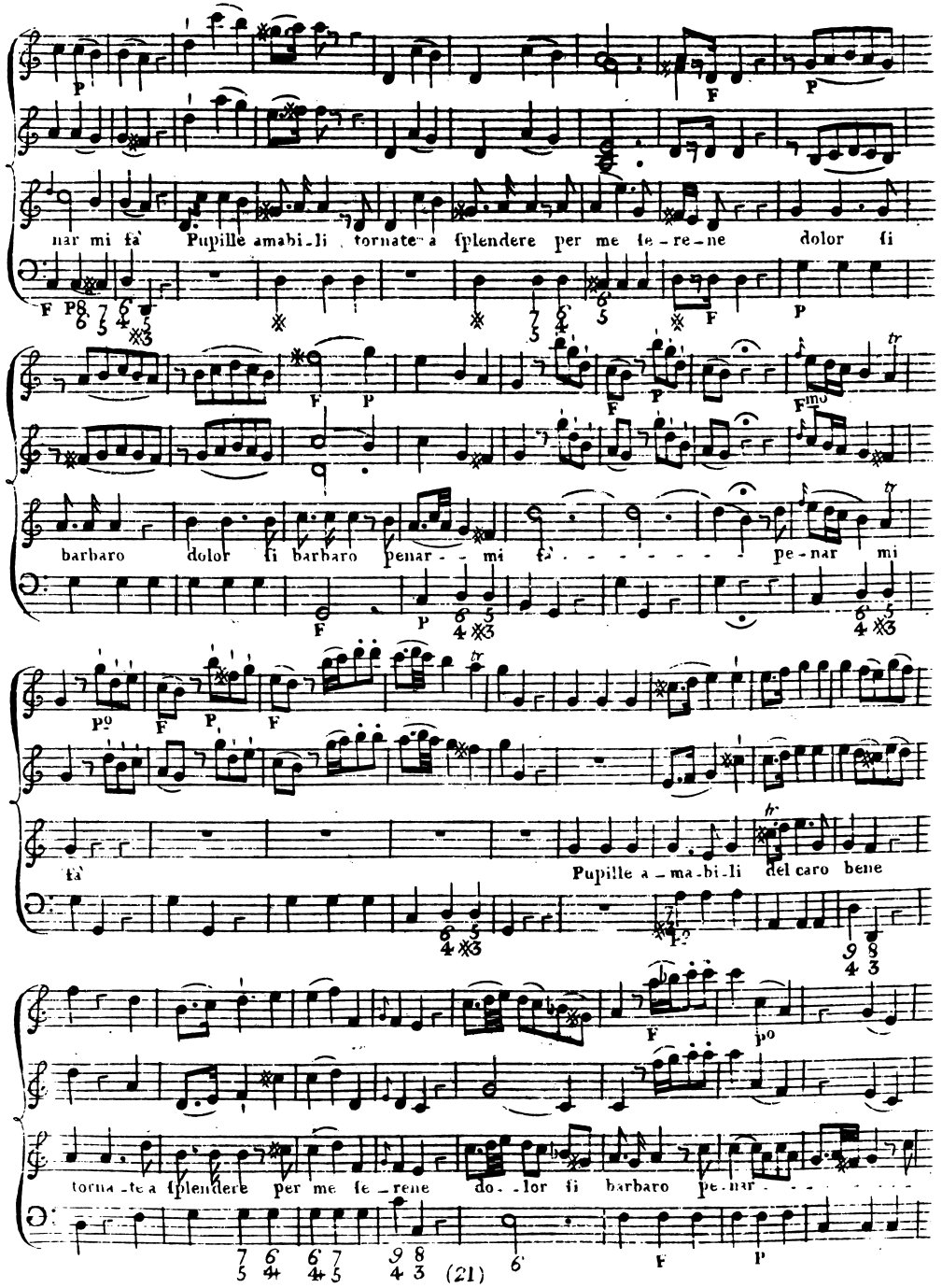

48
F. P.
F. P.
Imo
Fag.
2o
ſa che ſia pie-ta, Chi pie-ta non ſente al core no non ſa che ſia pieta
F. P.
F.
non ſa che ſia pie-ta
F.
Fag.
P.
F.
P.
Del ti ranno affan no mio, affan no mi o, chi pie ta non ſente al core, del-ti-
25)

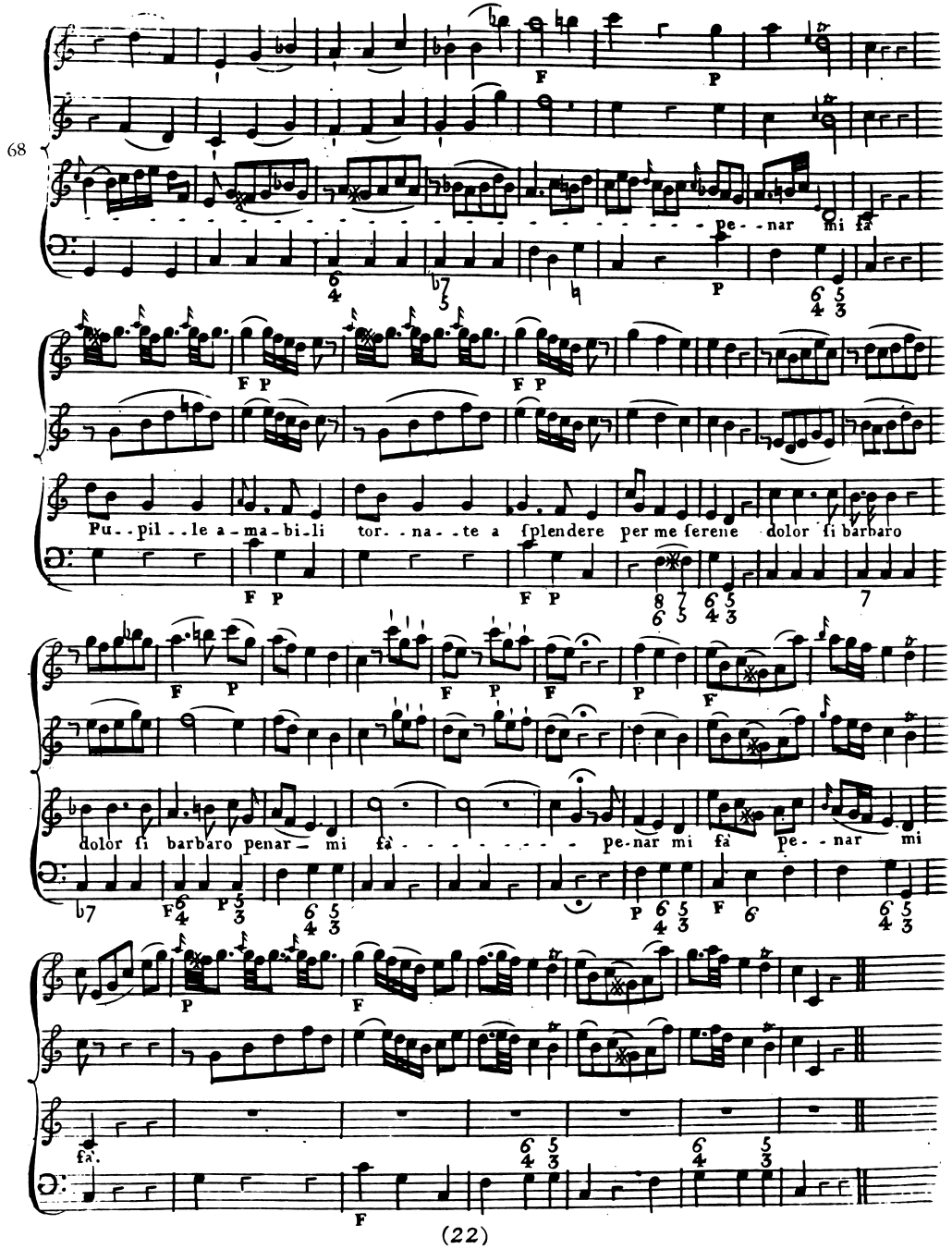

72
- - ranno affan-no mio, del tiranno affanno mi-o, O non fa' che fia dolo-re, O non
fa'
Clarinets
Taille
- - - non fa che fia pie- -ta'. Del ti-ranno, affan- -no mi-o,
Fag.


V.1º P.
F. P.
V. 2º.
94
Chi pie_ta non ſente al core, O non ſa che ſia ti_more, O non ſa che ſia pie_
Basſo
F. P.
Pmo
F. P.
F.
Fag.
Clariº
_ _ _ ta, O non ſa che ſia do_lo_re, O non ſa che ſia pieta _ _ _ _ _ _ _ _ _
F. P.
F.
Clariº
_ che ſia pie_ta.

Aria nel Zanaida - Sig.r Ciardini - del Sig.r Bach




34
nar mi fà Pupille amabi-li tornate a ſplendere per me te-re-ne dolor ſi
barbaro dolor ſi barbaro penar-mi fà pe-nar mi
fà Pupille a-ma-bi-li del caro bene
torna-te a ſplendere per me te-rene do-lor ſi barbaro pe-nar
(21)


68
pe-nar mi fa
Pu-pil-le a-ma-bi-li tor-na-te a splendere per me ferene dolor fi barbaro
dolor fi barbaro penar mi fa pe-nar mi fa pe-nar mi
fa.