

Sesto. Cornelia.

III.
(v. pag. 47.)
Sesto.

Madre! Mia vi-ta, ad di-o! (Mentre le guardie vogliono condur via Sesto, Cornelia corre Do-ve, do-ve, in u-mani, or mi gui-date? Spieta-ti al-me la-a ritenerlo per un braccio.)

The musical score consists of two staves. The top staff is for soprano (Cornelia) and the bottom staff is for basso (Sesto). The vocal line is accompanied by a piano reduction. The vocal part includes lyrics in Italian with some words in French (e.g., 'condur via', 'ritenerlo'). The piano part shows typical harmonic progression with bass notes and chords.

-sciate che la mia ge-ni tri-ce pri-ma ch'io mo-ra (oh Di-o!) mi stringa al se-no. Ah! nel ne-ga-te?

This section continues the vocal line from the previous page. The lyrics describe Cornelia's frantic efforts to escape and seek help from her mother. The piano accompaniment provides harmonic support and rhythmic drive.

Il so per-chè! bra-ma-te es-se-guir d'un ti-tran-no l'em-pia sen-tenza e a-me un pia-cer vil-ta-te.

This section concludes the vocal part of the aria. The lyrics express Sesto's despair and acceptance of his fate. The piano part maintains its rhythmic and harmonic patterns.

Allegro.

(Violino I.)

The orchestra begins with an Allegro section. The strings play eighth-note patterns, while the basso provides harmonic support. The vocal parts (Sesto and Cornelia) are silent during this instrumental interlude.

(Violino II.)

(Viola.)

SESTO.

(Bassi.)

The orchestra continues the Allegro section. The strings play eighth-note patterns, and the basso provides harmonic support. The vocal parts (Sesto and Cornelia) are silent during this instrumental interlude.

S'ar-mi a miei danni, l'em-pio ti-tran-no

The orchestra concludes the Allegro section. The strings play eighth-note patterns, and the basso provides harmonic support. The vocal parts (Sesto and Cornelia) are silent during this instrumental interlude.

non so te-me-re sua cru-del-tà, nò, nò, non so te-me-re sua cru-del-tà,

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non so te - me - re sua cru-del

- tà; s'ar-mia miei dan-ni l'empio ti -

- ranno non so te - me - re sua cru-del tà, sua cru-del tà,

s'ar-mia miei danni l'empio ti - ran-no non so te - me-re, non so te -

re sua cru-del-tà, non so te-me-re sua cru-del-tà.

Gia che la sor-te
(Fine.)

mi guida a mor-te al-men co-stan-te l'al-ma sa-rà, al-men co-stan-

Da Capo.

Fine dell' Atto Primo.