

No. 6.

ARIA.

Maestoso.

PIANO.

The musical score consists of three systems of music. The first system shows the piano accompaniment in G major, 12/8 time, with dynamic markings *f* and *p*. The second system begins with a vocal entry by Idreno in G major, 12/8 time, with dynamic *cresc.* The lyrics are: "Ah dov' è, dov' è il ci - men - to, ah dov' è, dov' è il ci - men - to? già di me mag - gior mi sen - to, tu mi ren - di la . . . spe - breast / feel it swell - ing, hopes, long va - nish'd, now . . . re -". The third system continues the piano accompaniment and vocal line.

- ran - zo, nuo-voin me . ri - de - sti. ar -
 - turn - ing, make a - new my . spi - ri's .

- dir, d'un ri - val la re-a bal-dan - za, io già av-
 - arc, to sue cumb a ri-val com-pell - ing, soon shall

- vam - po, io . già av-vam - po di . pu - nir! ah dov' è. dov' è il . ci -
 - burst out, yea, . soon shall . burst out all my ire! for the strife my soul . .

- men - to? ah dov' è, dov' è il . ci - men - to? già di
 - years - ing, for the strife my soul . . is yearn - ing, in my

me mag - gior . . mi sen - to, tu mi ren - di la . . spe -
 breast I . . feel . . it swell - ing, hopes long ea - nish'd, now . . re -

ran - za, nuo - vo in me ri - de - sti, ar - di - re, d'un ri -
 turn - ing. wake . . . a - new my spi - ri's fire, . . . to me -
 sempre staccato.

val . . . re - a bal - dan - za, . . . io già av-vam - po di pu -
 cum - a . . . ri - val com - pell - ing, . . . soon shall burst out all my

- nir, io già av-vam - po . . . di . . . pu - nir, io già av -
 ire, soon shall burst out . . . all . . . my ire, soon shall .

- vam - po . . . di . . . pu - nir, si,
 burst out . . . all . . . my ire, yes,

io già av - vam

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained notes and chords. The lyrics are in Italian: "po di pu-nir! dov' è? dov' out all my ire! a-way! a -". The dynamic marking "fz" is present above the piano staff.

Allegretto.

The vocal line continues with eighth-note patterns. The piano accompaniment includes sustained notes and chords. The dynamic markings "è?" and "way?" are placed above the vocal line. The piano dynamic "f" is shown, followed by "p" and "tr." The vocal dynamic "cresc." is indicated at the beginning of the piano section.

The vocal line begins with a sustained note, followed by eighth-note patterns. The piano accompaniment consists of sustained notes and chords. The lyrics are in English: "Then se an-cor li - be - ro è il tuo bel co - - re, if thy gen - ile heart owns no tie more fa - - der,". The piano dynamic "p" is shown.

di quel ch'ac - cen - de - mi te - ne - ro a - mo - re, in se-no al -
 ah design some hope im - part! thou may'st sur - ren - der yet thy soft

me - no sen - ti pie - tà; più fi - da un' a - ni-ma
 breast sweet pi - ty's sway; ne'er heart more staunch and true

non tro - ve - ra - i, tu so - la l'i - do - lo, ca - ra, sa -
 wilt thou dis - co - ver, ne'er to some i - dol new will thy fond

a piacere.

- ra - i, che o - guo - ra I - dre - no a - do - re - rà!
 lo - ver from his fair mis - tress wan - der a - way,

tu so - la l'i - do - lo, ca - ra, sa - ra - i, che o - gno - ra I -
 ne'er to some i - dol new will thy fond lo - ver from his fair - est

The musical score consists of six staves. The top two staves are for the soprano voice, with lyrics in both English and Italian. The middle two staves are for the piano or harpsichord, providing harmonic support. The bottom two staves are for the bassoon, which provides basso continuo. The score is in common time, with various key changes indicated by sharps and flats. The vocal parts feature melodic lines with eighth and sixteenth note patterns, often supported by eighth-note chords. The piano/harpsichord parts provide harmonic context with sustained notes and chordal patterns. The bassoon parts are mostly sustained notes, with occasional rhythmic patterns.

- dre - - BO a - do - re - rà, . . . a - - do - - re - -
 mis - - from wan - der a - way, . . . wan - - der . . . a - -
 {
 {
 - rà, . . . a - - do - - re - - rà, . . . a - -
 - way, . . . wan - - der . . . a - - way, . . . wan - -
 {
 {
 - do - - re : - rà ! Ah, dov
 - der . . . a - - way ! For the
 {
 {
 è, dov' è il ci - men - to ?
 strife my soul is yearn - ing.
 {
 {
 già di me mag-gior mi
 in my breast feel it
 {
 {

sen - to ! d'un ri - val
 swell - to suc - cumb

la rea bal - dan - za, io già av - vam - po di pu -
 my foe com - pell - ing, soon will burst out all my

è - nir, si, io già av - vam - po di pu - nir ! e se an - cor li - be - ro
 ire, yea, soon will burst out all my ire ! then if thy gen - tle heart

è il tuo bel co - re, di quel ch' ac - cen - de - mi
 ours no tie more ten - der, ah, deign some hope ful - part !

te - ne - ro a - mo - re, in se-no al - me - no
 thou may'st . . . sur - ren - der, yet thy soft breast - to

sen - - ti pie - tà: più fi - da un' a - ni - ma
 sweet pi - ty's stay, ne'er heart more staunch and true

non tro - ve - ra - i, tu so - la .. l'i - do - lo,
 wilt thou dis - co - ver, ne'er to some i - dol new

ca - - ra, sa - ra - i, che o - gno - ra I - dre - no,
 will thy fond lo - ver from his fair mis - stress

a - do - re - rà, tu so - la l'i - do - lo, ca - - ra, sa -
 wan - der a - way, ne'er to some i - dol new will thy fond

- ra - i, che .. o - gno - ra I - dre - no a - do - re -
 lo - ver from his fair est mis - stress wan - der a -

a piacere.

- rà, . . . a - - do - - re - - rà, . . . a - -
 - way . . . wan - - der a way, . . . wan -

{ 

- do - - re - - rà, . . . a - - do - - re - -
 - der a way, . . . wan - - der a -

{ 

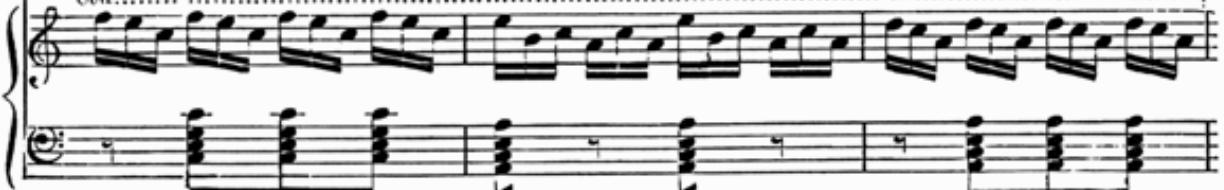
- rà, . . . che o - gno - ra I - dre - - no
 - way, from his fair maid -ress

{ 

a - do - re - rà, . . . a - do - re - rà,
 wan - der a way, . . . wan - der a way,

{ 

che o - gno - ra I - dre - - no a - do - re -
 from his fair maid -ress wan - der a -

{ 

A musical score for voice and piano. The vocal parts are in soprano and alto voices. The piano part includes bass and harmonic support. The vocal parts sing in unison at the beginning, then split into two voices. The piano accompaniment features eighth-note patterns and sustained notes. The score consists of four systems of music.

1. **System 1:** Treble clef, common time. The vocal parts sing "rà, a - do - re - rà, a - do - re -" over a piano accompaniment of eighth-note chords. Measure 1 ends with a fermata over the vocal line.

2. **System 2:** Treble clef, common time. The vocal parts continue their melody. The piano accompaniment consists of eighth-note chords. Measure 6 is marked *p* (piano dynamic) and *ff* (fortissimo dynamic).

3. **System 3:** Treble clef, common time. The vocal parts sing "rà, a - do - re - rà, a - do - re -" again. The piano accompaniment provides harmonic support with sustained notes.

4. **System 4:** Treble clef, common time. The vocal parts sing "rà, a - do - re - rà!" The piano accompaniment features eighth-note patterns and sustained notes.