

Ulisse in Campania: Parte Seconda

Copied and Edited by Liam Hynes

Maria Teresa Agnesi

Overture

First system of the musical score, measures 1-5. The score is for a full orchestra. The instruments listed on the left are Oboi, Corni, Violino I, Violino II, Viola, and Violoncello e Basso. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo marking 'a 2' is placed above the first measure. The Oboe part has a melodic line with eighth notes and slurs. The Horns play a rhythmic accompaniment of eighth notes. The Violins I and II play a similar melodic line to the Oboe. The Viola and Violoncello/Bass parts provide a steady bass line with eighth notes.

Second system of the musical score, measures 6-10. The score continues with the same instruments and key signature. The tempo marking 'a 2' is repeated above the first measure of this system. The Oboe part features a more complex rhythmic pattern with sixteenth notes. The Horns play a rhythmic accompaniment of eighth notes. The Violins I and II play a melodic line with slurs. The Viola and Violoncello/Bass parts provide a steady bass line with eighth notes. The system ends with a fermata over the final measure.

11

3

a 2

18

b

25

Musical score for measures 25-29. The score is written for a grand piano with four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 7/8. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line is mostly rests, with some chords and eighth notes. The piece concludes with a double bar line at the end of measure 29.

30

Musical score for measures 30-34. The score continues with the same instrumentation and key signature. Measures 30-32 feature a melodic line in the upper treble staff with eighth and sixteenth notes. Measures 33 and 34 show a change in the texture, with some staves becoming empty. A triplet of eighth notes is marked in measure 34. The piece concludes with a double bar line at the end of measure 34.

36

Musical score for measures 36-42. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Measure 36 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter rest, followed by eighth notes. A triplet of eighth notes appears in measure 39. The piano part consists of eighth notes in the bass clef, with some chords in the right hand. The system ends with a double bar line and repeat dots.

43

a 2

Musical score for measures 43-48. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. Measure 43 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter rest, followed by eighth notes. A first ending bracket labeled "a 2" spans measures 44-46. The piano part consists of eighth notes in the bass clef, with some chords in the right hand. The system ends with a double bar line and repeat dots.

49

7 3 a 2

55

a 2

61 a 2

This musical system covers measures 61 to 66. It features a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 61 begins with a treble clef staff containing a complex chordal texture with sixteenth-note patterns. The bass clef staff has a simple accompaniment of quarter notes. Measures 62-65 continue with similar textures, with some rests in the bass line. Measure 66 is marked 'a 2' and shows a change in the treble staff's texture, becoming more melodic and active, while the bass line continues with a steady accompaniment.

67

This musical system covers measures 67 to 72. It features a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). Measure 67 starts with a treble clef staff showing a melodic line with eighth-note patterns. The bass clef staff provides a rhythmic accompaniment with eighth notes. Measures 68-71 continue with similar textures, showing a steady flow of notes in both hands. Measure 72 concludes the system with a final chordal texture in the treble and a simple bass accompaniment.

72

a 2

3

78

83

3

a 2

TELEGONO

Ques-ta si-gno-re non com-pre-sa trac-cia di for-tu-na in-cos-tan-te o-ve con-du-ce in

4

fi-ne la sbi-got-ti-ta nos-tra al-ma tre-man-te! io non cre-de-a, che tan-to ren-des-se al-le tue

#6

8

pal-me in-gius-to fa-to ri-com-pen-sa cru-de-le quan-do co-si del-la vit-to-ria is-tes-sa l'or

12

ror non si scom-pa-gna U-lis-se an-dia-mo a cer-car al-tro Li-do o-ve me-no il des-tin si mos-tri in

16

fi - do **ULISSE**

Lun - gi dal pa - trio tet - to ag - gi - rar - si con - fu - so, e chie - der po - i sal - do con - for - to

20

d'in - gan - na - to af - fet - to e lu - sin - ga, e di - let - to tar - da la pa - ce, e ne - ghi - to - sa in se - no al - le pa - ter - ne

#3

24

TELEGONO

se l'or - di - ne co - si di nos - tra sor - te fis - so è nel

mu - ra più tran - quil - la ri - po - sa, e più si - cu - ra

28

Ciel dop - po il tri - on - fo an - co - ra del - la pa - tria l'o - no - re un al - tra vol - ta le fug - gia, che ri -

31

mi - ri in - cer - te ve - le frà lo squal - lor - de nem - bi in mar cru - de - le.

Segue l'aria di Telegono

Allegro

Telegono

Violino I

Violino II

Viola

Violoncello e Basso

5

10

15

Scio-glie le ve - le al ven - -

20

to l'ar - di - ta - na - vi -

25

cel - la, l'ar - di - ta - na - vi - cel - la, e non gli fà spa - ven - to quell' or - -

31

ri - - da pr - cel - la che il mar cru - de - le, e in - fi - do già pre - pa - ran - do

37

stà e non gli fà spa-

43

ven - to quell' or - ri - da pro - cel - la che il mar cru - de - le, e in -

48

fi - do già pre - pa - ran - do stà, già pre - pa - ran - - - do

Musical score for measures 48-52. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics, a piano accompaniment with triplets, and a bass line. The piano part includes triplets of eighth notes in measures 50 and 51.

53

stà, già pre - pa - ran - do stà, già pre - pa - ran - do stà.

Musical score for measures 53-58. The score continues in G major and 3/4 time. It features a vocal line with lyrics, a piano accompaniment with triplets and accents, and a bass line. The piano part includes triplets of eighth notes with accents in measures 53-58. A forte (*f*) dynamic marking is present in measures 56-58.

59

Musical score for measures 59-64. The score continues in G major and 3/4 time. It features a vocal line with lyrics, a piano accompaniment with triplets and accents, and a bass line. The piano part includes triplets of eighth notes with accents in measures 59-64.

65

Scio-glie le ve - le al ven - - - - -

p

p

p

69

to l'ar - di - ta - na - vi - cel - la, e non gli fà spa - ven - to quell'

p

75

or - ri - da pro - cel - la che il mar cru - de - le, e in - fi - do già pre - pa - ran - do

p

81

stà

87

che il mar cru - de - le e in - fi - do già

93

pre-pa-ran-do stà, già pre-pa - ran - do stà, e

99

non gli fà spa - ven - to quell' or - ri - da pro - cel - la che il

f

f

f

f

105

mar cru - de - le, e in - fi - do già pre - pa - ran - do stà, già pre - pa - ran - do

111

stà, già pre - pa - ran - do stà.

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

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

f *p* *f*

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

118

Ma la sma-ri - ta

p

p

p

p

124

spe-me sol - can-do il sal-so re - gno rin - fran-ca, e nul - la te - me, rin - fran-ca, e nul - la

130

te - me se - guir_ l'u - sa - to im - pe-gno per - che nel_ ca - ro_ Li - do la

135

bel - la pa - ce au - rà, la bel - la pa - ce au - rà.

Da Capo

ULISSE

Quan-to de-li - ra ò Nu-mi se nel-le stra-de os-cu-re de ves-tri im-pe-ne-tra-bi-li de-cret-ti

4

al vo-lu-bil de ca - si in-cer-to gi - ro non a-vez-za pu-pil - la spiar-ne vol-le il cor-so: io che da

7

pri - mi gio - va - ni - li an - ni miei tan - te sos - ten - ni dif - fe - ren - ti vi - cen - de che nel - le ar - due con

10

te - se o - ra lo sde - gno, o - ra il fa - vor pro - vai del Cie - lo io so - lo ne - gli e - ven - ti di - ver - si

14

la vir-tù non lu-sin-go, e la for-tu-na trà le Ar-go-li-che squa-dre in-co-min-ciai con ques-ta

17

leg-ge a trat-tar l'ar-mi, e ques-ta d'I-lìo nel-la ru-i-na eb-bi Com-pa-gna pel-le-gri-no frà mol-tri re-

21

gnò cos-tu-mi, e gen-ti de miei tra-va-gli, e sten-ti l'is-

23

tes-sa leg-ge a par-te frà gli stu-di di pa-ce, o quei di mar-te

Segue l'aria d'Ulisse.

Adagio

Ulisse

Violino I

Violino II

Viola

Violoncello e Basso

5

11

Ac - cos - tu - mai bam - bi - na del - le vi - cen - de al cor - so

17

del - le vi - cen - de al cor - so sen - za spe - rar soc - cor - so la mia - cos -

22

tan - za un dì, la mia cos - tan

28

za un dì, la mia cos - tan

f p f p f p

34

za un dì. ac - cos - tu - mai bam - bi - na del - le vi - cen - de al

p

39

cor-so la mia cos-tan-za un di, la mia cos-tan-za un

f *p* *f*

45

di. Ac-cos-tu-

f *p* *p* *p*

50

mai bam-bi-na del-le vi-cen-de al cor-so sen-za spe-rar soc-cor-so la

f *p*

56

mia cos-tan-za un di, la mia cos - tan

62

- - - za un di, la mia cos - tan - - - za un di, la mia cos -

f

68

tan - za un di. ac - cos - tu - mai bam - bi - na del - le vi - cen-de al

73

cor - so sen - za spe - rar soc - cor - so la mia cos - tan - - -

78

- za, la mia cos - tan - za un di.

84

O'al suo gio - ir vi - ci - na non m'al - te - rò la sor - te ò

90

frà do-lo-ri e mor-te cru-da non m'at-te - ri o frà do-lo-ri, e mor te, ò frà do-lo-ri, e

97

mor - te cru - da non m'at - te - ri ò frà do - lo - ri e mor - te

102

cru - da non m'at - te - ri, cru - da non m'at - te - ri.

Da Capo

NICANDRO

Du-ce frà dub-bia te - ma pal - pi-ri-an - co - ra, e ti con - fon - di? in quan-to tu cer-chi at

4

ten - to nel cu-ma-no suo - lo i mo - vi - men - ti so - lo d'al-le-grez-za, e pia-cer nei pet-ti ac

7

TELEGONO

Fà cuo-re U - lis-se, e spe-ra
col-to os-ser-vi chia-ri tra-man-dar-si al vol-to

11

un non sò qua - le can-gia men-to d'af-fet - ti io sen-to in se - no on-de il ti-mor vien

14

me - no, ne più l'in-faus - ti se - gni o - ma - i pa - ven - to, e u - na

16

for - te spe-ran - za ri - tor-na à ra - vi - var la mia cos-tan - za

Segue l'aria di Telegono

Telegono

Violino I

Violino II

Viola

Violoncello e Basso

Musical score for measures 1-5. The Telegono part is silent. Violino I and II play a rhythmic melody. Viola and Violoncello e Basso provide harmonic support with sustained notes and moving lines.

6

Musical score for measures 6-10. Telegono remains silent. Violino I and II play a more complex melodic line with triplets. Viola and Violoncello e Basso continue their harmonic accompaniment.

11

Musical score for measures 11-15. Telegono remains silent. Violino I and II play a melodic line with some grace notes. Viola and Violoncello e Basso continue their harmonic accompaniment.

16

Co - me la ron - di -

21

- nel - la fin dall' op - pos - to Li - do, fin dall' op - pos - ta Li³ - do

26

nel - la sta - gion più bel - la ri - tor - na al dol - ce ni - do, ri - tor - na al dol - ce

31

ni - do che pri - ma ab - ban - do - nò, che pri - ma ab - ban - do - nò, ab - ban - do -

36

-nò. Co -

41

me_ la_ ron - di - nel - la fin dall' op - pos - to Li - do fin dall' op - pos - to Li - do

47

nel - la sta-gion più bel-la ri - tor-na al dol-ce ni-do, ri - tor - na al dol-ce ni-do che

53

pri - ma ab - ban - do - nò, che pri - ma ab ban - do - nò. Co-me la ron-di -

58

- nel - la ri - tor na al dol - ce ni - do, ri - tor na al dol - ce ni - do, che

63

pri - ma ab - ban - do - nò, — che pri - ma ab - ban - do - nò, — che pri - ma ab - ban - do -

68

-nò, ab - ban - do - nò.

f

f

f

73

78

Co - si il mio cor_ dub - bio-so nel - la no-vel-la

84

spe-me, nel - la no-vel-la spe-me ri - tro - va_ quel ri - po-so che_ per ti-mor la-

90

sciò,_ ri - tro - va_ quel' ri - po-so che_ per ti-mor la - sciò, ri -

95

tro - va_ quel' ri - po-so che_____ per ti-mor la - sciò, che_ per_ ti - mor_ la - sciò.

Da Capo

ULISSE

La-scia, che il mio se-con-di di-sin-gan-no pri-mie-ro, e che frà le mie pal-me in al-tra

4

ter - ra schi-vi il nu - me qui in - te - so a far-mi guer - ra

NICANDRO

As - pet - ta

7

for - se quel te-mu-to se - gno se - co del Ciel non re-che - rà lo sde - gno.

Segue l'aria di Nicandro

Nicandro

Violino I

Violino II

Viola

Violoncello e Basso

4

7

10

14

Dall' o - pa - ca val - le im - pu - ra nu - - be os -

17

cu - - ra che si trag - ga al po - lo in - tor - no al

20

po - lo in - tor - - no sem - pre al gior - no

24

non in - vo - la lo splen - dor,

27

non in - vo - la lo splen - dor, lo splen

31

dor, non in - vo - - - la, non

34

in - vo - la lo splen-dor, sem - pre al gior - no

37

non in - vo - la, non in - vo - la lo splen-dor.

40

43

Dall' o - pa - ca val - le im - pu - ra nu -

46

be, nu - be os - cu - ra che si trag - ge

49

po - lo in - tor - no sem - pre al gior - no, sem - pre al gior - no non in - vo - la

53

lo splen dor, lo splen - dor, non

57

in - vo - la lo splen - dor,

60

sem - pre al gior - no non in - vo - la non in - vo - la lo splen -

64

dor, non in - vo - la, non in - vo -

68

la, in - vo - la lo splen - dor,

72

lo splen - dor, non in - vo - la lo splen -

This system contains measures 72 through 75. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "lo splen - dor, non in - vo - la lo splen -".

76

dor, lo splen - dor.

This system contains measures 76 through 78. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "dor, lo splen - dor.". There are fermatas over the notes in measures 76 and 77.

79

This system contains measures 79 through 81. It features a vocal line, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line has rests in measures 79 and 80, and a melodic phrase in measure 81. The piano accompaniment continues with chords and moving lines.

82

Musical score for measures 82-84. The score is in 12/8 time and features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature has one flat (B-flat).

85

Musical score for measures 85-88. The score is in 12/8 time and features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature has one flat (B-flat).

89

Musical score for measures 89-91. The score is in 12/8 time and features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature has one flat (B-flat).

ò ris - to - - ra dai lu - cen - ti rag - gi ar den - ti

93

o fec - con - da la cam - pa - gna se la ba - gna,

96

se la ba - gna sciol - to in gra - to es - ti - vo u - mor,

99

sciol - ta in gra - to es - ti - vo u - mor, es - ti - vo u - mor.

Da Capo

NICANDRO

E pur frà le ca-gio-ni del-la in-cer-tez-za e-qua-le iosen-to in pet-to la vir-tu-de, e il co-

4

rag-gio pur mi rag-gio-na u-na lu-sin-ga al co-re che il sem-bian-te tur-ba-to

6
#4
#3

8

il fos-co ci-glio, e lo stra-no di Te-bo cam-bia-men-to im-prov

#3 6
#4
2

11

vi-so à i-nas-pet-ta-te or-ri-bi-li sven-tu-re non pre-ce-de fo-rie-ro,

14

i chiu-si ar-ca-ni del fut-tu-ro sov-ven-te nun-tia co-si l'al-ma pre-ve-de nas-cos-ti dell'

17

om-bre sot-to il ve-lo co-si pa-le-sa i suoi mis-te-ri il Cie-lo.

Segue

20 DEIFOBE

Ni - can - dro àh ————— trop - po cer - ta la ru - i - na si ren - de

23

fu - ma - no l'a - re in - dar - no, e va - ni so - no

Larghetto

Larghetto

Larghetto

Larghetto

27

ad im - plo - rar per - do - no i miei vo - ti, i sos - pi - ri

32

an-zi che a me del si-mu-la-cro i lu-mi Te-bo pie-to-so gi-ri

37

Tor-ce lo sguar-do al - tro - ve, e ma - ri, e

Presto

40

cam-pi ri-mi-ran-do in - tor - no pa-re che sde-gni in cu-ma a-ver sog-gior-no NICANDRO dell' or-ri-do por-

44

Par - ti
ten - to il fi - ne vo - glio con - tem - pla - re io stes - so

46

ed os - ser - va il nos - tro mal d'ap - pres - so.

Segue l'aria di Deif.

Larghetto

Oboi
Deifobe
Violino I
Violino II
Viola
Violoncello e Basso

4

Musical score for measures 4-6. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a treble part with eighth-note patterns. The melody in the upper right voice enters in measure 4 with a complex chordal figure.

7

Musical score for measures 7-10. The piano accompaniment continues with eighth-note patterns. The upper right voice has a melodic line with grace notes and rests. The lower right voice has a melodic line with eighth-note patterns.

11

p

p

Spi - ran can-gia - ti in duo - lo il si-mu - la - cro il tem-pio

p

p

p

16

se - gni del nos - tro scem - pio, del nos - tro scem - pio or -

20

ro - re cru-del tà, or-ro - re, e cru - del - tà, se -

25

- gni del nos - tre scem-pio or - ro - re, e cru - del - tà, e

30

musical score for measures 30-33. The score includes a vocal line and a piano accompaniment. The vocal line has lyrics: "cru - del - - tà, e cru - del - tà." The piano accompaniment features dynamic markings *p* and *f*. The key signature has two flats and the time signature is 4/4.

34

musical score for measures 34-37. This section continues the piano accompaniment from the previous system, featuring complex rhythmic patterns and dynamic markings *p* and *f*. The key signature and time signature remain the same.

37

II I

I II

Spi - - ran can-gia - ti in duo - lo il si-mu

p

p

p

p

42

la - cro il tem - pio se - gni del'nos - tro scem - pio or -

p

46

ro - re, e cru - del - tà,

50

e cru - del - tà, or - ro - re, e cru - del - tà, e

f p f p

f p f p

f p f p

f p f p

55

cru - del - tà, se - gni del nos - tro scem - pio or -

Detailed description: This system contains measures 55 through 58. The vocal line (top staff) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The lyrics 'cru - del - tà,' are aligned with these notes. The piano accompaniment consists of five staves. The right hand (treble clef) plays a rhythmic pattern of eighth notes, while the left hand (bass clef) plays a simpler accompaniment of quarter notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

59

ro - re, e cru - del - tà,

Detailed description: This system contains measures 59 through 62. The vocal line (top staff) starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The lyrics 'ro - re, e cru - del - tà,' are aligned with these notes. The piano accompaniment consists of five staves. The right hand (treble clef) plays a rhythmic pattern of eighth notes, while the left hand (bass clef) plays a simpler accompaniment of quarter notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

63

e cru - del - tà, e cru - del - tà.

f

69

f

f

f

72

76

p

Se dal cu ma - no suo - lo Te - bo si par-te of

p

p

p

p

80

fe - so si par-te of - fe - so al - la sua cu - ra in - te - so

84

chi lo dif-fen - de - rà, dif - fen - de - rà, chi lo dif - fen - de - rà.

Da Capo

ULISSE

A - mi - che stel - le il ve - ro don-que co-nob-bi in fi - ne; è scrit-ta in Cie - lo

4

don-que l'et-ter - na ir - re-vo-ca-bil leg-ge? Par - te - no - pe vi - vrà nel - le stra-nie - re lon-ta-ne

7

spon-de al no-me al-la me - mo-ria del-le si-re-ne am-mi-ra-tri-ci a ga-ra la pa-tria ab-ban-do-na-ta

11

cor-re-ra-no le tur-be a schier, à schie-re? at-ti-ca ter-ra io veg-gio nel-le Cam-pa-ne ri-ve al-lo splen

15

do-re ri-na-scer Gre-cia, i tem-pi, i ri-ti il fo-ro Par-te-no-pe n'ad - dit-ta Tro-ia del-le tue

19

ve - le il cor-so in-gra-to per - chè fer-mar non pos so? Àh che il Cam-pa-no di dar-da-no il des-

#6 #3 #5 #3

22

DEIFOBE

Dim-mi guer-rie - ro a qua - le

ti - no u - ni - to sie-gue all' e - mu - lo la - ti - no

25

in - so - li - to lin - guag - gio u - ni - sci il gra - to fe - li - ce aus - pi - cio?, e ques - te ad al - tri i -

28

gno - be dim - mi chi t' in - se - gnò pro - fon - de no - te? ULISSE

stra - no di mia fa - vel - la il sen - so, e stra - no co - me l'ap

#6

32

pre - si è il mo - do all' ur - na do - ve del te - ba - no in - do - vi - no li o - ra - co - li as - col -

35

tai cio sep - pi, e mi so - ven - ni al - lor - che vi - di mi - rar Te - bo da Cu - ma in - tor - no à i Li - di.

Segue l'aria d'Ulisse

Allegro

Ulisse

Violino I

Violino II

Viola

Violoncello e Basso

8

Gli u - li - vi gli al

16

lo - ri la glo - rial'im - pe - ro di cu - re, e su - do - ri sa - ran - no mer - cè di cu - re, e su

24

do - ri, gli u - li - vi, gli al - lo - ri sa - ran - no mer - cè, sa - ran -

31

no_mer

38

-cè di cu-re, e su - do - ri sa - ran - no mer - cè, sa - ran - no mer - cè, sa - ran - no mer

46

cè. Gli u - li - vi gli al - lo - ri la

54

glo - ria, l'im - pe - ro di cu - re, e su - do - ri sa - ran - no mer - cè di cu - re, e su - do - ri sa

62

ran - no mer - cè di

69

cu - re, e su - do - ri, sa - ran - no mer - cè, sa - ran - no mer - cè. Gli u - li - vi, gli al -

78

lo-ri la glo-ria l'im-pe-ro di cu-re, e su-do-ri sa-ran-no mer-cè, sa-ran no mer-

f p f p f p

f p f p f p

86

cè, sa-ran-no mer-cè.

3

95

Il Fran-co l'I-be-ro, lo Sve-vo il Hor-

3 3 3 3

103

man-no a - ma - bi-le al - te - ro il so - glio fa - ran-no, il so - -

109

glio fa - ran-no più pa - dri che Rè, più pa - dri, che Rè.

Da Capo

NICANDRO

Sa-rai pa-ga Dei-fo-be da Te-bo sol-le-ci-to ri - tor-no tut-to os-ser-vai ma la tua pe-na an-co-ra

#6

5 DEIFOBE

a tor-to mi sor - pre-se ti-mo-re in-gius-to, a
nel pro-dig-gio fa-tal non mi ad-do-lo-ra

9

tor-to mi cre-dei ne-mi-ci a Cu-ma i De-i

ULISSE

Del-le mie pal-me o-ra com-pren-do qua-le sos-pen

13

des-se la gio-ia non in-te-sa ra - gio-ne al fa-to io ce-do, che l'av-ve-nir pre - ve-do Par-te-no-pe

17

nei se-co-li fu-tu - ri da Re-gia pian-ta au-gus - ta ri-tor-na à te la glo-ria tu - a ve -

20

tus-ta ec-co il Bor-bo-nio Gi-glio, ed ec-co il ger-me, che Sar - ma-zia, e l'in-vit-ta Dres-da in-vi-dian-si a

24

ga-ra, a qua-le in fron-te por-ta-no ef-fi-gie im-pres-sa dell'a vi-to splen - dor Lo-ta-rio En-

28

ri-co, l'un,e l'al-tro Ro - dol-fo Al-ber-to Er - nes-to Be-o-nar-do Ven-ces - la - o A Cle-van de ne-

32

po-ti la tuaspe-ran-za in se-no a di re-mo-ti del Bor-bo-nio va-lo-re ge-ne-ro-se sem-

36

bian-ze Ah chi mi vie-ta o-ra am-mi-rar Fran-ces-co, o-ra il co-rag-gio del vit-to-rio-so En-ri-co,

40

or Car-lo il sag-gio, chi la Co-pia fe-li-ce A-ma-lia, e Car-lo, e che ve-der mi to-glie

44

nel ger-mo-glio pro-mes-so Au-gus-to il gran-de, A-vo Lu-ig-gi, e in lui spar-sa, e di-vi-sa, e di Fi-

47

DEIFOBE

Gia l'in-cer-tez-za ha fi-ne, e tor-na in me la cal-ma lip-po, e la vir-tu d'E-li-sa

NICANDRO

Io non ri-

51

TELEGONO

in-te-so or-mai l'or-din del fa-to io sie-guo si-gno-re i pas-si pro-vo di mia spe-me il co-rag-gio

55

DEIFOBE

For-tu-na-ti Mo-nar-chi, che re-ge

tuoi ULISSE

io son con-ten-to

più non pa-ven-to pe - ri - glio, che m'of-fen-da io son con-ten-to

59

re - ze del-le gen - ti il fre - no cui Par-te - no-pe Die - de se-pol-ta no - me òh

62

quan - to in - vi-dio il gior - no, che sor-ge - rà di vos-tra pro - le a - dor - no.

Segue il Coro

This musical score is for page 68 and is written in the key of D major (two sharps) and 3/4 time. The score is divided into two systems. The first system includes the following parts:

- Corni**: Bass clef, 3/4 time. Features a melodic line with a trill in the second measure and a dynamic marking of *a 2* above the staff in the fifth measure.
- Trombe**: Treble clef, 3/4 time. Features a melodic line with a trill in the second measure.
- Timpani**: Bass clef, 3/4 time. Features a rhythmic pattern of eighth and sixteenth notes.
- Deifobe**: Treble clef, 3/4 time. The staff is empty.
- Telegono**: Treble clef, 3/4 time. The staff is empty.
- Ulisse**: Bass clef, 3/4 time. The staff is empty.
- Nicandro**: Bass clef, 3/4 time. The staff is empty.

The second system includes the following parts:

- Violino I**: Treble clef, 3/4 time. Features a melodic line with a triplet in the third measure.
- Violino II**: Treble clef, 3/4 time. Features a melodic line with a trill in the second measure.
- Viola**: Bass clef, 3/4 time. Features a melodic line with a trill in the second measure.
- Violoncello e Basso**: Bass clef, 3/4 time. Features a melodic line with a trill in the second measure.

8

The first system of the musical score consists of three staves. The top staff is a bass clef, the middle is a treble clef, and the bottom is a bass clef. All three staves contain whole rests for the duration of the system.

The second system features a vocal line in the treble clef and a piano accompaniment staff in the treble clef. The vocal line contains the lyrics: "U - sci - rà dal grem-bo al go - so d'an - fi - tri - te il Cin - tio nu - me". The word "nu" is marked with a triplet of eighth notes. The piano accompaniment staff contains whole rests.

The third system features a vocal line in the bass clef and a piano accompaniment staff in the bass clef. The vocal line contains the lyrics: "U - sci - rà dal grem-bo al go - so d'an - fi - tri - te il Cin - tio nu - me". The piano accompaniment staff contains whole rests.

The fourth system features a vocal line in the treble clef and two piano accompaniment staves (treble and bass clefs). The vocal line contains the lyrics: "U - sci - rà dal grem-bo al go - so d'an - fi - tri - te il Cin - tio nu - me". The word "nu" is marked with a triplet of eighth notes. The piano accompaniment staves contain notes and rests, with a dynamic marking of *p* (piano) at the beginning of the system.

Empty musical staves for the first system, including bass, treble, and bass clefs.

ri³ - por - tan - do ac - ce³ - so lu - me l'e - mis - fe - ro à co - lo - rit.

Empty musical staff with treble clef.

ri - por - tan - do ac - ce - so lu - me l'e - mis - fe - ro à co - lo - rit.

Empty musical staff with bass clef.

Musical staff with treble clef, featuring triplets and slurs.

Musical staff with treble clef, featuring slurs and accents.

Musical staff with bass clef, featuring slurs and accents.

Musical staff with bass clef, featuring slurs and accents.

25

Piano accompaniment for the first system, featuring bass, treble, and bass staves with chords and rhythmic patterns.

U - sci - rà dal grem-bo al go - so d'an - fi - tri - te il Cin-tio nu-me

U - sci - rà dal grem - bo al go - so d'an-fi - tri - te il Cin - tio nu-me

U - sci - rà dal grem-bo al go - so d'an - fi - tri - te il Cin-tio nu-me

U - sci - rà dal grem - bo al go - so d'an-fi - tri-te il Cin - tio nu-me

Piano accompaniment for the second system, featuring treble, treble, bass, and bass staves with dynamic markings (*f*) and complex rhythmic patterns.

Piano accompaniment for the first system, featuring bass and treble clefs with a key signature of one sharp (F#). The music consists of chords and rhythmic patterns in both staves.

Vocal line for the first system, treble clef, key signature of one sharp (F#). The melody begins with a rest followed by a series of notes.

l'e-mis - fe - ro a co - lo - rir,

Piano accompaniment for the second system, featuring treble clef, key signature of one sharp (F#), and triplet markings. The music includes a triplet of eighth notes.

ri - por - tan - do ac - ce - so lu - me, l'e-mis - fe - ro a co - lo - rir,

Piano accompaniment for the third system, featuring bass clef, key signature of one sharp (F#). The music consists of chords and rhythmic patterns.

l'e - mis - fe - ro a co - lo - rir,

Piano accompaniment for the fourth system, featuring bass clef, key signature of one sharp (F#). The music consists of chords and rhythmic patterns.

ri - por - tan - do ac - ce - so lu - me, l'e - mis - fe-ro a co - lo - rir,

Vocal line for the fifth system, treble clef, key signature of one sharp (F#). The melody includes a triplet of eighth notes.

Piano accompaniment for the sixth system, featuring treble clef, key signature of one sharp (F#), and triplet markings. The music includes a triplet of eighth notes.

Piano accompaniment for the seventh system, featuring bass clef, key signature of one sharp (F#). The music consists of chords and rhythmic patterns.

Piano accompaniment for the eighth system, featuring bass clef, key signature of one sharp (F#). The music consists of chords and rhythmic patterns.

Piano accompaniment for the first system, including bass and treble clefs with a key signature of two sharps.

ri - por - tan-do ac - ce - so lu-me, l'e - mis - fe - ro à co-lo -

ri - por - tan-do ac - ce - so lu-me, l'e - mis - fe - ro à co-lo -

l'e - mis - fe - ro à co - lo-

l'e - mis - fe - ro à co-lo -

Piano accompaniment for the second system, including bass and treble clefs with a key signature of two sharps.

49

Piano accompaniment for the first system, measures 49-54. The score consists of three staves: a bass staff, a treble staff, and another bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The music features chords and single notes in the bass and treble staves, with some rests.

Vocal line 1, measures 49-54. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are: "rir, à co - lo - rir."

Vocal line 2, measures 49-54. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are: "rir, à co - lo - rir."

Vocal line 3, measures 49-54. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are: "rir, à co - lo - rir."

Vocal line 4, measures 49-54. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are: "rir, à co - lo - rir."

Piano accompaniment for the second system, measures 55-60. The score consists of four staves: a treble staff, another treble staff, a bass staff, and another bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The music features a melodic line in the upper treble staff with triplets and slurs, and a rhythmic accompaniment in the lower staves.

Piano accompaniment for the first system, consisting of a bass staff and a treble staff. The music is in G major and 3/8 time. The bass staff features a simple harmonic accompaniment, while the treble staff has a more active melodic line with some chords.

U - sci - rà dal grem - bo al go - so

U - sci - rà dal grem - bo al go - so d'an - fi - tri - te il

Piano accompaniment for the second system, consisting of a bass staff and a treble staff. The music continues from the first system, with similar harmonic and melodic patterns.

Piano accompaniment for the third system, consisting of a bass staff and a treble staff. The music continues from the second system.

dal grem - bo al go - so d'an - fi - tri - te il

dal grem - bo al go - so

Piano accompaniment for the fourth system, consisting of a bass staff and a treble staff. This system includes dynamic markings: *p* (piano) and *f* (forte). The treble staff has a triplet of eighth notes marked with a '3'.

Piano accompaniment for the fifth system, consisting of a bass staff and a treble staff. This system also includes dynamic markings: *p* (piano) and *f* (forte). The treble staff has a triplet of eighth notes marked with a '3'.

64

il Cin-tio nu-me ri - por - tan-do ac - ce - so lu - me l'e - mis - fe - ro à

Cin-tio nu-me ri³ - por - tan - do ac - ce³ - so lu - me l'e - mis - fe - ro à

Cin-tio nu-me ri - por - tan - do ac - ce - so lu - me l'e - mis - fe - ro à

il Cin-tio nu-me ri - por - tan - do ac - ce - so lu - me a co -

f

f

f

Piano accompaniment for the first system, measures 72-77. The bass line starts with a quarter rest, followed by a half note G2, a quarter note F2, and a half note E2. The treble line begins with a triplet of eighth notes (G4, A4, B4) over a half note G4, followed by a half note F4 and a half note E4. The music continues with rests in the treble line and a steady bass line.

Vocal line 1, measures 72-77. The lyrics are "co - lo - rir, l'e - mis -". The melody consists of quarter notes G4, A4, B4, followed by a half note G4 and a half note F4.

Vocal line 2, measures 72-77. The lyrics are "co - lo - rir, l'e - mis -". The melody consists of quarter notes G4, A4, B4, followed by a half note G4 and a half note F4.

Vocal line 3, measures 72-77. The lyrics are "co - lo - rir, ri - por - tan-do ac - ce - so - lu-me l'e - mis -". The melody is more complex, featuring eighth and sixteenth notes with various accidentals.

Vocal line 4, measures 72-77. The lyrics are "- lo - rir, ri - por - tan-do ac - ce - so - lu-me l'e - mis -". The melody continues with eighth and sixteenth notes.

Piano accompaniment for the second system, measures 72-77. The treble line starts with a triplet of eighth notes (G4, A4, B4) over a half note G4, followed by a half note F4 and a half note E4. Dynamic markings include *p* and *f*.

Piano accompaniment for the second system, measures 72-77. The treble line continues with a steady melody. Dynamic markings include *p* and *f*.

Piano accompaniment for the second system, measures 72-77. The bass line continues with a steady melody. Dynamic markings include *p* and *f*.

Piano accompaniment for the second system, measures 72-77. The bass line concludes with a sixteenth-note pattern in the final two measures.

fe - ro à co - lo - rir, a co - lo - rir.

fe - ro à co - lo - rir, à co - lo - rir.

fe - ro à co - lo - rir, à co - lo - rir.

fe - ro a co - lo - rir, à co - lo - rir.

Ma di lu - ce as - sai più bel-la nel mo-

Mà di lu - ce as - sai più bel-la

Ma di lu - ce as - sai più bel-la

Mà di lu - ce as - sai più bel-la nel mo-

men - to, nel mo - men - to av - ven - tu - ro - so an - drà o -

nel mo - men - to av - ven - tu - ro - so an - drà o -

nel mo - men - to av - ven - tu - ro - so, av - ven - tu - ro - so

men - to, nel mo - men - to av - ven - tu - ro - so

nel mo - men - to av - ven - tu - ro - so

nel mo - men - to av - ven - tu - ro - so

nel mo - men - to av - ven - tu - ro - so

nel mo - men - to av - ven - tu - ro - so

Empty musical staves for vocal and piano accompaniment.

nus - to ger - me au - gus - to di sua stel - la al pri - mo u - scir, an - drà o

nus - to ger - me au - gus - to di sua stel - la al pri - mo u - scir, o -

an - drà o - nus - to ger - me au - gus - to di sua stel - la al pri - mo u - scir,

ger - me au - gus - to di sua stel - la al pri - mo u - scir,

Piano accompaniment for the vocal lines above.

Empty musical staves for the first system, including a grand staff with two bass clefs and two treble clefs.

nus-to ger - me au - gus-to di sua stel - la al pri - mo u-

nus - to ger - me au - gus-to di sua stel - la al pri - mo u -

ger - me au - gus-to di sua stel - la al pri - mo u - scir, di sua

ger - me au - gus-to di sua stel - la al pri - mo u-

ger - me au - gus-to di sua stel - la al pri - mo u-

ger - me au - gus-to di sua stel - la al pri - mo u-

ger - me au - gus-to di sua stel - la al pri - mo u-

ger - me au - gus-to di sua stel - la al pri - mo u-

120

Piano accompaniment for the first system, measures 120-125. The music is in 3/4 time and the key signature has two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

scir, al pri-mo u - scir.

scir, al pri-mo u - scir.

stel - la al pri-mo u - scir.

scir, al pri-mo u - scir.

Piano accompaniment for the second system, measures 126-131. The music continues in 3/4 time and the key signature has two sharps. The right hand has a more active melodic line with triplets and sixteenth notes. The left hand continues with a steady bass line.

128

The first system of the musical score consists of three staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a half rest, followed by a melodic line of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. This is followed by a quarter rest, then a quarter note G4, and a quarter rest. The middle staff is in treble clef with the same key signature. It starts with a whole rest, then a quarter rest, followed by a quarter note G4 marked with an accent 'a' and a '2'. This is followed by a quarter rest, then a quarter note A4, and a quarter rest. The bottom staff is in bass clef with the same key signature. It starts with a whole rest, then a quarter note G4, a quarter note F#4, and a quarter rest. The system concludes with a triplet of eighth notes: G4, F#4, E4.

The vocal staves for the first system consist of four staves. The top two staves are in treble clef with a key signature of two sharps. The bottom two staves are in bass clef with the same key signature. All four staves contain whole rests for measures 128 through 133. In measure 134, each staff has a half note G4, followed by a half note F#4, and a half note E4. The lyrics "U - sci -" are written below the bottom two staves.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two sharps. The bottom two staves are in bass clef with the same key signature. The system begins with a melodic line of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. This is followed by a quarter rest, then a quarter note G4, and a quarter rest. The system concludes with a triplet of eighth notes: G4, F#4, E4.

Piano accompaniment for the first system, featuring bass and treble clefs. The music consists of chords and rhythmic patterns in a key with two sharps (D major or F# minor).

-rà dal grem-bo al go - so d'an - fi - tri - te il Cin-tio nu-me

-rà dal grem - bo al - go - so d'an-fi - tri - te il Cin - tio nu-me ri - por -

Piano accompaniment for the second system, continuing the harmonic support for the vocal lines.

rà dal grem - bo al go - so d'an-fi - tri - te il Cin-tio nu-me ri - por-

Piano accompaniment for the third system, including a *p* dynamic marking.

rà dal grem - bo al go - so d'an-fi - tri - te il Cin-tio nu-me ri - por-

Piano accompaniment for the fourth system, including a *p* dynamic marking and a triplet.

Piano accompaniment for the fifth system, concluding the piece with a final chord.

Piano accompaniment for the first system, featuring bass and treble clefs with a key signature of one sharp (F#). The music consists of chords and rhythmic patterns in the bass line and treble line.

l'e-mis - fe - ro a co - lo - rir.

tan - do ac - ce - so lu - me l'e-mis - fe - ro à co - lo - rir.

l'e - mis - fe - ro à co - lo - rir.

tan - do ac - ce - so lu - me a co - - lo - rir.

Fourth system of piano accompaniment, featuring treble and bass clefs, key signature of one sharp (F#). The music includes dynamic markings such as *f* and triplet markings (3).

Piano accompaniment for the first system, featuring bass and treble clefs with a key signature of two sharps (F# and C#).

Vocal line and piano accompaniment for the second system, including lyrics: U - sci - rà dal grem-bo al.

Piano accompaniment for the third system, featuring triplets and a forte (*f*) dynamic marking.

160

Piano accompaniment for the first system, measures 1-7. The score is in G major (one sharp) and 3/4 time. It features a bass line and a treble line. The bass line starts with a half note G, followed by a quarter rest, and then continues with a steady eighth-note pattern. The treble line consists of chords and rests.

Vocal and piano accompaniment for the second system, measures 1-7. The vocal line is in G major and 3/4 time. The lyrics are: "go - so il Cin - tio nu - me ri - por - tan - do ac -". The piano accompaniment includes a bass line and a treble line. The bass line has a steady eighth-note pattern. The treble line has a melodic line with a triplet in measure 6. Dynamics include *p* and *f*.

go - so il Cin - tio nu - me ri - por - tan - do ac -

go - so d'an - fi - tri - te il Cin - tio nu - me ri ³ - por - tan - do ac -

go - so d'an - fi - tri - te il Cin - tio nu - me ri - por - tan - do ac -

go - so il Cin - tio nu - me ri - por - tan - do ac -

Piano accompaniment for the third system, measures 1-7. The score is in G major and 3/4 time. It features a treble line and a bass line. The treble line has a melodic line with a triplet in measure 6. The bass line has a steady eighth-note pattern. Dynamics include *p* and *f*.

p *f* ³

p *f*

p *f*

167

Musical score for the first system, featuring bass and treble clefs with various notes and rests.

ce - so lu - me l'e - mis - fe - ro à co - lo - rir, à co - lo - rir.

ce³ - so lu - me l'e - mis - fe - ro à co - lo - rir, a co - lo - rir.

ce - so lu - me l'e - mis - fe - ro à co - lo - rir, à co - lo - rir.

ce - so lu - me à co - - lo - rir, à co - lo - rir.

Musical score for the sixth system, including a vocal line with lyrics and a triplet of eighth notes.

Musical score for the seventh system, including a vocal line with lyrics and a triplet of eighth notes.

Musical score for the eighth system, including a vocal line with lyrics and a triplet of eighth notes.

Musical score for the ninth system, including a vocal line with lyrics and a triplet of eighth notes.