

MONZA

L'ADRIANO



BIBLIOTECA DEL R. CONSERVATORIO
DI MUSICA DI NAPOLI

Sala
Scaffale 29 Piatto 5
N. di Scaffale (Volume) 13
N. dei Manoscritti in copia

N. di biblioteca

331
521

ADRIANO IN SIRIA

N. 66 nel N. 33 e 39 del C.
Manoscritti di Bertoja, e di Sardini.
IV. C. 5.

2351

1

ADRIANO IN SIRIA

Dramma in 3 atti di Metastasio

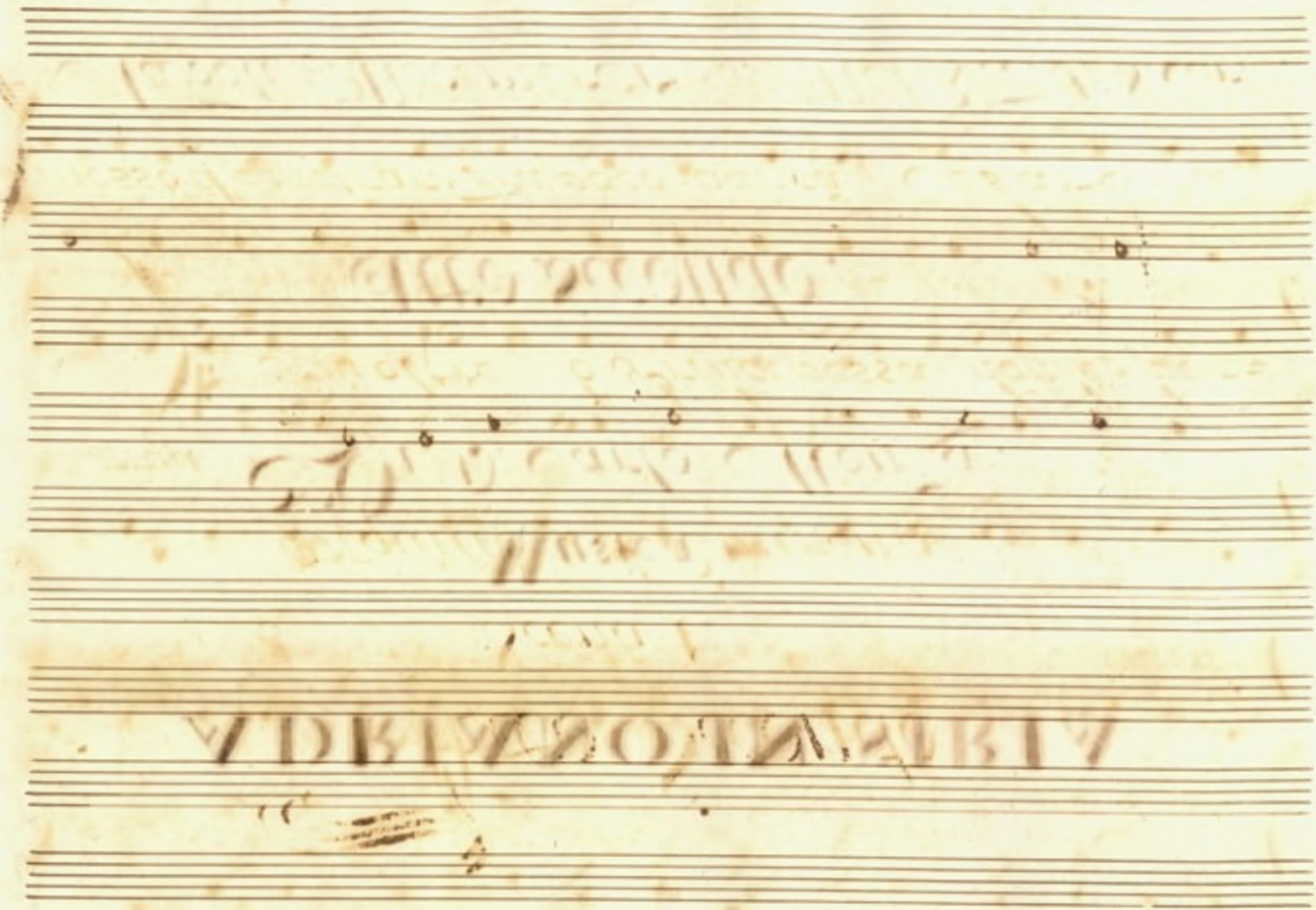
Musica

Di D. Carlo Monza.

Atto Secondo.

R. CONSERVATORIO DI MUSICA

Napoli 4. Novembre 1769. Nel R. T. di S. Carlo.
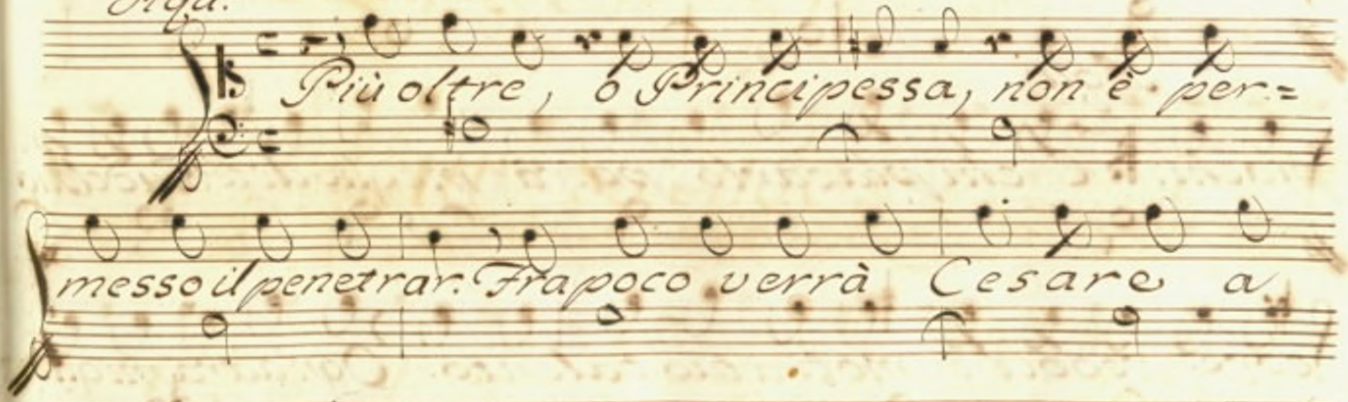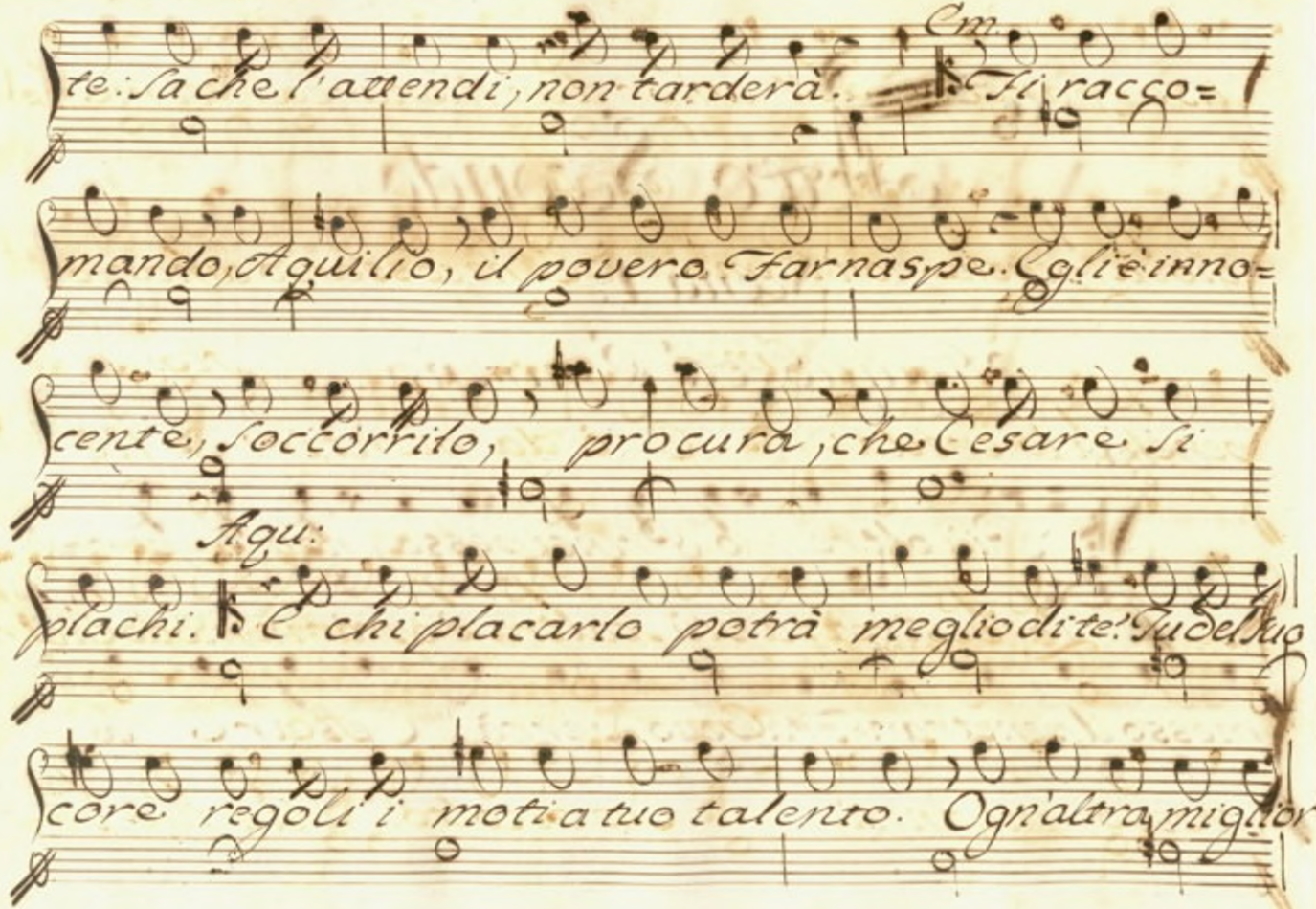


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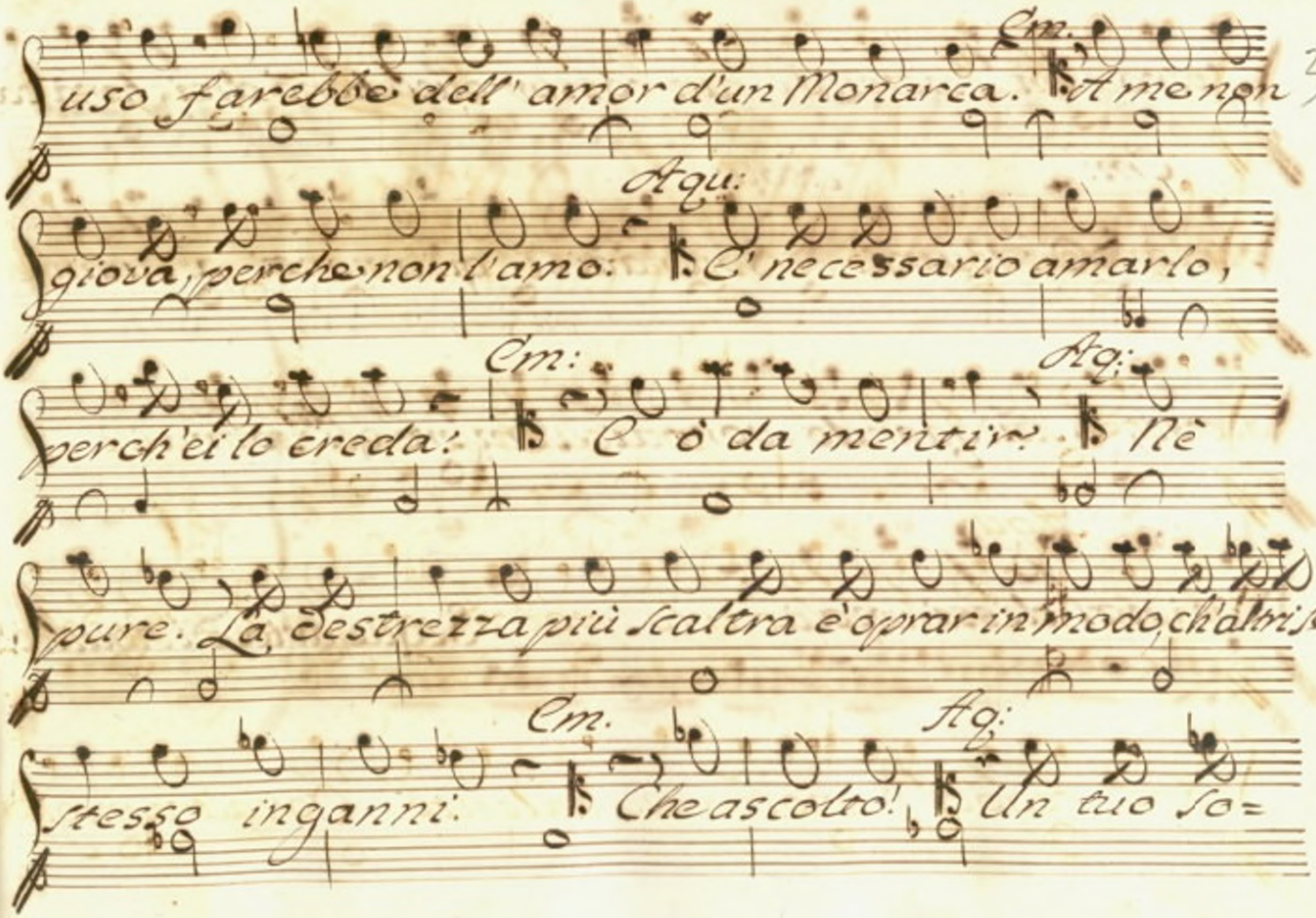
Scena 1.
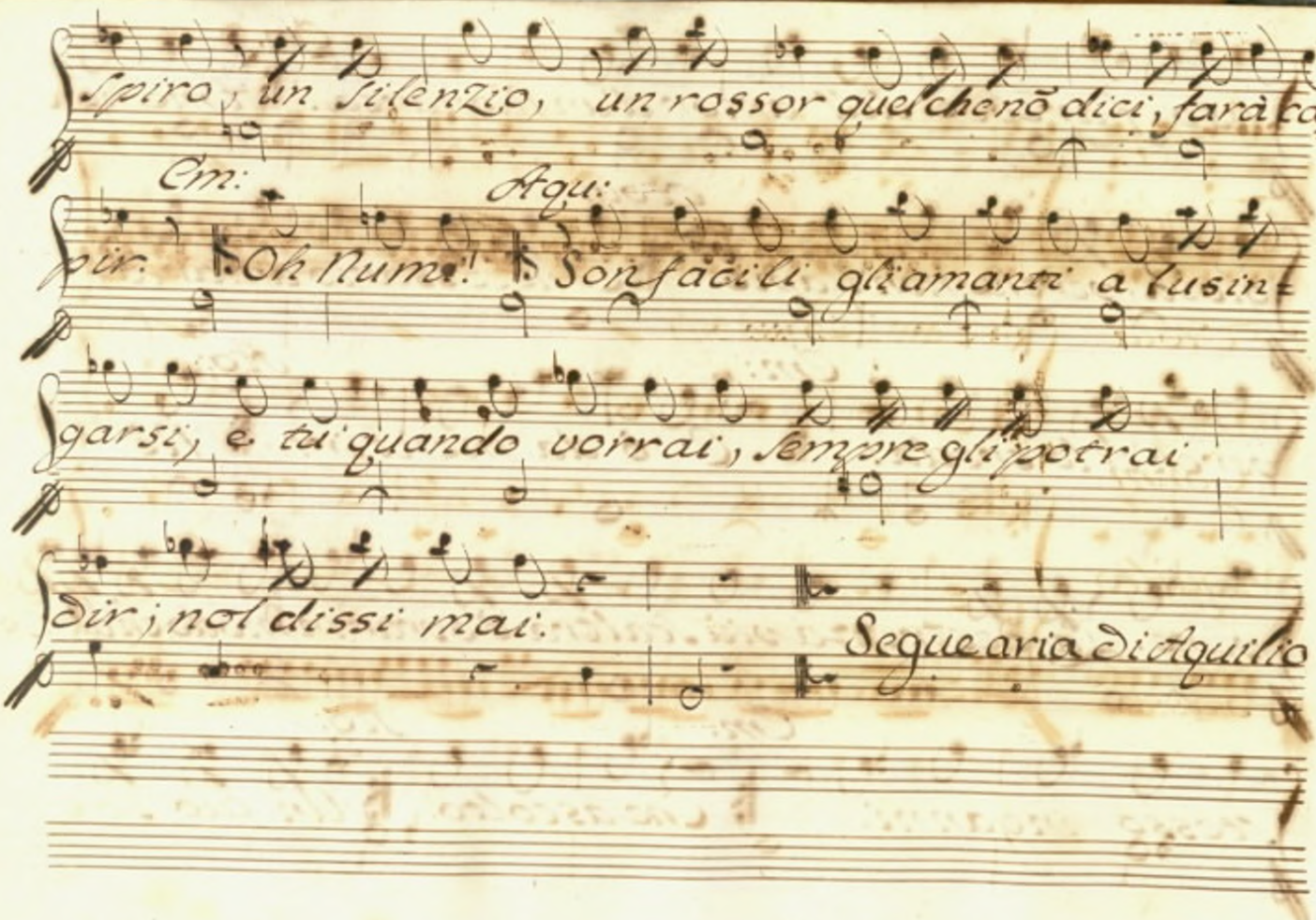
Aquilio, ed Emirena
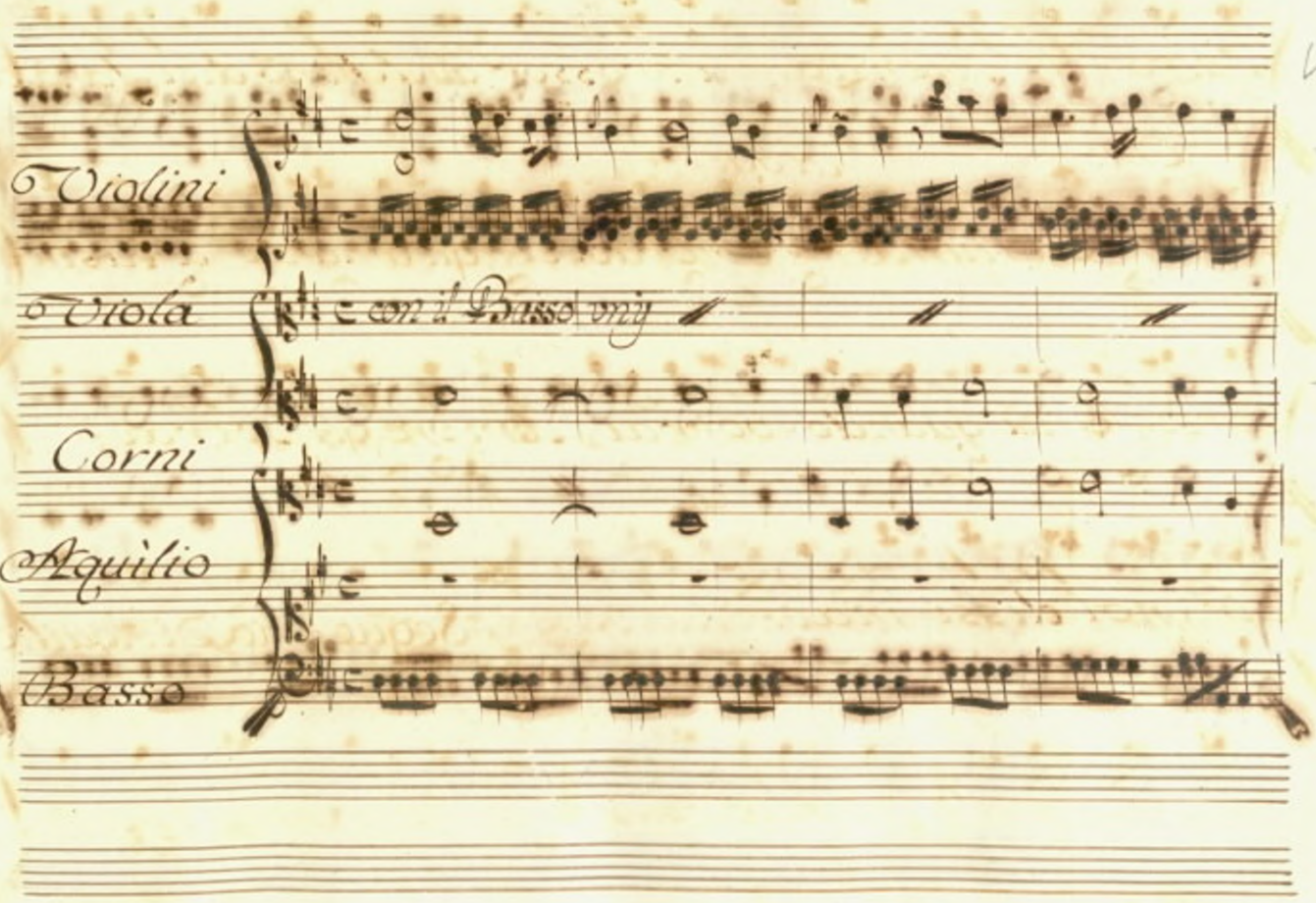
Aqu:

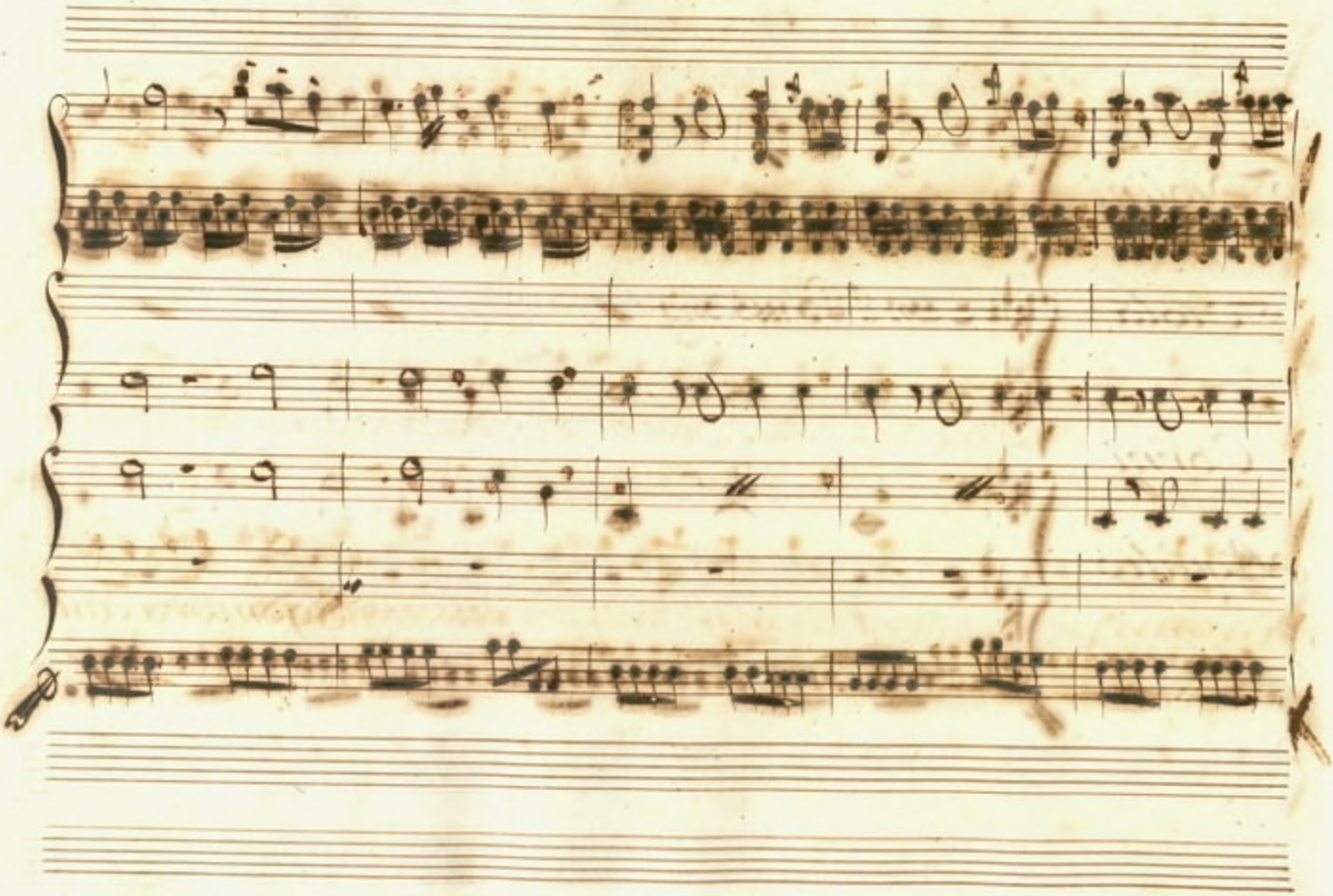


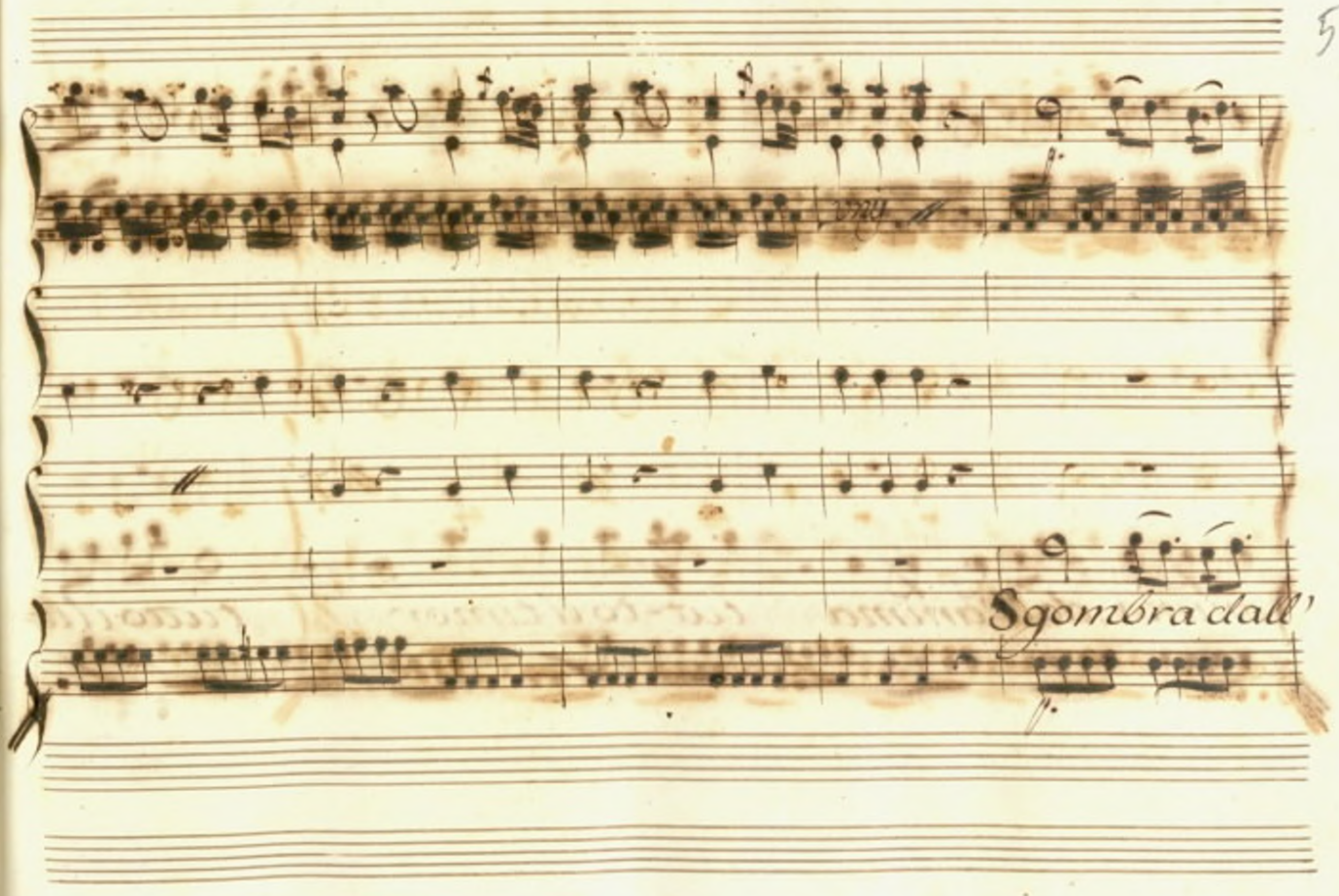

te: Sa che l'attendi, non tarderà. Ti racco=
mando, Aquilio, il povero Farnaspe. Egli è inno=
cente, soccorrilo, procura, che Cesare si
Aqu:
plachi. E chi placarlo potrà meglio di te? Tu del tuo
core regoli i moti a tuo talento. Ogn'altra miglior

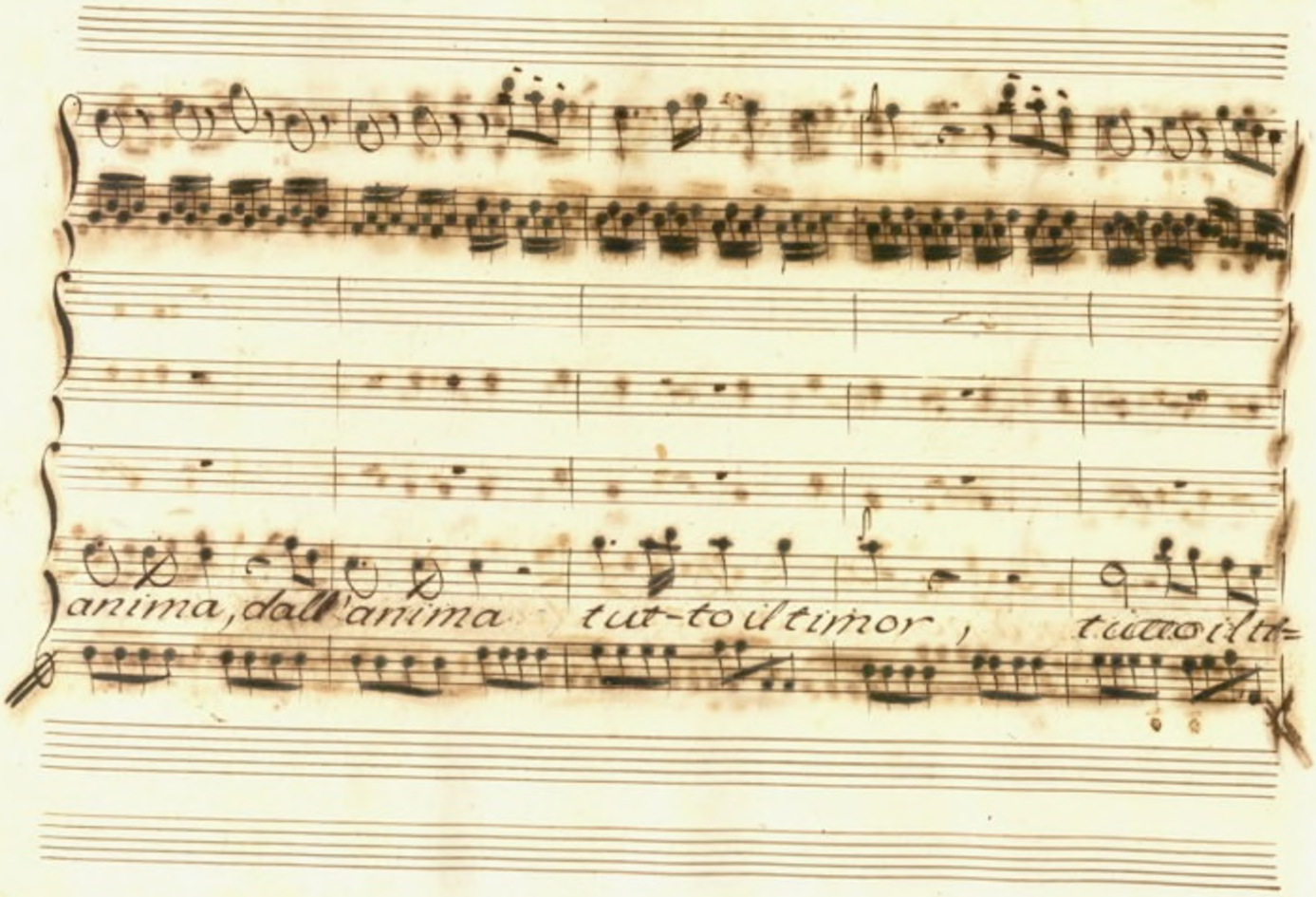

uso farebbe dell' amor d'un Monarca. A me non
Cm.
giova, perche non l'amo: E' necessario amarlo,
Atqu:
perch'ei lo creda: E ò da mentire. Nè
Cm:
Atq:
pure. La destrezza più scaltra è oprar in modo ch'altri se
stesso inganni. Che ascolto! Un tuo so=
Cm.
Atq:
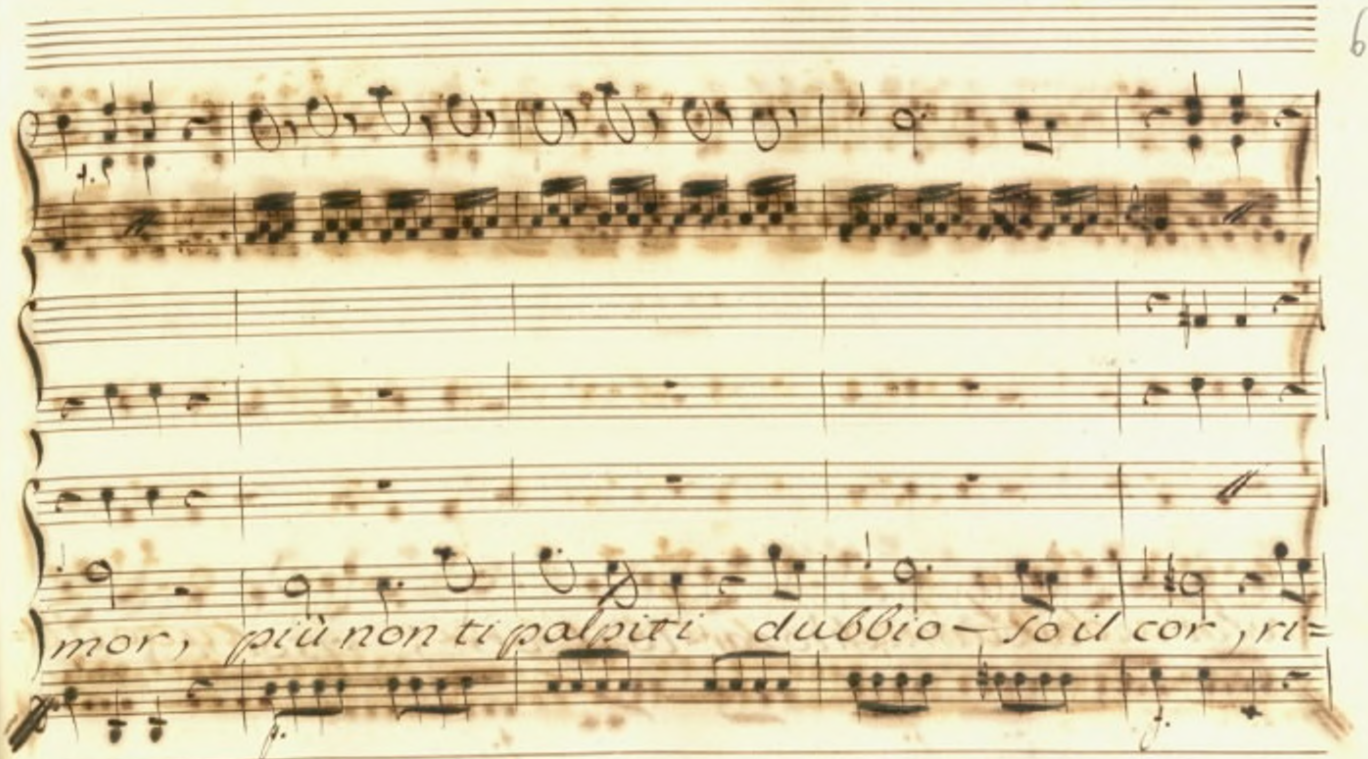

Spiro, un silenzio, un rossor quel chenõ dici, farà ta=
Cm: Aqu:
pir. Oh Numi! Son facili gli amanti a lusin=
garsi, e tu quando vorrai, sempre gli potrai
dir; nol dissi mai.
Segue aria di Aquilio
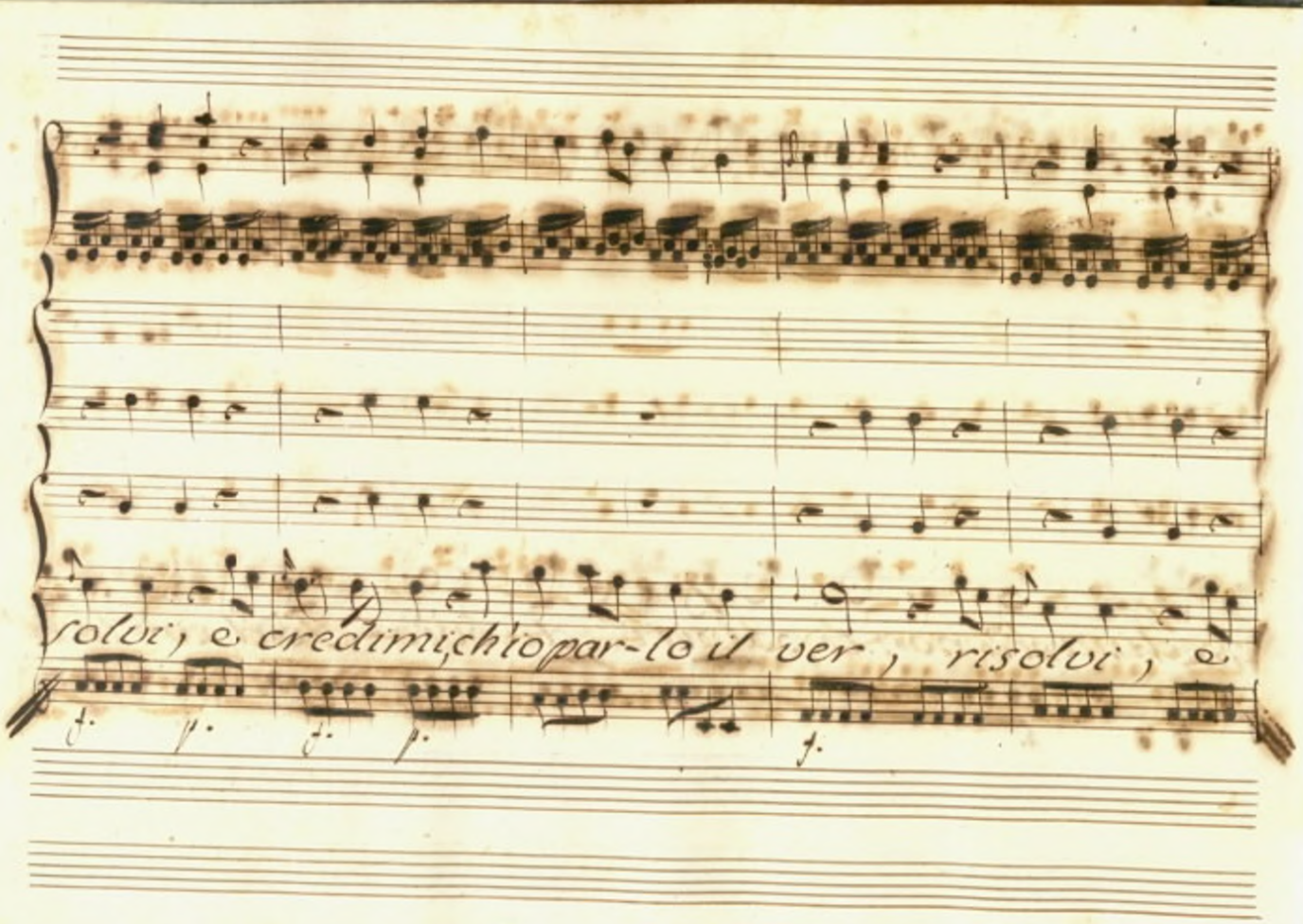

Violini
Viola
con il Basso unis
Corni
Aquilio
Basso
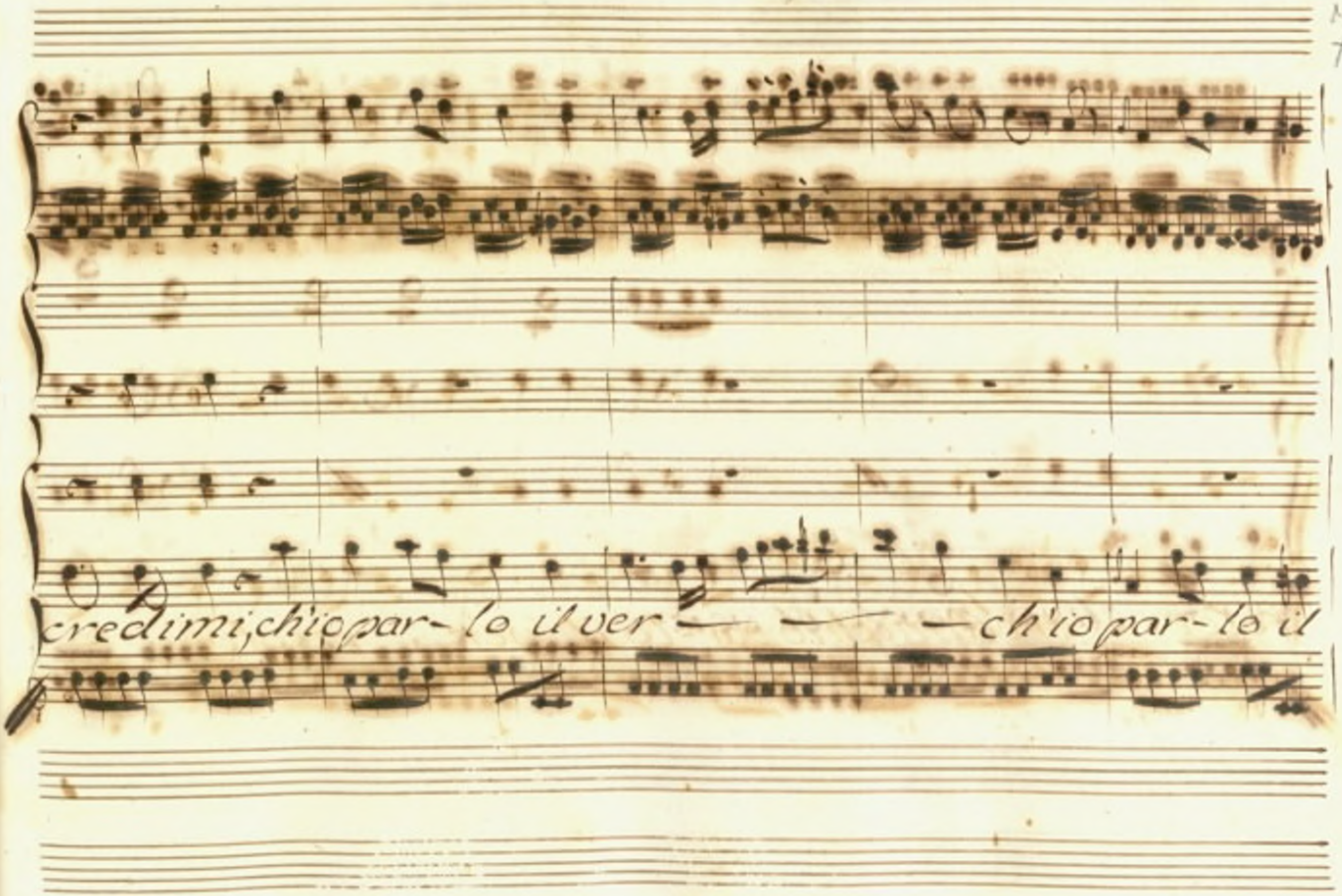


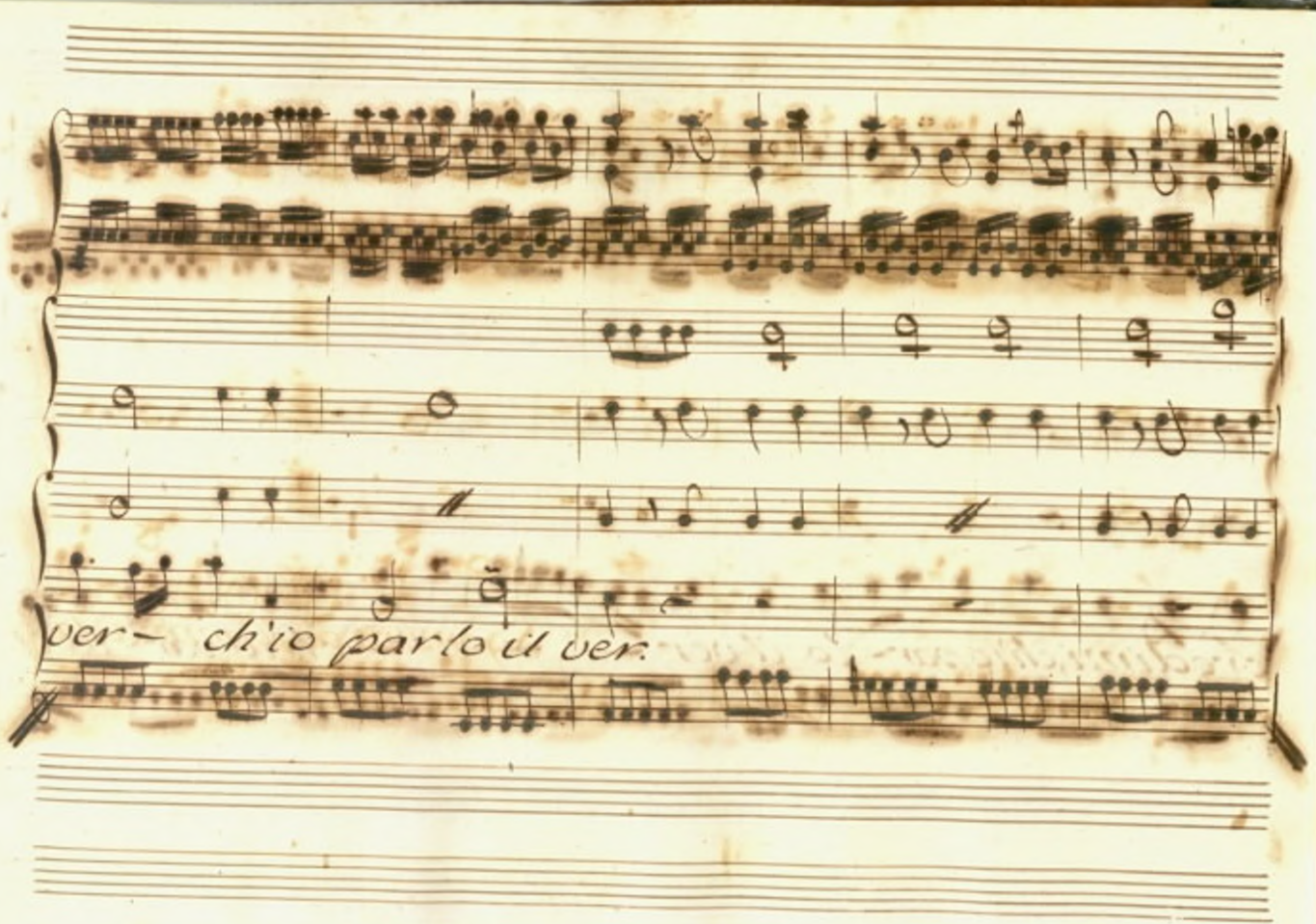

Sgombra dall'
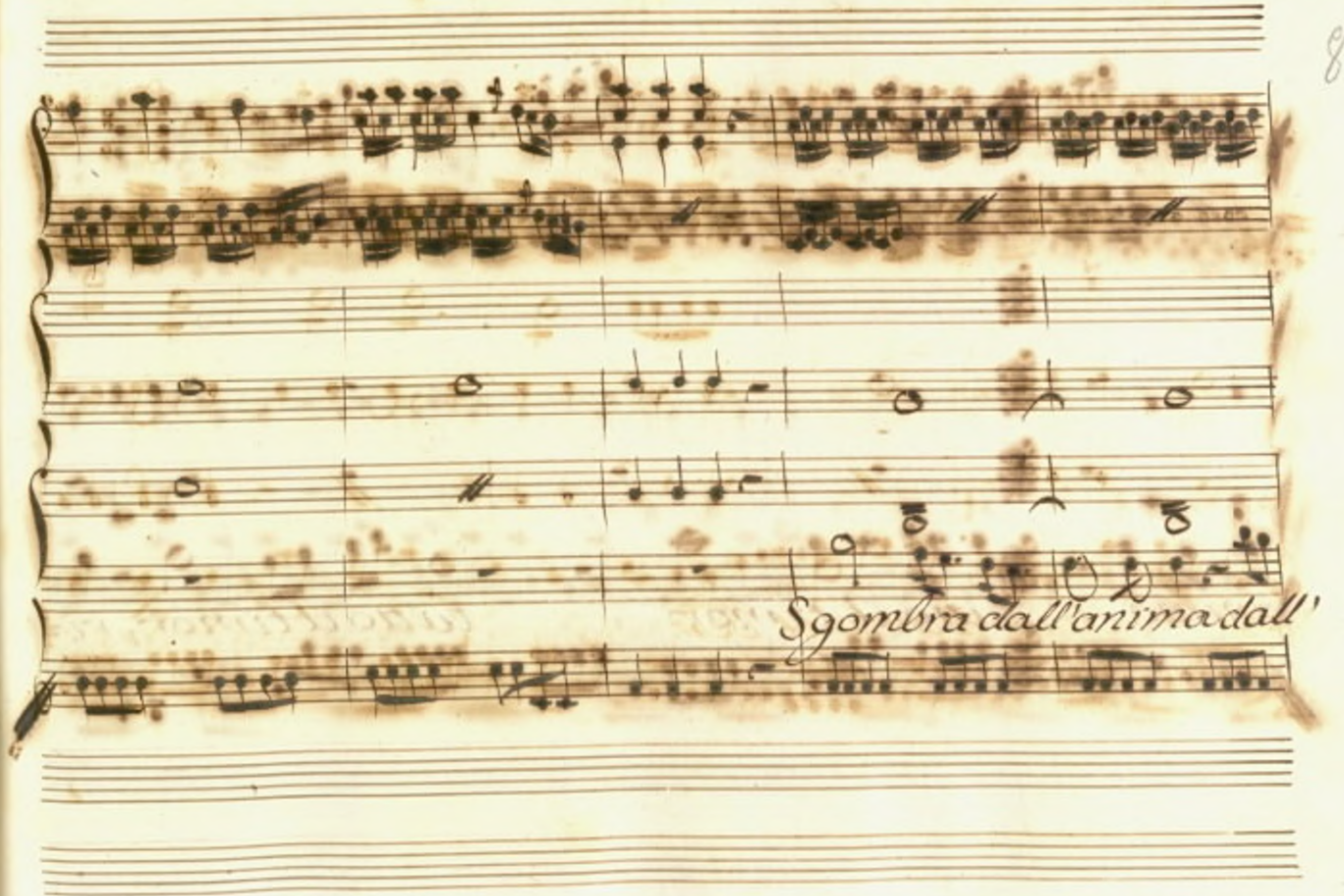

anima, dall'anima tut-to il timor, tutto il ti-
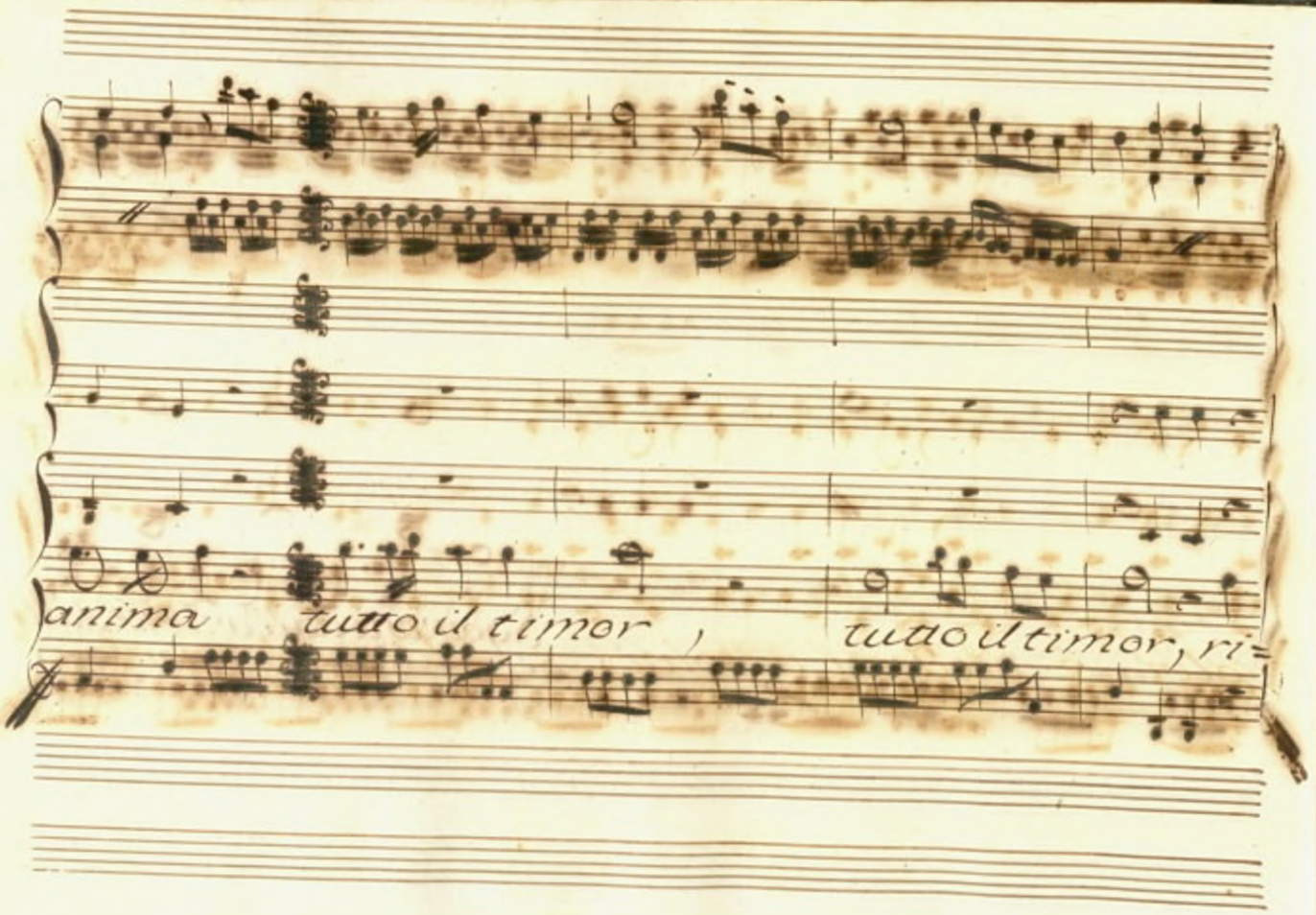

mor, più non ti palpiti dubbio – so il cor, ri=
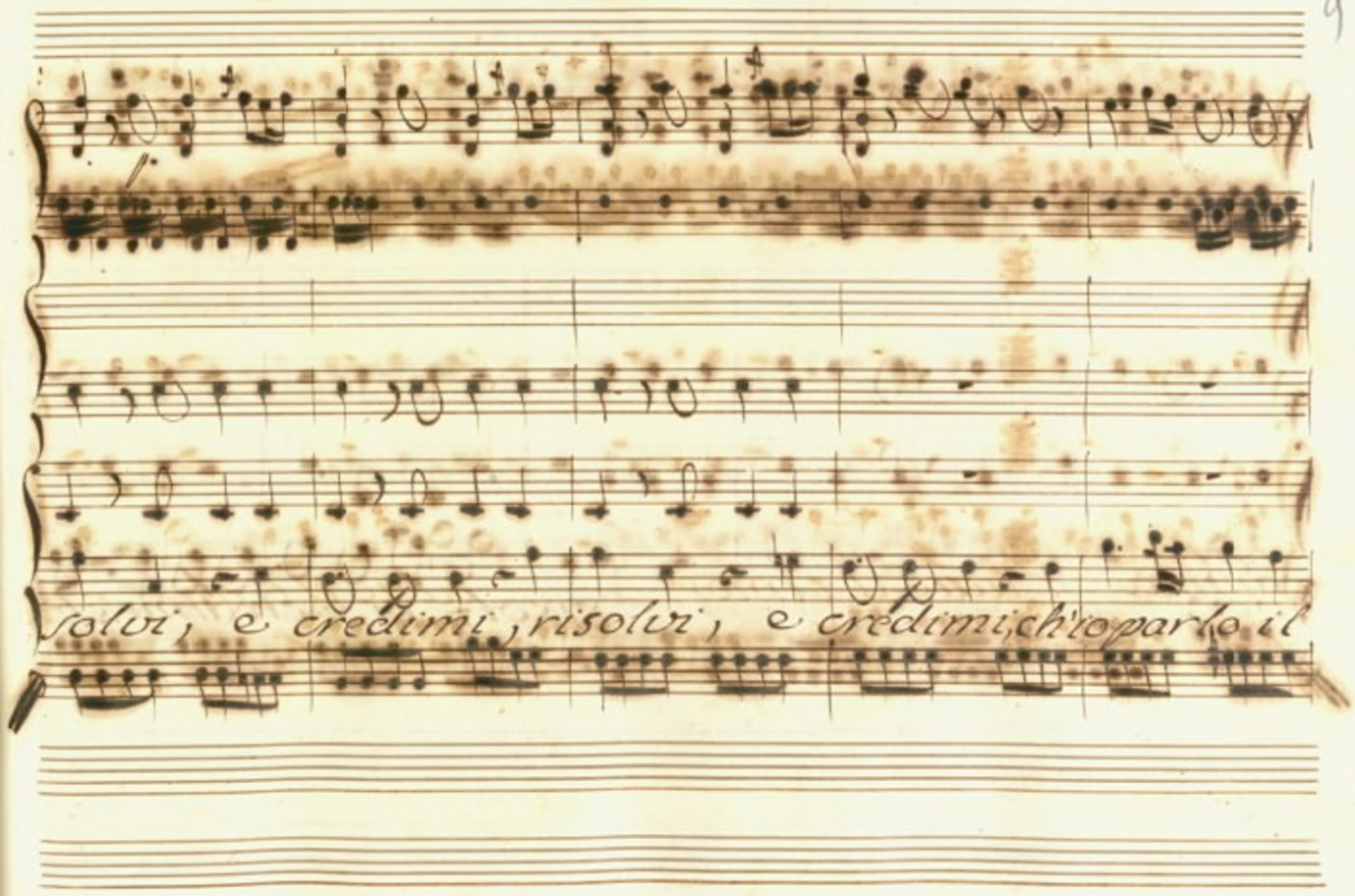

solvi, e credimi, ch'io par-lo il ver, risolvi, o
f. p. f. p. f.
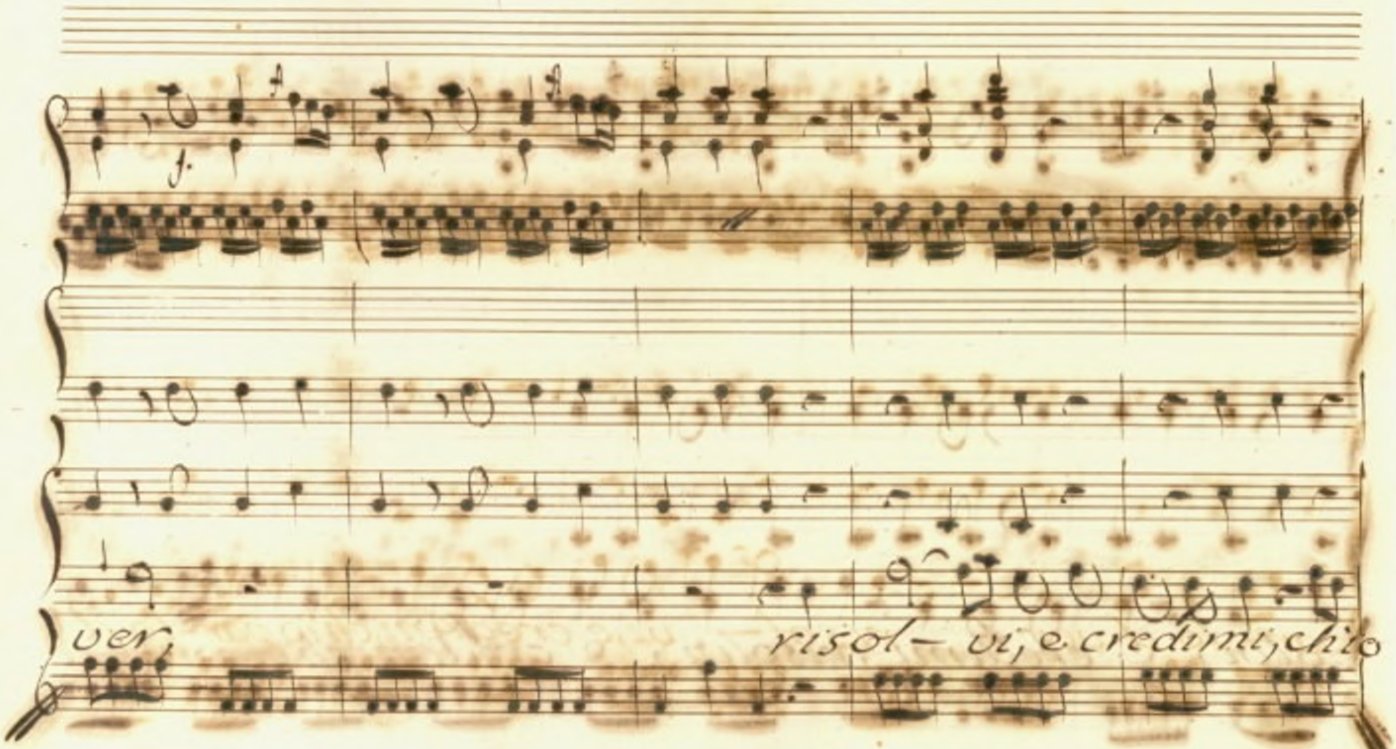

credimi, ch'io par- lo il ver — — — ch'io par- lo il

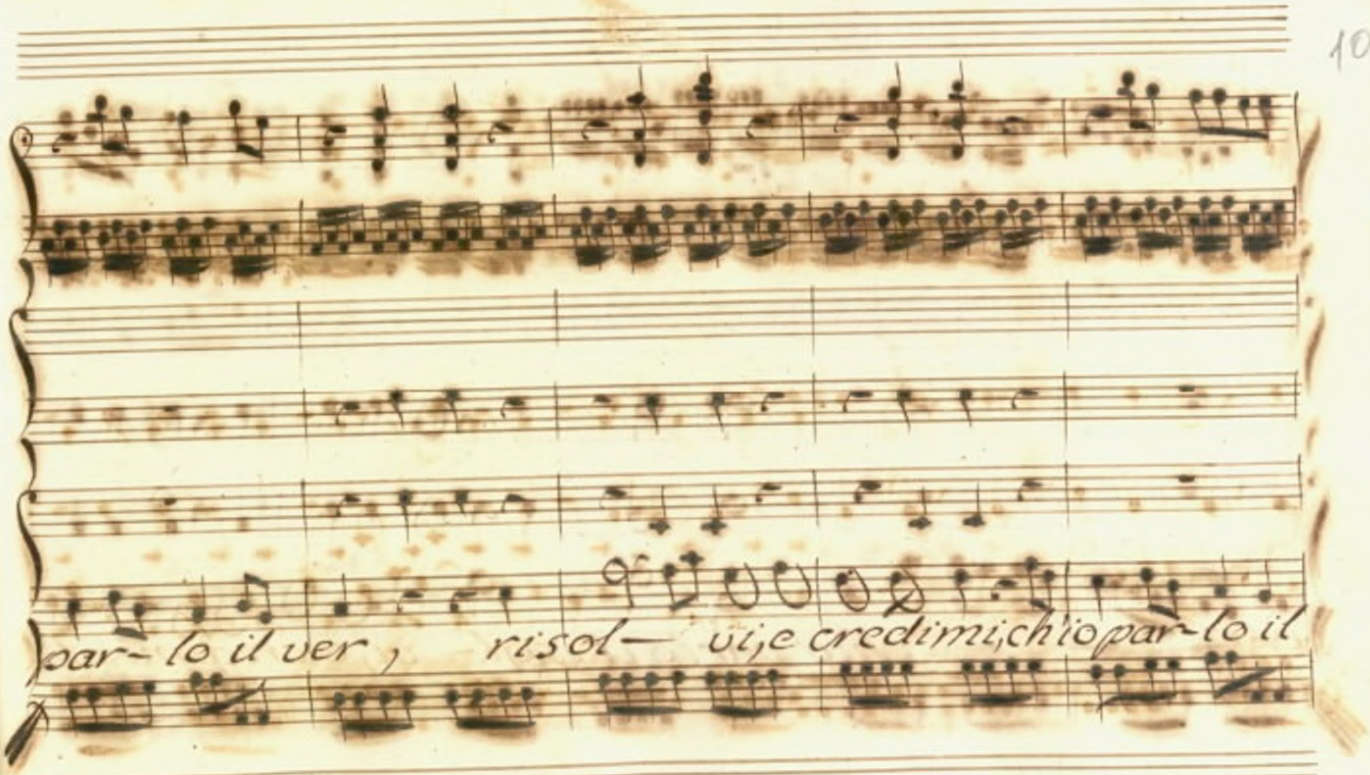

ver~ ch'io parlo il ver.

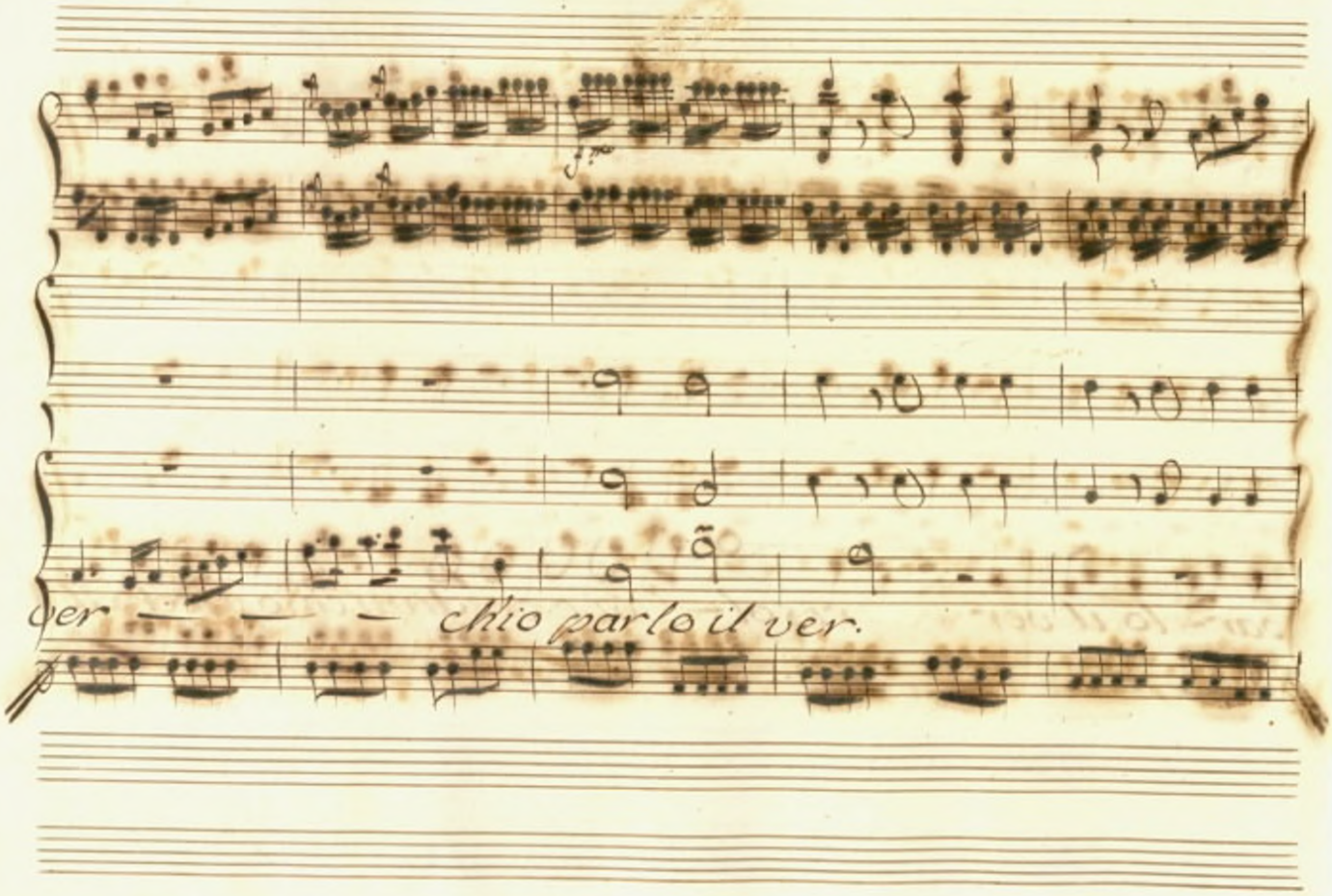

Sgombra dall'anima dall'
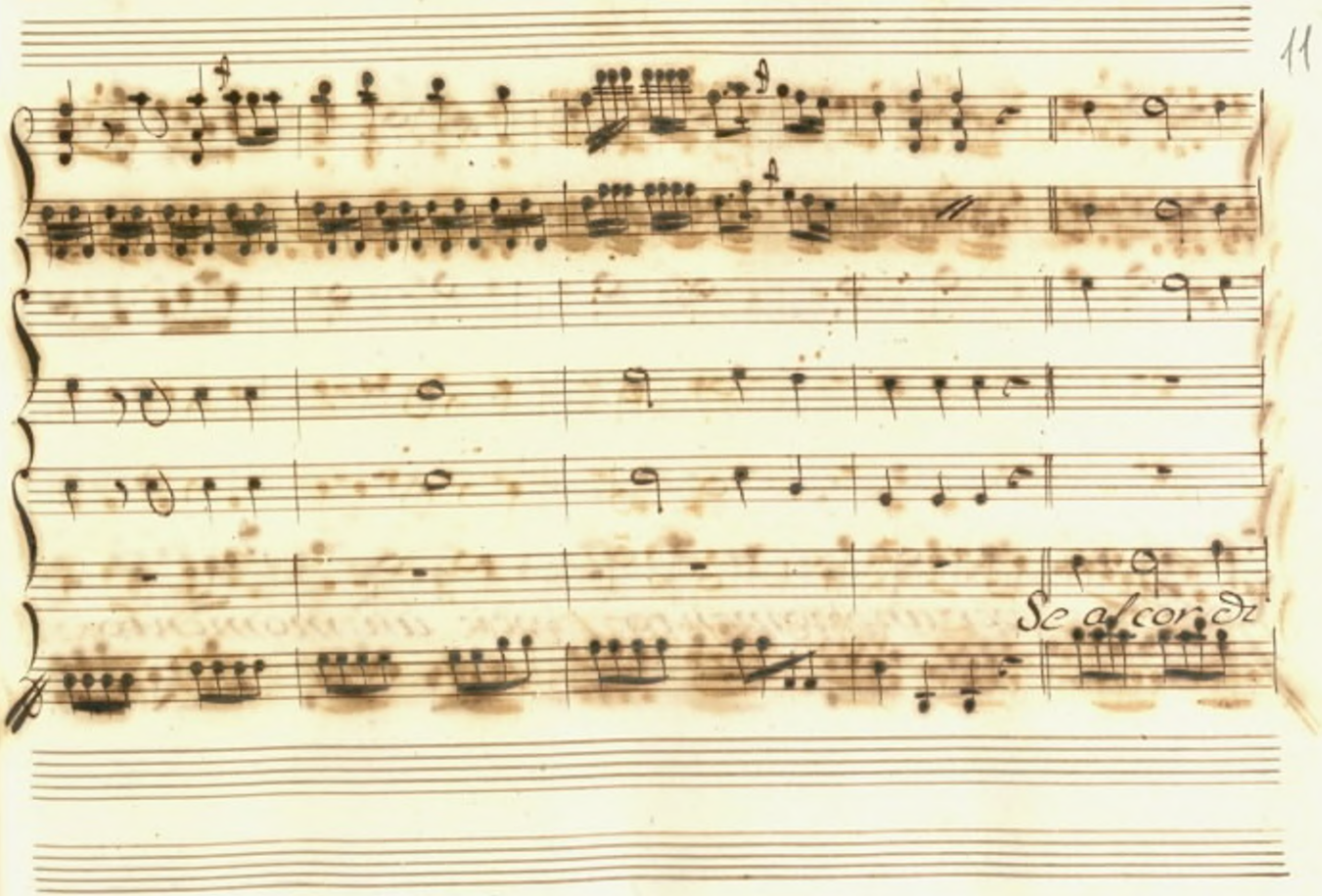

anima tutto il timor , tutto il timor, ri=
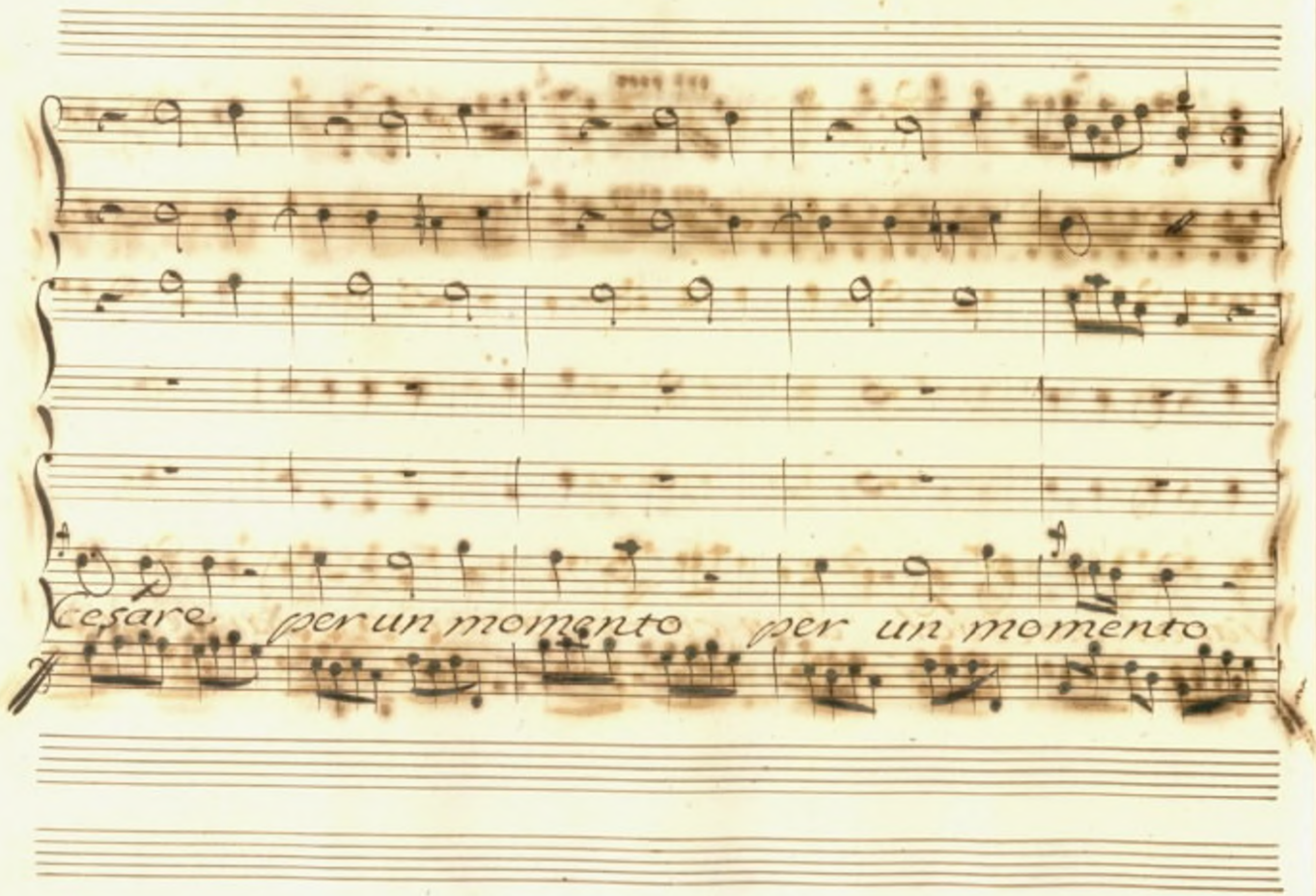

solvi, e credimi, risolvi, e credimi, ch'io parto il
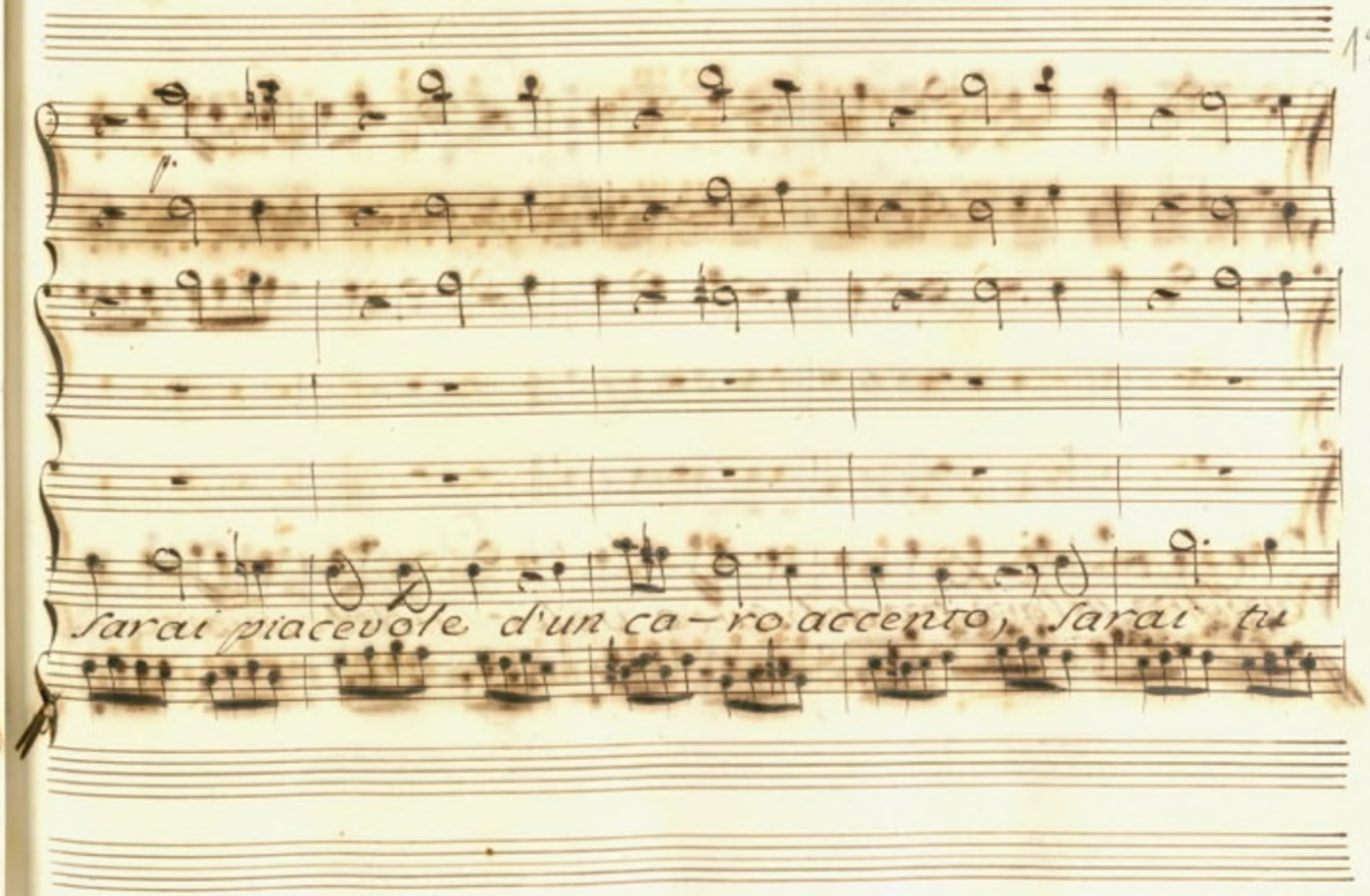

f.
ver
risol- vi, e credimi, chio

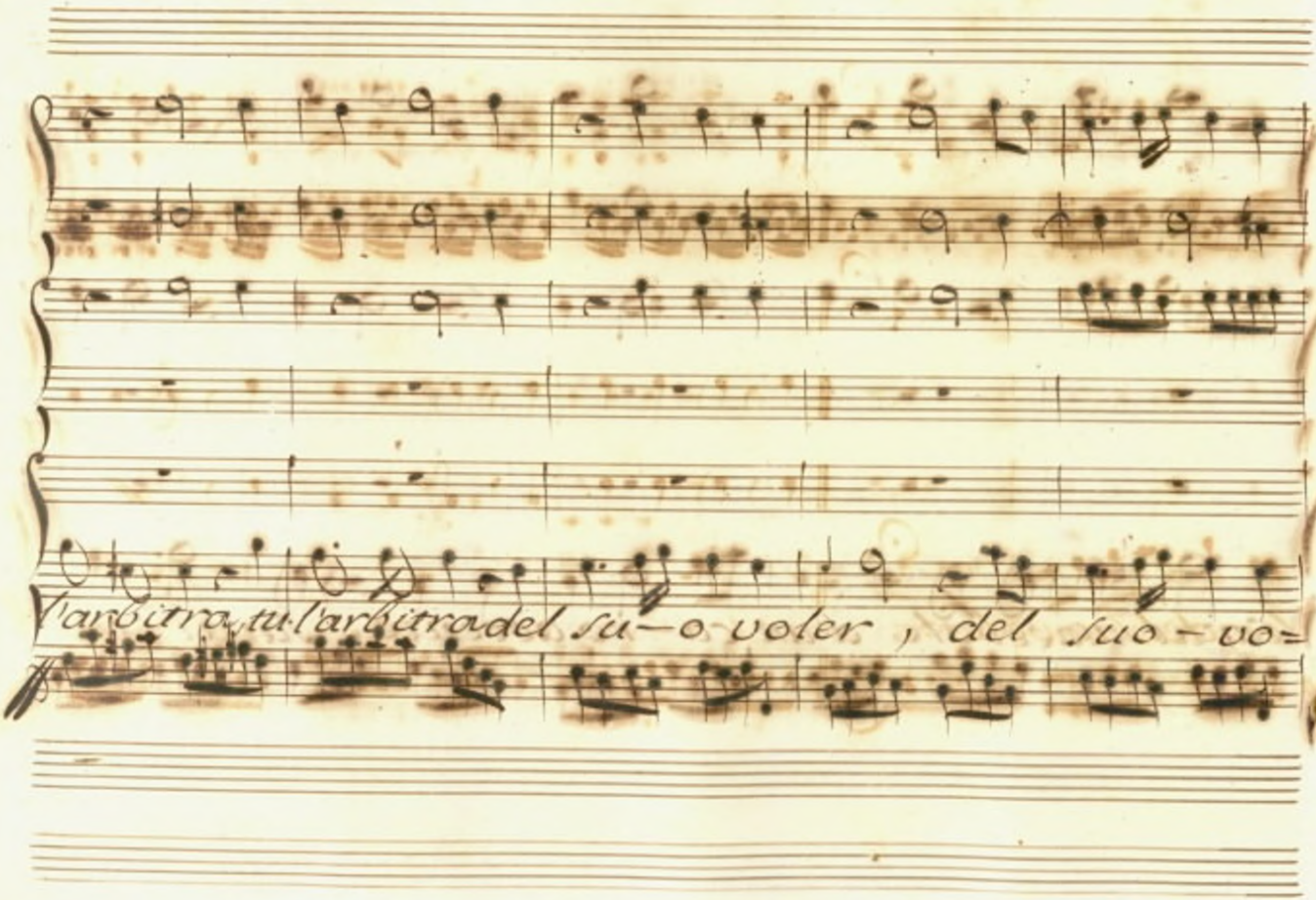

par- lo il ver, risol— vi; e credimi, ch'io par- lo il

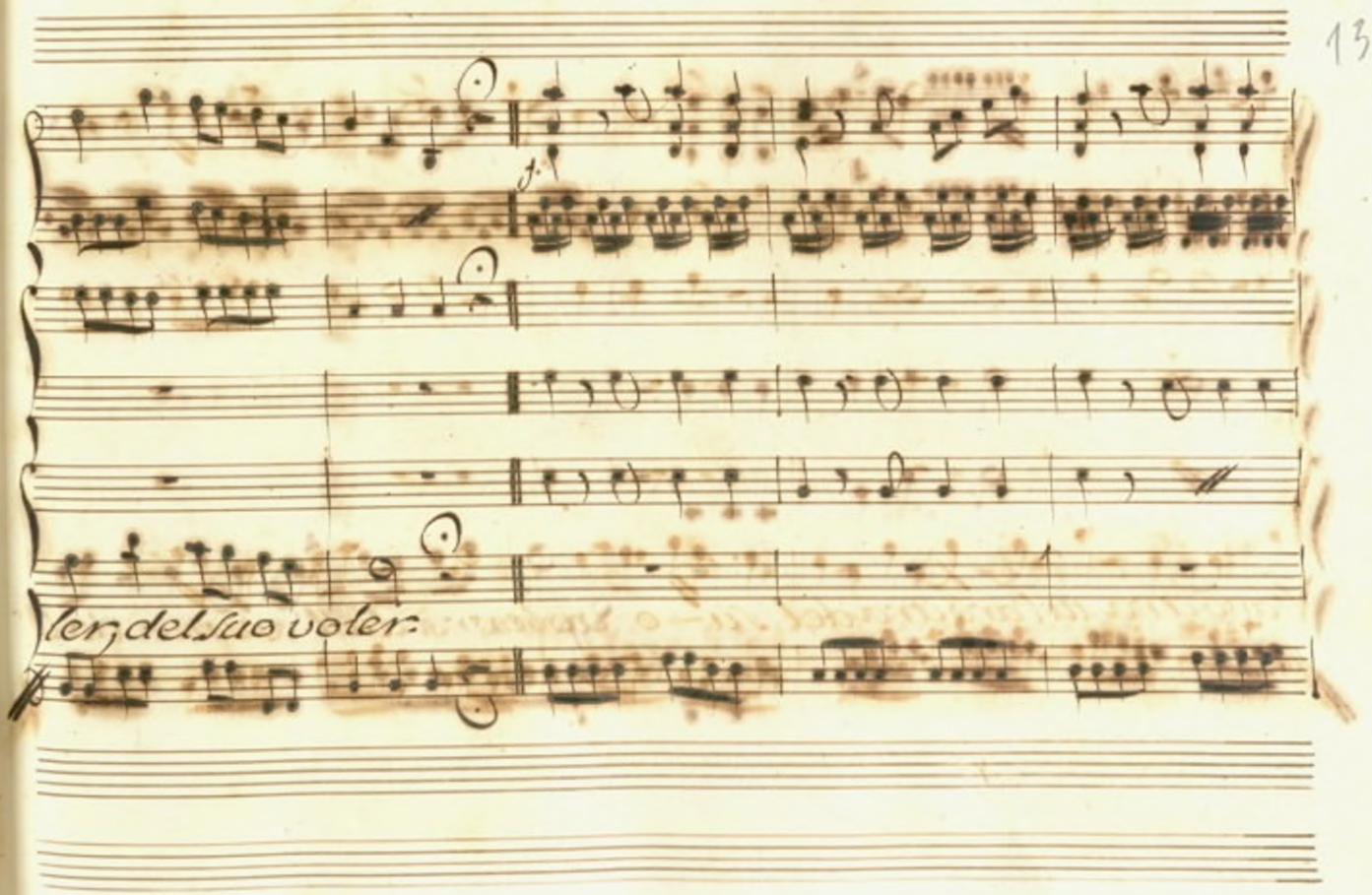

fp
ver — — — chio parlo il ver.
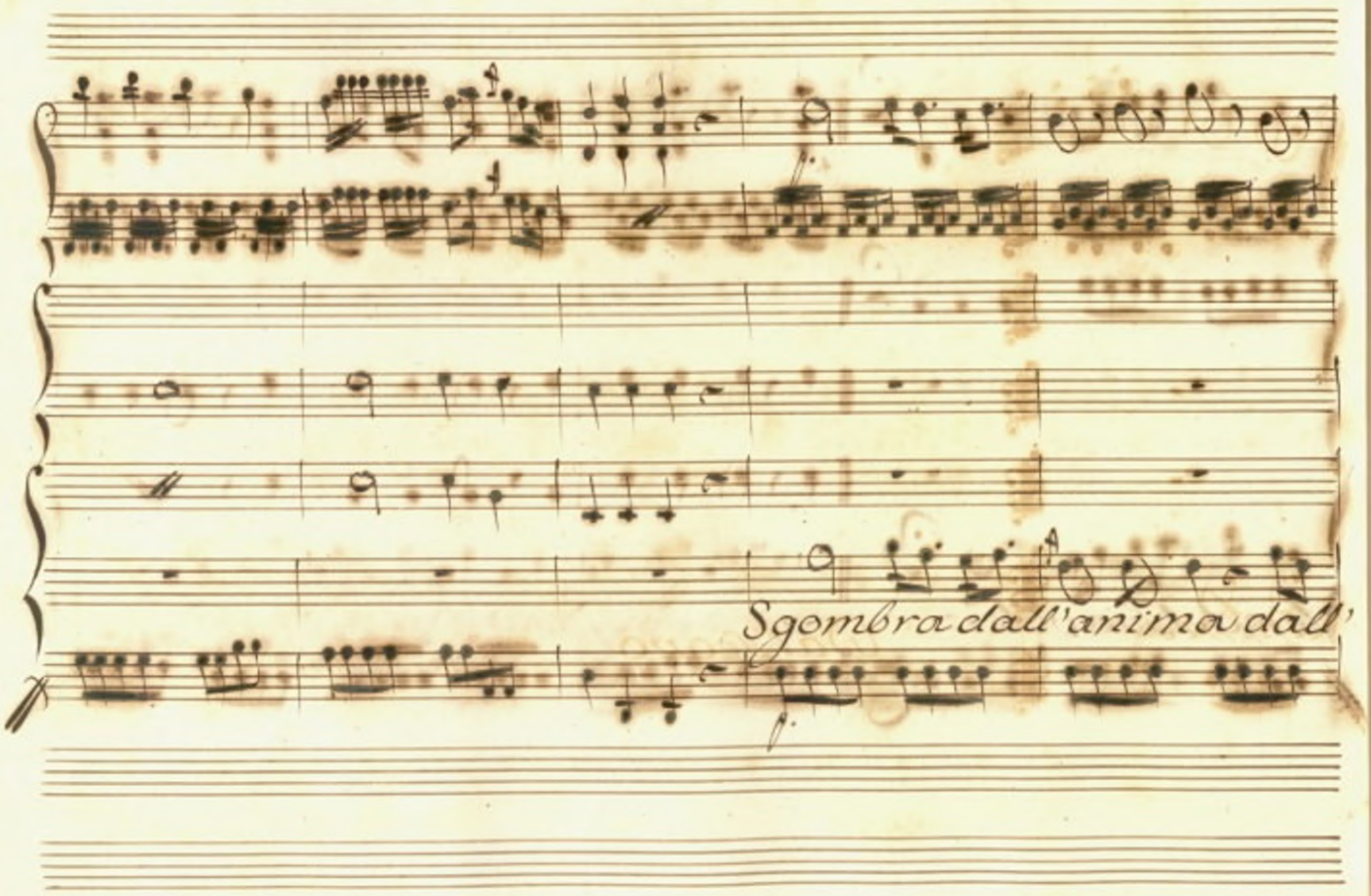

Se al cor dr
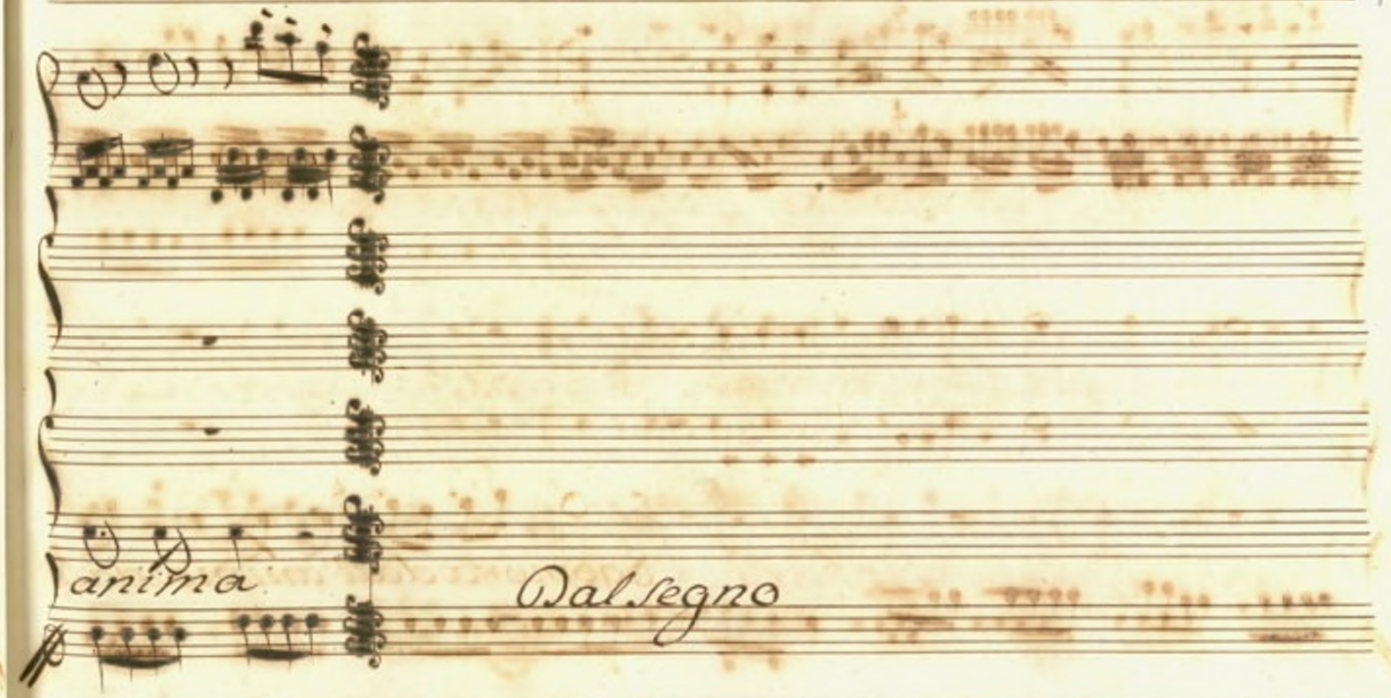

Cesare per un momento per un momento

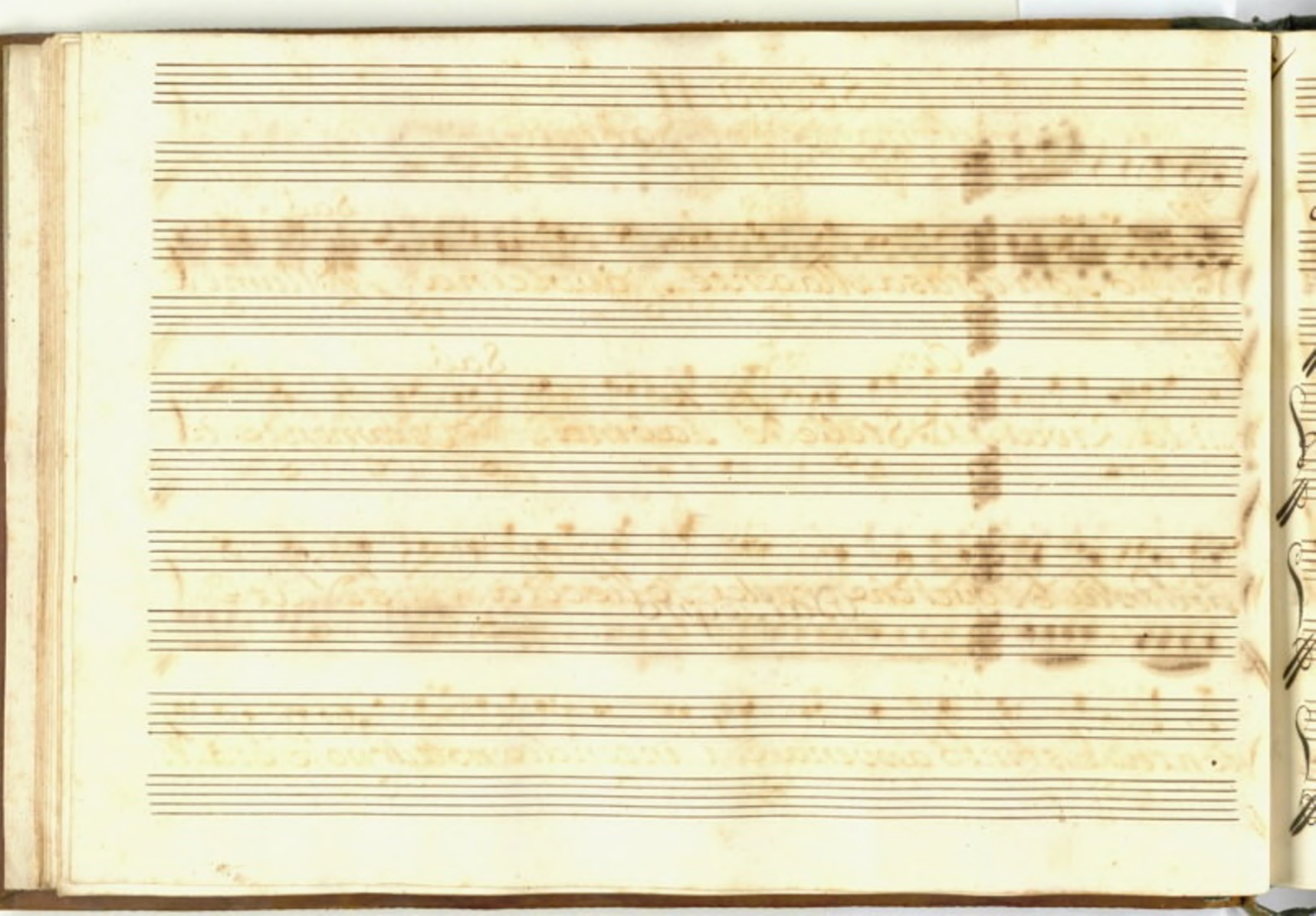

p.
Sarai piacevole d'un ca-ro accento, Sarai tu


l'arbitro, tu l'arbitro del su-o voler, del suo-vo-


ler; del suo voler:


Sgombra dall'anima dall'


anima
Dal segno



Scena II.
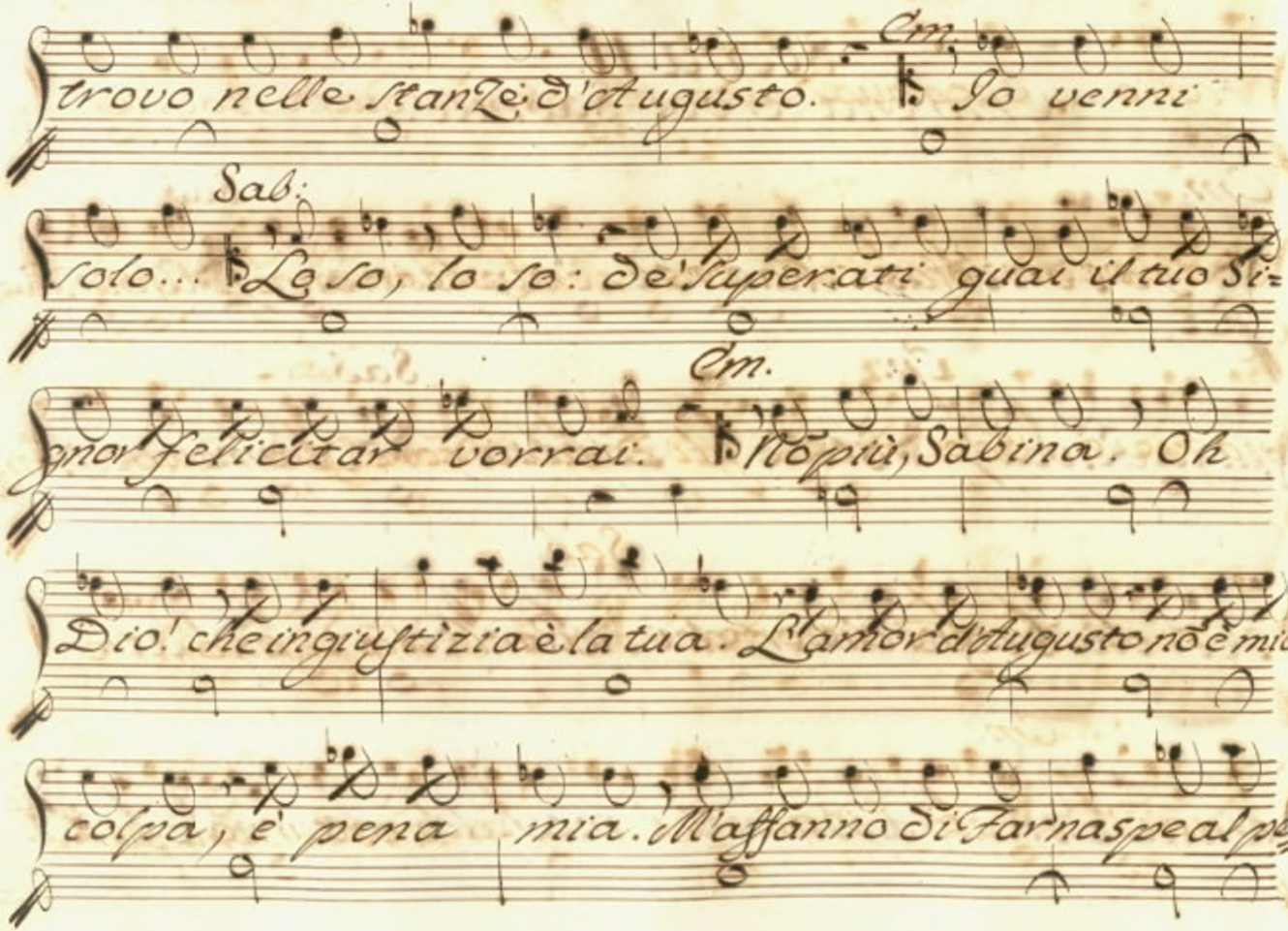
Cmirena, e poi Sabina.
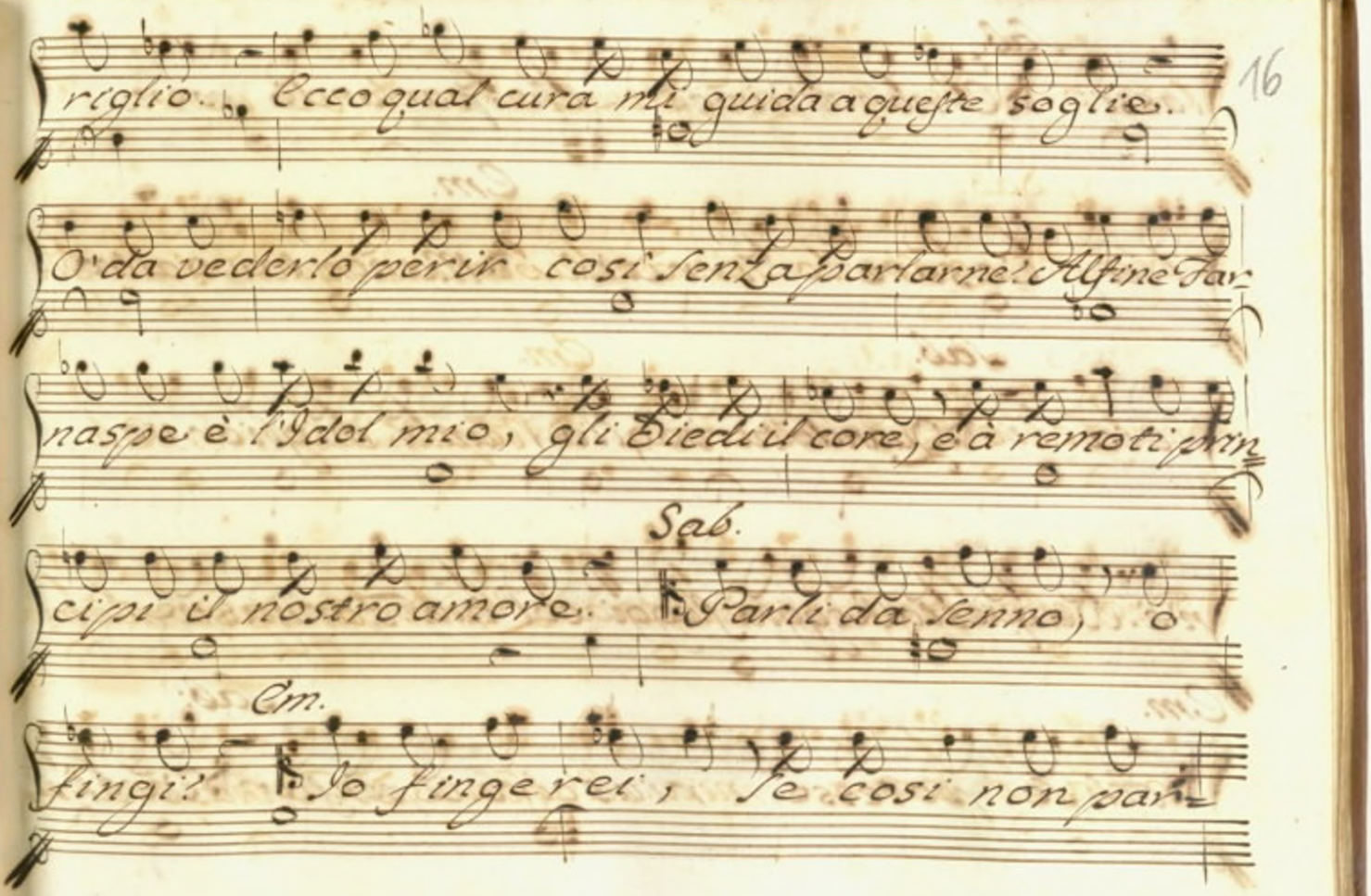
Cm. Io son cõfusa. Magente s'avvicina. Sab: Numi, è
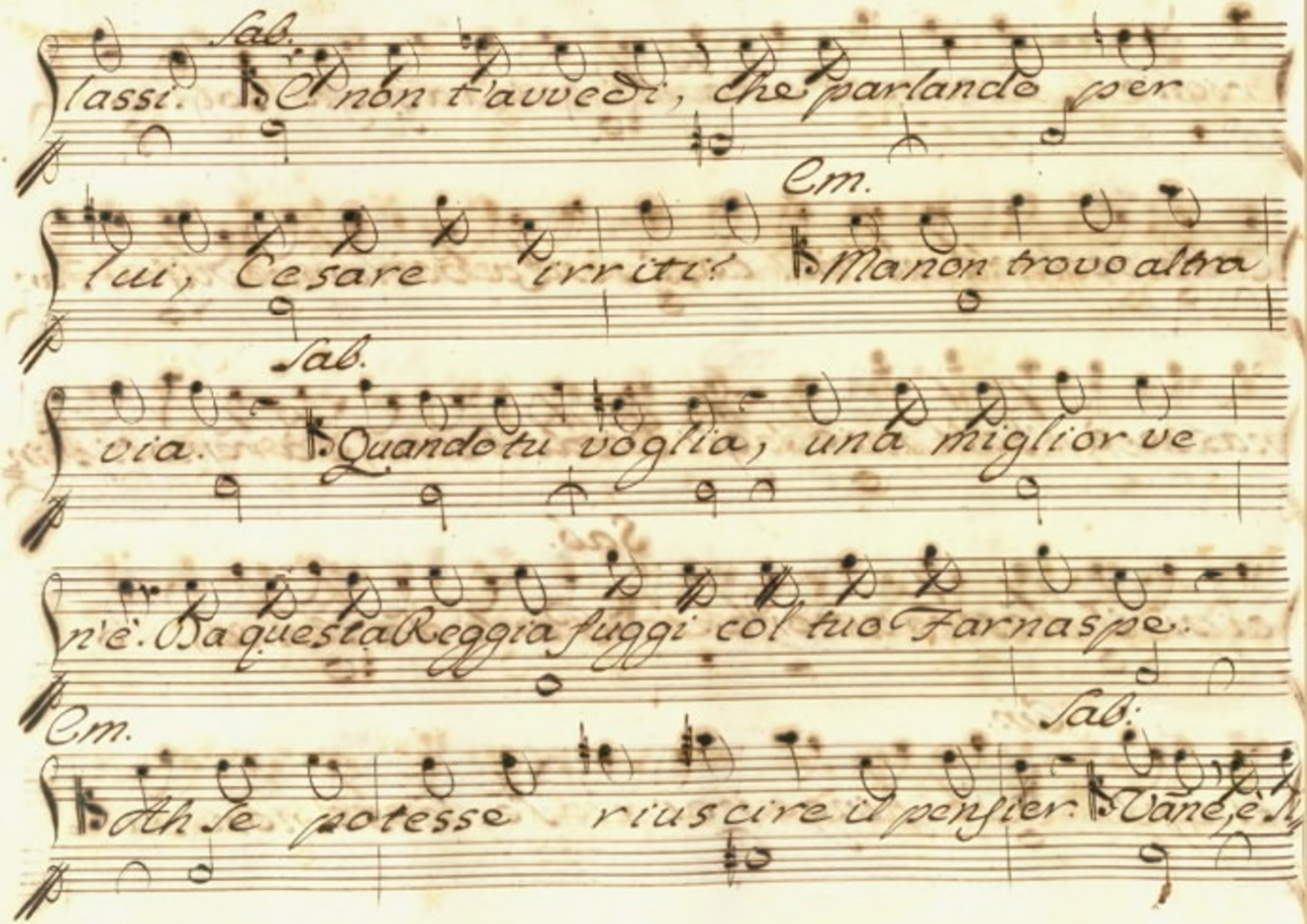
qui la Rival. / Cm. Stelle, è Sabina. / Sab. Veramente tu

sei, più di quel che credei sollecita, ed at=

tenta. Estinto appena è l'incendio notturno, e già ti


trovo nelle stanze d'Augusto. Cm. Io venni
Sab.
solo... Lo so, lo so: de' Superati guai il tuo Si=
Cm.
gnor felicitar vorrai. Nò più, Sabina. Oh
Dio! che ingiustizia è la tua. L'amor d'Augusto nò è mia
colpa, è pena mia. M'affanno di Farnaspe al pe


riglio. Ecco qual cura mi guida a queste soglie.
O' da vederlo perir così senza parlarne! Alfine Far-
naspe è l'Idol mio, gli Diedi il core, e à remoti prin-
Sab.
cipi il nostro amore. Parli da senno,
Em.
fingi? Io fingerei, se così non par-


Sab.
lassi. Ch'non t'avvedi, che parlando per
Cm.
lui, Cesare irriti. Manon trovo altra
Sab.
via. Quando tu voglia, una miglior ve
n'è. Da questa Reggia fuggi col tuo Farnaspe.
Cm.
Ah se potesse riuscire il pensier. Vane è
Sab.

curo. A partir ti prepara. Al maggior fonte de' Ce=

sarei giardini col tuo Sposo verrò. Colà m'at=

Cm.

tendi prima, che ascenda a mezzo corso il Sole. Ma ver=

rai! del destino son tanto usata a tollerar lo

Sab:

sdegno... Ecco la destra mia, prendila in

Cm.

pegno Ah che a sì gran cõtento è quest'anima an=

gusta. Oh me felice! Oh generosa Augusta!
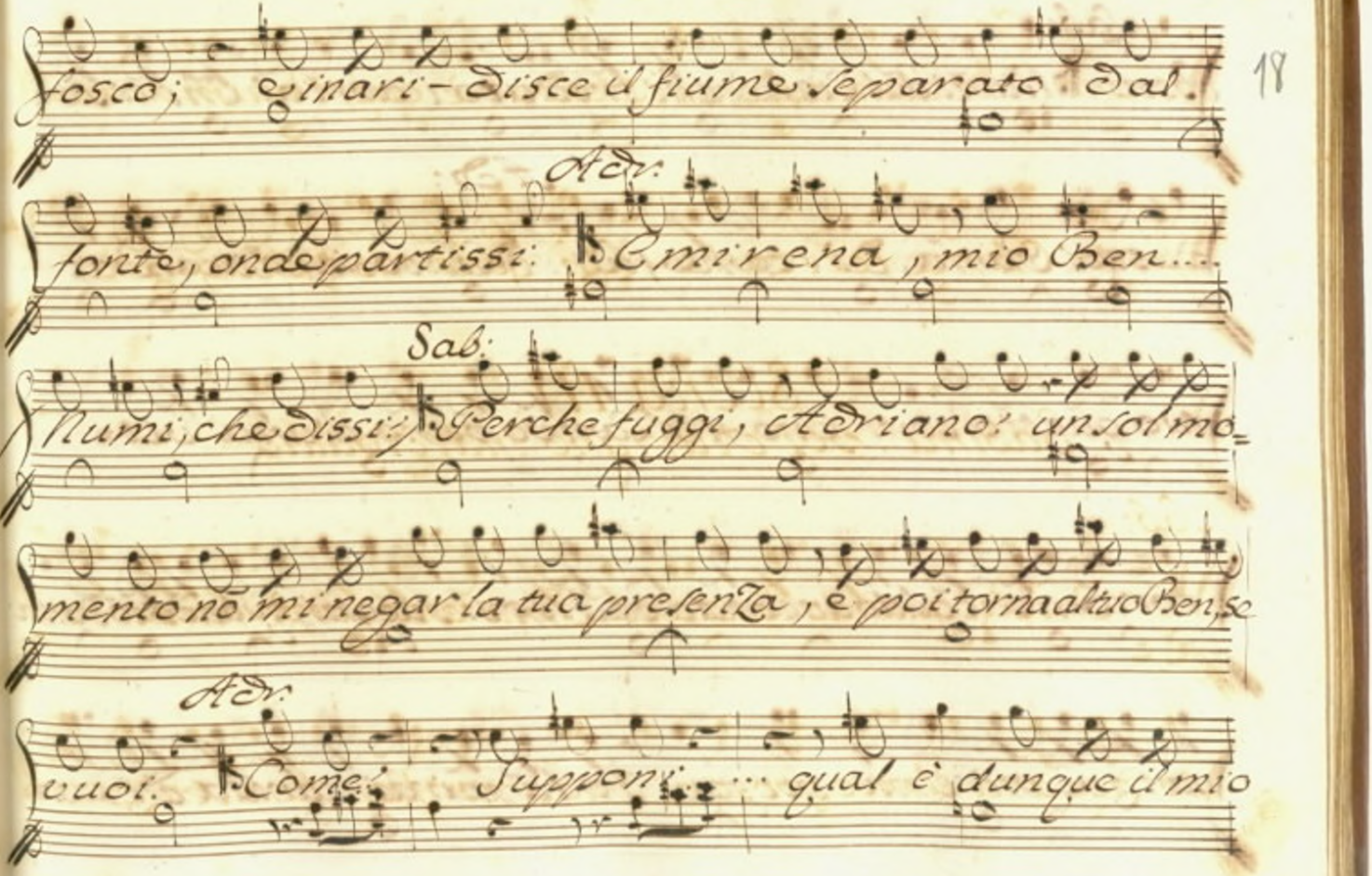
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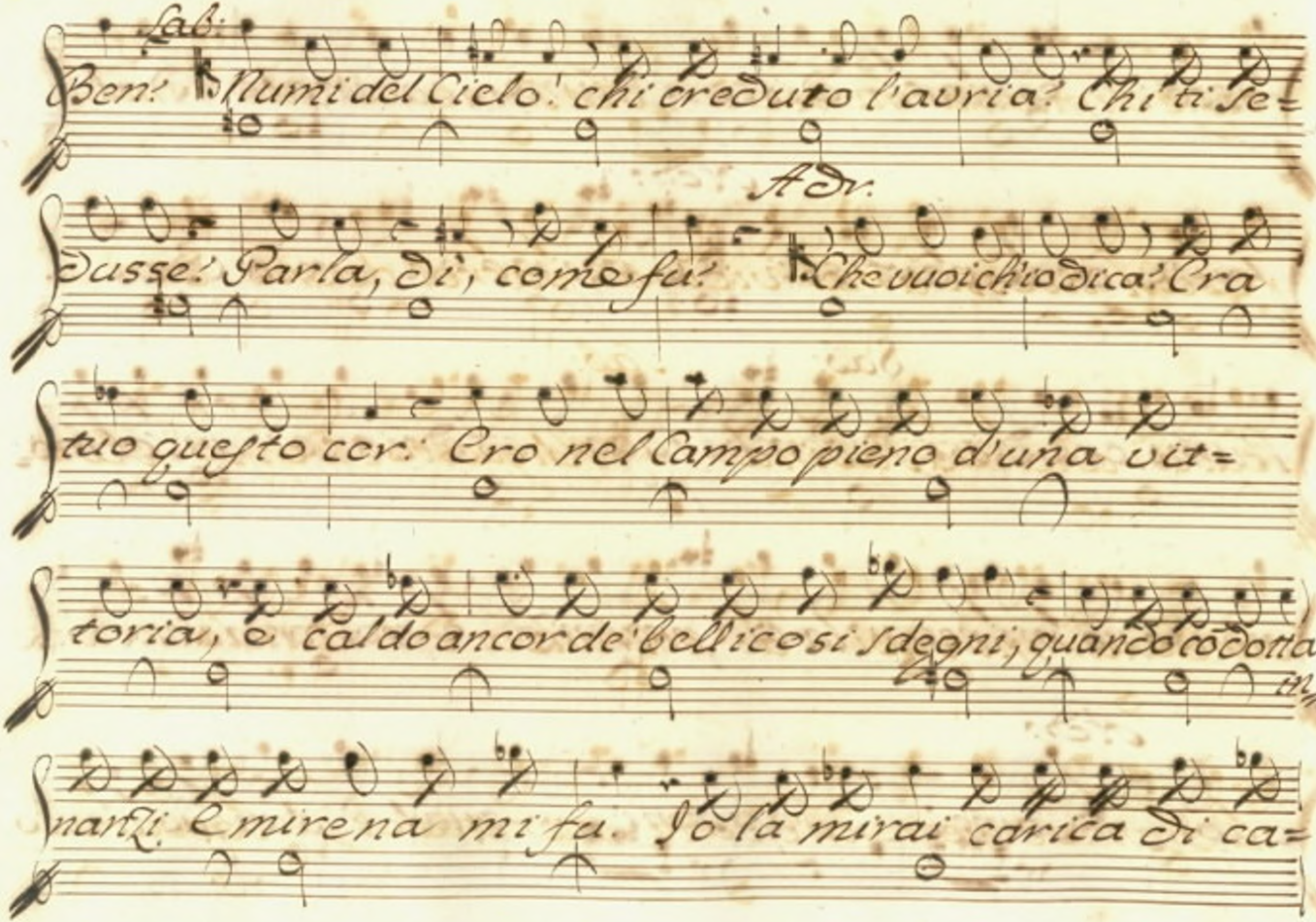
Sabina, poi Adriano, indi Aquilio.

Sab:

Chi sa! quando lontana Emirena sarà, forse ri=

torno farà il mio sposo al primo amor: Non dura sen̄pre sca il


fosco; e inari - disce il fiume separato dal
Adr:
fonte, onde partissi: Emirena, mio Ben....
Sab:
Numi, che dissi? Perche fuggi, Adriano! un solmo-
mento no mi negar la tua presenza, e poi torna al tuo Ben, se
Adr:
vuoi. Come! Suppon'... qual è dunque il mio


Lab.
Ben! Numi del Cielo! chi creduto l'avria? Chi ti se-
Adr.
duce! Parla, di', come fu? Che vuoi ch'io dica? Era
tuo questo cor: Ero nel Campo pieno d'una vit-
toria, e caldo ancor de' bellicosi sdegni, quando condotta
narti. E mirena mi fu. Io la mirai carica di ca-

tene dimandarmi pietà. Ah se in quell'atto ri=mi=
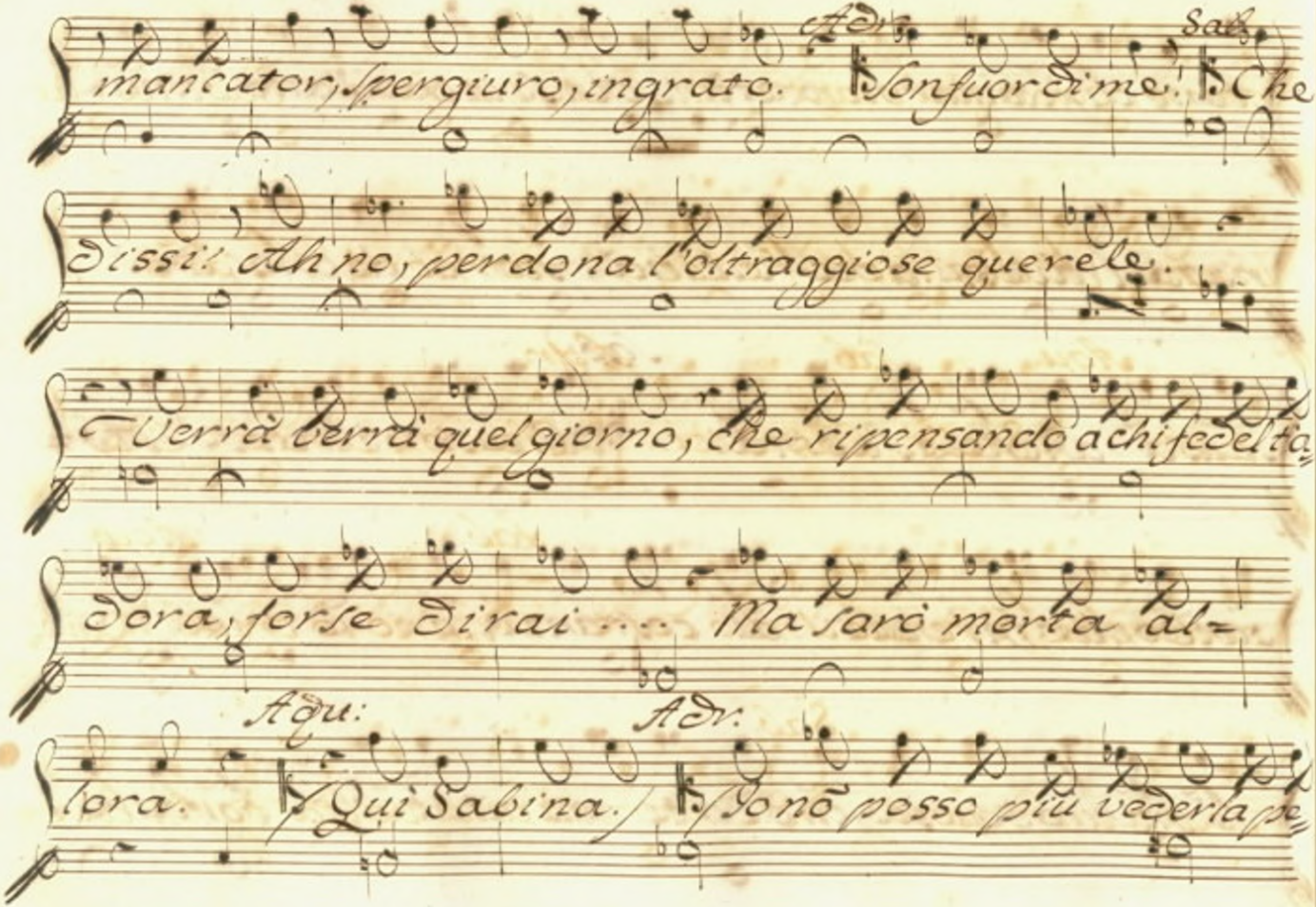
rata l'avessi a me vicina, parrei degno di
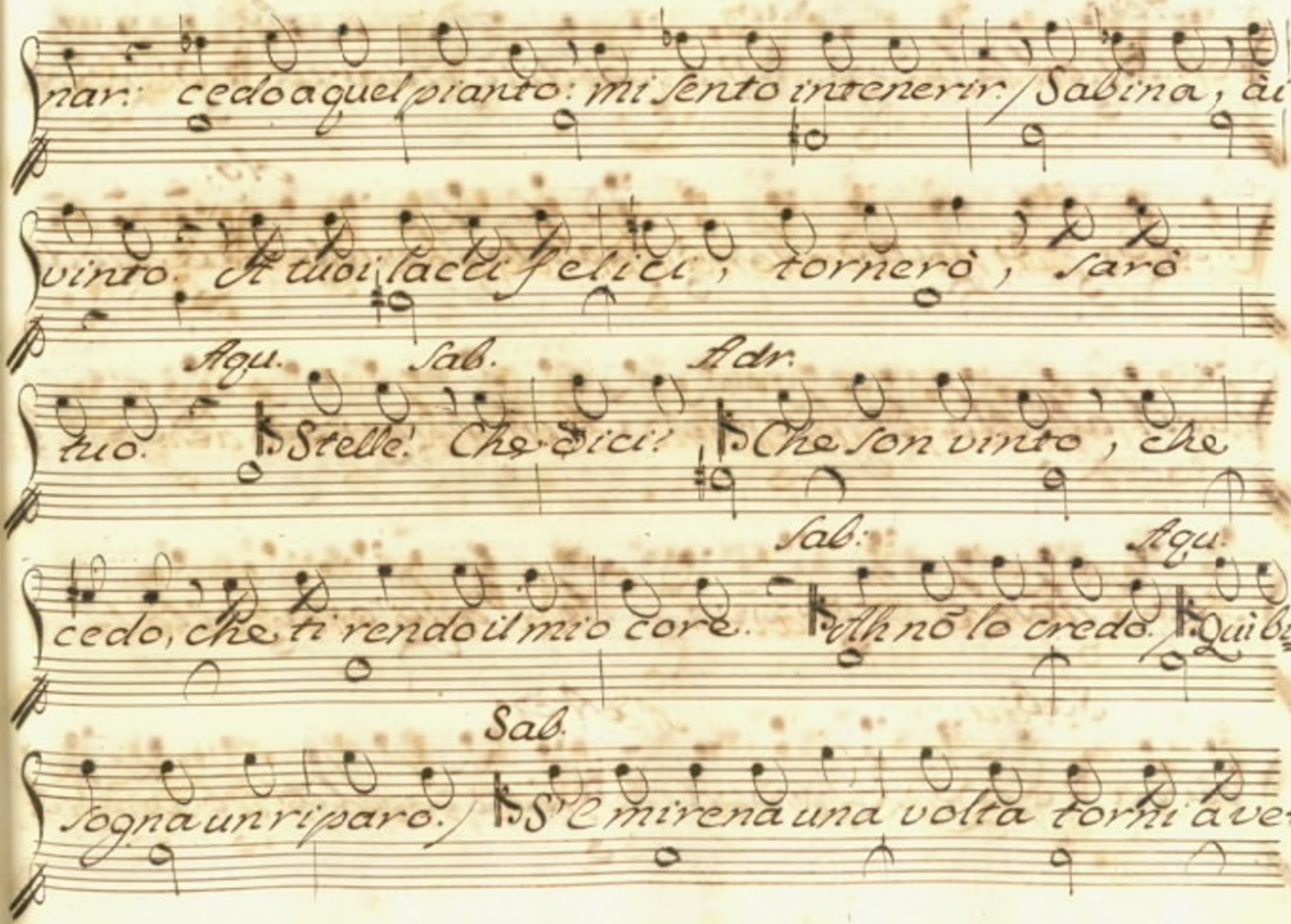
Sab:
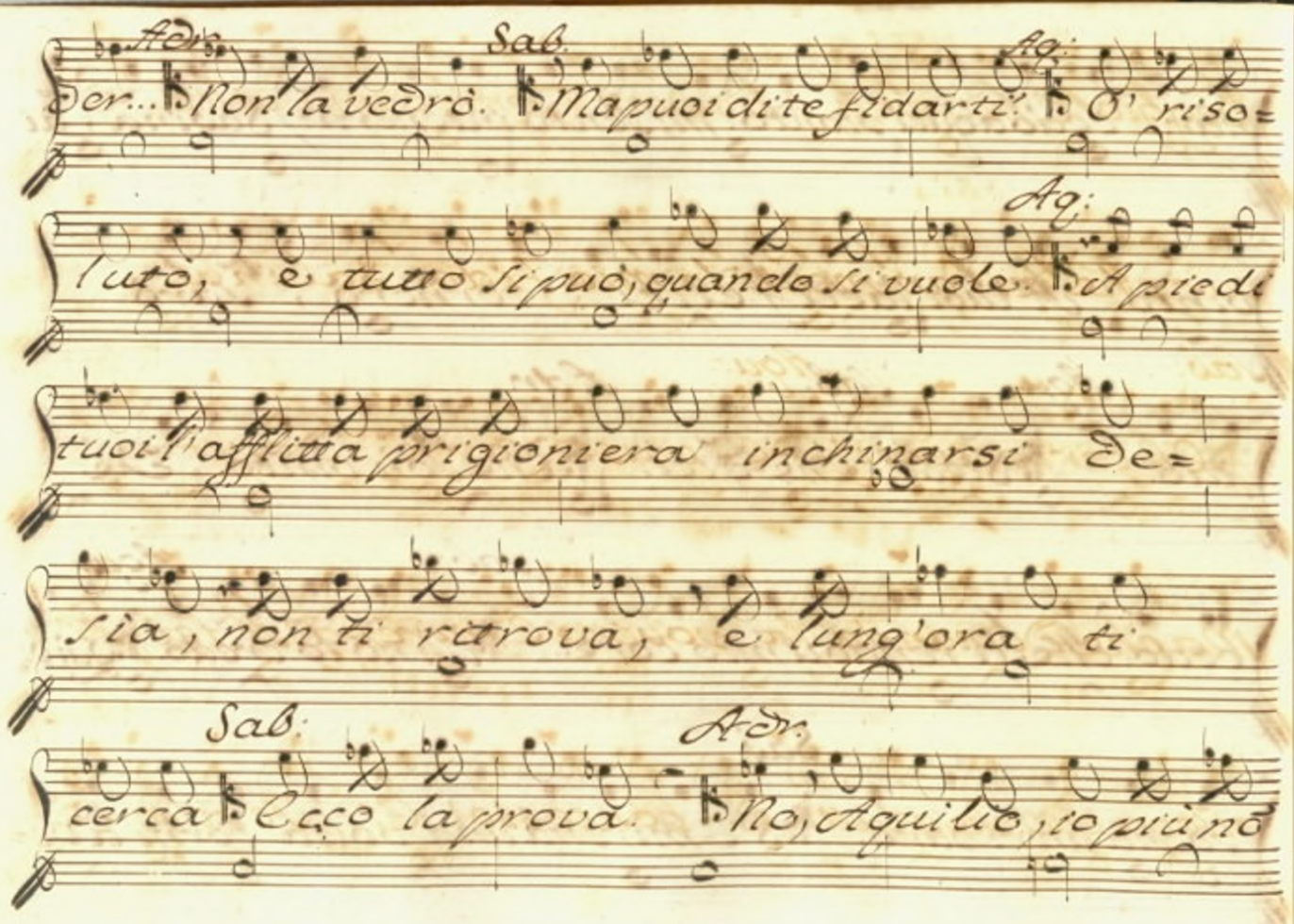
scusa anche a Sabina. Ah questo è troppo! Ab=

bandonarmi vuoi: ài costanza di dirlo:

il premio è questo, ch'ò da te meritato? barbaro,


mancator, spergiuro, ingrato. Son fuor di me! Che
Sab.
dissi! Ah no, perdona l'oltraggiose querele.
Verrà verrà quel giorno, che ripensando a chi fedel ta
dora, forse dirai ... Ma sarò morta al-
Agu:
lora. Qui Sabina.
Adr:
Io nō posso più vederla pe


nar: cedo a quel pianto: mi sento intenerir. / Sabina, ài
vinto. A tuoi lacci felici, tornerò, sarò
Agu. Sab. Adr.
tuo. Stelle! Che dici! Che son vinto, che
Sab: Agu.
cedo, che ti rendo il mio core. Ah nò lo credo. Quì
Sab.
sogna un riparo. / Se mirena una volta torni ave=


Adr.
Sab.
Ag.
Per... Non la vedrò. Ma puoi di te fidarti? O' riso=
luto, e tutto si può, quando si vuole. A piedi
Ag.
tuoi l'afflitta prigioniera inchinarsi de=
sia, non ti ritrova, e lung'ora ti
Sab.
Adr.
cerca Ecco la prova. No, Aquilio, io più nò

Seggio Emirena veder. Tempo una volta è
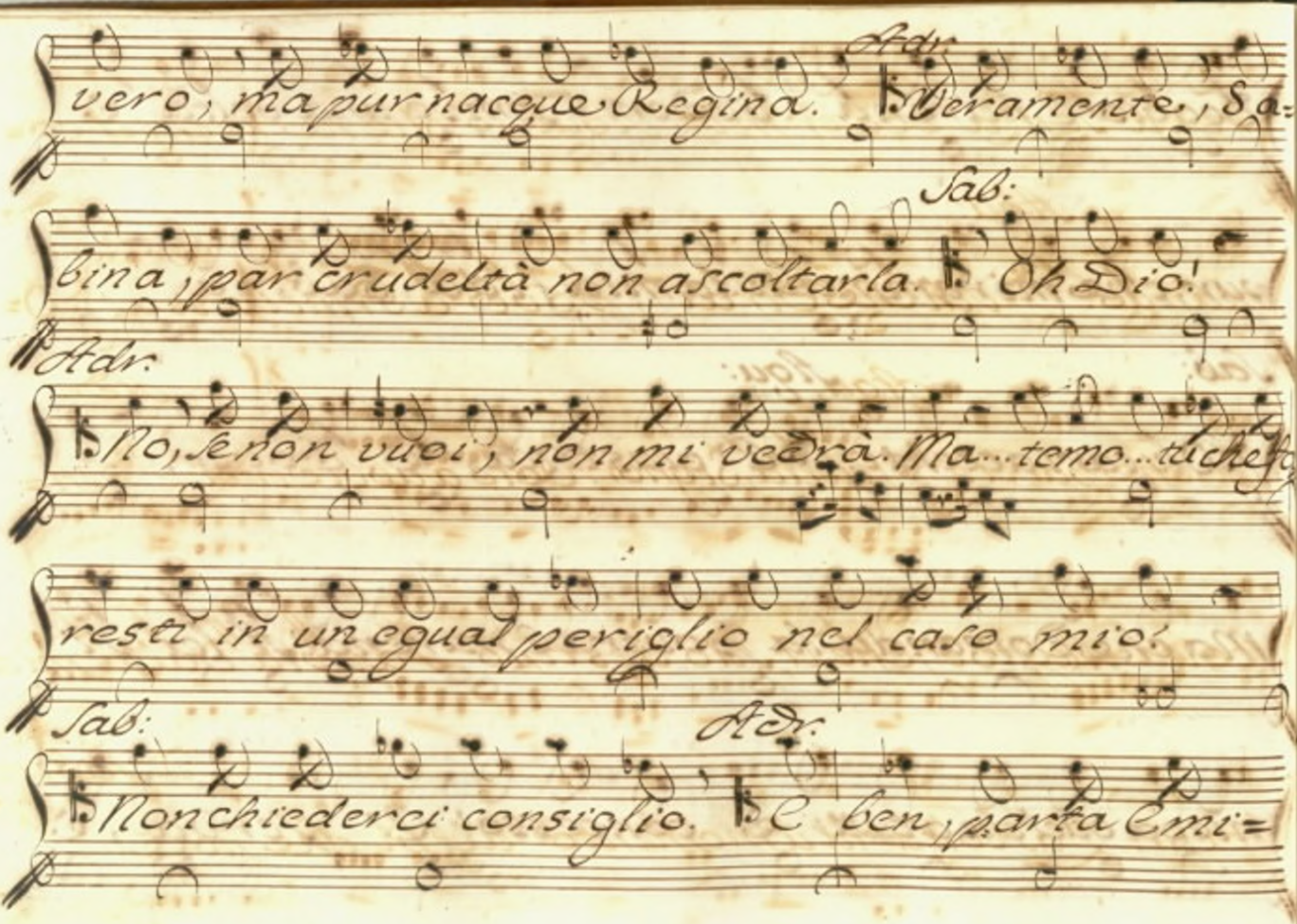
pur, che mi rammenti la mia fida Sabina.

Sab: Agu:

Oh cari accenti! E' giustizia, è dover.

Ma che domanda la povera Emirena! A lei si

niega quel che a tutti è concesso! E' serva, è


vero, ma pur nacque Regina.
Adr.
Veramente, Sa=
bina, par crudeltà non ascoltarla.
Sab:
Oh Dio!
Adr.
No, se non vuoi, non mi vedrà. Ma... temo... ti che=
resti in un egual periglio nel caso mio!
Sab:
Non chiederci consiglio.
Adr.
E ben, parta Emi=

rena senza vedermi. Aquilio glie ne rechi il co=

Aqu: Adr:

mando. Ah che dirai, povera Principessa! O=
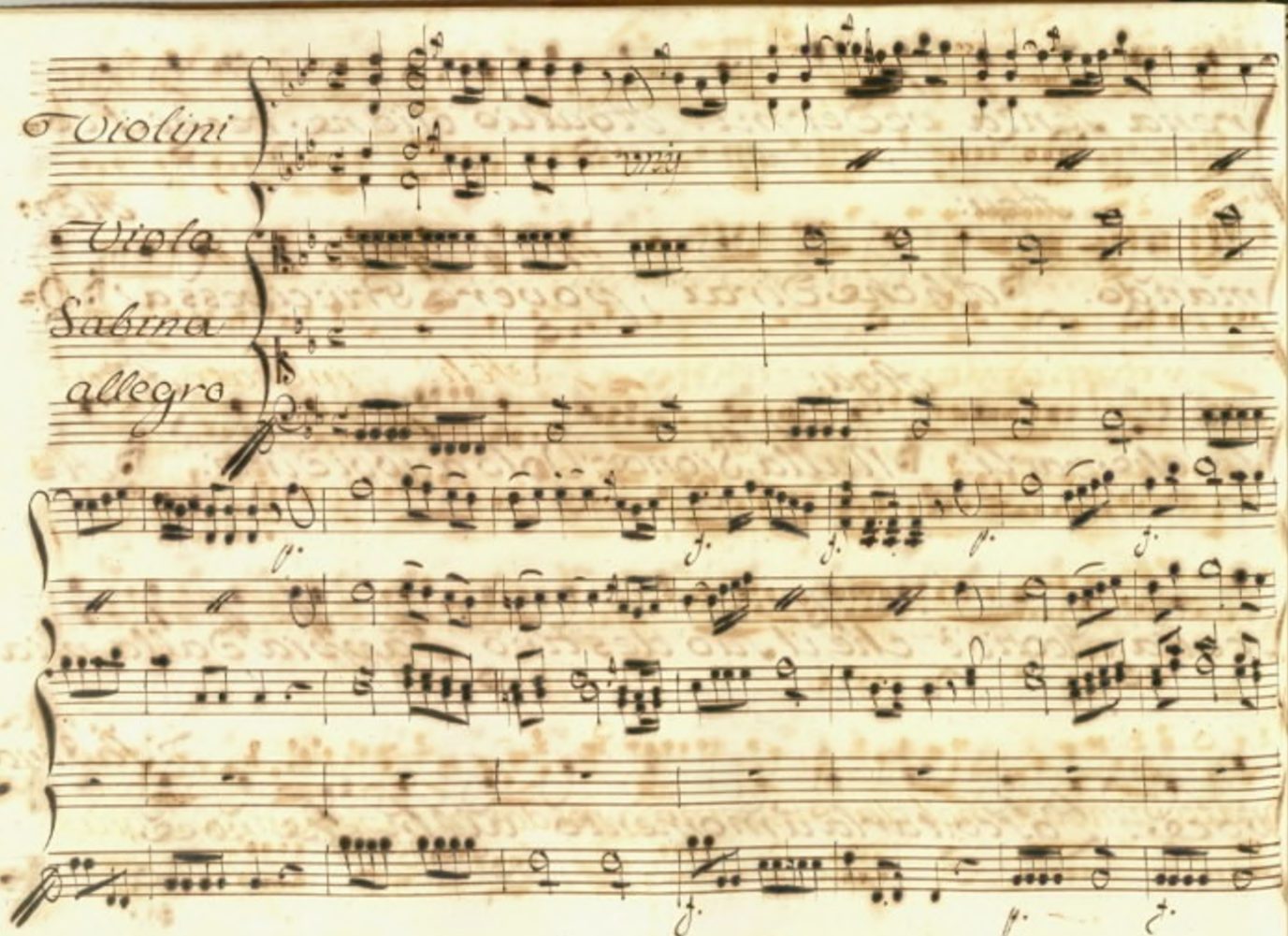
Aqu: Adr:
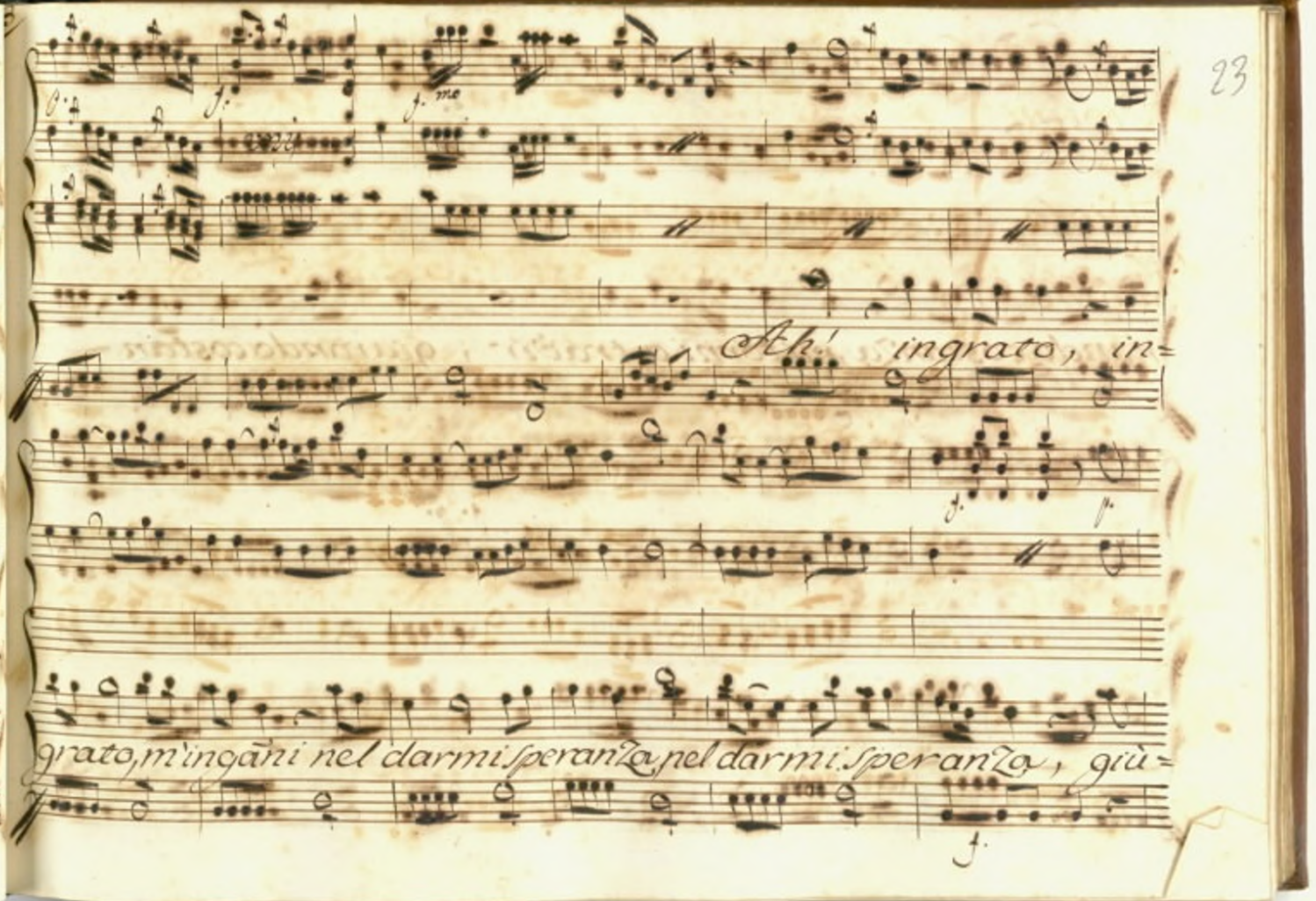
la, che parli! Nulla, Signor. Volo a ubbidirti. A=

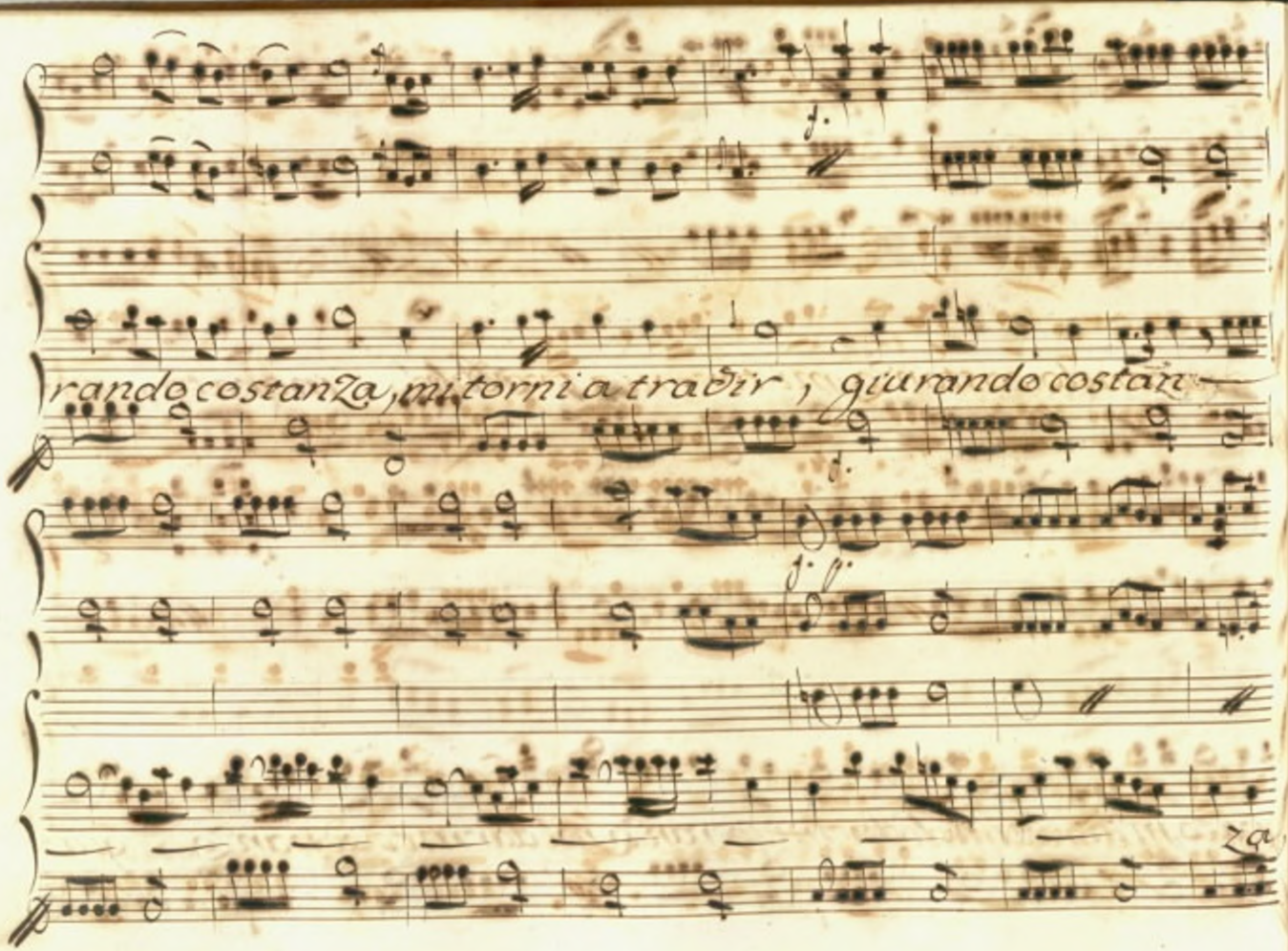
scolta. Meglio è, che il suo destino Sappia dalla mia
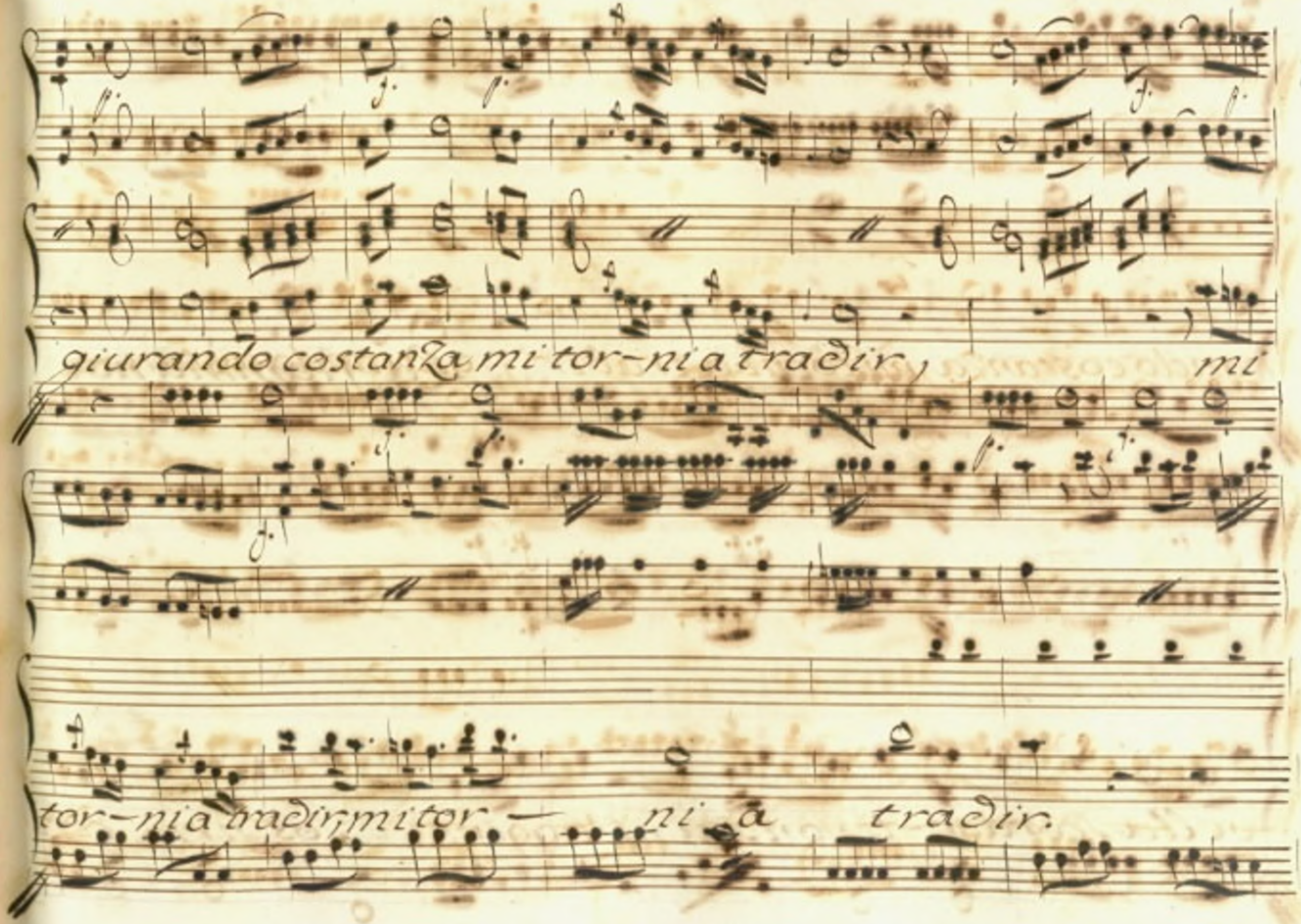
Aria di Sabina
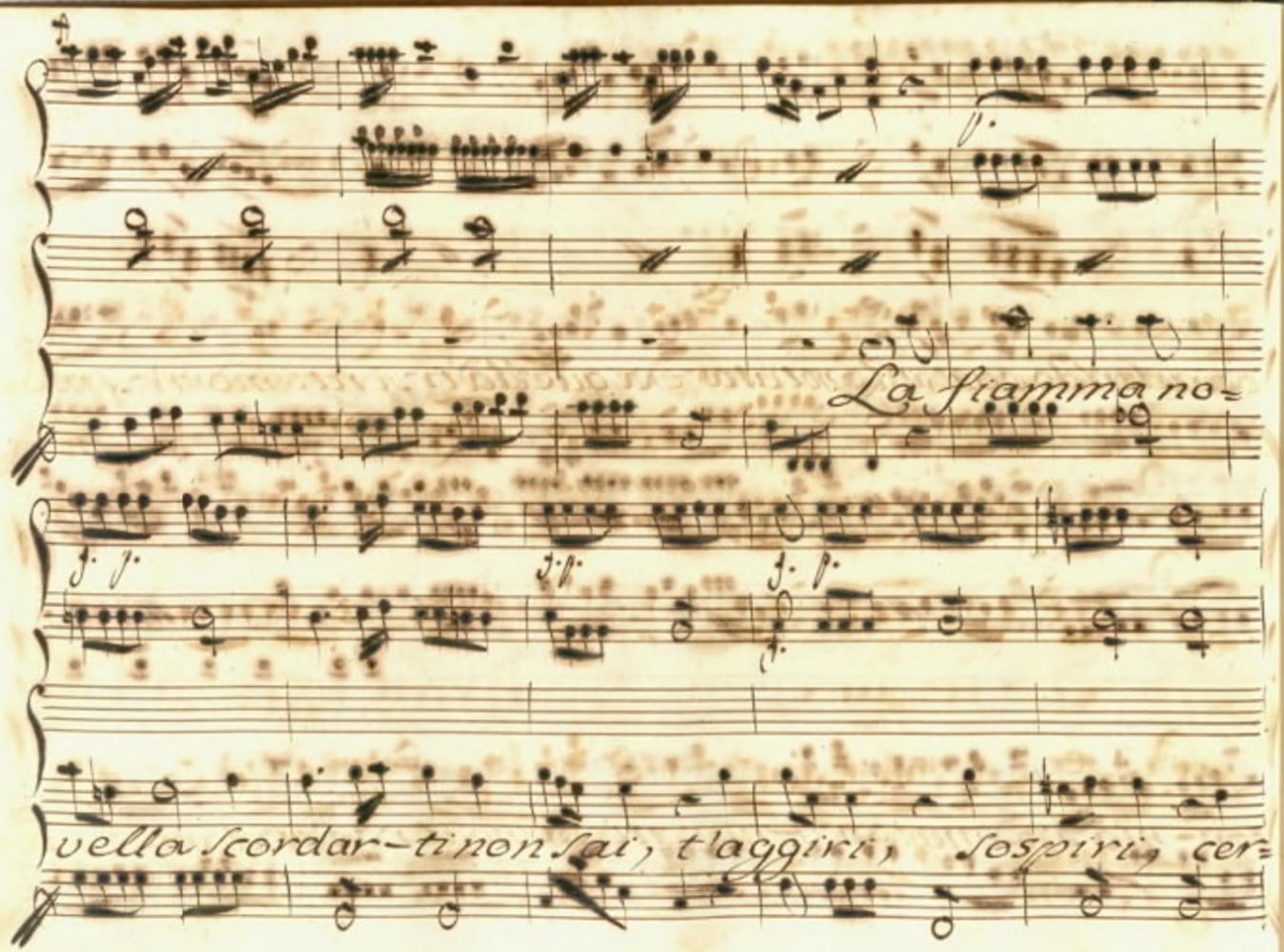
voce. Ascoltarla un momento alfin che nuoce.
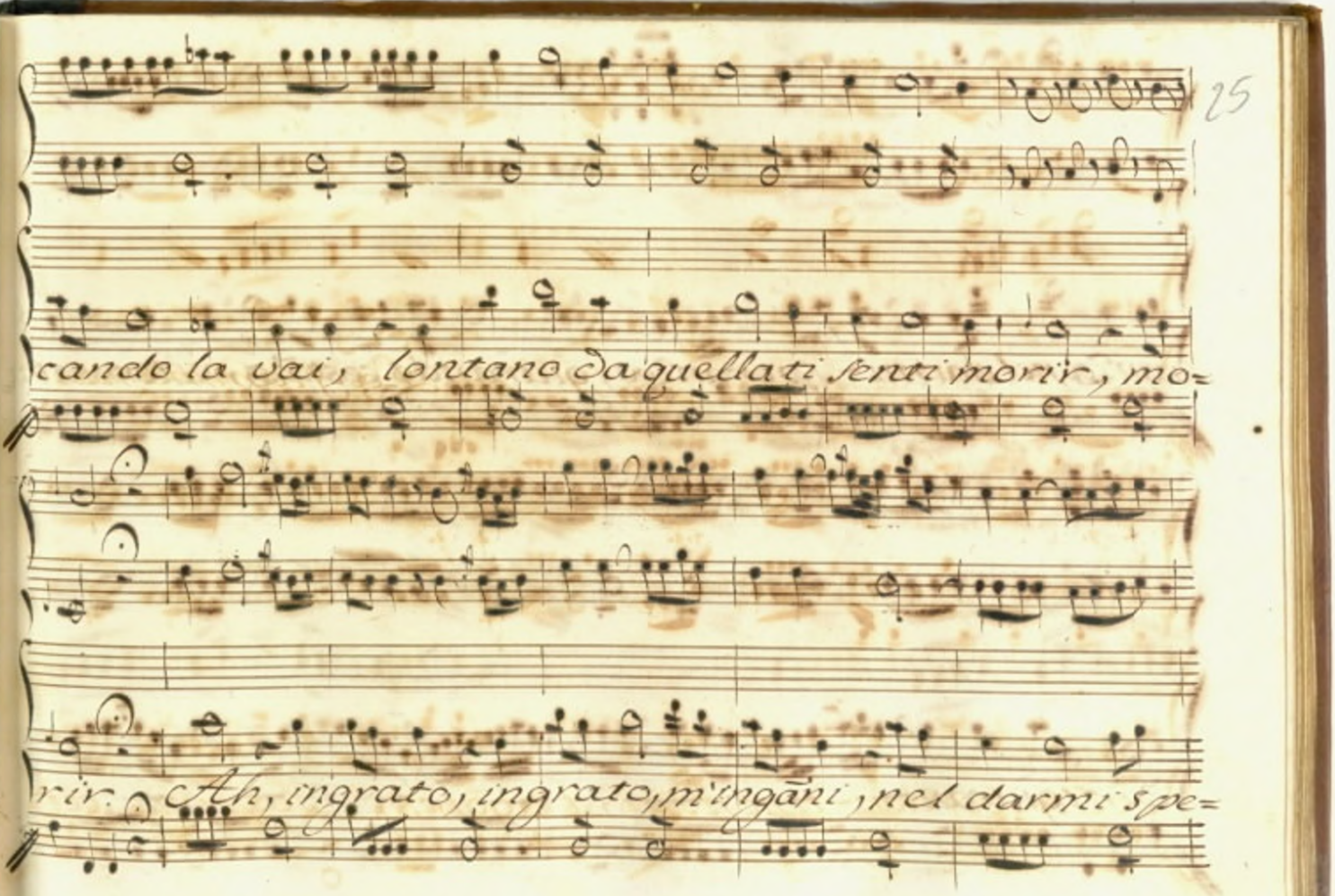

Violini
Viola
Sabina
allegro

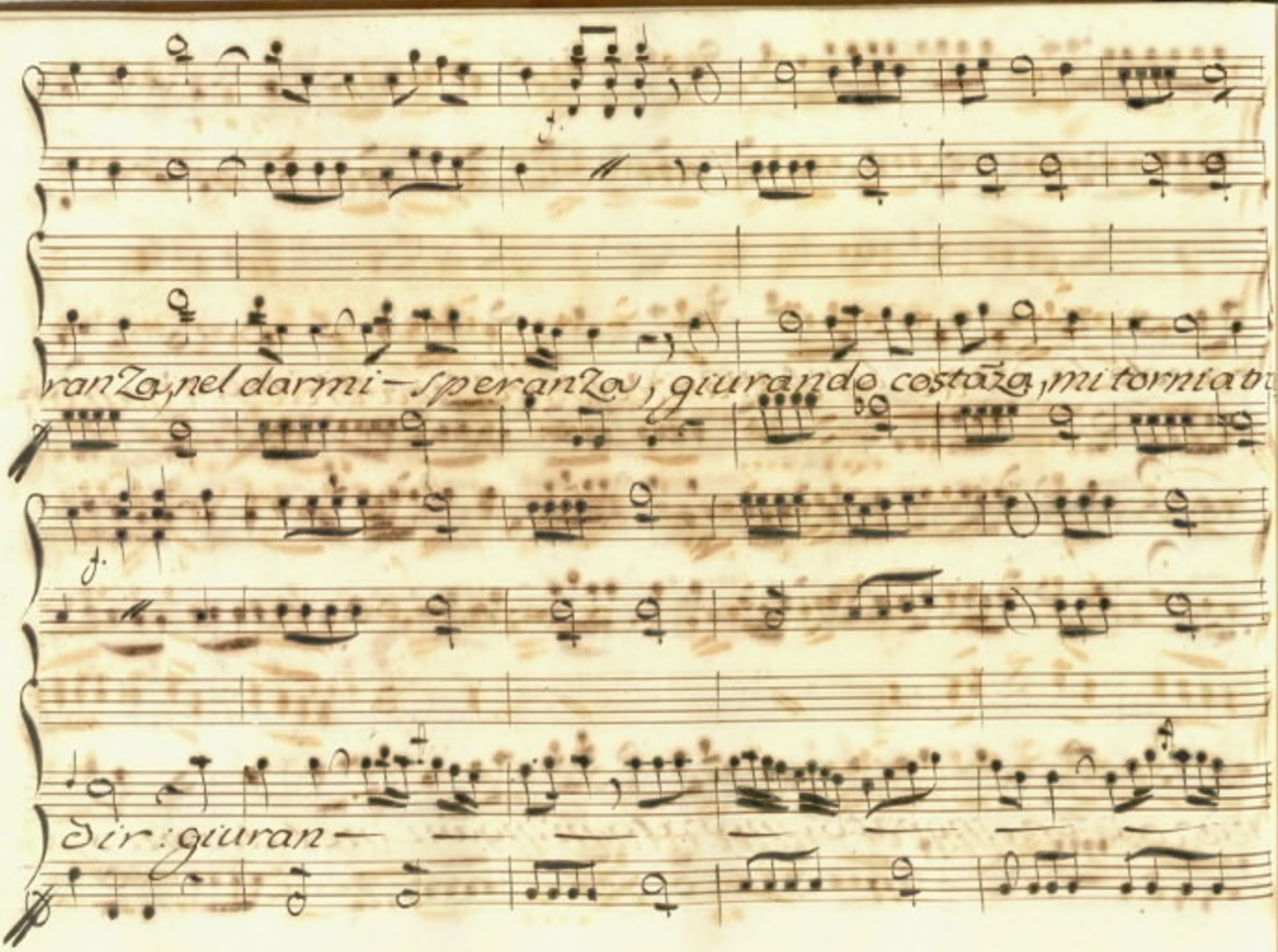

f.
f.me
Ah! ingrato, in=
f.
p.
grato, m'ingani nel darmi speranza, nel darmi speranza, giù=
f.
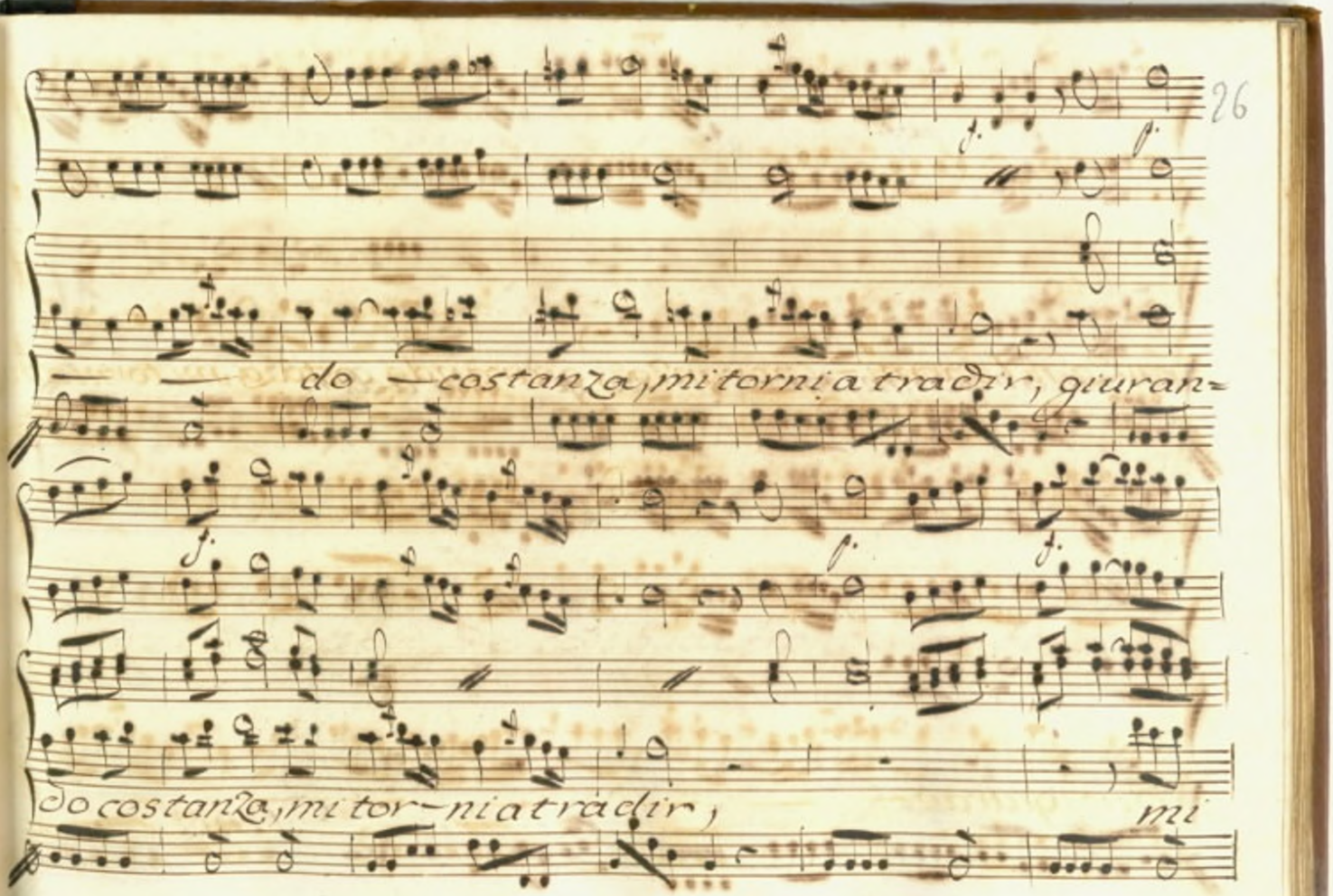

rando costanza, mi torni a tradir, giurando costan-
za
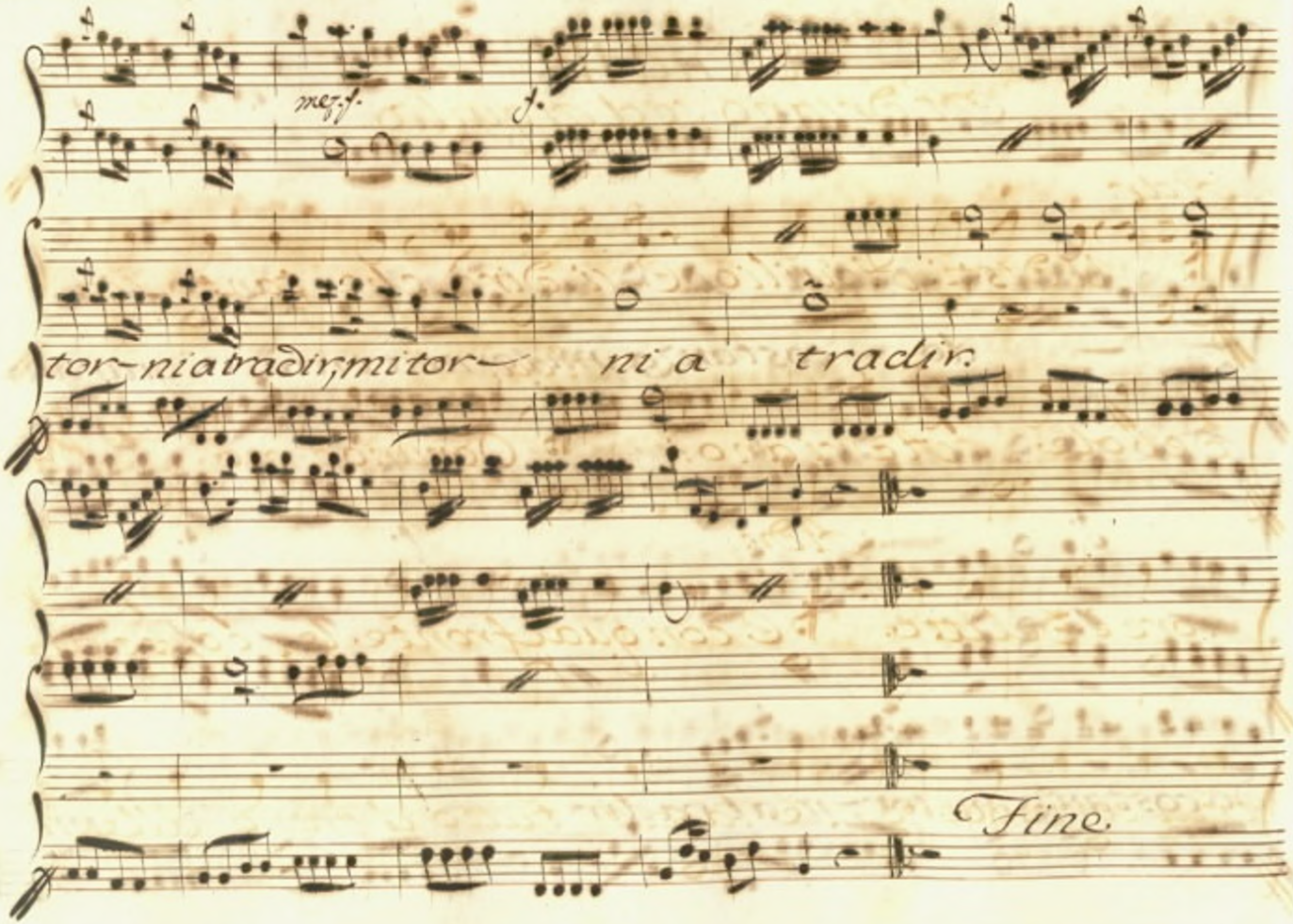

giurando costanza mi tor-ni a tradir, mi
tor-ni a tradir mi tor- ni a tradir.


La fiamma no=
vella scordar-ti non sai, t'aggirii, sospirii cer=


cando la vai, lontano da quella ti sentì morir, mo=
rir. Ah, ingrato, ingrato, m'ingani, nel darmi spe=


ranza, nel darmi – speranza, giurando costanza, mi torna
dir: giuran –


do — costanza, mi torni a tradir, giuran=
do costanza, mi tor— ni a tradir,
mi


mez. f.
f.
tor~ ni a tradir, mi tor~ ni a tradir.
Fine.

Scena IV.
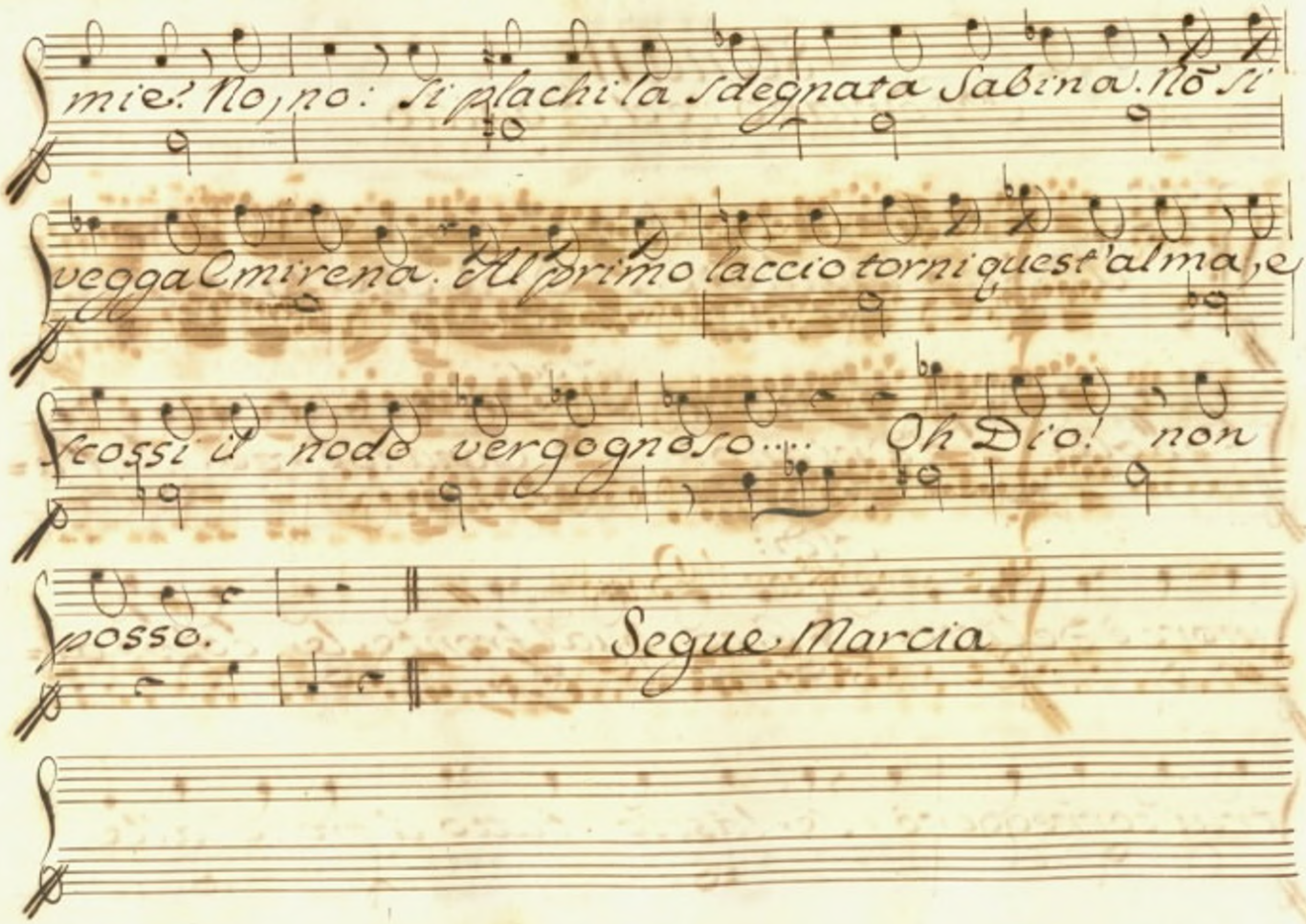
Adriano, ed Aquilio.
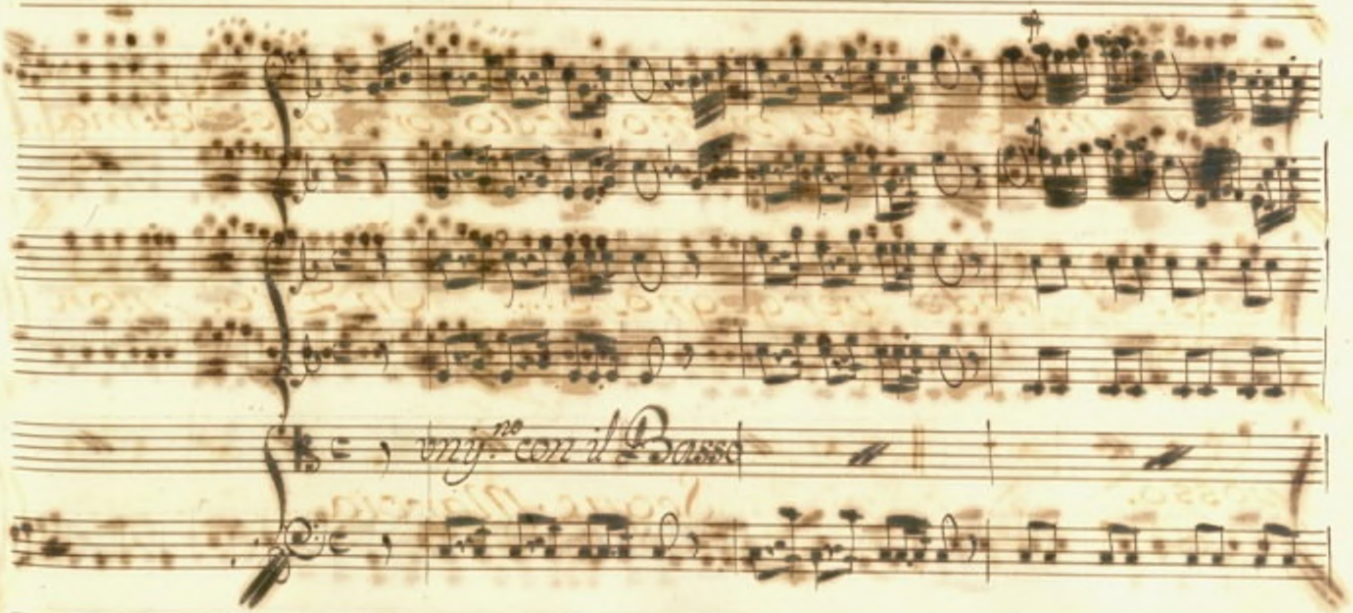
Adr. Udisti, Aquilio? E si dirà, che tanto sia

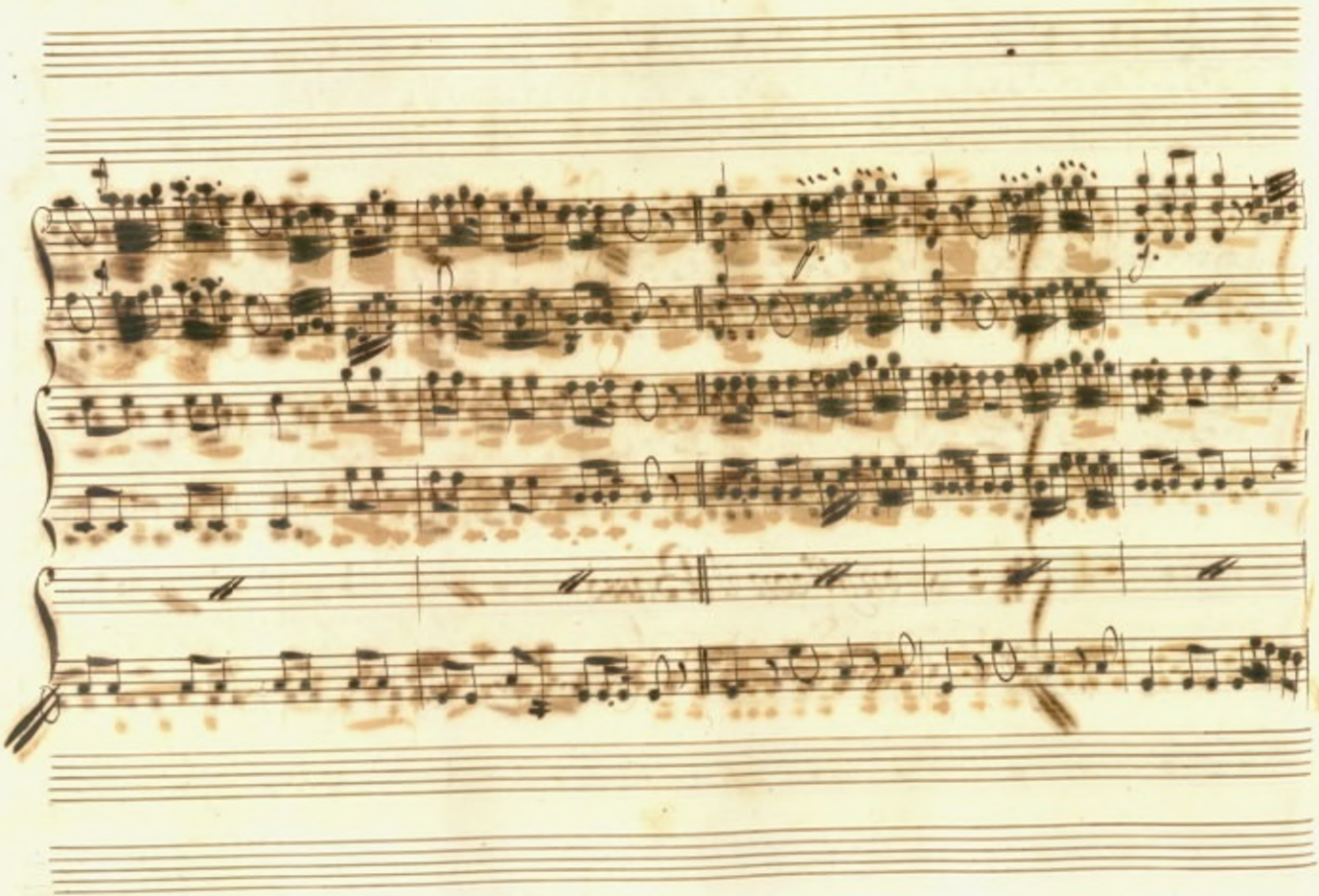
debole Adriano? Agu. Ognuno è reo, se l'a=

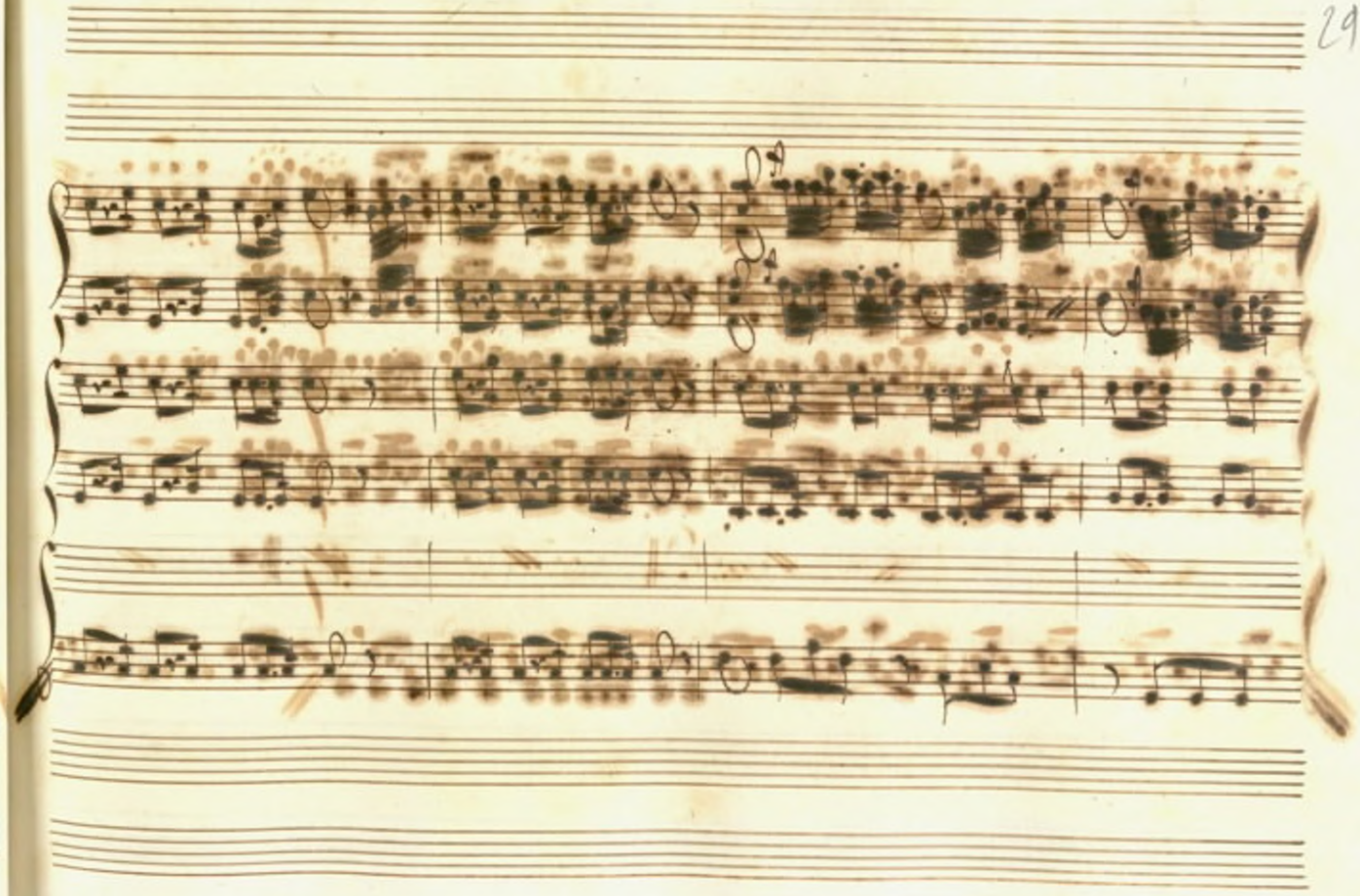
more è delitto. Adr. E con qual fronte le colpe al=

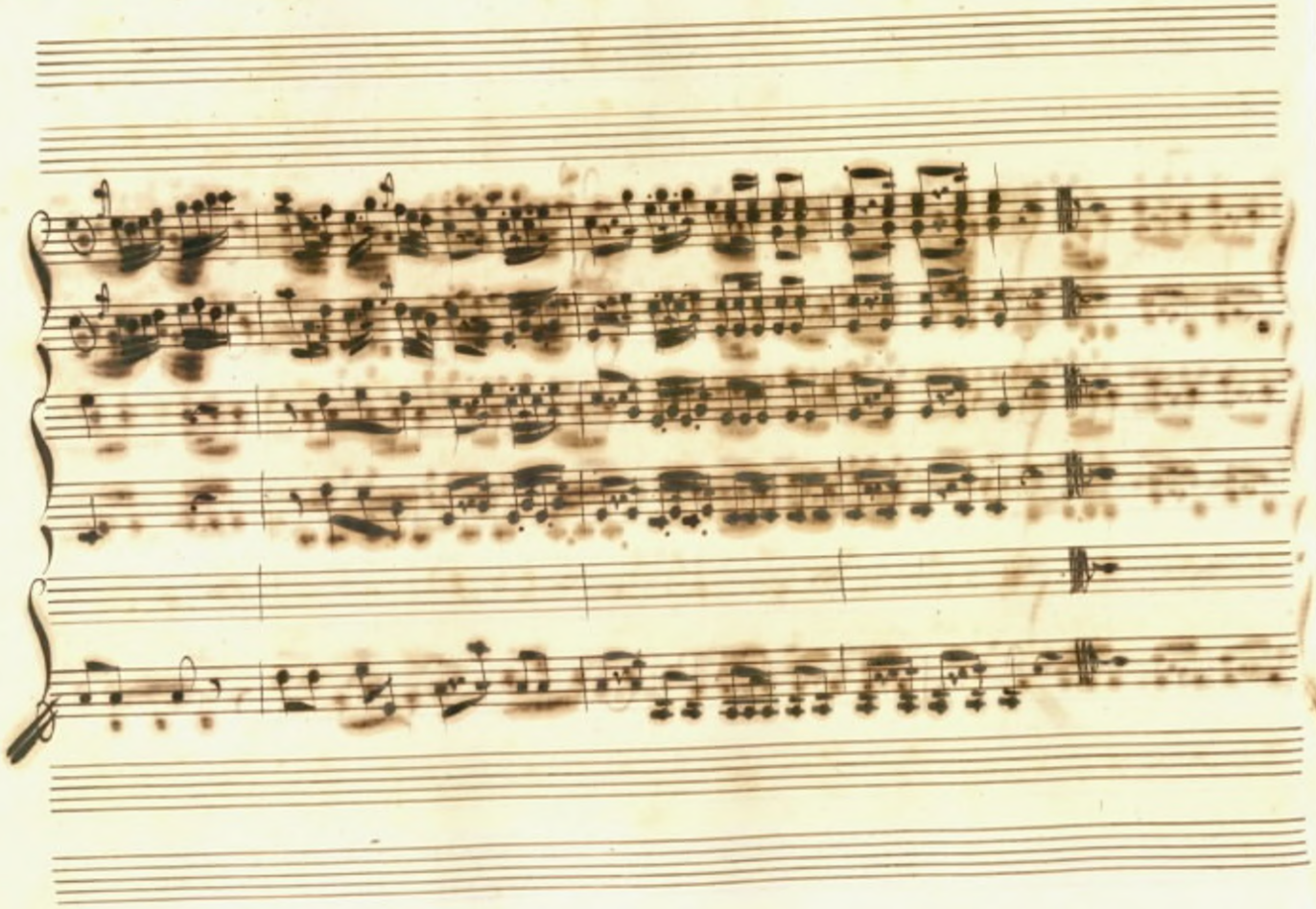
trui correggerò, se lascio tutto il freno alle

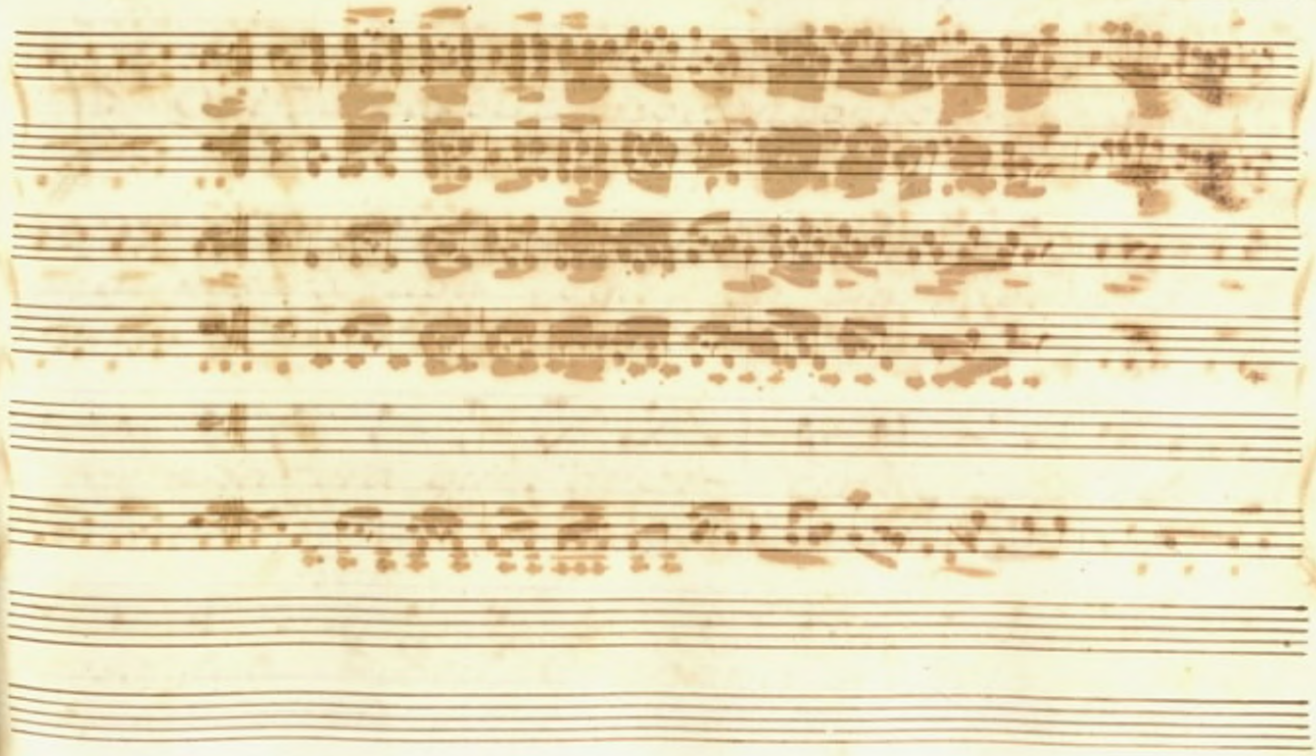

mie? No, no: Si plachi la sdegnata Sabina. No Si
veggal'mirena. Al primo laccio torni quest'alma, e
scossi il nodo vergognoso... Oh Dio! non
posso.
Segue Marcia

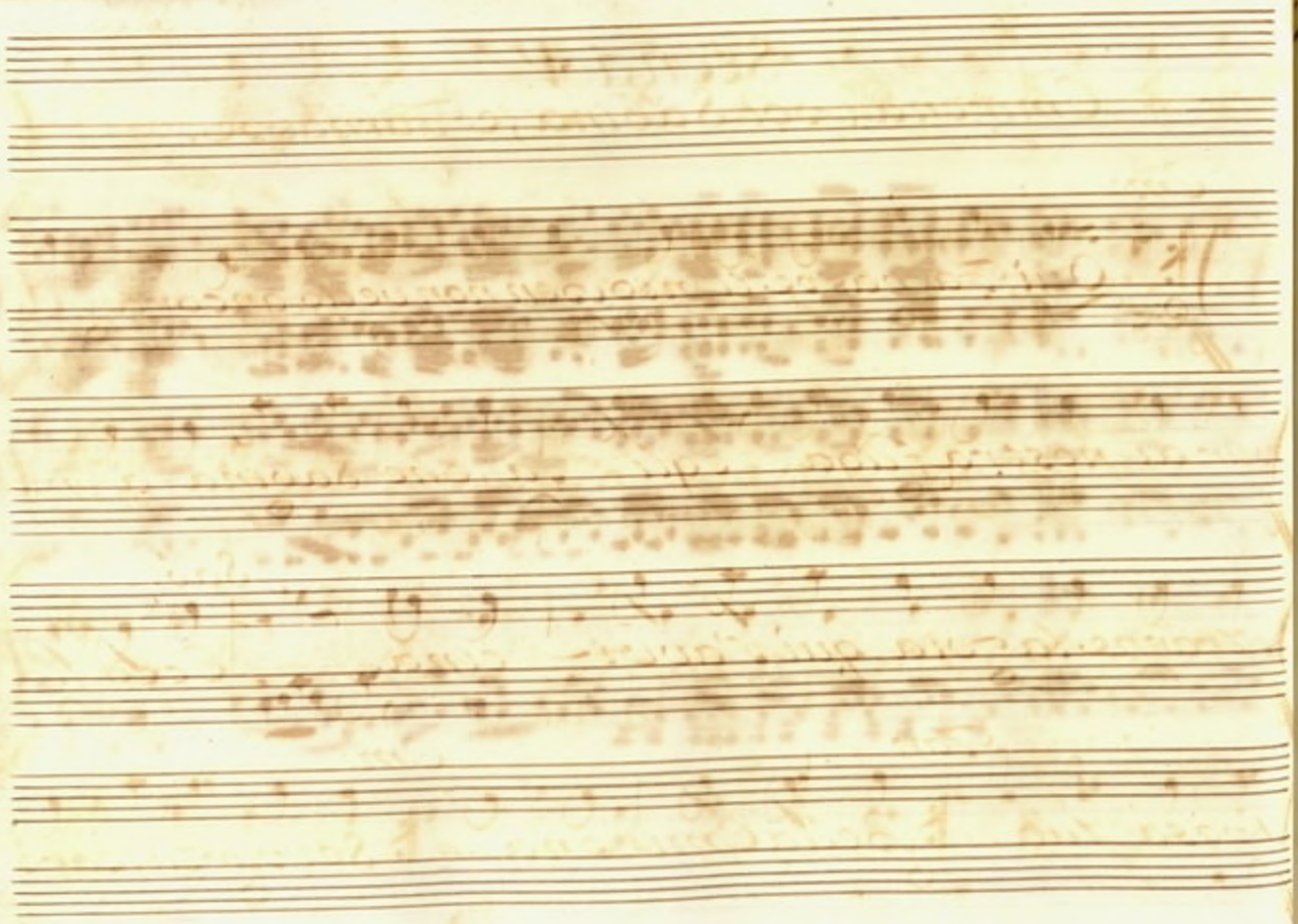

vnj.no con il Basso











Scena V.

Cmirena, poi Sabina, e Farnaspe.
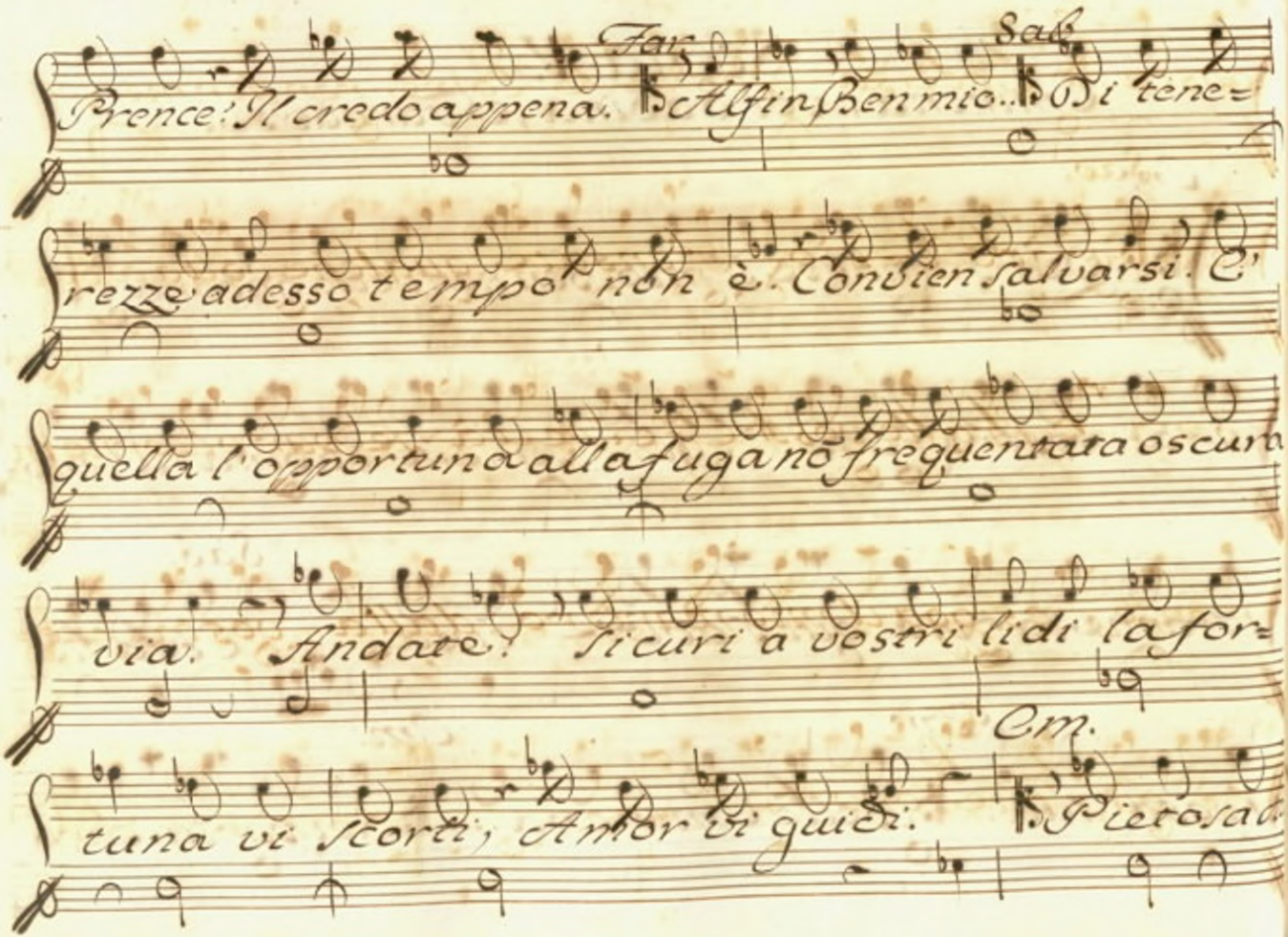
Cm: Qui Farnaspe, il mio Ben, non vedo ancora. E pur di nostra fuga egli sa, che Sabina a mo-

Sab: Eccola

serarne la via qui s'avvi— cina.

Far: Sposa tua. Bella Cmirena....

Cm: Sei pur tu, caro


Far.
Sab
Prence! Il credo appena. Alfin Ben mio.. Di tene=
rezza adesso tempo non è. Conbien salvarsi. E'
quella l'opportuna alla fuga nō frequentata oscura
via. Andate! sicuri a vostri lidi la for=
tuna vi scorti, Amor vi guidi. Pietosa

Fav:
gusta... Eccelsa Donna, e come render mer=

Sab:
cè... Poco desio. Pensate qualche volta a Sa=

bina, e fra le vostre felicità se pur vi torno in

mente, esigga il mio martiro dalla vostra pie=

tà qualche sospiro.

Scena VI.

Cmirena, e Farnaspe.

Far. Ed è ver, che sei mia? Ne temo, e quasi

Cm. parmi ancor di sognar. Non manca, o Sposo, per

esser lieti appieno, che ritrovare il Padre.

Oh qual contento nel rivedermi avria! Sapessi

Far.

meno in qual clima s'aggiri. Saran paghi, mia

Cm.

Vita, i tuoi desiri. Sai dunque, Osroa do=

Far.
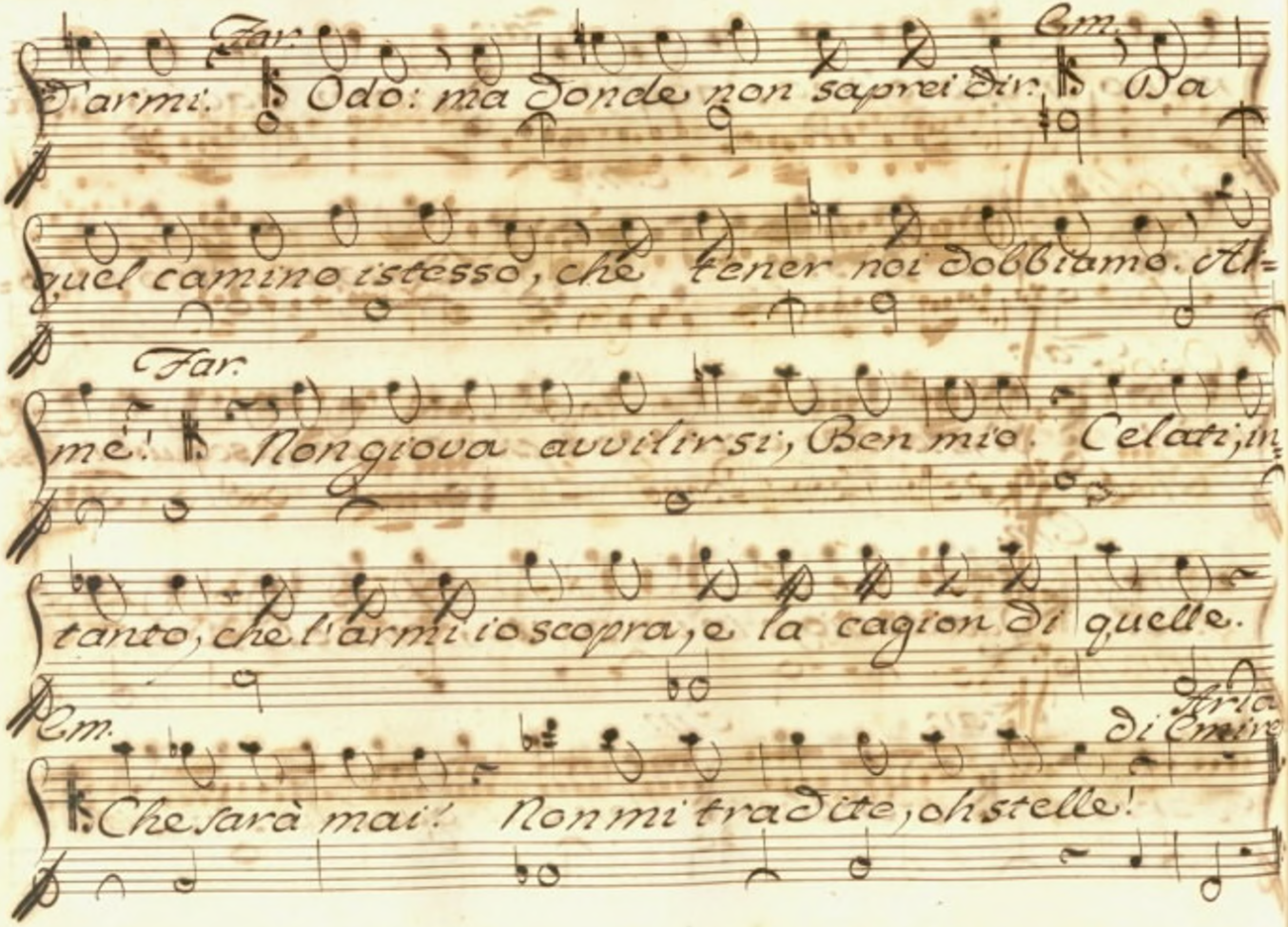
v'è? Sì, ma per ora non pensar, che a seguire i passi
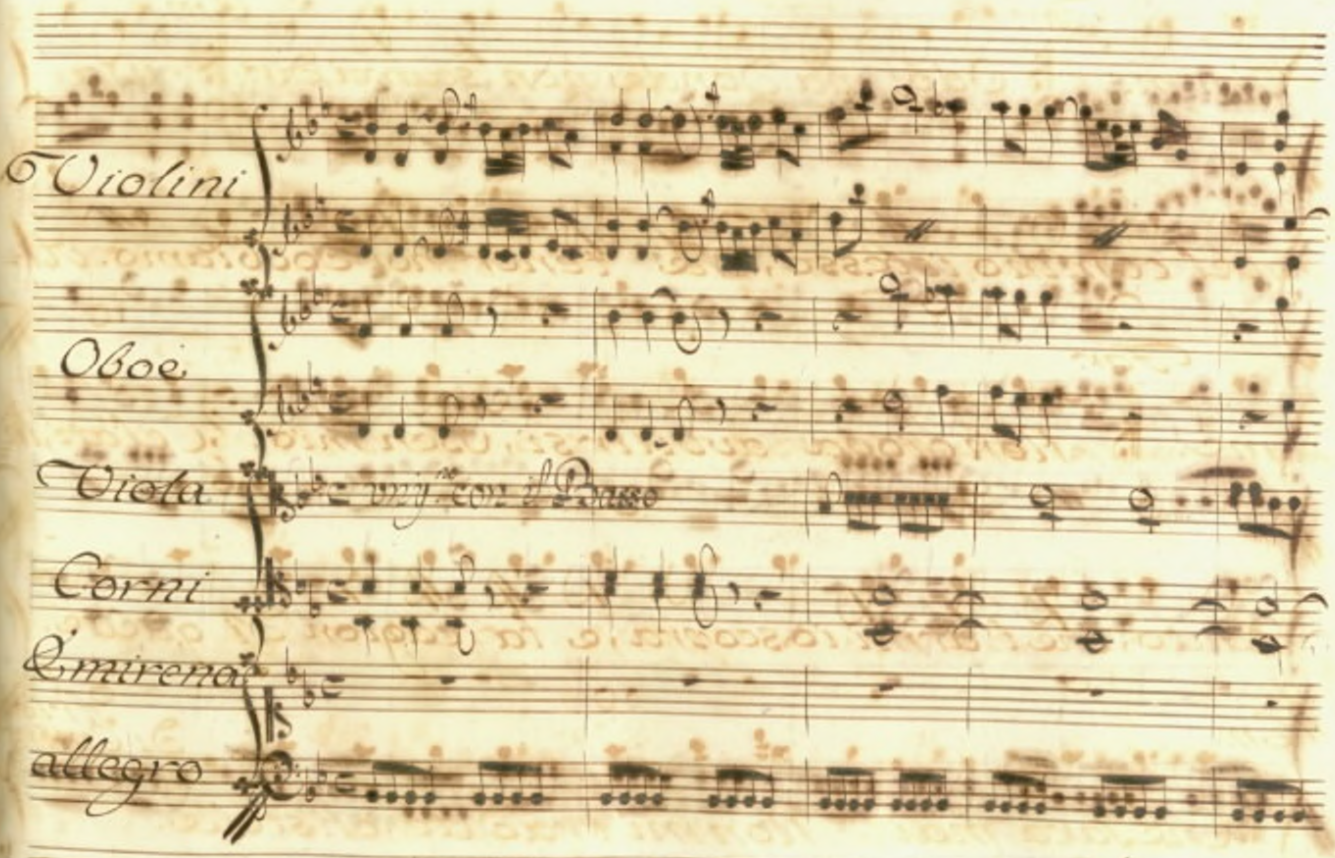
Cm.
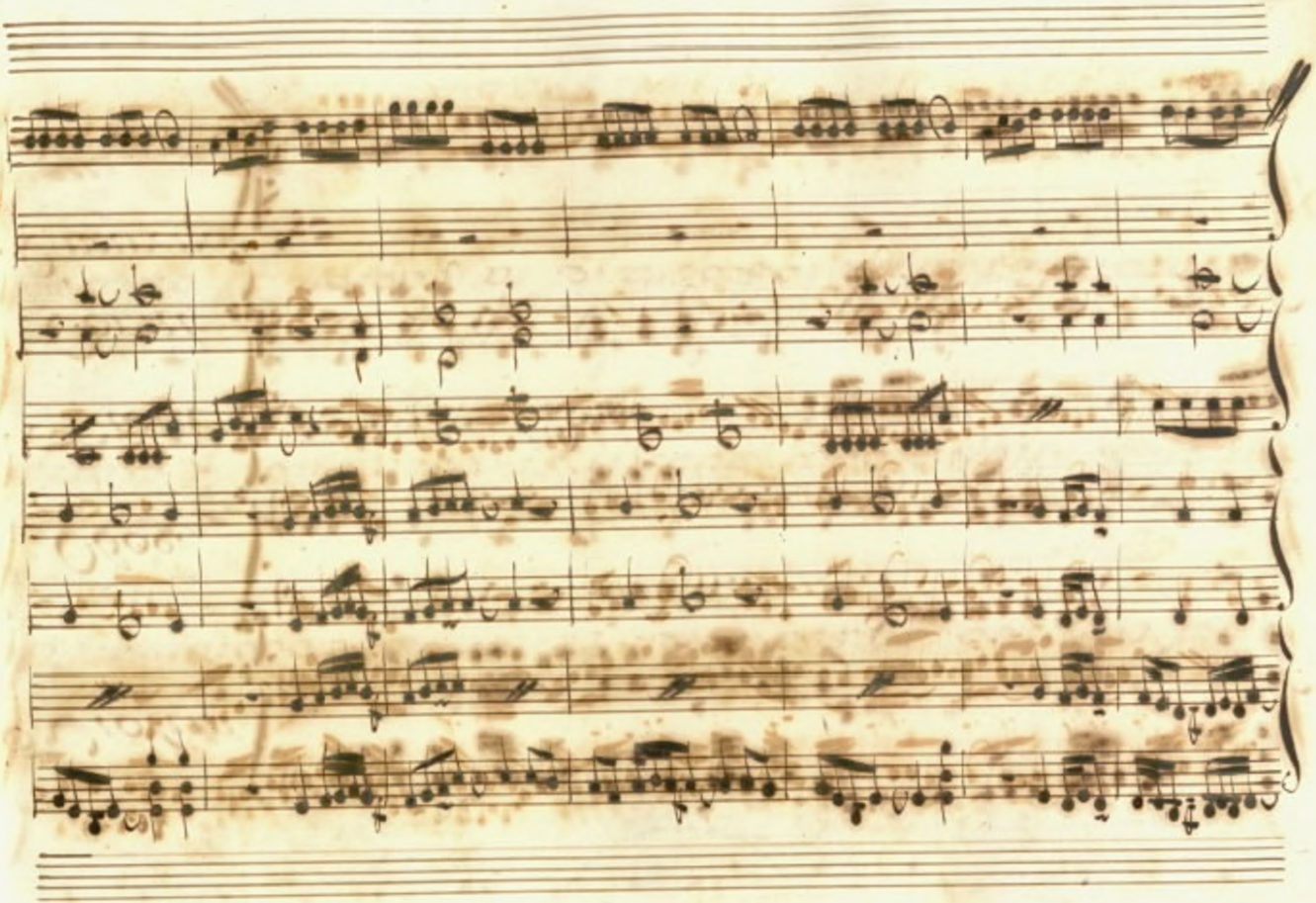
miei. Quante gioje in un punto, amici Dei!
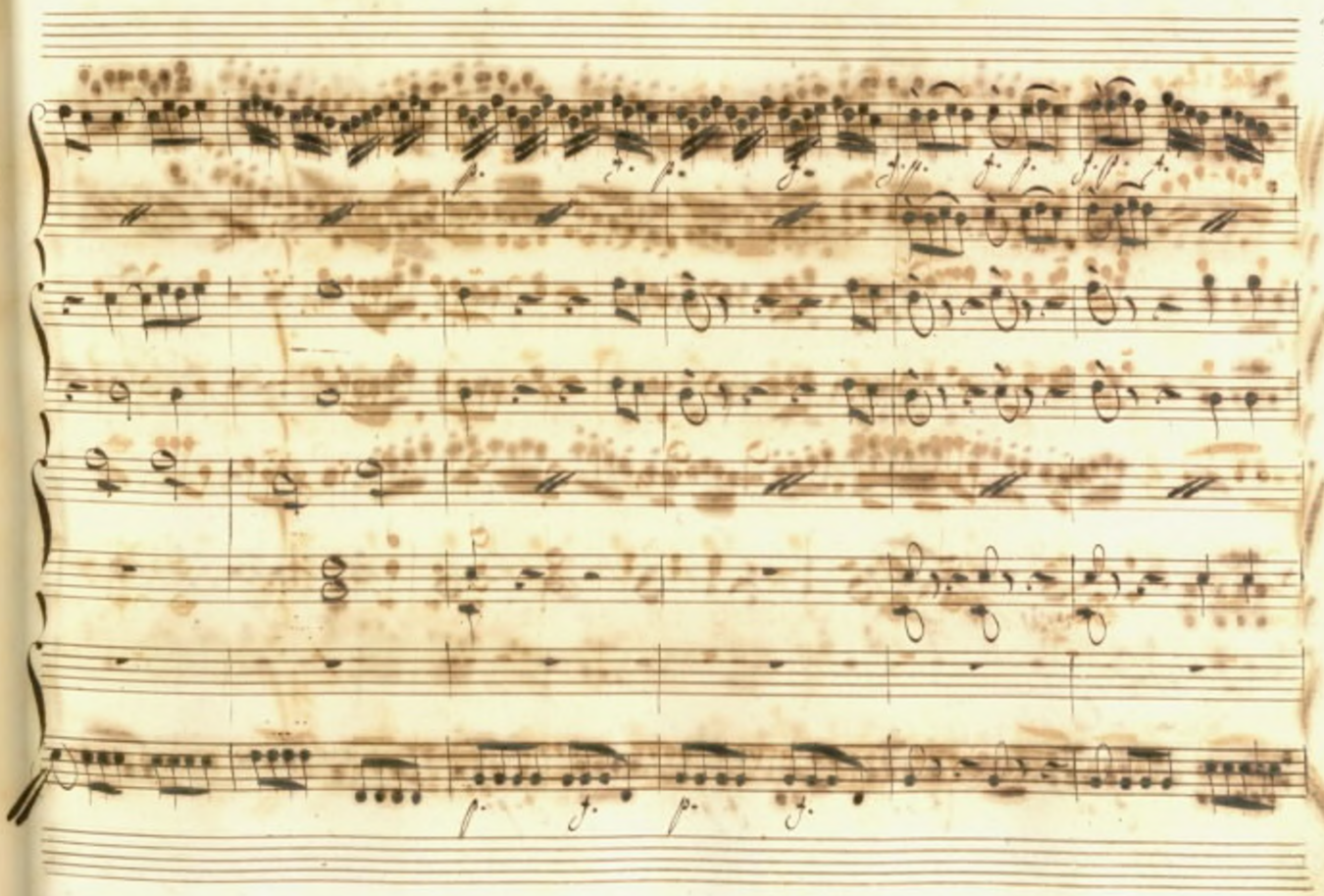
Far. Cm.

Ferma. Perche? Non odi qualche strepito
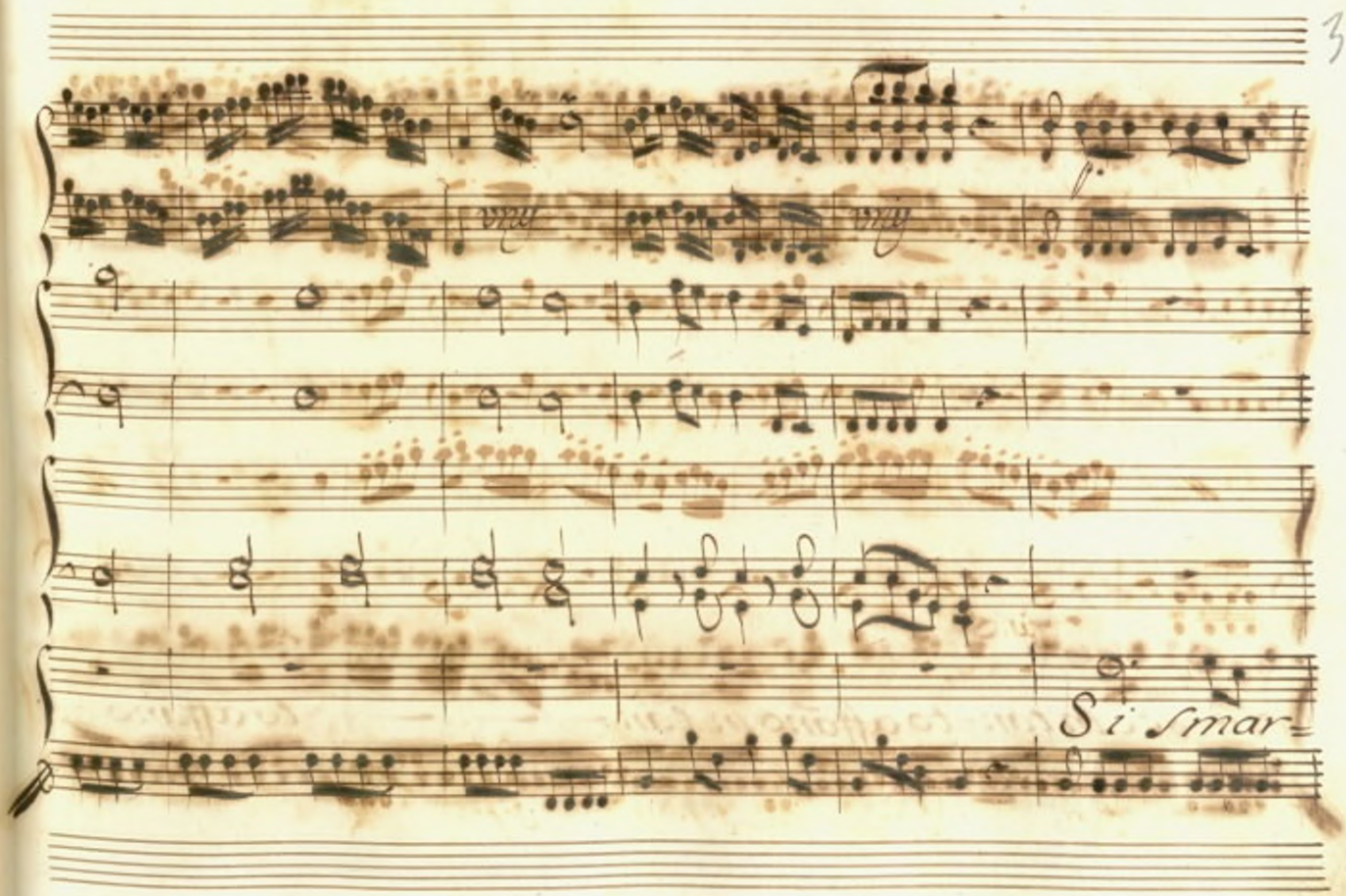

Far.
Cm.
l'armi. Odo: ma donde non saprei dir. Da
quel camino istesso, che tener noi dobbiamo. Al=
Far.
mè! Non giova avvilirsi, Ben mio. Celati, in=
tanto, che l'armi io scopra, e la cagion di quelle.
Cm.
di Erice
Che sarà mai! Non mi' tradite, oh stelle!
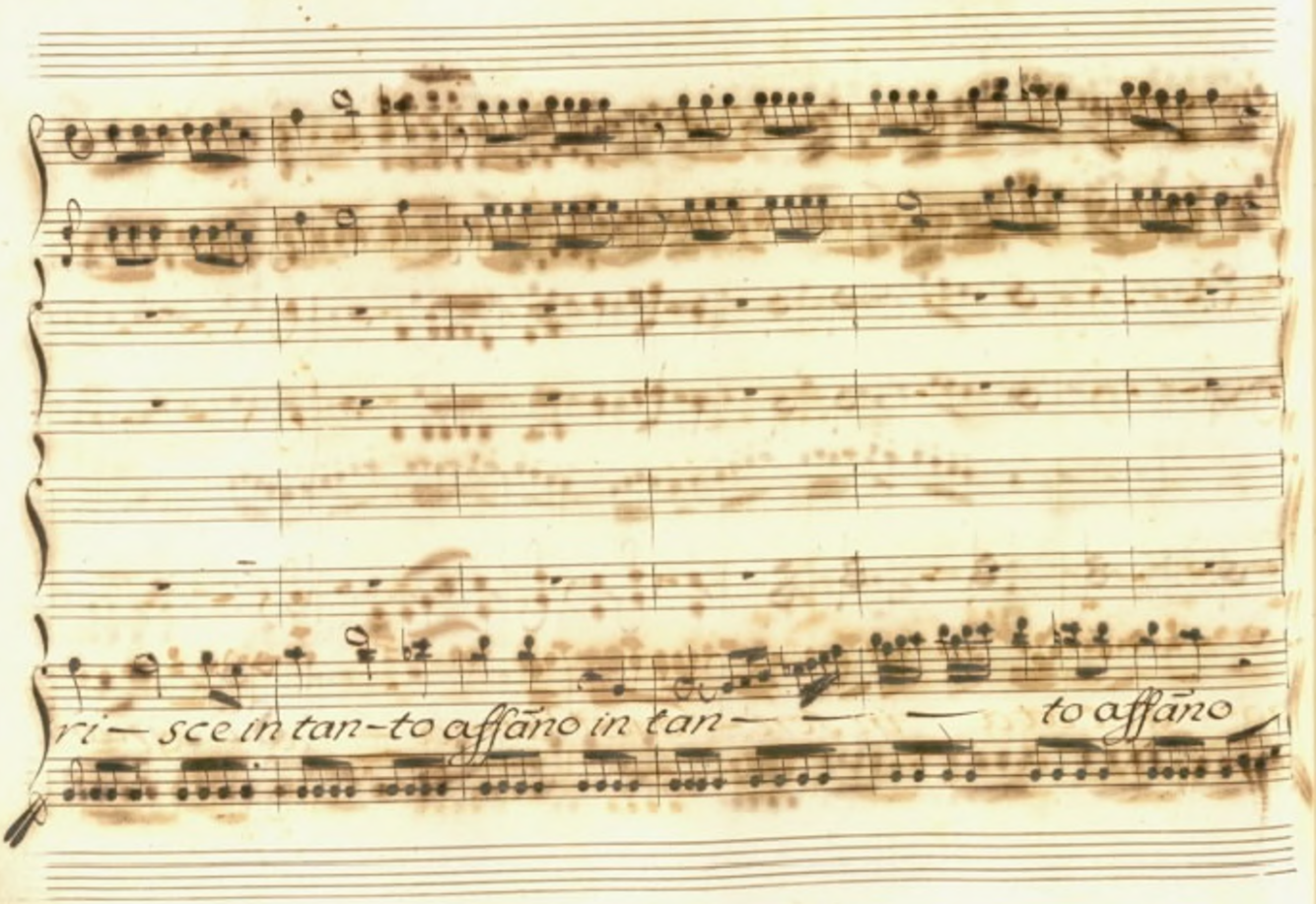

6 Violini
Oboe
Viola
Vcl.ni con il Basso
Corni
Cmirena
allegro
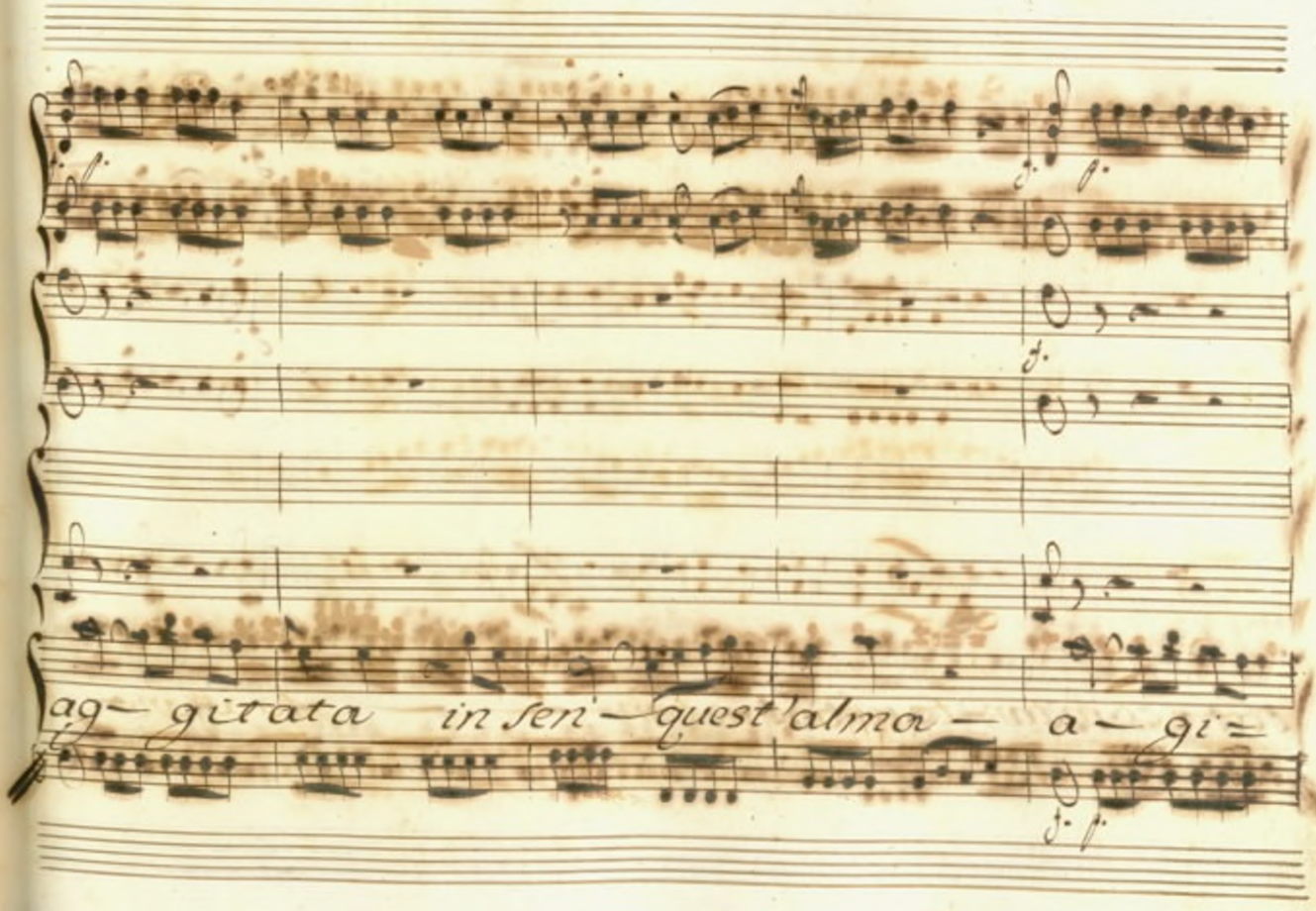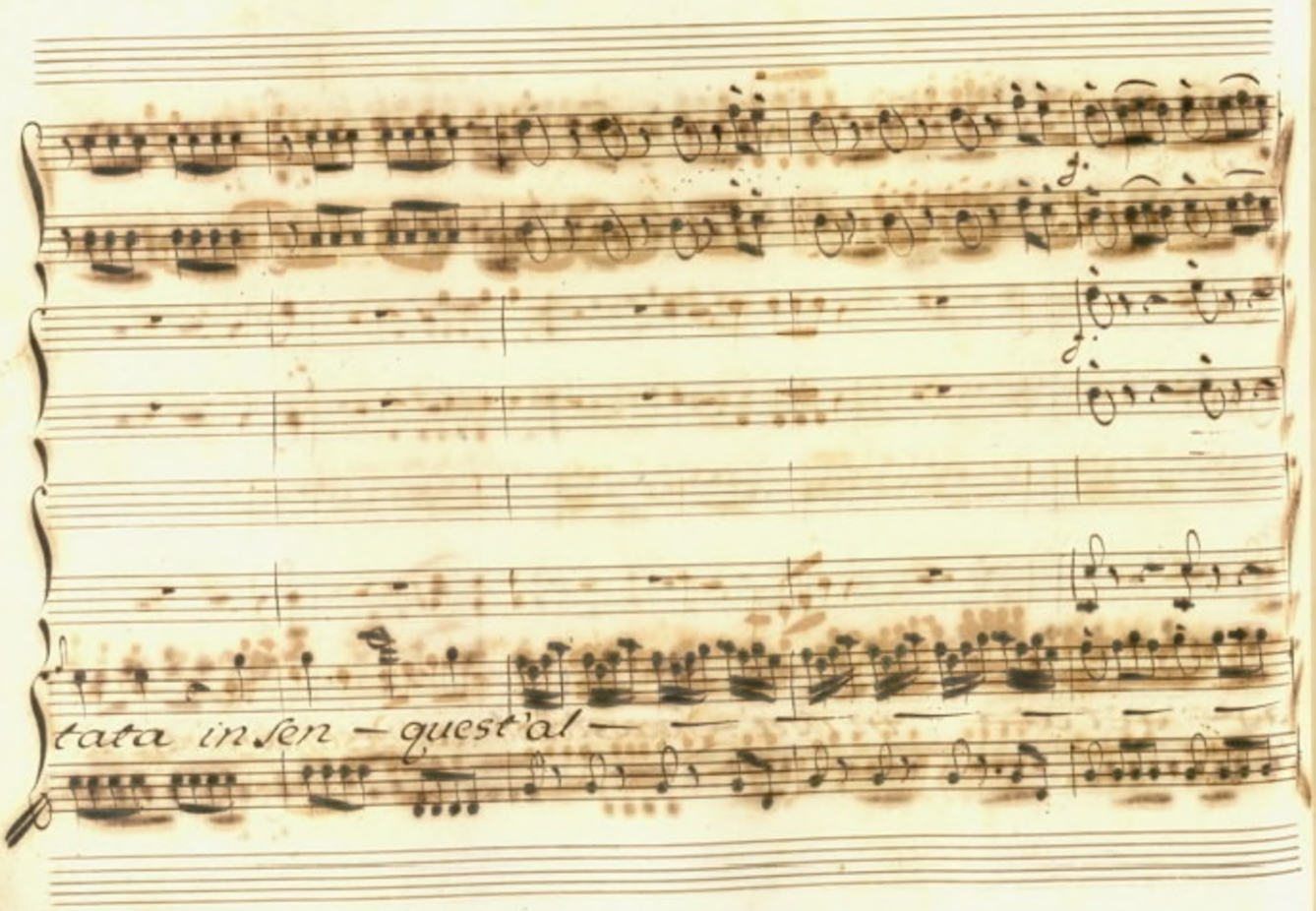



p. f. p. f. fff. f. fff. f.
p. f. p. f.
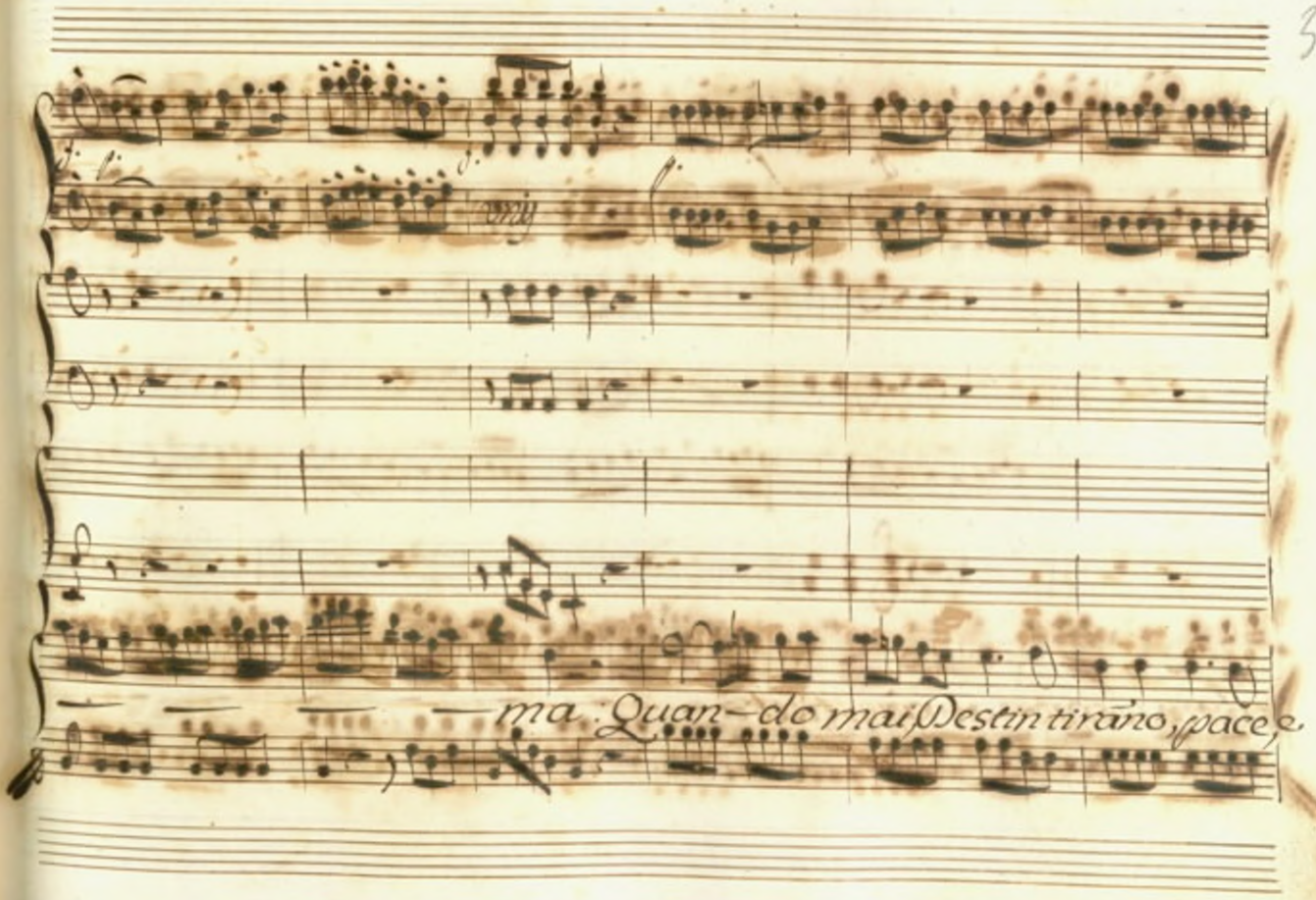
fz
fz
fz
fz
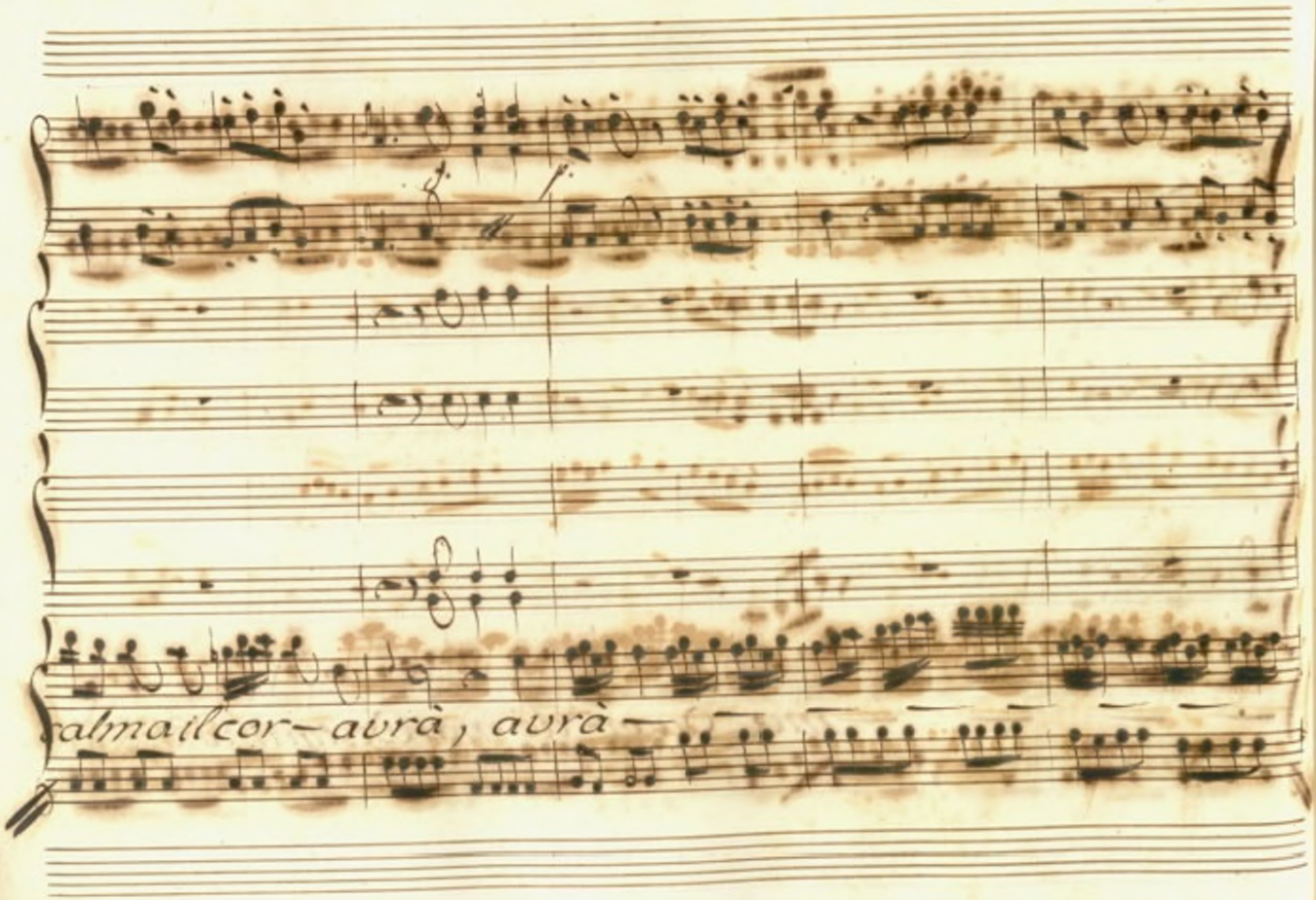

Si smar-
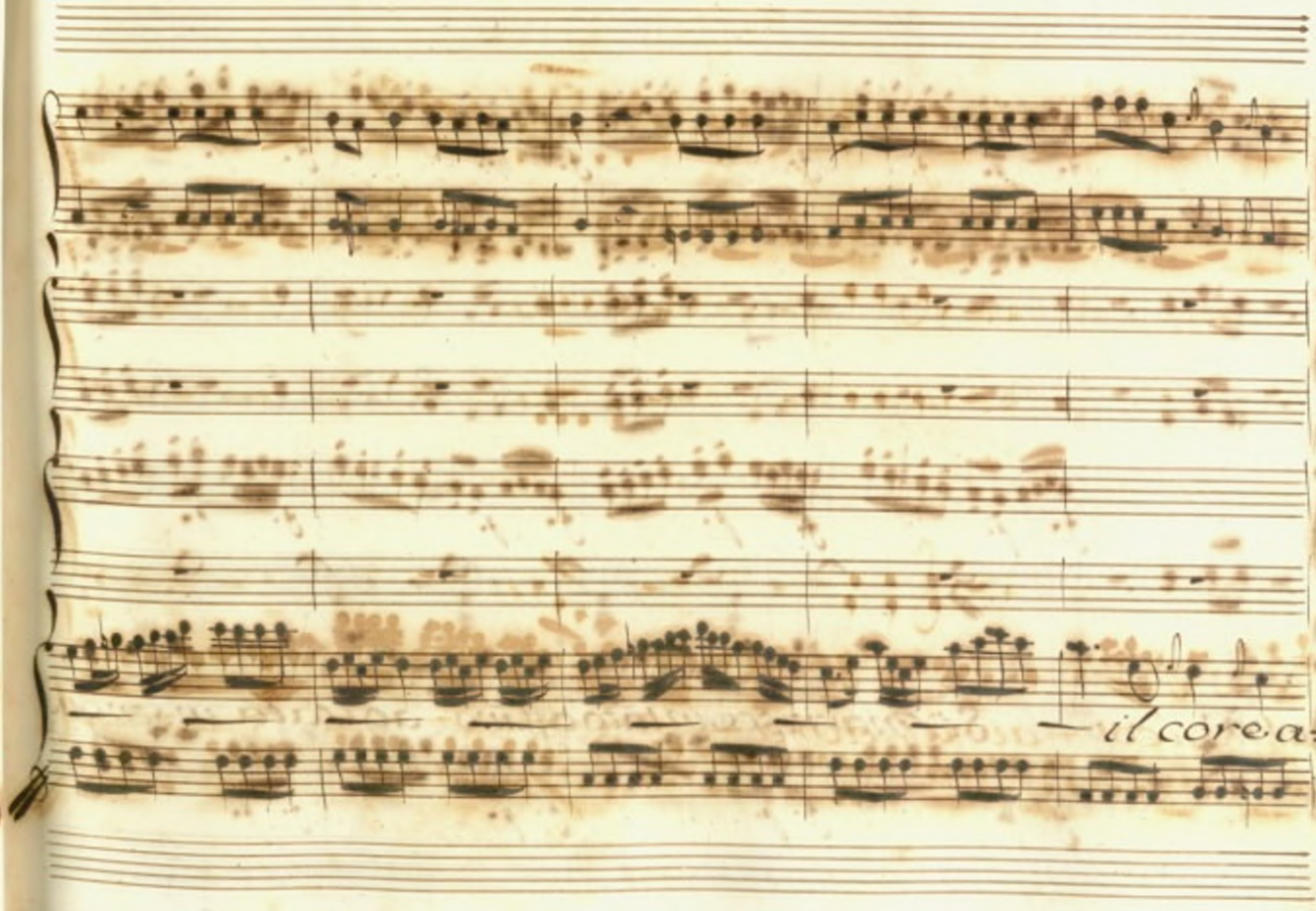

ri — sce in tan-to affāno in tan — — — to affāno
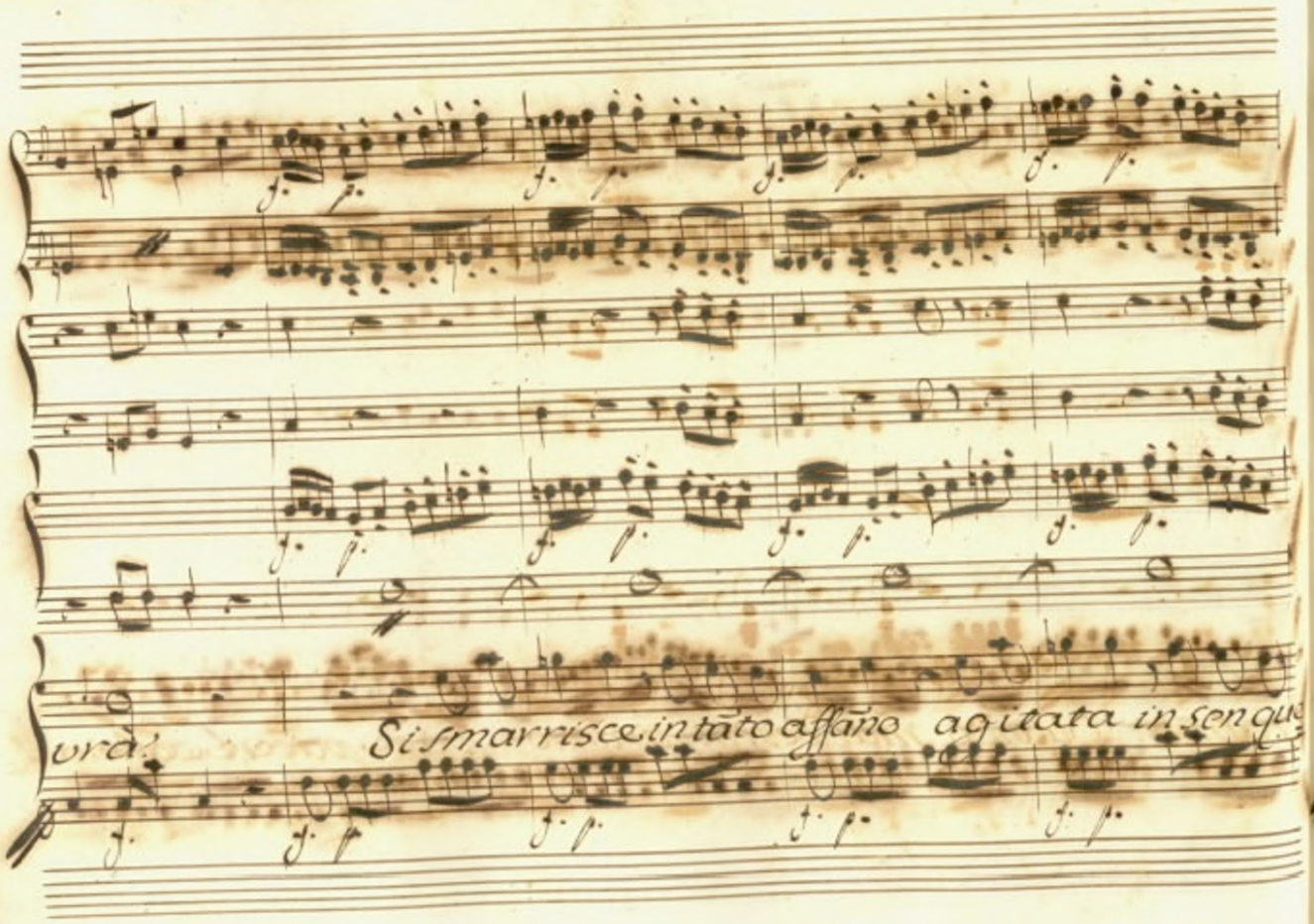

ag- gitata in sen- quest'alma - a - gi=
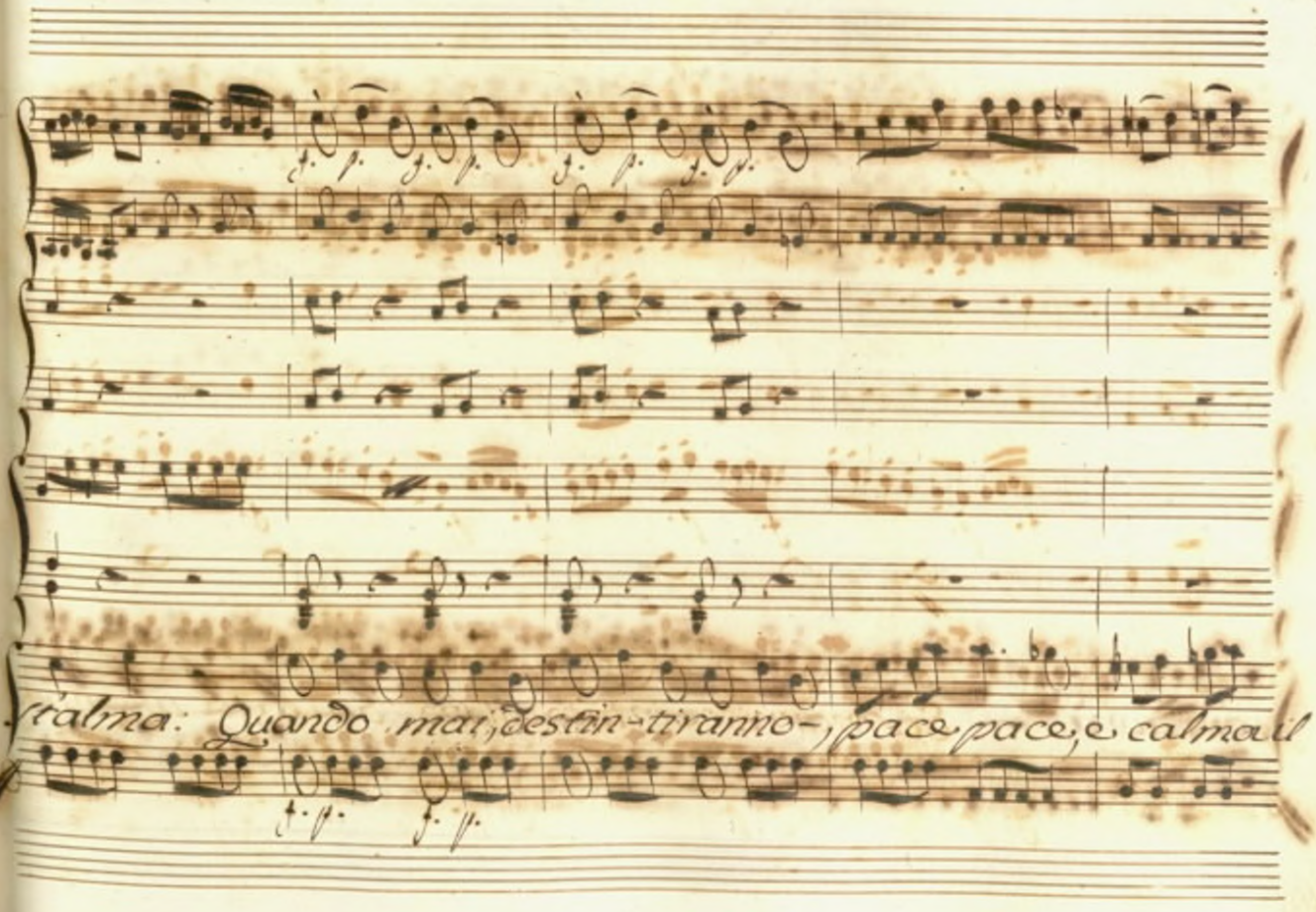

tata in sen – quest'al – – – – – – – –
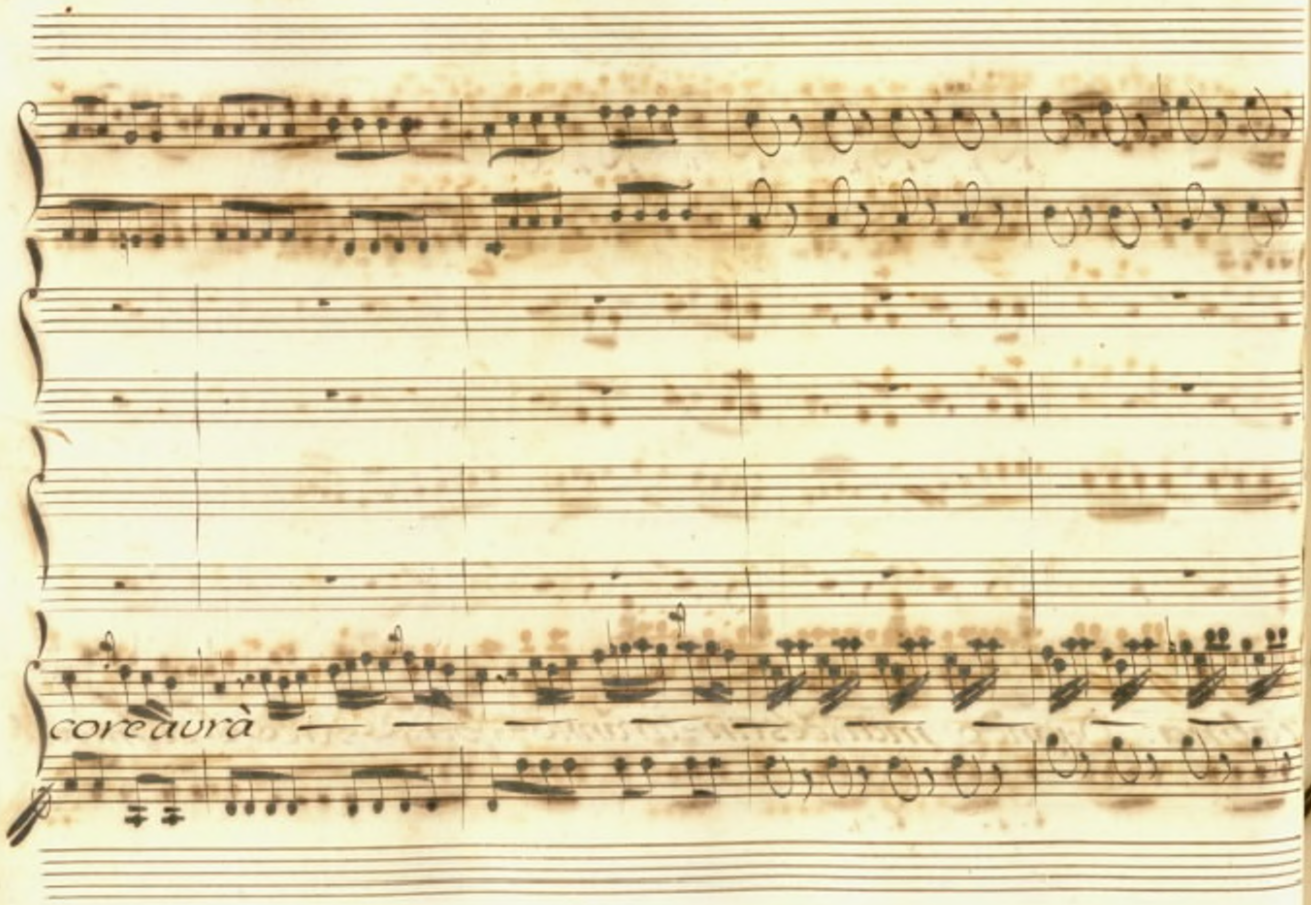

ma. Quan-do mai Destin tiranno, pace,

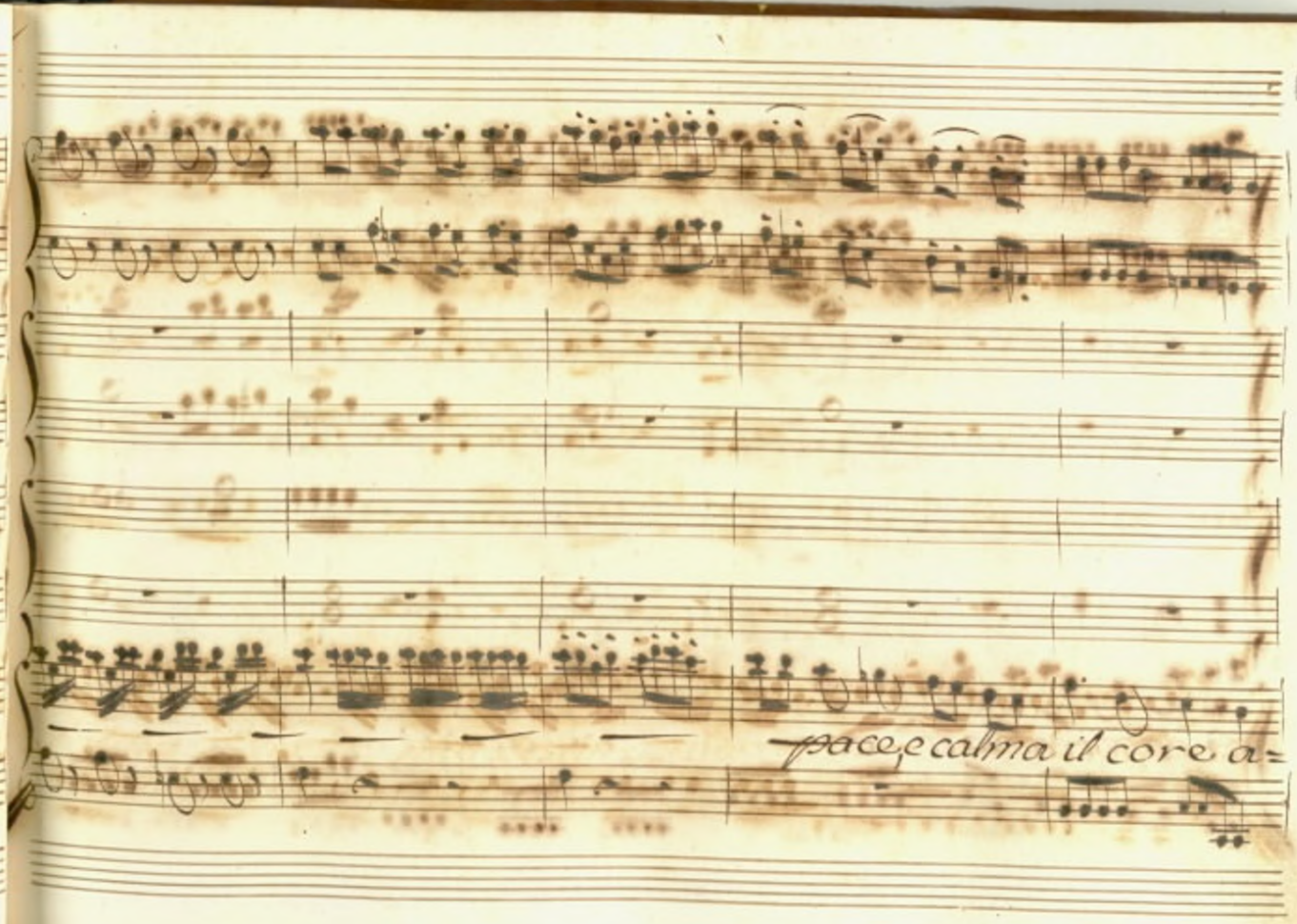

f.
f.
f
calma il cor – avrà, avrà –
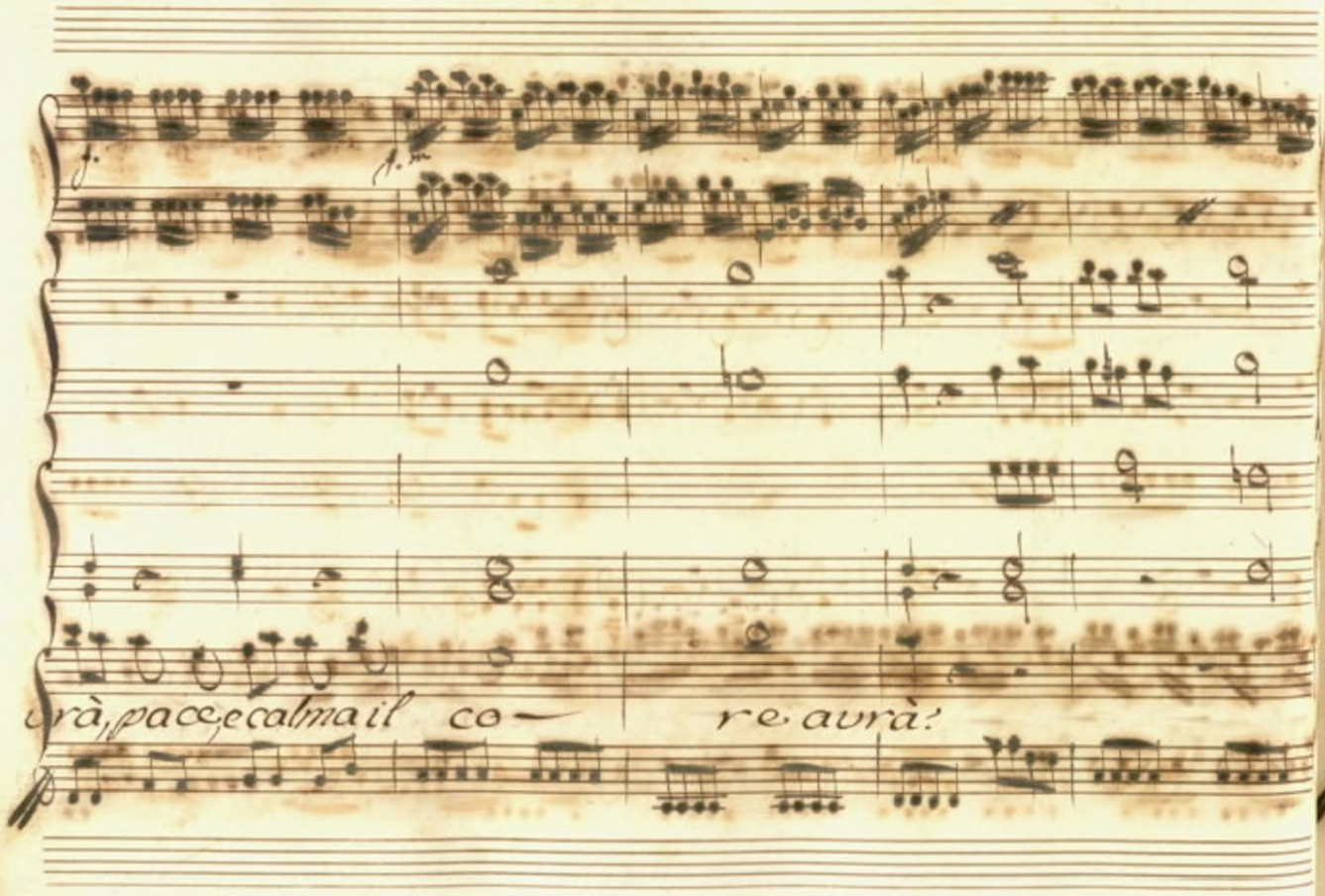

il core a-

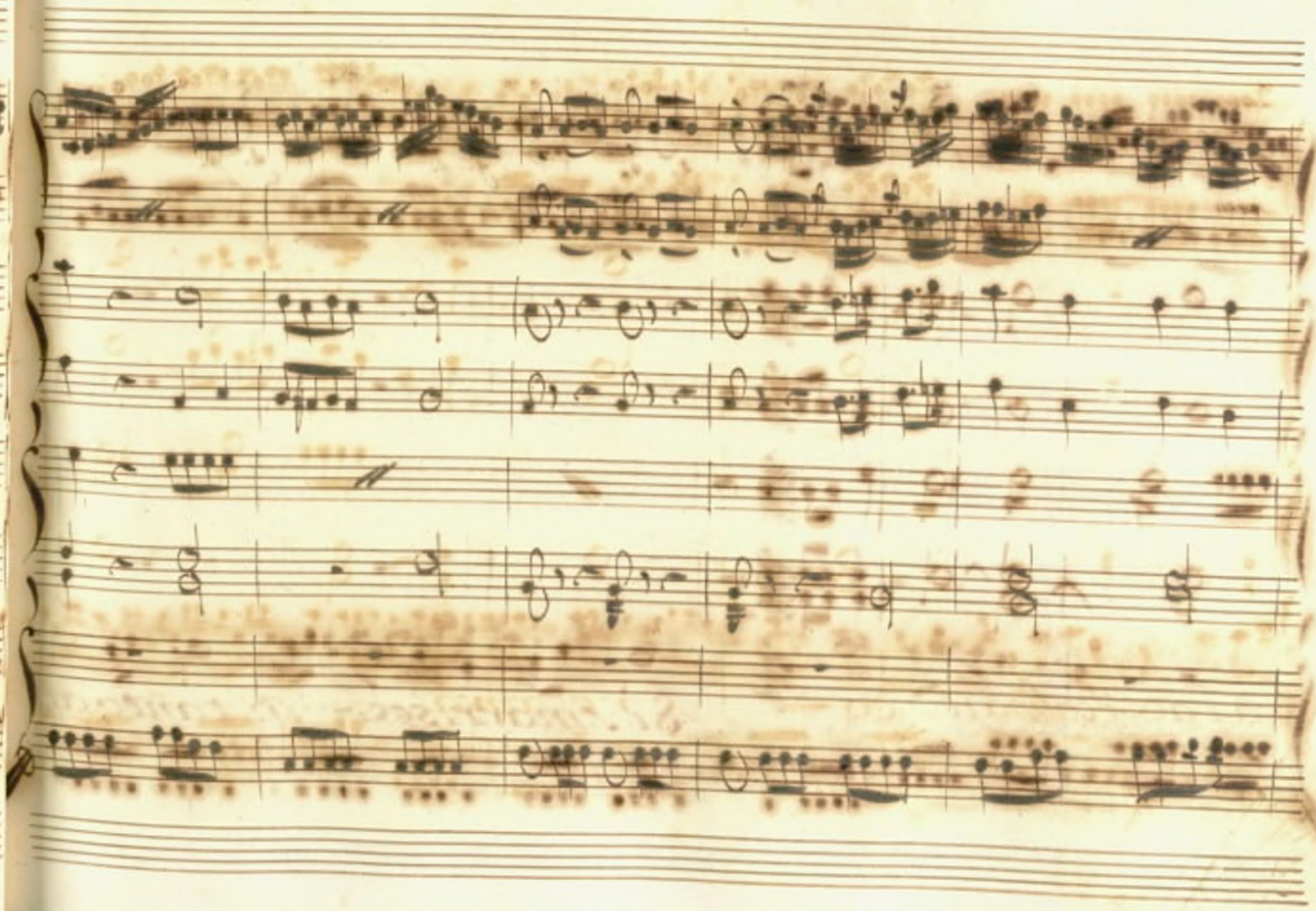

vrà.
Si smarrisce in tāto affāno agitata in sen qu
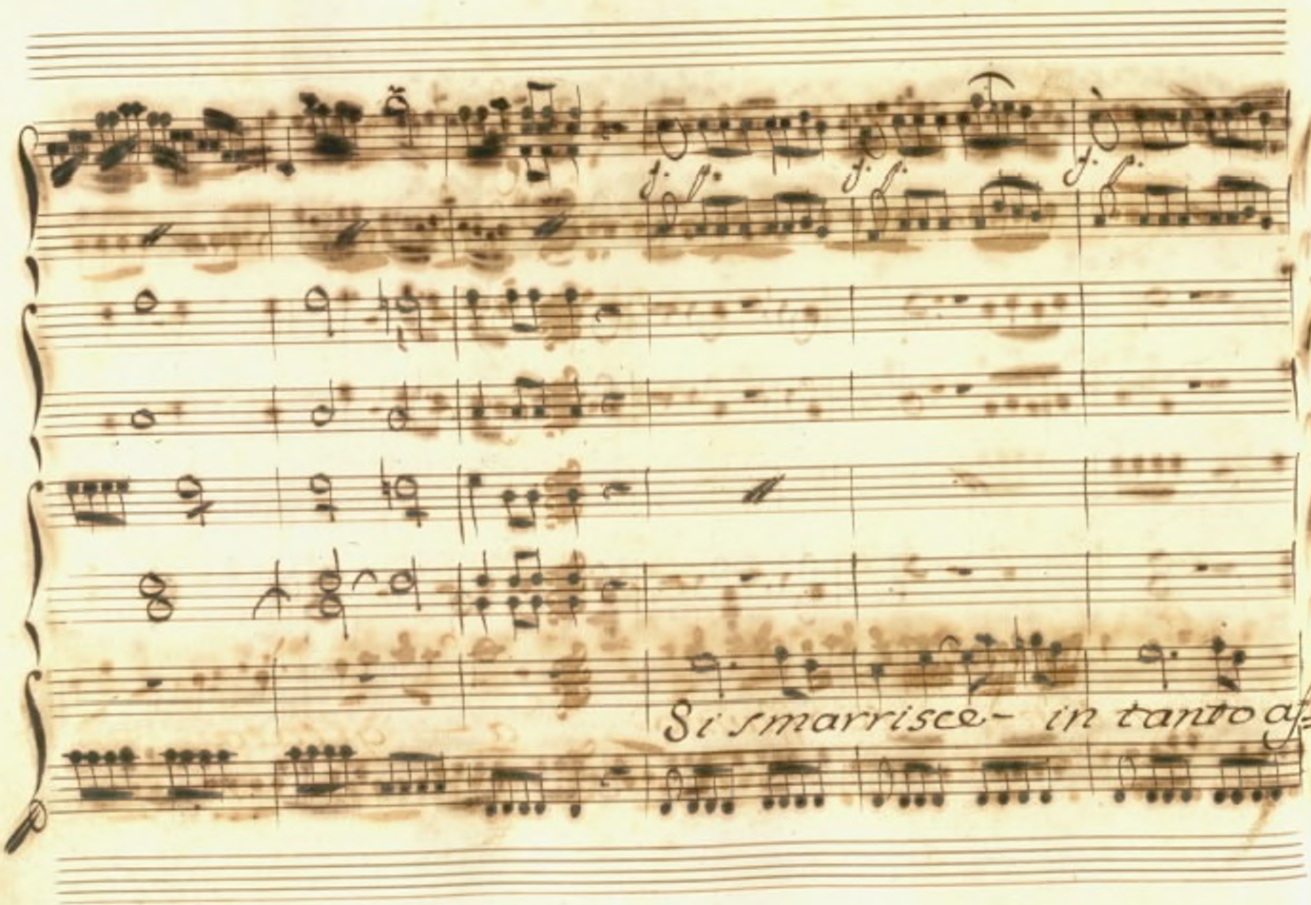

f. p. f. p. f. p. f.
l'alma: Quando mai, destin-tiranno-, pace pace, e calma all'
f. p. f. p.
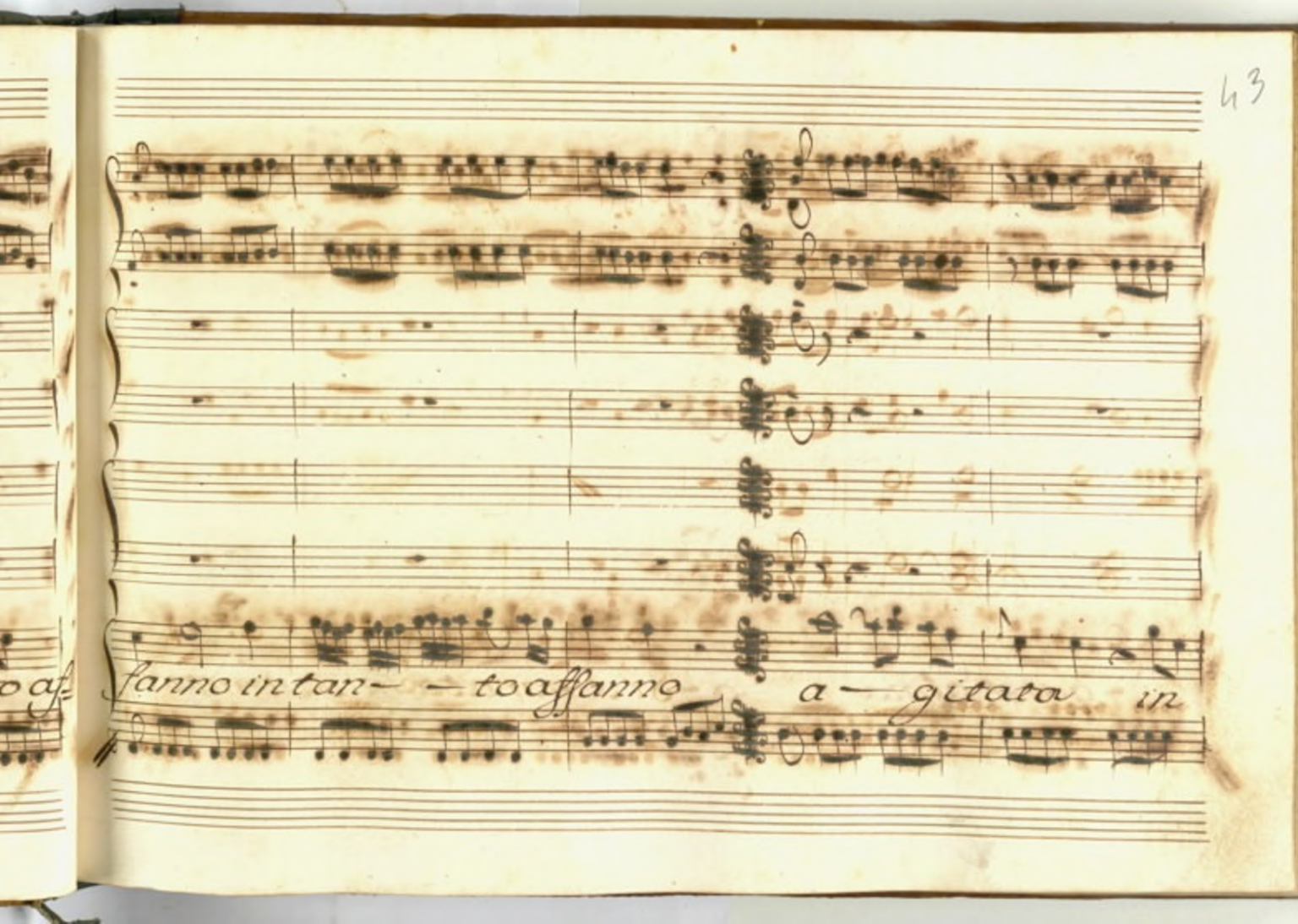

coreavrà
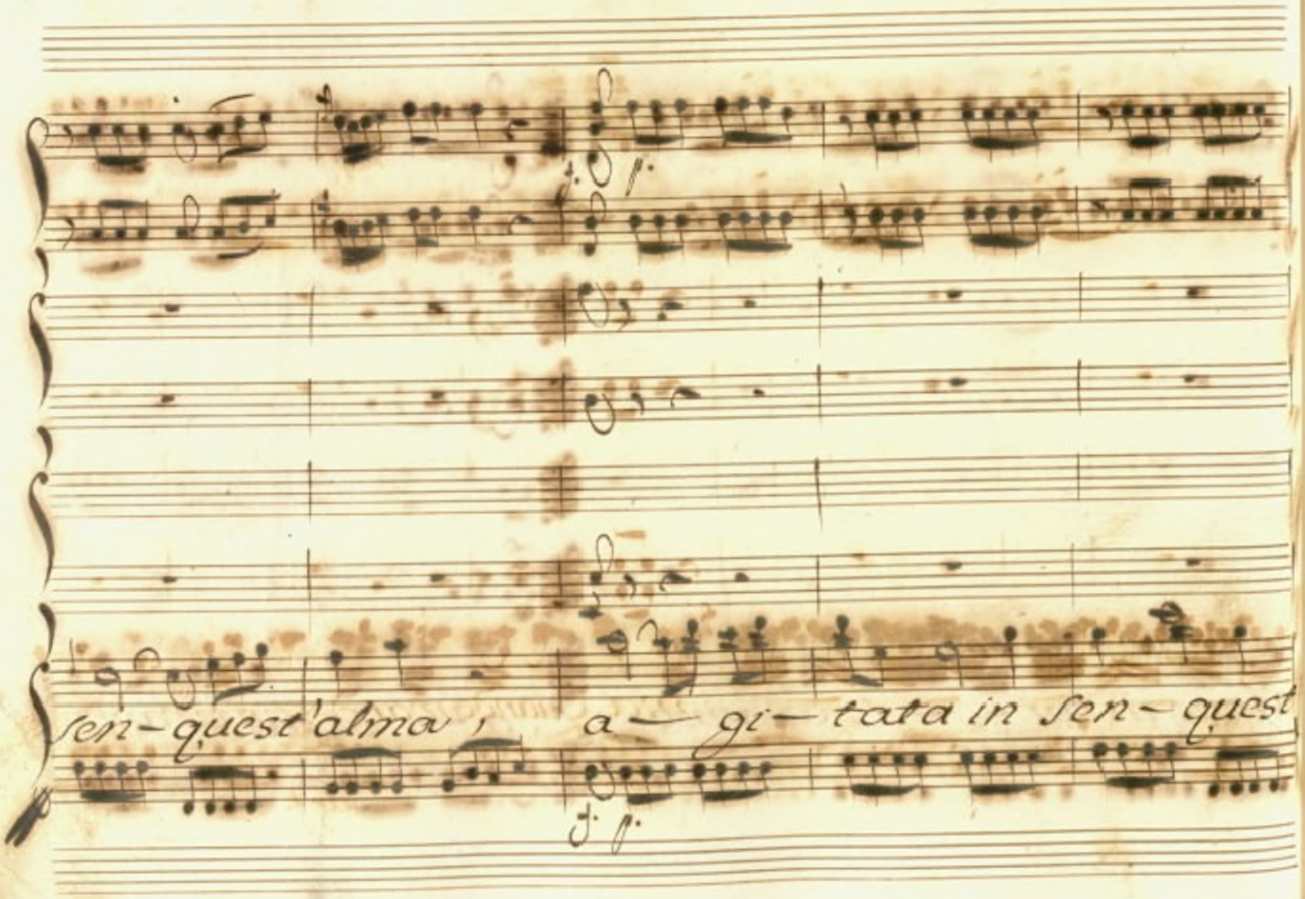

pace, e calma il core a=
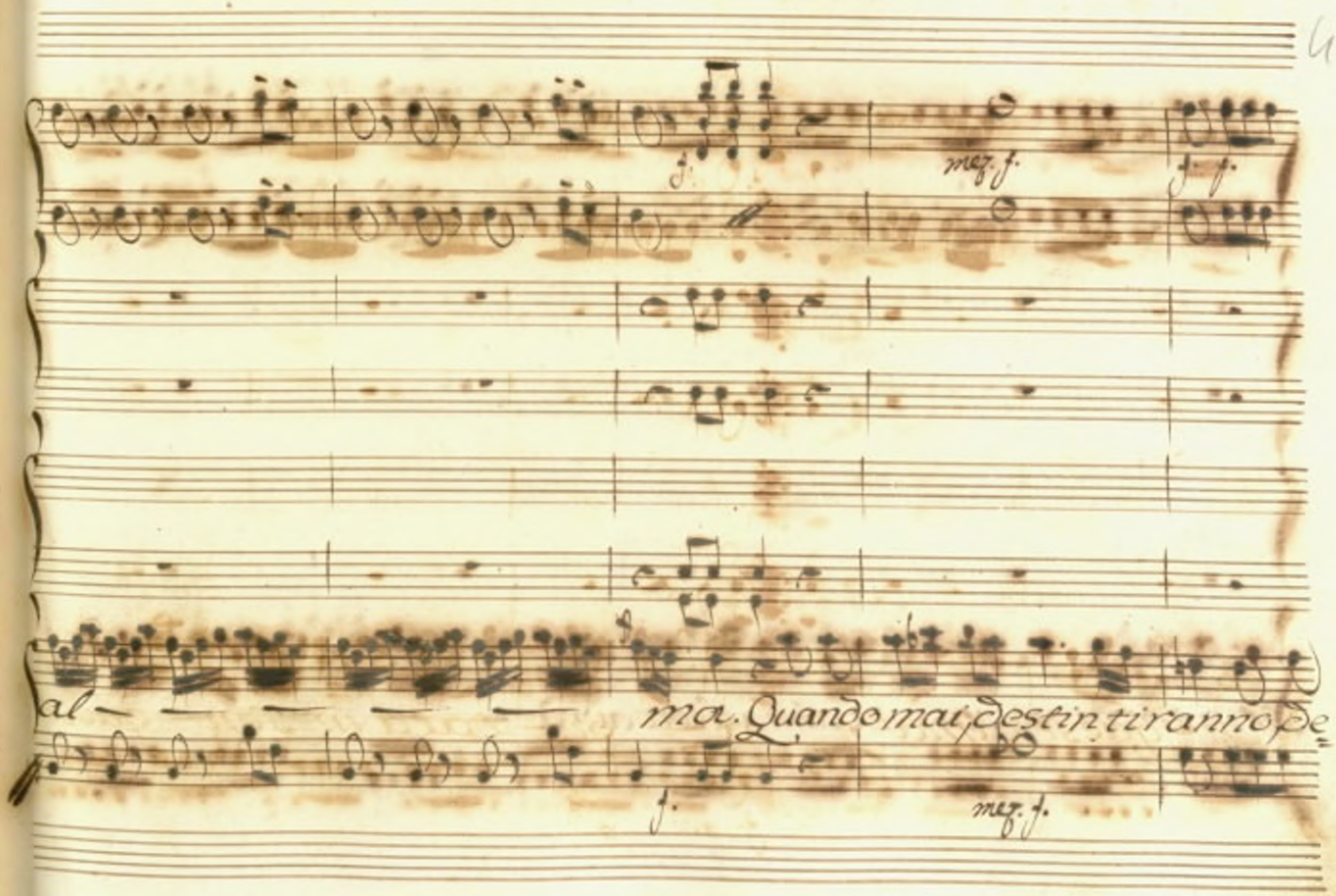

f.
f.
vrà, pace, e calma il co— re avrà!
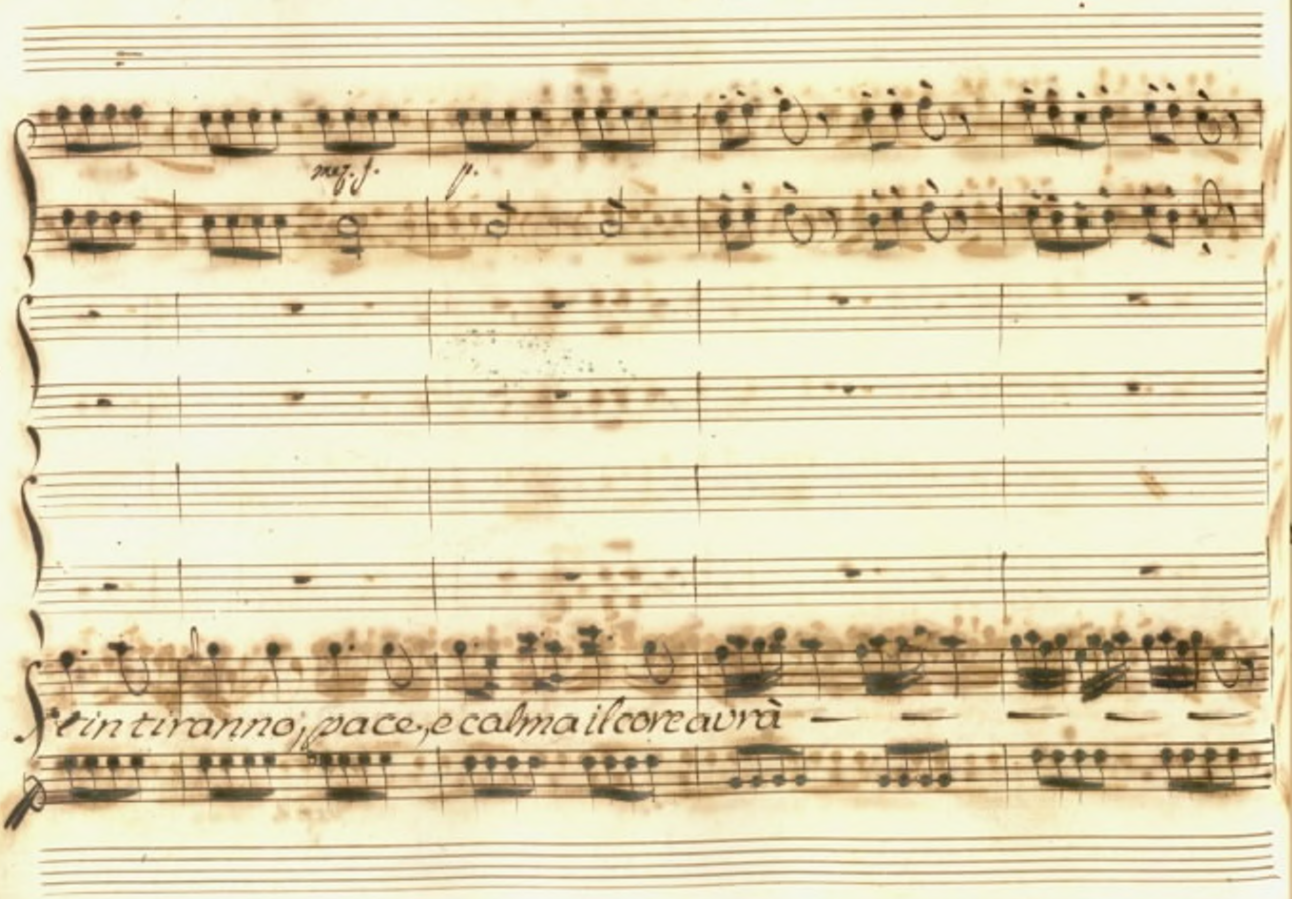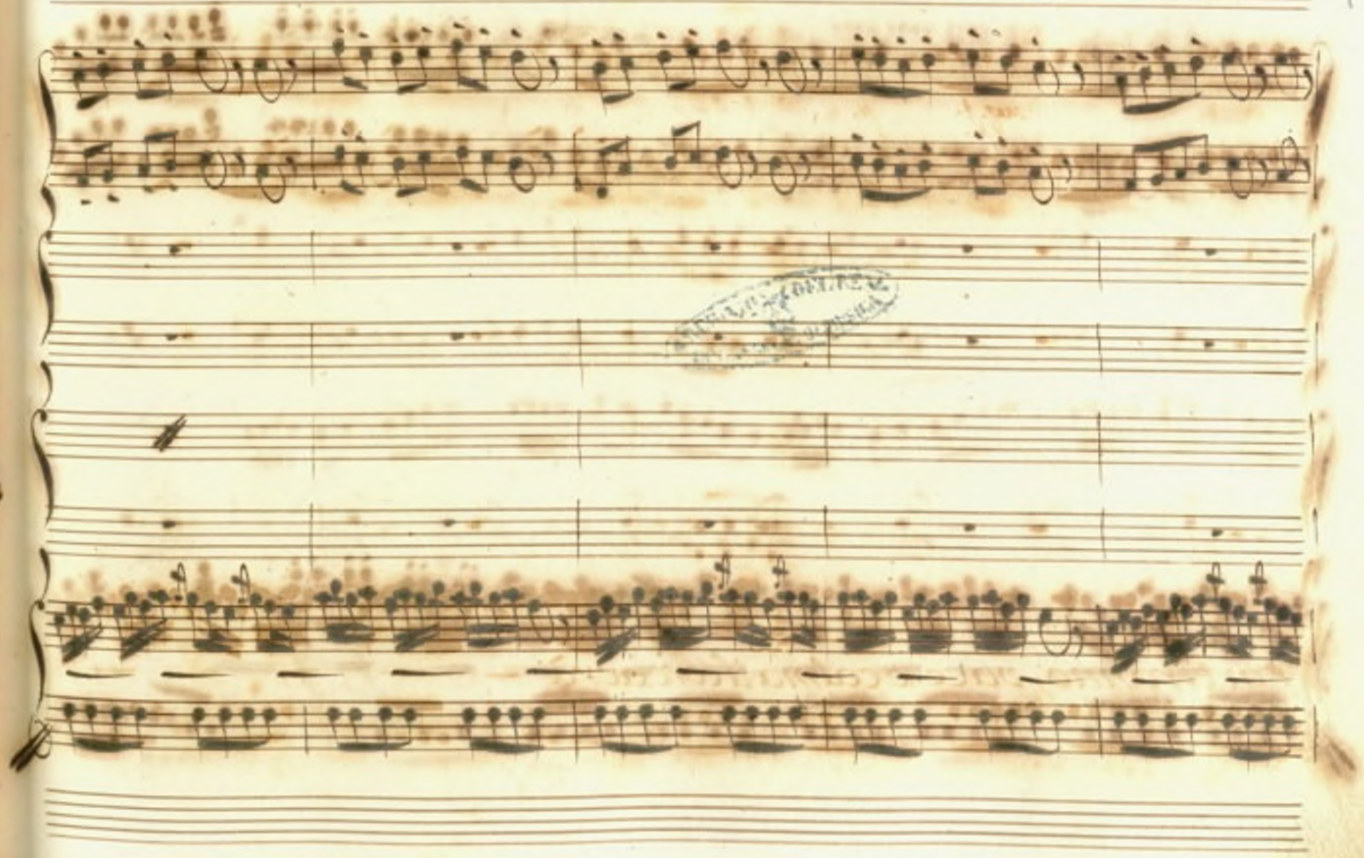



f. f.
f. f.
f. f.
Si smarrisce- in tanto af-
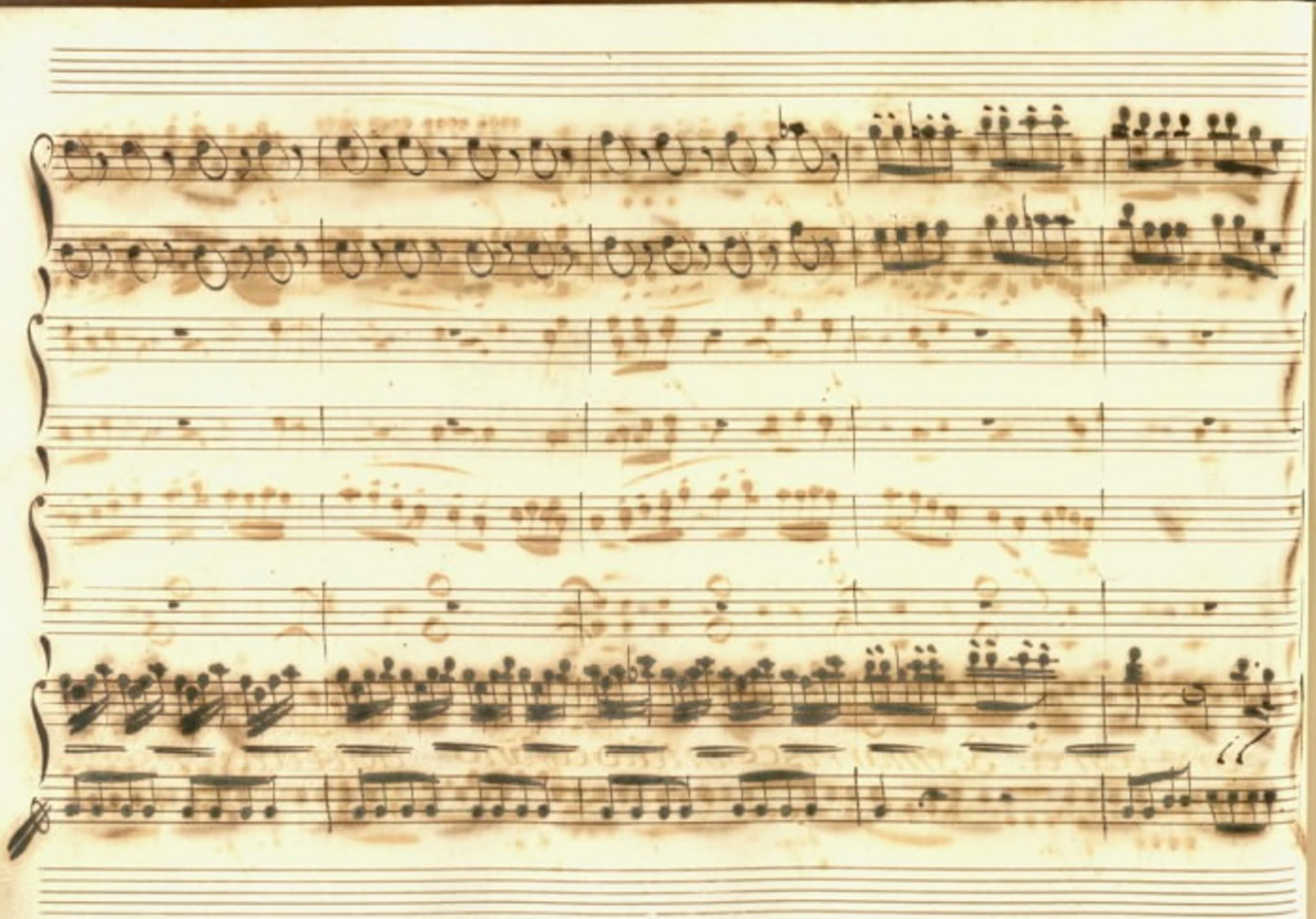

fanno in tan- — to affanno a — gitata in
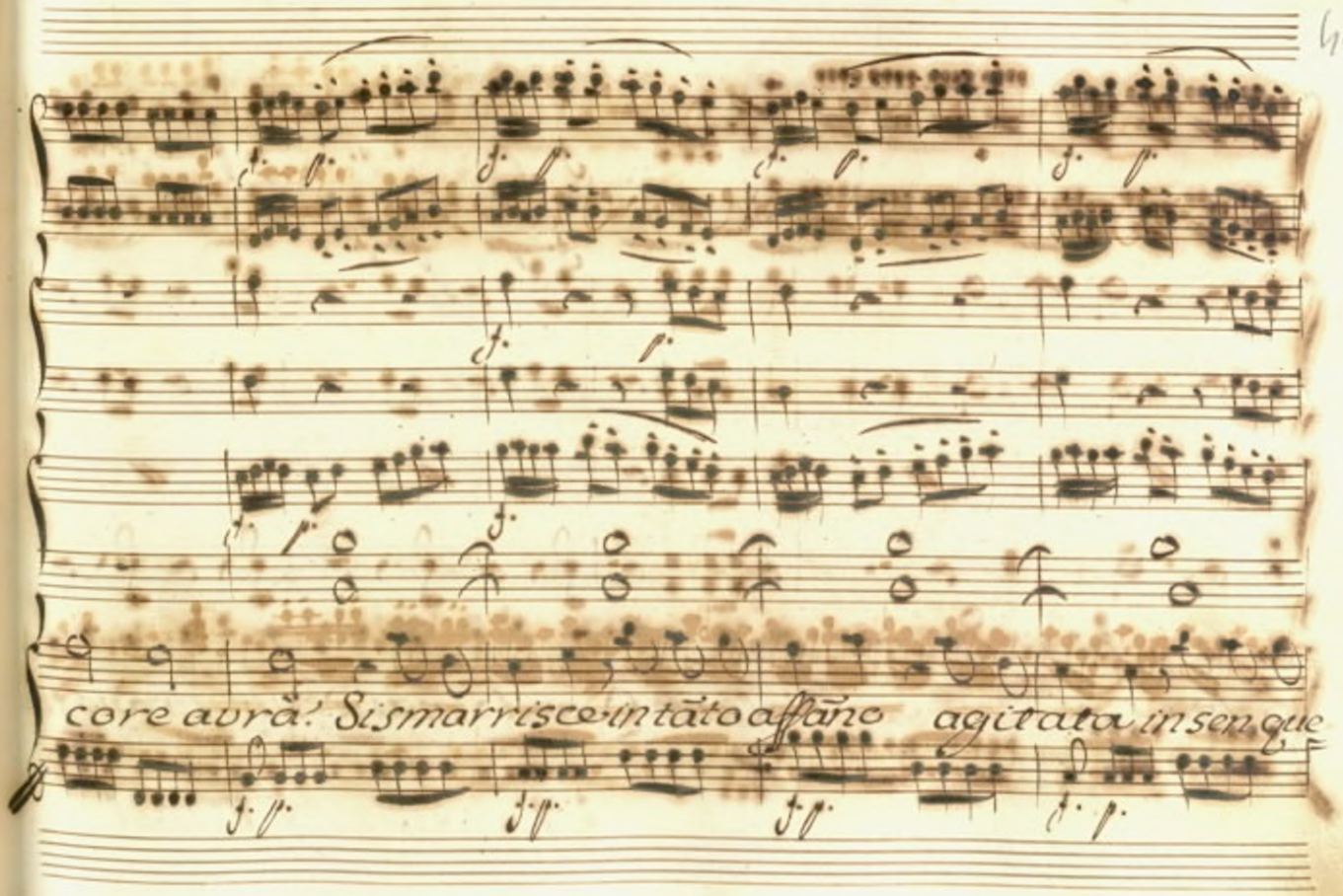

f.
sen-quest'alma, a-gi-tata in sen-quest
f.
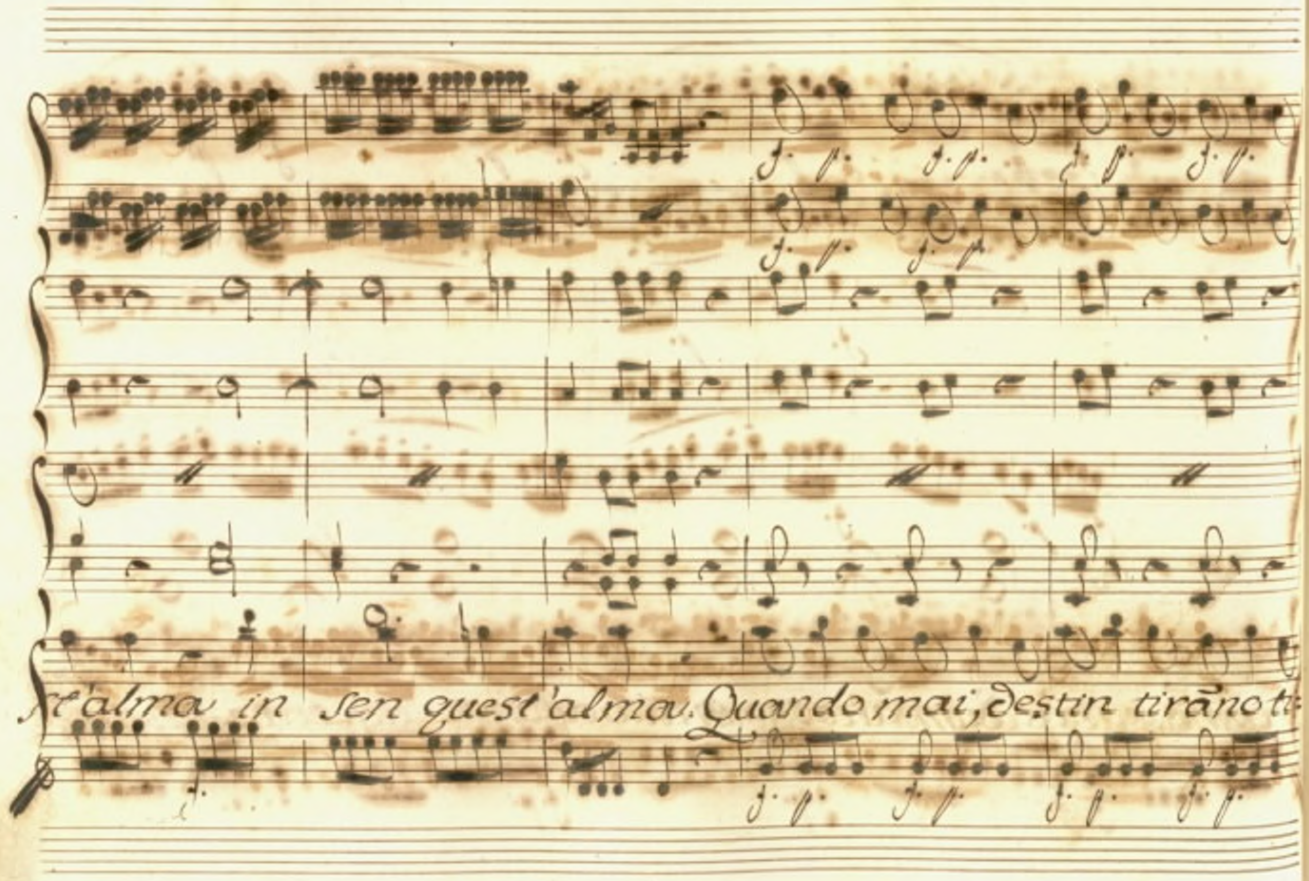

f.
mez. f.
f. p.
al — — — — — ma. Quando mai destin tiranno de
f.
mez. f.
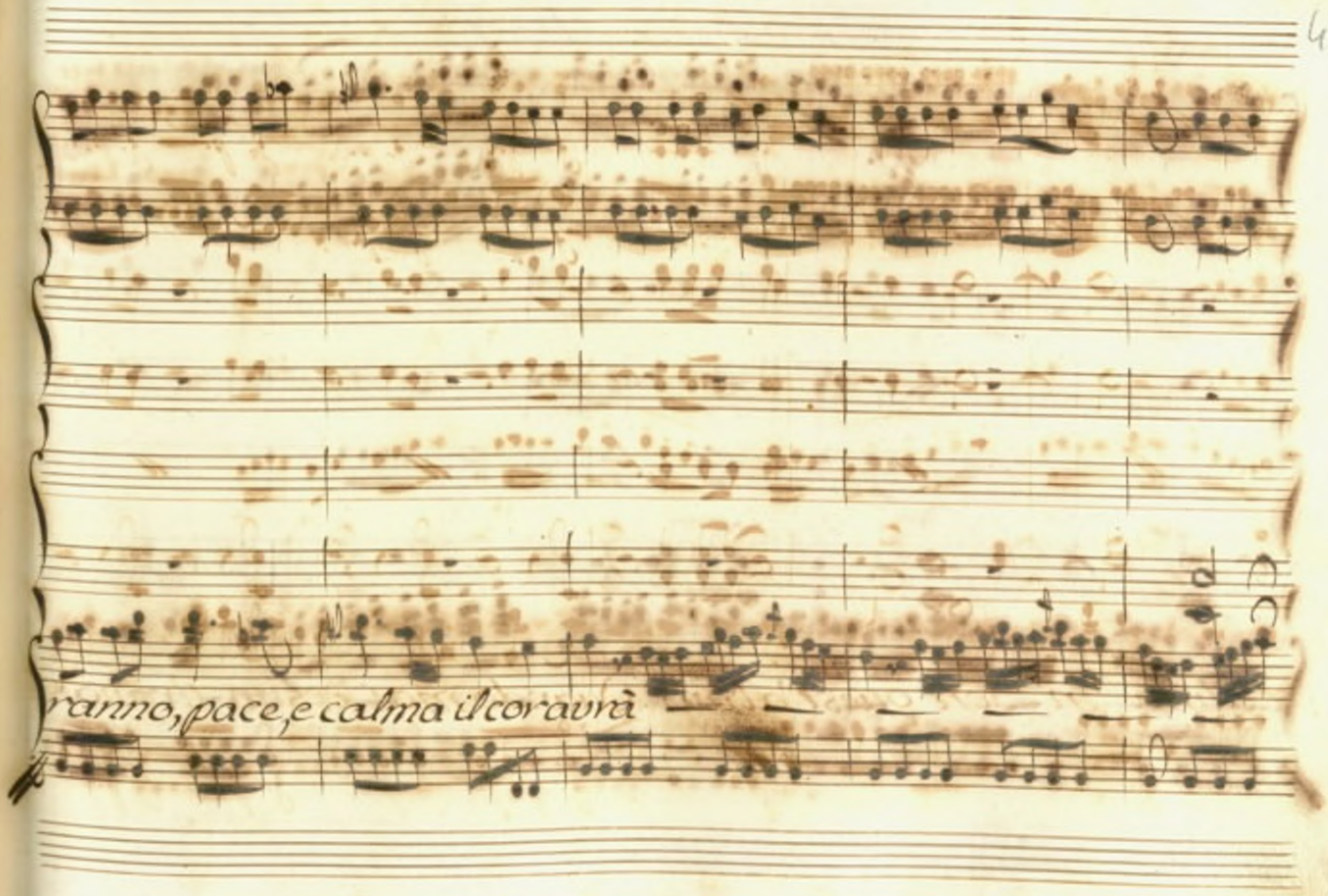

mez.f.
p.
s'in tiranno, pace, e calma il core avrà
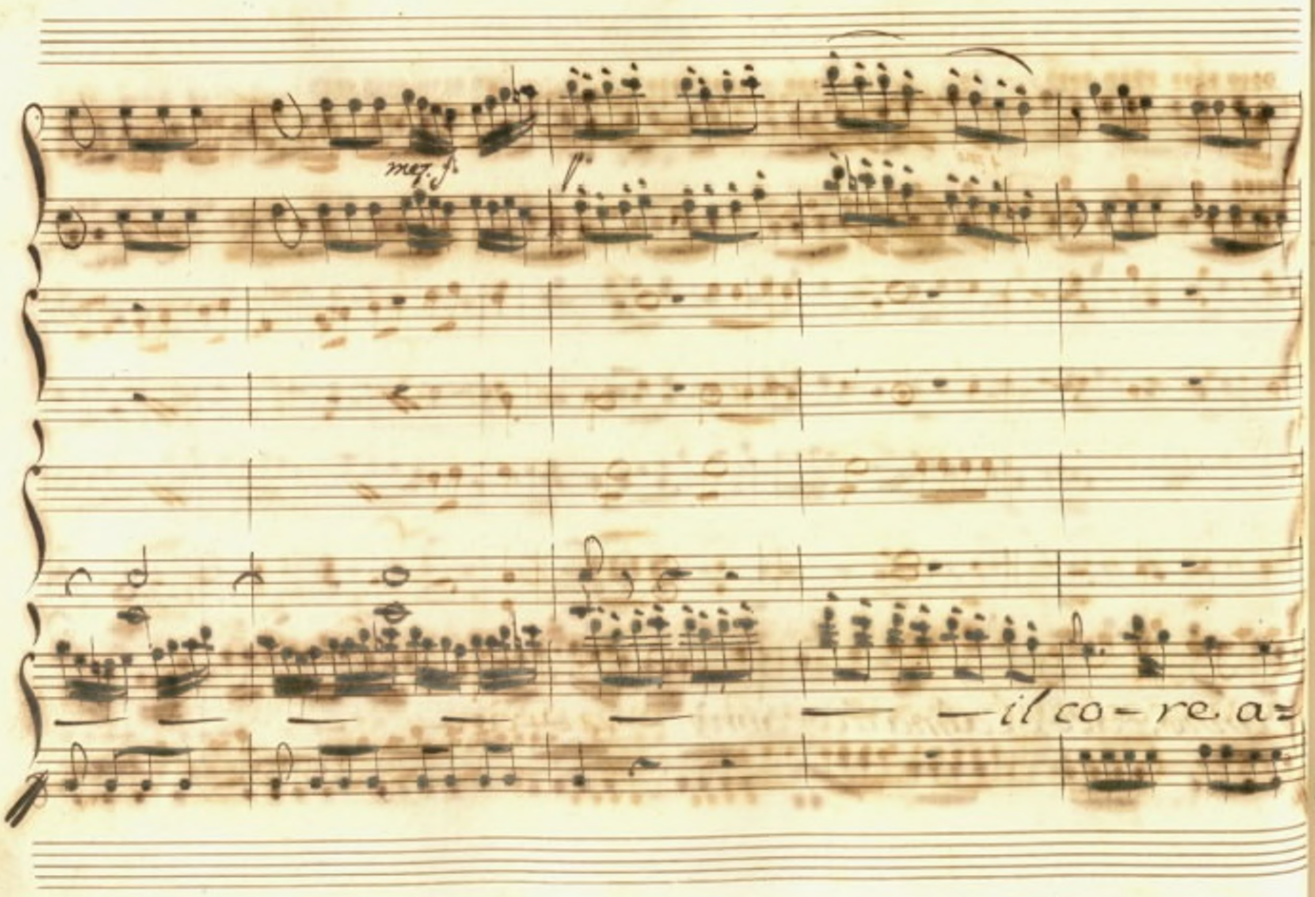


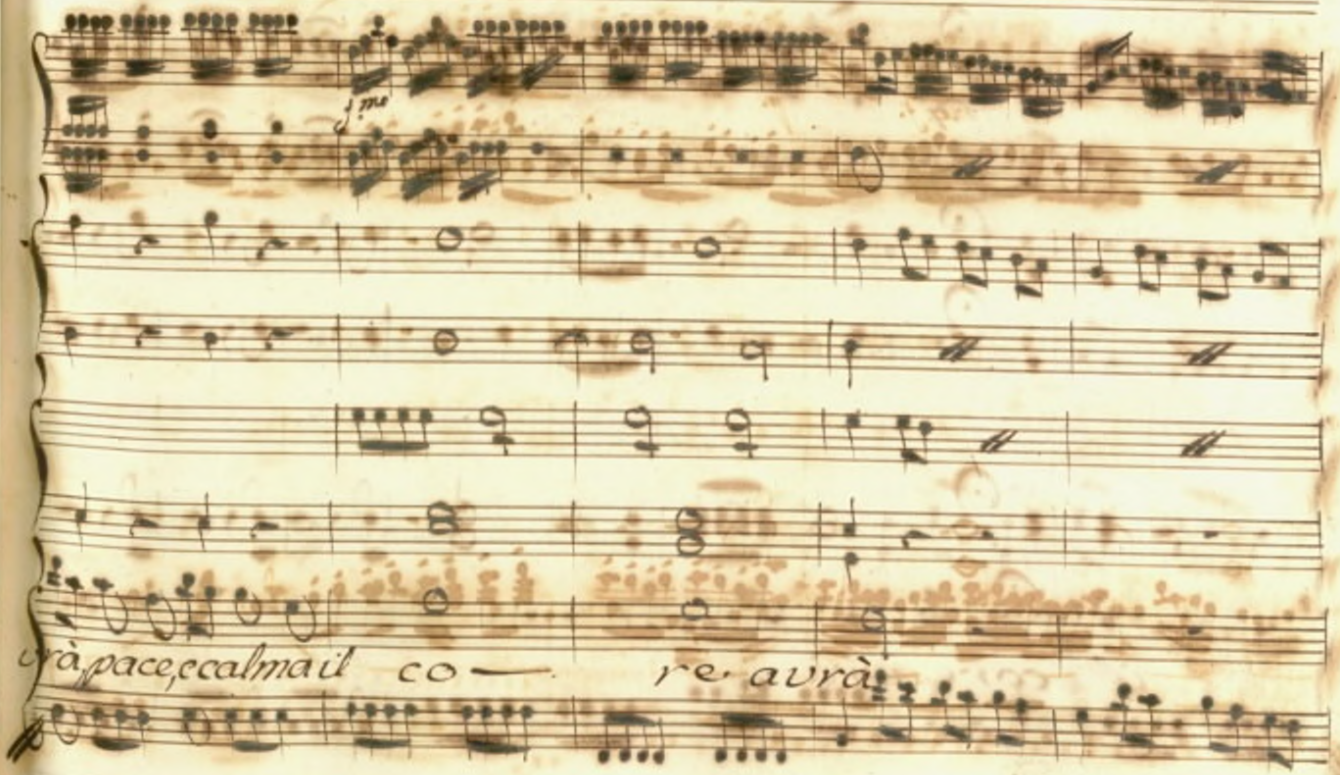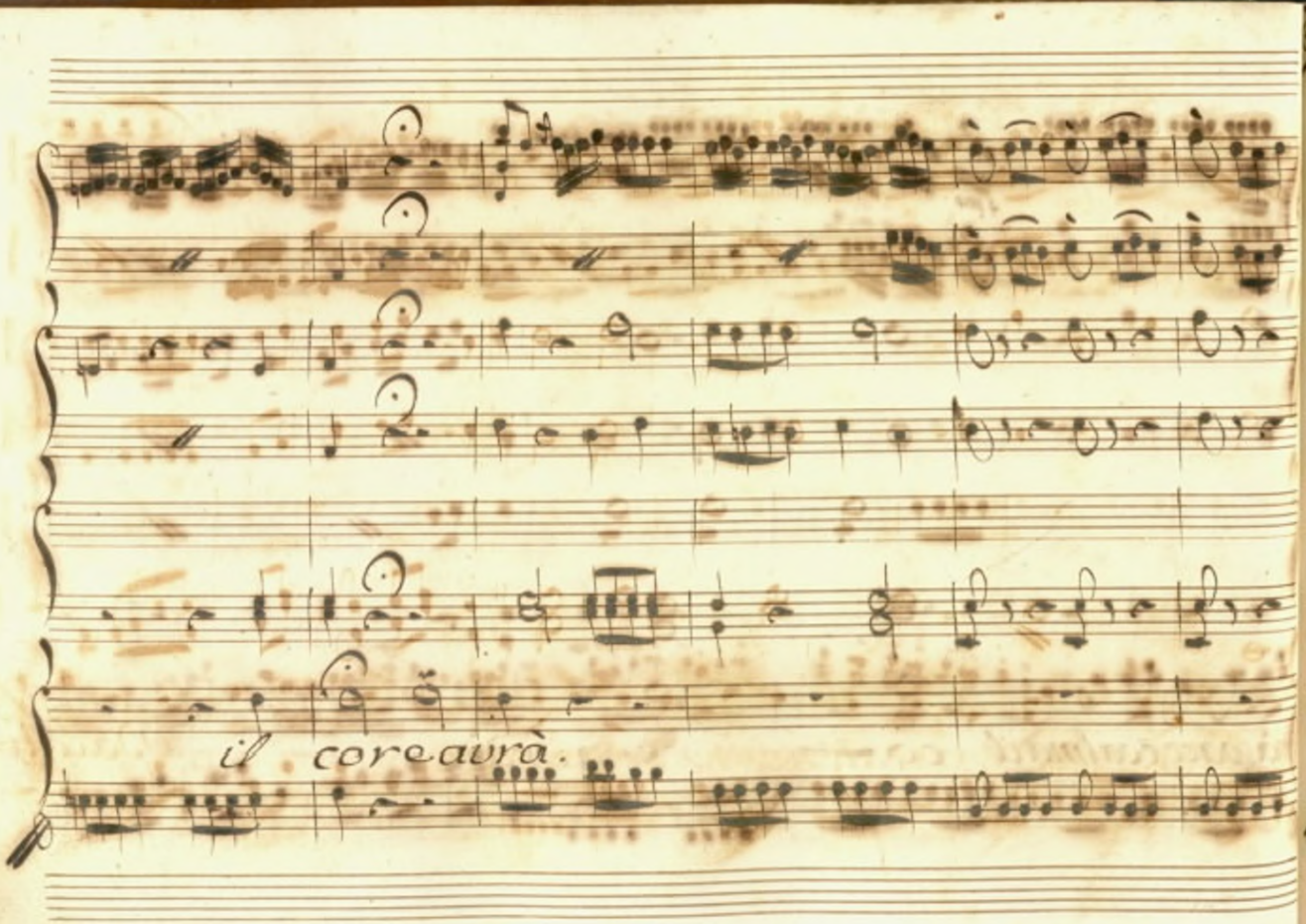



core avrà! Si smarrisce in tãto affãno agitata in sen que
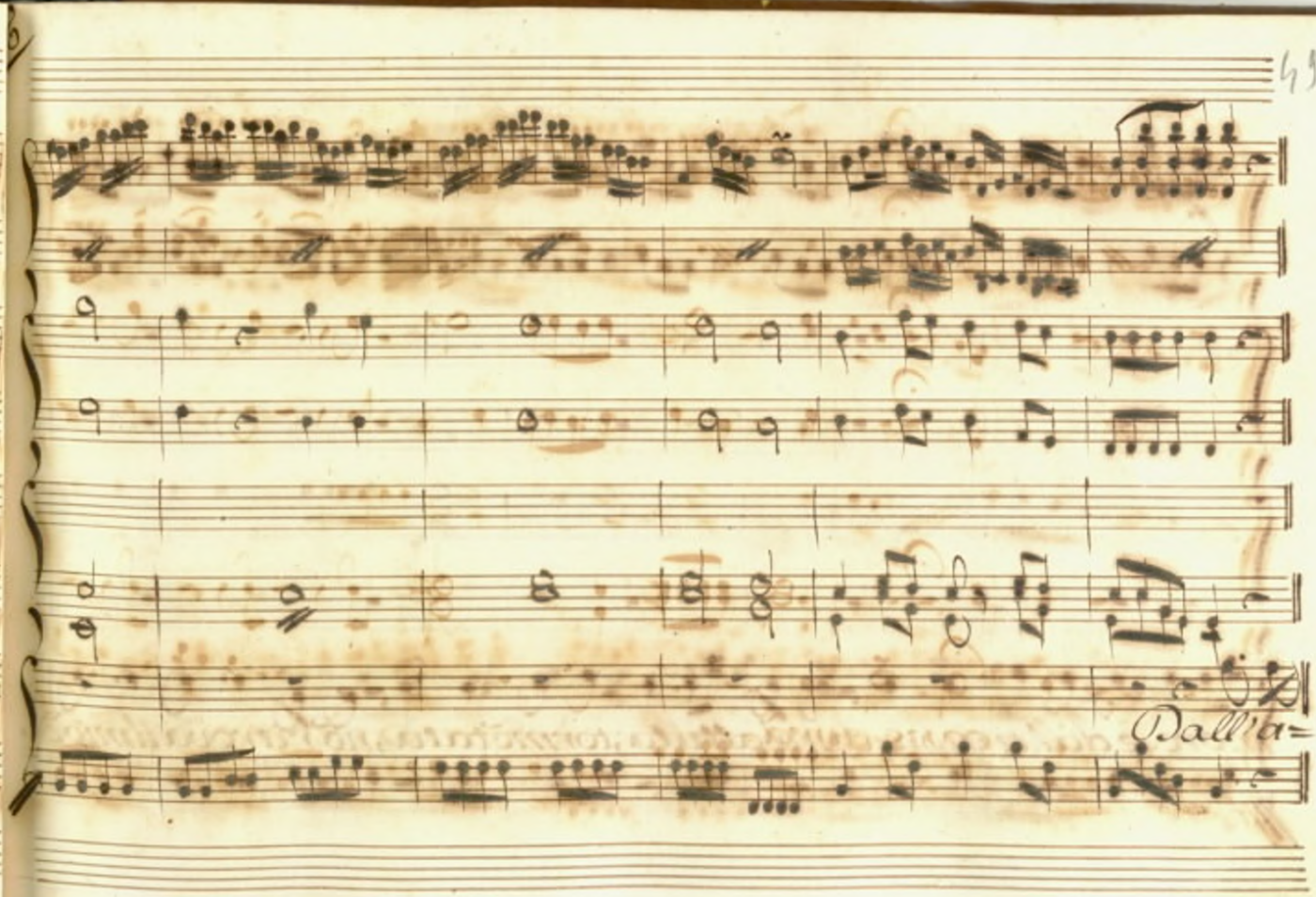

st'alma in sen quest'alma. Quando mai, destin tiranno
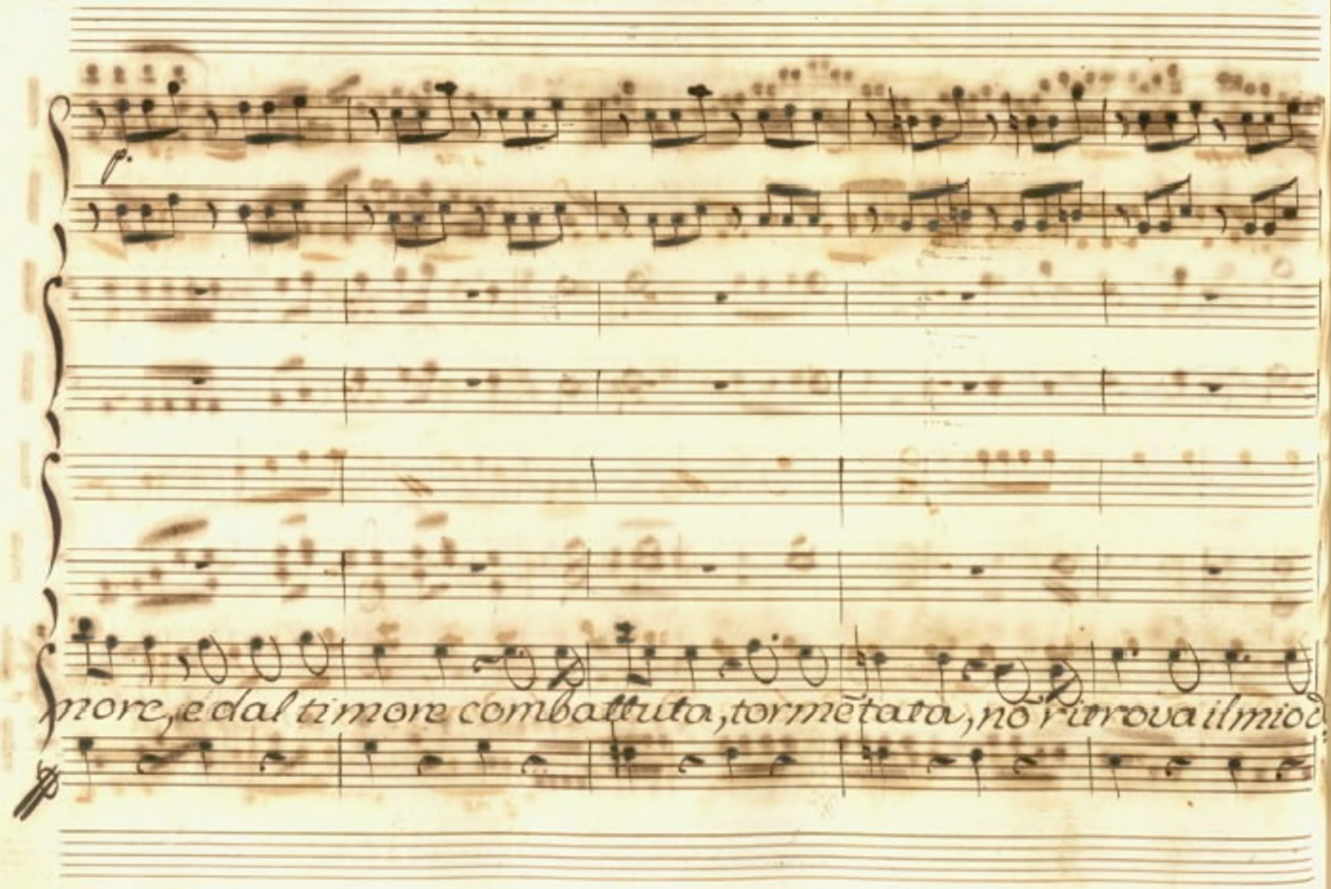

ranno, pace, e calma il cor avrà

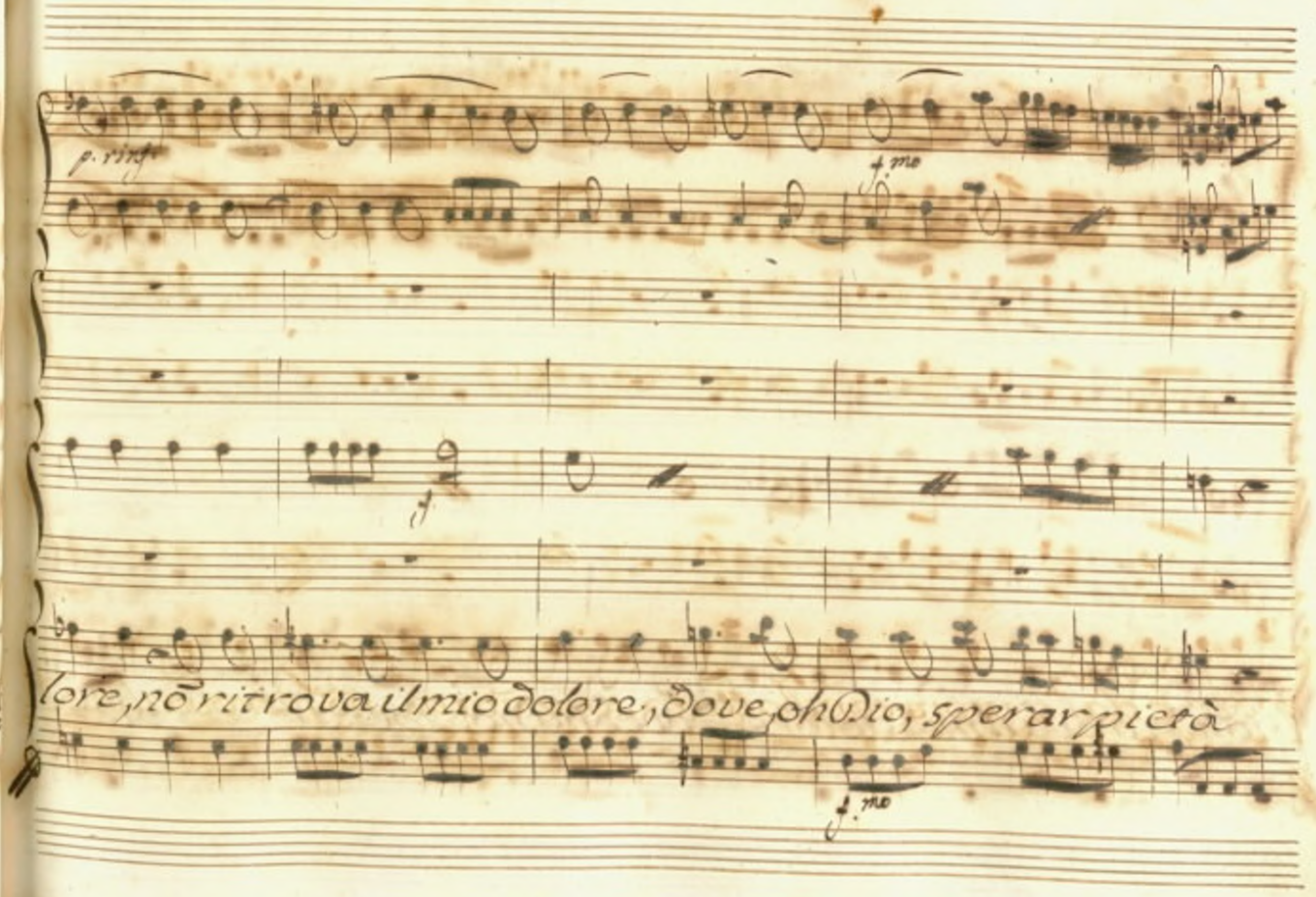

mez. f.
f
il co - re a -
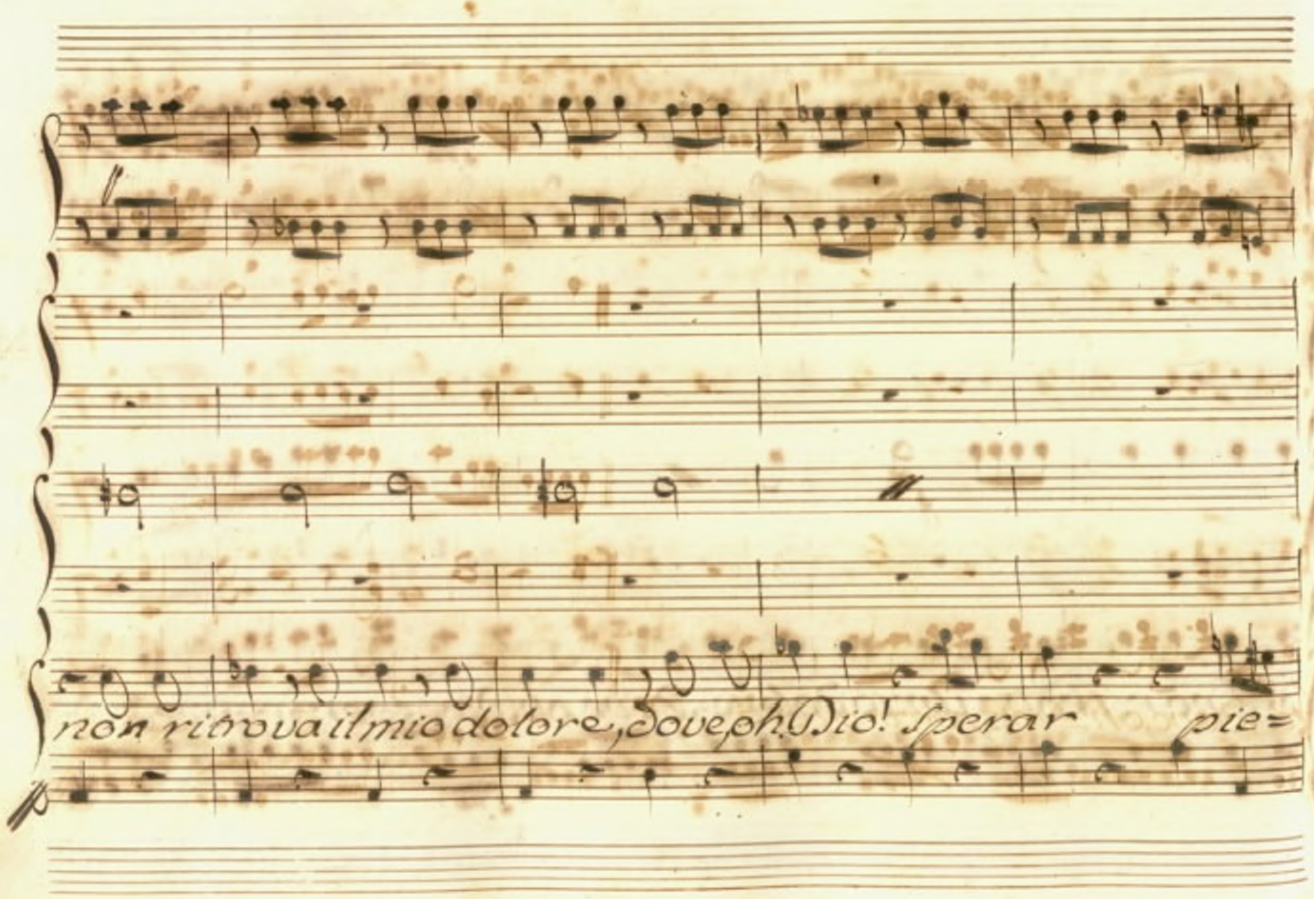

1.mo
rà pace, e calma il co — re avrà
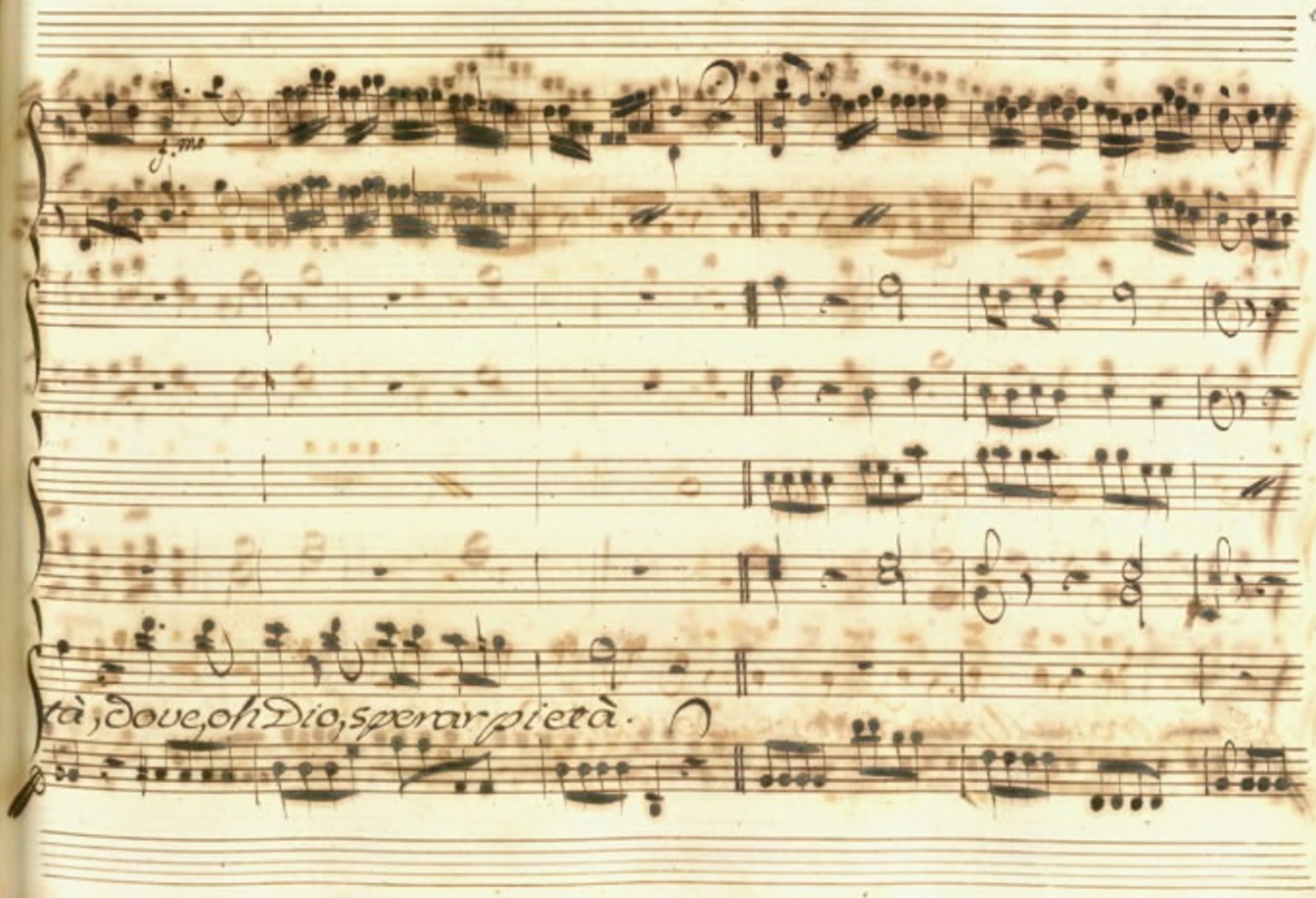

il coro avrà.
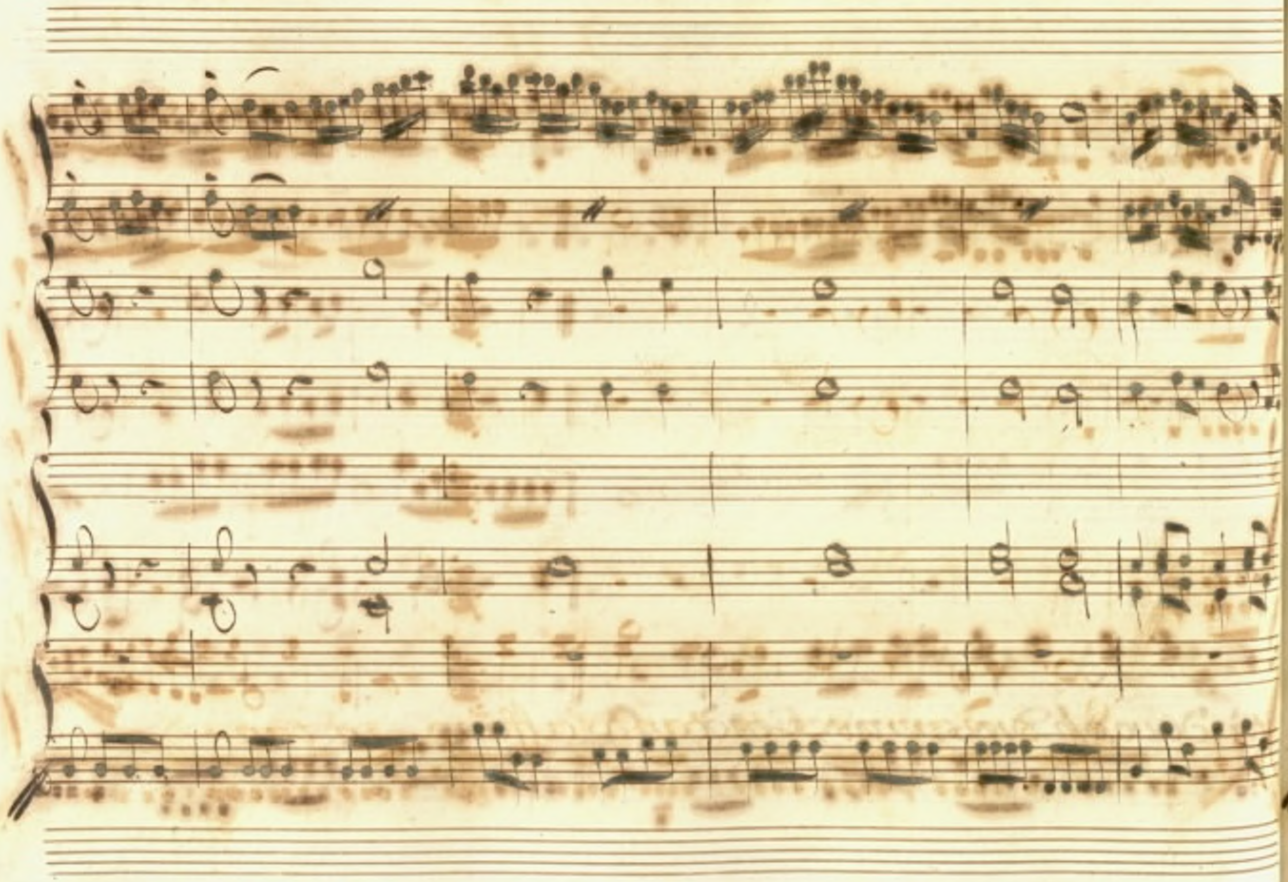

Dall'a=
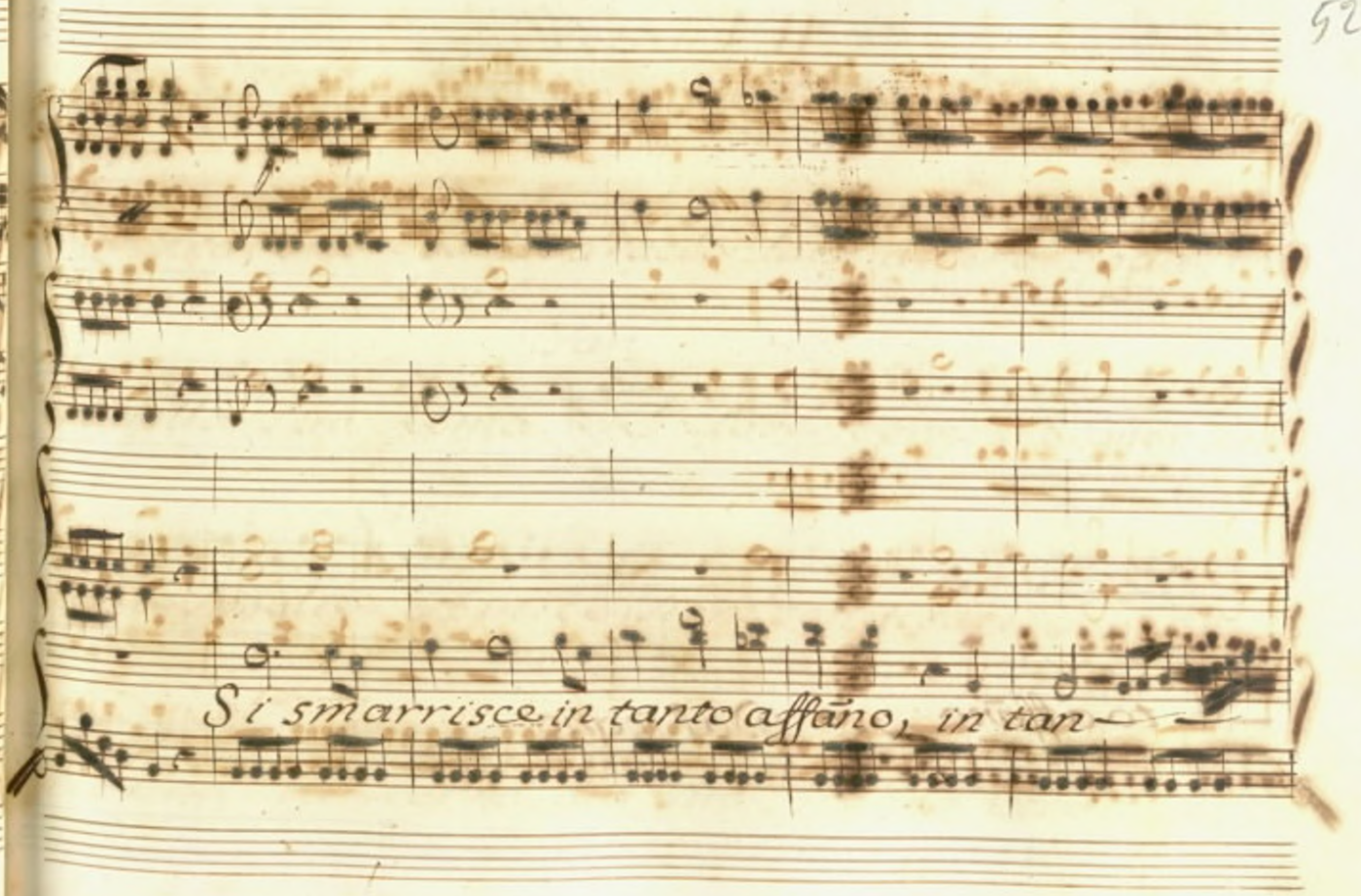

f.
more, e dal timore combattuta, tormẽtata, nõ ritrova il mio

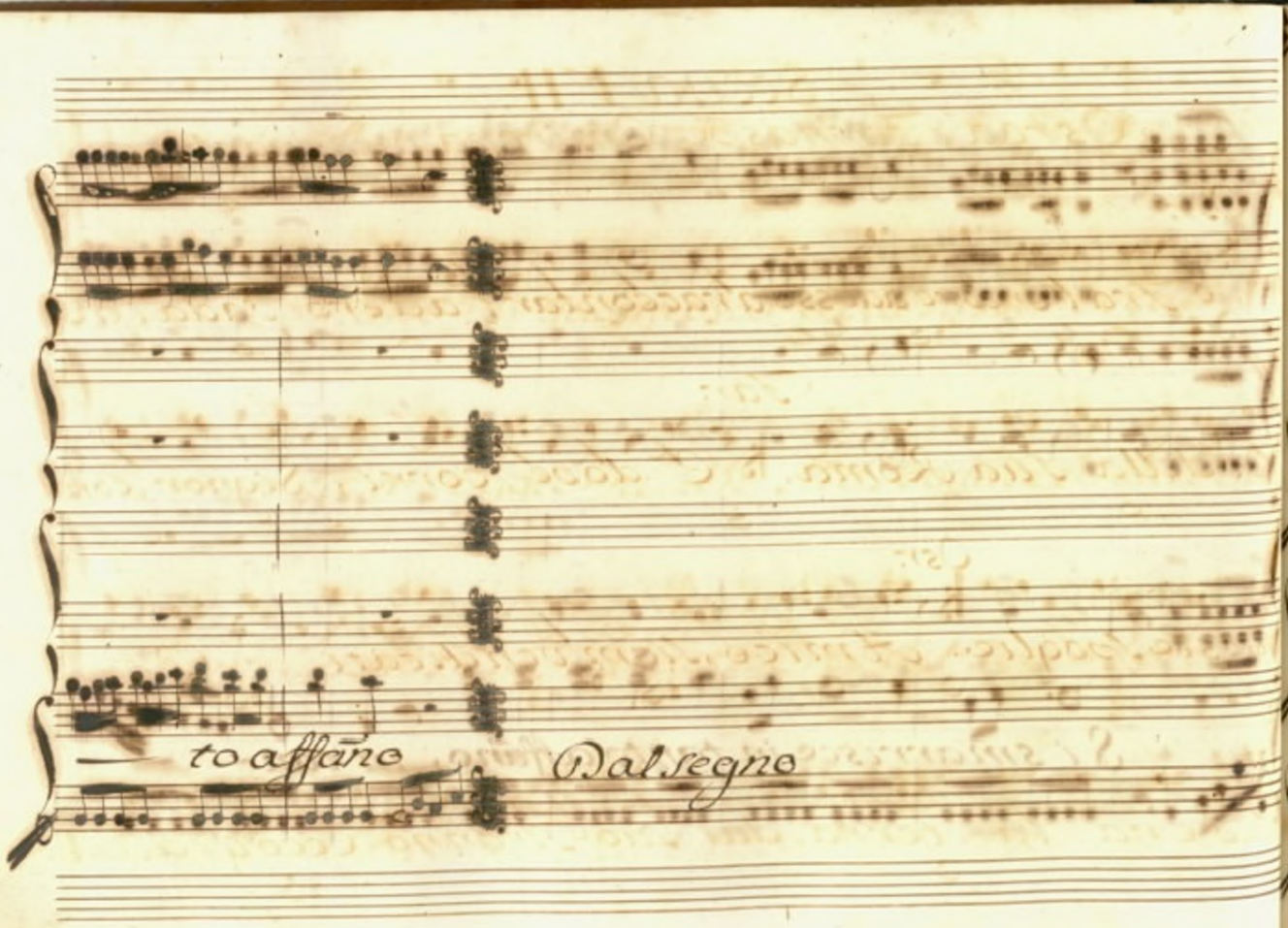

p. ripp.
4.mo
f
lore, nō ritrova il mio dolore, dove, oh Dio, sperar pietà
4.mo


non ritrova il mio dolore, Dove oh Dio! Sperar pie=


f.mo
tà, dove, oh Dio, sperar pietà.




Si smarrisce in tanto affano, in tan-


to affano
Dal segno

Scena VII.

Osroa, Farnaspe, Emirena in disparte.

Osr.

Fra l'ombre adesso a raccontar l'altero vada i tro-
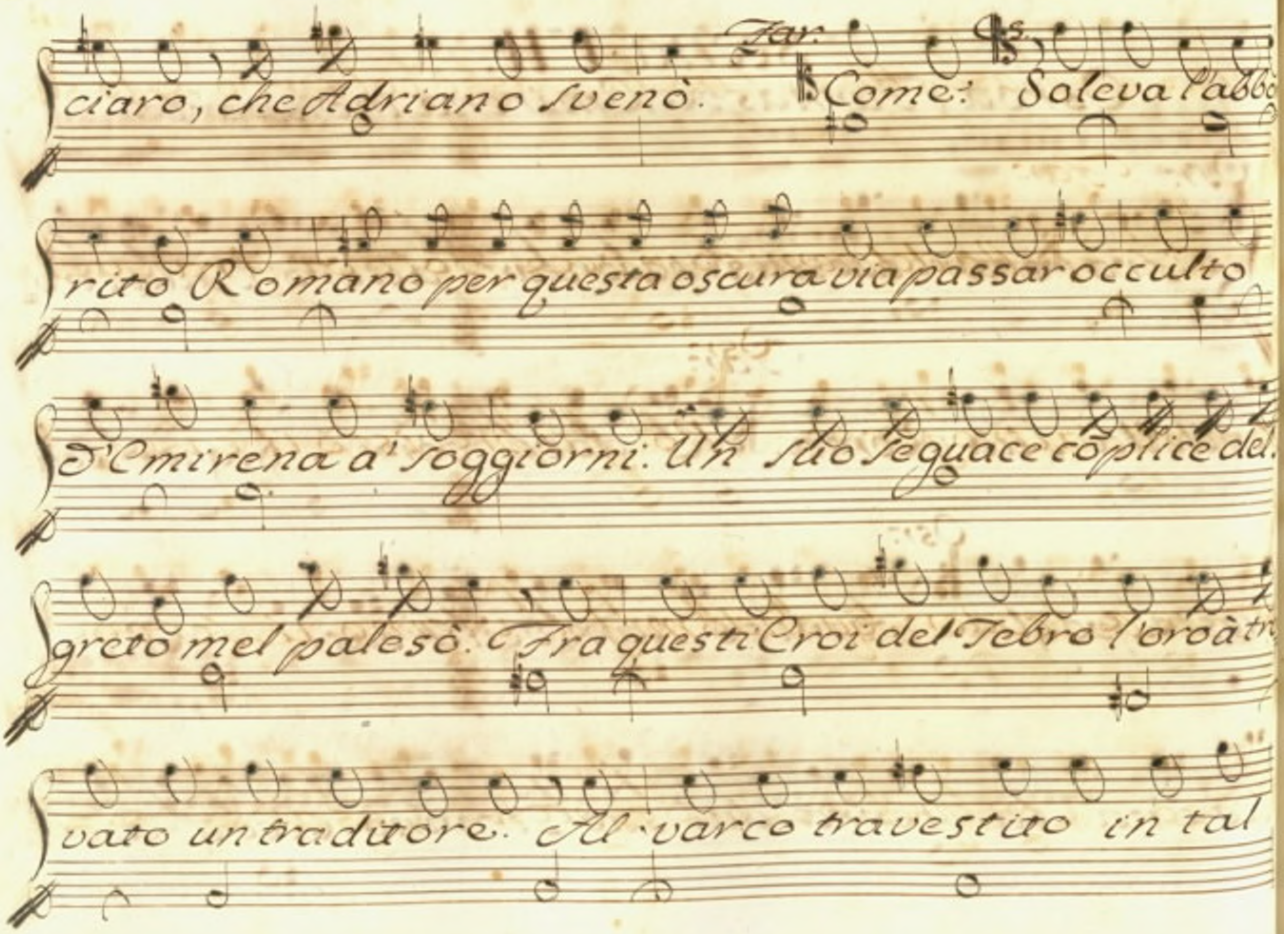
Far.

fei della sua Roma. E dove corri, Signor, con

Osr.

queste spoglie Amico, siam vendicati. E

libera la terra dal suo Tiranno. Ecco il felice ac-


ciaro, che Adriano svenò. Come: Soleva l'abbo
rito Romano per questa oscura via passar occulto
D'Emirena a' soggiorni: Un suo seguace cõplice del
greto mel palesò. Fra questi Croi del Tebro l'oroà tr
vato un traditore. Al varco travestito in tal

guisa io l'aspettai, finche passò col servo, e lo sve-

Far.
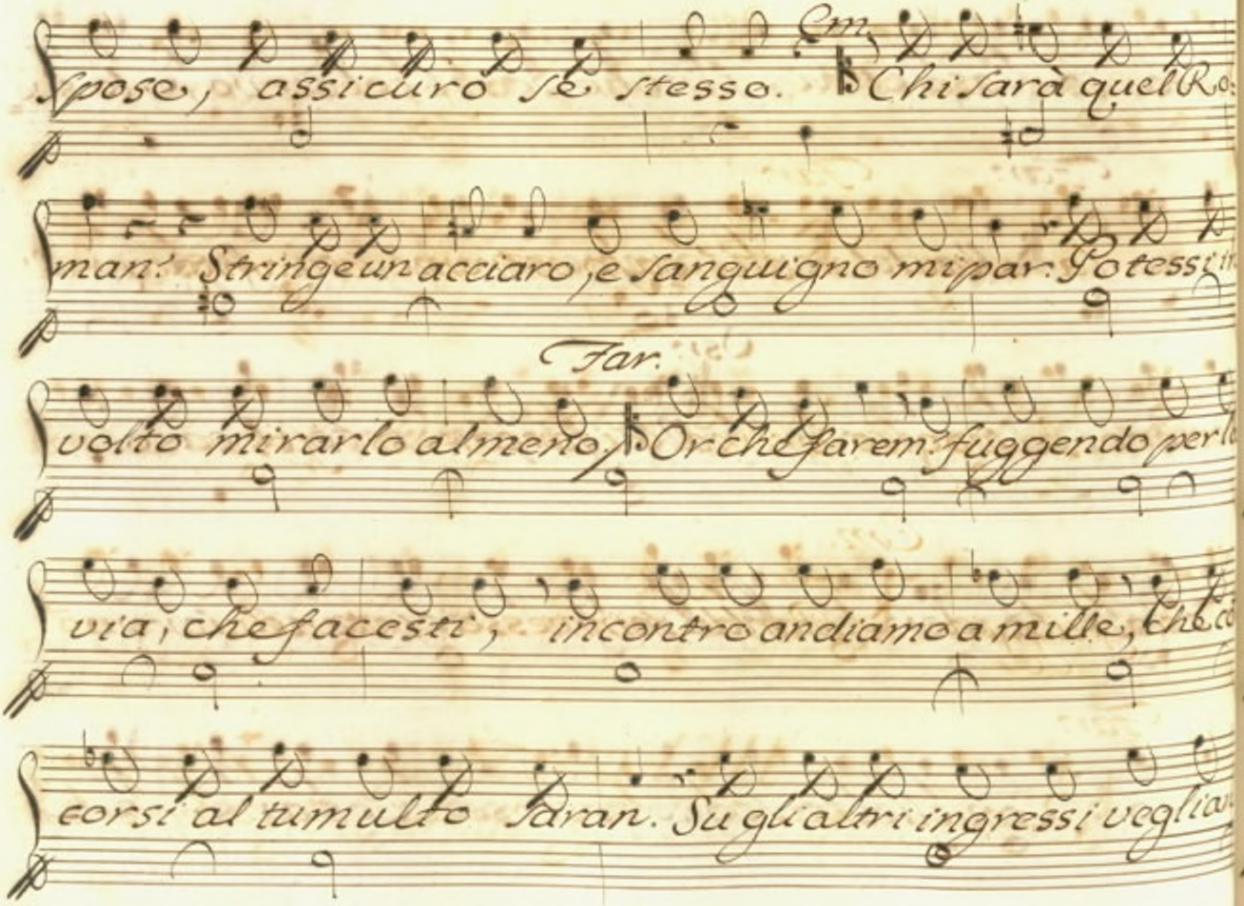
nai. Ma del nemico in vece potevi fra quell'

Osr.

ombre l'altro ferir. No: fu previsto il caso.

Finse cader, quando mi fu vicino il servo

reo. Con questo segno espresso Cesare e=


Cm
Xpose, assicurò se stesso. Chi sarà quel Ro:
man? Stringe un acciaro, e sanguigno mi par: Potessi in
Far.
volto mirarlo almeno. Or che farem? fuggendo per l
via, che facesti, incontro andiamo a mille, che c
corsi al tumulto saran. Su gli altri ingressi veglia

servi, e custodi. E ben, col ferro ci apri=

Far.

remo la via. Al caso estremo serbiam questo ri=
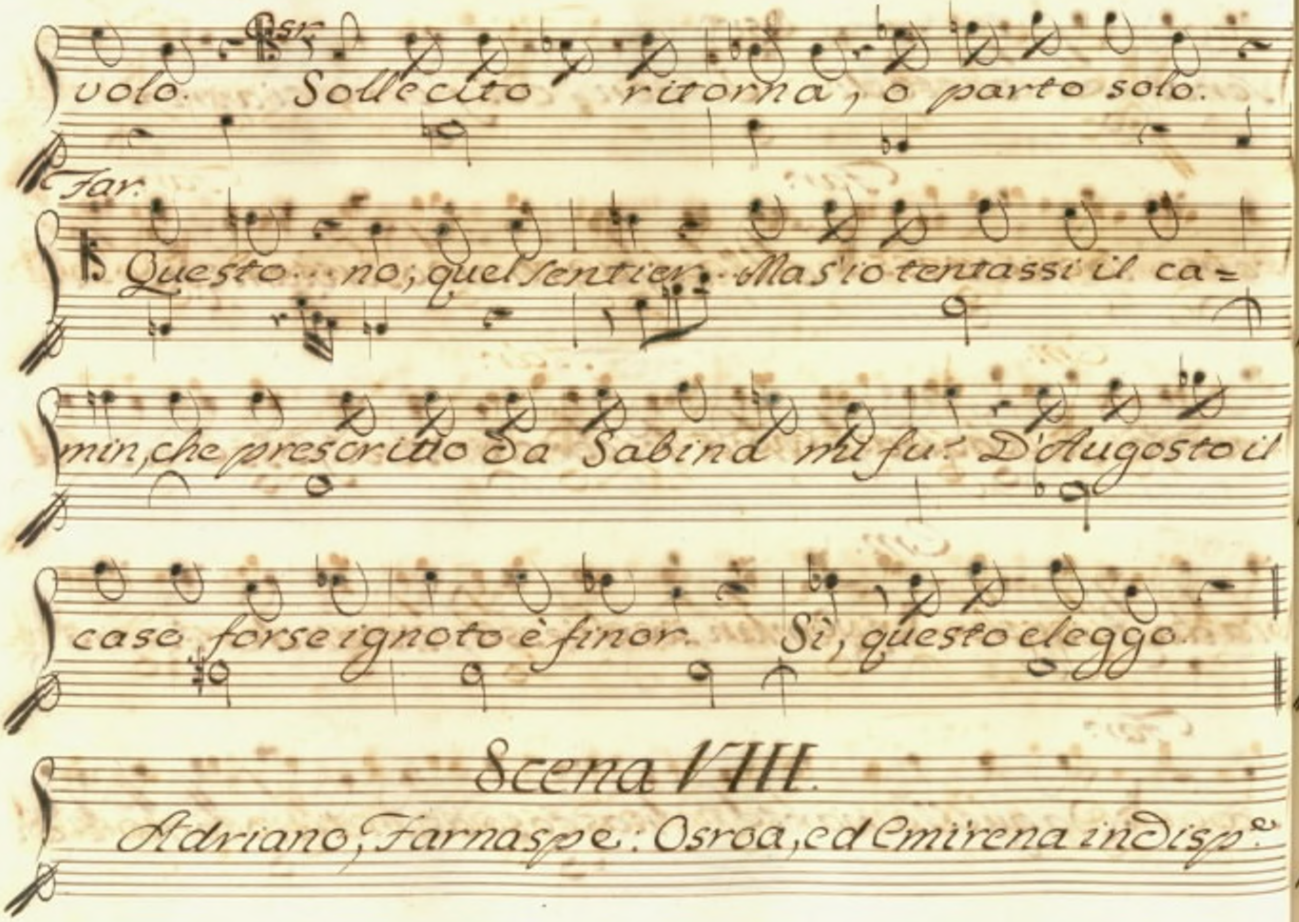
medio. Io voglio prima ricercar, se vi fosse altra

Cm.

via da fuggir. Parlan sommesso, intender li nō

Far.

so. Da quella parte nascoso attendi: io tornerō si


volo. Sollecito ritorna, o parto solo.
Far.
Questo... no; quel sentier... Ma s'io tentassi il ca=
min, che prescritto da Sabina mi fu: D'Augosto il
case forse ignoto è finor. Sì, questo eleggo.
Scena VIII.
Adriano, Farnaspe, Osroa, ed Emirena in disp.
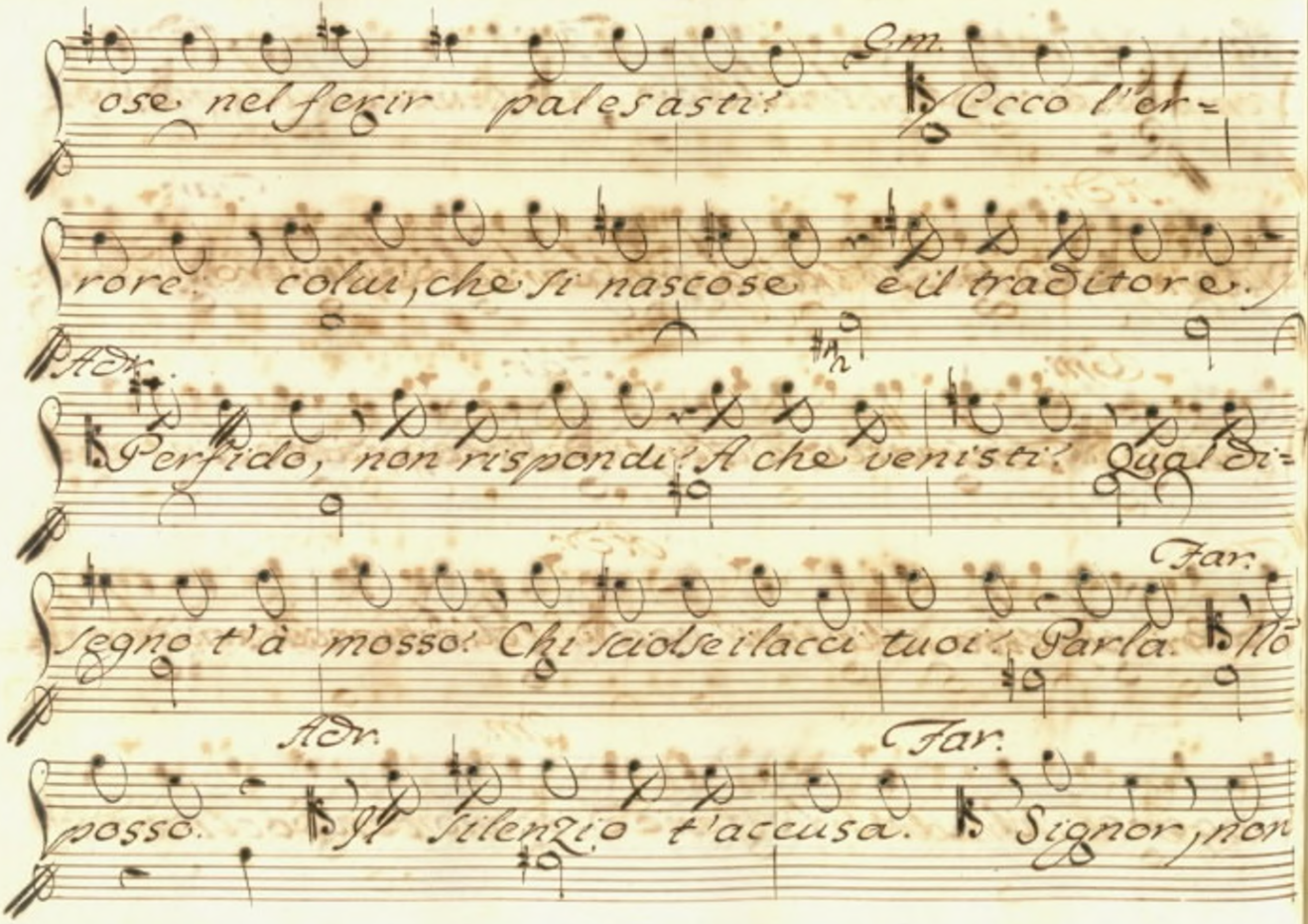
Adr. Fermati, traditor. Far. Numi, che veggo! Adr. Impe-

dite ogni passo alla fuga, o Custodi! Far. Iosonde

Cm. sasso! Adr. Oh siam traditi. Istupidisci, in-

grato, perche vivo mi vedi. A me credesti di tra-

figger e il sen: l'empio disegno con voci ingiuri


ose nel ferir palesasti? Cm. Ecco l'er=
rore colui, che si nascose è il traditore.
Adr.
Perfido, non rispondi? A che venisti? Qual di=
Far.
segno t'à mosso? Chi sciolse i lacci tuoi? Parla. No
Adr. Far.
posso. Il silenzio t'accusa. Signor, non

Em.

sempre è reo, chi non si scusa. Consigliatemi, o

Adr.

Numi! Olà: si tragga nel carcere più nero il delin=

Em.
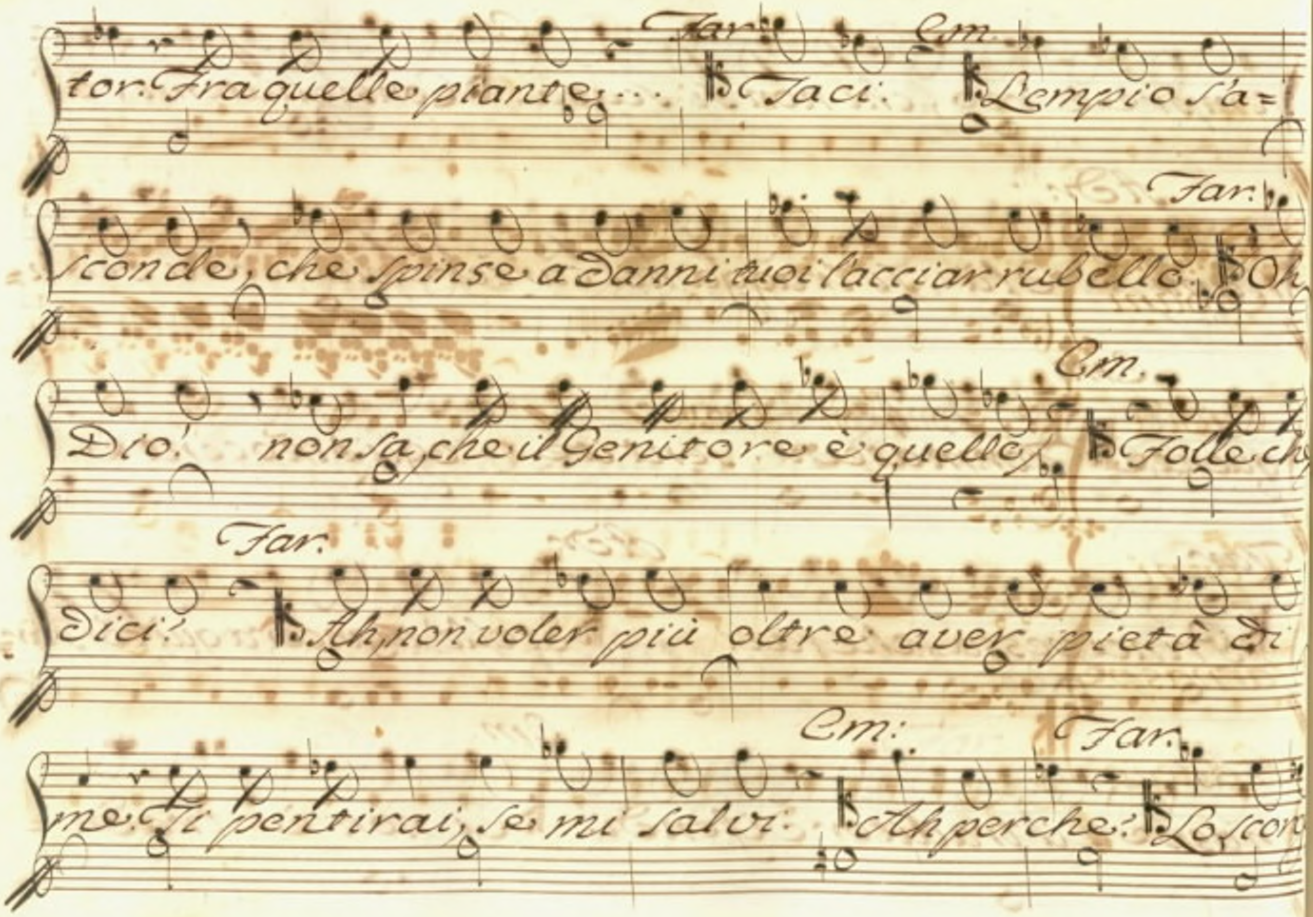
quente. Formatevi, sentite: egli è innocente.
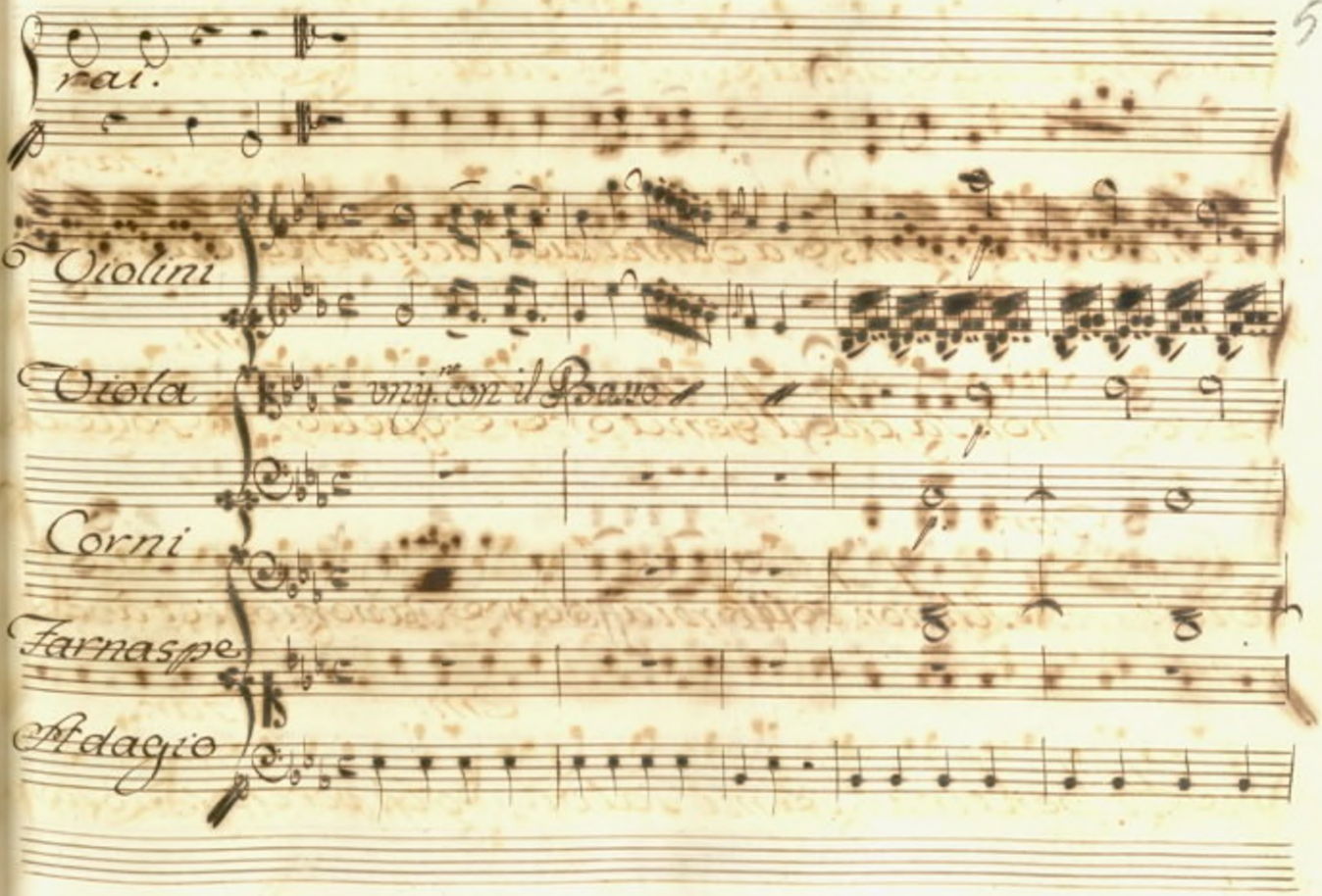
Far. Adr.
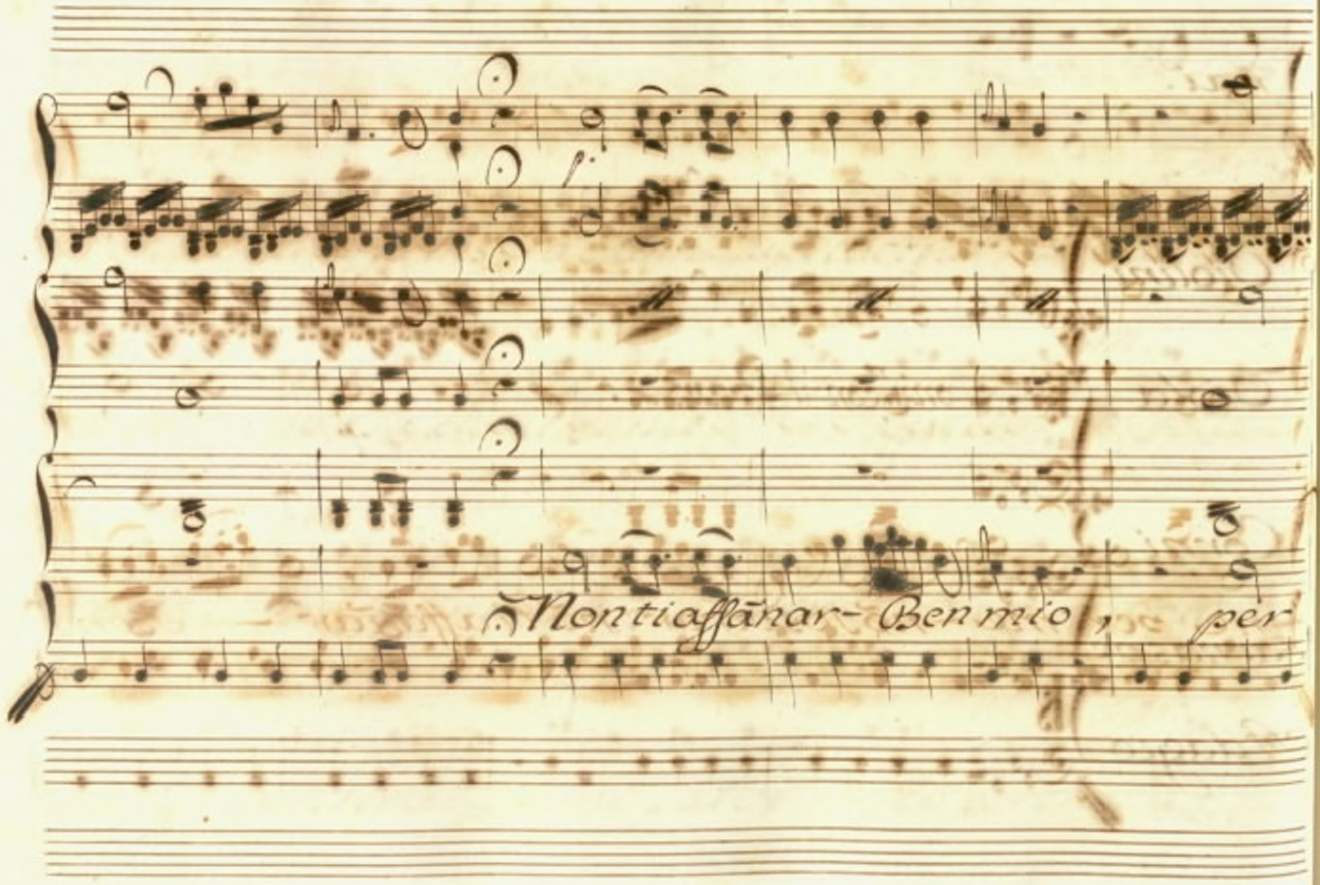
Principessa, che fai? Stelle! tu ancora qui cō Far=
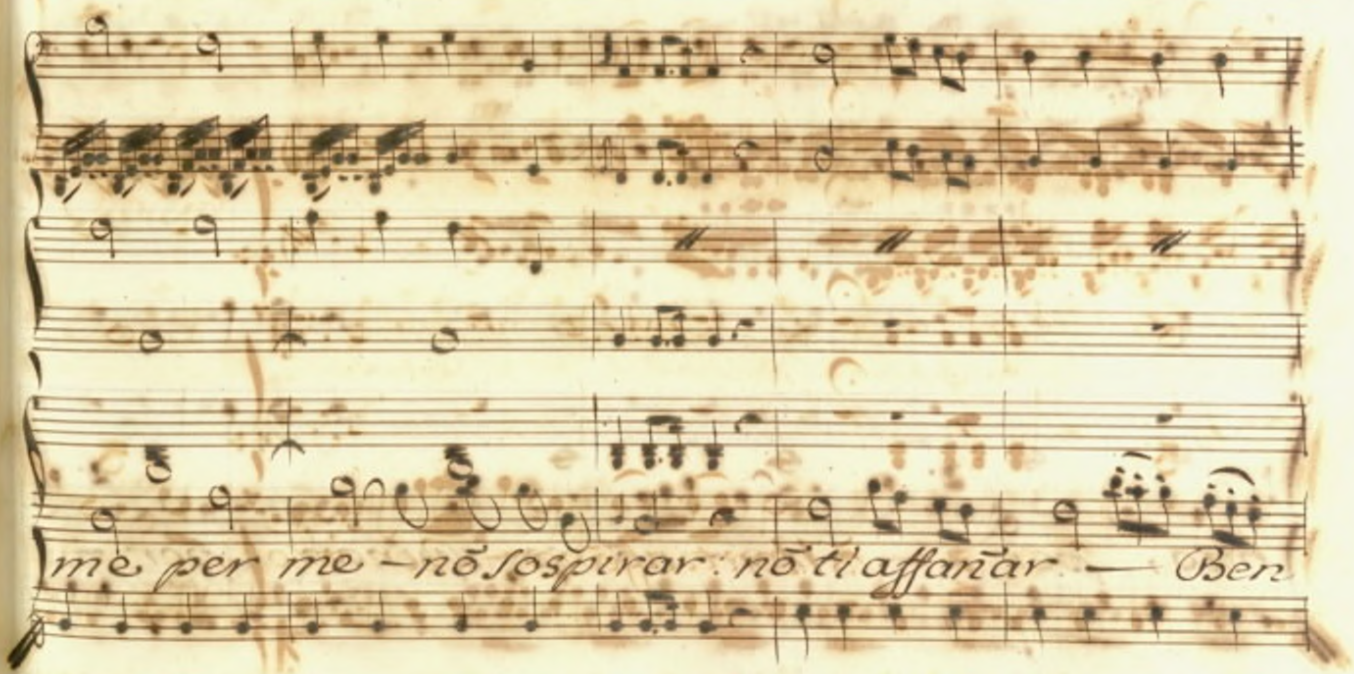
Em.
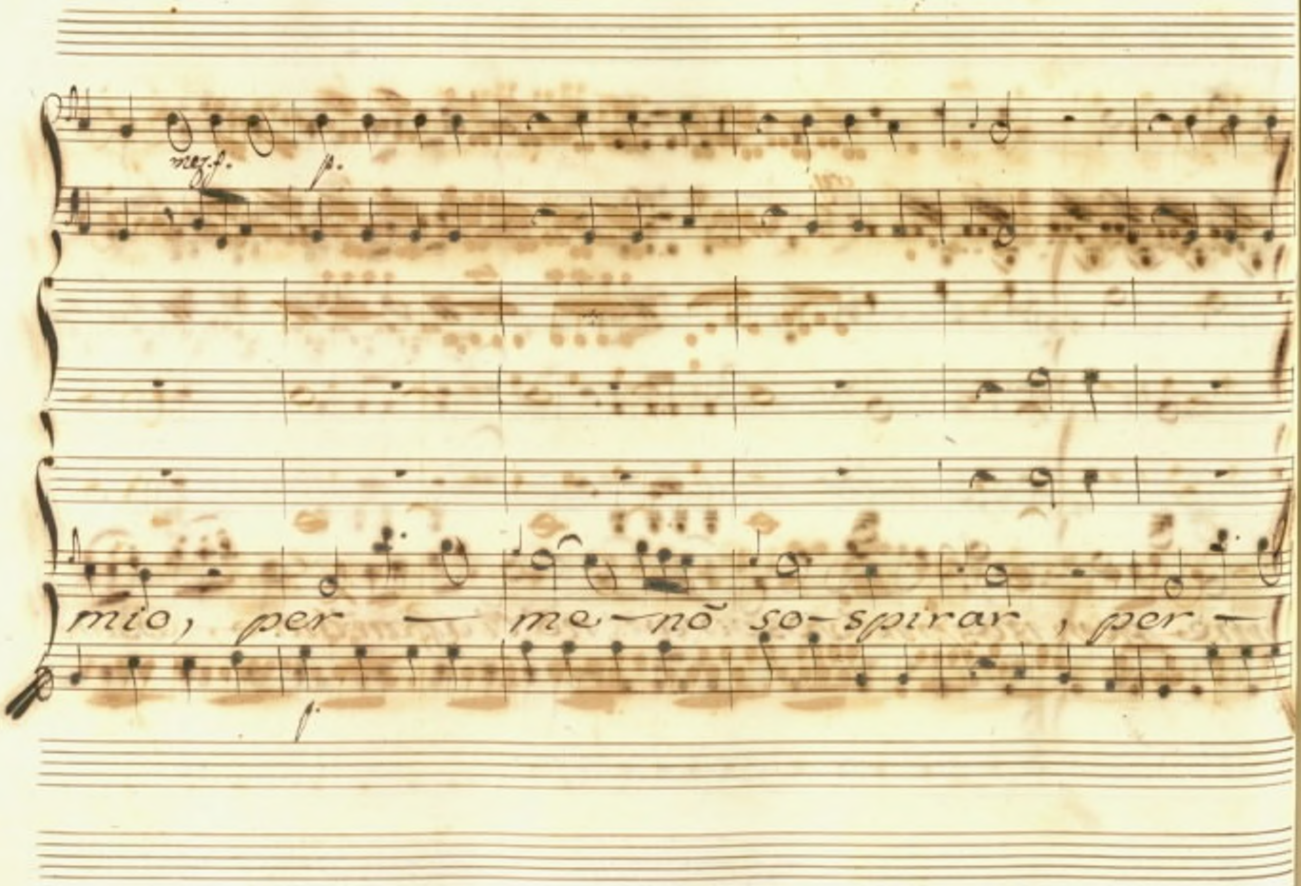
nasp e, e il traditor difendi. Ci non è tradi=
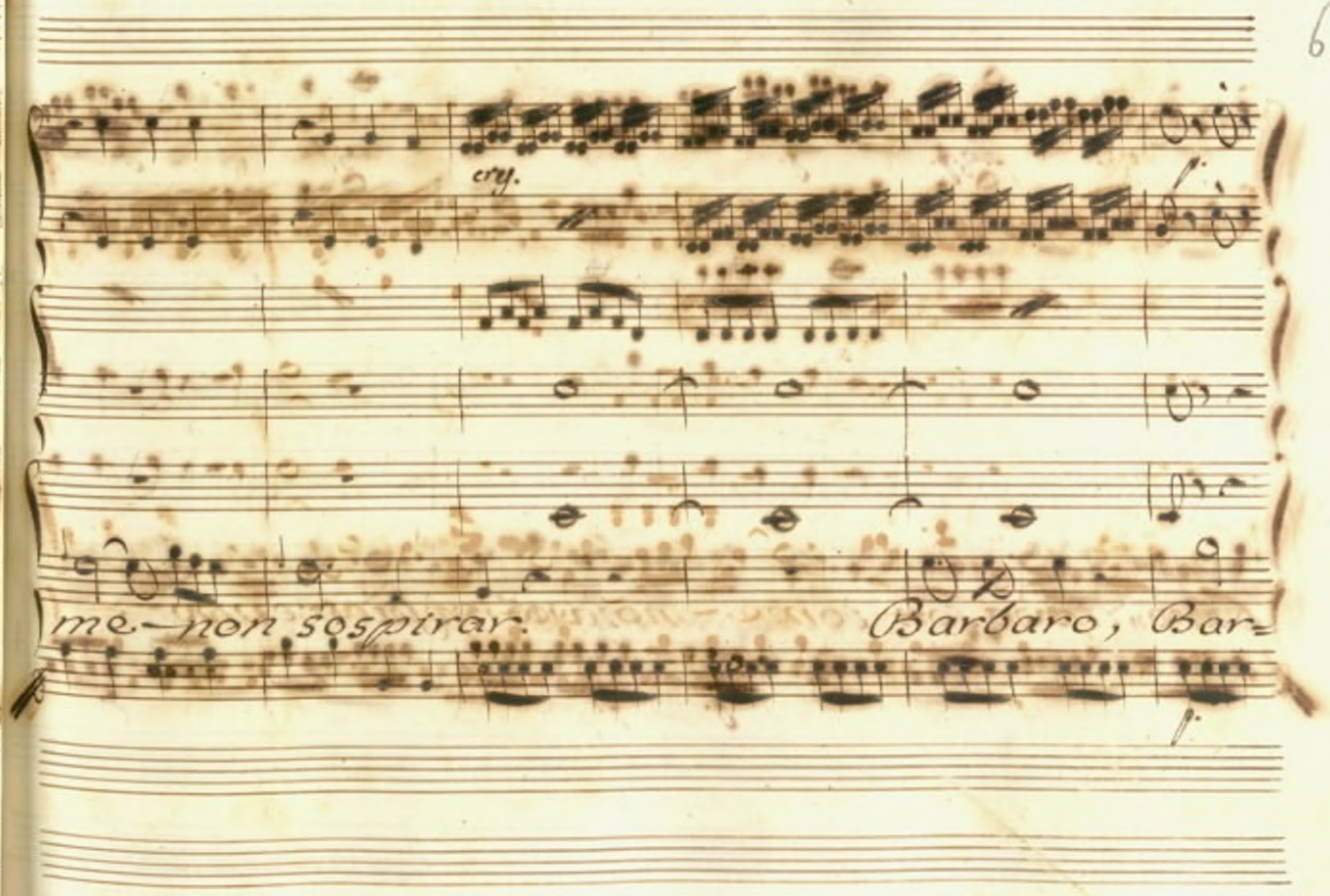

tor: Fra quelle piante ...
Far:
Taci:
Cm:
L'empio s'a=
sconde, che spinse a Danni tuoi l'acciar rubello.
Far:
Oh
Dio, non sa che il Genitore è quello
Cm.
Folle ch
Dici?
Far:
Ah non voler più oltre aver pietà di
me. Ti pentirai, se mi salvi.
Cm:
Ah perche?
Far.
Lo scon
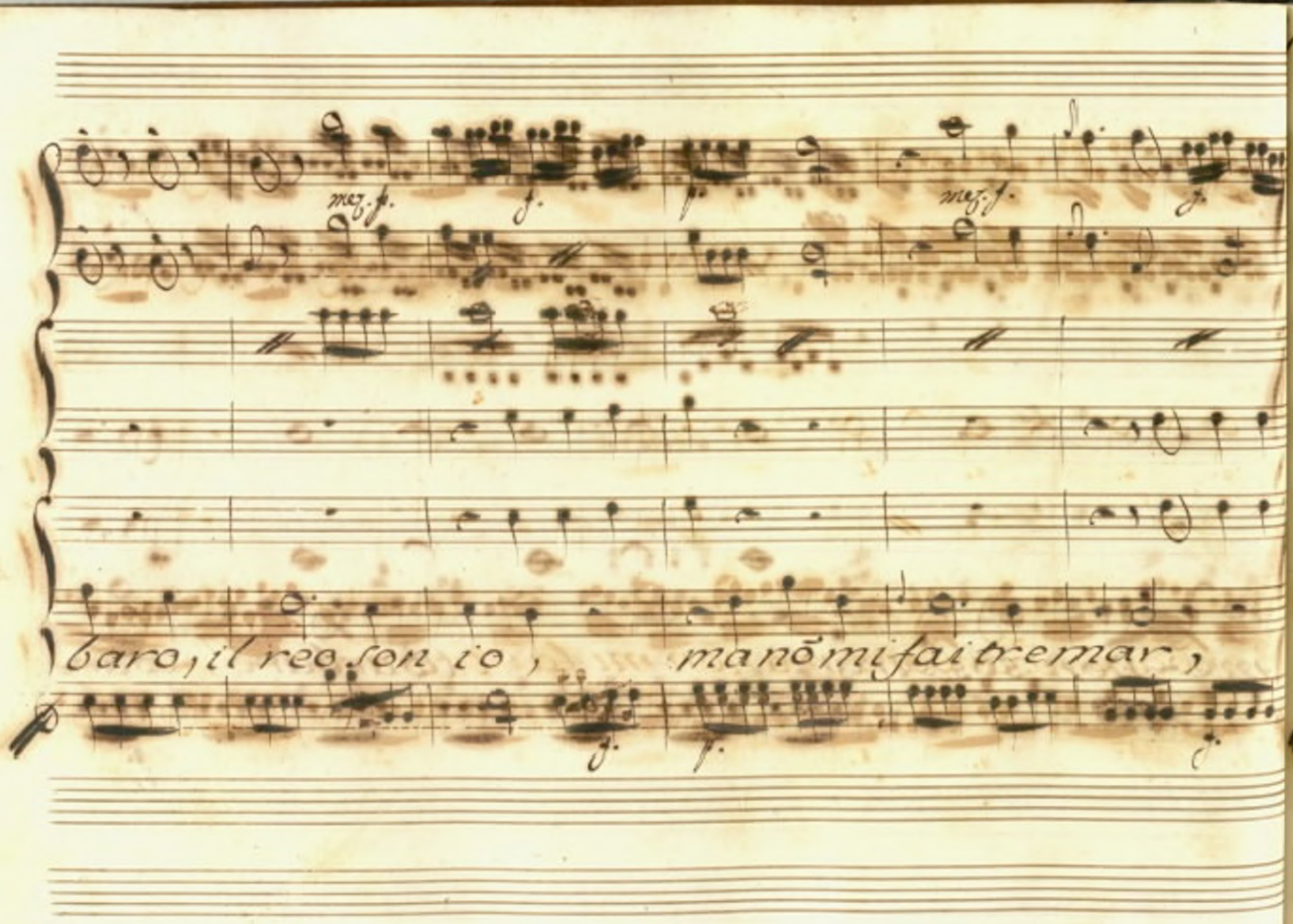

rai.
Violini
Viola
vnj. con il Basso
Corni
Farnaspe
Adagio
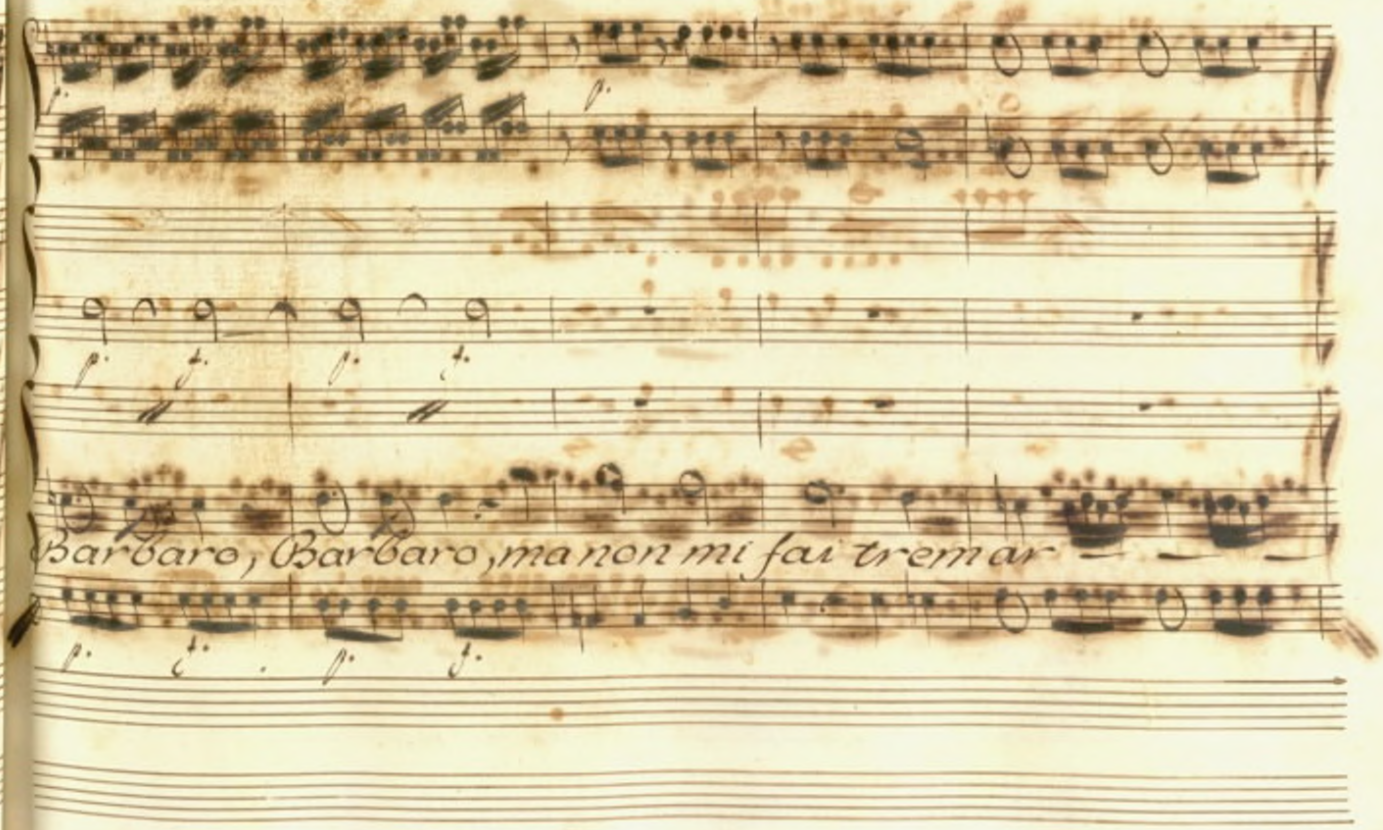

Non ti affãnar- Ben mio, per
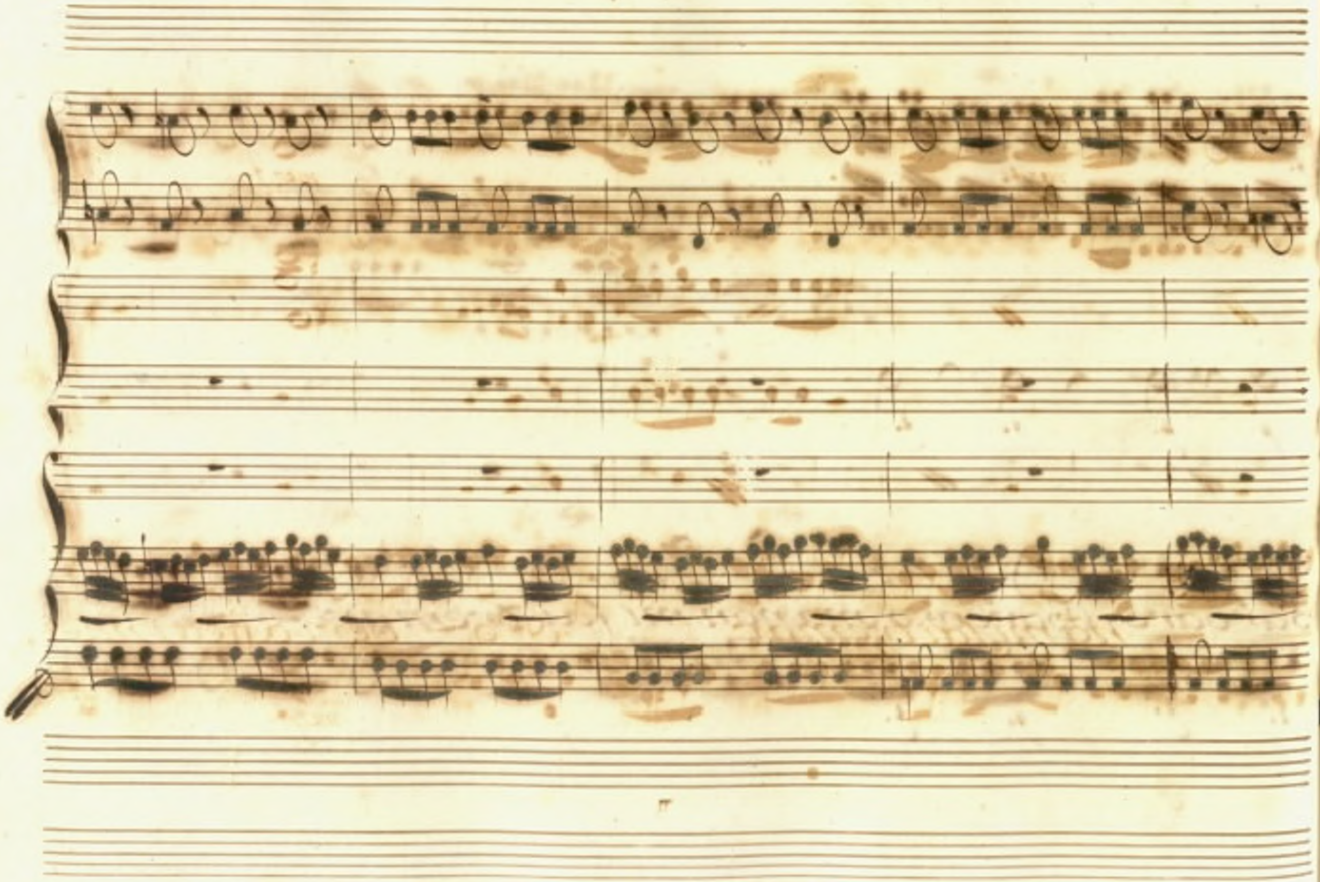

me per me – nõ sospirar: nõ ti affanar — Ben
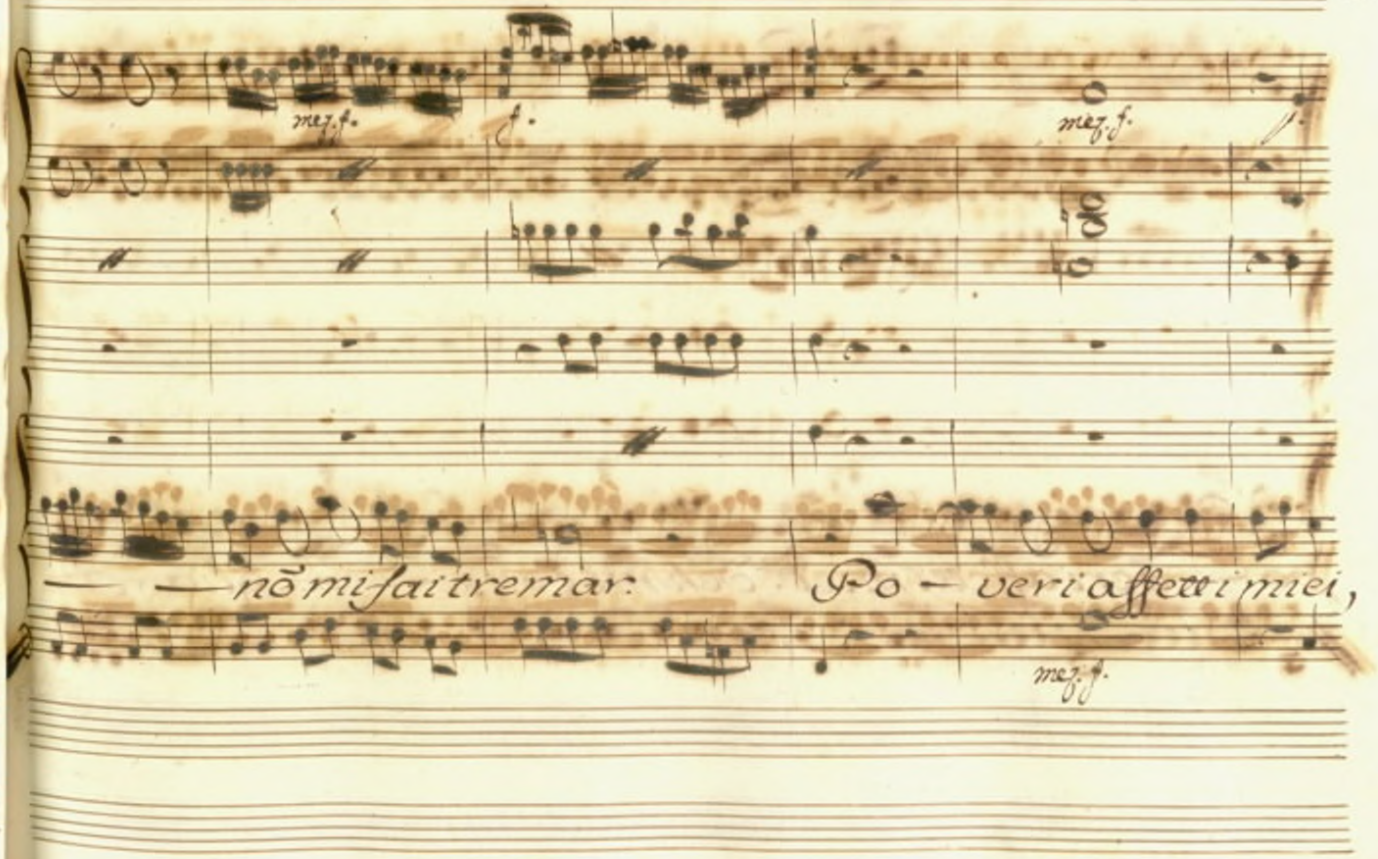

mez.f.
p.
mio, per — me-nõ so-spirar, per —
f.
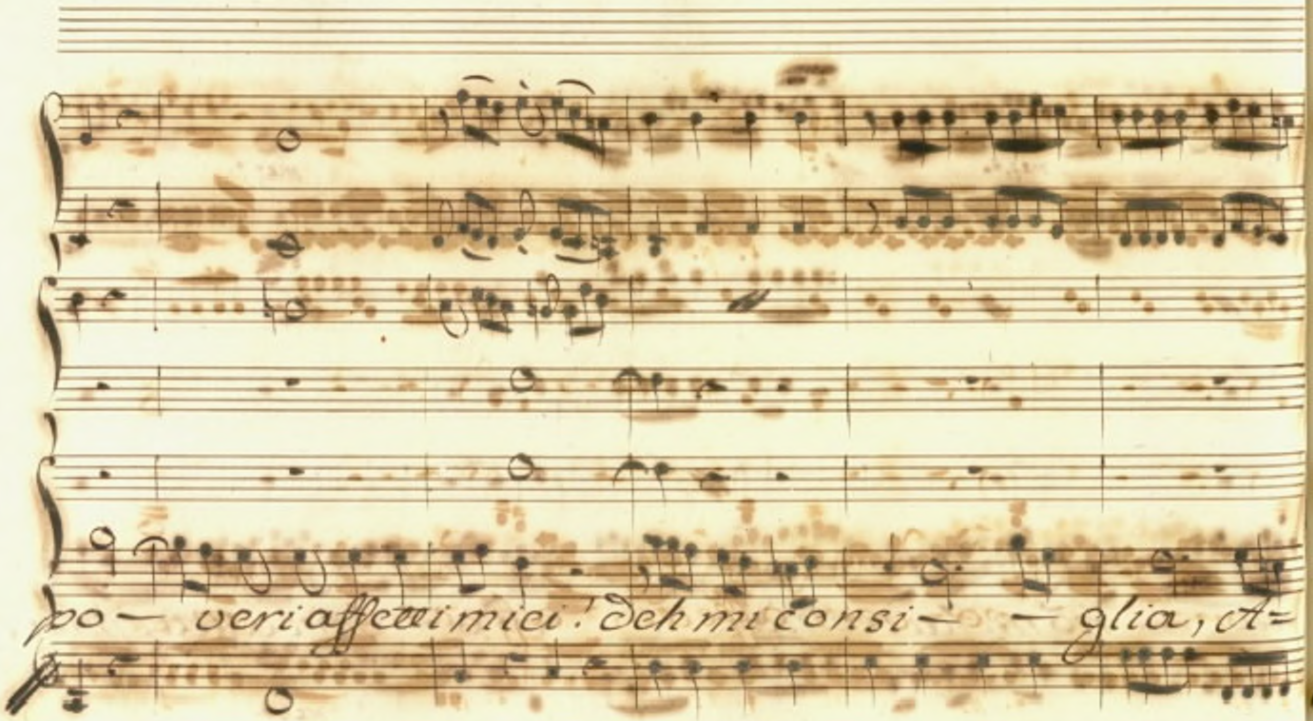

cry.
f.
me-non sospirar.
Barbaro, Bar-
f.
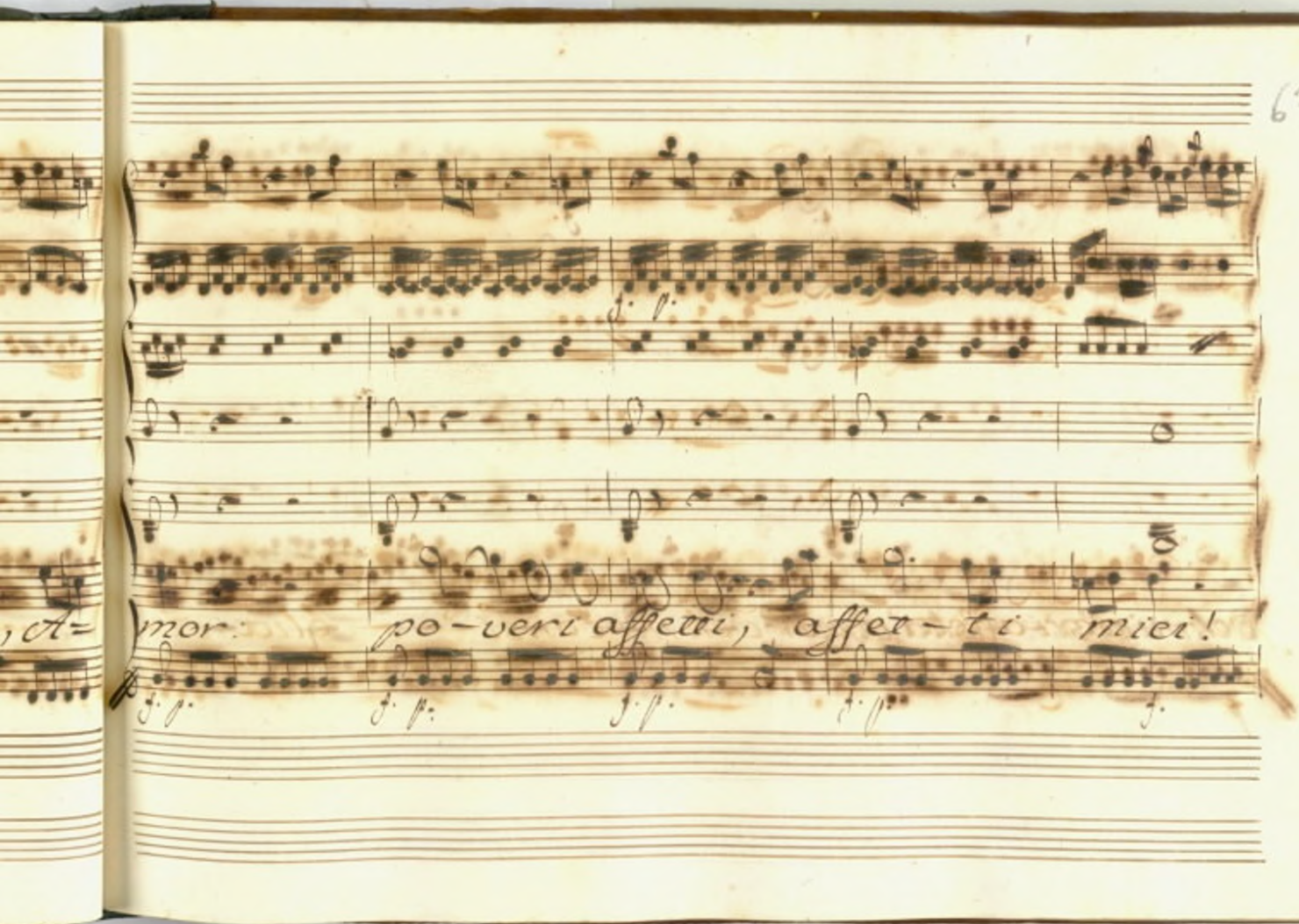

mez. f.
f.
mez. f.
f.
baro, il reo son io,
manõ mi fai tremar,
f.
f.
f.
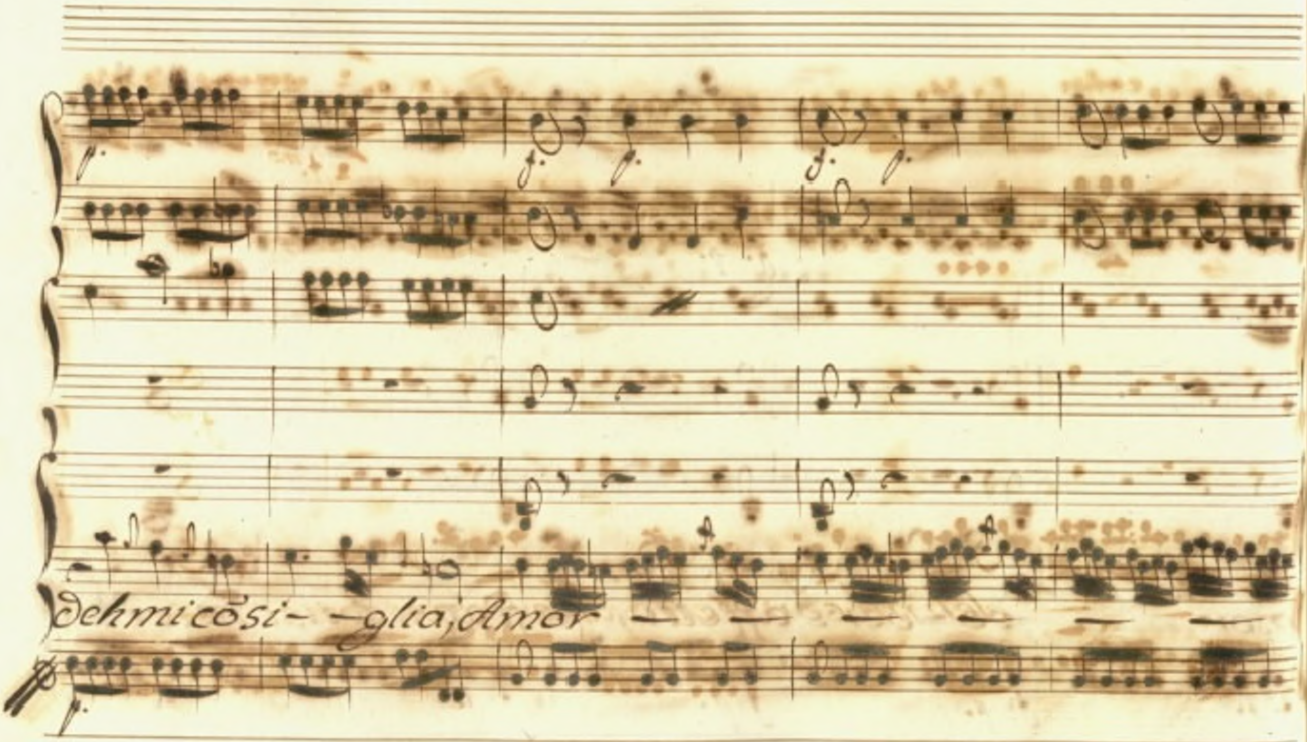

Barbaro, Barbaro, ma non mi fai tremar
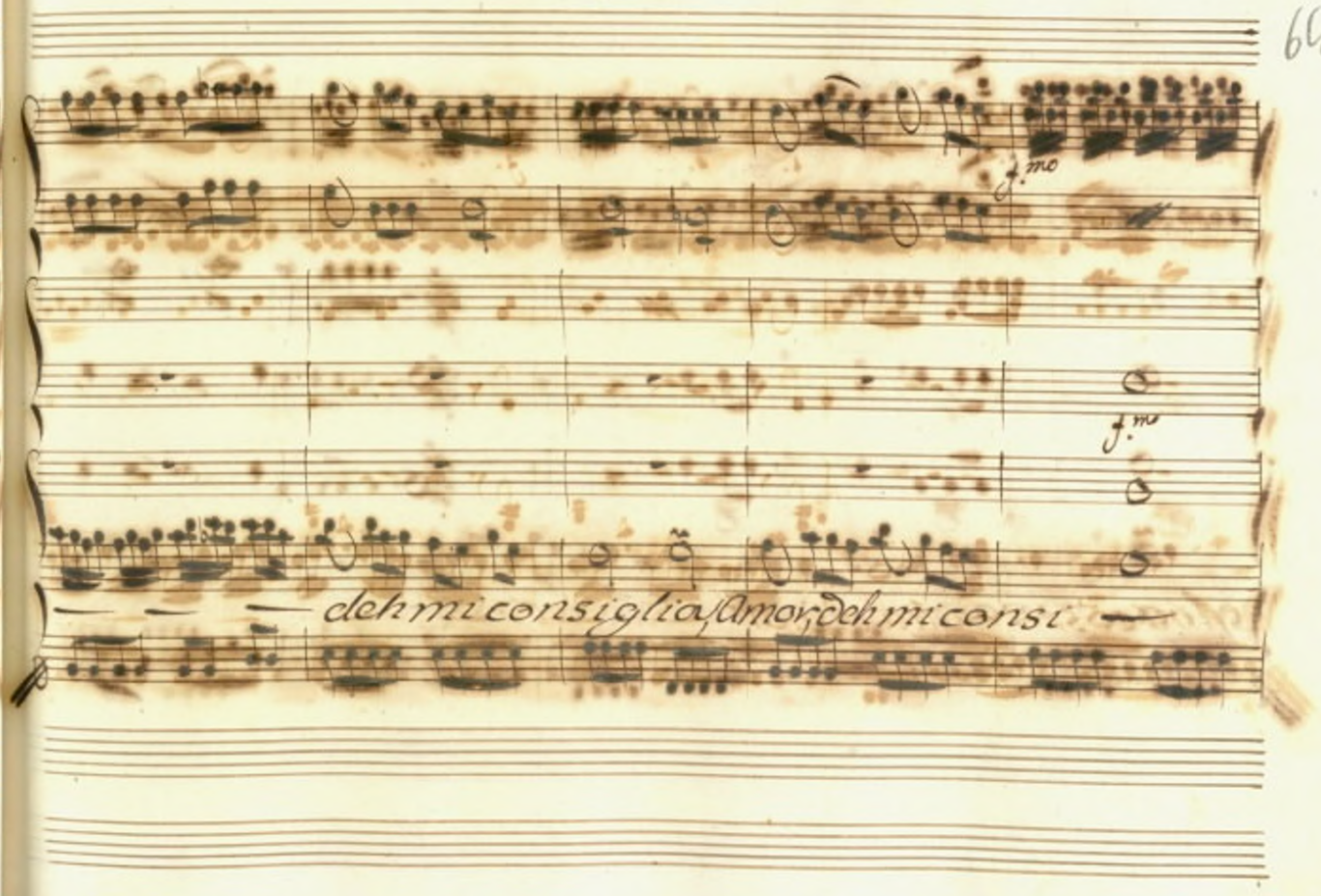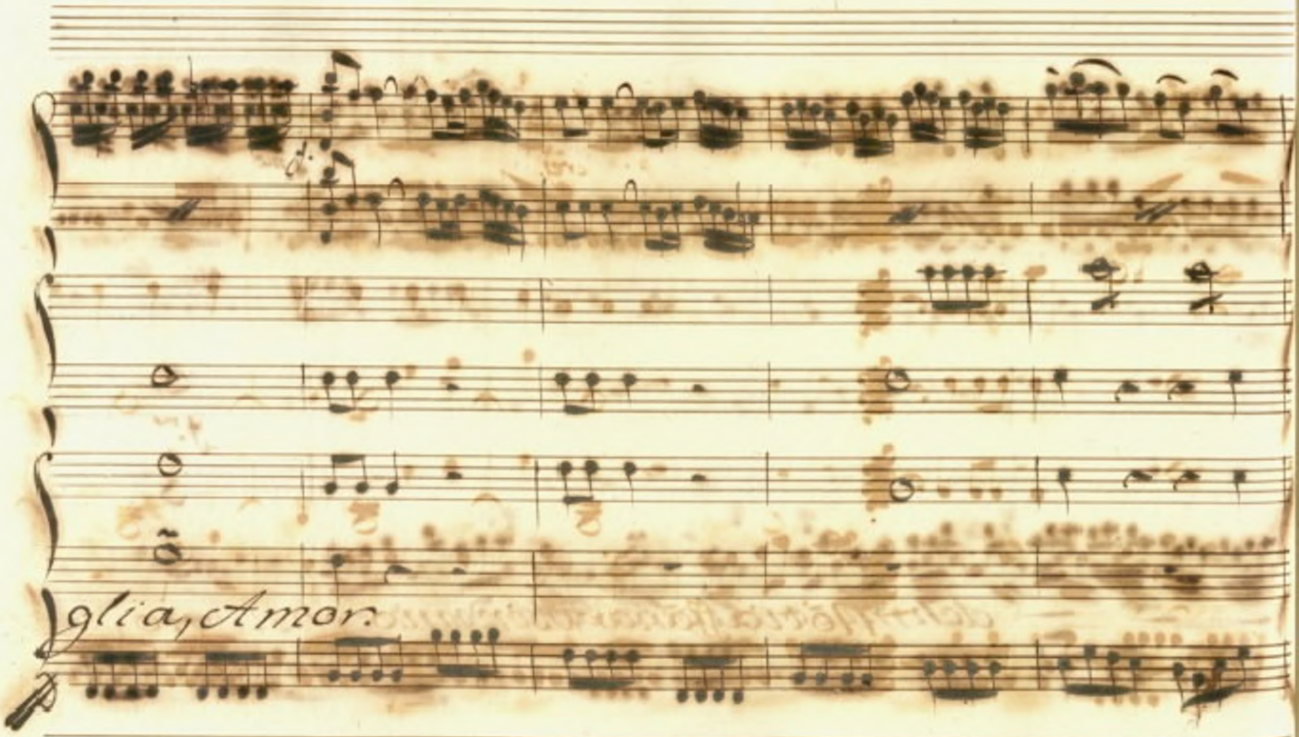



mez.f.
f.
mez.f.
f.
nõ mi fai tremar:
Po - veri affetti miei,
mez.f.
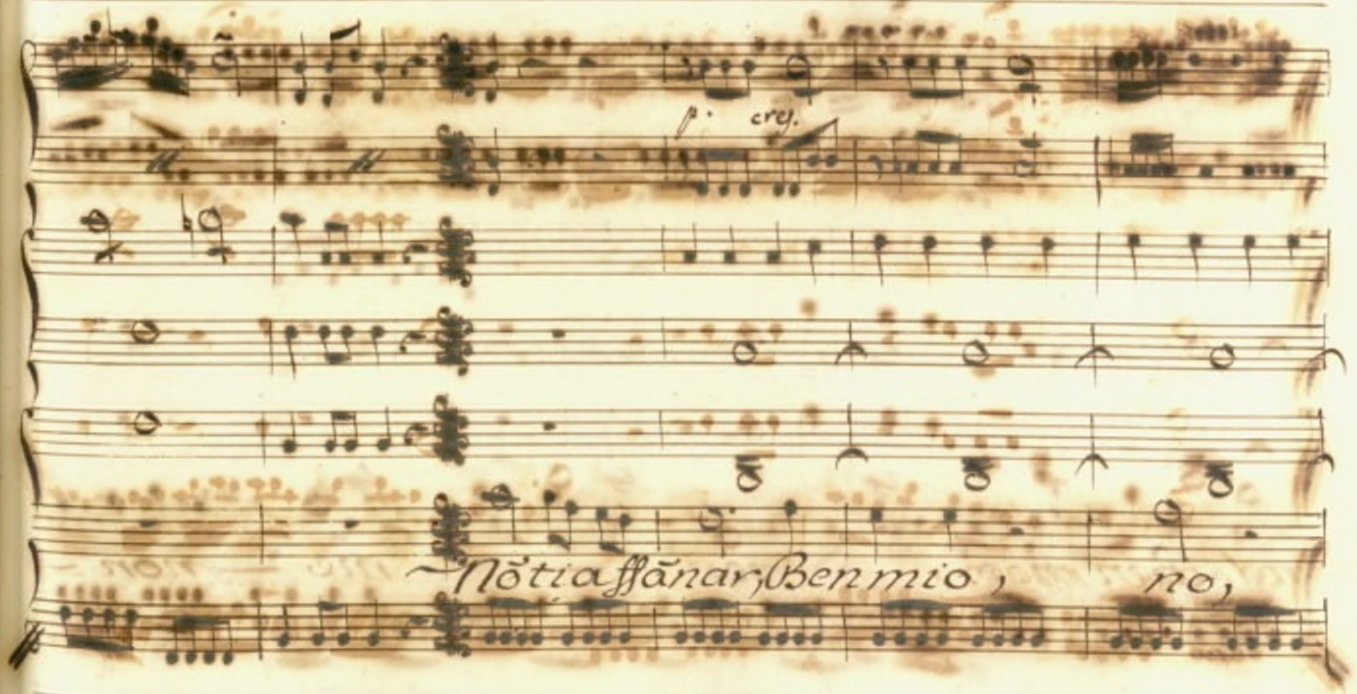

po — veri affetti mici! deh mi consi — — glia, a=
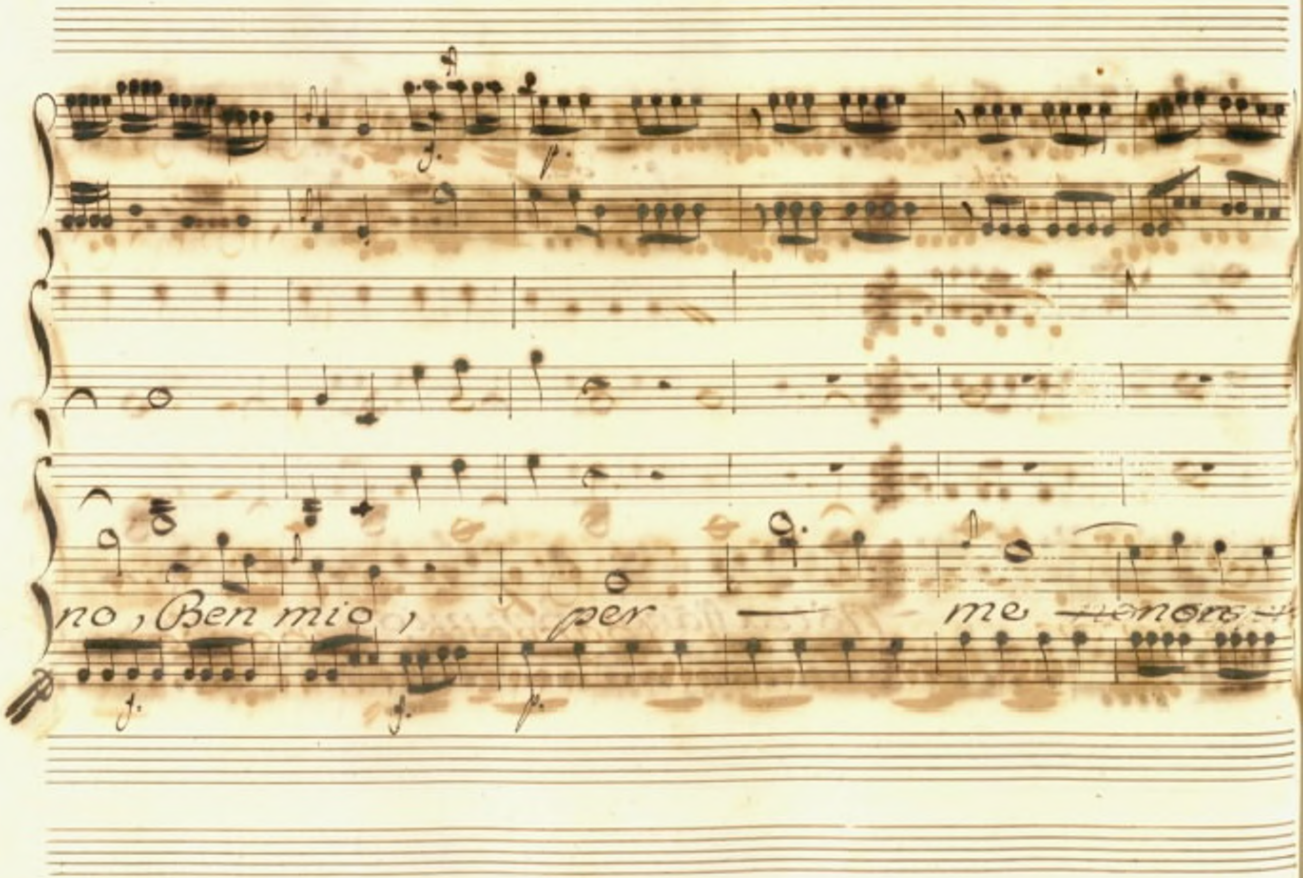

mor: po-veri affetti, affetti miei!
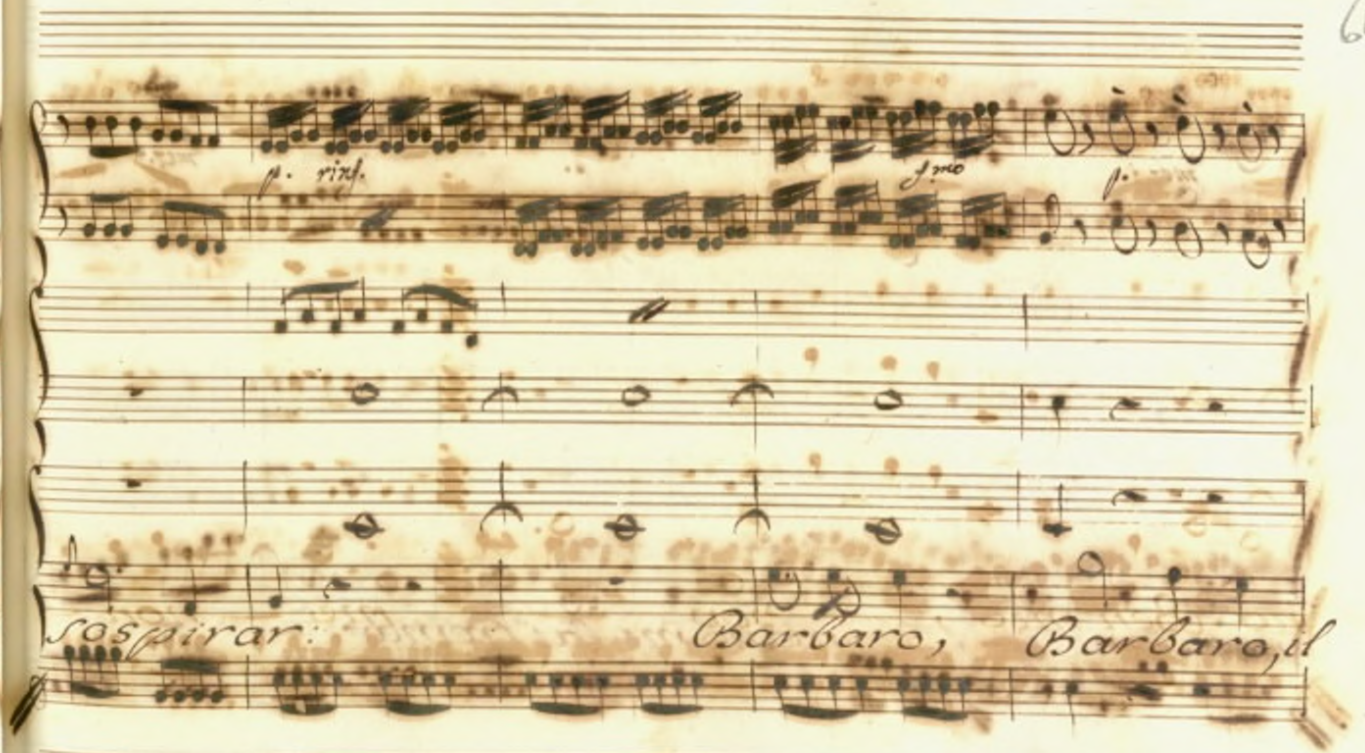

dehmi cõsi- -glia, Amor
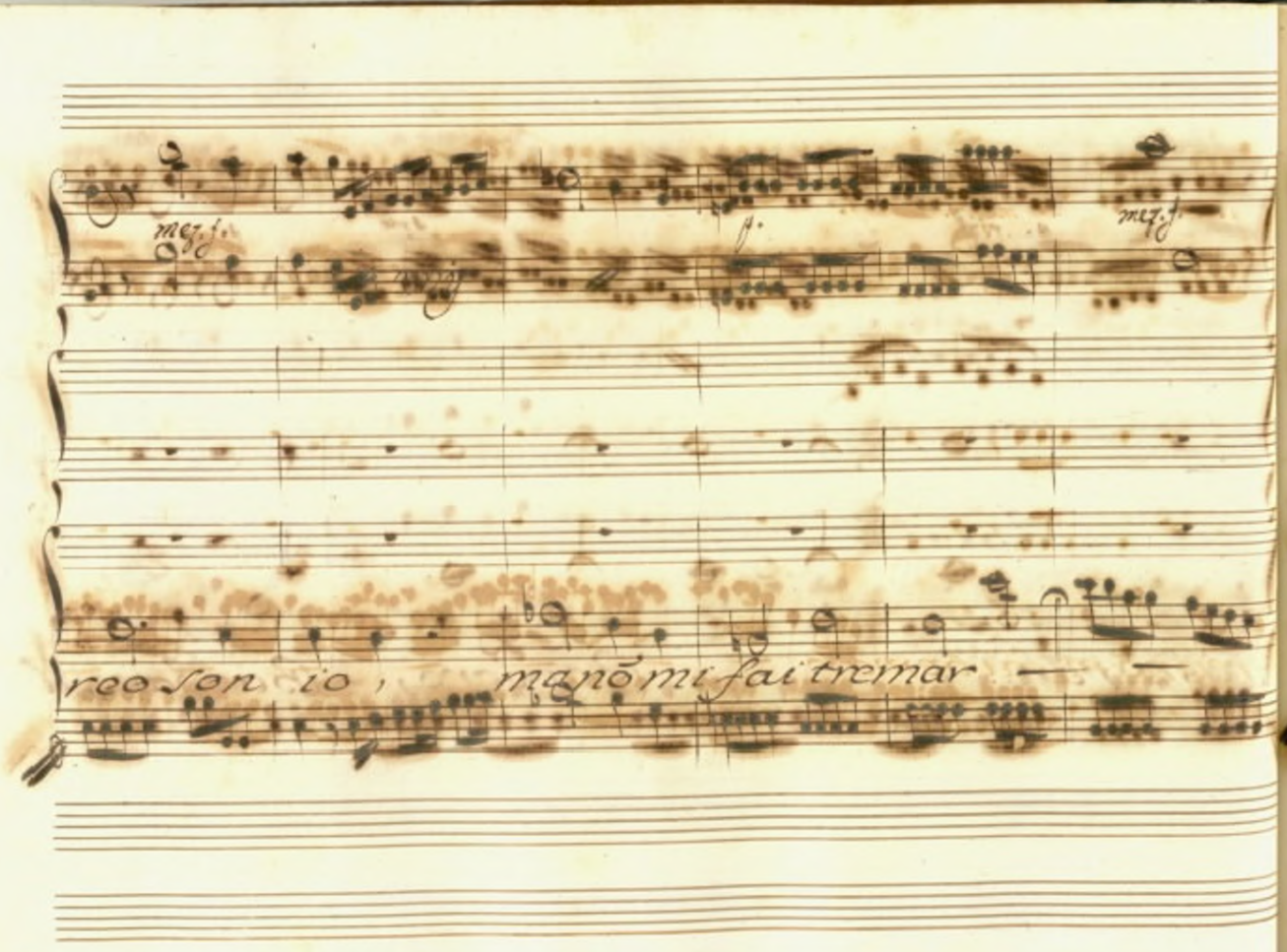

f.mo
f.mo
deh mi consiglia, Amor deh mi consi
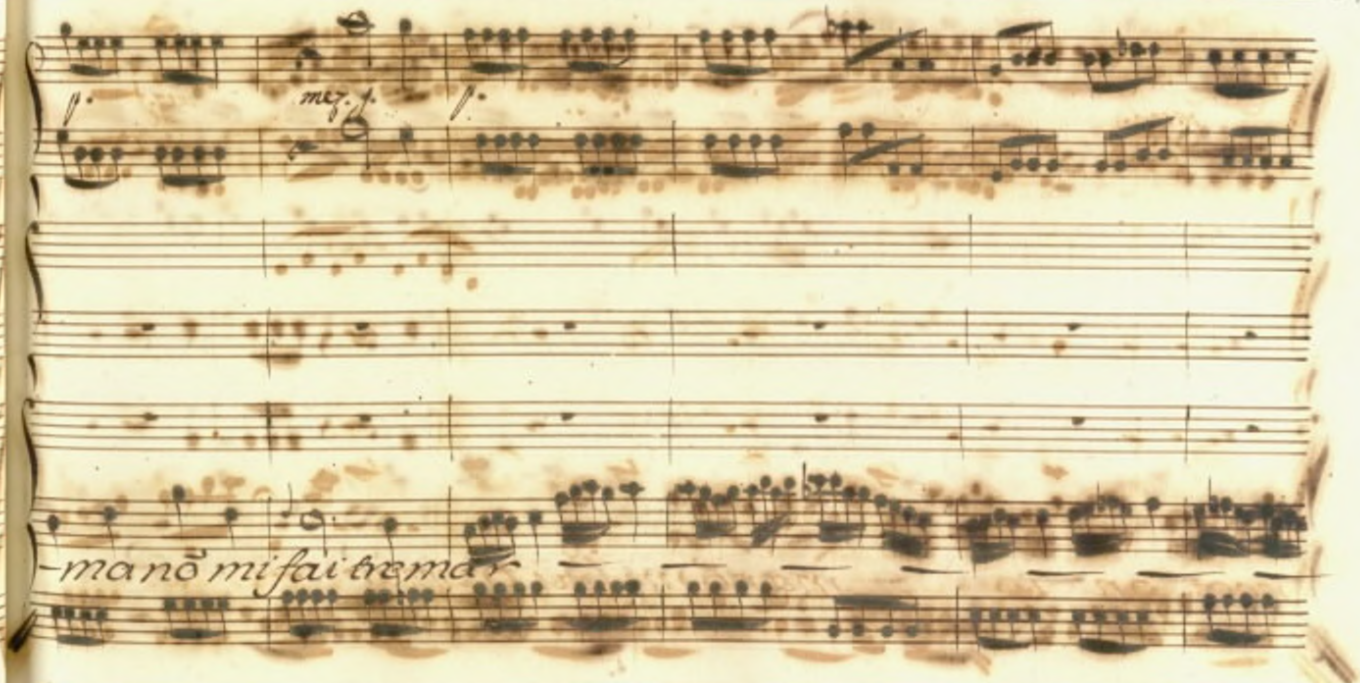

glia, Amor.
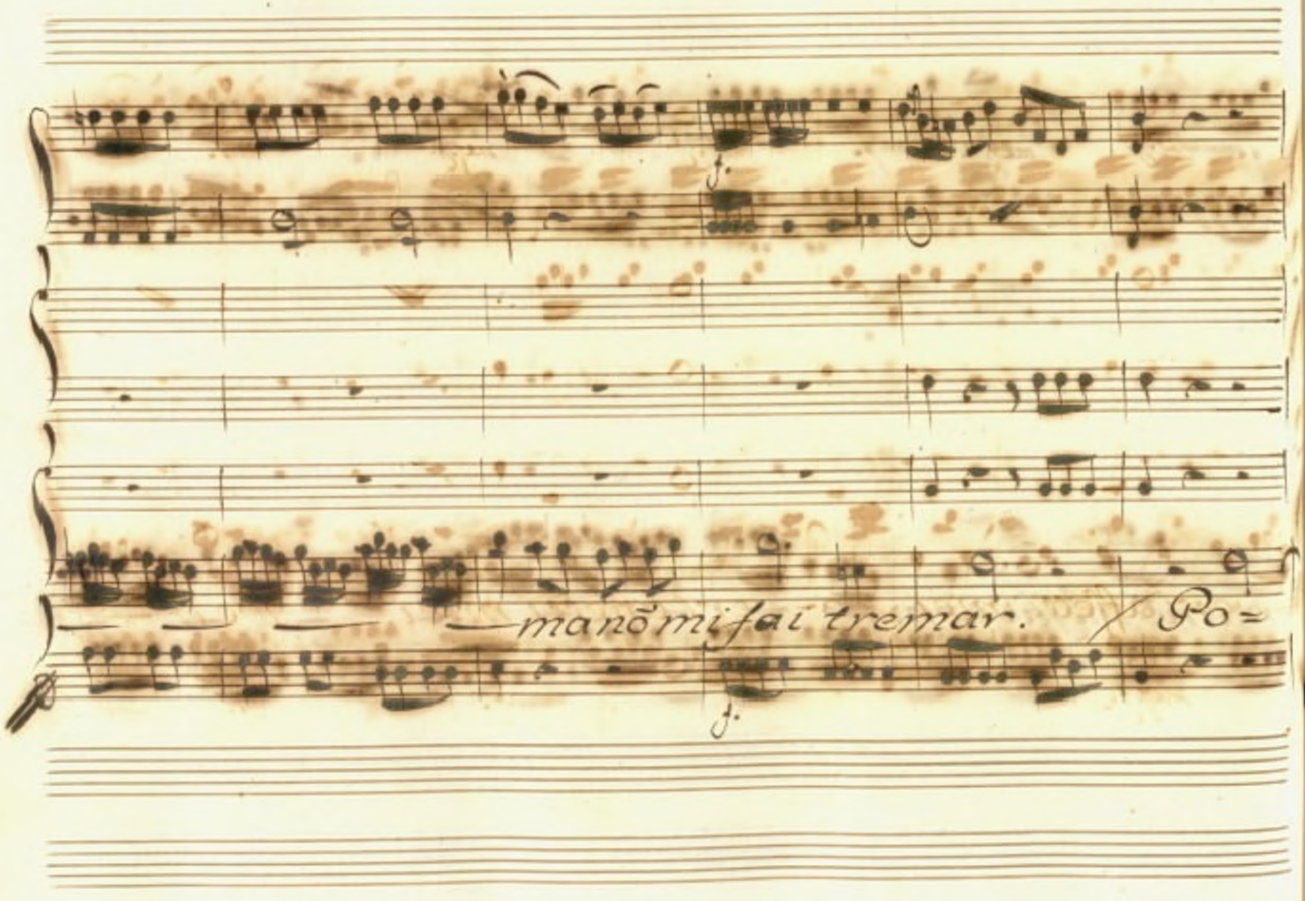

p. cresc.
Nõtia ffãnar, Benmio, no,
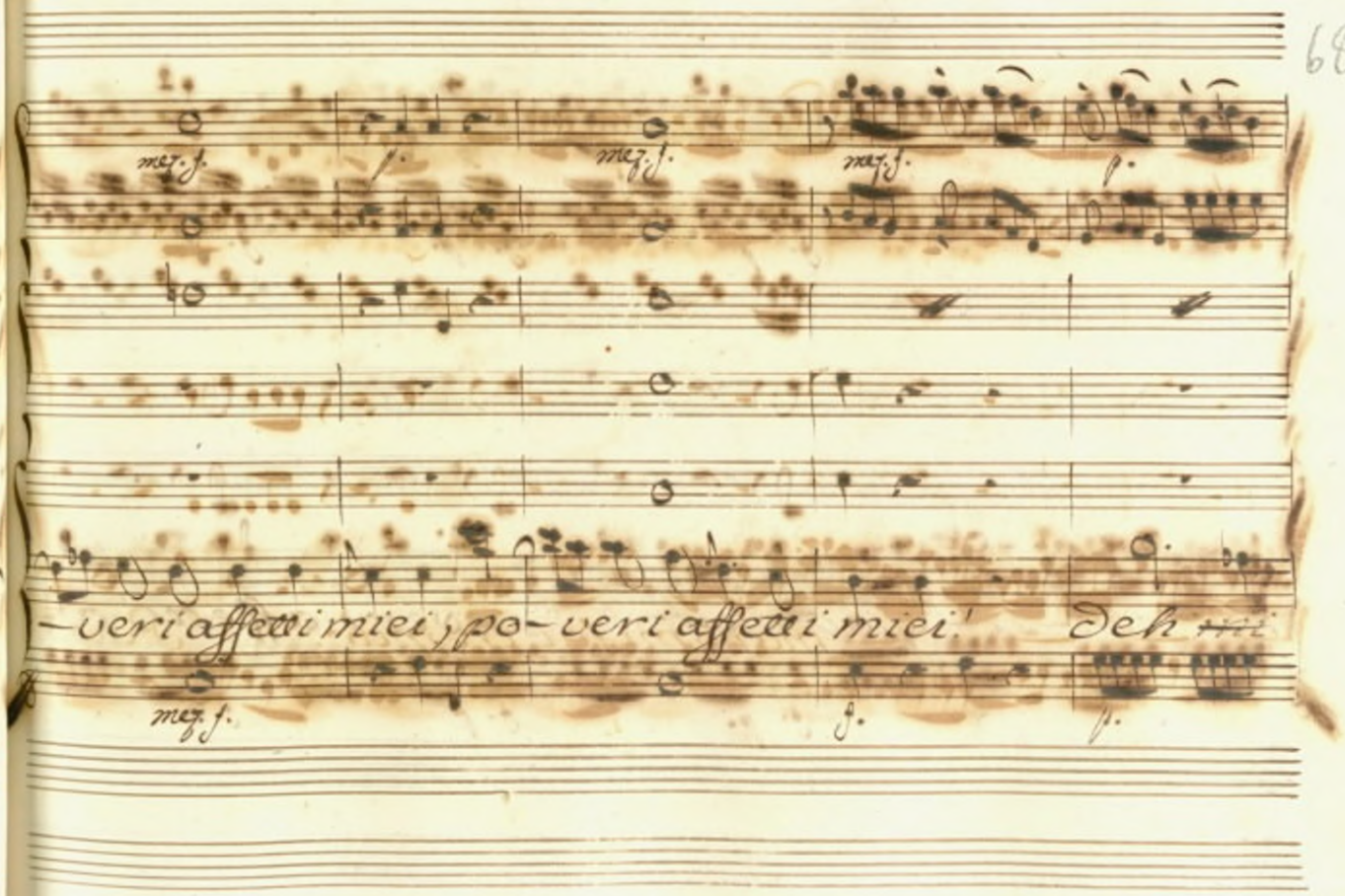

no, Ben mio, per — me

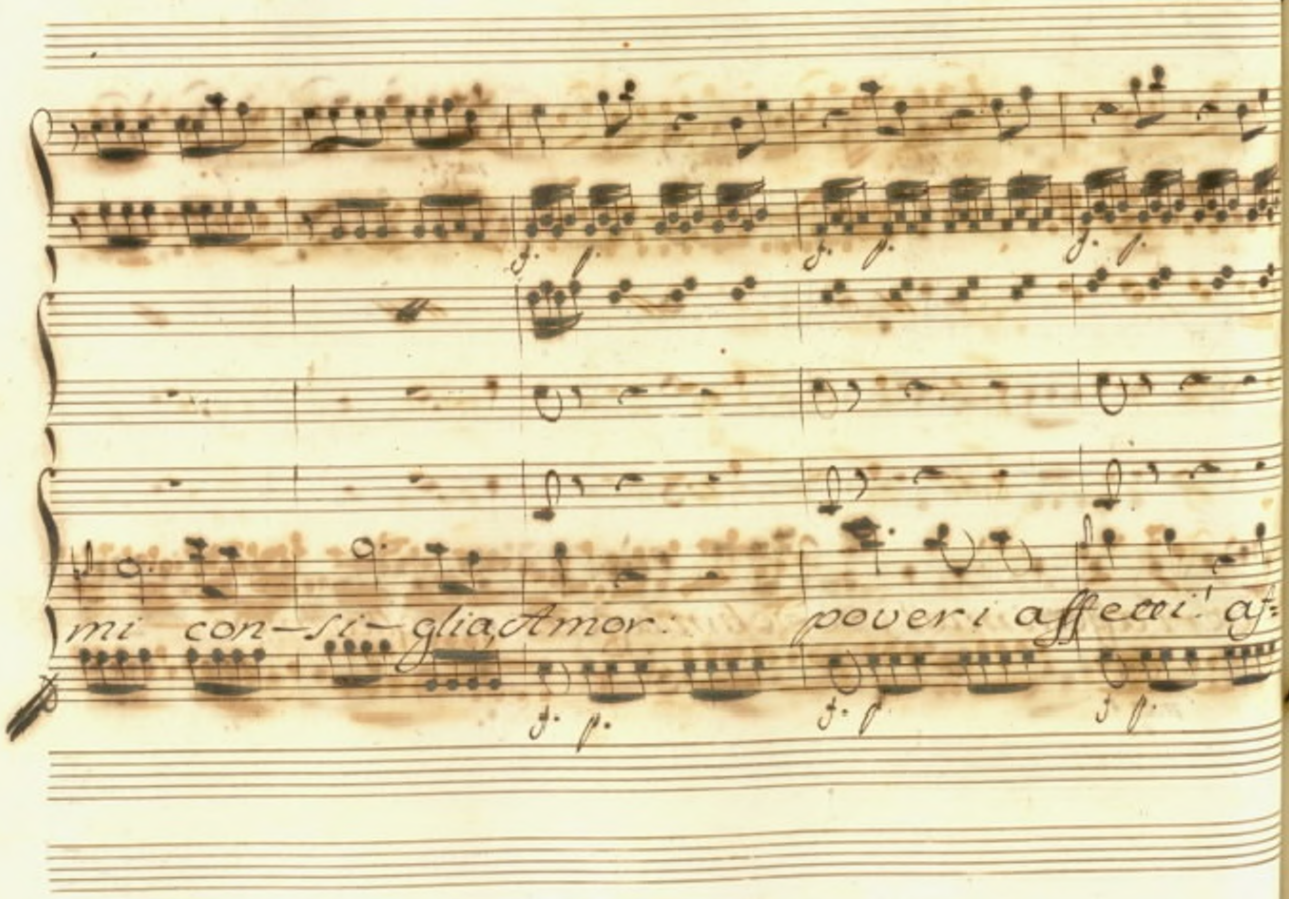

p. rinf.
f.mo
f.
sospirar:
Barbaro,
Barbaro, il
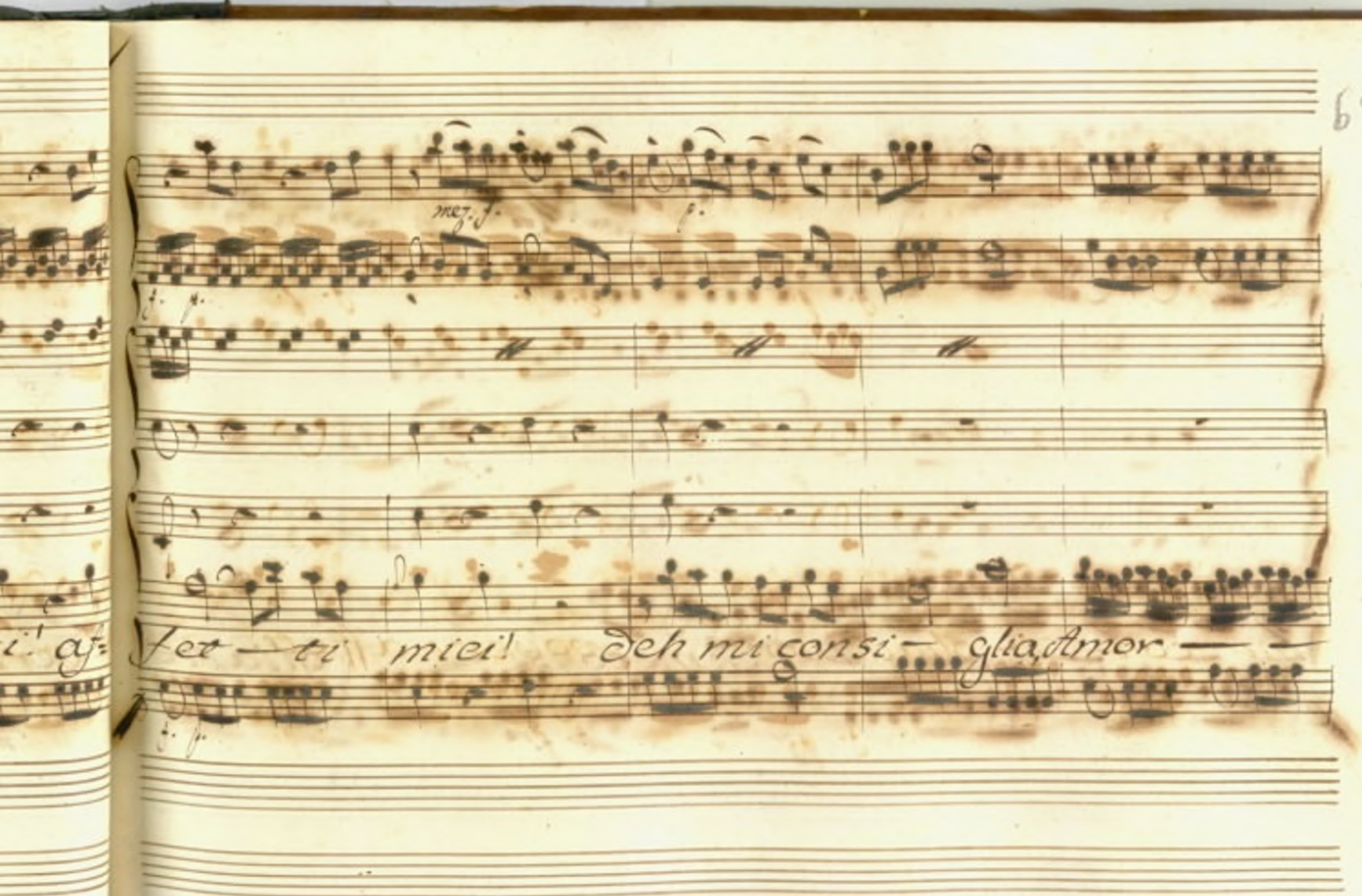

mez. f.
f.
mez. f.
reo son io , manõ mi fai tremar
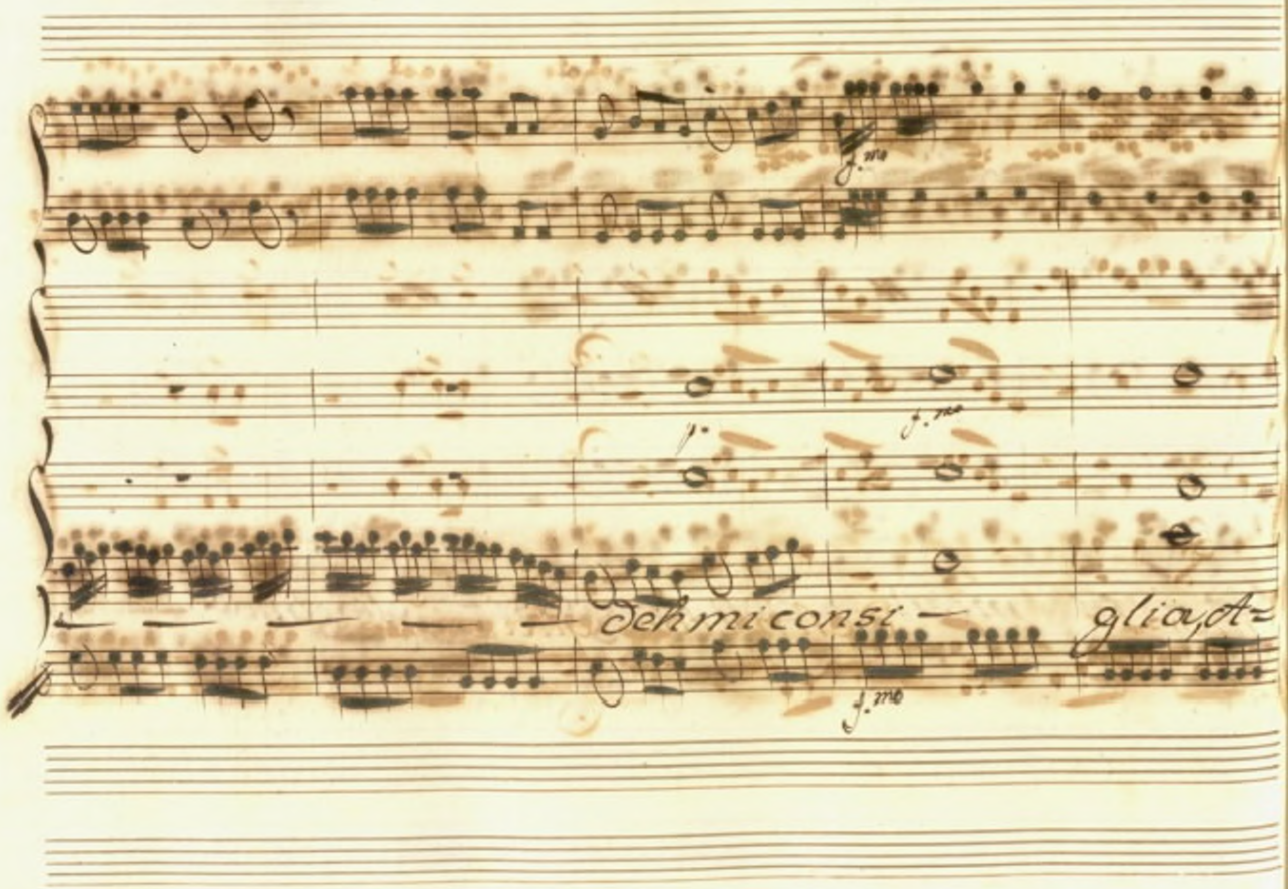

f.
mez. f.
f.
manõ mi fai tremar
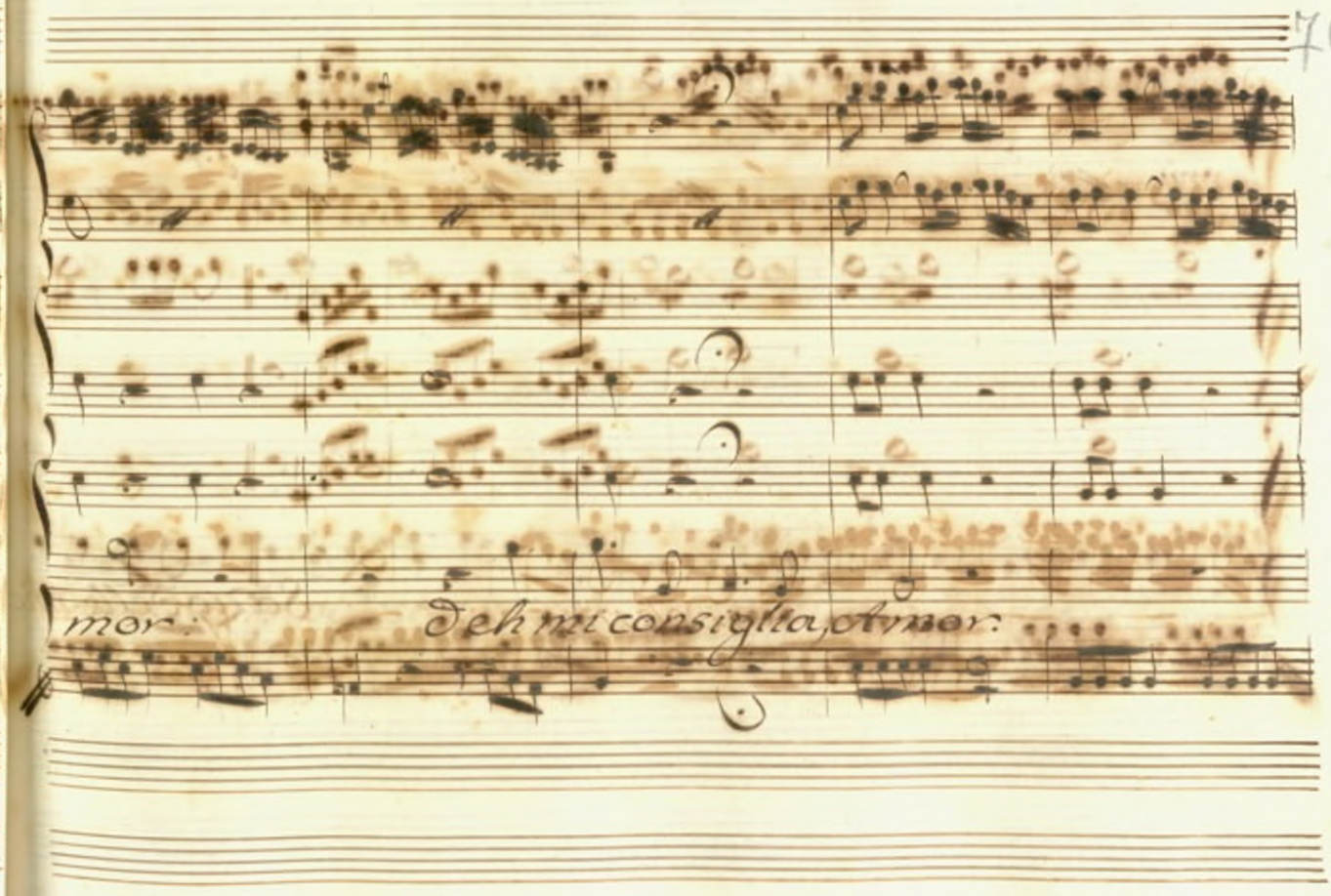

f.
manõ mi fai tremar.
Po=
f.
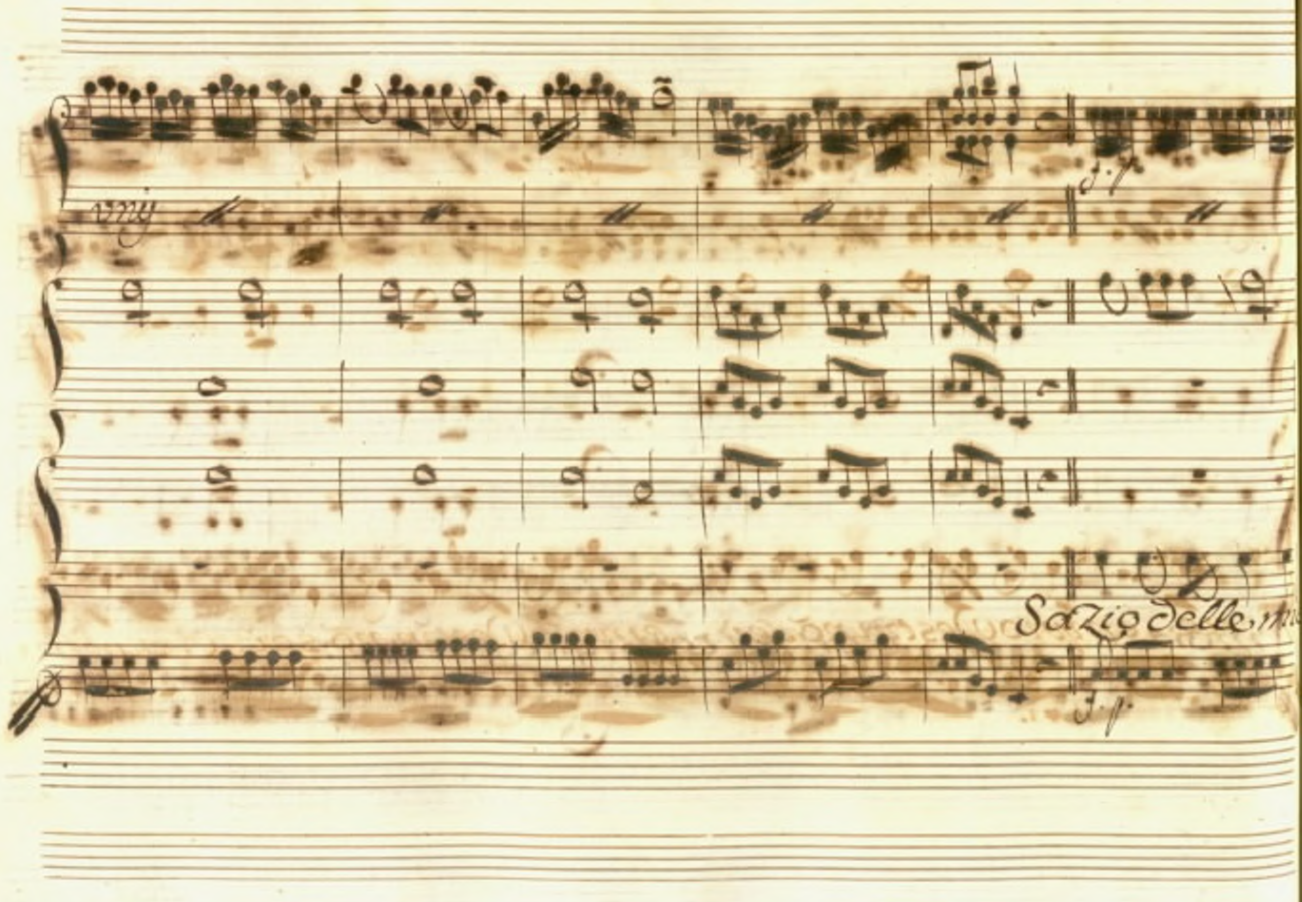

mez. f.
f.
mez. f.
mez. f.
f.
-veri affetti miei, po- veri affetti miei! Deh
mez. f.
f.
f.
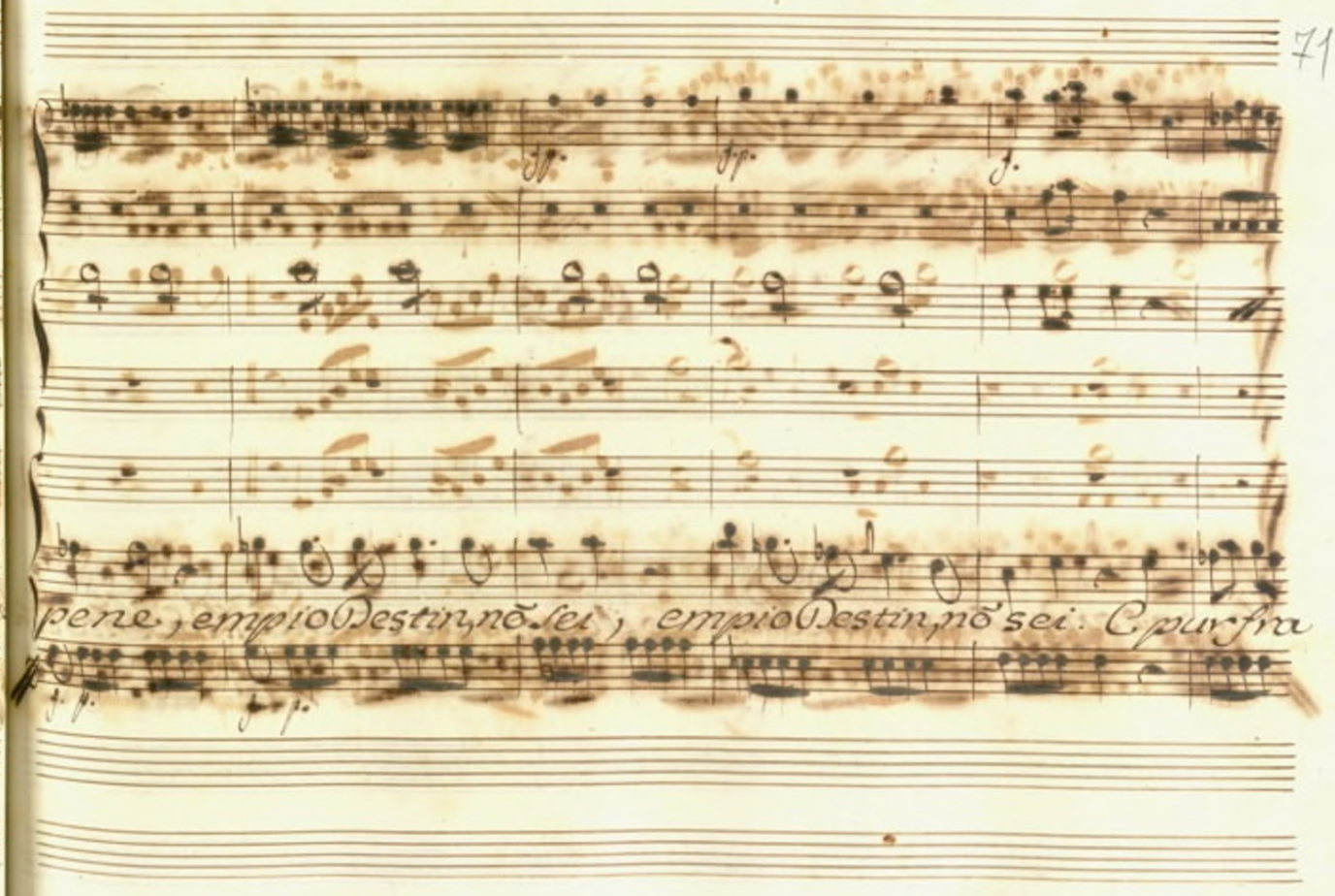

mi con-si-glia Amor: poveri affetti af-

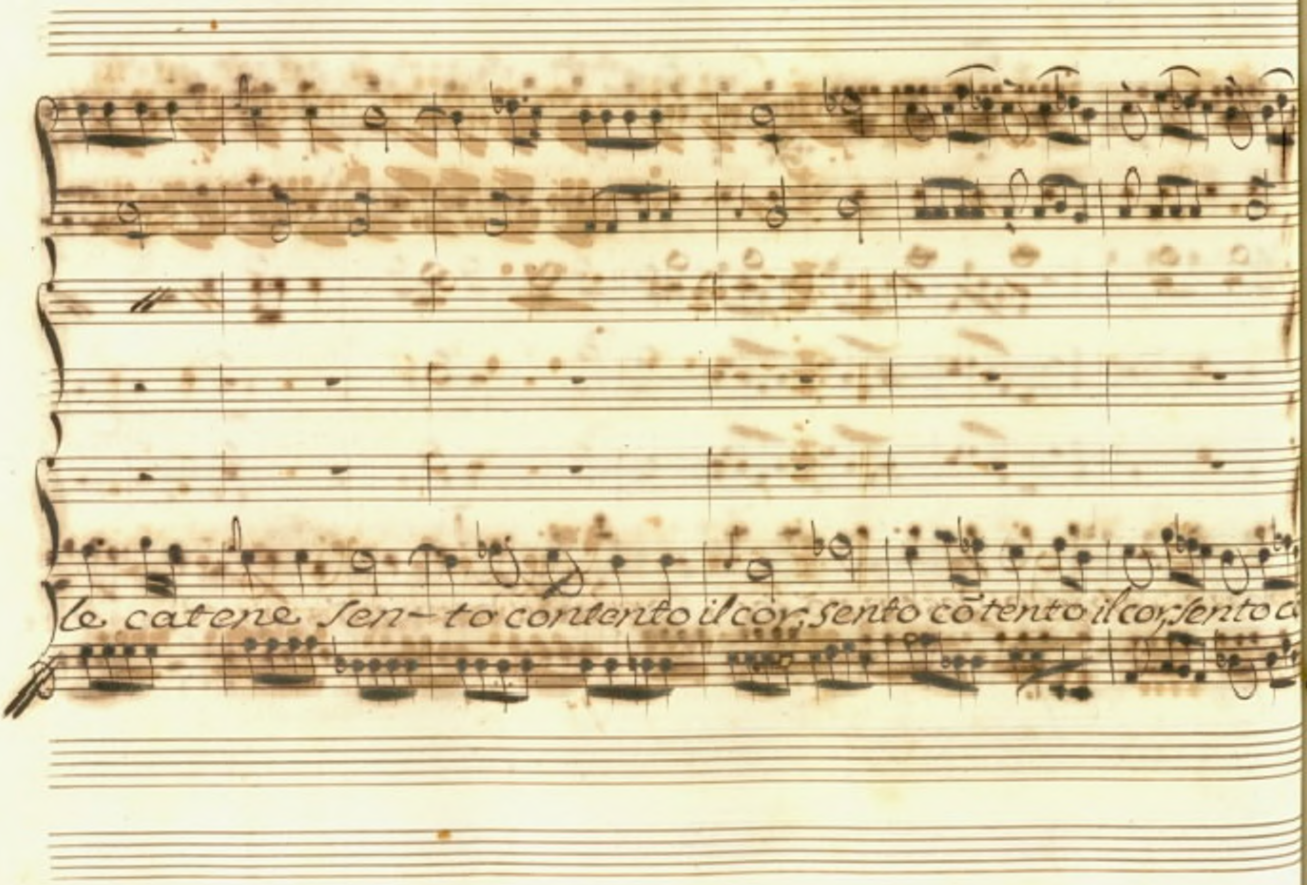

mez. f.
f.
f. p.
Jet — ti miei! Deh mi consi — glia, Amor — —
f. p.
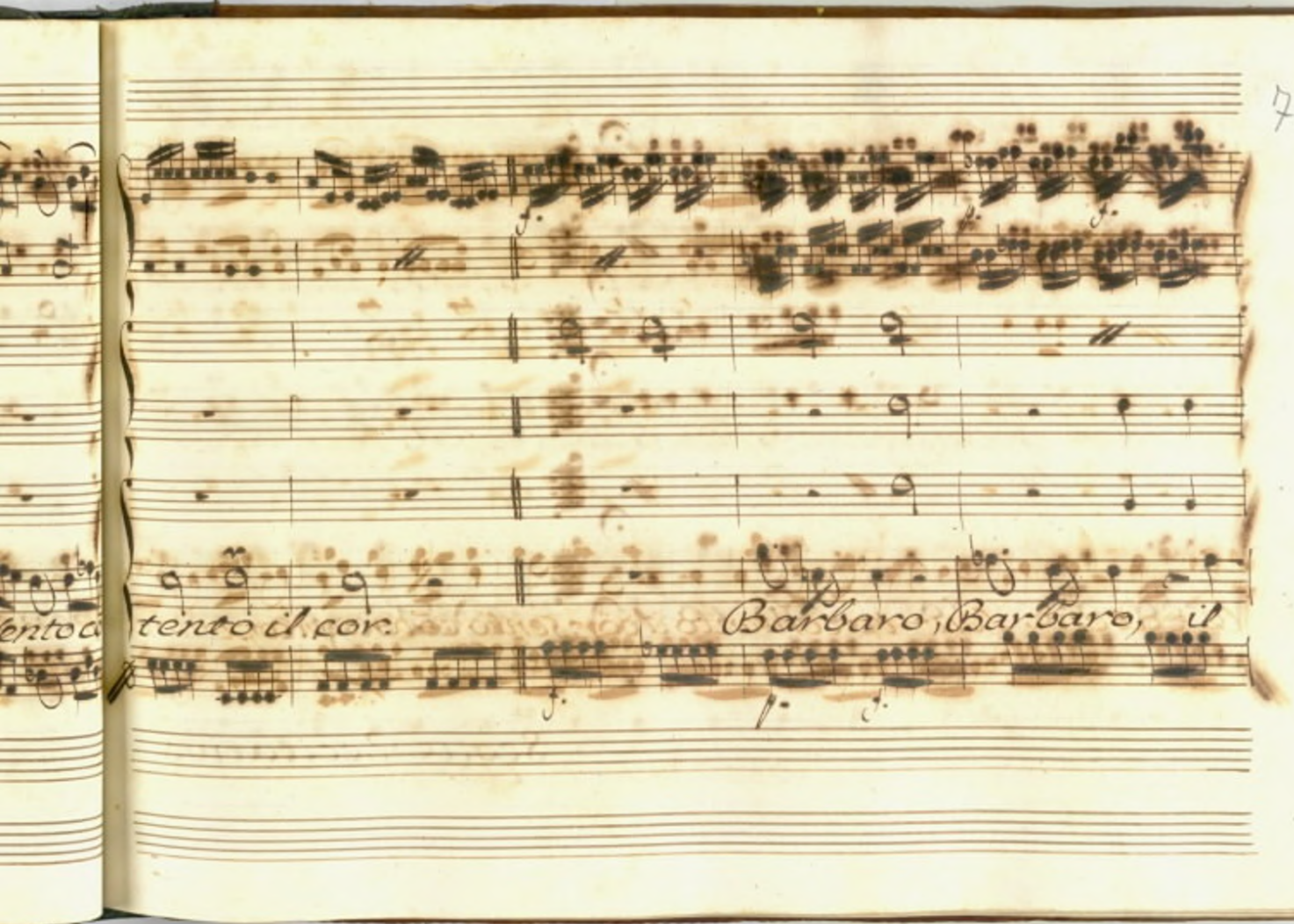

f.mo
f.mo
f.mo
f.mo
dehmi consi-
gliaAt-
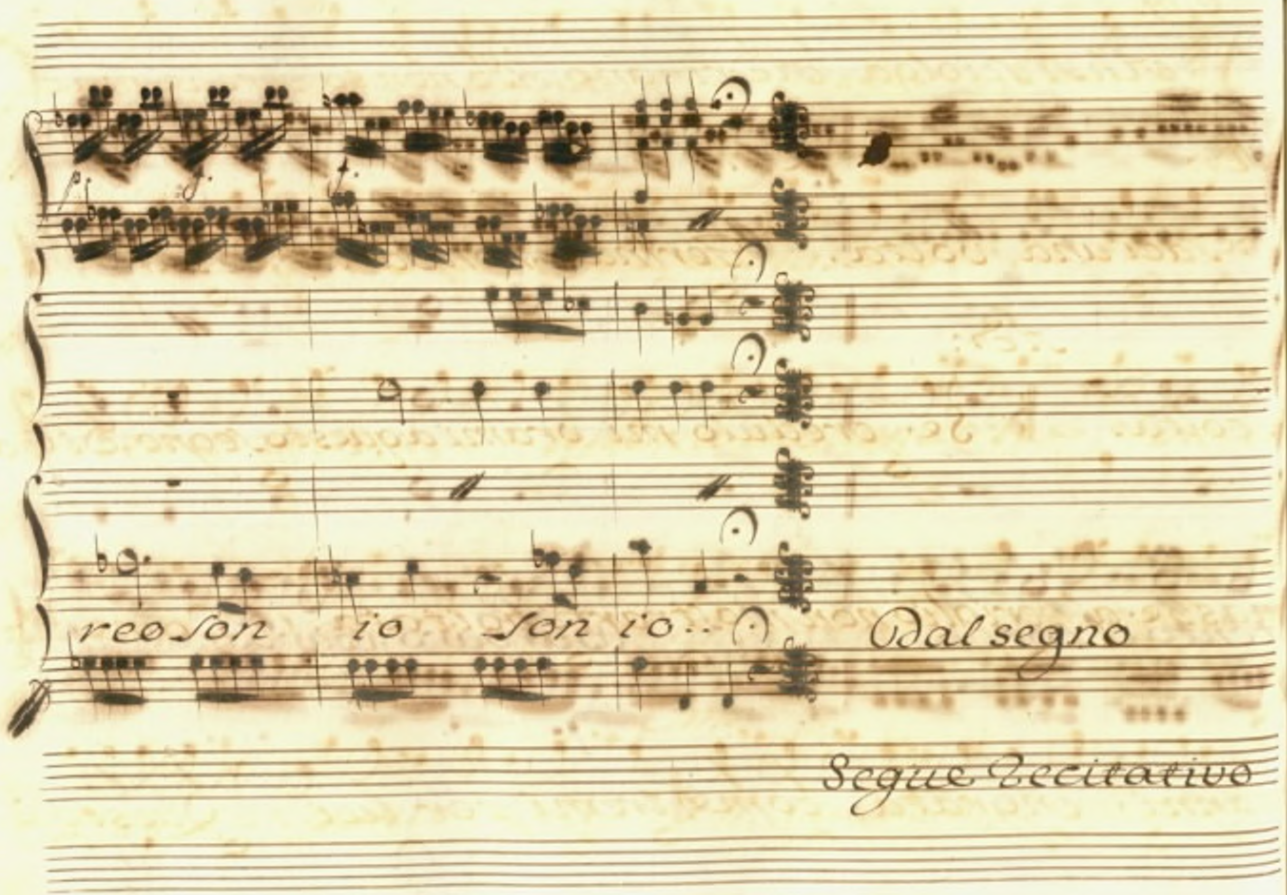

mor:
Deh mi consiglia, Amor:


Solo
f.p.
Solo delle
f.p.


pene, empio Destin, nõ sei, empio Destin, nõ sei. C. pur fra


le catene sen-to contento il cor; sento cõtento il cor; sento c


tento il cor.
Barbaro, Barbaro, il


reo son io son io..
Dal segno
Segue Recitativo

Cm.

Ah si sciolga, Adri-ano. Io non so perche mai..

Adr. Cm.
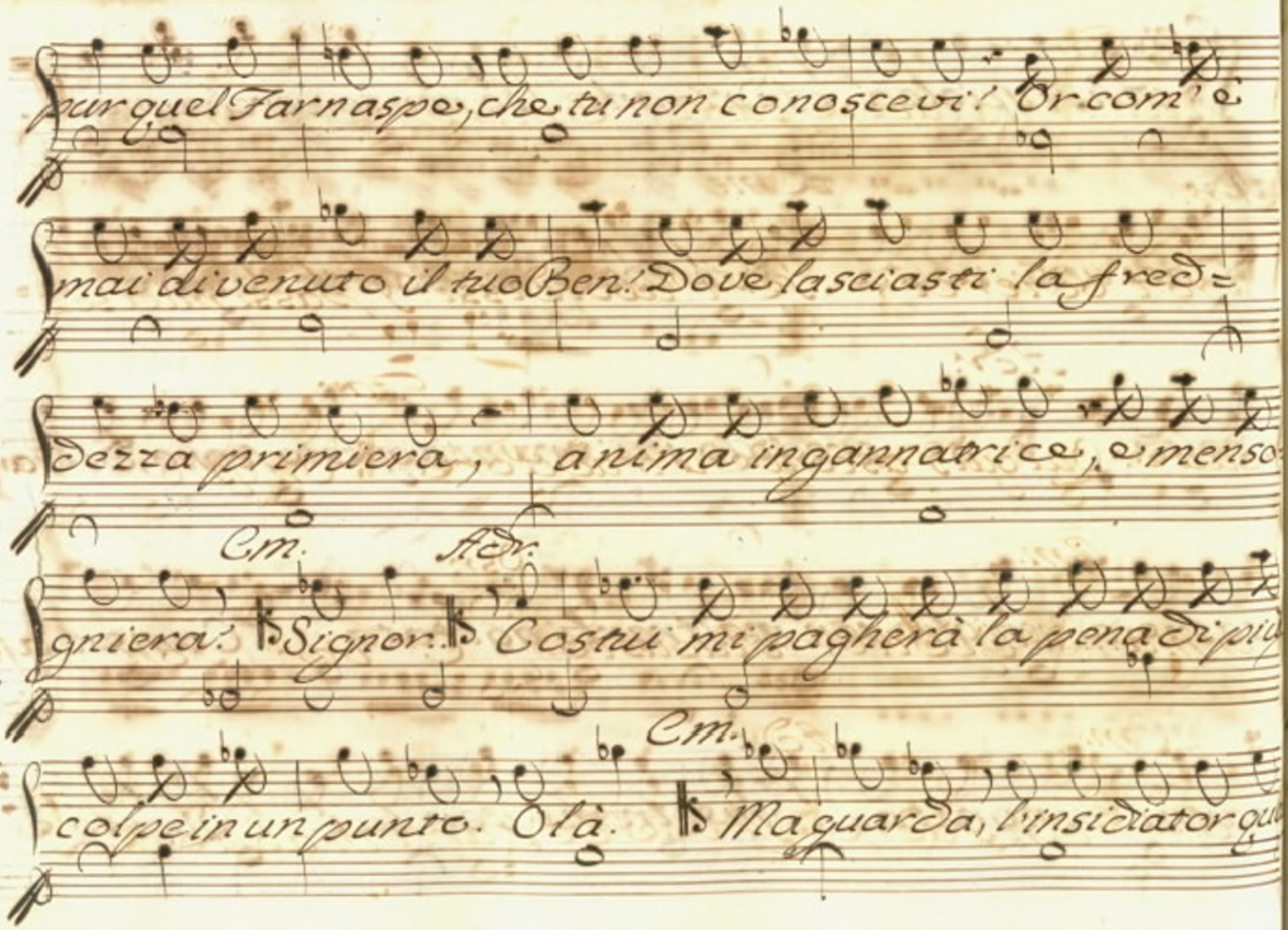
Taci una volta. Fermati, non partir, Cesare, a=
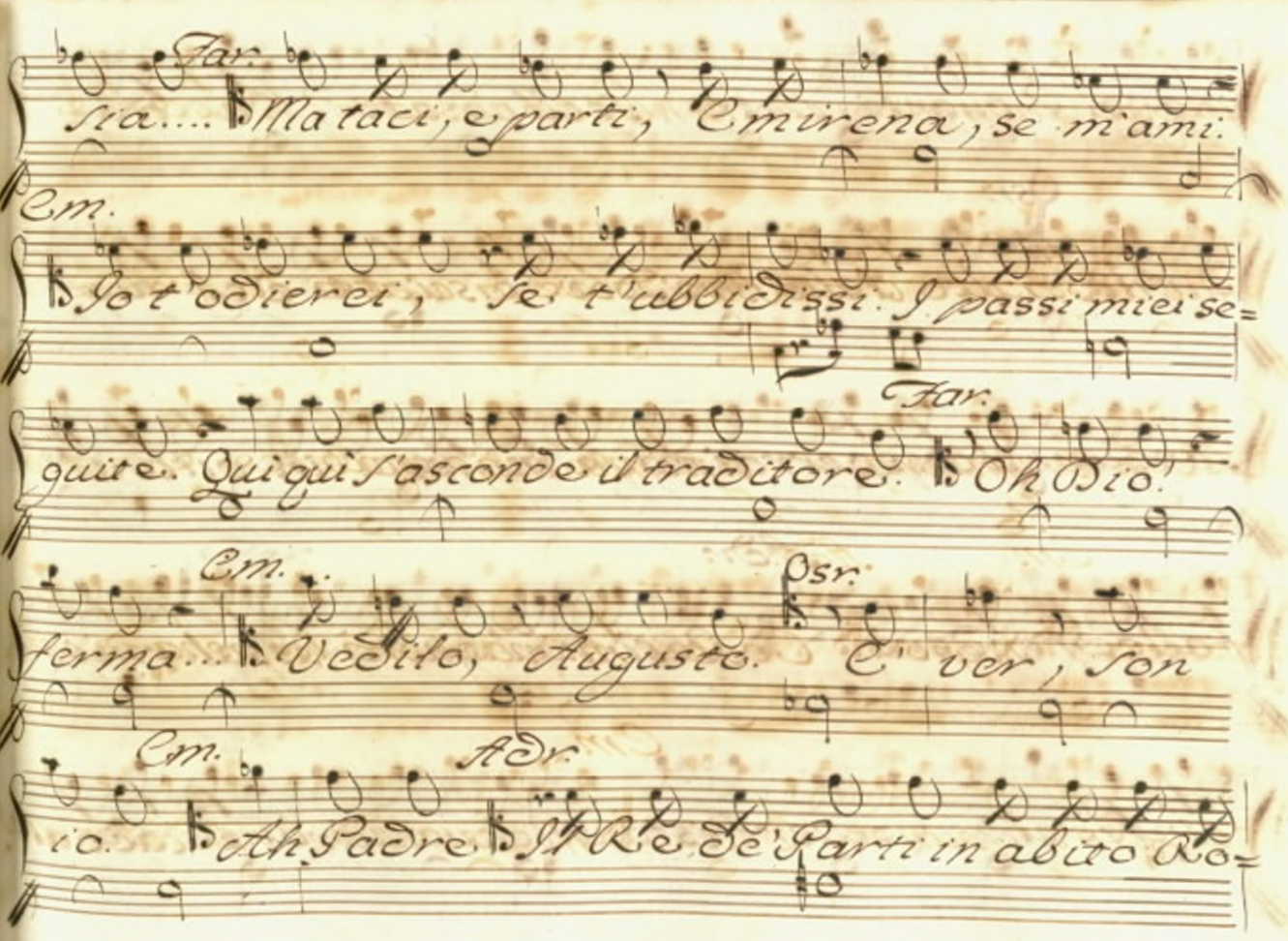
Adr.
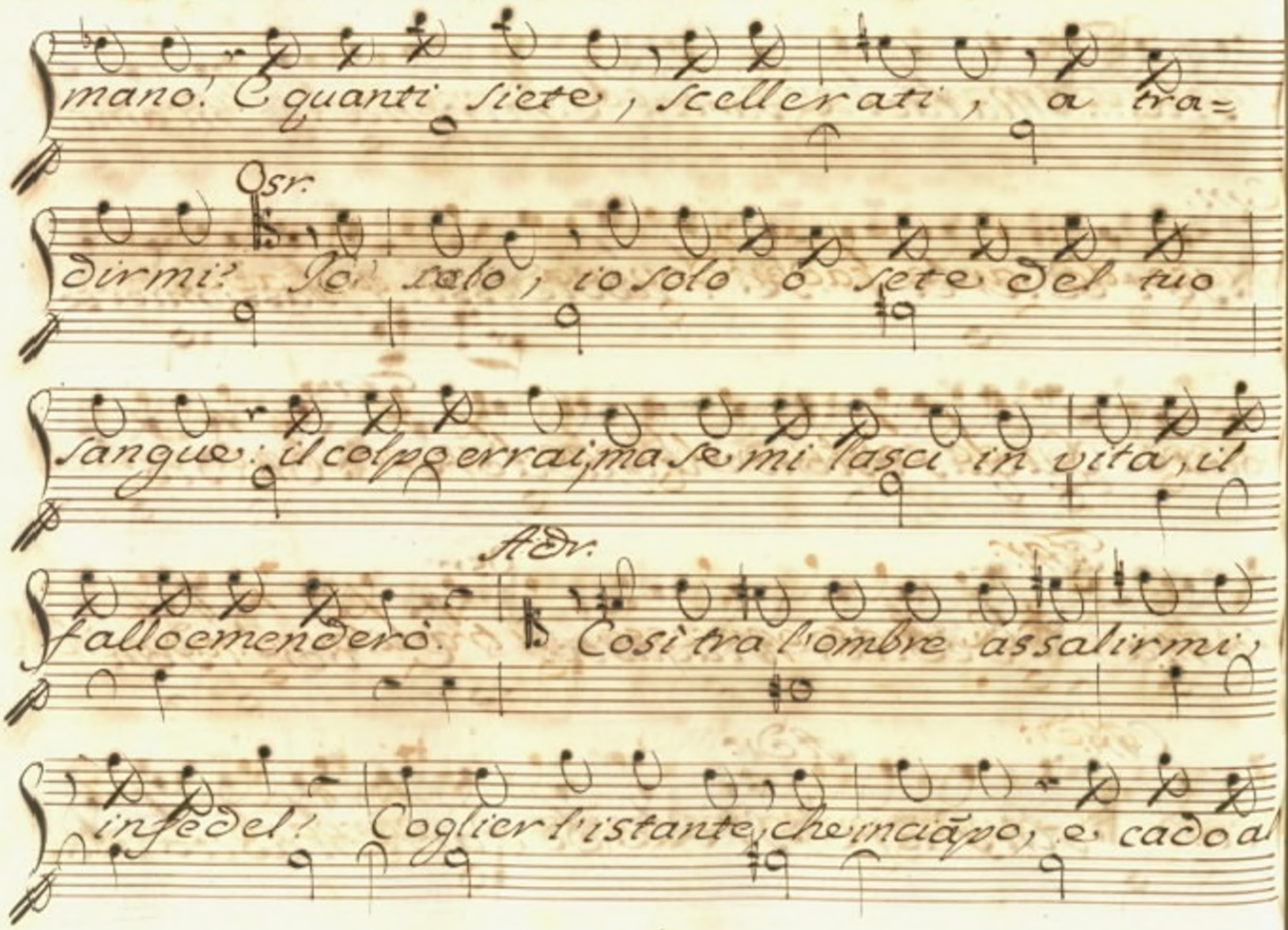
scolta. Se credulo mi brami a questo segno, di Far=

naspe al periglio non mostrarti agitata. Come t'af=

fanni, ingrata, come tremi per lui. Questo è


pur quel Farnaspe, che tu non conoscevi! Or com'è
mai divenuto il tuo Ben! Dove lasciasti la fred=
dezza primiera, anima ingannatrice, e menso=
Cm. Adr.
gniera? Signor. Costui mi pagherà la pena di più
Cm.
colpe in un punto. Olà. Ma guarda, l'insidiator qu


Far.
sia.... Ma taci, e parti, Cmirena, se m'ami.
Cm.
Io t'odierei, se t'ubbidissi. I passi miei se=
quite. Qui qui s'asconde il traditore. Far. Oh Dio.
Cm.
ferma... Vedilo, Augusto. Osr. E' ver, son
Cm.
io. Ah Padre. Adr. Il Re. Se Parti in abito Re=


mano! E quanti siete, scellerati, a tra=
Osr.
dirmi? Io solo, io solo o sete del tuo
sangue: il colpo errai ma se mi lasci in vita, il
Adr.
fallo emenderò. Così tra l'ombre assalirmi,
infedel! Coglier l'istante, che inciāpo, e cado al

suol. Barbara sorte! Ecco l'errore. Il tuo se=

guace ad arte tader doveva, e tu cadesti a
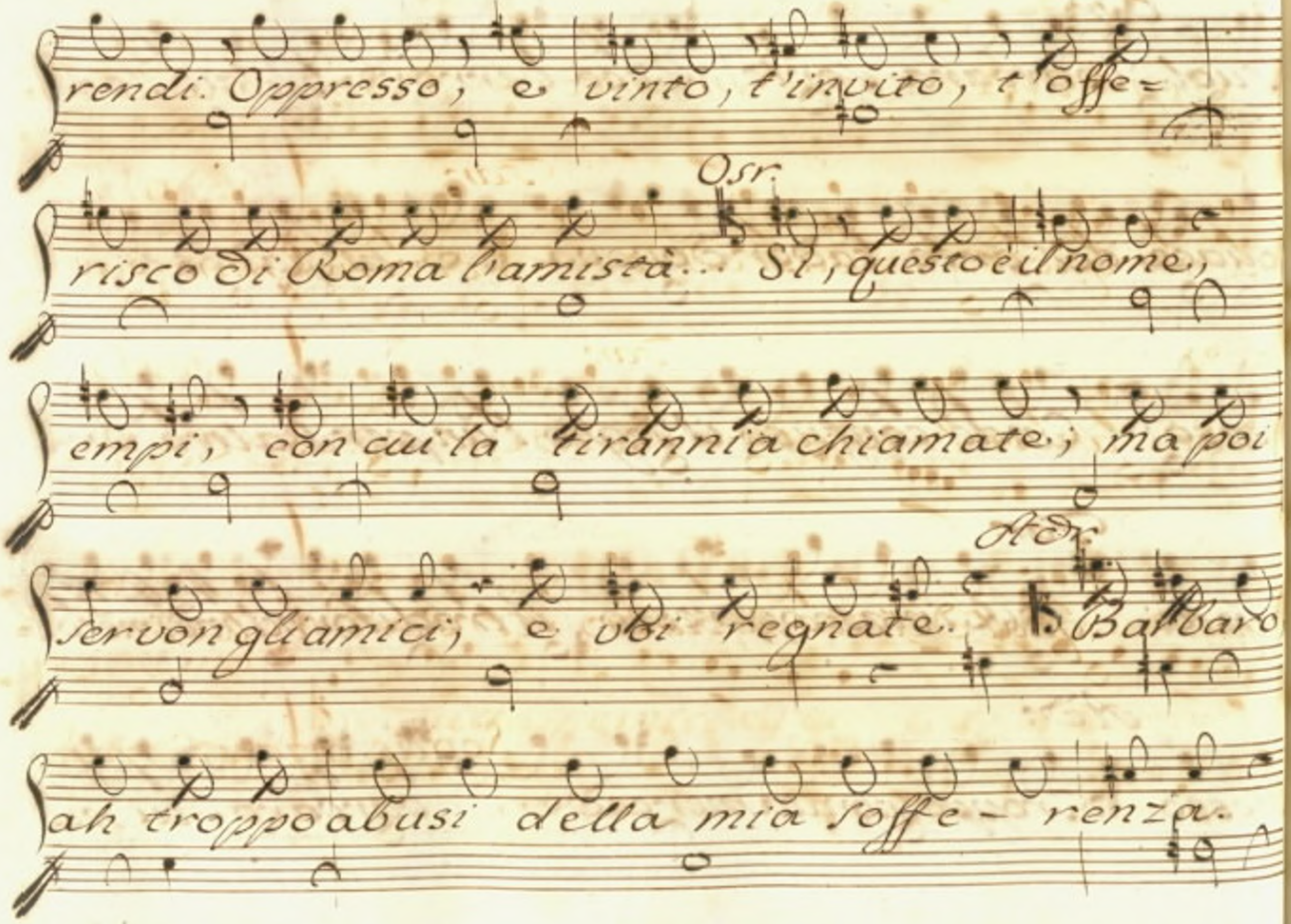
caso: Onde confuso il Regno, l'un per l'altro sve=

Far.

nai. Rimase oppresso il traditor nel tradimēto i=

Ad.

stesso. Troppo ingrata mercede, barbaro, tu mi


rendi. Oppresso, e vinto, t'invito, t'offe=
Osr.
risco di Roma l'amistà... Sì, questo è il nome,
empi, con cui la tirannia chiamate; ma poi
Ost.
servon gli amici, e ubi regnate. Barbaro
ah troppo abusi della mia soffe- renza.

Olà, Ministri, in carcere distinto alla lor

Far.
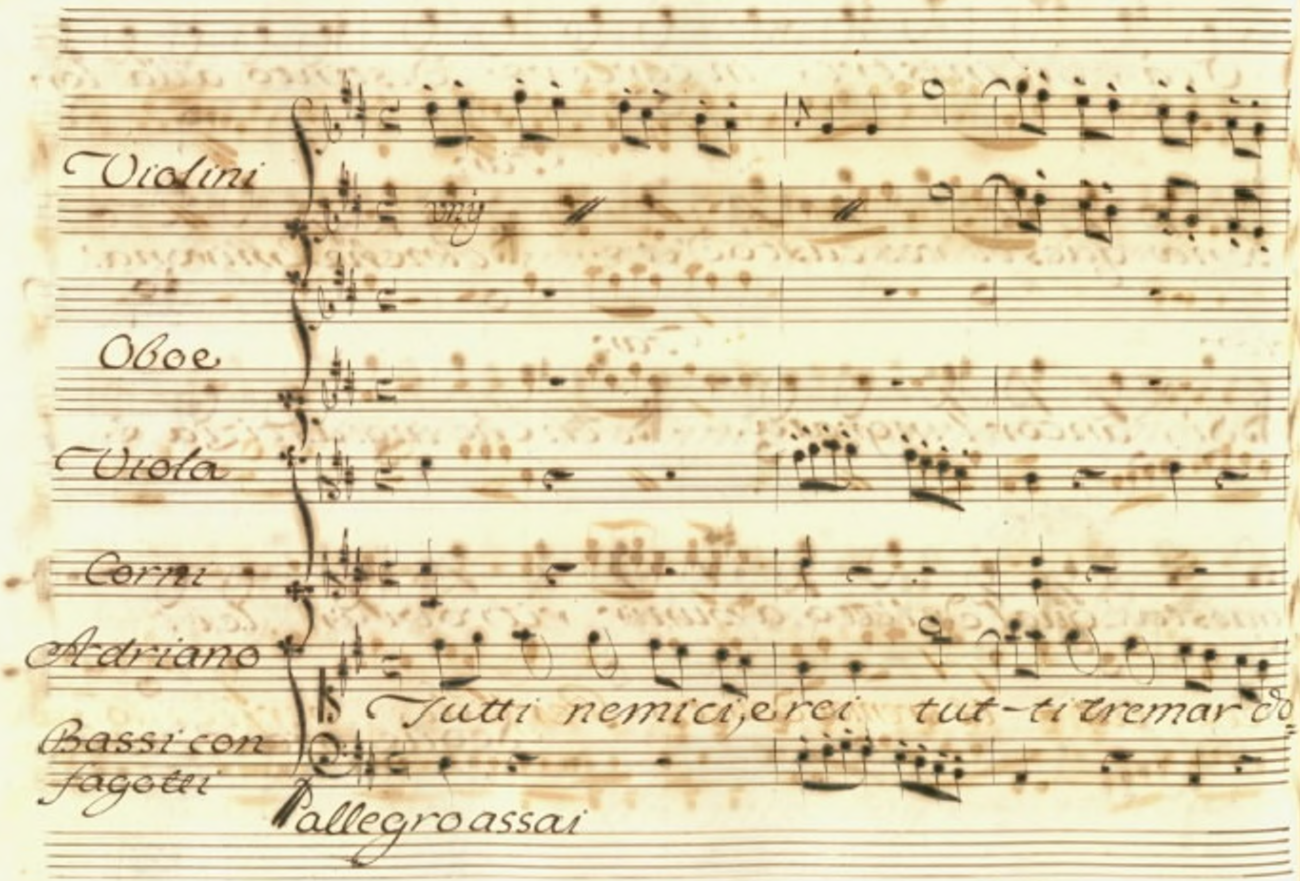
pena questi rei custodite. Anche Mirena?
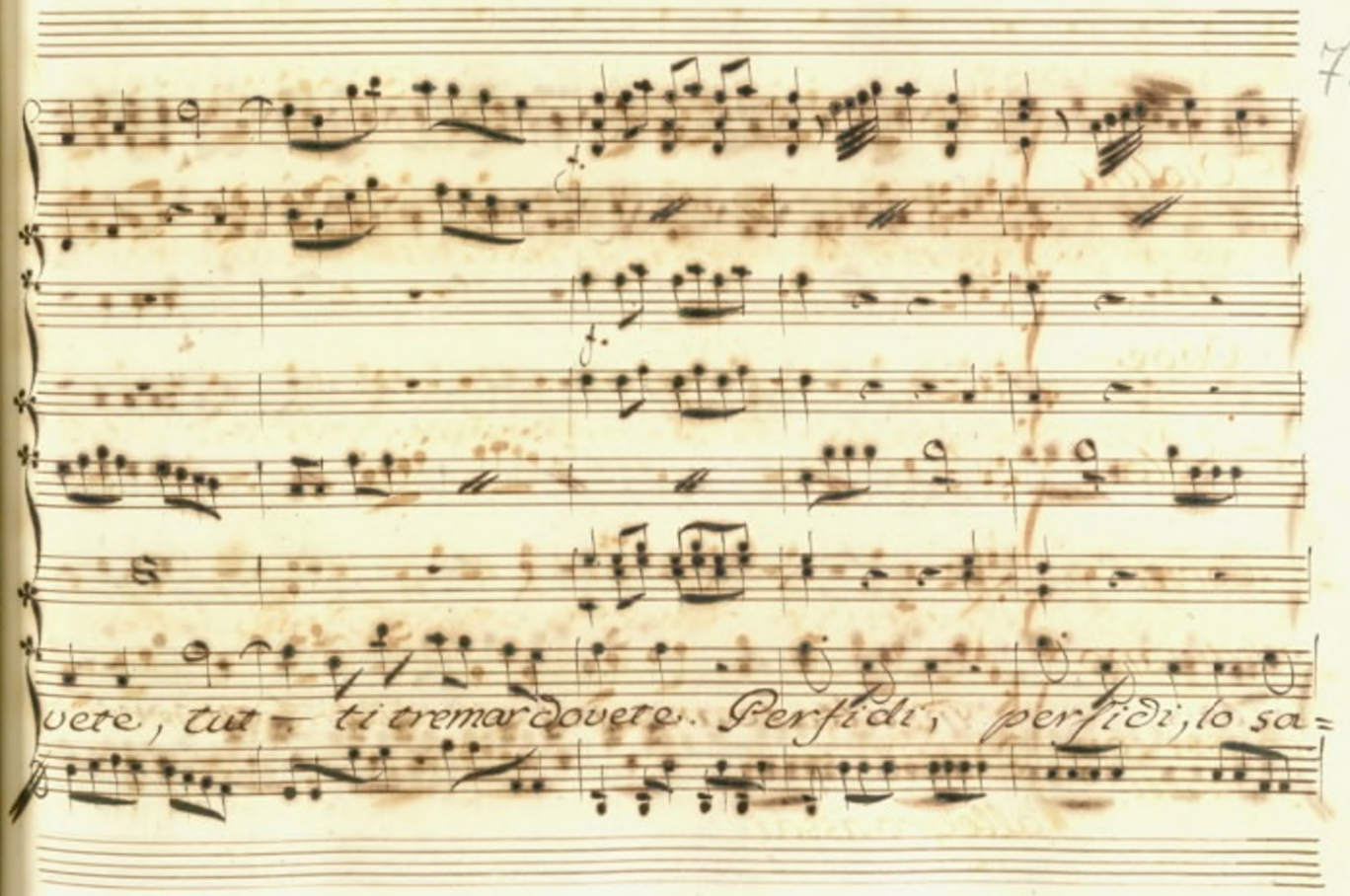
Adr. Far.
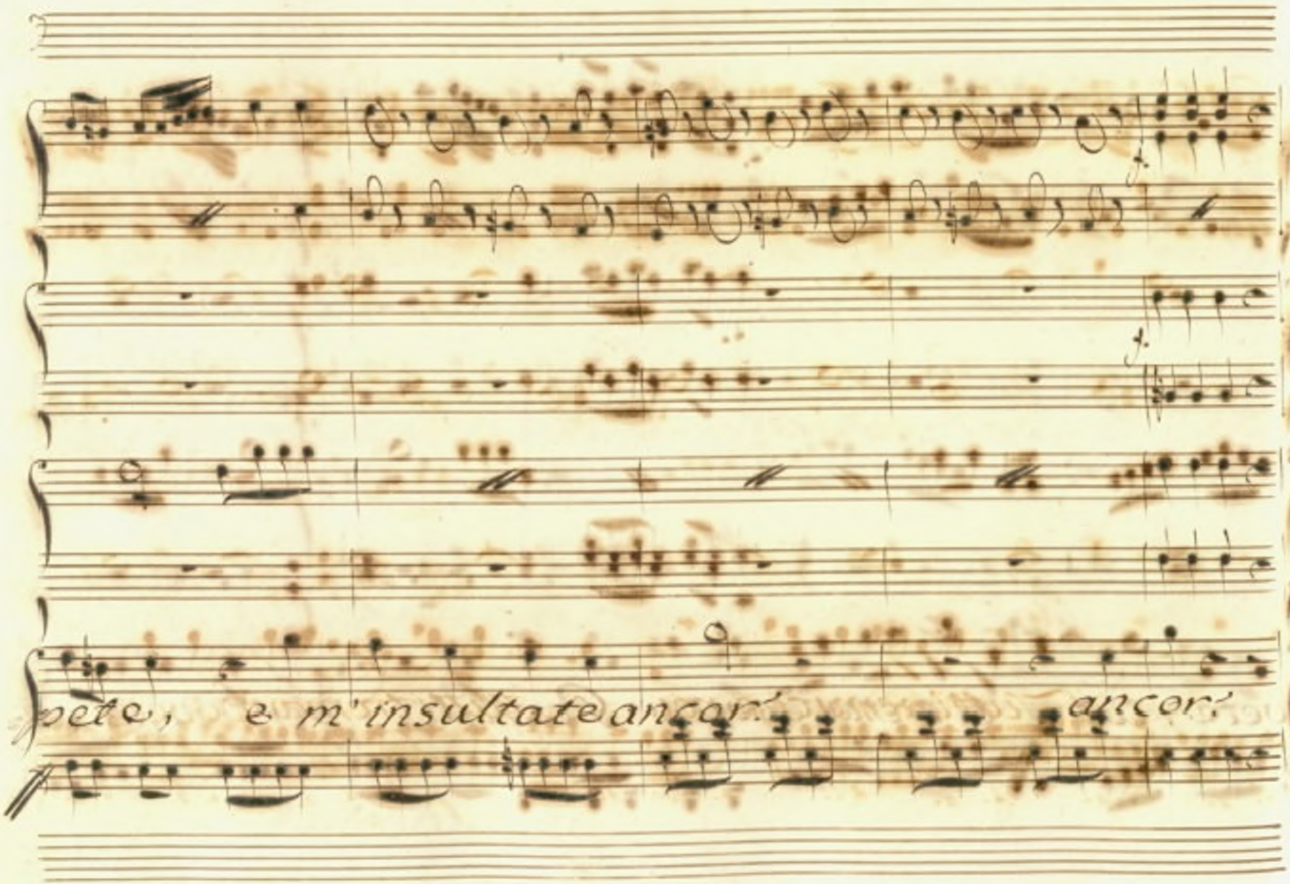
Sì, ancor l'ingrata. Ah che ingiustizia è
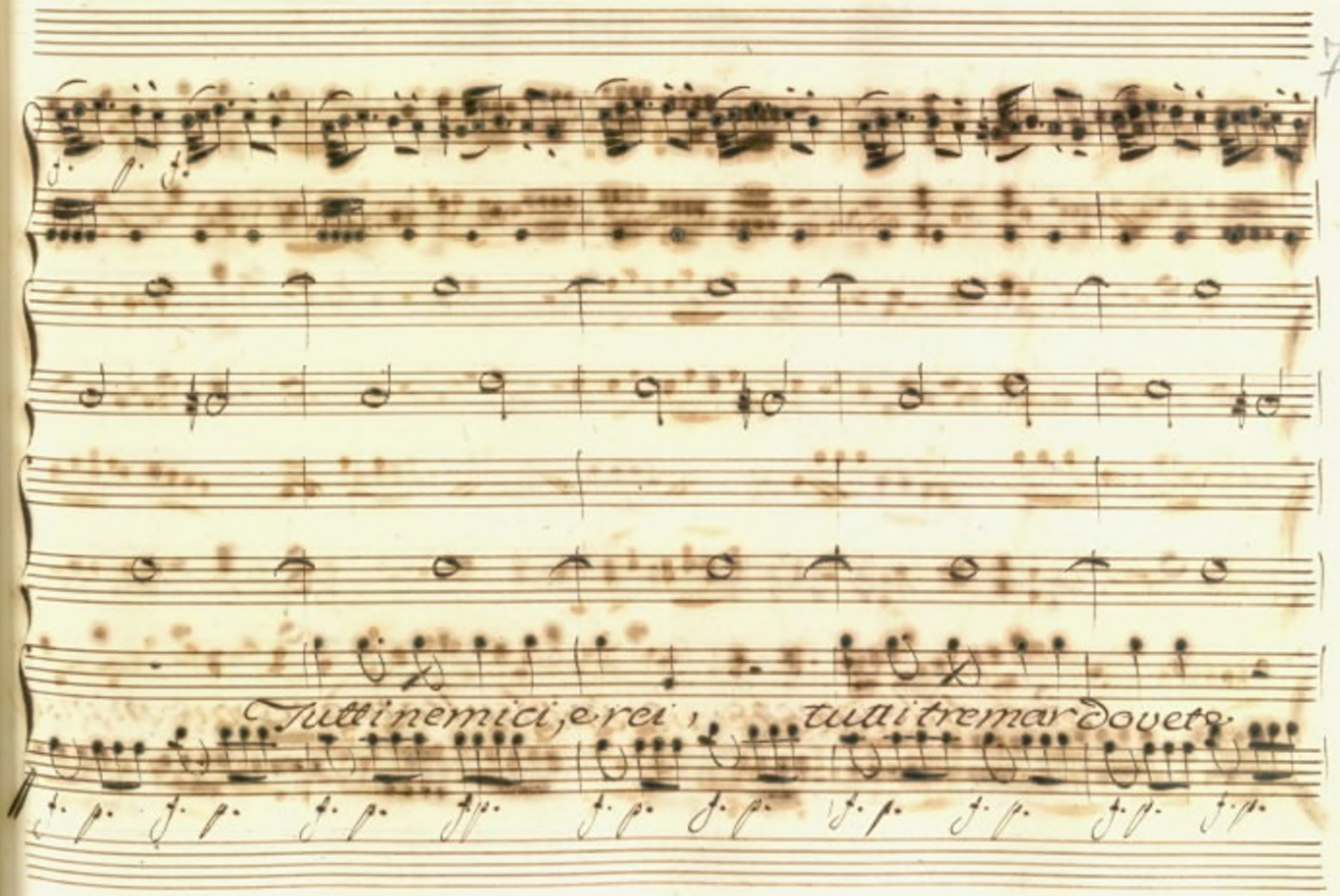
questa! qual delitto a punir ritrovi in lei?
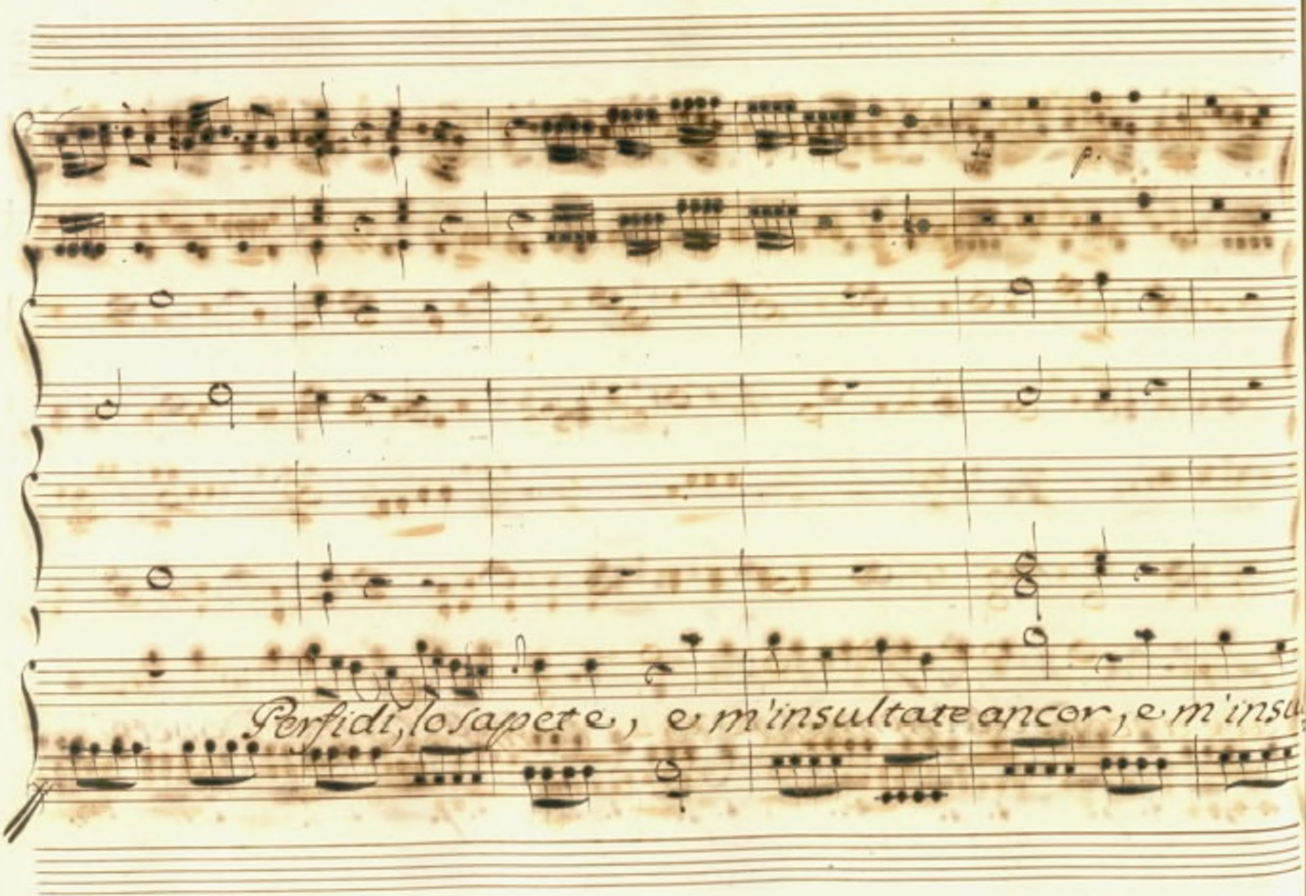
Segue aria Adriano
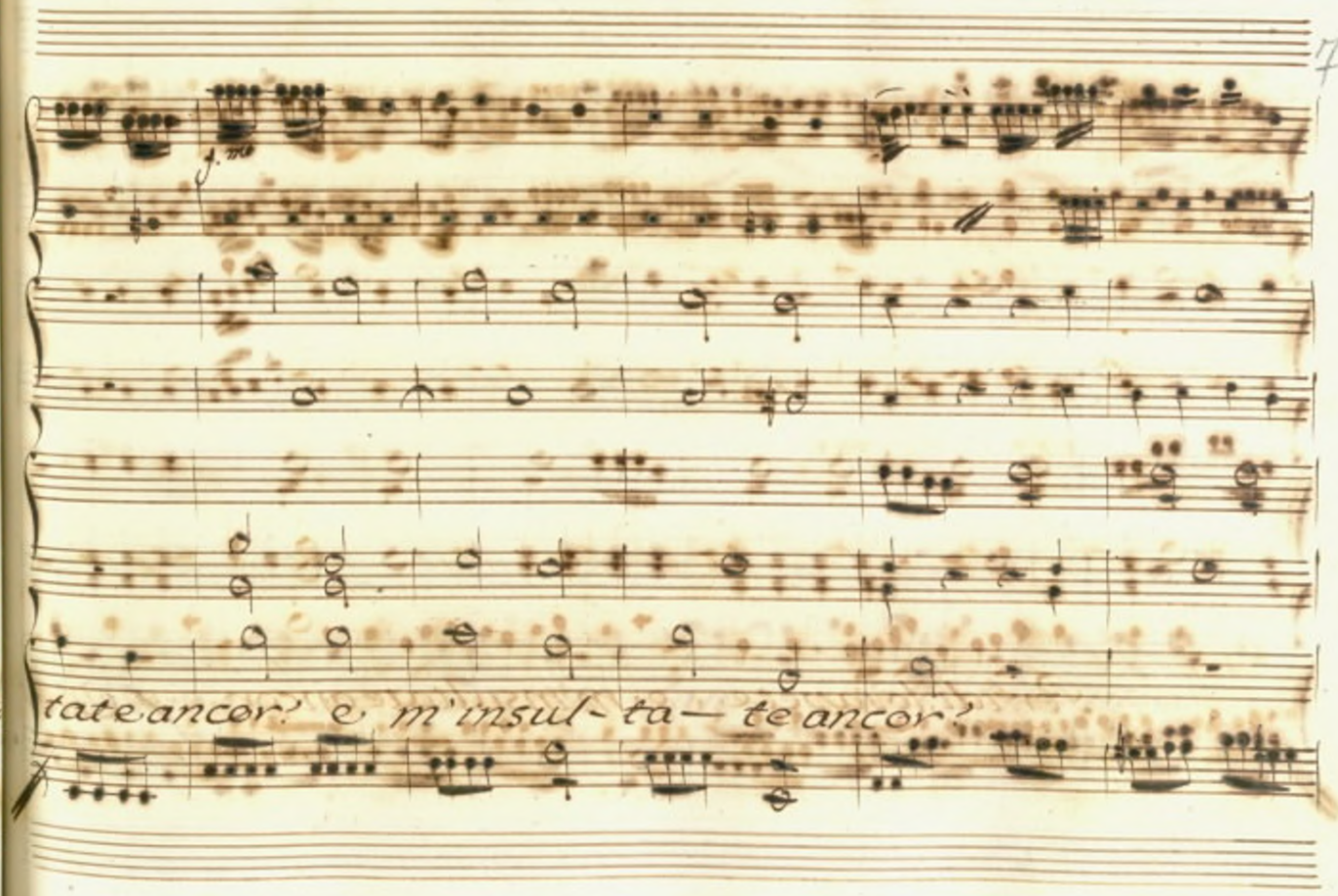

Violini
Oboe
Viola
Corni
Adriano
Bassi con fagotti
Tutti nemici, e rei tut-ti tremar do
Allegro assai
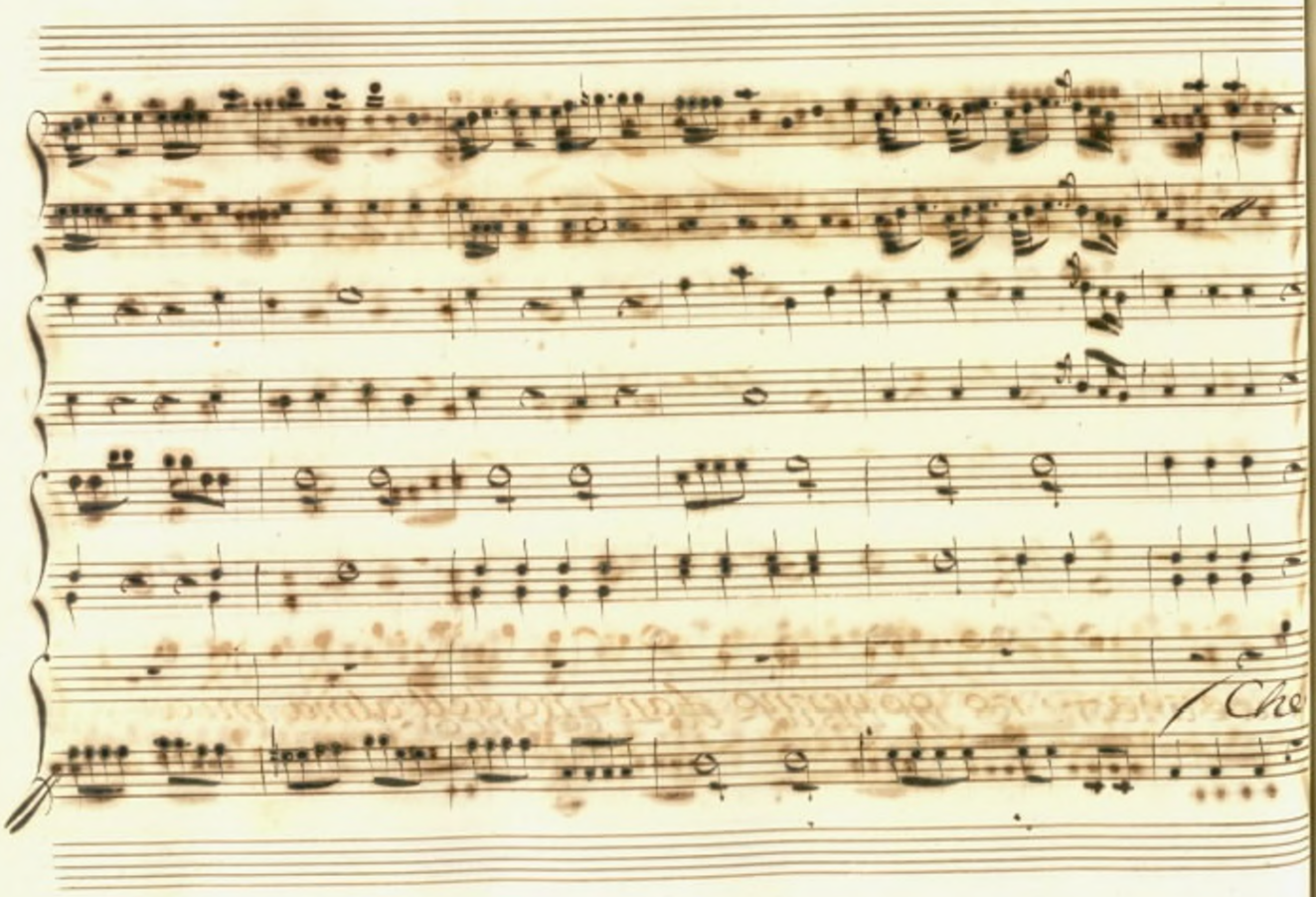

vete, tut = ti tremar dovete. Perfidi, perfidi, lo sa=
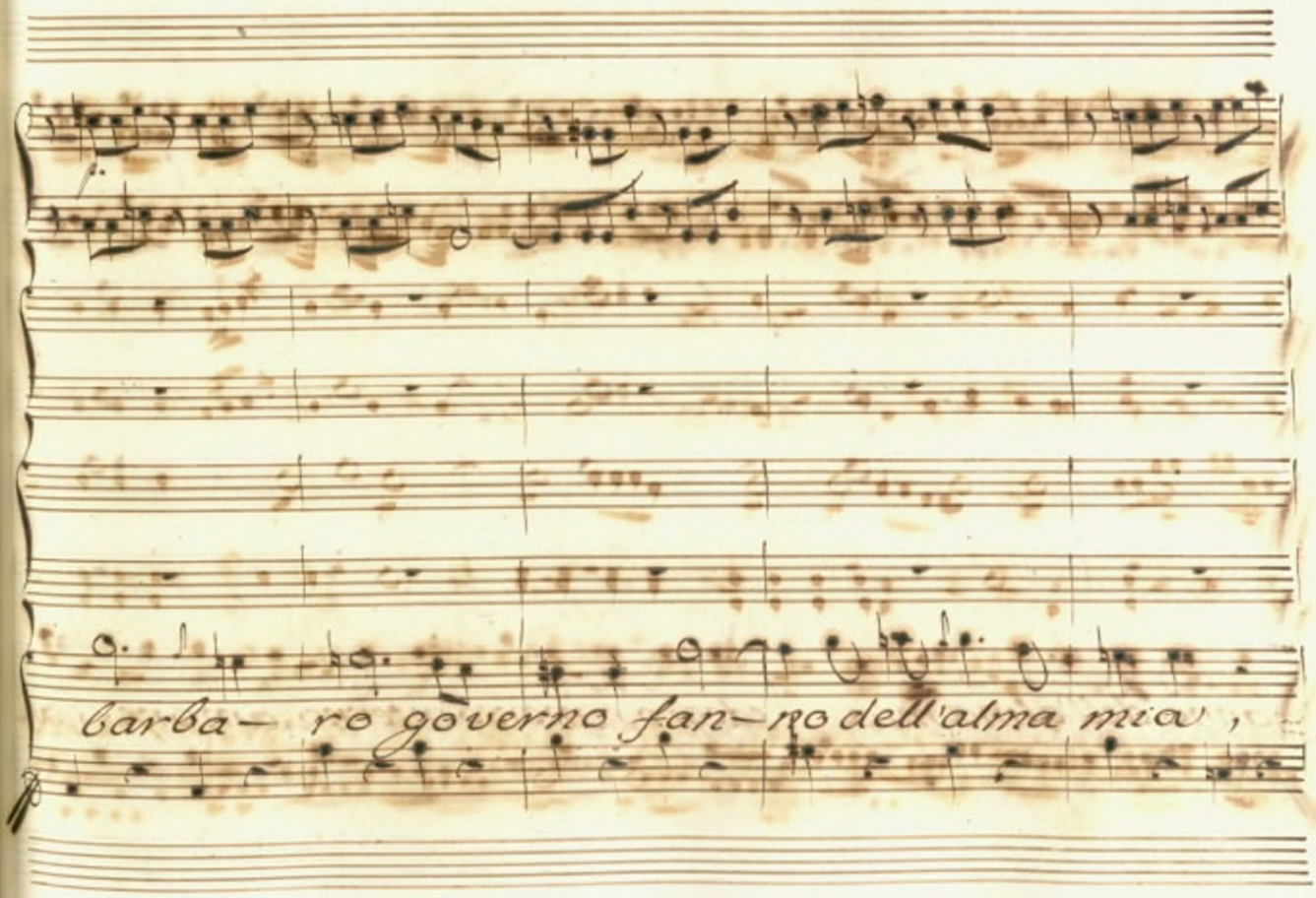

pete, e m' insultate ancor' ancor'
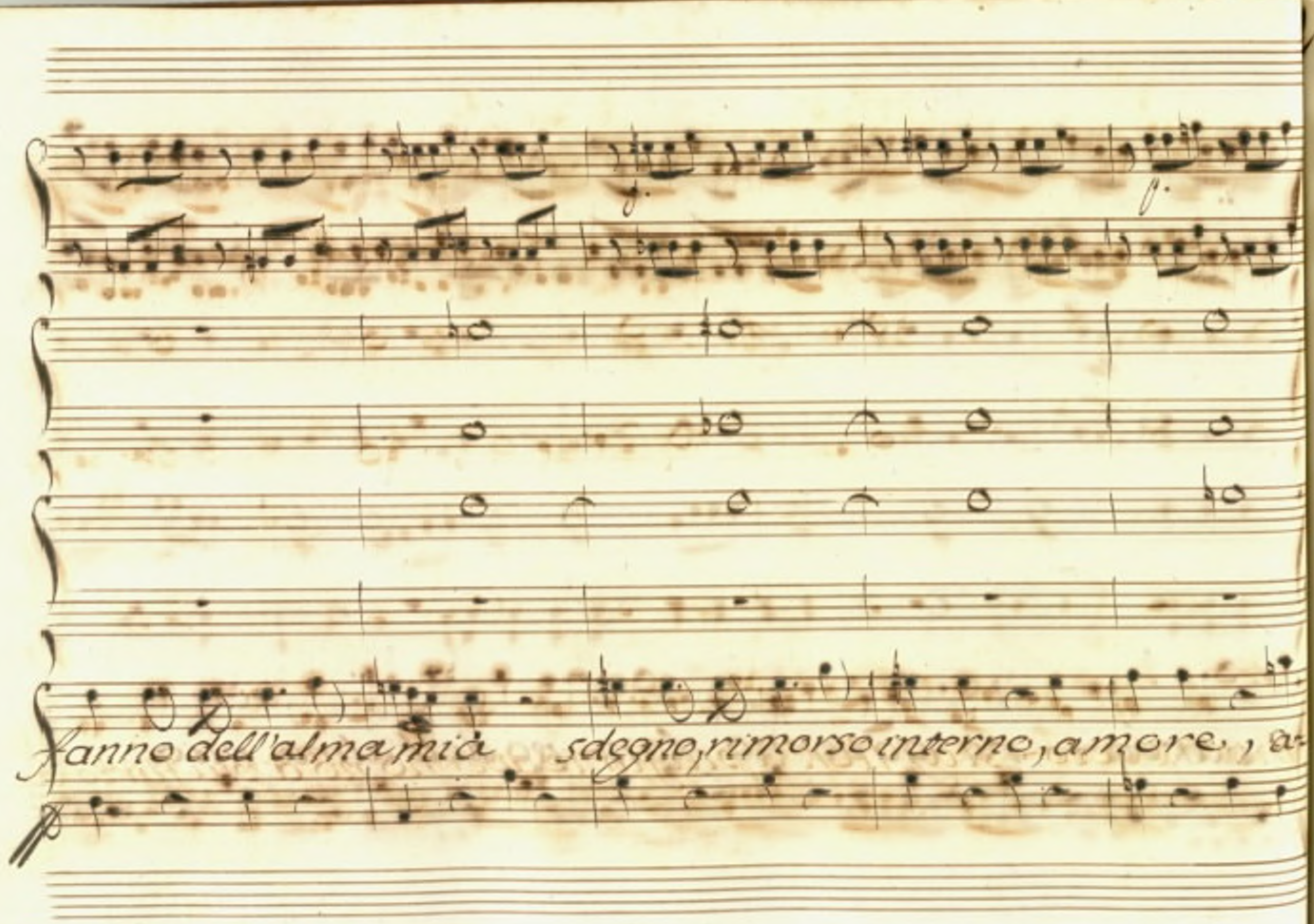

Tutti nemici, e rei, tutti tremar dovete
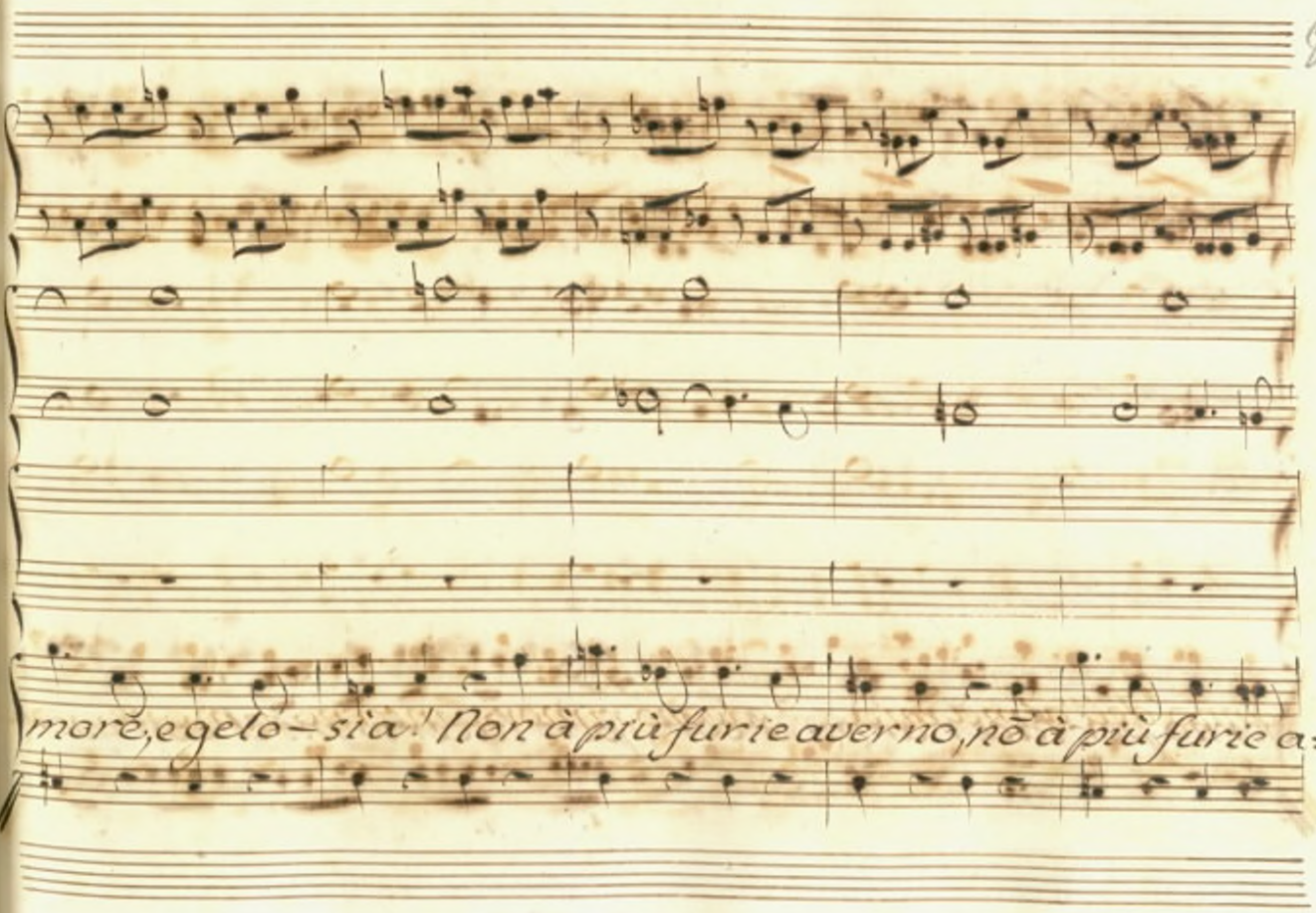

p.
Perfidi, lo sapete, e m'insultate ancor, e m'insu

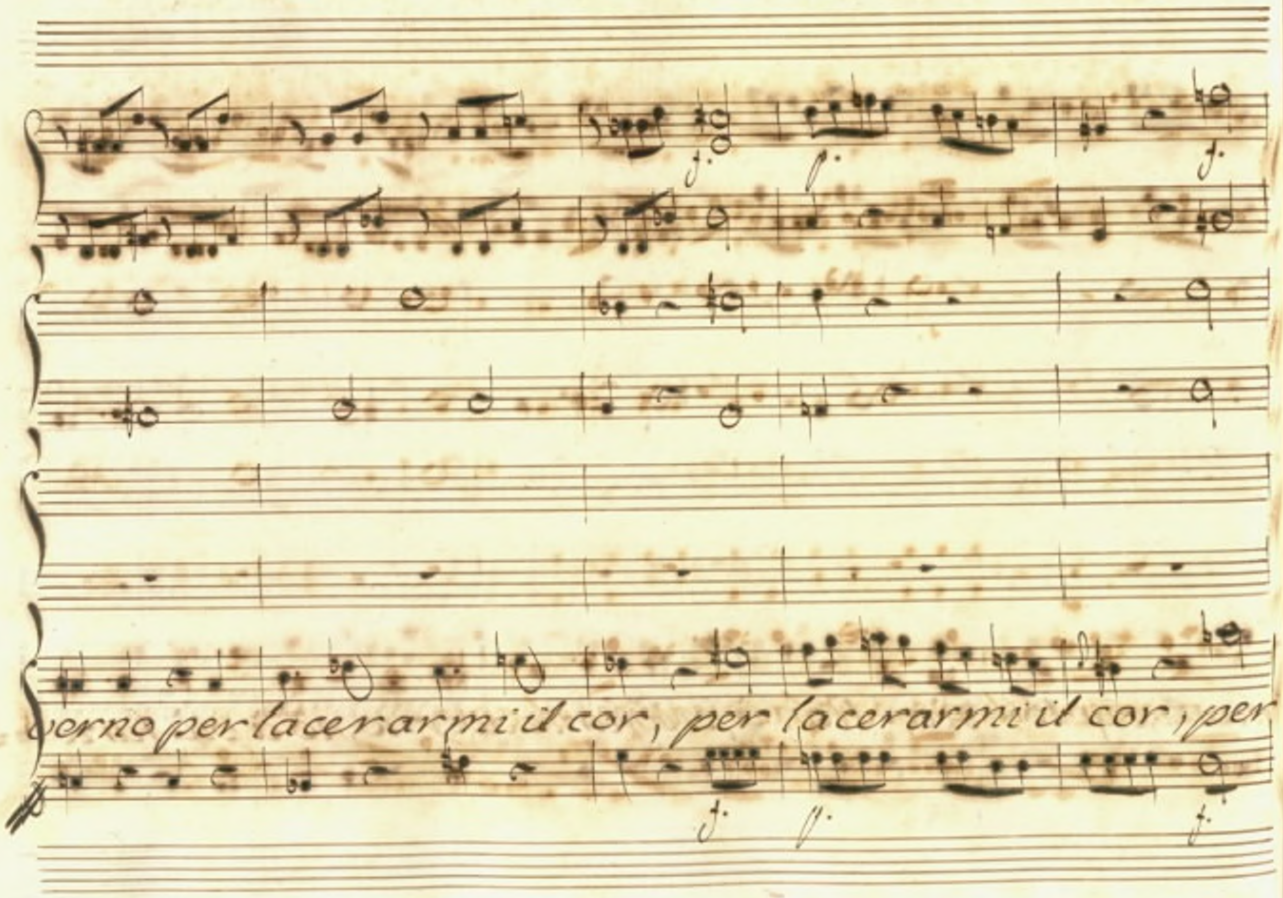

tate ancor? e m'insul- ta— te ancor?

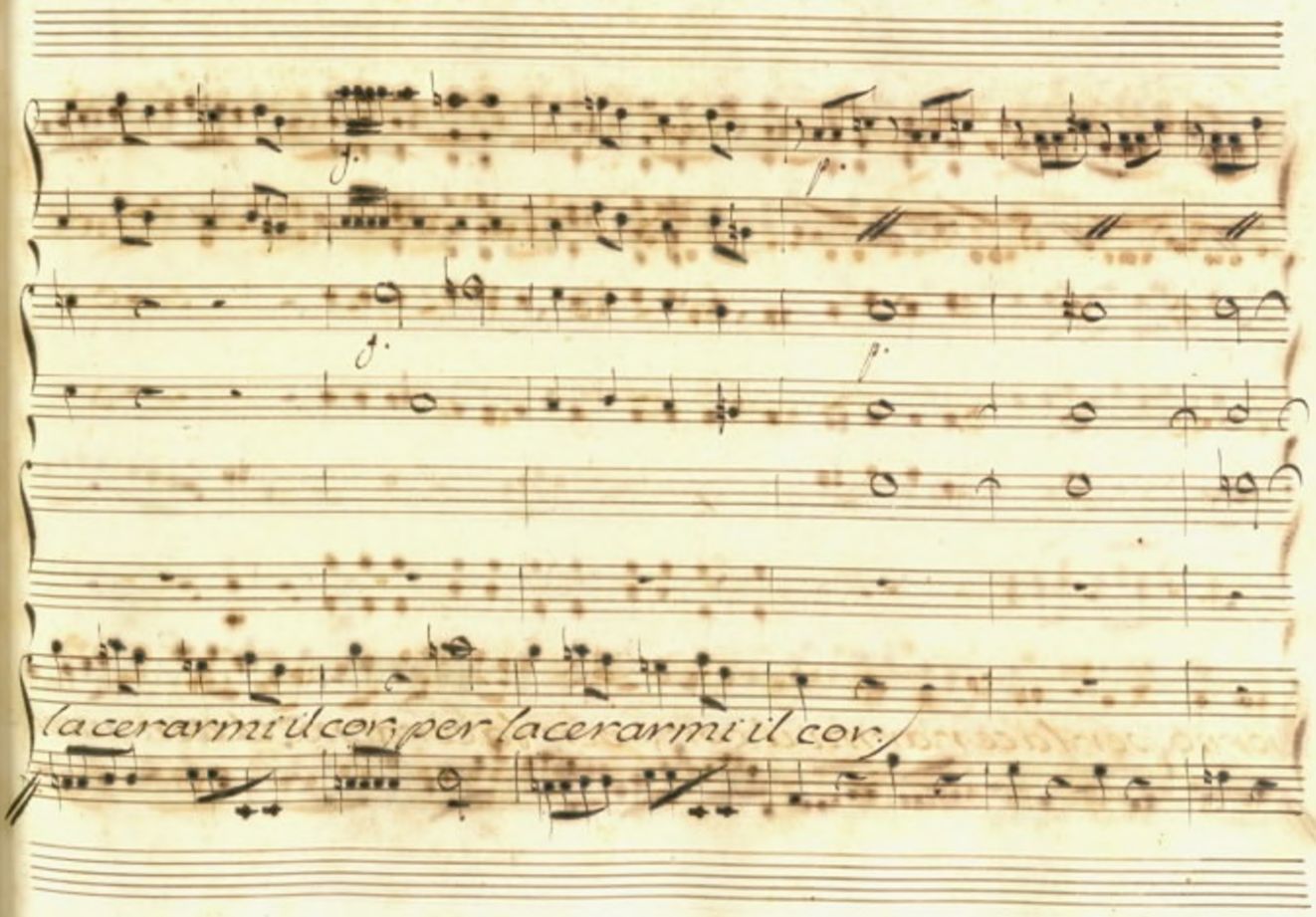

Cho
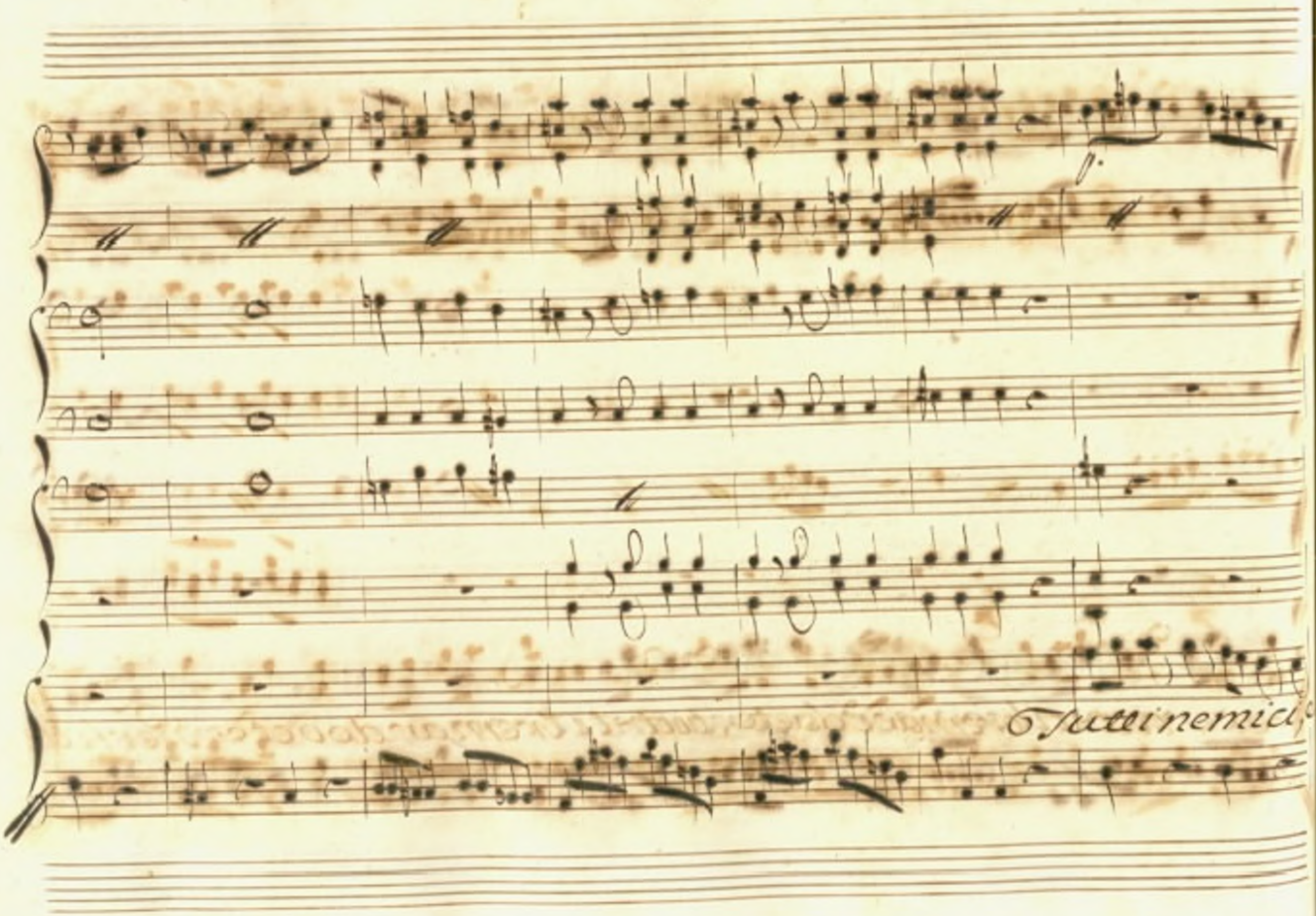

barba— ro governo fan— no dell'alma mia ,
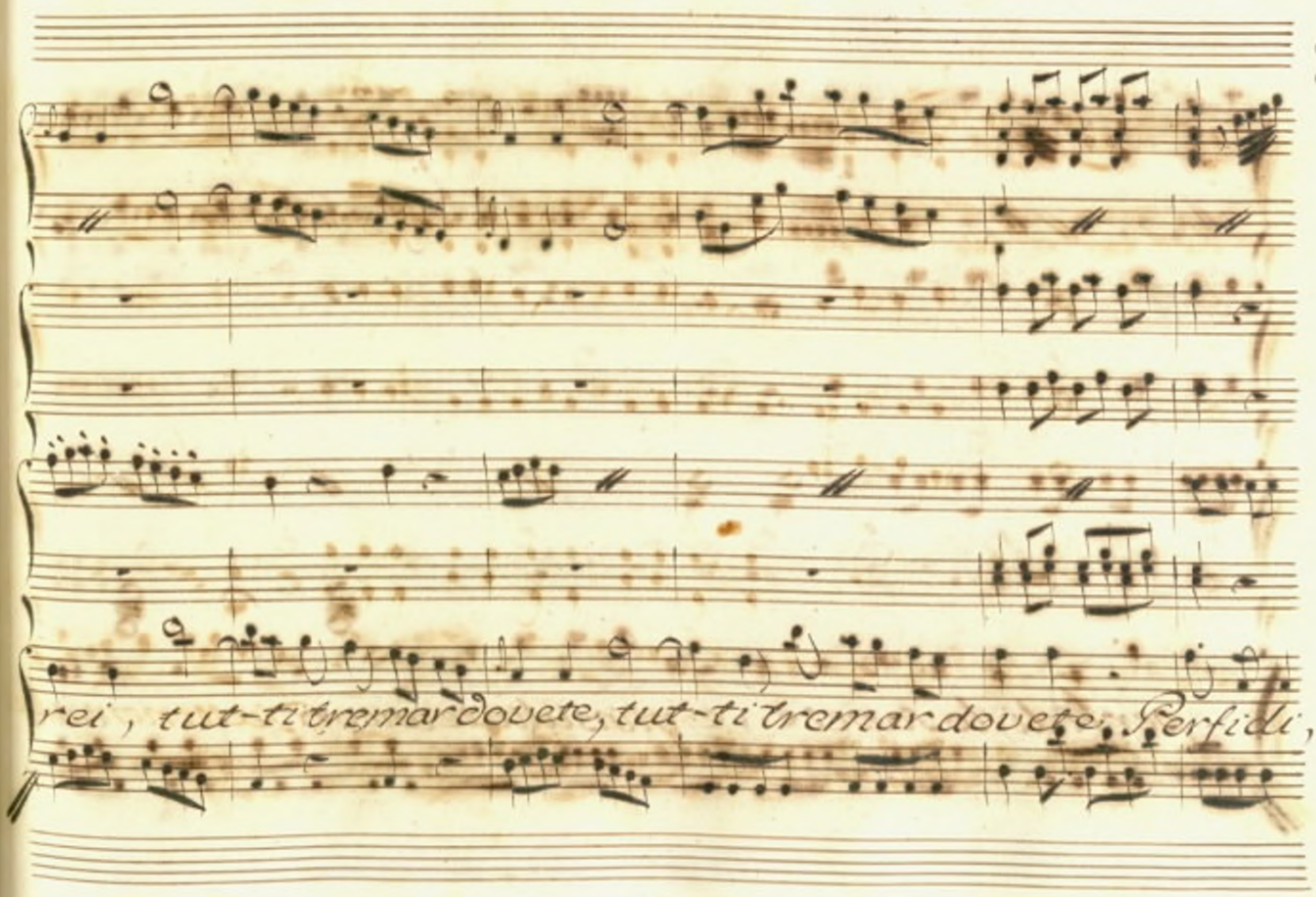

fanno dell'alma mia sdegno, rimorso interno, amore,
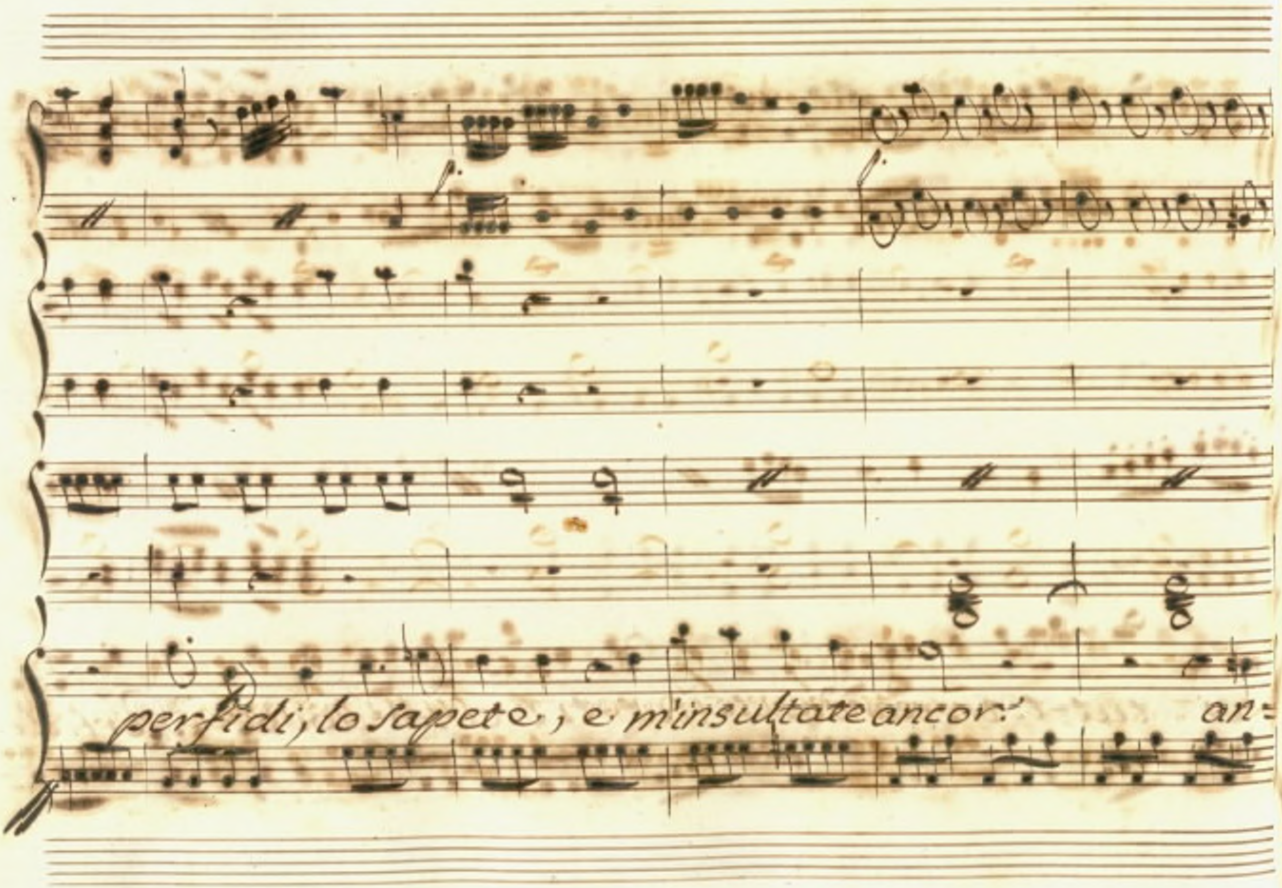

more, e gelo-sia! Non à più furie averno, nõ à più furie a=
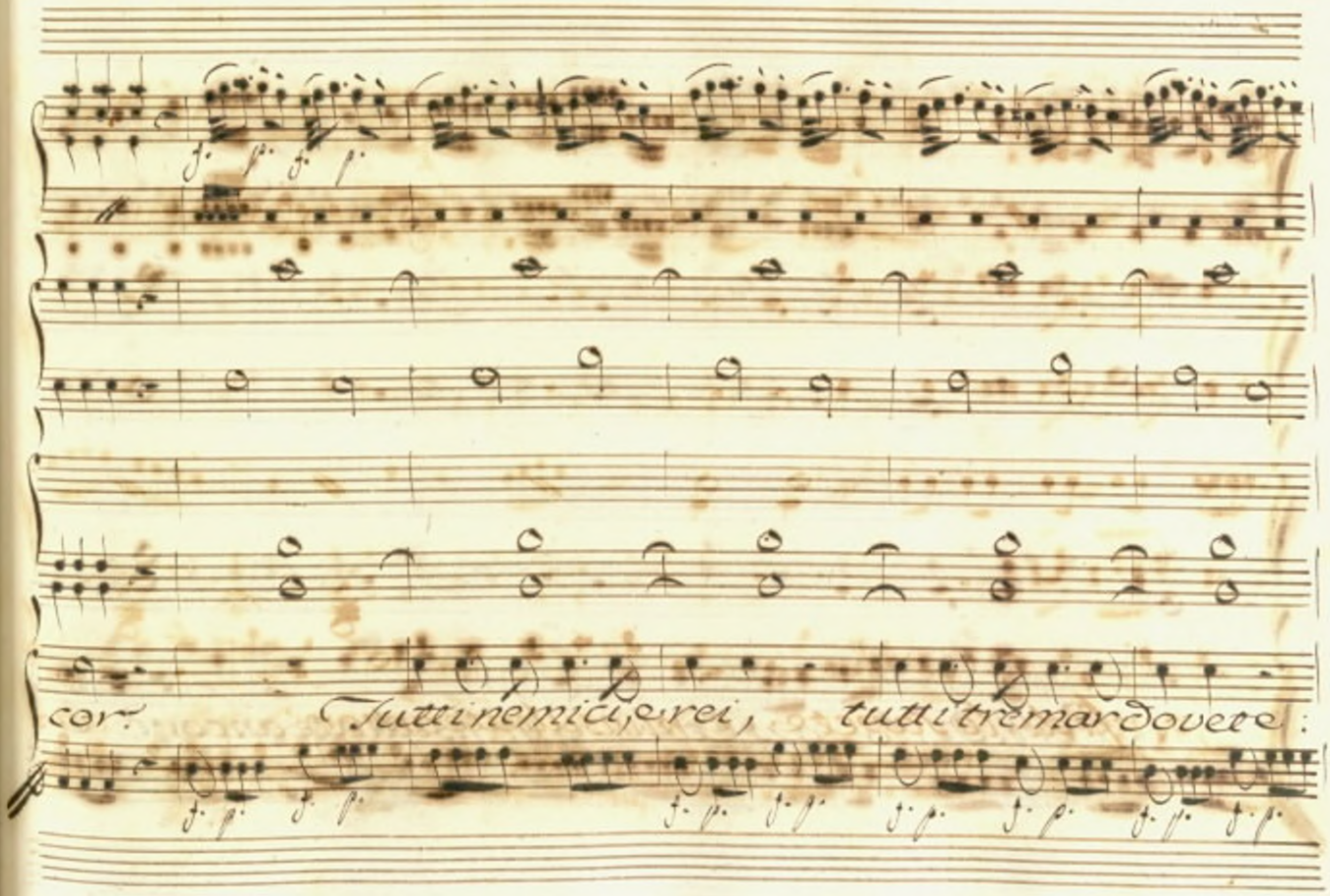

f.
f.
f.
verno per lacerarmi il cor, per lacerarmi il cor, per
f.
f.
f.
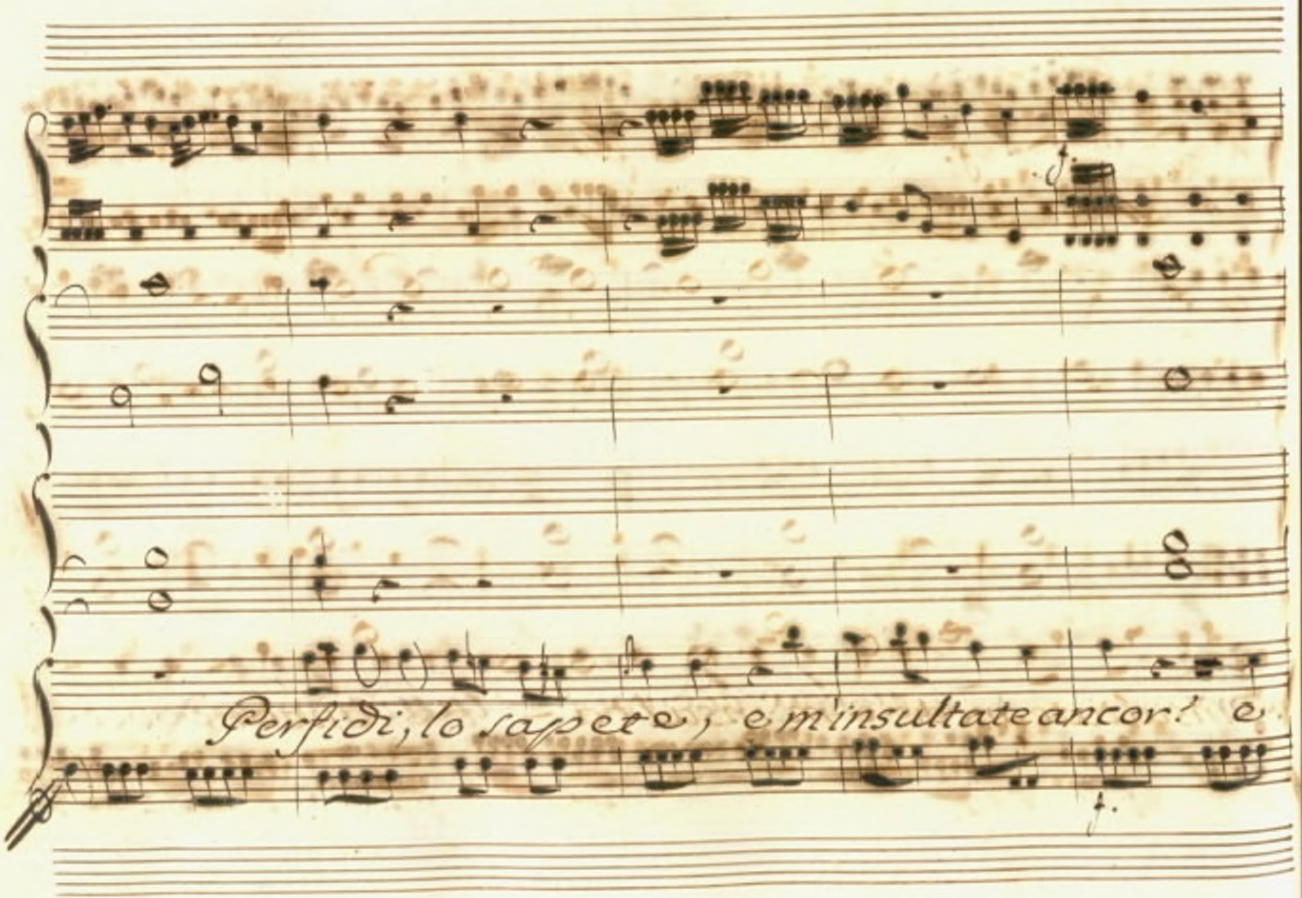

f.
f.
p.
f.
p.
lacerarmi il cor, per lacerarmi il cor,
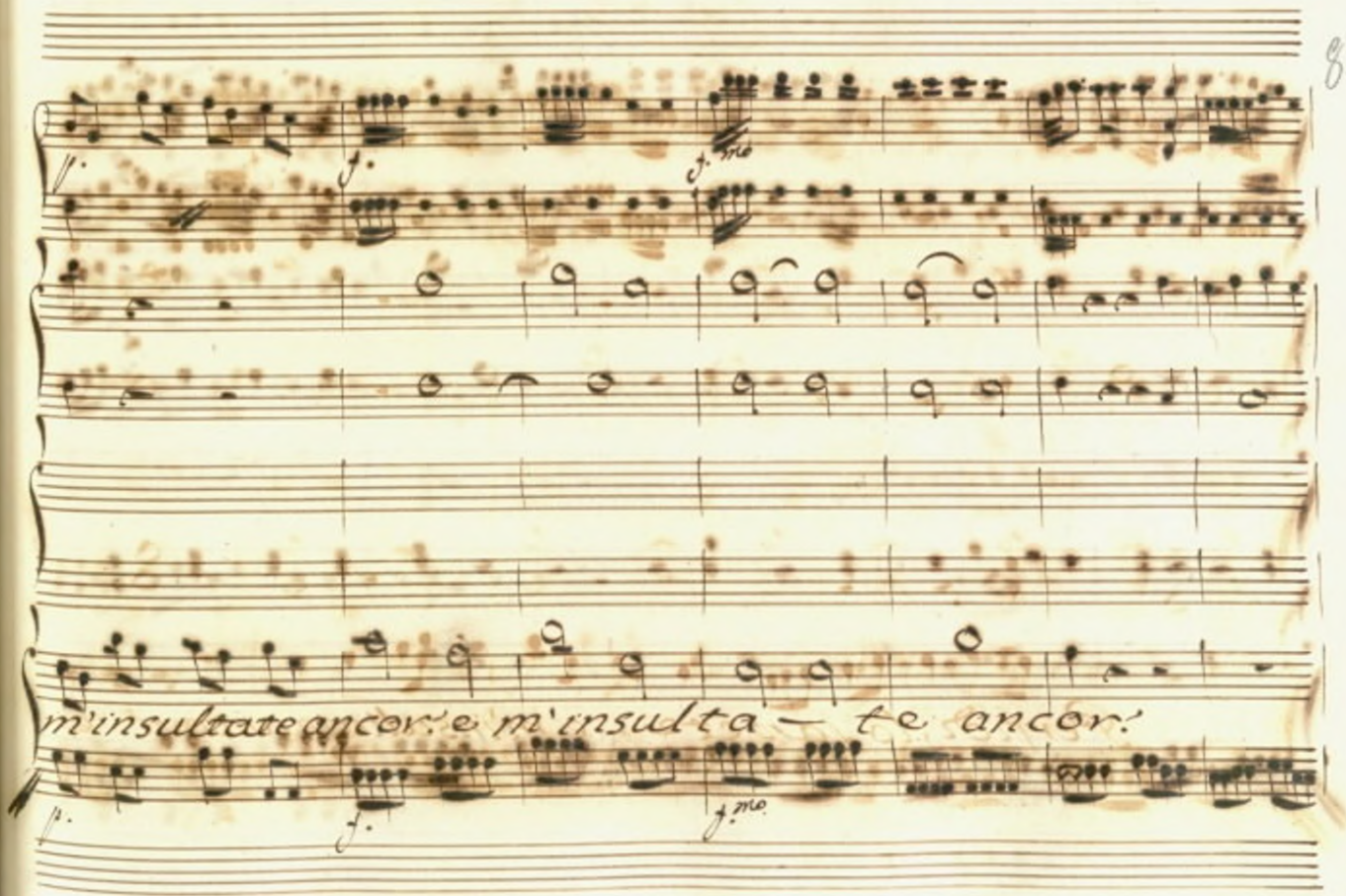

f.
O tutti inemici
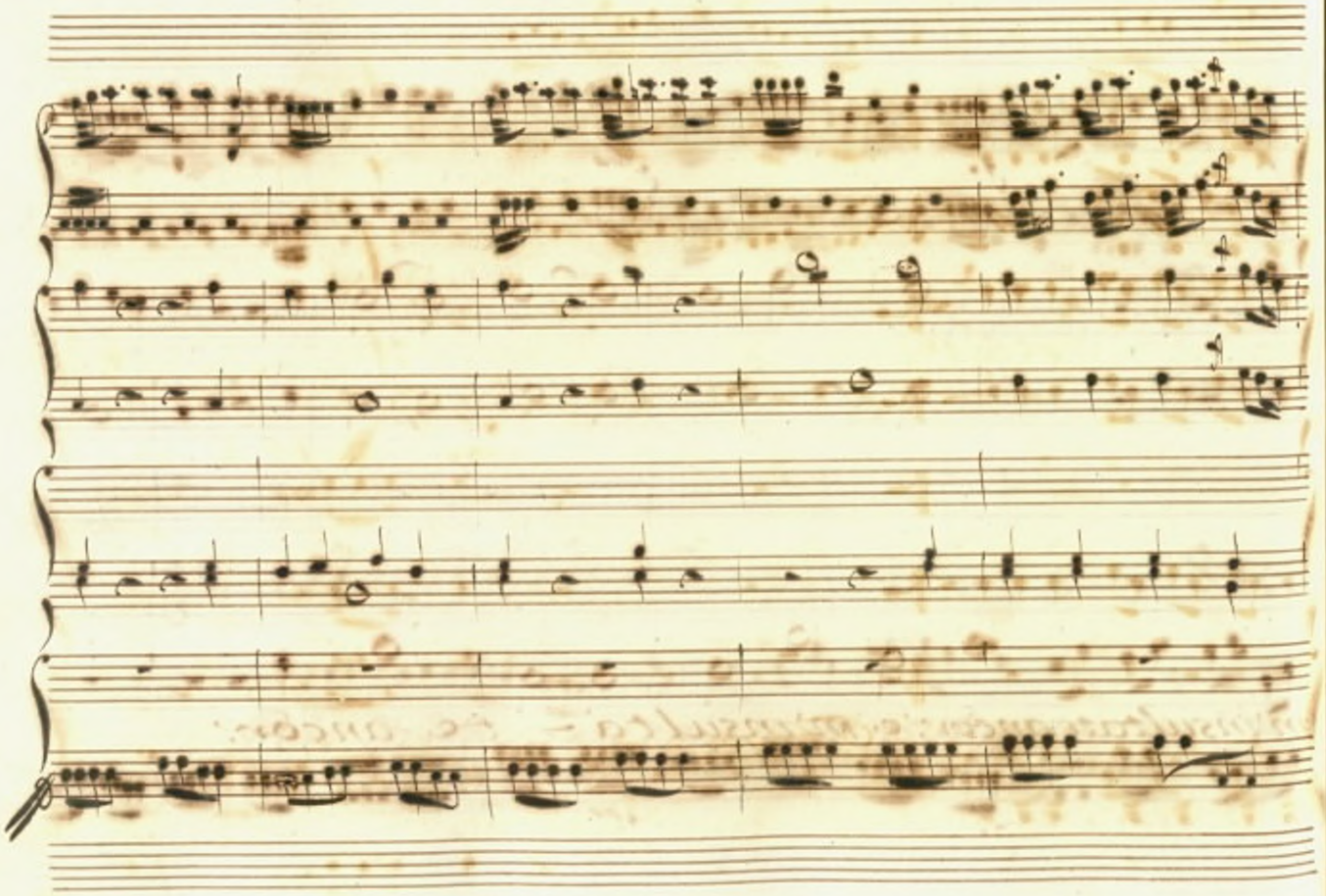

rei, tut-ti tremar dovete, tut-ti tremar dovete, Perfidi,
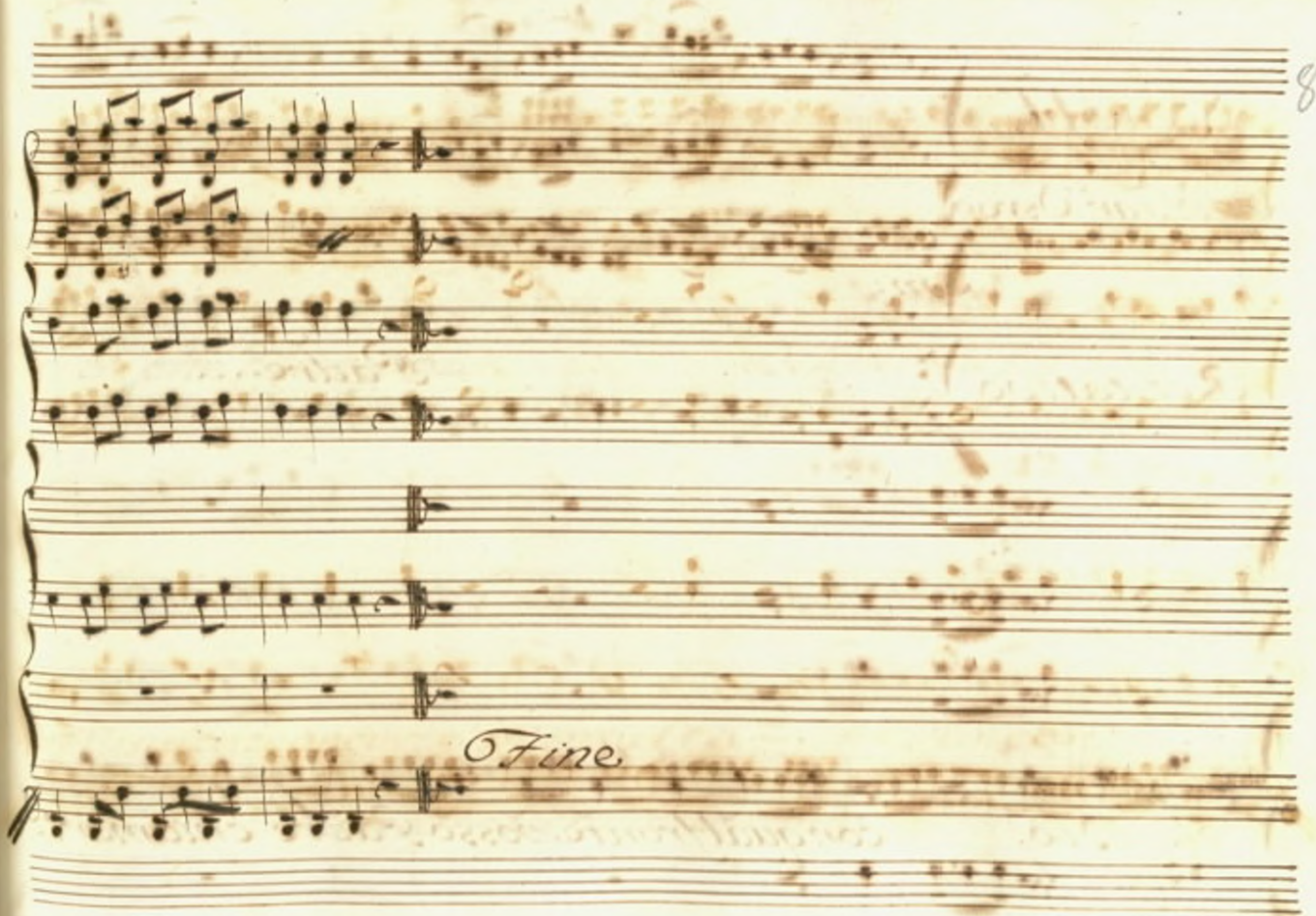

perfidi, lo sapete, e m'insultate ancor: an=
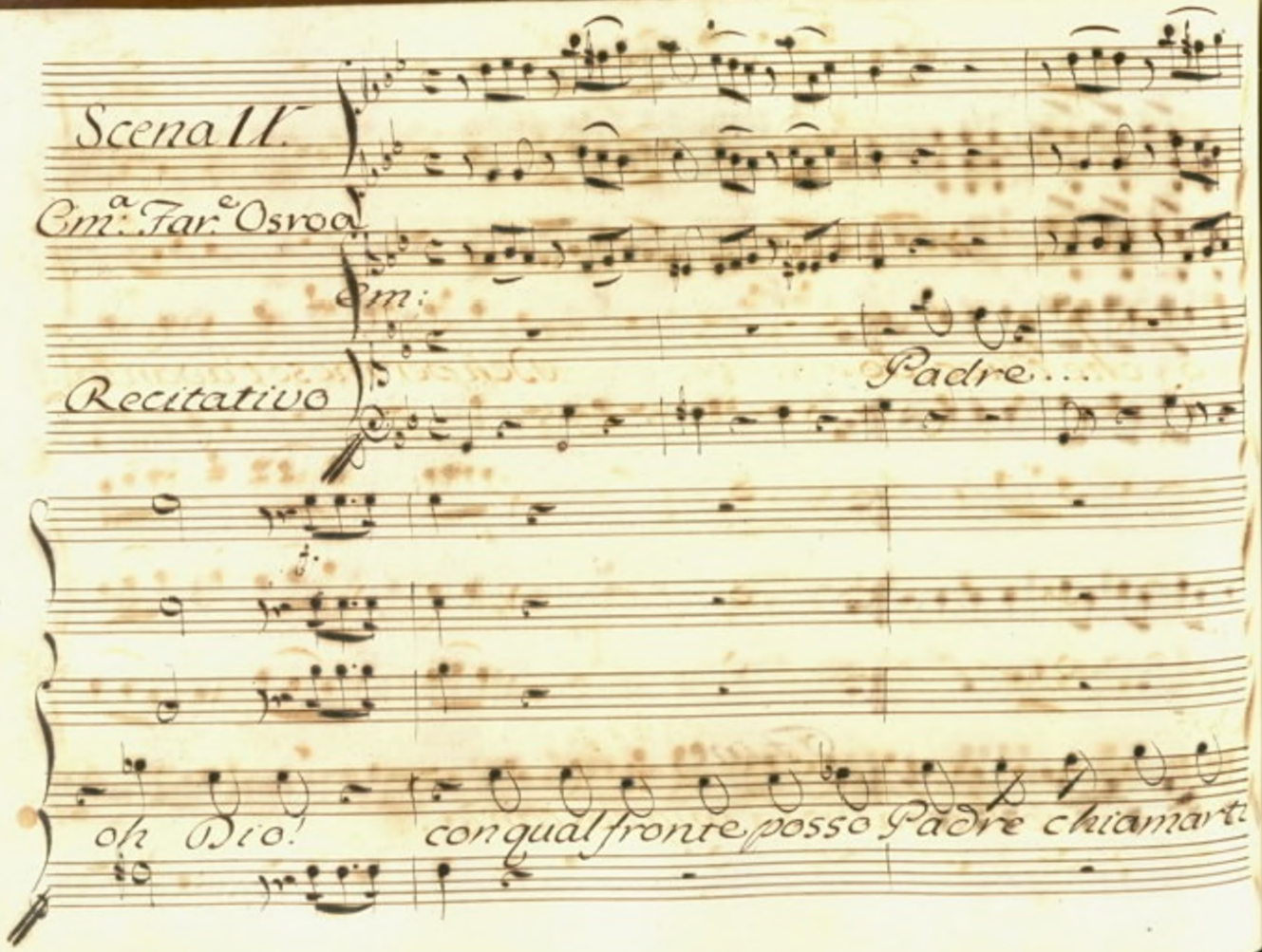

cor. Tutti nemici, e rei, tutti tremar dovete:
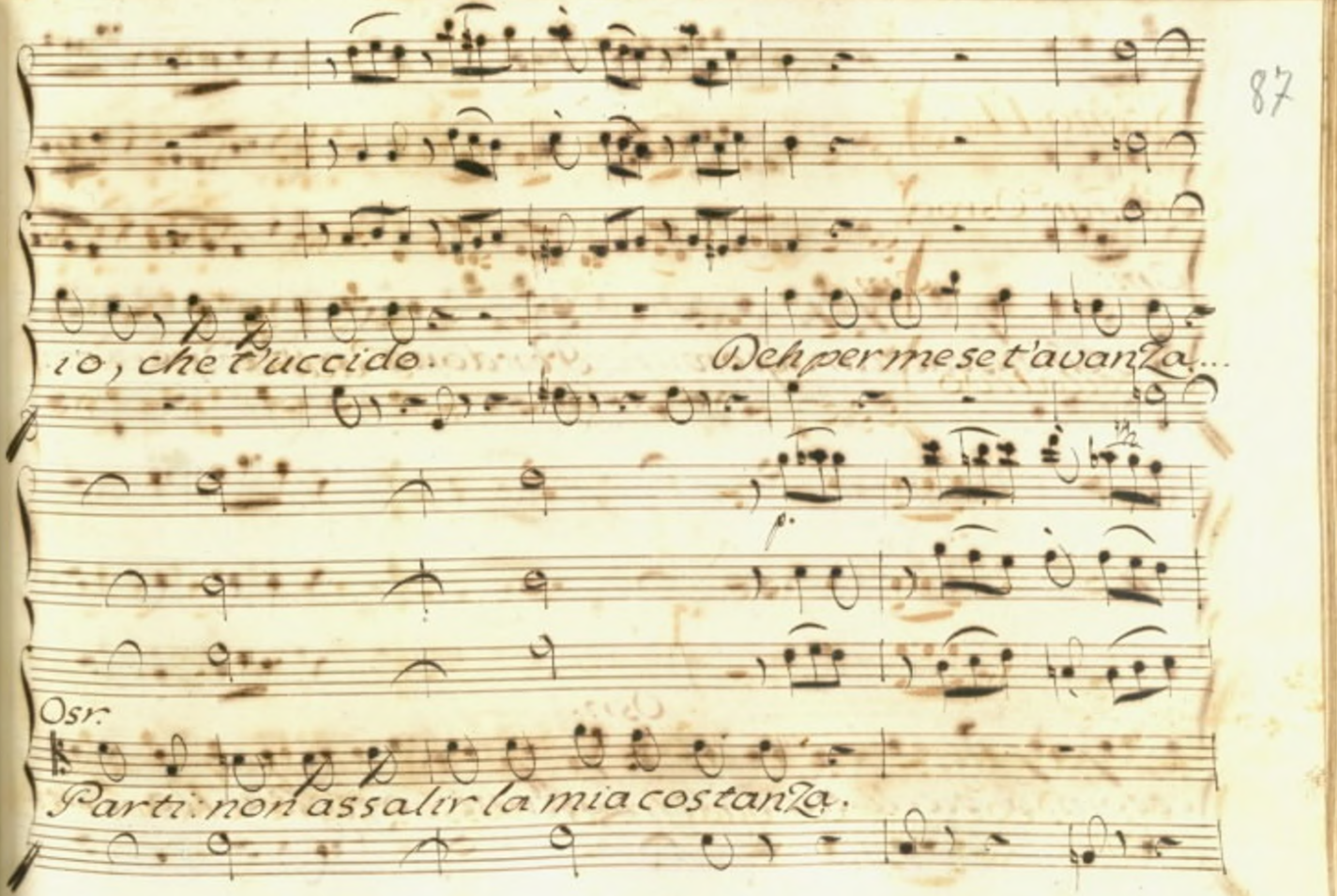

Perfidi, lo sapete, e m'insultate ancor! e
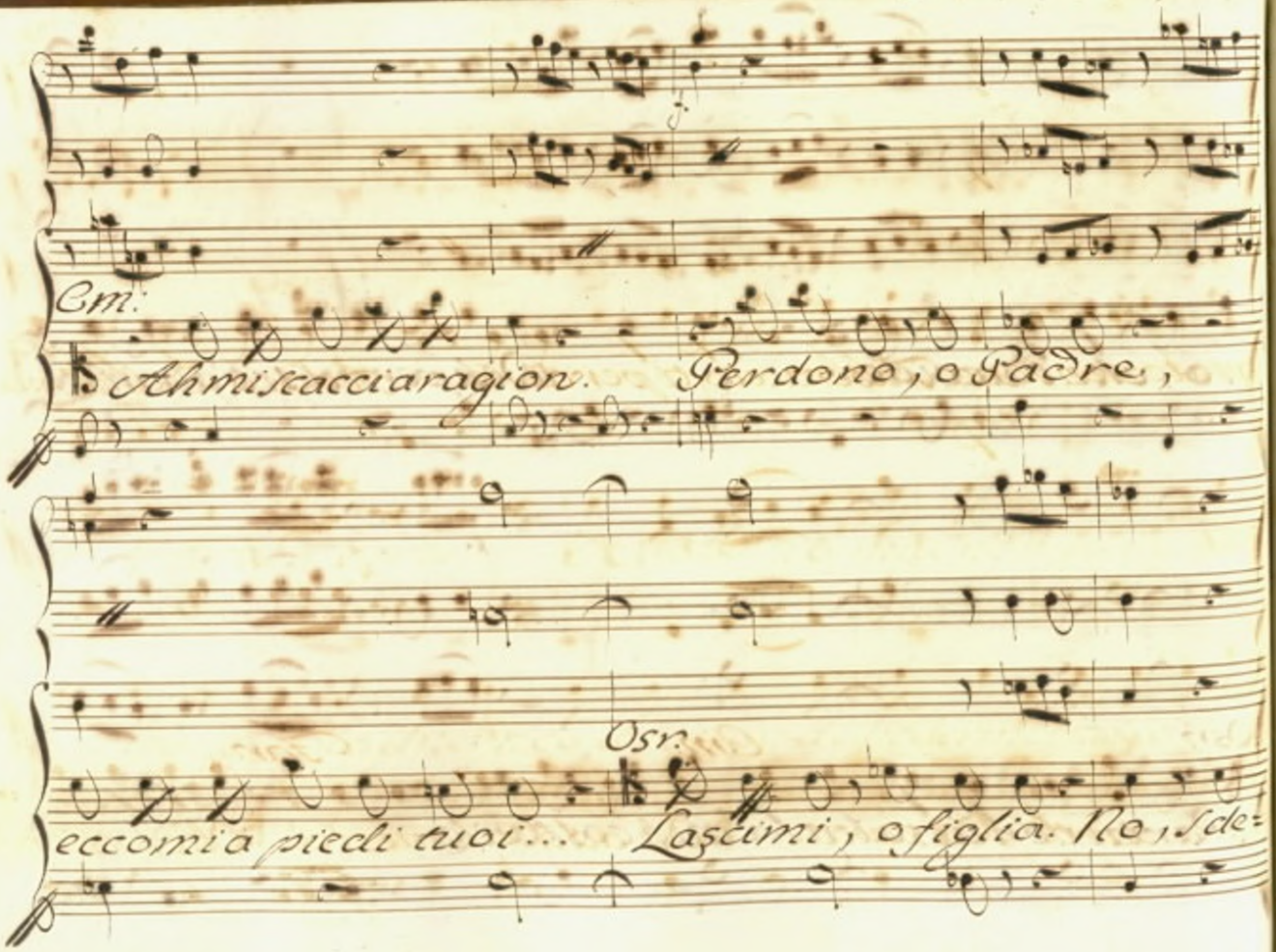

m'insultate ancor: e m'insulta — te ancor:
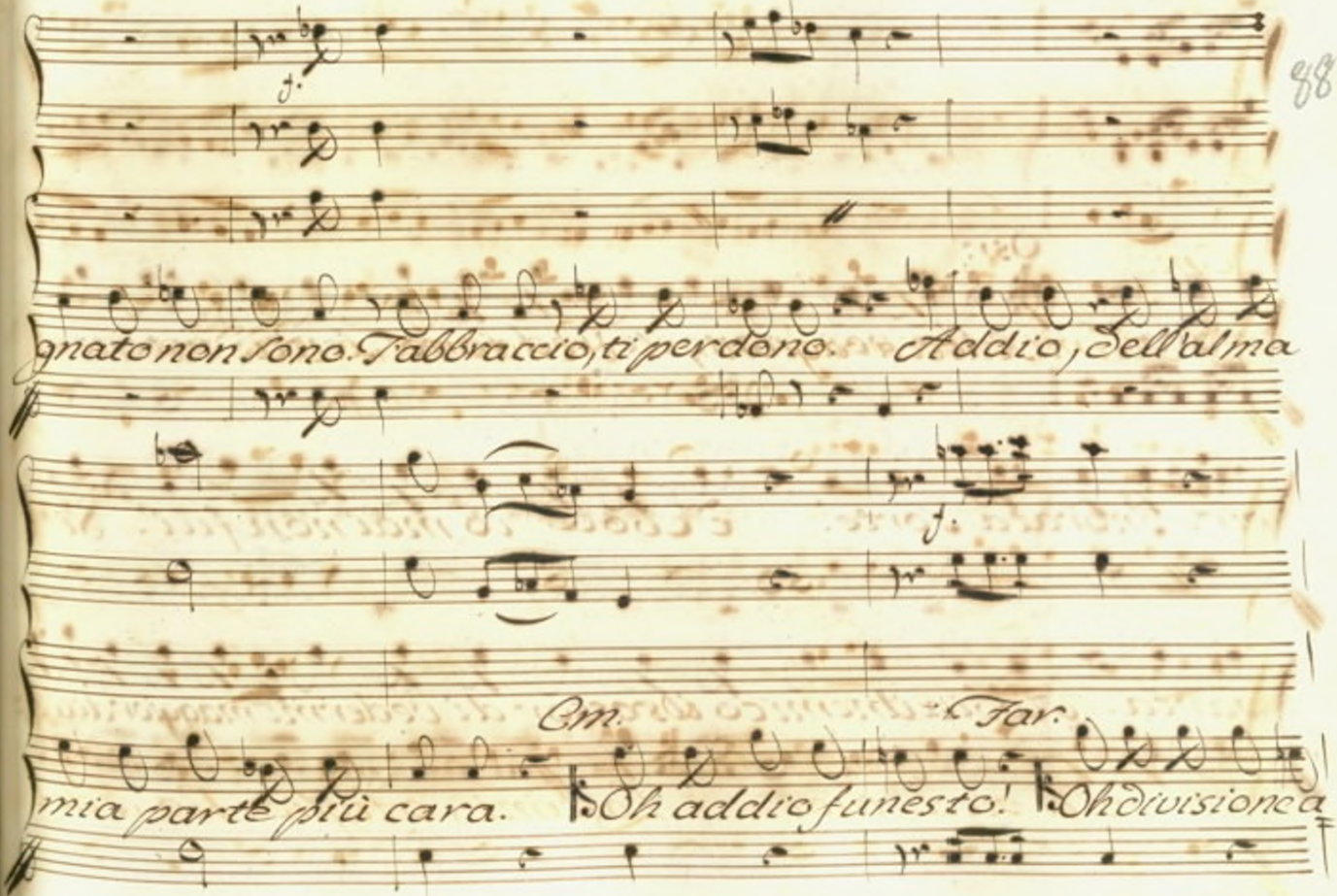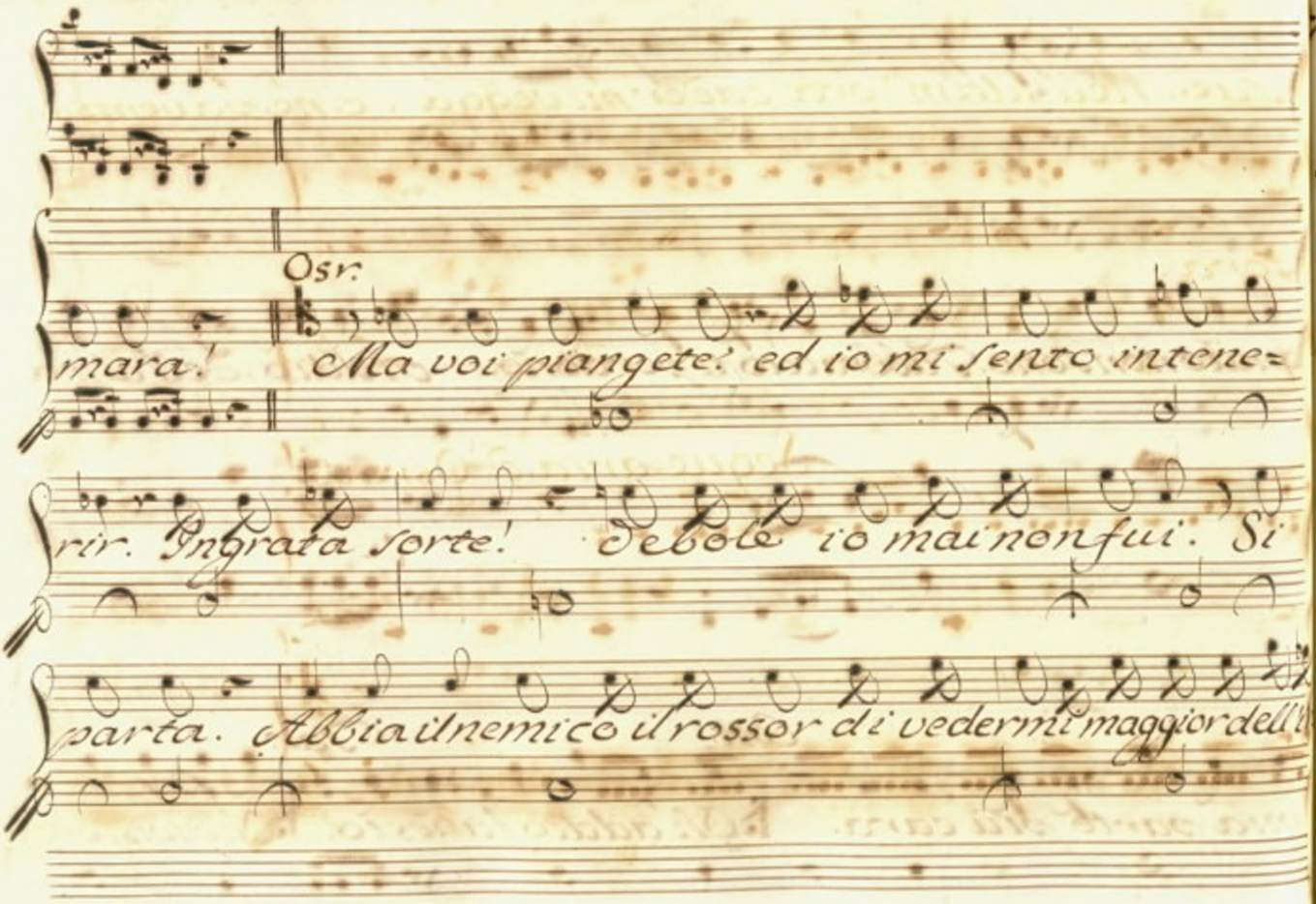



Fine.


Scena II.
Cm.a Far.e Osroa
Cm:
Recitativo
Padre...
oh Dio! con qual fronte posso Padre chiamarti


io, che t'uccido.
Deh per me se t'avanza...
p.
Osr.
Parti: non assalir la mia costanza.


Cm.
Ah mi straccia ragion. Perdono, o Padre,
Osr.
eccomi a piedi tuoi... Lascimi, o figlia. No, Sde-
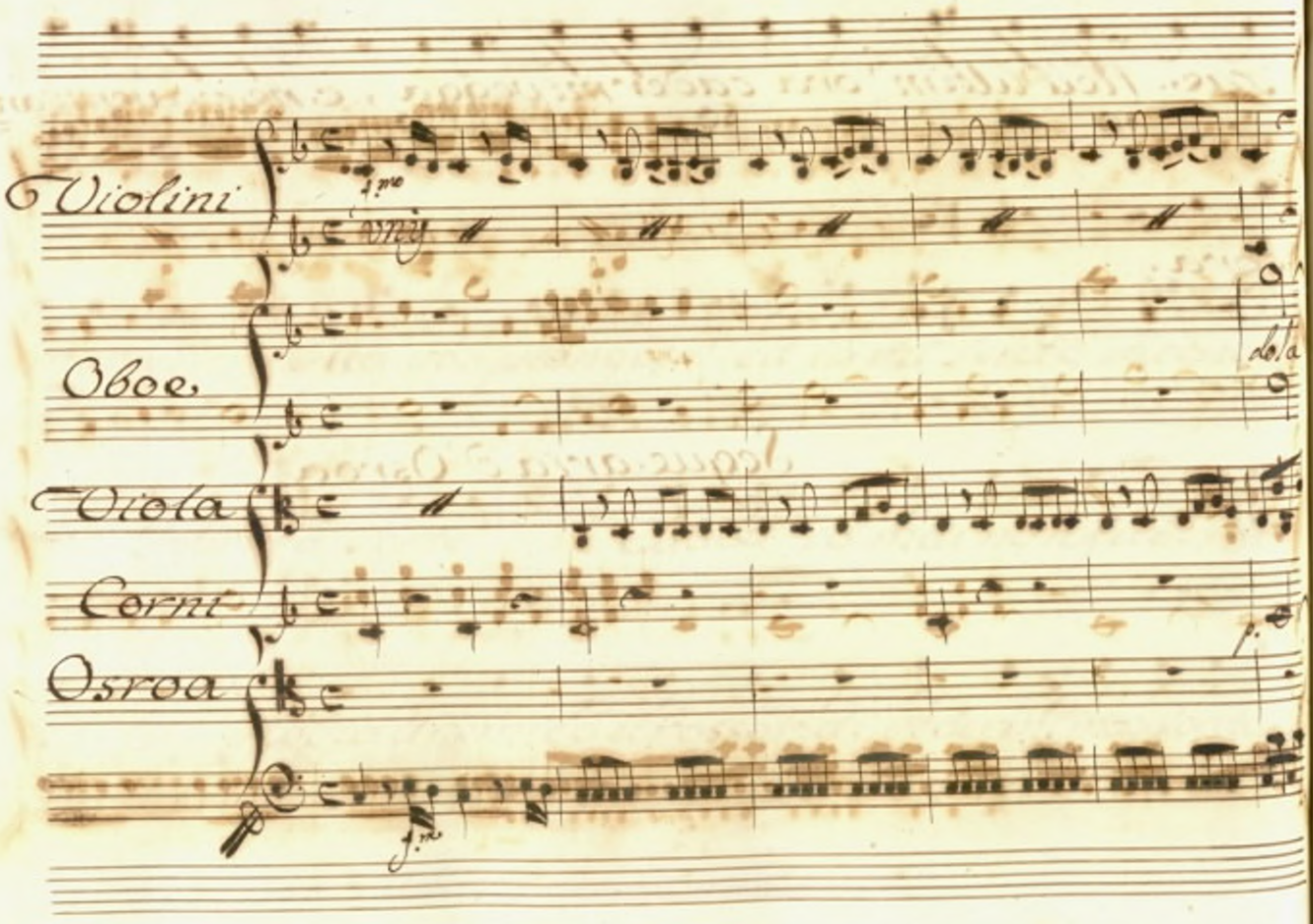

f.
gnato non sono. Tabbraccio, ti perdono. Addio, dell'alma
f.
Cm.
Far.
mia parte più cara. Oh addio funesto! Oh divisione a
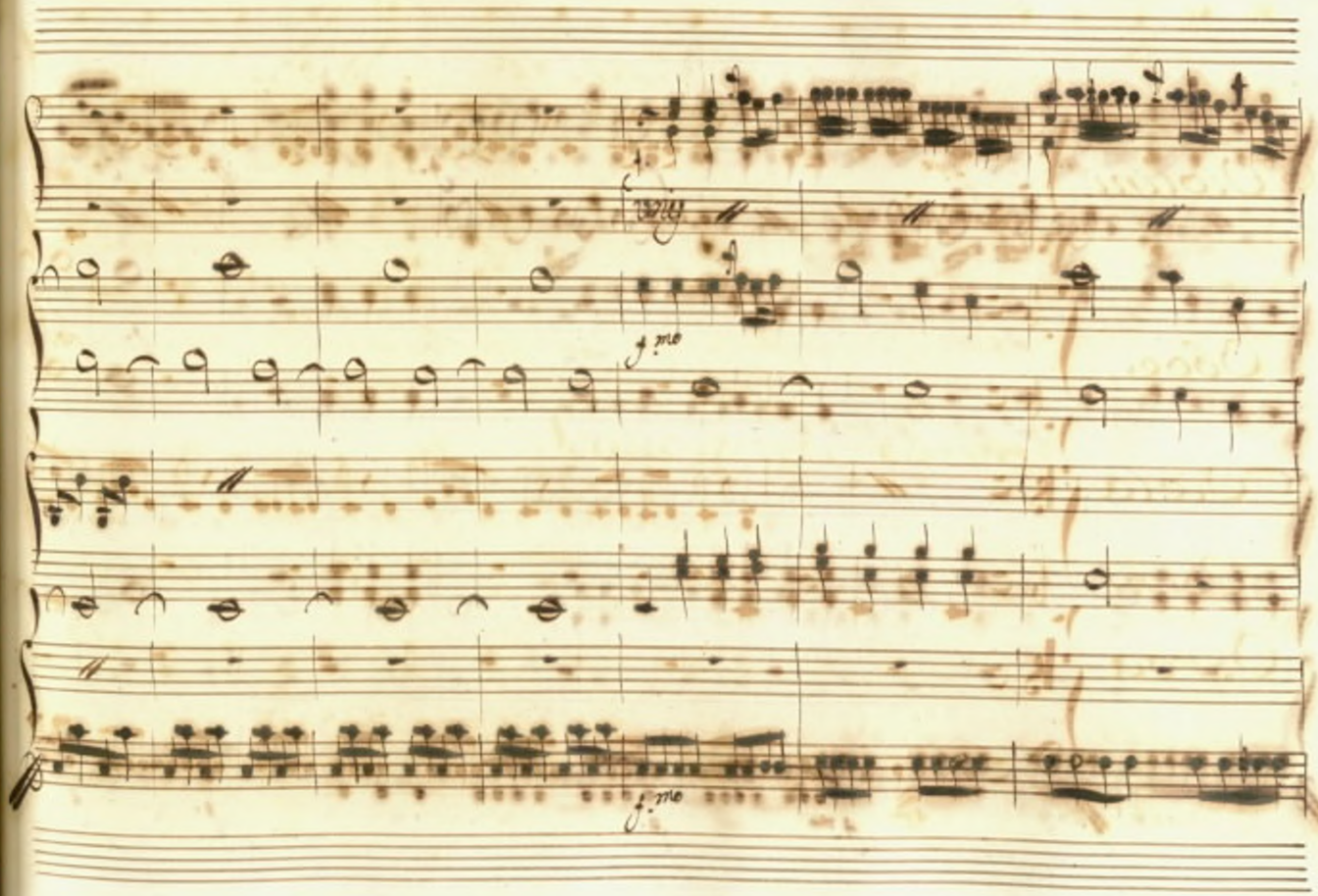

Osr.
mara! Ma voi piangete! ed io mi sento intene=
rir. Ingrata sorte! Debole io mai non fui. Si
parta. Abbia il nemico il rossor di vedermi maggior dell'

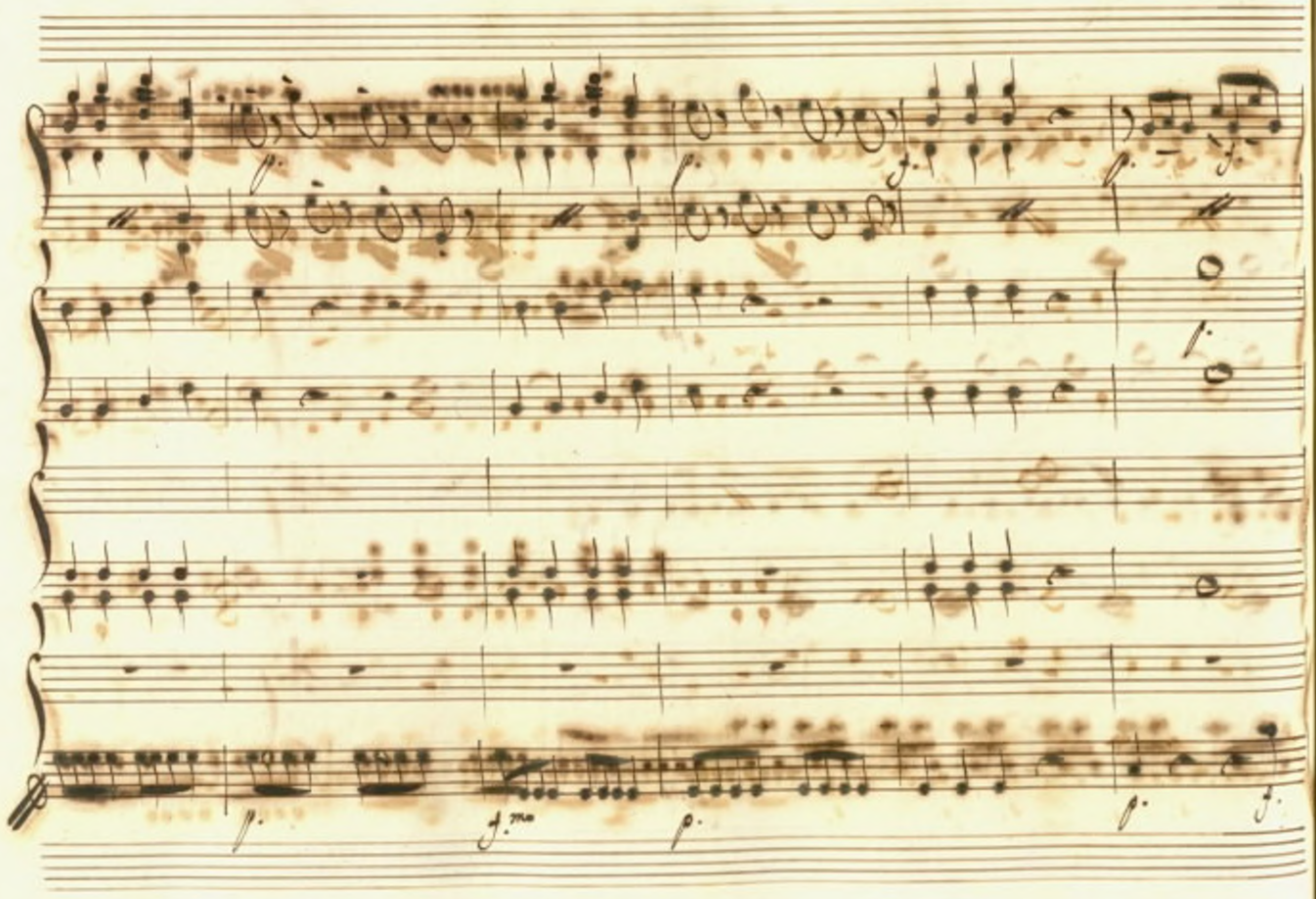
sue. Nell'ultim' ora cader mi vegga, e ne paventi an-
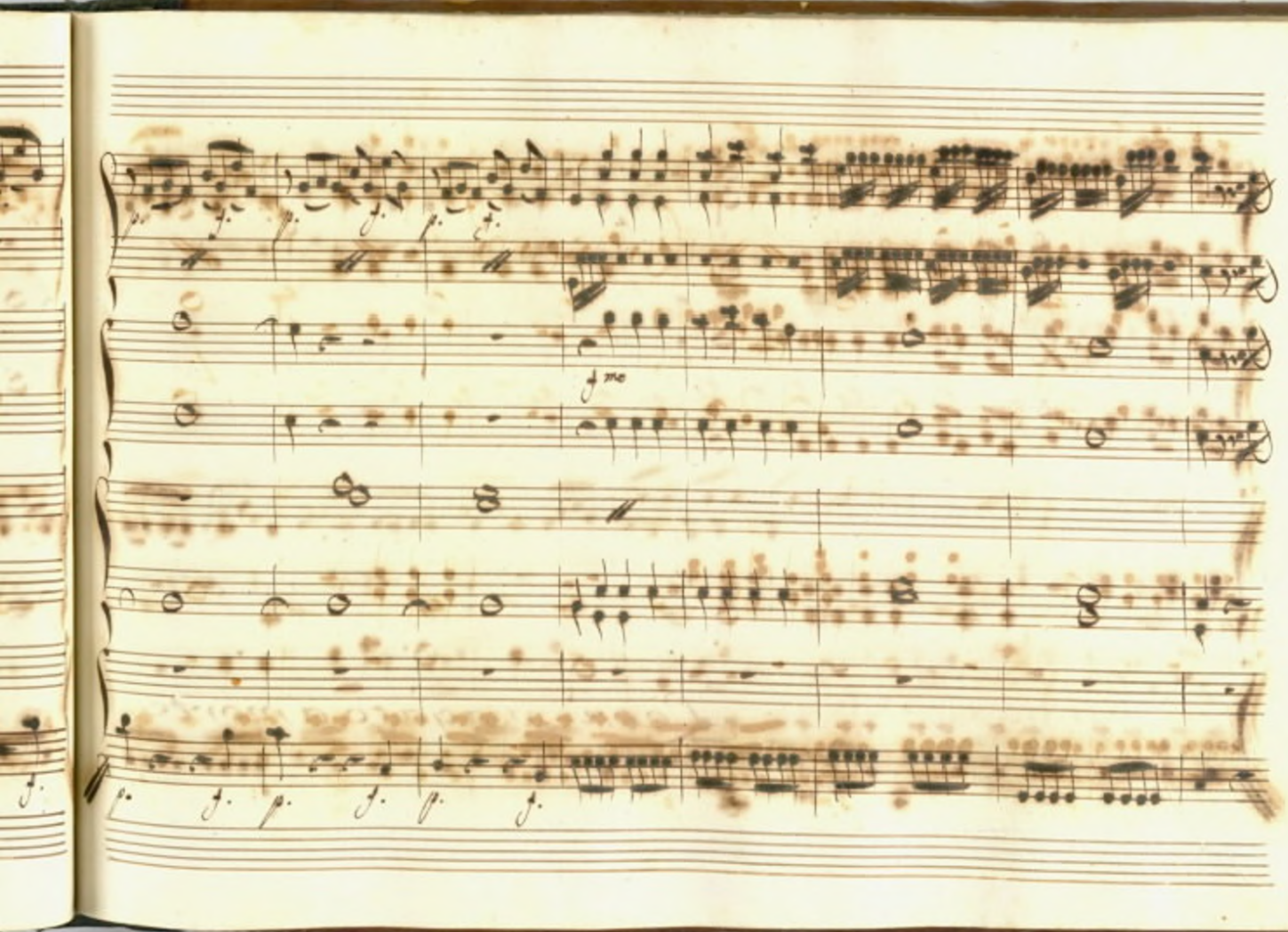
cora.
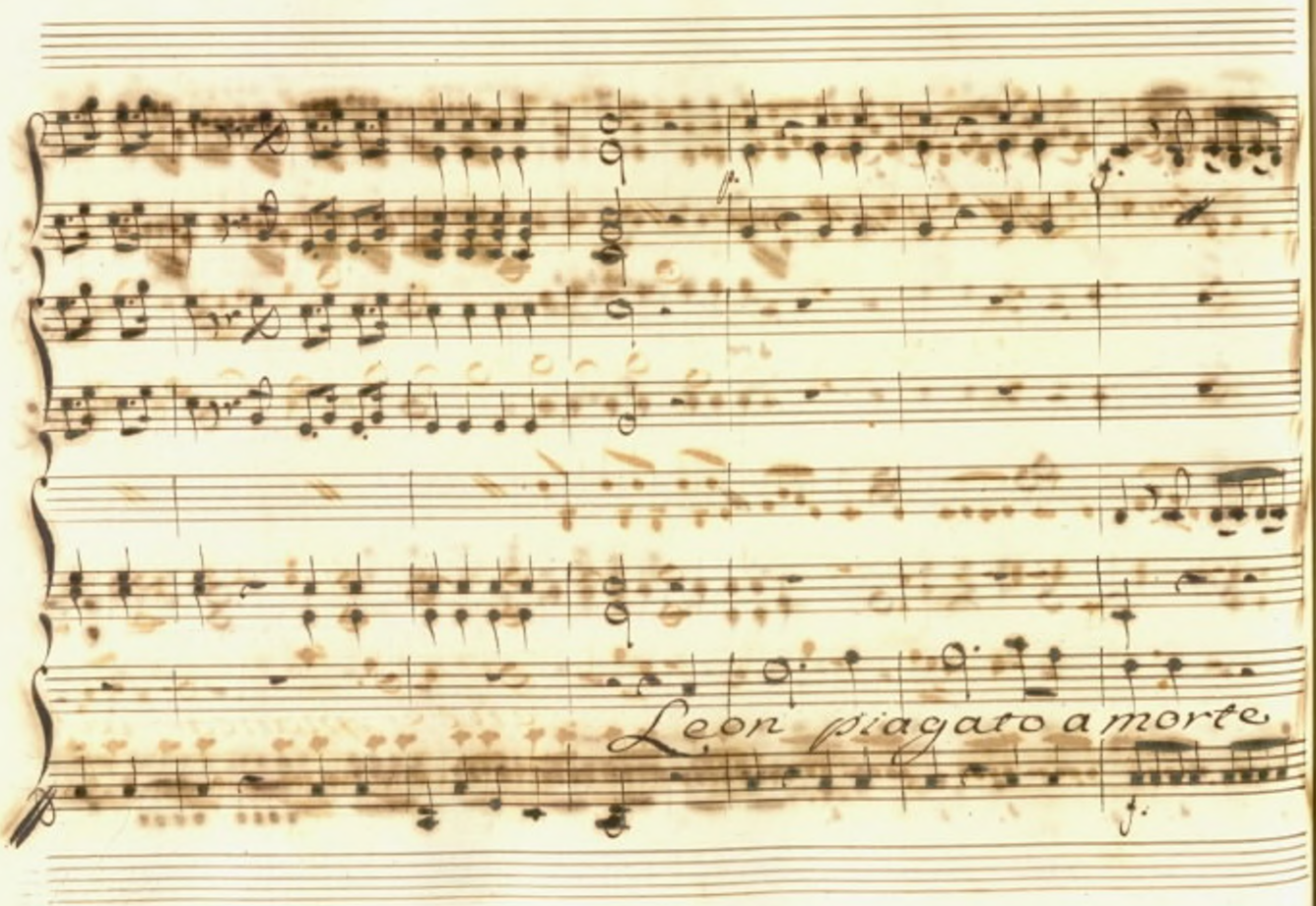
Segue aria d'Osroa
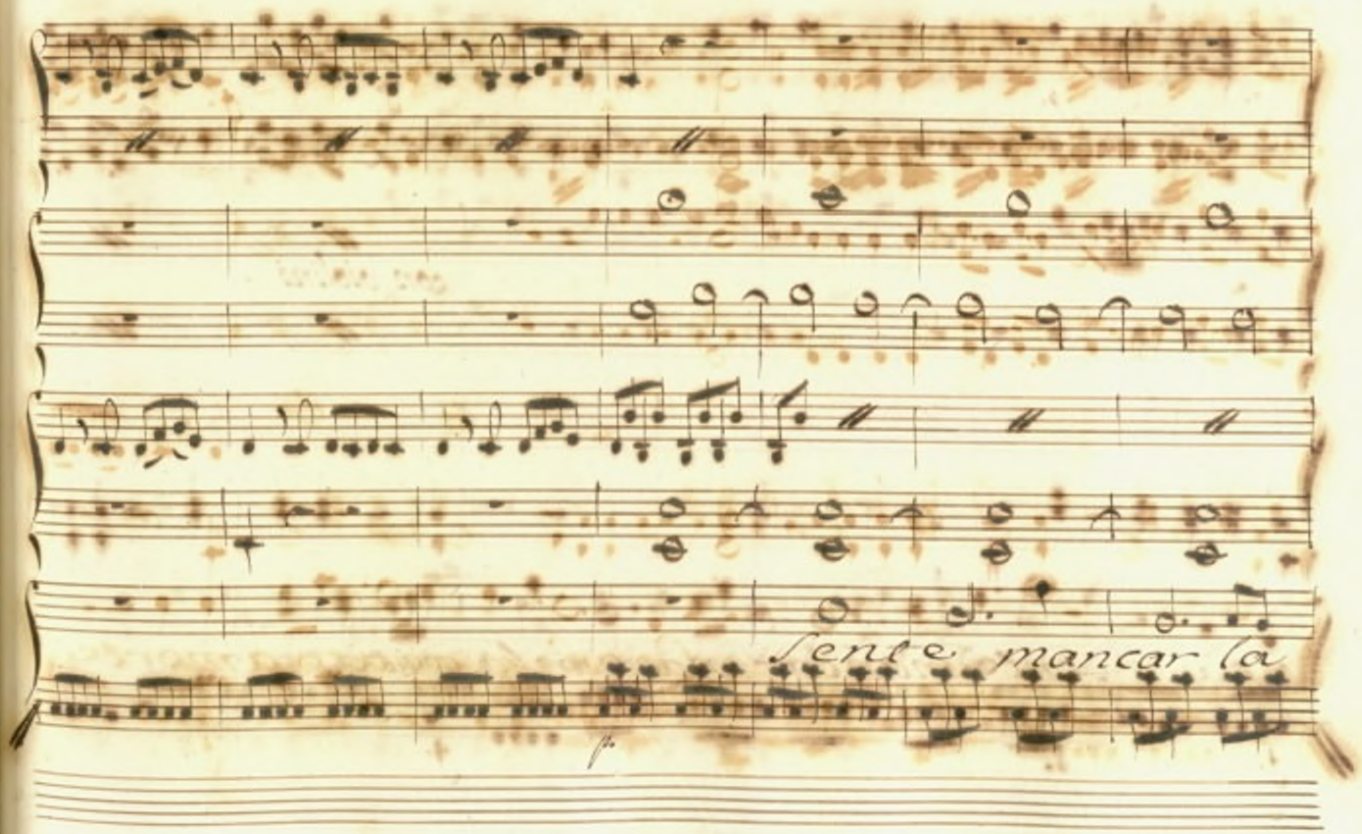

Violini
1.mo
Oboe
Viola
Corni
Osroa
f.mo
p.
Solo

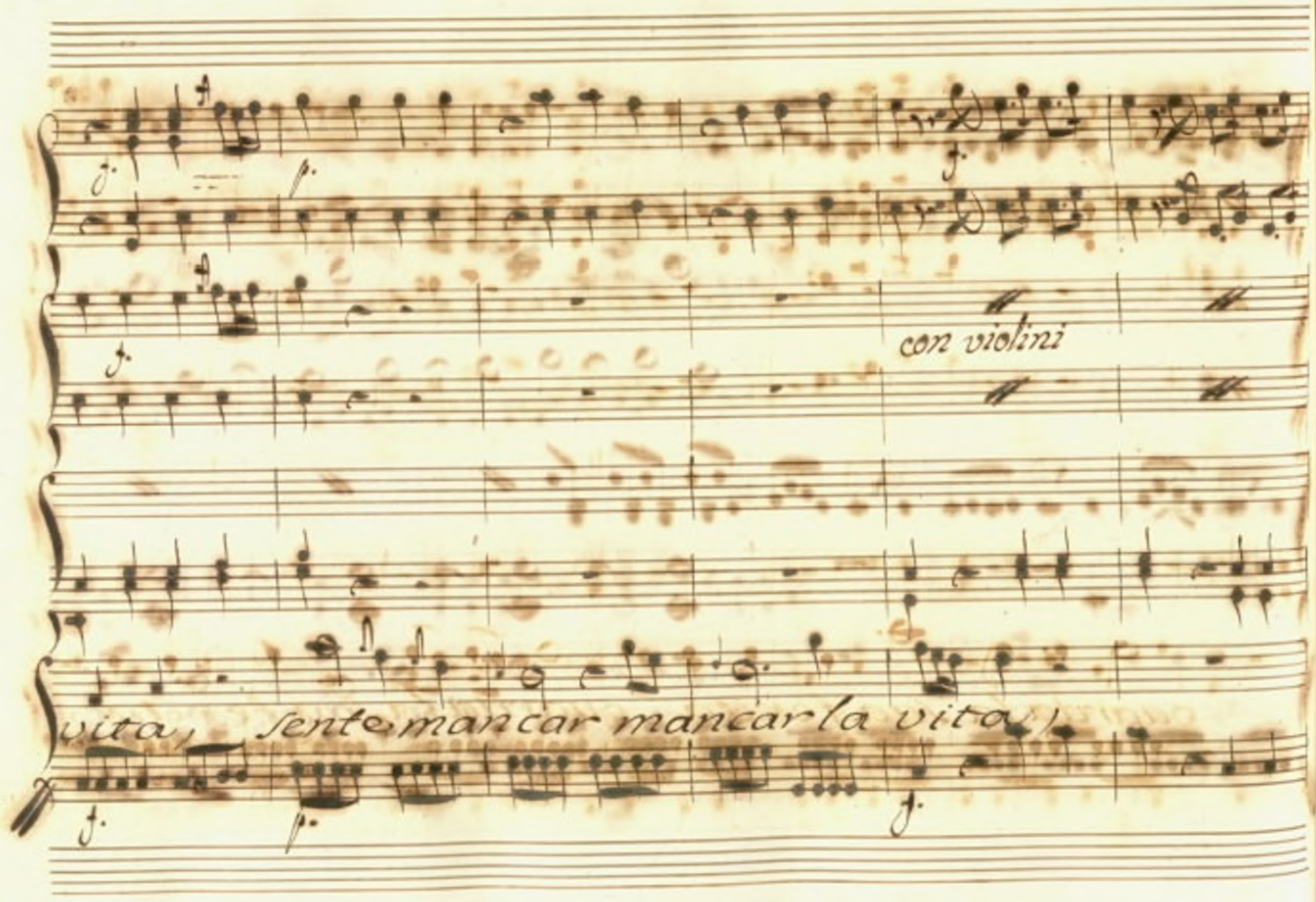

f.mo
f.mo
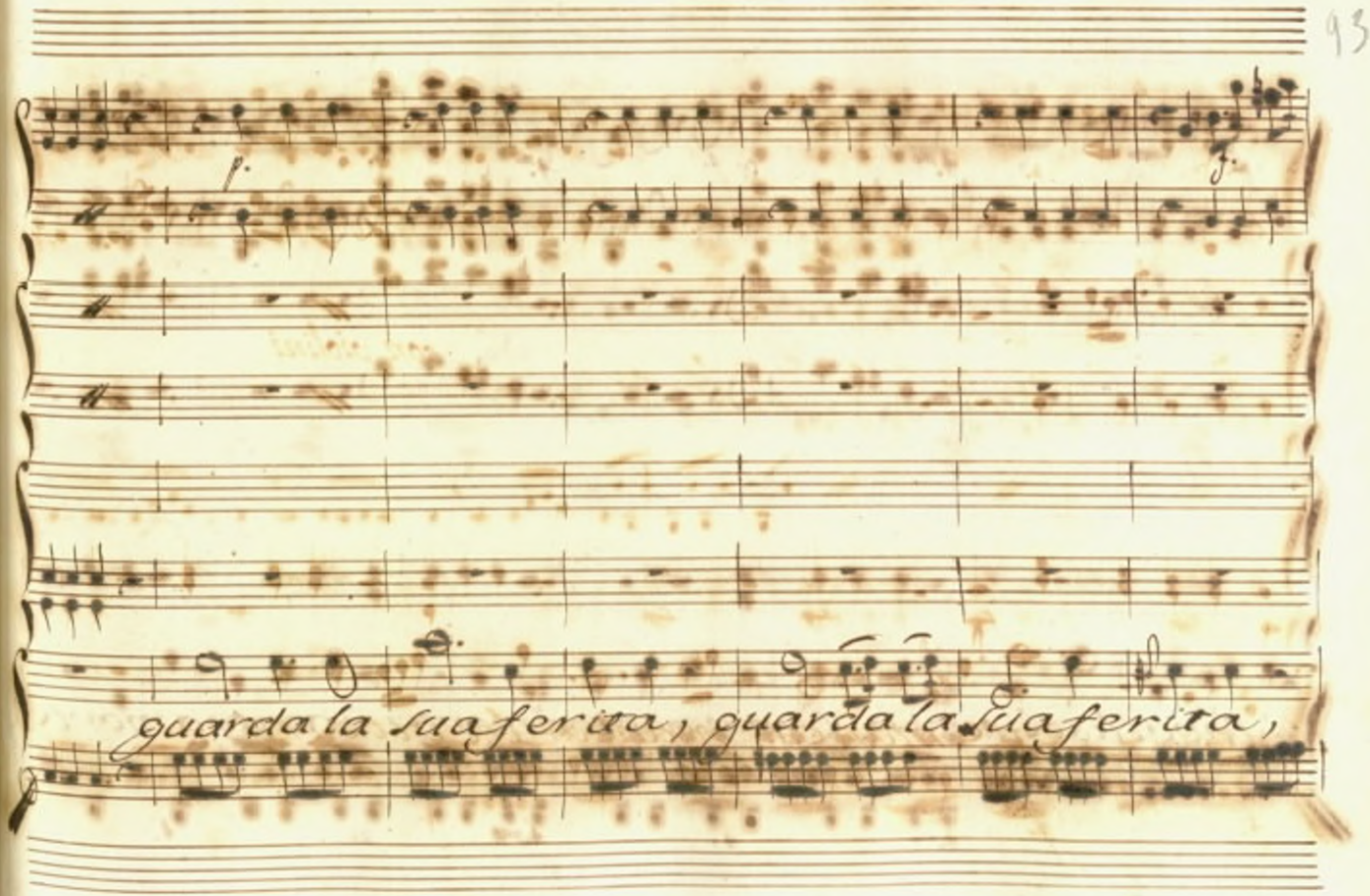

p.
f.
p.
f.
f.
p.
f.
p.
f.mo
p.
p.
f.
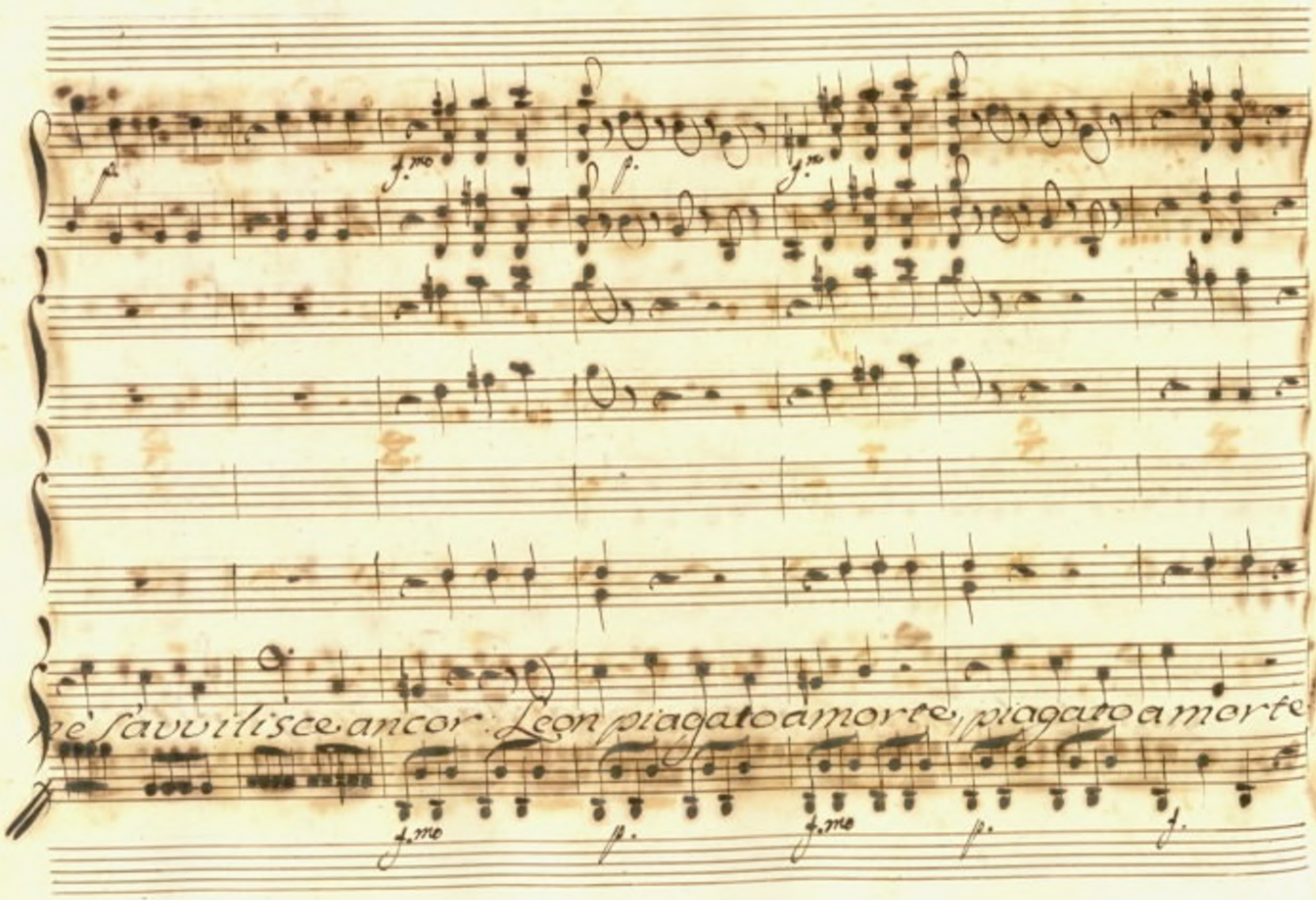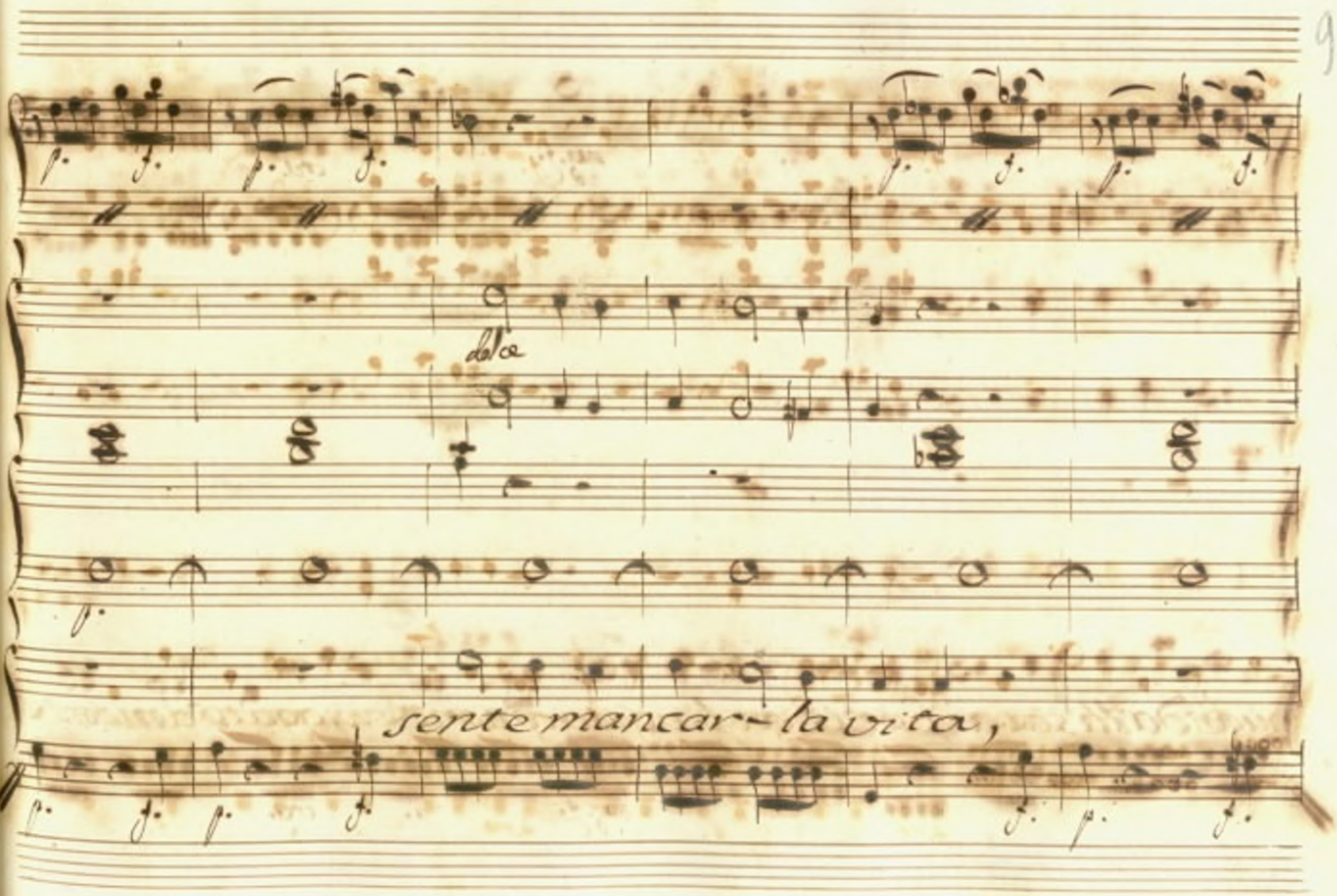



Leon piagato a morte
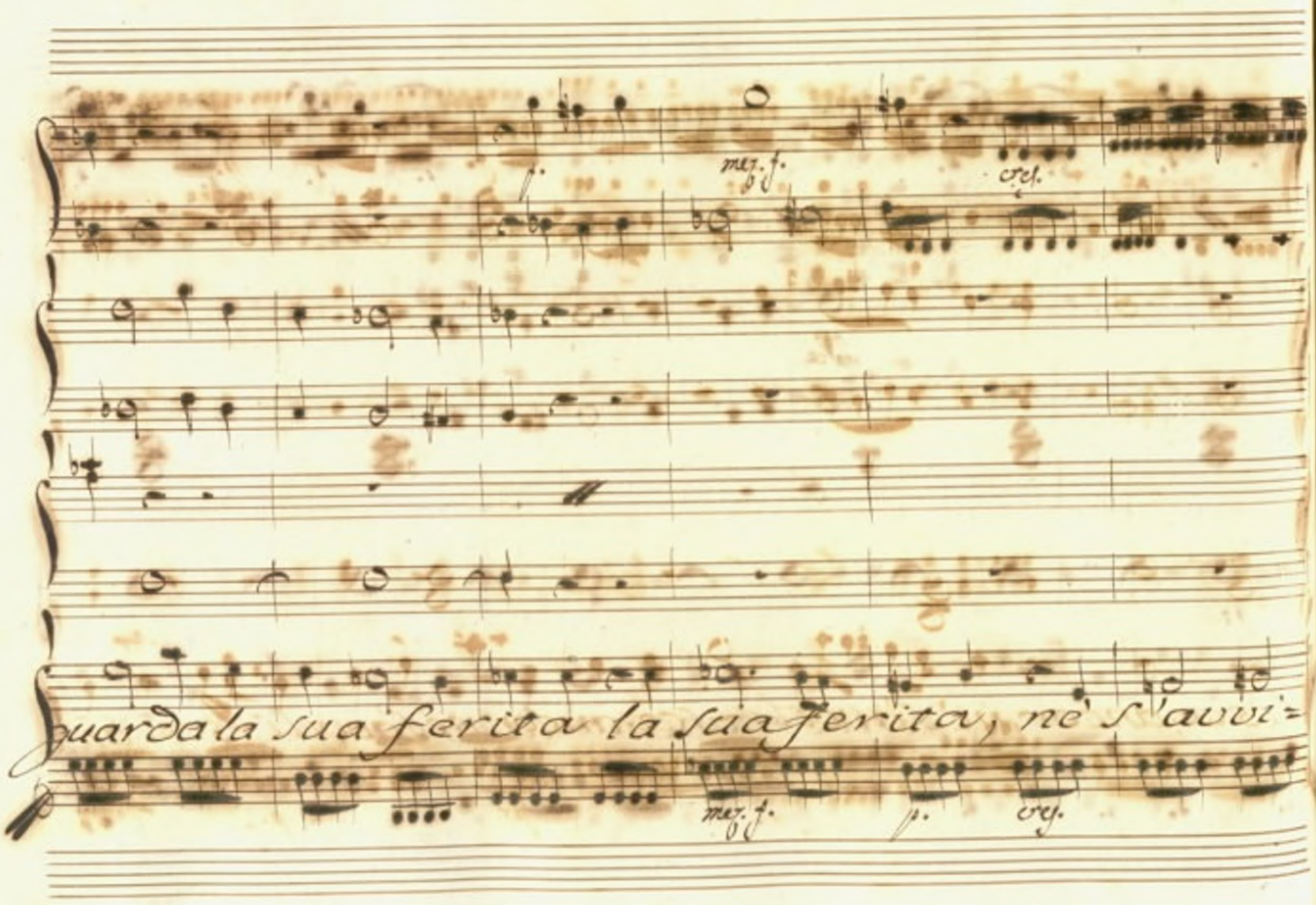

sente mancar la
f.
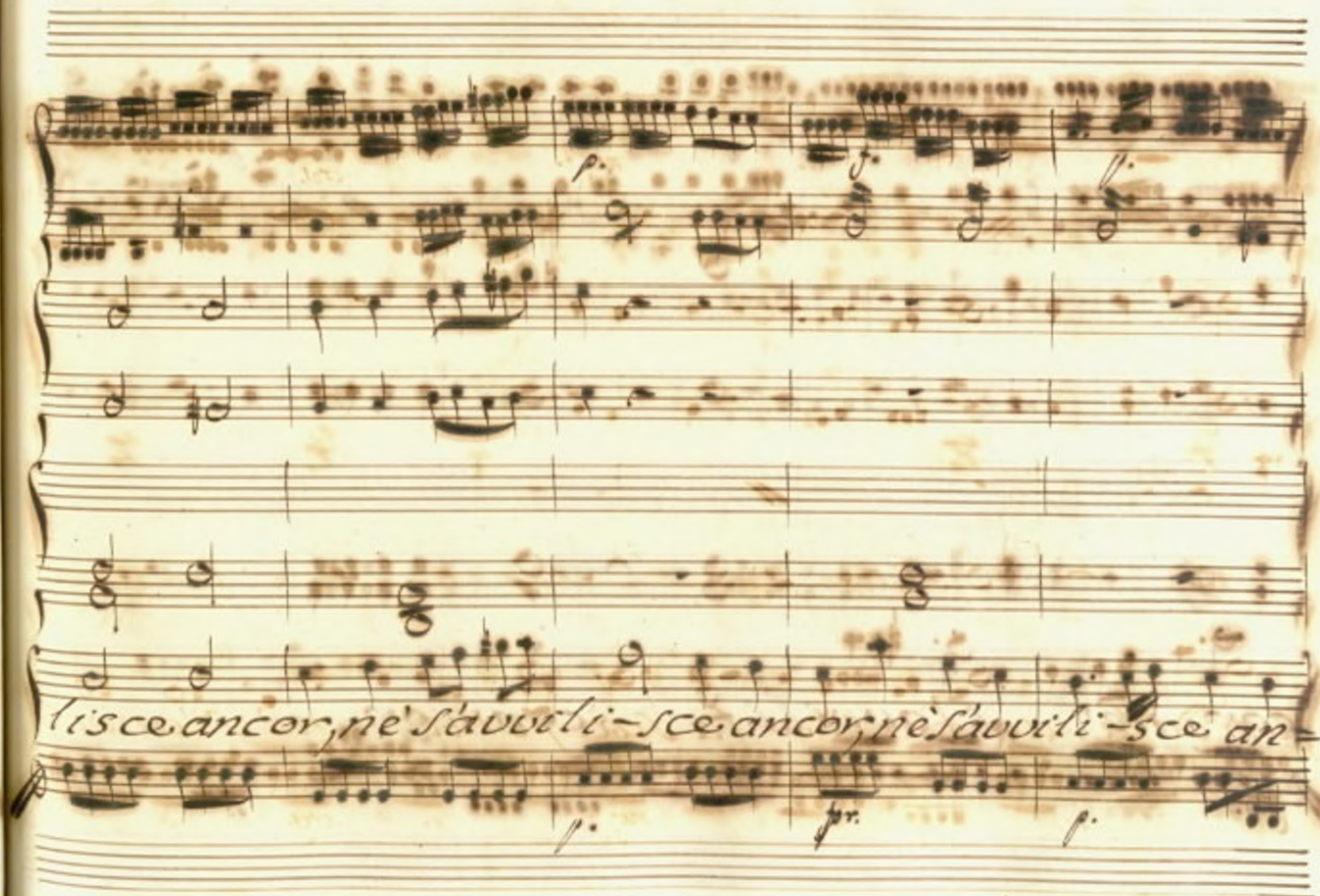

con violini
vita, sento mancar mancar la vita,
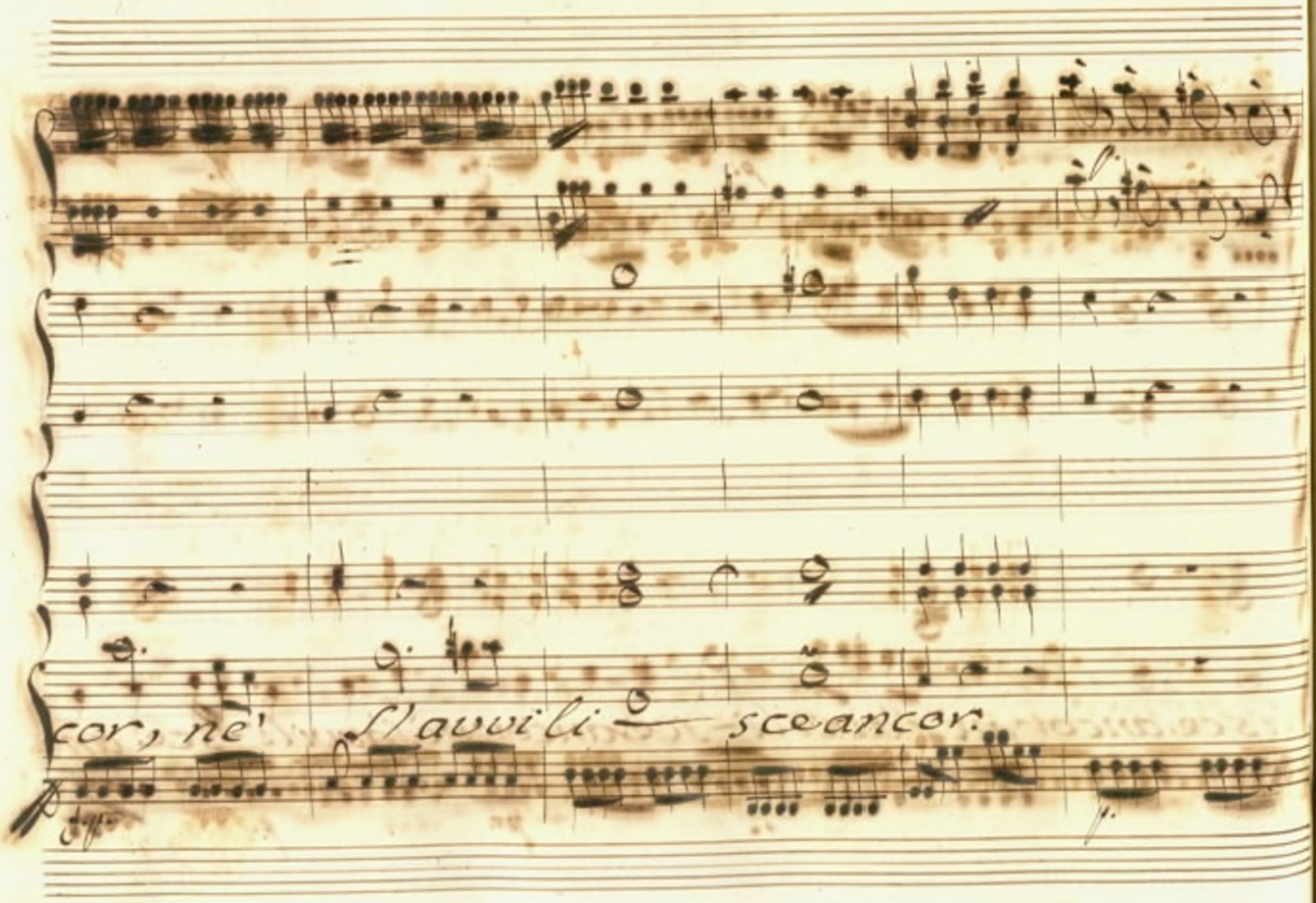

p.
f.
guarda la sua ferita, guarda la sua ferita,
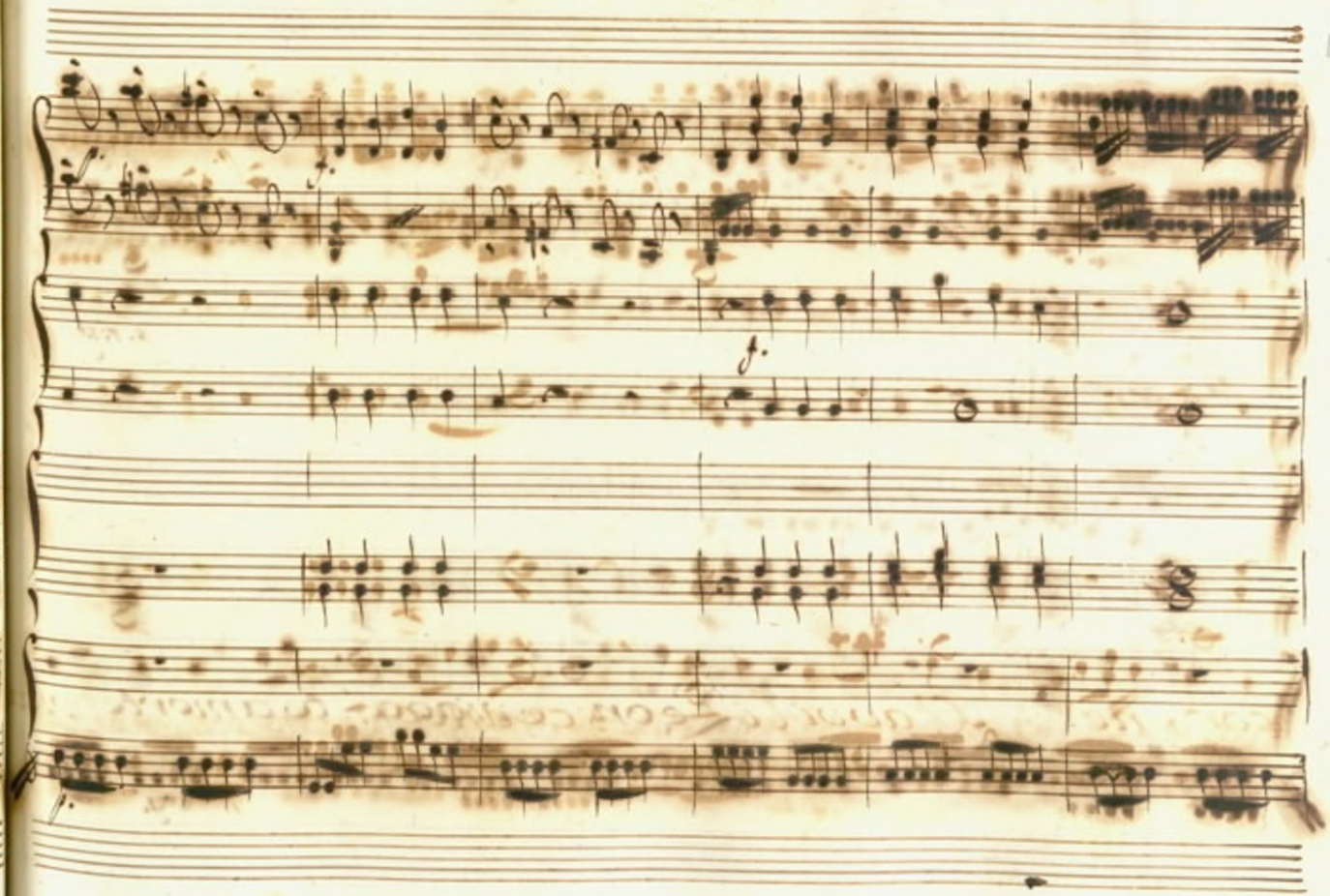

né s'avvilisce ancor: Leon piagato a morte, piagato a morte
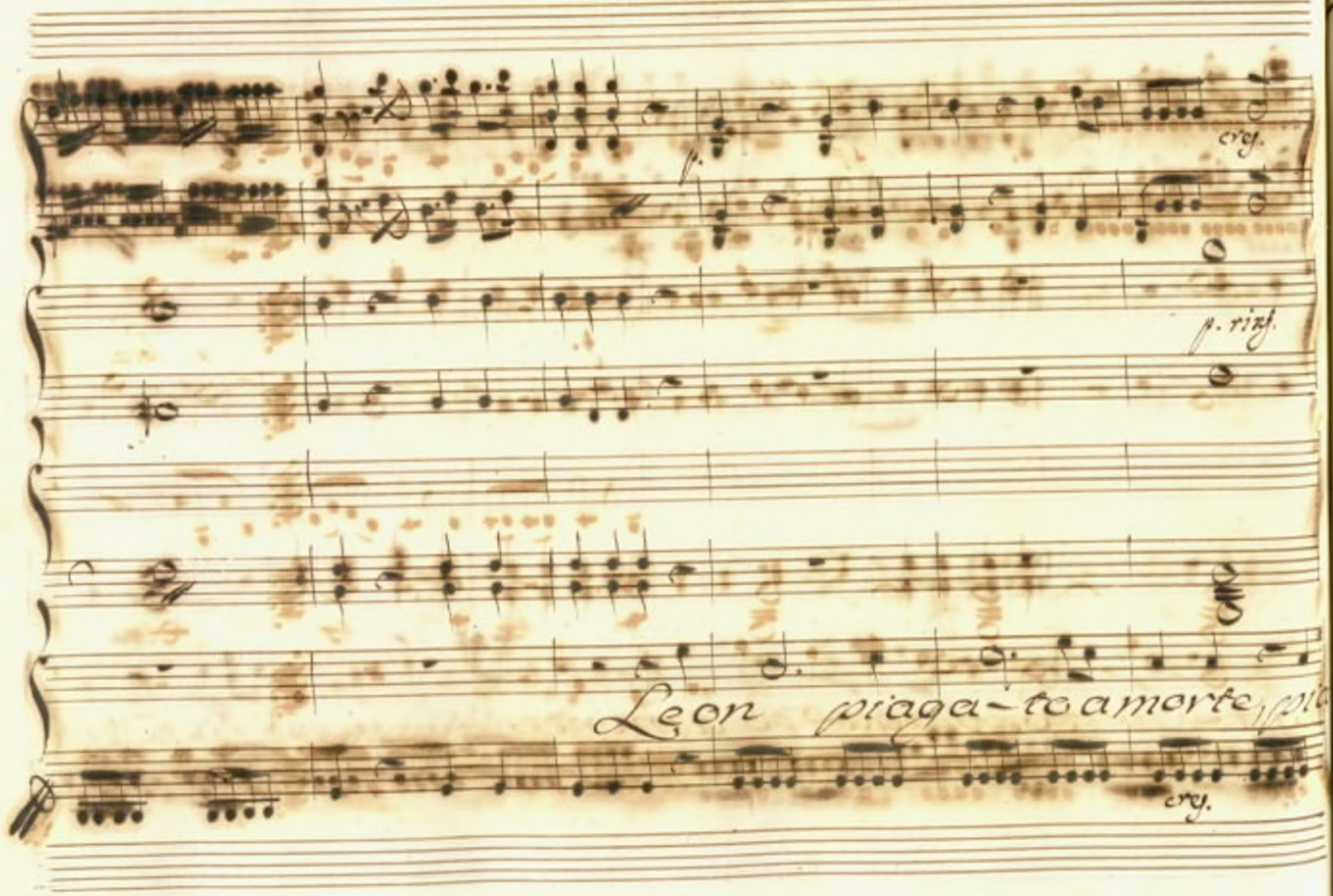

dolce
sente mancar-la vita,
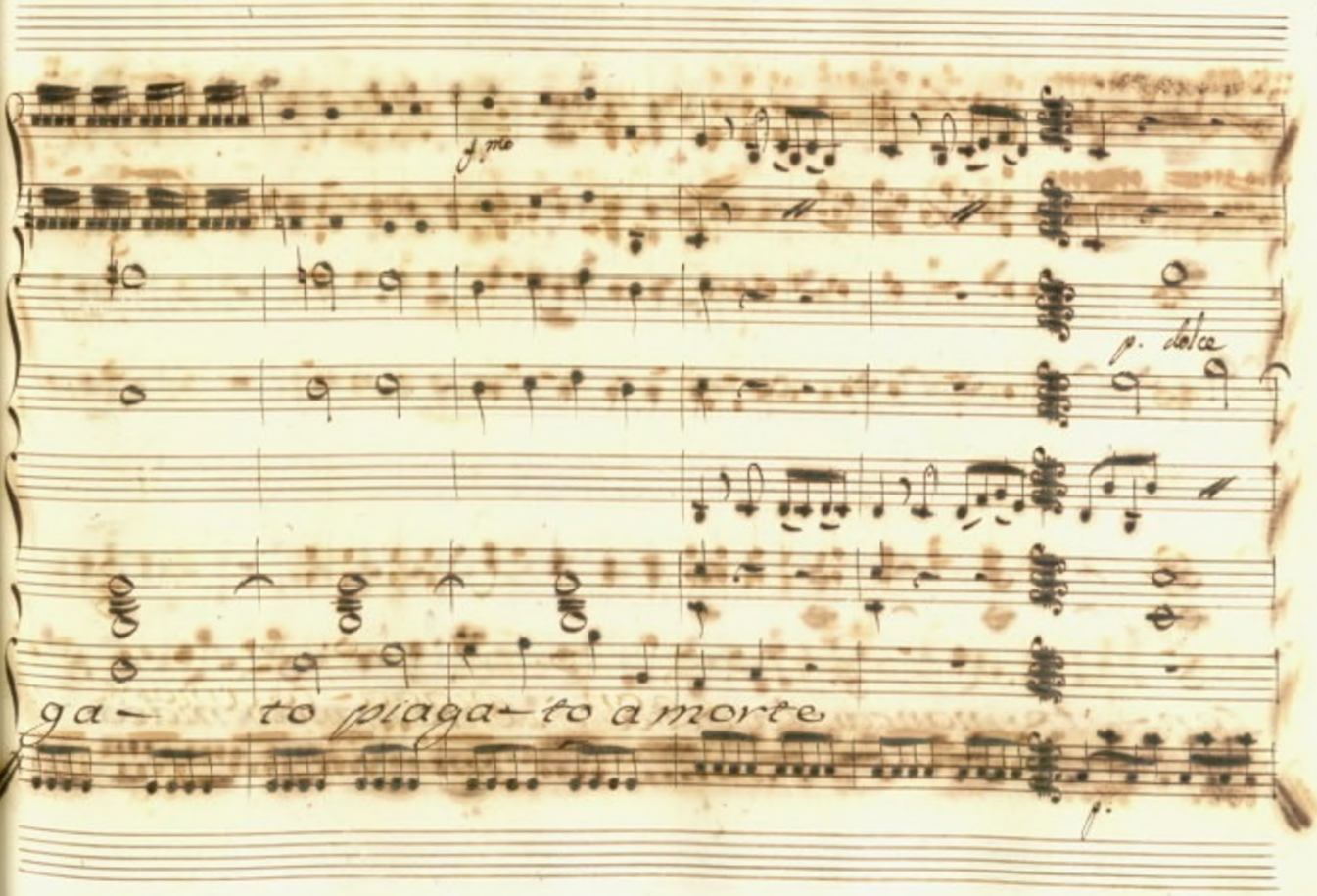

mez. f.
cres.
guarda la sua ferita la sua ferita, nè s'avvi=
mez. f.
p.
cres.
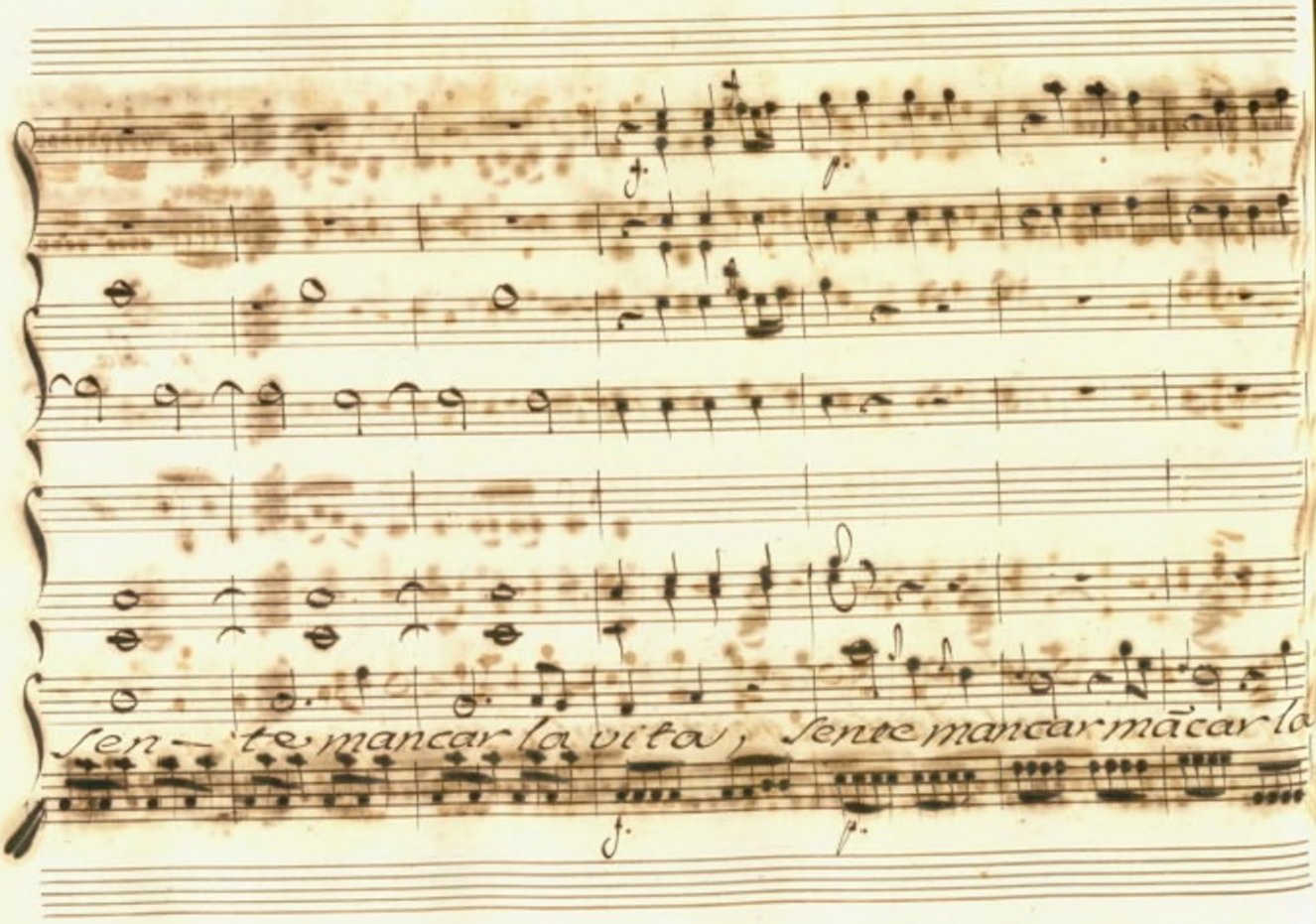

p.
f.
f.
lisce ancor, ne' savvili-sce ancor, ne' savvili-sce an-
p.
fp.
p.
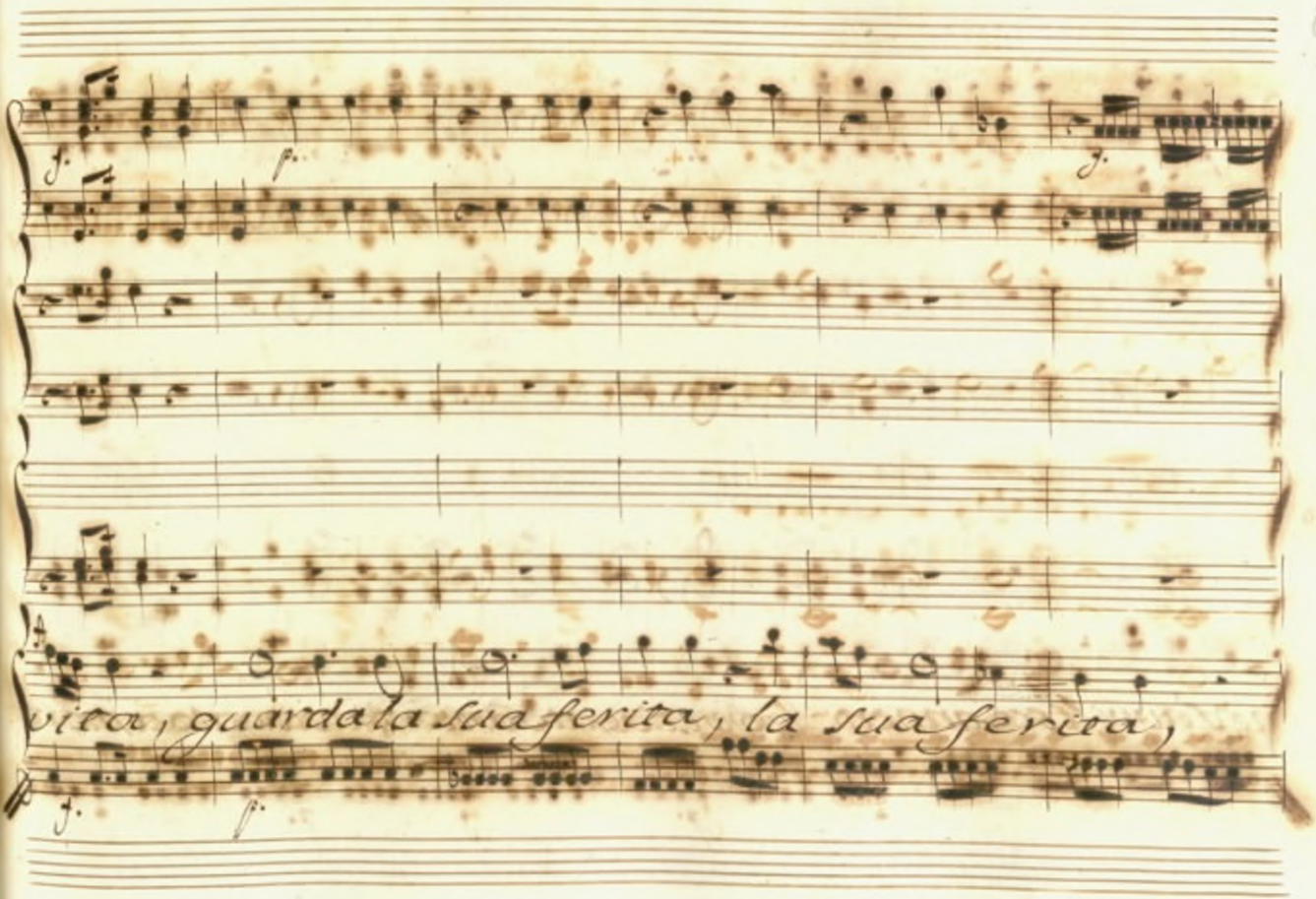

cor, ne' sfavvili sceancor.
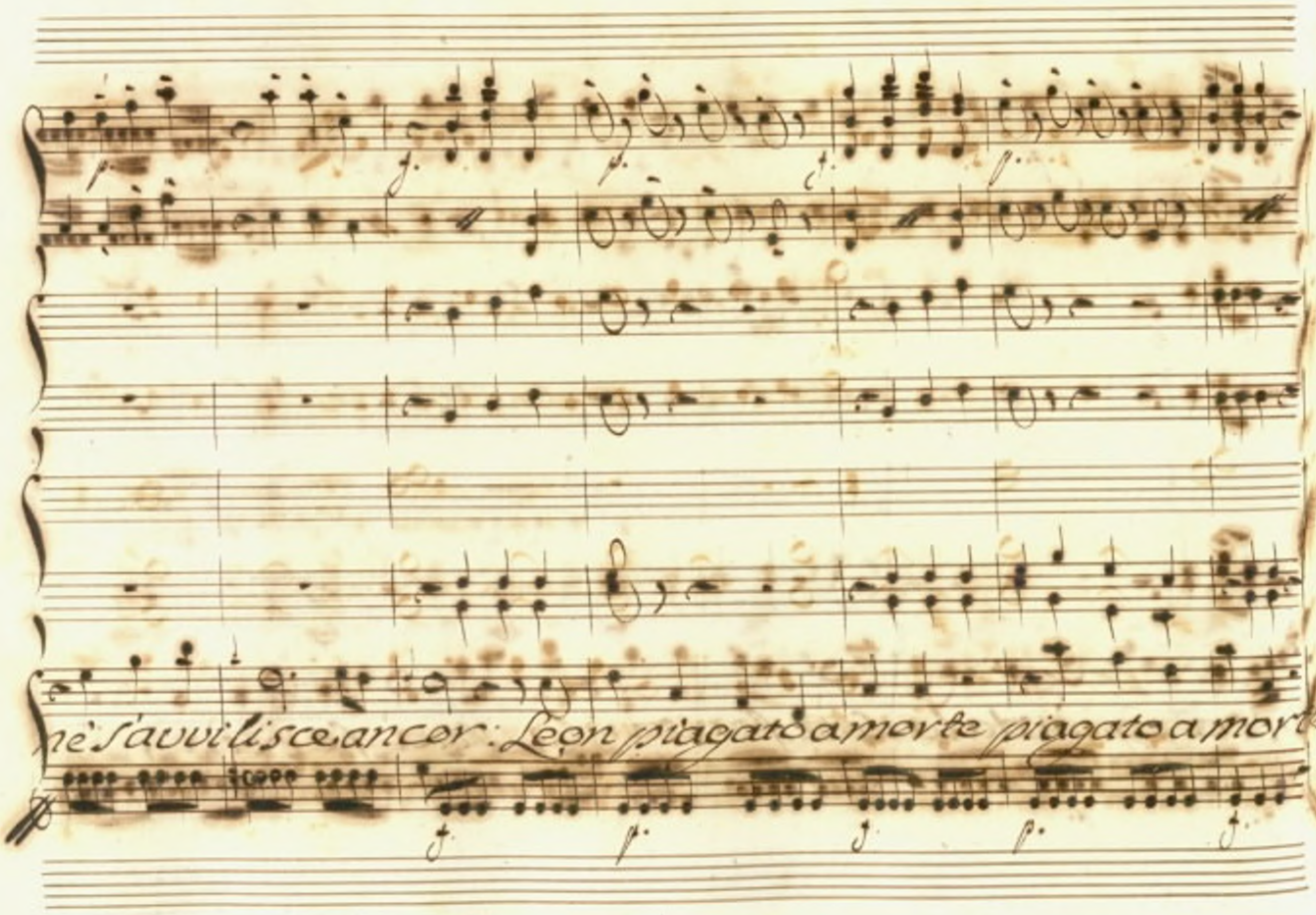

f.
f.
f.
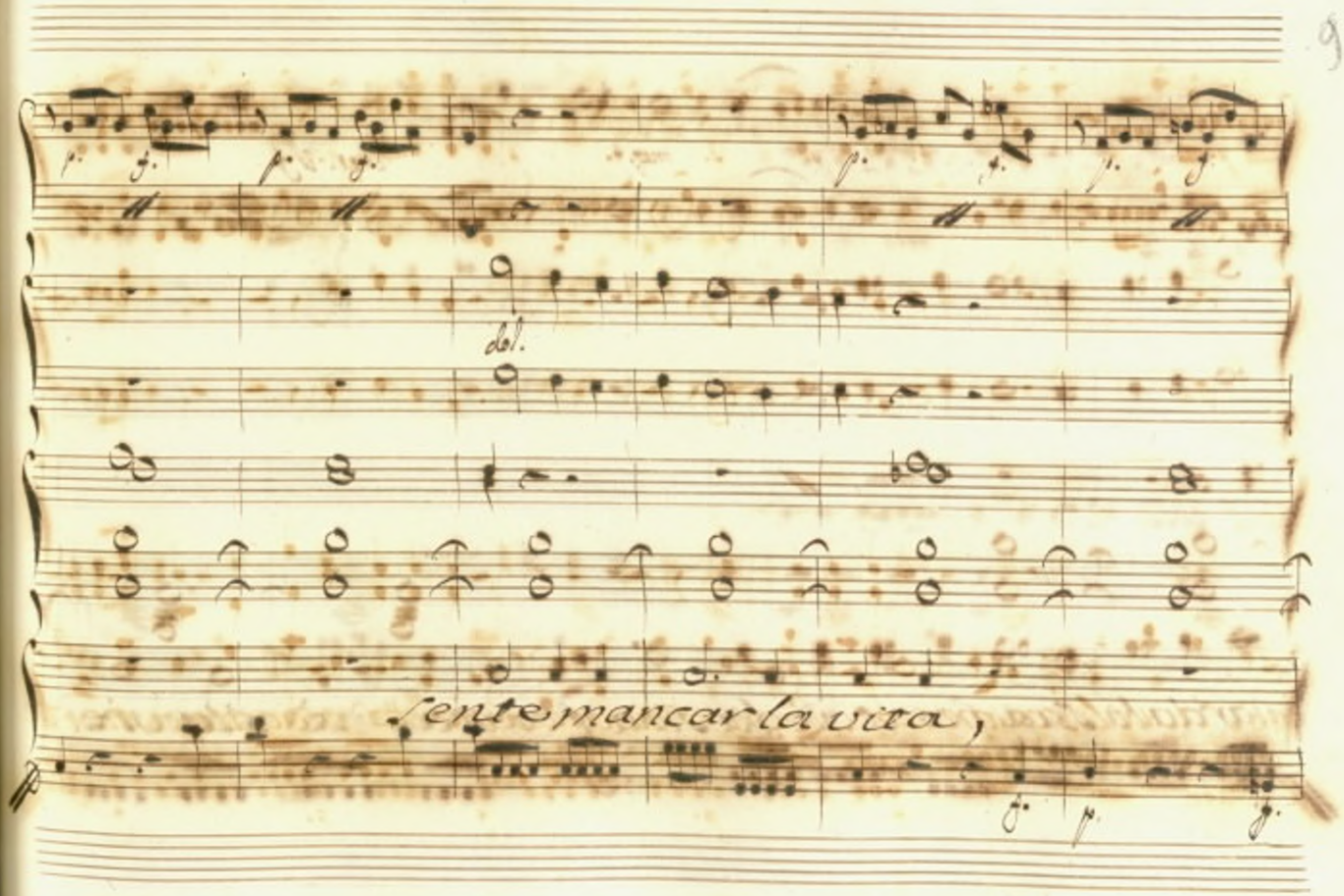

cres.
p.
p. rinf.
Leon piaga-to amorte,
cres.
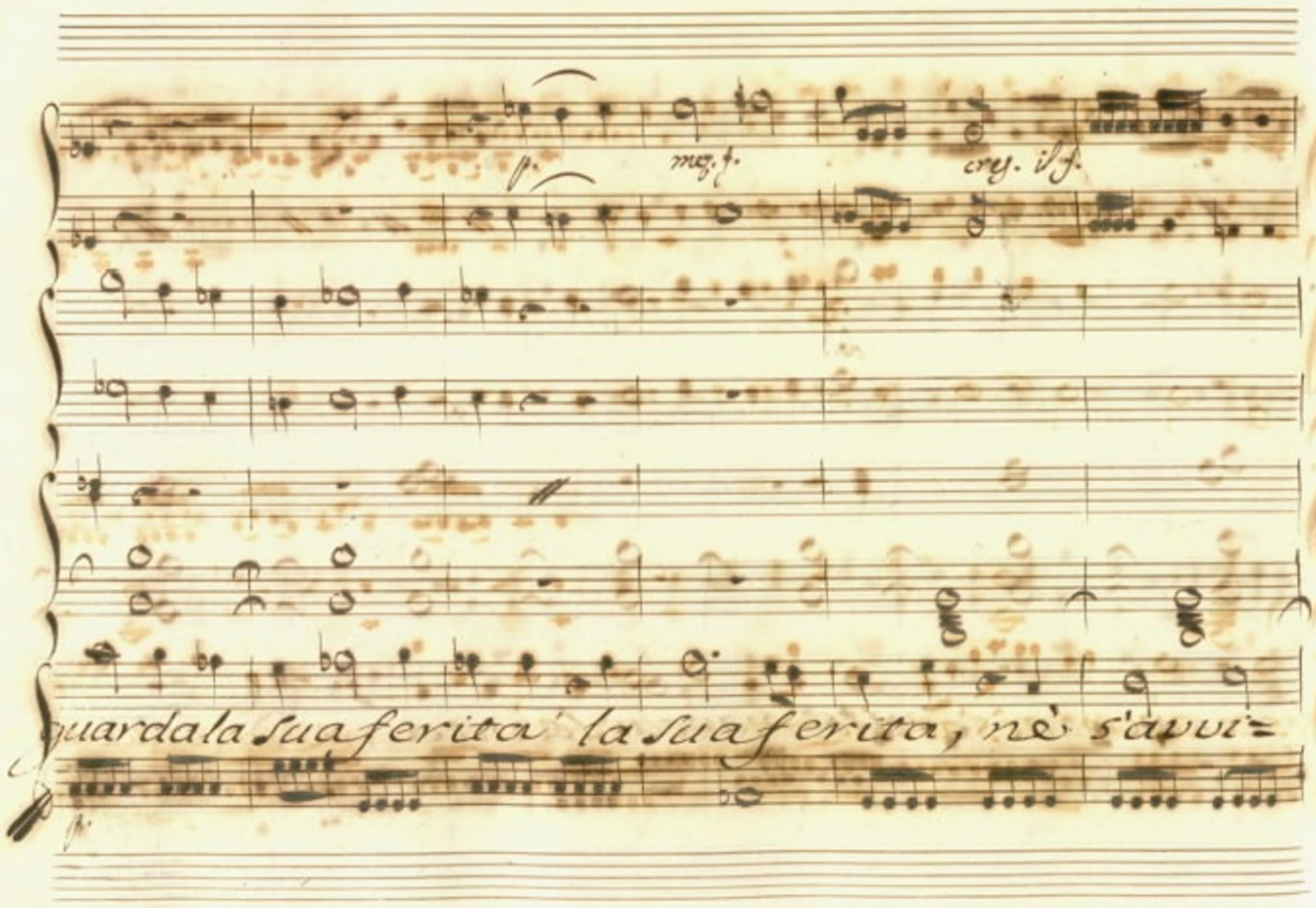

f. mo
p. dolce
ga— to piaga— to amorte
f.
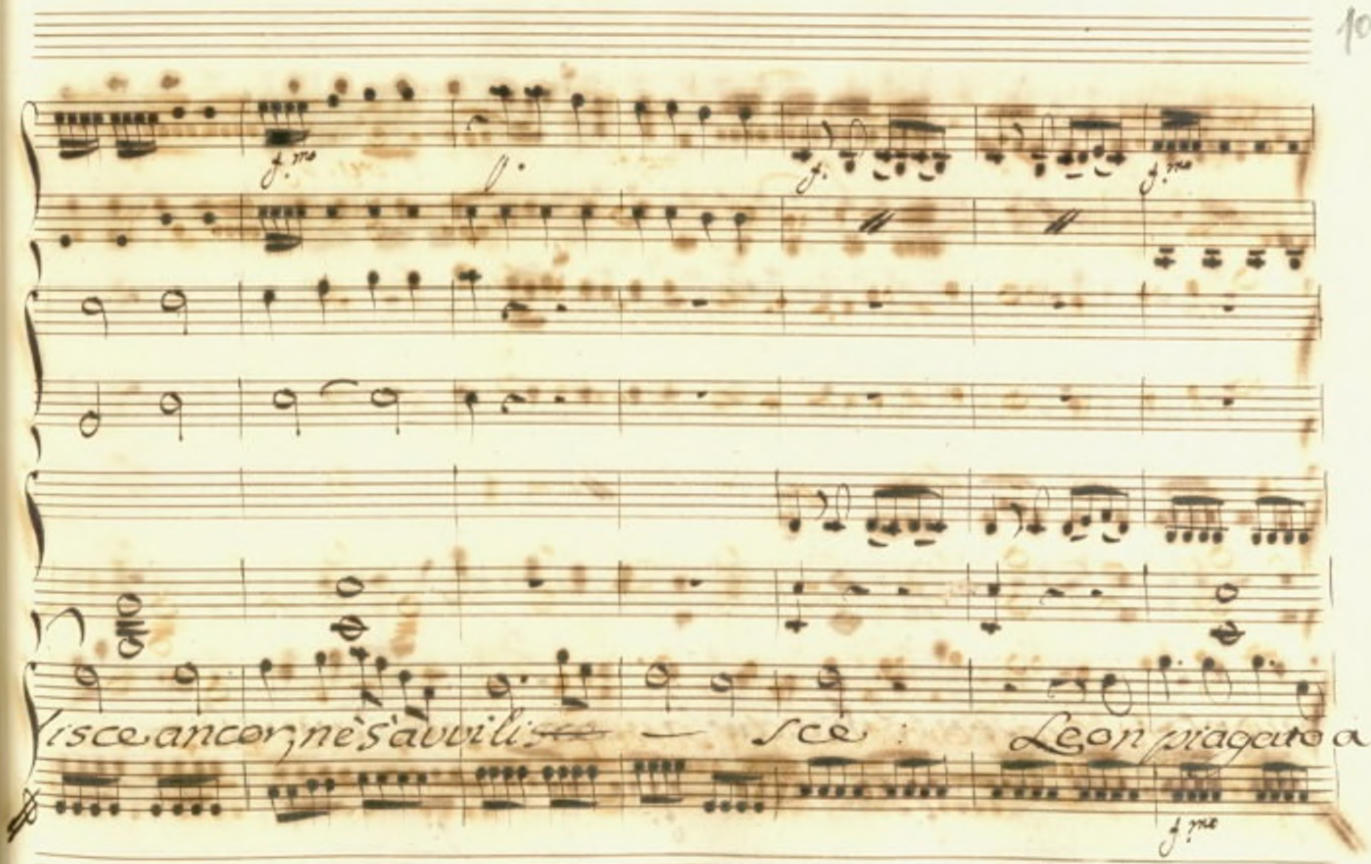

f.
p.
sen- te mancar la vita, sente mancar mācar la
f.
p.


f.
ff.
f.
vita, guarda la sua ferita, la sua ferita,
f.
ff.
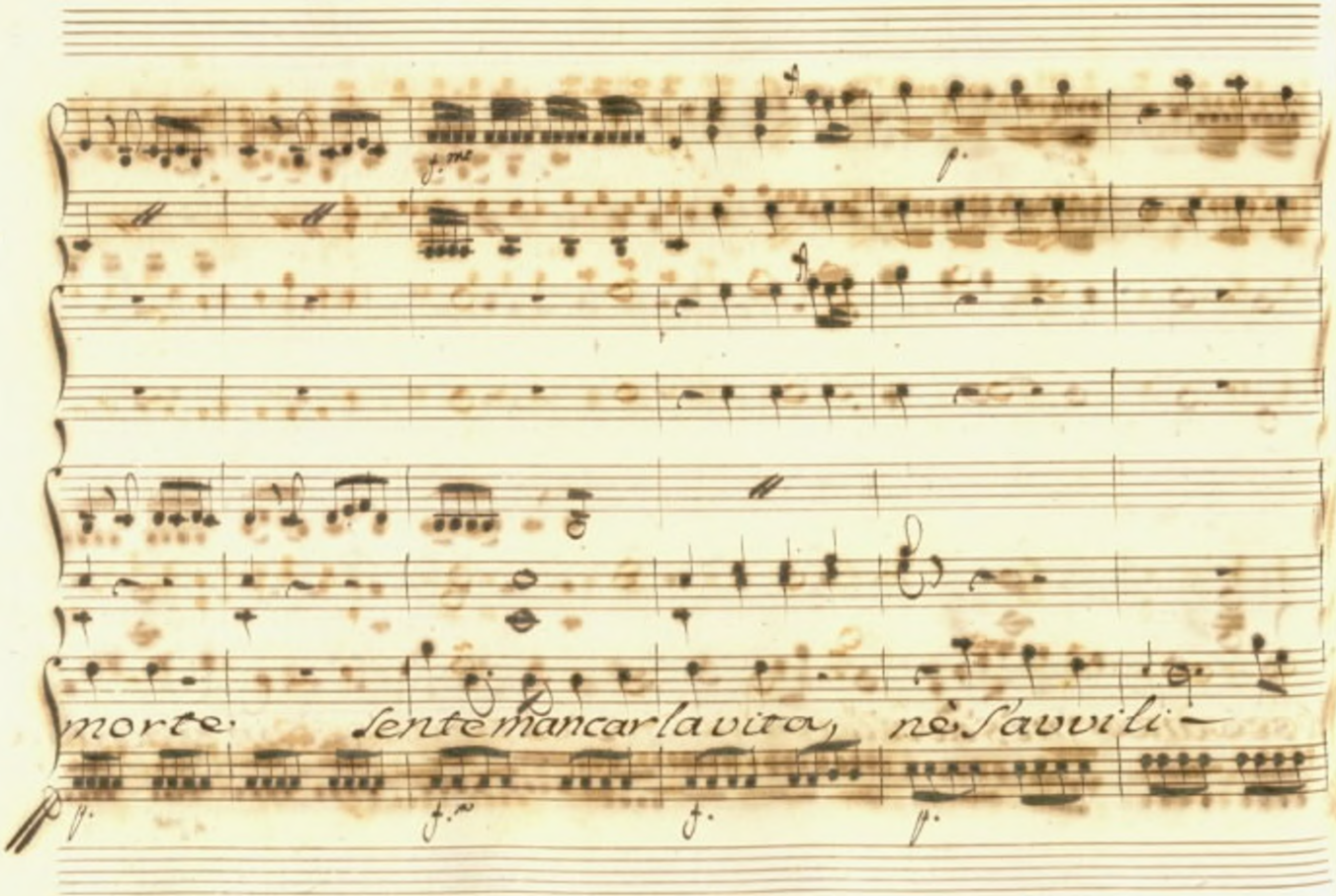

nè s'avvilisce ancor: Leon piagato a morte piagato a morte
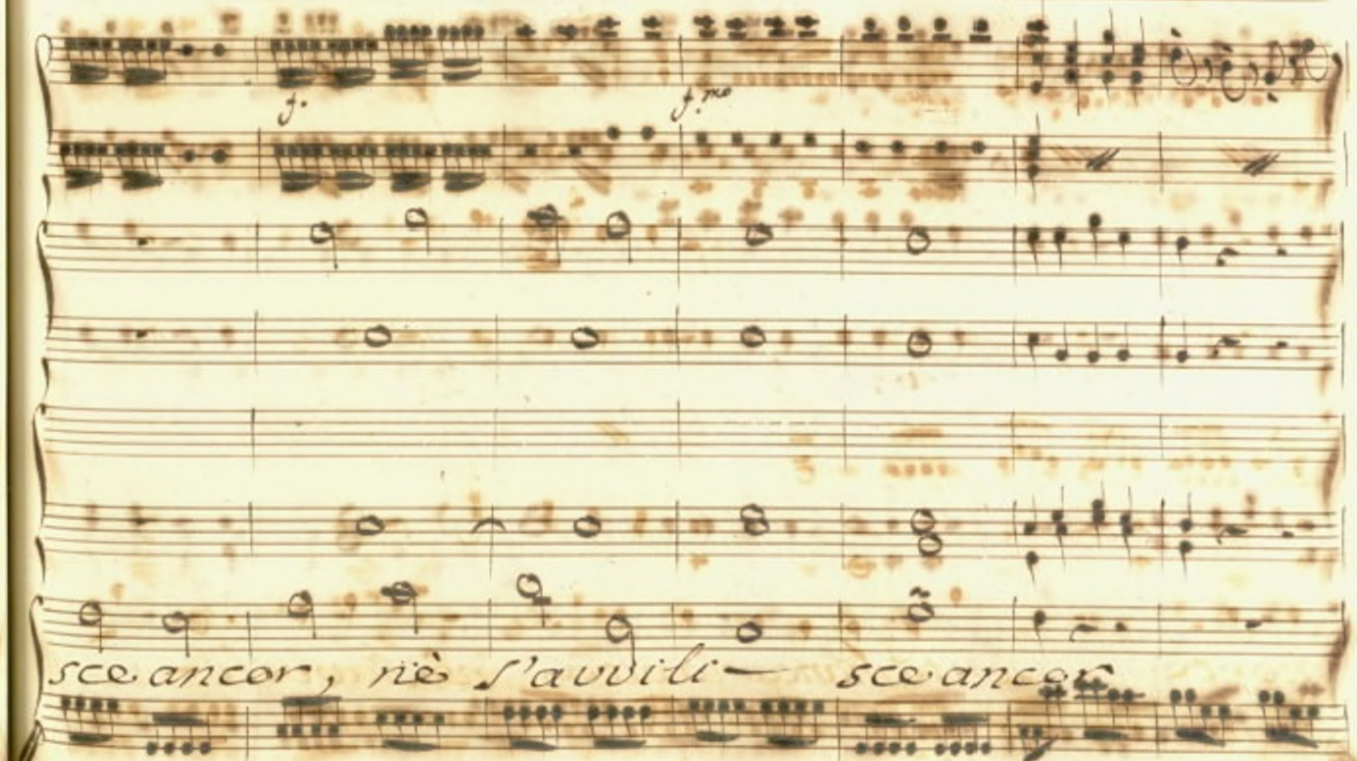

del.
sentemancarla vita,
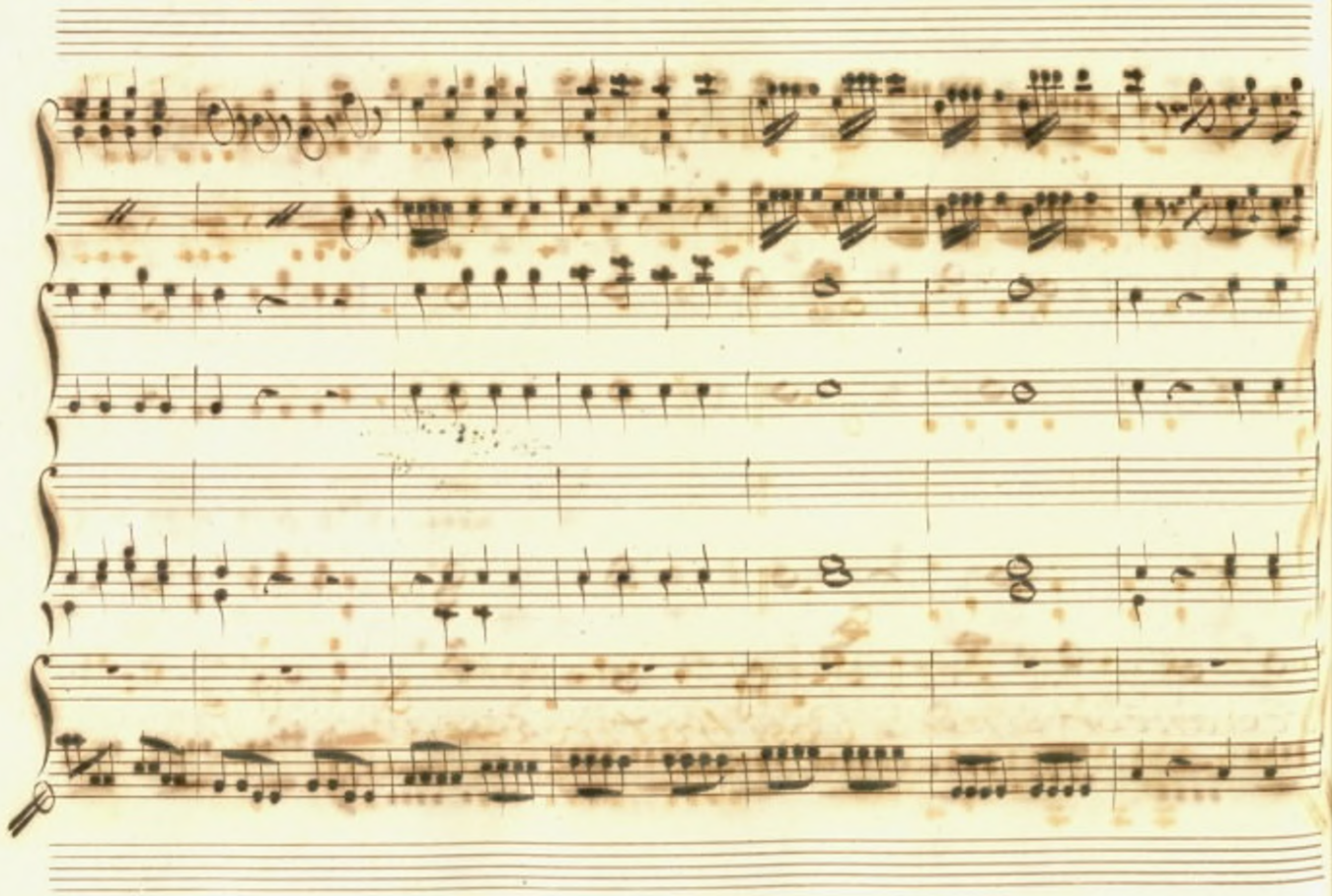

p.
mez. f.
cres. il f.
guarda la sua ferita, la sua ferita, nè s'avvi=
f.
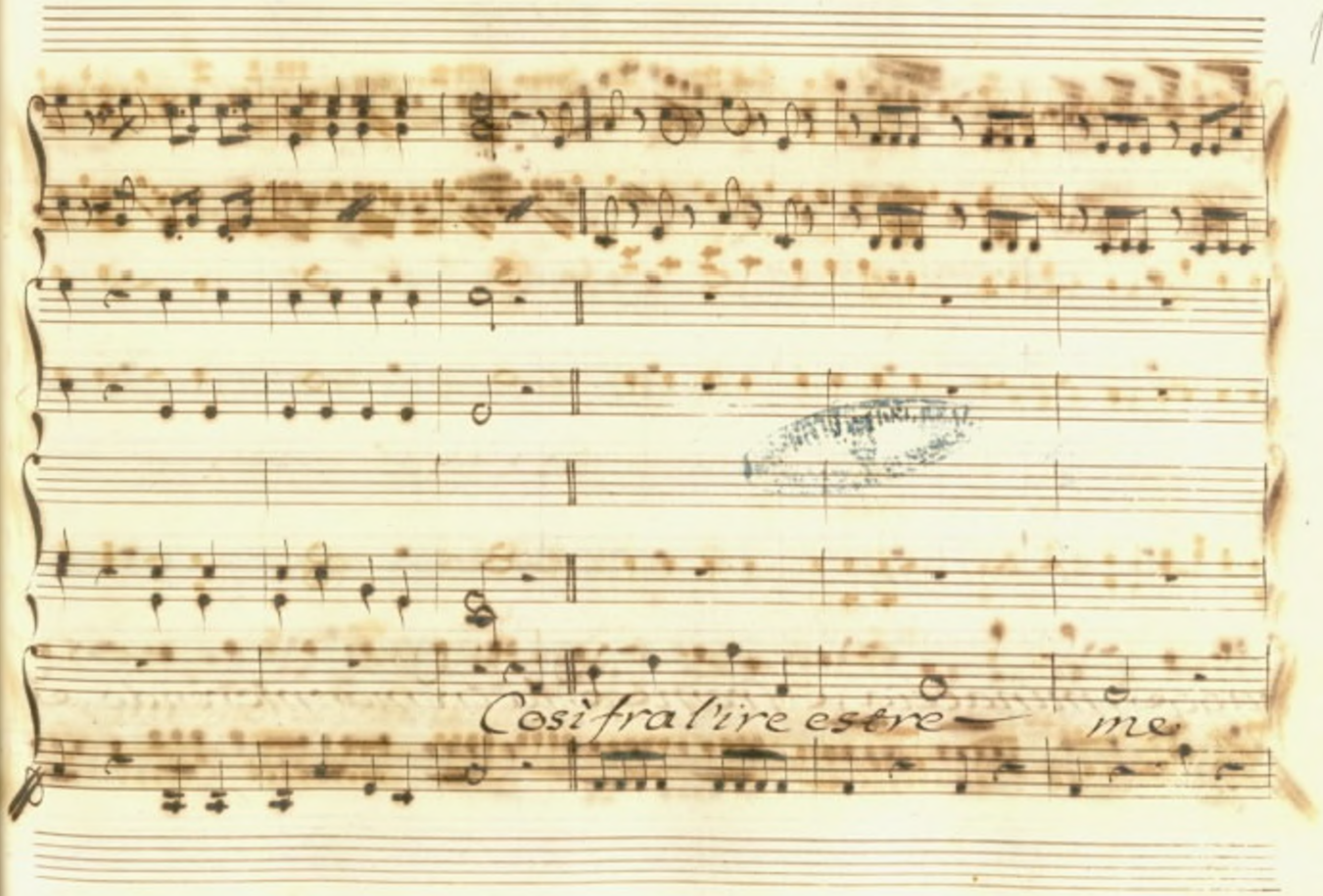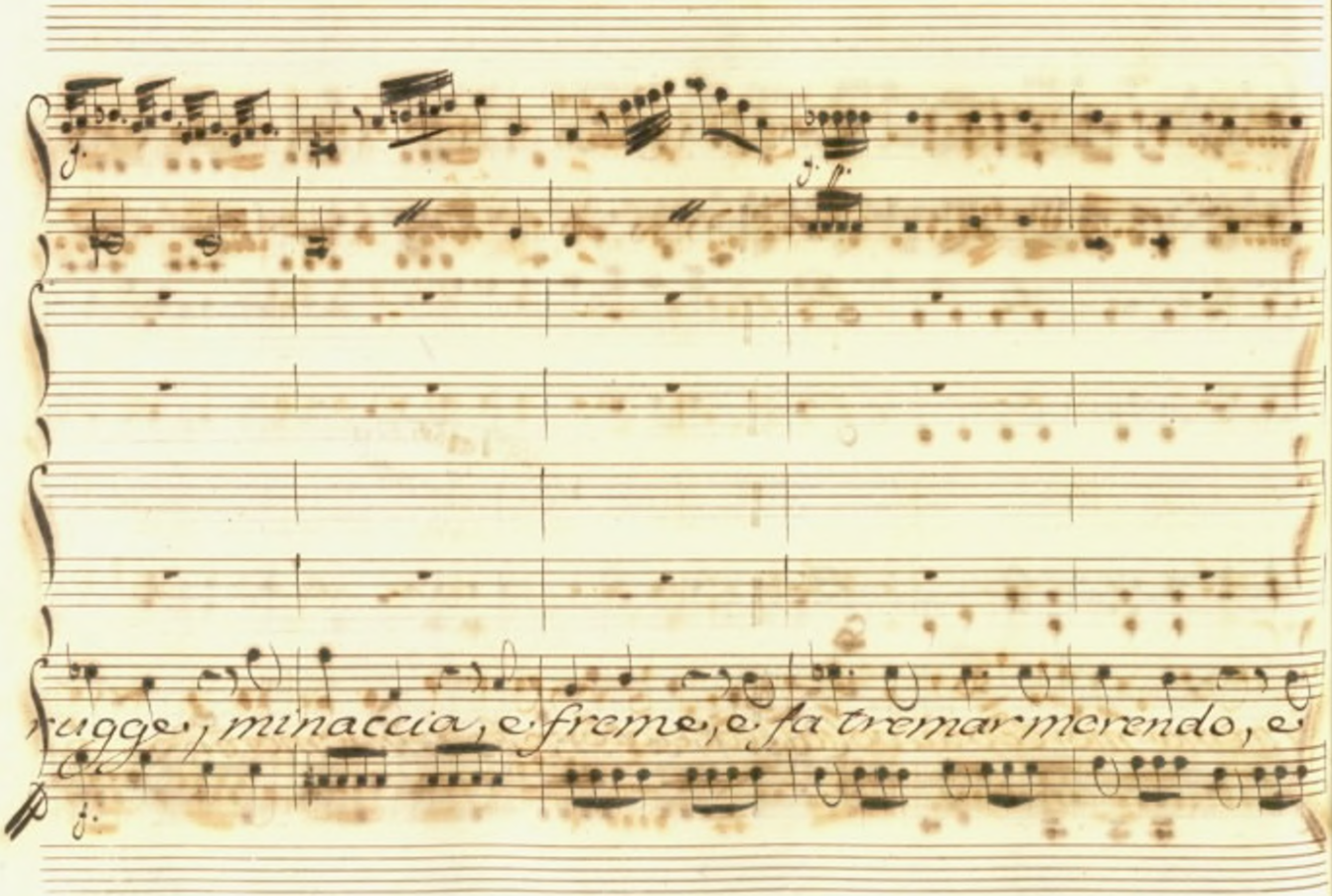


Visce ancor, nè s'avvilisce — sce! Leon piagato a
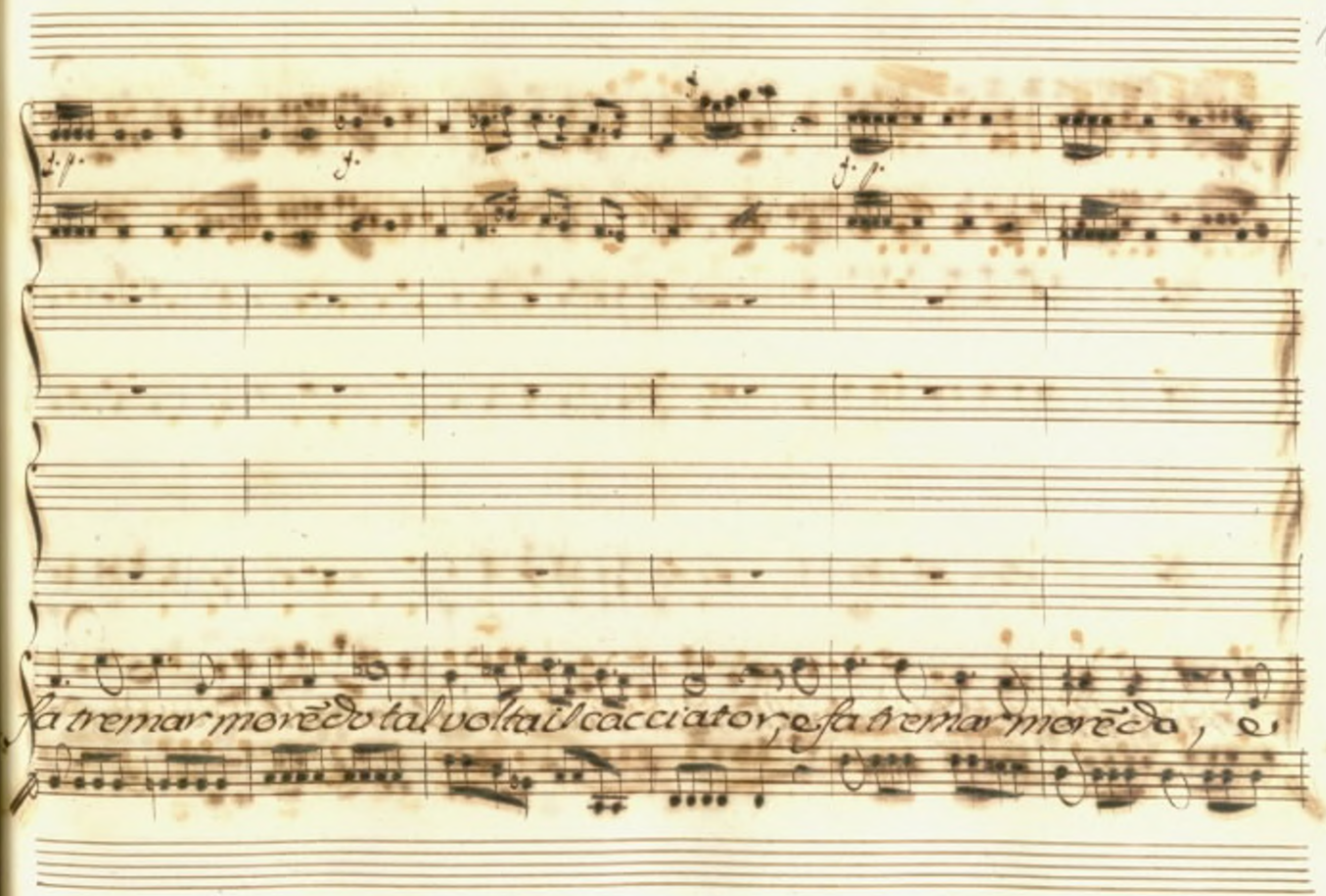

f.me
p.
morte
sente mancar la vita,
nè s'avvili-
f.
f.mo
f.
p.

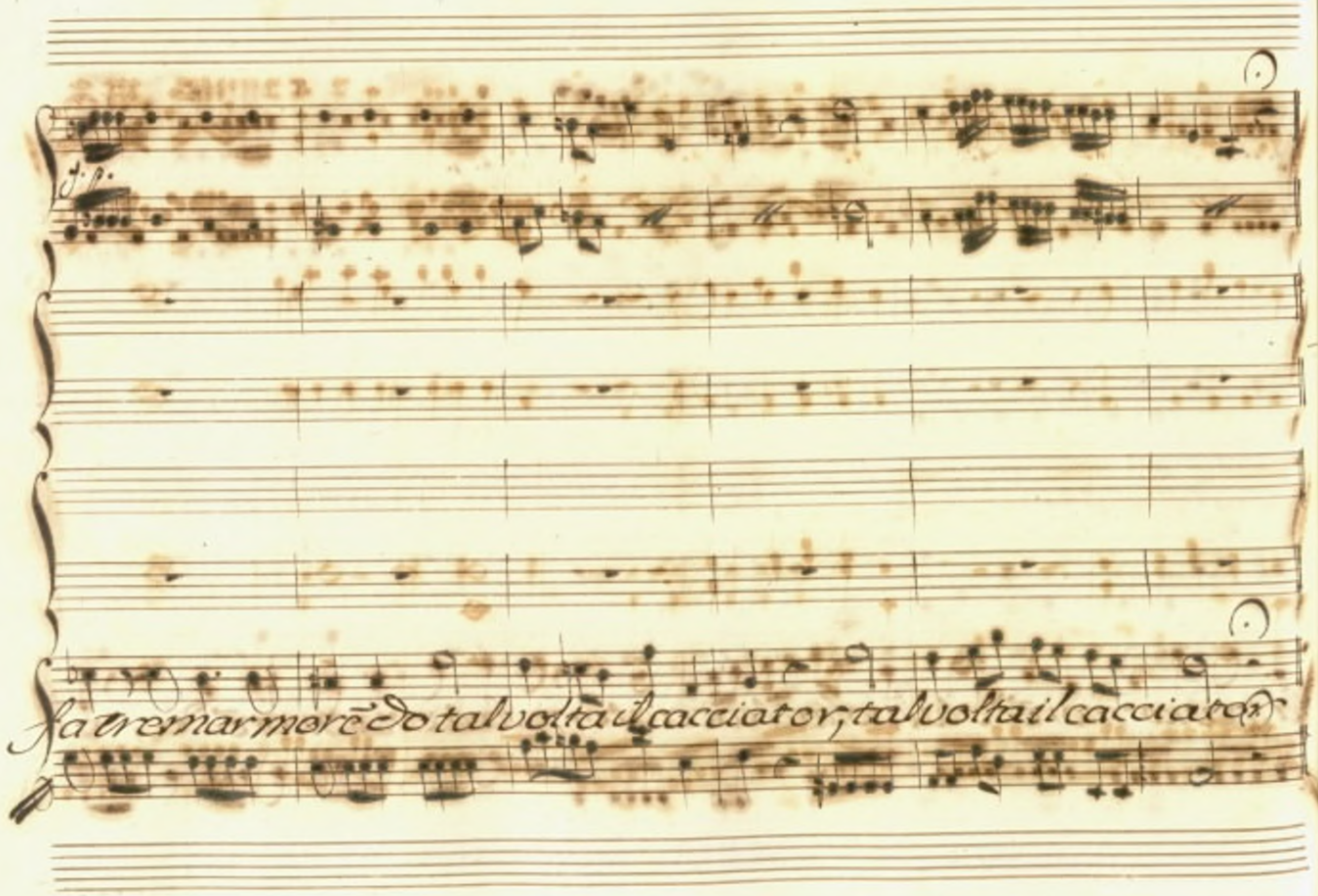

f.
f.mo
sce ancor, nè s'avvili— sce ancor
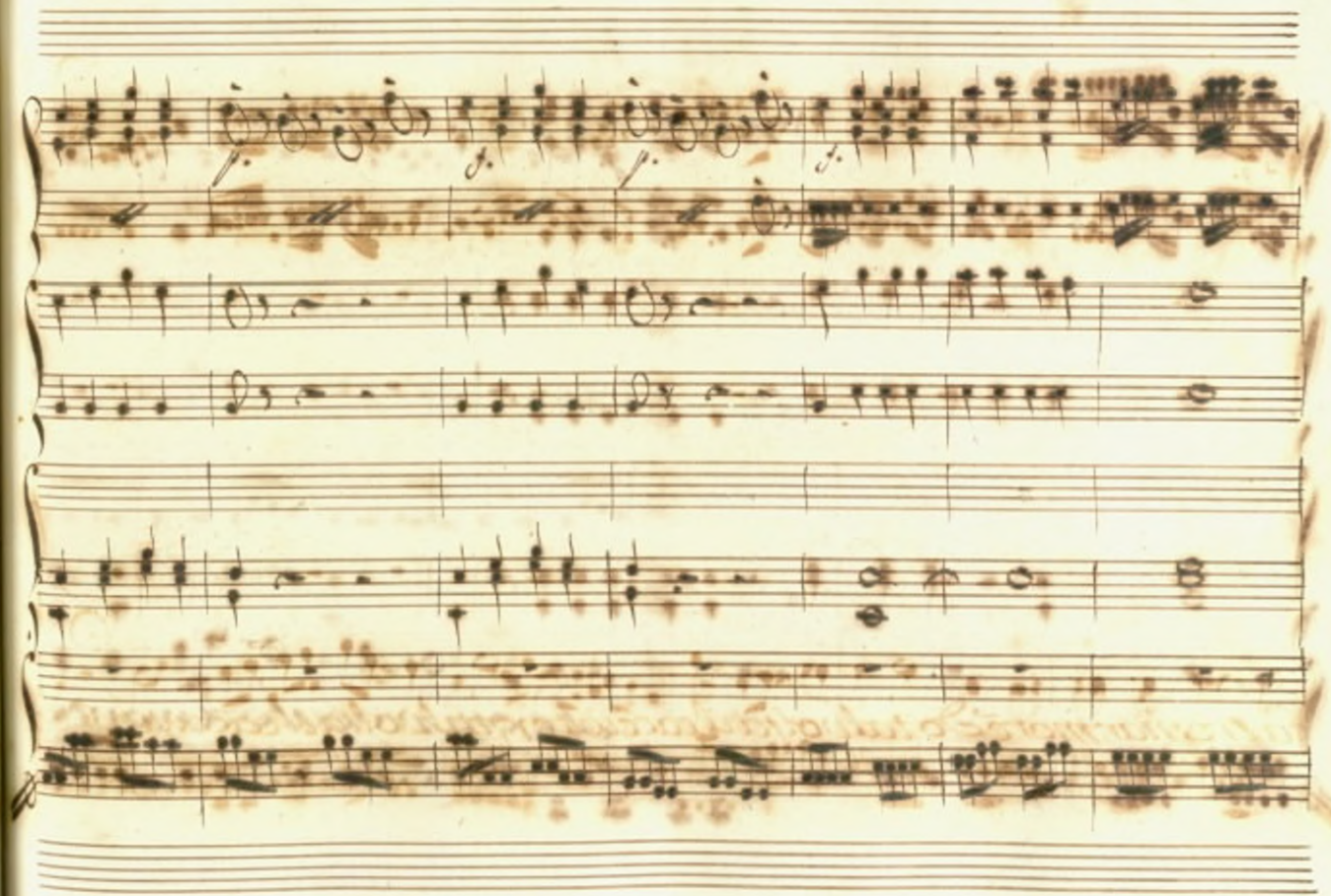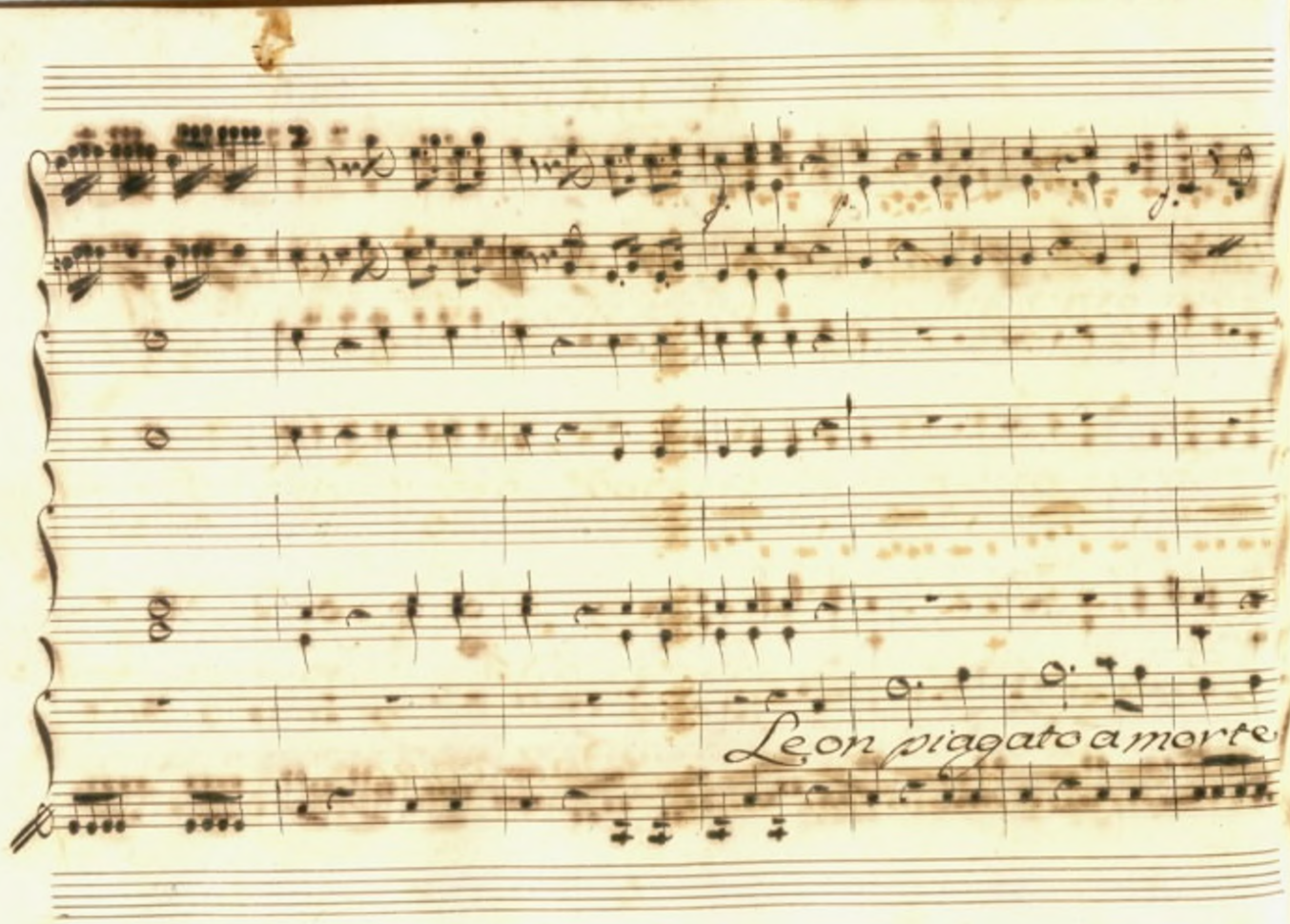



Così fra l'ire estre— me
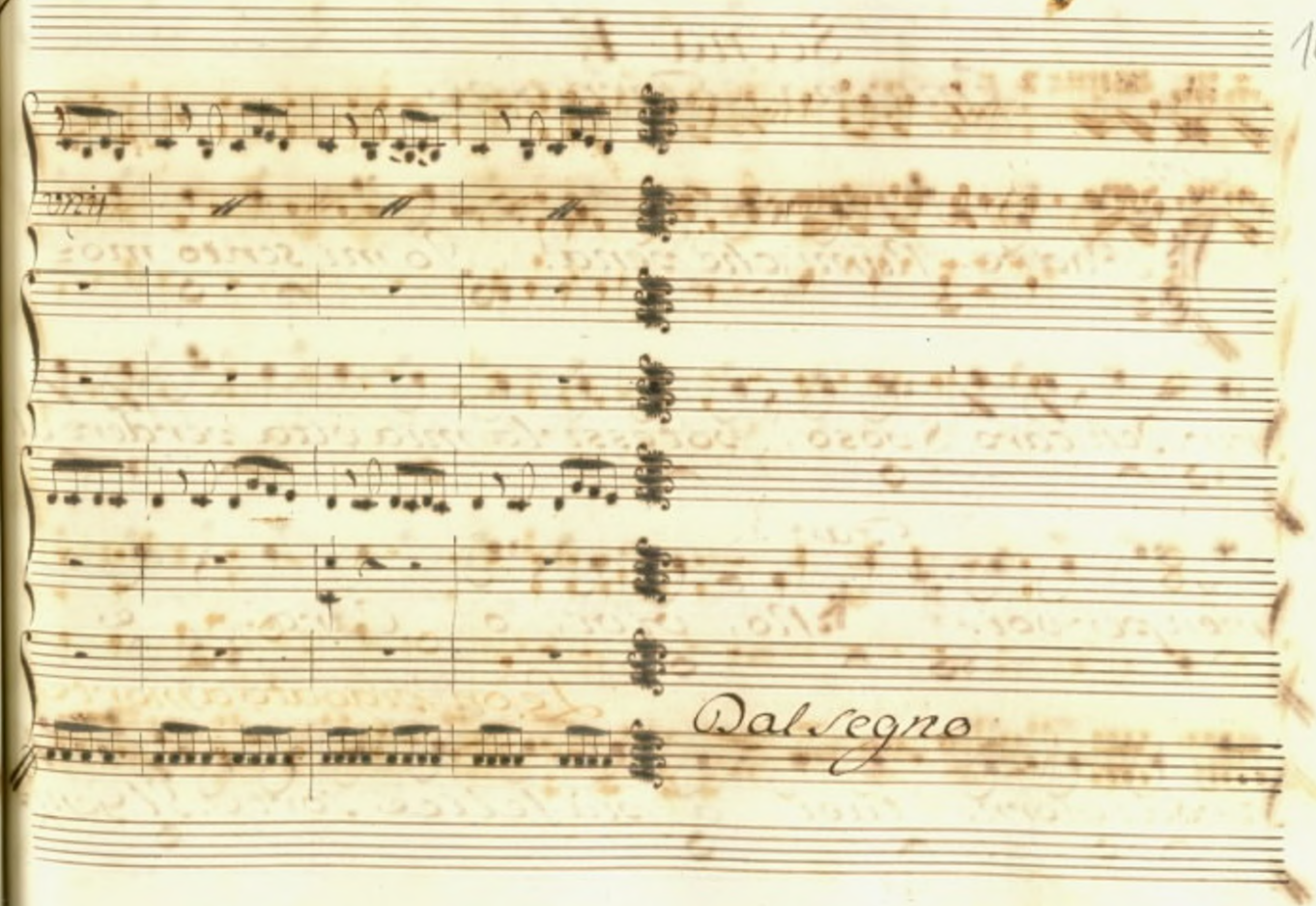

rugge, minaccia, e freme, e fa tremar morendo, e


f. p.
f.
f. p.
fa tremar morè do tal volta il cacciator, e fa tremar morè do,


f. p.
fa tre mar more ẽ do talvolta il cacciator, talvolta il cacciator
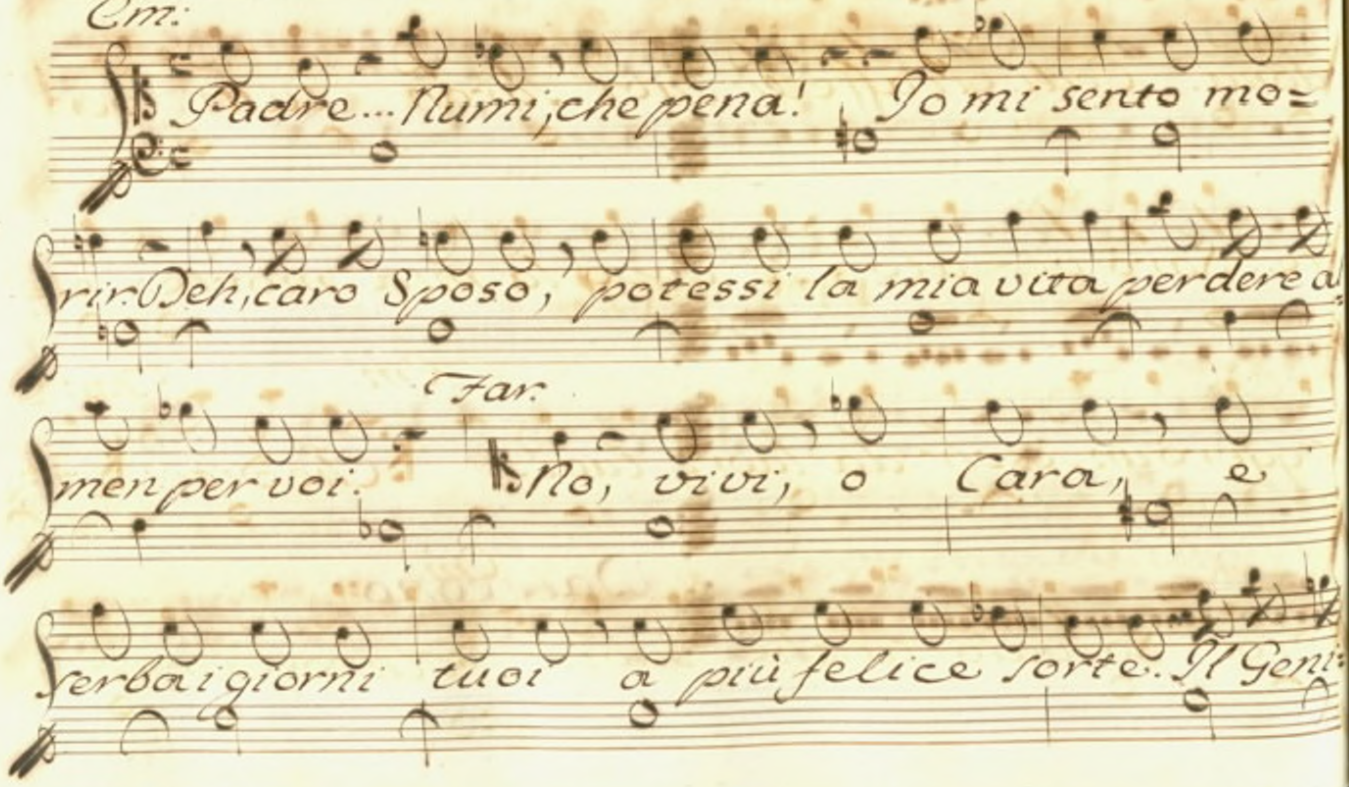



Leon piagato a morte


Dal segno

Scena I.

Cmirena, e Farnaspe.



Cm. Far.

tore corri a salvar. E come! A Cesare ti

dona. Cedi: gl'affetti suoi saran tutti per
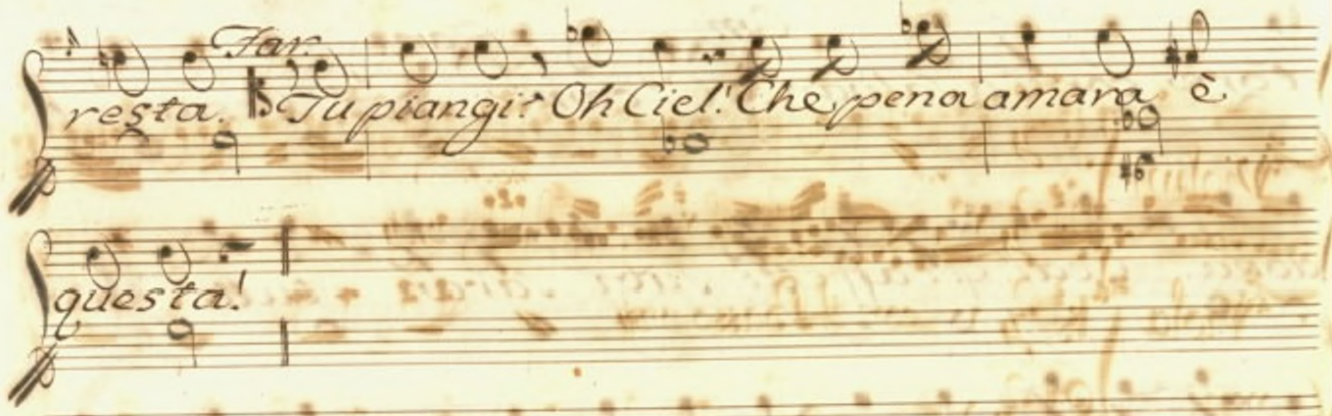
te. Sarò be- ato, se dopo la mia morte. e=

Cm. Far.
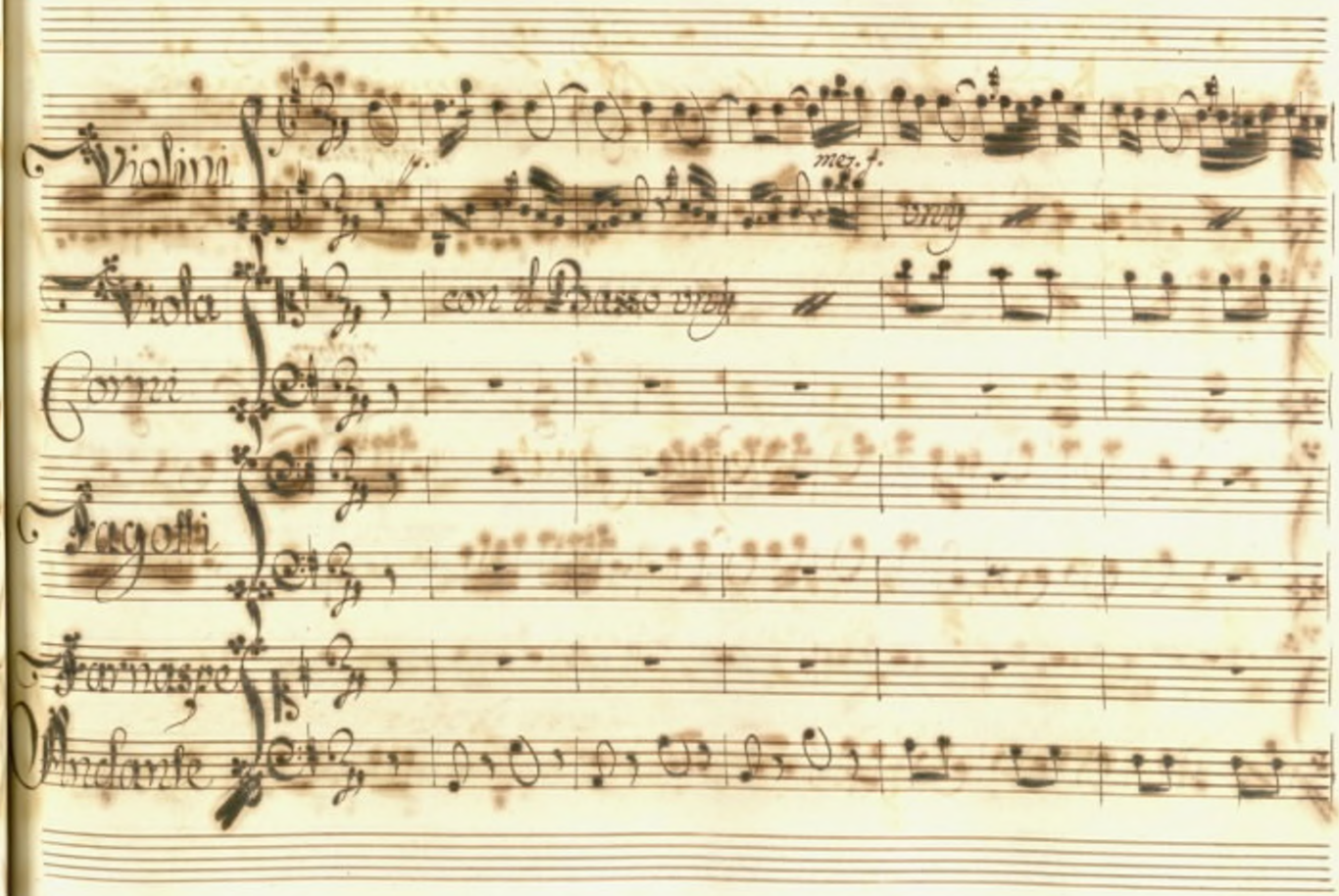
sfiggerò un sospir da labri tuoi. Che dici! Ad=
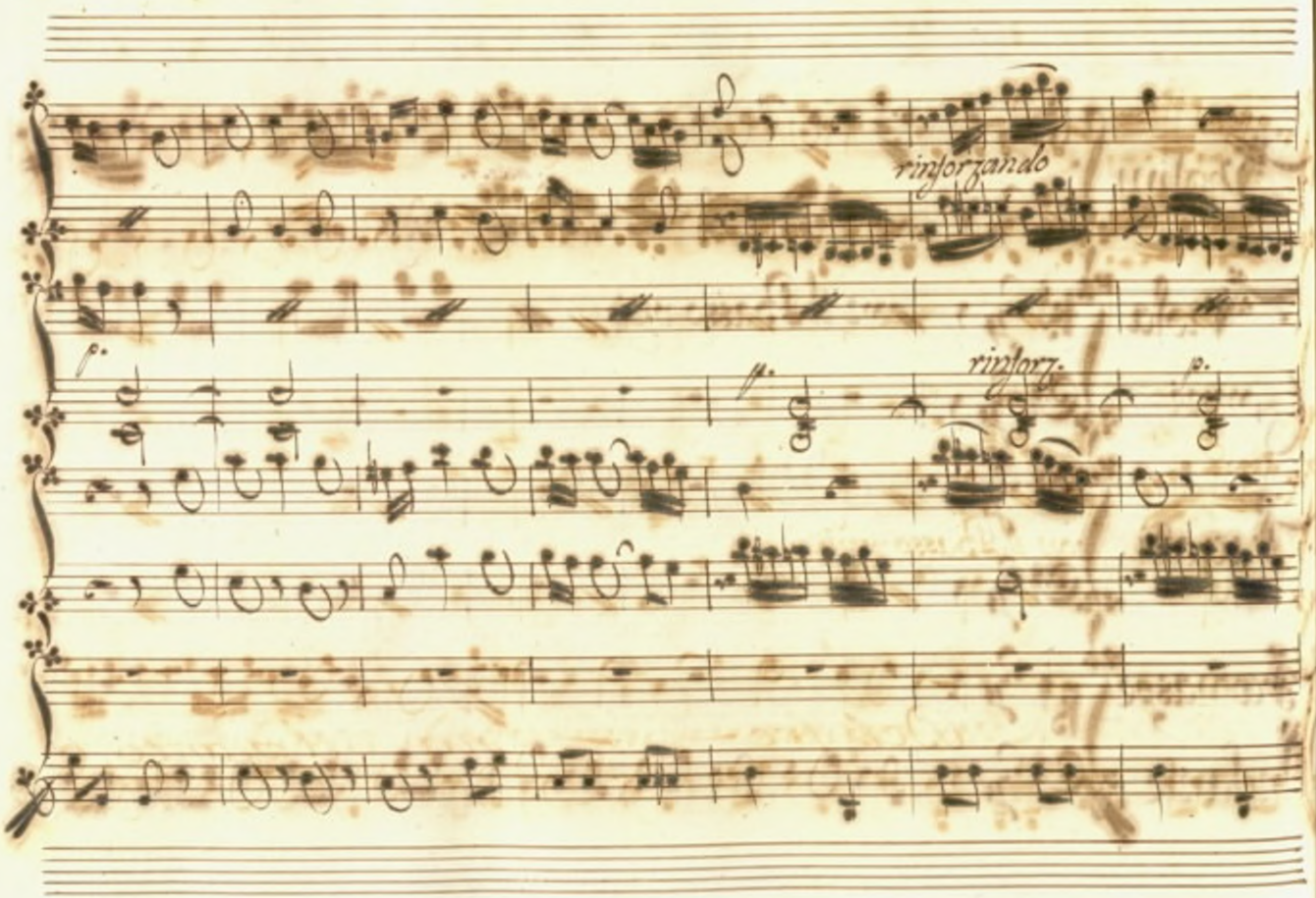
Cm.
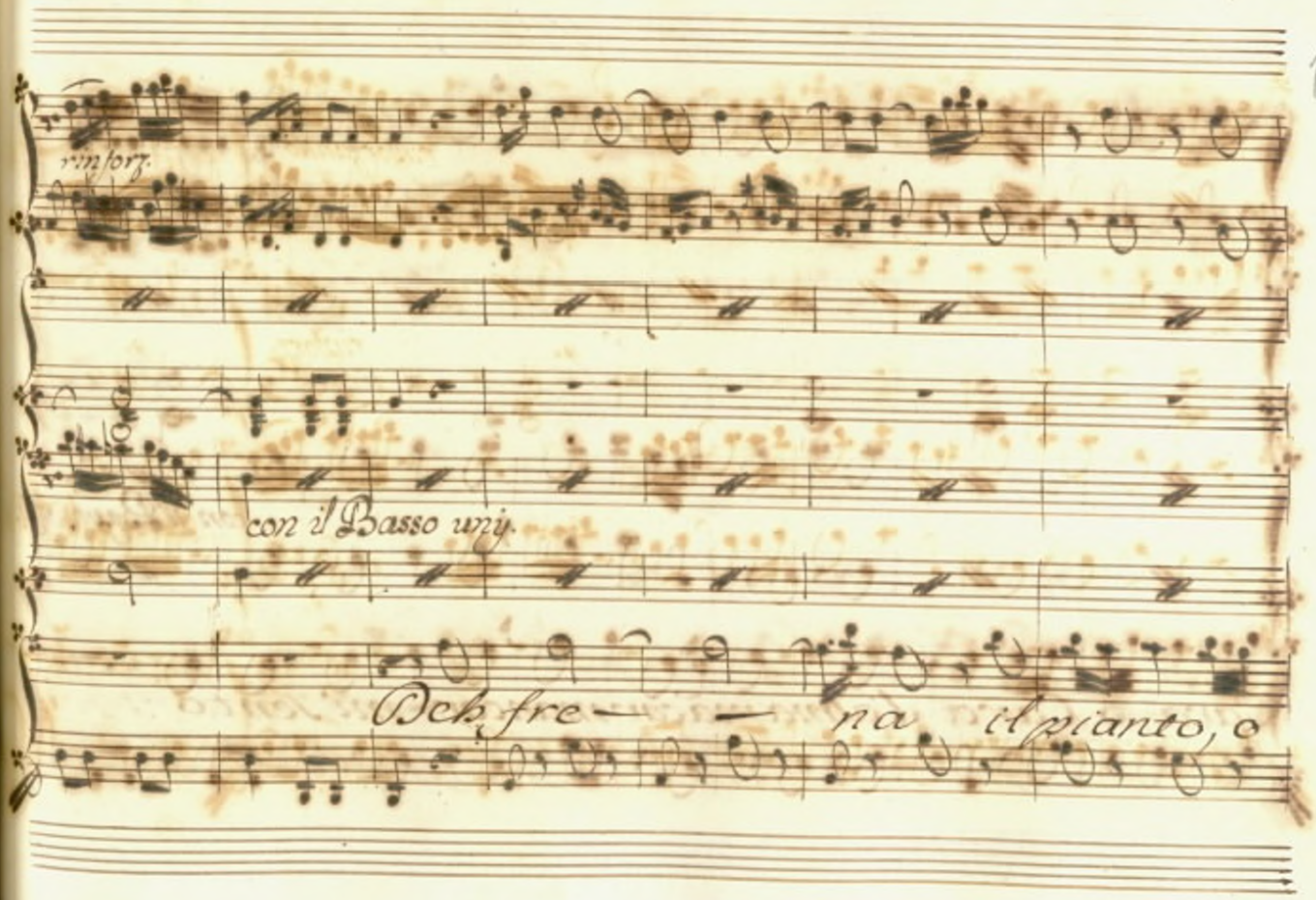
dio. Salvalo tu, che puoi. Ah non partir.. ah

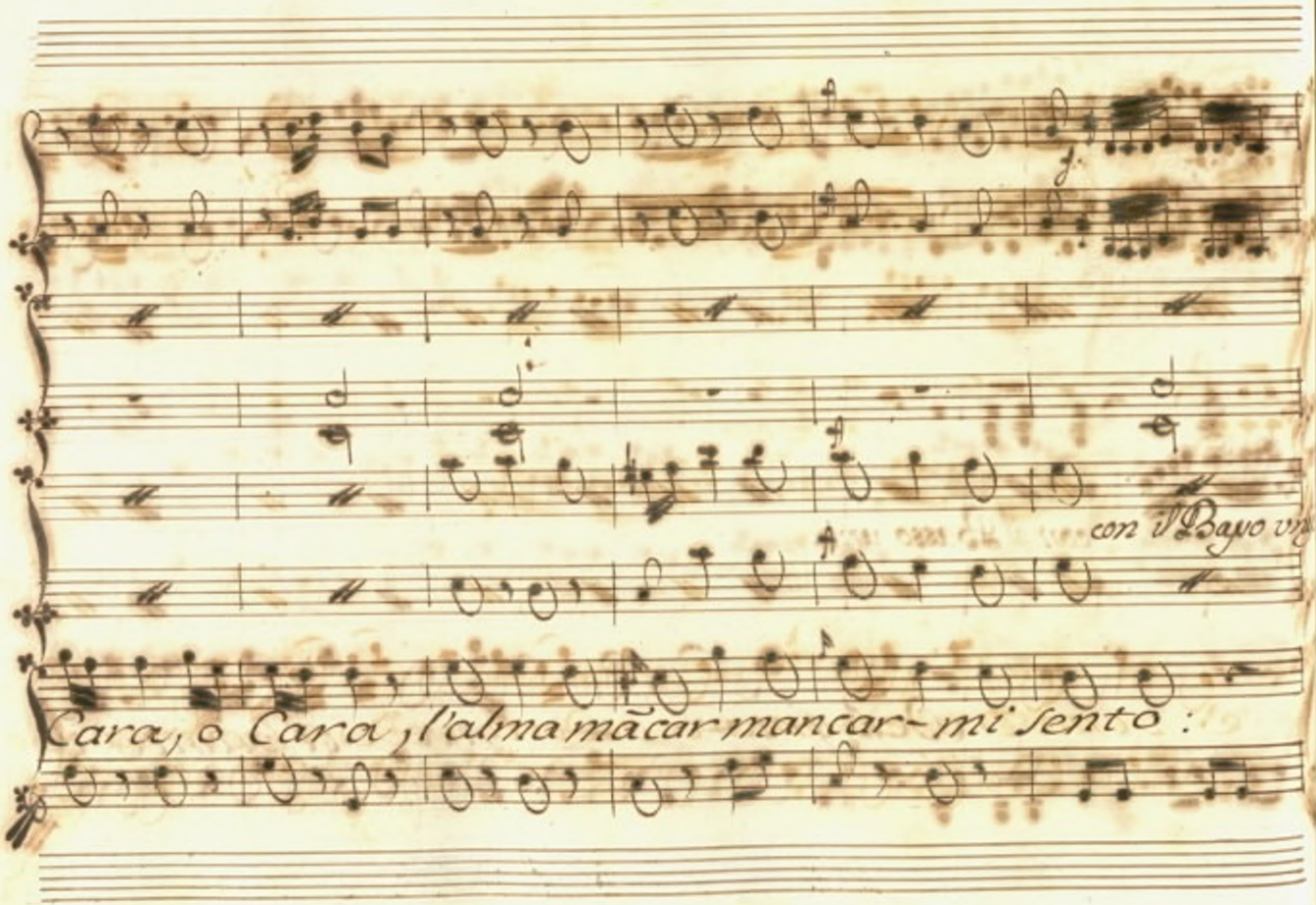


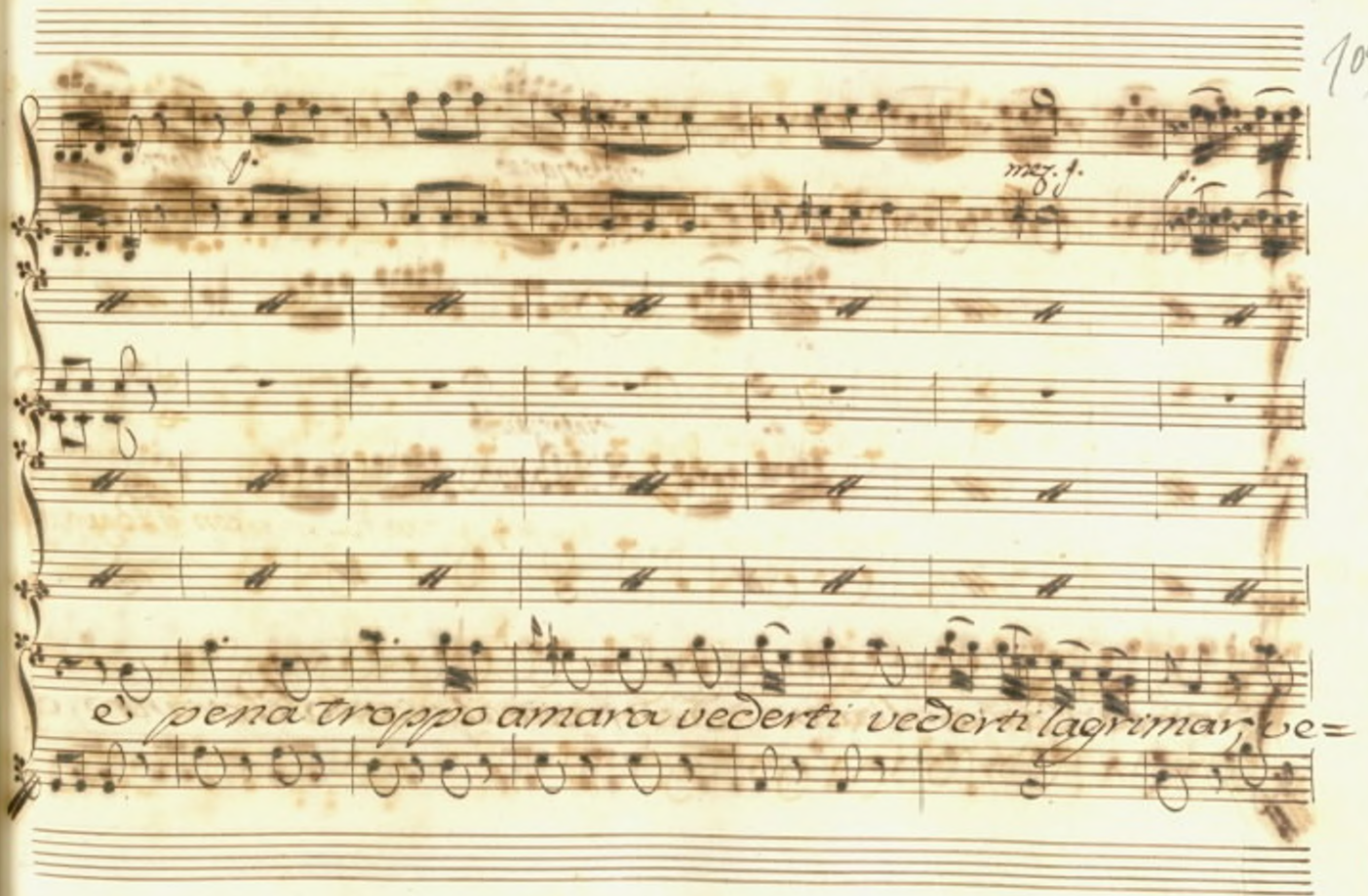
Siegue Cavata
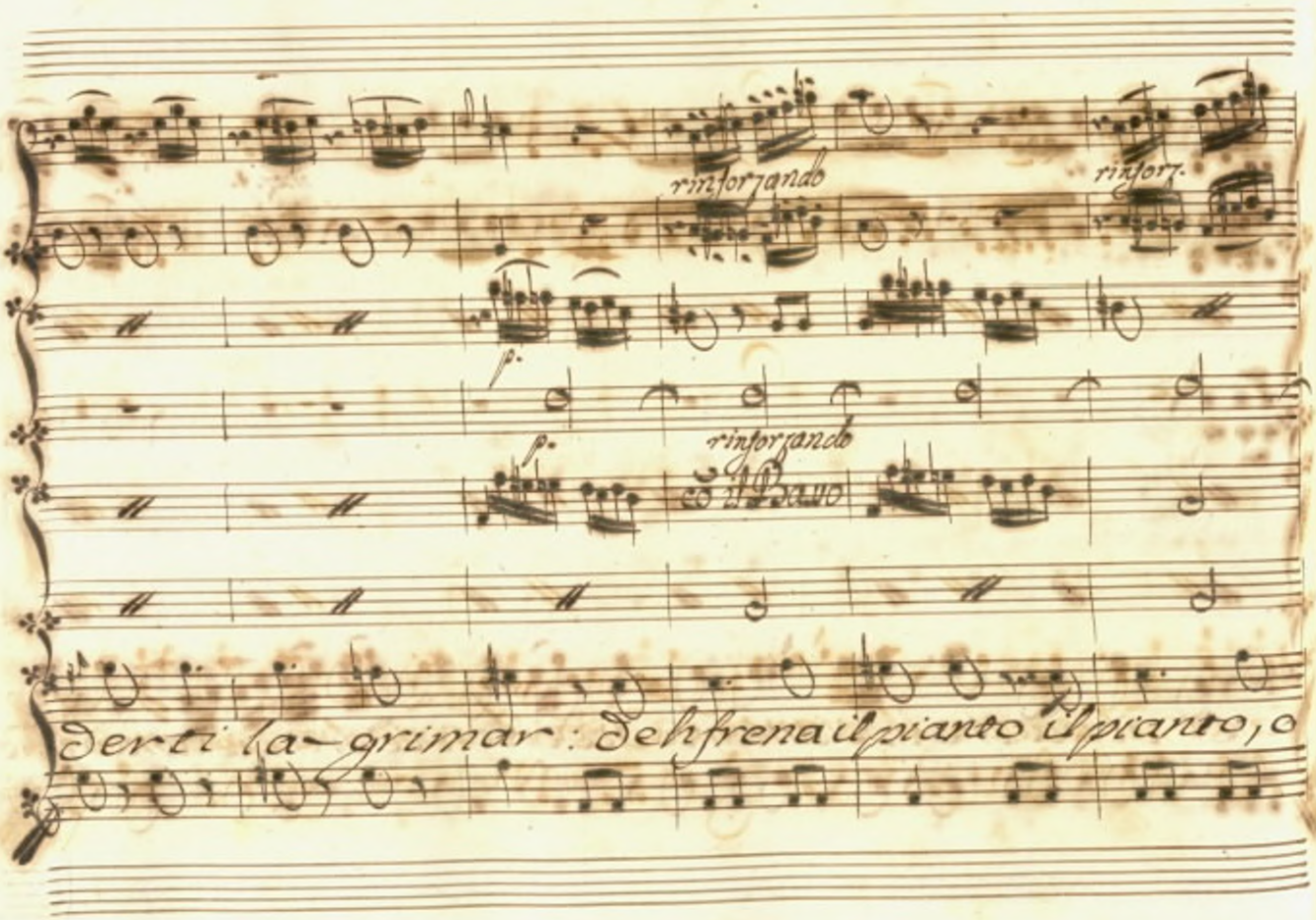

Violini
mez. f.
Viola
con il Basso arco
Corni
Fagotti
Fermare
Andante
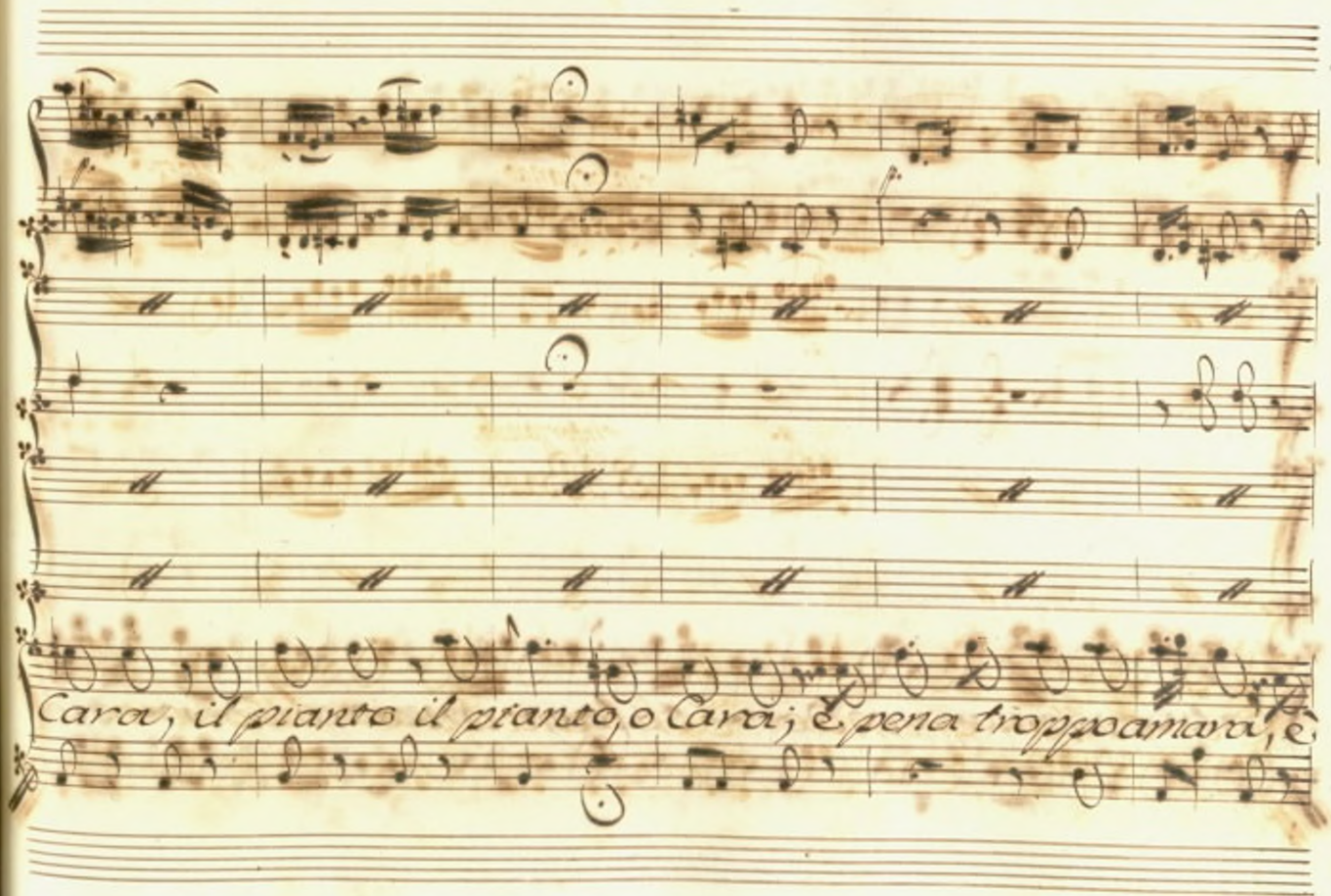

rinforzando
rinforz.
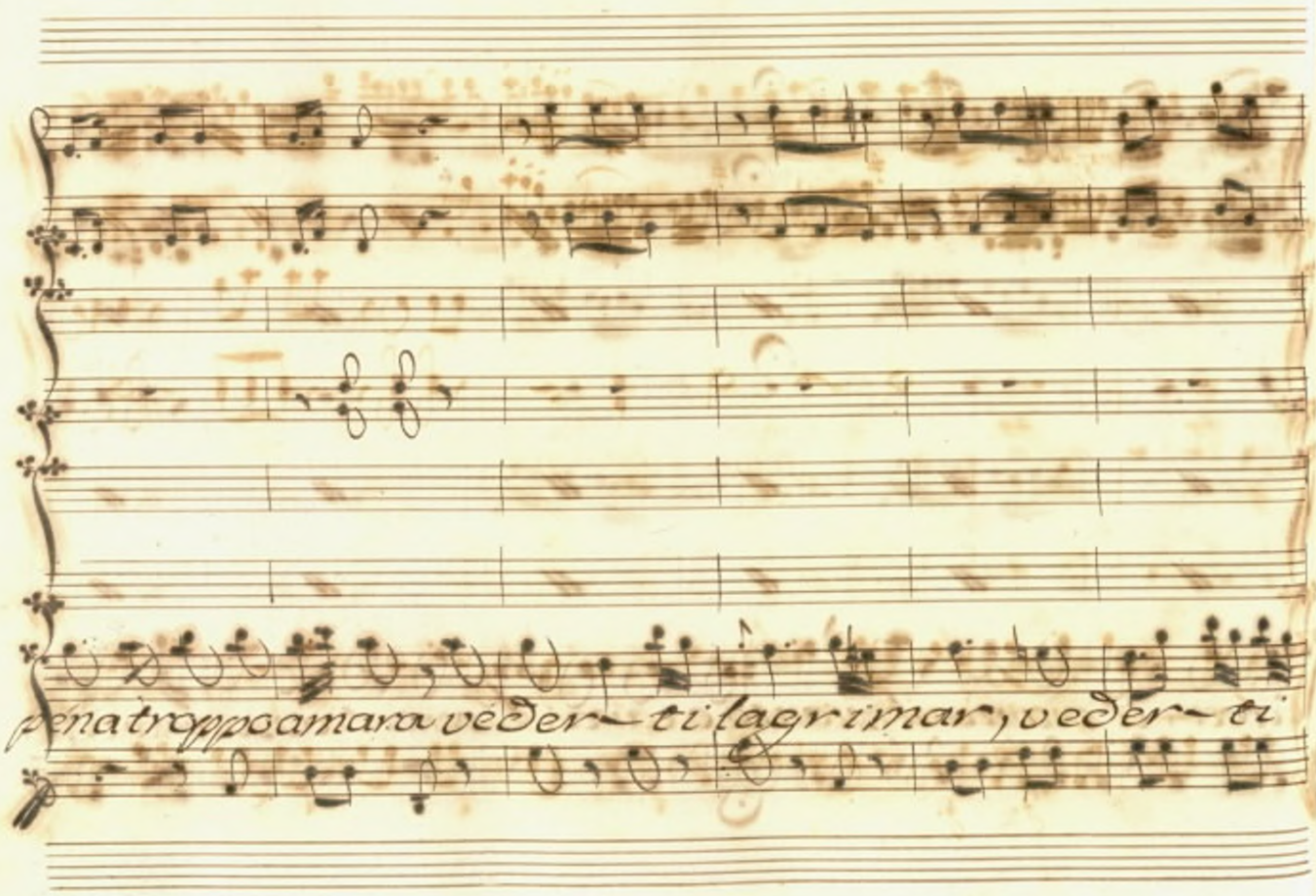

vn forz.
con il Basso unis.
Ach fre — — na il pianto, o

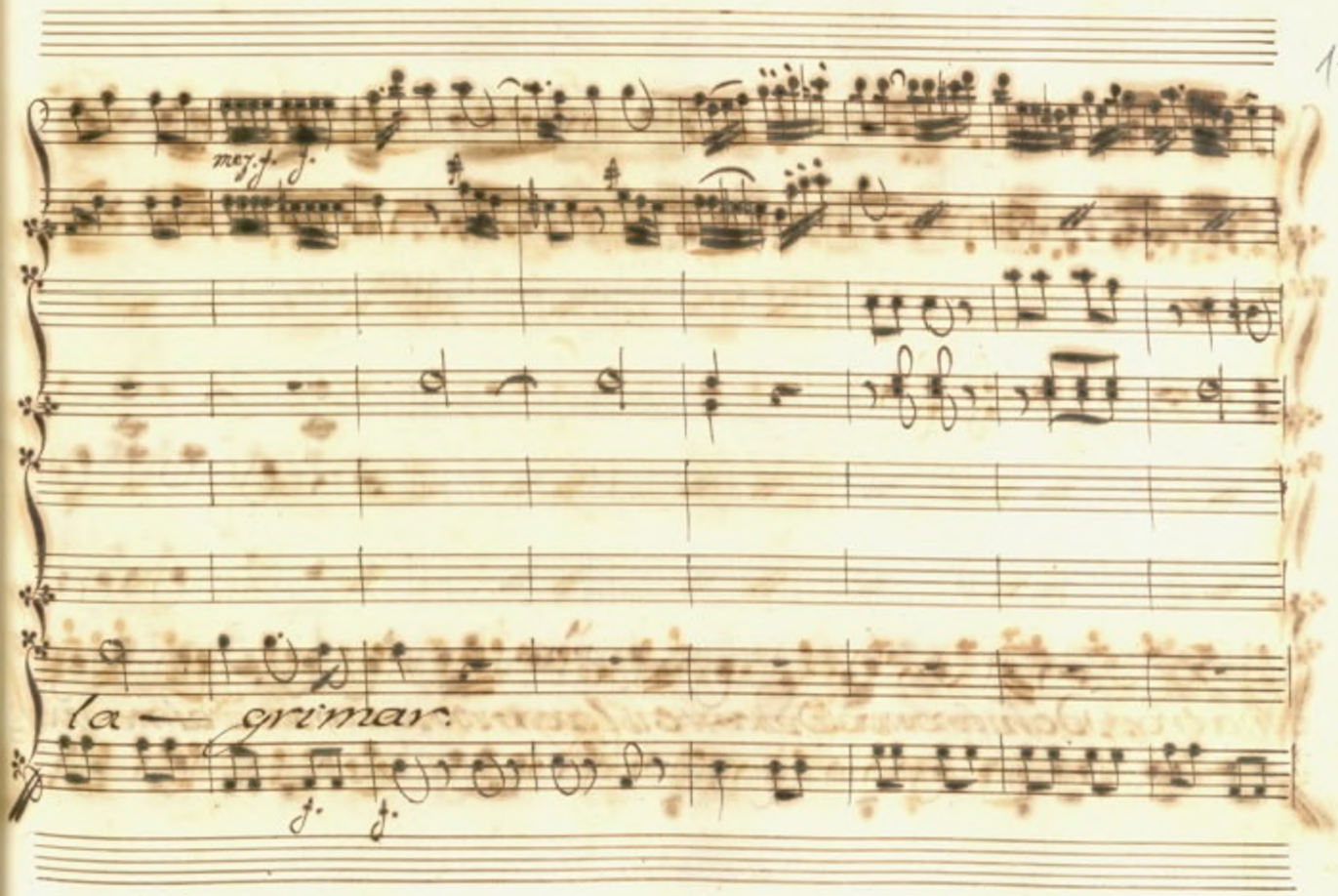

con il Bajo vn
Cara, o Cara, l'alma mã car mancar-mi sento :
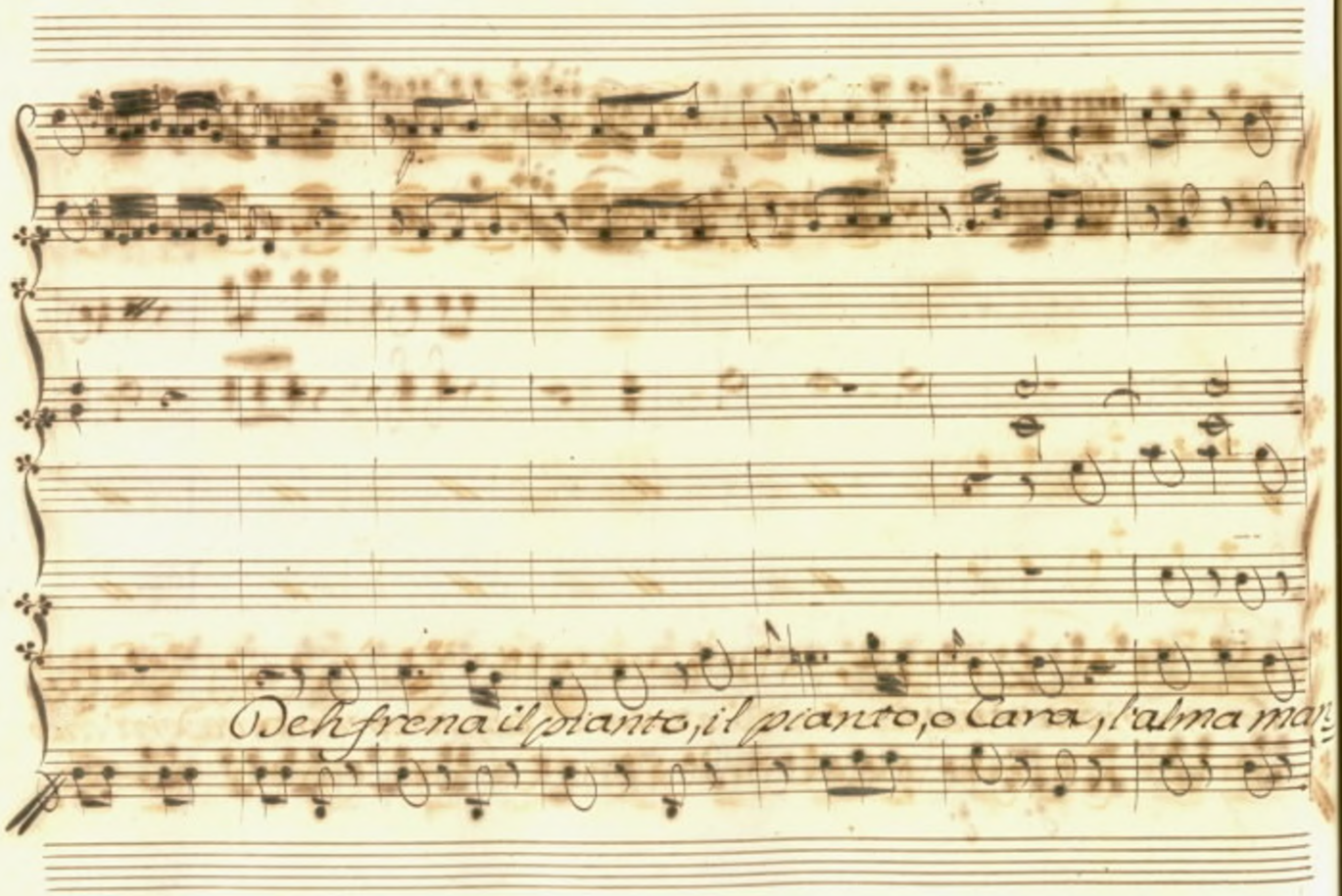

f.
mez. f.
è pena troppo amara vederti vederti lagrimar ve=

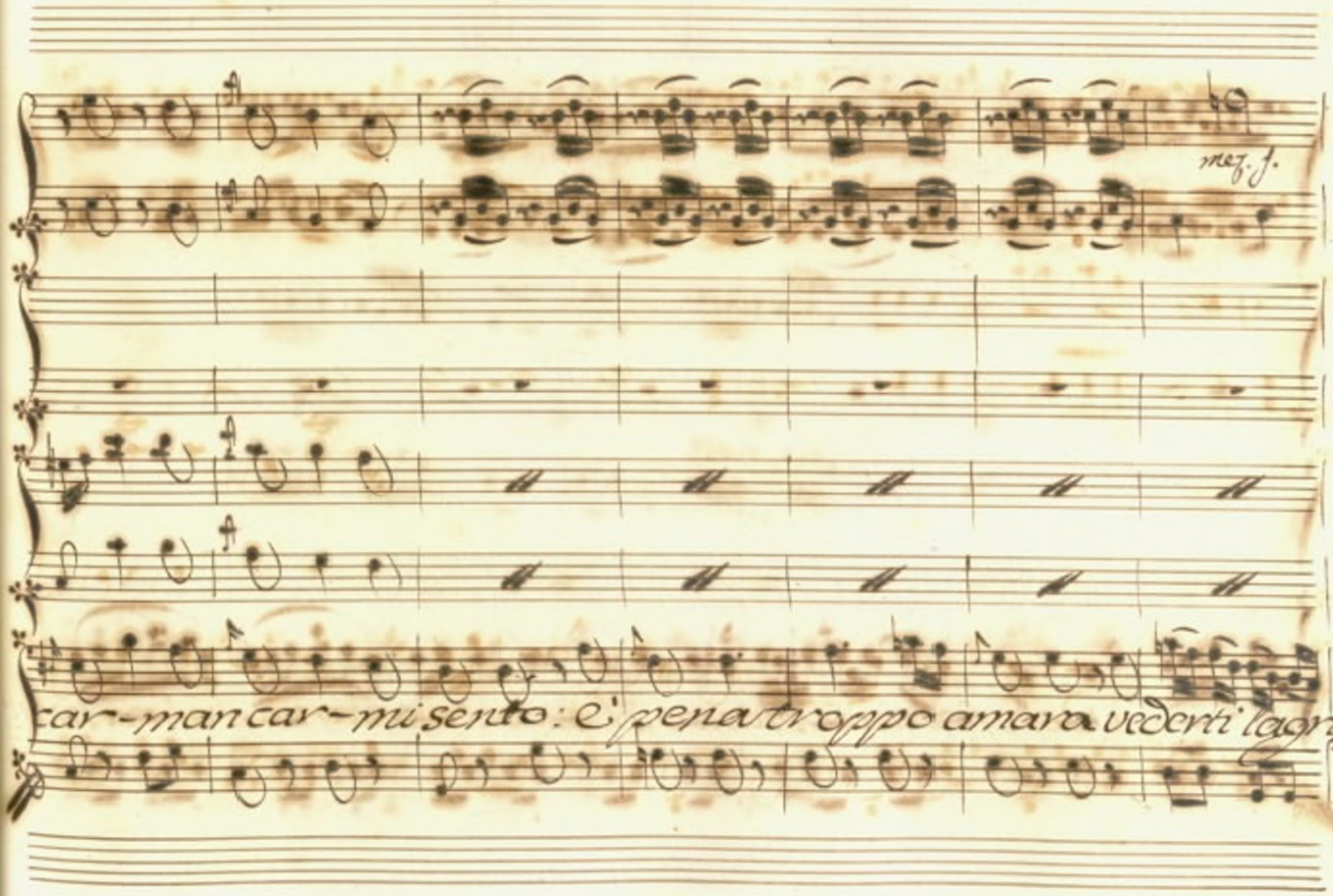

rinforzando
rinforz.
f.
f.
rinforzando
co il Basso
derti la-grimar: Deh frena il pianto il pianto, o

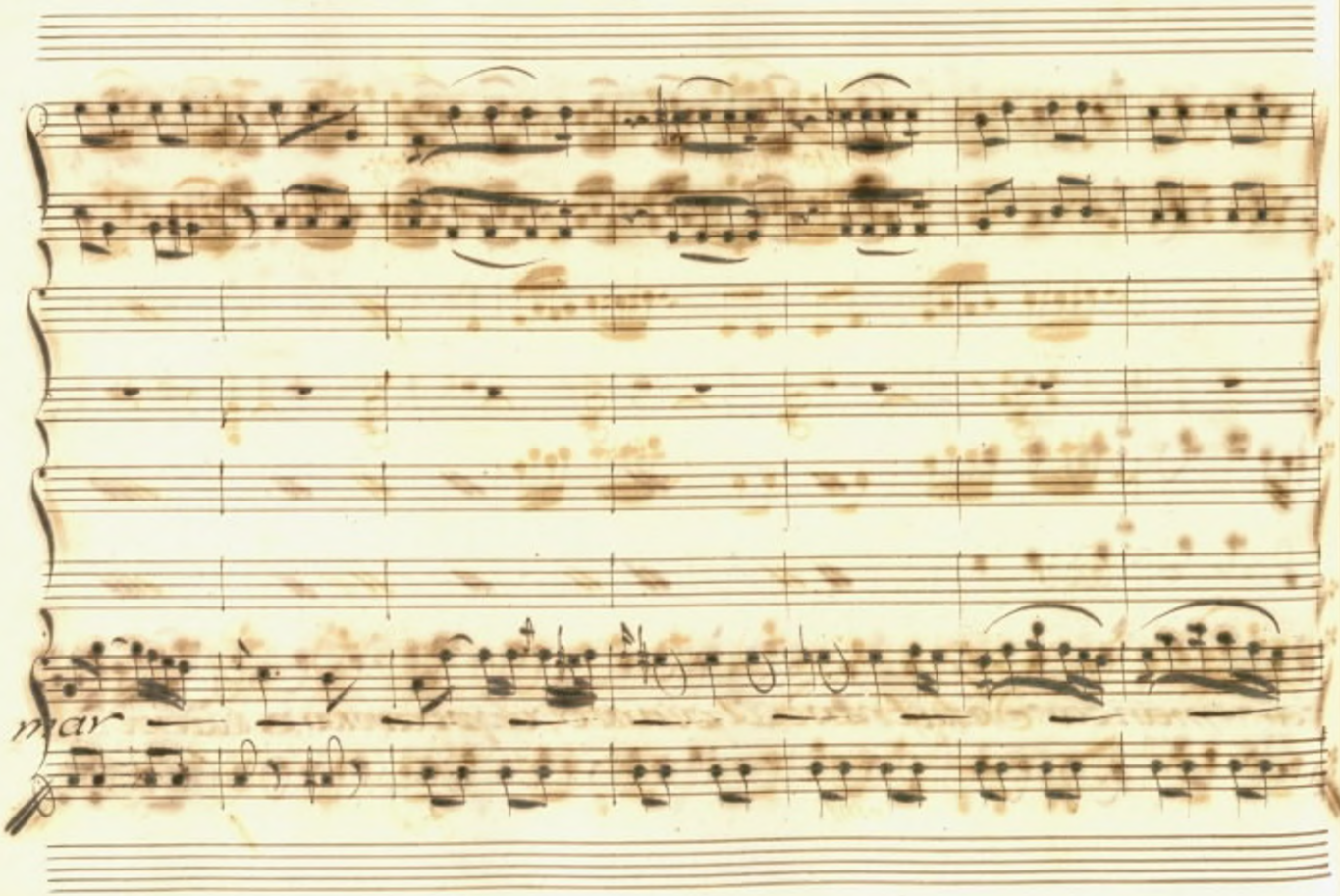

Cara, il pianto il pianto, o Cara; è pena troppo amara, è
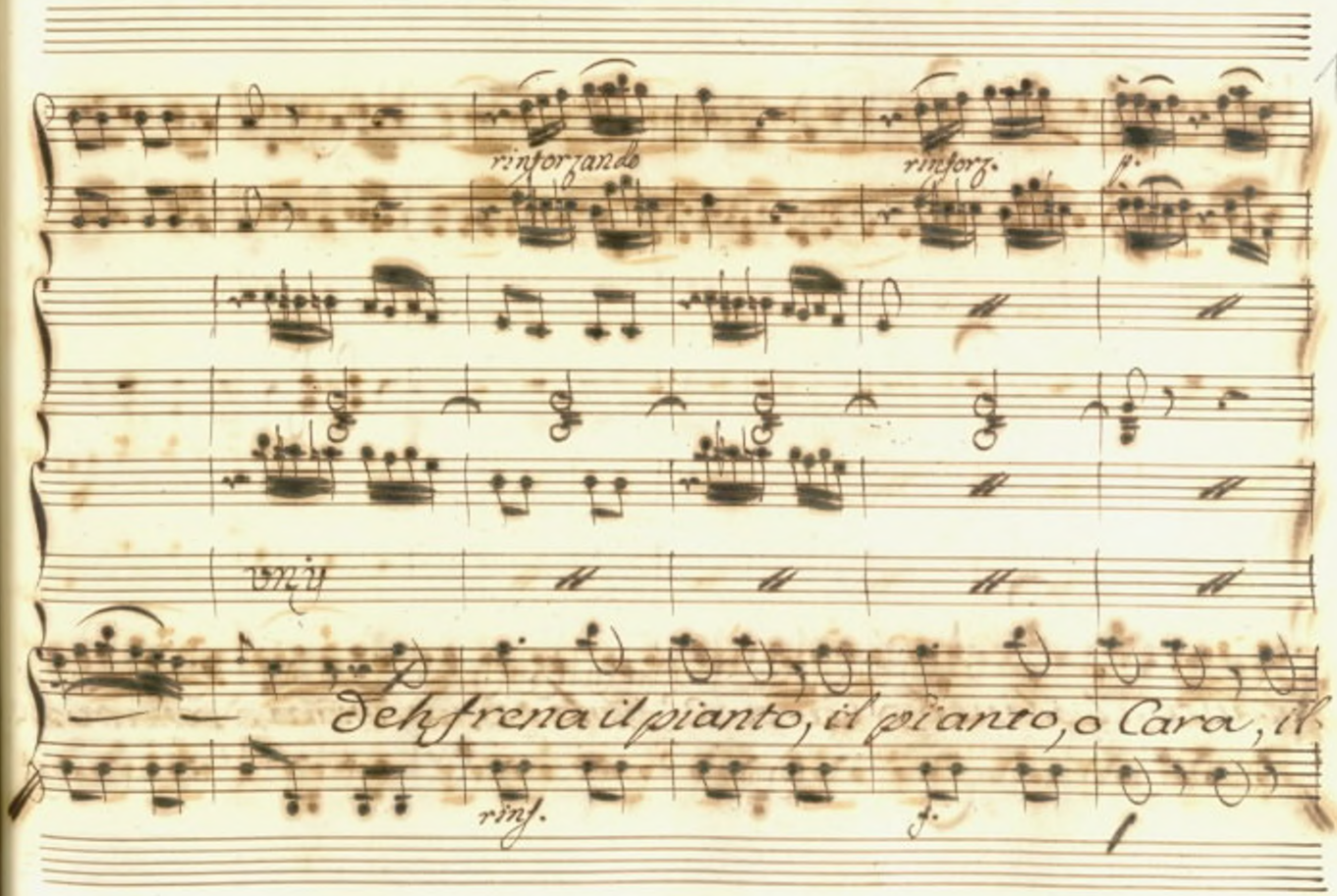

pena troppo amara veder ti lagrimar, veder ti
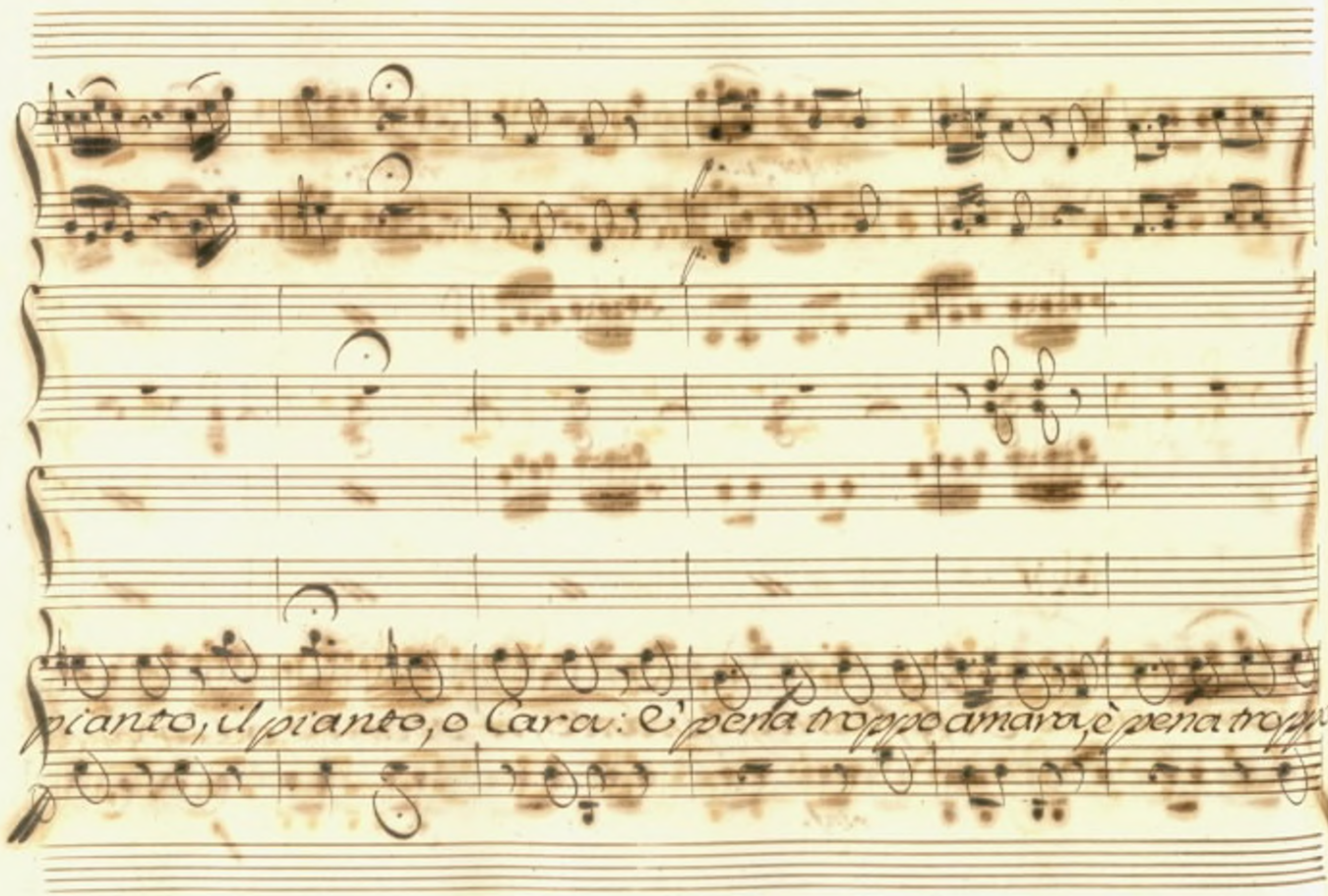

mez. f. f.
la — grimar.
f. f.
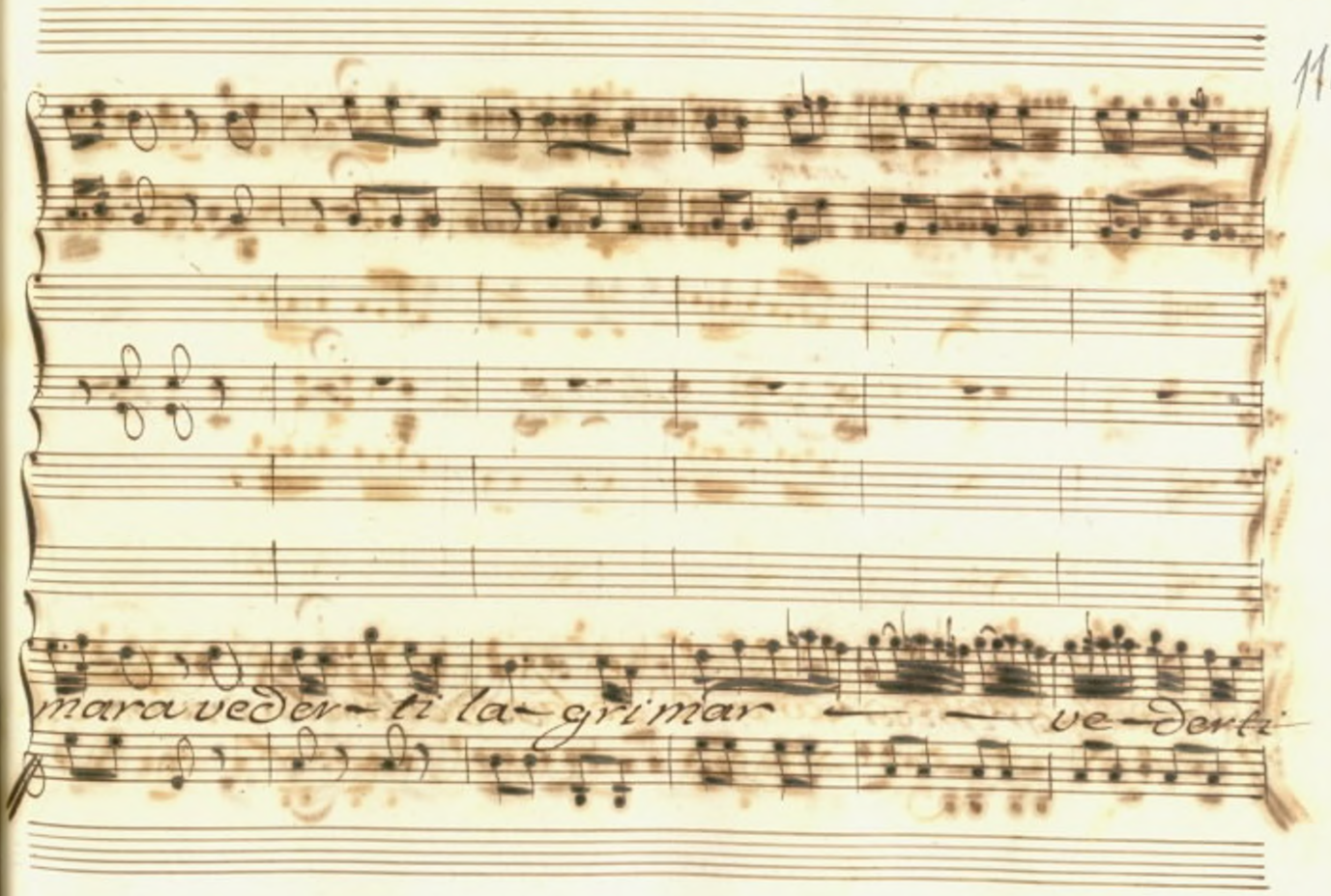

Deh frena il pianto, il pianto, o Cara, l'alma

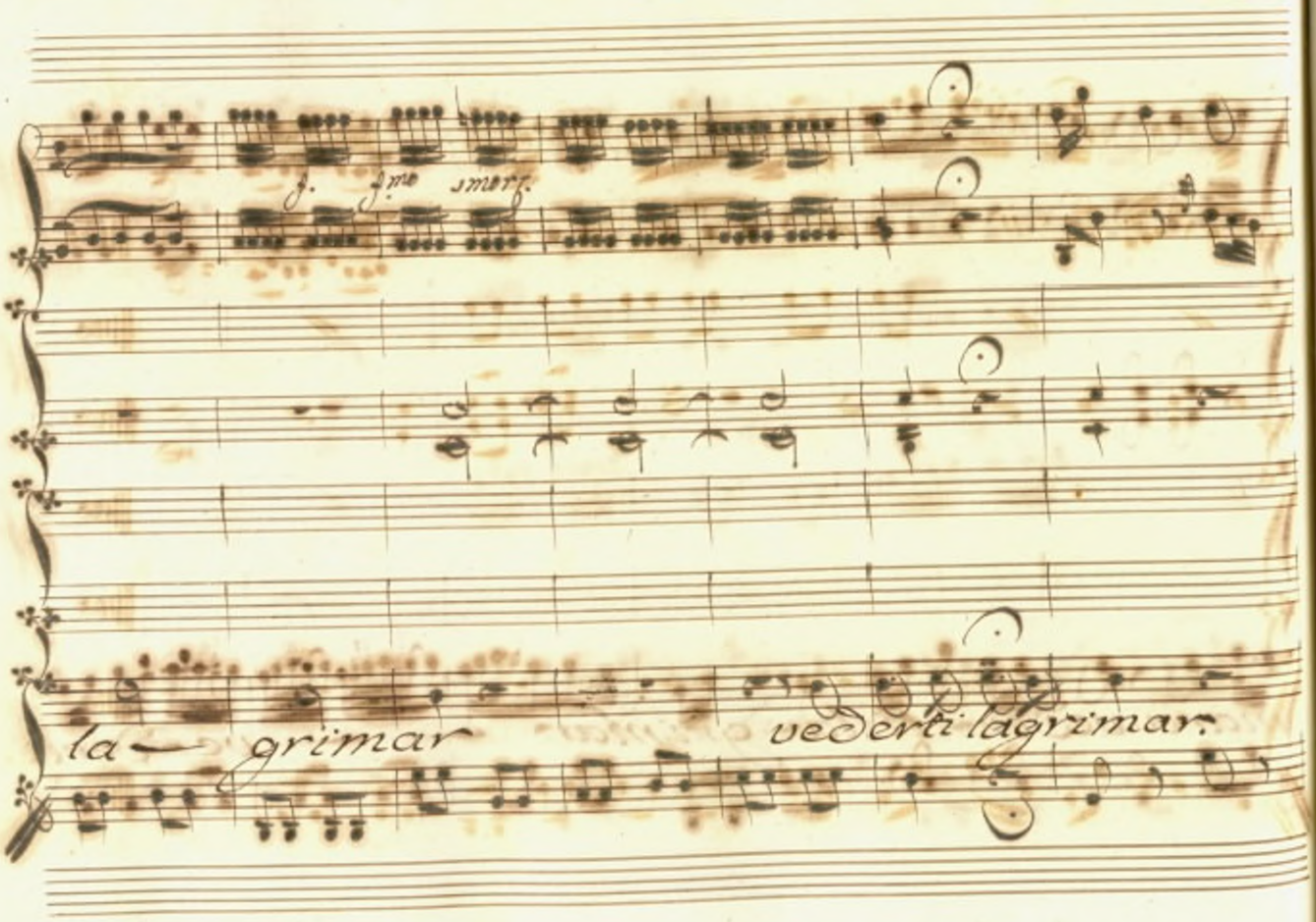

mez. f.
car-man car-mi sento: è pena troppo amara vederti lagri
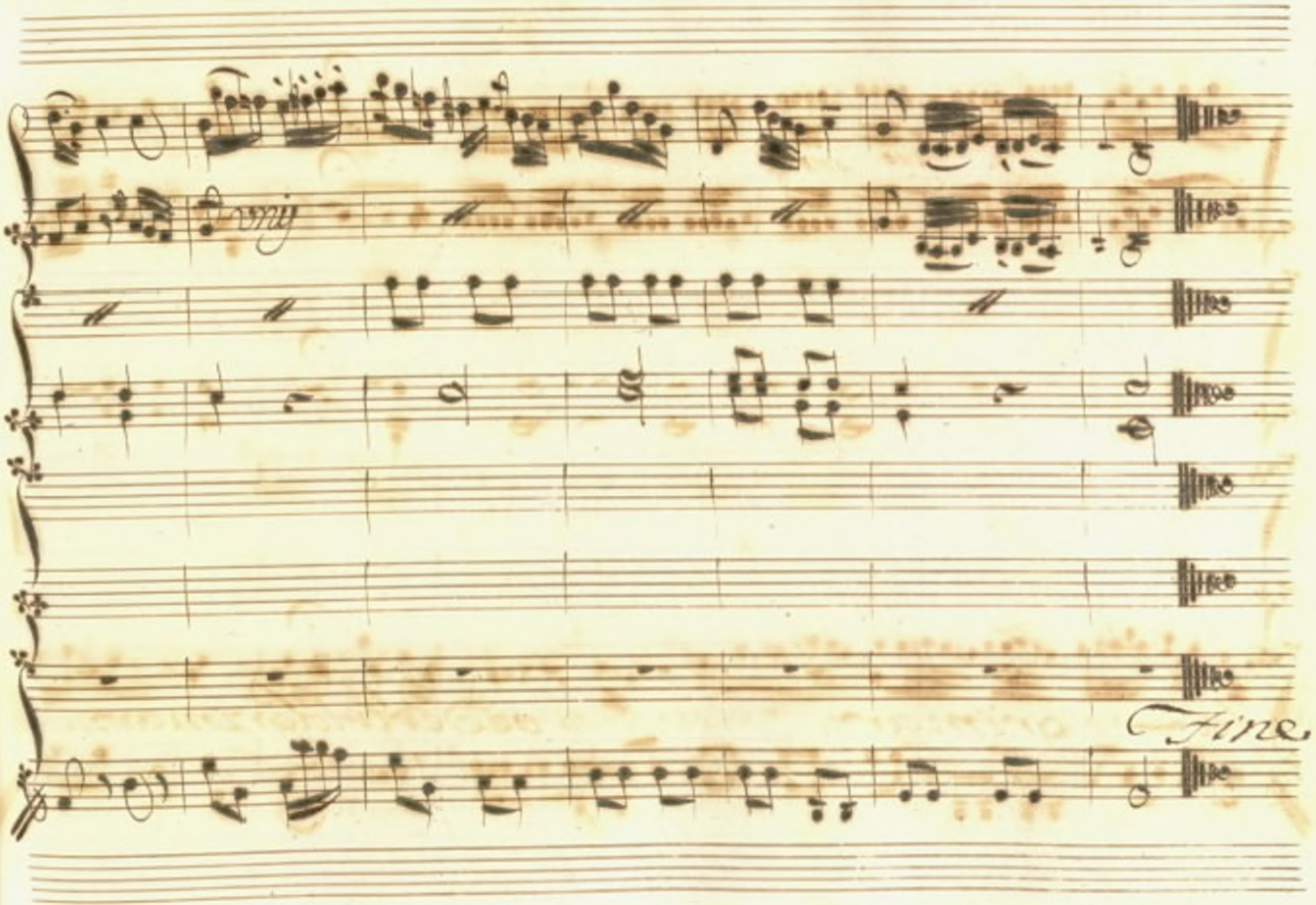

mar

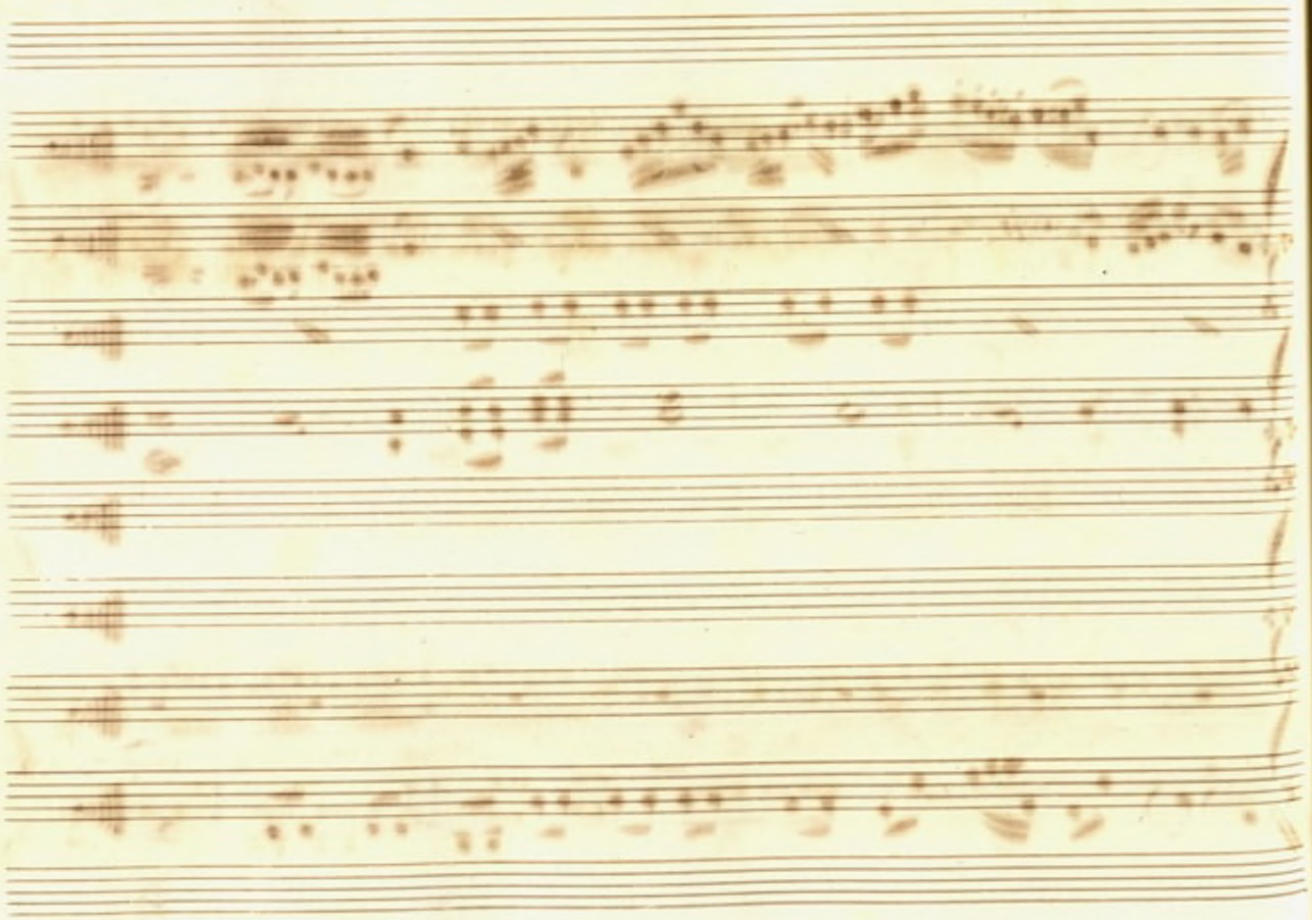

rinforzando
rinforz.
fi
Deh frena il pianto, il pianto, o Cara, il
rinf.
f.

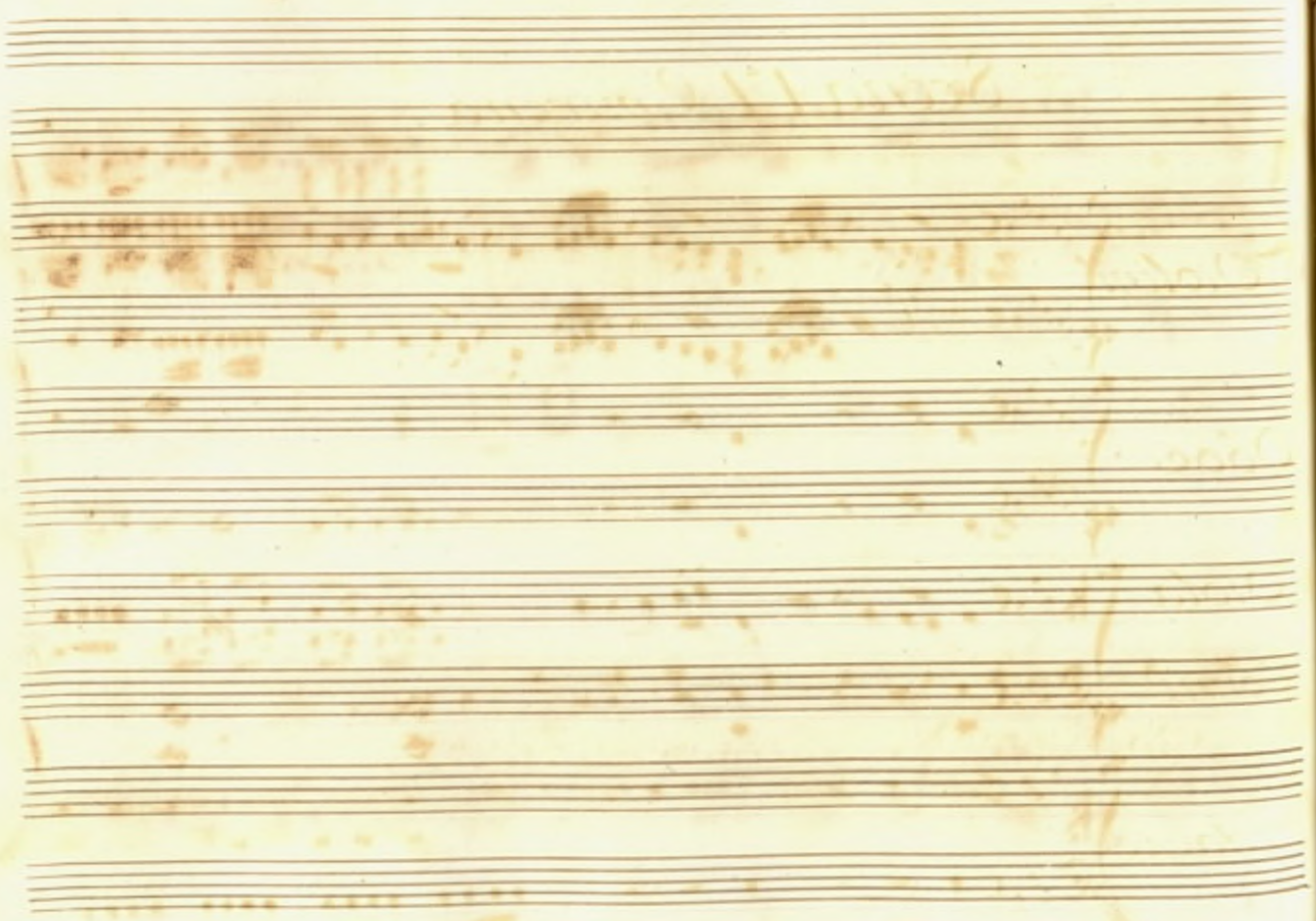

pianto, il pianto, o Cara: è pena troppo amara, è pena troppo


mara veder-ti la-grimar ve-derti
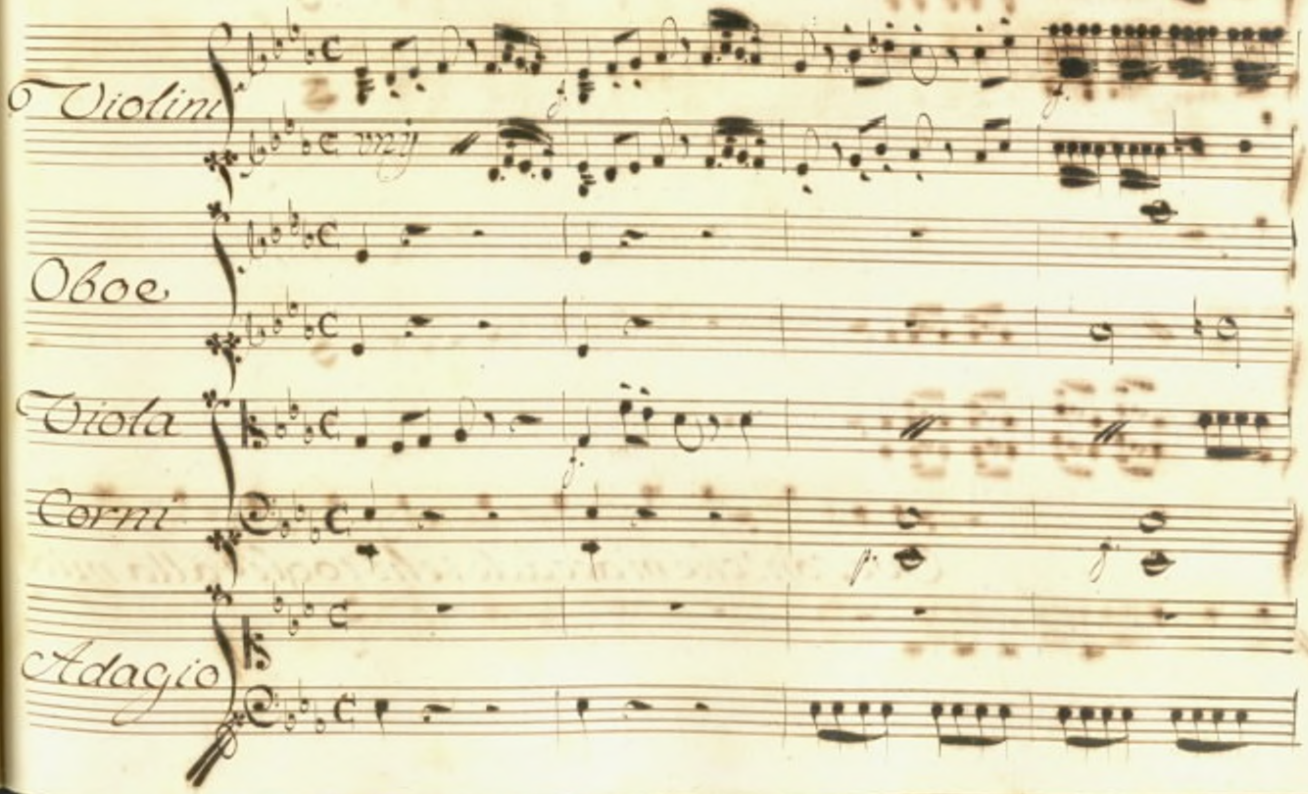

f. f.mo smorz.
la — grimar
vederti lagrimar.
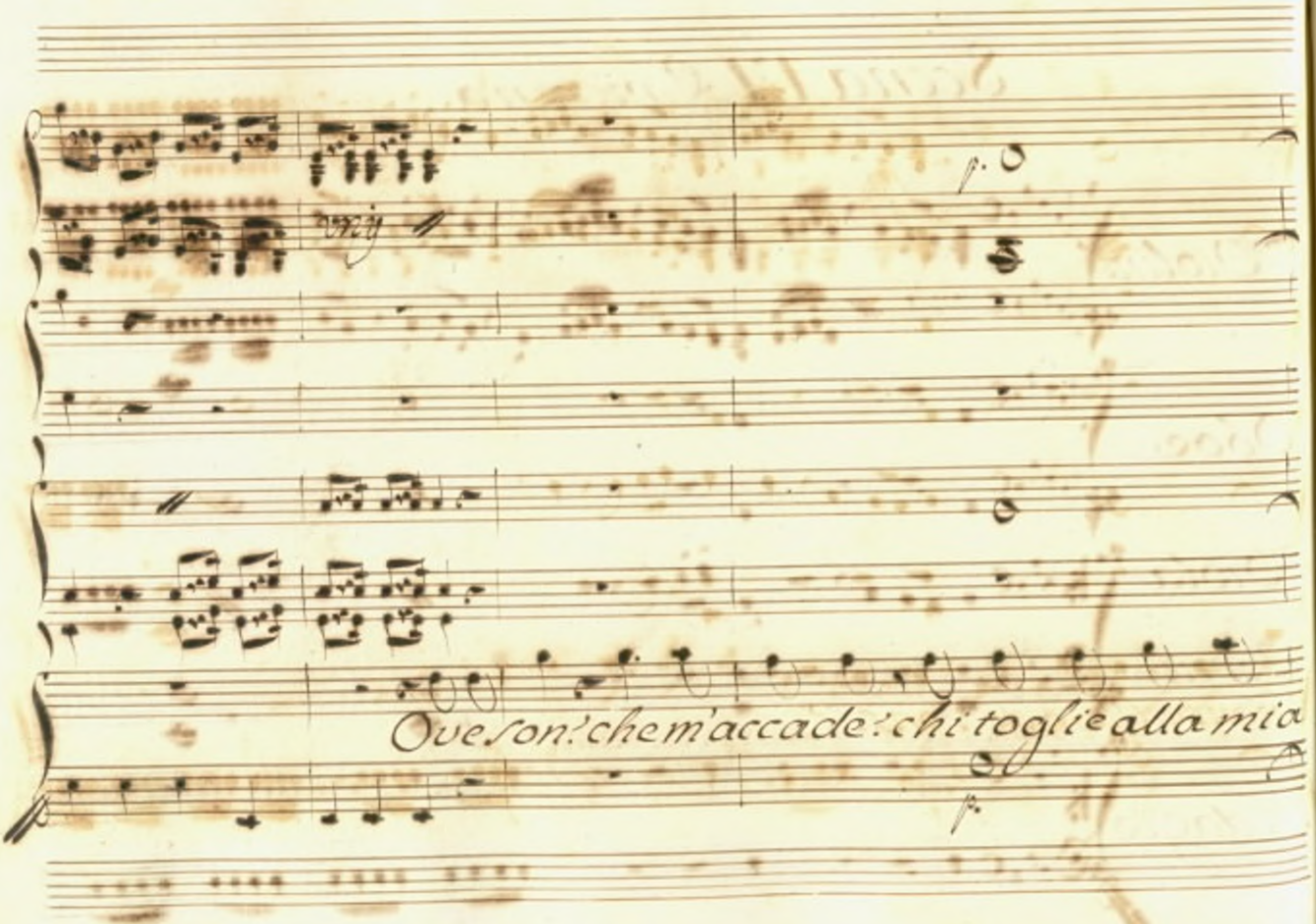

Fine
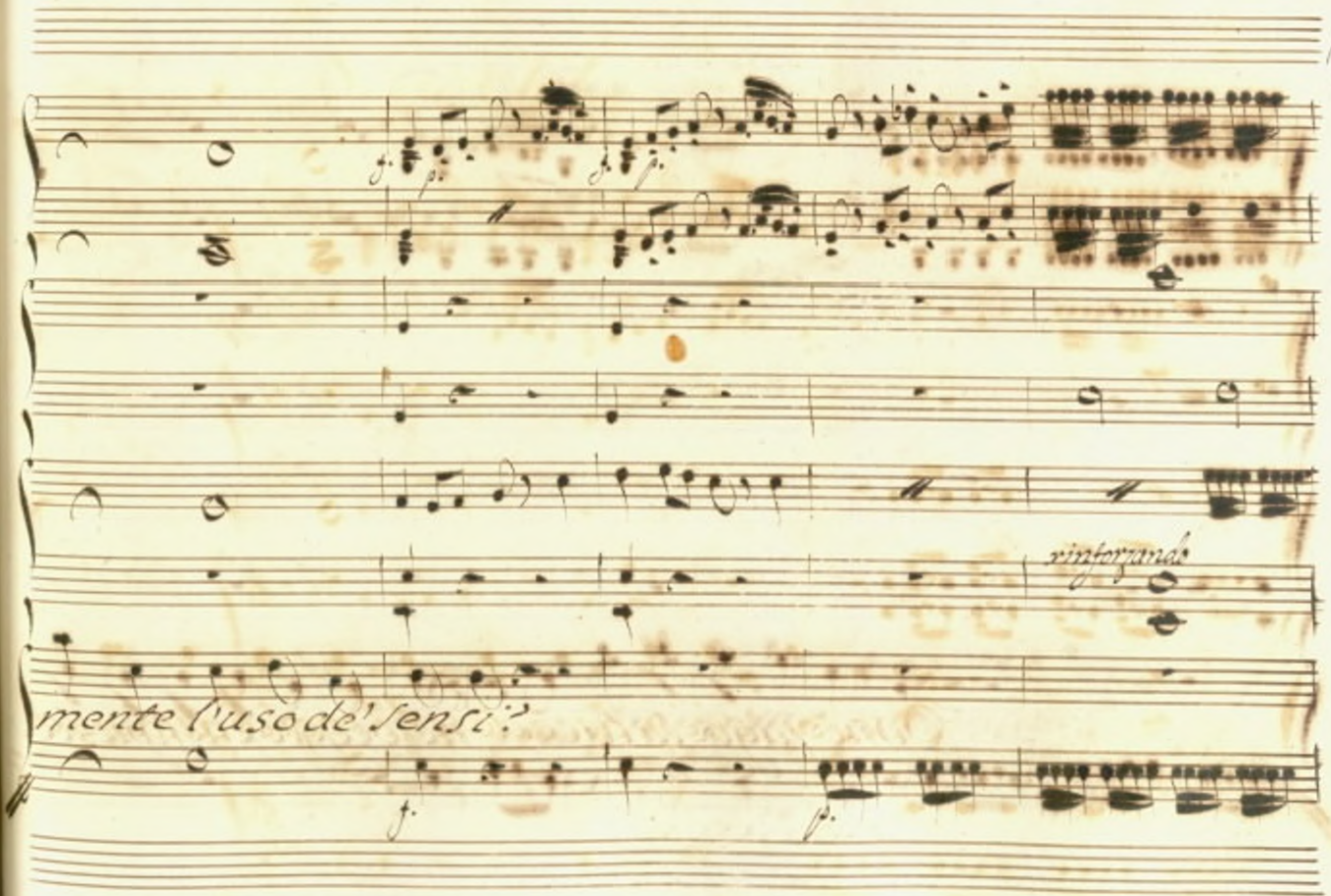


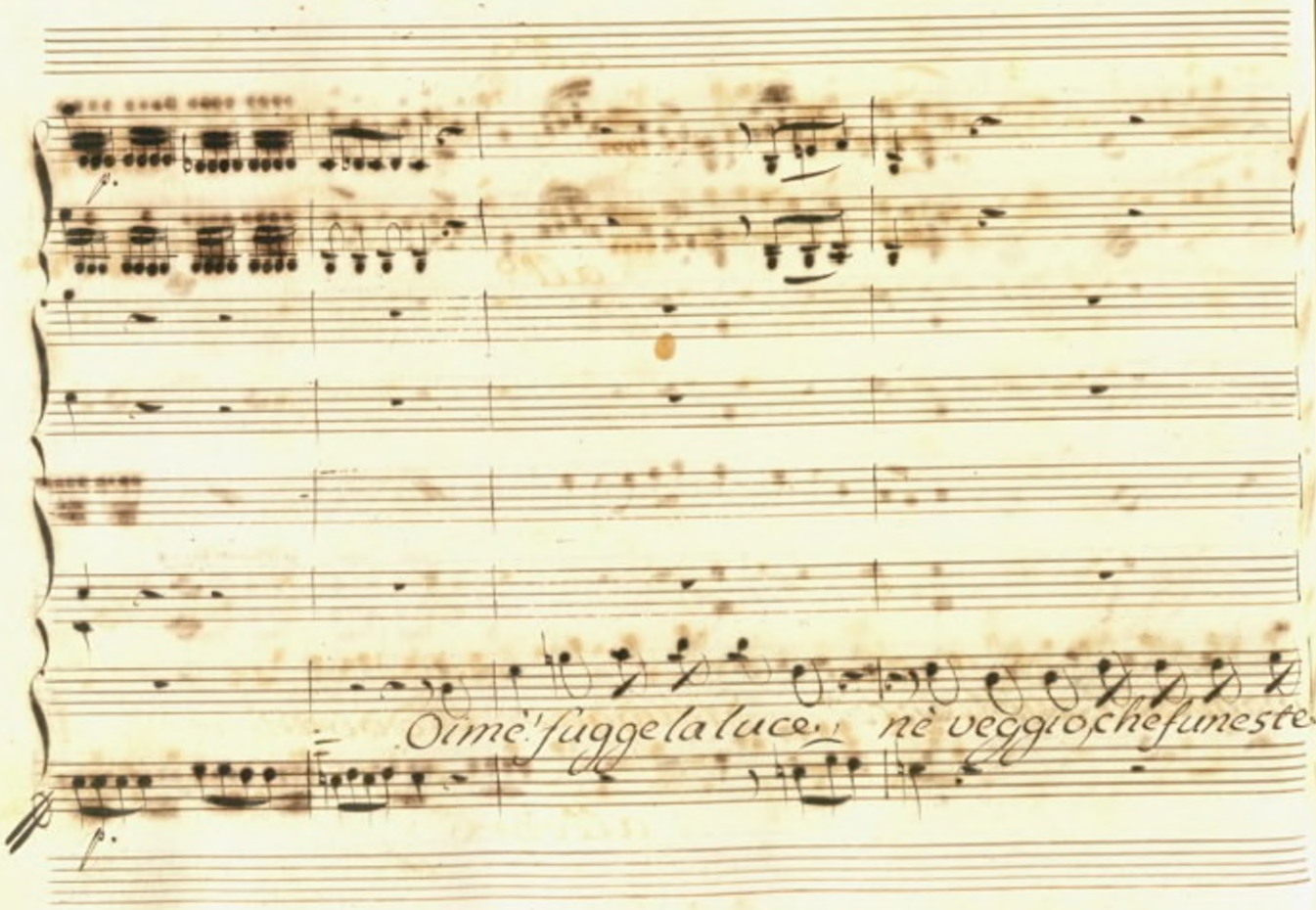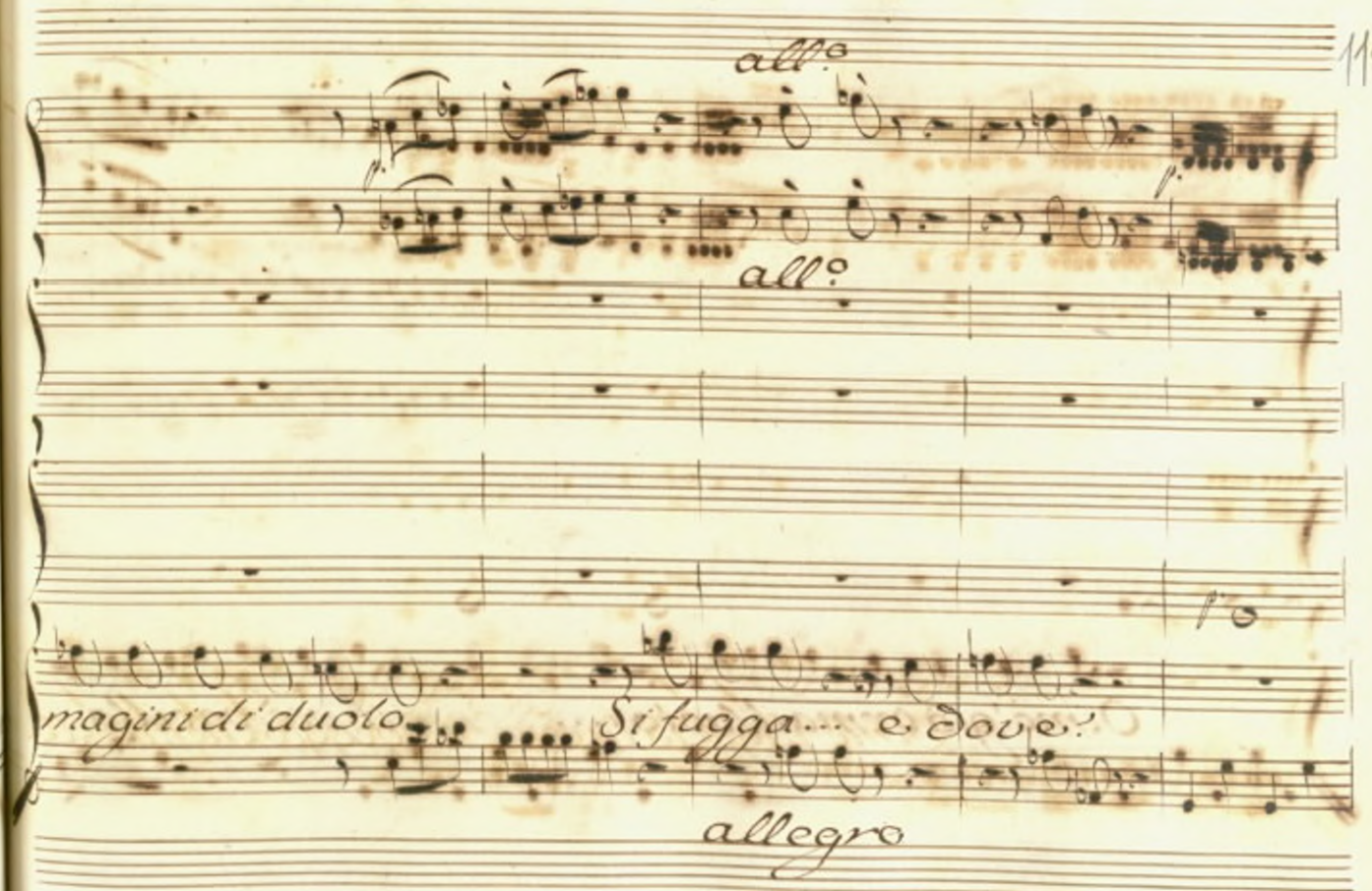


Scena VI. Emirena.
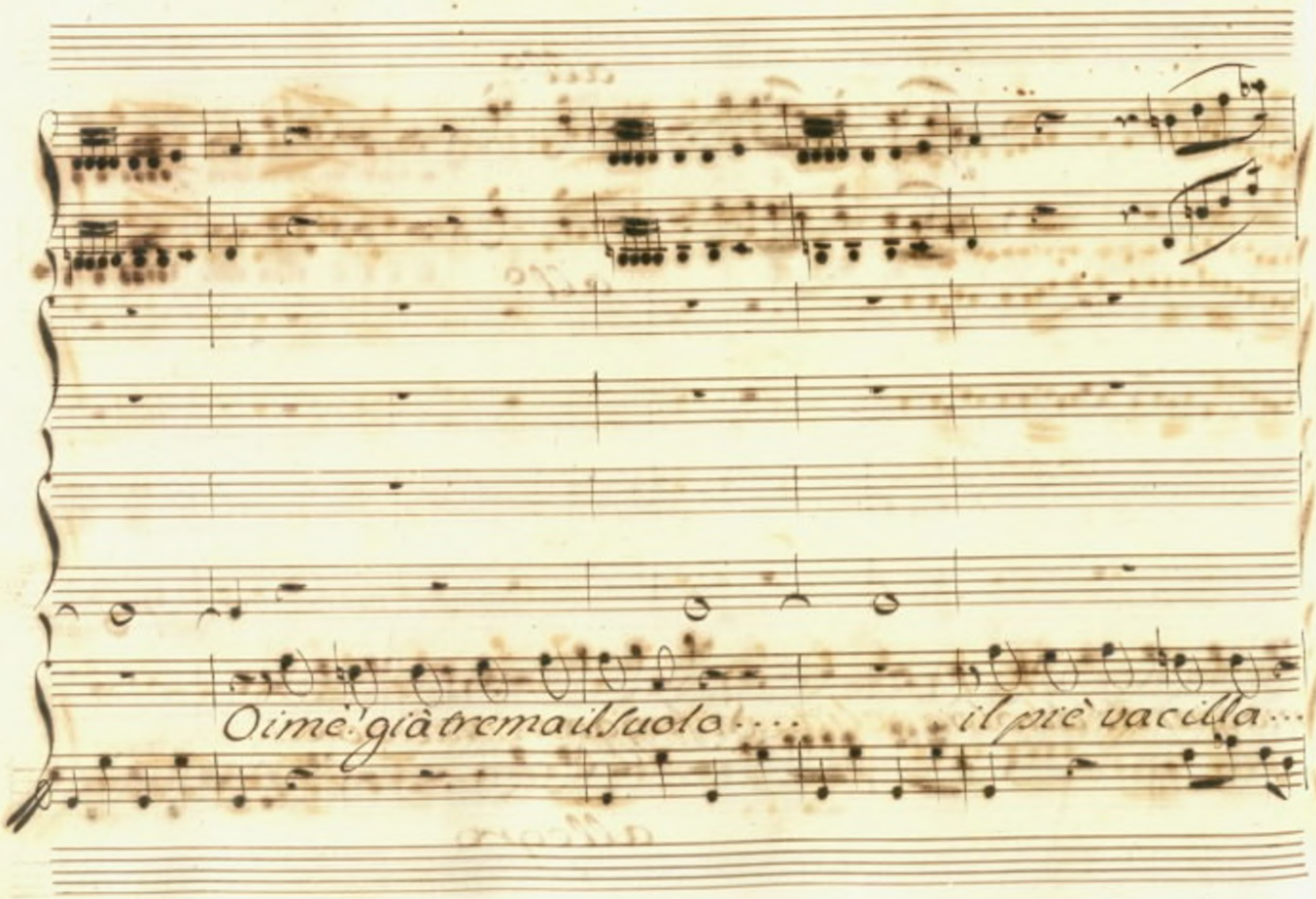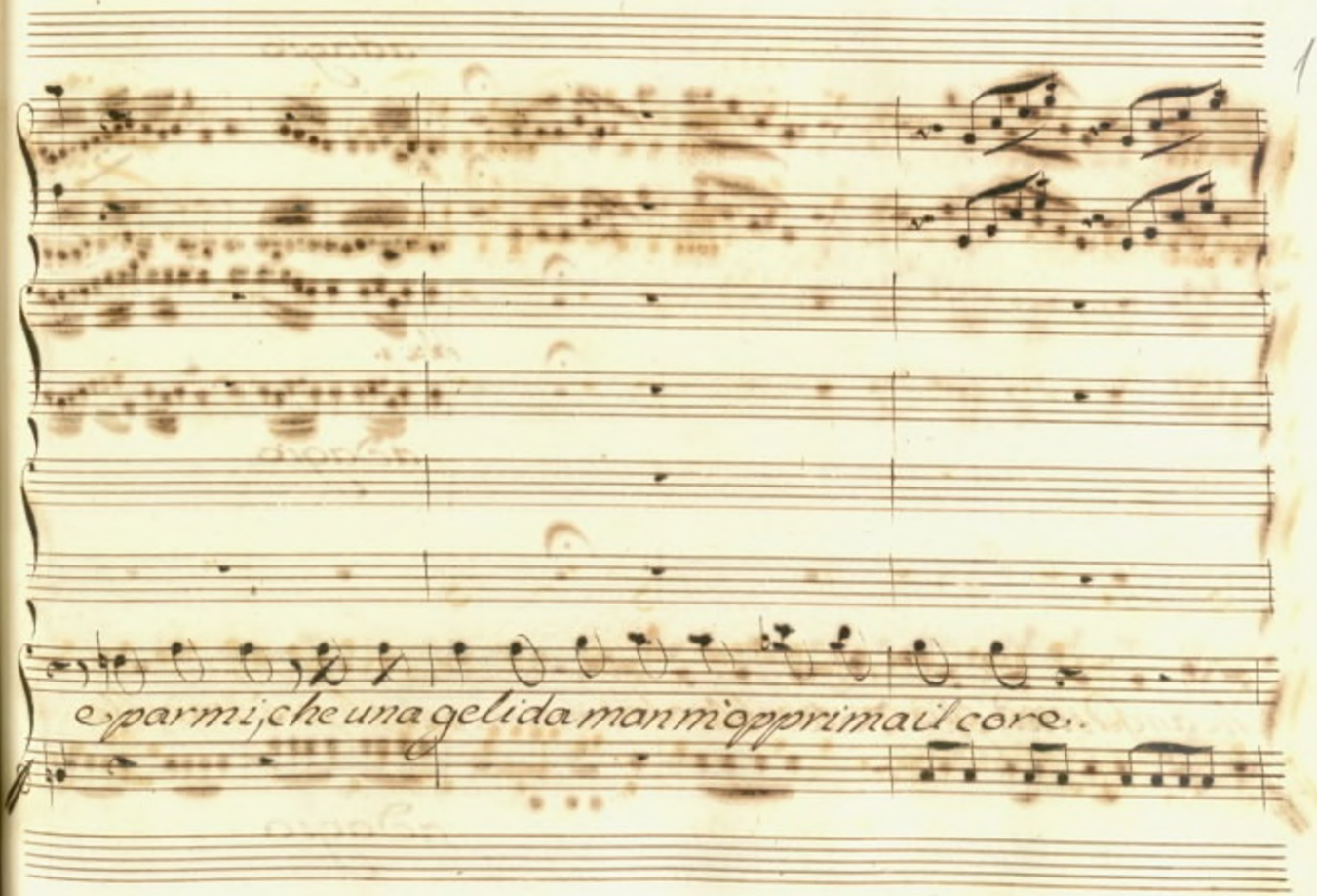



p.
Ove son? che m'accade? chi toglie alla mia
f.
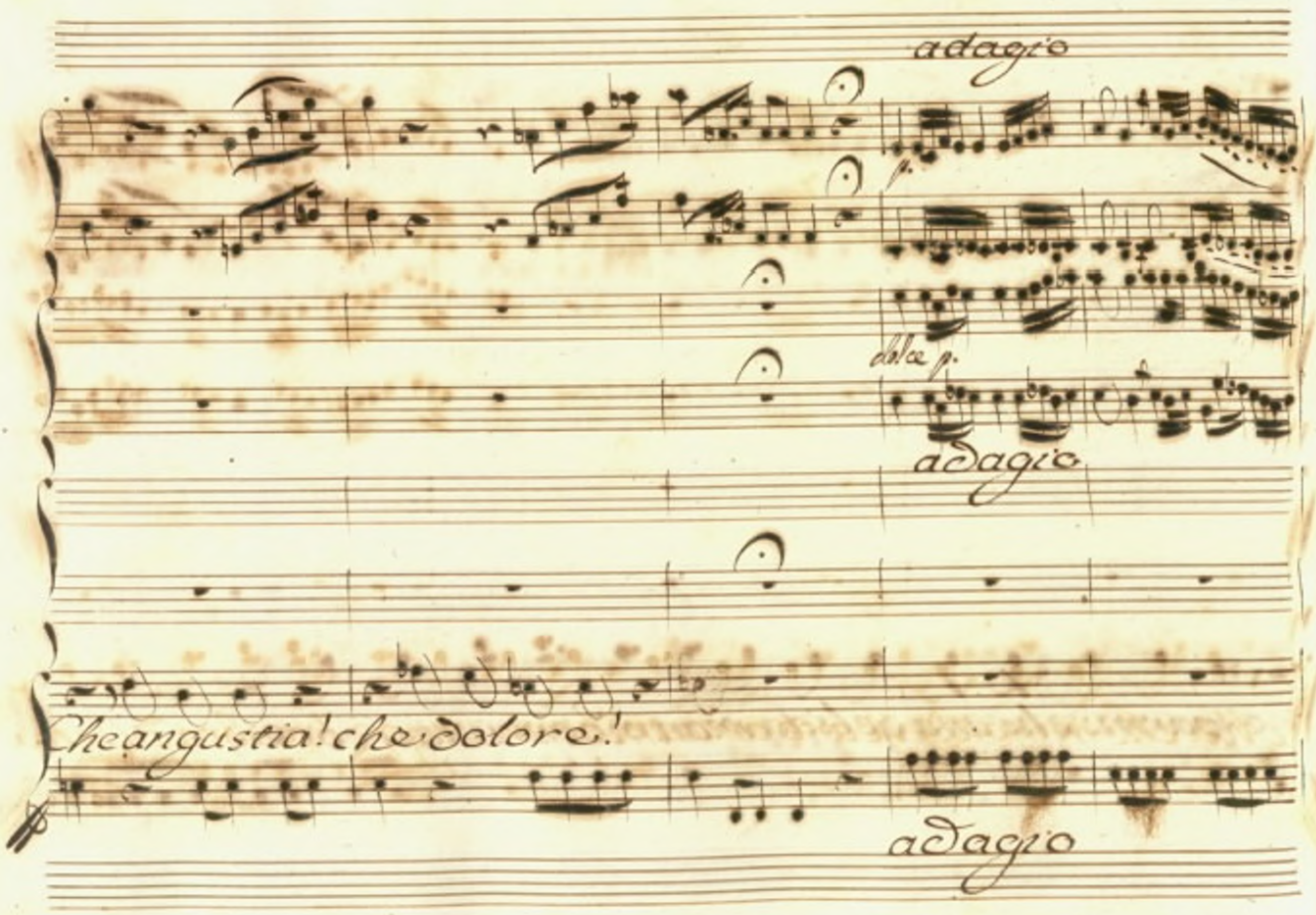

f.
p.
f.
p.
rinforzando
mente l'uso de' sensi?
f.
p.
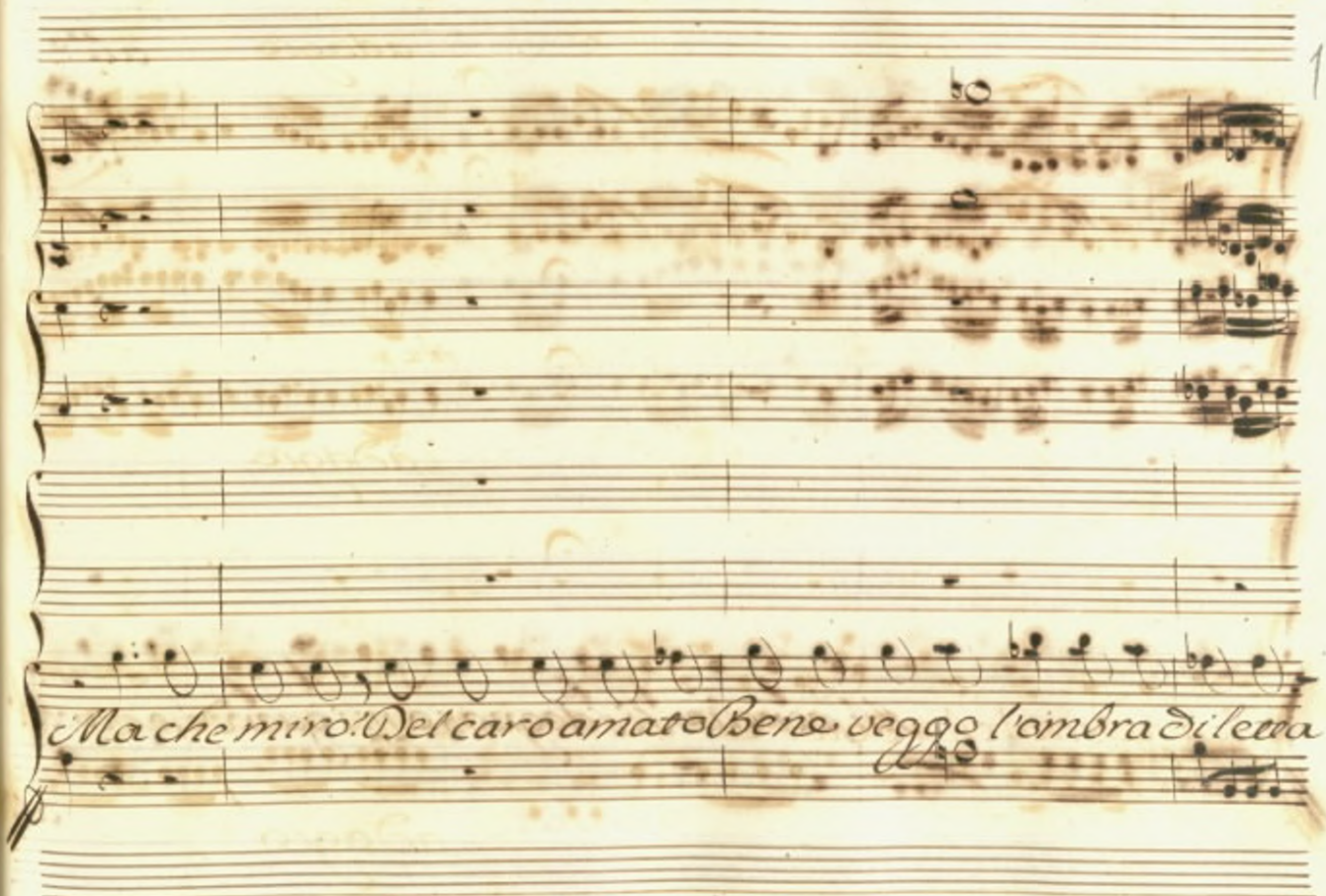

p.
Oimè! fugge la luce, nè veggio che funeste
p.

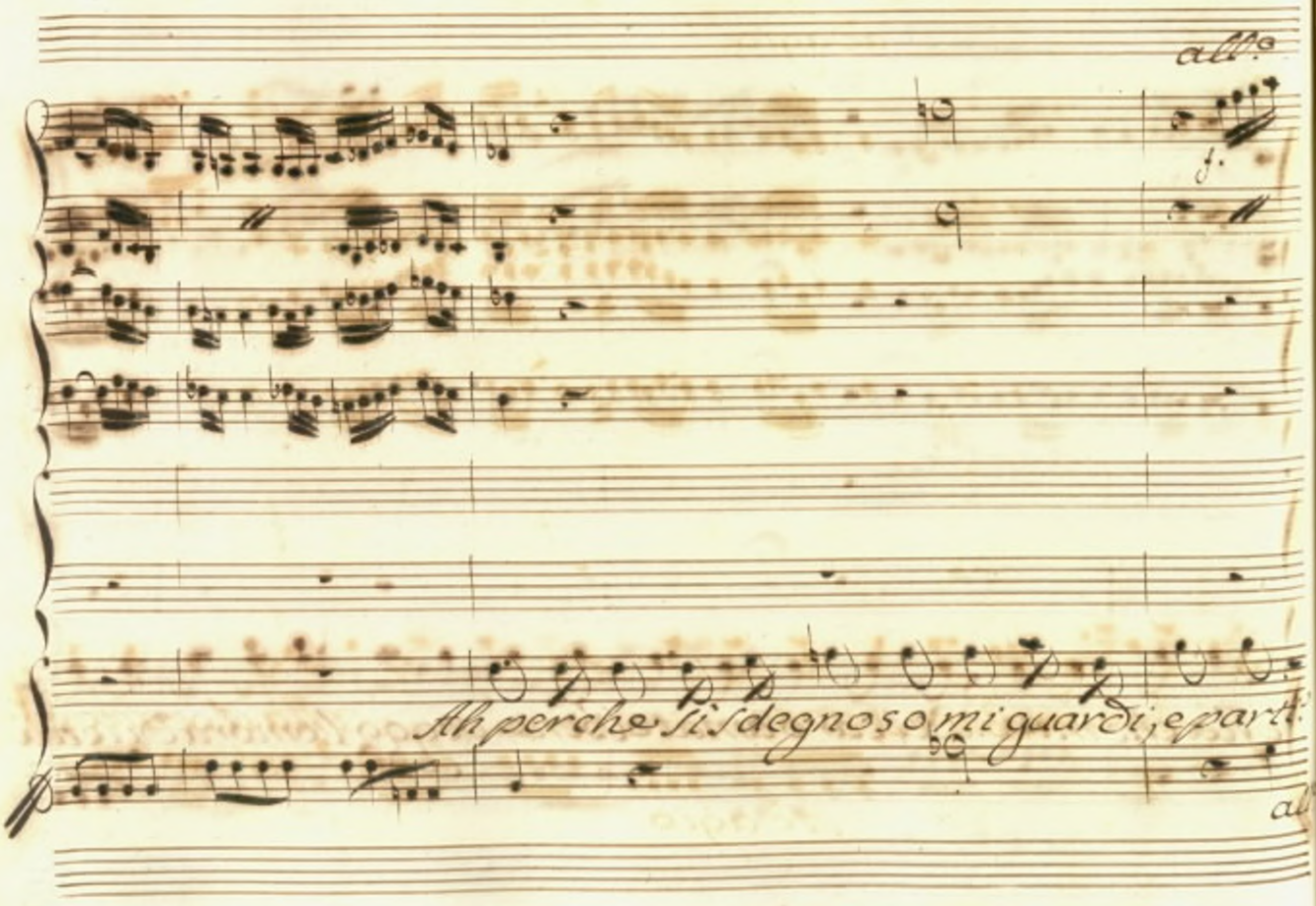

all.o
all.o
magini di duolo
Si fugga... e dove?
allegro
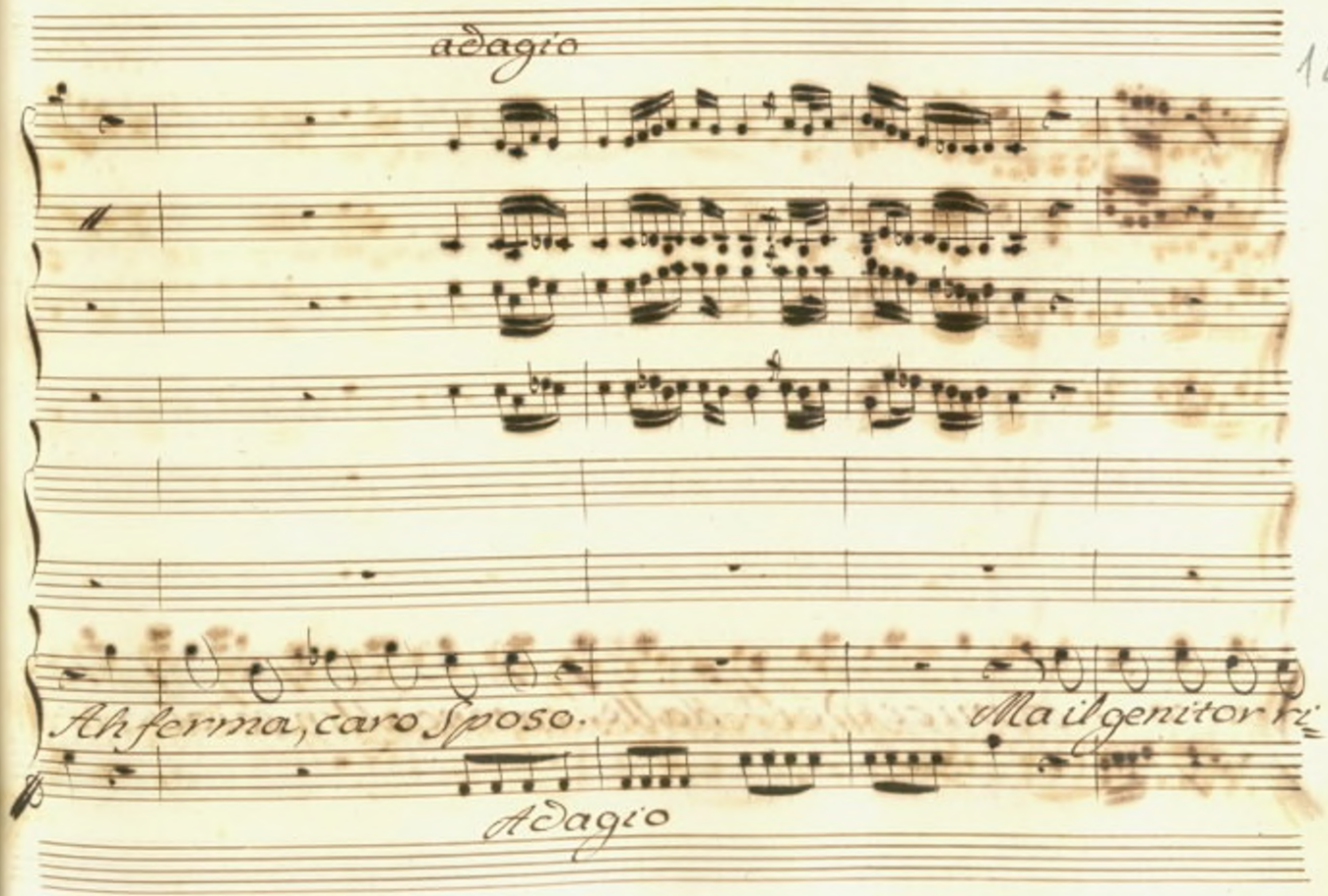

Oimè! già trema il suolo ... il piè vacilla ...

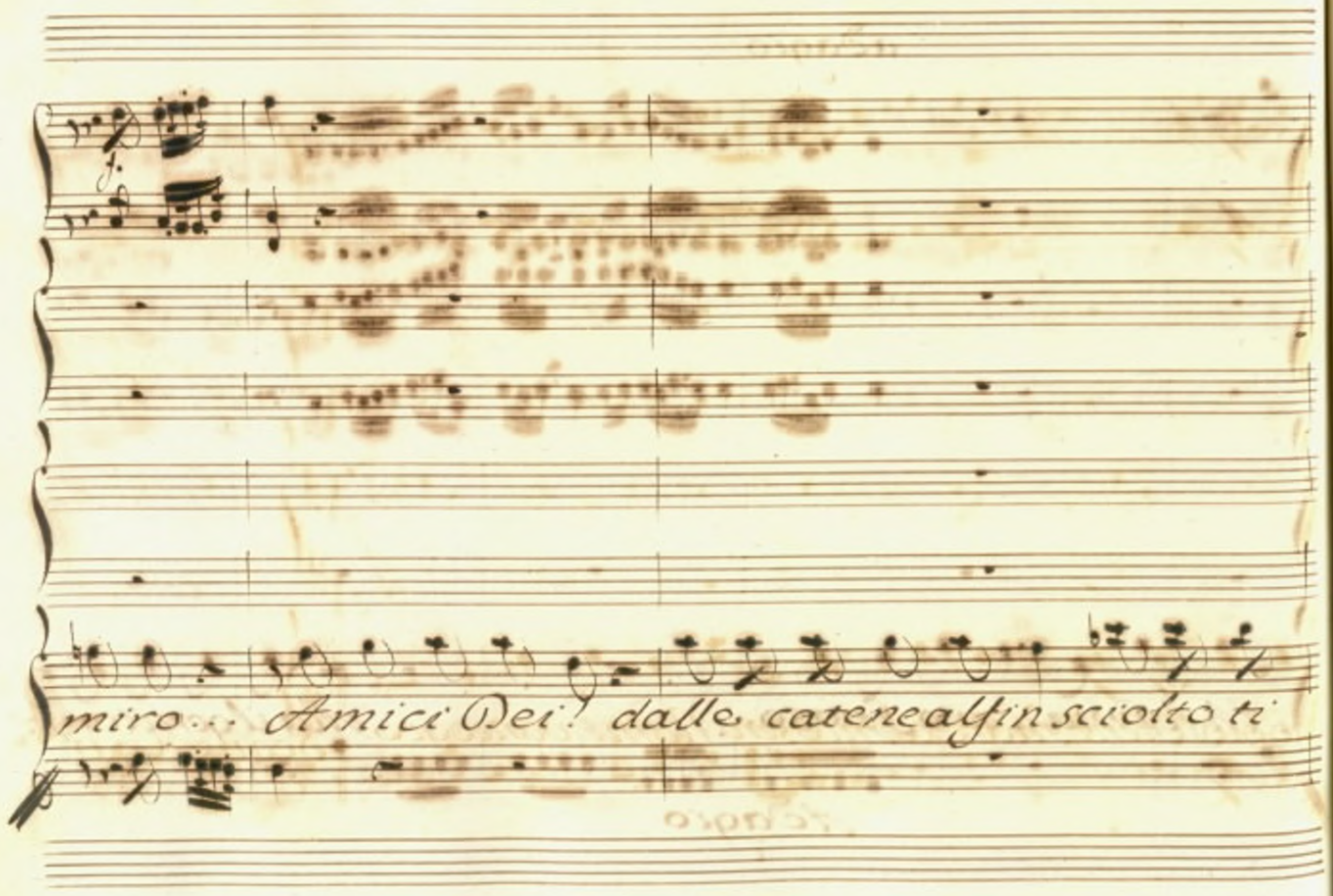

e parmi, che una gelida man m'opprima il core.
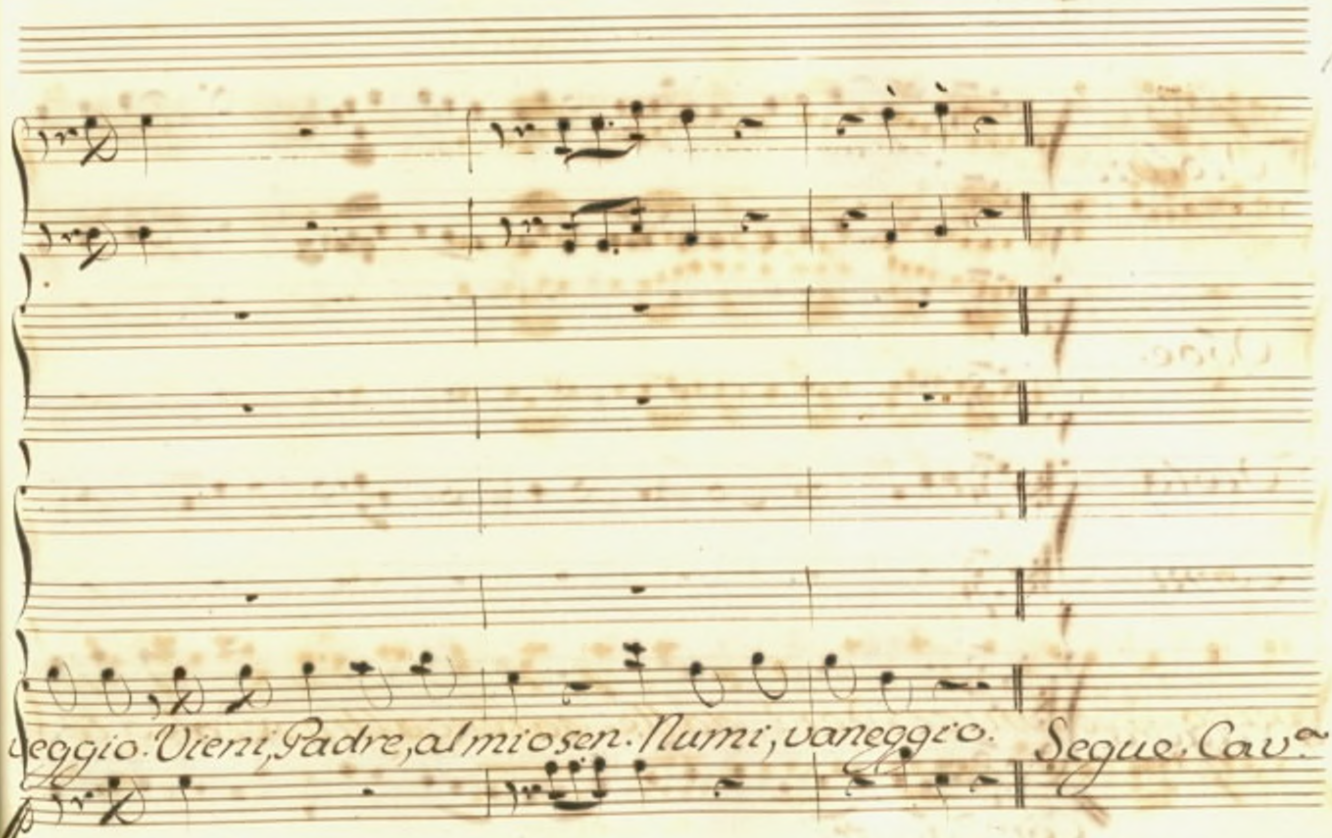

adagio
p.
dolce p.
adagio
Che angustia! che dolore!
adagio
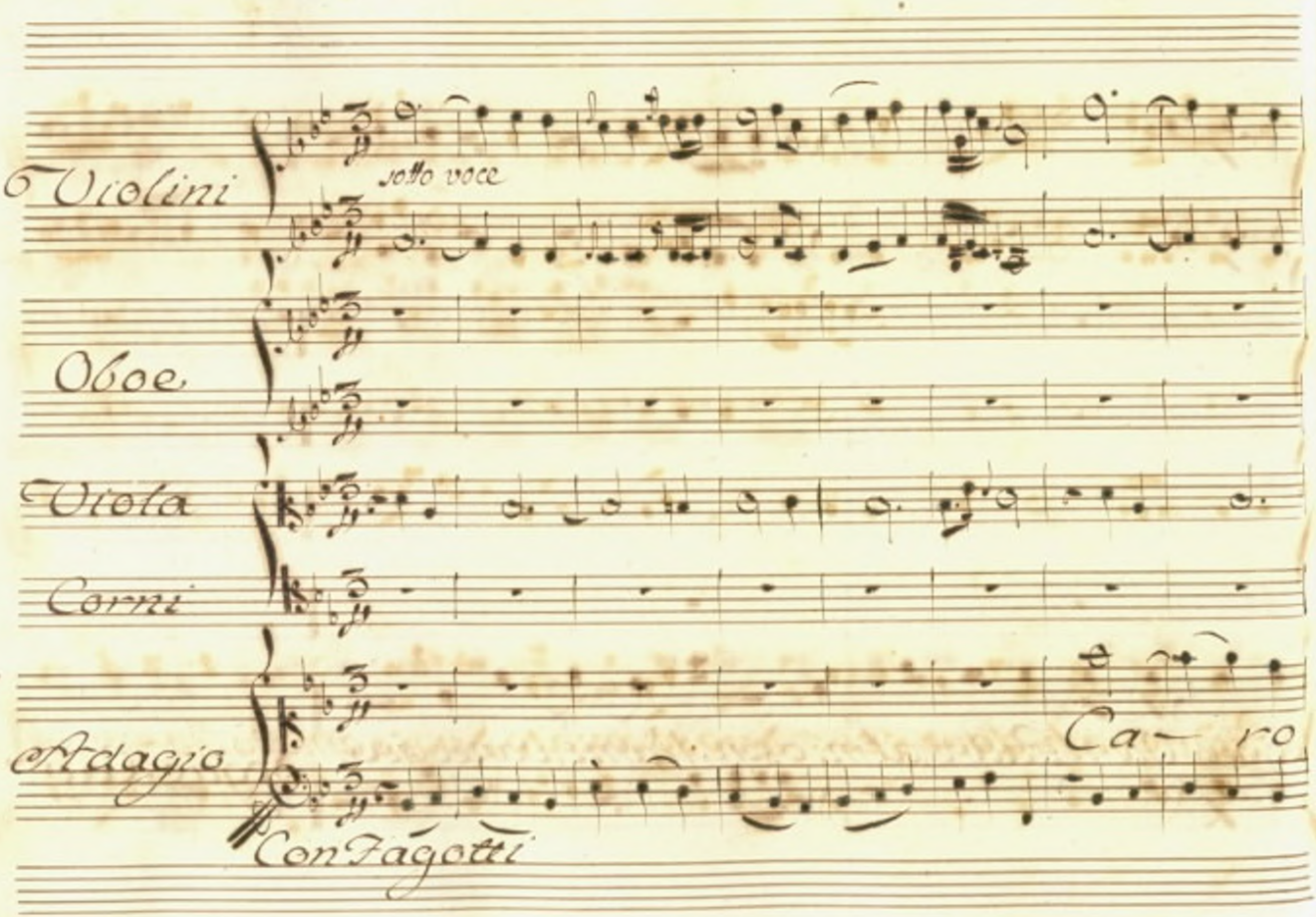

Ma che miro! Del caro amato Bene veggo l'ombra di lei
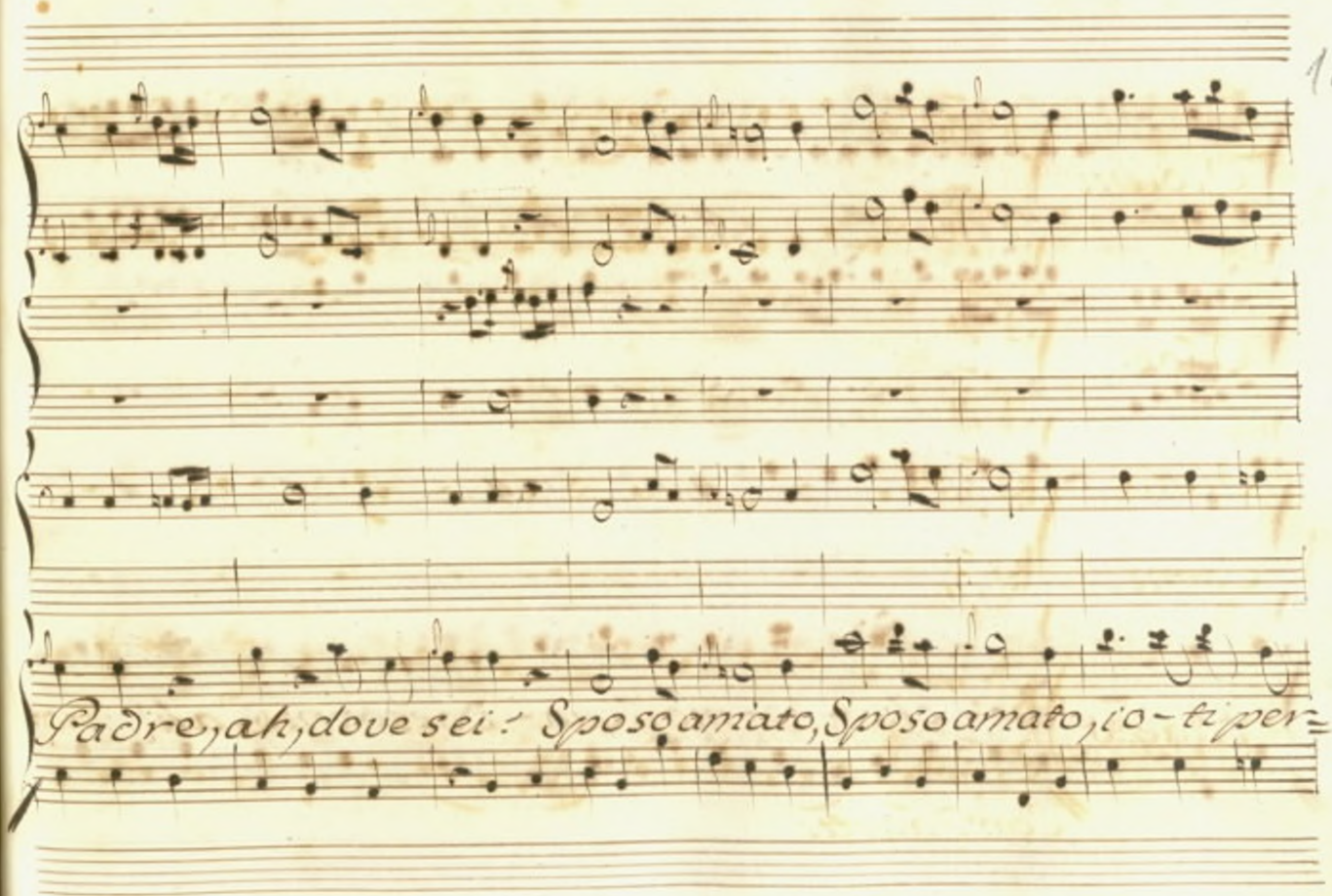

All.o
f.
Ah perche si sdegnoso mi guardi, e parti

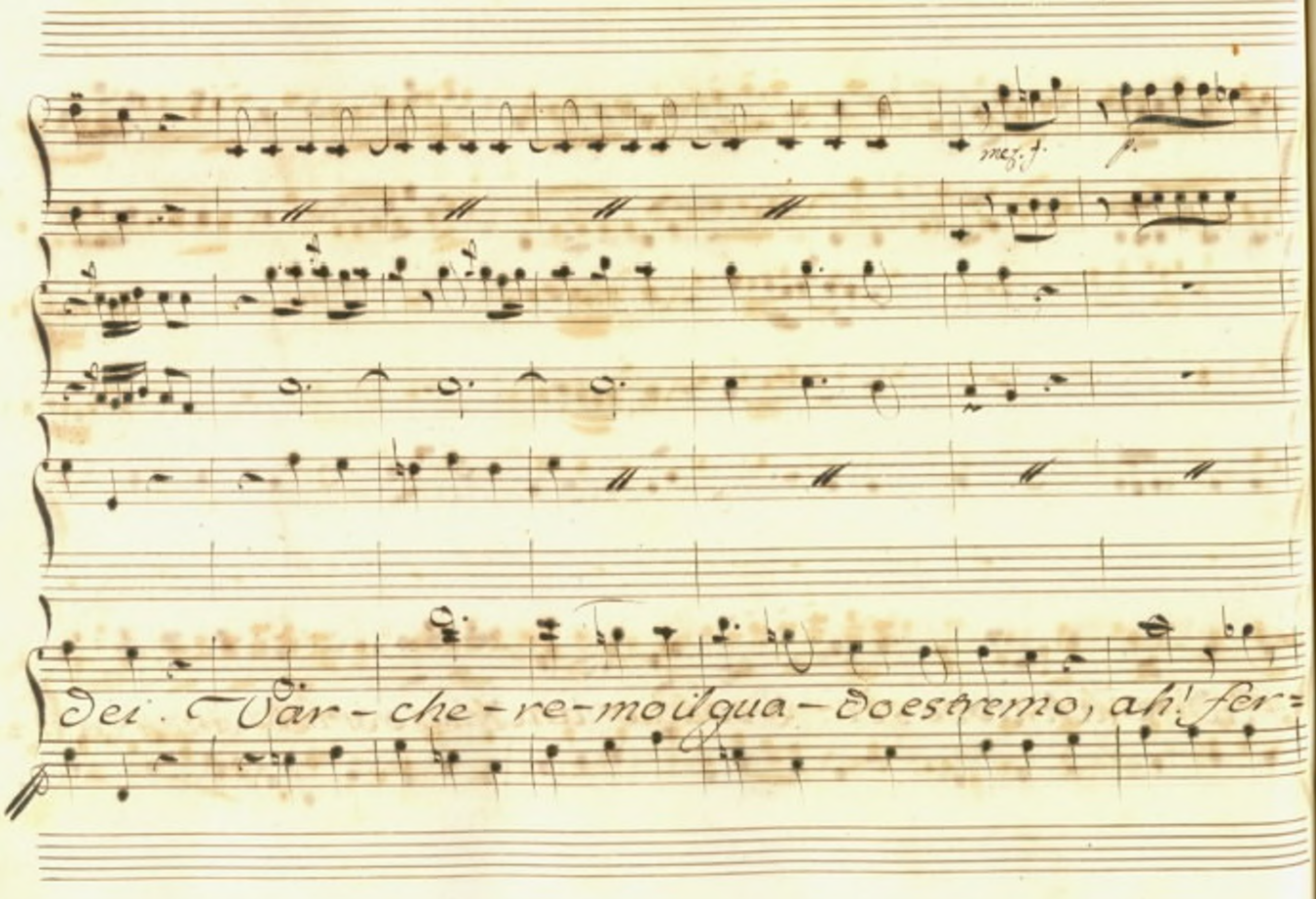

adagio
Ah ferma, caro Sposo..
Ma il genitor ri
Adagio

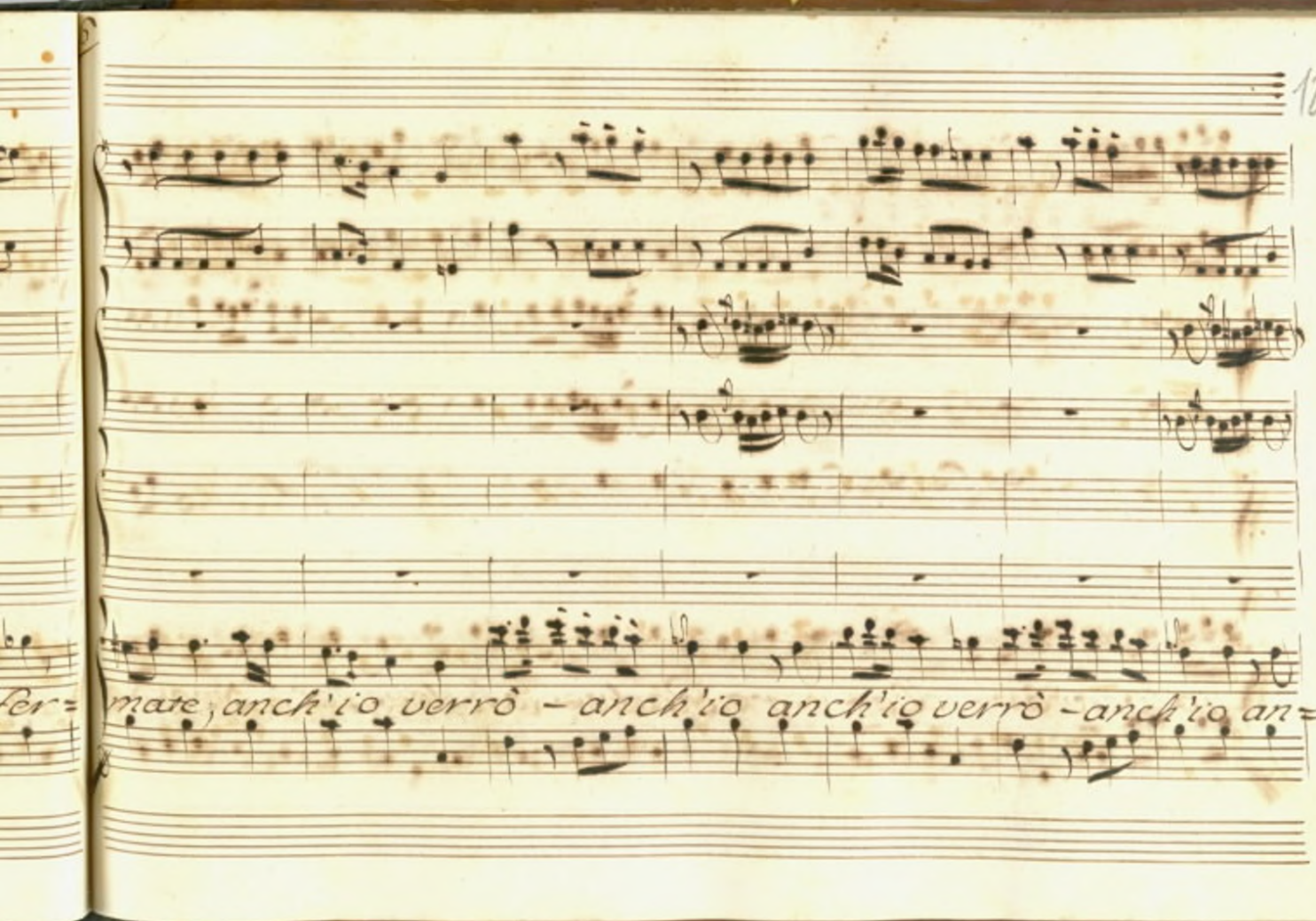

miro... Amici Dei! dalle catene alfin sciolto ti

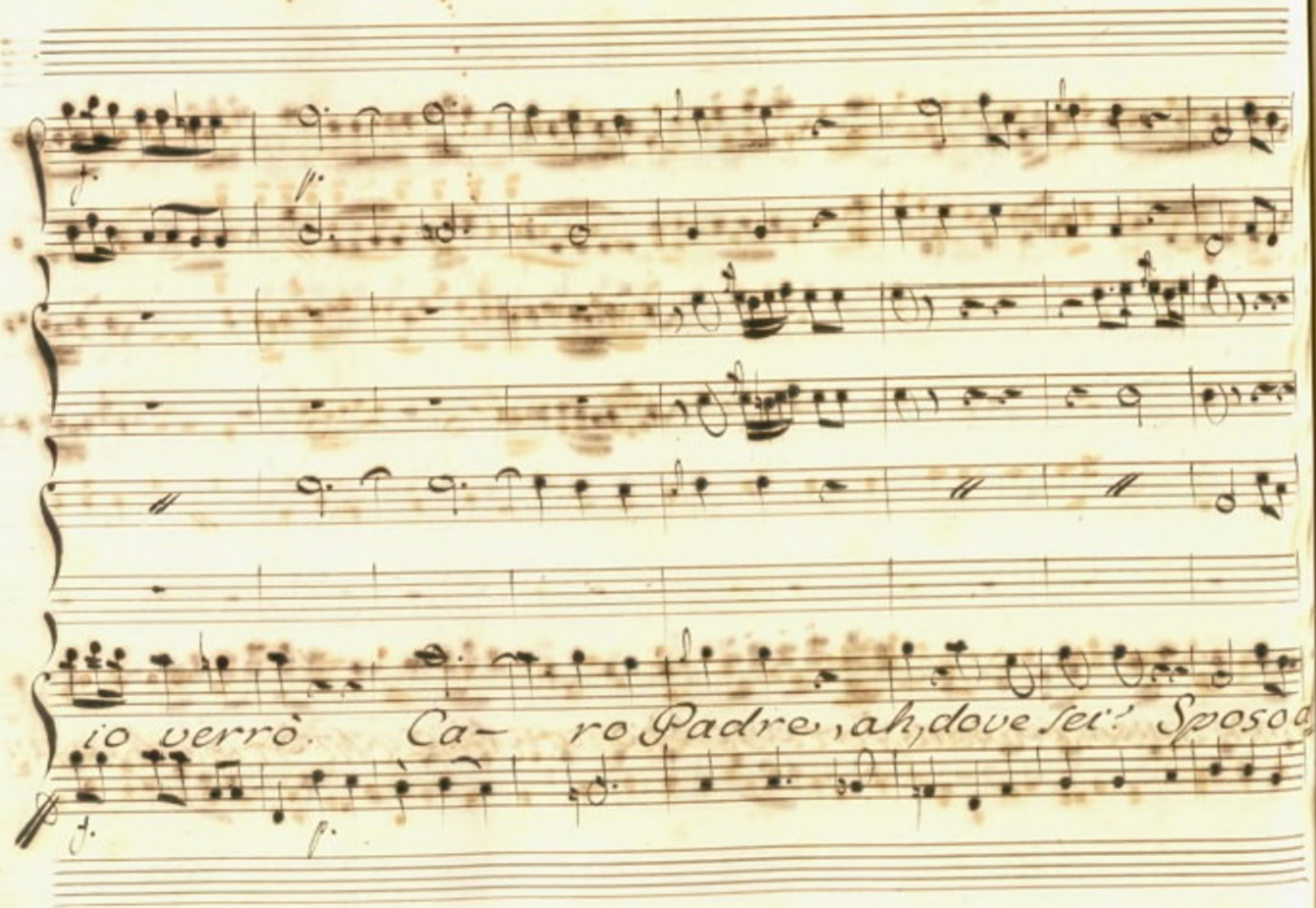

veggio. Vieni, Padre, al mio sen. Numi, vaneggio. Segue Cav.a
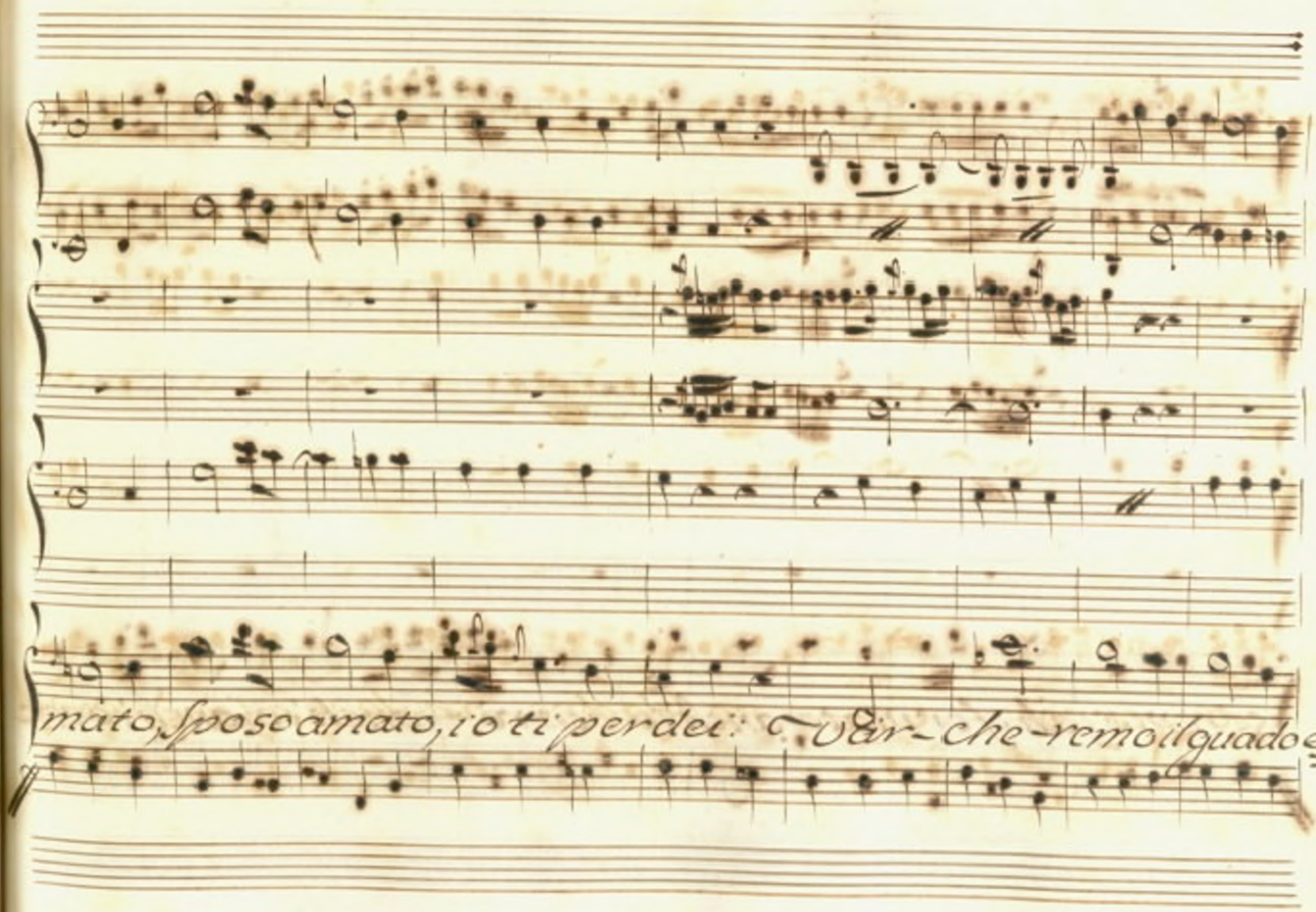

6 Violini
sotto voce
Oboe
Viola
Corni
Adagio
Ca— ro
Con Fagotti
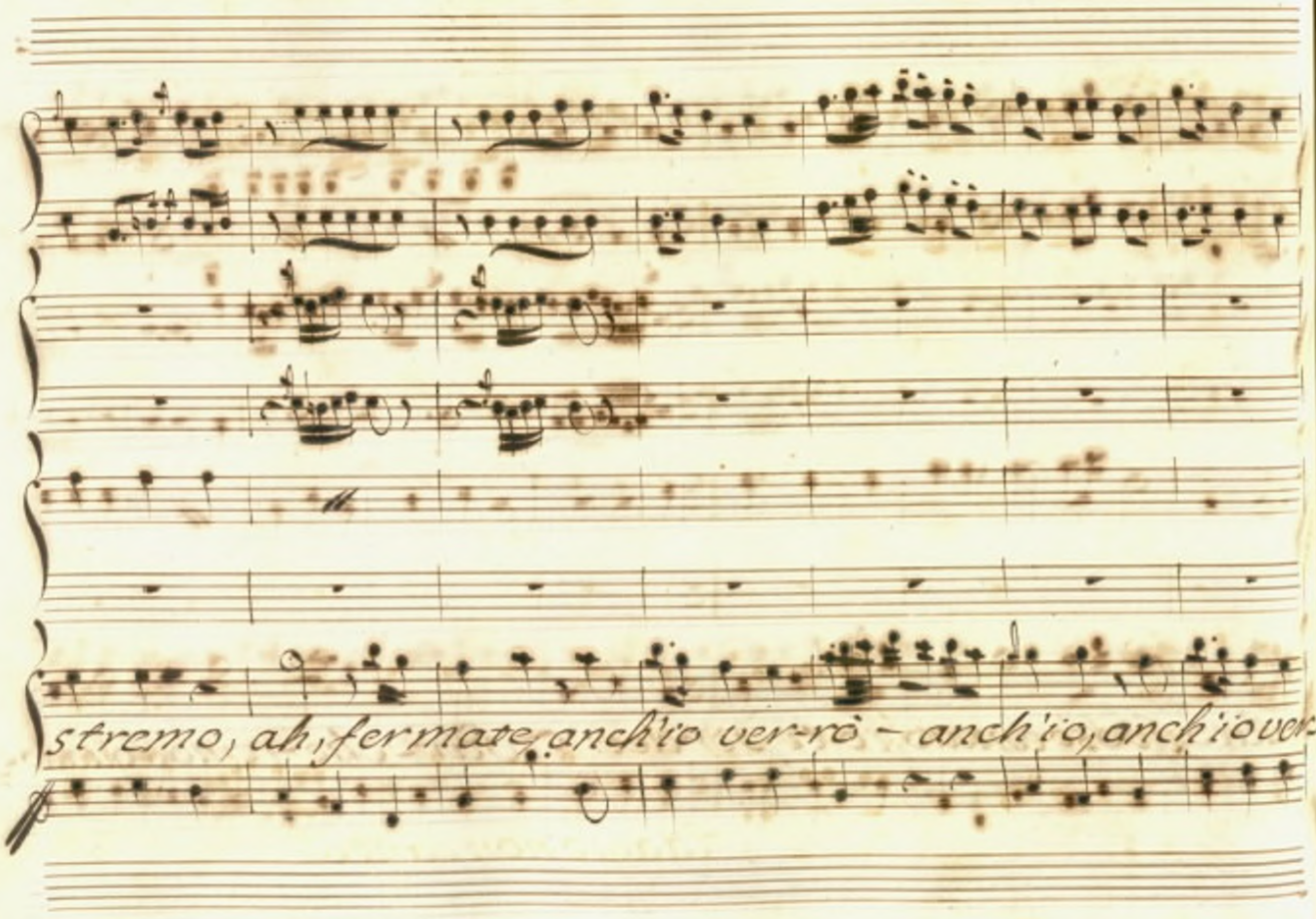

Padre, ah, dove sei? Sposo amato, Sposo amato, io ti per=
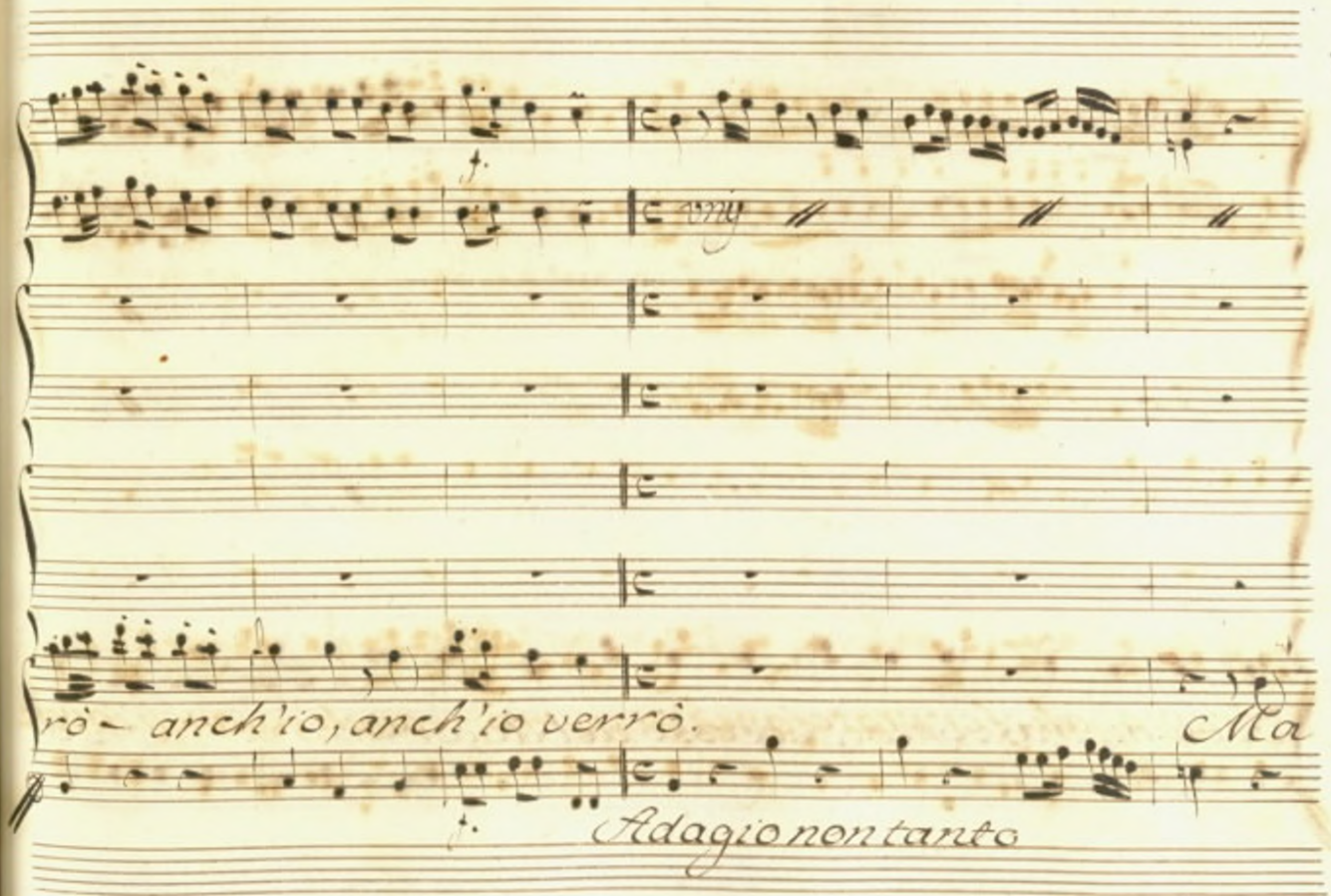

mez. f.
p.
dei. Dar-che-re-mo dqua-do estremo, ah! fer=
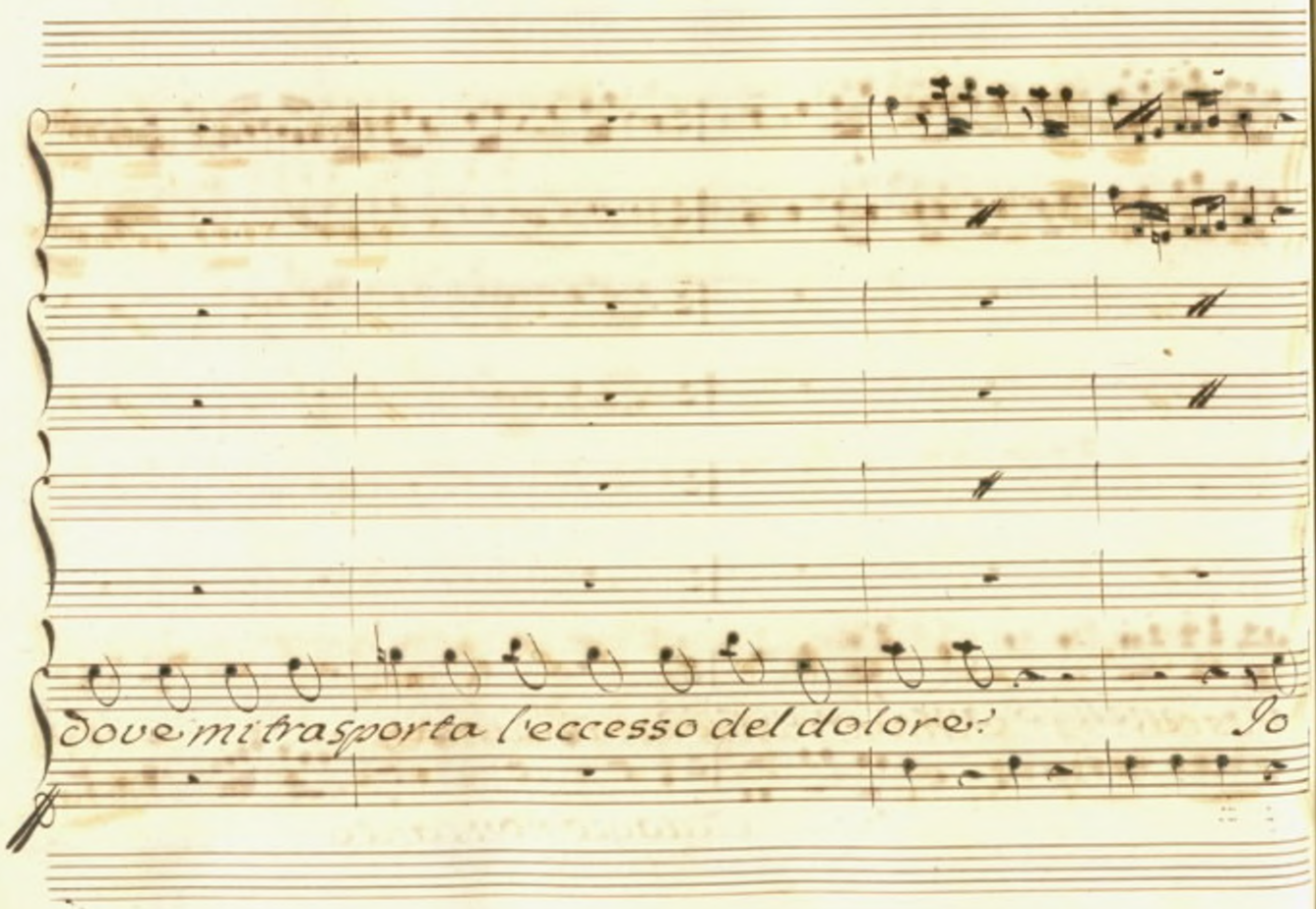

mate, anch'io verrò - anch'io anch'io verrò - anch'io an=
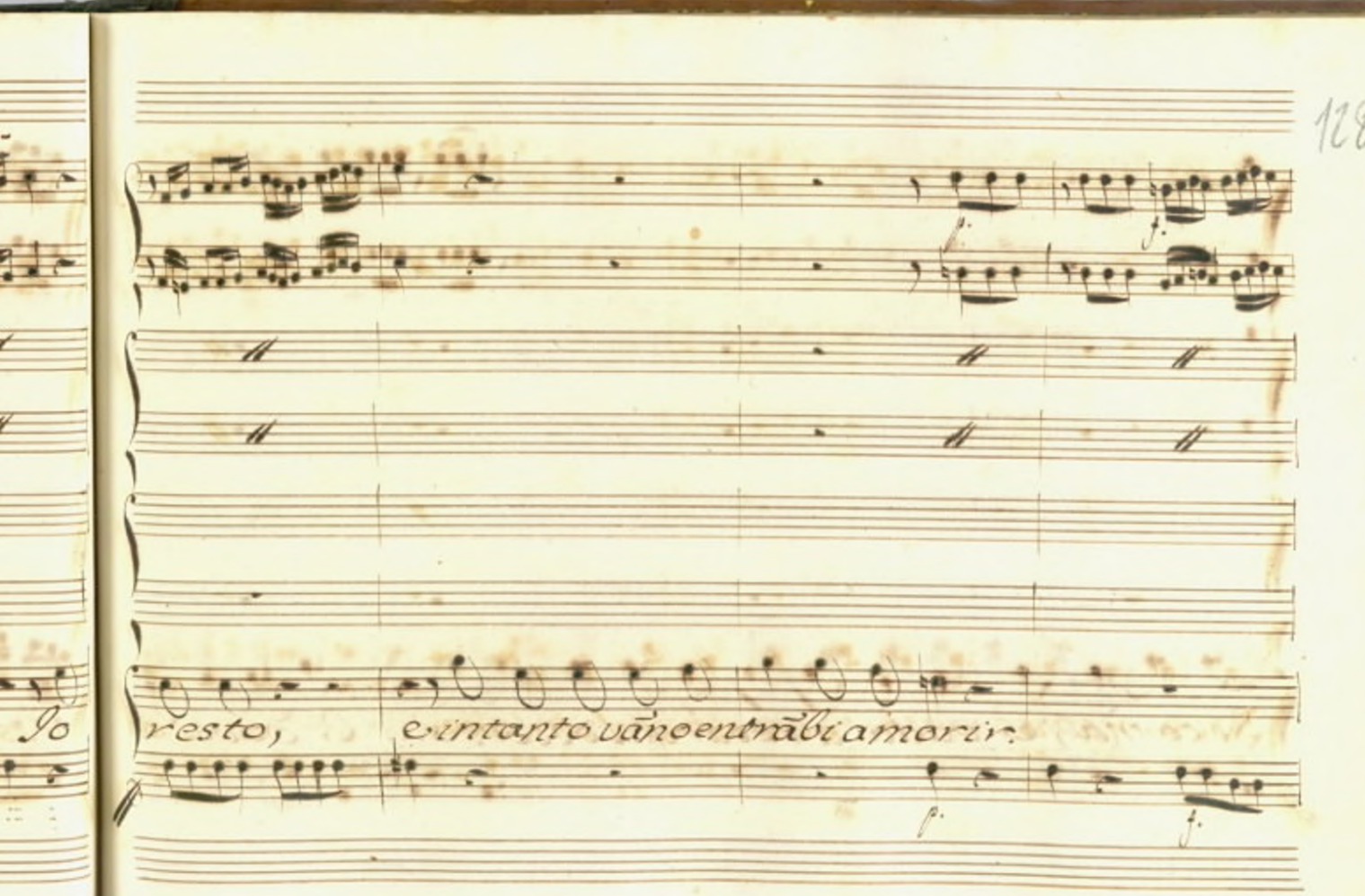

io verrò. Ca- ro Padre, ah, dove sei? Sposo
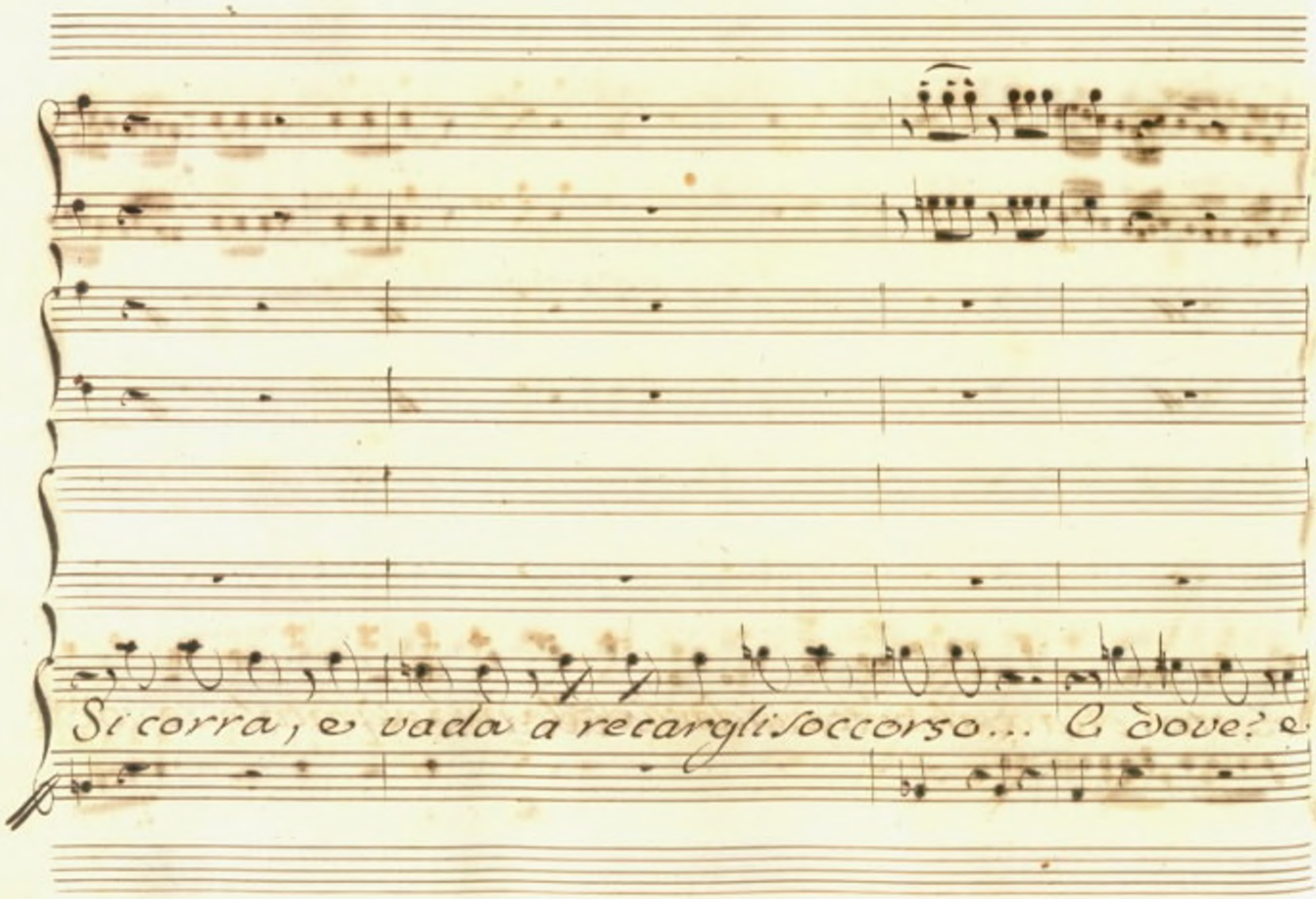

mato, Sposo amato, io ti perdei: Dar-che-remo il guado
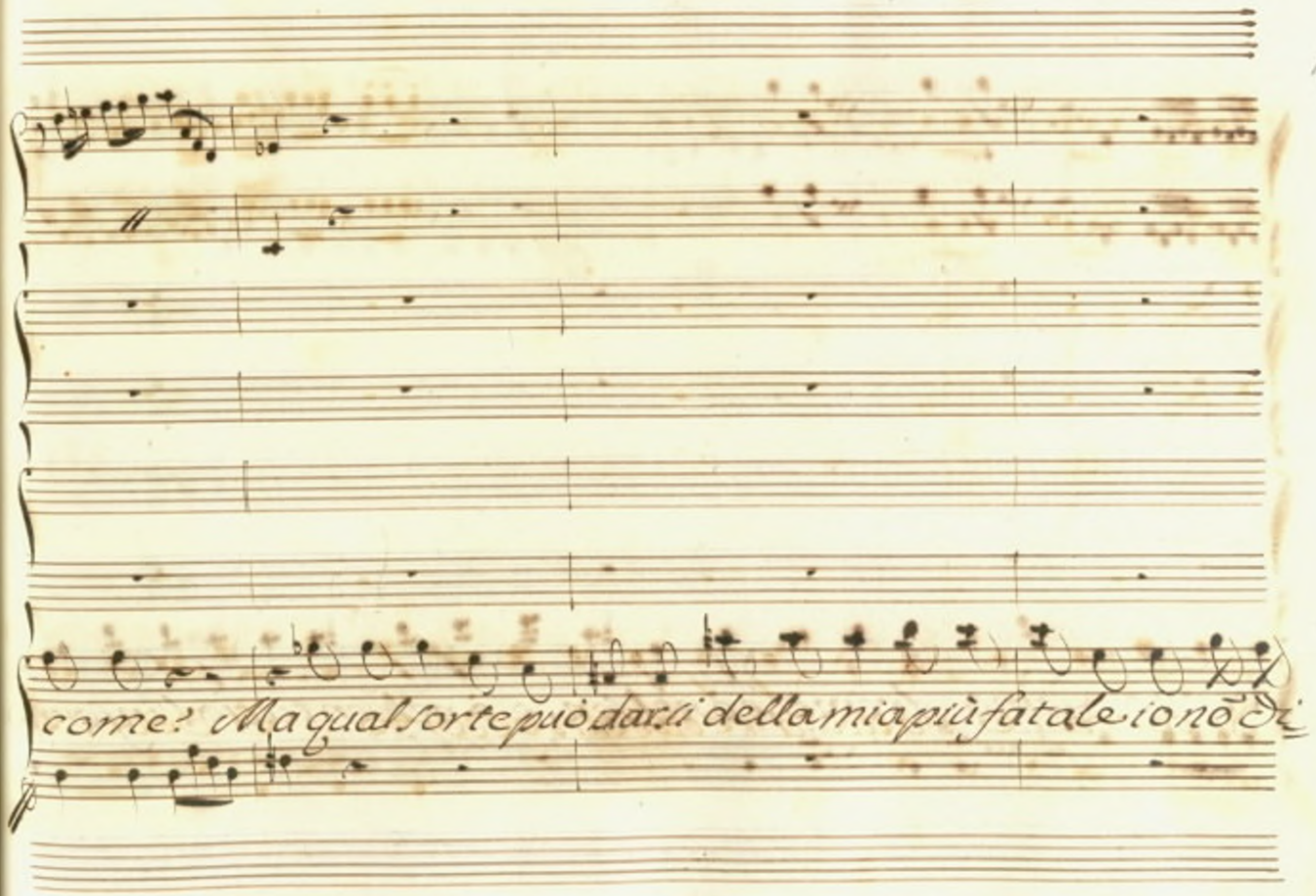

stremo, ah, fermate, anch'io ver-rò – anch'io, anch'io ver-
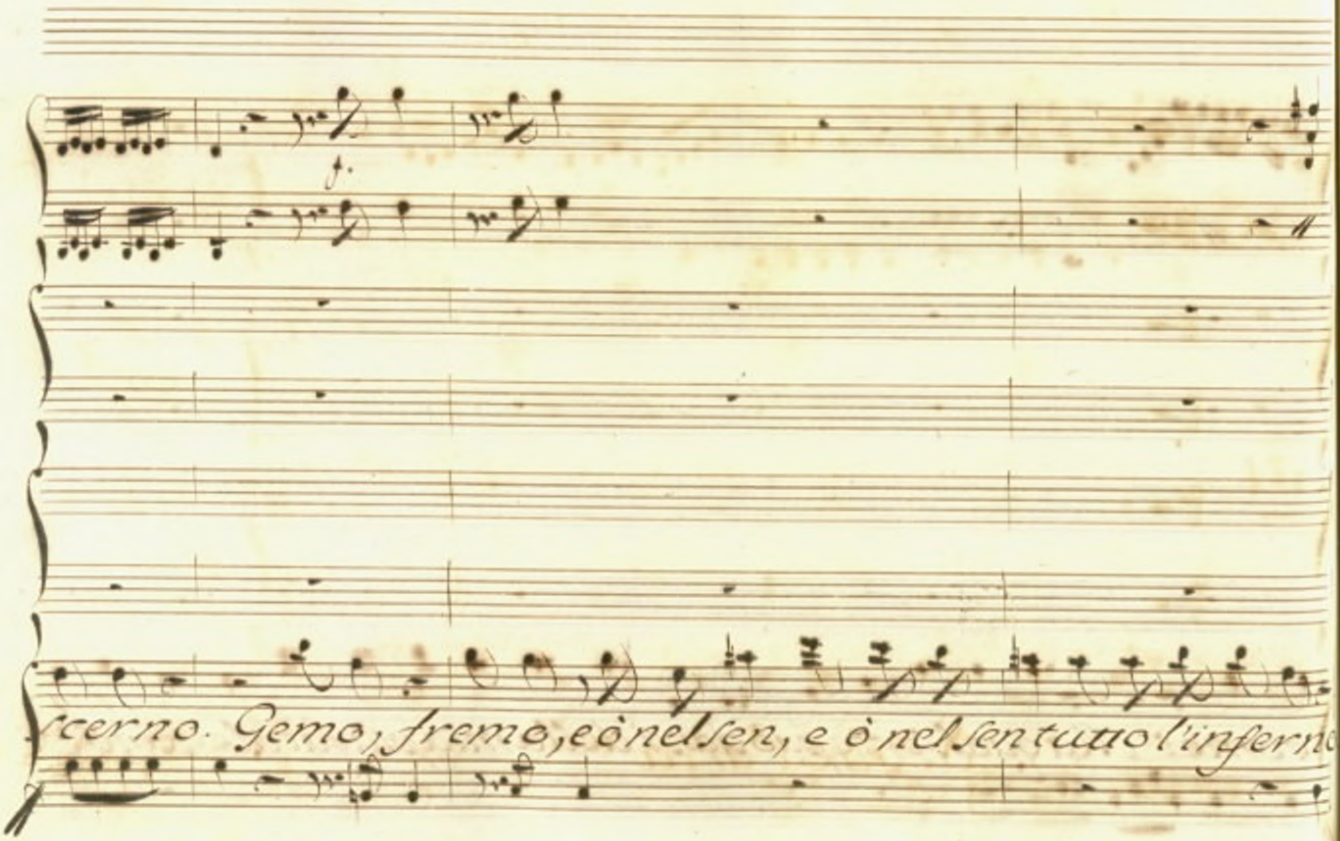

rò – anch'io, anch'io verrò.
Ma
Adagio non tanto
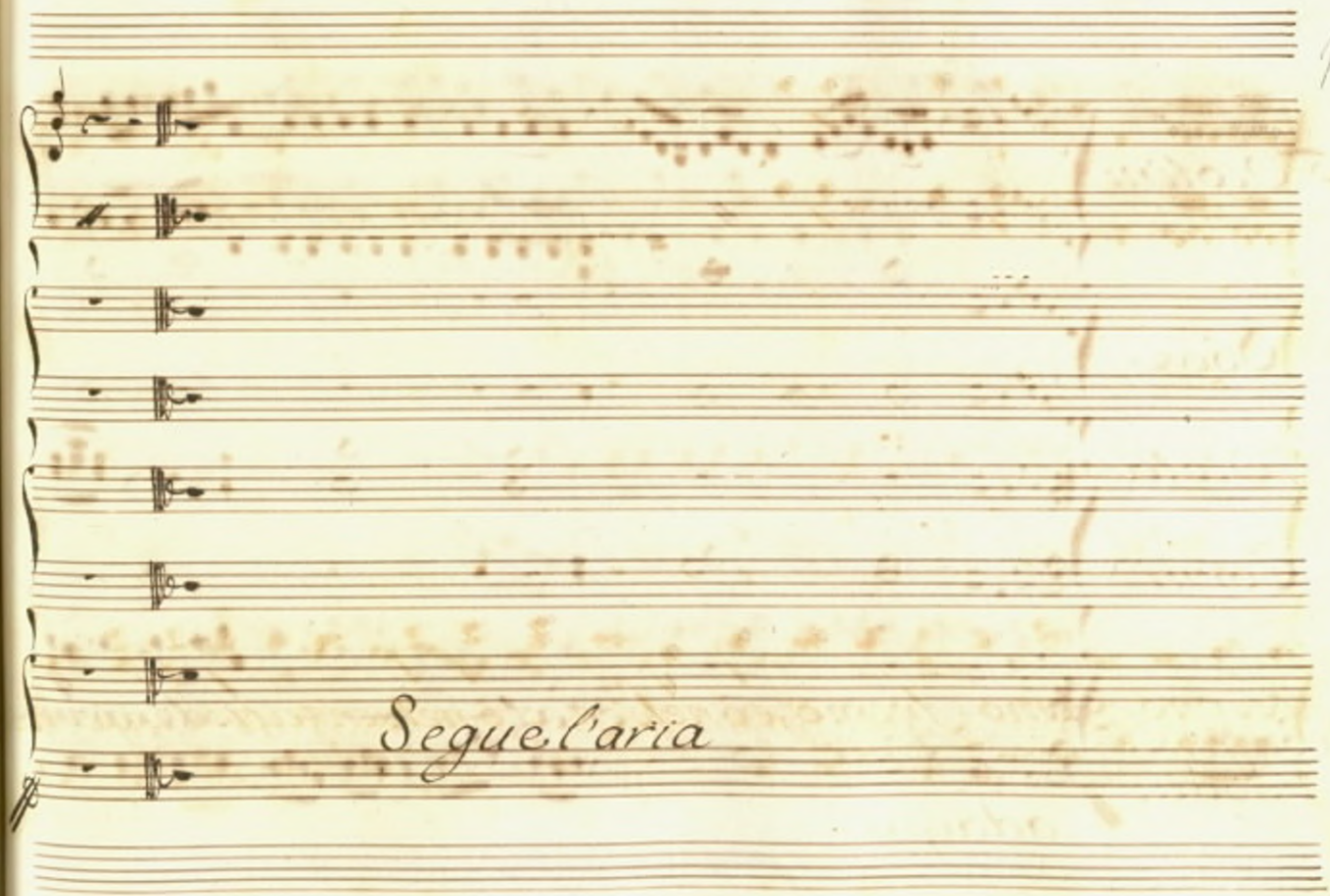

dove mi trasporta l'eccesso del dolore? Io
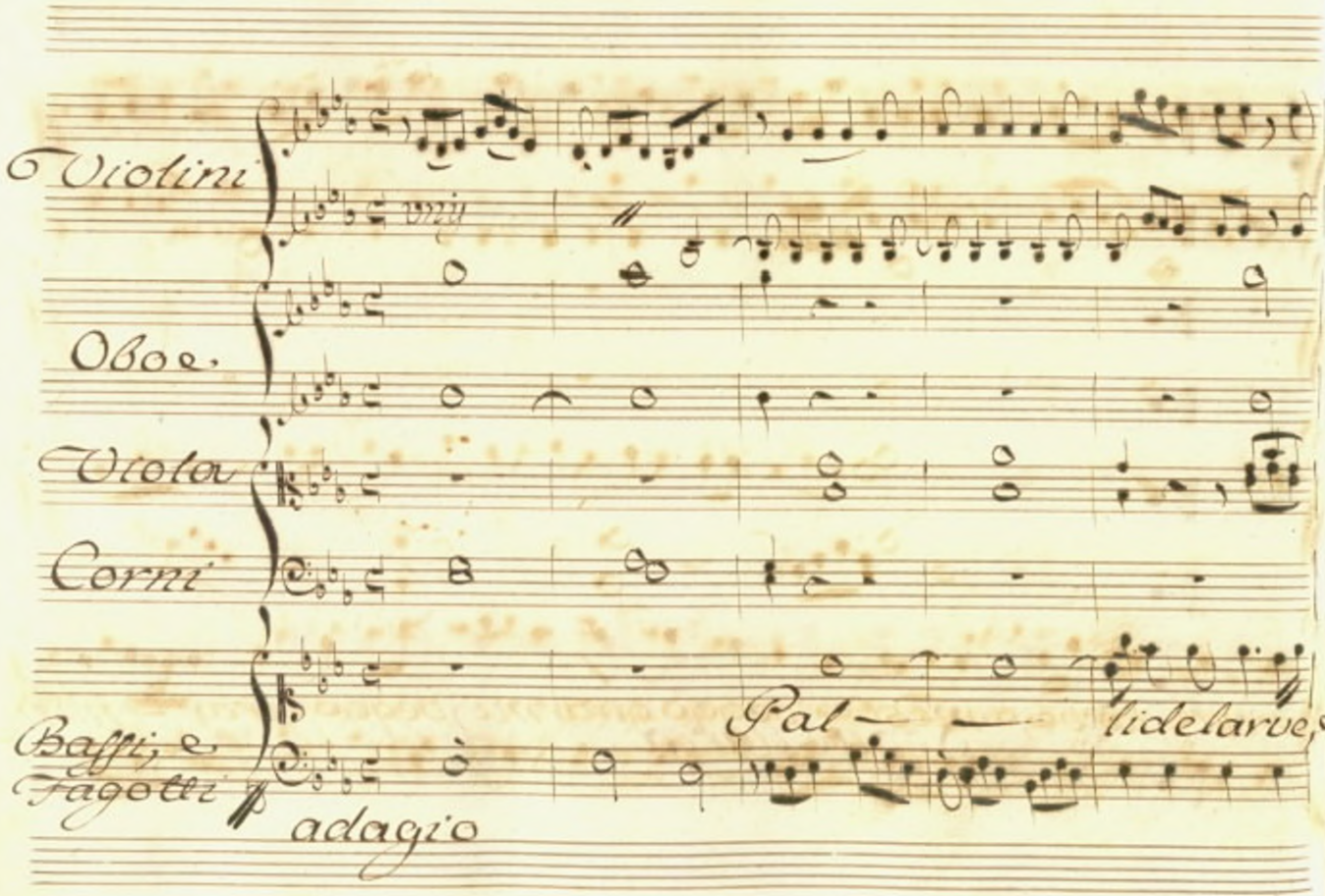

p.
f.
Io resto, e intanto vãno entrãbi a morir.
p.
f.
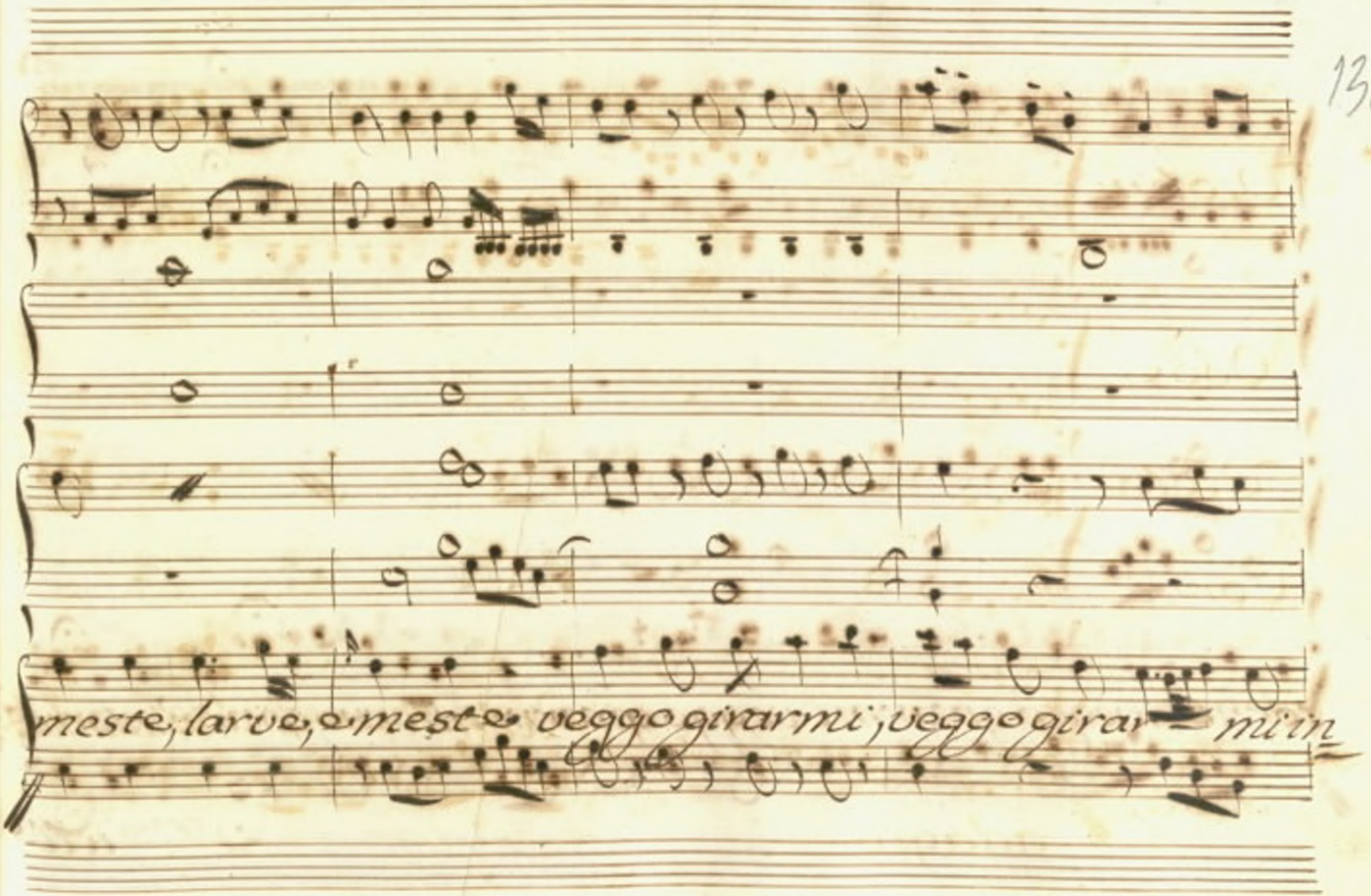

Si corra, e vada a recargli soccorso... E dove? e
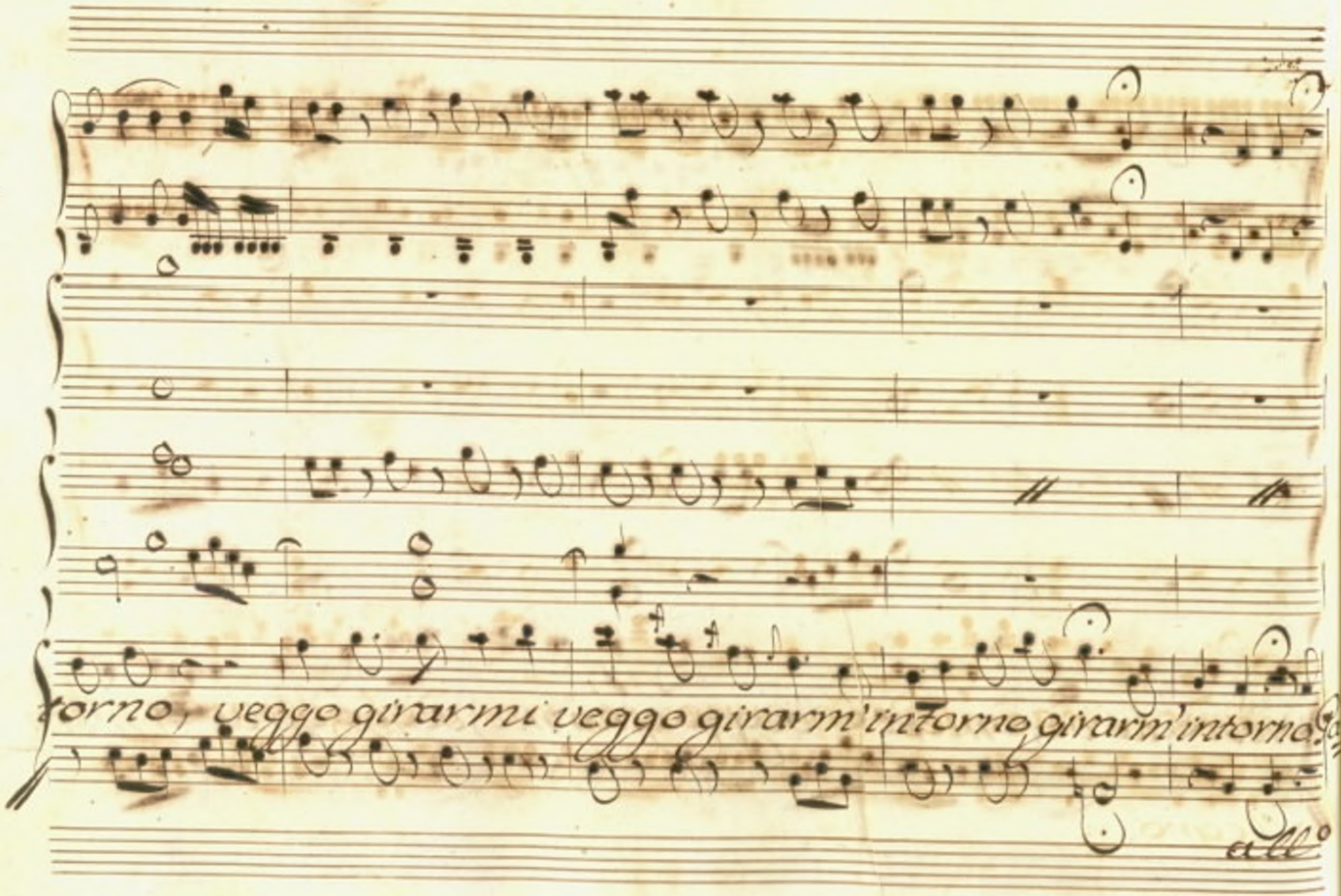

come? Ma qual sorte può darsi della mia più fatale io nõ di
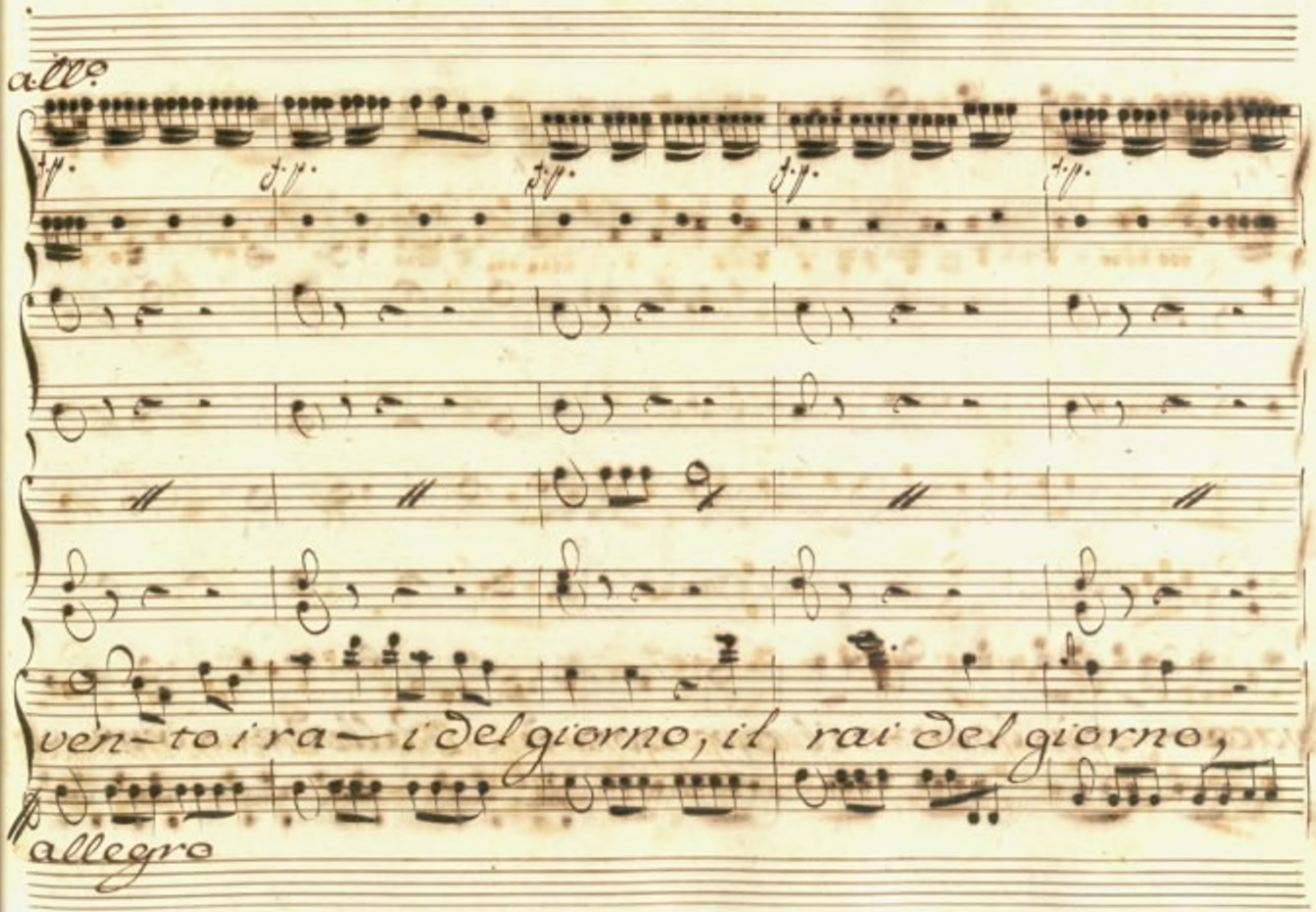

f.
scerno. Gemo, fremo, e ò nel sen, e ò nel sen tutto l'inferno
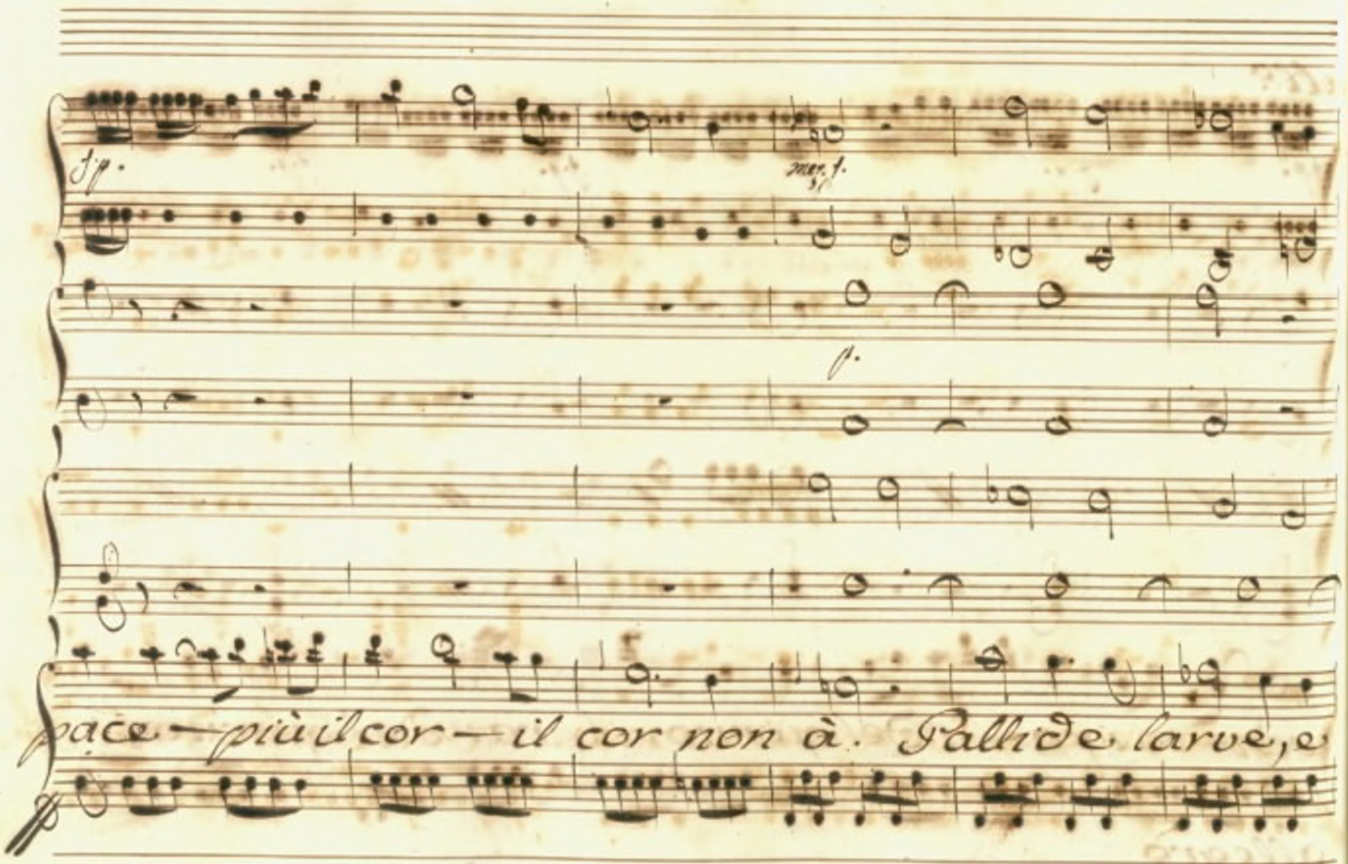

Segue l'aria
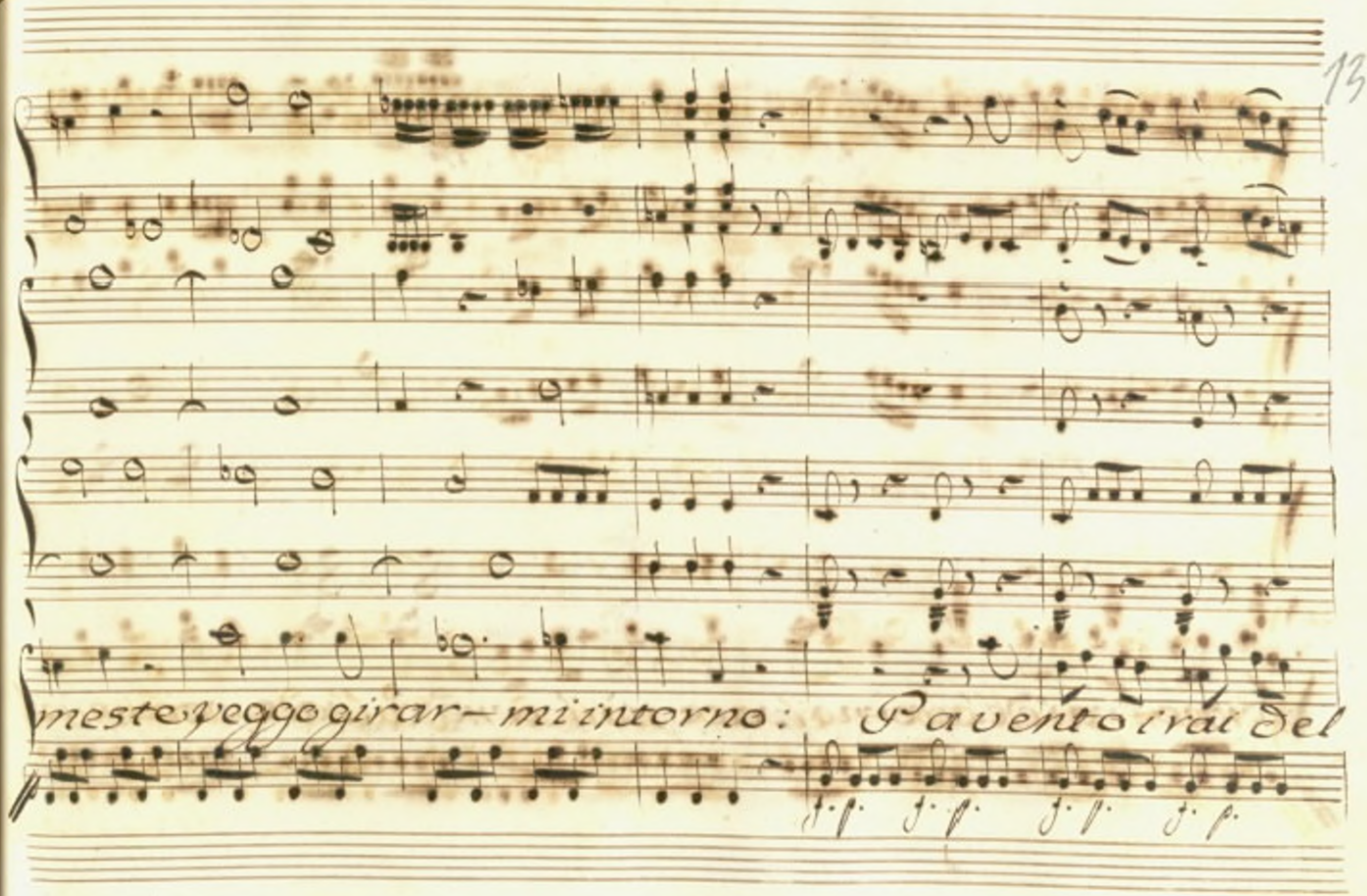

Violini
Oboe.
Viola
Corni
Bassi e
Fagotti
Pal — — lidelarve,
adagio
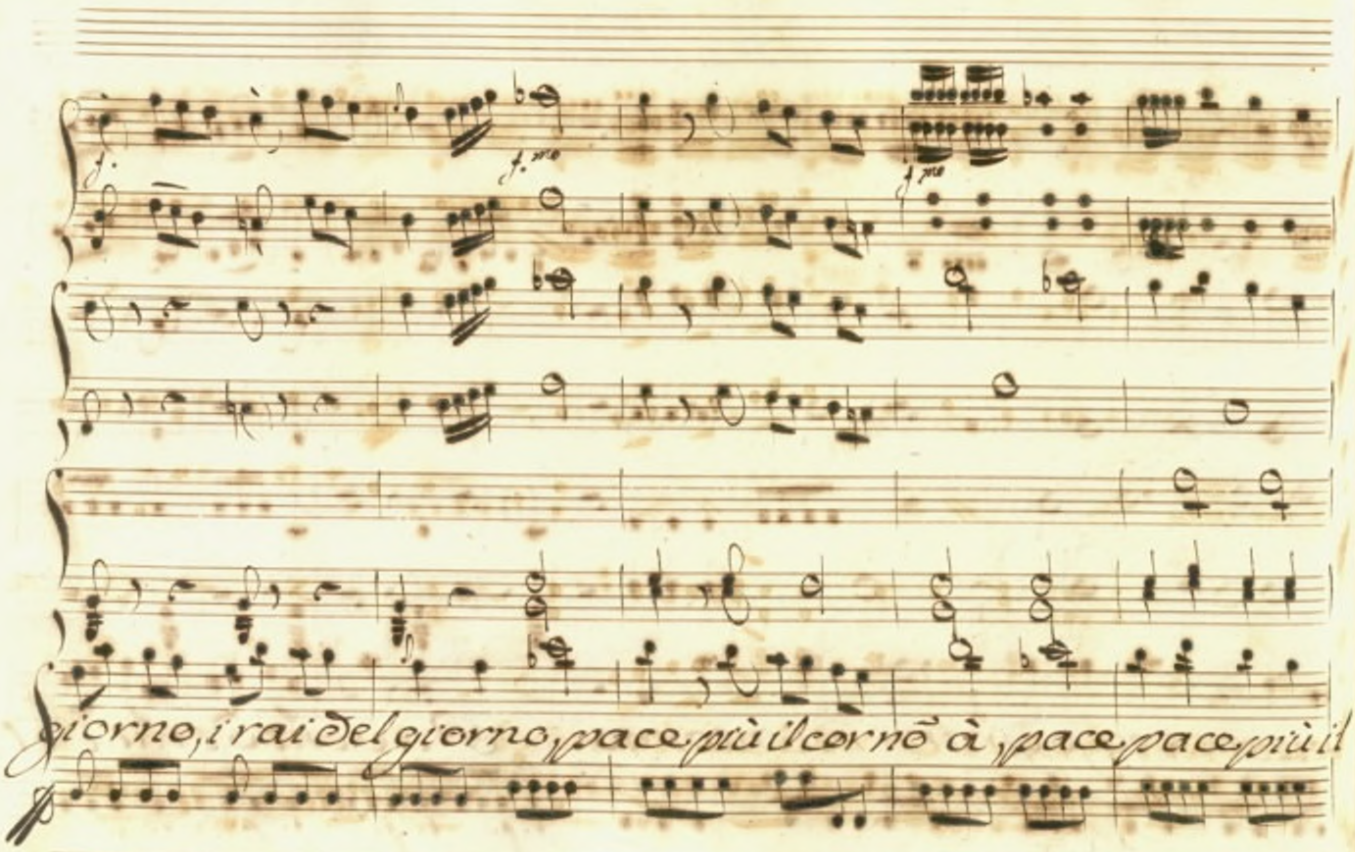

meste, larve, meste veggo girarmi, veggo girar mi in
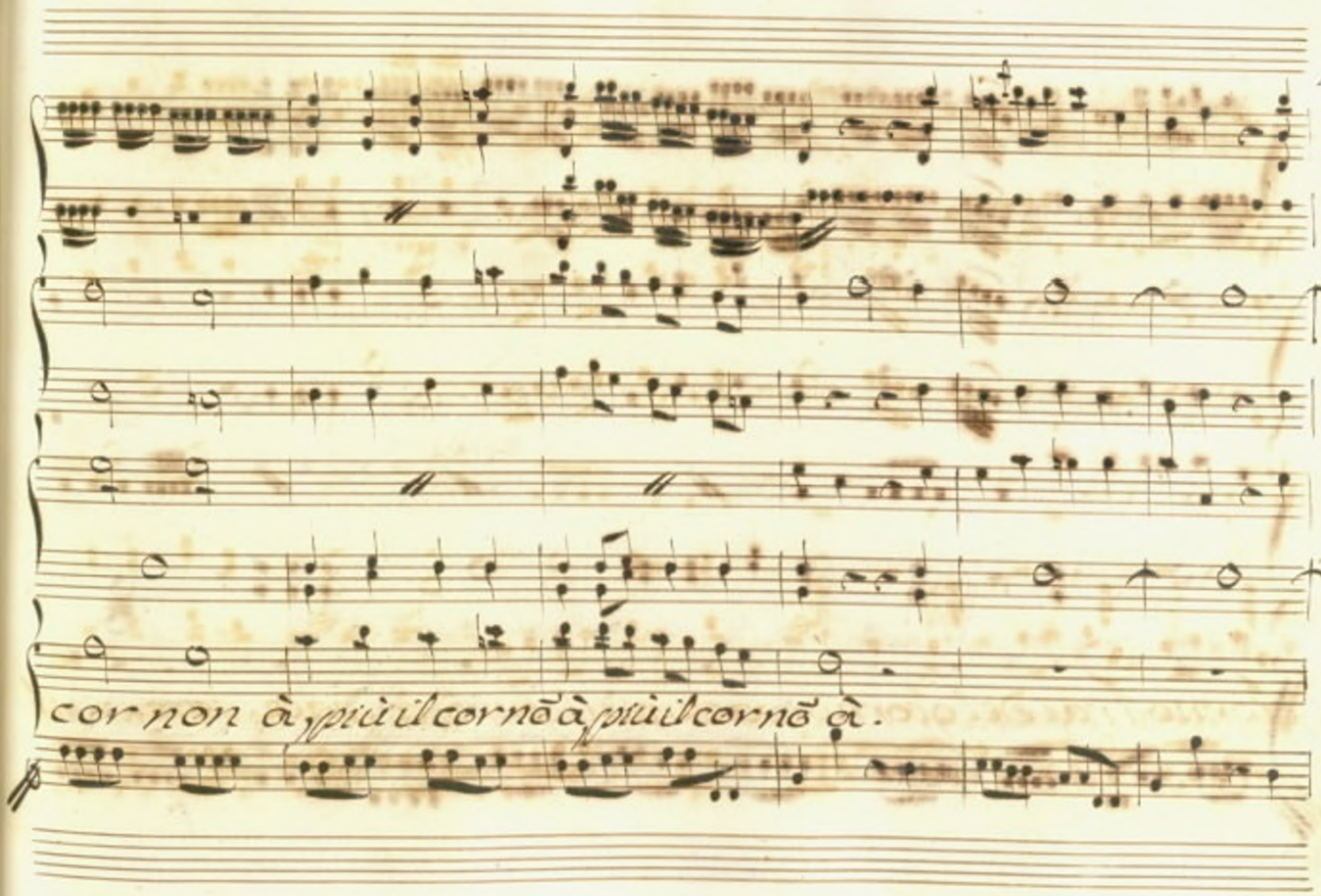

torno, veggo girarmi veggo girarm'intorno girarm'intorno.
all°
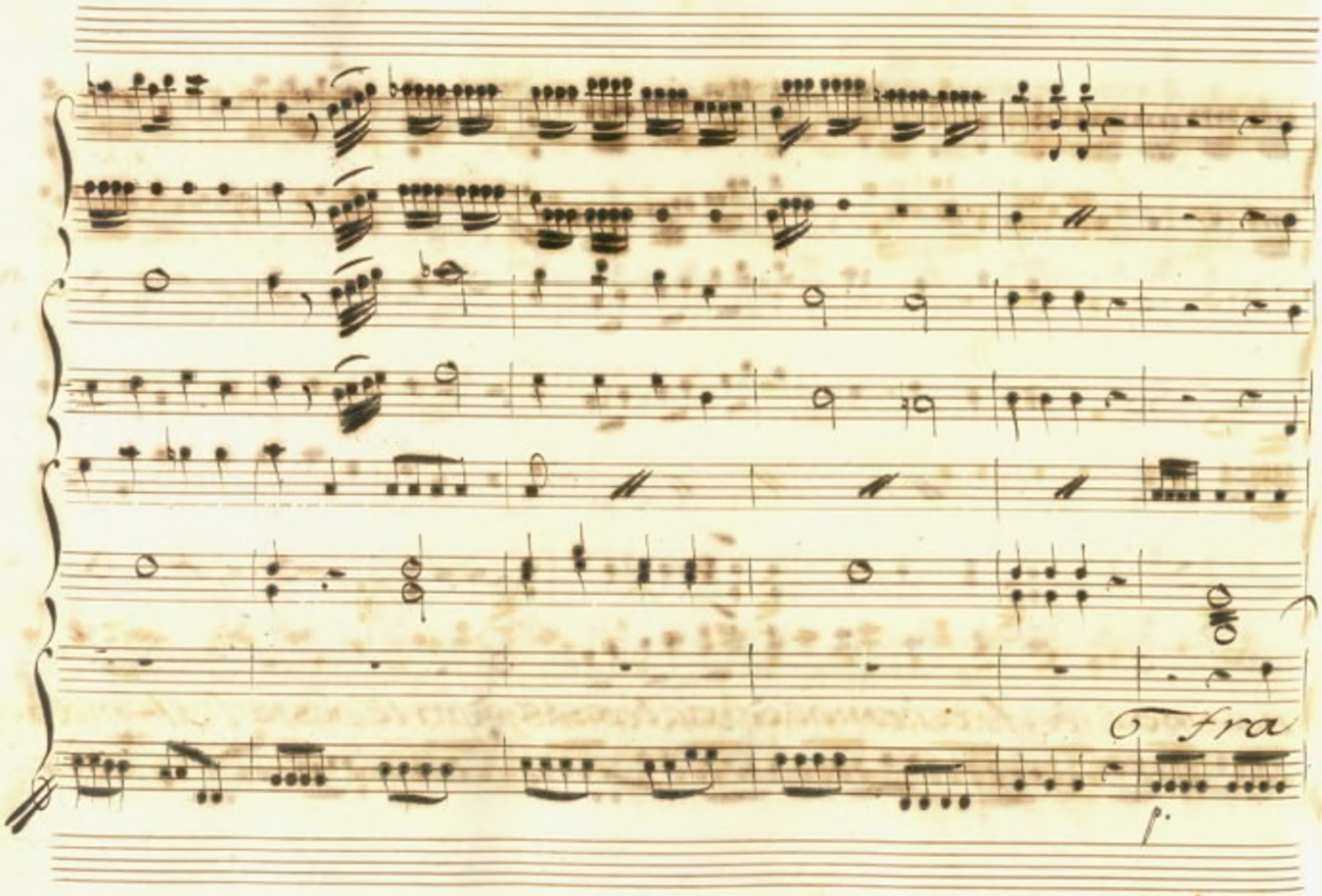

allo
f.p.
f.p.
f.p.
f.p.
f.p.
ven-to i ra-i del giorno, il rai del giorno,
allegro
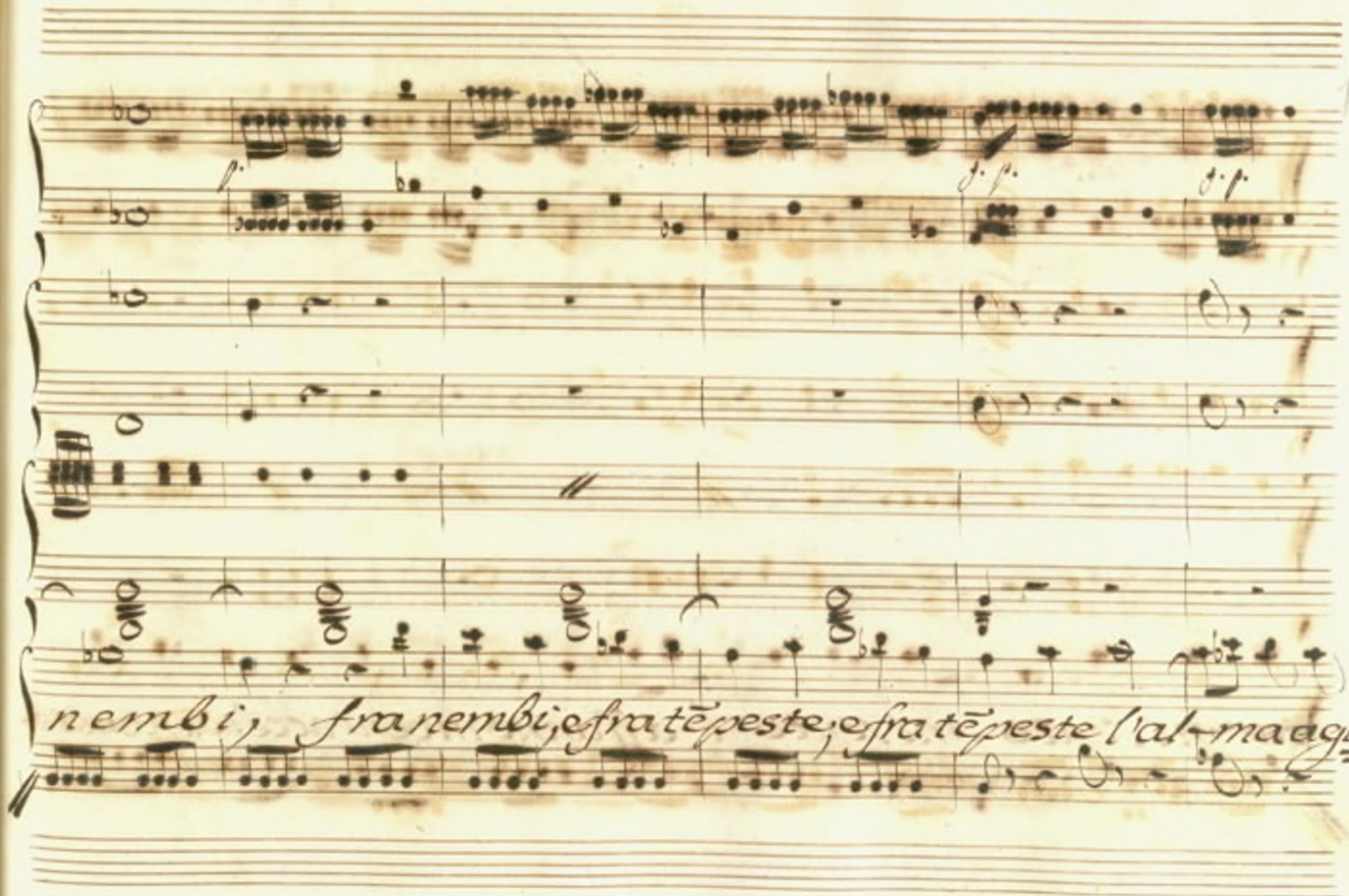

f p.
mez. f.
p.
pace — più il cor — il cor non à. Pallide larve, e
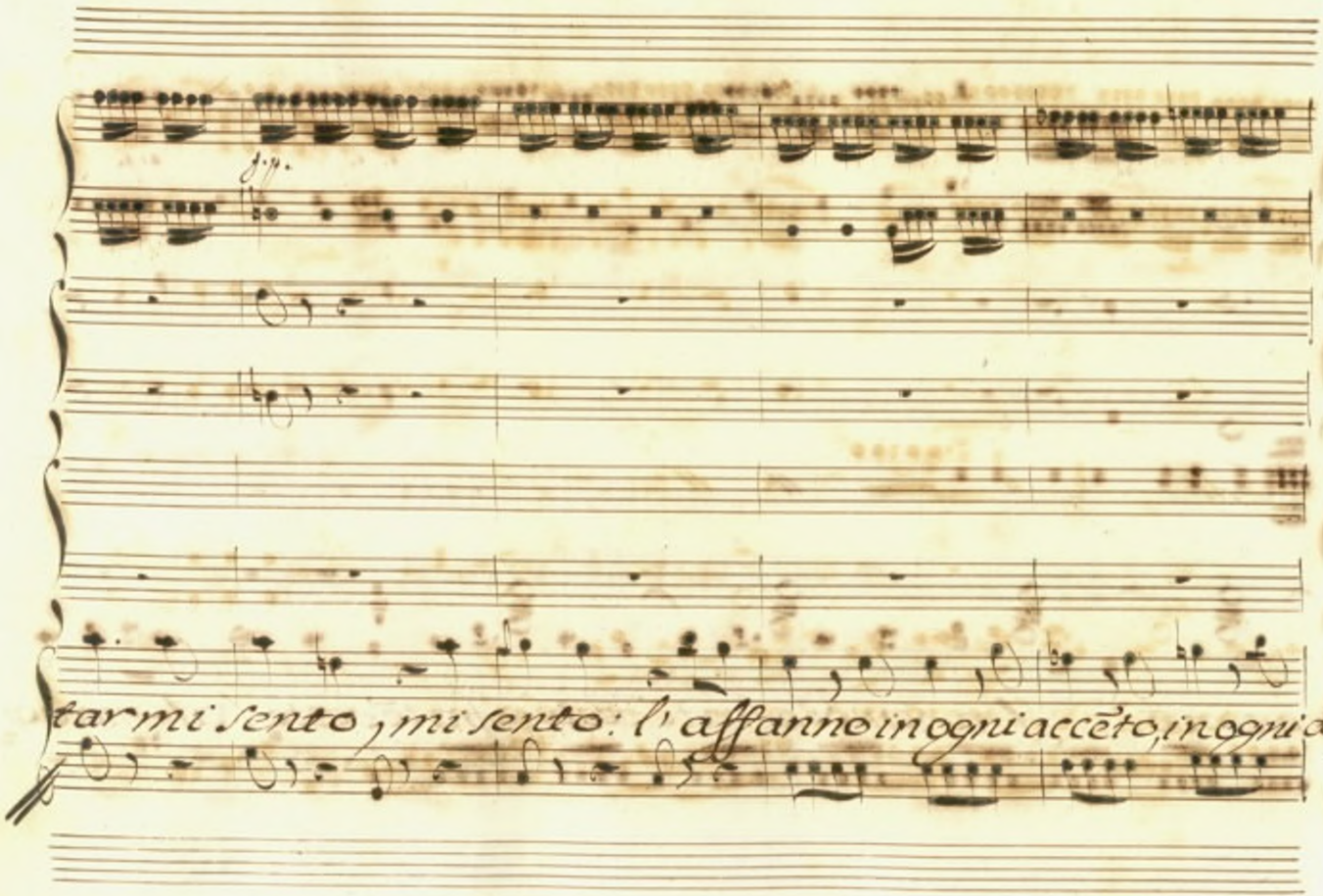

meste veggo girar mi intorno: Pavento ira del
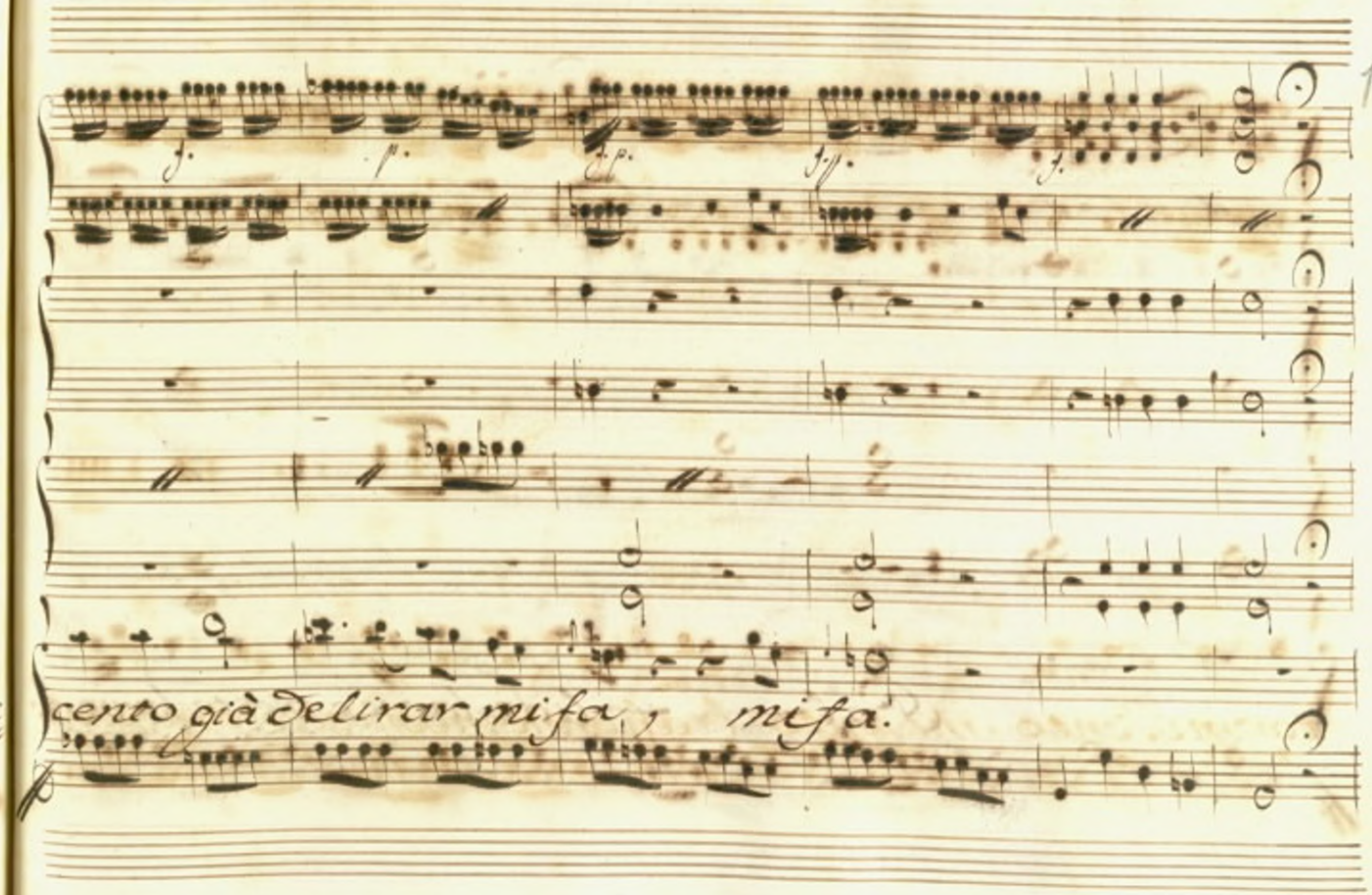

giorno, i rai del giorno, pace più il corno à, pace pace più il
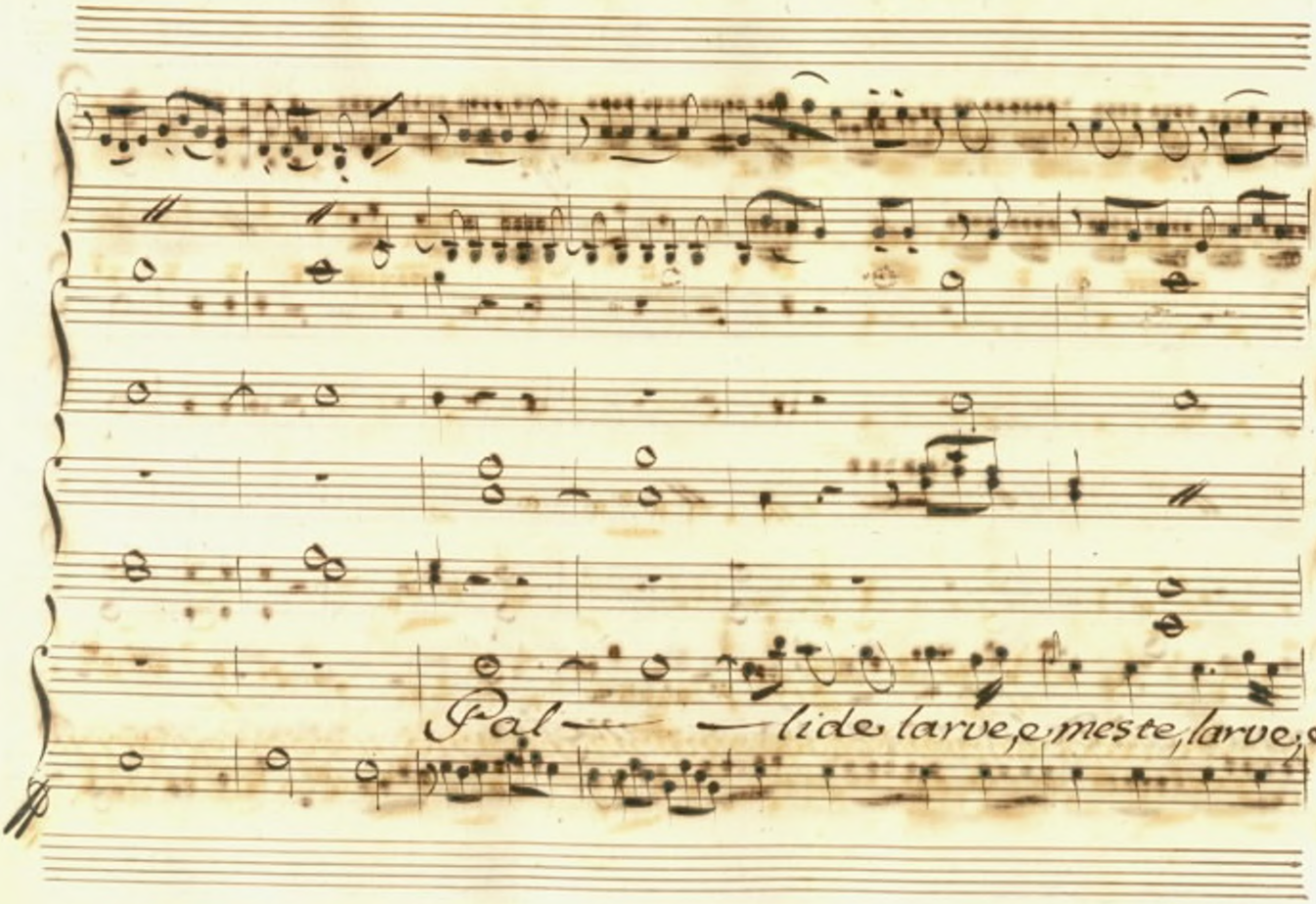

cor non à più il cornō à più il cornō à.
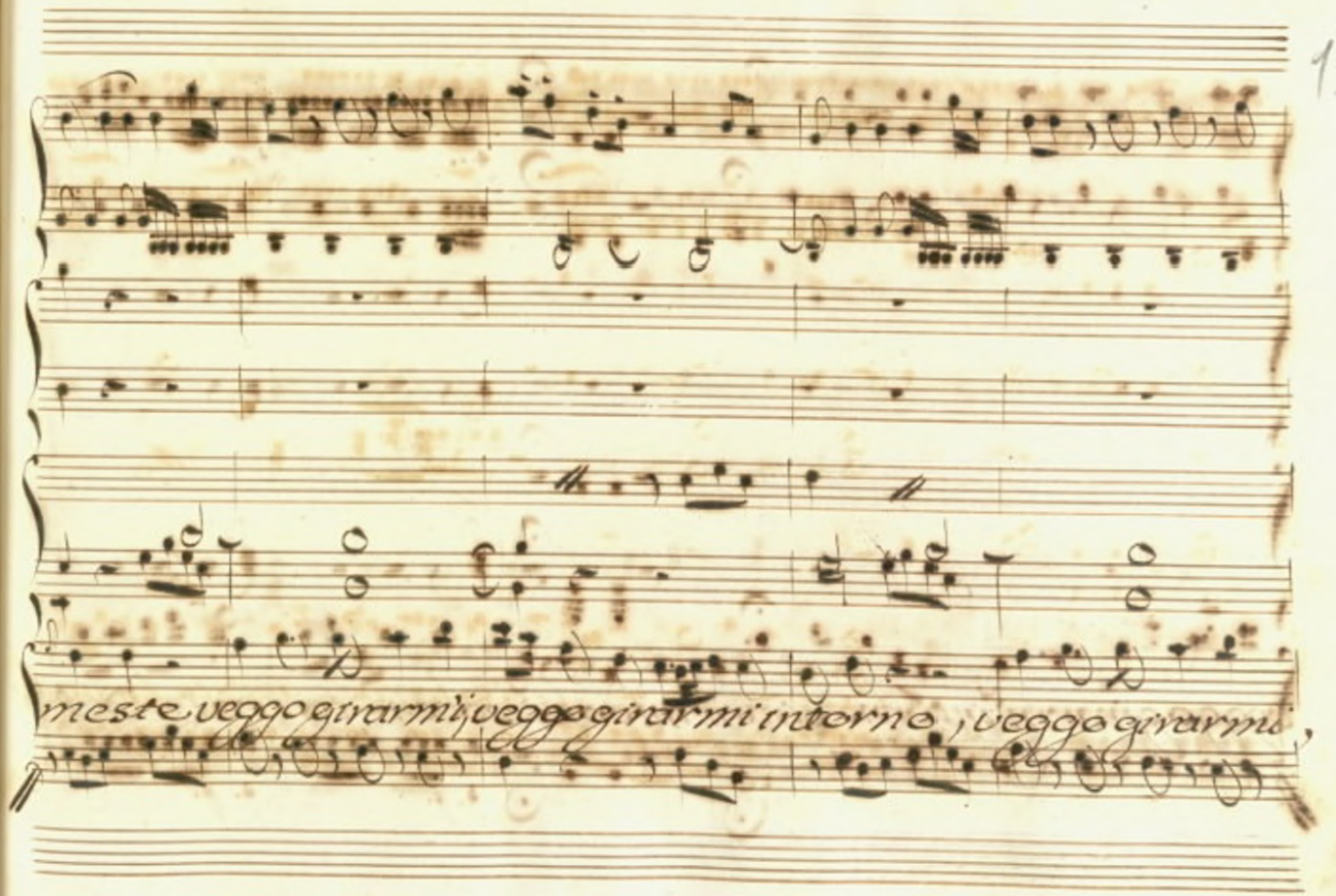

Fra
f.
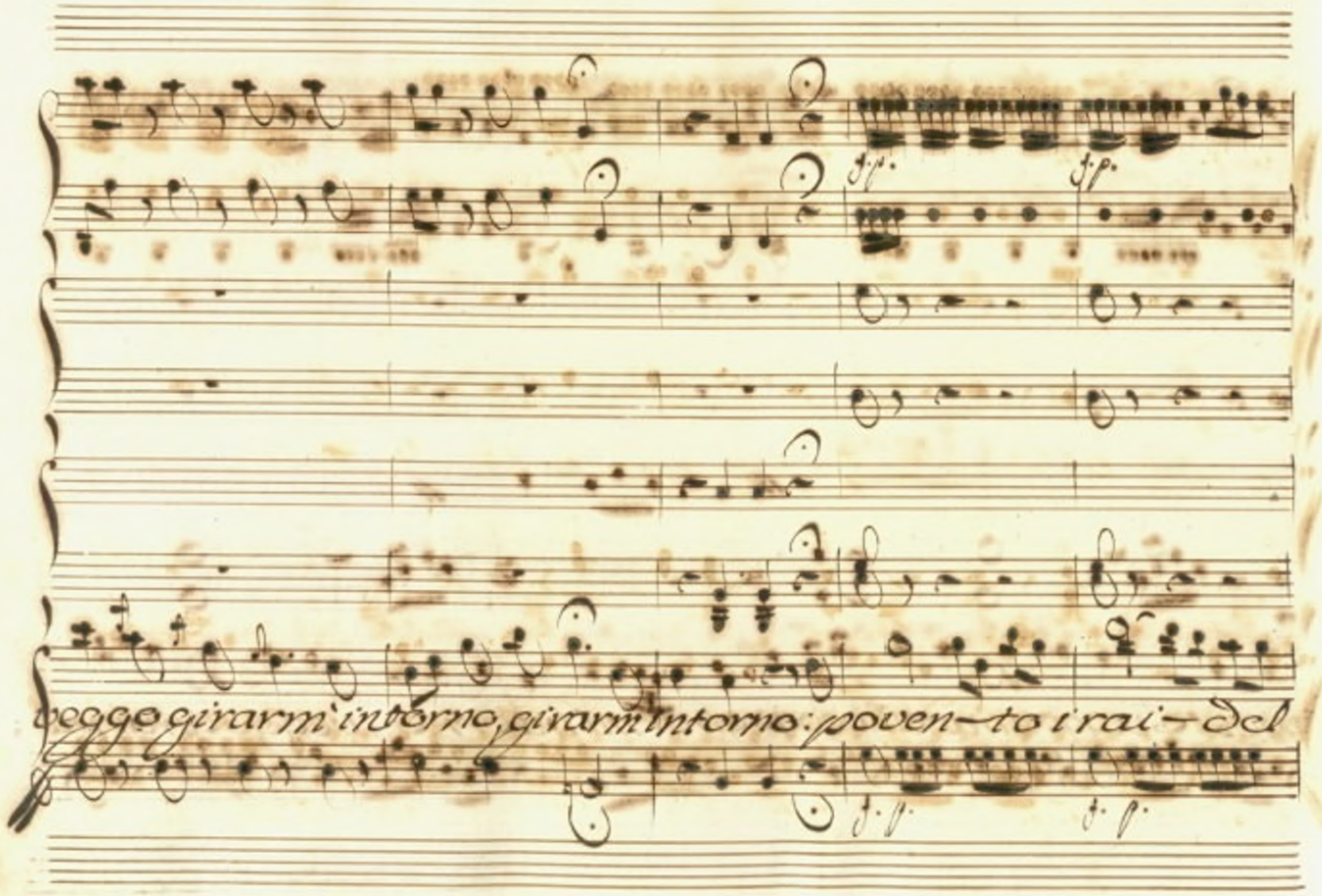

f.
f. p.
f. p.
n embi, fra nembi, e fra tẽpeste, e fra tẽpeste l'al-ma agi-
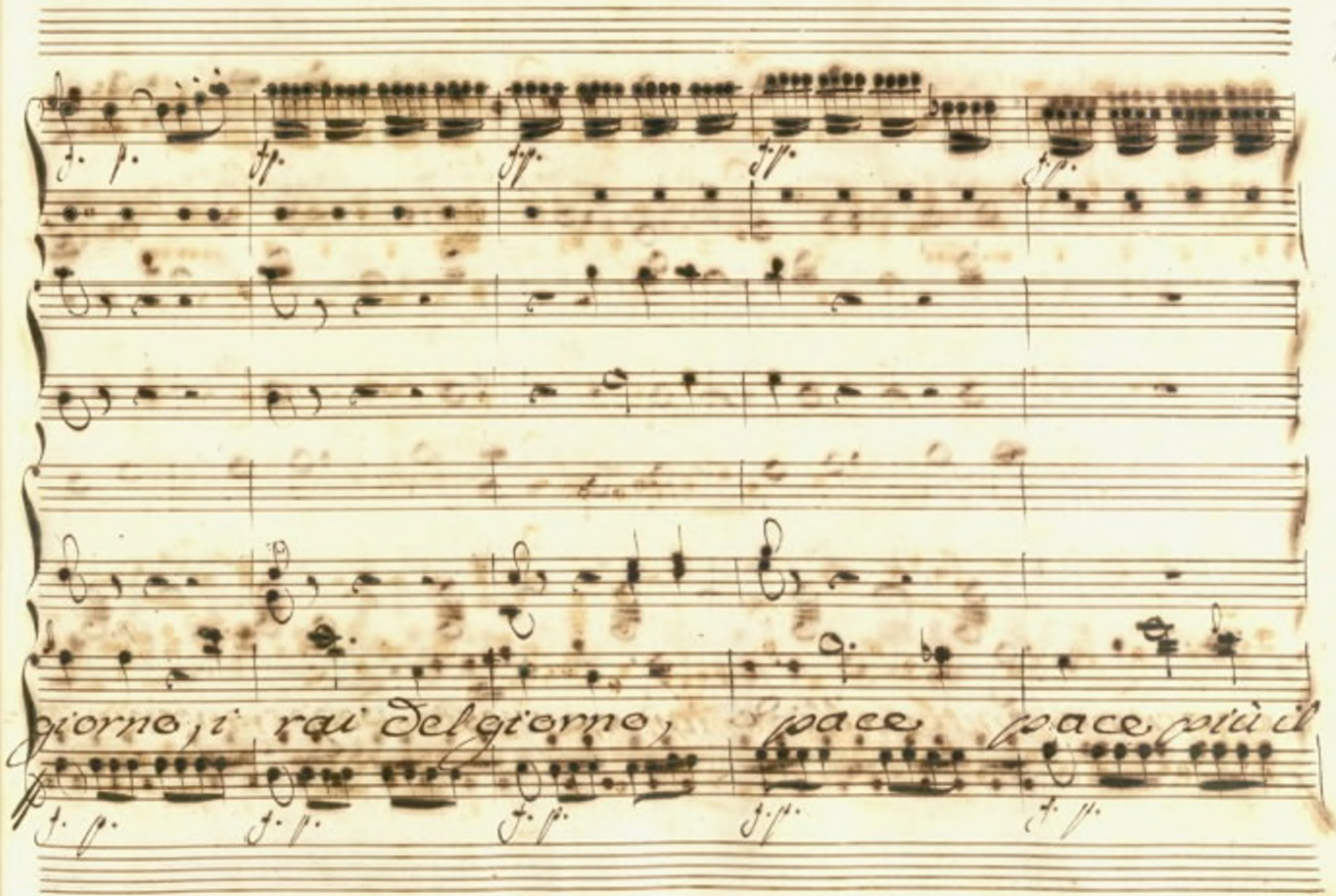

f. p.
tar mi sento, mi sento: l' affanno in ogni accēto, in ogni

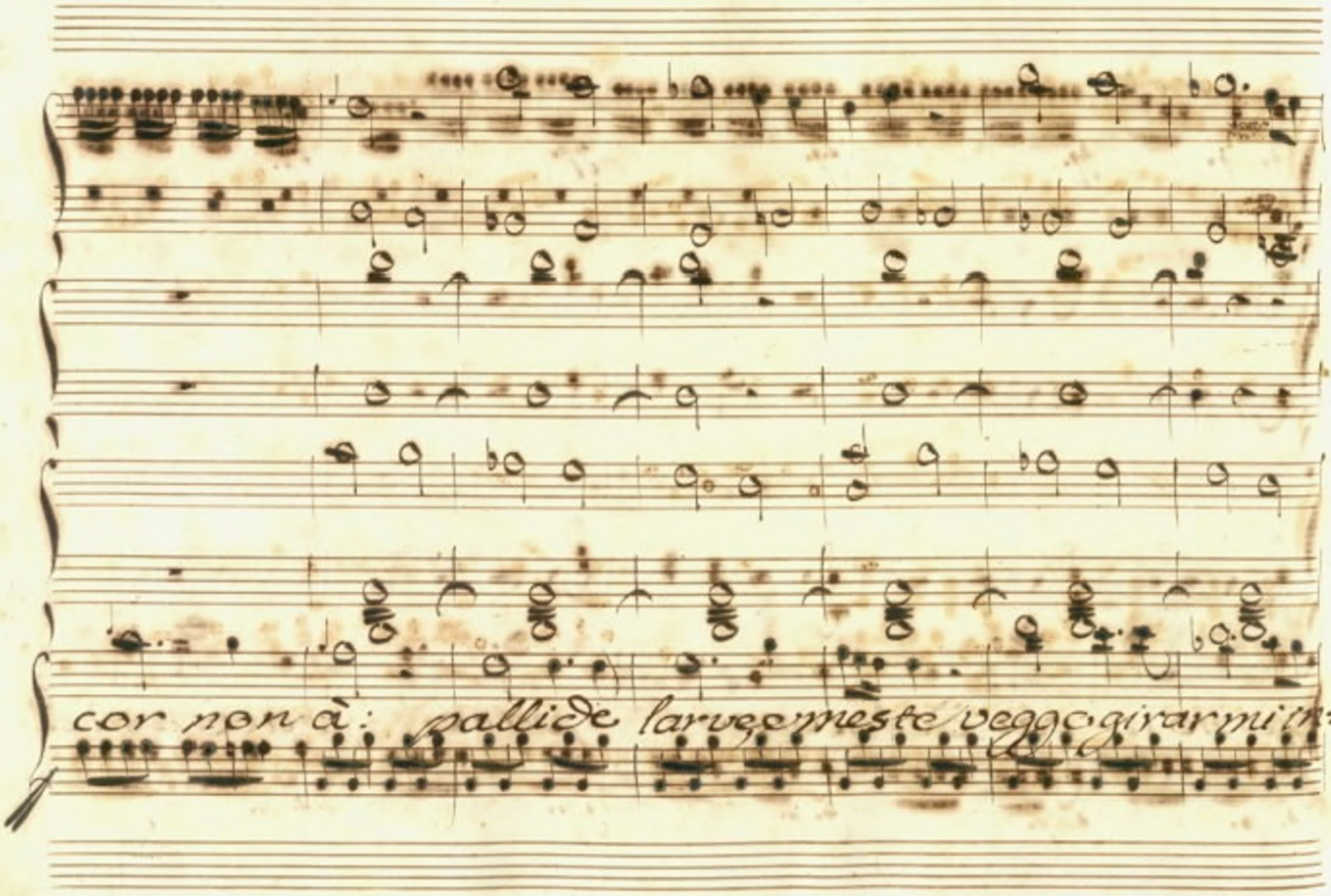

cento già delirar mi fa, mi fa.
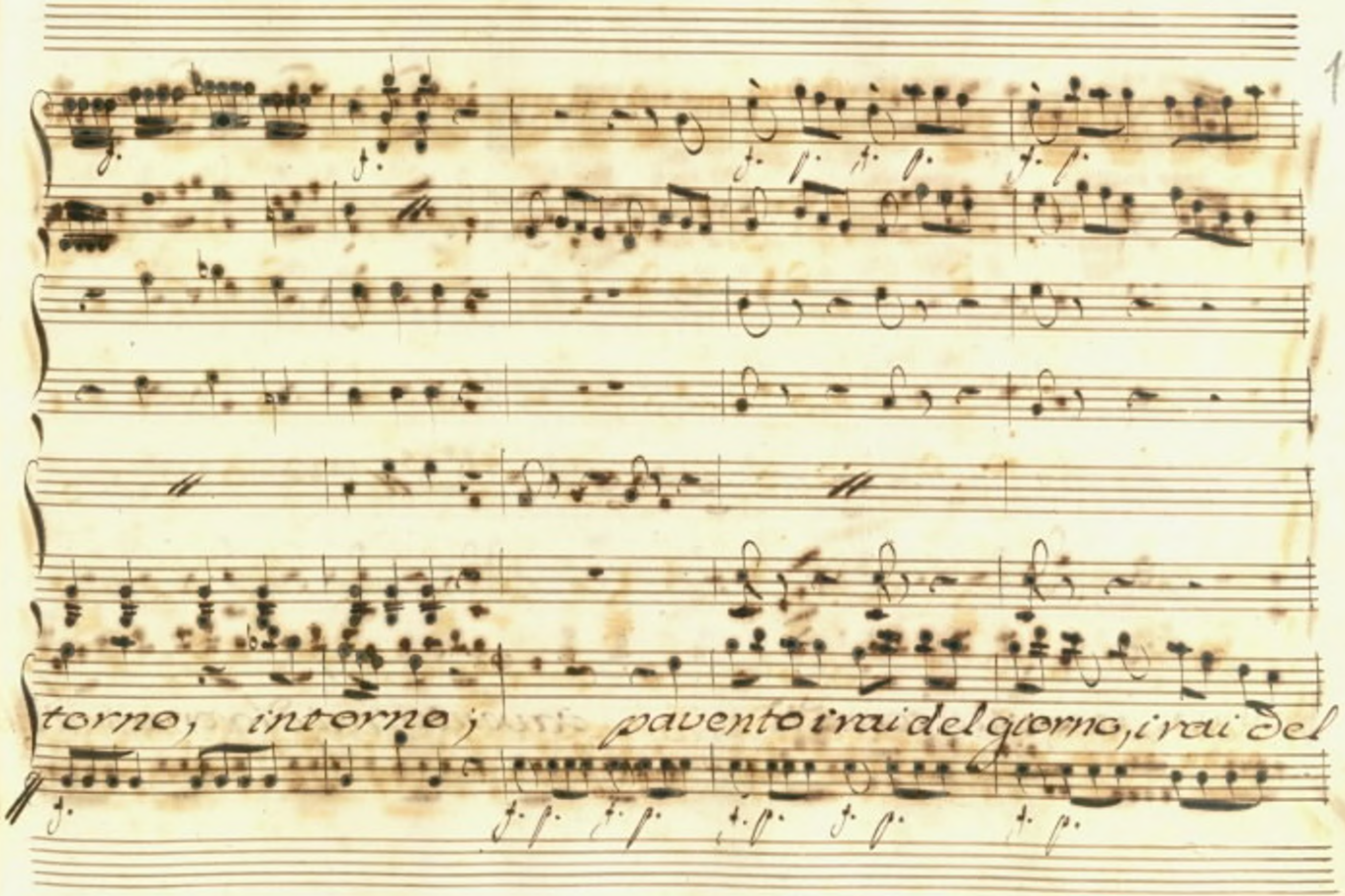

Pal — — lide larve, e meste, larve,
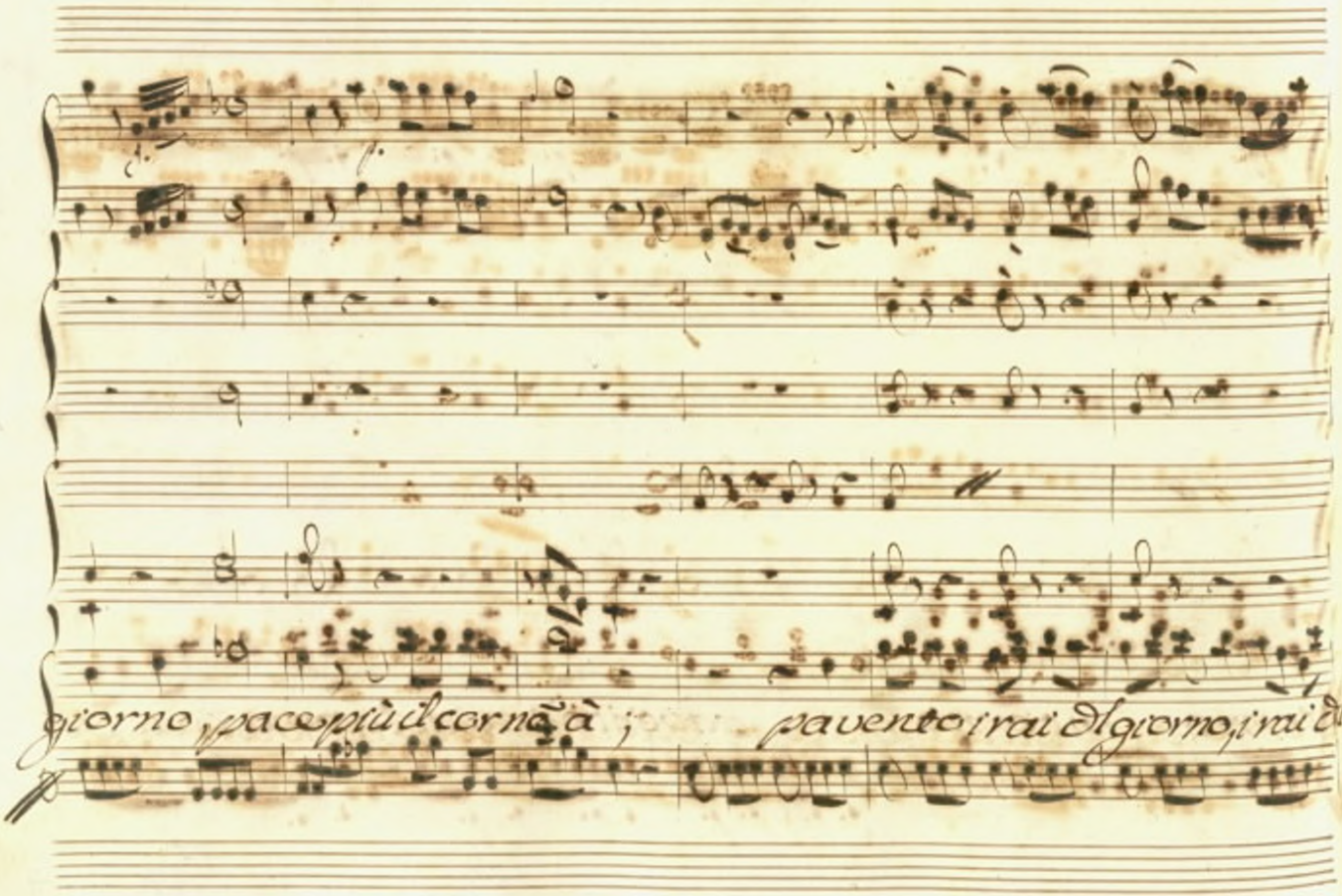

meste veggo girarmi, veggo girarmi intorno, veggo girarmi,
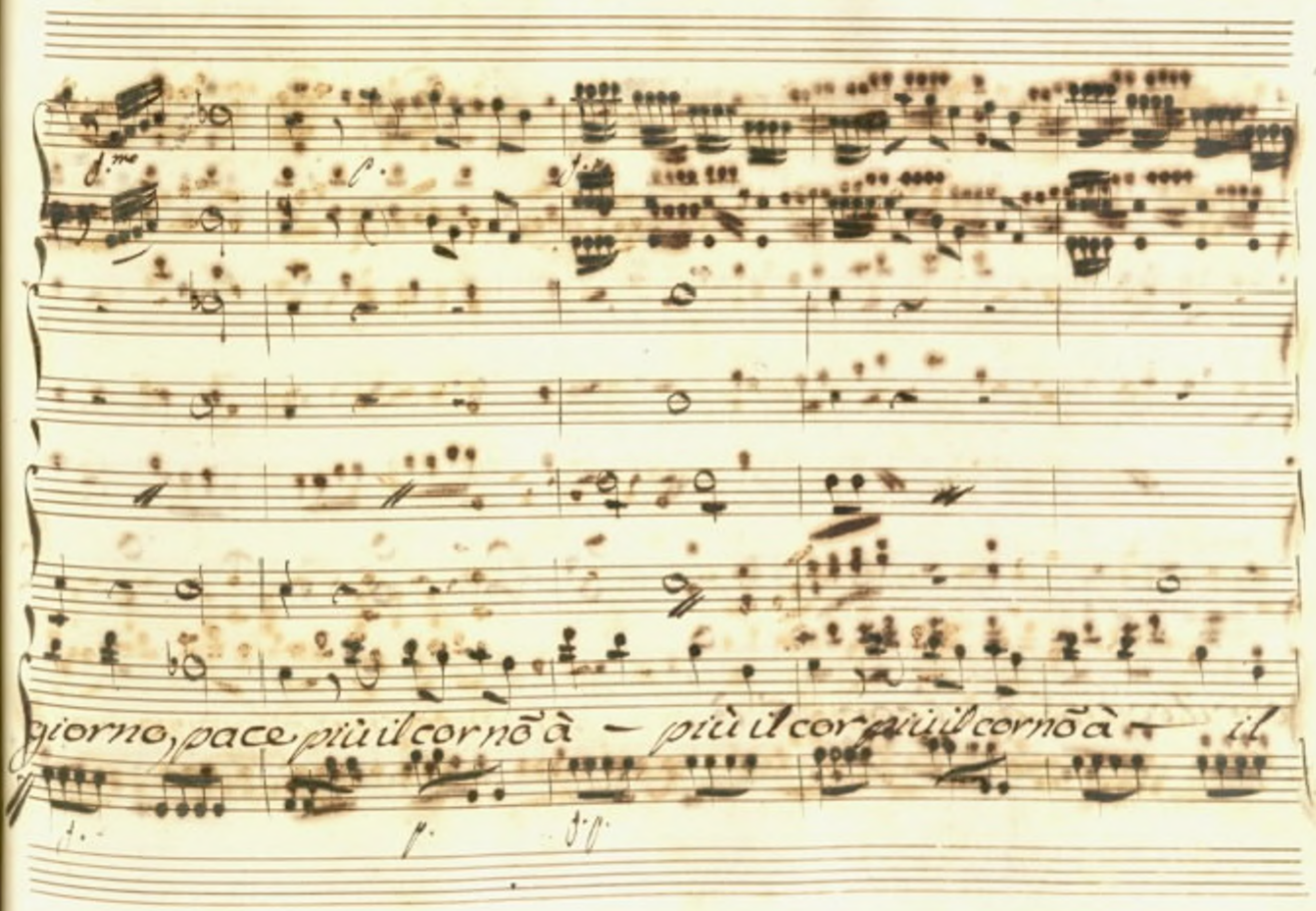

veggo girarm'intorno, girarm'intorno: poven-to i rai- del
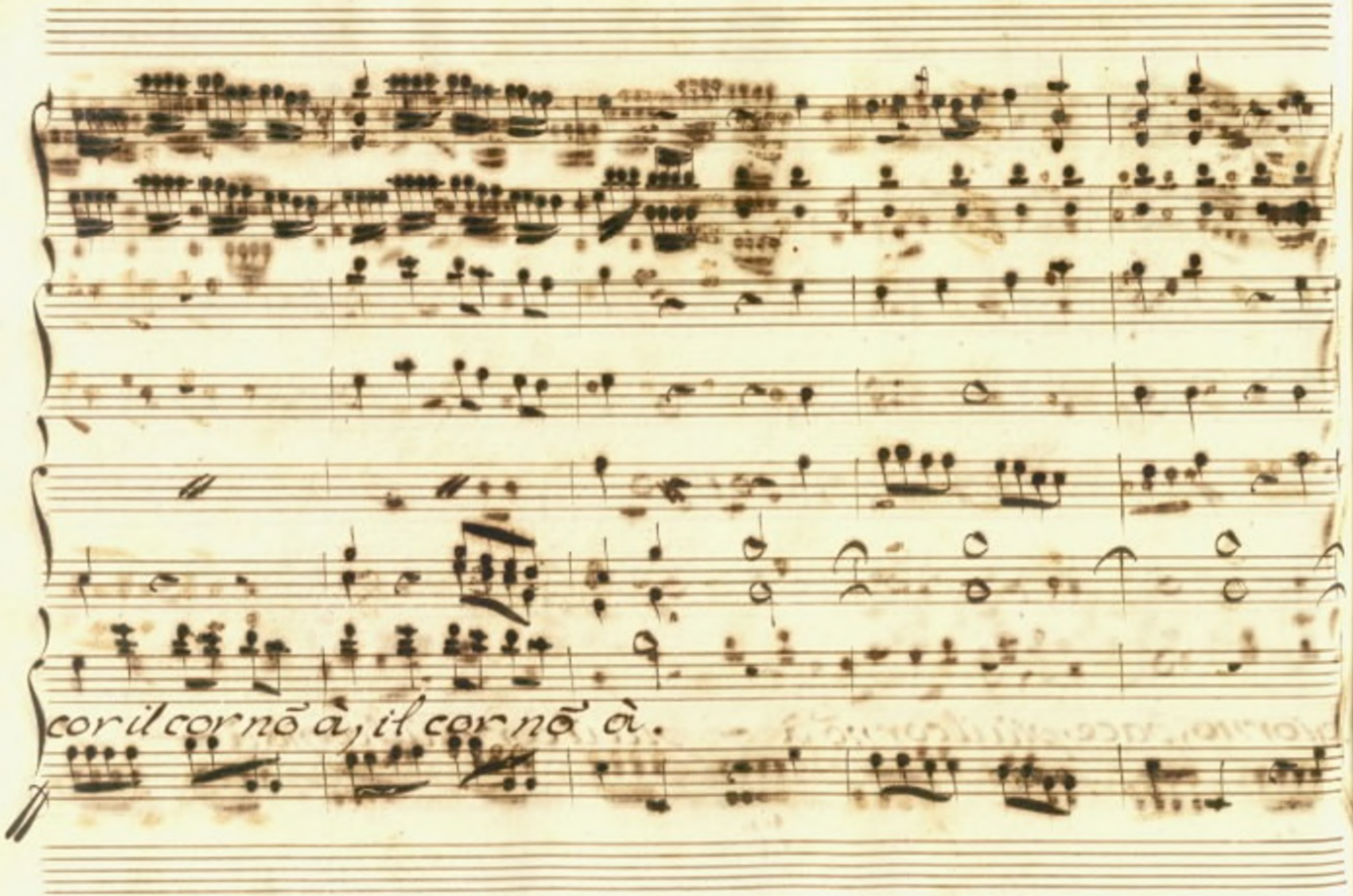

f. p.
fp.
fp.
fp.
fp.
giorno, i rai del giorno,
pace
pace più il
f. p.
f. p.
f. p.
f. p.
f. p.
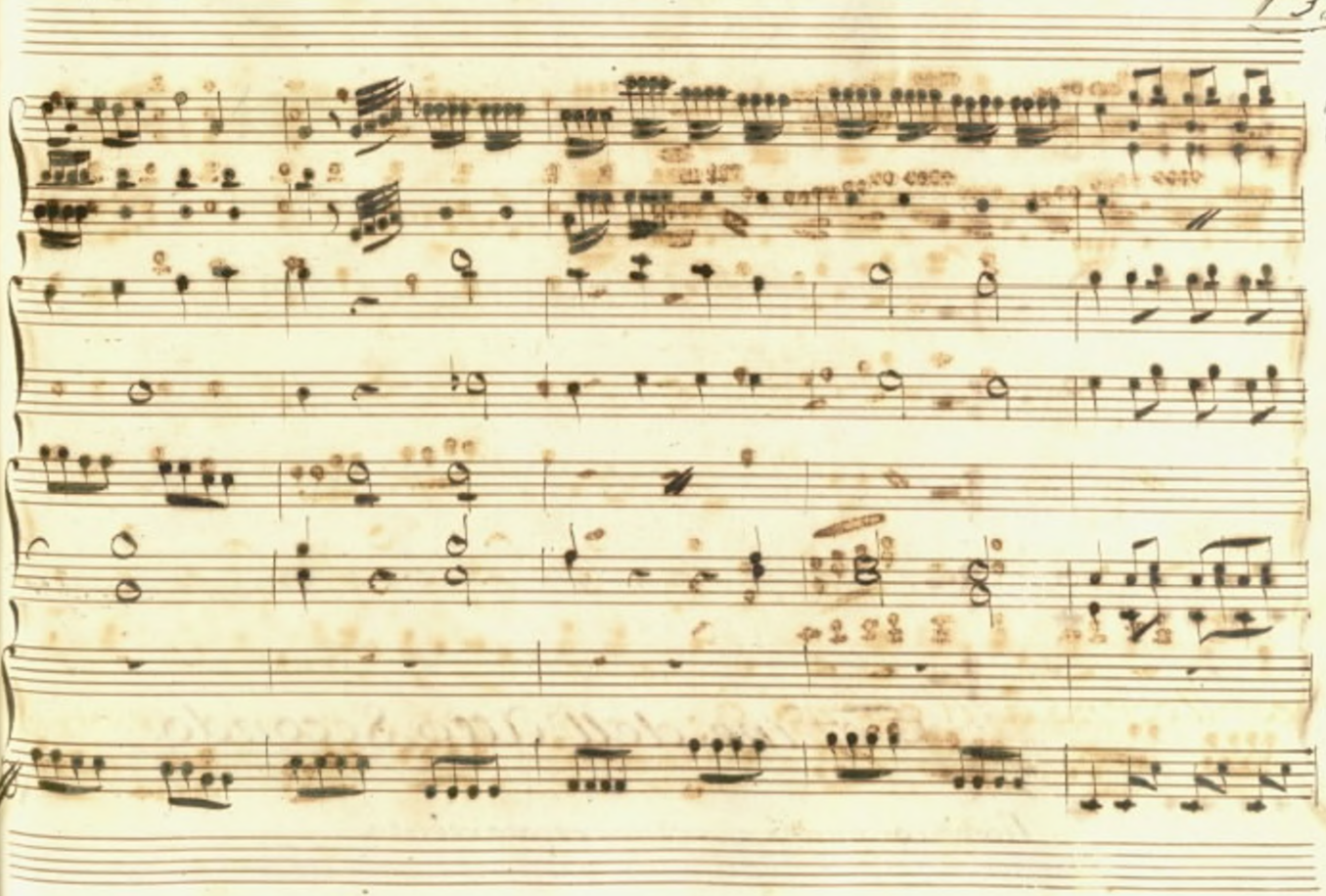

cor non à: pallide larve e meste veggo girarmi in=
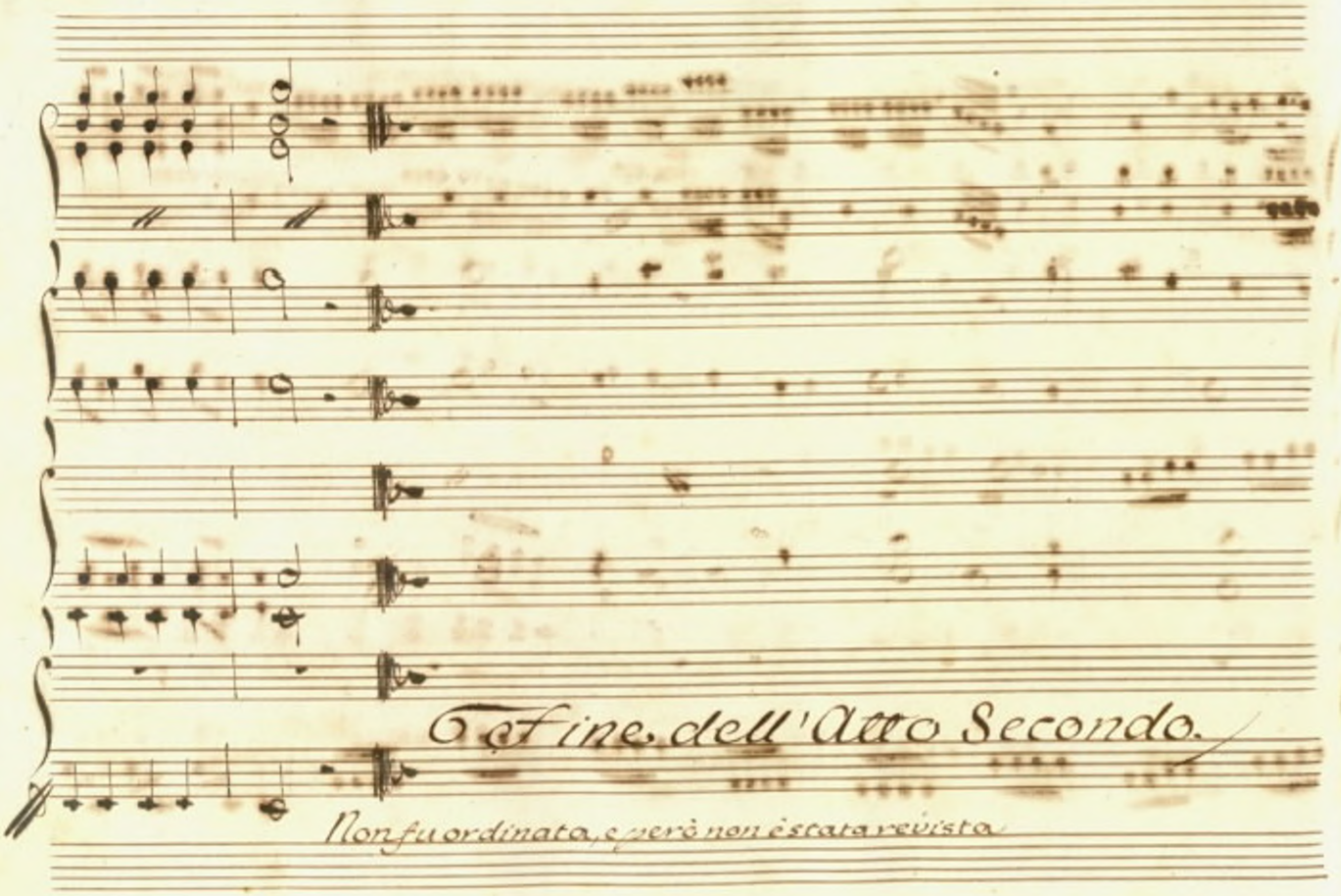

torno, intorno; pavento i rai del giorno, i rai del
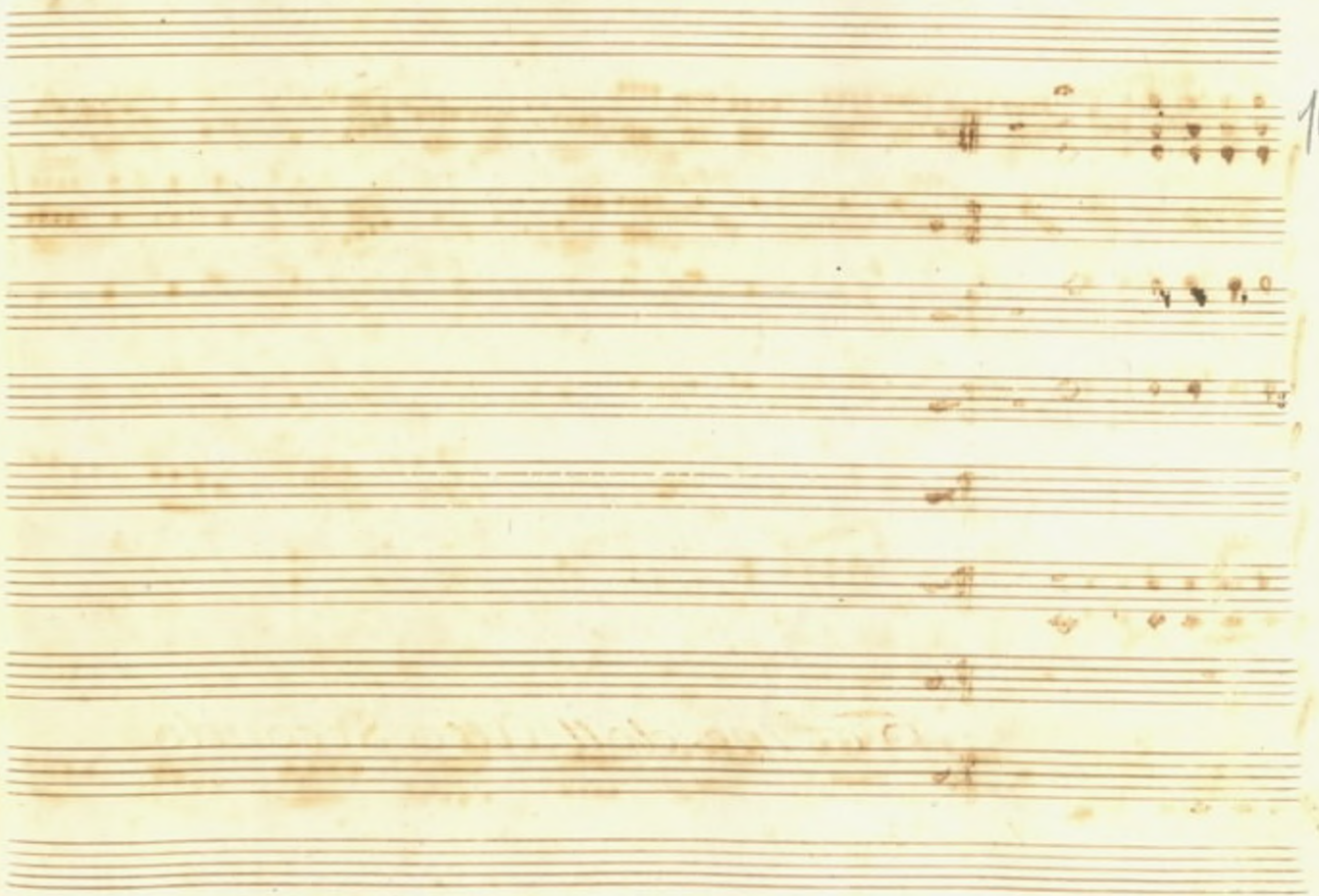

giorno, pace più di corn.ã à ; pa vento; rai di giorno; rai di


giorno, pace più il corno à — più il cor più il corno à — il


cor il cornō à, il cornō à.




Fine dell'Atto Secondo.
Non fu ordinata, e però non è stata revista



49550



