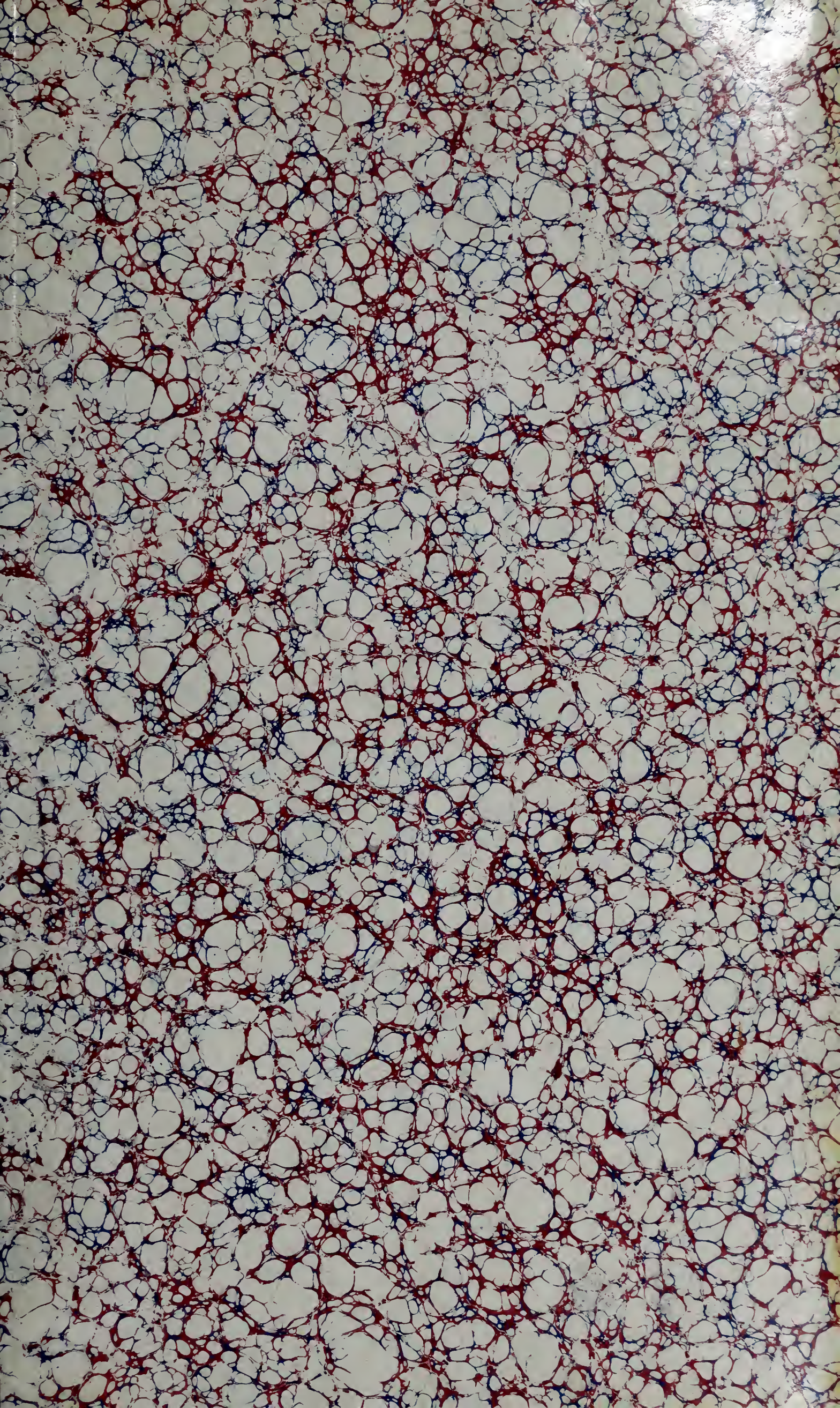




No M. Cab. 1. 22



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80. Bononcini (Antonio). Songs in thqn ew opera call'd Almahide. The songs done in Italian and English as they are perform'd at the Queen's Theatre. London, J. Walsh. (1710). Fol. Halbmaroquinbd. 64 pp. 36. —

1797, II, 125. Mit englischem und italienisch m Text. — Höchst selten. Lacey (history of music, vol. IV, p. 211/212) sagt über diese Oper: „Neither the poet nor composer is mentioned in the book of the words or printed copy of the music, which seems all of one style, and that style more like Bononcini's than any other composer of the times. This was the first Opera performed in England, wholly in Italian and by Italian singers, etc.“

Liepmannssohn. Katalog 185. Opern-Partituren.



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xx M. C. 6. 1. 22

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Mar. 10, 1915-

9

SONGS

IN THE NEW

OPERA,

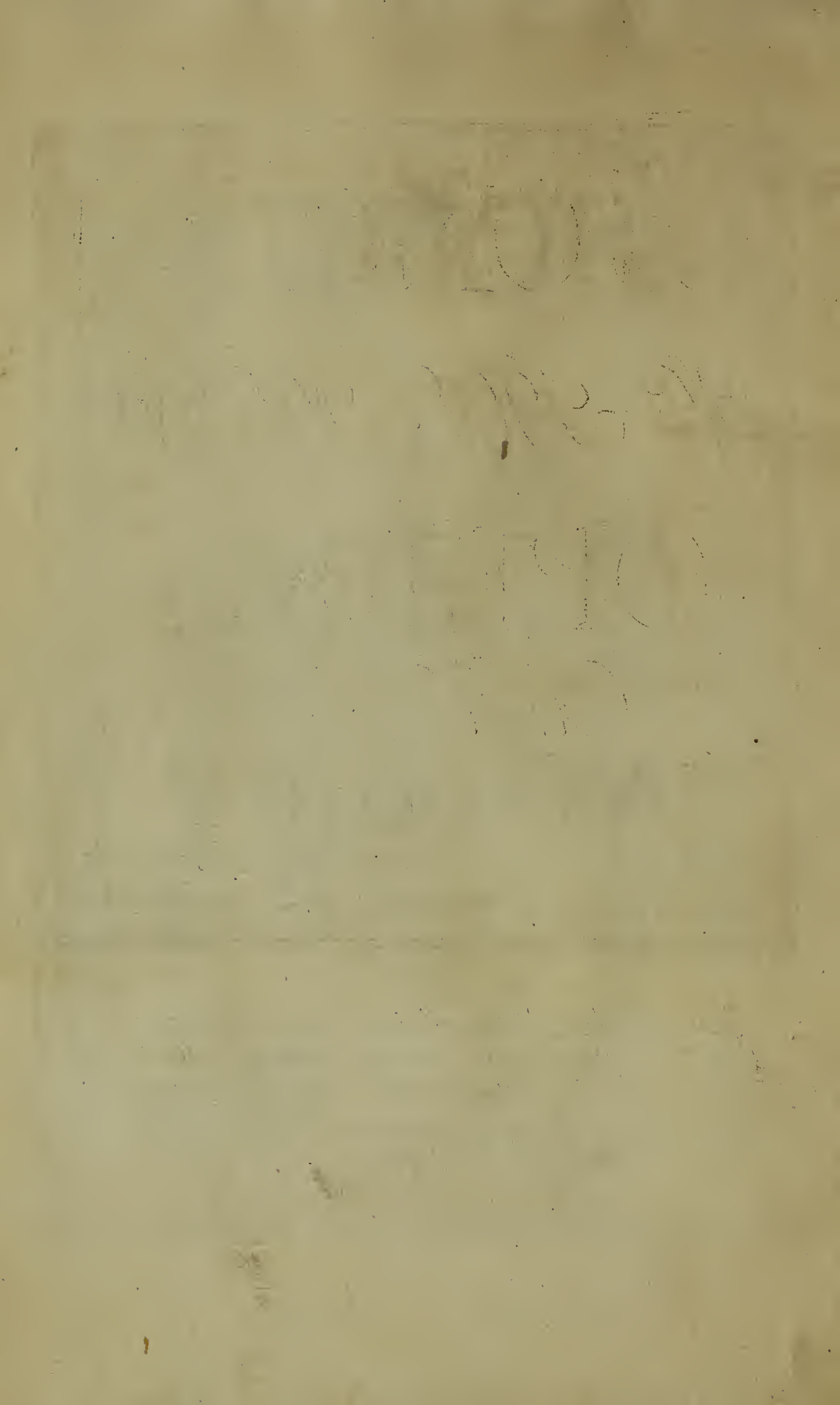
Call'd

ALMAHIDE.

*The SONGS done in Italian & English
as they are Perform'd at y^e Queens Theatre.*

*Sold by I. Walsh Musick Instrument maker in Or-
dinary to her Majesty, ——— at the Harp and Ho-bou.
in Catherine Street near Sommerset House in the Strand.*

*and I. Ware Musick Instrument maker at y^e Golden Viol and Flute in
Cornhill near y^e Royal Exchange.*



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call'd ALMAHIDE in Italian and English

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Note. There are Reprinted the Opera's of

Camilla		Loves Triumph
Thomyris		Temple of Love
Pyrrhus		Arfinoe
Clotilda		& Rosamond

and may be had where this is Sold

THE
Symphony
or
OVERTURE
in
ALMAHIDE

Largo

(1)

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music is marked 'Largo' and '(1)'. It features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

The second system of music consists of four staves. It begins with a 3/4 time signature and later changes to 3/4. The music is marked 'Presto'. The notation includes various rhythmic patterns and rests across the four staves.

The third system of music consists of four staves. It continues the musical themes from the previous systems. The notation includes various rhythmic patterns and rests across the four staves.

The fourth system of music consists of four staves. It is marked 'Hoboys'. The notation includes various rhythmic patterns and rests across the four staves.

Musical score system 1, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The word "Tutti" is written above the second staff.

Musical score system 2, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The word "Hoboys" is written above the top staff, and "Tutti Hoboys" is written above the second staff.

Musical score system 3, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The word "Tutti Hoboys" is written above the top staff, and "Tutti" is written above the second staff. The word "Tutti" is also written above the third staff.

Musical score system 4, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system concludes the page with a double bar line.

(5)

Largo

The first system of the musical score consists of four staves. The top two staves are in treble clef with a common time signature (C). The bottom two staves are in bass clef with a common time signature (C). The music is marked 'Largo'. The notation includes various note values, rests, and accidentals, with some notes marked with an asterisk (*).

Allegro

The second system of the musical score consists of four staves. The top two staves are in treble clef with a common time signature (C). The bottom two staves are in bass clef with a common time signature (C). The music is marked 'Allegro'. The notation is more rhythmic and includes a double bar line with a 12/8 time signature change. The music concludes with double bar lines at the end of each staff.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals) and asterisks marking specific notes.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation continues with similar rhythmic patterns and includes some accidentals and asterisks.

The third system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music shows a continuation of the melodic and harmonic material, with various note values and accidentals.

The fourth system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system concludes the piece with a final cadence, indicated by double bar lines and repeat signs at the end of each staff.

Orcane. Sung by Sig^{ra} Margareta in y⁽¹⁾ Opera call'd Almahide.

Largo

Il mio core non troua riposo, — e sen
Full of Sorrow vexation & anguish, — still on

vola su' l'ali d'affanno, ricercando i contenti d'amor, sen vola
My wings of hope I am Soaring, to possess Loves contentment & Joys, contentment

ricercando i contenti d'amor, — — ricercando i contenti d'amor,

to possess Loves contentment & Joys, — — to possess Loves contentment & Joys,

Il mio core non troua riposo e sen vola sen vola su' l'ali d'affanno,
Full of Sorrow Vexation & Anguish still on My wings, on My wings of hope I am Soaring,

ricercando i contenti d'amor, ricerca — — ndo i contenti d'amor,
to possess Loves contentment & Joys, to possess — — Loves contentment & Joys

ricerca *ndoi contenti d'amor,*

to possess *Loves contentment & Joys,*

Arde gela ma

Burning Freezing in

timido ascoso, di coprire non sai propri danni e si struge in

grief tho' I Languish, dare not speak to the Object a - doring, all my Vitals con =

ac erbo do - lor e si Struggem ac erbo dolor, di coprire non

sumes & destroys, all my Vitals consumes & destroys, dare not speak when the

sai propri danni e si Struggem ac erbo dolor e si Strug -

Object adoring, all my Vitals consumes & destroys all my Vi -

ge in ac erbo dolor.

als consumes & destroys.

Orcane. Sung by Sig.^{ra} Margareta in ⁽³⁾ Opera call'd Almahide.

Vivace

tr.

Perte Sol-perduto ho bello, lamia ca-

Tis for thee alone dear Creature, Freedom lost

ra lamia cara liberta

Freedom lost In'er can get,

perte Sol perduto ho bello lamia cara lamia

'tis for thee alone dear Creature, Freedom lost Freedom

ca

rali ber-ta,

lost In'er can get,

perte Sol perduto ho bello lamia cara liberta

'tis for thee alone dear Creature, Freedom lost In'er can get

per te Sol perduto ho bello la mia cara liberta

'tis for thee alone dear Creature Freedom lost In e'er can get

è se chiedo se

pitty suits not

chiedo a te pieta

suits not thy nature

How then Comfort shall I meet,

Sweet, tho my constant greif destroy me, evn thy cruelty is Sweet, evn thy cru

ce crudelta, D C

elty is sweet, D C

Almiro. Sung by Sig^r Nicolini in y^e Opera call'd Almahide.

Adagio

Perrender m'infelice
Proud Love & cruell fortune

piano

congiura amor Spietato col fa
who know my heart is wounded, surrou

to col fatto a me crudel. *perrender m'infelice, con*

nd it, wth greif design'd to kill, *proud love & cruell fortune, who*

= giura amor Spietato col fa
know my heart is wounded, surrou

to col fatg a me crudel;

Da lor Sperar non lice un

ben di Salde tempore il fato instabil Sempre amor... Sempr in fedel.

da lor Sperar non lice un ben di Salde

tempore il fato instabil Sempre amor Sempre in fedel Sempr in fedel

Mourning, fate like the Wind is turning, & Love is false as Hell, & Love is false as Hell.

mi Spayento Si rea non Sarà da far mi Spaven

voir in Lo-ving, my soul it ne'er shall fright, but favo' in Lo

to. ving.

Chi abbove la. Vita muor

Who hates y'vain bubble of

Semp're da forte chi brama la morte muor Semp're conten...

Life is tormented, preventing y' trouble, Dyes nobly conten...

ten - ted, preventing y' trouble Dyes nobly con:

Da Capo.

Almanora. Sung by Sig.⁽⁹⁾ Valentini in the Opera call'd Almahide

Allegro

La Speranza di gioire mi con-

Ah how charming is thy Blessing when En-

- sola in petto il core in petto il core

joynments hope does please me does please - me

La Speran. za di gi-

ah how Char - - - - - ming is the

- oire mi consola in petto il core mi consola in petto il core mi consola in petto il core mi conso-

Blessing when Enjoyments hope does please me does please me when Enjoyments hope does please me when Enjoyments hope does please me does please me - when En -

- la in petto il core :

joynments hope does please me

in te fida si confida il mio affetto ed il mio amore il mio affetto ed il mio amore si con-

thee my, dear to be possessing from a Thousand greifs will ease me from a Thousand greifs - will ease me thee my

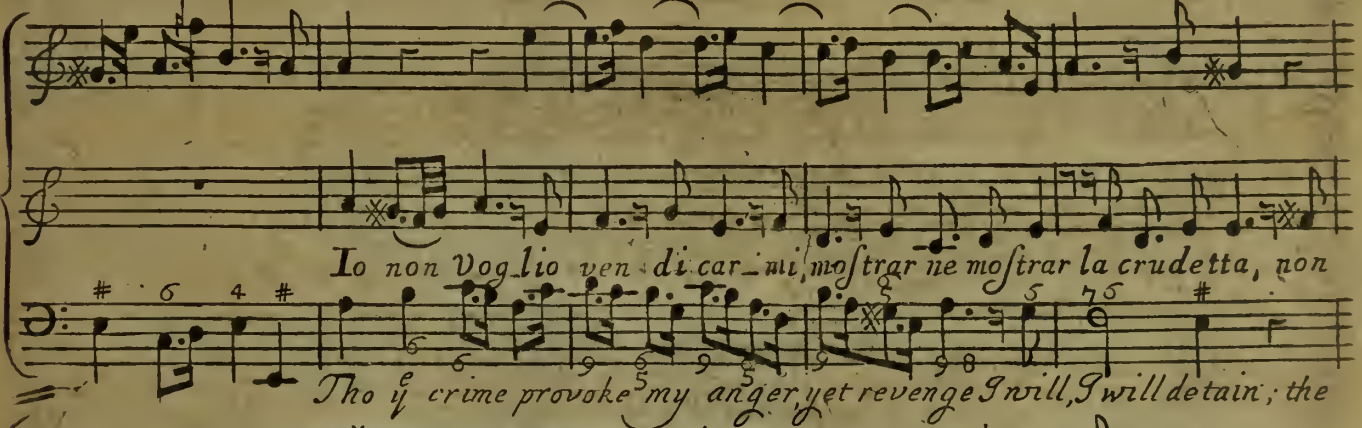
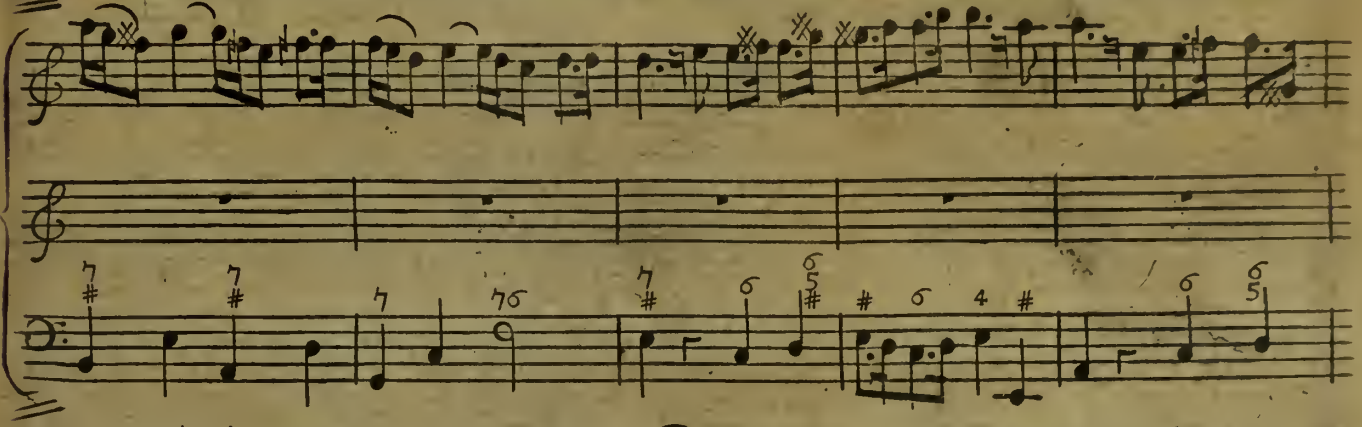
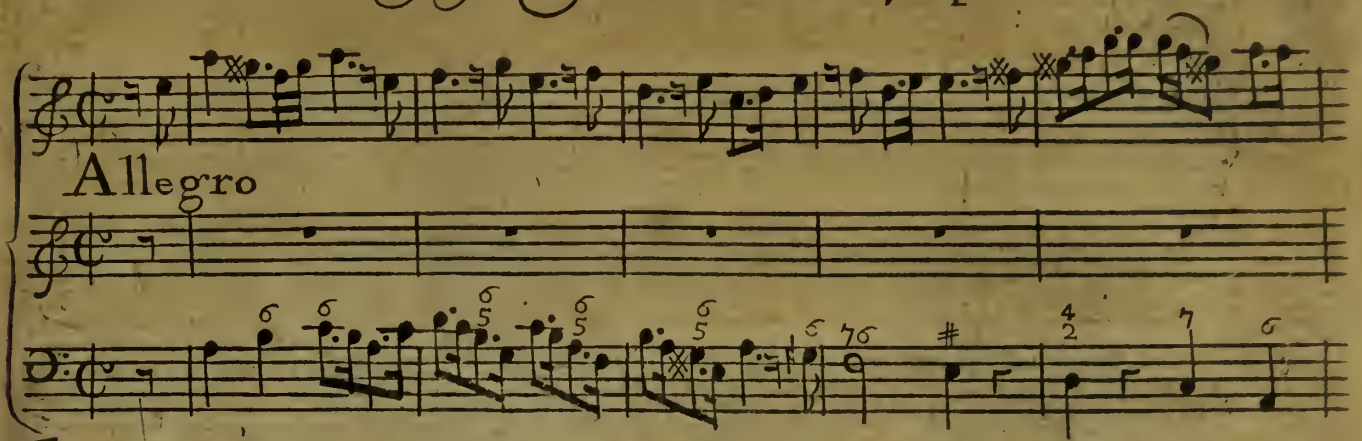
- fida in te fida il mio affetto ed il mio amore ed il mio amore

Da Capo

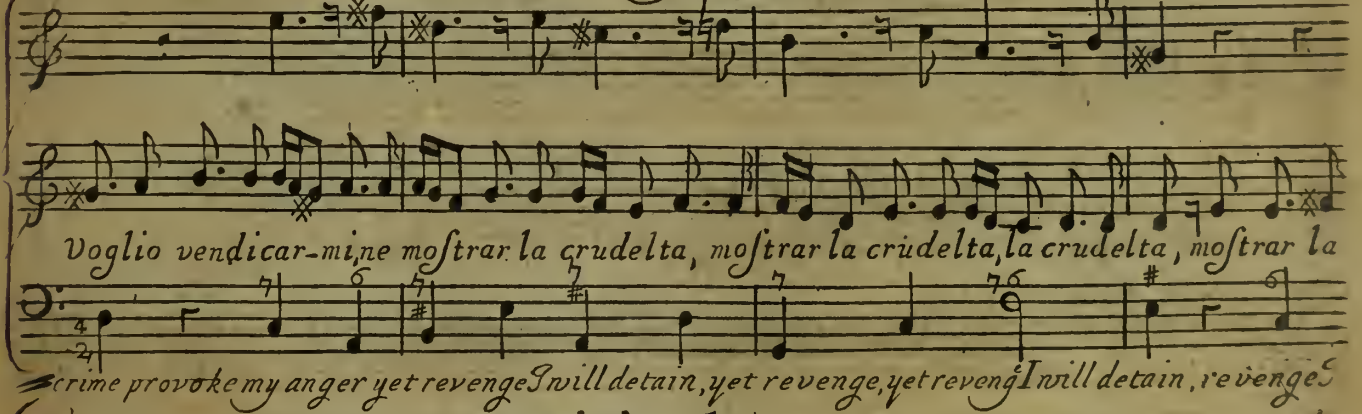
dear to be possessing fr^o a Thousand greifs will ease me will ease - me

Almanzor. Sung by Sig^r Valen¹⁰ini in y Opera call'd Almahide

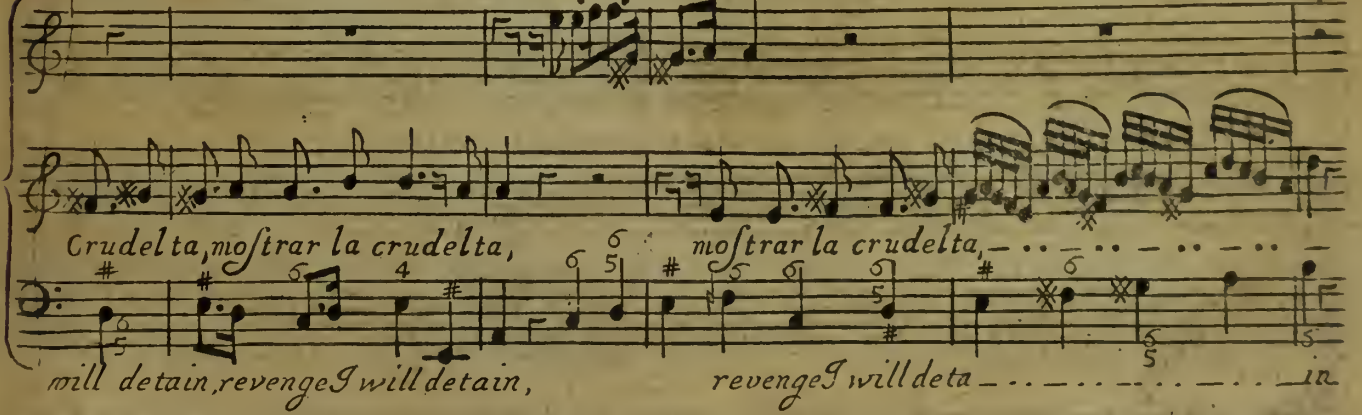
Allegro



Io non Voglio ven- di- car- mi, mostrar- ne mostrar la crudelta, non
Tho y crime provoke my anger, yet revenge I will, I will detain; the



Voglio vendicar- mi, ne mostrar la crudelta, mostrar la crudelta, la crudelta, mostrar la
crime provoke my anger yet revenge I will detain, yet revenge, yet revenge I will detain, revenge



Crudelta, mostrar la crudelta, mostrar la crudelta, ...
will detain, revenge I will detain, revenge I will deta ... in

Non Voglio vendicarmi, ne mostrar, mostrar la Crudelta,

the crime provoke my anger yet revenge, revenge I will detain,

La nel Campo e la fra l'armi, sol cor-reg-

In the Campth glorious danger, let him there

-ga il proprio errore, Che fara ... fatto il mio

at - tone his errour, & to spare ... impending

core, bell essem pio alla pie ta, che fara ...

terrou, Mercy o'er my rage shall raigh; and to spare ...

fatto il mio Core bell essem pio al-la pie-ta. Da Capo

... impending terrour, Mercy o'er my rage shall raigh.

Celinda. Sung by M^{rs} Isabella Girardin⁽¹²⁾ in y^e Opera call'd Almahide

Largo

Non ha fortu-na, il pian-to mio, il pian-to mi-o, in van de-sio,

My tears can ne-ver, make for-tune Kinder, make for-tune Kinder, I seek her ev-er,

averta un di, in Van de-sio, averta un di, in uande si-o a ver la un di,

but cannot find her, I seek her e-ver, but cannot find, I seek her ever but cannot find her,

non ha fortu-na, il pian-to mio, in Van de-si-o, aver la un di-

my tears can never, make For-tune Kinder, I seek her e-ver, but cannot find her,

in Van de si-o, aver la un di in Van desi-o, a ver la un di,

I seek her e-ver, but cannot find her, I See-k her e-ver, but cannot find her

in Van desi - o, a ver la un di,
 I see - k her e - ver, but carnot find her,

al gioia alcuna, io non Sonnata, e' suentu rata, morrocosi e' suentu
 Ill stars pursu'd me, from lifes Crea - tion, and loves feirce passion, and loves feirce passion, loves feirce

rata, morro - co - si, a gioia alcuna, io non Son na - ta,
 passion; will en - d me, Ill stars pursu'd me, from lifes Crea - tion,

e' suentu ra - ta, morro cosi e' suentu rata, morro - co
 and loves feirce passi - on, and loves feirce passion, will end me, will en - d

Si, Non ha fortuna De Capo
 me, in tears can never.

(14)
 Celinda. Sung by M^{rs}. Isabella Girardau in y^e Opera call'd Almahide

Allegro

Fato impe-ran-te, Fa-to impe-ran-te,
 In-sulting desti-ny, In-sulting desti-ny,

ti fa in fe-li-ce, sot-to Sembian-te d'un bell Spe-rar, d'un
 still Wretched makes me, tho hopes gay flattery seems to delight, seems

bell Spe-rar. Amor che Se-co, Amor Spieta--
 to de-light. The bli-nd God of Lo-ve, unkind re-jects

to contro t'armato ti Vagi-tar, Amor che Se-co, Amor Spie
 thee and arm'd attaques thee to weak for fight, The bli-nd God of Lo-ve, unkind re-

ta--to contro t'armato ti Vagi-tar,
 je-cts thee and arm'd attaques thee to weak for fight.

Almido. Sung by Sig^r Nicolini ⁽¹⁵⁾ in the Opera call'd Almahide

Presto

Non Cedere sle-
Honour all Baseness

- a le, e' il primo stral d' amor, e' il primo stral -
Scorning, can't leave its first a dor'd, its first a dor

d' amor,
da-dor'd,

Non Cedere sleale, e' il primo stral d' amor, e' il primo
Honour all Baseness's scorn'g can't leave its first a dor'd, its first a

stra
dor

e' il primo stral d'amor,
 d'ant leave us first a-dor'd,
 a mil-te nuovi
 as les-ser lights still
 dar di, il primo sol preua le, che fanno i primi
 van nish, when Phæbus gilds y'e morn-ing, So her bright glan-ces
 Sguardi, di due pupille piaghe, eterne pia-
 ba-nish, all fears of Common burning, or other Love-
 ghe eterne pia ghe al Cor. De Capo
 or o-ther Love pre-fer'd.

Almanfora. Sung by Sig^r Valentini in the Opera call'd Almahide.

Largo

Un core innamorato e' cieco al par d'amor
 Who pines with amorous passion like love him selfe is blind

Un core innamorato e' cieco al par d'amor un core innamorato un
 Who pines w^t amorous passion like love him selfe is blind who pines w^t amorous passion who

core innamorato e' cieco al par d'amor al par ... e cio co al par d'amor
 pines w^t amorous passion like love him selfe is blind like Lov ... e like lov_e him selfe is blind

e' cie ... co e cieco al par d'amor ...
 like Lov_e like love him selfe is Blin

... un cor innamorato e' cieco al par d'amor e' cie ... co al par d'a mor
 d who pines w^t amorous passion like love him selfe is blind like Lov ... e himself is blind

Per che l'error glię grato non vuol ragion per Scor-ta ma va dove la porta il So-lo
 When Wanton In-cli-na-ti-on is of calm reason fail-ing Misfortune is Prevailing and Anxiou

Suo furor Per che l'error glię grato non vuol ragion per Scor-ta ma va dove la porta il So-lo
 is mind When Wanton In-cli-na-ti-on is of calm reason fail-ing Misfortune is prevailing and Anxiou-s

Suo furor il Solo suo furor
 is the mind and Anxious is the mind

Da Capo

Orcane. Sung by Sig.^{ma} Margarettà in the Opera call'd Almahide. (18.)

Allegro

Non dar fede a chi t'af-
Give your love to him de-

fanna e ti condanna, da la so-lo a chi t'adora, dal-la
serves it, not him that starves it, prize the tru--e and Constant lover, prize the

so-lo a chi t'adora, Non dar fede a chi t'affan
Tru--e and Constant lover, Give your love to him deser--

na dal-la so-lo a chi t'adora, dal-la
yes it, prize the tru--e and Constant lover, prize y

so-la a chi t'adora Ma pri il
Tru--e and constant lover Veiv my

se no il cor mi vedi ne più amante su costante se accia pie-no, uccia
heart engag'd you'll find it, a new Lover you'll dis-co-ver you'll dis-co--ver, then nere

pie-no, quel chi accuo-ra, scaccia pie-no scaccia pie-
mind it, but give it o--ver, then nere mind it then nere mind

no-quel chi ac-cuo-ra, quel chi ac-cuo-
it-but give it o--ver, but give it o--

ra, Da Capo

-ver.

Celind: Sung by Mrs. Isabella Girardin in y^e Opera call'd Almahide

Allegro

hoboy Solo.

adagio

A me tu nieghi amor,
To slight my love In-grate,

presto

Aspetto, la vendetta presto presto rispondera... risponde

will hurry, Glowing fu-ry fu-ry, fu-ry to vengeance, Ven-... gence soon or

a me tu nieghi amor, amor tu nieghia

late. To slight my love in-grate, To slight my love in

-mor, *aspetto.* *aspetto.* la vendetta presto presto rispondera

-grate, will hurry, will hurry, glowing fury, fu-ry, fu-ry to vengeance

Solo

First system of musical notation. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.

-ra

Ven

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with some figured bass notation.

rispondera, rispondera

gence soon or late soon soon or late

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with some figured bass notation.

Dira che un traditor ac

I will say a traytor here can

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with some figured bass notation.

-cendar menon sa e seip me Suey lia ardor di Sdegno ardor Sara

Kindle loves fire or if Some flames ap-ear disdain still rises higher

Fifth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes a bass line with some figured bass notation.

di Sde - gnardor Sara

dis - dain still rises higher

Floro. Sung by Mr. Dogget in y^e Opera call'd Almahide.

The image shows a handwritten musical score for a piece titled "Floro" from the opera "Almahide". The score is written in a system of three staves (treble, alto, and bass clefs) and is divided into several systems. The music is in a 6/8 time signature and a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the staves. The lyrics include: "Come follow boys come follow me, come follow boys come follow me I'll lead ye on to fame, let War y^e Hearts inflame, and thirst of Plun der;". The score features various musical notations such as notes, rests, and ornaments.

Come follow boys come follow me, come follow boys come follow me I'll lead ye on to
fame, let War y^e Hearts inflame, and thirst of Plun der;

Come follow boys come follow me, come follow boys come follow me I'll lead ye on to fame, let
War y^e Hearts inflame, and thirst of Plun der; and thirst of Plun

der, and thirst of Plunder;

With Spoil return you'll see, our Smirking Girls con-

= ply, bright Gold will save their Shame, the Guinea none deny, pay keeps them un-

= der the Guinea none deny, pay keeps them under the pay keeps

Da Capo.
them, keeps them un-der.

Blesa. ^(23.) Sung by Mrs Lindsey in y^e Opera call'd Almahide

Blesa - happy Creature no heart but thine can fitt'er, Blesa - happy
Creature, no Love but thine can fitt'er - Blesa happy Creature, no Love but
thine can fitt'er. When my Love touch't with
nature, and Sighing at my feet is, the Cup of Love So Sweet is, I never tast the
bit-ter, nere tast the bit-ter, I never tast the bit-ter. Da Capo

Blesa & Floro. Sung by Mrs Lindsey & Mr Dogget in y Opera call'd Almahide

Andante

Good buy tye good night tye, my absence dont moana, weel meet e'er we Dye,

Good buy tye good night tye, my absence dont moana, weel meet e'er we Dye, my

my dearest dear Joy, my absence dont moana, weel meet e'er we Dye,

love-ly Madam, my absence dont moana, weel meet e'er we Dye, my

my dear... est dear Joy; my dearest dear Joy,

love... ly Madam, my love-ly Madam, my

my dearest dear Joy, O hear us ye pow'rs, was

love ly Madam O hear us ye pow'rs, was

e'er greif like ours, is bursting to part, come near, o give us some ease oh

e'er greif like ours, behold how each heart my dear, o give us some ease oh poor

poor Blesa are ready to cry, ... are rea... dy to cry.

Floro are ready to cry, ... are ready to cry.

Almiro. Sung by Sig. Nicolini in the Opera call'd Almahide.

Adagio

Ombre a miche ombre quiete

Freindly shades where peace is dwell - ing

Ombre a miche ombre quiete che pur siete che pur Sie - te

Freindly shades where peace is dwell - ing farr Excelling farr Ex - celling

della pace alber ghi veri

all the courts gay pride and folly

Io trà uoi io trà

Here i fain here i

uoi cerco mia pace cerco miapa

fain would ease my sorrow would ease my sor - row

io trà uoi cerco miapa

here i fain would ease my sor - row

Ma tra uoi ben

Here i soft con -

io lo so ritro uarla io non potrò finche l'alma auvampa auvampa è tace,

I cant would find seeking qui - ett for my mind yett cant cure my ma - len - chol - ly

finche l'alma auvampa auvampa è tace.

Ombre D Capo al Segno

Almiro Sing by Sig^r. Nicolini in the Opera call'd Almahide ⁽²⁶⁾

Allegro

Al vari -
Heaven it

- ar al va - riar di ciel crudel - l'alma mia non Cangerà non

selfe heauen it selfe may order chang - e but my soule shall never ra - nge shall

cangera never ra

non cangera Al variar di ciel crudel l'alma mia non cange -

nge shall never range Heauen it selfe may order chang - e but my soul shall never

ra non cangera ne da

ra nge shall never range hope-tyl

me sperar a desio che di v: l macchi il mio no me che vuo' giudice a miei some solo quello mio Rē sa -

then such bassness from me noe vile falshood shall ore come me 'tis a Royall judge shall doom me whom ilebring shall be the

ra che vuo' giudice a miei some solo quello mio rē sa - ra si mio Rē sarà D.C.

Oraine Sung by Sig.^{mo} Margaritta in the Opera call'd Almahide

Andante

Per sal varlo a cru - da sorte
From a Shame-full death to ease him

d'as pra morte di mo - rire anchio torrei di mo -

and re - lease him, I'de re - sign my self to dye, I'de re -

- rire anchio torrei per salvar lo a cruda sorte d'as pra morte di mo -

sign my self to dye, from a Shame-full death to ease him, and re - lease him, I'de re -

- rire anchio torrei anchio torrei anchio torrei

sign my self to dye, my self to dye, my self to dye, Che' di vi ta spirti
in his life a se - cret

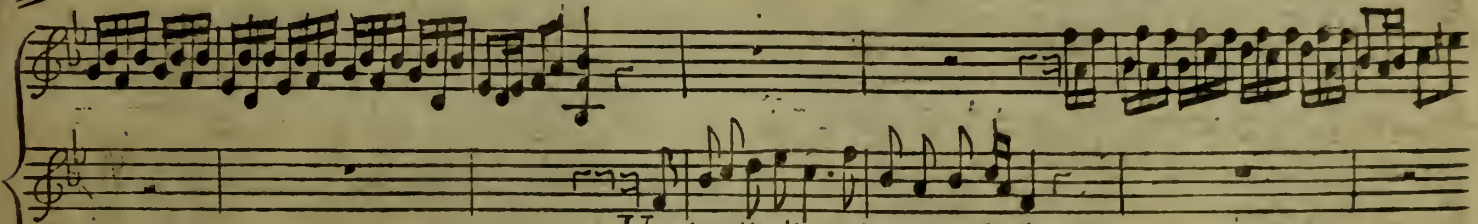
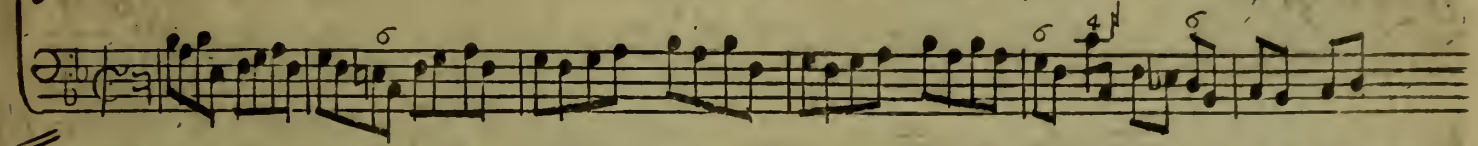
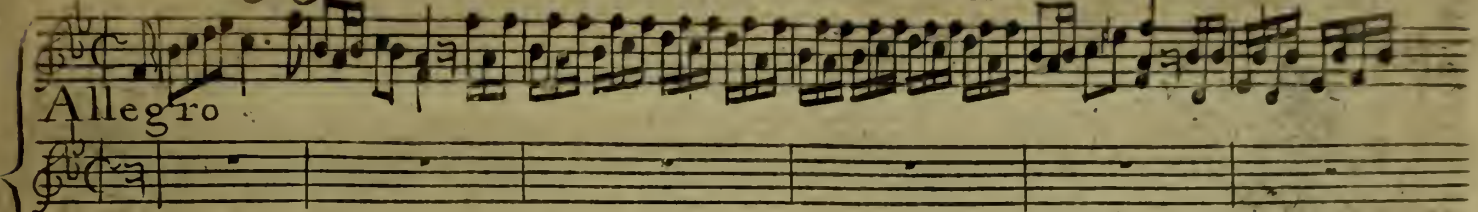
Suoi che di vi - tai spir - ti suoi darian poi, dolce l'al ma al mio pensiero e quel

pleasure, in his life a Se - cret pleasure calm delights, calm de - lights from thence I'de measure, and my

cor ch'or e severo io, cangiar tutto vorrei, io can giar tutto vorrei tutto Vorrei
heart in - struct at leaseure, con - stant love not to de - ny, con - stant love not to de - ny, not to de - ny DC

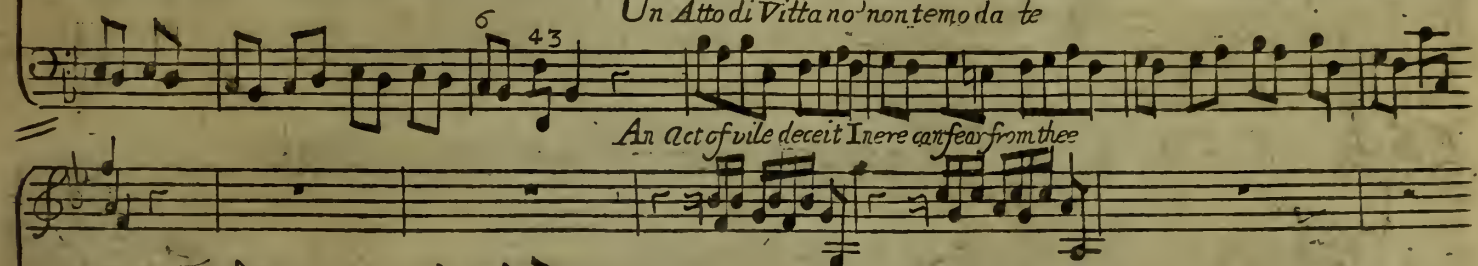
Celinda Sing by M^{rs} Isabella Girardin in the Opera call'd Almahide. ⁽²⁸⁾

Allegro



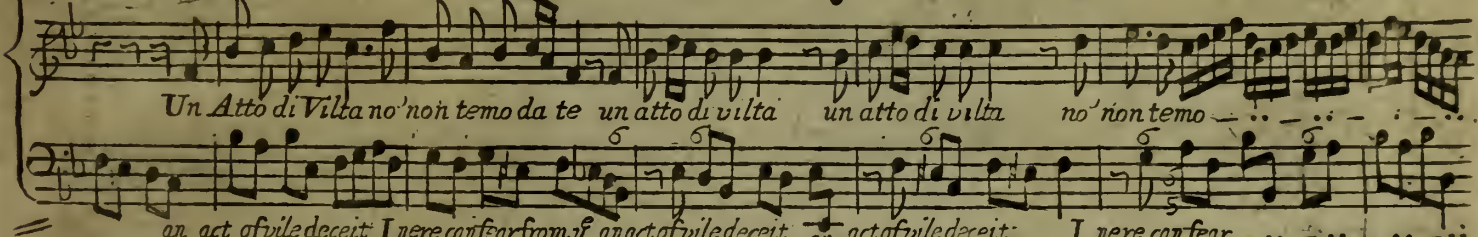
Un Atto di Vittoria no' non temo da te

An Act of vile deceit I nere can fear from thee



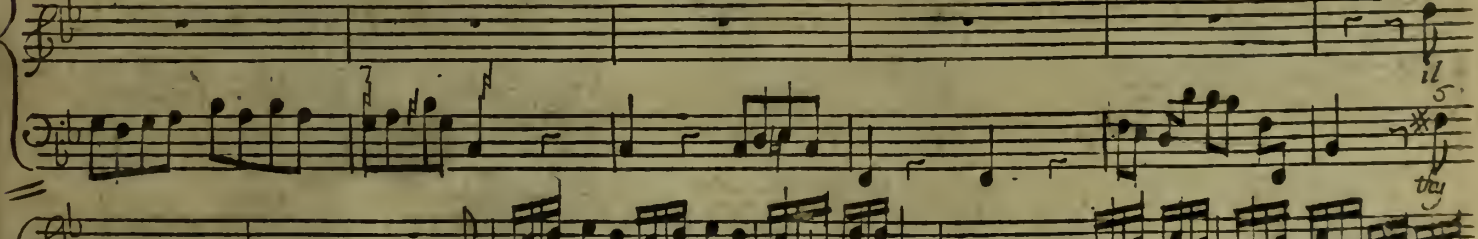
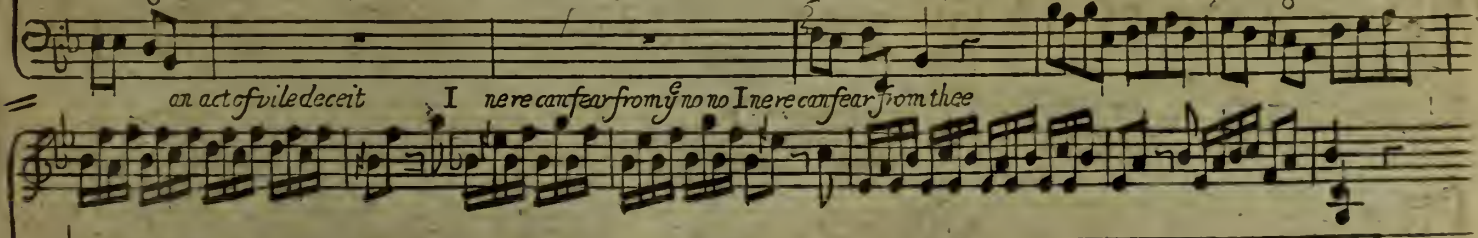
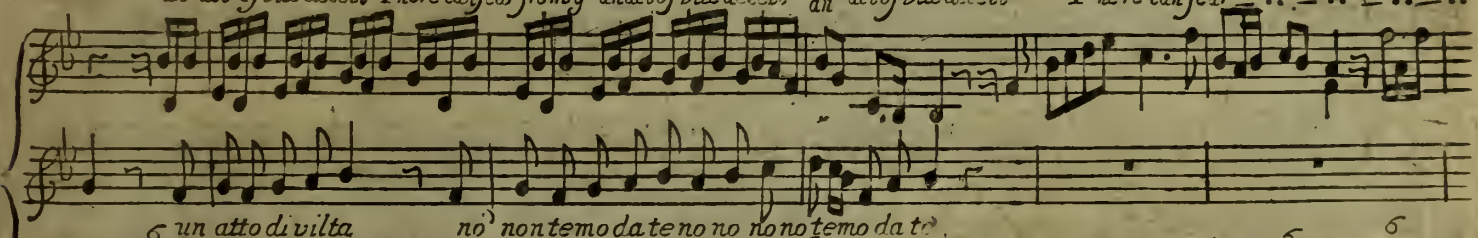
Un Atto di Vittoria no' non temo da te un atto di viltà un atto di viltà no' non temo

an act of vile deceit I nere can fear from if an act of vile deceit an act of vile deceit I nere can fear



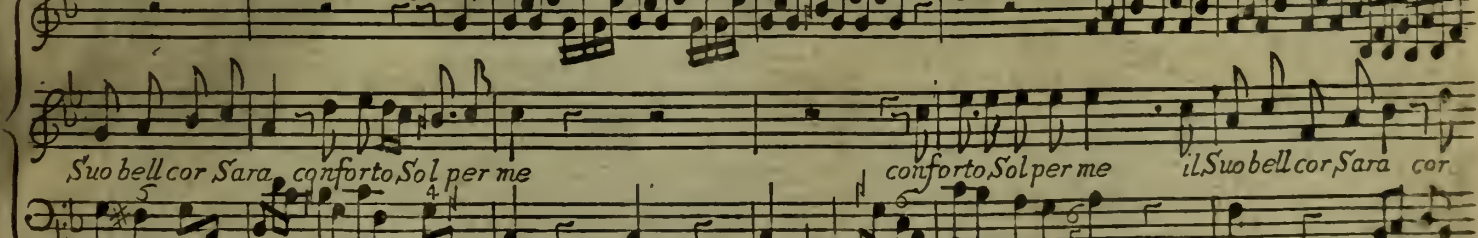
un atto di viltà no' non temo da te no no no no temo da te

an act of vile deceit I nere can fear from if no no I nere can fear from thee



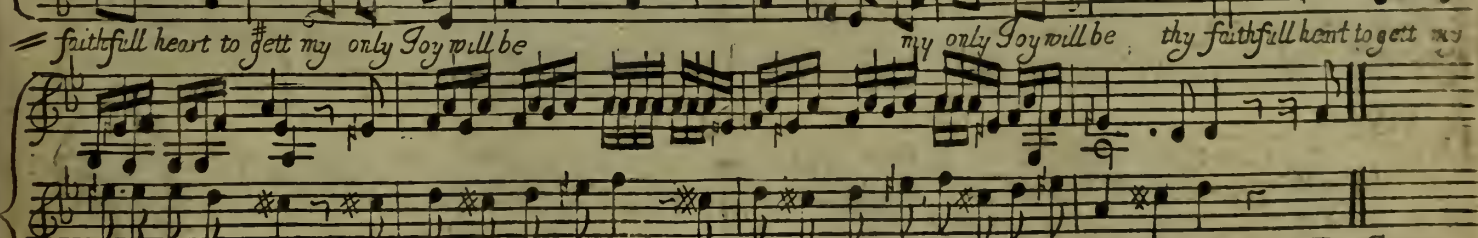
Suo bell cor Sara conforto Sol per me

conforto Sol per me il Suo bell cor Sara cor



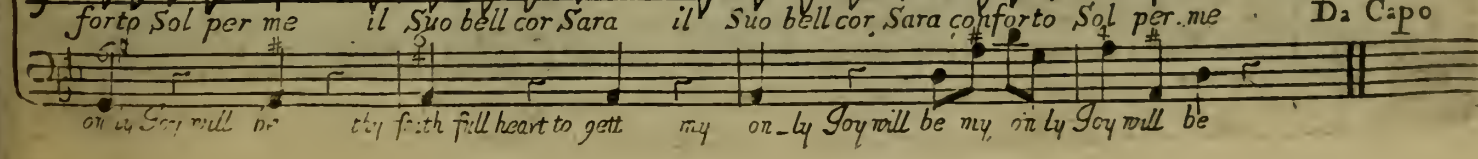
faithfull heart to gett my only Joy will be

my only Joy will be thy faithfull heart to gett my



forto Sol per me il Suo bell cor Sara il Suo bell cor Sara conforto Sol per me Da Capo

on ly Joy will be thy faith full heart to gett my on ly Joy will be my on ly Joy will be



Sung by Sig^r. Nicolini. and Sig^r. Valentini. in y^e Opera *Almahide*.

Almiro. Allegro

Almanfóra.

Che'affanno ti-ran - no,

Ala-to ben da - - to,

ti

Che'affanno ti-ran - no,

Ala-to ben da - - to,

chiedi ti chiedo merce,

che affan - - no tiran - - no,

ti chedo ti chiedo merce che affan - - no tiran - - no,

che affanno tiranno, Ala-to ben da - - - - -

che affan - - no tiran - - no, al - - - to ben da - - -

- - - to, ti chiedo merce,

alato ben da te, ti chi edi merce ti

- - - to, ti chiedo merce,

alato ben da-te, ti chi-edi merce ti

chiedi mērcē, Non rida d'amo - re,

chiedi mērcē, Non rida d'amo - re,

chi libero hail co - - re, ma impari da - me, impari da

chi libero hail co - - re, maim - parida mē,

me impari da me, ma Non rida d'amo - re,

ma impari da me, ma non rida non ri - - da, che libero hail

che libero hail co - - re maimpa - ri da me, impa - ri da me im

co - - re impa - ri da me, ma im

pa ri da me, Da Capo

pa ri da me, Da Capo

Almaniora. Sung by Sig.^r Valentini in ⁽³¹⁾ Opera call'd Almahide

Allegro

Chi vive in namora - to, porta la benda il

ciglio, co - me la porta Amor, co - me la porta Amor, Chi vive in na - mo -

- va - to, porta la benda al ciglio, co - me la porta Amor, co - me la porta Amor, por - ta la benda il

ciglio, co - me la por - ta Amor, co - me la porta Amor, co - me la porta a

mor, ma

provera spieta to, ch'in sano il tuo consiglio, e' questo il mio rigor, e' questo il mio rigor, e' questo il mio ri -

gor, ch'in sano il tuo consiglio, e' questo il mio rigor, e' questo il mio rigor. Da Capo

Almido, Sung by Sig. Nicolini in the Opera call'd Almahide.

Allegro

Musical notation for the first system, including treble and bass staves.

Si, si che v'a doro Vezzo se a belle pupille d'amor,

Yes, yes tis most certain your eyes have the fortune to make me a dore,

Musical notation for the second system, including treble and bass staves.

Si si che v'adoro vezzo se e' belle pu-

yes yes tis most certain your eyes have y^e fortune to

Musical notation for the third system, including treble and bass staves.

-pille d'amor, v'ado-ro, ma belle v'a do-ro, vezzo-so pupil-le d'a mor, v'a

make me a dore, a dore, to make me a dore, the fortune to make me a dore, a

Musical notation for the fourth system, including treble and bass staves.

do ro, vezzo sa v'ado ro, ma belle pupil le d'amor,

dore, to make me a dore, the fortune to make me a dore,

Musical notation for the fifth system, including treble and bass staves.

Musical notation for the sixth system, including treble and bass staves.

Se alma feri te co vezzi nuttritte, la pia ga del cor, - - la pia ga del cor, - - la piaga del cor

my heart should you break it one sh^d look, w^od make, it as sound as be fore, - - as sound as be fore, - - as sound as be fore

(33)
Celinda. Sung by M^{rs} Isabella Girardin in the Opera call'd Almahide

Allegro

Il mio Cor non e piu mi - - - o due bei rai me l'hangia tol -
No my heart is mine no Lon - - - ger Rayes of charming Eyes dart through

- to due bei rai me l'hangia tol to due bei rai me chan me l'hangia tol - to
me rayes of charming eyes dart through me rayes of charming Eyes of Eyes dart through me

Il mio cor non e piu mi - - - o
No my heart is mine no Lon - - - ger

due bei rai me l'hangia tol - to due bei rai me l'hangia tol to due bei rai me l'hangia
rayes of charming Eyes dart through me rayes of charming eyes dart through me rayes of charming eyes dart

tol - to me l'hangia tol - to due - bei rai - me l'hangia tol - to due -
through me of Eyes dart through me rayes of charn ing eyes dart through me rayes

— bei rai — me l'han — me l'hangia tol to
 of charm — ing eyes of eyes dart through me

è pur provo un tal contento che m'aff
 yet the greifs beyond all measure in the

lige ogni momen mento se loantan son dal — bel vol to è pur provo un
 ob jects is such pleasure Cruel Absences would — un — doe me yet the greifs be —

tal contento che m'affige ogni momento se loantan son del benvolto se loantan
 yond all measure in the objects is such pleasure Cru — el absence would undoe me cruel ab —

son del bel vol to son del bel vol to Da Capo
 — sence would un — doe me it would un — doe me

Almīro. Sung by Sig.^r Nicolini in the Opera call'd Almahide. (35)

A dagio *Presto*

In mirar la mia fiera Suentu - ra , Tuona il cie - ... - lo ,
See heav'n morn sure of Globe is unhing - ing, Clouds are break - ... - ing,

l'ampeg - ... - gia
blew Light - ... - ning ..

Saet - ... - te l'am - peg - gia
there fla - ... - shes blew Lightning

Sa - et - ta , l'ampeg - ... - gia
there flashes, blew light - ... - ning

gia Sa - et - ta , l'ampeg - gia Sa - et - ta , Sa - et - ta ,
- ning there flashes, blew lightning there flashes, there flashes,

l'aria Sibila
43
Soll is dart ing

il so le si ofeura *tutto grida Venditta Ven*
my sorrows revenging *all Consuming to ashes to*

dotta *tutto grida Venditta Vendit*
ashes *all Consuming to ashes to ash*

... .. *ta* *tutto grida Ven*
... .. *es* *all Consuming to*

- dotta Ven - dotta *Da Capo*
ashes to ashes

Sung by Sig^r Nicolini & Sig^{ra} Margaretta in y^e Opera of Almahide

Duett

Allegro

Orcane

Almiro

Se tab.

-borro e la tua morte, Se t'aborro e la tua morte meun bel Cam

po, meun bel Cam

Se t'aborro a noor la morte, Se t'aborro a noor la morte, meun bel Cam

po, meun bel Cam

po, meun bel Cam

po meun bel Campo a trion far

a trion far

po a trion far

a trion far

First system of musical notation, including treble and bass staves with lyrics: *saro in Cam*, *po,*, *saro in*, *saro in Cam*, *po, saro in Cam*. Includes a fermata and a sharp sign (#).

Second system of musical notation, including treble and bass staves with lyrics: *Cam*, *po, saro in Campo a trion far,*, *a trion far*, *po, saro in Campo a trion far,*, *a trion*. Includes a fermata and a sixteenth note figure (6).

Third system of musical notation, including treble and bass staves with lyrics: *far*, *saro in*. Includes a sharp sign (#).

Fourth system of musical notation, including treble and bass staves with lyrics: *Cam*, *po,*, *saro in Cam*, *po, saro in Campo a trion far, a trion*, *saro in Cam*, *po, saro in Cam*, *po, saro in Campo a trion far, a trion*. Includes a fermata and sixteenth note figures (6).

Fifth system of musical notation, including treble and bass staves with lyrics: *far, a trion far.*, *far, a trion far.*, *Gre e*. Includes a fermata.

terne, eterne, eterne con mia glo-

Tre eterne, eterne, eterne con mia glo-

ria con mia gloria vuo' Serpar,

ria con mia gloria vuo' Serpar;

ire eterne, eterne, eterne con mia gloria vuo' Ser =

ire eterne, eterne con mia gloria vuo' Ser =

-par, con mia gloria vuo' Serpar. Da Capo.

-par, con mia gloria vuo' Serpar.

Eliza. Sung by Mrs Crofts in y Opera call'd Almahide.

Allegro Who so happy as the
Lass is, that can make of Lovers asses, with a single smile or frown,
Who so happy as the Lass is, that can make of Lovers
a/-ses, with a single smile or frown, that can make of Lovers
asses, with a single smile or frown, When a
coxcomb's, vain and shining, smile you take him if a
Rover is designing, frown you pique him, keep him fast-ting he
is - your own, frown you pique him, keep him fasting, he is - your own.

A three part Song, Sung⁽⁴¹⁾ by Mrs Crofs, Mrs Lindsey and Mr Dogget in y^e Opera call'd Almahide.

Eliza
Blesa Allegro

Thou horrid Monster don't think to Bully if Im forsaken I'll strike thee Dead,

Floro
Pray save y^e

for my sake Spare her, for my sake

abandon'd Rake hell

Bacon these threats I take ill, I shant' forbear her, o'ds blews Shes mad,

Spare her good Floro silence

O bitter, bitter, thou hast tra

o'ds blews Shes mad, y^e Devills split her begon a mile hence, you may com and me,

let's leave her good Mistris bouncer, y^e claim renounce here, or hel' bast y^e till bell

pan'd me, what are y^e gon then my curses blast thee,

come on then,

bred, till better bred, till better bred,
thou horrid Monster dont think to bully, if I'm forsaken I'll strike thee

for my sake spare her, for my sake
Dead abandon'd Rakehell,
pray save thy bacon, these threats I take ill, I shant for bear her ods blews Shes mad,

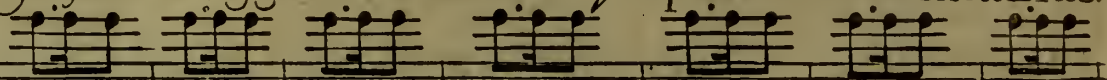
spare her, for my sake Spare her,
abandon'd Rakehell, abandon'd Rakehell, abandon'd Rakehell,
ods blews Shes mad, & I shant for bear you, I shant for

for my sake Spare her, for my sake Spare her, for my sake Spare her, for my sake
abandon'd Rakehell, horrid Monster dont think to Bully, if I'm forsaken I'll strike thee
bear her, ods blews Shes mad, ods blews Shes mad, ::::: ods blews she's mad,

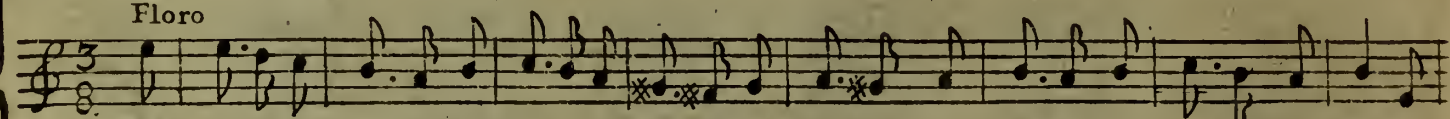
spare her, for my sake spare her, for my sake Spare her.
Dead, thou horrid Monster if I'm forsaken I'll strike thee Dead.
ods blews Shes mad, ::::: ods blews Shes mad ods blews Shes mad, ods blen's Shes mad.

Floro & Eliza. Sung by Mr Dogget & Mrs Cross in y^e Opera call'd Almahide.

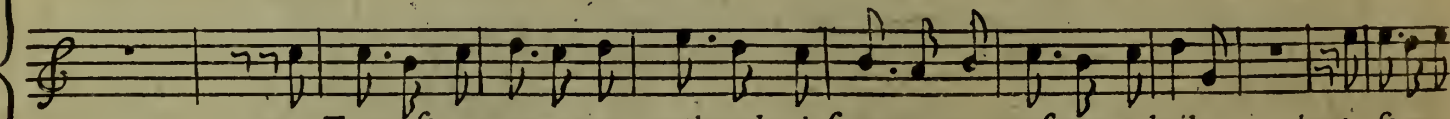
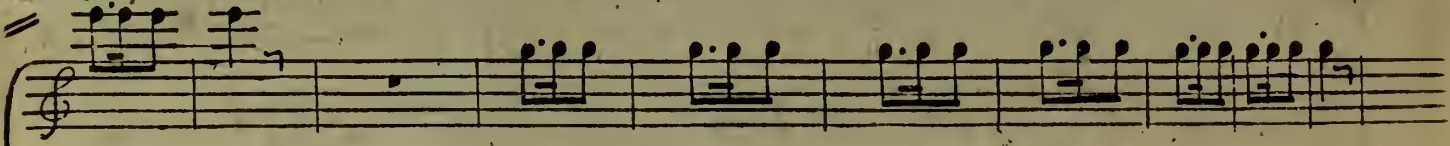
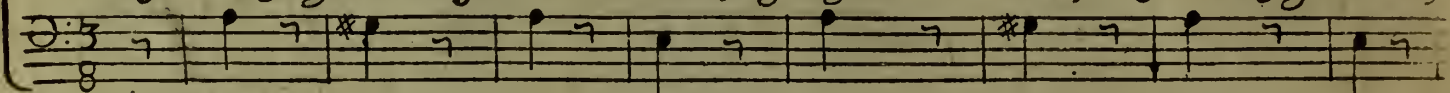
Allegro



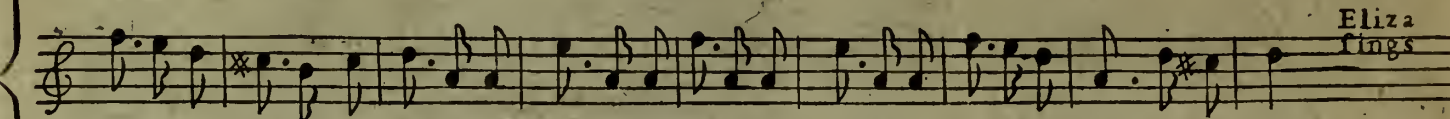
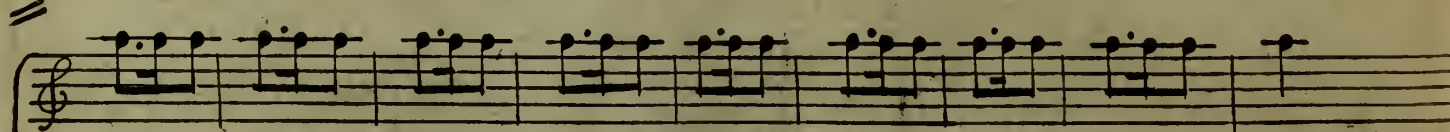
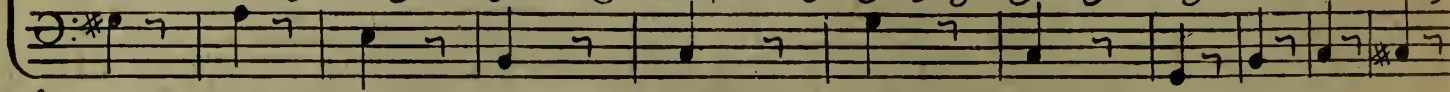
Floro



If ere I forsake thee, if ere I offend thee, may Tigers ore take me, and for breakfast end me,

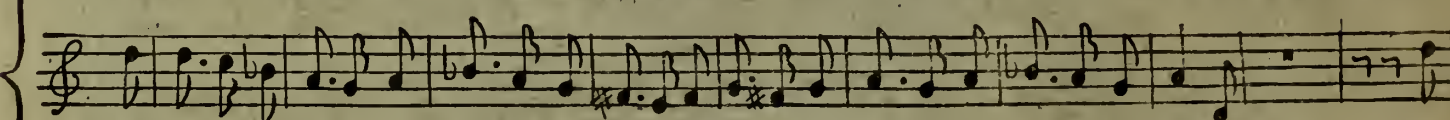
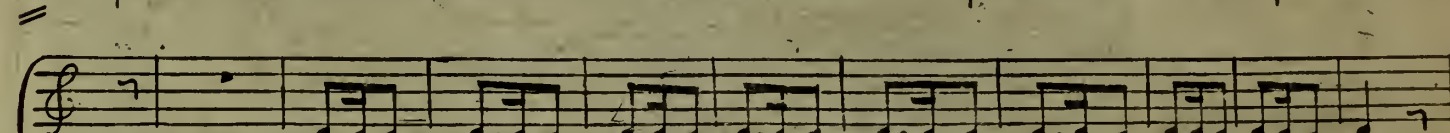
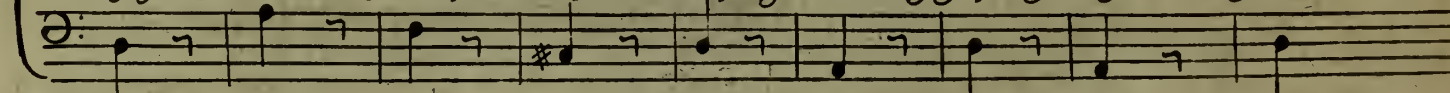


may Tempest annoy me, may earthquake destroy me, nay worse may a baily hunt after me,

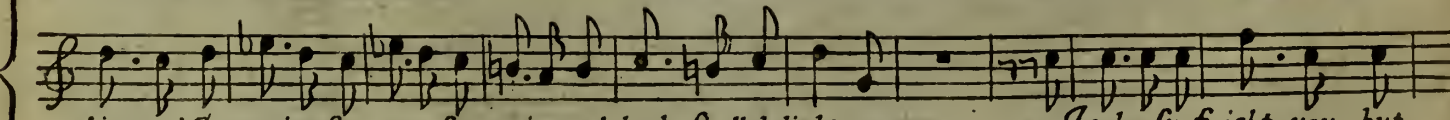
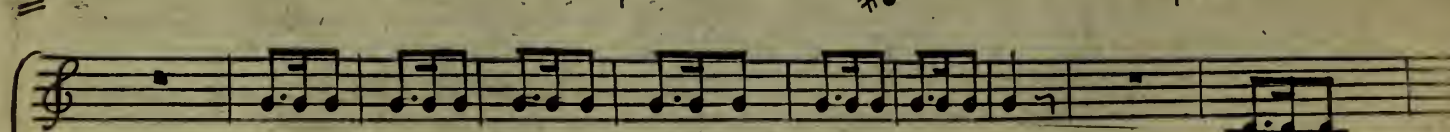
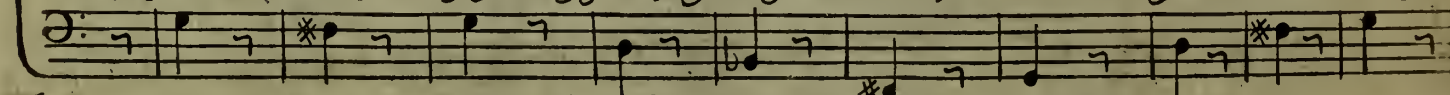


Eliza sings

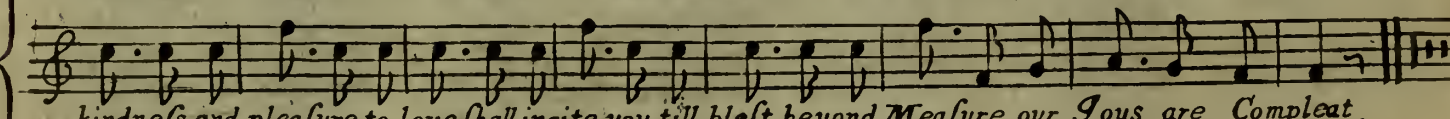
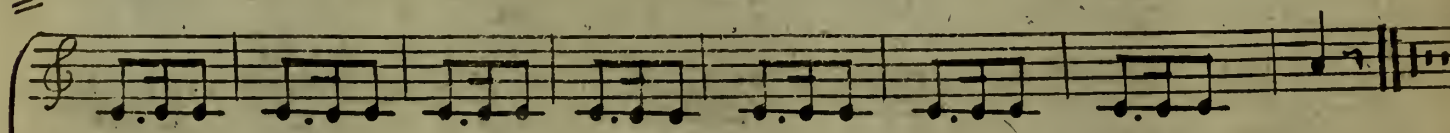
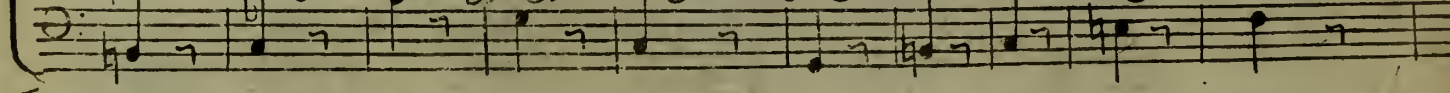
daily may Actions pursue me, and Lawyers undo me, till starv'd in a jayl, I must Beg thro' a grate,



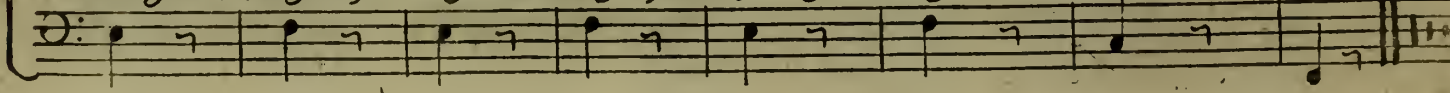
If you ever love me, none else shall possess me, no suitor shall move me, no Corcomb Carress me, my



Airs and Coquetting for ever forgetting, each look shall delight you, no Jealousy fright you, but



kindness and pleasure to love shall incite you, till blest beyond Measure, our Joys are Compleat.



Blefa. Sung by Mrs Lindsey ⁽¹¹⁾ Opera call'd Almahide.

Vivace

Did e-ver traytor, ere use poor Creature, so like a Slave, for Loveing well,

to a buse me, for my good

na-ture, to refuse me, O Worse than Hell, Did e-

-ver traytor, ere use poor Creature, so like a Slave for Loveing well, to a buse me,

to re-fuse me, for my good na-ture, O Worse than

Hell.

Eliza & Floro. Sung by Mrs Cross & Mr Dogget in y^e Opera call'd Almahide

Allegro

Oh happy choice how I rejoyce, how I re

Oh happy choice how I rejoyce, how I re

joyce Oh happy Soys, I'll never leave y^e, I'll ne're de

joyce Oh happy Soys, I'll never leave y^e, I'll ne're de

ceive thee, O killing Soys, O killing Soys,

ceive thee, O killing Soys, O killing Soys,

Oh happy Soys, how I rejoyce, - I'll never leave y^e I'll nere deceive y^e oh happy choice, - oh happy choice.

Oh happy Soys, how I rejoyce, I'll never leave y^e I'll nere deceive y^e oh happy choice, - oh happy choice.

Orcane. Sung by Sig.^{uora} Margarita in y^e Opera call'd Almahide. (46.)

Vivace

Un reo piu che non credi e' un misero in me ve - di che brama di morir, che bra - ma di mo -

Guilt does of peace bereave me, you trust and I de - ceive - ye, for which I wish to dye, for which I wish to

- rit. Un reo piu che non credi e' un misero in me ve - di che bra ma che brama di morir che bra - ma che brama di morir

for which I wish to dye, for which for which I wish to dye,

Pur troppo

A blind -

pur trap po pur trop po alcolsi in petto un cieco in questo af -

A blind - a blind and fa - tall passion, controuls my. In - cli -

- fetto ed or dell Amor mio le pene io vo soffrir le pene io vo soff -

- nation, which void of all dis cretion, shall mingle pain with Joy, shall mingle pain with

fir ed or dell Amor mi - o ed or dell Amor mi - o le pene io vo soffrir un Da Capo

Joy, which void of all des - cre - tion, which void of all des - cre - tion shall mingle pain with Joy. - Guilt

Almanfora. Sung by Sig^r Valentini in y^e Opera call'd Almahide

Presto

Del suo sangue in terra
When his blood in streams is

Sparso si uniranno alle Vendette a Tuoni folgori Saette
flowing then my pointed vengeance soaring Thunder thunder like a roaring

e tutt' arso hoggi il mondo lo Vedra
will be shewing all y^e World his dreadful fate

e tutt' arso hoggi il mondo lo Vedra
will be shewing all y^e World his dreadful fate

Così Zoma l'empia chioma del mio amor n' harrà gl'allo
Conquer'd thus his Treasons ending with my Love no more contending

perà è mori con severa crudelta
his head low bending feel he shall my scorn & hate

Da Capo
con severa crudel - ta
feel he shall my scorn and hate.

Almro. Sung by Sig^r Nicolini⁴⁸ in the Opera call'd Almahide.

Largo

Mira queste mie Stille queste mie Stille
 Sorrow forbids my hoping for bids my hoping

ch'escono a mille mille ch'escono a mille mille crudele crudele per tuo amor
 Tears too by thousands dropping Tears too by thousands dropping for your un for your unkindness fall

mira queste mie Stille ch'escono a mille mille crude le crude le per tuo amor cru
 Sorrow for bids my hoping Tears too by thousands dropping for your un for your unkindness fall for

de le per tuo amor
 your unkindness fall. Yet

uo gliopian ger tanto neper miamor teilpianto daroma altuor rigor Io uo gliopian ger
 is not their overflowing chief cause of my un-doing your rigour does doe it all yet is not their ore-

tanto neper miamor teilpianto daroma altuor rigor
 overflowing chief cause of my un-doing your rigour does doe it all

Mira queste
 Sorrow forbids

Gemir. Sung by Sig.^r Caffani ⁽⁴⁹⁾ in y^e Opera call'd Almahide.

Allegro

Pena ria — che tiran-na Si m'af-
Cruell sorrow feirce and raging nere as

- fanno la Sua morte non la mi-a Pena ri-a piu tiran.no —
swag-ing knows his fate not mine I'me wailing Cruell sor-rov feirce and is rag-ing

Si m'affanno — Si m'affanno la tua mor-te no la mi-a non la mia la tuo mor-te
nere is asswag-ing nere asswaging knows his fate not mine not mine I'me wailing knows his fate

no la mi-a non la mia io non mo-ro pur Vorre-i
not mine not mine I'me wailing Death that flies me sees his pow'r I'me

hor mor-re per fimi-re il gran marti-re ma Sil ciel ancora implo-ro
still despise-ing since I brave his ty-ra-niz-ing but heav'n still the suit de-nys me

il mio duol non Sa qual-si-a il mio duol — — — — — non Sa qual-si-a D C
nor ere can I be prevailing nor ere can — — — — — I be pre-vailing

Almanfora. Sung by Sig.^r Valenti⁽⁵⁰⁾ in y^e Opera call'd Almahide.

Allegro

Sapran ben I tuoi lumi quan - - to Sia mia furor - - quan
Rage shall thy Eyes be shewing how fa tall is my Powr how

to Sai mia furor Sapran ben I tuoi lumi quanto Sia mio fu
fa tall is my Powr Rage shall thy Eyes be shewing how fa tall is my

ror
Powr

Sapran ben I tuoi lu-mi quan to Sai mio su-ror dun si perfido cor d'un
 Rage shall my eyes be shewing how fa-tall is my pow'r how fa-tall is my pow'r how fa-

... Si perfido cor d'un- Si perfido cor
 tall is my pow'r how fa-tall is my pow'r

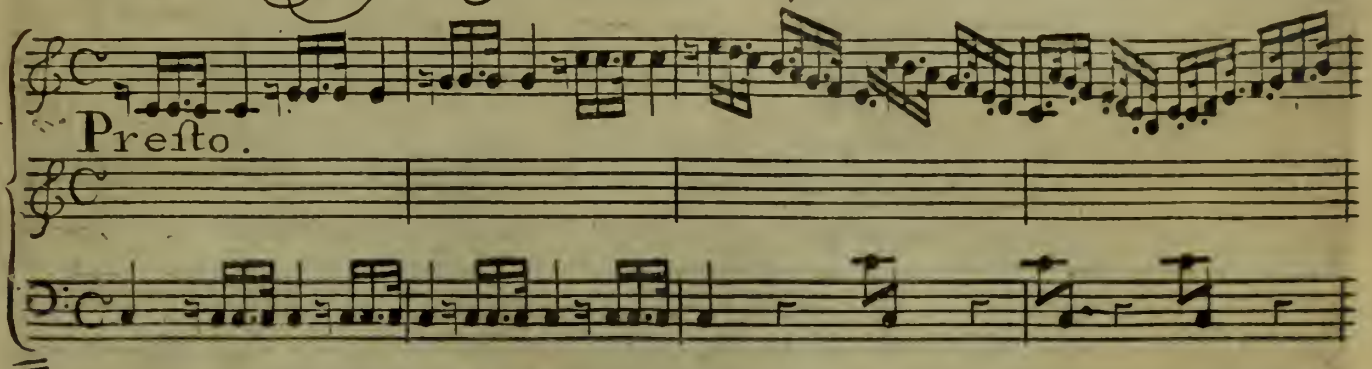
quel Sangue Sparso a' f'u-me Vendit-ta mi pre-pa-ra e-te fra doglio amara la
 his Blood like ri-vers flow-ing shall quench my fla-ming pos-sion I'll see thy desolation whilst

Sciero cruda ogn'or quel Sangue Sparso a' f'u-me Vendit-ta mi pre-pa-ra e-te fra dogli
 mercy is no more his blood like ri-vers flow-ing shall quench my fla-ming pos-sion I'll see thy de-so-

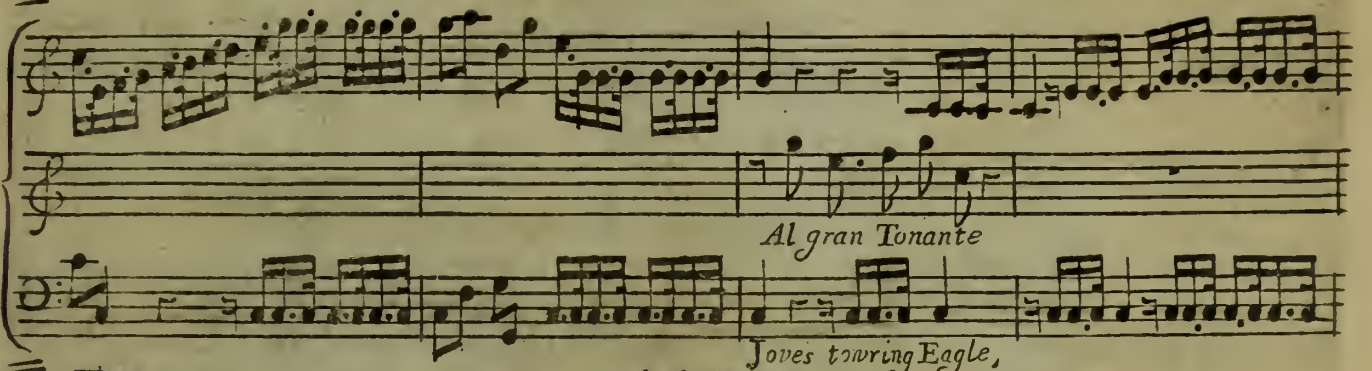
lacion whilst mercy is no more - - - - - lasciero, lasciero cruda ogn'
 la-tion whilst mercy is no more - - - - - mercy whilst mercy is no more

Almiro. Sung by Sig.^r Nicolini in ^(5.2.1) Opera call'd Almahide

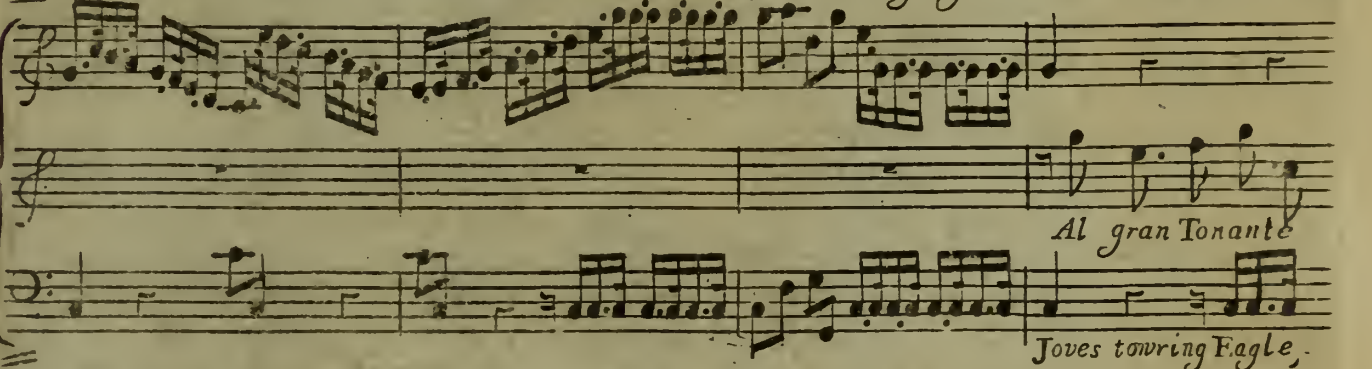
Presto.



Al gran Tonante
Joves towering Eagle,



Al gran Tonante
Joves towering Eagle,



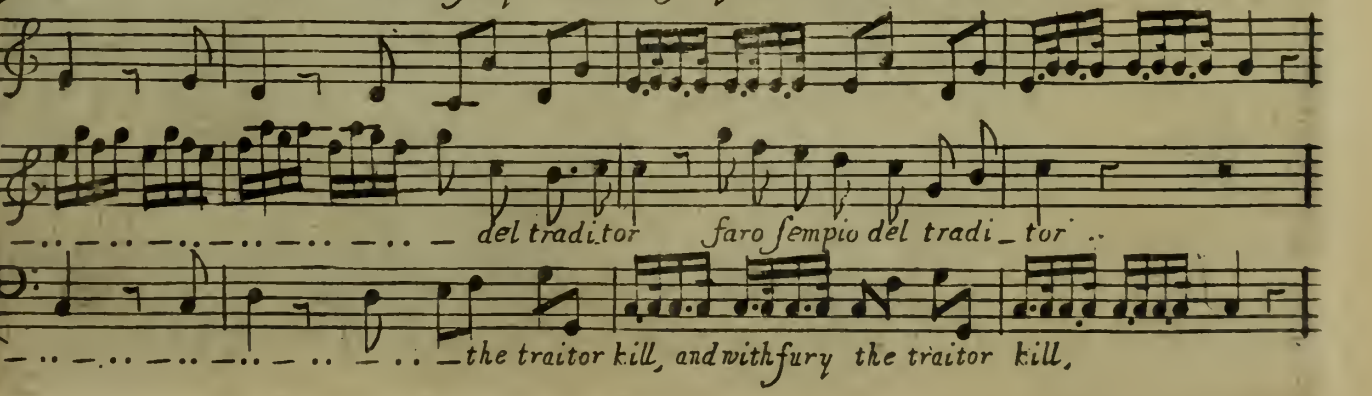
le saetta involero ... faro sempio faro sempio del tradi
of his thunder I straight will plun ... der, and with fury, and with fury the traitor



tor faro sempio faro sempio del traditor
kill, and with fury, and with fury the traitor kill, ...



del traditor faro sempio del tradi - tor ..
... the traitor kill, and with fury the traitor kill,



Adagio presto

è pur vorresti-ò Co-re frenar il miari gore mā vincero me
but ah my Gen-tle nature would fain my fury fether, noe thou shalt nere ore -

stesso a fin che resti oppresso per mandel mio furor per man del mio fu
come nê, se-ducer get thee from me, I noe compassion feel, Ile noe Compassion

Adagio presto

-ror è pur vorresti-ò co-re frè nar il mio rigo re ma
feel, but ah my gentle nature, would fain my fu-ry fether, noe

vincero me stesso a fin che resti oppressa per man del mio fu-
thou shalt nere ore come me, se-du-er get thee from me, Ile noe Con-compassion

ror ... del mio fu - ror Da Capo
feel, ... Compassion feel.

Celinda, Sung by M^{rs}. Isabella Girardina in y^e Opera call^d Almahide. (54)

Allegro

Di Lusingar e fingere gia mai non cesso

With female arts and flattery, and spite of all pre

Di lusingar e fingere gia

tences, with female arts and flattery, and

mai non Ces-se-ro... in fin che non Vedro teo far pa

spite of all pre-ten-ces his sen-ces I le sub-due, if he dares flight!

Di

Lusingar e fingere giamai non Ces-sero... in fin che non Vedro

female arts and flattery, and spite of all de-fen-ces, his sen-ces I le sub-due,

Musical notation for the first system, including treble and bass staves.

in fin che non Vedro teco far pa - ce in fin che non ve -

his sen - ces I le sub - due, if he dares slight thee, his sen - ces I le sub -

Musical notation for the second system, including treble and bass staves.

- dro teco far pa - ce

- due, if he dares slight thee,

Musical notation for the third system, including treble and bass staves.

Musical notation for the fourth system, including treble and bass staves.

Musical notation for the fifth system, including treble and bass staves.

Musical notation for the sixth system, including treble and bass staves.

Io mancherò di fe - Sei manco di pietà - - eil

to truth I'll be un - known, since he no pit - ty shows, the

Musical notation for the seventh system, including treble and bass staves.

tenero Amor mio per lui finto Sara per

Love I seem to own, shall on - ly be suppose, shall

Musical notation for the eighth system, including treble and bass staves.

lui finto Sara - - - per te - vera - - ce Da Capo

on ly be suppose, - - - - - an till I right thee.

Musical notation for the ninth system, including treble and bass staves.

Orcane. Sung by Sig.^{ra} Margareta in y Opera call'd Almahide

Andante

The musical score consists of several systems of staves. Each system typically includes a vocal line (treble clef) and a bass line (bass clef). The lyrics are written below the notes, often with some words in italics. There are various performance markings such as slurs, accents, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Italian and English. The piece concludes with a double bar line and the letters 'DC' (Da Capo).

Della morte un vil rifiuto,
Death my heart is still re-fusing

della morte un vil rifiuto, il mio cor gia di vento, il mio
death my heart is still re-fusing tho the means still I'm trying tho the

cor - - - - - gia di vento, # della morte un vil rifiuto il mio
means - - - - - I'm trying death my heart is still re-fusing tho the

cor gia di vento, il mio cor gia di vento. gia di vento il mio cor # gia di vento,
means still I'm trying tho y means still I am try - - - - - ing tho y means - - - - - I'm trying.

In felice egli ha perduto, della vita ogni de si o
Lifes regale no longer choosing all my hopes of shortned hours

et oh dio et oh dio # et oh dio morir non puo in felice, egli ha perduto, della
cruell powers cruell powers cruell powers above denying lifes regale no longer choosing all my

vita ogni de si o et oh dio morir non puo no no no mo - - - - - rir non puo.
hopes of shortned hours - - - - - cruell powers above denying above de - - - - - nu - - - - - ins.

Almiro. Sung by Sig^r. Nicolini in y^e Opera call'd Almahide

Adagio

Troppo Si troppo t'ascolta s'il tuo
Too too, well. I hear the subject, and y^e

Vol-to il tuo Vol-to rende l'alma mia peno - sa il tuo Volto
ob - ject, and the ob - ject, fills my wounded heart wth sor - - row, and the object

rende l'alma mia peno Sa trop po si troppo t'ascolto il tuo Vol-to il tuo Vol-to
fills my wounded heart wth sorrow, too too, well, I hear the sub-ject, and the ob-ject, and the ob - ject,

rende l'alma mia peno - Sa il tuo Vol to rende l'alma mia pe no Sa troppo si
fills my wounded heart wth sor-row, and the ob-ject fills my wounded he^{rt} wth sor-row, too too, well,

troppo ta'scolto il tuo Volto il tuo Vol-to rende l'alma mia pe-no

I hear the sub-ject, and the ob-ject, and the ob-ject, fills my wounded he-rt

sa

Rimirar lo piu non Oso che doglioso questo cor non trova

since my grief has been unfolded, and fame told it my sad heart no ease

po-sa no bor-ron, no

no, no, no

che doglio so questo se non trova-po-sa non trova-po-sa Da Capo

and fame told it my sad heart no ease can bor-ron, no ease can bor-ron

Sung by Sig.^r Nicolini & Sig.^{ra} Margarettain l'Opera of Almahide

Allegro

Orcane

Almiro *Sos-*

Sospira pena è Geme il cor ma Sol per te Sospi - ga pena è Ge

- pira pena è Geme il cor ma non per te ... il cor manon per te,

me il cor manon per te, *Sos-*

Sospira pena è Geme il cor ma non per te ... il cor manon per te,

- pira pena è Geme il cor ma Sol per te ... il cor - ma Sol per te, *t' amo mi belli*

t' amo cosinon è Ardo d amore anchio tu non sei la cara

Speme. Arde per te il mio 98 è tu sei la cara fa

fa

ce tu non sei la cara fa... ce ardor amore anchi...
 ce tu non sei la cara fa... ce è tu

7 4 # 5 # 7 4 # 5

tu non sei la cara fa...
 Sei la cara fa

5 9 6 9 6 9 6 9 8

ce tu non sei la cara fa... ce...
 ce tu non sei la cara fa... ce

7 4 3 5 6 5 6

del tuo divenni amante or non mi
 Mi piac que il tuo Sembiante or più mi pia

2 6 9 6 9 8 7 4 3 5 6 5 4 6 9 6

piace or non pia... ce or non mi pia... ce DC.
 ce or più mi pia... ce

7 5 5 9 5 # 7 4 # # 6 4

Almanfora. Sung by Sig^r Valenti in y^e Opera call'd Almalide

Vivace

La mia fiamma e tanto chiara ch'io la credo ardor di Stella
Loves dazzling flame is so bright, and shining Phæbus rays, it quite surpasses,

La mia fiamma
Loves dazzling flame is

e tanto chiara ch'io la credo ardor di Stella e tan-to - chiara La mi-a - fiamma la mia fiamma
so bright, and shining Phæbus rays, it quite surpasses, so bright and shining, Loves dazzling flame is, Loves dazzling flame is,

ch'io la credo ardor di Stella ardor di Stelle e da quella so ch' impa - ra -
Phæbus rays it quite sur - pas - ses, quite sur - passes, ea - ger Toys are still im - prov - ing,

la mia brama ad esser bella - la mia brama ad esser bella
when you Charm with kind Carresses, when you Charm with kind ca - resses,

e da quella so ch' impara - la mia brama ad esser bella Da Capo
ea - ger Toys are still im - prov - ing, when you Charm with kind Car - resses.

Sung in the Opera call'd Almahide

Succida l'ingrato Spie-
-tato ch'anch'io
Succida l'ingrato Spietato ch'anch'io la
morte desio Secondo tua brama Secondo, tua brama, Secondo tua bra
ma Secondo tua brama Succida l'ingrato Spietato ch'anch
io sua morte desio Secondo tua brama, Secondo tua bra
ma, Secondo tua brama:
Ma tale contento ne sento impedire per
ch'al suo morire fa Scudo la fa mala Scudo la fa ma Nell tale contento
Sento impedire per ch'al suo morire fa ma Scudo la fa
mala fa - ma

Chorus. s:

(63)

Presto

Orc:

Cel:

Almi:

Alma: s: s:

Perte porte del tormento van gl'a

Perte porte del tormento van gl'a

Perte porte del tormento van gl'a

Perte porte del tormento van gl'a

-mante al gioir, perte porte del tormento van gl'amante al gioir,

-mante al gioir, per te porte del tormento van gl'amante al gioir,

-mante al gioir, perte porte del tormento van gl'amante al gioir,

-mante al gioir, perte porte del tormento van gl'amante al gioir

van gl'aman te al gioir, van gl'a-

van gl'aman te al gioir, van gl'a-

van gl'aman te al gioir,

van gl'aman te al gioir,

-man te al gioir;

-man te al gioir;

van gl'aman te al gioir;

van gl'aman te al gioir;

Stà il con-tento del cor
Stà il con-tento del cor
Stà il contento del cor daglio in Sul confine,
Stà il contento del cor daglio in Sul confine,

daglio in Sul confine, ne ve-ro sen Senza spine ne piacer Senza mar-
daglio in Sul confine, ne ve-ro sen Senza spine ne piacer Senza mar-
ne ve-ro sen Senza spine ne piacer Senza mar-
ne ve-ro sen Senza spine ne piacer Senza mar-

-tir, ne verosa Senza spine, ne piacer Sen-
-tir, ne verosa Senza spine, ne piacer Sen-
-tir, ne ve rosa Senza spine, ne piacer Sen-
-tir, ne ve rosa Senza spine, ne piacer Sen-

=za martir, ne pai-cer Senza martir.
=za martir ne pai-cer Senza martir. Da Capo al segno
=za martir, ne pai-cer Senza martir,
=za martir ne pai-cer Senza martir.

DUETTO.

(ALMAHIDE.)

M. A. Buononcini.

Madame CARADORI ALLAN and Miss DOLBY.

(First Time of Performance at these Concerts.)

Sospira pena è geme

Il cor ma $\left\{ \begin{array}{l} \text{non} \\ \text{sol} \end{array} \right\}$ per tè;

T'amo mia bella speme,

T'amo così non è.

Arde per te il mio,

Ardo d'amore anch'io,

Tu non $\left. \vphantom{\begin{array}{l} \text{non} \\ \text{sol} \end{array}} \right\}$ sei la cara face.

E tu $\left. \vphantom{\begin{array}{l} \text{non} \\ \text{sol} \end{array}} \right\}$

Mi piacque il tuo sembiante,

Del tuo divenni amante.

Or non $\left. \vphantom{\begin{array}{l} \text{non} \\ \text{sol} \end{array}} \right\}$ mi piace.

più $\left. \vphantom{\begin{array}{l} \text{non} \\ \text{sol} \end{array}} \right\}$

*Performed at the ancient
Concert - the 1st of the season -
March 11th 1846.*

Da Capo.



