

The



FAVOURITE

SONGS

In the

OPERA

NITTETI.

BY SIG^r SACCHINI. P^r 5^s

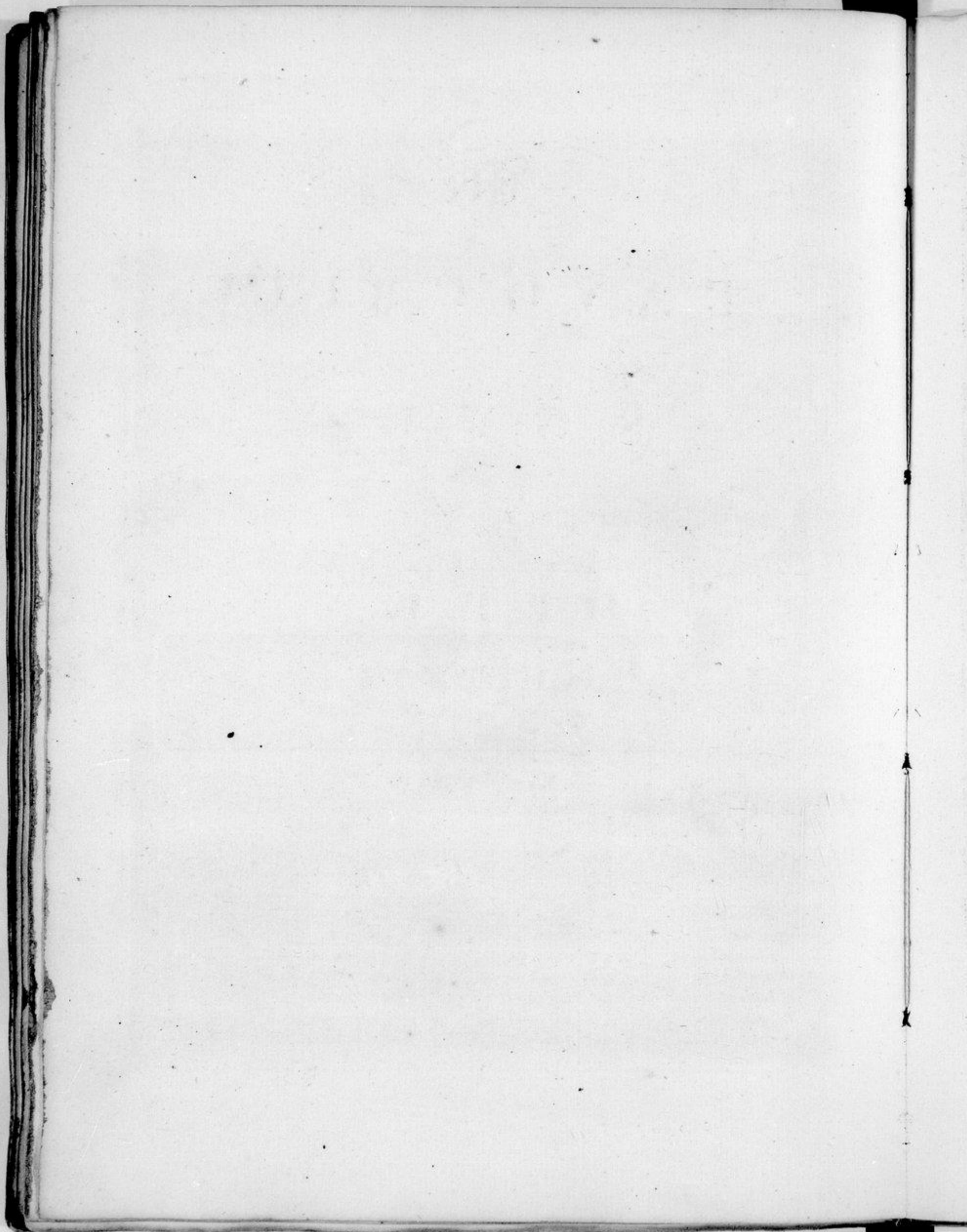
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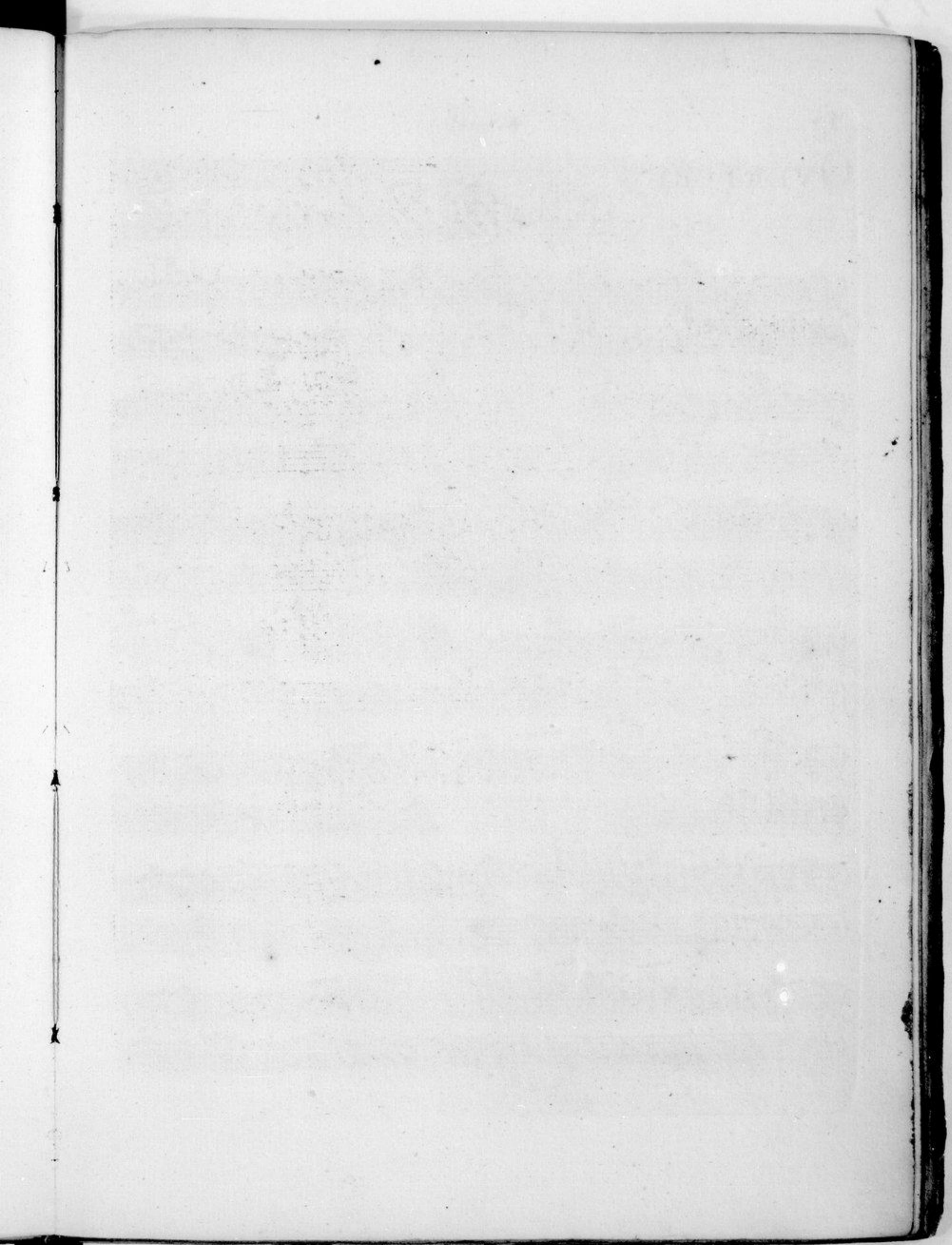
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D.9121(4)





The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex melodic line in the upper staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staff. Dynamic markings include *f.*, *p.*, and *f.*.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some rests and a *f.* dynamic marking. The lower staff features a steady accompaniment with a *p.* dynamic marking and a *Cres* (crescendo) marking. There is also a *f.* dynamic marking in the upper staff.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a *f.* dynamic marking. The lower staff continues the accompaniment with a *f.* dynamic marking.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with many sixteenth notes. The lower staff continues the accompaniment with a similar rhythmic pattern.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with many sixteenth notes. The lower staff continues the accompaniment with a similar rhythmic pattern.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with many sixteenth notes. The lower staff continues the accompaniment with a similar rhythmic pattern. Dynamic markings include *p.* and *f.*.

The seventh system of musical notation consists of two staves. The upper staff has a melodic line with many sixteenth notes. The lower staff continues the accompaniment with a similar rhythmic pattern. A *f.* dynamic marking is present in the lower staff.

The eighth system of musical notation consists of two staves. The upper staff has a melodic line with many sixteenth notes. The lower staff continues the accompaniment with a similar rhythmic pattern. The system ends with a double bar line.

Largo

f. p. *f. p.*

f. *p.* *f.* *p.*

f. *p.* *fmo* *p.*

Sotto Voce

f. *p.* *f.* *p.* *f.*

p.

f. *p.* *f.*

All^o Spiritoso e Presto

Detailed description: This page contains a handwritten musical score for piano and voice. It consists of eight systems of staves. The first system is marked 'Largo' and includes dynamic markings 'f. p.' and 'f. p.'. The second system has 'f.' and 'p.' markings. The third system has 'f.', 'p.', 'fmo', and 'p.' markings. The fourth system is marked 'Sotto Voce' and includes 'f.' and 'p.' markings. The fifth system has 'f.', 'p.', 'f.', 'p.', and 'f.' markings. The sixth system has a 'p.' marking. The seventh system has 'f.', 'p.', and 'f.' markings. The eighth system is marked 'All^o Spiritoso e Presto' and shows a change in tempo and dynamics. The score is written in a key with two sharps (F# and C#) and a 6/8 time signature.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various intervals and accidentals. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental patterns to the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including dynamic markings such as *p.* (piano) and *sf.* (sforzando) in both staves.

Fifth system of musical notation, featuring a change in key signature to a key with two flats, indicated by the bass staff.

Sixth system of musical notation, continuing the melodic and accompanimental lines.

Seventh system of musical notation, showing a return to the original key signature.

Eighth system of musical notation, concluding the page with a double bar line and repeat dots.

Nitteti

Violina
unis
Voi la cal - - - ma
pia: 6

Viola C. B.
del - - - mio co-re febramate, e-ter-ni Dei fe bra ma - - - te, e
6 6 5 6 5
4 3 4 3

sfor: pia: *sf*
- - - ter - - - ni Dei fe - - con - - date i vo - ti mie i d'inno -
pia: 7 7 7 6

- cen - za e la pie - - tà - - -
4 5 4 5 7

Nitteti

47 6 6 # 7 6 4

Cres. sfor: pia.
Cres. sfor: pia.
 d'in-no-cen-za e la-pie-tà, voi la calma del mio

6 6 4

for:
sfor: pia.
 core fe bramate e-terni De-i fe con-da-te i

8 # *for: pia.*

Poc: sfor: pia. *Poc: sfor: pia.*
 C.B.
 vo-ti mie-i d'in-no-cen-za e la pie-

6 6 4

Nitteti

- ta - - - - -

6 5 6 5 #7 5 6

4 3 4 3 2 3 4

Cres. for: pia. for: pia.

d'inno-cen-za e la

8 6 6 6 8 for: pia. 6 6 6 for: pia.

for: affai V. 2^a Unis

Viola

pie - - - - - ta.

5 for: affai #3 5 6 6 5

4 3 4 3 4 3

for: pia. for: pia. for: pia.

Eter-ni De-i fecondate i voti miei d'inno-

for: 7 # pia: 6 6 for: 7 #

pia. *pia.*

Viola
unis

-cenza e la pie-tà voila cal - - - ma del - - - mio

7 *pia.* 6 6 6 6 4 3

core feconda-te eterni Dei d'innocenza e la pieta - - -

b7 6 6 6

e la pie-tà voila

6 5 6 6 5 3

for. *for.* *va*

calmadelmio core febrama-te e-ter-ni De-i fecon - - da - - te i

va *for.* 8 *for.* *pia.*

Nitteti

vo - - - ti mie - - - i d' in - - - no - - - cen - - - za e la pie - - - tà

Poc: sfz. *Poc: sfz: pia:*

C.B.

6 6 5 6

4 3

- d'innocenza e

7 6 6 b7 6

for: pia. *for: affai*

la - - - pie - - - tà. e

for: pia. *for: affai* 3

$\frac{6}{4}$ $\frac{5}{4}$

la pietà.

6 5

4 3

Rec^{vo}

Nitteti

Sig^a Marchetti

Allegro

Mi-fe-ra!

quai ru-i-ne un mio geloso sconfiglia-to trasportopuò cagionar!

Tacinto aveffi, oh Dio! fu cieco il condot-

- tier, fui cieca an ch'io.

Nitteti

Andantino *pia.* *sfor.* *pia.* *sfor.*

6/4 7/8

sfor. *pia.* *sfor.* *pia.* *sfor.* *pia.* *sfor.* *pia.*

6/4 5/8 6/4 5/8 6/4 5/8 6/4 7/8

pia. *sfor.* *pia.* *sfor.* *pia.*

Viola Unis

In a - mor la ge - lo - fi - a e fol - lia del nostro cor in a -

pia. 6/4 7/8

sfor. *pia.* *sfor.* *pia.* *sfor.* *pia.*

C.B.

- mor la ge - lo - fi - a e fol - lia del nostro cor. e fol - lia del nostro

6/4 5/8 6/4 5/8 6/4 5/8 *sfor.* 6/4 7/8

sf. pia: poc. sf. p. poc. sf. p. Cres. for. pia:

cor. avve-le-na idolciistanti colpiubarbaro do--lor. colpiubarbaro do--lor colpiu

pia: 6 5 Cres. for. pia: # 7

poc sf. p. poc sf. p. poc sf. p. poc sf. p.

barbaro col piu barbaro dolor colpiubarbaro barbaro dolor colpiubarbaro barbaro dolor In a-

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

v^a unis sfor. pia: sfor. pia: sfor. C.B.

-mor la ge-lo--fi--a efolliadel nostro cor In-a-mor lagelo fi-a e folliadel nostro

6 5 6 5 6 5 6 5 6 5

for. pia: sfor. pia: pia: v^a unis

cor e folliadel nostro cor im-pa-ra-te, o fidi aman-ti, a-cal

for. 6 4 3 pia: 6 5 6 3 3 sfor. pia: 6 6 3 for. pia:

mar a cal-mar tan-to fu-ror. impa-rate, o fidi amanti,

marcato *Cres.* *for.*

C.B. *for.*

6 4 3 *Cres.* *for.* 7 4

fidi amanti impa-rate a cal-mar tantifu-ror. tanto tan-

marcato *Cres.* *for.*

marcato *Cres.* *for.*

6 6 7 6 6 7 6 8 *Cres.* *for.*

to fu-ror In amor la gelo-fi-a e follia del nostro cor In a-mor la gelo-

marcato *sfz.* *sfz.* *marcato*

marcato *sfz.* *sfz.* *marcato*

7 6 5 6 4 3 6 4 3 6 4 3

-fi-a e follia del nostro cor e follia del nostro cor.

for.

6 5 6 5 6 4 3 *for.* 6 4 3

Sig^{ra} Davies

Corni

Flauti

Viol: 1^o

Viol: 2^o

Cantabile

Nel partir da te, - ben

The musical score consists of several systems of staves. The vocal line (Sig^{ra} Davies) is written in a soprano clef. The instrumental parts include Corni (trumpets), Flauti (flutes), Violini 1^o and 2^o (violins), and a basso continuo line. The score includes various musical notations such as dynamics (pia., sf., for.), articulation (accents), and performance instructions (Cantabile). The lyrics are in Italian and describe a scene of departure and emotional distress.

Lyrics: mio, vorrei dir - ti il mio do - lo - re; vor - rei dirti il mio do -
 - lo - re; ma tremar mi sento il core ed'or - ro - re e di pieta' e d'orrore e di pie -

V: unis
Viola

-tā: nel partir da te, ben mio, vorrei dirti vorrei dirti il mio do-lo-re; ma tre-

4/2 #3 6/4 #3 4/2 #3

- mar mi fento il core mi fento il core e d'or-ro-re e di pie-

9 8 9 8 fir. pia. 6 6 5 #3
4 3 4 3 5 4 4

-tā di pie-

6 #3 6 6 fir. pia. ff. #3
6 4 5 4

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a Viola line with the instruction *pp.* and *for: ten:*. The vocal line has the lyrics: *- ta. Nel par - - tir da te, - - - ben*. The piano accompaniment includes the instruction *for:* and the time signatures $\frac{4}{2}$, $\frac{7}{3}$, and $\frac{6}{4}$.

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a Viola line with the instruction *V. 2^o* and *C.B.*. The vocal line has the lyrics: *mi - o vor - - rei dirti il mio do - lo - re ma tre - mar mi fen - to il*. The piano accompaniment includes the instruction *for:* and the time signatures $\frac{7}{3}$, $\frac{6}{4}$, $\frac{5}{3}$, and $\frac{6}{4}$.

Musical score for the third system. It features a vocal line and piano accompaniment. The vocal line has the lyrics: *core e d'orro - re e di pie - ta - - -*. The piano accompaniment includes the instruction *for:* and the time signatures $\frac{5}{3}$, $\frac{6}{4}$, $\frac{6}{4}$, and $\frac{6}{4}$.

First system of musical notation. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: "e di pie-tà. vorrei dirti il mio do-lo-re ma tre-". The piano part includes dynamic markings *for.* and *pia.* and fingering numbers 6, 4, 5, 4, 3, 8.

Second system of musical notation. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: "- mar mi sento il core mi sento il core e l'ador-re e di pie-tà.". The piano part includes dynamic markings *for.* and *pia.* and fingering numbers 9, 8, 7, 6, 5, 3, 6, 4, 5, 3, 6, 4, 5, 3.

Third system of musical notation. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The lyrics are: "e di pie-tà.". The piano part includes dynamic markings *Cres:* and *for.* and fingering numbers 7, 6, 6, 4, 5, 3. The word "Viola" is written above the bottom staff.

pia. C.B.

e ne-mi-ca ho la for-tu-na nell' a-mor nel-la pie-

7 6 7 9 8 6 6 4 6 6 7
4 3 4 4 6 4 7

sfor. pia. *sfor. pia.*

Viola

- - tà fon pie-to - - fa e fon a-man-te e ne-mi - - ca

6 5 *sfor. pia.* 6 6 *sfor. pia.* 6
4 # 4 4 # 3 4

ho la for-tu-na nell' a-mor nel-la pie - - ta - -

6 5 6 6 6 5
4 4 4 4 #

Rinf. *pia.* C.B. Viola C.B.

- - nell'a mor nel la pie - - ta - -

8 6 6 6 6 5
4 4 4 #

Nitteti

puà: *sfor:* *puà:* *for:*

nell' a--mor nel--la pie--tà. nella pie--ta

6 6 6 6 4 4 5 # m^o for: *puà:* 6 4 #3 for:

puà:

nel--la pie--tà. Son pie--to--fa

6 4 5 # *puà:* 7 6

Viola

puà:

e fon a--man--te e fon a--man--te e ne--mi--ca hò la for--

7 9 8 6 6 4 2 6 6 5

4 3 4 3

C.B.

for: puà:

-tu--na nell' a--mor nel--la pie--ta fon pie--to--fa

6 #3 6 4 #7 5 3 *sfor:* 6 4

sfor. più.

C.B.

e fono a--mante e ne--mi--ca ho la for--tu--na nell' a--

sfor. più.

5 6 5 6 5 6 5 6 5 6

3 4 3 4 3 4 3 4 3 4

Viola C.B.

mor nel--la pie--ta nell'amor nella pie--

6 6 5 4 3 6 6 5 4 3

4 3 6 6 5 4 3

sfor. più.

Viola C.B.

--tà nell'amor nella pie--ta nel la pie--

6 6 5 4 3 *sfor. più.* 6 6 5 4 3

sfor.

--tà nel--la pie--tà.

sfor. 6 6 5 4 3

Corni

Viol: 1^o

Viol: 2^o

Viola

Fag^{ti}

Larghetto

pia:

poc: sf. pia:

poc: sf. pia:

pia:

pia:

pia:

6 5 7 9 8 6

4 3 5 4 3 6

pia:

m^o for:

pia:

pia:

m^o for:

pia:

f^r:

pia:

Non ho

ten:

V. 1^o

V. 2^o

pa--ce mil--le pe--ne mi fu--nes--ta--no il pen--fier!

6 9 8 6 9 8 6 6 5

4 3 6 4 3 6 4 3

Nitteti

pia.

V. 1^o

V. 2^o

Non hò pa-ce. mille pe-ne mi fu--nes - - - - - ta

pia. 6 # b5 6

for. *pia.* *for.*

for. *pia.* *for.* ten:

no il pen-fier! mi fu--nes - - - - - tano il pen-fier

6 5 6 7 *for.*

4 3

V. 2^o

Viola

tremo tremo oh Di - - - - b! fos - - ca notte fol mi

pia. 7 7 *for.* *pia.* 47 *for.* 6

6 5

4 3

fembra di ve-der! oh dio folmi fembra di ve-der tremo
 tre-mo oh dio! non ho pa-ce. mil-le pe-ne mi funes-ta-no
 il pen-fier non hò pa-ce. mil-le pe-ne mi fu-nes-

Musical score for Nitteti, page 26. The score includes vocal lines with lyrics and piano accompaniment for strings and bass. Dynamics include 'pia.' and 'Cres:'. The lyrics are in Italian.

Nitteti

First system of the musical score. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line includes the lyrics "ta - no il pen - fier mi fu - nes". Dynamic markings include *for.* and *pia.*. The piano accompaniment has a complex texture with many sixteenth notes.

Second system of the musical score. It includes a vocal line and piano accompaniment. The vocal line has the lyrics "tan o il pen - fier Ah fi fugga! ah ffolto! ah ffolto! ah fi". Dynamic markings include *for.* and *pia.*. The piano accompaniment features a *Rec. vo* section. There are various performance markings such as *V. 1^o*, *V. 2^o*, and *Rec. vo*. The system ends with a fermata over the final note.

Third system of the musical score. It includes a vocal line and piano accompaniment. The vocal line has the lyrics "fugga! Ah do - ve? piu non spero di go - der! piu non spe - ro". Dynamic markings include *pia.*. The piano accompaniment continues with a complex texture. The system ends with a fermata over the final note.

Nitteti

V.1.^o
V.2.^o

pia.

di go--der non ho pa--ce mil--le pe--ne mi fu--

6/4 5/3 *pia.*

- nes-tano il pen-fier! più non spero di go--der! più non spe--ro di go--

7 6/4 5/3 6/4 5/3 6/4 5/3 6/4 5/3

sfor: pia. *for:* C.B.

C.B.

- der di go--der di go--der.

for: pia: 5 for: 6

Recit:

Nitteti

Sig.^r Millico e Sig.^a Davis

pia: ten:

pia: ten:

Samnete

Nò; temer tu non dei. tuo mi promifi; e tuo, Bero-e, io fa-rò

pia: ten: b7

pia: for: pia: for:

Beroe

Mà come al cenno d'un Padre opporti!

Sam:

Ah lascia, lasciana metutta la cura.

pia: for: 6 6 6 for: 6

And^{te}

ah Solo di fe in fronte u-na volta il cor mi vedi? fe fei tran-

And^{te} # pia:

6^{ta} 6^{ta}

-quilla; e fe fedel mi credi?

Segue Duetto

Nitteti

Viol:1^o
Viol:2^o
Viola
Horn
Sante

Andante Espressivo

Si, ti credo, a--ma--to bene; fon tranqui-la, e in quel--la

ten

7 7 6 6 7

Poc. sf. p.

fronte veggo espreffo il tuo bel cor. fon tranquilla, e in quella fronte veggo espreffo es

sf. 7 p.

6 7 #

m^o sf. *for.* *piu.*

-preffo il tuo bel cor - - - es-preffo il tuo bel cor.

piu.

Se mi credi, a -

6 6 6 8 6 m^o sf. 6 6 for. piu. 7

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#).

Second system of musical notation with lyrics: *- ma-to bene, d'og-ni rischio io va - - - do a fronte, nè tre-mar mi sento il*

Third system of musical notation with lyrics: *cor. d'ogni rischio io vado a fronte, ne tre-mar nè tre-mar mi sento il cor - - - tre-*

Fourth system of musical notation with lyrics: *non lasciar - mi, o mio te - foro!*

Fifth system of musical notation with lyrics: *- marmi sento il cor. tutta in peg-no hai la mia*

Sixth system of musical notation, concluding the page with a vocal line and piano accompaniment.

Nitteti

ah fovven - - - - - gatic'hio moro, fe il des-
 fè. hai la mia fè. ah fovven-gatic'hio moro, fe il des-tin fe il des-

Poco sf. p.
 -tin m'invola a te! - - - - - ah fovvenga-ti fov-
 -tin m'invola a te! - - - - - fovvenga-ti fov-

ven--ga-ti ch'io moro, fe il des-tin m'invola a te! fe il destin m'in vola a
 -ven--gatic'hio moro, fe il des-tin m'invola a te! fe il destin m'in vola a

sf. p. *sf.* *p.* *sf.*

for.
Cres.

te - - m'invo - - la a te - - m'in vo - - la a te!

te, m'invo - - la a te - - m'in vo - - la a te!

Cres. *for.*

piu.
And^{no} non Presto

Com-pa-ti-te il nostro ardo-re, voi bell'alme in namo-ra-

Com-pa-ti-te il nostro ardo-re, voi bell'alme in namo-ra-

piu.

sf. p.

te, voi bell'alme in-na-morate, e il po-ter d'un primo amore ricor-

-te, voi bell'alme in-na-morate, e il po-ter d'un primo amore ricor-

sf. p. *for.* *piu.*

date-vi qual' è! ricordate -vi qual' è!
 date-vi qual' è! ricordate -vi qual' è!

6 7 4 3

sf. p. sf. p. sf. pia.

ri - cor - date - vi qual' è. Compa
 ri - cor - date - vi qual' è.

47 *for.* 6 *pia.* 6 5 4

-ti - te - - il nostro ardore, il nostro ar - do - re, e il poter e il poter d'un primo amore,
 Compa - ti - te il nostro ardore, il nostro ar - do - re, e il poter d'un primo amore,

6 7 4 3 *f.*

