Volume 4

ZANAIDA

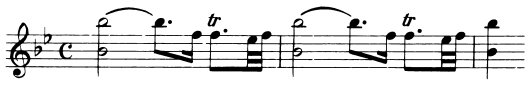
Libretto by Giovan Gualberto Bottarelli

ZANAIDA	(soprano)
MUSTAFÀ	(tenor)
OSIRA	(soprano)
AGLATIDA	(soprano)
GIANGUIR	(tenor)
ROSELANE	(soprano)
TAMASSE	(mezzo-soprano castrato)
CISSEO	(soprano castrato)
SILVERA	(soprano)

ATTO PRIMO

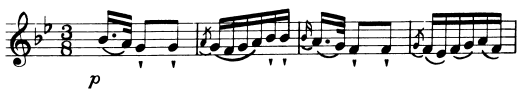
Sinfonia

1. Allegro assai



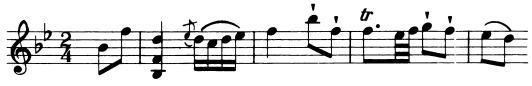
Version A: ?2 vn, va, b, 2 t, 2 cl, 2 bn, 2 hn
Version B: 2 vn, va, b, 2 cl, 2 bn, 2 hn p. 260
Version C: 2 vn, va, b, 2 ob, 2 bn, 2 hn p. 260
Version D: 2 vn, 2 va, b, 2 ob, 2 hn p. 261
1–107

2. Andante



Version A: ?2 vn, va, b, 2 cl, 2 bn, 2 hn
Version B: 2 vn, va, b, 2 cl, 2 bn, 2 hn p. 302
Version C: 2 vn, va, b, 2 ob, 2 bn, 2 hn p. 302
Version D: 2 vn, va, b, 2 ob, 2 hn p. 303
1–68

3. Allegro di molto



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Version B: 2 vn, va, b, 2 cl, 2 bn, 2 hn p. 326
Version C: 2 vn, va, b, 2 ob, 2 bn, 2 hn p. 326
Version D: 2 vn, va, b, 2 ob, 2 hn p. 327
1–67

Scena I: Portico nella Reggia di Tamasse
Recitativo: Roselane, Osira
Music: Lost
Words: (Roselane) Non temer, bella Osira.

No. 1 Aria: Osira
Music: Lost
Words: Allo splendor del trono

Scena II:
Recitativo: Roselane
Music: Lost
Words: Io sò che l'ambizione

No. 2 Aria: Roselane
Music: Lost
Words: Lieta parto, e della sorte

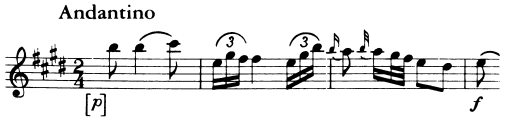
Scena III: Parte della Reggia d'Ispahan
No. 3 ?Marcia
Music: Lost

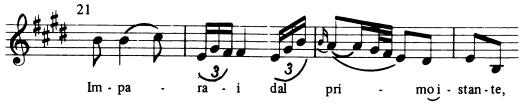
Recitativo: Cisseo, Osira, Tamasse, Roselane, (Zanaida), (Aglatida), (Silvera), (Mustafà), (Gianguir)
Music: Lost
Words: (Cisseo) Vedi, signor, che di tue nozze il grido

No. 4. Coro: ?S.A.T.B. tutti
Music: Lost
Words: Ecco a noi dal ciel sen viene

Recitativo: Cisseo, (Osira), Tamasse, Roselane, Zanaida, (Aglatida), (Silvera), Mustafà, (Gianguir)
Music: Lost
Words: (Mustafà) A te illustre Tamasse,

No. 5 Aria: Tamasse p. 348
Andantino





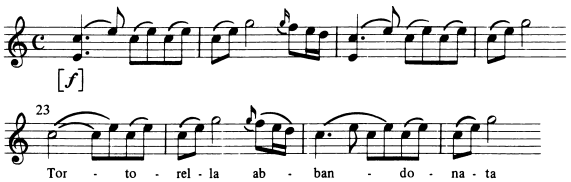
2 vn, va, b
1–108

Scena IV: (Galleria)
Recitativo: Mustafà, Osira, Zanaida, Aglatida, Silvera
Music: Lost
Words: (Mustafà) Vieni, perfida, vieni.

No. 6 Aria: Mustafà
Music: Lost
Words: Almen la Parca irata

Scene V:
Recitativo: Osira, Zanaida, Aglatida, Silvera
Music: Lost
Words: Osira
(Che sia di me?)

No. 7 Aria: Zanaida p. 352
Allegro moderato



2 vn, va, b, 2 ob, 2 hn
1–131

Scena VI:
Reccitativo: Aglatida, Silvera, Cisseo
Music: Lost
Words: (Aglatida) In Zanaida mal comincia il nome

No. 8 Aria: Cisseo
Music: Lost
Words: La speme mi dice

Scena VII: Giardino nella Reggia di Tamasse
Recitativo: Mustafà, Tamasse, Zanaida, Roselane
Music: Lost
Words: Mustafà
Come! Tamasse!

No. 9 Quartetto: Mustafà, Tamasse, Zanaida, Roselane
Music: Lost
Words: (Mustafà) Empio, paventa ormai,

ATTO SECONDO

Scena I: (Luogo occulto in vista del palazzo)
Recitativo: Roselane, Osira
Music: Lost
Words: (Roselane) Ascolta, Osira.

No. 10 Aria: Roselane
Music: Lost
Words: Ogni ragion mi chiama

Scena II:
Recitativo: Osira, Cisseo
Music: Lost
Words: Osira
Ecco felice Osira,

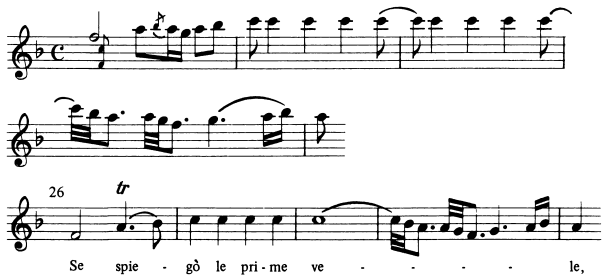
No. 11 Aria: Osira
Music: Lost
Words: Se frà le tue ritorte

Scena III:
Recitativo: Cisseo, Tamasse
Music: Lost
Words: Dunque fin' or ho sospirato in vano?

No. 12 Aria: Cisseo
Music: Lost
Words: Nel tuo poter sovrano

Scena IV:
Recitativo: Tamasse
Music: Lost
Words: Purchè io giunga una volta

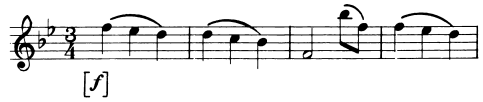
No. 13 Aria: Tamasse p. 357
Allegro maestoso

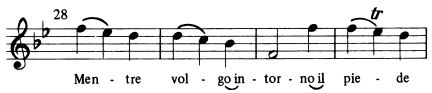


2 vn, va, b, 2 t, 2 cl, 2 bn, 2 hn
1–115

Scena V: Gabinetto
Recitativo: Zanaida
Music: Lost
Words: Timori, gelosie, sospiri, e sdegni

No. 14 Aria: Zanaida p. 362
Andantino





2 vn, va, b, 1 ob obbl, 2 bn
1–101

Recitativo: Zanaida, Aglatida, Gianguir, Silvera, Mustafà, Cisseo
Music: Lost
Words: (Aglatida) Ah, Zanaida! e ho da vederti sempre immersa nel dolor?

No. 15 Aria: Mustafà
Music: Lost
Words: Ah! l'impresa scellerata

Scena VI:
Recitativo: Aglatida, Silvera
Music: Lost
Words: (Silvera) Stupida io son!

No. 16 Aria: Aglatida
Music: Lost
Words: Compagni d'amore

Scena VII:
Recitativo: Silvera
Music: Lost
Words: Se di Cisseo nel petto

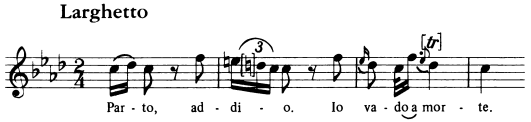
No. 17 Aria: Silvera
Music: Lost
Words: Se potesse ogn'un per giuoco

Scena I: Collonato
Recitativo: Gianguir, Cisseo
Music: Lost
Words: (Gianguir) Mustafà con prudenza seppe dissimular

Scena VIII: Sala d'armi con trono, tavolino, e sedie
Recitativo: Tamasse, Roselane, Mustafà, Zanaida, Gianguir, Cisseo, Silvera, Aglatida, Osira
Music: Lost
Words: (Tamasse) Si, Mustafà, m'infidia Zanaida

?No. 18a ?Recitativo (accompagnato): Zanaida
Music: Lost
Words: ? Amici, addio.

No. 18b Aria: Zanaida p. 365



2 vn, 2 va, b, 2 ob,
1–86

Scena IX:
Recitativo: (Roselane), (Mustafà), Gianguir, (Cisseo), (Silvera), Aglatida, (Osira)
Music: Lost
Words: Aglatida
Sommi Dei proteggete

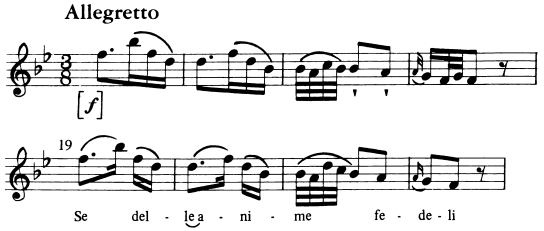
No. 19 Coro: ?S.A.T.B. tutti
Music: Lost
Words: Voi del cielo eterni Dei

ATTO TERZO

No. 20 Aria: Gianguir
Music: Lost
Words: A un cor forte, a un'alma grande,

Scena II:
Recitativo: Cisseo, Silvera
Music: Lost
Words: (Cisseo) Voi della Persia deità sapete

No. 21 Aria: Silvera p. 385



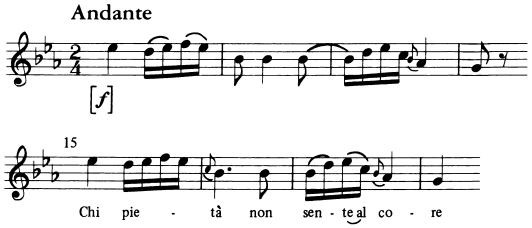
2 vn, va, b
1–103

Scena III: Prigione con un sasso da sedere
No. 22 ?Recitativo (accompagnato): Zanaida
Music: Lost
Words: Tetri oggetti di morte,

Recitativo: Zanaida, Cisseo
Music: Lost
Words: ?(Cisseo) Zanaida. (Zanaida) Che chiedi?

No. 23a ?Recitativo (accompagnato): Zanaida
Music: Lost
Words: ?Dunque si vada,

No. 23b Aria: Zanaida p. 388



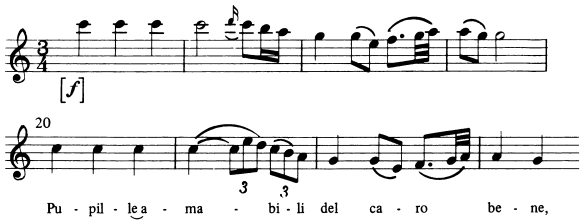
2 vn, va, b, 2 t, 2 cl, 2 bn
1–115

Scena IV: Gabinetto
Recitativo: Mustafà, Osira
Music: Lost
Words: (Mustafà) Scellerata così, dunque tisccordi le leggi dell'onor?

No. 24 Aria: Mustafà
Music: Lost
Words: Pensa che sei mia figlia,

Scena V:
Recitativo: Osira, Tamasse
Music: Lost
Words: (Osira) Vedo ben che la sorte mi comincia a tradir,

No. 25 Aria: Tamasse p. 393



2 vn, va, b
1–99

Scena VI:
Recitativo: Osira, Roselane
Music: Lost
Words: Osira
Lusinghiera speranza

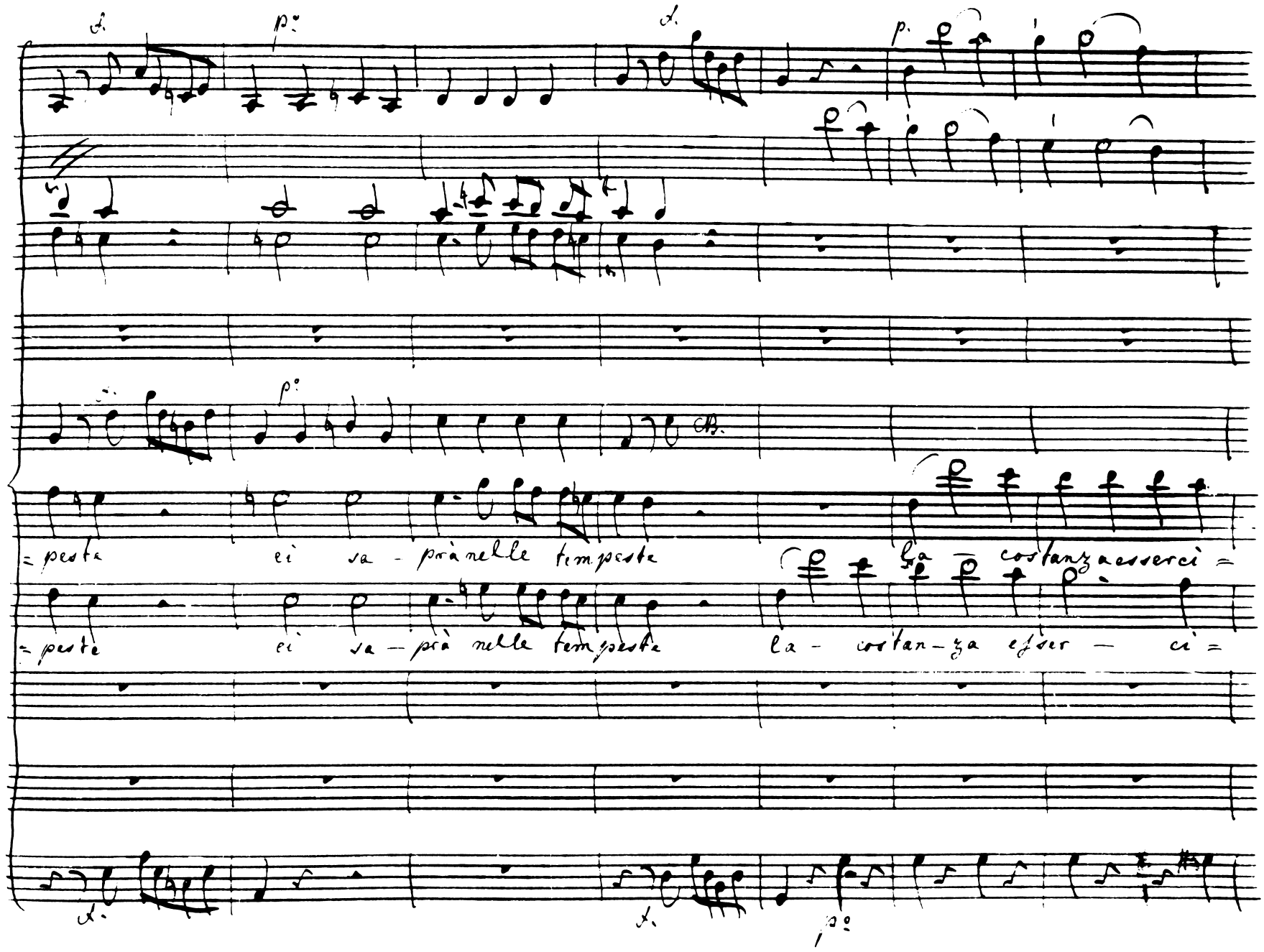
No. 26 Aria: Roselane
Music: Lost
Words: Chiudo in petto in core altero;

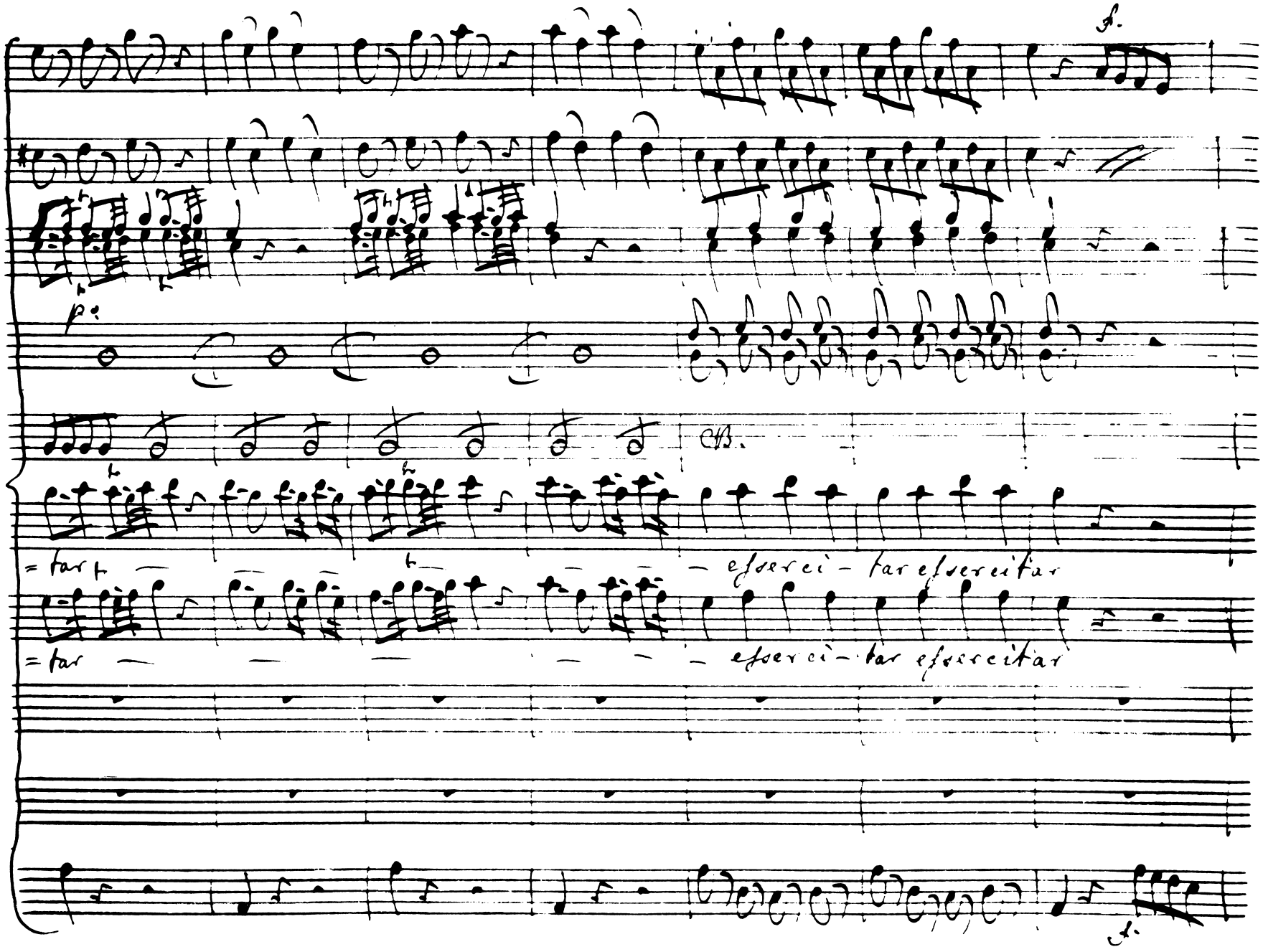
Scena VII: Anfiteatro con trono
Recitativo: Cisseo, Tamasse, Aglatida, Zanaida, Silvera, Mustafà Gianguir, Osira, Roselane
Music: Lost
Words: (Cisseo) Pensa, signor, che il volgo ingiusto non ti creda.

No. 27 Coro: ?S.A.T.B. tutti
Music: Lost
Words: Ecco al fine, o Regj amanti,

Date: By 7 May 1763

Source for this score: *The Favourite Songs in the OPERA Call'd ZANAIDA, By Sigr. Bach.* Price 4s, London. Printed for I. Walsh in Catherine Street in the Strand . . . (RISM A/I/1 B 183 and BB 183) except Overture (Version B) from Zanaida No. 8 (RISM A/I/1 B 256); Overture (Version C) from No. 2 of *SIX OVERTURES IN 8 PARTS . . . Compos'd by Sigr. Bach Galuppi Jomelli Perez* Sixth Collection . . . (RISM B/I/1 p. 278); Overture (Version D) from No. 3 *of Three Symphonys in Eight Parts . . . Composed by Sigr. Bach*. Pr. 6s. London, by Longman, Lukey & Co. No. 26, Cheapside (RISM A/I/1 B 239 and BB 239); and No. 18b from F Pn Vm 4 861(1)


104
= peste ei va - prà nelle tempeste la - costanza esserci =
= peste ei va - prà nelle tempeste la - costan - za eſser - ci =


111
CB.
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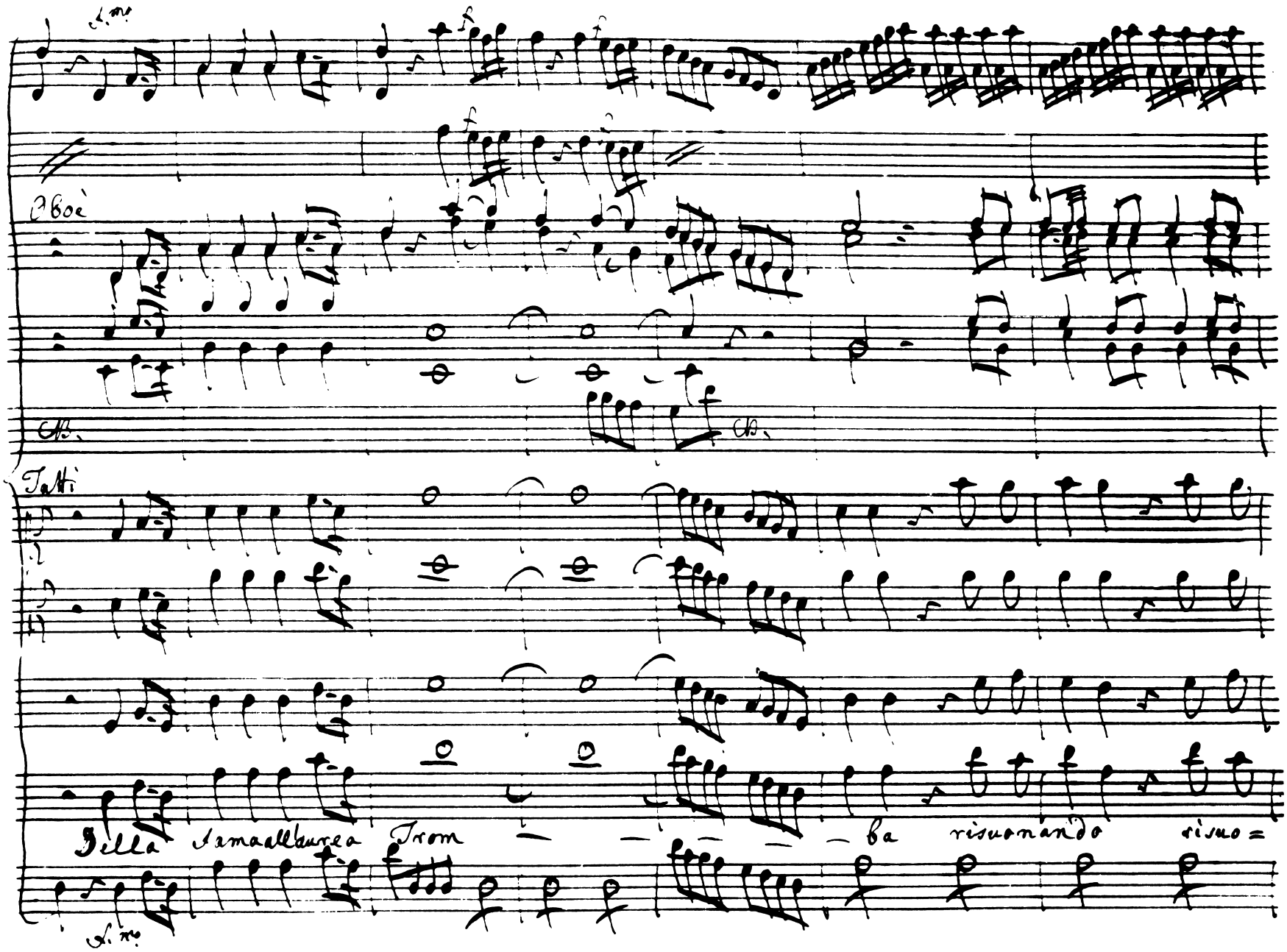
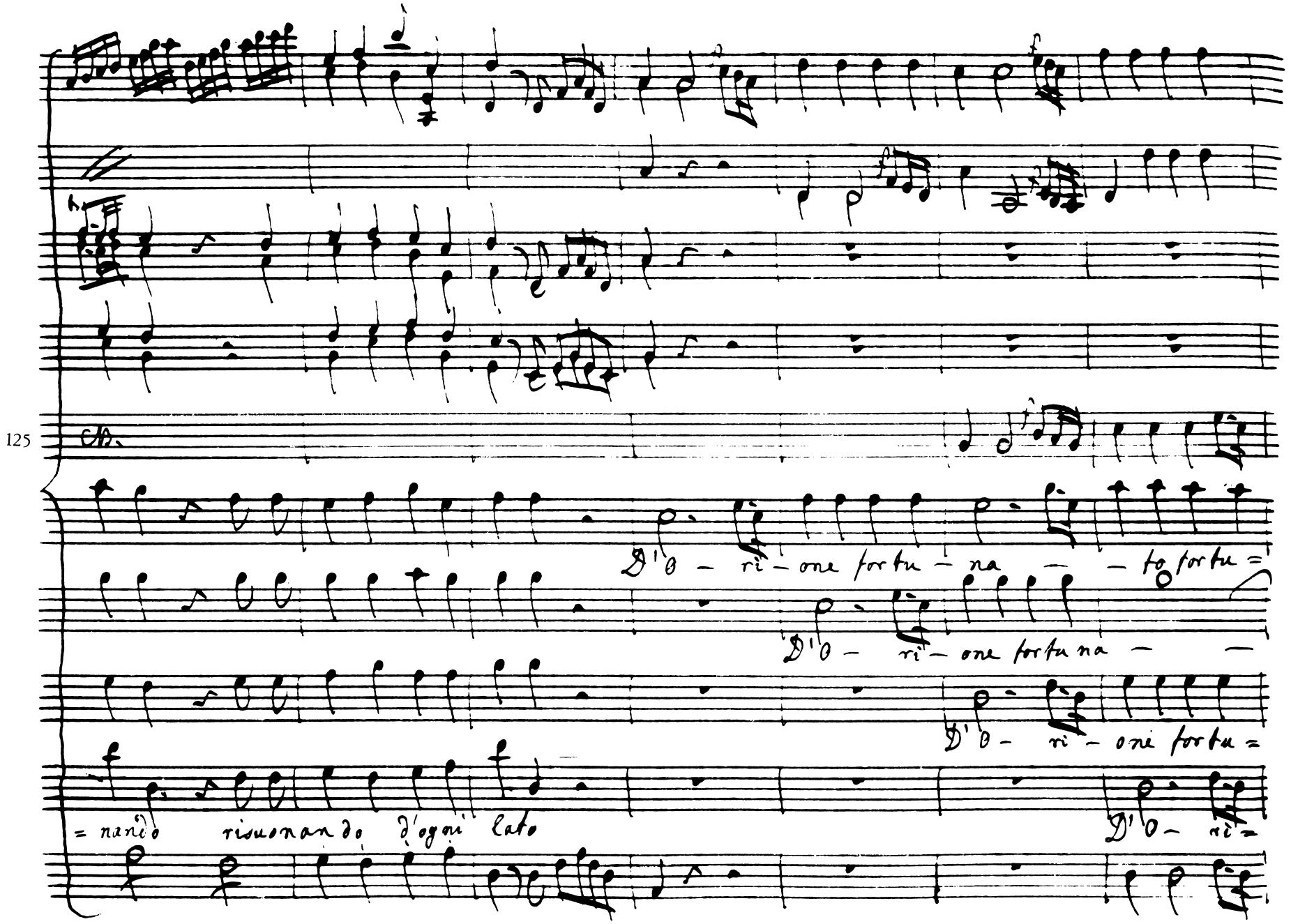
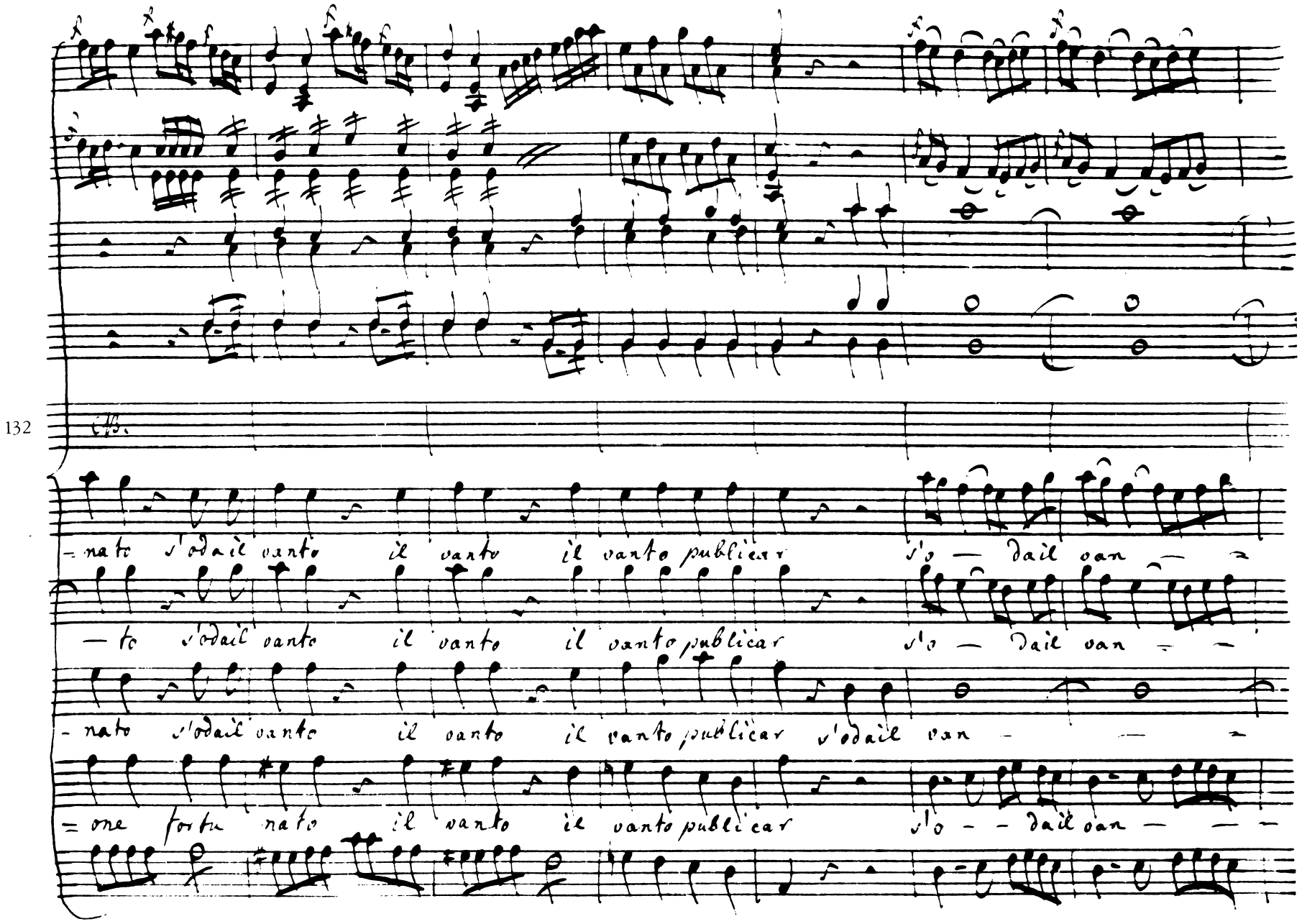
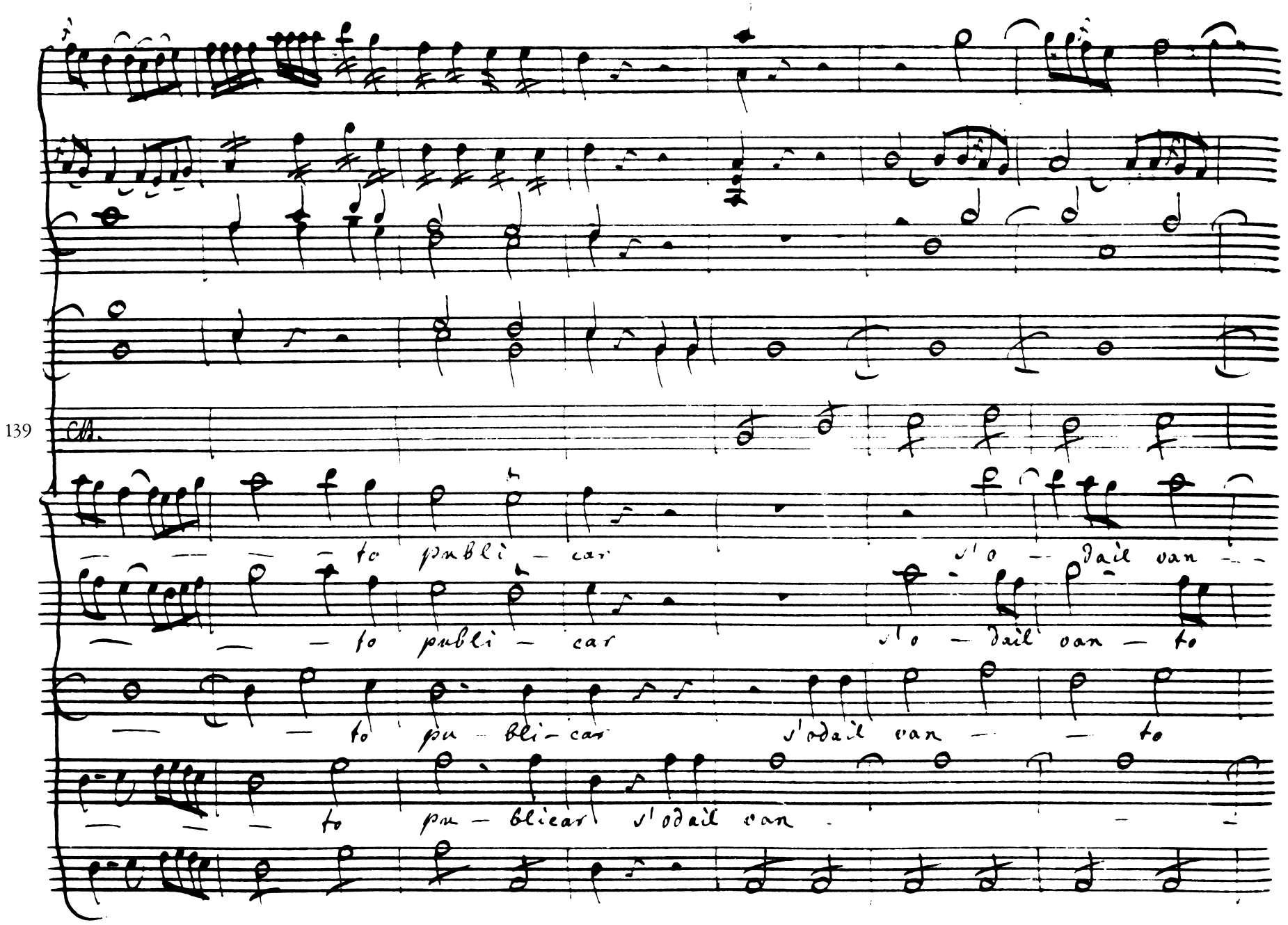
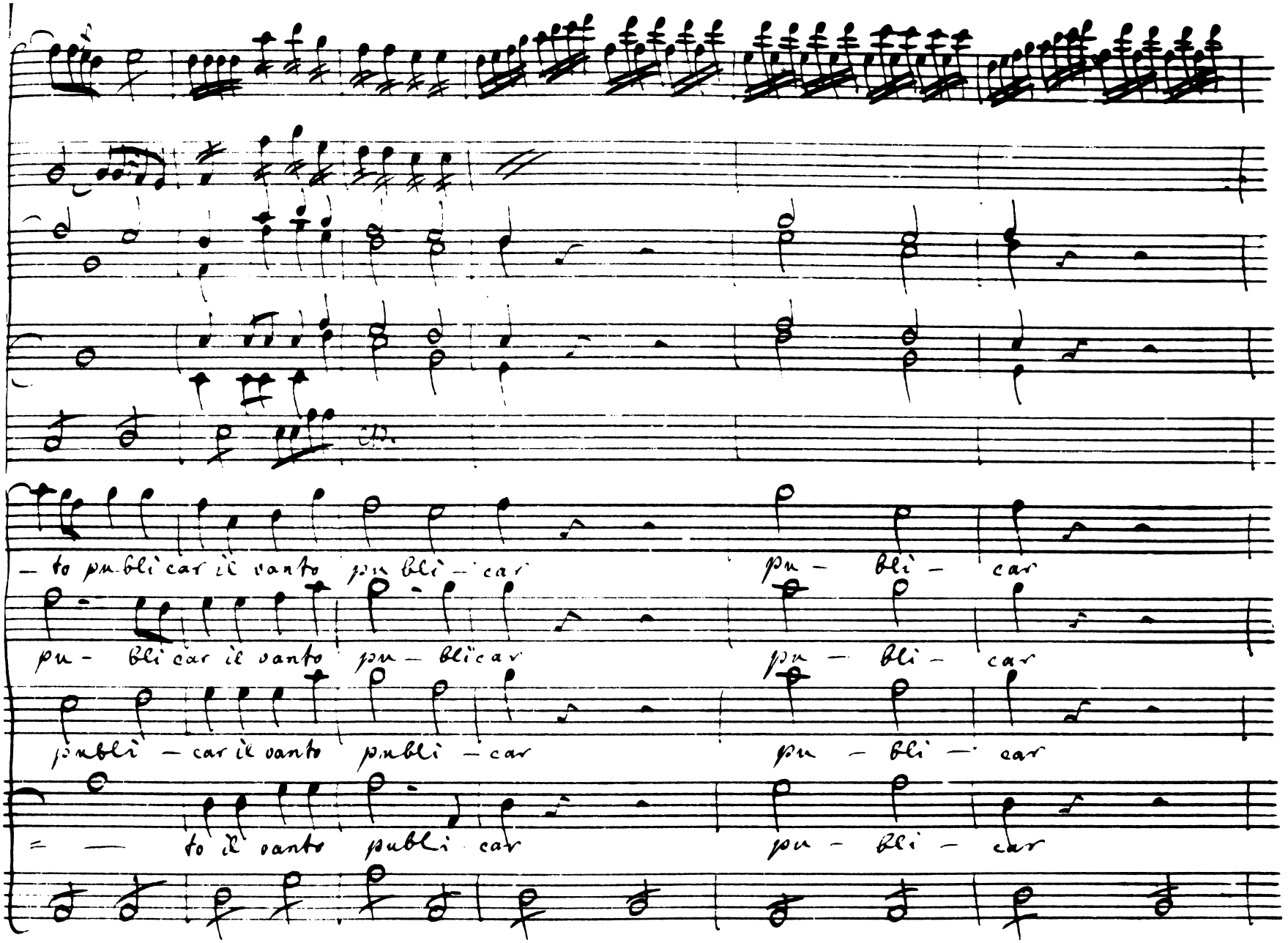


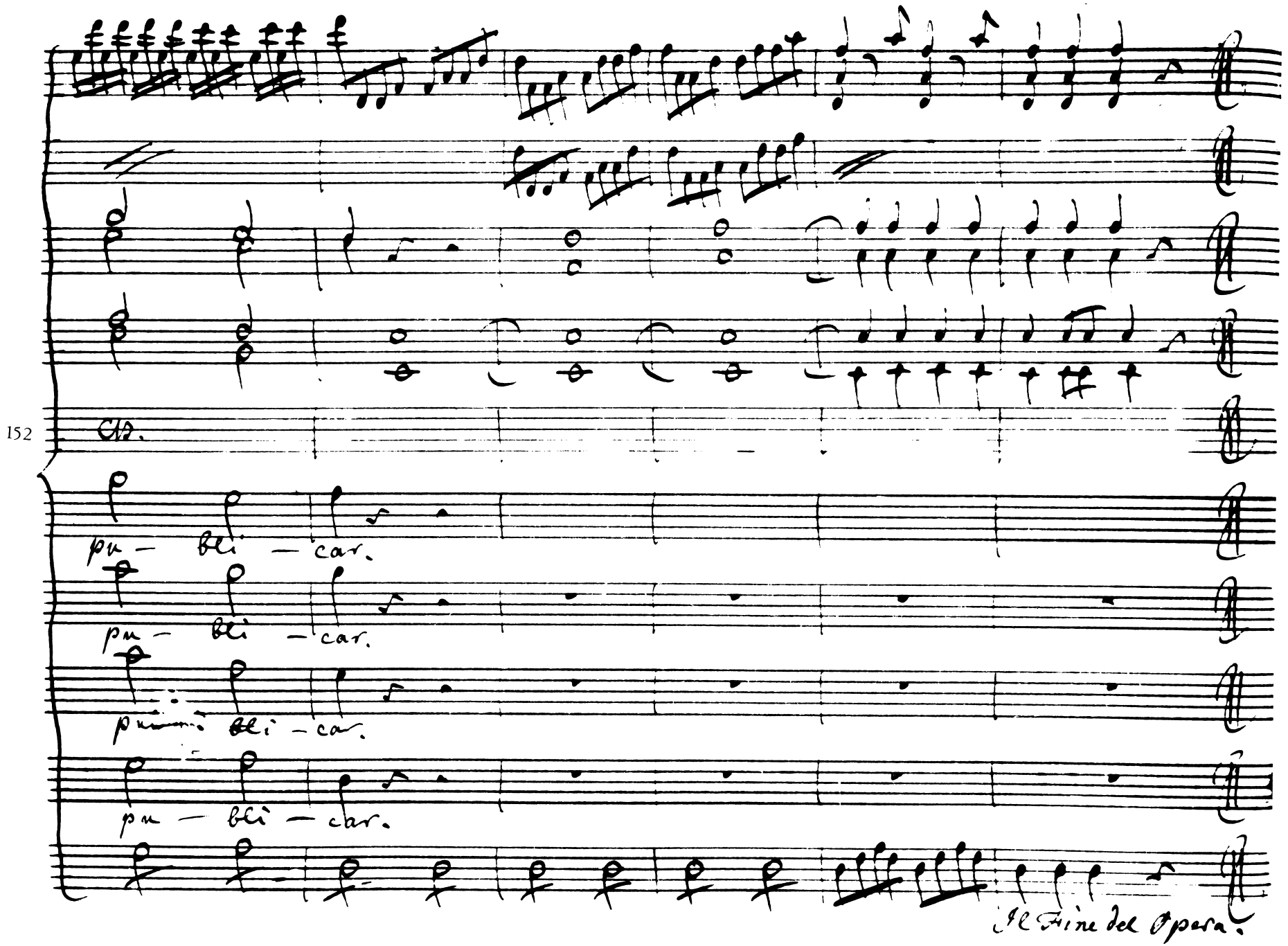
118


125
D'o - ri - one for tu - na - to for tu =
D'o - ri - one for tu na -
D'o - ri - one for tu =
= nan'o risuonan do d'ogni lato
D'o - ri =

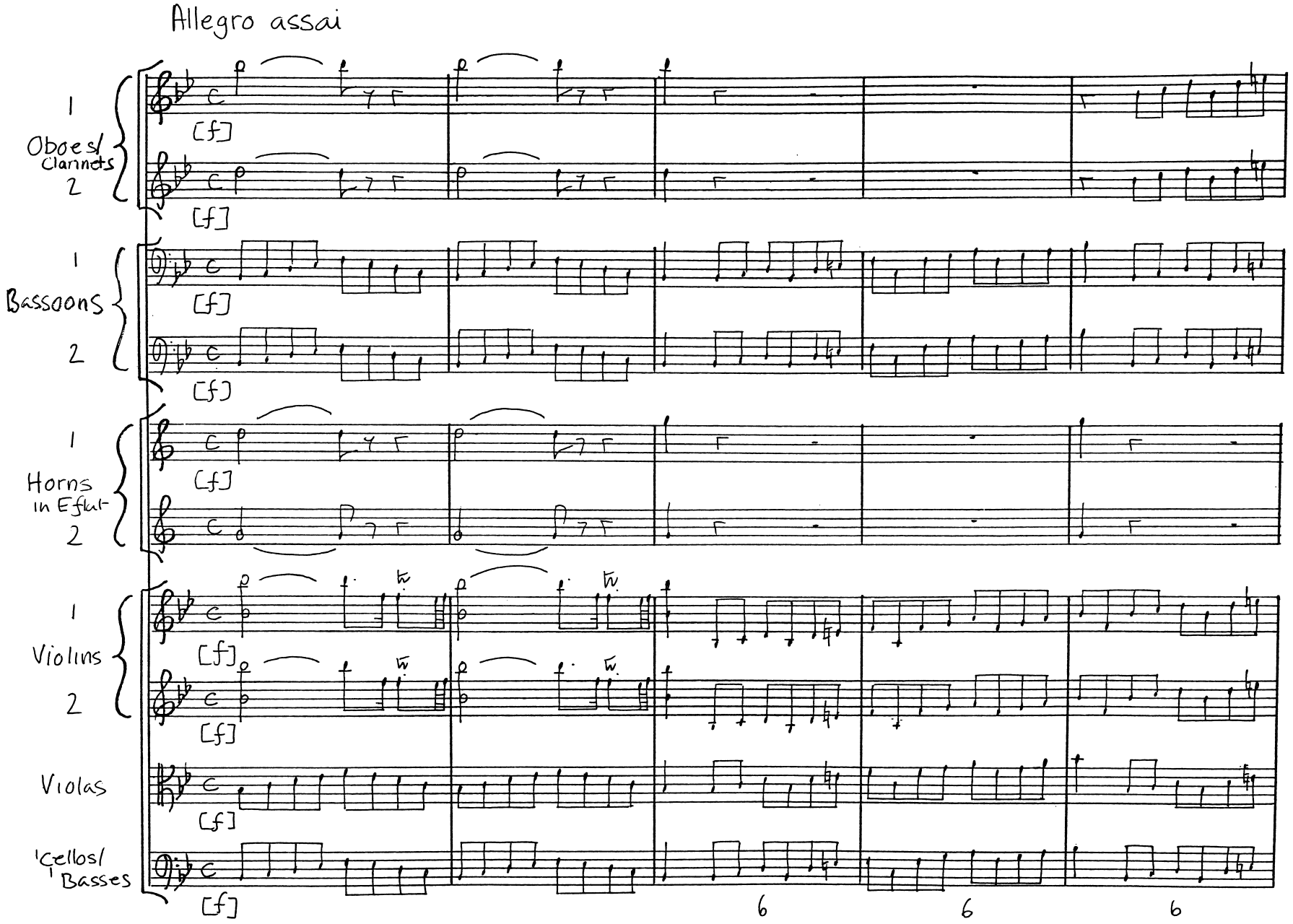

132
= nato s'odail vanto il vanto il vanto publicar s'o — dail van —
— to s'odail vanto il vanto il vanto publicar s'o — dail van —
- nato s'odail vanto il vanto il vanto publicar s'odail van —
= one forte nato il vanto il vanto publicar s'o — dail van —


139
Ch.
to publi – car
s'o – dail van –
to publi – car
s'o – dail van – to
to pu – bli – car
s'odail van – to
to pu – blicar s'odail van


146
– to pu-bli car il vanto pu-bli – car
pu – bli – car
pu – bli car il vanto pu – bli car
pu – bli – car
publi – car il vanto publi – car
pu – bli – car
= – to il vanto publi car
pu – bli – car


152
Cb.
pu — bli — car.
pu — bli — car.
pu — bli — car.
pu — bli — car.
Il Fine del Opera.

Zanaida


Allegro assai
1
Oboes/ Clarinets
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Bassoons
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Horns in E flat
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Violins
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Violas
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'Cellos/ 'Basses
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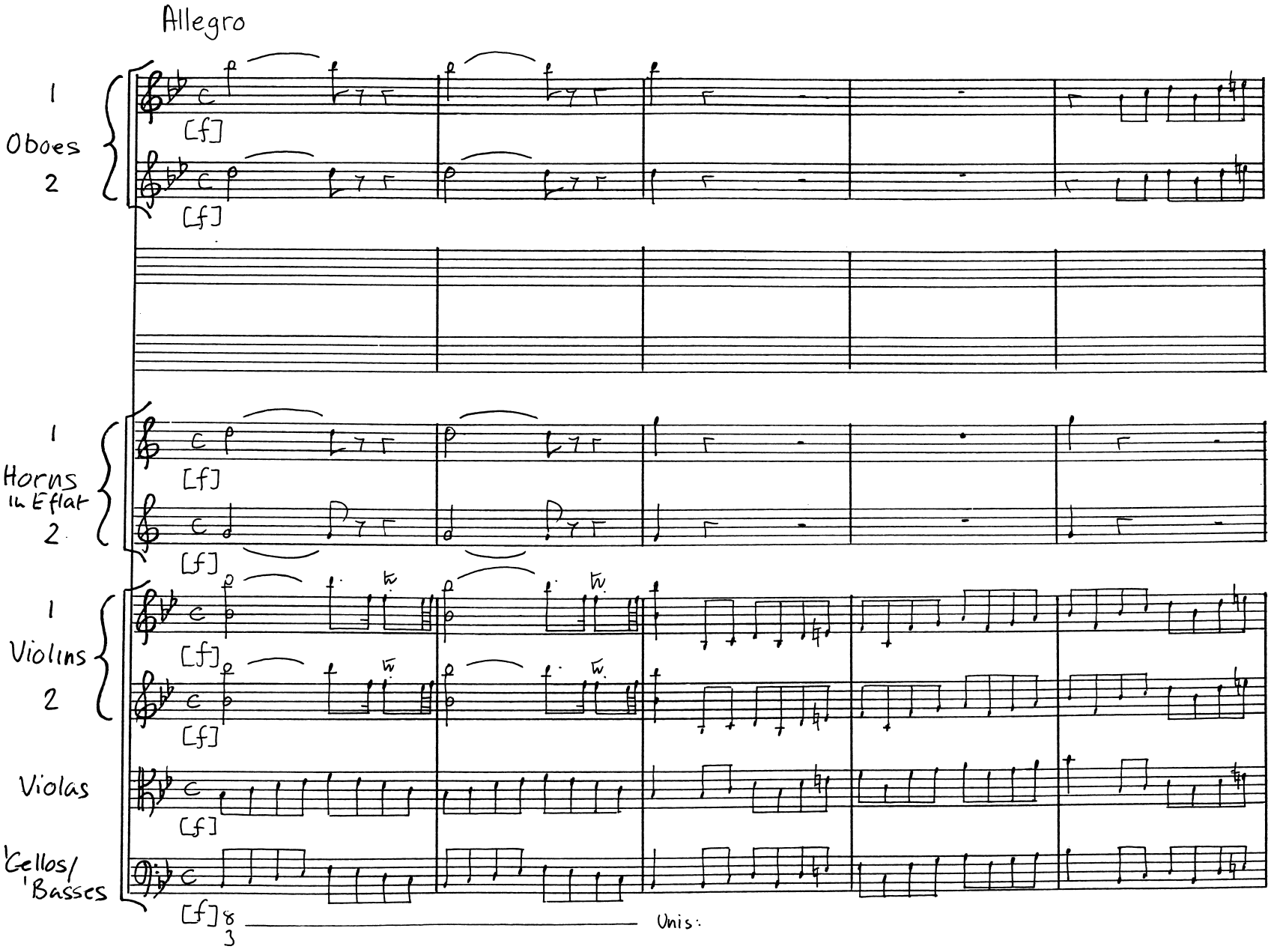
Allegro
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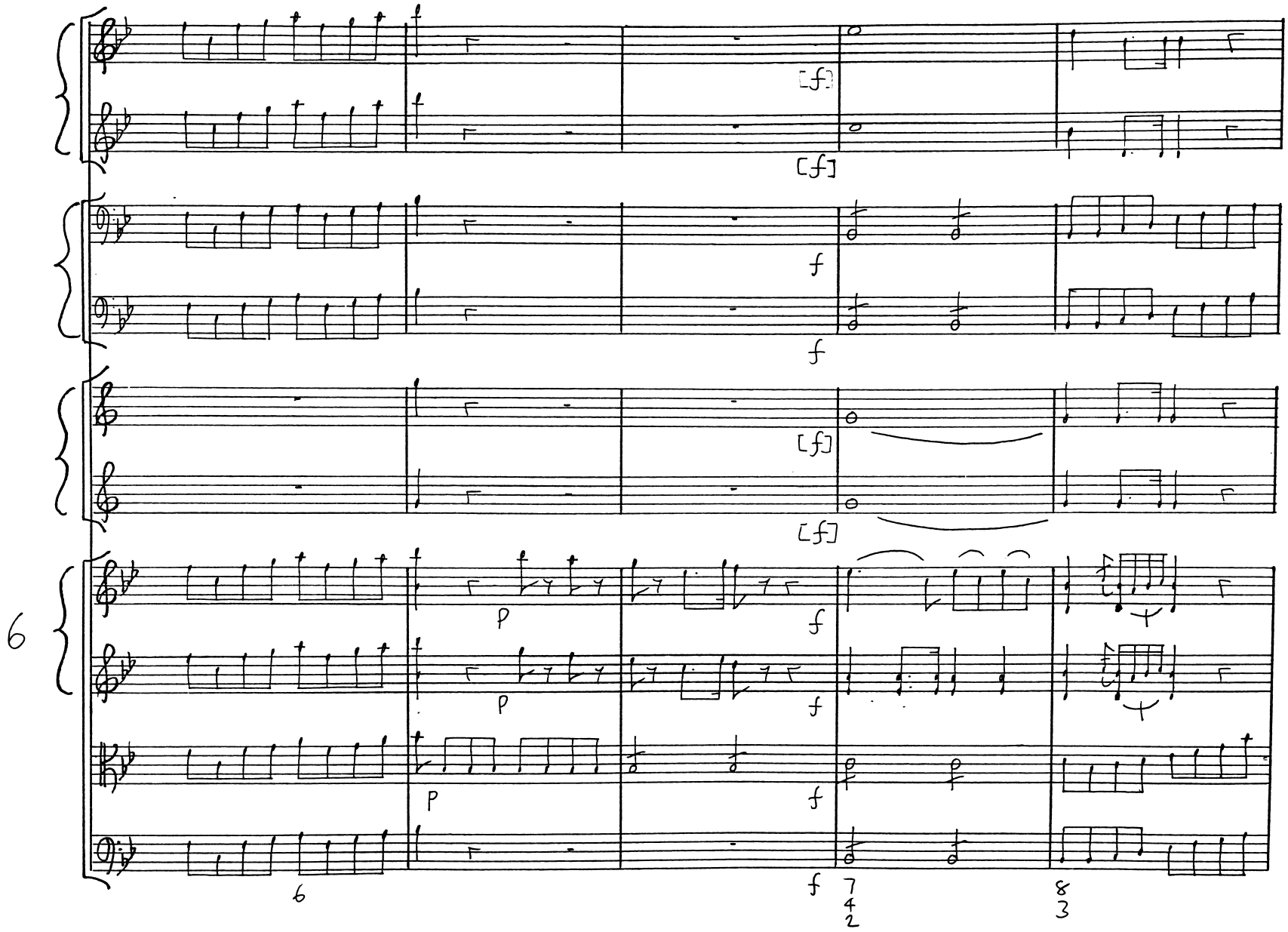
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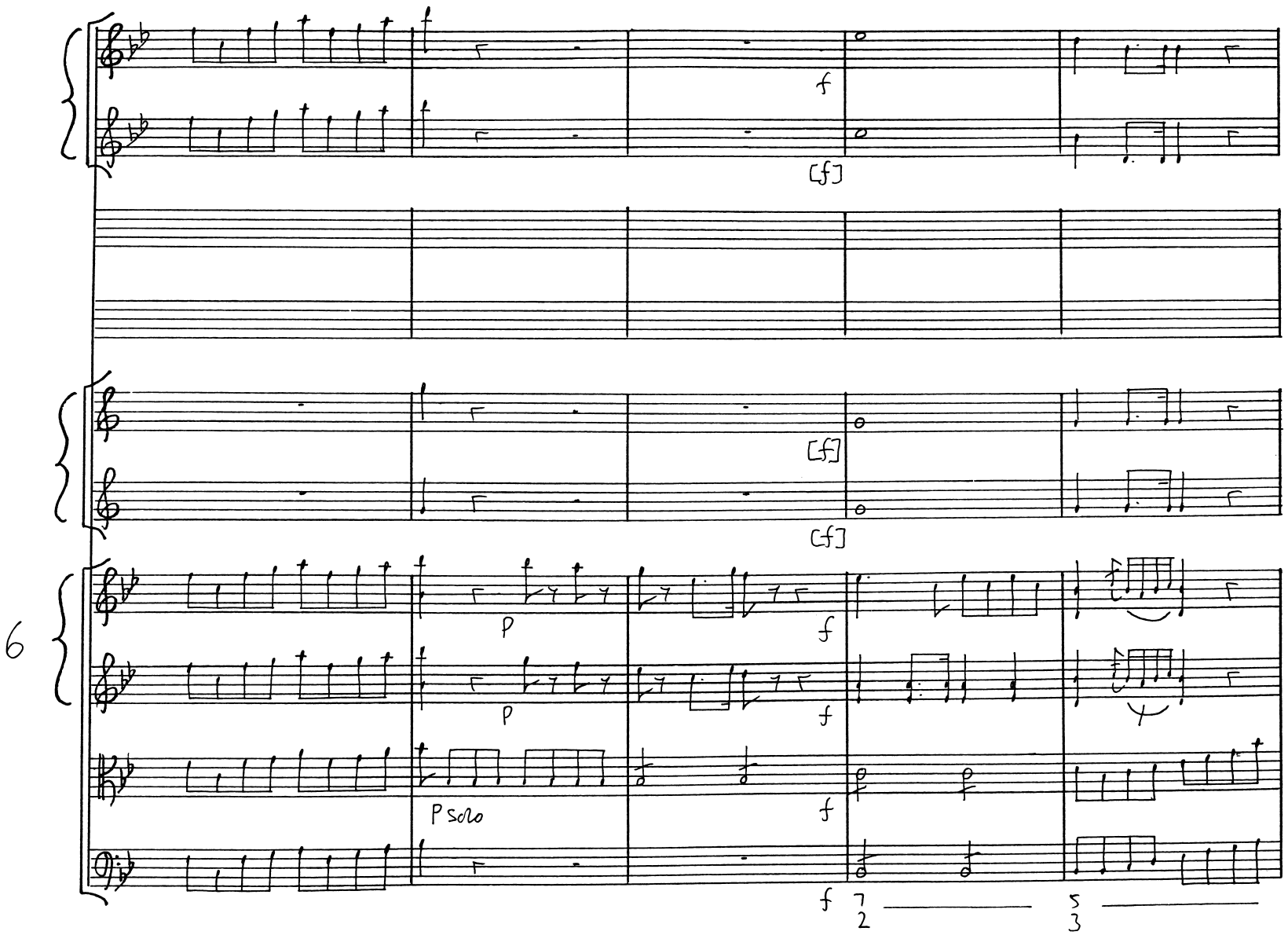
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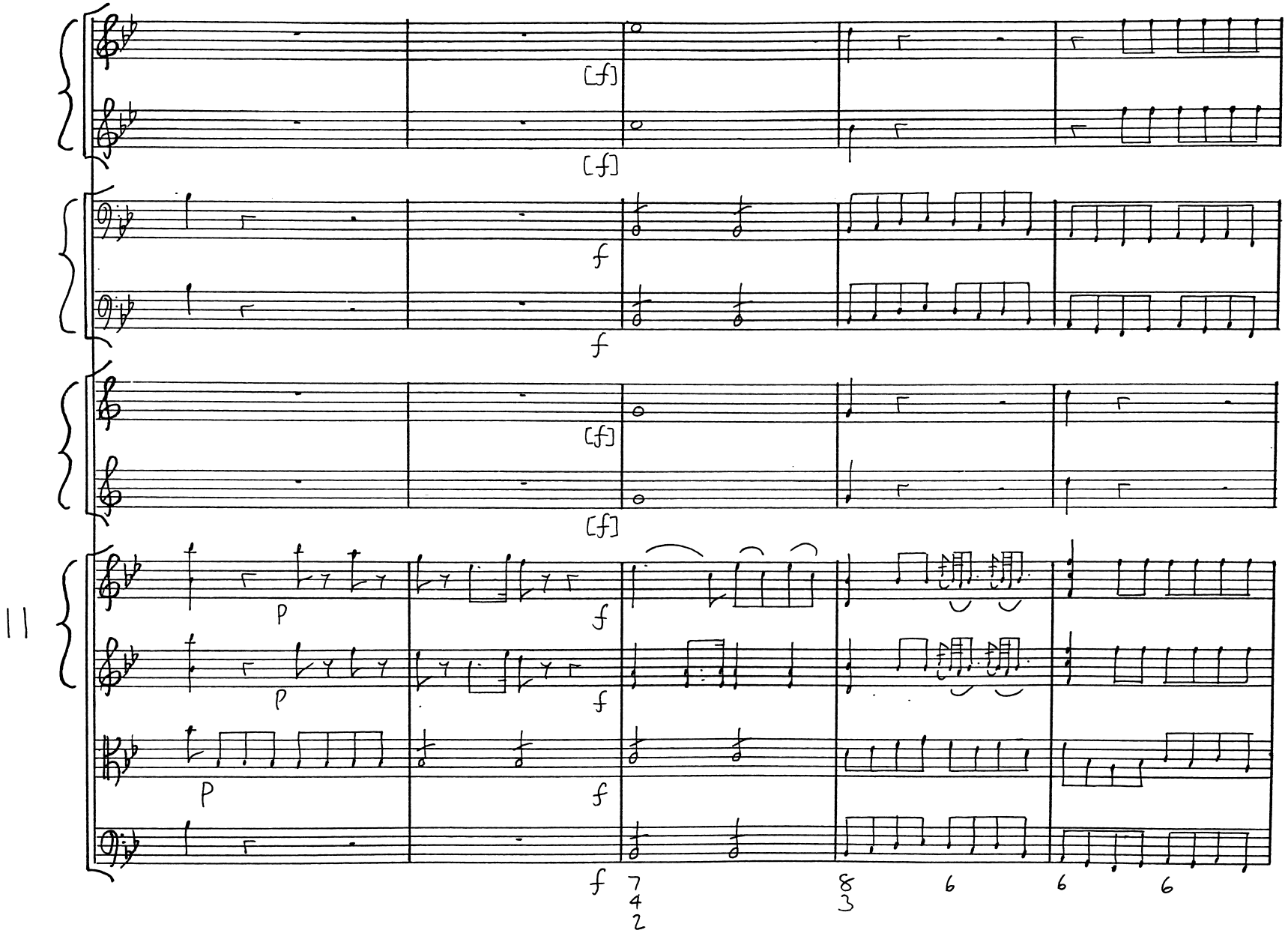
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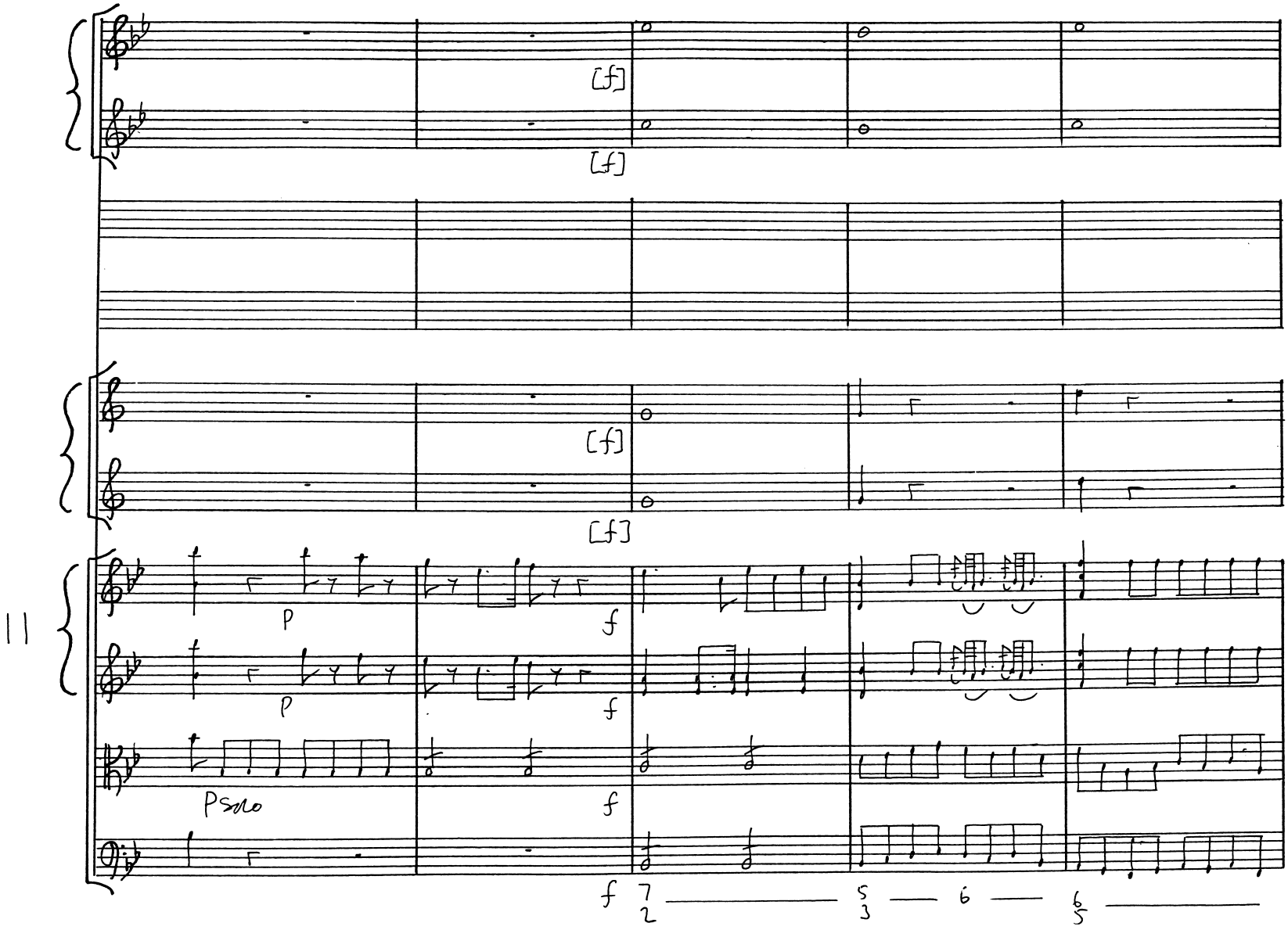
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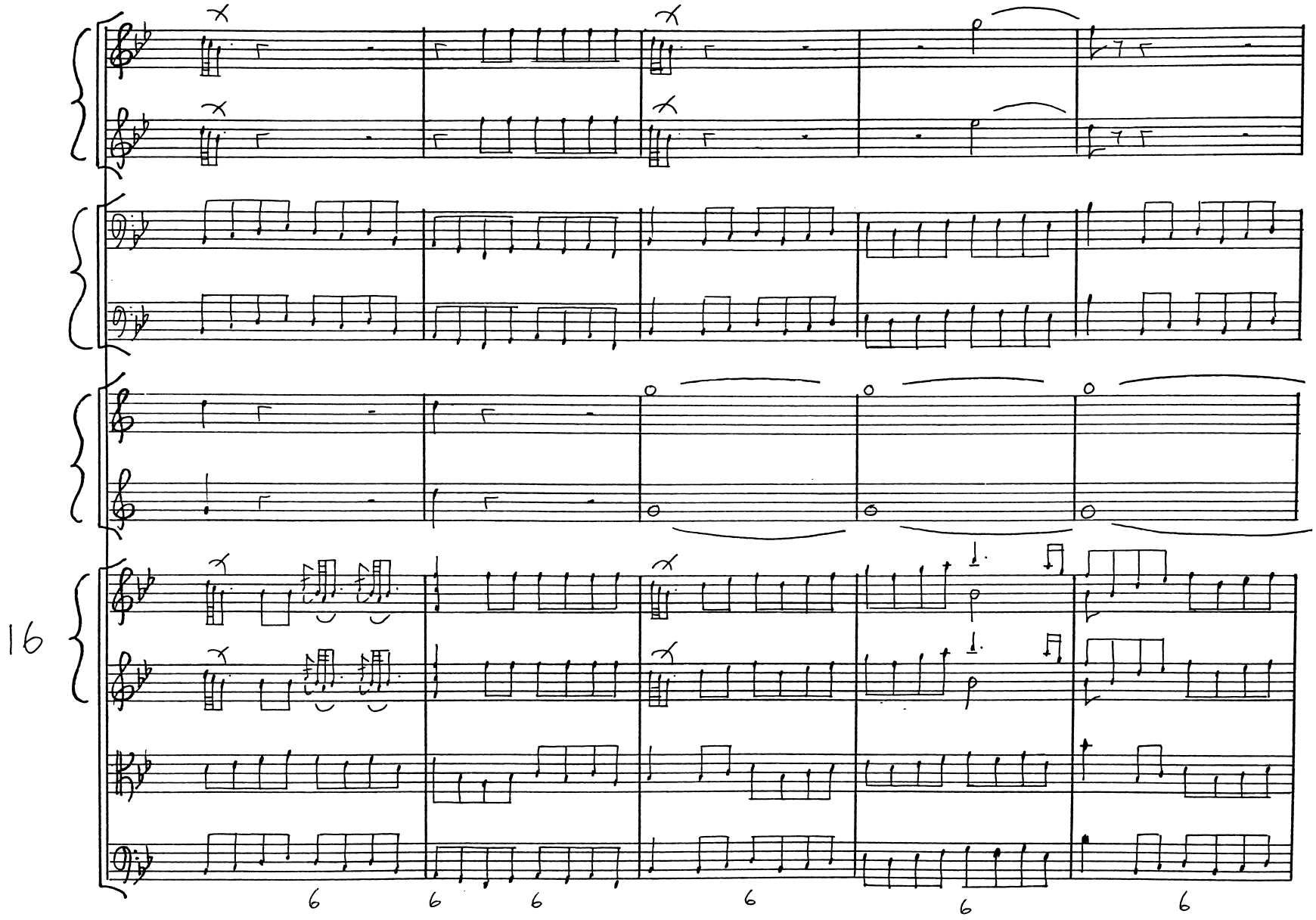
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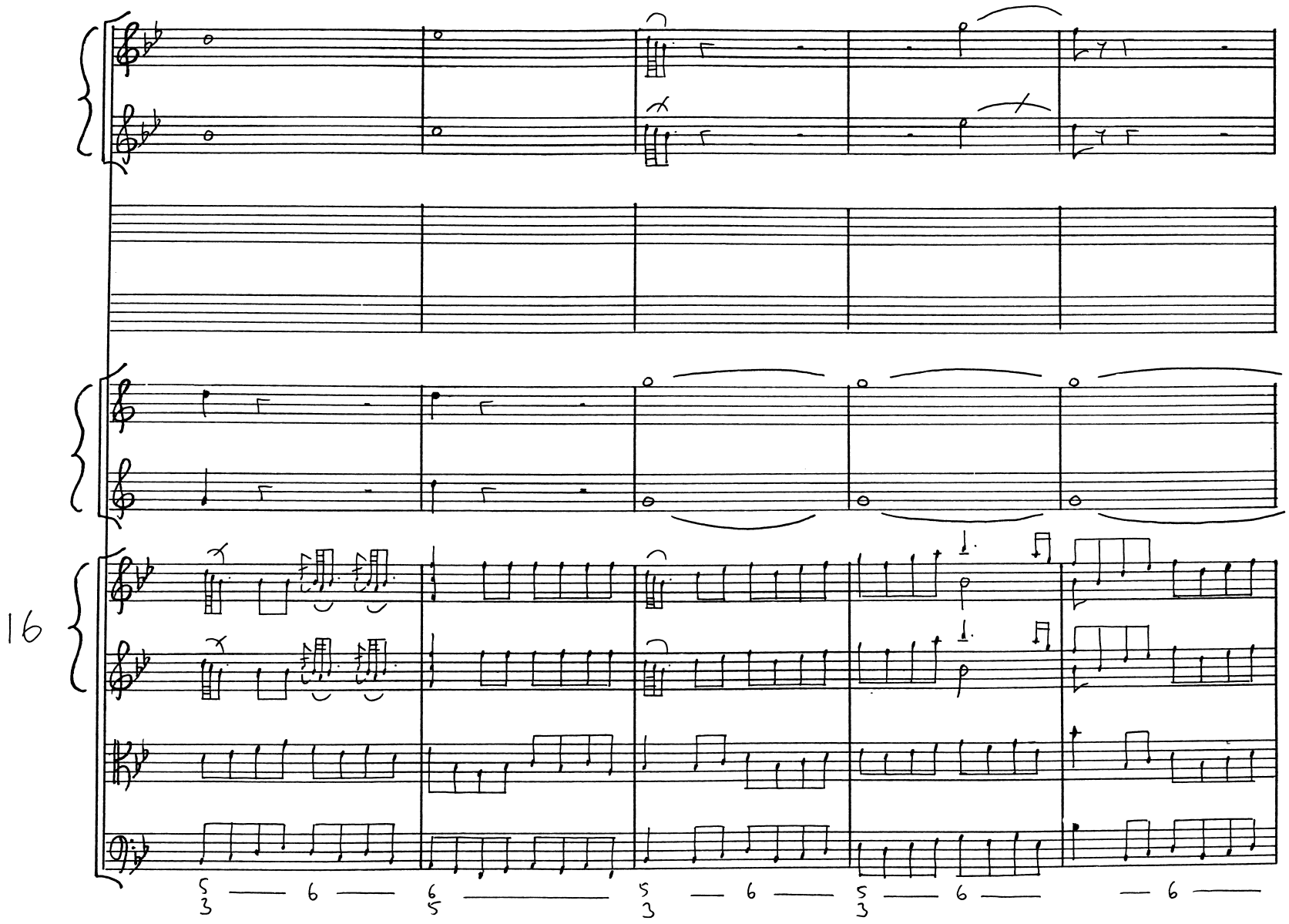
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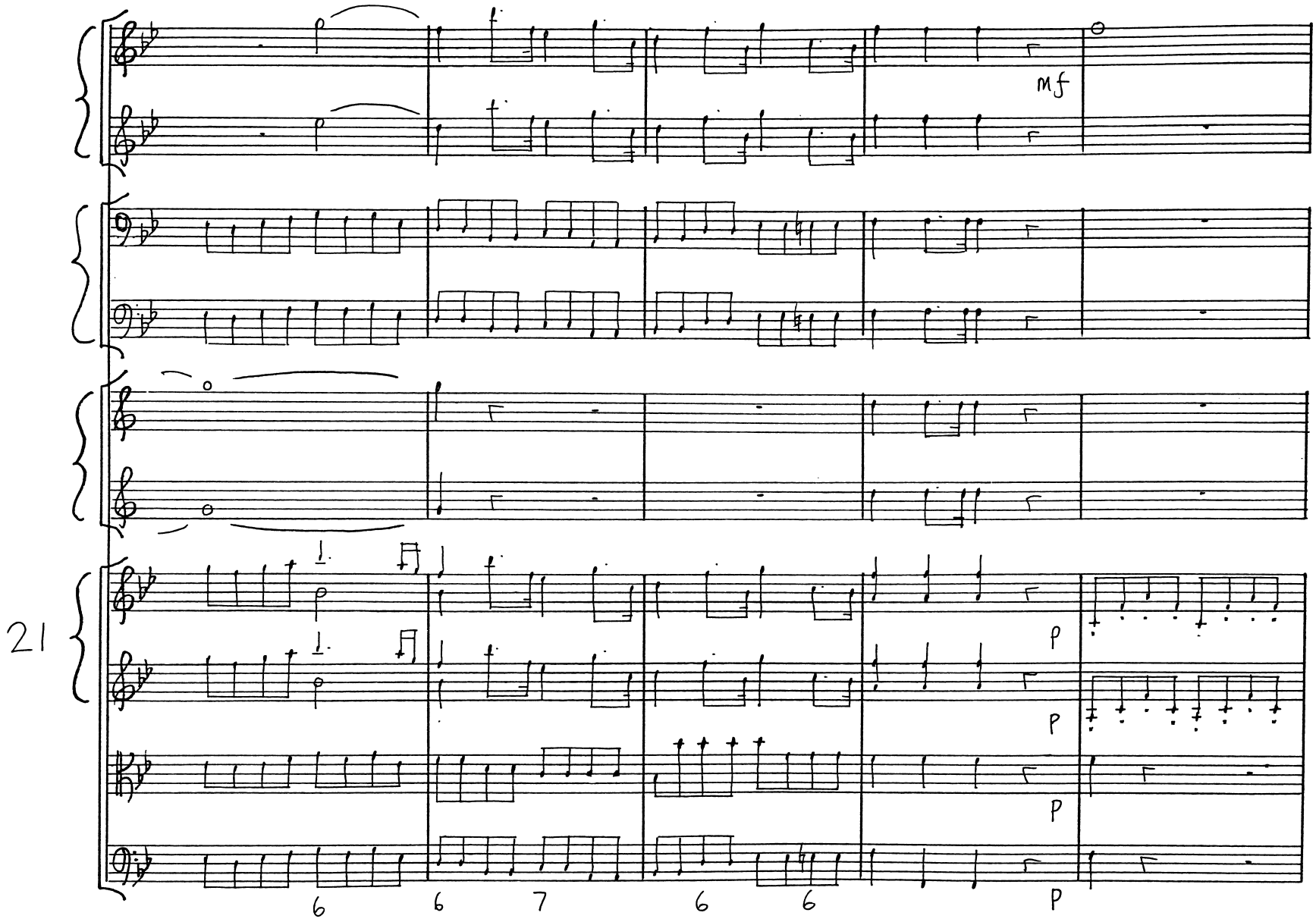
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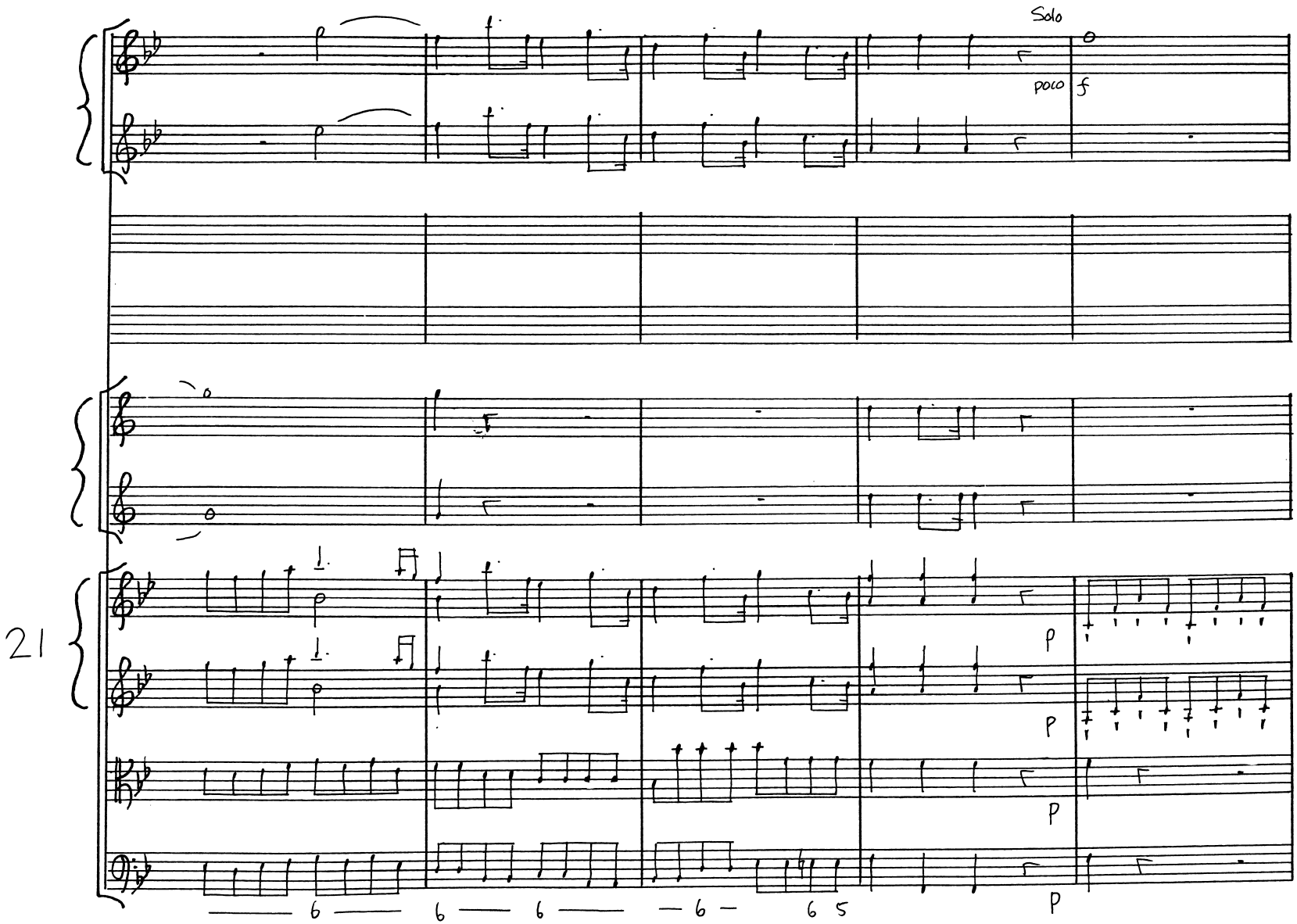
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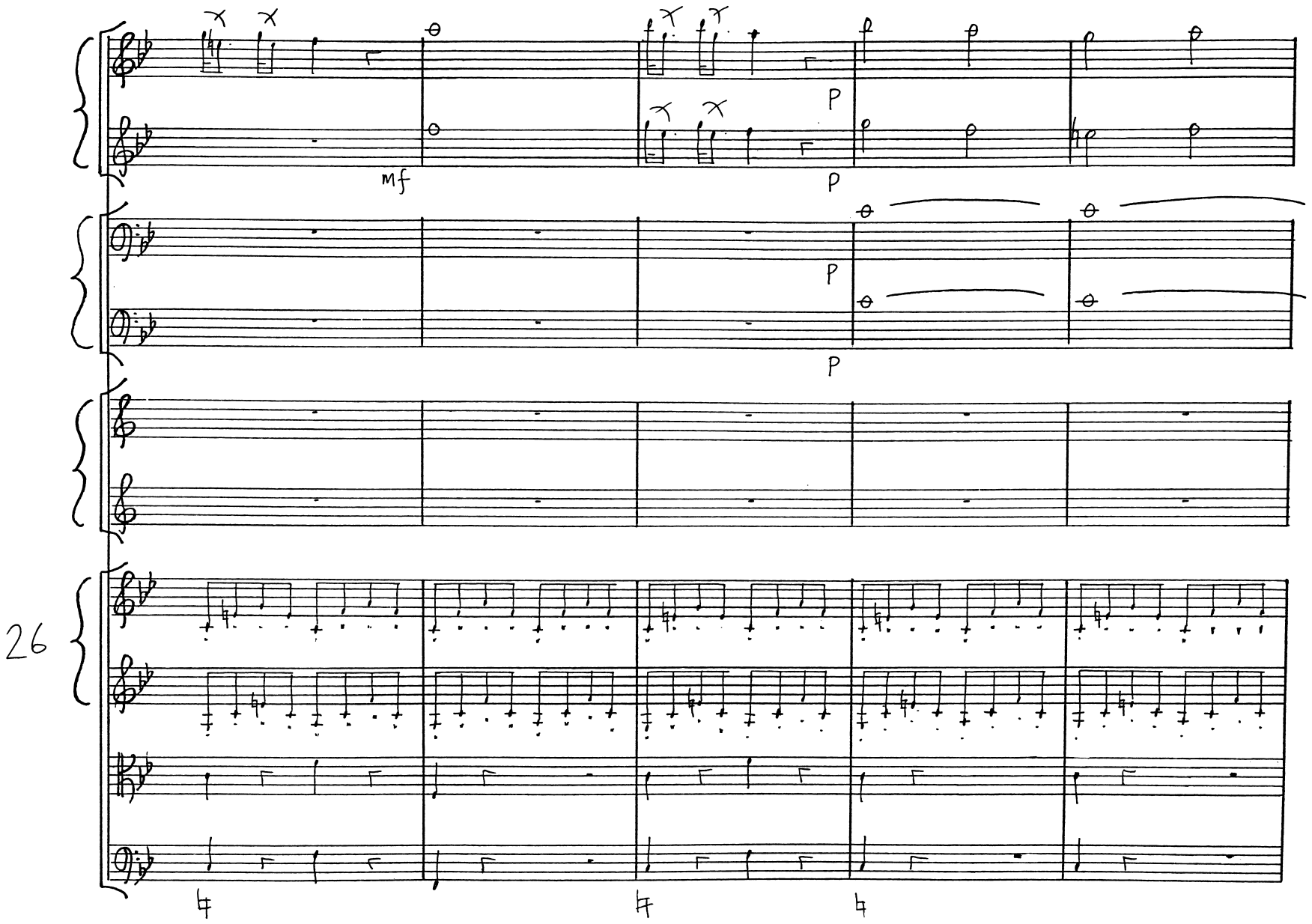
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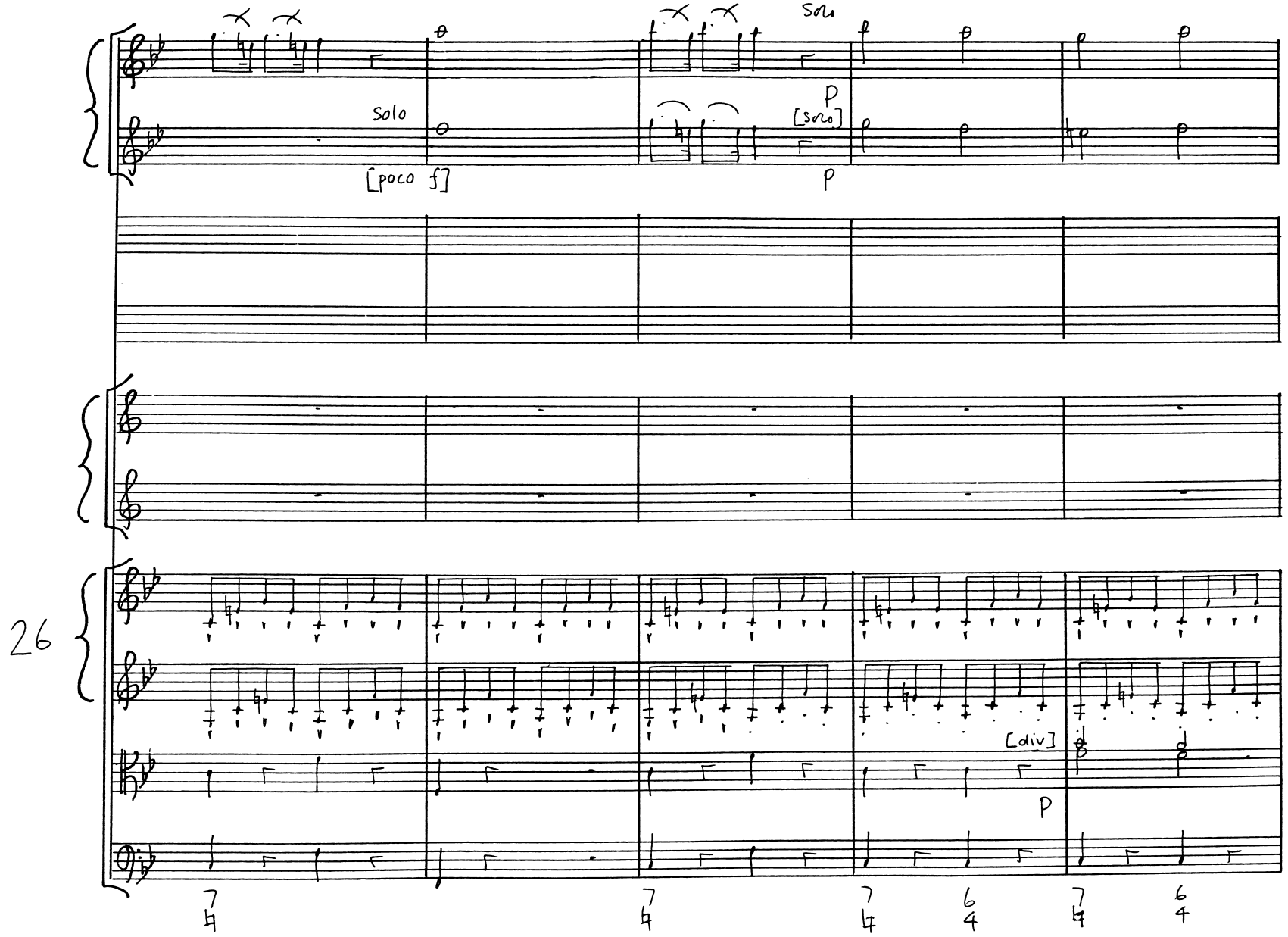
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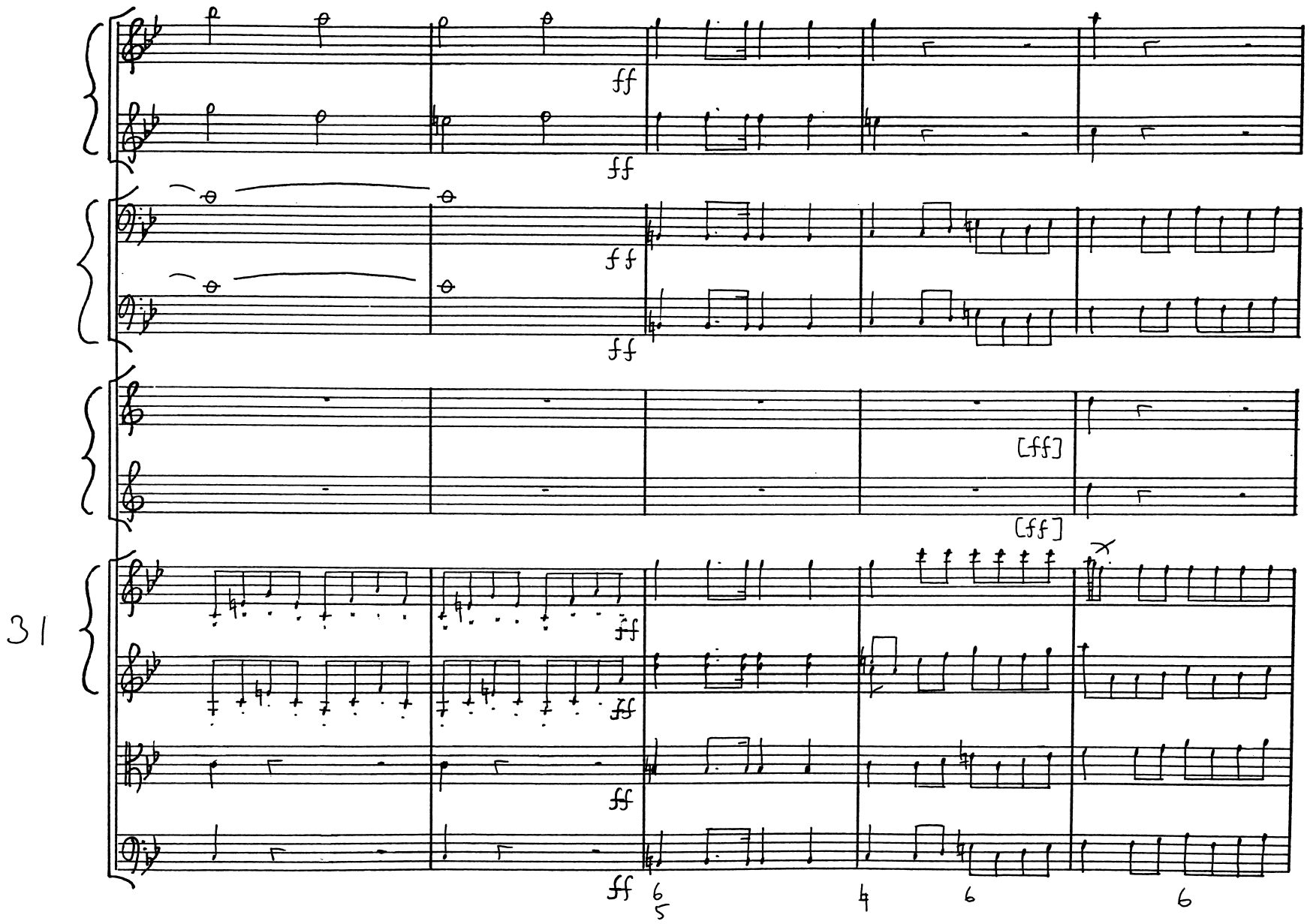
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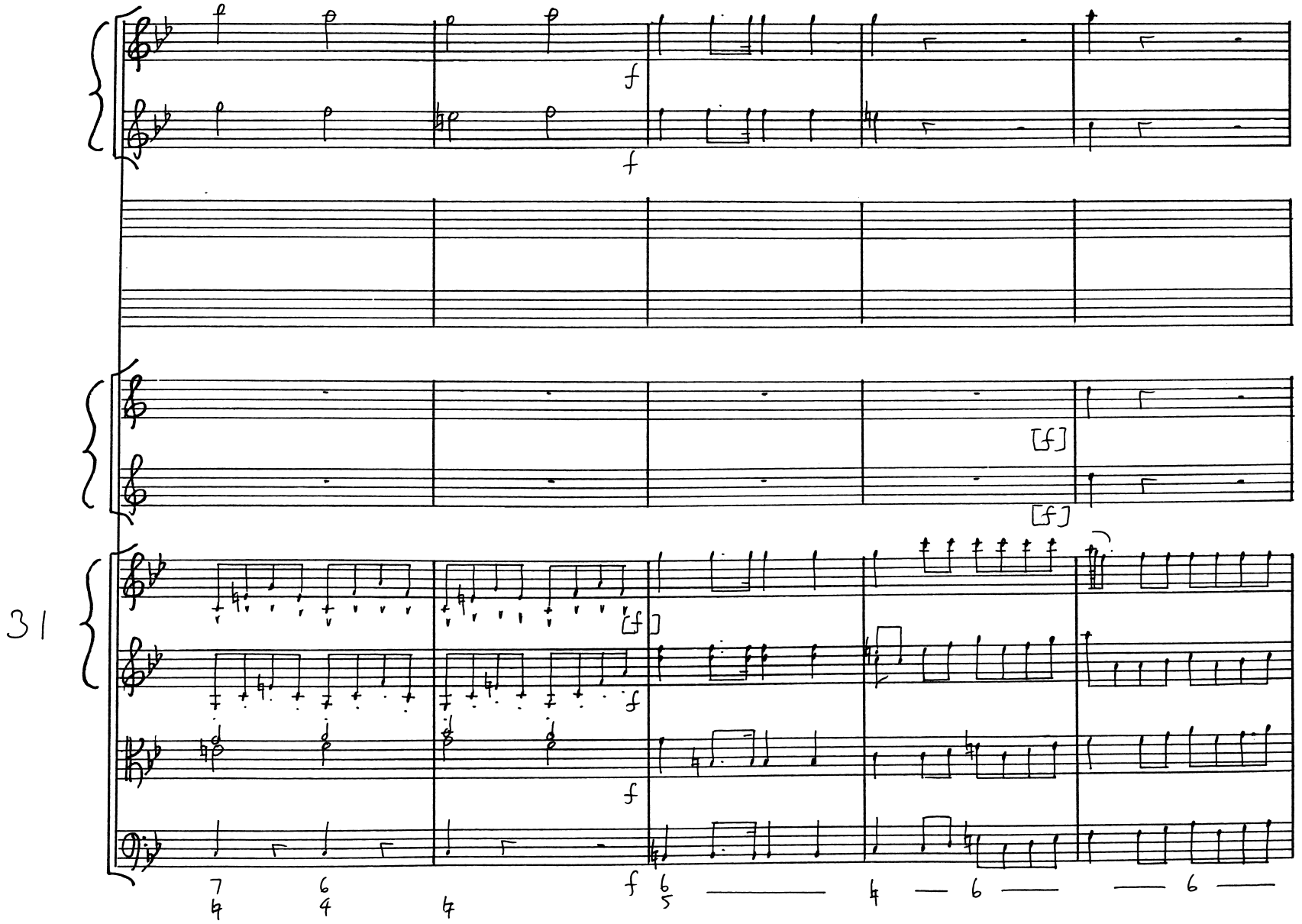
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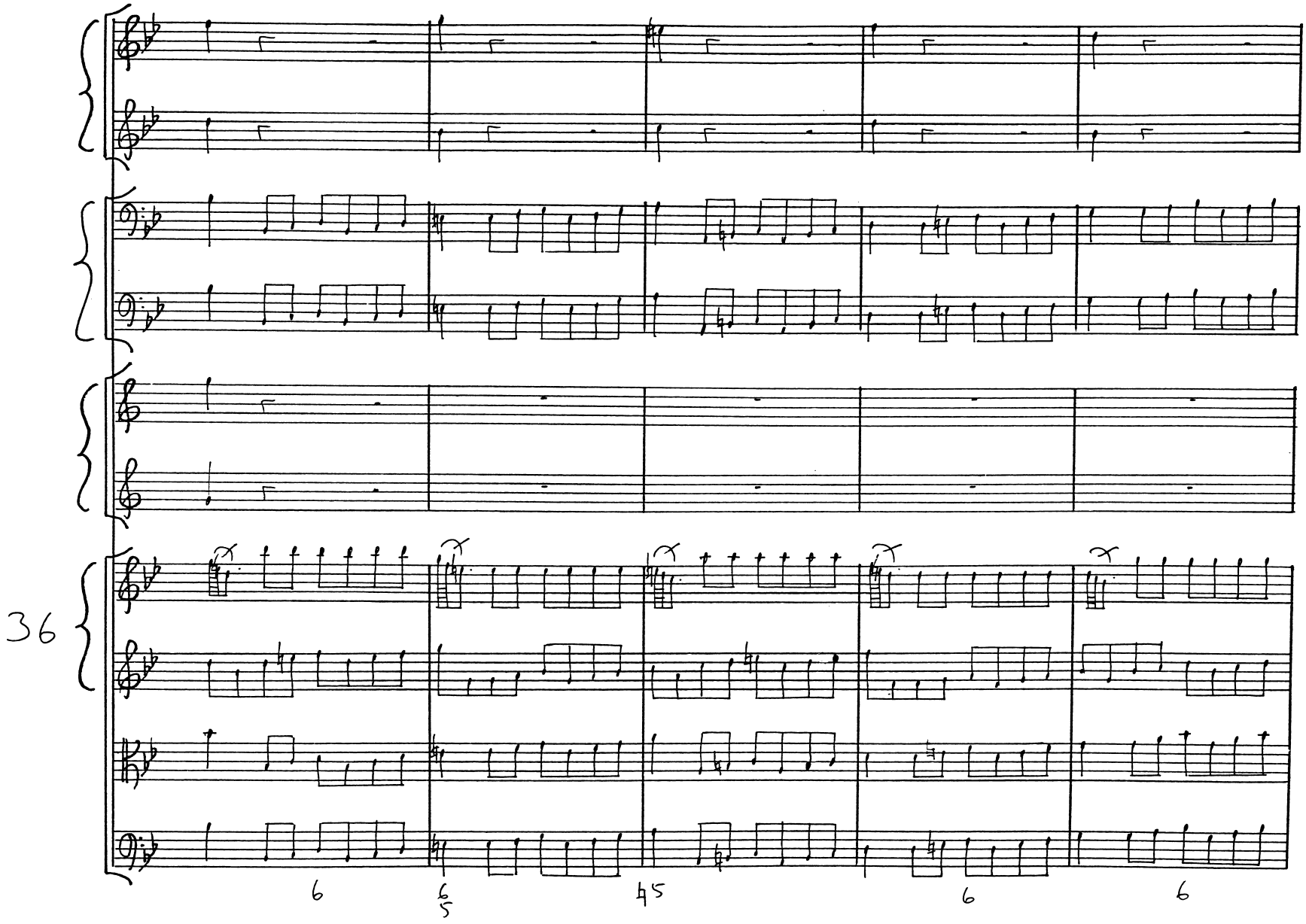
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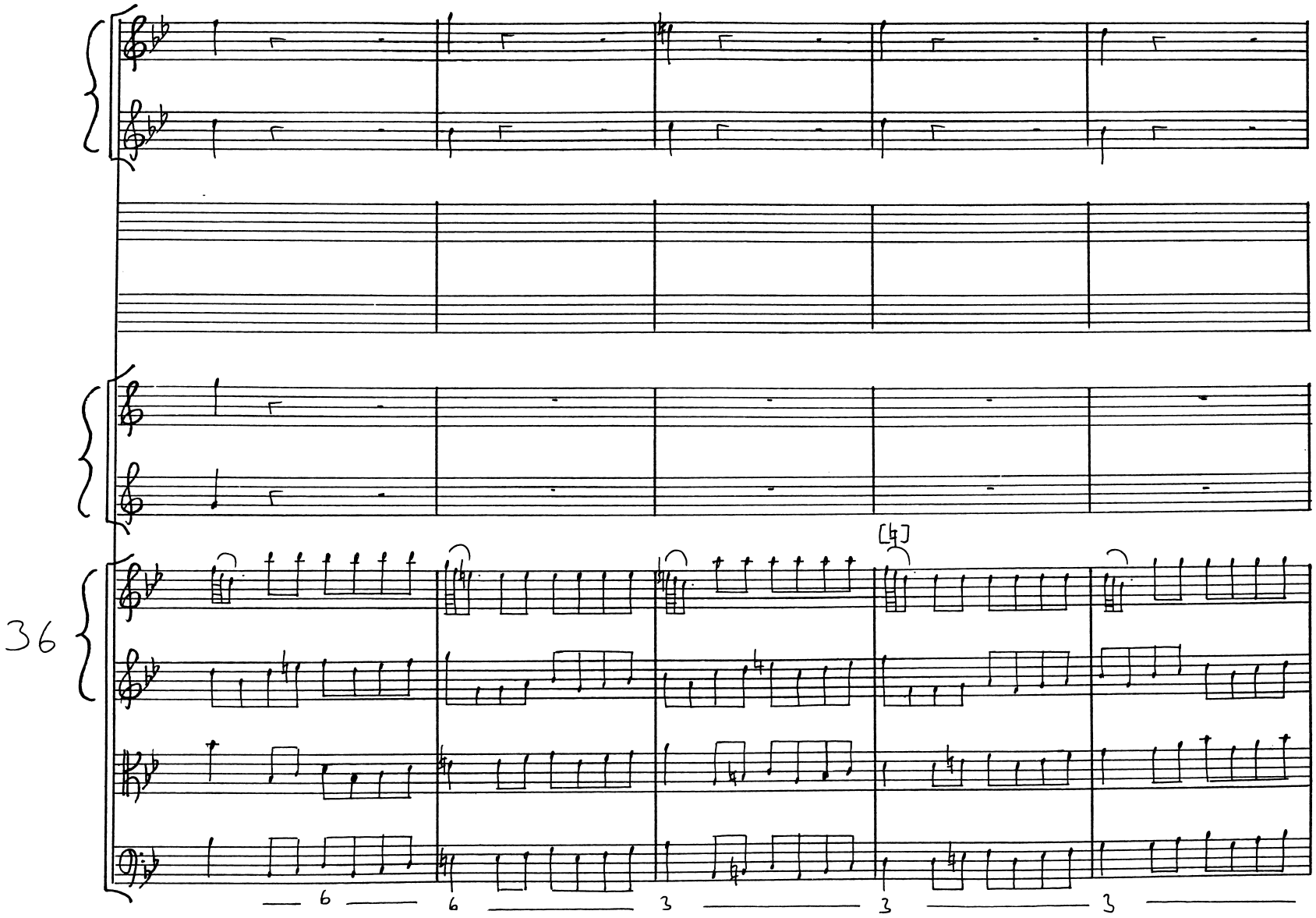
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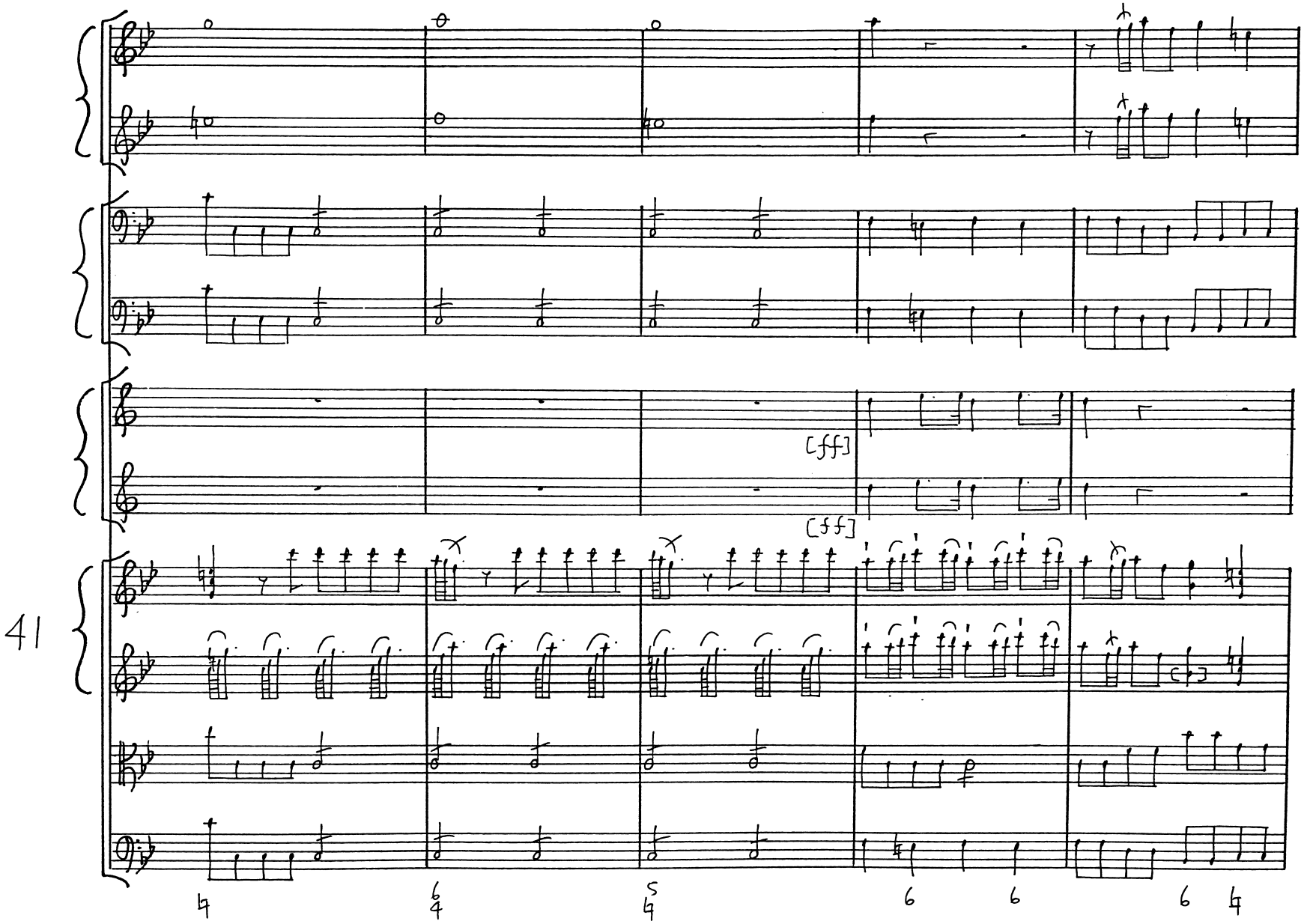
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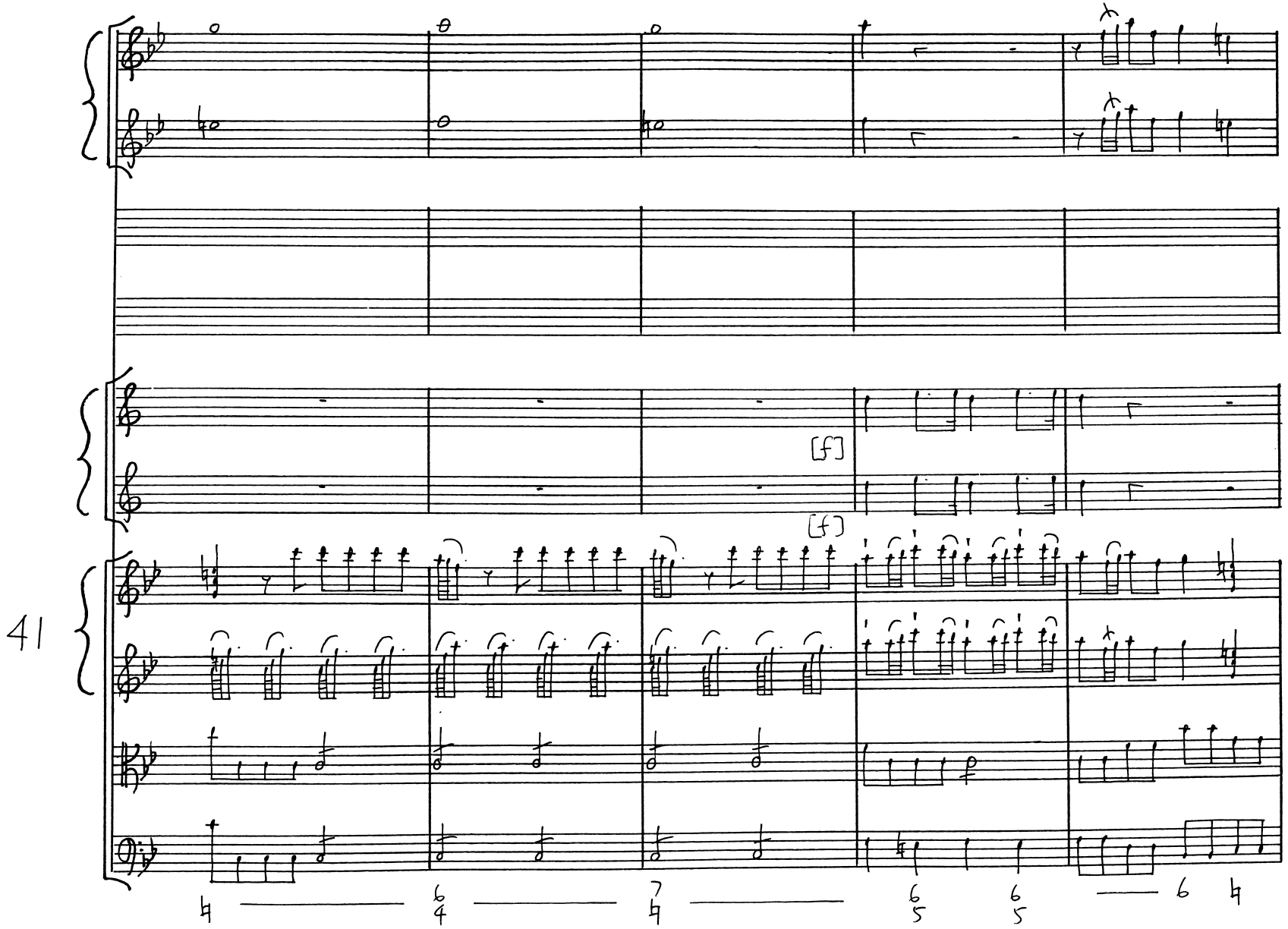
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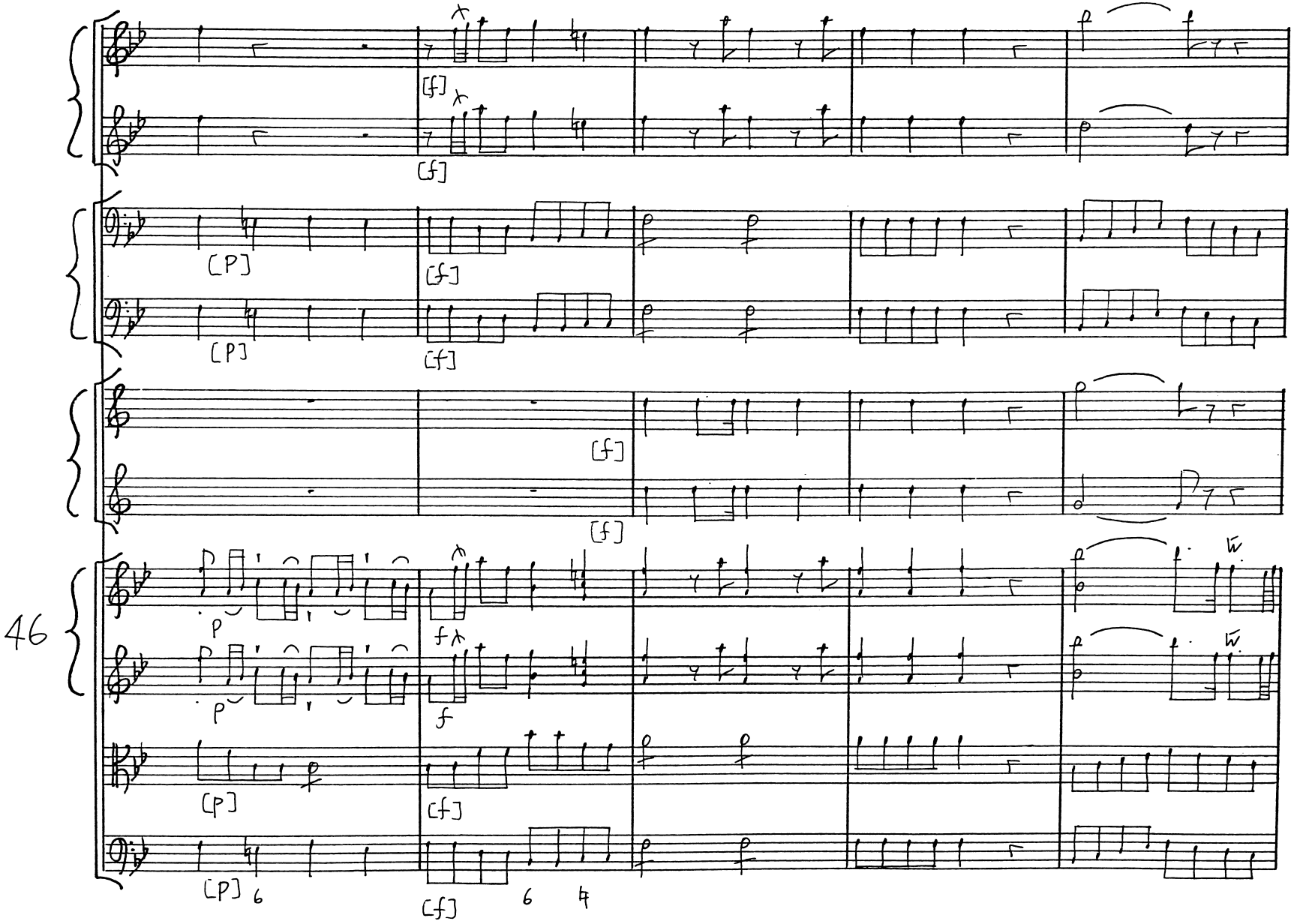
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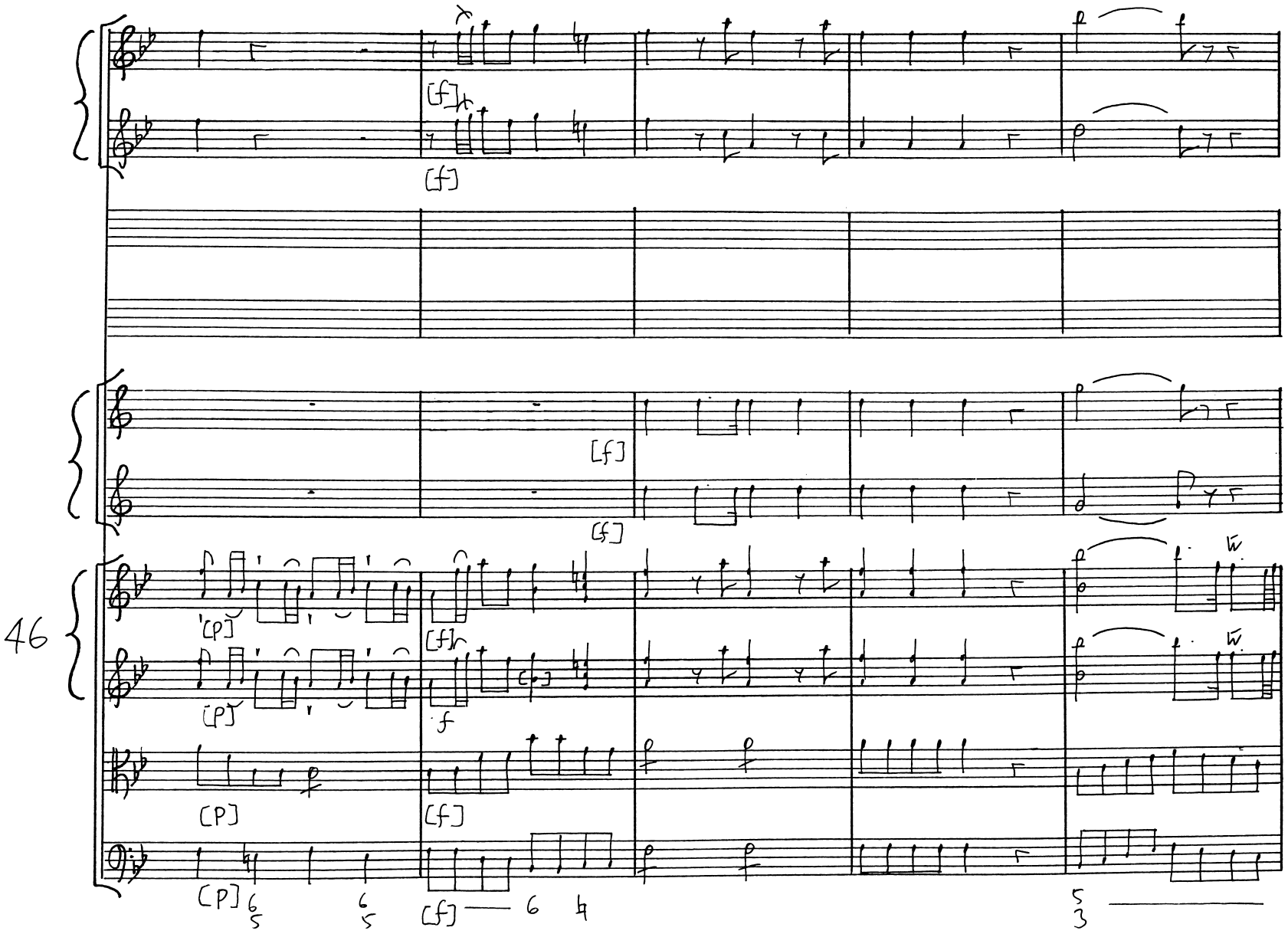
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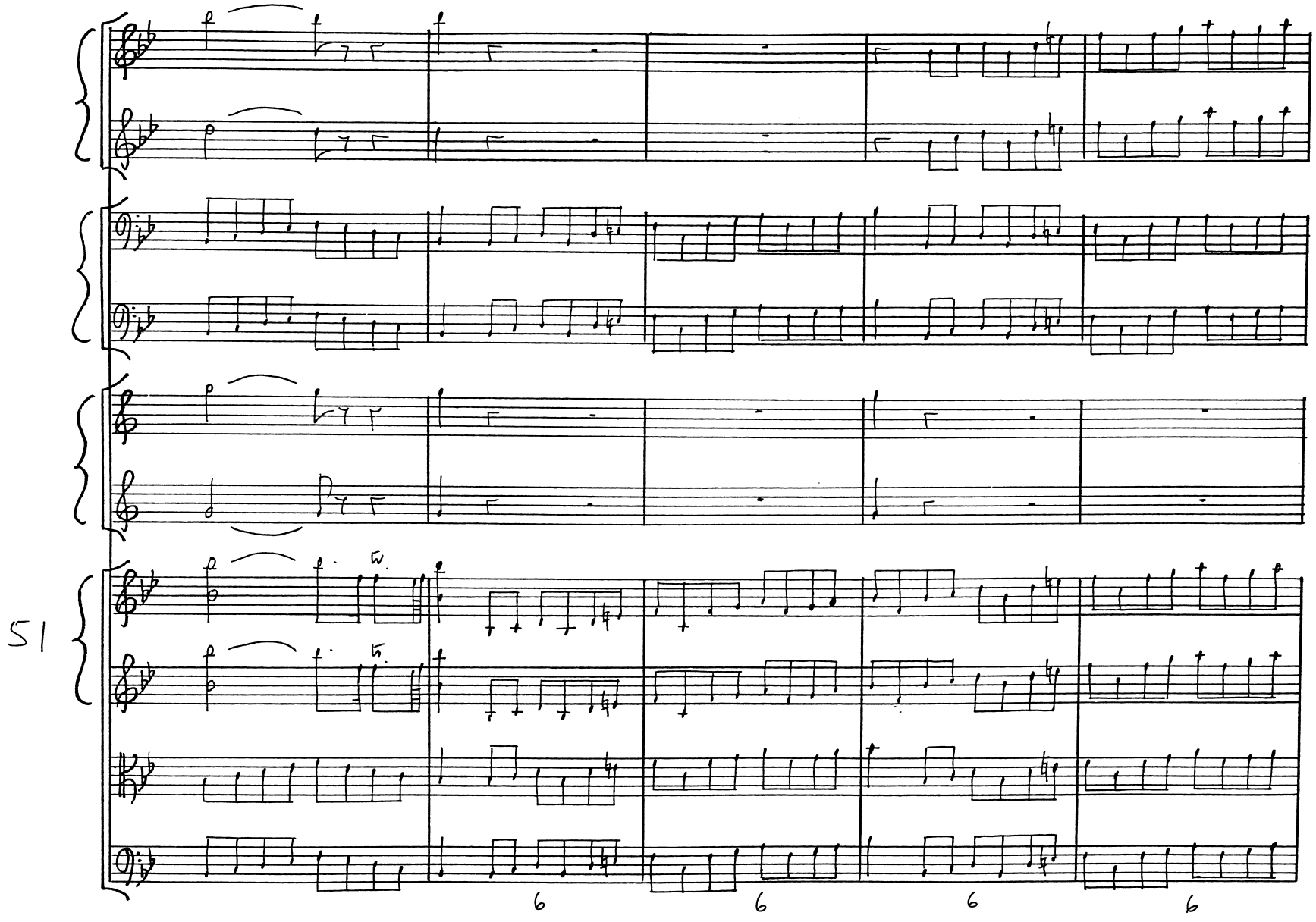
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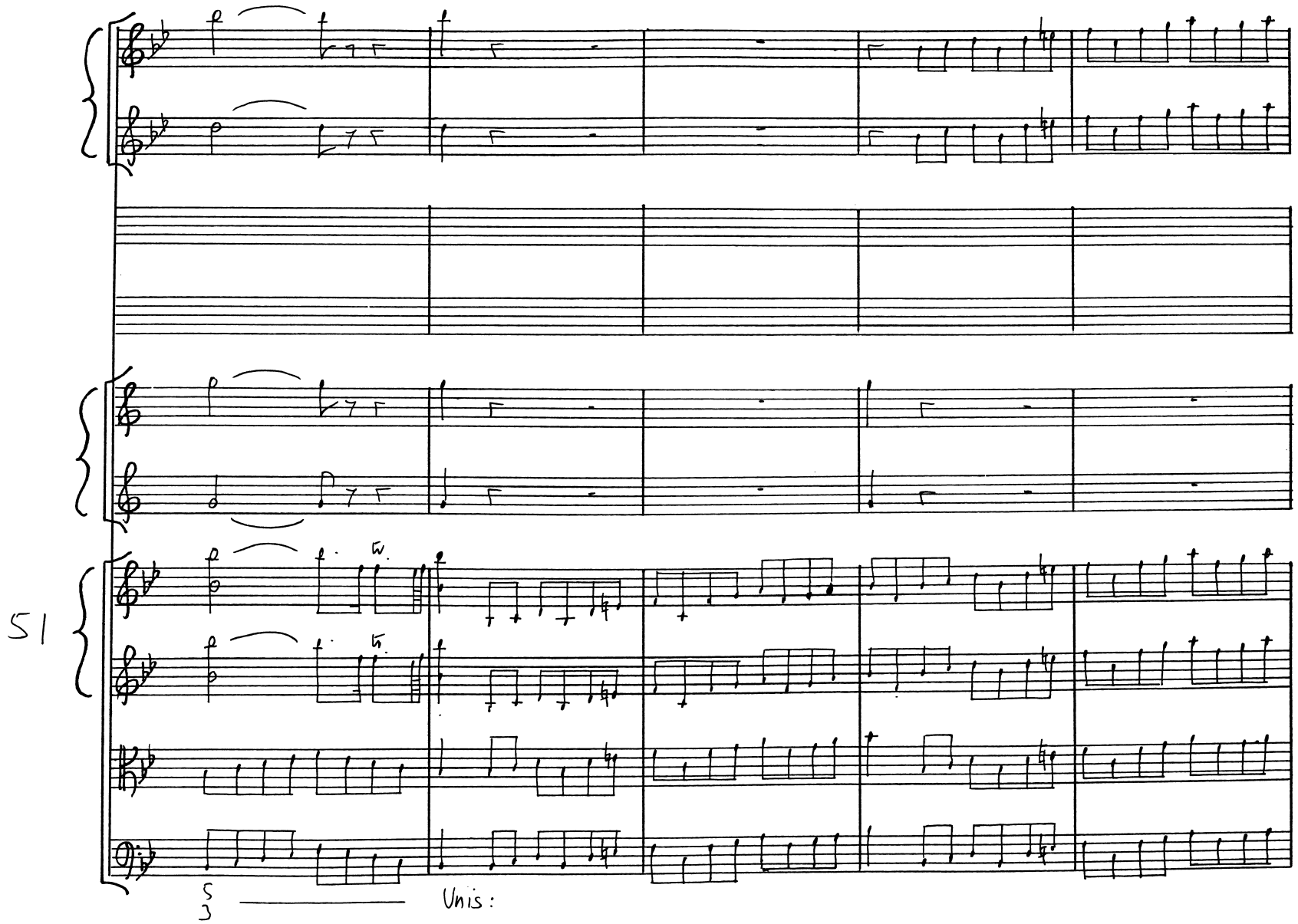
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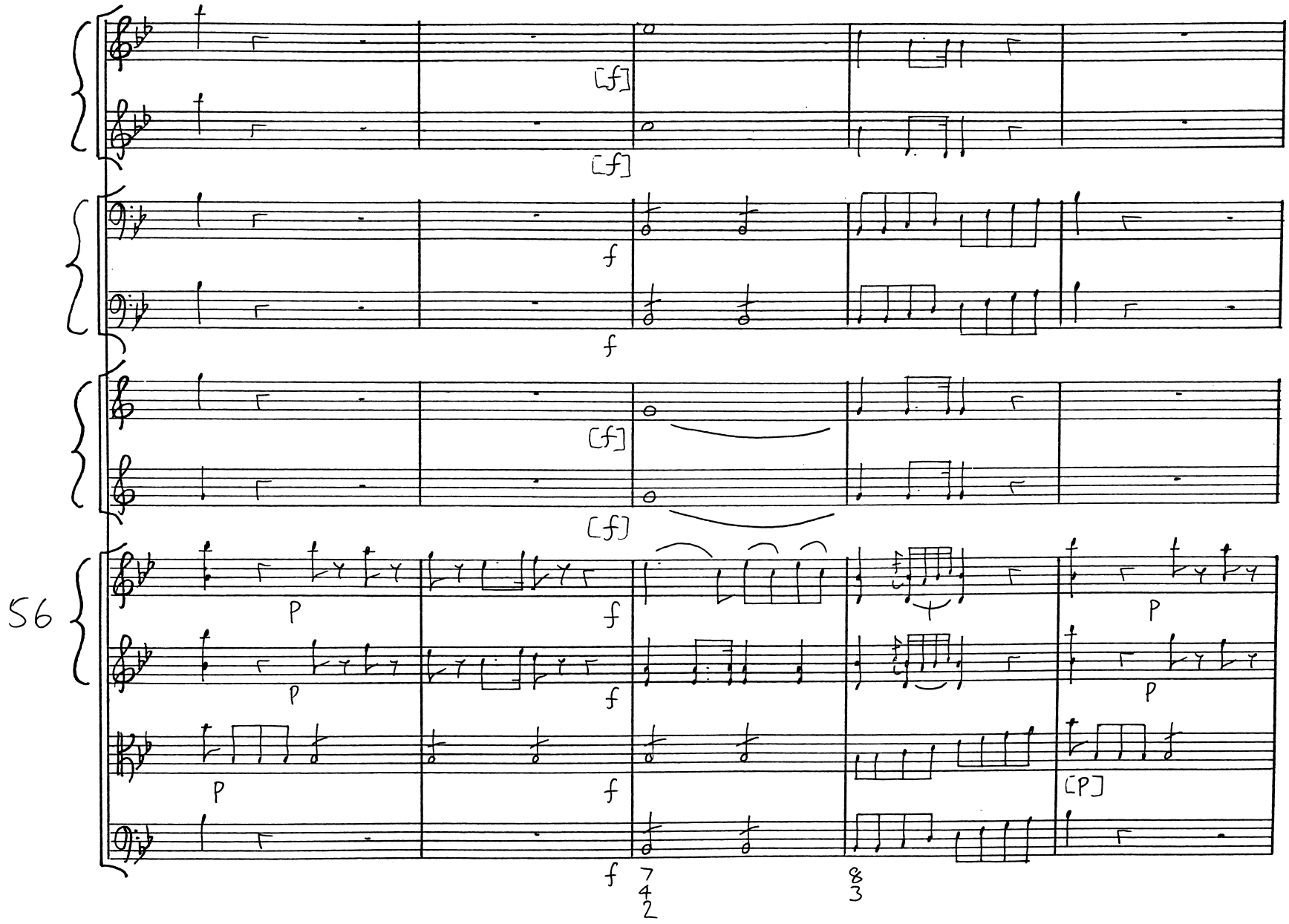
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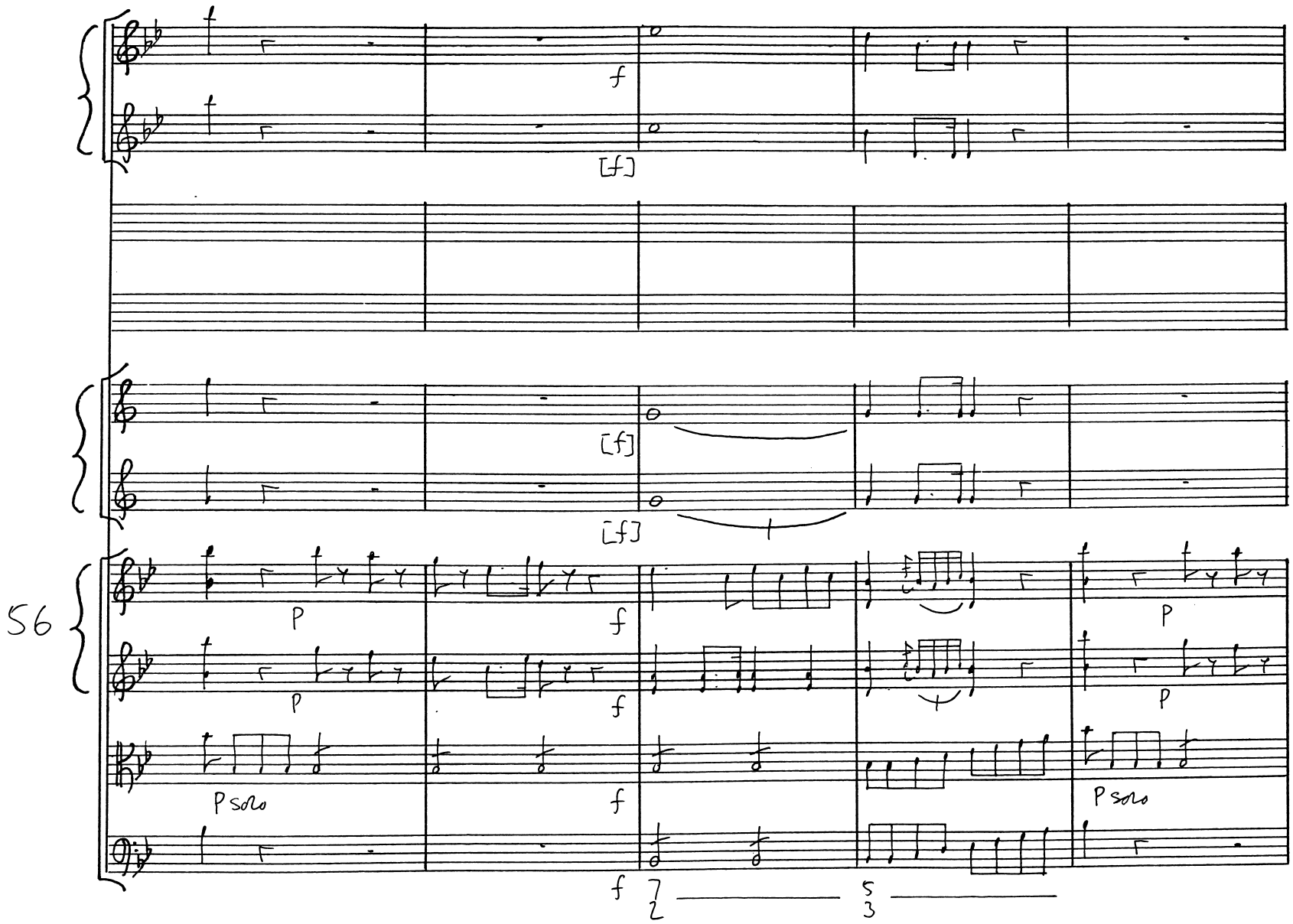
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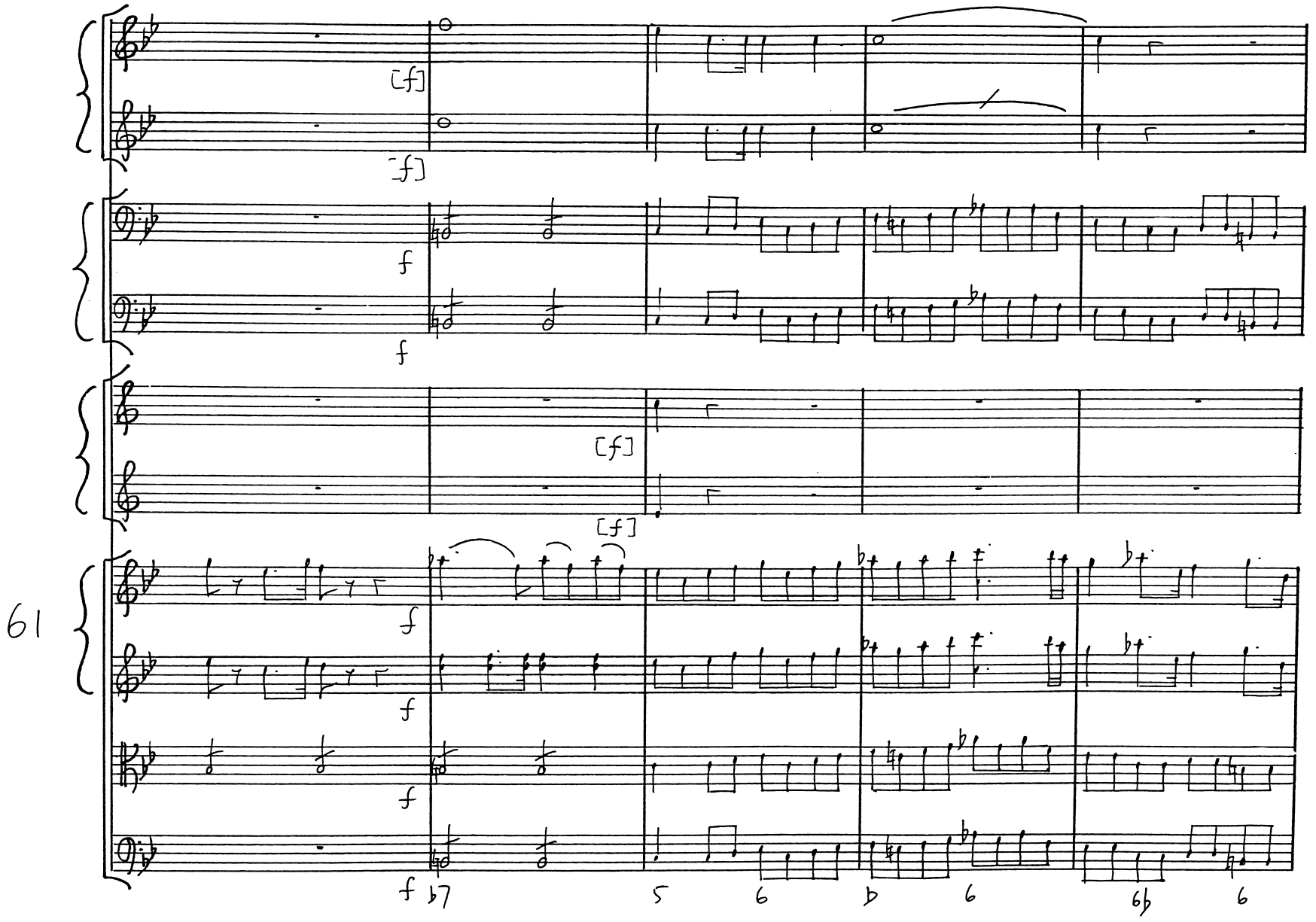
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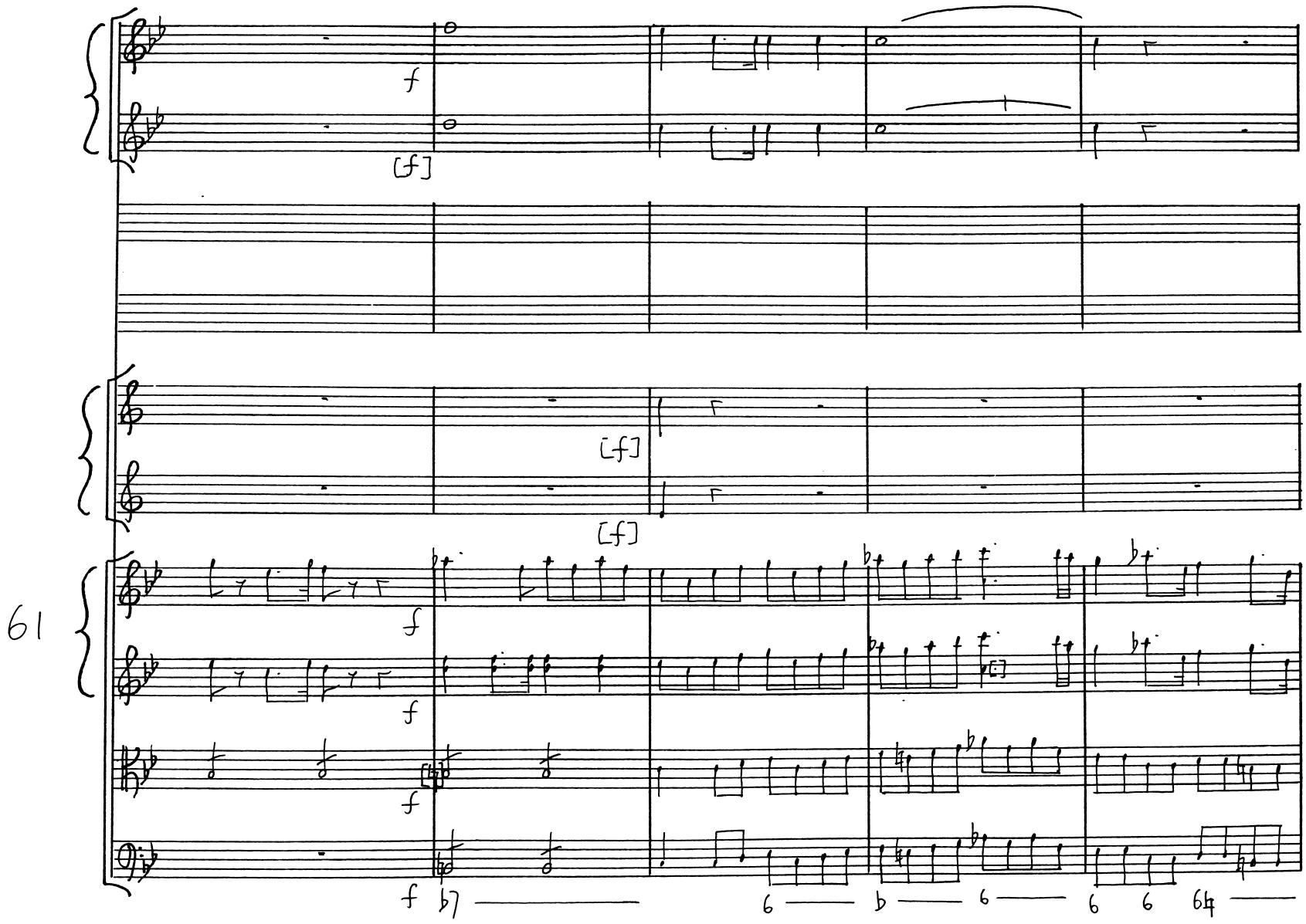
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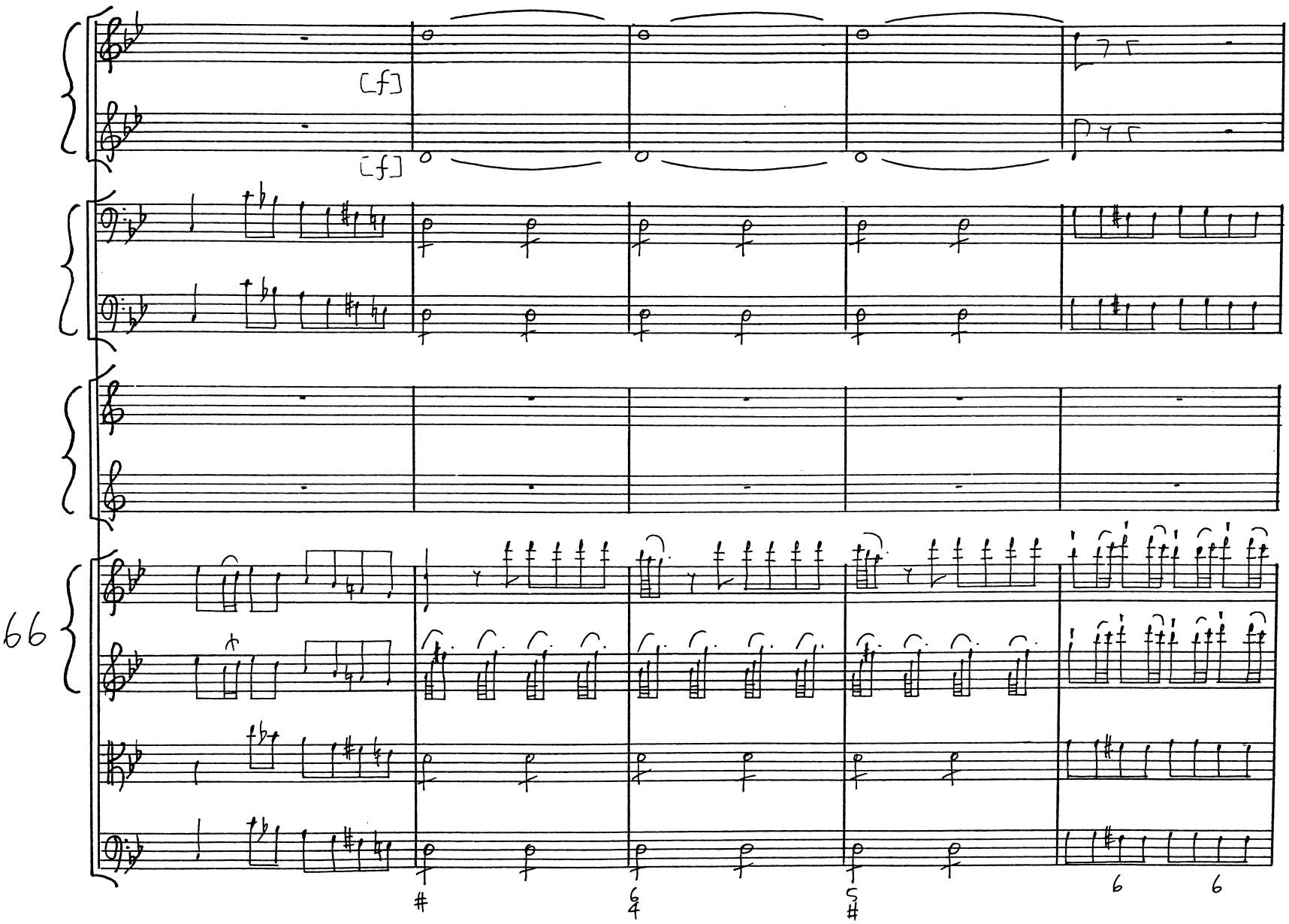
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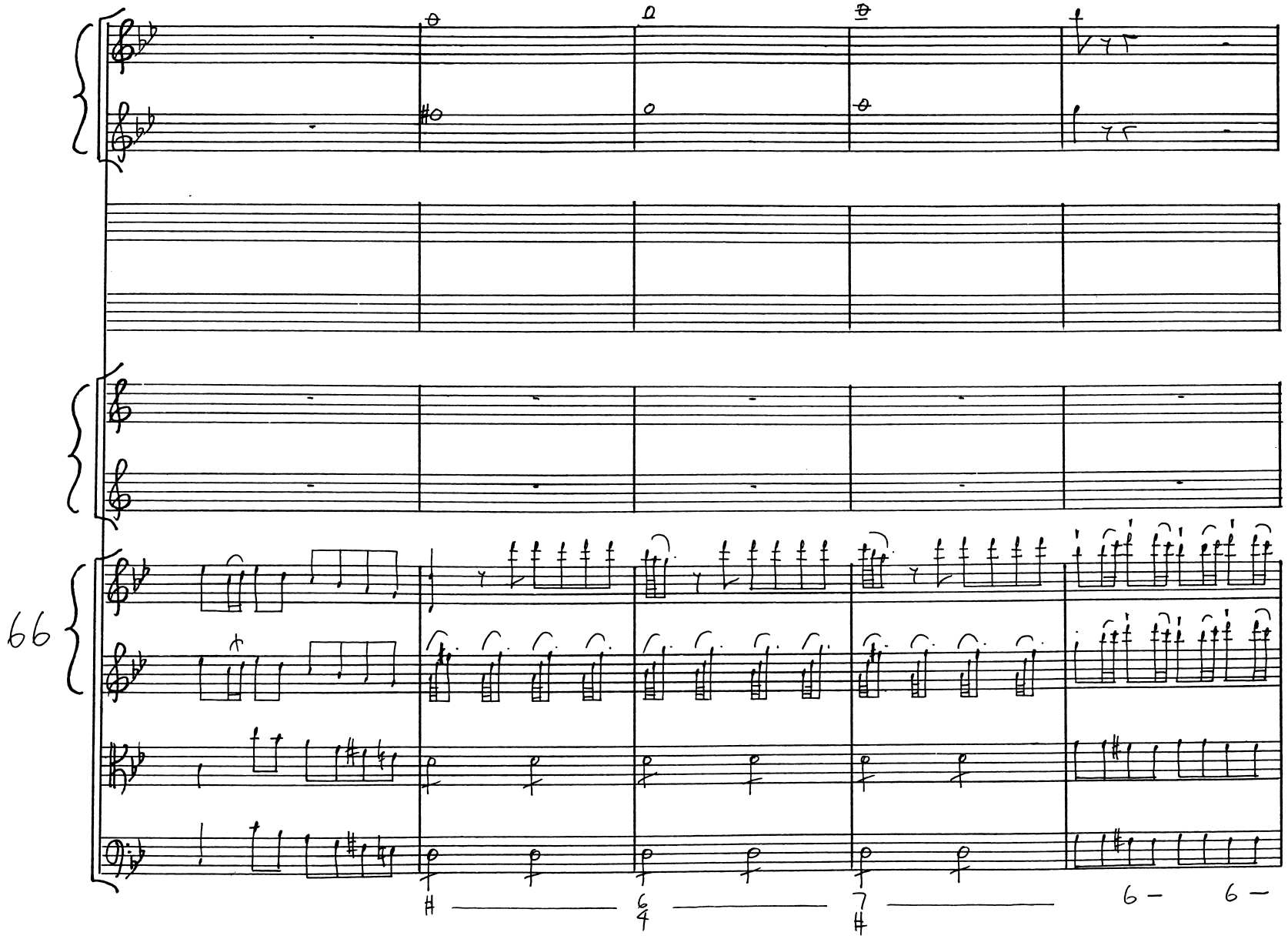
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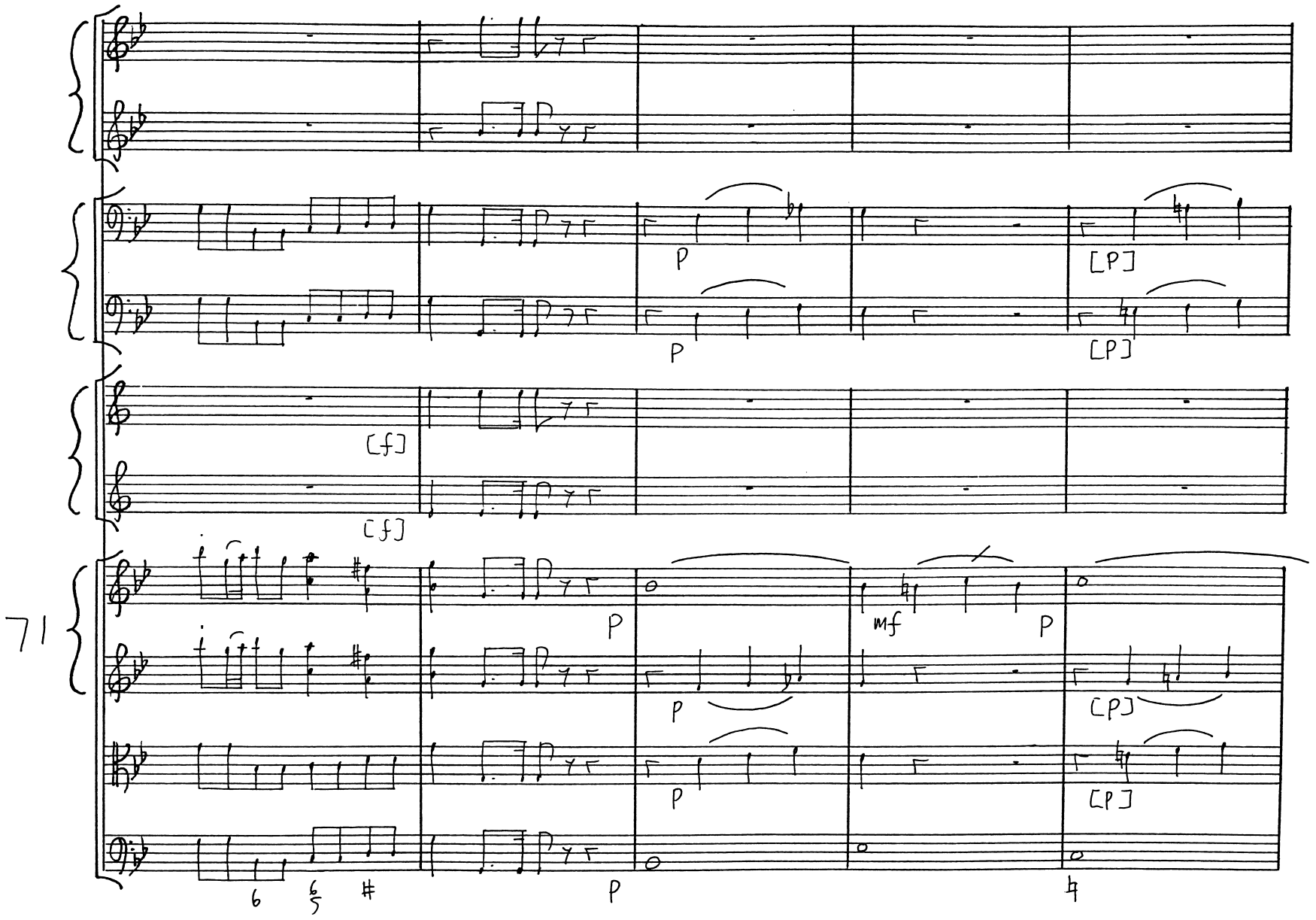
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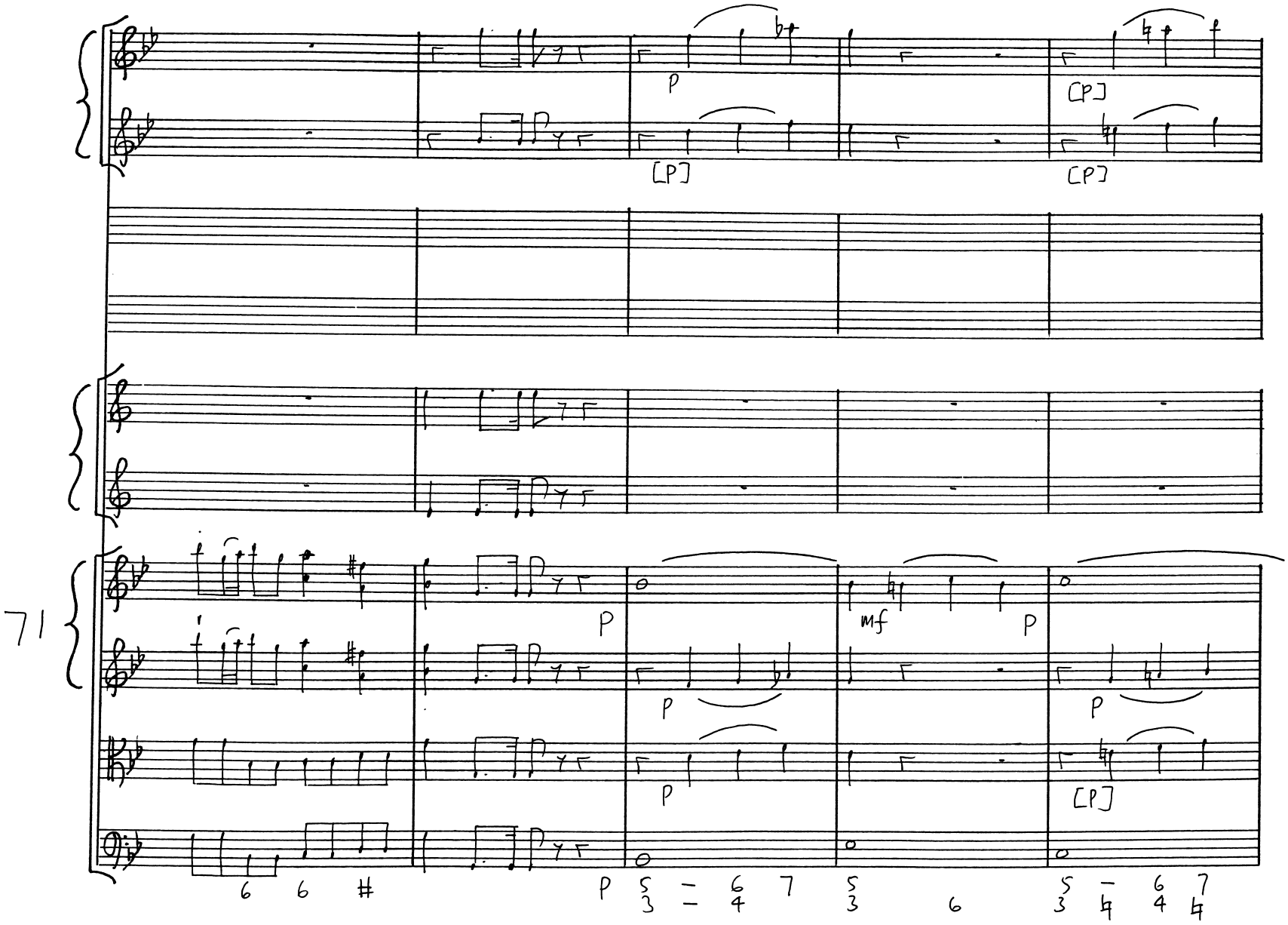
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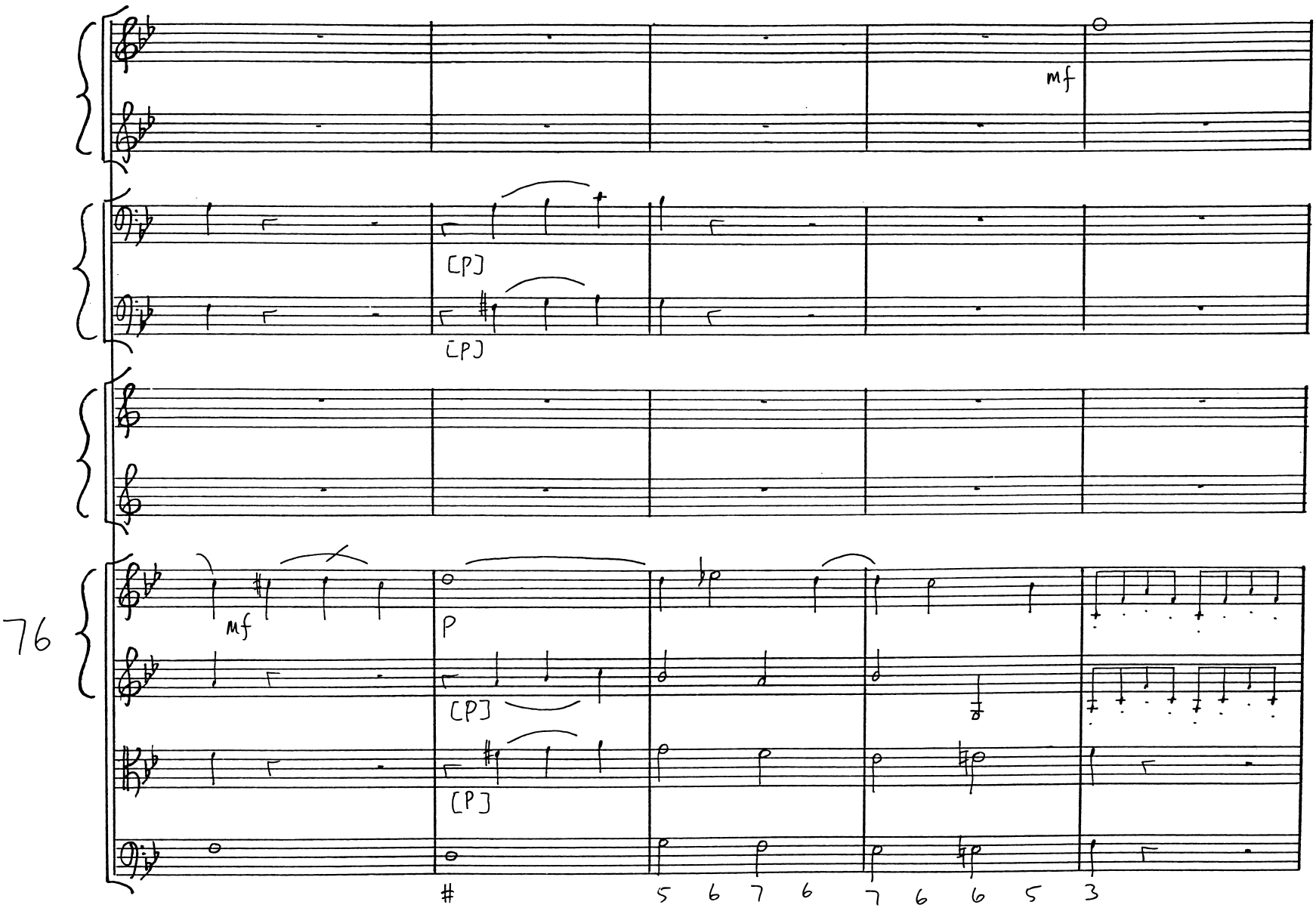
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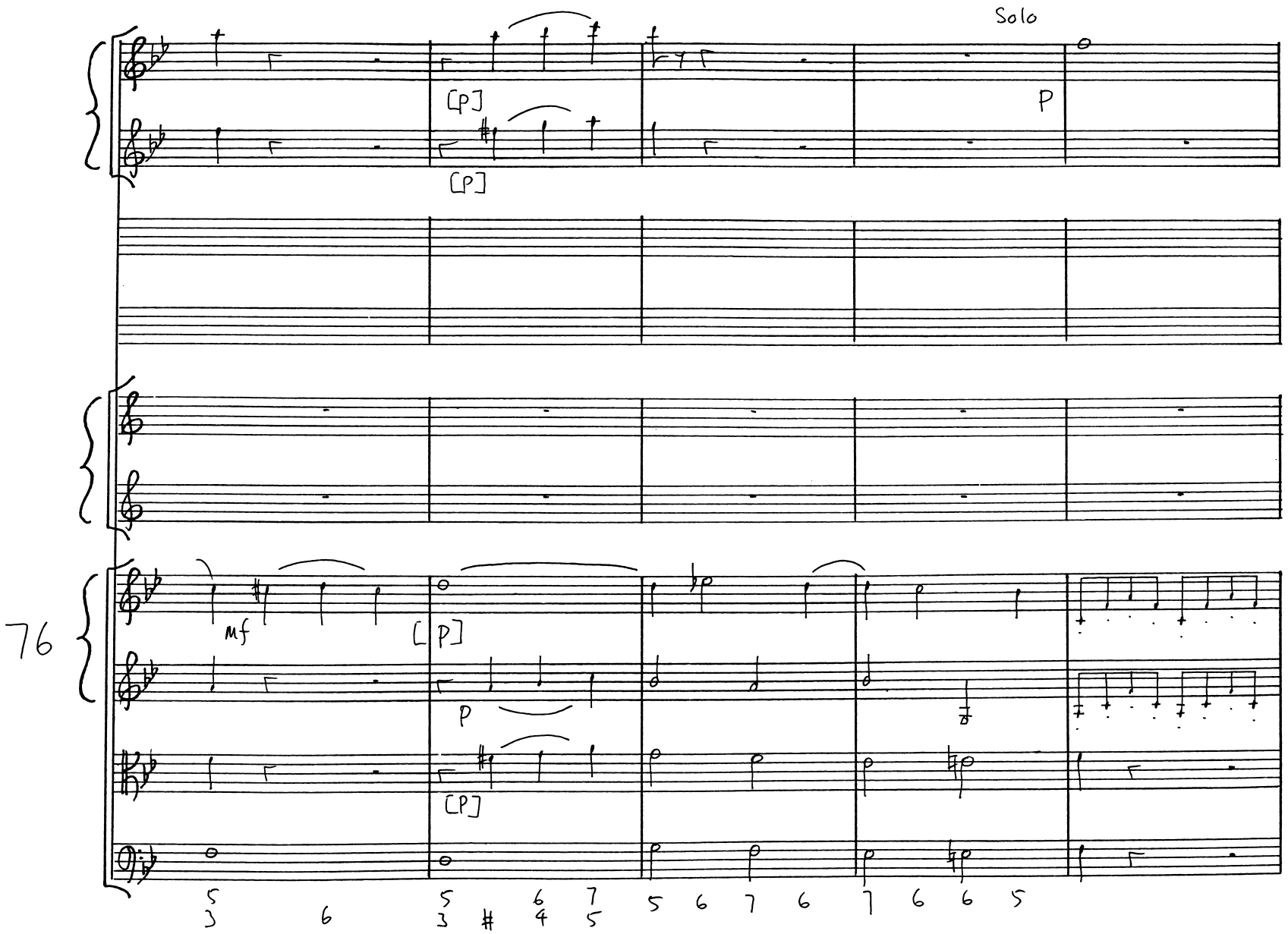
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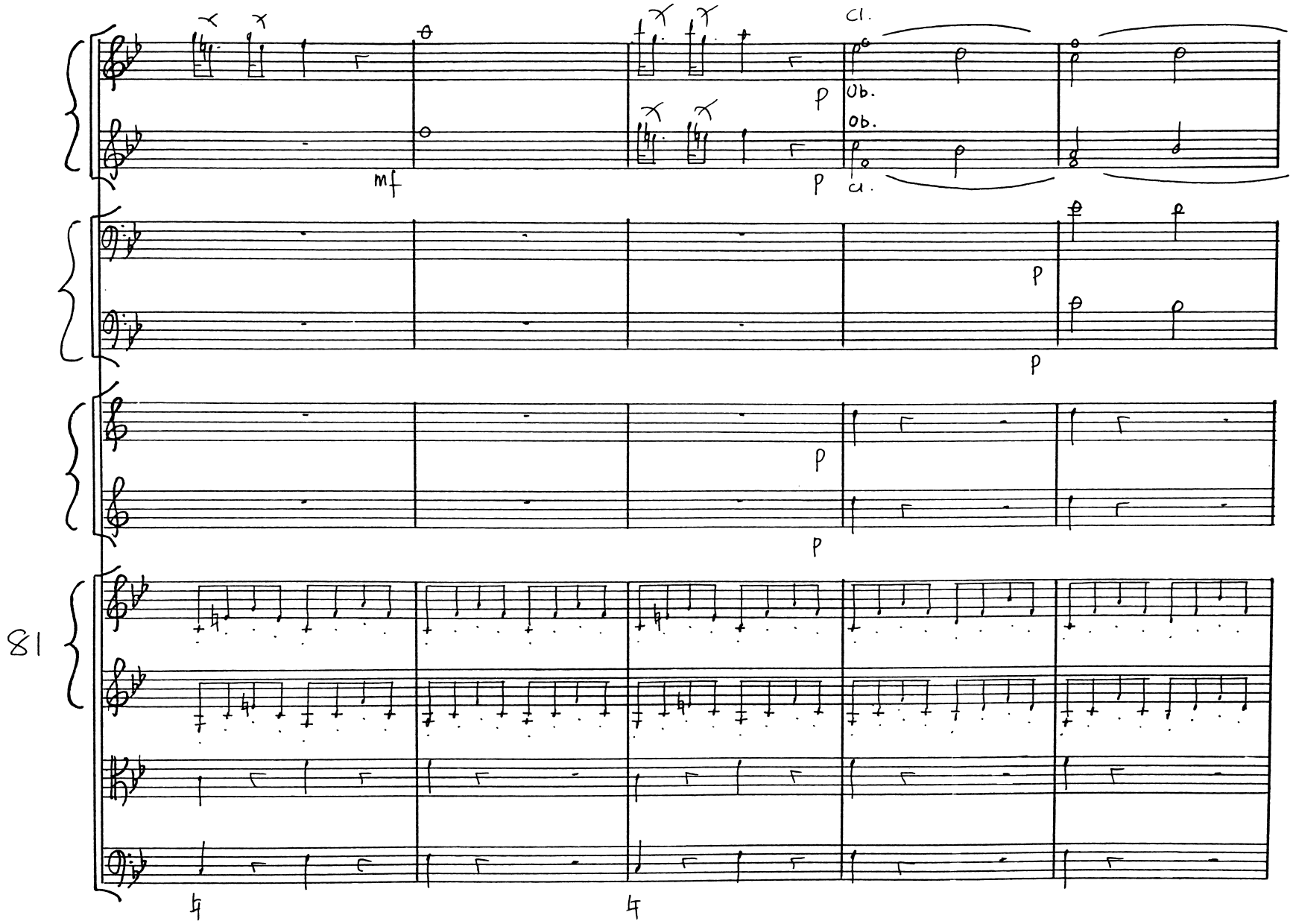
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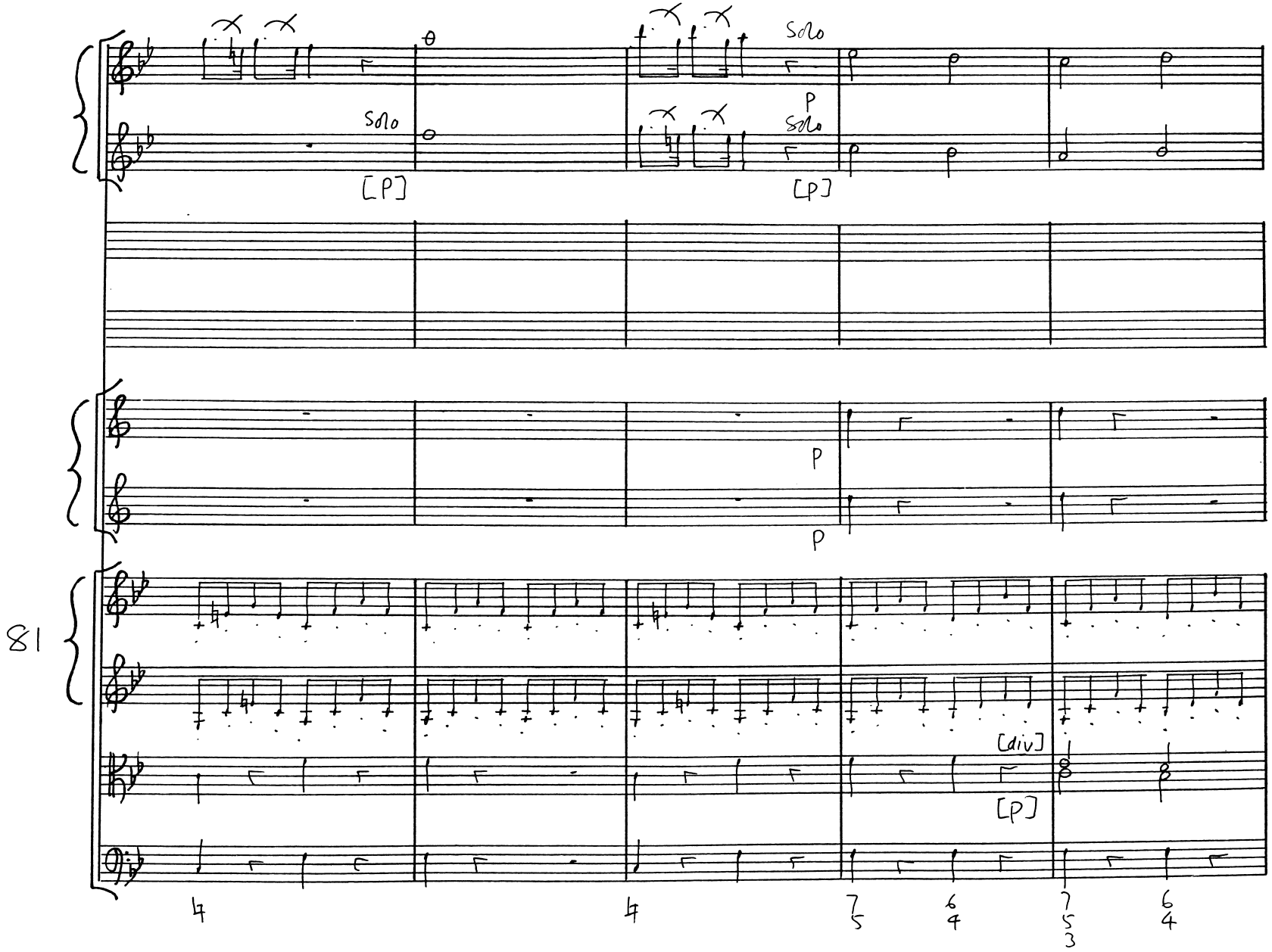
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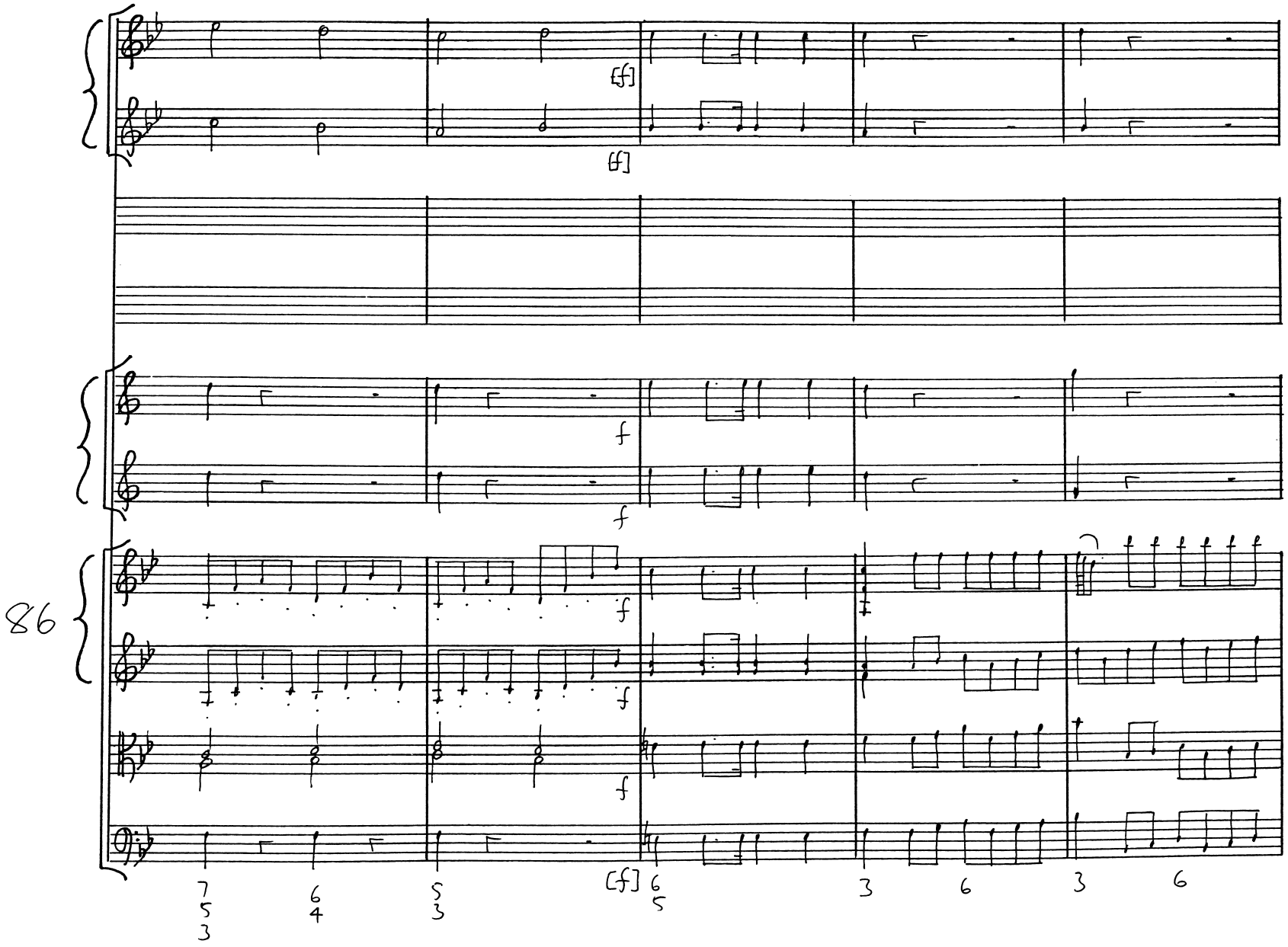
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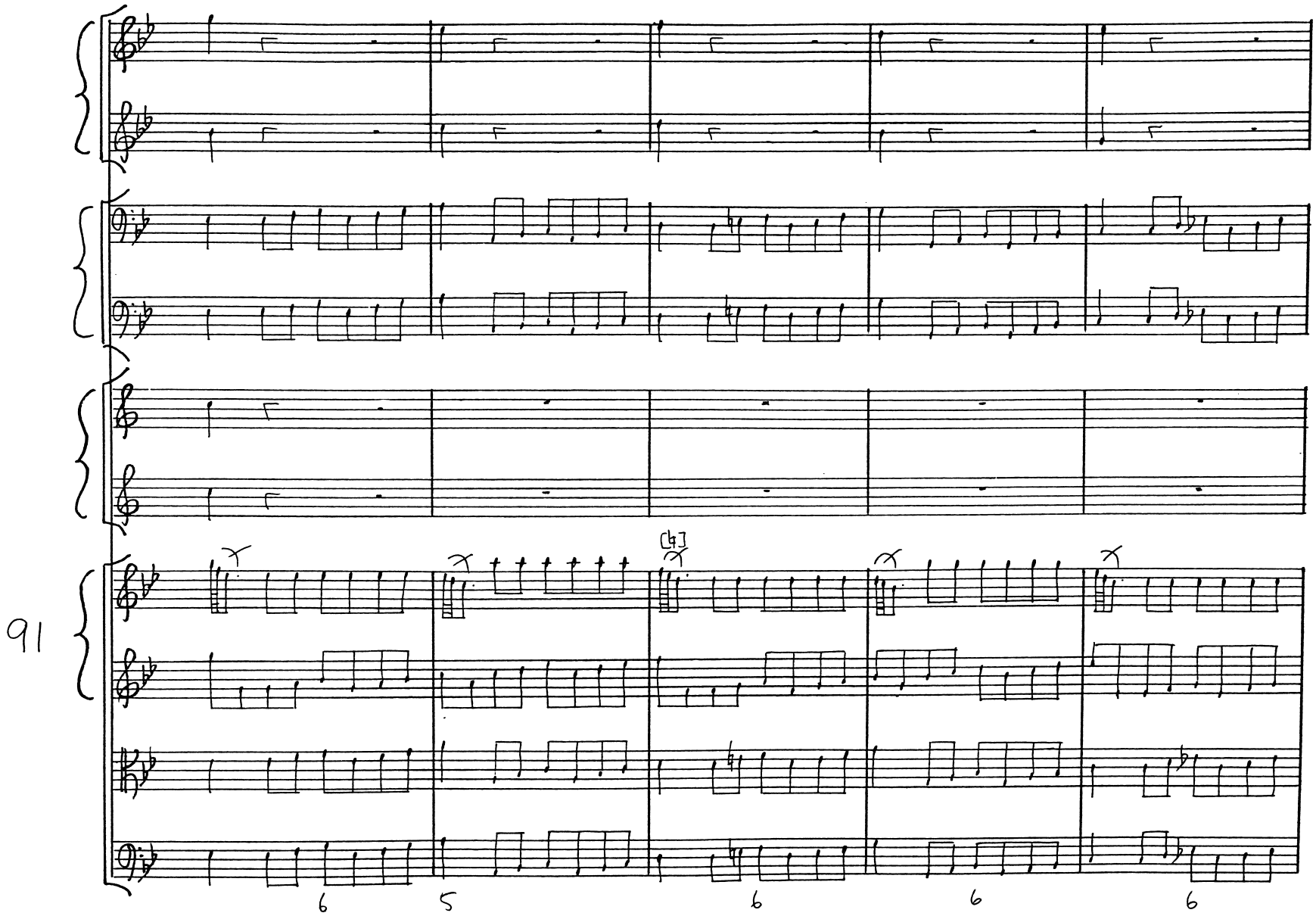
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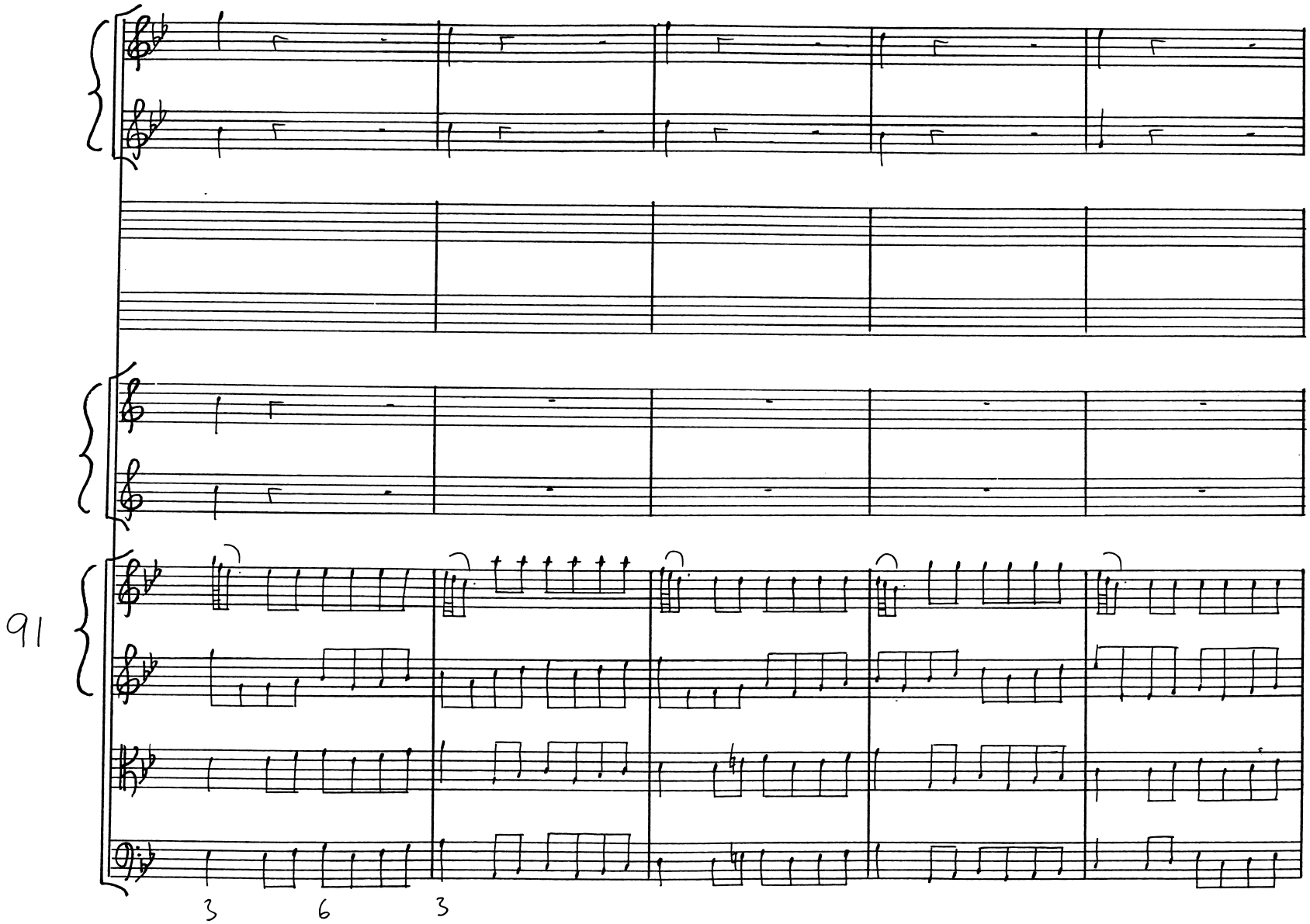
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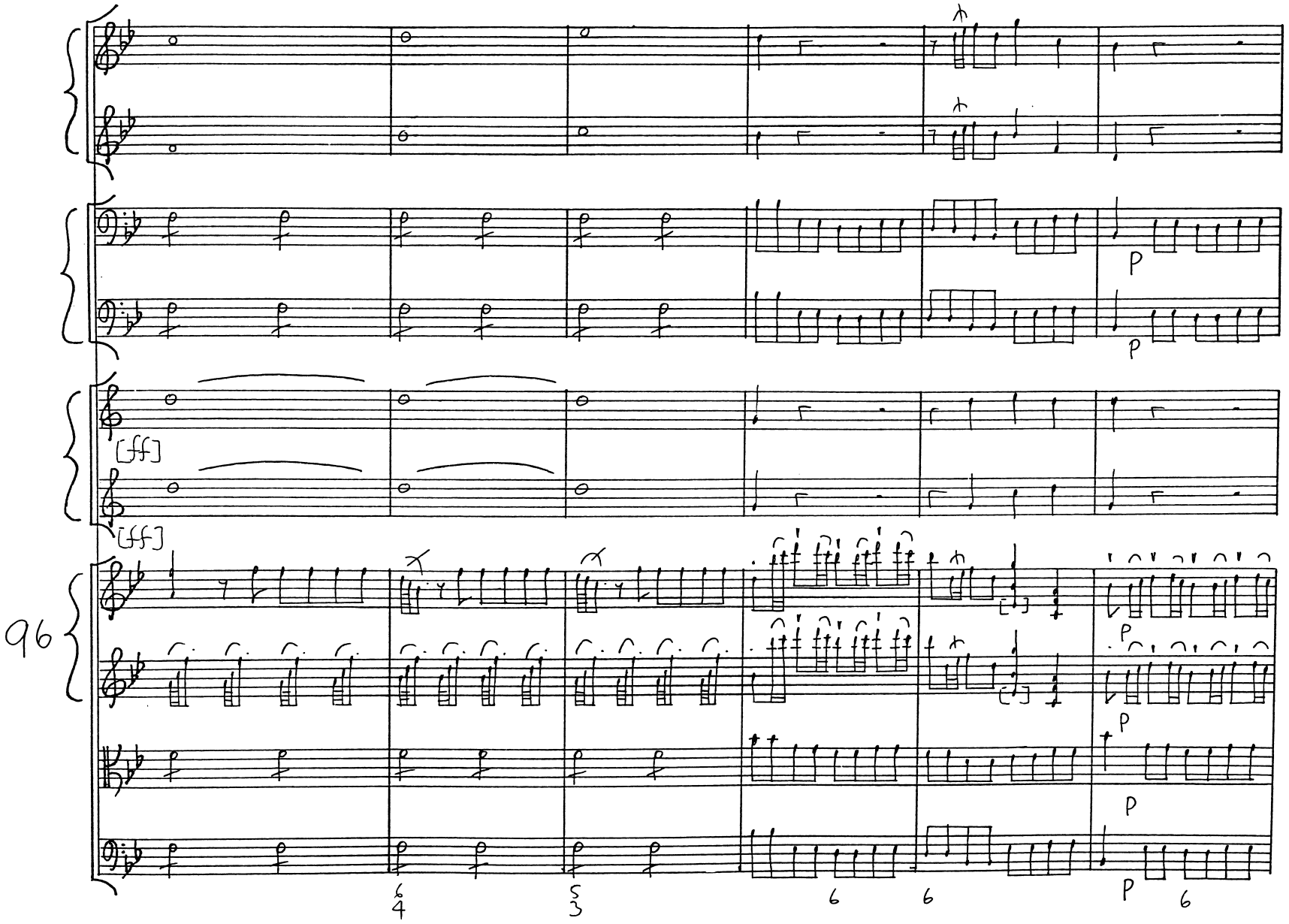
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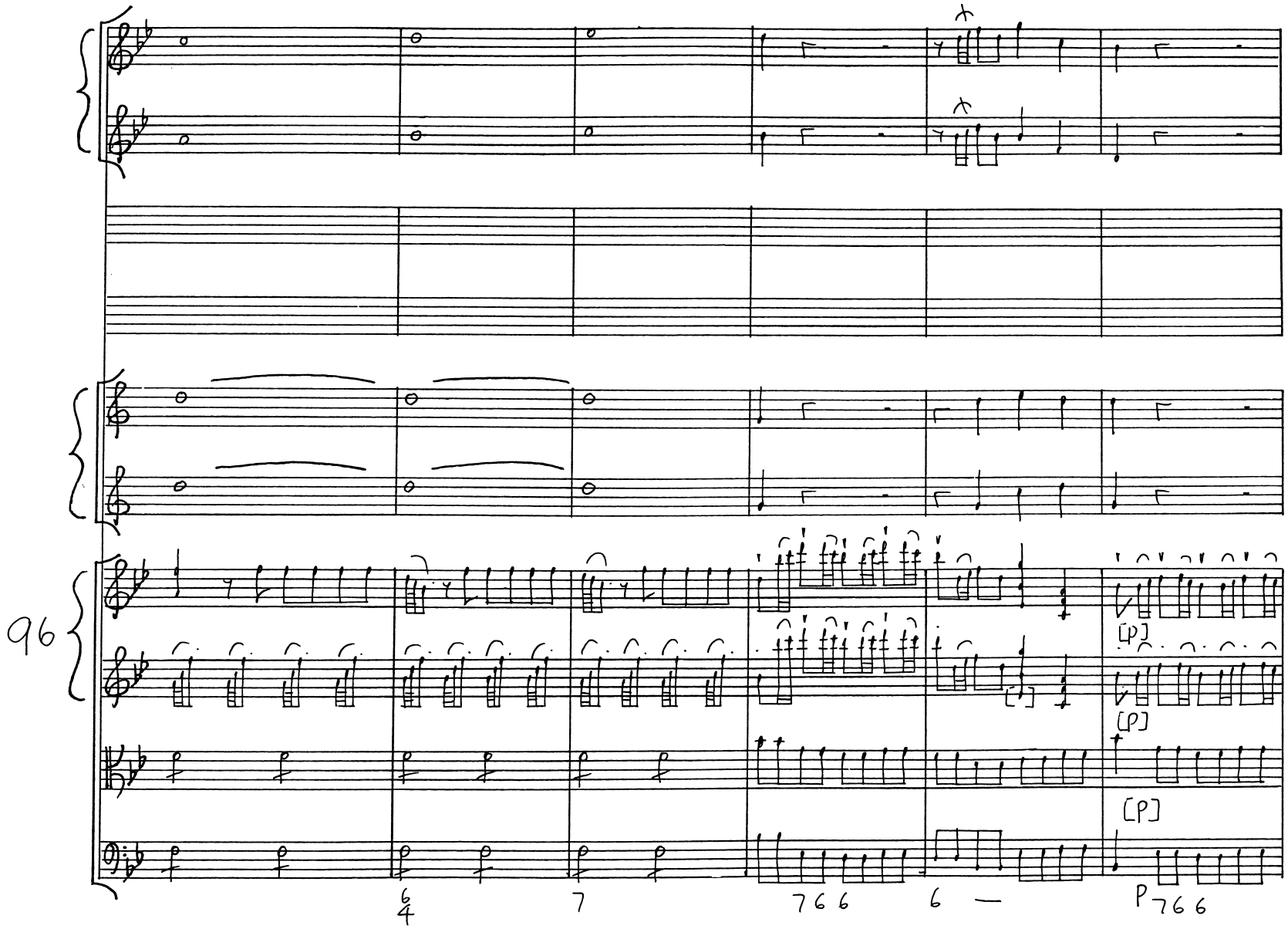
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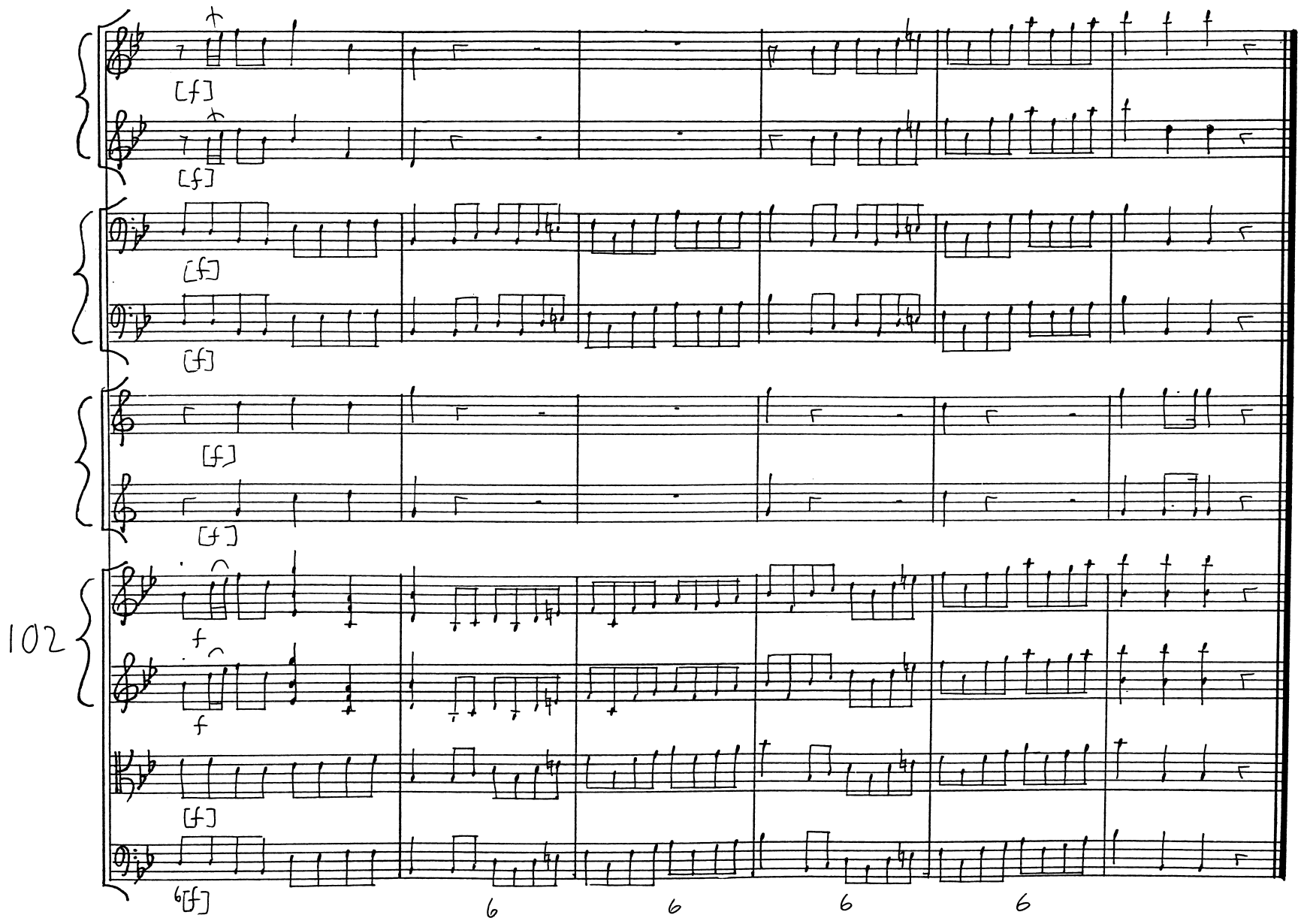
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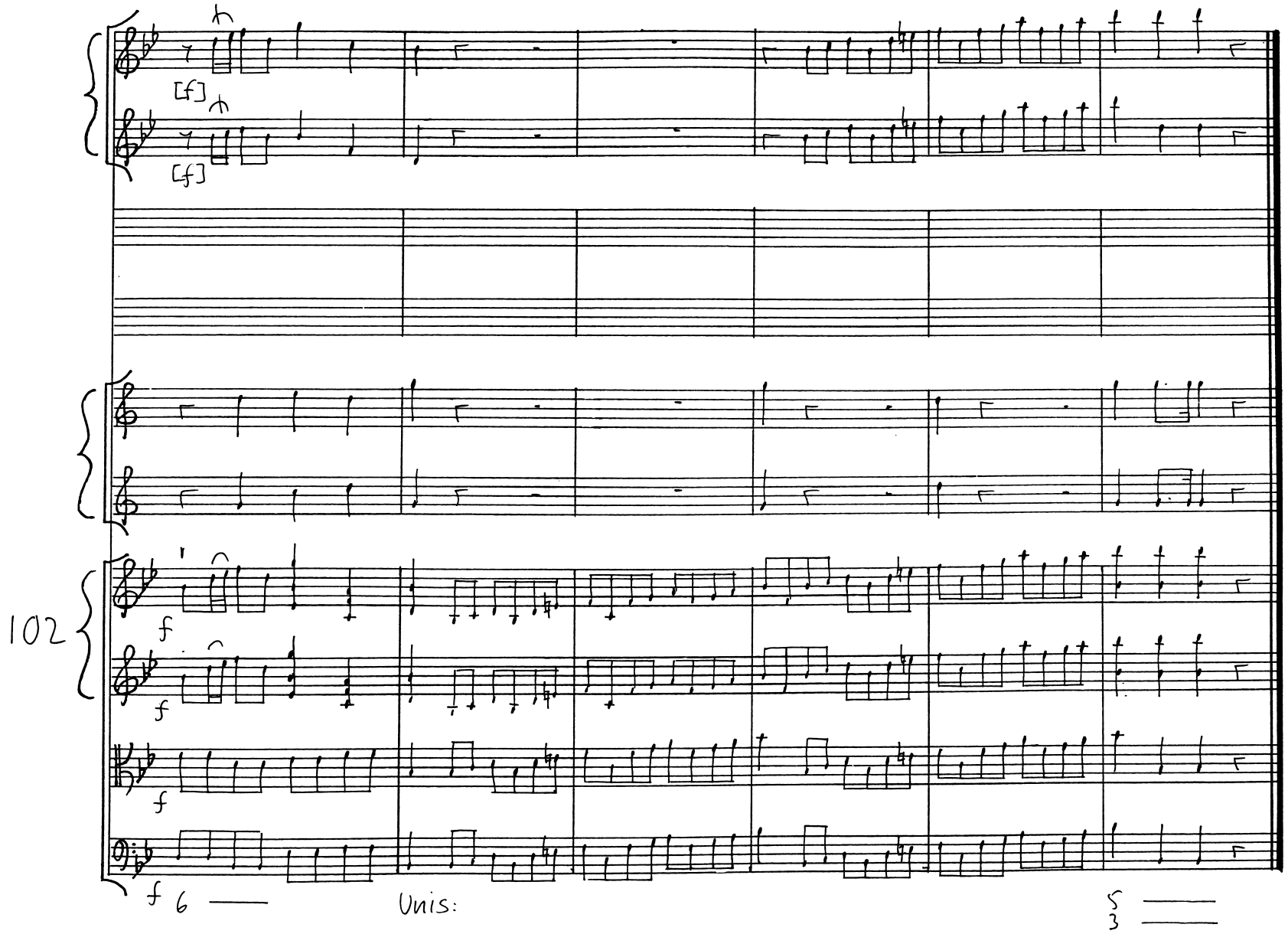
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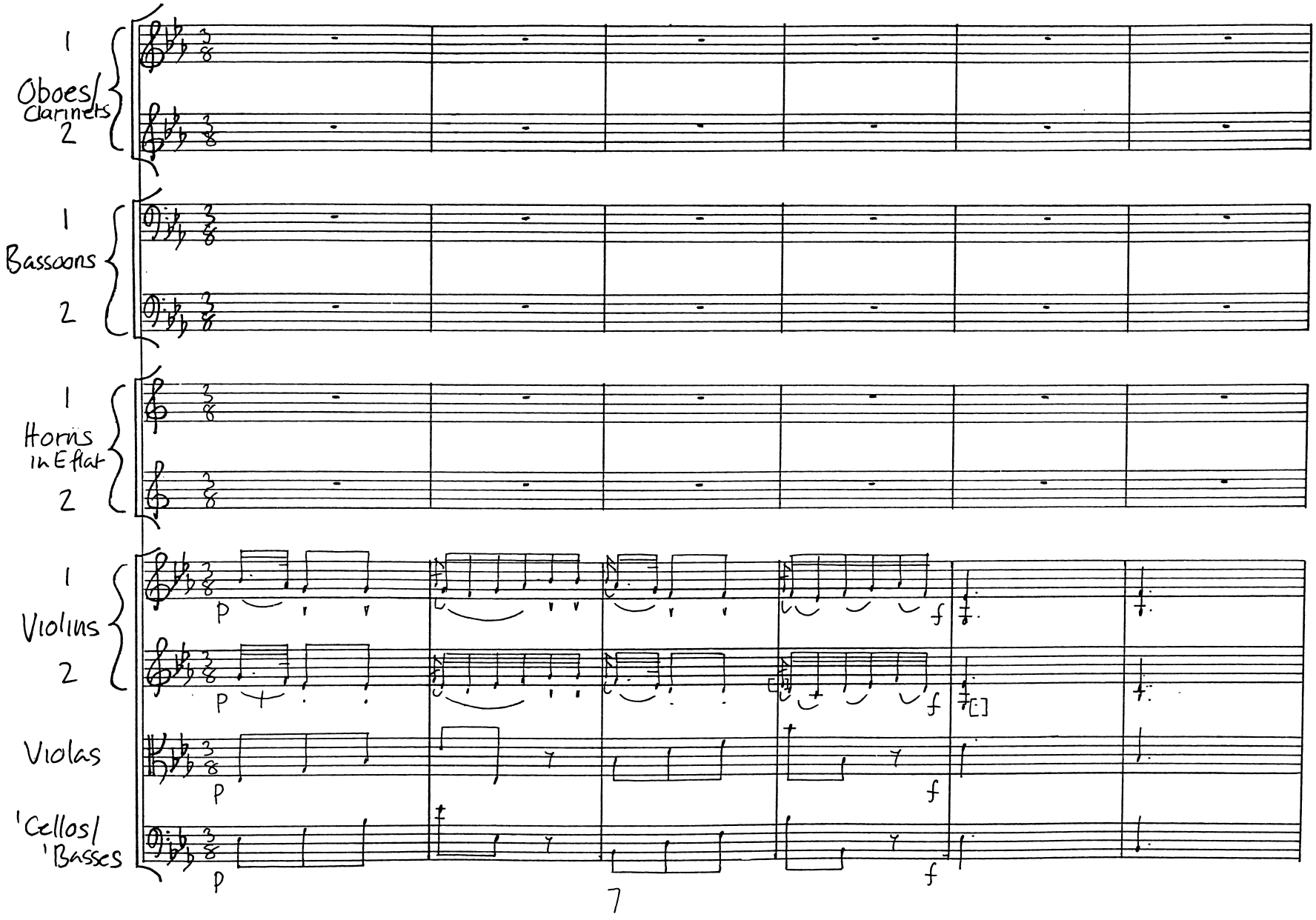
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Oboes/
Clarinets
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Violas
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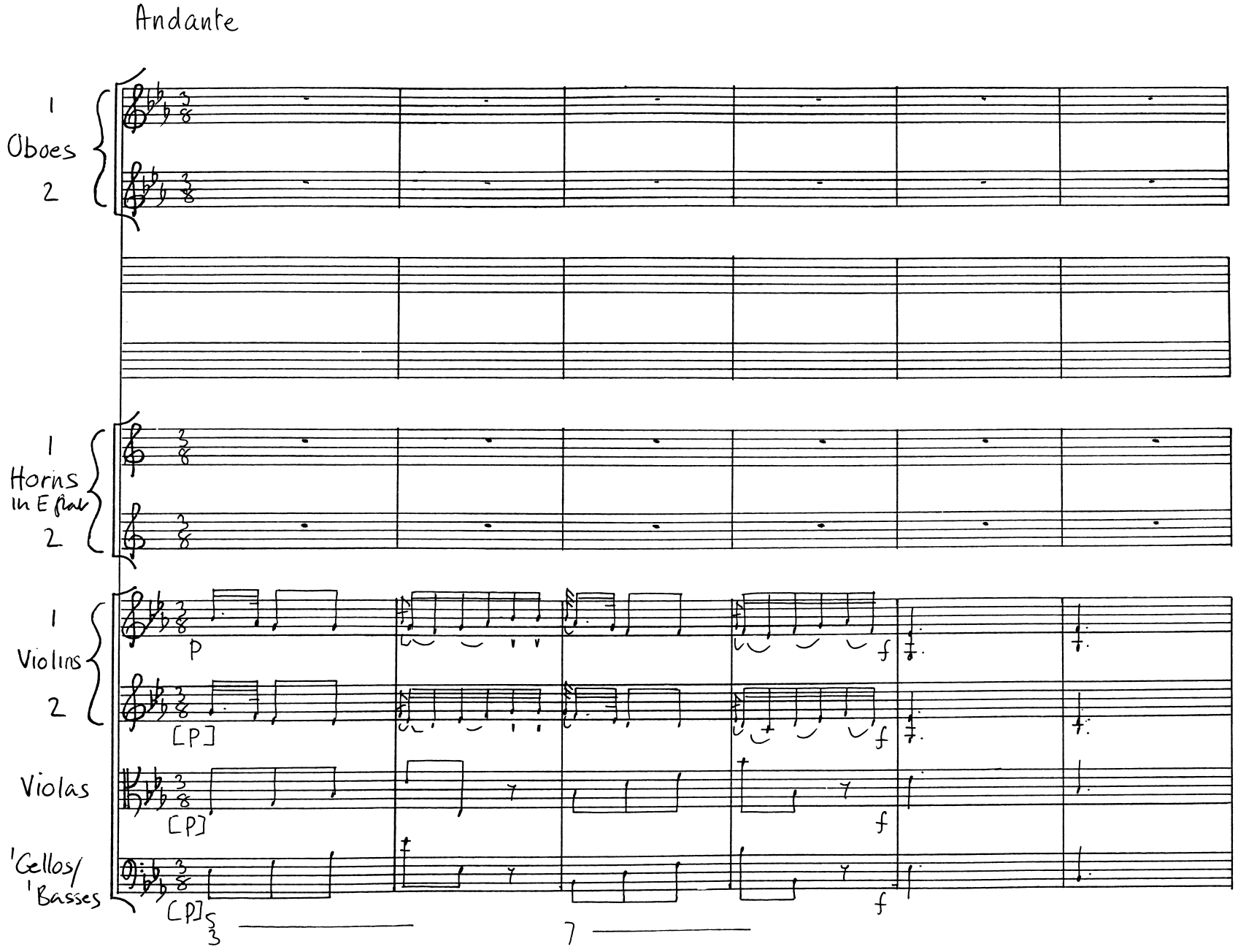
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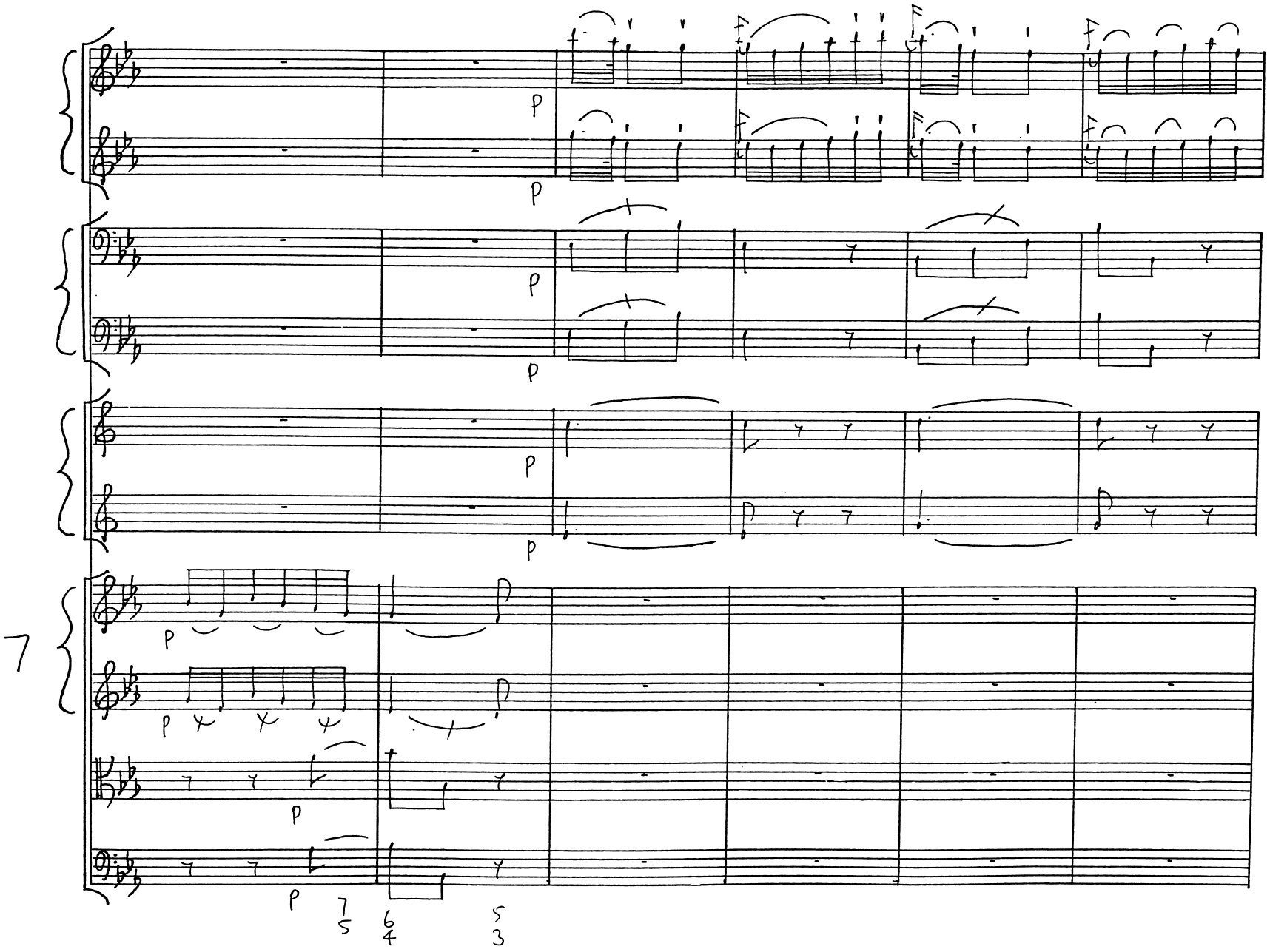
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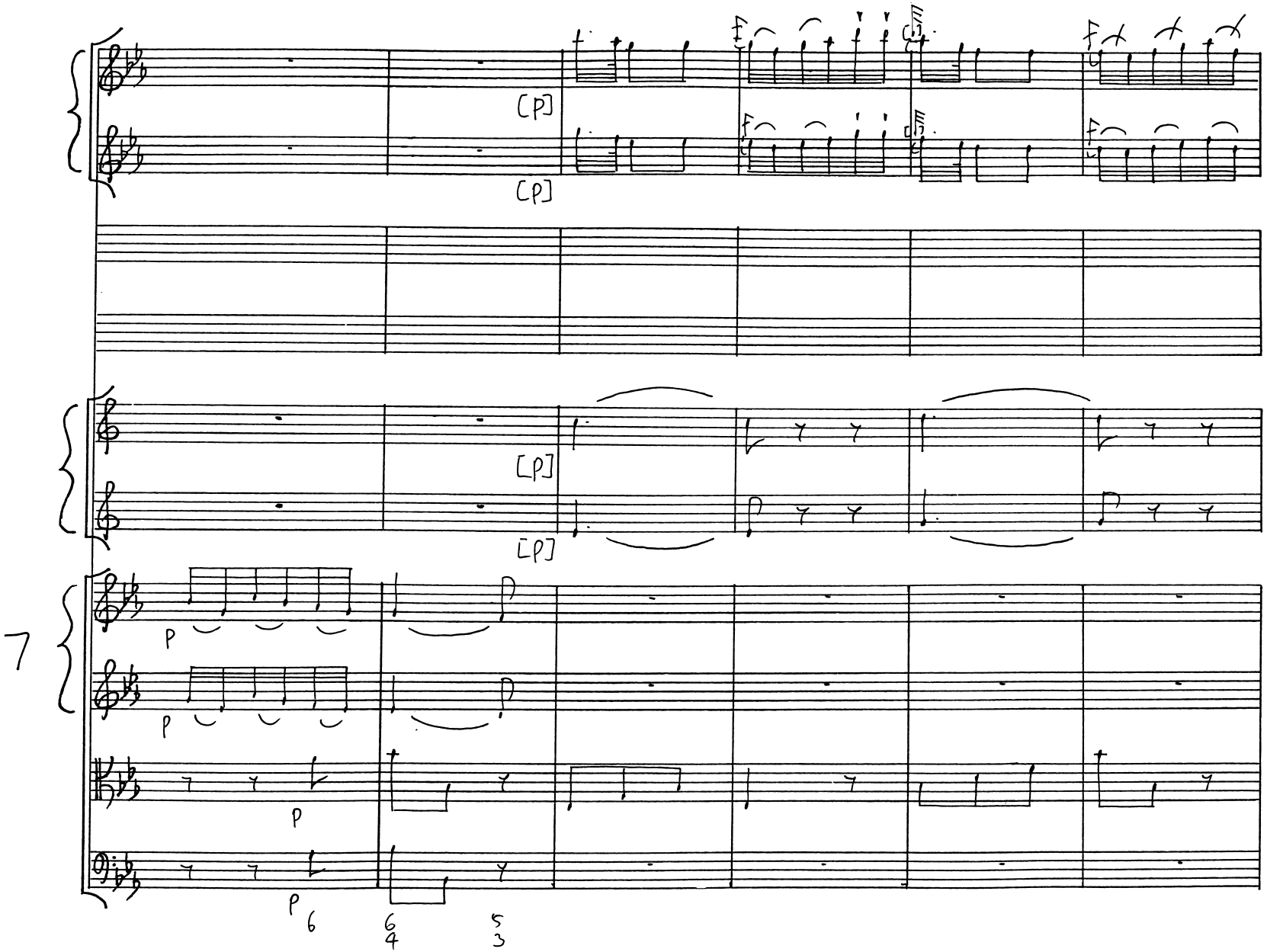
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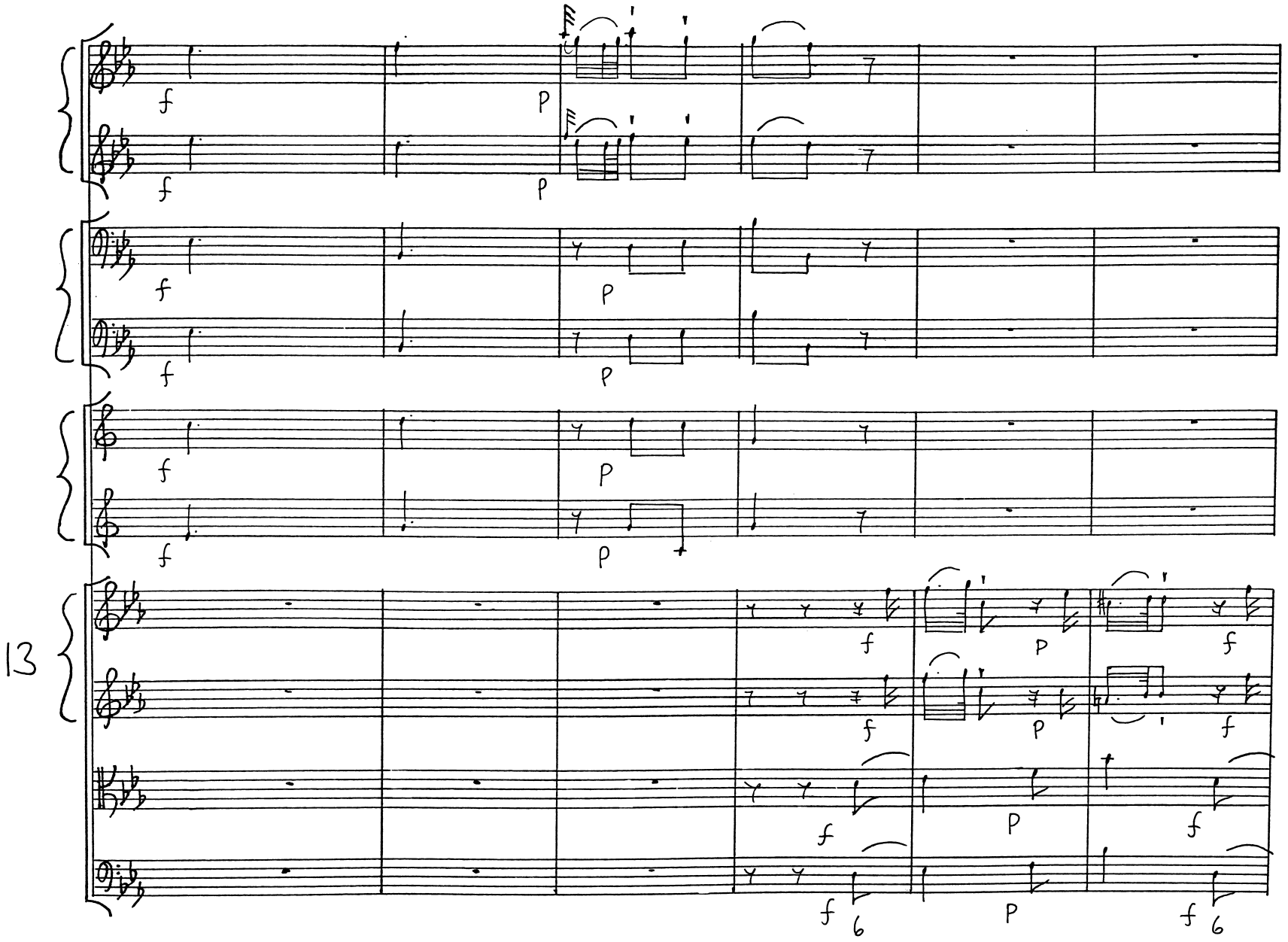
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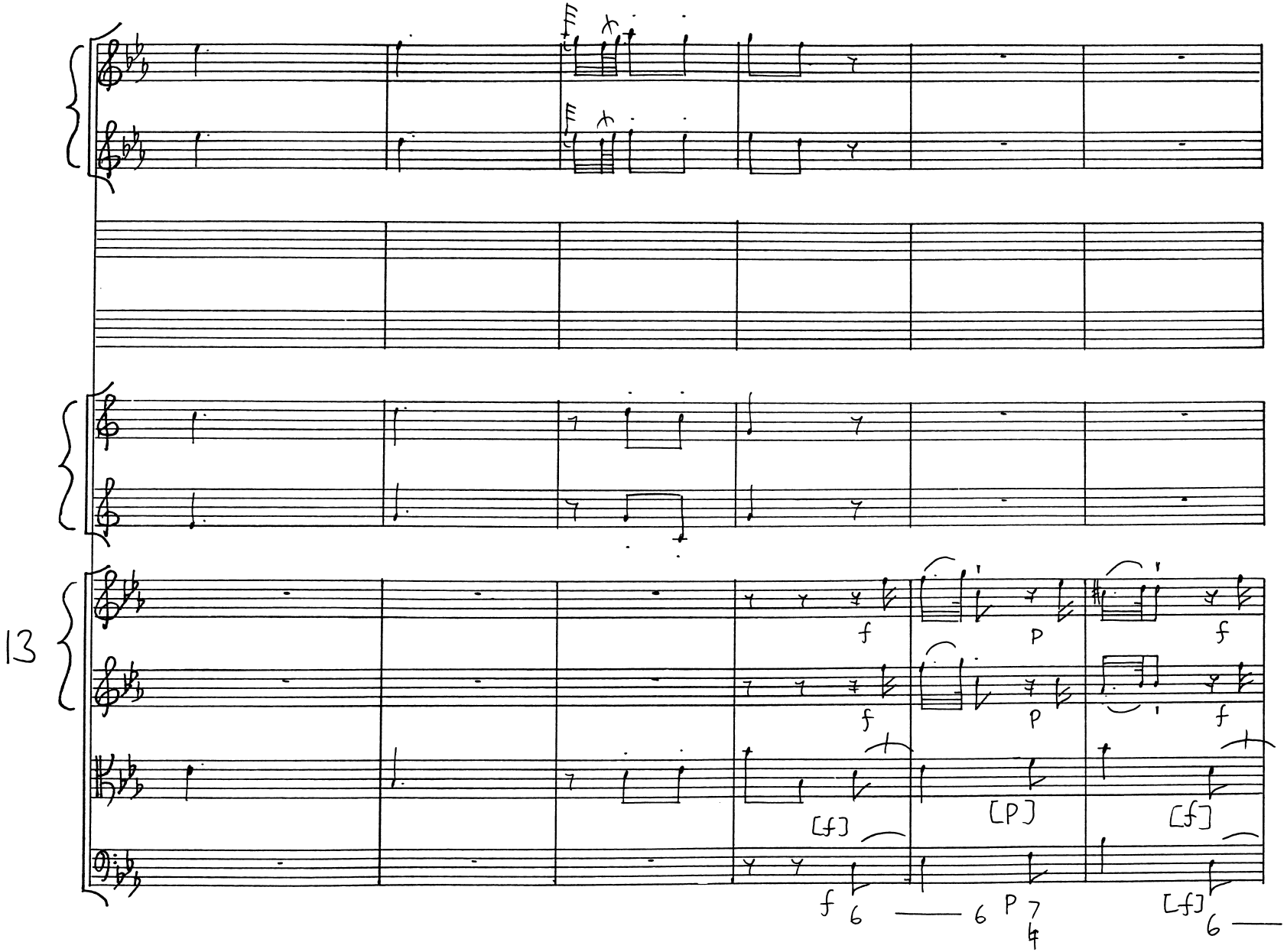
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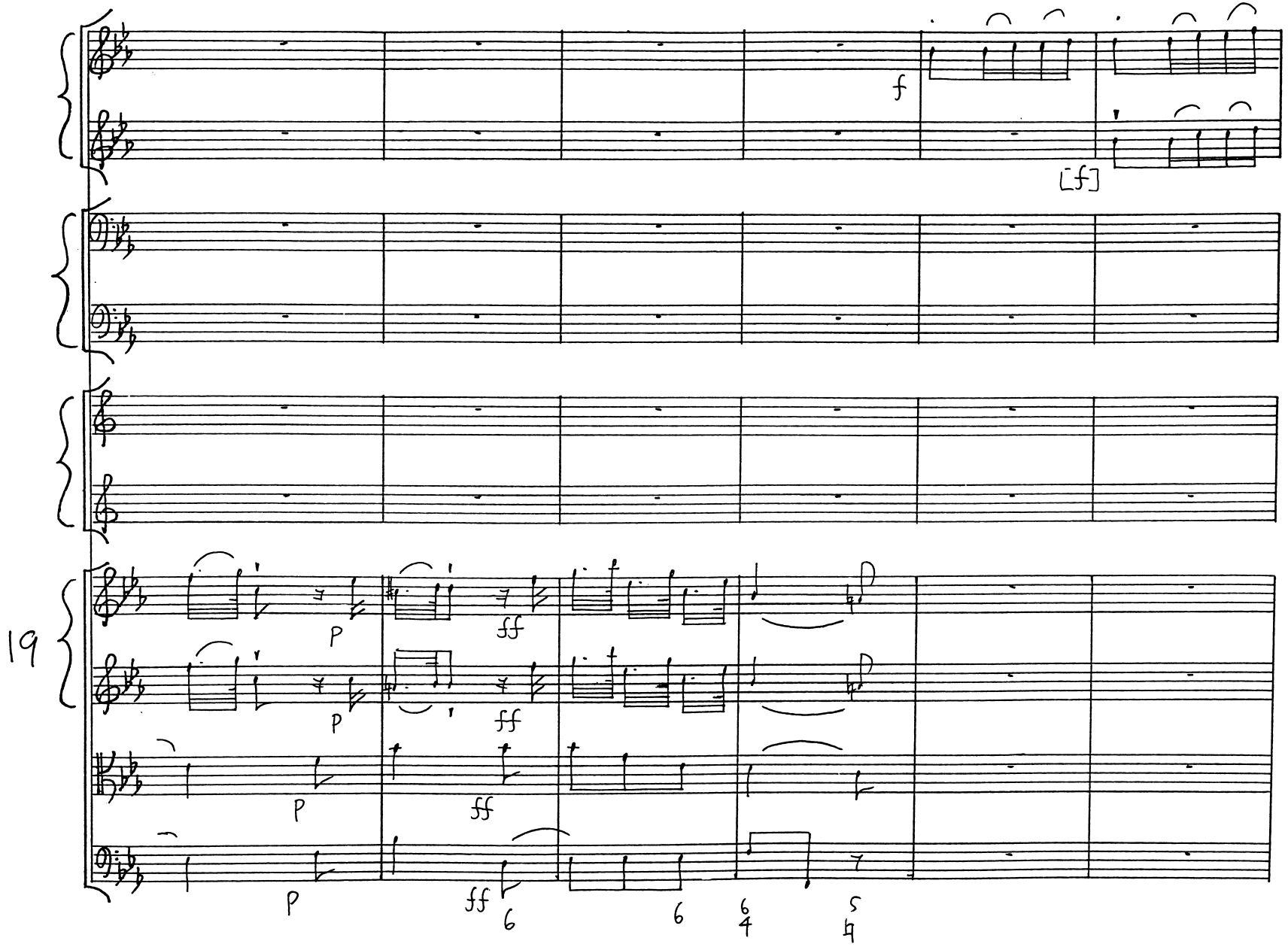
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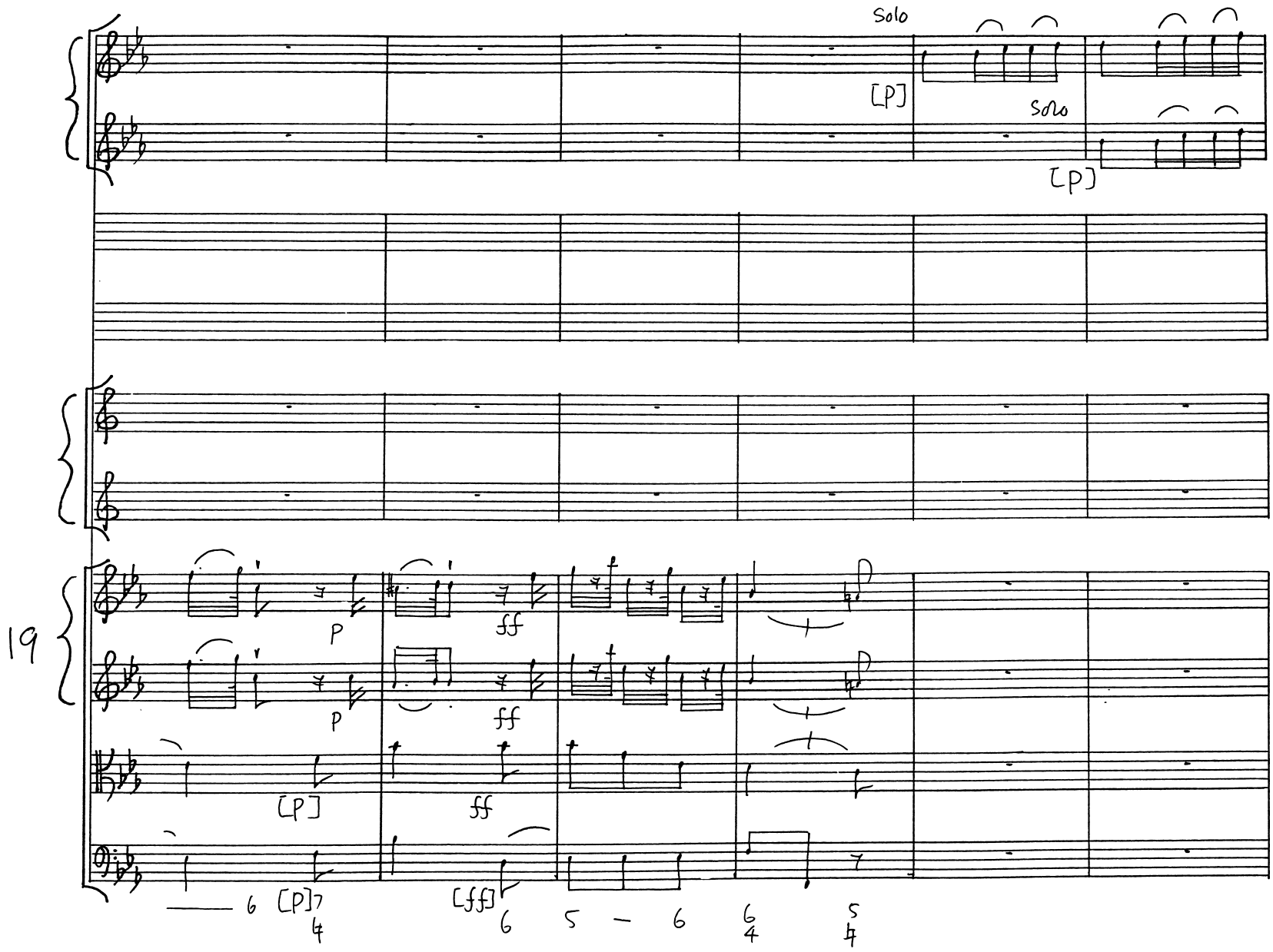
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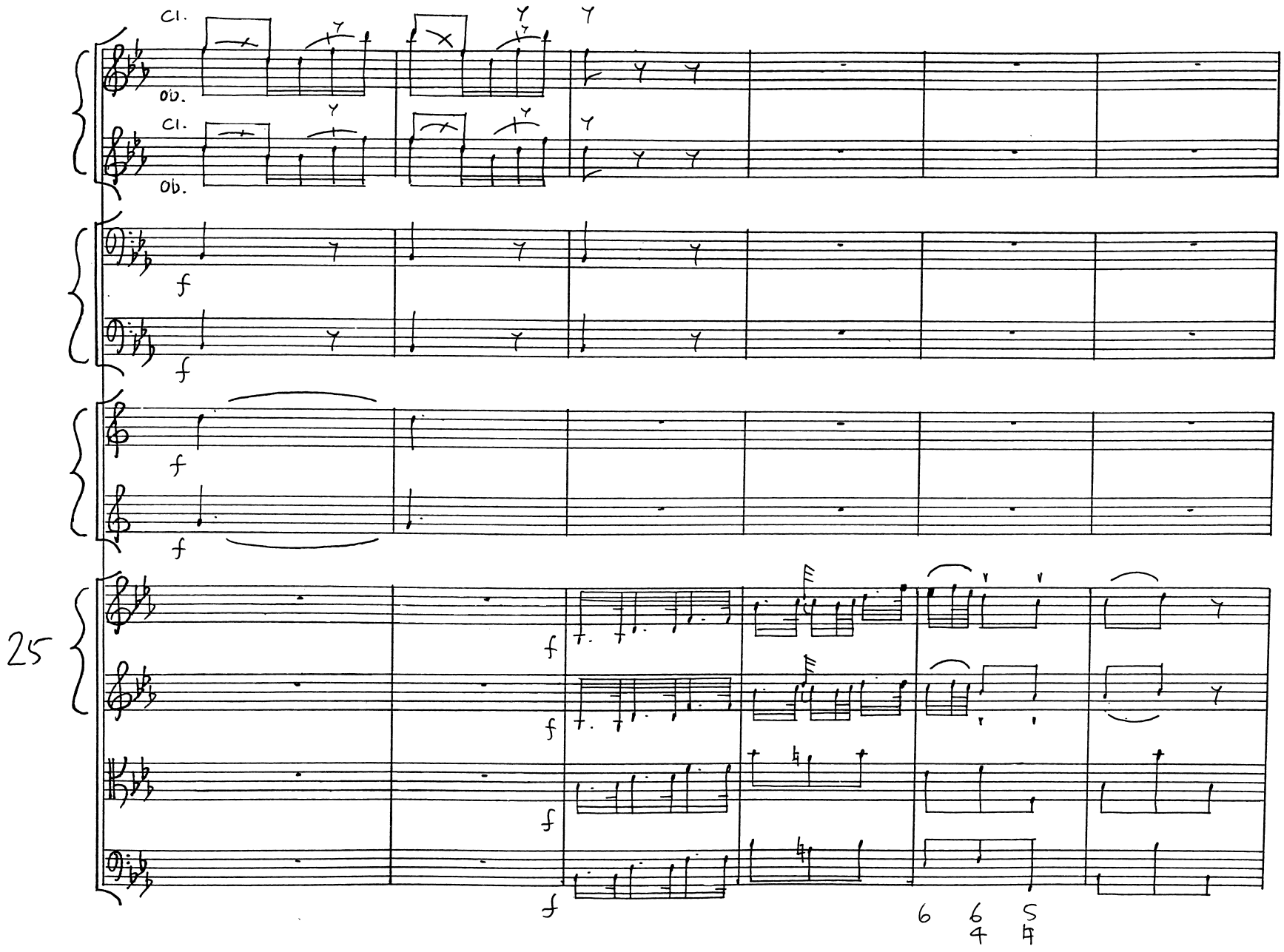
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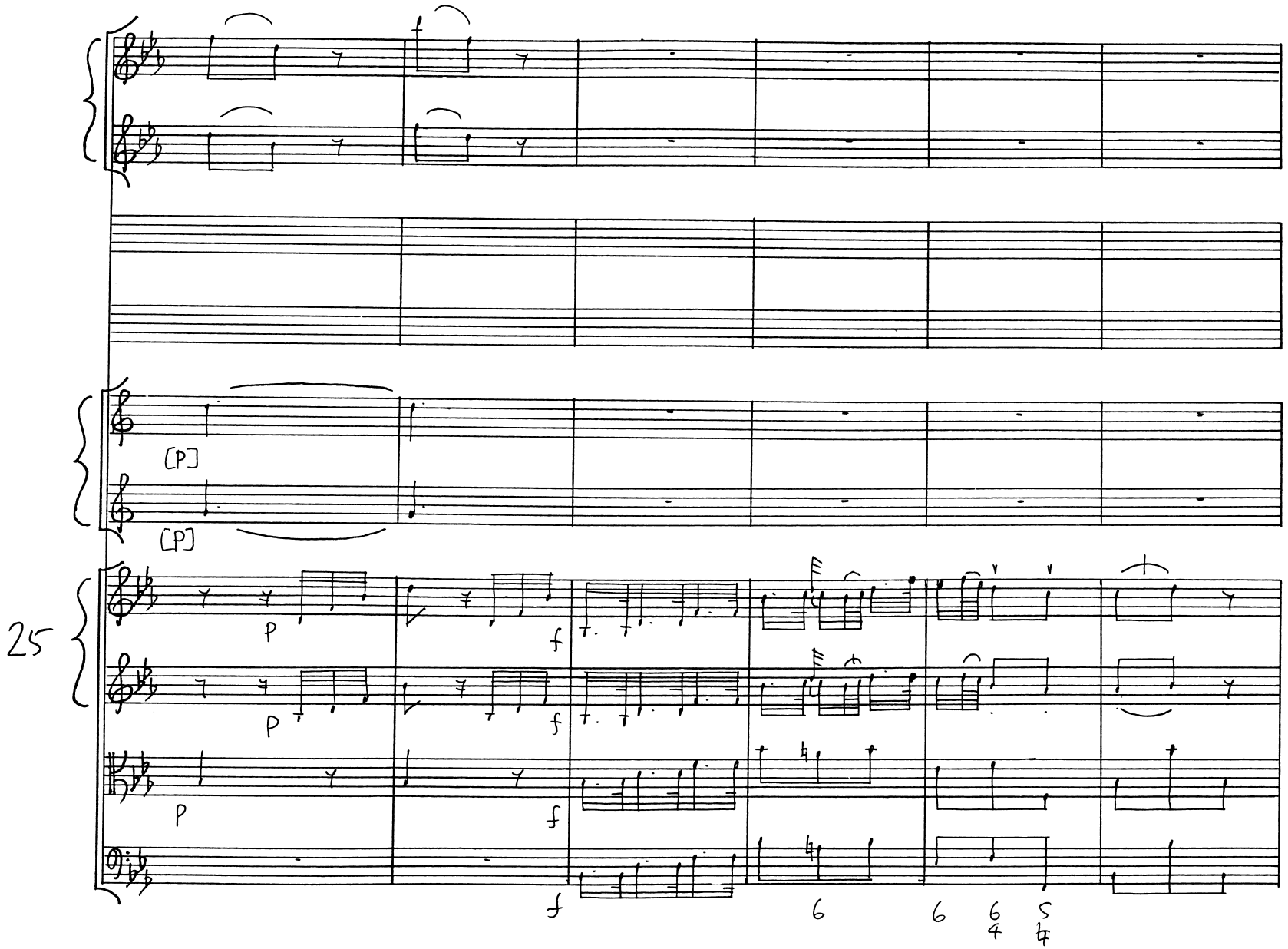
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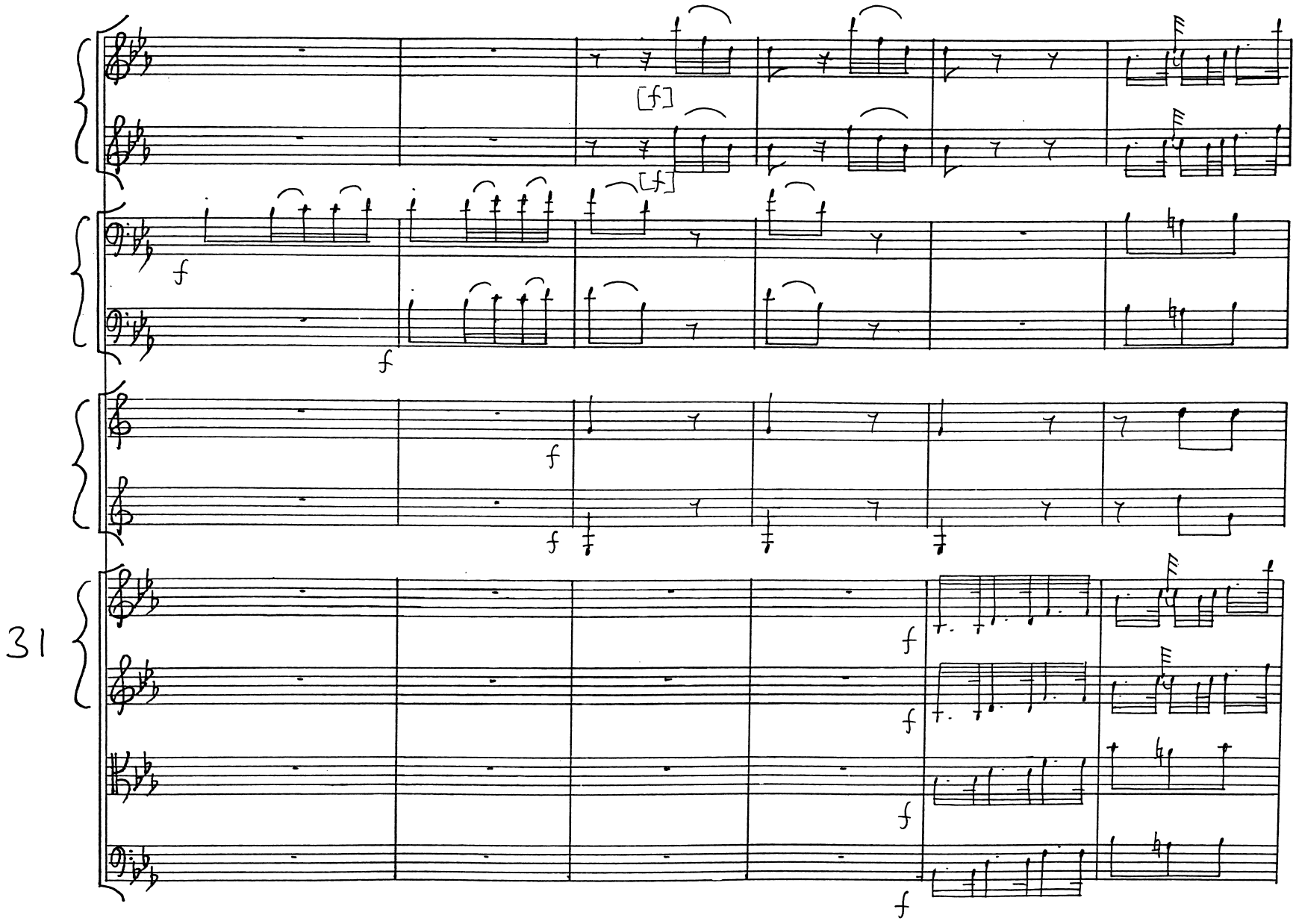
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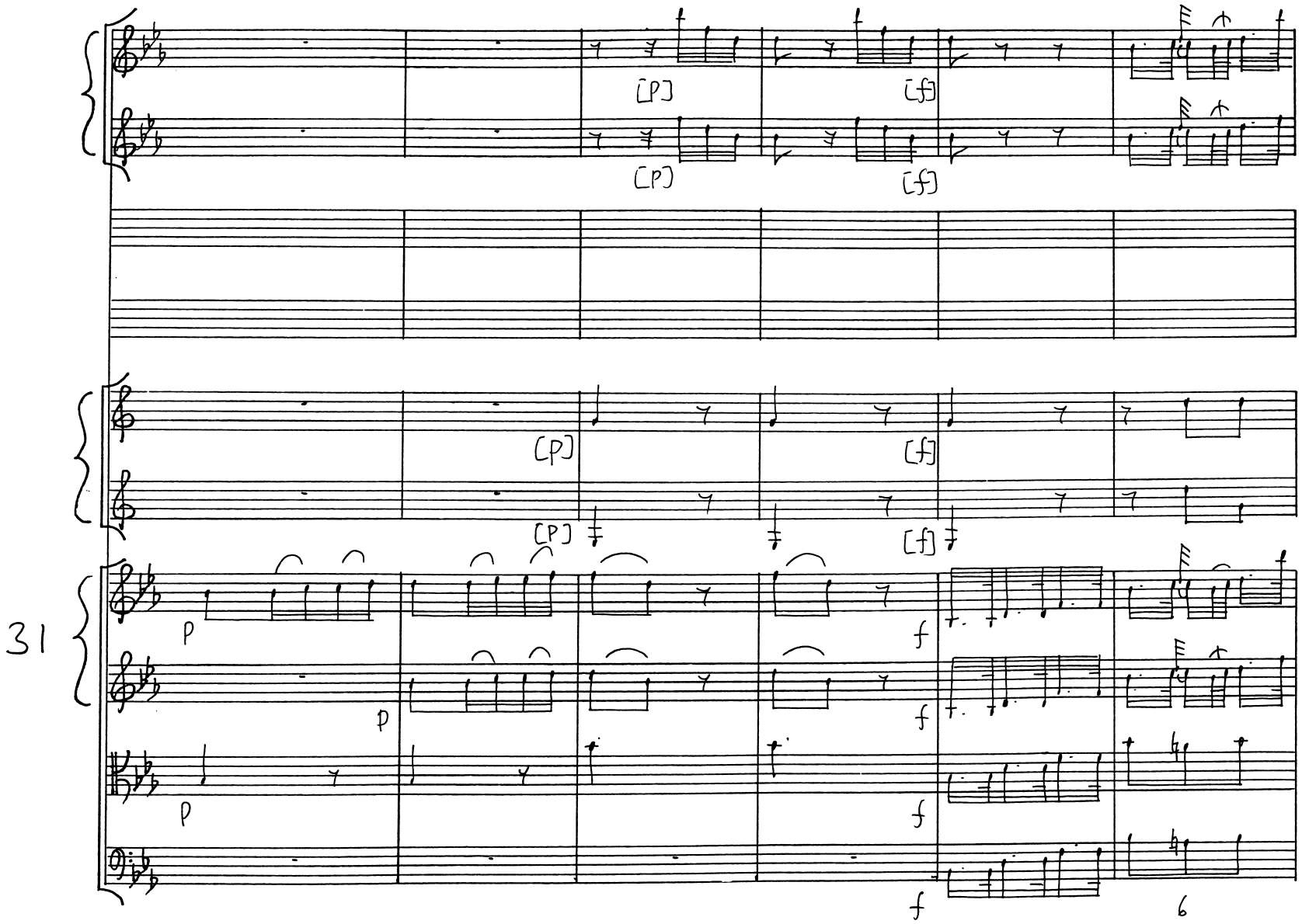
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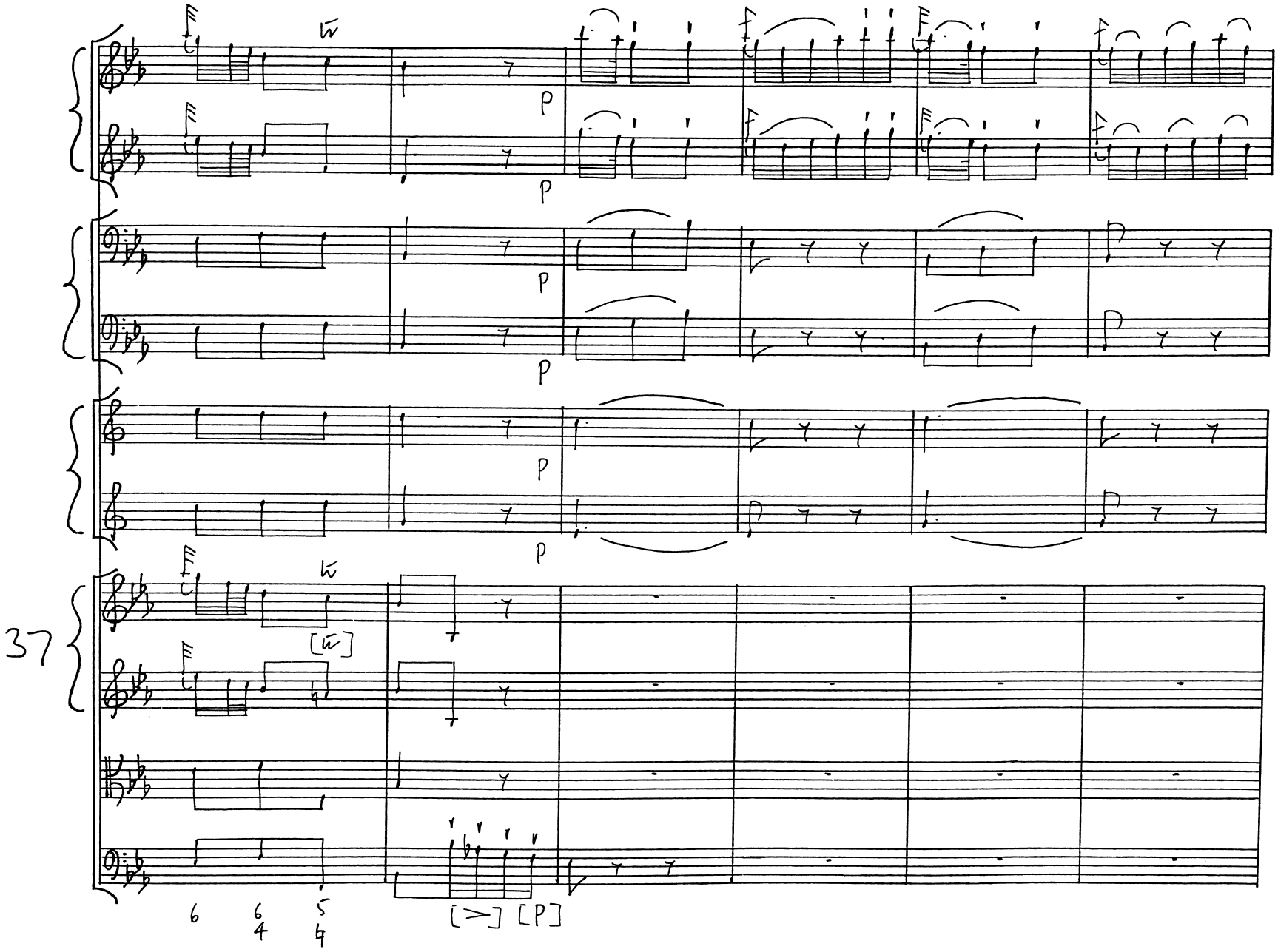
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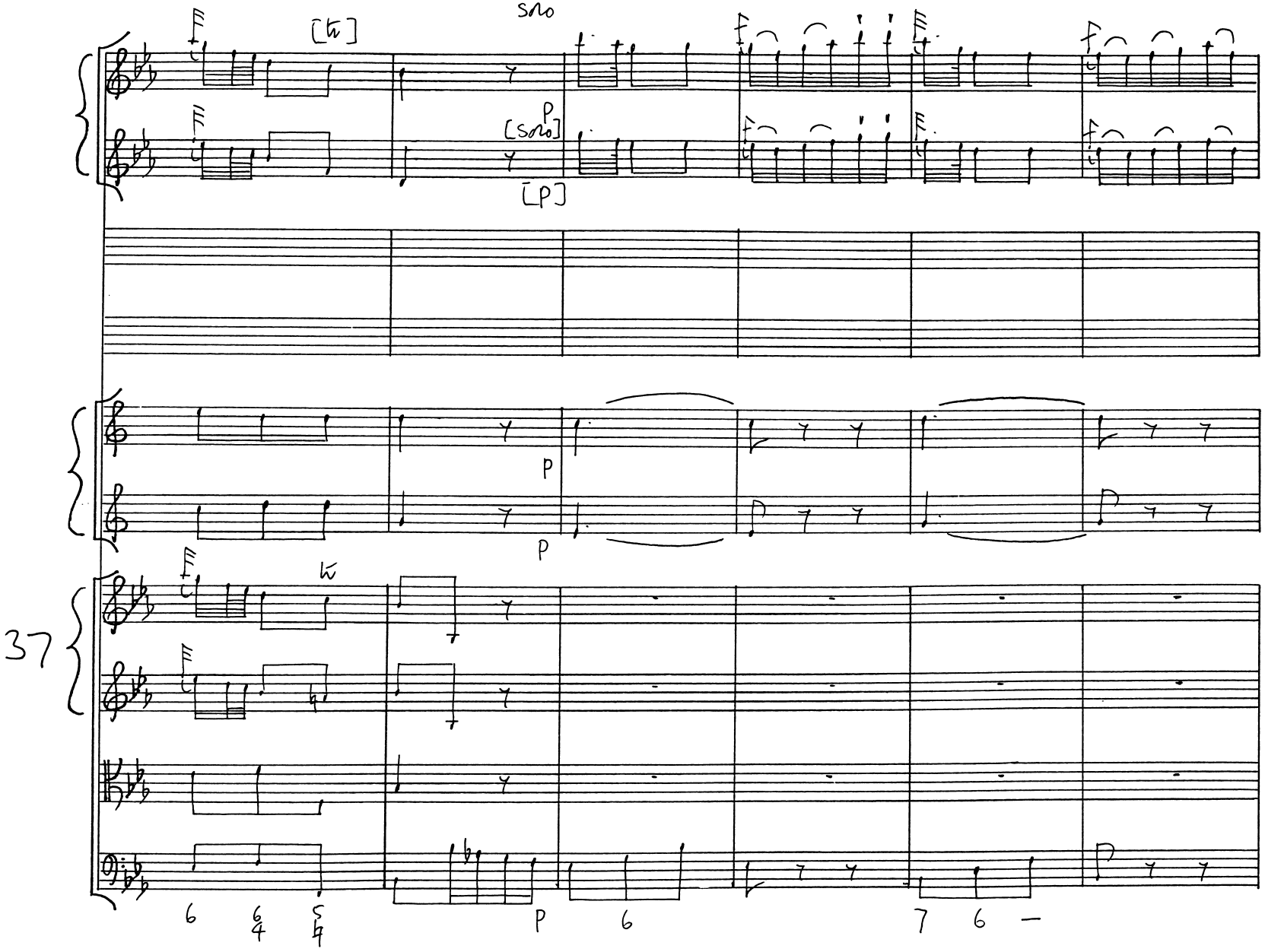
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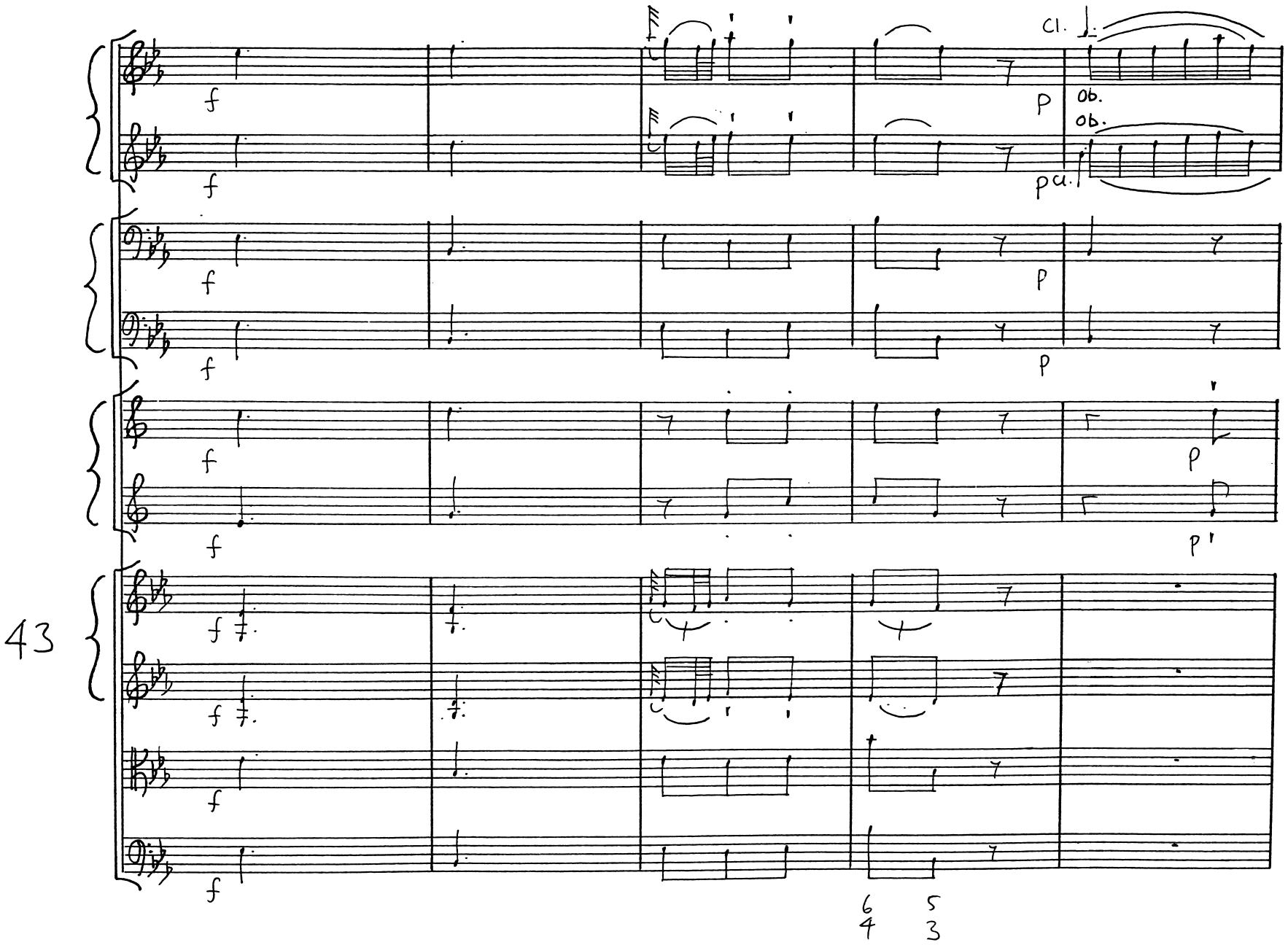
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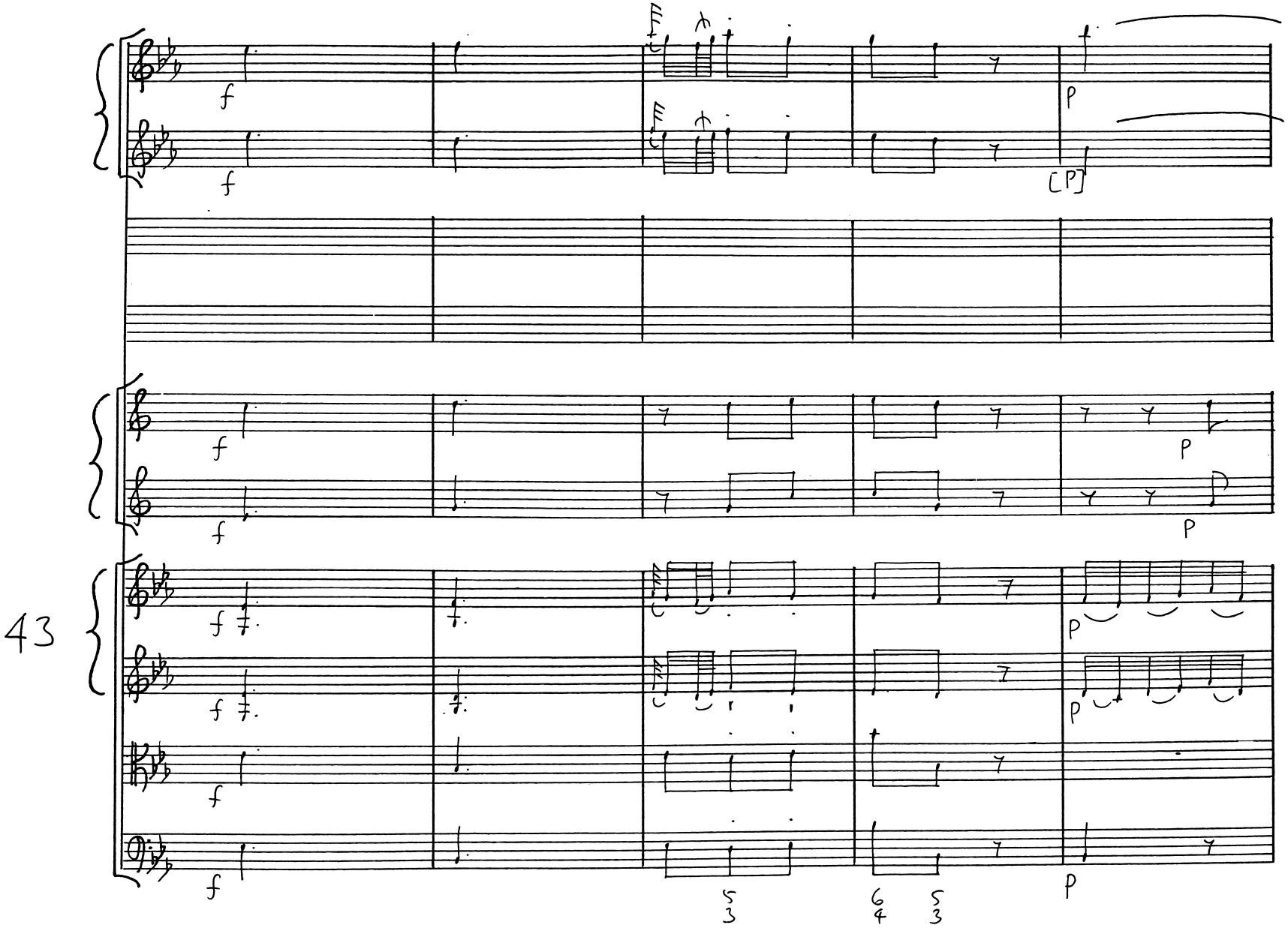
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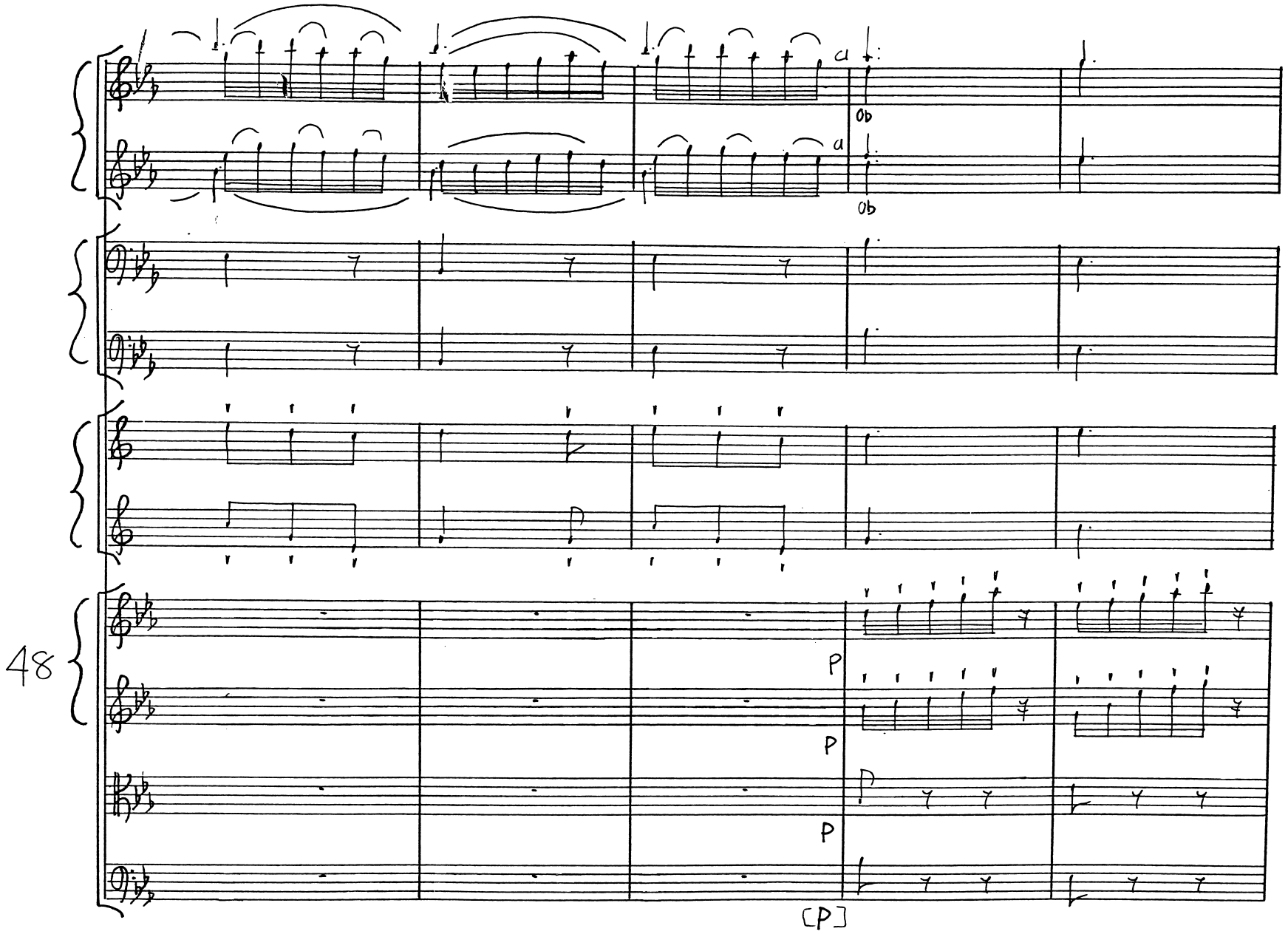
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48
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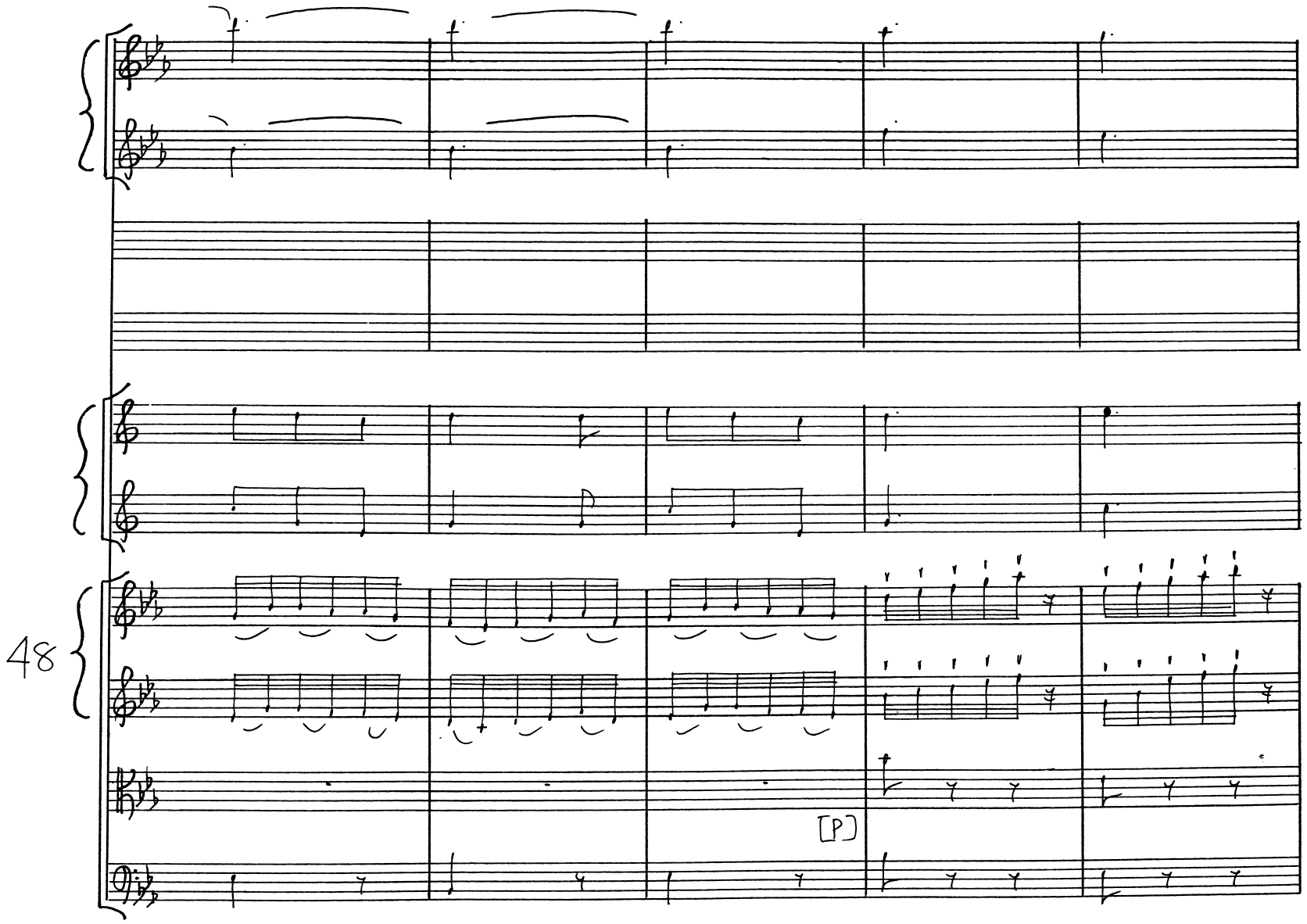
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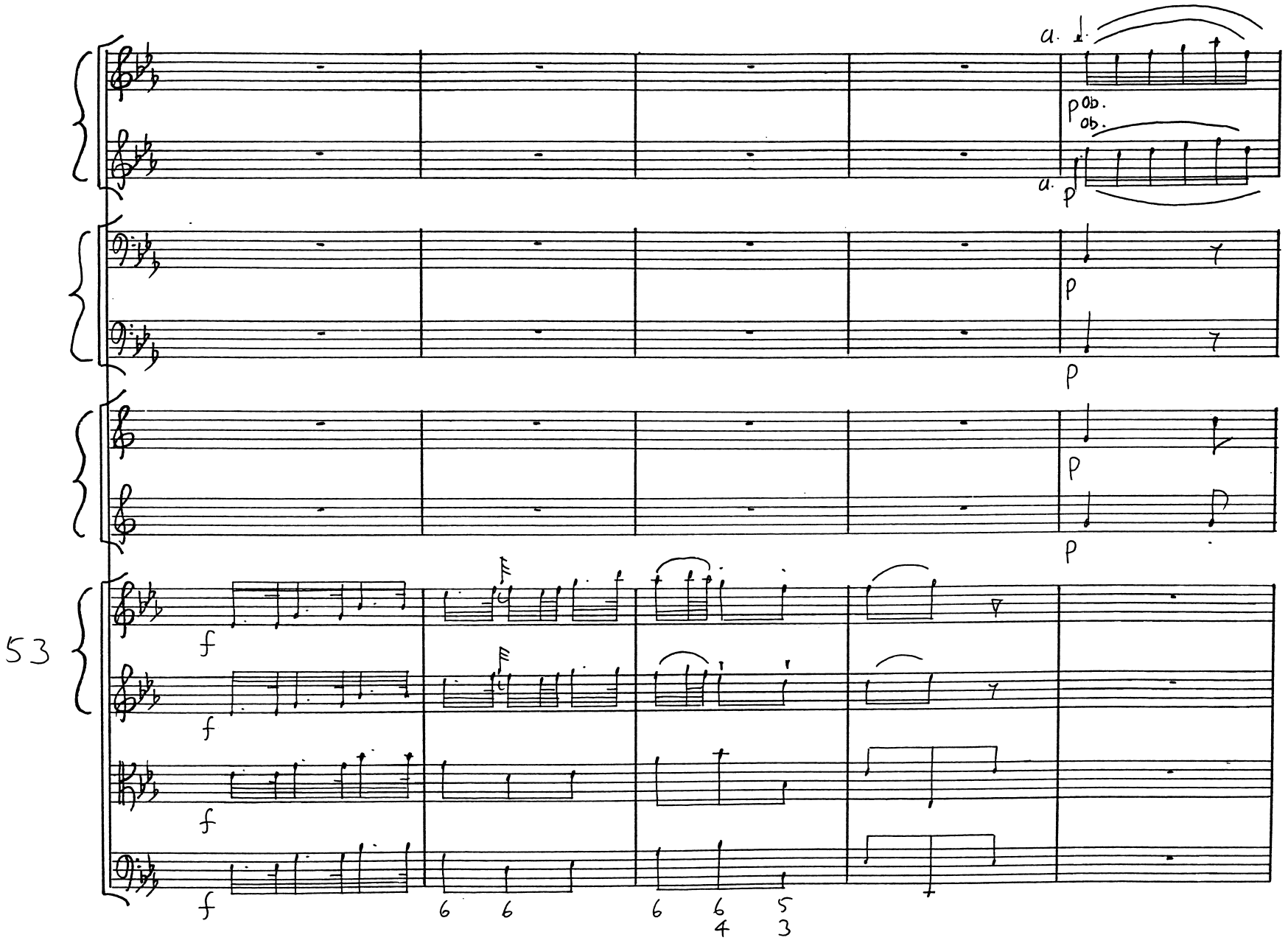
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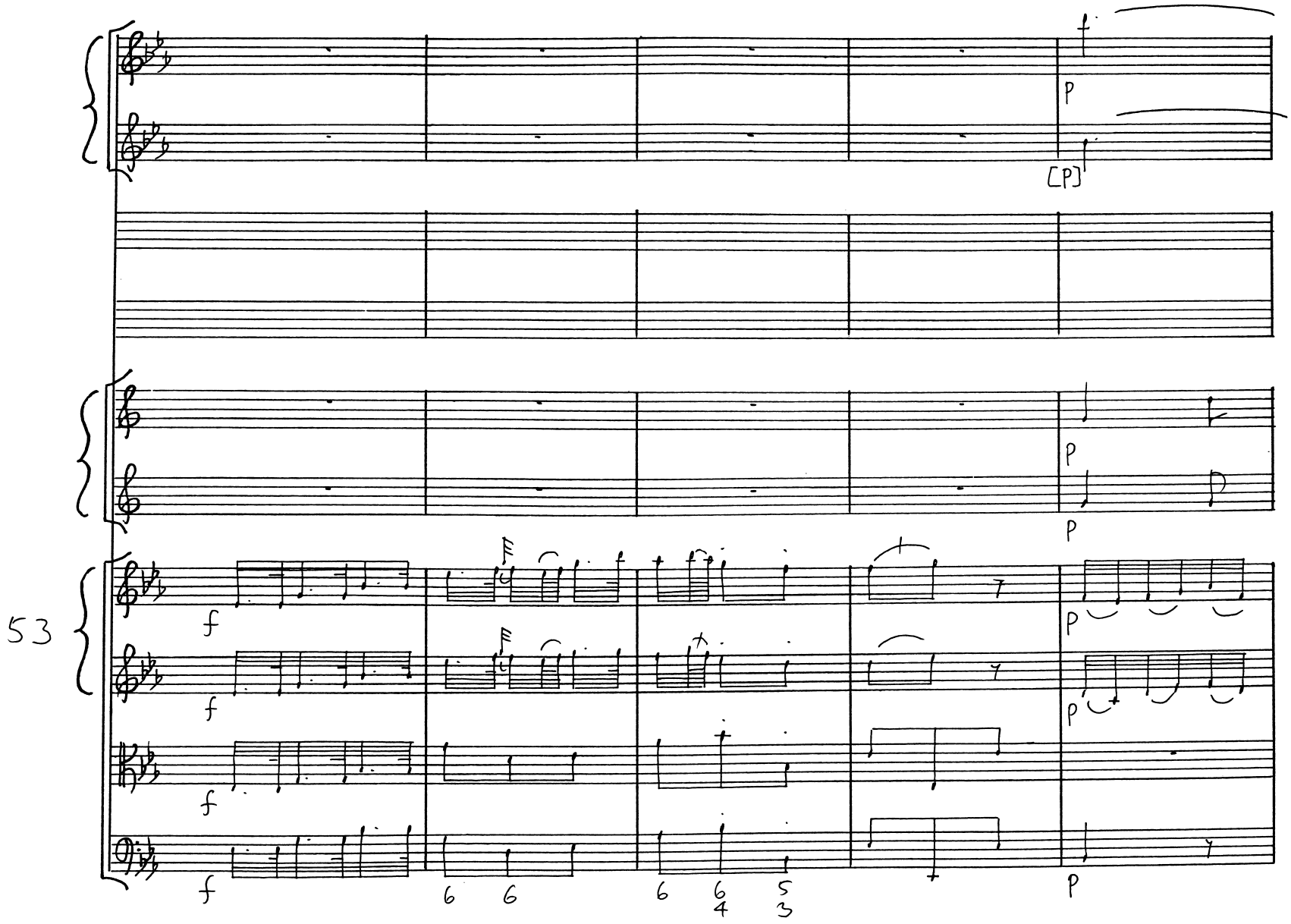
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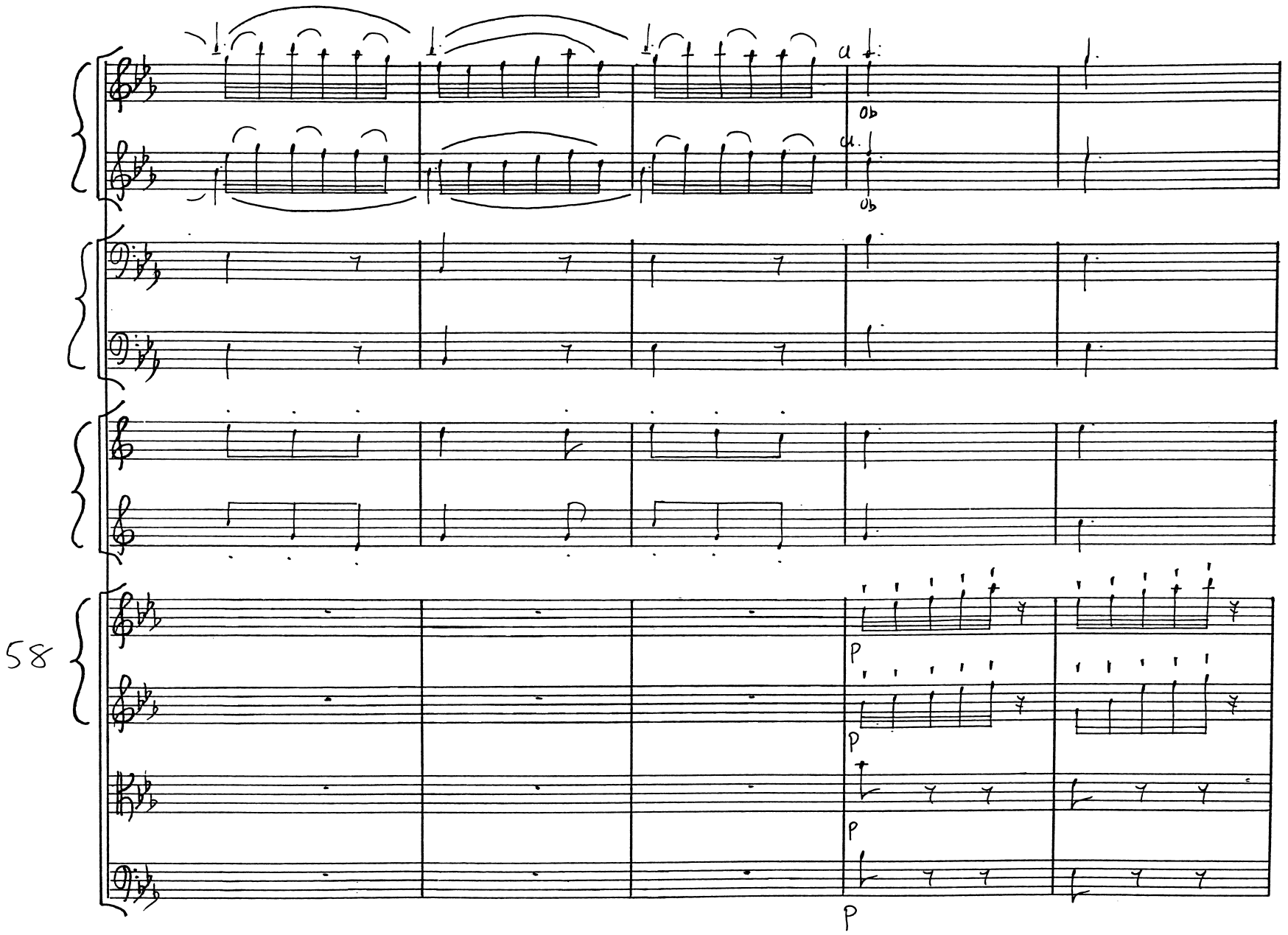
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Ob
58
P
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P
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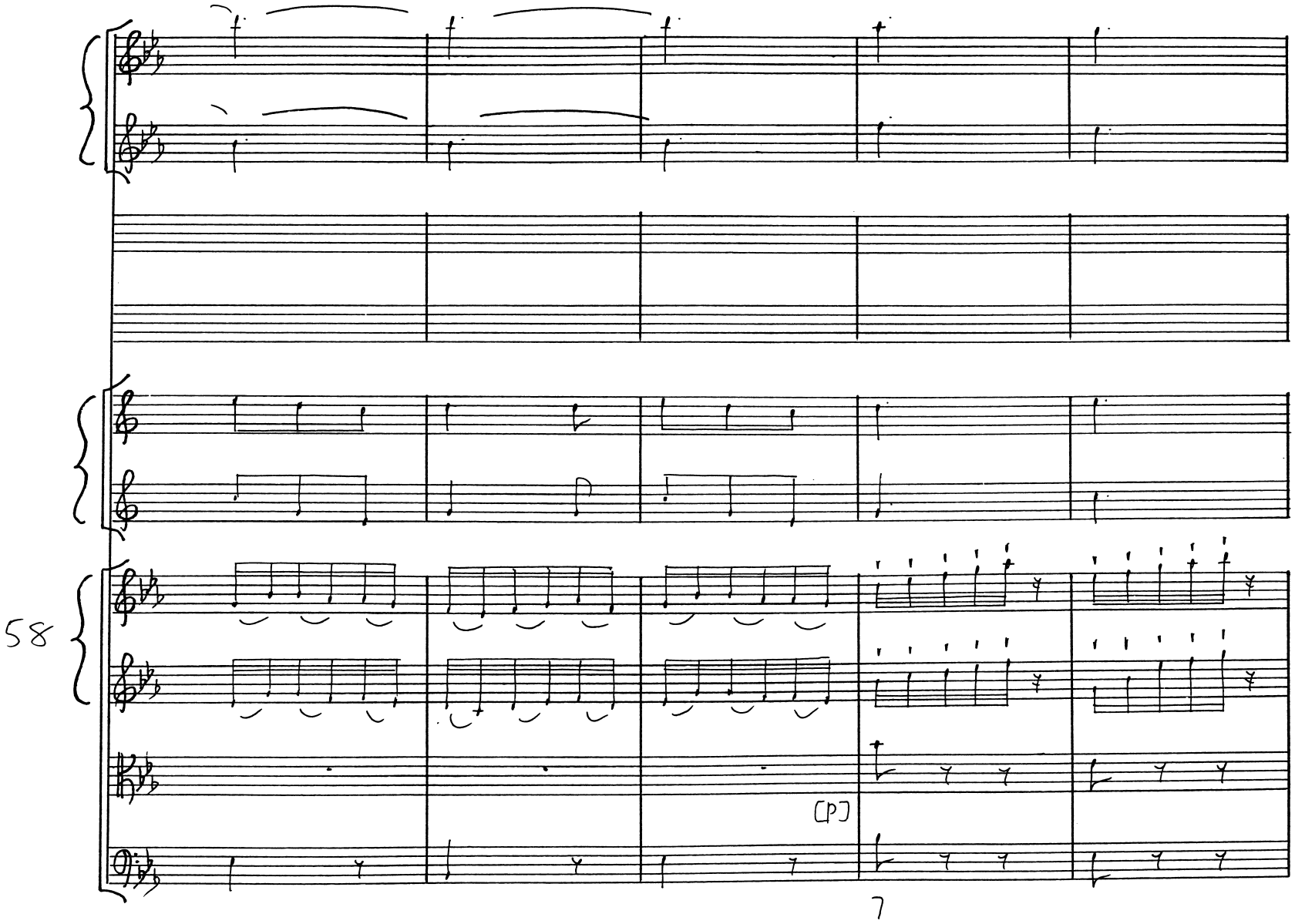
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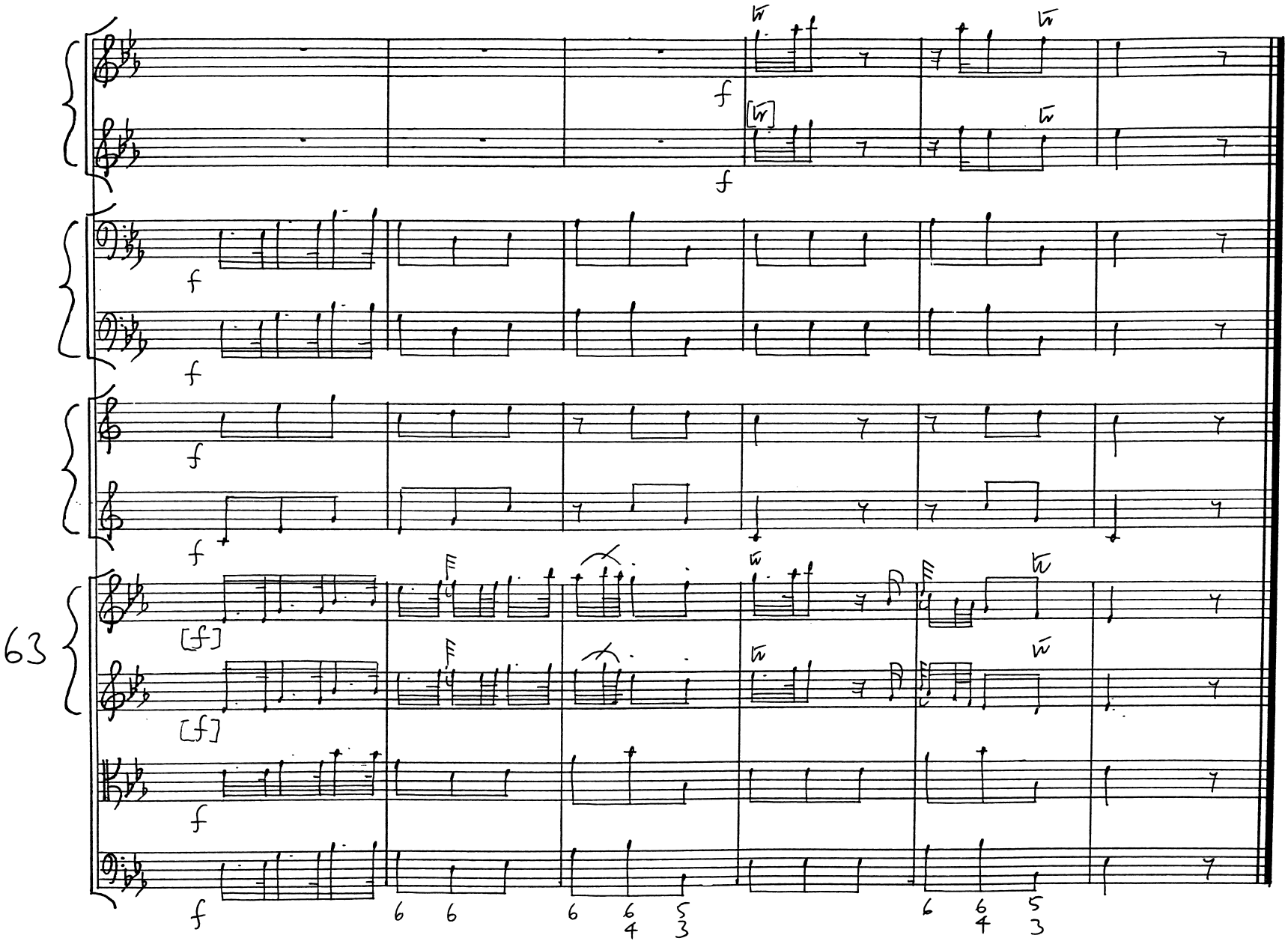
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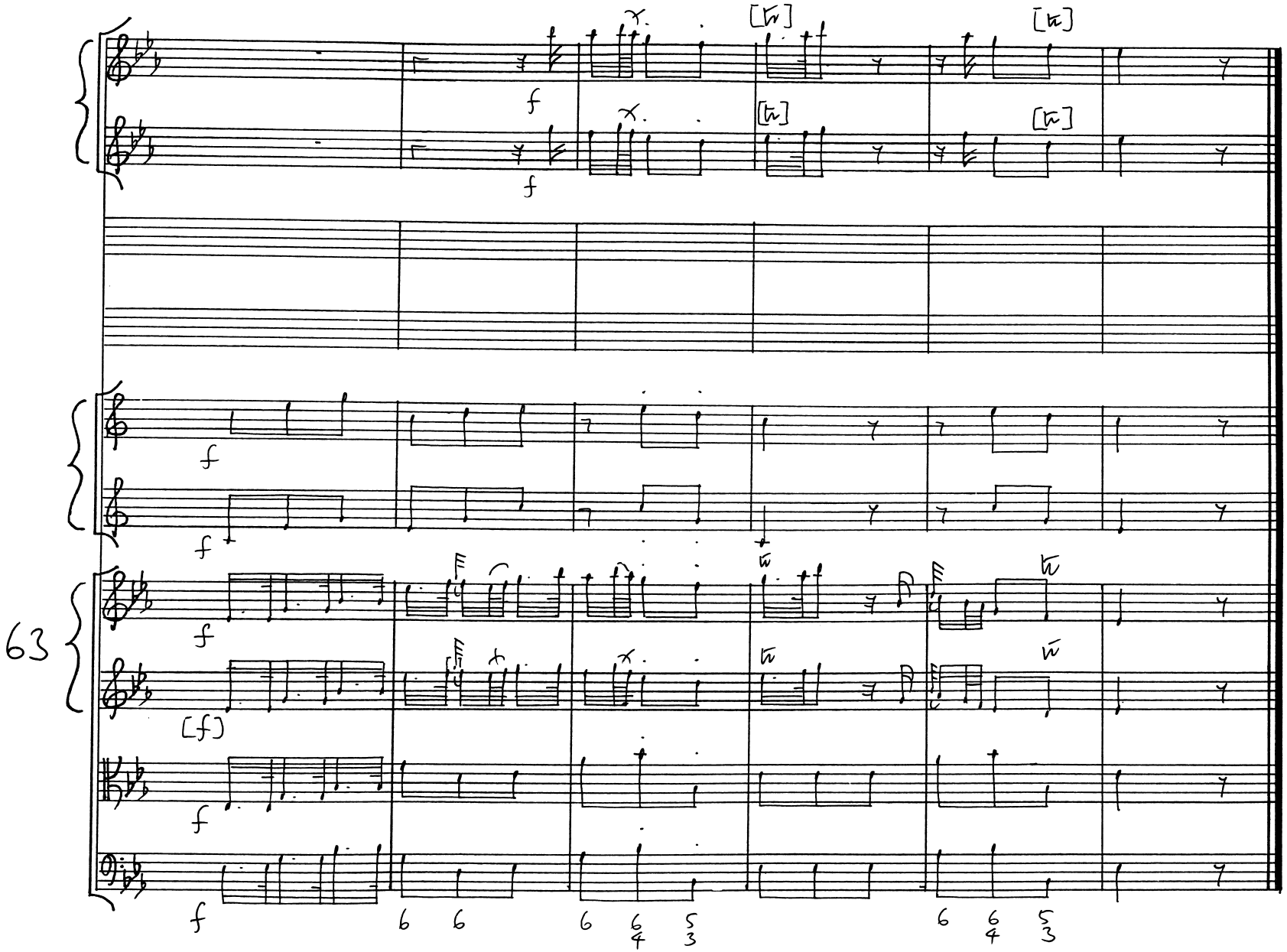
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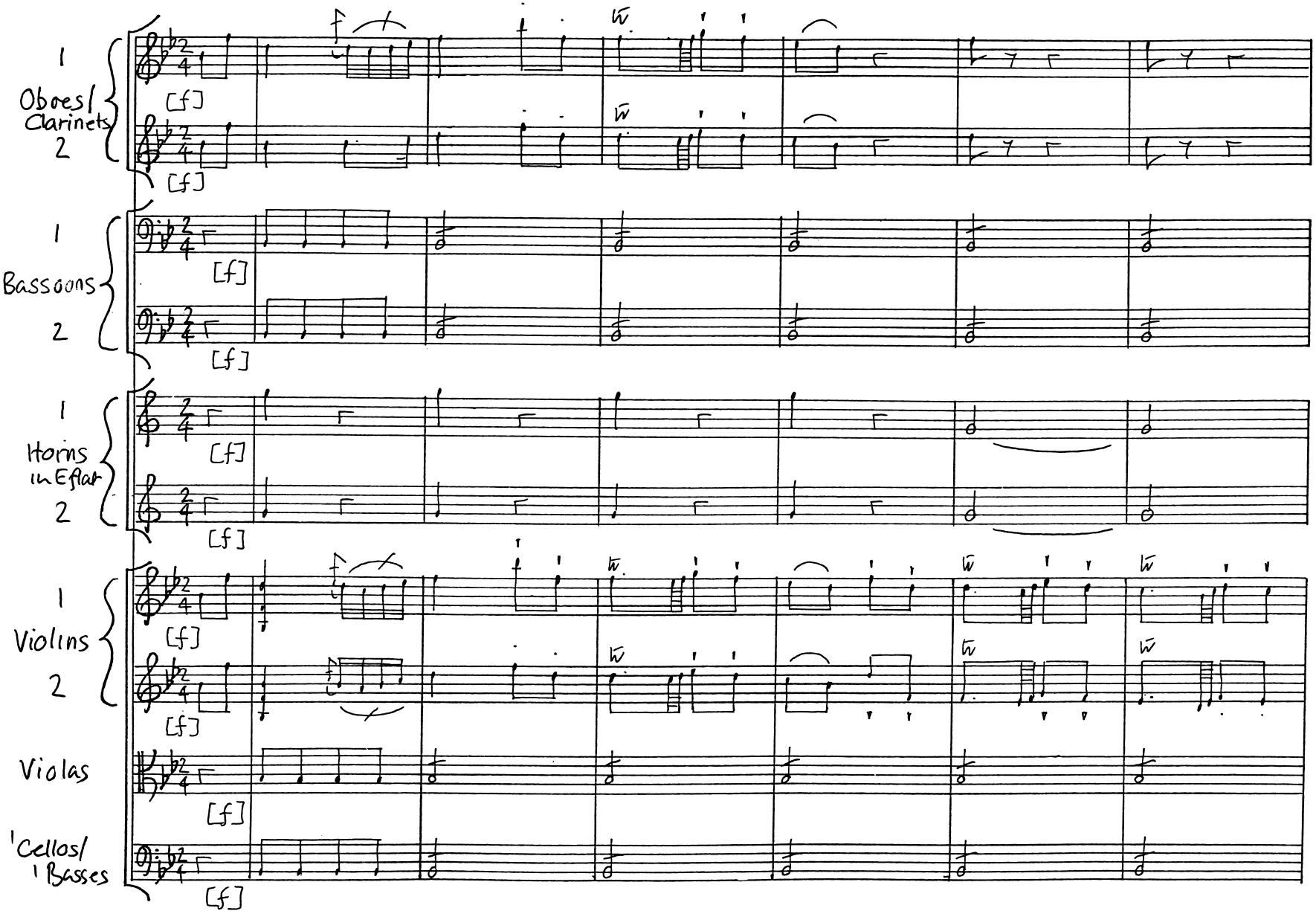
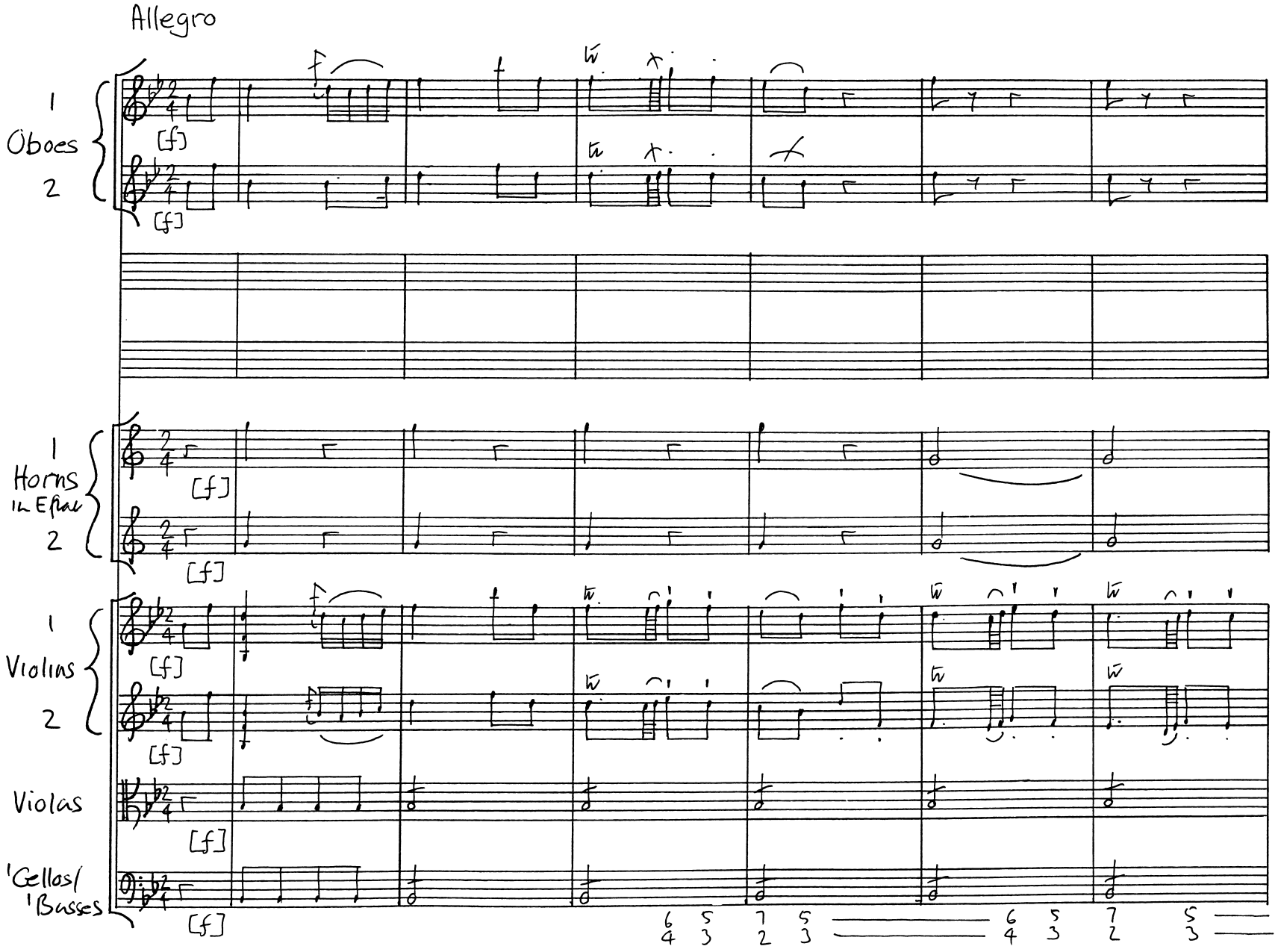
3

Allegro di molto




Allegro
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Oboes
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Horns
in E flat
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Violins
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Violas
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'Cellos/
'Basses
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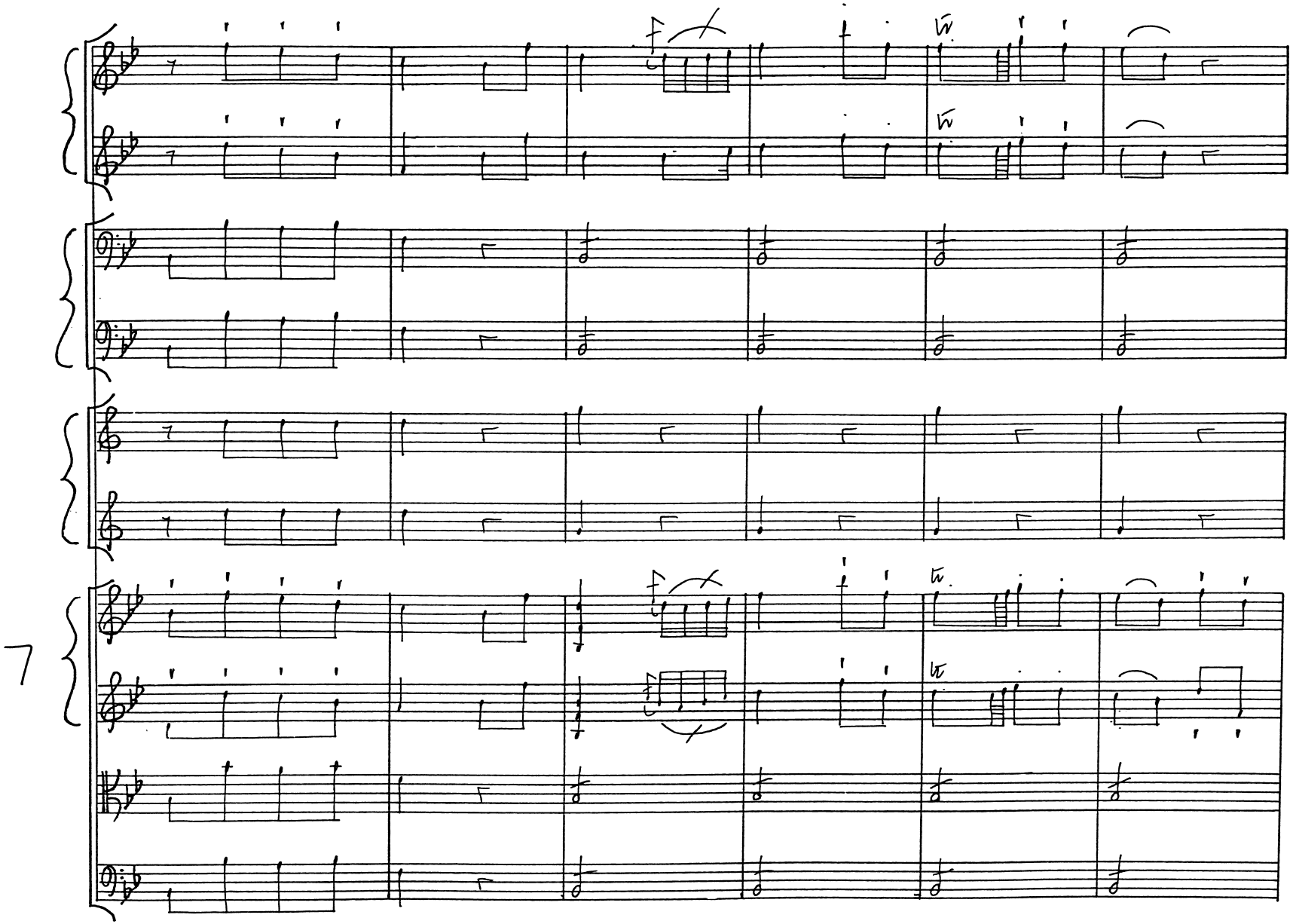
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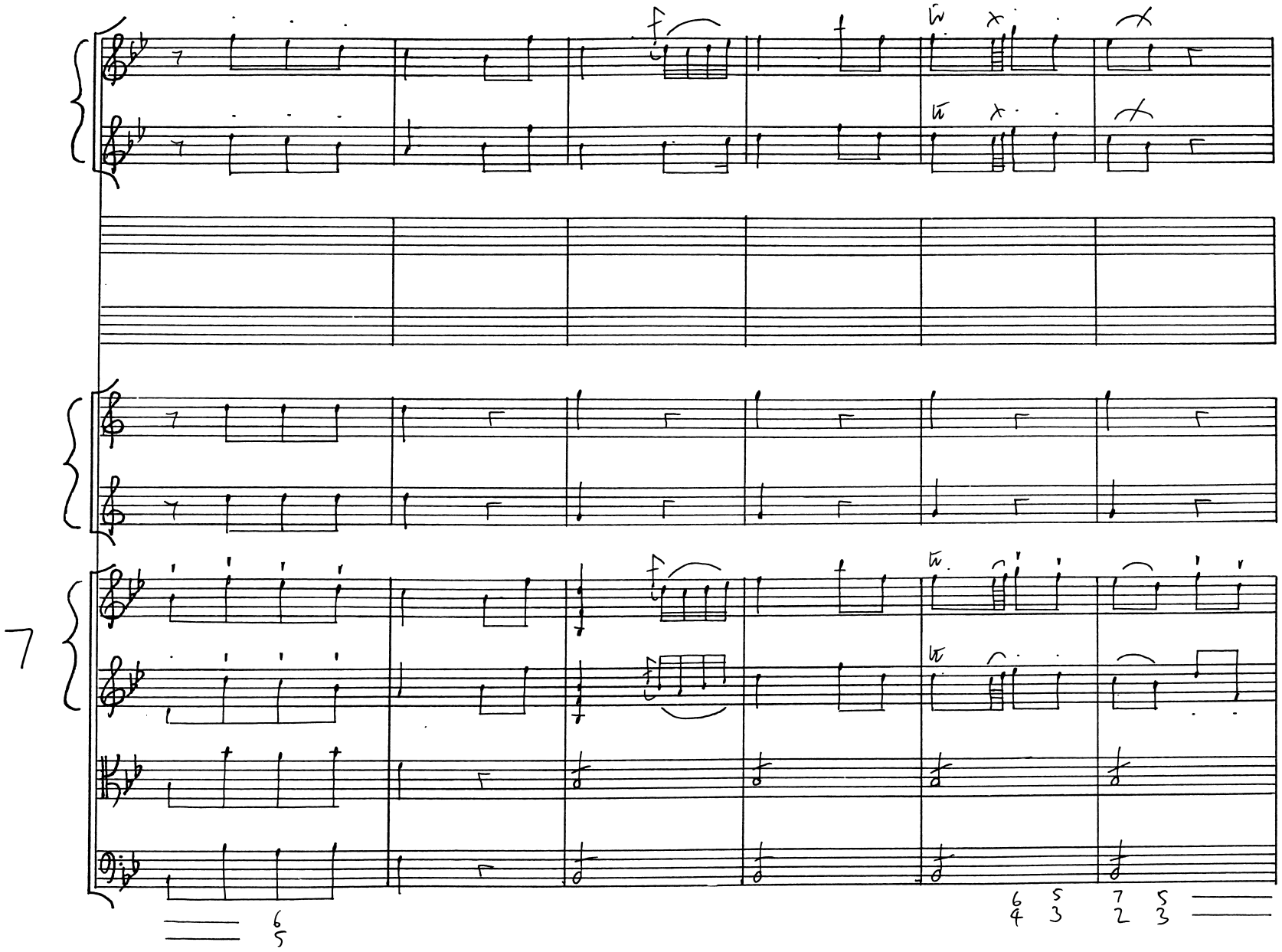
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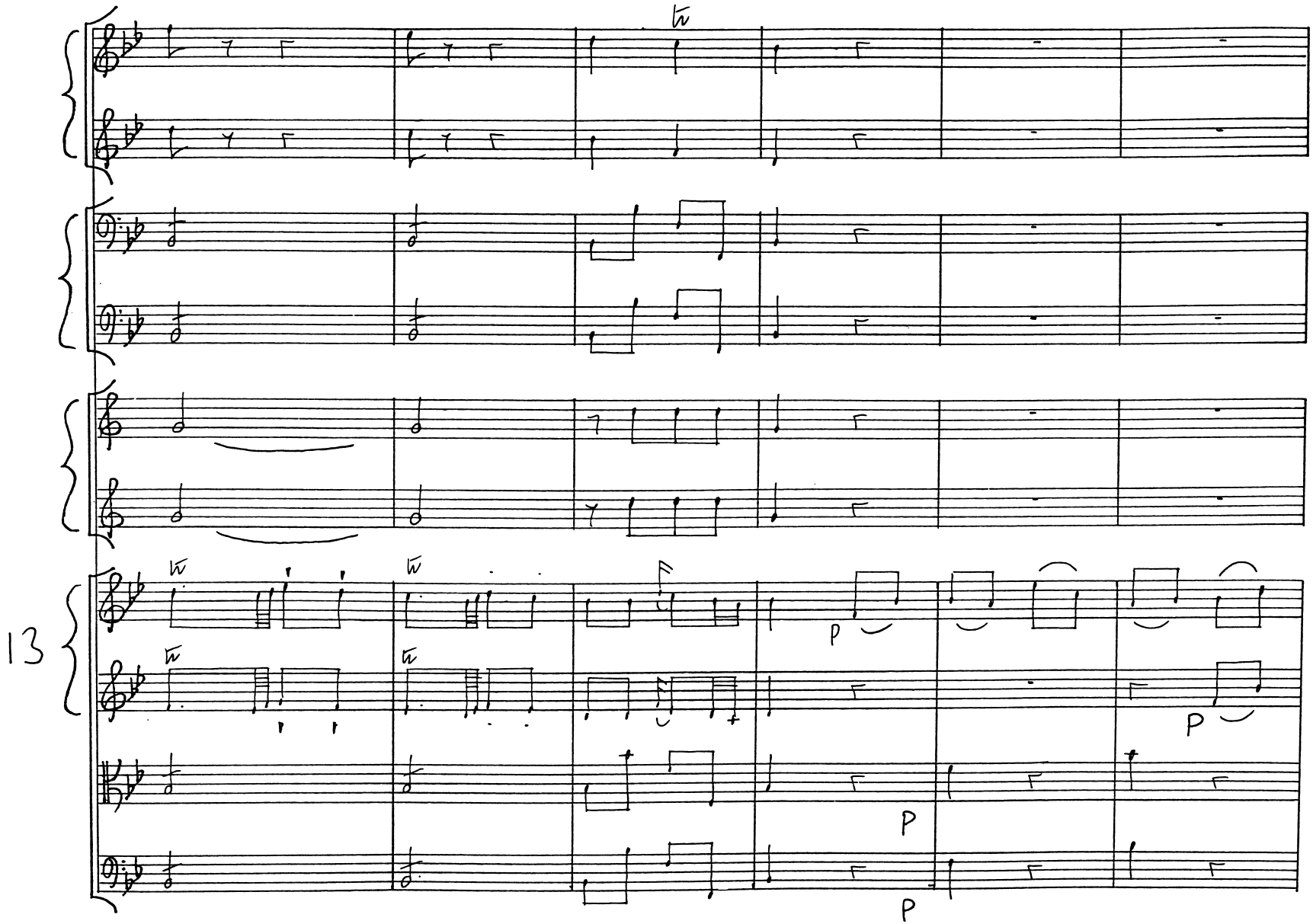
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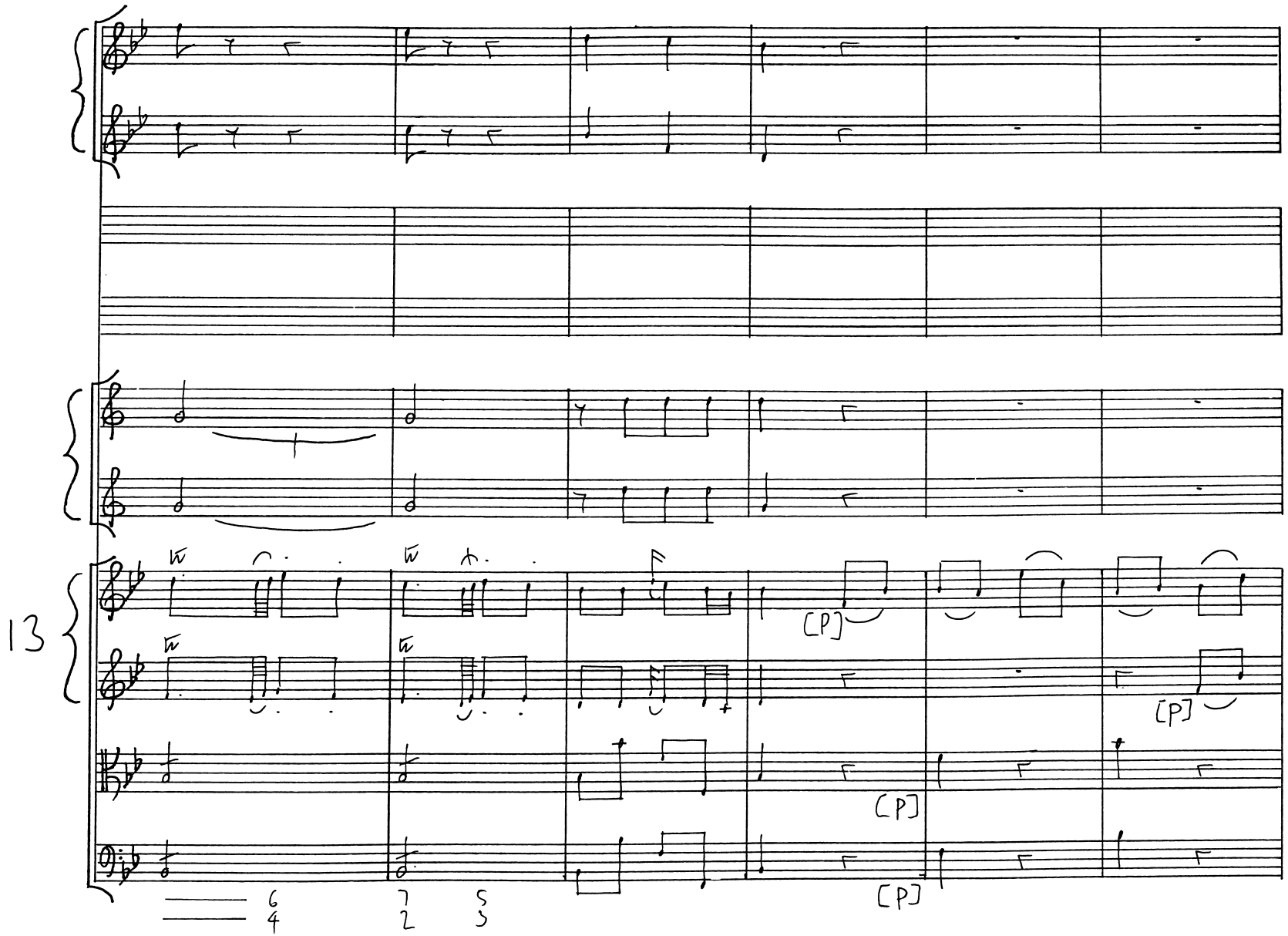
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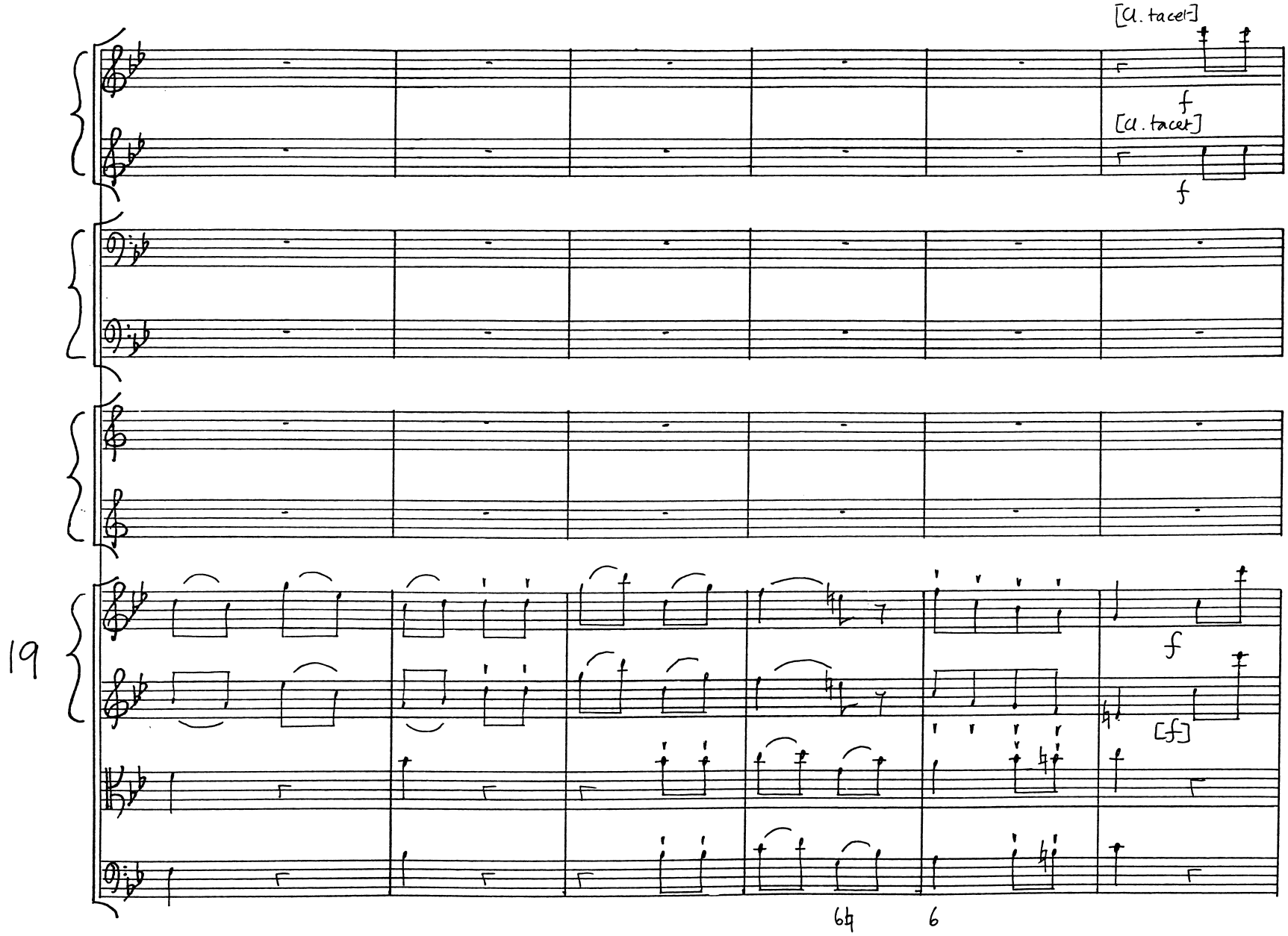
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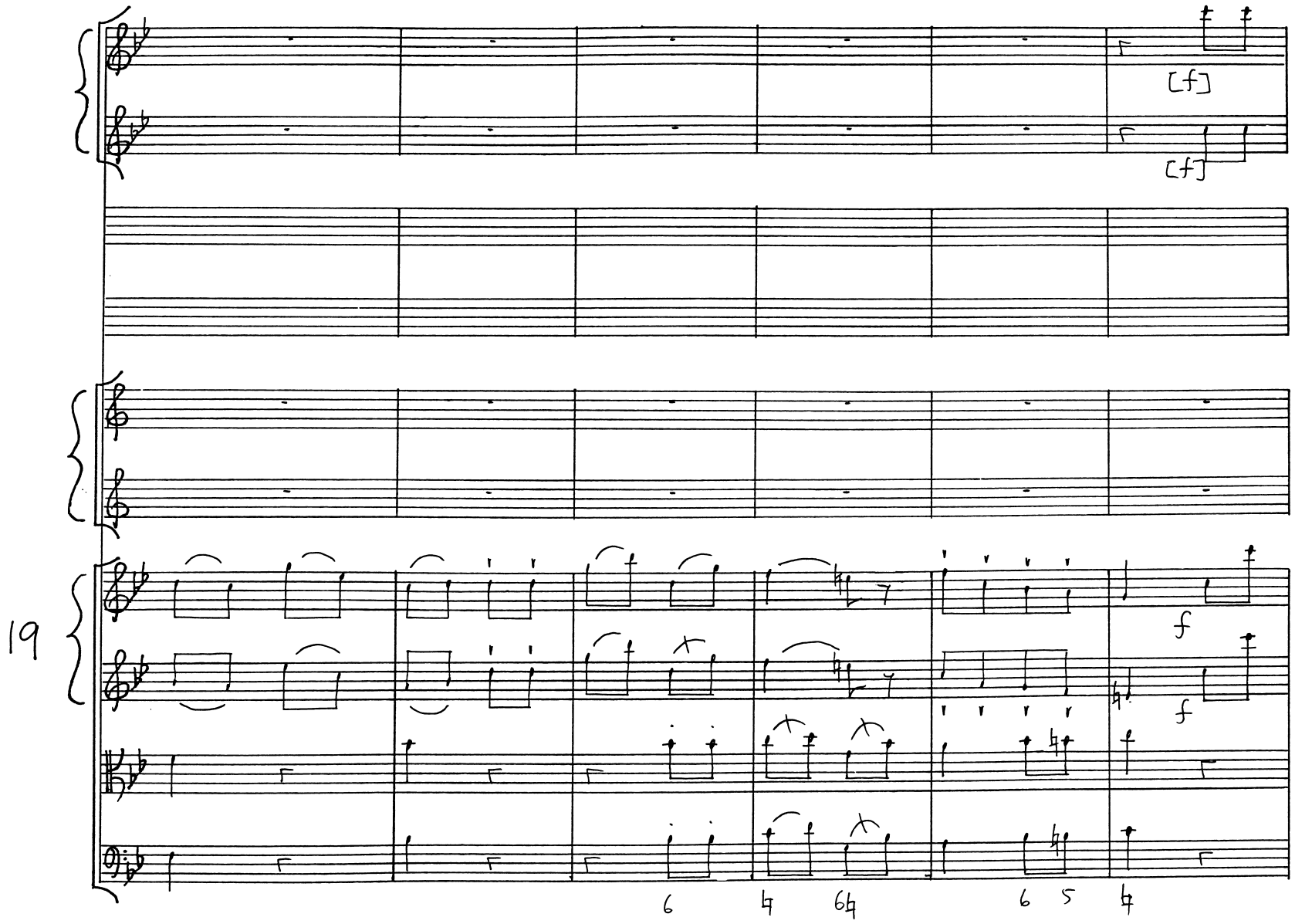
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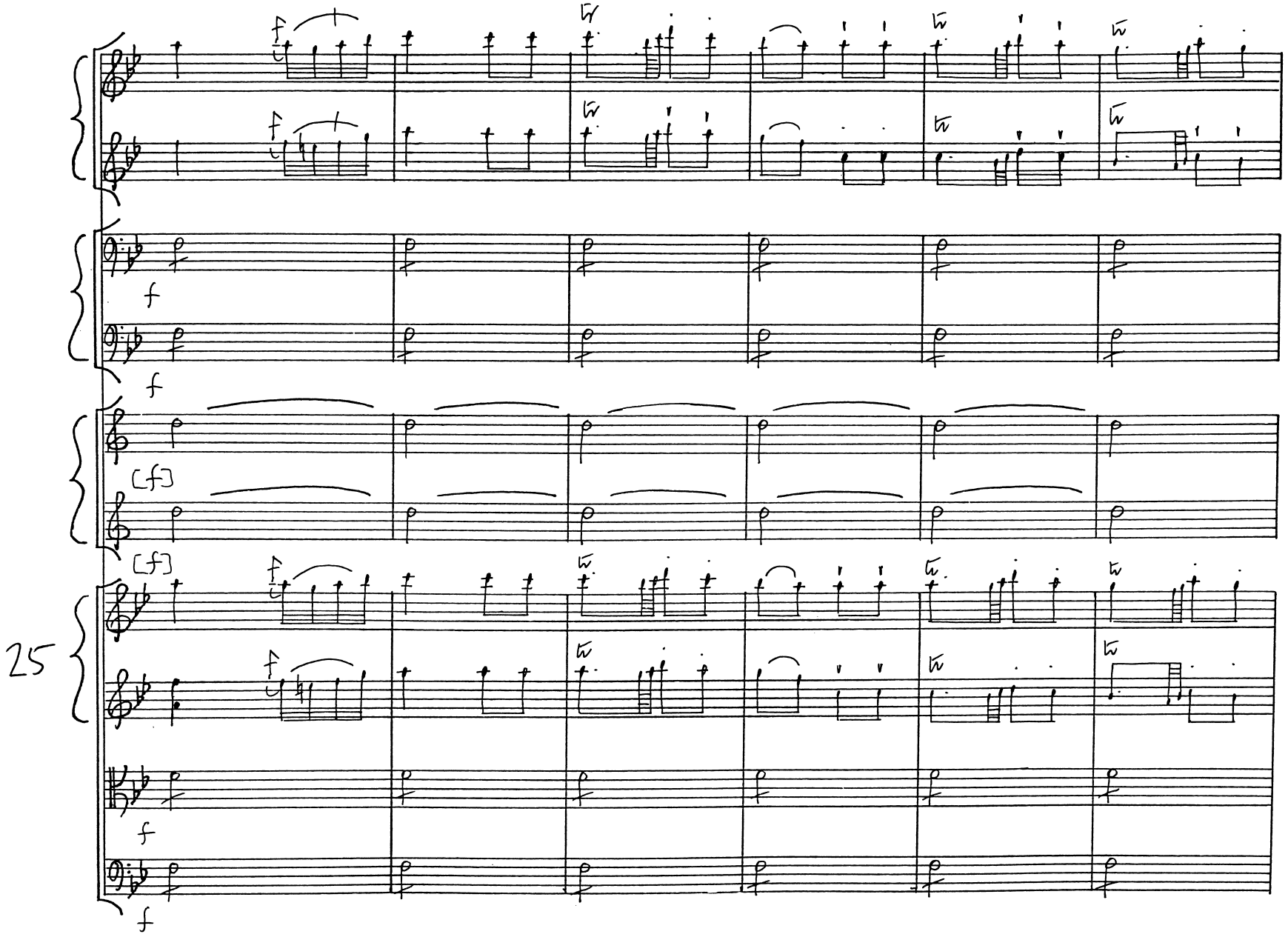
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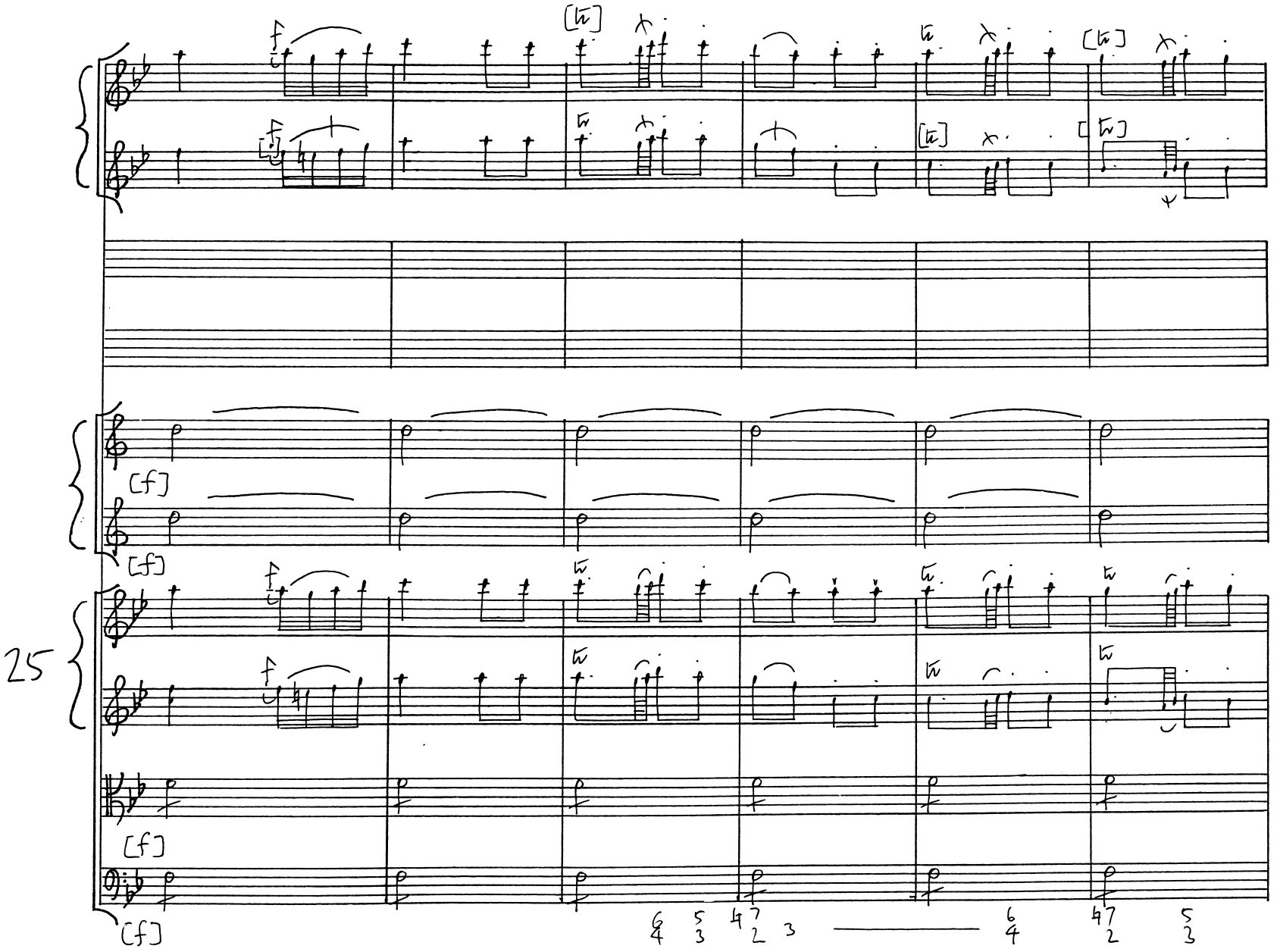
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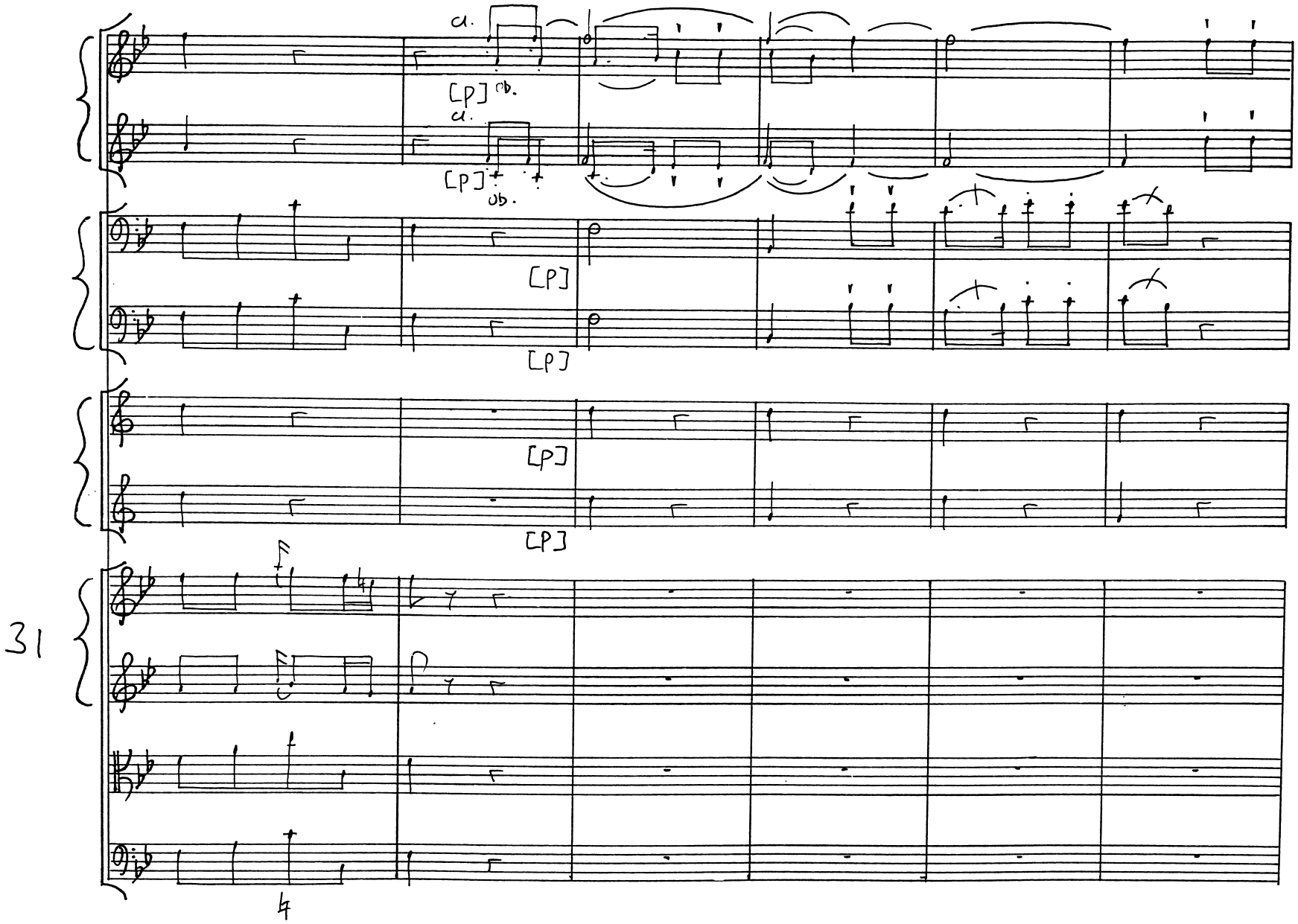
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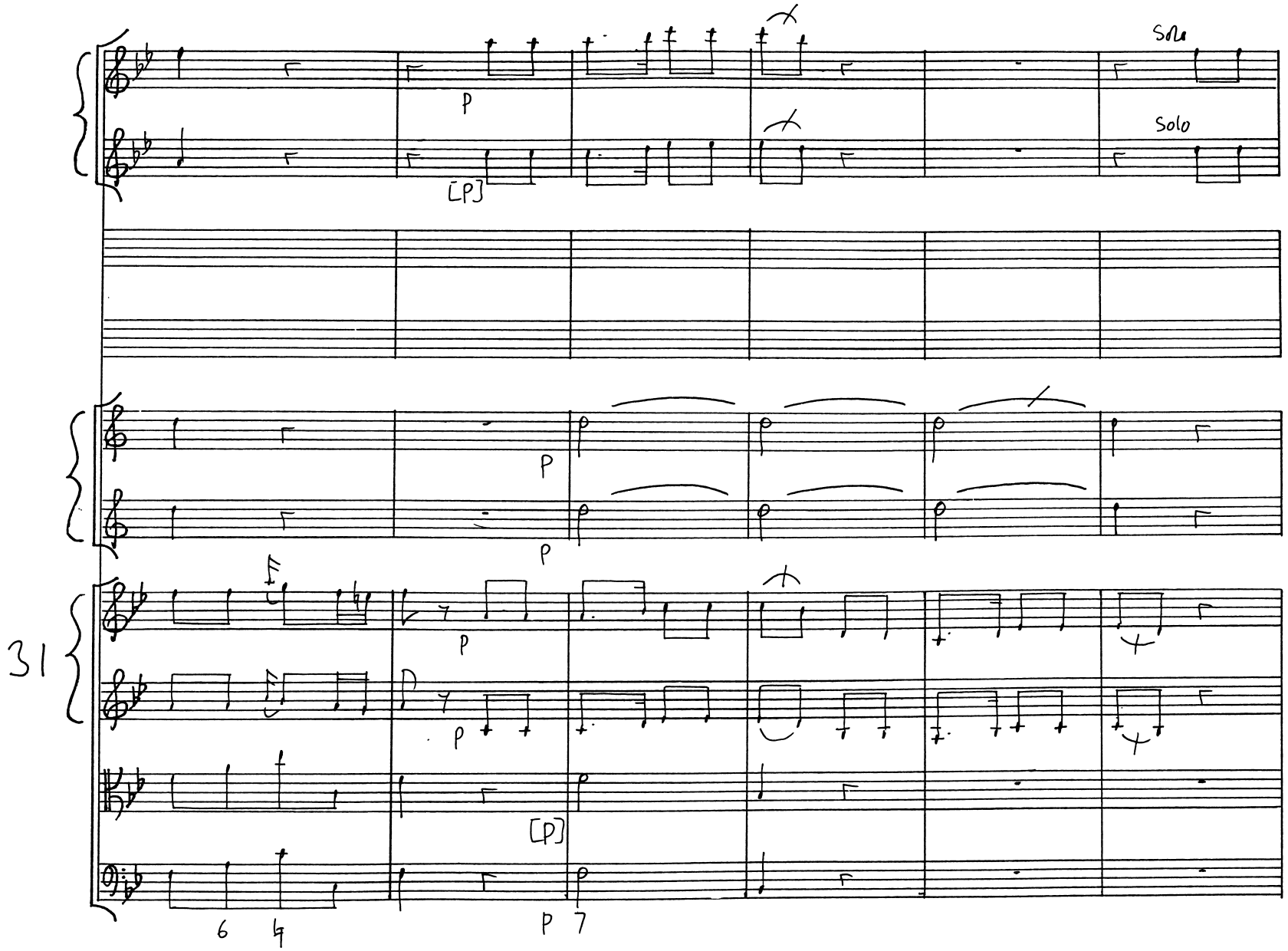
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Solo
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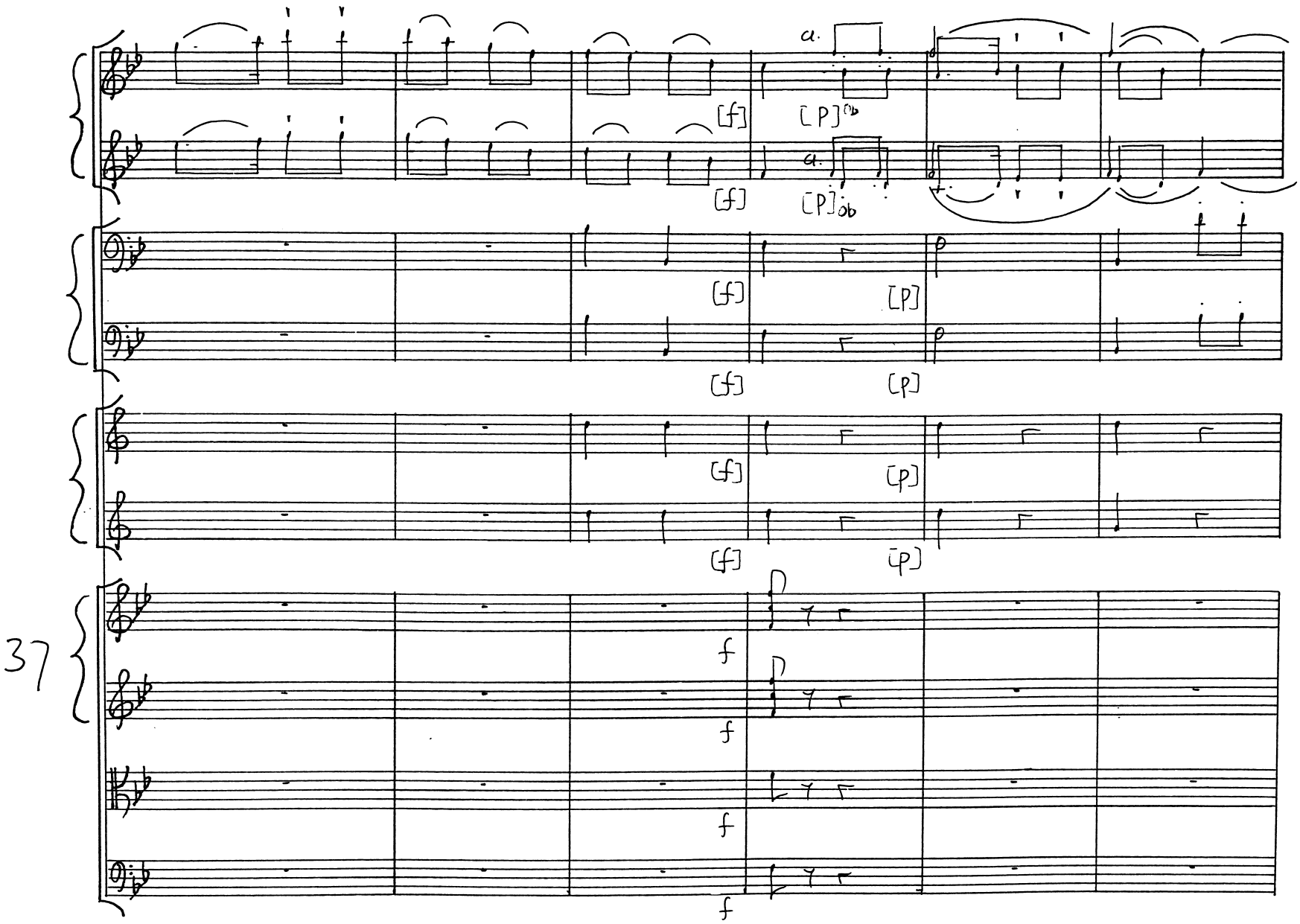
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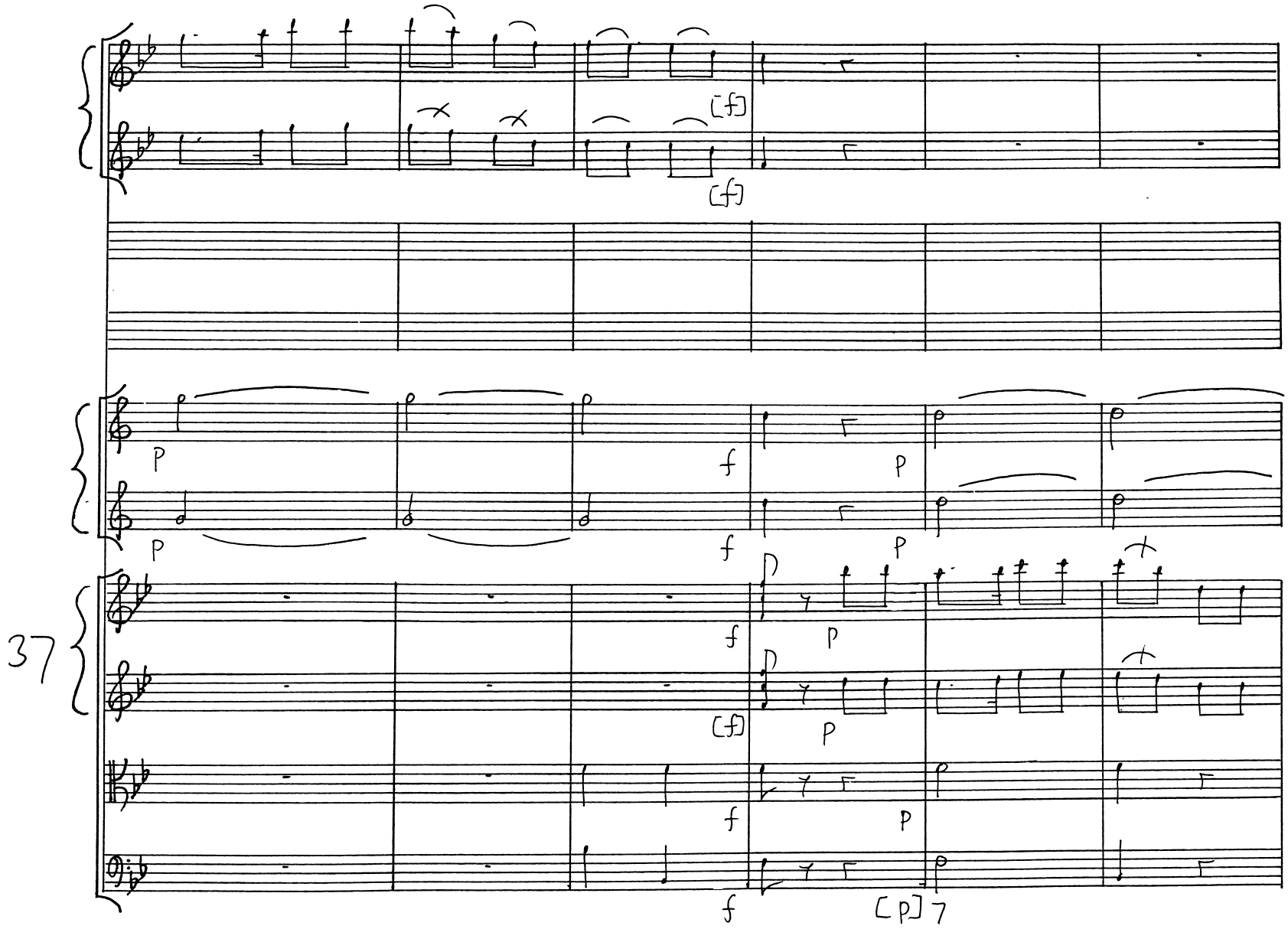
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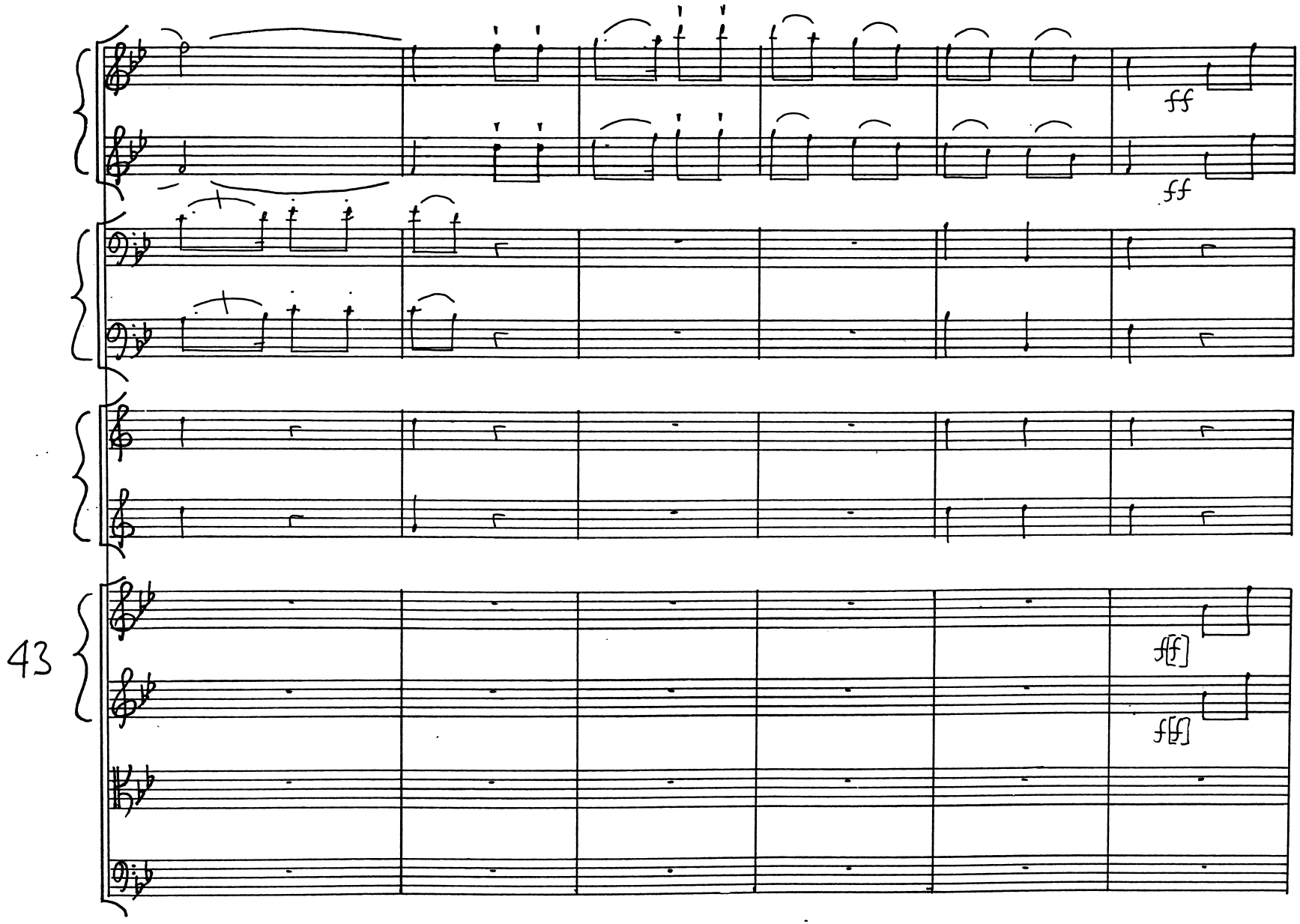
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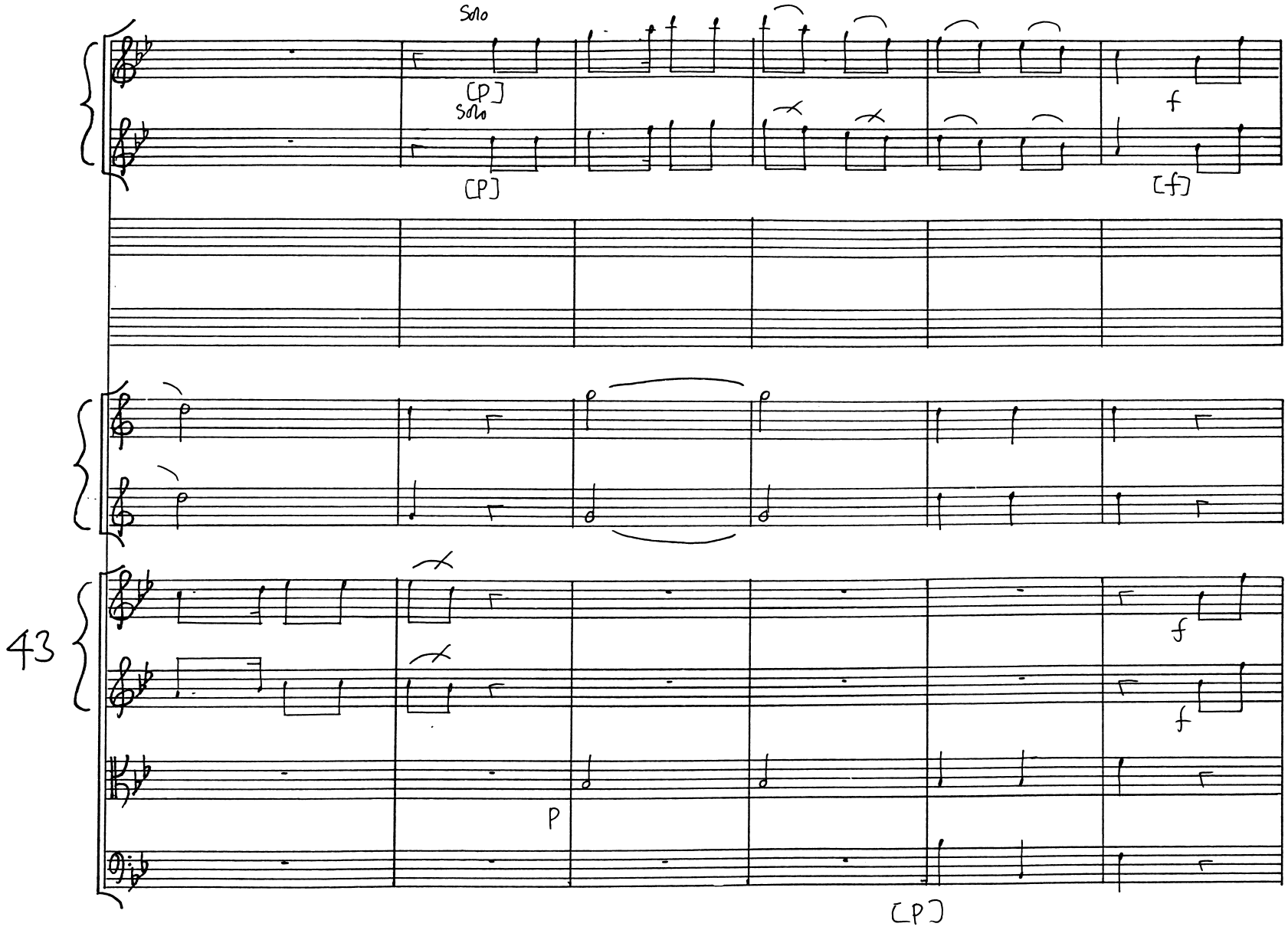
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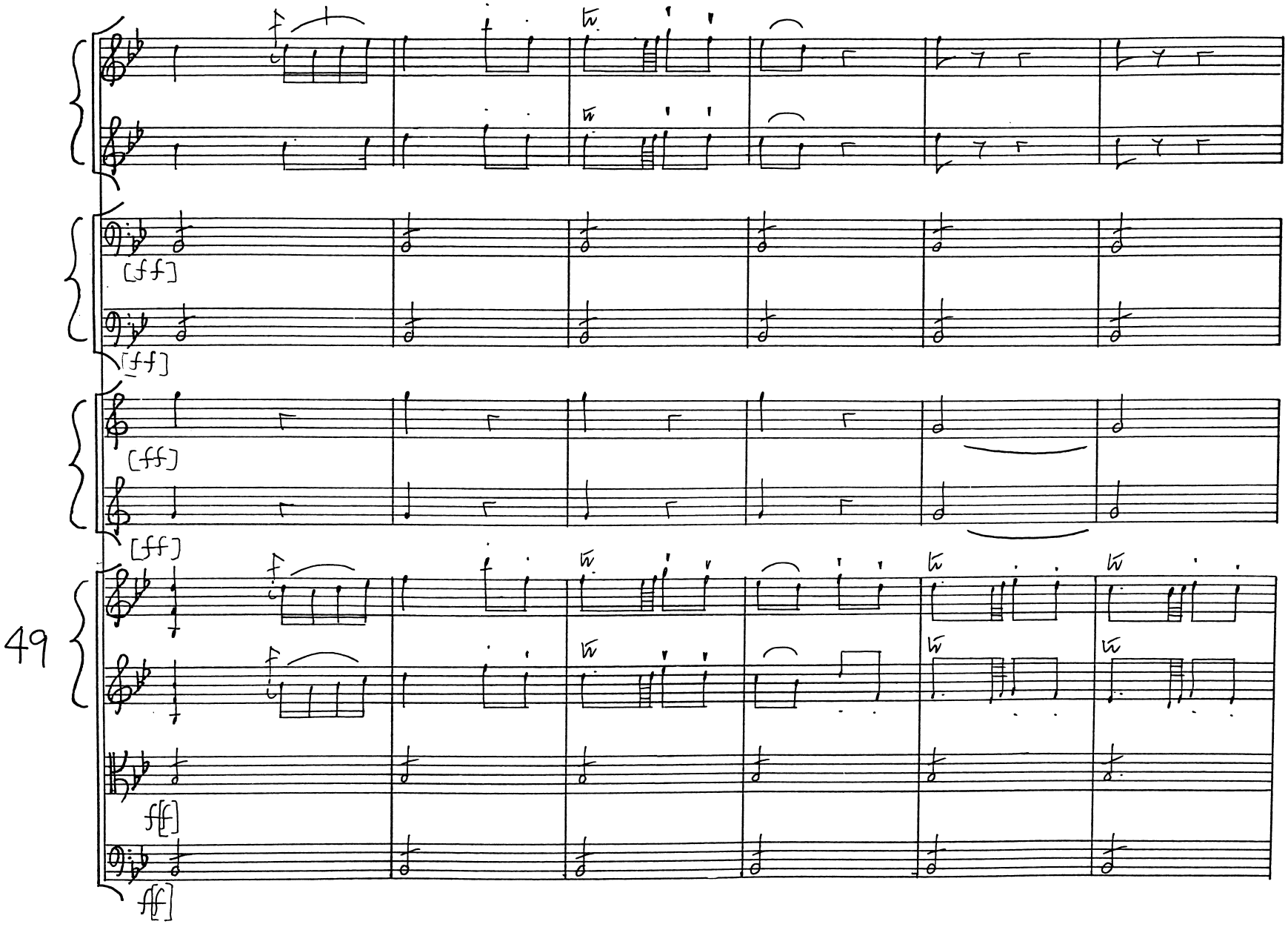
[P]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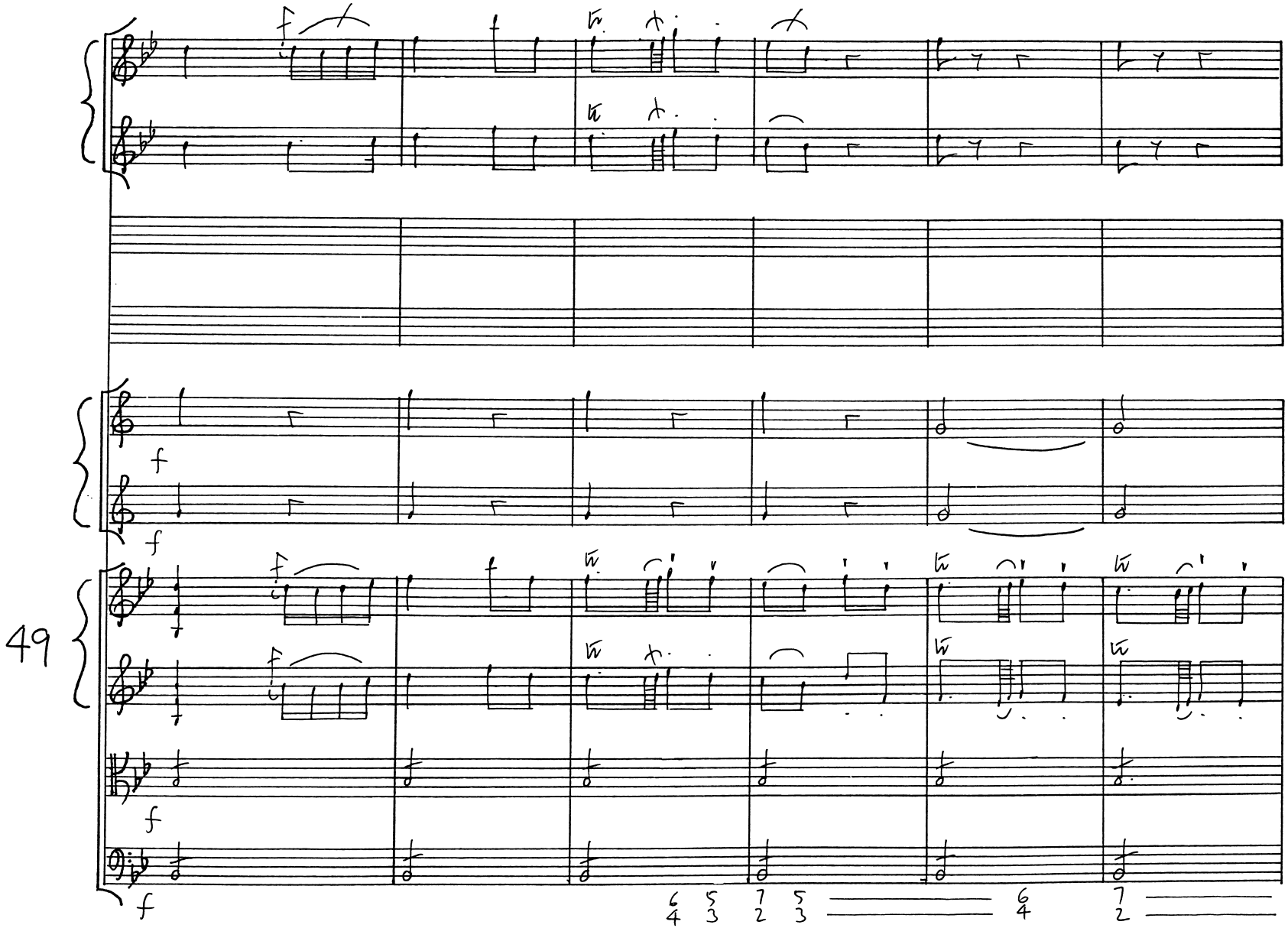
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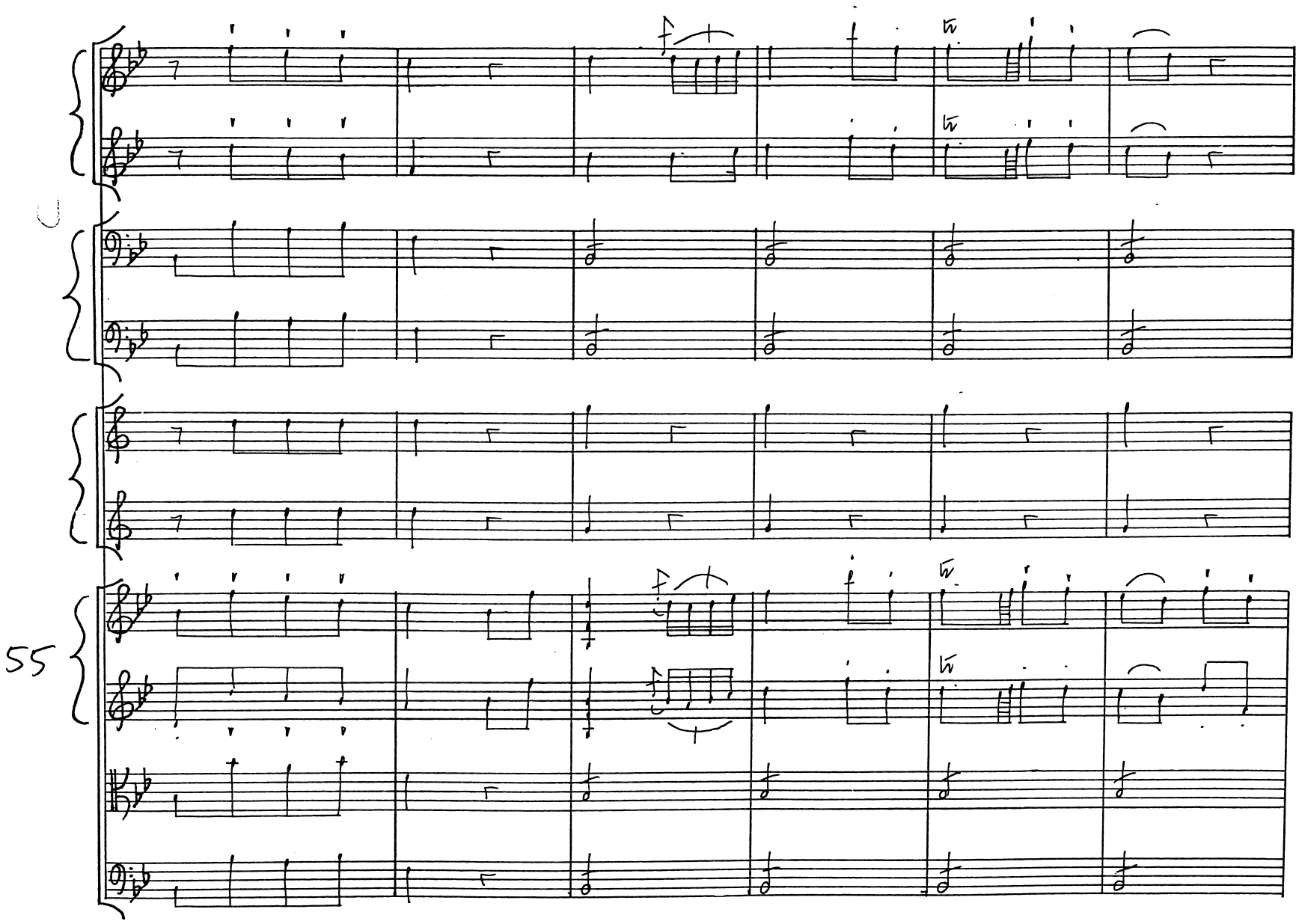
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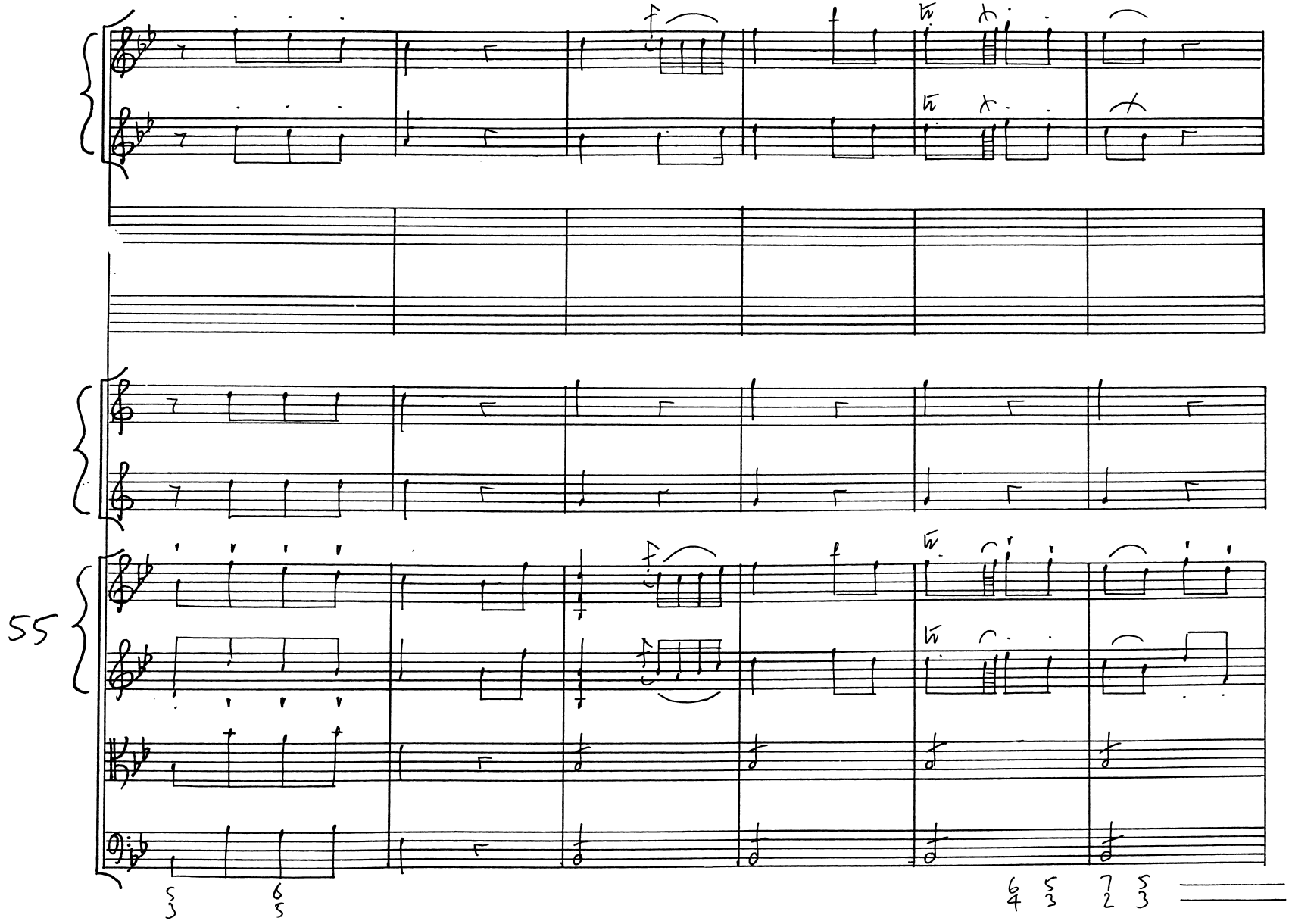
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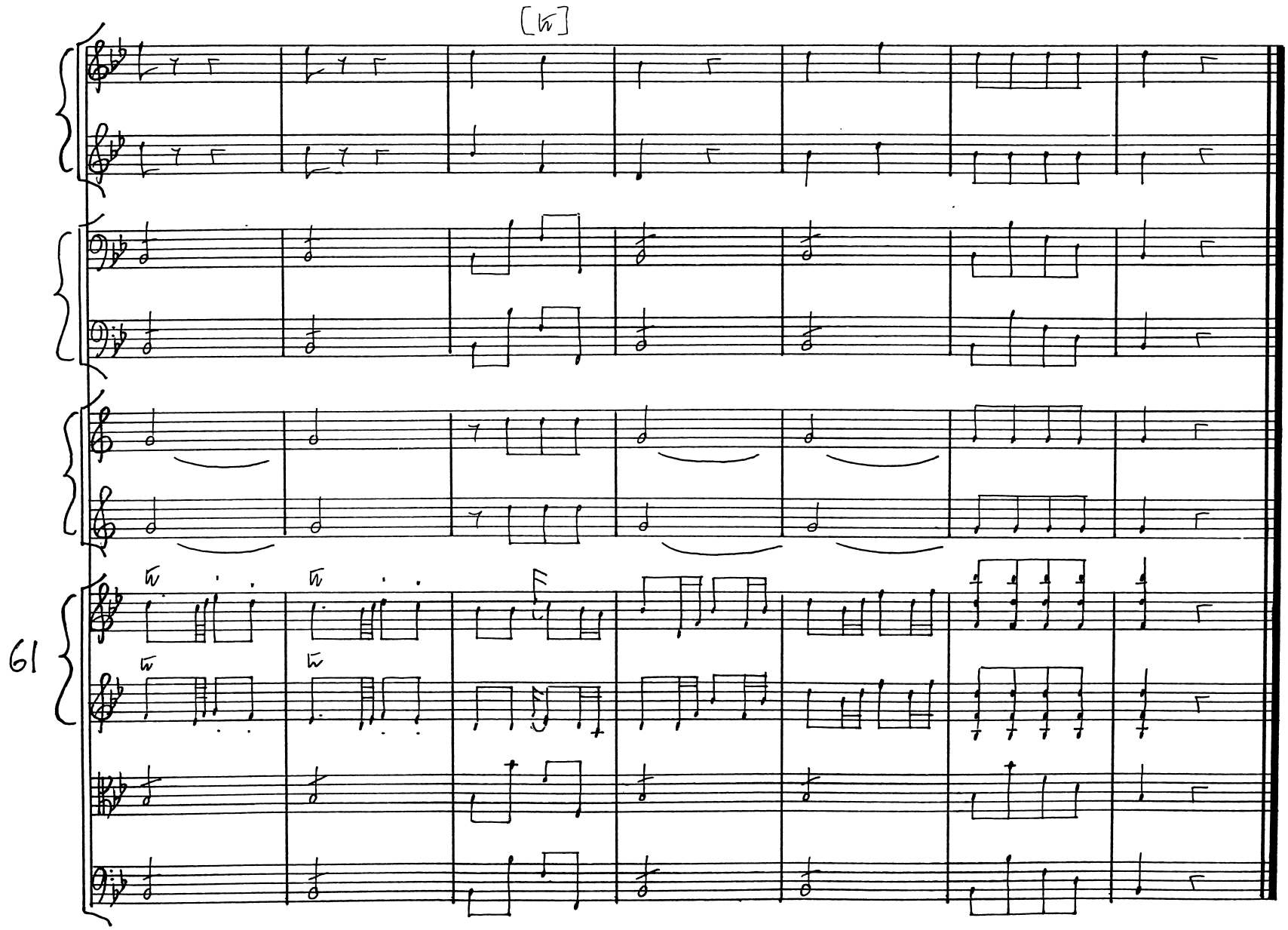
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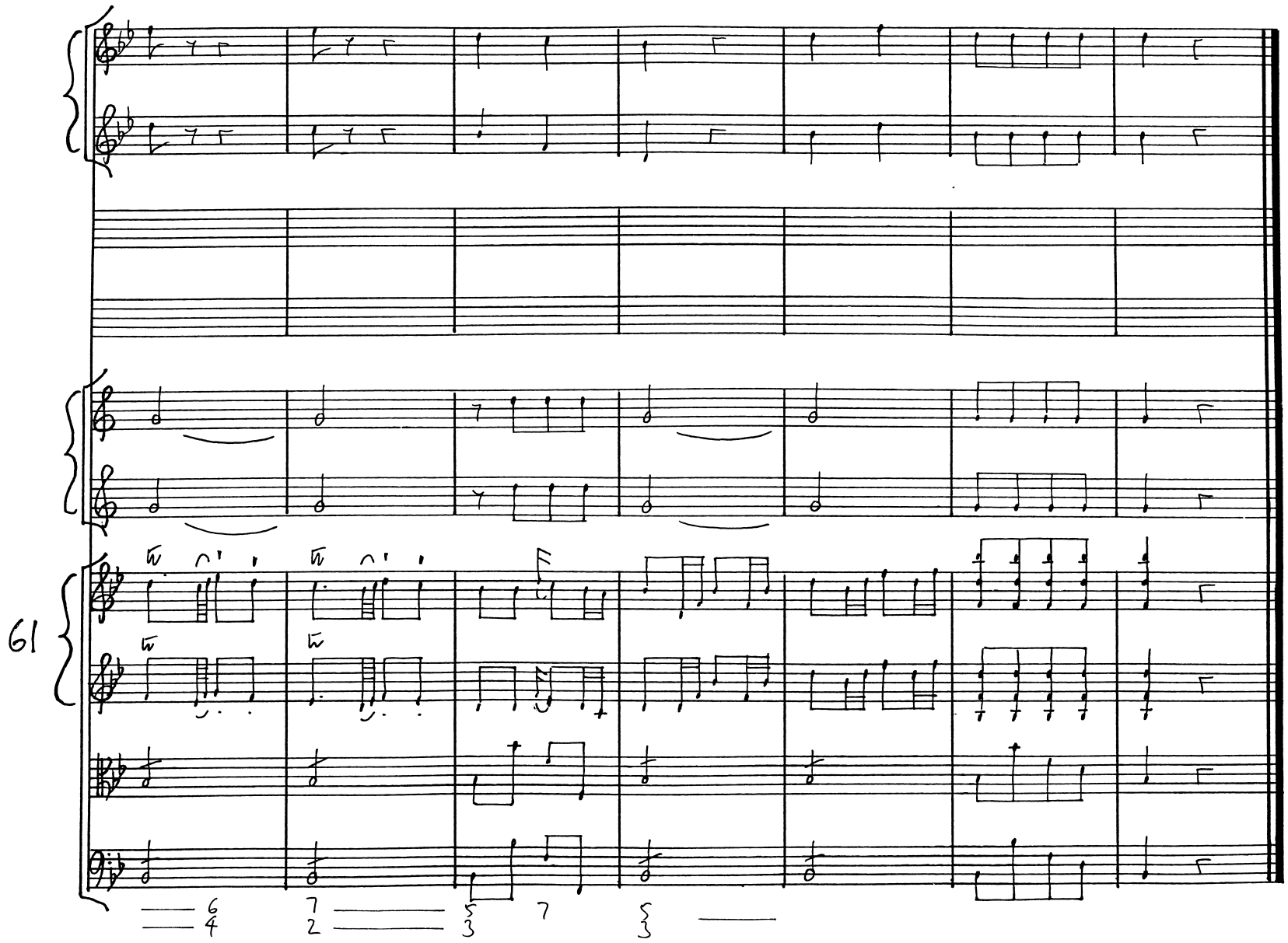
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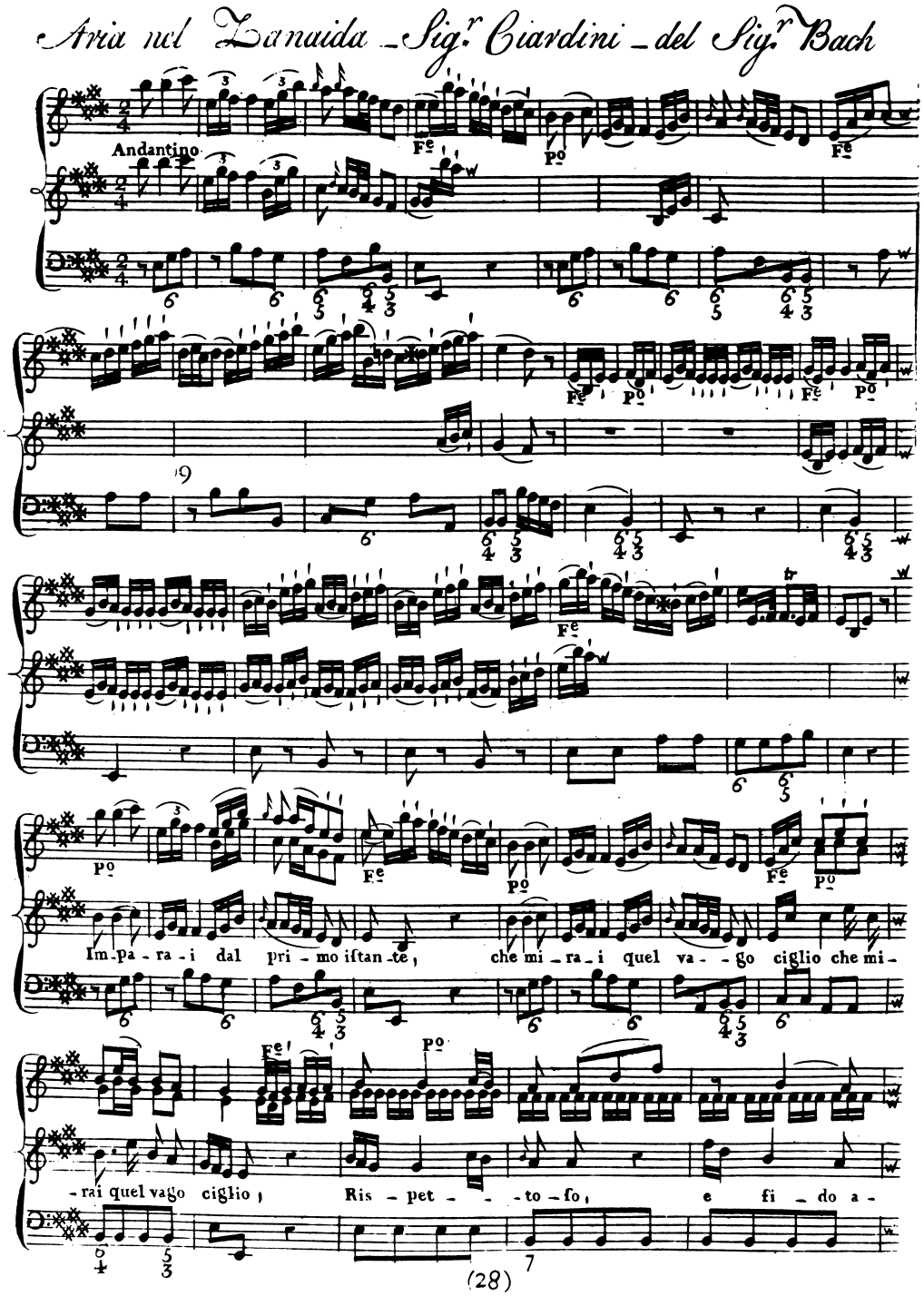
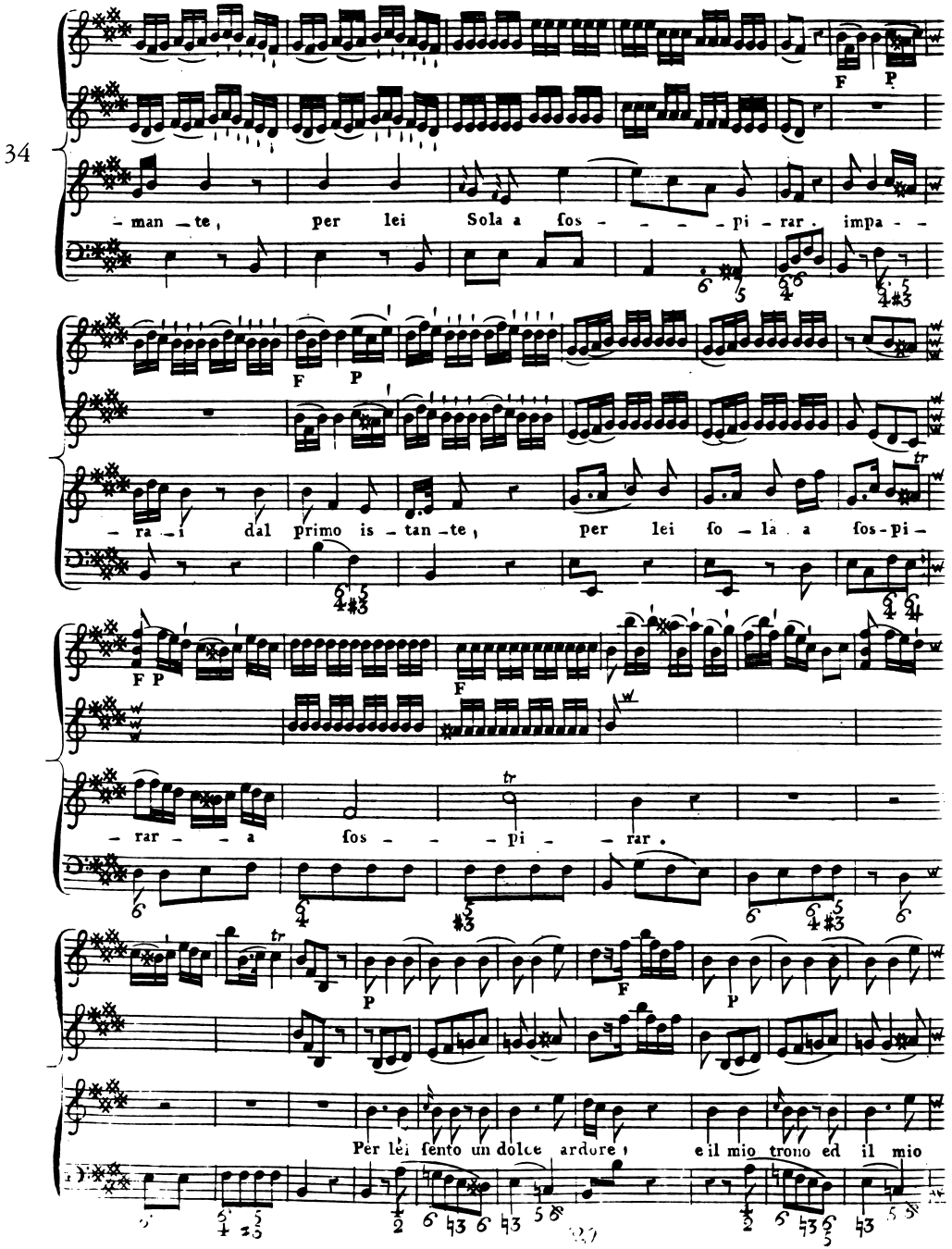
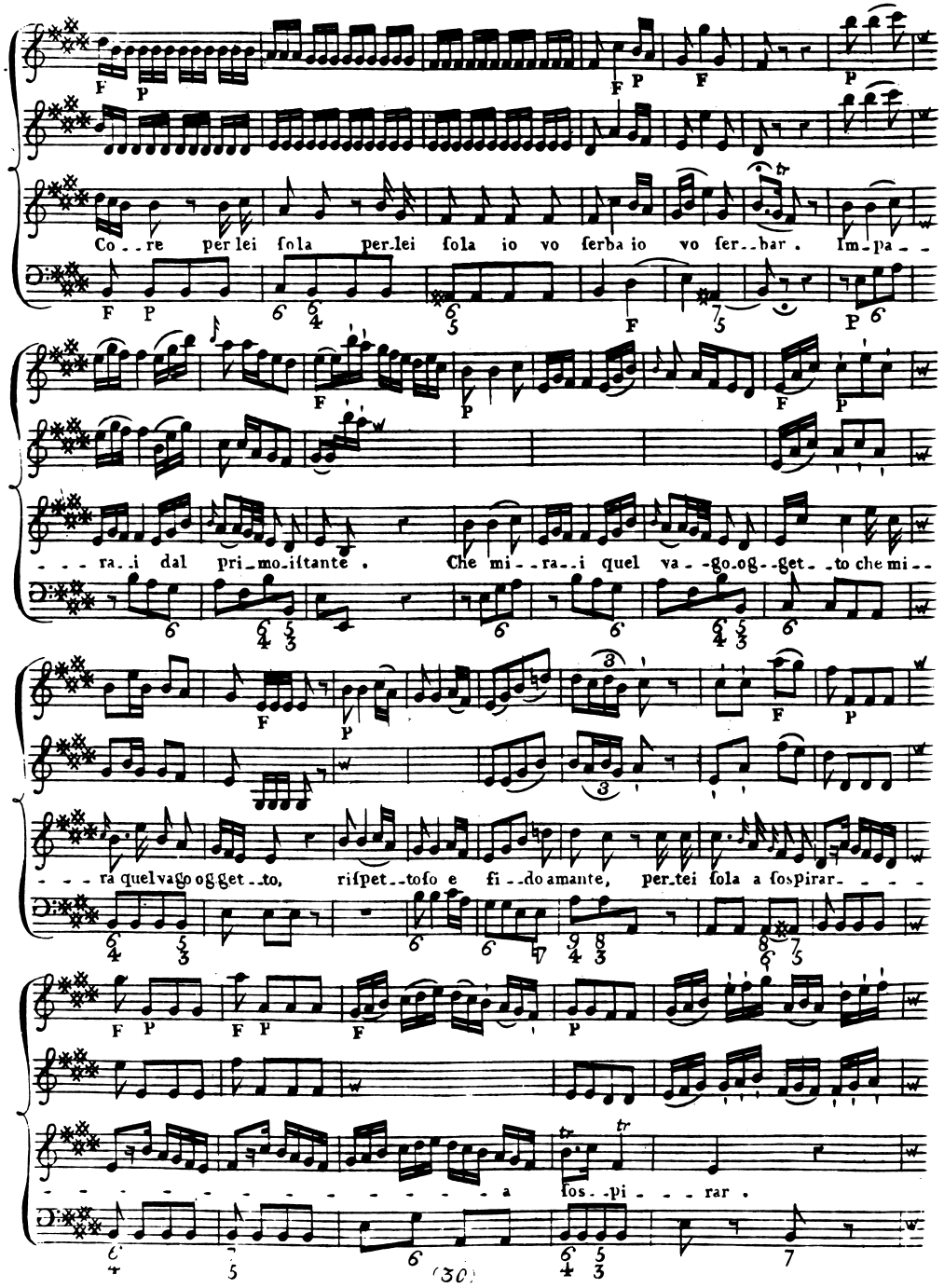
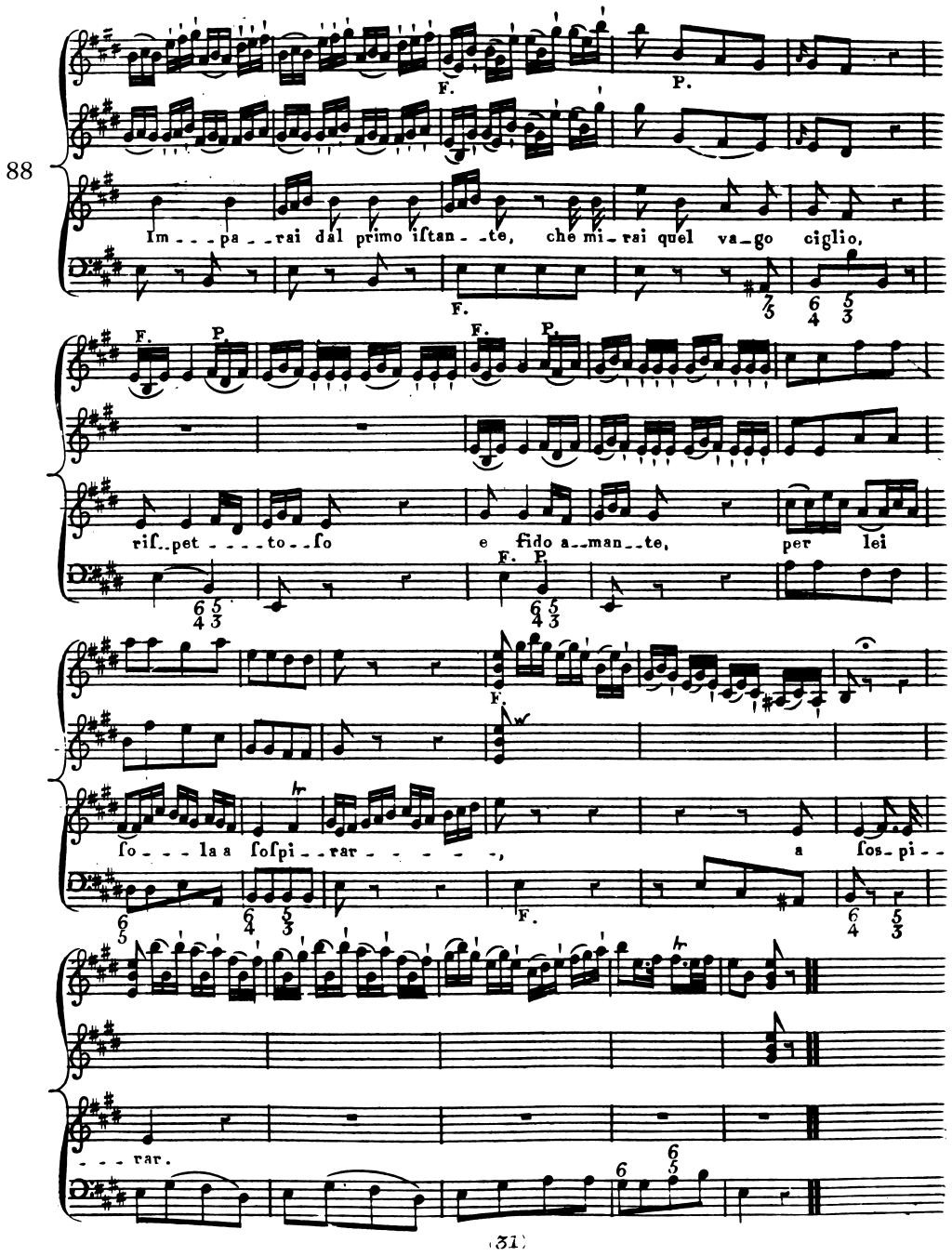
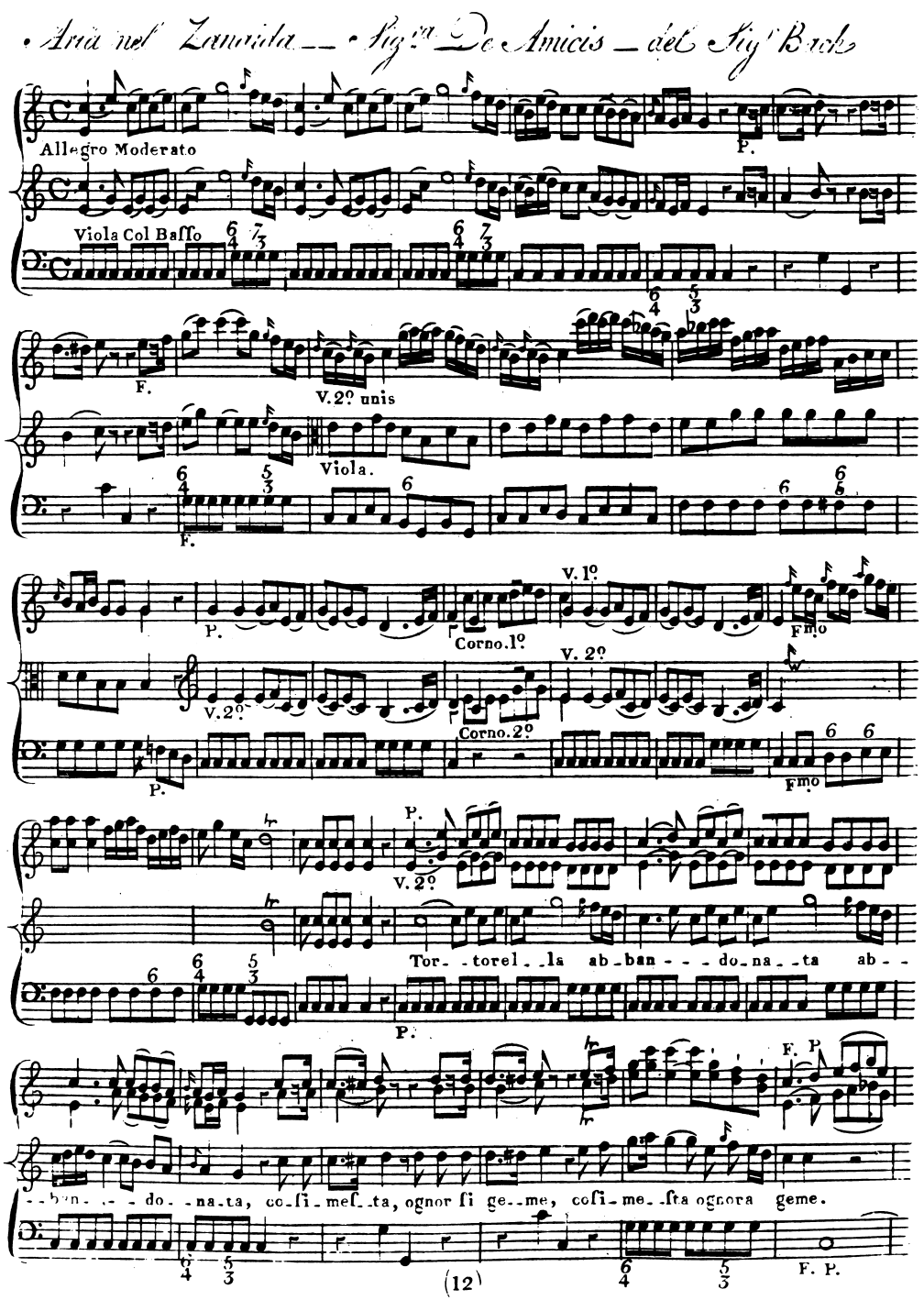

Aria nel Danaida – Sig.r Ciardini – del Sig.r Bach
Andantino
Fe
Po
Im-pa-ra-i dal pri-mo iftan-te, che mi-ra-i quel va-go ciglio che mi-
-rai quel vago ciglio, Ris-pet--to-fo, e fi-do a-
(28)

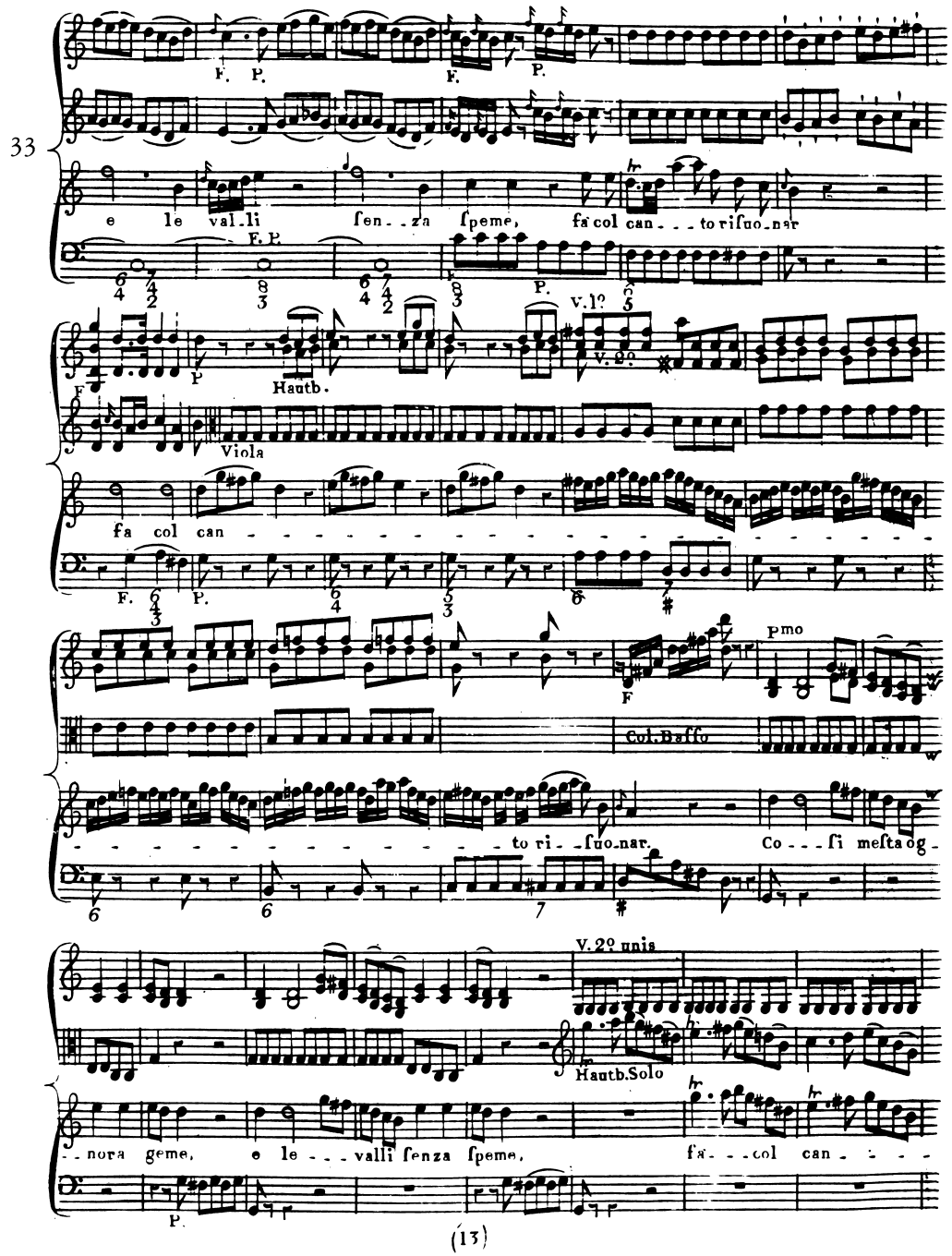

34
– man – te, per lei Sola a fos – – – – pi – rar. impa – –
– ra – i dal primo is – tan – te, per lei so – la a fos-pi –
– rar – – a fos – – – pi – – rar.
Per lei sento un dolce ardore, e il mio trono ed il mio

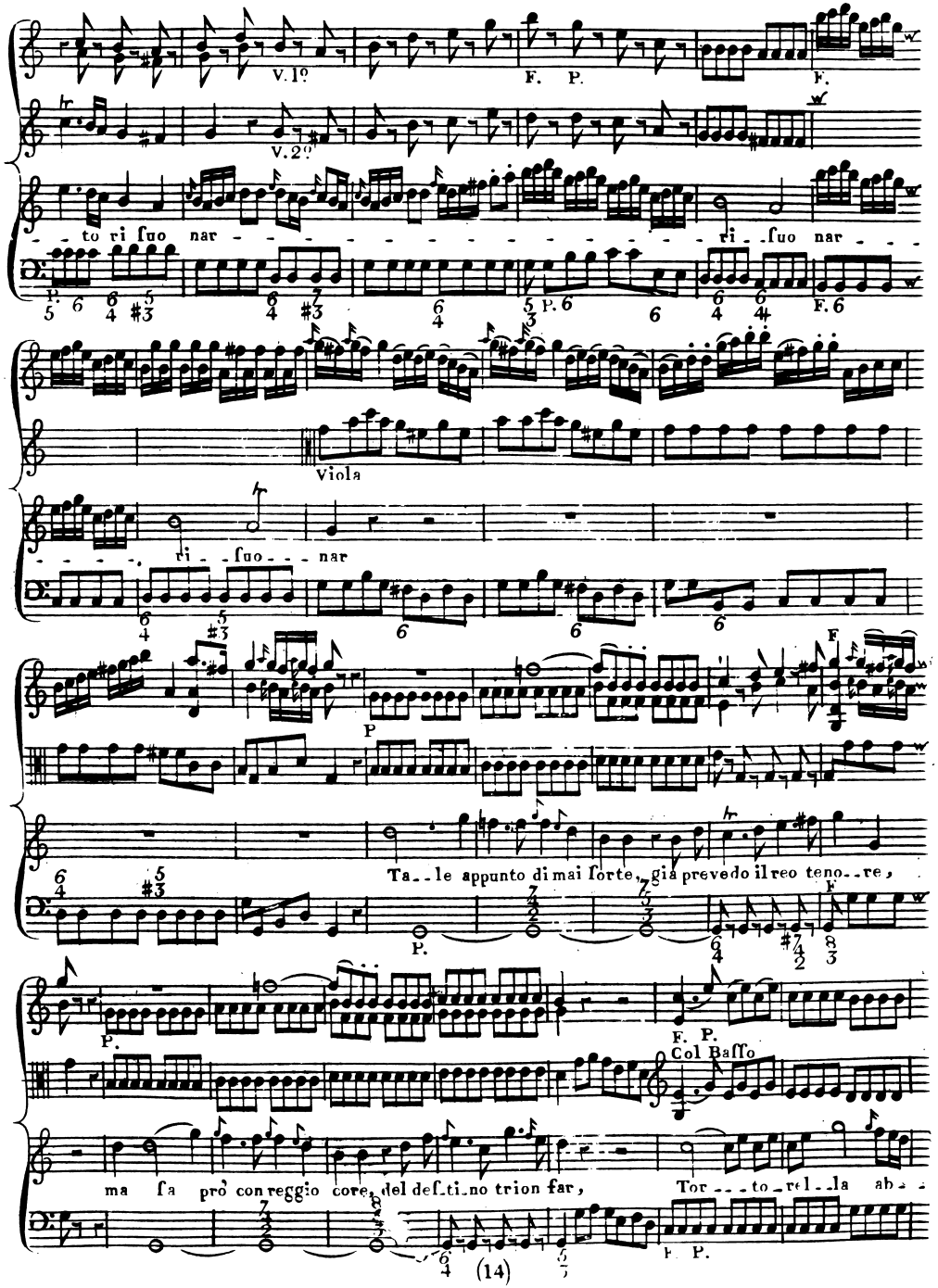

61
Co - - re per lei ſola per lei ſola io vo ſerba io vo ſer - - bar . Im - pa - -
- - - ra - i dal pri - mo iſtante . Che mi - - ra - i quel va - - go og - - get - - to che mi - -
- - - ra quel vago ogget - to, riſpet - - toſo e fi - - do amante, per tei ſola a ſoſpirar - - - -
- - - - - - - - - - - - - - - - a ſoſ - pi - - - rar .
(30)


88
Im - - - pa - - rai dal primo iſtan - - te, che mi - rai quel va - go ciglio,
rif - pet - - - - to - - ſo e fido a - man - te, per lei
ſo - - - la a ſoſpi - - rar - - - - - -, a ſos - pi - -
- - - rar.

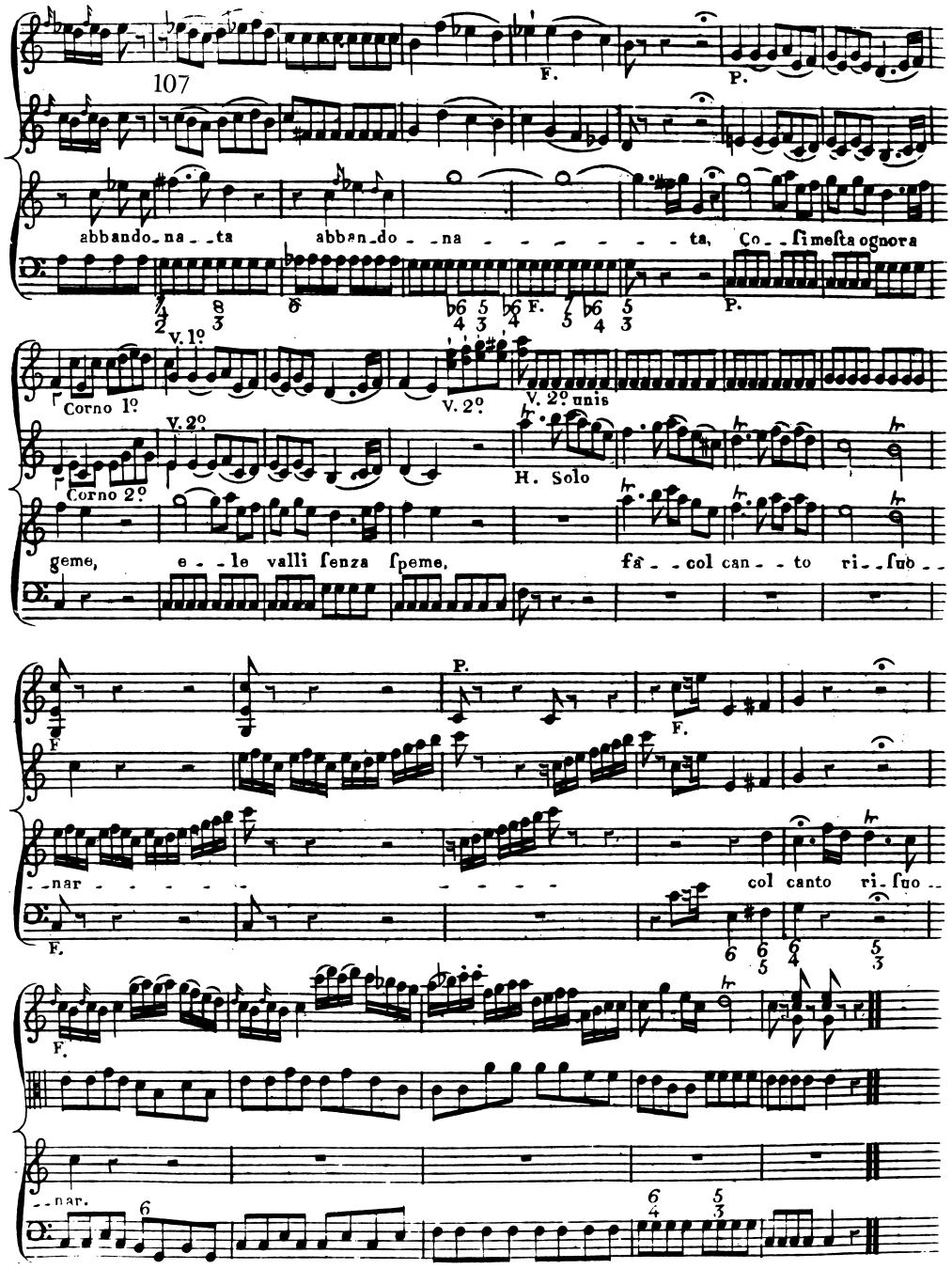
Aria nel Zanaida — Sig.ra De Amicis — del Sig.r Bach

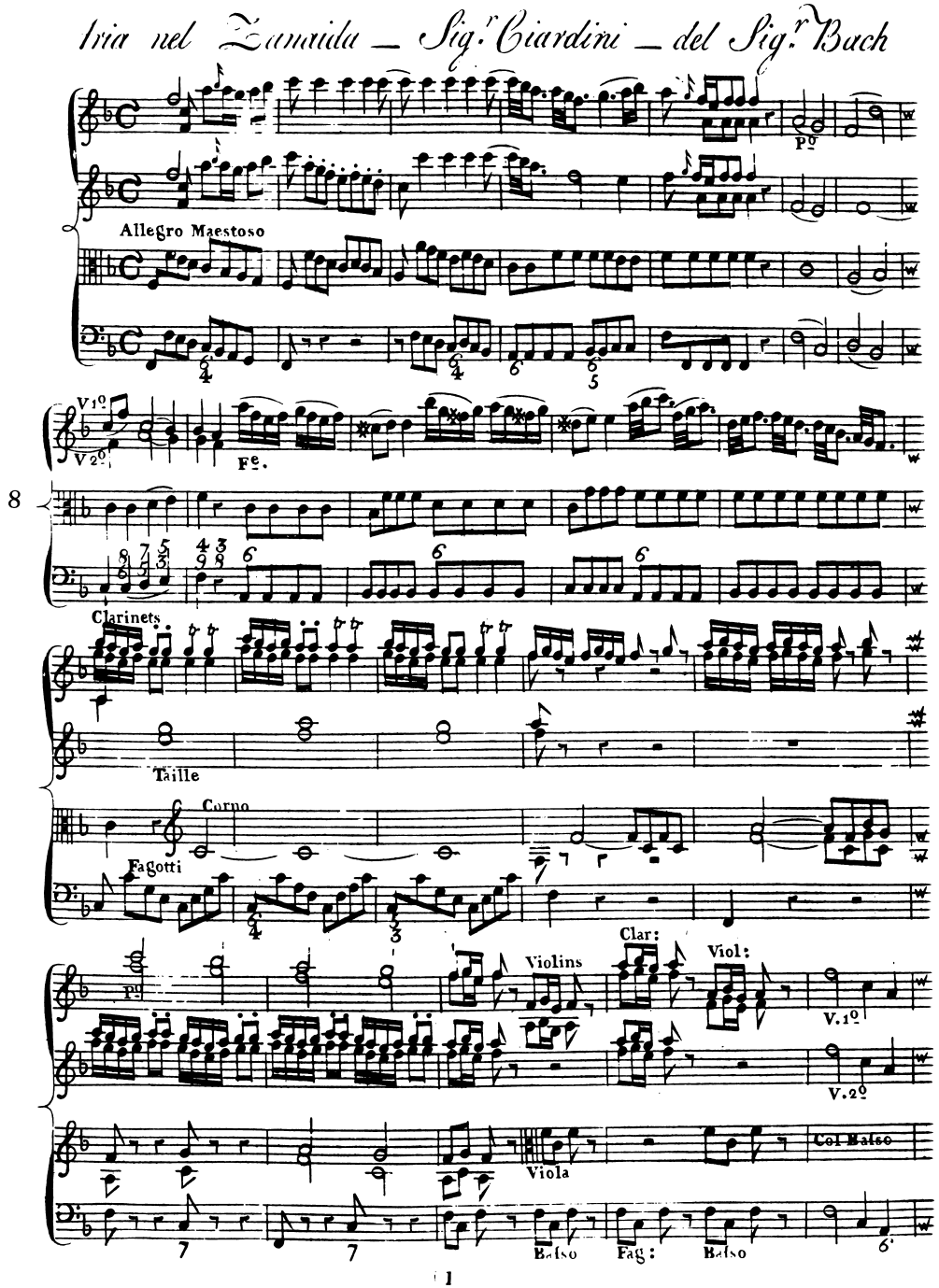


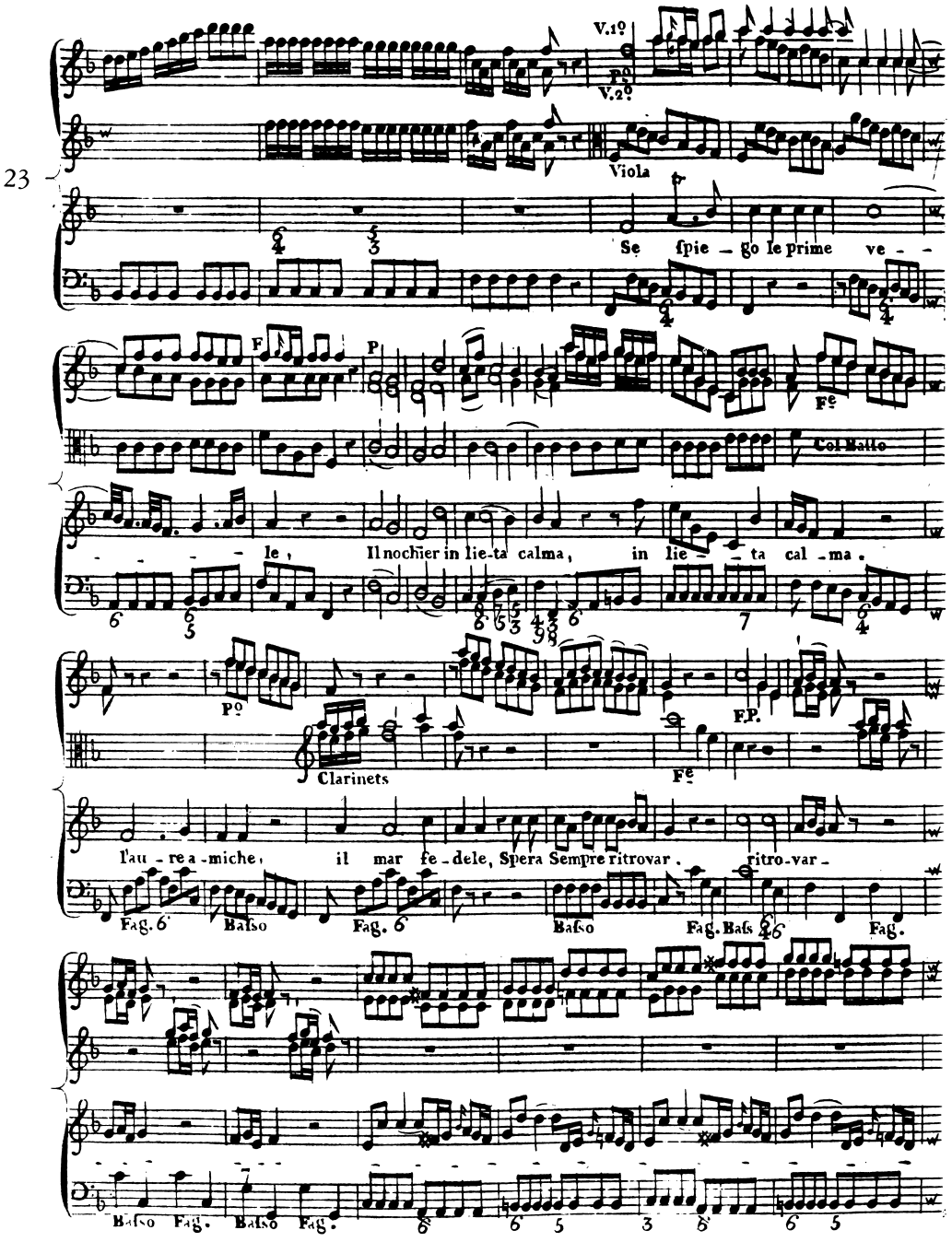

33
F. P.
F.
P.
e le val.li ſen..za ſpeme, fa col can...to riſuo.nar
F. P.
P.
v.lo
F
P
Hautb.
v.lo
Viola
fa col can
F.
P.
P.mo
F
Col.Baſſo
to ri..ſuo.nar.
Co...ſi meſta og-
V.2o unis
Hautb.Solo
..nora geme, e le...valli ſenza ſpeme, fa...col can...
P.


58
V. 1°
V. 2°
F. P.
F.
to ri ſuo nar
ri - ſuo nar
Viola
ri - ſuo - - nar
P
Ta - - le appunto di mai ſorte, già prevedo il reo teno - - re,
P.
F. P.
Col Baſſo
ma ſa prò con reggio core, del deſtino trion far,
Tor - - - to - rel - la ab - -
(14)

82
-ban - - do_na_ta ab_ban - - - do_na_ta, coſi meſ_ta, ogno_ra geme, co_ſi me ſta ognora
ge_me, e - - le_val - - - - - - - li ſenza ſpe_me, fa col pian_to ri_ſuo -
- nar
ri - ſuo - nar Torto - rel - la
(15)


107
F.
P.
abbando_na_ _ta abban_do_ _na - - - - - - - - ta, Co_ _ſi meſta ognora
V. 1º
Corno 1º
V. 2º
V. 2º unis
Corno 2º
H. Solo
geme, e_ _le valli ſenza ſpeme, fa_ _col can_ _to ri_ _ſuo_ _
_ _nar - - - - - - - - - - - col canto ri_ſuo_ _
_ _nar.


Iria nel Zamida _ Sig.r Ciardini _ del Sig.r Bach
Allegro Maestoso
V.1o
V.2o
Fe.
8
Clarinets
Taille
Corno
Fagotti
Violins
Clar:
Viol:
V.1o
V.2o
Viola
Col Baso
Baso
Fag:
Baso


V.1º
Pº
V.2º
Viola
23
Se ſpie – go le prime ve – –
F
P
Fᵉ
Col Matto
– – – le, Il nochier in lie-ta calma, in lie – – ta cal – ma.
Pº
FP.
Clarinets
Fᵉ
l'au – re a-miche, il mar fe-dele, Spera Sempre ritrovar. ritro-var –
Fag. 6
Baſso
Fag. 6
Baſso
Fag. Baſs
Fag.
Baſso Fag. Baſso Fag.

51

Fortiss°

Fe

Po

Spera sem - pre ri - tro - var

Fag.

Basso

ri - tro - var.

Po

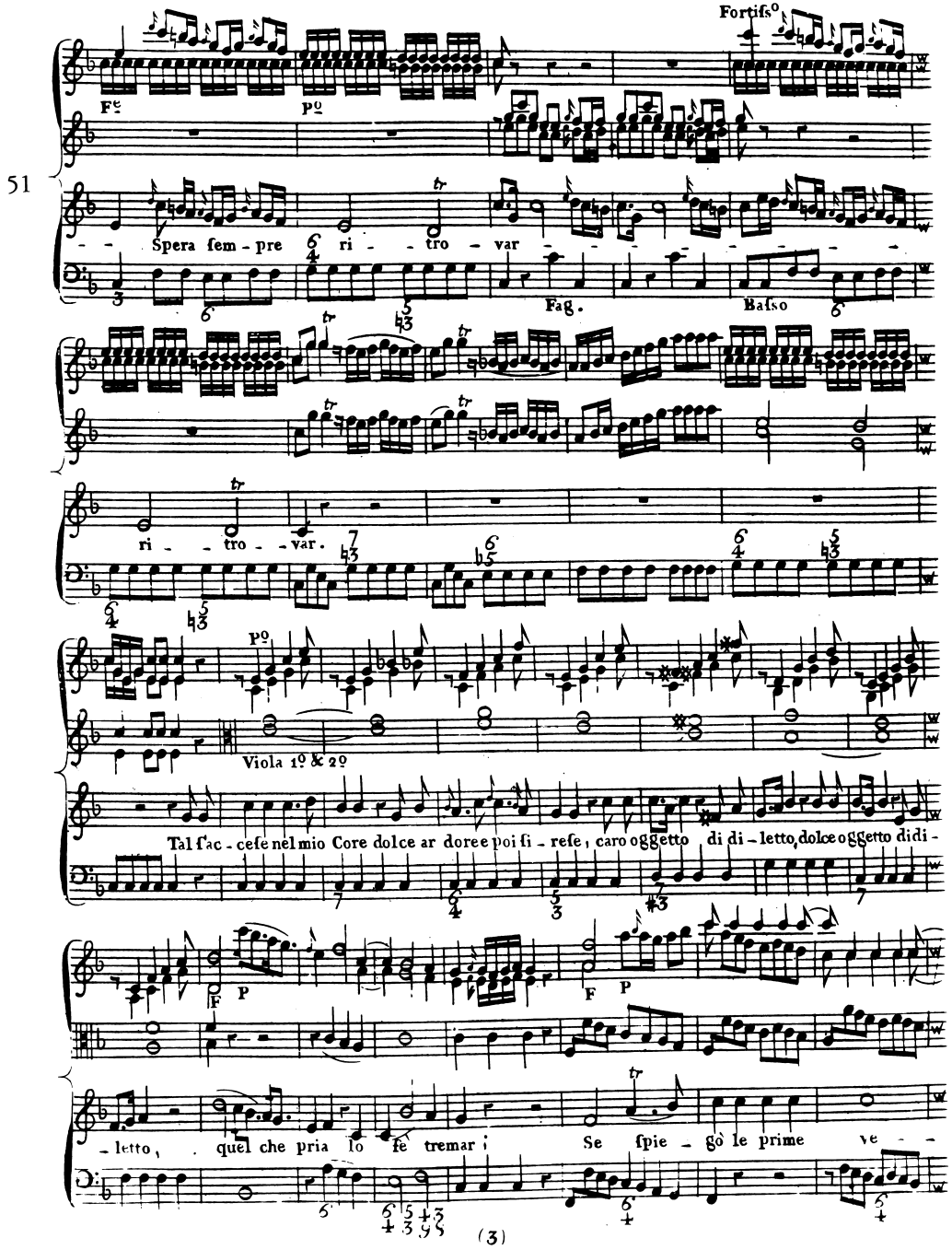
Viola 1º & 2º

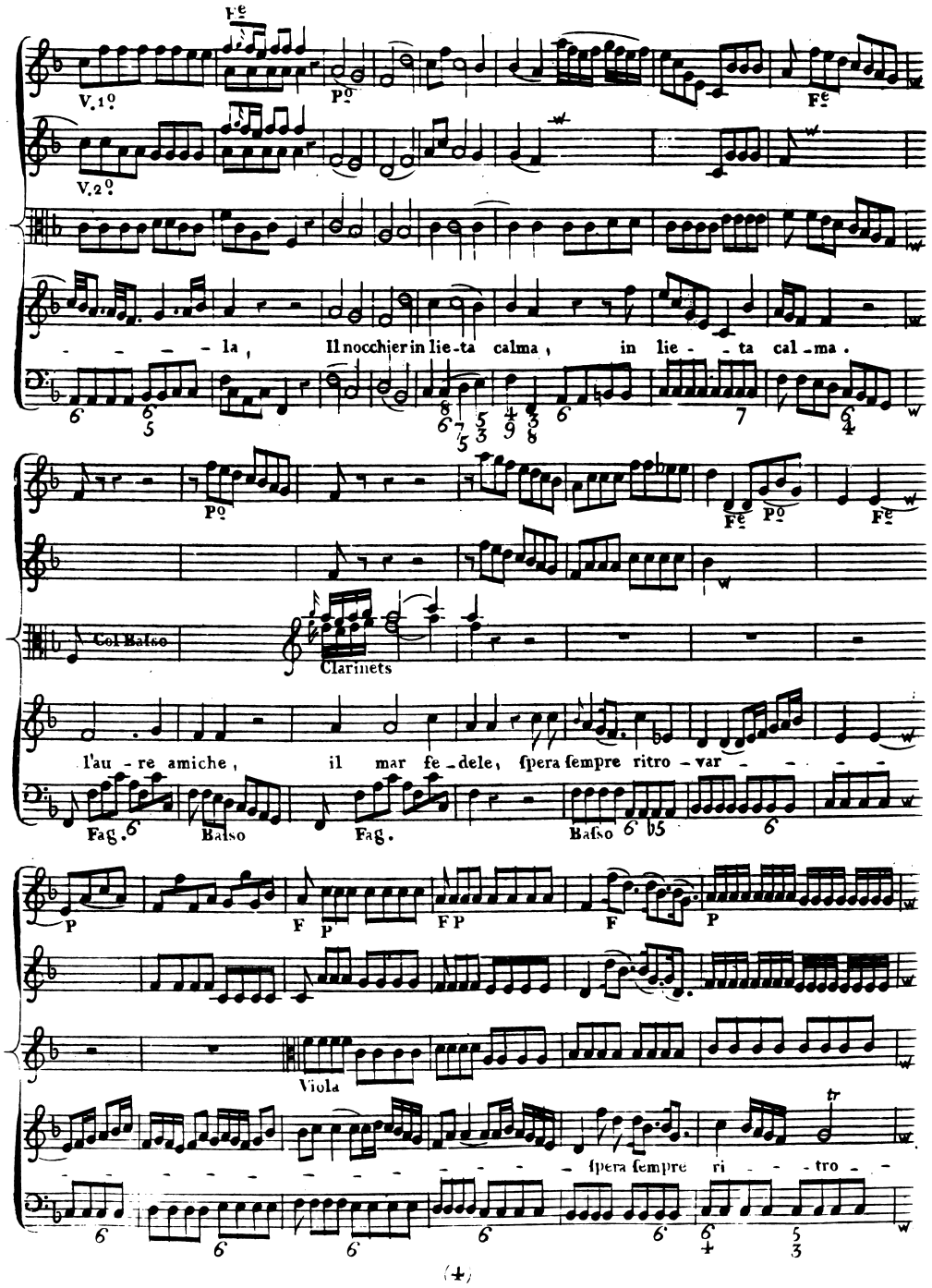
Tal s'ac - cese nel mio Core dolce ar dore e poi si - rese, caro oggetto di di - letto, dolce oggetto di di -

F P

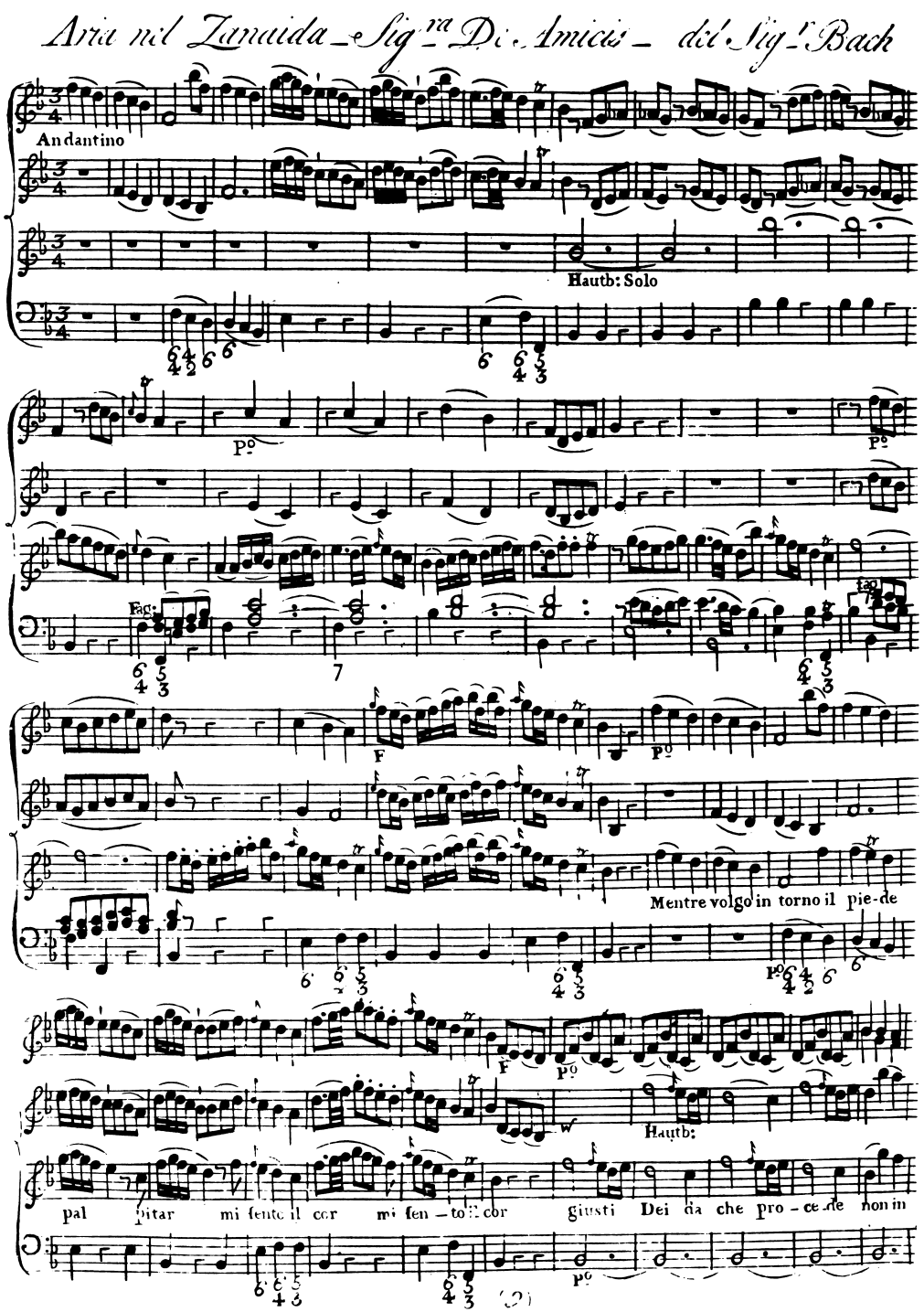
F P

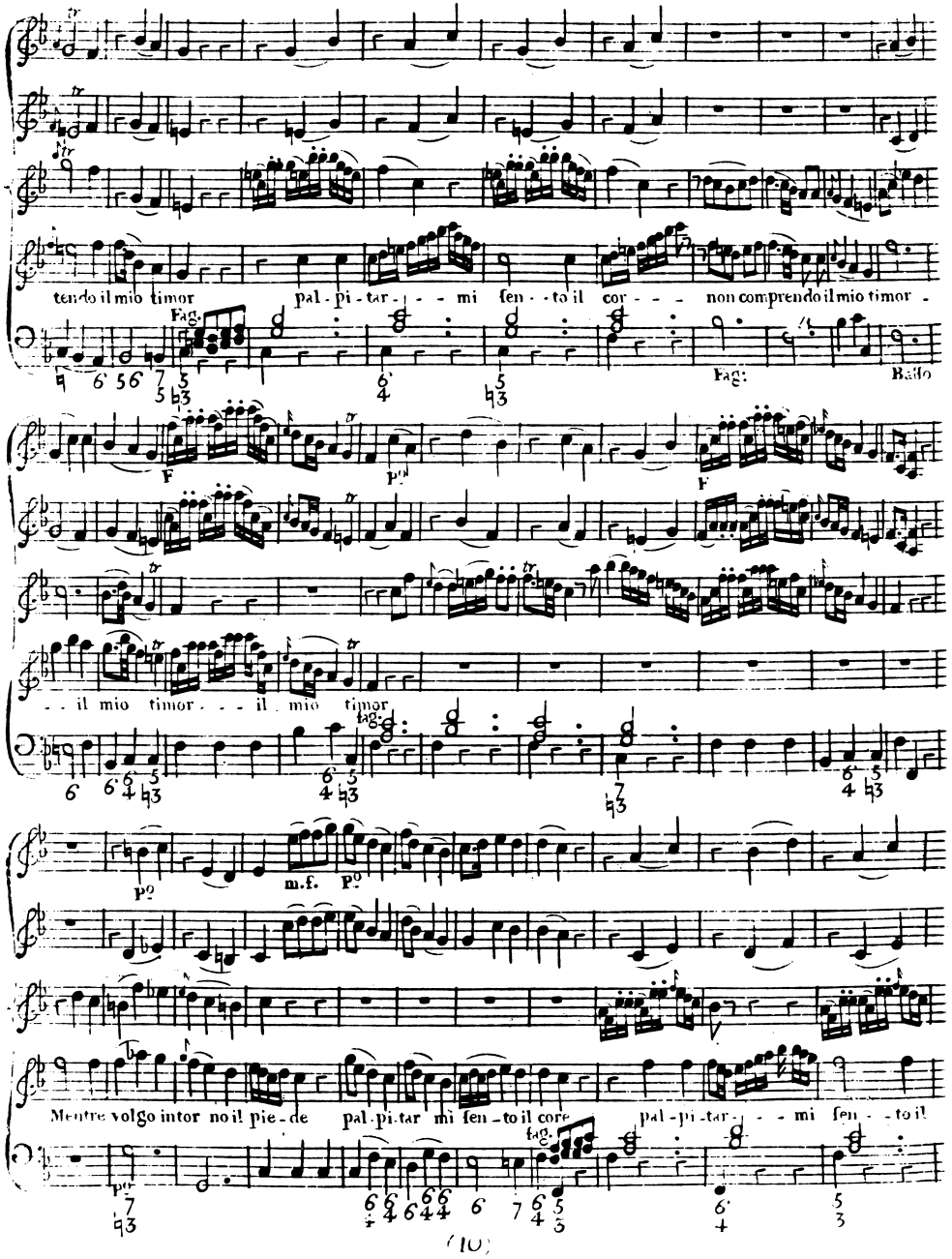
- letto, quel che pria lo fe tremar; Se spie - gò le prime ve -

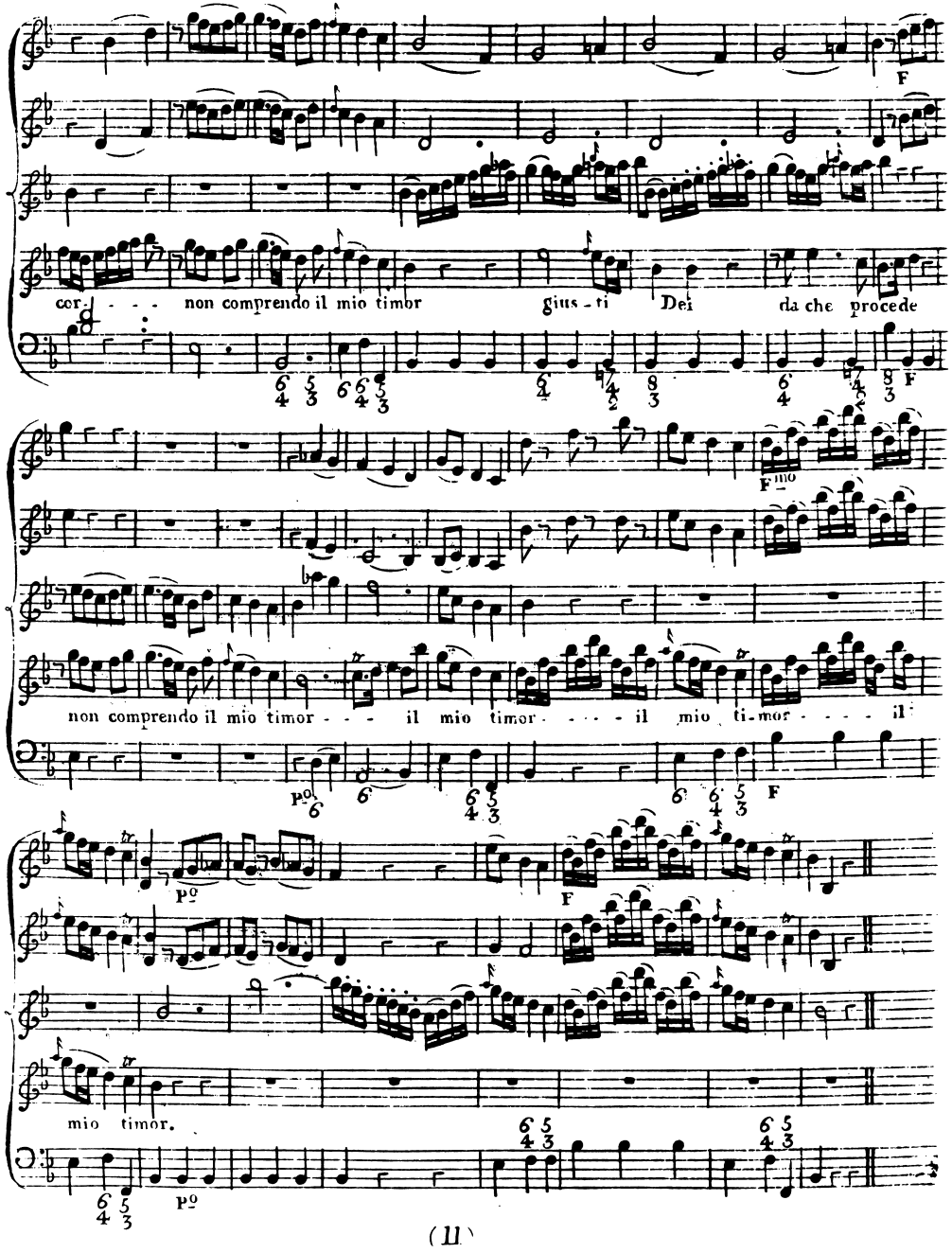


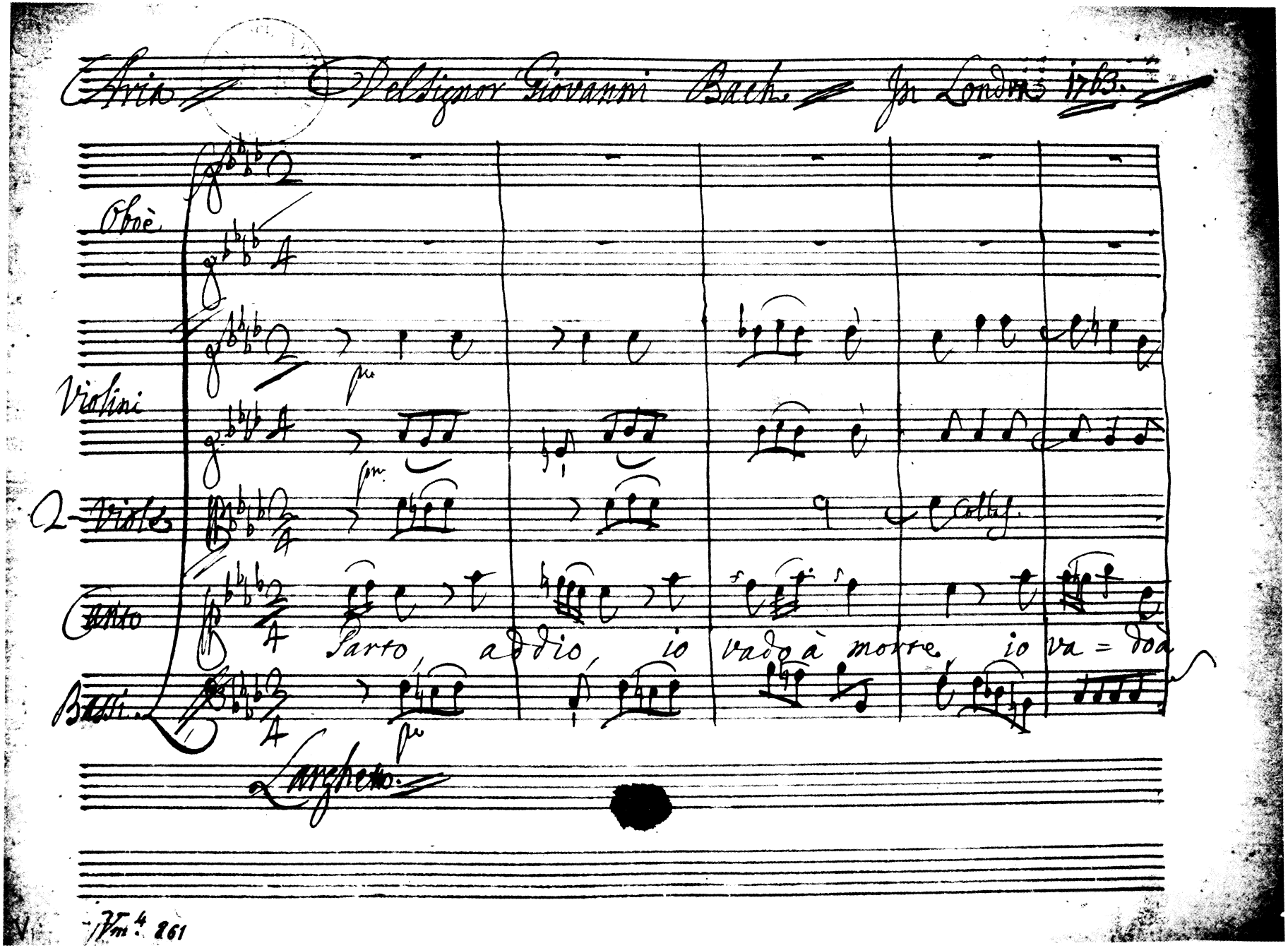

V.1º
V.2º
77
la, Il nocchier in lie-ta calma, in lie-ta cal-ma.
Col Basso
Clarinets
l'au-re amiche, il mar fe-dele, ſpera ſempre ritro-var
Fag.
Basso
Viola
ſpera ſempre ri-tro

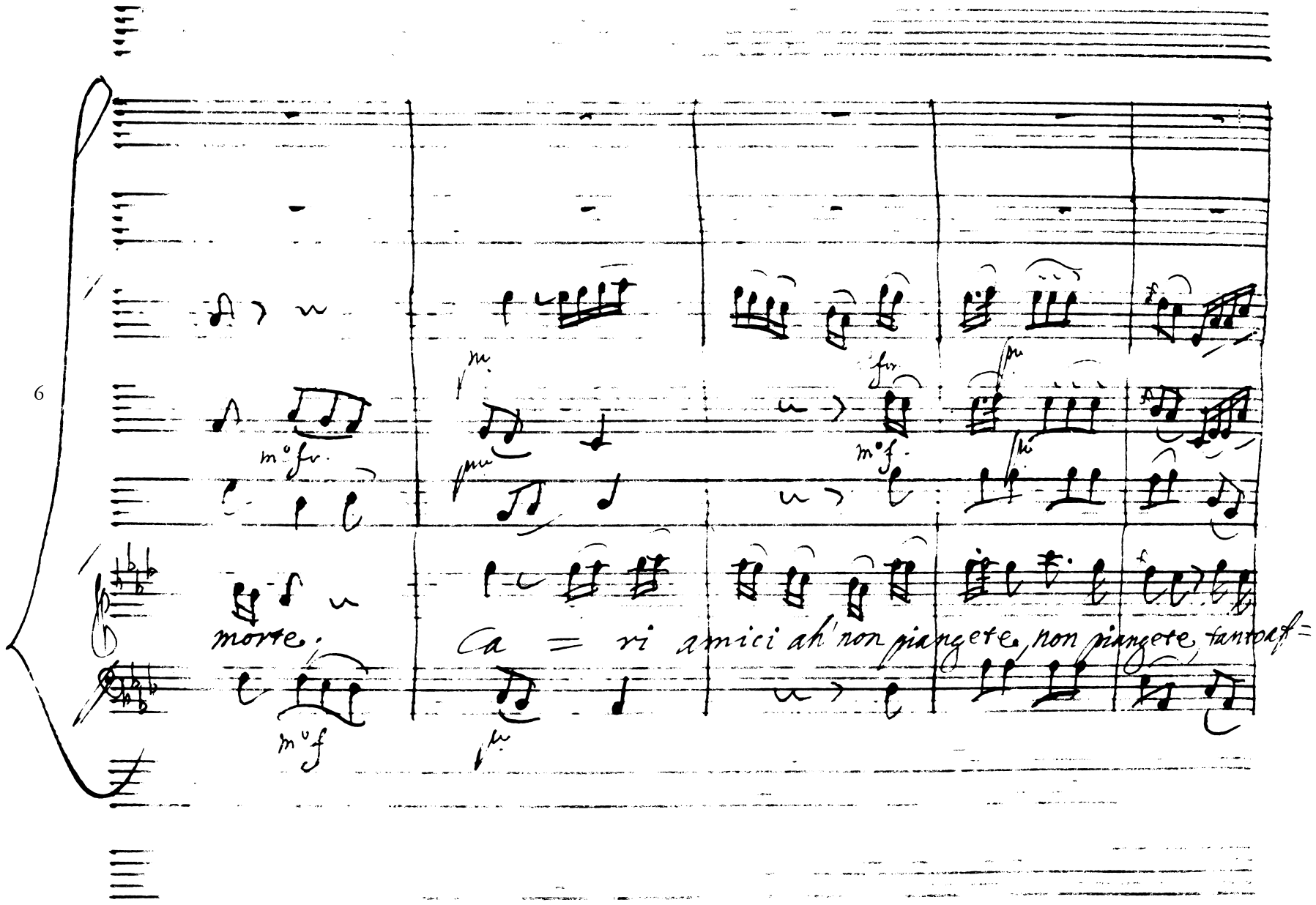
Clarinets
Fortiſs°
Taille
Corno
97
- var, lie - ta calma il mar fe - de - le, ſpera ſempre ri - tro -
Fag.
V.1°
V.2°
Clar:
- - var - - - - - - - - - - , ri - tro - var, ſpera
Baſso
ſempre ri-trovar.
Fag. Baſso Fag. Baſso


Aria nel Zenaida – Sig.ra D.a Amicis – del Sig.r Bach
Andantino
Hautb: Solo
P.o
12
Fag:
7
F
Mentre volgo in torno il pie-de
Hautb:
pal pitar mi sente il cor mi sen – to il cor giusti Dei da che pro – ce-de non in

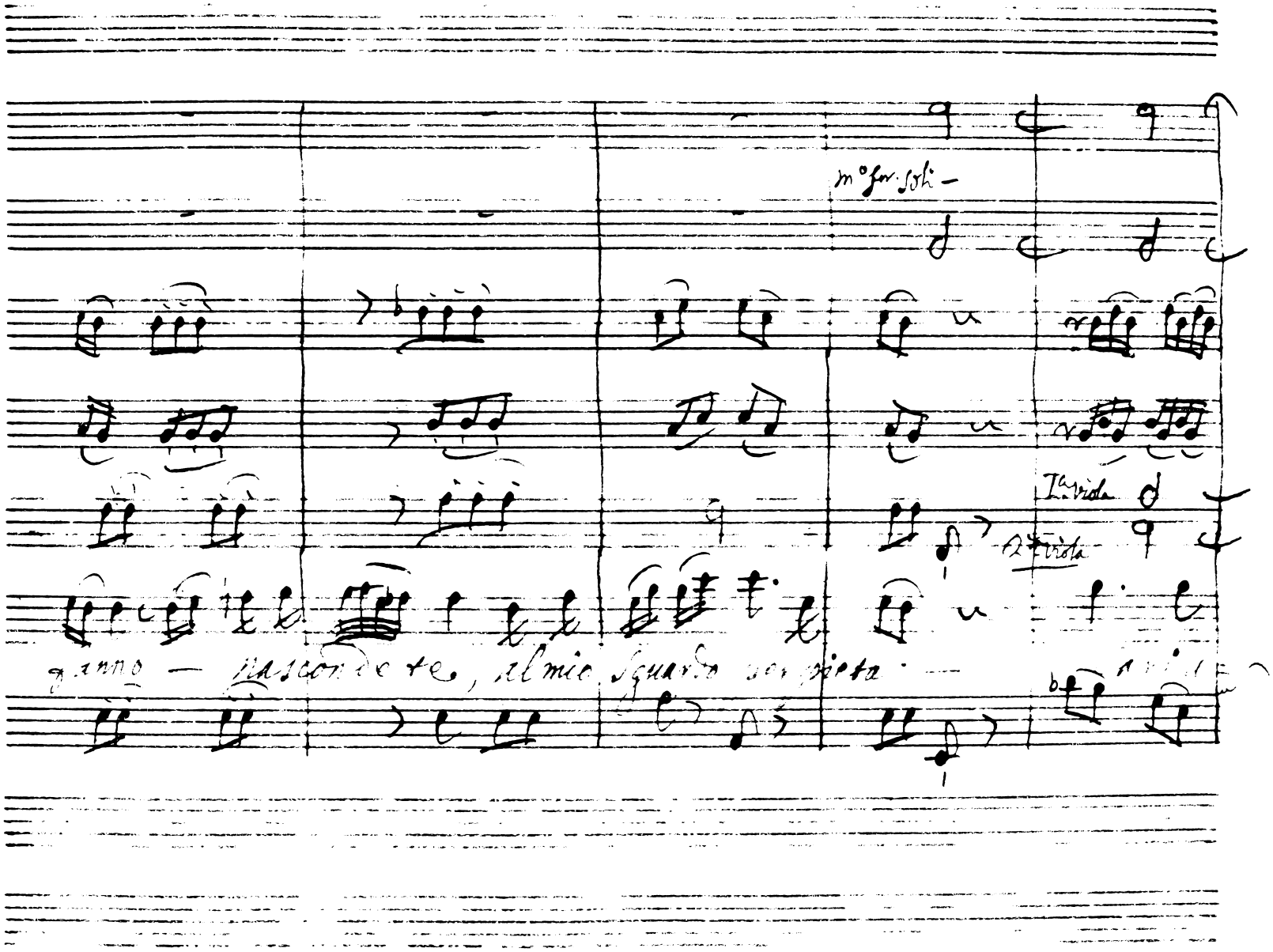

43
tendo il mio timor pal-pi-tar - - - mi sen - - to il cor - - - non comprendo il mio timor -
Fag.
Fag:
Basso
F
P°
F
- - il mio timor - - - il mio timor
fag.
P°
m.f.
P°
Mentre volgo intor no il pie-de pal-pi-tar mi sen-to il core pal-pi-tar - - - mi sen - - to il
fag.
P°


76
cor - - - - non comprendo il mio timor gius - ti Dei da che procede
non comprendo il mio timor - - - il mio timor - - - - il mio ti-mor - - - - il
mio timor.

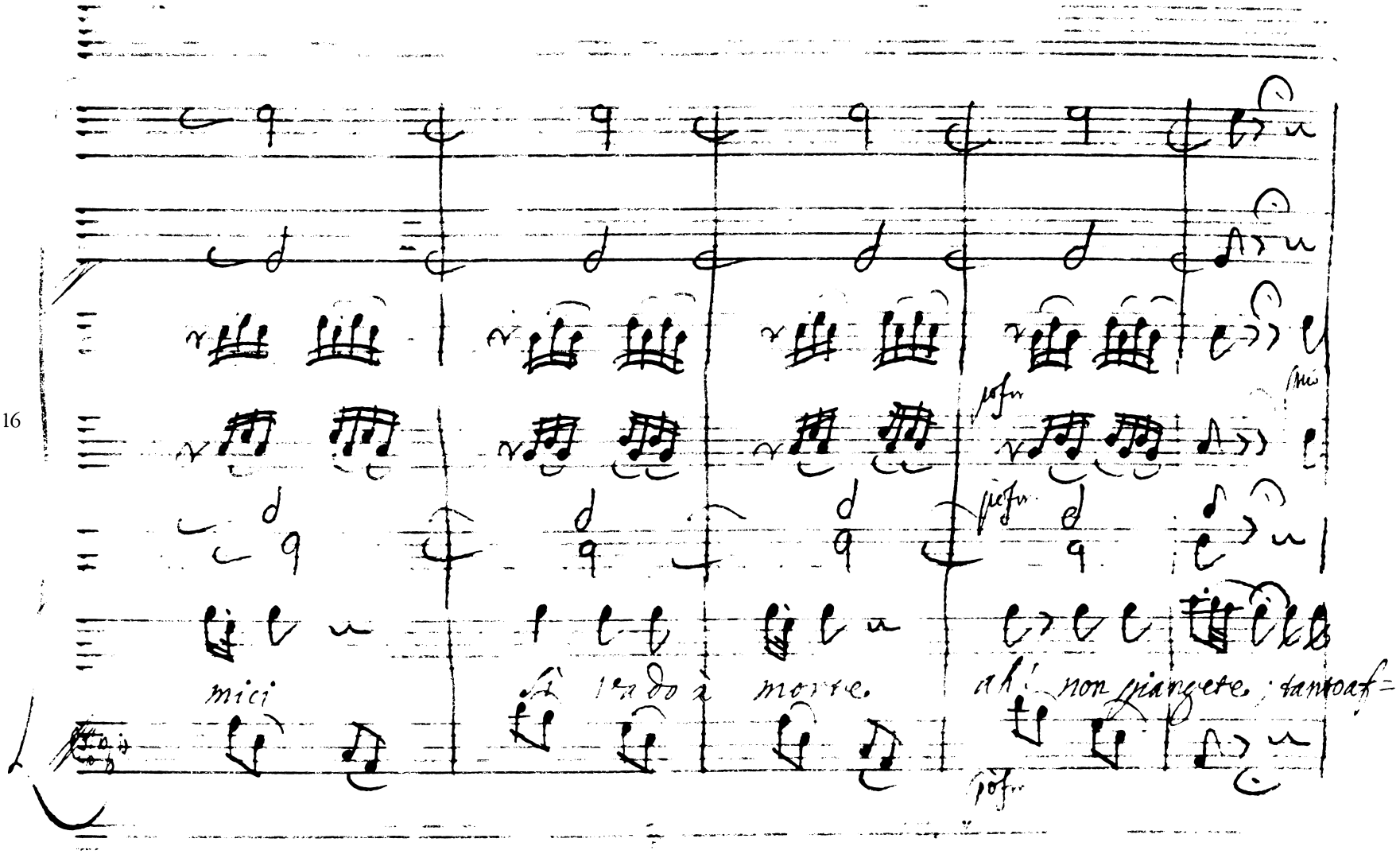

Aria
Del Signor Giovanni Bach
In Londra 1763.
Oboè
Violini
2 Viole
Canto
Bassi
Parto, addio, io vado à morte, io va = do à
Larghetto.
Vm.4 261


6
morte.
Ca = ri amici ah' non piangete, non piangete, tanto af=

2


11
mo fer. soli
Ia viola
2a viola
anno — nascondete, al mio sguardo per pietà —

16



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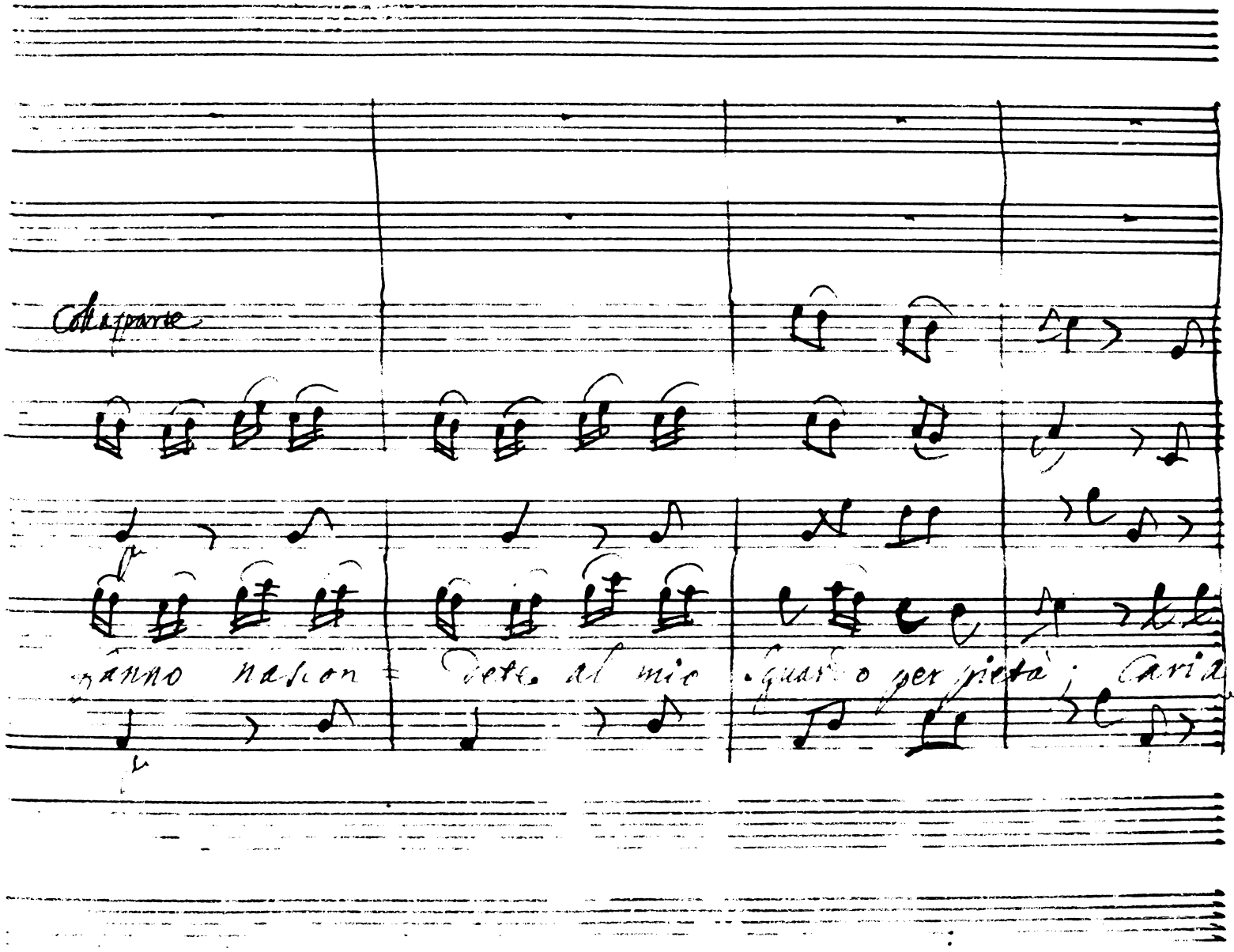
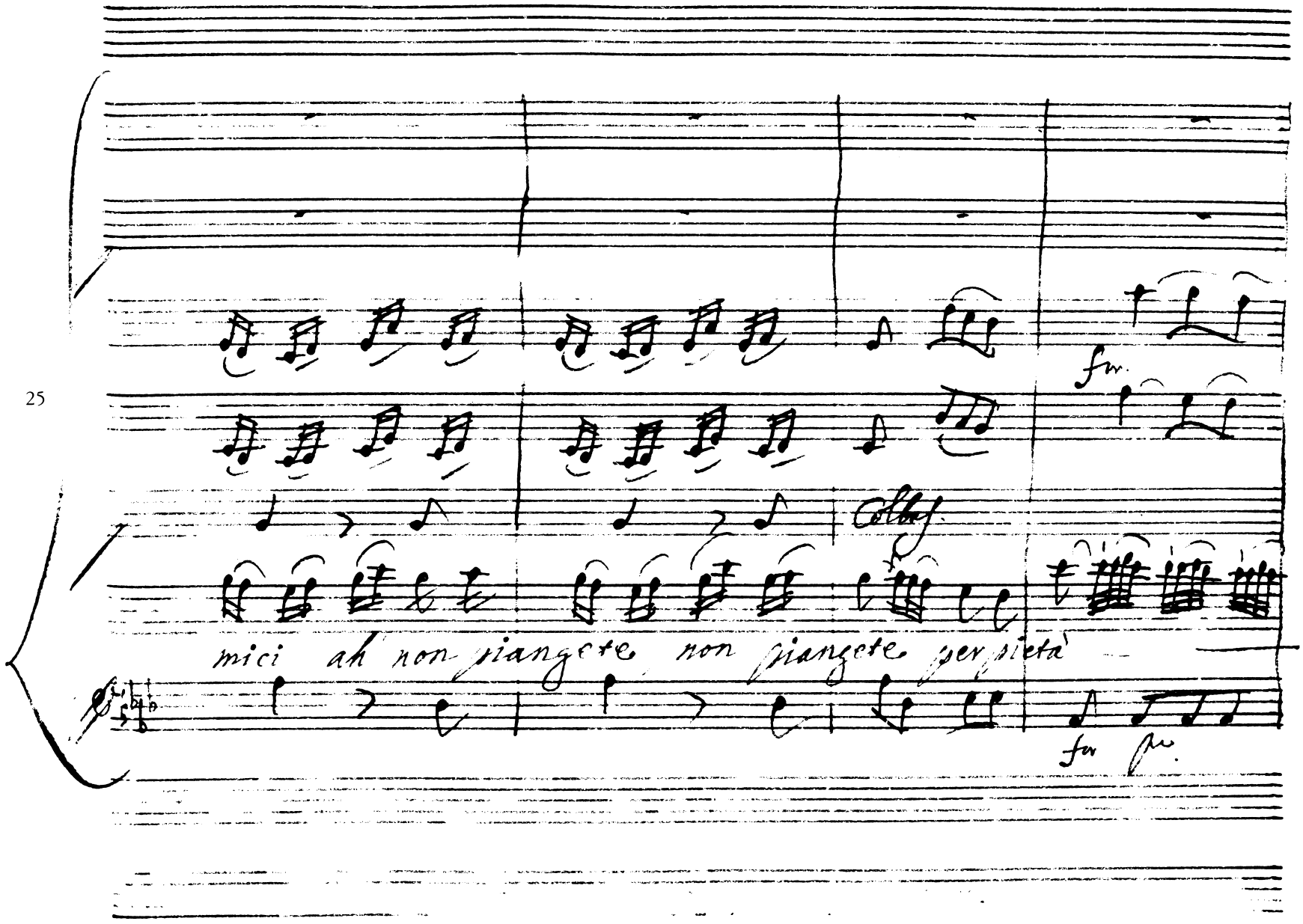
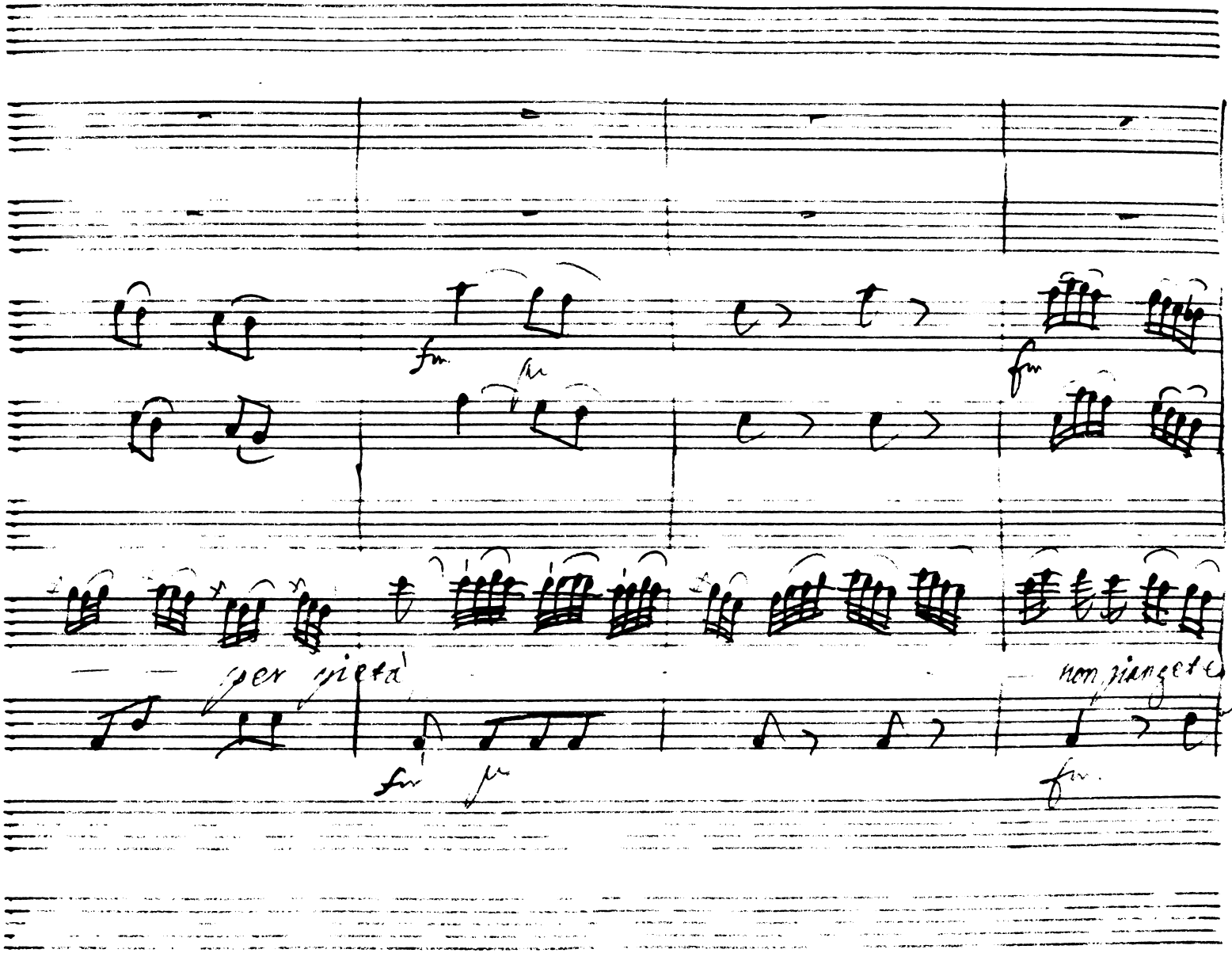
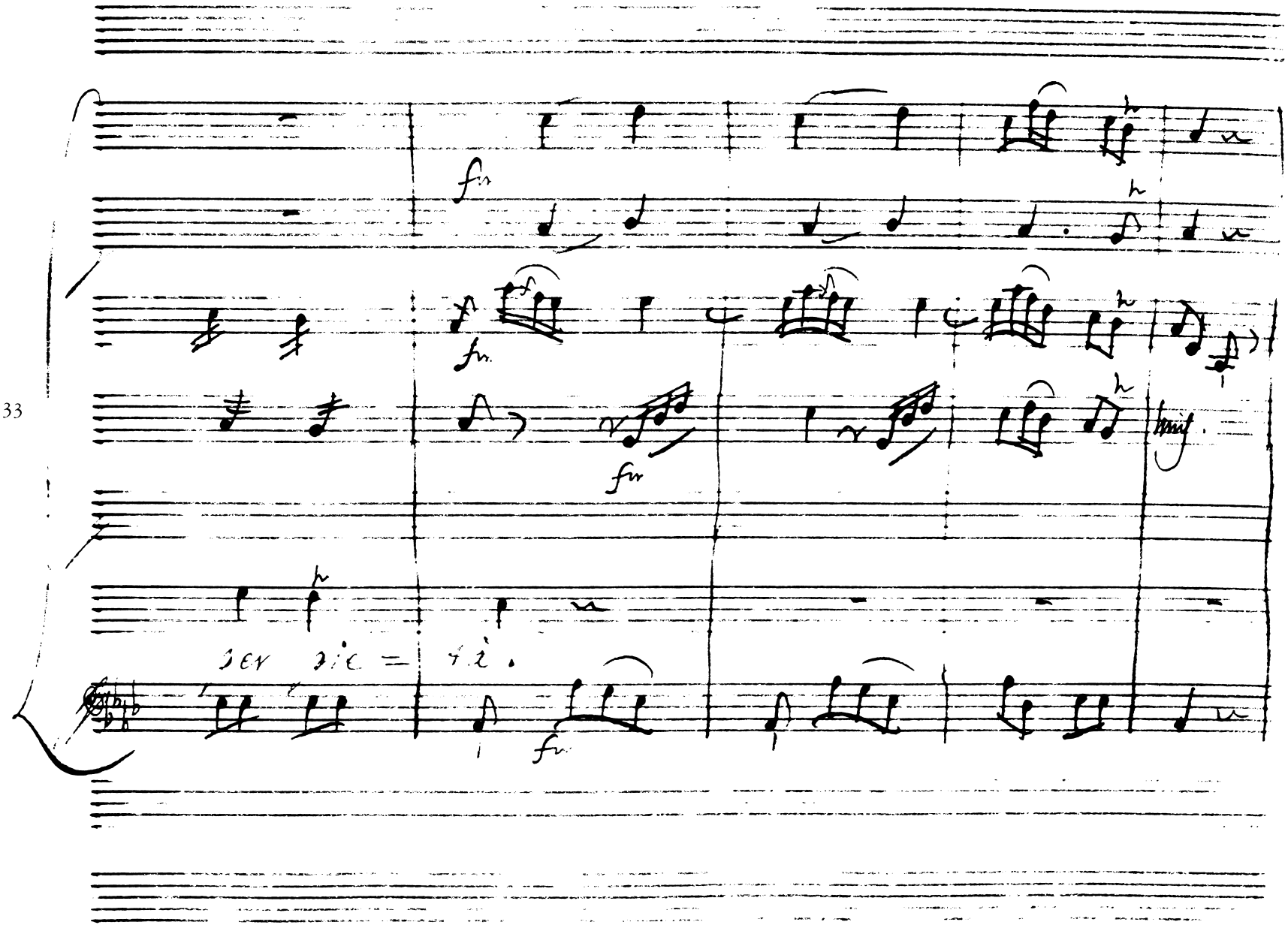

Colla parte
21
hanno nascon = dete al mio sguardo per pietà; Caria =


25
fu.
colla
mici ah non piangete non piangete per pietà
fu

4

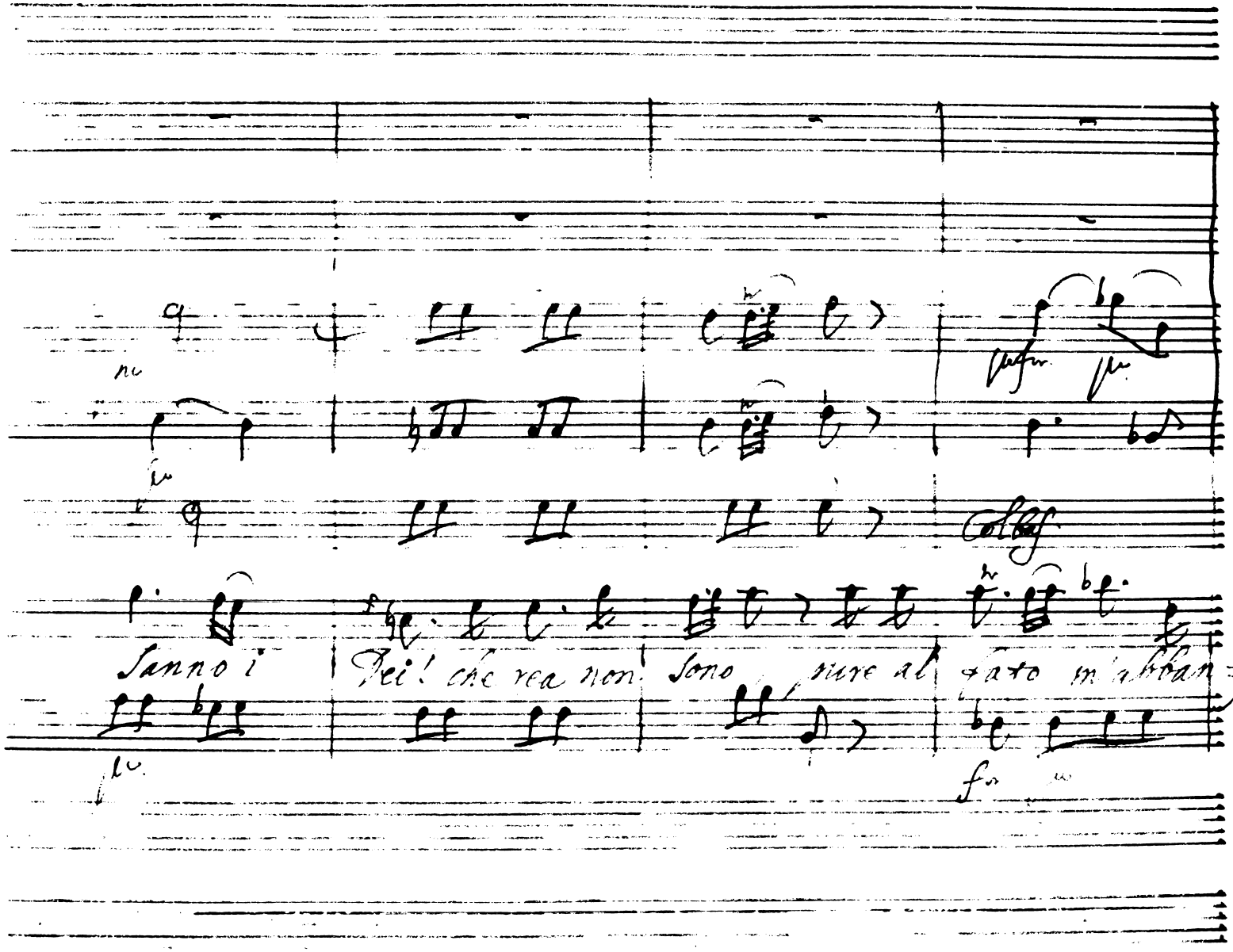
29

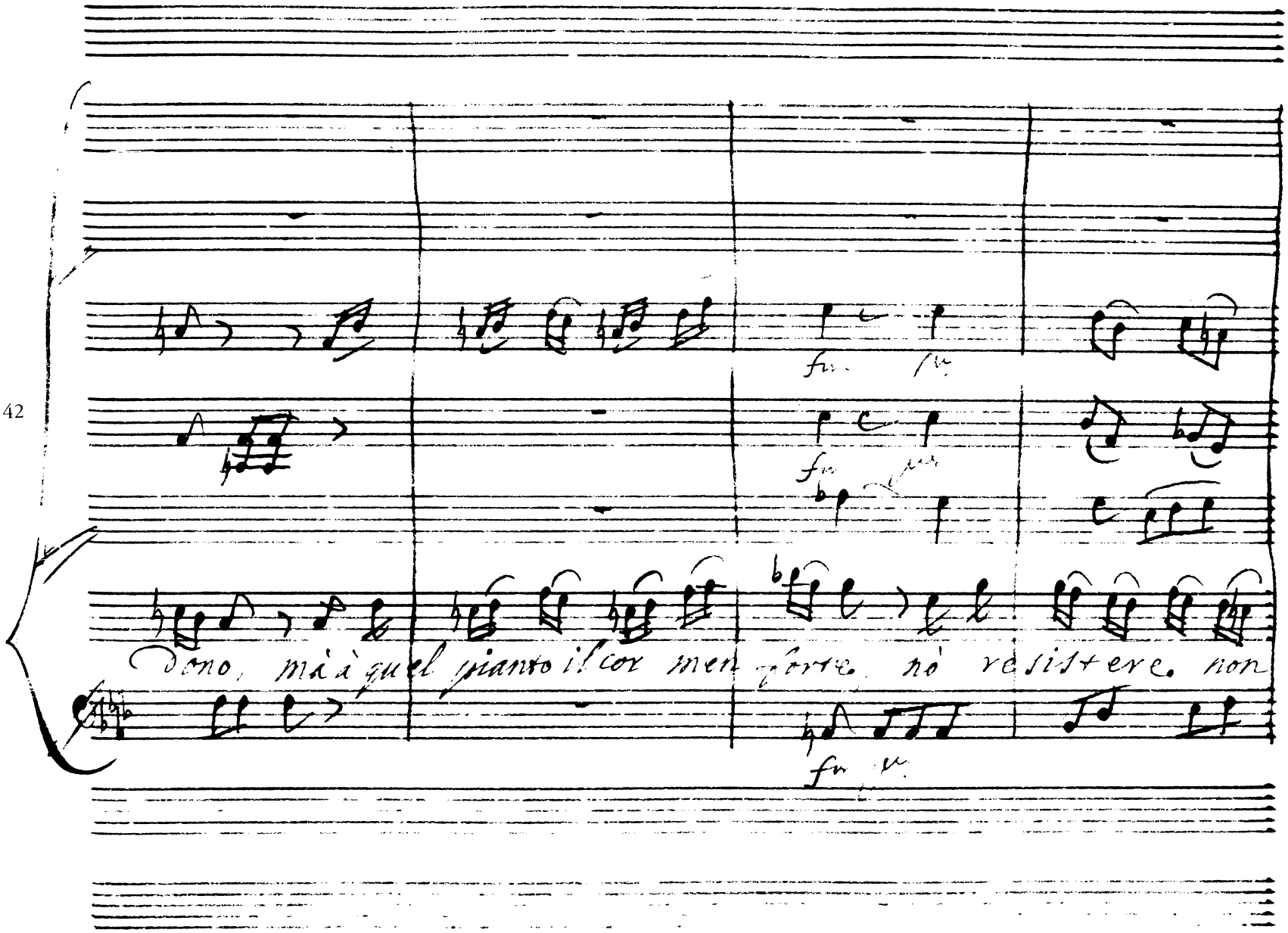



33
fz
fz
fz
fz
per pie = tà.

5

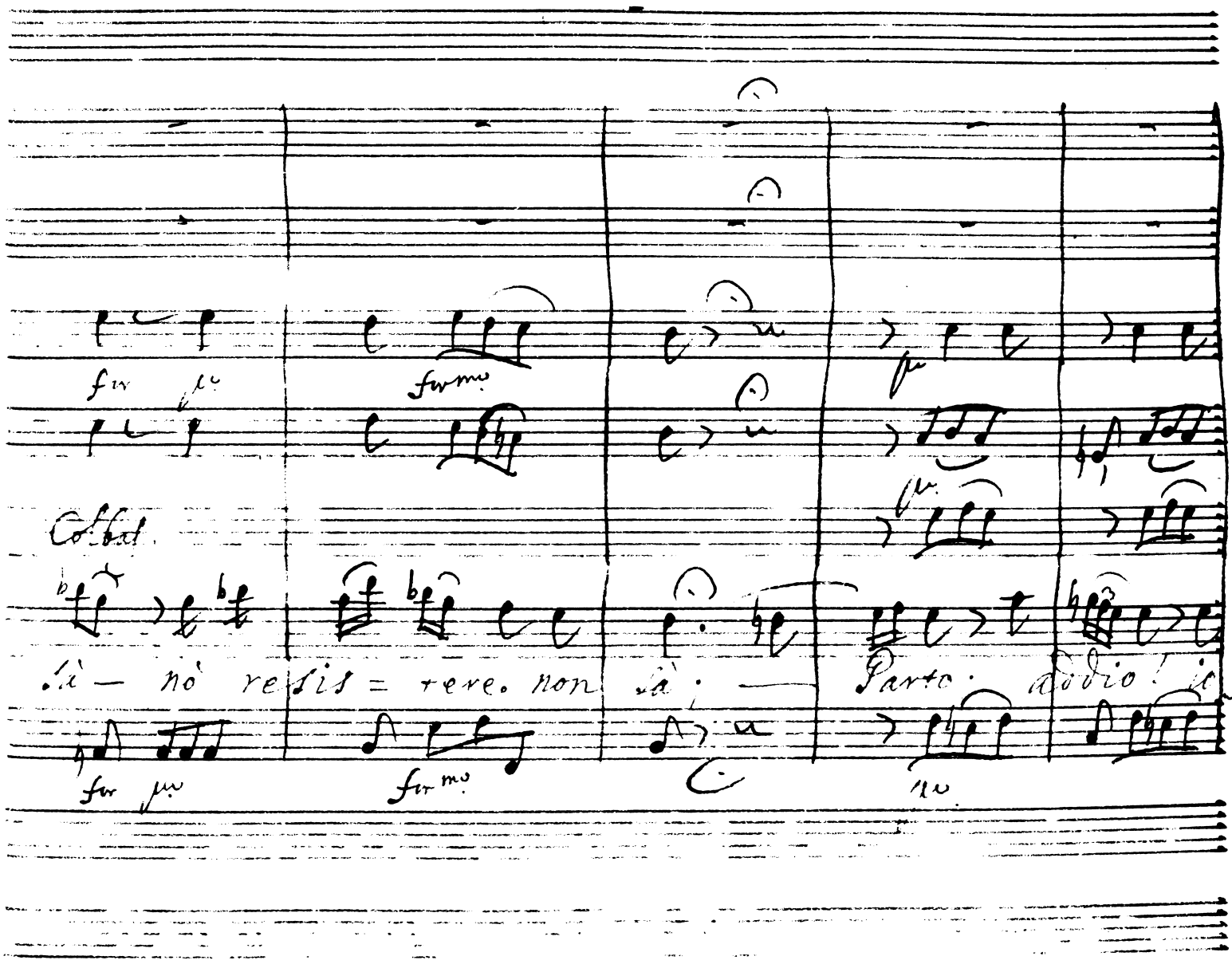
38



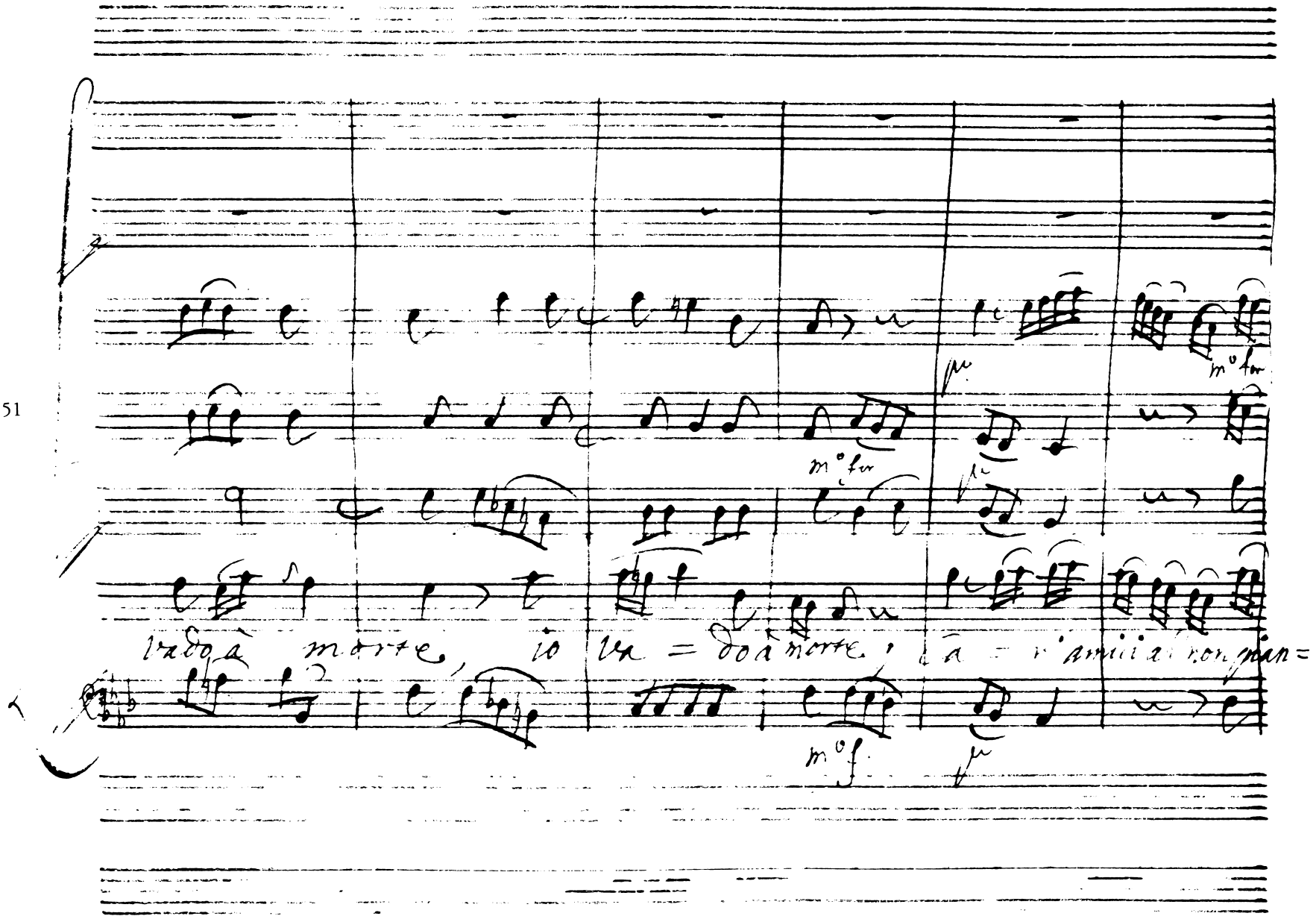

42
dono, mà à quel pianto il cor men forte, nò resistere. non

6

46



51



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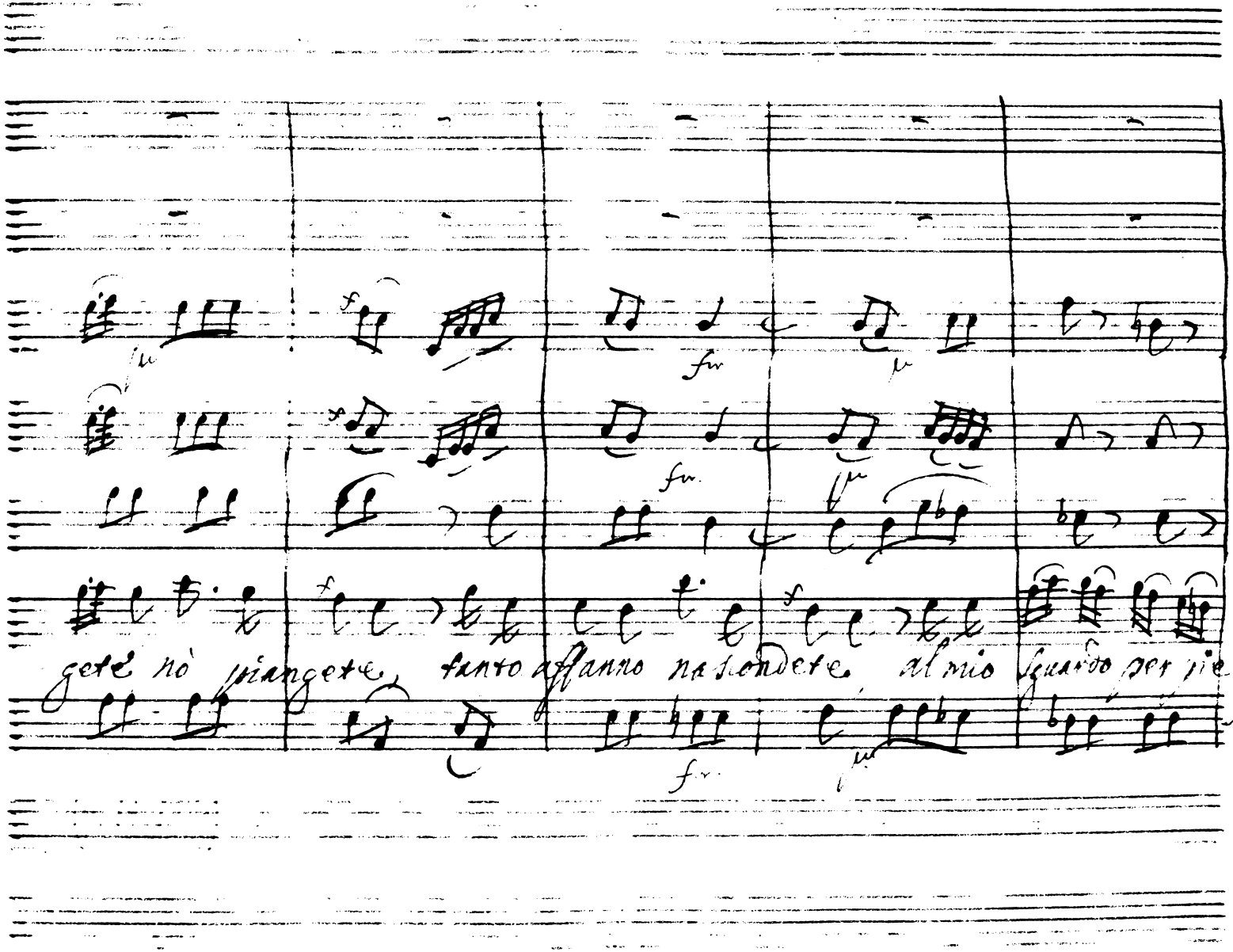
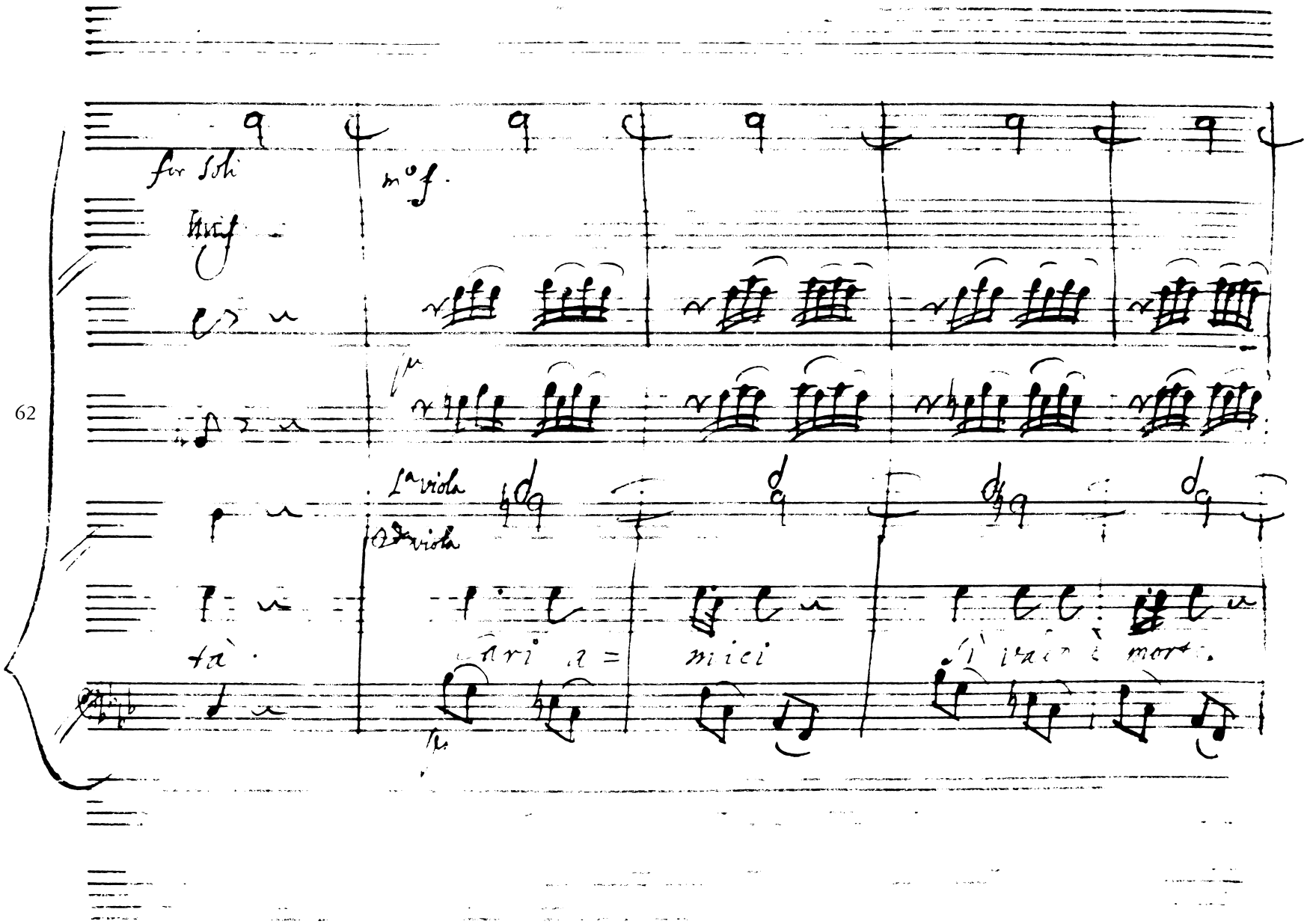

57
gete nò piangete, tanto affanno nascondete, al mio sguardo per pie=

62



8

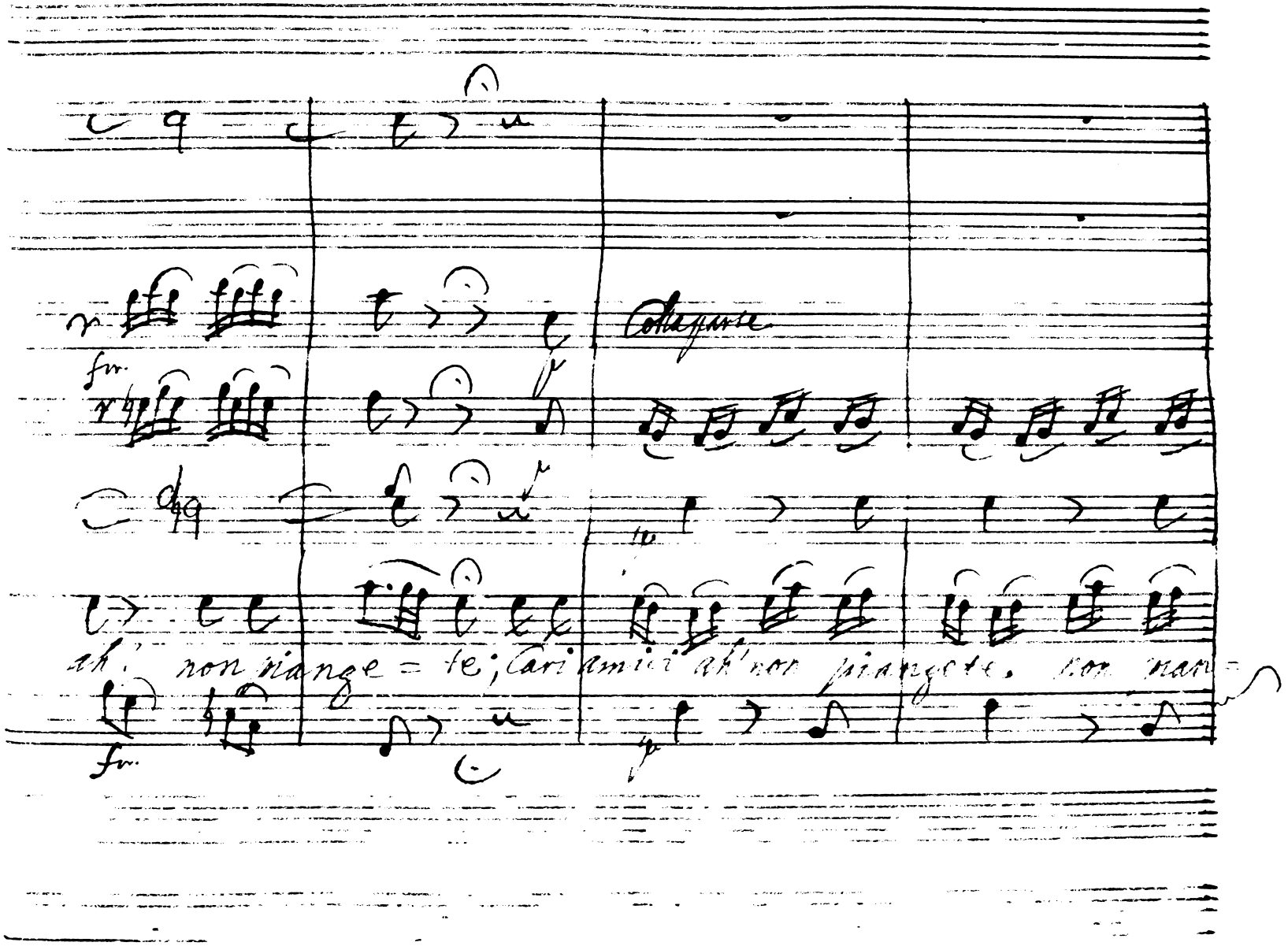
67

fr.

Colla parte

ah! non piange = te; Cari amici ah! non piangete. non pian=

fr.

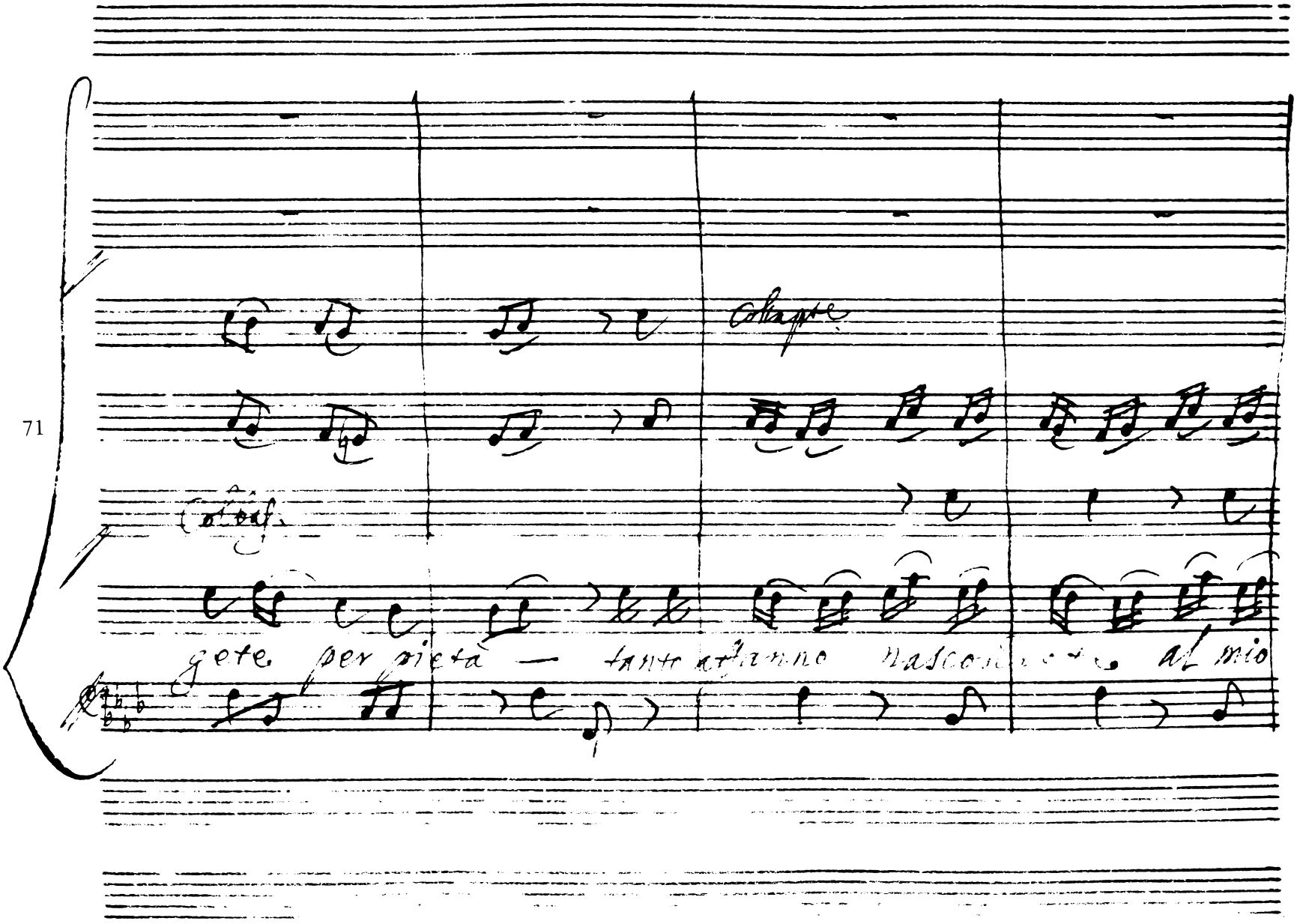


71

Colla pte.

Col bas.

gete per pietà — tanto affanno nasco[illegible] al mio



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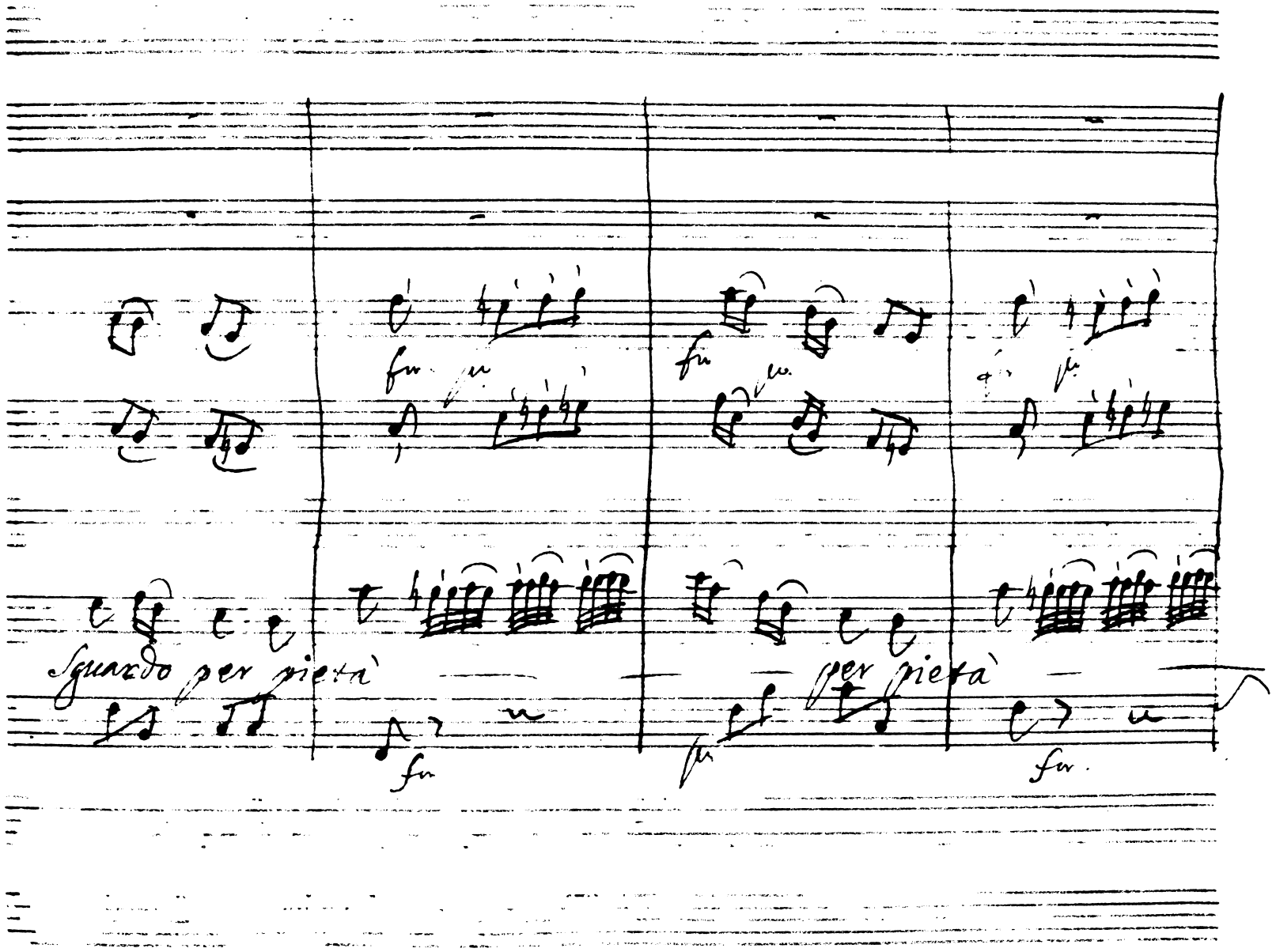
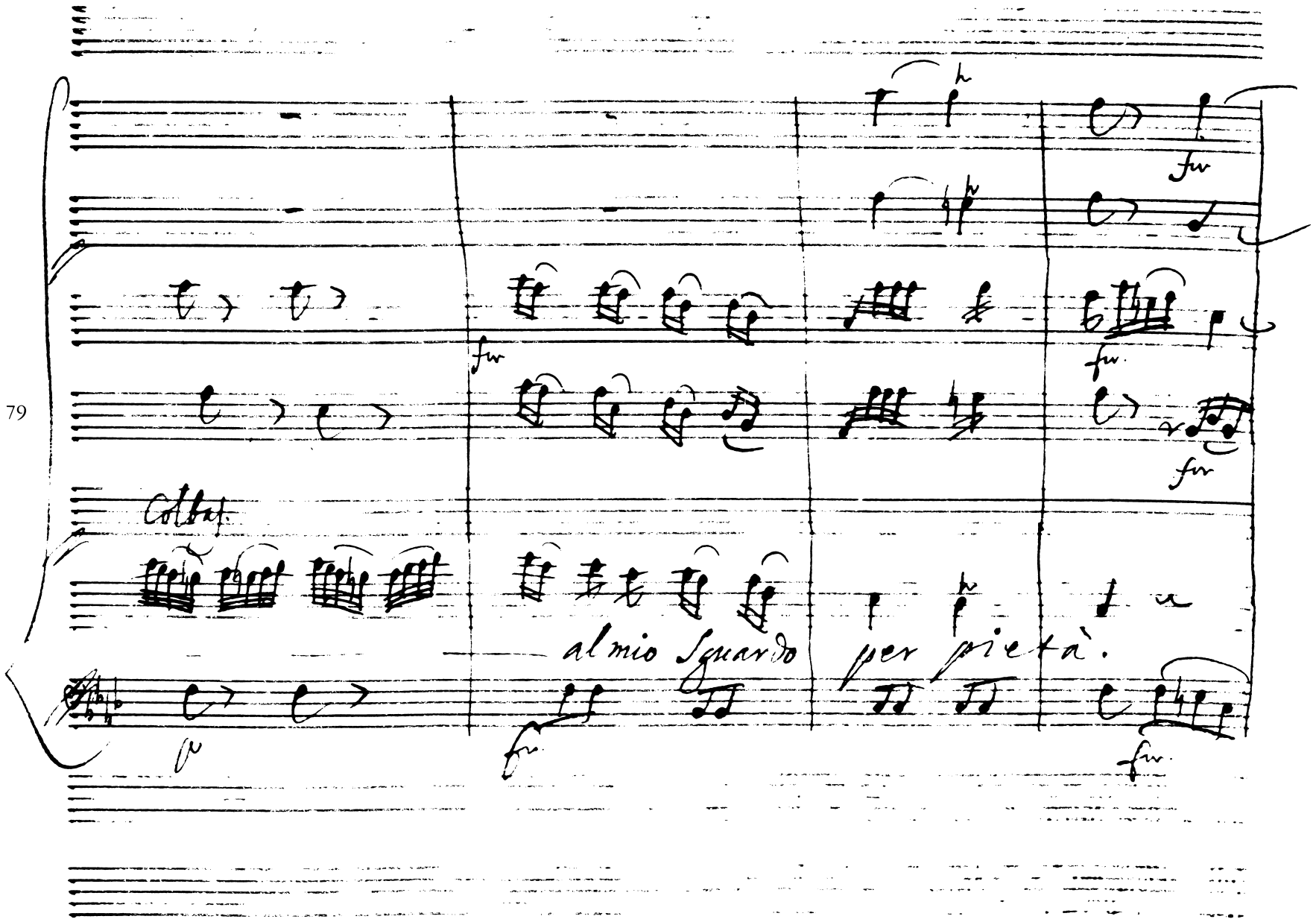
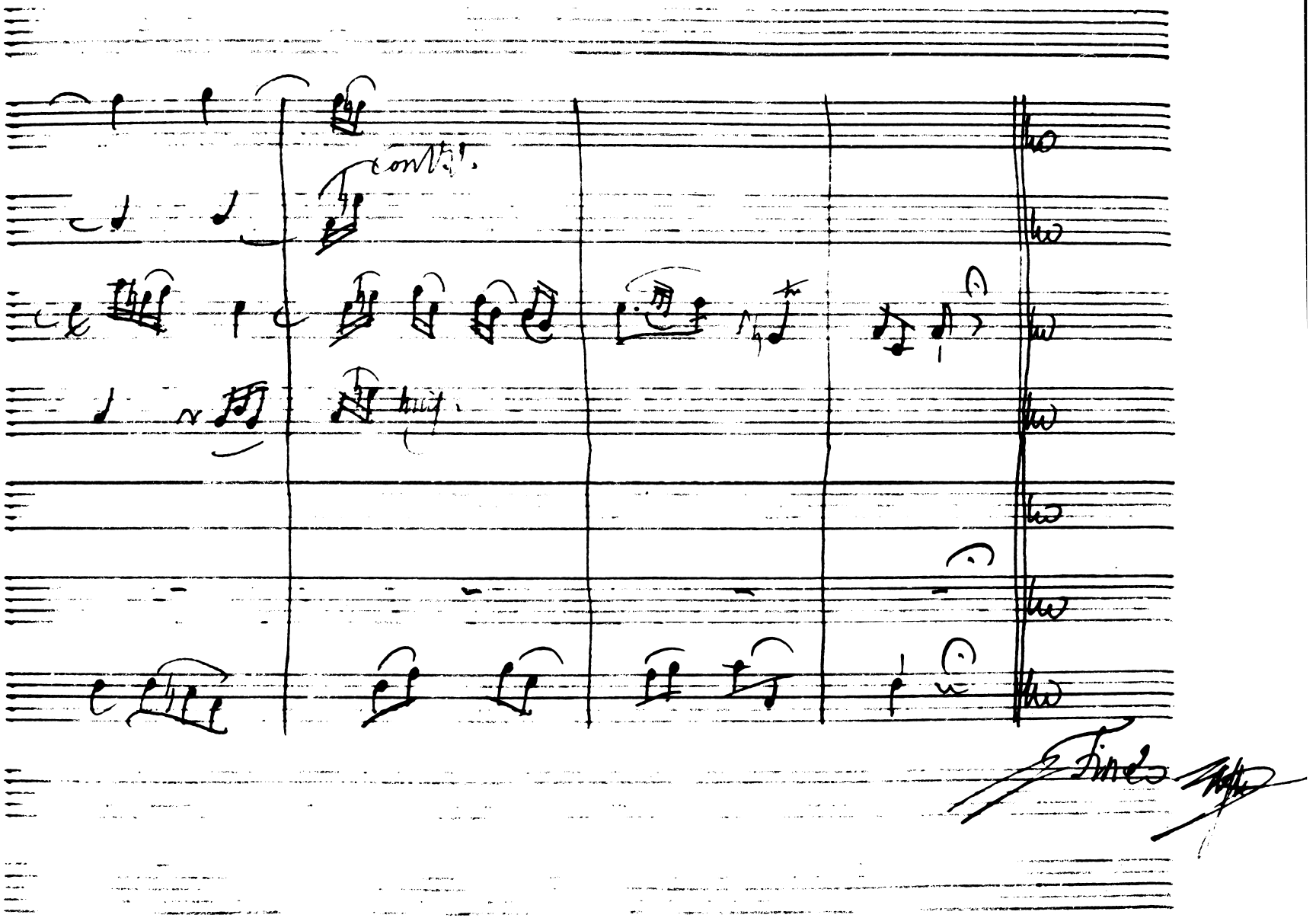
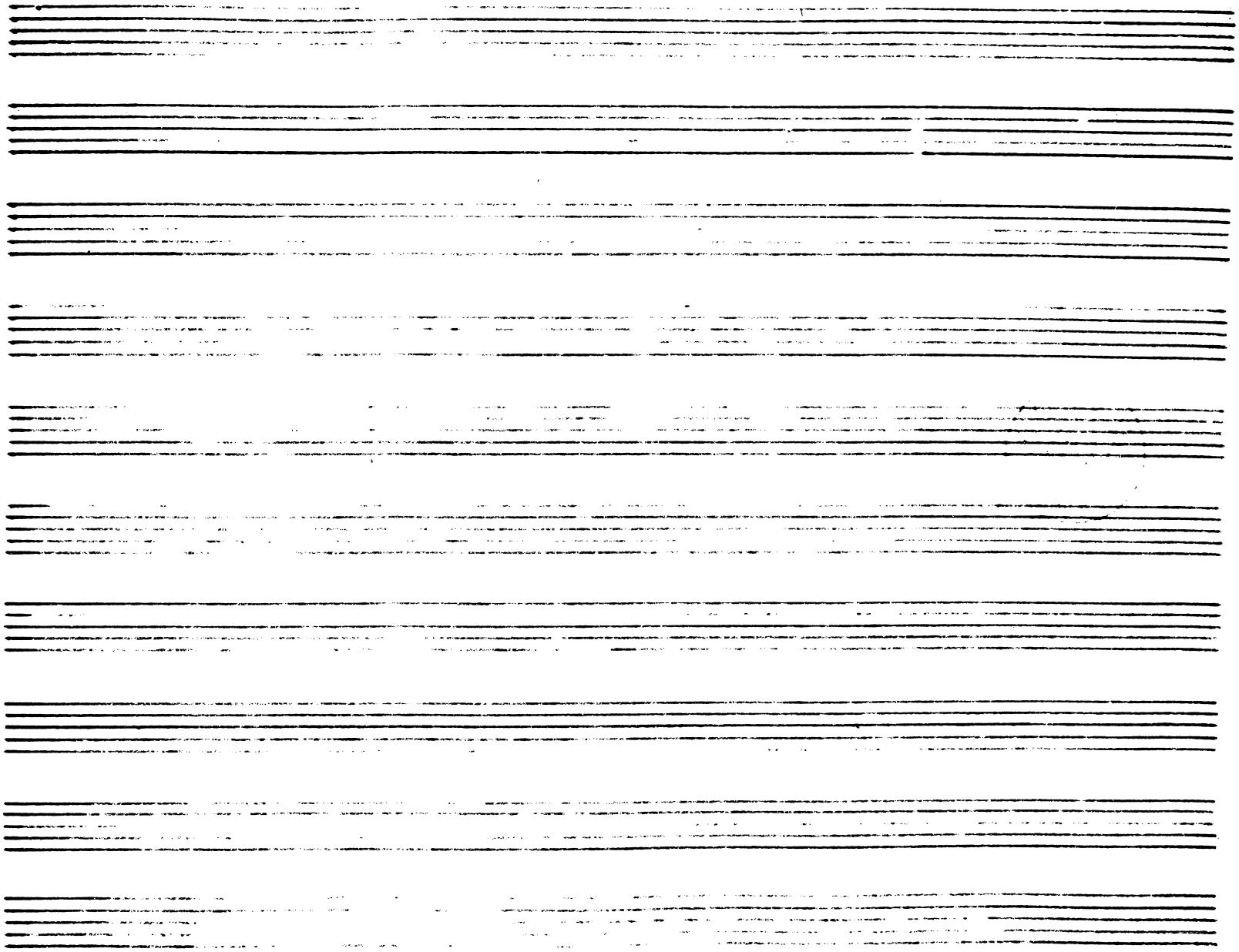
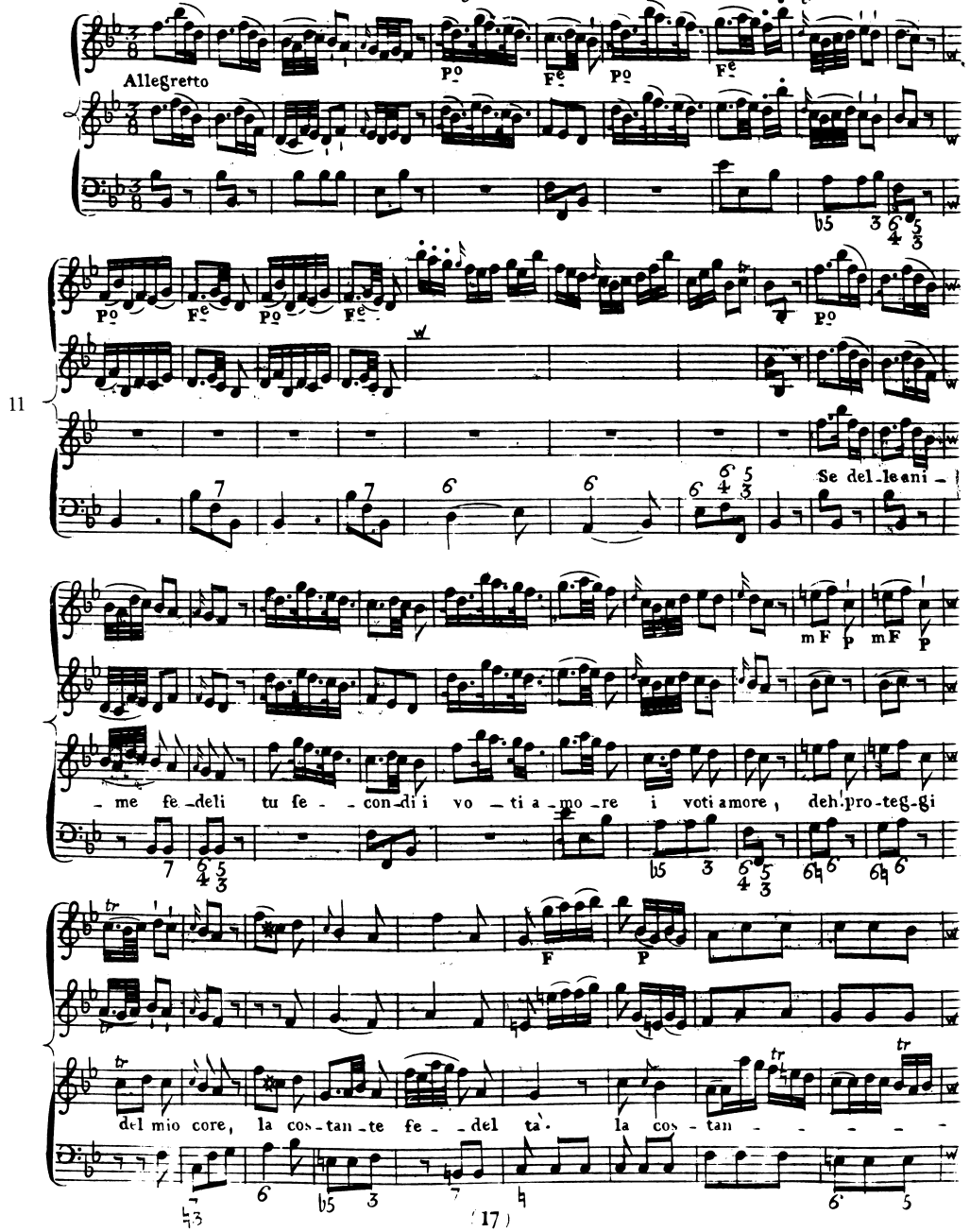


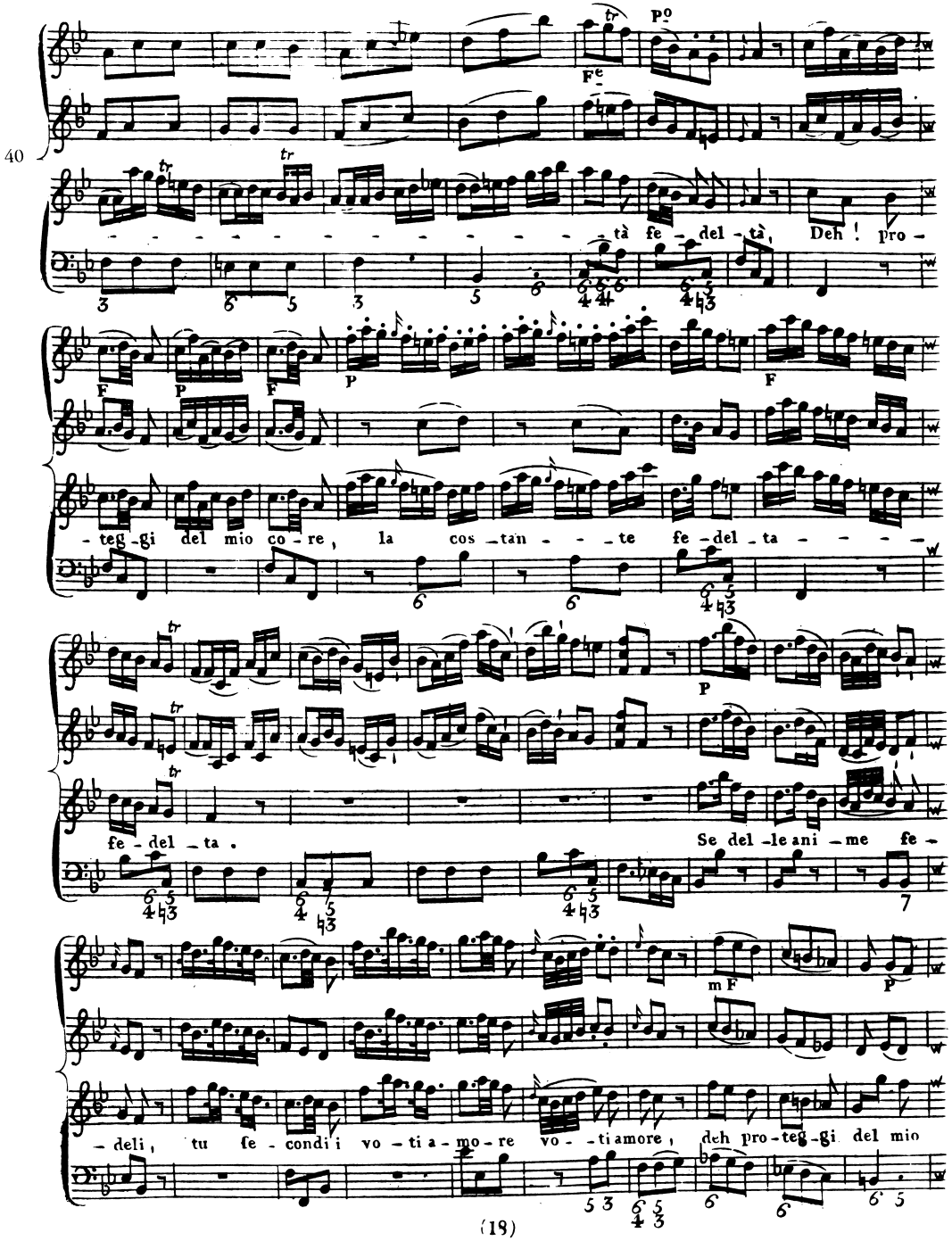

79
Colla
al mio Sguardo
per pietà.

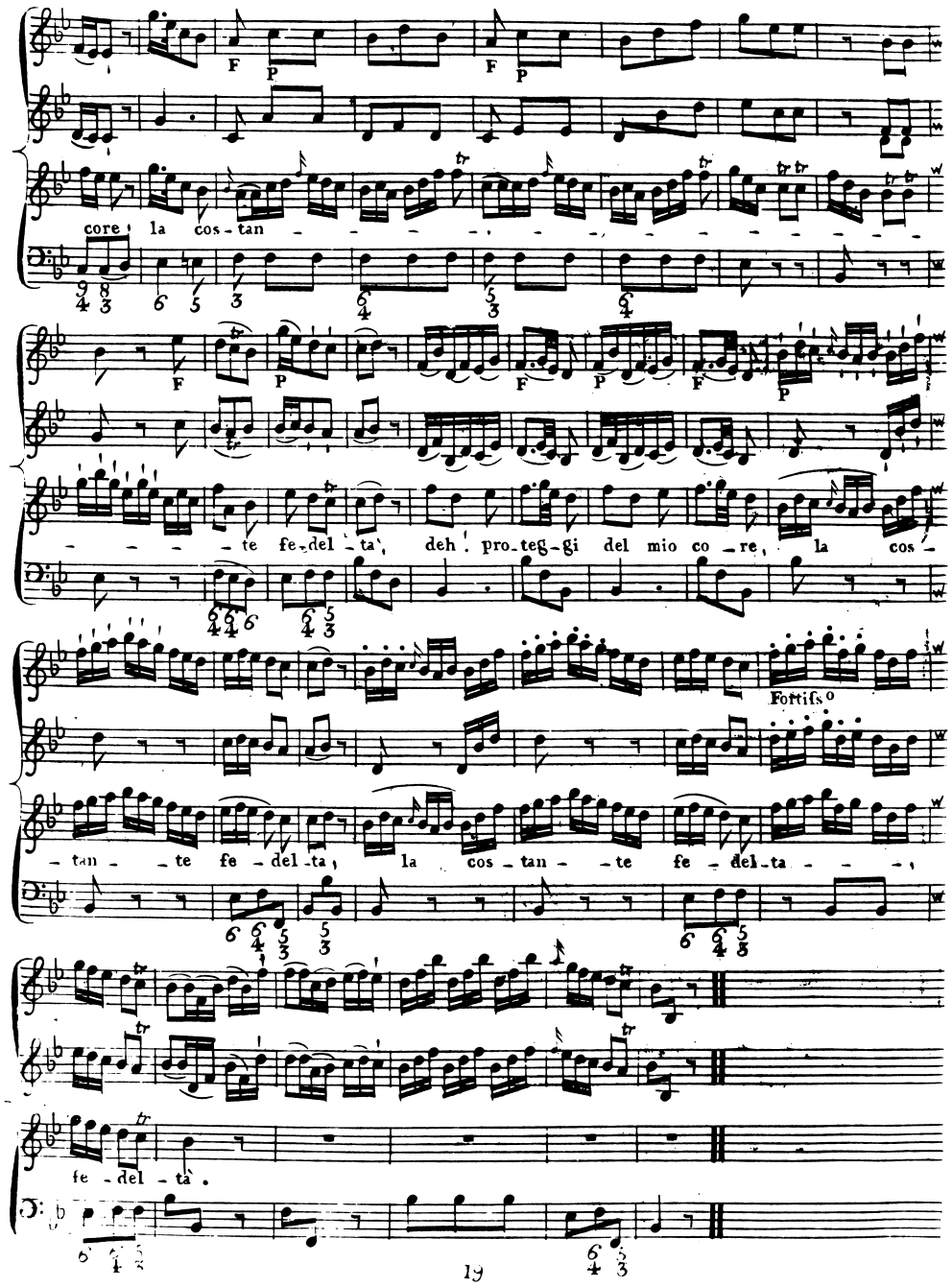

cont.
83



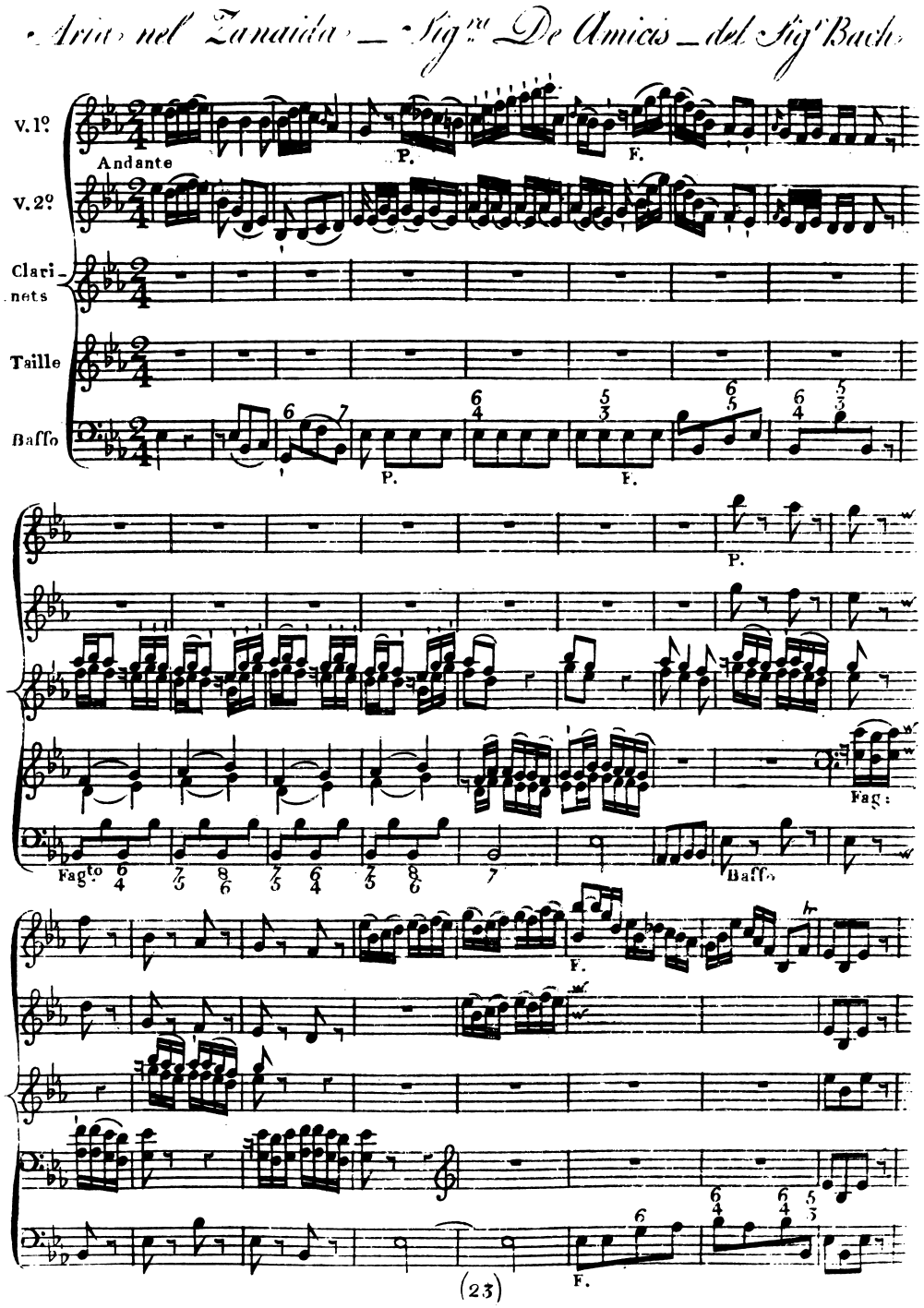
Aria nel Zanaida _ Sig.ra Cremonini _ del Sig.r Bach

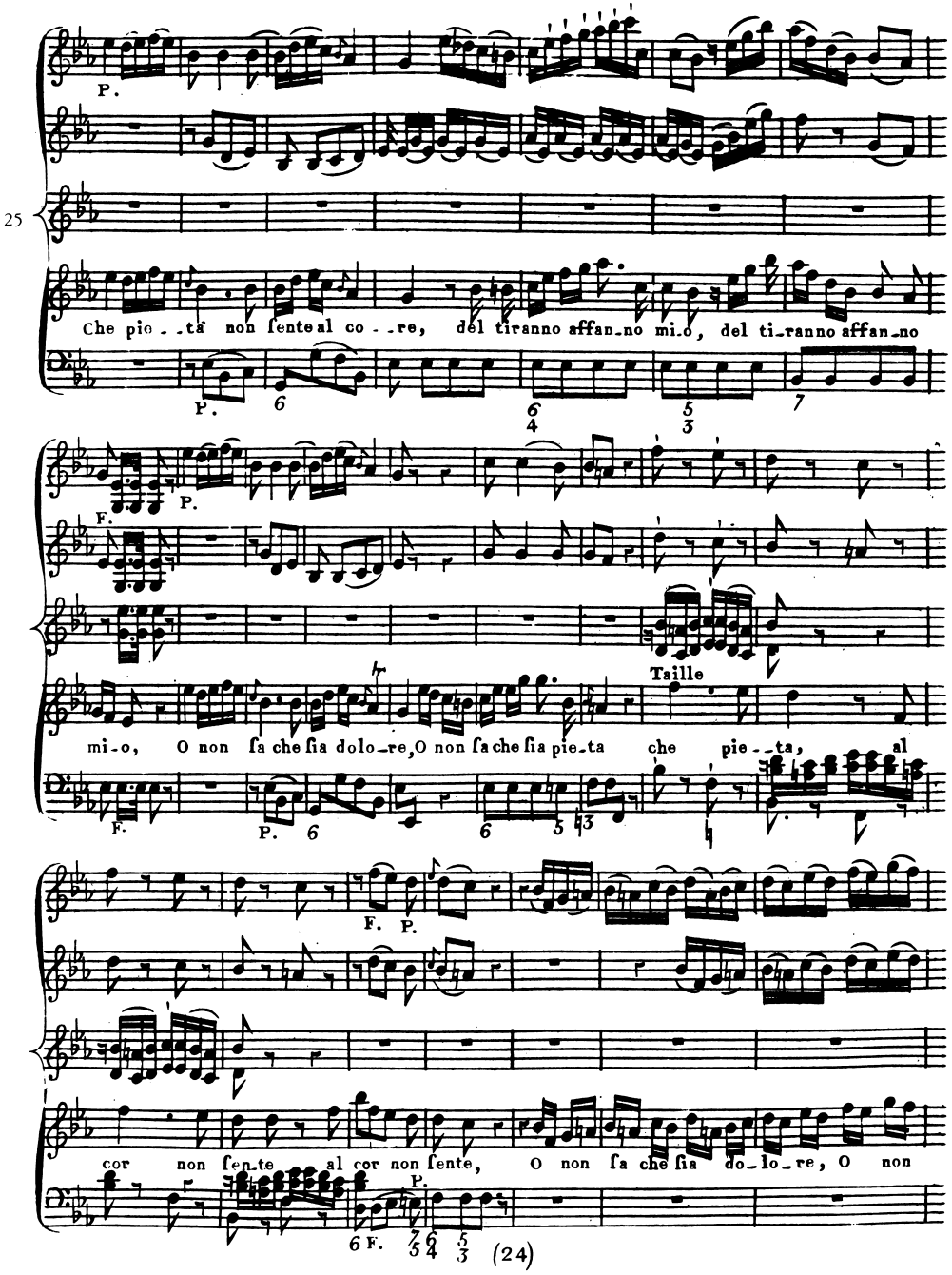


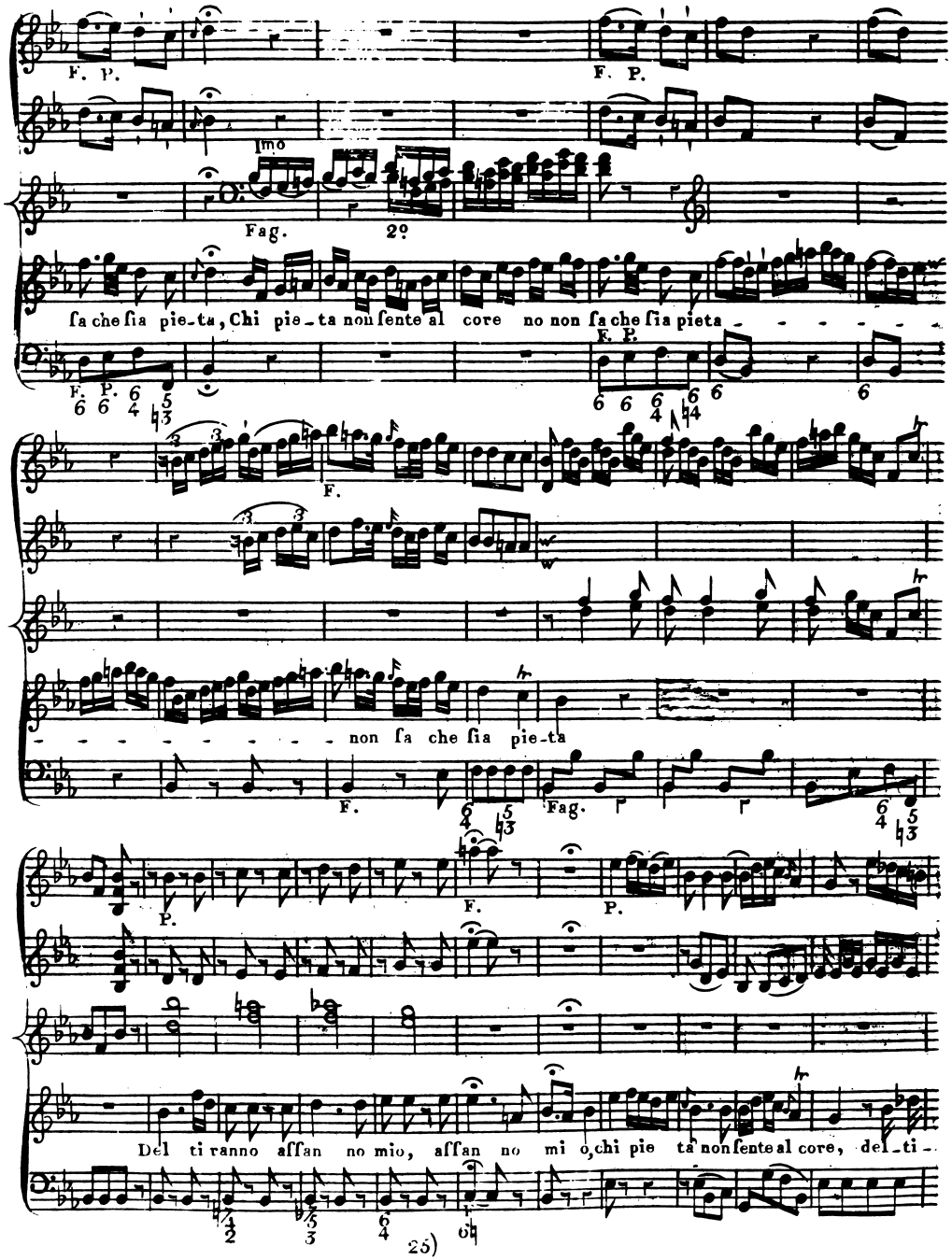

40
Fe
Po
tà fe - del - tà, Deh ! pro -
F
P
F
P
F
- teg - gi del mio co - re, la cos - tan - - - te fe - del - ta - - - -
fe - del - ta .
Se del - le ani - me fe -
mF
P
- deli, tu fe - condi i vo - ti a - mo - re vo - - ti amore, deh pro - teg - gi del mio

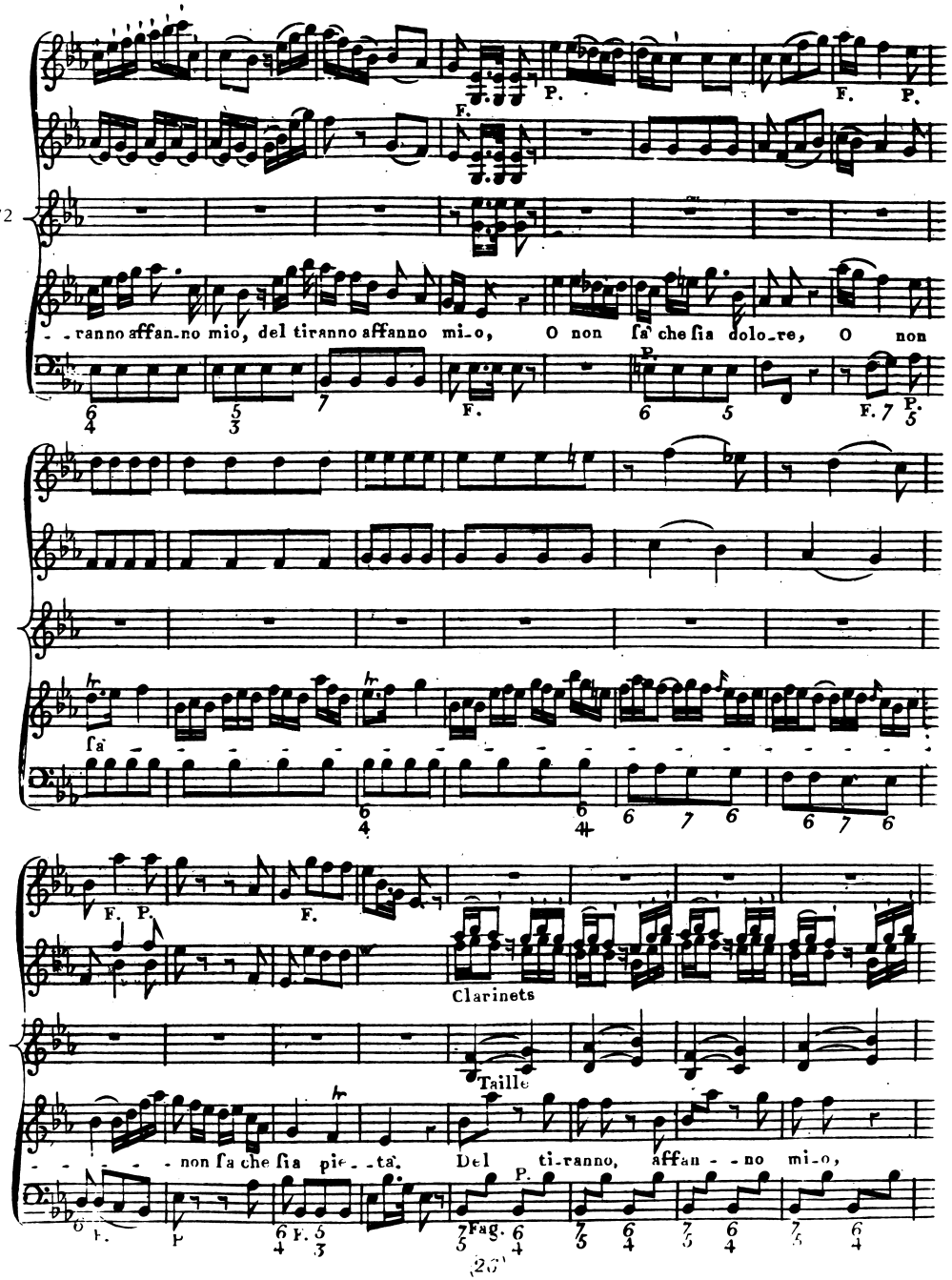

74
core la cos-tan
te fe-del-ta, deh! pro-teg-gi del mio co-re, la cos-
Fortiss.o
tan-te fe-del-ta, la cos-tan-te fe-del-ta
fe-del-ta.

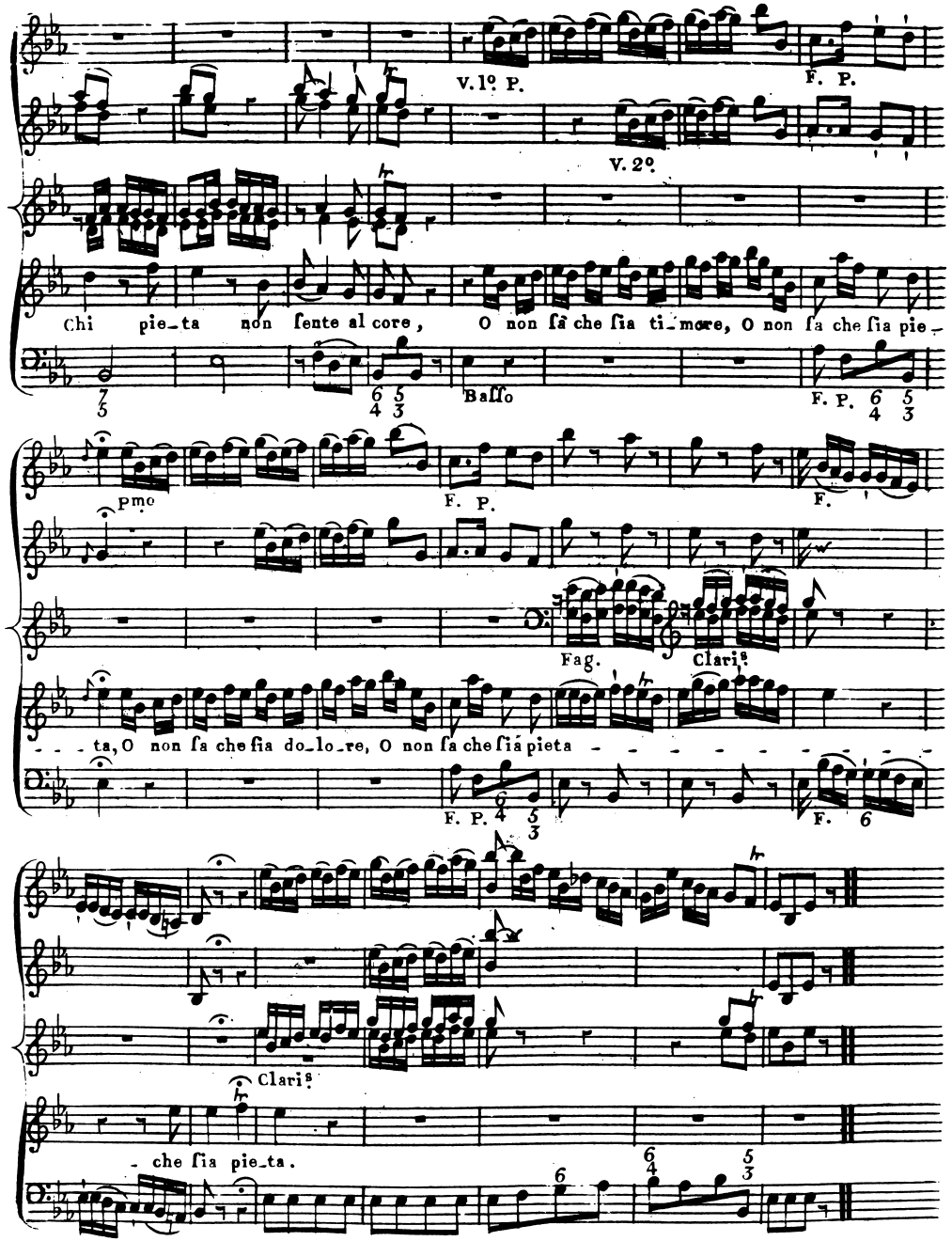
Aria nel Zanaida — Sig.ra De Amicis — del Sig.r Bach



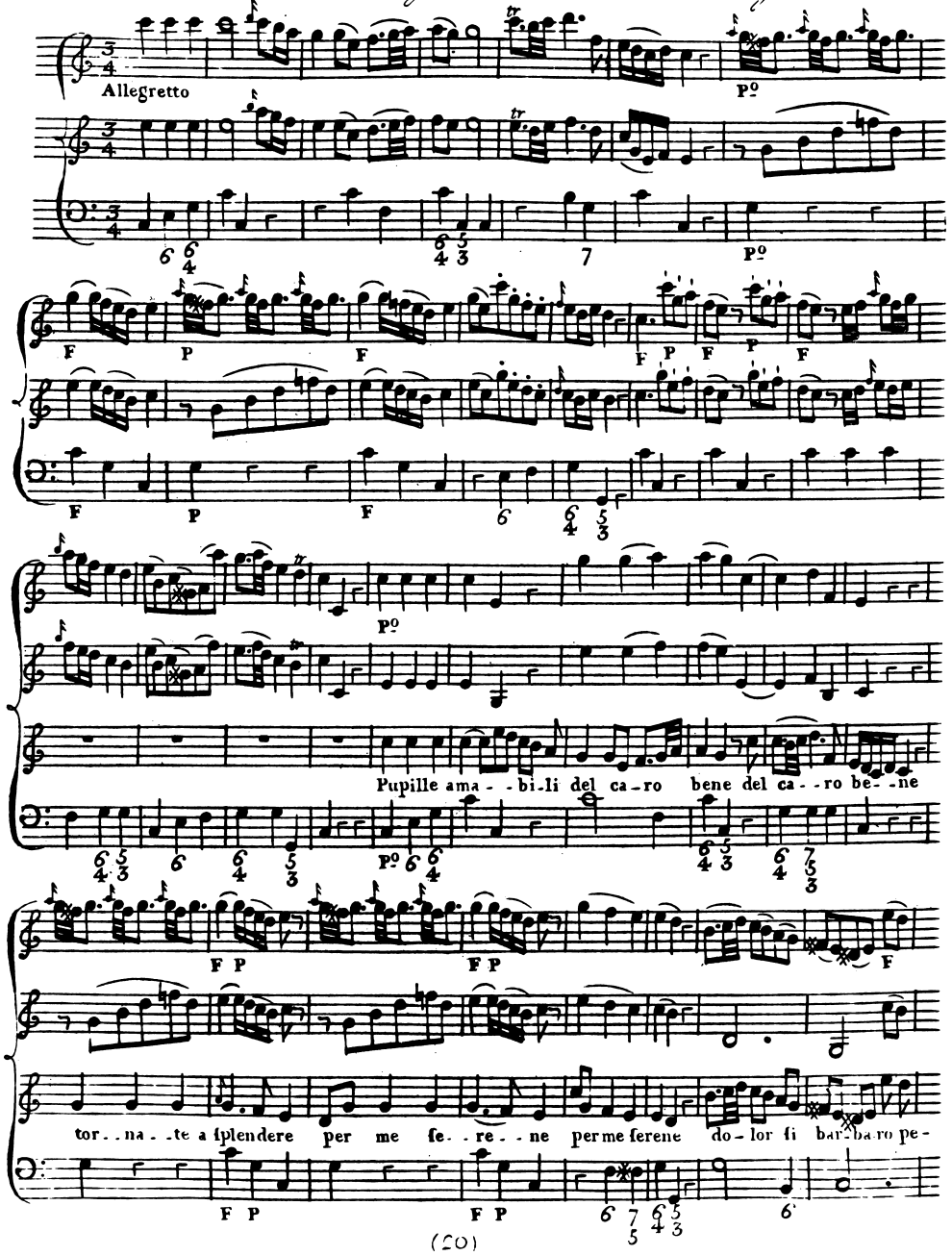

P.
25
Che pie - - ta non ſente al co - - re, del tiranno affan_no mi_o, del ti_ranno affan_no
P.
F.
P.
Taille
mi_o, O non ſa che ſia dolo_re, O non ſa che ſia pie_ta che pie - - ta, al
F.
P.
F. P.
cor non ſen_te al cor non ſente, O non ſa che ſia do_lo_re, O non
P.
6 F.

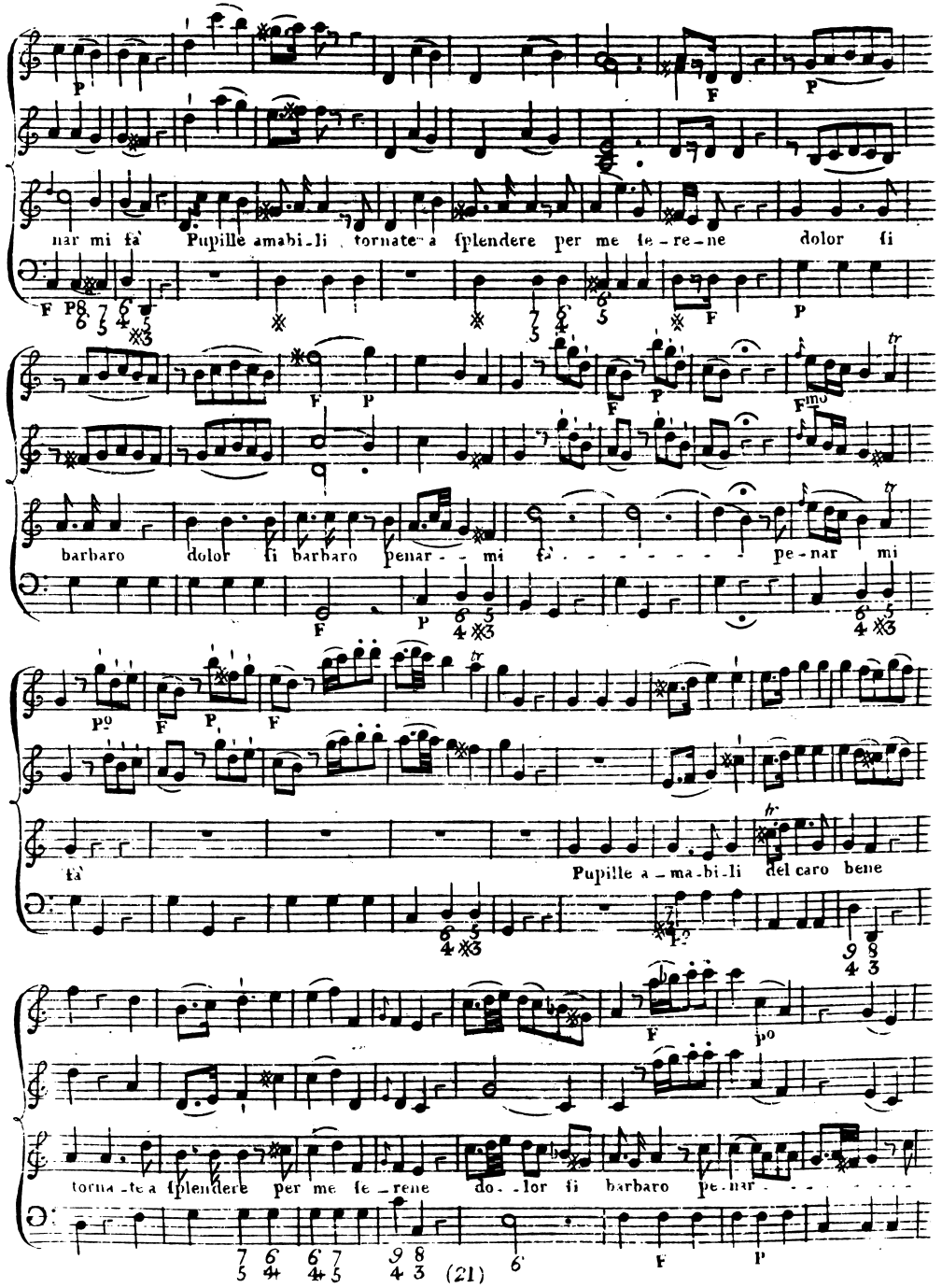

48
F. P.
F. P.
Imo
Fag.
2o
ſa che ſia pie-ta, Chi pie-ta non ſente al core no non ſa che ſia pieta
F. P.
F.
non ſa che ſia pie-ta
F.
Fag.
P.
F.
P.
Del ti ranno affan no mio, affan no mi o, chi pie ta non ſente al core, del-ti-
25)

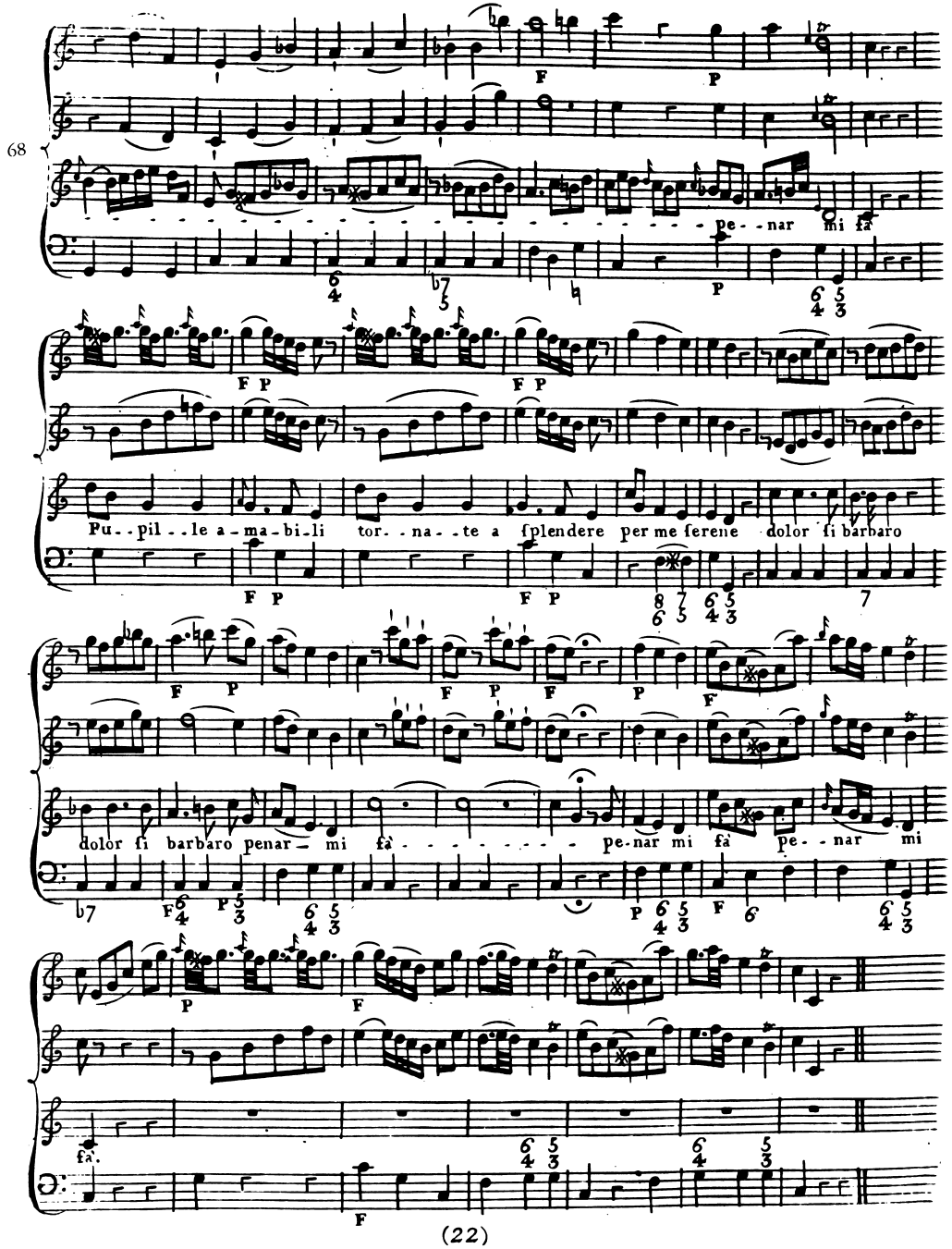

72
- - ranno affan-no mio, del tiranno affanno mi-o, O non fa' che fia dolo-re, O non
fa'
Clarinets
Taille
- - - non fa che fia pie- -ta'. Del ti-ranno, affan- -no mi-o,
Fag.


V.1º P.
F. P.
V. 2º.
94
Chi pie_ta non ſente al core, O non ſa che ſia ti_more, O non ſa che ſia pie_
Basſo
F. P.
Pmo
F. P.
F.
Fag.
Clariº
_ _ _ ta, O non ſa che ſia do_lo_re, O non ſa che ſia pieta _ _ _ _ _ _ _ _ _
F. P.
F.
Clariº
_ che ſia pie_ta.

Aria nel Zanaida - Sig.r Ciardini - del Sig.r Bach




34
nar mi fà Pupille amabi-li tornate a ſplendere per me te-re-ne dolor ſi
barbaro dolor ſi barbaro penar-mi fà pe-nar mi
fà Pupille a-ma-bi-li del caro bene
torna-te a ſplendere per me te-rene do-lor ſi barbaro pe-nar
(21)


68
pe-nar mi fa
Pu-pil-le a-ma-bi-li tor-na-te a splendere per me ferene dolor fi barbaro
dolor fi barbaro penar mi fa pe-nar mi fa pe-nar mi
fa.