

The

F A V O U R I T E

S O N G S

In the



O P E R A

A R T A S E R S E

by Sig<sup>r</sup> Giordani.

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Spiritoso

# OVERTURE

Artaserse

The musical score is written for a full orchestra, consisting of 12 staves (6 systems of 2 staves each). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Spiritoso'. The score includes various dynamic markings: *f* (forte), *P* (piano), *f. P.* (forn piano), *P. mo* (piano molto), and *Crescendo*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a final *f* marking.

This page of musical notation contains 14 systems of staves, each consisting of a treble clef staff and a bass clef staff. The music is written in a single key signature (one sharp) and a common time signature. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. Dynamic markings are used throughout, including *f* (forte), *P* (piano), and *Cres.* (crescendo). Some measures feature accents or hairpins. The piece concludes with a final cadence in the last system.

Affettuoso

The musical score is written for piano and consists of ten systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked "Affettuoso".

Dynamic markings include *P* (piano) and *f* (forte). The tempo marking "Presto *f*" appears at the end of the eighth system, where the time signature changes to 3/8.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and ties. There are also some triplet markings in the eighth system.

This image shows a page of handwritten musical notation, likely a score for a piano or similar instrument. The page is filled with ten systems of music, each consisting of two staves (treble and bass clef). The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a cursive, handwritten style. There are several dynamic markings: *P* (piano) and *f* (forte) are used throughout. The notation includes various ornaments, such as mordents and grace notes, and some sections have repeat signs. The page is numbered '6' in the top right corner. The paper shows signs of age, with some discoloration and wear at the edges.

# Artaserse

Sig<sup>ra</sup> Grafsi

Andante.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase marked *P* (piano) and *f* (forte). The piano accompaniment (bass clef) features a steady eighth-note pattern. The key signature is two sharps (D major) and the time signature is 2/4. The system includes dynamic markings *P*, *f*, and *P*, and fingerings such as 6 and 5.

Second system of musical notation. The vocal line continues with a melodic phrase marked *f* and *P*. The piano accompaniment includes a *Unis* marking. The system includes dynamic markings *f* and *P*, and fingerings such as 6, 5, 4, and 2.

Third system of musical notation. The vocal line features a melodic phrase marked *P* and *f*. The piano accompaniment includes a *Unis* marking and a *rin.* (ritardando) marking. The system includes dynamic markings *P*, *f*, and *P*, and fingerings such as 6, 5, 7, 3, 4, 3, 4, and 5.

Fourth system of musical notation. The vocal line features a melodic phrase marked *f* and *P*. The piano accompaniment includes a *Unis* marking and a *rin.* marking. The system includes dynamic markings *f*, *P*, and *P*, and fingerings such as 7, 6, 5, 4, 3, 6, 4, 3, 8, 3, 6, 6, 4, 3, and 6.

Con-fer-va-ti fe--de--le, penfa

Artaserse

penfa chio restò, è pe -- no; penfa penfa chio restò, è pe - no; e qual - che volta al -

6 5 4 3 6 5 4 3

= me = no è qual che volta al = meno ri - cor - da - ta di me, ri - cor - - da - ti di

ten. 4 # 8 7 6 5

me. e qual che volta al = meno ri - cor - da - ti di me - - -

# 6 7 # 6 7 7 6

*f* *p*mo *Sf* *f*

e qual che volta al - me - no ri - cor - da - ti di me.

5 6 6 5 #f P 7 # 7 6 6 5 4 # f

Artaserse

Musical notation for the first system, featuring piano (P) and forte (f) dynamics. The score includes a vocal line and a piano accompaniment.

al - me - no ri - corda - ti di me. ri - cor - da - - ti di me. ri - cor - da - - ti

di me. chio per virtud'a -

more par - lando col mio co - re, rag - gio - ne - rò con te. rag - gione - rò con te. Con -

Musical notation for the fifth system, featuring piano (P) and forte (f) dynamics. The score includes a vocal line and a piano accompaniment.

Musical notation for the sixth system, featuring piano (P) and forte (f) dynamics. The score includes a vocal line and a piano accompaniment.



Artaserse

fer = va = ti fe - - de - - le, penfa, penfa chio resto e pe - - no; penfa

penfa chio resto è peno; chio resto è pe - no; è qual che volta al - meno ri - cor - da - ti di

me

*ff* *pmo*

di me e qual che volta al - me - no ri - cor - da - ti di me.

Artaserse

penfa chio resto, chio ref-to, e pe - - no; e qualche volta al-me-no ri -  
7 6 5 4 3 f 7 6 5 3 P 6 6

cor-da-ti di me. e qualche volta al-me-no ri-cor-da-ti di me ri-cor-da--ti di  
6 5 4 3 6 6 5 4 3 f P 6 6 5 3

me ri-cor-da--ti - - di me. ri-cor-da-ti di me.  
f P 7 6 5 3 8 3 6 4 6 unis 5 3

Artaserse

Sig<sup>r</sup>. Melico

Recit:

Corni

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

for po Sf. for

for po Sf. for

for

Andante 7 7

for po for

Com.e d'un tradimento mi puoi

for po Sf. f. Poc f. Cres

Sf.

credere reo? mal mi conosci?

for po f. 7 Poc f. Cres

for for

Il destino crudele potrà farmi infelice, ma col pevole mai. tu non mi guardi? nieghi per

6 for

sf. p<sup>o</sup> p<sup>o</sup> for

fino d'ascoltarmi ah quando trovan si poca fede i detti mi-ei, for

Sf. p<sup>o</sup> ten. p<sup>o</sup> # for

for

parli il mio cor, e par-li-no gli dei! Segue Aria

f. 4 # #

Corni for p<sup>o</sup> pmo

Flauti pmo

Violini 1<sup>o</sup> for p<sup>o</sup> pmo

Violini 2<sup>o</sup> for p<sup>o</sup> pmo

Viola for p<sup>o</sup> pmo

Fagot: for p<sup>o</sup> pmo

Andante Se al lab - - - bro fe allabbro mi-o non

Canta: for p<sup>o</sup> 6 4 5 3

Musical score for the first system. It features a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a *p<sup>o</sup>* dynamic. The piano accompaniment includes chords and arpeggiated figures. Dynamics include *p<sup>o</sup>*, *m<sup>o</sup> f.*, and *p<sup>o</sup> Cres:*. The lyrics are: *credi, ca-ra nemica mi-a, ca-ra ne-mi-ca mi-a,*

Fingerings for the piano accompaniment are indicated below the notes: 6 5, 5 4, 5 3, 6 4 3.

Musical score for the second system. It continues the vocal line and piano accompaniment. Dynamics include *f.*, *Sf.*, and *f. 5 7*. The lyrics are: *aprimi il petto, è ve-di qual fi-a l'a-man-te cor,*

Fingerings for the piano accompaniment are indicated below the notes: 7, 6, f. 5 7.

The first system of the musical score consists of eight staves. The top two staves are for vocal parts, with dynamics *f.* and *fmo*. The next two staves are for a keyboard instrument, with dynamics *po* and *fmo*. The bottom two staves are for the basso continuo, with dynamics *po* and *fmo*. The lyrics are: "apri-mi il petto e ve-di qual fi--a l'a--man--te cor l'a--". The basso continuo line includes figured bass notation: 6, 5, 7, 6, 5, #.

The second system of the musical score consists of eight staves. The top two staves are for vocal parts, with dynamics *f.* and *fmo*. The next two staves are for a keyboard instrument, with dynamics *P. leg:* and *fmo*. The bottom two staves are for the basso continuo, with dynamics *P.* and *fmo*. The lyrics are: "man--te l'aman--te". The basso continuo line includes figured bass notation: 6, 8, 7, 6, #.

Col. 1<sup>a</sup>  
Col. 2<sup>a</sup>

po

pmo

pmo

pmo

cor.

6 5 6 6 5

po

Detailed description: This system contains the first system of music. It features a vocal line at the top and piano accompaniment below. The piano part includes a cor (horn) line with fingerings 6, 5, 6, 6, 5. Dynamic markings include 'po' (piano) and 'pmo' (piano molto). The key signature has two sharps (F# and C#).

po

po

po

po

po

po

po

Se al lab-bro mio non cre-di ca--ra ne mica mi---a,

po

6 7 6

4 5 4

Detailed description: This system contains the second system of music, including the vocal line with lyrics. The piano accompaniment continues with various textures. Dynamic markings include 'po' (piano) and 'pmo' (piano molto). The key signature remains two sharps. The lyrics are: "Se al lab-bro mio non cre-di ca--ra ne mica mi---a,". Fingerings 6, 7, 6, 4, 5, 4 are indicated for the piano part.

Artaserse

po

ca-ra ne-mi - - ca mi-a apri-mi il pet-to, e ve-di qual

5 3      6      6 4 3      4 3      6      6

fi-a lamante cor, l'a-man - - - - -

ten

6 5      6 4      6 4 2      7 5 3



Artaserse

te cor, a primi il petto e ve di qual fi a l'a man

f. p

6 5 f. p. 6 6

te cor l'a man

f. fmo 6 p

5 3 fmo 6 p

Artaserse

te cor, l'a-man-te cor.

6 f. 5 6 7 6 5 f.  
4 3 4 3

P. f. P. f. P. P. P. P. P. P.

6 5  
4 3

Artaserse

Sig.<sup>r</sup> Melico.

Corni

Flauti  
Affettuoso

Viol: 1<sup>o</sup>  
Dol. f.

Viol: 2<sup>o</sup>

Viola  
ten:

P. 6 5 4 3 6 4 2 6 5 4 3 5 6 5 5

C.B. In--fe--li--ce! ah, dove io va--do,

P. 6 5 4 3 P. 6 5 4 3

Sf

V. 1<sup>o</sup>  
V. 2<sup>o</sup>  
V. 2<sup>o</sup>  
C.B.

ve--ro og--get--to di pie--tà! ah, do--ve io va--do, ve--ro og--

6 4 2 6 5 4 3 5 9 8 6 5 4 3 5 Sf

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for Violin 1 (V. 1<sup>o</sup>), Violin 2 (V. 2<sup>o</sup>), and Cello/Bass (C.B.). The vocal line has the lyrics: *- get - - to di pie - - ta! ve-ro og-get-to di pie - - tà! dall' a-*. Performance markings include *P*, *f.*, and *Sf.*. Fingering numbers 6, 5, 4, 3 are shown for the C.B. part.

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes staves for Violin 1 (V. 1<sup>o</sup>), Violin 2 (V. 2<sup>o</sup>), and Cello/Bass (C.B.). The vocal line has the lyrics: *- mi - - co io m'allon-ta-no! lafcio, oh di - - o, colei che a-do-ro!*. Performance markings include *f.* and *P.*. Fingering numbers *b7* and *5* are shown for the C.B. part.

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes staves for Violin 1 (V. 1<sup>o</sup>), Violin 2 (V. 2<sup>o</sup>), and Cello/Bass (C.B.). The vocal line has the lyrics: *che de-fti-no! ancor non mo-ro? questa e' troppa crudel-tà questa e'*. Performance markings include *f.*, *P.*, and *Rec<sup>vo</sup> f.*. Fingering numbers 6, 7, 4, 7 are shown for the C.B. part.

Artaserse

Flu.

trop-pa crudel-tà questa è trop-pa crudel-tà! In-fe-li-ce! ah, dove io

6 5 6 5

va-do, ve-ro og-get-to di pie-tà! ah, do-ve io va-do,

6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

Flu.

V.1<sup>o</sup> Sf.

C.B.

ve-ro og-get-to di pie-tà! ve-ro og-get-to di pie-

P. f. P. f.

P. 6 5 6 5 f. P. f. 6 5 6 5

Artaserse

- - tà! che mi fer - - ve l'In - no - cen - - za? m'abban - do - na  
 b b P. b b 6b 6b

la costan - za! nè pro - var ho più spe - ranza del mio  
 6b 5b b7 5 b

cor la fe - del - - tà! la fe - del - - tà! In - fe - li - ce!  
 P. f. f. P. f. 6b 7

V.1<sup>o</sup>  
V.2<sup>o</sup>  
V.1<sup>o</sup>  
V.2<sup>o</sup>  
C.B.  
ah, dove io va-do, ve-ro og-get-to di pie-tà! ah, do-ve io

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

Sf. P. Sf. P.  
vado, ve-ro og-get-to di pie-tà! ve-ro og-get-to

Sf. P. f. P.

9 8 3 Sf. P. 6 5 f. P.  
4 3 4 3

Sf. f. P. f. P.  
di pie-tà.

Sf. f. P.

6 6 6 6 6 6 5 6 4 3 6 4 3 5  
6 6 5 4 3 Sf. f. P.  
4 3 4 3

Artaserse

Sig<sup>r</sup> Mellico  
Sig<sup>ra</sup> Graffi

Andante

Rec.<sup>vo</sup>

*P.* Staccato

*f.*

*P. f.*

Graffi

Mellico

Gra.

Sen-ti-mi, Arbace.

che vuoi dir-mi?

ah, nol

*b* *6* *5*

*#P.*

*b9*

*7*

*4*

*f.*

*b* *5b*

*6b*

*5*

*P.*

*f.*

*b* *5b* *6b* *b7*

*P.*

*f.*

*b* *5b* *6b* *b7*

*P.*

*f.*

ten

*P.*

Mel.

Sarebbe mai quello che mi trattiene qualche

*fd.*

*f.*

*4*

*6b*

*P.*

*6*

*P.*

*4*

*6b*

*P.*

*6*

*P.*

*4*

*6b*

*P.*

*4*

*6b*

*P.*

*4*

*6b*

*P.*

*4*

*6b*

*P.*

*4*

*6b*

*P.*

*4*

*6b*

*P.*

All<sup>o</sup>

Largo

*f.*

*f.*

*P.*

Gra.

res-to d'A mor?

Crudel! che brami? vuoi vedermi arrof-fir? Salva-ti,

All<sup>o</sup>

*f.*

*f.*

*6*

Largo

*P.*

*6*



First system of piano introduction, featuring treble and bass staves with dynamic markings *f* and *p*.

Vocal line and piano accompaniment for the first vocal phrase. The vocal line includes the lyrics "fug-gi, Non affliggermi più." and "Mel. Tu m'ami an-". The piano accompaniment includes dynamic markings *f*, *f*, *b*, *6*, *5*, *b*, *P*, *6*, *#*, *b*.

Second system of piano accompaniment, featuring treble and bass staves with dynamic markings *P*, *P*, and *f*.

Vocal line and piano accompaniment for the second vocal phrase. The vocal line includes the lyrics "-co-ra, se a questo segno a compa-tir - mi ar - rivi." and "Gra. No, non". The piano accompaniment includes dynamic markings *P*, *P*, *f*, *5*, *6*, *4*, *6*, *5*.

Third system of piano accompaniment, featuring treble and bass staves with dynamic markings *f* and *f*.

Vocal line and piano accompaniment for the third vocal phrase. The vocal line includes the lyrics "crederlo a-mor; ma fug-gi, e vi-vi." and "Segue Duetto". The piano accompaniment includes dynamic markings *f* and *f*, and a time signature change to  $\frac{6}{4}$ .

Artaserse

Duetto

Largo *P*

Sig. Millico

Tu vuoi, ch'io vi-va, o ca-ro, ma fe mi neg-hi a-mo-re, ma fe mi neg-hi a-

*P* 6 6/5 6 6/5 6 5/4 3

*f. P.*

- mo-re, ca-ra, ca- - - ra, mi fai mo-rir. ca- - - - ra mi fai mo--

*f. P.* 6 7 5/3 6 5/3 4 6 5/4

*P*

Sig.ra Graffi

- - - - - rir. Oh Dio, che pena a-ma-ra! Ti basti il mio roffo-re. ti basti il mio roffo-re.

*P* Tafto Solo 6 6/5 6 6/5 6 5/4 3 *f. P.*

Più non ti posso dir, più non ti posso dir, senti-mi.  
 f. P. f. P.  
 6 7 5 4 3 6 5 f. f. 4/2

No. parti parti dagli occhi miei, Lasciami per-pie-tà: quando finisce, oh  
 tu fei quando finisce, oh De  
 V. 1<sup>mo</sup> f. P. f. P. P. P. cres: Stac cres  
 V. 2<sup>do</sup> C B 2<sup>do</sup> Staccato cres:  
 6 P 7 4 5 6 6 cres 5

Dei, oh Dei, la vostra crudel-tà, - - - la vos-tra  
 - - - i oh Dei, la vostra crudel-tà, - - - la vos-tra  
 P. V. 2<sup>do</sup> rin. f. f.  
 5 4 8 4 8 9 8 7

Violino I: *f.* *cres.* *f.* *V.1. mo. f. P.* *f. P.* *f. P.*

Violino II: *f.* *V.2. do.* *ten.*

Vocal: *cr* cru - - del - - tà, oh Dio  
*cr* cru - - del - - tà, ca - ra,

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

Violino I: *f. P.* *P.* *P mo*

Violino II: *C B.*

Vocal: ah no quan-do fin-nisce, oh De - i, quan-do fi - nisce, oh De - i, la  
 fen-ti-mi. quan-do fin-nisce, oh De - i, quan-do fi - nisce, oh De - i, la

6/4 P. P mo 5

Violino I: *f.* *f.* *P* *rin f.*

Violino II: *f.* *P*

Vocal: vof-tra cru-del - - tà, la voftra crudel-tà, - -  
 vof-tra cru-del - - tà, la voftra crudel-tà,

*f.* 5/4 P 6 6/4 5/3

Artaserse

29  
Andante

crude - tà, la vostra crude - tà,  
crude - tà, la vostra crude - tà,

*f.* *P.* *f.* *f. mo* *And<sup>t</sup>*

alme, che a - mate, deh voi pale - fa - te con qualche fos - pi - ro la vos - - tra pie -  
alme, che a - mate, deh voi pale - fa - te con qualche fos - pi - ro la vos - - tra pie -

*P* *P* *3* *4/2* *3* *3* *4/2* *3* *6/5*

-tà deh voi pale - fa - te Con qual - che fos - pi - ro la  
-tà deh voi pale - fa - te bell' al - me che a - ma - te, Con qual - che fos - pi - ro la

*6* *6/5* *4/3* *6* *6/5* *4/3* *6*

Artaserse

*P* *f* *Vl<sup>mo</sup>* *Vcllo* *P*

vostra pie - tà. vostra pie - tà. deh voi pa - le - fa - te bell'

vostra pie - tà. vostra pie - tà. deh voi pa - le - fa - te bell'

*f* *P*

al - me che a - ma - te Con qualche fos - pi - ro la vos - - tra pie - - tà. deh

al - me che a - ma - te Con qualche fos - pi - ro la vos - - tra pie - - tà. Bell'

*P* *f* *P* *f* *P*

voi pa - le - fa - te bell' al - me che a - ma - te, Con qualche fos - pi - ro la vos - tra pie - -

al - me che a - ma - te, deh voi pa - le - fa - te Con qualche fos - pi - ro la vos - tra pie - -

*f*  $\frac{4}{3}$  *P*  $\frac{4}{2}$  6 *f*  $\frac{4}{3}$  *P*  $\frac{4}{2}$  6 7 7 7 6

*P.*  
*f. P.* *f. P.*  
 tà. bell' al-me che a-ma-te deh voi pa-le-fa-te Con qualche fos-pi-ro la  
 tà. deh voi pa-le-fa-te bell' al-me che a-ma-te Con qualche fos-pi-ro la  
*f. 3/4 P.* 2 6 *f. 3/4 P.* 2 6 7 7 7

*rin f.* *P.* *rin f.*  
 vos-tra pie-tà. la vos- - - tra pie-tà la vos- - - tra pie-  
 vos-tra pie-tà. la vos- - - tra pie-tà la vos- - - tra pie-  
 6 5 6 4 5 5 6 4 5 3

*f. P.* *f.*  
 -tà. la vos-tra pie-tà. la vos-tra pie-tà.  
 -tà. la vos-tra pie-tà. la vos-tra pie-tà.  
*f. P.* 4 3 *f.* 4 3 6 7 6 7 6 4

