JOMMELLI

IL TRIONFO

DI CLELIA

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di Musica-Napoli
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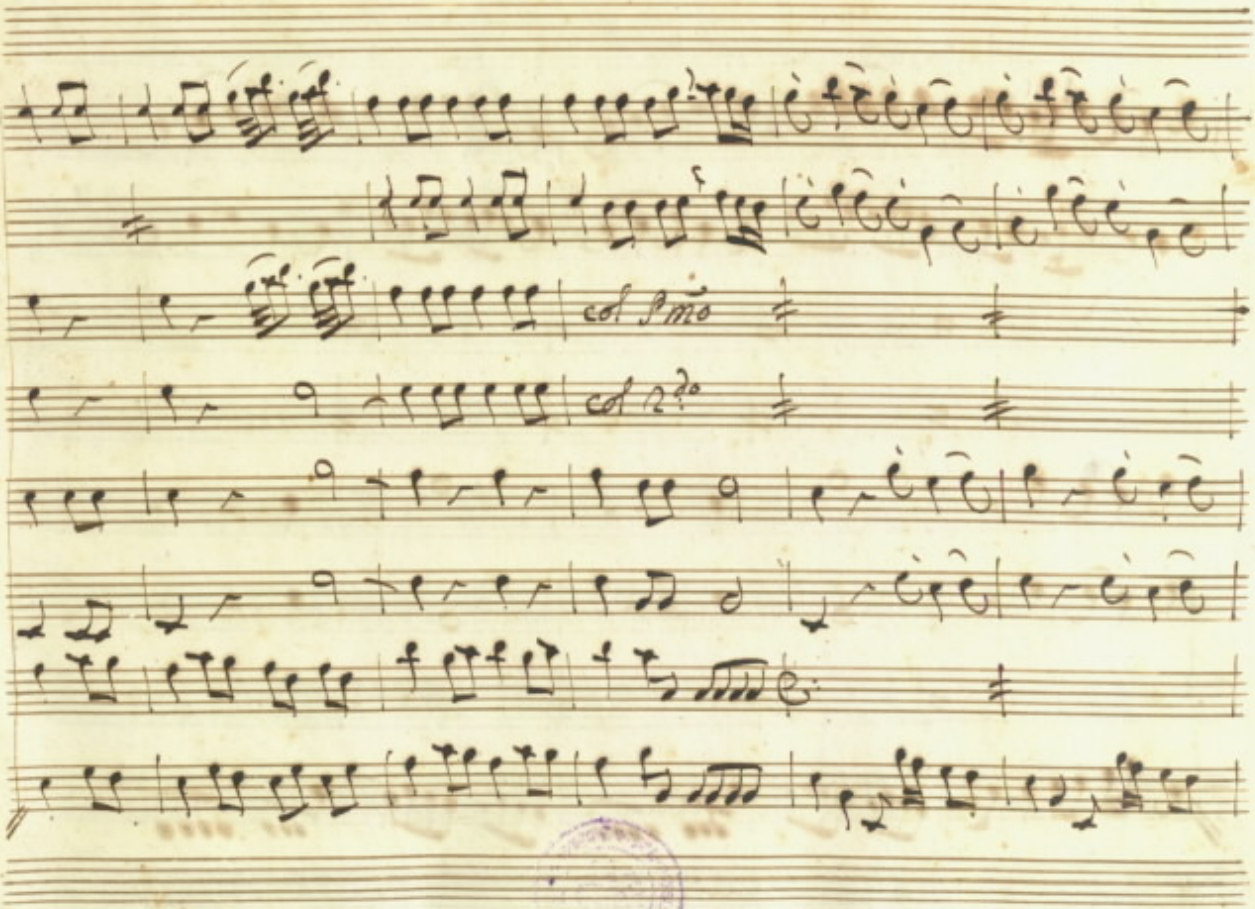
I

Il lib.° nel v.° 9 delle Op.ᵉ di Metastasio

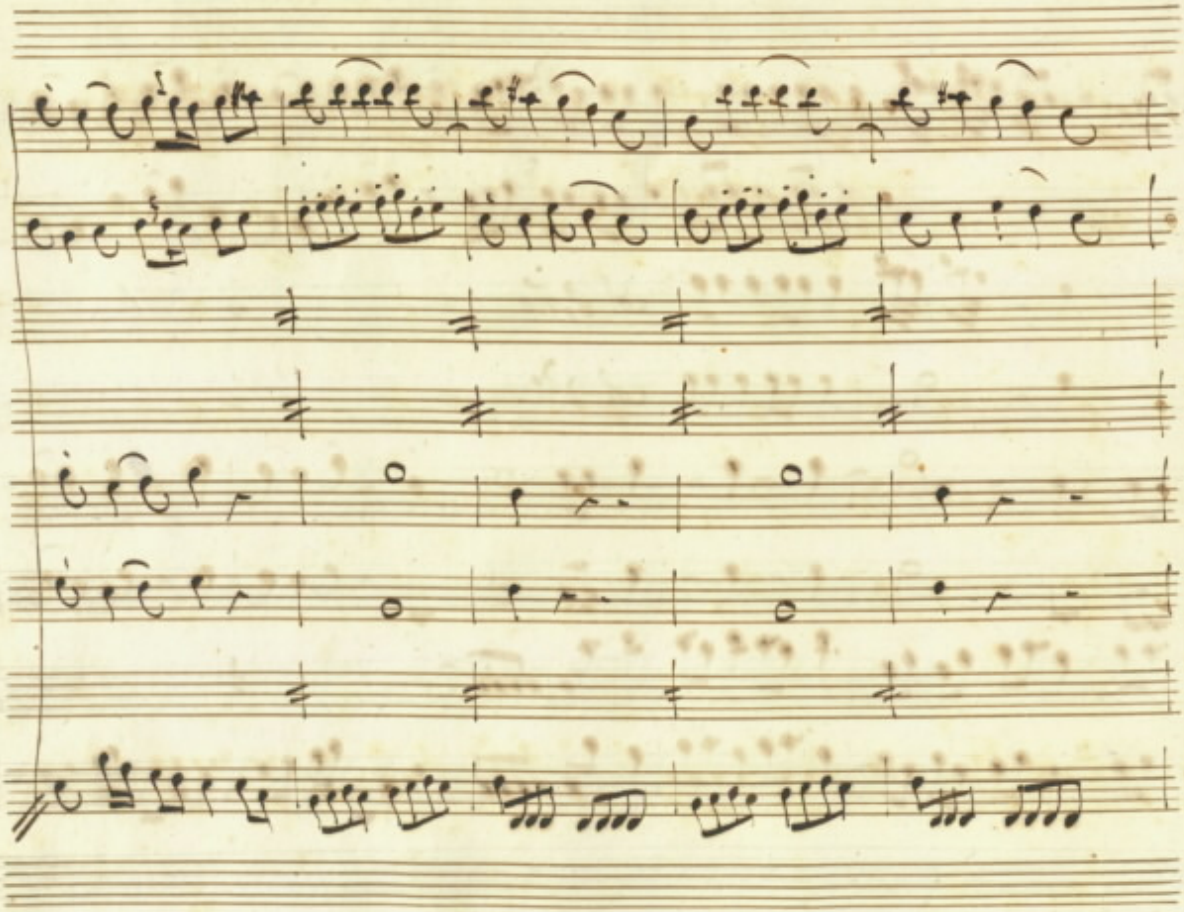
Il Trionfo di Clelia
Dramma in 3 atti di Metastasio scritto a Vienna 1762
Musica di Nicola Tommelli

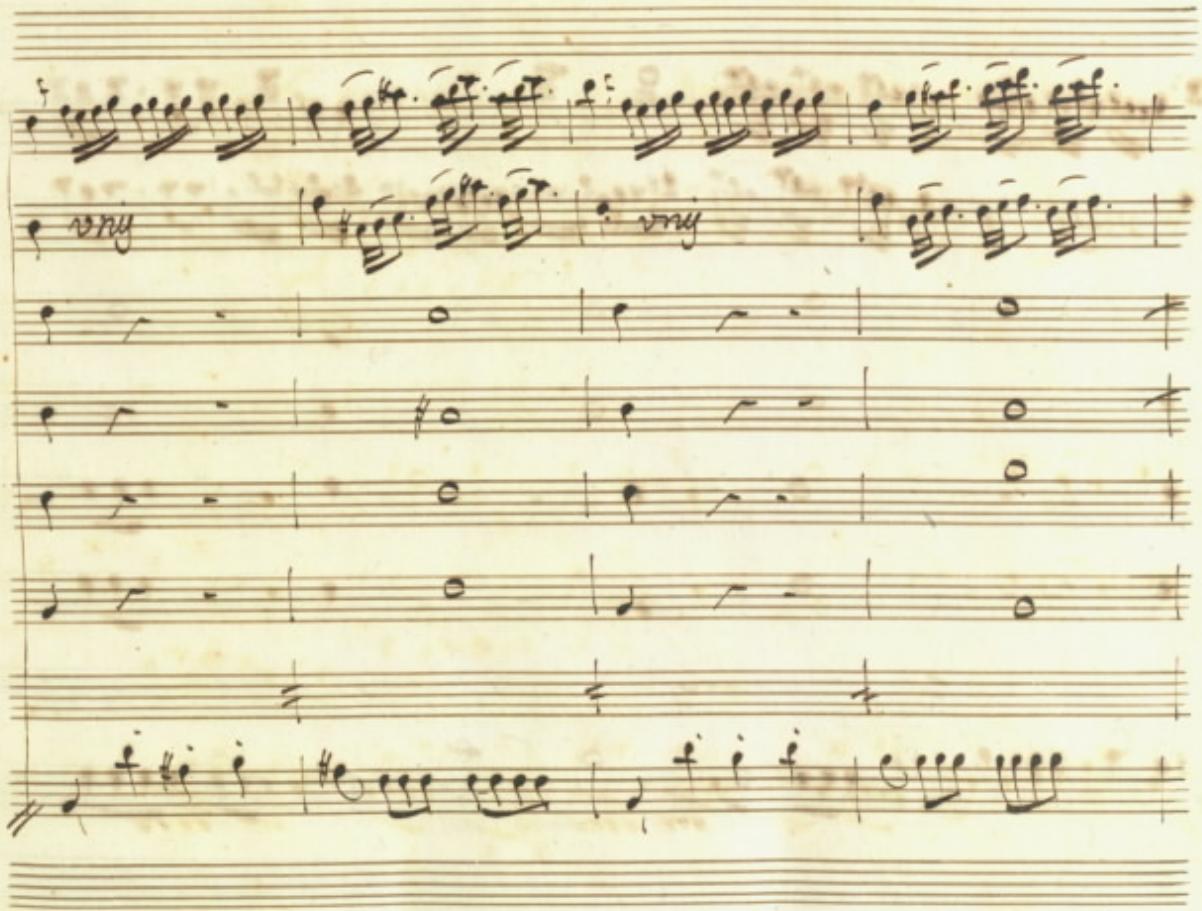
Atto 1° e 2°

Manca 5 battute
alla Sinf.ᵃ vedi copia
di Sigismondo



atto 1

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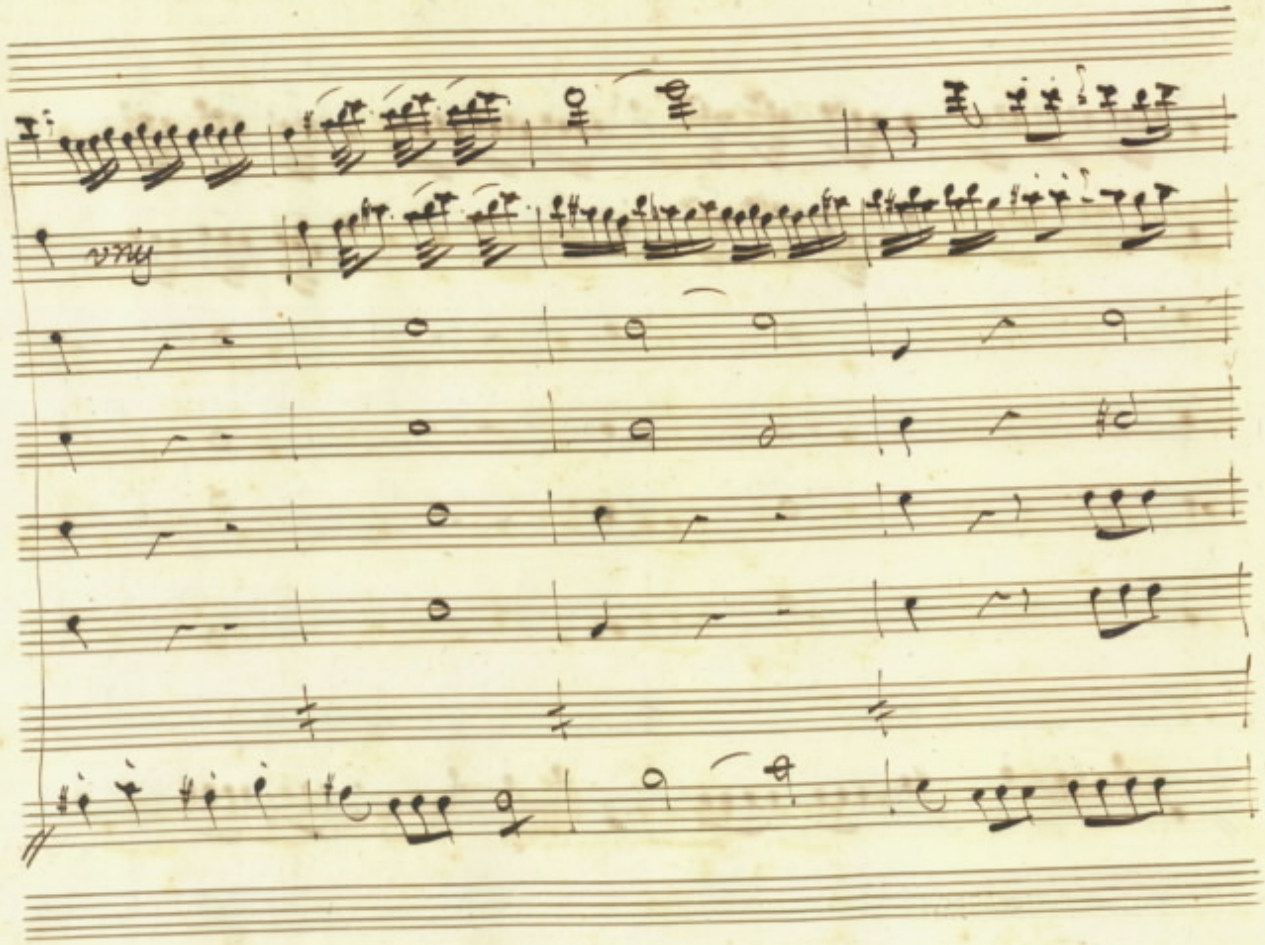

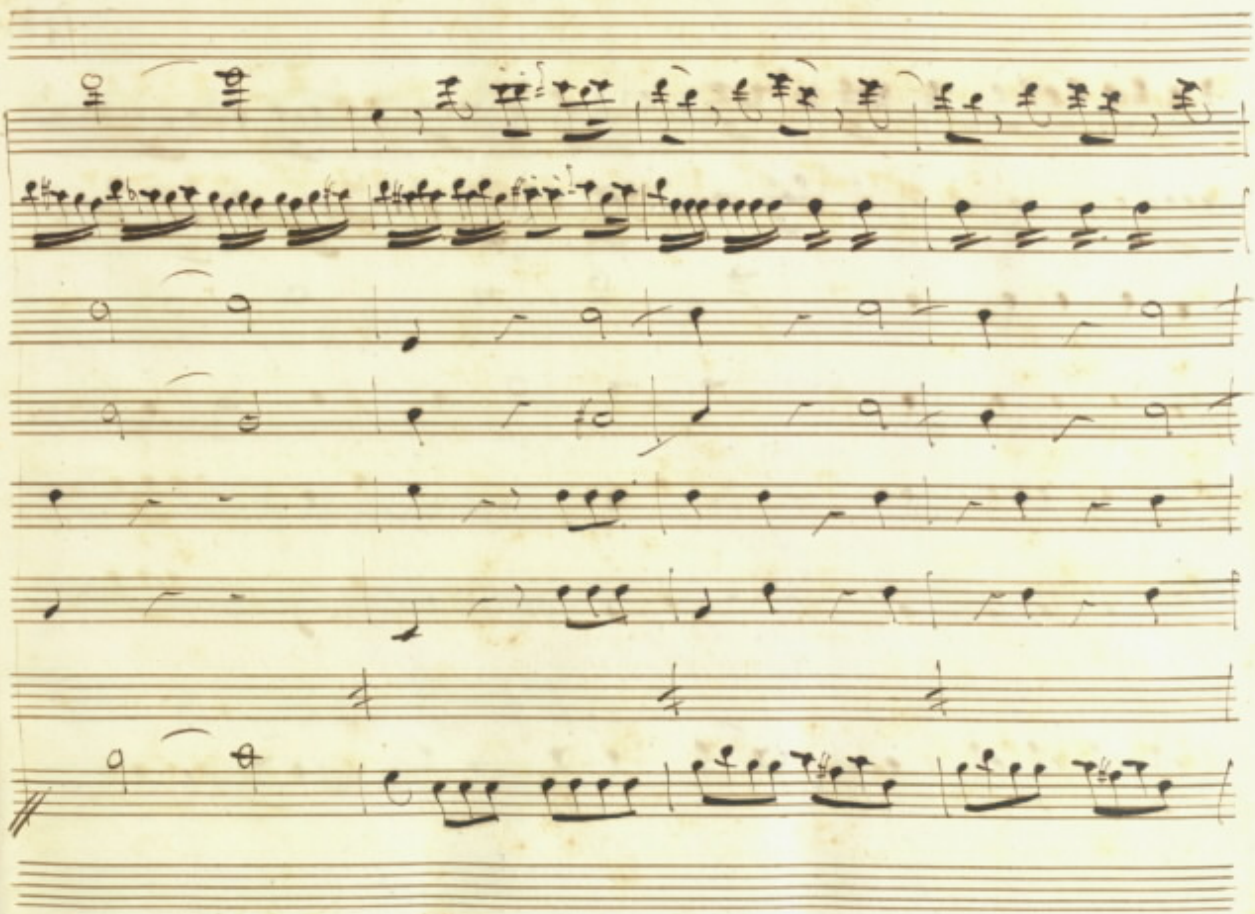

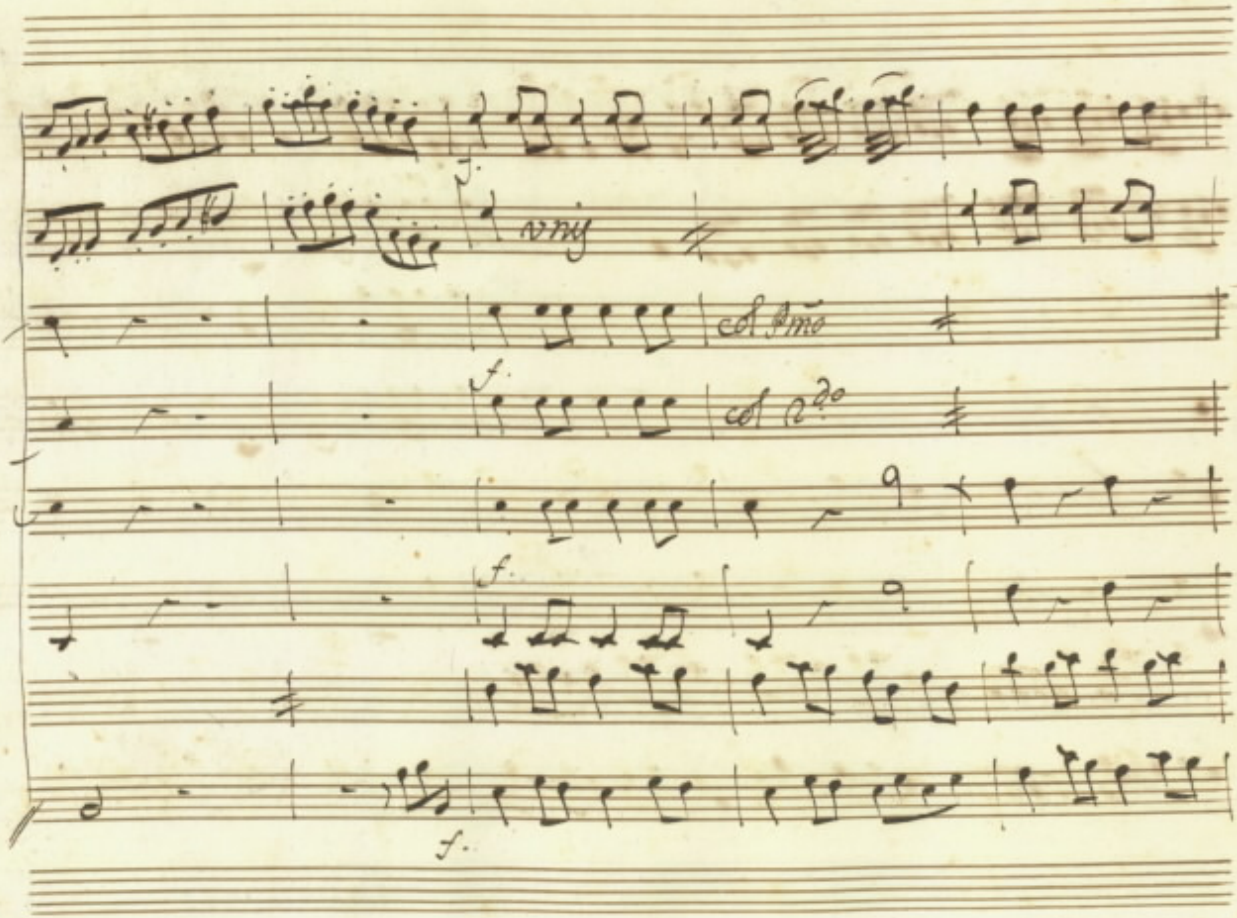
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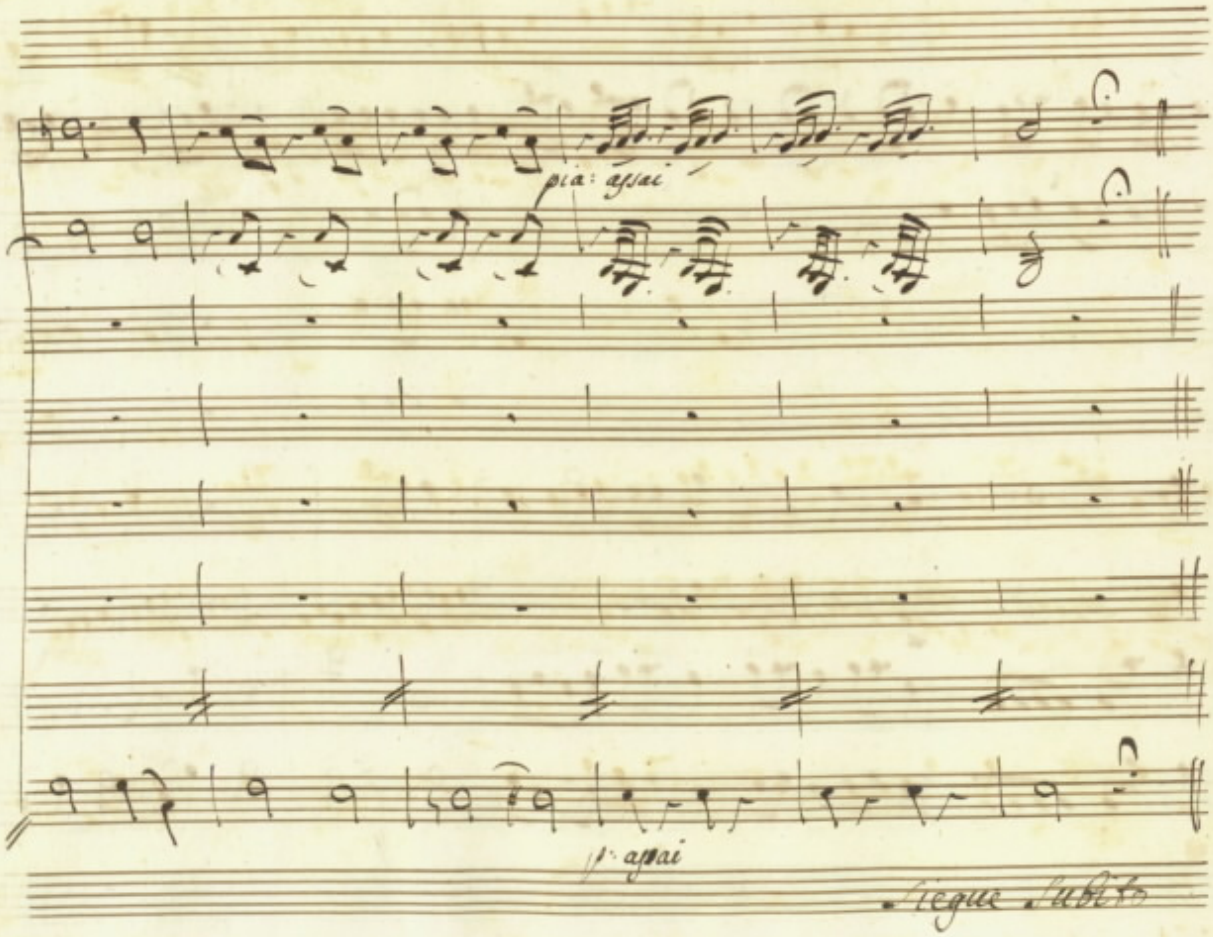
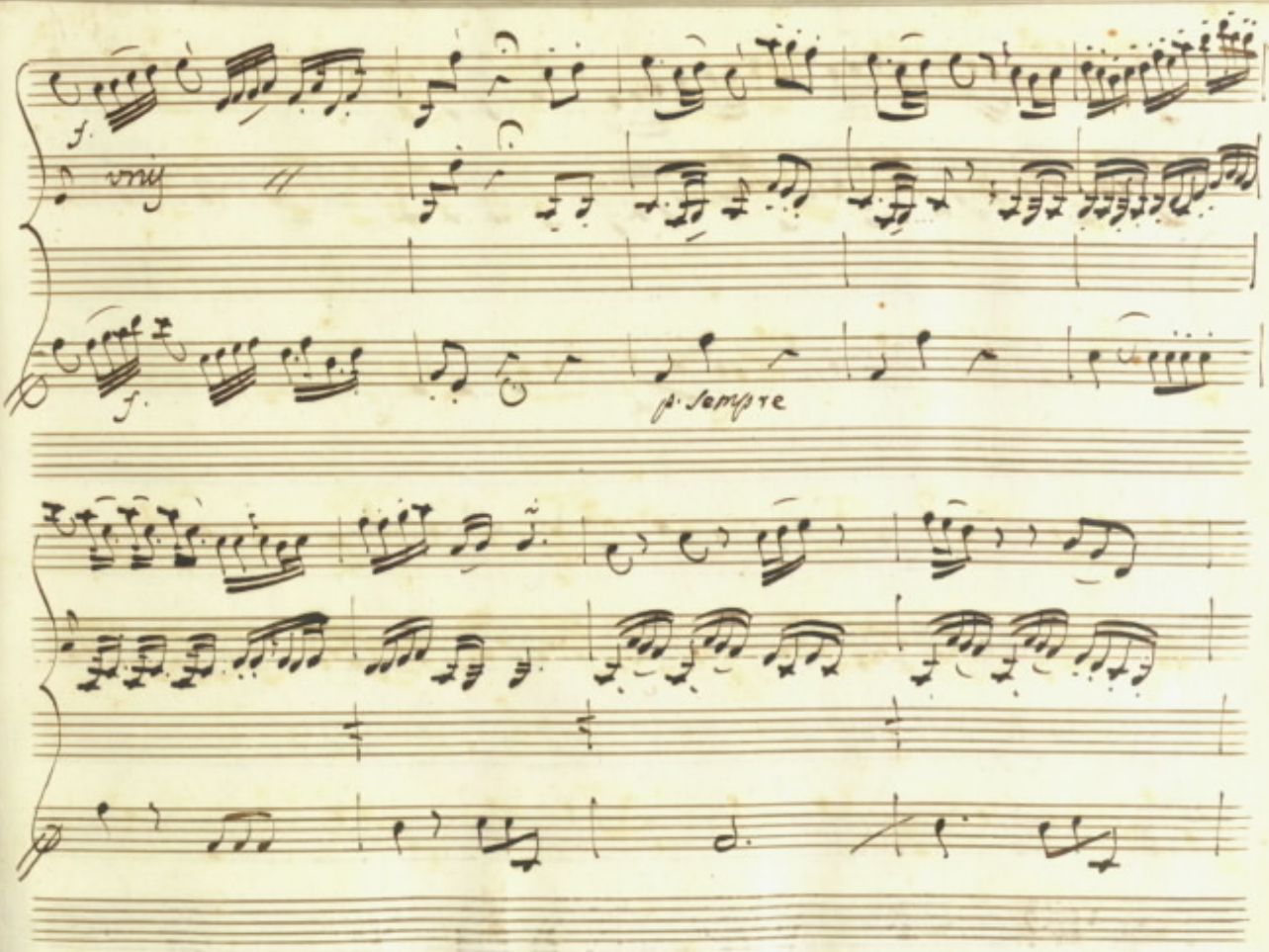

pia: assai
p: assai
segue subito

p: sempre

col Bas:

Larghetto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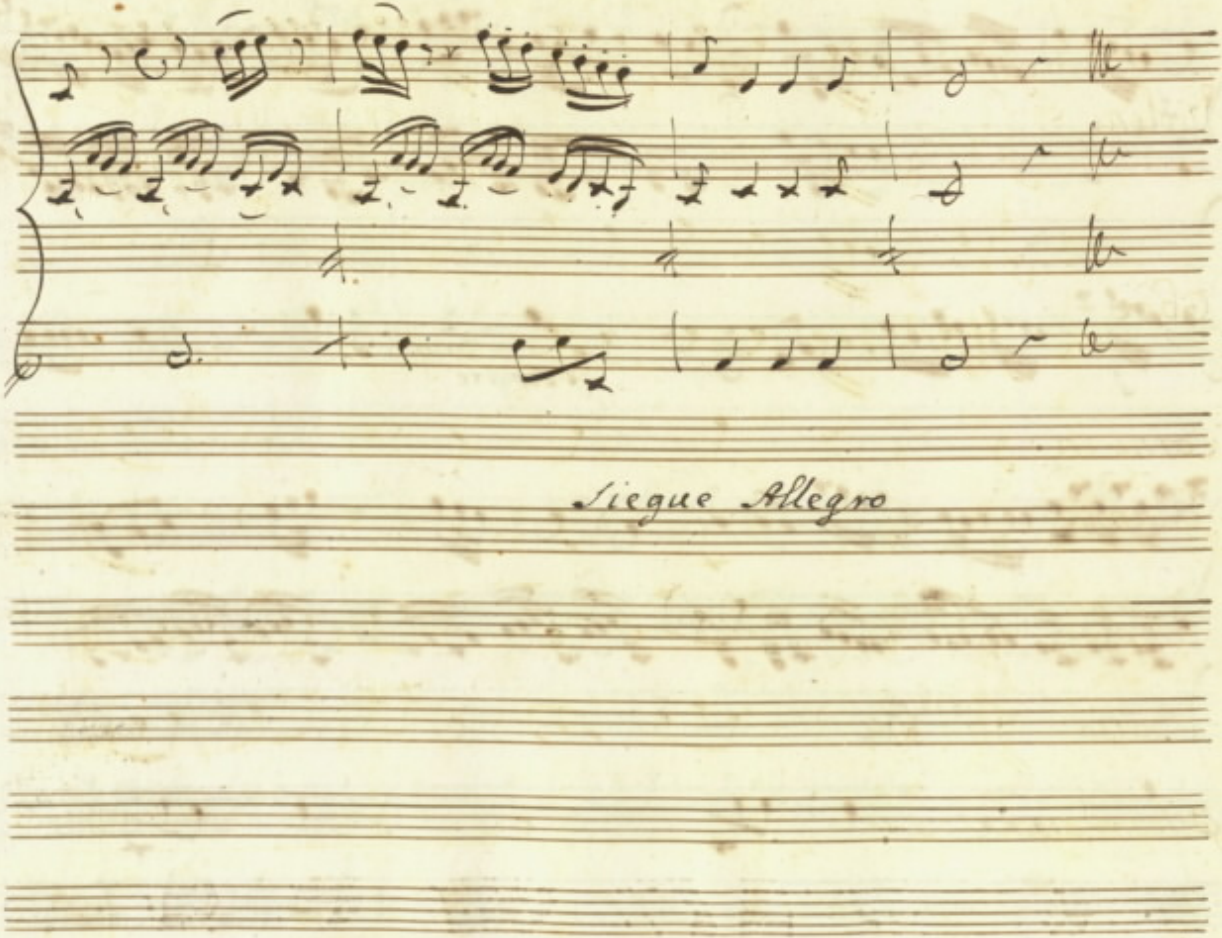
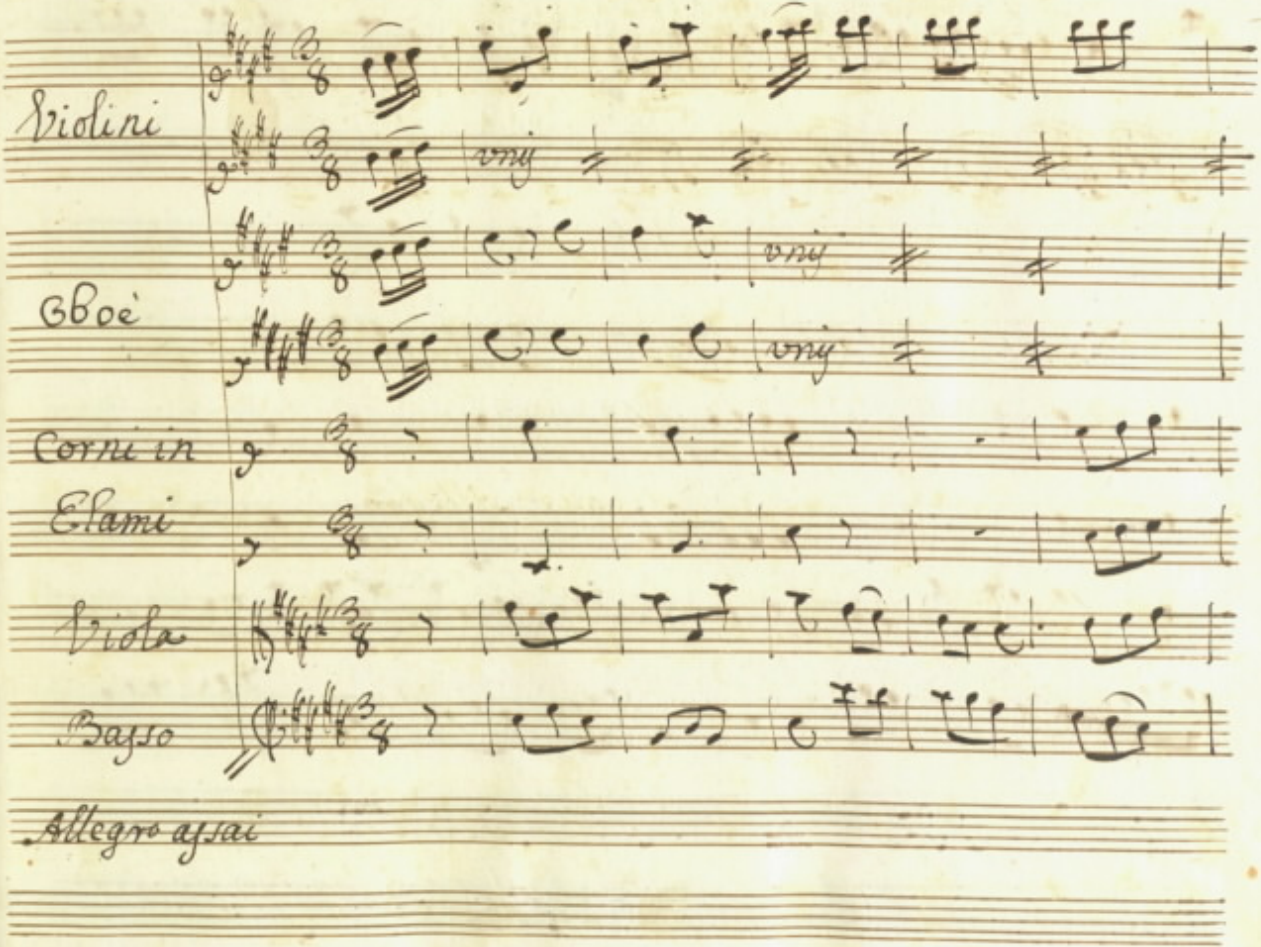
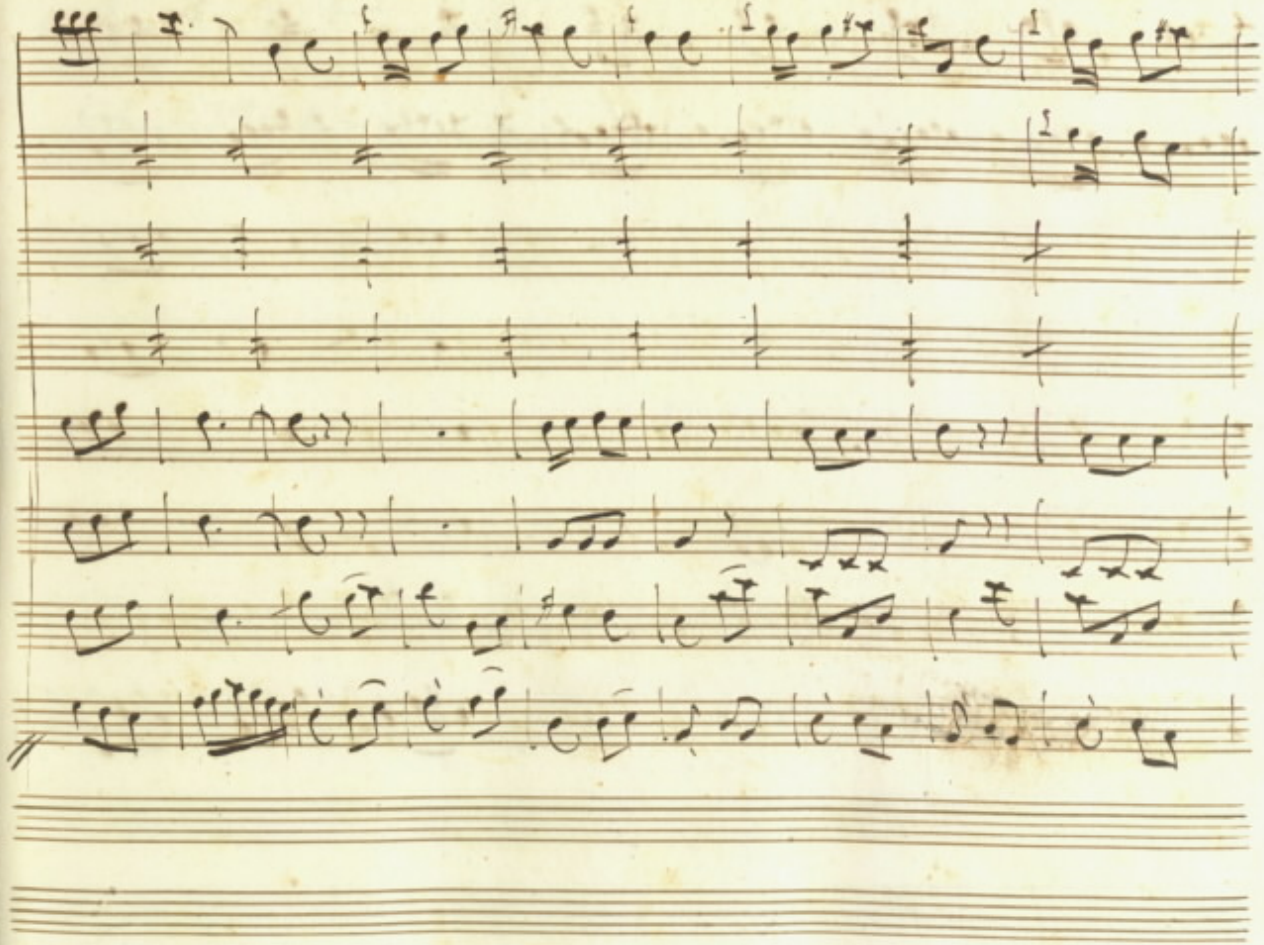
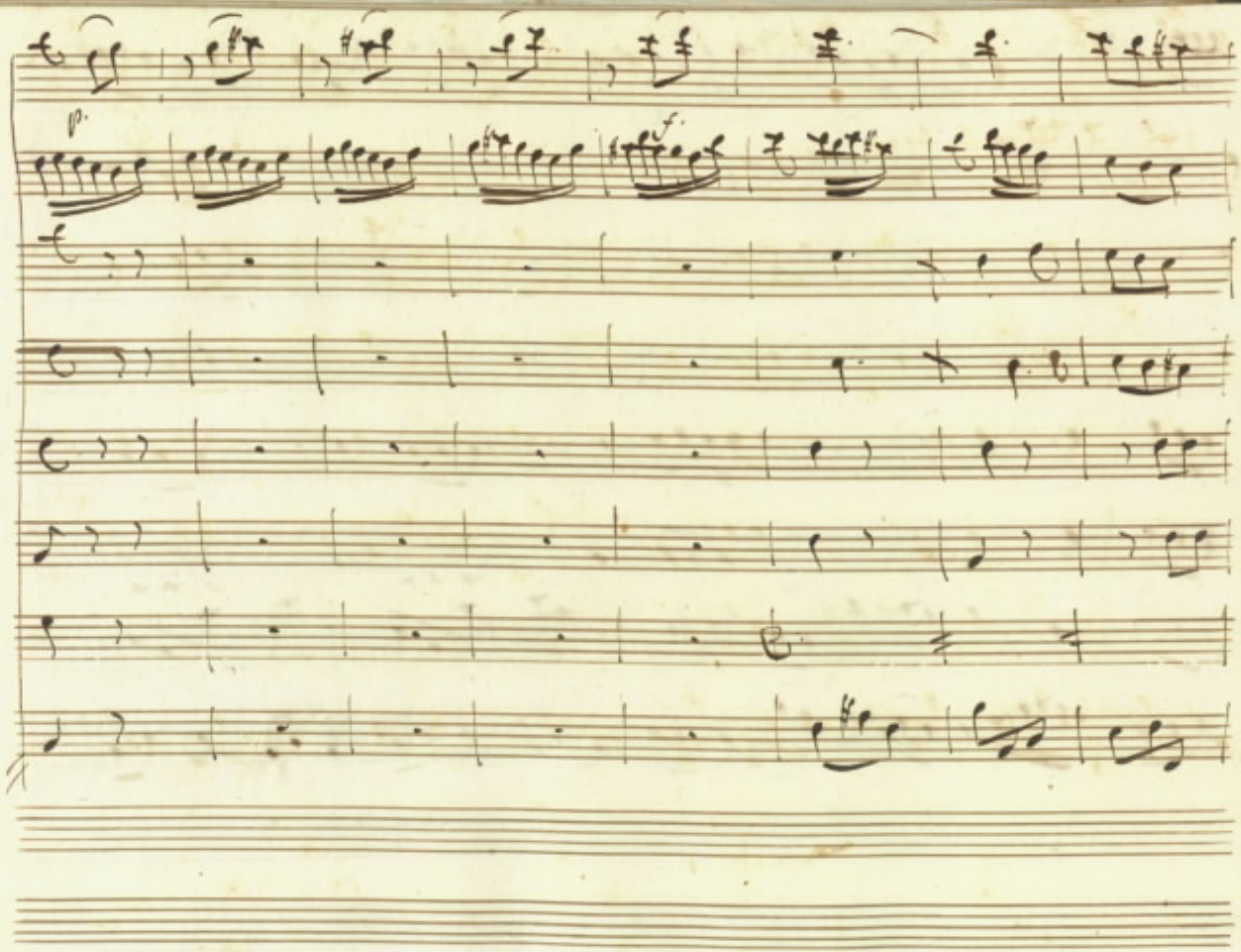

Siegue Allegro


Violini
vnj
vnj
Oboè
vnj
Corni in
Clami
Viola
Basso
Allegro assai

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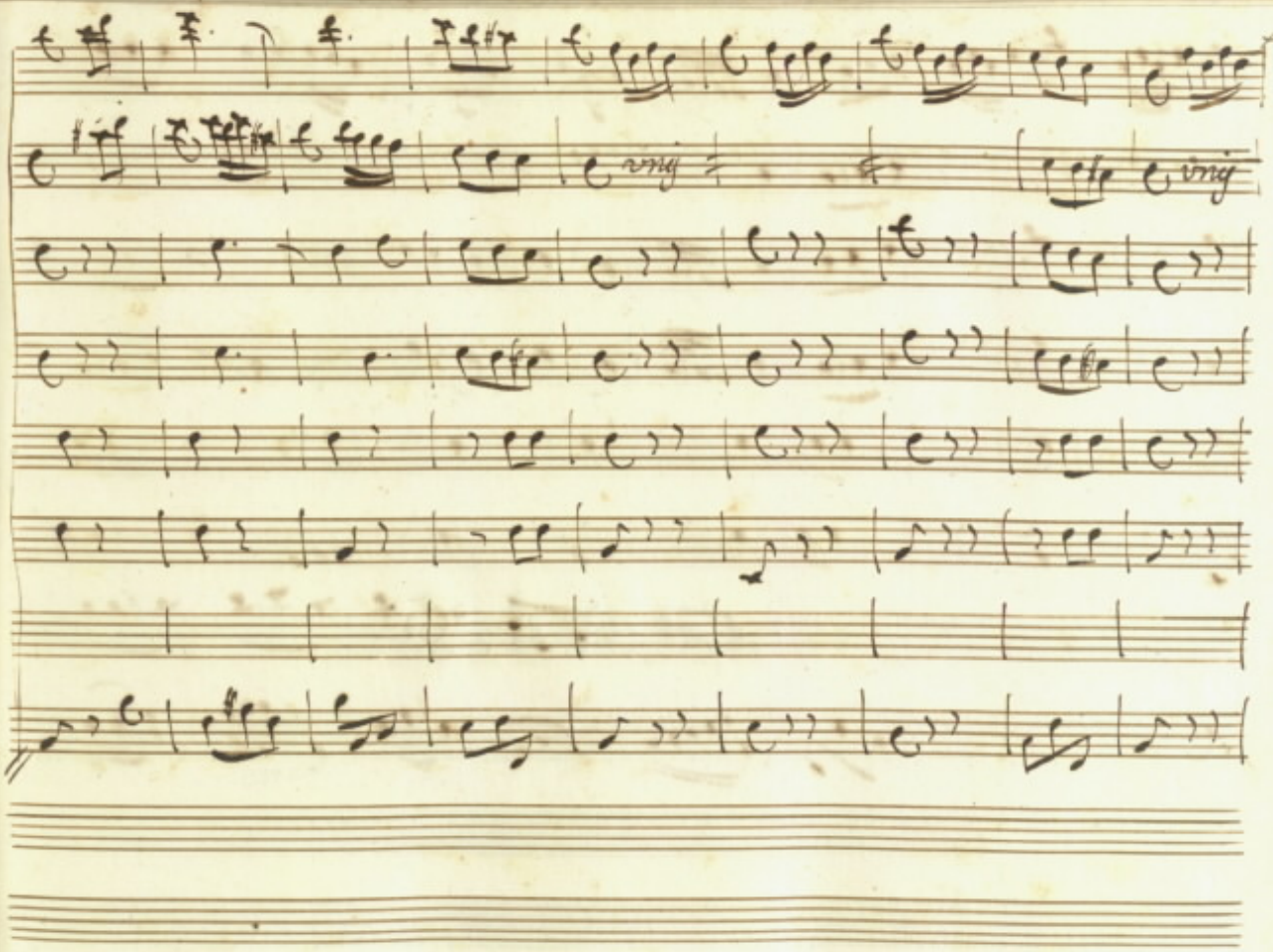

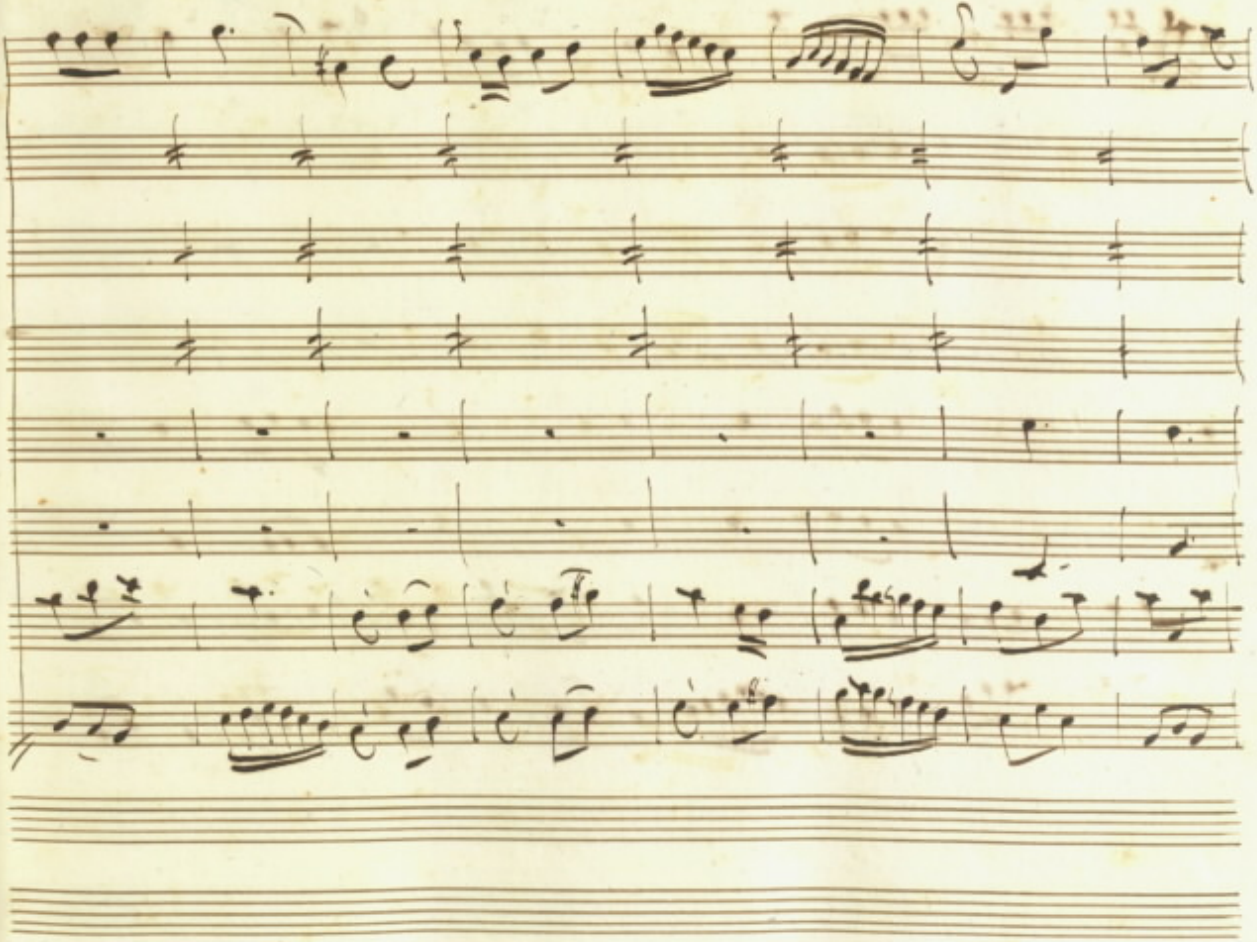

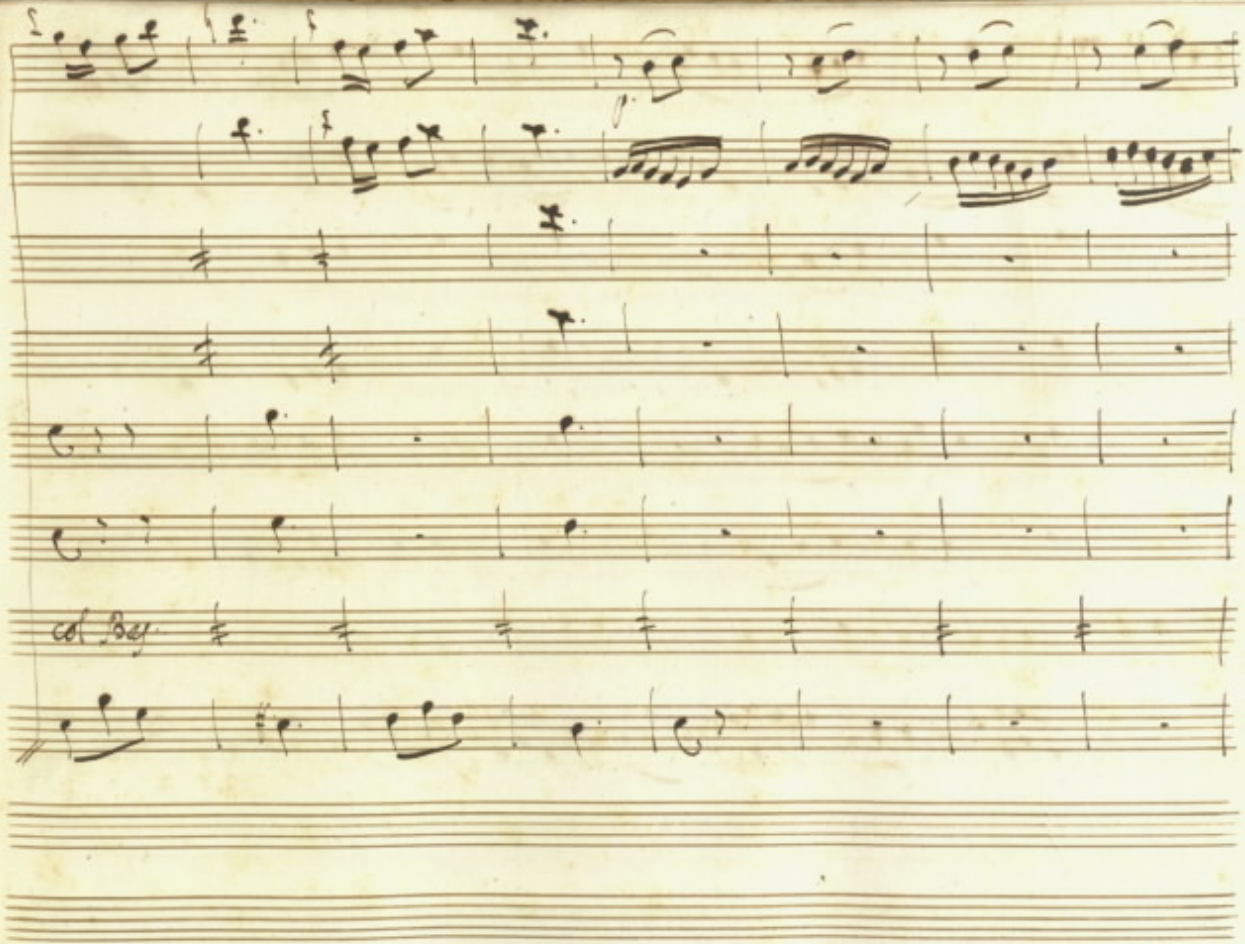
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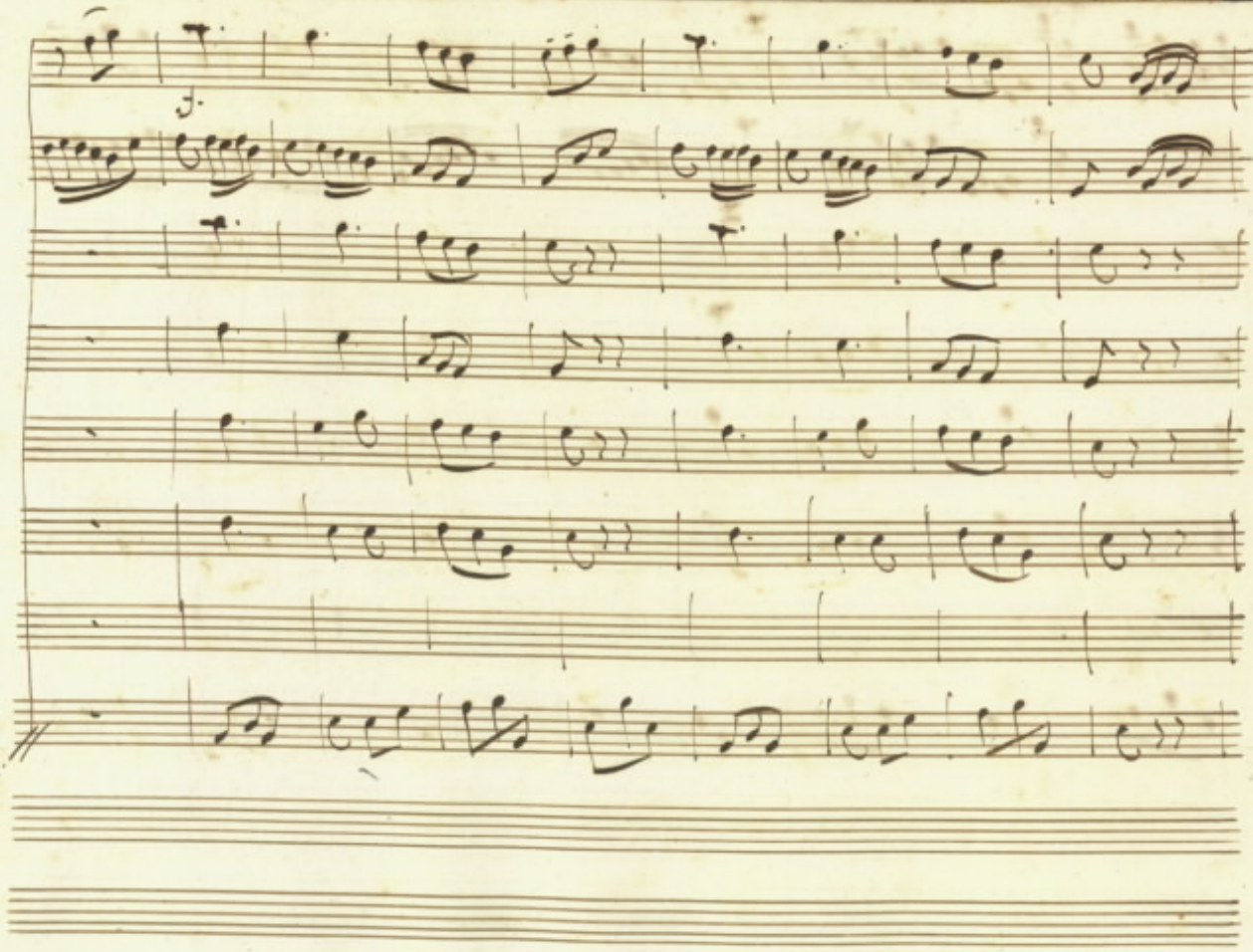
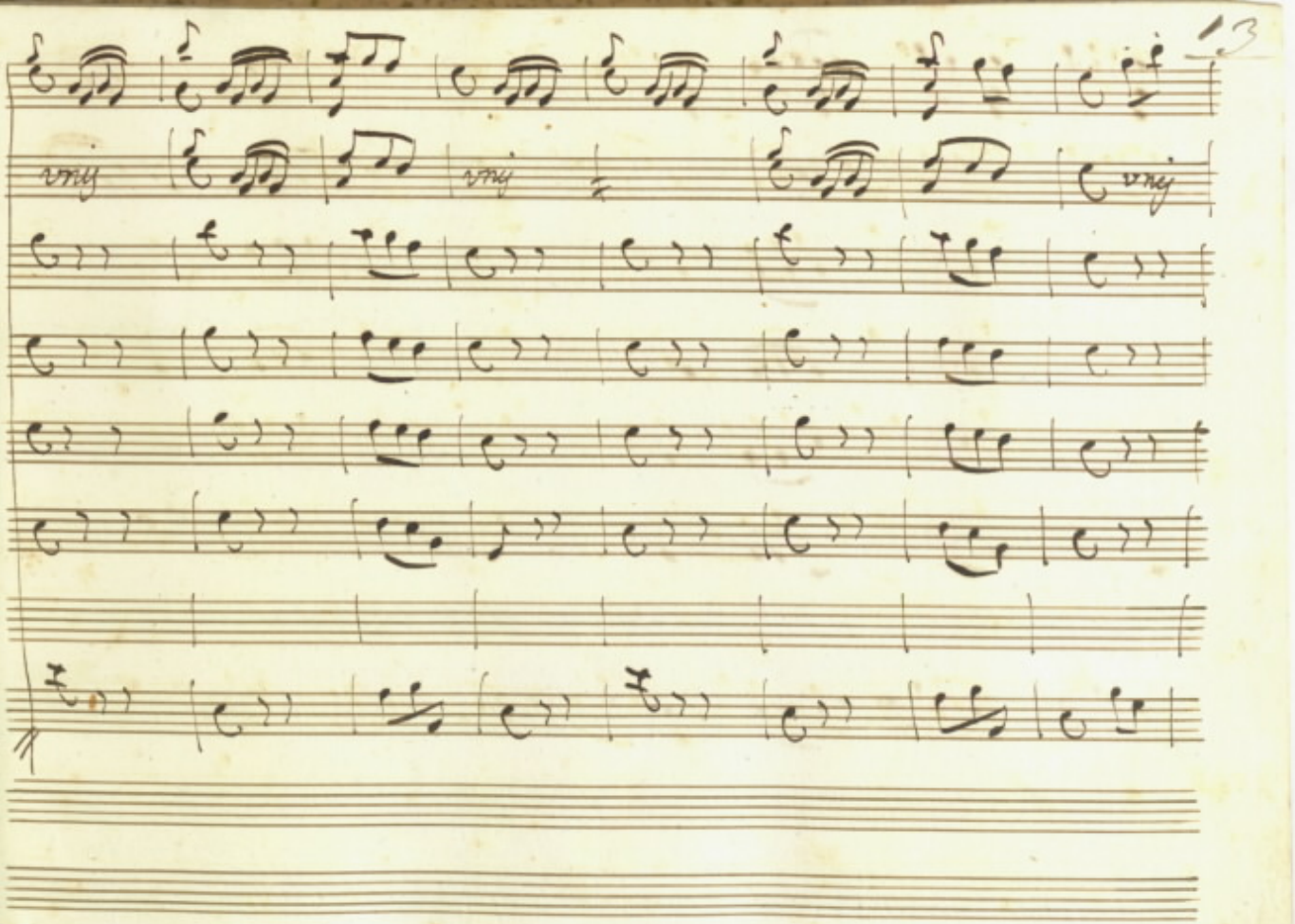
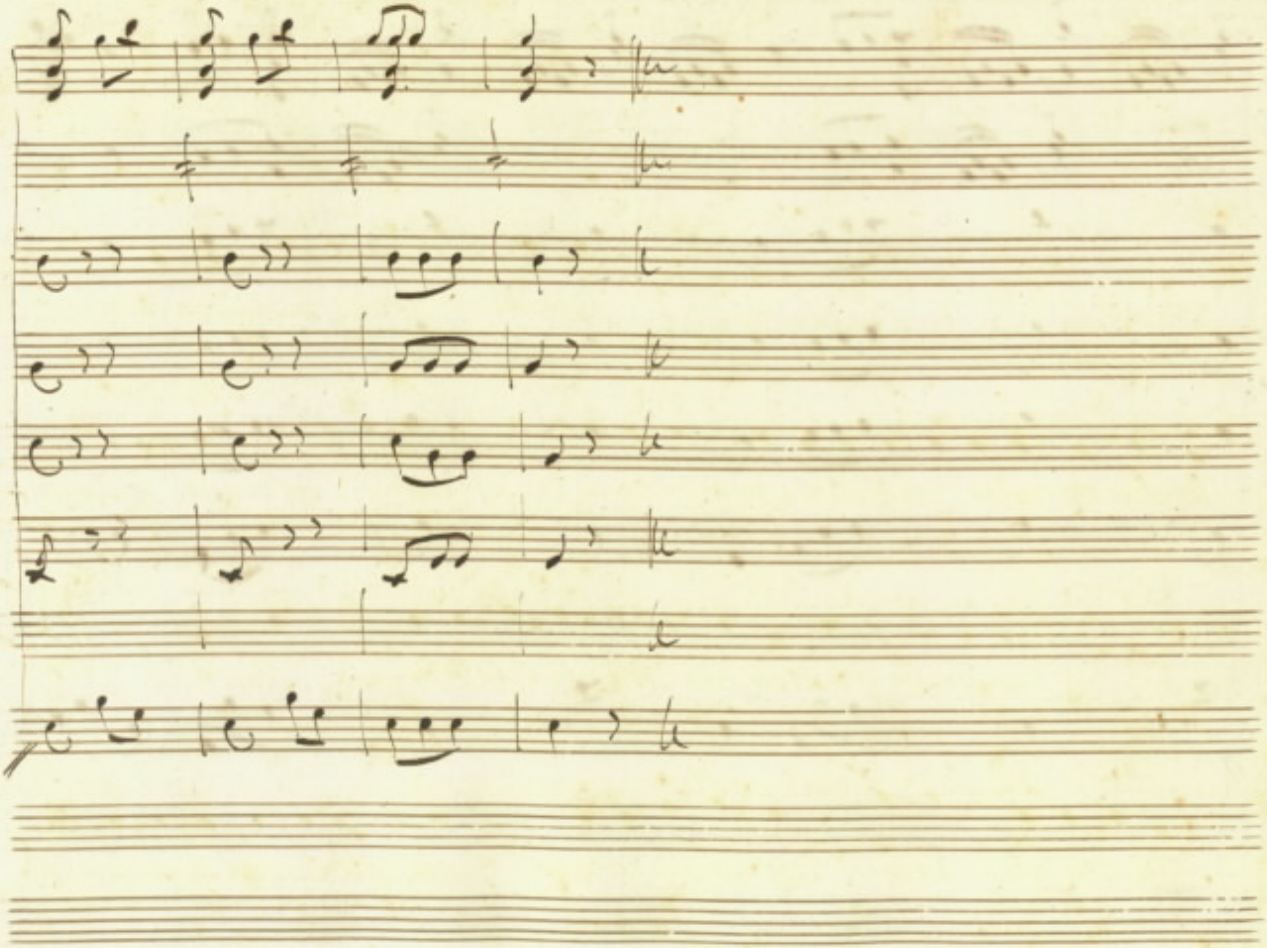






Il Trionfo di Clelia

Atto Primo

Scena Prima Clelia, e Tarquinio

Clelia

come! oh ardir temerario!

e chi ne' miei reconditi soggiorni e te permette d'inoltrarti o Tar=

Tarq:

quinio!

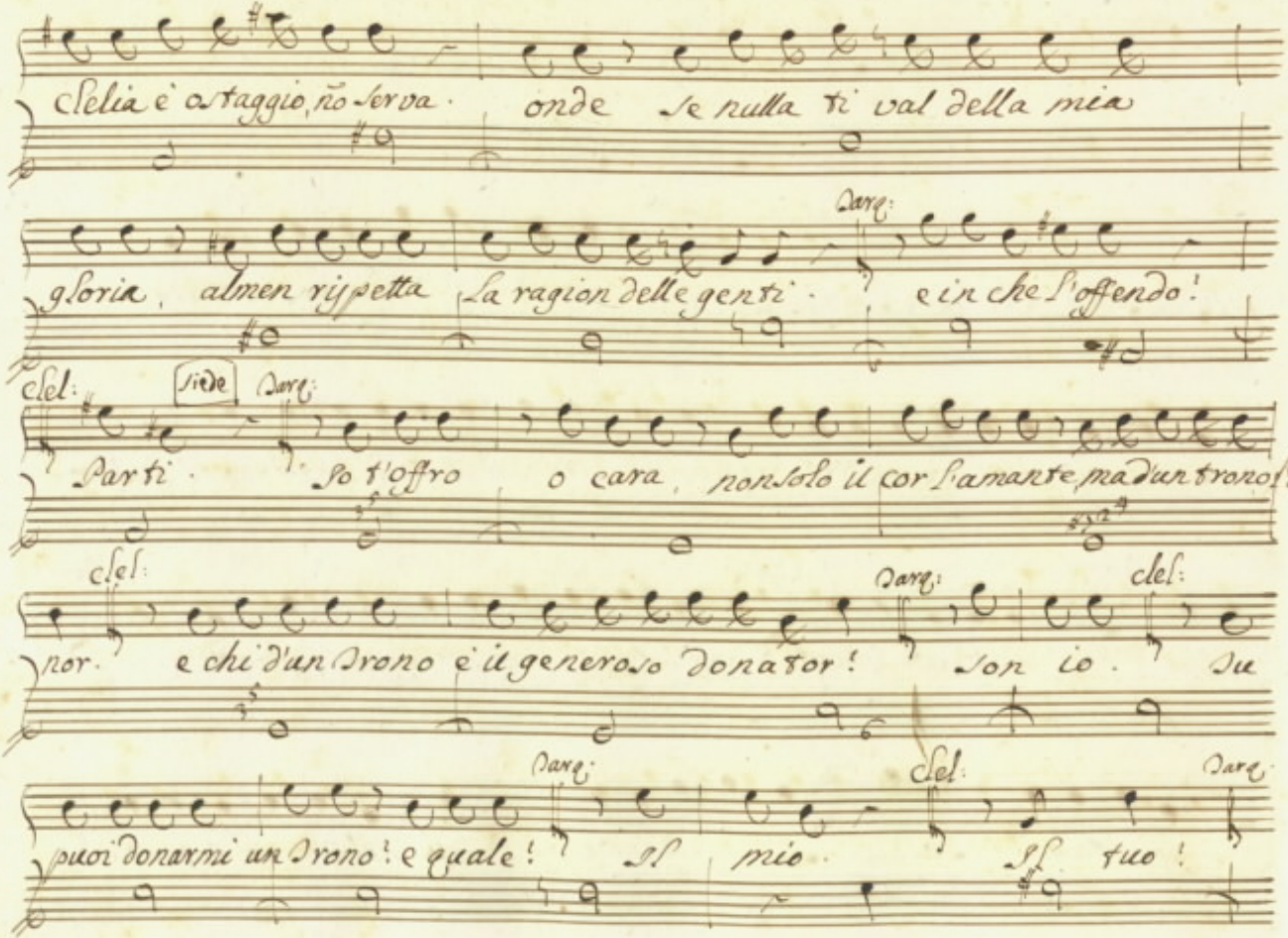
Clel:

un breve istante? ogn'istante è un oltraggio. Parti....

Tarq:

Clel:

ascoltami solo... Il Sied'invano. qui nel Campo toscano



Clelia è ostaggio, nõ serva. onde se nulla ti val della mia

gloria, almen rispetta la ragion delle genti. Darq: e in che l'offendo!

Clel: [siede] Darq:

Parti. Io t'offro o cara, non solo il cor l'amante, ma d'un trono l'a-

Clel: Darq: Clel:

nor. e chi d'un trono è il generoso donator! son io. Tu

Darq: Clel: Darq:

puoi donarmi un trono! e quale! Il mio. Il tuo!

Tarq. Clel.

si quel di Roma mia suddita a' momenti. suddita Roma ad un Tar=

s'alza

quinio: Or senti. Pria risalir vedrai il Tebro alla sua

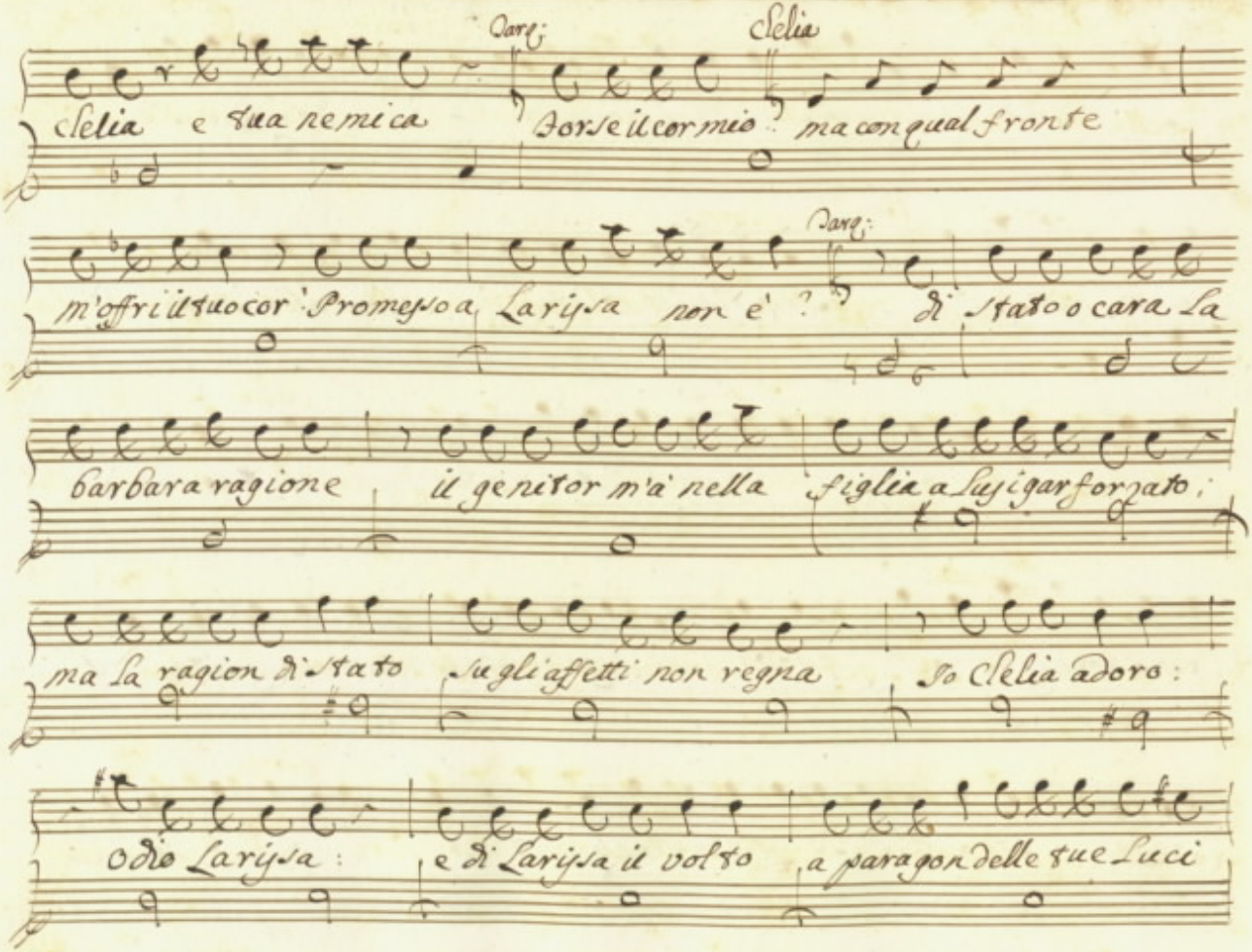
fonte: in Ori- ente prima il di tramontar che al giogo in=

63 5

degno torni Roma di nuovo: e quando ancora per crudeltà del

fato serva tornasse alla catena antica. morrà libera

63 5



Clelia e tua nemica Darq: Forse il cor mio? Clelia ma con qual fronte

m'offri il tuo cor? Promesso a Larissa non è? Darq: di stato o cara la

barbara ragione il genitor m'à nella figlia a Lusigar forzato;

ma la ragion di stato sugli affetti non regna Io Clelia adoro:

odio Larissa: e di Larissa il volto a paragon delle tue luci

Clelia

belle.... con lei ti spiega ecco Larissa. Tarq: (oh stelle!)

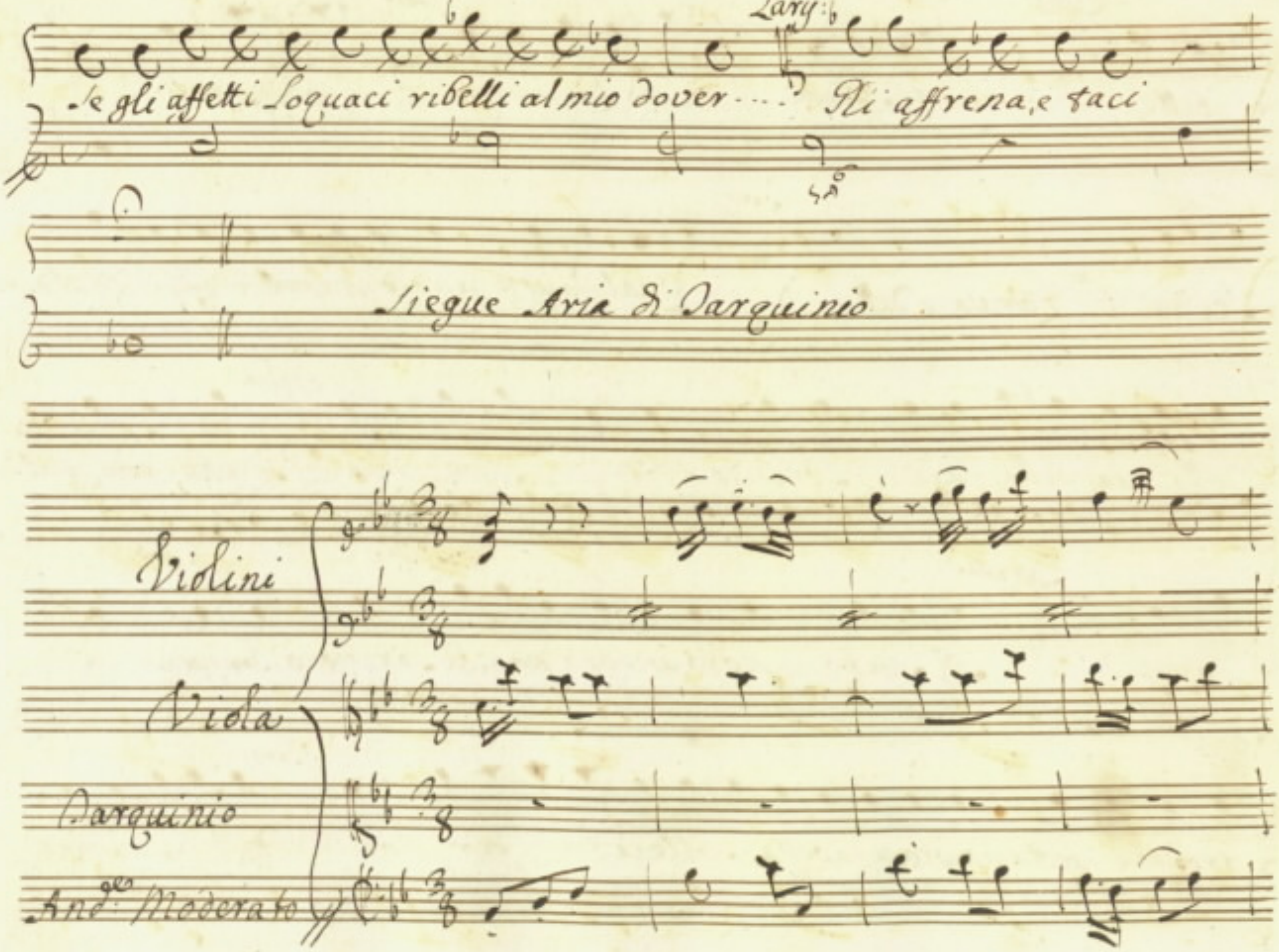
Scena 2.a Larissa e detti

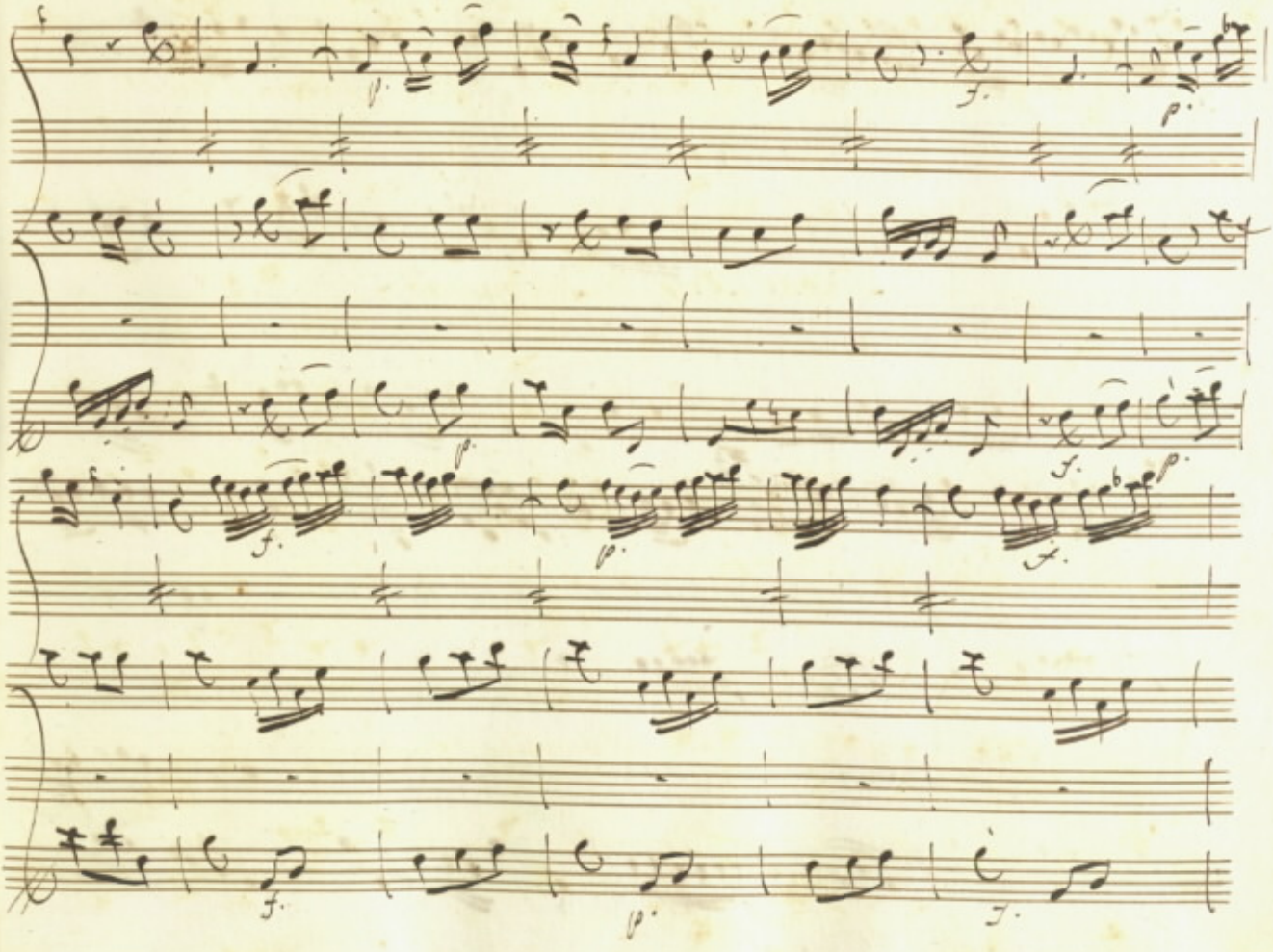
Tarq: Qual fausto amico nume m'offre il fulpor

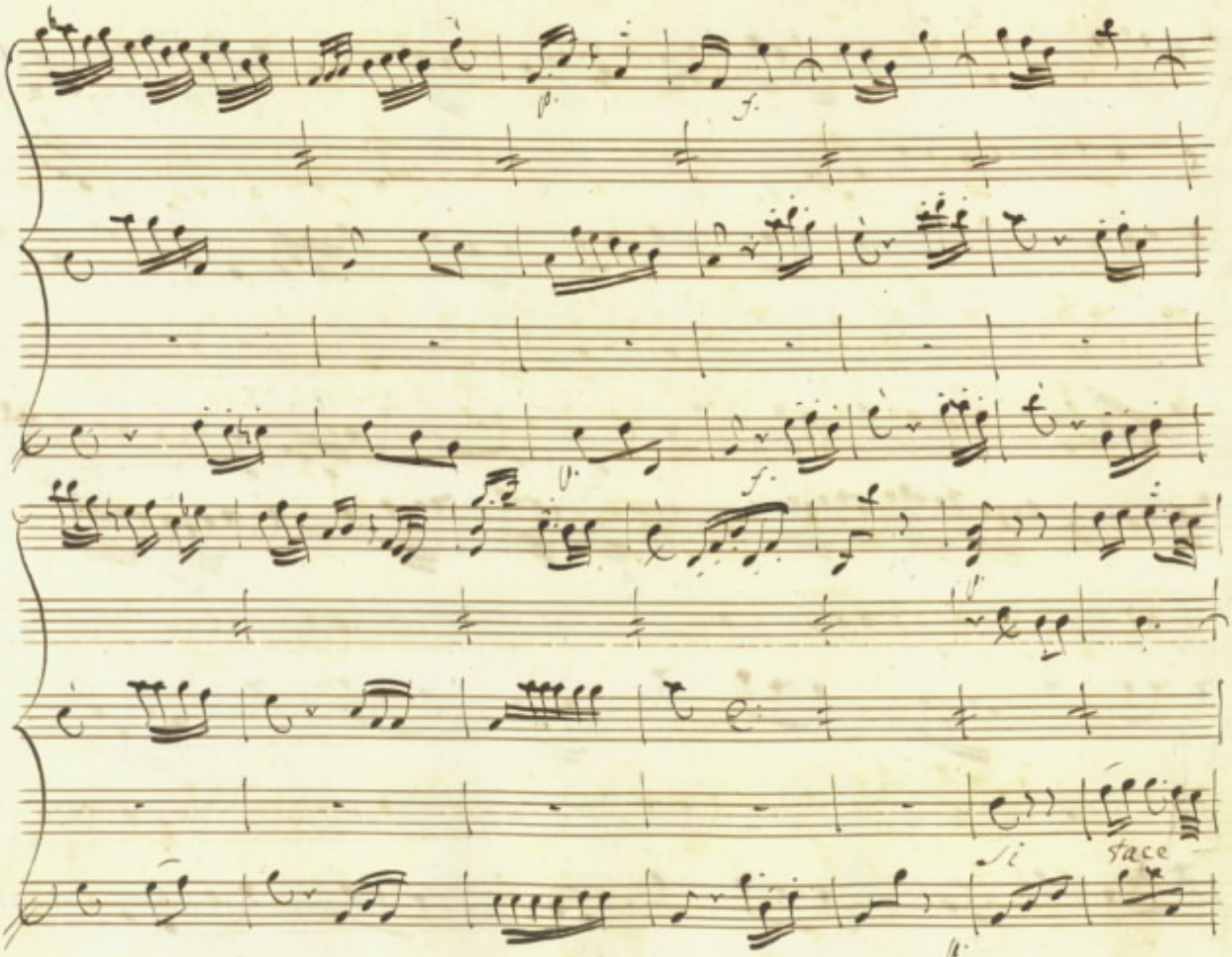
della mia bella face! Principessa! Idol mio: Clelia (che cor fal-

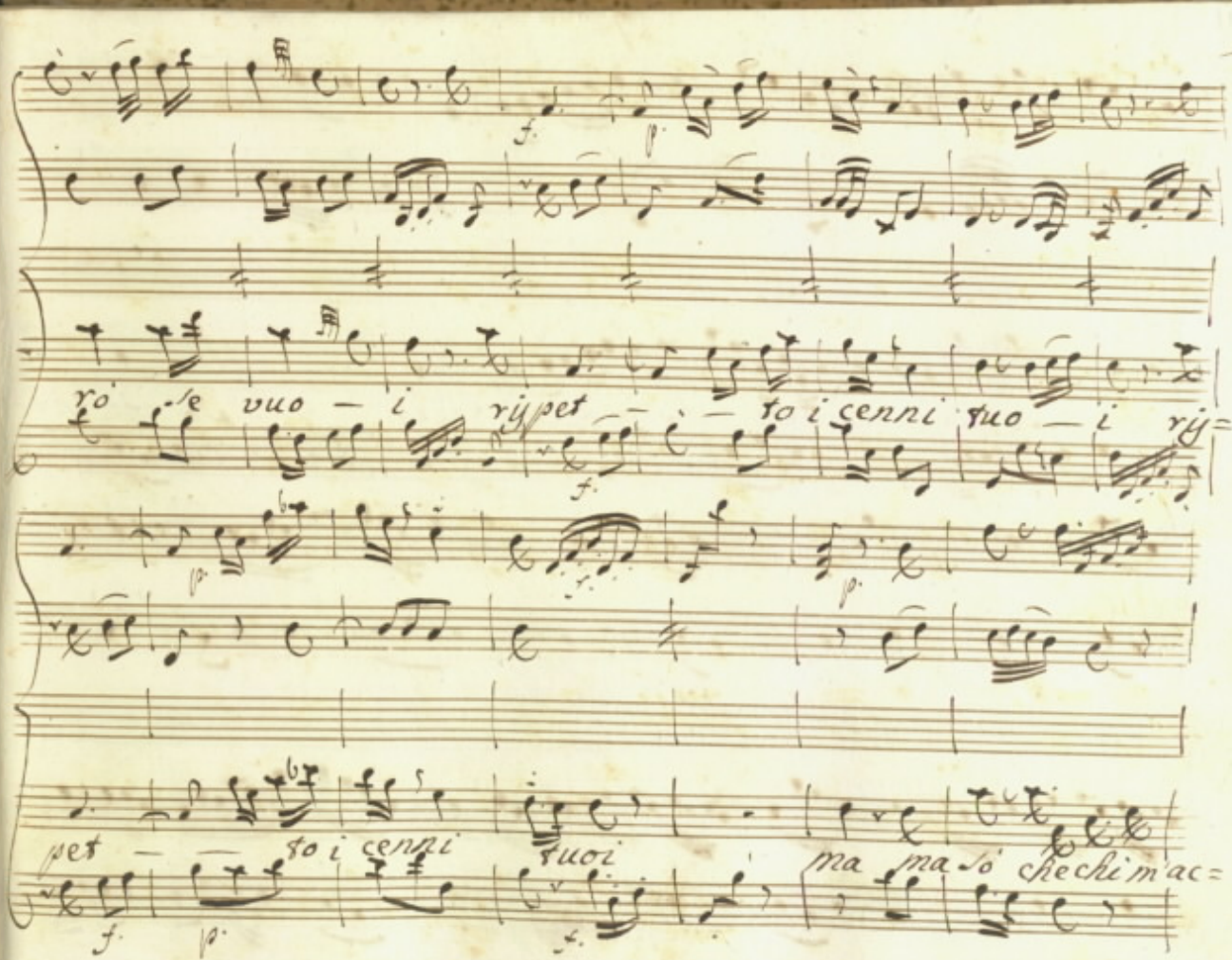
lace! Larissa Il sacro nodo ancora non he stringe ò Tarquinio: e

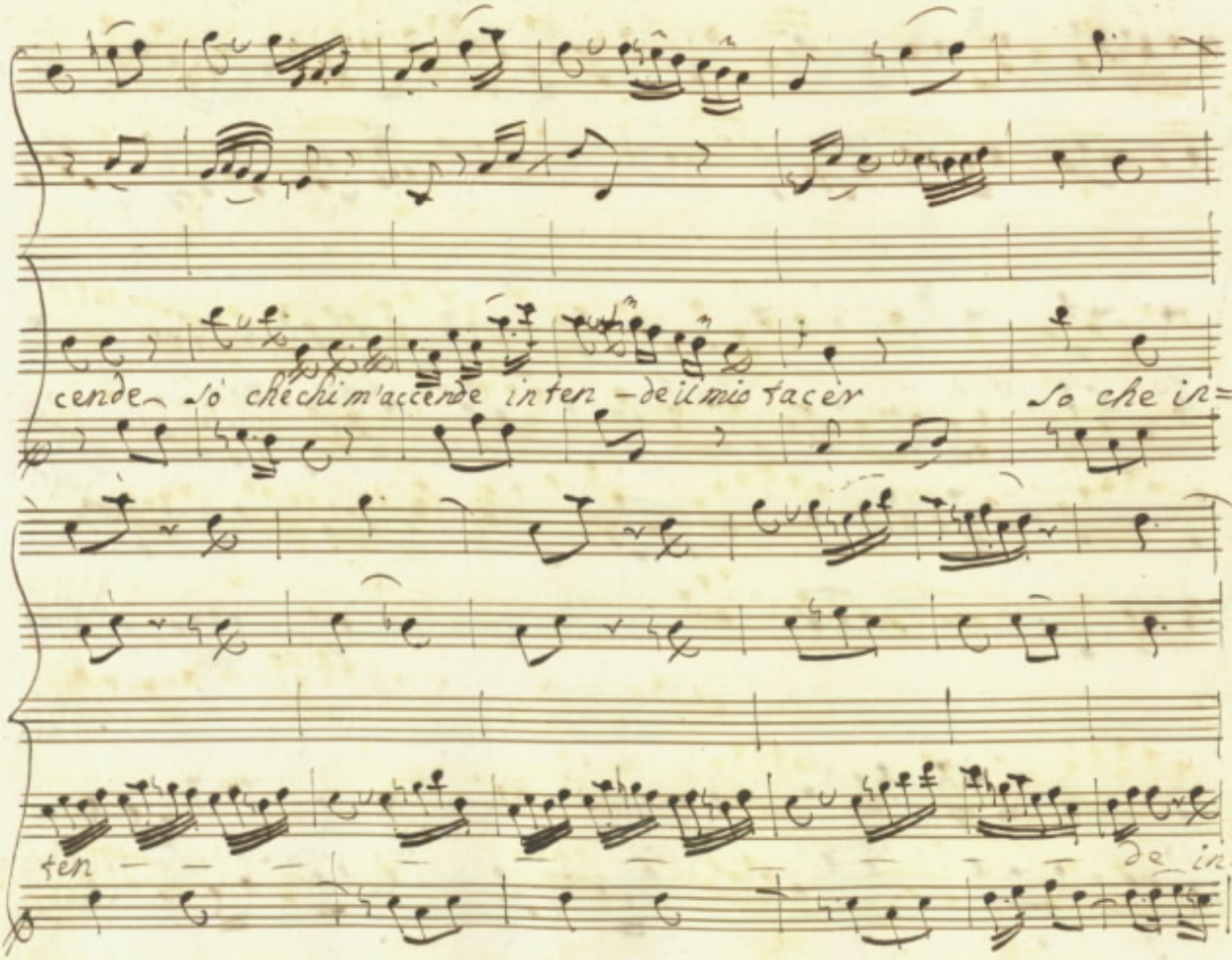
troppo è questa amorosa favella sollecita per noi. Tarq: Deh nõ sdegnarti


Larij:
se gli affetti Loquaci ribelli al mio dover .... Li affrena, e taci
Segue Aria di Tarquinio
Violini
Viola
Tarquinio
And.o Moderato



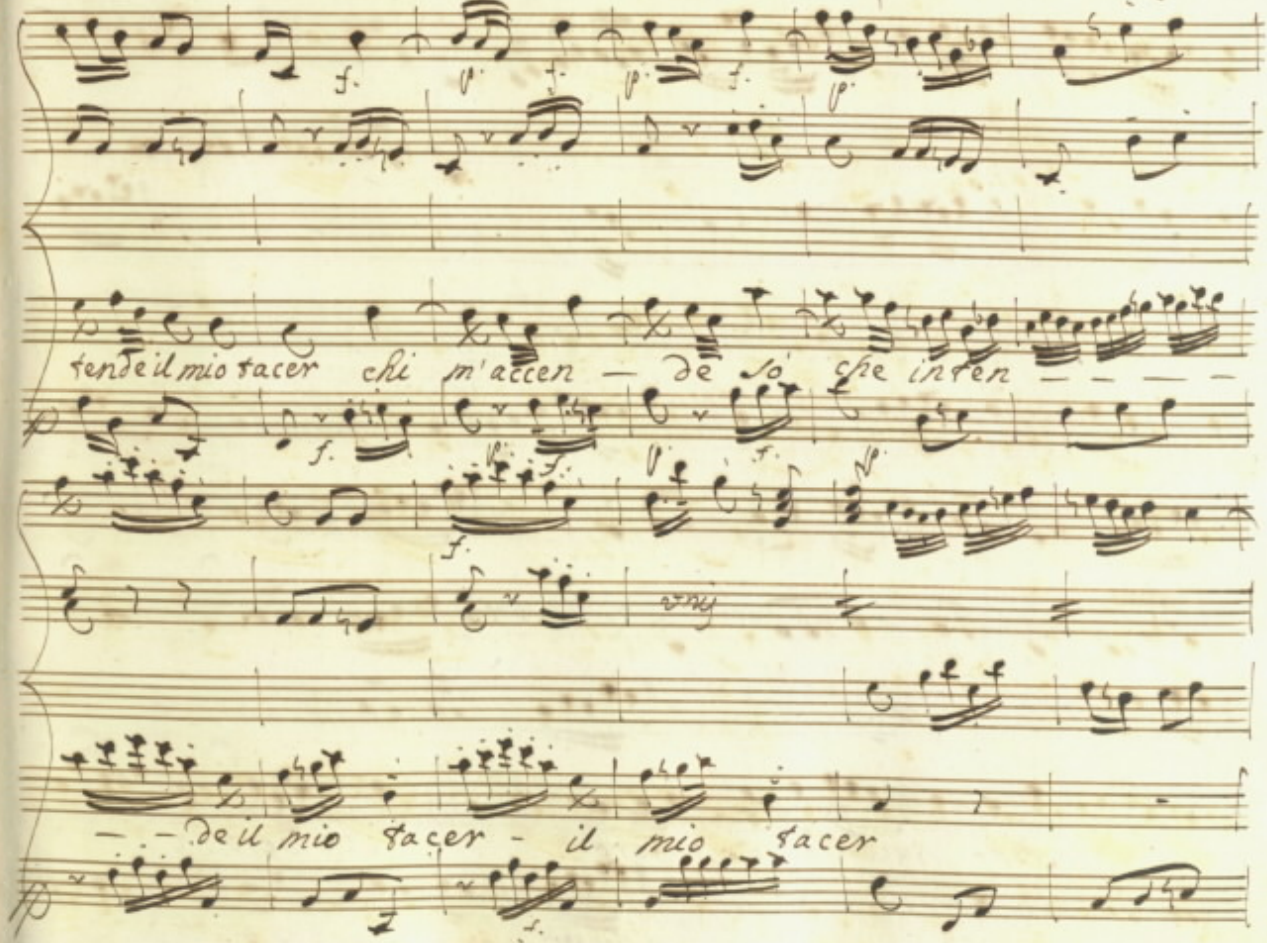

p.
f.
p.
f.
p.
Si
tace
p.

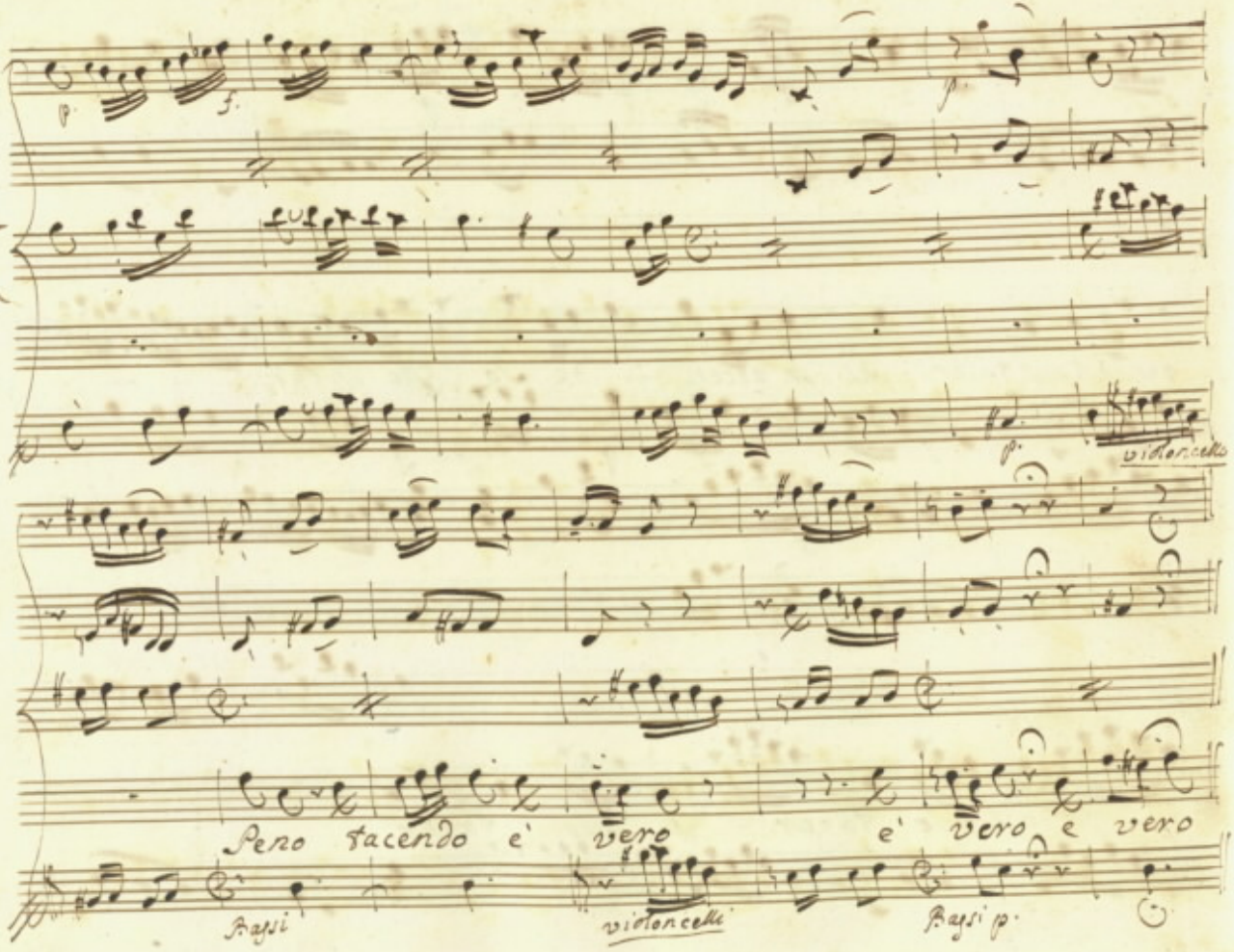

ro le vuo — i rij pet — — to i cenni tuo — i rij=
pet — — to i cenni tuoi ma ma so che chi m'ac=

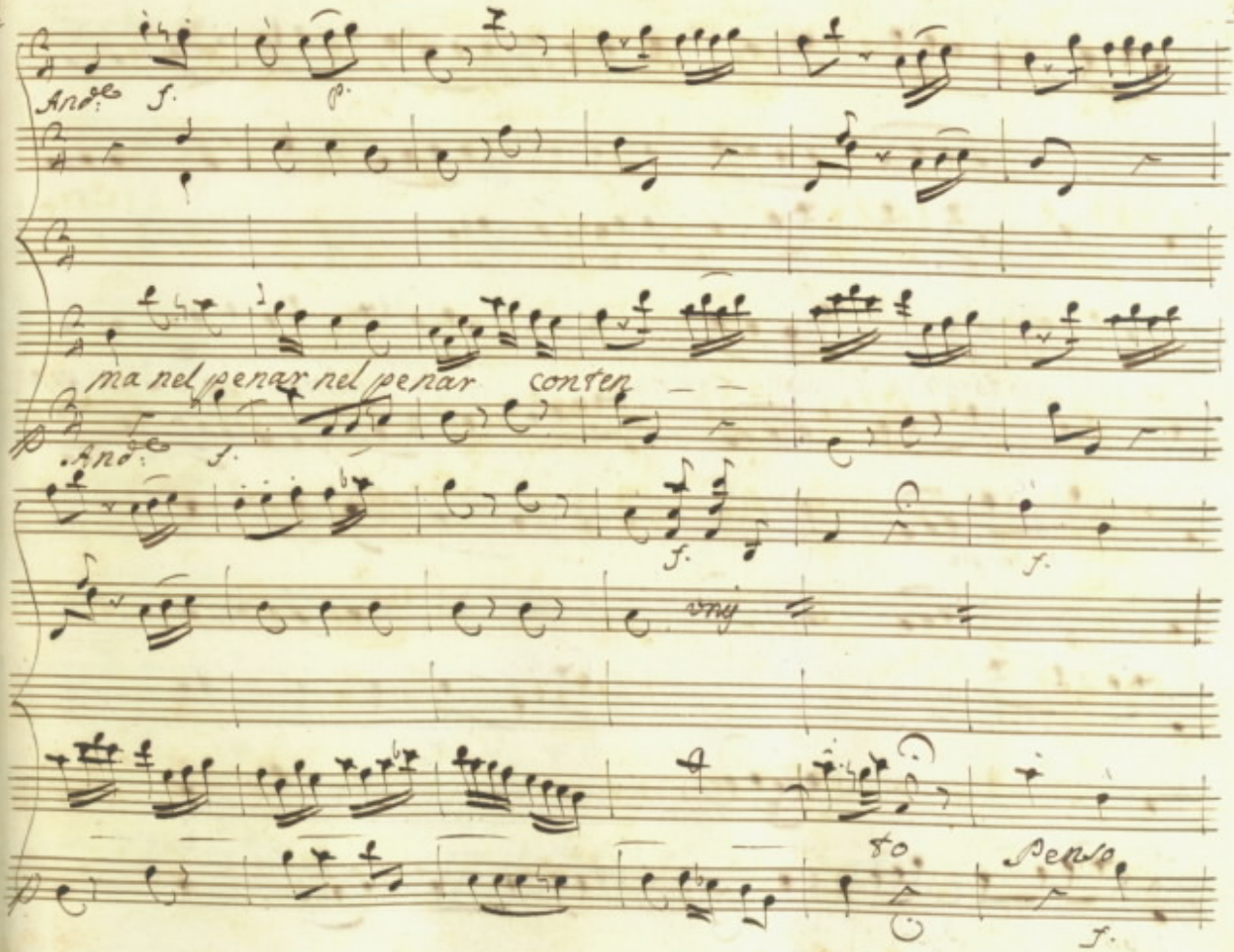


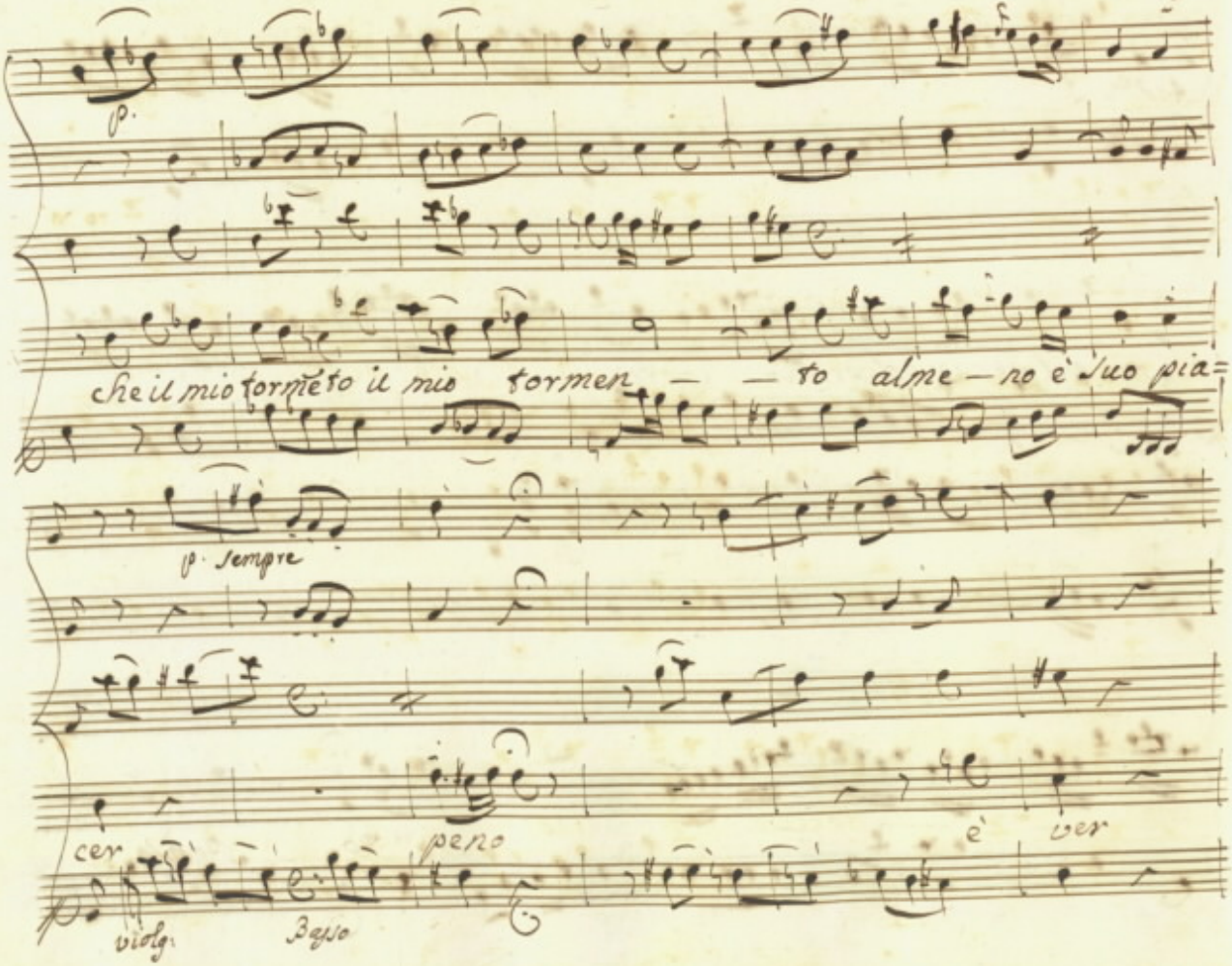
cende so che chi m'accende inten - de il mio tacer so che in=

ten - - - - - - - - - - - - - - de in=


tende il mio tacer chi m'ascen — de sò che inten — — — —
— — de il mio tacer - il mio tacer


violoncello
Pero tacendo è vero è vero e vero
Bassi
violoncelli
Bassi p.


Ando
f.
p.
ma nel penar nel penar conten
Ando
f.
f.
f.
fine
80
Penso
f.


p.
che il mio tormento il mio tormen — — to alme — no è suo pia=
p. sempre
cer
peno
è ver
viol.
Basso

Pmo Tempo

f.

ma.... ma penso....

violoncello Bas.

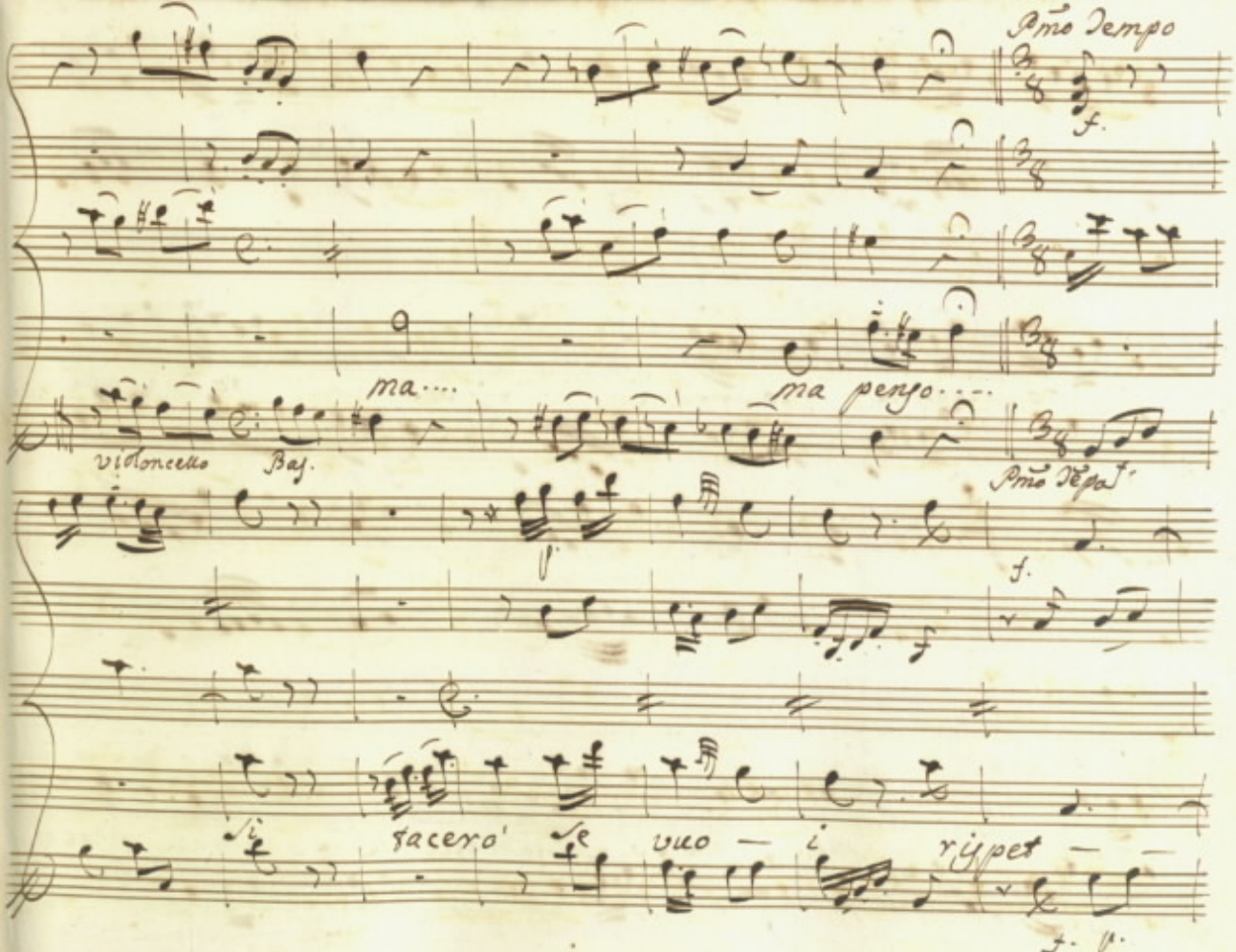
Pmo Tempo f.

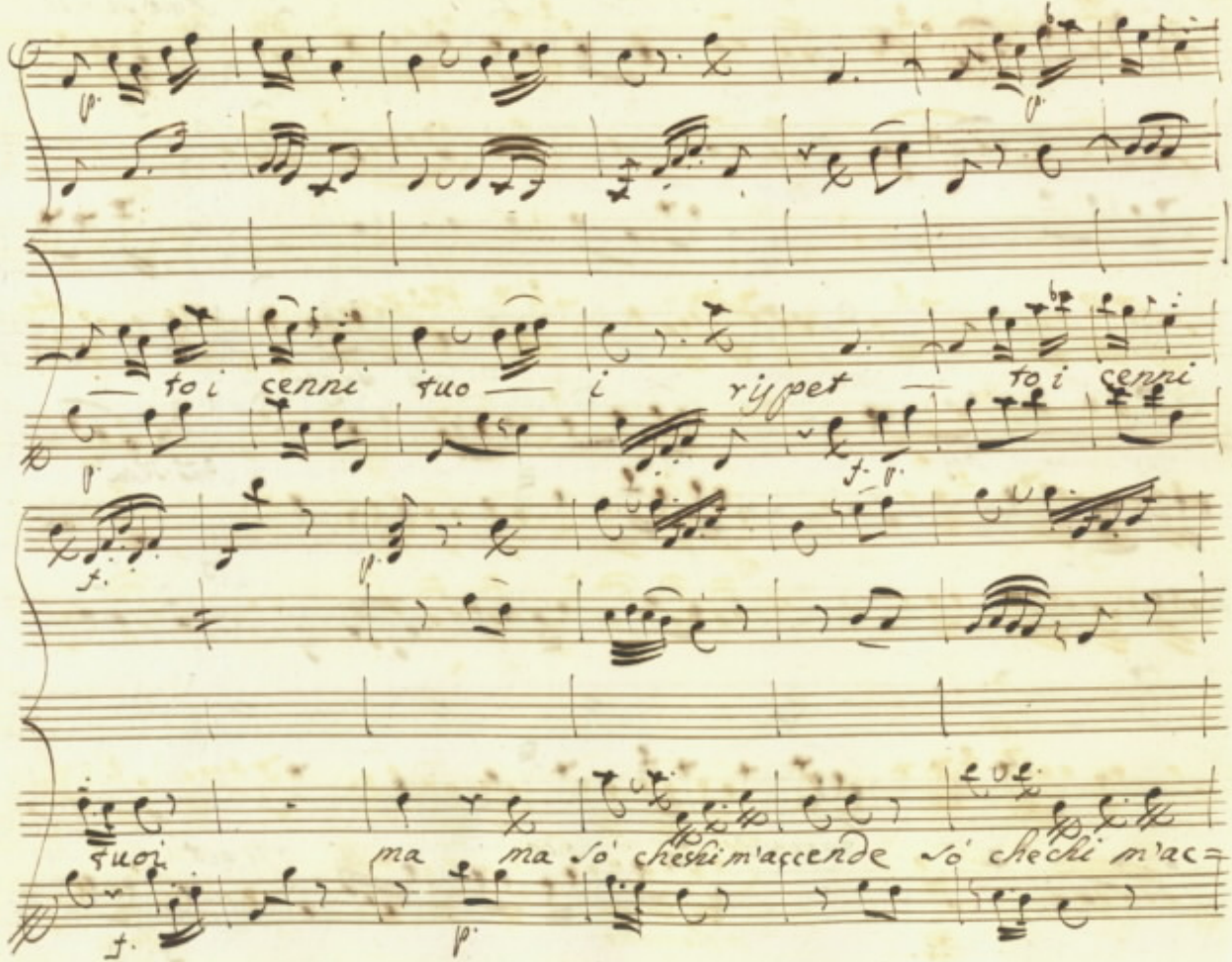
f.

f

si tacerò se vuo — i rispet — —

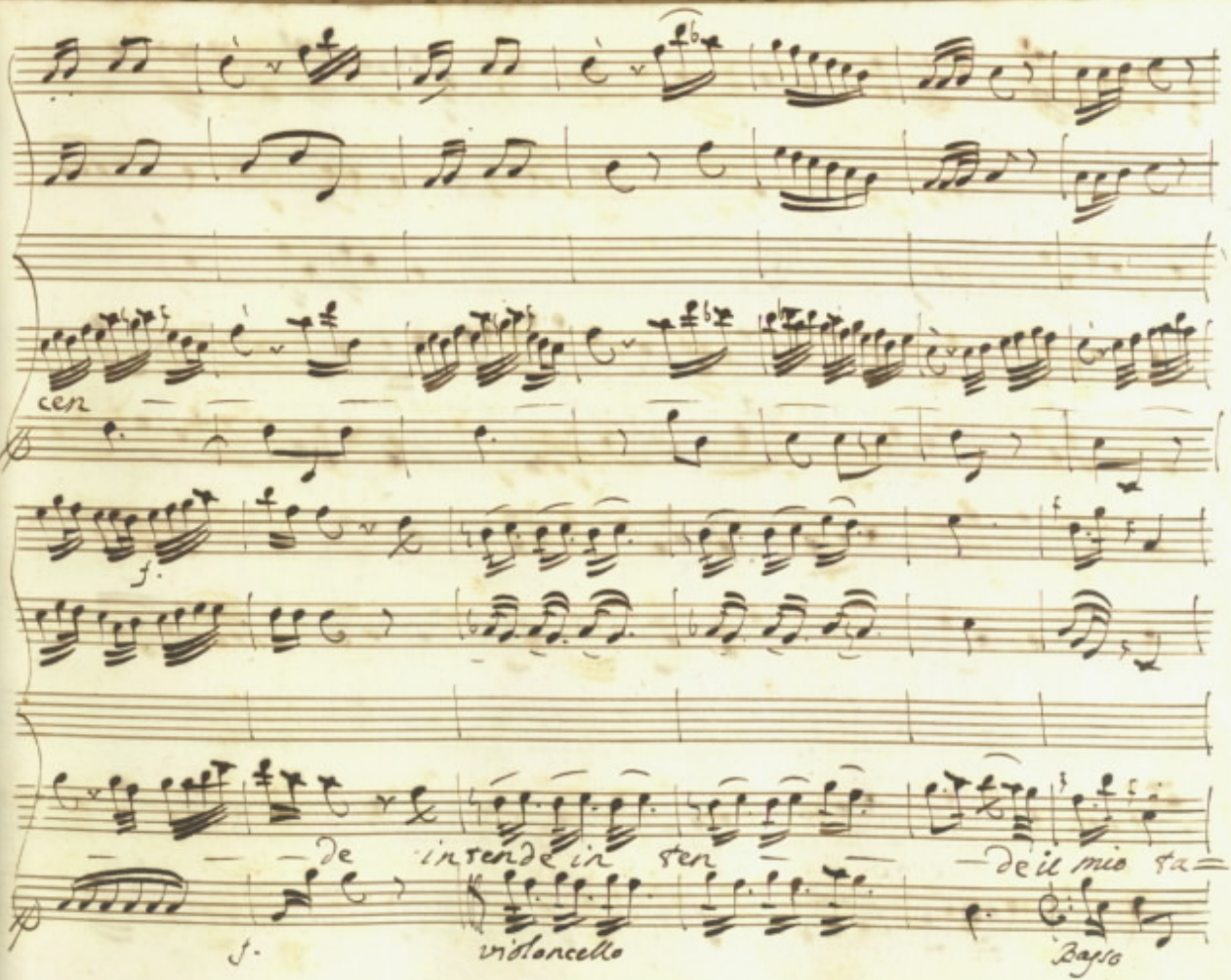
f. p.

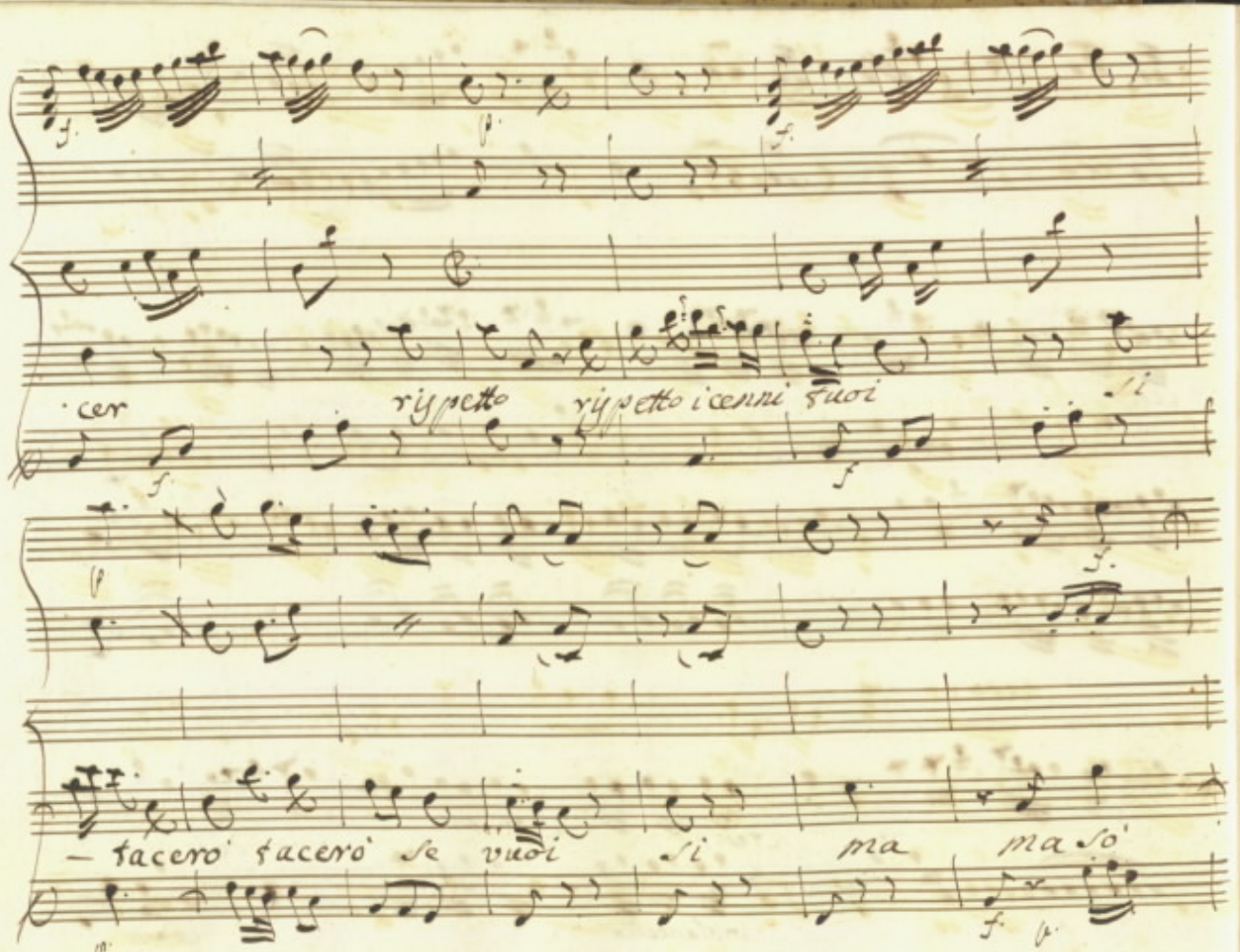


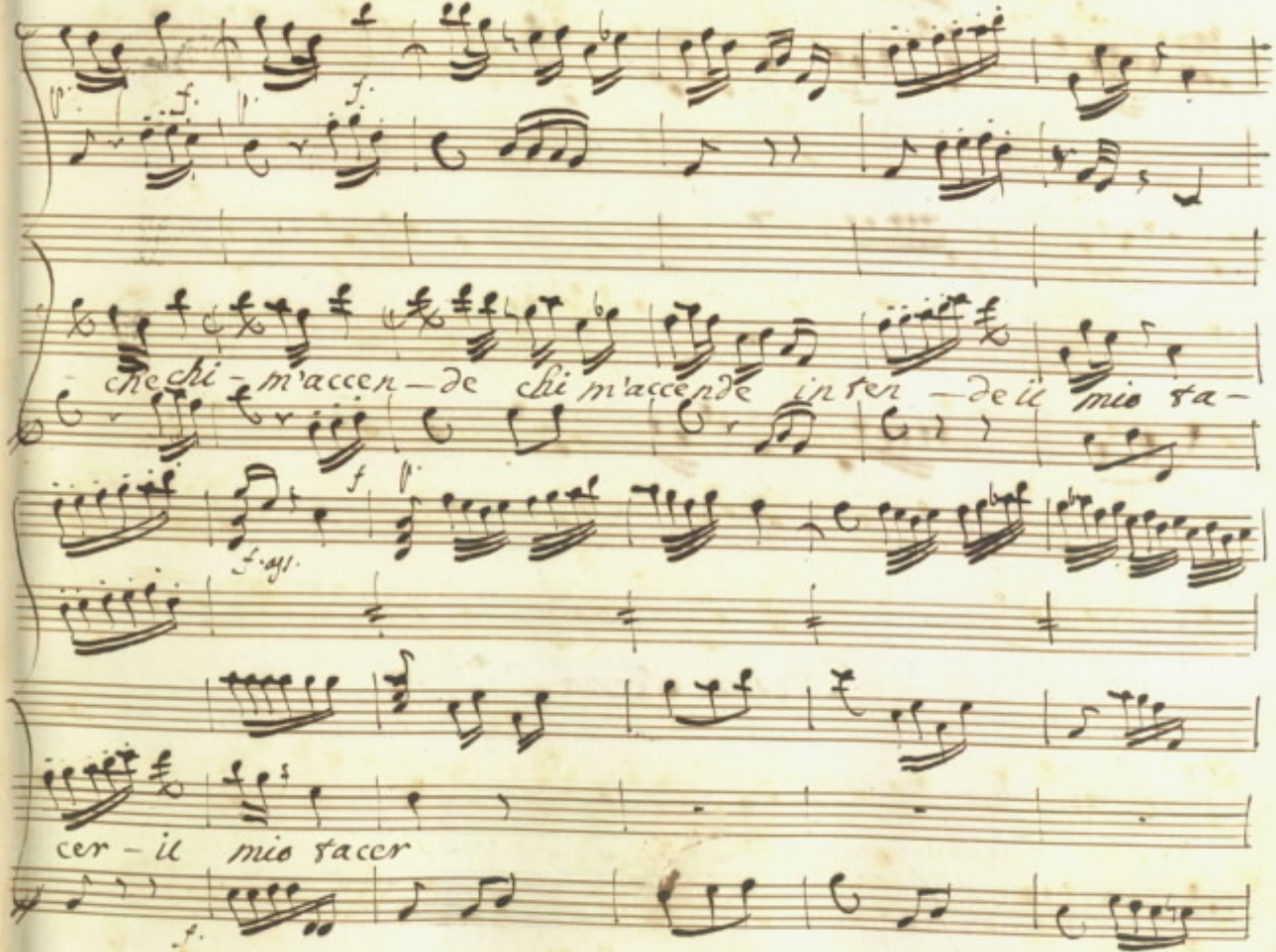


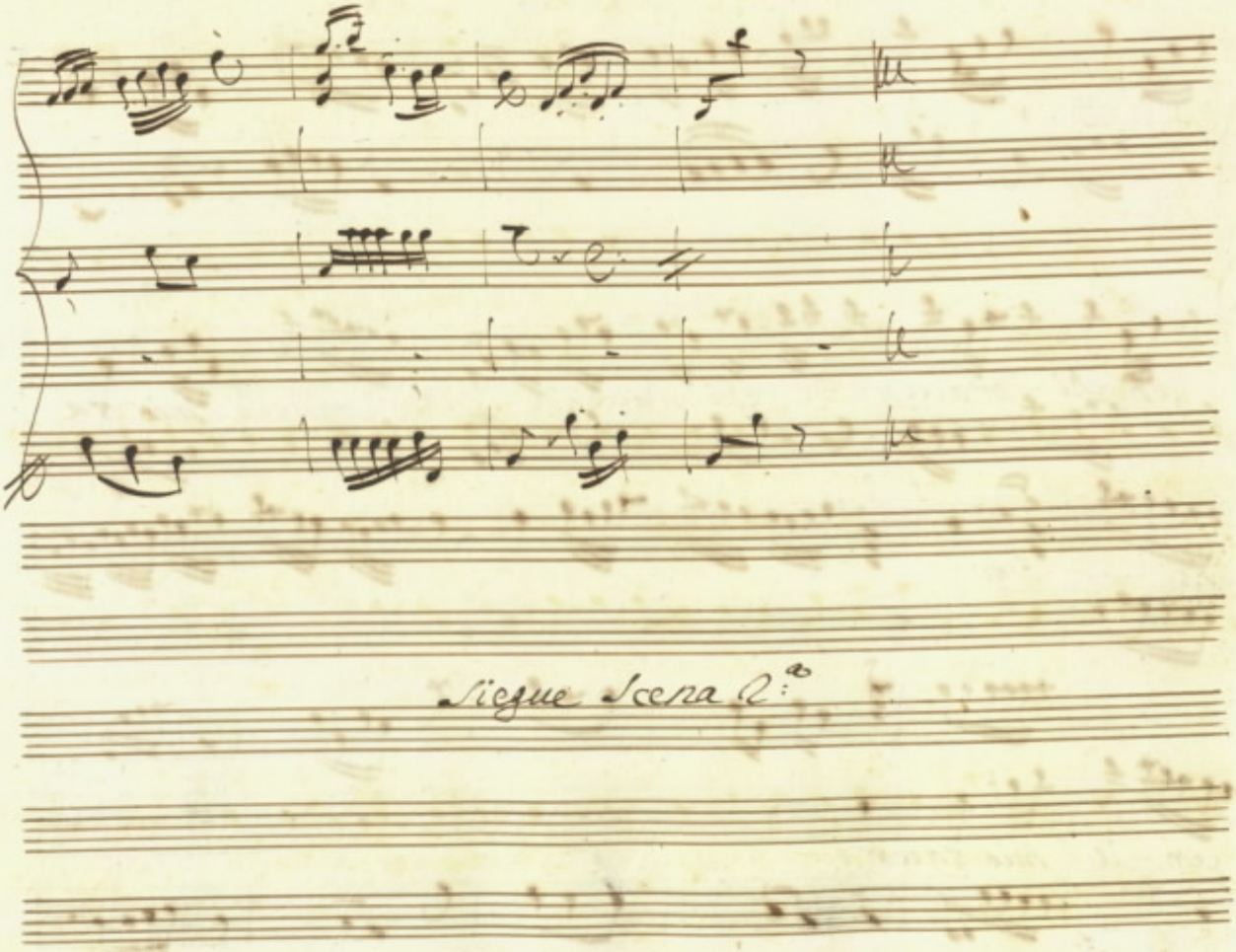
— to i cenni tuo — i rispet — to i cenni

tuoi ma ma sò che chi m'accende sò che chi m'ac=


cen
f.
—de intende in ten
—de il mio ta=
f.
violoncello
Basso


cer
rispetto
rispetto i cenni suoi
— facero' facero' se vuoi
si
ma
ma so'


che chi – m'accen – de chi m'accende in ten – de il mio ta –
cer – il mio tacer


Segue Scena 2.da

Scena

Clelia, e Larissa

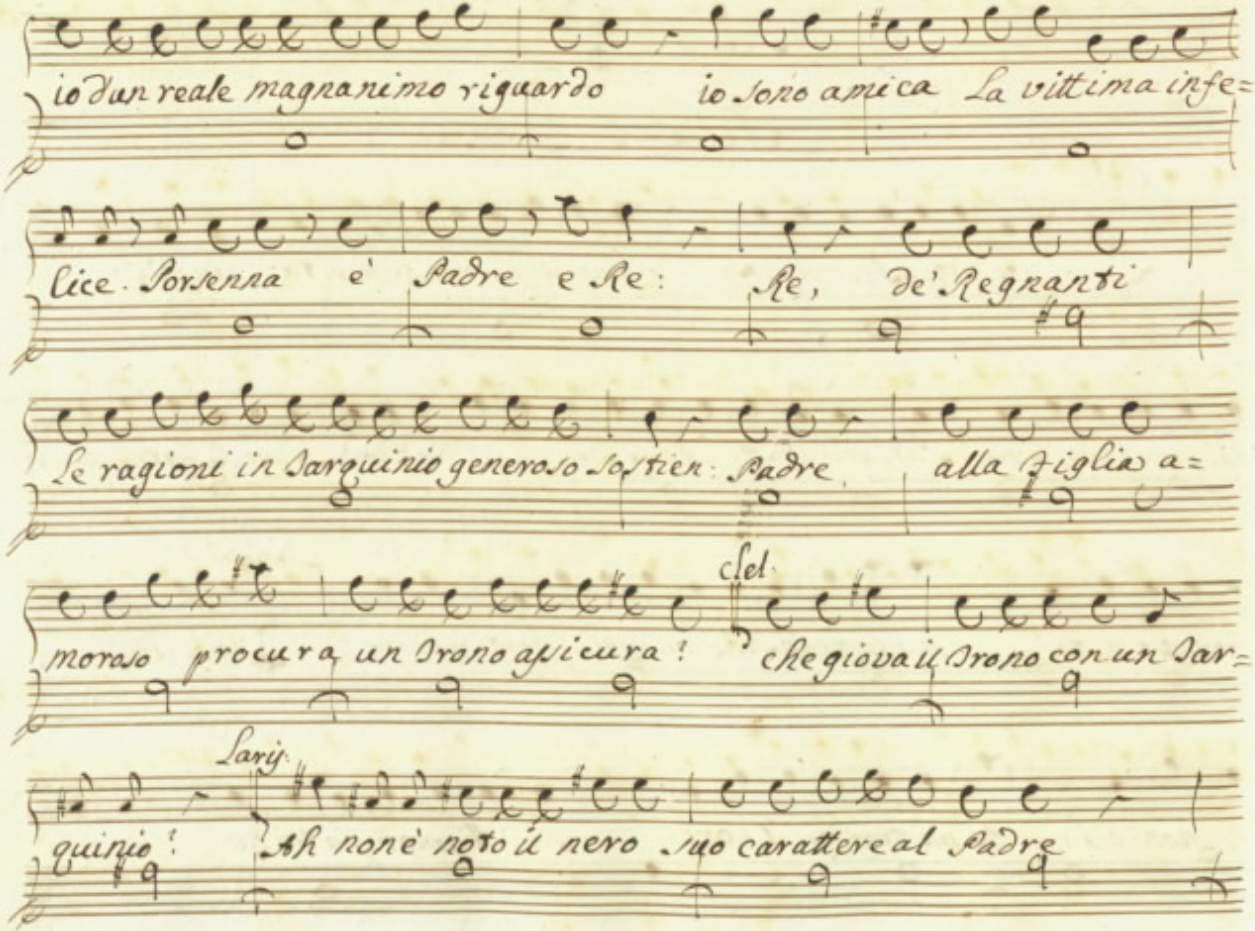
Clel.

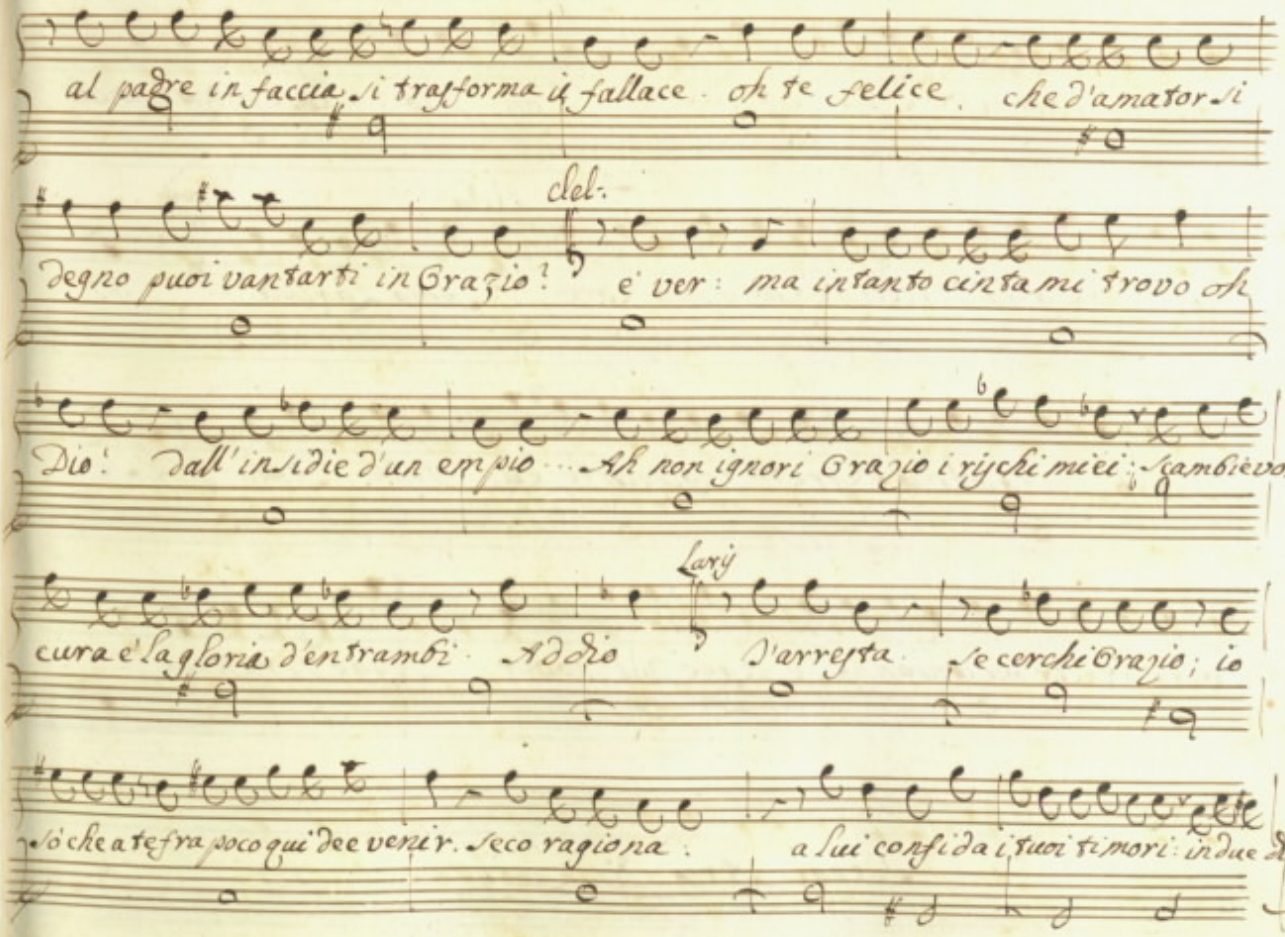
Vedesti o Principessa giammai più rea temerità? henrico

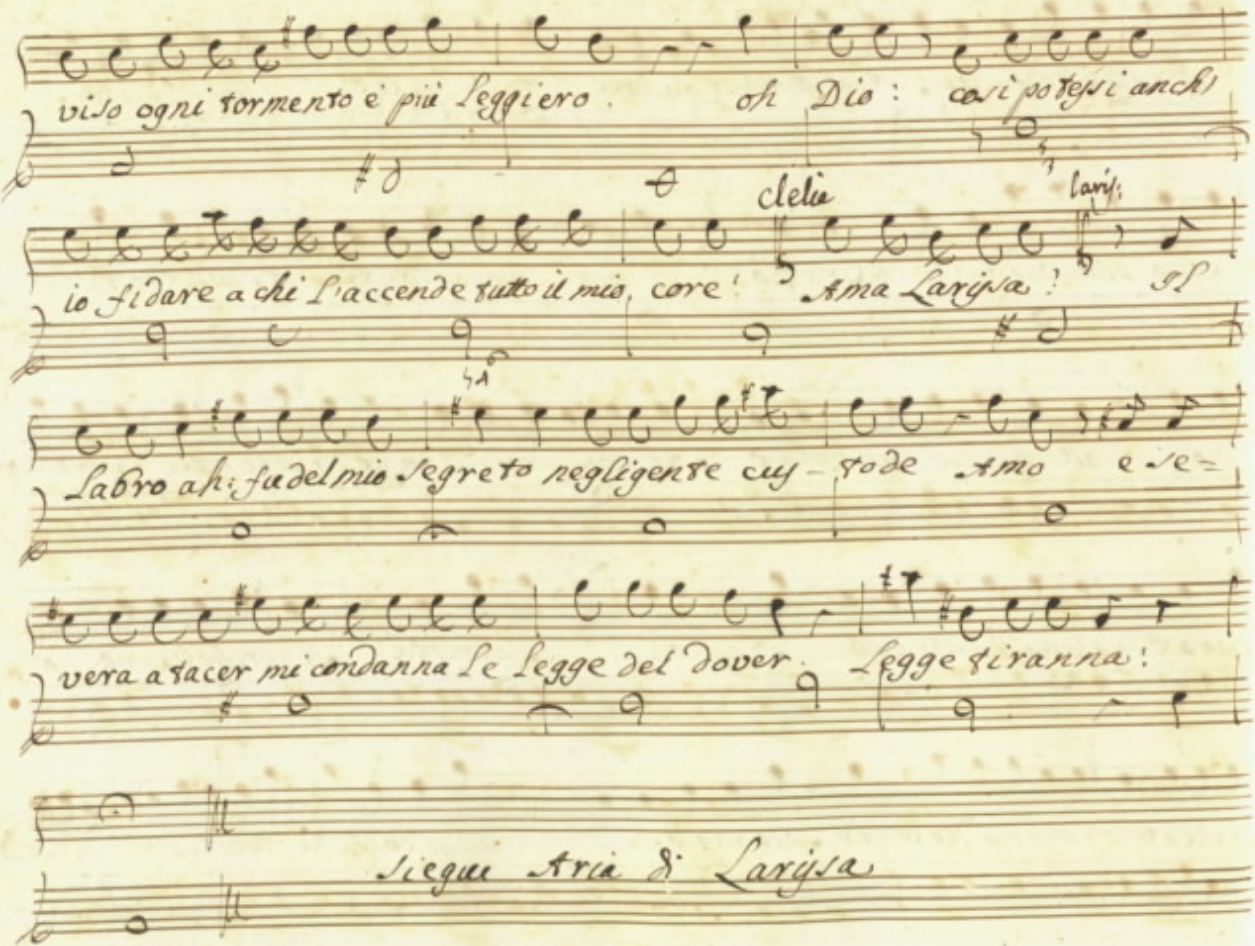
qui presentarsi a me? Parlar d'affetti alla sposa d'Orazio? A me la destra offrir

promessa a te! ma come in seno può mai destarti amore! Larissa Clelia

ah non più: tu mi trafiggi il core so dell'amor paterno


io d'un reale magnanimo riguardo io sono amica La vittima infe=
lice. Porsenna è Padre e Re: Re, de' Regnanti
Le ragioni in Sarquinio generoso sostien: Padre alla figlia a=
moroso procura un trono assicura! Sel. che giova il trono con un Sar=
Larij.
quinio! Ah non è noto il nero mio carattere al Padre


al padre in faccia si trasforma il fallace oh te felice che d'amator si
del.
degno puoi vantarti in Grazio! e' ver: ma intanto cinta mi trovo oh
Dio! dall'insidie d'un empio ... Ah non ignori Grazio i rischi miei; scambievol
Larij
cura e' la gloria d'entrambi Addio d'arresta se cerchi Grazio; io
so che a te fra poco qui dee venir. seco ragiona: a lui confida i tuoi timori: in due



viso ogni tormento è più leggiero. oh Dio: così potessi anch'

io fidare a chi l'accende tutto il mio core! Clelia Ama Larissa! Larissa Il

labro ah: fu del mio segreto negligente cus-tode Amo e se-

vera a tacer mi condanna le legge del dover. Legge tiranna!

Siegue Aria di Larissa

Violini

vny

Viola

Larissa

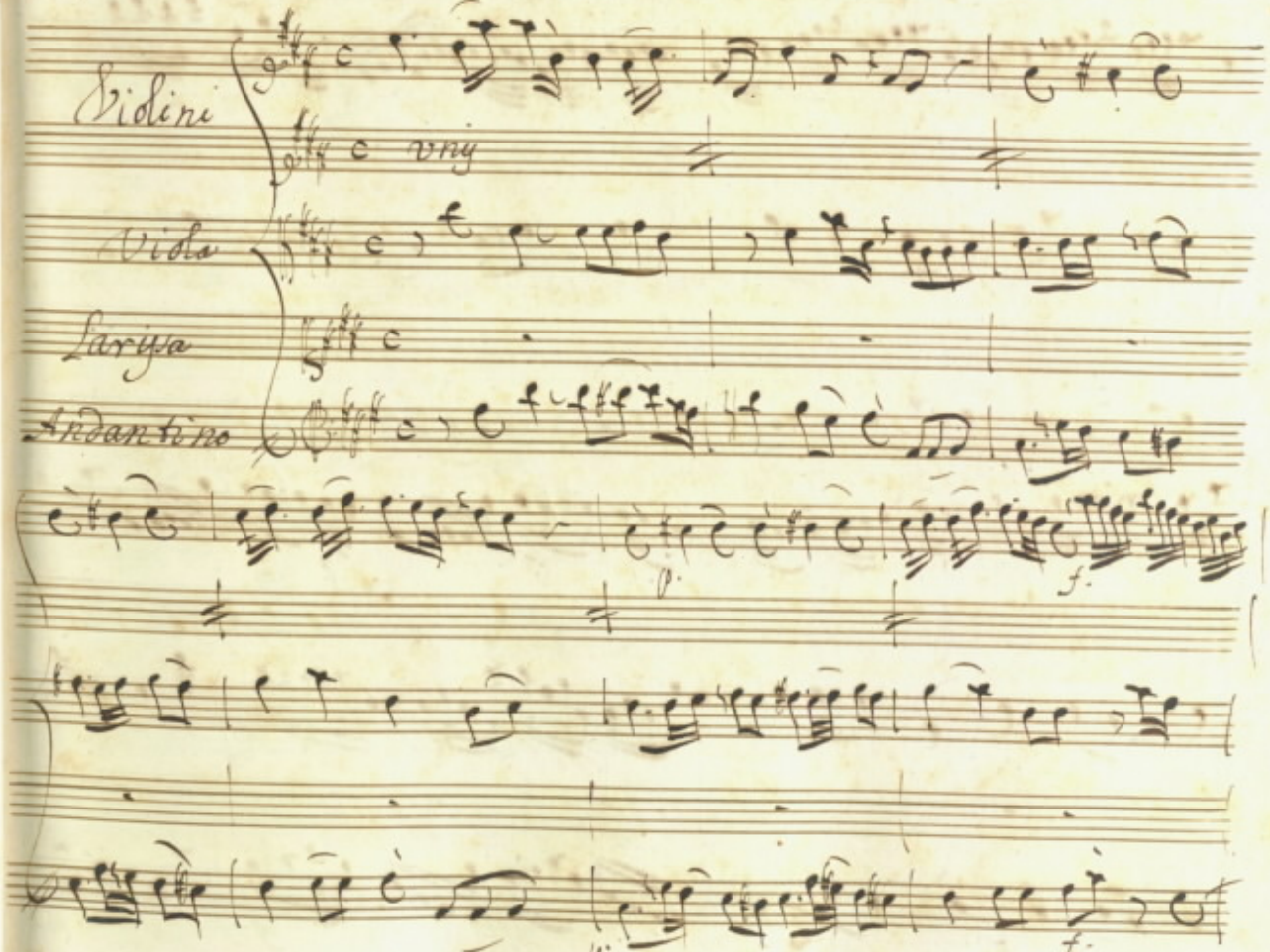
Andantino

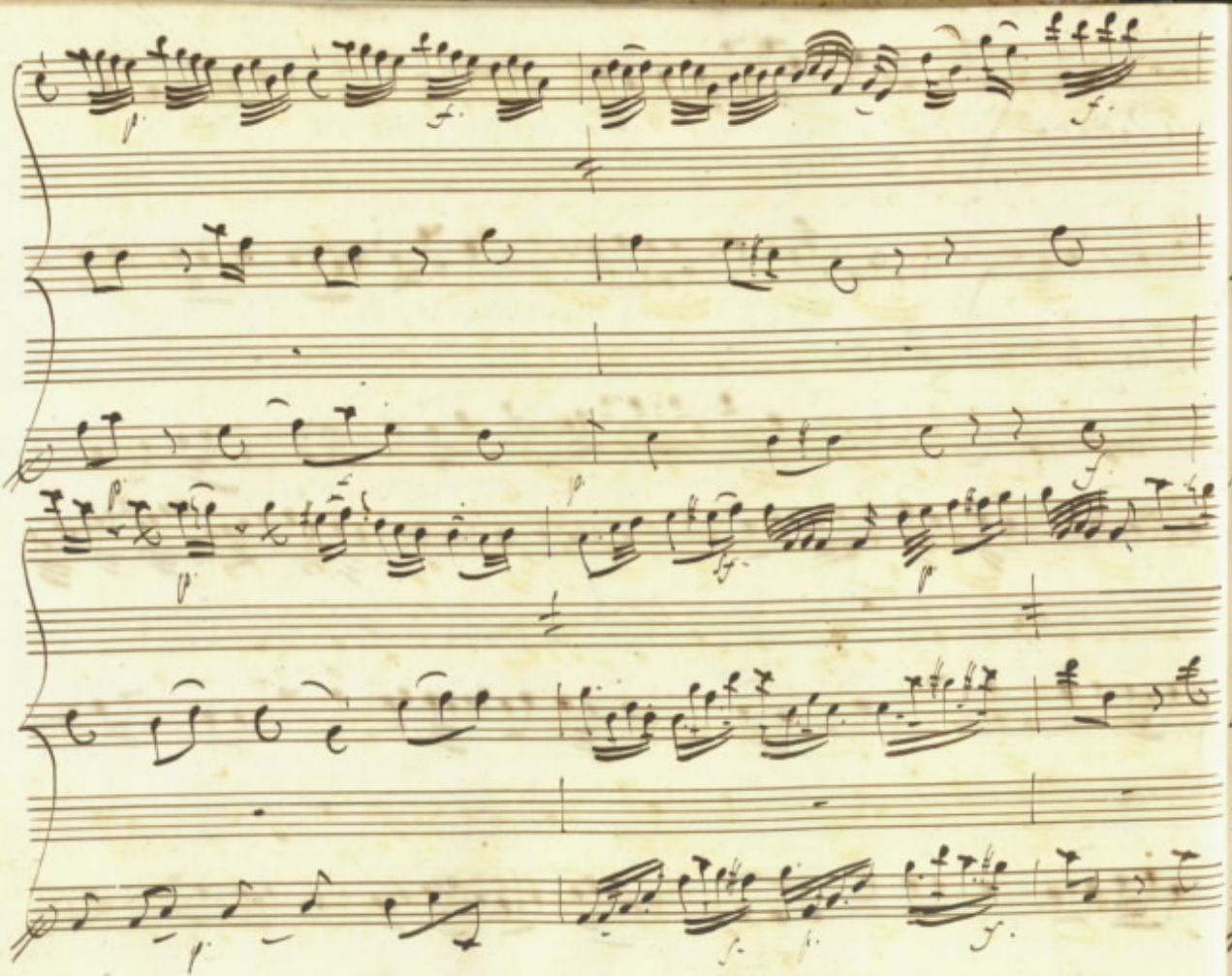
p.

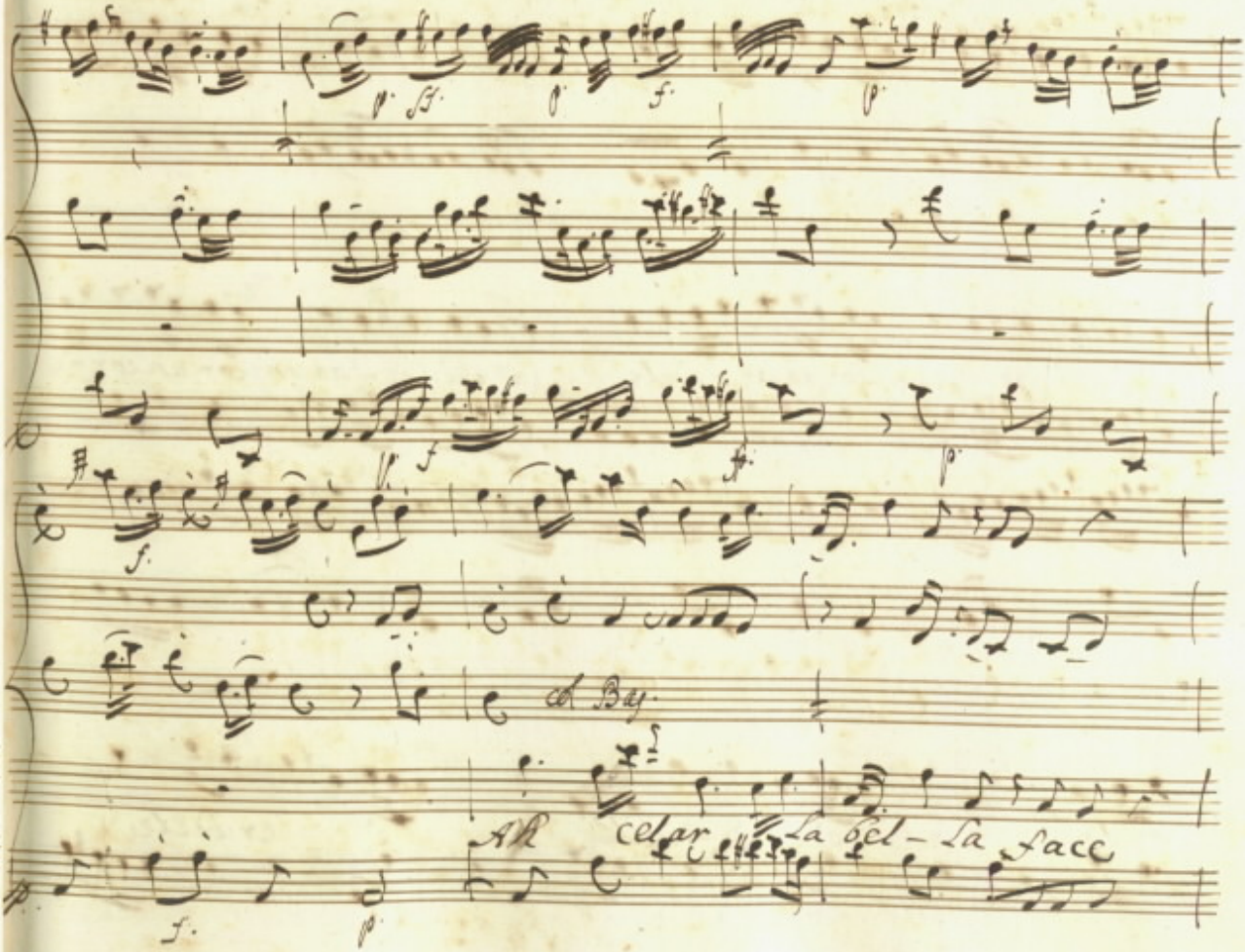
f.

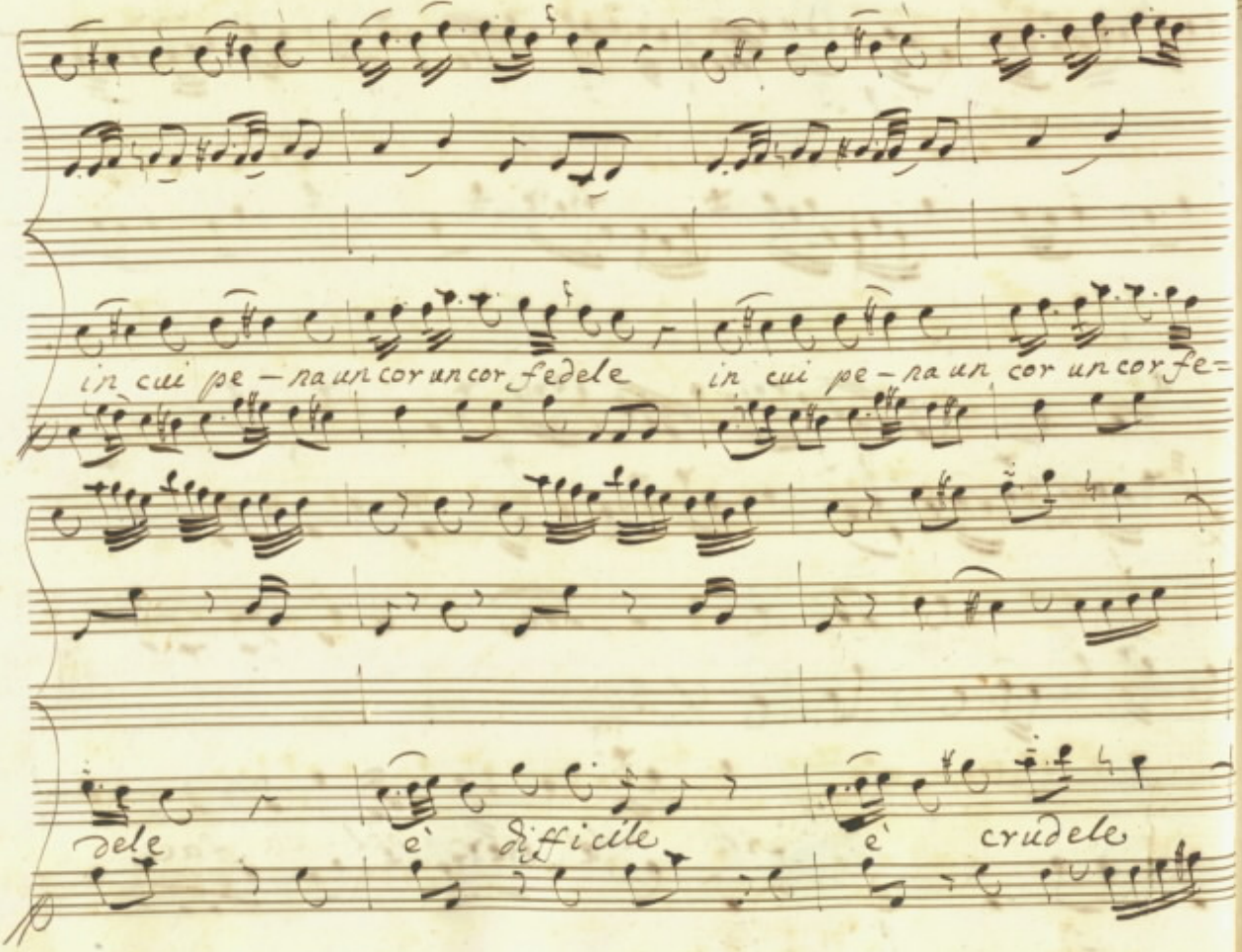
p.

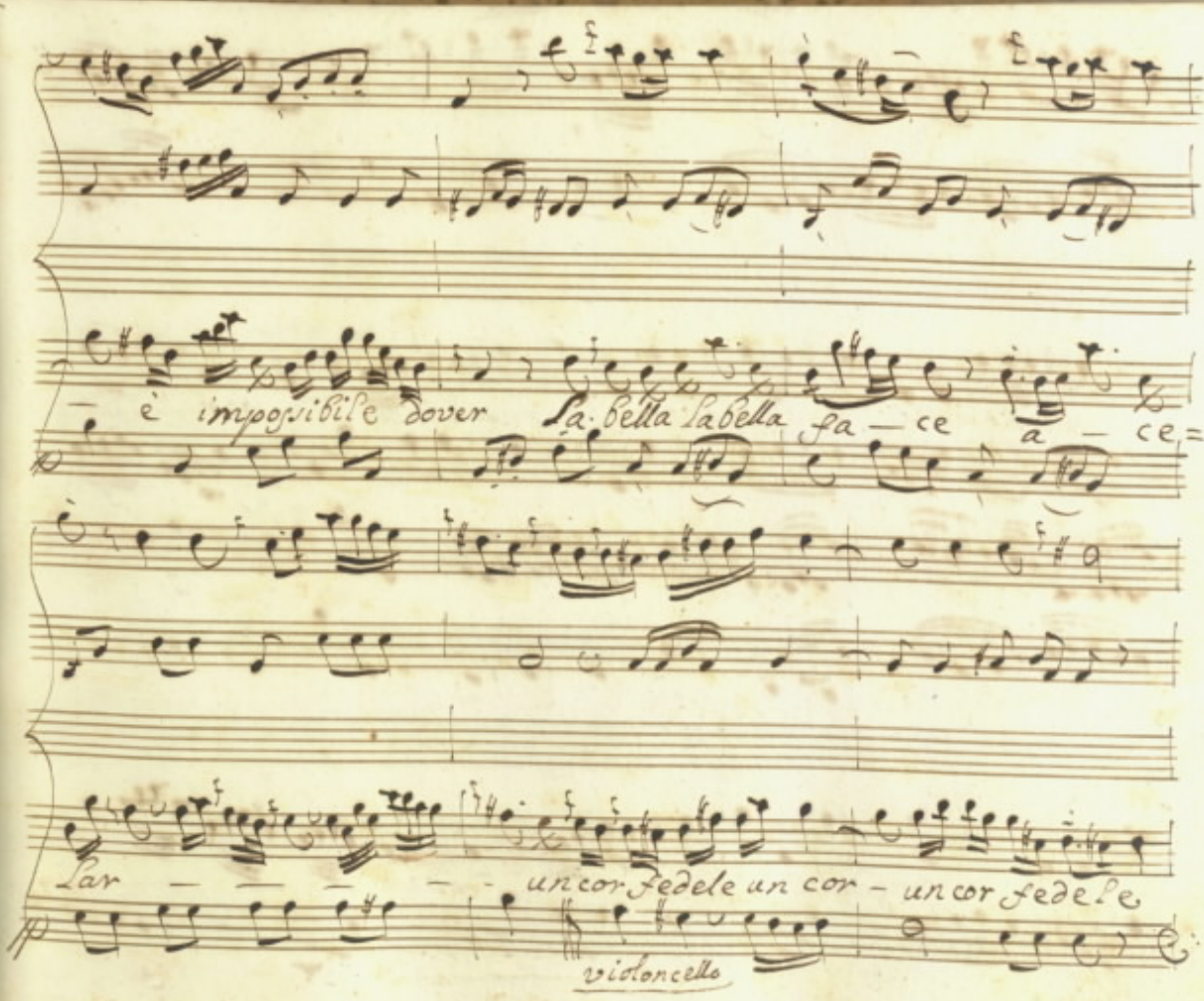
f.

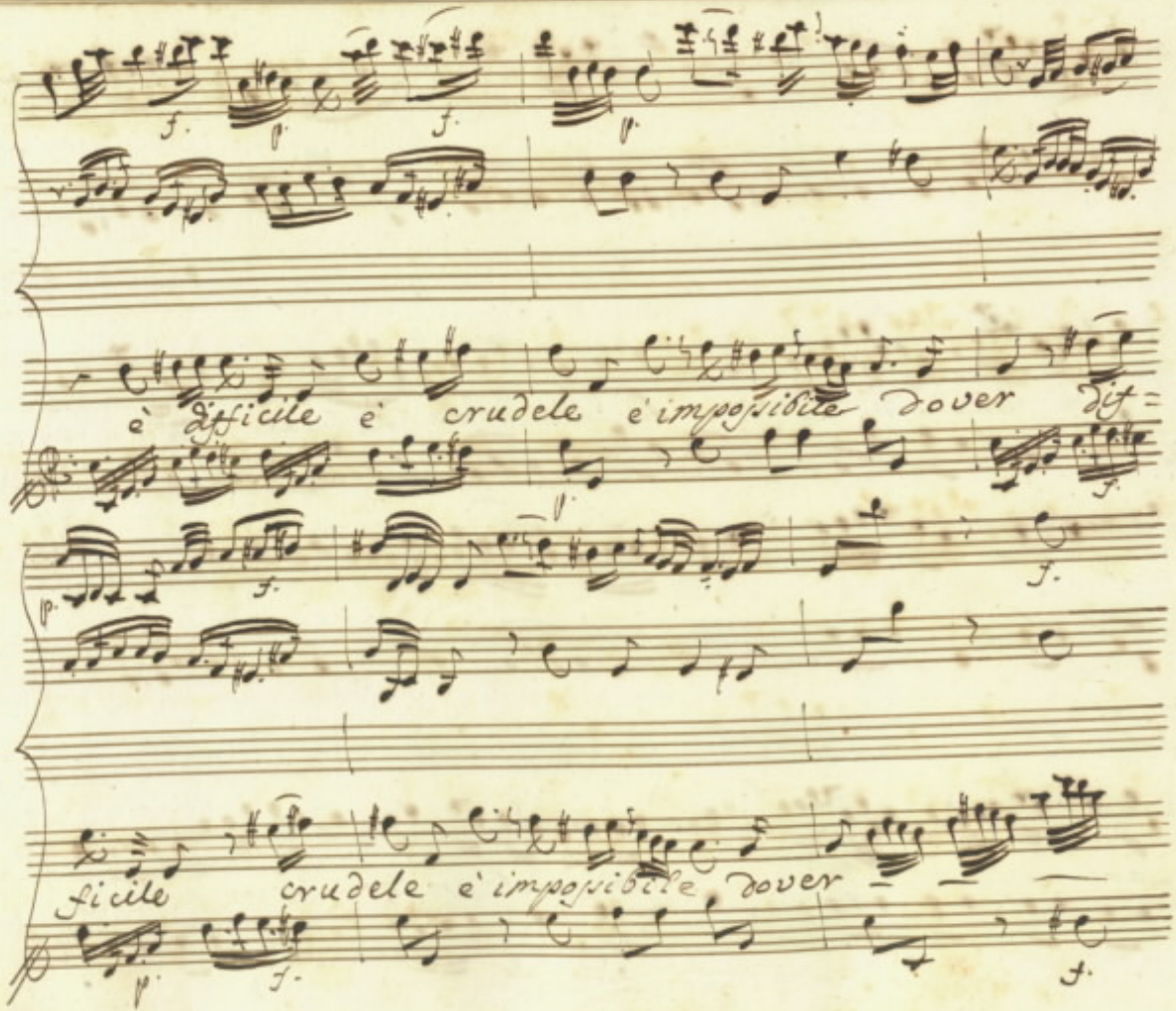


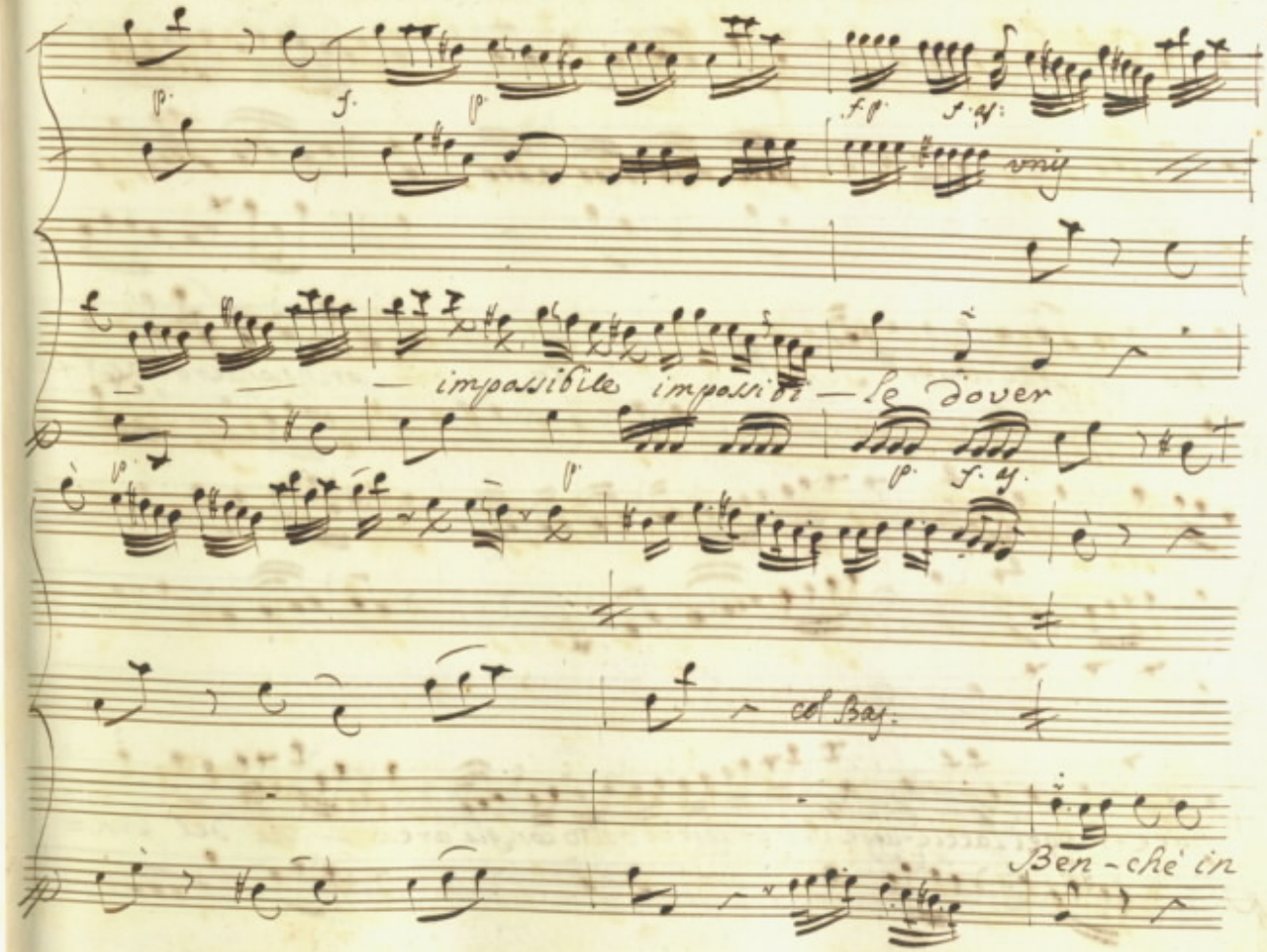


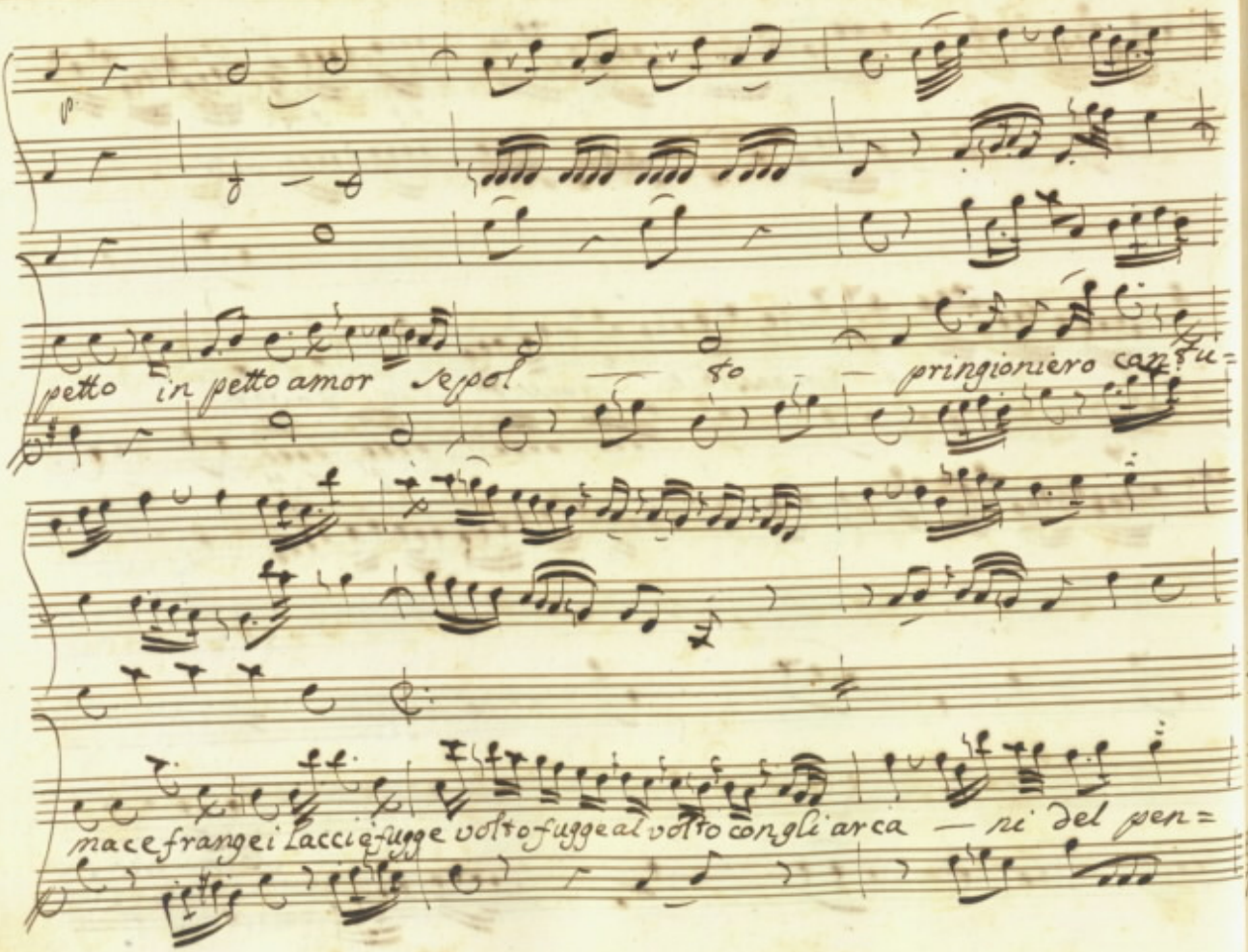

Ah celar la bel - la face


in cui pe – na un cor un cor fedele
in cui pe – na un cor un cor fe=
dele
è difficile
è crudele


è impossibile dover La bella la bella fa — ce a — ce=
Lar — — — — un cor fedele un cor — un cor fedele
violoncello

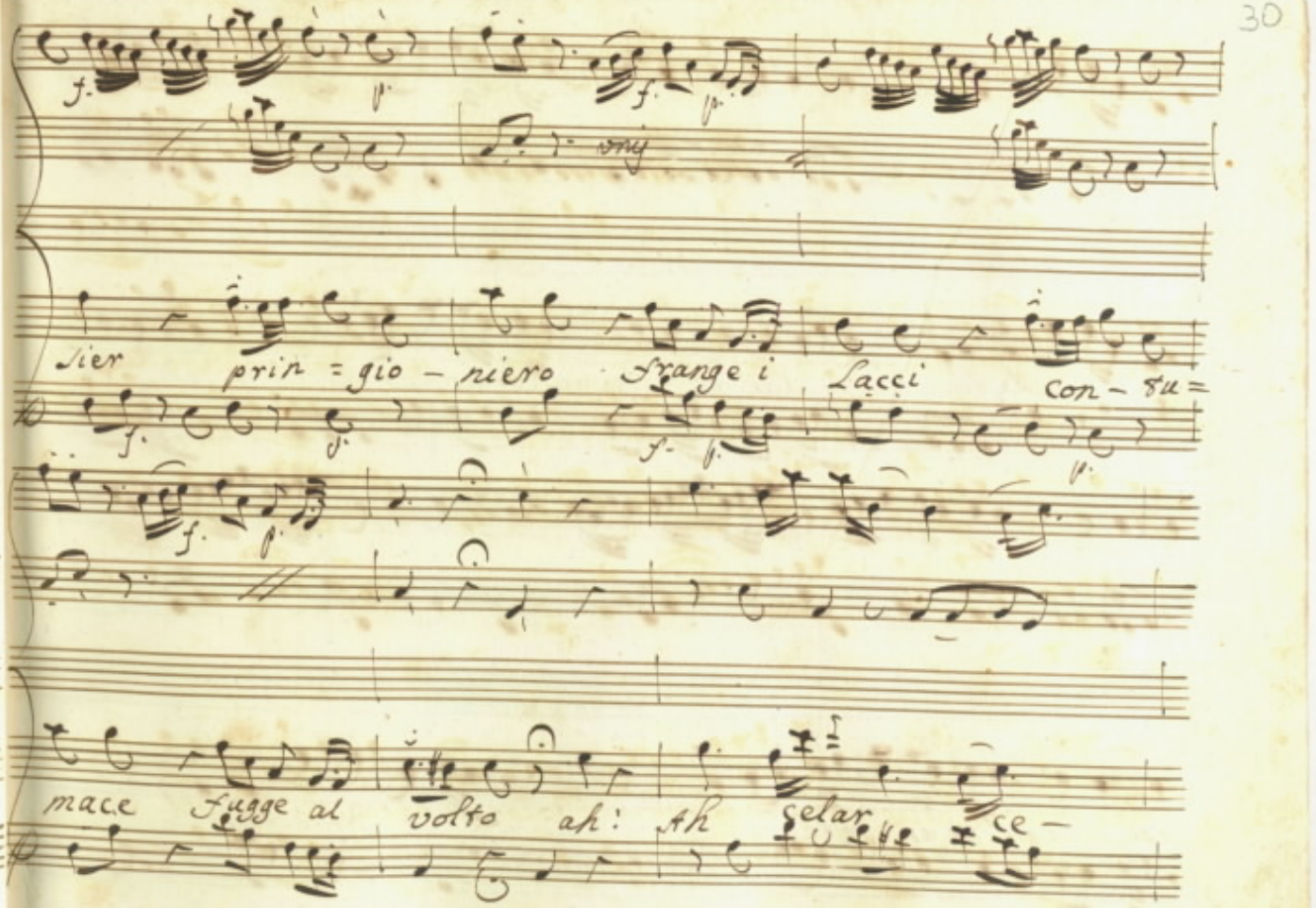

è difficile è crudele è impossibile dover dif=
ficile crudele è impossibile dover

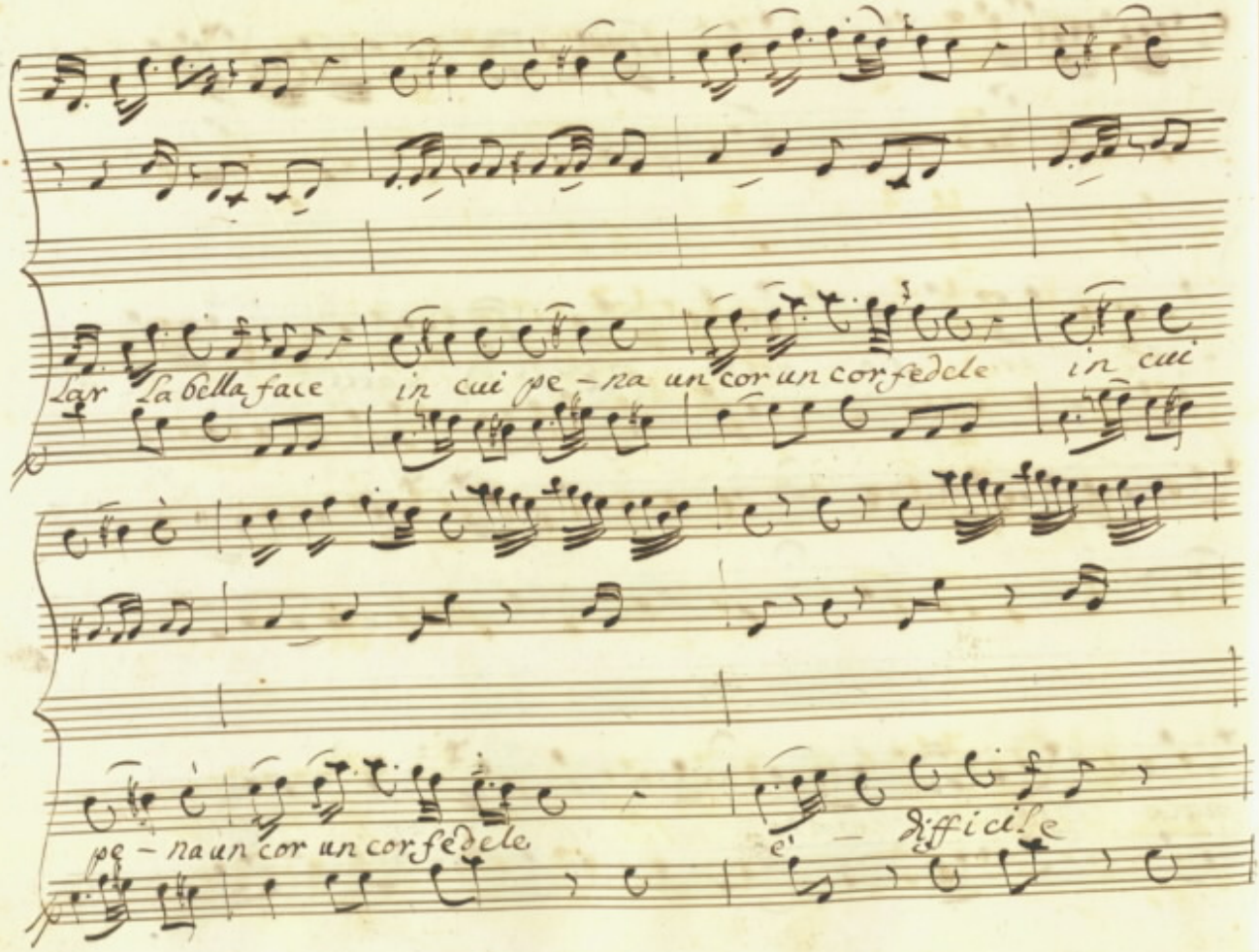

vnis
impossibile impossibi — le dover
col Bas.
Ben-ché in

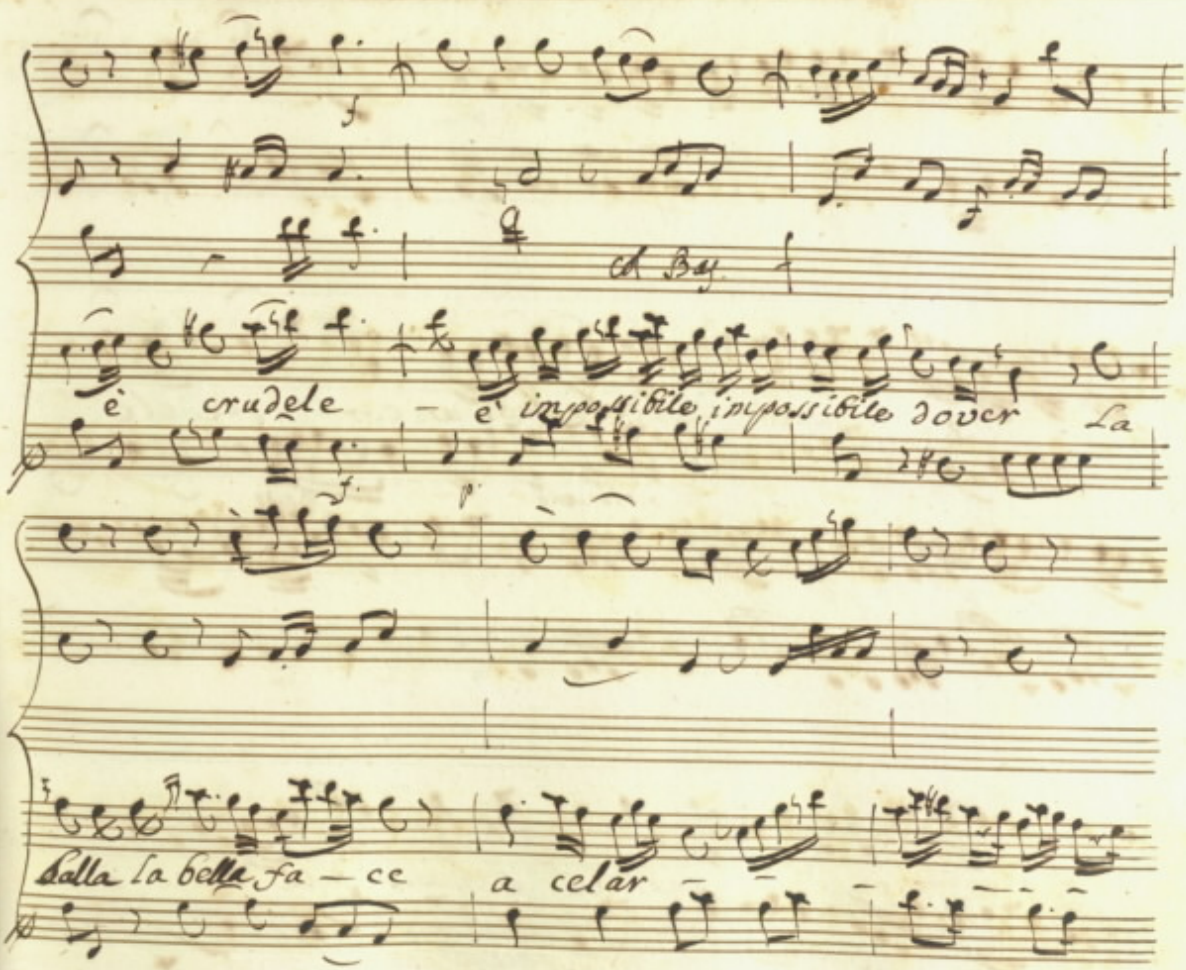


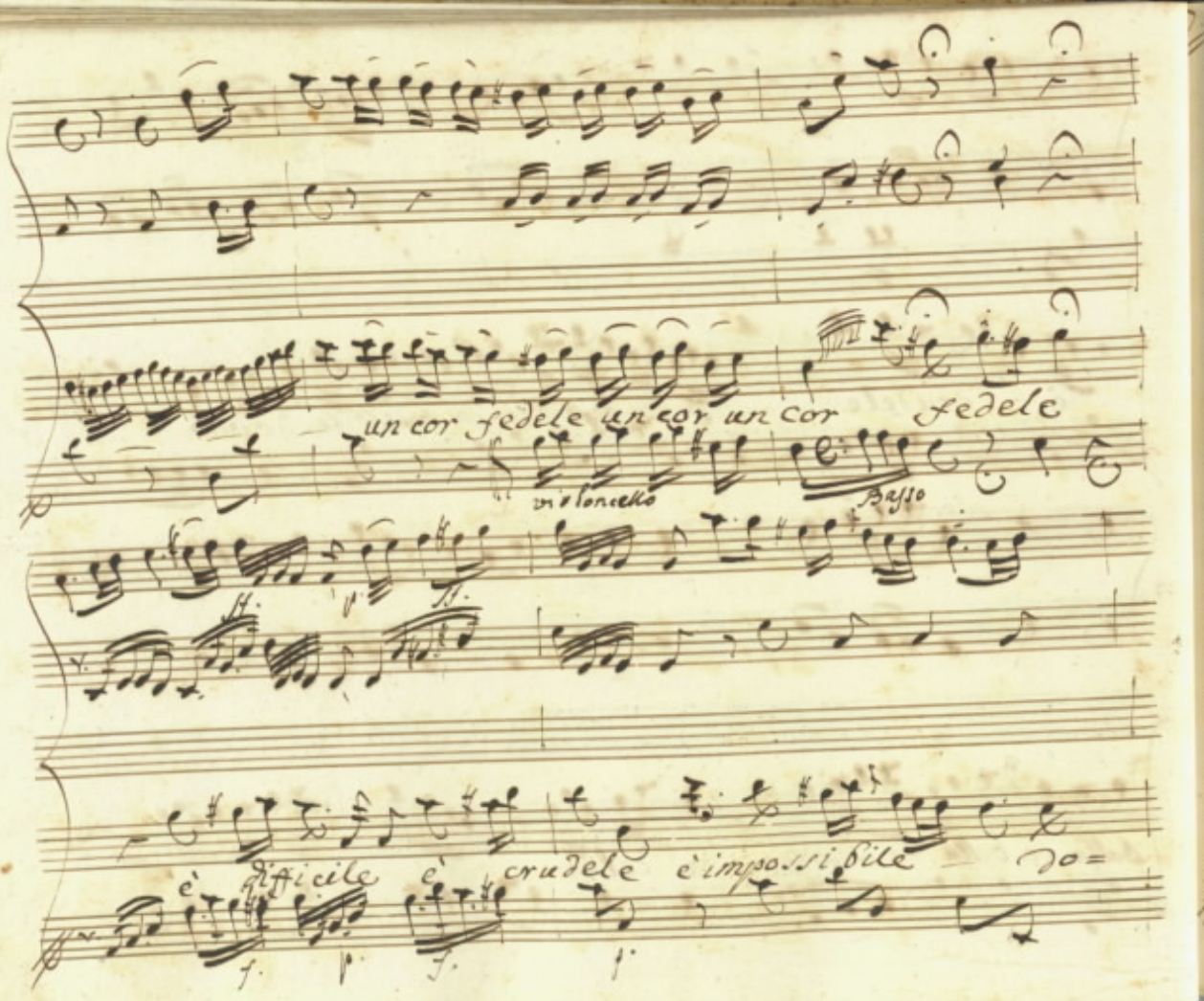
petto in petto amor sepol — to — pringioniero cantu=

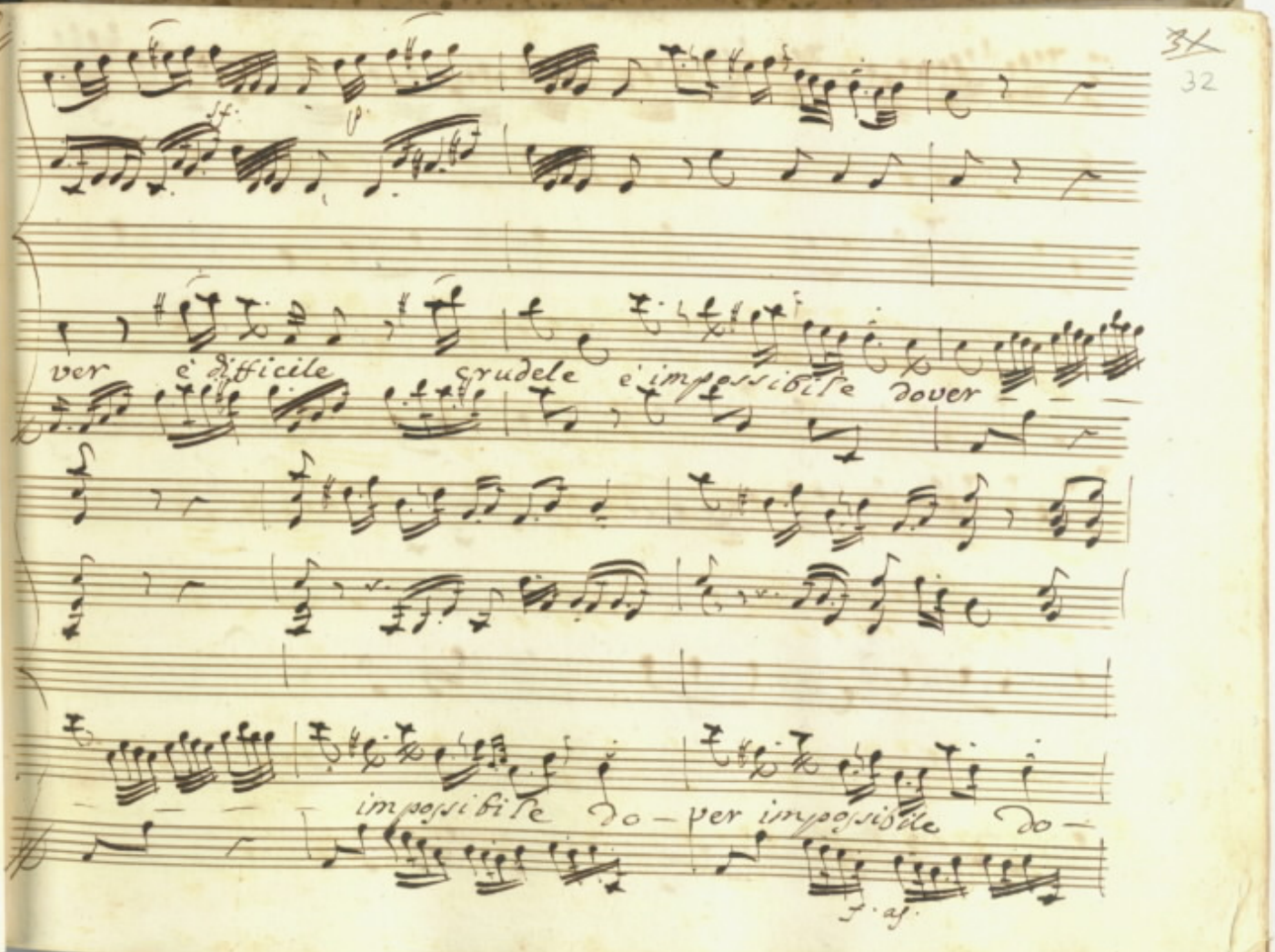
mace frange i lacci e fugge volto fugge al volto con gli arca — ni del pen=

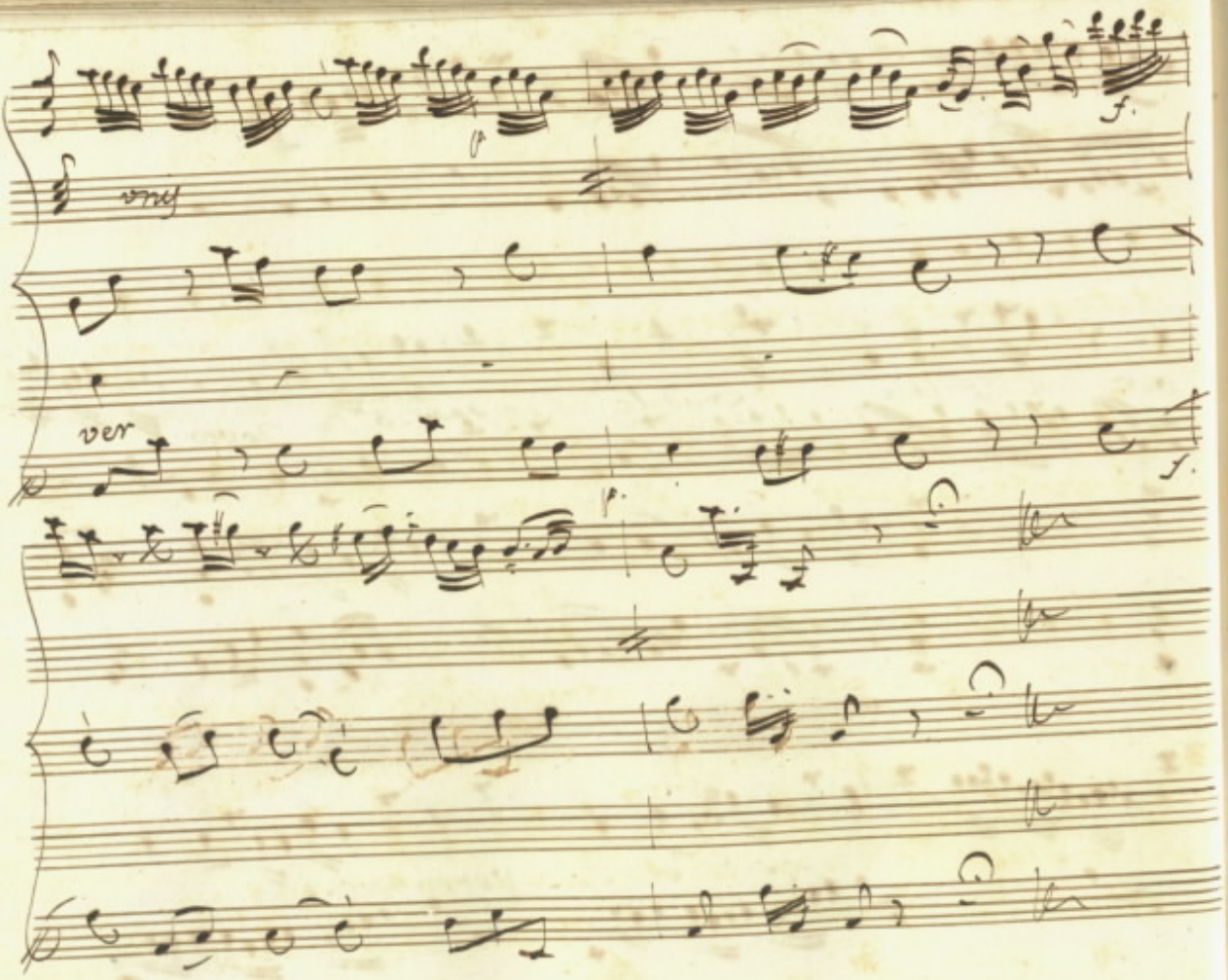

vnj
sier prin = gio - niero frange i Lacci con - tu =
mace fugge al volto ah! Ah celar ce -

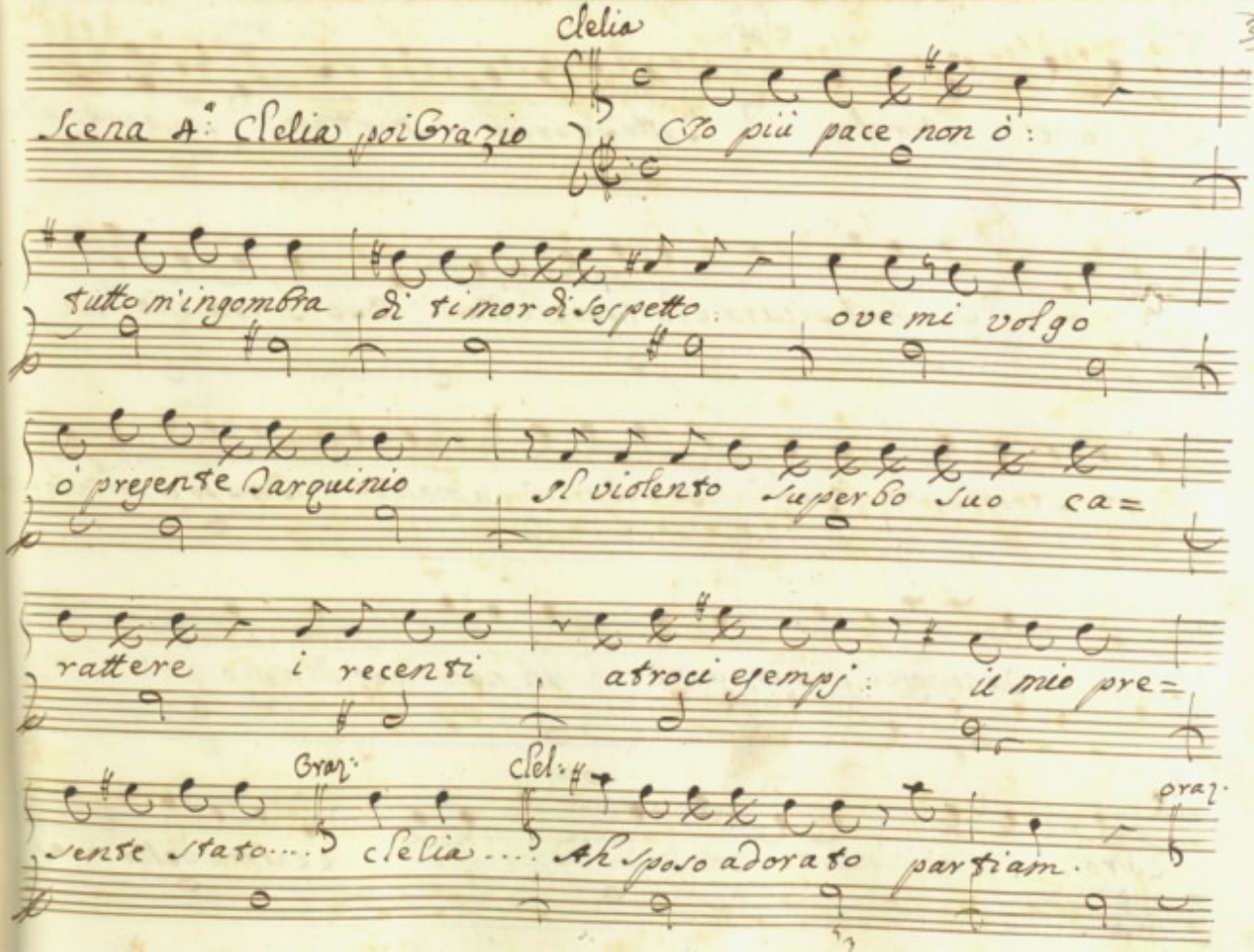

Lar la bella face in cui pe – na un cor un cor fedele in cui
pe – na un cor un cor fedele
è – difficile

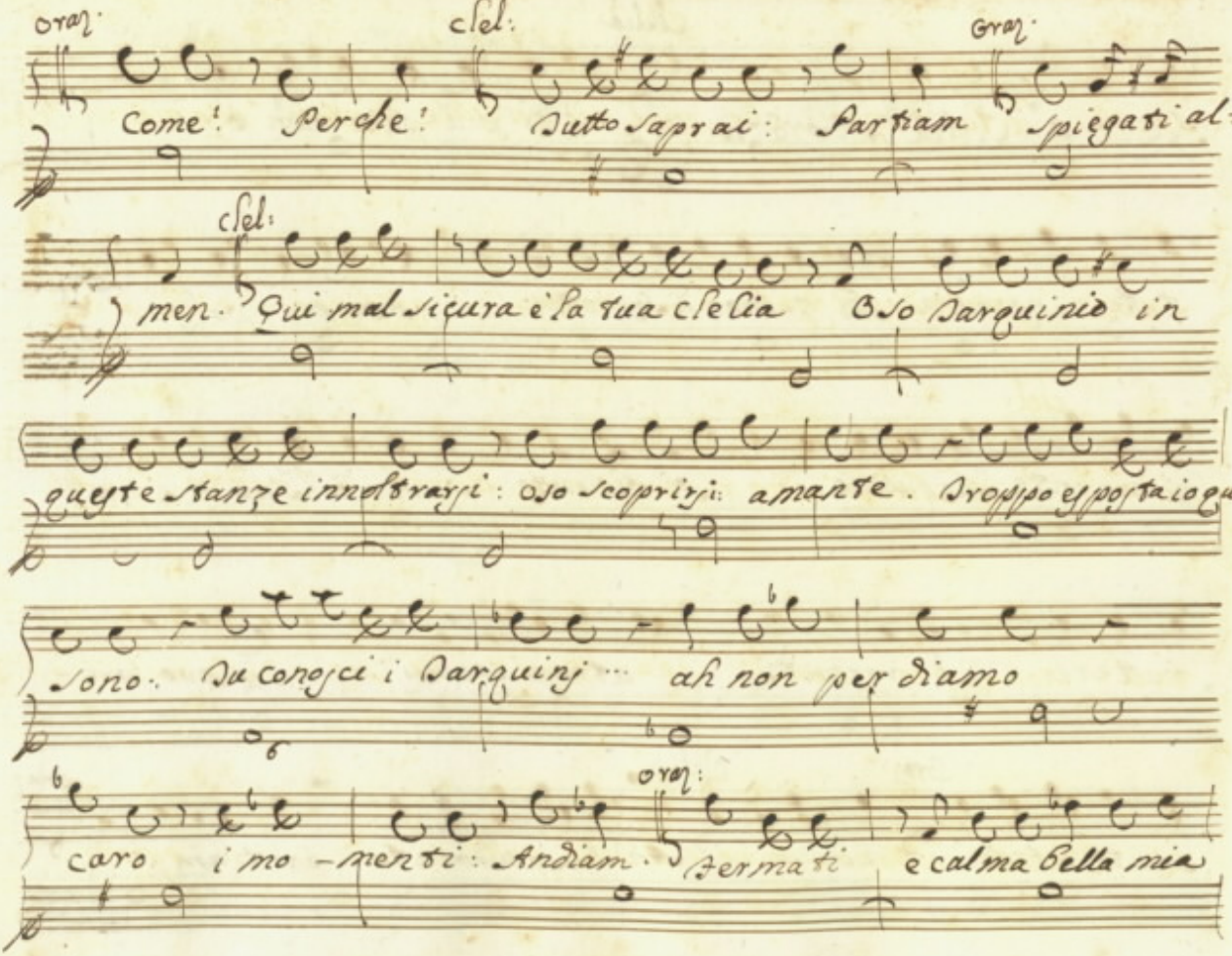

ch Bas
è crudele – è impossibile impossibile dover La
bella la bella fa – ce a celar


un cor fedele un cor un cor fedele
violoncello
Basso
è difficile è crudele è impossibile no=


ff.
p
ver è difficile crudele è impossibile dover
impossibile do- per impossibile do-
f. af.


ver


Clelia
Scena 4ª Clelia poi Grazio
Io più pace non ò:
tutto m'ingombra di timor di sospetto:
ove mi volgo
ò pregente Tarquinio
il violento superbo suo ca=
rattere i recenti atroci esempj: il mio pre=
Graz.
Clel.
sente stato.... Clelia.... Ah sposo adorato partiam.
graz.



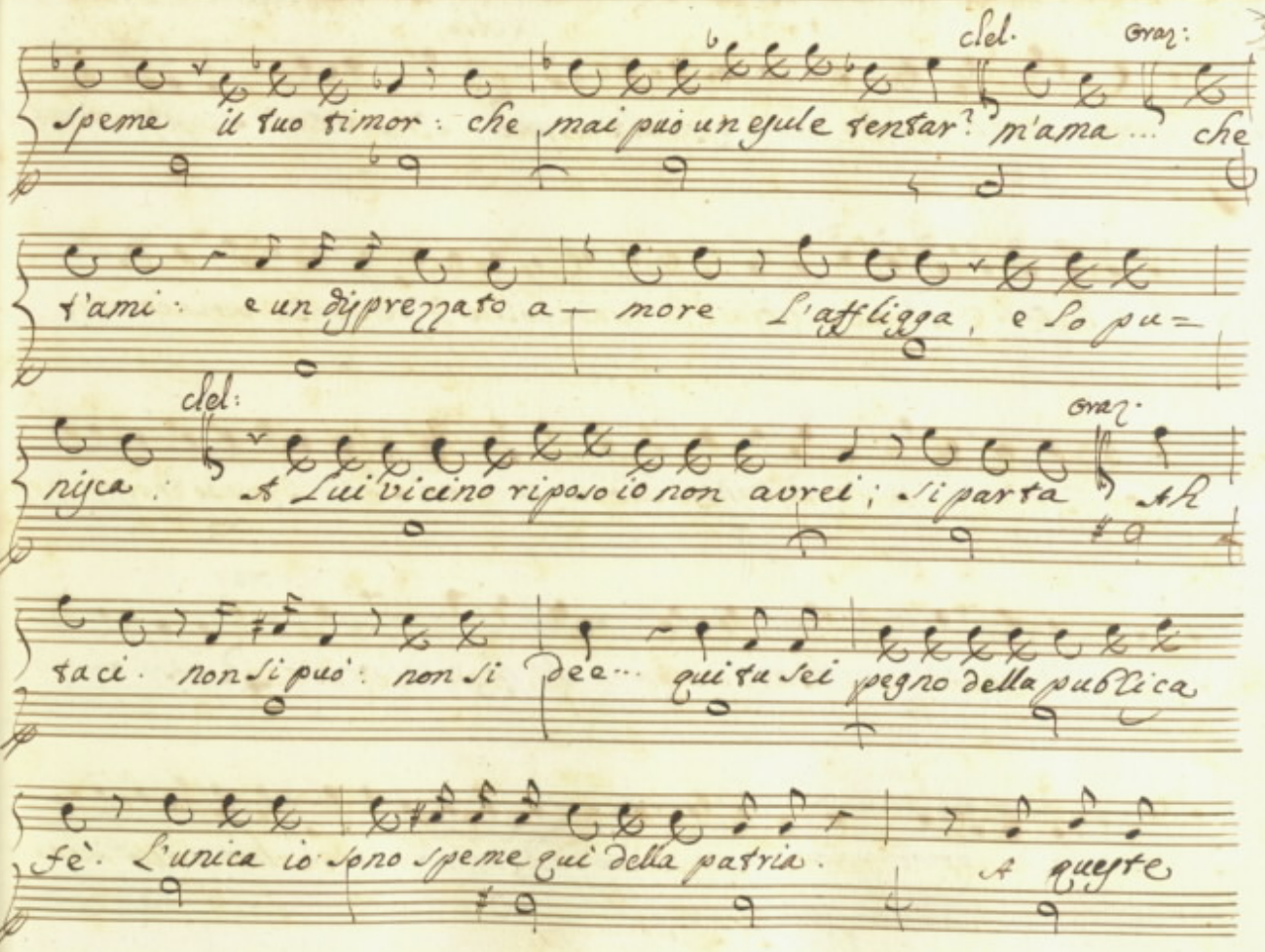
Oraz: Come! Perche! Tutto saprai: Partiam Spiegati al-

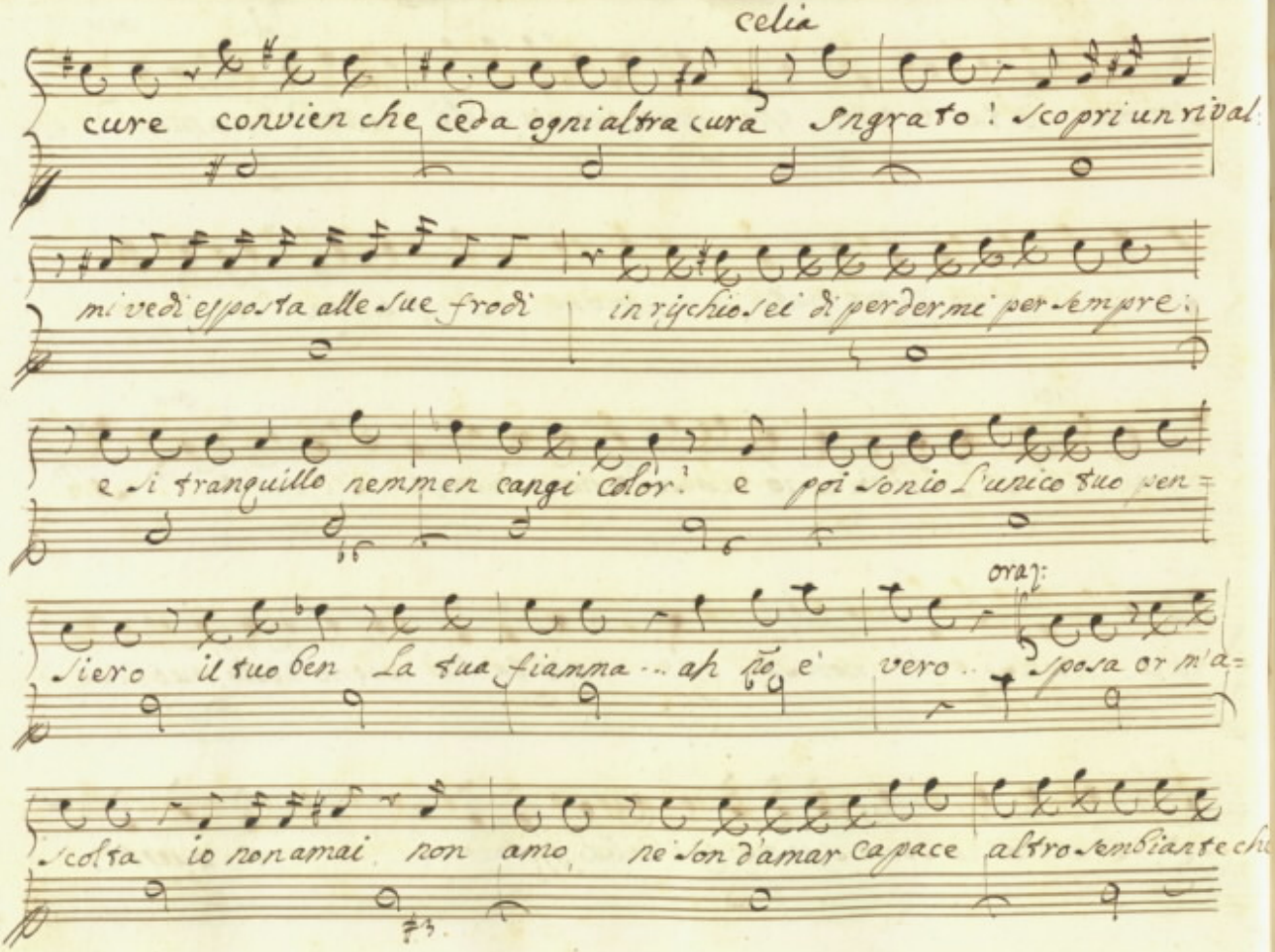
Clel: men. Qui mal sicura è la tua Clelia Oso Tarquinio in

queste stanze innoltrarsi: oso scoprirsi: amante. Troppo esposta io qui

sono. Tu conosci i Tarquinj ... ah non perdiamo

Oraz: caro i mo-menti: Andiam. Fermati e calma bella mia


del.
Gran:
Speme il tuo timor: che mai può un eguale tentar? m'ama ... che
t'ami: e un dispregiato a- more l'affligga, e lo pu-
del:
Gran:
nisca: a Lui vicino riposo io non avrei; si parta Ah
taci. non si può: non si dee... qui tu sei pegno della publica
fè. L'unica io sono speme qui della patria. A queste


Celia
cure convien che ceda ogni altra cura Ingrato! Scopri un rival:
mi vedi esposta alle sue frodi in rischio sei di perdermi per sempre;
e sì tranquillo nemmen cangi color: e poi sono l'unico tuo pen=
siero il tuo ben La tua fiamma ... ah no è vero ... Sposa or m'a=
oraz:
scolta io non amai non amo, ne son d'amar capace altro sembiante che

quel della mia Clelia. adoro in Lei La bell'alma il bel volto

i bei costumi: per Lei (Lo giuro ai Numi) mille vite darei

ma (non sdegnarti) Clelia cede alla Patria. e' Roma

il sacro nostro primo dover. se Grazio ingrato potesse un solo i=

stante si gran madre obliar, per Clelia a Lei se scemasse un sostegno sa=

Cel:

ria di Celia istessa Grazio in- degno oh magnanimo! oh

vero figlio di Roma! Al tuo parlar m'inspira tenerezza e va=

Lor: perdona, a torto di tua fe' dubitai. L'imite=

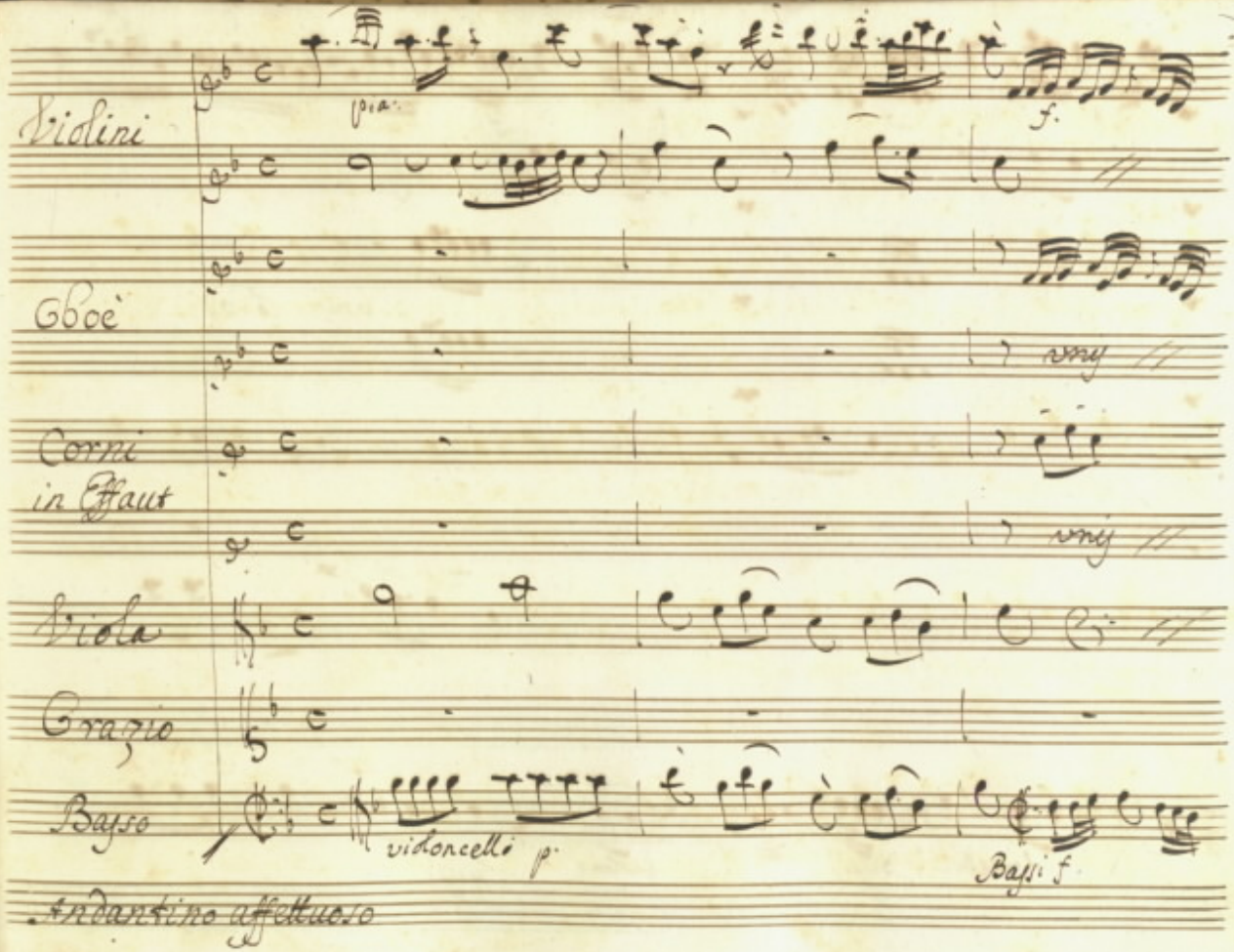
rò: m'avrai sposa degna di te sull'orme illustri.....

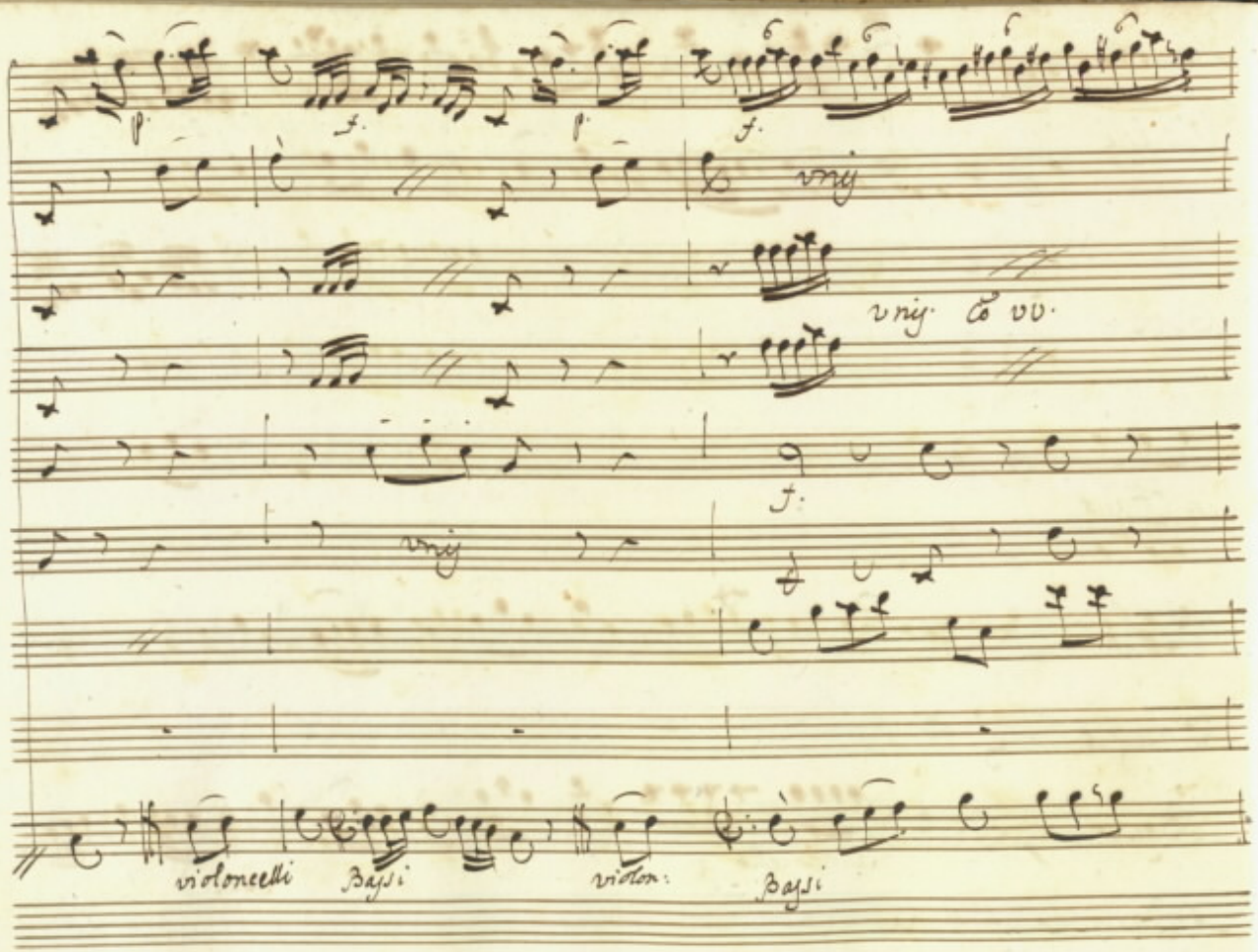
Scena 5ª Mannio, e detti

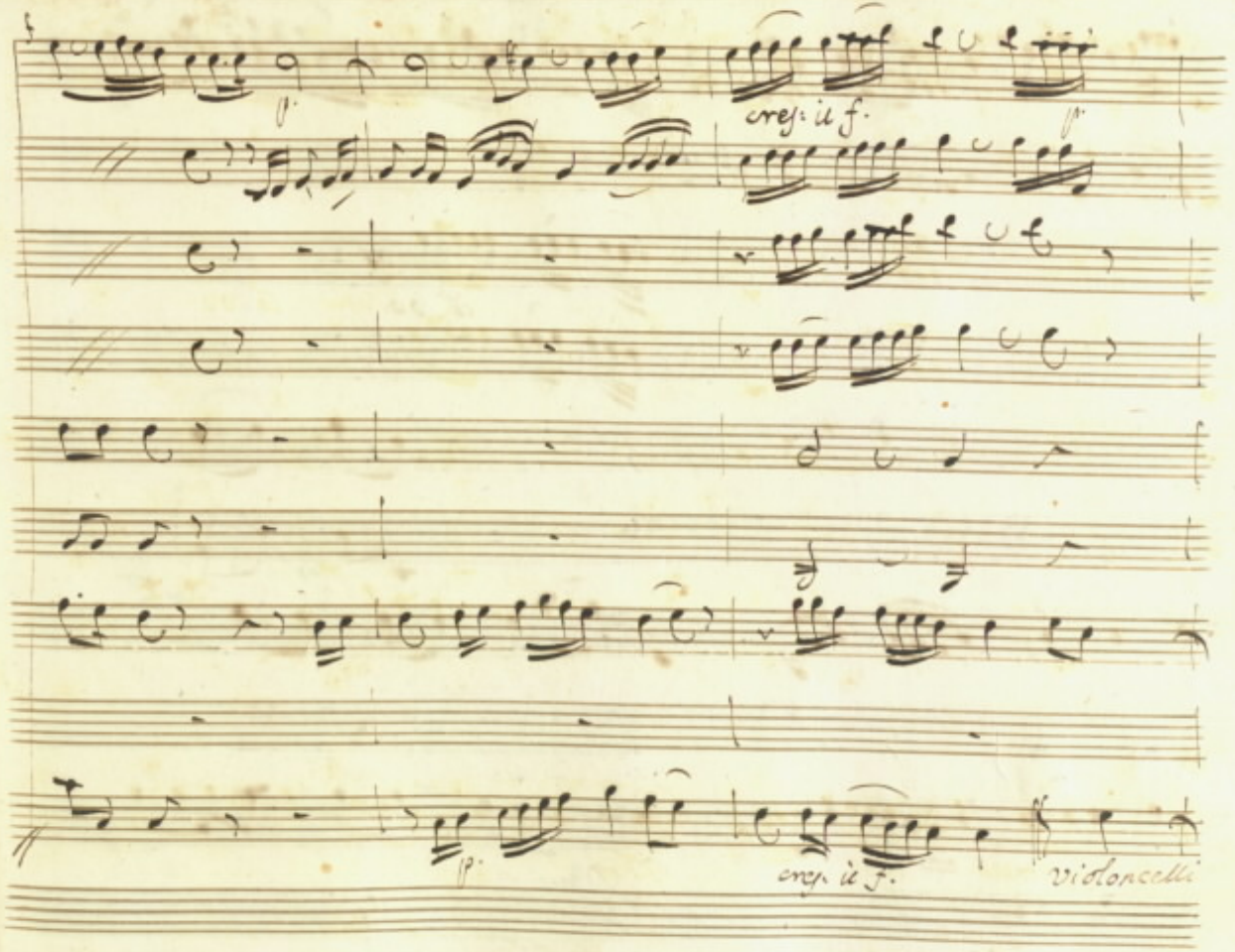
Man:

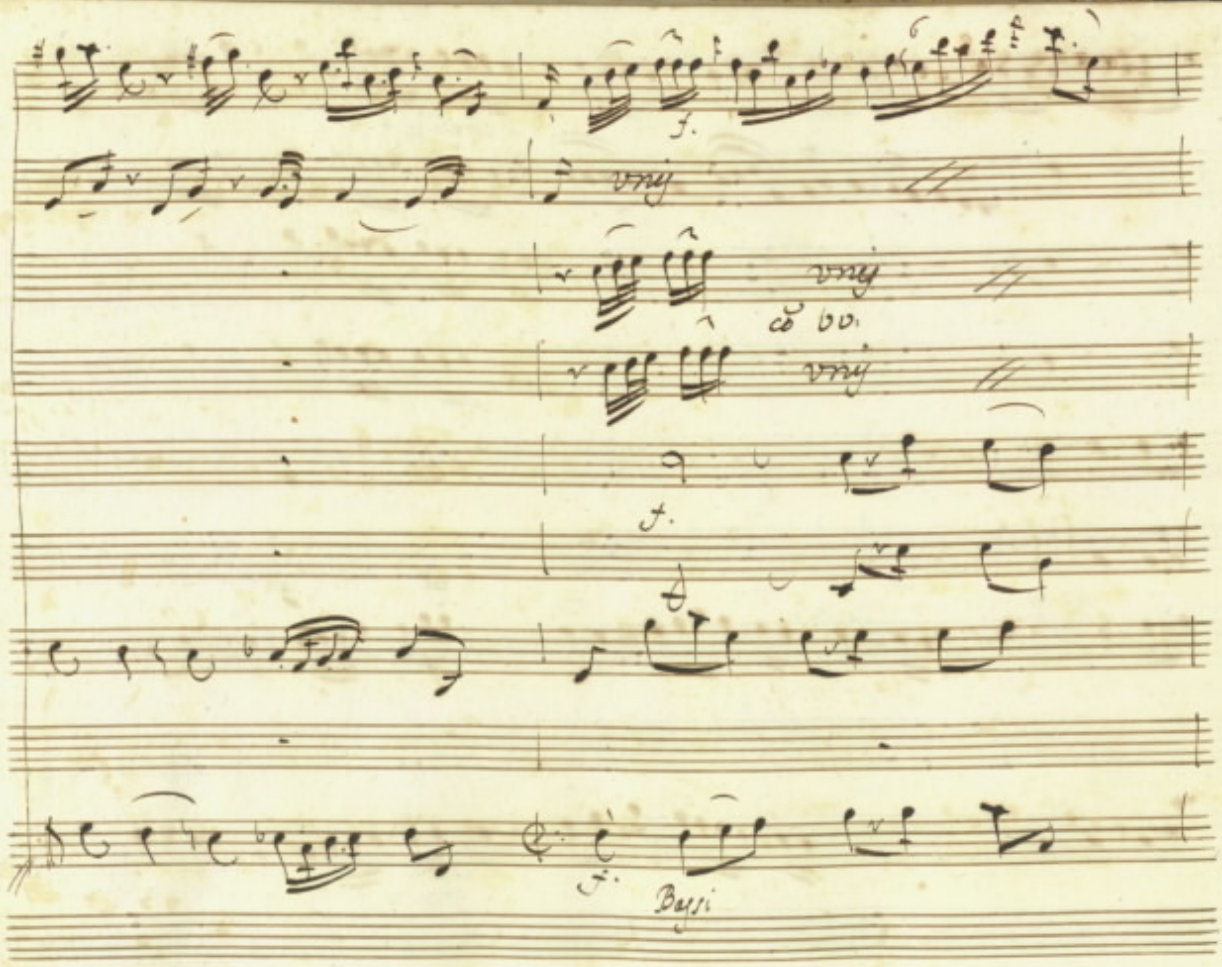
Amico a il Re' bejo or or di favellarti. eccomi. Addio

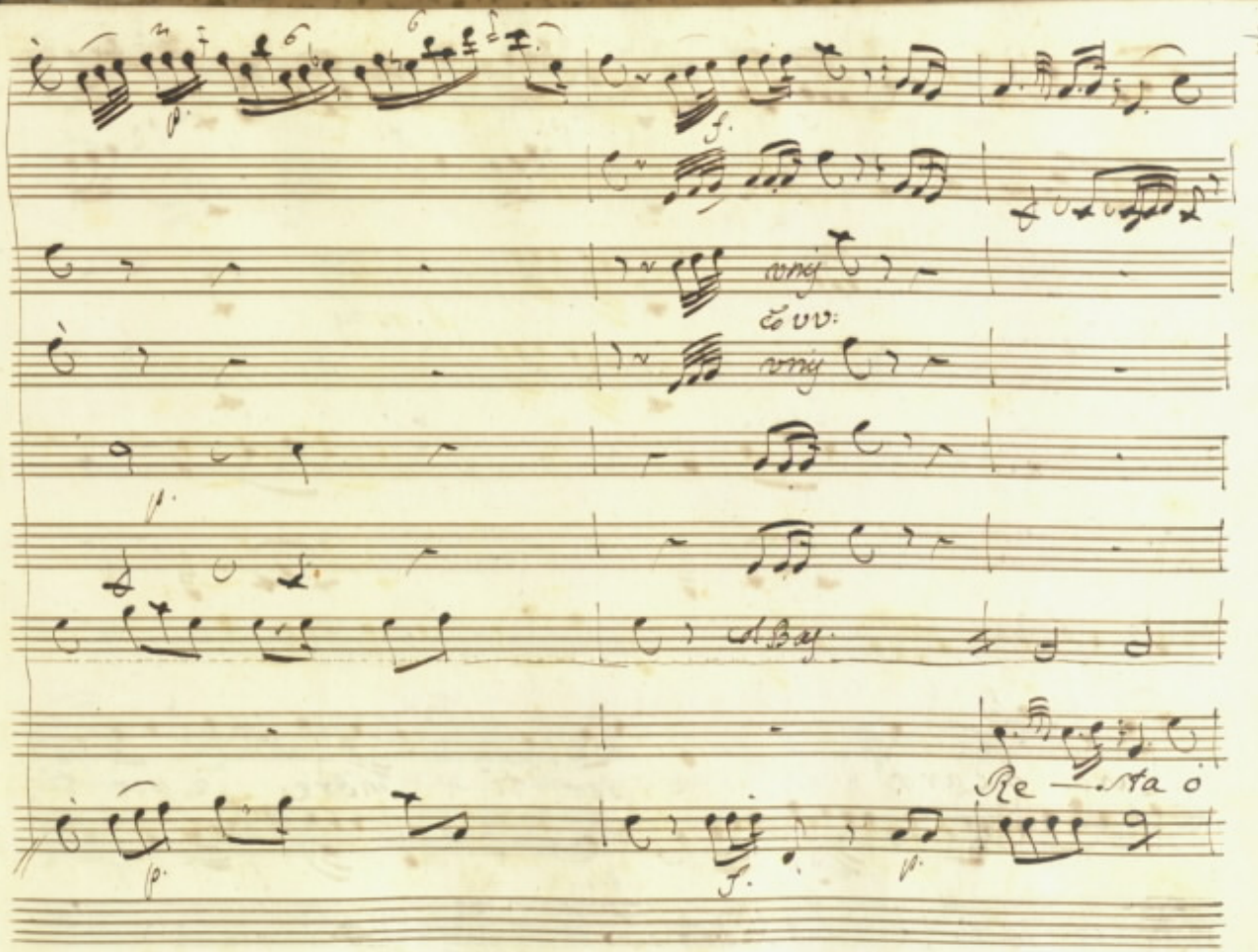
Segue Aria di Grazio

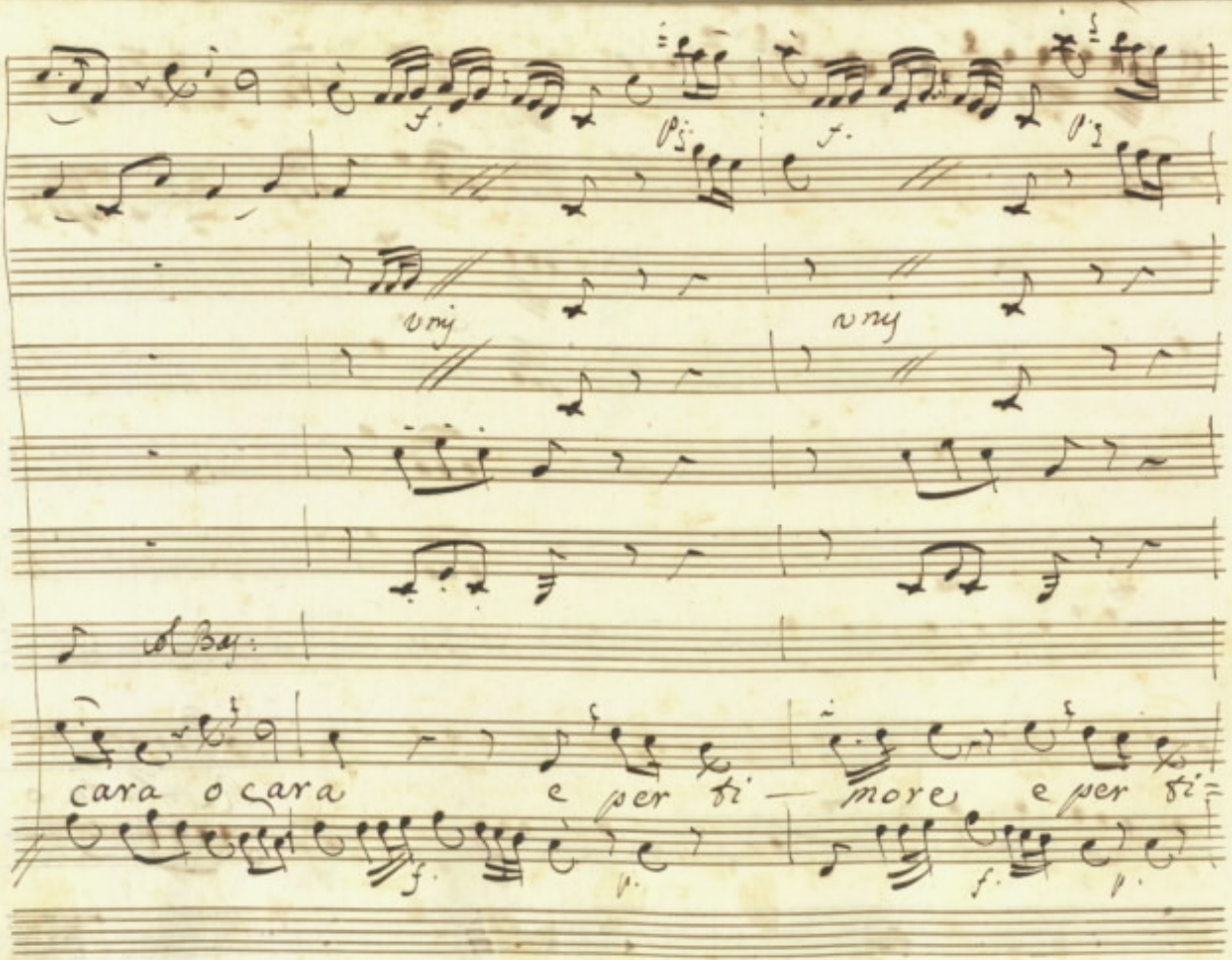

Violini
pia.
f.
Oboè
Corni
in Effaut
Viola
Grazio
Basso
violoncelli p.
Bassi f
Andantino affettuoso

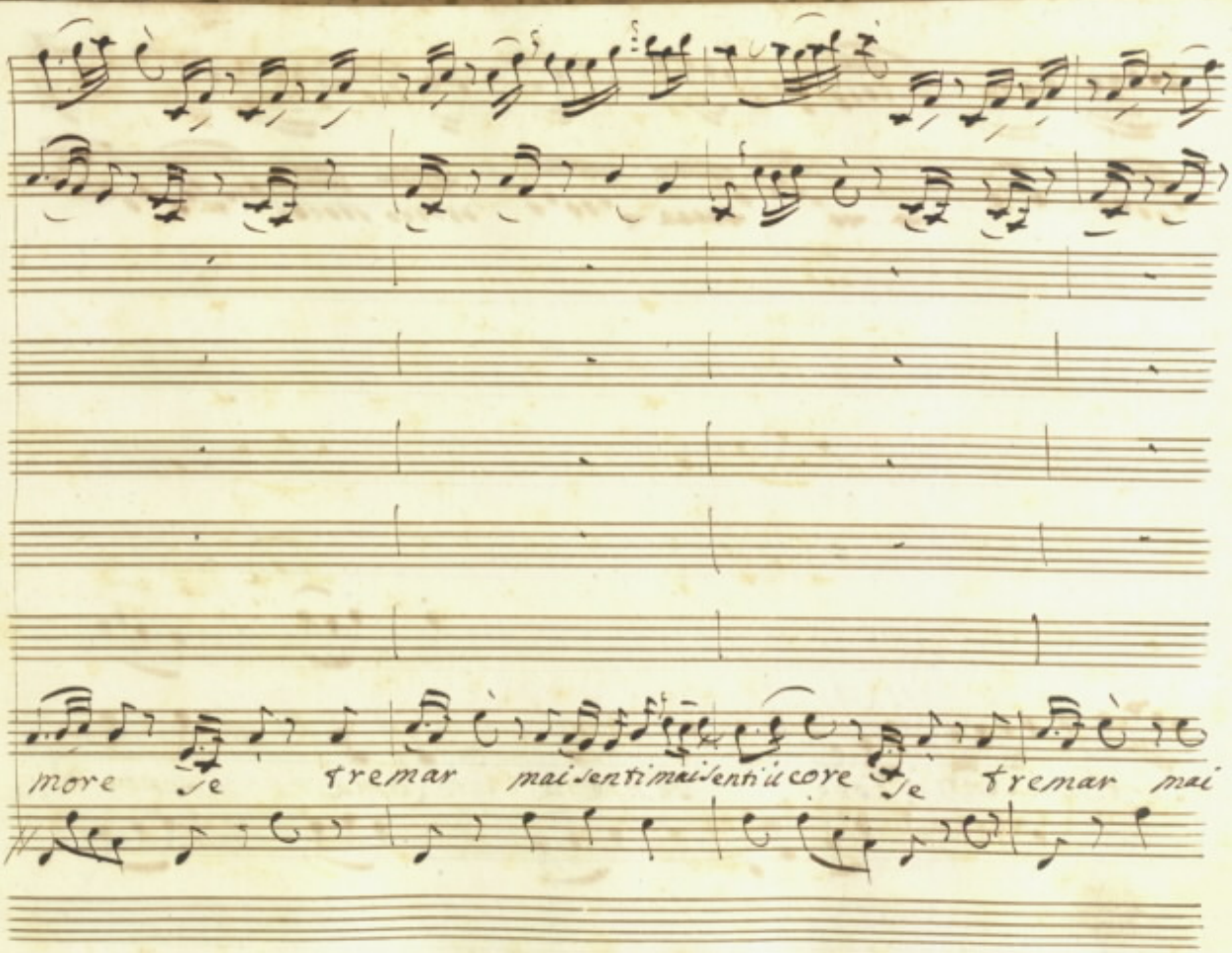

p.
f.
p.
f.
vnij
vnij. Co VV.
f.
vnij
violoncelli
Bassi
violon:
Bassi

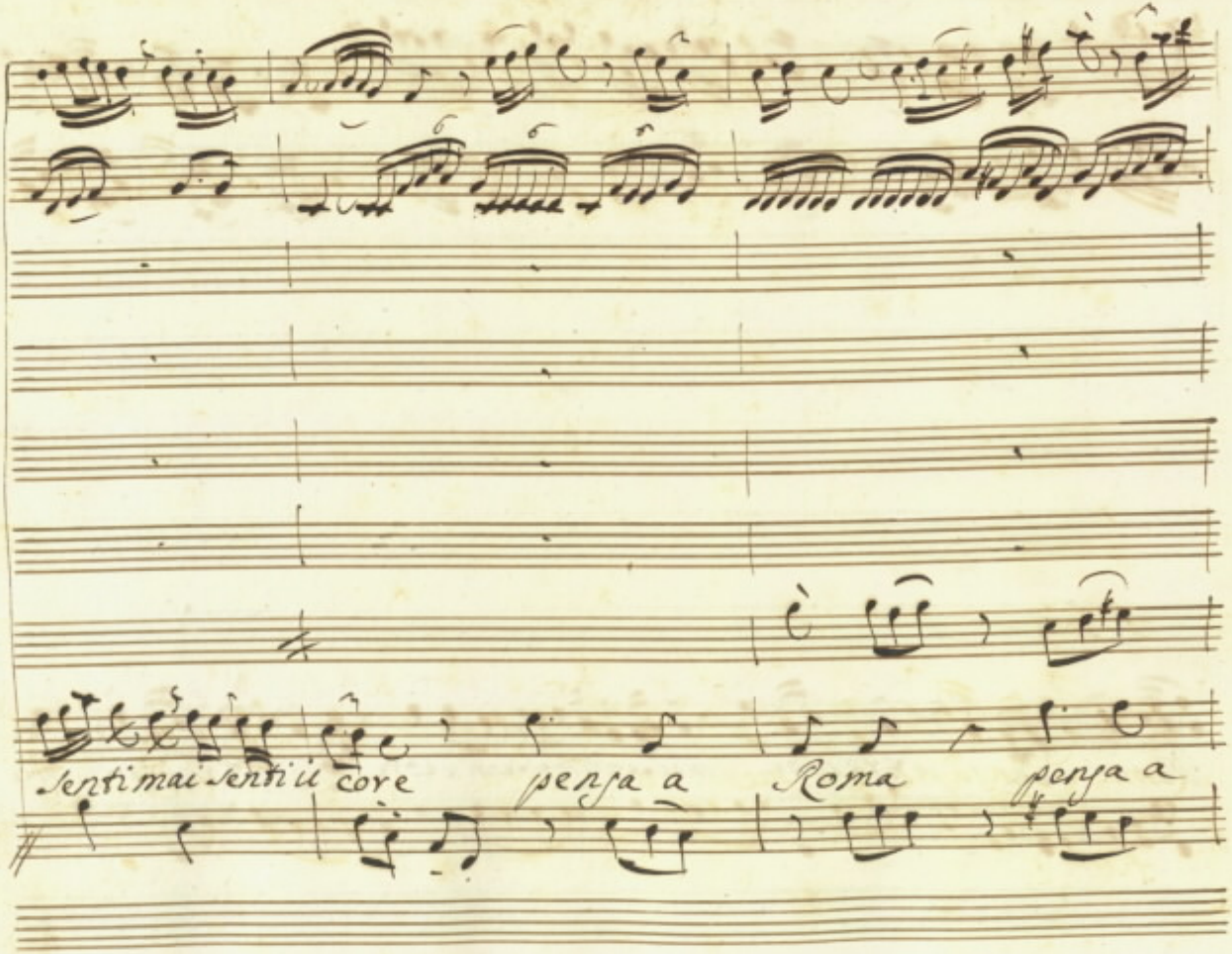

p.
cresc: il f.
f.
pp.
cresc. il f.
Violoncelli

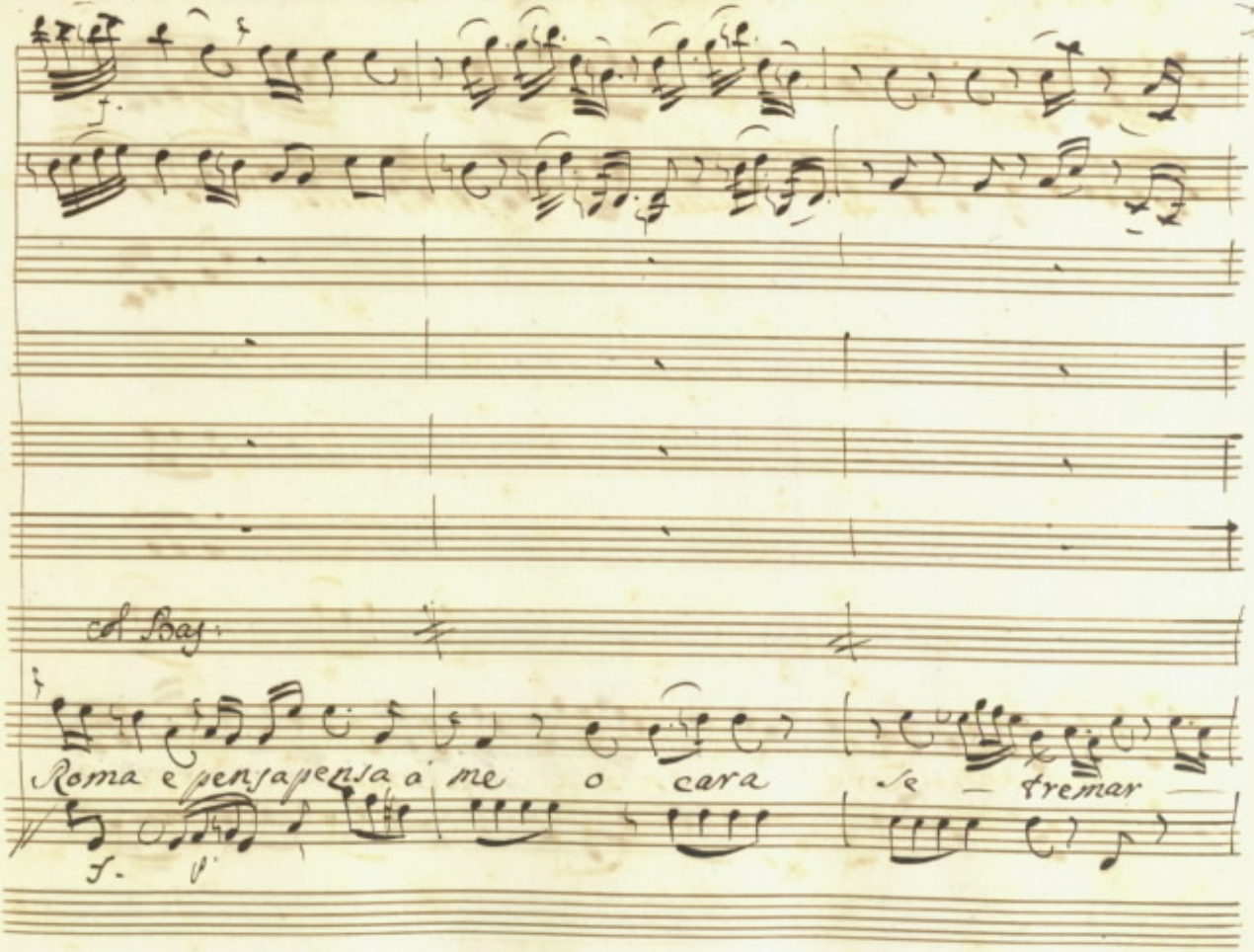

f.
una
co bb.
una
f.
f.
Bassi.

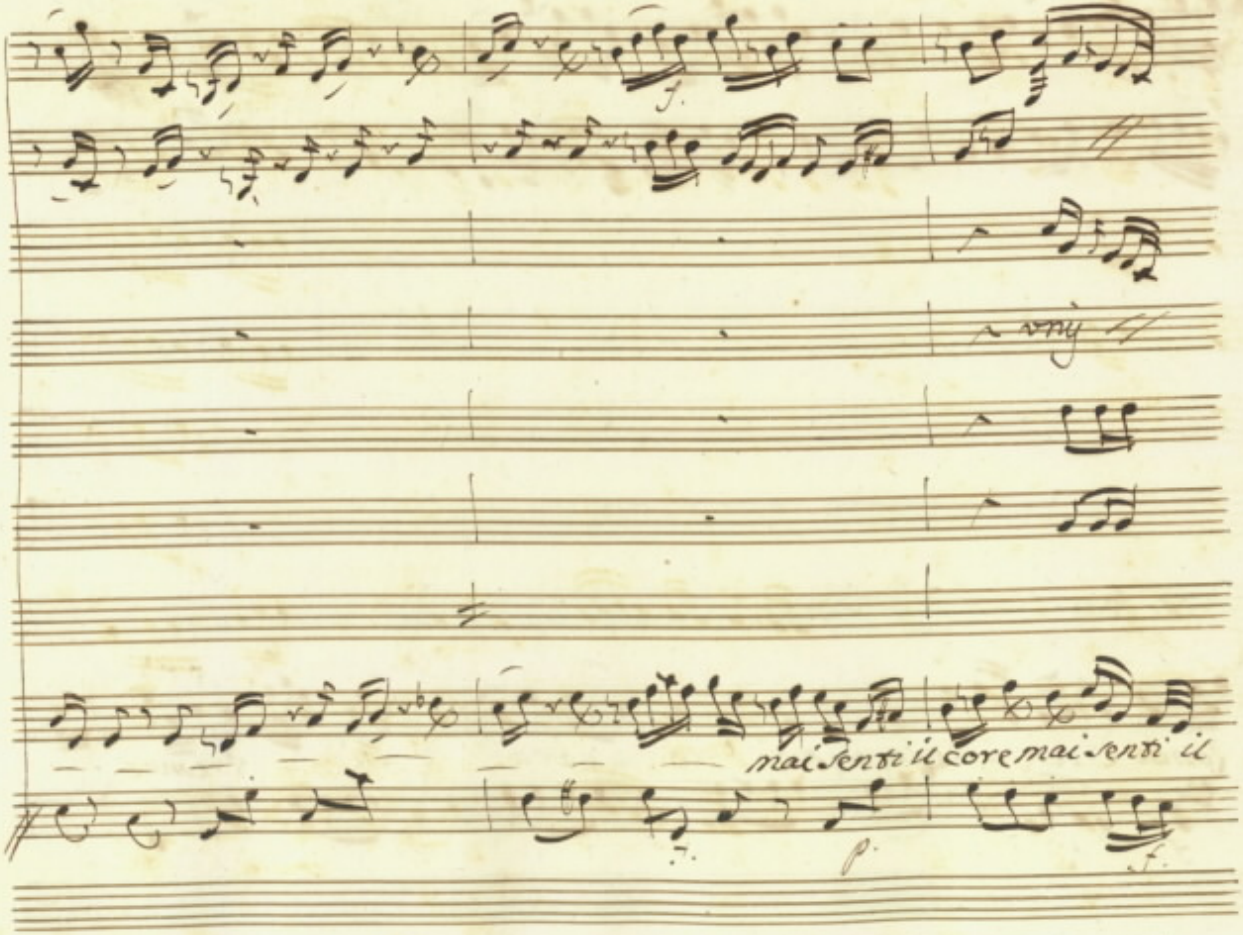

p.
f.
vnij
Co vv:
vnij
p.
A Bas.
Re — sta o
p.
f.
p.

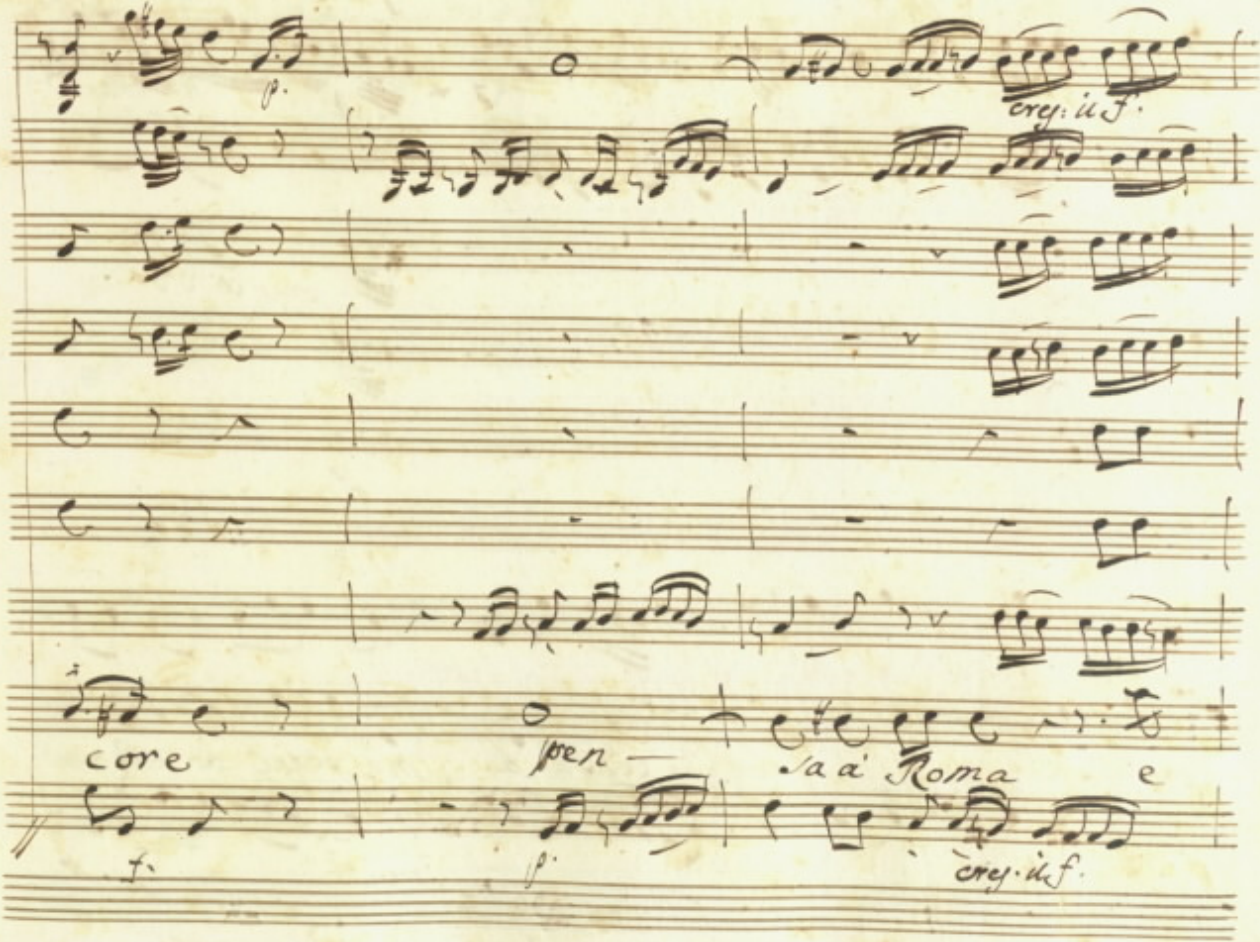

cara o cara e per ti — more e per ti

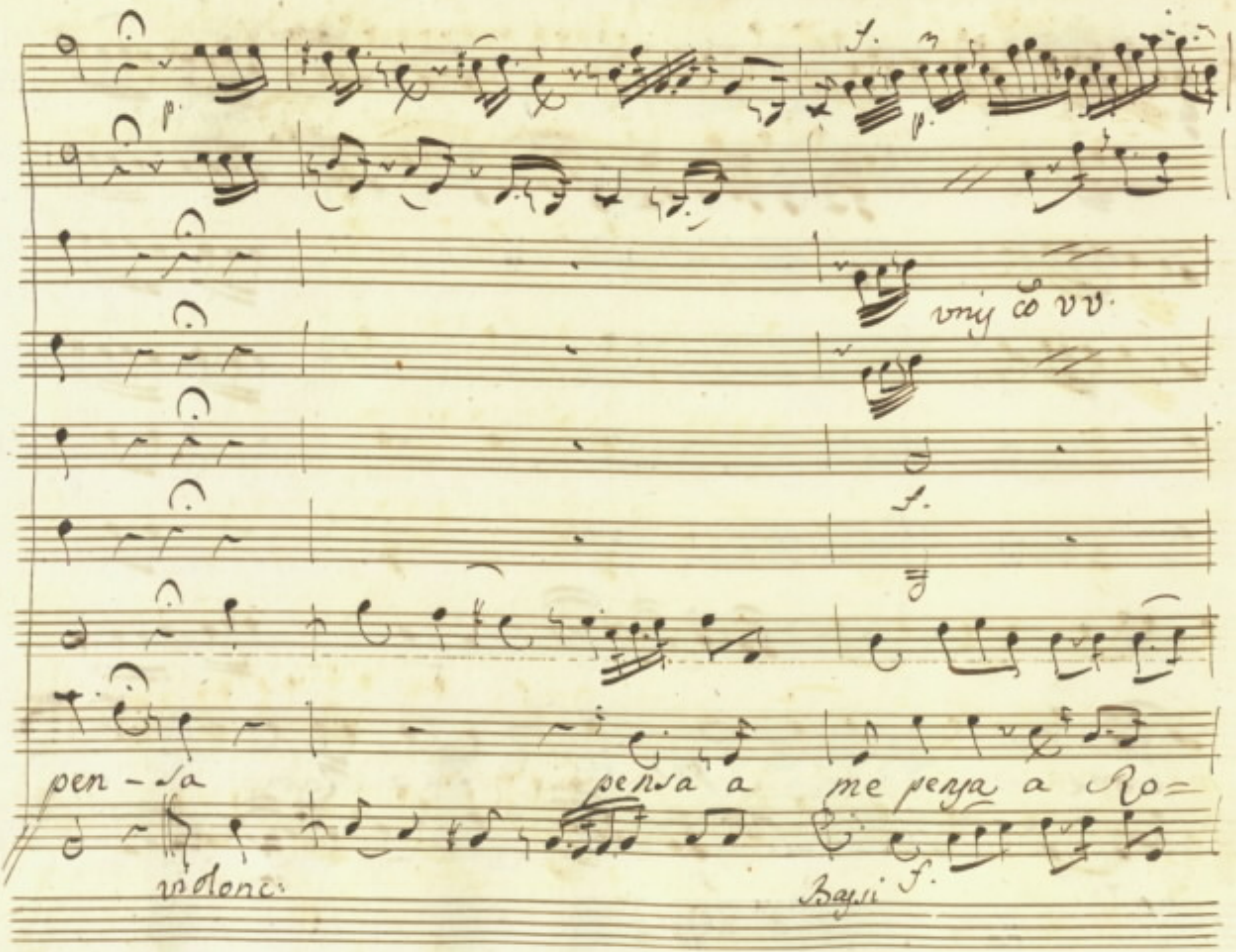

more se tremar mai sentirmi sentir il core se tremar mai

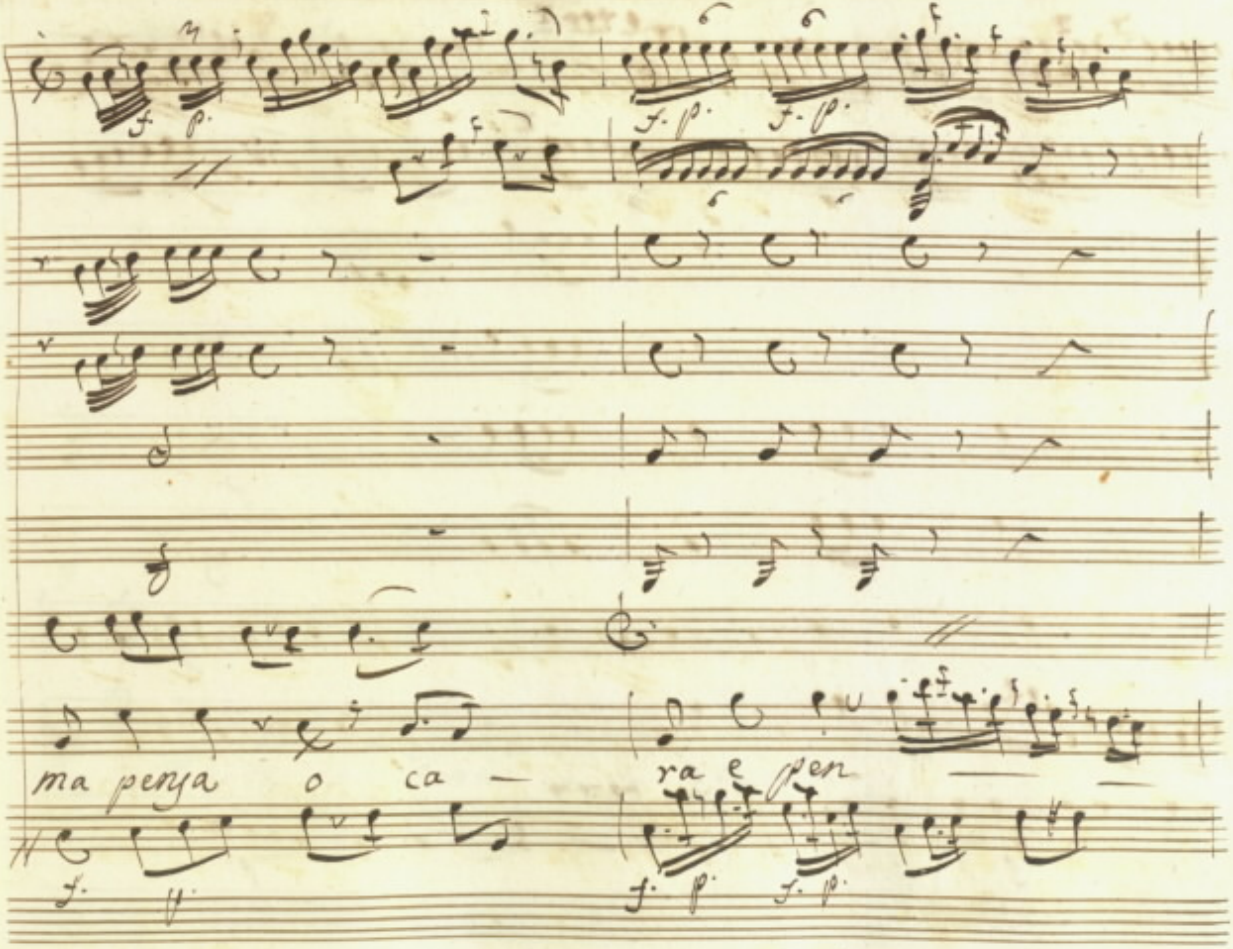

Sentimai sentii il core
penja a
Roma
penja a

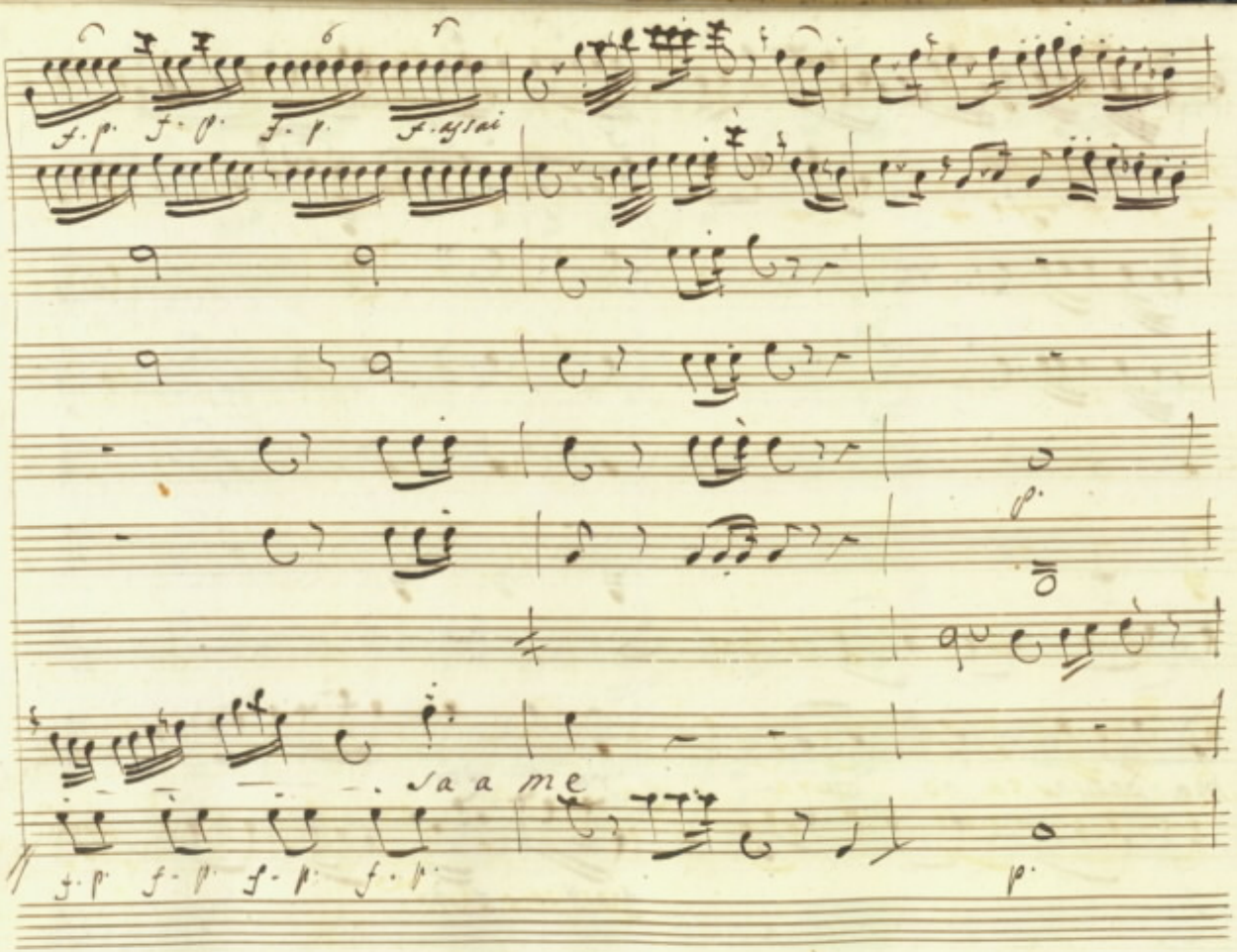

f.
col Bas:
Roma e pensa pensa a me o cara se — tremar —
f.
p.


mai sentì il core mai sentì il


p.
cres: il f.
core
pen —
sa à Roma
e
f.
p.
cres. il f.


p.
f.
p.
vnis co vv.
f.
pen - sa
pensa a
me pensa a Ro=
violonc.
Bassi
f.


ma penya o ca —
ra e pen —


Ja a me

f.

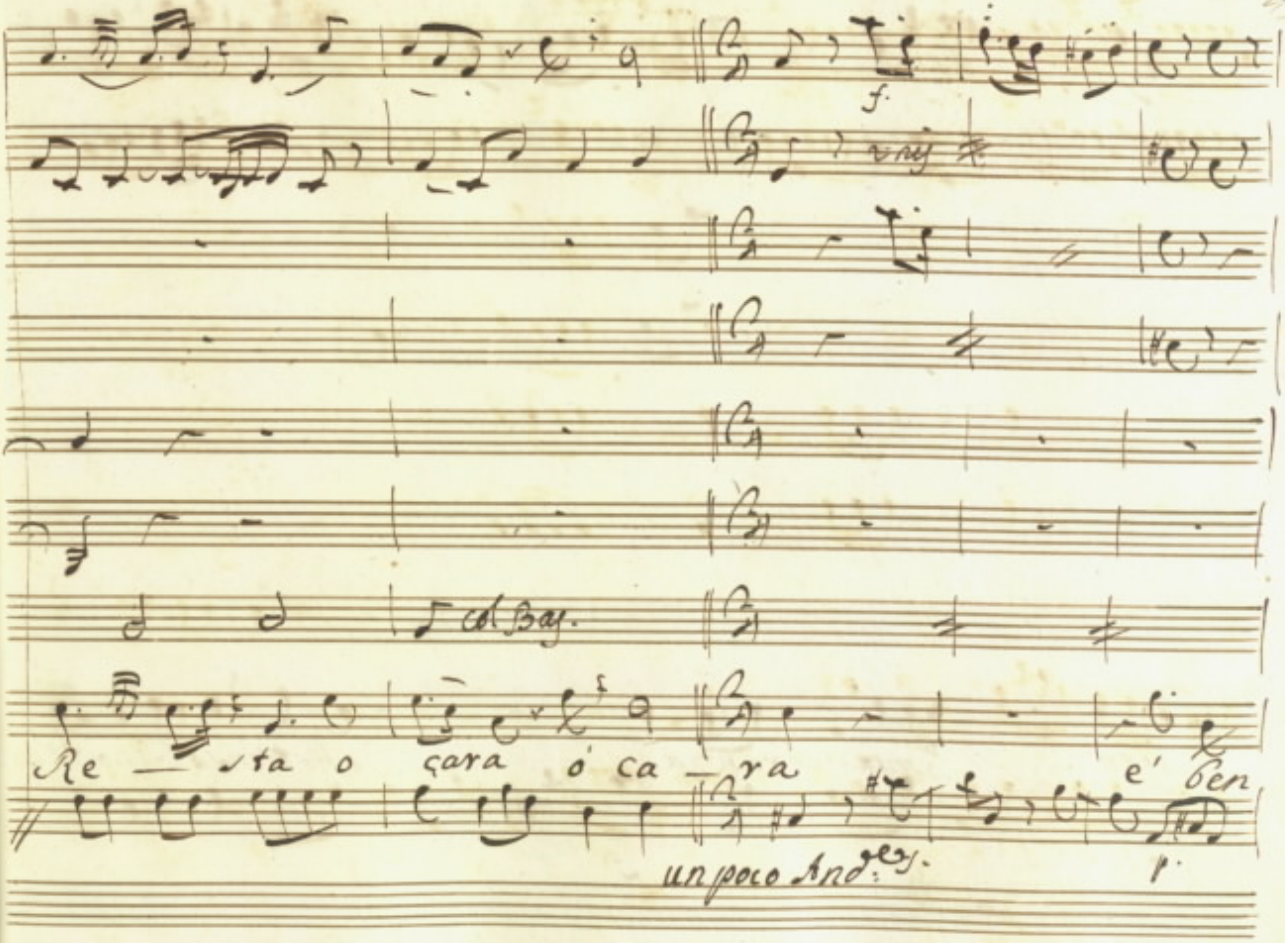
vnis

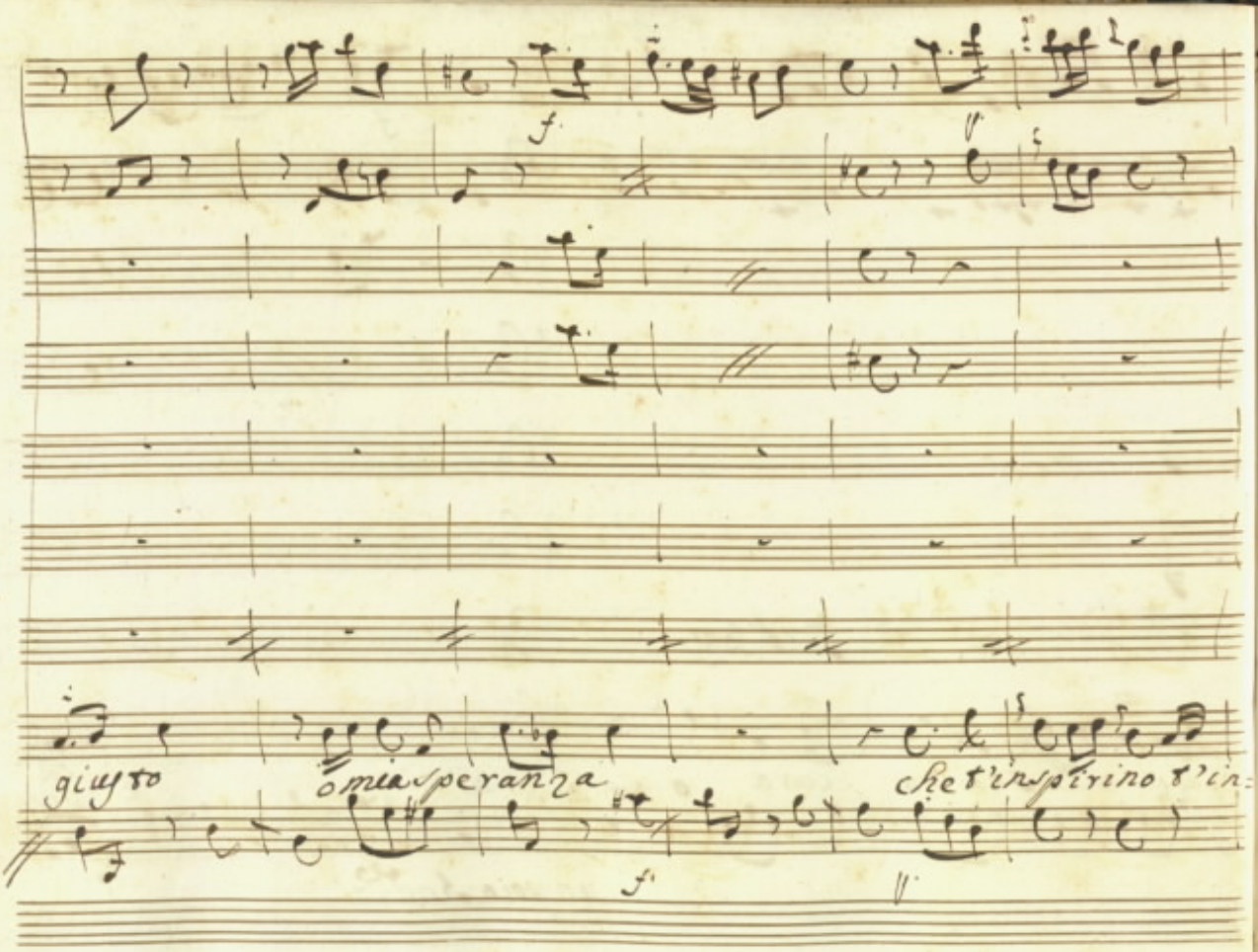
col Bas.

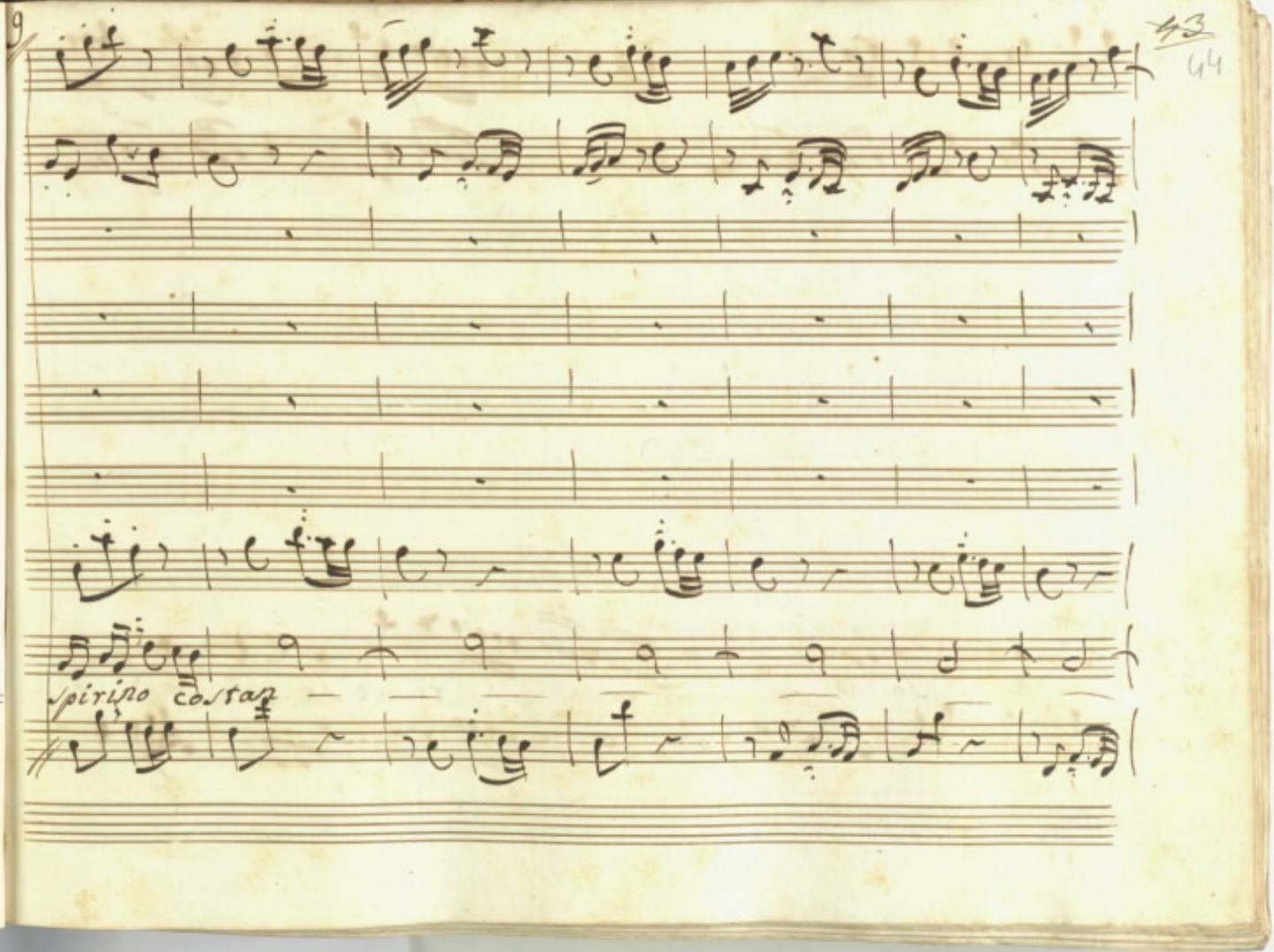
Re — sta o cara ó ca — ra e' ben

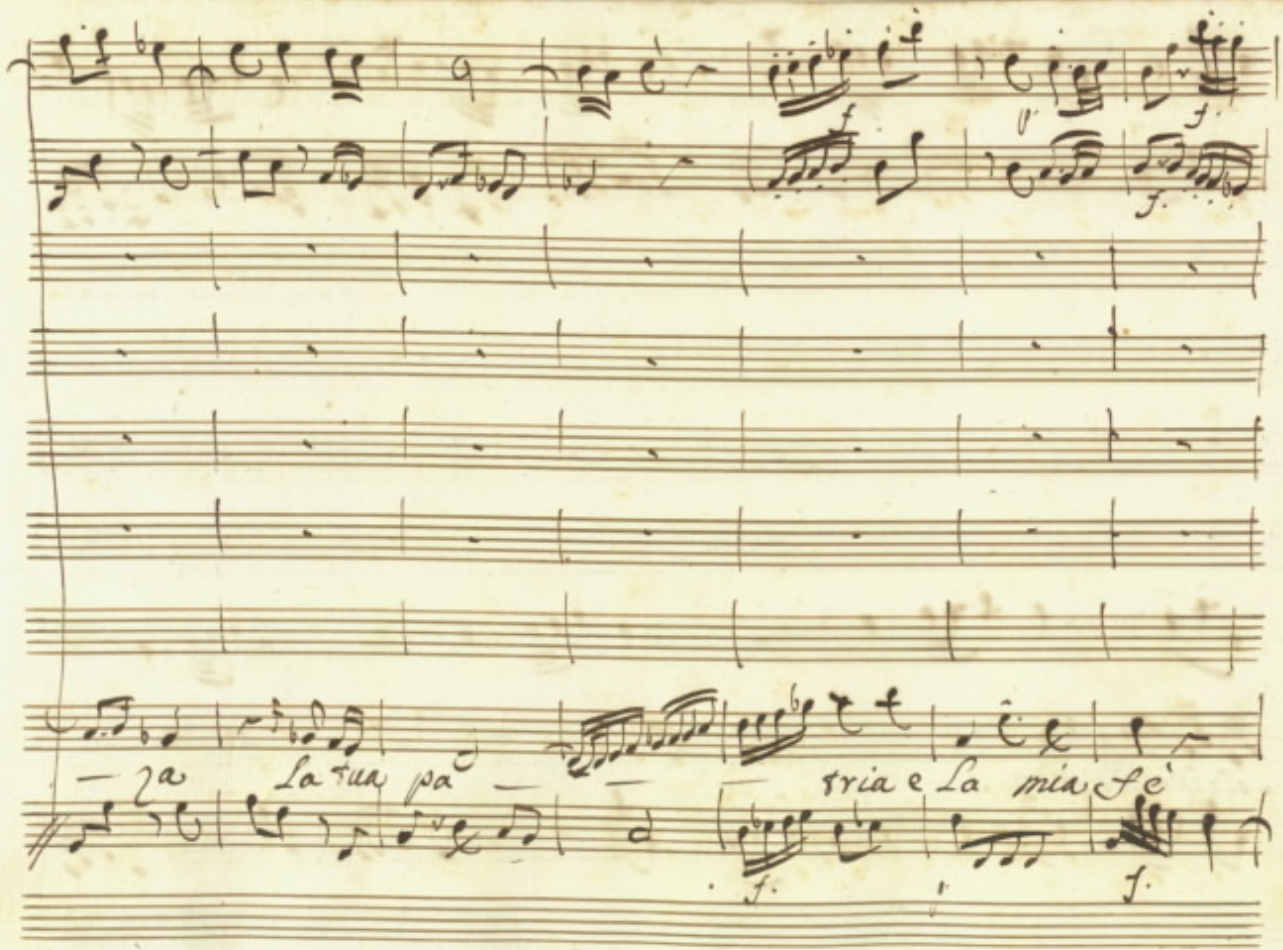
un poco And.tes

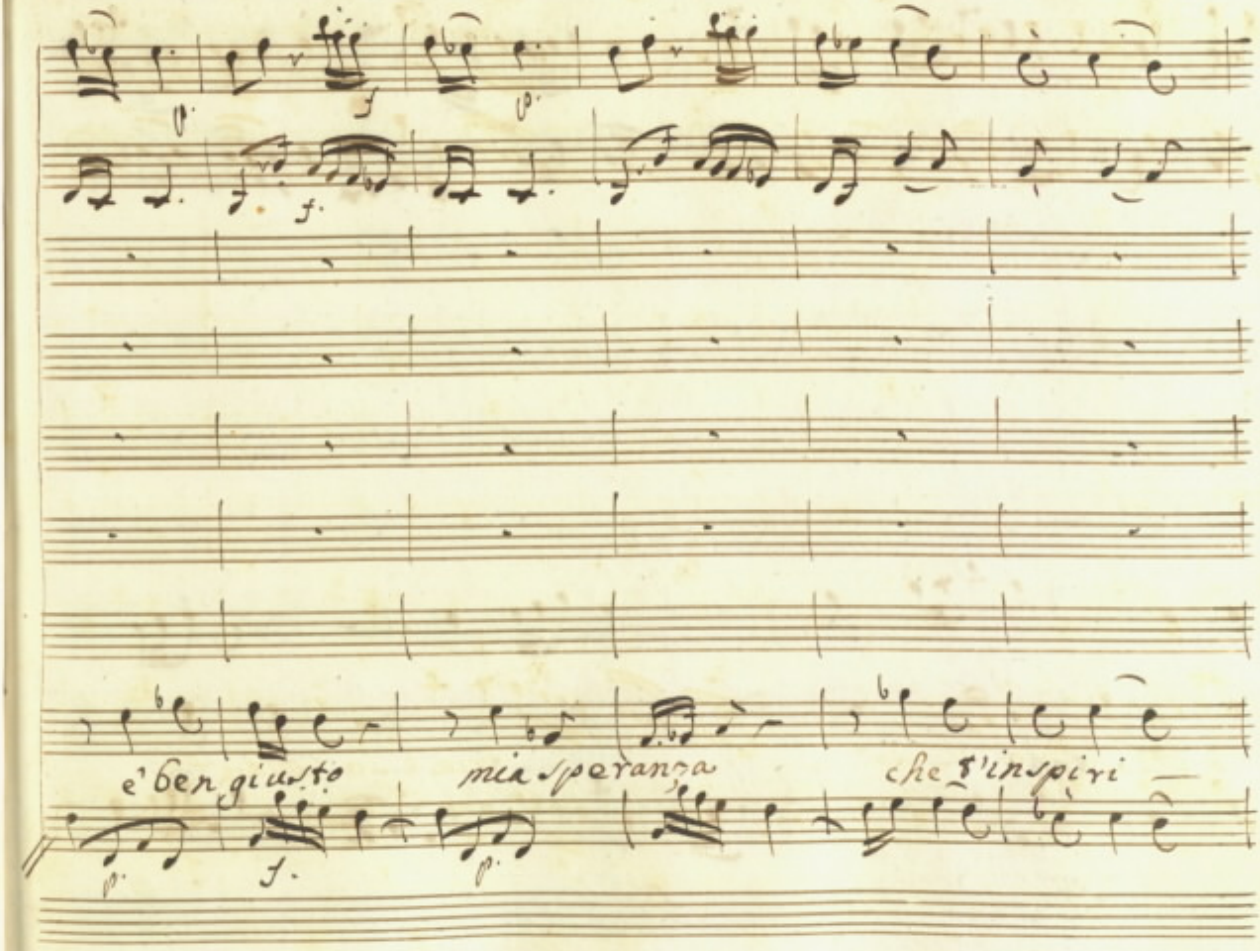
p.

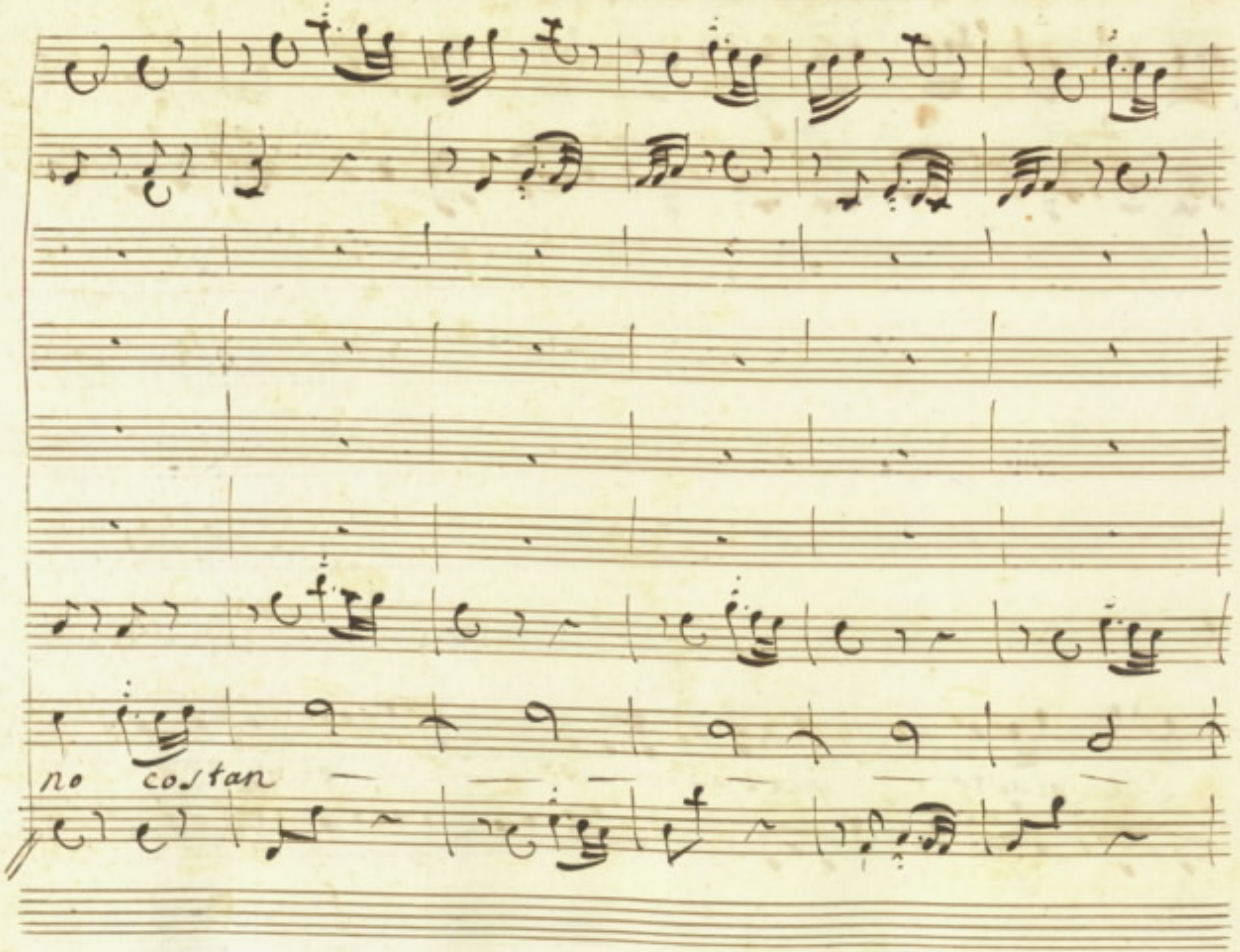


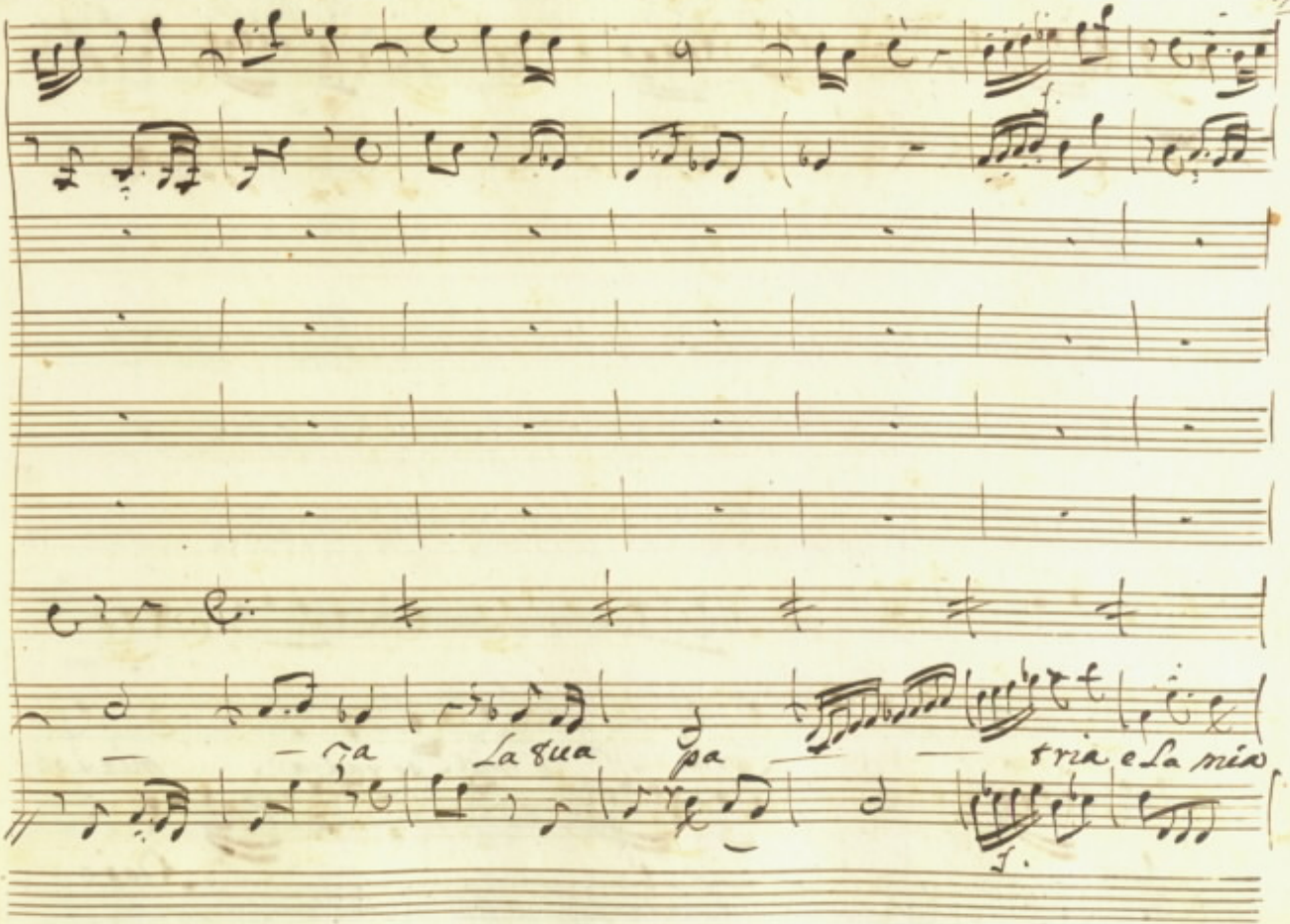

f.
giusto
o mia speranza
f.
che t'inspirino t'in=

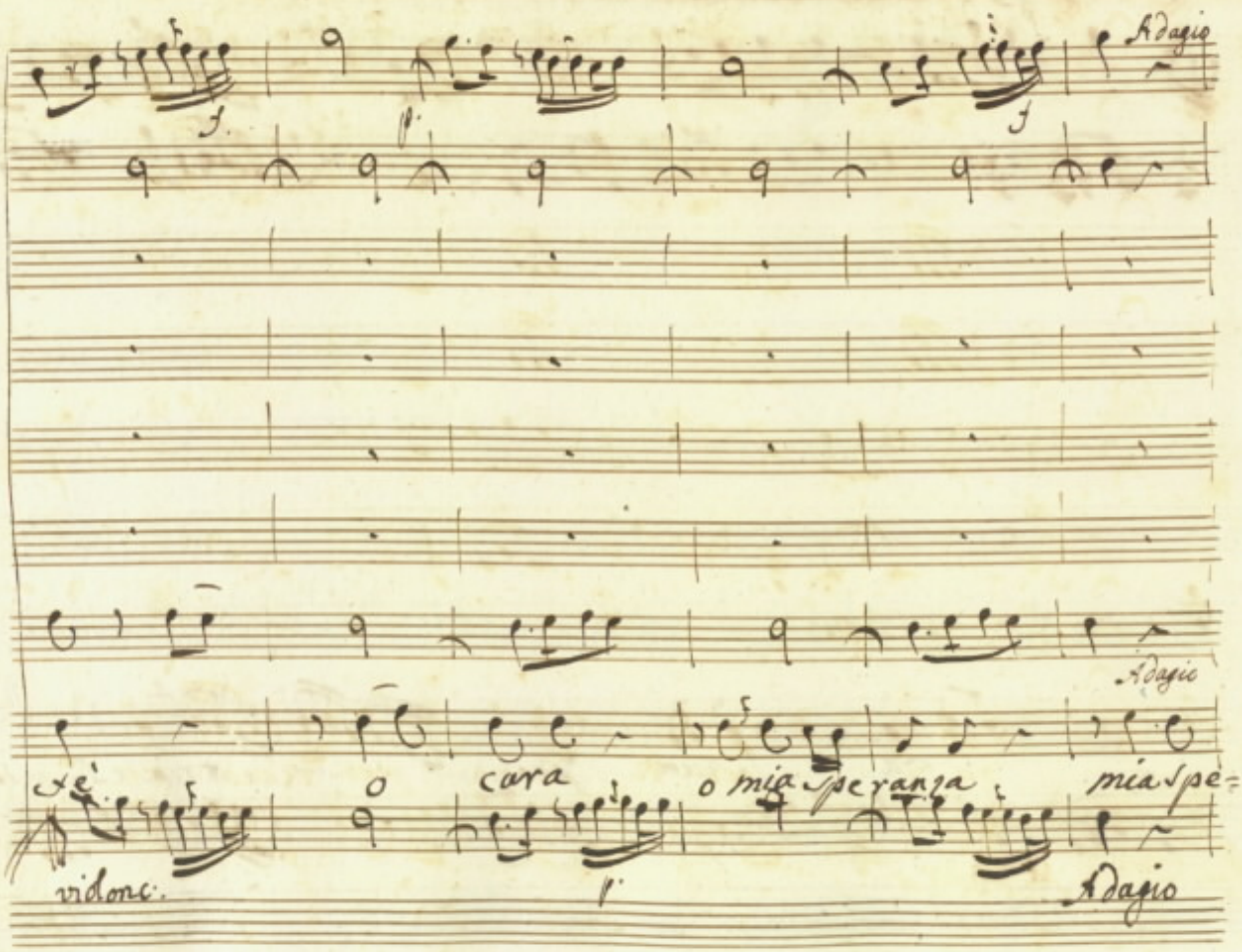

9
43
44
spirino costan


— za la tua pa — — tria e la mia fè


e' ben giusto
mia speranza
che t'inspiri


no costan


— za La sua pa — tria e La mia



Adagio

f. p. f

Adagio

xè o cara o mia speranza mia spe=

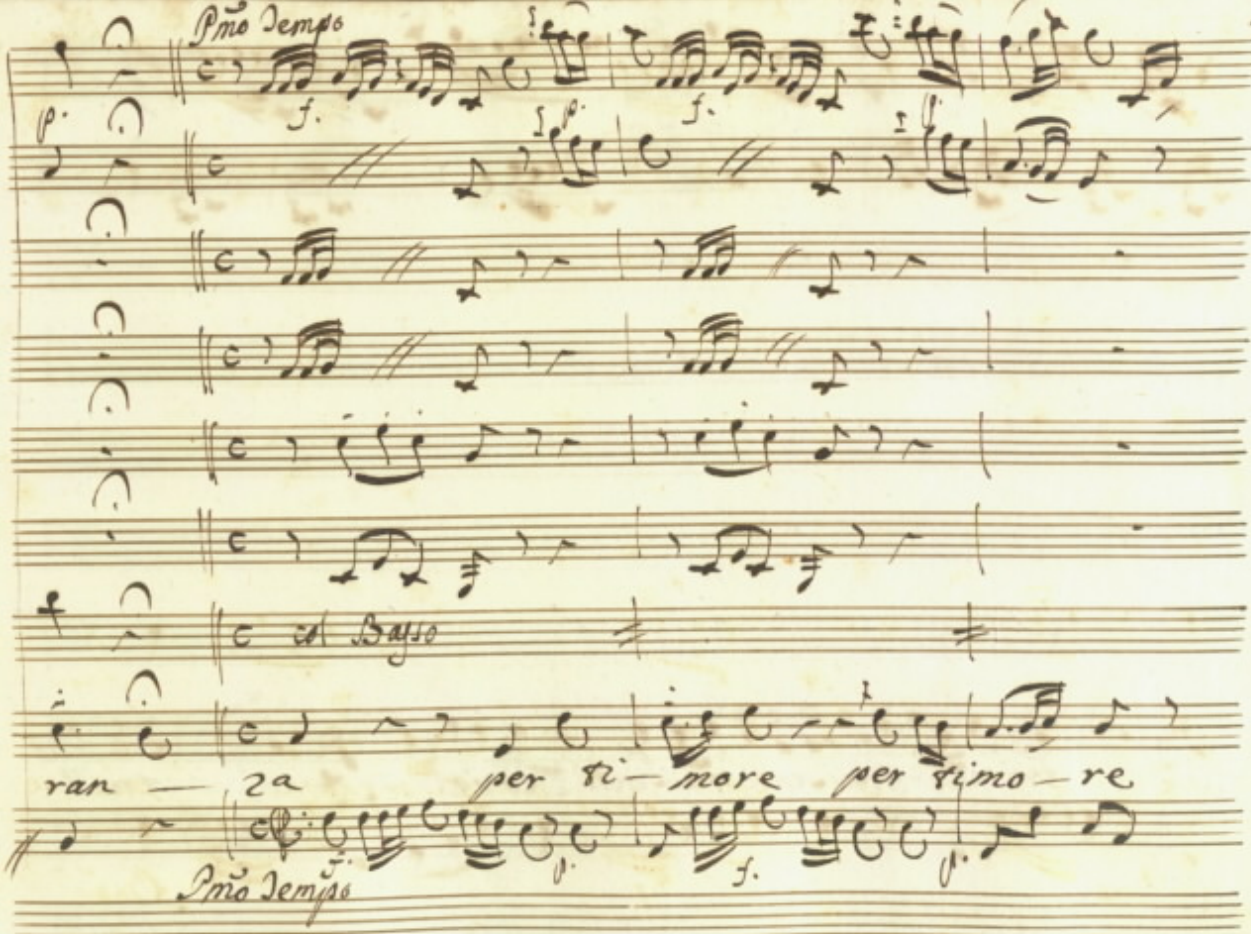
violonc. p. Adagio

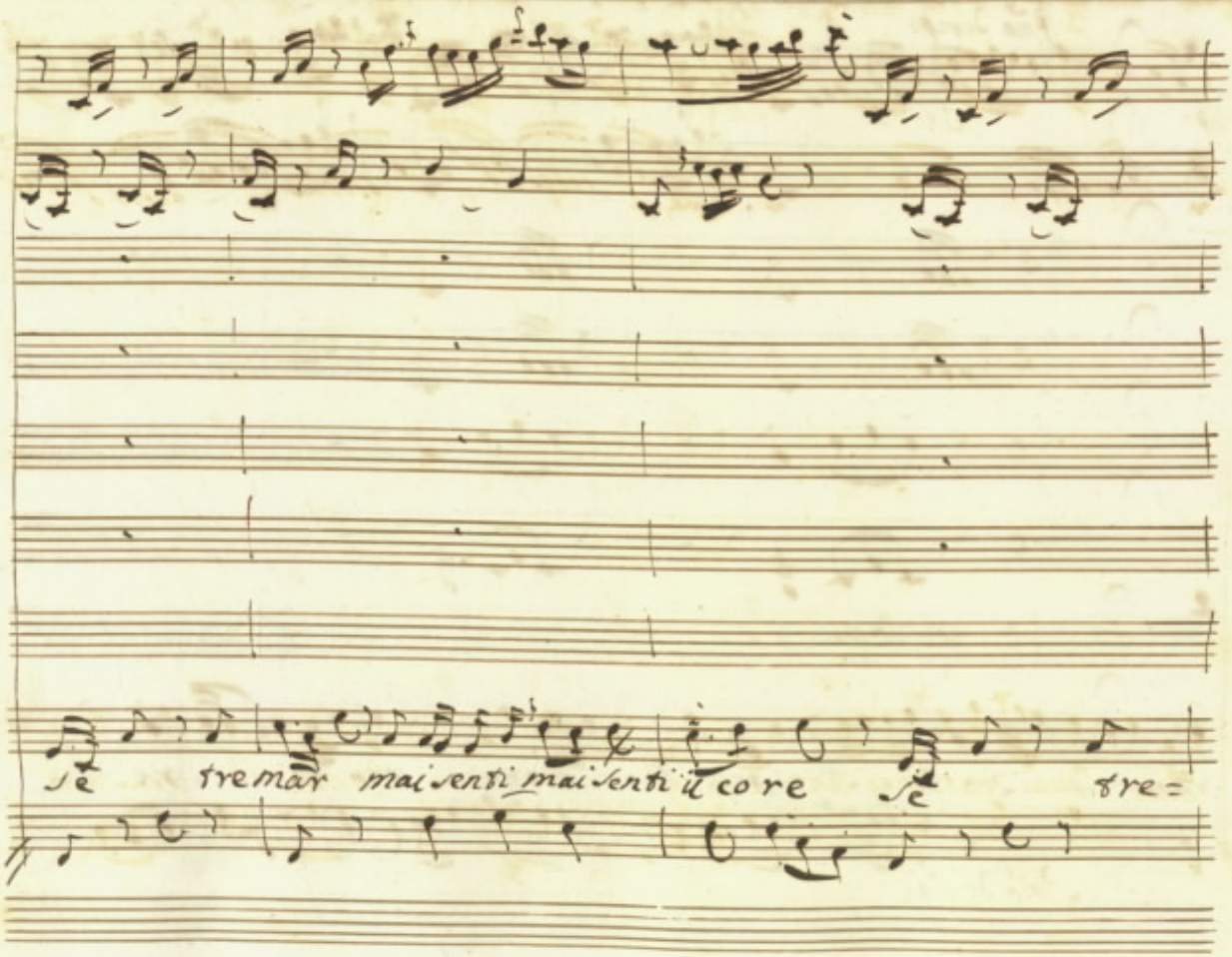
Pmo Tempo

col Basso

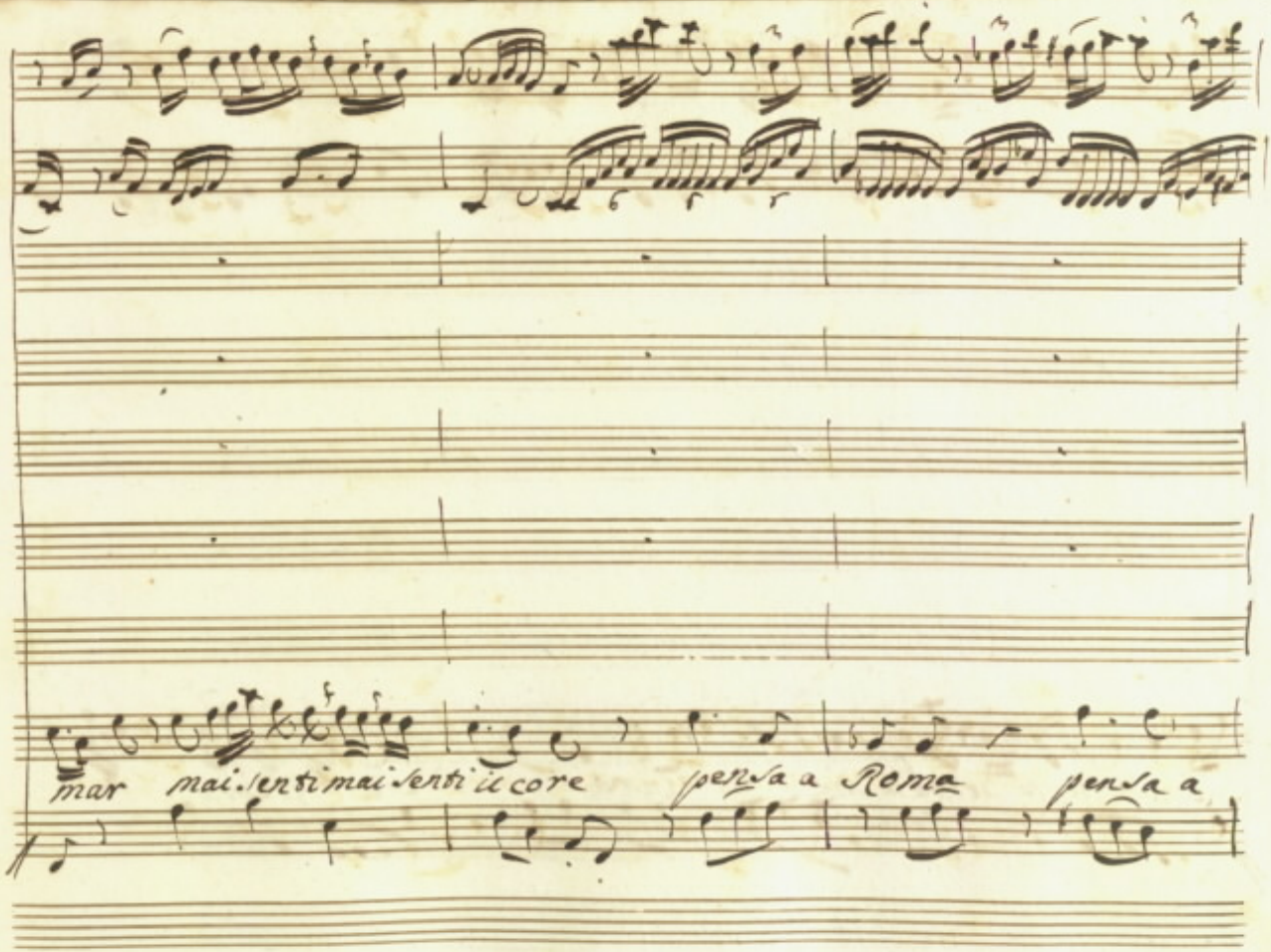
ran — za per ti — more per timo — re

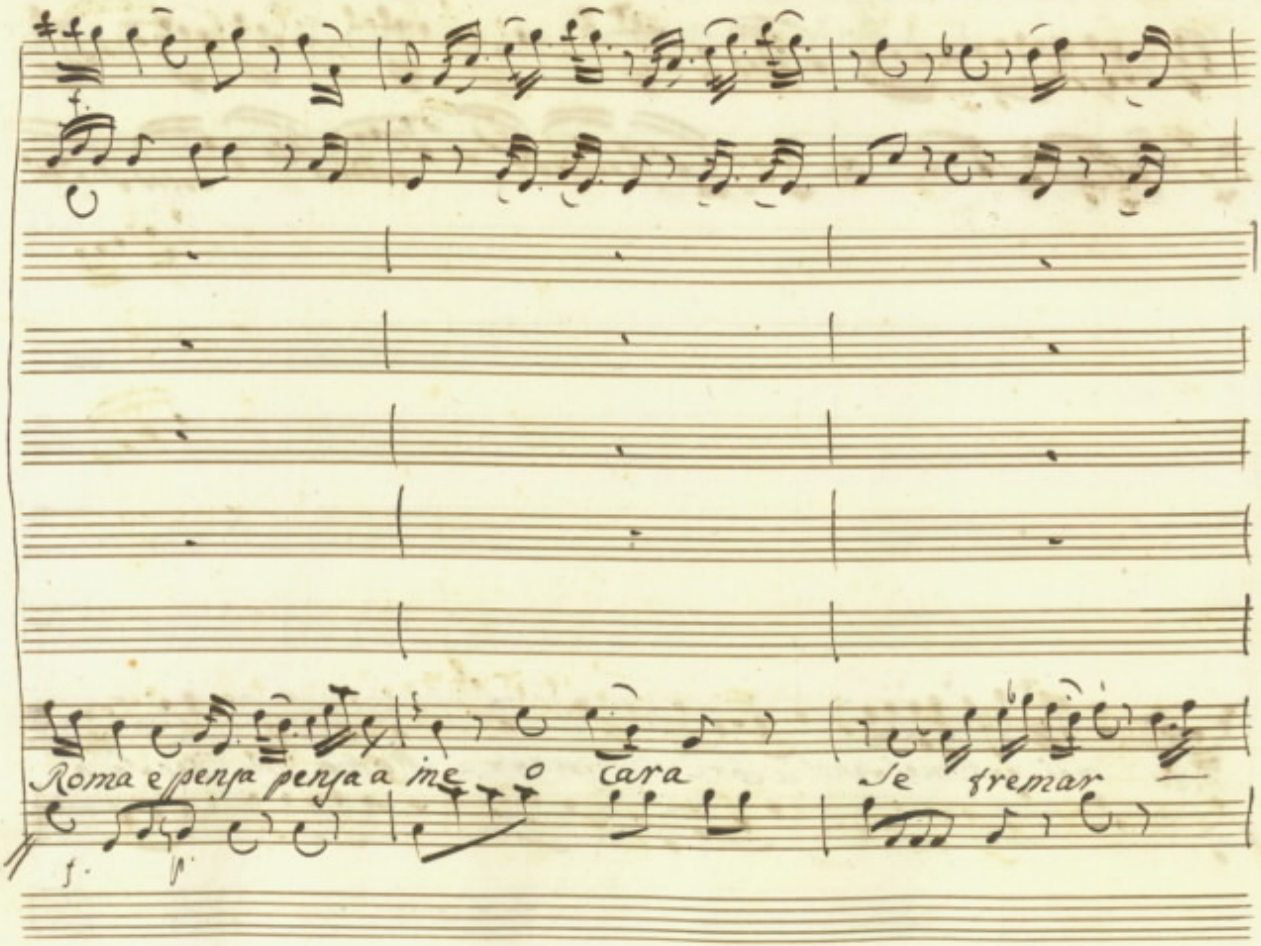
Pmo Tempo

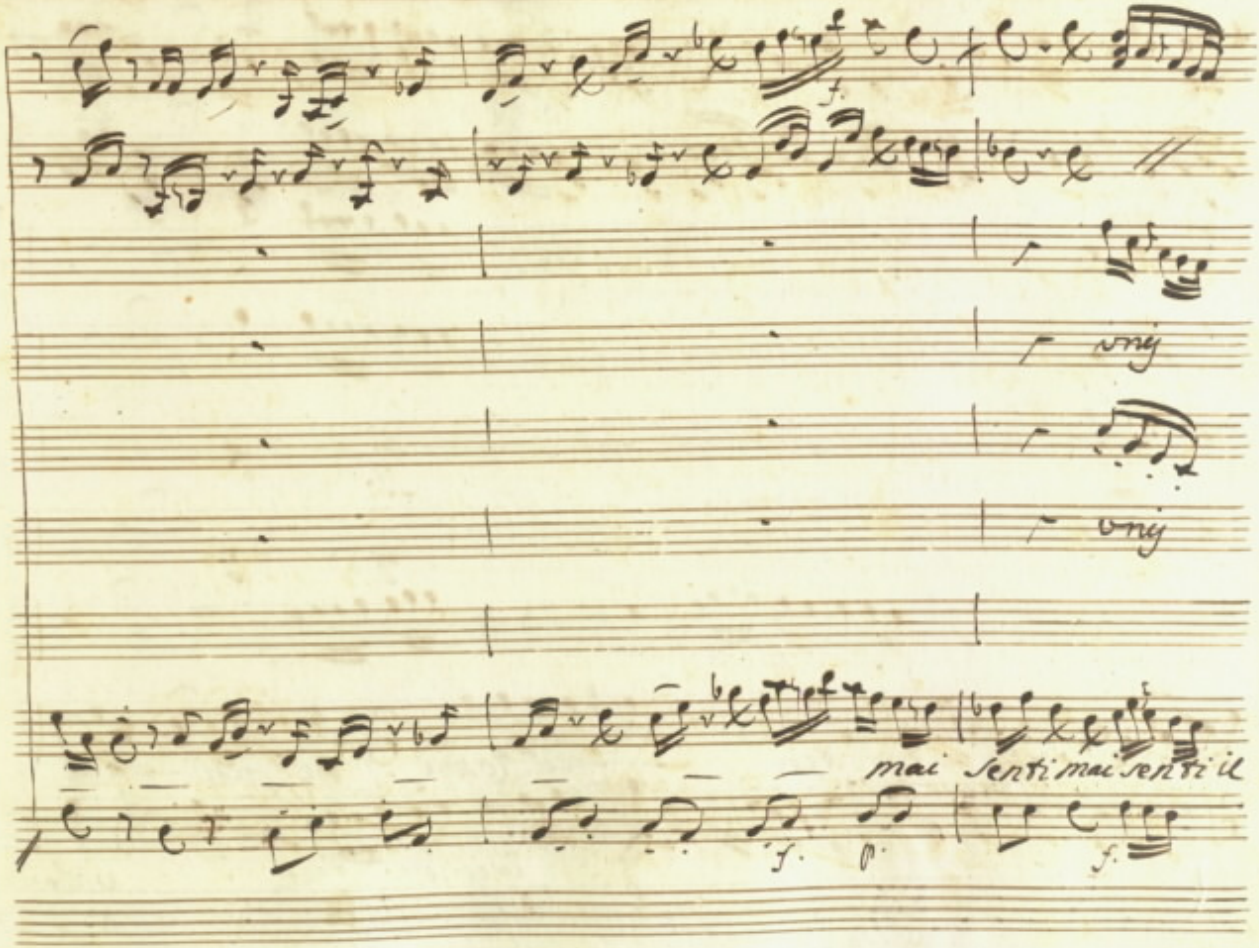


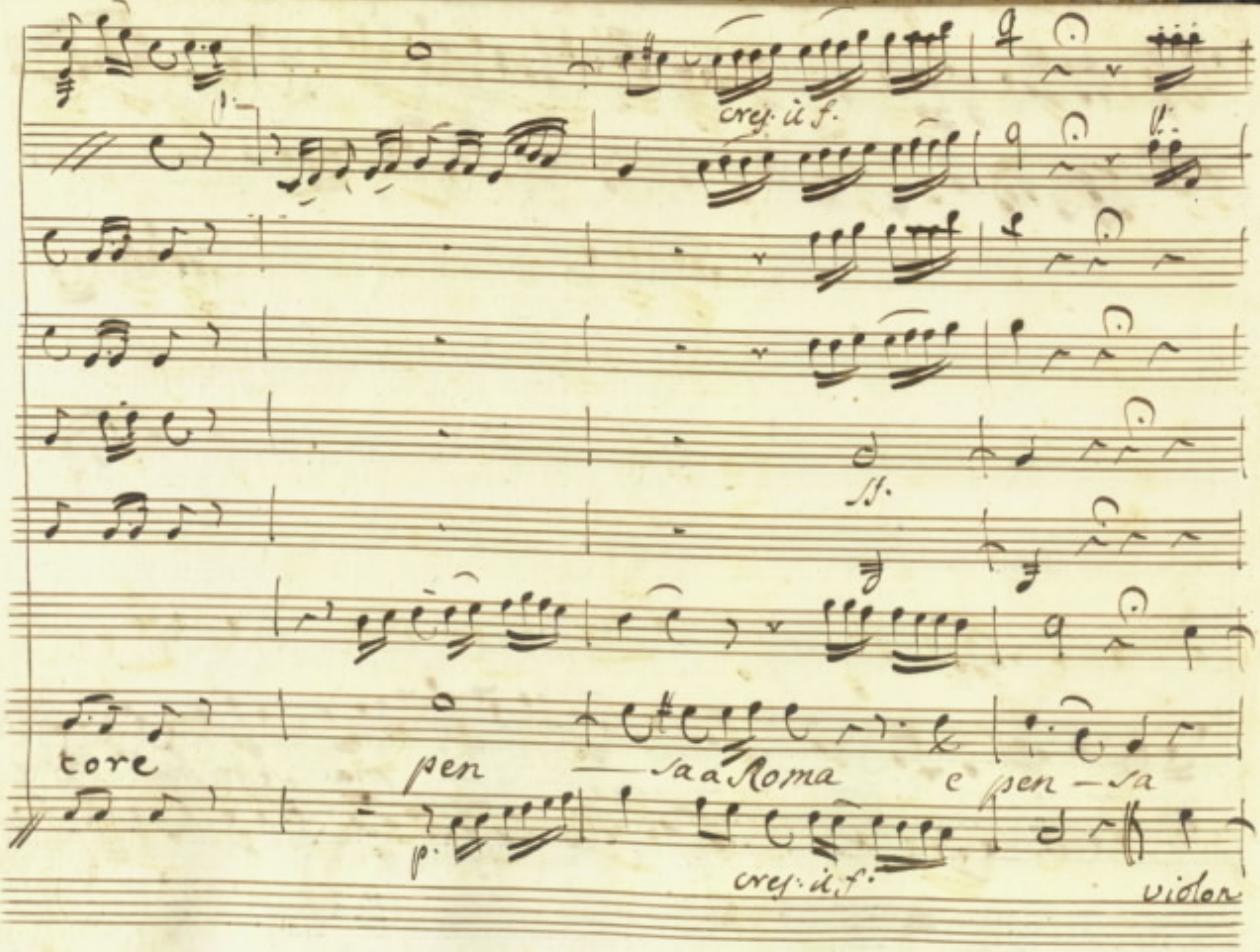

Se tremar mai senti mai senti il core Se tre=

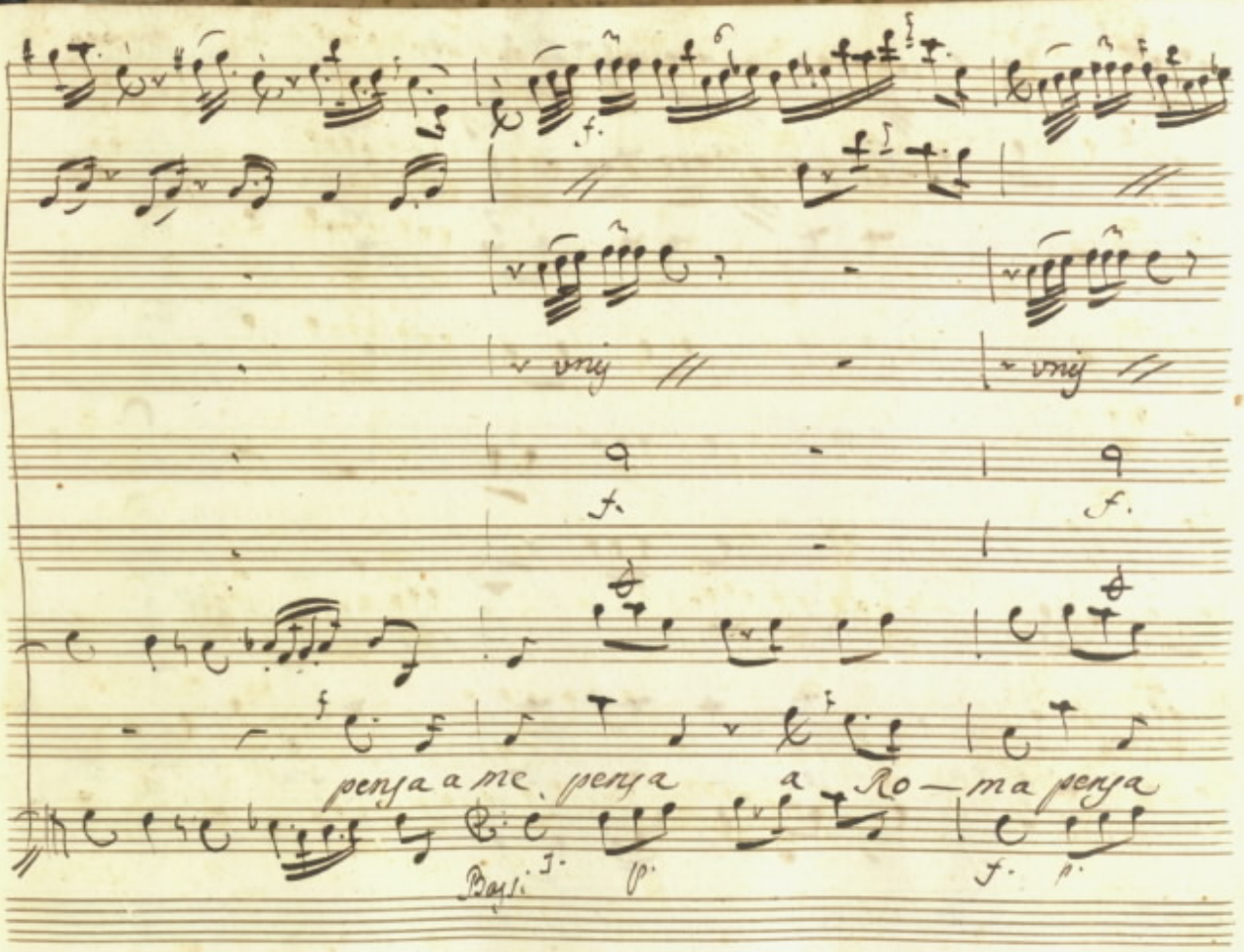
mar mai senti mai senti il core pensa a Roma pensa a

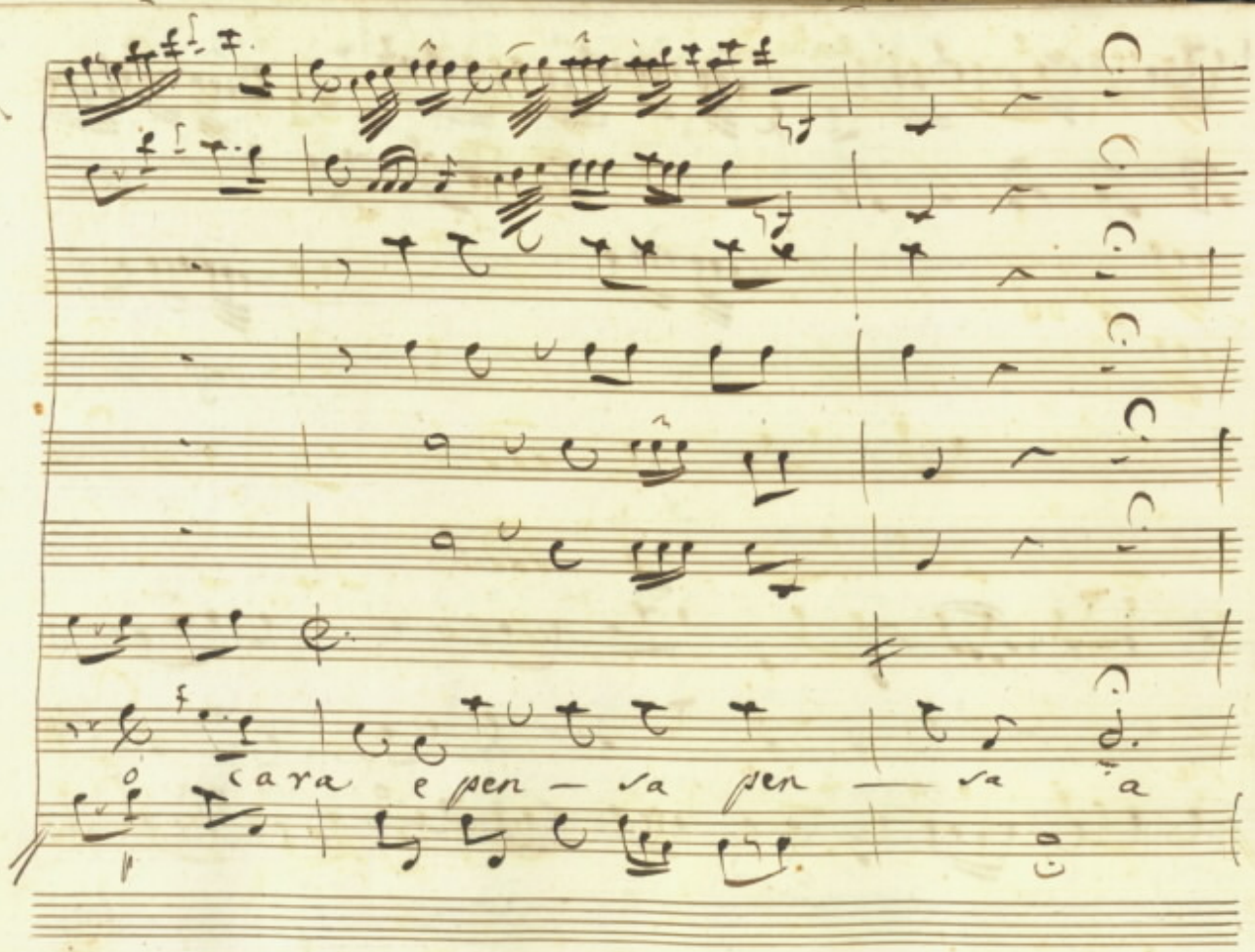


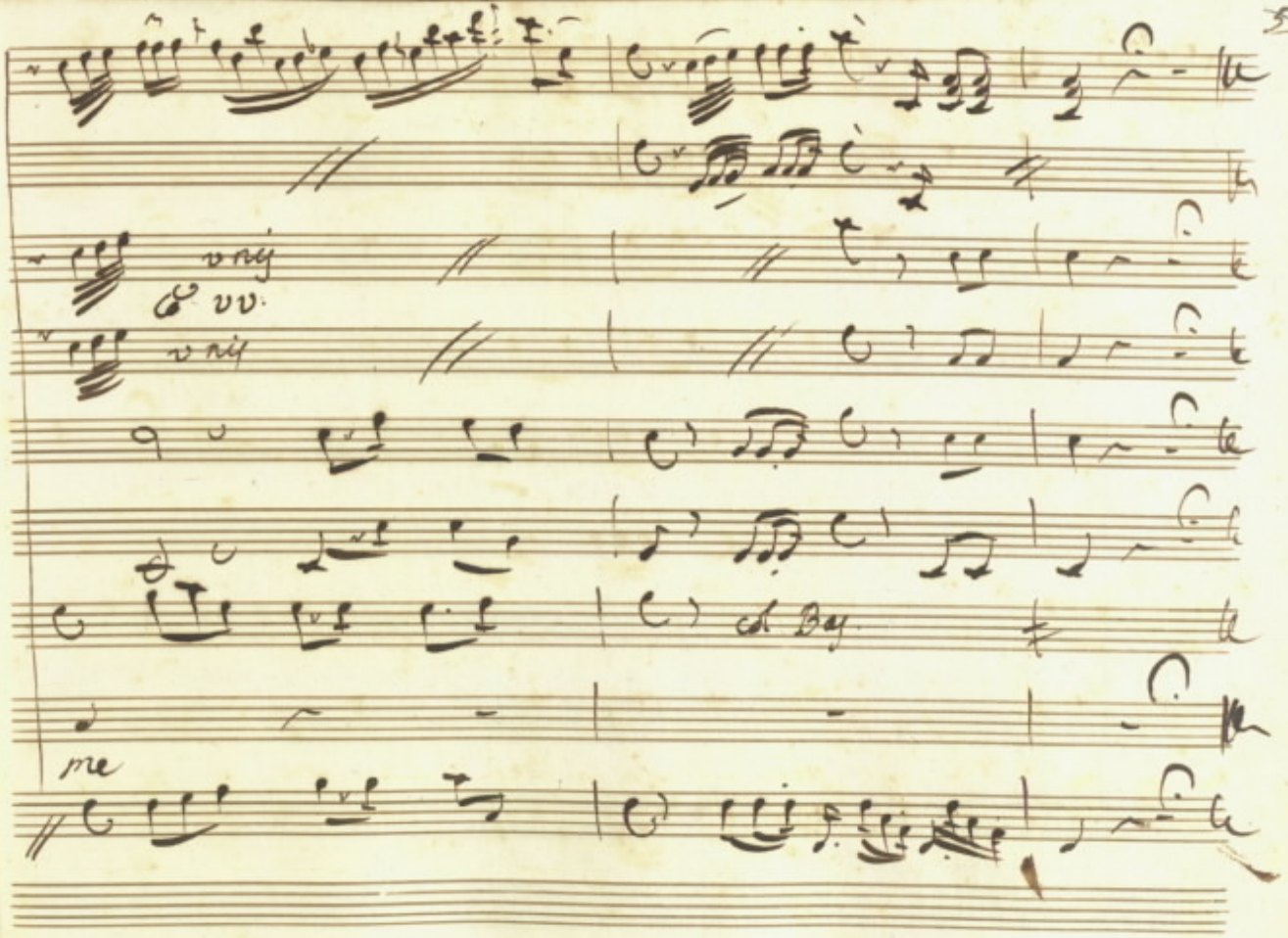

Roma e pena pena a me
cara
se tremar


f.
vnij
vnij
mai senti mai senti il
f.
p.
f.


cresc. il f.
ss.
tore
pen — sa a Roma
e pen — sa
p.
cresc. il f.
violon


vnij
vnij
pensa a me pensa a Ro — ma pensa
Bassi


cara e pen — sa pen — sa a


vny
vv.
vny
me

Scena 6.ª Clelia e Mannio

Clelia

Prence un istante... Io

man:

deggio seguir... Lo sò: ma dimmi sol se resta qualche speranza a'

Clelia

Roma assai potreste ottener da Porsenna e grande, e'

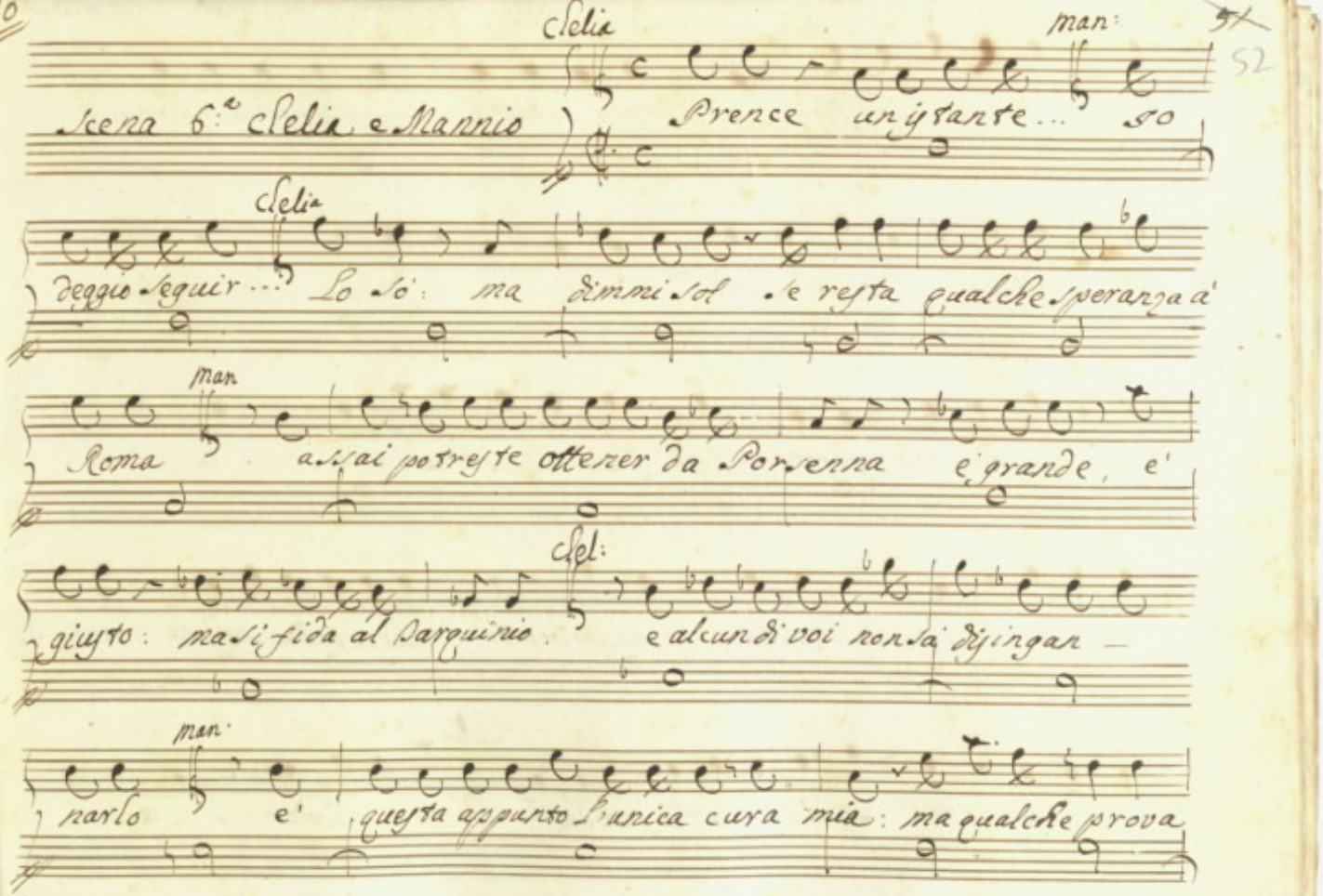
man

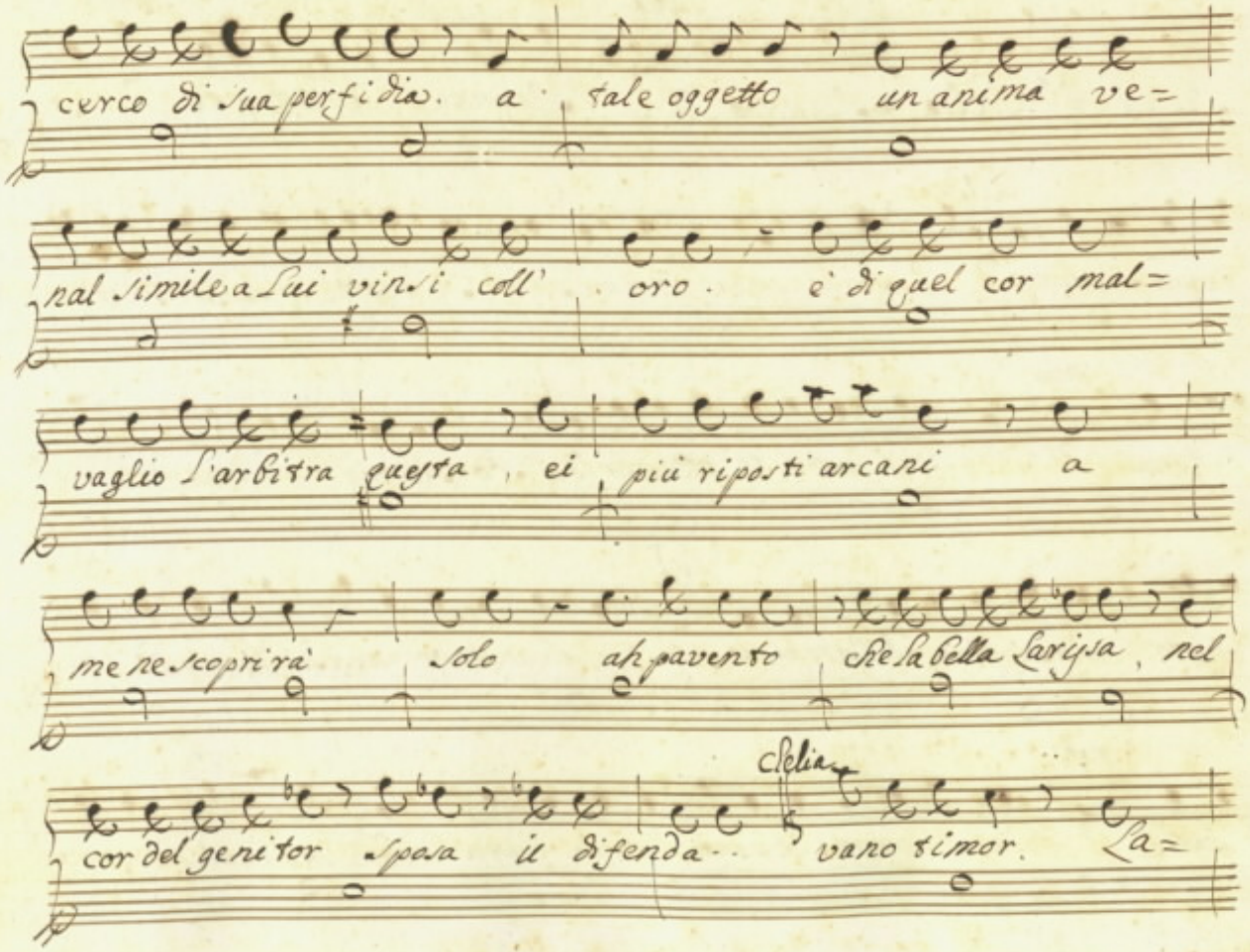
giusto: ma si fida al Tarquinio. e alcun di voi non sà disingan-

Clel:

narlo e' questa appunto l'unica cura mia: ma qualche prova

man:




cerco di sua perfidia. a tale oggetto un anima ve=
nal simile a Lui vinsi coll' oro. e di quel cor mal=
vaglio l'arbitra questa, ei più riposti arcani a
me ne scoprirà. Solo ah pavento che la bella Larissa, nel
cor del genitor spera il difenda. vano timor. La=

man: Clelia

risa l'abborre, lo detesta e' vero! e' vero

Man:

va' siegui Grazio. Ah dunque un fido amante di risaldar quel freddo cor potrebbo

Clelia

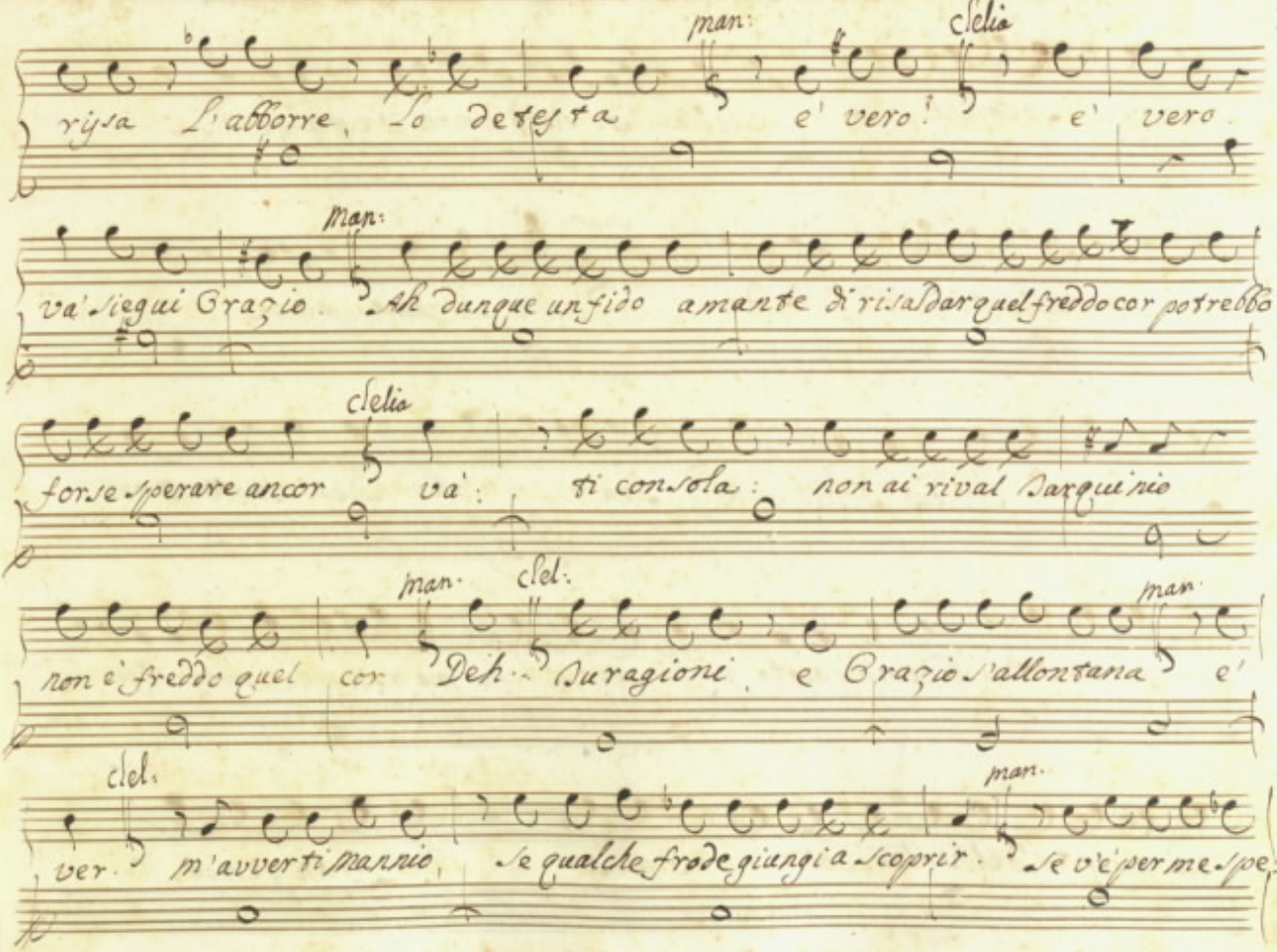
forse sperare ancor va': ti consola: non ai rival Tarquinio

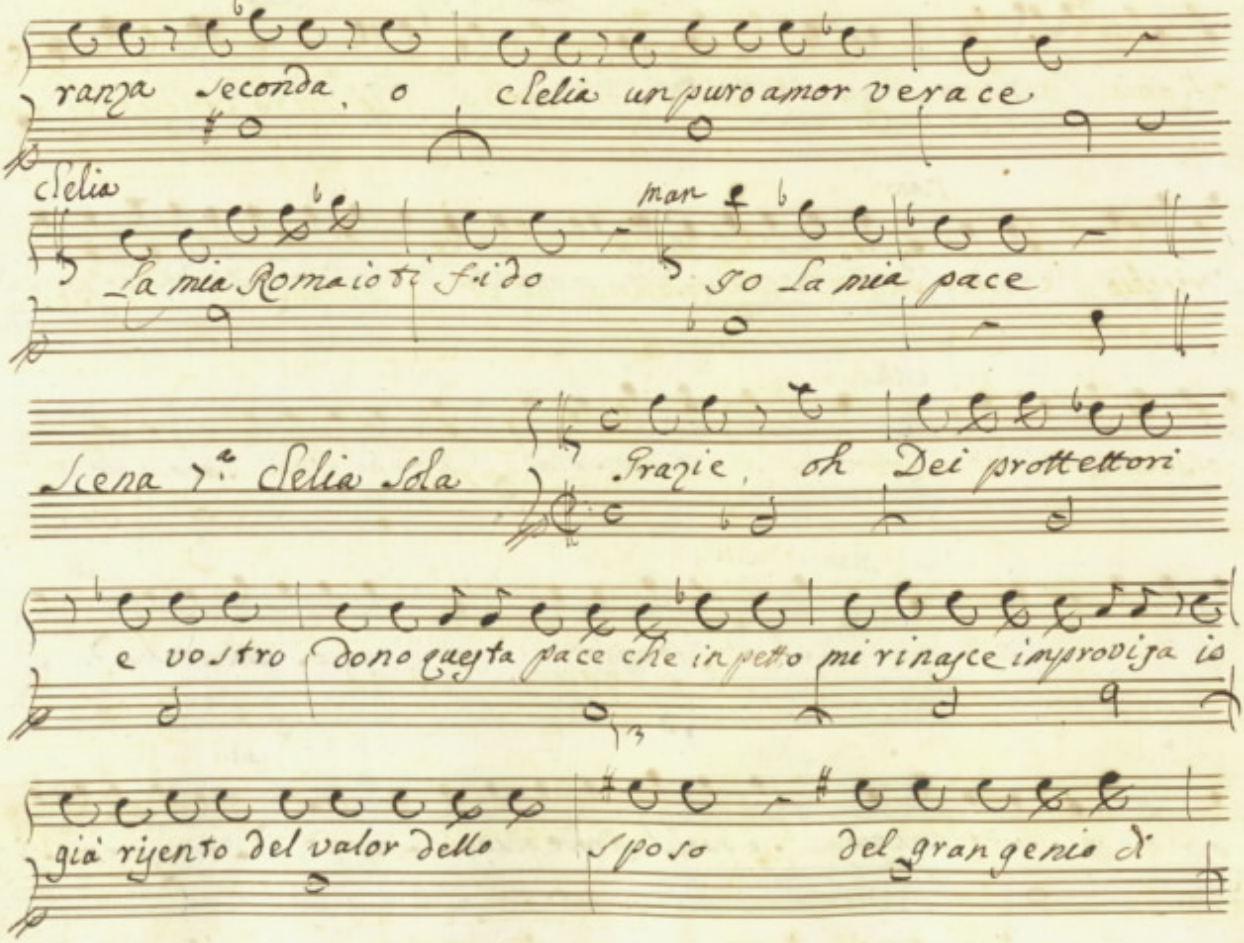
man. Clel.

non e' freddo quel cor Deh.. Tu ragioni, e Grazio s'allontana e'

Clel. man.

ver. m'avverti Mannio, se qualche frode giungi a scoprir. se v'e' per me spe=





ranza seconda, o Clelia un puro amor verace

Clelia

La mia Roma io ti fido

man

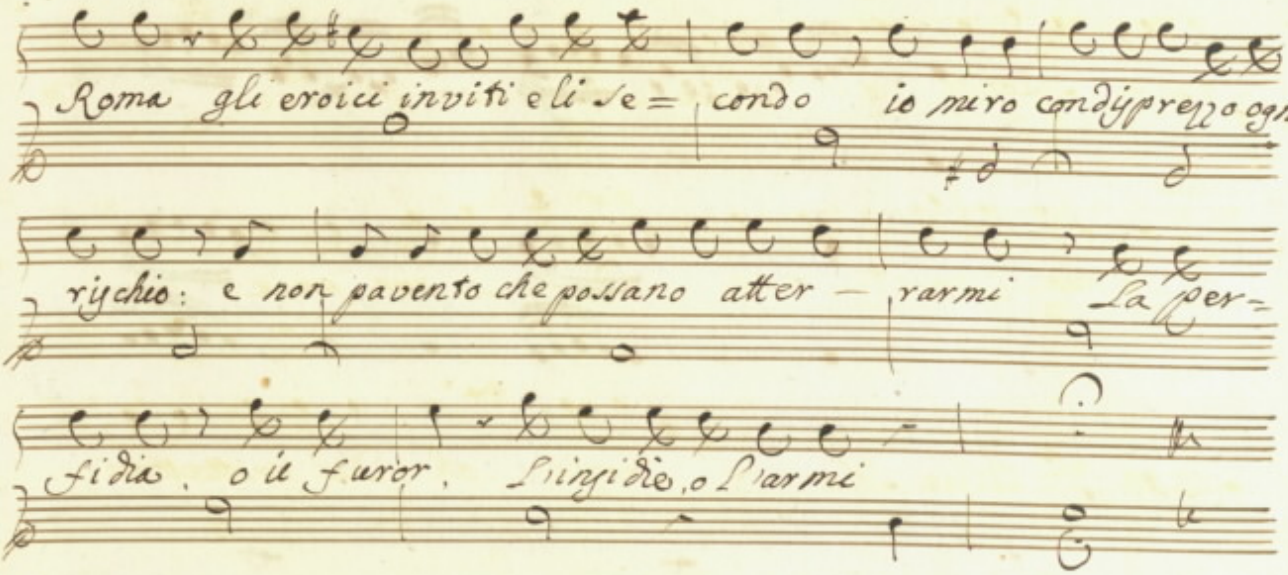
Io La mia pace

Scena 7.a Clelia Sola

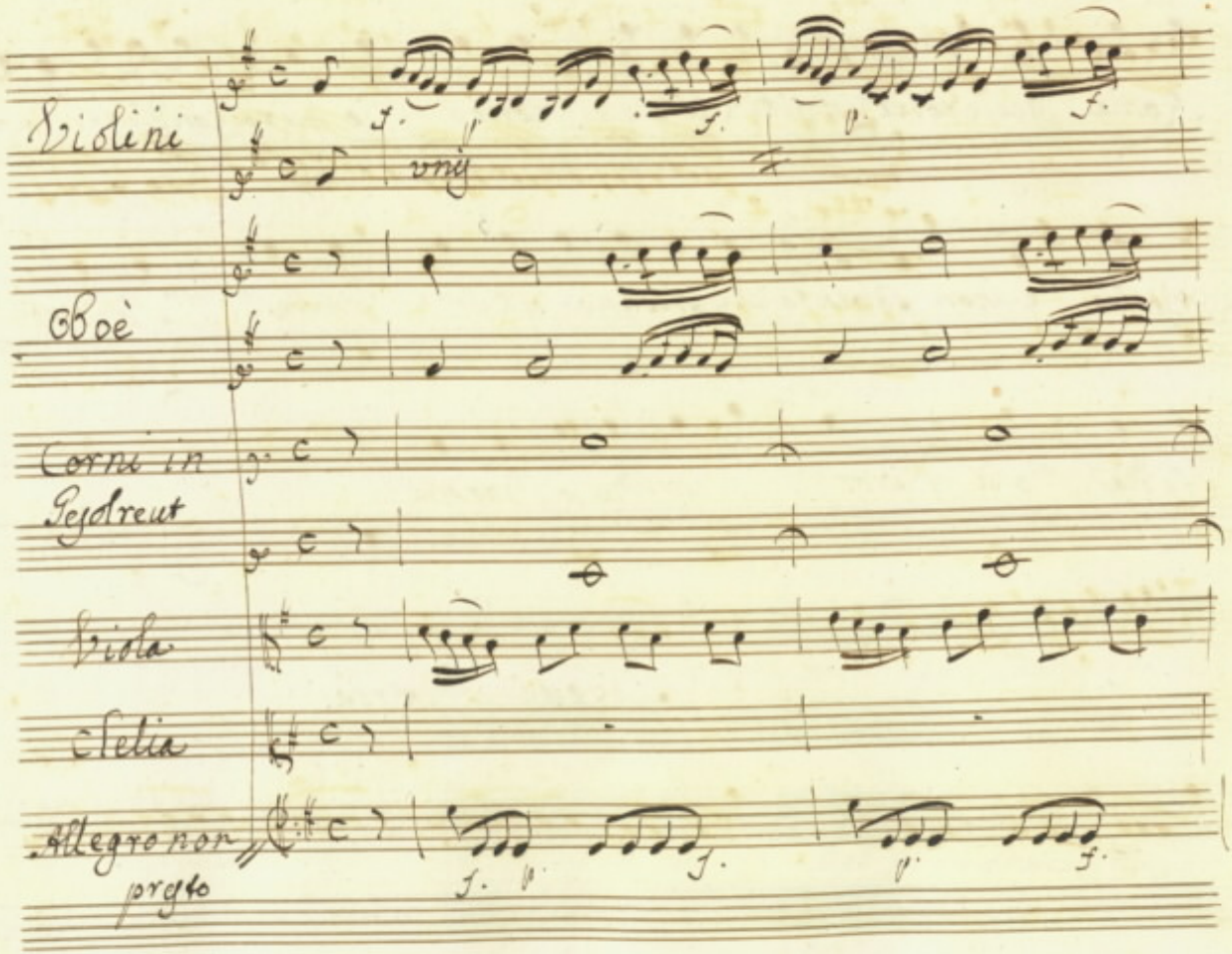
Grazie, oh Dei prottettori

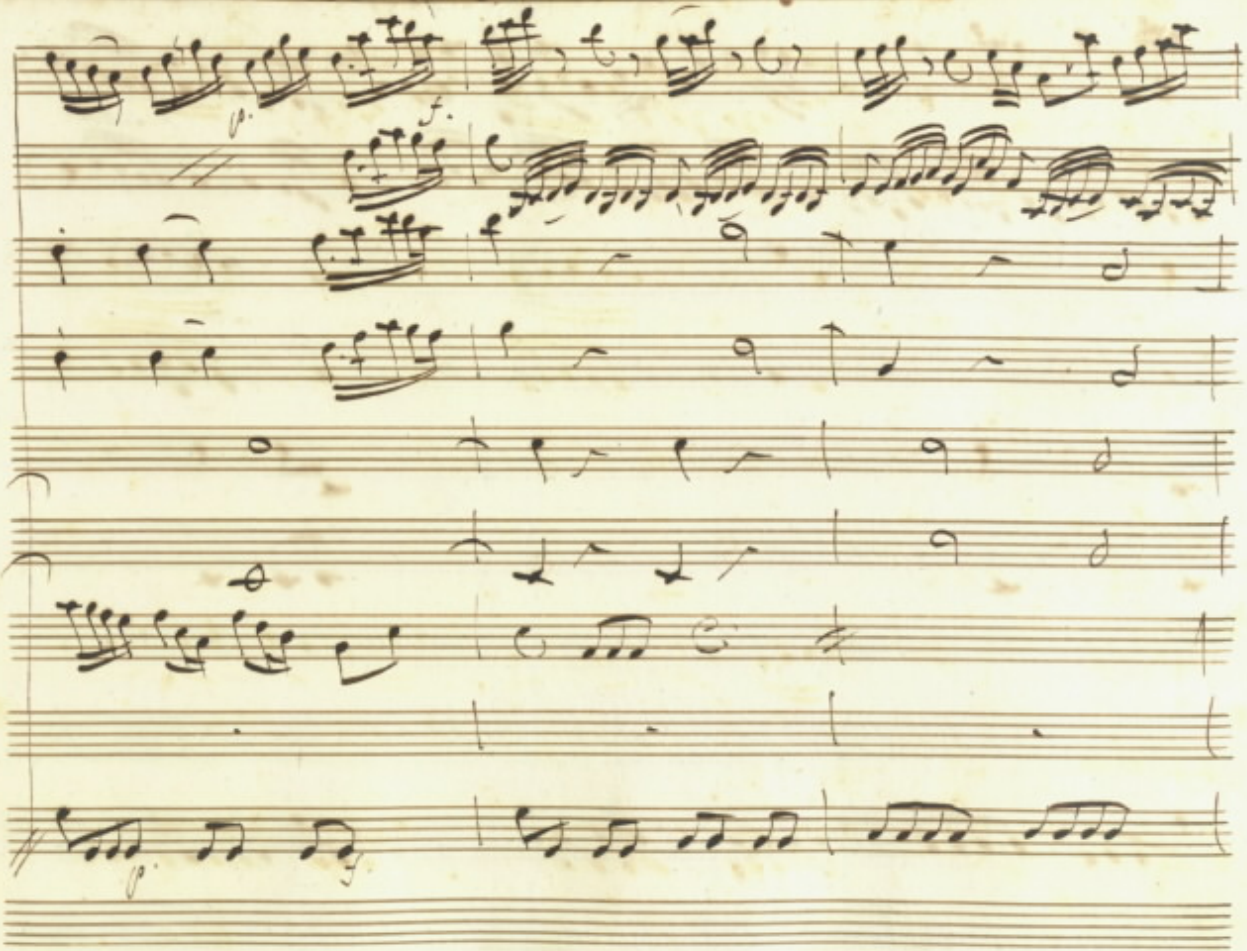
e vostro dono questa pace che in petto mi rinasce improvisa io

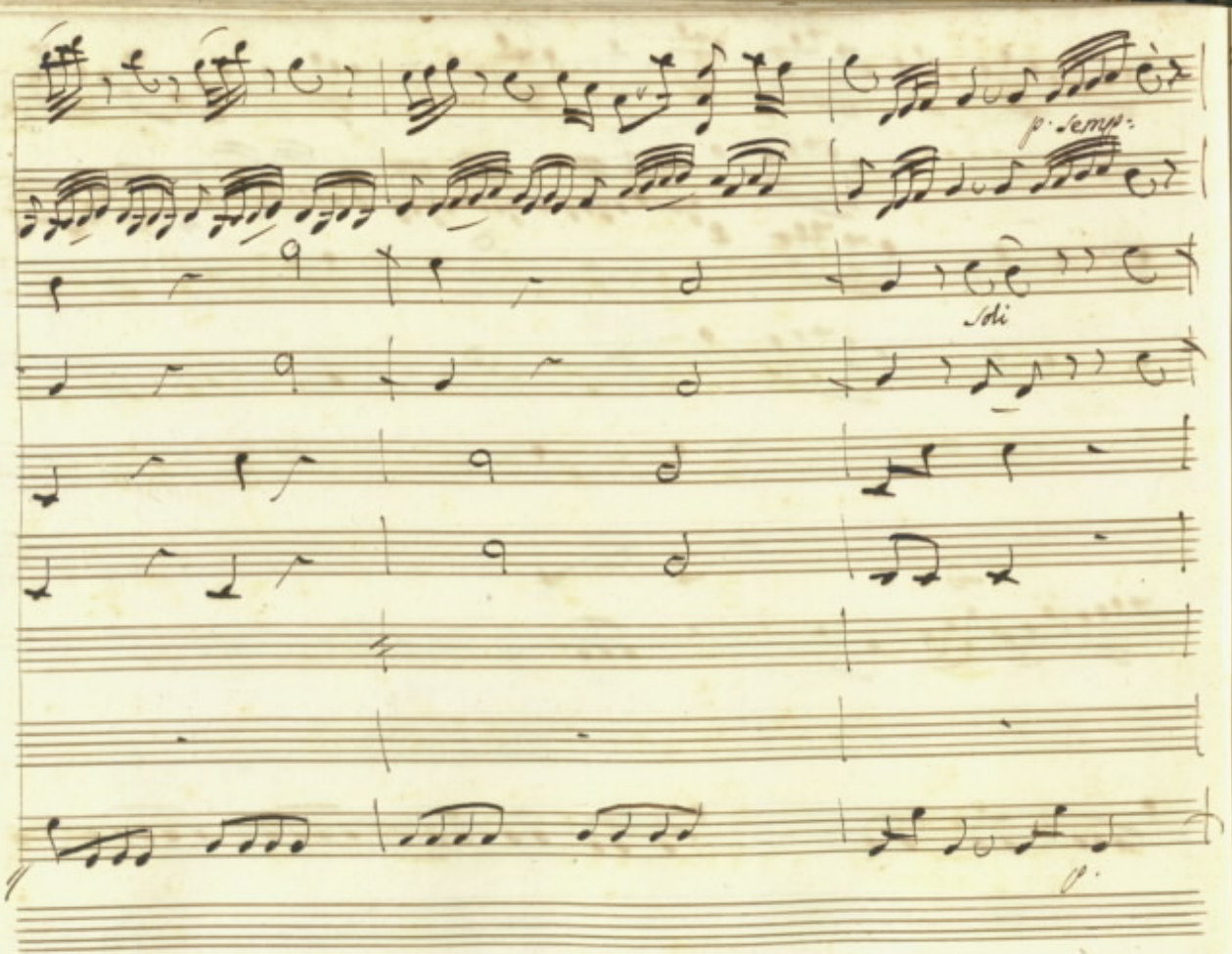
già risento del valor dello sposo del gran genio di

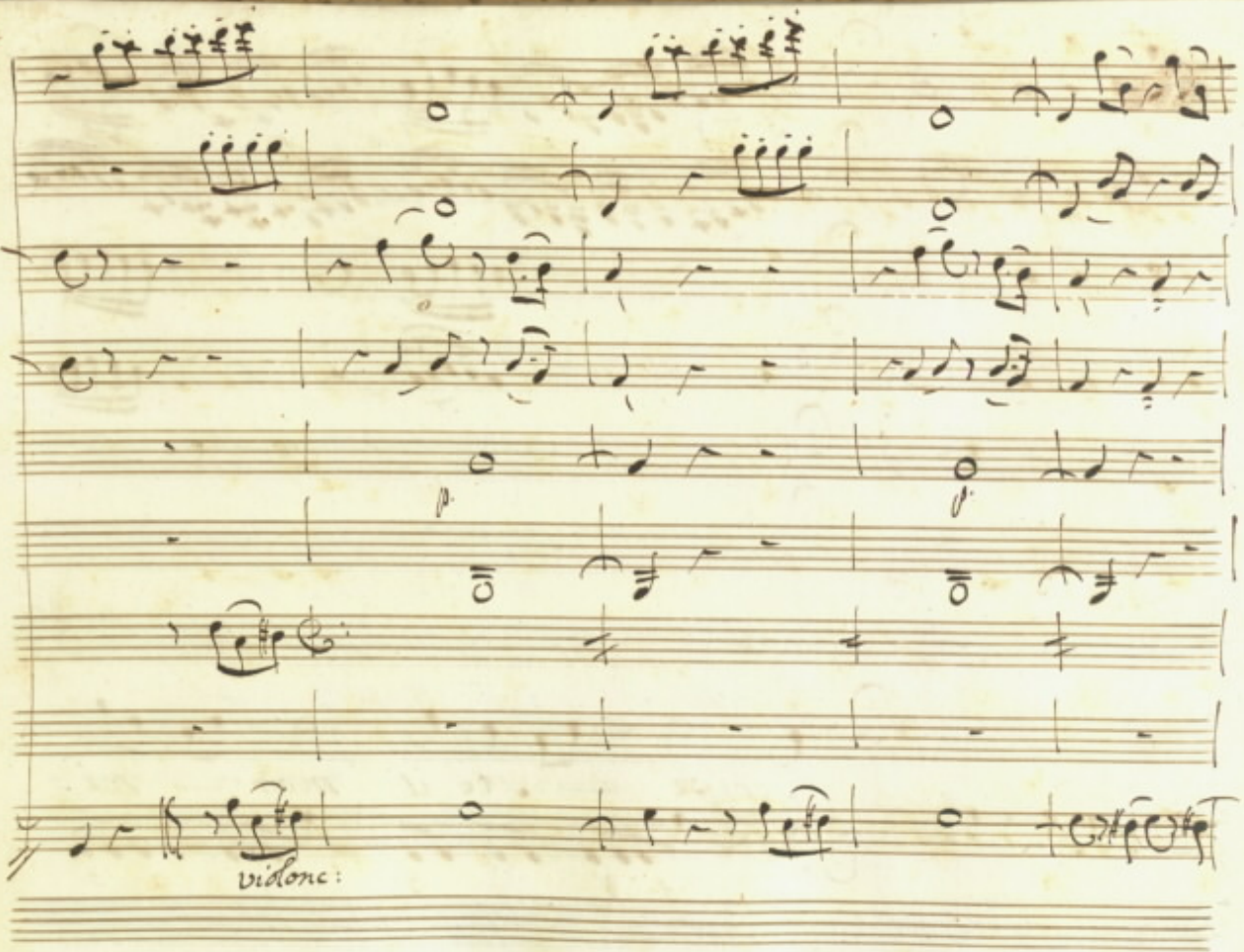

Roma gli eroici inviti e li se= condo io miro con dispregio ogni
rischio: e non pavento che possano atter — rarmi La per=
fidia, o il furor, L'inganno, o l'armi

Segue l'Aria

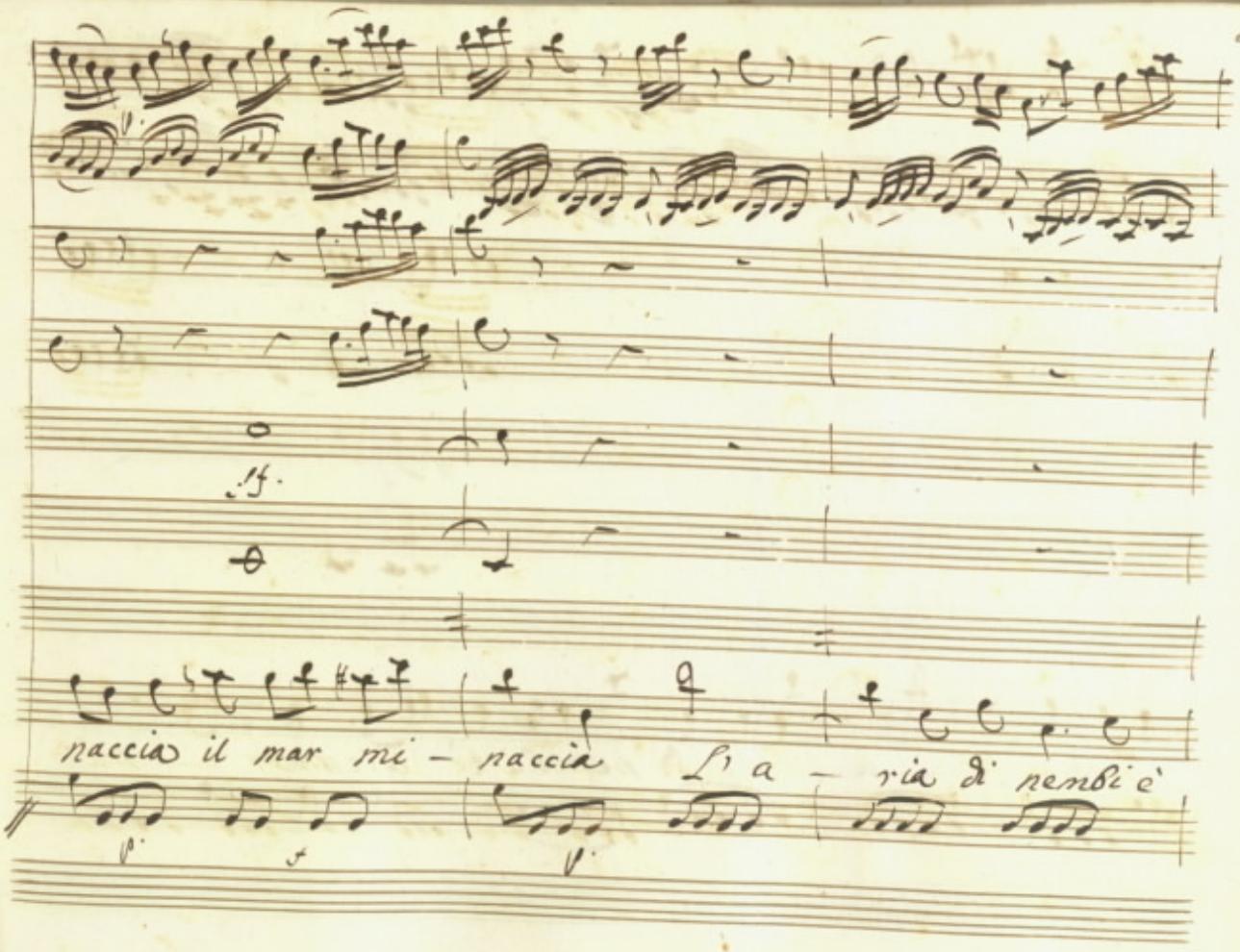

Violini
vnis
Oboè
Corni in Gesolreut
Viola
Celia
Allegro non presto

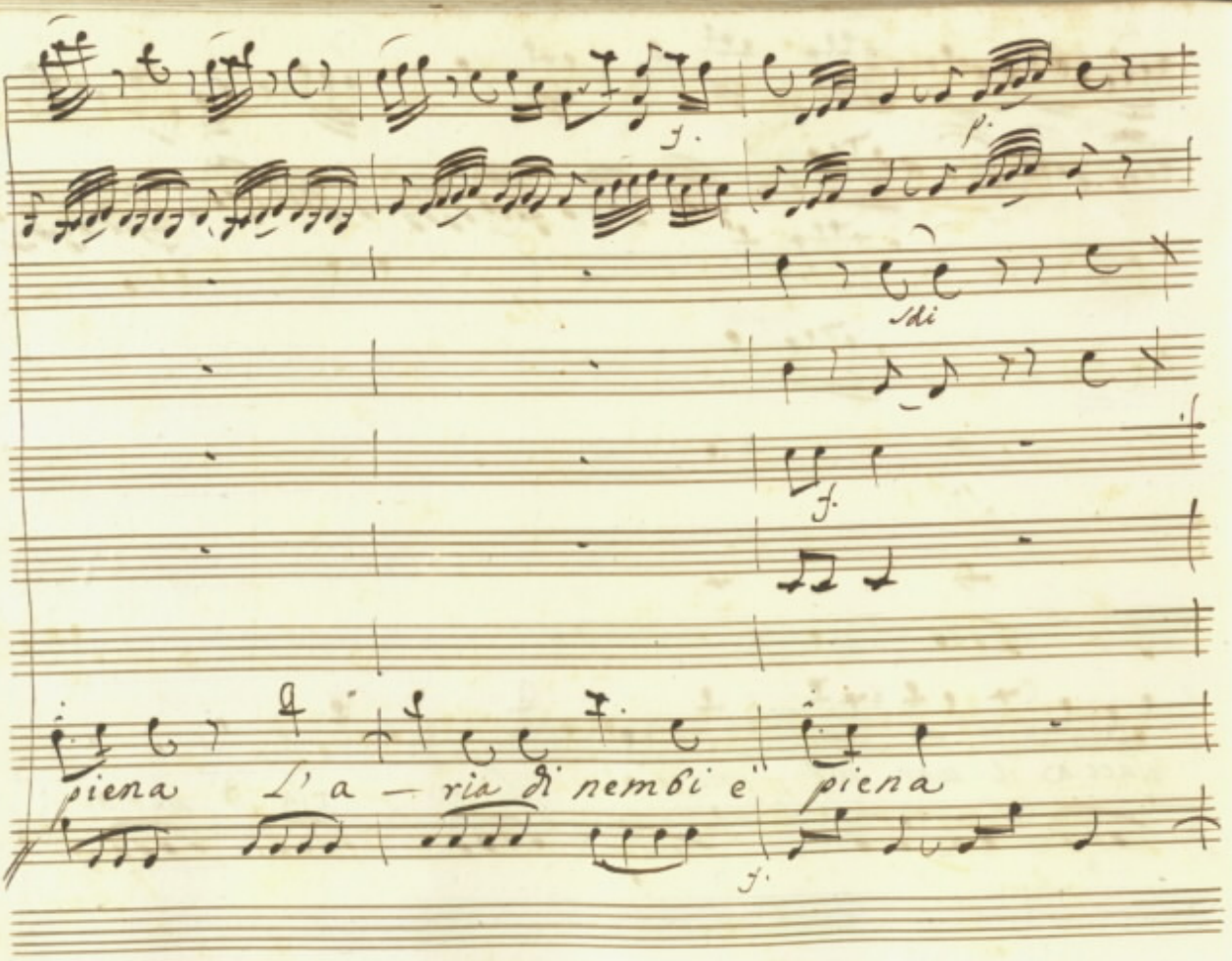

p.
f.
p.
f.

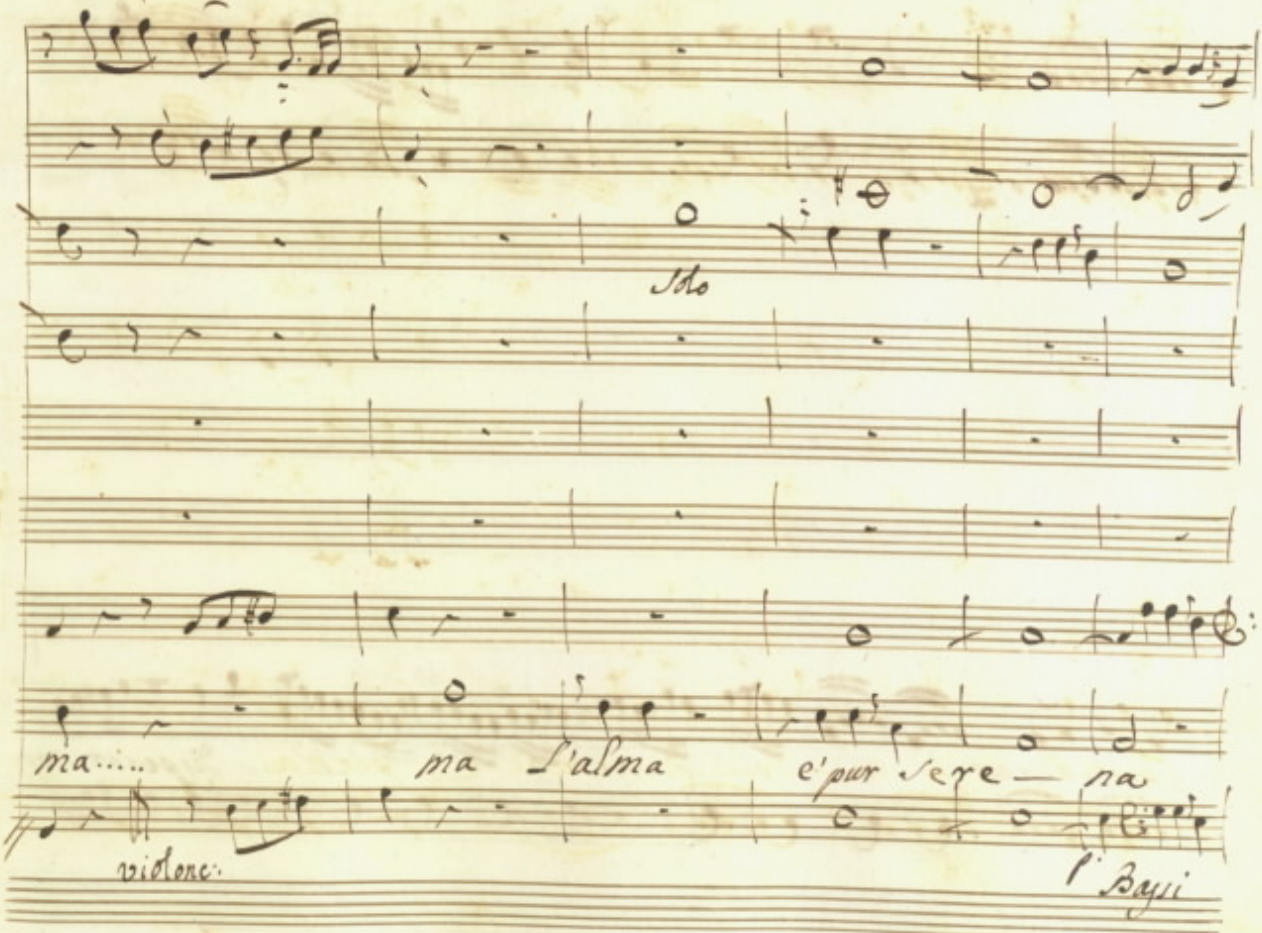

p. sempr.
Soli
p.

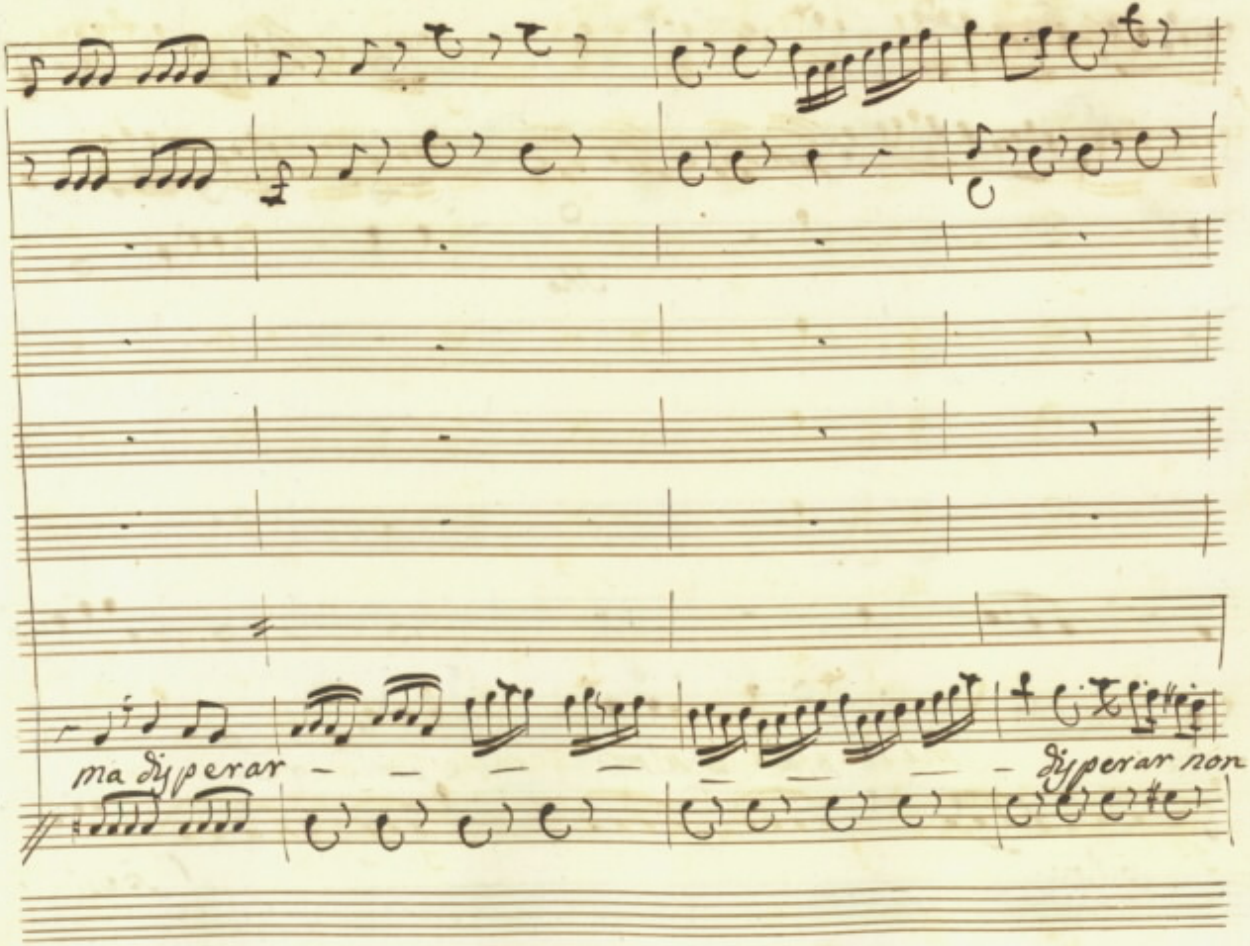

p
p
violonc:

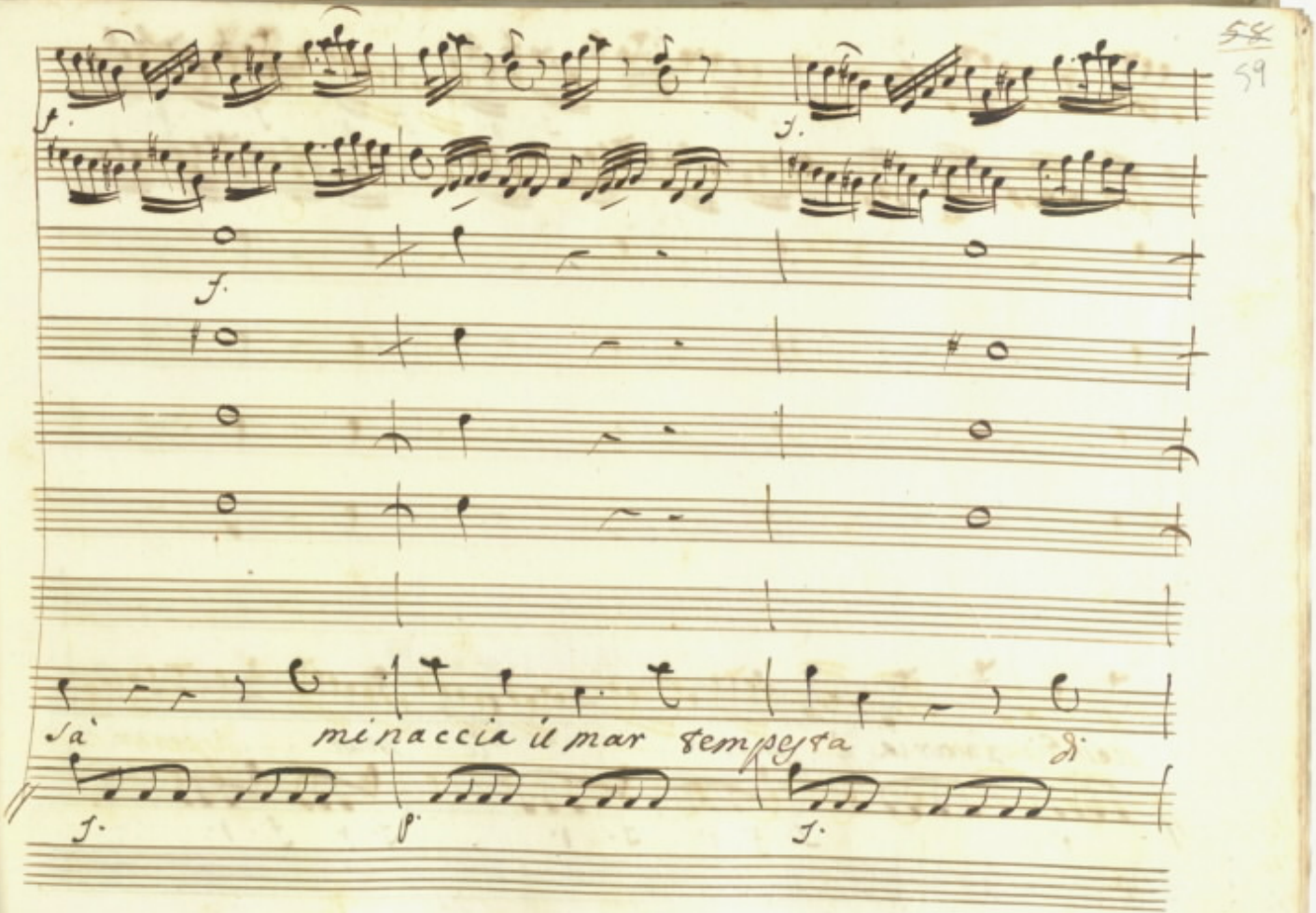
sempre — ste il mar — mi =

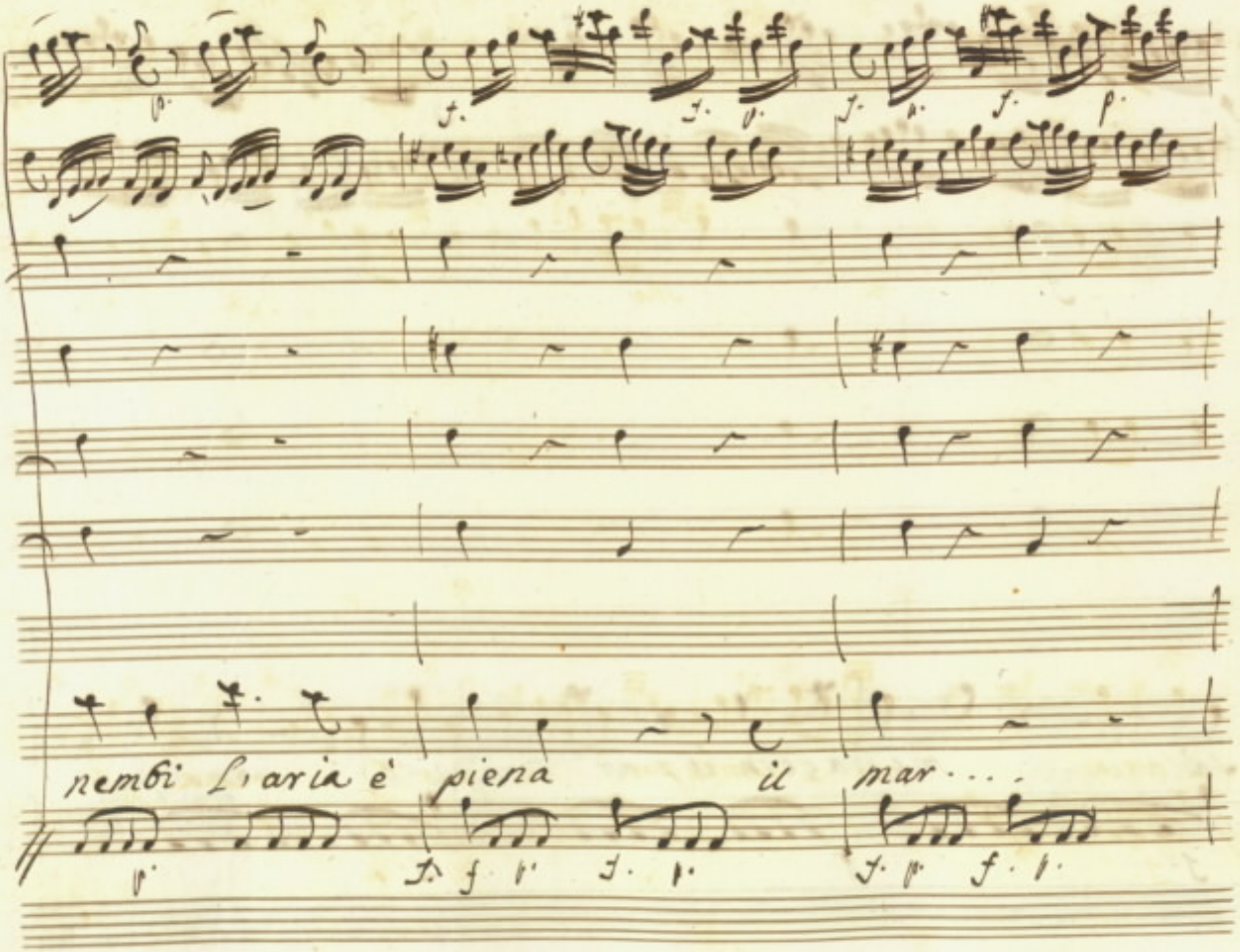

naccia il mar mi – naccia L'a – ria di nembi è

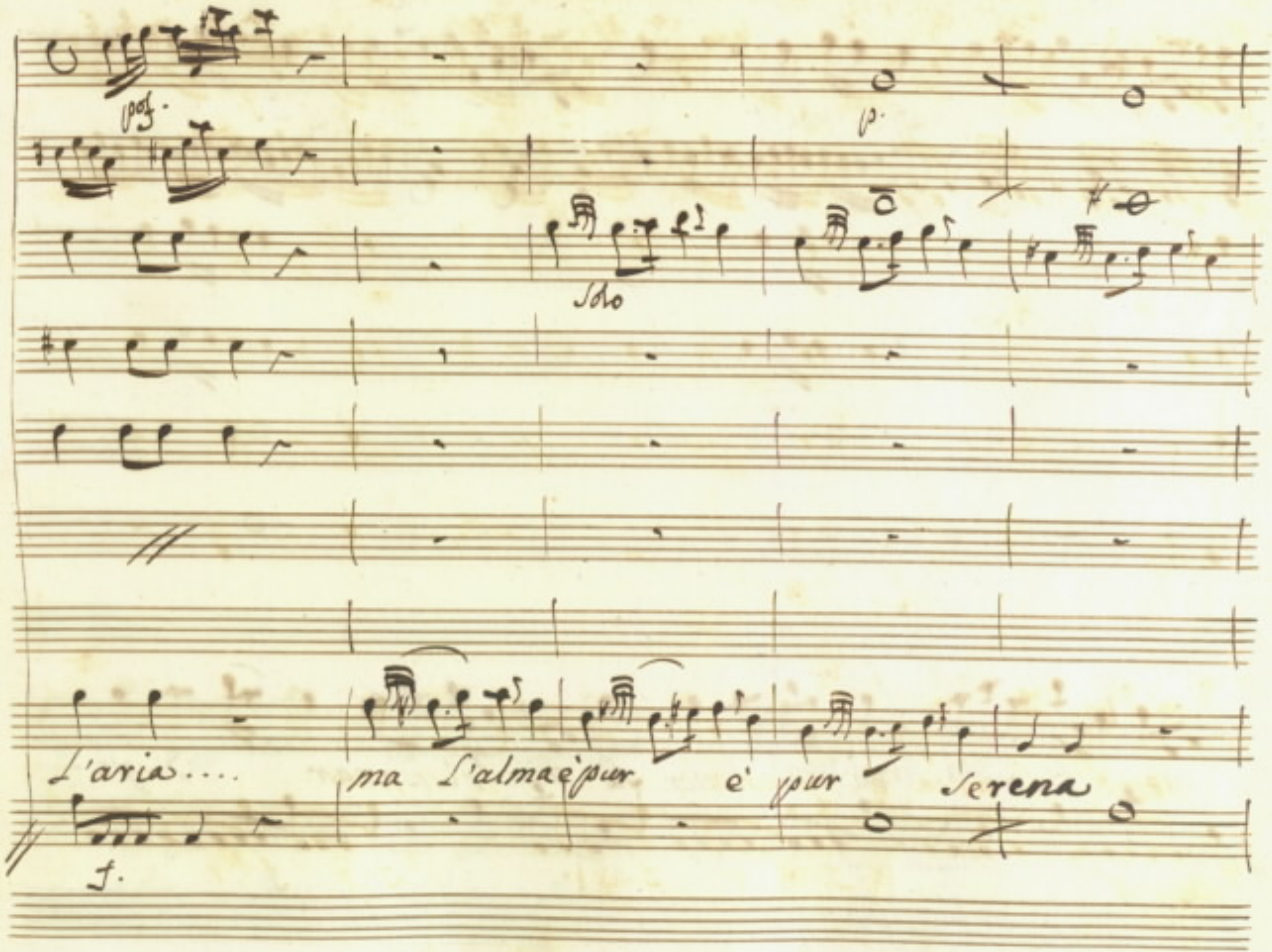

f.
p.
Idi
f.
piena L' a — ria di nembi e' piena
f.

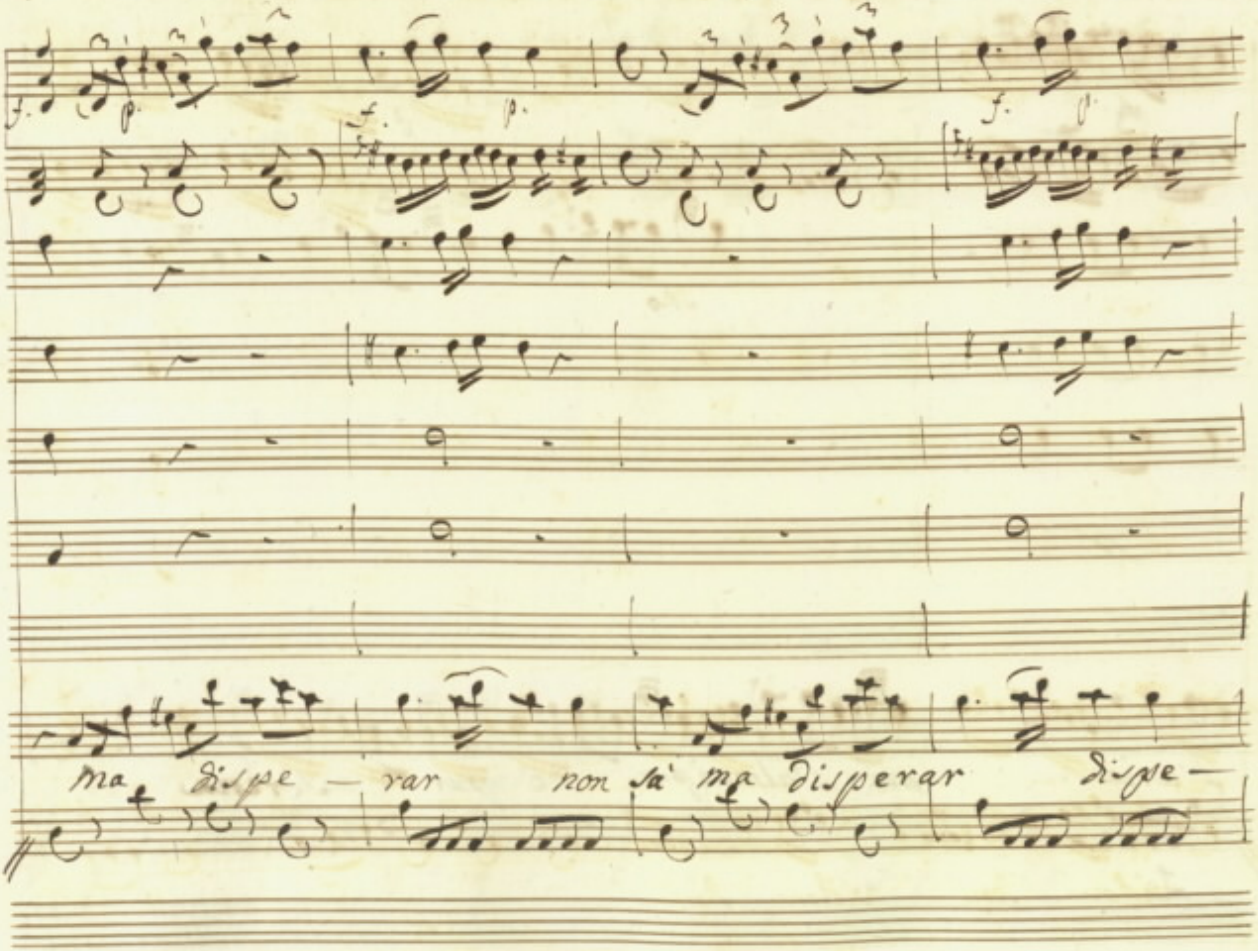

Solo
ma.....
violenc:
ma l'alma
e pur sere — na
I Bassi

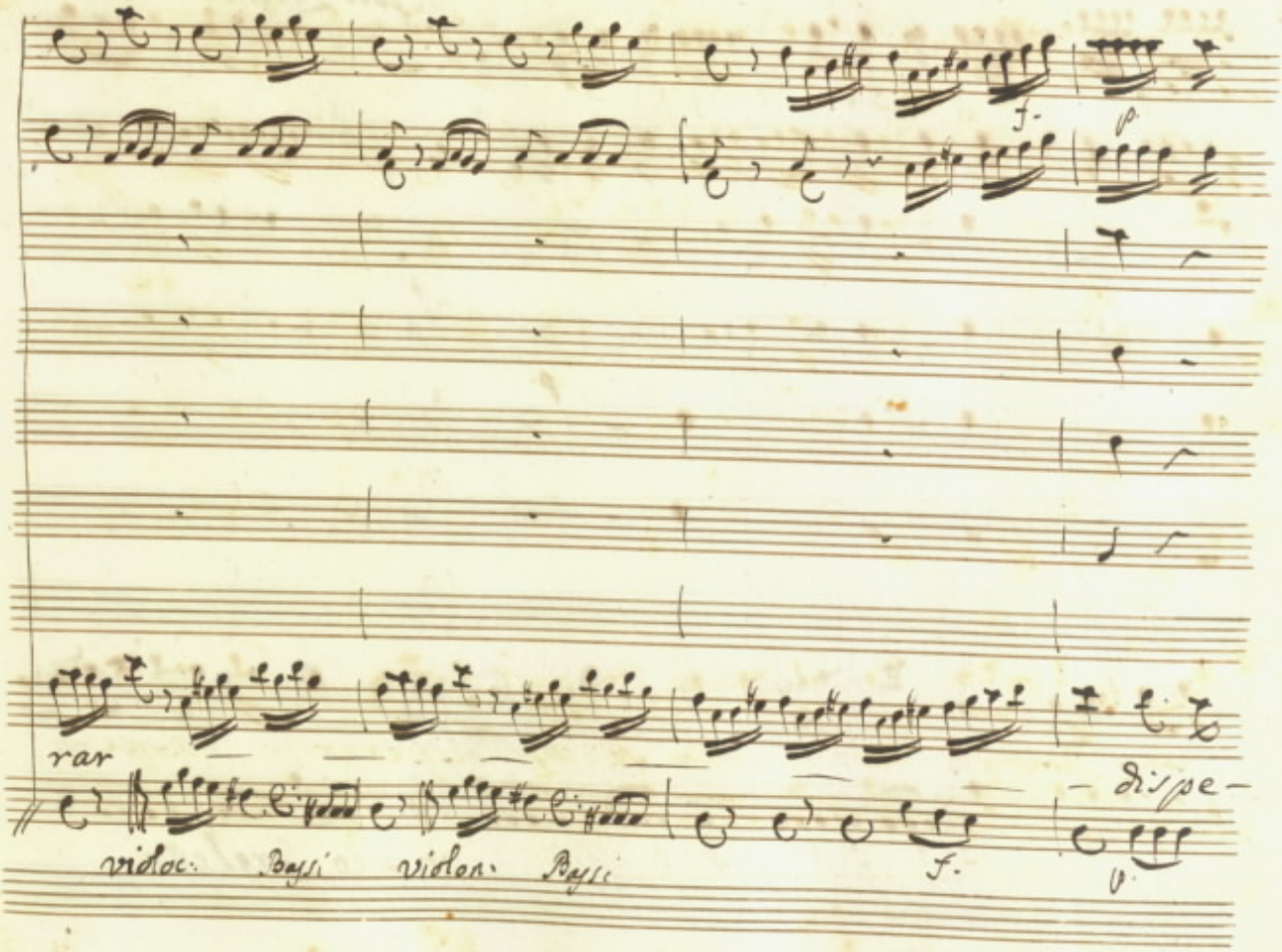

ma Dyperar
Dyperar non

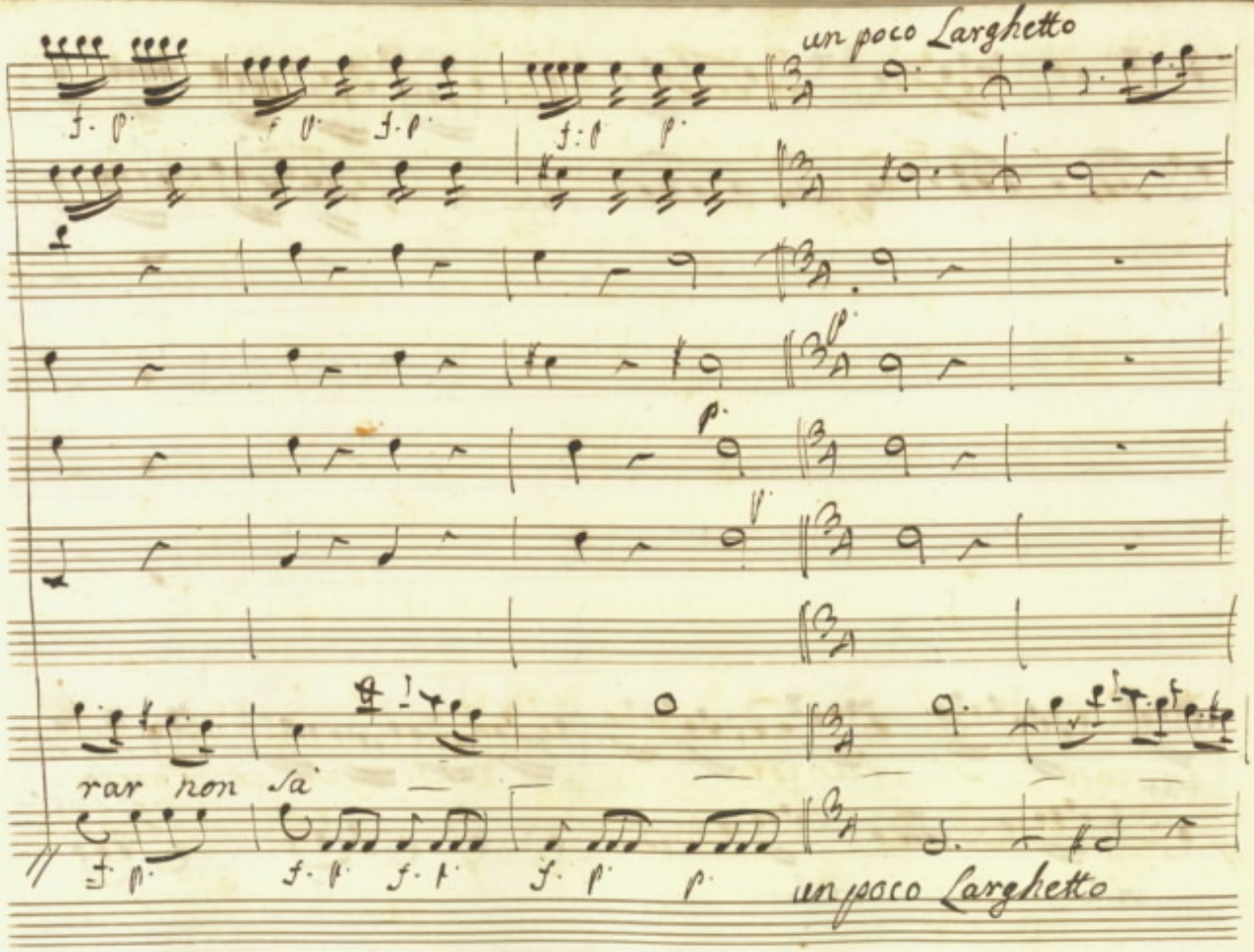

f.
f.
f.
Sà
minaccia il mar tempesta
di
f.
f.
f.

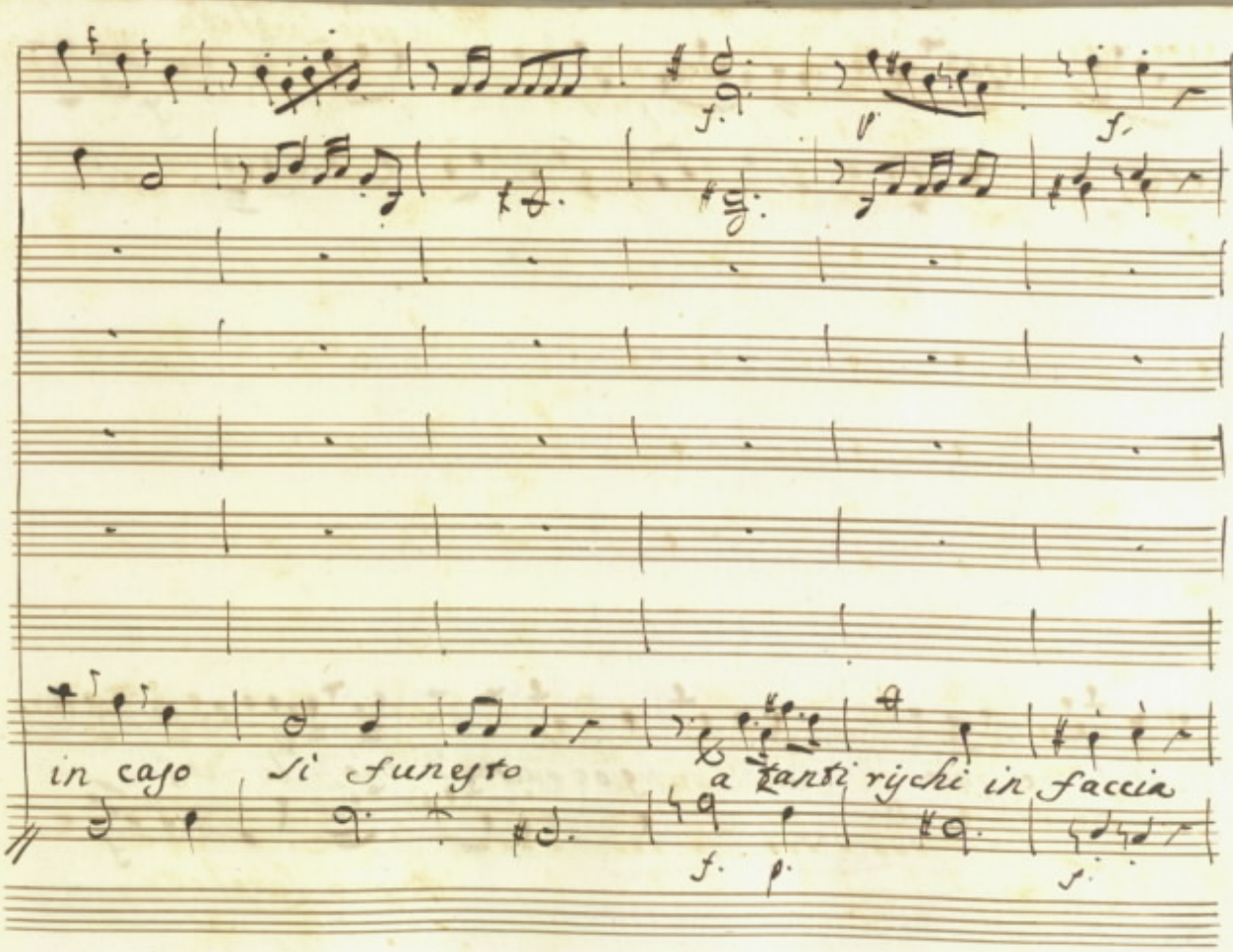

nembi l'aria è piena il mar . . .

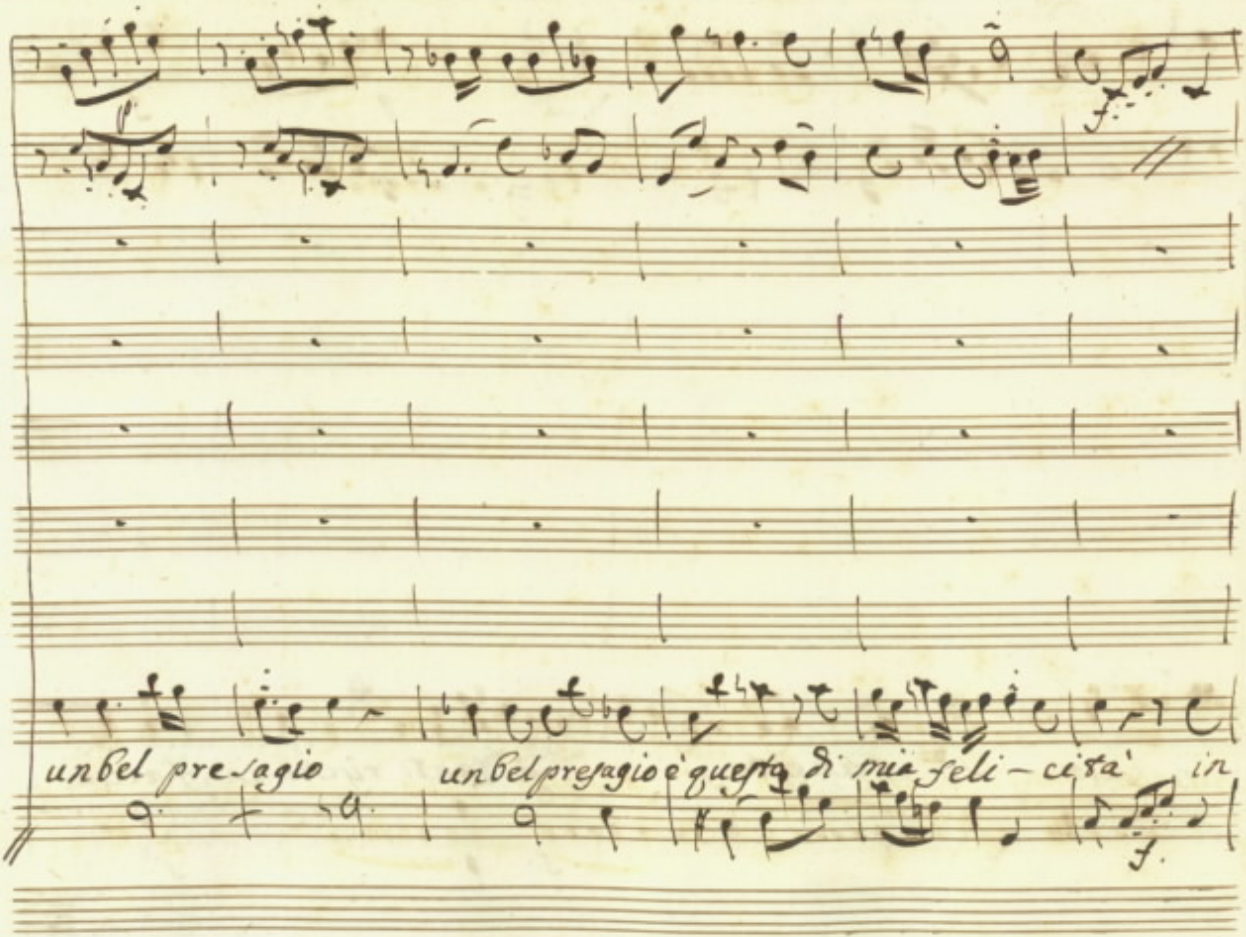

pos.
p.
Solo
L'aria....
ma L'alma è pur
è pur
serena
f.

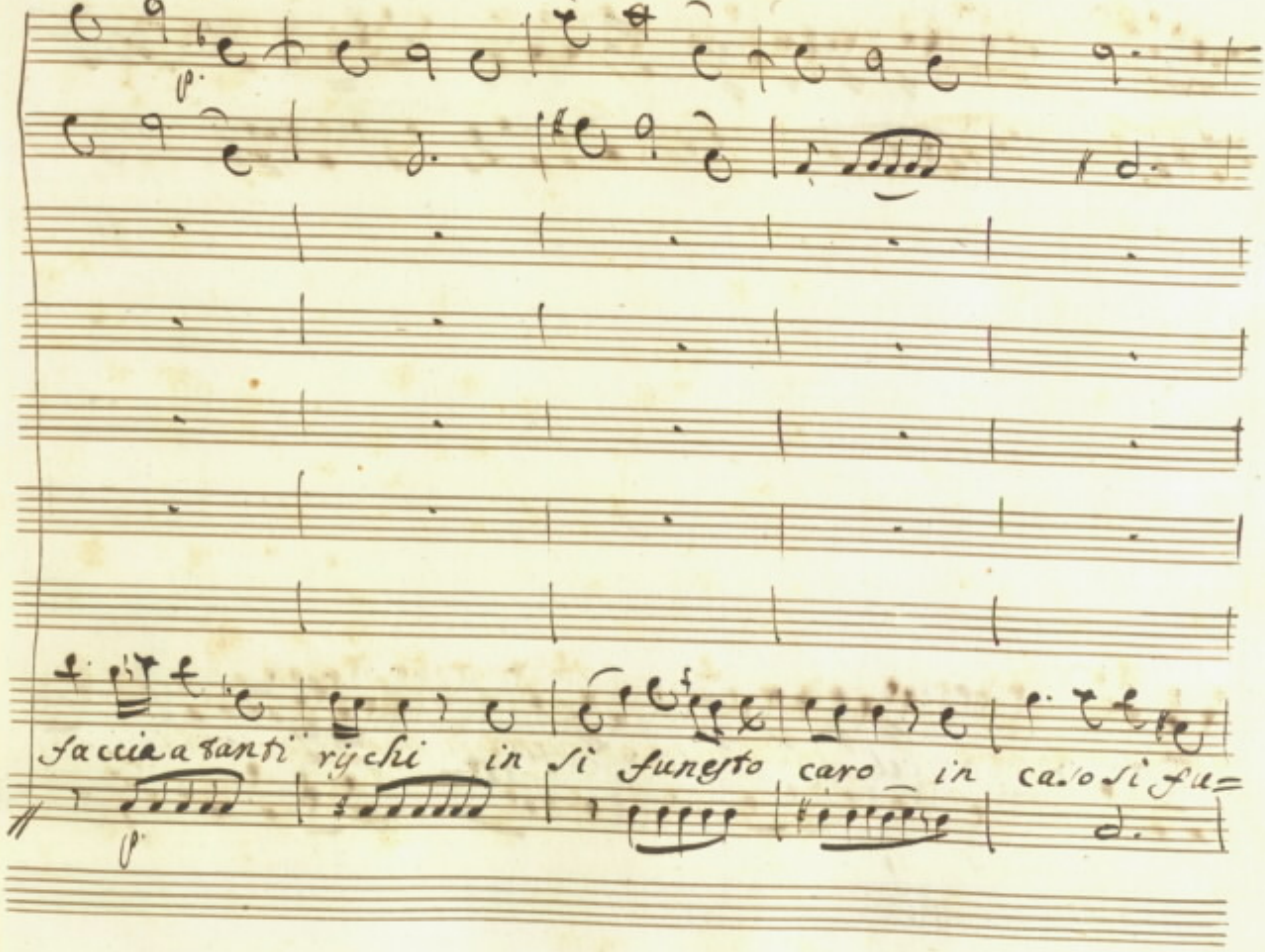

ma dispe — rar non sà ma disperar dispe—

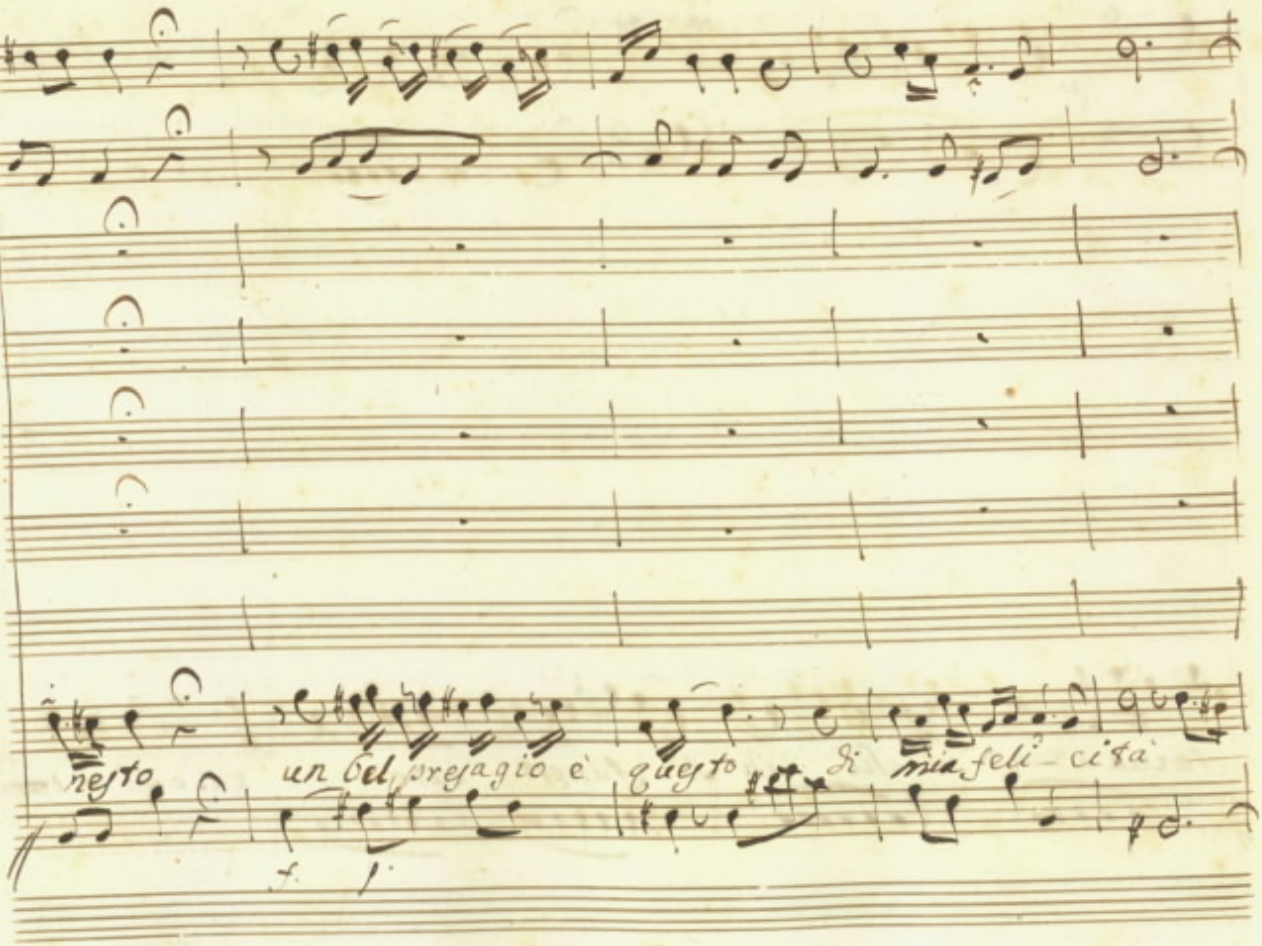

f.
p.
rar
– dispe –
violoc: Bassi violon: Bassi
f.
p.

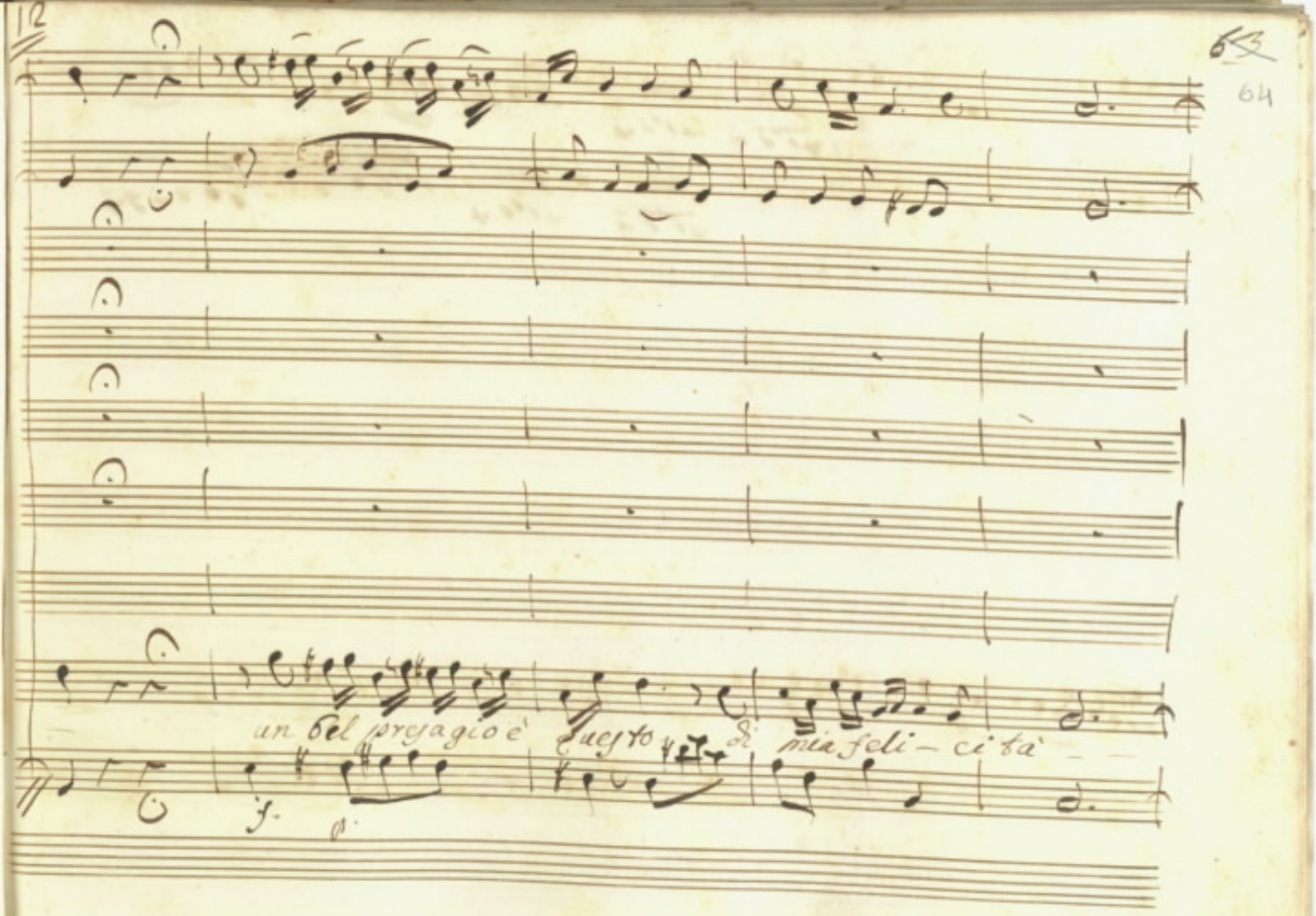

un poco Larghetto
rar non sa
un poco Larghetto

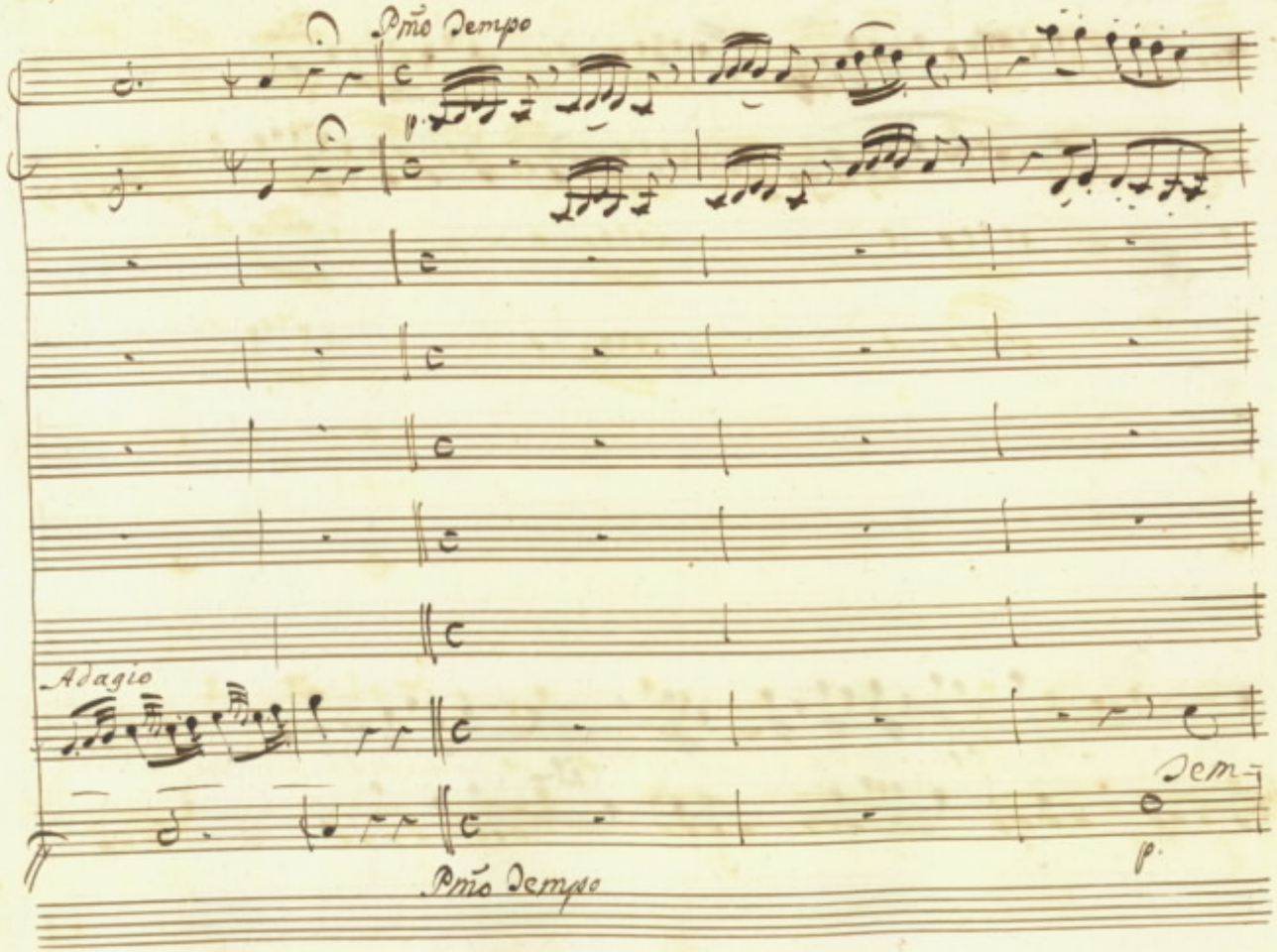

in caso si sunesto
a tanti rischi in faccia

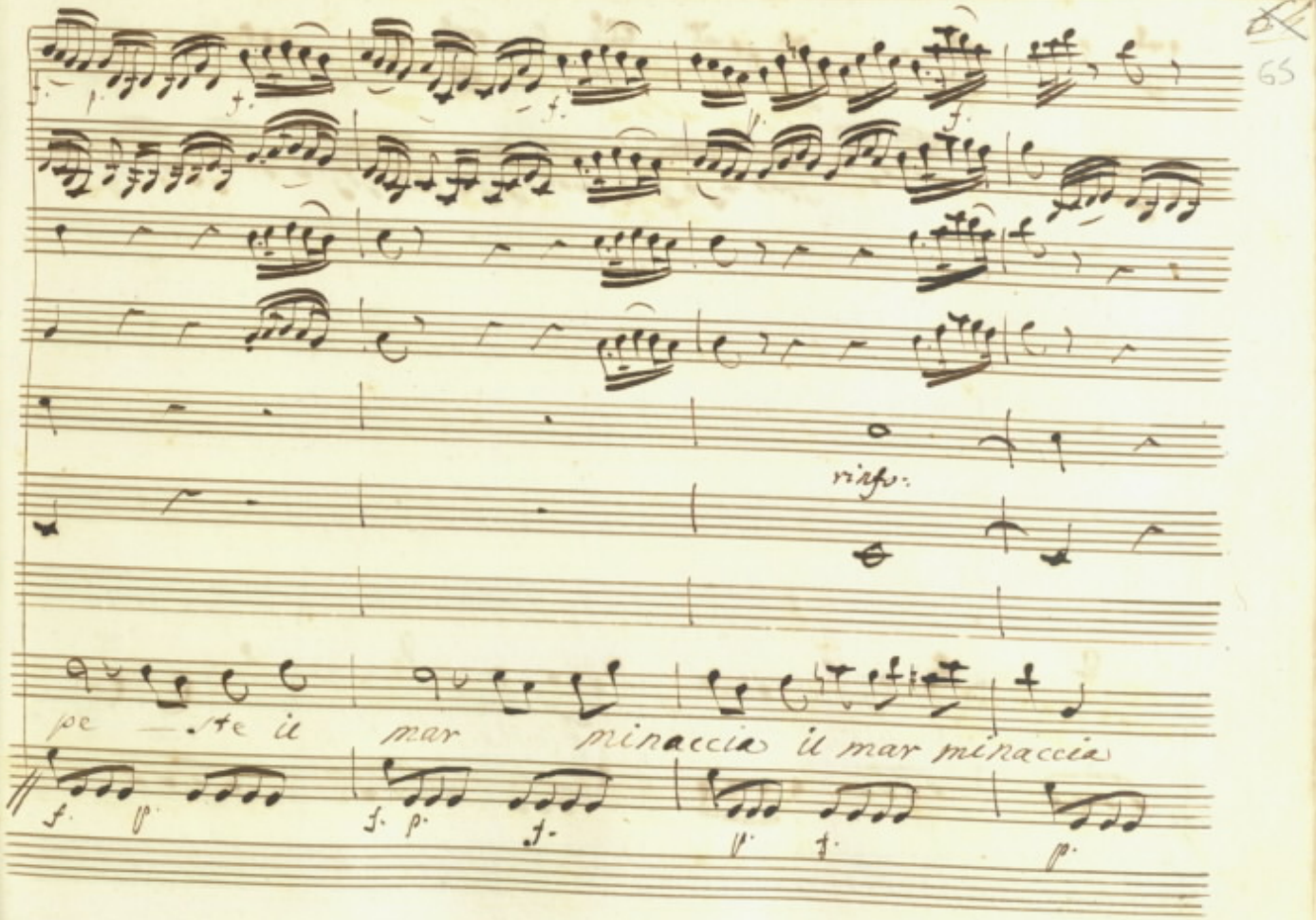

un bel presagio
un bel presagio è questa di mia feli – cità in

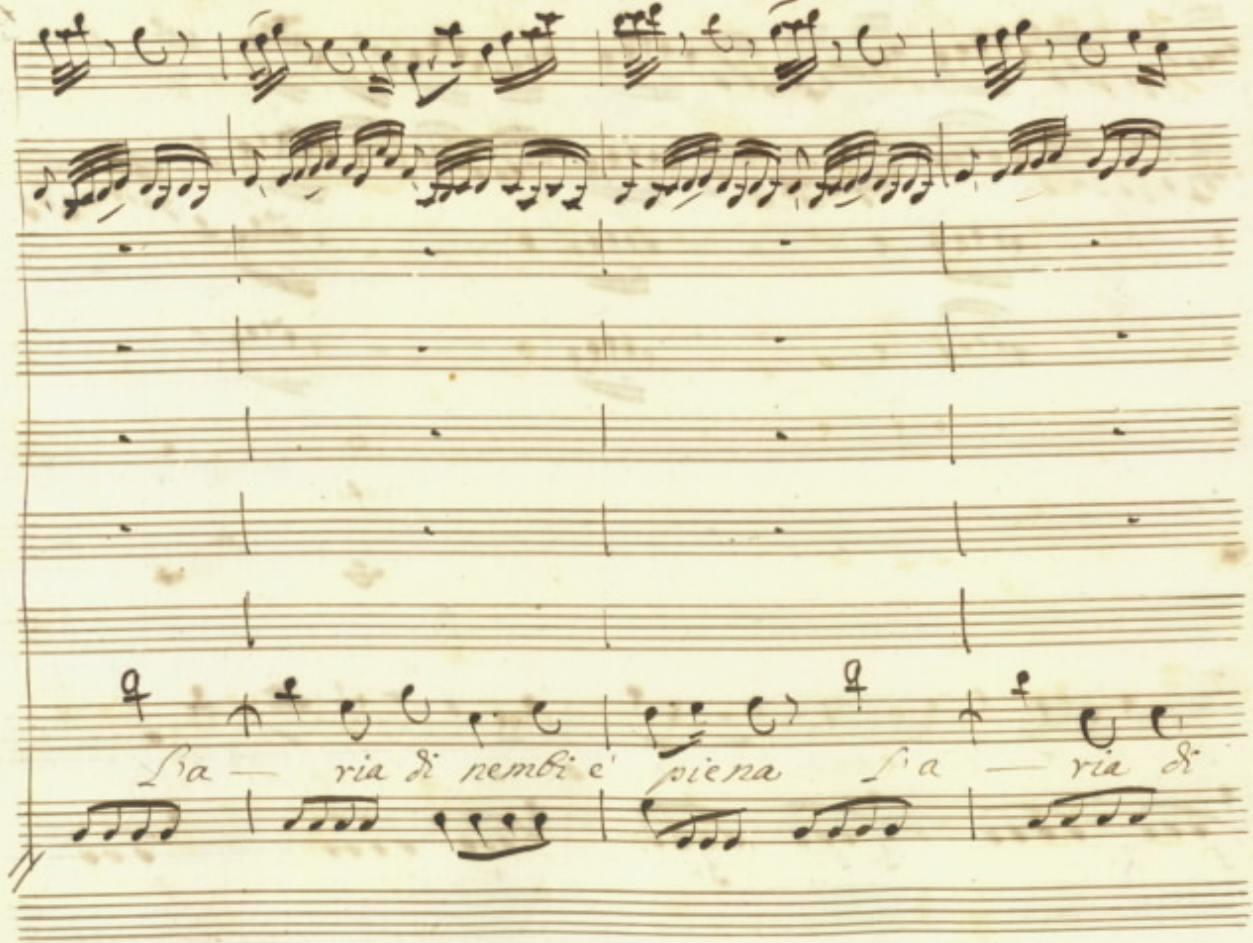

p.
Faccia a tanti rischi in si funesto caro in caso si fu=
p.

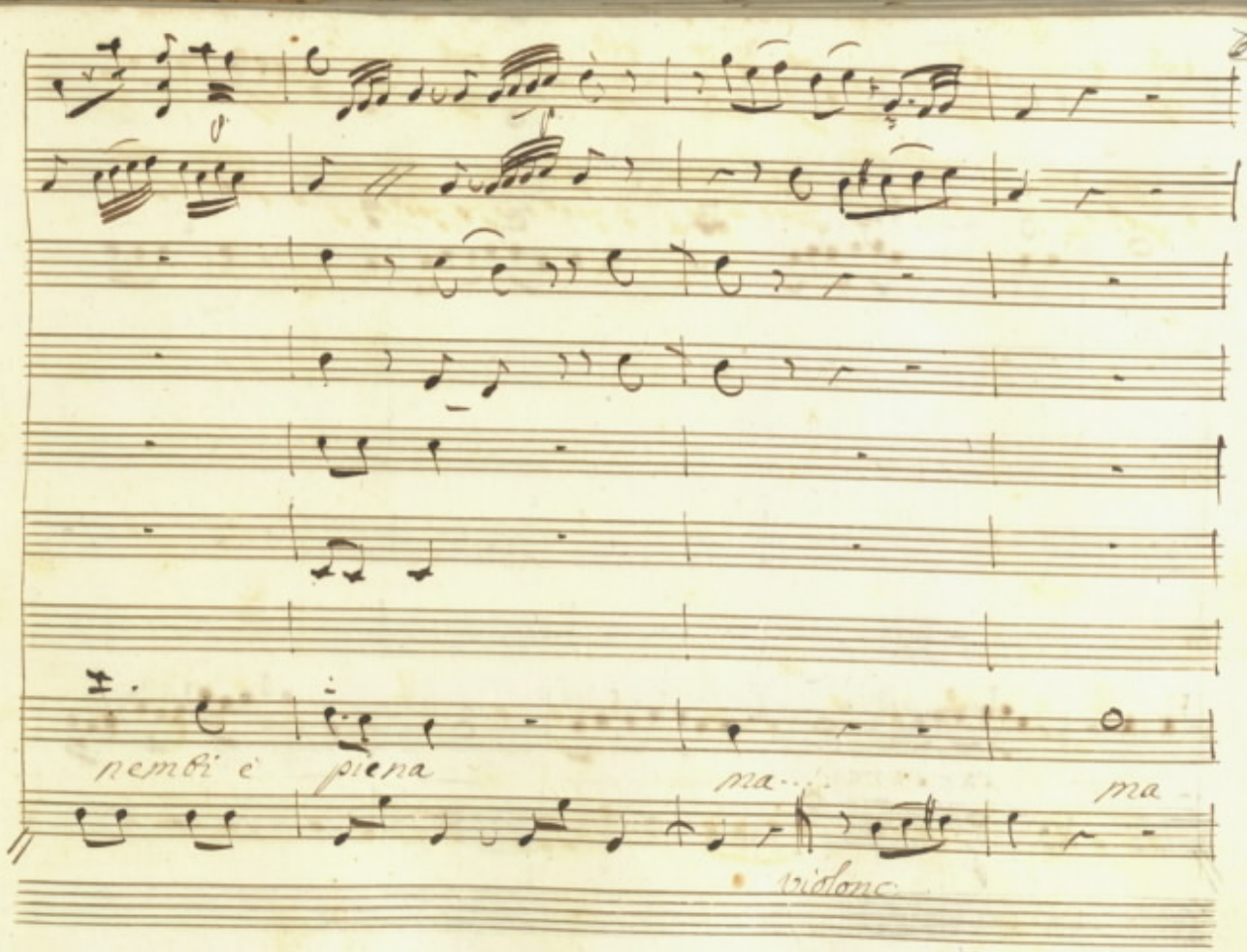

nesto un bel presagio è questo di mia feli-cità

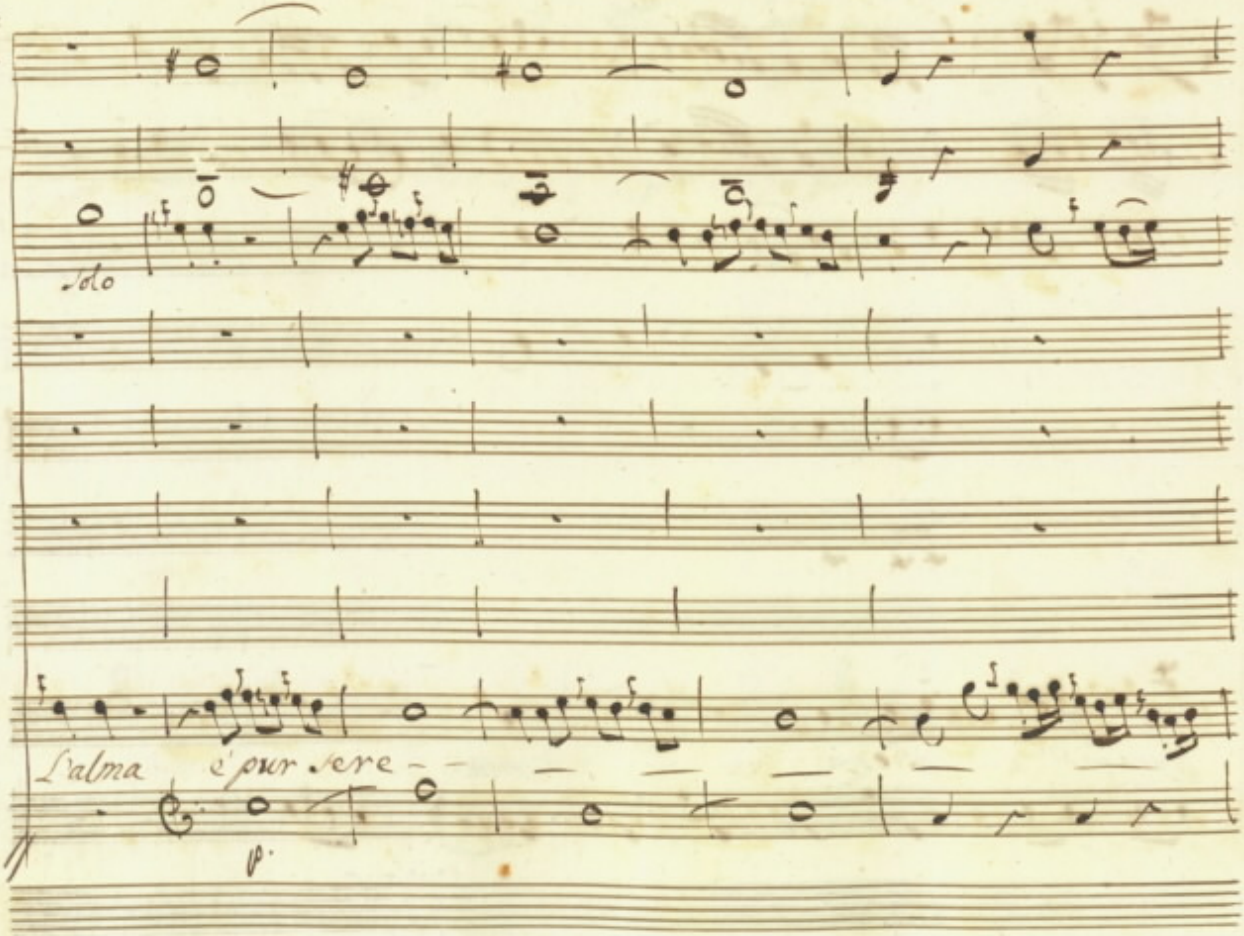

un bel presagio è questo di mia feli – ci tà
f.
p.

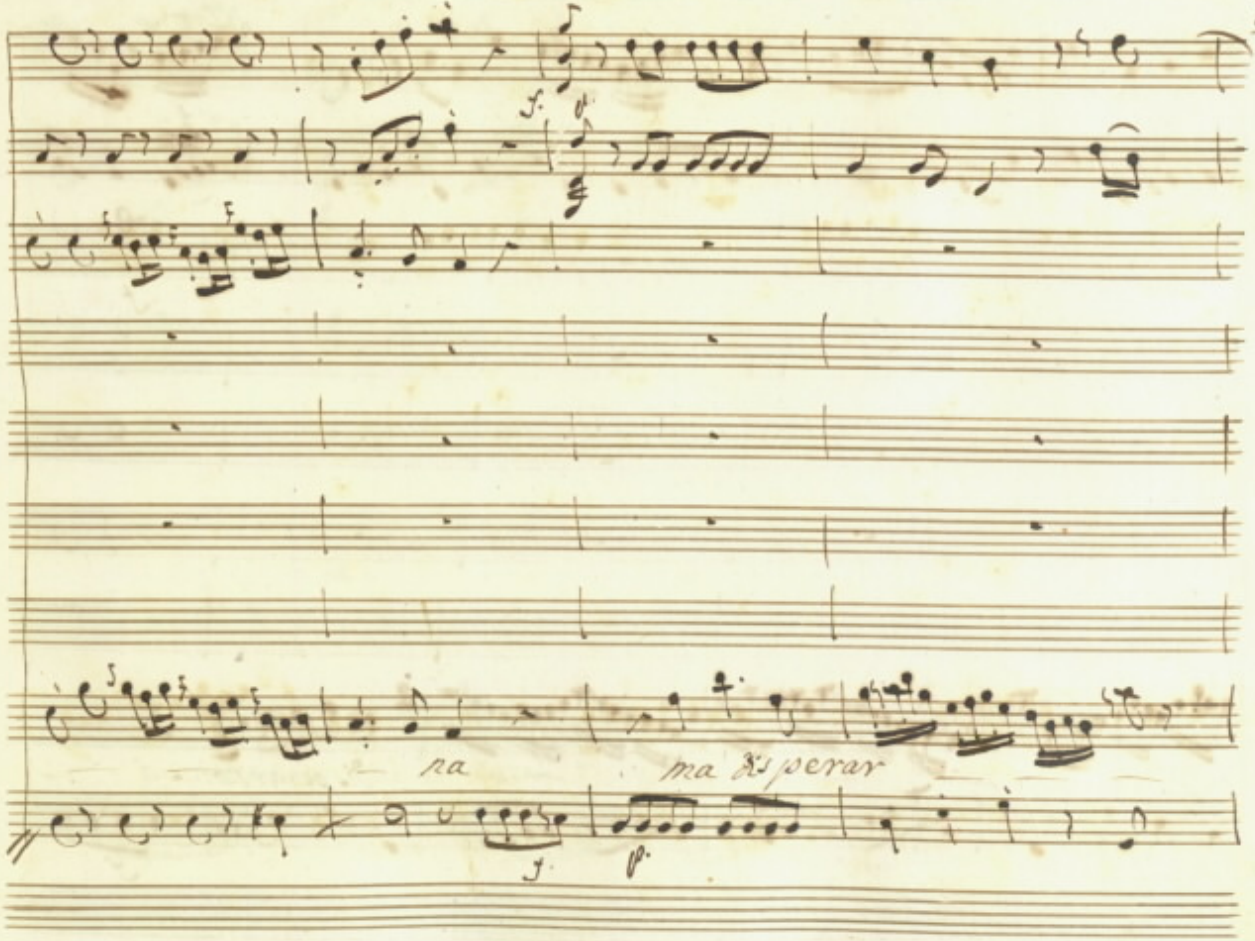

Più Tempo
Adagio
Più Tempo

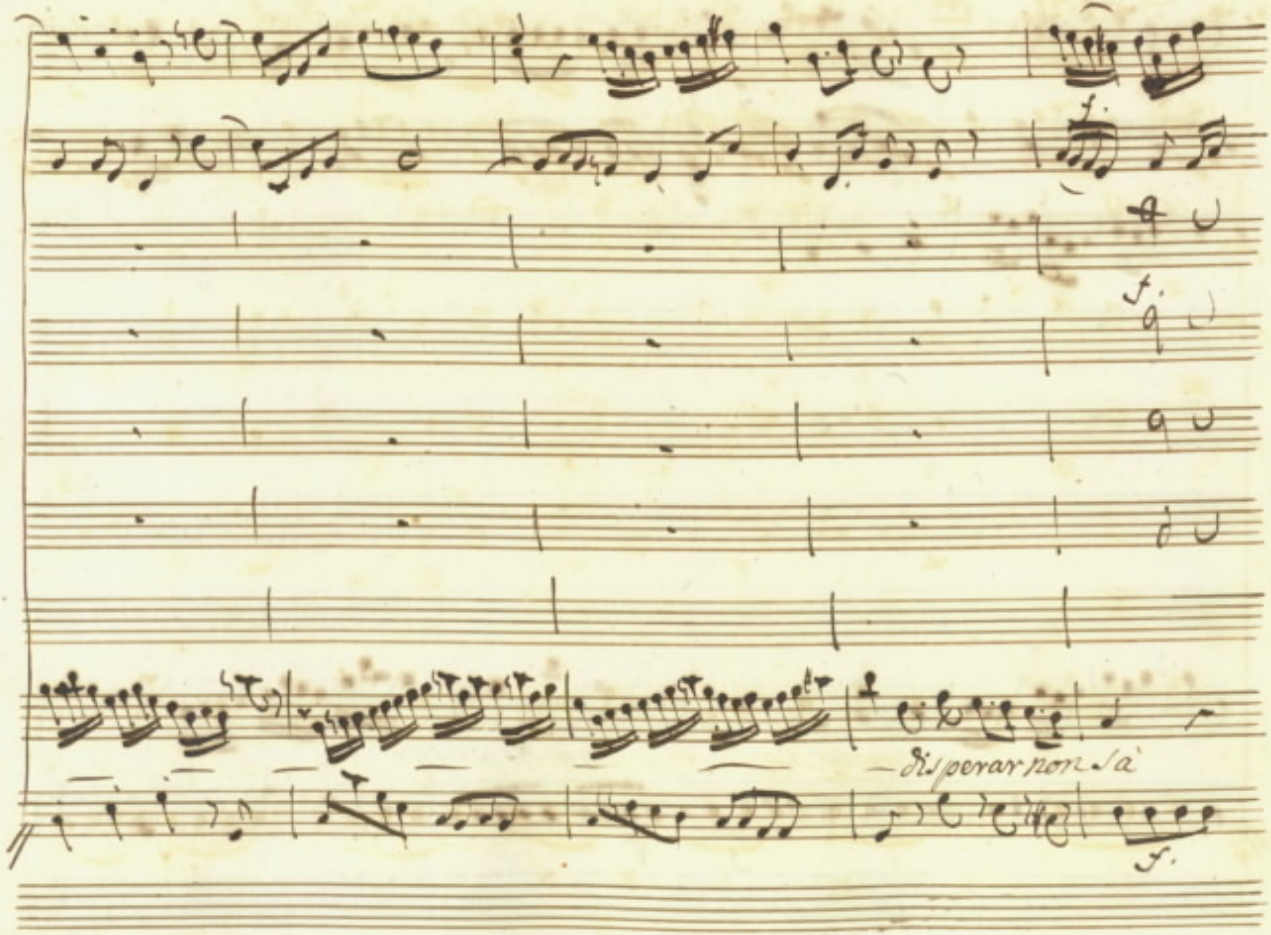

rinfz.
pe — ste il mar minaccia il mar minaccia

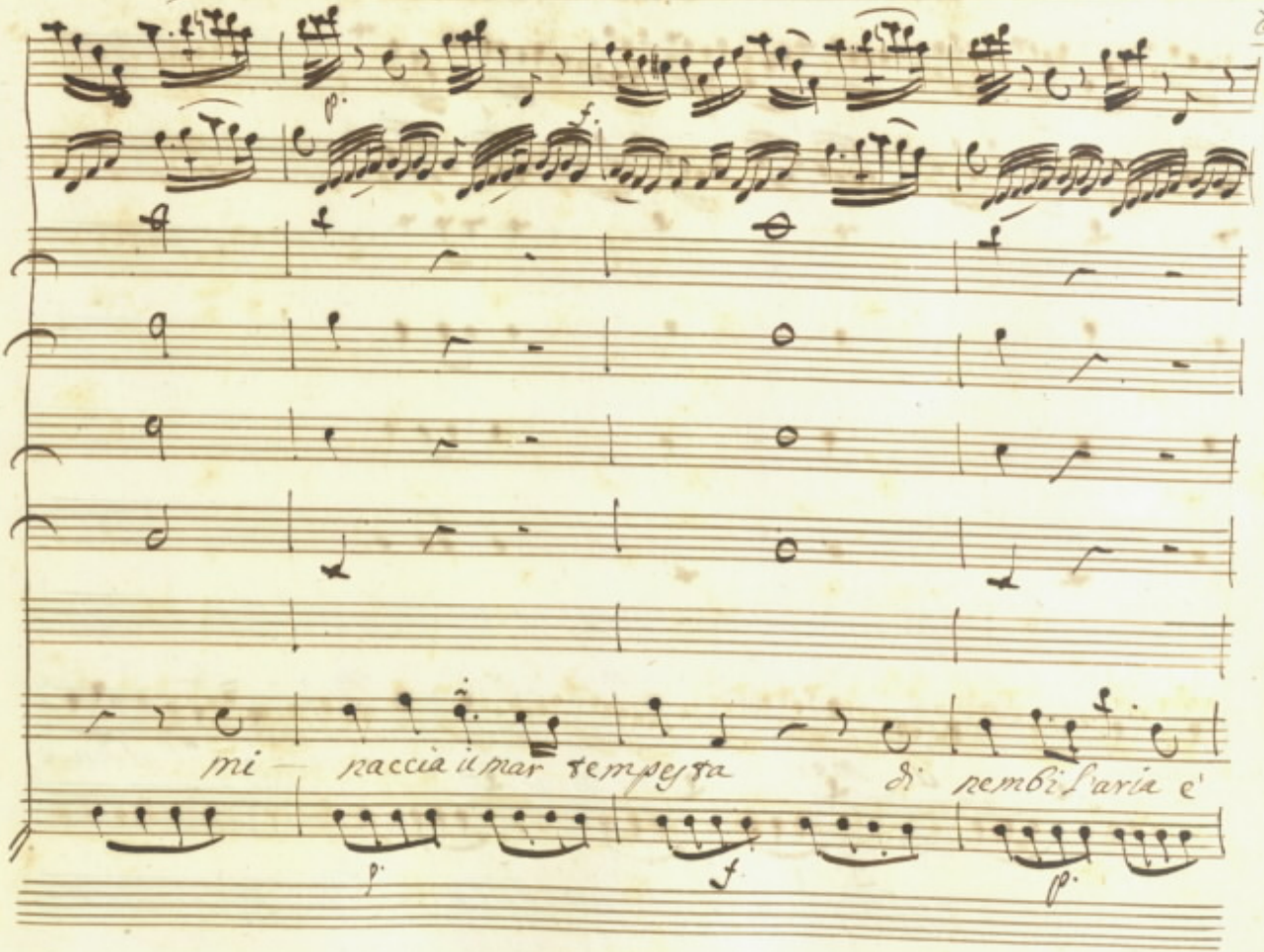

Sfa — ria di nembi e' piena Sfa — ria di

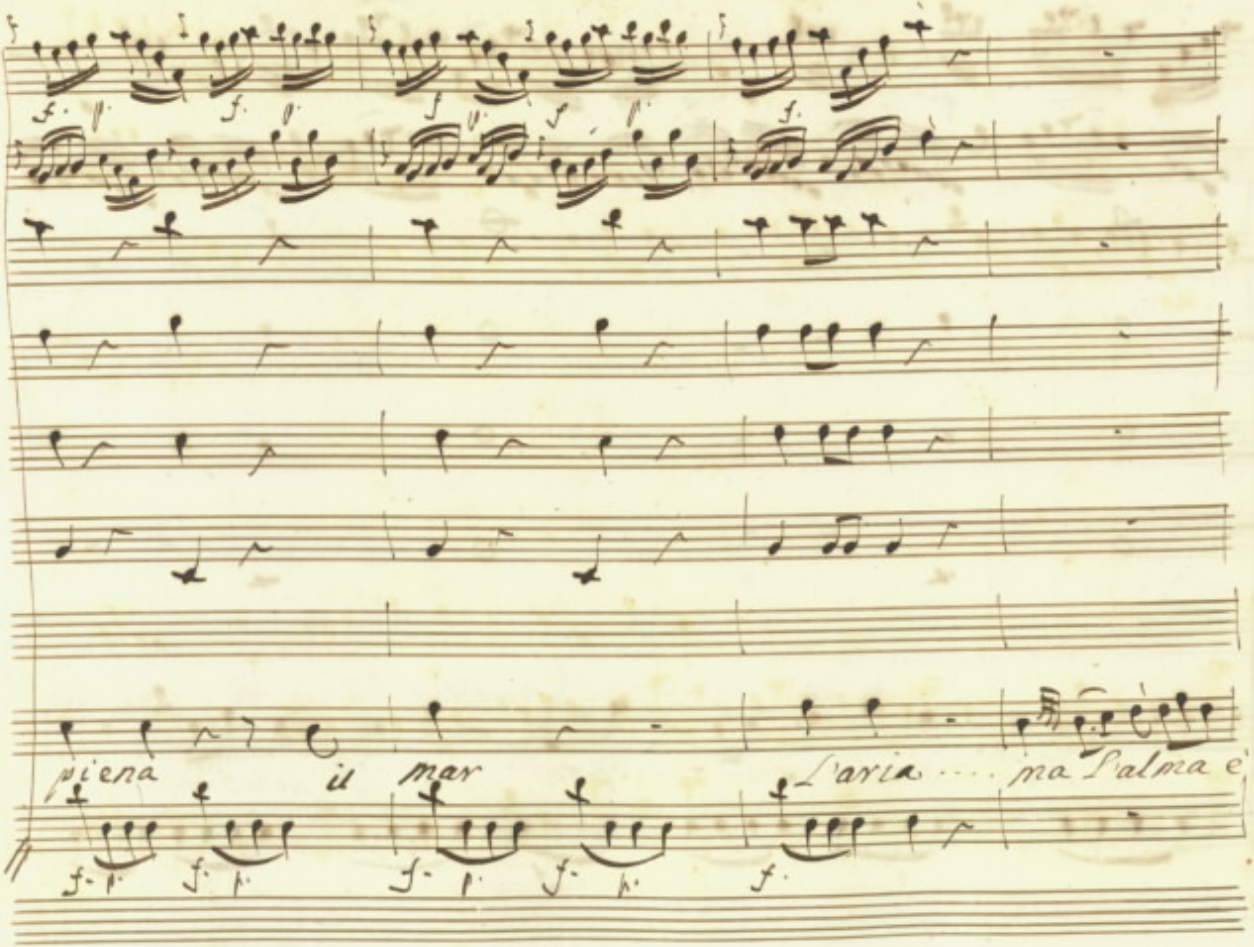

nembi è piena
ma...
ma
vidono

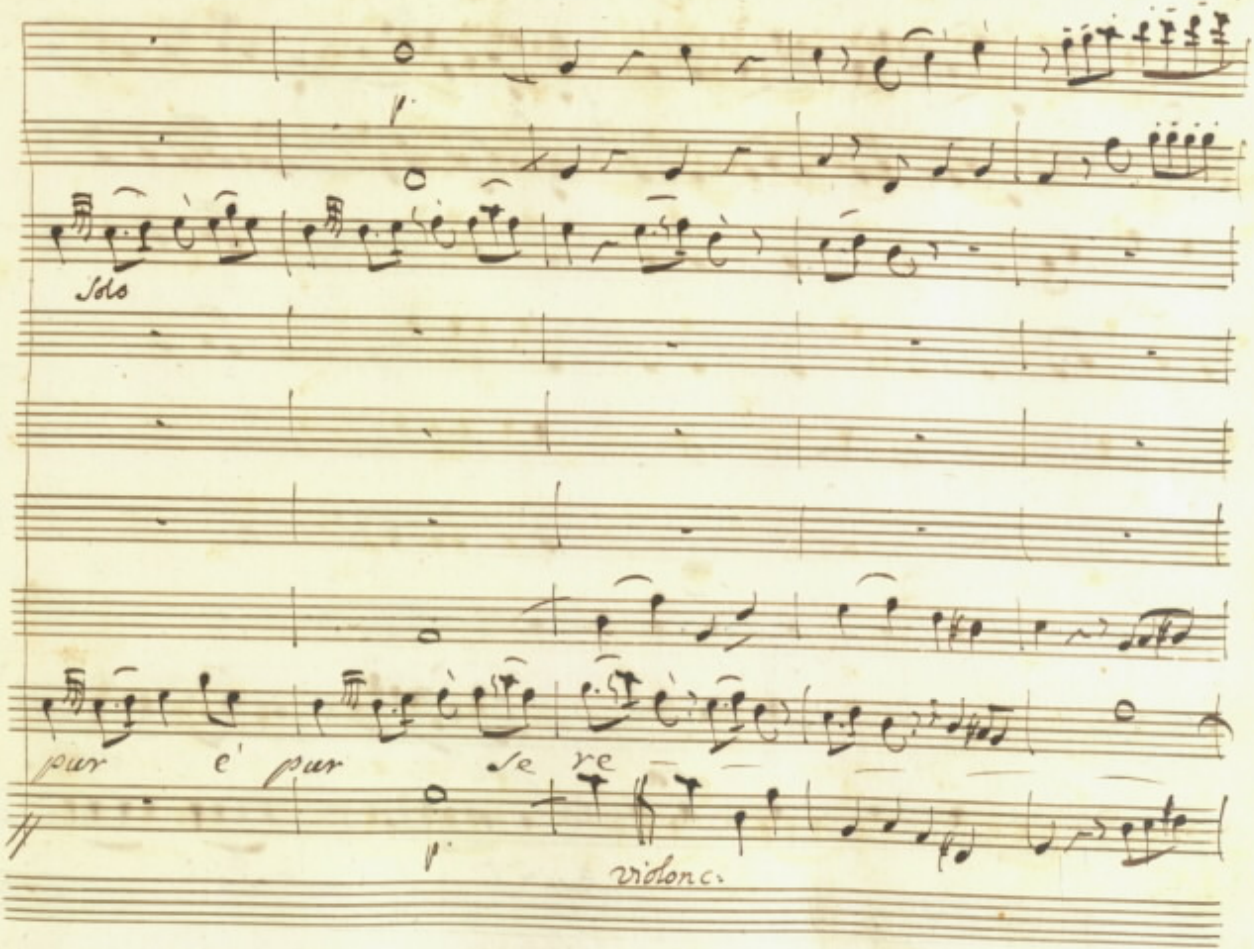

Solo
L'alma
è pur vere
p.

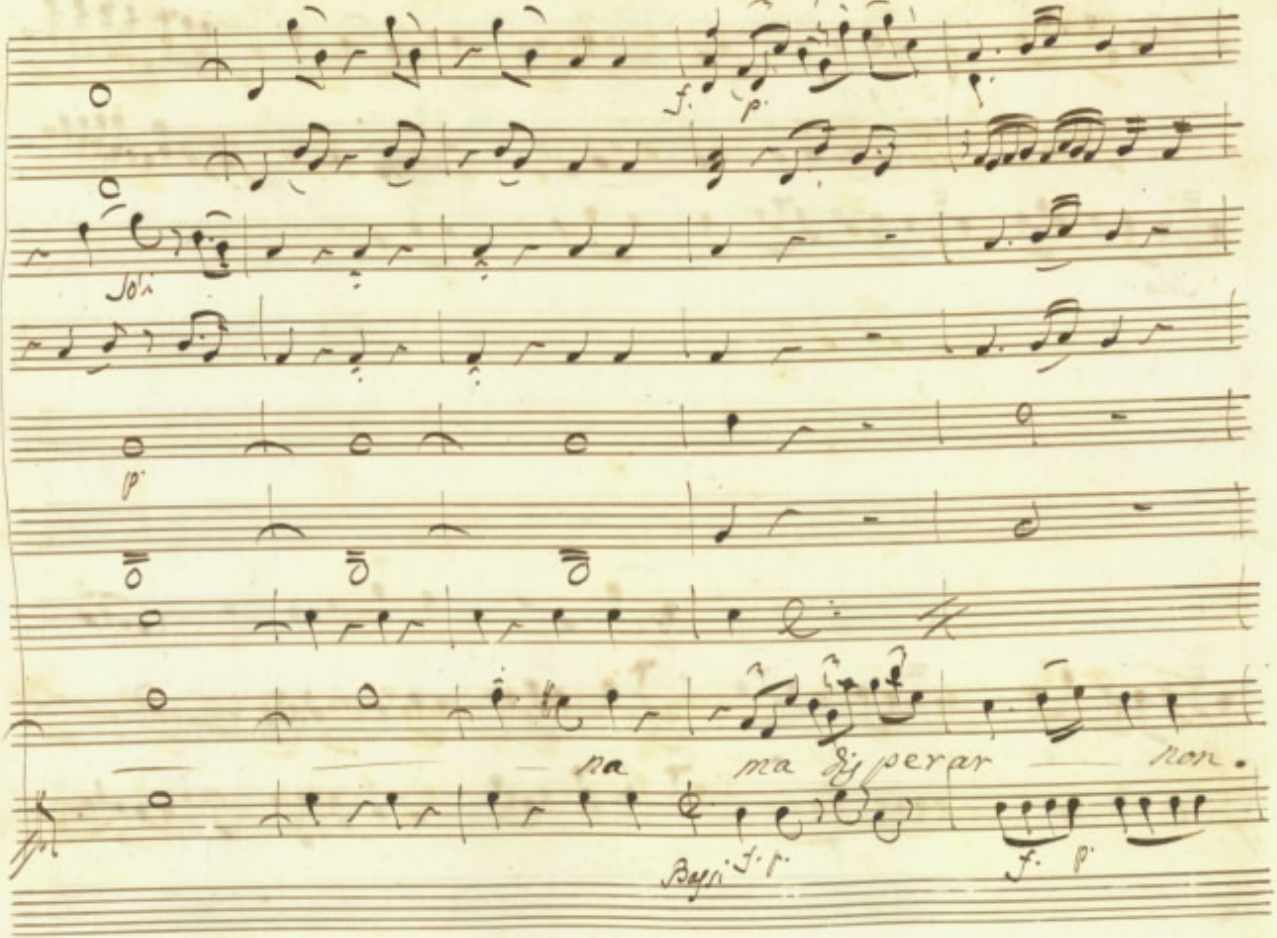

f.
p.
na
ma desperar
f.
p.

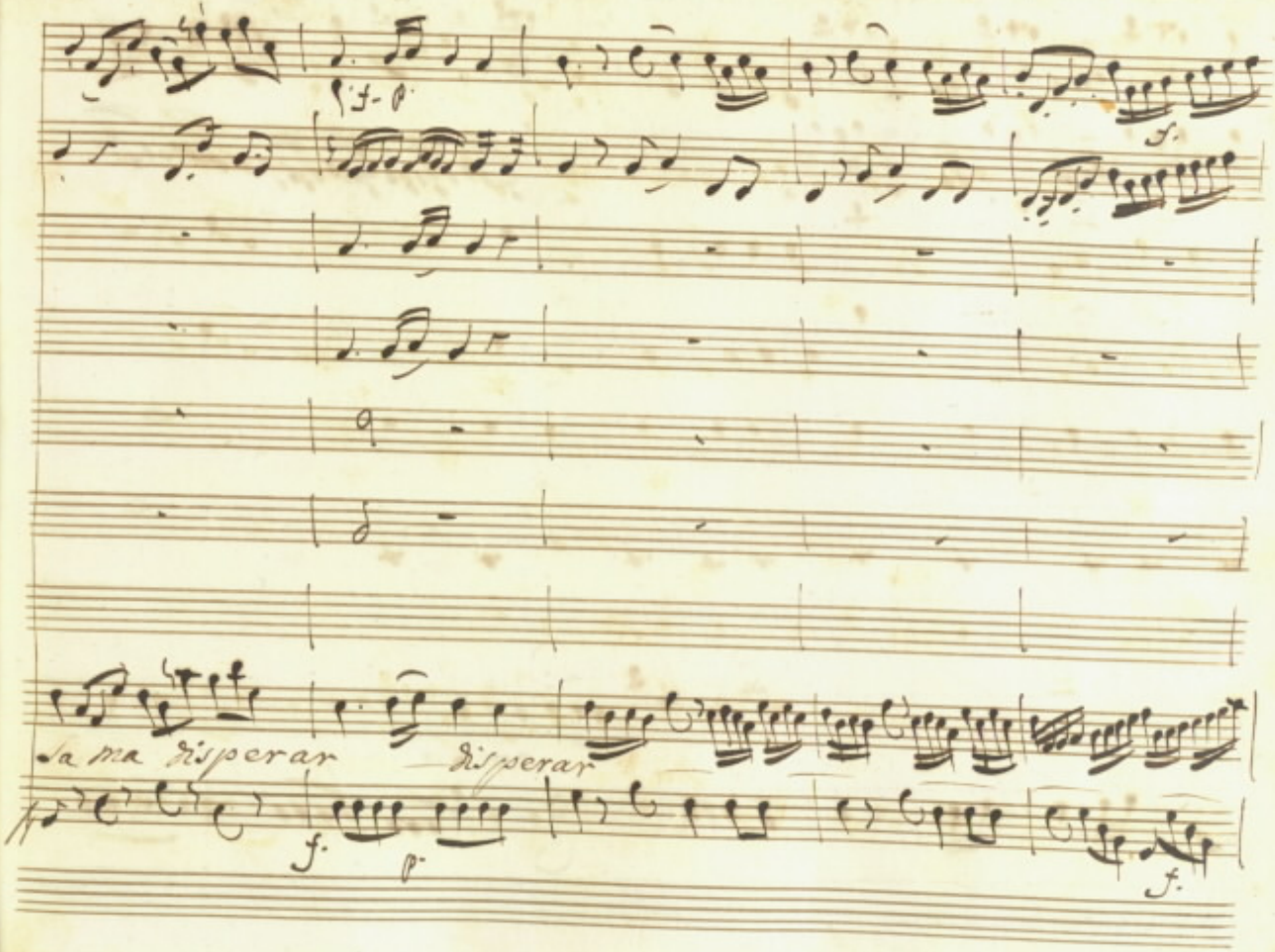

f.
f.
f.
— Disperar non sà

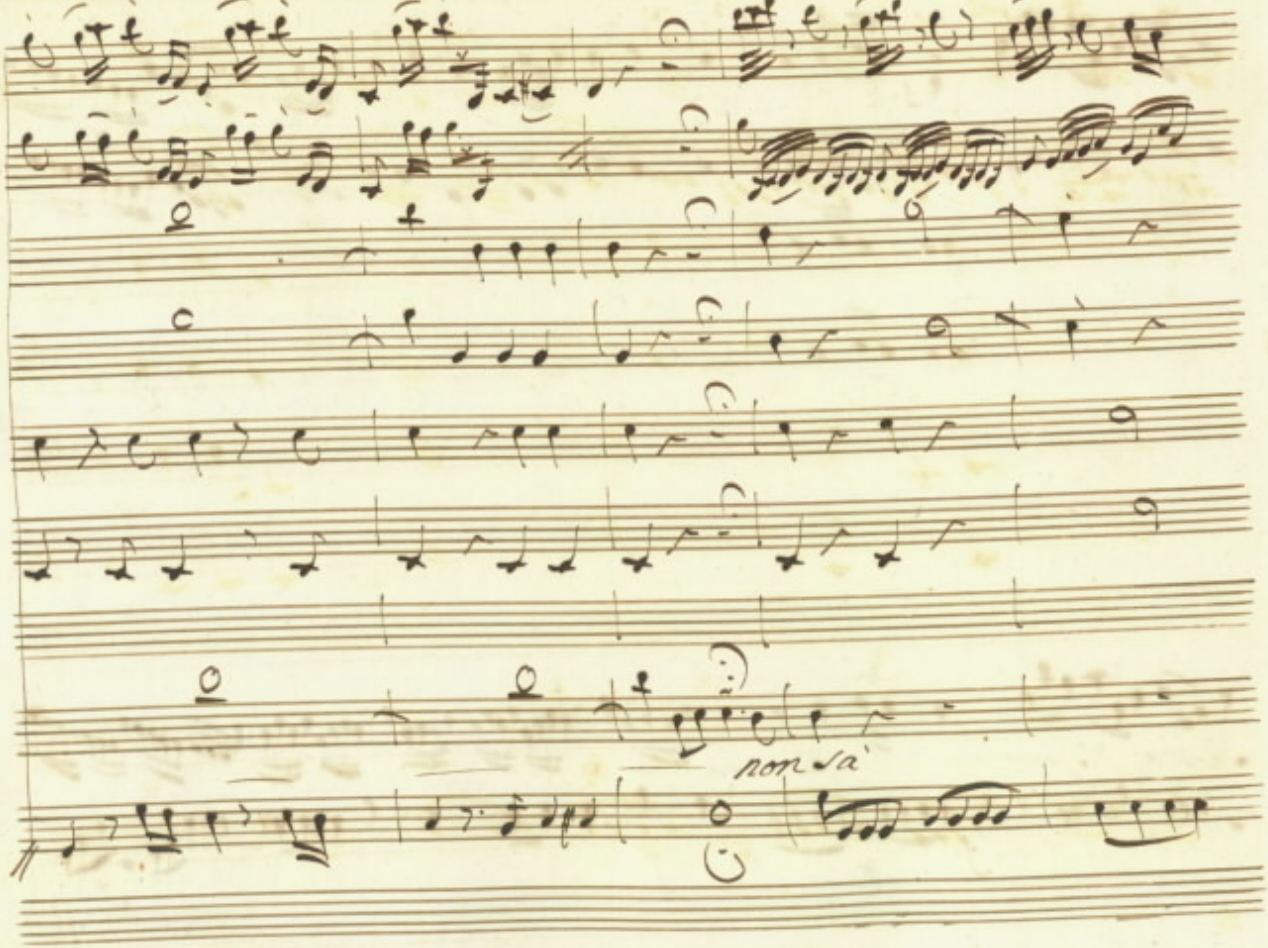

mi — naccia il mar tempesta
di nembi l'aria e'

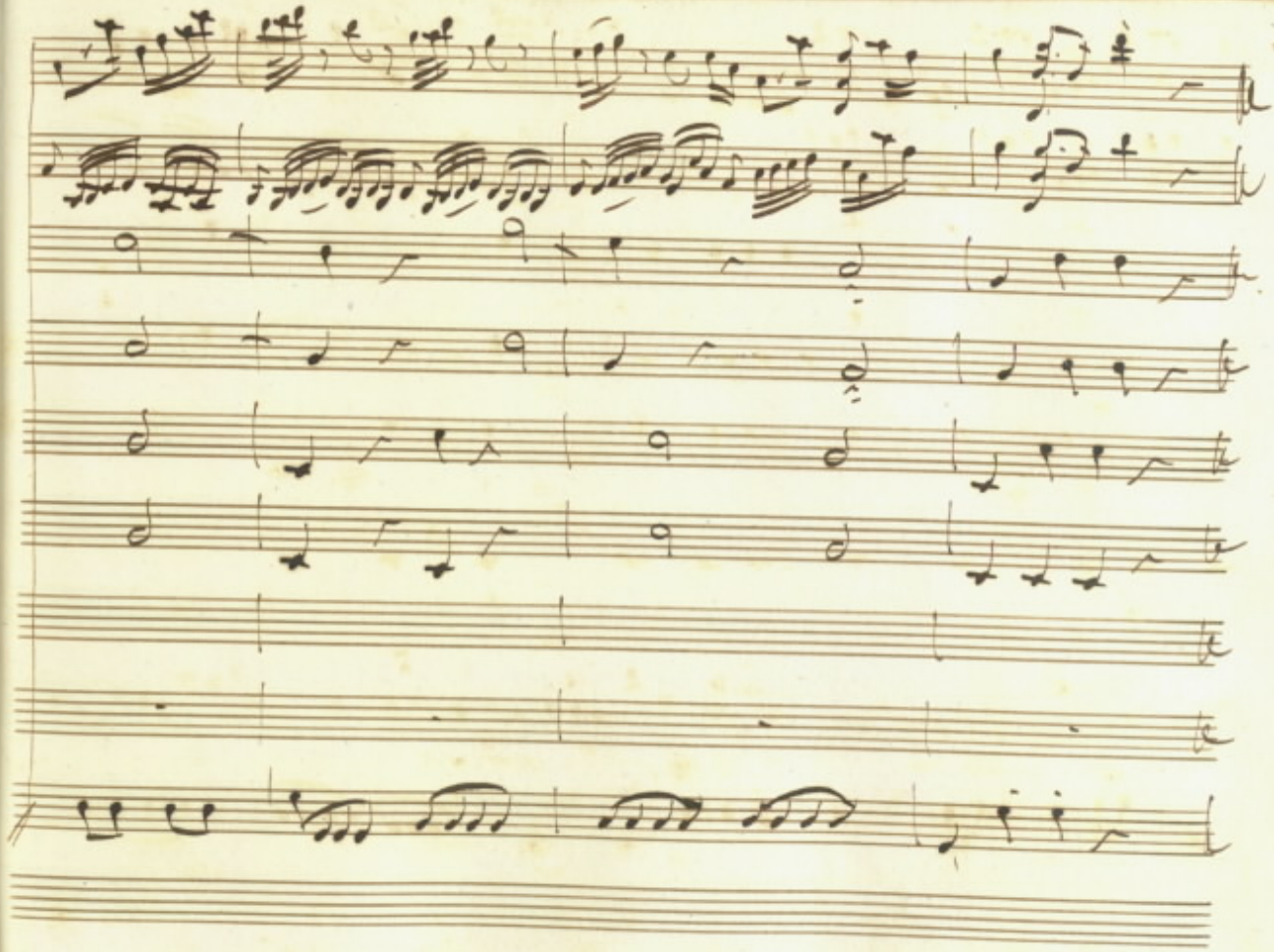

piena il mar
L'aria .... ma l'alma è

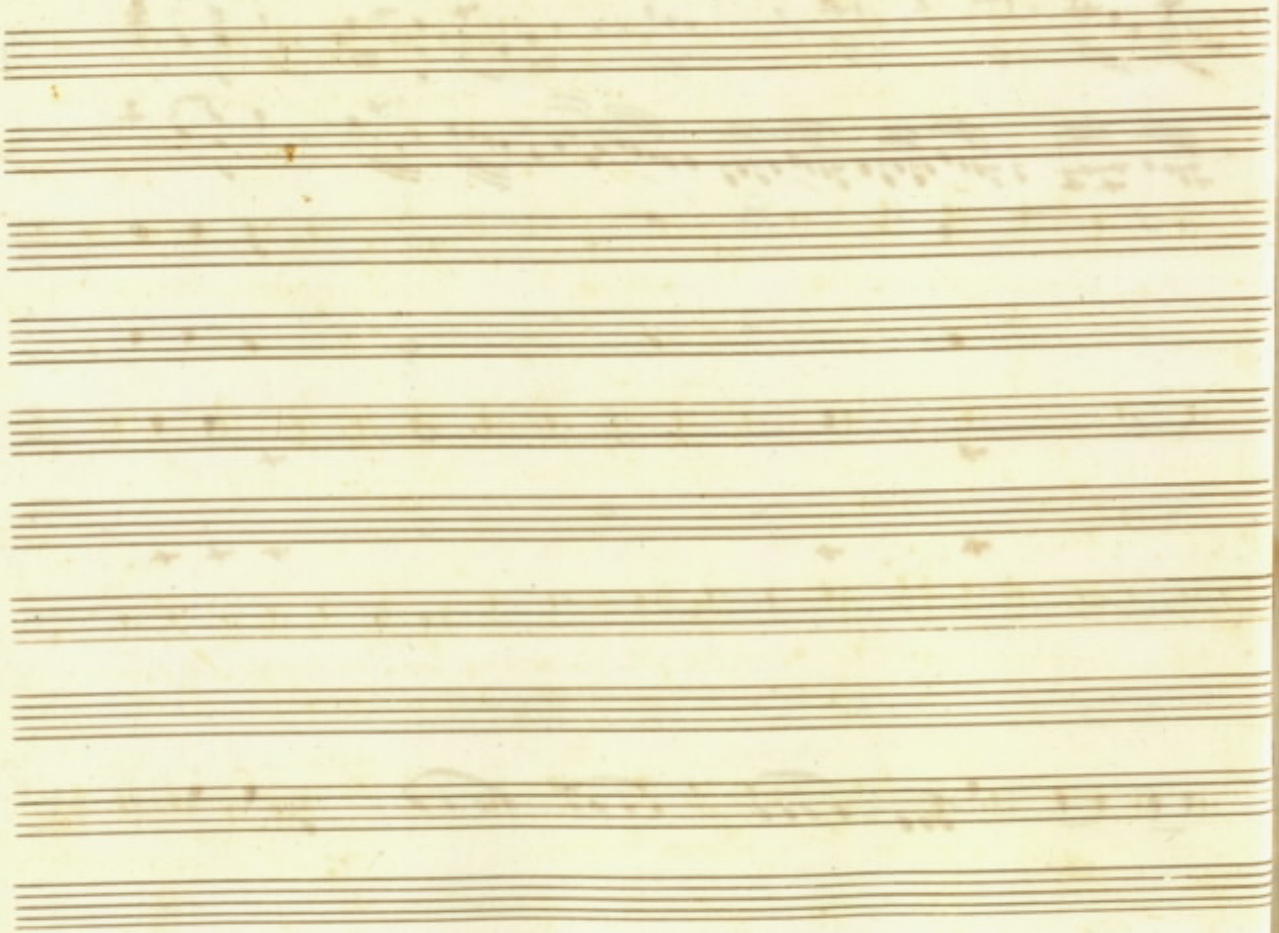

Solo
pur
e' pur
se re
violonc.


Soli
na ma disperar non.
Bassi


f. p.
f.
la ma disperar
disperar
f.
p.
f.


non va'





Scena 8.ª Porsenna Mannio indi Orazio

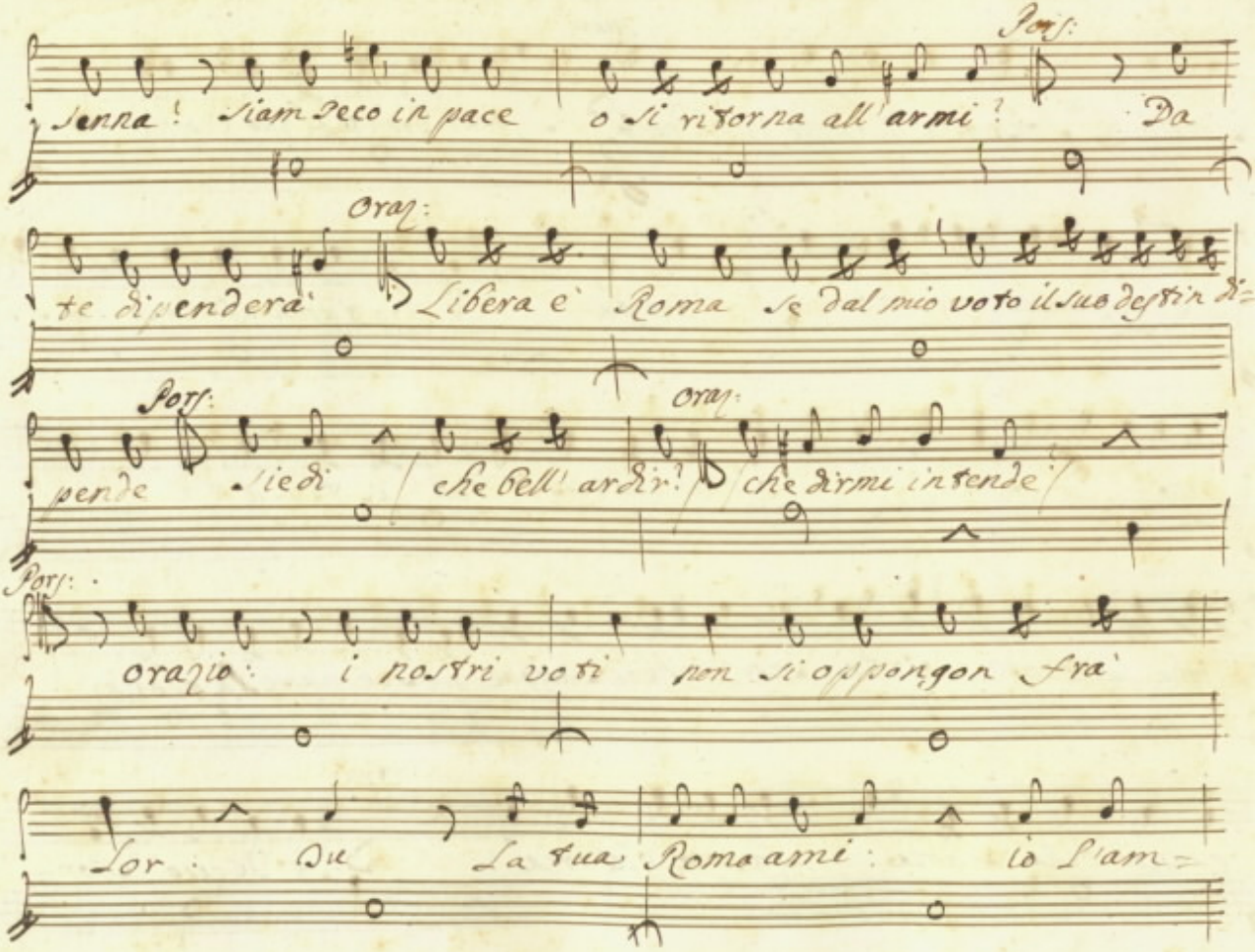
Man: Signor pronto al tuo cenno

Porsen: è il Romano orator venga. E fra tanto altri qui non sap=

presi Ah se vincer potessi dell' ostinata

Roma la feroce virtù senza che il sangue ne scemasse la gloria

Oraz: quanto bella sarìa La mia vittoria! A' decijo Por=



Pors:

senna! siam seco in pace o si ritorna all'armi? Da

Oraz:

te dipenderà Libera è Roma se dal mio voto il suo destin di=

Pors: Oraz:

pende siedi (che bell'ardir?) (che dirmi intende)

Pors:

orazio: i nostri voti non si oppongon frà

lor. Tu la tua Roma ami: io l'am=

miro e'il tuo magior desio La sua felicità

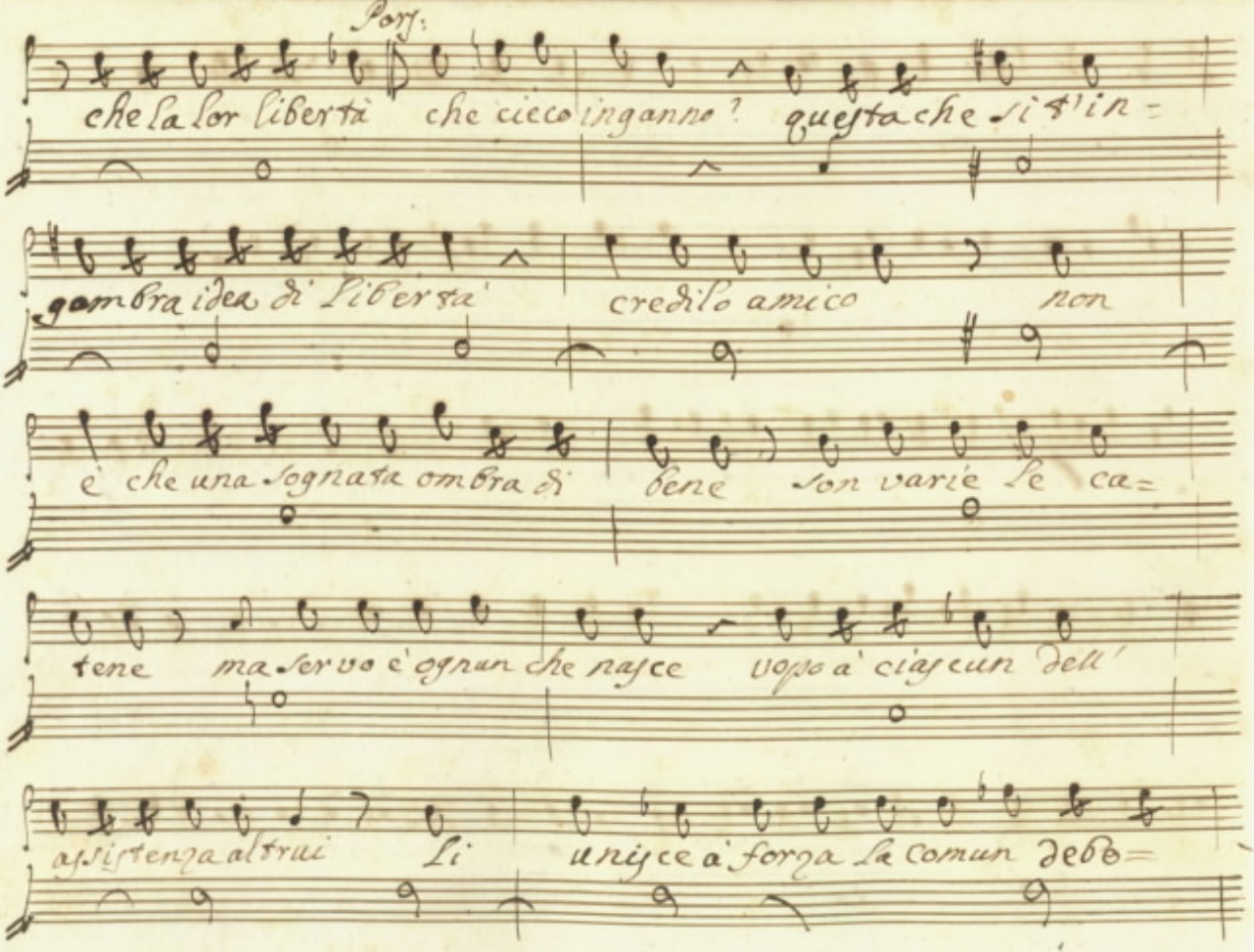
La bramo anch'io Fabbrichiamola insieme

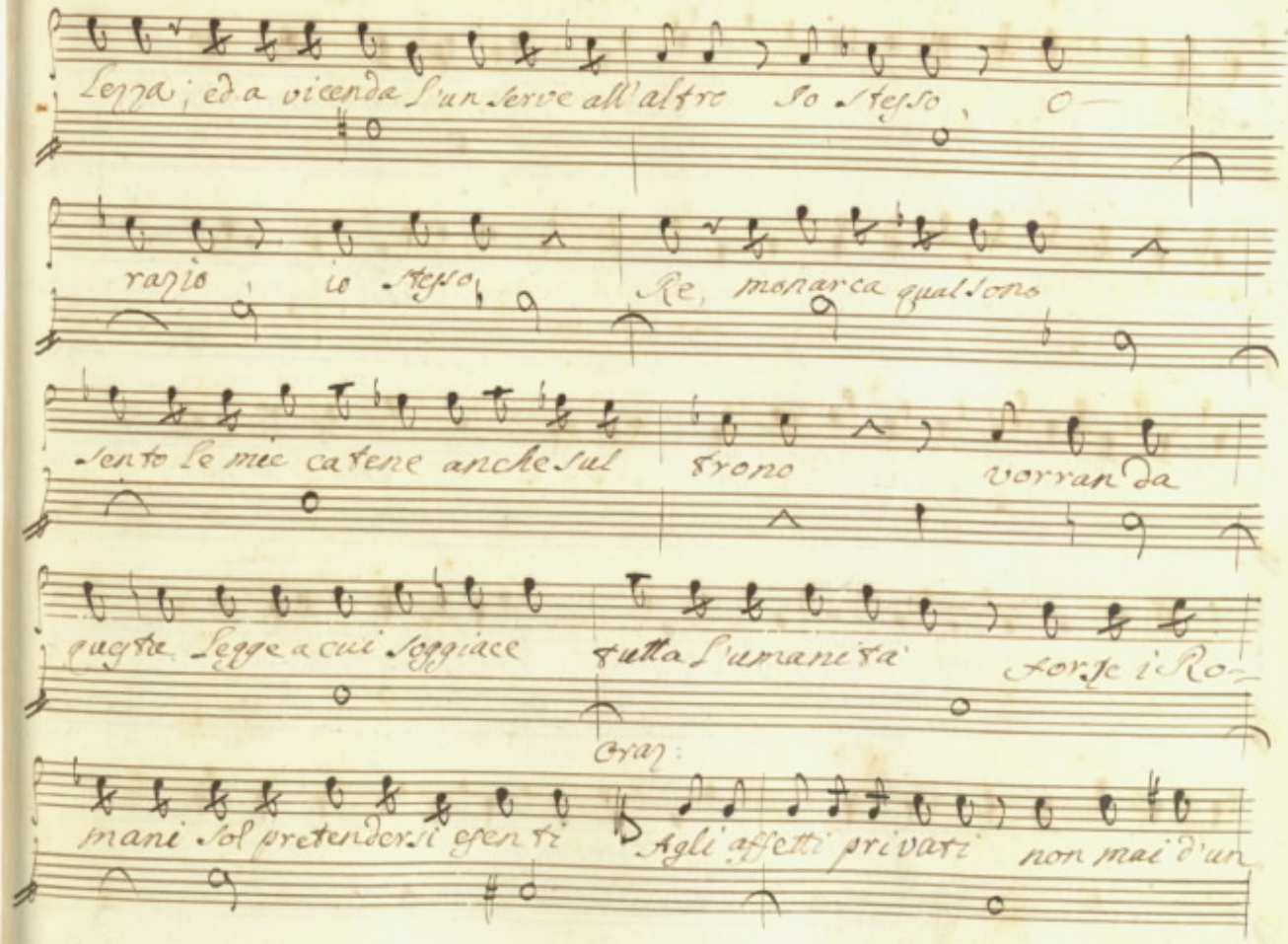
A sì bell'opra son dannori compagni La ferocia il di-

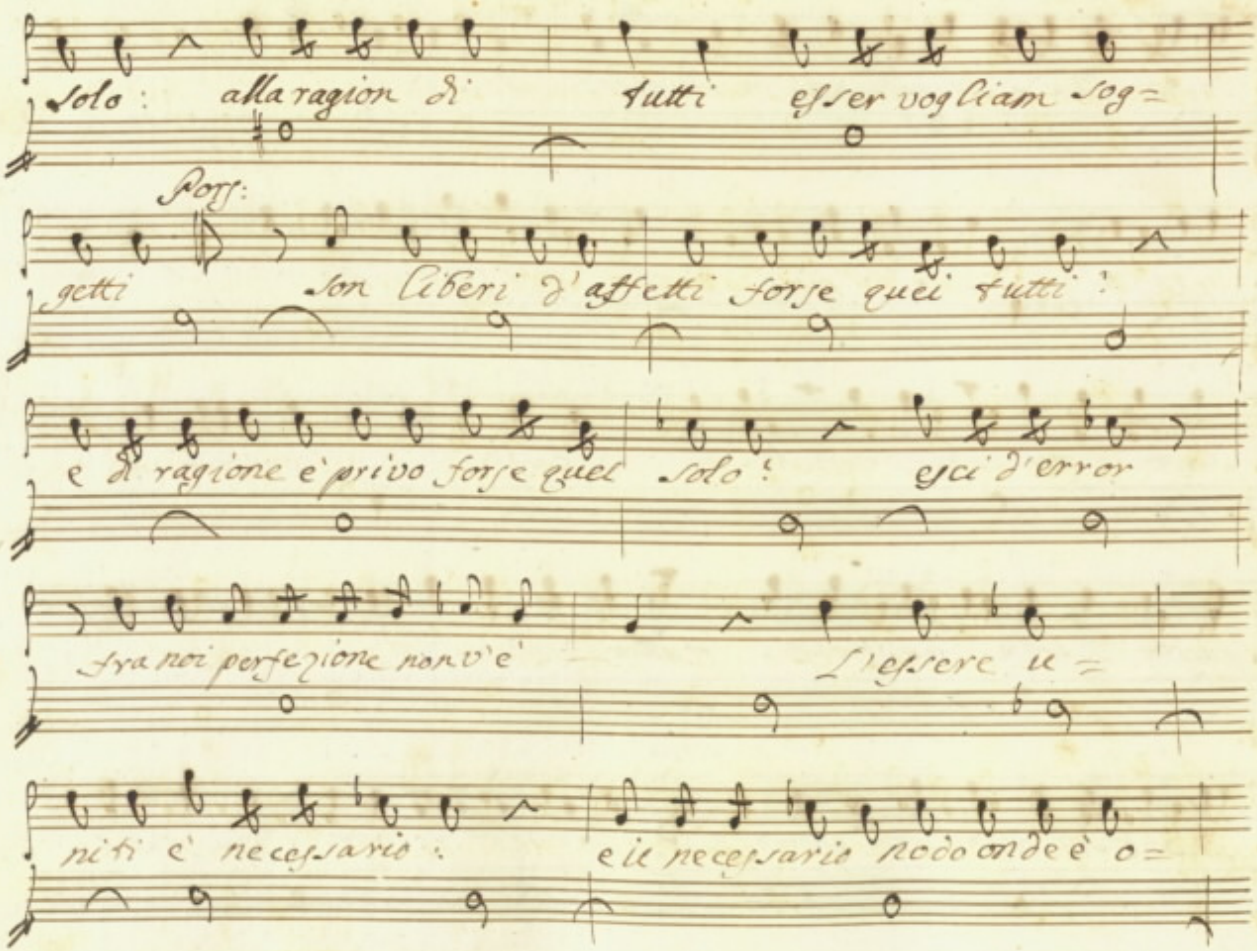
spetto, e l'odio antico qui l'amico fra noi parli all'a-

Oraz:

mico Bramare altra i Romani felicità non sanno


Porg:
che la lor libertà che cieco inganno? questa che sì s'in=
gombra idea di Libertà credilo amico non
è che una sognata ombra di bene son varie le ca=
tene ma servo è ognun che nasce uopo a ciascun dell'
assistenza altrui Li unisce a forza la comun debo=


Legga; ed a vicenda s'un serve all'altro Io stesso, O
rajo io stesso, Re, monarca qualsono
sento le mie catene anche sul trono vorran da
questa Legge a cui soggiace tutta l'umanità forse i Ro-
mani sol pretendersi esenti Agli affetti privati non mai d'un


Solo: alla ragion di tutti esser vogliam sog=
Sopr:
getti son liberi d'affetti forse quei tutti:
e di ragione è privo forse quel solo: esci d'error
fra noi perfezione non v'è L'essere u=
niti è necessario: e il necessario nocon de è o=

gnuno ad ognun congiunto e stato quanto semplice à più meno è imper=

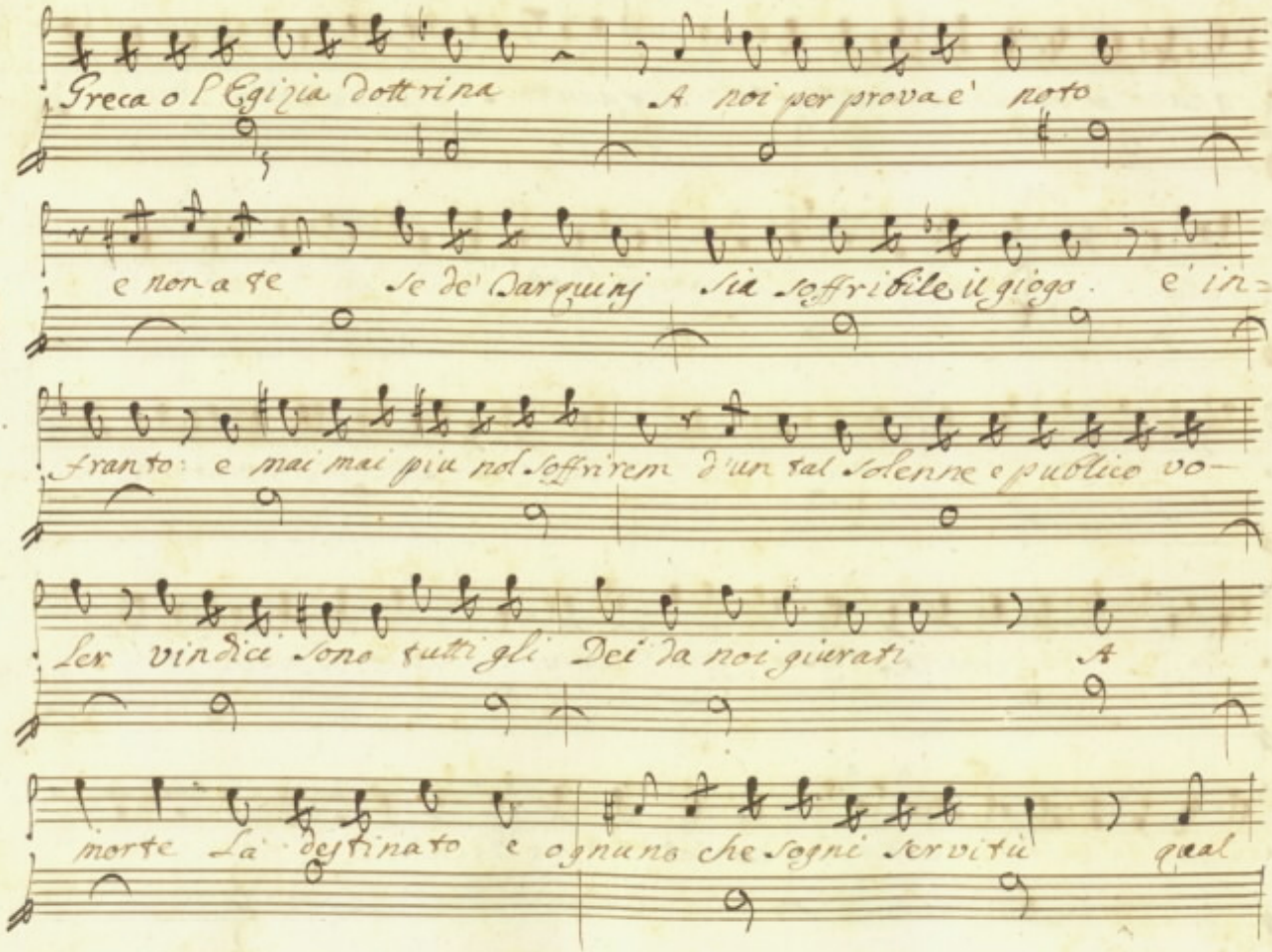
Cray:

fetta ma che mai da cotesti dotti principij tuoi

che mai speri dedur? Forse che serva Roma sarà fe=

lice! esci da stesso esci d'error. Fra le vicende u=

mane l'esperienza è sempre conduttrice meccieca che l'Etruyca La


Greca o l'Egizia dottrina
A noi per prova e' noto
e non a te
se de' Tarquinj
sia soffribile il giogo
e' in-
franto
e mai mai piu nol soffrirem d'un tal solenne e publico vo-
ler vindice sono tutti gli Dei da noi giurati
A
morte la destinato e ognuno che segni servitù
qual

Sangue à tinto già la scure paterna ignorar tu non

puoi Roma non vanta un Bruto sol:

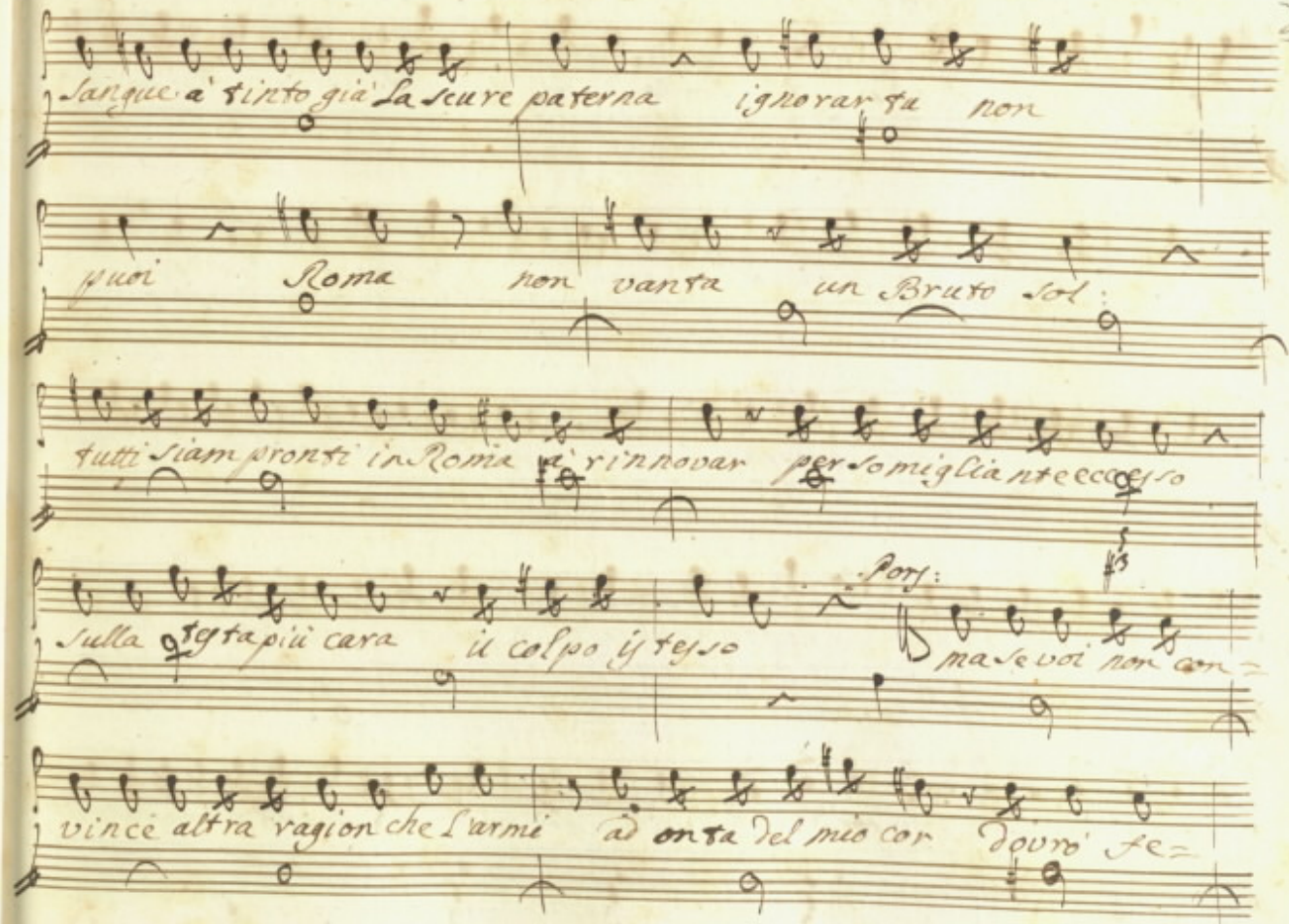
tutti siam pronti in Roma à rinnovar per somigliante eccesso

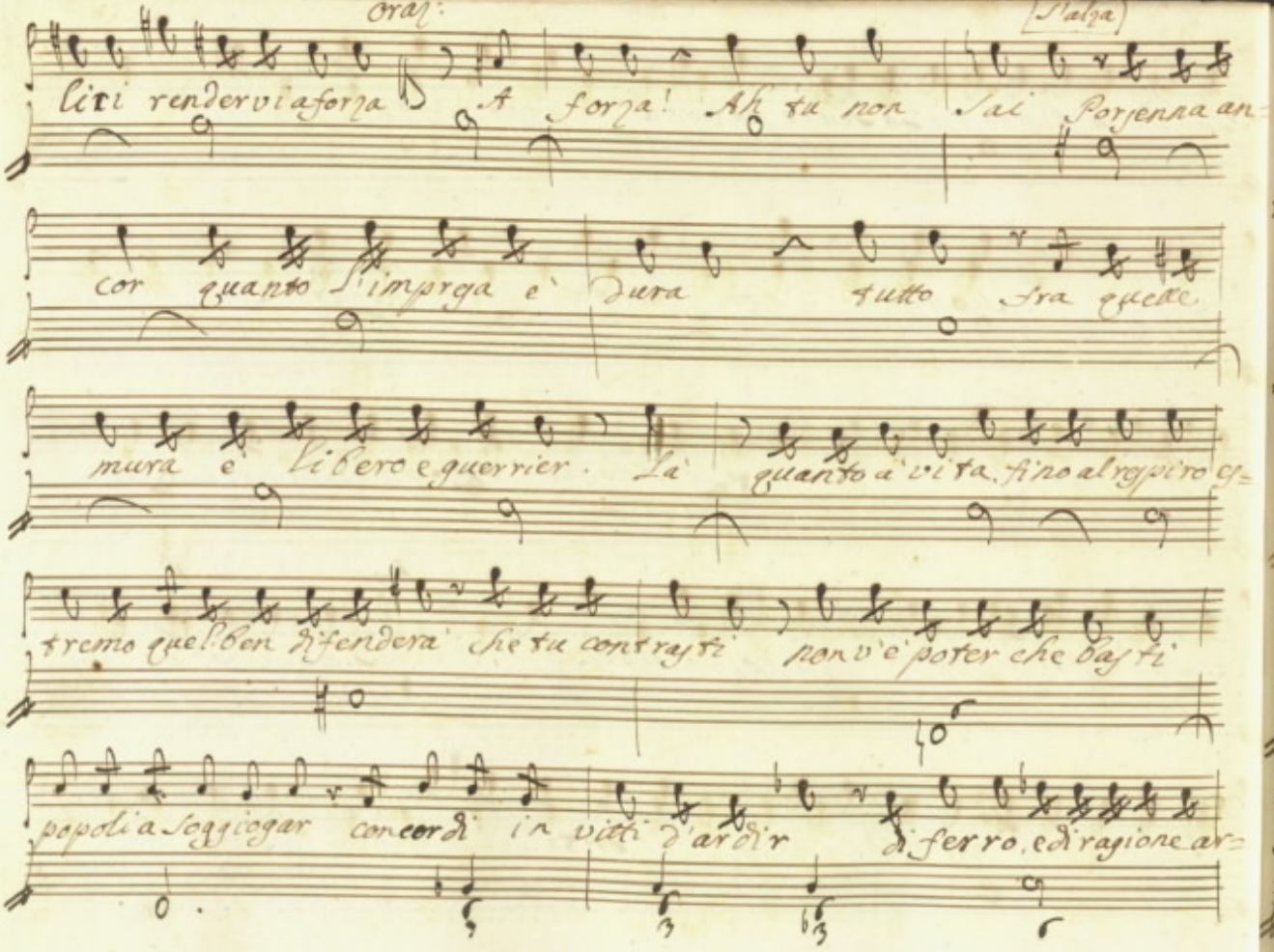
sulla testa più cara il colpo istesso

Pors:

ma se voi non con=

vince altra ragion che l'armi ad onta del mio cor dovrò fe=




Oraz:
[Salga]
liti rendervi a forza A forza! Ah tu non sai Porsenna an=
cor quanto s'impiega è dura tutto fra queste
mura è libero e guerrier. Là quanto à vita, fino al respiro es=
tremo quel ben difenderà che tu contrasti non v'è poter che basti
popolia soggiogar concordi in vitti d'ardir di ferro, ed ragione ar=

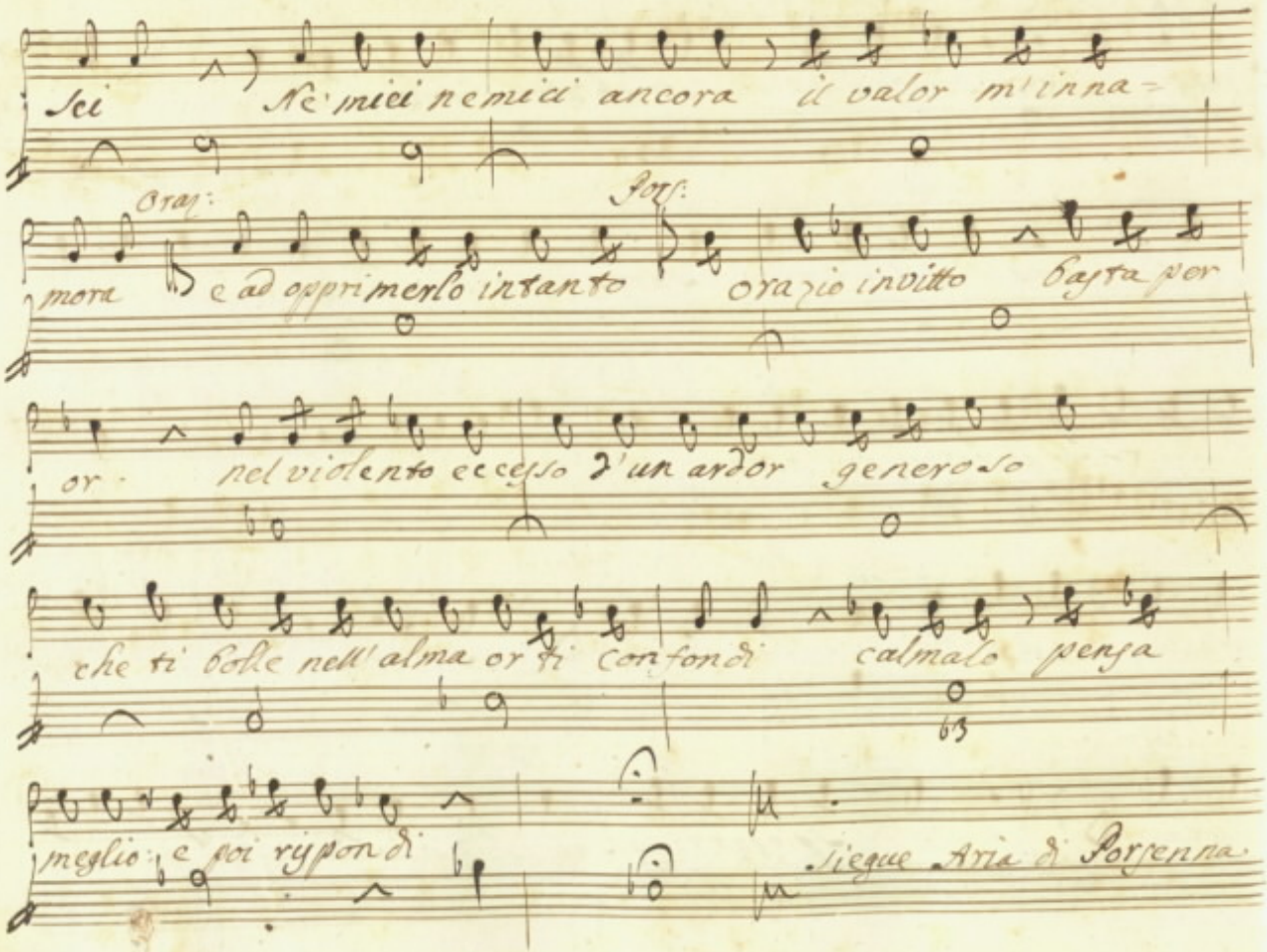
mati e se scritto è ne' fati ch'abbia Roma a cader, ca=

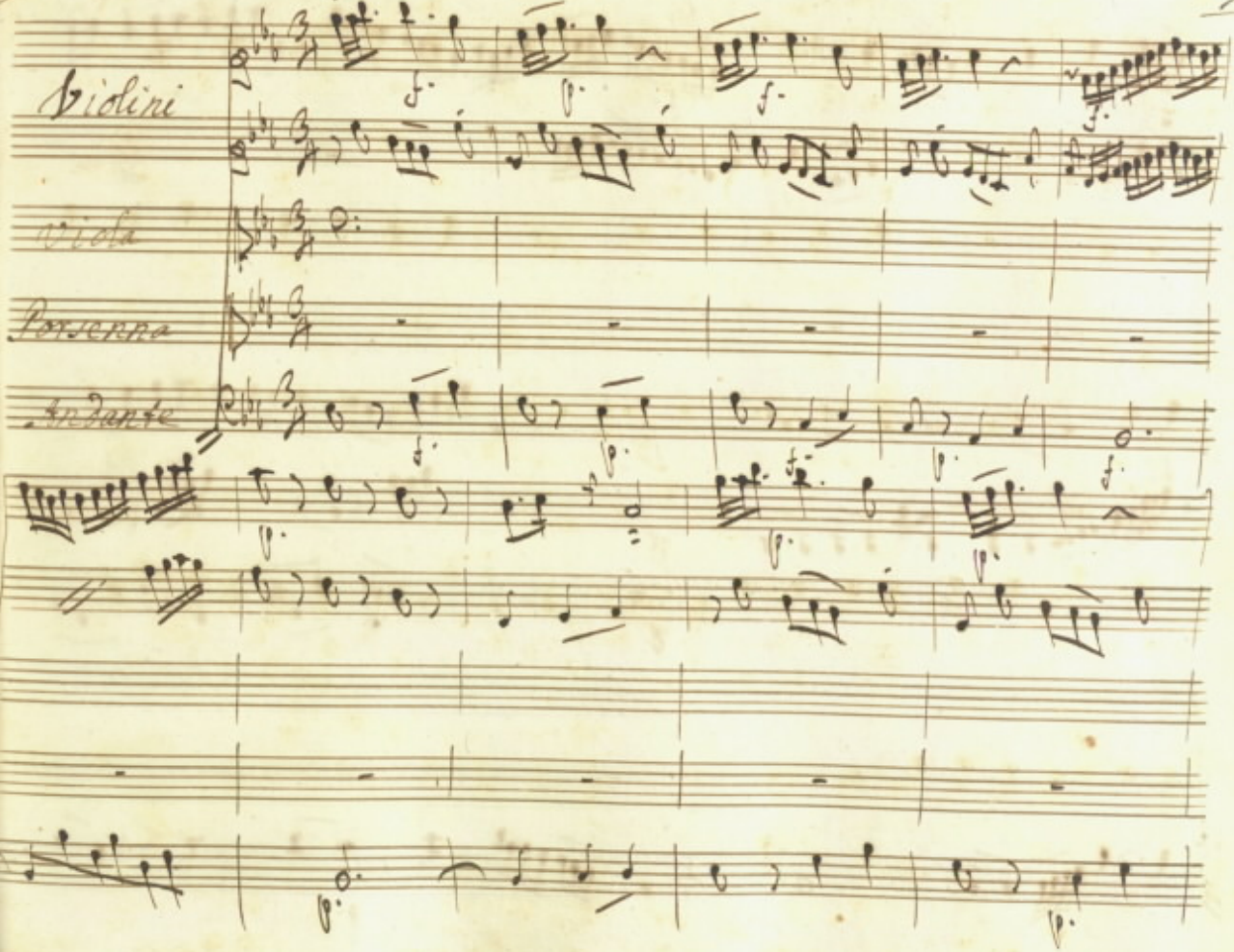
drà: ma i soli trofei saranno onde superbo ornarti di

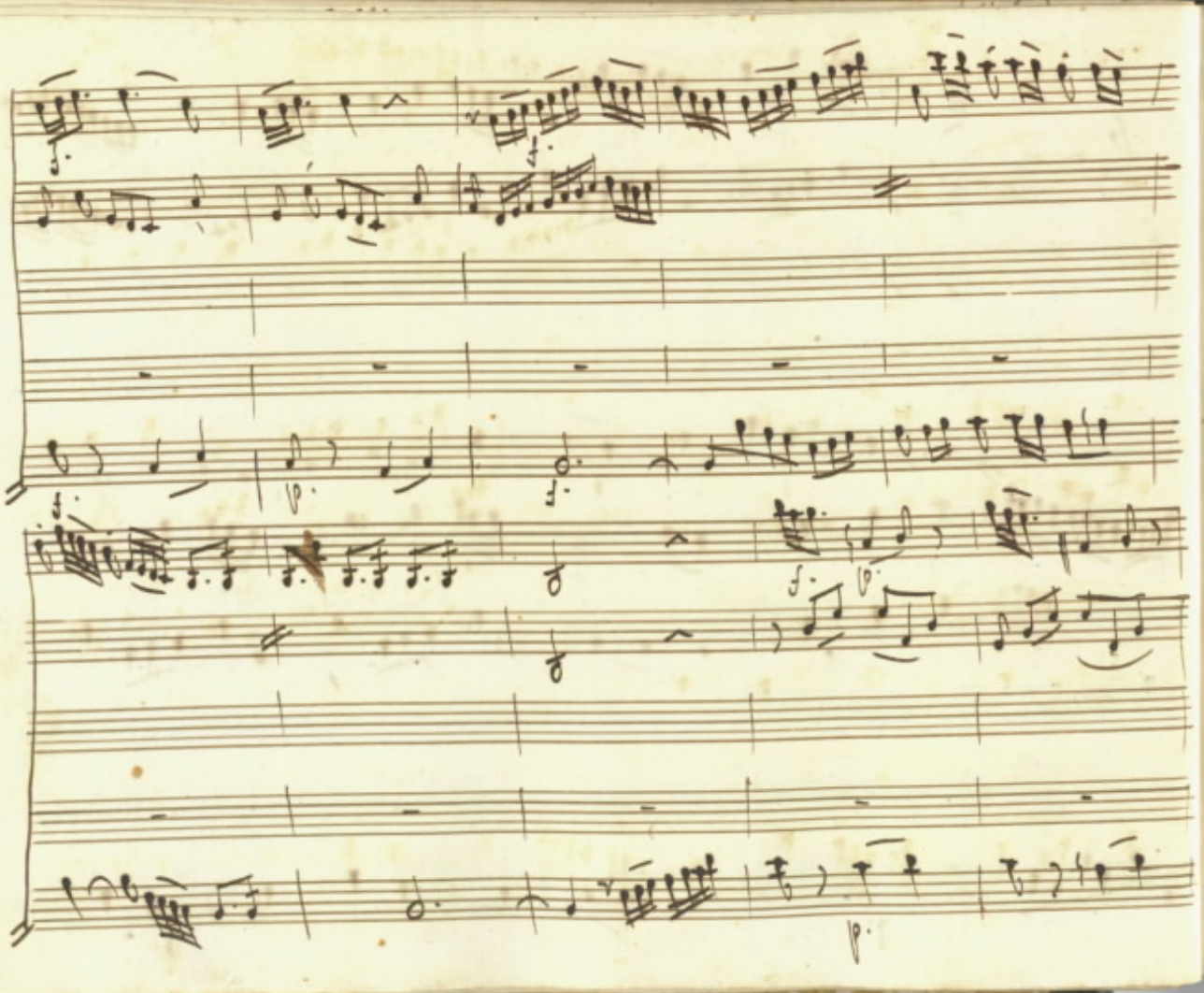
troda trionfal potrai le chiome le ceneri di Roma i

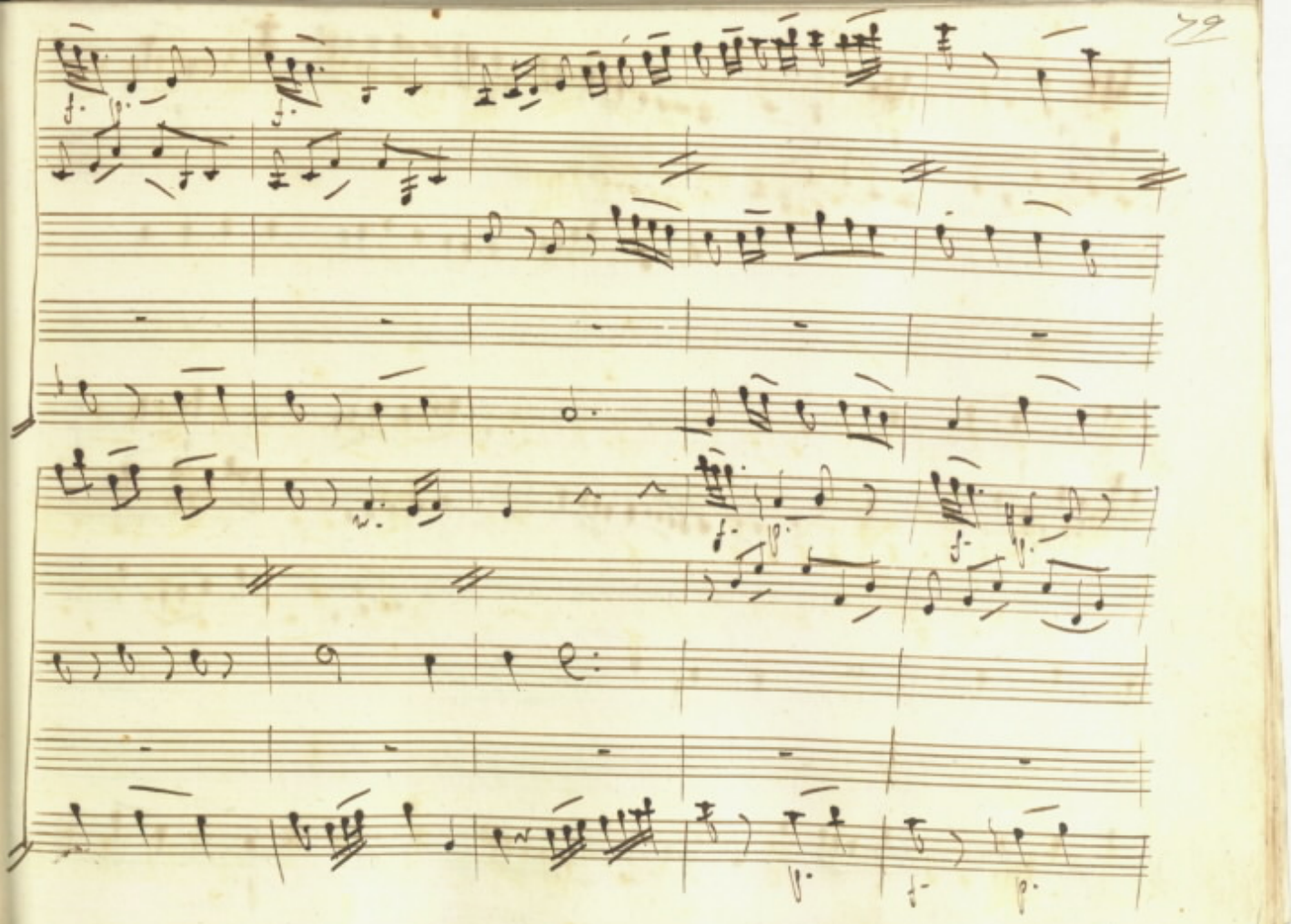
sassi, e il nome. Pors: Dove! oraz: A Roma Pors: Ah t'ar=

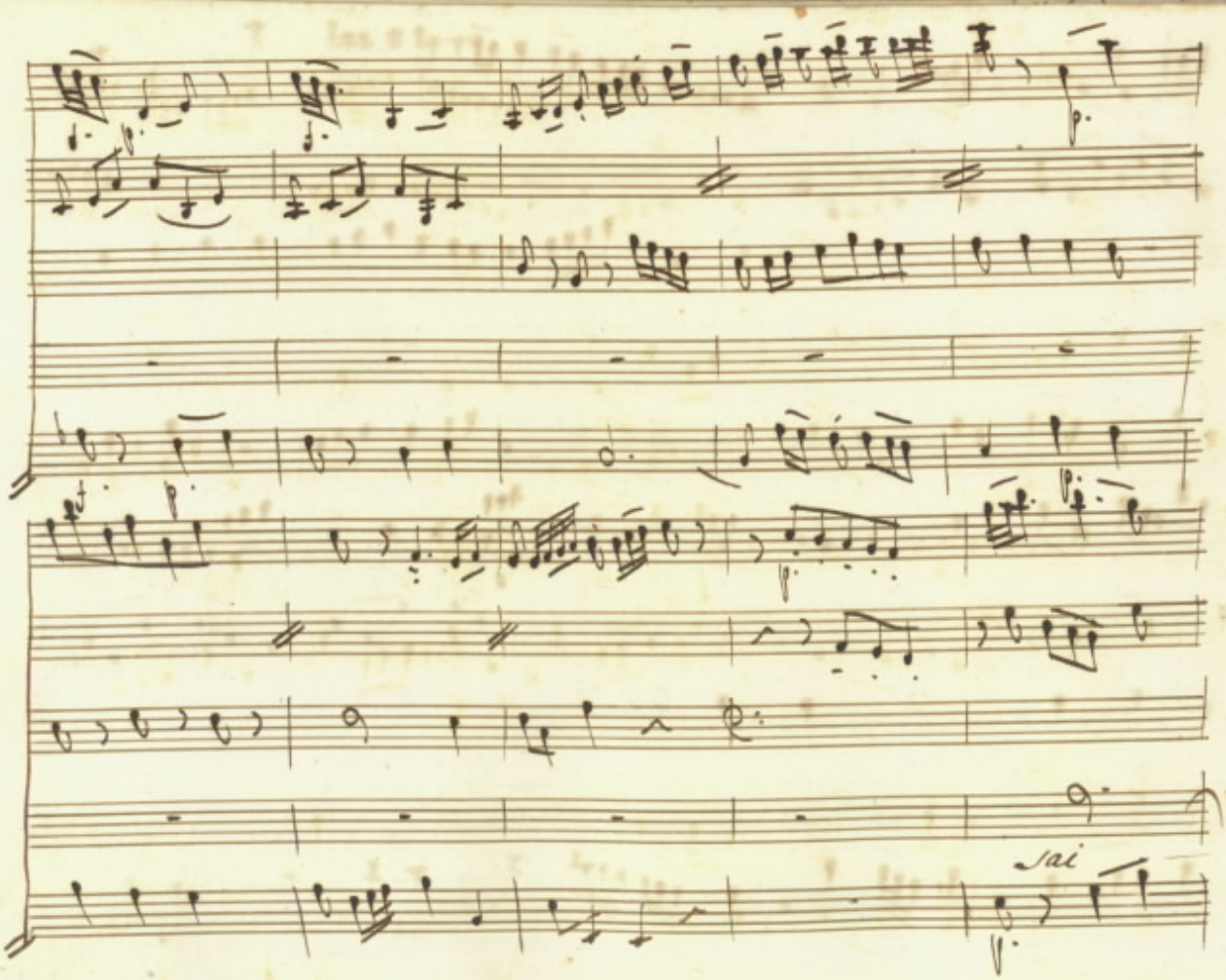
(s'alza) oraz: resta A che! Spiegarti assai l'animo avverso Pors: Ingiusto

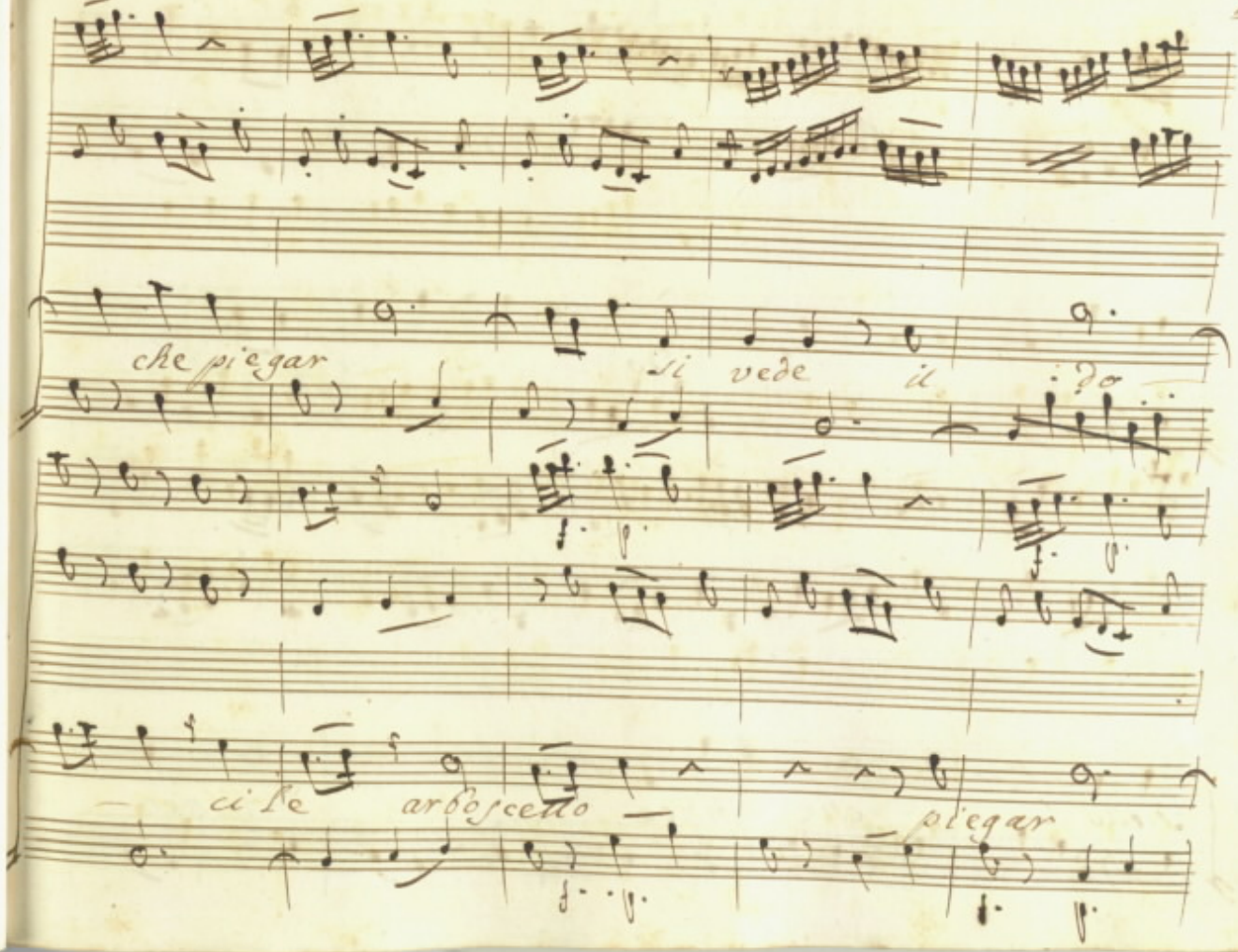

Sci Ne' miei nemici ancora il valor m'inna-
Oraz: Forz:
mora e ad opprimerlo intanto Orazio invitto basta per
or nel violento eccesso d'un ardor generoso
che ti bolle nell'alma or ti confondi calmalo pensa
meglio, e poi rispondi
Segue Aria di Porzenna.

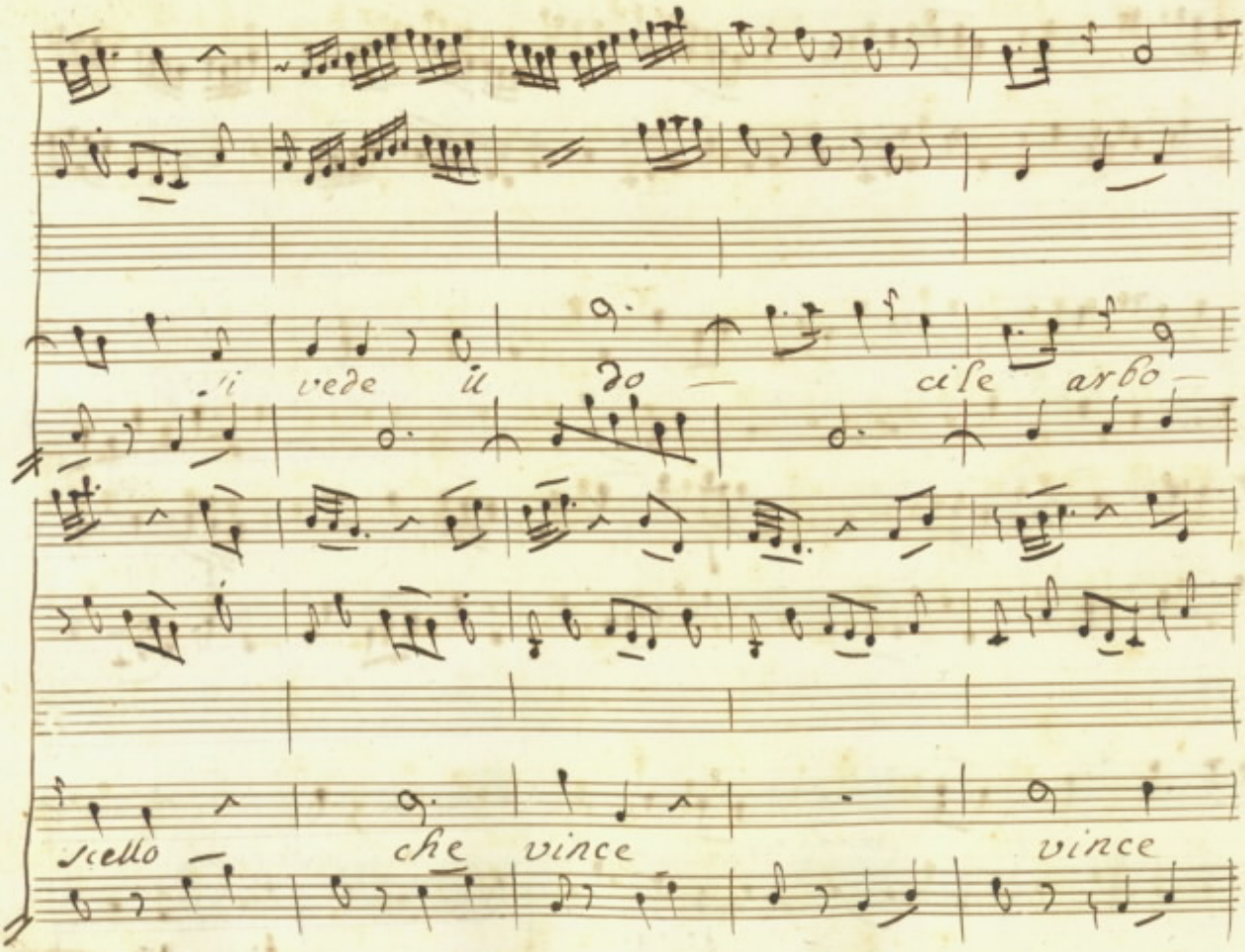

Violini
Viola
Bassetto
Andante

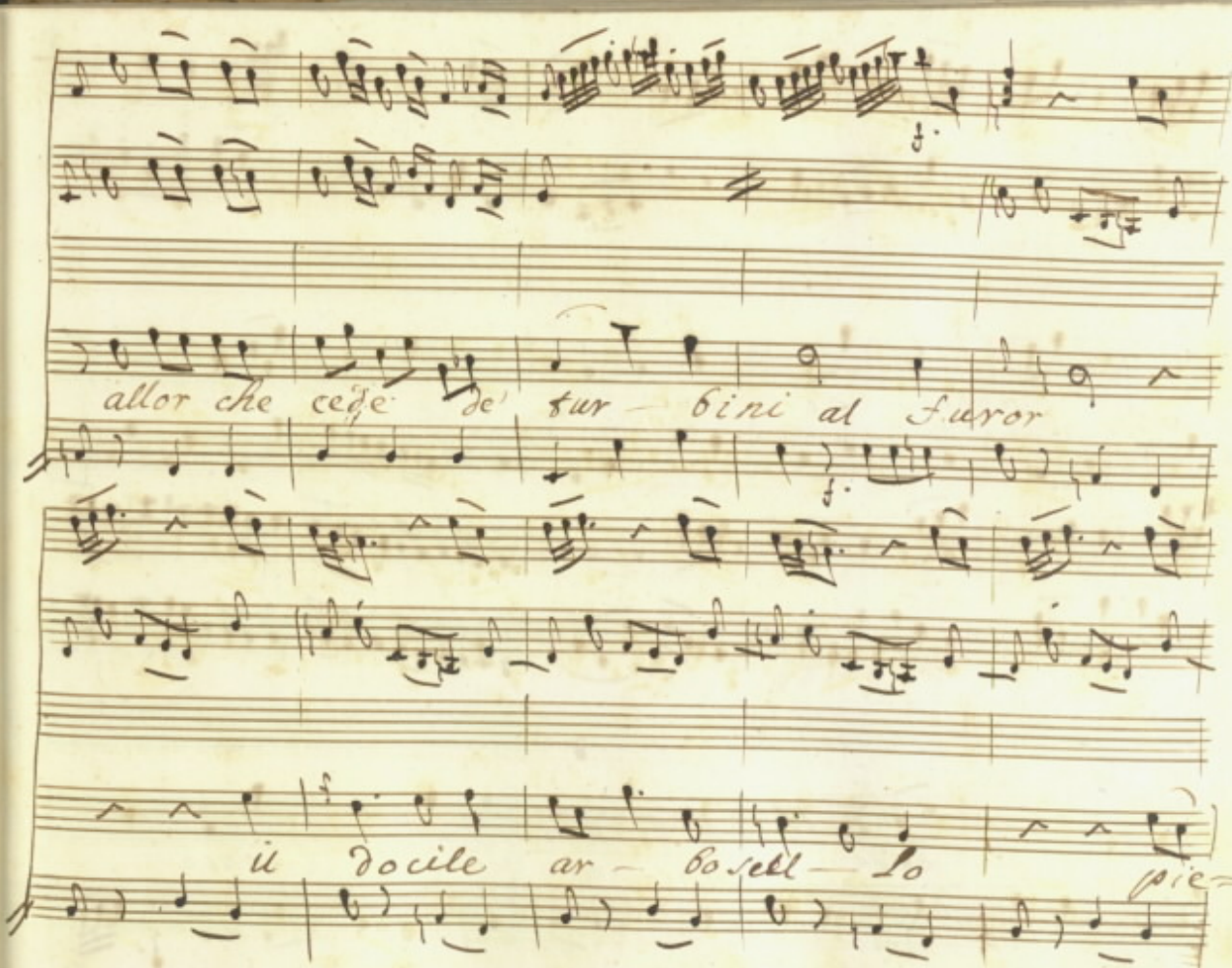


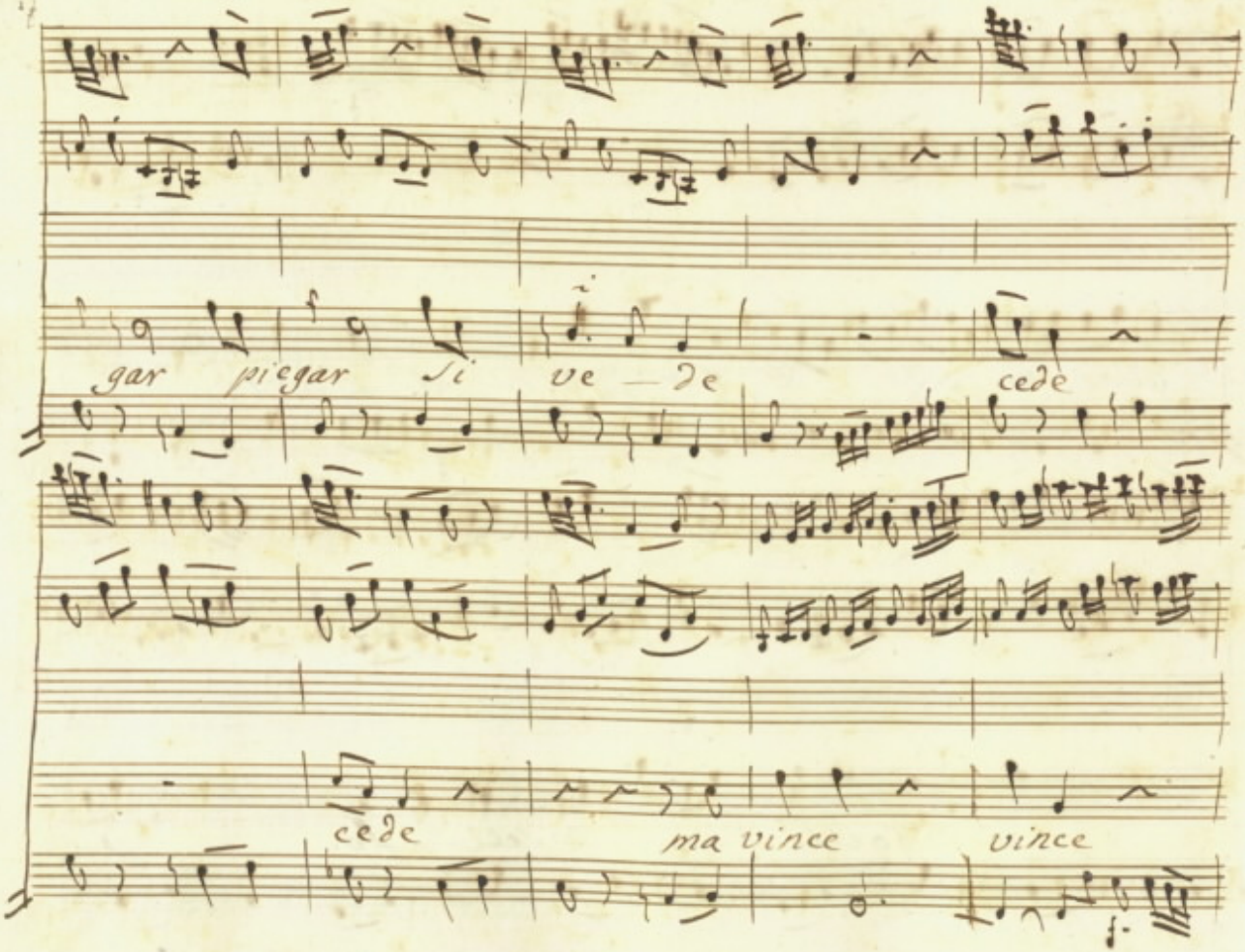


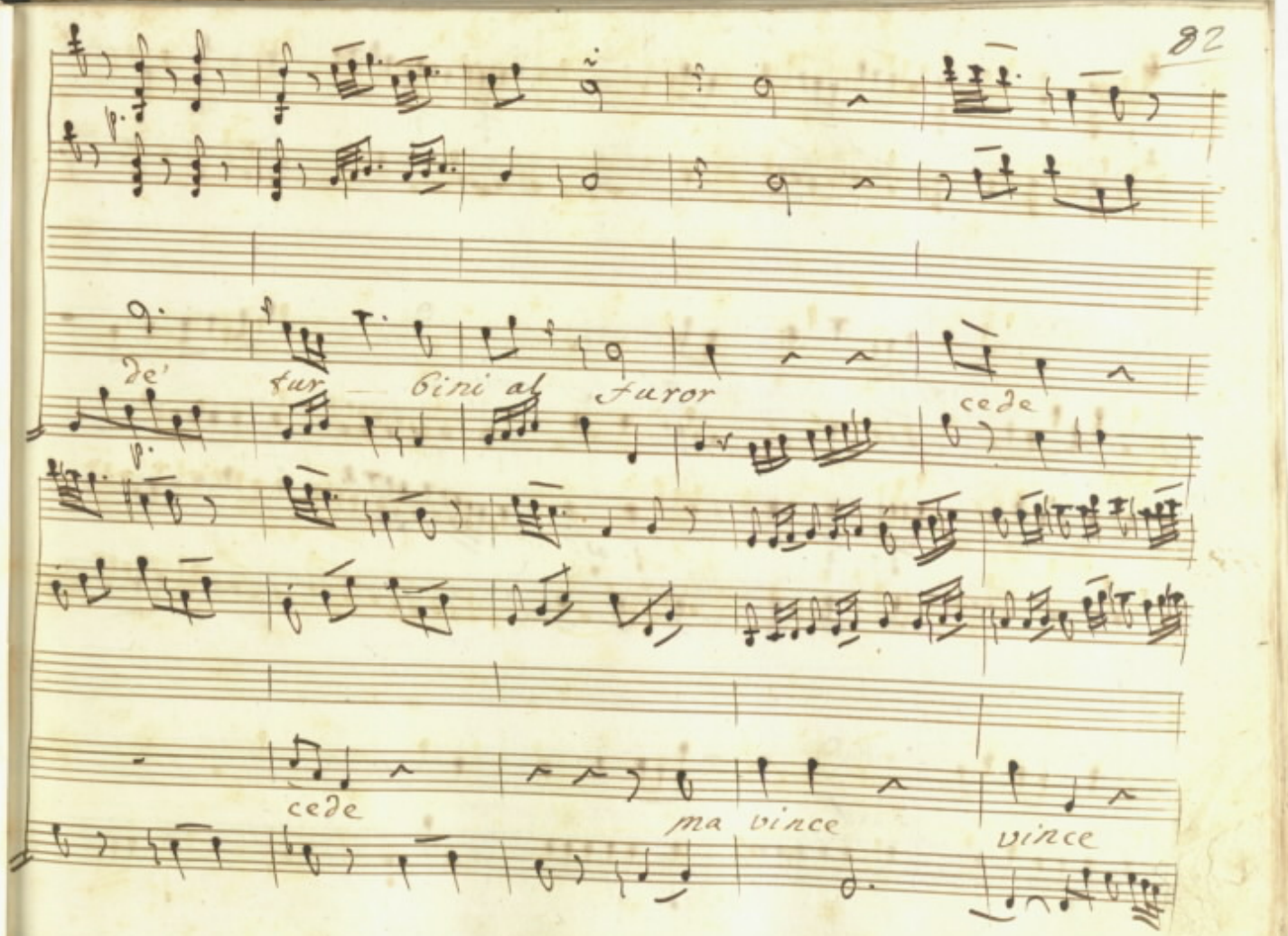

Sai

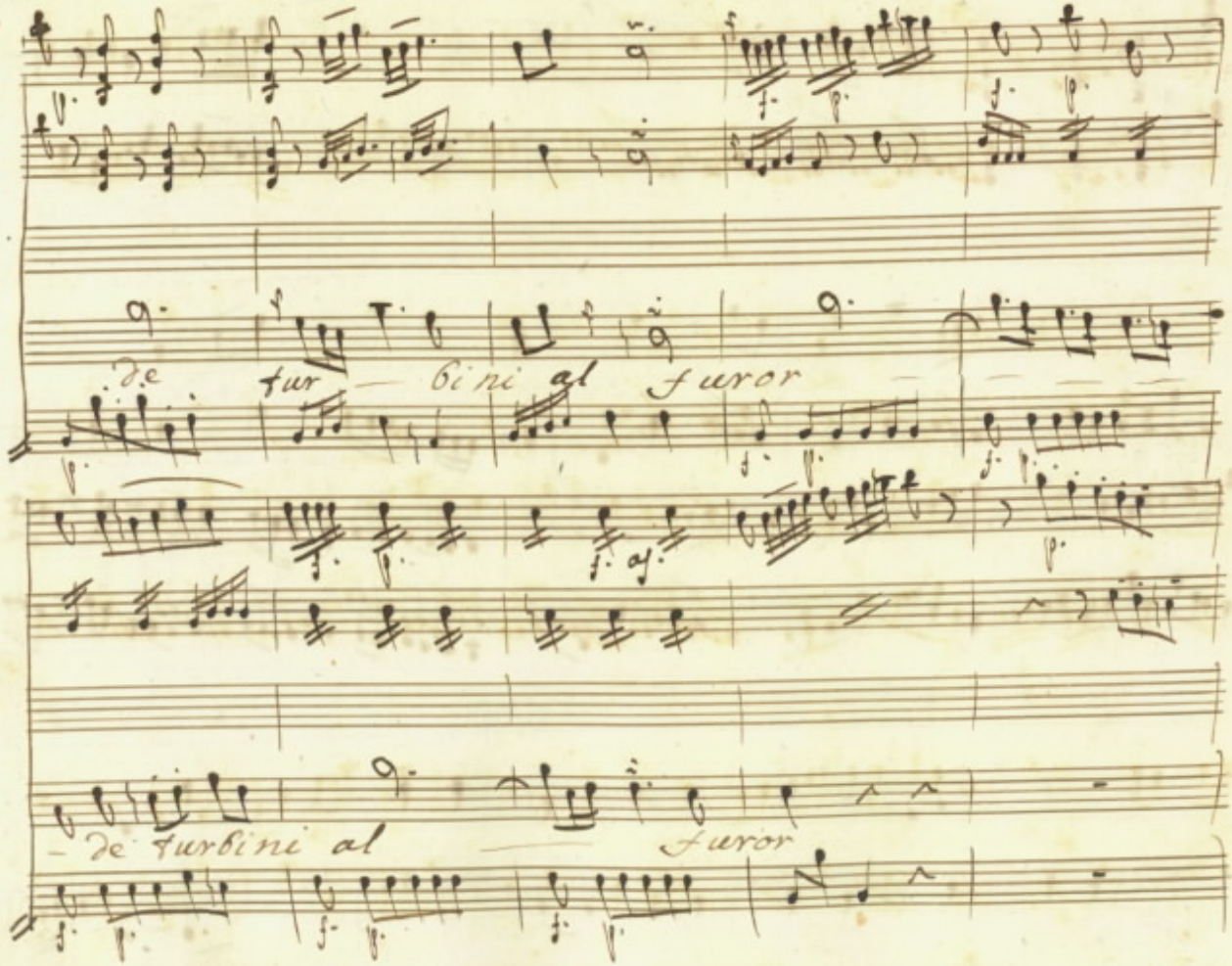

che piegar
si vede il
ci le arboscello
piegar


vede il
cise arbo
che vince
vince


allor che cede de' tur – bini al furor
il docile ar – bo scel – lo pie-


gar piegar si ve — de cede
cede ma vince vince


p.
de'
tur — bini al
furor
cede
p.
cede
ma vince
vince

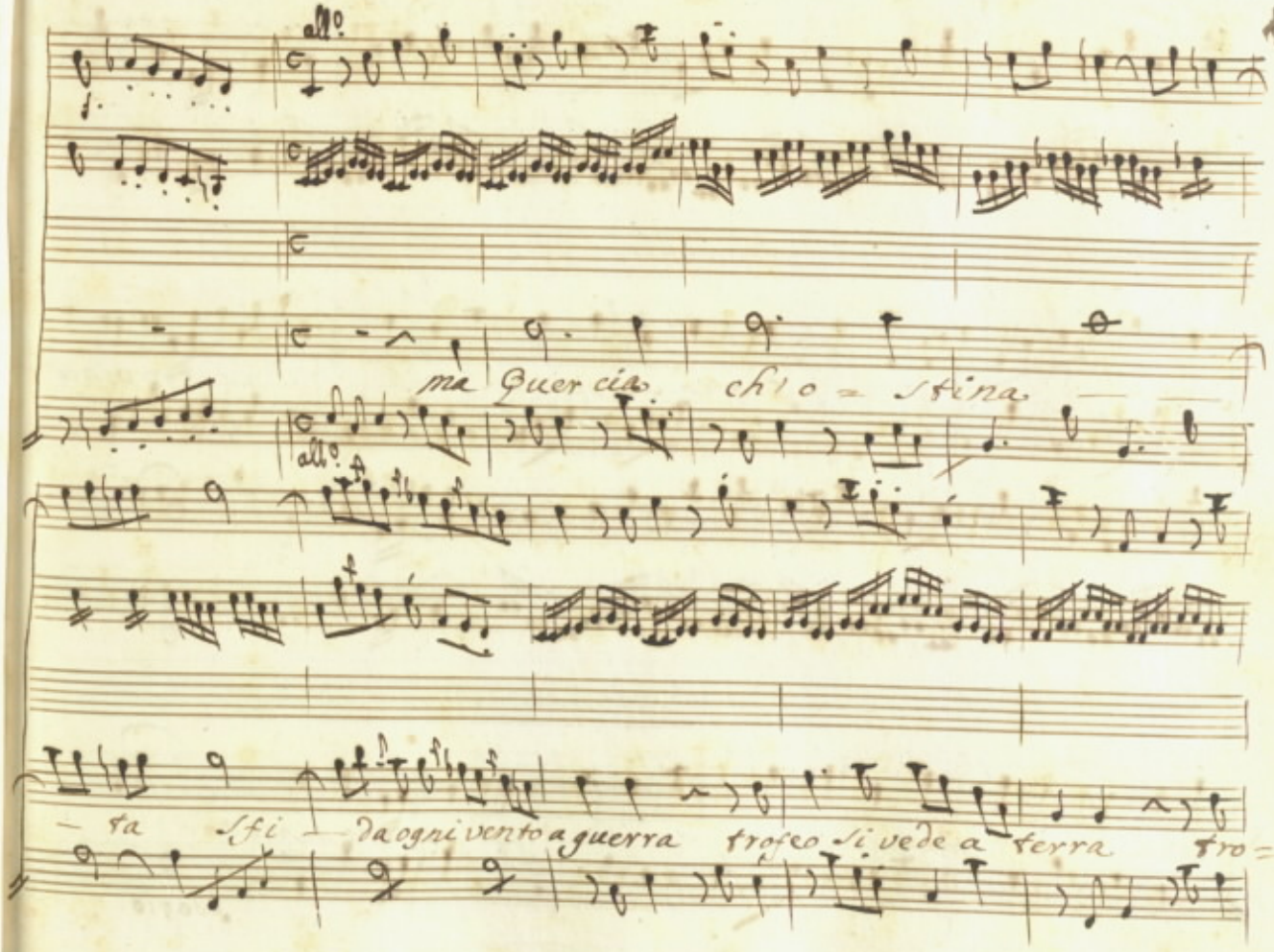

de tur — bini al furor
de turbini al furor

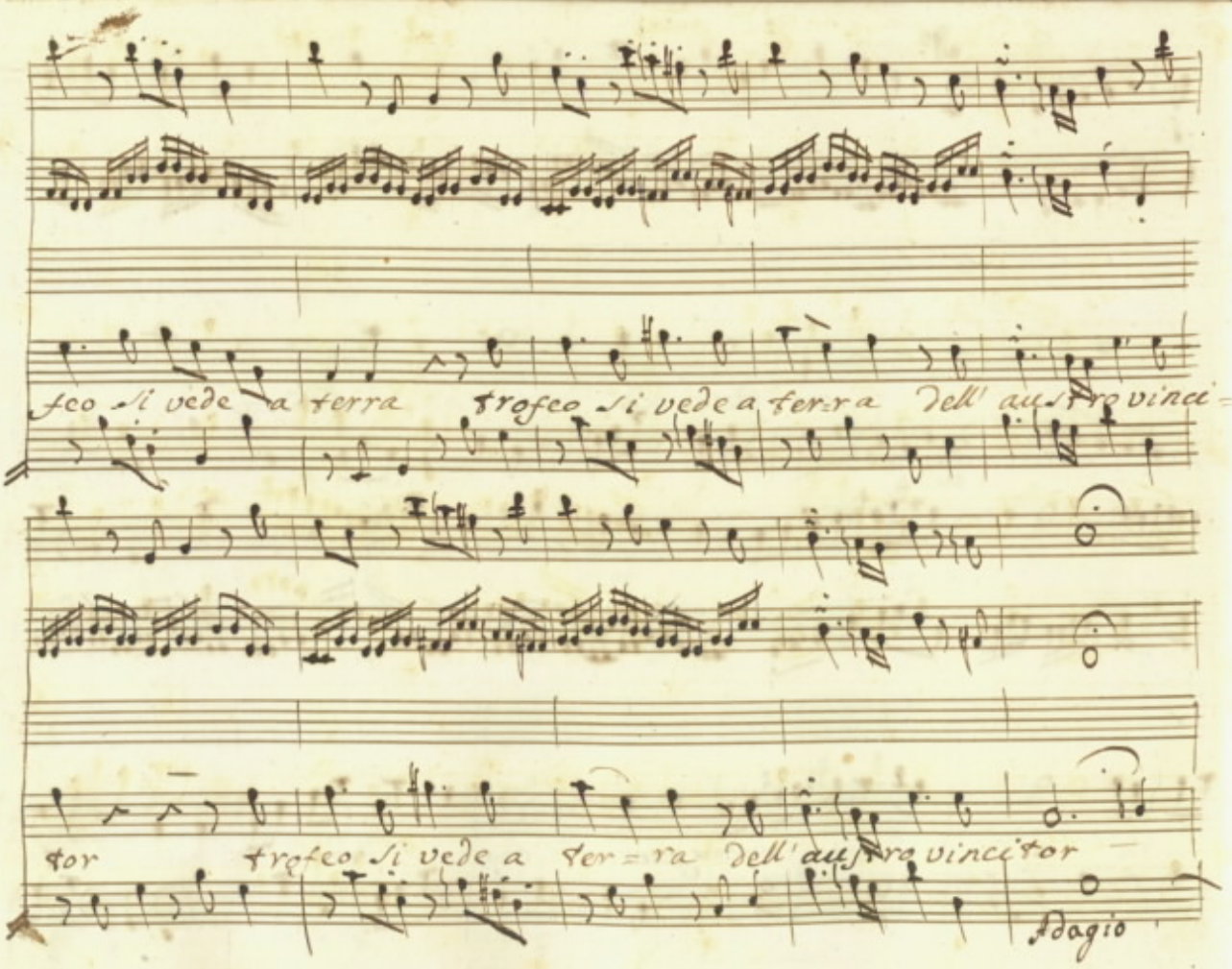
all°

ma Quer cia chio = stina

all°

— ta sfi — da ogni vento a guerra trofeo si vede a terra tro =

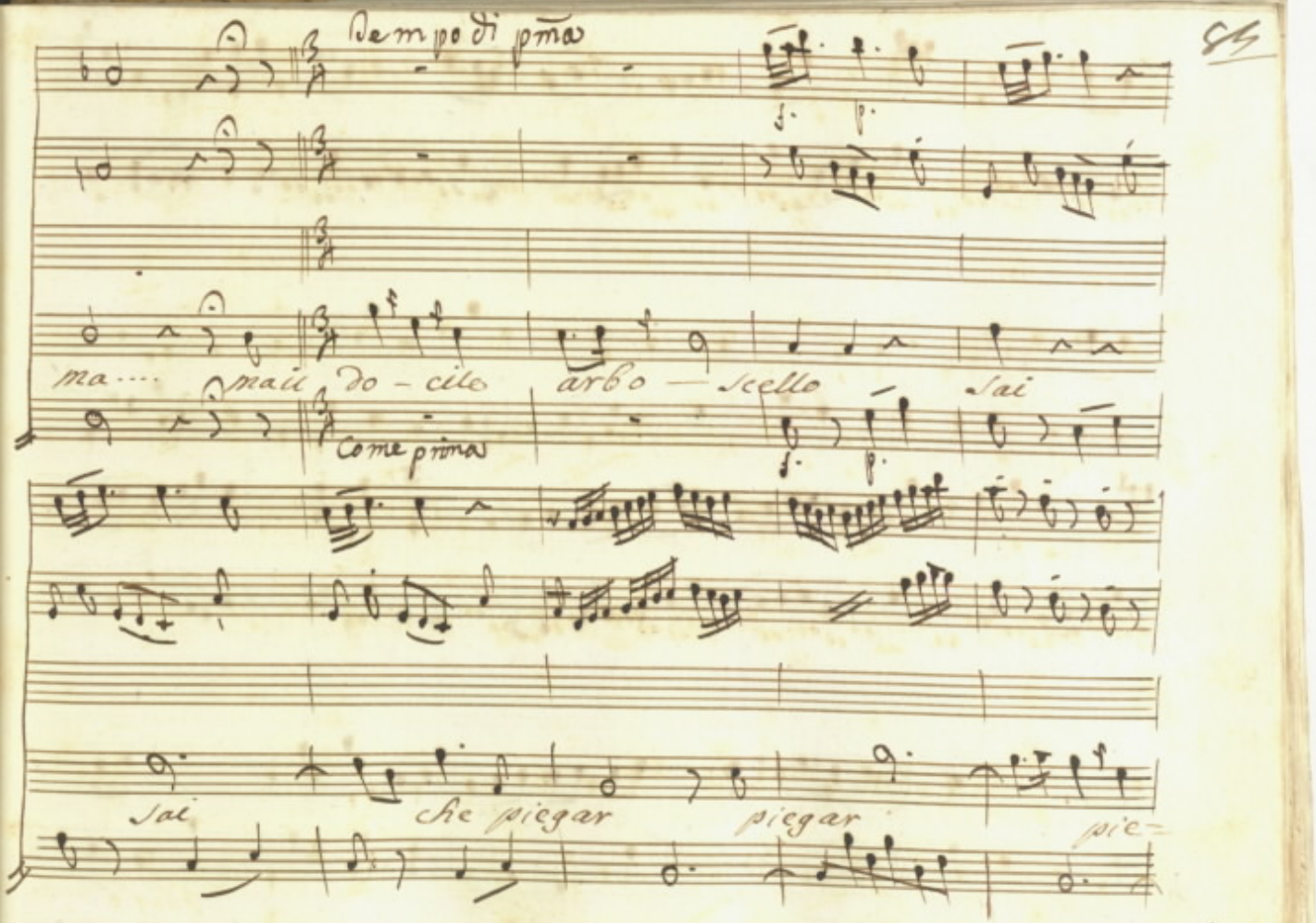


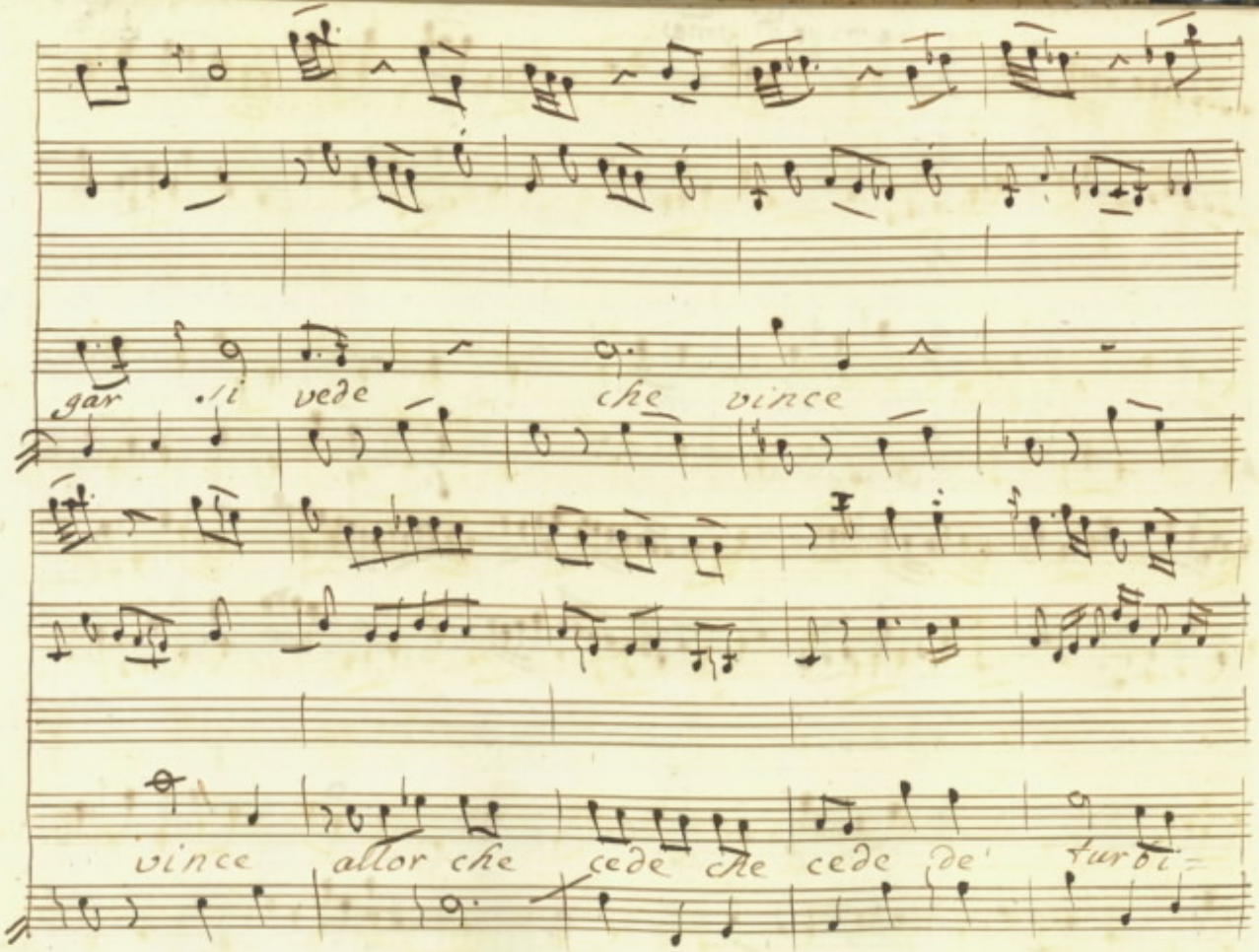


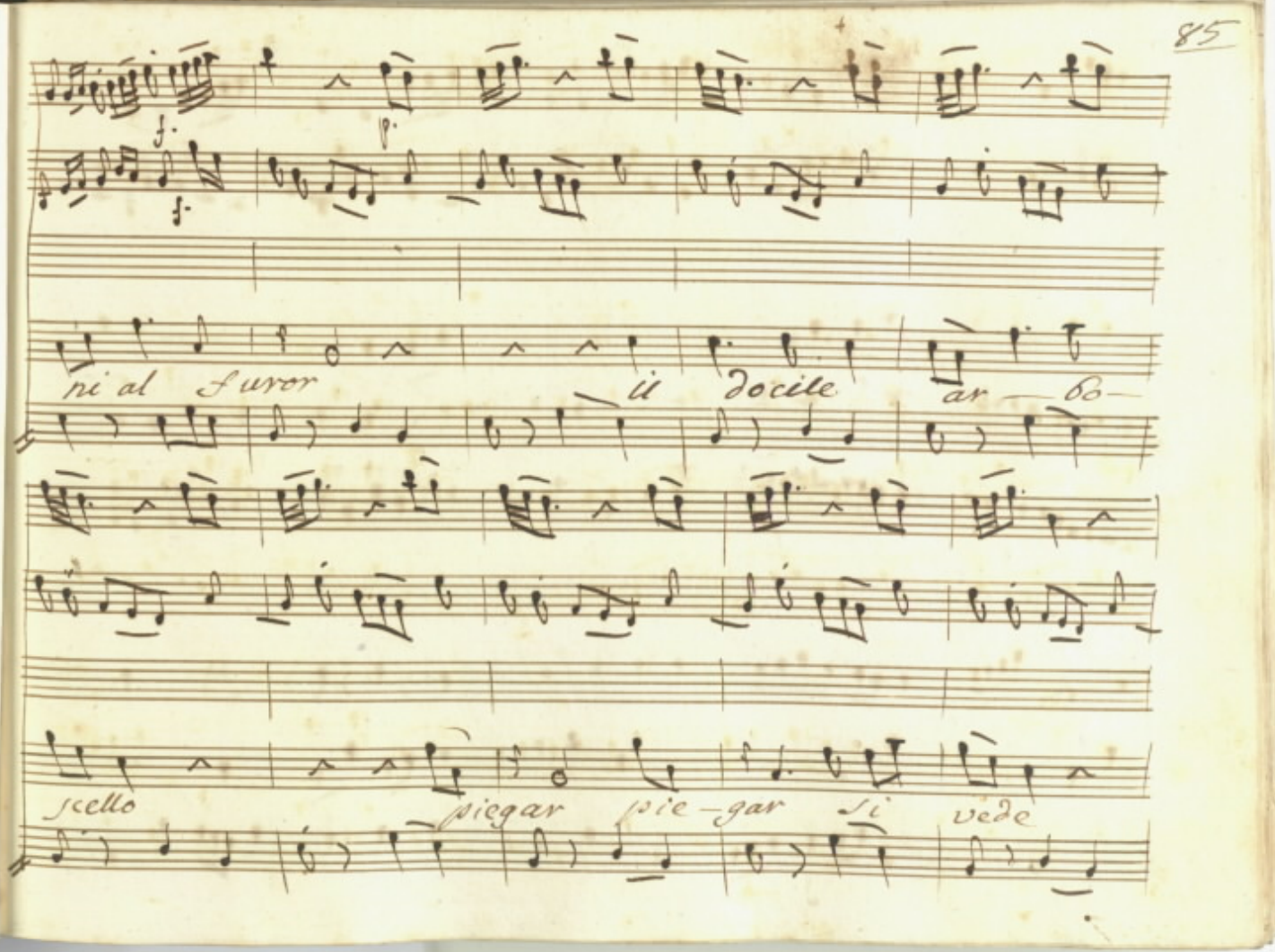
feo si vede a terra trofeo si vede a ter=ra dell' austro vinci=

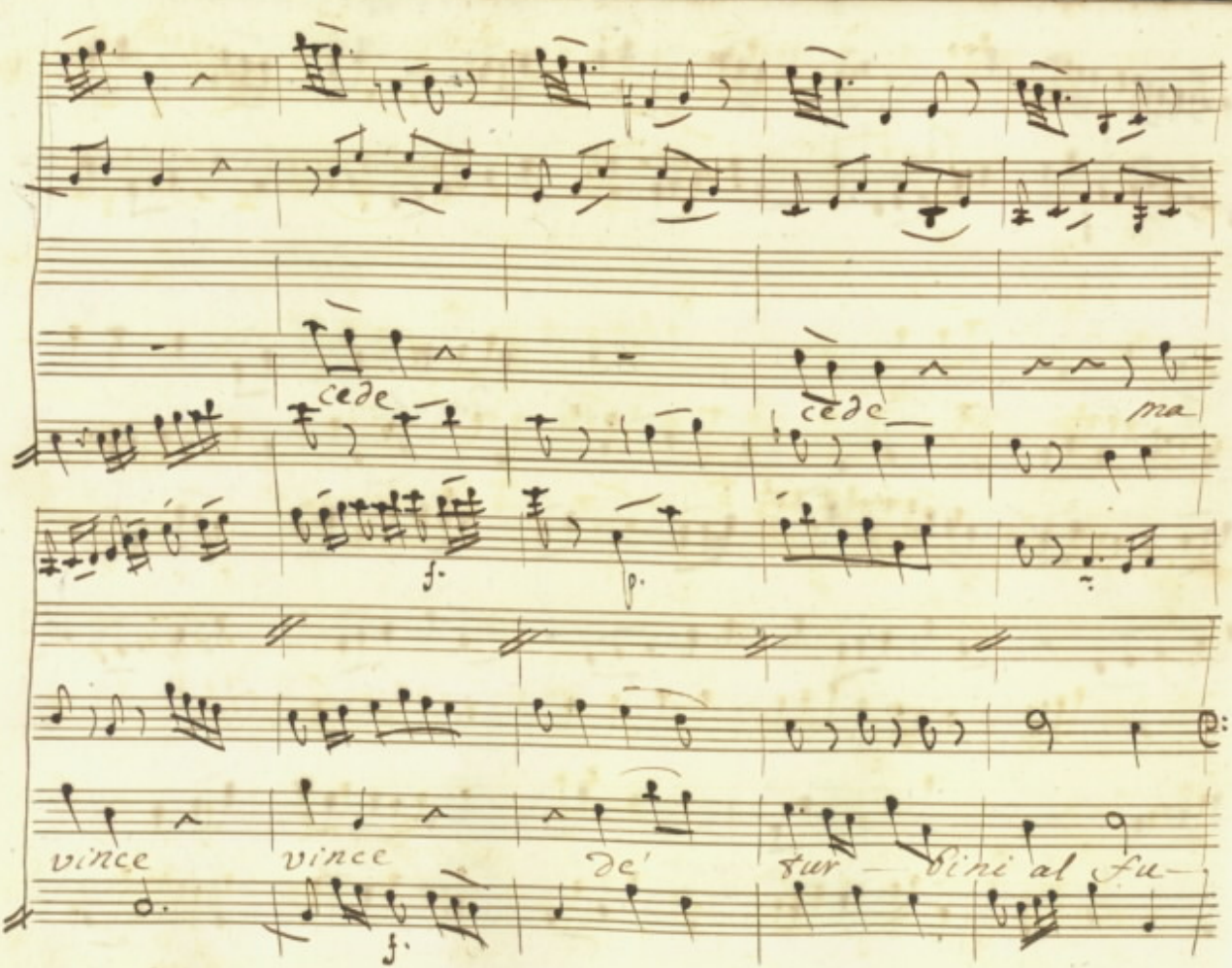
tor trofeo si vede a ter=ra dell' austro vincitor

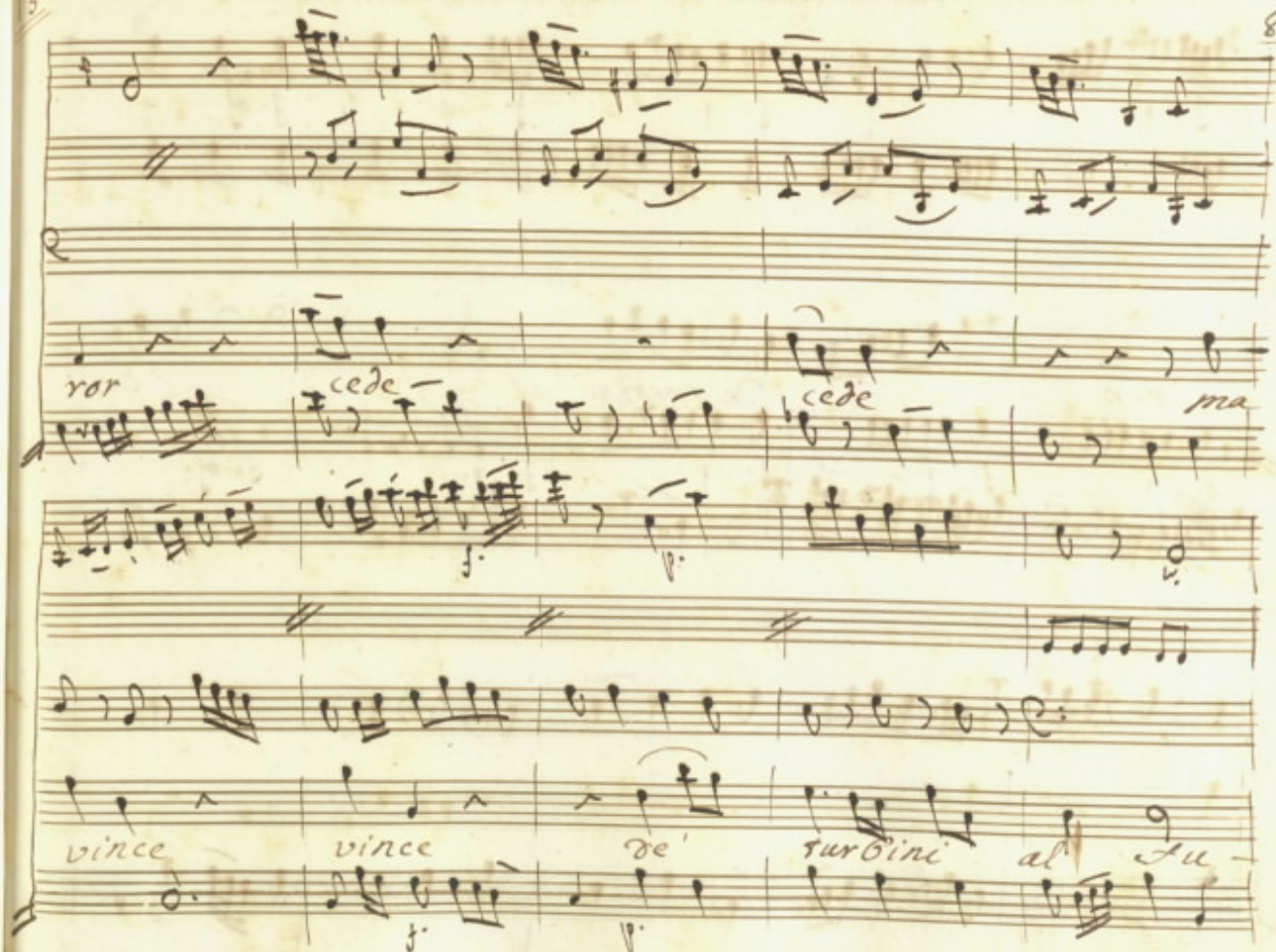
Adagio

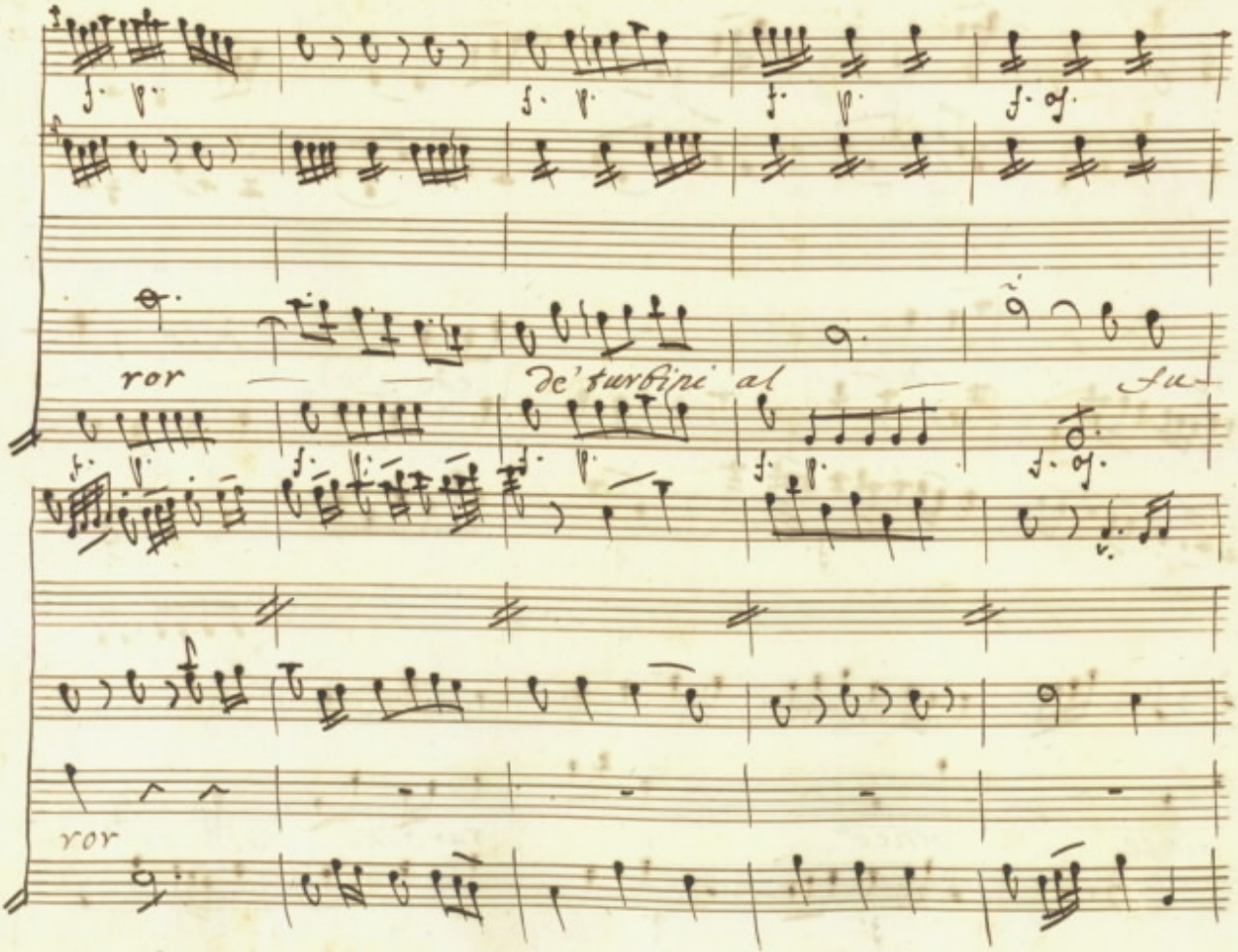

Tempo di prima
ma.... mai do-cile arbo-scello sai
Come prima
sai che piegar piegar pie-

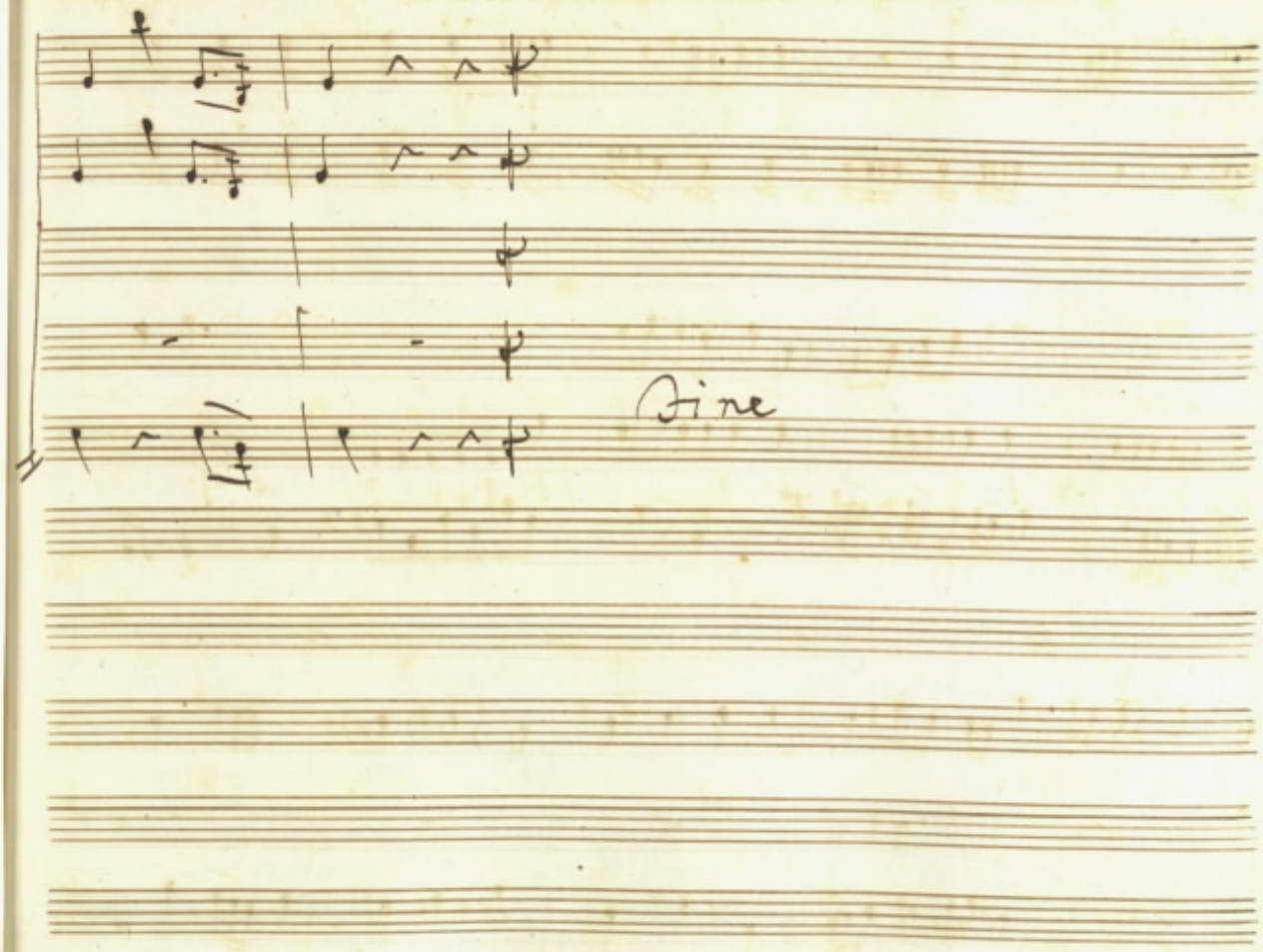

gar si vede che vince
vince allor che cede che cede de' furbi=

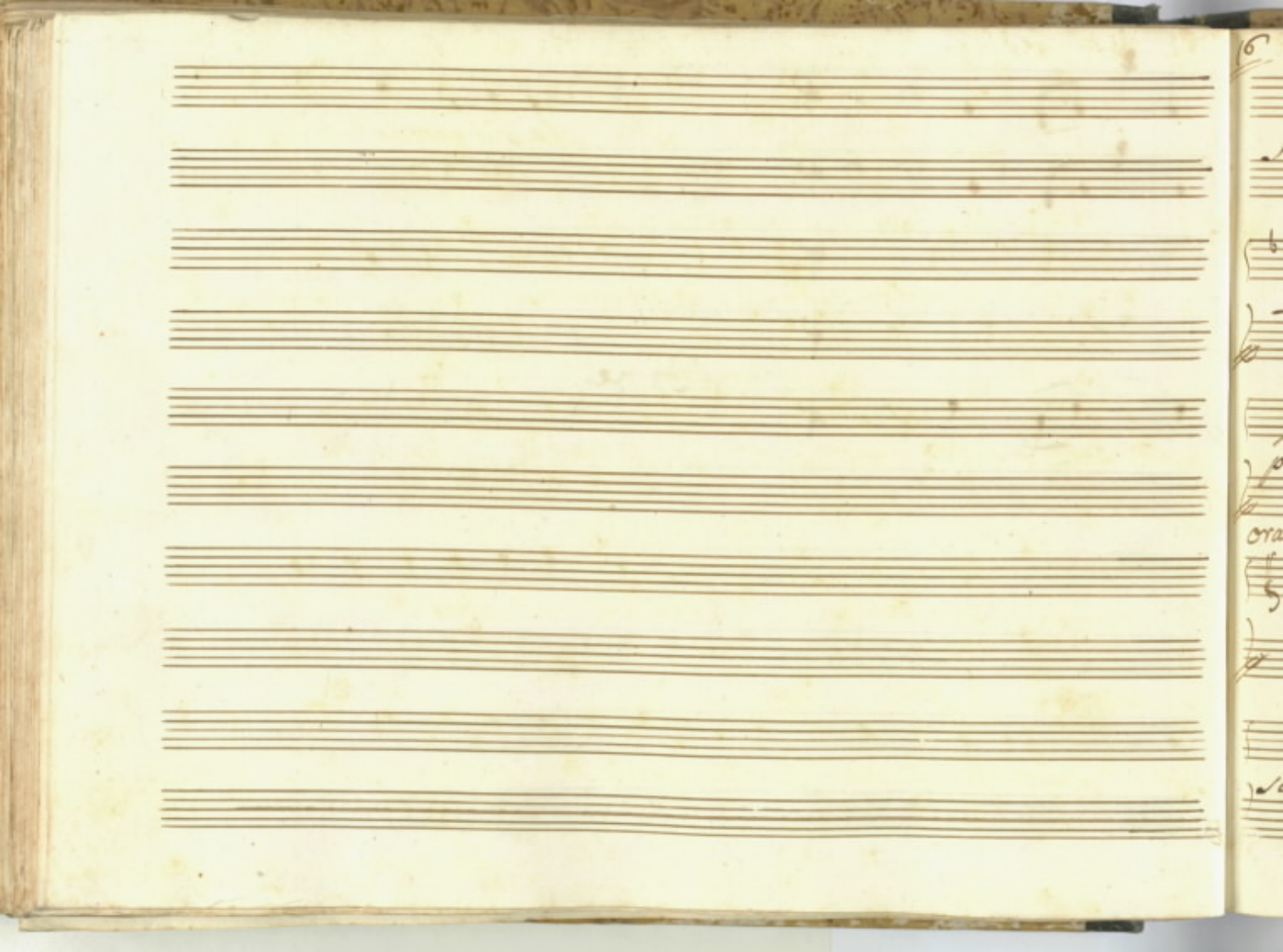

ni al furor
il docile
ar — do —
scello
piegar
pie — gar
si
vede


cede
cede
ma
f.
p.
vince
vince
de'
stur — bini al fu—
f.


ror
cede
cede
ma
vince
vince
de'
turbini
al
Fu-


ror
de' turbini al
fu-
ror


Fine



Scena II.ma Orazio, e poi Tarquinio

Oraz: che più pensar!

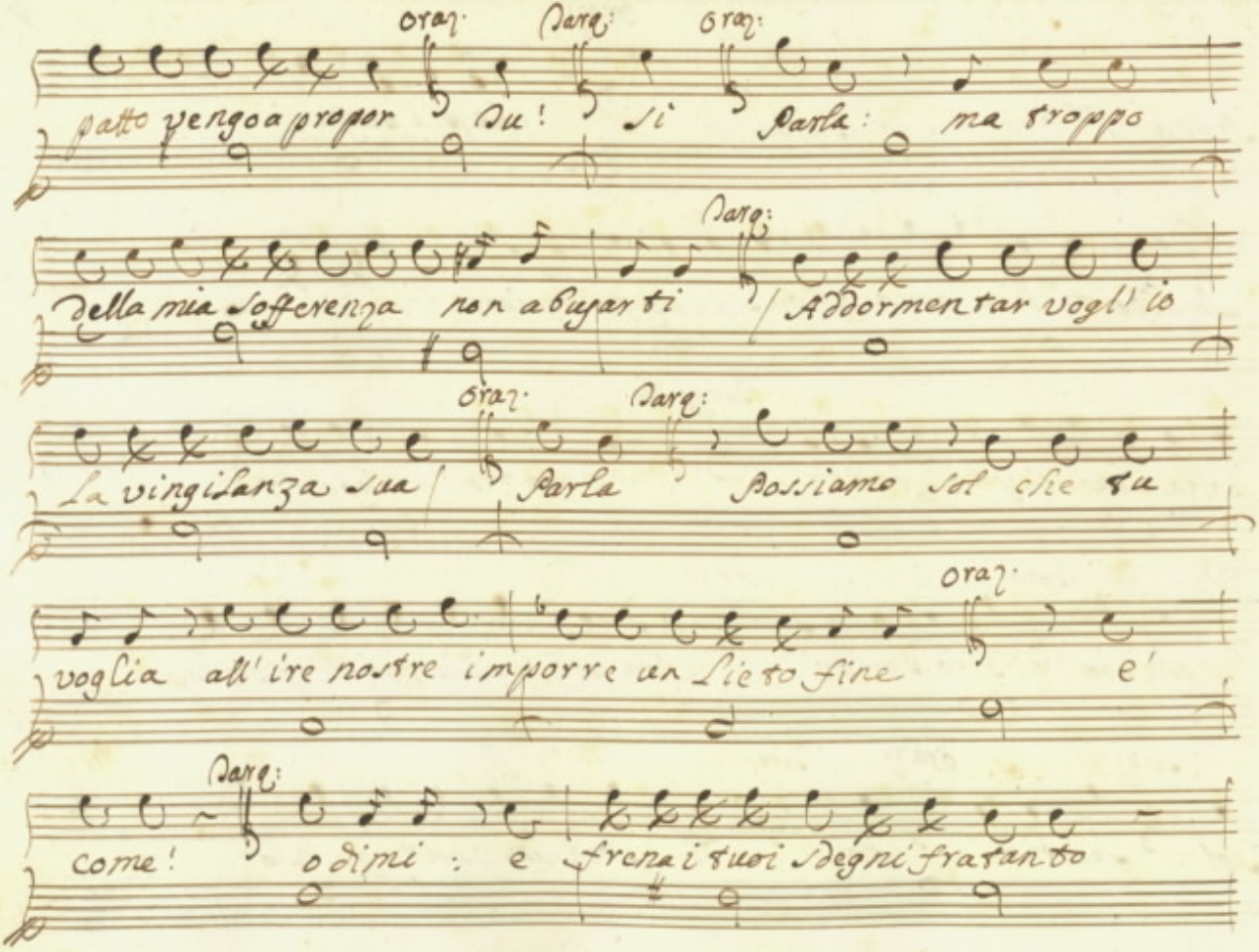
La libertà di Roma viva sui nostri acciari: o sia se-

Tarquinio

polta sotto illustri ruine Orazio ascolta

Oraz: che vuoi! Tarq: Teco parlar Orazio fra noi coll'armi si parla

Tarq: sol sentimi Oraz: nò Tarq: di pace un vantaggioso


Oraz: Parg: Oraz:
fatto vengo a proporDu! Sì Parla: ma troppo
Parg:
della mia sofferenza non abusarti / Addormentar vogl'io
Oraz: Parg:
la vigilanza sua / Parla Possiamo sol che tu
Oraz:
voglia all'ire nostre imporre un lieto fine e'
Parg:
come! odimi: e frena i tuoi degni frattanto

In te / si renda ragione al vero / ah fabricato i

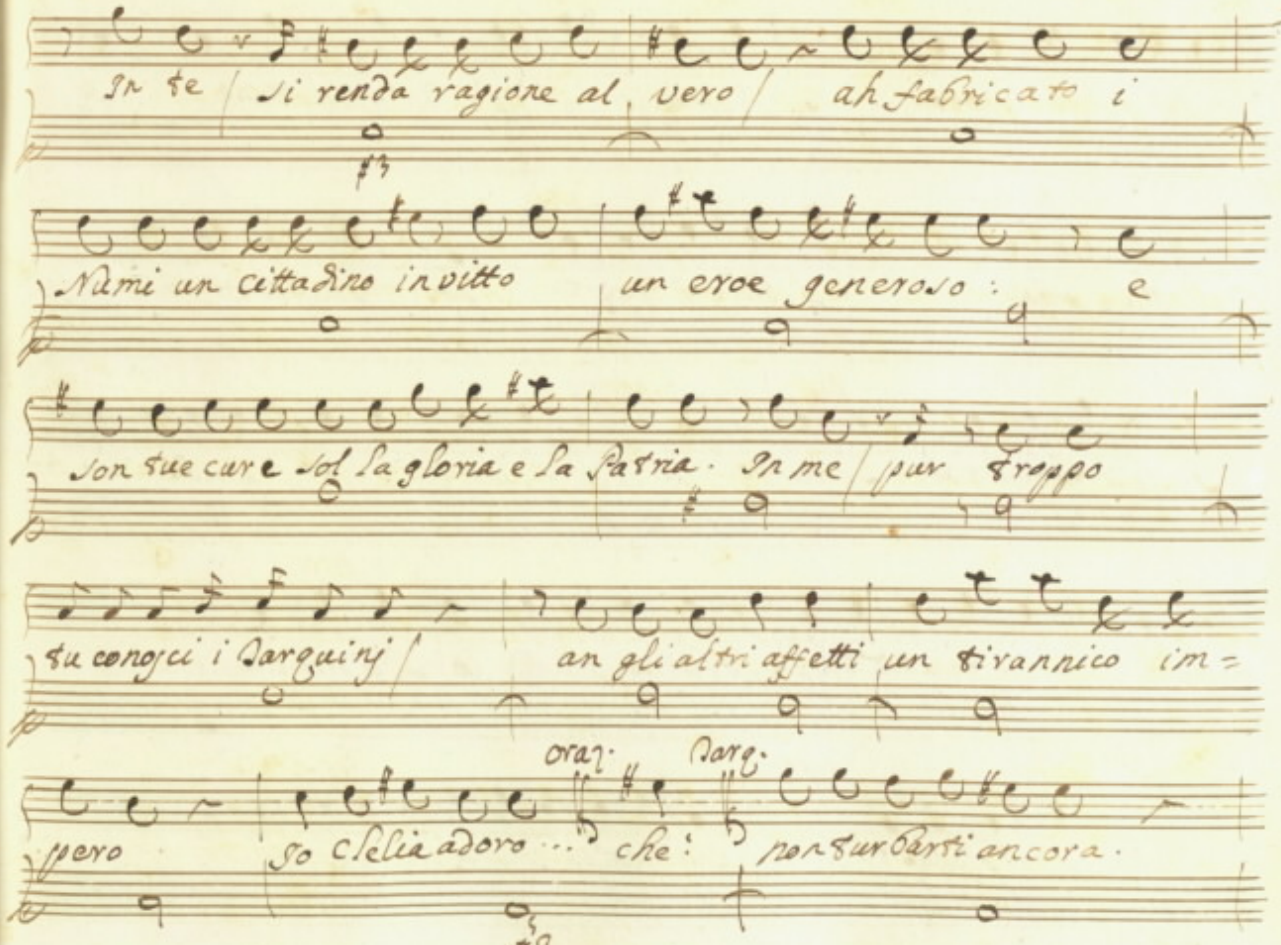
Numi un cittadino invitto un eroe generoso: e

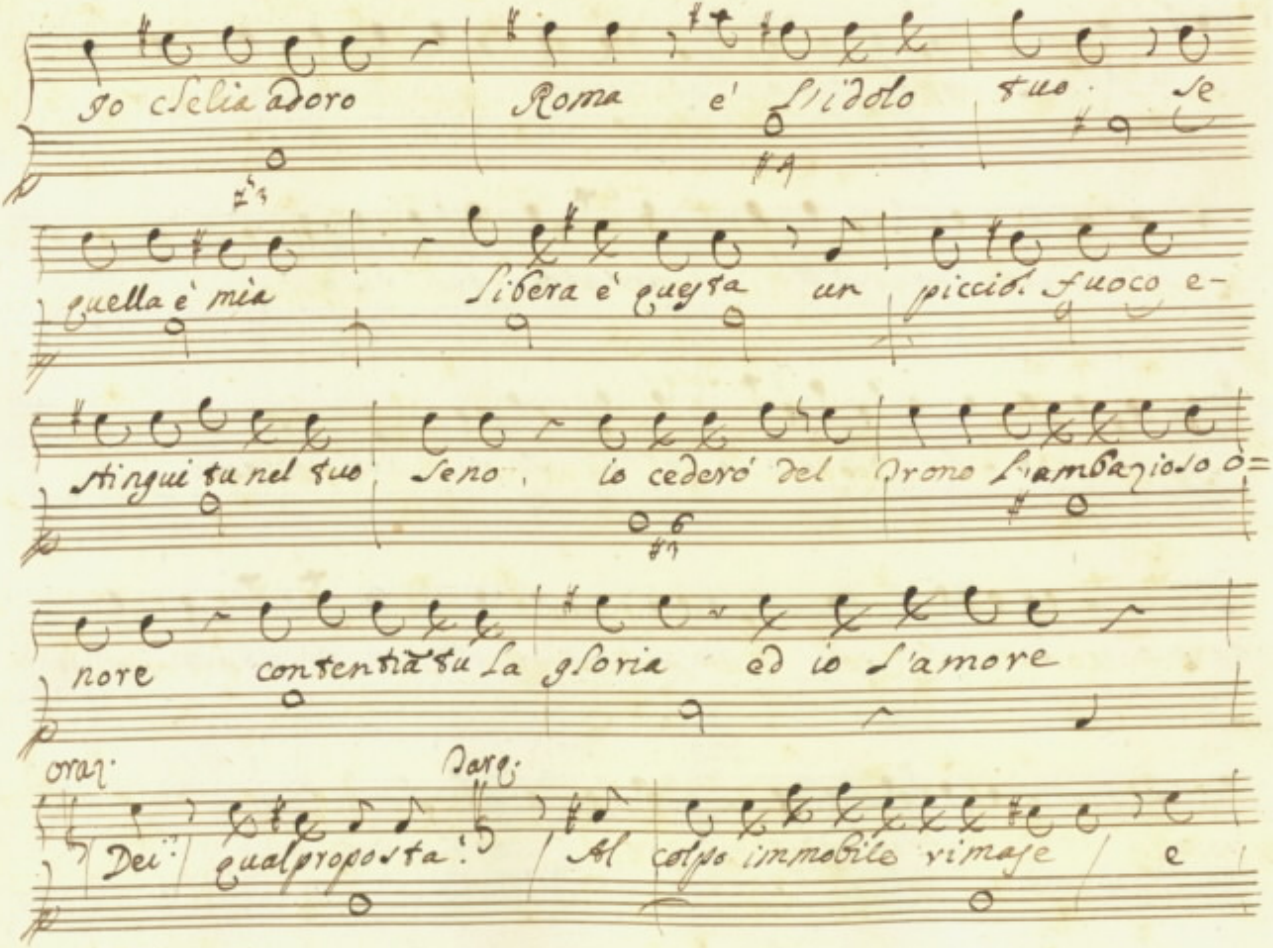
son tue cure sol la gloria e la Patria. In me / pur troppo

tu conosci i Tarquinj / an gli altri affetti un tirannico im=

pero Io Clelia adoro... che: non turbarti ancora.

Oraz. Tarq.





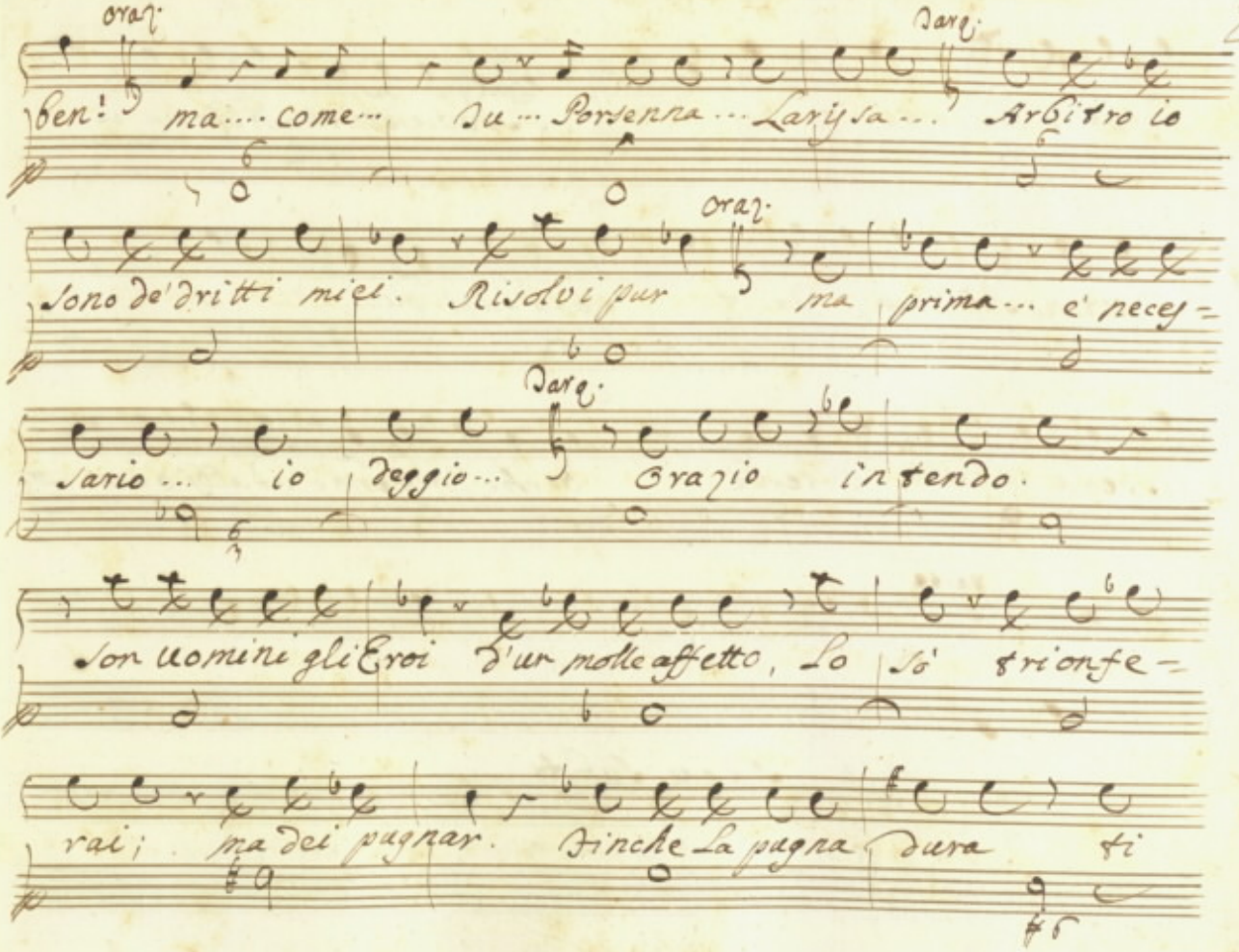
Io Celia adoro Roma è l'idolo tuo. se

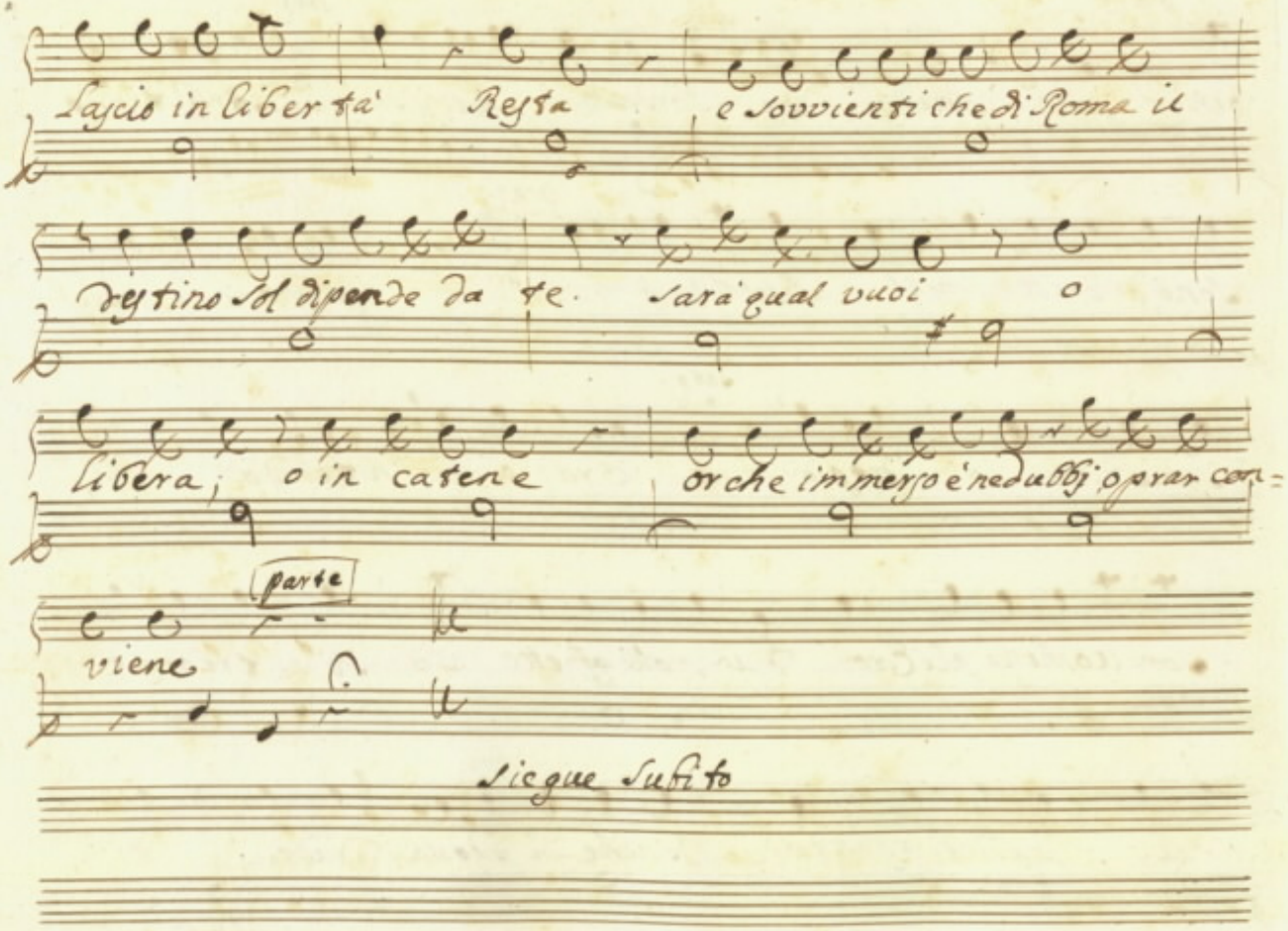
quella è mia libera è questa un piccio. fuoco e-

stingui tu nel tuo seno, io cederò del trono l'ambazioso o=

nore contentia tu la gloria ed io l'amore

Oraz: Dei: qual proposta! Darq: Al colpo immobile rimase e


Oraz.
Dare.
Ben! ma.... come... Su... Porsenna... Larisa... Arbitro io
Oraz.
sono de' dritti miei. Risolvi pur ma prima... e' necessario... io deggio... Grazio intendo.
Dare.
Son uomini gli Eroi d'un molle affetto, Lo sò trionfe-
rai; ma dei pugnar. Finche la pugna dura ti



Lascio in libertà Resta e sovvienti che di Roma il

destino sol dipende da te. sarà qual vuoi o

libera; o in catene or che immerso è ne dubbj oprar con=

parte

viene

Siegue subito

Scena 10ma

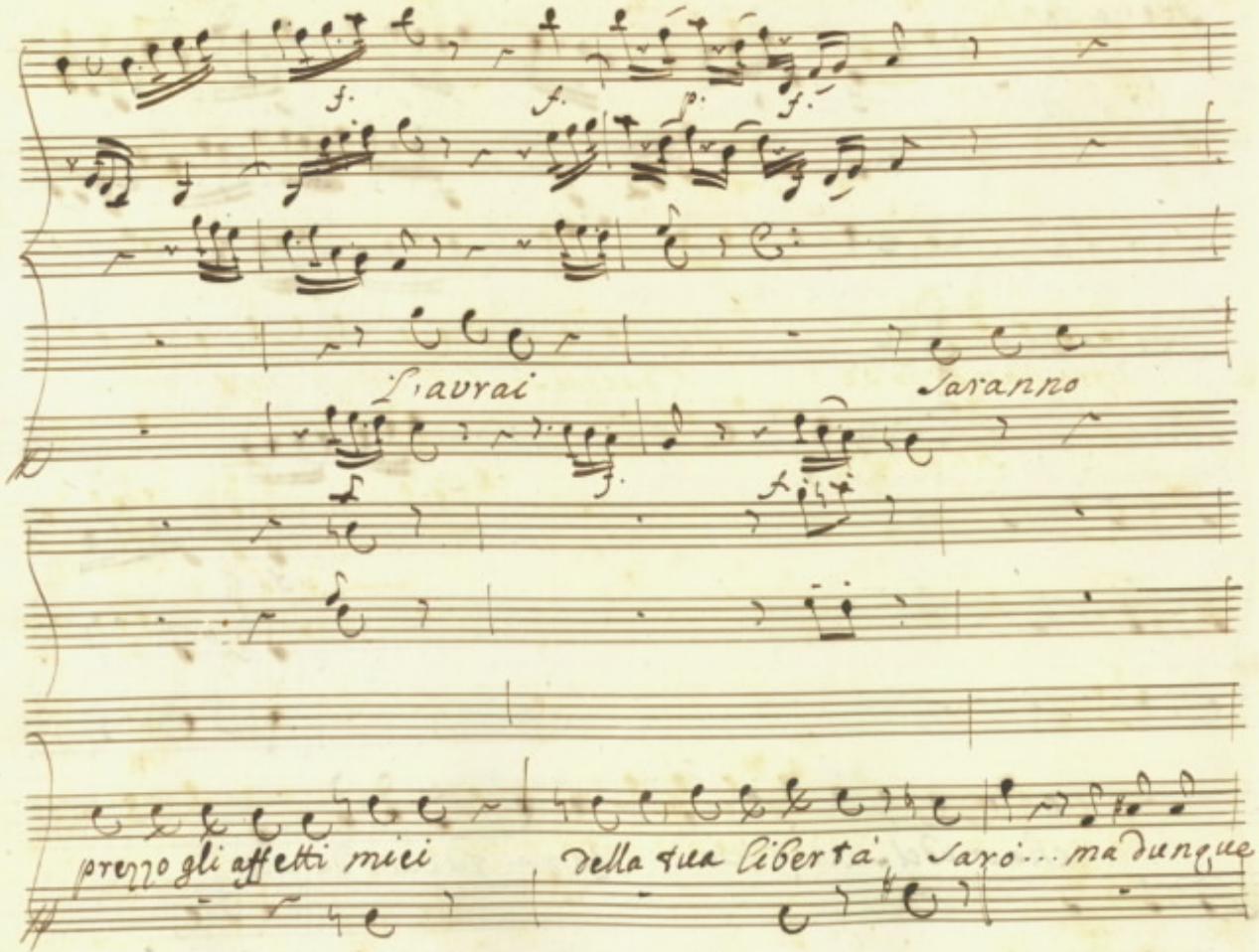
Violini

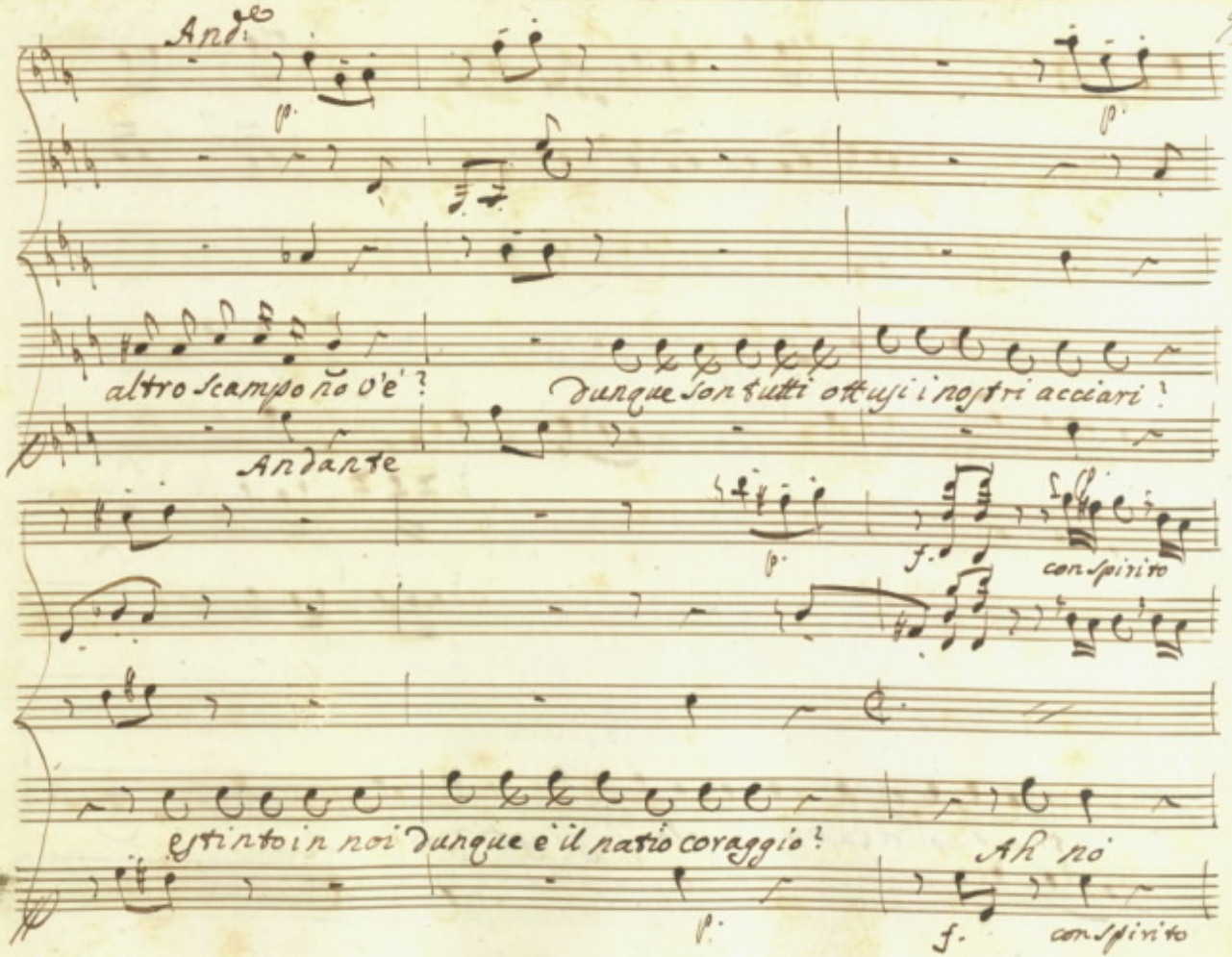
Viola

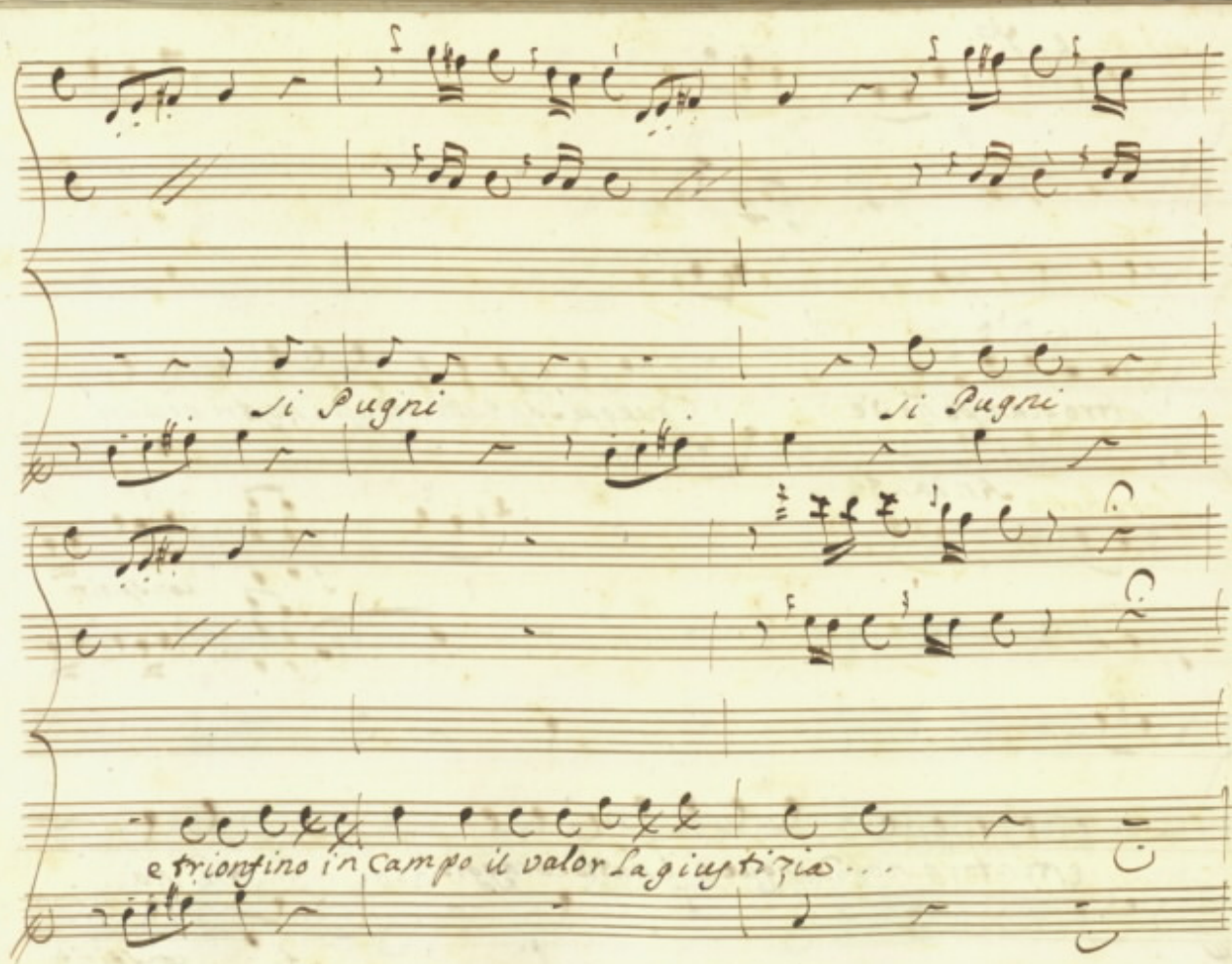
Orazio Solo

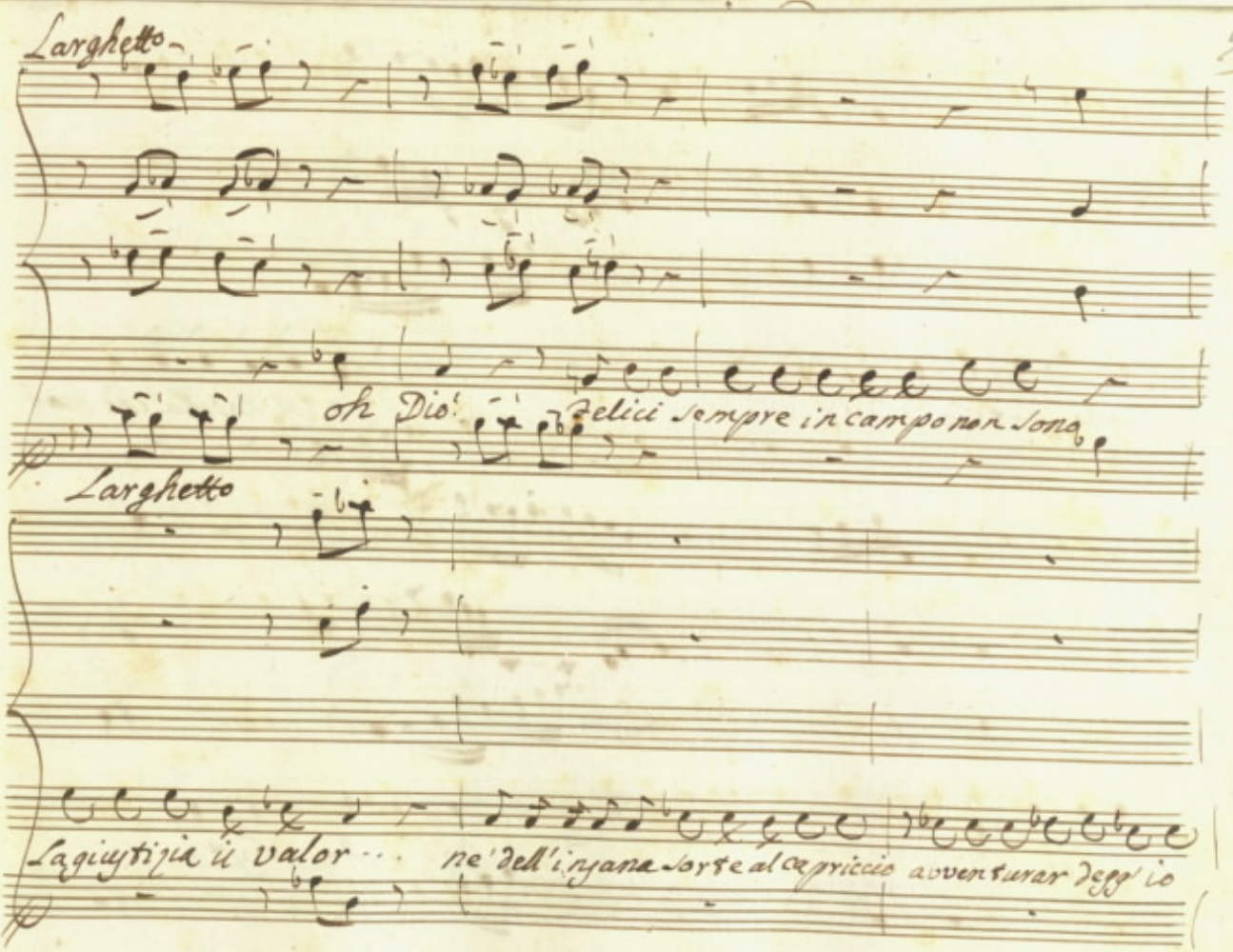
Adagio

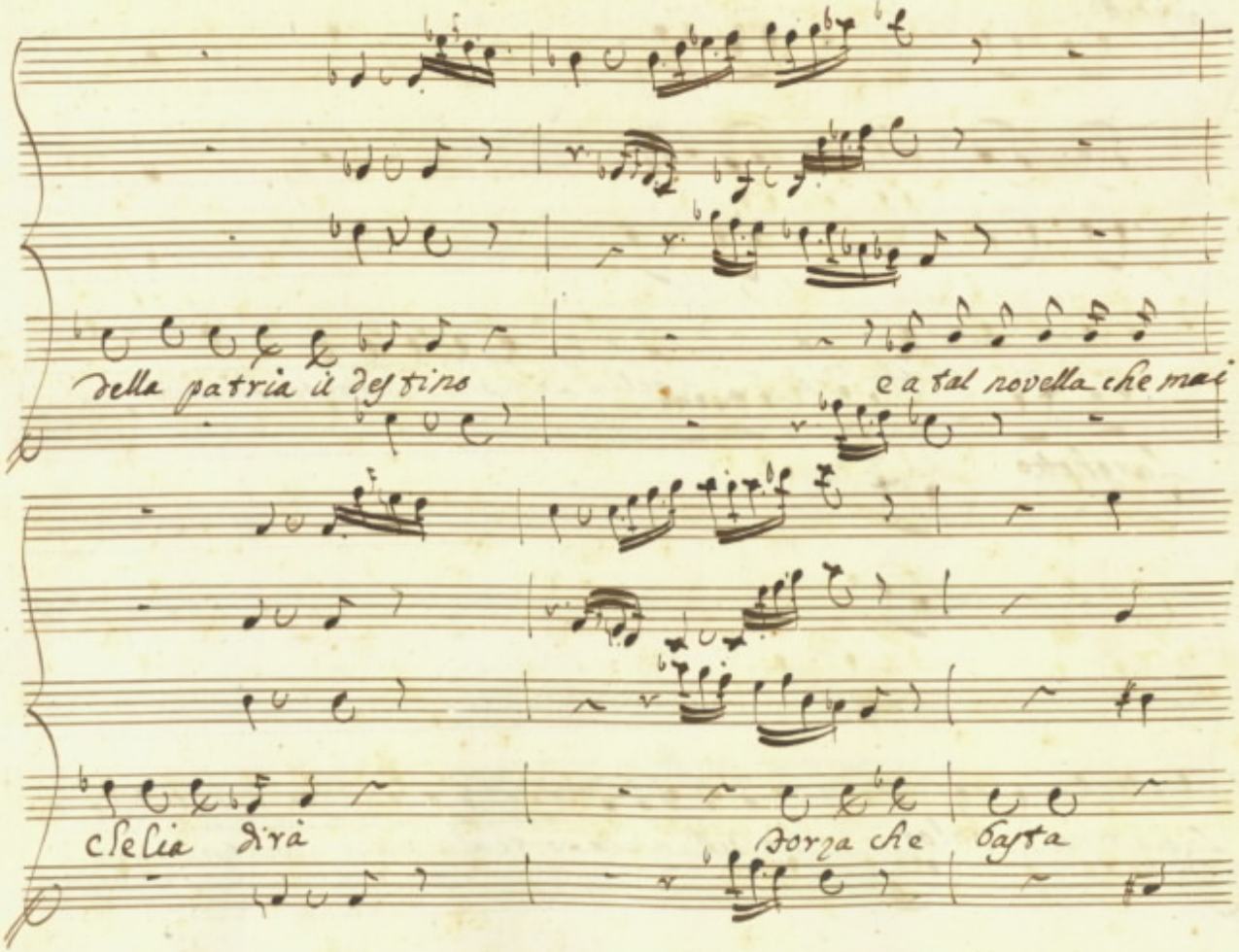
che crudel sacrificio Roma tu vuoi da me.

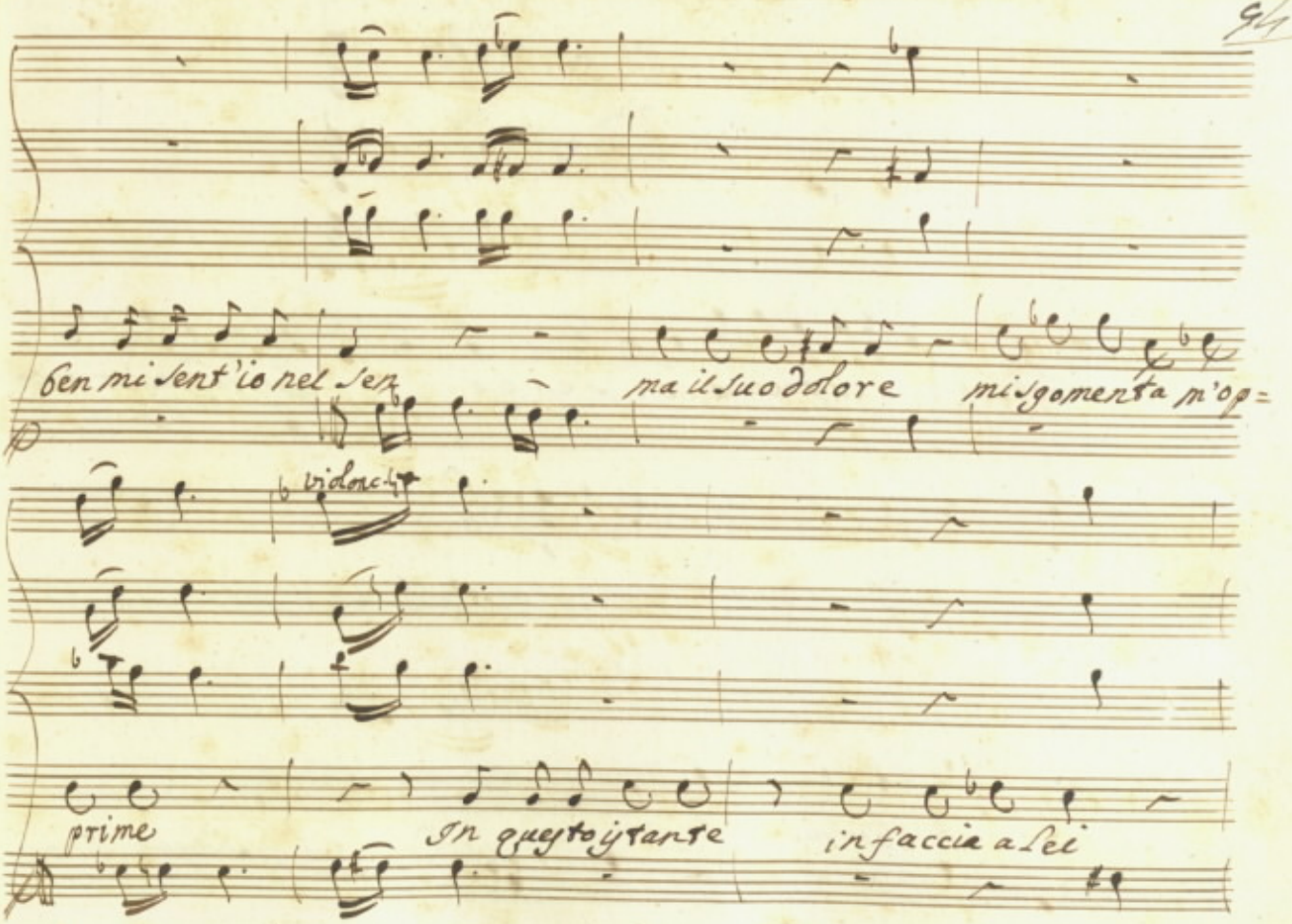

f.
f.
f.
Sarai
Saranno
f.
f.
prezzo gli affetti miei
della tua libertà
Sarò... ma dunque

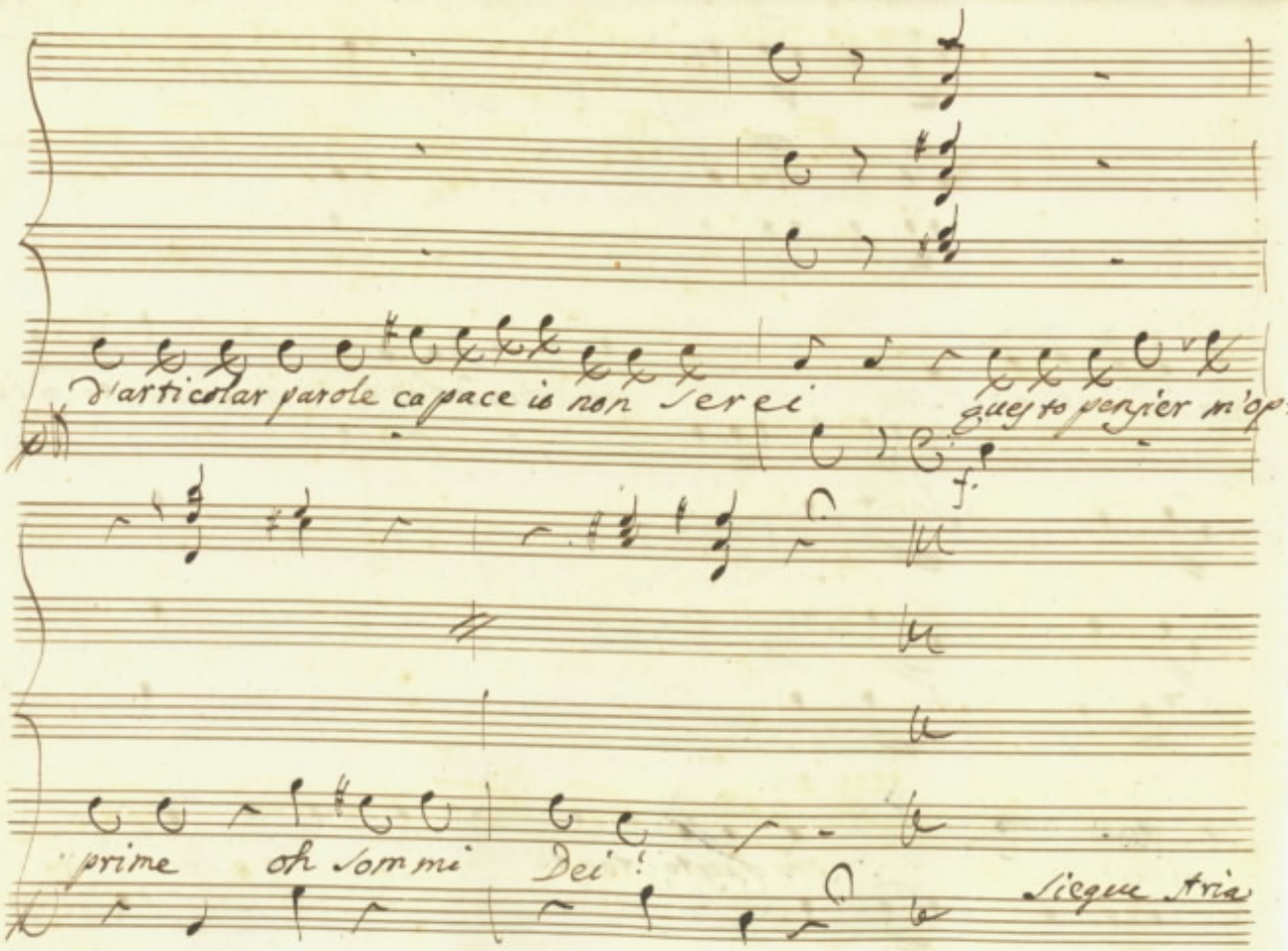

And.te
p.
p.
altro scampo nõ v'è?
dunque son tutti ottusi i nostri acciari?
Andante
p.
f.
con spirito
estinto in noi dunque è il natio coraggio?
Ah nò
p.
f.
con spirito


si Pugni
si Pugni
e trionfino in campo il valor la giustizia . . .


Larghetto
oh Dio! Felici sempre in campo non sono
Larghetto
La giustizia il valor ... ne' dell'insana sorte al capriccio avventurar deggio


della patria il destino
e a tal novella che mai
Celia dirà
forza che basta


ben mi sent'io nel sen
ma il suo dolore
mi sgomenta m'op=
vidonch
prime
In questo istante
in faccia a lei


D'articolar parole capace io non sarei
questo pensier m'op=
f.
prime
oh sommi
Dei!
Segue tria

17:

Violini

Oboè

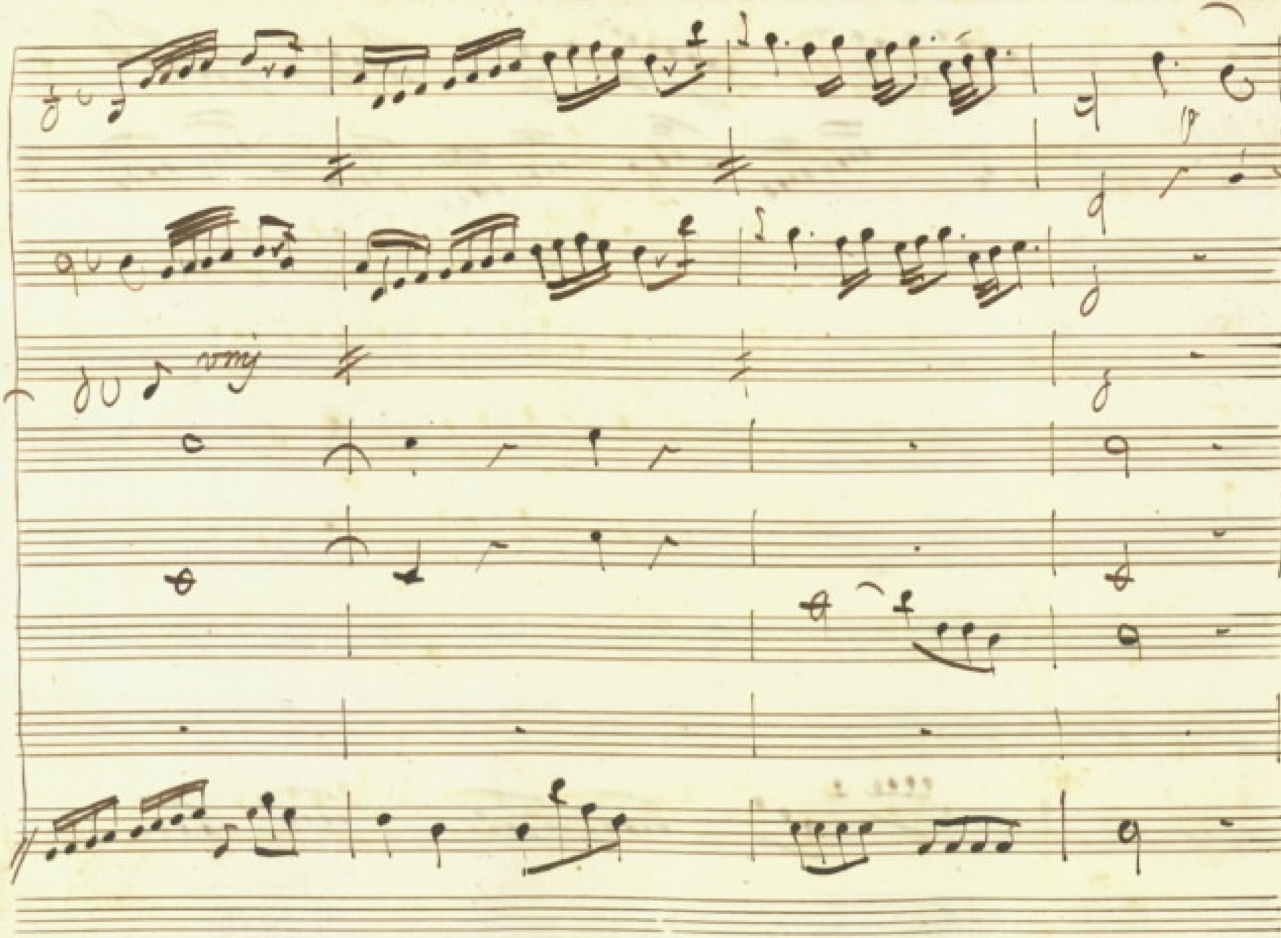
Corni in Delasolré

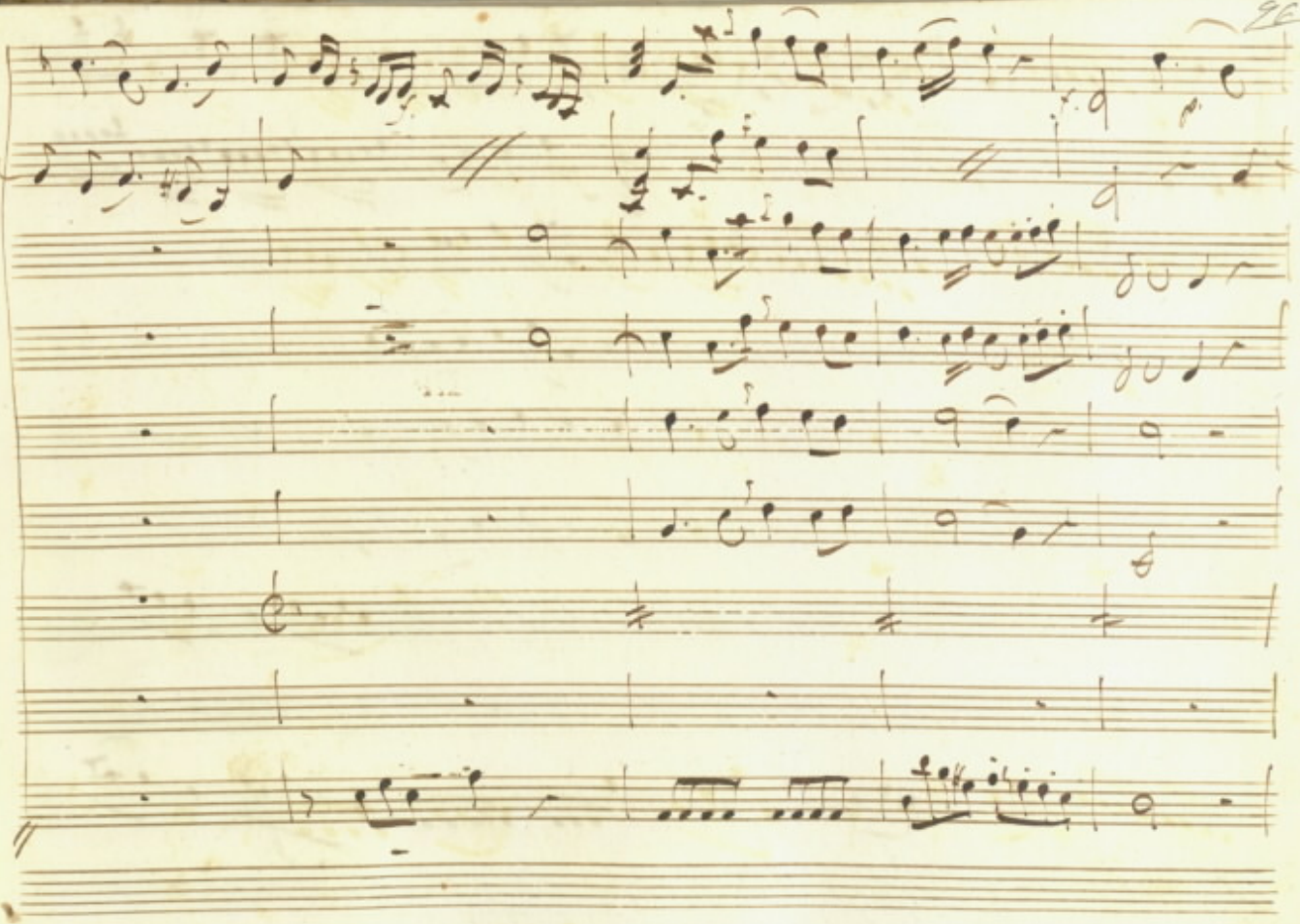
Viola

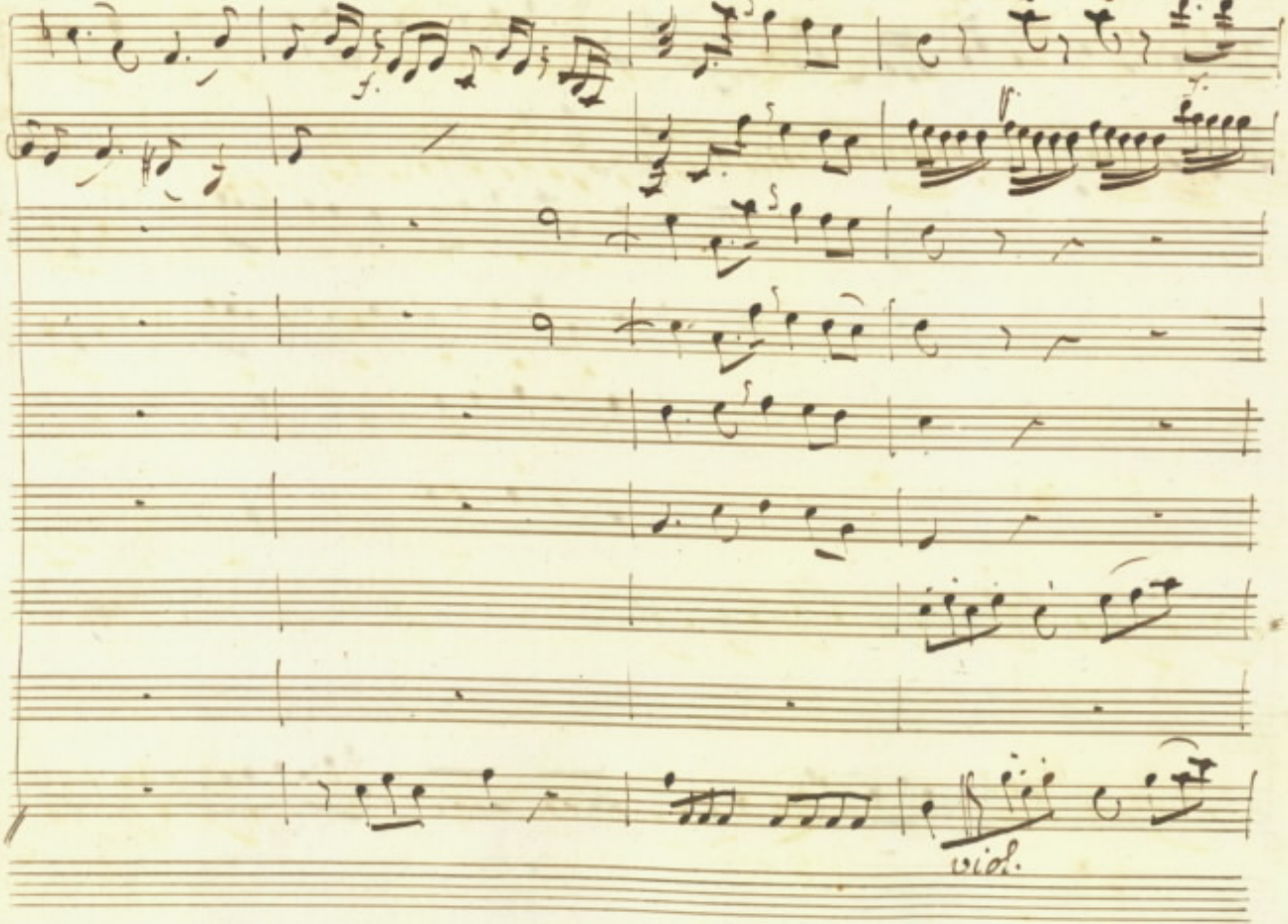
col Bas

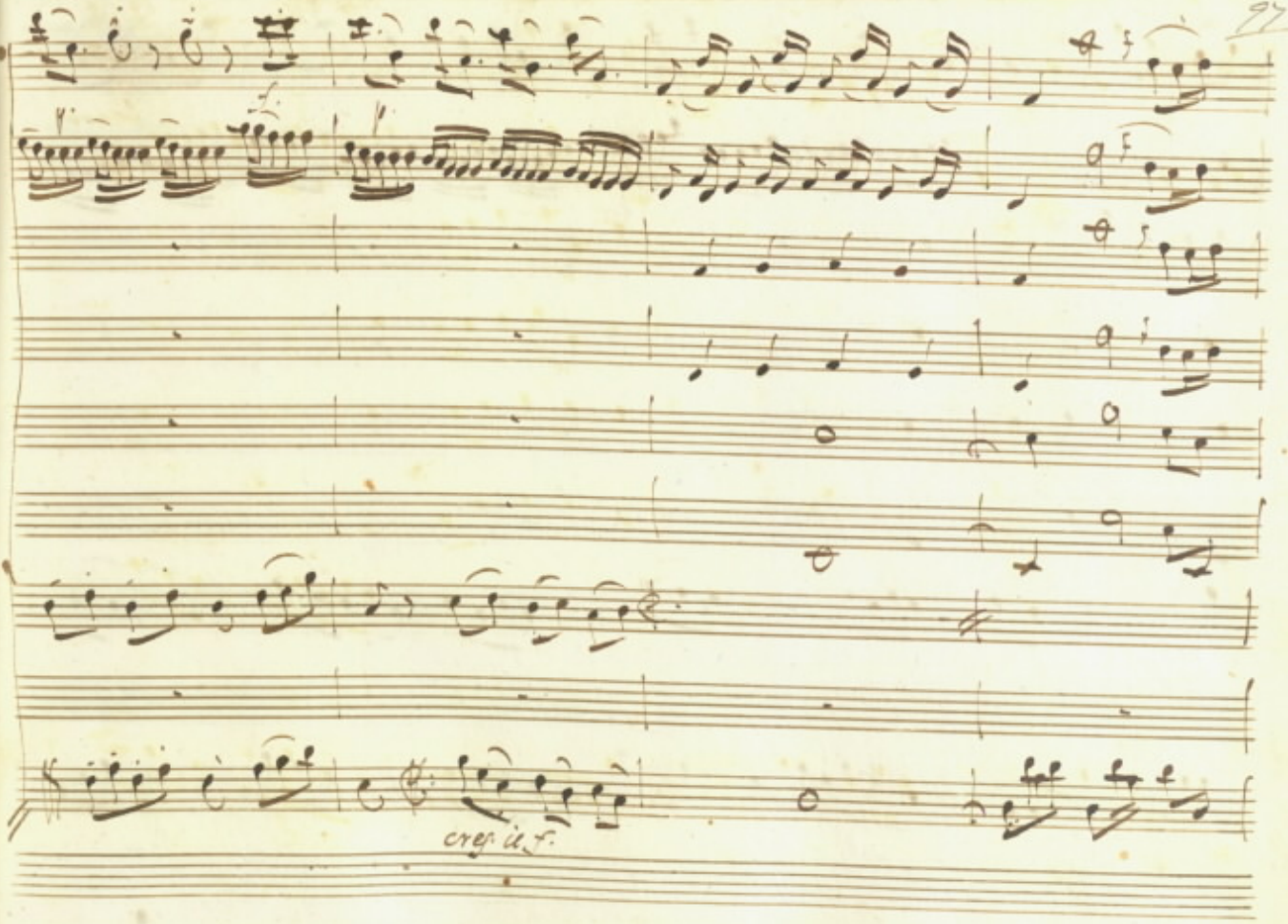
Grazio

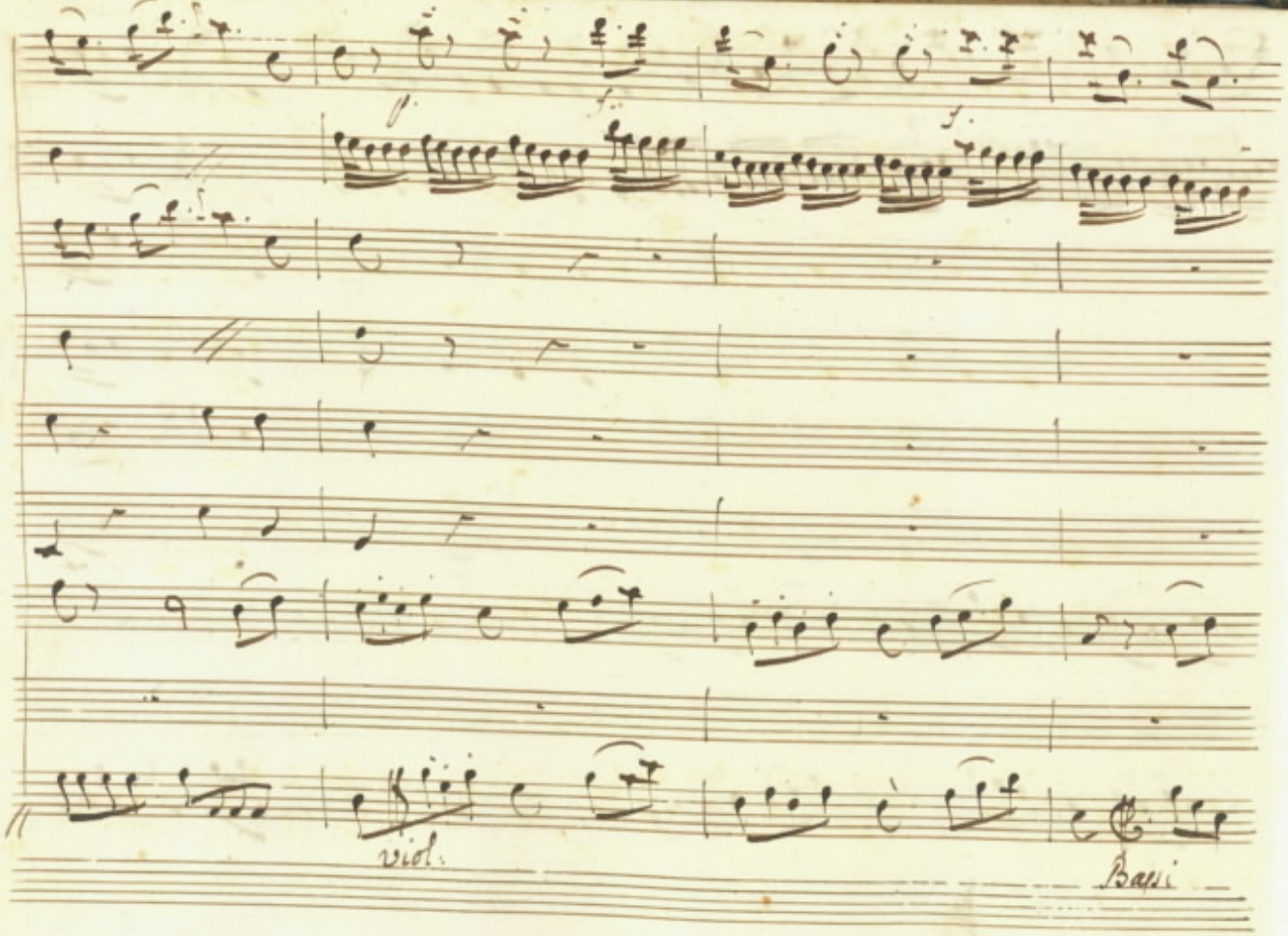
Allegro

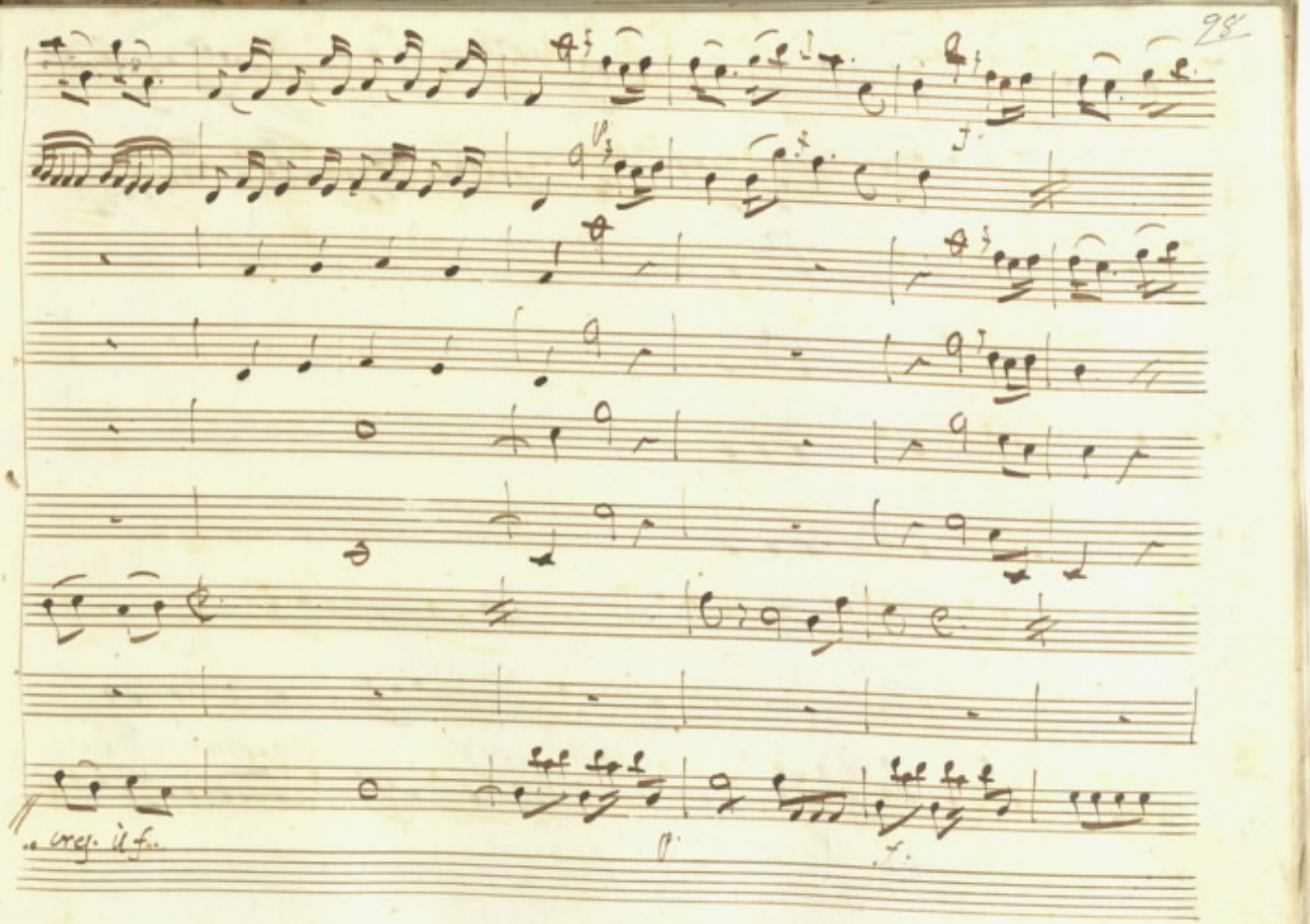


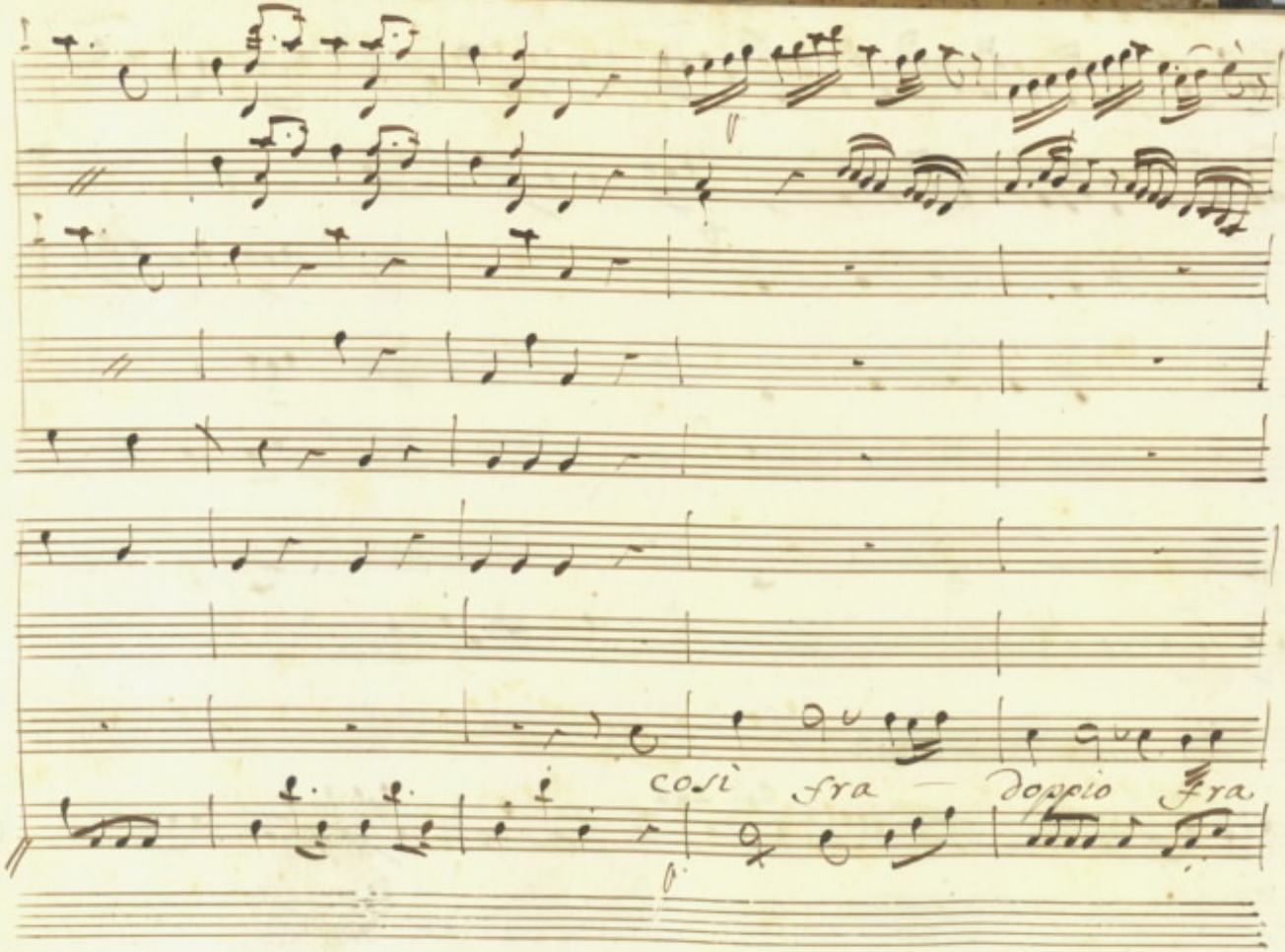


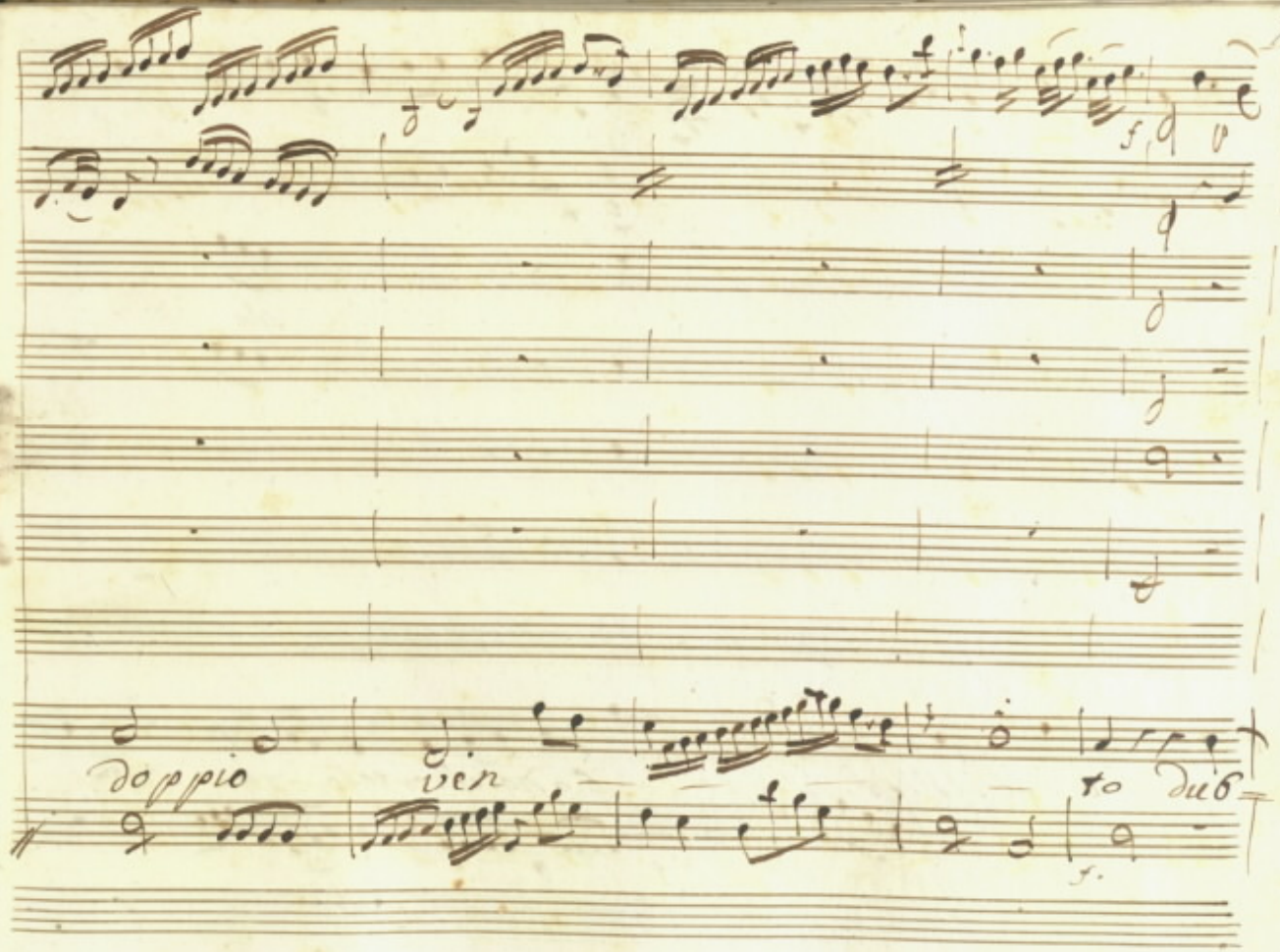

vioL

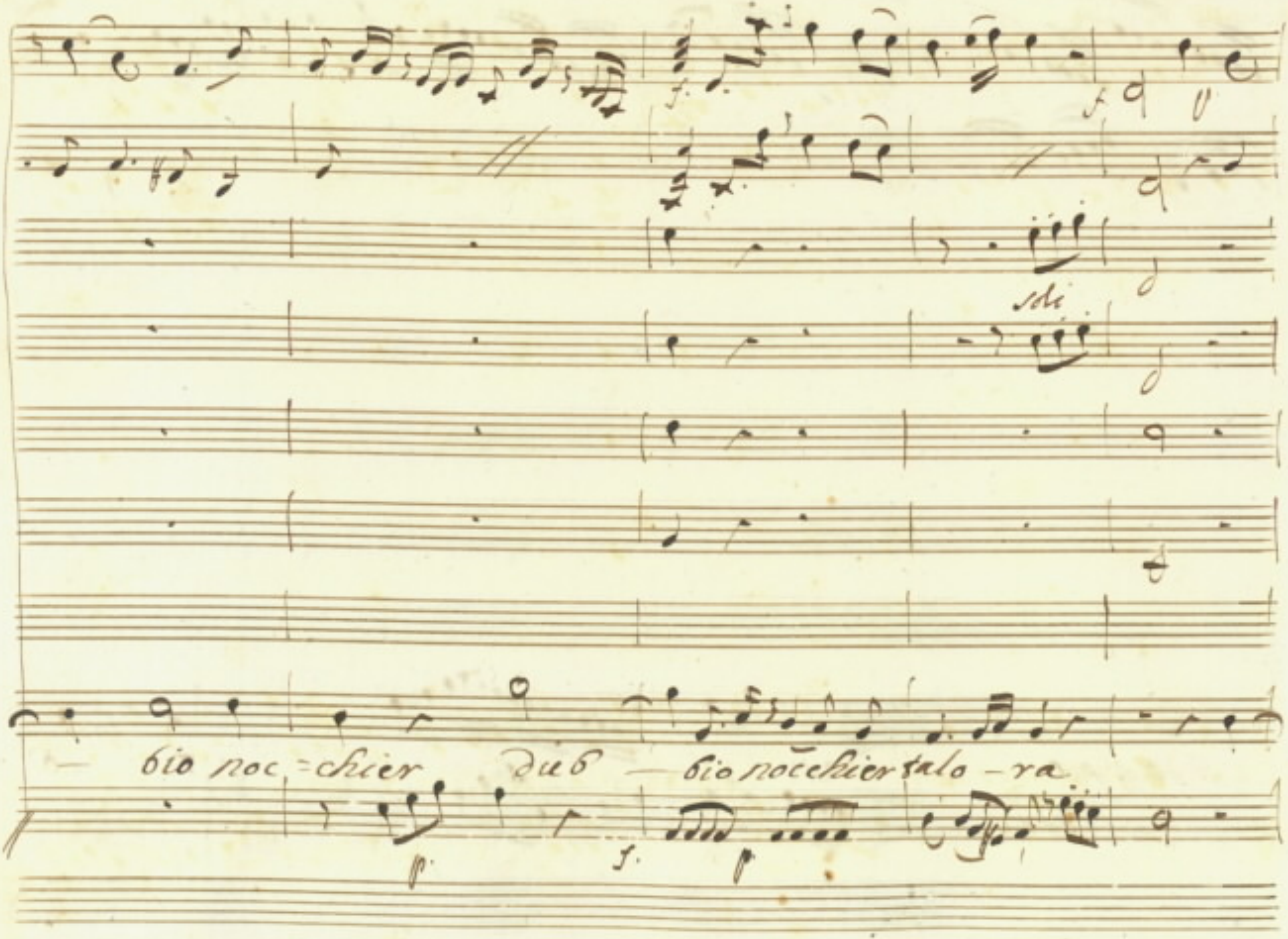

cresc. il f.

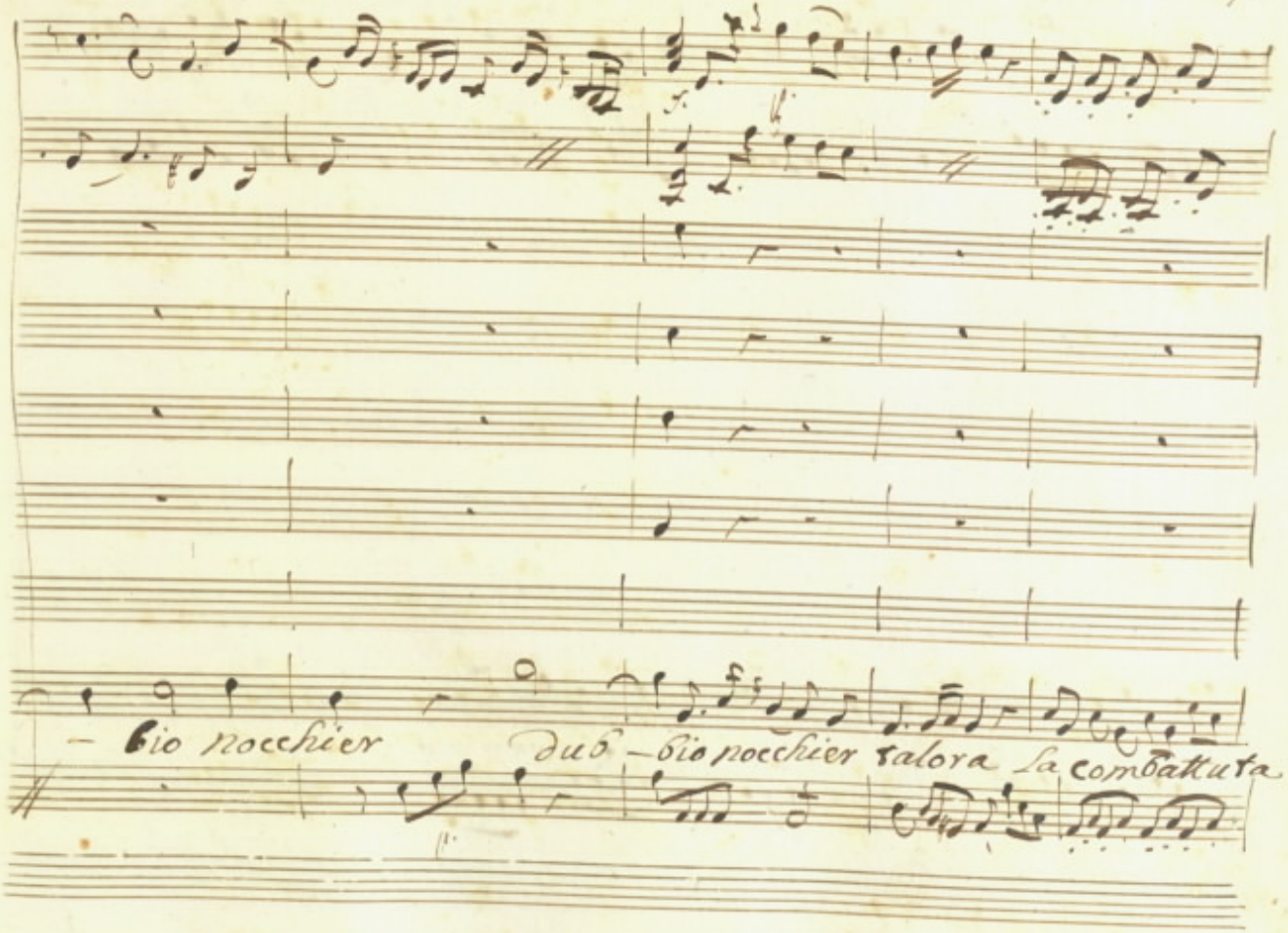

viol.
Bassi

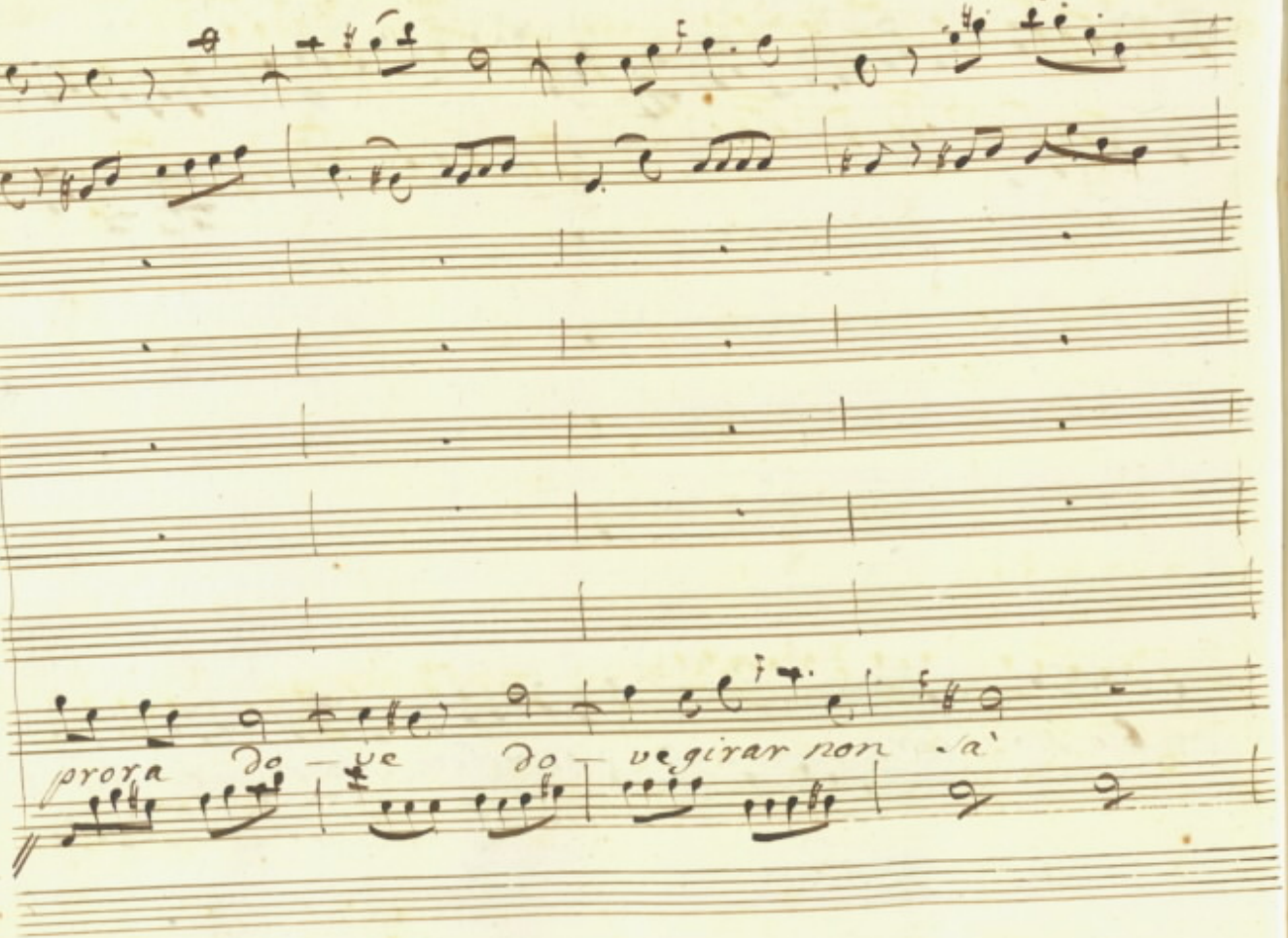

a crec. il f.
p
f.


così fra — doppio fra

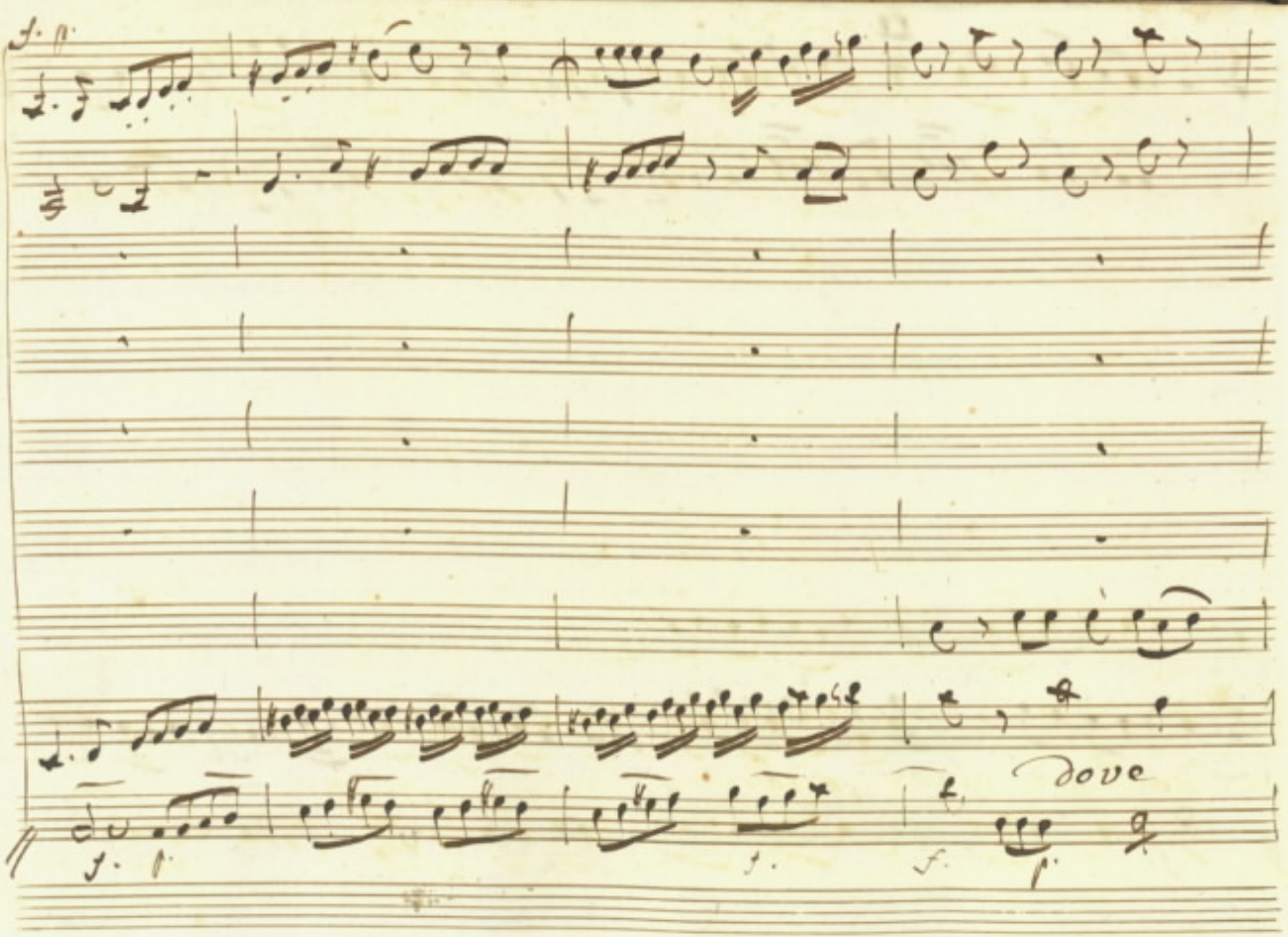

doppio
ven
to due

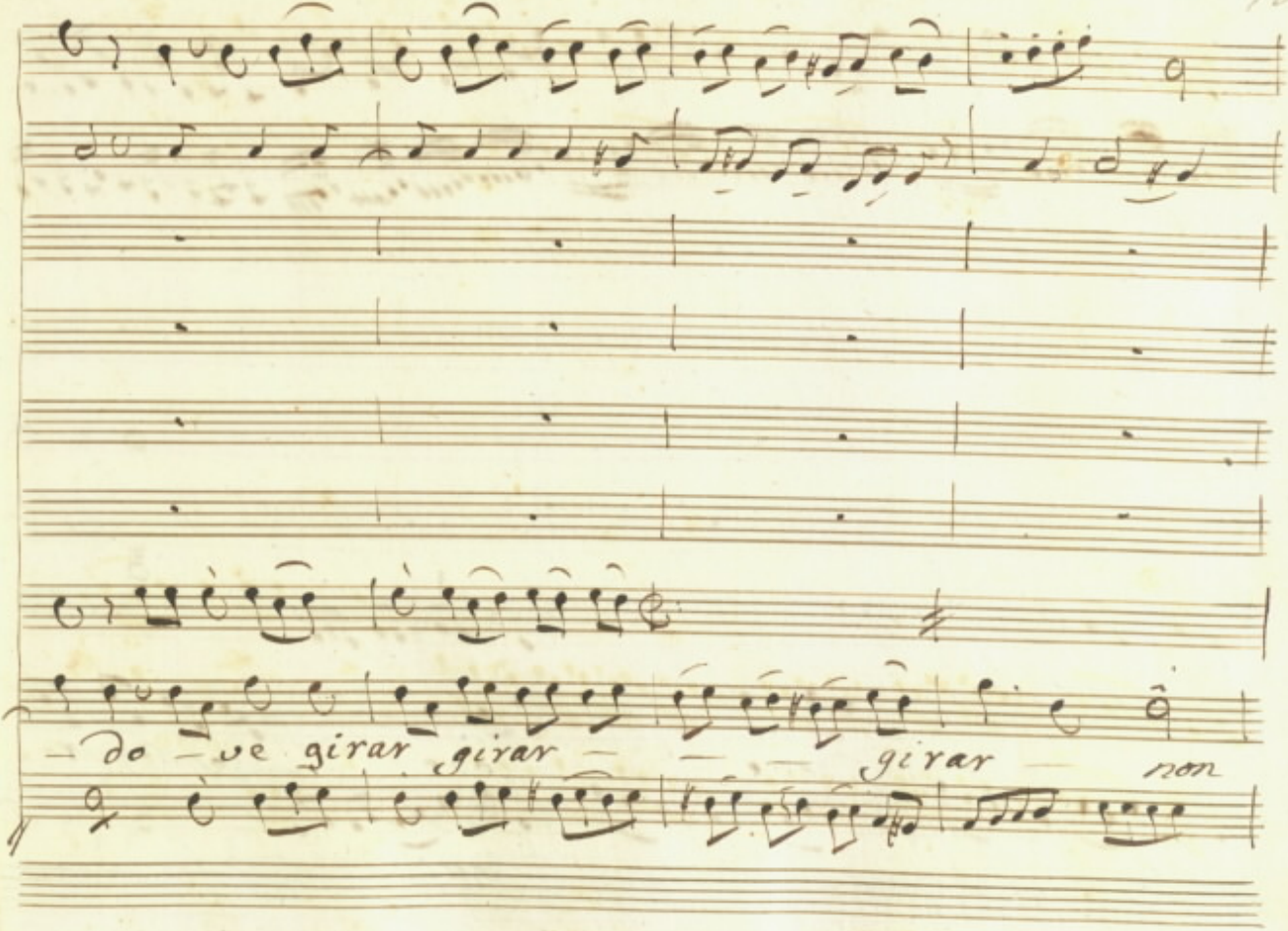

— bio noc=chier Duo — bio nocchier talo-ra


– bio nocchier
Dub – bio nocchier talora la combattuta



prora do - ve do - ve girar non sà

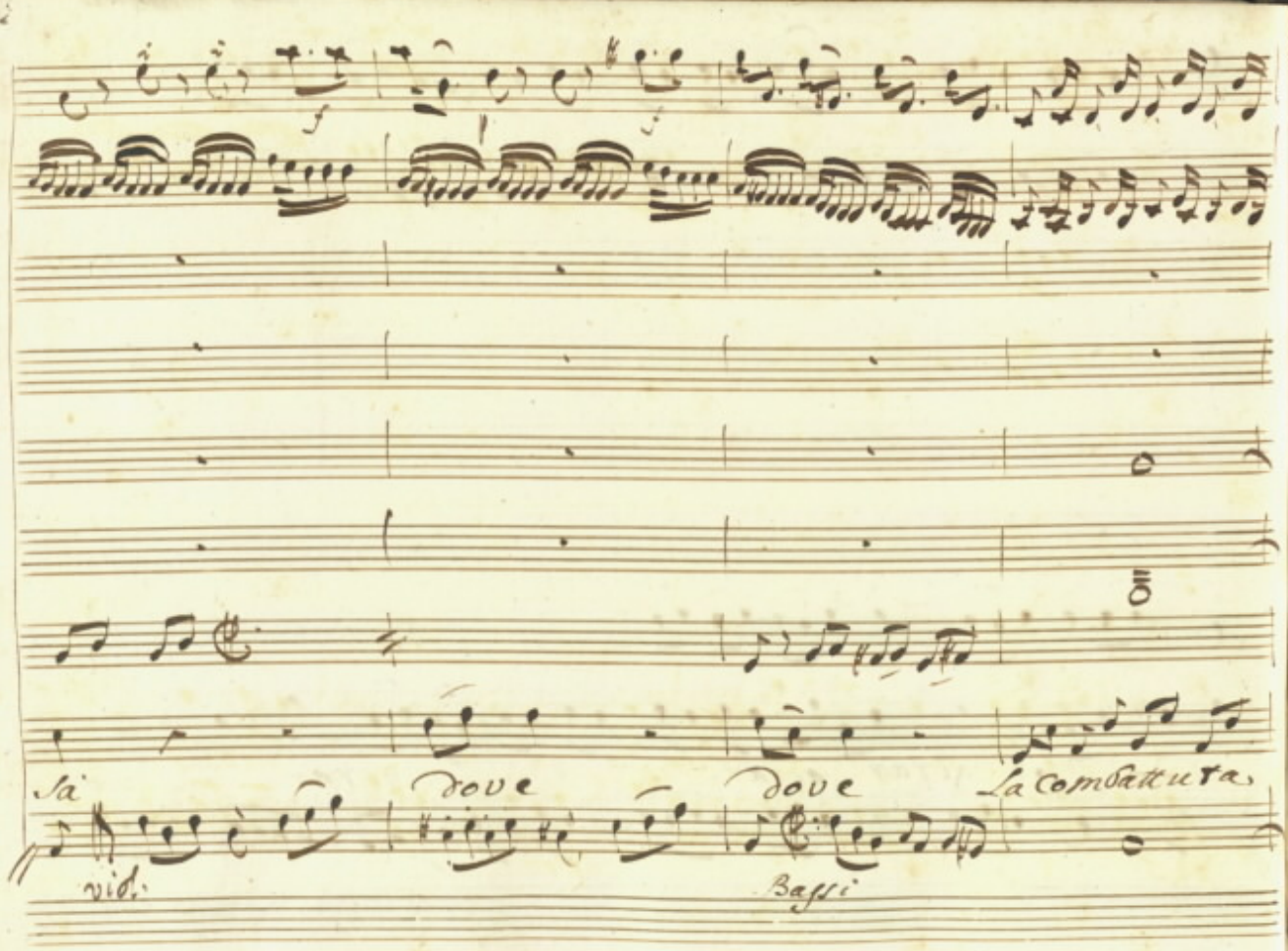

dove


— do — ve girar girar — — — girar — non

Sà dove dove La combattuta

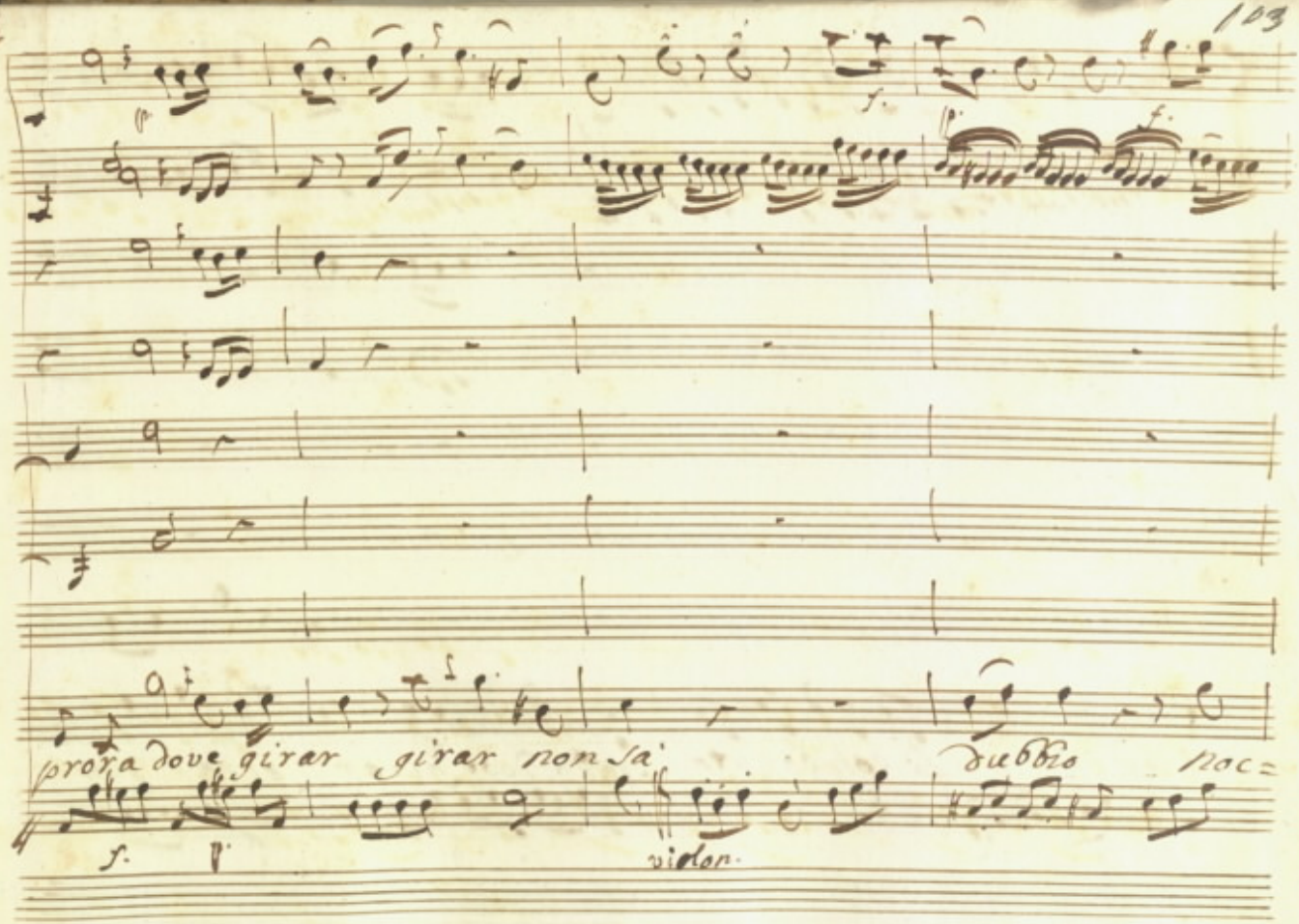
vid.

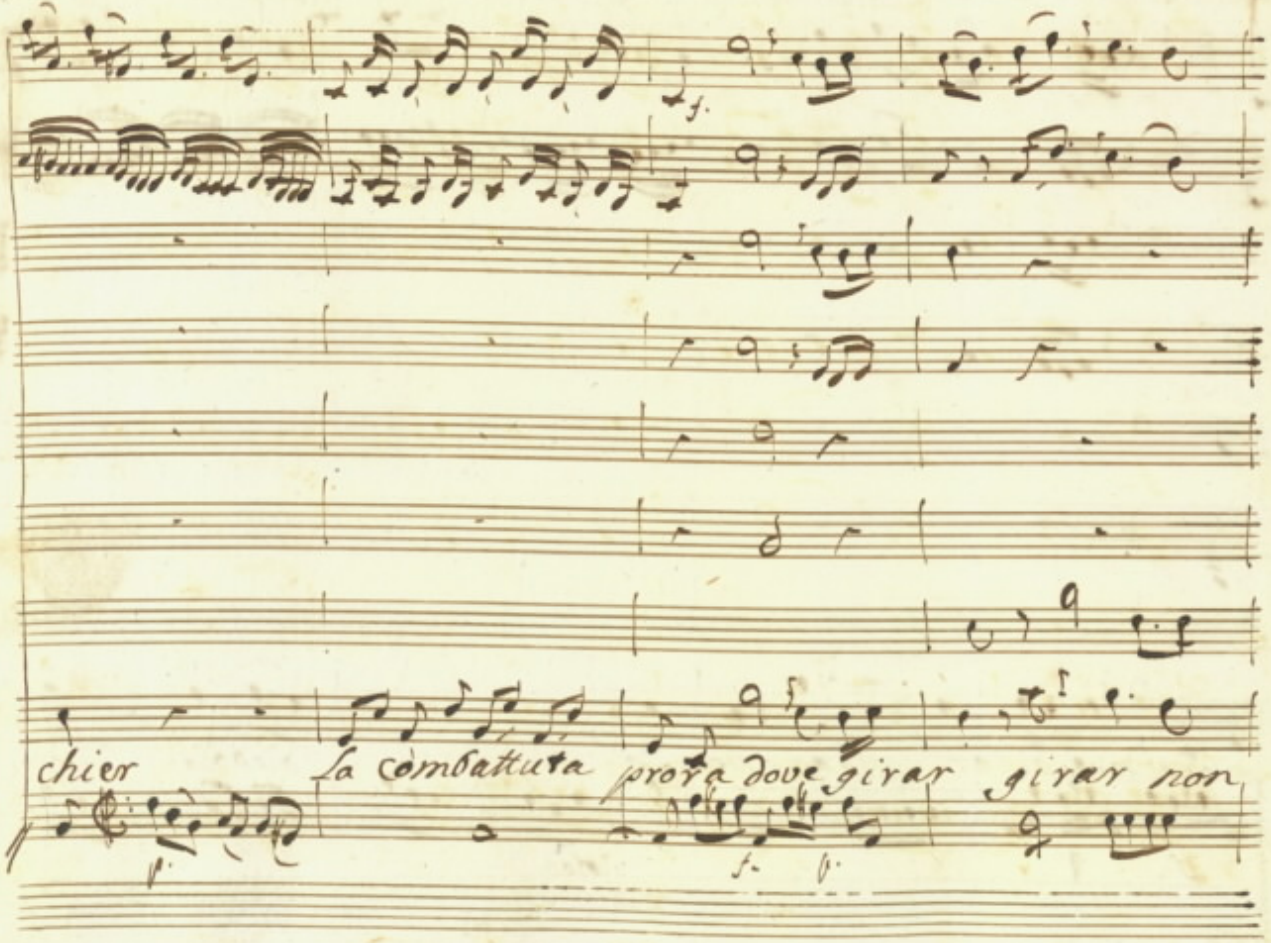
Bassi

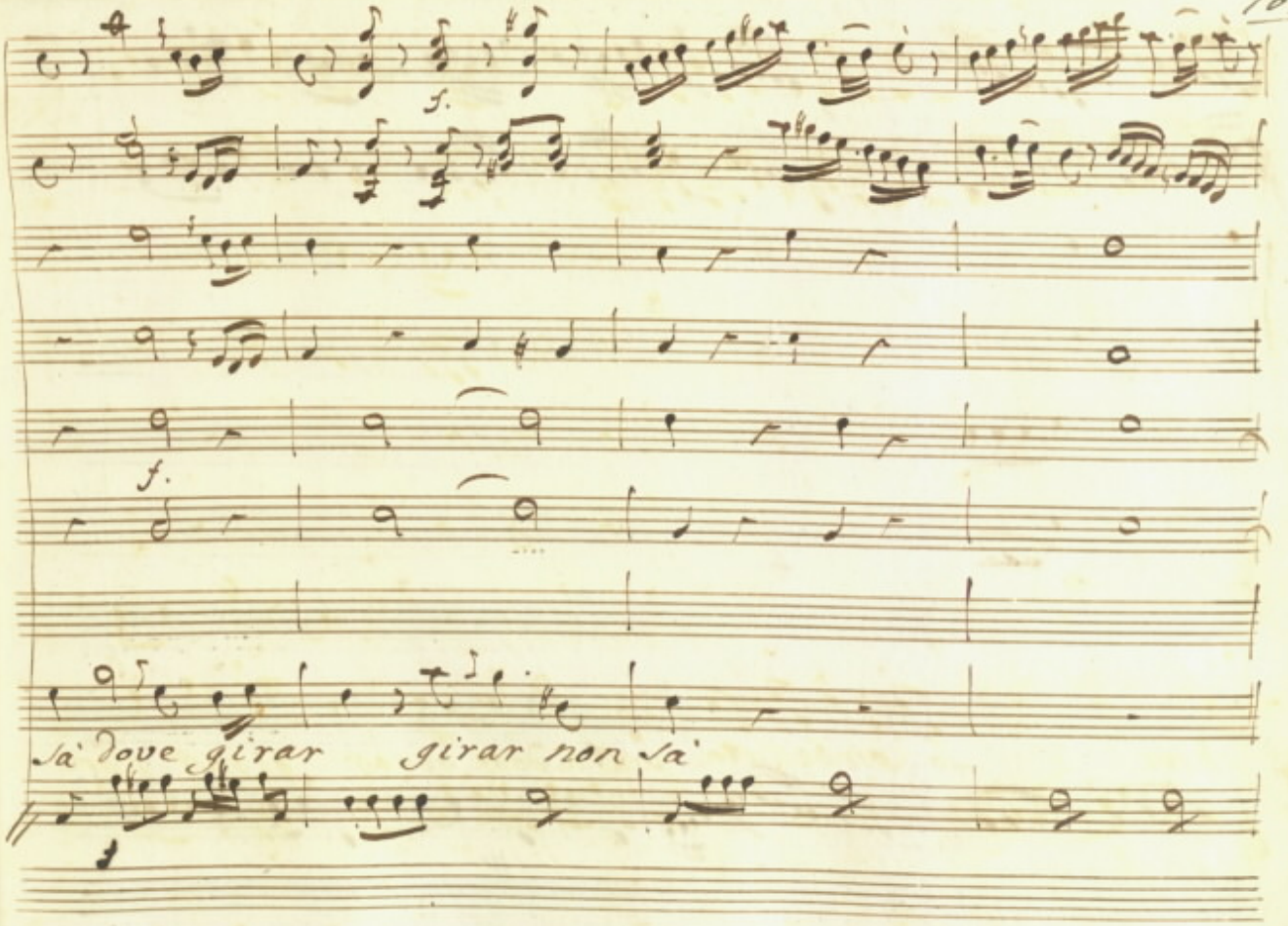


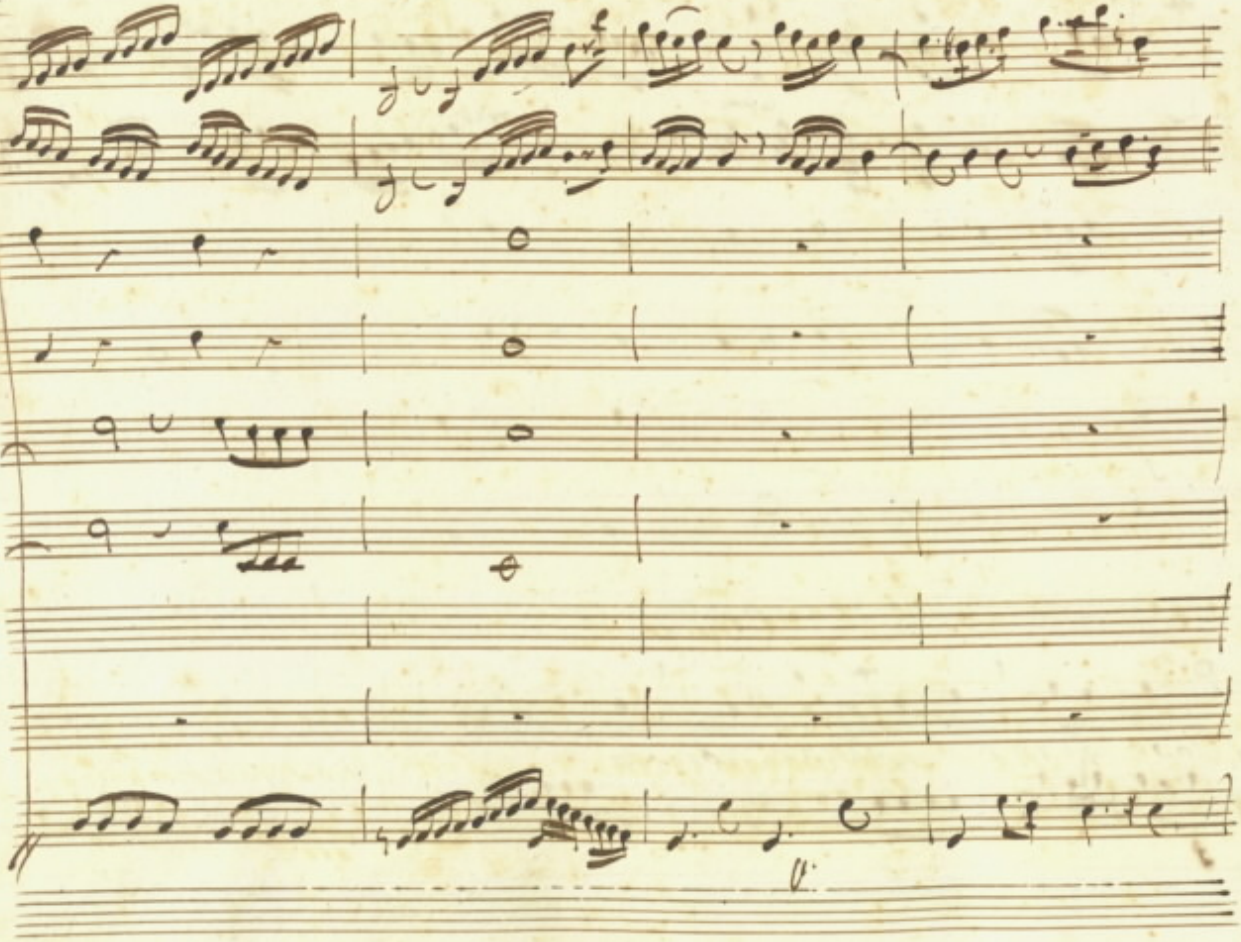
prora dove girar girar non sa dubbio noc=

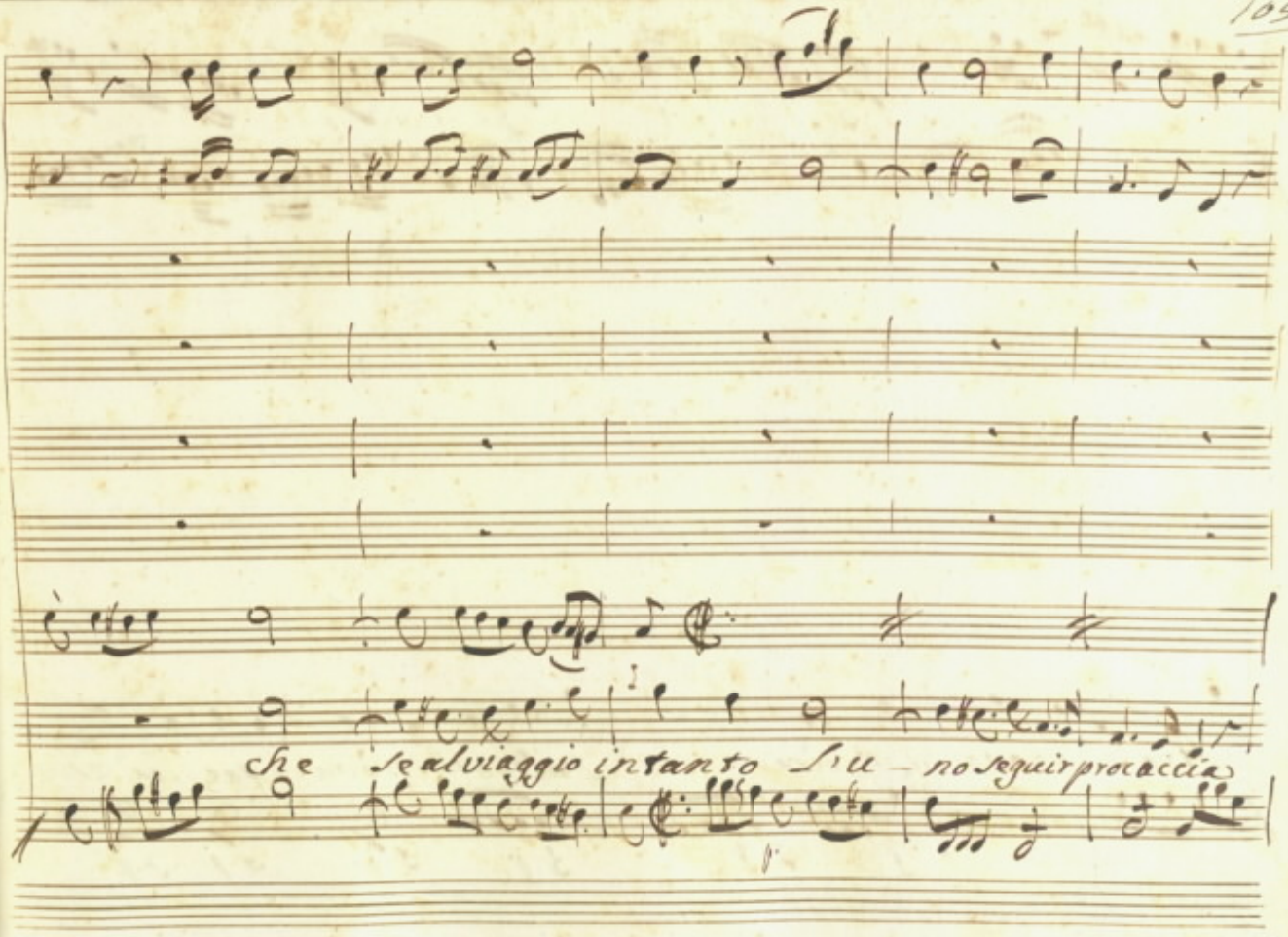
f. p. violon.

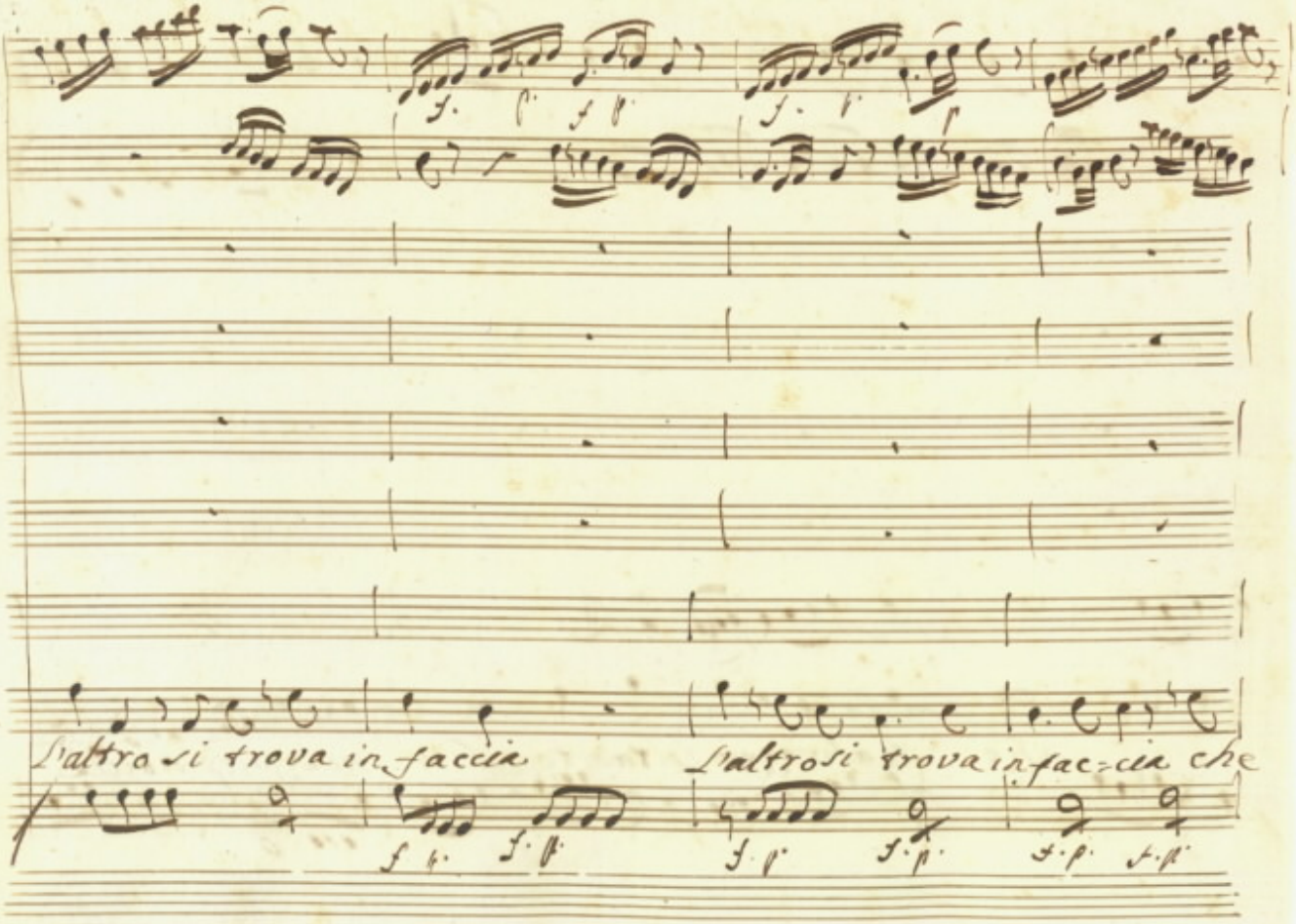


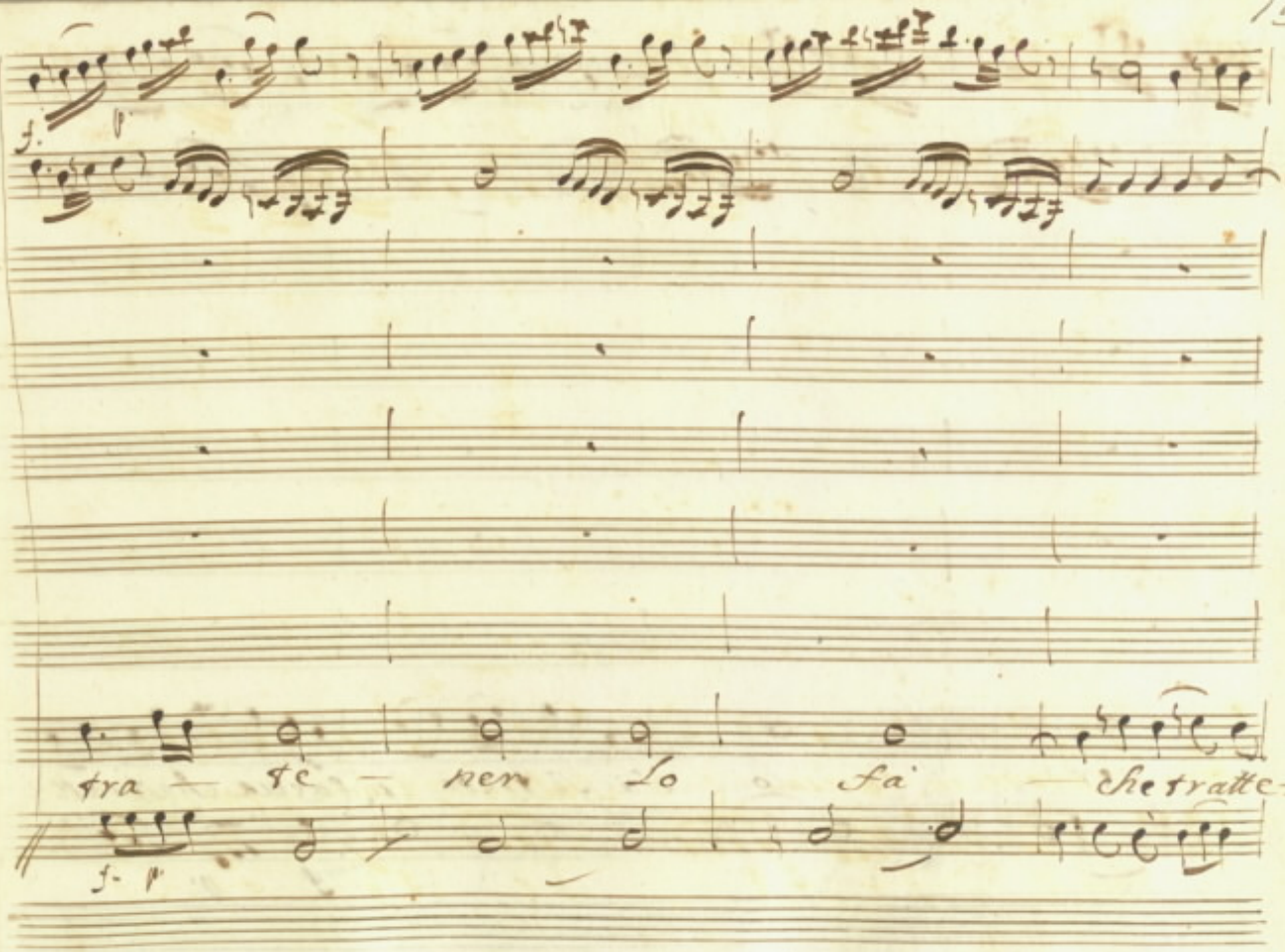

chier
la combattuta
prova dove girar
girar non

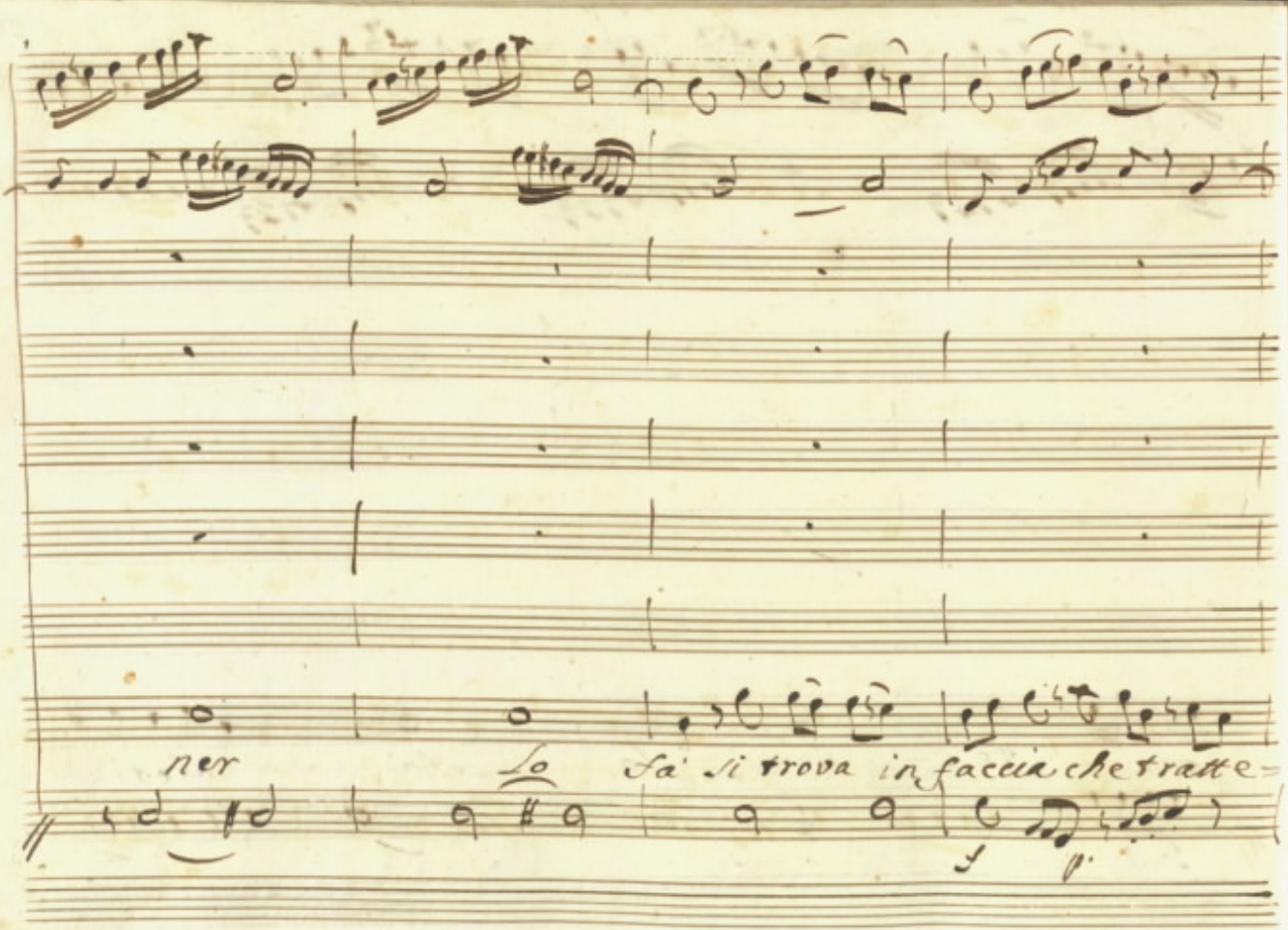

f.
f.
Sa' dove girar girar non sa'

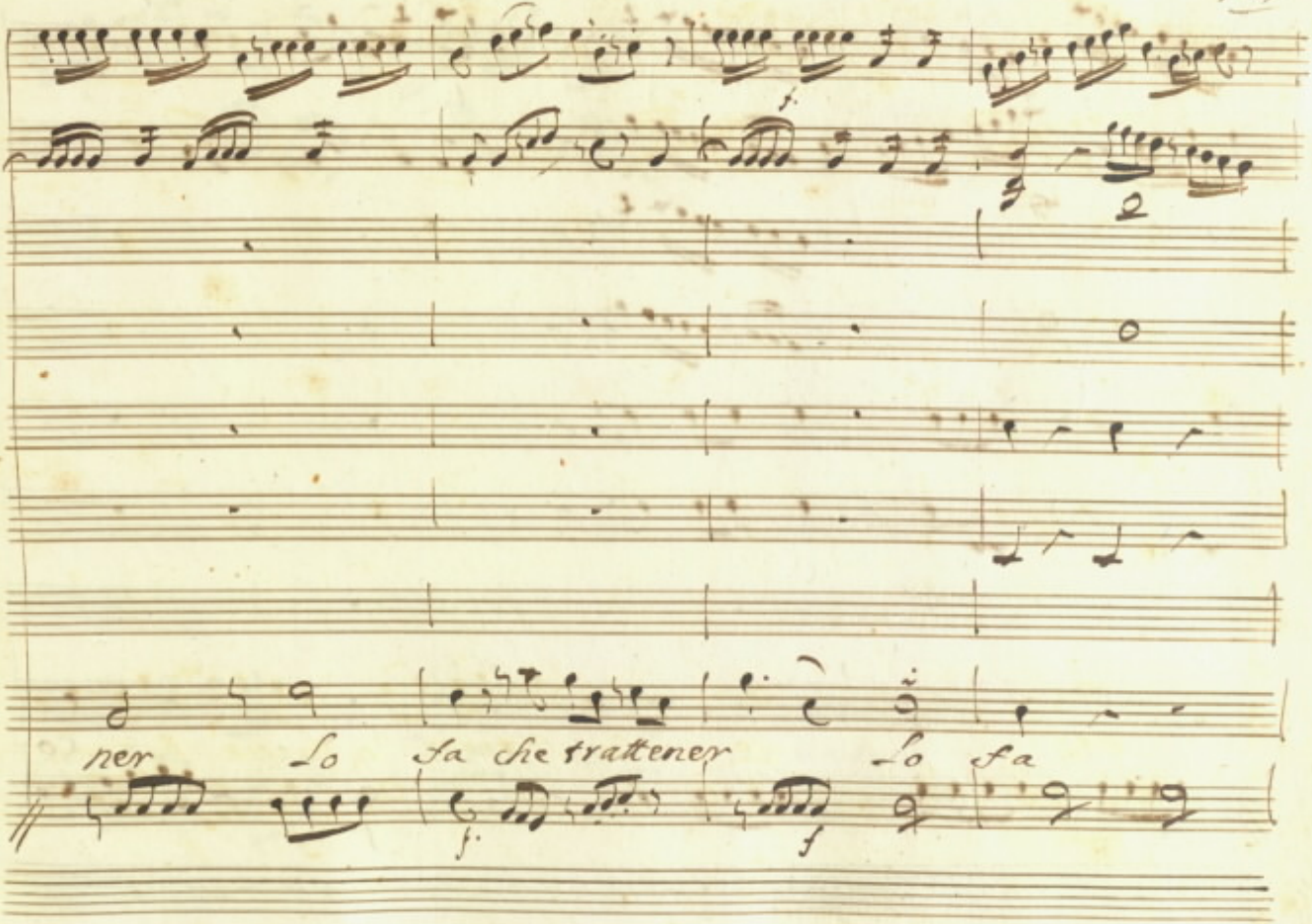


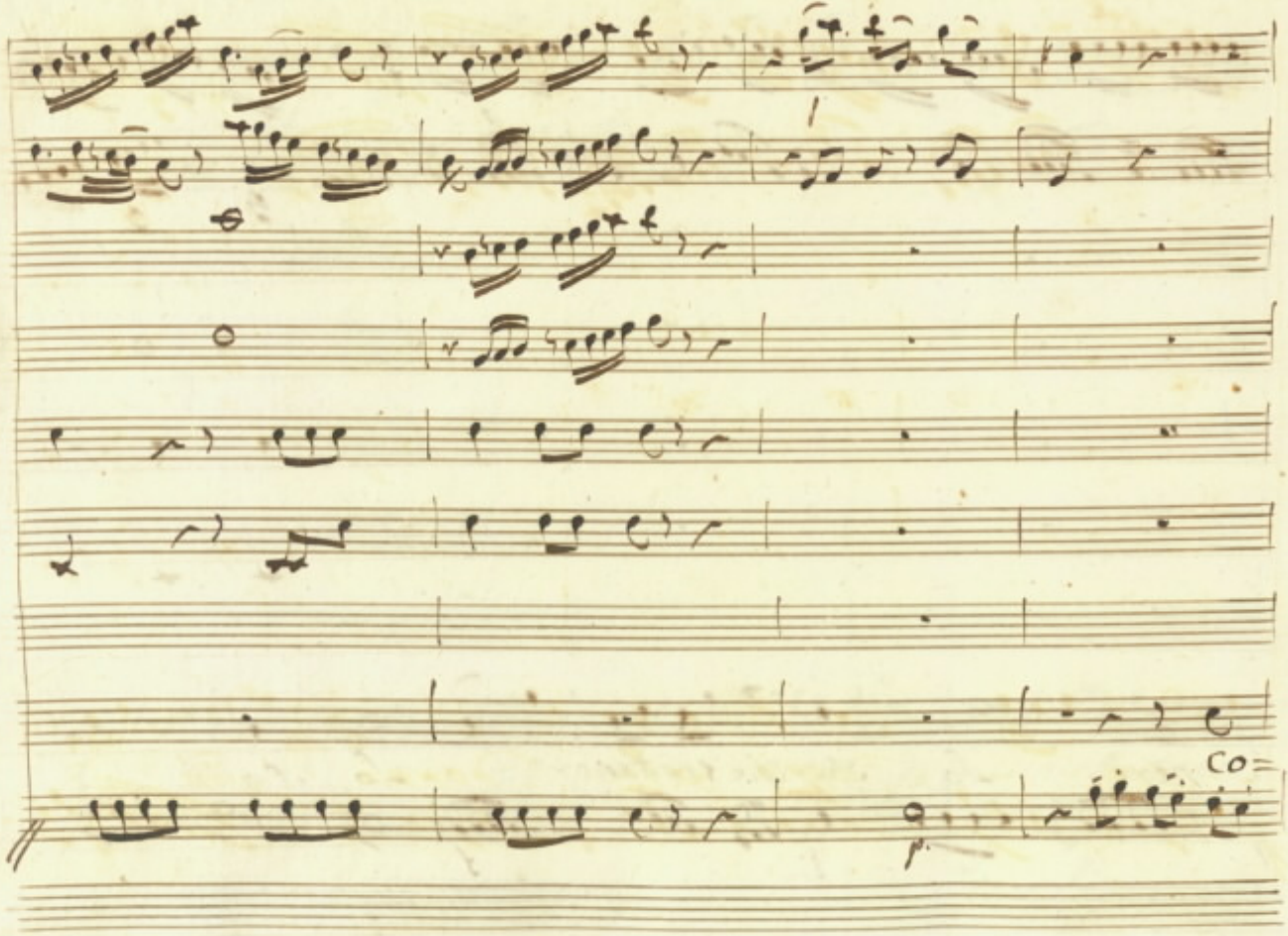

che se al viaggio intanto Lu – no seguir procaccia

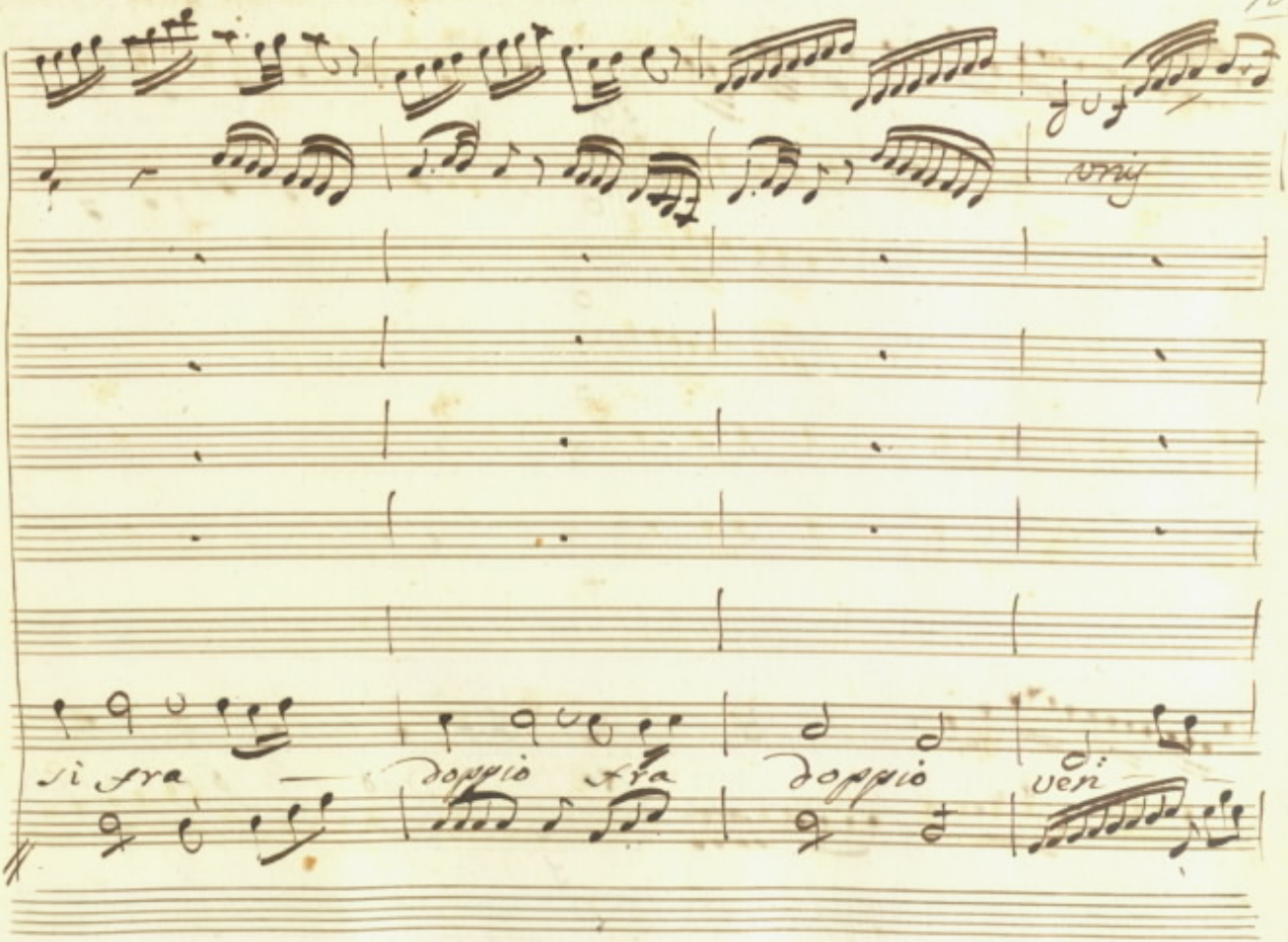

l'altro si trova in faccia
l'altro si trova in fac=cia che

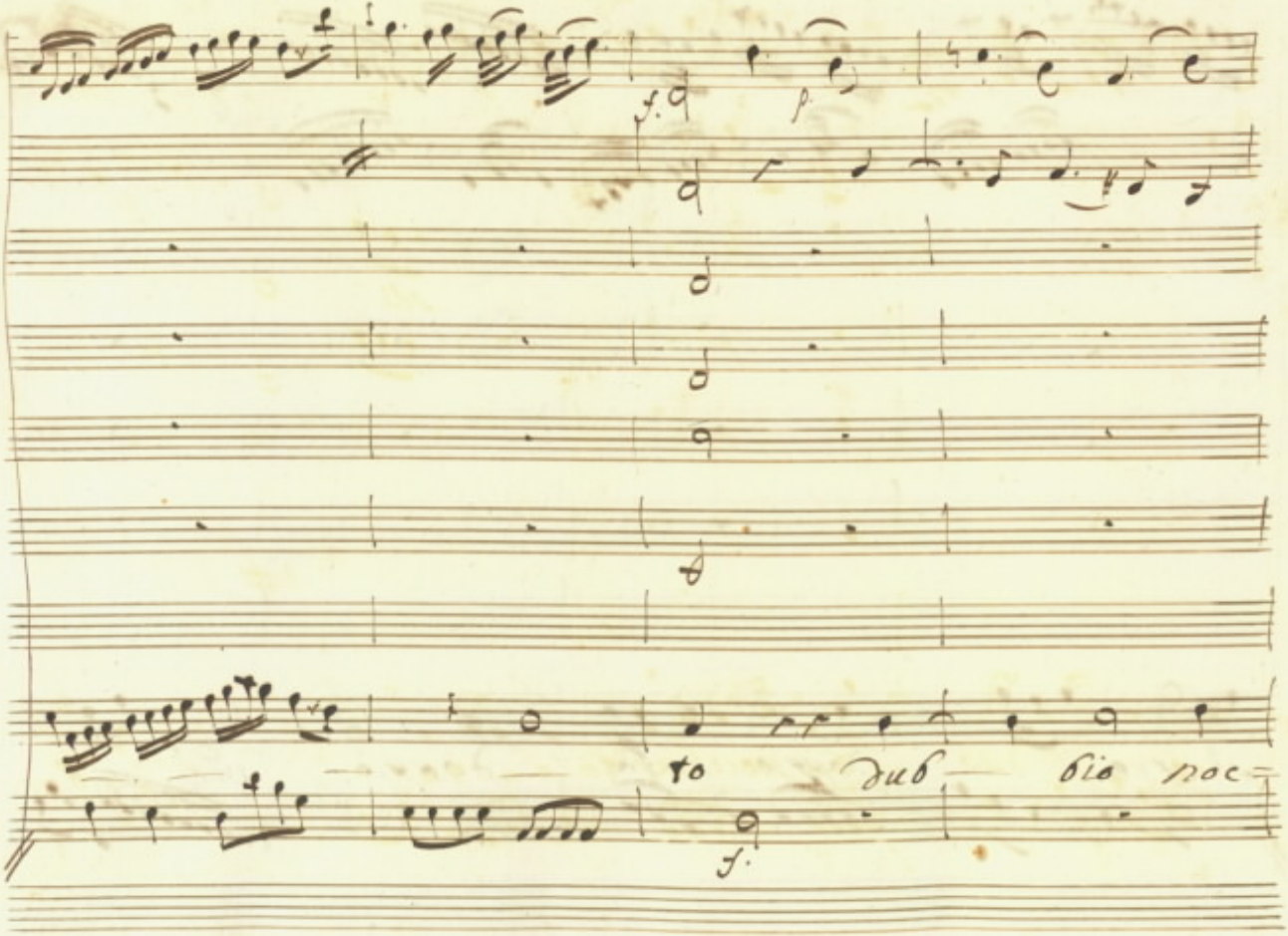

tra — te — ner Lo fa — che tratte=

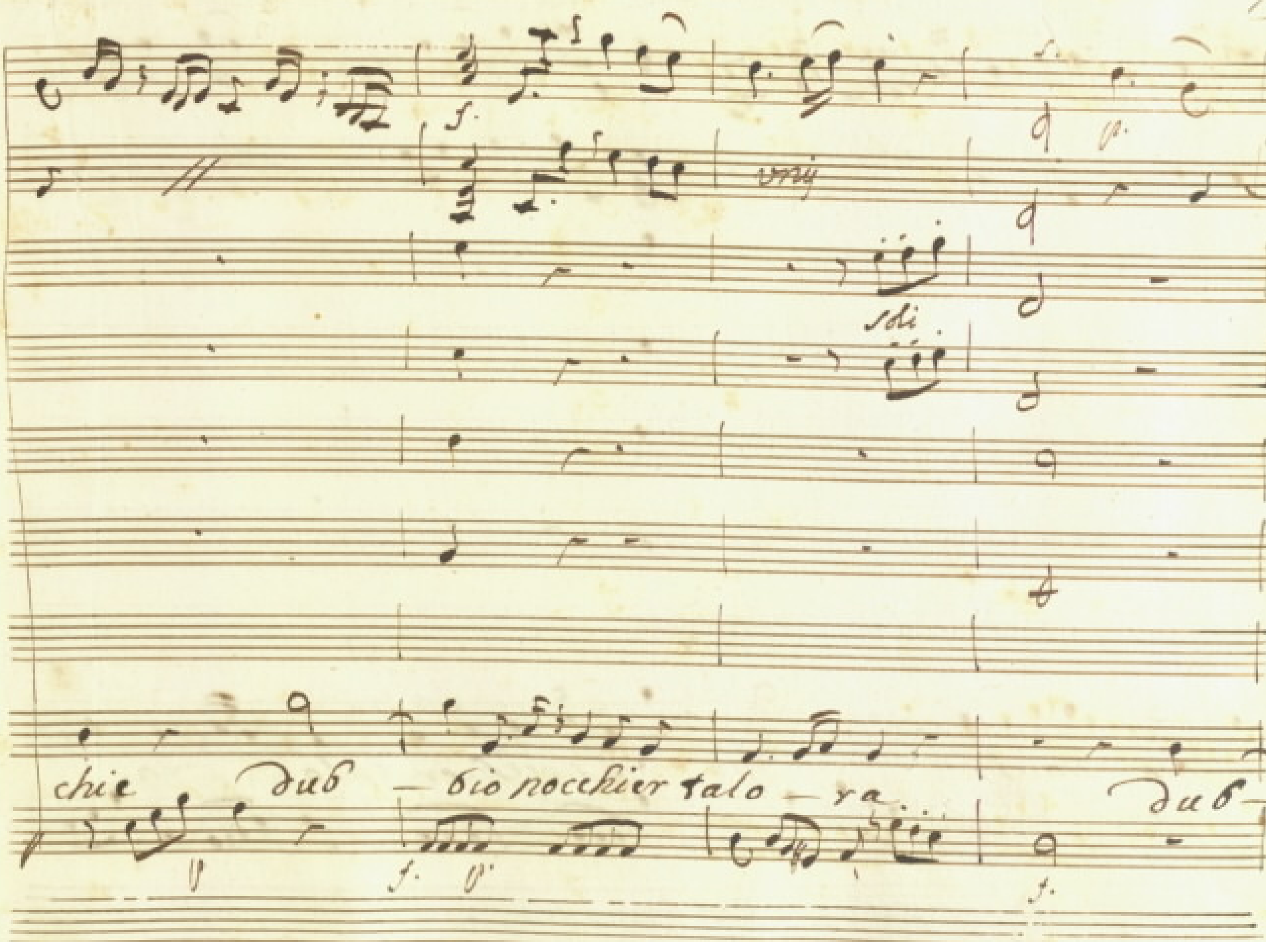

ner
Lo
Sa' si trova in faccia che tratte=

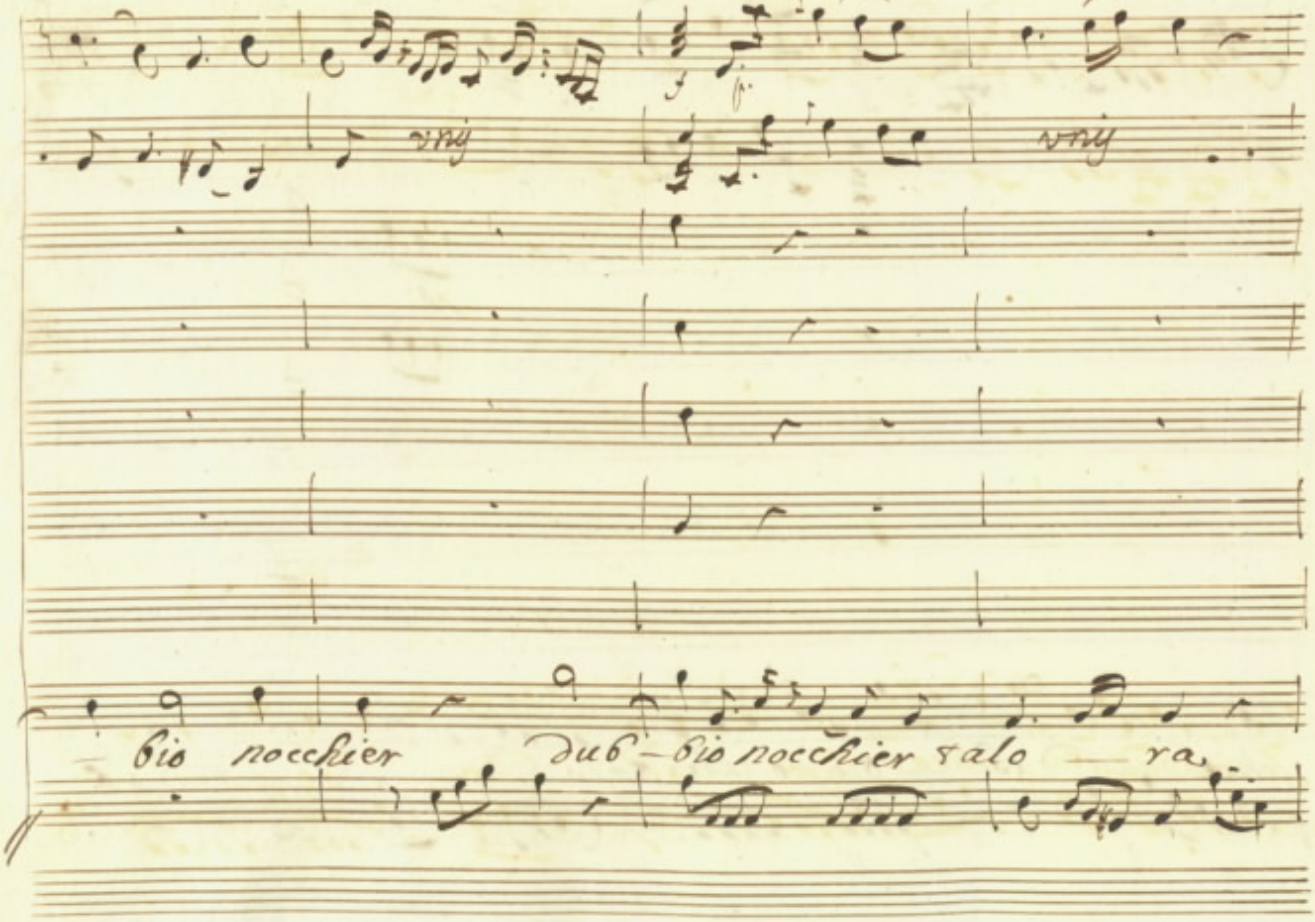

ner
Lo
fa
che trattener
Lo
fa


Co=


vnis
si fra — doppio fra doppio ven


to dub bio noc=

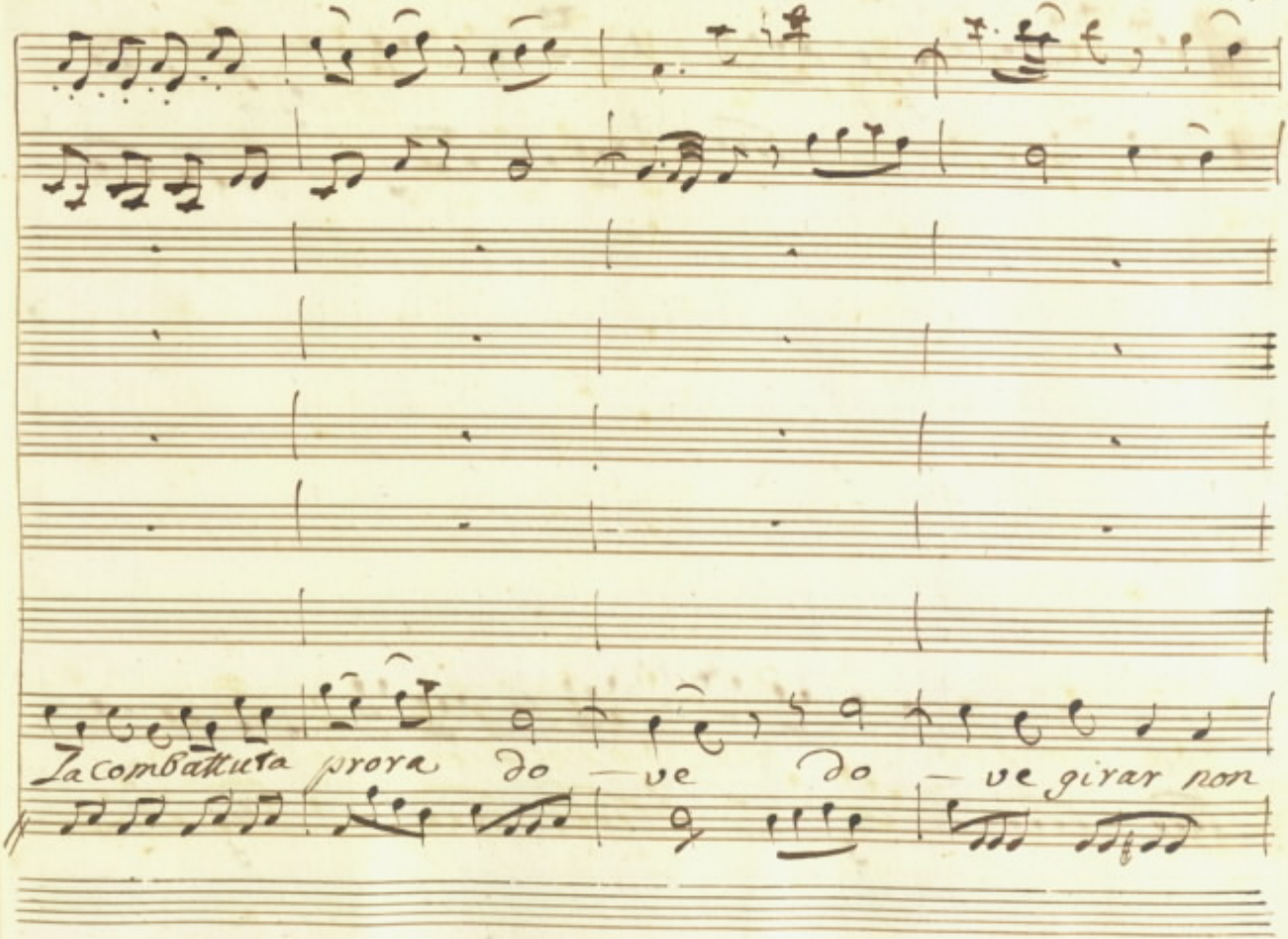

chie dub - bio nocchier talo - ra dub-

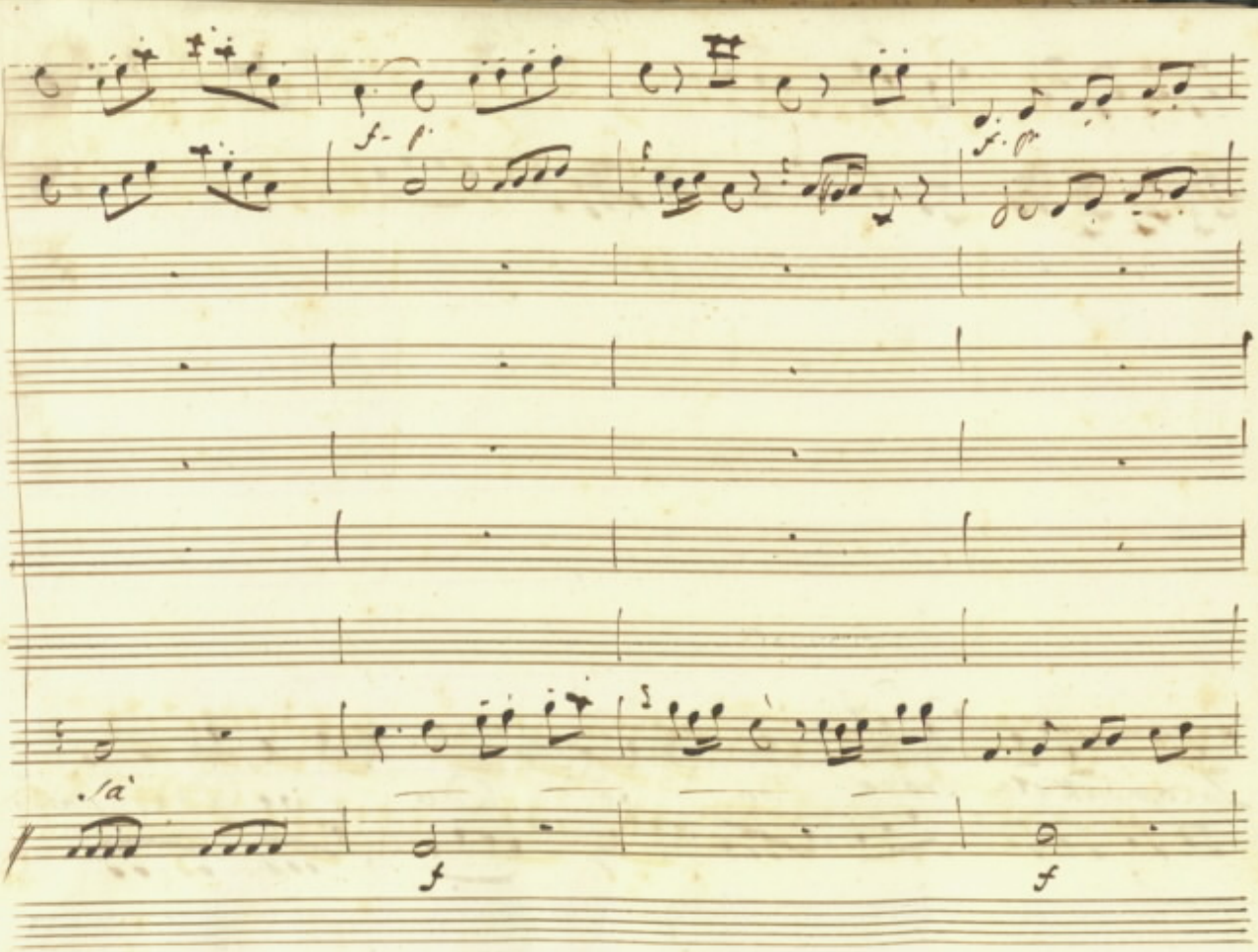


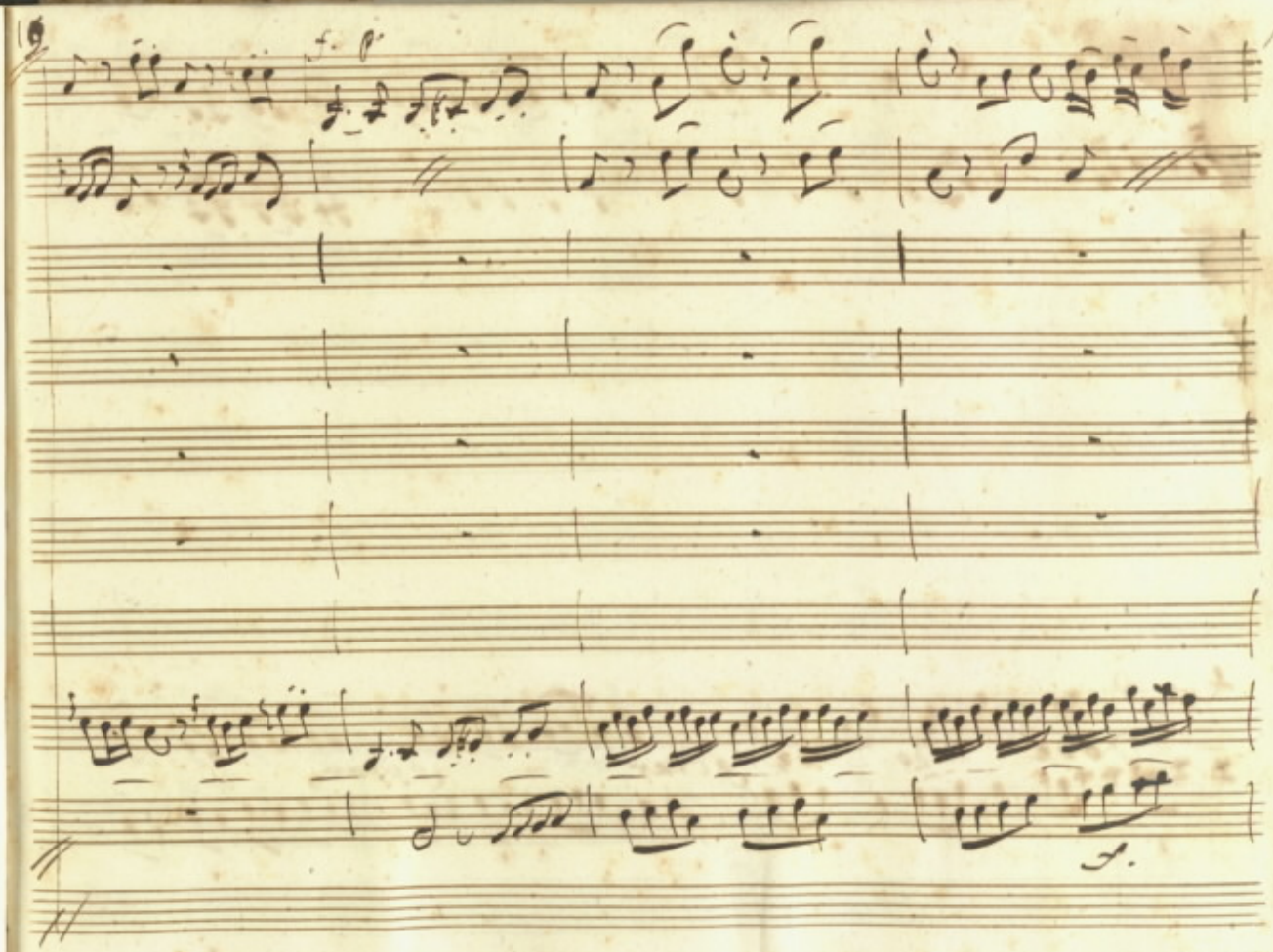
vnij

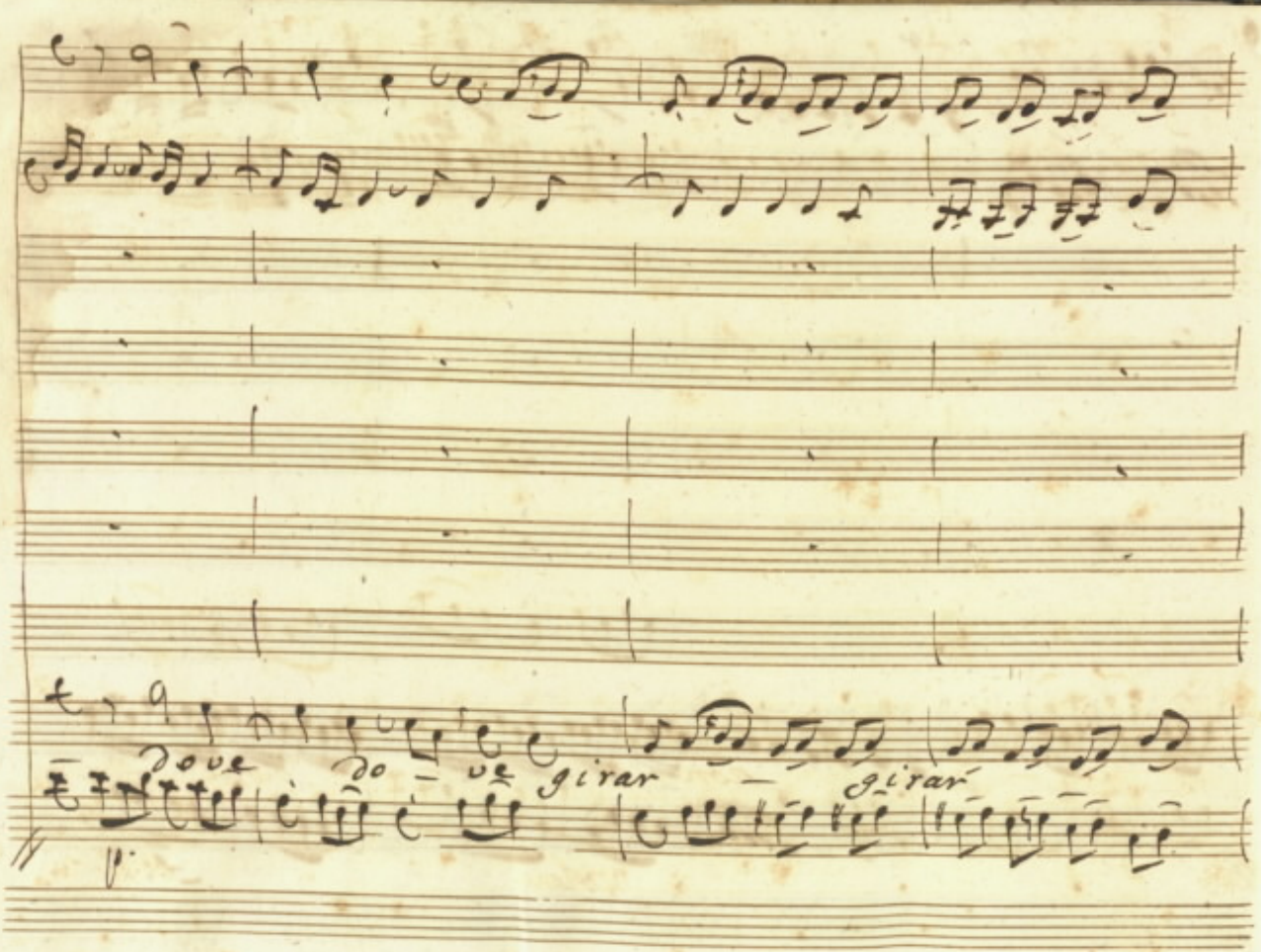
vnij

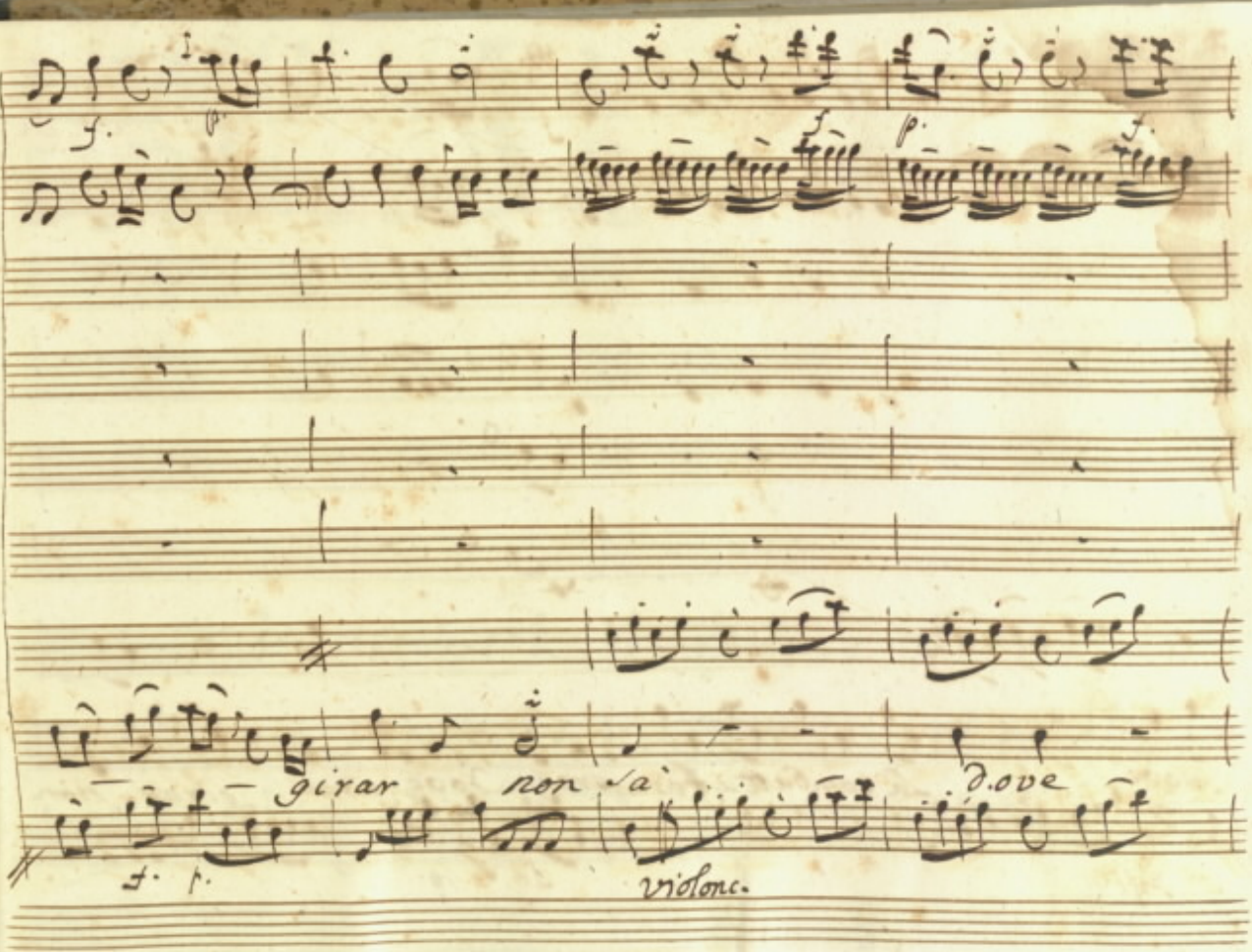
bio nocchier dub-bio nocchier & alo — ra.

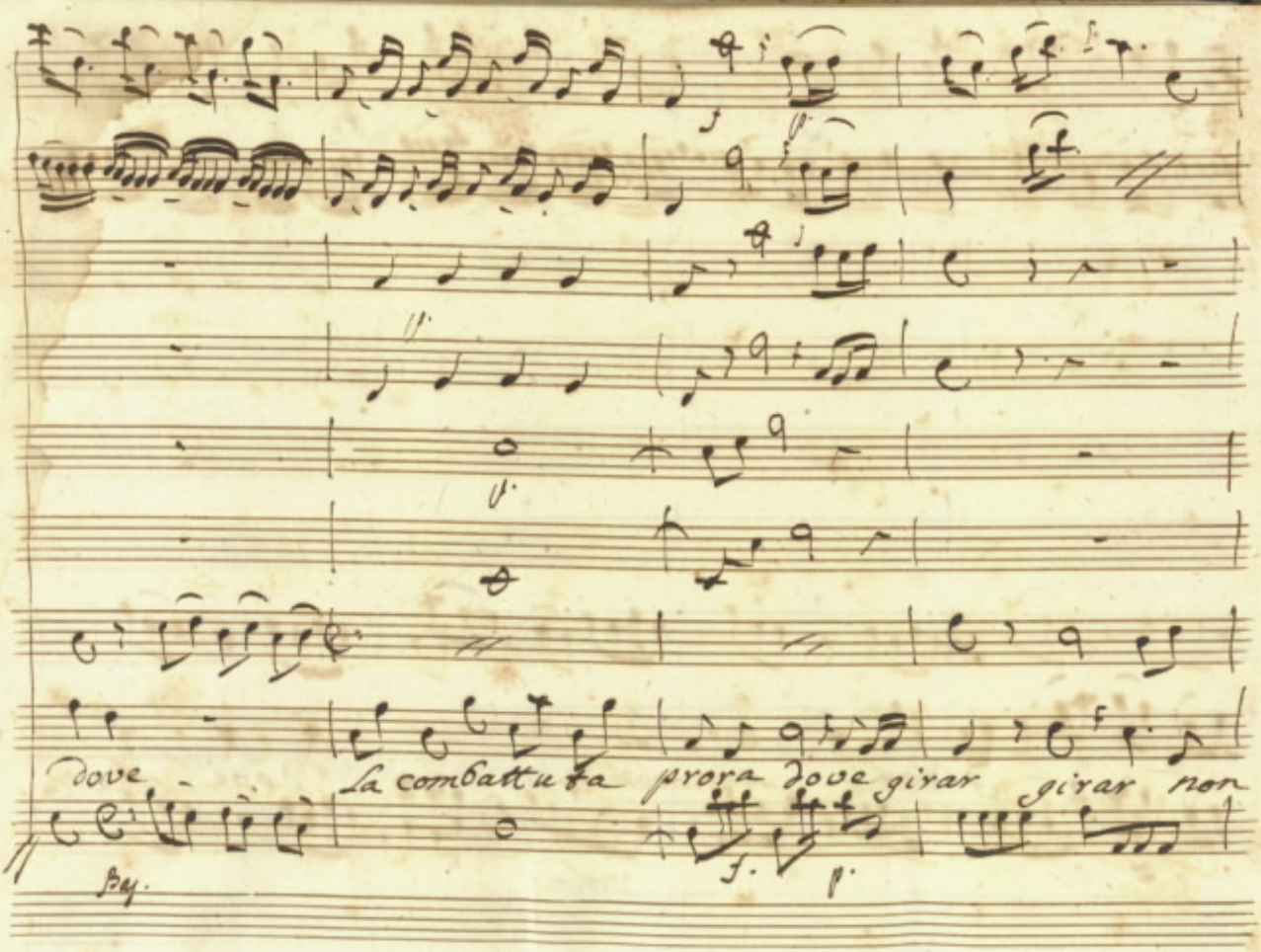

la combattuta prora do — ve do — ve girar non

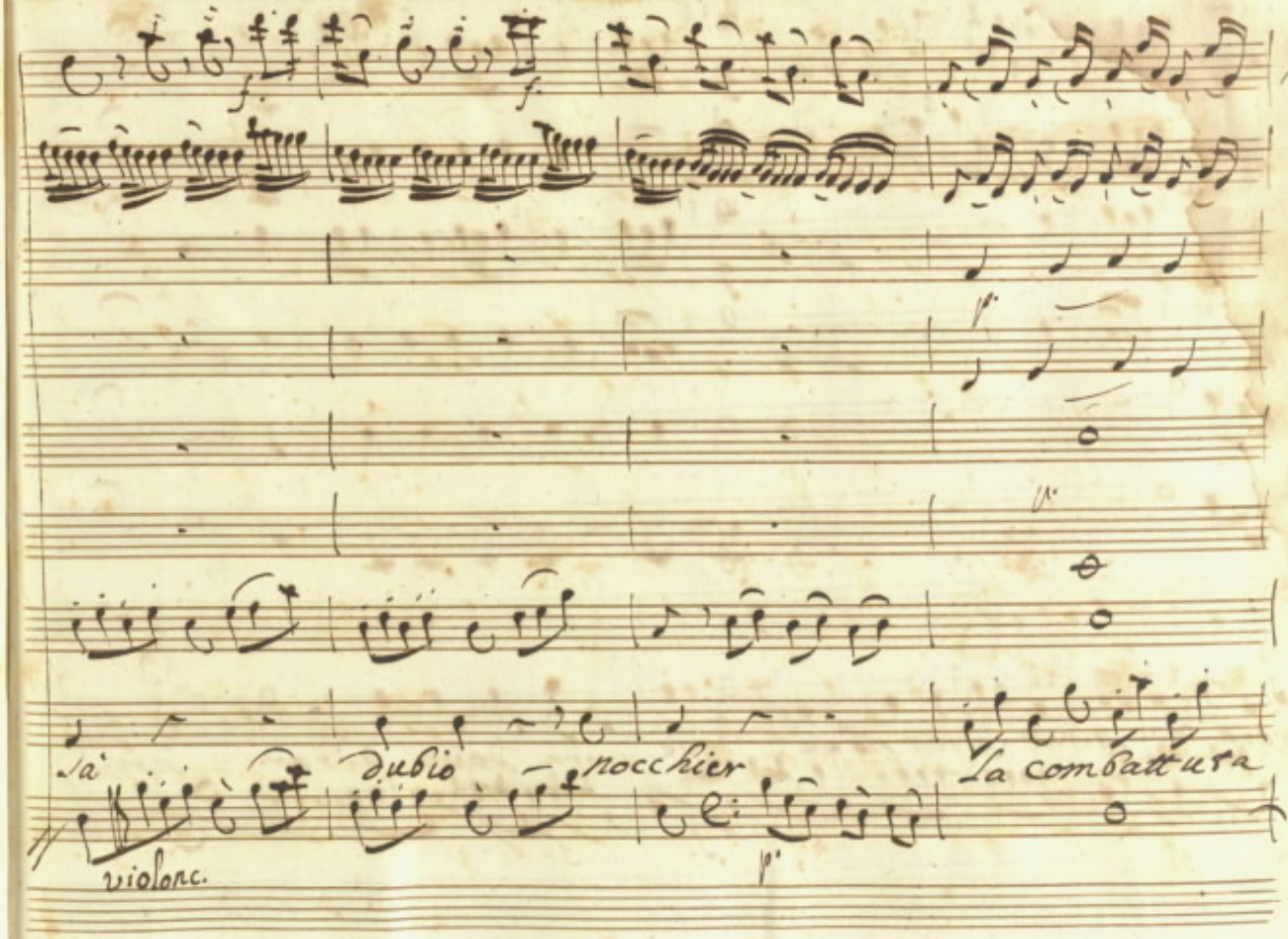

f. p.
f. p.
sà
f
f

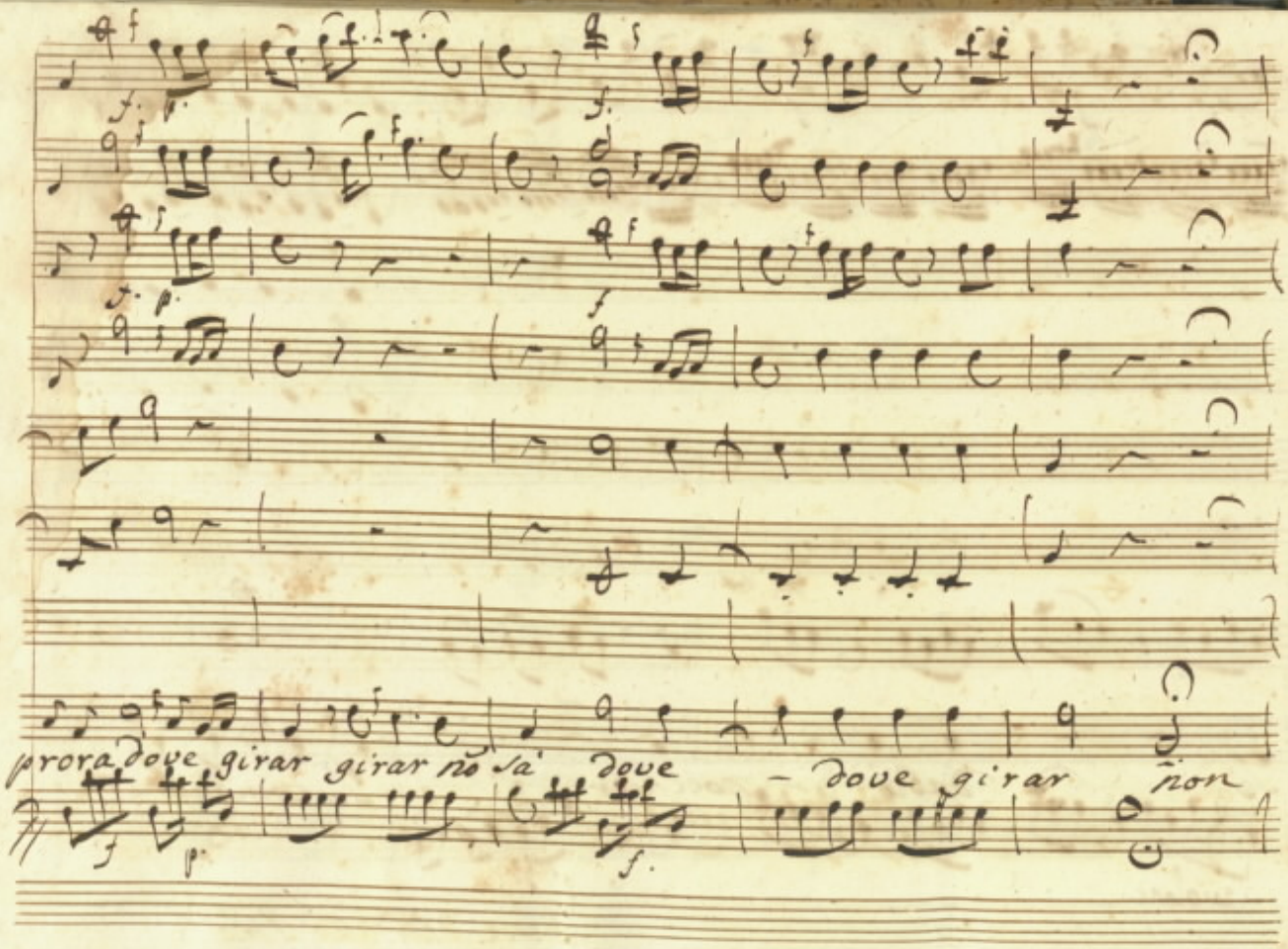


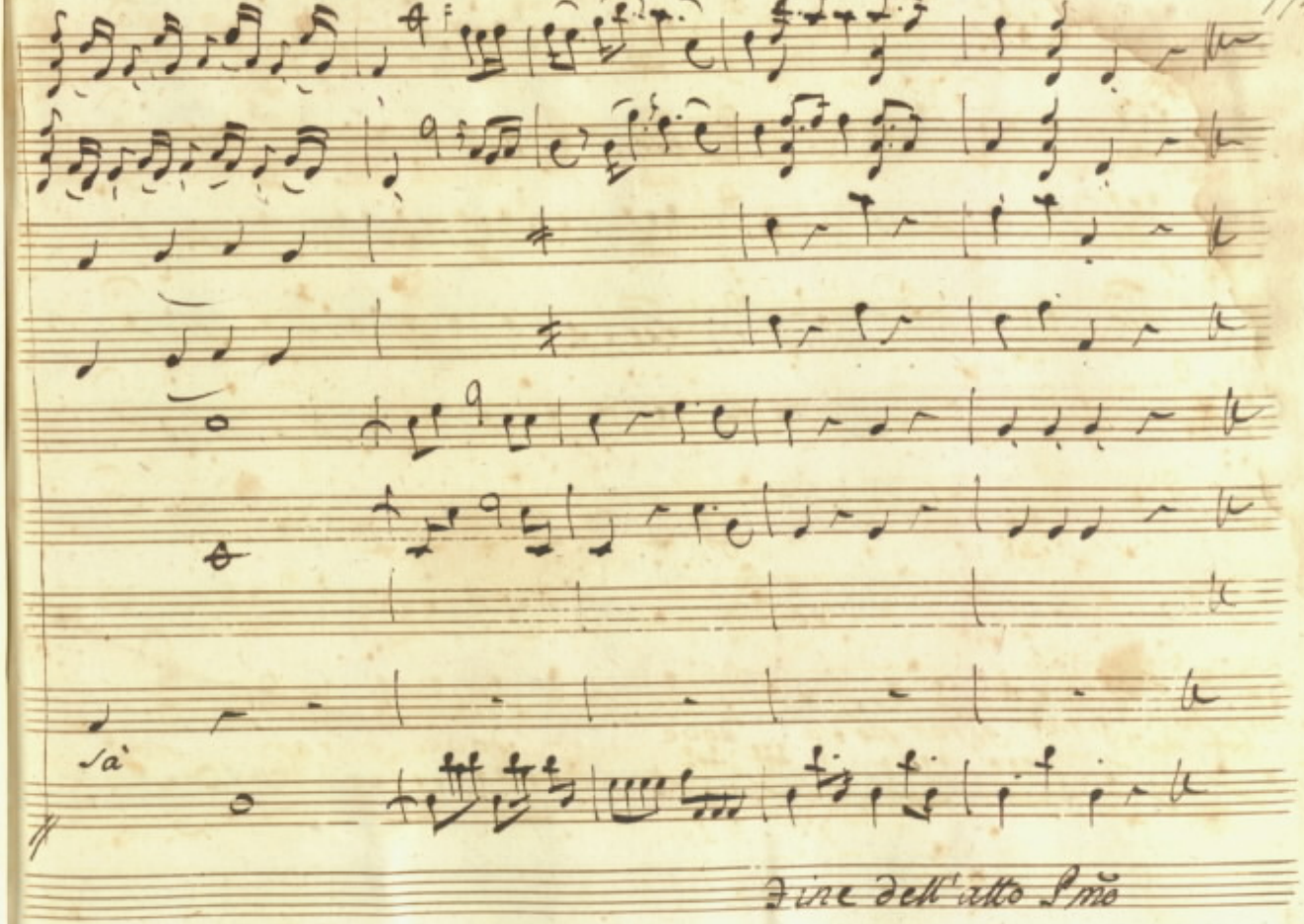

dove
girar
girar

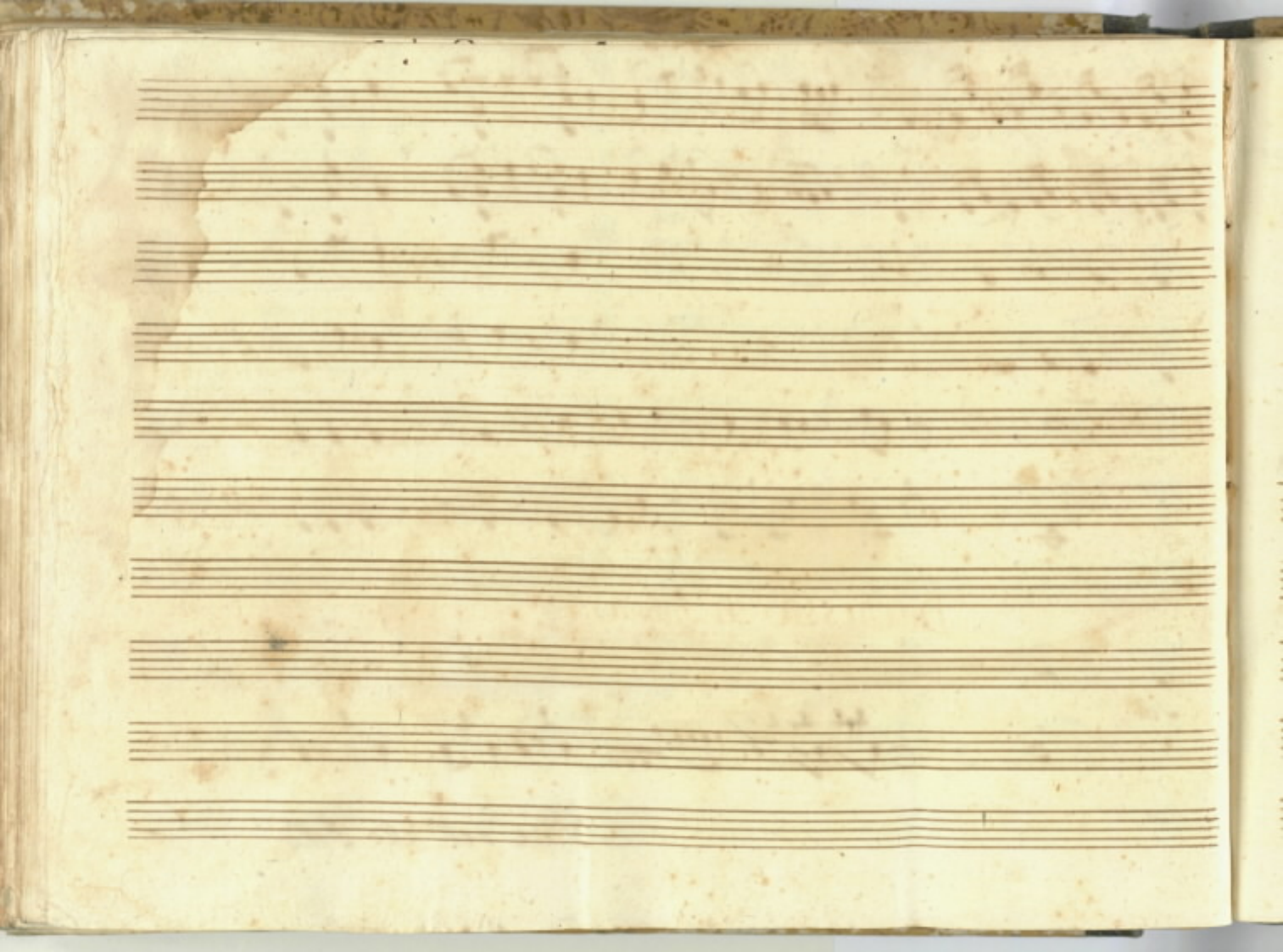

girar
non
va
dove
Violonc.


dove
La combattuta prora dove girar girar non
Bey.


113
115
Sa
dubio
nocchier
La combattuta
violonc.


prora dove girar girar nó sà dove – dove girar non


Fine dell'atto Primo

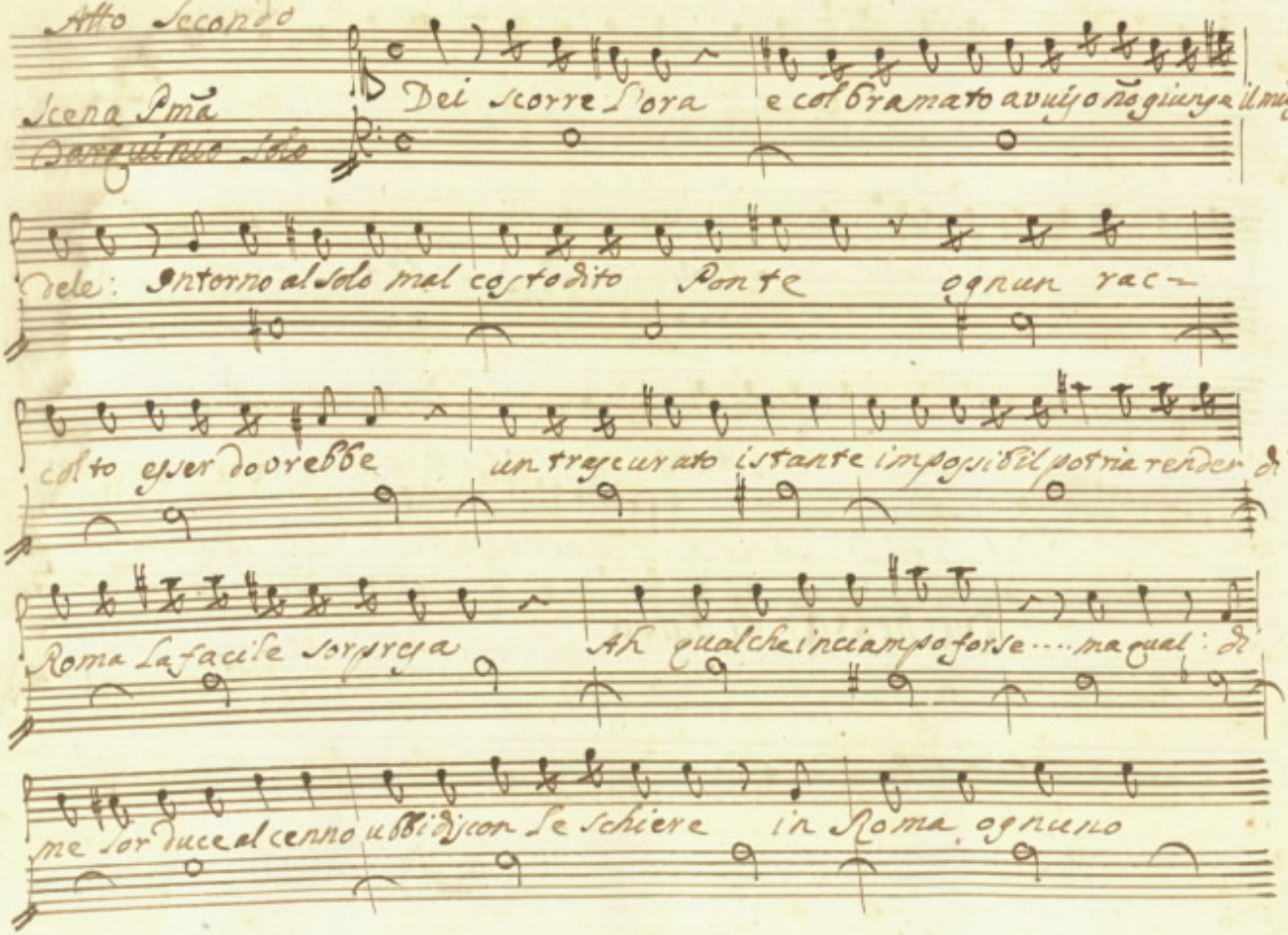


Il Trionfo di Clelia

Atto Secondo.

Del Sig.r D: Nicola Jommelli

Duchessa di Palma



Atto Secondo

Scena Pma

Darquinio Solo

Dei scorre l'ora e col bramato avviso nõ giunge il mio fe-

dele: Intorno al solo mal costodito Ponte ognun rac-

colto esser dovrebbe un trascurato istante impossibil potria render di

Roma la facile sorpresa Ah qualche inciampo forse.... ma qual: di

me lor duce al cenno ubbidiscon le schiere in Roma ognuno

Sulla la tregua riposa Ah ch'io non posso più soffrir quest'indugio il

pigro avviso a prevenir si corra eccolo

e pronto quanto v'imposi alfin: Lode agli Dei

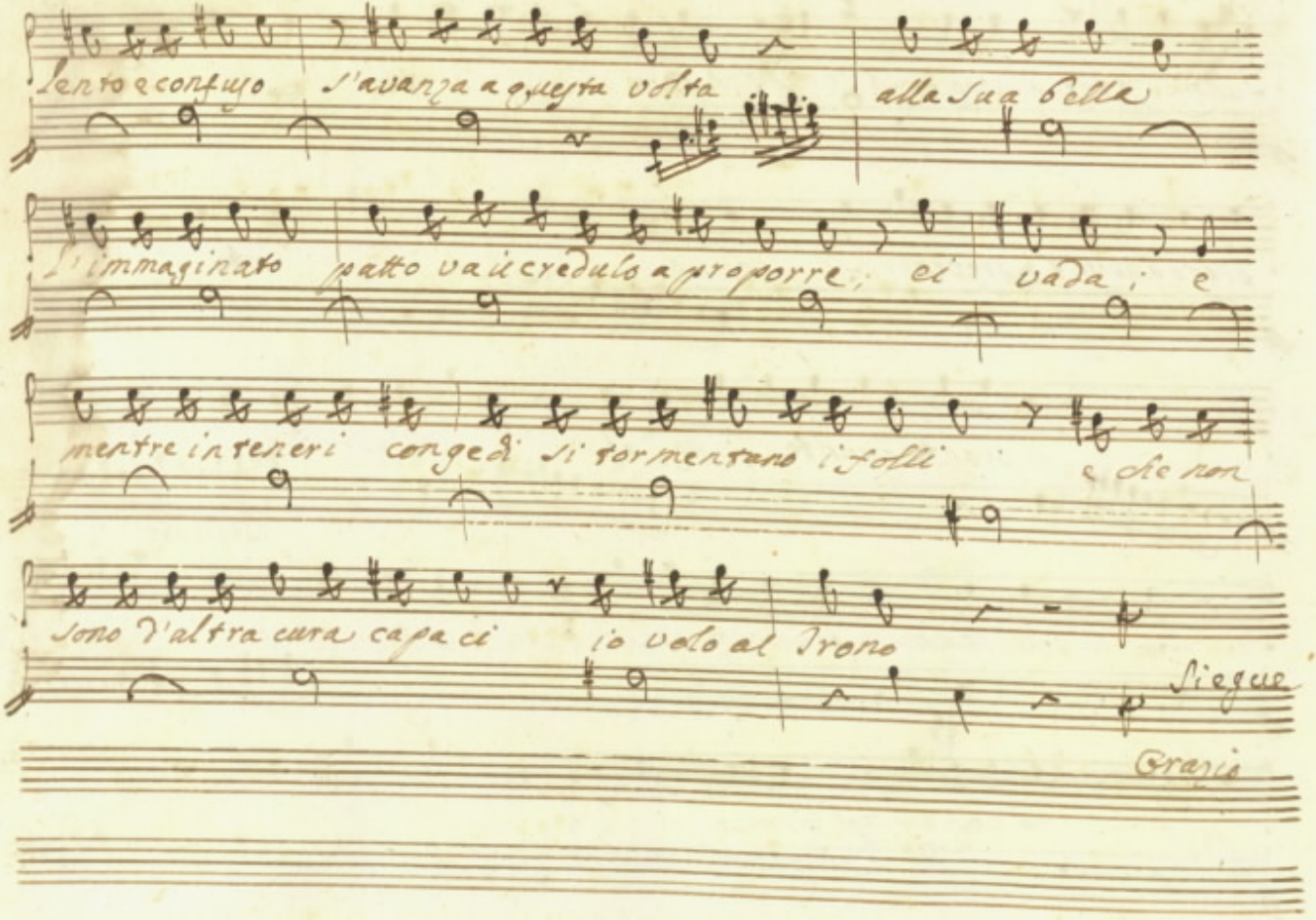
Staccato

(A.)

va pel camin più corto precedimi io ti sieguo eccomi in

porto ma non è quegli Grazio? e desso oh come mesto

(A.) parte il messagiero


lento e confuso s'avanza a questa volta alla sua Bella
s'immaginato patto va credulo a proporre; ei vada; e
mentre intenerì congedi si tormentano i folli e che non
sono d'altra cura capaci io volo al Trono
Segue
Grazie

Scena 2.a Orazio solo

Flauti

Violini

vnij

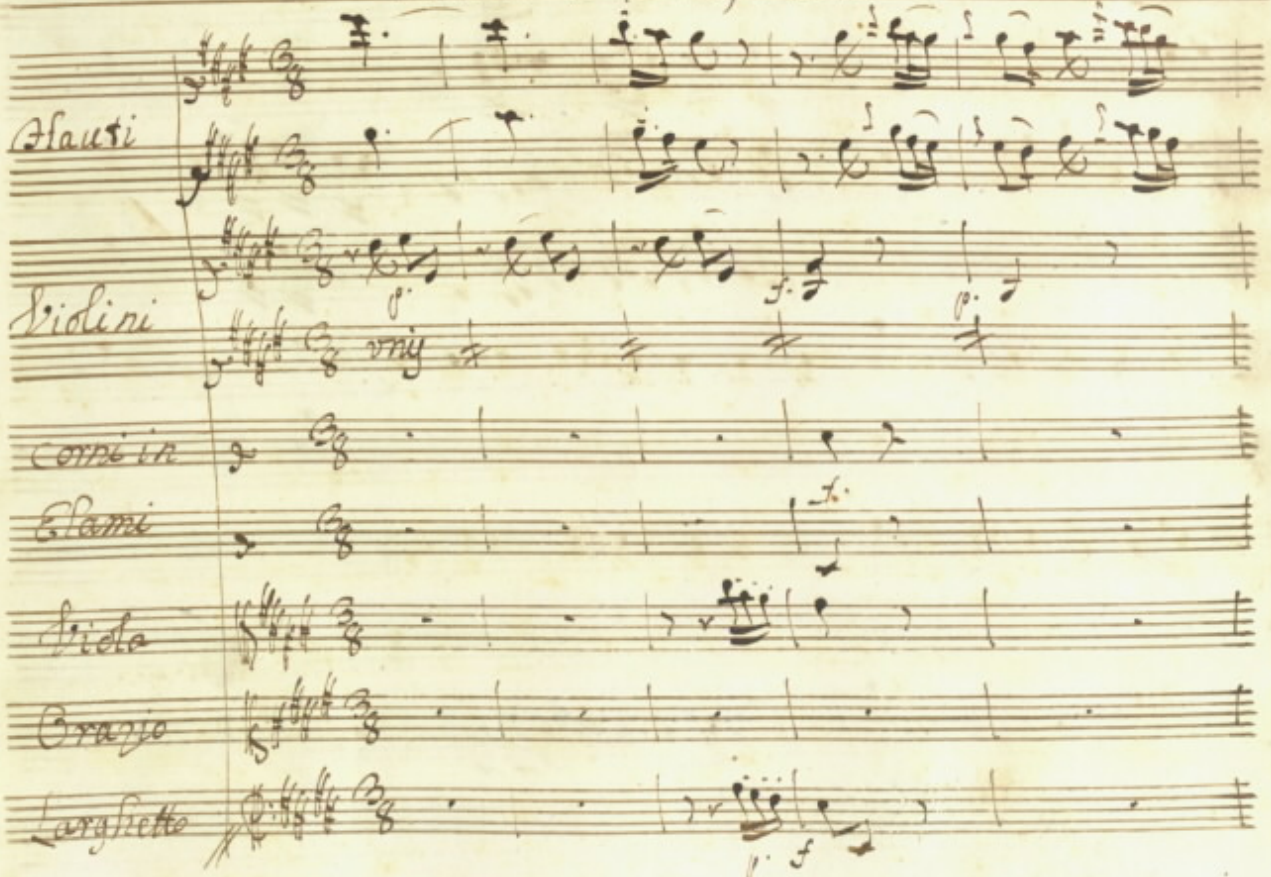
Corni in

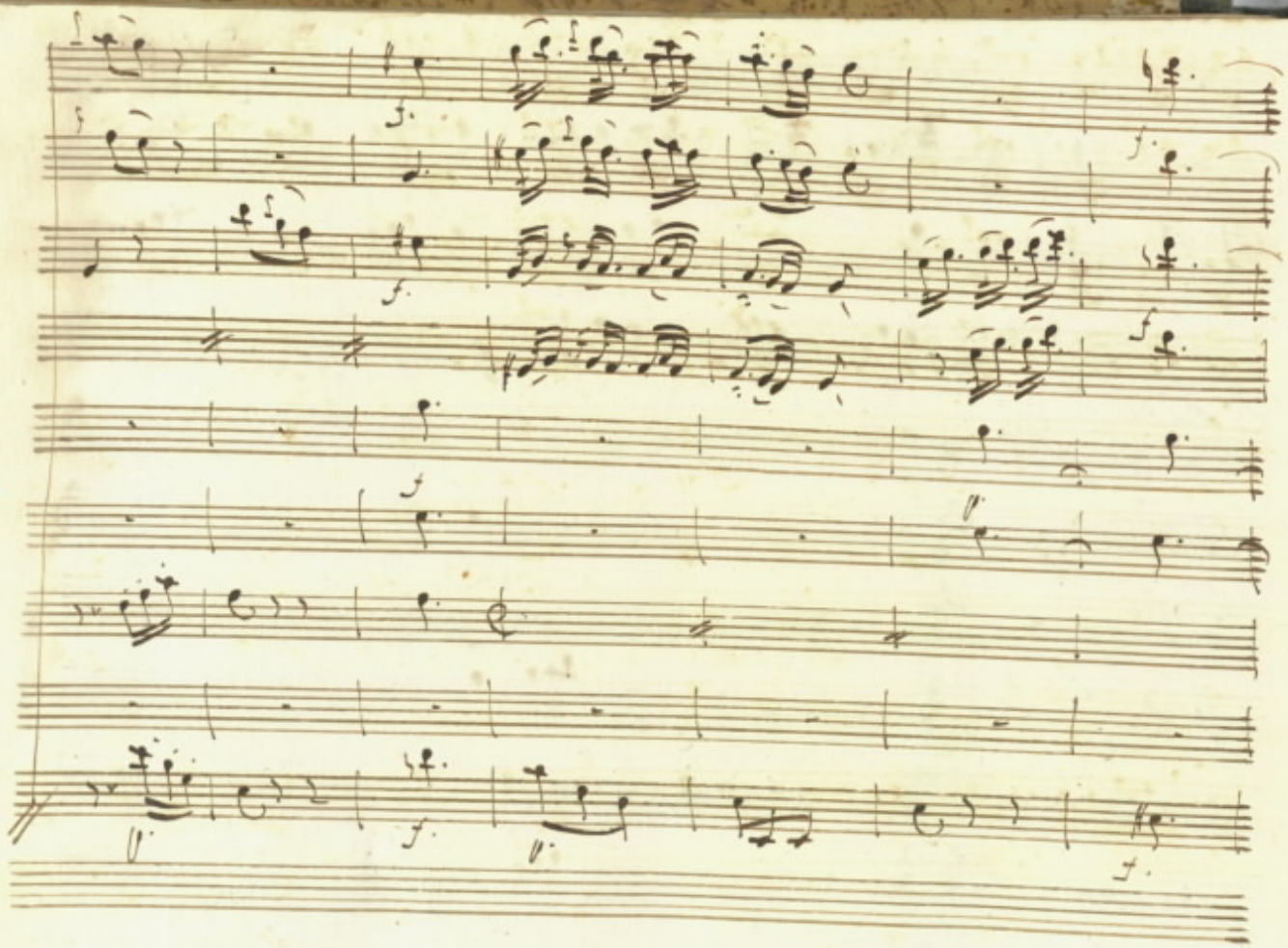
Elami

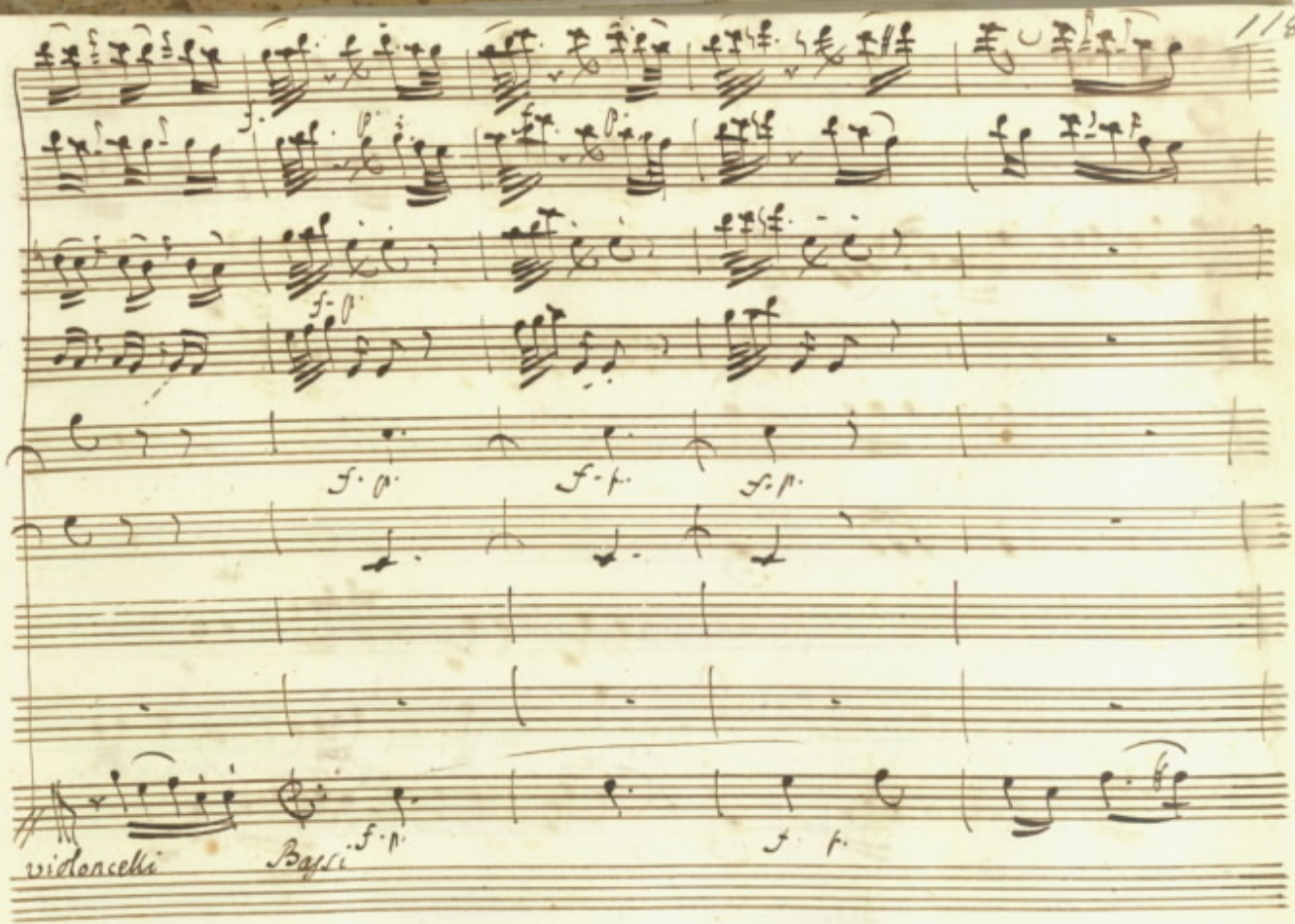
Viola

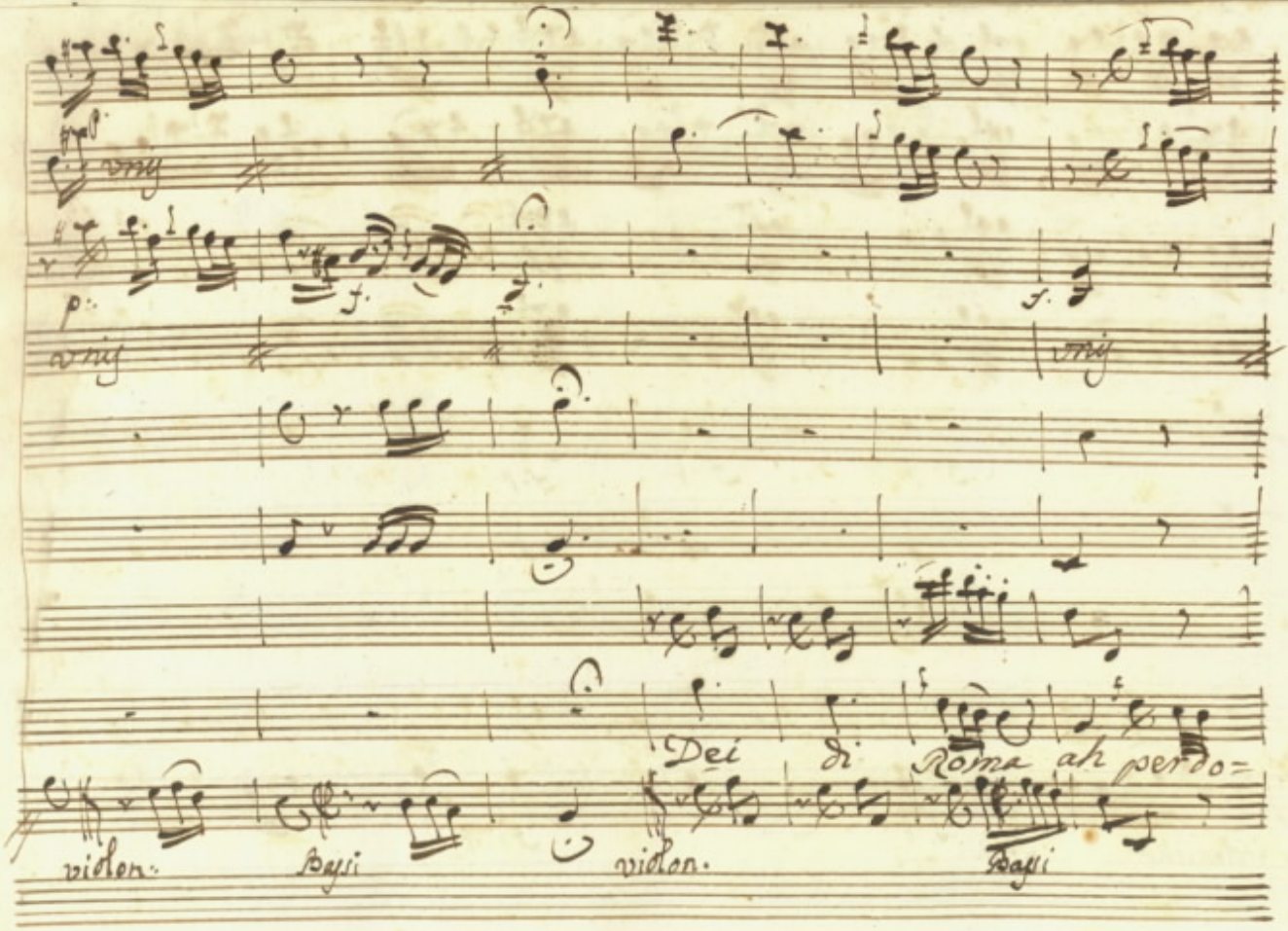
Orazio

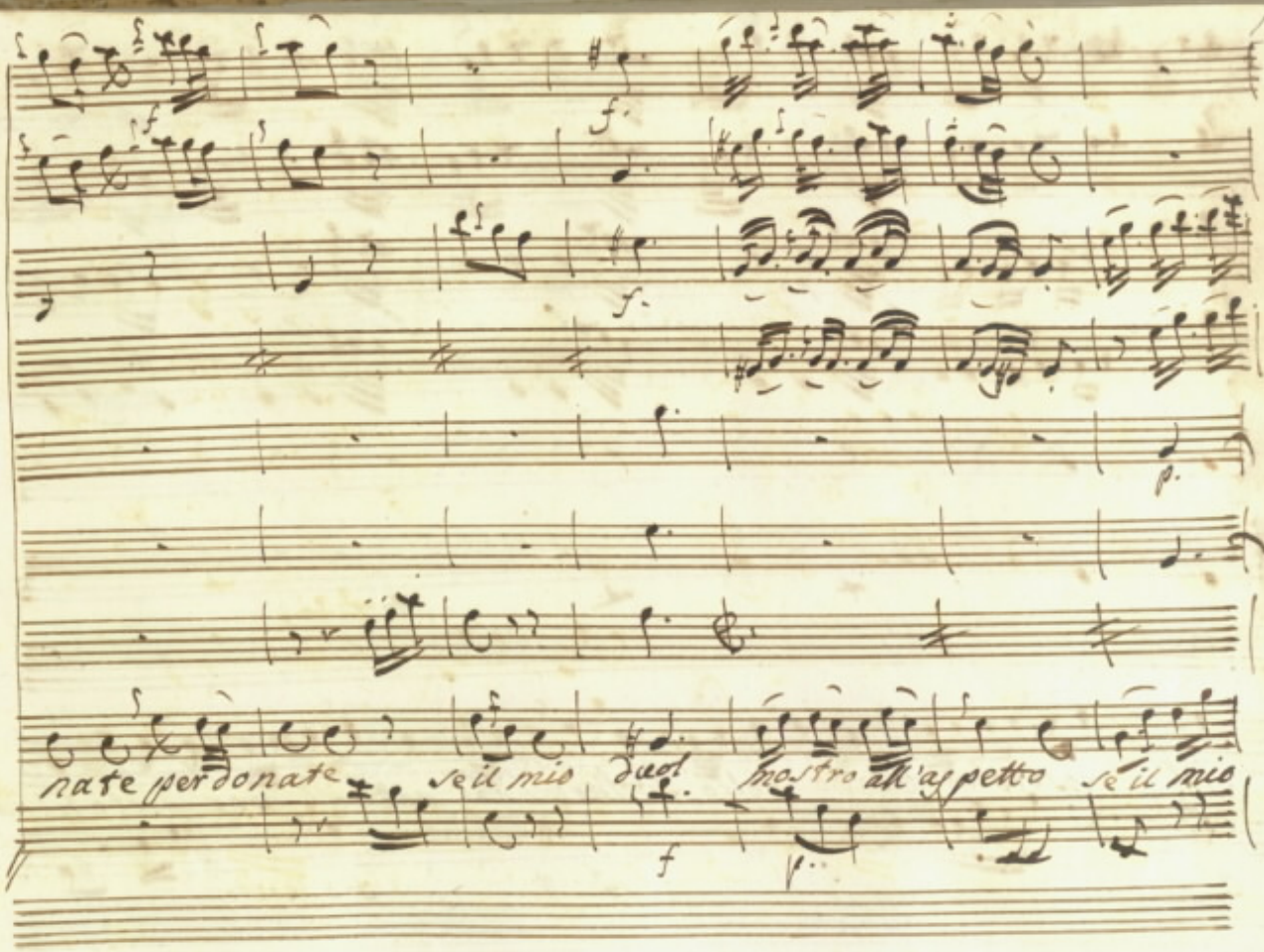
Larghetto

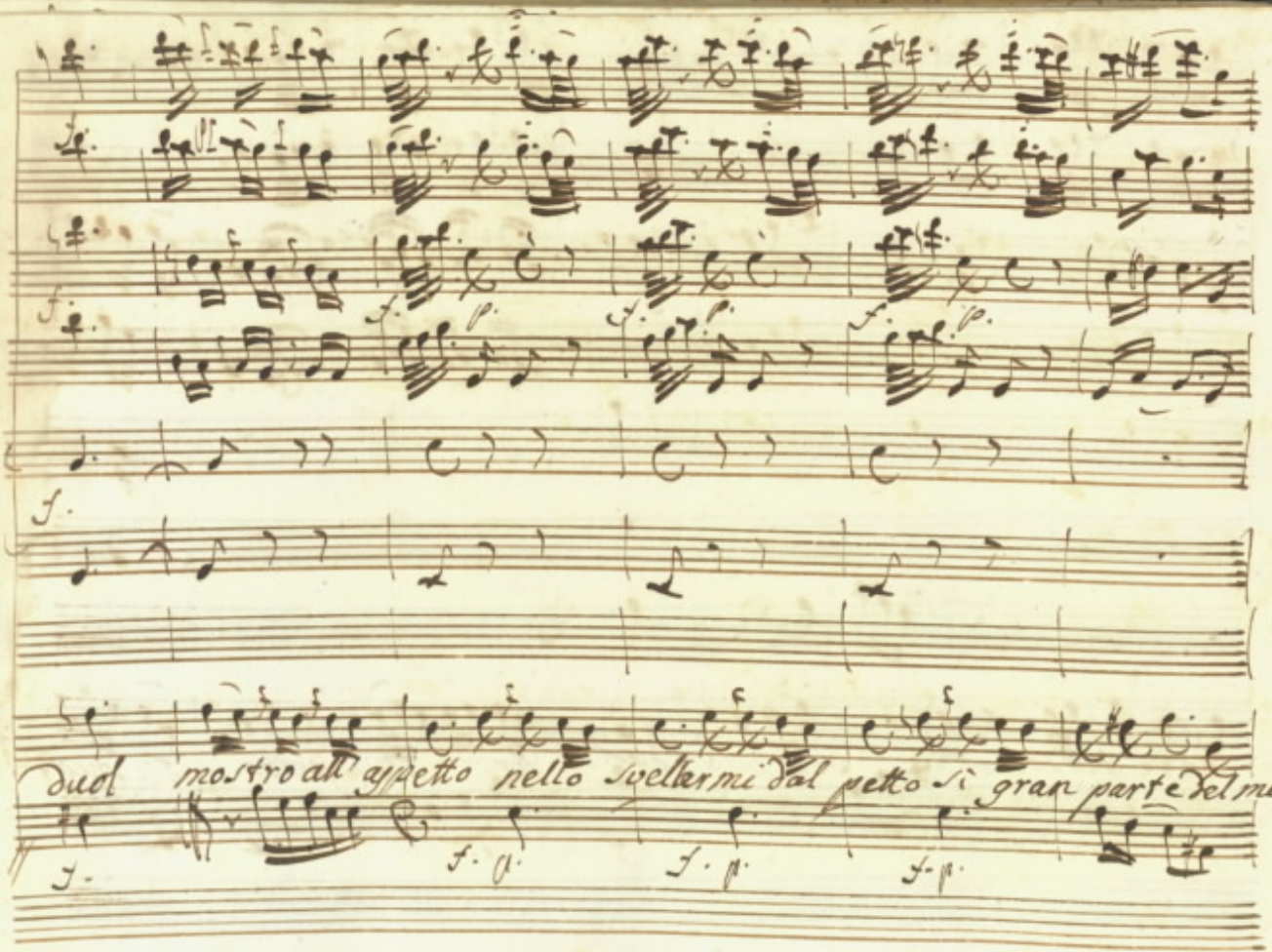


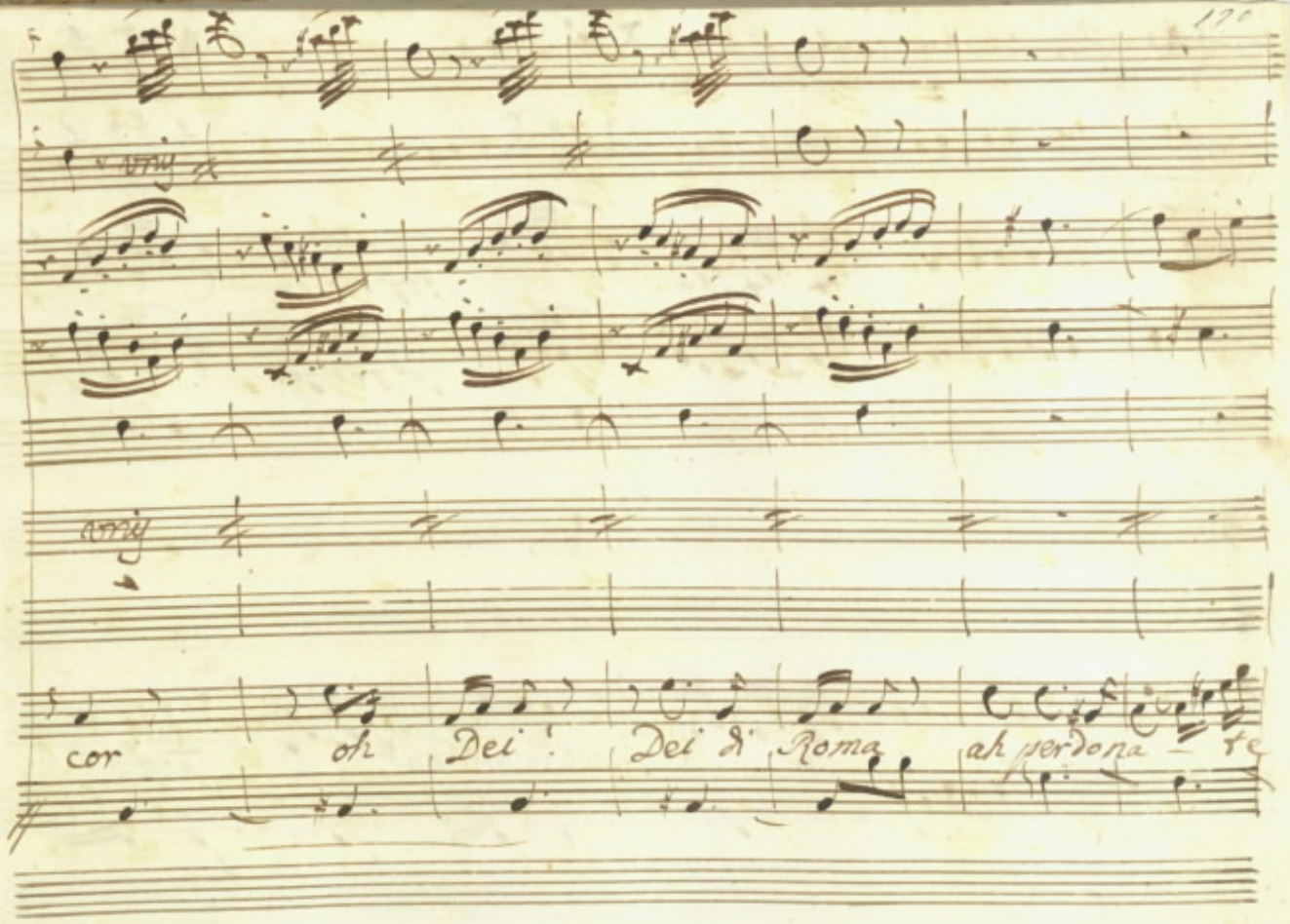


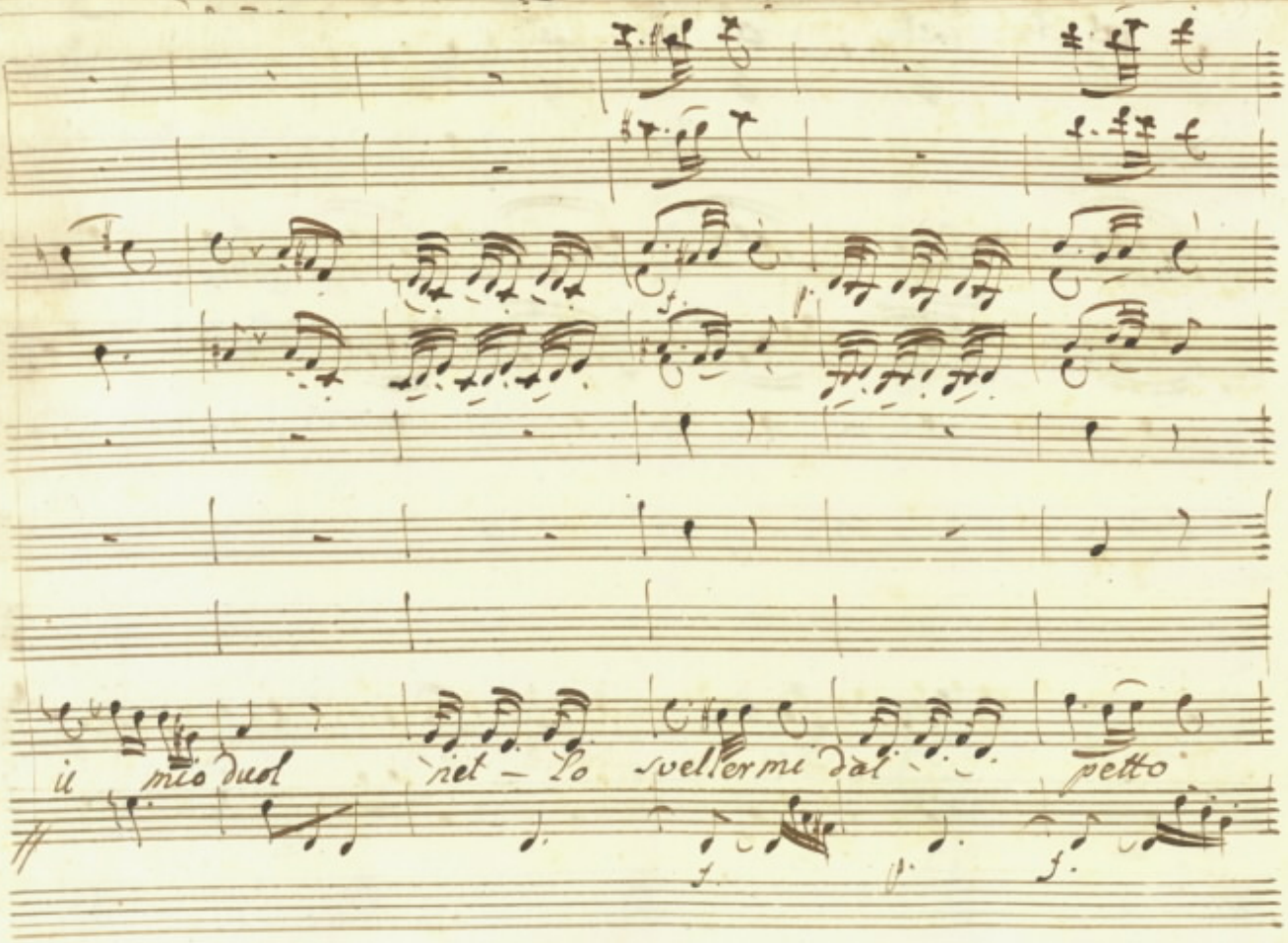

violoncelli
Bassi

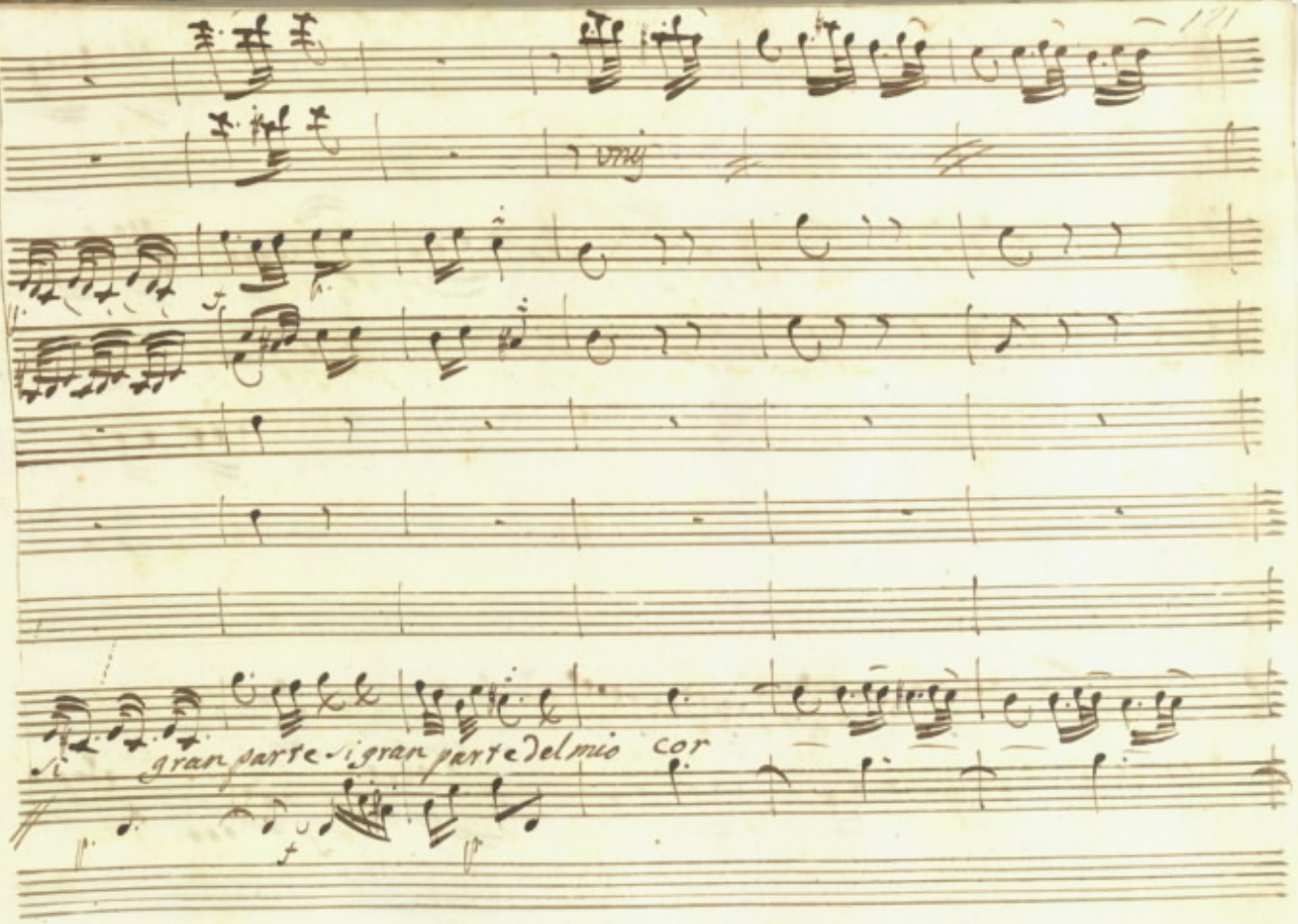

p.
f.
f.
Dei
di
Roma
ah
perdo=
violon.
Bassi
violon.
Bassi

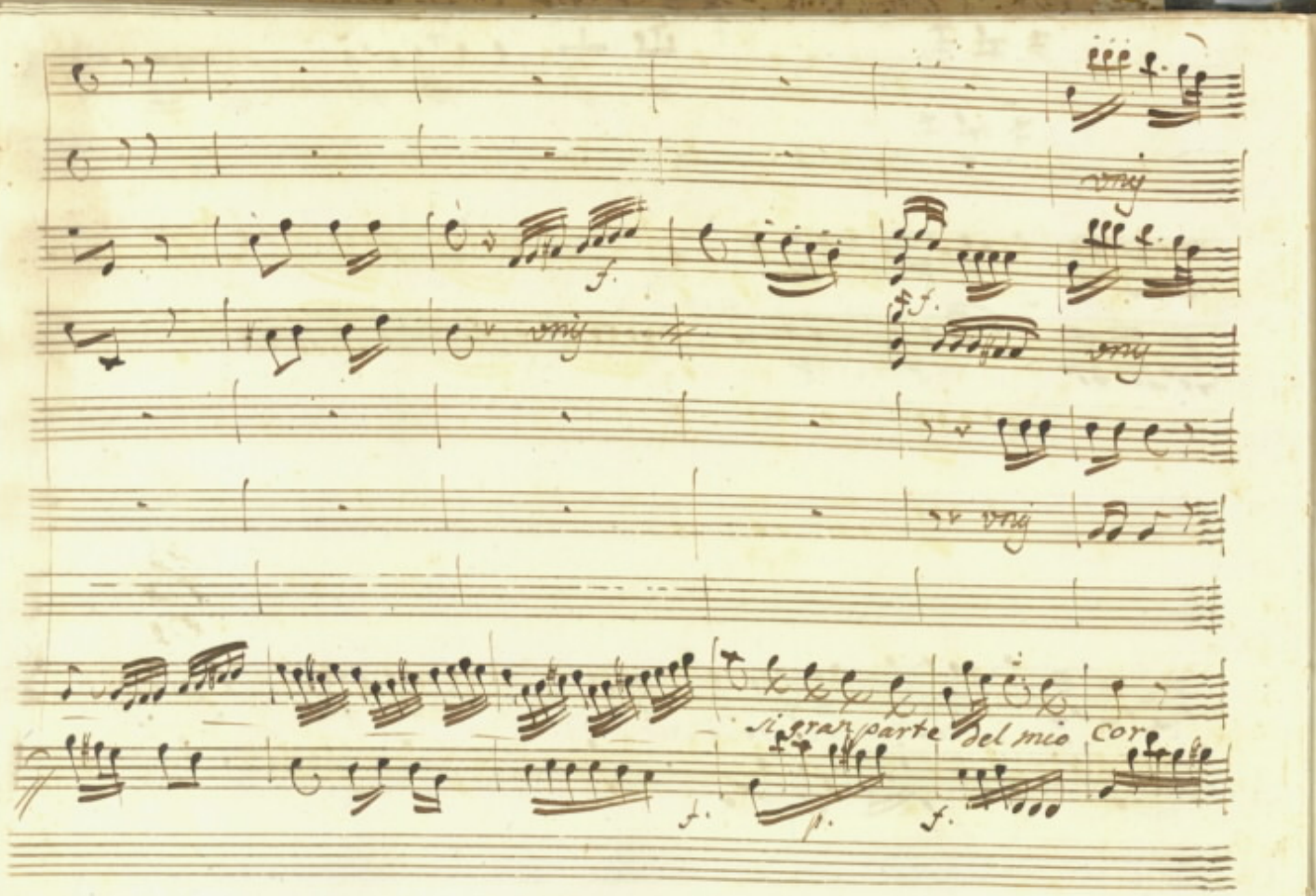

f.
f.
p.
nate perdonate se il mio duol mostro all'aspetto se il mio
f
p.

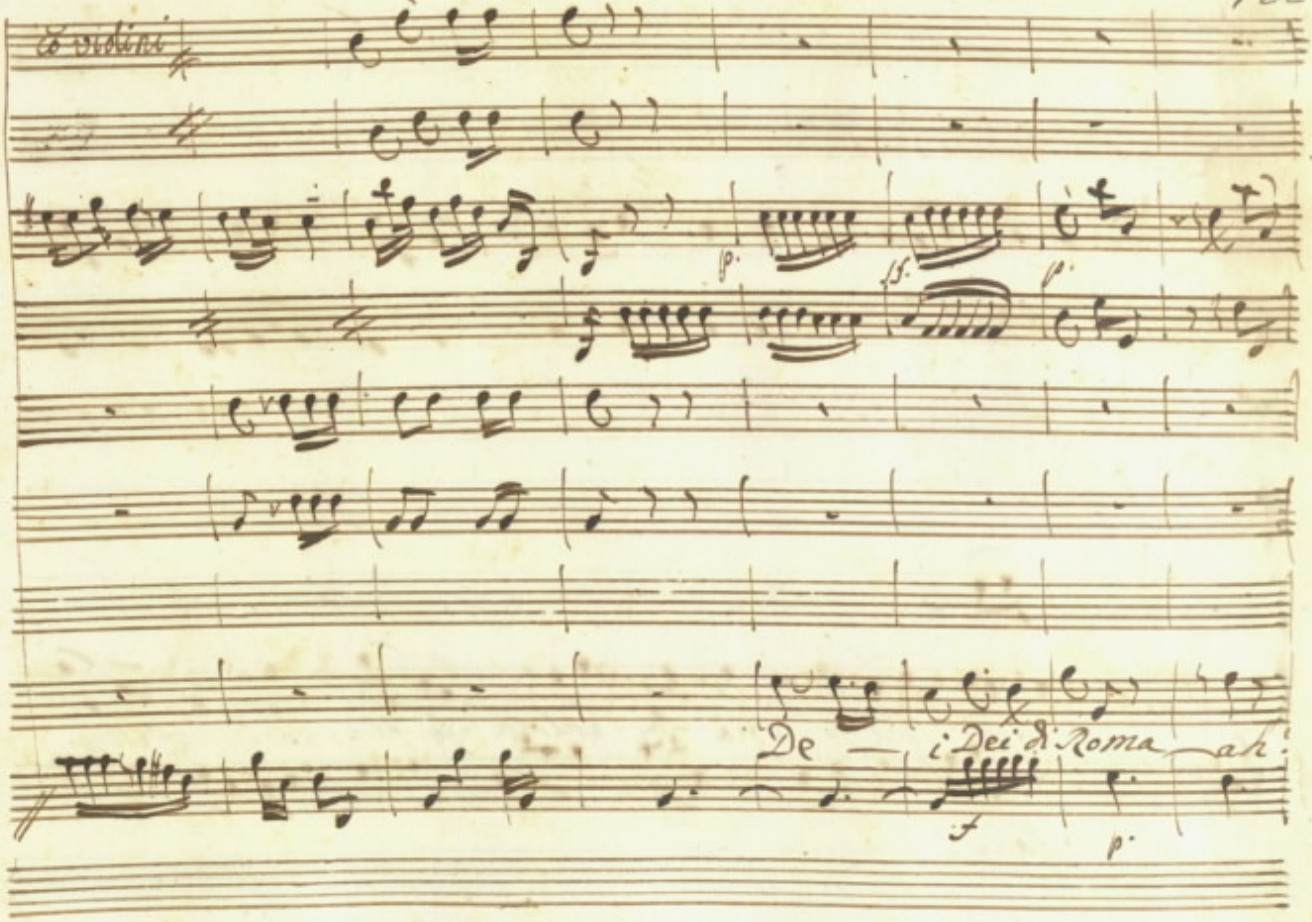

duol mostro all'aspetto nello svellermi dal petto sì gran parte del mio

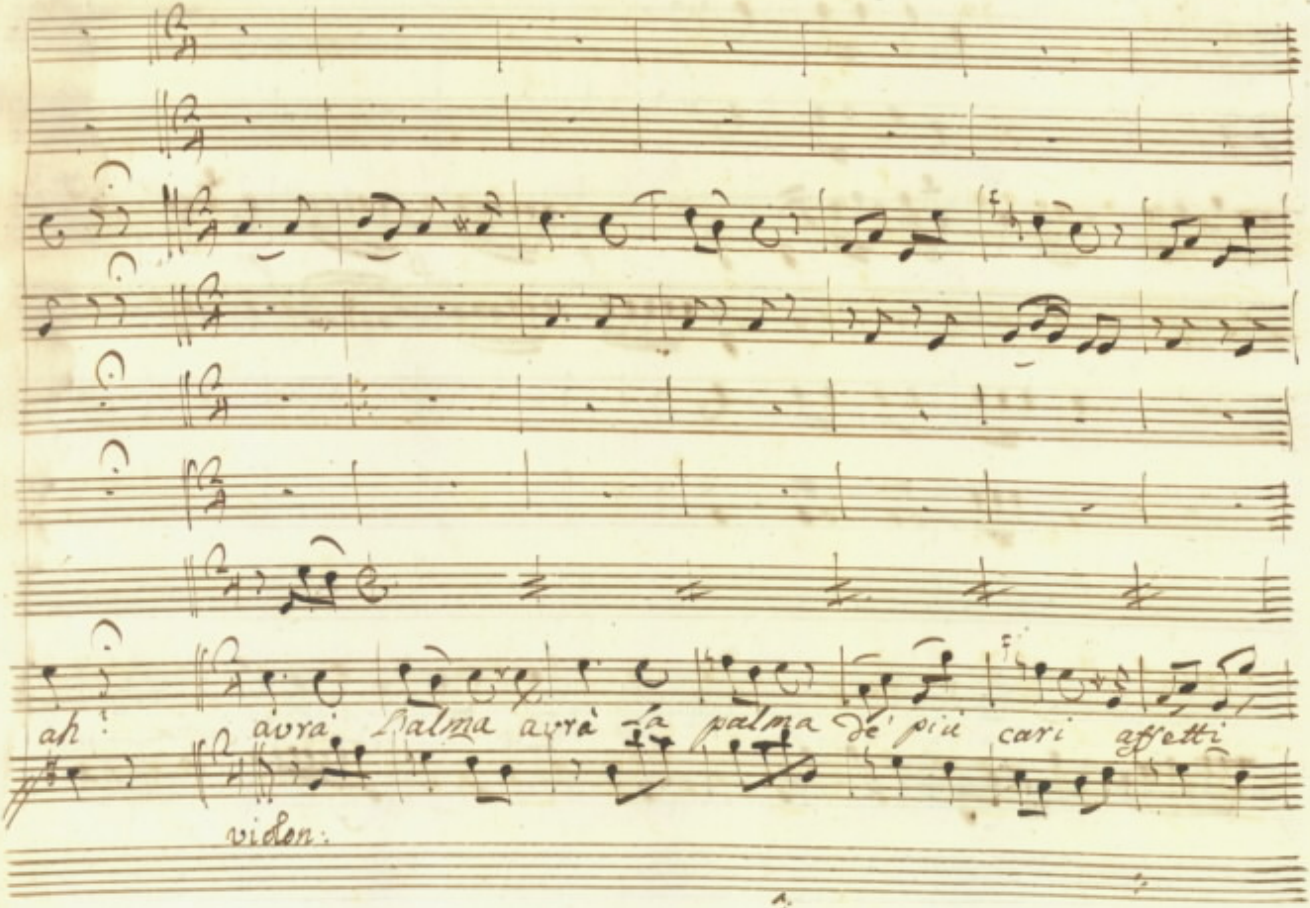

cor
oh Dei! Dei di Roma ah perdona — te


il mio duol
net – to svellermi dal
petto


gran parte - i gran parte del mio cor

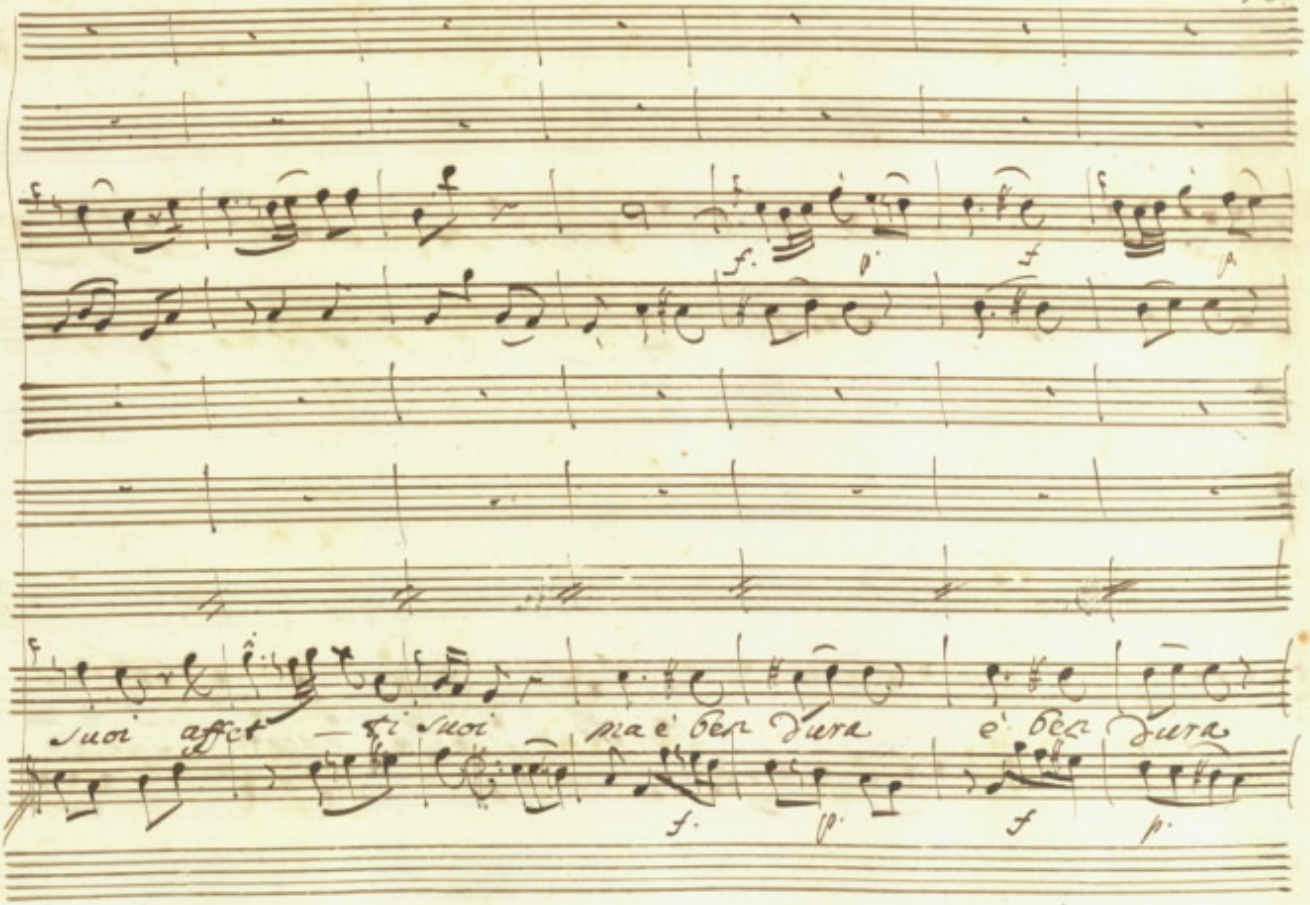

vnij
vnij
vnij
vnij
si gran parte del mio cor

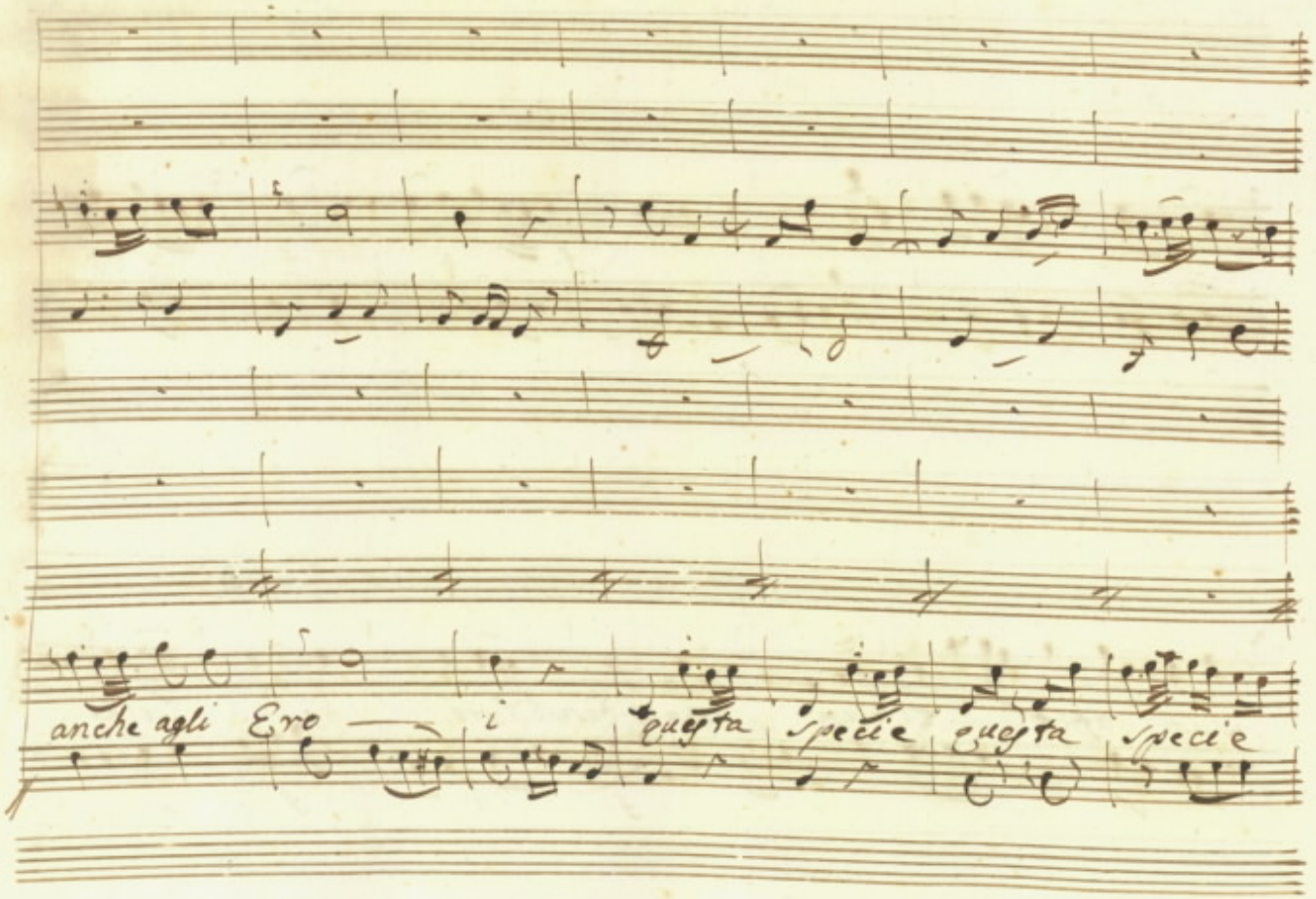

Violini
p.
sf.
p.
De — i Dei di Roma — ah!
f
p.

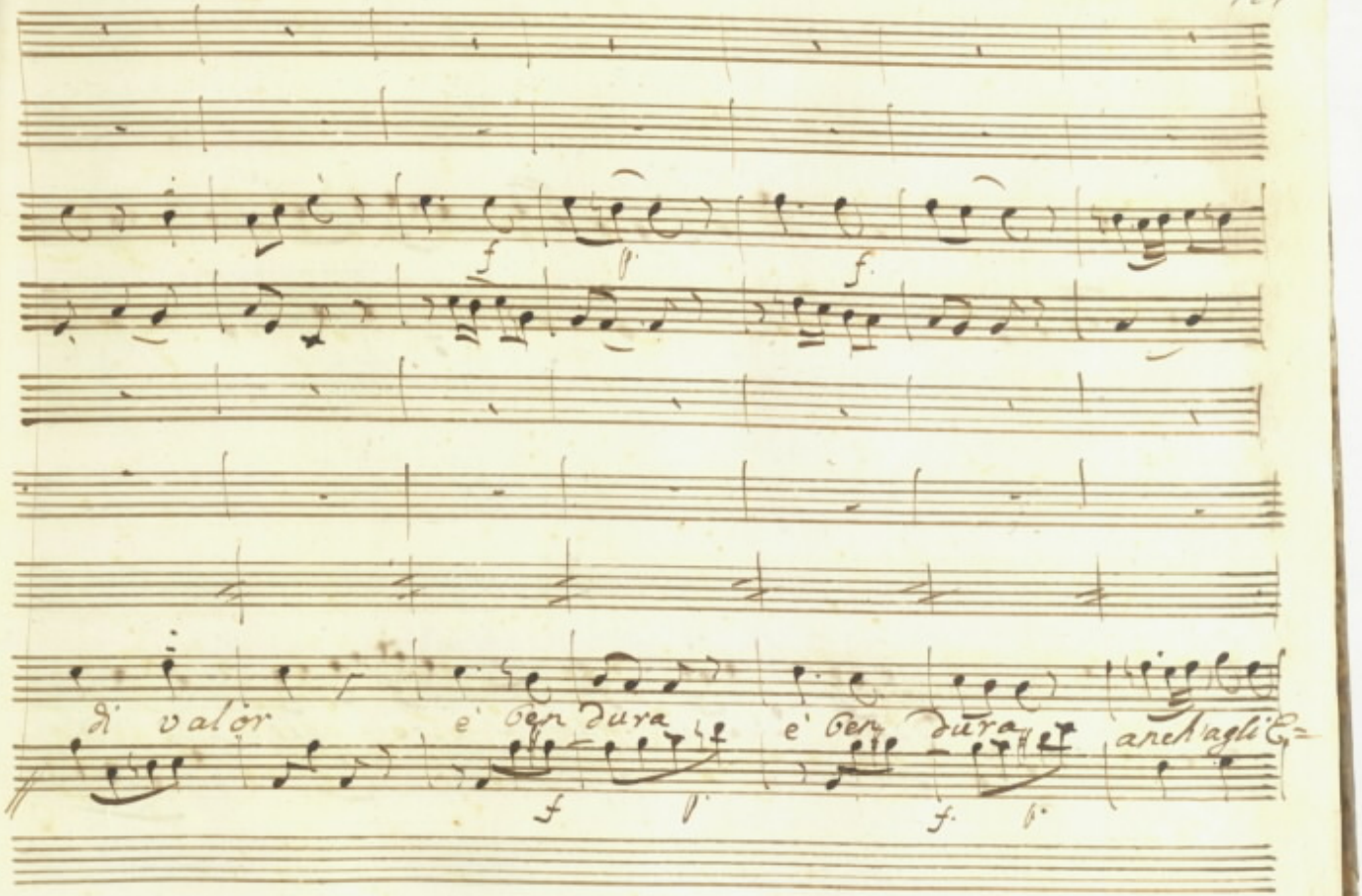


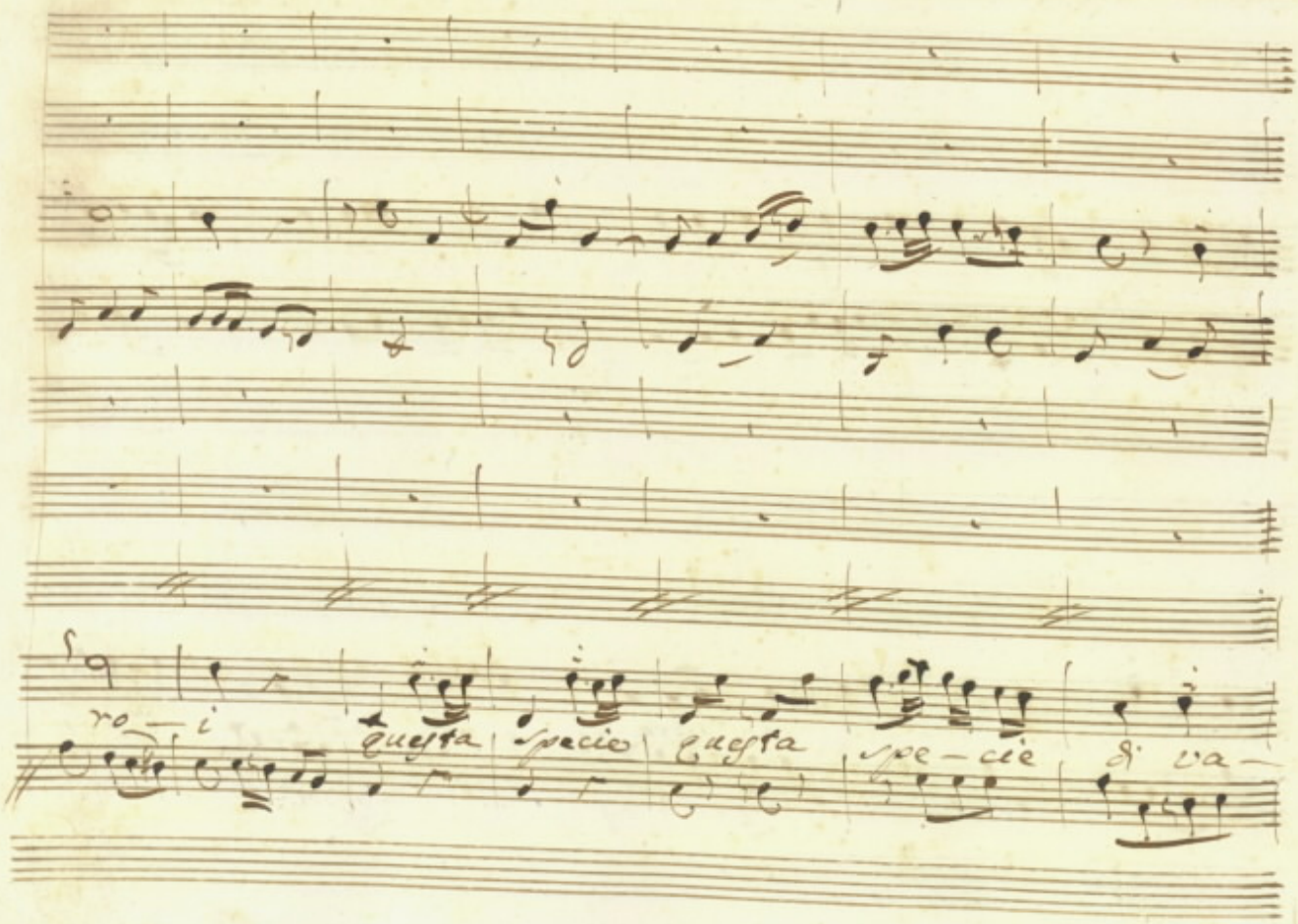
ah! avrà l'alma avrà la palma de' più cari affetti

violon:


suoi affet — ti suoi
ma è ben dura
è ben dura


anche agli Eroi questa specie questa specie


f
p
f.
di valor
è ben dura
f
p
è ben dura
f.
p
anch'agli


ro — i
questa specie questa spe — cie di va —

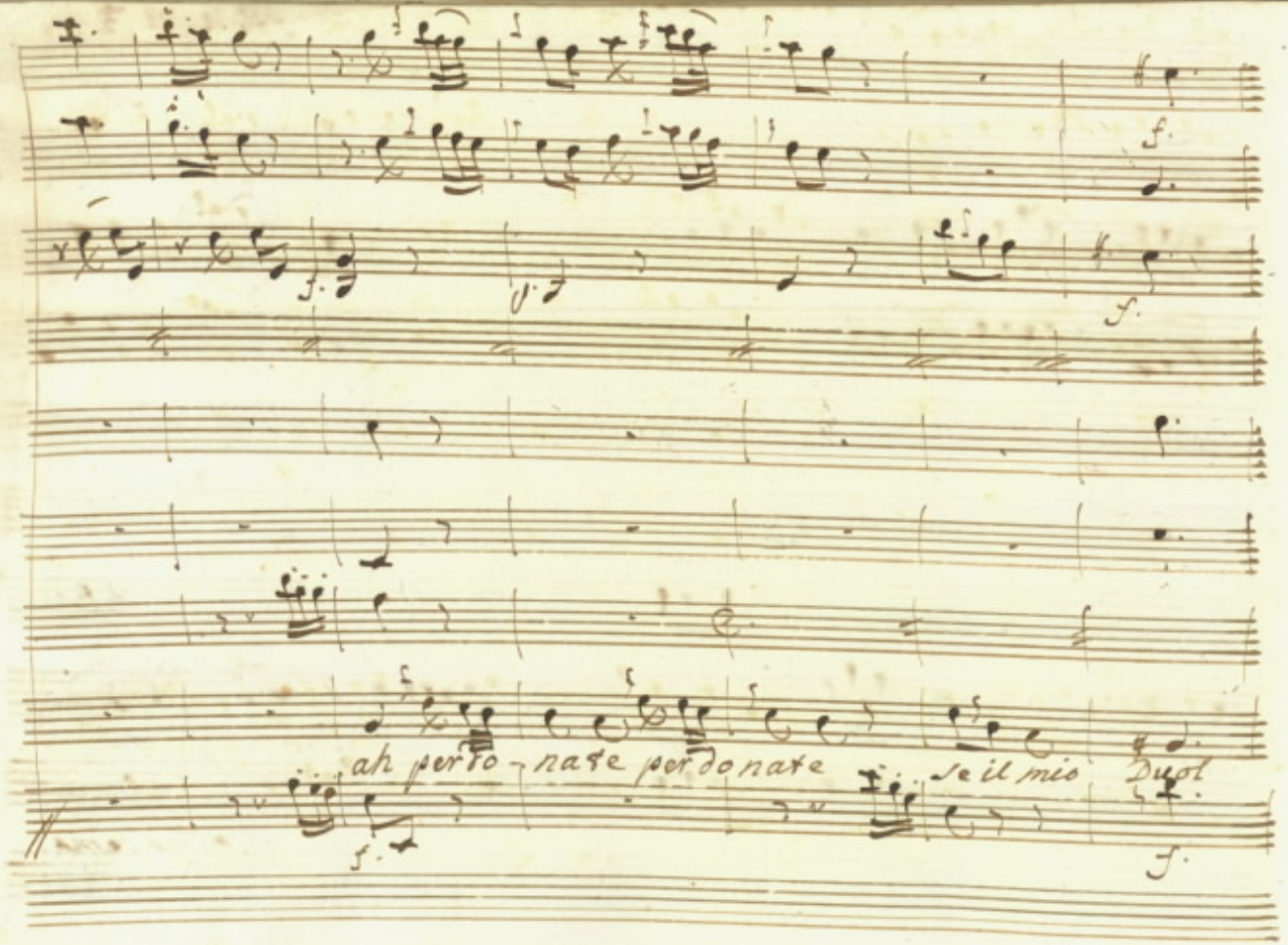
Prmo Tempo

Soli

col Bas.

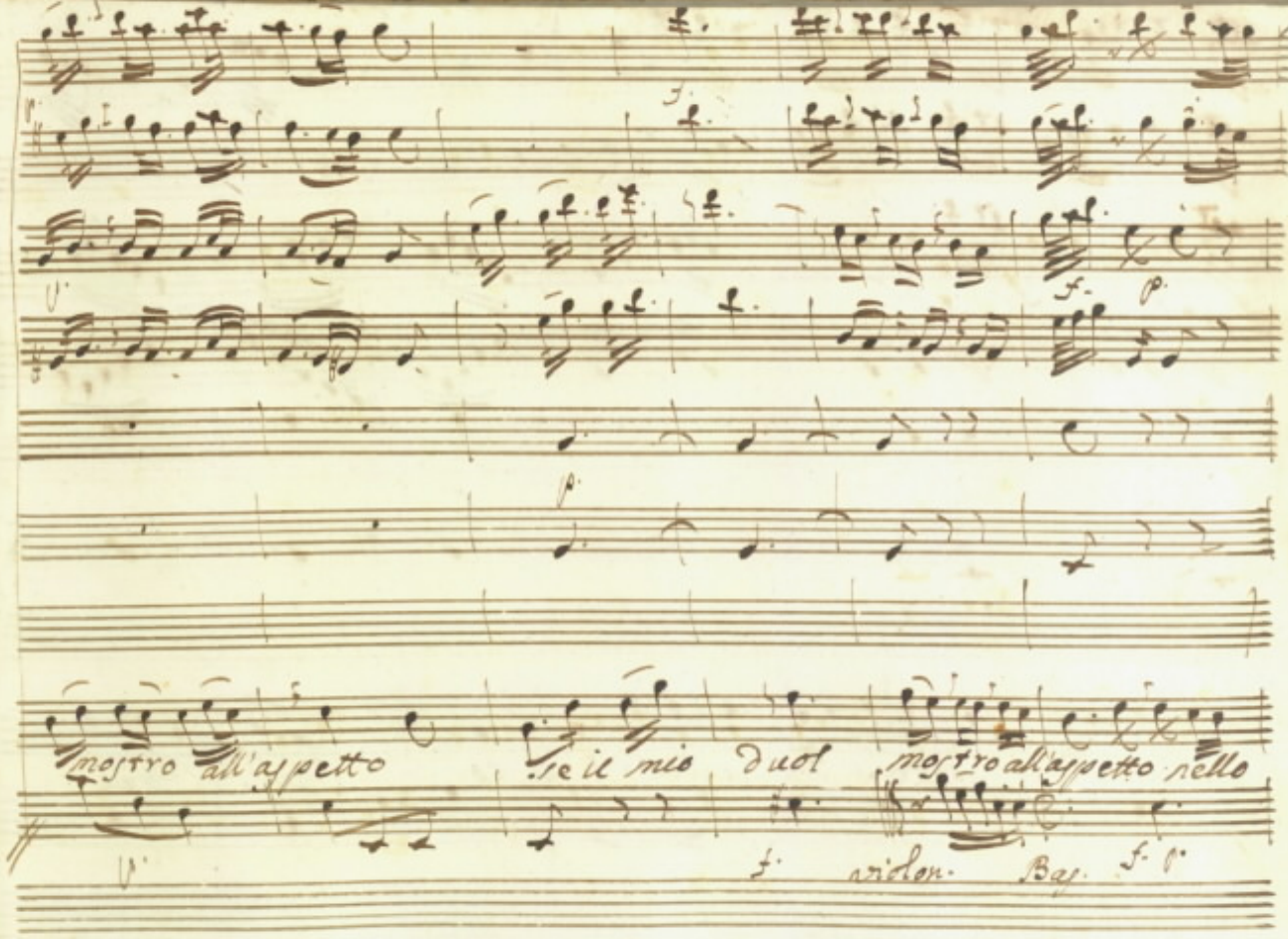
Lor — oh Dei Dei — di Ro — ma

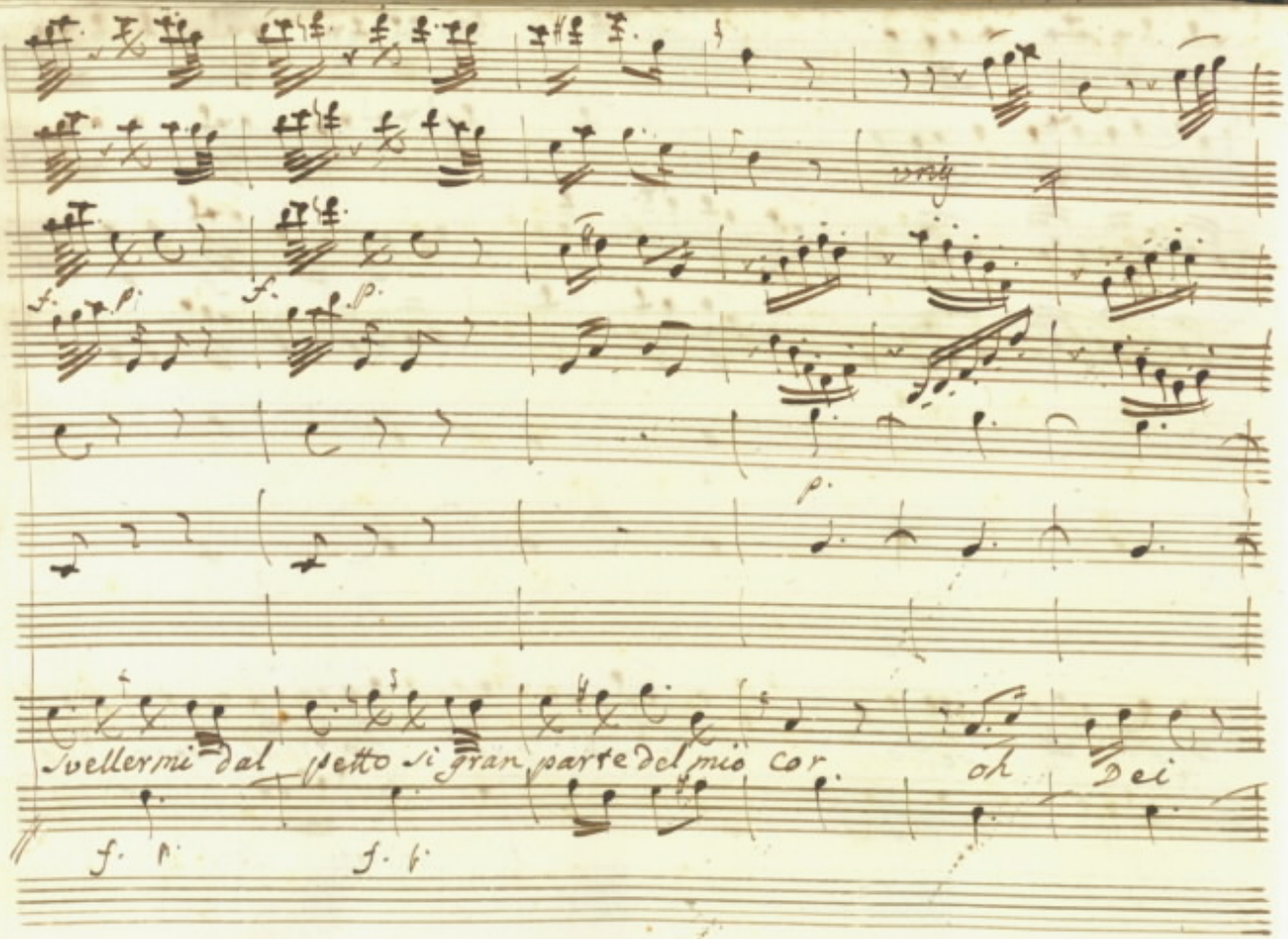
Prmo Tempo

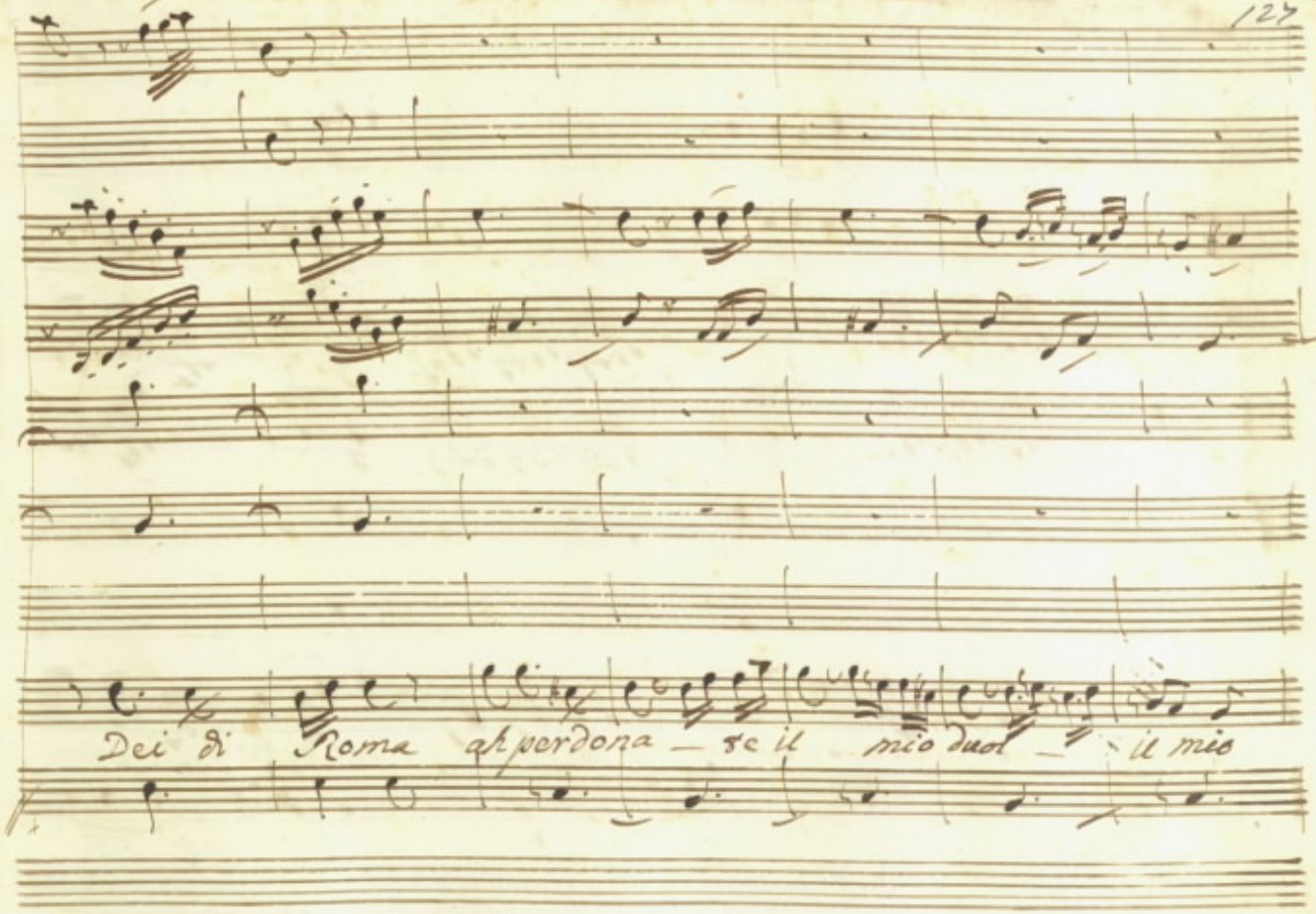

ah perto - nate perdonate se il mio Duol

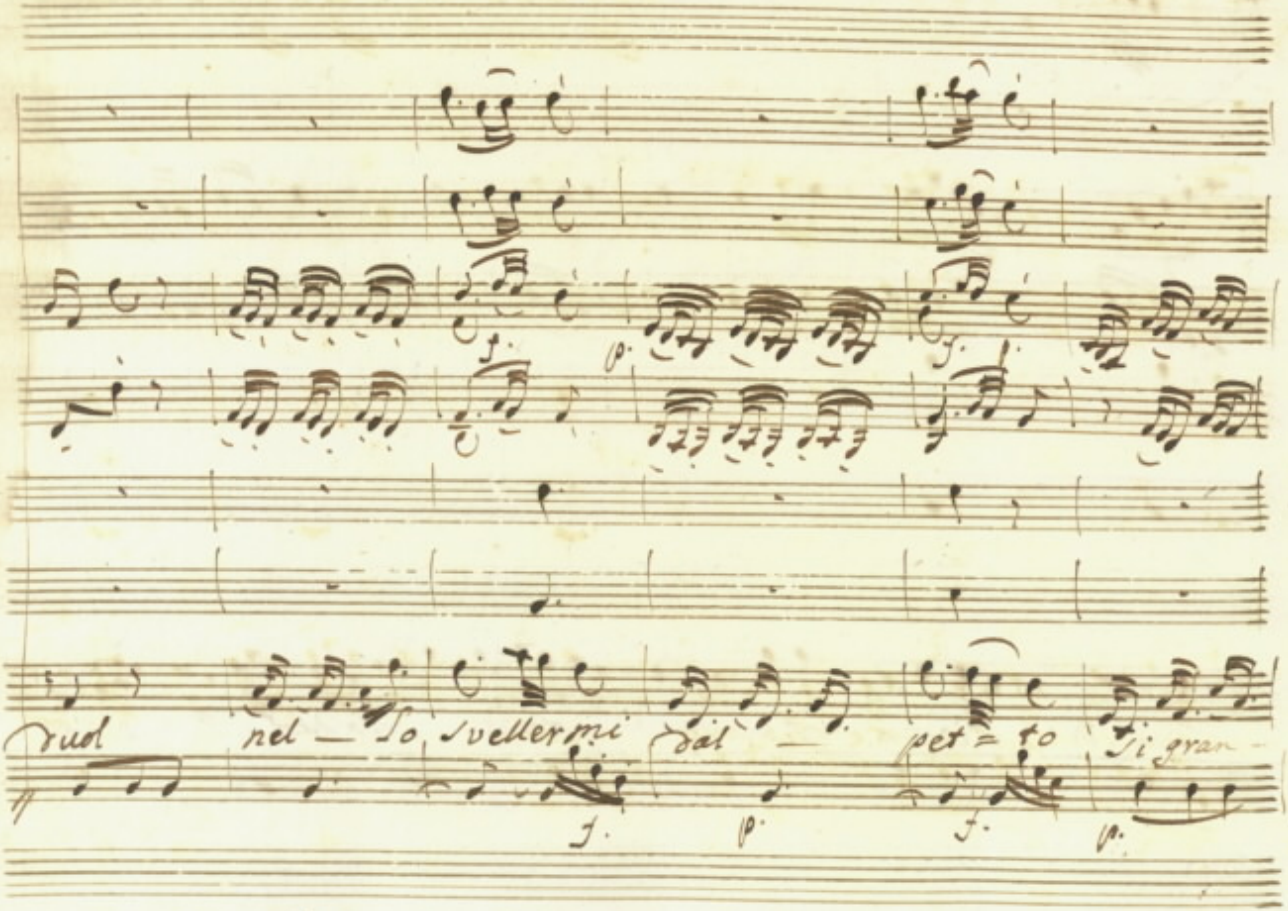
mostro all'aspetto se il mio duol mostro all'aspetto nello

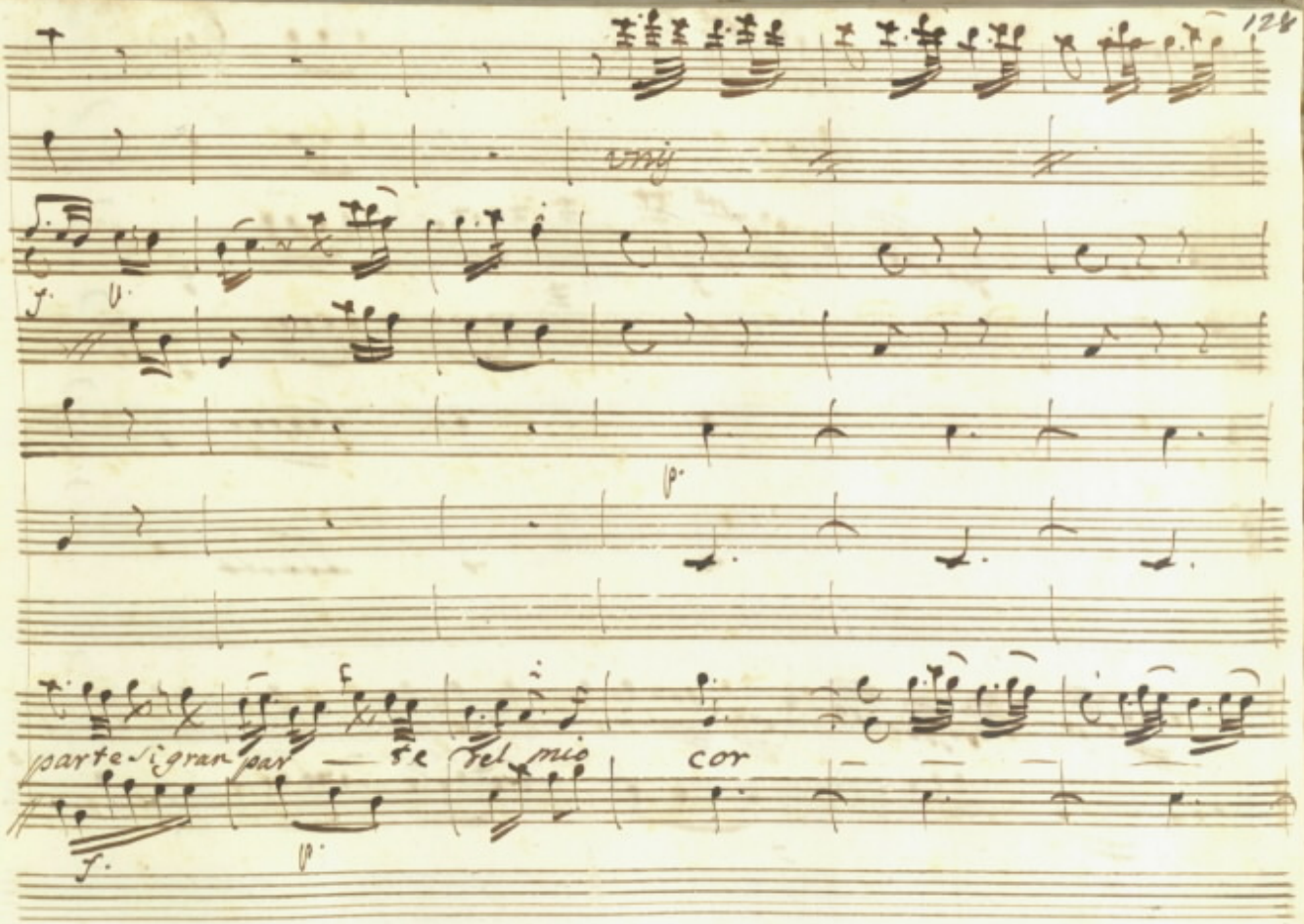
violon. Bas.

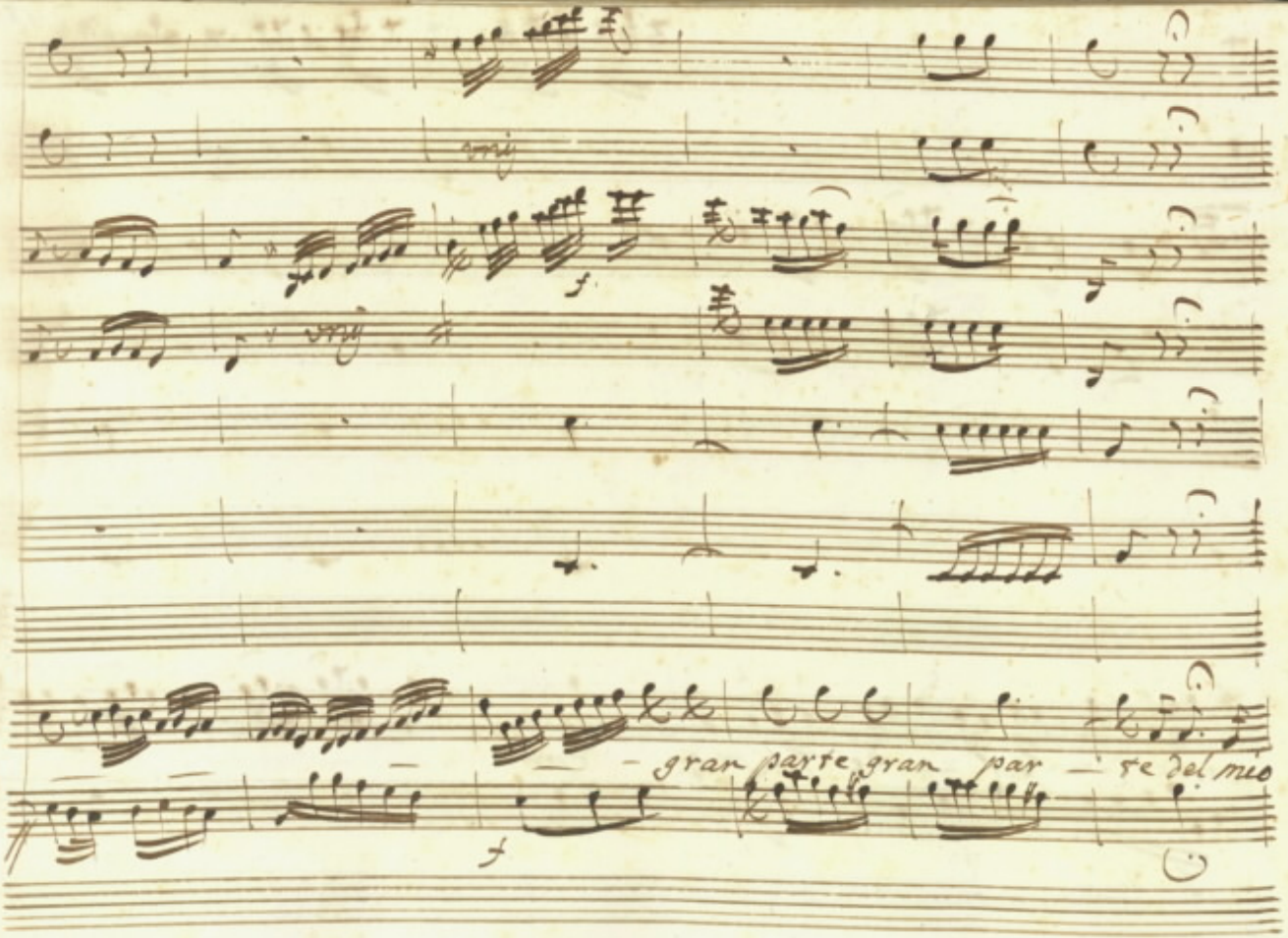


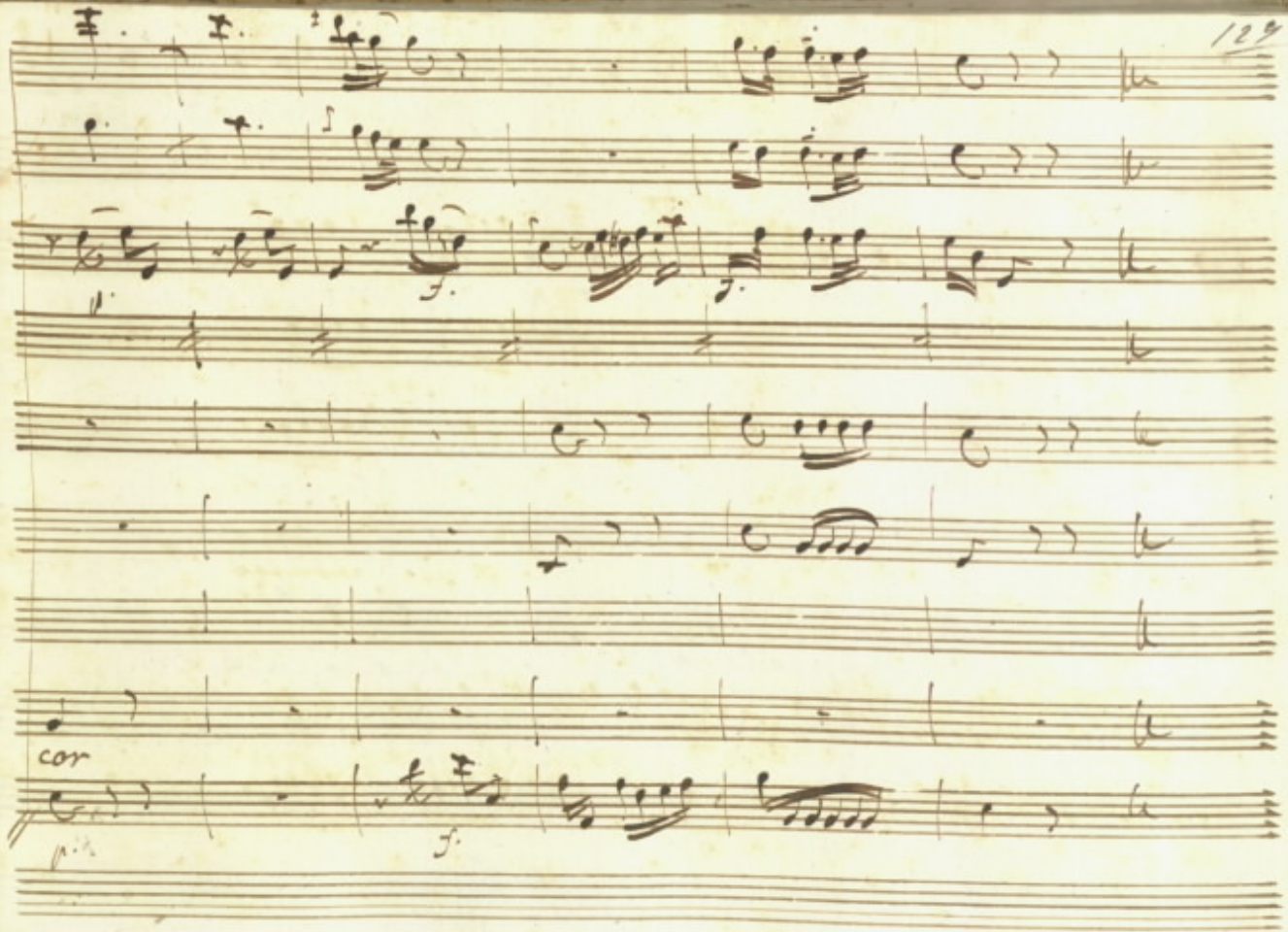

f. p.
f. p.
p.
Svellermi dal petto si gran parte del mio cor.
oh Dei
f. p.
f. p.

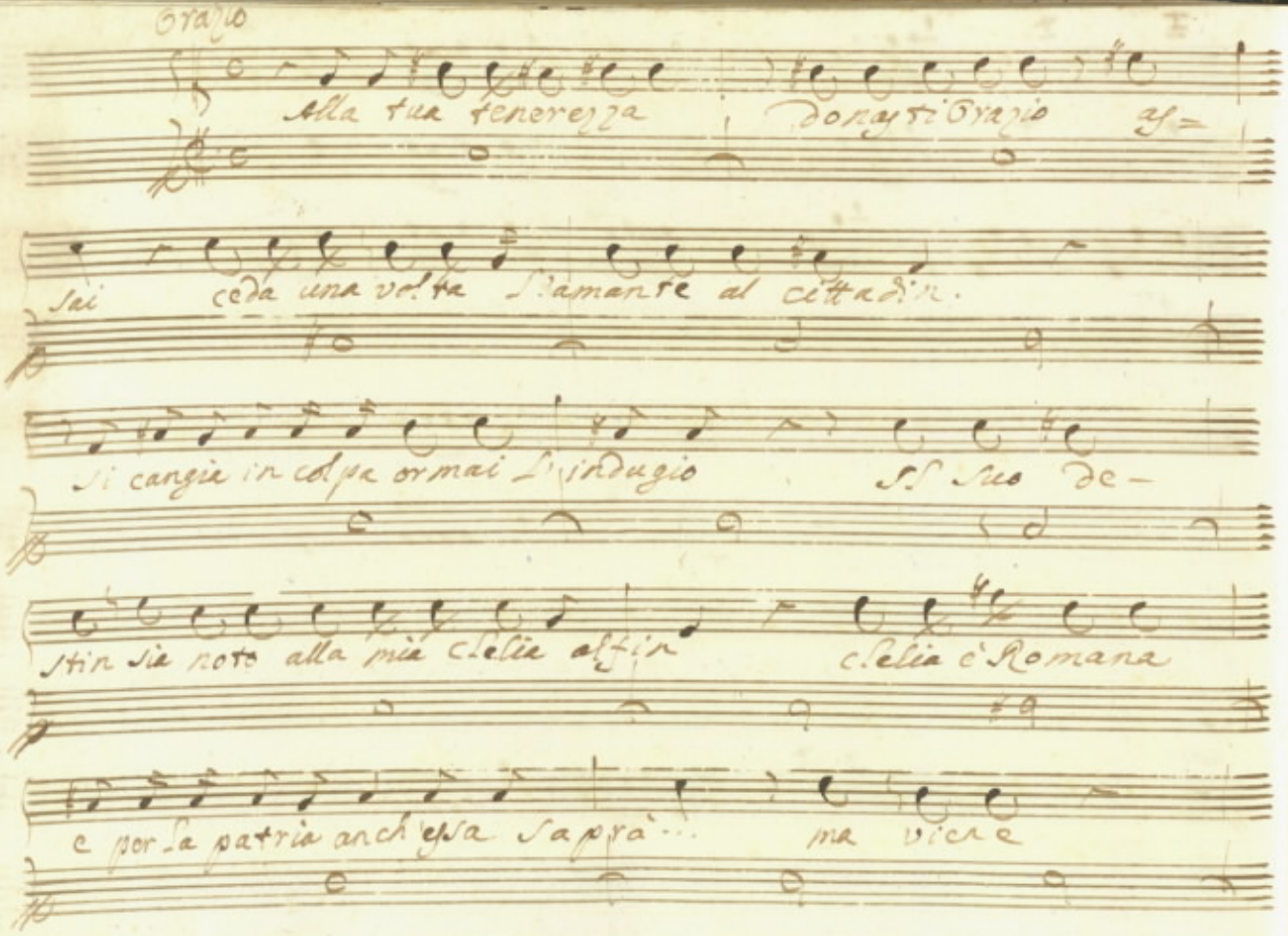

Dei di Roma ah perdona — se il mio duol — il mio


duol nel — lo svellermi dal — pet = to si gran —


parte sigran par — te del mio cor


gran parte gran par te del mio


cor



Orazio

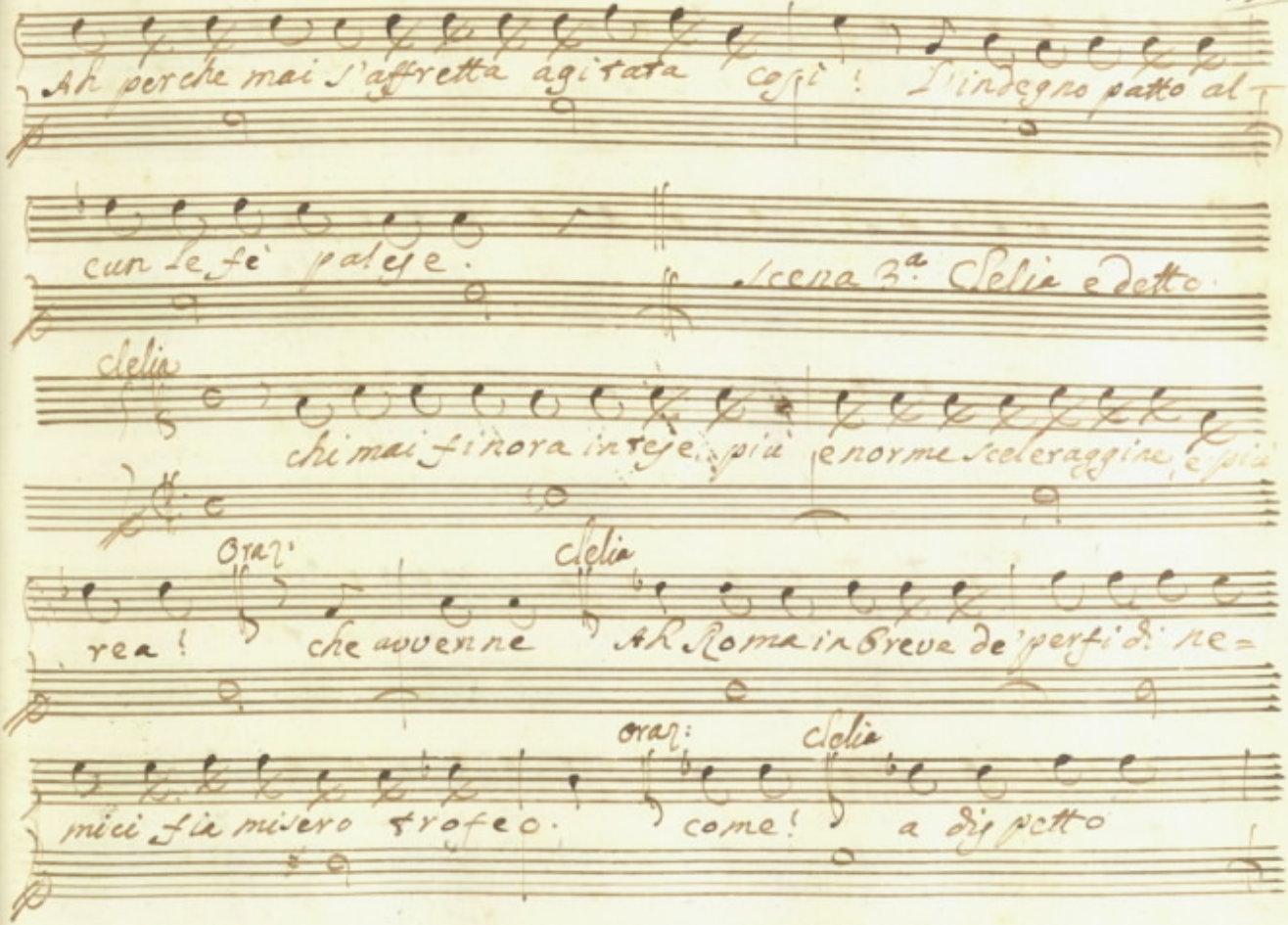
Alla tua tenerezza donasti Orazio as=

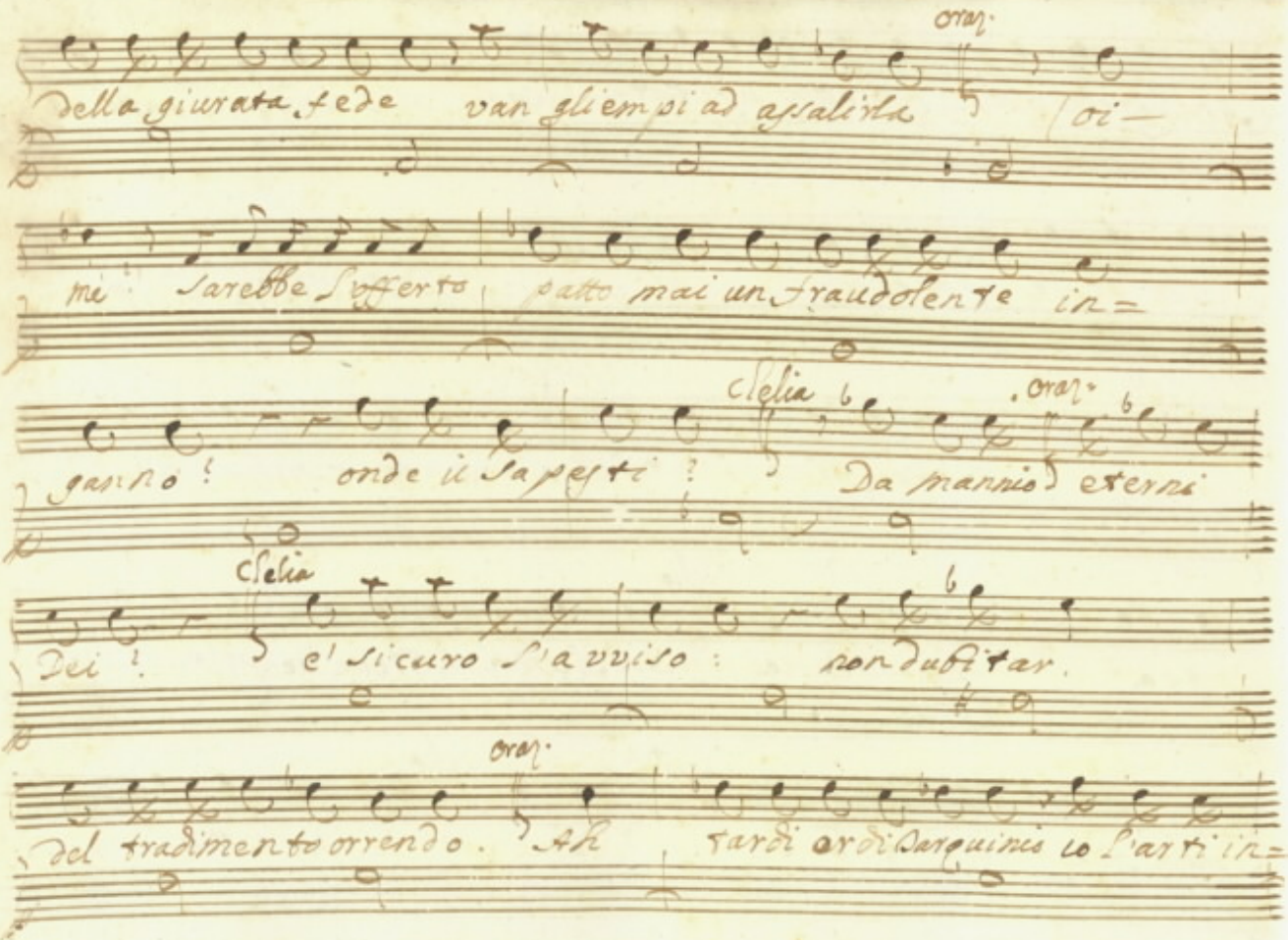
sai ceda una volta l'amante al cittadin.

si cangia in colpa ormai l'indugio Il suo de-

stin sia noto alla mia Clelia alfin Clelia è Romana

e per la patria anch'essa saprà... ma viene


Ah perche mai s'affretta agitata così! L'indegno patto al
cui le fè palese.
Scena 3ª Celia e detto
Celia
chi mai finora intese più enorme scelleraggine, e più
Oraz.
Celia
rea! che avvenne Ah Roma in breve de' perfidi ne=
Oraz.
Celia
mici fia misero trofeo. come! a dispetto



Oraz.

della giurata fede van gliempi ad assalirla oi-

me! sarebbe l'offerto patto mai un fraudolente in=

Clelia Oraz.

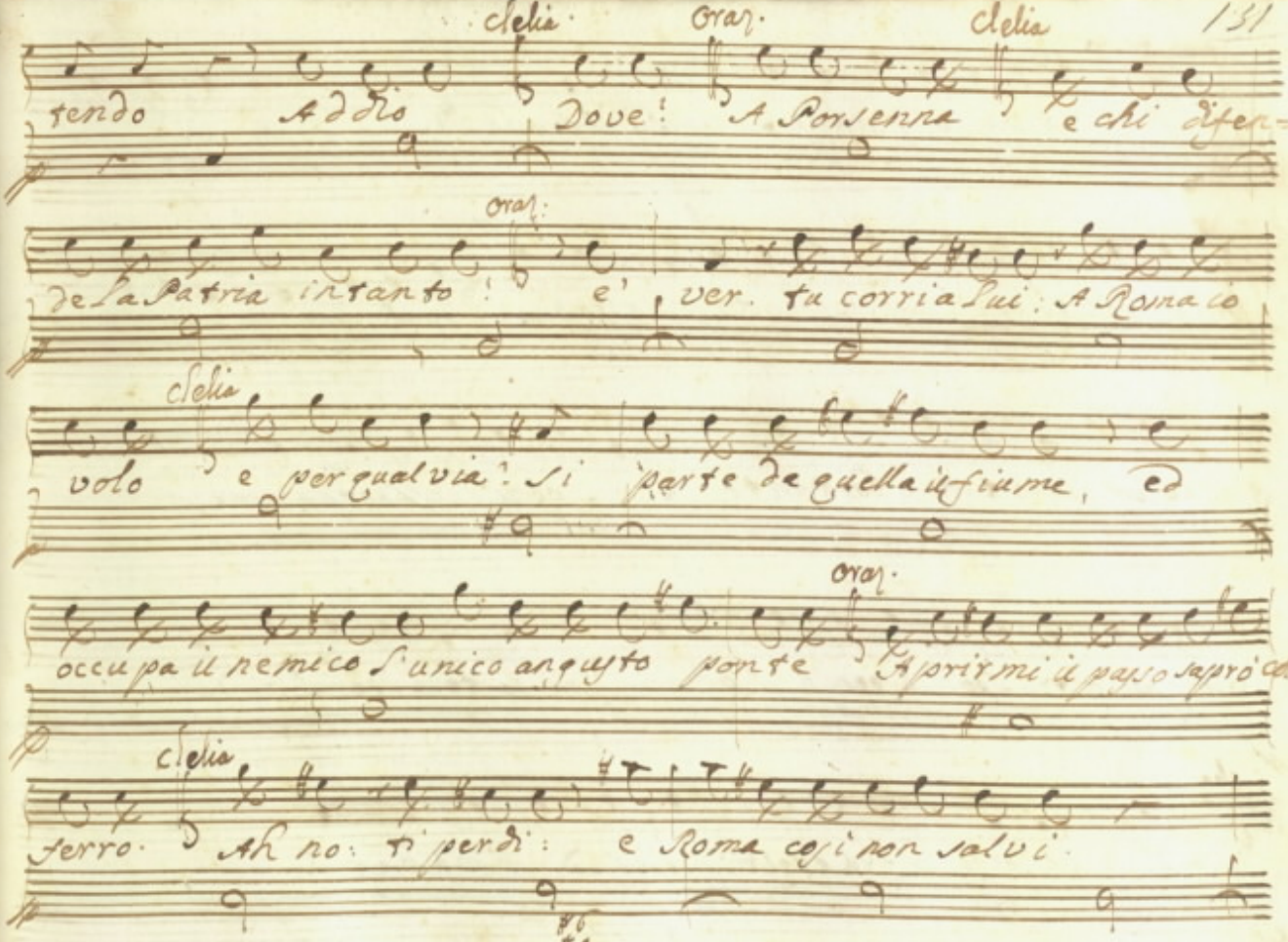
ganno! onde il sapesti? Da mannio eterni

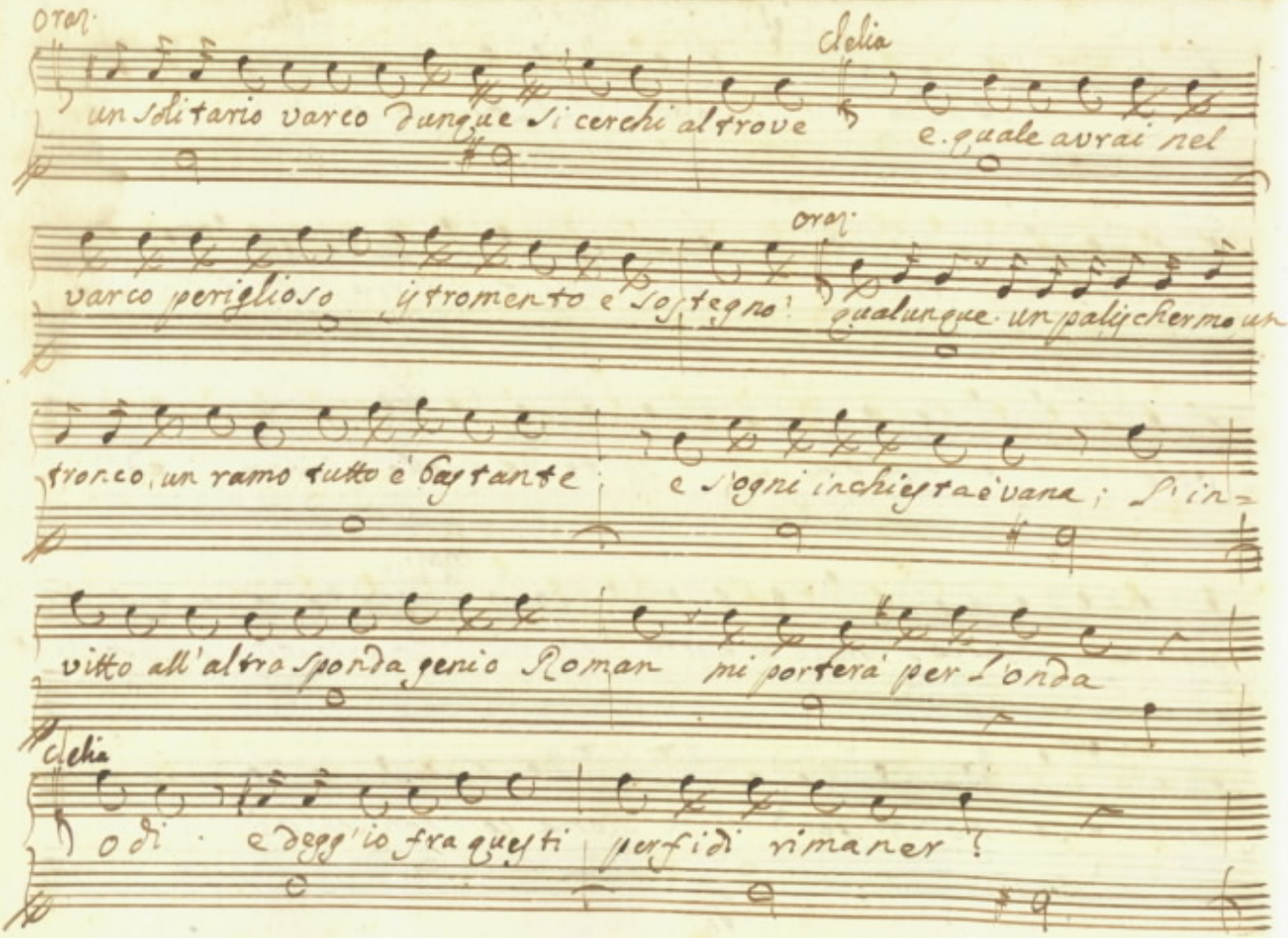
Clelia

Dei! e' sicuro l'avviso: non dubitar.

Oraz.

del tradimento orrendo. Ah tardi ordi Sarquinio co l'arti in=


Celia.
Orar.
Celia
tendo Addio Dove! A Porsenna e chi difen-
Orar:
de la Patria intanto! e' ver. tu corria Sui: A Roma io
Celia
volo e per qual via? Si parte da quella riva, ed
Orar.
occupa il nemico s'unico angusto ponte Aprirmi il passo saprò ad
Celia
ferro. Ah no: ti perdi: e Roma così non salvi.



Oraz.

un solitario varco dunque si cerchi altrove

Clelia

e quale avrai nel

varco periglioso istromento e sostegno?

Oraz.

qualunque un palischermo un

tronco, un ramo tutto è bastante; e s'ogni inchiesta è vana; l'in-

vitto all'altra sponda genio Roman mi porterà per l'onda

Clelia

odi. e degg'io fra questi perfidi rimaner?

oraz:

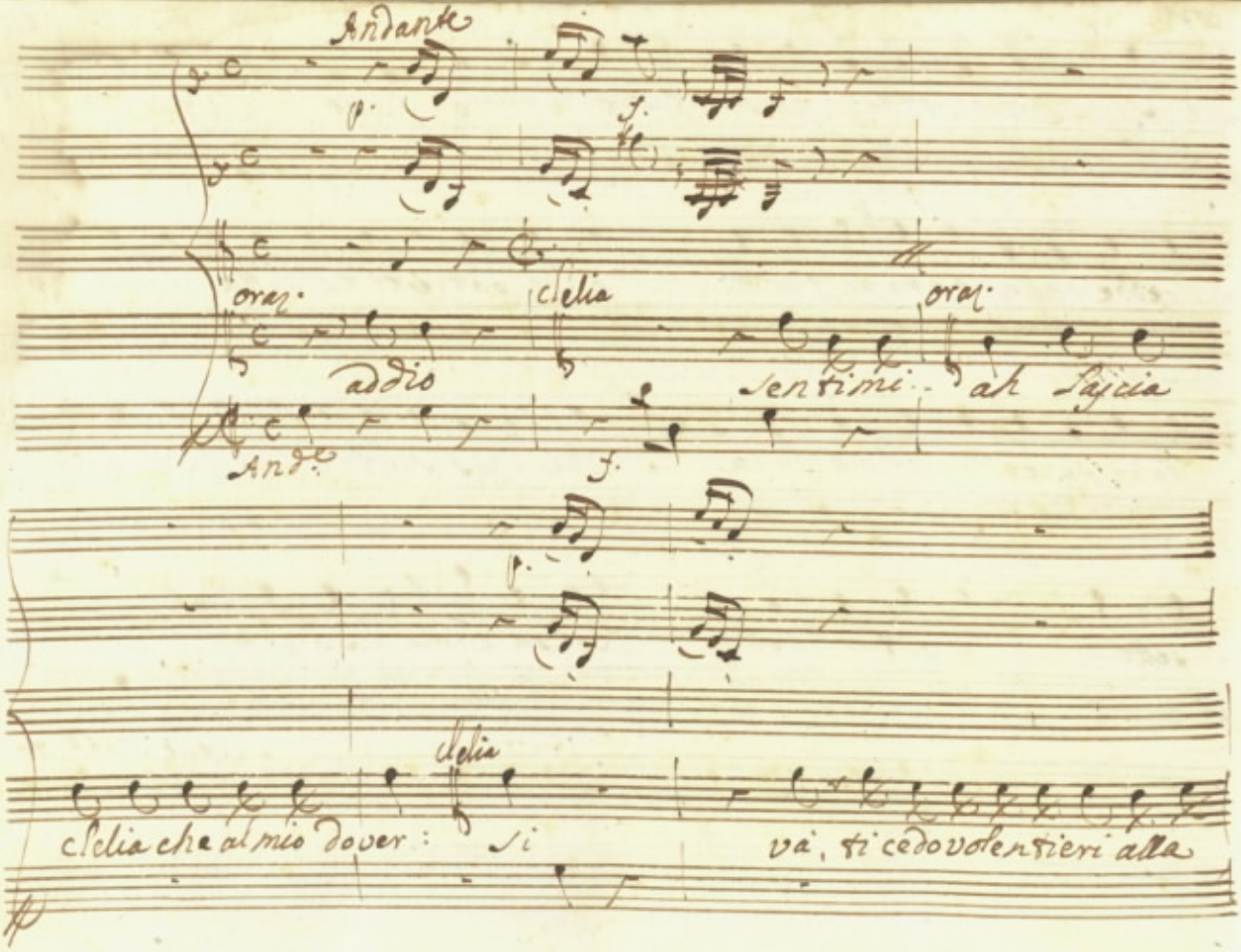
si: finad ora immaturo e il lor fallo e il tuo sa-

rebbe nella fuga eseguito. onde potresti tu dalla rotta

fede parer la prima rea Dee chi si sente un cor Romano in

petto e vitar della colpa anche il sospetto

segue subbito



Andante

p.

f.

oraz.

addio

Clelia

sentimi..

oraz.

ah lascia

Andte.

f.

p.

Clelia

Clelia che al mio dover: si

và, ti cedo volentieri alla

patria: a lei consacra e la mente e la man ma...

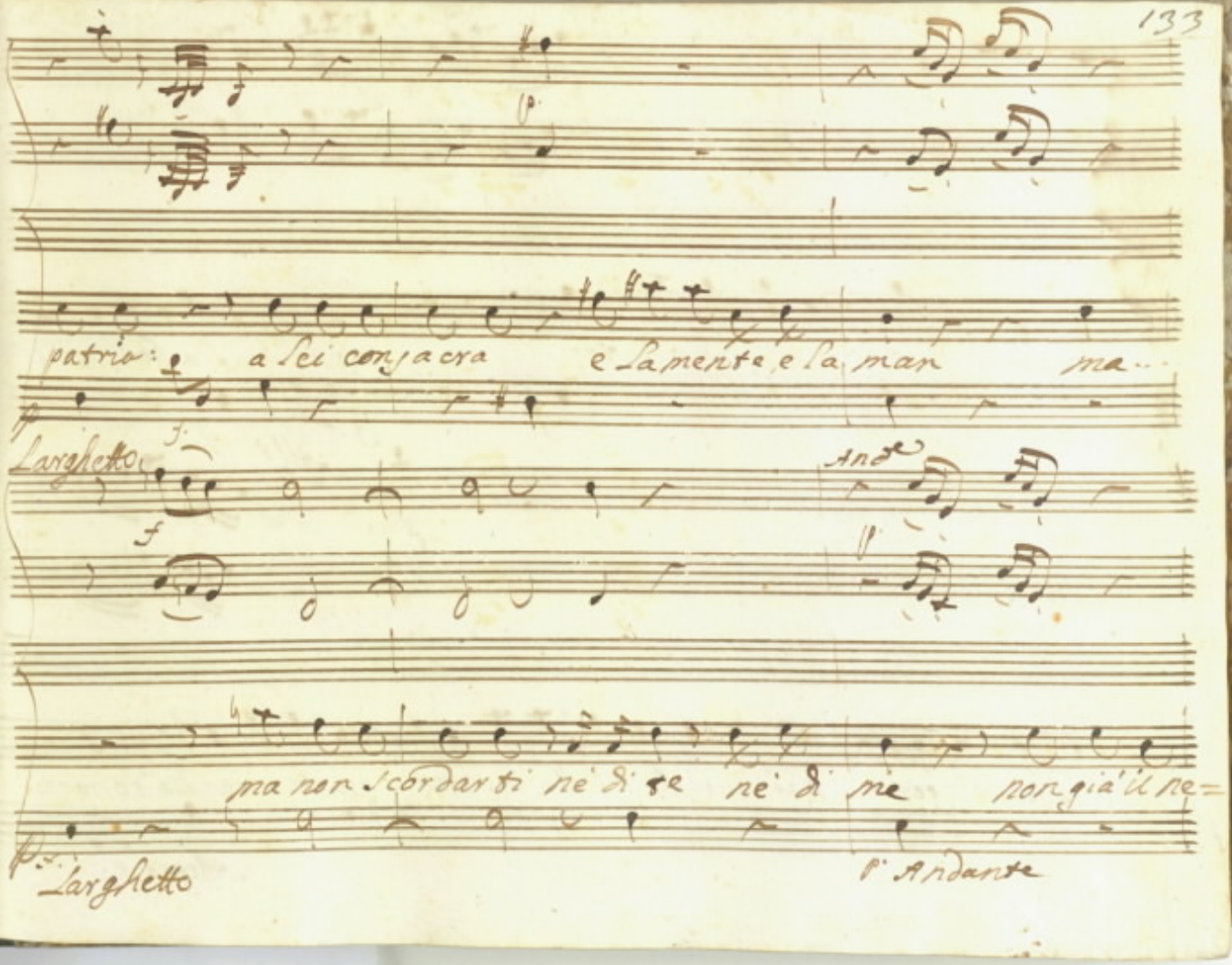
Larghetto

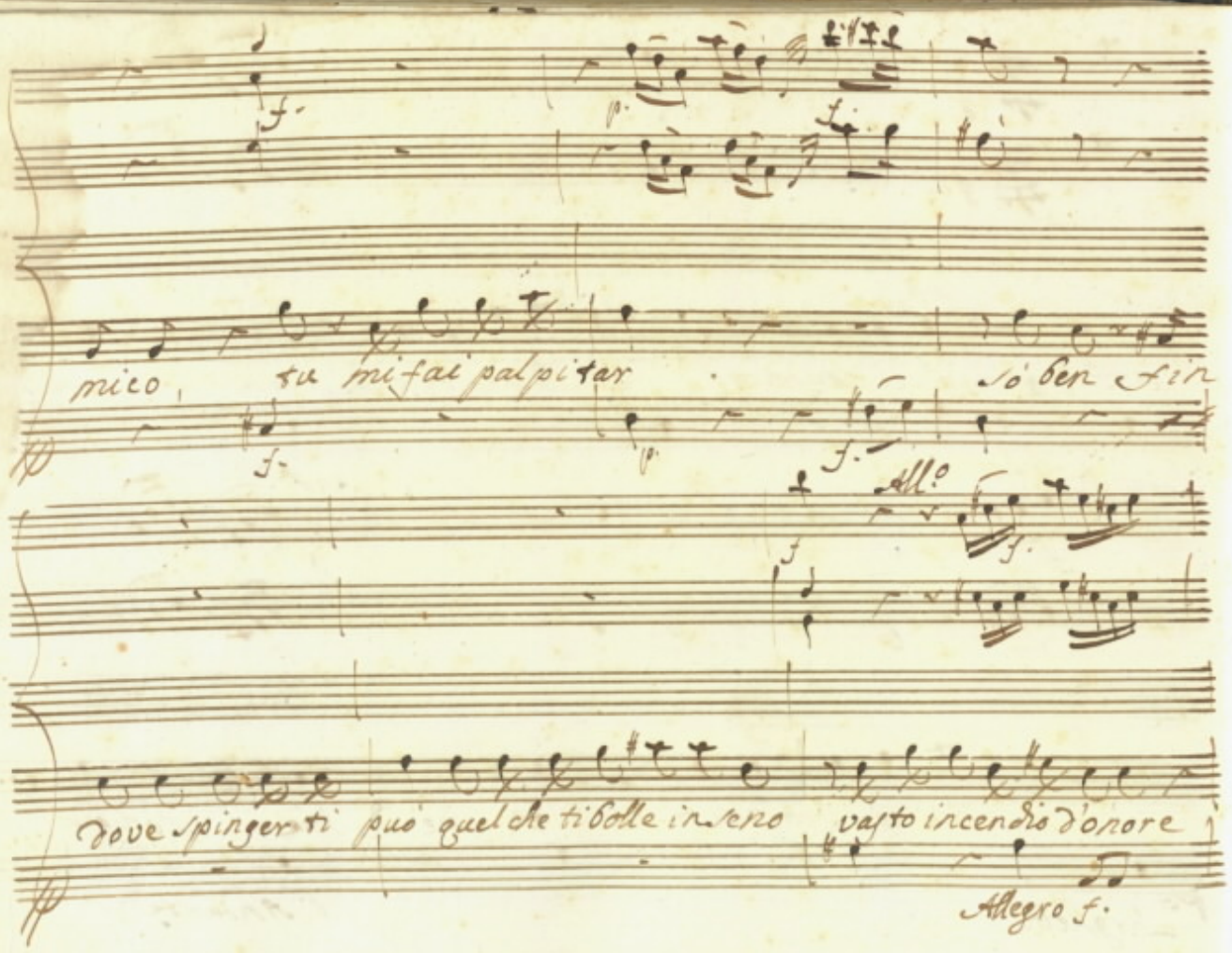
Andte

ma non scordarti nè di te nè di me non già il ne=

Larghetto

P. Andante




mico, tu mi fai palpitar
Dove spingerti può quel che ti bolle in seno
vasto incendio d'onore
Allegro f.

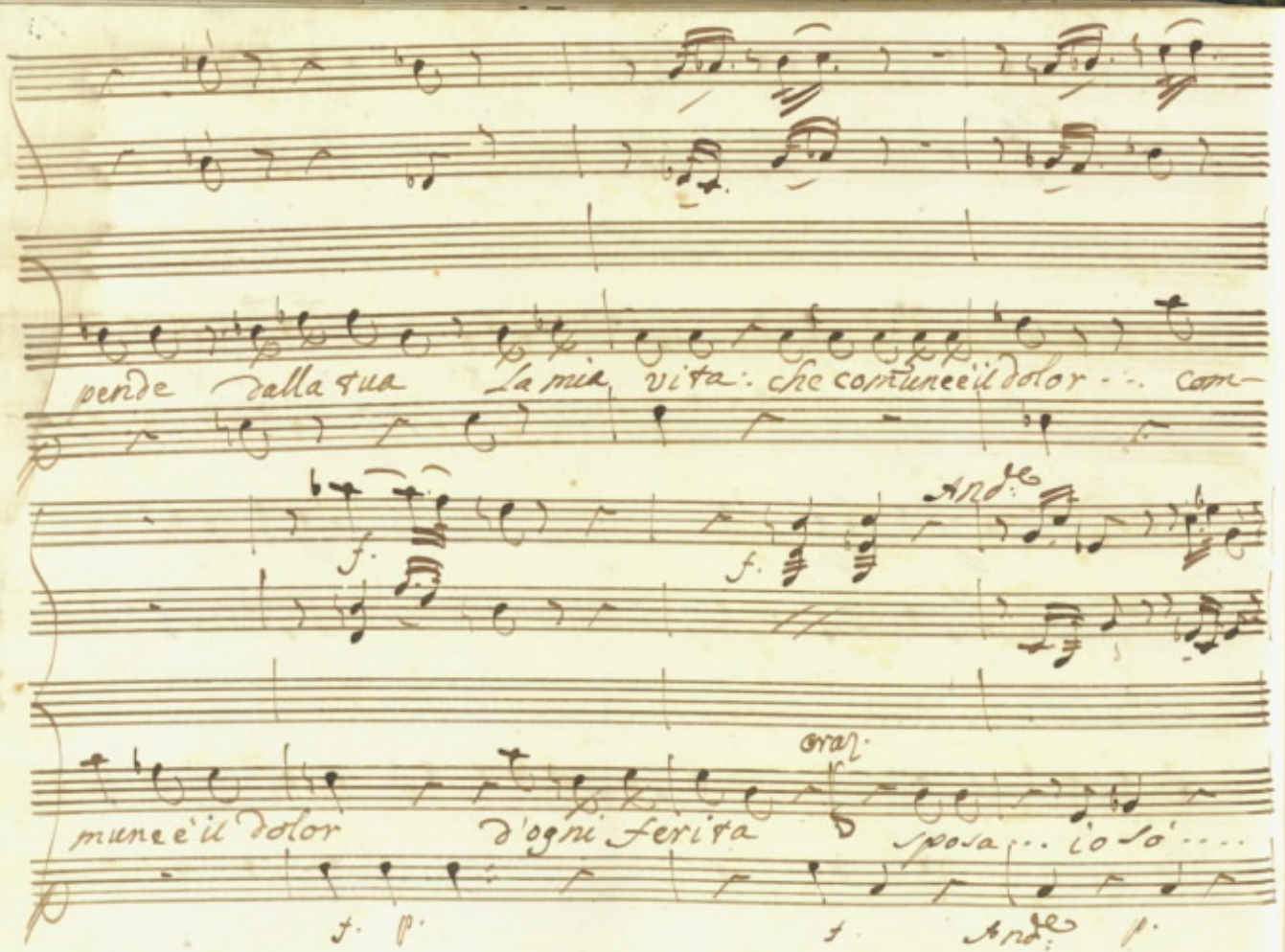
Larghetto

p. sempre

oh Dio! rammenta .... rammenta Se

Larghetto p. sempre

tuo tutto non sei Se i tuoi rijchi, son miei Se sol Si=

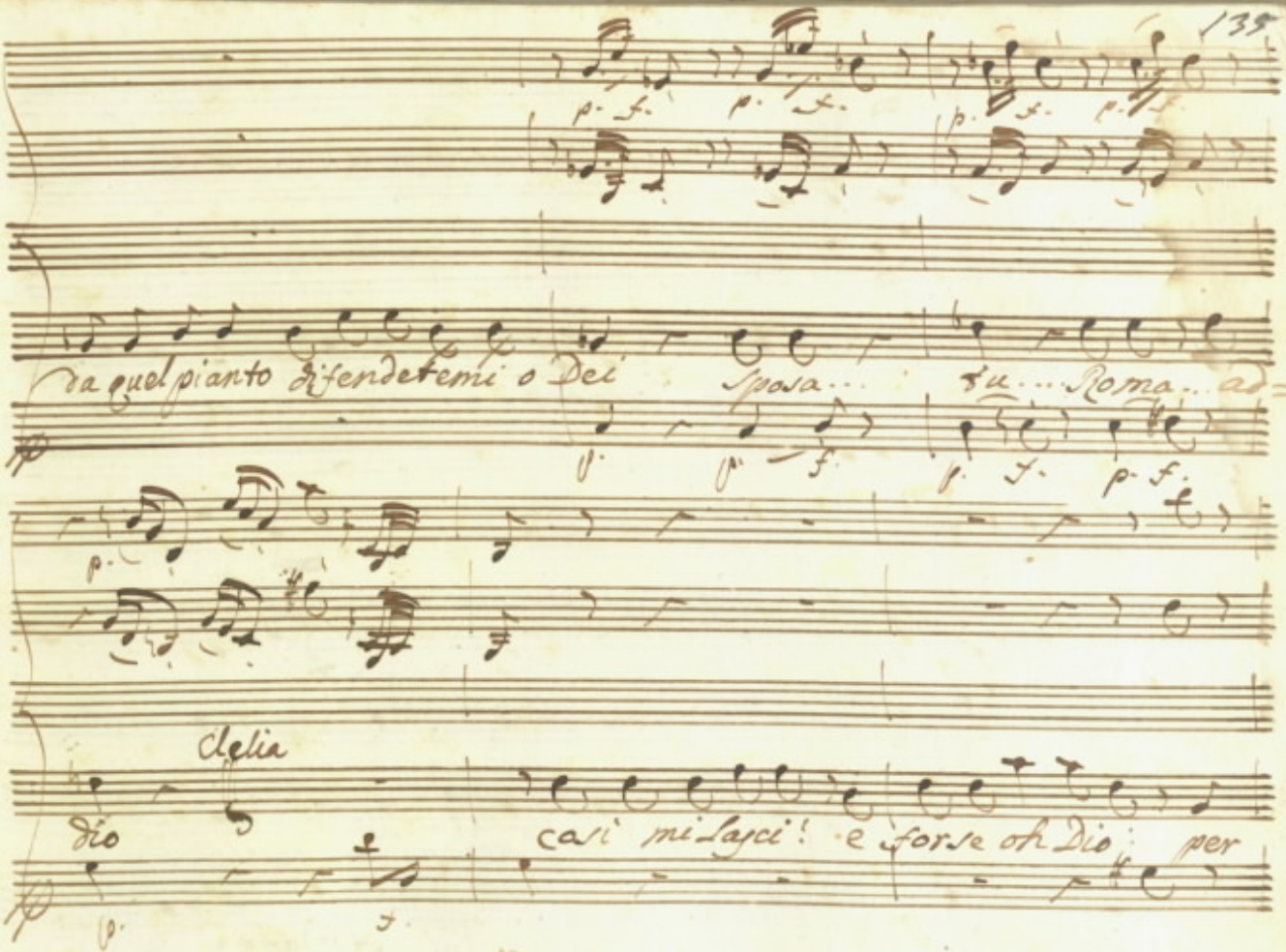


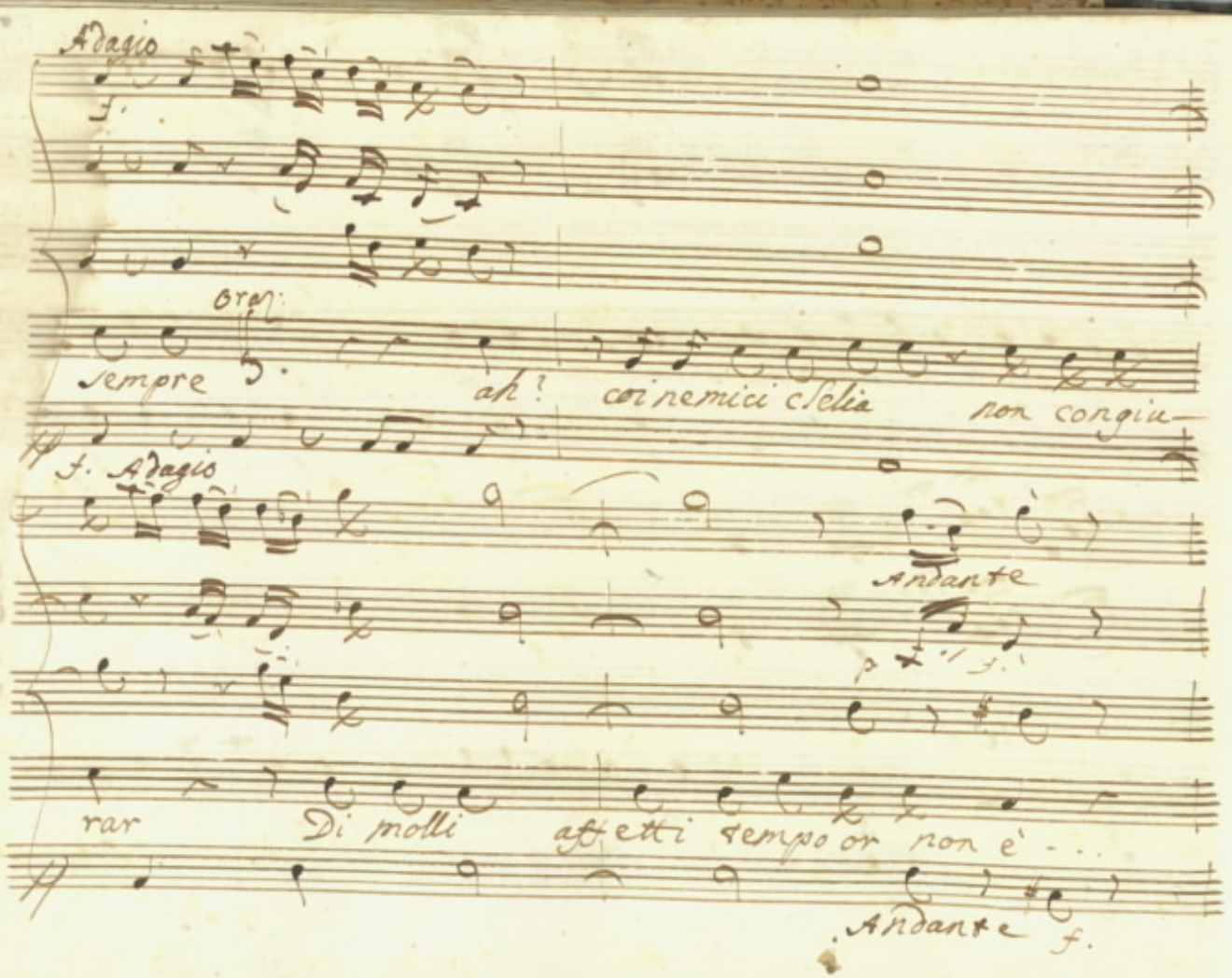
pende dalla tua la mia vita: che comune è il dolor ... com-

f. f. Andte

mune è il dolor d'ogni ferita Oraz. sposa ... io sò ....

f. p. f. Andte p.


da quel pianto difendetemi o Dei
Sposa...
Tu...
Roma...
ad=
Delia
Dio
così mi lasci! e forse oh Dio per



Adagio

f.

Oraz:

sempre ah! coi nemici Celia non congiu-

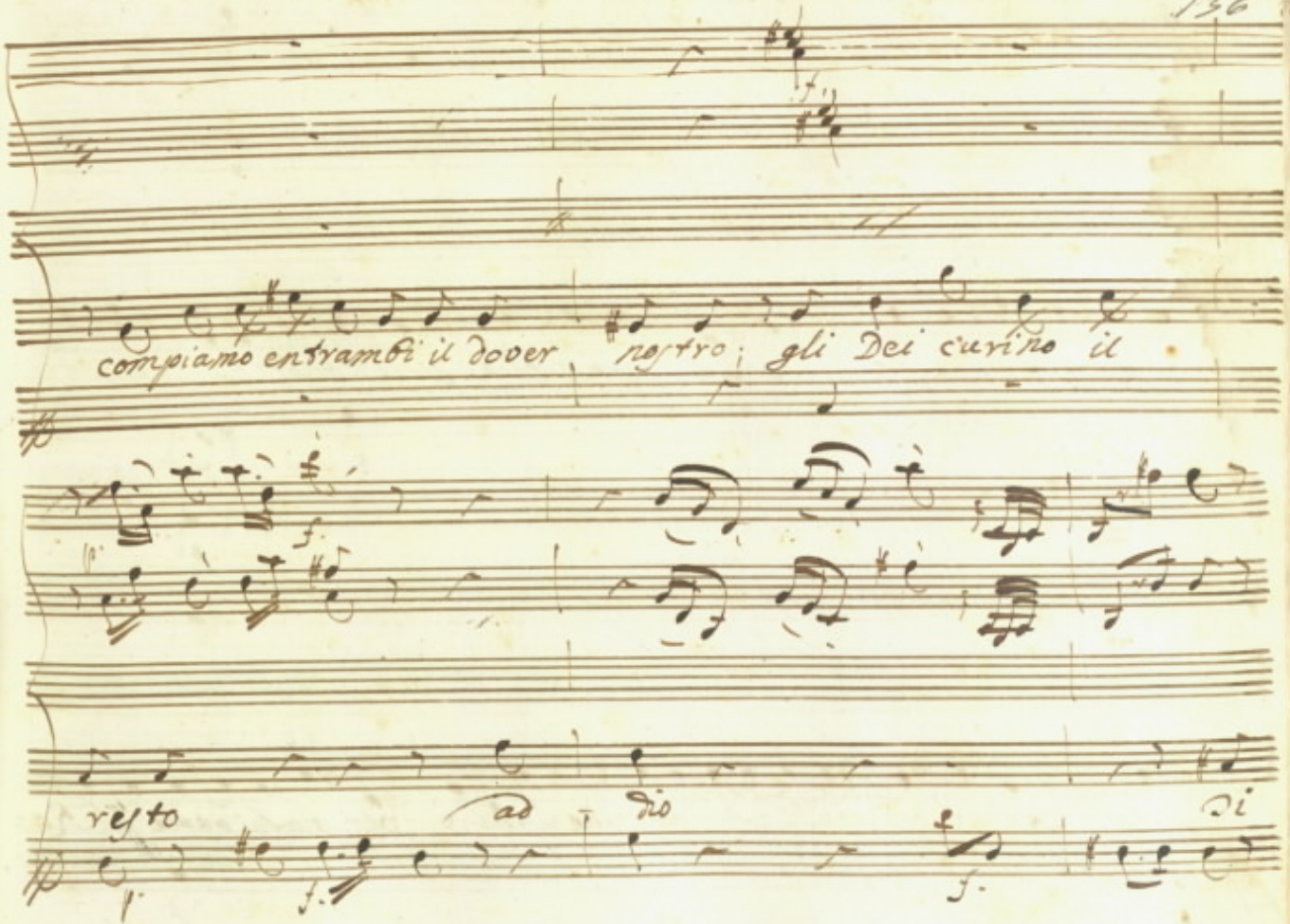
f. Adagio

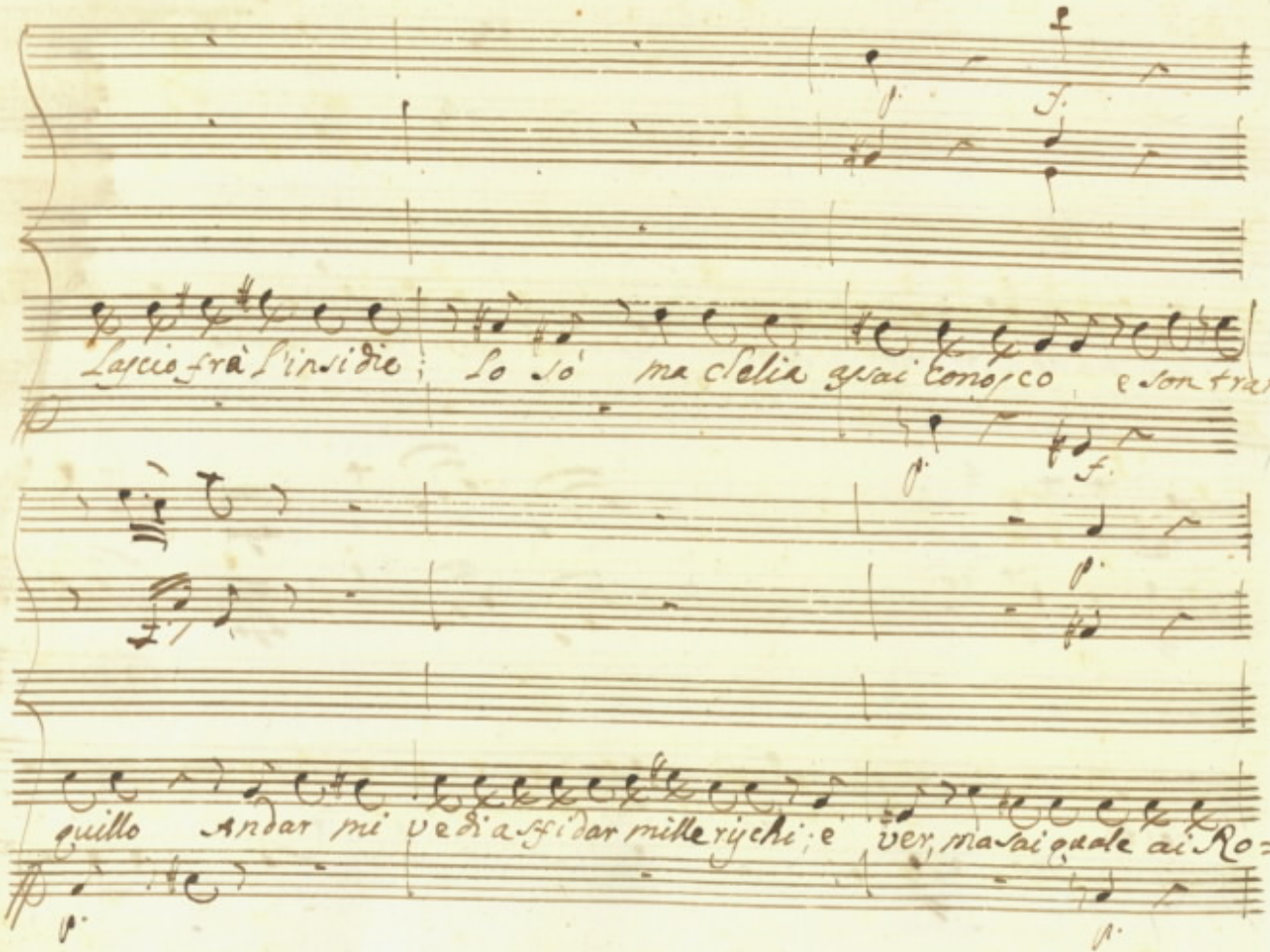
Andante

p f. f.

rar Di molli affetti tempo or non è . . .

Andante f.


compiamo entrambi il dover nostro; gli Dei curino il
resto
ad
dio
Di



Lascio frà l'insidie; Lo sò ma Clelia assai conosco e son tran-

quillo Andar mi vedi a sfidar mille rischi; e ver, ma sai quale ai Ro=

f.

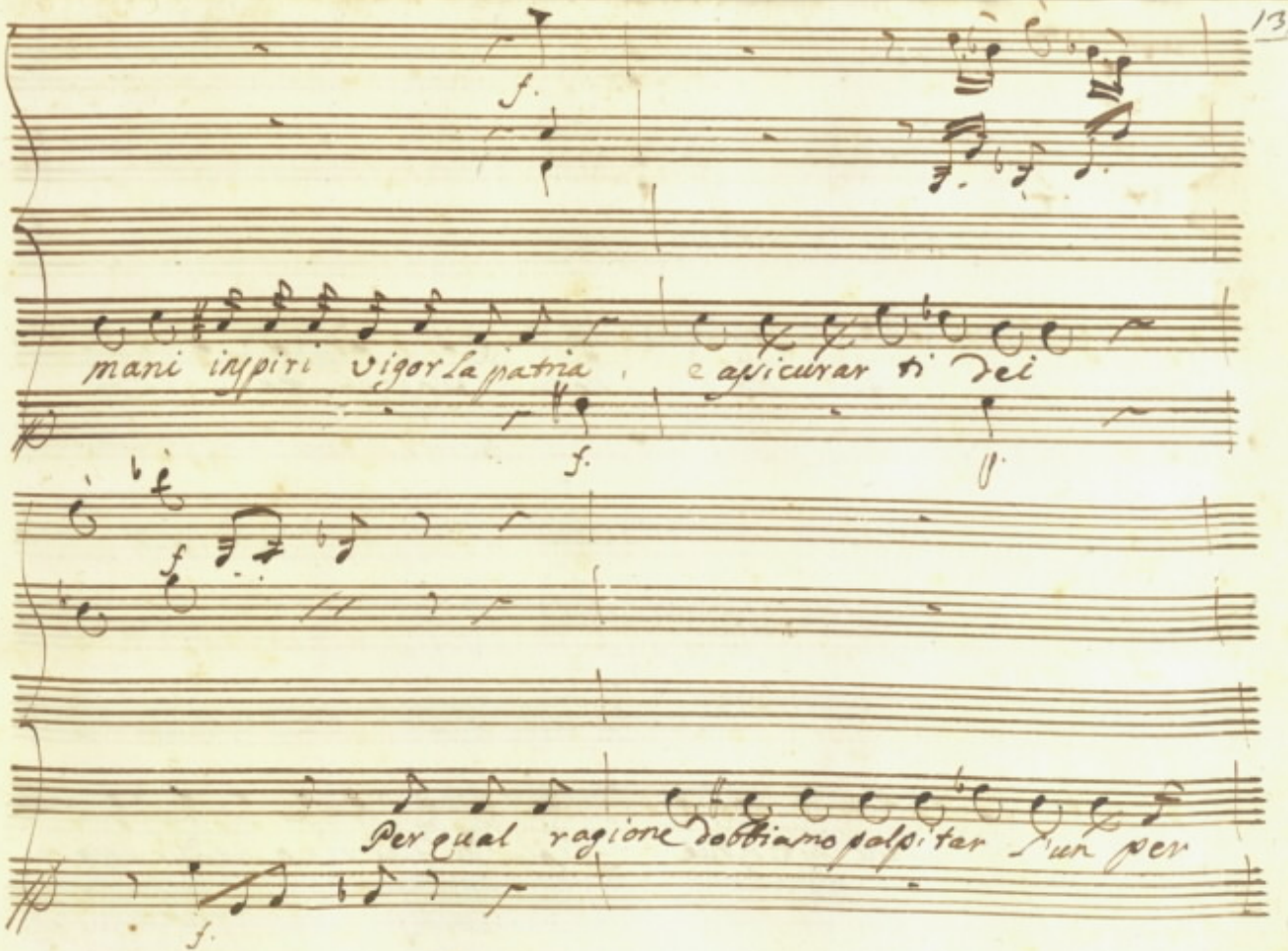
mani inspiri vigor la patria, e assicurar ti dei

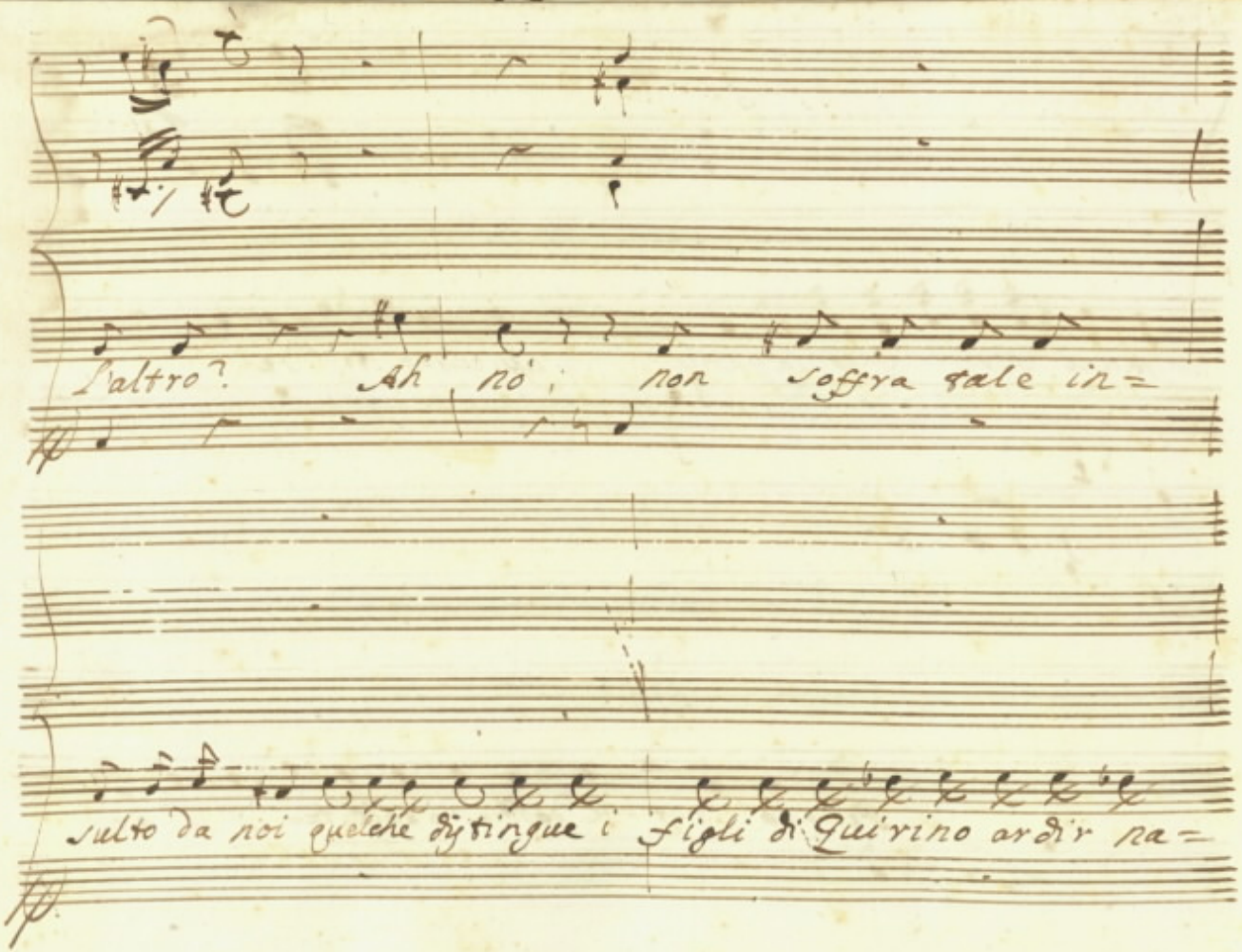
f.

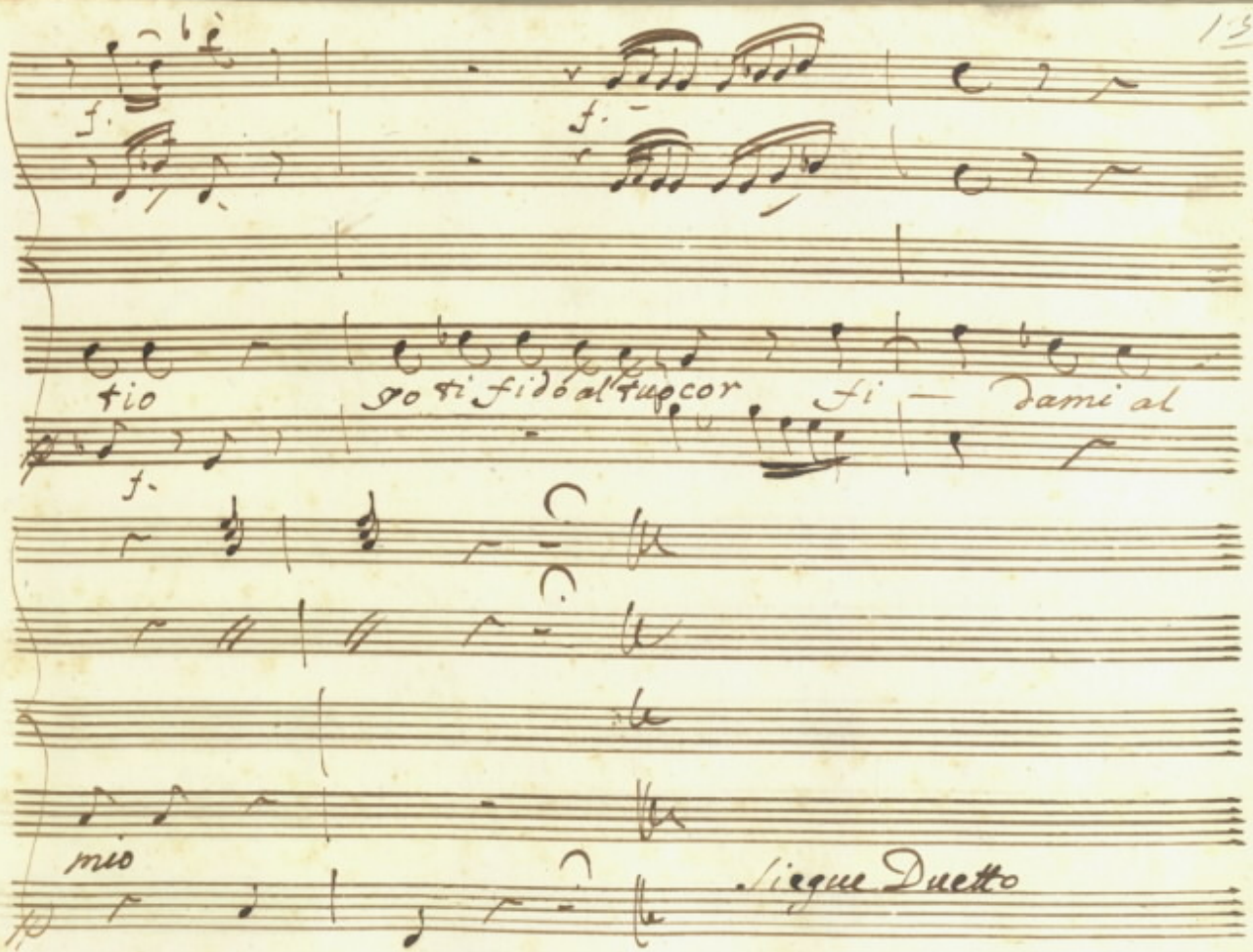
f

Per qual ragione dobbiamo palpitar l'un per

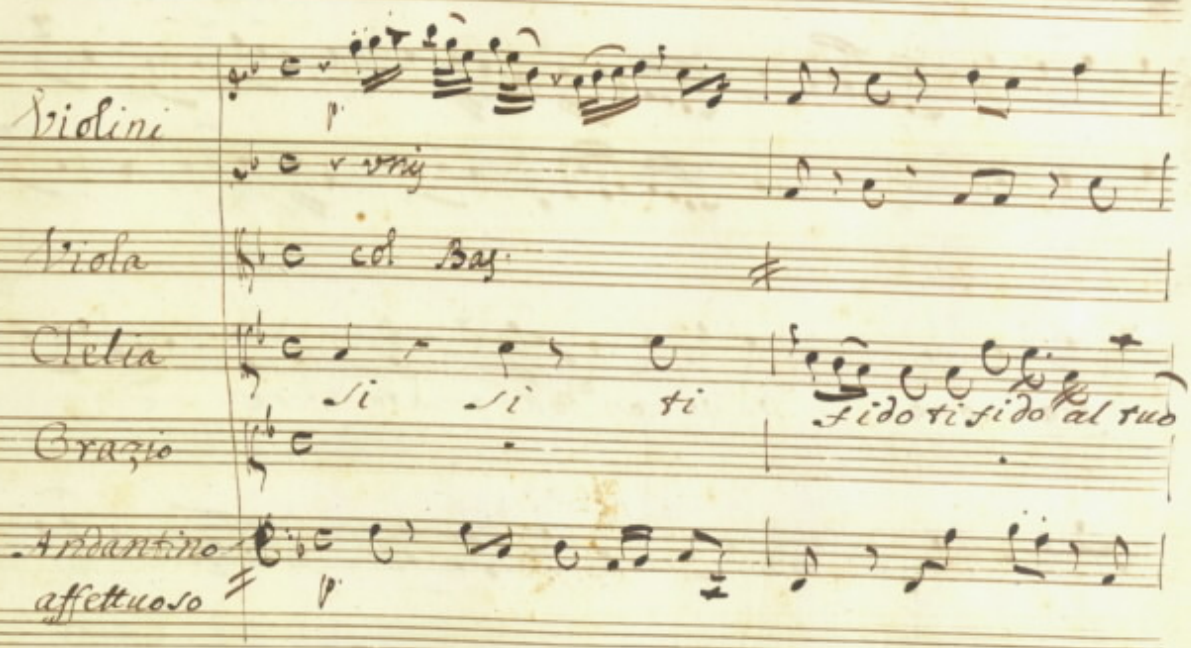
f.

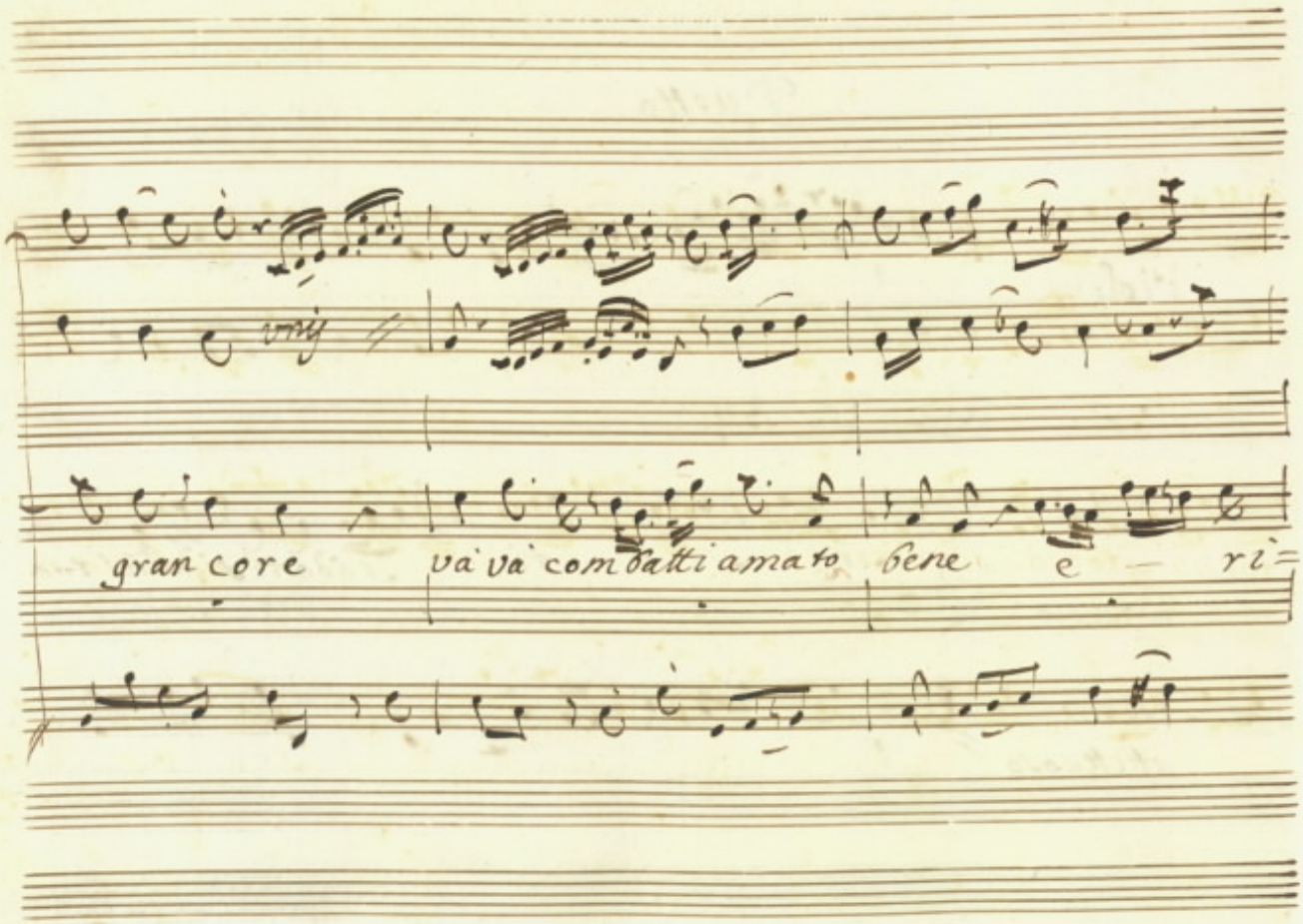


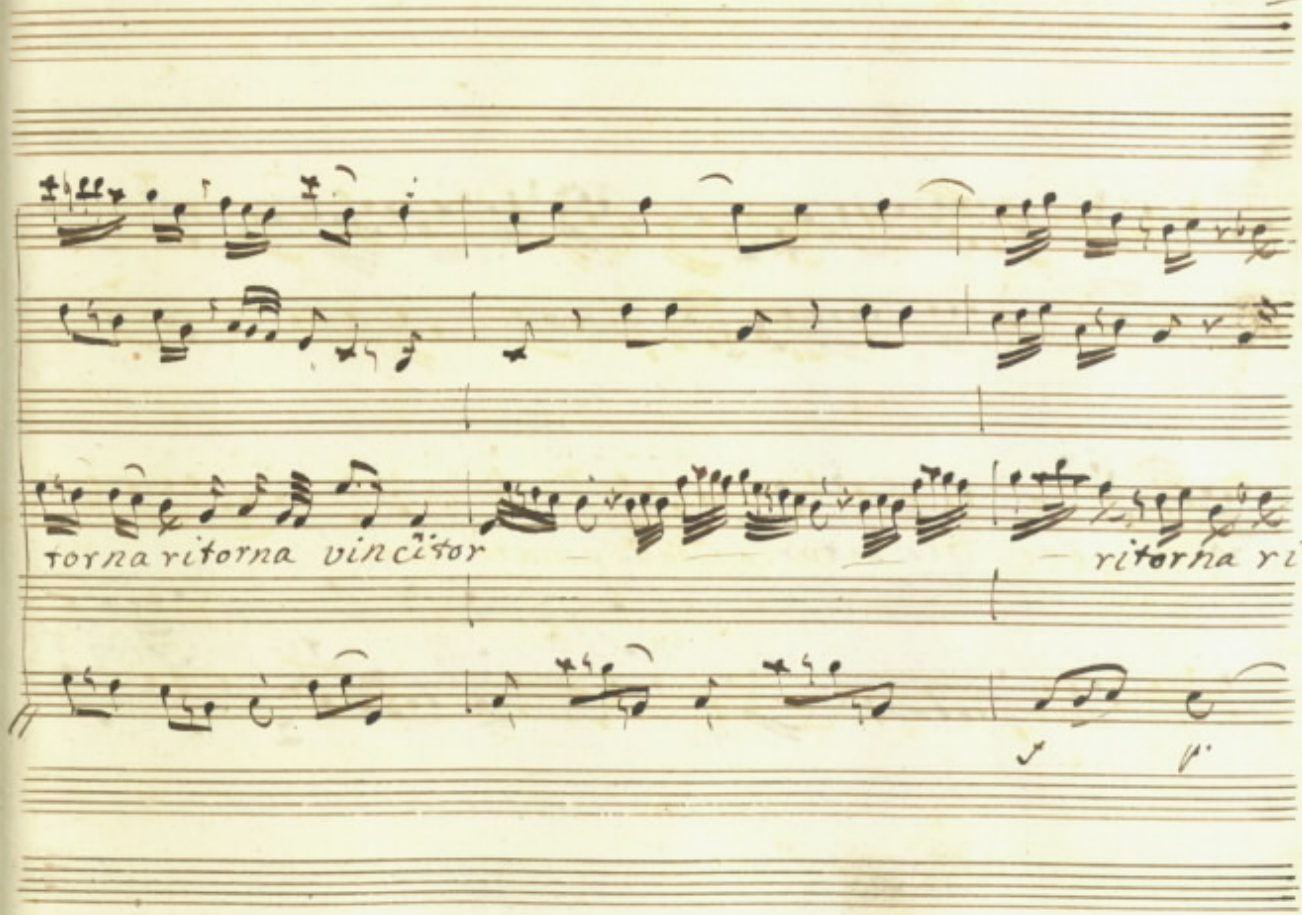

l'altro? Ah nò; non soffra tale in=
sulto da noi qualche distingue i figli di Quirino ardir na=

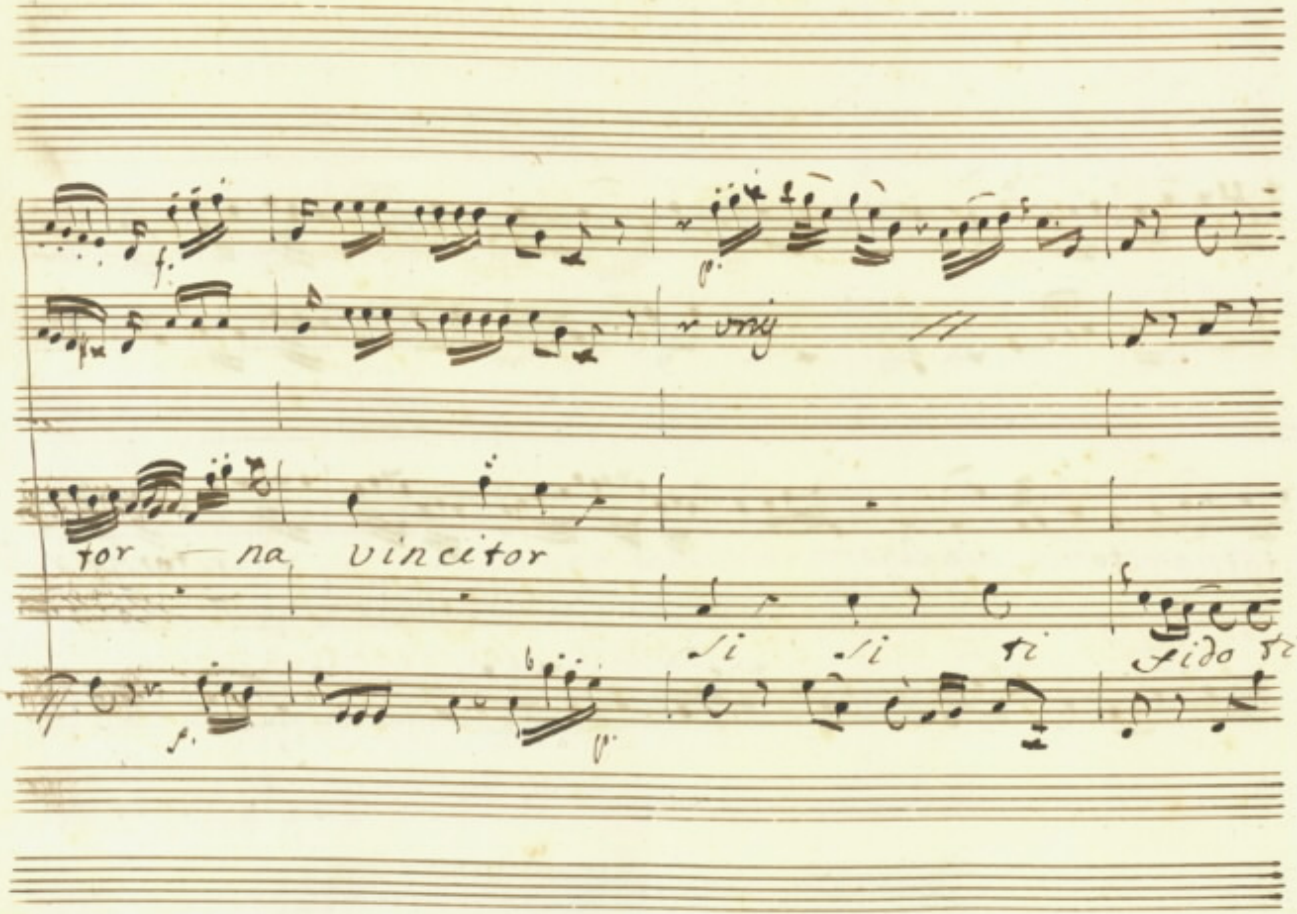

f.
f.
tio
so ti fido all'tuo cor
fi — dami al
f.
mio
Segue Duetto

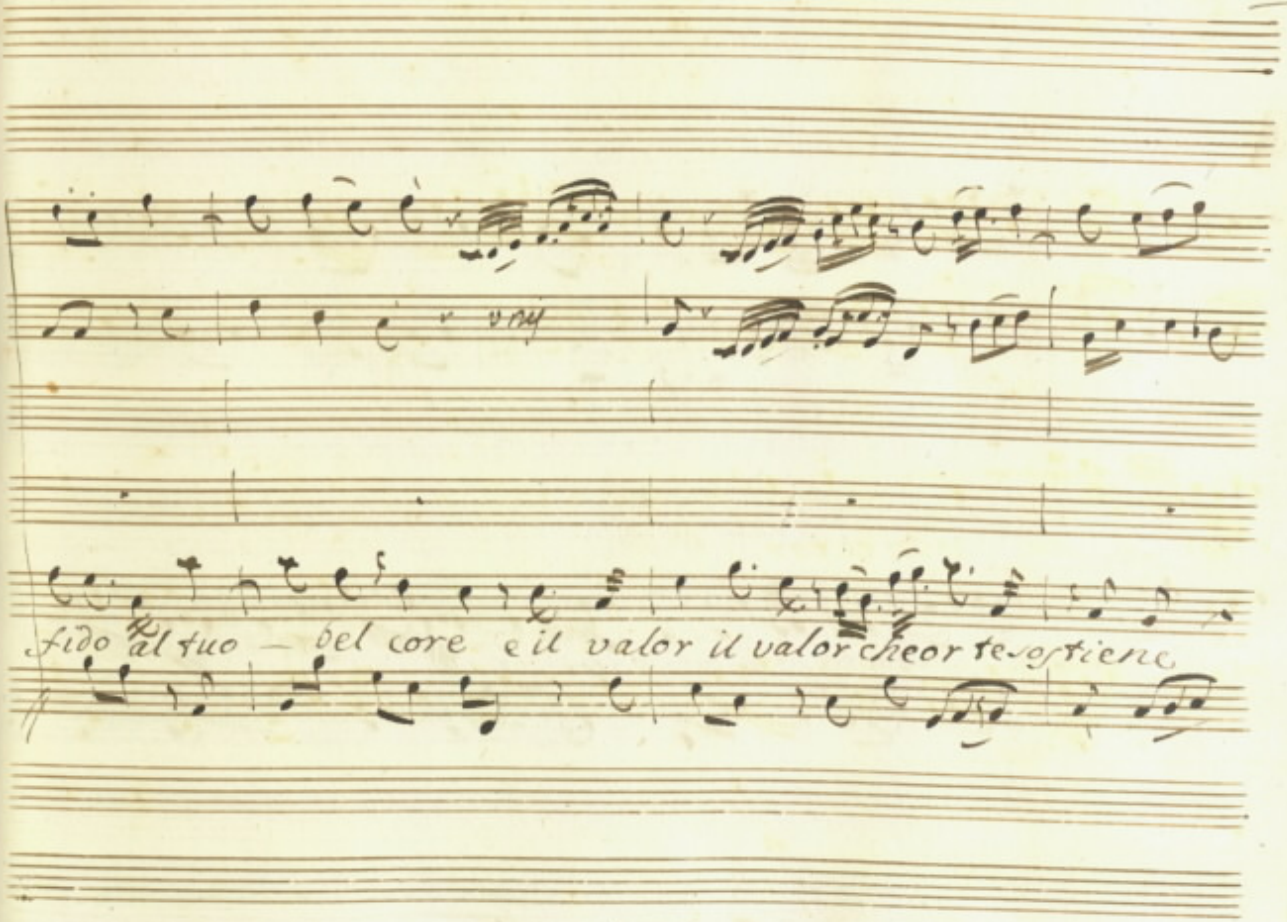
Duetto

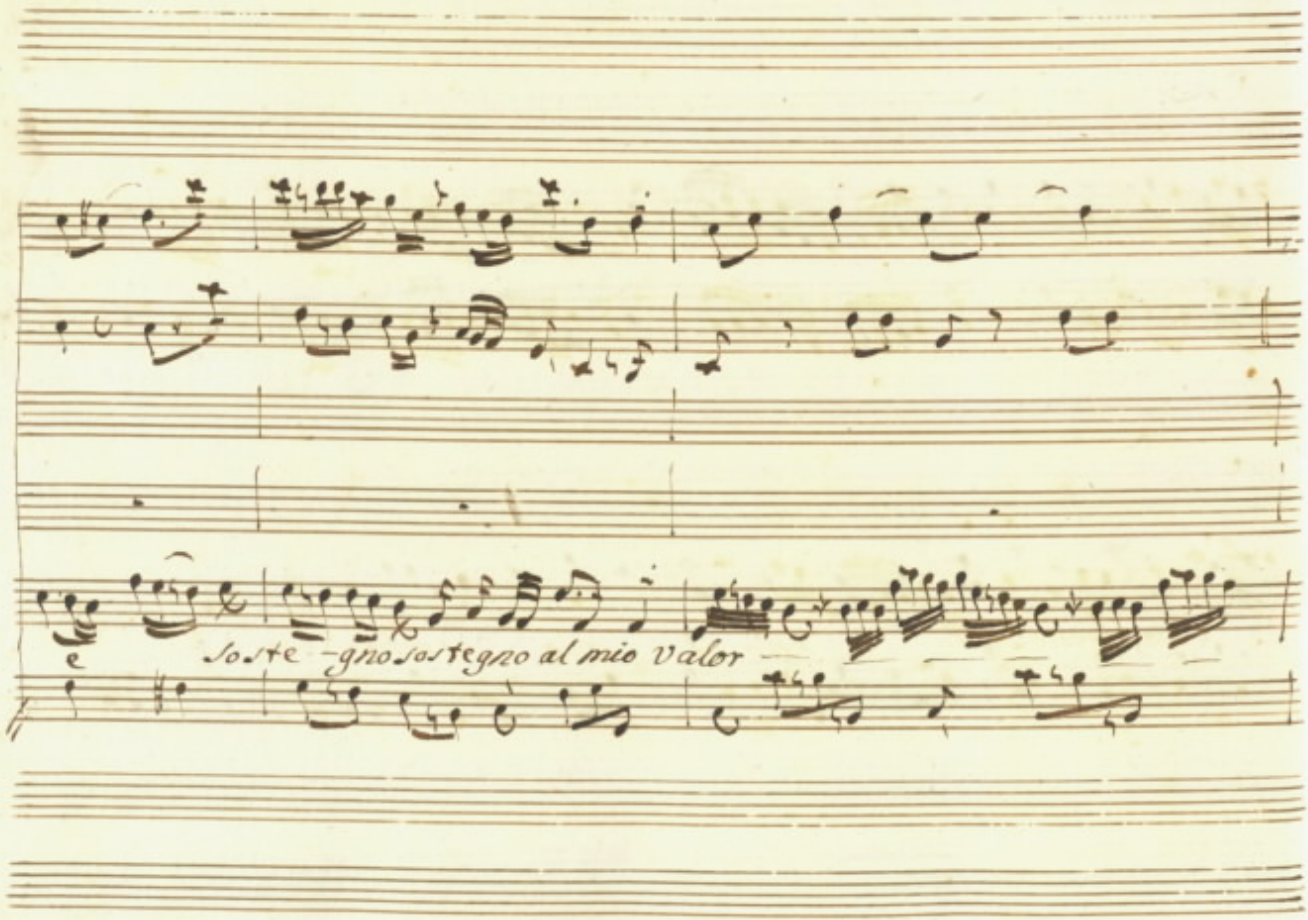

Violini
p
Viola
col Bas.
Celia
si si ti
fido ti fido al tuo
Grazio
Andantino
affettuoso
p

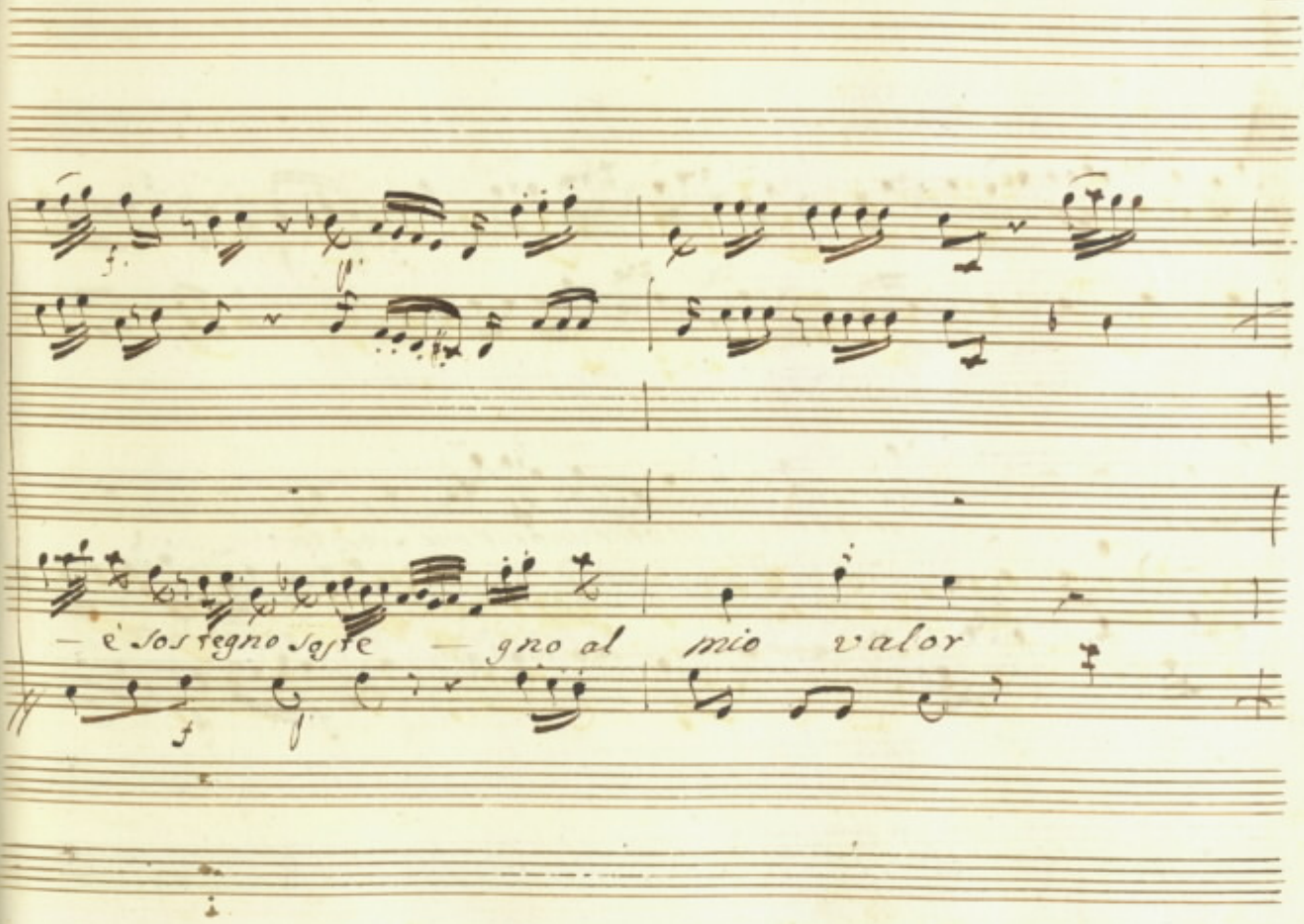

gran core va va combatti amato bene e ri=

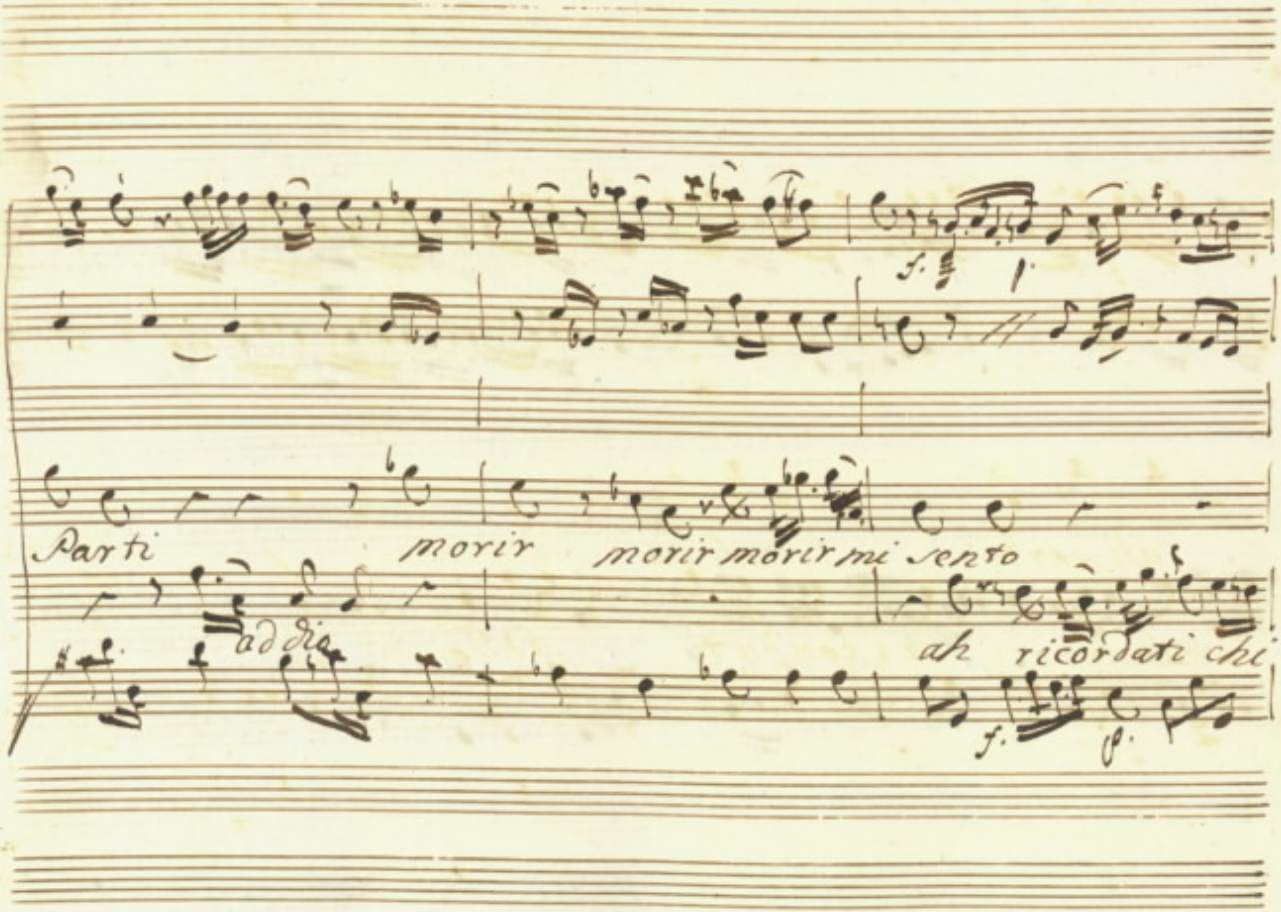

torna ritorna vincitor
ritorna ri=
f
p

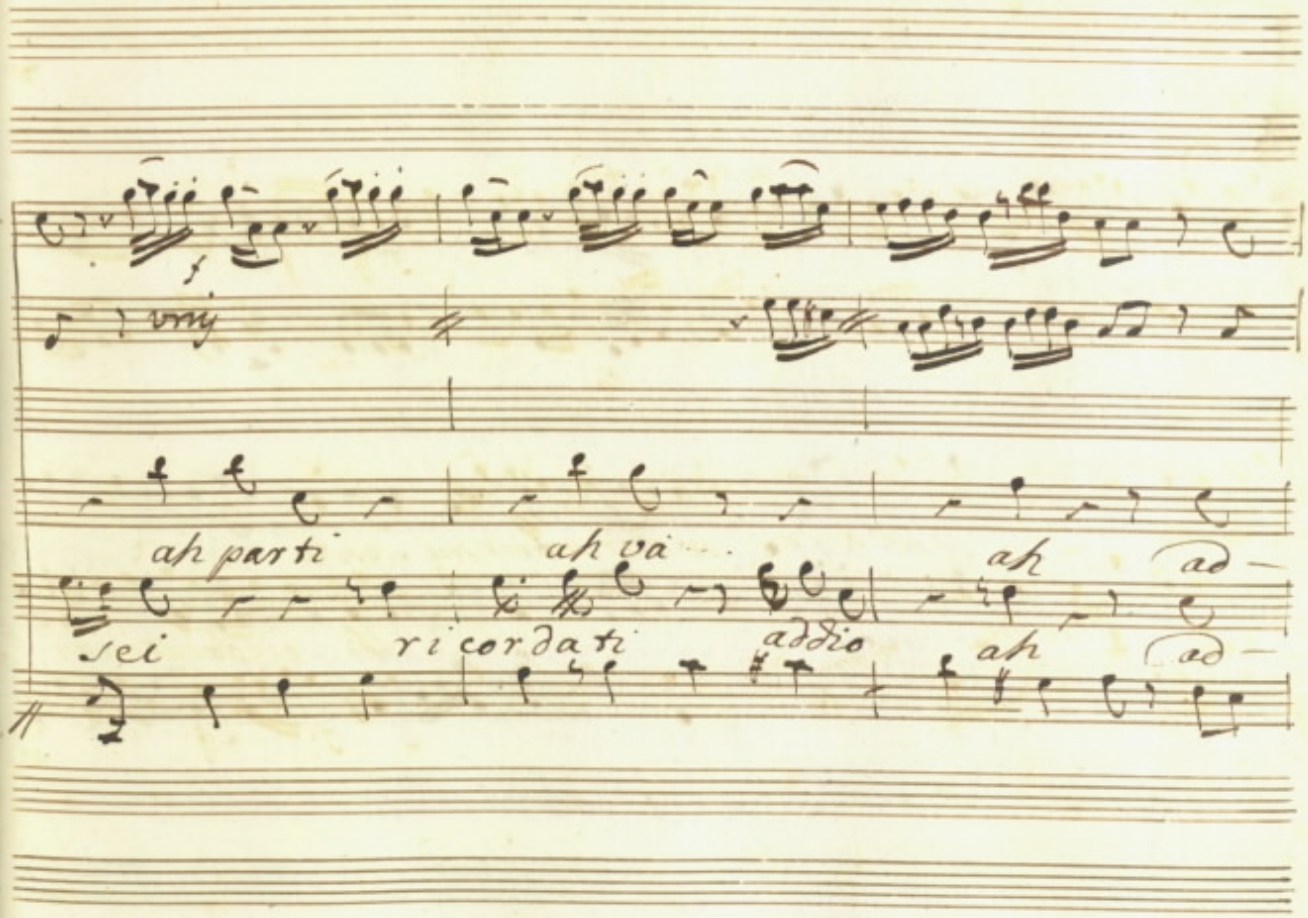

tor na vincitor
si si ti fido ti

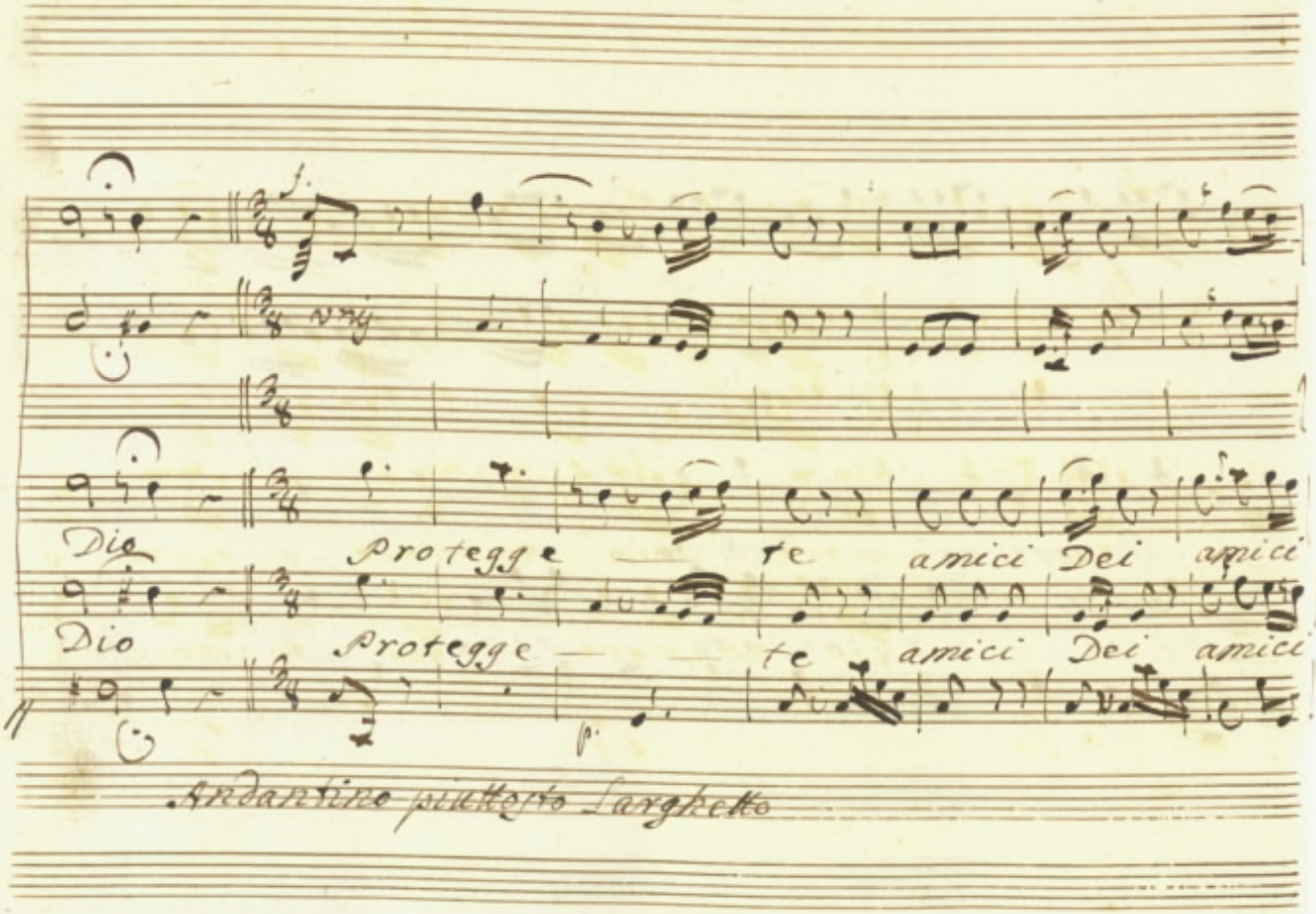

fido al tuo — bel core e il valor il valor che or te sostiene

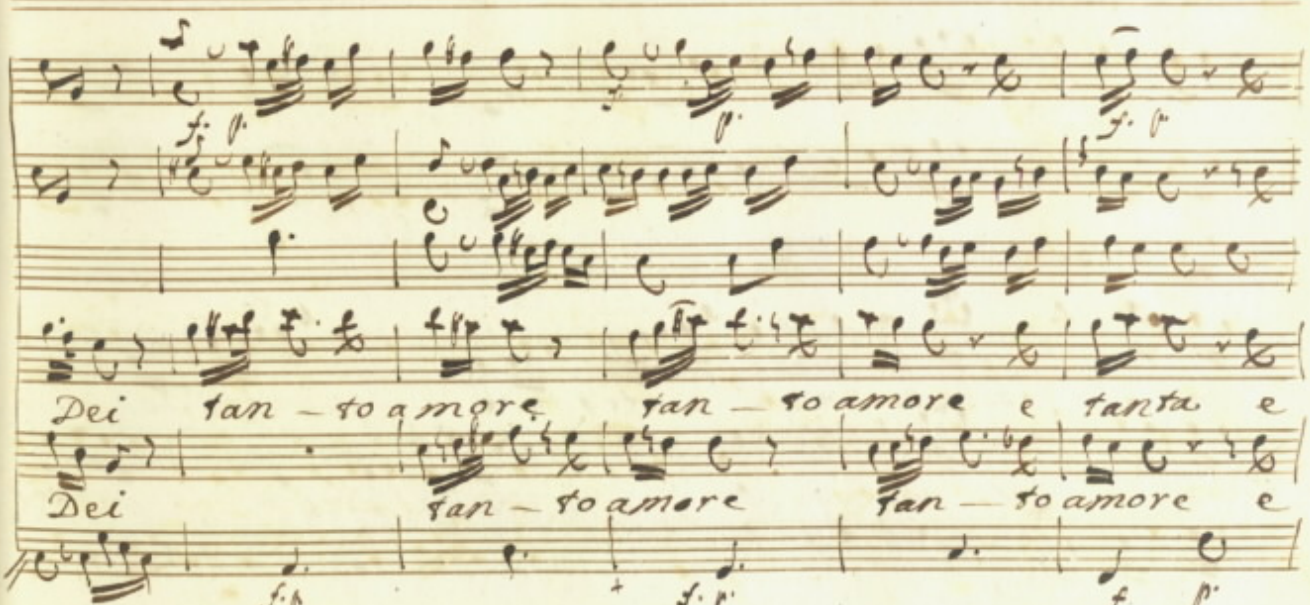

sostegno sostegno al mio valor

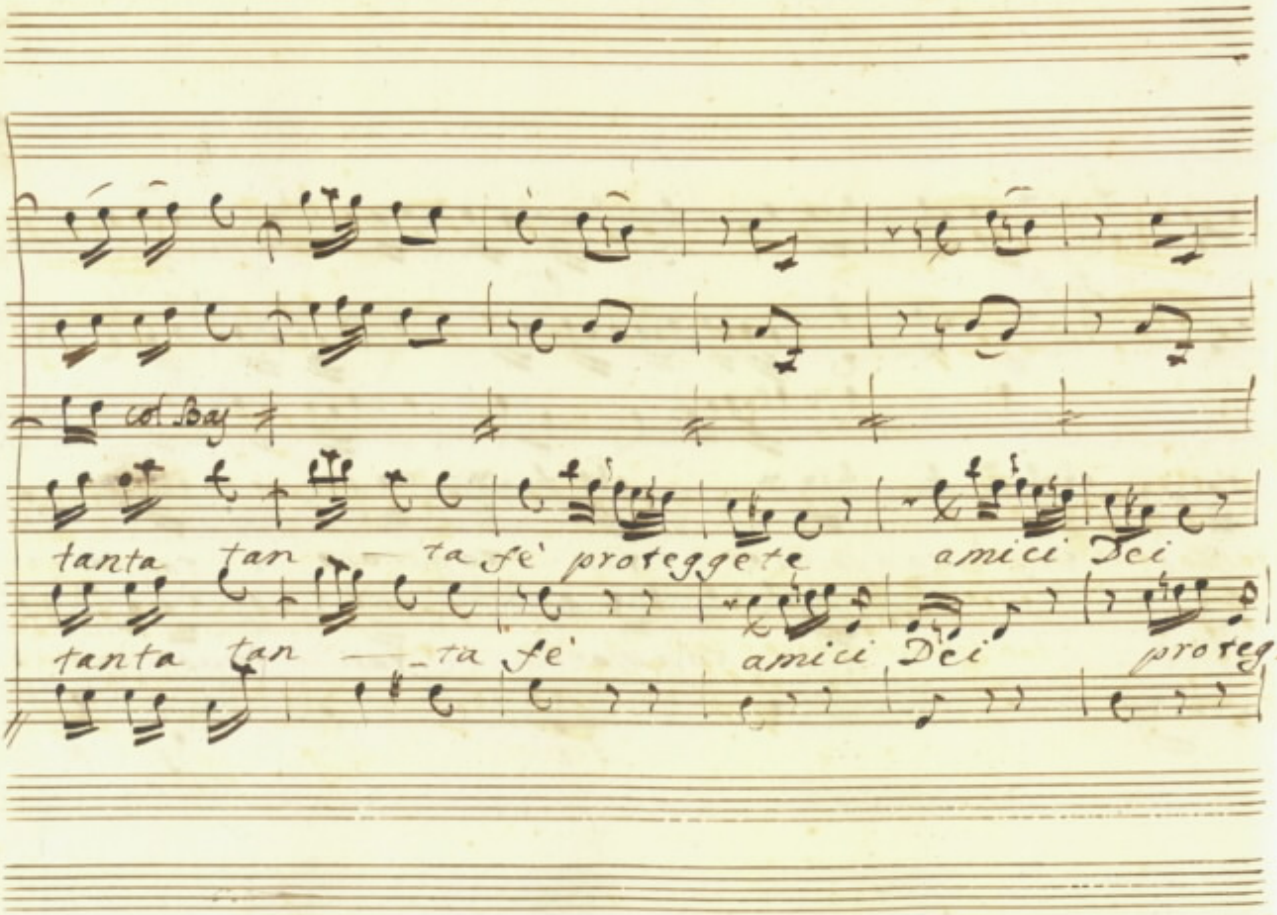

— è sostegno soste — gno al mio valor

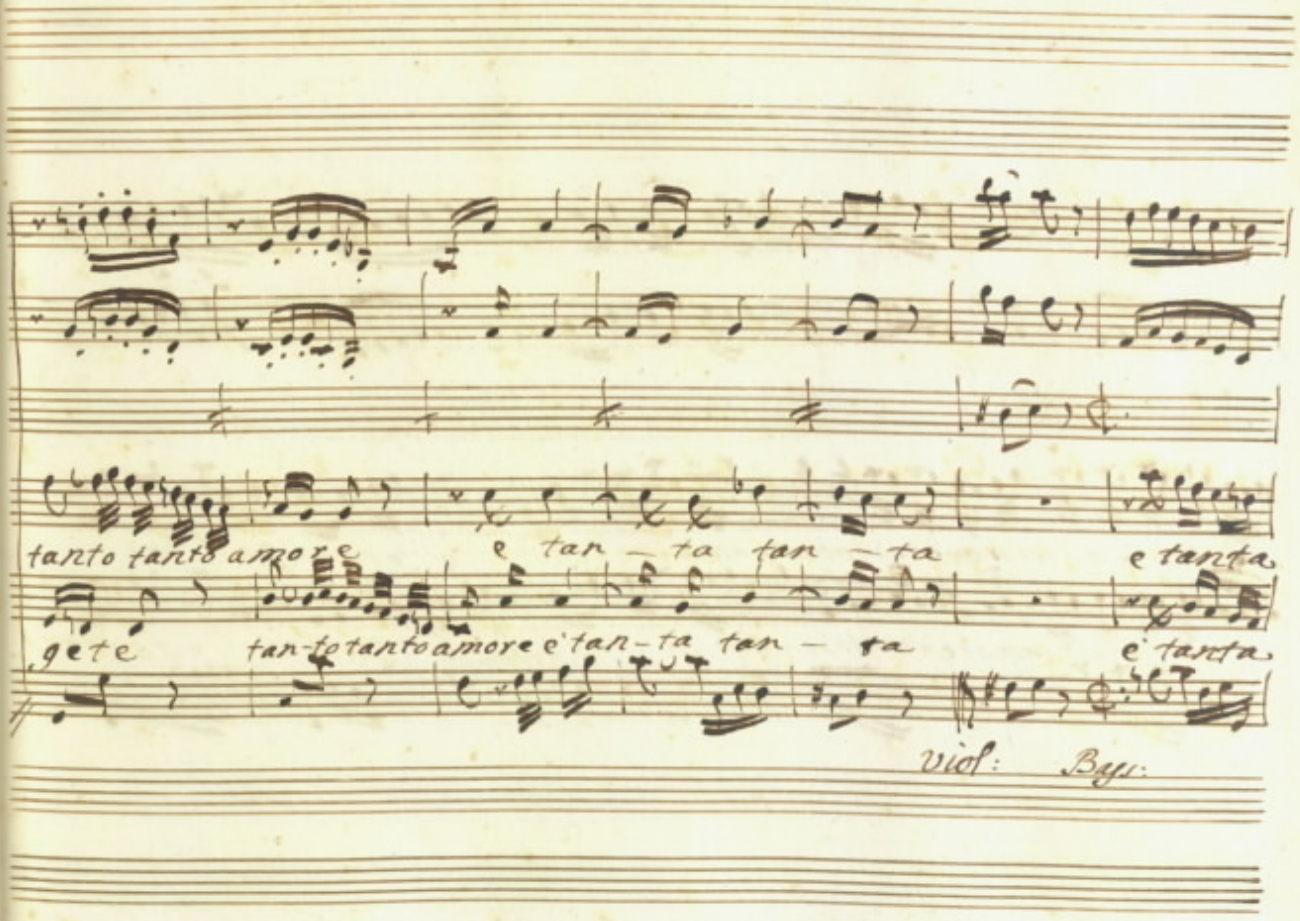

f.
Parti
morir
morir morir mi sento
addio
ah ricordati chi
f.
p.

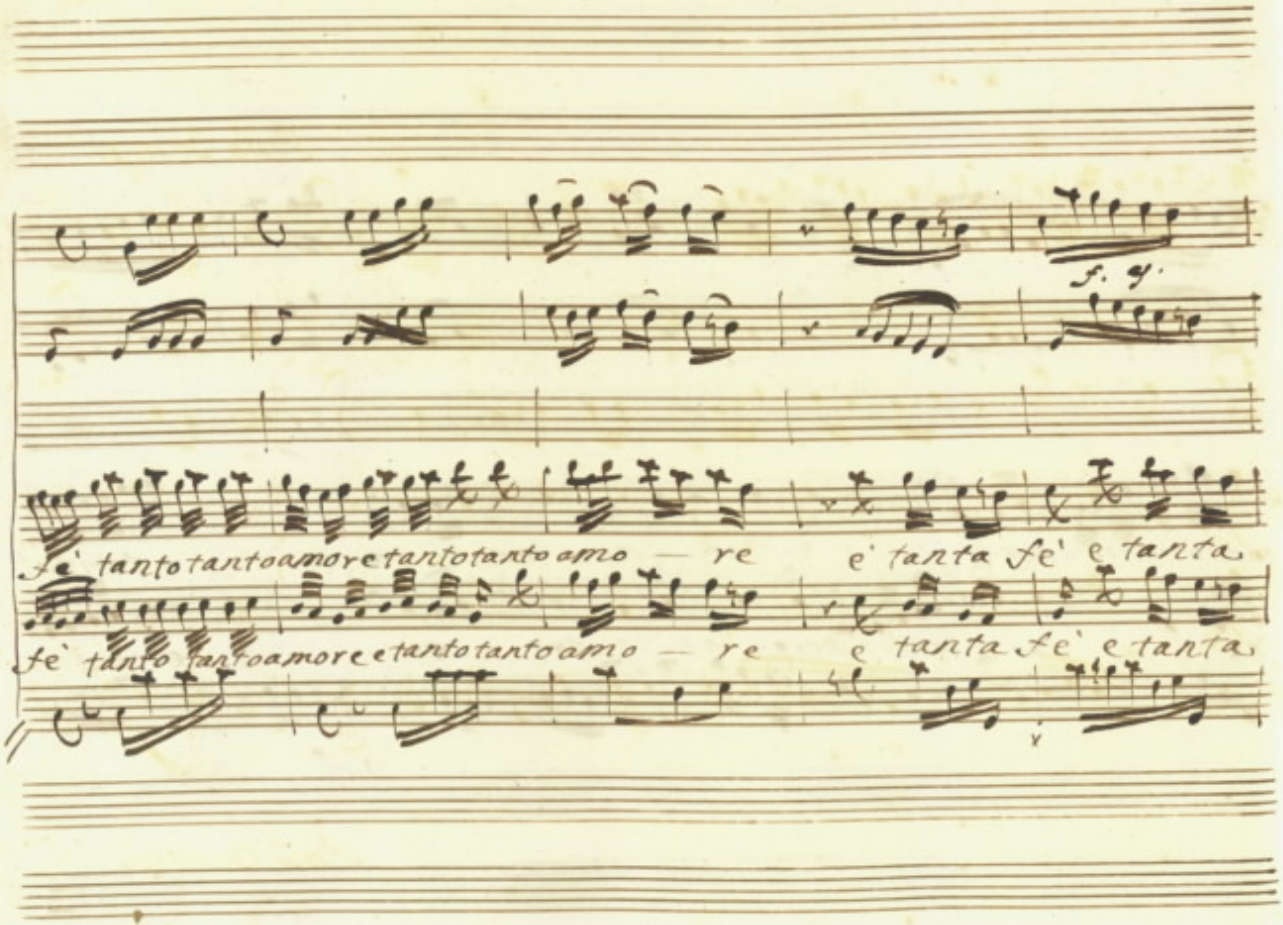

ah parti
ah va
ah
ad-
sei
ricordati
addio
ah
ad-

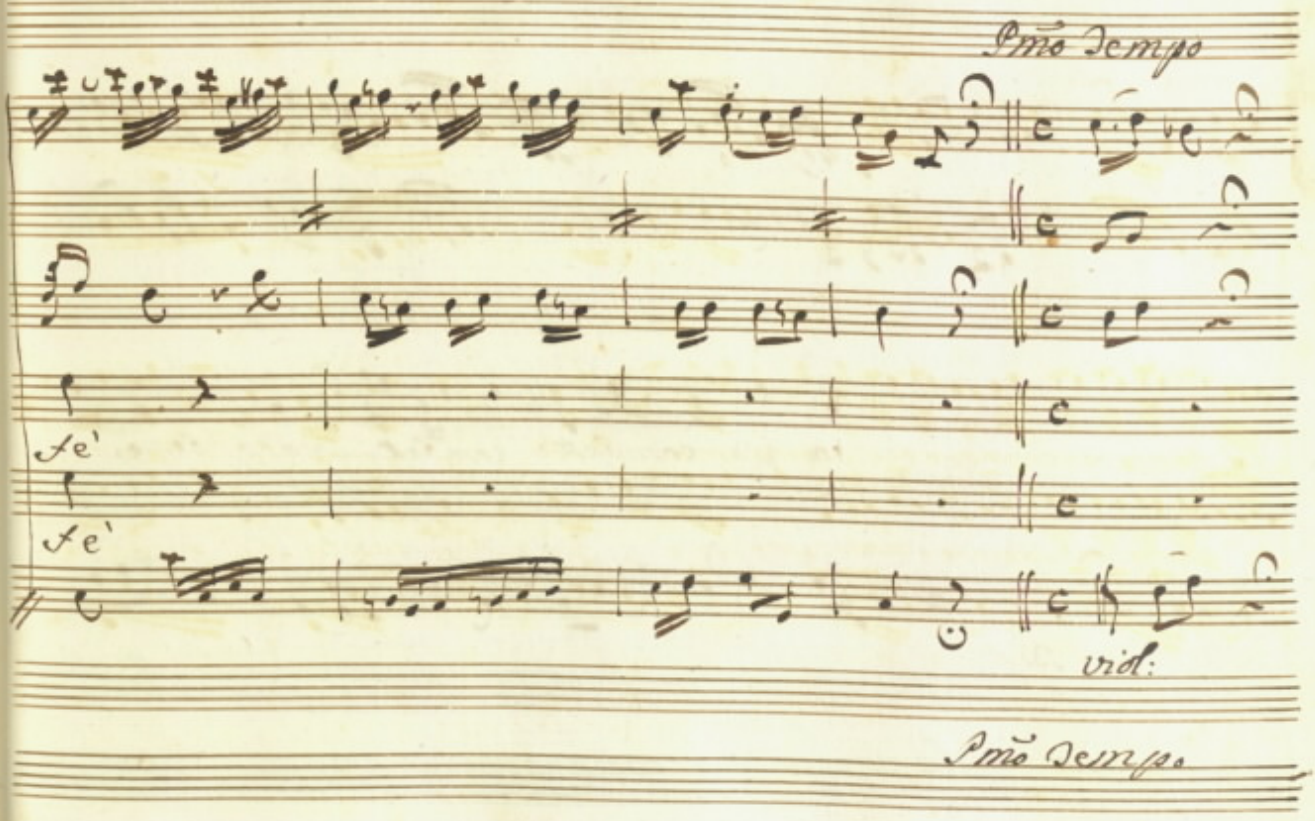

Dio Protegge — te amici Dei amici
Dio Protegge — te amici Dei amici
Andantino piuttosto Larghetto

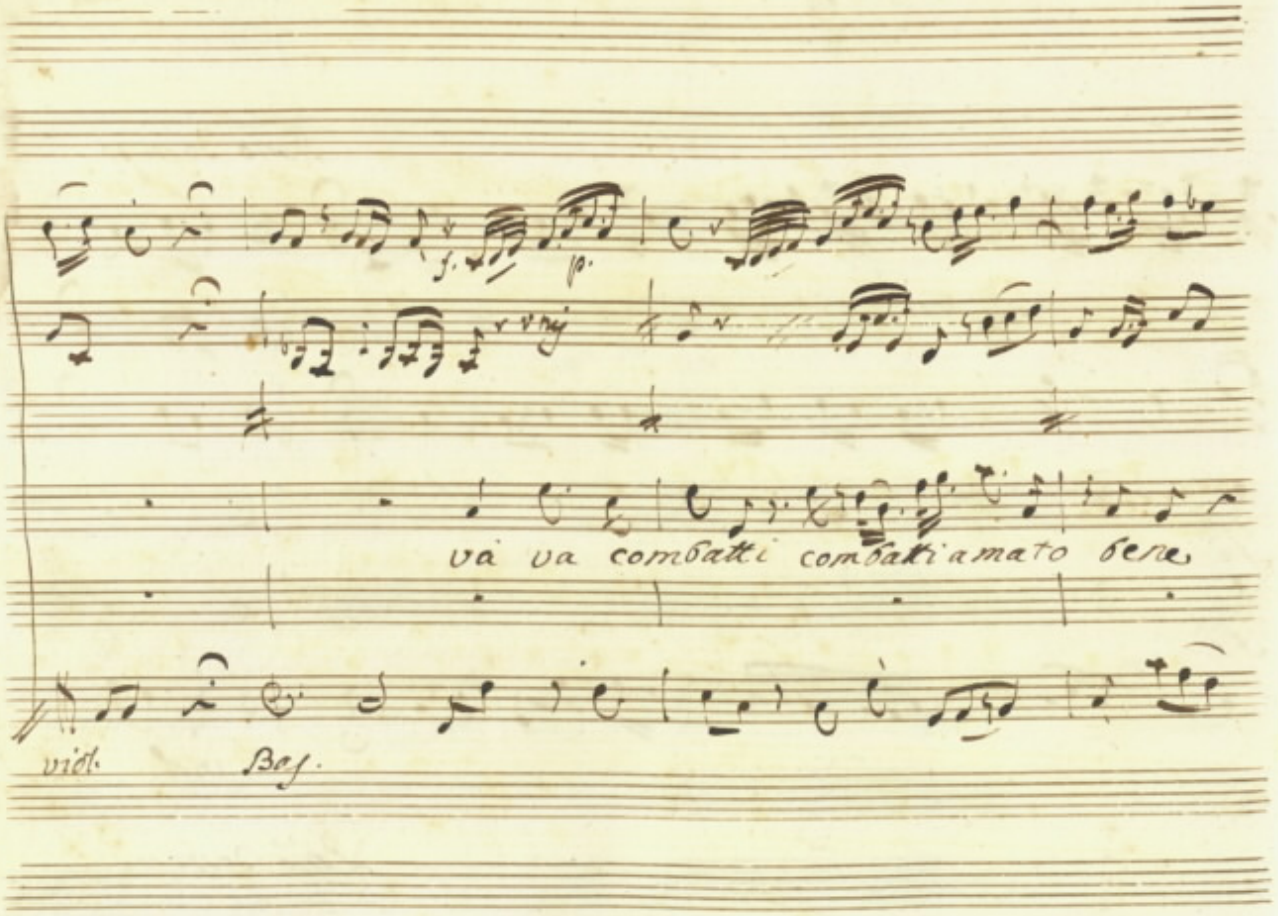

Dei tan – to amore tan – to amore e tanta e
Dei tan – to amore tan – to amore e

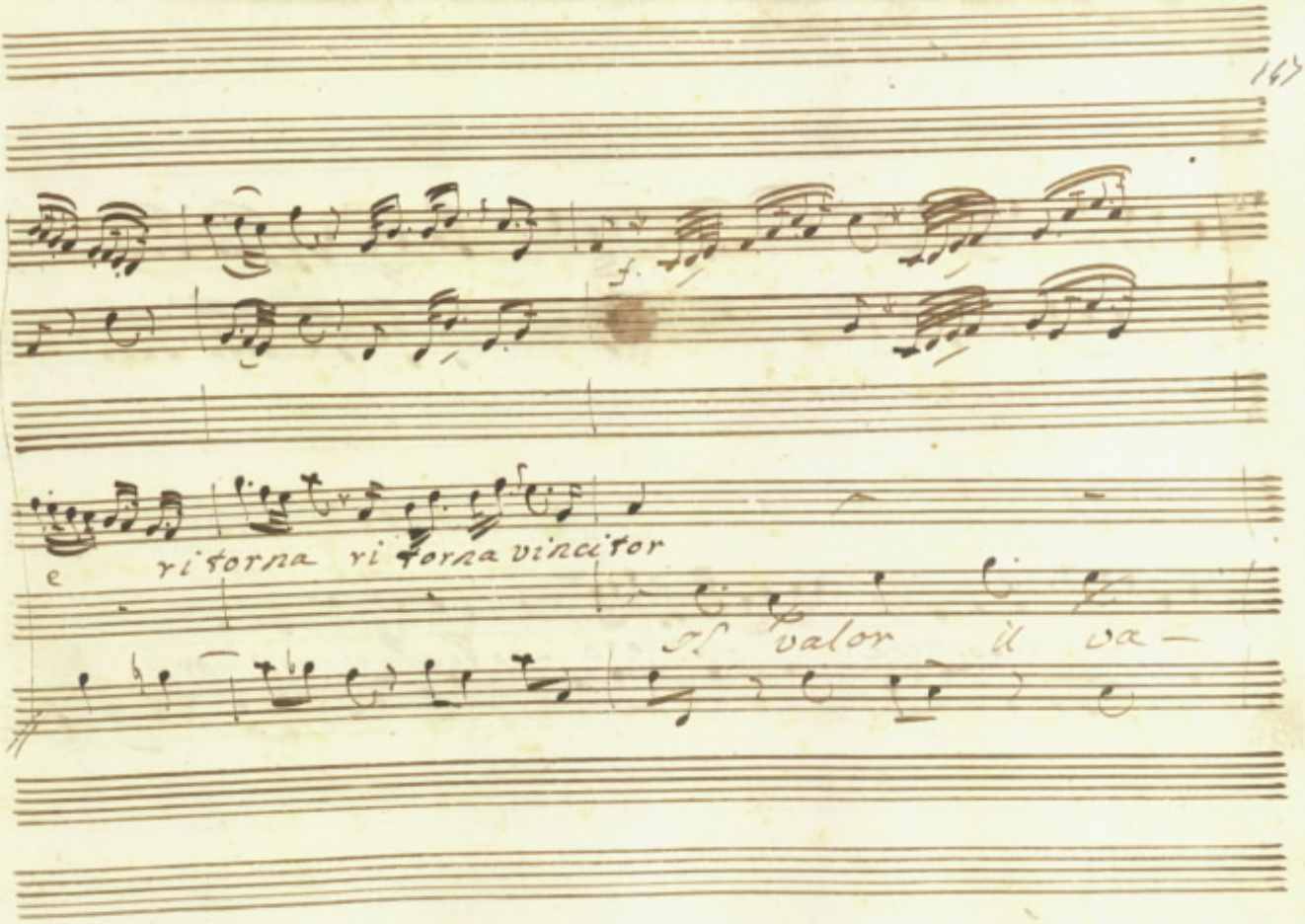

col Bay
tanta tan — ta fe' proteggete amici Dei
tanta tan — ta fe' amici Dei proteg=

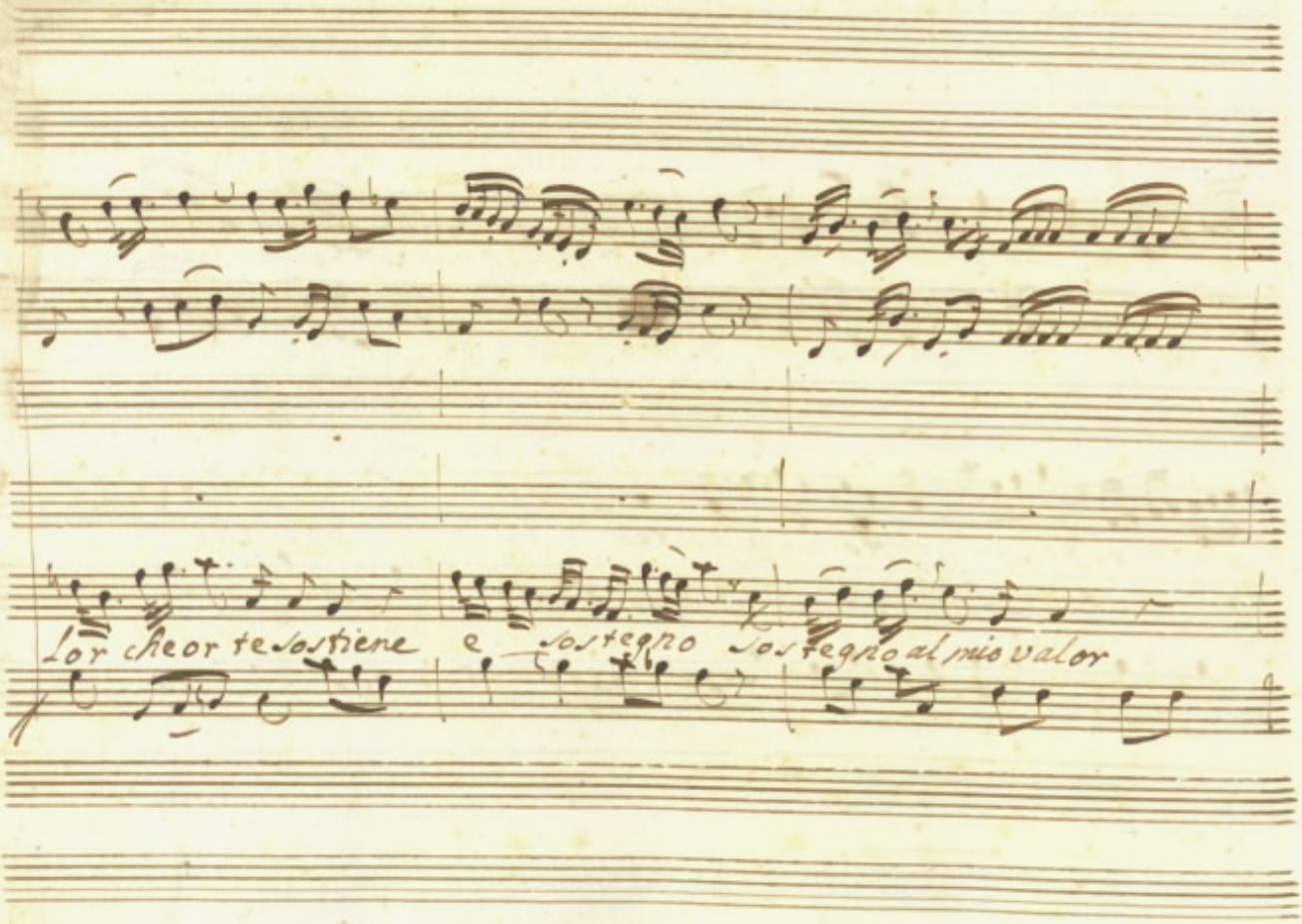

tanto tanto amore e tan – ta tan – ta e tanta
gete tan-to tanto amore e'tan-ta tan – ta e'tanta
Viol: Bgs:


f. g.
fè tanto tanto amore e tanto tanto amo — re
è tanta fè e tanta
fè tanto tanto amore e tanto tanto amo — re
è tanta fè e tanta


Pmo Tempo
fe'
fe'
vid:
Pmo Tempo


f.
p.
va va combatti combatti amato bene
viol.
Bas.


f.
e ritorna ritorna vincitor
sf valor il va—

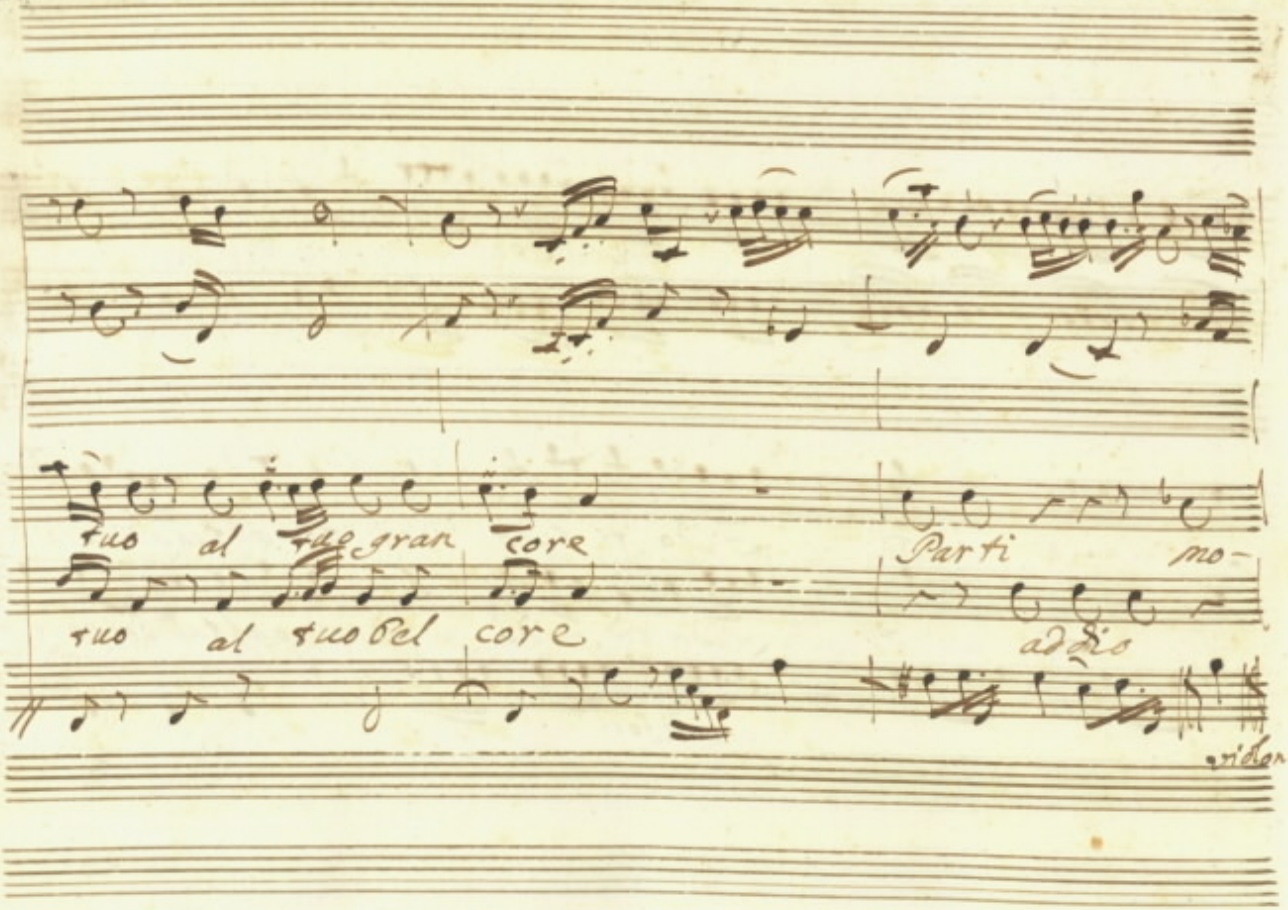

Lor che or te sostiene e sostegno sostegno al mio valor

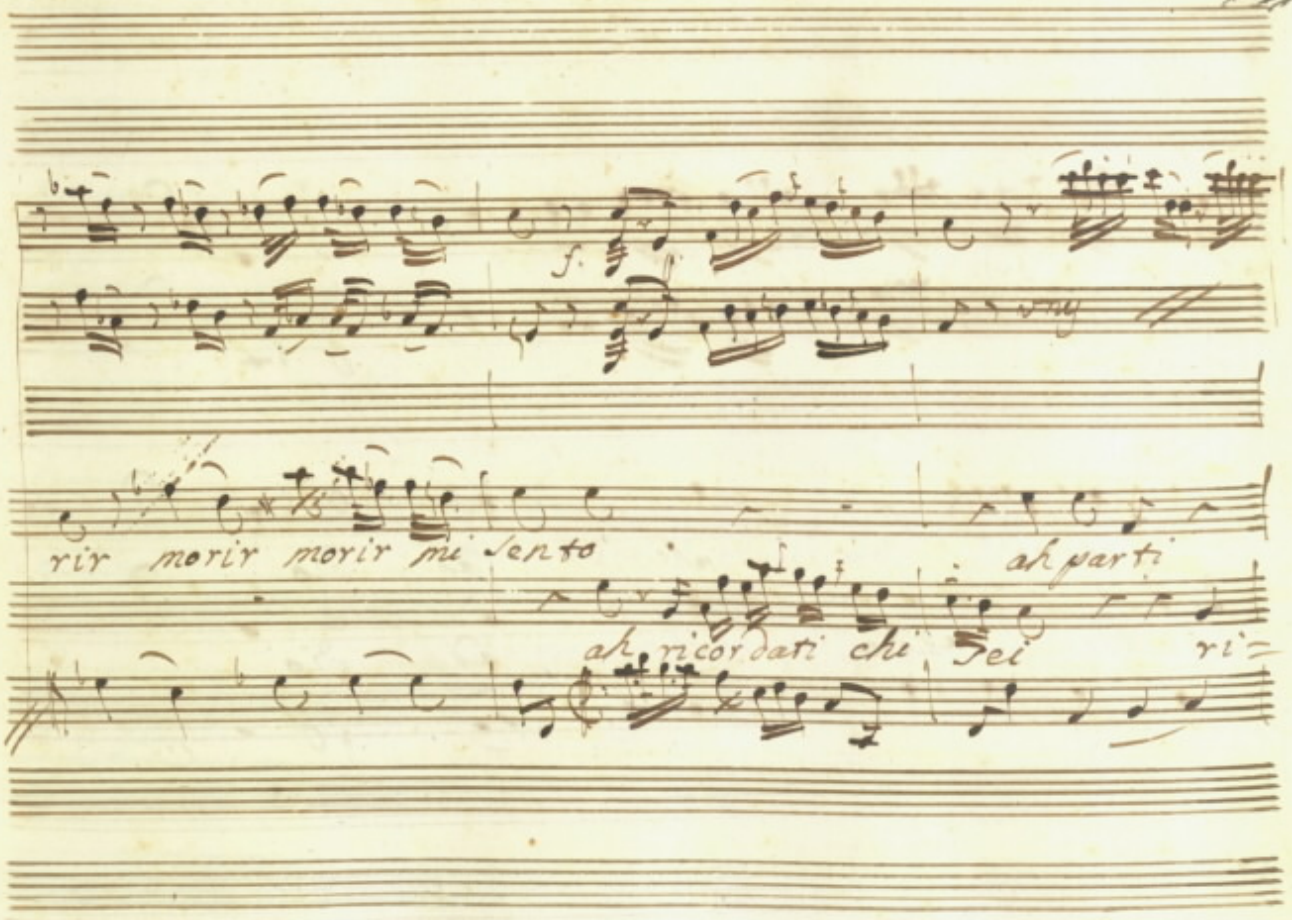
cresc. il for.

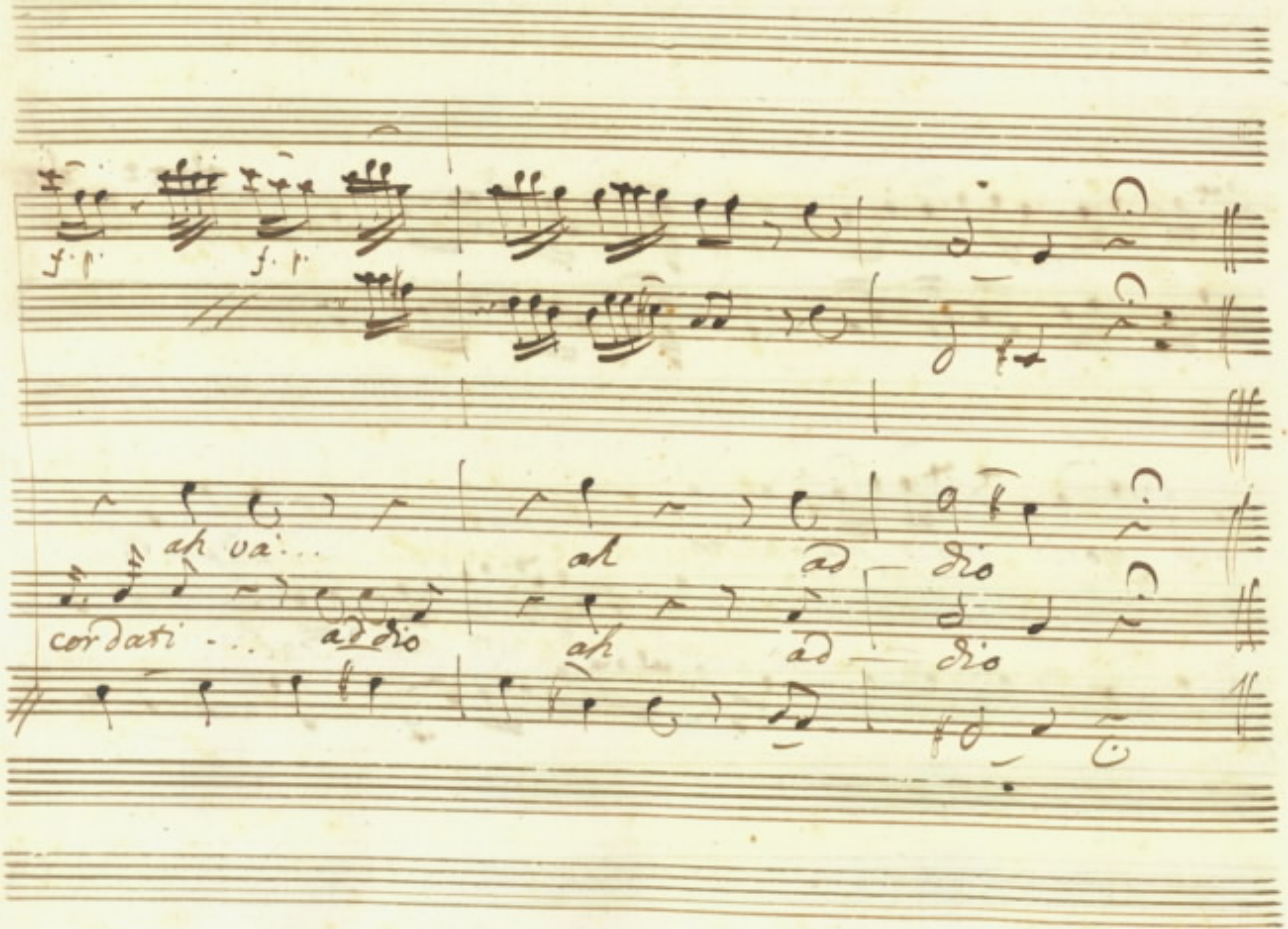
Si ti Fido ti fido al tuo al tuo grã core al

Si Si ti Fido ti fido al tuo al tuo bel core al

cresc. il for.


tuo al tuo gran core
Parti mo-
tuo al tuo fel core
addio

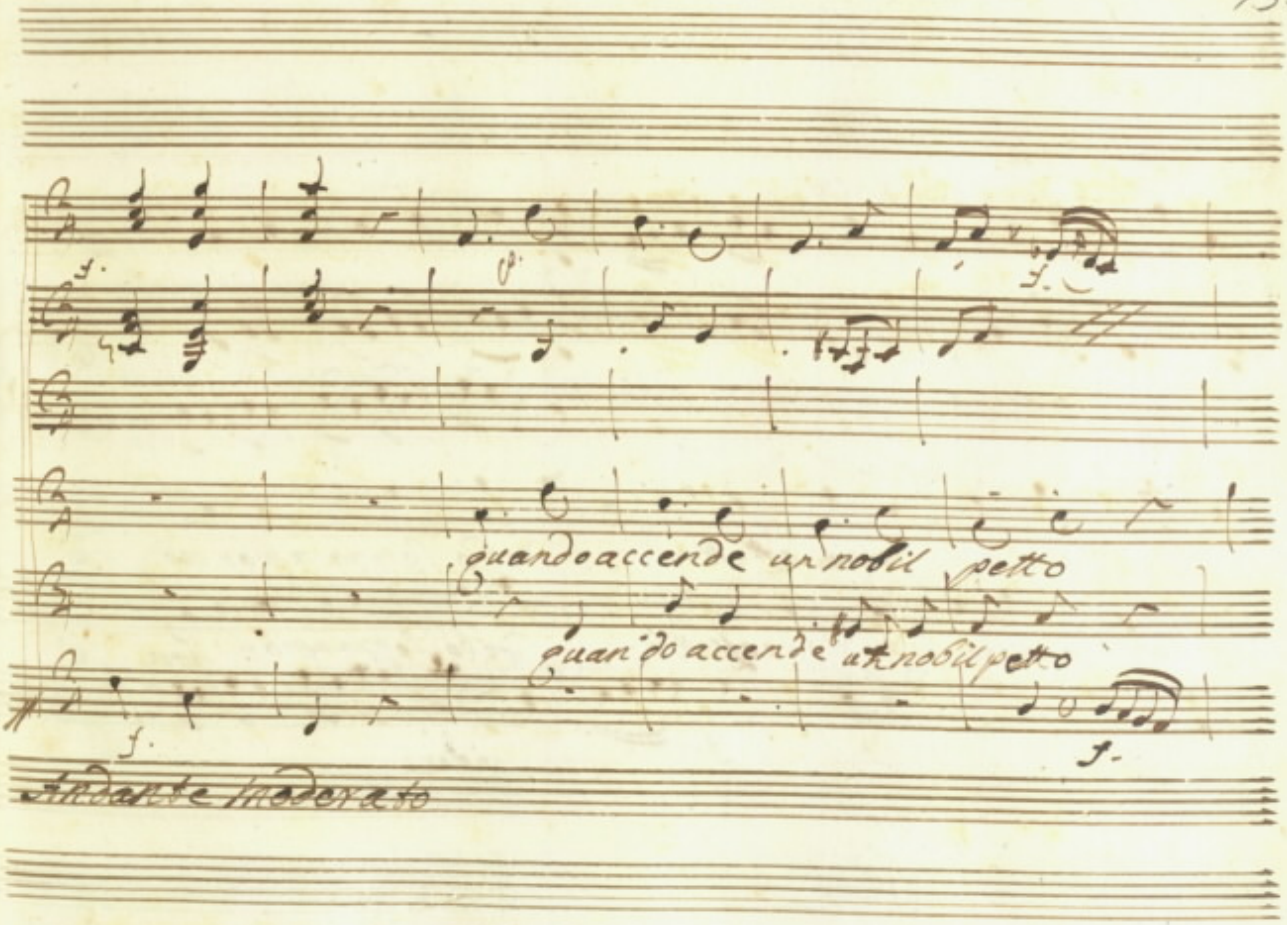

f.
rir morir morir mi sento
ah parti
ah ricordati chi sei
ri=

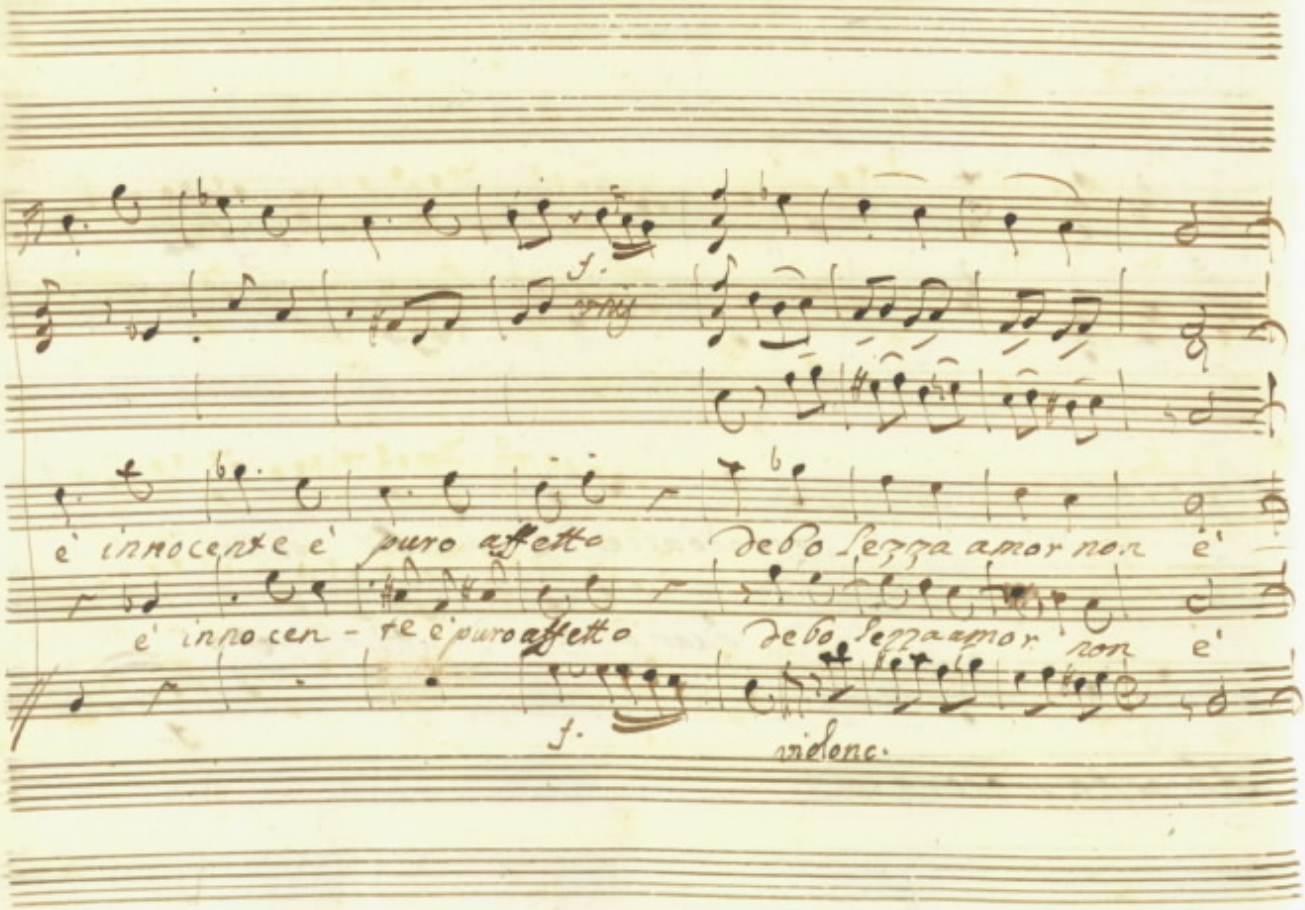


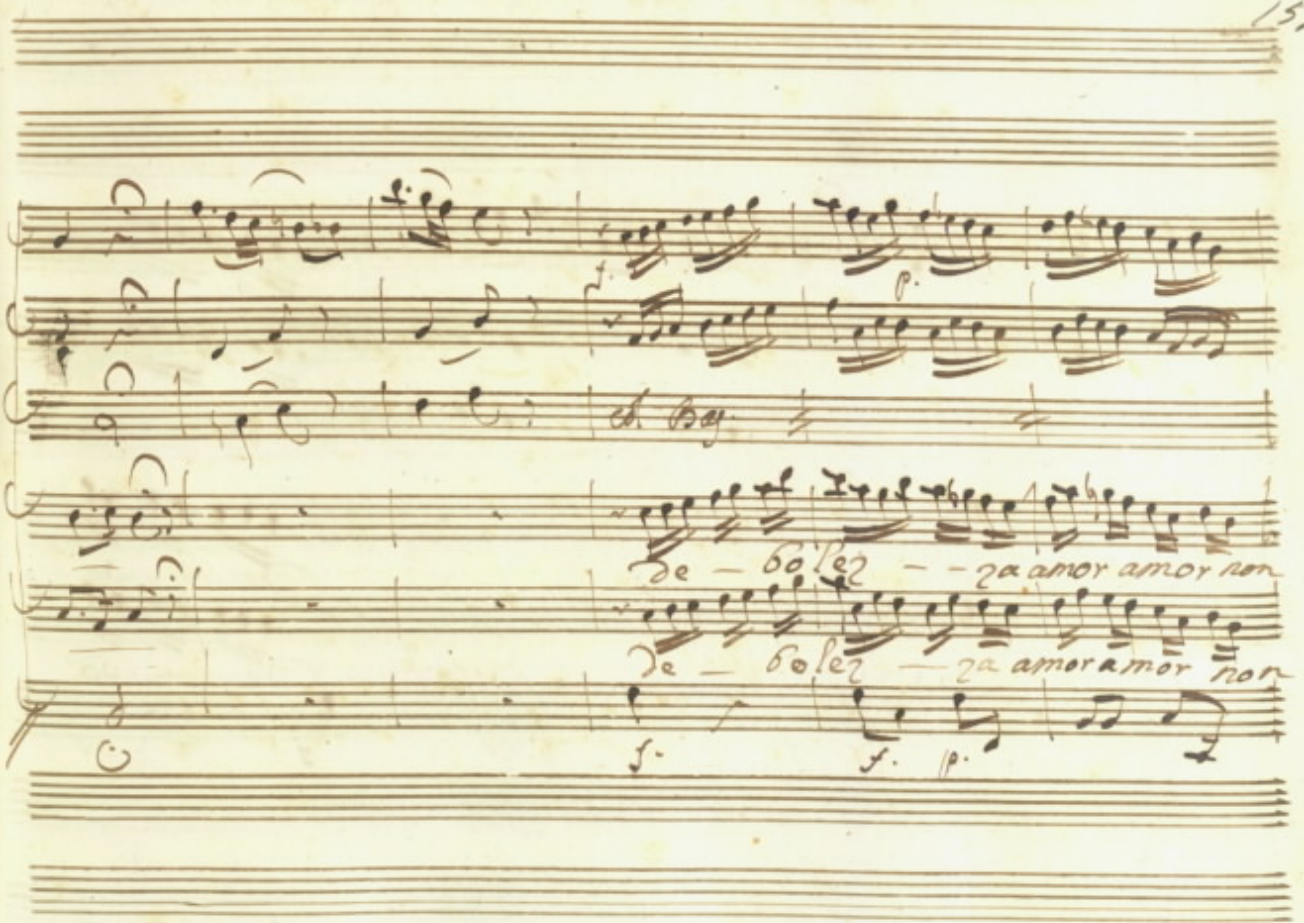
f. p. f. p.

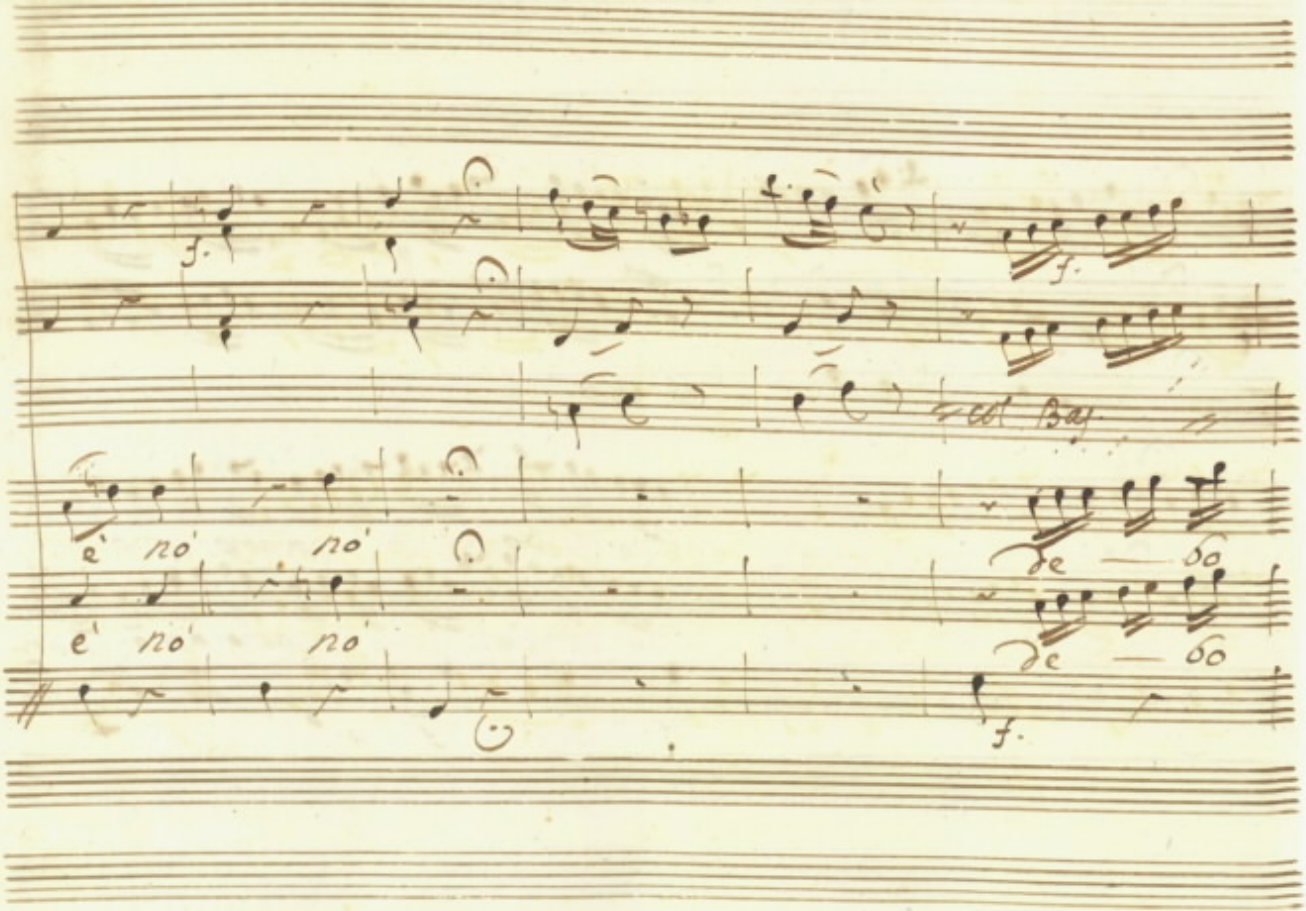
ah va... ah ad dio

cordati ... addio ah ad dio


f.
f.
quando accende un nobil petto
quando accende un nobil petto
f.
f.
Andante moderato


f.
è innocente è puro affetto
Debo lezza amor non è
è innocen - te è puro affetto
Debo lezza amor non è
f.
vidone.


f.
p.
Bas.
de — bolez — — za amor amor non
de — bolez — za amor amor non
f.
f.
p.



f.

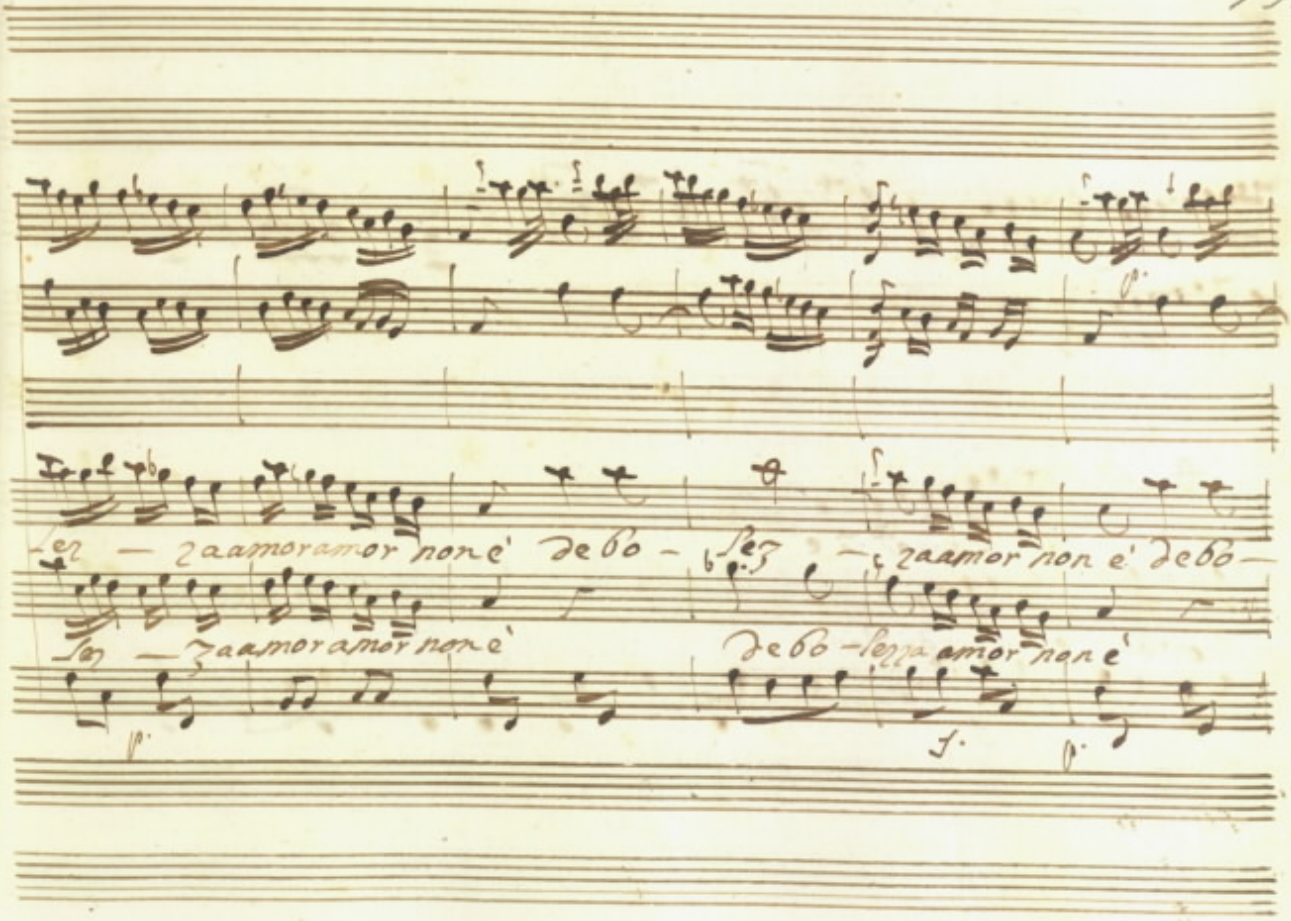
f.

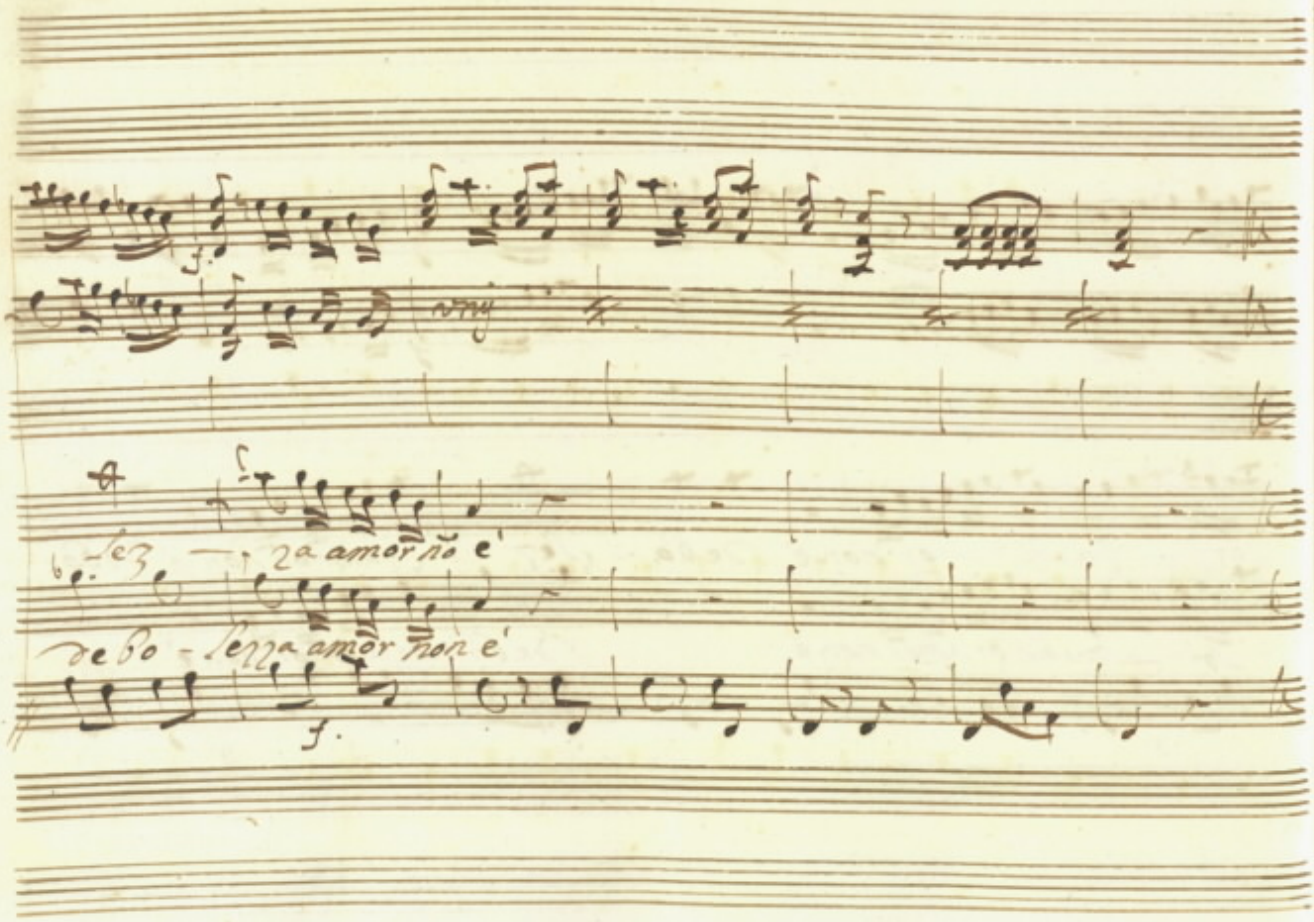
col Bas.

è nò nò de — bo

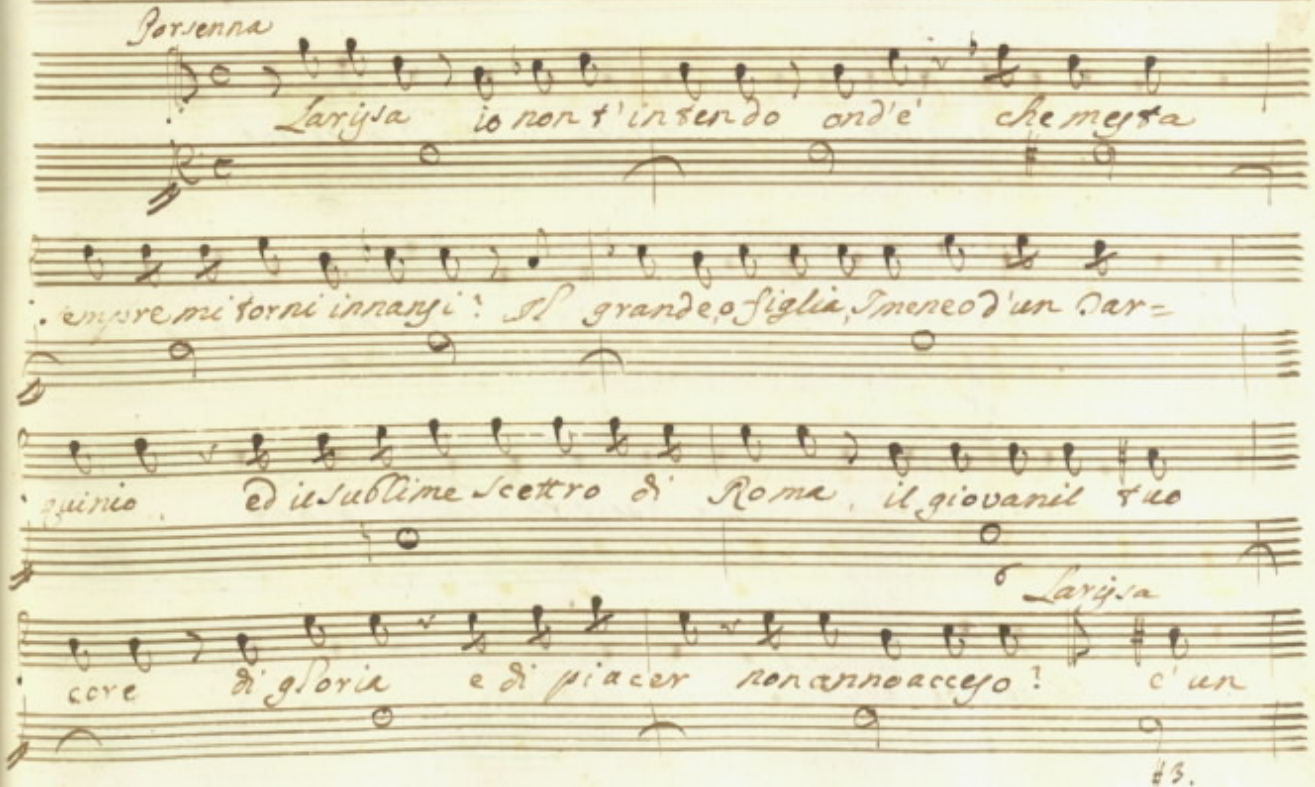
è nò nò de — bo

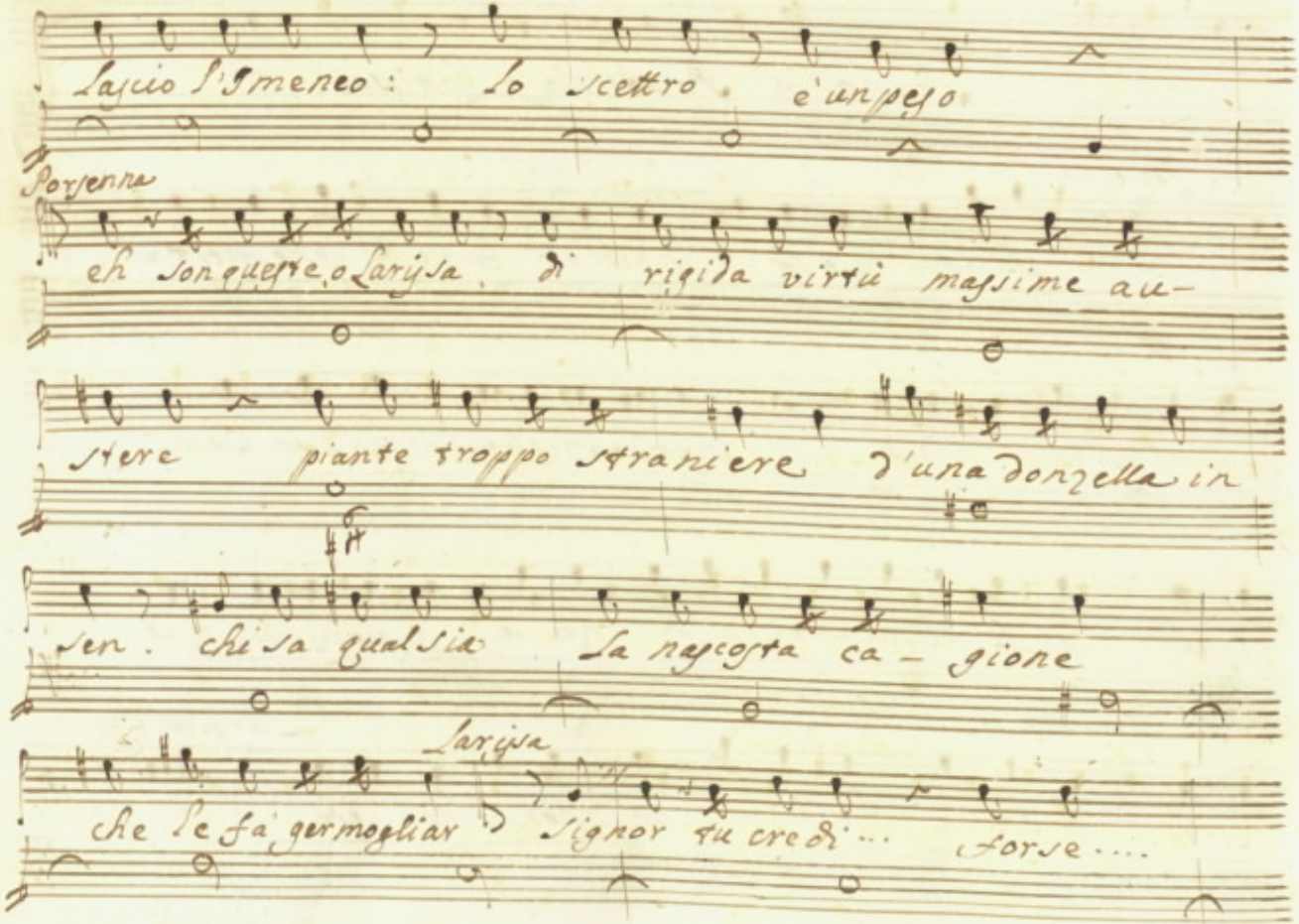
f.


-ez — zaamoramor non è debo - lez — zaamor non è debo -
lez — zaamoramor non è debo - lezza amor non è


f.
vny
lez - za amor nõ e'
debo - lezza amor non e'
f.

Scena 4ª Porsenna e Larissa





Lascio l'Imeneo: lo scettro è un peso

Porsenna

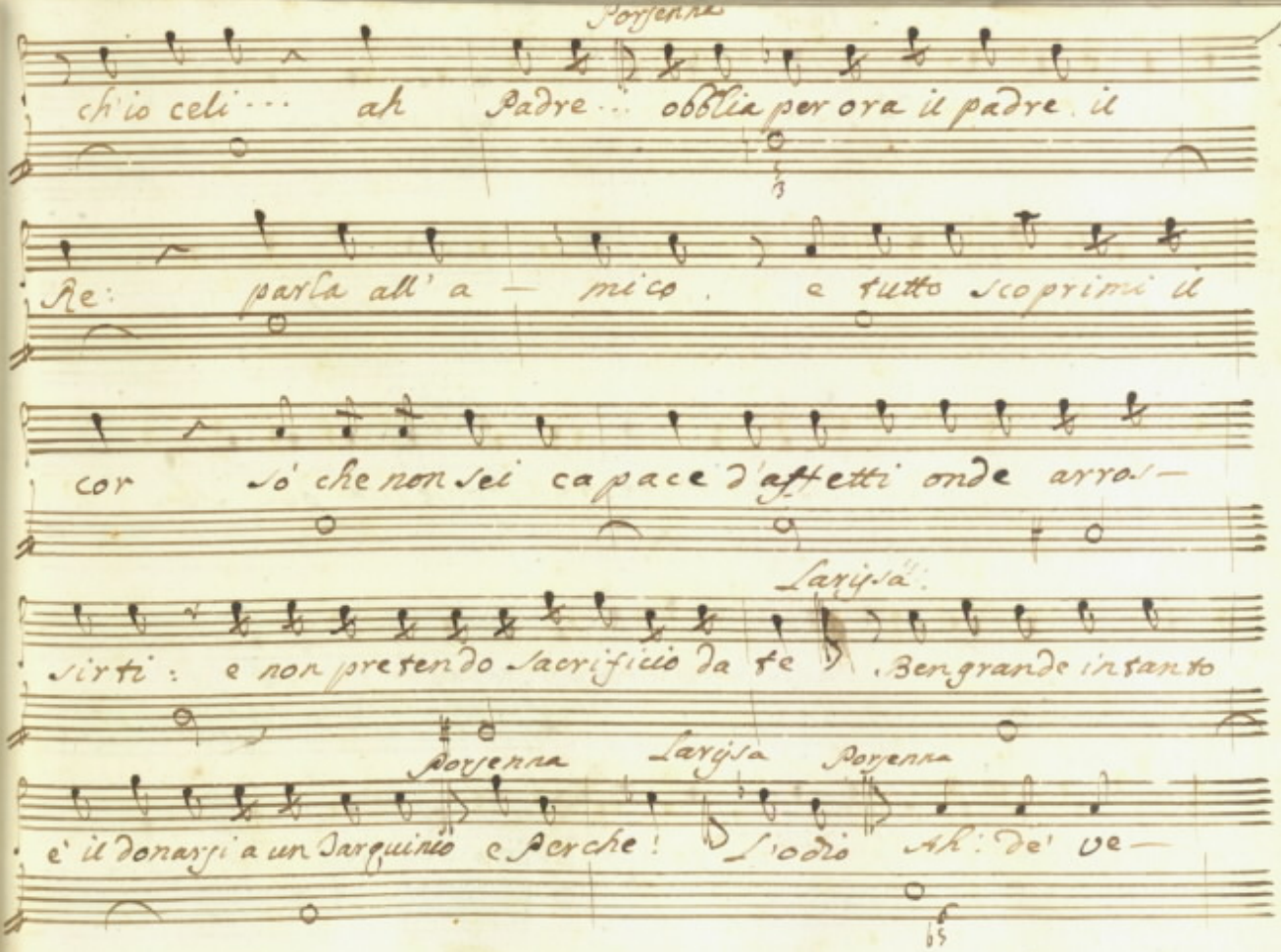
eh son queste, o Larissa, di rigida virtù massime au-

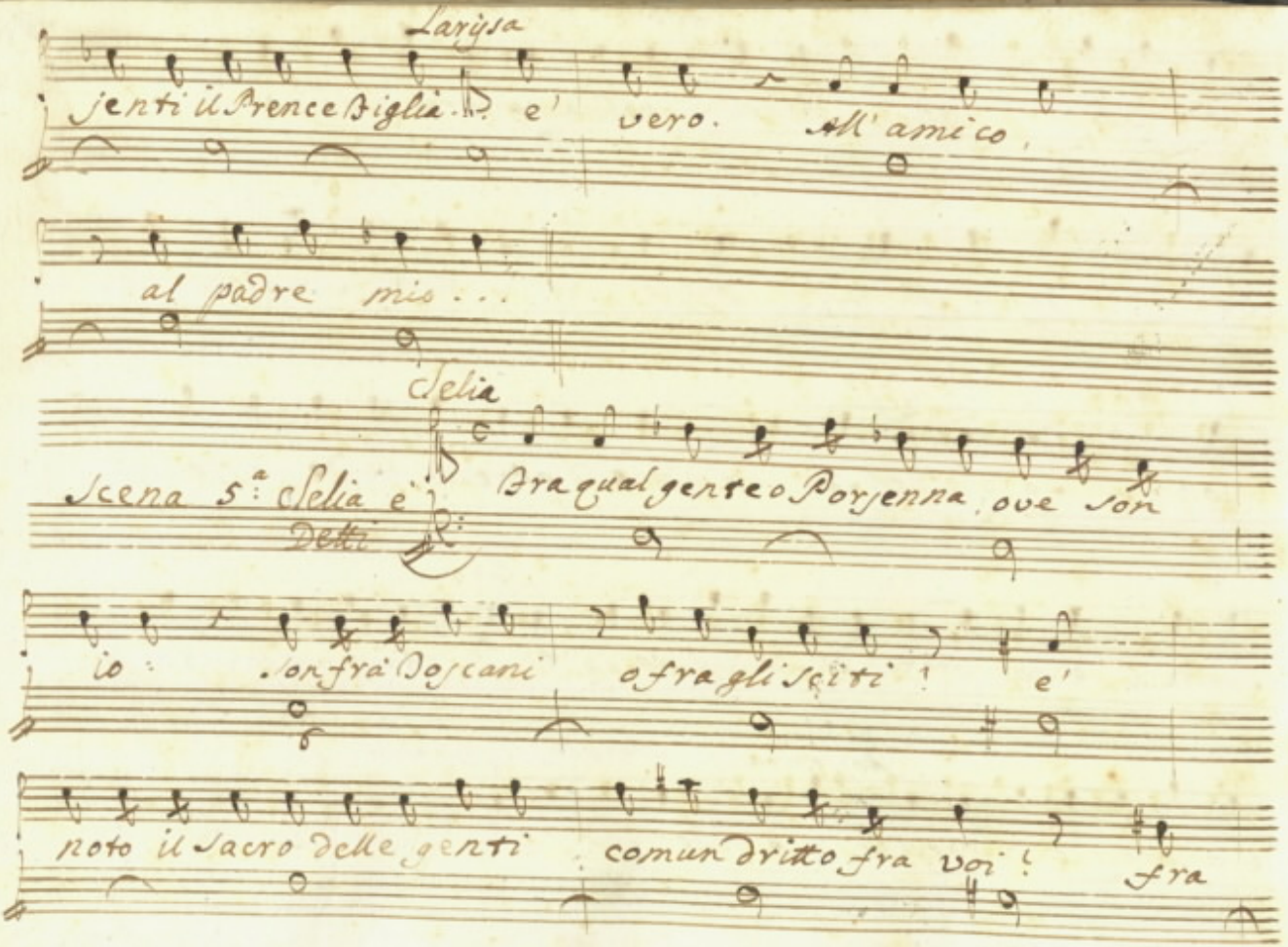
stere piante troppo straniere d'una donzella in

sen. chi sa qual sia la nascosta ca-gione

Larissa

che le fa germogliar signor tu credi... forse....


Porsenna
ch'io celi ... ah Padre ... obblia per ora il padre il
Re: parla all' a — mico . e tutto scoprimi il
cor so' che non sei capace d'affetti onde arros-
Larisa:
sirti : e non pretendo sacrificio da te . Ben grande instanto
Porsenna Larisa Porsenna
e' il donarsi a un Tarquinio e Perche ! l'odio Ah : de' ve —



Larissa

senti il Prence Figlia... e' vero. All'amico,

al padre mio...

Scena 5.a Selia e Detti

Selia

Fra qual gente o Porsenna, ove son

io: son fra Toscani o fra gli sciti! e'

noto il sacro delle genti comun dritto fra voi! fra

voi l'inganno gloria o viltà si crede! v'è idea fra voi d'umanità Si.

Porsenna

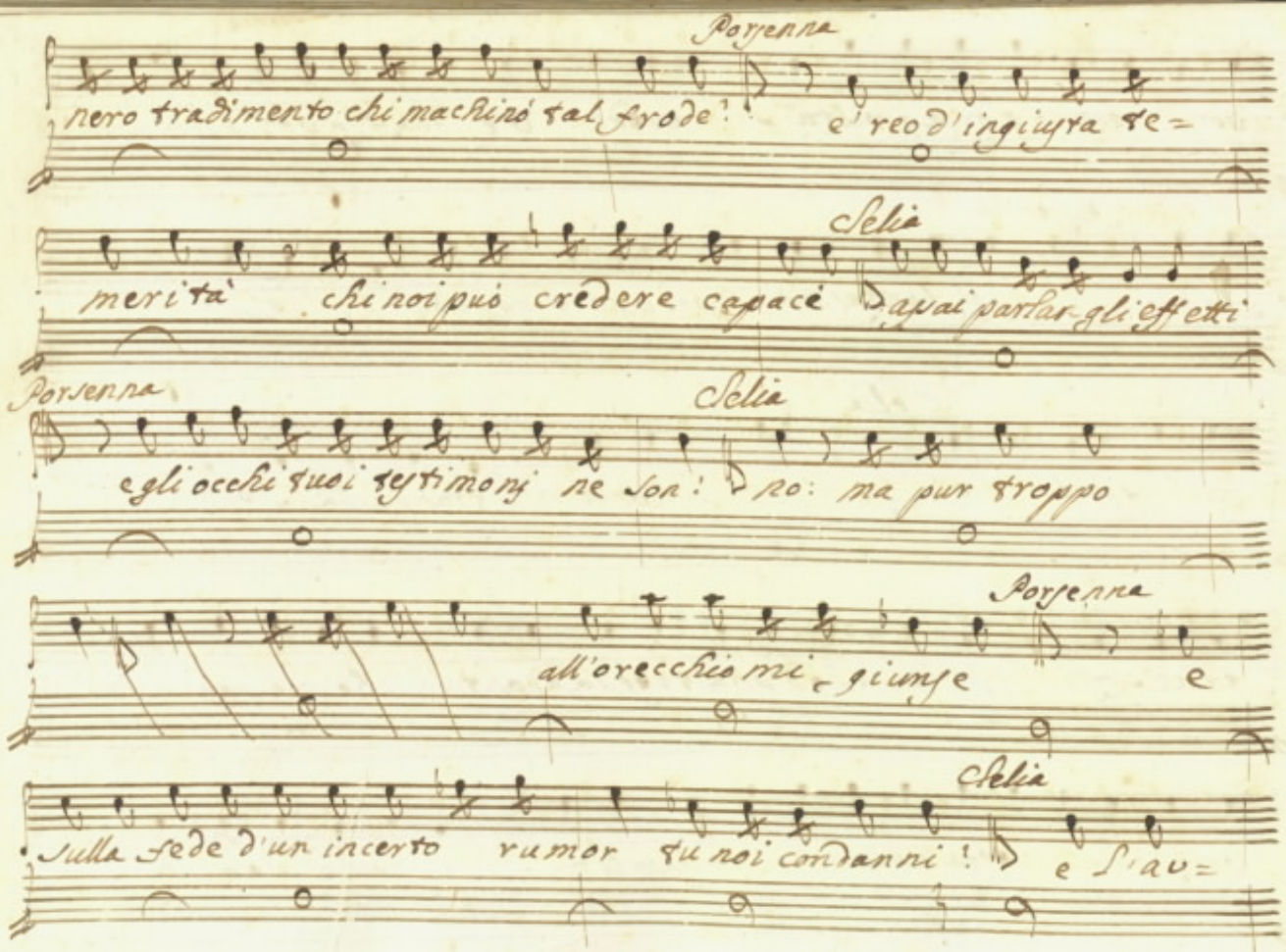
fede! qual fantasma improvviso t'agita o Celia!

Celia

onde quell'ira? e come tranquilla spetta-

trice soffrir deggio, che d'una tregua adonta; che me pegno fra

voi Roma si vegga empiamente assalita! e non è reo Si.


Porsenna
nero tradimento chi machinò tal frode!
e' reo d'ingiuria de=
Selia
merità chi noi può credere capace
Dapoi parlar gli effetti
Porsenna
Selia
egli occhi tuoi testimonj ne son! Ro: ma pur troppo
Porsenna
all'orecchio mi giunse
e
Selia
sulla fede d'un incerto rumor tu noi condanni!
e s'av=

Porsenna Clelia Porsenna Clelia

vivo.. e' fallace Sì tuo Duce... Io conosco e

Porsenna

pur.. Clelia ah non più. Per ora al troppo credulo

sesso al giovanile ardore, della patria ab' a—

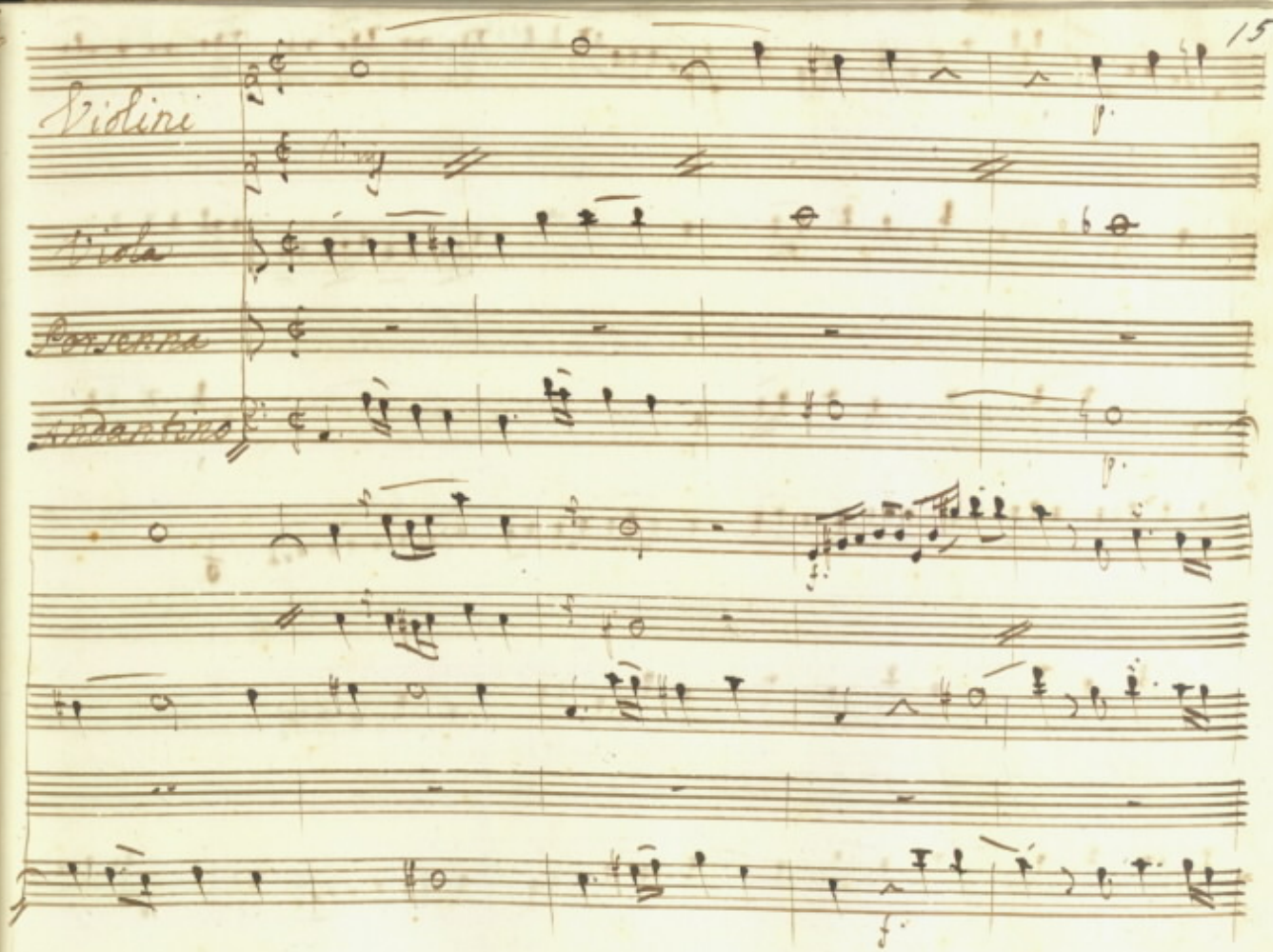
more, bello ancor quardo eccede i tuoi perdono mal consi—

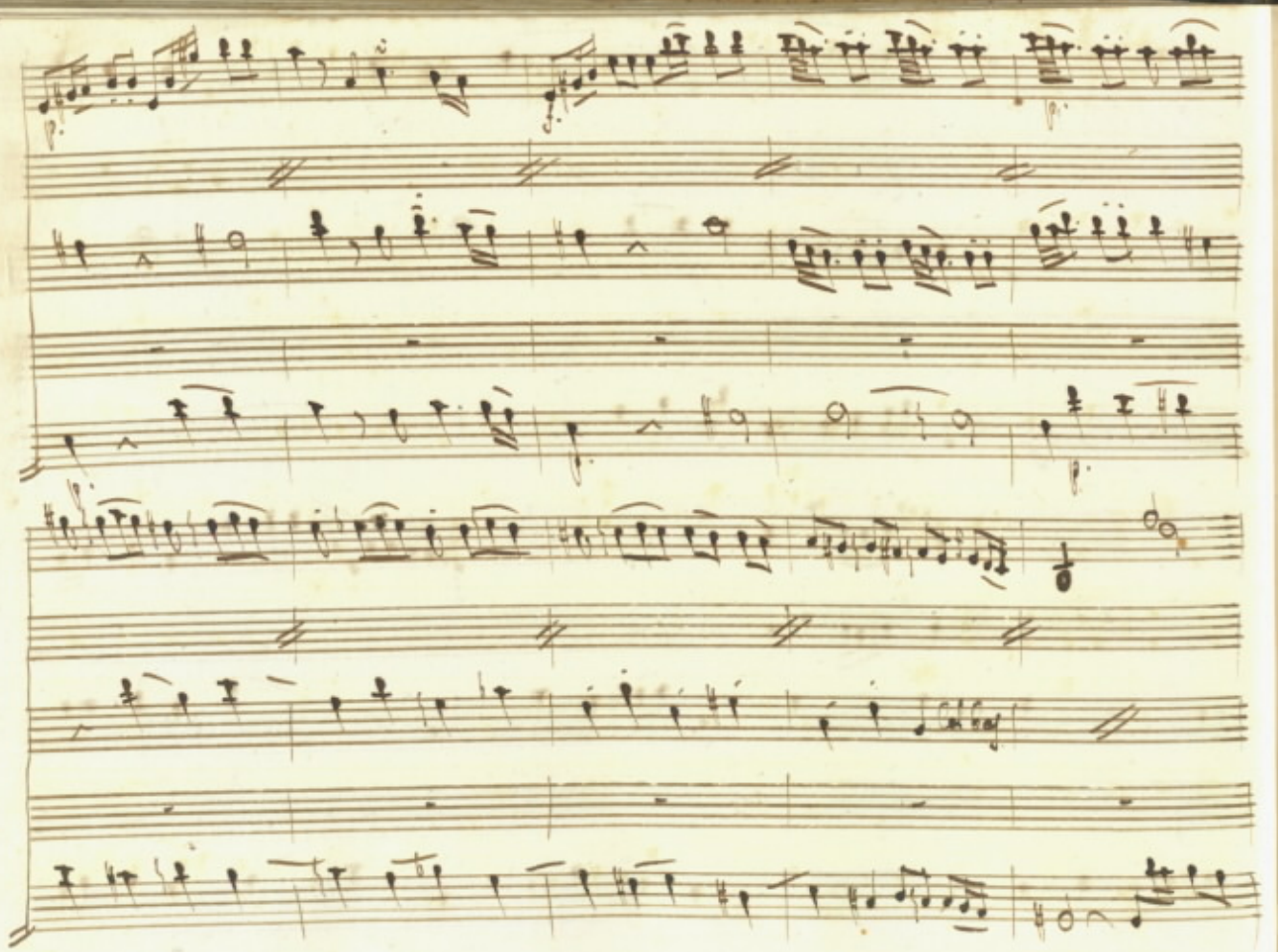
gliati impetuosi detti: ma in avvenir rifletti

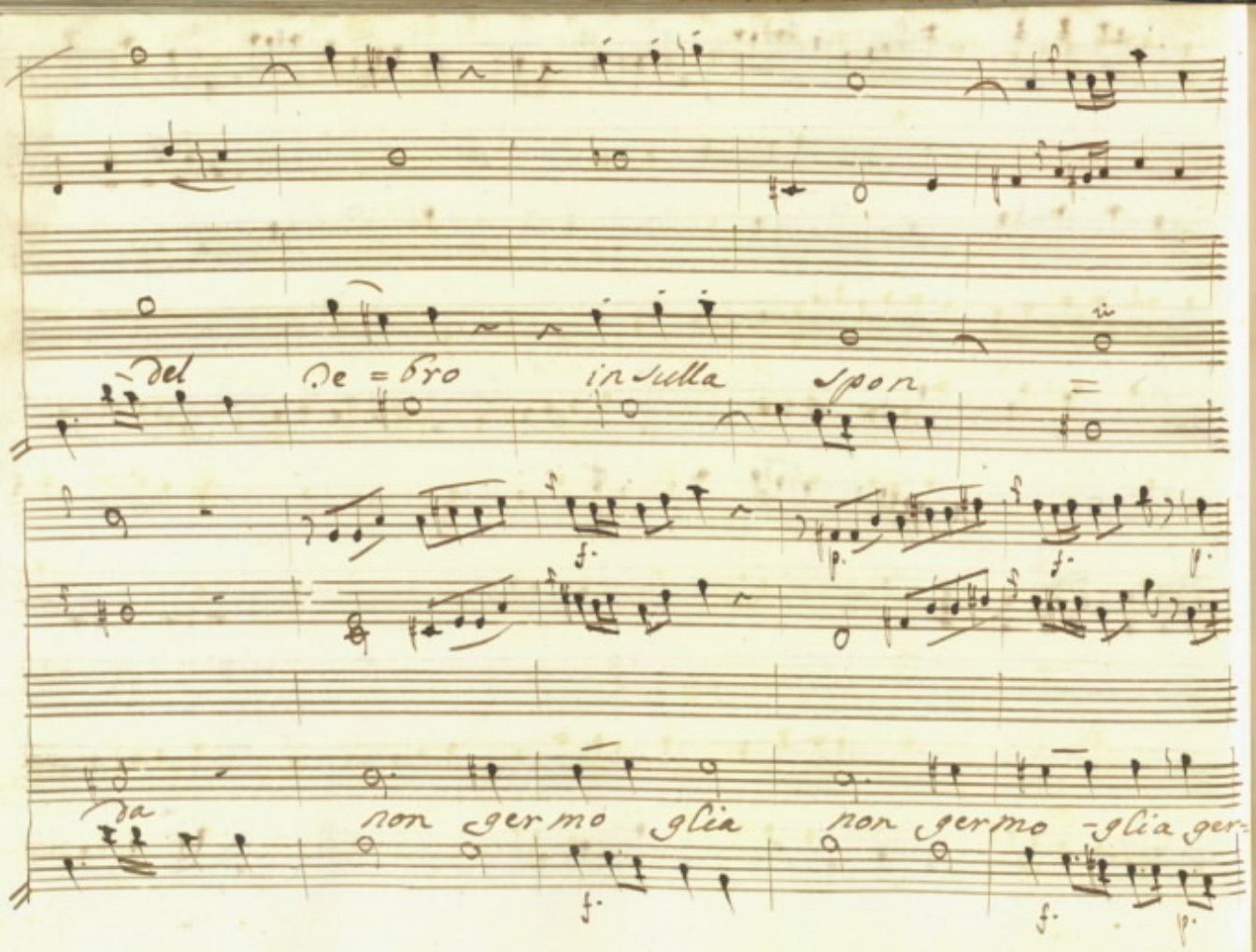
che ad altri ancor, la gloria e cara e a giudicar

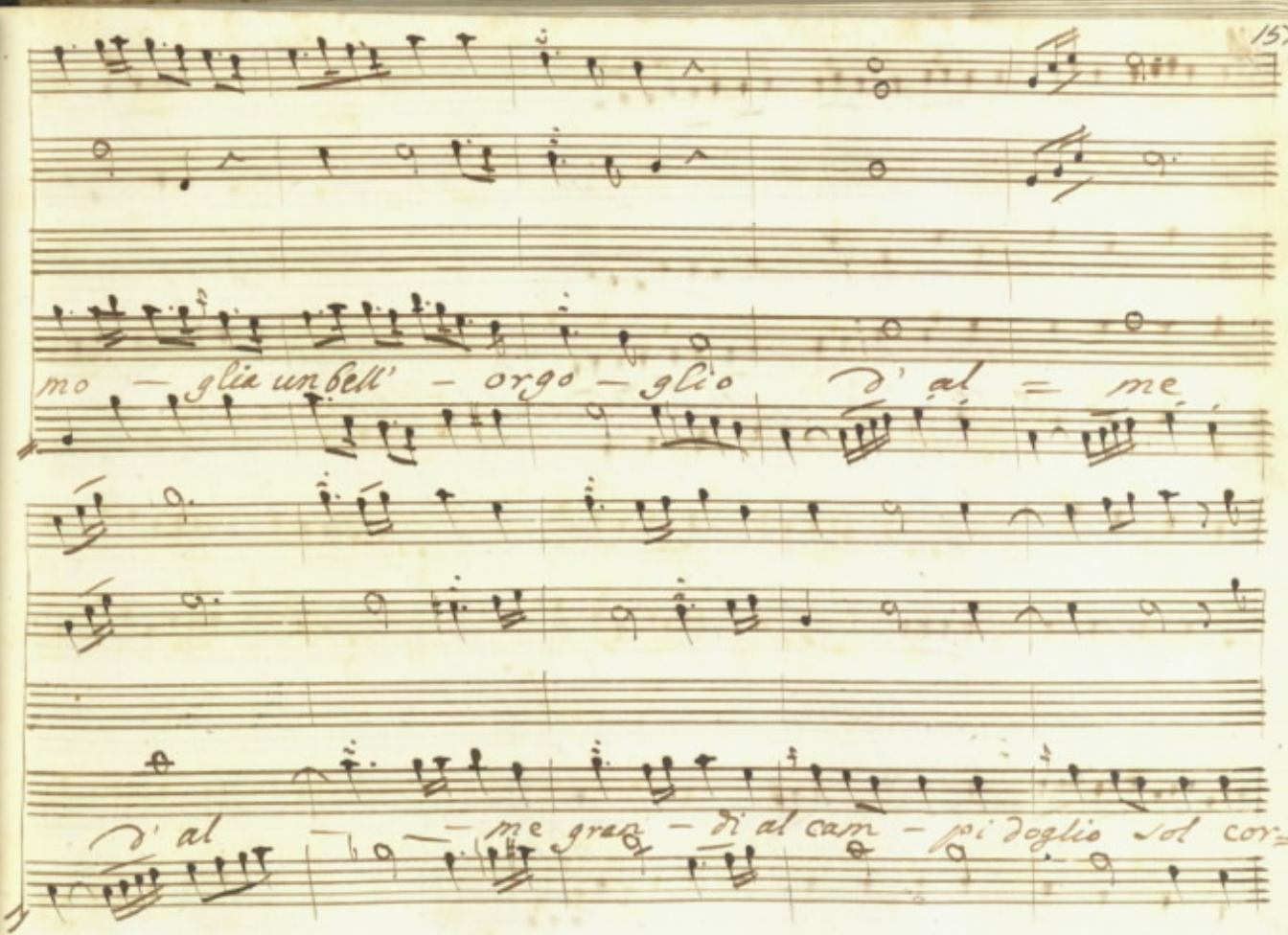
con più lentezza impara

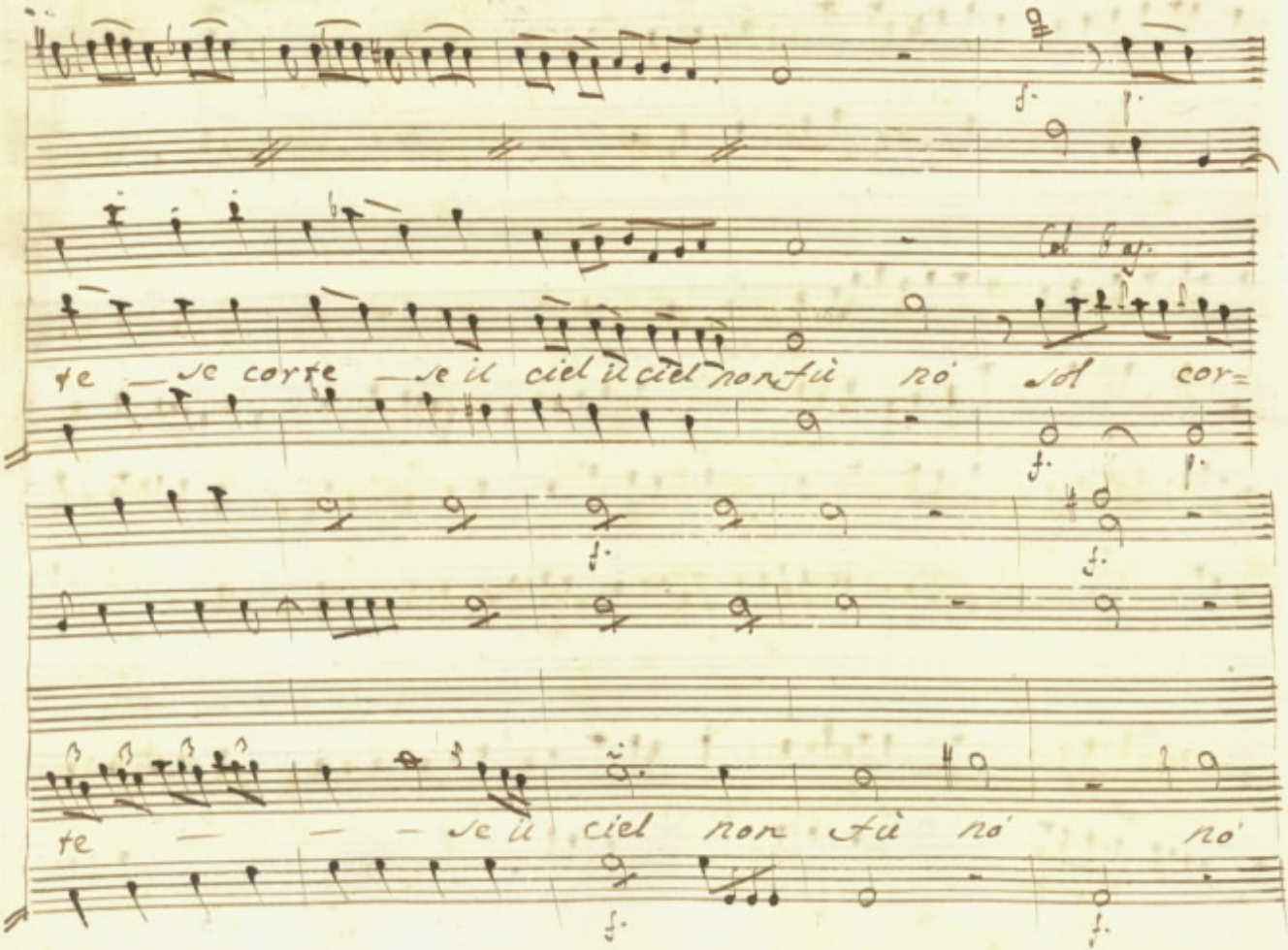
Siegue Aria di Porsenna


Violini
Viola
Soprano
Andantino



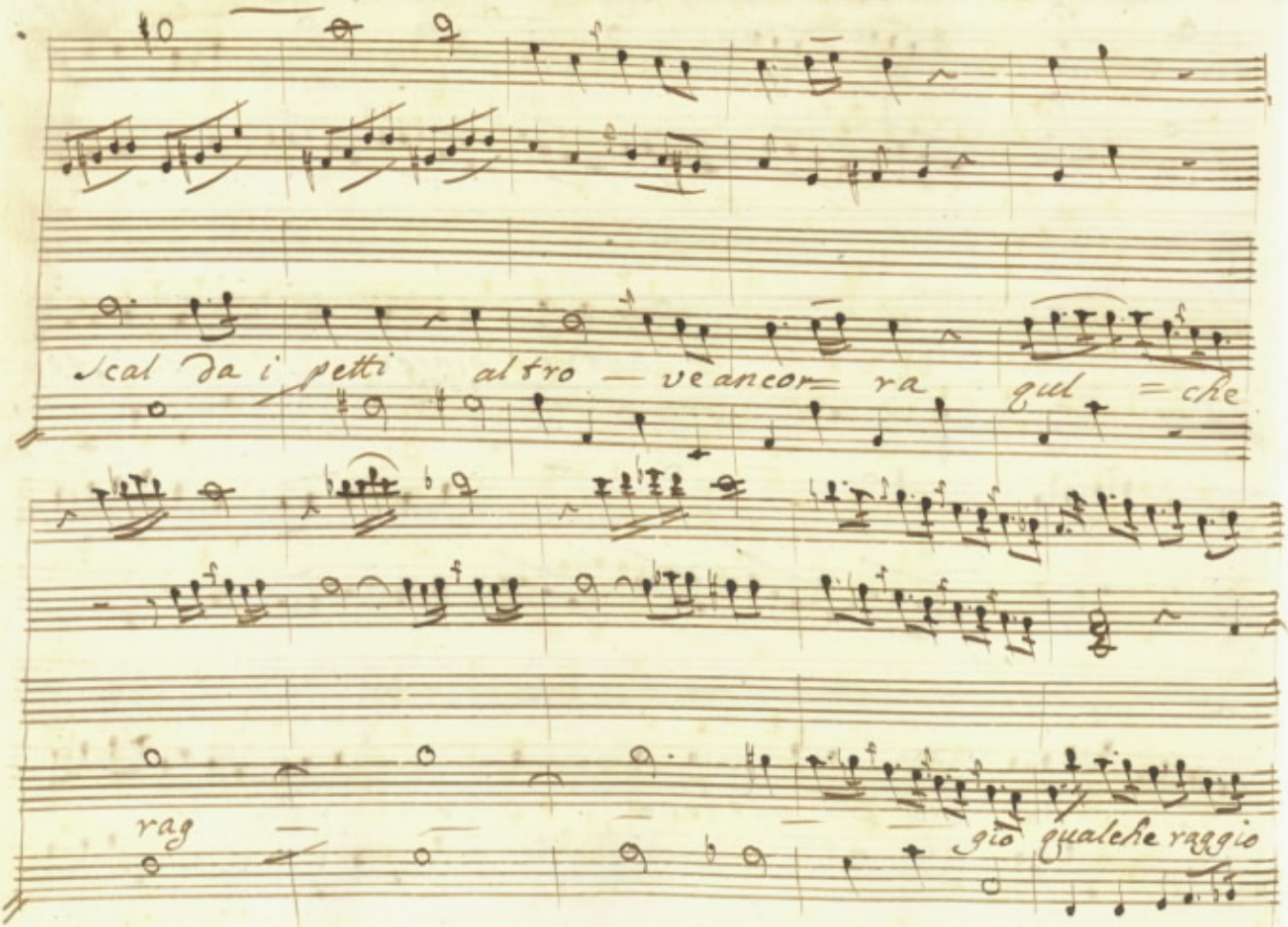

Del de=bro in sulla spon=
da non germo glia non germo glia ger=

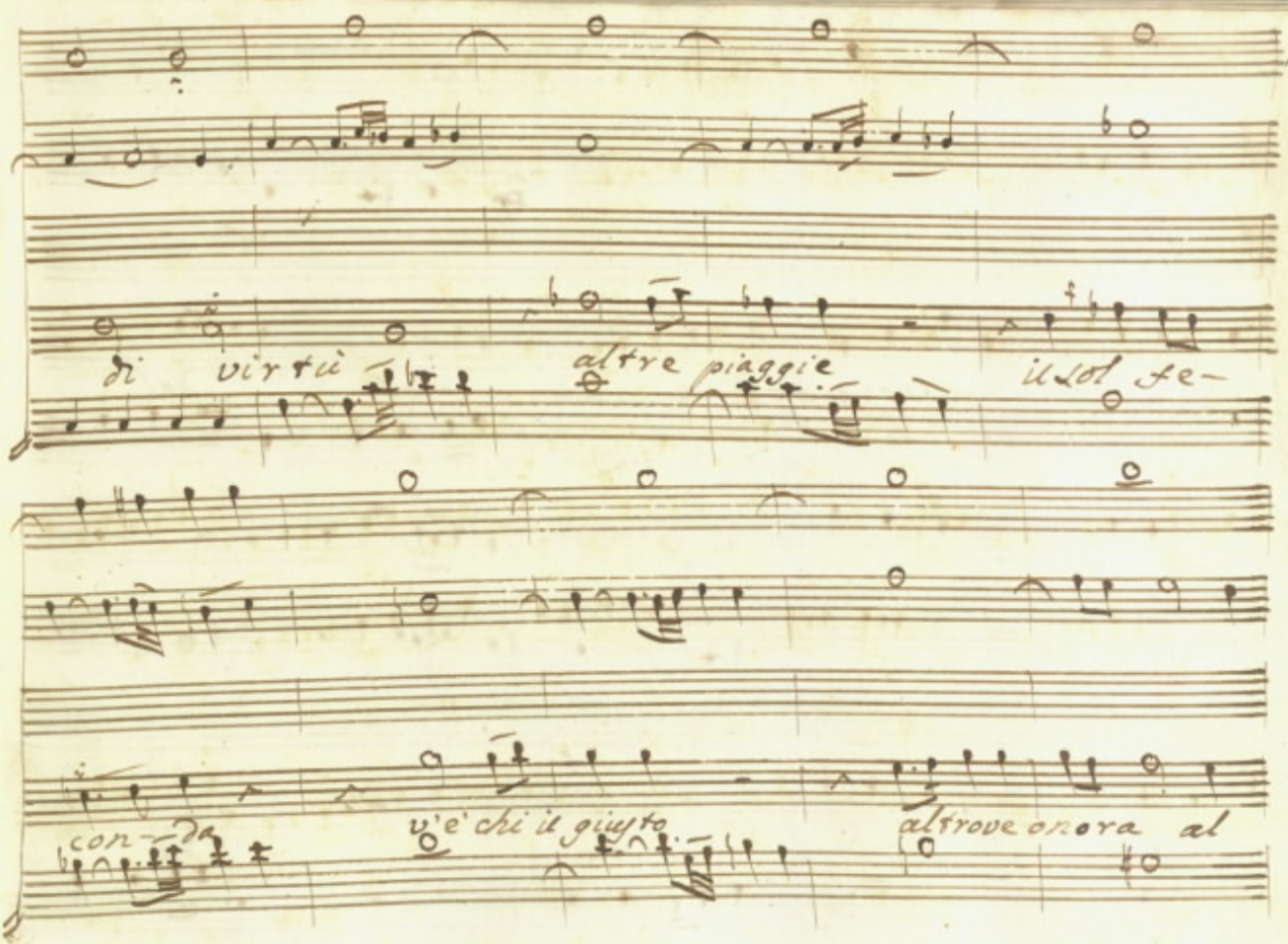

mo — glia un bell' — orgo — glio d'al = me
d'al — me gres — di al can — pi doglio sol cor=

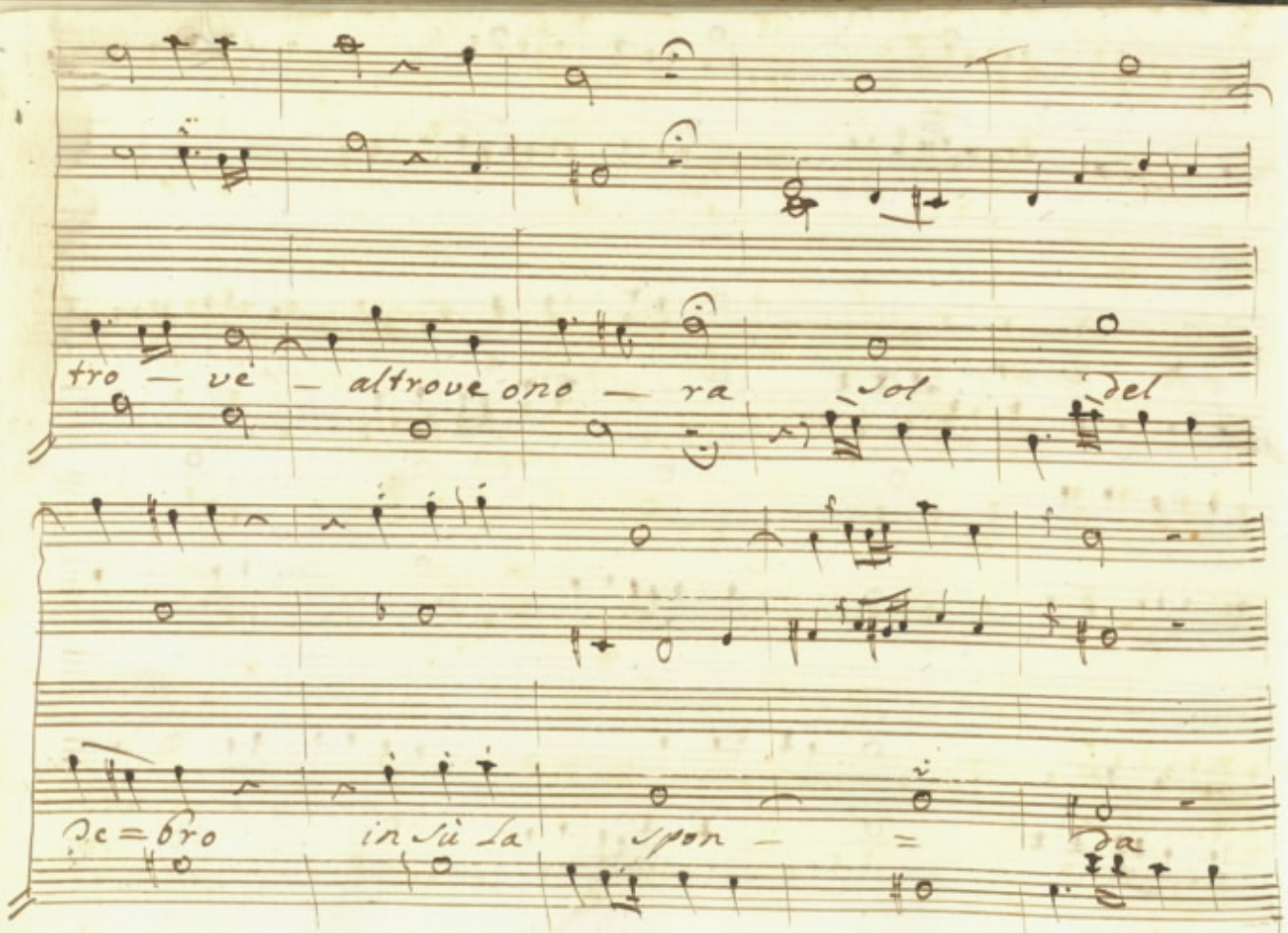

te — se corte — se il ciel il ciel non fù nó nó cor=
te — — — se il ciel non fù nó nó

altre piagge il Sol Fe=

con — da. v'è chi altrove il giu — stoono — ra


cal da i petti altro — ve ancor — ra qual = che
rag
gio qualche raggio


di virtù
altre piaggie
il Sol fe-
con-da
v'è chi il giusto
altrove onora al

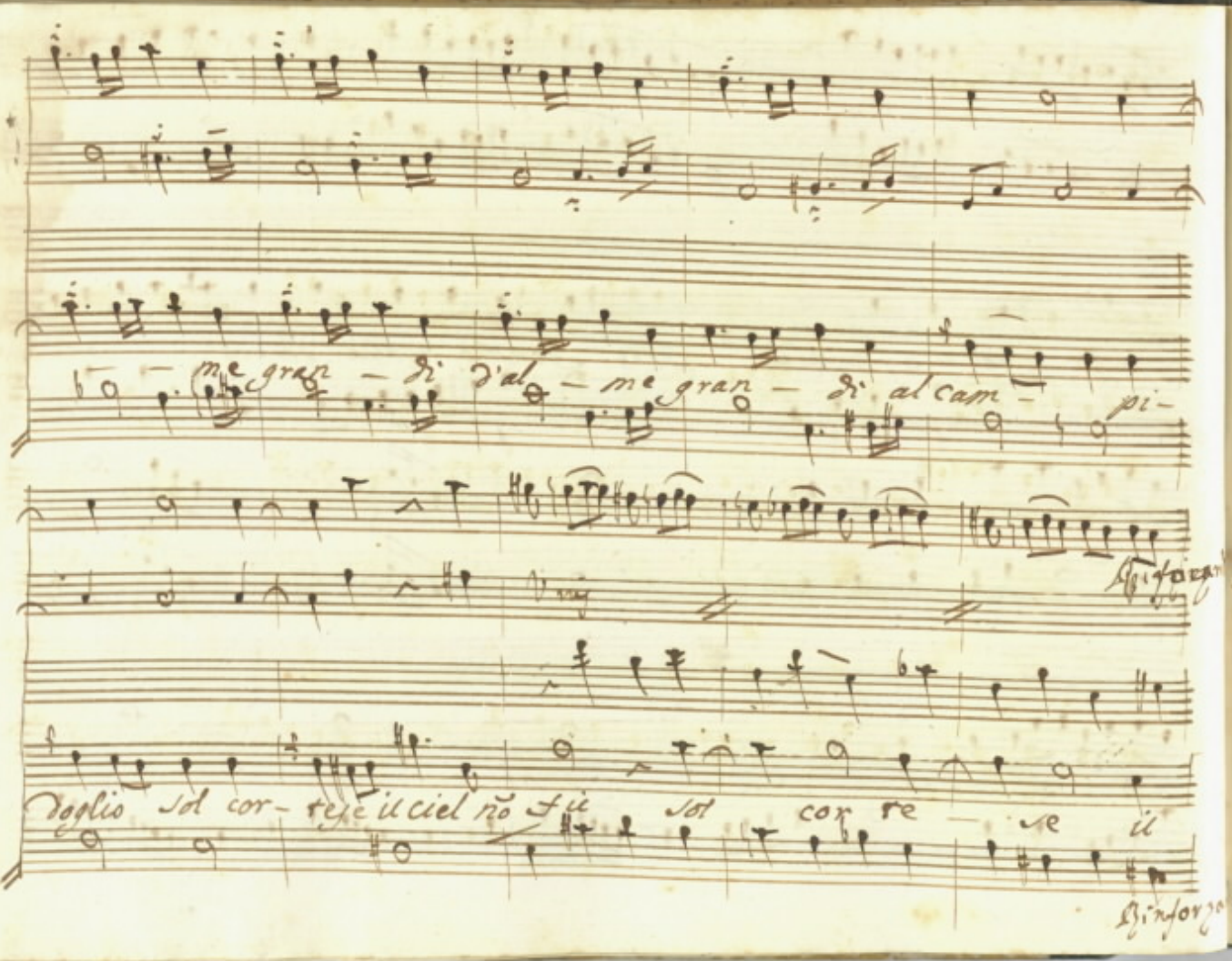


tro — ve — altrove ono — ra sol del

de=bro in sù la spon — = da

non germo = glia non germo - glia germo — glia un

bell un bell' orgo — glio d'al — me d'al —

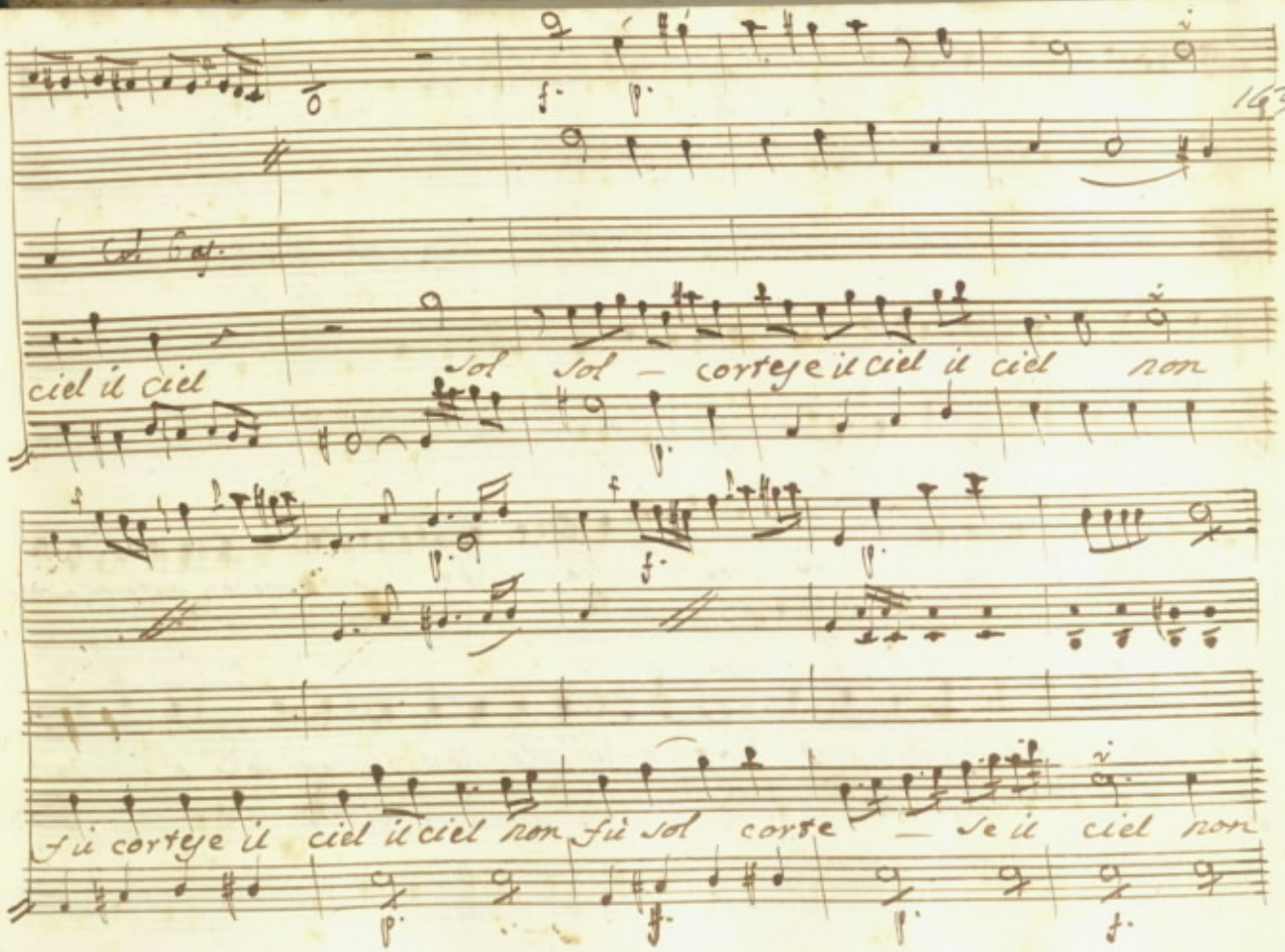


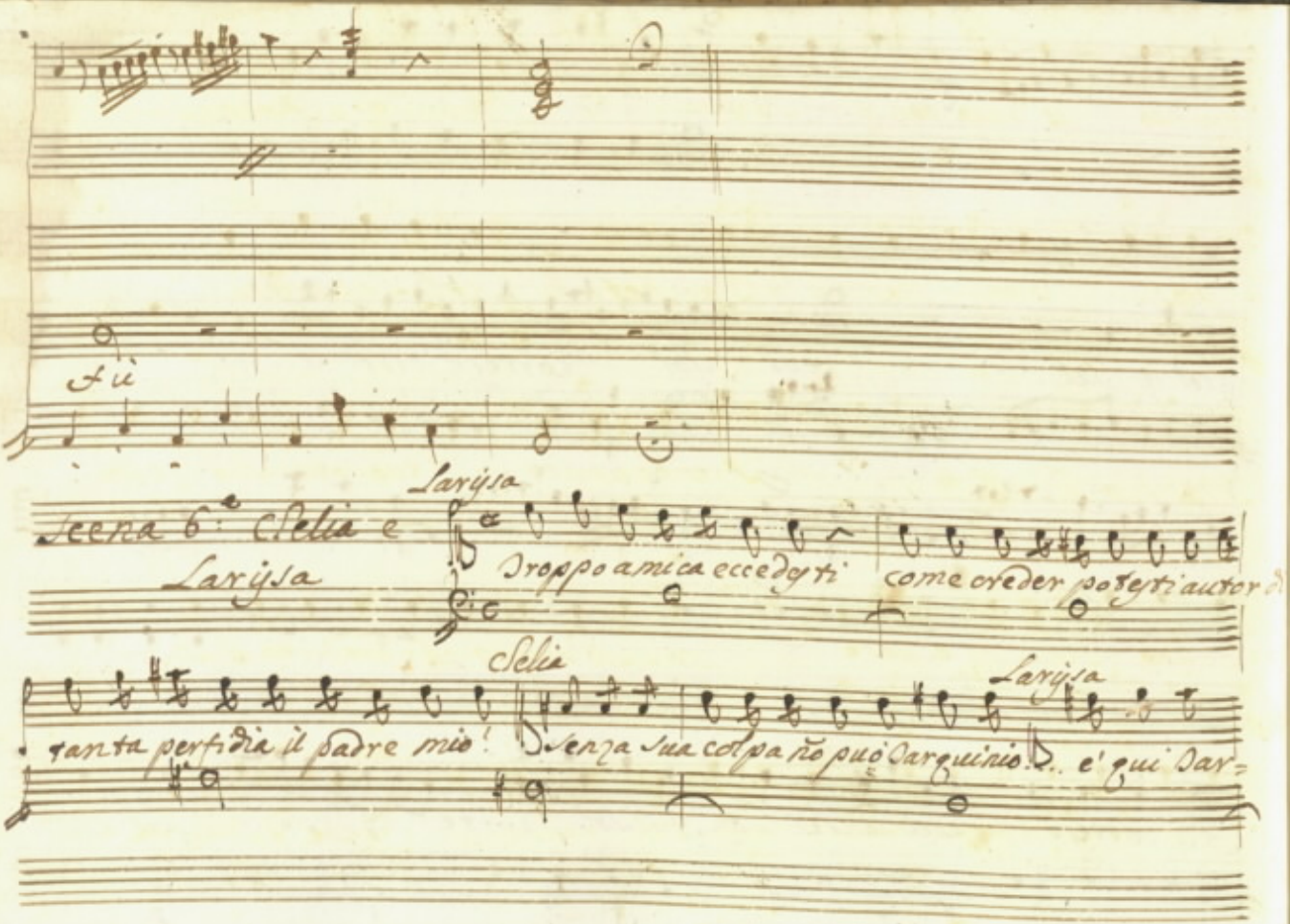
me gran - di d'al - me gran - di al cam - pi-

Rinforza

doglio sol cor - tese il ciel nõ fu sol cor te - se il

Rinforza


Col 8va.
ciel il ciel
Sol Sol — corteje il ciel il ciel non
si corteje il ciel il ciel non si Sol corte — je il ciel non


Fù
Scena 6ª Celia e
Larijsa
Larijsa
troppo amica eccedesti
come creder potesti autor
Celia
Larijsa
tanta perfidia il padre mio!
Senza sua colpa nõ può Tarquinio
e' qui Tar=

Clelia

quinio il duce non il sovran: L'avviso, o Princi-

Larissa

pessa, vien da mannio d'accheta egli s'appressa

Scena 7.a

Clelia

Mannio e dette

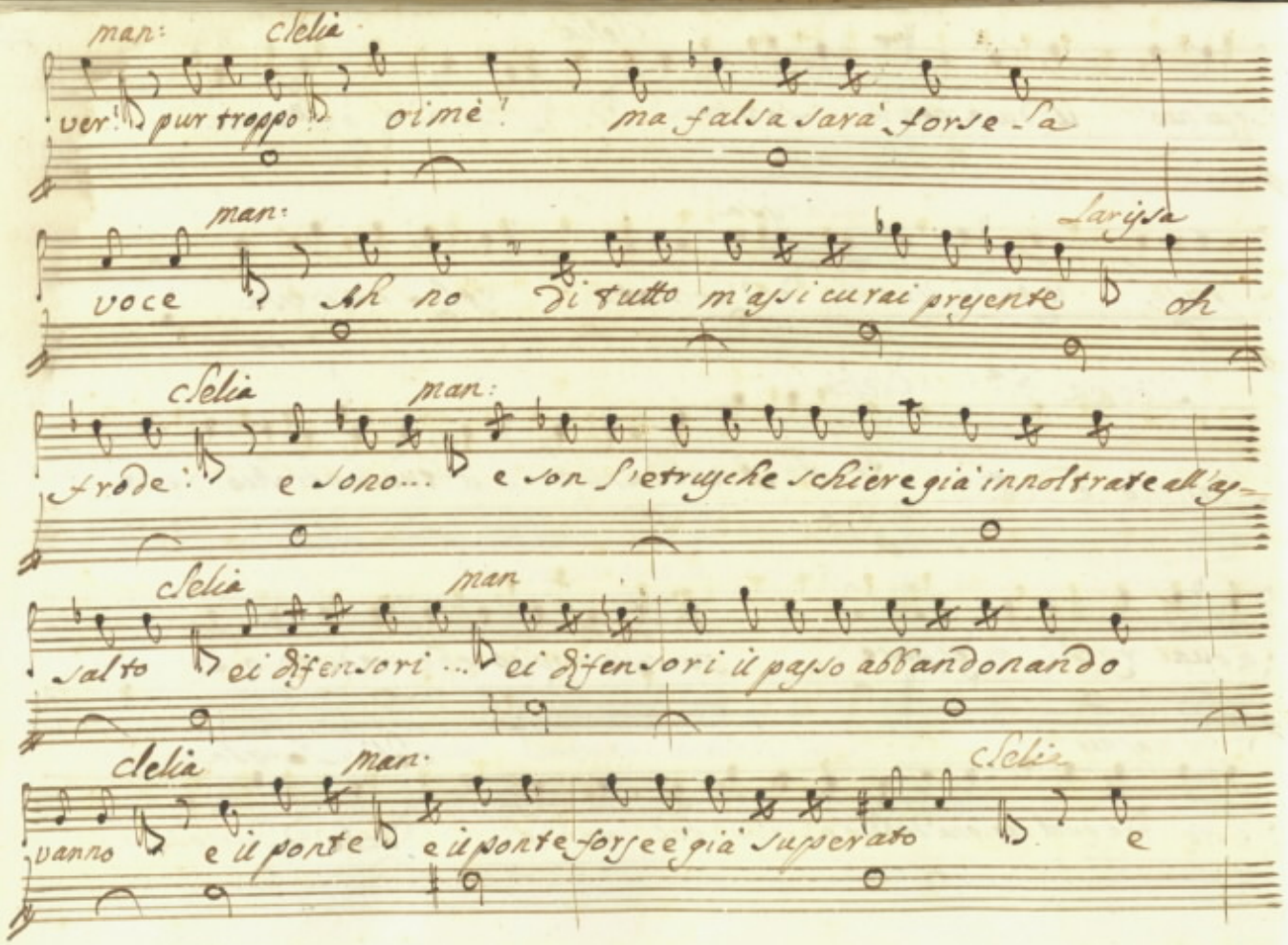
Ah Prence amico il tuo soverchio zelo

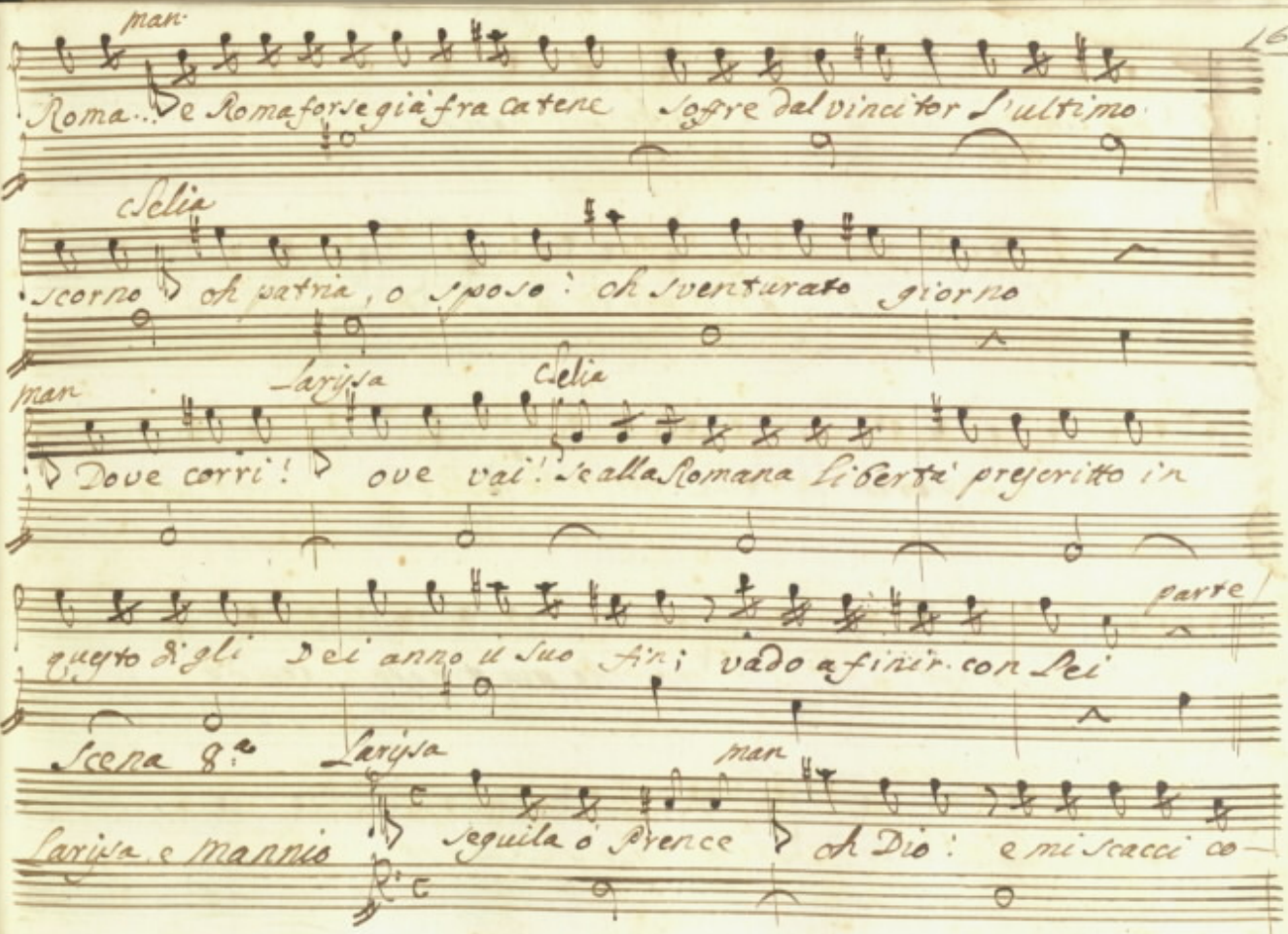
a quai rischi m'espose: Io sull'avviso, che creduto ò si-

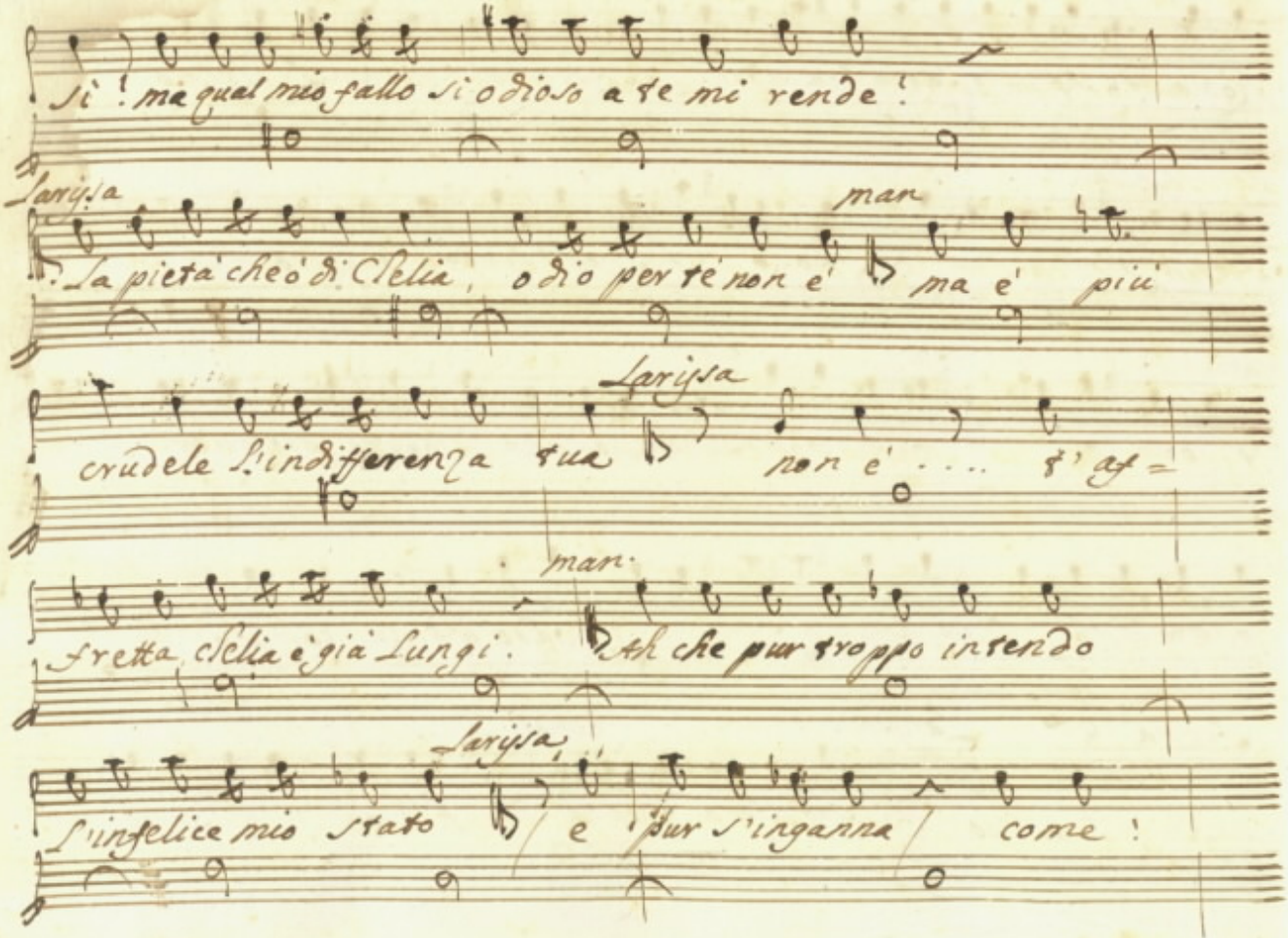
mannio

Clelia Larissa

curo... e qual ragione dubbio o Clelia tel rende: che! Dunque è


man: Celia
ver: pur troppo! oimè! ma falsa sarà forse la
man: Larisa
voce Ah no di tutto m'assicurai presente oh
Celia man:
frode: e sono... e son Pietruche schiere già innoltrate all'as-
Celia man
salto ei difensori... ei difensori il passo abbandonando
Celia man. Celia
vanno e il ponte e il ponte forse è già superato e


man.
Roma.. De Roma forse già fra catene Soffre dal vincitor l'ultimo
Celia
scorno Oh patria, o sposo! oh sventurato giorno
man Larissa Celia
Dove corri! ove vai! Alla Romana libertà proscritto in
parte
questo figlio del anno il suo fin; vado a finir con lei
Scena 8.a Larissa man
Larissa e Mannio Seguila o Prence Oh Dio! e mi scacci co-


Sì! ma qual mio fallo sì odioso a te mi rende!
Larissa
La pietà che ò di Celia, odio per te non è
mar.
ma è più
crudele l'indifferenza tua
Larissa
non è .... s'af=
fretta Celia è già lungi.
mar.
Ah che pur troppo intendo
l'infelice mio stato
Larissa,
e pur s'inganna come!

man

ancor non partisti? addio tiranna

Larissa man Larissa

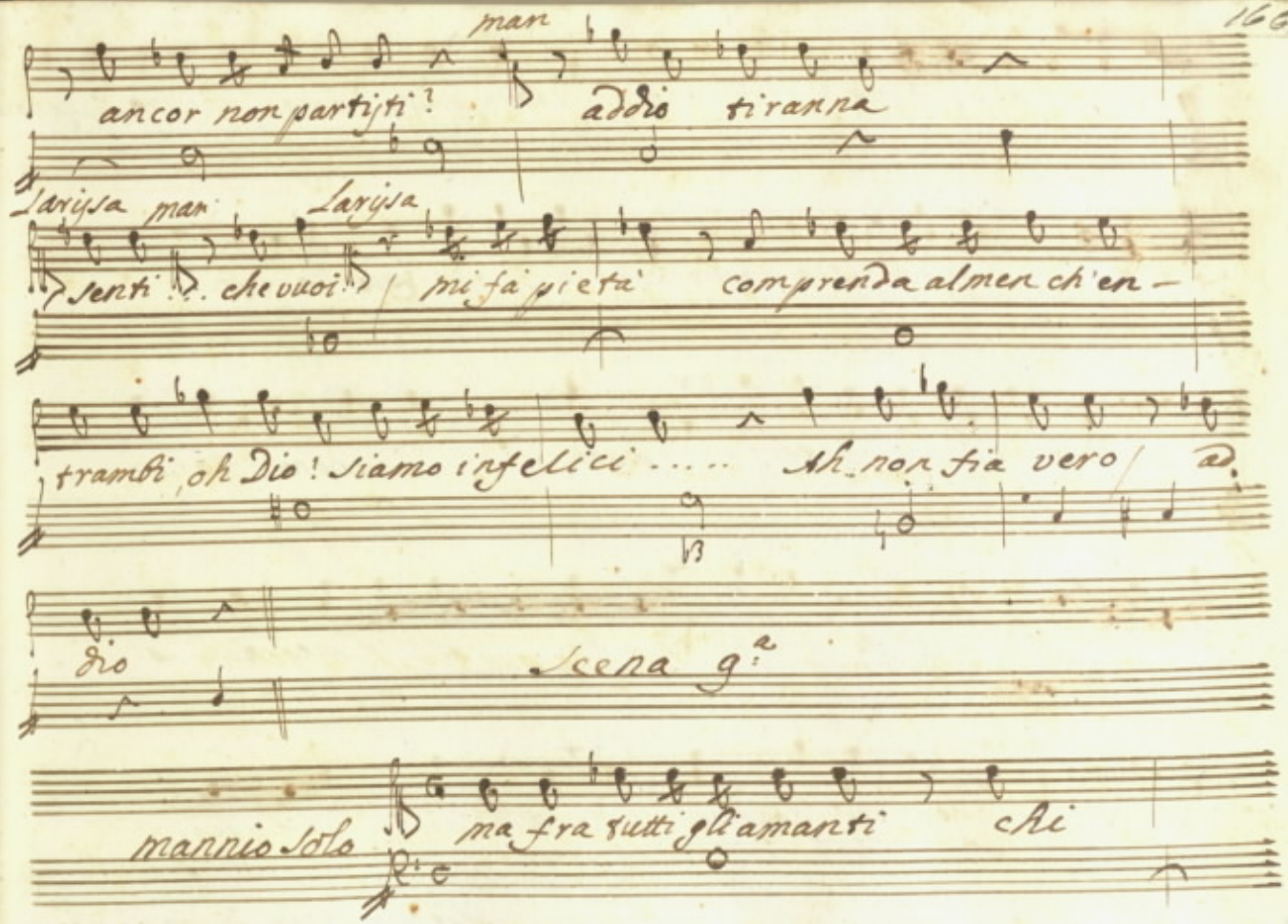
senti ... che vuoi ... mi fa pietà comprenda almen ch'en-

trambi, oh Dio! siamo infelici .... Ah non fia vero ad-

dio

Scena 9.a

mannio solo ma fra tutti gli amanti chi



Fortunato è al par di me! che un labbro giuri d'amor mentre l'ingnora

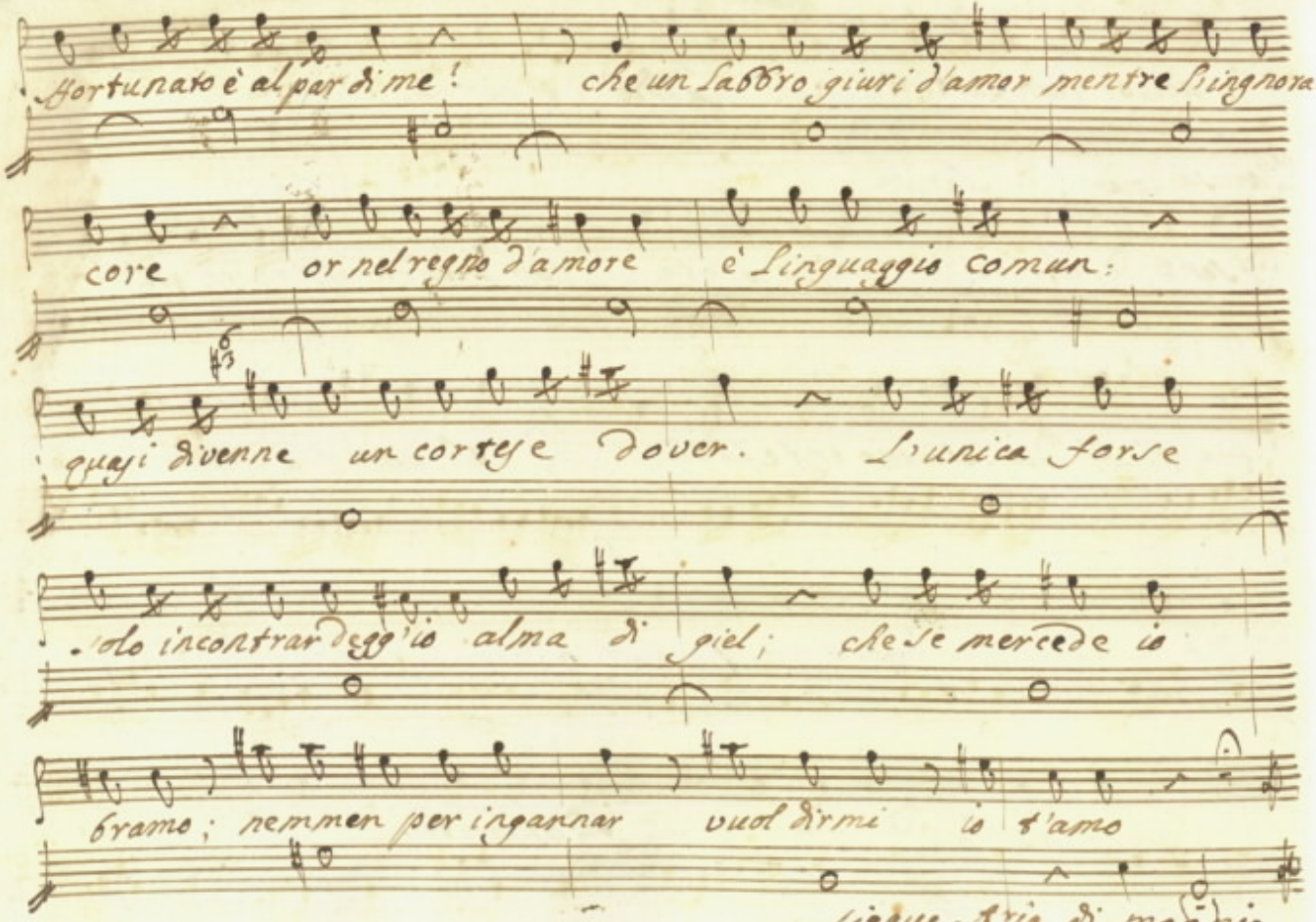
core or nel regno d'amore è linguaggio comun:

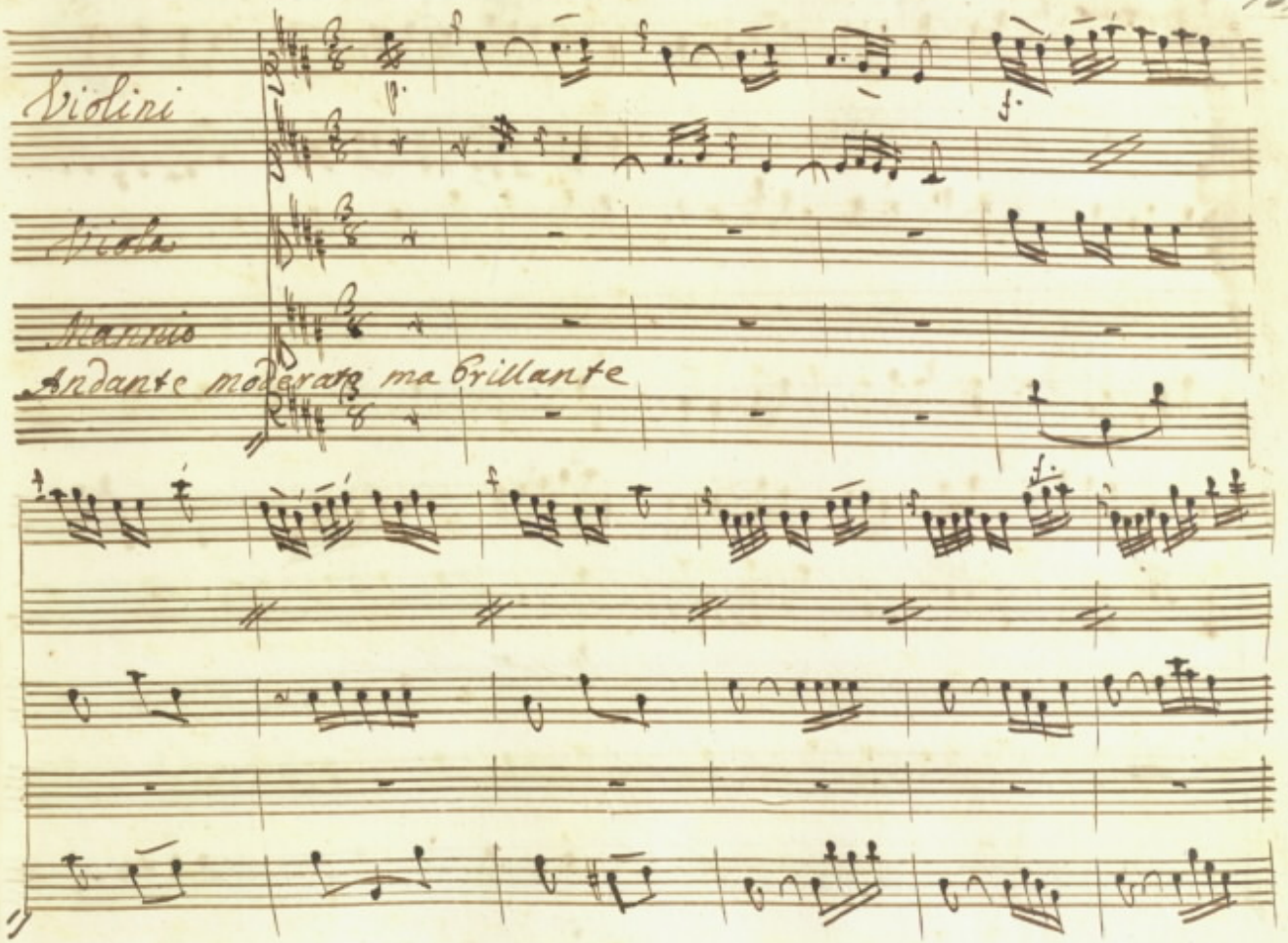
quasi divenne un cortese dover. L'unica forse

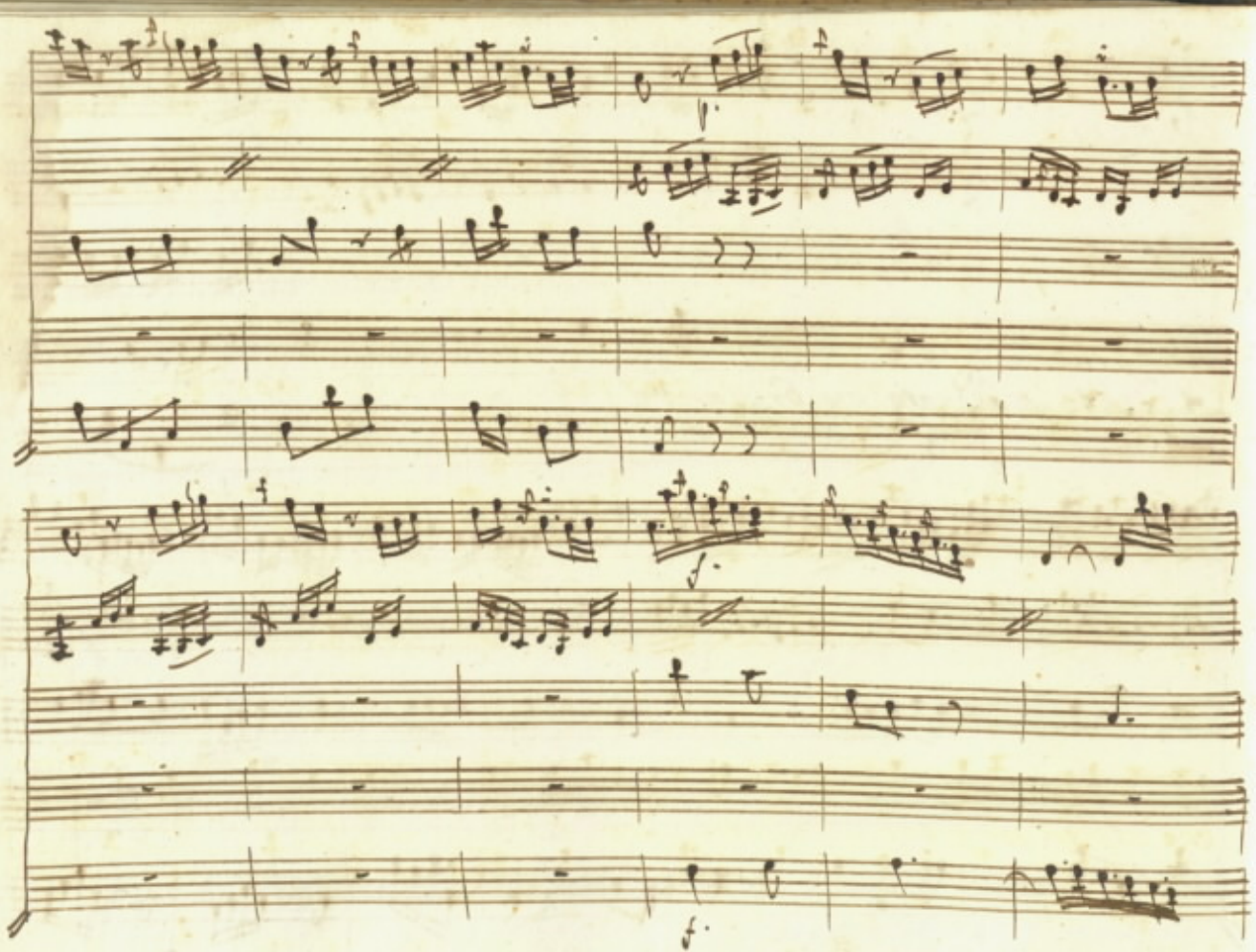
solo incontrar degg'io alma di giel; che se mercede io

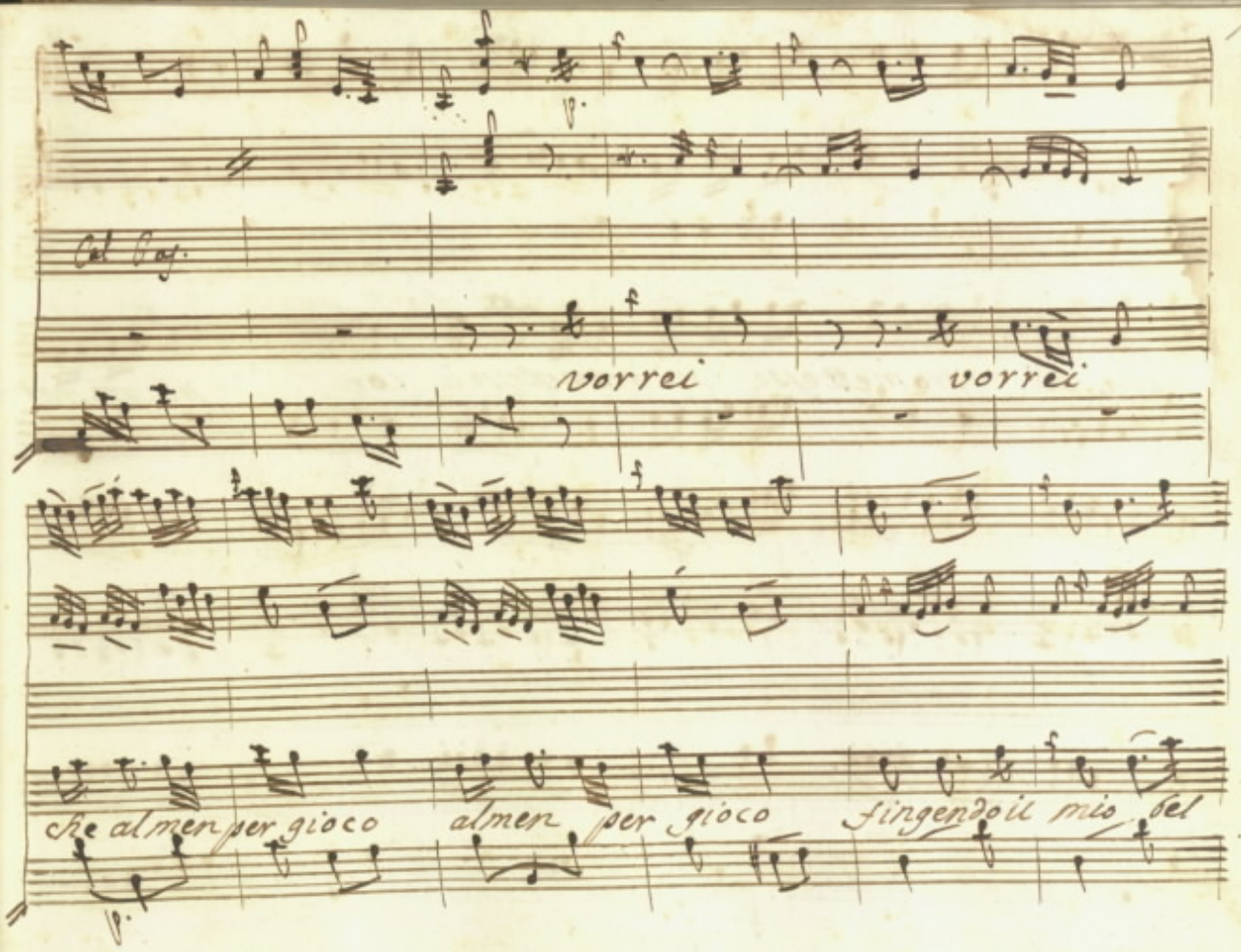
bramo; nemmen per ingannar vuol dirmi io t'amo

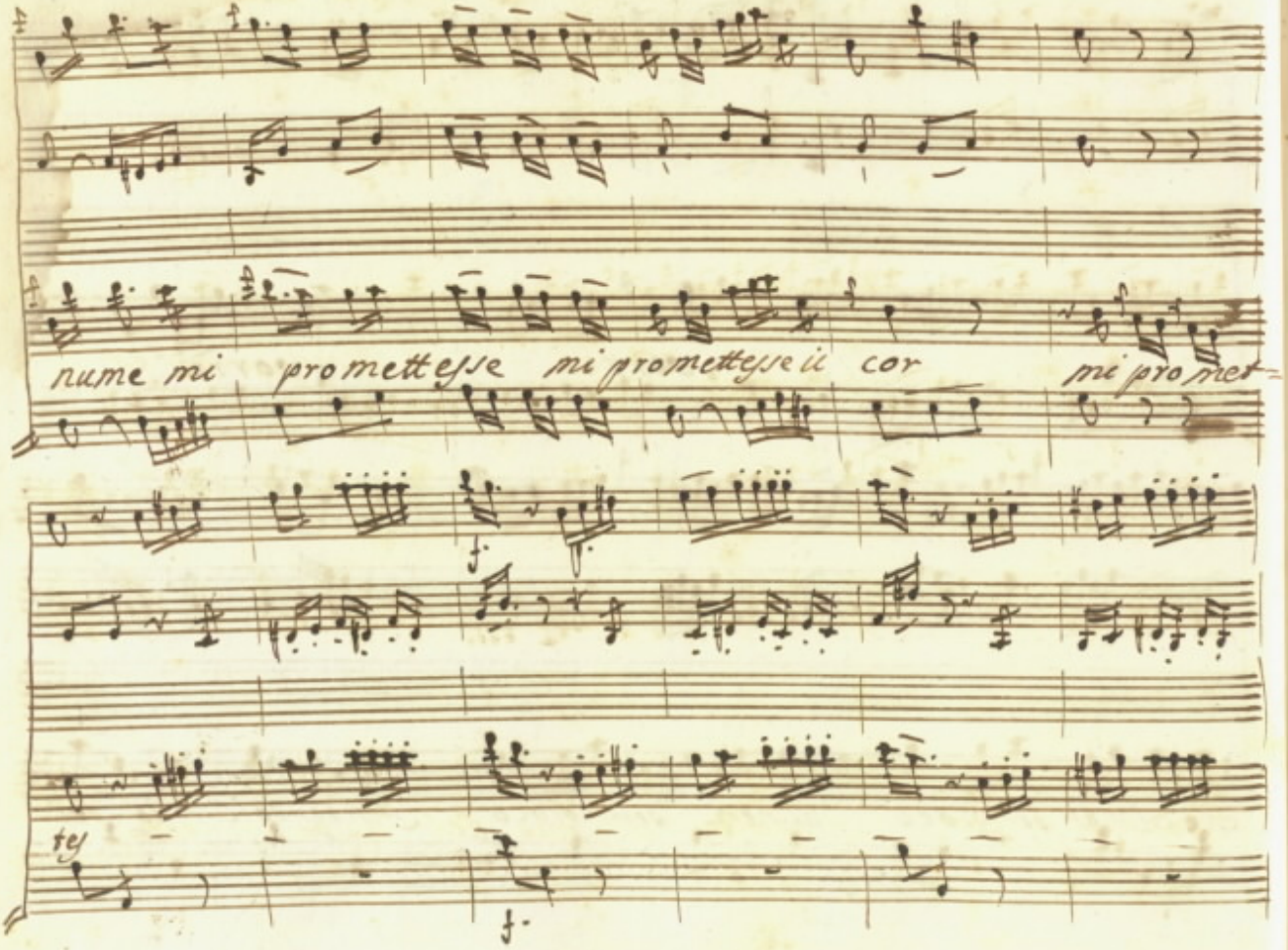
Siegue Aria di mannio

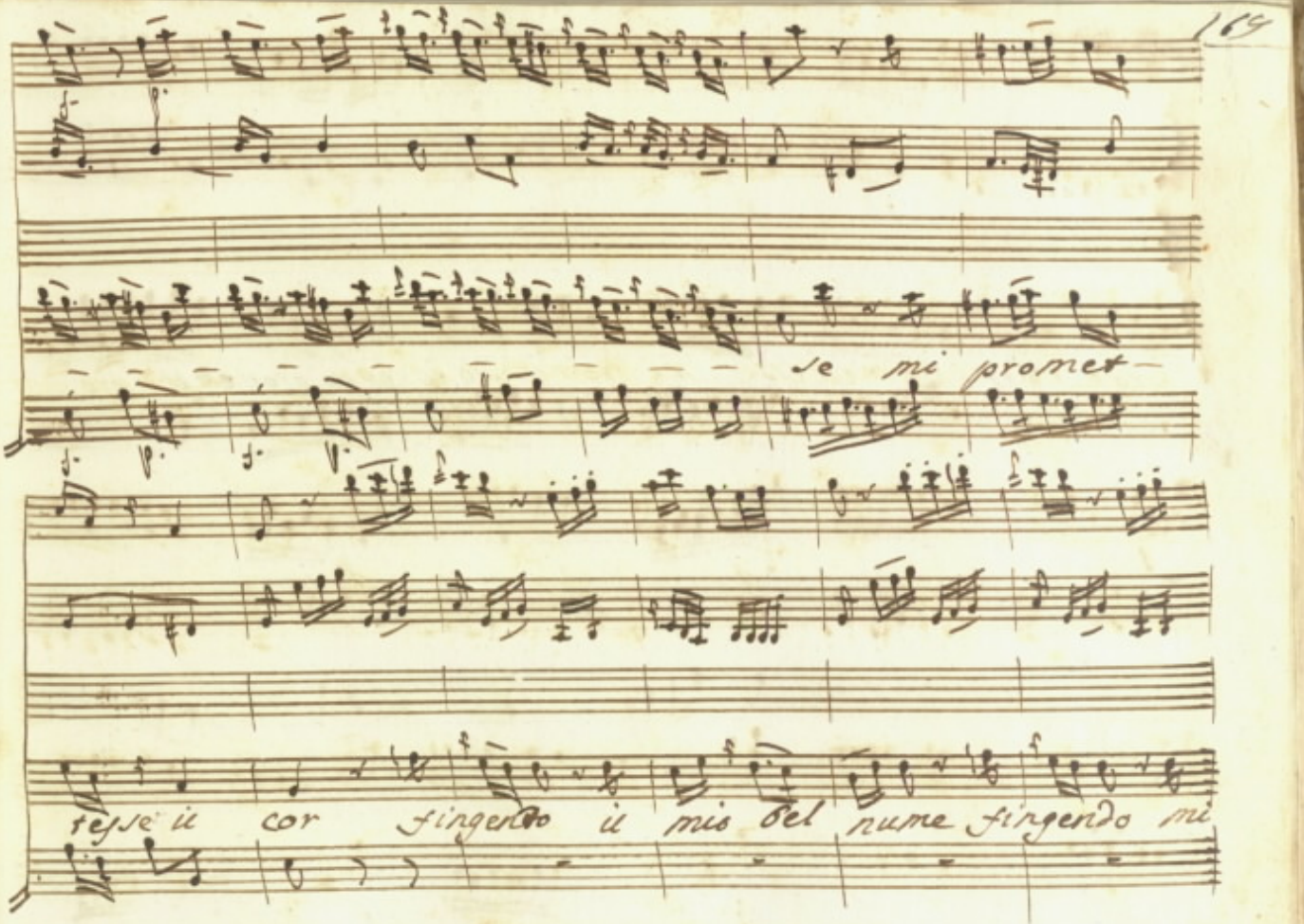


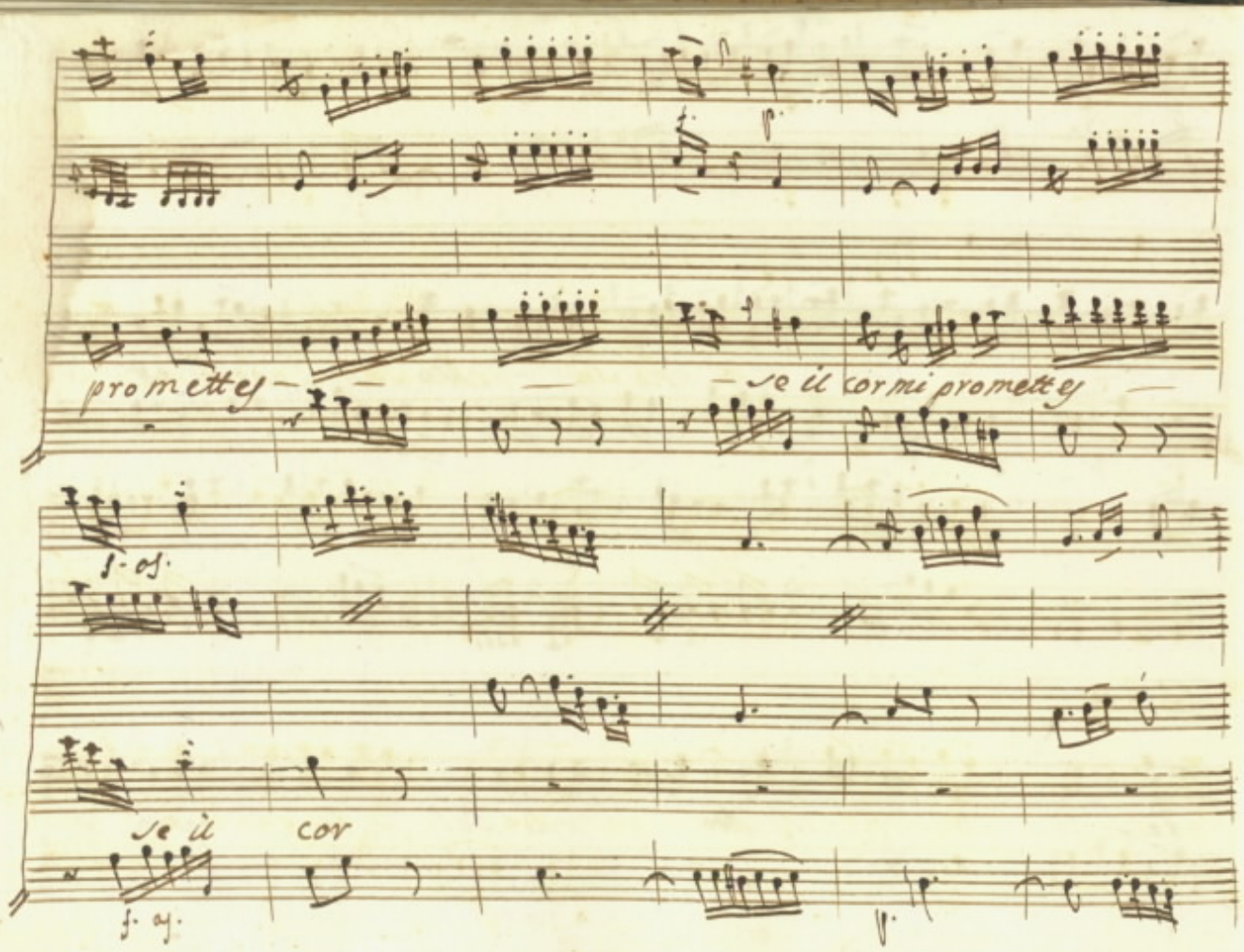

Violini
Viola
Bassio
Andante moderato ma brillante

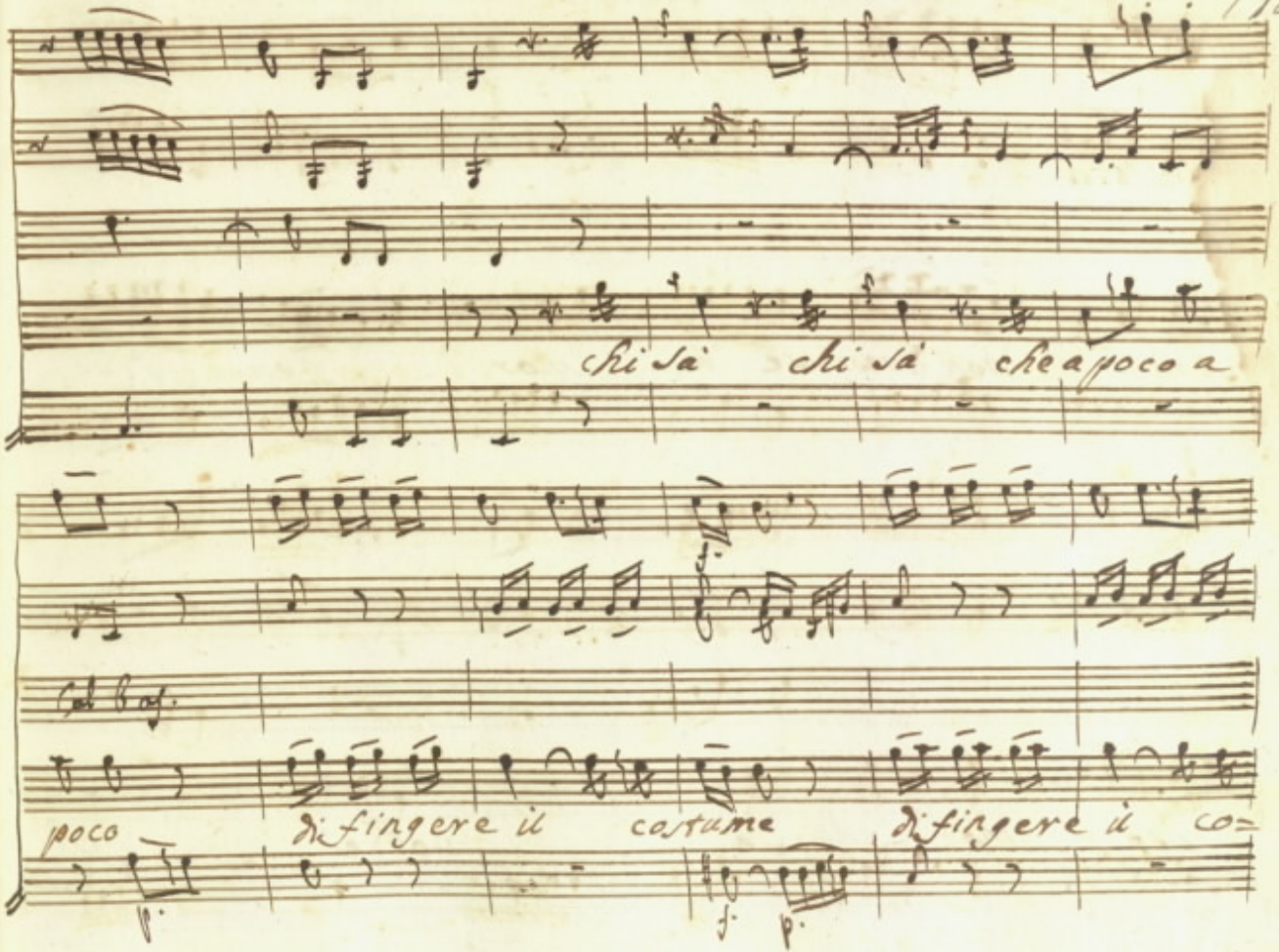


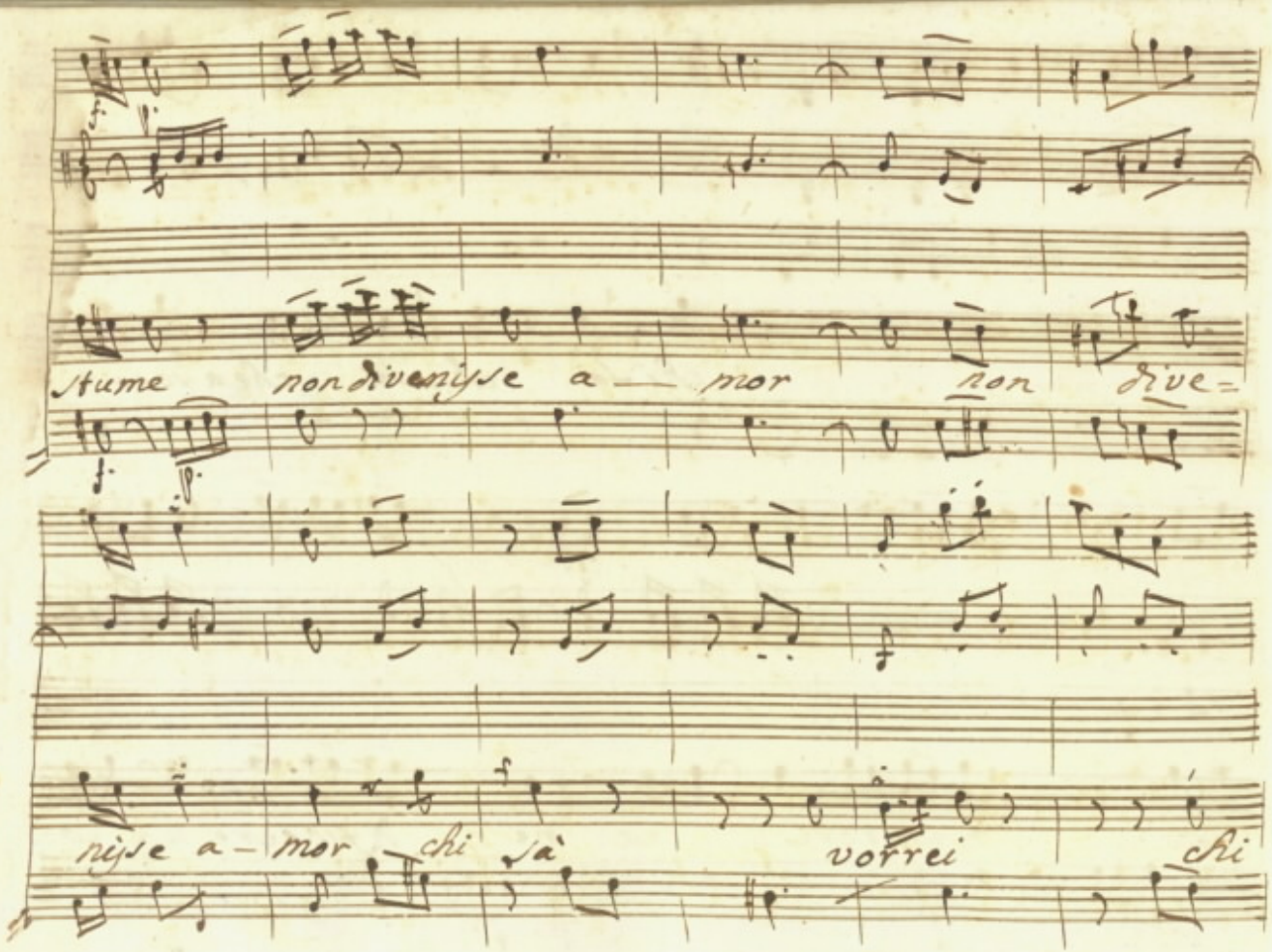

Col Cor.
vorrei
vorrei
che almen per gioco
almen per gioco
fingendo il mio

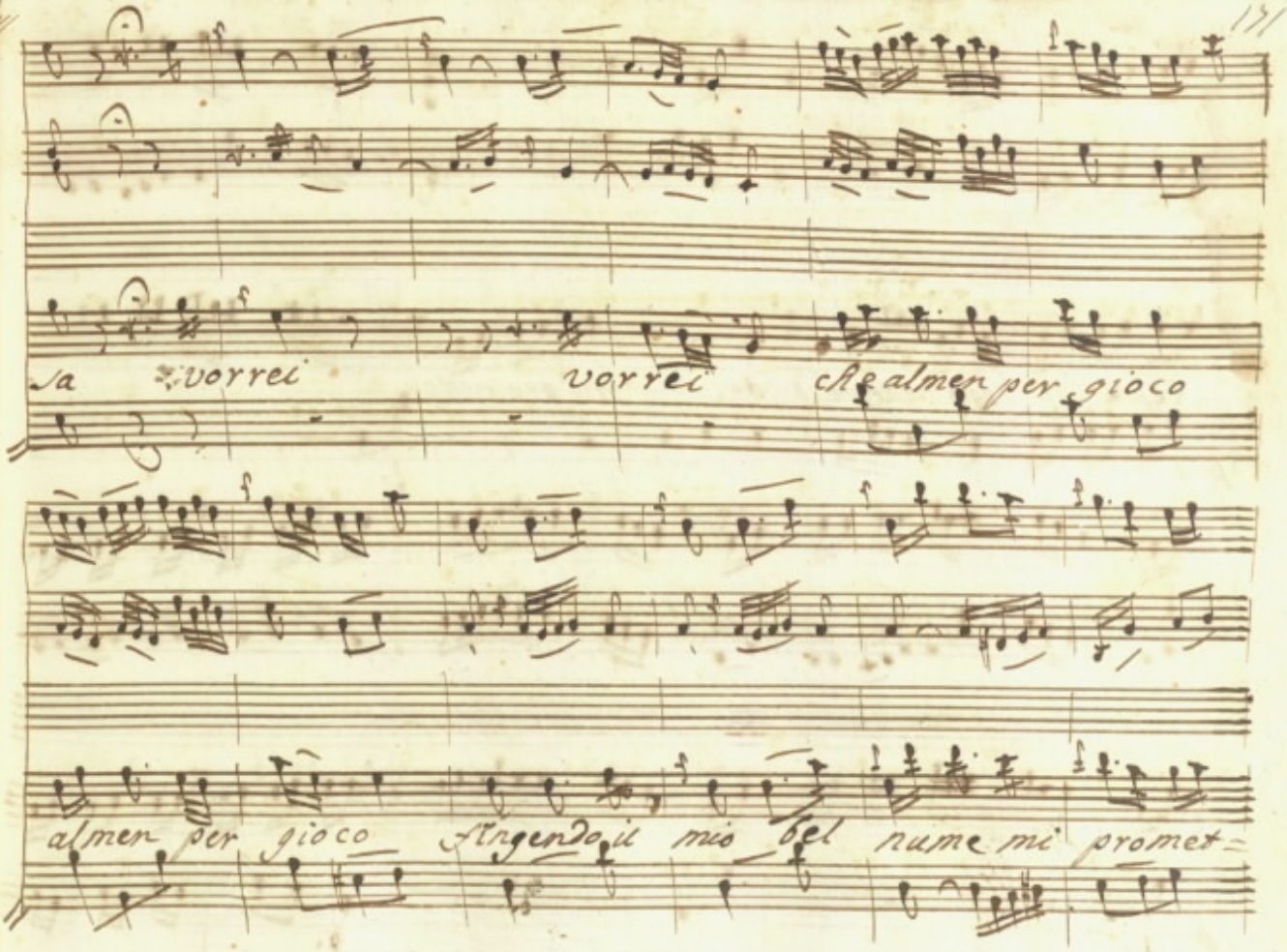

nume mi promettesse mi promettesse il cor mi promet-
tes

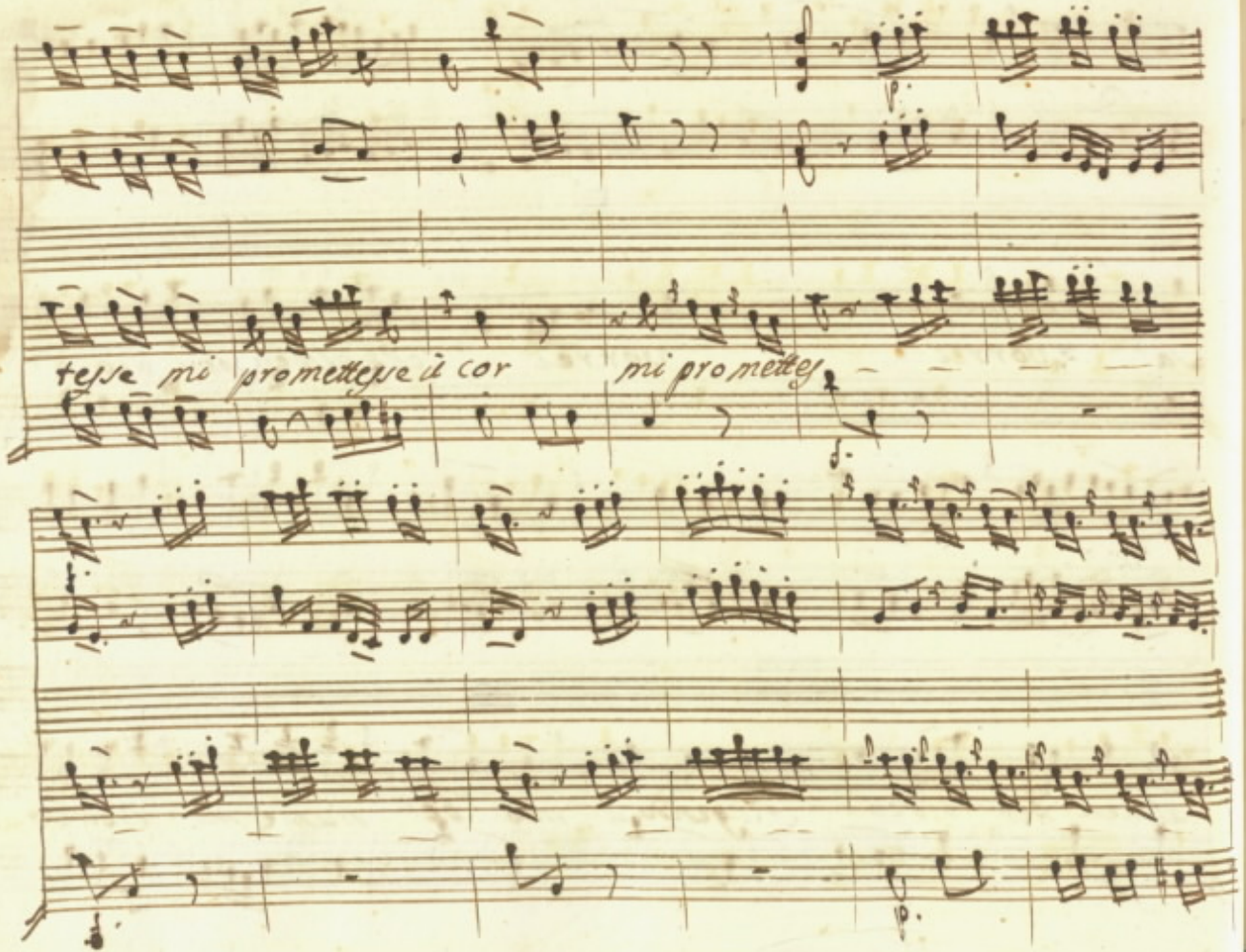

se mi promet-
fesse il cor fingendo il mio bel nume fingendo mi

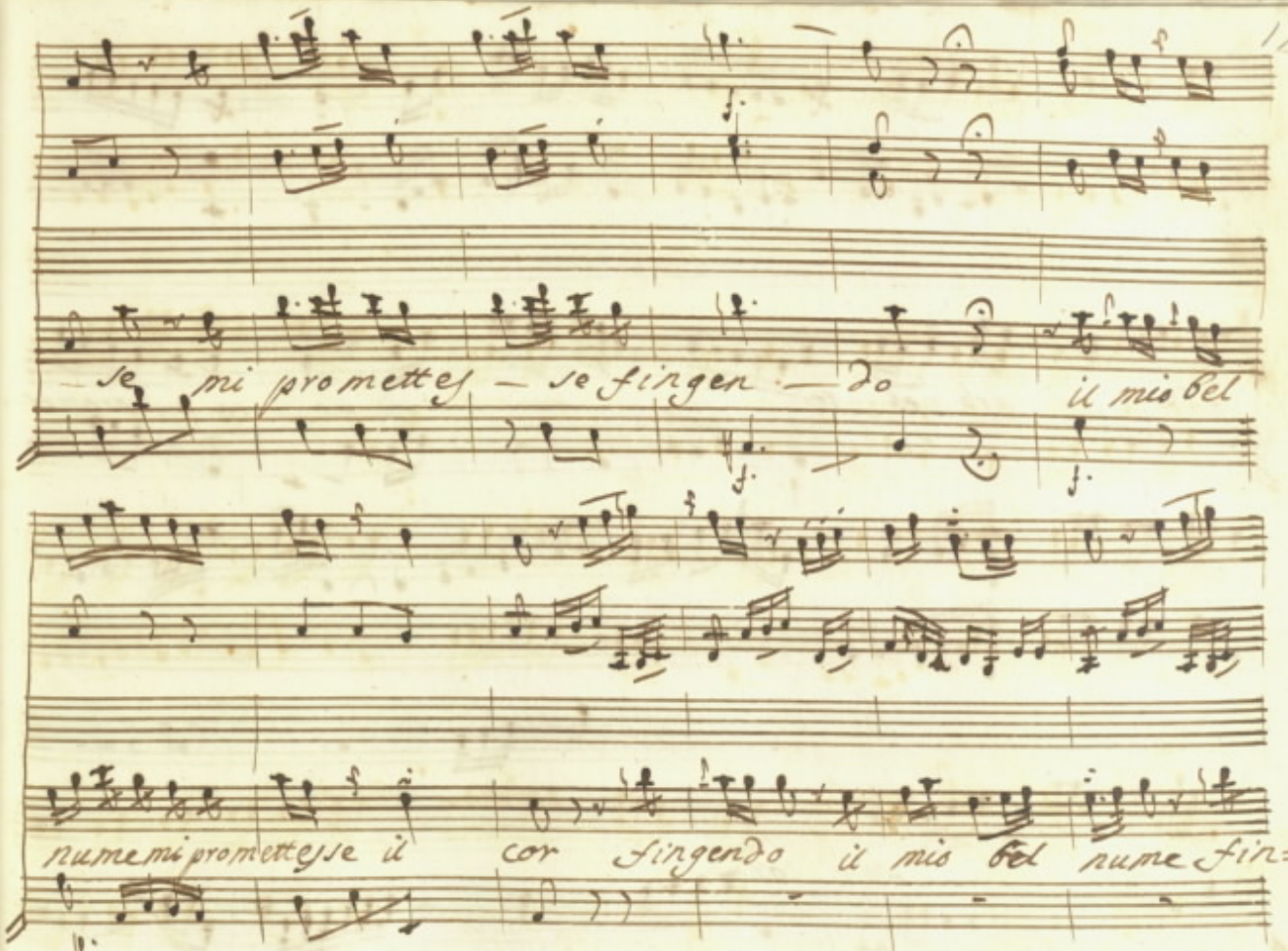

promettes
se il cor mi promettes
se il
cor

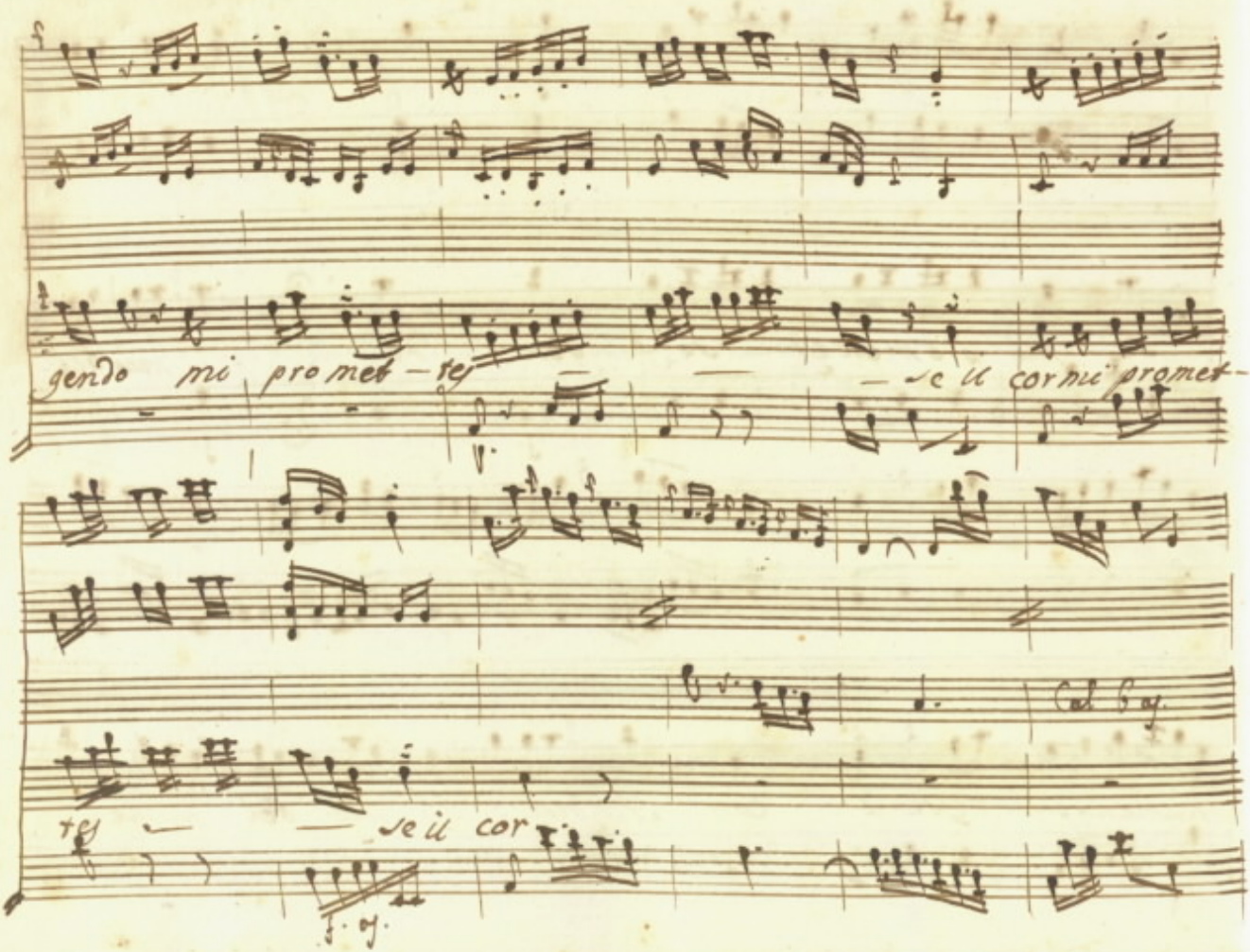

Chi sà chi sà che a poco a
Col Bass.
poco di fingere il costume di fingere il co=
p.
f. p.


Stume non divenisse a — mor non dive=
nisse a — mor chi sà vorrei chi


Ja vorrei vorrei che almen per gioco
almen per gioco stringendo il mio bel nume mi promet=


tesse mi promettesse il cor
mi promettes


se mi promettes — se fingen — do il mio bel
numemi promettesse il cor fingendo il mio bel nume fin=

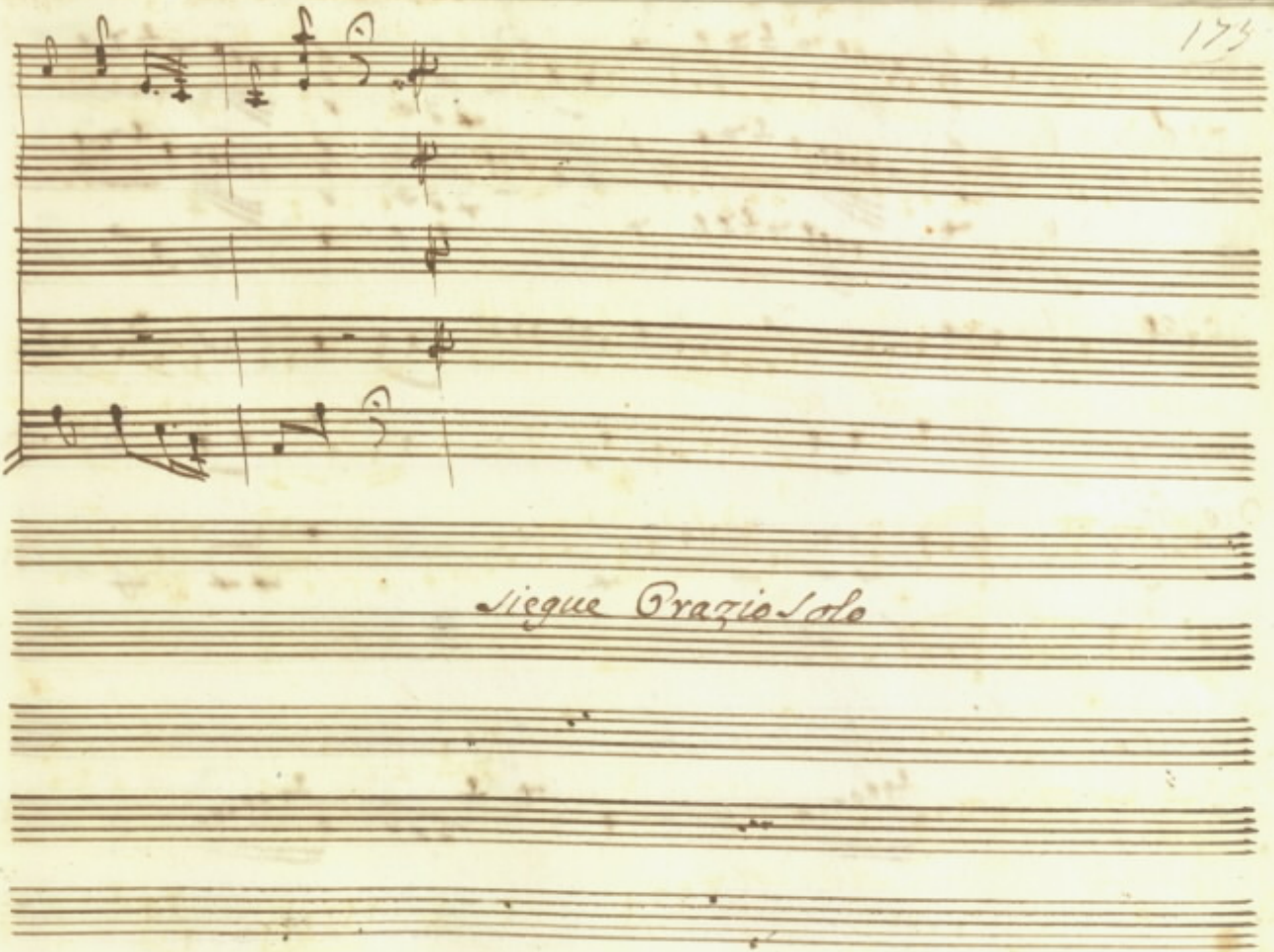


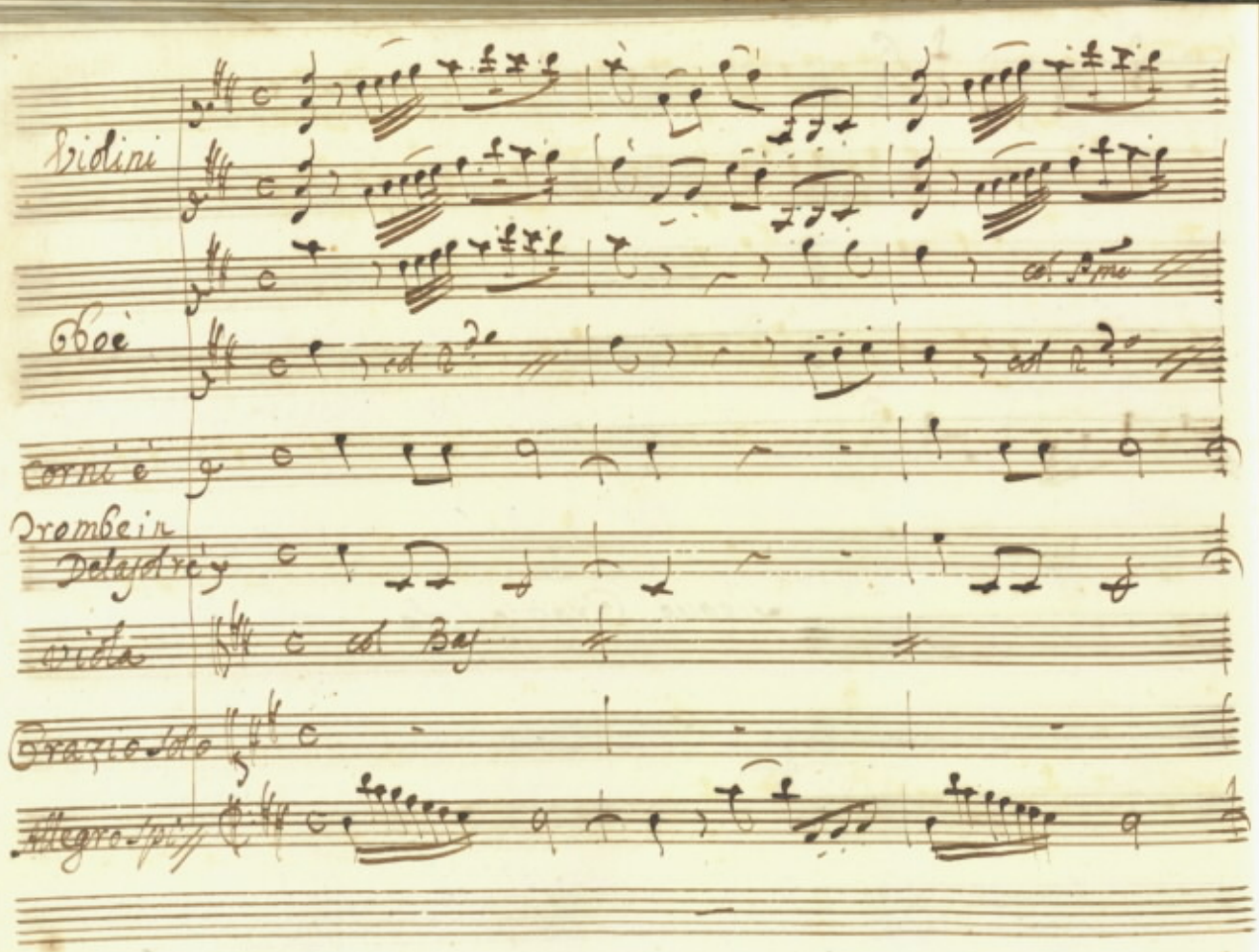
gendo mi promet-tes — — — se il cor mi promet-

tes — — se il cor

Col 6 ag.

f. ag.


Siegue Prazio Solo



Violini

col Pmo

Oboè

col 2do

col 2do

Corni è

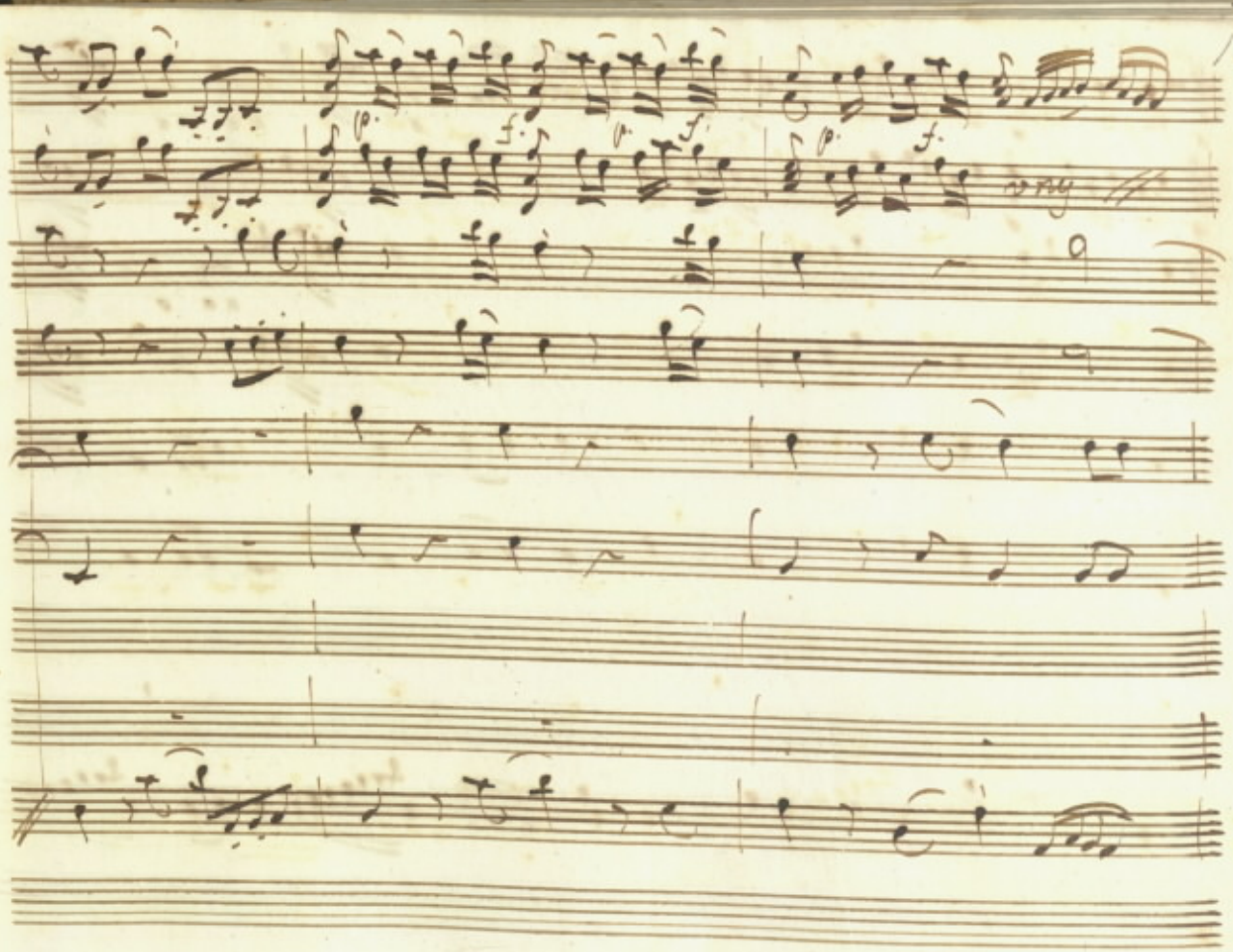
Trombe in Delasol re

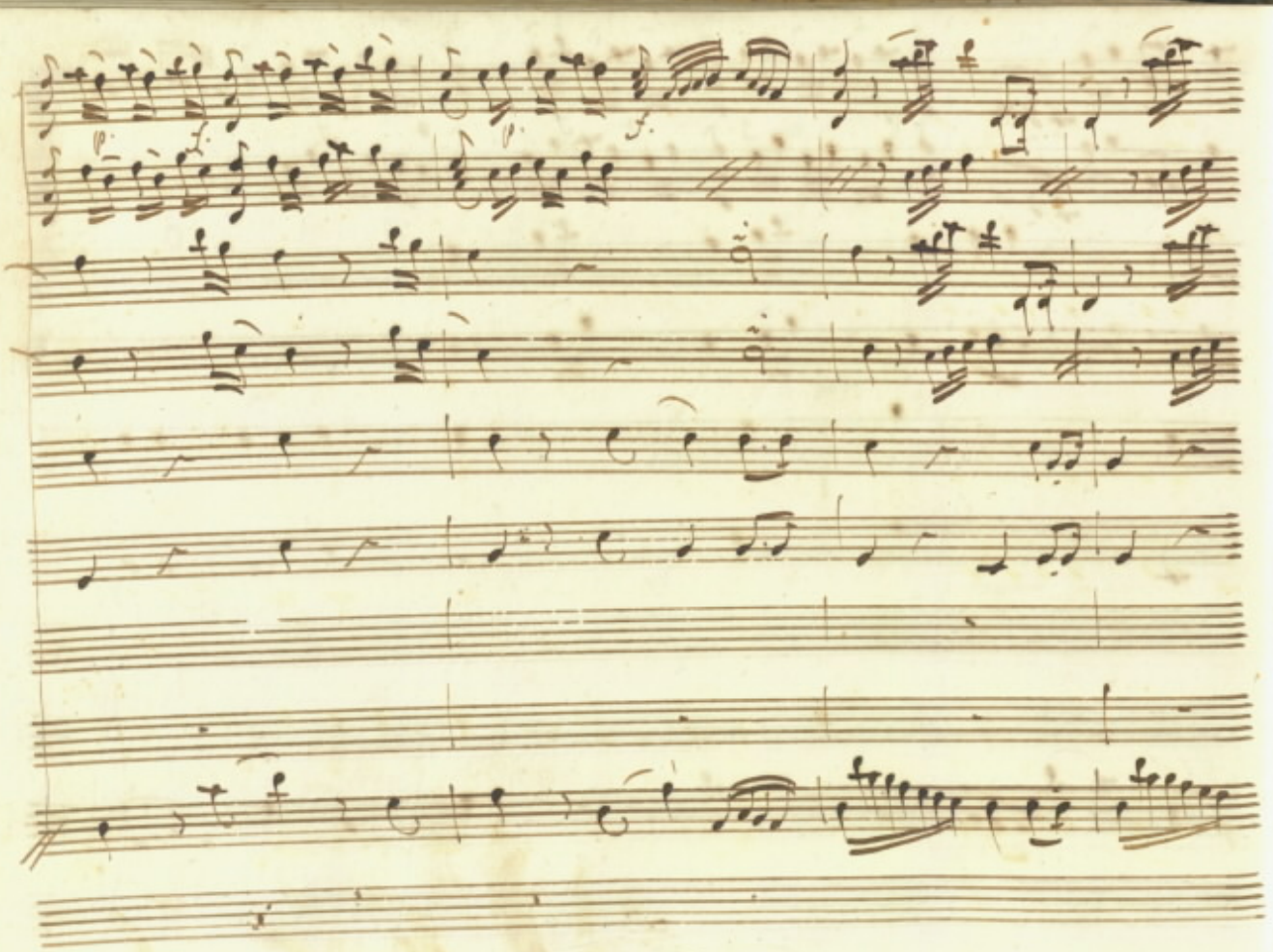
Viola

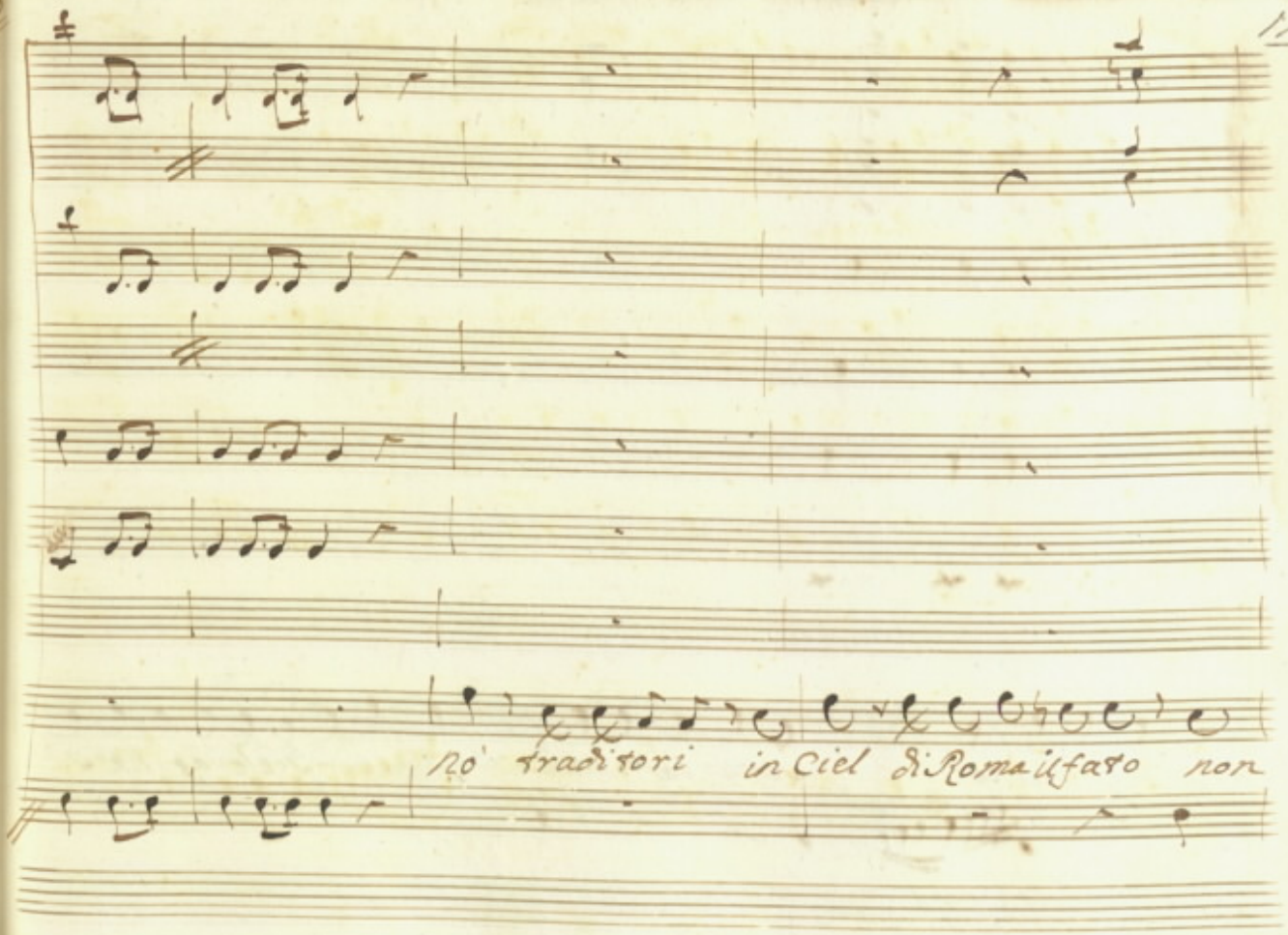
col Bas

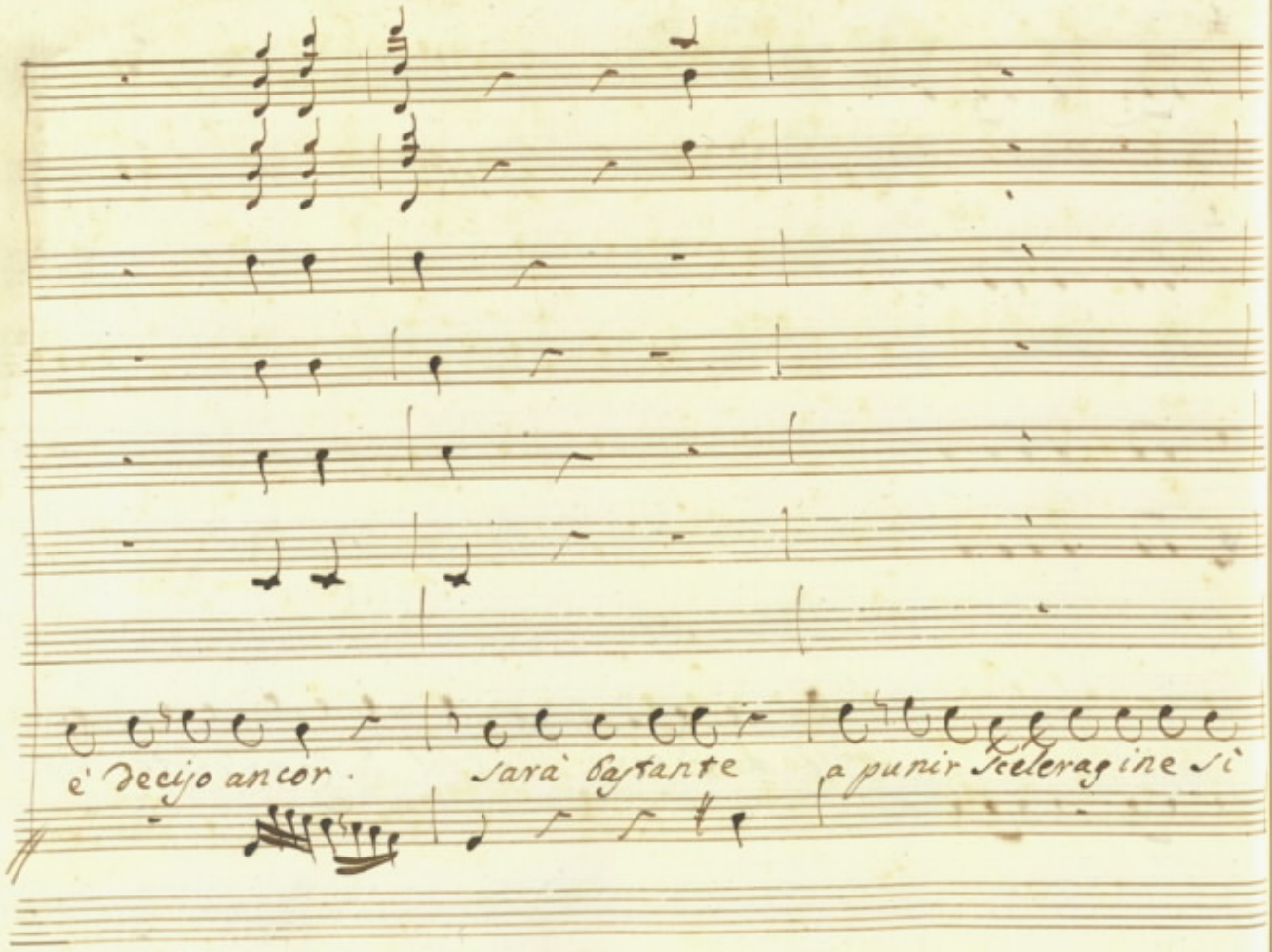
Grazio solo

Allegro spi





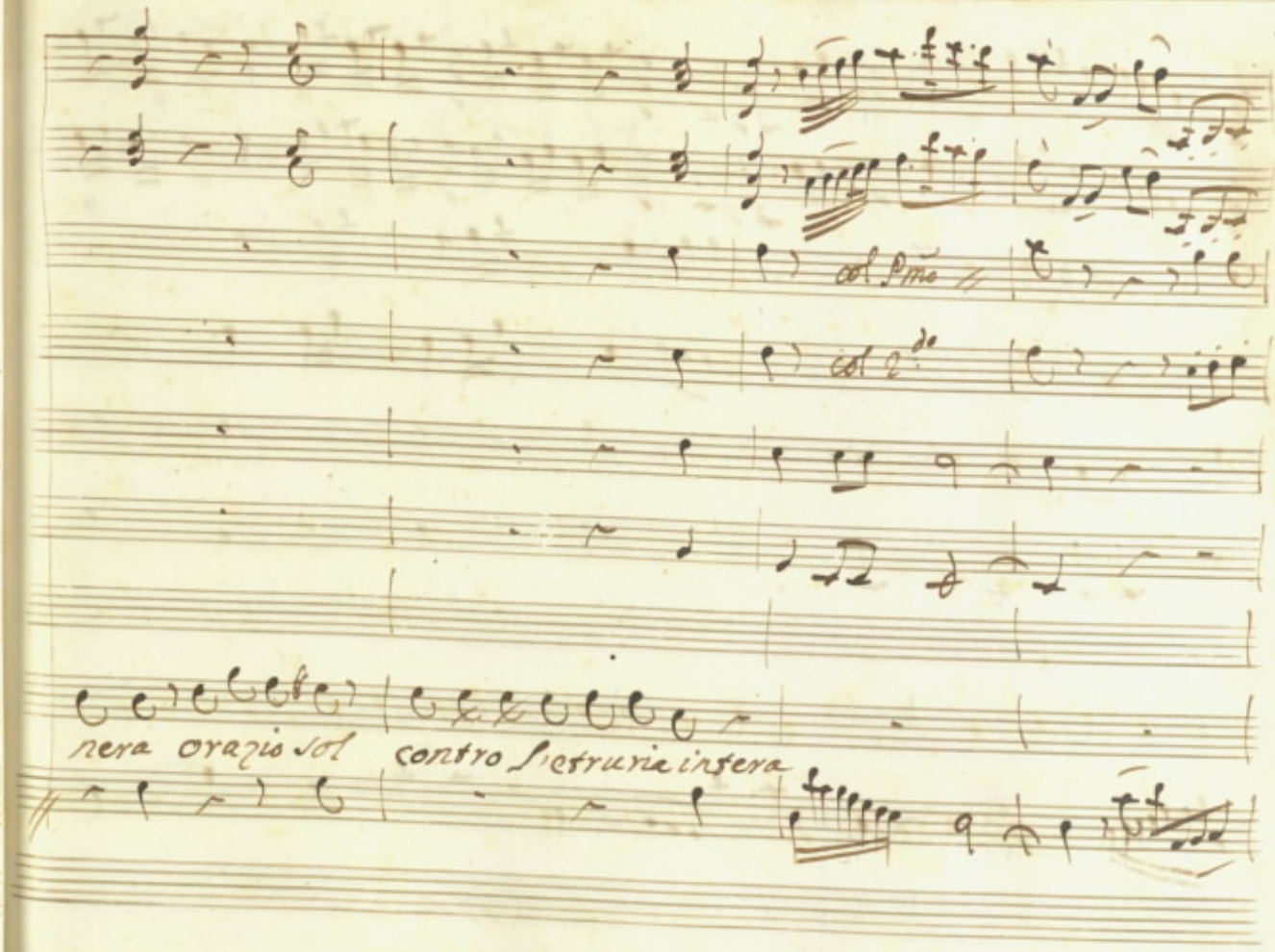

no' traditori in Ciel di Roma il fato non

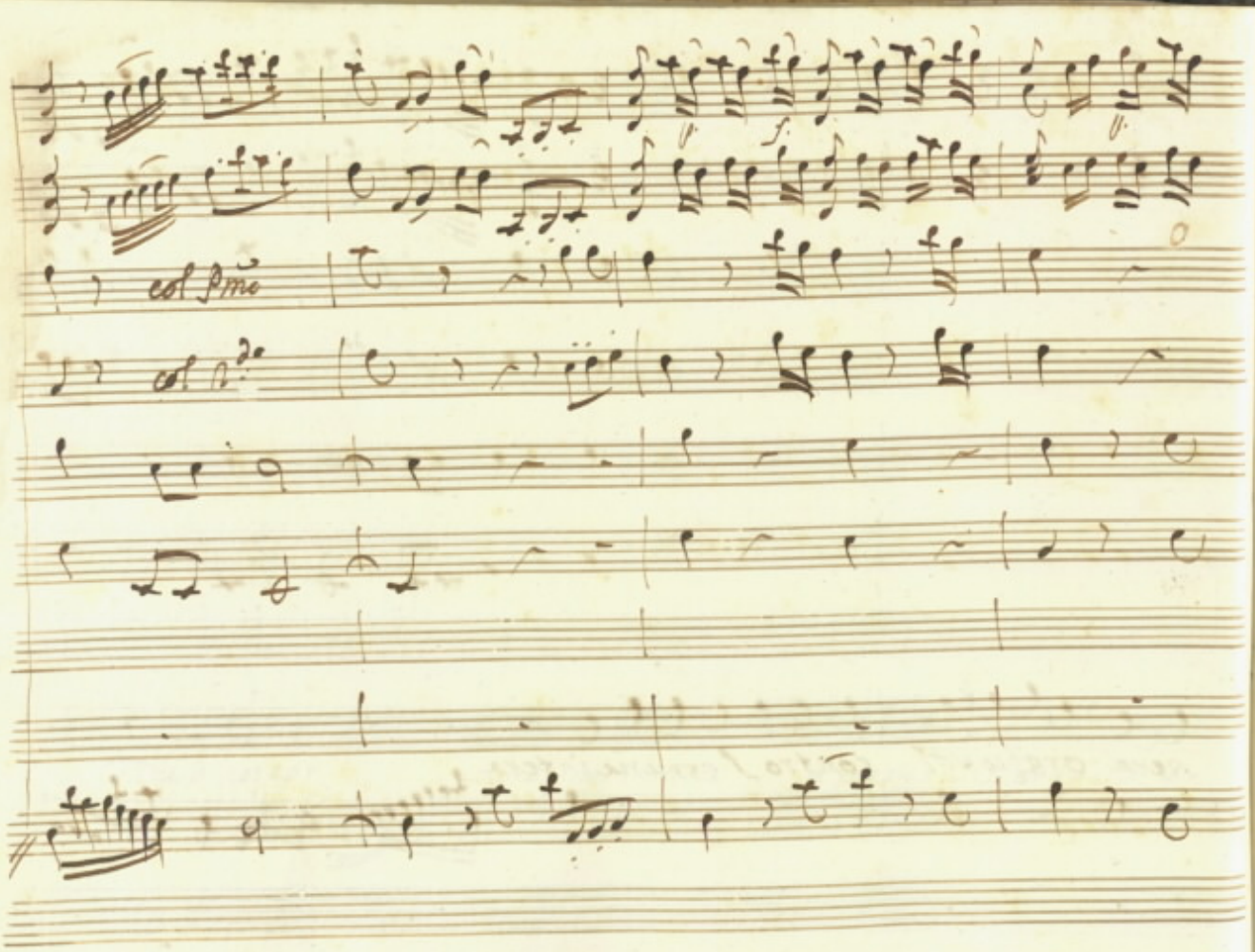

e' Decijo ancor.
Sarà bastante
a punir Scelerag ine sì

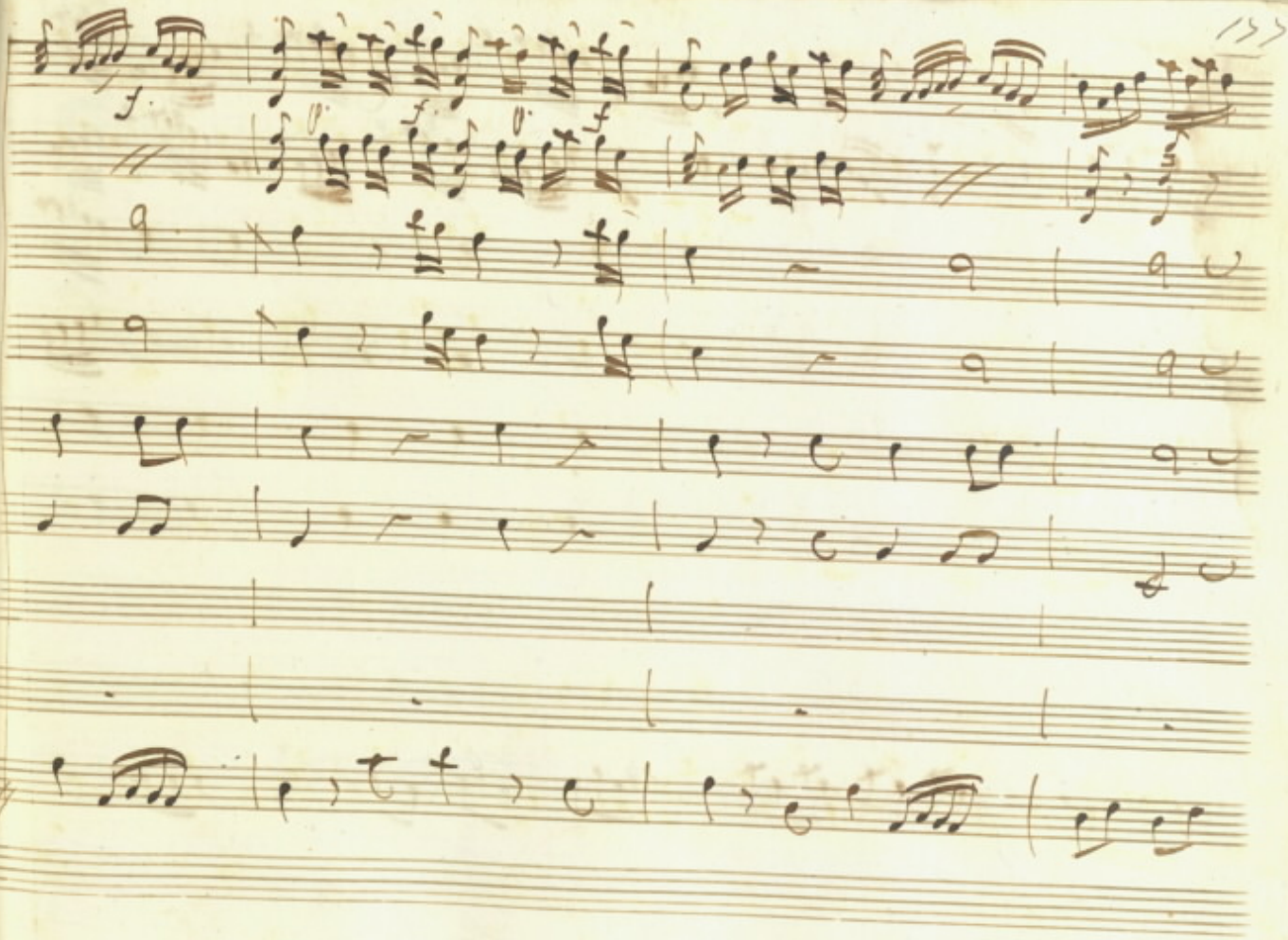
col Pmo

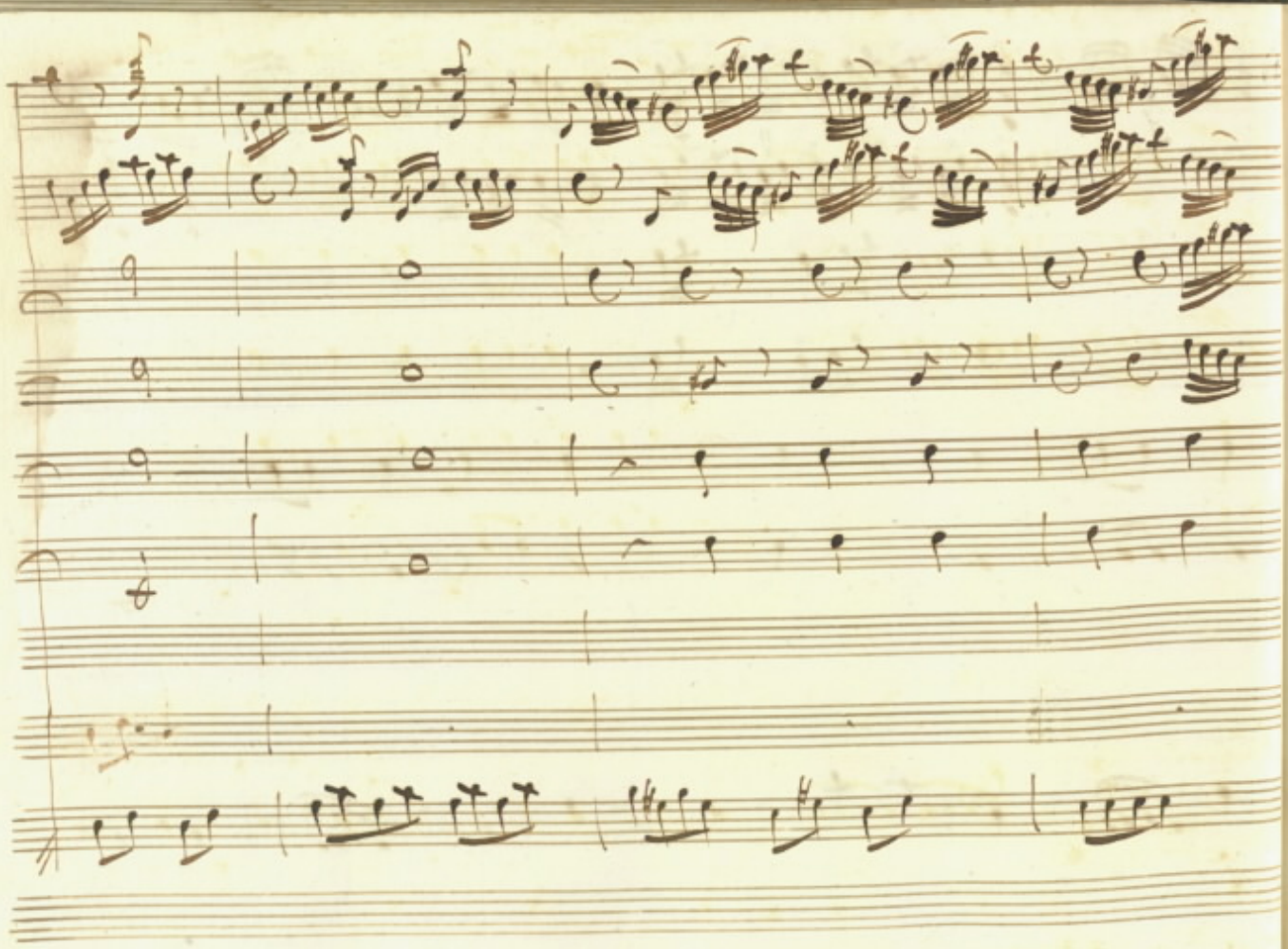
col 2do

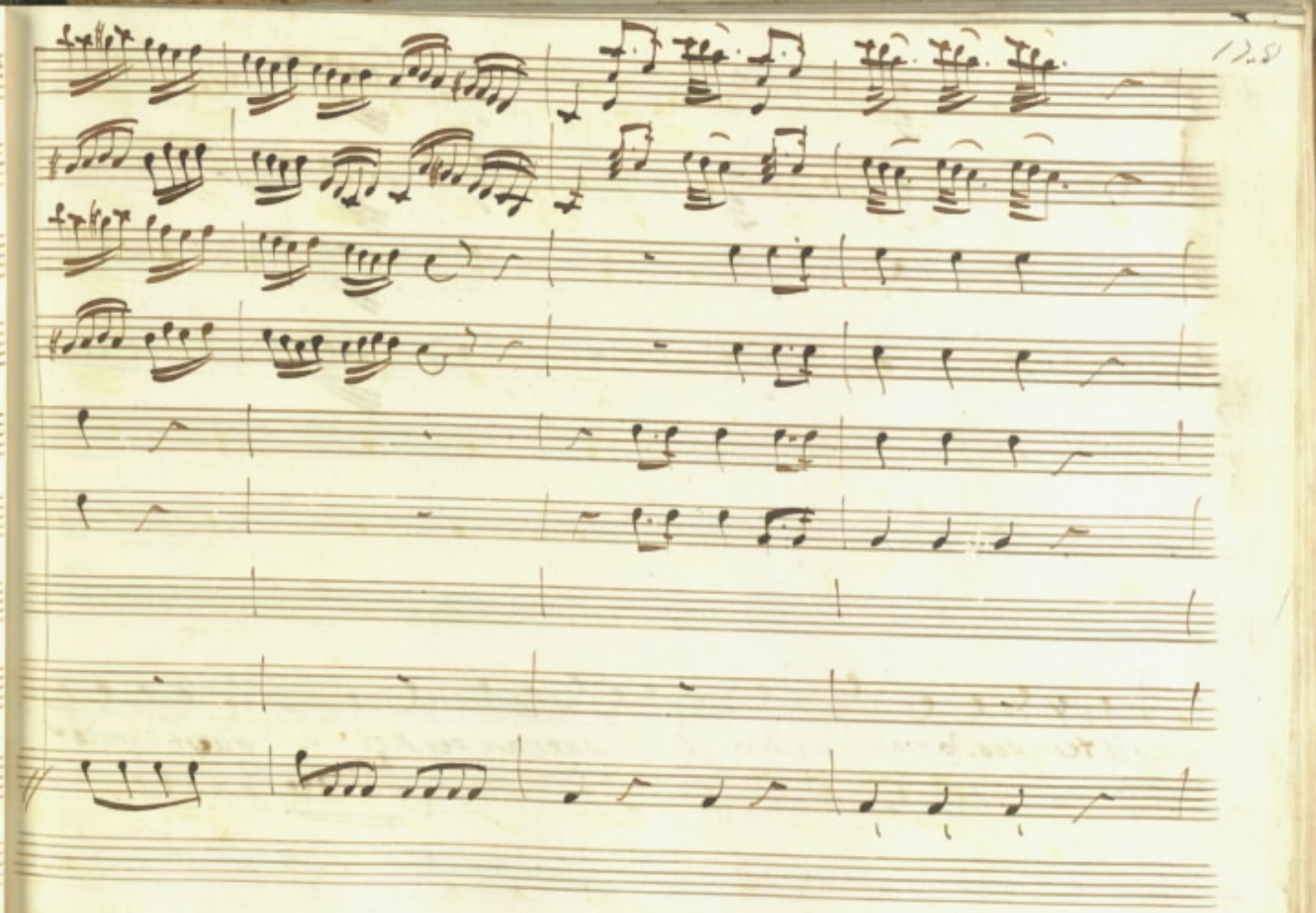
nera orazio sol contro l'etruria intera

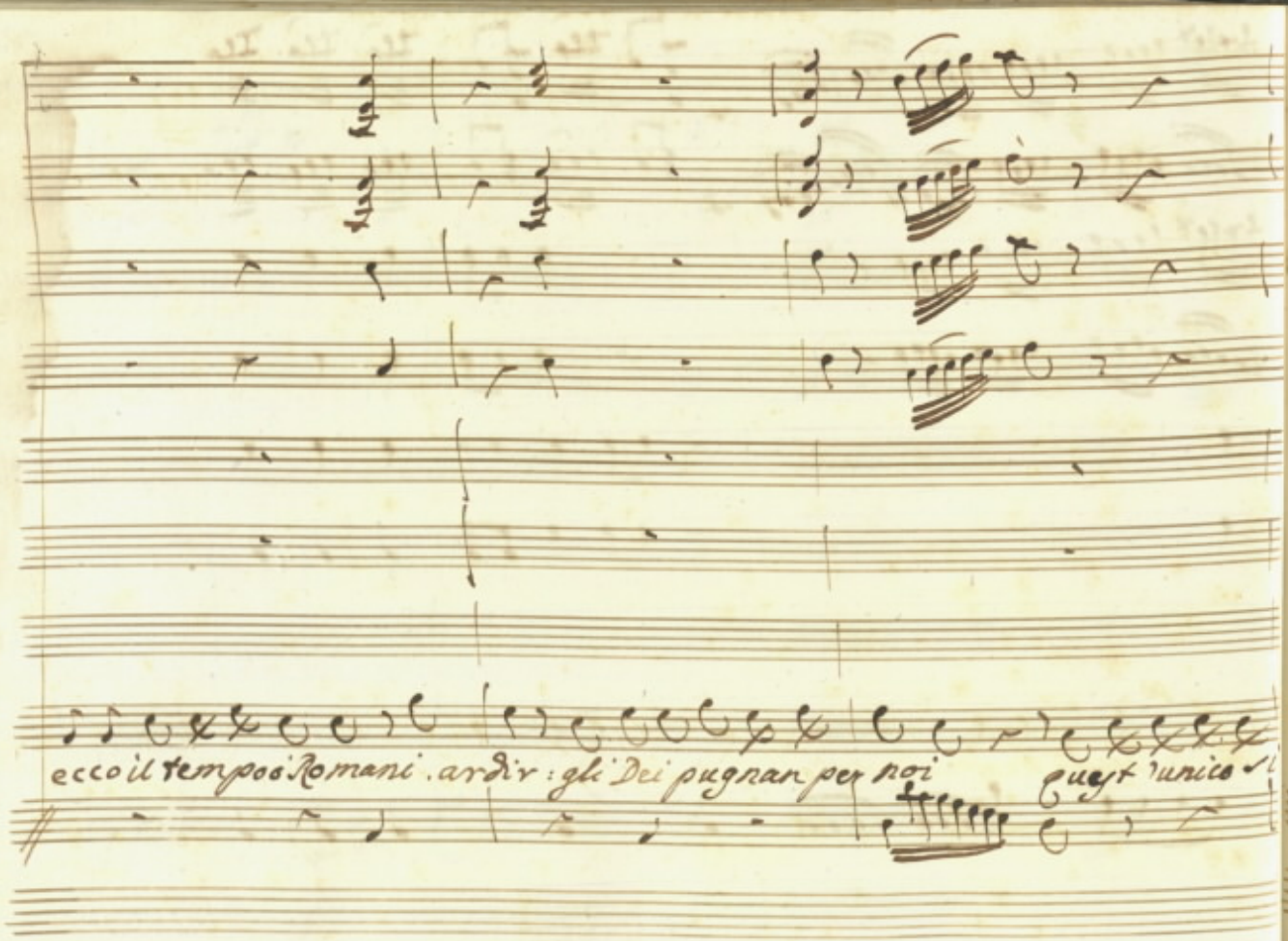


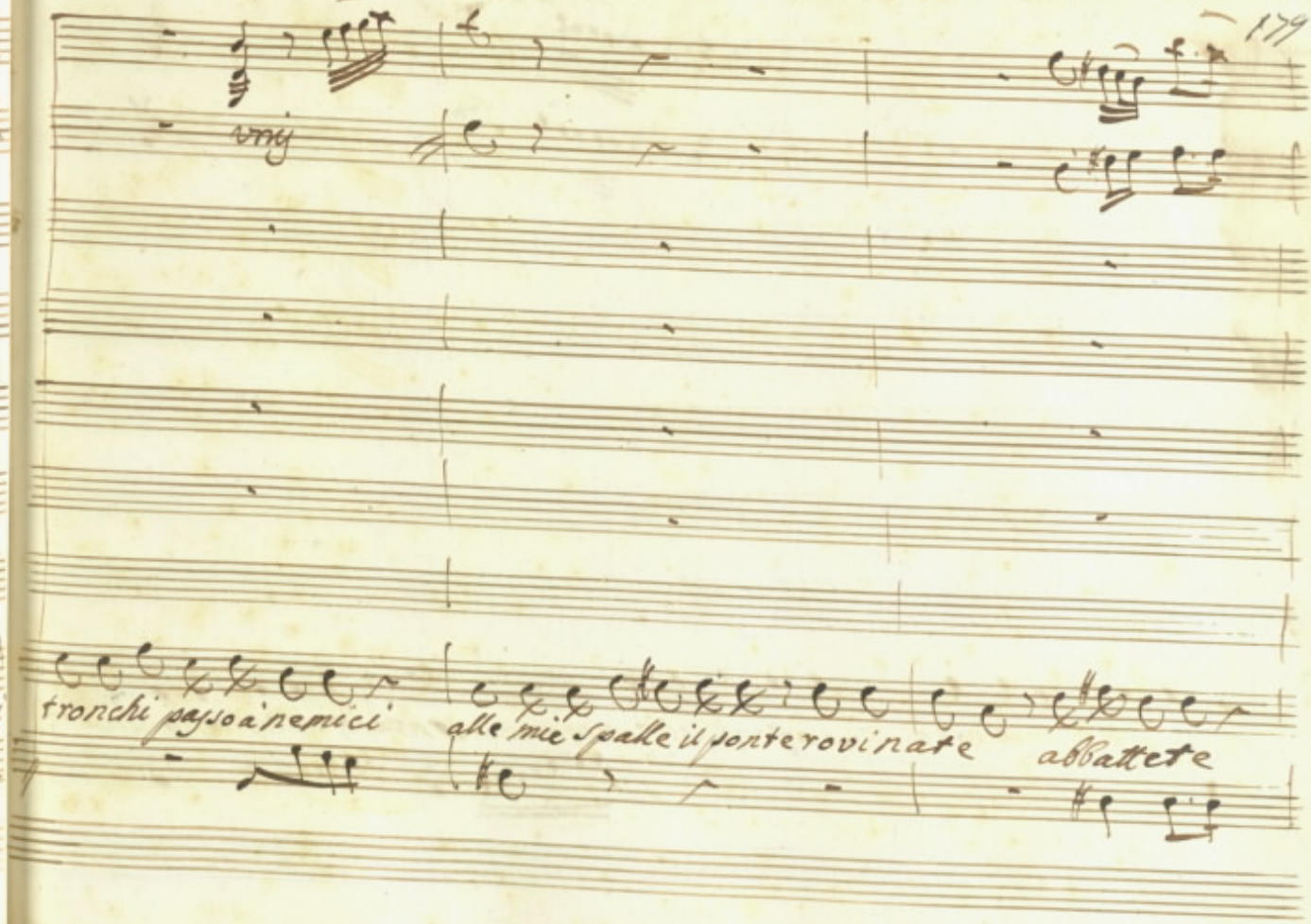

col Sno
col 8va

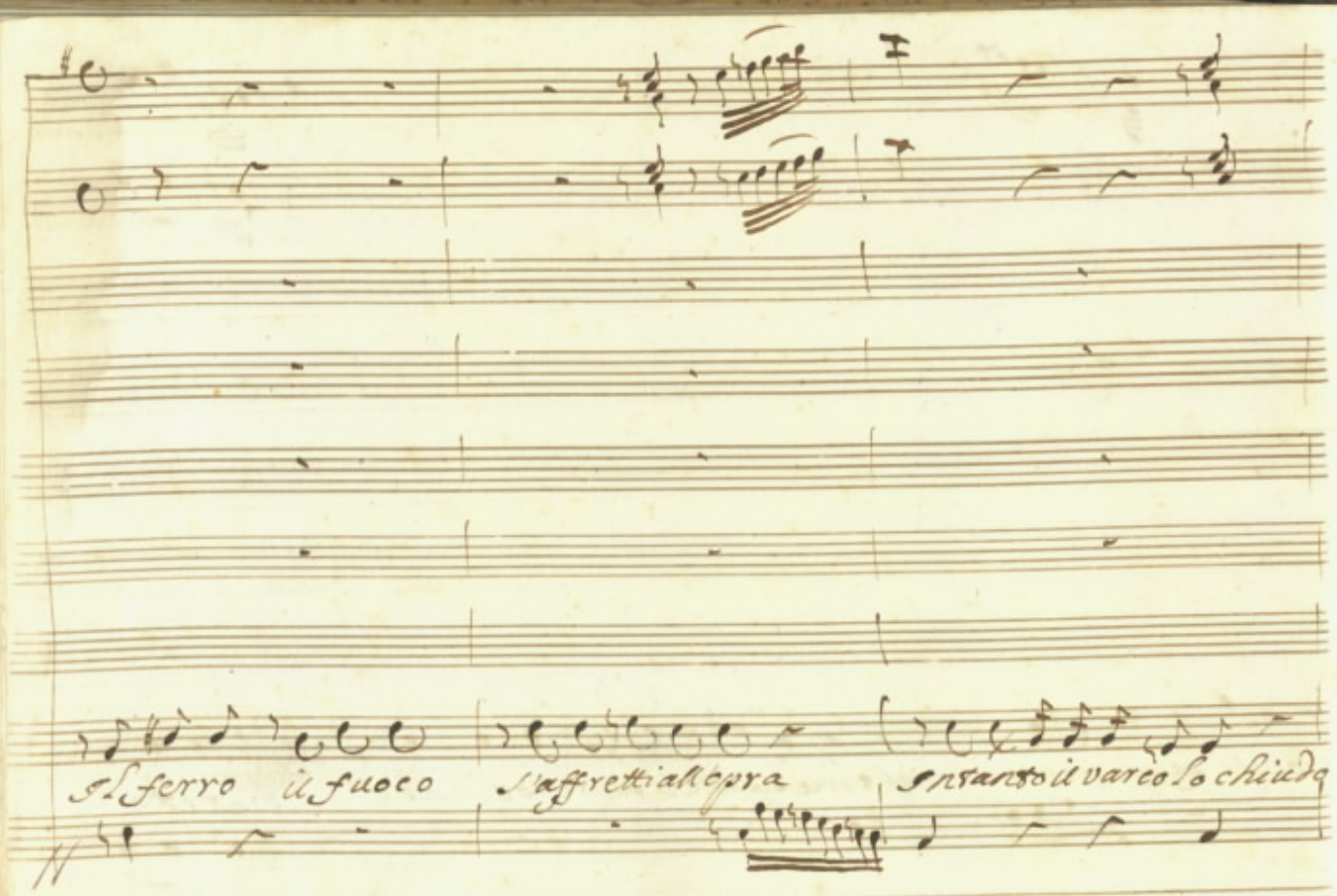




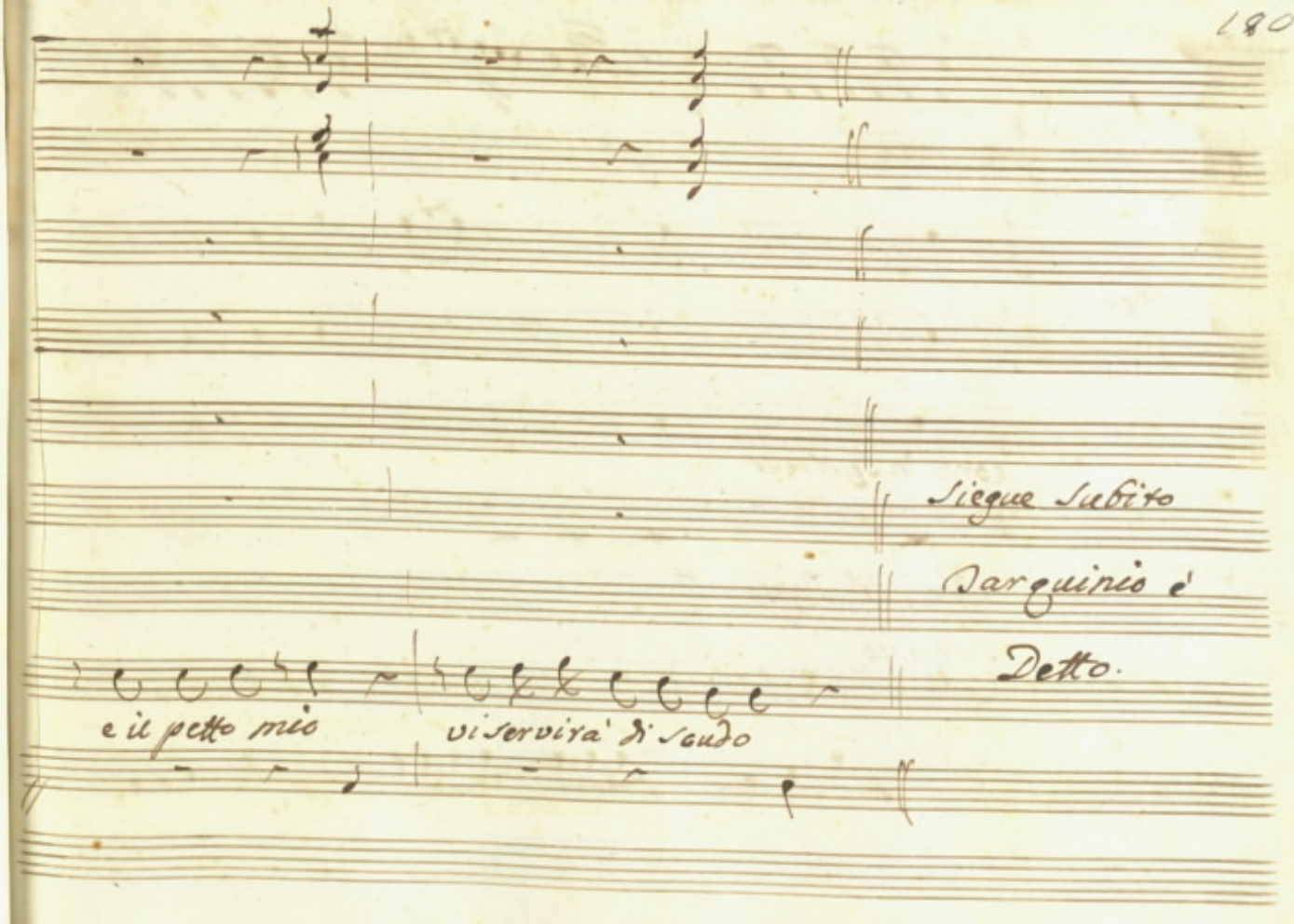


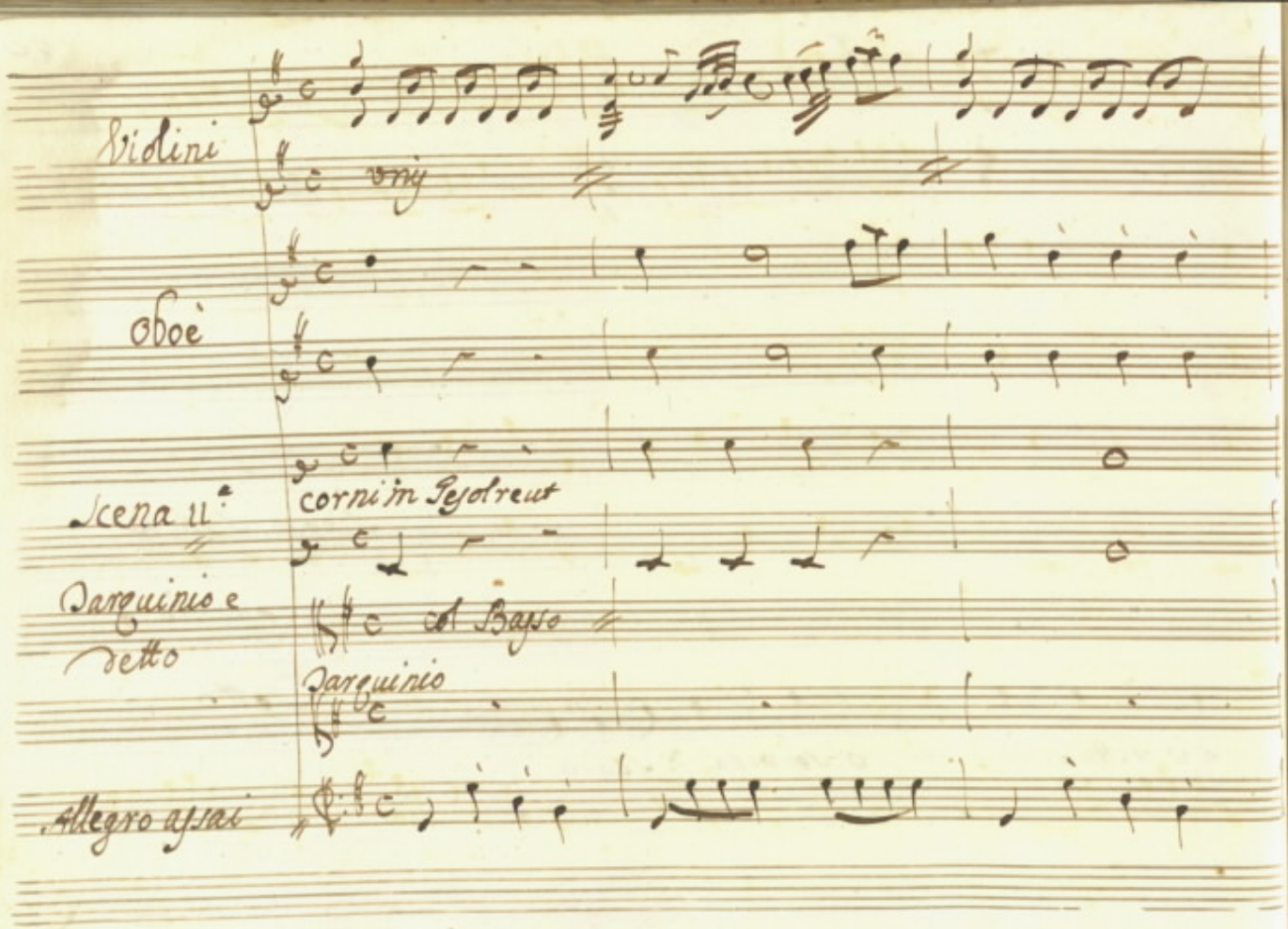

ecco il tempo o Romani . ardir : gli Dei pugnan per noi


troncki passo a nemici
alle mie spalle il ponte rovinate
abbattete



Il ferro il fuoco s'affretti all'opra Intanto il varco lo chiuda


Siegue subito
Tarquinio e
Detto.
e il petto mio
vi servirà di scudo



Violini

vnij

Oboè

Scena 11ª

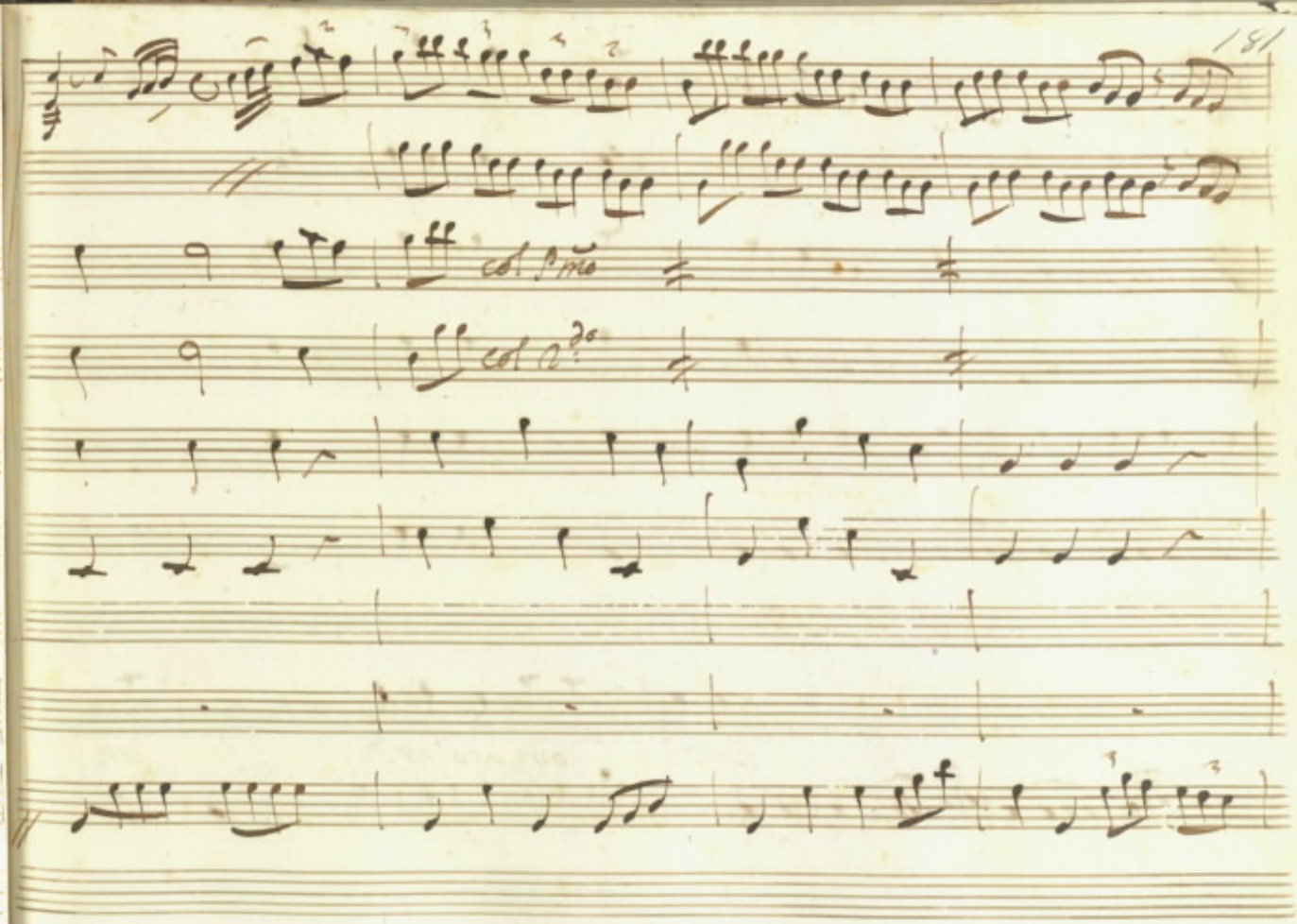
corni in Gesolreut

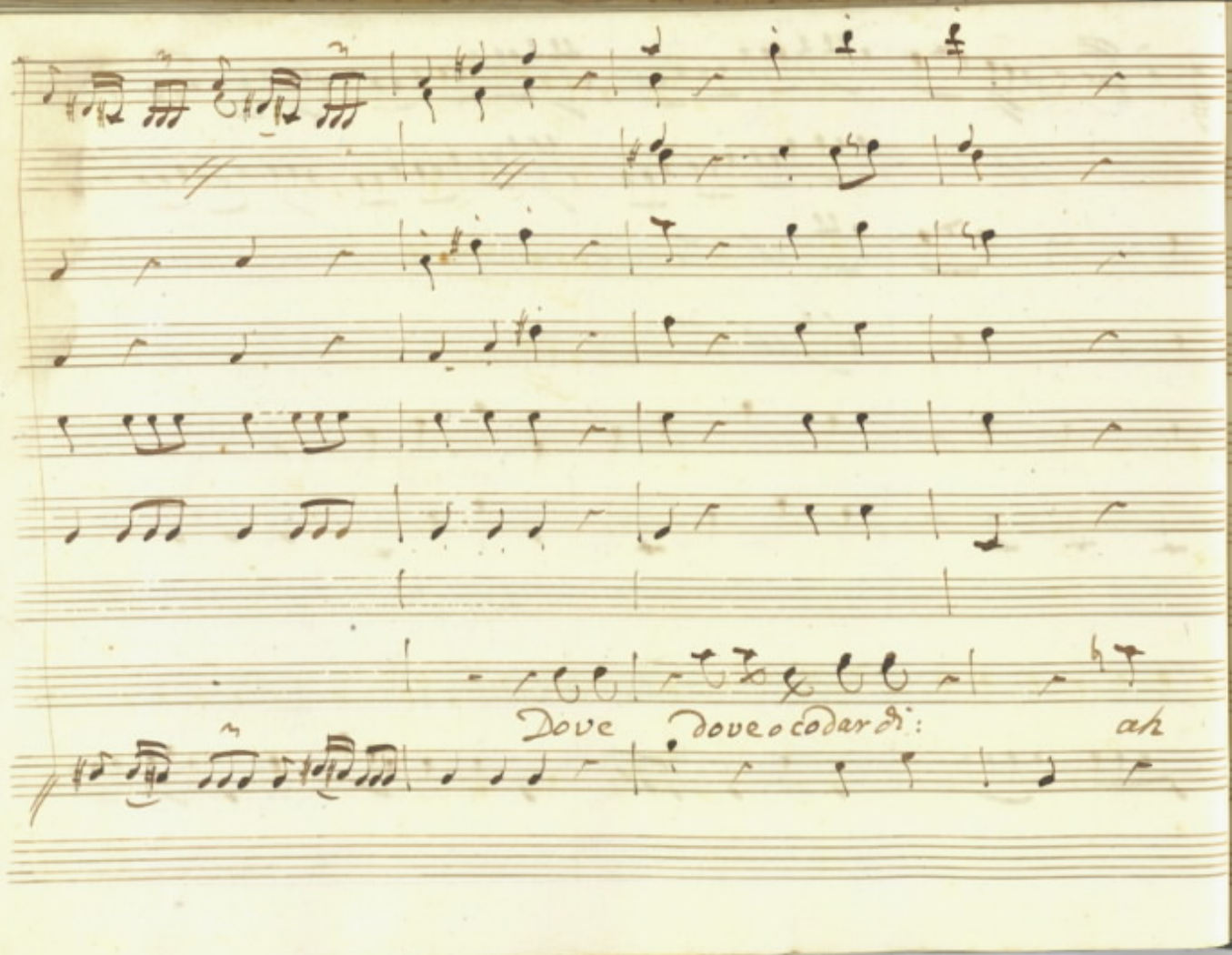
Tarquinio e detto

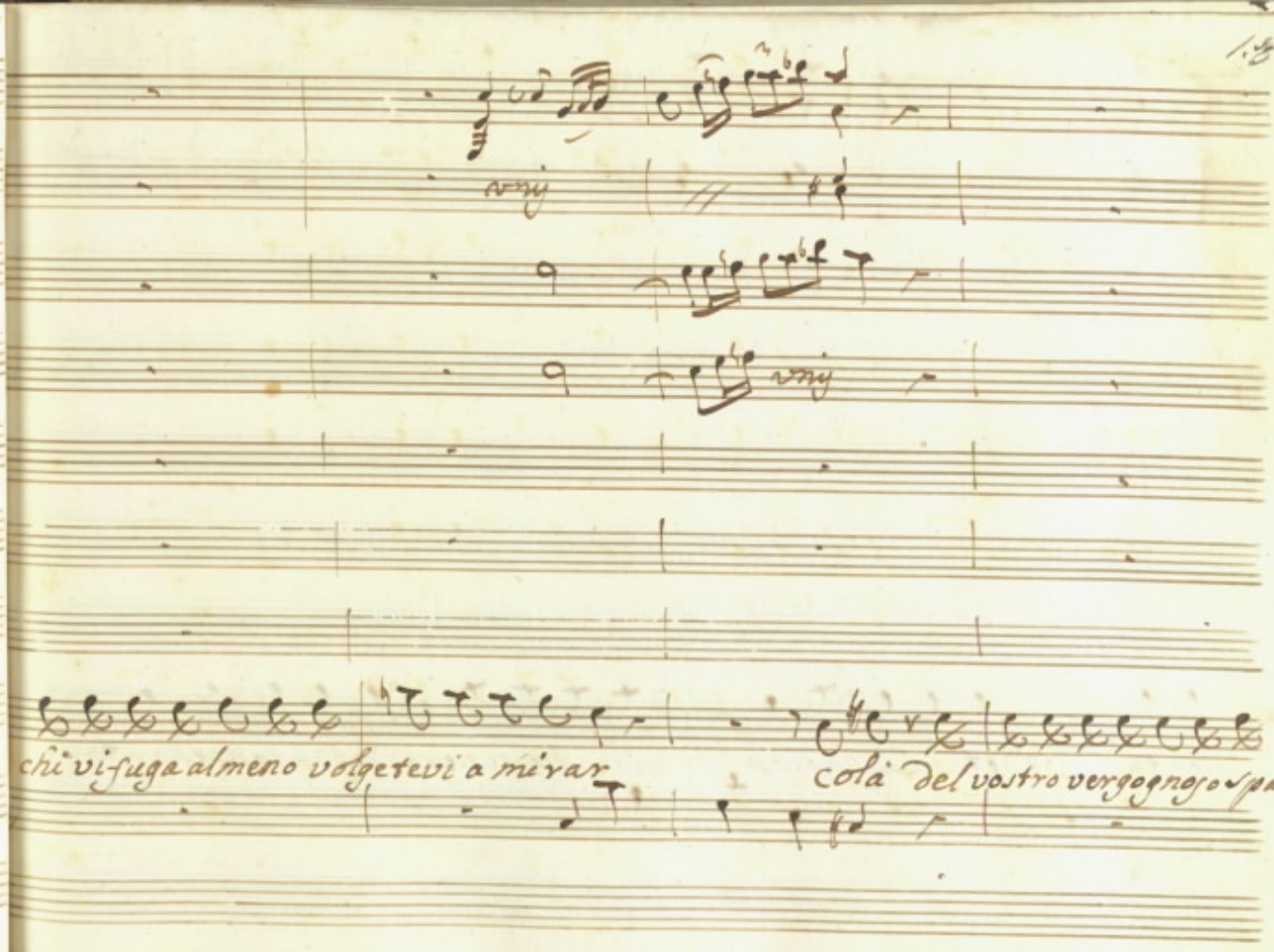
col Basso

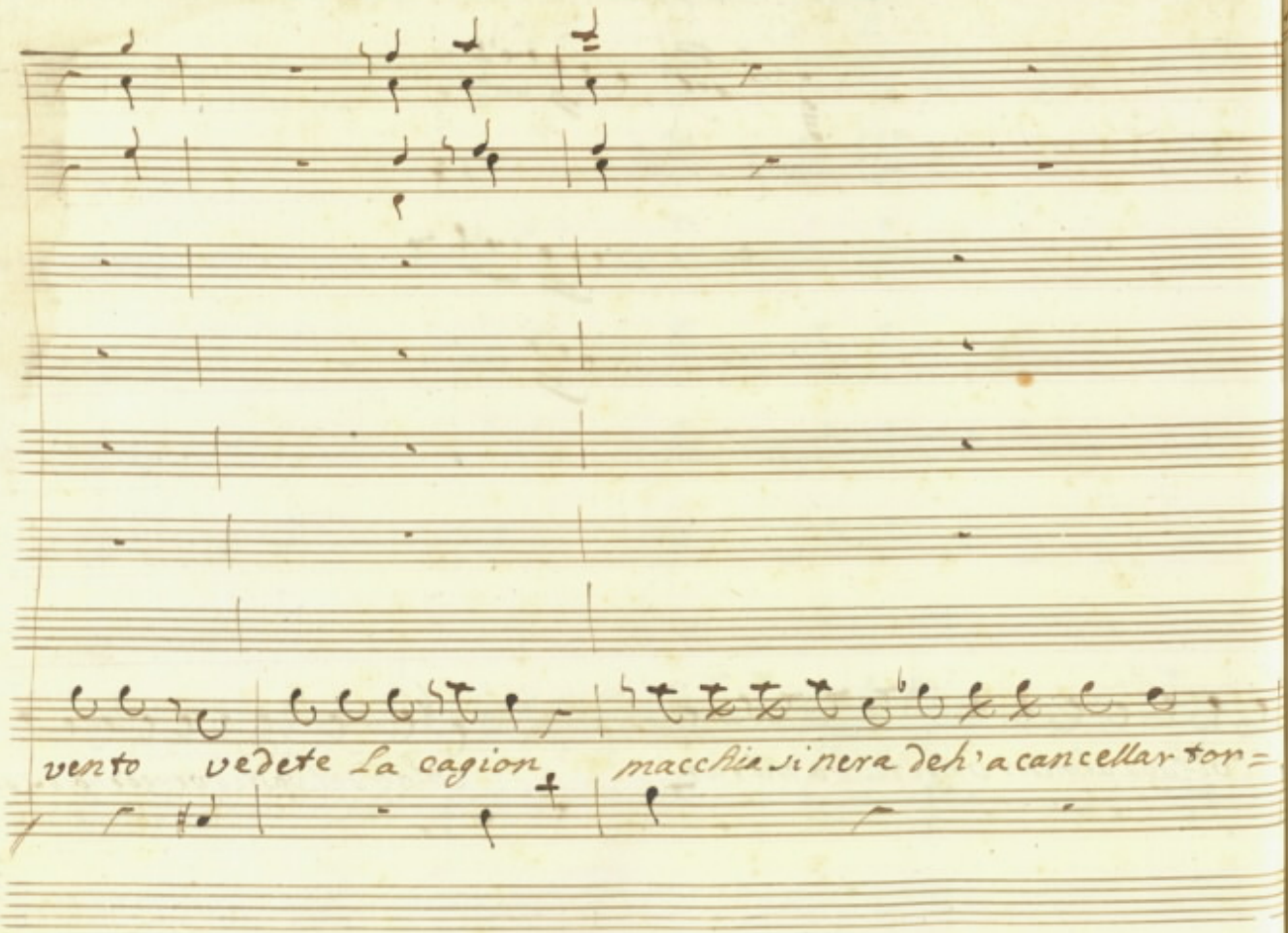
Tarquinio

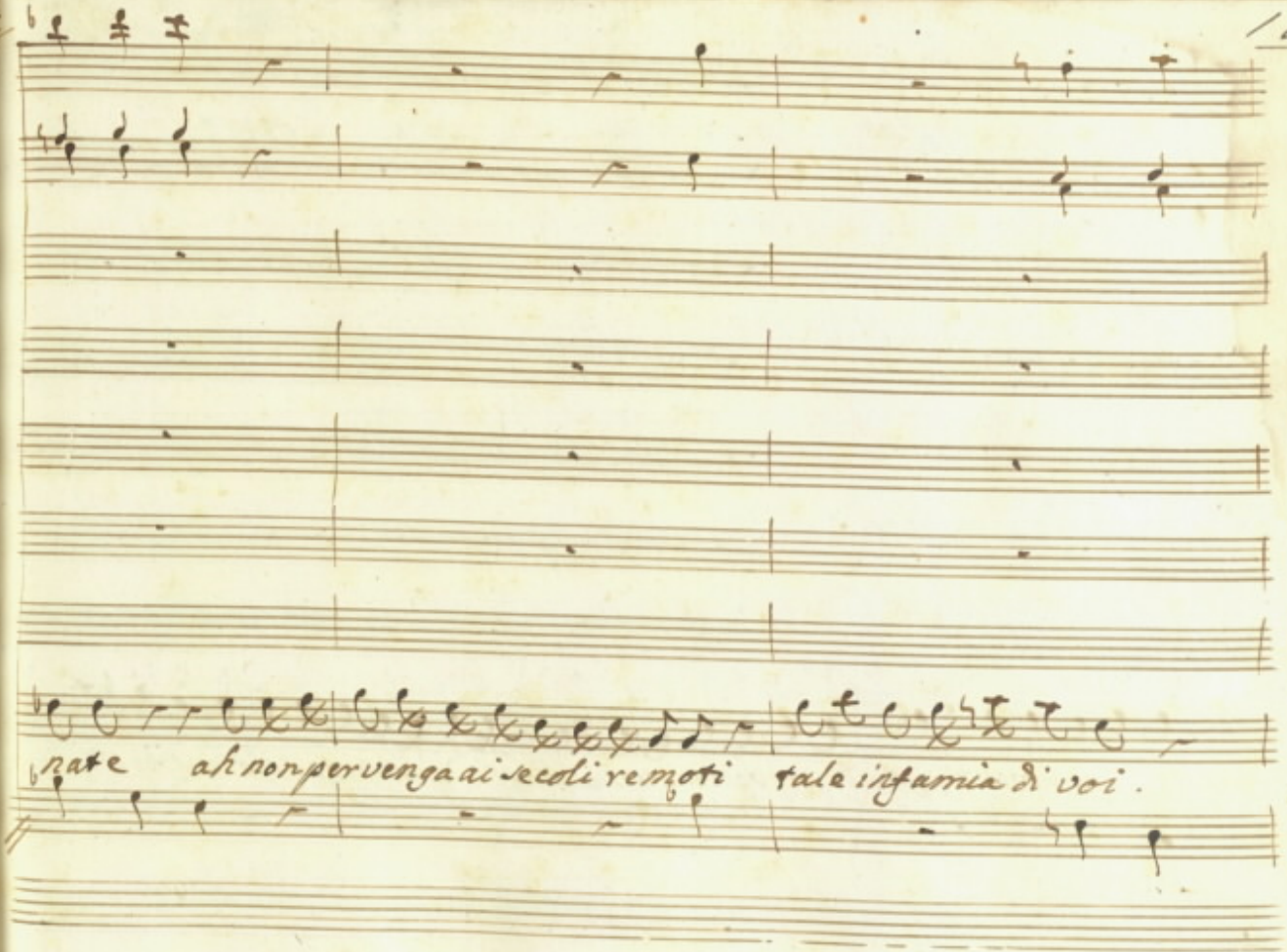
Allegro assai

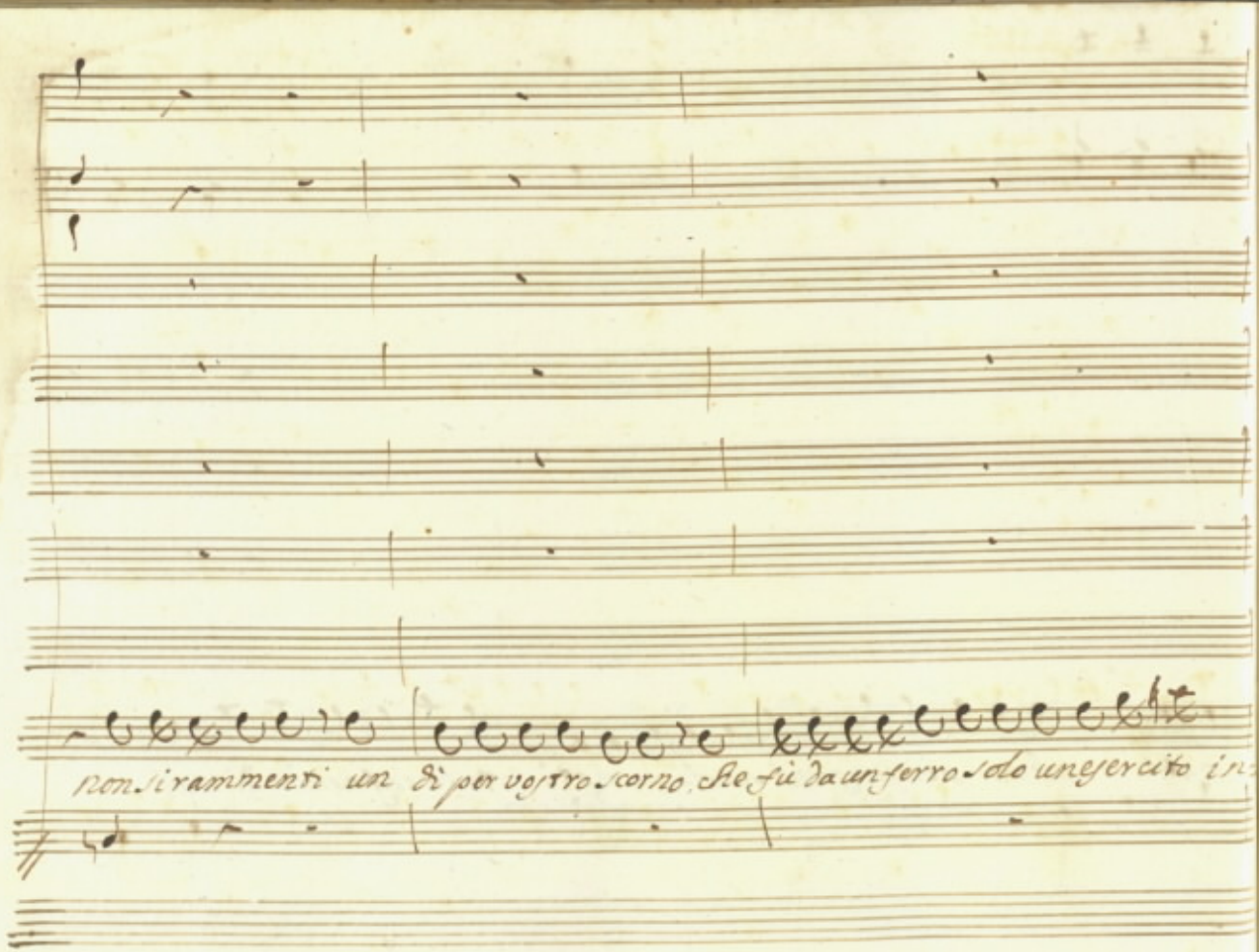

col 1mo
col 2do

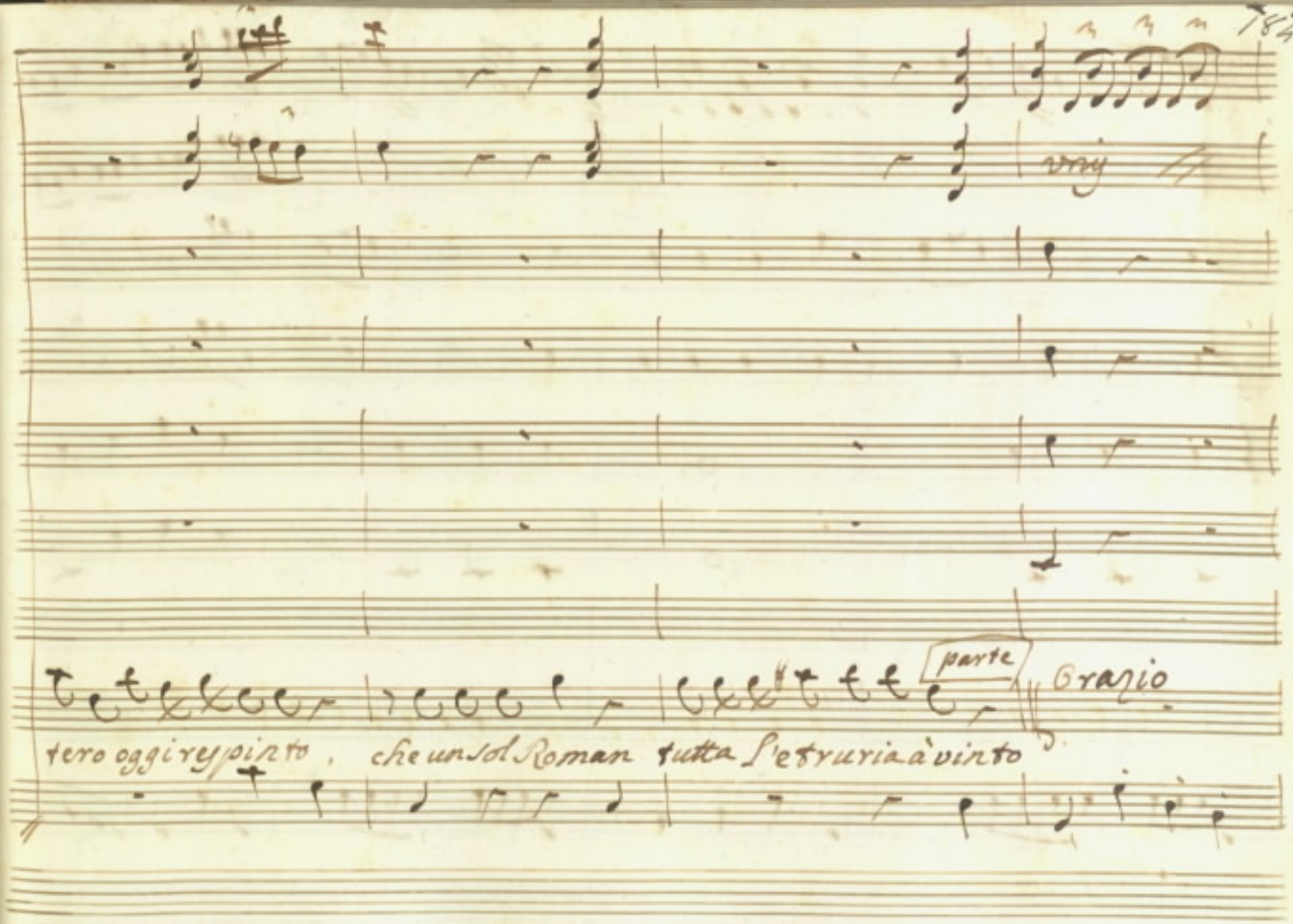

Dove Dove o codardi: ah

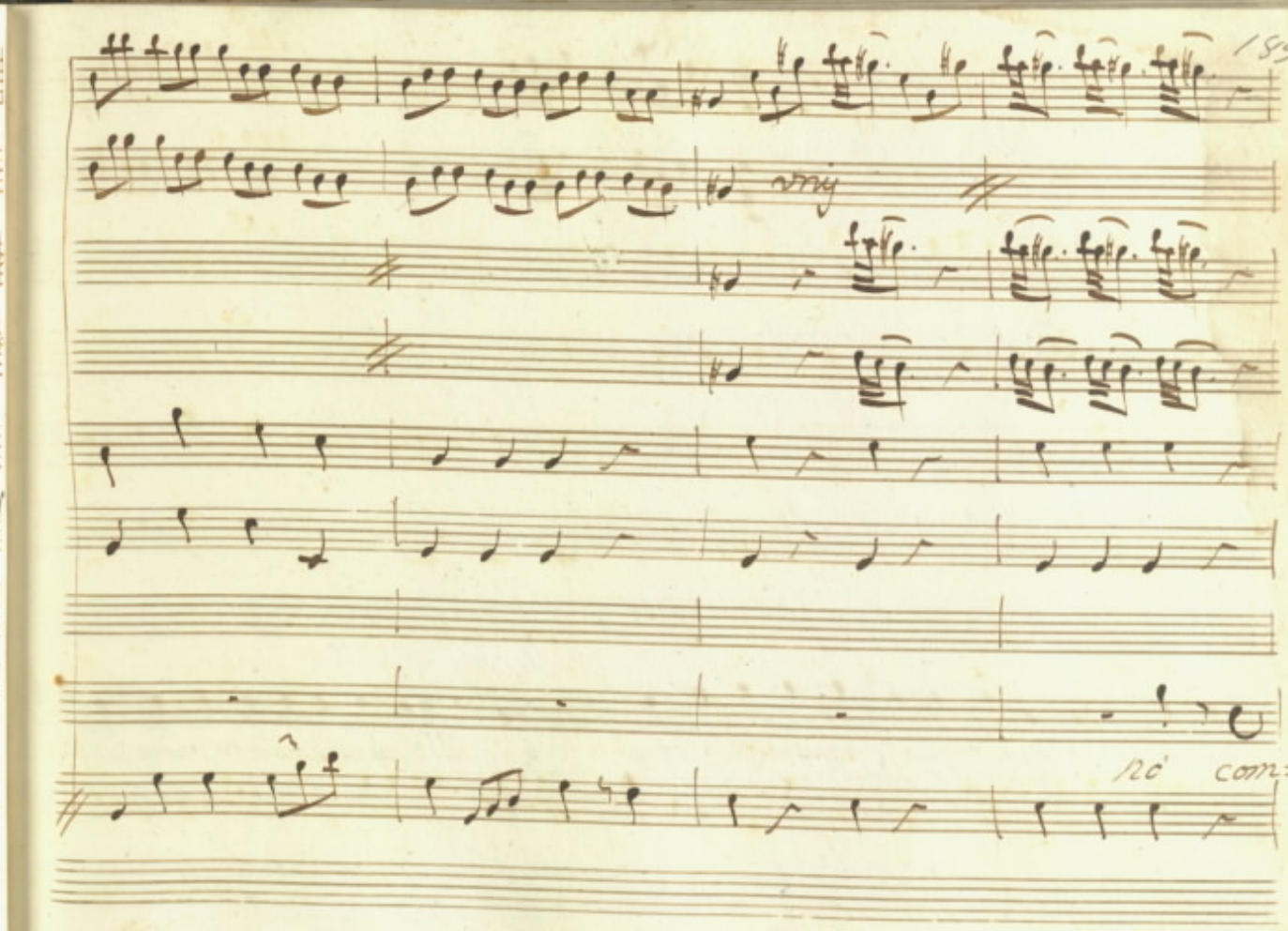

chi vi fuga almeno volgetevi a mirar
colà del vostro vergognoso spa=

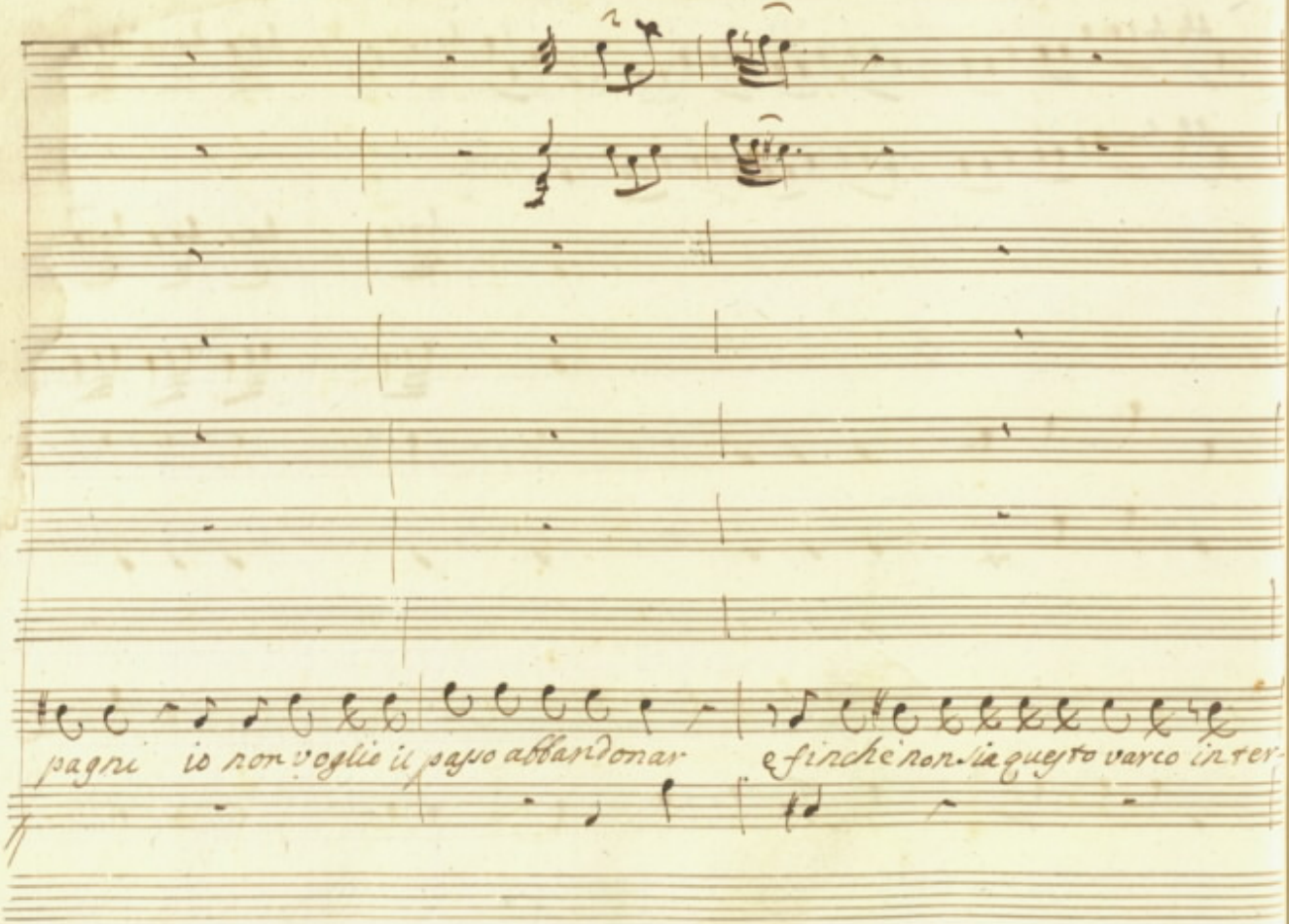

vento vedete La cagion macchia si nera deh' a cancellar ton=

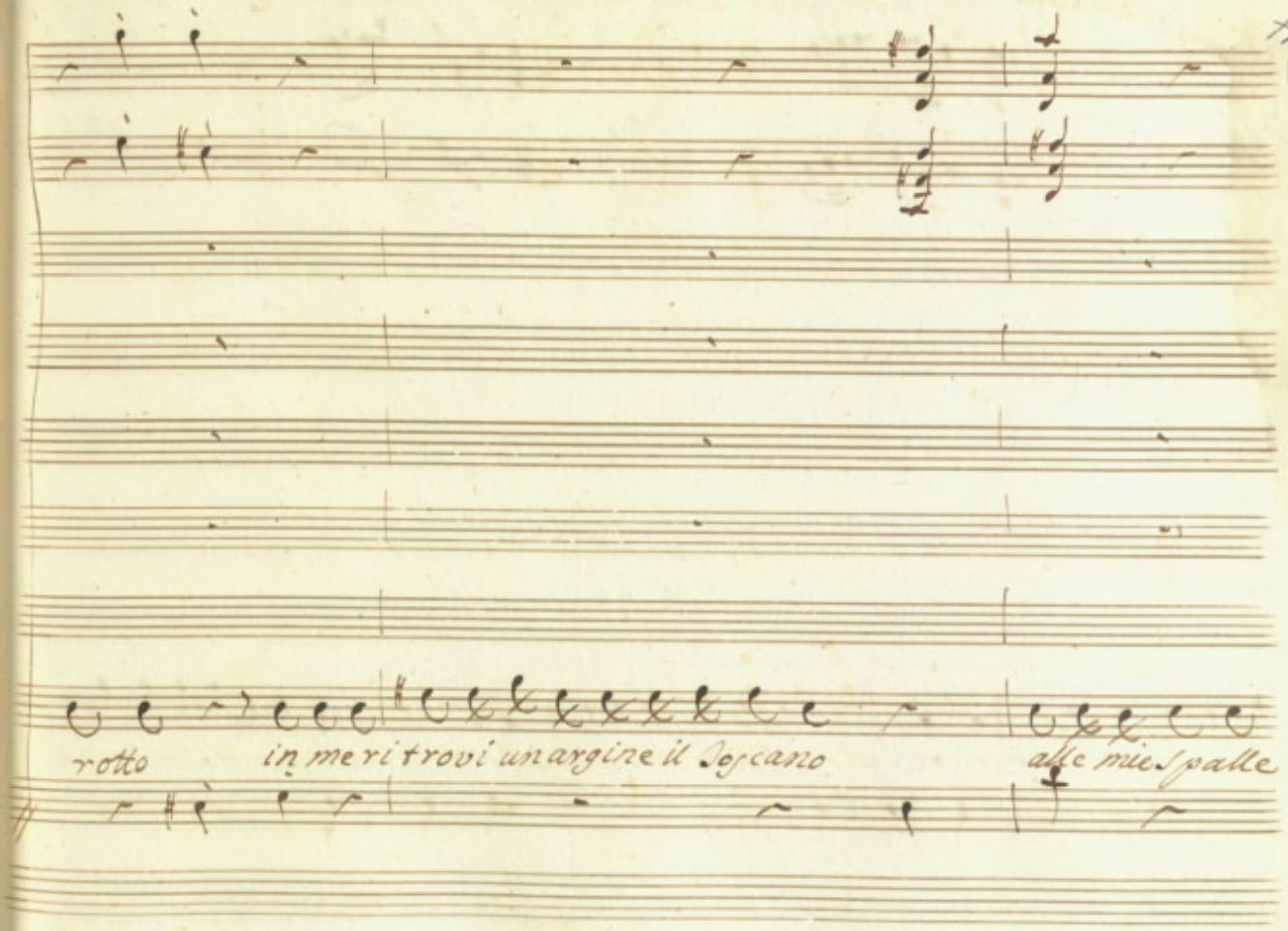

nate ah non pervenga ai secoli remoti tale infamia di voi.

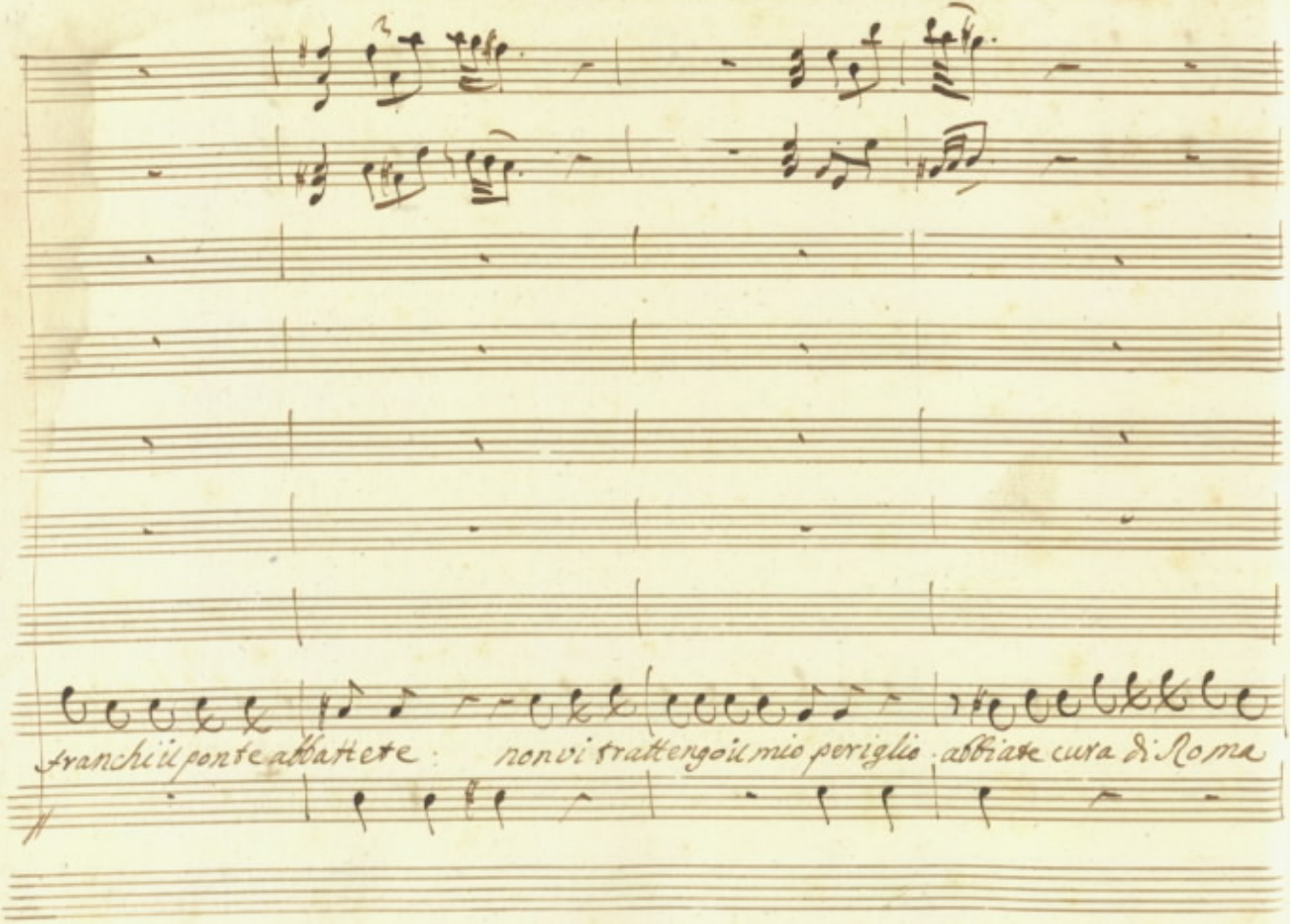

non si rammenti un dì per vostro scorno che fu da un ferro solo un esercito in

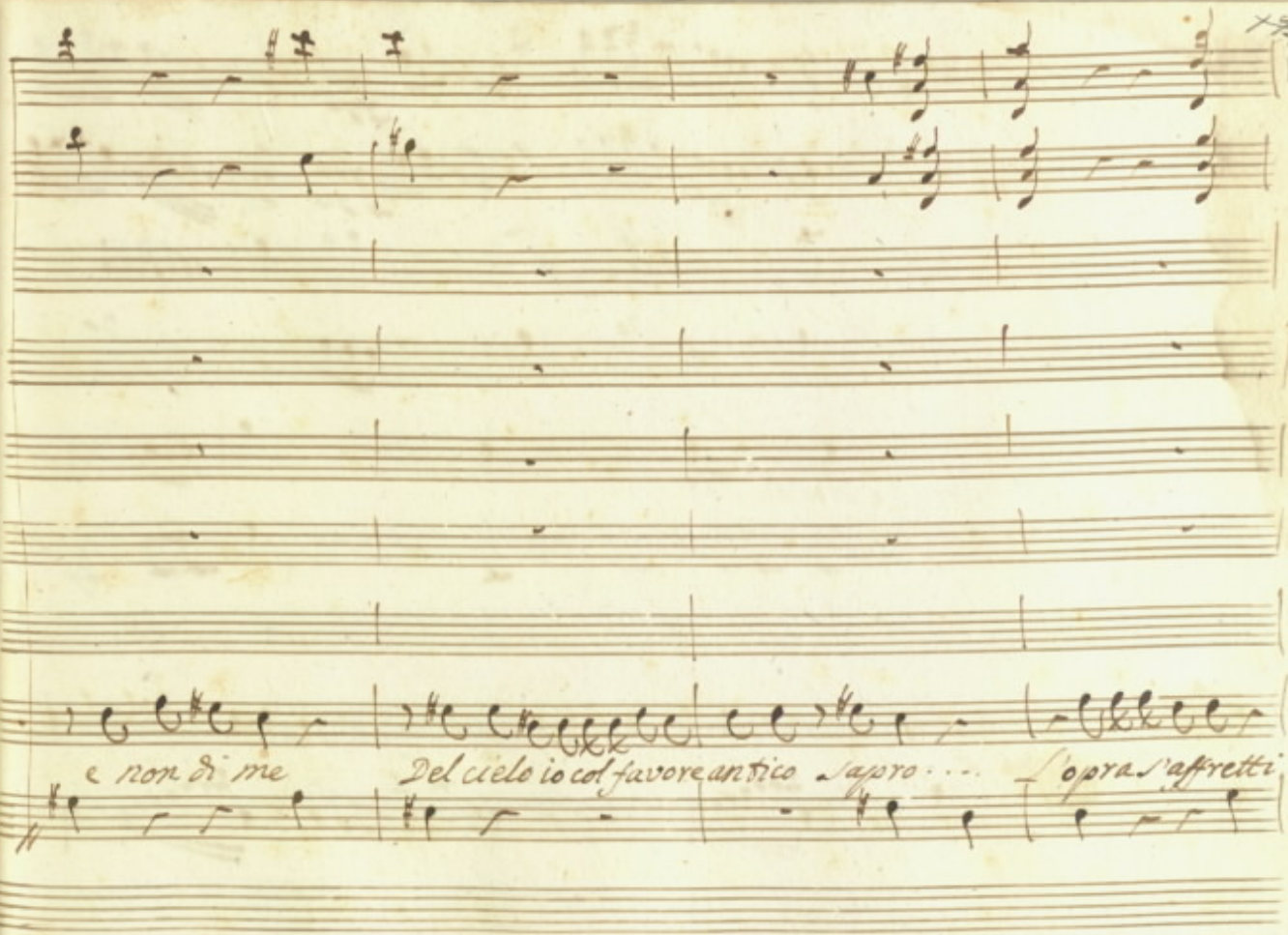

parte
Orazio
tero oggi resp into , che un sol Roman tutta l'Etruria à vinto

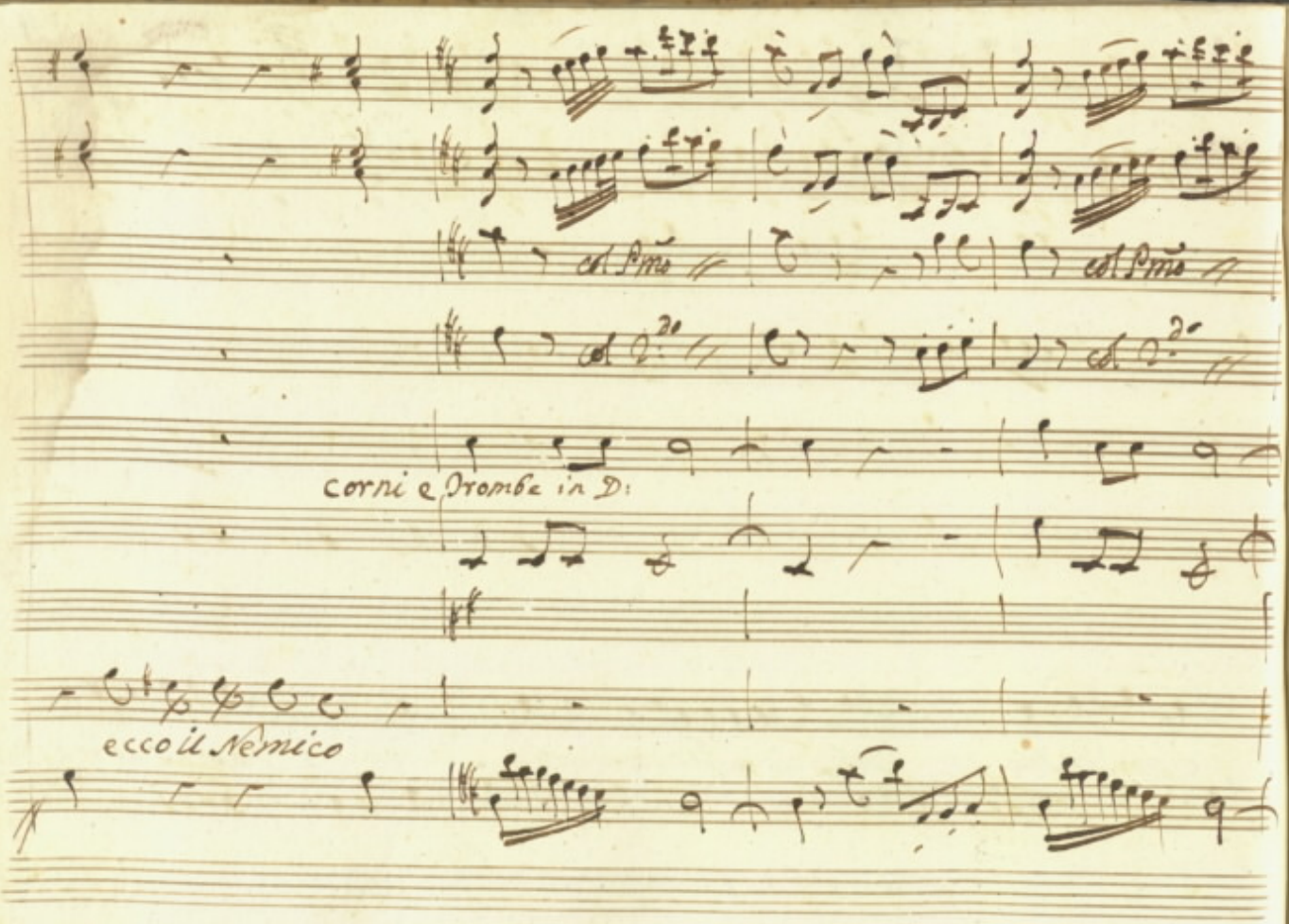

vnij
nó com=

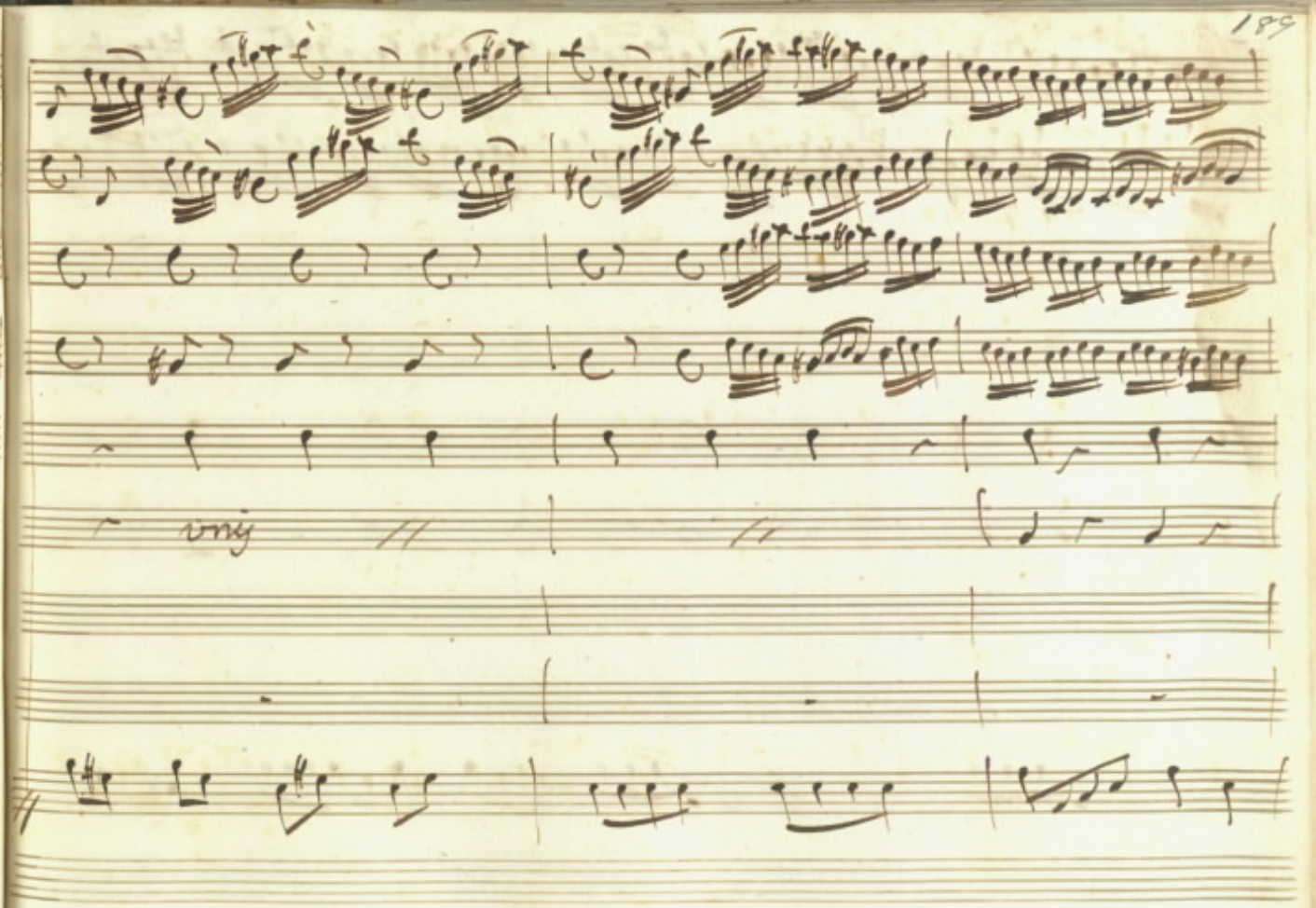

pagni io non voglio il passo abbandonar
e finche non sia questo varco inter-

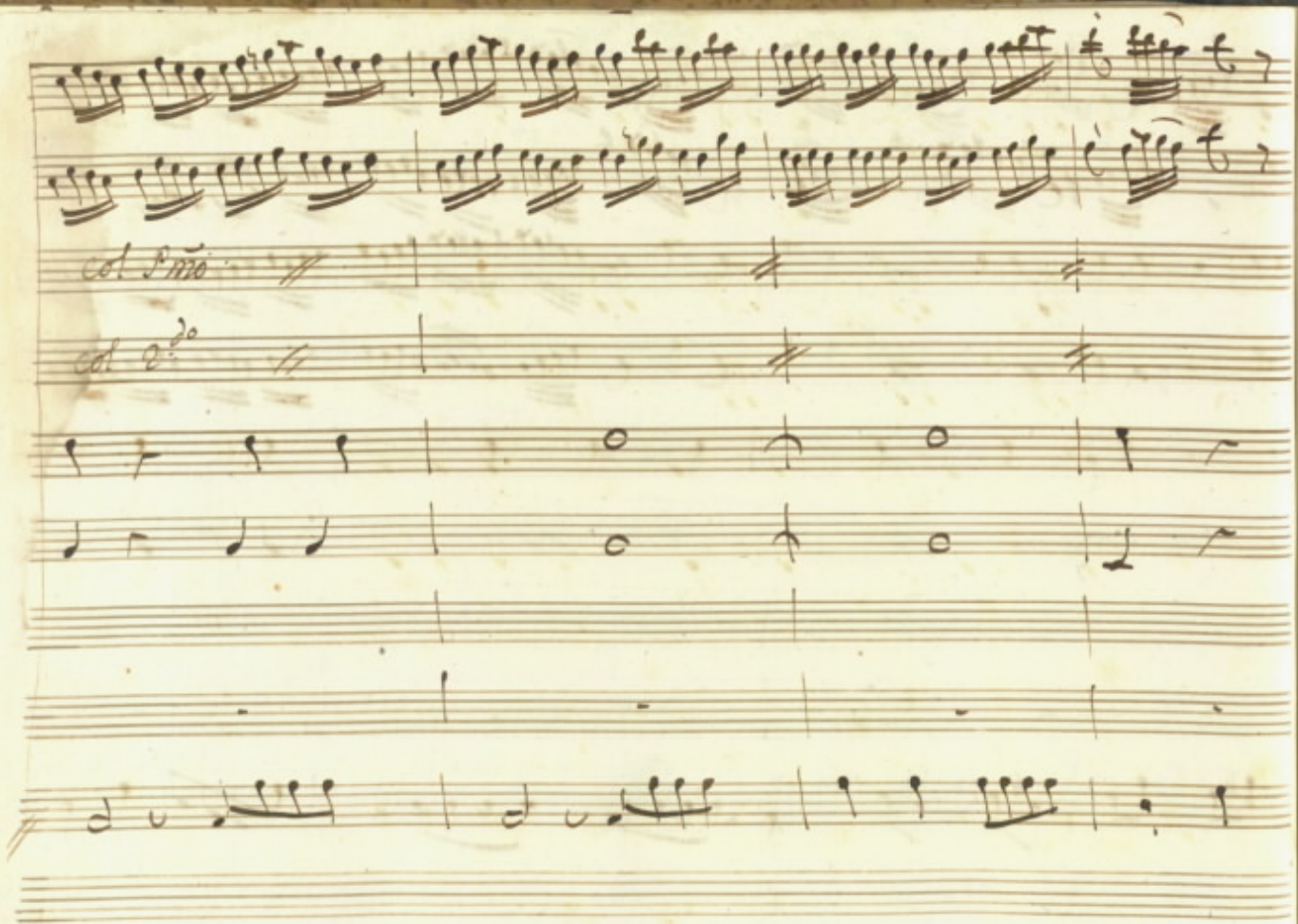

rotto
in me ritrovi un argine il Toscano
alle mie spalle

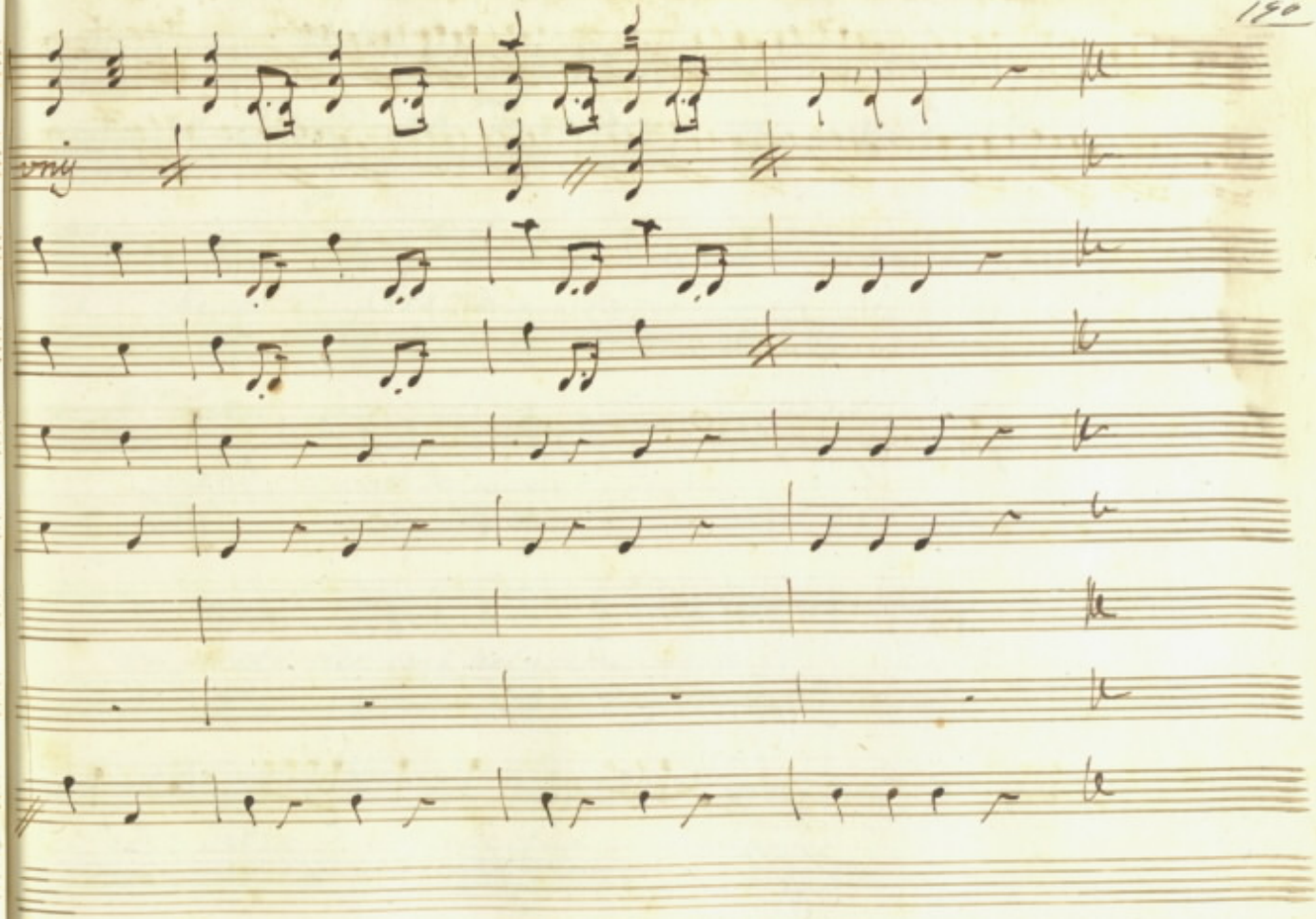

franchi il ponte abbattete : non vi trattengo il mio periglio . abbiate cura di Roma


e non di me
Del cielo io col favore antico
sapro . . .
L'opra s'affretti


Corni e Tromba in D:
ecco il Nemico




col Sno
col 2do



Scena 12: Clelia e detto

Clelia

ah da cardini suoi parche scossa la terra.. oi-

mè! che miro! Orazio... Orazio... oh Dio! per quale impensata sve-

Orazio

tura... Rendi grazie agli Dei Roma è sicura

Clelia

e tu?

ma perchè tien così nel fiume fisso lo sguardo mai?

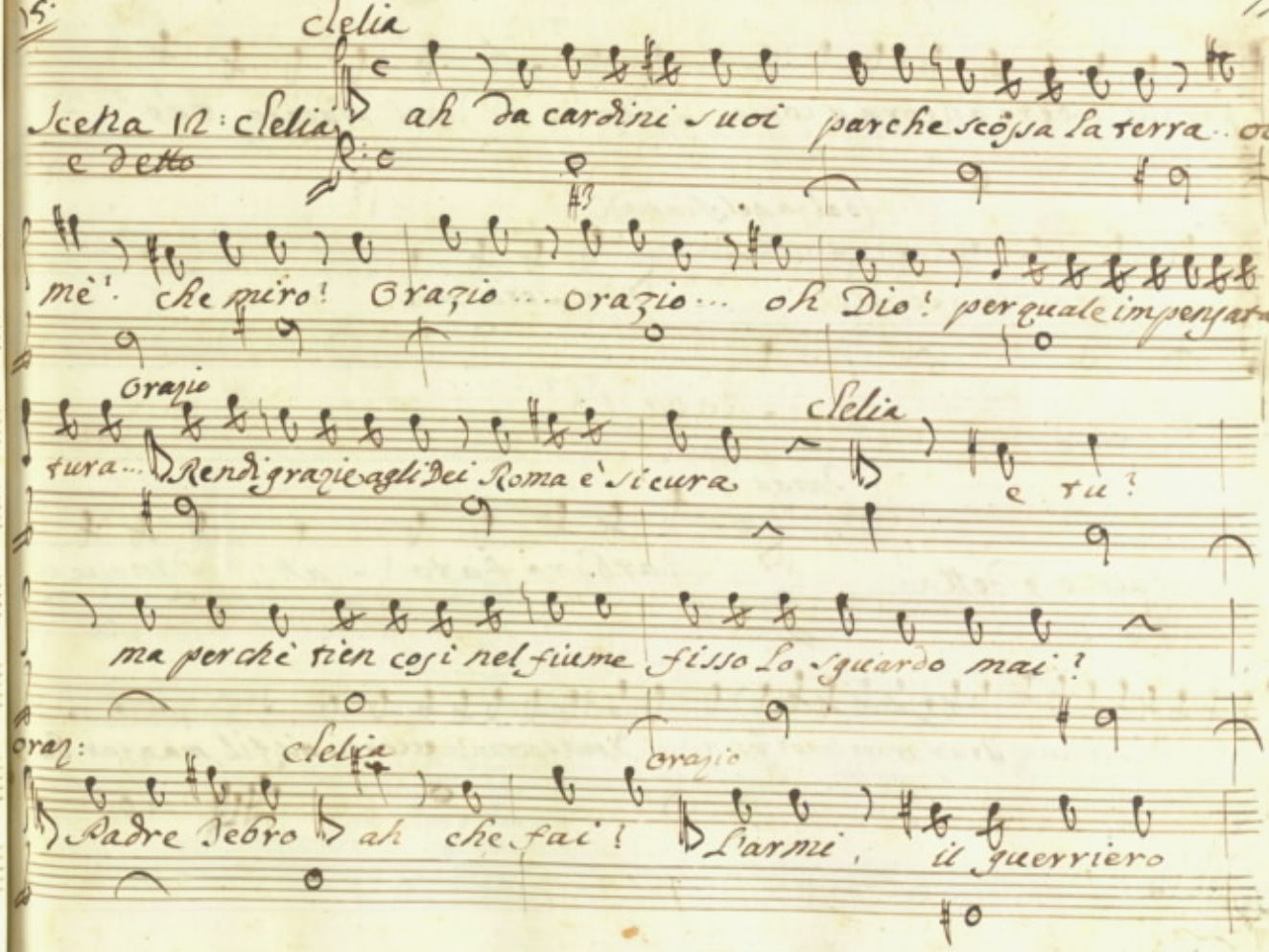
Oraz:

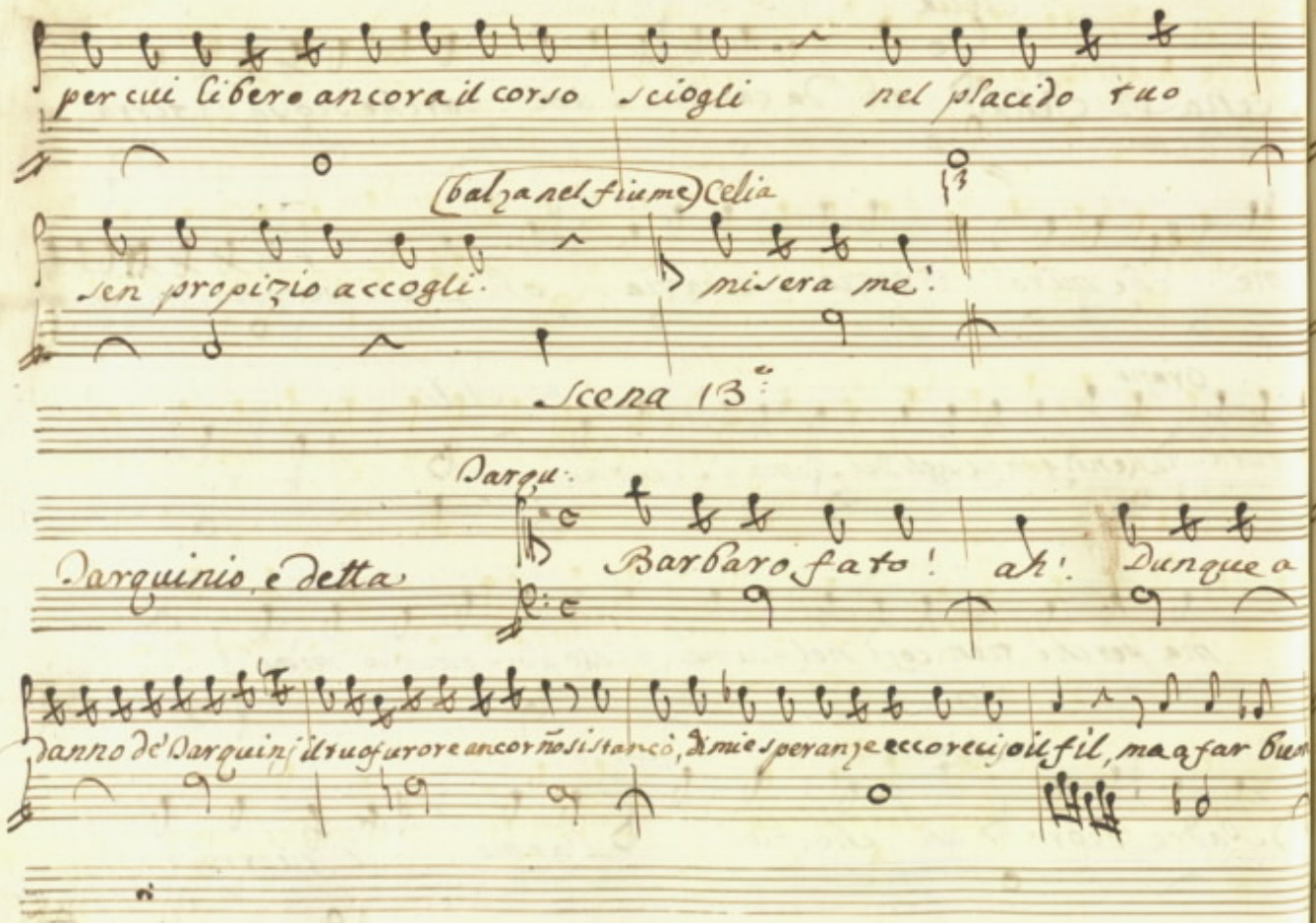
Clelia

Padre Tebro ah che fai!

Orazio

L'armi, il guerriero




per cui libero ancora il corso sciogli nel placido tuo
(balza nel fiume) Celia
sen propizio accogli.
misera me!
Scena 13.
Tarqu.
Tarquinio, e detta
Barbaro fato! ah! Dunque o
danno de' Tarquinj il tuo furore ancor non si stancò, di mie speranze ecco reciso il fil, ma a far buo

uso de' disastri or si pensi ardire Il patto

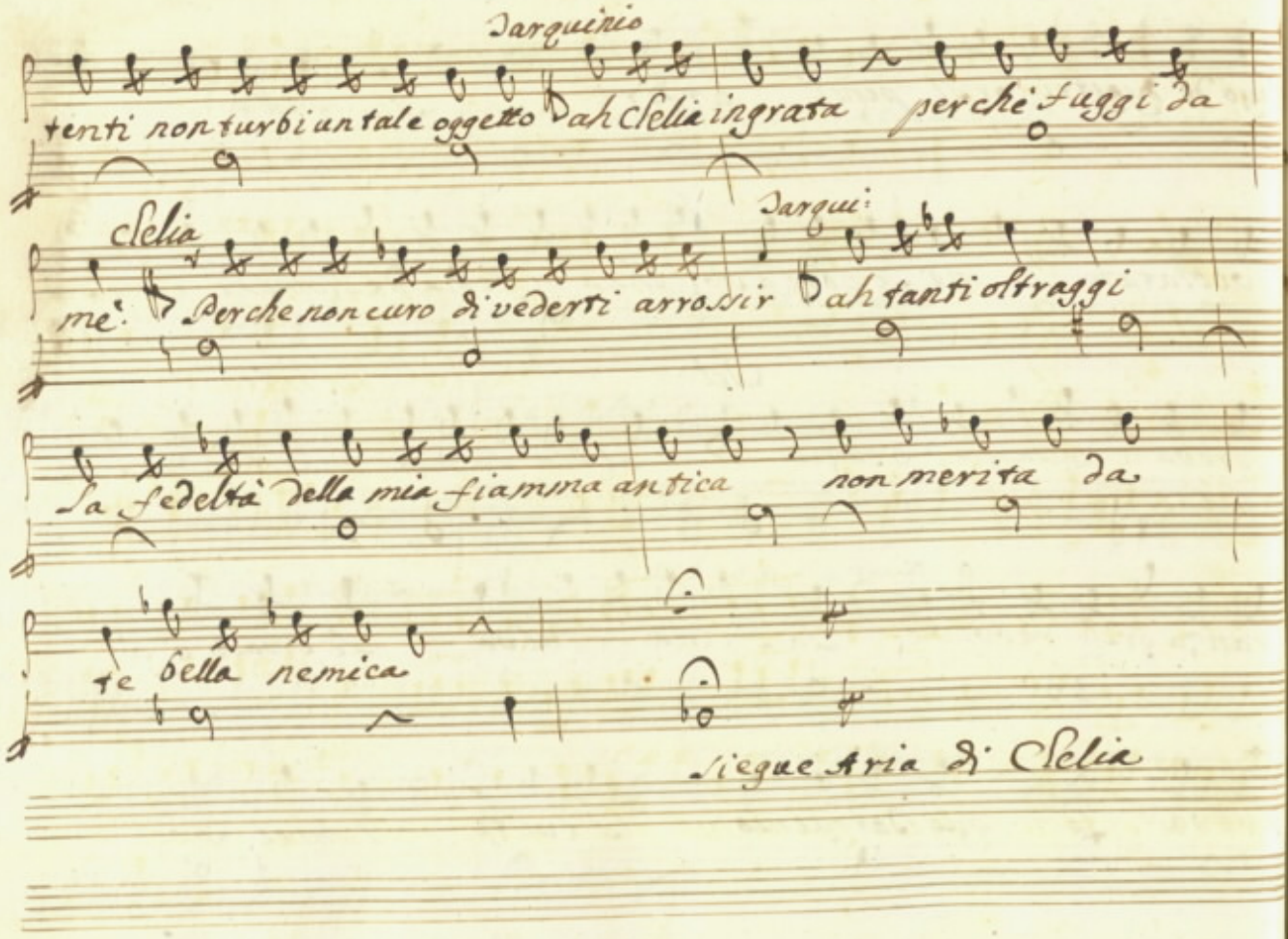
violatato da me sembri a Porsenna perfidia de Romani: e ne sia

Clel.

prova il passaggio d'orazio alfin La mia moribonda spe=

ranza or si ravviva; La Patria si salvò, Lo sposo è a

riva qui Tarquinio. s'eviti i miei con=


Tarquinio
tenti non turbi un tale oggetto Ah Celia ingrata perche fuggi da
Celia
me. Perche non curo di vederti arrossir
Tarqui:
Ah tanti oltraggi
la fedeltà della mia fiamma antica non merita da
te bella nemica
Segue Aria di Celia

Violini

Viola

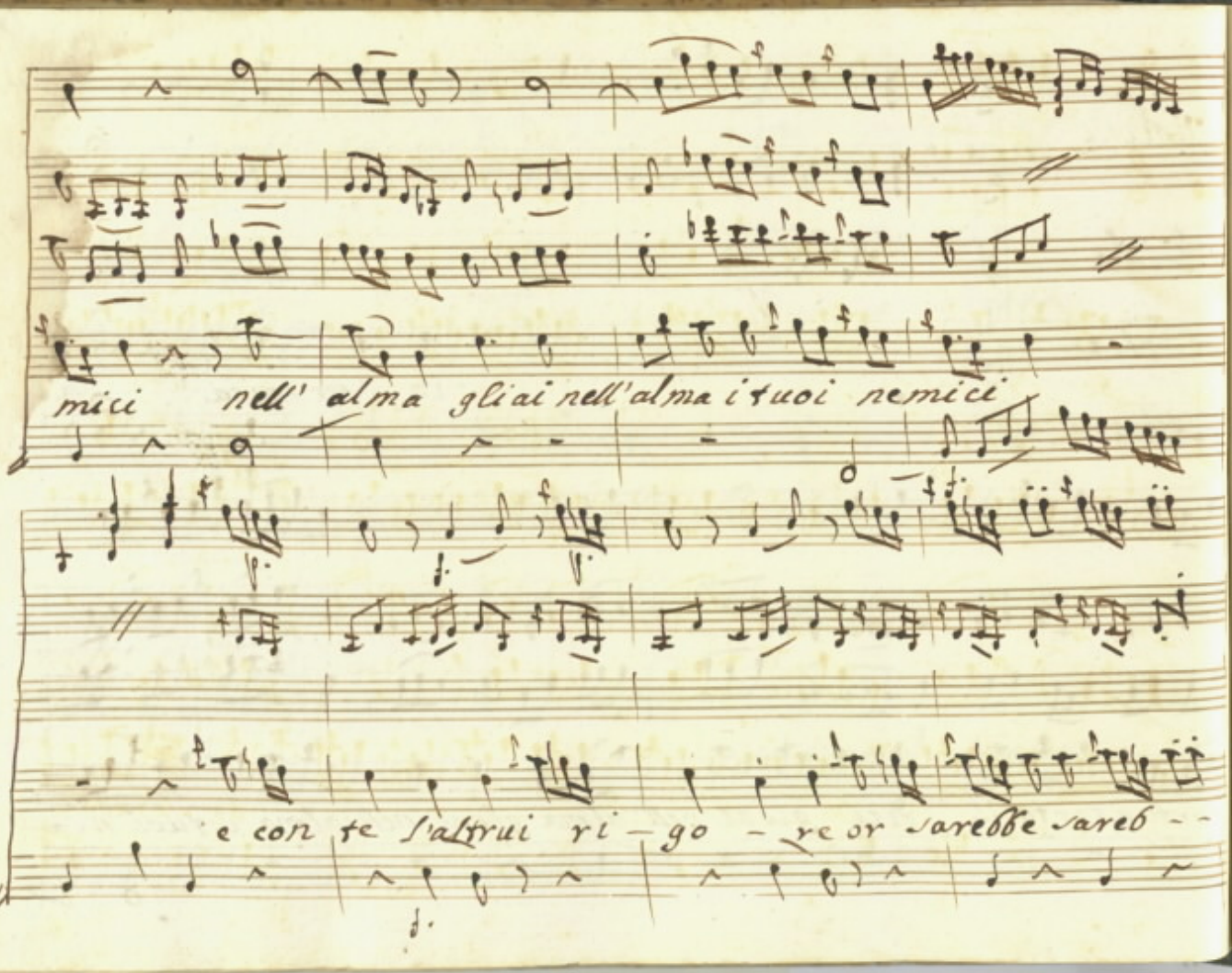
Cello

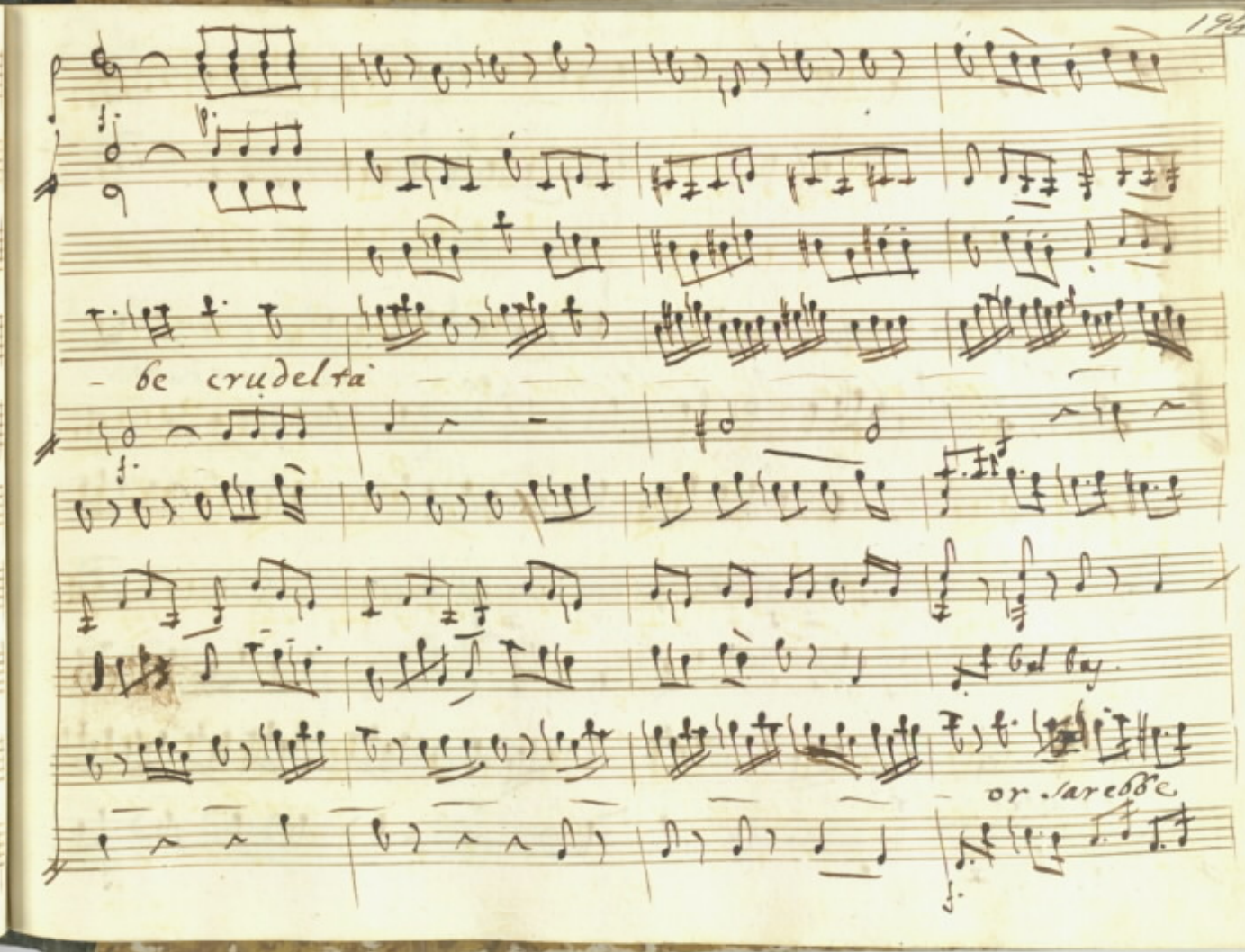
Allegro

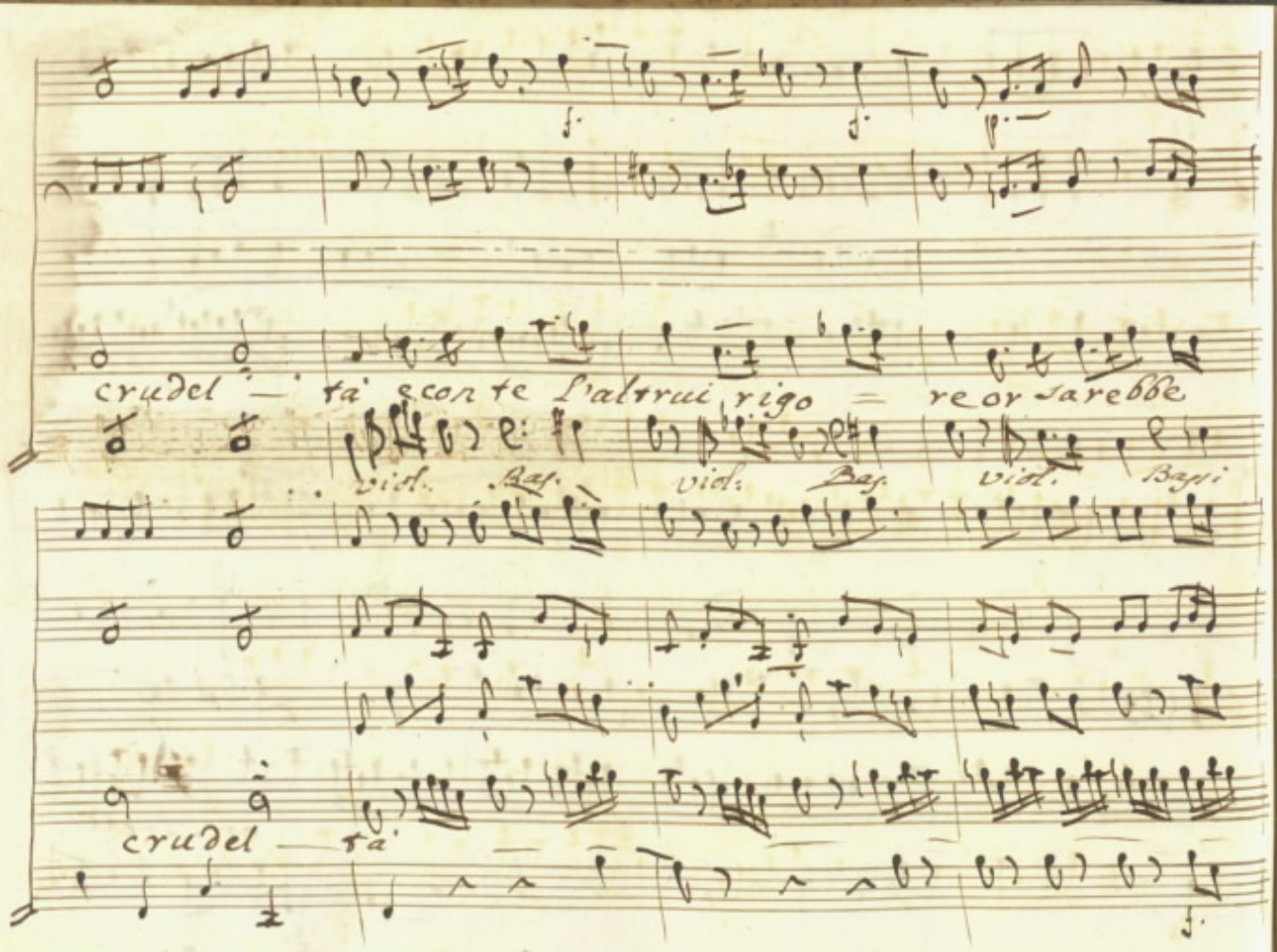
Col Bass.

io nemica!

torto a torto il dici gli ai nell'alma gli ai nell'alma i tuoi ne=


mici nell' alma gli ai nell'alma i tuoi nemici
e con te s'altrui ri – go – re or sarebbe sareb –

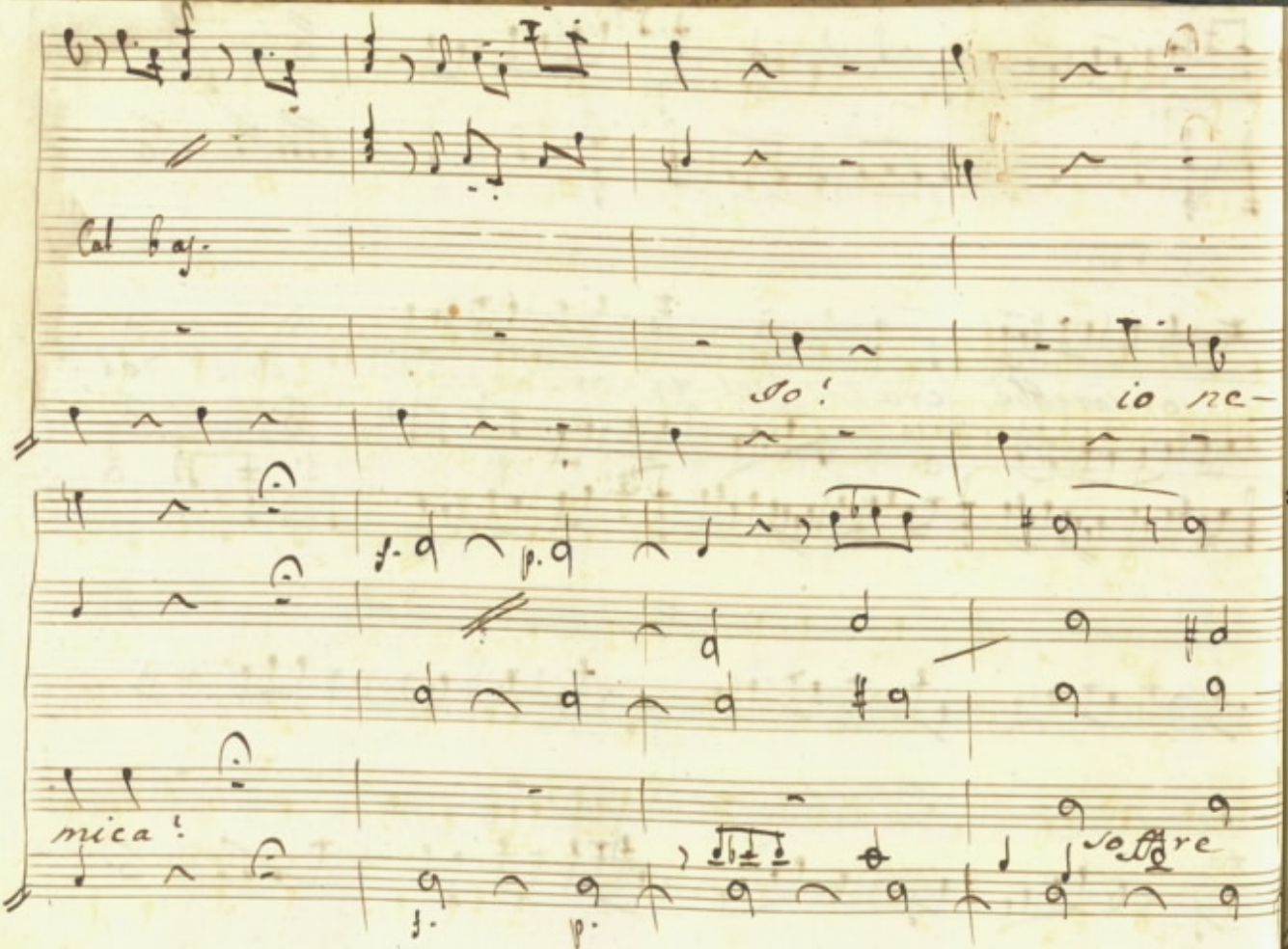

be crudeltà
bel bas
or sarebbe

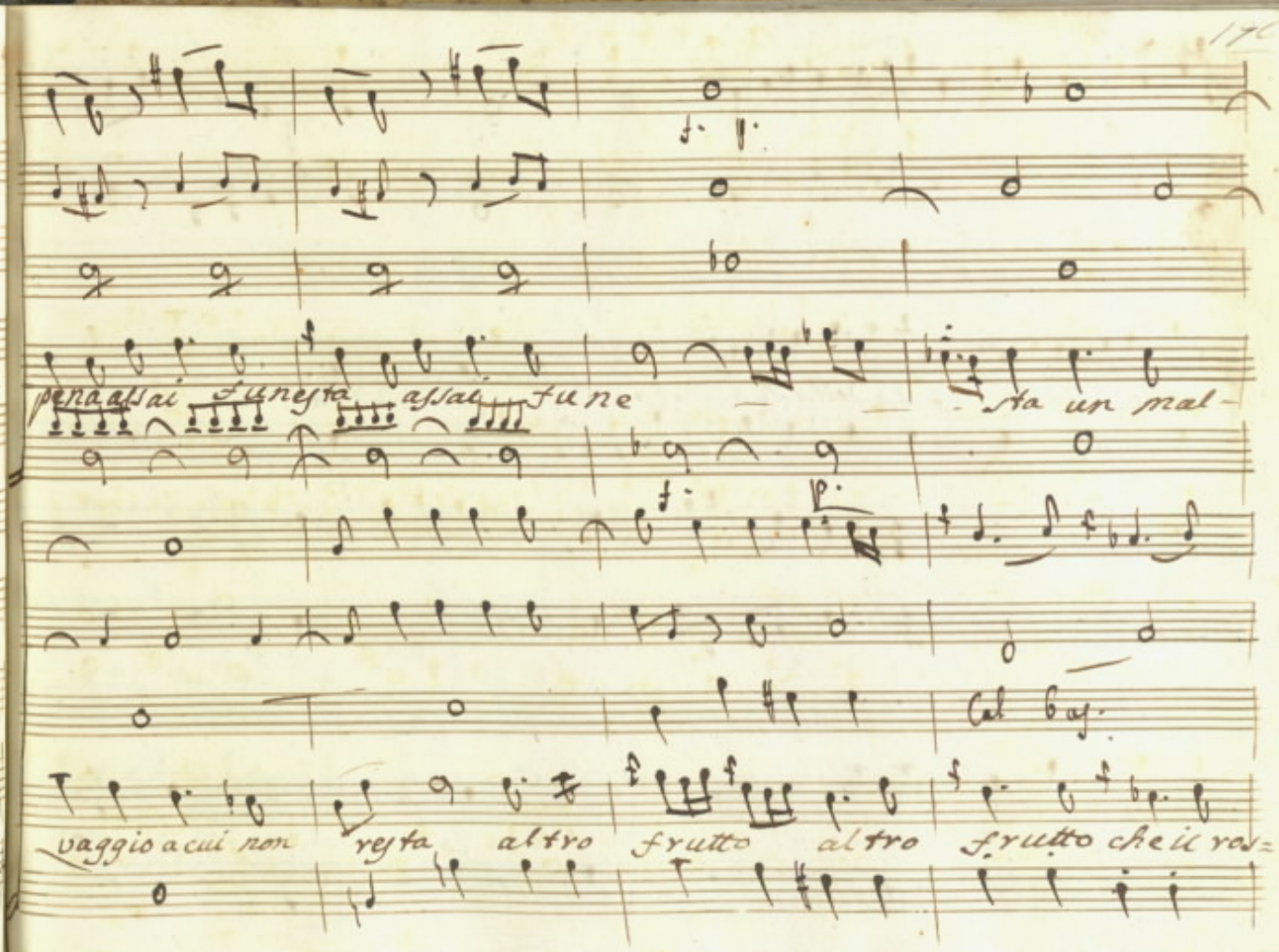

crudel — ta' sconte l'altrui rigo = re or sarebbe
vid. Bas. vid. Bas. vid. Bassi
crudel — ta'

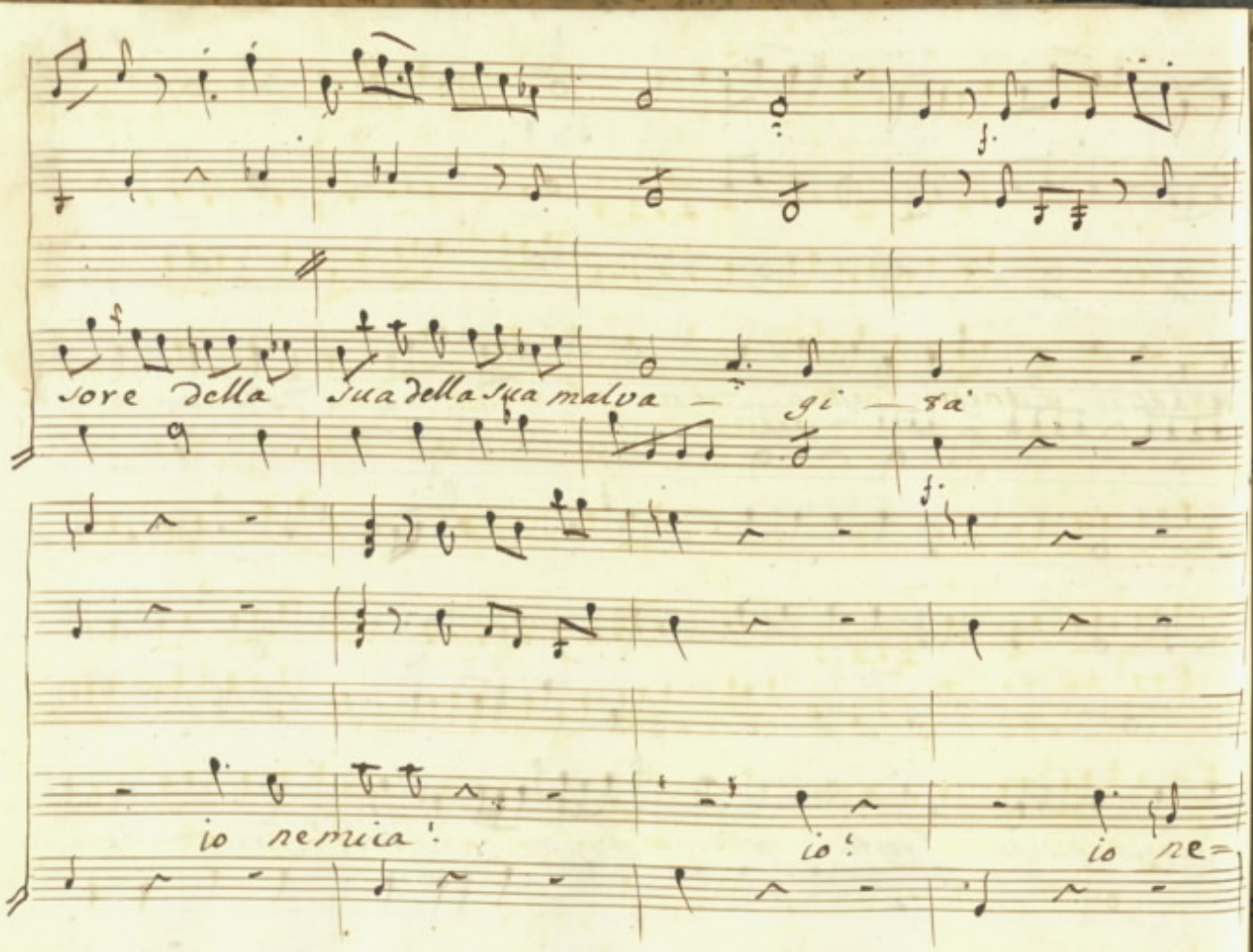
Col Bass.

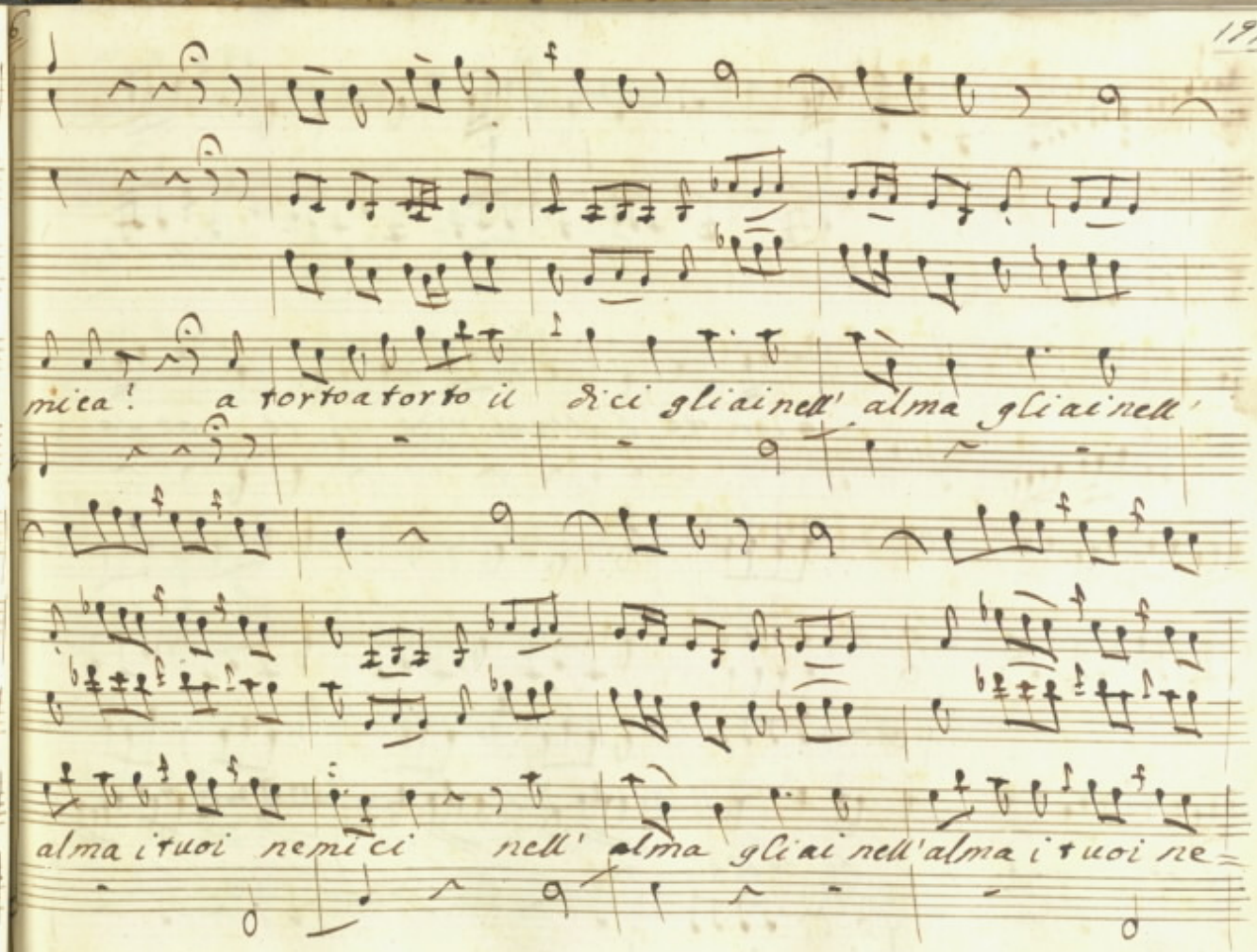
- or sarebbe cru - del - ta' or sarebbe cru - del

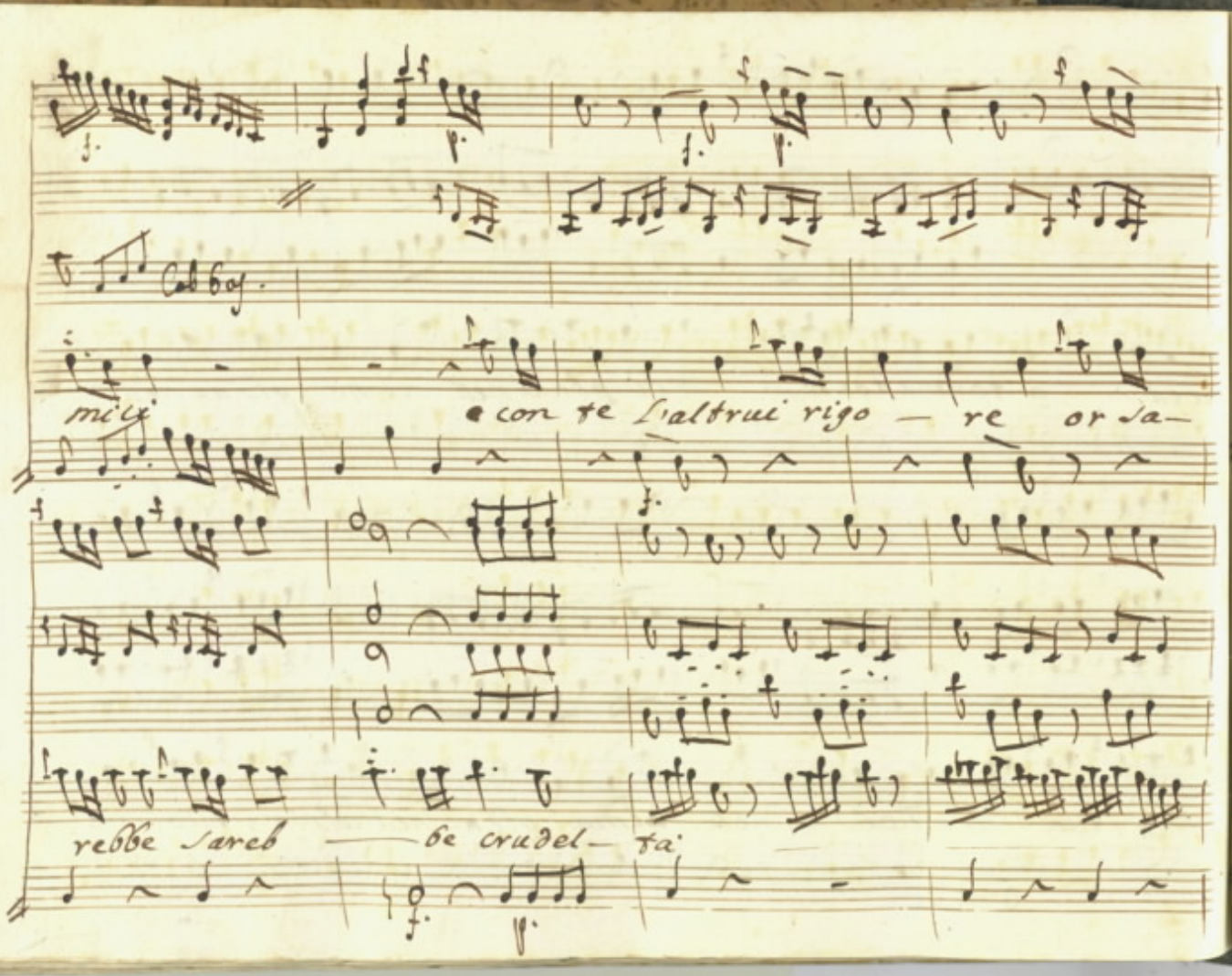
ta'


Col baj.
So!
io ne-
mica!
solfare


pena assai funesta assai funesta assai funesta
sta un mal-
Col Bass.
vaggio a cui non resta altro frutto altro frutto che il ros=


sore della sua della sua malva — gi — ta'
io nemia!
io!
io ne=


mica! a torto a torto il dici gli ai nell' alma gli ai nell'
alma i tuoi nemici nell' alma gli ai nell'alma i tuoi ne=



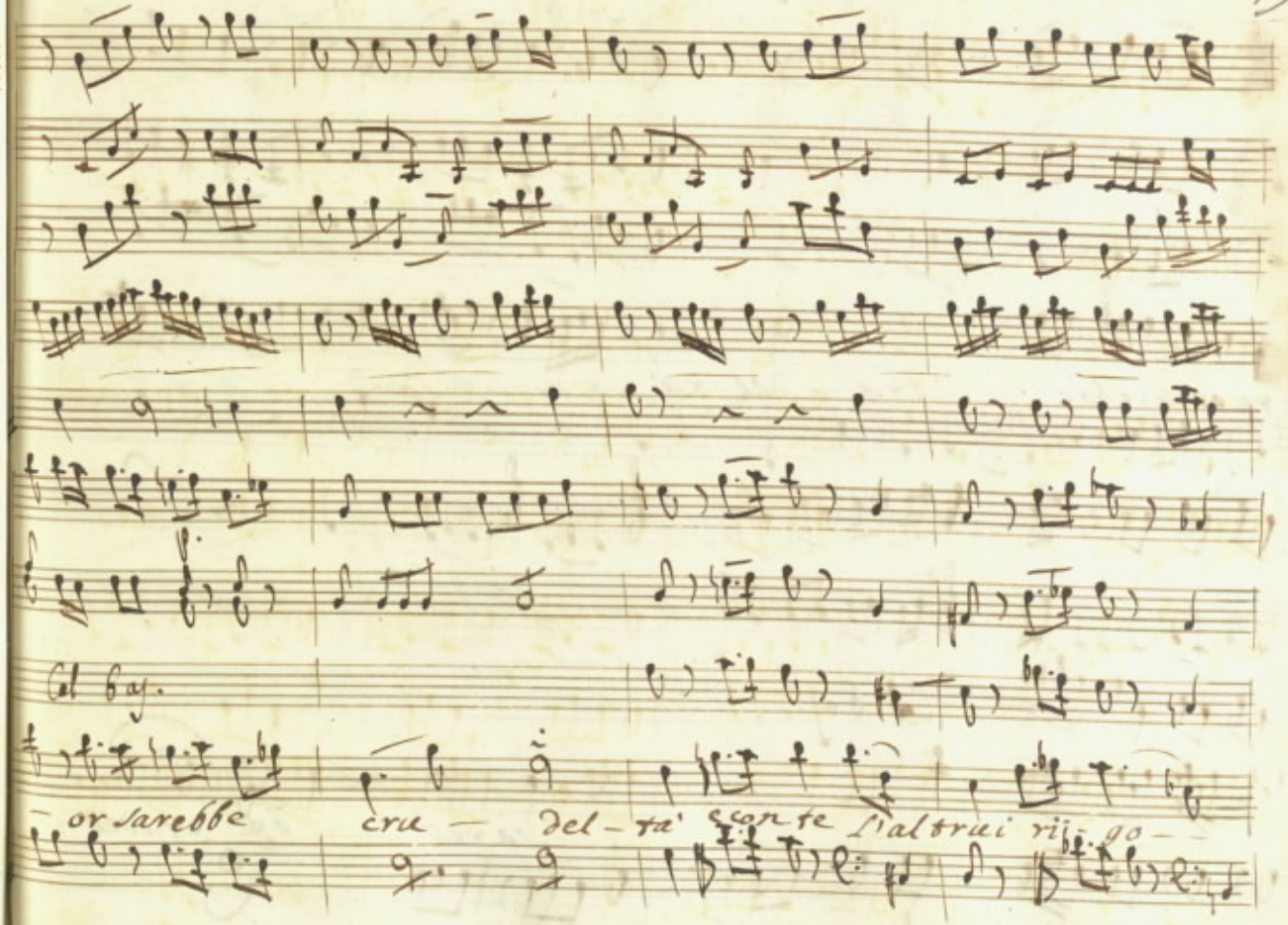
Cab bas.

mici e con te l'altrui rigo — re or sa—

rebbe sareb — be crudel— ta

Col bas.

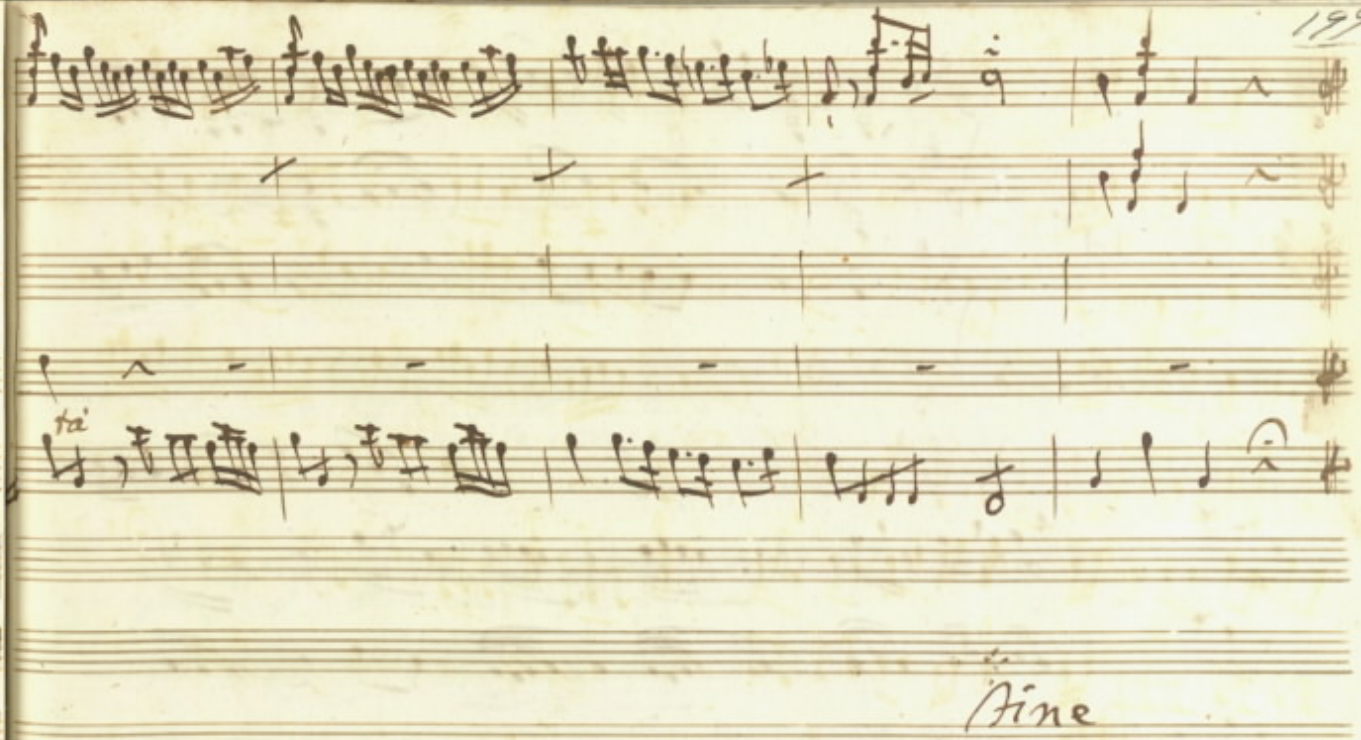
-or sarebbe cru - del - ta' e con te l'altrui ri - go -

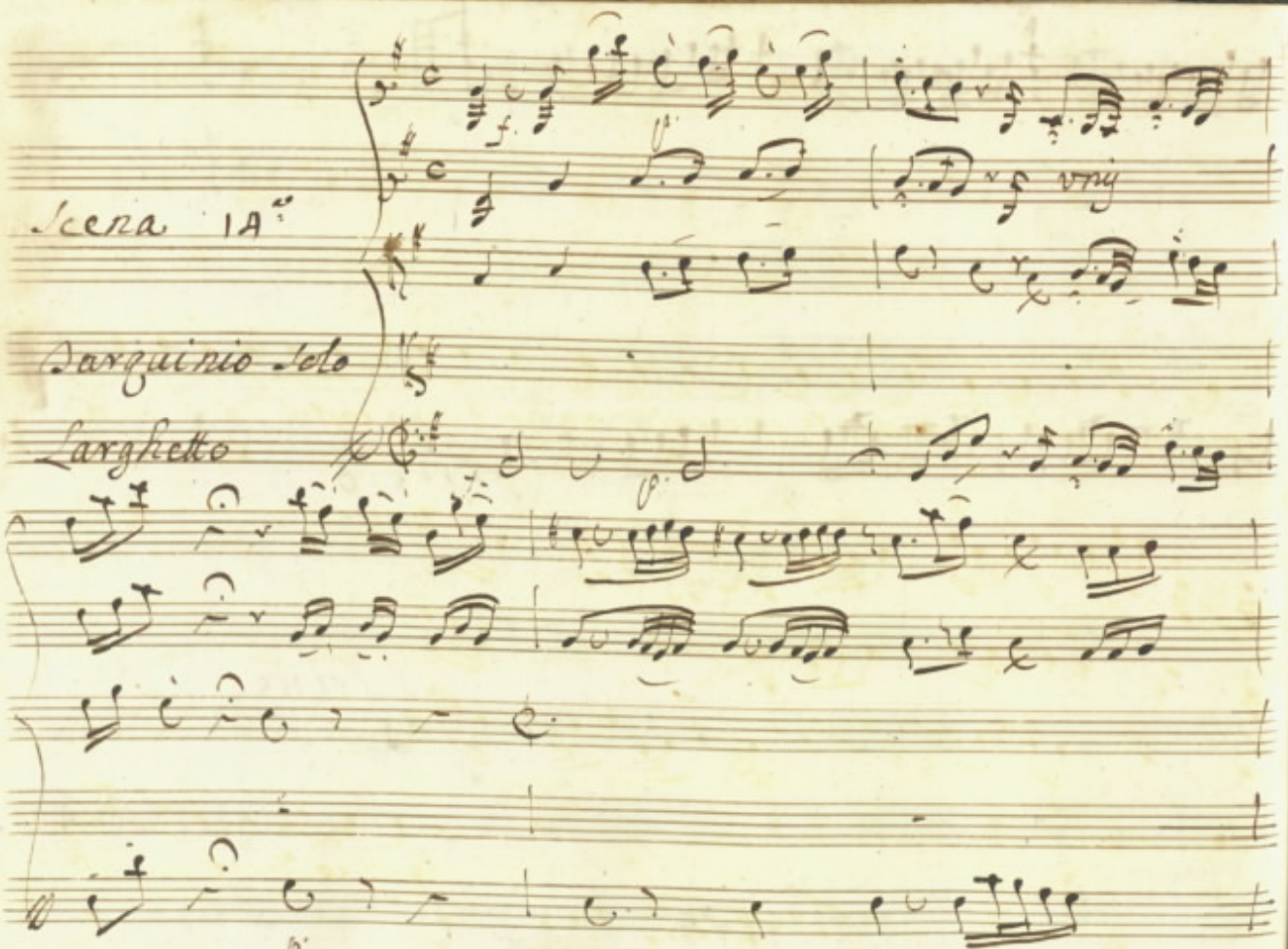


reorsarebbe cru — del ta

Col bas.

sareb — be crudel-

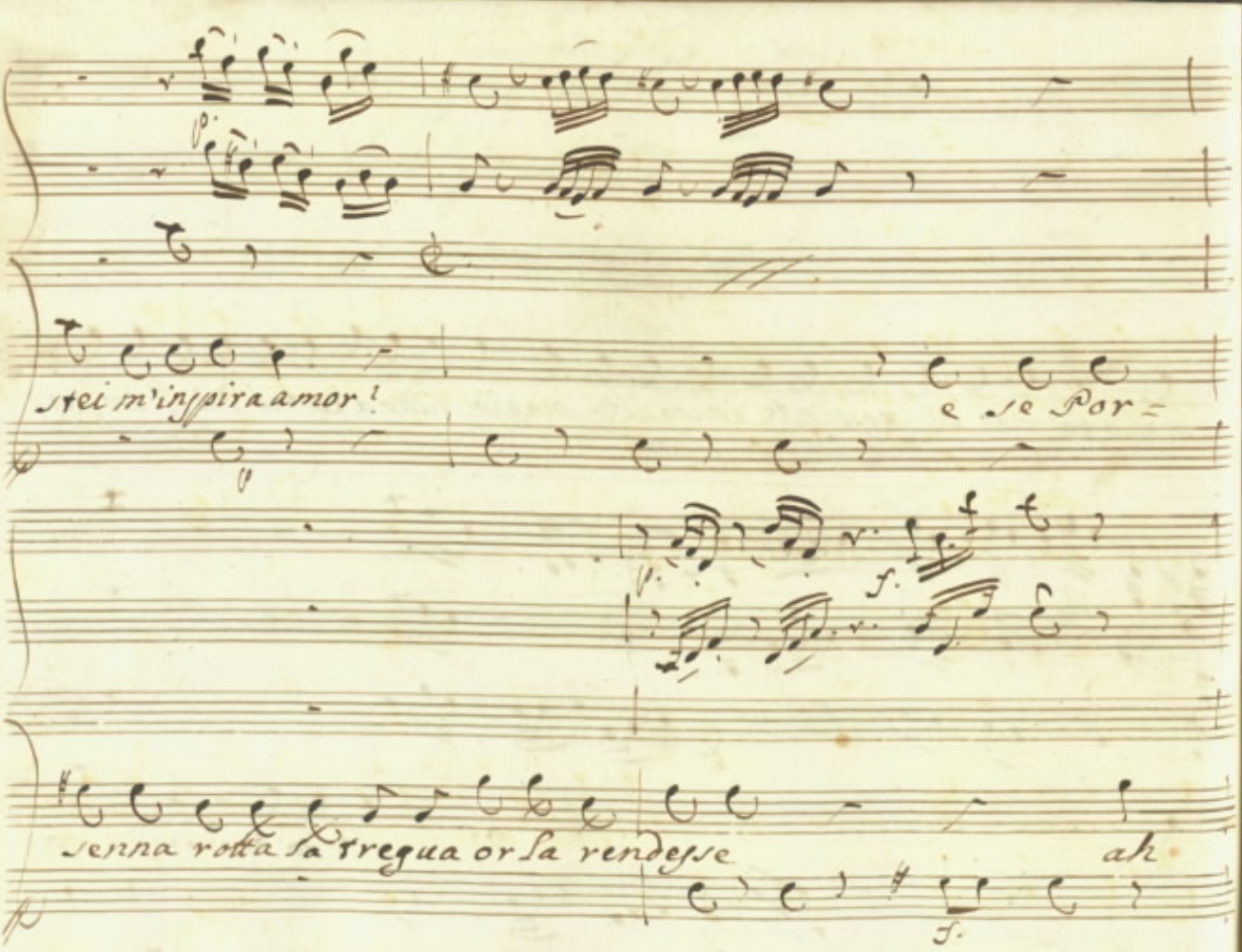

Fine

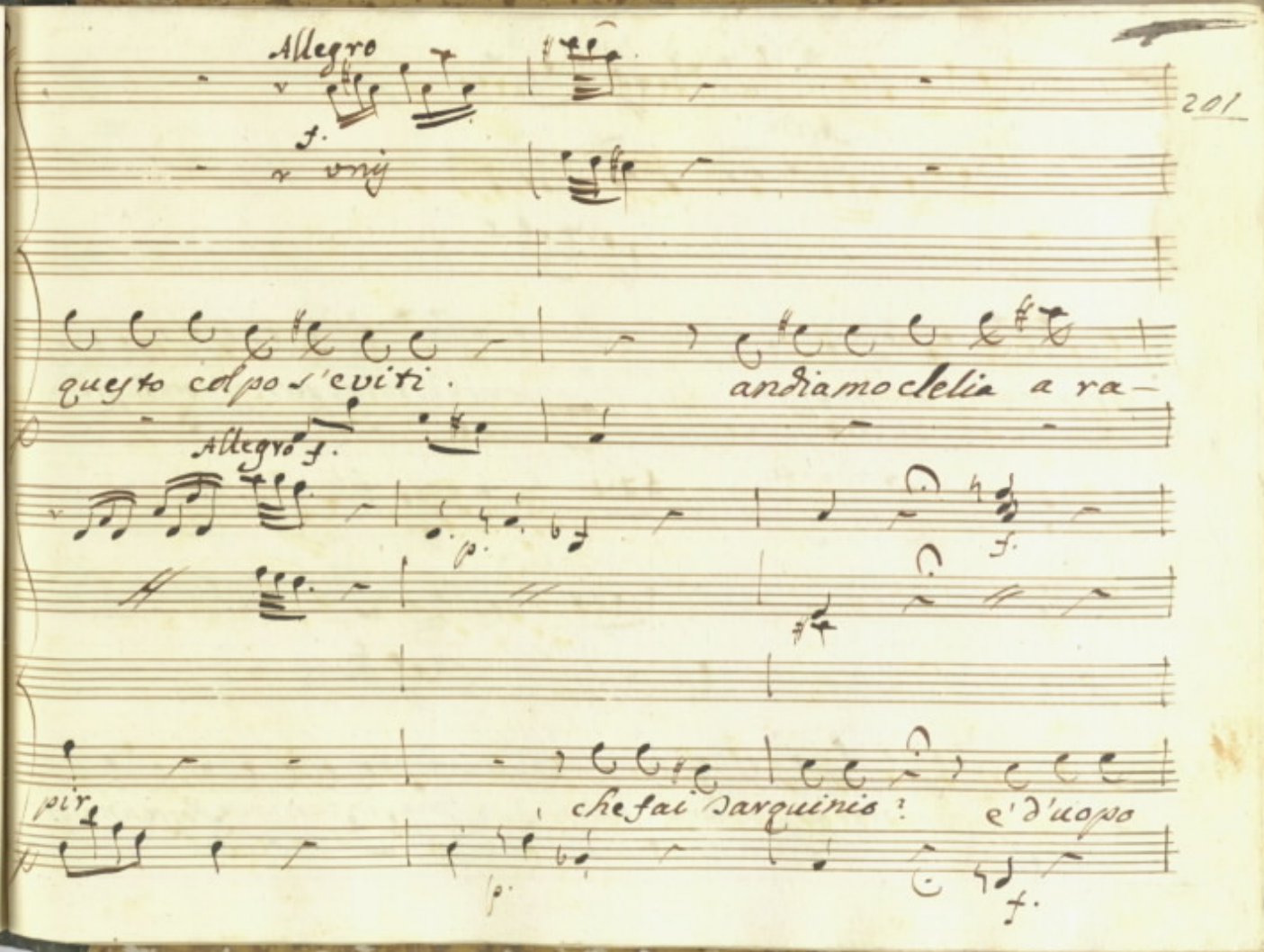

Scena 1A
Tarquinio Solo
Larghetto

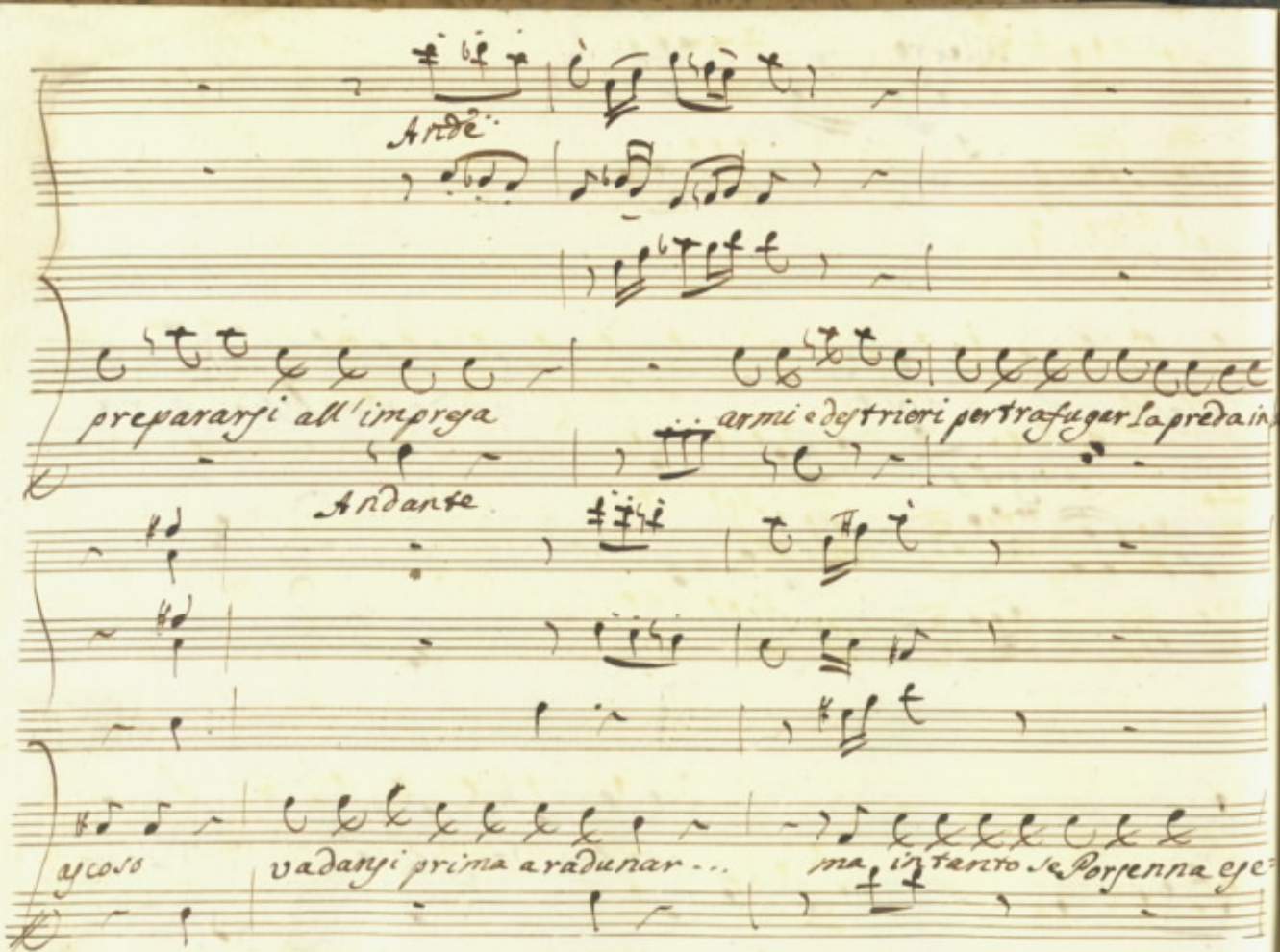
ma qual mai si possente incognita magia tutto a costei dà l'impero di

me!

fin co' dispregi co=


Stei m'inspira amor!
e se Por=
f.
senna rotta la tregua or la rendesse
ah
f.


Allegro
f.
questo colpo s'eviti.
andiamo Celia a ra-
Allegro f.
p.
f.
pir
che fai Tarquinio? e'd'uopo
p.
f.

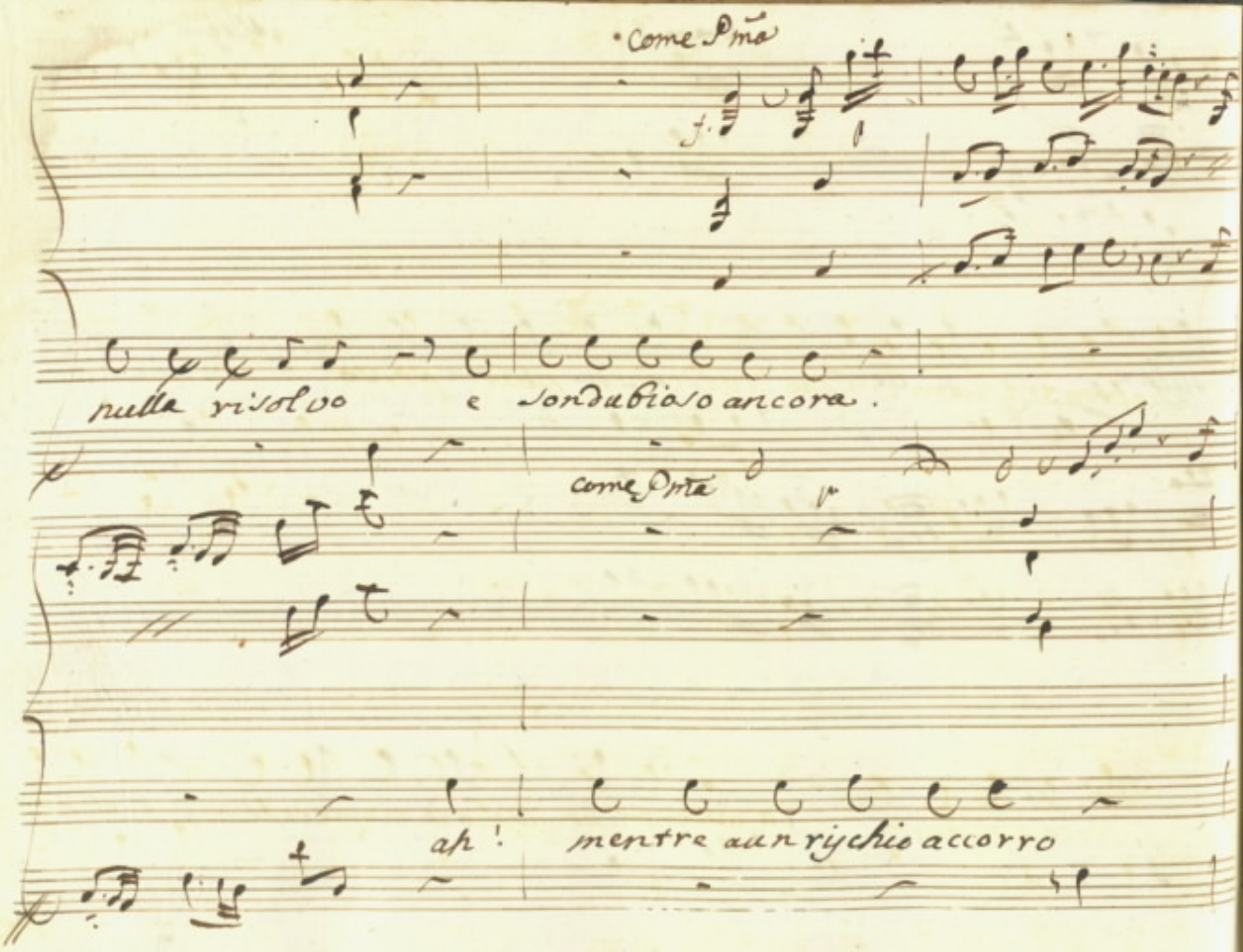

Andè.
prepararsi all'impresa
... armi e destrieri per trafugar la preda in
Andante
agosto
vadansi prima a radunar ...
ma intanto se Porsenna ecc

Allegro

f.

guisse.... e' vero. a Lui prima con— viene..

ahè che fra tanti affanni

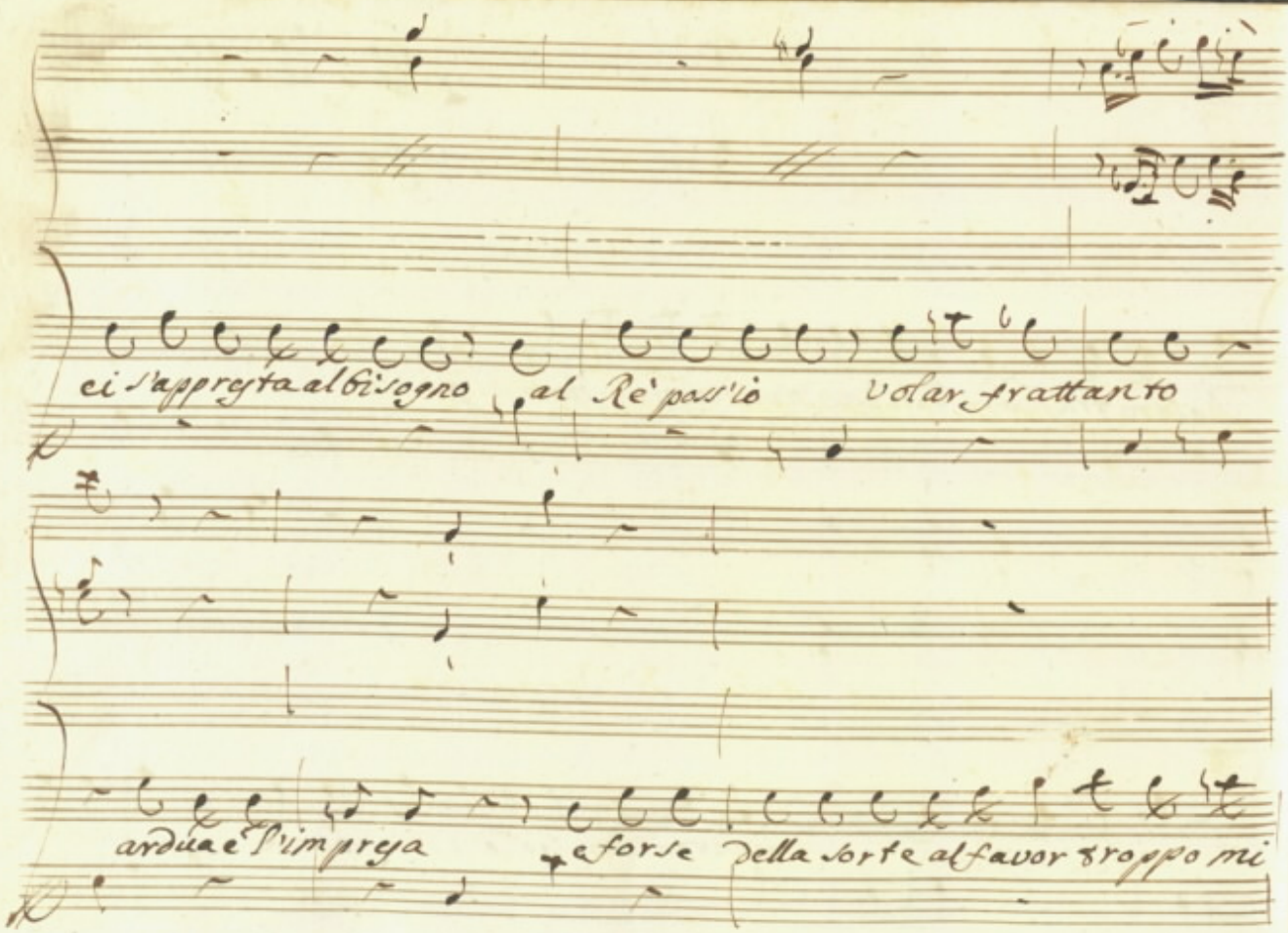

Come Prima
f.
nulla risolvo e sondubioso ancora.
Come Prima
p
ah! mentre aun rychio accorro

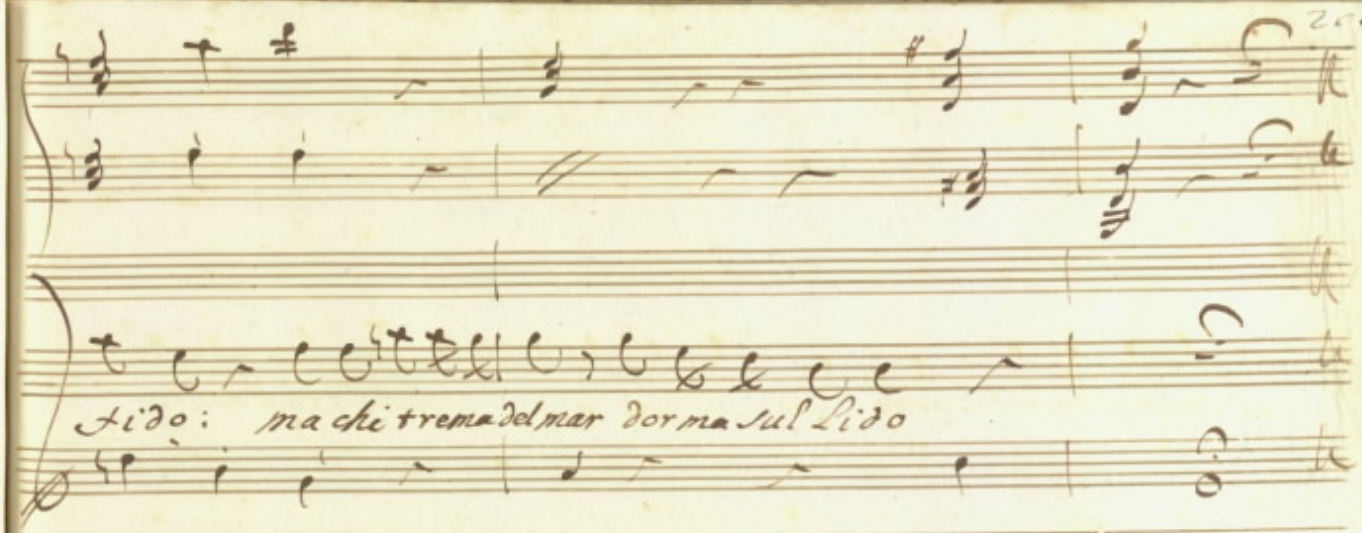
vnij

l'altro trascuro e in due dividermi non posso

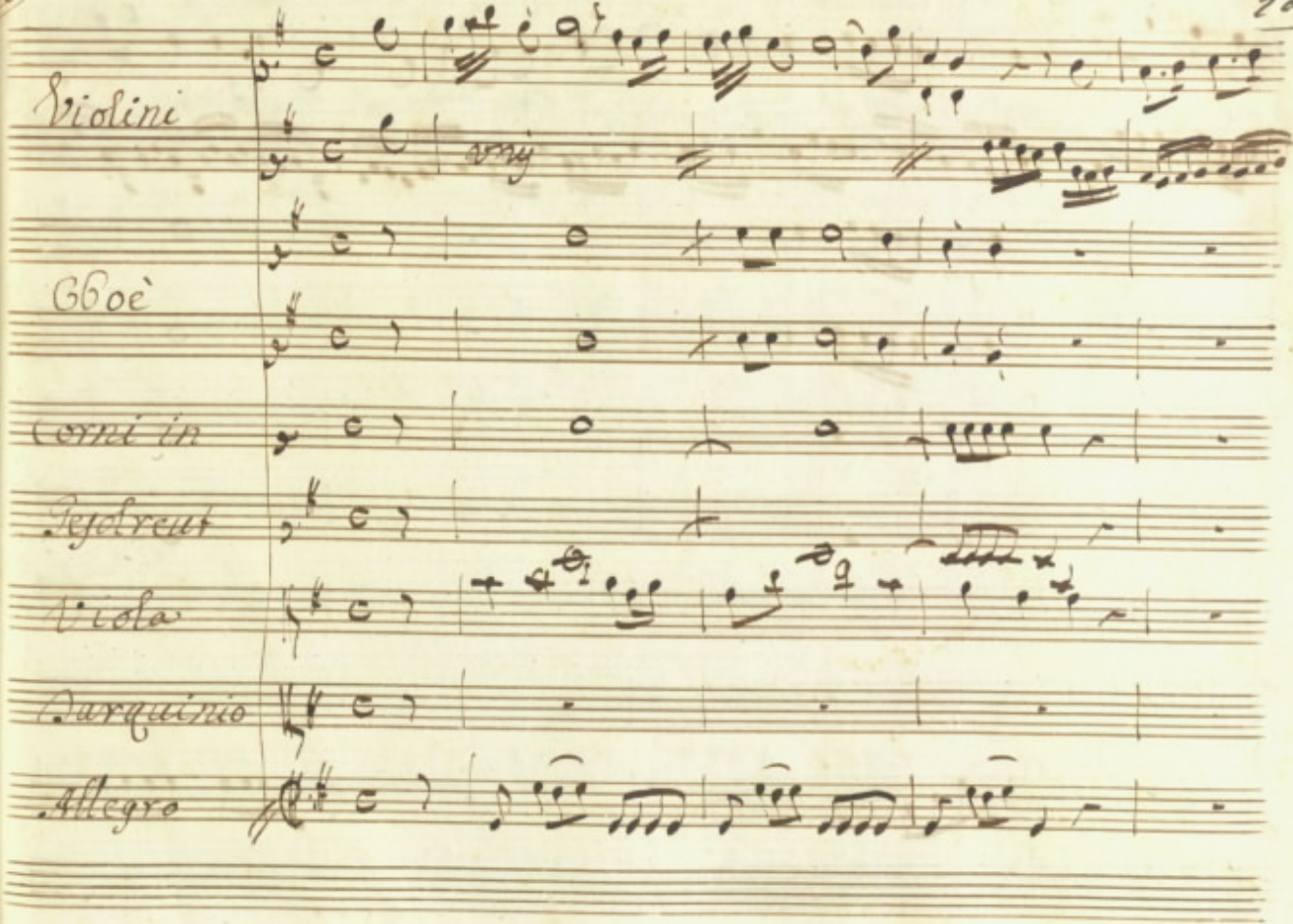
Ecco il riparo

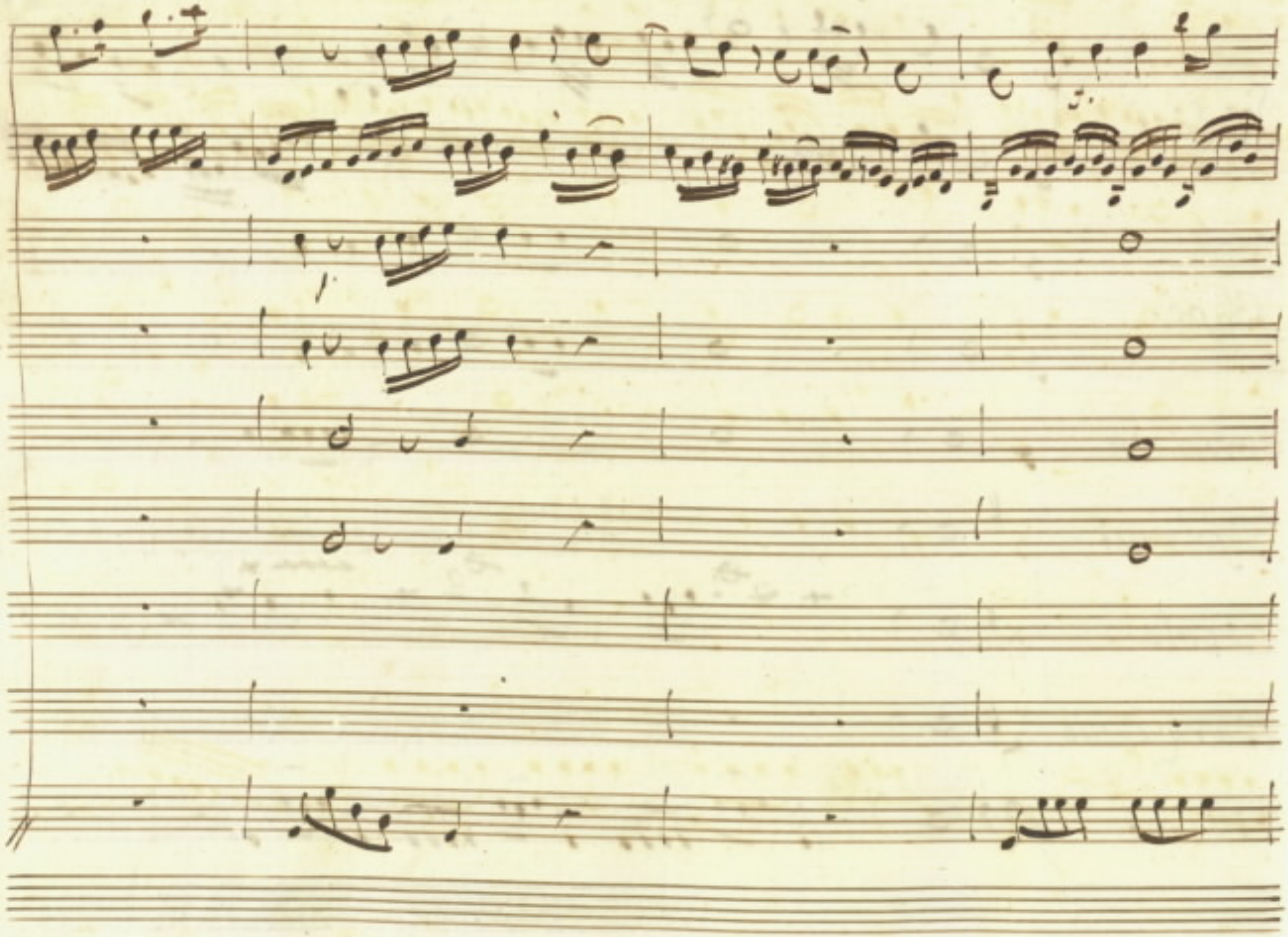
avverta un foglio il mio fedele . e mentre

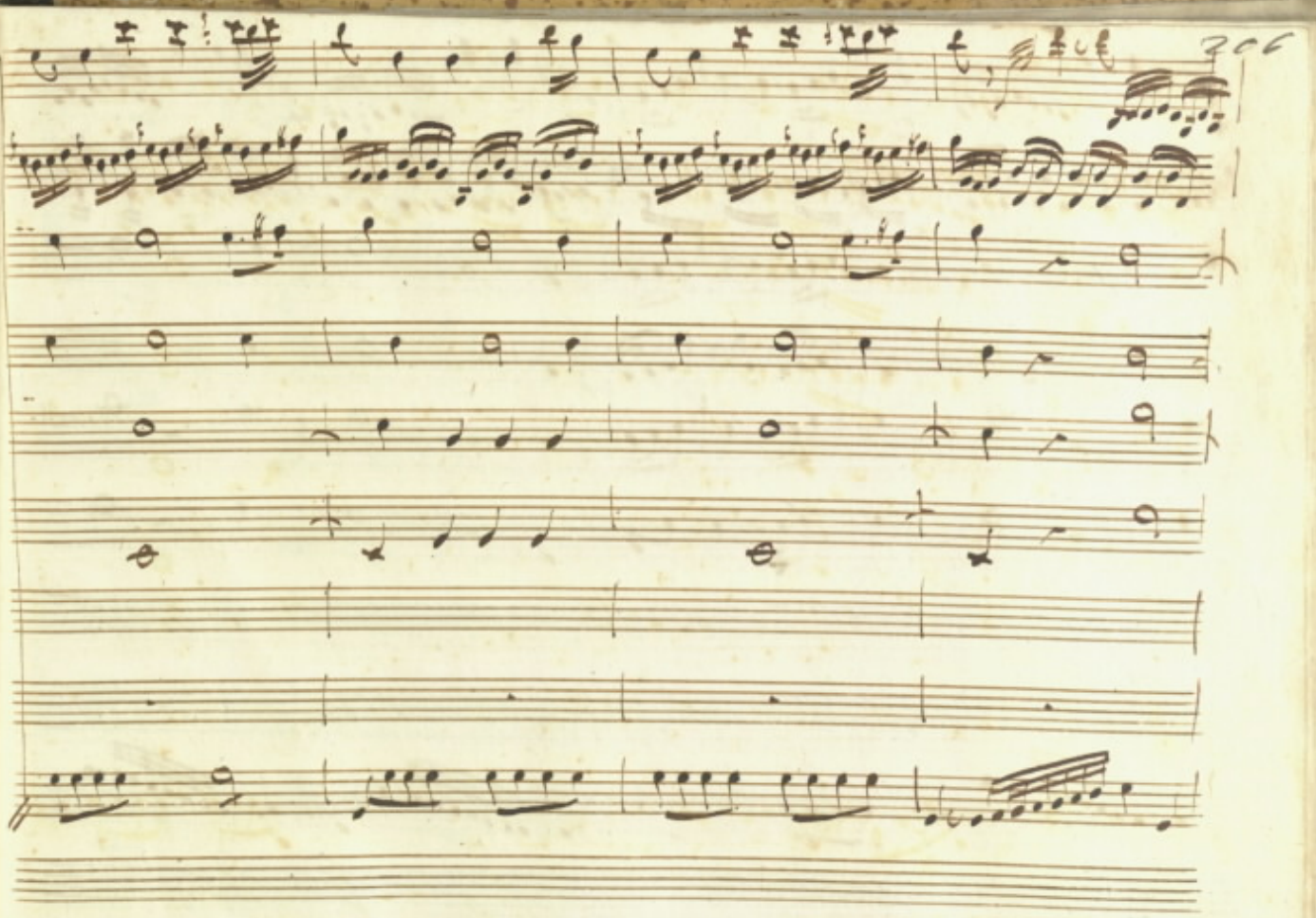

ci s'appresta al bisogno
al Re' pass'io
Volar frattanto
ardua e s'impresa
e forse
della sorte al favor troppo mi

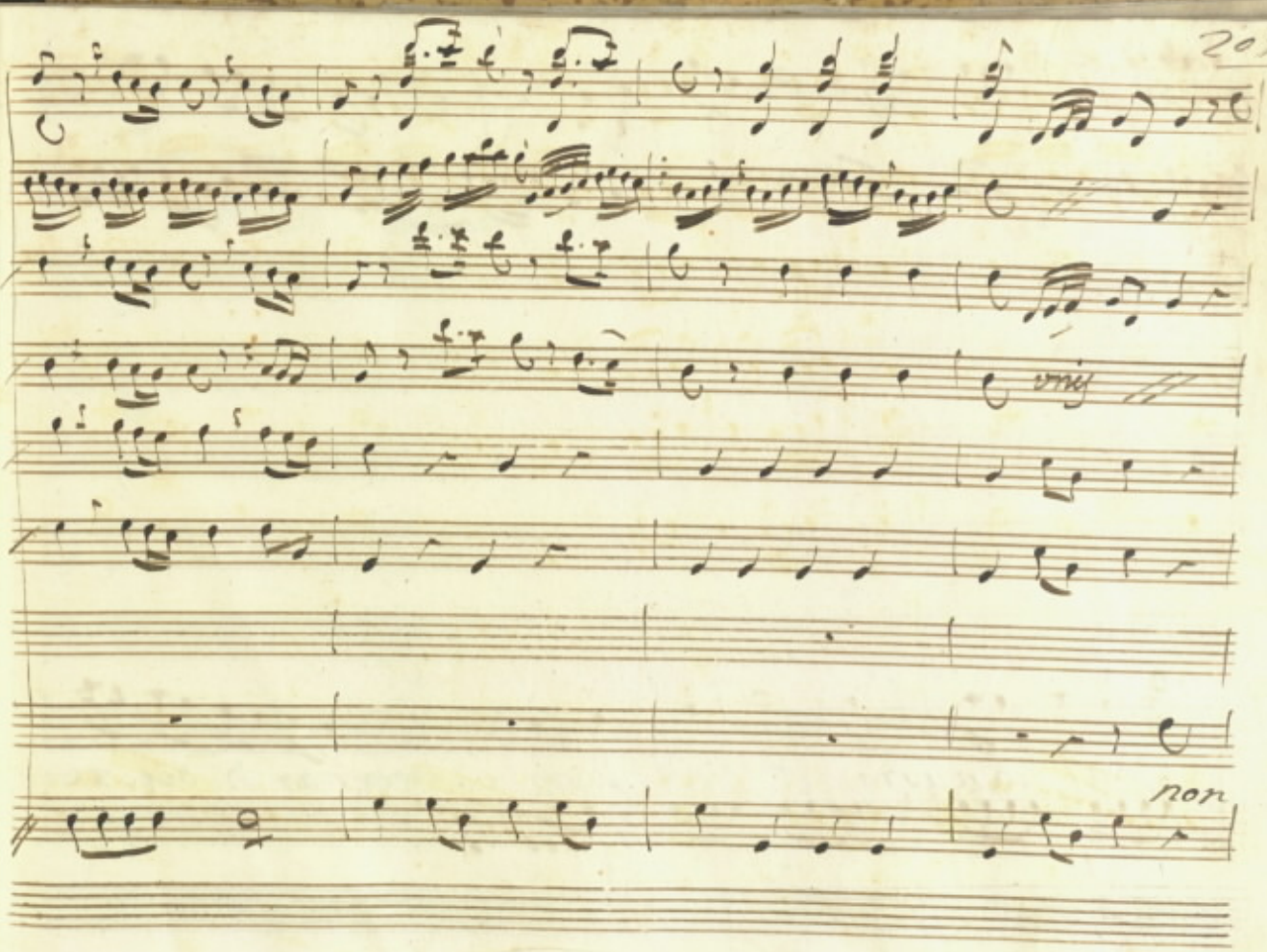


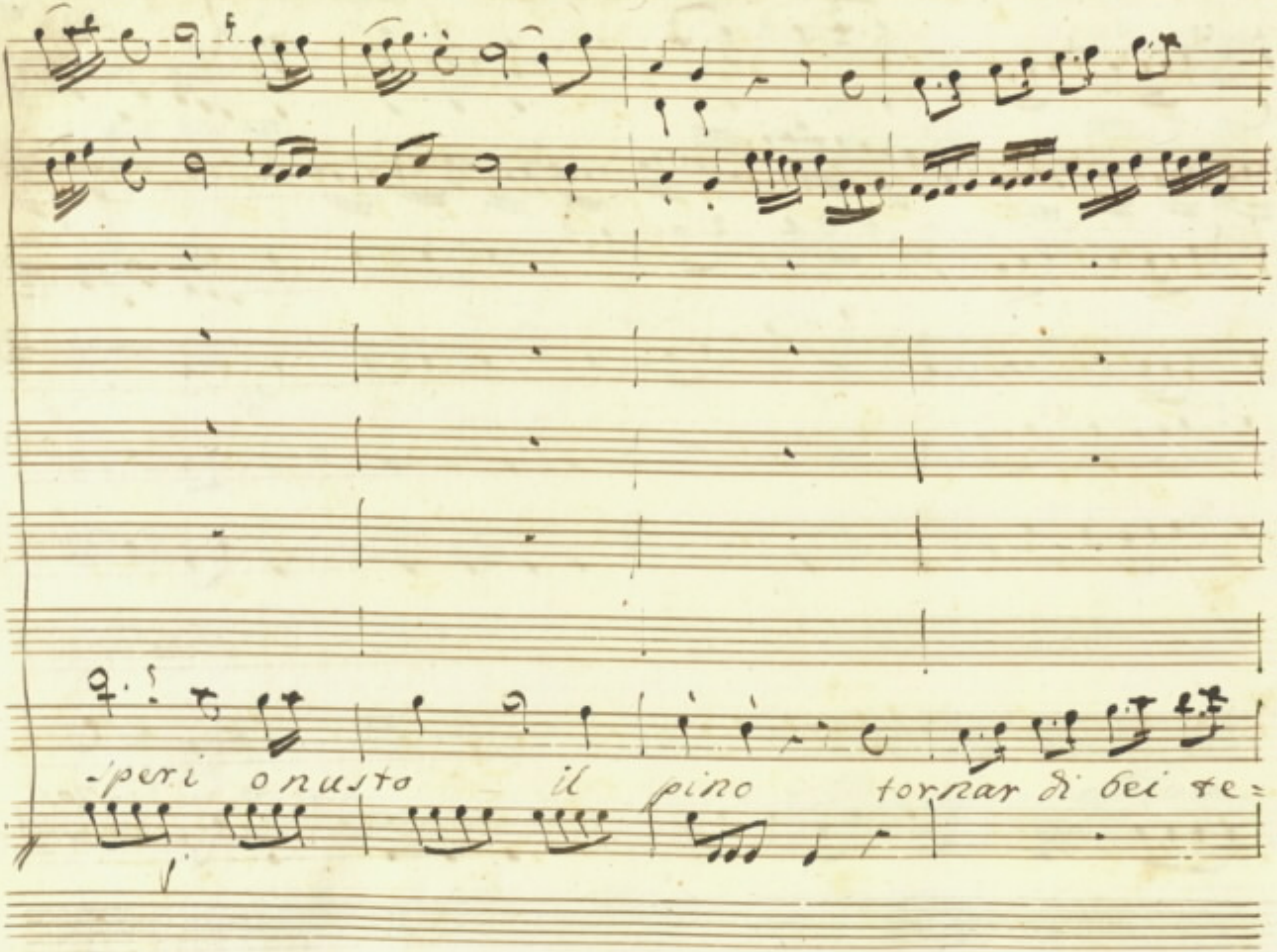
Siegue Aria di Tarquinio

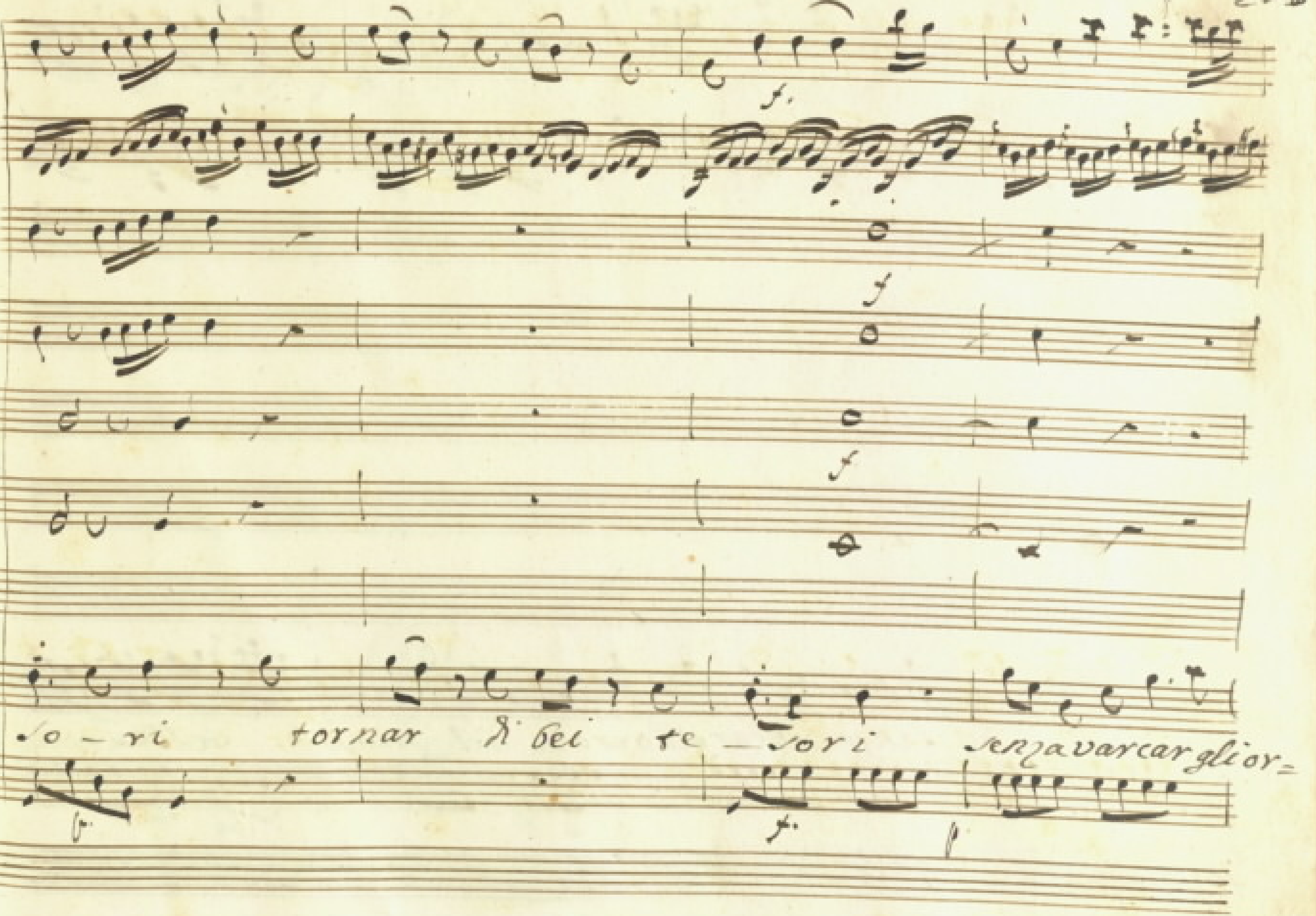

Violini
Oboè
Corni in
Fagotti
Viola
Timpani
Allegro

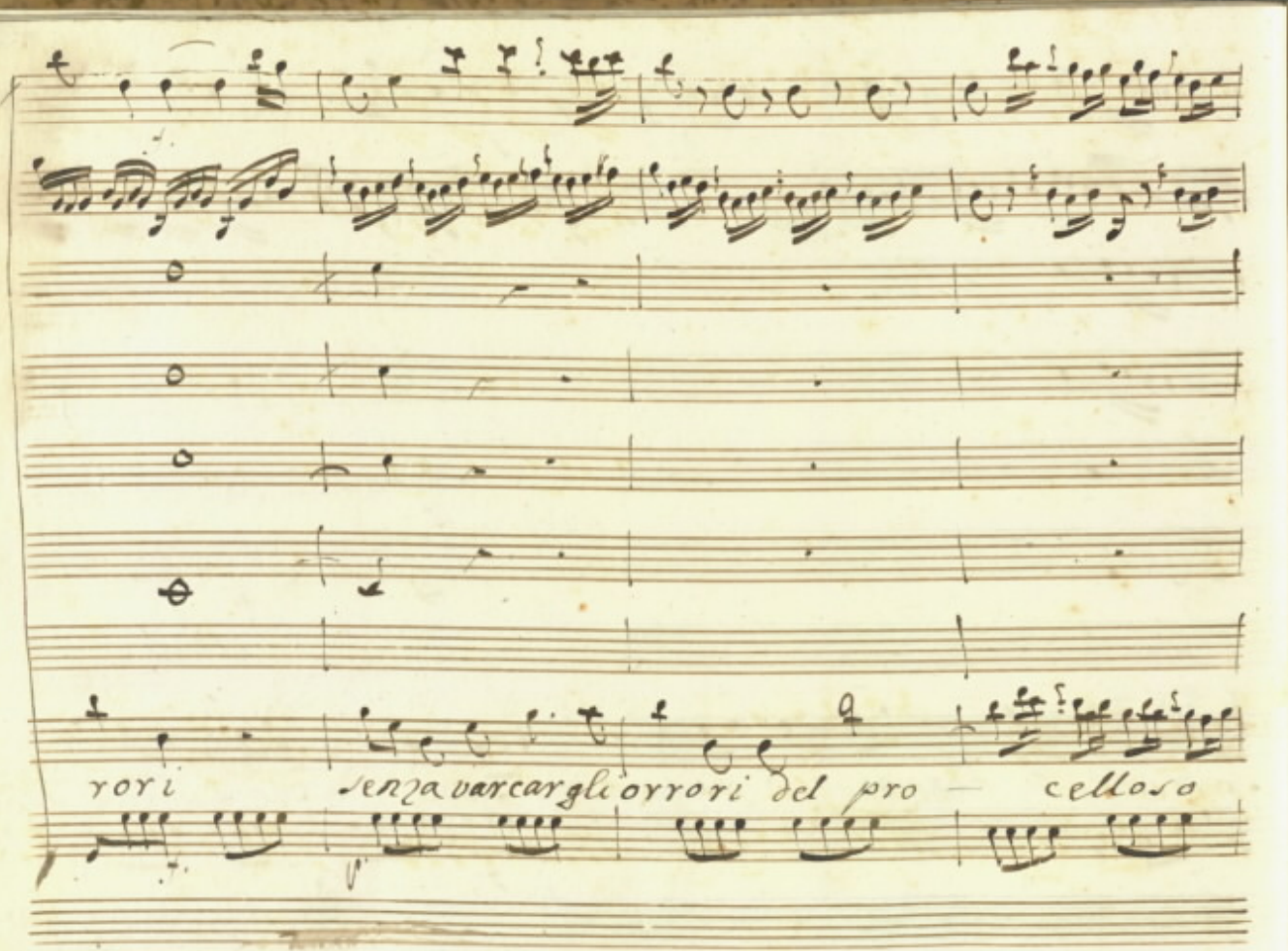


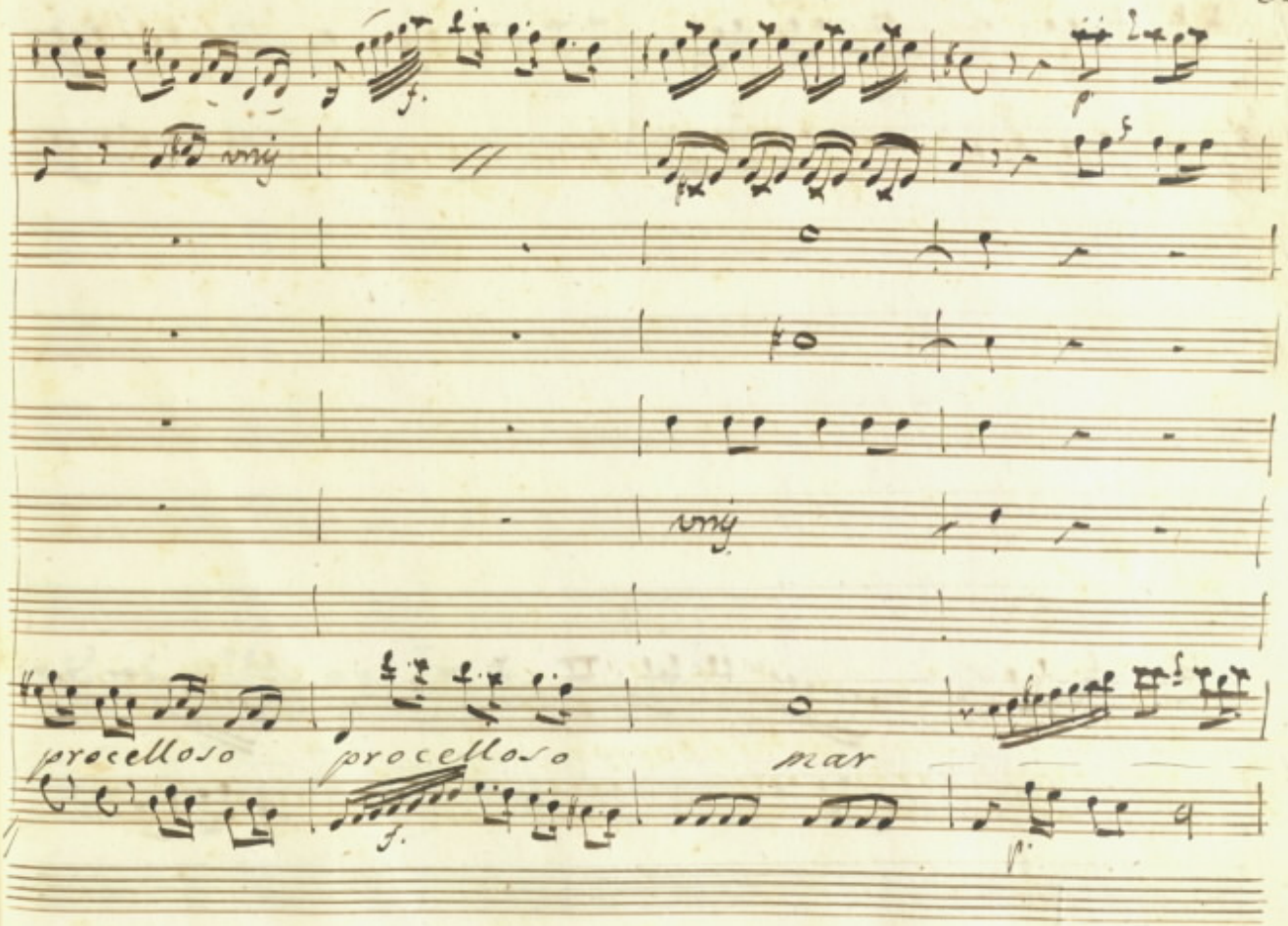


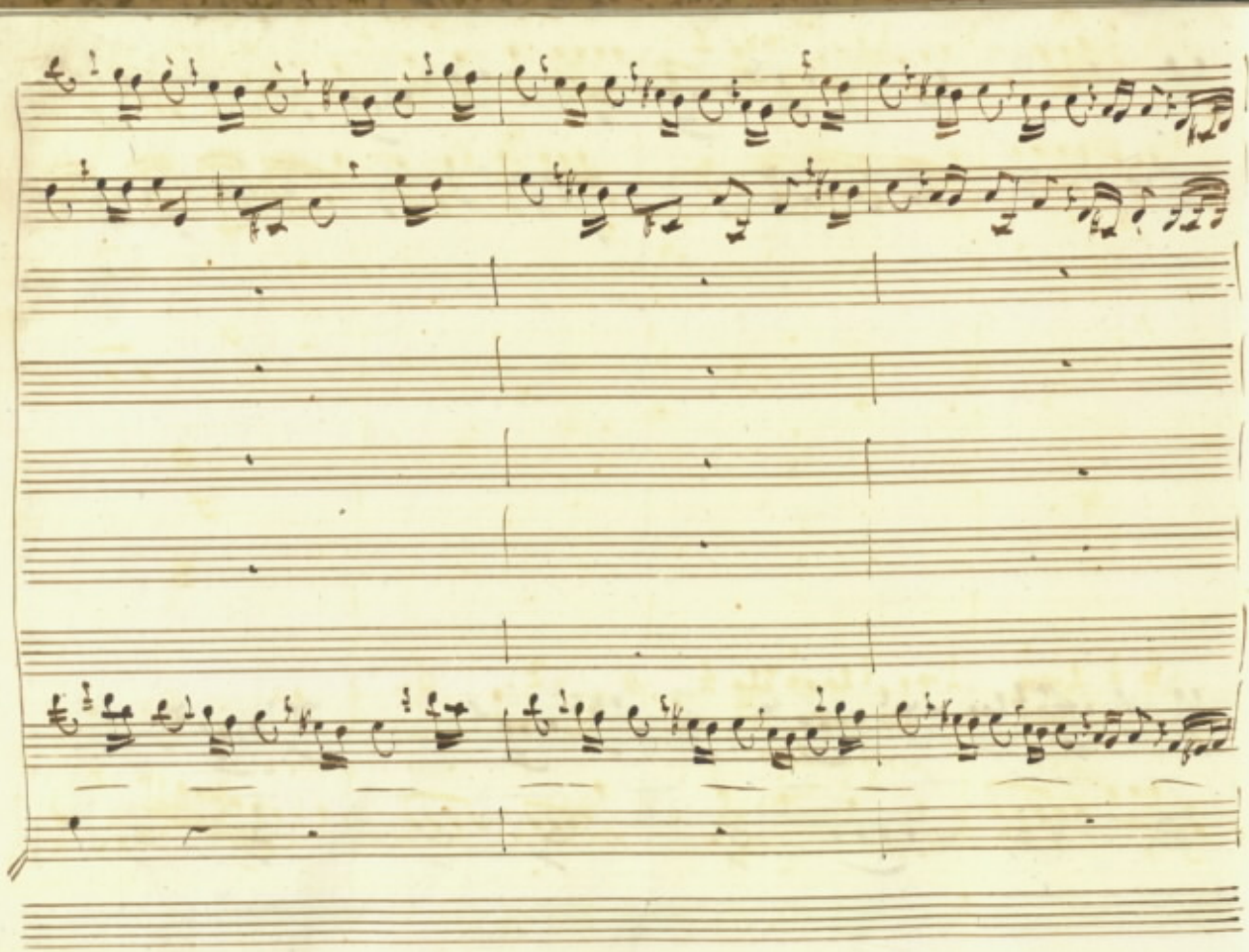

fine
non

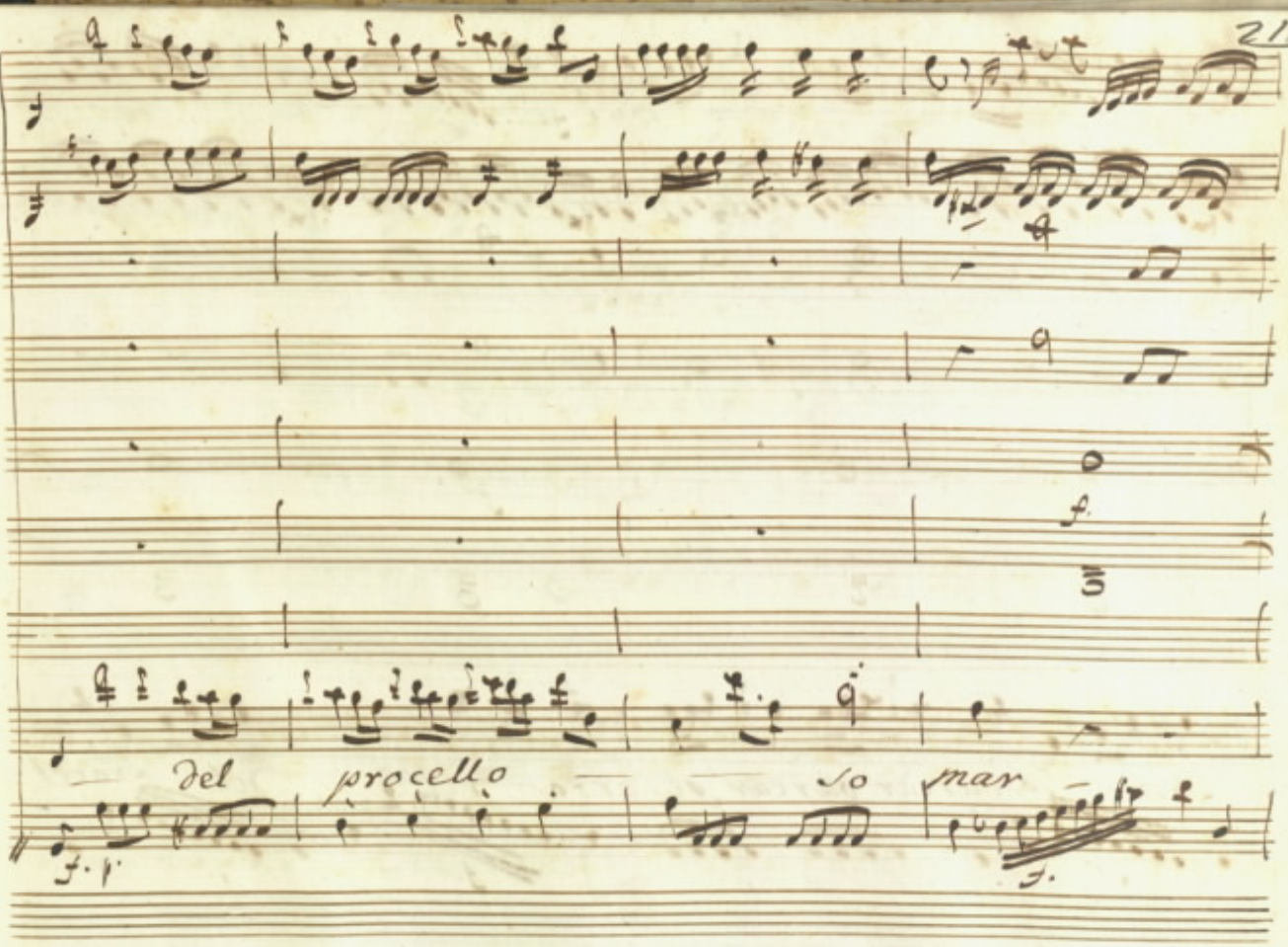

-peri onusto il pino tornar di bei te=

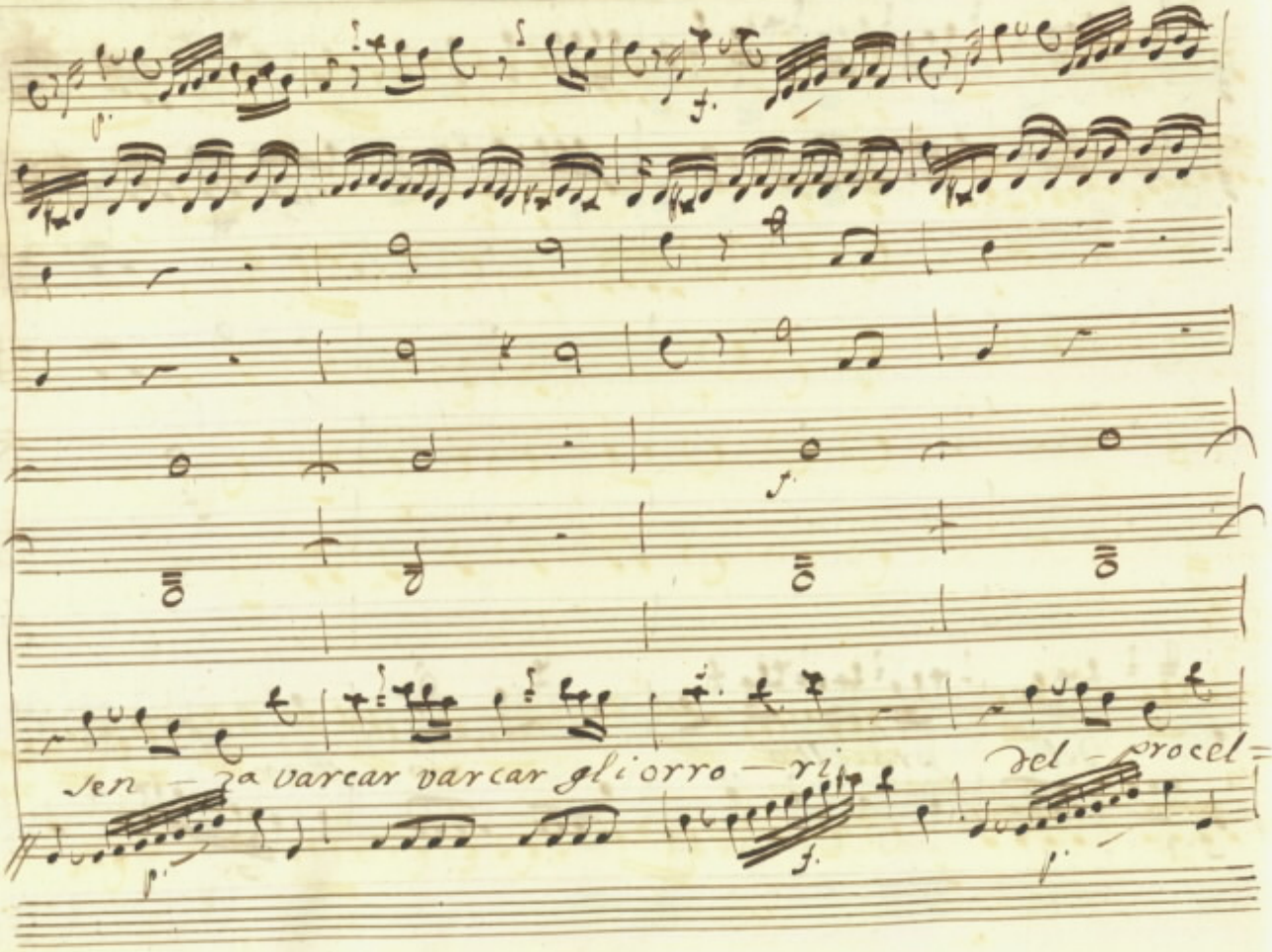

so - ri tornar di bei te - sori senza varcar gli or=


rori senza varcargli orrori del pro — celloso


vnij
vnij
procelloso
procelloso
mar

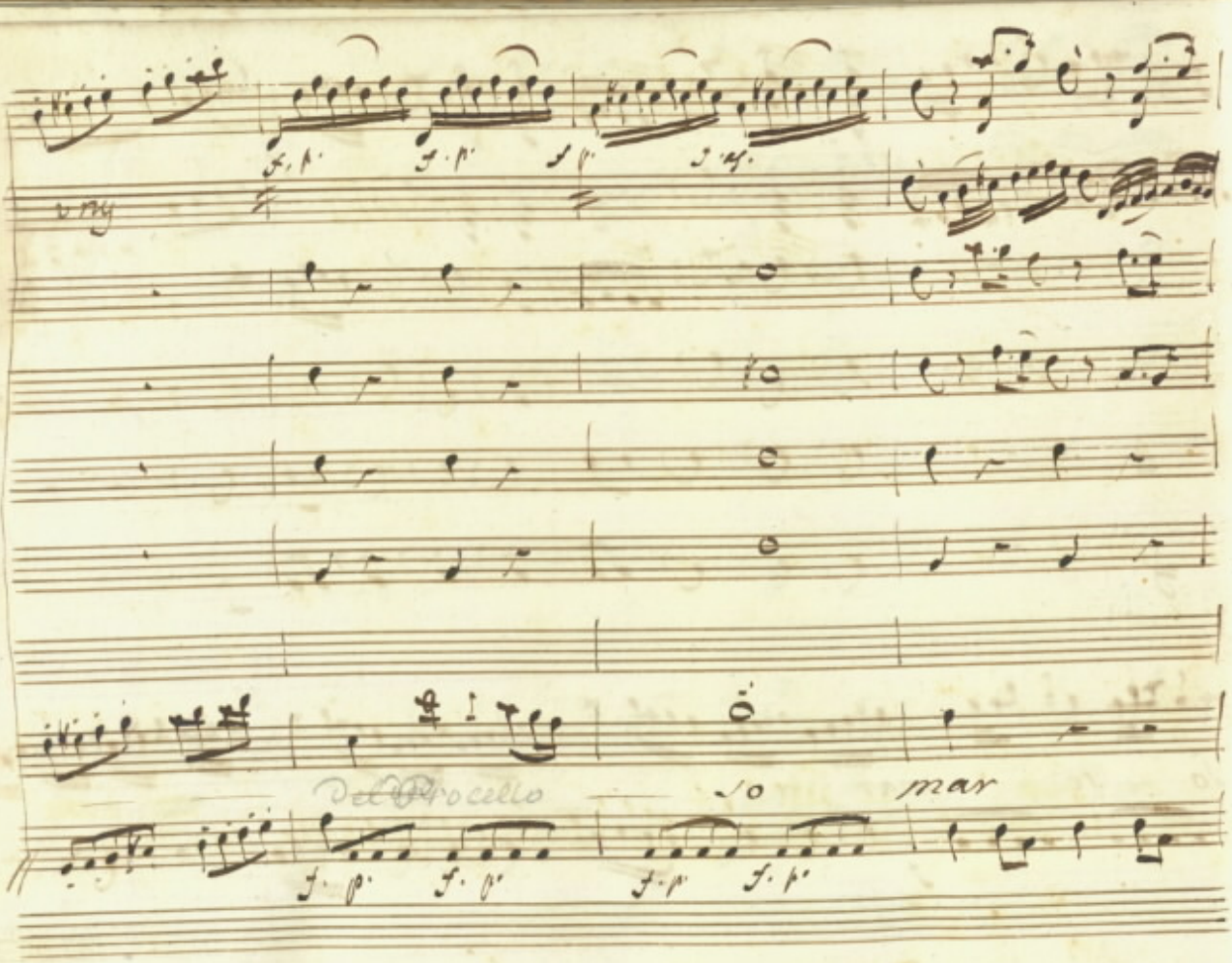


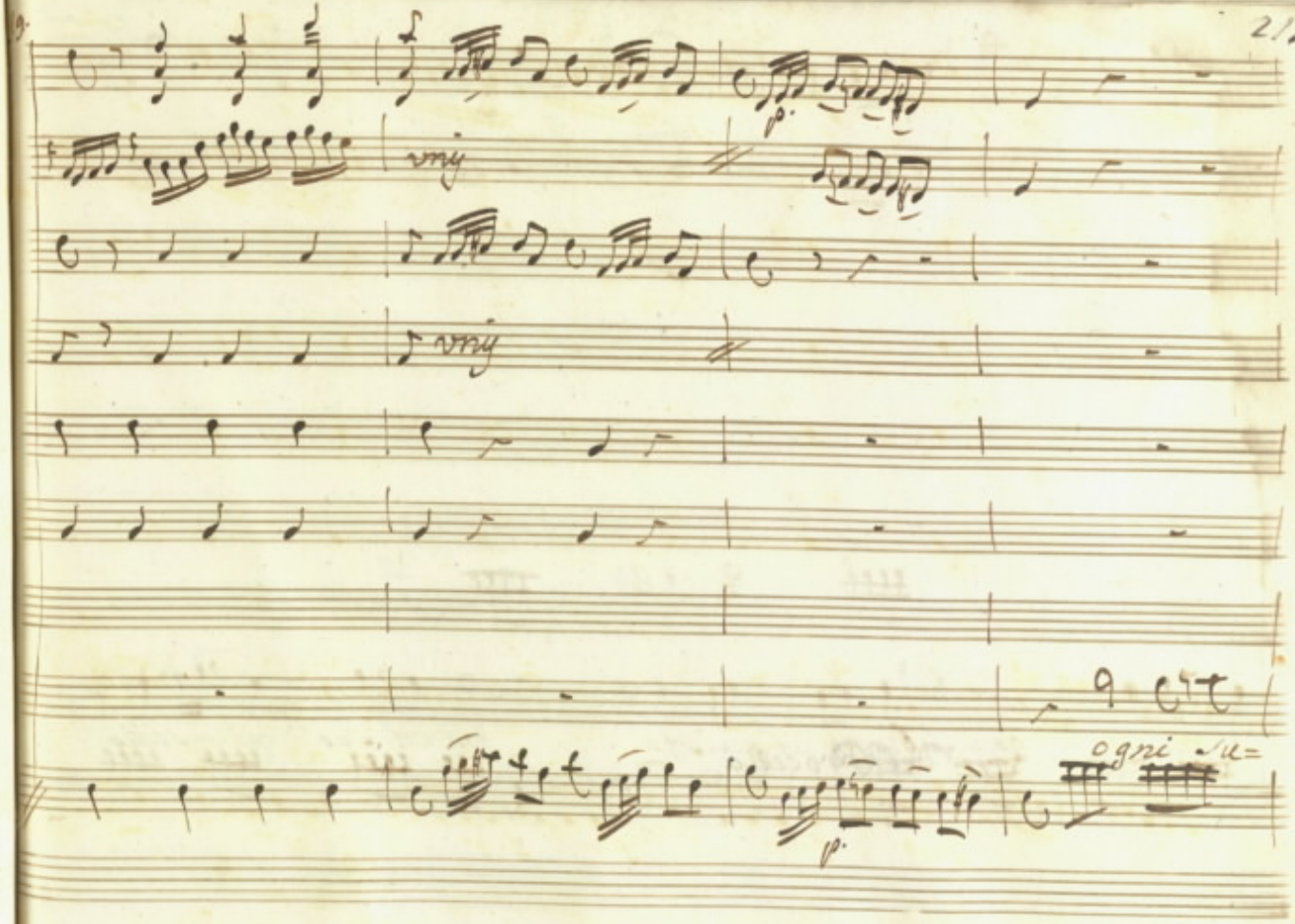

Del procello so mar

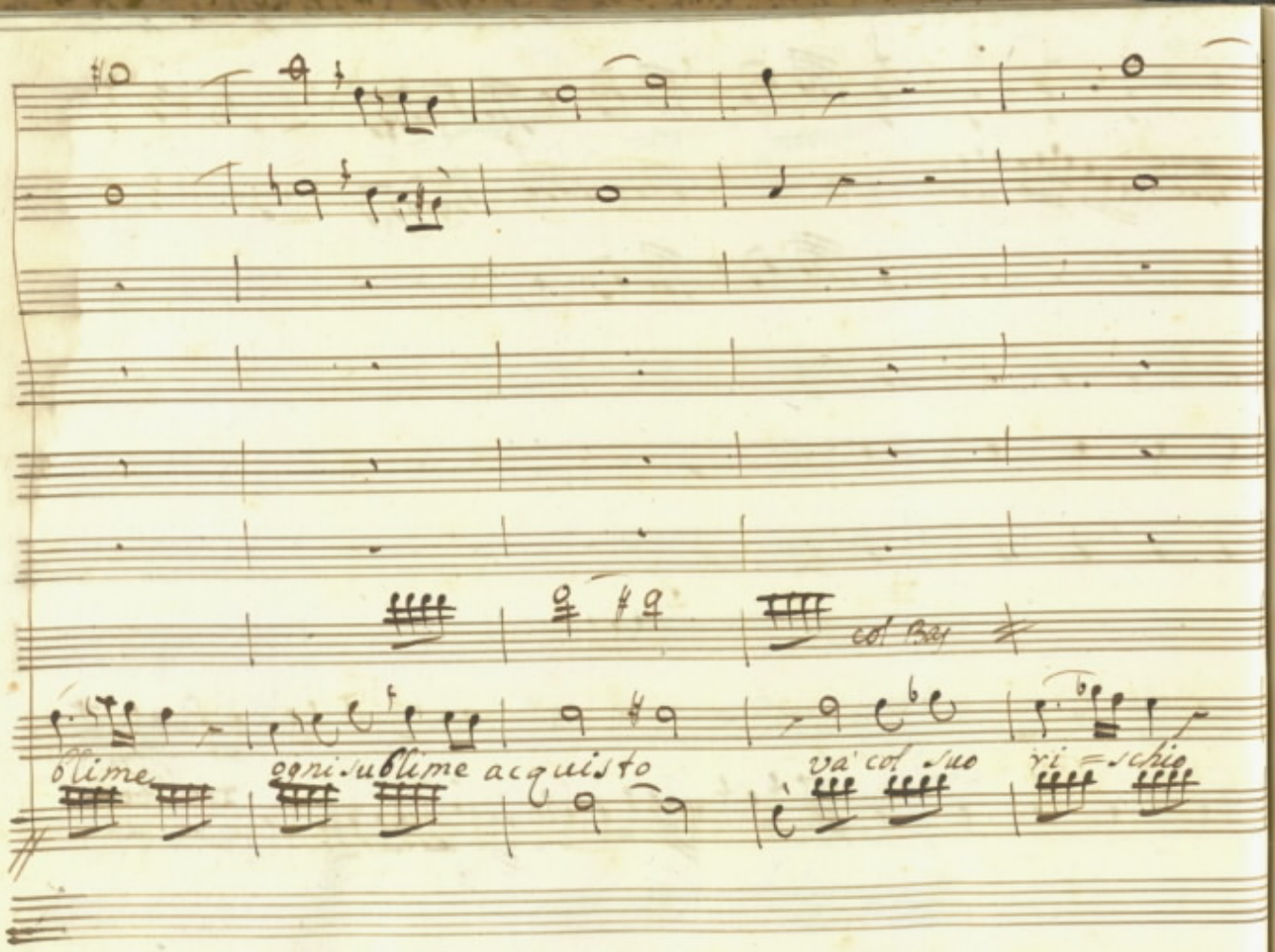

Sen — za varcar varcar gl'orro — ri
del — procel =

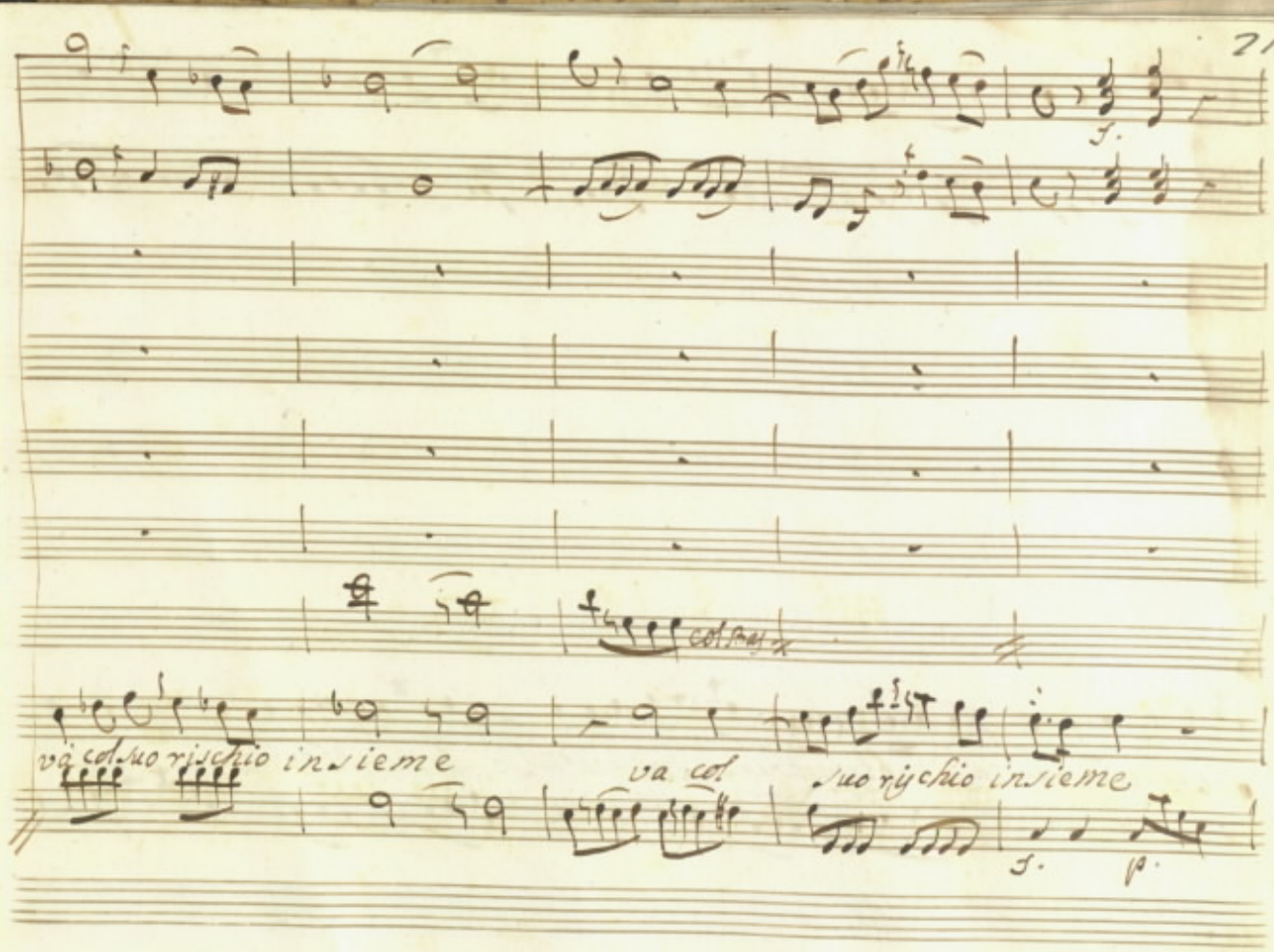
so — os

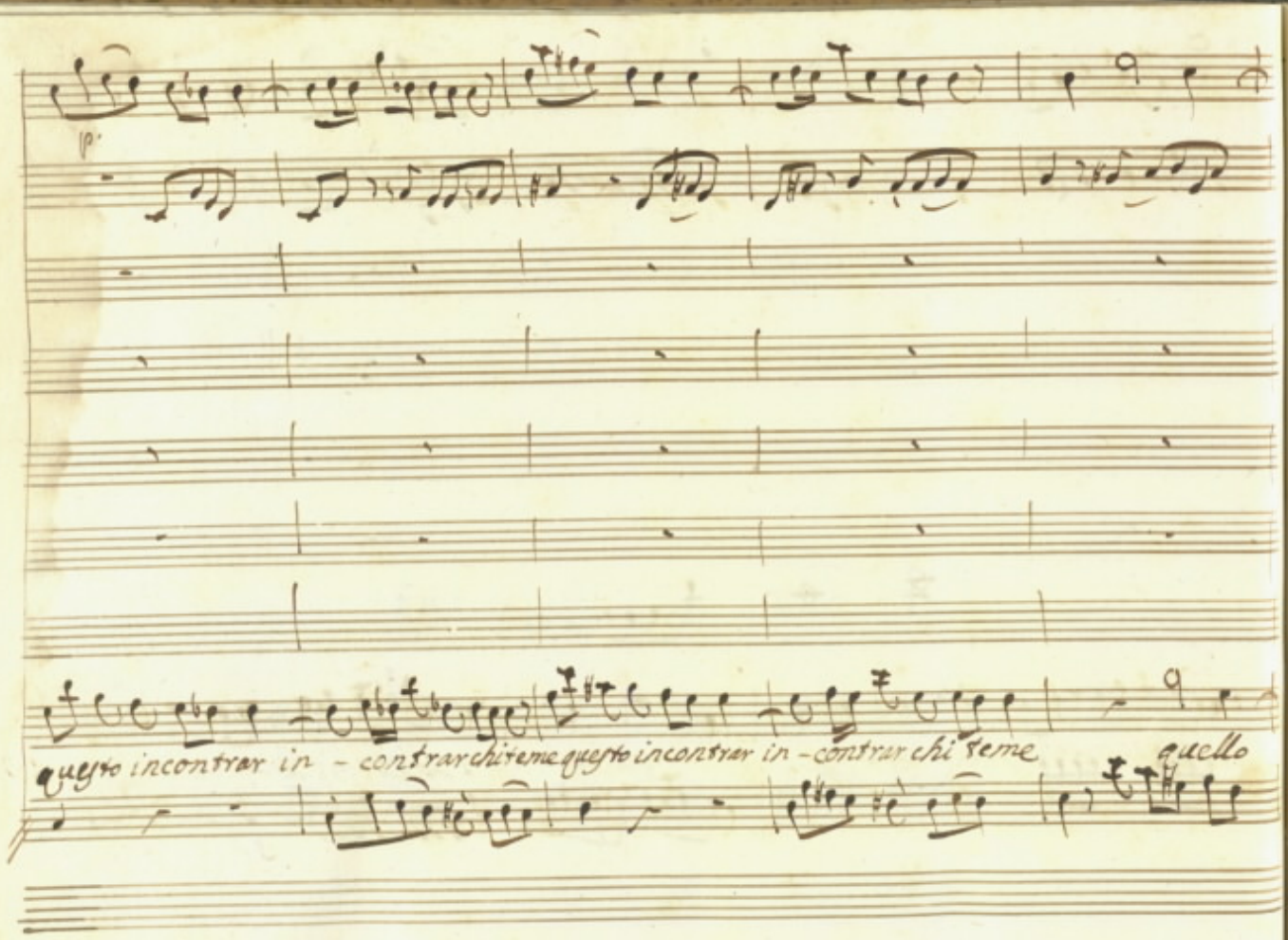
mar

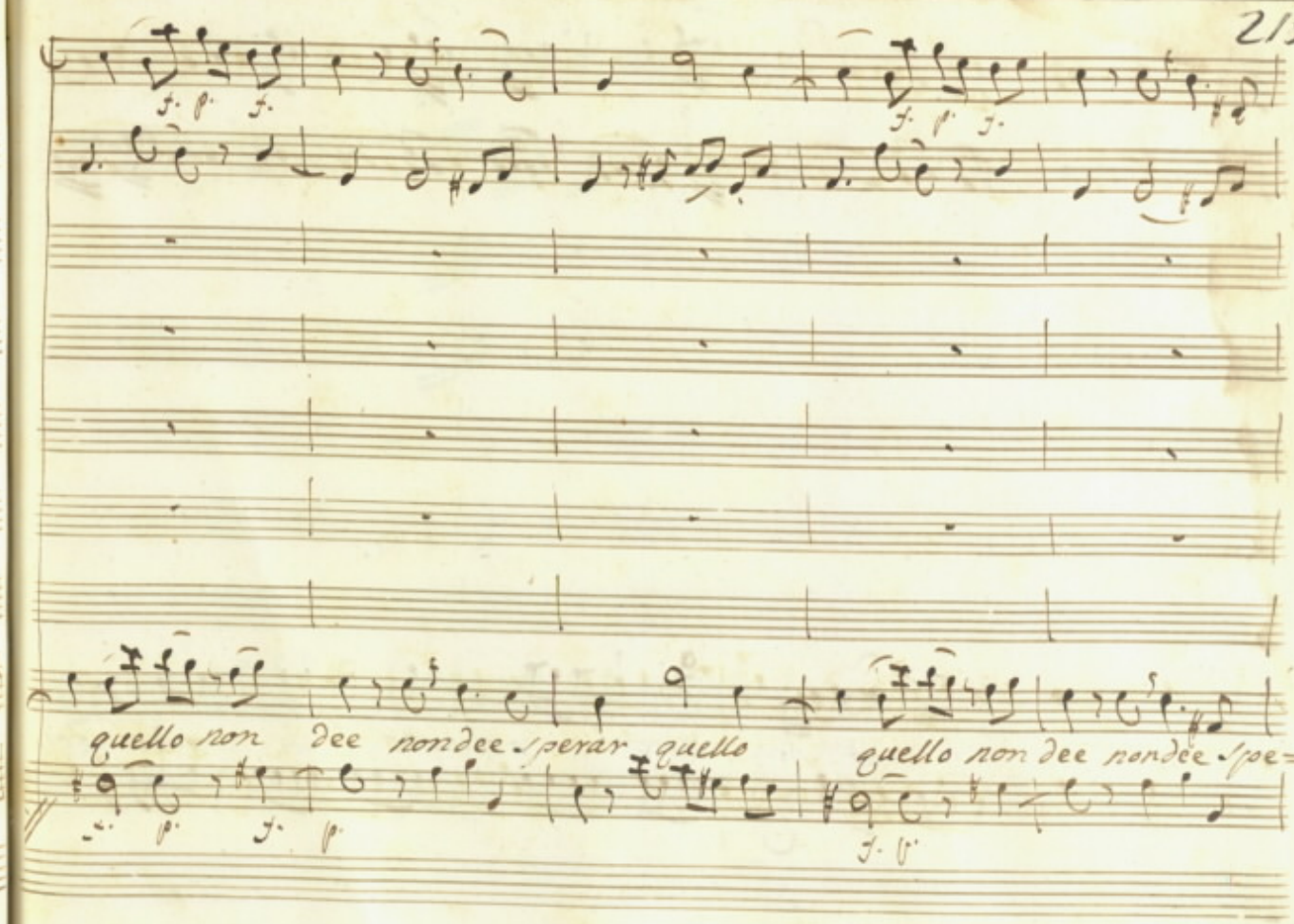

Del Violoncello
so
mar

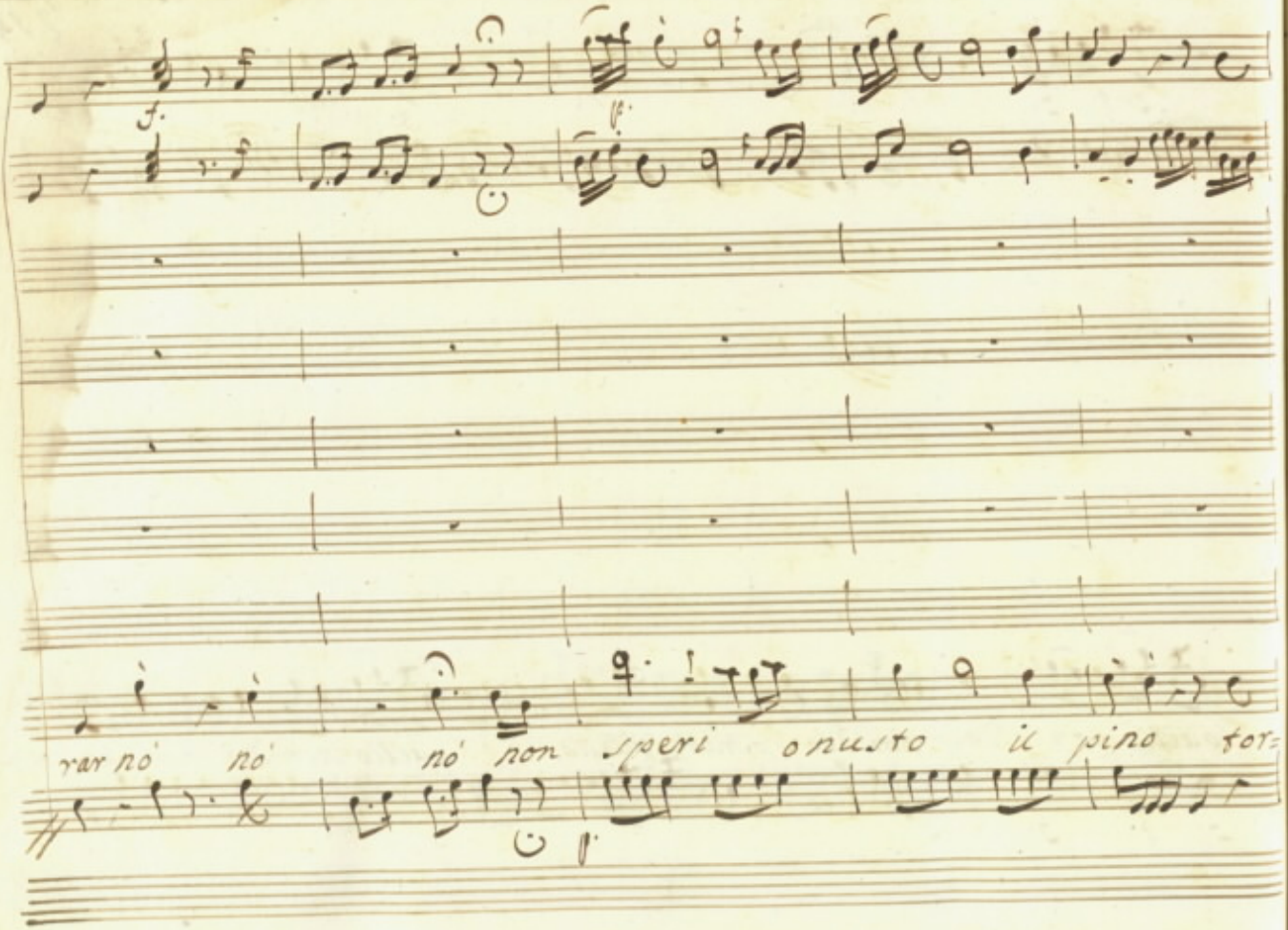

vnj
vnj
p.
p.
ogni su=

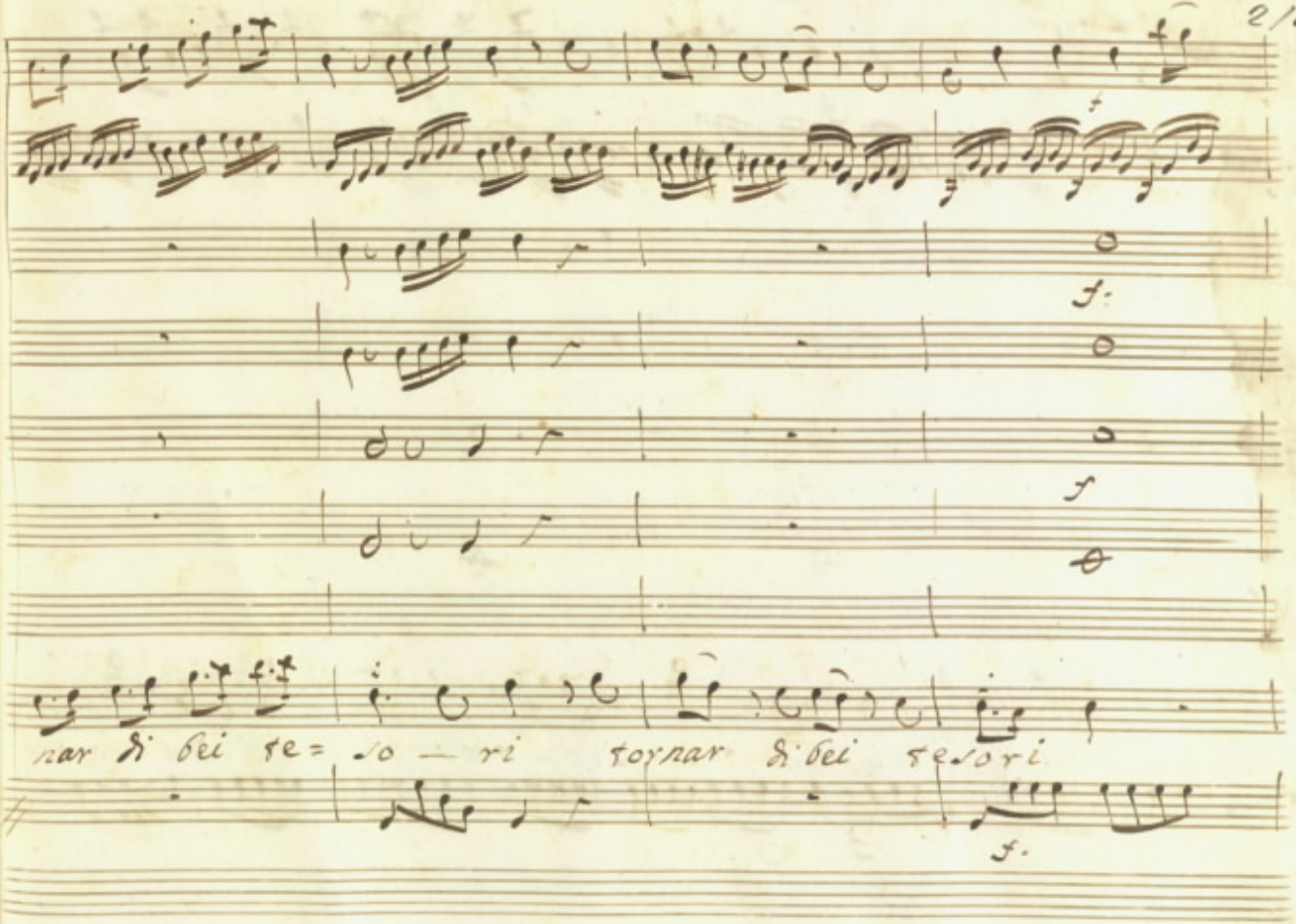

col Bog
ogni sublime acquisto
va' col suo
ri = schio

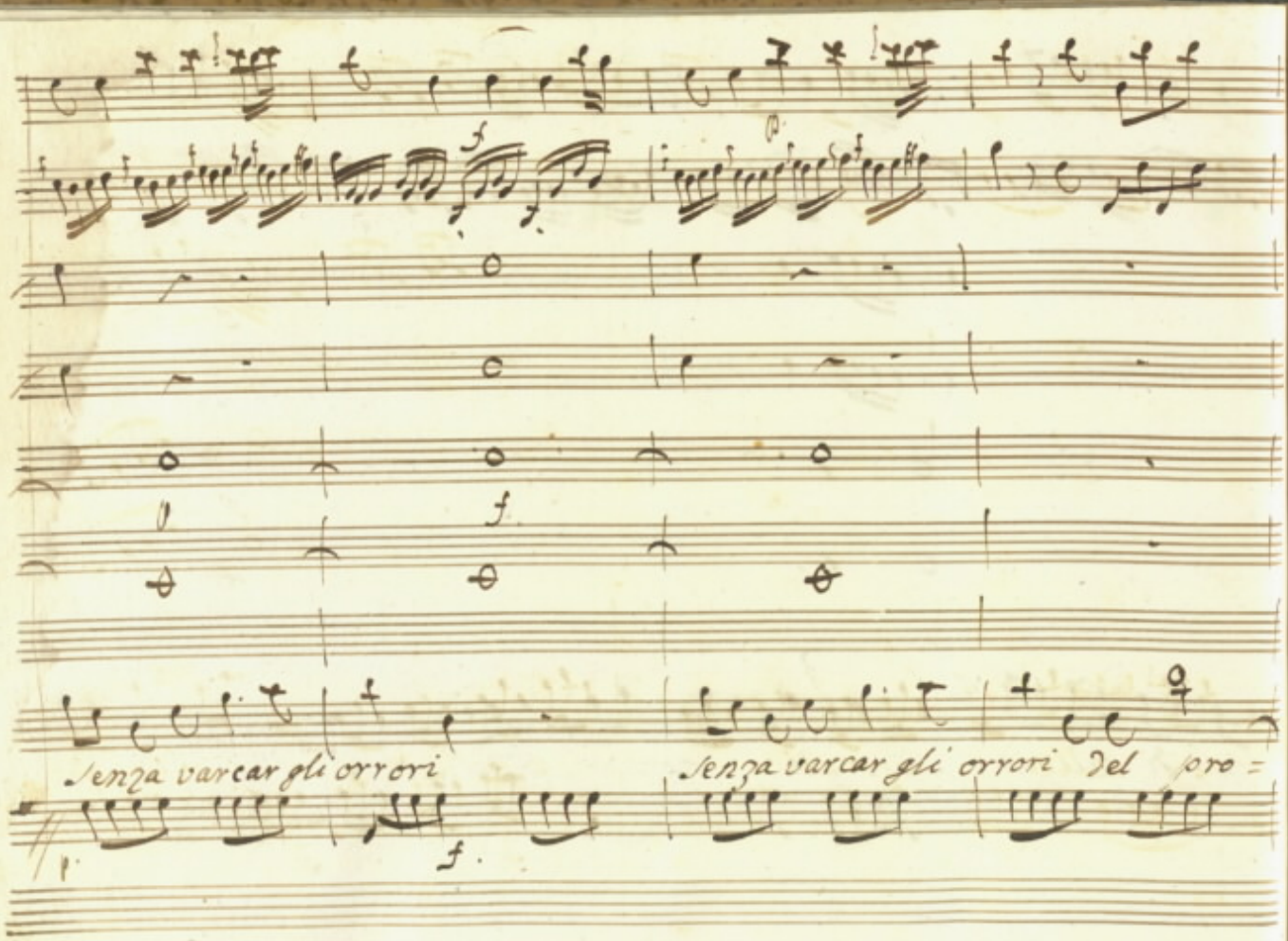

va col suo rischio insieme
va col
suo rischio insieme

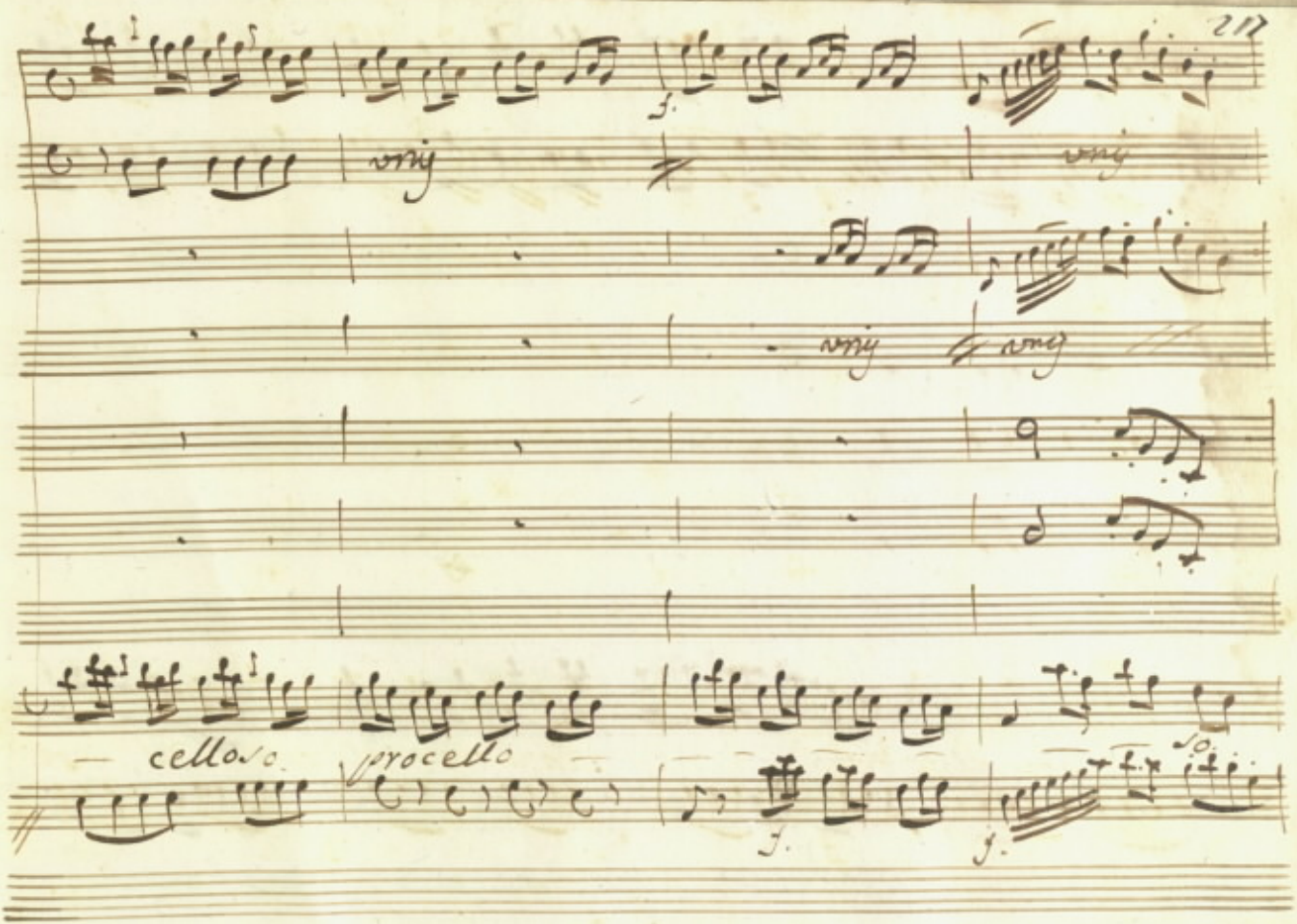

p
questo incontrar in - contrar chi teme questo incontrar in - contrar chi teme
quello

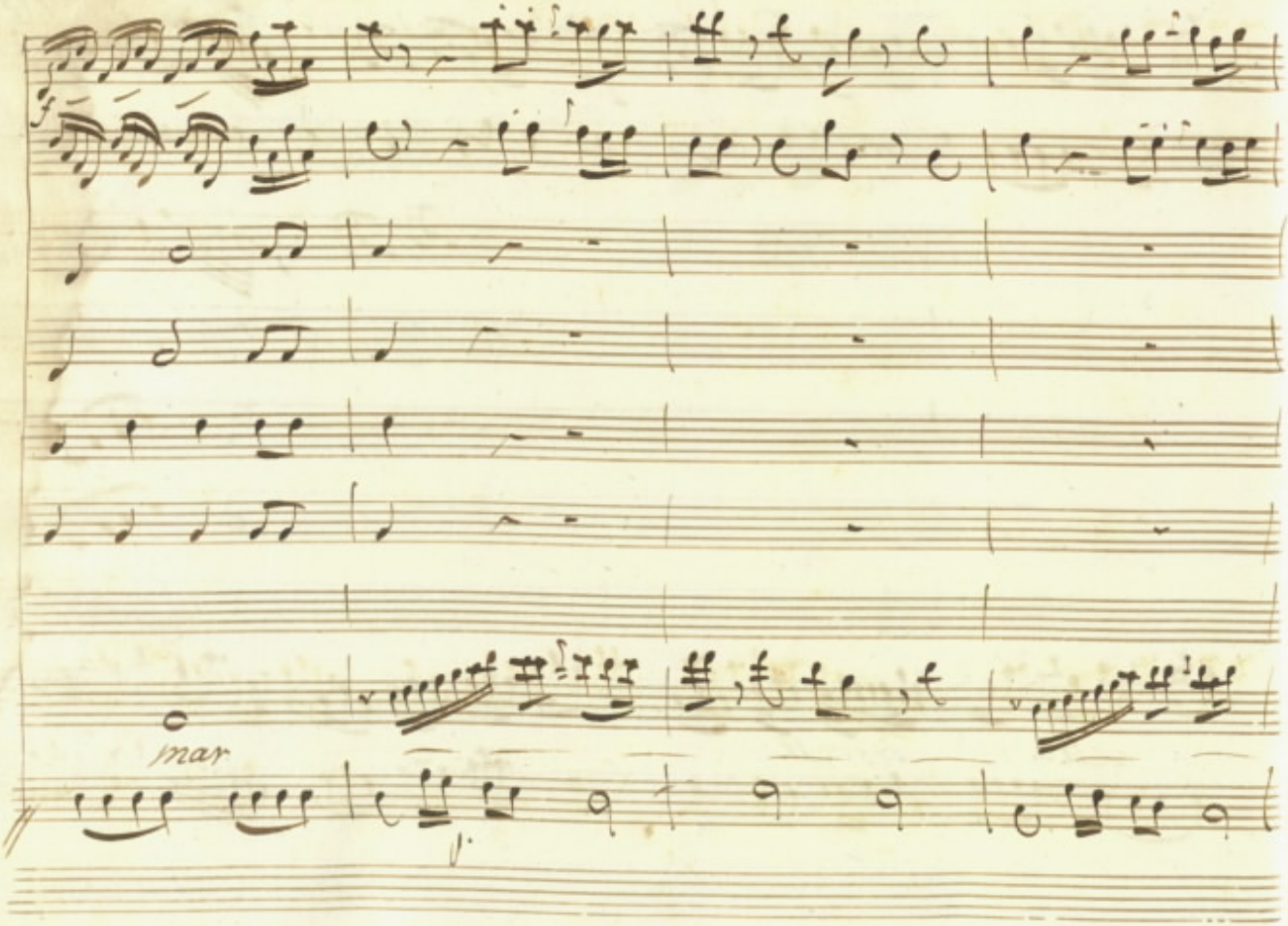

quello non dee nondee sperar quello
quello non dee nondee spe=

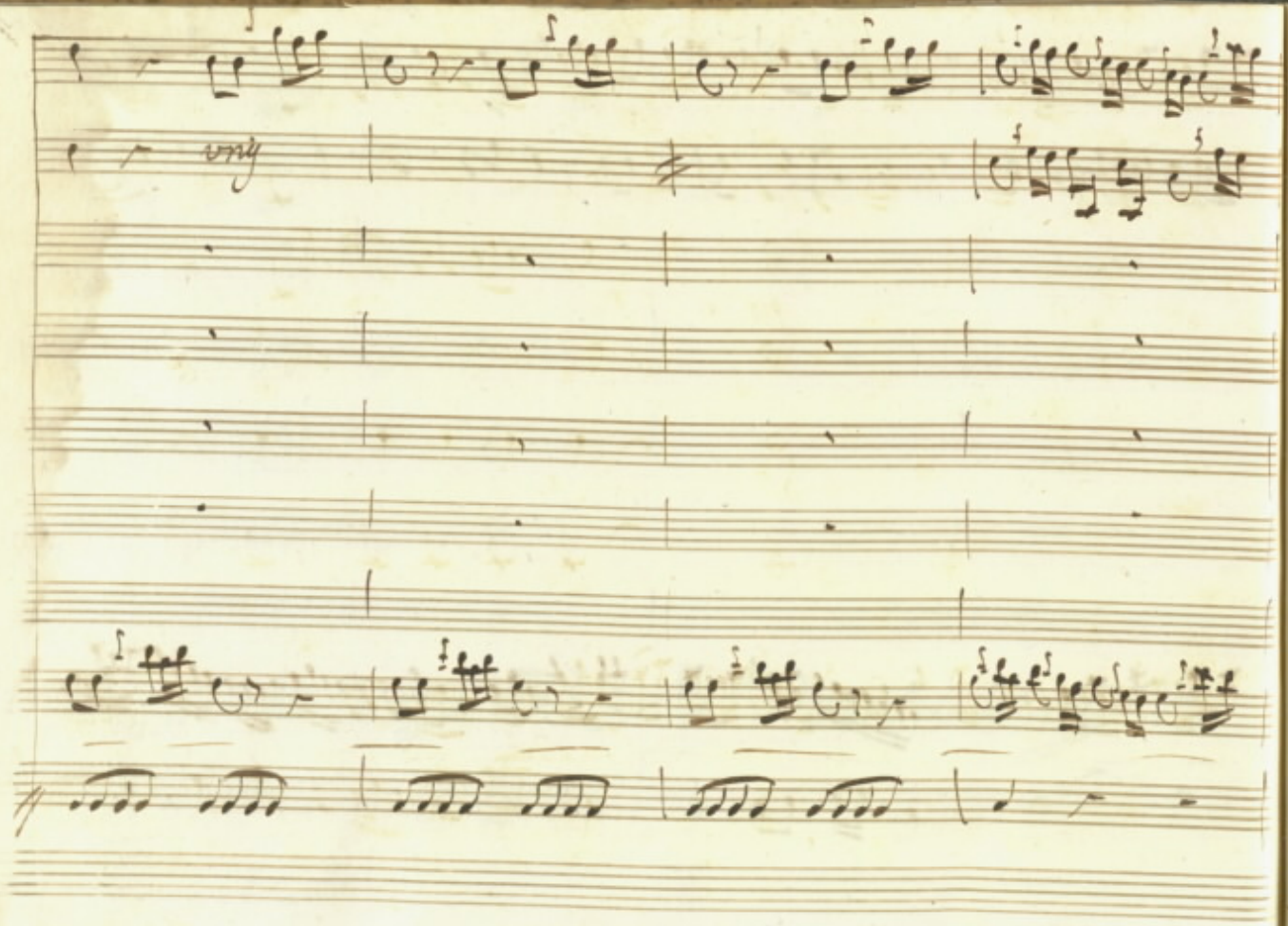

rar nò nò nò non speri onusto il pino tor=


nar di bei te= so — ri tornar di bei tesori


Senza varcar gli orrori
Senza varcar gli orrori Del pro =


cello
procello


mar


vny

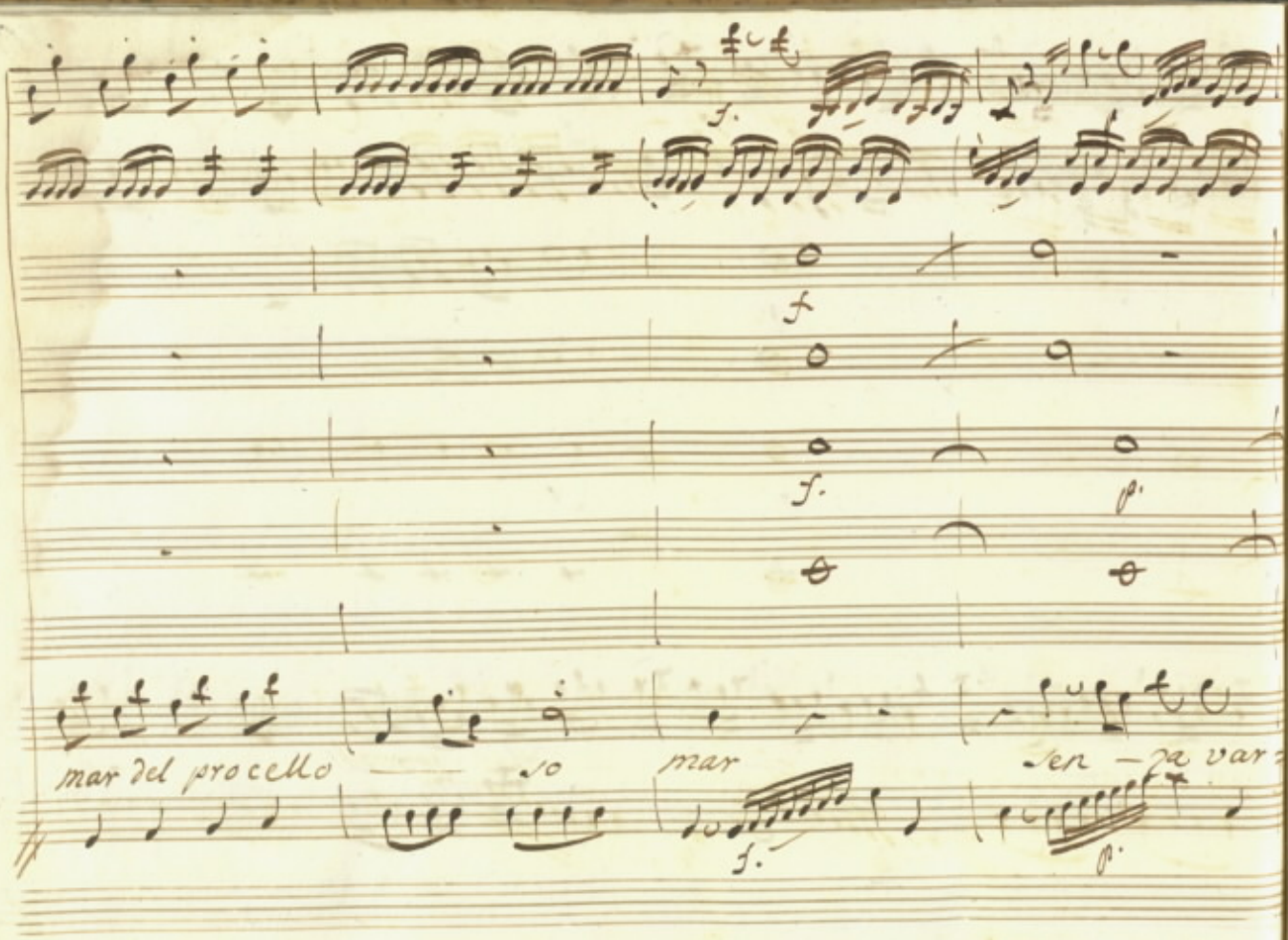
f.

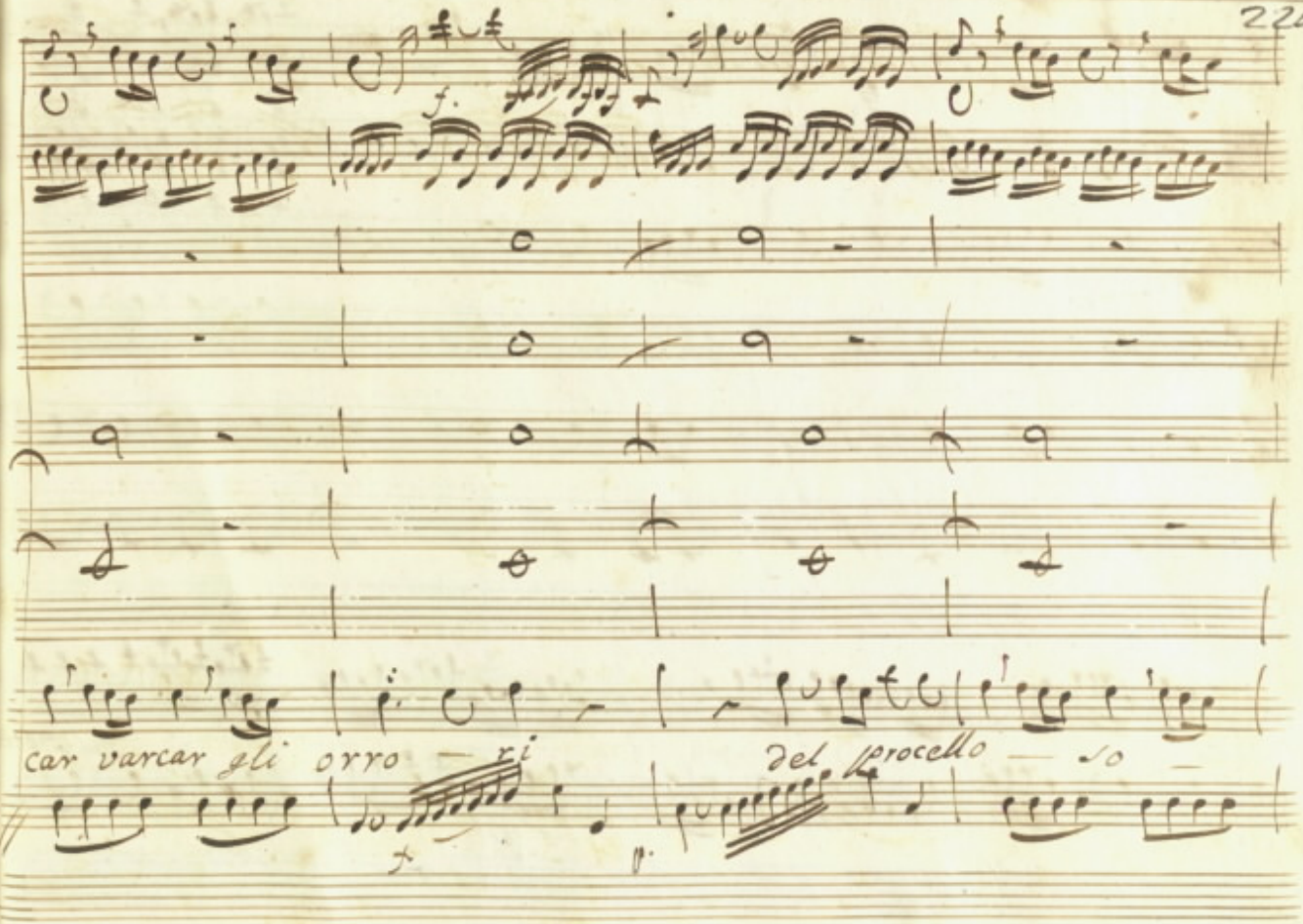
fine

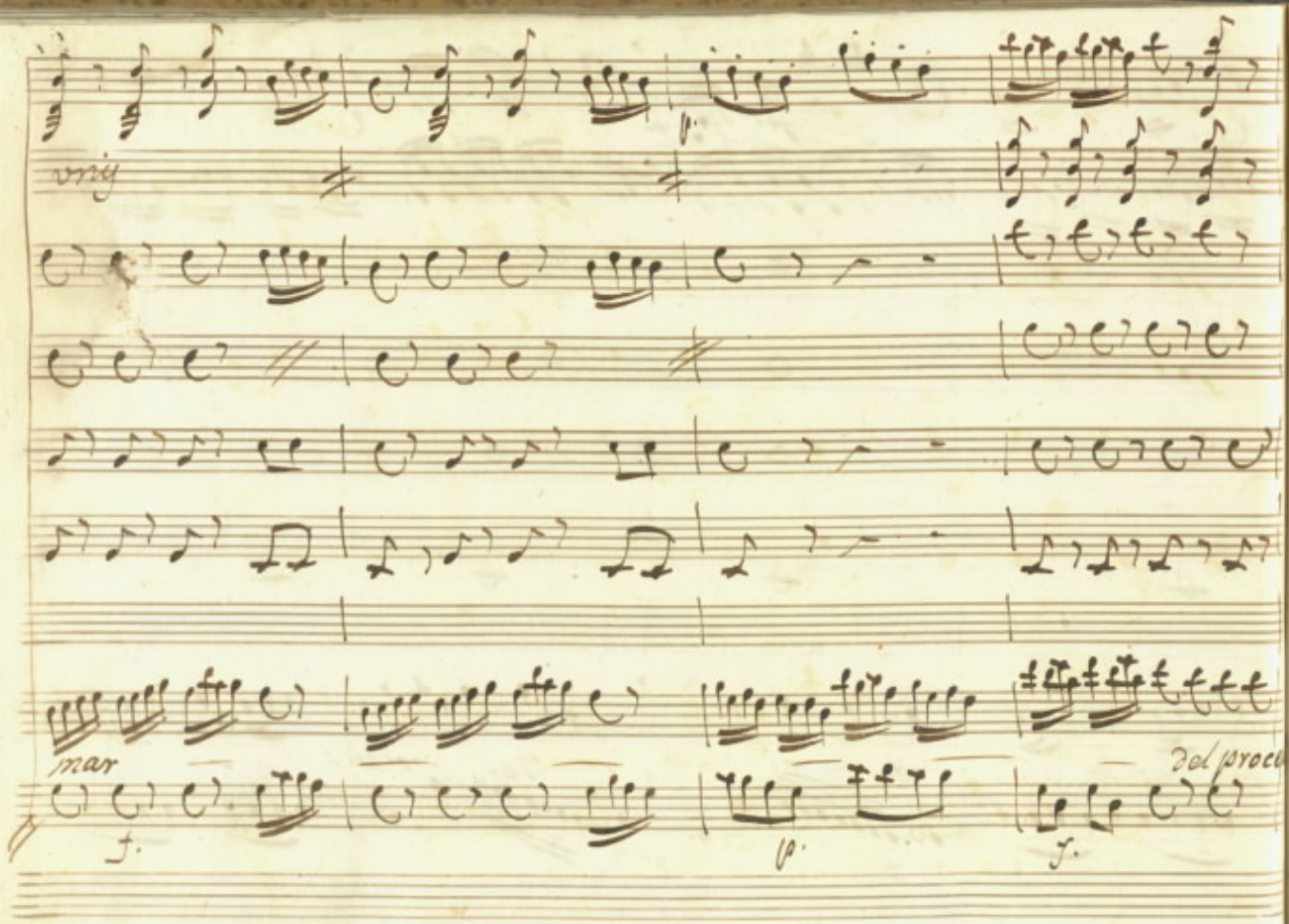
fine

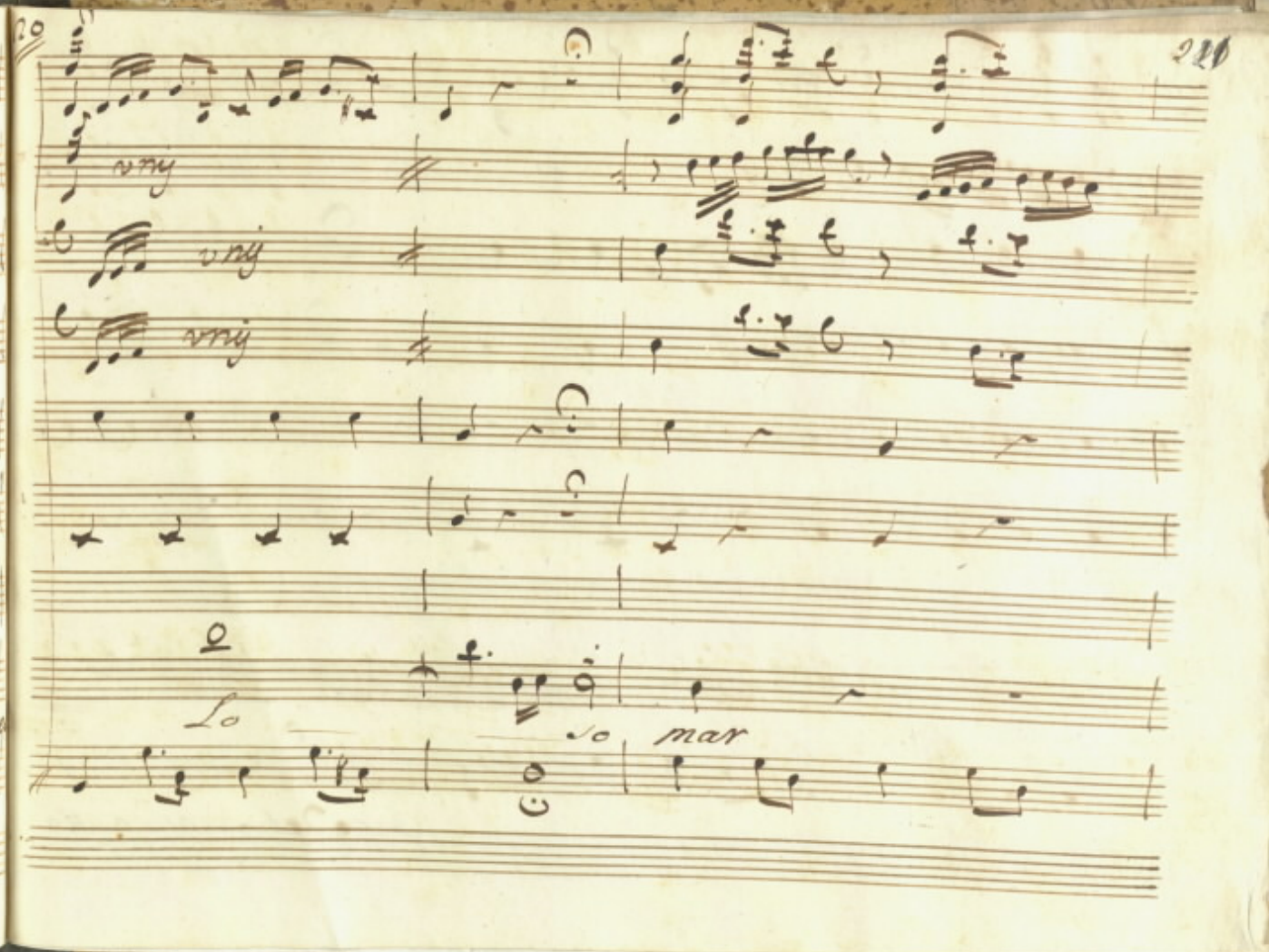
f.

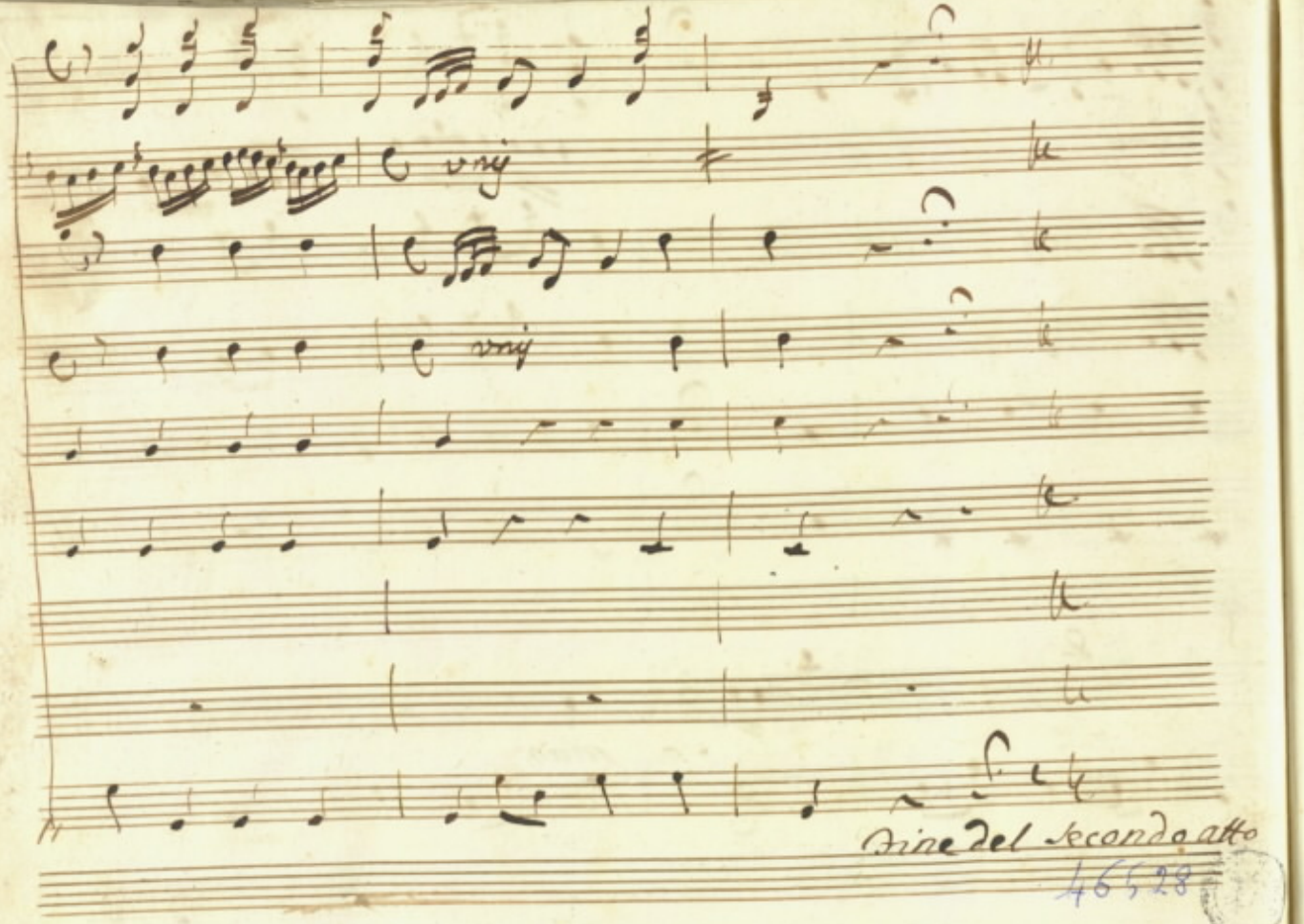
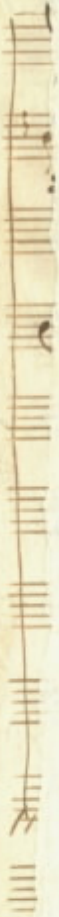
del procello


f.
f
f.
p.
mar del procello
so
mar
sen — za var
f.
p.


f.
car varcar gli orro — ri
del procello — so
f.
p.


mar
f.
p.
f.
Del proce


Lo
mar


Fine del secondo atto
46528