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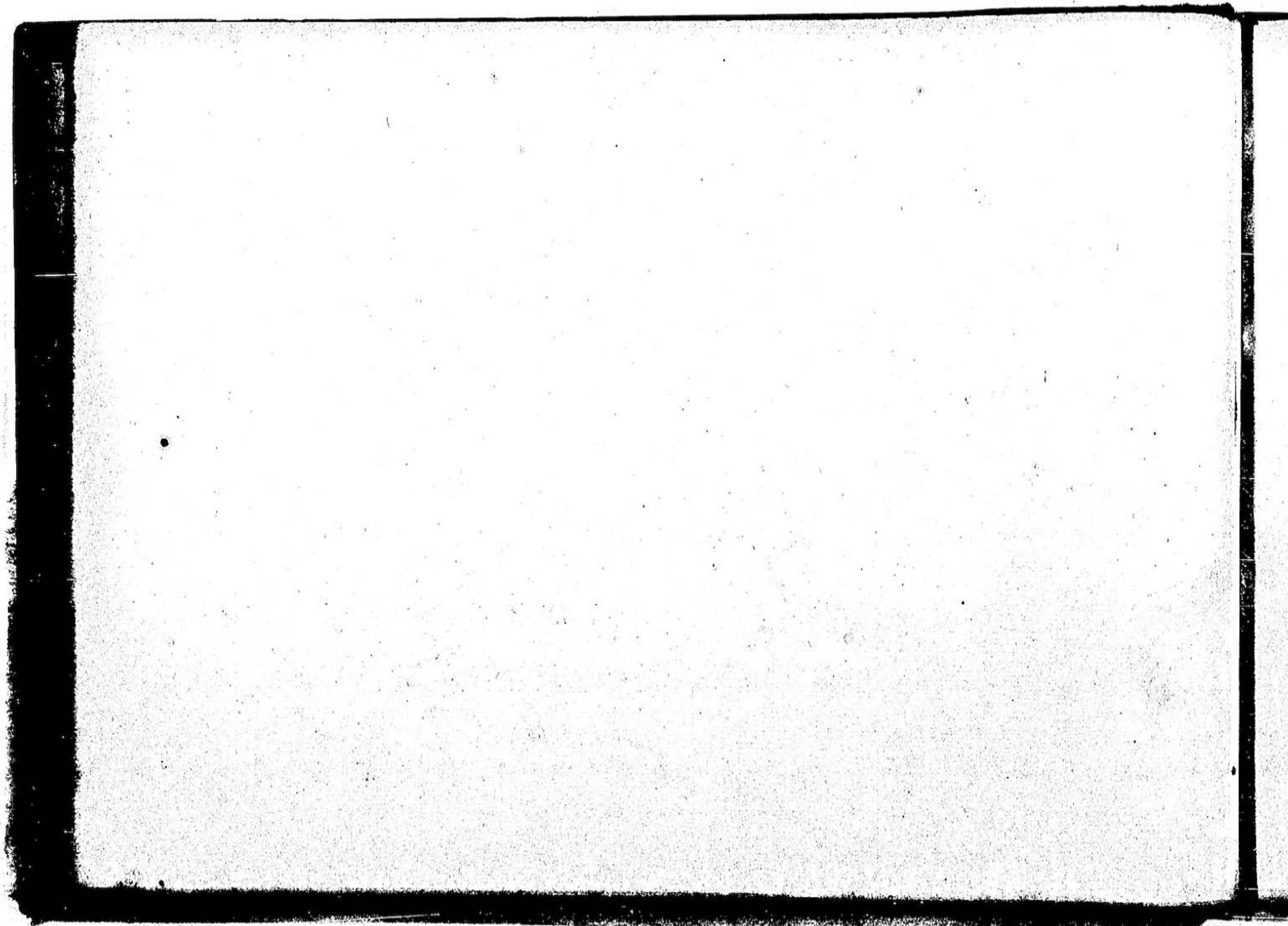
66
" Ariana a Maxol "

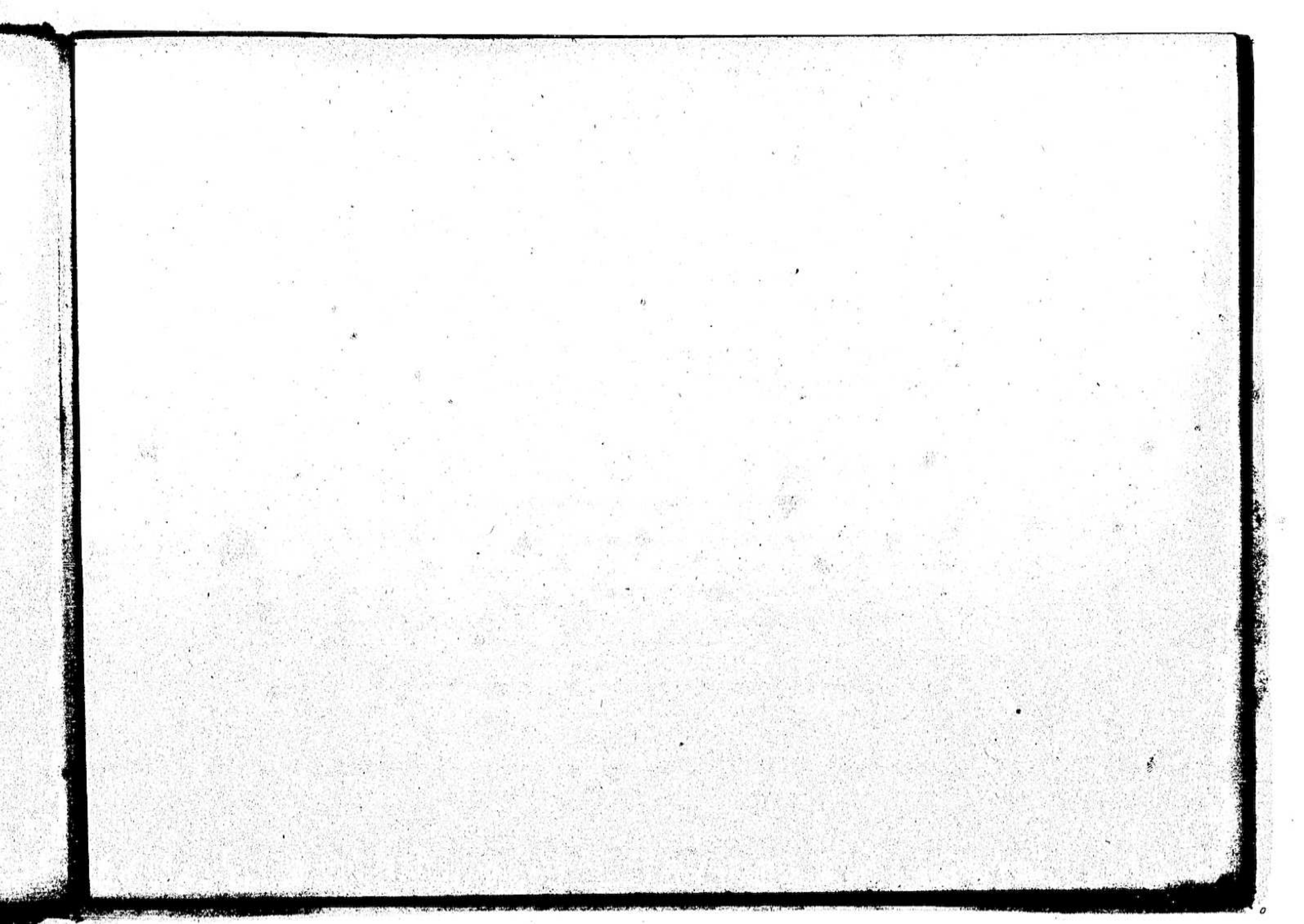
composed by Haydn

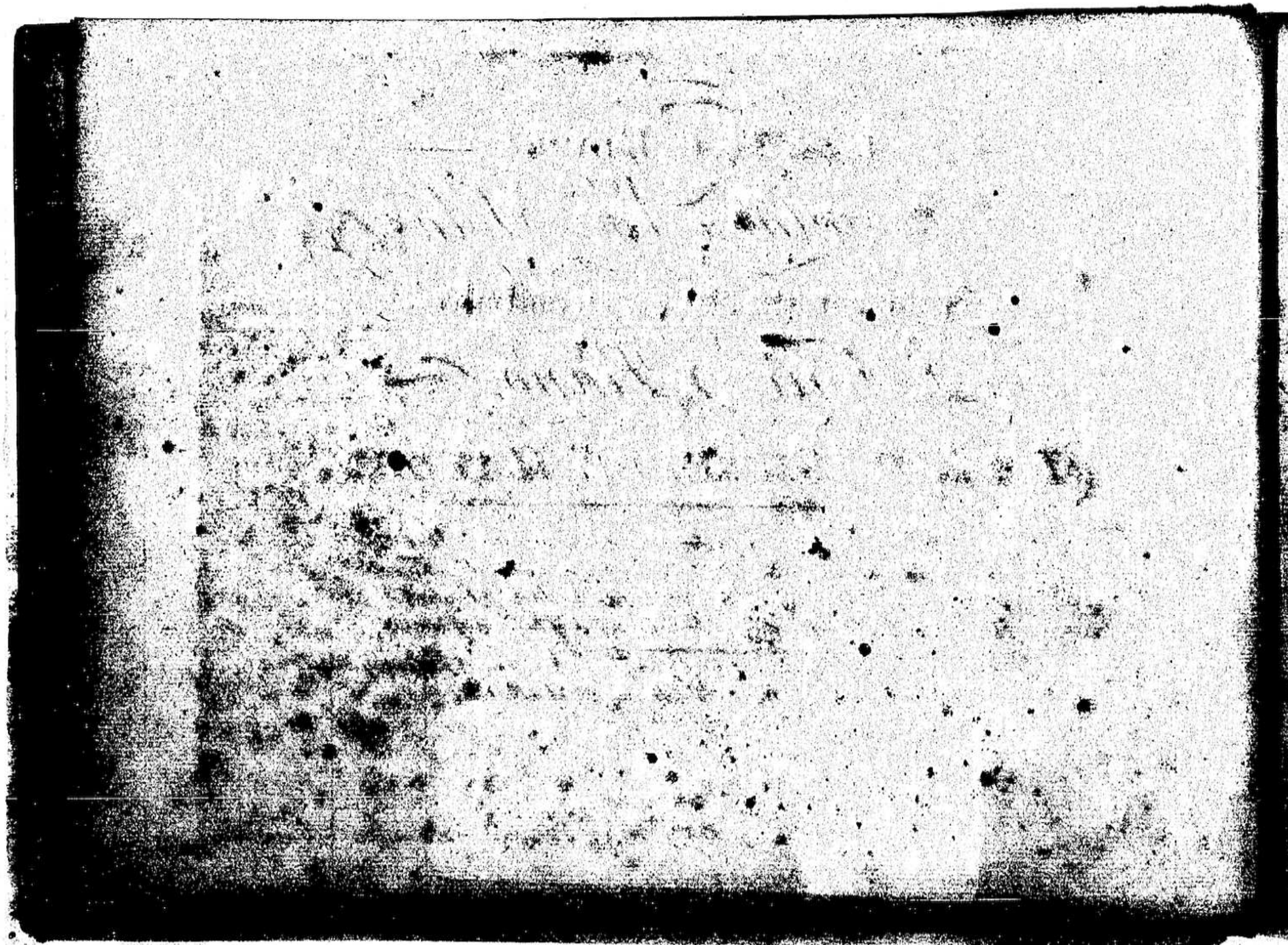
with autograph of the composer

also autograph of S. Coste with an interesting note in her handwriting.

See an account of Ariana a Maxol in the
Morning Chronicle 23 Feb. 1791.







ARIAVA A NAXOS

Cantata a Voce Solo

Accompagnata col Clavicembalo

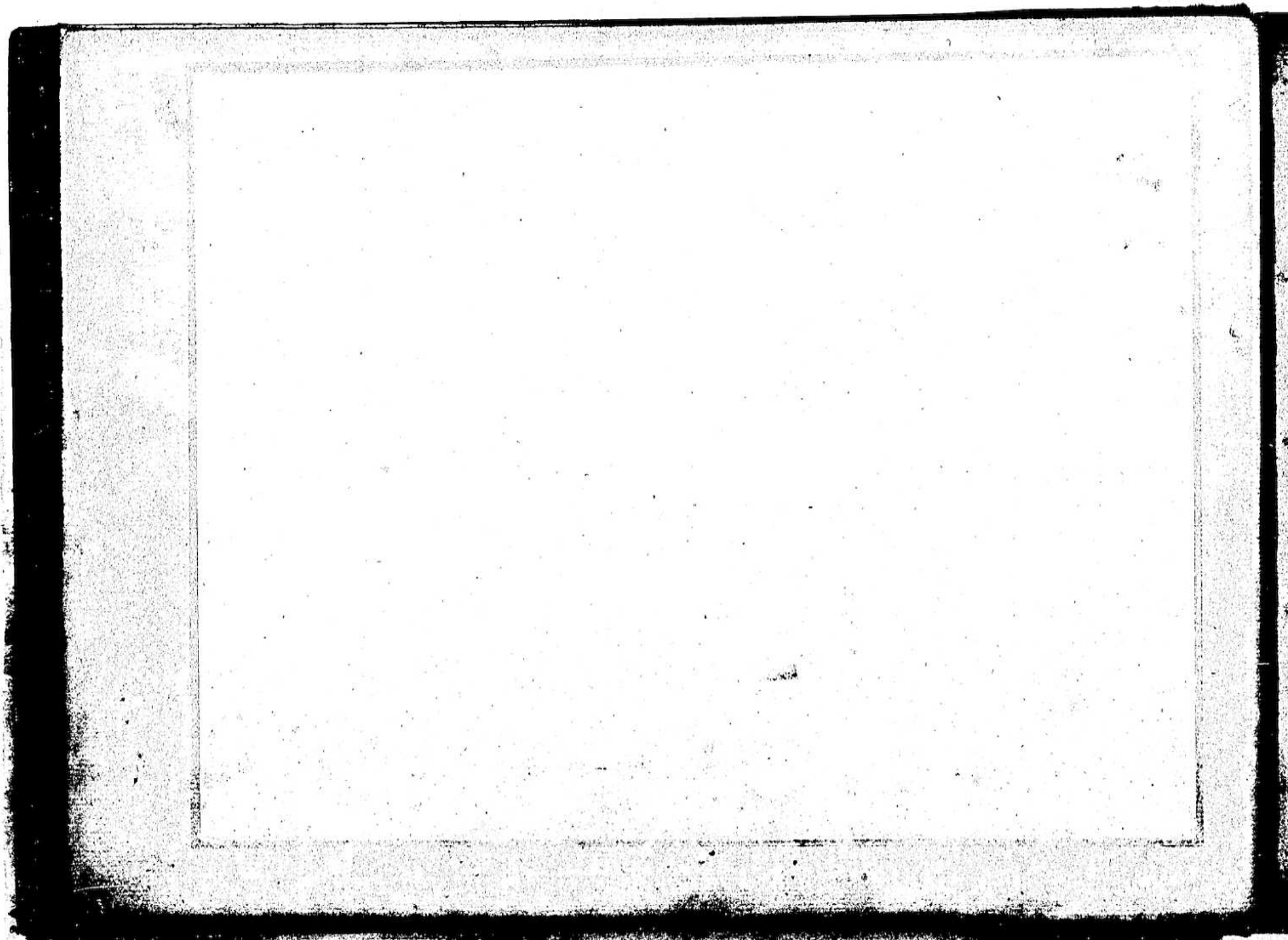
Forte - & Piano.

DAL SIG.^R GIUSEPPE HAYDN.

Pr. 5/-

L'azione si rappresenta in una Spiaggia di Mare,
Circondata di Scogli. Si vede la Nave di Tesco,
che a Vele Spiegate s'allontana dall'Isola,
ed Ariana, che dorme, e si risveglia poco a poco.

London Printed for the Author & sold by him at N^o 18, Great Pulteney Street.
& at J. Blands Music Warehouse 45 Holborn. Haydn



Handwritten:
Arianna in Naxos, Händel

Handwritten:
Pacchierotti

Handwritten:
Sung by ~~Manzoni~~ G. Händel

Handwritten:
accompt. & afterwards

Handwritten:
by Mrs. Billington

Handwritten:
^{1st part}
Williams sang it & Hicks's playing

7

Adagio.
Sostenuto.

p *fz* *p* *fz* *p* *dol:* *f*
p *fz* *p*
f *pp* *p* *cres: fz* *p* *cres: fz* *p*
cres: f *p* *p*
 Te feo mio ben dove fei? dove fei tu?
p *f* *p* *fz* *p*

vicino d'a_ verti mi pa_ rea ma un lufinghie-ro fogno fal_ lace. mingan

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line features a melodic line with lyrics. The piano accompaniment includes dynamic markings such as *p* and *f*.

-nò,

The second system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano accompaniment is highly rhythmic and includes dynamic markings such as *f*, *p*, *sfz*, *cres:*, and *p*.

già forge in ciel la rose a Au_ ro_ ra e l'erbe ei fior colora

The third system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano accompaniment includes dynamic markings such as *cres:* and *f*.

Febo uscendo dal Marcol crine au-rato Sposo, Sposo-ado-rato dove qui dasti il piè?

forse le Fere adinfe-quirti chia.ma il tuo Nobile Ardor. Ah vieni, ah vieni, o caro, ed offri-ro piu grata

preda a tuoi lacci il cor d'Ariana amante che tadora costante, stringi, stringi con

nodo più tenace e piu bella la face splenda dal nostro a-mor soffrir non posso

dèfferda te divisa, un sol istante ah di vederti, o caro già mi strugge il de fio

ti sospira il mio cuor vieni vieni Idol mio.

ARIA.

Largo

Dove sei mio bel te - foro chi tin - vola a questo cor! chi tin - vola a questo cor se non

vienni io già mi mero ne re - sisto al mio dolor se non vieni io già mi moro. ne re - sisto al mio do -

- lor dove fei! mio bel te foro! chi t'in-vola a questo cor.. se non vieni mio bel te

fz *fz* *p* *p*

fo-ro io gia mi moro, ne re-sisto al mio do-lor, ne resisto al mio do-lor ne resisto al mio do-lor

p *fz* *f*

se pie-ta-de a-ve-te oh De-i secon-da-te i vo-ti miei a me torni-- il caro

fp *f* *p* *p*

ben a me tor ne il ca-ro ben dove fei!

te seo! dove fei! dove fei mio bel te - foro! chi tin-

- vola a questo cor. se non vieni io già mi moro ne re - fif - to al mio dolor se non vie - ni

io già mi mo-ro ne re-fi-sto al mio do-lor al mio do-lor ne re fi-fi-sto al mio do-lor

Recitativo.

Ma, a chi parlo! gli accenti

Eco ripe te fol Te, se.o non'mode, Te, se.o non.mi risponde, e portano le voci e laure e londe.

Andante.

Poco da me lontano effer egli do - vria falga fi

quello che piu do - gui altro falza alpestre scoglio i vi lo scopri - rò

Piu moto.

che miro. oh stelle. mi - fe - ra me.

Piu moto.

cres:

queste largivo legno! greci son quelli te feo!

ei sulla Prora! ah mingannaffe al men no no, non min-

Adagio.
- ganno ei fugge ei qui mi lascia in aban- dono

Allegro

Piu speranza non v'e tradita io fono te feo te feo ma'colta te fe-o

f *f* *p*

Più All^o

mà oi me! va - neggio i fluti e il vento lo in - volano per sempre agli occhi mei

ah fiete inguisti o Dei se' l'empio non punite ingrato! ingrato perchè ti traffi dalla morte

dunque tu dove vitra dirmi e le promesse. ei giura menti tuoi spergiuro. infido. hai cor di la. sciarmi.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Adagio.
a chi mi vol go. da chi pietà da chi pieta sperar. a tempo. già piu non reggo

The second system of music includes a tempo change from *Adagio* to *a tempo*. The vocal line continues with the same clef and key signature. The piano accompaniment includes dynamic markings such as *p* (piano) and *sfz* (sforzando), and features a triplet of eighth notes. The lyrics are written below the vocal line.

il pie va cilla e in cofi a-ma-ro istante sento m'ancarmi in fen l'alma tre-mante.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics are written below the vocal line.

ARIA.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. It begins with a series of notes, including a trill marked with 'ss' and a slur. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score includes the vocal line and piano accompaniment. The vocal line has the lyrics: "Ah che morir vor-rei in si fa-tal mo-mento ma al mio cru-". The piano accompaniment features a dynamic marking of *pp* (pianissimo) and a *p* (piano) marking. The piano part includes a 6/8 time signature change and various dynamic markings.

The third system of the musical score includes the vocal line and piano accompaniment. The vocal line has the lyrics: "- del tor-mento mi ferba in guisto il ciel ma al mio crudel tormento mi fer-ba in guisto il ciel Ah". The piano accompaniment features dynamic markings of *fz* (forzando), *p* (piano), and *fz* (forzando) again. The piano part includes a 6/8 time signature change and various dynamic markings.

ah che morir vorrei in si fa-tal mo-mento ma al mio crudel tormento mi ser-ba in gusto il

p *f* *p*

ciel mi serba in gusto il ciel.

Presto *fz* *p* *p*

Misera abbandona-ta non ho chi mi con-fo-la chi tanto a mai fin-vola barbaro ed in-fe-del.

chi tan - - to a mai chi tan - - to a mai fin vo - la barbaro ed infe -

- del chi tan - - to a mai chi tan - - to a mai fin vo - la

barbaro ed infe - - del barbaro barbaro ed infe - del

The musical score consists of three systems. Each system features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system includes a forte (*fz*) dynamic marking in the piano part. The second system also includes a forte (*fz*) dynamic marking. The third system includes a forte (*fz*) dynamic marking. The lyrics are written below the vocal line, with hyphens indicating syllables that span across multiple notes.

Ah che mo - rir vor_re_i in fi fa_tal mo - mento ma al mio cru - del tor -

- mento mi ferba in guisto il ciel mi ferba in guisto il ciel

misera abbando - na - - ta non ho chi mi con - fo - - la non ho no no non ho chi mi con - fo - la

24

bar-ba-ro barbaro ed infe-del chi tan-to a mai chi tan-to a mai fin-

- vo-la barbaro ed infe-del chi tan-to a mai chi tan-to a mai fin-vo-la

barbaro ed infe-del barbaro barbaro ed infe-del.

