

Eleon.

A-- mi-ci..... a tanta gio--ia... a tanta
- mo-re.

Eleon.

gio-----ia e' poco un co-----re.

Eleon.

128 Se pie-to-----so d'un obblio copri,o

Electra

ea-ro i fa-li mie-i for-tu-na-ta appien sor

io for-tu-na-to appien tu sei amor

bra-mi? e il cor nel petto ar-de-ra, ah ar-de-ra per te d'af-

fet-to del mio co-re le fiamme i pal-pi ti morte

E
 solo morte sol frenar potrà mor--te sol mor--te sol fre-nar po-
 tra' fre--
 a piacere
 nar morte sol fre-nar po-- tra'

129

C
 O
 R
 O
 La me--mo--ria del pas--sa--to

Allegro vivace

co--- me so-gno sva-ni-- ra' il tuo

cor ri-ge-ne--ra---to al pia-

-cer ri-na-sce--ra' ri--na---sce--ra' si al pia-

-cer ri--na sce--ra' si al pia-cer ri--na-sce-ra' ri-nasce-

ri na sce ra'

The first system of the musical score consists of two staves. The upper staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "-cer ri--na sce--ra' si al pia-cer ri--na-sce-ra' ri-nasce-". The lower staff is a piano accompaniment in a bass clef, featuring a steady eighth-note bass line and chords. A dynamic marking of *f* (forte) is present in the piano part.

-ra' ri-na-sce--ra' ri-na-sce--ra' ri-na-sce--ra'. Ah Fer-

Eleon.

The second system continues the musical score. The vocal line (treble clef) has the lyrics "-ra' ri-na-sce--ra' ri-na-sce--ra' ri-na-sce--ra'. Ah Fer-". Above the vocal line, the name "Eleon." is written with a circled note. The piano accompaniment (bass clef) continues with similar rhythmic patterns and chords. A dynamic marking of *f* is also visible.

-nando Fer--nan-do!... a-mi--ci

130

The third system of the musical score shows the vocal line (treble clef) with the lyrics "-nando Fer--nan-do!... a-mi--ci". The piano accompaniment (bass clef) features a more active eighth-note bass line. A dynamic marking of *f* is present. A box containing the number "130" is located above the piano part.

Eleon.

de si ar, si de si ar chi più saprà.

The vocal line is written on a single staff in G major (one sharp) and 3/4 time. It consists of eight measures. The first measure is a whole rest. The second measure contains a dotted quarter note G4 with an accent (>). The third measure contains a dotted quarter note A4 with an accent (>). The fourth measure contains a dotted quarter note B4 with an accent (>). The fifth measure contains a dotted quarter note C5 with an accent (>). The sixth measure contains a dotted quarter note B4 with an accent (>). The seventh measure contains a dotted quarter note A4 with an accent (>). The eighth measure contains a dotted quarter note G4 with an accent (>). The lyrics are written below the notes.

An empty vocal staff with a treble clef and a key signature of one sharp (F#).

An empty bass staff with a bass clef and a key signature of one sharp (F#).

The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#). The right hand starts with a whole rest in the first measure, followed by a half note G4 in the second measure, a half note A4 in the third measure, and a half note B4 in the fourth measure. The left hand starts with a whole rest in the first measure, followed by a half note G3 in the second measure, a half note A3 in the third measure, and a half note B3 in the fourth measure. The fifth measure contains a half note G4 in the right hand and a half note G3 in the left hand. The sixth measure contains a half note A4 in the right hand and a half note A3 in the left hand. The seventh measure contains a half note B4 in the right hand and a half note B3 in the left hand. The eighth measure contains a half note C5 in the right hand and a half note C4 in the left hand. The piece ends with a double bar line. Dynamics include *mp* (mezzo-piano) at the beginning and *f* (forte) in the sixth measure.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with dynamic markings *p*, *fp*, and *p* placed above the notes.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, featuring a half note followed by eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with chords and dynamic markings *mf* and *f* placed above the notes.

Eleon.

f con anima.

Che dalla gioja op-

-pres - so non spiri in petto il co - - re lo prova nell'ec -

- ces - so di tal fe - li - ci - ta'.

do-po si lungo pian - to co-si m'i-nebbria a-mor

131

f *pp*

che il mio soave in-can - - to un pa-ragon non

p

ha no' no' no' no' no' no' para-gon non

cresc. di forza.

ha no' no' no' no' no' no' pa-ra-gon non

f

ha non ha non ha, para-gon non

Eleon.

ha!

Il mar c'in - vi - ta an -

- dia - mo le spon - de ab - ban - do -

- niam tar - dar fol - lia sa - rà tar - dar fol - -

f

- lia sa - - ra' tar - dar fol - -

- lia sa - - ra' fol-lia sa - - ra' si.

(con anima) oppure

Eleon. Che dal-la gioja op-pres - so non spiri in pet - to il

Eleon.

co - - re lo pravo nell' ec - ces - so di

tal fe - li - ci - ta' do - po si lungo

pian - to co - si m'i - nebbria a - mor

che il mio soave in - can - - to un pa - ra - gon non

p string. *(cresc. di forza)* 431

ha no' no' no' no' no' no' paragon non ha no' no' no' no' no'

f

no' paragon non ha non ha non ha paragon non

ff

p

ha che ol-la gio--ia op--pres-----sa non

spi-ri in pet-to il co-----re lo pro-vo nell' ec--

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth-note patterns and some slurs. The piano accompaniment is in a grand staff (treble and bass clefs) and consists of a steady eighth-note accompaniment in the bass and chords in the treble.

-ces-so di mi fe--lici--tà che dal-la gio-ia op-

The second system continues the musical piece. The vocal line maintains the same melodic style with eighth-note patterns and slurs. The piano accompaniment continues with the same rhythmic accompaniment.

-pres--sa non spi-ri in pet--to il co-----re lo

The third system concludes the musical piece. The vocal line and piano accompaniment follow the same patterns as the previous systems.

pro--vo nell' ec---ces-so di mia fe---li-ci---

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line features a melodic line with slurs and a fermata over the final note. The piano accompaniment consists of two staves with rests.

This system shows the piano accompaniment for the first system, with a treble and bass clef. It features a rhythmic pattern of eighth notes in the bass and chords in the treble.

-ta', fe---li---ci---tà fe---

This system contains the second vocal line and the beginning of the piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment consists of two staves with rests.

Tar-dar fol--lia sa--rat tar--dar fol--

This system shows the piano accompaniment for the second system, with a treble and bass clef. It features a rhythmic pattern of eighth notes in the bass and chords in the treble, starting with a forte (f) dynamic marking.

- li - ci - - ta` fe - li - ci - ta` fe - li - ci -

- lia sa - - ra, fol - lia sa - ra, fol - lia sa -

- ta` fe - li - - - - ci - ta:

- ra, fol - lia sa - - ra.

FINE