

II.

Andante. *Sigra Faustina.* (Atto II, Sc. I; pag. 49.)

Tutti.

(Viola.)

(ANTIGONA.)

(Bassi.)

son qual Fe-ni-ce ri sor - ta dal fo-co, e in me a po-co a po-co ri - sor - ge là - mor, - ri -

Viol. e Ob.

- sor -

- ge l'a-mor, e in me a po.co a po.co a po.co a

po.co ri - sor -

- ge l'a-mor;

Viol.

io son qual Fe-ni-ce ri - sor-ta dal fo-co, e in me a po.co a po.co, e in

me a po.co a po - co ri - sor - ge - là - mor, ri sor -

This system contains the first four measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand and a steady bass line in the left hand.

- ge là - mor, ein

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic patterns established in the first system.

me a po.co a po.co a po.co a po.co ri - sor - ge là - mor, ri -

This system contains the next four measures. The vocal line repeats the phrase 'me a po.co a po.co a po.co a po.co ri - sor - ge là - mor, ri -'. The piano accompaniment continues with its characteristic rhythmic texture.

- sor -

This system contains the final four measures of the page. The vocal line concludes with the lyrics '- sor -'. The piano accompaniment features a trill in the right hand in the final measure.

ge là - mor, ein me a po - co a po - co ri - sor -

Tutti.
- ge là mor, ri - sor - ge là mor.

Il cor già mi di - ce, ch'il
(Fine.)

ca-ro mio be-ne go den-do a me vie-ne, go den-do a me viene e scac-cia il do-lor, e scac-

(2)

-cia, e scac-cia il do-lor; il cor già mi di-ce, ch' il ca-ro mio be-ne go den-do a me vie-ne e

scac - - - - -cia il dolor, go den-do a me vie-ne e scac-cia il dolor.

Dal Segno.

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