

**Harvard College Opera Guest Artist Series**  
Masterclass & Discussion with Lawrence Brownlee  
Friday, December 4, 2020  
12:00 PM EST

“Prendi, per me sei libero” from *L'Elisir d'Amore* G. Donizetti (1797-1848)

Hagar Sara Adam, soprano  
Ian Chan, piano

“Kuda, kuda, kuda vi udalilis” from *Eugene Onegin* P.I. Tchaikovsky (1840-1893)

Alex Chen, baritone

“Spiagge amate” from *Paride ed Elena* C.W. Gluck (1714-1787)

Rebecca Araten, soprano  
Ian Chan, piano

“Parto, parto, ma tu ben mio” from *La Clemenza di Tito* W.A. Mozart (1756-1791)

Benjamin P. Wenzelberg, countertenor

## Performer Biographies

HCO alumna **Hagar Sara Adam** is from Jerusalem, Israel-Palestine. She earned her BM in Voice Performance at The Boston Conservatory, and is currently obtaining her MM in Opera Performance at Binghamton University, NY, in collaboration with Tri-Cities Opera. Her roles include Pamina (*Die Zauberflöte*), Susanna (cover) and Barbarina (*Le nozze de Figaro*), Suor Genovieffa (*Suor Angelica*), Noémie (*Cendrillon*) and more.

**Alex Chen '22** is a 20-year-old singer hailing from London. Having sung baritone roles such as Anthony (*Sweeney Todd*), Guglielmo (*Così fan tutte*), Speaker of the Temple (*Die Zauberflöte*) and Pandolfe (*Cendrillon*) for HCO and the Lowell House Opera, Alex has been vocally transitioning to tenor repertoire for the past year. He also sings as a Fellow of the Harvard University Choir and has been studying with Frank Kelley for the last two years.

Hailing from New York City, **Rebecca Araten '23** studies History and Literature and Women, Gender, and Sexuality. When she's not singing with the Radcliffe Choral Society, she enjoys planning Hillel events and hosting radio shows with WHRB Cambridge.

An alumnus of Juilliard Pre-College, former child soloist and chorister at the Metropolitan Opera, and US Presidential Scholar in the Arts, **Benjamin P. Wenzelberg '21** has just advanced to the District Round of the Metropolitan Opera National Council Auditions this Fall, and in Summer 2019, performed as a soloist at the American Bach Soloists Academy (San Francisco) and in the world premiere of a commissioned composition of his with Orchestra 2001 (Philadelphia). As a conductor, he guest conducted the Boston Pops at Boston's Symphony Hall as the Winner of their Bernstein Centenary Conducting Competition, attended the Tanglewood Music Center Conducting Seminar, and studied with Marin Alsop at the Britten-Pears Young Artist Program in Orchestral Conducting (Snape Maltings, UK). He received an ASCAP Morton Gould Young Composer Award for his libretto and music of *The Sleeping Beauty* – a new opera for family audiences, and made his European composition and conducting debut with his orchestral work, *Heroic Dreamscape Fantasy* – inspired by a theme of L. van Beethoven, which was then performed by the Tonkünstler-Orchester at the Vienna Musikverein Golden Hall and premiered in Japan this past February by the Hyogo Performing Arts Center Orchestra during their Beethoven 250th Birthday Celebration concerts. Benjy is the Music Director of Harvard College Opera, co-Music Directs the Mozart Society Orchestra, sings with the Harvard University Choir, and is the Assistant Music Director of Lowell House Opera, for whom he is currently writing a commissioned opera. His vocal awards include from the National YoungArts Foundation and the Chamber Music Society of Lincoln Center, and he has performed as a vocal soloist with such companies/venues as New York City Opera, the New York Philharmonic, Shakespeare in the Park, Atlanta Opera, Portland Symphony Orchestra, The New World Center, David Geffen Hall, Brooklyn Academy of Music, Alice Tully Hall, and The John F. Kennedy Center for the Performing Arts.

**Ian Chan '22-23** is a pianist, composer, and conductor currently based in the Toronto area. A recipient of an Associate Diploma in Piano Performance at the Royal Conservatory of Music and a former First Prize winner in the Canadian Music Competition, Ian has since transitioned to focus on collaborative piano and musical direction, most recently playing and conducting two professional productions at the American Repertory Theater. As a composer, he was recently awarded Best Choral Composer under 21 by the SOCAN Foundation and has had works performed across North America by ensembles like the Harvard-Radcliffe Collegium Musicum, Sneak Peek Orchestra, Etobicoke Philharmonic Orchestra, and Scarborough Philharmonic Orchestra. Ian is incredibly excited to be involved with Harvard College Opera this year and will be Assistant Music Director for their 2021 Mainstage production.

*This event was hosted by [Harvard College Opera](#) and made possible by the generous support of the [Office for the Arts at Harvard](#) and [Opera for Peace](#).*

The following pages are reproductions of the scores for each of the selections performed in the masterclass (in order of appearance). Please feel free to peruse as you wish, and please do not make copies or distribute these materials externally.

“Prendi, per me sei libero”  
Sung by Hagar Sara Adam

# L'Elisir d'Amore

Prendi, per me sei libero

G. Donizetti



71

CANTABILE

ADINA

Prendi; Take it;

A

prendi, per me sei li- - be-ro; re - sta nel suol na- - ti- - o; you.  
take it, I give you lib - er-ty, stay where your friends sur-round you.

A

non v'ha destin si ri - - o, che non si can-gi un di resta. 72  
des-tin - y may con - found you, but will be better one day, stay here.

(hands the contract to him)  
(gli porge il contratto)

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A

Oui, do-ve tut-ti t'a - mano, sag-gio, amo-ro-so o - - ne - - sto,  
Here ev'ry bo-dy loves you, honest and loving and cle - - ver,

A

sag- - gio, o- no- - sto, ah! .....  
 hon- - est, cley - - - - - er, ah! .....

A

**73** sempre scontento e mesto, no, non sa-ral co- - si, ah no,  
 sad and un-happy for ev- - er, no, you'll not stay that - way, ah no.

*f stacc.* *colla parte*

A

sempre scontento e mesto, no, non sa-ral sa-ral co- si, ah! non sa- -  
 sad and un-hap-py for-ev-er, no, you'll not stay, not stay that way, ah! you'll not

A

*rall.* *f*

-ral, no, non sa-ral, ah, no, co- si, ah no, ah no, no, non sa-ral no, no co-  
 stay, no, you'll not stay ah, not that way, ah no, ah no, no, you'll not stay, no, no, that

*cres.* *col canto* *f*

A

-si no, non sa- - ra -  
 way, no, you'll not stay - i co- -  
 long that

MEMORINO ADI. NEM. ADI.

A  
 -si (Or, or si spiega.) Ad - di - oi Chel mi la - scia - te? Io....  
 way. (Now she will tell me.) Fare - well, now! What! would you leave me? I....

NEM. ADI. NEM. ALL? (gives back the contract) (le rende il contratto)

A  
 -si. Null'al - tro a dirmi a - ve - te? Null'altro. Eb - - ben, te - ne - te.  
 yes. You've nothing else to tell me? No, nothing. All - - right, you take it.

(despairing) (disperato)

N  
 Poi - ché non so - no a - ma - - to, vo - gliò morir sol -  
 With none to love or cher - - ish, in bat - tle I shall

N  
 - da - - to, poi - ché non so - no a - ma - - to, vo - gliò morir sol - da - - to; non  
 per - - ish, with none to love or cher - - ish, in bat - tle I shall per - - ish; my

N  
 v'ha per me più pa - - ce, se m'in - gannò il dot - tor, se m'in - gan - nò il dot -  
 life holds on - ly sigh - - ing, since Dul - ca - ma - ra lied, since Dulca - ma - ra

ADI.

N  
 -tor, so vo'mo-rir sol - - da - to, sem ingannò il dot - tor Ah!  
 lies. I will find peace in dy - ing if Dulcèa - ma - ra lied. Ah

75

A  
 fa con ..... te ve - - ra - - ce, se pre, si fo - -  
 no he ..... was not ly - - ing; just let your heart - - -

*col canto*

76

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A  
 - - de al cor, Sap - pilo al - fin.  
 be your guide. You must know at last.

**ALLEGRO**

77

A  
 sap - - pi - lo, tu mi sei ca - - - ro.  
 you must know you are be - lov - - - ed.

*arco.*

MEM.

ADI.

I - ol: Sì, mi sei ca - ro e t'a - - mo, t'a - - -  
 I am!.: Yes, you're be - lov - ed, I love you. love

And.  
 -mo. Si, t'a - mo, t'a - mo  
 NEW. you. I love you, love you.

Tu m'a - - - mi?  
 You love me?

Si? Si?  
 Yes? Yes?

t'a - - - mo.  
 love you.

Oh! gio - ja i - ne - - - spi - mi - - - bi - - - le!  
 un - be - liev - - - a - - - ble de - light!

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Quan - to ti fel già mi - - - se - ro,  
 Just as I made you mis' - - - ra - ble,

78

Tu m'a - mi?  
 You love me?

far - .ti fe - il - ce or bra - - mo. No.  
 joy now will reign a - round you. Yes,

Non m'in-ganò il dot - - tor.  
 The doc - tor's words were true.



A  
M

Far - ti fe - li - ce or - dra - mo,  
Joy, now will reign a - round you,

Oh! gioia in - -spi - mi - bi - let  
Oh! un - believ - - i - ble de - light!

ADI.

lo - bra - vo - - - - - mo. Oh gioia! Il mio ri - gor di -  
you. Oh, wonder! I swear, no more will

*Adagio a piacere*

*f Adagio col canto*

A

-men - ti - ca; ti giu - - ro e - ter - no a - mo -  
I be cruel: for - cy - er - more I will love

ALL.<sup>o</sup>

-re. Il mio ri - gor di - mend - ca; ti giu - ro e - ter - no a -  
you. swear no more will I be cruel for - ev - er - more I swear to

79 ALL.<sup>o</sup>

*f stacc.*

A

-mo - - re, si, far - ti fe - li - ce io bramo. ah, si, giu - ro e - ter - no a -  
love you, yes, by now will reign here around you, ah, yes, ev - er - more I will love

*rall.*

*col canto*

*a tempo*

A

-mor. Il mio ri - gor di - men - ti - ca; ti giu - ro e - ter - no a -  
 you. I swear no more will I be cruel for - ev - er I'll love

*a tempo*

*cres. di forza*

A

-mor; il mio ri - gor di - men - ti - ca; ti giu - ro e - ter - no a -  
 you. I swear no more will I be cruel; for - ev - er I'll love

A

-mor ..... e - ter - no a - mor .....  
 you..... for - ev - er love .....

A

..... ti - giu - ro e - ter - no a - mor. a - mor.  
 for - ev - er - more in love with you.

80

MEM.

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Oh! glo - ri - a - spri - - mi - - bilè!  
 Oh! un - be - liev - - a - - ble delight!

ADI.

NEM.

Ca - - ro... Non m'in - gannò il dot - - tor.  
Dear - - est... The doc - tor's words were true.

ADI.

NEM.

ADI.

No. Yes. Non The m'in - gannò il dot - tor. il  
The doc - tor's words were true. I

ADI.

1.º TEMPO

NEM. mio ri - - gor di - - menti - ca: ti - - glu - - ro e - - ter - - no a -  
swear no more will I be cruel: for - ev - er - more I will

81

1.º TEMPO

Ca - - - - -  
Dear

- mo - - re, sì far - ti fe - li - ce io bramo. ah, ti glu - ro e - ter - no a -  
love you, yes, joy will now reign here around you, ah, for - ev - er - more I'll love

- ra)  
- est!

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col canto

*a tempo*

A

-mor. Il mio ri-gor di-men-ti-ca; ti giu-ro e-ter-no a-  
 you. I swear no more will I be cruel; for-ev-er-more, I'll love

*a tempo*

*cres. di forza*

A

-mor: il mio ri-gor di-men-ti-ca; ti giu-ro-e-ter-no a-  
 you: I swear no more will I be cruel; for-ev-er-more, I'll love

A

-mor..... e-ter-no a-mor..... ti  
 you..... for-ev-er love..... for-

giu-ro e-ter-no a-mor; il mio ri-gor di-men-ti-ca; ti  
 [82] ev-er-more in love with you; I swear no more will I be cruel; for-

A

giu-ro e-ter-no a-mor  
 -ev-er I will love.....

ADI.

NEM. e - ter - - no e - ter - - no a - mer; Il ma ri - gor di -  
 for - ev - - er I'll love you; I swear no more will

Non m'in - gan - nò il dot - tor.  
 The doctor's words were true.

A - men - - ti - ca; ti giu - - ro e ter - no a - mer  
 I be true, for - ev - - er more I'll love

83 *fp*

ADI.

NEM. e - ter - - - no e - ter - - - no a -  
 for - ev - - - er I'll love

Non m'in - gan - nò il dot - tor -  
 The doc - tor's words were

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A - mor, e - - ter - no a - mor, e - - ter - no a - mer, e - ter - no a -  
 you, I will love you, I will love you, I will love

- tor, non m'in - gan - nò il dot - tor,  
 true, the doc - tor's words were all true,

A

-mor, e- -ter - no a - mor, e- - - ter - no a - mor.  
 -you, I will love you, for - - - ev - er love you.

N

non m'in - gan - nò il dot - tor.  
 the doc - tor's words were true.

The first system of the score features a vocal line for voice A and a piano accompaniment. 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 consists of two staves, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line.

The second system continues the piano accompaniment from the first system. It maintains the same rhythmic and harmonic structure, with the right hand playing a dense texture of eighth and sixteenth notes and the left hand providing a consistent bass line.

The third system concludes the piano accompaniment. It features the same intricate rhythmic patterns and harmonic support as the previous systems, ending with a final chord in the right hand.

(Зарѣцкій отходитъ къ шлюгинѣ и вступаетъ въ разговоръ съ мельникомъ, который въ это время показывается въ глубинѣ сцены, указывая ему на колесо, жернова и т. д.)  
(Saretzki geht auf den Damm, fängt ein Gespräch mit dem Müller an, der eben im Hintergrunde aufgetreten ist, und der ihm Rad, Steine u. s. w. zeigt.)

3.  
S.  
ждетъ ужъ насъ!  
*end - lich küm!*

(Ленскій продолжаетъ сидѣть въ задумчивости.)  
(Lenski in Nachsinnen versunken.)

Ленскій.  
Lenski.

Andante, quasi Adagio. (♩ = 66.)

Ку-да, ку-да, ку-да вы у-да-лились ве-сны мо-ей златы-е дни?  
*Wo-hin, wo-hin seid ihr, o goldne Tu-ge, du Wonne-zeit, du Liebes-glück?*

(встаетъ и подходитъ къ аванценѣ)

*a piena voce*

1.  
L.  
*(steht auf, geht vor.)* Что день гря-ду-щій мнѣ го-  
*Was mir be-schei-den wird der*

1.  
L.  
-то - вить?... Е-го мой взоръ на-пра-сно ло-вить; въ глу-  
*Mor - gen. im Zu - kunftschoos - se ist's ver - bor - gen, um -*

Л.  
L.

- бо кой тьмѣ та-ит-ся онъ! Нѣтъ нужды; правъ судъ бы за-  
- sonst er-forscht der See-le Bluck! Gleich-viel, ge-recht ist das Ge-

Л.  
L.

- конь! Па-ду-ли я стрѣлой прон-зен-ный, иль  
- schick! Und soll — den Mor-gen ich nicht schau-en, ob

Л.  
L.

ми-мо про-ле-теть о-на, все бла-го: бдѣ-ні-я и  
mich das Schick-sal auch ver-schont, nicht turr-ich, denn, ja gern will

Л.  
L.

сна при-хо-дитъ часъ о-пре-дѣ-лен-ный! бла-го-сло-венъ и день за-ботъ,  
ich ver-trau-en, gern will ich ver-trau-en Ihm, der in Him-mels-ho-ken thron't!



II.  
L. *p* *Più mosso.* (♩ = 84.)

бла-го-сло-венъ и ть-мы при-ходъ! Блещетъ за-ут-ра лучь-ден-  
*Ihm, der in Himmels-hö - hen thron!* *Der nächste Mor-gen wird er -*

*poco stringendo* *Più mosso.* (♩ = 84.)

I.  
L. -ни-цы и за-иг-ра-етъ яр-кѣй день, а  
*-glü-ken in köhnen Sonnen-glän-zes Pracht, doch*

I.  
L. я, быть можетъ... я гроб-ни-цы сойду въ та-ин-ствен-ну-ю сѣнь!  
*ich, ich werde jenseits ziehen, vielleicht in Gra - bes fin-stre Nacht!*

*crescendo*

I.  
L. *cresc.* И па-мять ю-на-го по-э-та по-гло-титъ медлен-на-я  
*In Le - the wird das An-ge-den-ken des jun - gen Dich-ters man ver -*

Л.  
L.

*f.* *dim.*

Ле - та, за - бу - детъ миръ ме - ня, но ты!.. ты!.. ты!.. ты!  
- sen - ken, und sei - ne Spur vergeht, doch du!.. du!.. Ol - gal!..

*ritenuto* *p*

Л.  
L.

(съ большимъ чувствомъ)  
(mit viel Gefühl)

*pp*

Ска - жи, при - дешь ли, дѣ - ва кра - со - ты, сле -  
Wirst, schö - ne Maid, du Thränen noch ver - gies - sen, wenn

*pp a tempo*

Л.  
L.

- зу пролить надъ ран - ней ур - ной и думать: онъ ме - ня лю - билъ! —  
Ro - sen auf dem Grab mir spriessen, und denken: er hat mich ge - liebt! —

Л.  
L.

Онъ мнѣ е - ди - ной по - святилъ развѣтъ че - чальный жизни бурной! Ахъ,  
Und den - ken: er hat mich ge - liebt mit Lieb, wies wah - rer kei - ne gibt. Ach,

*mf*

Л.  
Л.

Оль - га, я те - бя лю - билъ, те - бѣ — е - ди - ной по - свя -  
*Ol - ga, dir war ich er - ge - ben, nur dir — geweiht war all' mein*

*Roco più animato. (♩=80.)*

Л.  
Л.

- тиль — разсвѣтъ печаль - ный - жизни бур - ной, ахъ,  
*Le ben, ein lie - berei - ches kur - zes Le - ben, ach,*

*Roco più animato. (♩=80.)*

*ritenuto*

*p poco a poco cresc.*

Л.  
Л.

Оль - га, я те - бя лю - билъ! Сер - дечный другъ, же - лан - ный другъ, при -  
*Ol - ga, ich hab' dich ge - liebt! Ge - lieb - te mein, Er - sehnte du, Ge -*

*ff Andante mosso. (♩=76.)*

Л.  
Л.

- ди, при - ди! же - лан - ный другъ, при - ди, я твой супругъ, при -  
*- lieb - te mein! Er - sehnte te du, dein Gut - te ruft dir zu, dein*

*Andante mosso. (♩=76.)*

Л.  
L.

*rit.*

-ди, я твой супругъ, при-ди, при-ди! Я жду те-бя, же-ланый  
*Gut - to ruft dir zu: o komm, o komm! komm, fol - ge mir, ich har - re*

Л.  
L.

*p*  *cresc.*

другъ. При-ди, при-ди, я твой су-пругъ! Ку-да, ку-  
*dein, komm fol - ge mir, ich har - re dein! Wo - hin, wo -*

Л.  
L.

-да, ку-да вы у-да-ли-лись, зла-ты - е дни, зла-ты-е дни мо-  
*- hin seid ihr o goldne Ta - ge, wo - hin, wo - hin der Lie - be süsSES*

Л.  
L.

*a tempo*

-ей — вес - ны!  
*sel - ges Glück!*

*p ritenuto* *pa tempo* *p* *pp*

"Spiagge amate"  
Sung by Rebecca Araten

# SPIAGGE AMATE

## ARIA

C. GLUCK.  
1714-1787.

Adagio.

CANTO.

*Beloved - home*  
Spiag- - ge a-ma- - te,

PIANO.

*Red.*

\* *Red.*

*where you lives*  
o - ve ta - lo - - ra l'i - - dol mi - - o

*Red.*

\* *Red.*

*happily* *rambles* *little fragments*  
lie - - - to stag-gi- - - - ra, ru - - - scel -

*when* *all gages upon himself.* *when (adorns)*

-let - ti o - - ve si mi - - ra, quan - - do in -

*ped.* \* *ped.*

*cresc.*

*with flowers)* *brave (?)* *bright*

-fio - - rail cri - - neil sen, chia - - ri

*dim.* \* *ped.* \*

*fountains* *where the grass* *bathes* *in*

fon - ti o - - ve si ba - - gna er - - be, in

*ped.* *ped.* *ped.*

*which* *vet* *the plants*

cui po - - sa le pian - - te,

\* *ped.* \*

*San, misericordie, a l'ouïe heart*

voï pie - - to - - se un co - - rea - - man - -

*Red. \* Red. \* Red. \* Red.*

*tell (me)*

*what my beloved*

-te di - - te voi, che fail mio

*\* Red. \* Red. \**

*does (will do)*

*e*

*pass*

ben, di - - te, di - - te

*Red. Red. \* sempre simile*

*a tempo*

vo - - is che fail mio ben?

*dim. perit. cresc. ....*

chia- -ri fon - ti, ru - - scel - let - ti, spiag - gea -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the lyrics 'chia- -ri fon - ti, ru - - scel - let - ti, spiag - gea -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *f* and *p*.

-ma - te, o - -ve si ba - gna, o - -ve si mi - ra, o - -ve s'ag-

The second system continues the vocal line with the lyrics '-ma - te, o - -ve si ba - gna, o - -ve si mi - ra, o - -ve s'ag-'. The piano accompaniment maintains the rhythmic pattern. A handwritten 'dal 9/5' is visible on the left side of the page.

-gi - ra, di - - te, di - - te vo - - i, che

The third system continues the vocal line with the lyrics '-gi - ra, di - - te, di - - te vo - - i, che'. The piano accompaniment includes dynamic markings *cresc.*, *f*, *dim.*, and *perit.*

fail mio ben?

The fourth system concludes the vocal line with the lyrics 'fail mio ben?'. The piano accompaniment features a final flourish in the right hand. A 'Ped.' marking is present in the left hand.



**"Parto, parto, ma tu ben mio"**  
 Sung by Benjamin P. Wenzelberg

keit, ja Se - - - lig - keit!  
 ta, fr - - - li - - - ci - - - tà.

*cresc.* *f*

**Nº 9. ARIE.**  
 SEXTUS.

Adagio.

Feurig, feurig eil' ich zur Ba -  
 Par-to, par-to, ma tu, ben mi -

che!  
 o, ach, nur vergieb der Schwäche! ach, nur ver - gieb - der Schwäche!  
 me-co ri-torna in pa-ce, me-co ri - tör - na in pa-ce;

Wenn jetzt mein Wort ich bre - che, wenn jetzt mein Wort ich  
 sa - rò qual più ti pia - ce. sa - rò, qual più ti

bre - che,  
pia - ce.

dann sei dein Hass mein Lohn,  
quel che vor - rai fa - rò,

dein Hass mein Lohn!  
vor - rai fa - rò.

Feu - rig  
Par - to,

eil' ich für Ra - che!  
ma tu, ben mi - o!

ach, nur ver - gieß der Schwäche! Wenn  
me - co ri - tor - na in pa - ce, sa -

jetzt mein Wort ich bre - che,  
rò qual più ti pia - ce,

dann sei dein Hass mein  
quel che vor - rai fa -

Lohn; ja, wenn jetzt mein Wort ich breche,  
rò, sì sa - rò. qual più ti pia - ce,

dann sei dein Hass mein  
quel che vor - rai fa -

Lohn, dann sei dein Hass mein Lohn, dann  
 rò, quel che vor-rai fa-rò, quel

sei dein Hass mein Lohn!  
 che vor-rai fa-rò. Allegro.

Läch-le mir, und ich sie-ge! und je-der Zwei-fel schwin-det, und  
 Guar-da-mie tut-to ob-bli-o, e a ven-di-car-tio vo-lo. e a

je-der Zwei-fel schwindet! Dein  
 ven-di-car-tio vo-lo. Di

ein-zer Blick ent-zündet  
 quello sguardo so-lo

mein Herz zur Rache schon, mein  
 io mi ri-cor-de-rò, io  
 la me-ri-ten-do

Herz zur Ra - che schon! Feu - rig eil' ich zur  
 mi ri - cor - de - rò. Par - to! ma tu, ben

Rache! ach, nur vergieb der Schwäche! Wenn jetzt mein Wort ich breche, — dann sei dein  
 mi - o! me - co ri - tor - nain pa - ce, sa - rò — qual più ti piace, — quel che cor -

Hass mein Lohn, dann sei dein Hass mein Lohn! Läch - le mir!  
 rai fa - rò, quel che vor - rai fa - rò. Guar - da - mi,

läch - le mir! Dein einz'ger Blick ent - zündet  
 guar - da - mi! Di quel - lo sguardo so - lo  
*A questo*

mein Herz zur Ra - che schon, mein Herz zur Ra - che  
 io - mi ri - cor - de - rò, io mi ri - cor - de -

*Da me si pensera da me si pen - de -*

## Allegro assai.

schon!  
*ro.*

Läch-le mir und ich sie-ge!  
*Guar.damie tut-to ob-bli-o,*

und jeder Zwei-felschwindet!  
*e a ren-di-car-tio vo-lo.*

Wie gött-lich, wie be-zau-bernd ist,  
*Ah, qual po-ter, oh De-i! do-*

Schön-heit, dei-ne Macht, ist, Schön-heit, dei-ne  
*na-ste al-la bel-tà, do-na-ste al-la-bel-*

Macht,  
*tà!*

ist  
*al-*

dei-ne Macht, ist, Schön  
*la-bel-tà, do-na-*

up 8ve

- heit, dei - ne Macht, ist, Schön - heit,  
 - ste al - la bel - tà, do - na - ste al -

dei - ne Macht,  
 la bel - tà,

ist dei - ne Macht, wie gött - lich,  
 al - la bel - tà, ah, qual po -

wie be - zaubernd ist, Schön - heit, dei - ne  
 ter, oh De - i! do - na - ste al - la bel -

Macht, ist, Schön - heit, dei -  
 tà, do - na - ste al - la

ne Macht, ist dei - ne Macht, ist  
 bel - - - - - tà, al - - - - - la bel - - - - - tà, al

dei - - ne Macht, ist dei - - ne  
 la bel - - - - - tà, al - - - - - la bel - - - - -

Macht!  
 tà!

**Nº 10. TERZETT.**  
 VITELLIA, ANNIUS, PUBLIUS.

**Allegro.** VITELLIA.

War - tet! neinlich  
 Fen - go! a - spet -

kom - me! Sex - - - tus!  
 ta - te! Se - - - sto!