

mf un poco meno *rfz*

E pur nell'ar-do-re il dio tra-di-to-re un
 And yet in my ar-dor I fol-low the hard-er The

f un poco meno *rfz*

Ped. * Ped. *

espr. *dol. p*

va-go sem-bian-te mi fe'i - do - la-trar, un va-go sem-bian-te mi
 vi-sion e - lu-sive he shad-ows bè-fore, The vi-sion e - lu-sive he

f p

Ped. * Ped. * Ped. * Ped. *

rit. Tempo I° *dim.*

fe'i - do - la-trar. Che fie-ro co-stu-me d'a-li - ge-ro nu - me, che a
 shad-ows be-fore. How void of com-pas-sion Is Cu-pid his fash-ion, Who

rit. più f ten. sfz p

Ped. * Ped. * Ped. * Ped. *

for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar! che a
 drives me by tor - ment him - self to a - dore, him - self to a - dore! Who

cresc. *f* *mf*

cresc. *sfz* *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

for - za di pe - ne si fac - cia a - do - rar!
 drives me by tor - ment him - self to a - dore!

f

p *f* *p*

Ped. * Ped. * Ped. *

mf *sfz*

Che cru - do de - sti - no che un cie - co bam - bi - no con
 O Des - ti - ny sense - less! A boy so de - fence - less, Scarce

trium

cresc. *f* *mf* *p*

Ped. * Ped. * Ped. *

cresc. *f* *p*

boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar, — con
 wean'd, yet can make us his fa - vor im - plore, his fa - vor im - plore, — Scarce

cresc. *f*

Ped. * *Ped.* * *Ped.* *

boc - ca di lat - te si fac - cia sti - mar! —
 wean'd, yet can make us his fa - vor im - plore! —

p *mf* *cresc.*

Ped. *

mf un poco meno *rfz*

Ma que - sto ti - ran - no con bar - ba - ro in - gan - no, en -
 A ty - ran - nous men - tor, Our eyes he doth en - ter With

f *un poco meno* *rfz*

Ped. * *Ped.* *

espr.

dol.

p

tran-do per gli oc-chi, mi fe' so-spi-rar,
bar-bar-ous wiles till we sigh and give o'er,

en-tran-do per gli oc-chi mi
With bar-bar-ous wiles till we

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase marked *espr.* and *dol.*, followed by a softer passage marked *p*. The piano accompaniment provides harmonic support with chords and moving lines. Below the piano part, there are four measures of figured bass notation: *Red. **, *Red. **, *Red. **, and *Red. **.

rit.

Tempo I^o

dim.

fe' so-spi-rar.
sigh and give o'er.

Che eru-do de-sti - no che un cie - co bam-bi - no con
O Des-ti - ny senseless! A boy so de-fence-less, Scarce

The second system continues the vocal and piano parts. The vocal line has a *rit.* marking and then returns to the tempo. The piano accompaniment includes a *più f* marking and a *ten.* (tension) marking. Below the piano part, there are four measures of figured bass notation: *Red. **, *Red. **, *Red. **, and *Red. **.

boc - ca di lat - te si fac - cia sti - mar,
wean'd, yet can make us his fa - vor im - plore,

si fac - cia sti - mar! con
his fa - vor im - plore! Scarce

The third system shows the vocal line and piano accompaniment. The piano part features a *sfz* (sforzando) and *f* (forte) marking. Below the piano part, there are four measures of figured bass notation: *Red. **, *Red. **, *Red. **, and *Red. **.

boc - ca di lat - te si fac - cia sti - mar!
wean'd, yet can make us his fa - vor im - plore!

The fourth system concludes the page. The piano accompaniment includes a *p* marking, a *sfz col canto* marking, and a *cresc.* (crescendo) marking. Below the piano part, there are four measures of figured bass notation: *Red. **, *Red. **, *Red. **, and *Red. **.