













~~1413~~



Opera STELLA









# Opera Irene. 1

Sinfonia.

Dirigt. Hasse

Corni.

Viol: col:

Viol: col:

Viol:

Viol:

Un poco grave, e staccato.

Mus. 2477-F-24

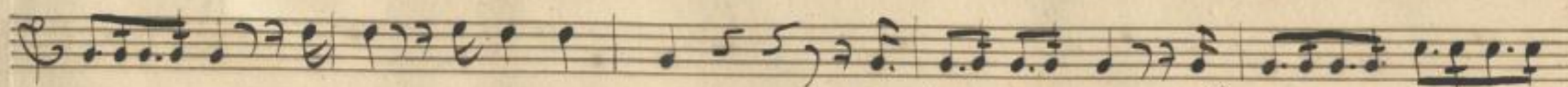
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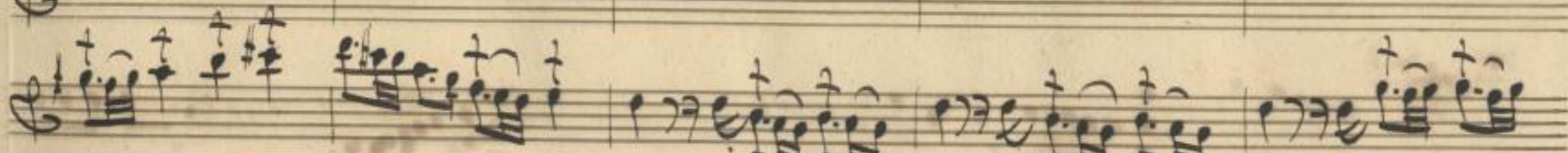
Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and dynamic markings such as "Vmf." and "col.". The piece concludes with a double bar line and repeat dots on the seventh staff.





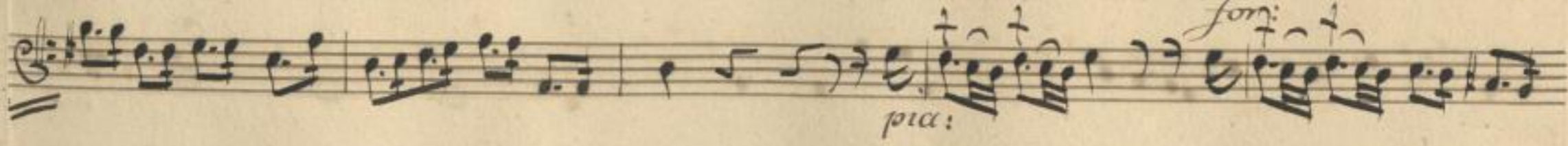
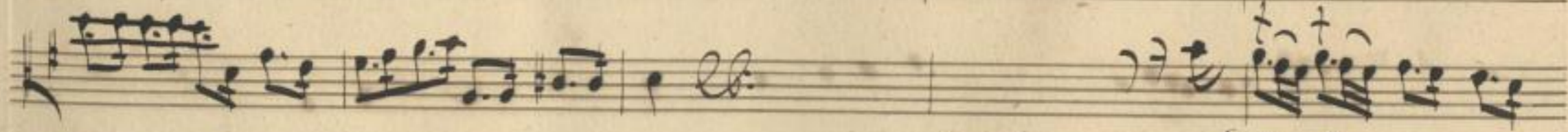
*pia:* *for:*

*Viol.*



*pia:* *for:*

*Viol.*

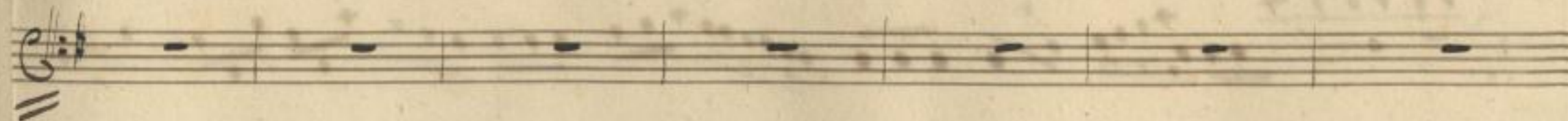
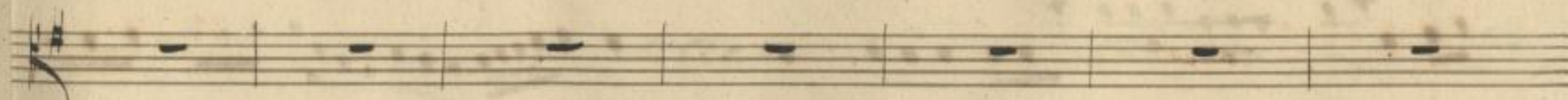
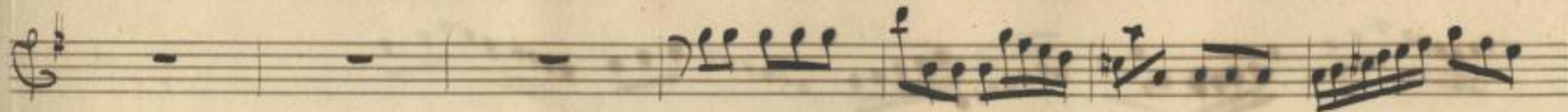
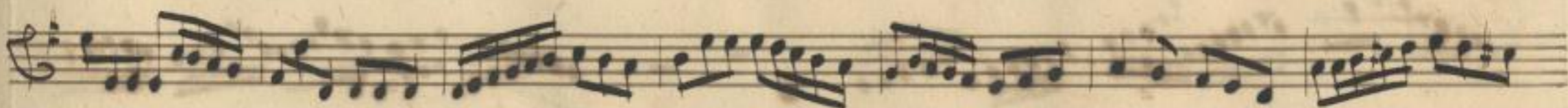
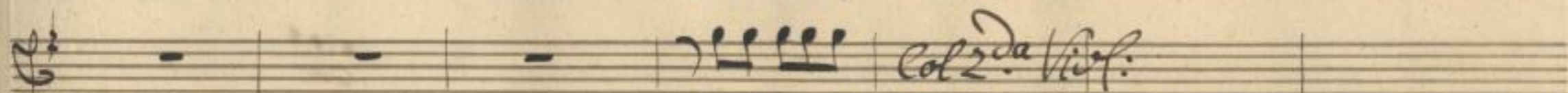
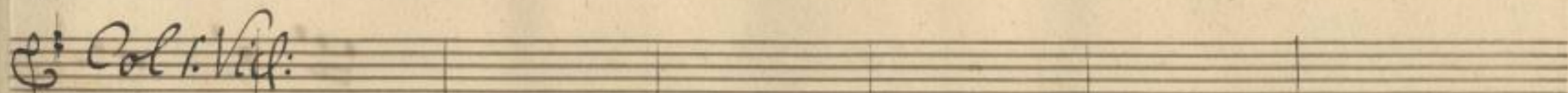
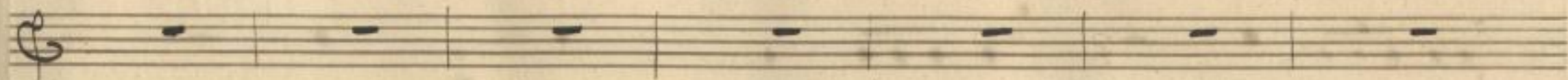
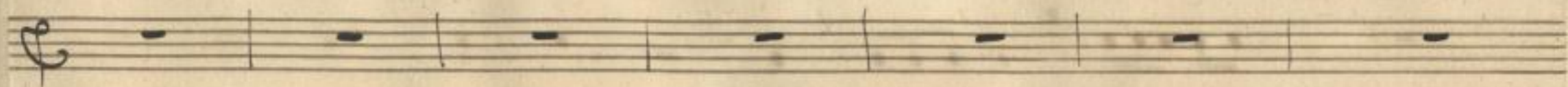


*pia:* *for:*



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as "pia:" and "for:". The piece concludes with the tempo marking "Allegro assai".







Handwritten musical score on ten staves. The first two staves contain vocal or instrumental lines with rests and notes. The third and fourth staves are labeled "Coll. Viol." and "Viol." respectively. The fifth and sixth staves feature dense, rapid sixteenth-note passages. The seventh and eighth staves continue with rhythmic patterns. The ninth staff ends with a double bar line. The bottom two staves are empty.



Handwritten musical score on eight staves. The top two staves are mostly empty with some rests. The third staff is marked "Col. Viol." and contains a complex melodic line with many sixteenth notes. The remaining staves contain various rhythmic patterns and rests.



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The second staff is marked "Viol." and the fourth staff is marked "Col 2. do Viol.". The sixth staff is also marked "Viol.". The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

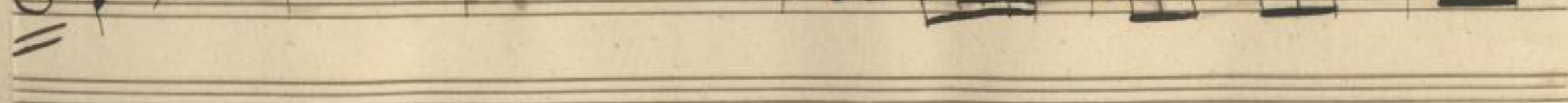
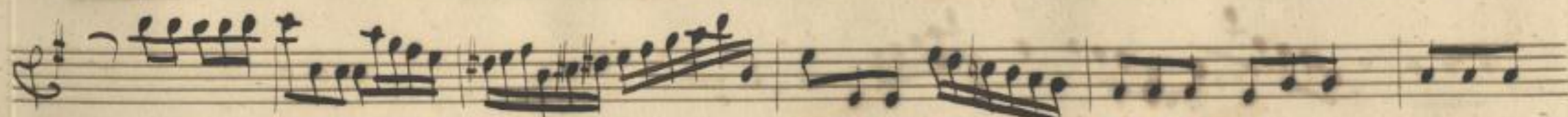
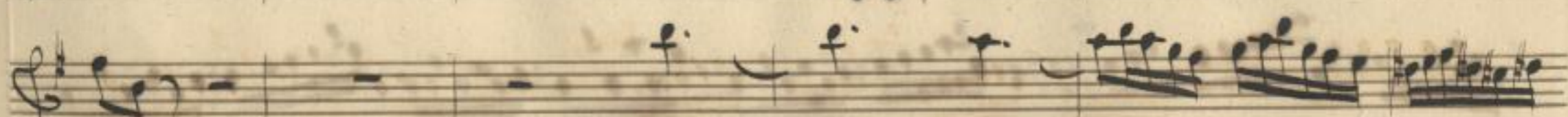
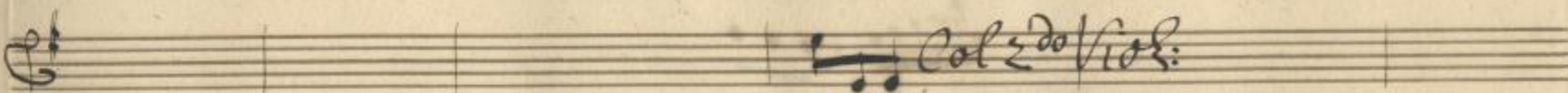
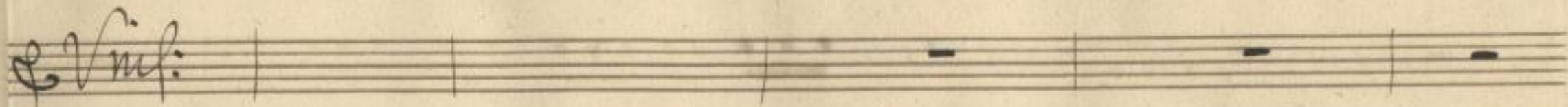
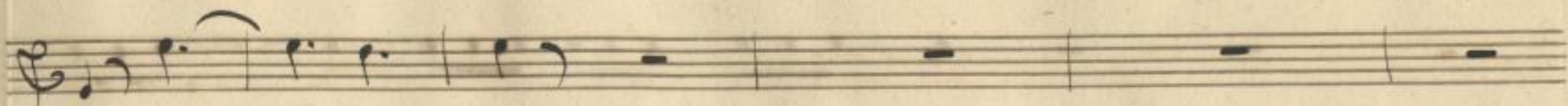


Handwritten musical score on aged paper, featuring ten staves. The notation is primarily in a single system, with some staves containing rests or sparse notes. The music appears to be a single melodic line, possibly for a violin or flute, with some complex rhythmic patterns and fast-moving passages. The paper shows signs of age, including discoloration and some faint smudges.



Handwritten musical score on ten staves. The first four staves contain a vocal line with lyrics. The fifth staff is a blank staff with the handwritten text "Col 2do Viol." written across it. The remaining six staves contain a complex instrumental arrangement with dense sixteenth-note passages and various rhythmic patterns. The notation is in a historical style with a treble clef and a common time signature.







Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as "Vnif." and "Vnif.". The music is written in a historical style with a treble clef and a key signature of one sharp (F#). The score concludes with a double bar line and repeat dots on the eighth staff.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The second staff is marked "Viol." and the first staff has a "C" time signature. The music is written in a historical style with some ink bleed-through from the reverse side.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Labels for instruments are written in cursive: "Viol." on the second staff, "Col. 1. Viol." on the third staff, and "Col. 2. Viol." on the fourth staff. The music features complex rhythmic patterns and dense textures, particularly in the lower staves. A double bar line is present at the end of the eighth staff.



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The third staff is marked "Col. Viol." and the fourth "Col. Viol.". The sixth staff is marked "Cb." and the seventh "Cb.". The music is written in a historical style with a treble clef and a key signature of one sharp (F#).



A page of handwritten musical notation on eight staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including quarter, eighth, and sixteenth notes, often grouped with beams. There are several measures of rests. The third and fourth staves contain dense, rapid passages of sixteenth notes, with the annotations "col. 1. Viol." and "col. 2. Viol." written above them. The fifth and sixth staves continue with similar dense passages. The seventh and eighth staves show more complex rhythmic patterns, including some sixteenth-note runs. The paper is aged and shows some staining.



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The third staff has the handwritten instruction "Col. r. Viol." and the second staff has "Viol.". The music features complex rhythmic patterns and some slurs.



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. Labels for instruments are written in cursive: "Viol.", "Colt. Viol.", and "Colt. do Viol.". The score concludes with a double bar line on the bottom staff.



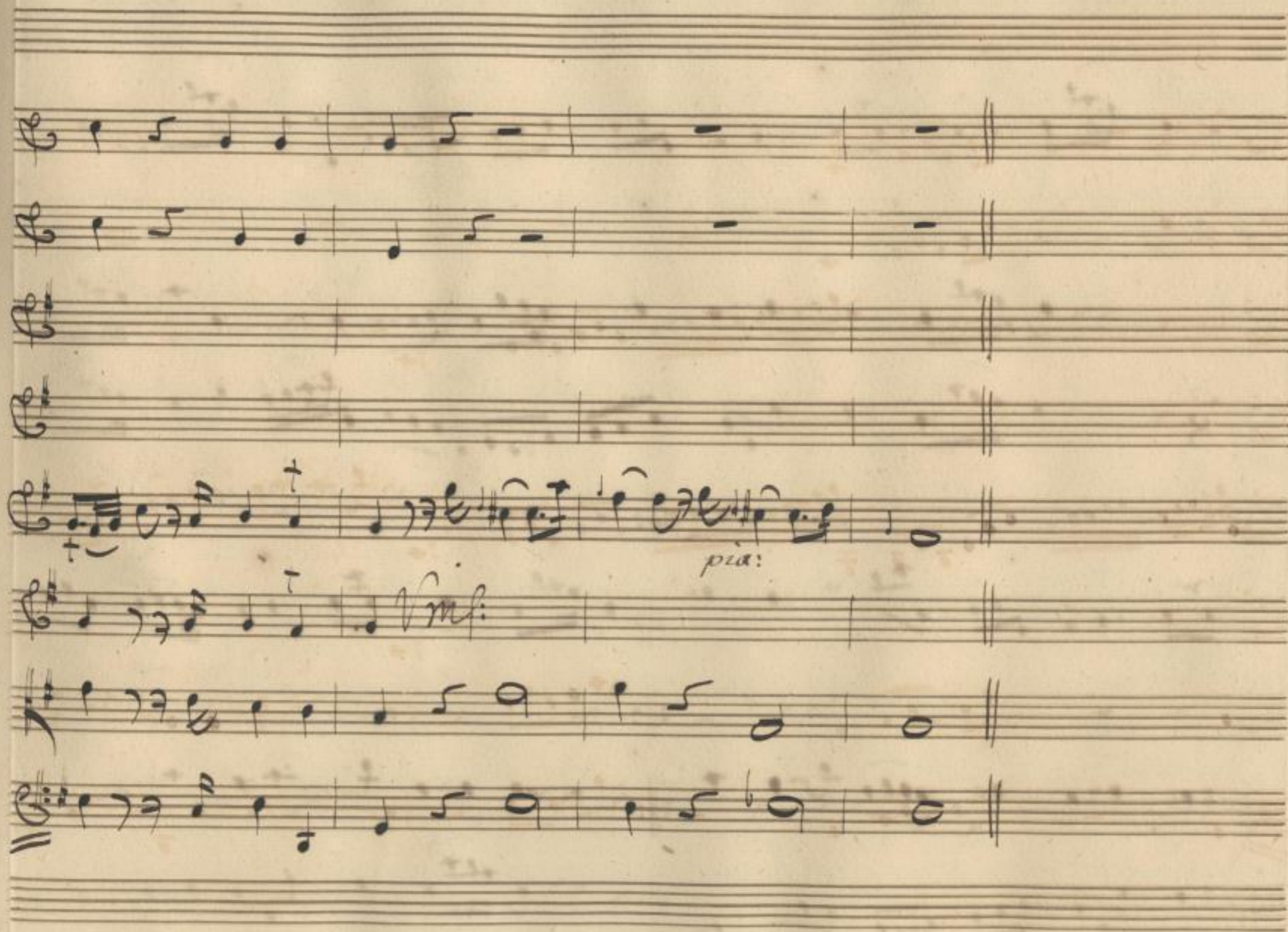
A handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The third staff from the top contains the handwritten instruction *Violini*. The sixth staff contains the instruction *Viol.*. The score concludes with a double bar line and a final chord on the eighth staff.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "Coll. Viol.", "Viol.", "Ad:°", and "Stacc:". The manuscript is written in a historical style on aged paper.



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The fifth staff features a complex melodic line with a *pia:* marking. The sixth staff includes the instruction *Vmf:*. The piece concludes with a double bar line on the eighth staff.





Flauti e Oboi unis: ed Violini

$\frac{3}{8}$  Allegretto, ma poco.

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.

$\frac{3}{8}$  e Viol:

Handwritten musical notation for the second staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation for the third staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation for the fourth staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation for the fifth staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation for the sixth staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation for the seventh staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation for the eighth staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and phrasing slurs.



*l' allegro*  
*attacca subito.*



Handwritten musical score for strings and horns. The score is written on ten staves. The first staff is labeled "Corni" and the second staff is labeled "Violini e Violoncelli:". The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes stems, beams, and various accidentals. The score is written in black ink on aged, yellowed paper.



A page of handwritten musical notation, page 25. The page contains ten staves of music. The first two staves are in C major and feature a simple rhythmic pattern of quarter notes. The third and fourth staves are in G major and feature a more complex rhythmic pattern with eighth and sixteenth notes. The fifth and sixth staves are in C major and feature a simple rhythmic pattern of quarter notes. The seventh and eighth staves are in G major and feature a more complex rhythmic pattern with eighth and sixteenth notes. The ninth and tenth staves are in C major and feature a simple rhythmic pattern of quarter notes. The page is numbered 25 at the bottom center.



A page of handwritten musical notation, likely a score for a multi-instrument ensemble. The page contains 14 staves of music, arranged in two systems of seven staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system (staves 1-7) begins with a treble clef and a common time signature. The second system (staves 8-14) begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings. The page is numbered 26 at the bottom center.



ASSO I.

Scena I.  
Gabinetto.

senza Oboi

Irene in atto di scrivere

*Flauti soli unis: co Violini.*

Musical score for strings and woodwinds. It consists of five staves. The first staff is for Flutes (Flauti soli unis: co Violini). The second and third staves are for Violins (Violini). The fourth and fifth staves are for Violas (Violini). The music is in a 3/4 time signature. Dynamics include *pia:* and *for:*.

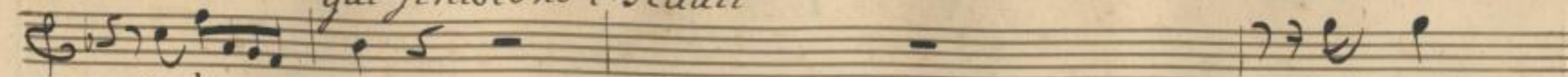
Musical score for Oboes and Clarinets. It consists of two staves. The first staff is for Oboes (Oboi) and the second for Clarinets (Clarinetti). The music is in a 3/4 time signature. Dynamics include *pia:*.

Irene

Vocal line for Irene. The lyrics are: "He di un bene io mi privi così caro al mio cor? che da quest'occhi Niceforo allon". The music is in a 3/4 time signature. Dynamics include *pia:*.

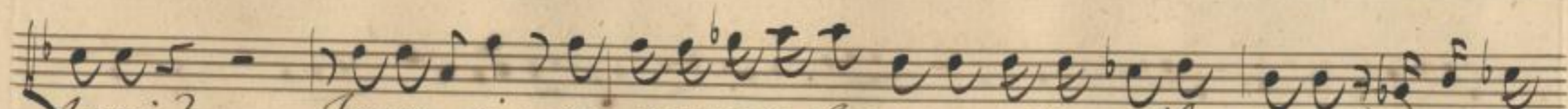
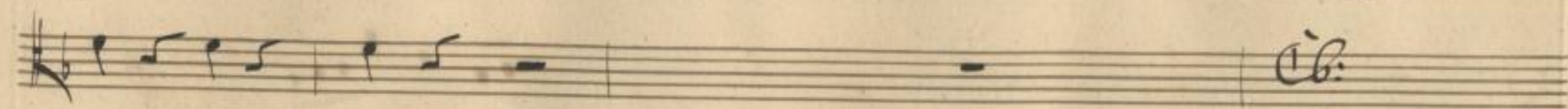
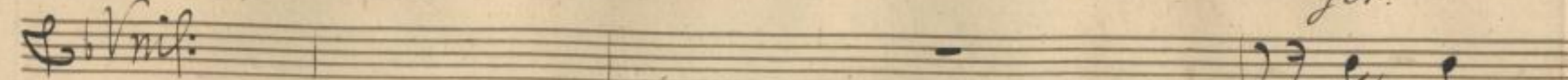


qui finiscono i Flauti

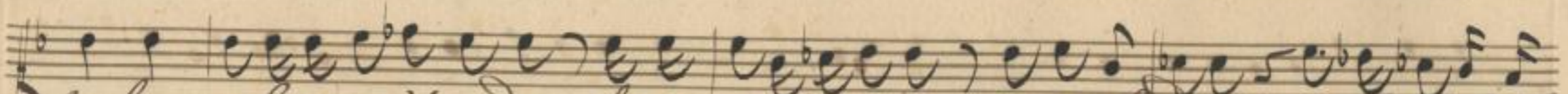
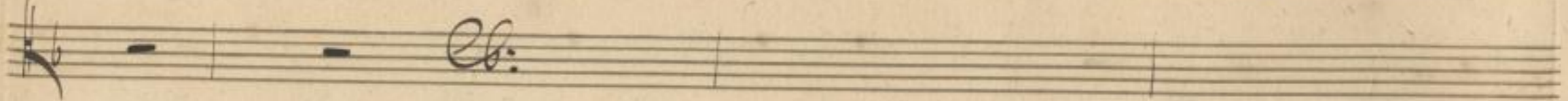
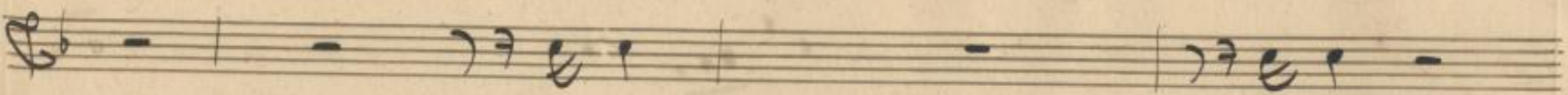
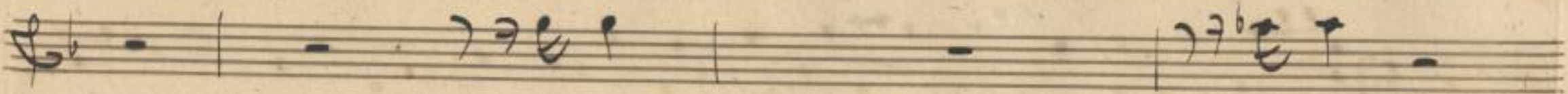
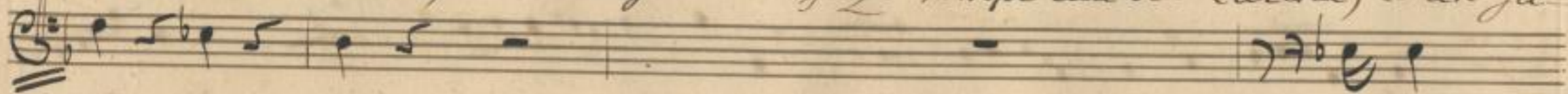


*pia:*

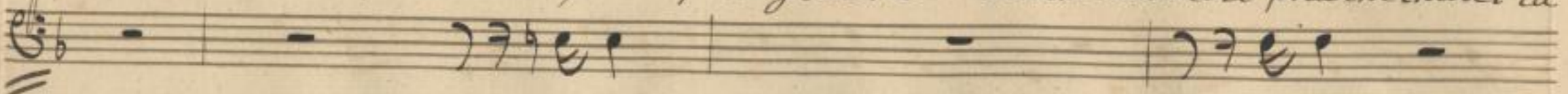
*for:*



*Lani?* Irene, si; con generoso sforzo rompi tua vil catena; ed un fu



*tale* mal concepito ardore, che sopito finora in sen chiudesti pria che in lei la





senza Oboi  
Al poco grave e staccato

First staff of music with notes and rests.

for:

Second staff of music, starting with a 3/4 time signature and the word *Vmf.*

3/4 Ob.

Third staff of music, starting with a 3/4 time signature and the word *Ob.*

3/4 grave e staccato

Fourth staff of music with notes and rests.

*fianza, estinto resti.*

for:

Fifth staff of music with notes and rests.

*piu:*

Sixth staff of music with notes and rests.

Seventh staff of music, starting with a 3/4 time signature and the word *Vmf.*

Eighth staff of music, starting with a 3/4 time signature and the word *Ob.*

*Crudo onor, virtù tiranna, virtù tiranna, vostra*

Ninth staff of music with notes and rests.

*piu:*

Tenth staff of music with notes and rests.



*for: for:*  
*Vmf:*  
*legge ubbidirò, vostra legge ubbi- Dirò, scriverò, scrive-*  
*pua:*  
*for: for:*  
*Vmf:*  
*ro dimia man la notte mia* *Junque di Murte ai*  
*for:*



*pia:*  
*Vmf:*

*pia:*

*pia:*  
*Vmf:*

*for:*

*pia: for:*

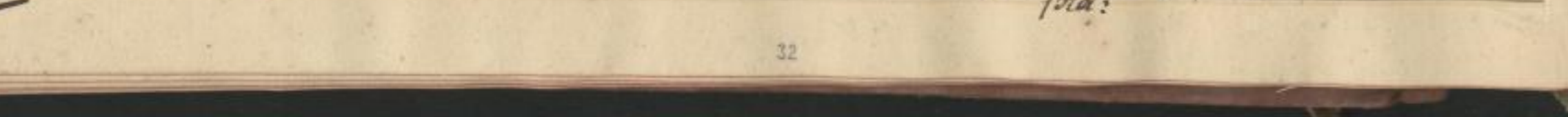
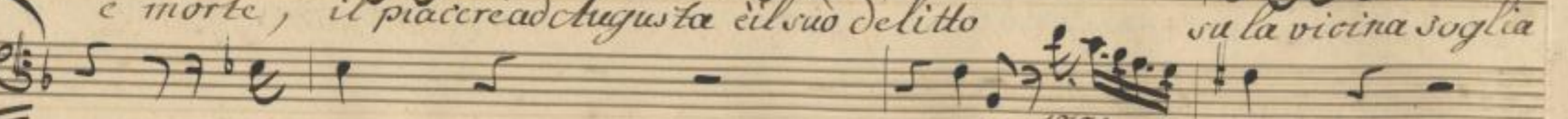
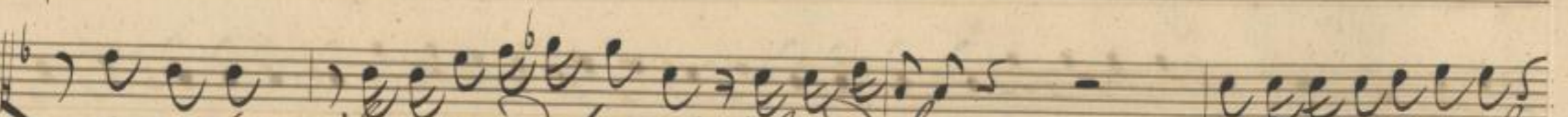
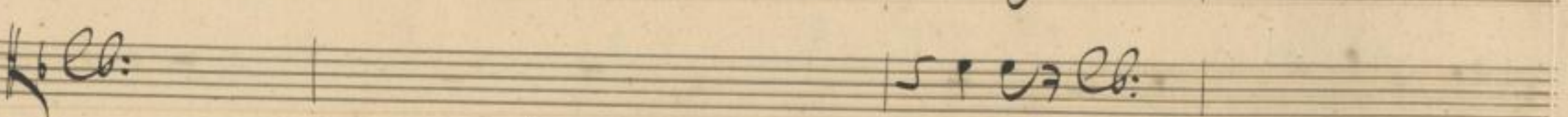
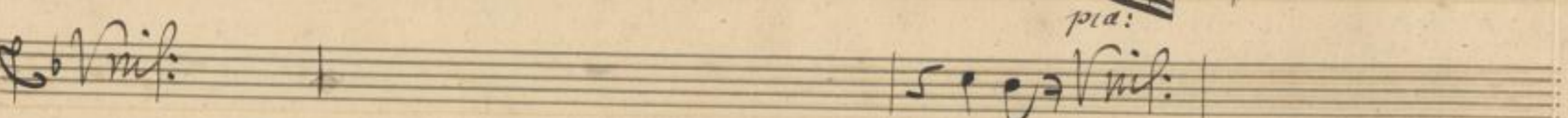
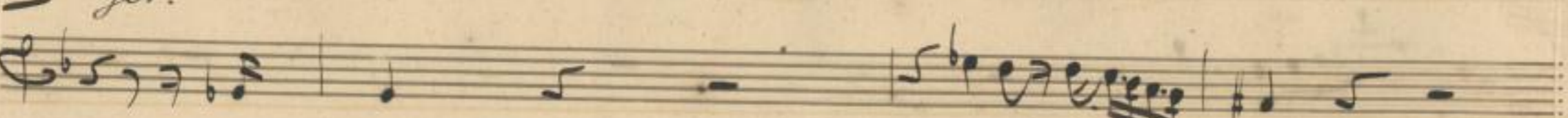
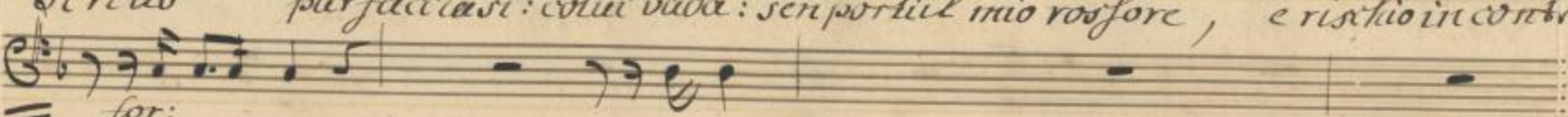
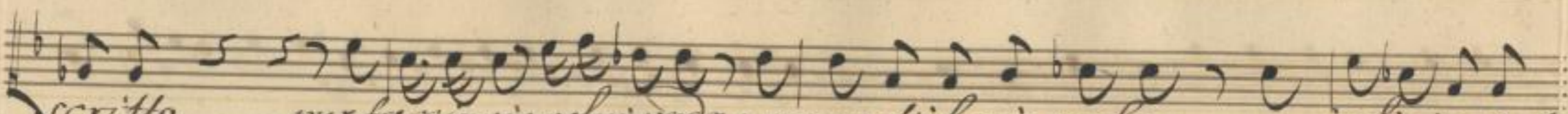
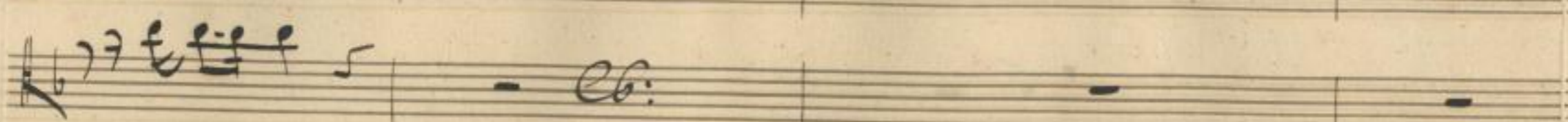
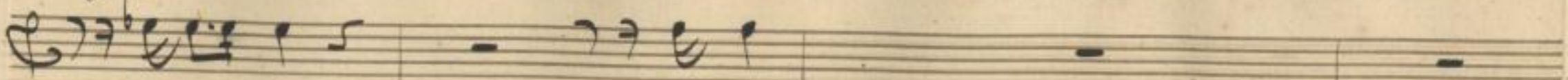
rischi Niceforo esporrò?      Sopra quel capo voterà le farete, il Perso in

fido.      Trema la destra, e col mio nome abborre da giunger forza, a sì crudel re





*for:*



*scritto* *pur facciarsi: colui vada: sen portar il mio rosore, e rischio in contri*

*for:*

*piu:*

*Vni:*

*Vni:*

*lb:*

*lb:*

*e morte, il piacere ad Augusta è il suo delitto su la vicina soglia*

*piu:*



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of notes with a dynamic marking *pia:* and a fermata, followed by a whole rest, another fermata, and a final melodic phrase with a dynamic marking *for:*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation is mostly blank, with the label *Vmf:* written at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation is mostly blank, with the label *Cb:* written at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation consists of a continuous melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of notes with a dynamic marking *for:*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of notes with rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation is mostly blank, with the label *Vmf:* written at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation is mostly blank, with the label *Cb:* written at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation consists of a continuous melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of notes with rests.



Scena II. Nic:

Niceforo  
Irene.

Se l'ardir mio forse ti mosca a danno, il genitor ne incolpa; ei qua mi spinge l'au-

gusto ad affrettar alto decreto, per cui verso il Meandro moverio deggo il piè.

Ire:

Nic:

partir ti vieto. Dunque deluso in sue speranze è il Padre? ne duce di tue

schiere dato mi fia la fede di segnalur, di cui ricolmo oil petto. D'Orestei

voti, eccelsa donna, adempi. Zelo, e cor, se non braccio, a te prometto.



*Tr:*

del tuo valor io non diffido: approvo la brama, ch'ui, d'acquistar lode, e merito, e

farti in guerra esperto; ma quando di Bisanzio veglia Oreste ai destini, e'l figlio mio

co' fedeli consigli istrada al regno, giusto non è, ch'io'l privi di te, che sei de-

*Nic:*

gli anni suoi sostegno. egli quell'è, che l'ozio mio rampogna, e col premio d'ò

*Tr:*

vor miei spirti irrita. Niceforo, tu vedi, ch'io t'amo più del Padre



Nic:

ne consento periglio espor tua vita. fuorchè partir, tutto a me chiedi. Legge

Tr:

m'eun cenno tuo: disubbidir non lice alla mia Imperadrice. di questo vio-

Nic:

lenza, che non ti lascia andar da lei lontano, quant' obbligo m'avrà colui che t'ama. Tu

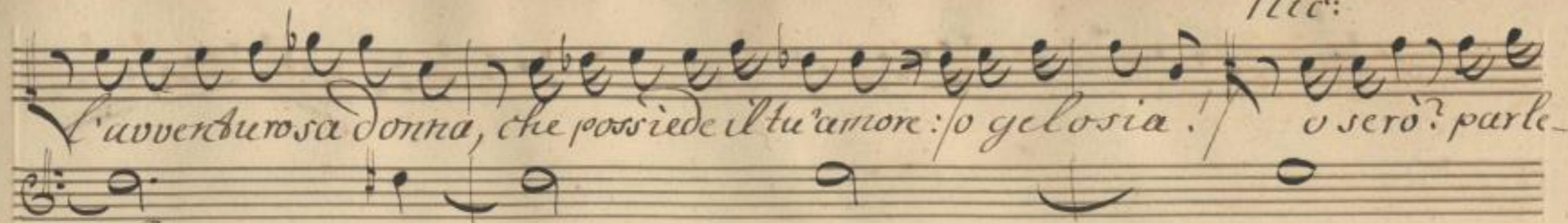
Tr:

scherzi, Augusta; e vario costato non son io... che? di quest'anni avvenente co-

si, D'un core acquisto fatto ancor non avresti? vieni, non corrossir, dimmi che sia



*Nic:*

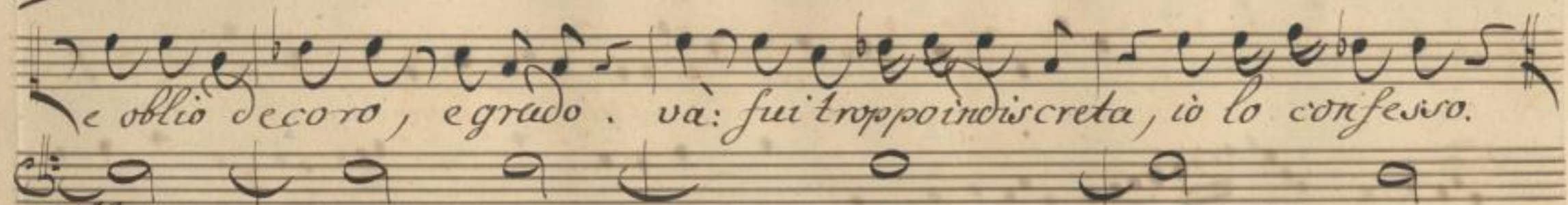


*L'avventurosa donna, che possiede il tu'amore: o gelosia! o serò? parlo*

*Tr:*

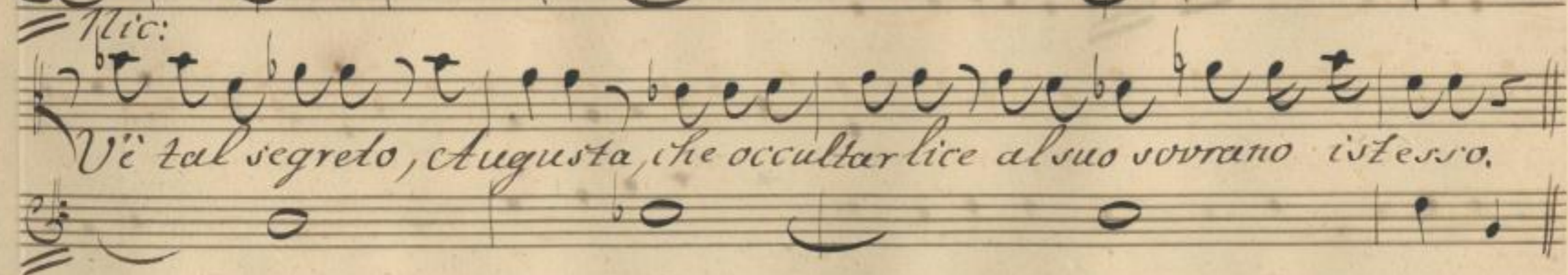


*ro? misera! io cerco far maggiore il mio male; ed in quel volto cièami perdo,*



*e oblio decoro, e grado. va: fui troppo indiscreta, io lo confesso.*

*Nic:*



*Vè tal segreto, Augusta, che occultar lice al suo sovrano istesso.*



3/4  
 3/4 *Viol:*  
 3/4  
 3/4 *un poco lento.*  
 3/4  
 3/4 *pia: for: pia:*  
 3/4  
 3/4  
 3/4  
 3/4 *pia: Nel - la tomba eterno oblio, eter - no ob*  
 3/4 *for: pia:*



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The lyrics are written in Italian cursive script below the staves. The lyrics are: *li-o, co-prir dee col ce-ner mio il bel foco, che m'accer-* (on the first line), *de, il bel fo-co che m'accer-* (on the second line), and *de,* (on the third line). The music features various note values, rests, and phrasing slurs.



Handwritten musical notation on a single staff, featuring various note values and rests. The dynamics *for:* and *pia:* are written above the staff.

Handwritten musical notation on a single staff, featuring various note values and rests. The dynamics *for:* and *pia:* are written above the staff.

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Handwritten musical notation on a single staff, featuring various note values and rests. The dynamics *for:* and *pia:* are written above the staff.

Handwritten musical notation on a single staff, featuring various note values and rests. The dynamics *for:* and *pia:* are written above the staff.

*for:* *pia:*  
*for:*  
*che m'accen - de* *Nella*  
*for:* *pia:*  
*lomba e terno oblio, coprir dee col ce - ner mio, il bel fo - co*



*che m'accer* *de*

*for: pia:*

*che m'accer de, coprir dee, eterno oblio,* *il bel*

*for: pia:*







*poco for:*

*d'onor carico, e di trofei, ardi rei, forse un di farlo pa-*

*pia:*

*Vmf:*

*pia:*

*lese, ma tentar, il lu stre imprese alta*

*pia:*



leggeame contende, alta legge ame conten te. Da Capo.

Scena III<sup>a</sup> Irene, poi Pudossa

Iren:

Che favellar! che portamento! oh fosse tale il mio Isacio! egli ama  
 dunque? ed io non sapro' chi l'accende, accio' frai nostri della torrida



*Sibia, o dove infama scitia perpetuo verno, la rivale d'Irene abbia da questa*

*Reggia esilio eterno? vien opportuna Eudossa: onde l'amante, del fratello a me*

*Eud:*

*scopra, dolci parole, accorto labbro, adopra. Far ricorso agli*

*Dei se periglio fu degli afflitti in ogni tempo, Augusta, a piedi tuoi*

*Tr:*

*grazia ritrori il pianto, che scenderosa ad inondarti il manto. Levati Eudossa*



*mia, levati e parla: quel volto, in cui regnava il riso, e'l brio,*

*Cuo:*

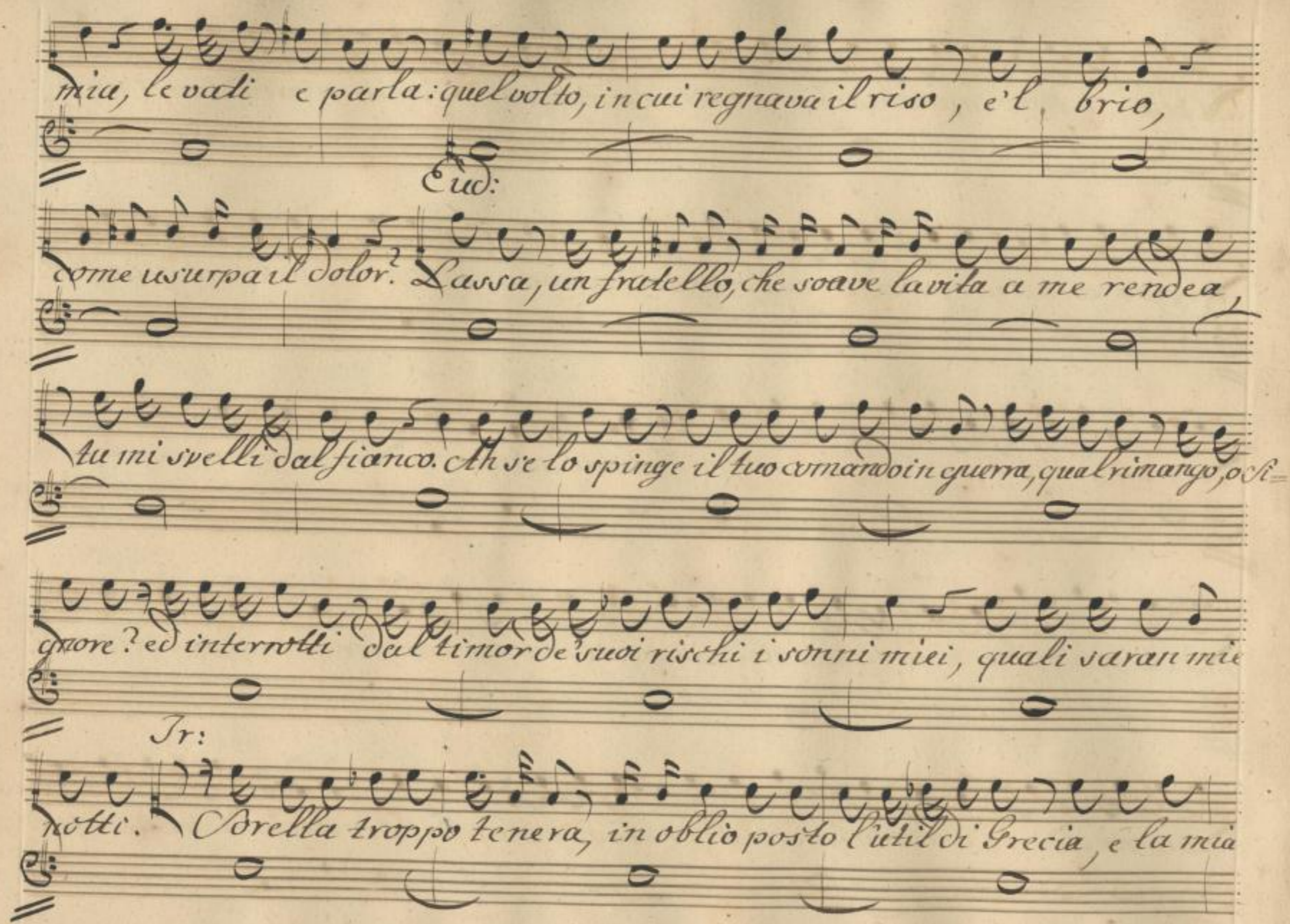
*come usurpa il dolor? Lassa, un fratello, che soave la vita a me rendea,*

*tu mi spelli dal fianco. Ah se lo spinge il tuo comando in guerra, qual rimango, o si-*

*gnore? ed interrotti dal timor de' suoi rischi i sonni miei, quali saran mie*

*Tr:*

*notte. Sorella troppo tenera, in oblio posto l'util di Grecia, e la mia*





*And:*

*Gloria, a Niceforo stesso onore invidi. La gloria tua, l'util di*

*Grecia, oggetto fu ognor de voti miei; ma non distrugge di natura gli affetti*

*di sudditi al dovere. et pugnar pronte contra la Persia avrai esperte*

*più, e più robuste braccia: da sì crudel onore e simer solo il mio germani*

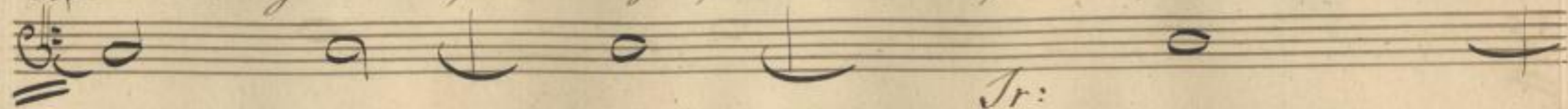
*Tr:*

*And:*

*piaccia. di verso prega il Padre tuo. Supprime ambizione in lui*

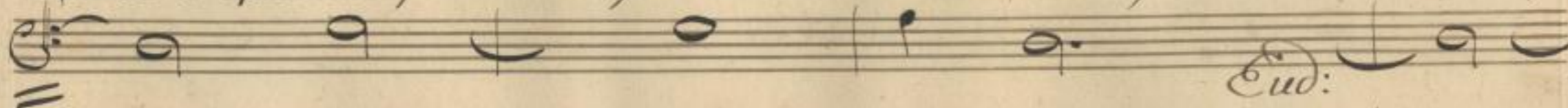


*latti dal sanguei moti; in menongia, che in sol pensar, che deve, il mio dolce fra*



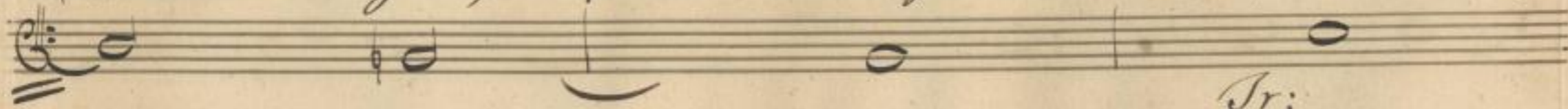
*Tr:*

*del da me partire, mi sento, o Dio! morire. Orsù, cessa dal pianto,*



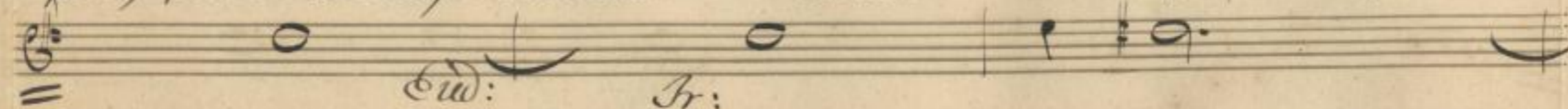
*And:*

*consolarti vogliò; ne passerà il tuo germano al campo, alta sovrana, e*



*Tr:*

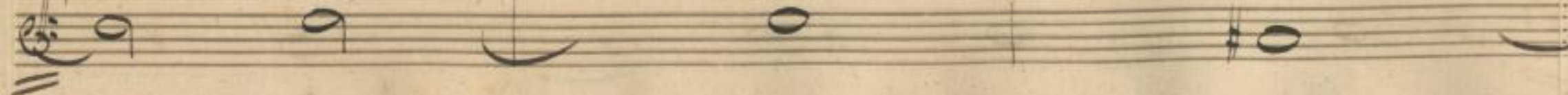
*pia, per te rivivo, e un bacio mi su la tua mano io stampo. Un piacer*



*And:*

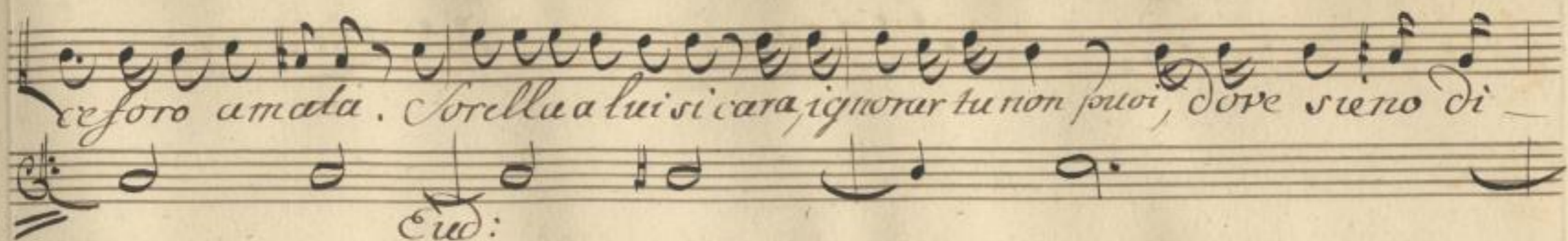
*Tr:*

*ti do in ricompensa. Imponi. Saper bramo da te che sia la donna, dalli*

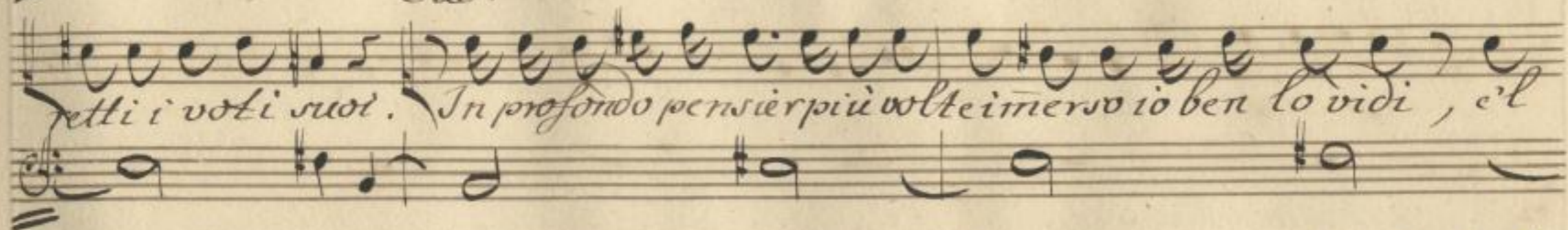




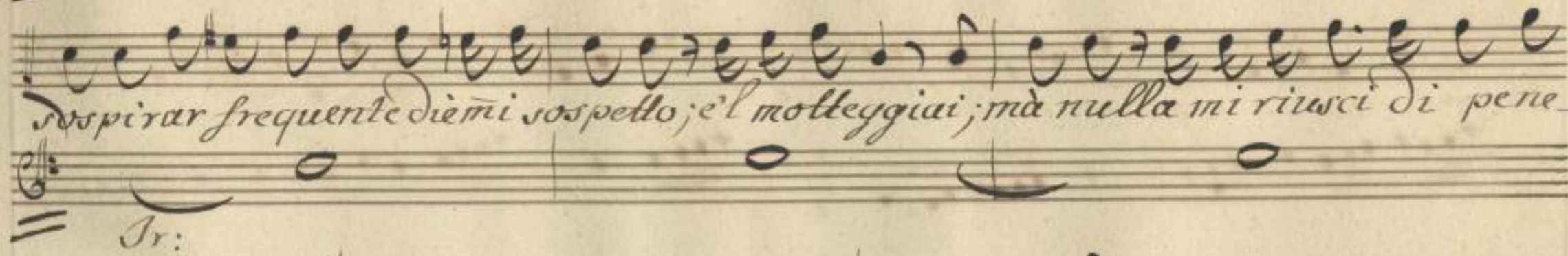
ce foro amata. Sorella a lui si cara, ignorar tu non puoi, dove sieno di  
Cuo:



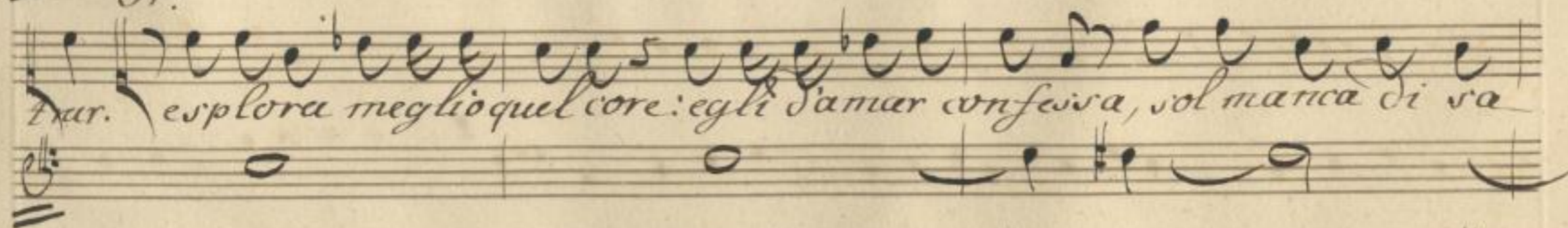
retti i voti suoi. In profondo pensier più volte immerso io ben lo vidi, e'l



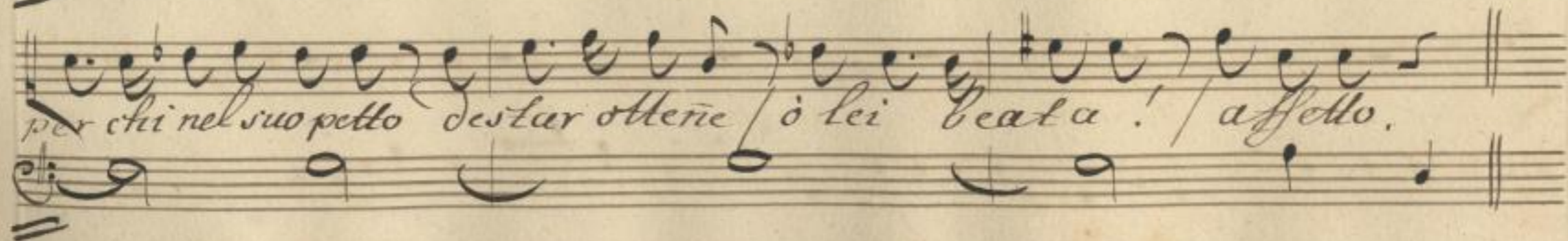
sospirar frequente diemmi sospetto; e'l molteggiar; ma nulla mi riuscì di pene  
Tr:



trar. esplora meglio quel core: egli d'amar confessa, sol manca di sa



per chi nel suo petto destar ottiene / o lei beata! / affetto.









Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental parts. Dynamics like *for:*, *pia:*, and *Viv.* are present. The lyrics are: "Vanne osserva, insisti, e prega, insisti, e prega, molto - fia se dirti nega, chi lo".



prese, chi louccese chi di se lo re se aman



chi - di se lo rese amante, chi - di se lo rese amante.

for:

Vml:

for:



*pia:*

*pia:*

*pia:*

*pia:*

panne, osserva, insisti, e prega, molto — fia se — dir ti —

*pia:*

nega, chi lo — prese, chi l'ac — cese, chi di — se — lo



tere aman

for: pia:

te, vanne, osserva, insisti, e

for: pia:



Musical score for a vocal and instrumental ensemble. The score is written in G major and 3/4 time. The vocal line is on the fifth staff, with lyrics in Italian. The instrumental parts include Violin I (Vn. I), Violin II (Vn. II), and Cello (Cb.). The music includes dynamic markings such as *for:*, *fortiss:*, and *pian:*.

Lyrics: *prega, osserva, osserva, chi di se lo rescamante, chi di se lo rescamante*



*pia:*

*Vinf:*

Vanta l'uom le sue catene, che vergogna nol ritiene:

*pia:*

*for:* *pia:*

La ta — cervol — noi con — danna la tiranna, la tiranna, e ta —

*for:*

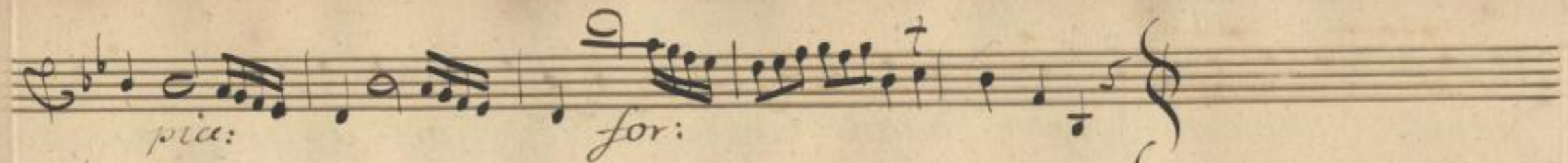


Handwritten musical score on page 58, featuring vocal lines and piano accompaniment. The score includes the following elements:

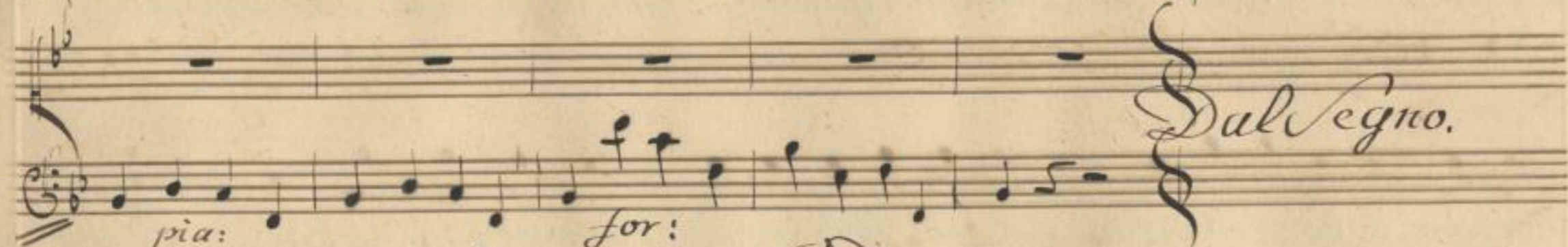
- Staff 1 (Vocal):** Melody line with lyrics "for: pia:".
- Staff 2 (Piano):** Accompanying line.
- Staff 3 (Vocal):** Melody line.
- Staff 4 (Piano):** Accompanying line.
- Staff 5 (Vocal):** Melody line with lyrics "Lor non è ba stan te, nò, talor, non è ba".
- Staff 6 (Piano):** Accompanying line with dynamics "for: f: pia:". A double bar line is present at the beginning of this staff.
- Staff 7 (Vocal):** Melody line with dynamics "for: Vml:". A double bar line is present at the beginning of this staff.
- Staff 8 (Piano):** Accompanying line with dynamics "for:". A double bar line is present at the beginning of this staff.
- Staff 9 (Vocal):** Melody line with lyrics "stato - te.".
- Staff 10 (Piano):** Accompanying line with dynamics "for:". A double bar line is present at the beginning of this staff.



*pia:* *for:*



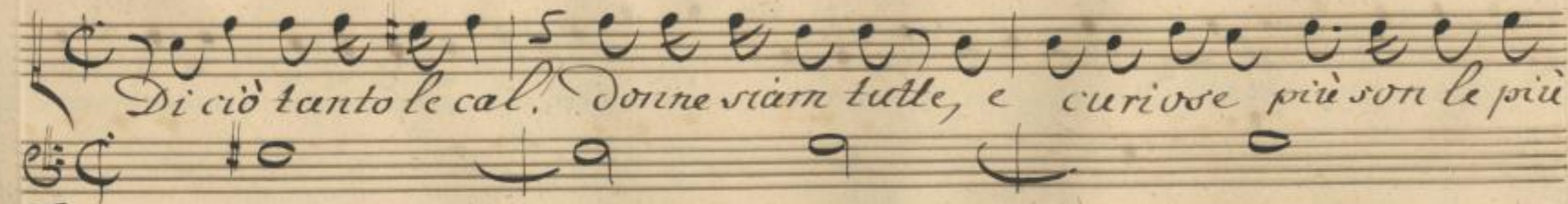
*pia:* *for:*



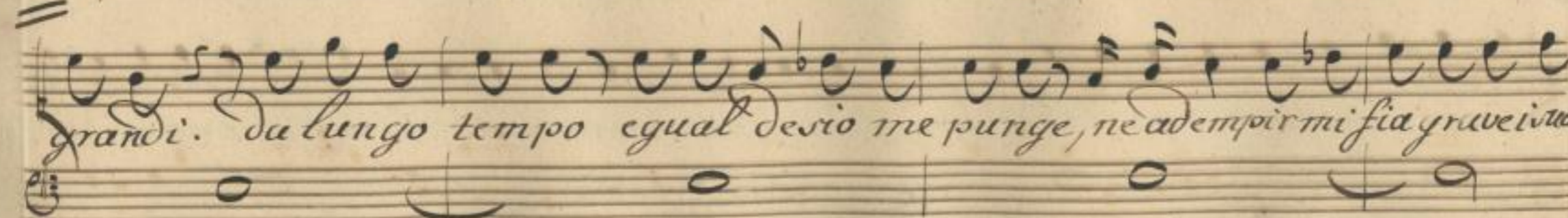
*Dal Segno.*

*Scena IV.<sup>a</sup> Eudossa, poi Isacio.*

*Di ciò tanto le cal. Donne stiam tutte, e curiose più son le più*



*grandi. da lungo tempo equal desio me punge, ne adempir mi fia grave i suoi co-*





*mandi. Se tu cerchi, signor, l'augusta madre, l'ombre degli orti a passeggiar s'av-*

*Is:*

*via. Crudele Eudossa, un guardo de tuoi begli occhi, a mendicar qui*

*Eud:*

*vengo: a te gli osseguì, a te son votti i passi, e già mi scacci, e ap-*

*Eud:*

*pena un guardo ottengo. oimè, Cesare, Tracio, sai pur con qual rigore con-*

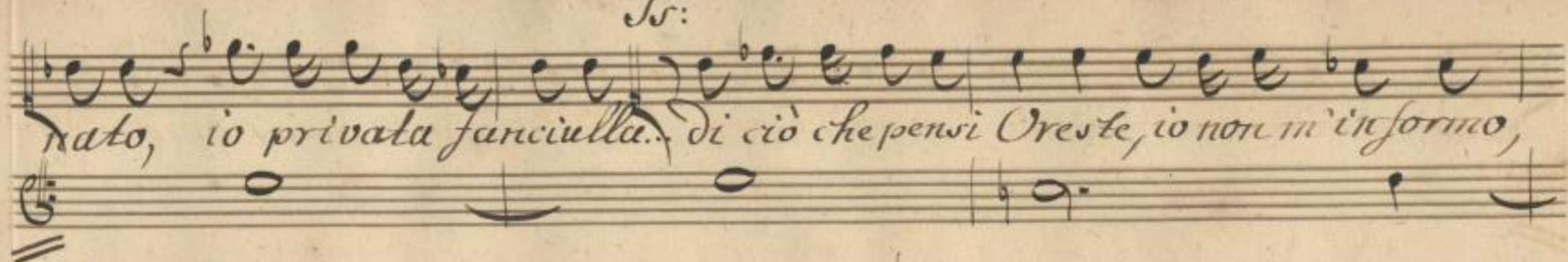
*Is:*

*danni il padre mio questo tuo cieco, e disuguale a mor. tu dalla culla a regnar desti.*

*Eud:*



Is:



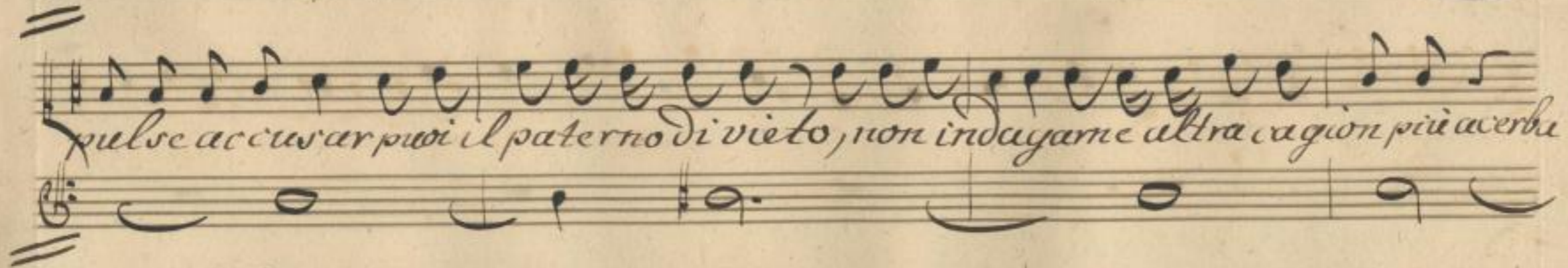
nato, io privata fanciulla. Di ciò che pensi Oreste, io non m'informo,



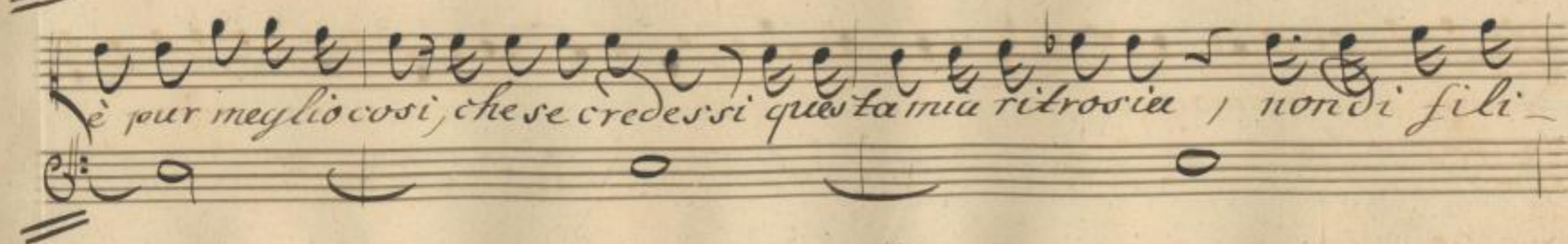
nè col suo cor vò che tu m'ami: il dono del tuo ti chiedo, e se al mio ben s'op-



pone, mala dico l'impero, abborro il trono. Finche di mie ri-



pulse accusar puoi il paterno di vieto, non indugiarne altra ragion più acerba



è pur meglio così, che se credessi questa mia ritrosia, non di fili-



al ubbidienza effetto, ma scarsezza fatal di simpatia.

Non troppo lento.



*Pensa, che figlia io sono, che a martirio me non lice, saresti più infelice, col ricercar di più, saresti più infelice col ricercar di più, col*

*pia:*

*poco for:*



fortiss: pia:

Vmf:

ricercar di più. Pensa, che figlia io

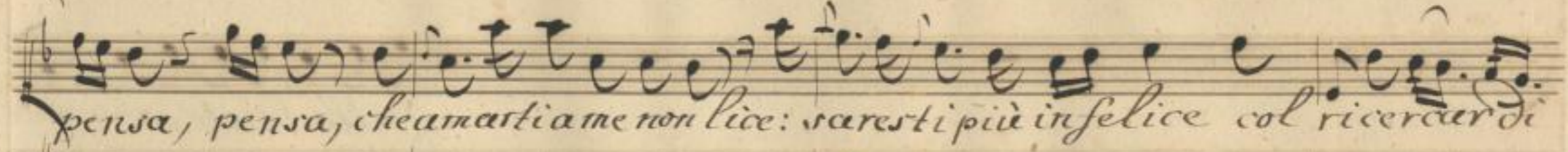
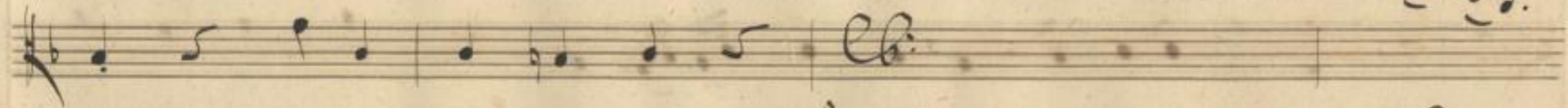
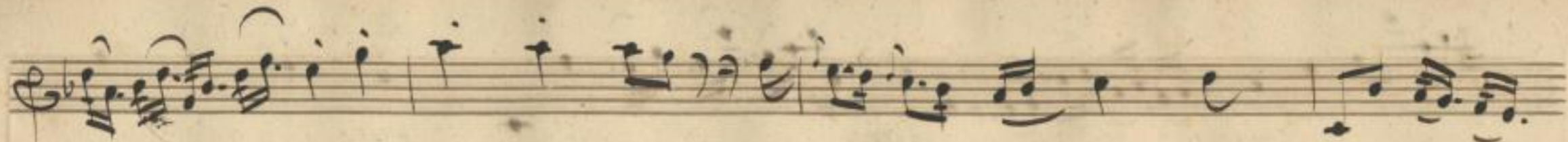
poco for: fortiss: pia:

Vmf:

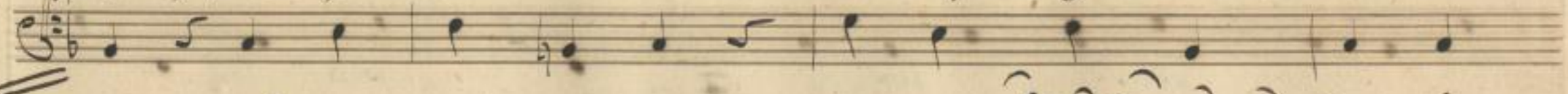
colb:

sono, che amarti a me non lice; saresti più infelice col ricercar di più,





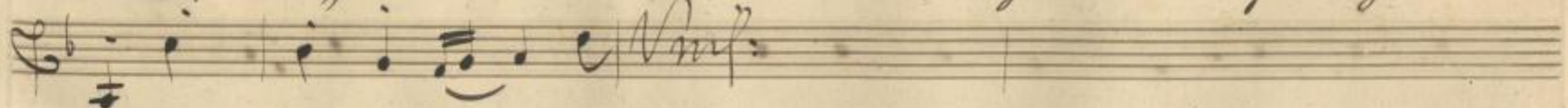
*pensa, pensa, che amarti a me non lice: saresti più infelice col ricercar di*



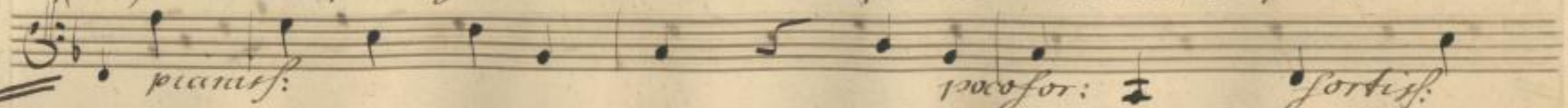
*pianiss.*

*poco for.*

*fortiss.*



*più, saresti più infelice col ricercar di più col ricercar di più.*



*pianiss.*

*poco for.*

*fortiss.*



*pia: for: pia:*

*pia: for: pia:*

*pia: for: pia:*

*pia: for: pia:*

*pia: for: pia:*

*pia: for: pia:*

*pia: for: pia:*

*pia: for: pia:*

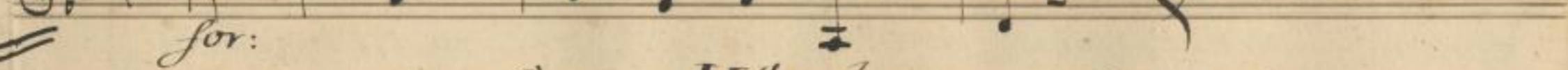
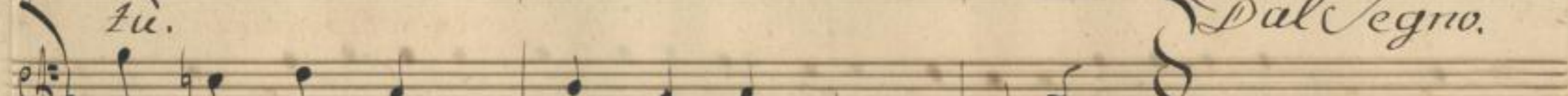
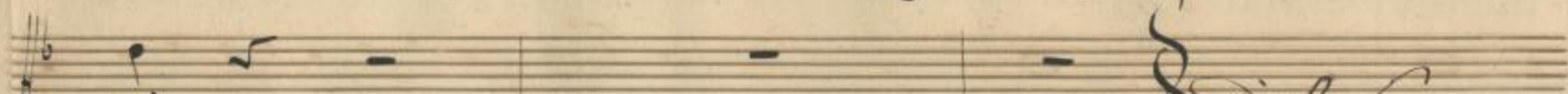
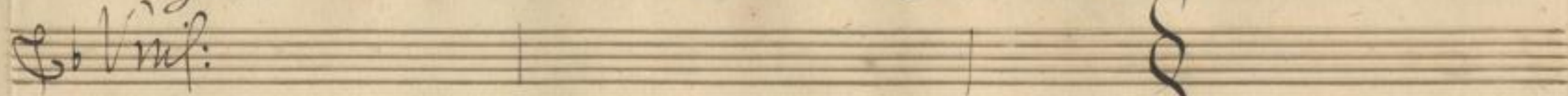
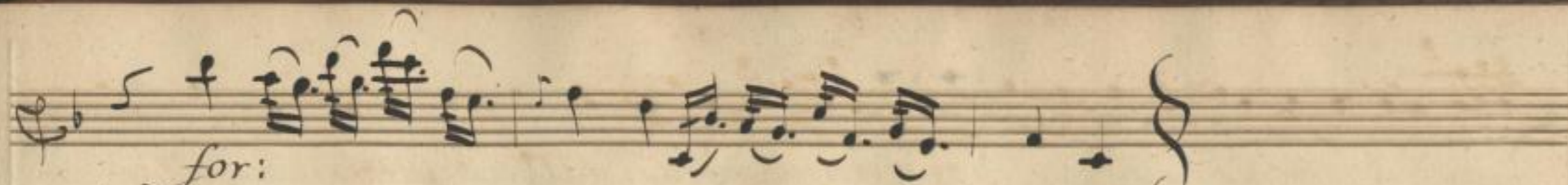
*pia: for: pia:*

*pia: for: pia:*

Quello che a te contende, l'ac-

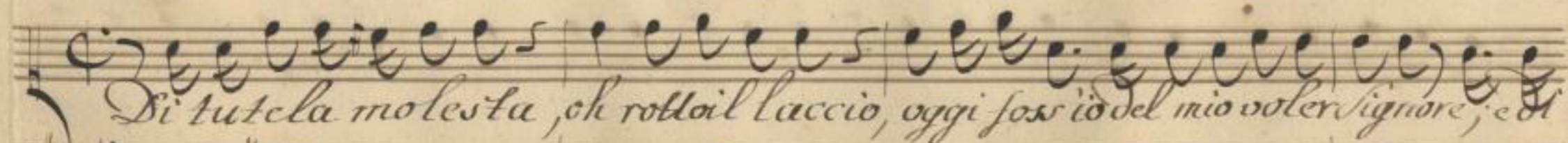
quisto del mio core, non crederlo rigore; ma fingilo virtù, ma fingolo vir-



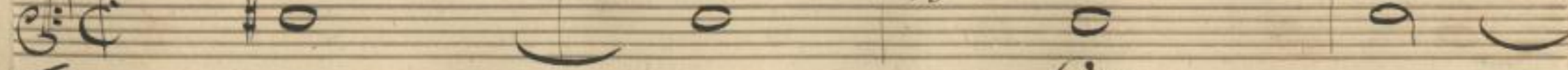


Dal Segno.

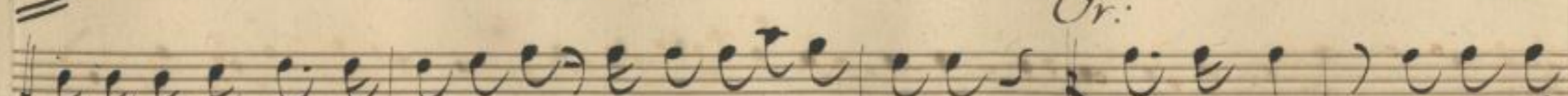
Scena V<sup>a</sup> Isuccio, Oreste



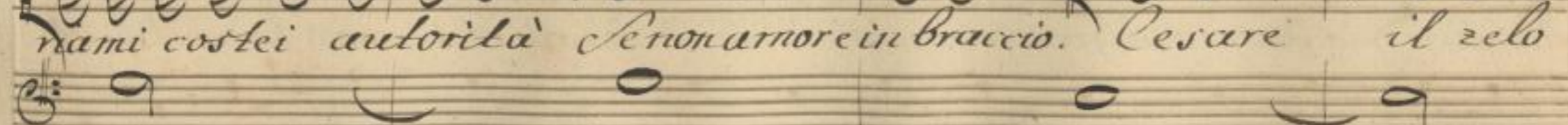
Di tutela molesta, oh rotto il laccio, oggi foss'io del mio voler signore, e di



Or:



nami costei autorità se non amore in braccio. Cesare il zelo





*mio del femine il molle governo i danni dissimular mi vieta: in*

*esta Persia dell'impero i confini e Lavdicea e già misera, e*

*serva mover le squadre a quella parte, il figlio dove tra pochi di;*

*ma non so quale, o capriccio, o consiglio, il comando gli nega a lui pro-*

*messò. Is: e pur ne aveva io stesso della Madre il consenso! ea te do*



veasi questa mercede . e fino a quando, Oreste, dal cennod una donna

penderà l'oriente? è tempo mai, che il trono a me sgombri la madre, ora

io, con più virili auspici stretto il paterno scettro, a render giunga Popoli, e

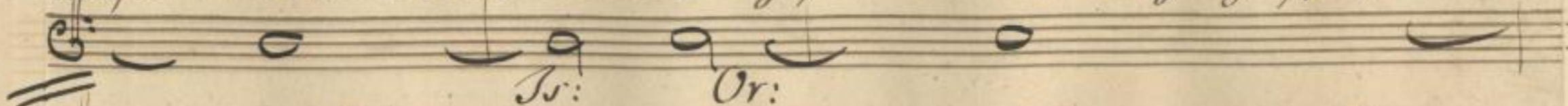
Or:

regni, se gli amormiei felici... Chio t'abbracci, permelli, degno de' Slavi e

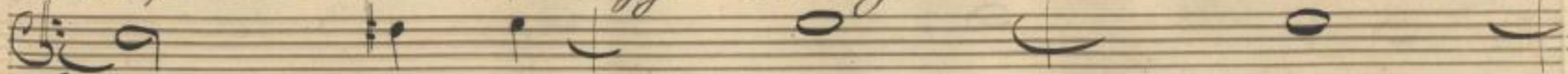
rede, generosa è codesta tua impazienza, e d'un gran cor fa fede.



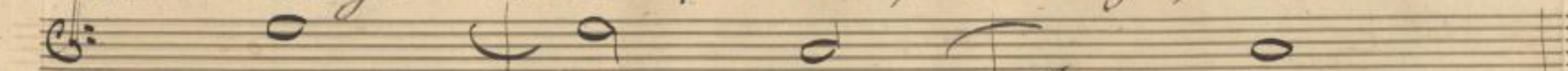
ma, sel voler del morto Alessio à luogo, scuoter d'Irene il giogo, pupillo an



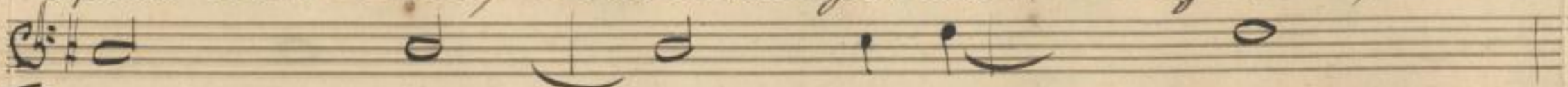
cora, a te non lice. o legge! all'affetto di madre al tuo interesse



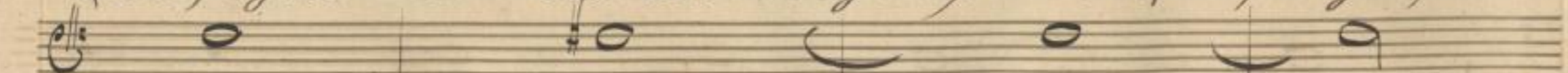
nel cor d'Augusta ambizion prevalse, ed ella fù, che al moribondo



sposo dettò le note, e che la man gli resse. E languente, e mal

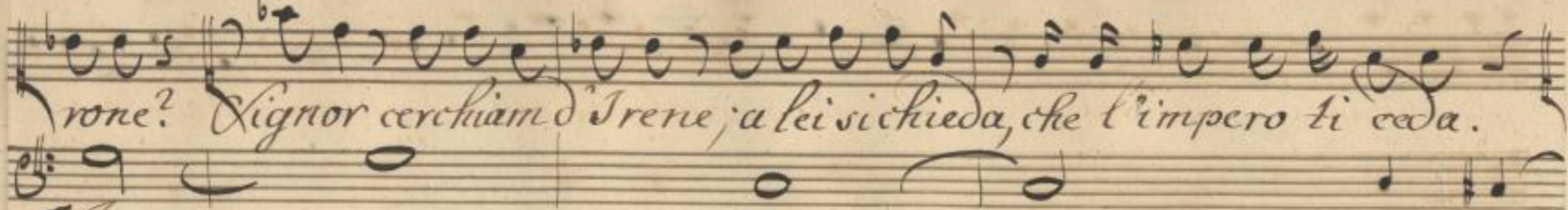


vivo, e frai deliri dell'ultima agonia, v'è chi dispone, di regni, e di co



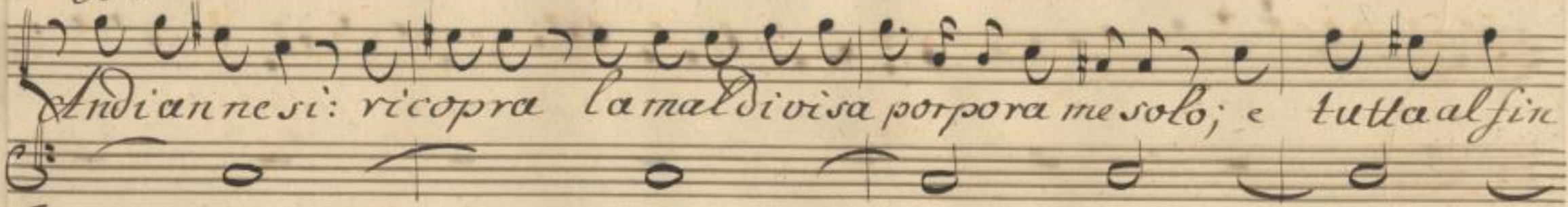


Or:



rone? Signor cerchiam d'Irene; a lei si chiedo, che l'impero ti ceda.

And:



Andiannessi: ricopra la maldivisa porpora me solo; e tutta al fin



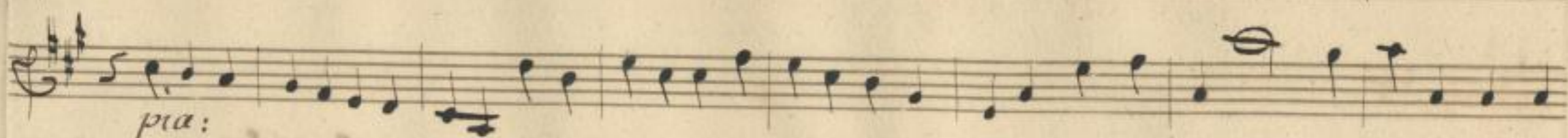
giunga di se a far mostra dal soglio Imperial la virtù nostra.

segue l'aria.

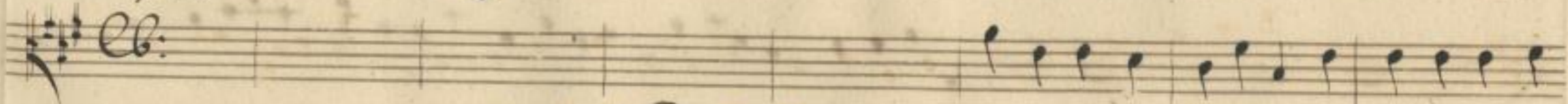


Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "Allegro." is written in the fourth staff. The word "pizz." is written at the end of the fifth staff. The page number "72" is at the bottom center.





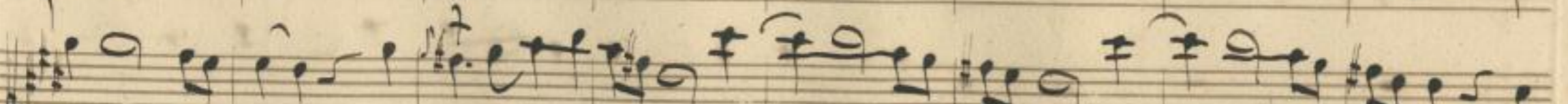
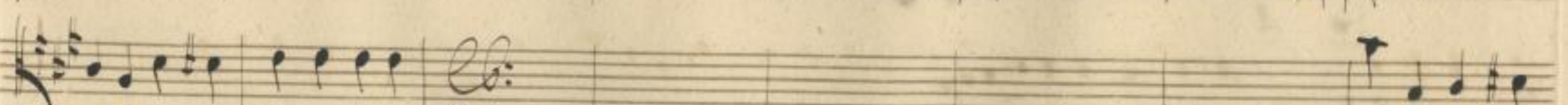
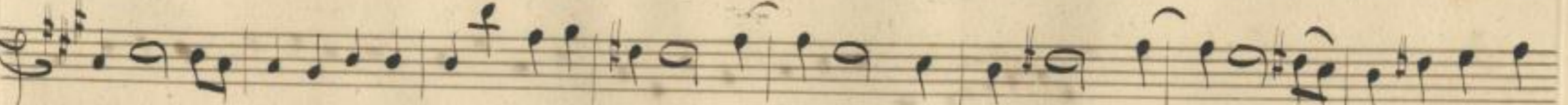
*pia:*



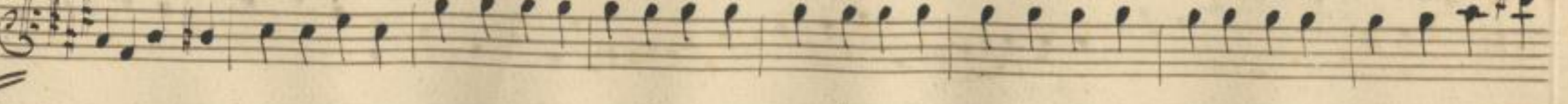
*more di gloria che fù so in me stai, conten-to sarai, conten-to sarai, se*



*pia:*



*giungo a regnar, conten-to sarai*





*for: fortiss:*

*Viol:*

*Viol:*

*giungo a regnar se giungo a regnar.*

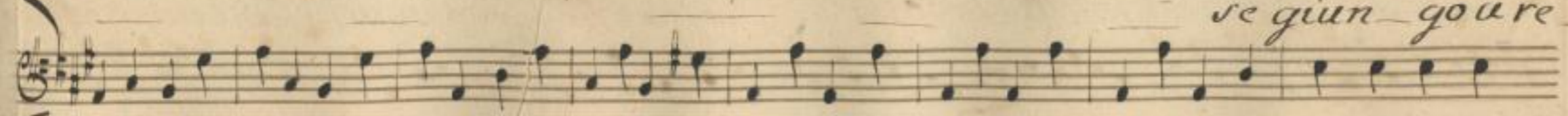
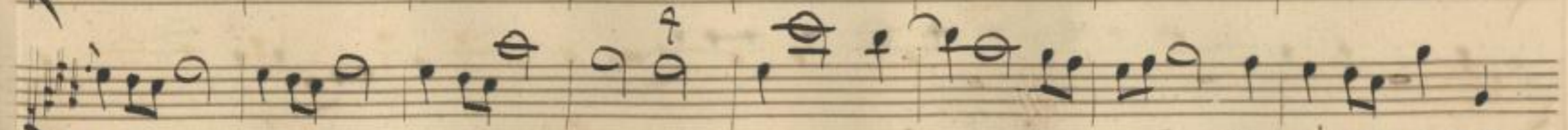
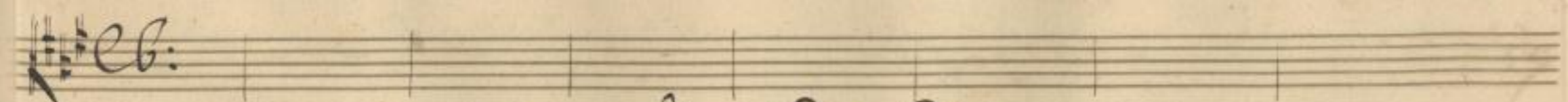
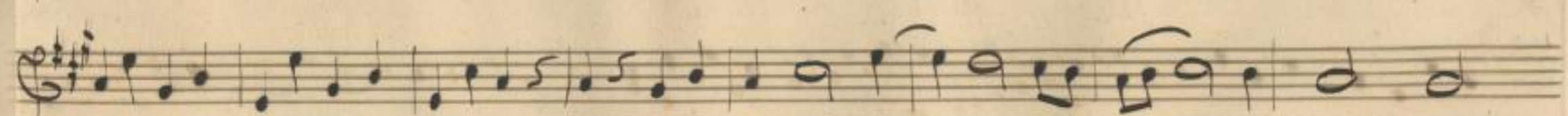
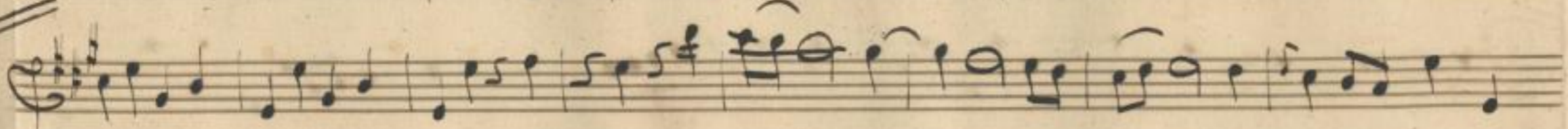
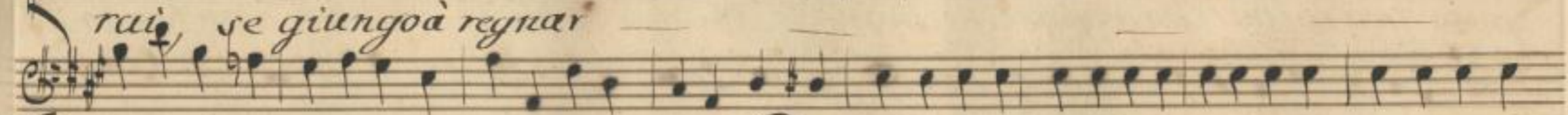
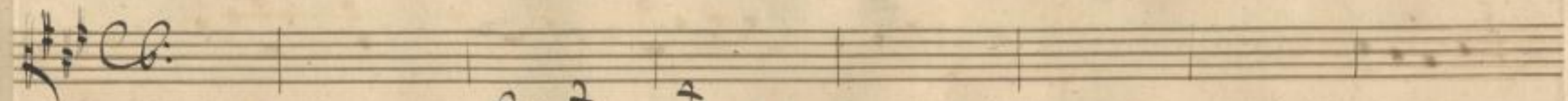
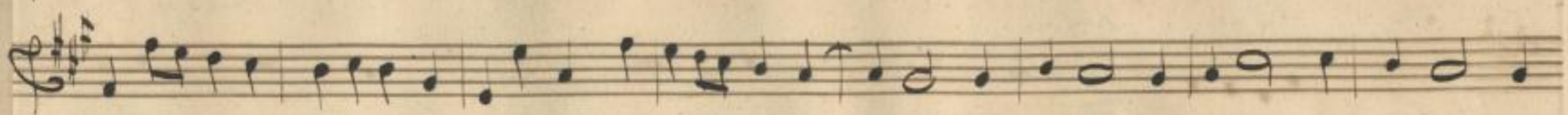
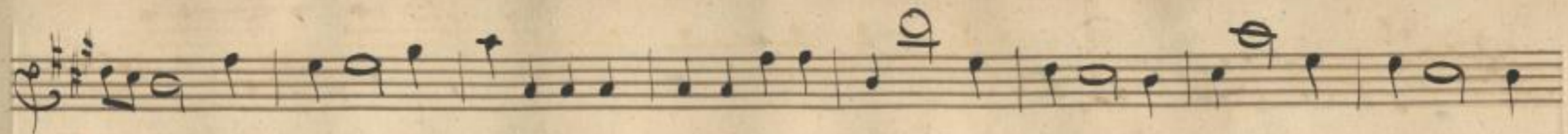
*Amore di gloria che fissoin me stai contento sa*

*Amore di gloria che fissoin me stai contento sa*

*Viol:*

*Amore di gloria che fissoin me stai contento sa*







Handwritten musical score for voice and instruments. The score consists of several staves. The vocal line includes the following lyrics: *gnar; se giun- go a regnar amore di gloria contento s'arai, contento sa* and *rai se giungo a regnar se giun- go a regnar, se*. The instrumental parts include a Violin (Viol.) and a Bass (Cb.). Performance markings include *for:* and *pia:*. The page number 76 is visible at the bottom center.



*fortisf:*

*Gian god regnar.*

*fortisf:*

*pia:*

*ah meglio tu sai, ac*

77



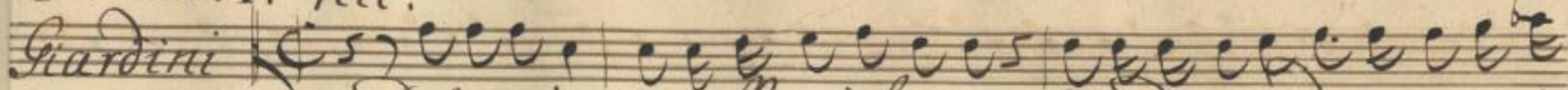
Handwritten musical score for voice and instruments. The score consists of ten staves. The first staff is the vocal line, followed by two staves for a keyboard instrument (likely Clavier, Cb.). The lyrics are written in Italian: *cesa alma mia, l'amore qualsia, ch'io bramo appagar*. The score includes various musical notations such as notes, rests, and dynamic markings like *adll.* and *Da Capo.*

*cesa alma mia, l'amore qualsia, ch'io bramo appagar*

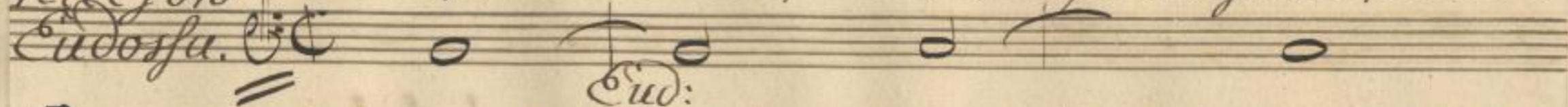
*ch'io bramo appagar. Da Capo.*



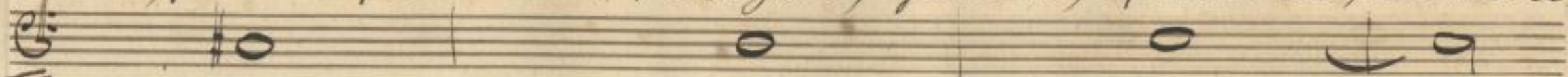
Scena. V. Nic:



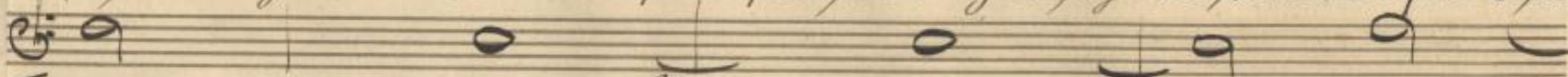
Gardini De' pensier miei nella più chiusa parte, ove di riguardar parento io



Niceforo stesso, penetrar perche tenti? Niceforo, germano, i pensier tuoi, a chi rivela

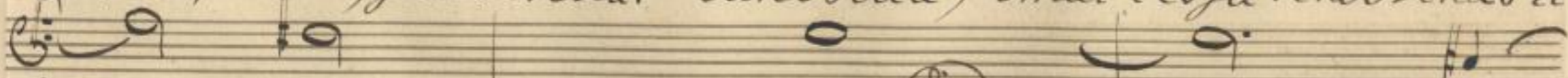


rai, se a me gli taci? e da chi sperar puoi, o consiglio, o favor, se non da quella, che

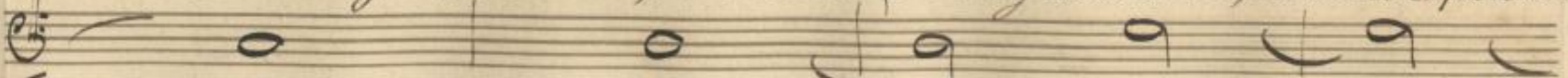


Nic:   
 A ma al par di se, fida sorella? curiosetta, omai cessa: indovina sti

che m'arde in sen fiamma d'amor; ti basti. Il meglio manca, e a chi veder più m'in



Cud:   
 che m'arde in sen fiamma d'amor; ti basti. Il meglio manca, e a chi veder più m'in





*degli chi sia, che il cor t'adi catene avvolto, e percui vai quale a prigion c'onviensi*

*Nic: Eu:*

*Da un tempo in qua, così di me so in volto. A saperlo, a te che gioverebbe?*

*Nic: Eu:*

*Forse se per timor tacesi, scoprirle non poss'io gli affetti tuoi, interprete se*

*Nic: Eu:*

*Del? forse non posso impetrar ten pietade? Ah tu la piaga tocchi, dove più*

*Eu: Nic: Eu: Nic:*

*cuoce tu dunque. amata Eu ossa, ardo. Quest'oglia so. Pur è'l mio foco, ne*

*Nic: Eu:*



Eud:

Nic:

Eud:

scender può da più sublime sfera. *Il* lustre fiamma a nobil cor conviene.

Nic: Eud: Nic: Eud: Nic:  
amo. Tu mel dicesti. Grande è l'oggetto il nome aggiungi. I

Eud: Nic:  
rene Augusta. Si sgomenta? or che l'arcano mio dal più profondo

m'ai cavato del seno, overestan le offerte, ove l'aita, che da sperar

debbo? ecco Irene: un amore, ch'io non oso scoprir, su, a lei rivela: Im



petrami; s'ai core, impetrami pietà: col mio segreto nelle tue mani è il

mio destin riposto; per non udir, dall'adorata bocca la sentenza di morte

Scena. VII.

Tr:

Irene, Eu-  
rò mi discosto.

Dossa, Ni-  
ceforo.

Niceforo  
trattienti, Eu-

Dossa, non partir: del turbamento, che a lui di viva fiamma, il volto accende, e l'

Eud: Nic:

lucio fa smorto, e chino, la cagione indovino. Tremo / avvampo



*Tr:*

*Nic:*

*End:*

*confessa: del tuo amore il segreto trarti costei volea di bocca. e'l trasse. che*

*Tr:*

*Nic:*

*Dici. oimè! Poss'io aspirare all'onor d'esserne a parte. ri-*

*Tr:*

*Nic:*

*spetto nol consente. con altri aperto, e meco sol guardingo. Troppo il saperlo*

*Tr:*

*irriterebbe angusta. Più d'ogni cosa il tuo tacer m'irrita.*

*Nic:*

*La sovrana ubbidisci, poichè t'è grave il compiacer l'amica. qual u-*



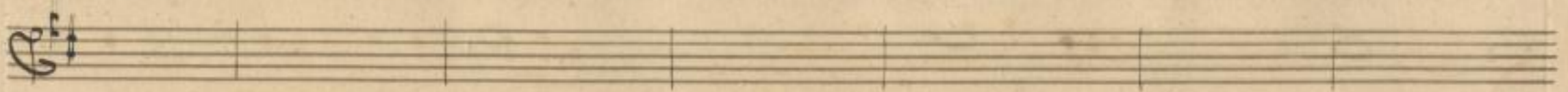
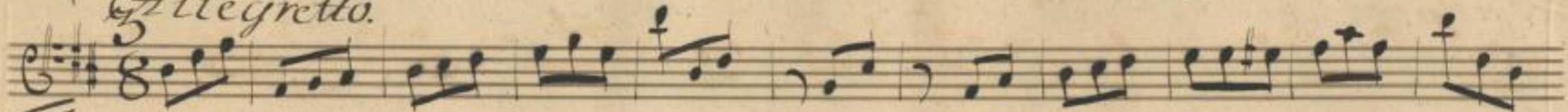
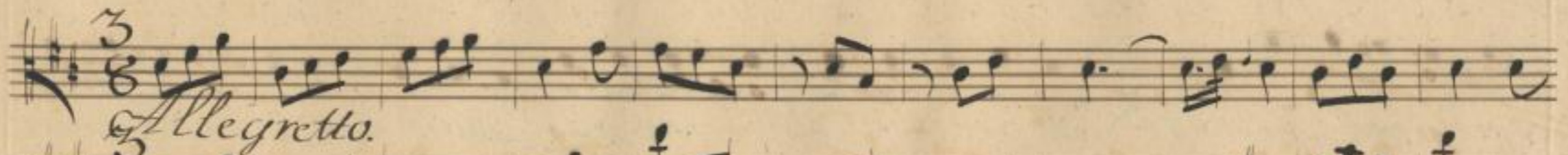
*Tr:*

*Mic:*

*mor. Tarde l'alma. ad Eudossae palese Eudossa il dica*



*Viol:*





*pia:*  
*Vmf:*

Da qual a stro in me de

*pian*

*Eb:*

riva, la fatal mia fiamme bella, dille si, dol ce sorella

85



parla tu, chea, me non li - ce, dille si, si, Dolce sorella,  
par la, chea me non li

The image shows a page of handwritten musical notation on aged paper. It features ten staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with the instruction 'Vnif.' (Vnif.). The third staff is a keyboard accompaniment line with the instruction 'Cb.' (Cembalo). The fourth staff is a vocal line with lyrics. The fifth and sixth staves are keyboard accompaniment lines. The seventh and eighth staves are keyboard accompaniment lines. The ninth staff is a vocal line with lyrics. The tenth staff is a keyboard accompaniment line. The music is written in a historical style, likely from the 17th or 18th century. The lyrics are in Italian. The page number '86' is visible at the bottom center.



Handwritten musical score for voice and piano. The score consists of ten staves. The first two staves are instrumental. The third staff begins with the vocal line. The lyrics are written in Italian. The score includes dynamic markings such as *for:*, *fortiss:*, *mol:*, *pia:*, and *eb:*. The music features complex rhythmic patterns and melodic lines.

*for:* *fortiss:*

*mol:*

ce a me non li - ce.

*for:*

*pia:*

*mol:*

*eb:*

Da qual a stro in me deriva la fatal miasma e

*pia:*



A handwritten musical score on aged paper, featuring a vocal line and several instrumental parts. The vocal line includes the lyrics: "bella, dille si, dille si dolce sorella, par" and "lu tu che a me non li - ce, dille, parla, si,". The instrumental parts are labeled "Viol." and "Cb." (Cello). The score is written in a historical style with various musical notations such as clefs, notes, rests, and ornaments.

bella, dille si, dille si dolce sorella, par

lu tu che a me non li - ce, dille, parla, si,



si, Dolce sorella, parla tu, parla tu chea me non li ce.  
 no' no' a me non li ce.

*for: fortiss:*

*for: fortiss:*

89



*pia:.*  
*Vmf:*

Su che'l vuoi so

*pia:*

*lb:*

pra - ra e diva, del tuo s'degno oggetto e segno, non far poi quest'infeli



ce, quest' infeli- ce.

for:

for:

Dal Segno.



Scena: VIII.<sup>a</sup> Ir:

Eud:

Irene, Eudossia, a te. mi credi mand' lui rispettosa.

Ir:

Non offende omai questor rispetto. In uso, e che? tornati forse son d' Eleusi mi

Eud:

Ir:

Meri: Dal modo dire, o grandonna, risultar puo' al germano, e sciagura. Au

Eud:

gusta lo protegge, e l'assicura. parla. scampo non vedo. oimè, su

Ir:

Il me siega il volo così, che spl' cadute, tener deve il suo amore. E pur m'ag



*Eud:*

*giri? Favola non è più, che fino in cielo altri salesse ad allumar sue*



*Ir:*

*Eud:*

*faci. Cos'è mi tiene in sul tormenta / un fine poni al tuo dir. E sei d'I*



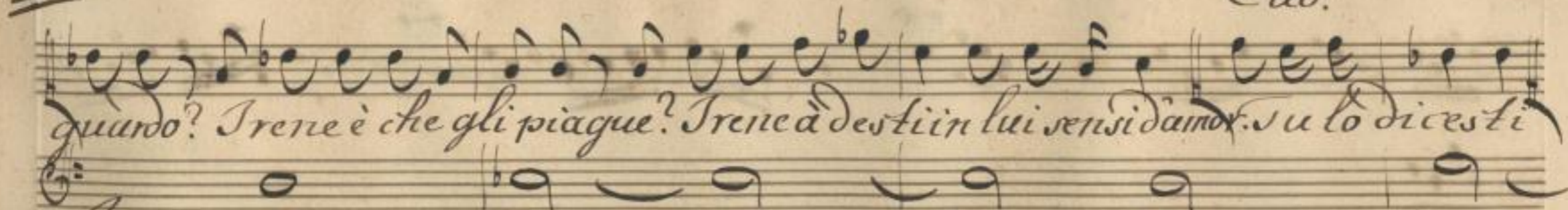
*Ir:*

*ren.. Ah taci. no, di, segui: / oh, che spero! innalzò forse fino ad Irene il*



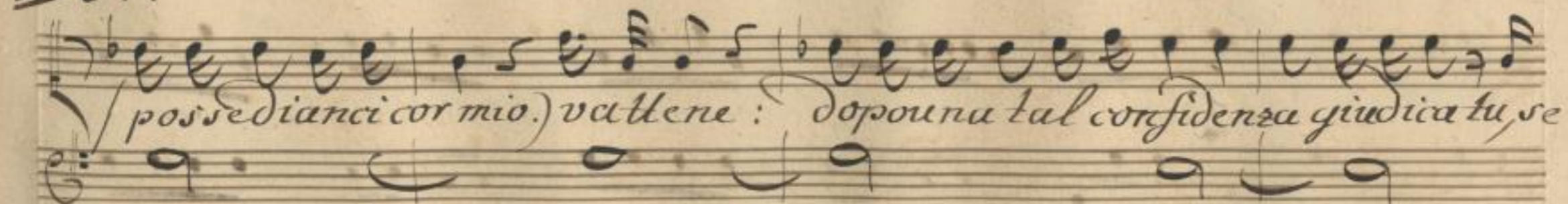
*Eud:*

*quando? Irene è che gli piague? Irene a' desti in lui sensi d'amor. Su lo dicesti*



*Ir:*

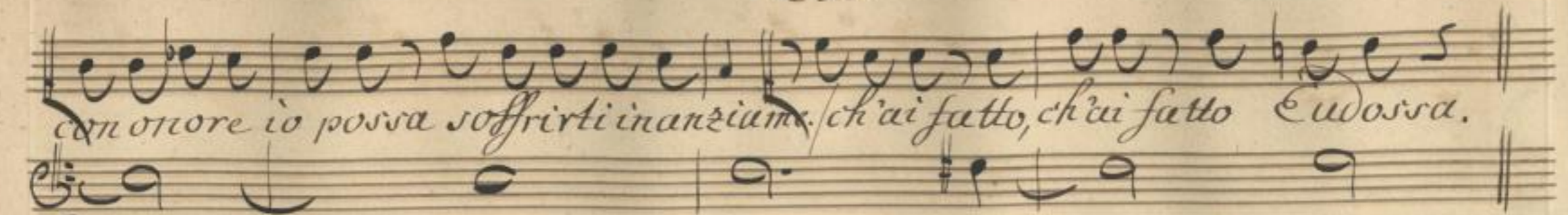
*possedianci cor mio.) vattene: dopou una tal confidenza giudica tu, se*



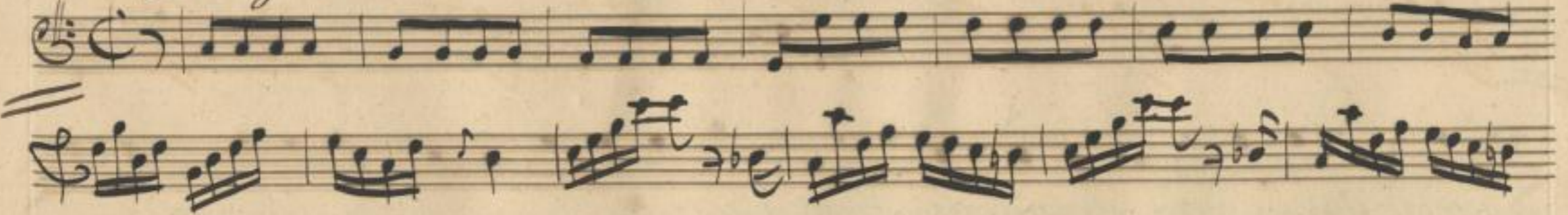
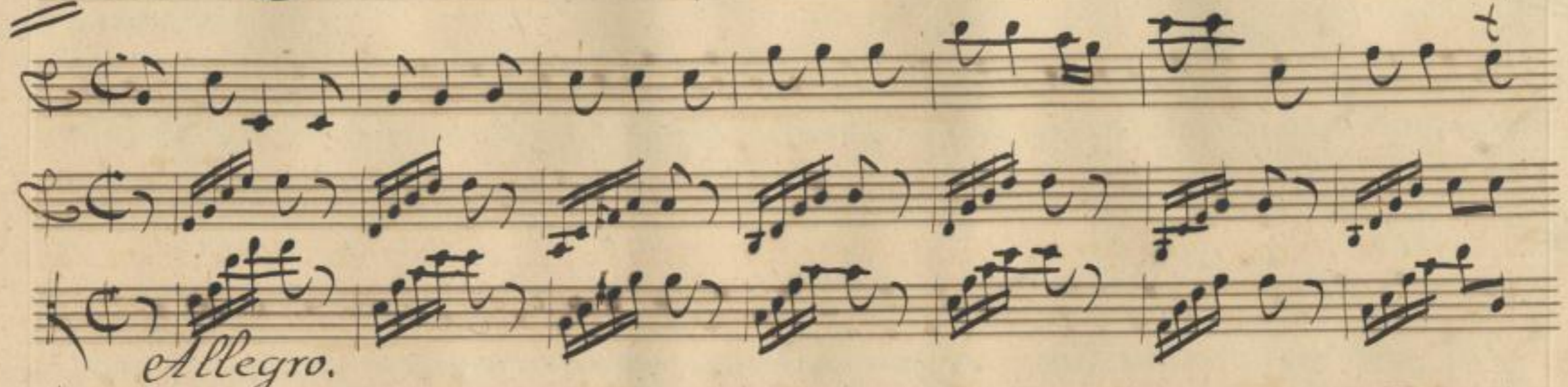


*Eud:*

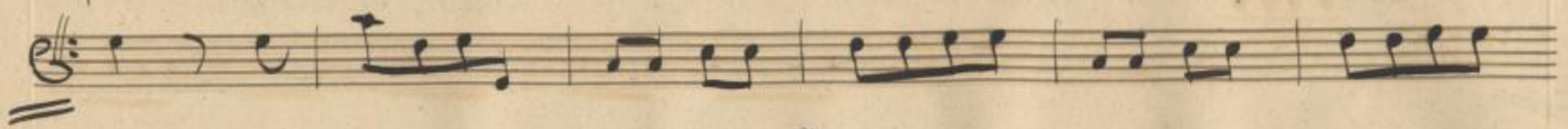
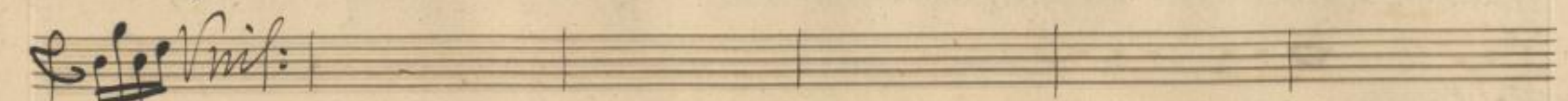
can onore io possa soffrirte inanziam. ch'ai fatto, ch'ai fatto Eudorra.



*Allegro.*



*Viv:*





*pia:*

*Vni:*

*Se basso vapore s'inultri talora, real sole s'indora, sua colpa non*

*è, real sole s'indora, sua colpa non è*



*poco for:* *fortiss!*

*seal sole s'indora sua colpa non è - sua colpa non è.*

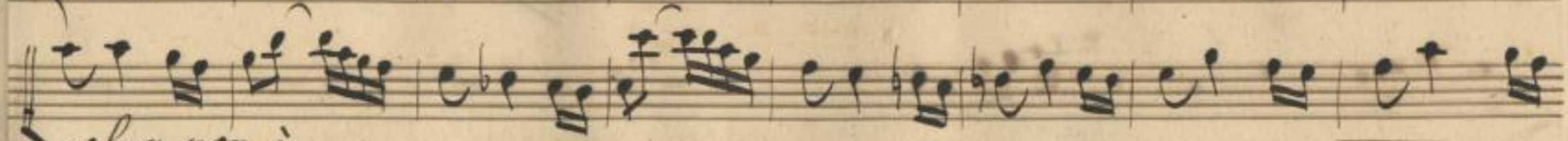
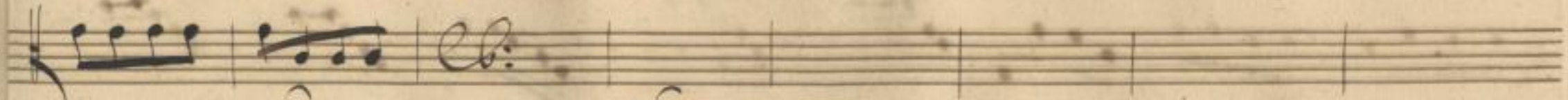
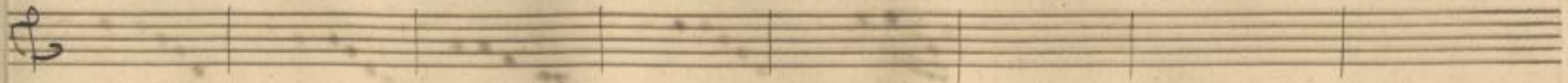
*poco for:* *fortiss!*

*pia:*

*Se basso vapore s'innalza talora seal sole s'indora sua*

*pia:*





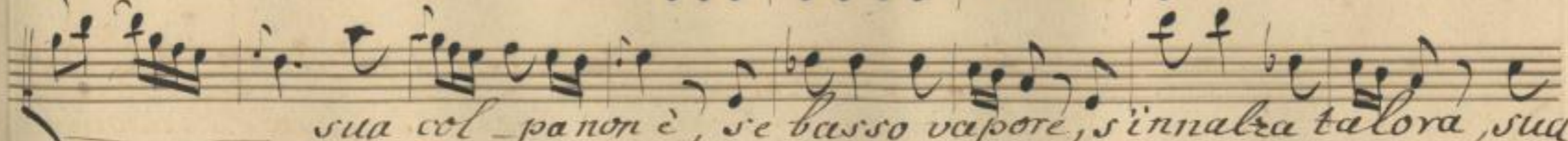
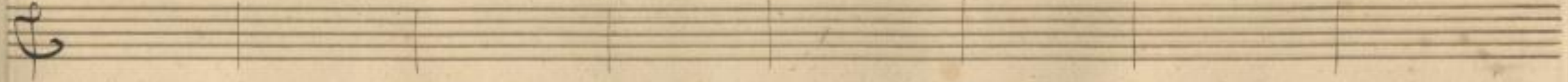
*colpa non è*



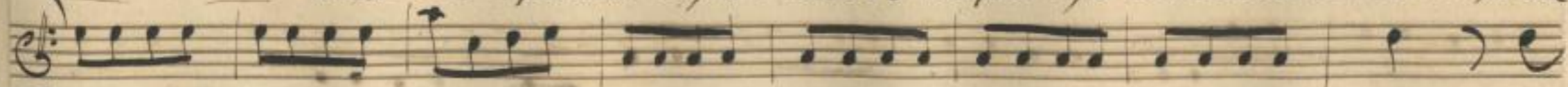
*for:*

*poco for:*

*pia:*



*sua col pa non è, se basso vapore, s'innalza talora, sua*





Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. Dynamic markings such as *for:*, *fortiss:*, and *Viv.* are present. The lyrics are: *colpa non è, sua colpa non è*. The word *Dall'* is written at the end of the bottom staff.



*pia:*  
*Mf:*

astro immortale tal raggiò in lui scese, che tutto l'uccese, ed ale gli diè, ad

le gli diè. Da Capo.

The image shows a page of handwritten musical notation on aged, yellowed paper. It features several staves of music. The top staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Below the first staff, there are two empty staves. The third staff contains the lyrics 'astro immortale tal raggiò in lui scese, che tutto l'uccese, ed ale gli diè, ad' written in a cursive hand. Below the lyrics is another staff of music. The bottom section of the page includes a double bar line, followed by a staff with a treble clef and a key signature of one flat, and another staff with lyrics 'le gli diè. Da Capo.' The paper shows signs of age, including some staining and discoloration.



# Scena IV

Irene.

Questo cielo, che scorre le vene tutte, e di tremor m'è

piena, è di vergogna, o d'allegrezza e affetto! Io la donna, io l'og-

getto, cui Niceforo adora! L'udij. nè sogno; e pur nol credo an-

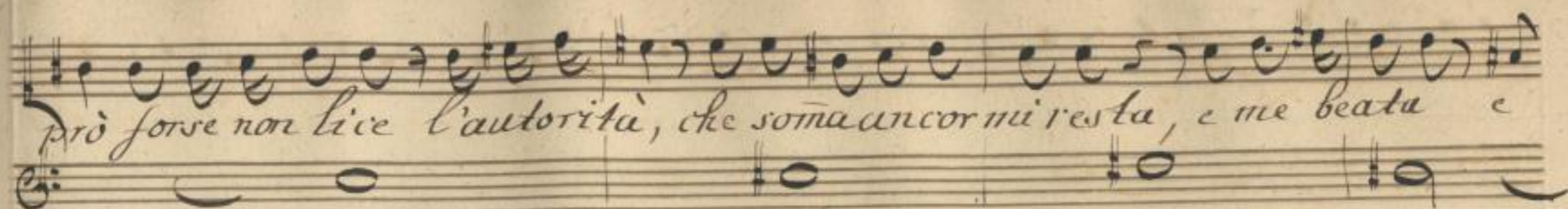
cora.

Irene, che farai? questa importuna, disparità di grado

Da un dolce amore dunque ti vieterà d'abbandonarti? con vertire in mio



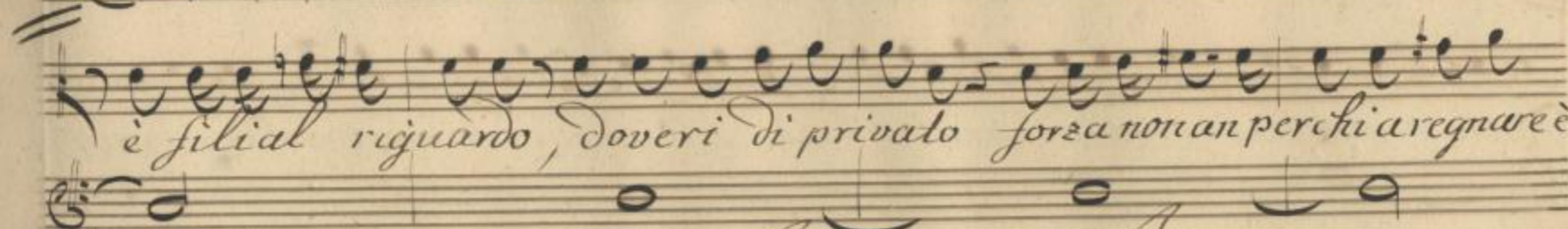
prò forse non lice l'autorità, che somma ancor mi resta, e me beata e



*Scena X.* *Or:*  
per altri felice. Oreste, Isacco Risoluto favella amor di Madre  
cio, Irene.



è filial riguardo, doveri di privato forza non an per chi a regnare è



*Is:* nato. *Augusta genitrice.* *Ir:* amato Isacco. *Is:* Dal peso dell'im-



pero, a cui finora soggia cesti amorosa, non soffre mia pietà più lungo





*Tempo aggravata mirarti. già prevendo gli anni, maturato abbastanza il*

*senno mio anno gli e sempli tuoi, i tuoi precetti: occuparmi permetti solo il trono pa*

*verno mentre in riposo tu godrai la gloria, del si ben sa feruto arduo governo.*

*qual novità: Figlio, e Signor, di quanto per te feci, e soffermi obbligo non e*

*Digo: Nulla è grave all'amor. dell'oriente il trono è tuo, sol t'è la madre ap*

*tempo aggravata mirarti. già prevendo gli anni, maturato abbastanza il*

*senno mio anno gli e sempli tuoi, i tuoi precetti: occuparmi permetti solo il trono pa*

*verno mentre in riposo tu godrai la gloria, del si ben sa feruto arduo governo.*

*qual novità: Figlio, e Signor, di quanto per te feci, e soffermi obbligo non e*

*Digo: Nulla è grave all'amor. dell'oriente il trono è tuo, sol t'è la madre ap*



poggio. Un anno ancora, a me si deve, o figlio, l'onor di tua tutela, né d'alta

rar, di violar è giusto per l'indugiosi breve l'ultima volontà del Padre au-

*Is:*

gusto. Aspirano coi Monarchi ilor decreti, con più lungobbidir vile io di

*Ir:*

vengo: è tempo mai chea comandar m'avvezzi. Avido di comando

se tanto sei, quel di tue schiere assumi: vanne dove molesta nostre pro-



vincie il Persiano altero: prima che dell'impero arbitro io ti di-

chiari, dover è ben che in viva d'armi scuola, col braccio ancora, a sostenerlo im-

Tr. Tr.  
puri. Niceforo dovea... Serbarmi piacque a te diletto figlio, la

Or. Tr.  
gloria dell'impresa. ed il periglio. Inspiri tua presenza a' sudditi co-

raggio, ai Barbari terror: mostra che bolle nelle tue vene il buon comero sangue; e



qualche fatto illustre fissi a nostro favore il dubbio Marte / Deh! quanta a-

mor ne' miei consigli à parte.

Corni.  
Viol.

3/8

3/8

3/8  
rall.<sup>mo</sup> ma non troppo.



Handwritten musical score on page 106. The page contains several staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings 'pia:' and 'for:' are written below the notes. A double bar line is present at the end of the first system. The bottom staff is mostly empty, with some faint markings. The page number '106' is centered at the bottom.



*pia:* *sempre pia:*  
*Viol:* *Viol:*  
*pia:* *Viol:*  
*pia:*

*Alla gloria sol per poco per poco io ti ce doo figlio amato,*



che di Lau-ri il fronte ornato; di Lau-ri il fronte ornato già ti vedoa



Handwritten musical score on page 109. The page contains seven staves of music. The first two staves are vocal lines in a soprano and alto clef, respectively. The next three staves are instrumental accompaniment for a keyboard instrument, likely a harpsichord or spinet, in a treble and bass clef. The final staff is a vocal line in a tenor clef. The lyrics are written below the final staff: "me in braccio ritornar" and "a mein braccio". The music is written in a historical style, possibly from the 17th or 18th century.



Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as "for:", "fortiss:", and "ritornar". The lyrics "già ti vedo, ritornar - ritornar." are written below the sixth staff.



*pia:*

*Viol:*

*pia:*

*Viol:*

*Alla gloria sol per poco per poco io ti*

*pia:*



Handwritten musical score on aged paper. The score consists of seven staves. The first two staves are vocal lines in G-clef with a treble clef. The third and fourth staves are for a keyboard instrument, likely a harpsichord or spinet, in G-clef with a treble clef. The fifth and sixth staves are for a keyboard instrument in C-clef with a bass clef. The seventh staff contains the lyrics in Italian. The music is written in a historical style with various note values, rests, and ornaments. There are some markings above the notes, possibly indicating ornaments or specific performance techniques. The paper shows signs of age, including some staining and discoloration.

*Viol.*

*Cl.*

vedo o figlio amato, o Figlio amato, che di Lauri il fronte ornato



a mein braccio già ti vedo ritornar



Viol.

Cello:

già ti vedo ò figlio amato, a me in braccio già ti



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as "for:", "Viv.", and "fortiss.". The lyrics "vedo, ritornar - ritornar." are written below the sixth staff. The manuscript shows signs of age with some staining and a double bar line at the end of the eighth staff.



*pia: for:*

*pia: for:*

*pia: for:*

*pia: for:*



*pia:*

*Vrit:*

*pia:*

*Vrit:*

*Ob.*

E s'appresta questa mano il Diadema di Borano su quei Lauri ad

*pia:*



in nestar ad in nestar, su quei Lau







*Dal Segno.*



Scena. XI Is:

Isacio, *Al ch'ia gloria mi stimola poss'io senza rossor negar o*  
Oreste

*vecchio? Oreste, con invidia, il confesso, il Figlio tuo vedea d'o*

*vor le vie solo a calcare letto; ed in Bizanzio riteniamo appena, della*

*madre il riguardo. / o piu' tosto d'Eudossia il vago aspetto, e non t'accorgi, in*

*canto, scusa il libero dir, che allontanar ti sol brama Augusta onde un poter con*



serai, che di lasciar te duole; e voglia Dio, che un più crudel disegno il

suo non volga ambizioso ingegno. qual è il consiglio tuo? Poichè gran

parte del Senato, e de' Grandi coll' indulgente suo debil governo

seppè Irene amicarsi, per cattivar del popolo l' affetto tu d'impiegar non

cessa e spettacoli, e doni; accorto intanto in quelle facil meriti, im-



*Is:*

*Or:*

*primer io saprò le tue ragioni . m'abbandono al tuo zelo. Allor che*

*fisso unmai nel soglio il piede i tuoi potrai far paghi di gloria mili-*

*tar desiri ardenti; ma pria che il Persian barbaro orgoglio donnesca ambizi-*

*on vincer condienti.*



Handwritten musical score on page 124. The page contains ten staves of music. The first staff has a treble clef, a 3/8 time signature, and a key signature of one flat. The second staff is labeled 'Viol.' and has a treble clef and 3/8 time signature. The third staff has a treble clef, a 3/8 time signature, and a key signature of one flat. The fourth staff has a treble clef, a 3/8 time signature, and the tempo marking 'Allegro.' The fifth staff has a treble clef, a 3/8 time signature, and a double bar line at the beginning. The sixth staff has a treble clef, a 3/8 time signature, and a double bar line at the beginning. The seventh staff has a treble clef, a 3/8 time signature, and a double bar line at the beginning. The eighth staff has a treble clef, a 3/8 time signature, and a double bar line at the beginning. The ninth staff has a treble clef, a 3/8 time signature, and a double bar line at the beginning. The tenth staff has a treble clef, a 3/8 time signature, and a double bar line at the beginning. The word 'pianissimo' is written as 'pia:' at the end of the sixth and tenth staves. The word 'Piu che' is written above the eighth staff. The page number '124' is written at the bottom center.



*Sforzo di rabbia straniera, peste intera come stico male è fata*

*le, sovente agli Impe*

*for:*

*Viol:*

*for:*



*fortiss:* *piu:* *for:*

*Viol:*

*Cl:*

*ri:* *Piu che sforzo di rabbia straniera, peste in*

*fortiss:* *piu:* *for:*

*piu:*

*Viol:*

*Cl:*

*terna domestico male, è fata*

*piu:*



*poco for:*

*Vni.:*

*poco for:*

le sovvente agli Imperi peste interna, è fata

*poco for:*

*pia: for: fortiss:*

*Vni.:*

le, sovvente agli Imperi.

*pia: for: fortiss:*



*pia:*  
*Viol:*  
*Cl:*  
*Cl:*  
*pia:*  
*Viol:*  
*Cl:*  
*Cl:*  
*Cl:*  
*Cl:*

*E prudente non è chi governa, sea curarlo non volgei per-*  
*sù ri, sea curarlo non volgei pensù ri.*

428

D.C.



Scena. XVII.

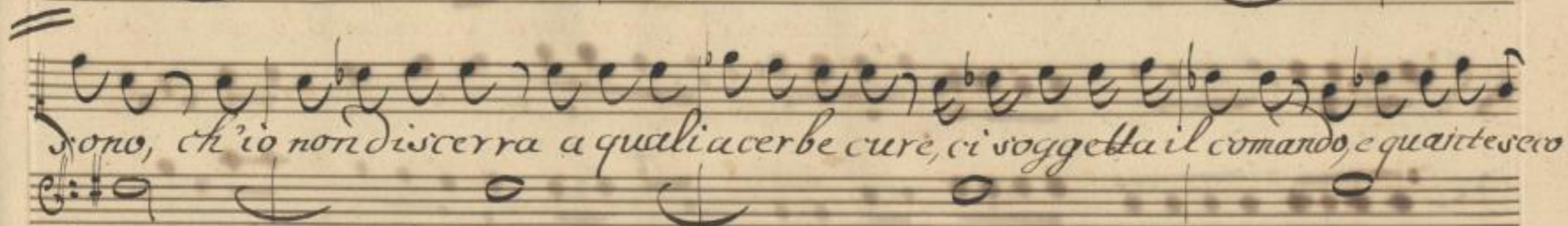
Isacio *O là, s'appresti ai Giochi usati il corso di regno impazi-*  
Solo.



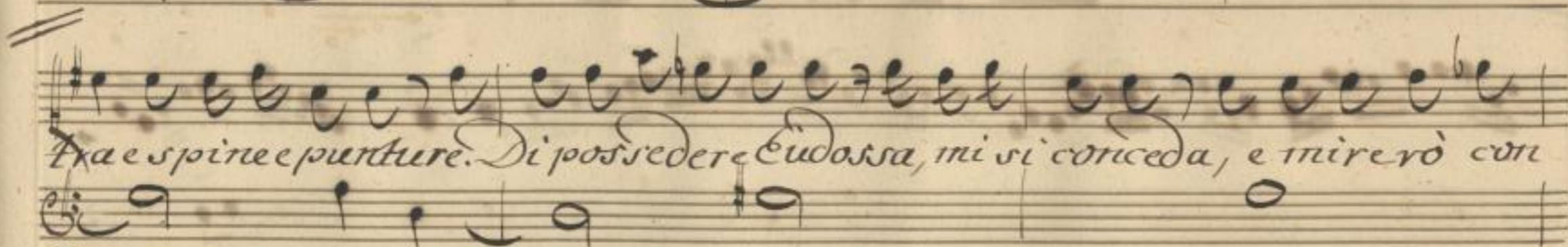
*enza a cacciarti dal trono non mi stimola, o Madre: così fanciul non*



*sono, ch'io non discerra a quali acerbe cure, ci soggetta il comando, e quante seco*



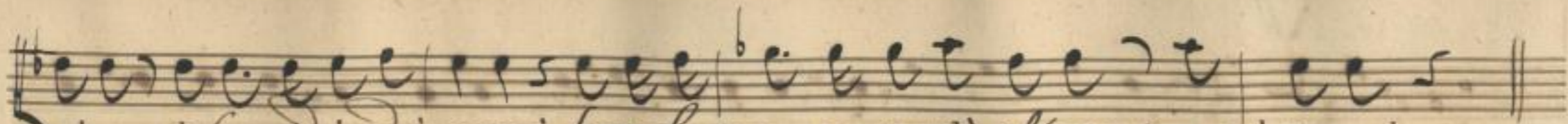
*tra spine e punture. Di possedere Eudossa, mi si conceda, e mirerò con*



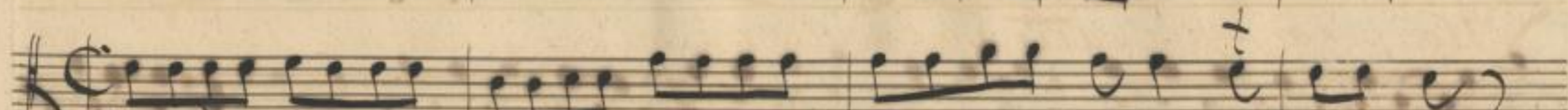
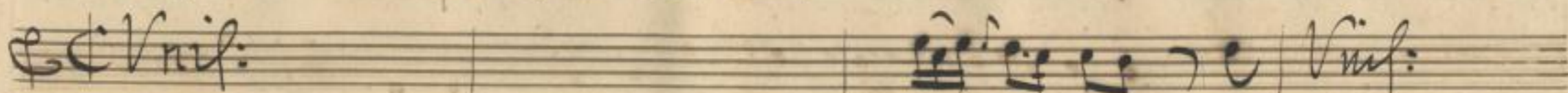
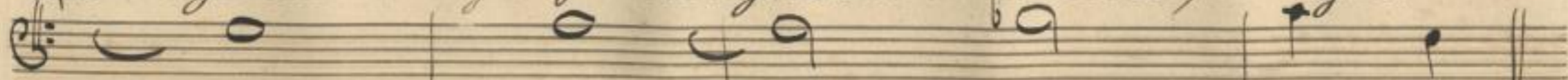
*pace a me dovuto in mano altrui lo scettro; ma se per adempir dell'amor*



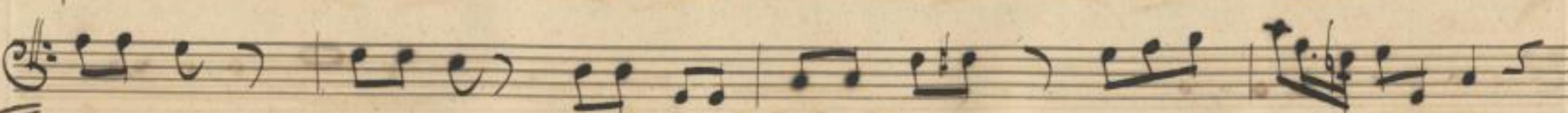
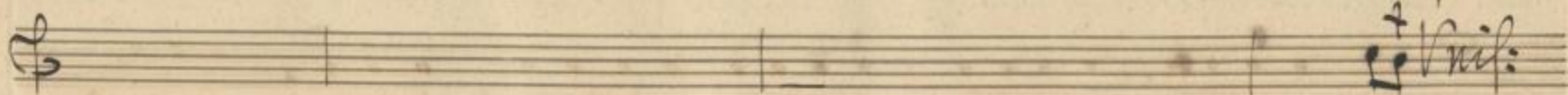
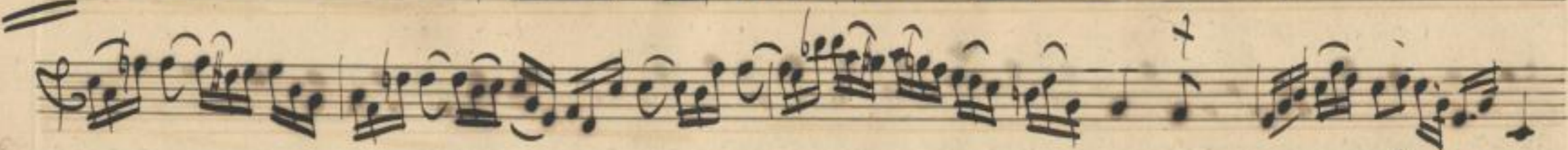
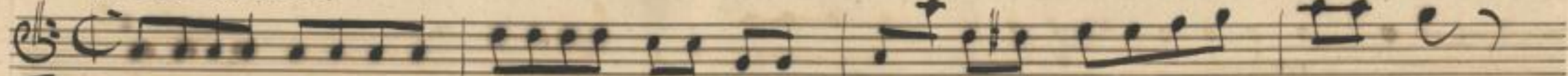




no i fervidi disegni fuorchè regnar non v'è altra via, si regni.



*Moderato.*





*pia:*  
*Vni:*

Non per orgoglio salir voil soglio; ma sol per rendermi feli — cea

*pia:*

mente felice a — man

The image shows a page of handwritten musical notation on aged paper. It features ten staves. The top two staves are for a violin, with the first staff starting with a treble clef and a key signature of one flat (B-flat), and the second staff with a similar clef and key signature. The third staff is for a cello, with a bass clef and a key signature of one flat. The fourth staff is the vocal line, with lyrics written below it. The fifth staff is for a piano accompaniment, starting with a treble clef and a key signature of one flat. The sixth, seventh, and eighth staves continue the piano accompaniment. The ninth staff is for a second violin, with a treble clef and a key signature of one flat. The tenth staff is for a second piano accompaniment, starting with a bass clef and a key signature of one flat. The lyrics are: "Non per orgoglio salir voil soglio; ma sol per rendermi feli — cea" on the fourth staff, and "mente felice a — man" on the ninth staff. There are dynamic markings like "pia:" and "Vni:" at the beginning of the first and second staves, and "pia:" at the beginning of the fifth staff. The page number "131" is written at the bottom center.



Handwritten musical score for a vocal piece, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Staff 1: Treble clef, notes with slurs, dynamic marking *for:* above the staff.
- Staff 2: Treble clef, notes with slurs, dynamic marking *Viol:* above the staff.
- Staff 3: Alto clef, notes with slurs.
- Staff 4: Treble clef, notes with slurs, dynamic marking *te.* above the staff.
- Staff 5: Treble clef, notes with slurs, dynamic marking *for:* below the staff.
- Staff 6: Treble clef, notes with slurs, dynamic marking *pia:* below the staff.
- Staff 7: Treble clef, notes with slurs, dynamic marking *Viol:* above the staff.
- Staff 8: Treble clef, notes with slurs, dynamic marking *Viol:* above the staff.
- Staff 9: Treble clef, notes with slurs.
- Staff 10: Treble clef, notes with slurs, dynamic marking *for:* above the staff.
- Staff 11: Treble clef, notes with slurs, dynamic marking *pia:* below the staff.
- Staff 12: Treble clef, notes with slurs.
- Staff 13: Treble clef, notes with slurs.
- Staff 14: Treble clef, notes with slurs.
- Staff 15: Treble clef, notes with slurs.
- Staff 16: Treble clef, notes with slurs.
- Staff 17: Treble clef, notes with slurs.
- Staff 18: Treble clef, notes with slurs.
- Staff 19: Treble clef, notes with slurs.
- Staff 20: Treble clef, notes with slurs.
- Staff 21: Treble clef, notes with slurs.
- Staff 22: Treble clef, notes with slurs.
- Staff 23: Treble clef, notes with slurs.
- Staff 24: Treble clef, notes with slurs.
- Staff 25: Treble clef, notes with slurs.
- Staff 26: Treble clef, notes with slurs.
- Staff 27: Treble clef, notes with slurs.
- Staff 28: Treble clef, notes with slurs.
- Staff 29: Treble clef, notes with slurs.
- Staff 30: Treble clef, notes with slurs.
- Staff 31: Treble clef, notes with slurs.
- Staff 32: Treble clef, notes with slurs.
- Staff 33: Treble clef, notes with slurs.
- Staff 34: Treble clef, notes with slurs.
- Staff 35: Treble clef, notes with slurs.
- Staff 36: Treble clef, notes with slurs.
- Staff 37: Treble clef, notes with slurs.
- Staff 38: Treble clef, notes with slurs.
- Staff 39: Treble clef, notes with slurs.
- Staff 40: Treble clef, notes with slurs.
- Staff 41: Treble clef, notes with slurs.
- Staff 42: Treble clef, notes with slurs.
- Staff 43: Treble clef, notes with slurs.
- Staff 44: Treble clef, notes with slurs.
- Staff 45: Treble clef, notes with slurs.
- Staff 46: Treble clef, notes with slurs.
- Staff 47: Treble clef, notes with slurs.
- Staff 48: Treble clef, notes with slurs.
- Staff 49: Treble clef, notes with slurs.
- Staff 50: Treble clef, notes with slurs.
- Staff 51: Treble clef, notes with slurs.
- Staff 52: Treble clef, notes with slurs.
- Staff 53: Treble clef, notes with slurs.
- Staff 54: Treble clef, notes with slurs.
- Staff 55: Treble clef, notes with slurs.
- Staff 56: Treble clef, notes with slurs.
- Staff 57: Treble clef, notes with slurs.
- Staff 58: Treble clef, notes with slurs.
- Staff 59: Treble clef, notes with slurs.
- Staff 60: Treble clef, notes with slurs.
- Staff 61: Treble clef, notes with slurs.
- Staff 62: Treble clef, notes with slurs.
- Staff 63: Treble clef, notes with slurs.
- Staff 64: Treble clef, notes with slurs.
- Staff 65: Treble clef, notes with slurs.
- Staff 66: Treble clef, notes with slurs.
- Staff 67: Treble clef, notes with slurs.
- Staff 68: Treble clef, notes with slurs.
- Staff 69: Treble clef, notes with slurs.
- Staff 70: Treble clef, notes with slurs.
- Staff 71: Treble clef, notes with slurs.
- Staff 72: Treble clef, notes with slurs.
- Staff 73: Treble clef, notes with slurs.
- Staff 74: Treble clef, notes with slurs.
- Staff 75: Treble clef, notes with slurs.
- Staff 76: Treble clef, notes with slurs.
- Staff 77: Treble clef, notes with slurs.
- Staff 78: Treble clef, notes with slurs.
- Staff 79: Treble clef, notes with slurs.
- Staff 80: Treble clef, notes with slurs.
- Staff 81: Treble clef, notes with slurs.
- Staff 82: Treble clef, notes with slurs.
- Staff 83: Treble clef, notes with slurs.
- Staff 84: Treble clef, notes with slurs.
- Staff 85: Treble clef, notes with slurs.
- Staff 86: Treble clef, notes with slurs.
- Staff 87: Treble clef, notes with slurs.
- Staff 88: Treble clef, notes with slurs.
- Staff 89: Treble clef, notes with slurs.
- Staff 90: Treble clef, notes with slurs.
- Staff 91: Treble clef, notes with slurs.
- Staff 92: Treble clef, notes with slurs.
- Staff 93: Treble clef, notes with slurs.
- Staff 94: Treble clef, notes with slurs.
- Staff 95: Treble clef, notes with slurs.
- Staff 96: Treble clef, notes with slurs.
- Staff 97: Treble clef, notes with slurs.
- Staff 98: Treble clef, notes with slurs.
- Staff 99: Treble clef, notes with slurs.
- Staff 100: Treble clef, notes with slurs.

Non per or

goglio salir voil soglio; ma sol per rendermi felice amante, se



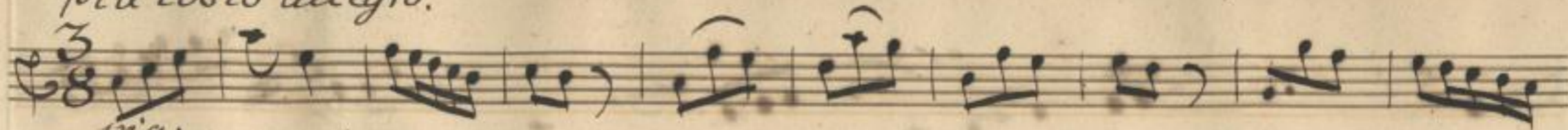
Handwritten musical score on aged paper, featuring multiple staves of music. The score includes lyrics in Italian: "ce aman", "for: pia:", "te, ma, ma per rendermi felice man", and "for: pia:". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The page number "433" is visible at the bottom center.



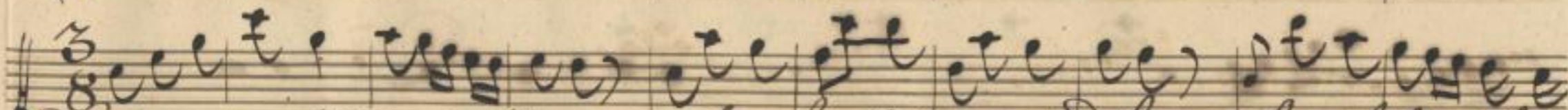
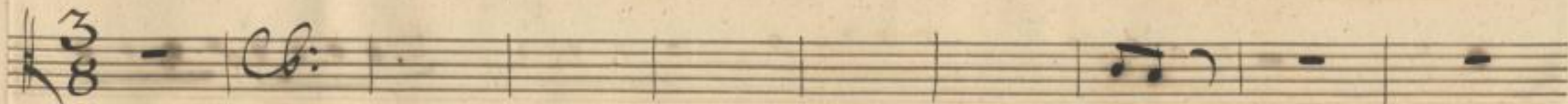
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "for:" and "2e.". The music is written in a historical style with a treble clef and a key signature of one flat. The score concludes with a double bar line on the tenth staff.



*più tosto allegro.*



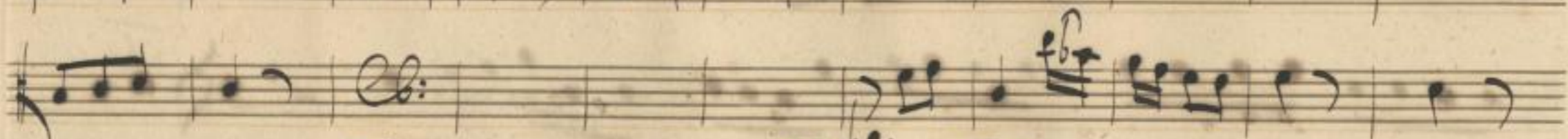
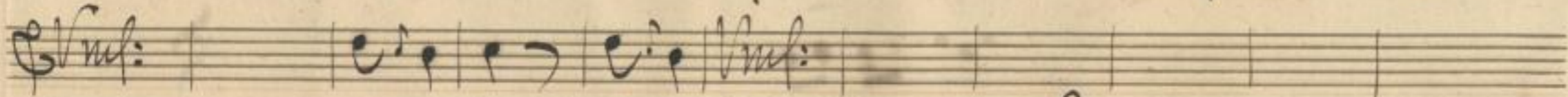
*pia:*  
Viol:



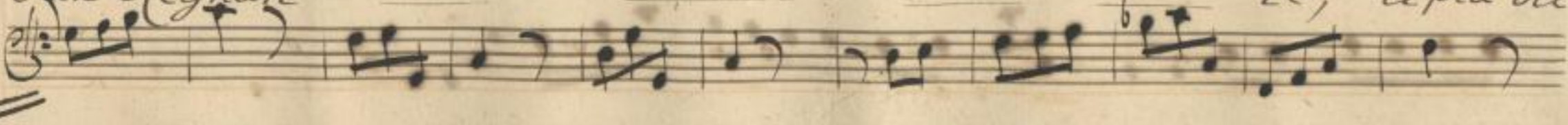
*Senza rispetti, senza timore, poter gli affetti seguir del core, il più bel titolo è*



*pia:*



*Sun Regnan te, il più bel*





*come prima.*

*for.*

*Viol.*

*come prima.*

*for.*

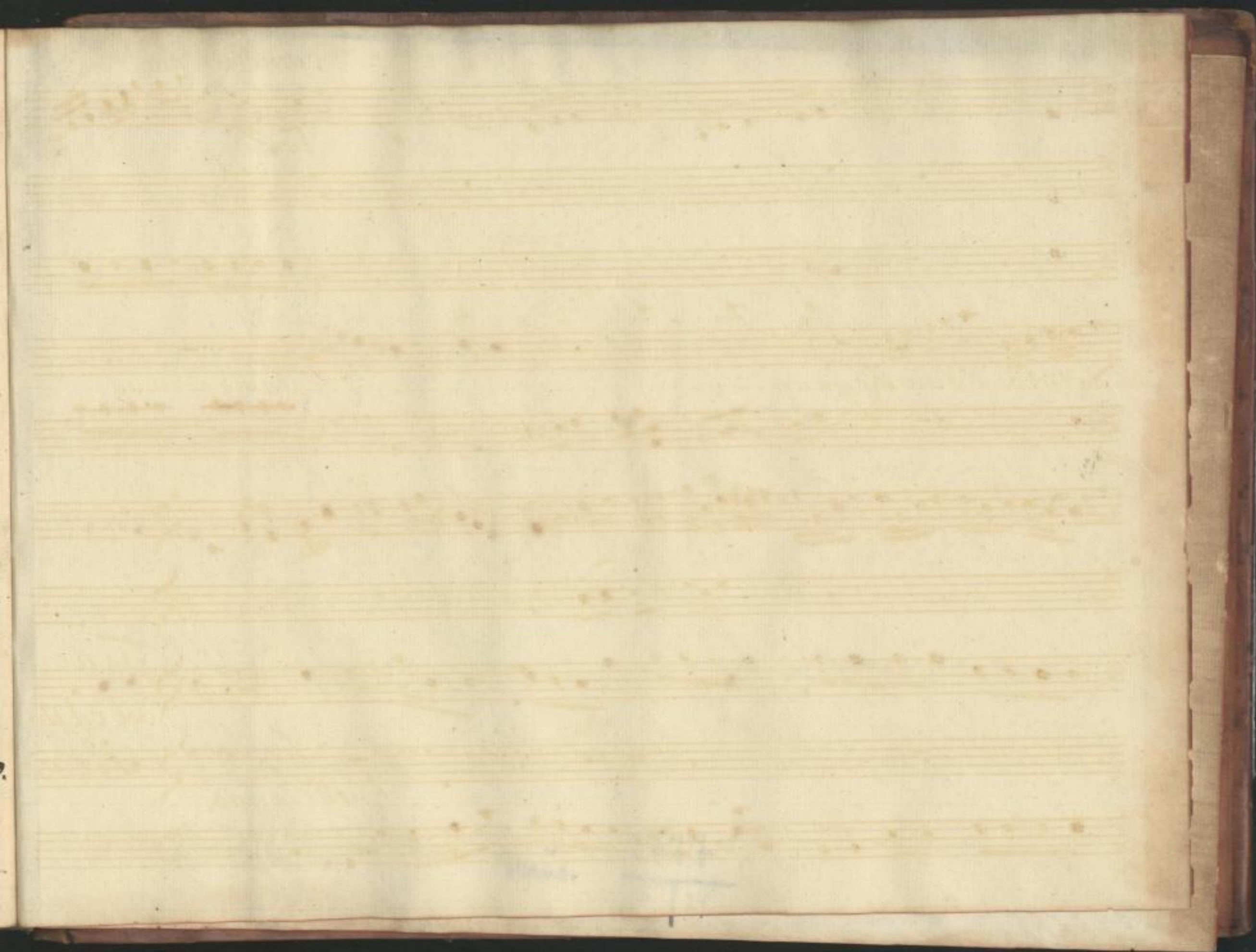
*Titolo è d'un Regnan*

*te.*

*Fine  
del'Atto  
PRIMO.*

*Dal Regno.*







come prima.

for.

Solo e di un Hegnan

le.

come prima.

for.

Fine

del Cello

A. 175

Dal Corno.



Mus.

2477  
F | 24









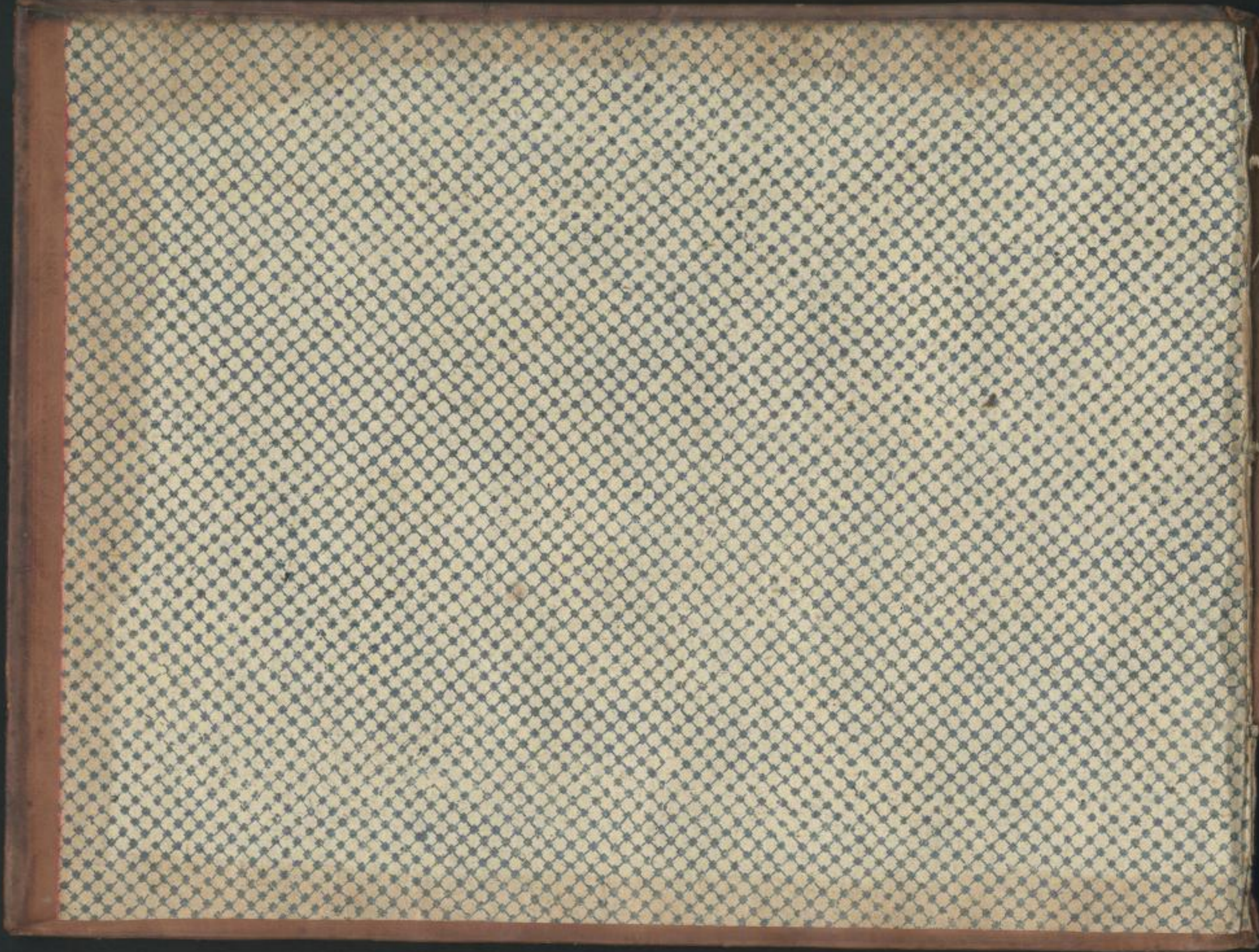


















*Handwritten mark or signature*











Atto II<sup>a</sup>

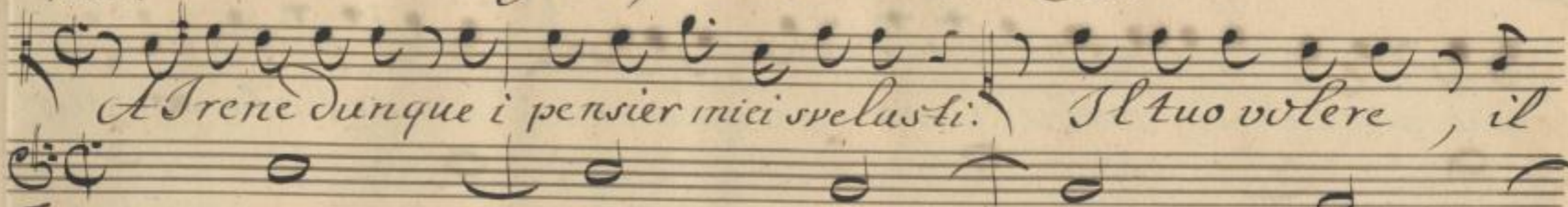
Scena I<sup>a</sup>

Galleria.

Nic:

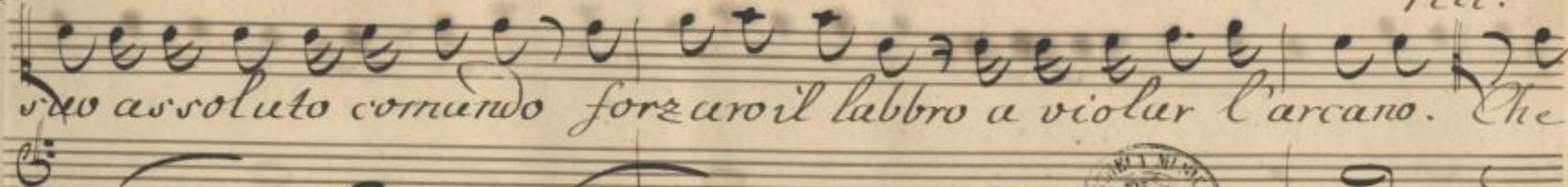
Niceforo, Eudossa. Eud:

A Irene dunque i pensier miei svelasti. Il tuo volere, il




Nic:

il suo assoluto comando forzaro il labbro a violar l'arcano. Che



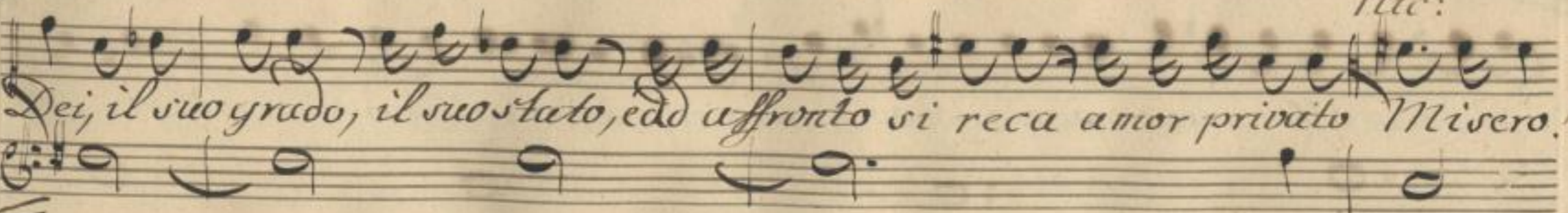
Eud:

Disse? qual divenne? qualche paragonar ode tutt'ora a quello degli



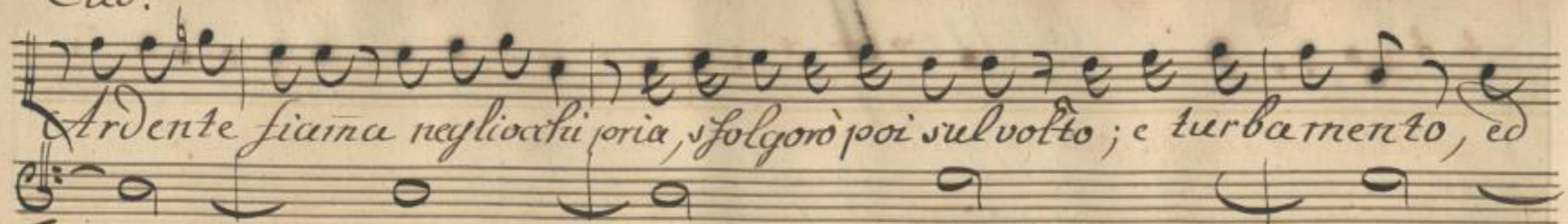
Nic:

Dei, il suo grado, il suo stato, ed affronto si reca amor privato Misero!



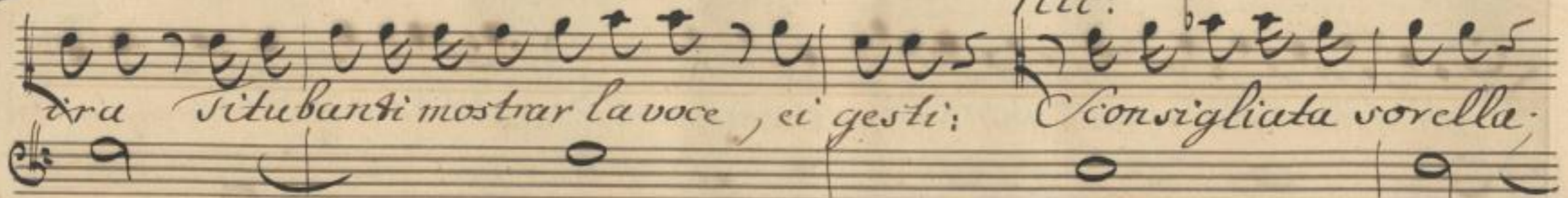


*Cud:*



*Ardente fiamma negli occhi pria, sfolgorò poi sul volto; e turba mento, ed*

*Nic:*



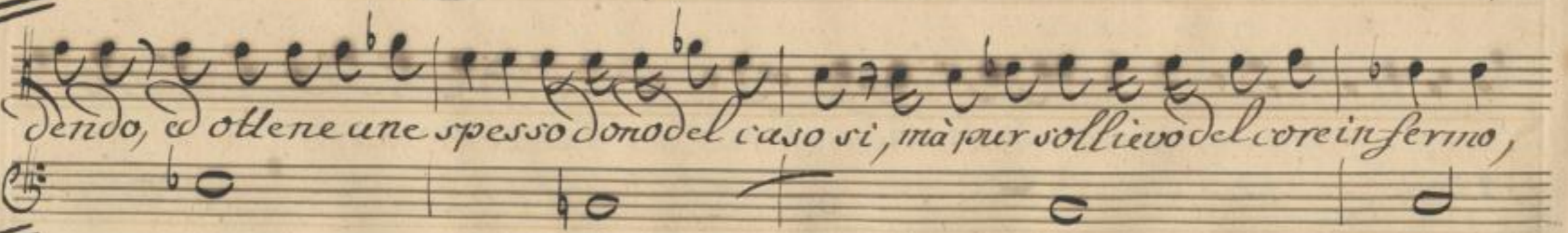
*ira situbanti mostrar la voce, ei gesti: Consigliata sorella;*



*chi mi uccidesti. In avvenir qual core avrò, qual faccia, di comparire al*



*le sue luci innante? a quel divin sembiante, io struggermi godea tacito ar-*



*dendo, e ottene una spesso don del caso si, ma per sollievo del core inferno,*



Eud:

undolce riso, un guardo, in odio all'idol mio che farò adesso. Nice sono, al tuo  
voglio, tutta la mia pietà sento commossa; pure, credi ad Eudossa, rinunzià ad una  
mor, che di speranze tu dir non t'è permesso: della tua lontananza, orrore ebbi fin  
ora; ma se per fuggir rischio, ed alla mente per cancellar un sì fatale og-  
getto, il dir ti giova a questo reggia addio, vattene pure, o Dio!



Nic:

Valten, ch'io stessa il tuo partire affetto. Chio cessi d'adorarla? esca del foco

mio non è un leggiere, giovanile pensiero; quella parte dell'alma amore a

scelta, che vive eterna, ove ripor sua sede; nè trarne puote lontananza, o

Eud:

Nic:

Eud:

tempo. Ragion ch'ivi soggiorna il cucci in bando. Tu non sai ciò ch'è amar. o sono

siente, te piu di me medesima forse non amo. e di sorella affetto, per ch'è



Nic:

*Vecito forse, è meno ardente. V'è ver, che m'ami tanto, non dir più mai,*

*che da colei, che in mano tiene il freno di mia vita, il cor ripigli; e se pietosi*

*più esser non denno serba a me sordo amante i tuoi consigli*

*allegro ma non presto.*

5







for:

potrà la vita togliermi non togliermi l'amor, non to



for: for: +

Viol:

gliermi l'amor.

fortiss:

pia:

Dall'adone - to lac

cio non sia chi tenti sciolvermi, potrà

8

Detailed description: This is a page of handwritten musical notation, likely a score for voice and piano. The page contains ten staves of music. The first two staves are vocal lines, with the first staff starting with the word 'for:'. The third staff is a piano accompaniment line. The fourth staff contains the lyrics 'gliermi l'amor.' and is marked 'fortiss:'. The fifth and sixth staves are piano accompaniment lines, with the fifth staff marked 'pia:'. The seventh and eighth staves are vocal lines, with the seventh staff starting with the lyrics 'Dall'adone - to lac'. The ninth and tenth staves are piano accompaniment lines, with the ninth staff containing the lyrics 'cio non sia chi tenti sciolvermi, potrà'. The page is numbered '8' at the bottom center.



Handwritten musical score for voice and instruments. The score is written on ten staves. The first staff is the vocal line, with lyrics written below it. The second staff is the first piano accompaniment, and the third staff is the second piano accompaniment. The lyrics are: *la vita togliermi non togliermi l'amor, non togliermi l'amor, no, non to*. The score includes dynamic markings such as *for:* (forte) and *pia:* (piano). The music is in a common time signature and features various rhythmic patterns and melodic lines.



Handwritten musical score for voice and instruments. The score is written on ten staves. The first two staves are for the vocal line, with lyrics written below. The third and fourth staves are for a keyboard instrument (likely harpsichord or spinet). The fifth and sixth staves are for a string instrument (likely violin). The seventh and eighth staves are for a second keyboard instrument. The ninth and tenth staves are for a second string instrument (likely viola or cello). The score includes various musical notations such as clefs, time signatures, and dynamic markings.

*for: pia: for:*

*for: Vm:*

*gliermi, non togliermi l'amor.*

*for: pia: for:*

*pia: for:*

*pia: for:*



*pia:*

*Chi solo amar pretende allorchè premiato allende à mercenario il cor*

*for: pia:*

*à merce nario il cor, allorchè premiato*

*for:*



for: *mf*: *cello*

ten de à mercena rio il cor. *Da Capo.*

*Scena II. Irene, Eudossa.*

*Ir:*

*cello*

Dopoun non altercar, che di lontano osservato è tra voi, dove così tur-

*Eud:*

bato vassene il tuo german. Divina Augusta, il suo a deplorar misero



*Tr:*

*Eud:*

*Eud:*

*Nato. che l'affligge? L'orrore d'avvertiamando provocata ad ira.*

*Eud:*

*Su gli die' di mia disgrazia avviso, Io che di sua condanna, la sentenza mortali*

*Tr:*

*Lessi in viso, d'interpretar mia mente di leggier non t'avenga un'altra volta,*

*Eud:*

*che non vada sepolta in sempiterno oblio si ardita fiamma, non reste*

*Tr:*

*ra' da miei rimproveri, e consigli. Uffiziosa chi ti rende co*



*Eud:*

*Quanto? fratello sei non ti fosse, ti crederei dell'amor suo gelosa. Dall'udir*

*suo, dal mio parlare offesa la tua non mi vietasti alla presenza*

*Tr:*

*per qual error. Non ti smarrir. di lui mai tu l'amor scoperto, con egual confi-*

*Eud:*

*Tr:*

*danza giusta è ch'io faccia a' il mio core aperto. Attendo un il. le*

*fronti ai Re non fascia il diadema così, che nella mente a un oggetto gen-*



il vieti l'entrata; e per andar da debolezza esente non basta, o cara  
 Essere al soglio nata. che dirà / L'altrui fiamme, forse il mio ardor pre-  
 venne: Vè chi spera, chi chiede; chieder, sperar chi non osava, ottenne. *Att.*  
 Tonitru l'ascolto. Che più? gli affetti miei Niceforo possiede; ci di mia  
 sorte, egli del viver mio fatto è Signore. ne mormora virtude, e

*And.* *Tr.* *And.* *Tr.*



perche tarla sol mi resta una via, ma non m'affretti a depor pria del tempo

del regno i freni, e non tradisca Oreste, le fortune d'un figlio, in

fin che dura autoritade in me, di benefizzi colmarlo posso, e

farlo grande in quisa, ch'ultri senza stupore il veggia eletto, del morto tu gusto

ad occupare il letto. Niceforo suo sposo! Palestrati ad o



*reste i sensi miei già per mio cenno avrà Leon? s'è poco, D'Imperadrice al*  
*grado colle nozze d'Iracio alzar prometto Eudossa. Ah qual promesso, tu*  
*se poter ai sovrail padre alcuno, seconda il mio desio. D'onor vaghezza*  
*quando gli pungo ambizioso il core, mostrugli, che non puote bra*  
*mar al sangue suo lustro maggiore. Se Niceforo amante timor mi diè,*

*Eud:* *Tr:*



*più mi spaventa amato: mi spaventa l'onor, che a me proponi e si*

*novo in ingombra orror gli spirti, che sentir non mi lascia la*

*gloria ch'è riposta in ubbidirti.*

*Viol:*  
*Allegro.*  
*Ob.*



*pia:*

*Viol:*

*pia:*

*for:* *pia:*

*for:* *pia:*

*Chi fa li tonerta rupe*



già vicino all'iel si mira, alle cupe valli allor che il guardo gi  
ra, trema, trema in forse di cader trema,  
pica:



Handwritten musical score for voice and instruments. The score is written on ten staves. The first staff is the vocal line, with lyrics in Italian. The second staff is for Violin (Viol.), the third for Cello (Cb.), and the fourth for Bass (B.). The fifth staff is for another instrument, possibly a second Violin or Flute. The sixth staff is for another instrument, possibly a second Cello or Bass. The seventh staff is for another instrument, possibly a second Violin or Flute. The eighth staff is for another instrument, possibly a second Cello or Bass. The ninth staff is for another instrument, possibly a second Violin or Flute. The tenth staff is for another instrument, possibly a second Cello or Bass. The score includes dynamic markings such as *for:*, *fortisf:*, and *piu:*. The lyrics are: *Remain forse di cader. Chi salito in erta rupe già vicino il lisi mira, alle cupe valli al*



Or che il guardo girà, trema, trema, tremain forse di cader

for: pia: pianiss:

di cader trema, in forse

for: pia: pp:



*piu for:* *fortiss.*

*Vml:*

Di' cader, tremain forse di cader di cader.

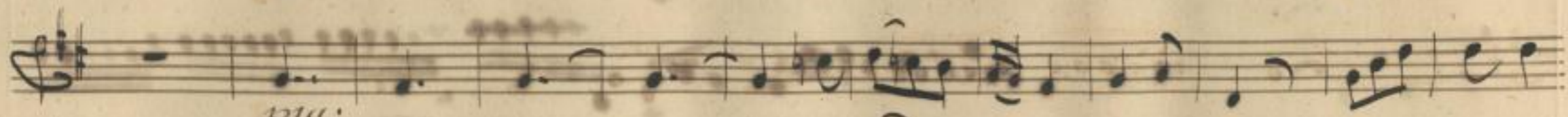
*piu for:* *fortiss.*

*pia:* *for:* *pia:*

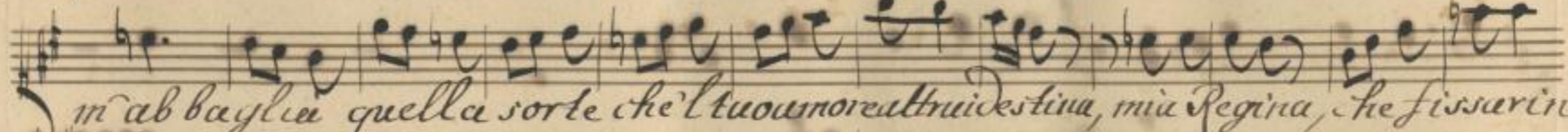
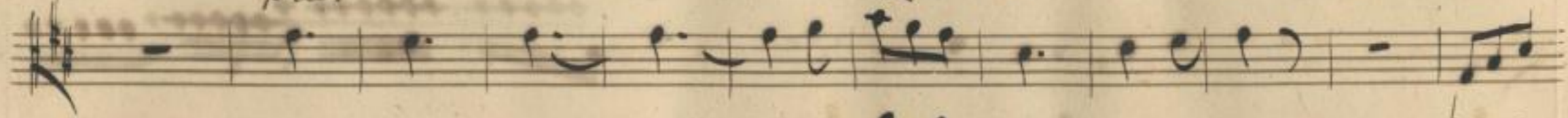
*Vml:*

*pia:* *for:* *Si*

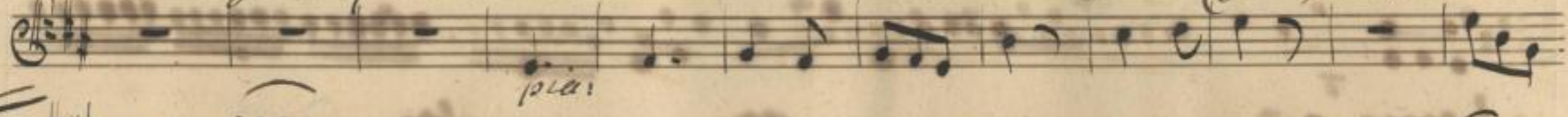




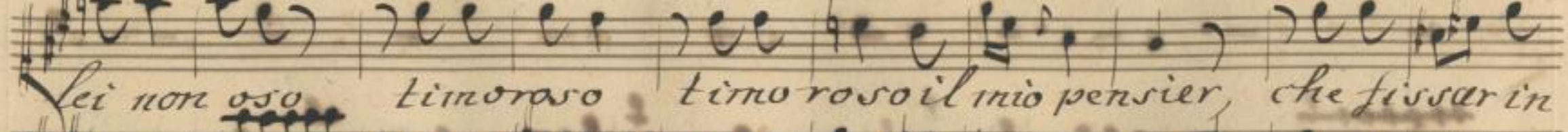
*piu:*



*m ab baglia quella sorte che l tuou amore altrui destina, mia Regina, che fissar in*



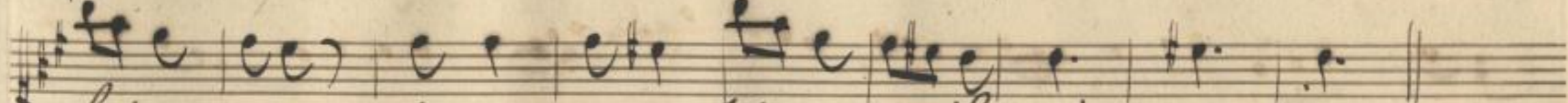
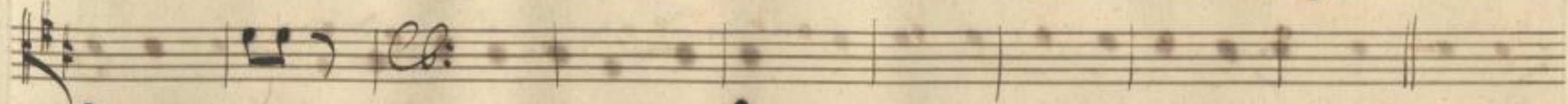
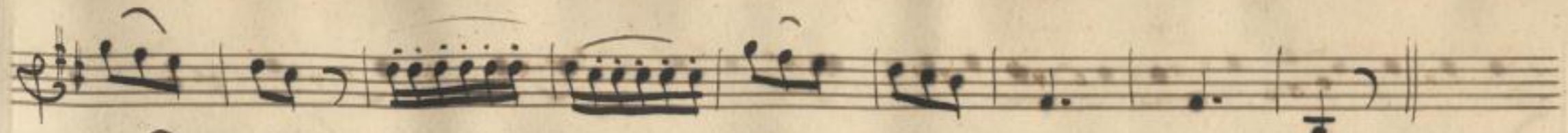
*piu:*



*Lei non oso timoroso timoroso il mio pensier, che fissar in*





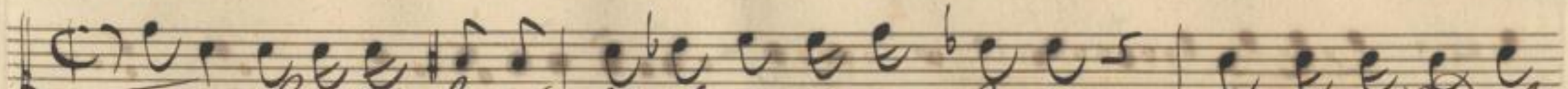


lei non oso, timoroso timoroso il mio pensier.

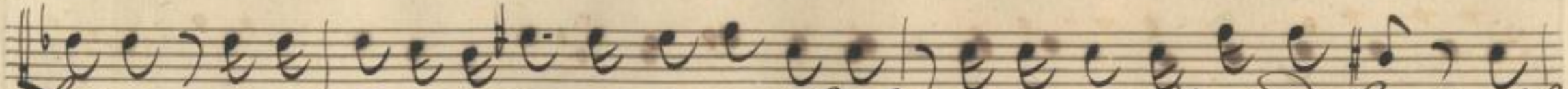
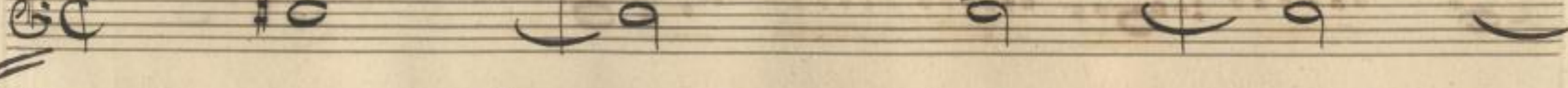


Da Capo.

Scena. III. Irene



Timor larva è che infesta sol te meriti volgari; fin nelle debo



lezze un magnanimo cor si manifesta. con orecchio indulgente, il

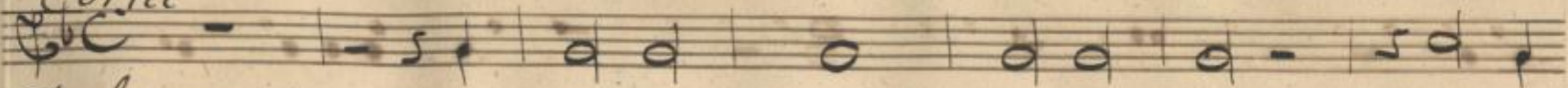




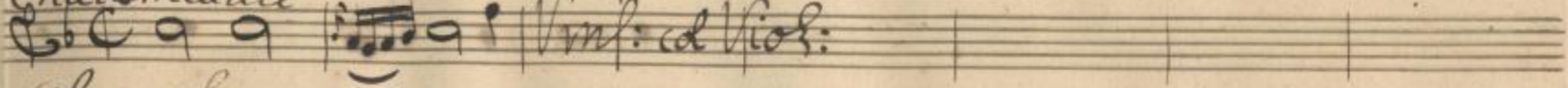
mondo forse udrà le mie: dagli altri quanto più ci distingue il grado e'l  
regno, un impeto maggior gli affetti nostri, e più il nostro fallir di scusa è  
degno. tutta a voi mi abbandono, dolci d'amante idee. già Leone par-  
lo: già l'altre offerte Oreste accetta, ed a far grande il figlio  
col mio amore cospira il suo consiglio.



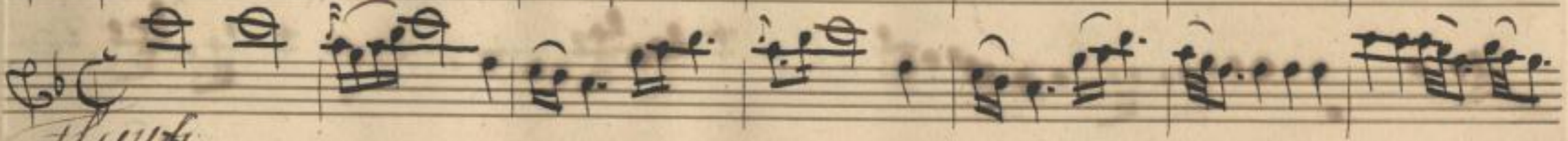
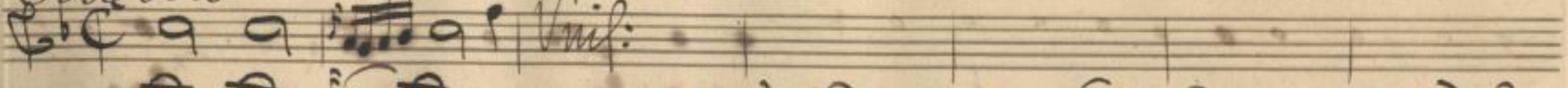
Corni



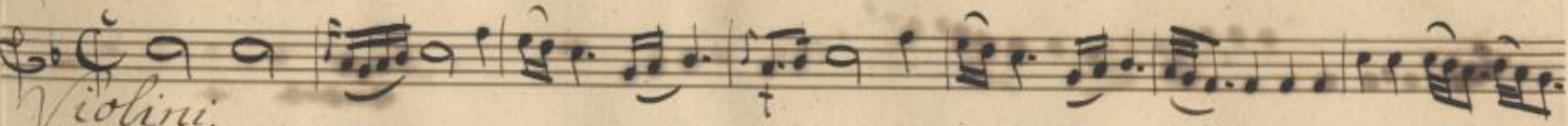
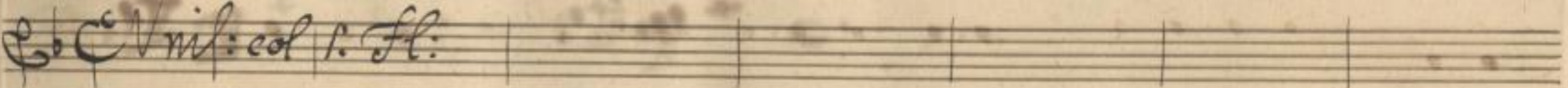
Chalumeau



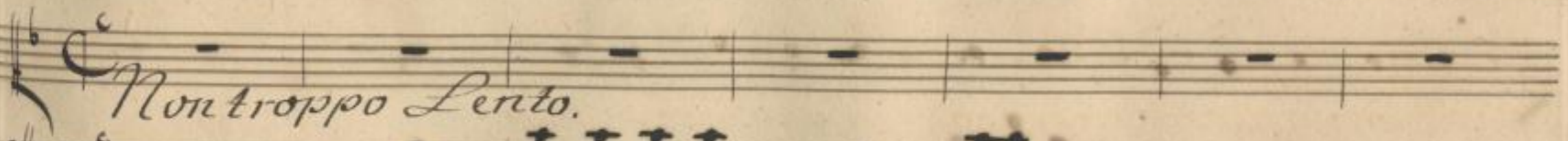
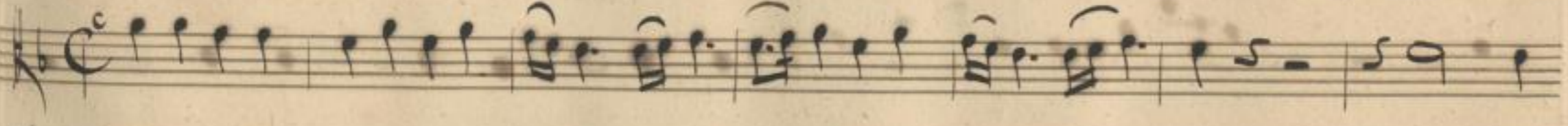
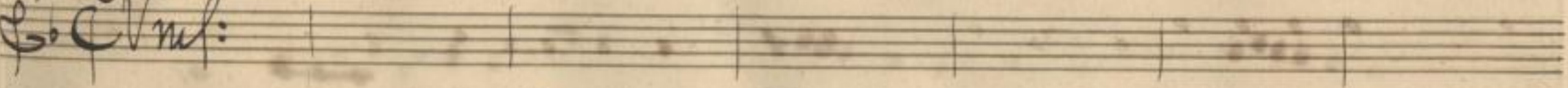
Oboe solo



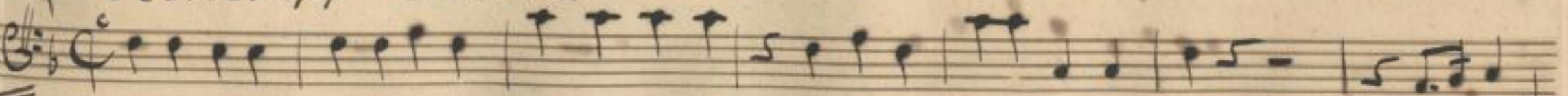
Flute



Violini



Non troppo Lento.





Musical staff with notes and rests. *rit.*

Chal. *rit.*

*plu:*

Oboe *rit.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*rit.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.



Handwritten musical score on page 29, featuring ten staves of music. The score includes various dynamics and performance instructions:

- Staff 1: *unis:* (unison), *for:* (forte), *pia:* (piano), *for:* (forte)
- Staff 2: *Col. 1. Viol:* (Violin I)
- Staff 3: *for:* (forte), *Col. 2. Viol:* (Violin II)
- Staff 4: *pia:* (piano), *for:* (forte)
- Staff 5: *for:* (forte), *pia:* (piano), *for:* (forte)
- Staff 6: *pia:* (piano), *for:* (forte)



*unis:*

*pia:*

*pia: assai.*

*pia:*

*pia:*

*Spirax sento un au- ra lieve un au- ra lieve che spirax promette in*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "breve del mio cor le brame in porto, le bra" are written below the eighth staff.

*pianiss.*

lb:

breve del mio cor le brame in porto, le bra



Handwritten musical score on page 32, featuring ten staves of music. The notation includes rests, notes, and dynamic markings. The first three staves consist of whole rests. The fourth and fifth staves show chords with slurs. The sixth staff has a dynamic marking *poco for:*. The seventh staff has a dynamic marking *mf:*. The eighth staff has a dynamic marking *mf:*. The ninth staff has a dynamic marking *me in porto, le brame in*. The tenth staff has a dynamic marking *poco for:*. The page number 32 is visible at the bottom center.



Handwritten musical score on page 33, featuring ten staves of music. The notation includes various dynamics and performance markings:

- Staff 1: *Unis:*
- Staff 2: *for:*
- Staff 3: *for:*
- Staff 4: *for:*
- Staff 5: *Viol:*
- Staff 6: *pia: for:*
- Staff 7: *Viol:*
- Staff 8: *por to.*
- Staff 9: *Cpirar sento un*
- Staff 10: *pia:*



unis:  
pia:  
pia: assai.  
ue-ra lieve un au-ra lieve, che spirar promette in breve del mio cor le bra



Handwritten musical score on ten staves. The top staff features a melody with large notes and slurs. The next three staves contain rests. The fifth and sixth staves have a rhythmic accompaniment of eighth notes. The seventh staff has a treble clef and a key signature change. The eighth staff has a complex rhythmic pattern with many beamed notes. The bottom staff continues the rhythmic accompaniment. A double bar line is at the bottom left.



Handwritten musical score on page 36, featuring ten staves of music. The score includes vocal lines and instrumental parts for strings and woodwinds. The lyrics "me in porto, in breve promette le bra" are written below the vocal line. The page number "36" is at the bottom center.

unis:

col. Viol.

col. Viol.

cb.

me in porto, in breve promette le bra



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics "me in por to" are written across the lower staves.

*unus:*  
*for:*  
*Viol:* *pla:*  
*Col. Viol:* *Viol:*  
*Col. 2. Viol:* *Viol:*  
*for:* *for:*  
*Viol:*  
*me in por to.*  
*for:* *for:*



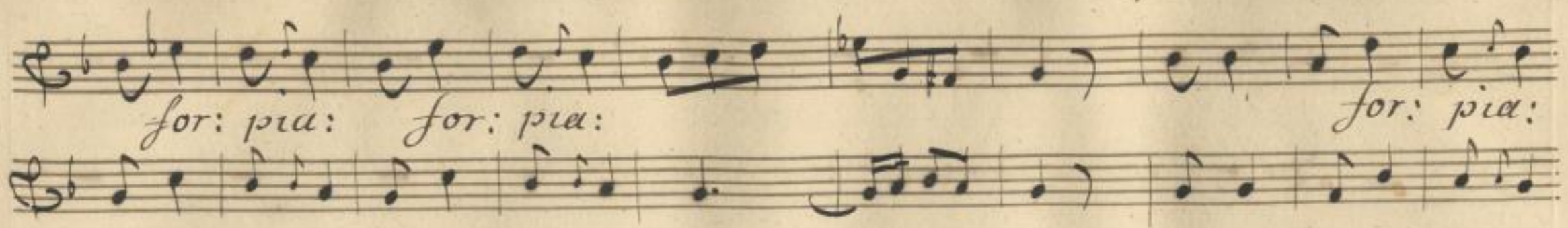
Handwritten musical score for strings and woodwinds. The score consists of ten staves. The first staff is for Violins I, marked *pia:* and *unis:*. The second staff is for Violins II, marked *pia: for:*. The third staff is for Violins III, marked *for:*. The fourth staff is for Violins IV, marked *Col. Viol.*. The fifth staff is for Violins V, marked *Col. 2. Viol.*. The sixth staff is for Violins VI, marked *for:*. The seventh staff is for Violins VII, marked *pia: for:*. The eighth staff is for Violins VIII, marked *for:*. The ninth staff is for Violins IX, marked *pia: for:*. The tenth staff is for Violins X, marked *for:*. The score includes various musical notations such as notes, rests, and dynamic markings.



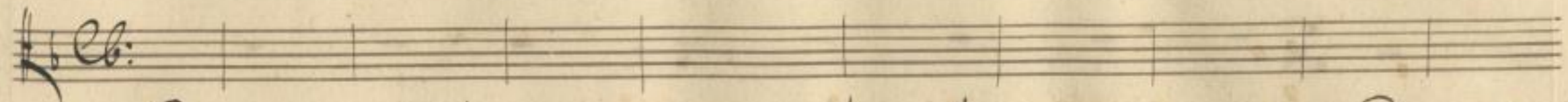




*for: pia: for: pia: for: pia:*



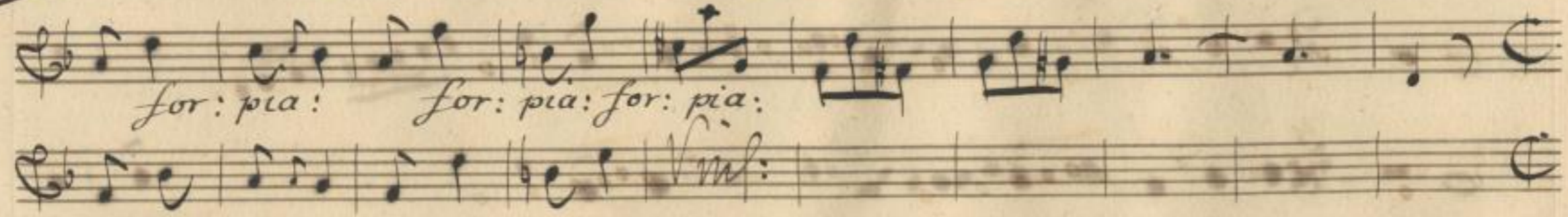
*Cl.*



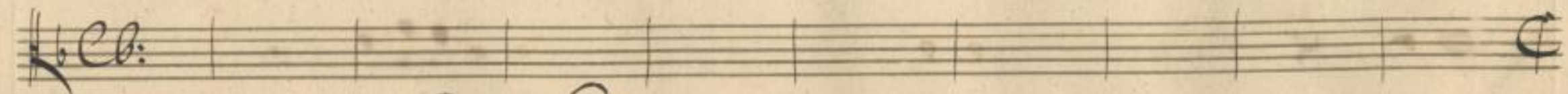
*Quanto è'l suo confor to, Dolce tant'è'l suo con*



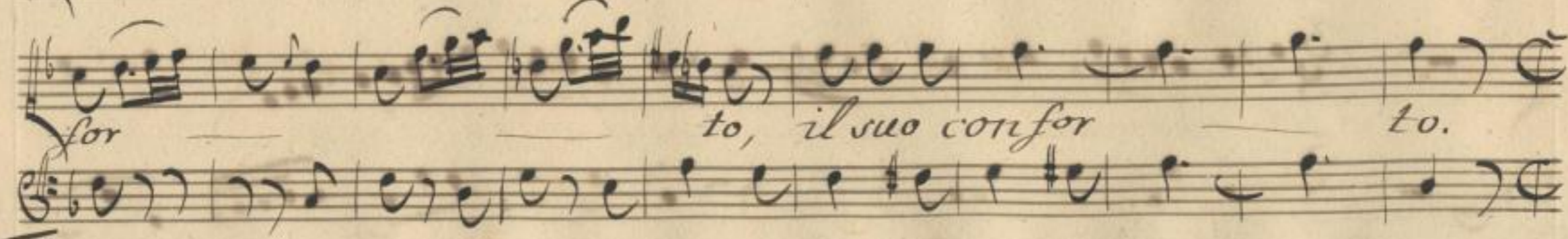
*for: pia: for: pia: for: pia:*



*Cl.*



*for to, il suo confor to.*





*pia: for:*

*col. Viol.*

*col. Viol.*

*pia: for:*

*pia: for:*

*pia: for:*

*Sempodi prima.*

*pia: for:*

*Dal Segno.*



Scena. IV.

Or:

Parte dell' Ippo-  
dromo Oreste  
Ivuccio.

Stacchi e lenti consigli più non giovan, Signore: suoi

rai disegni non dissimula Irene, e non colora, vuol rimaner ad

ogni costo in trono; e la mia fede ad espugnar rivola. s'offre, il di

resti? a divenirmi nuova. di Niceforo tuo accesa è forse, e

sol di regno amore quellonon è, che s'oddisfar procura: politica si



*Crede in noi sovente cid che ne nostri affetti à più vicina, e natural sor*

*Or:*

*gente. Su qual giovane pensi, To qual chi molto visse, e molto*

*Is:*

*vide. Per prova so qual esca sia regio core ad amoroso foco.*

*Or:*

*Solga il Ciel, ch'abbian loco, si mastruose nozze: Tutto l'orror tu non ne vedi.*

*Is:*

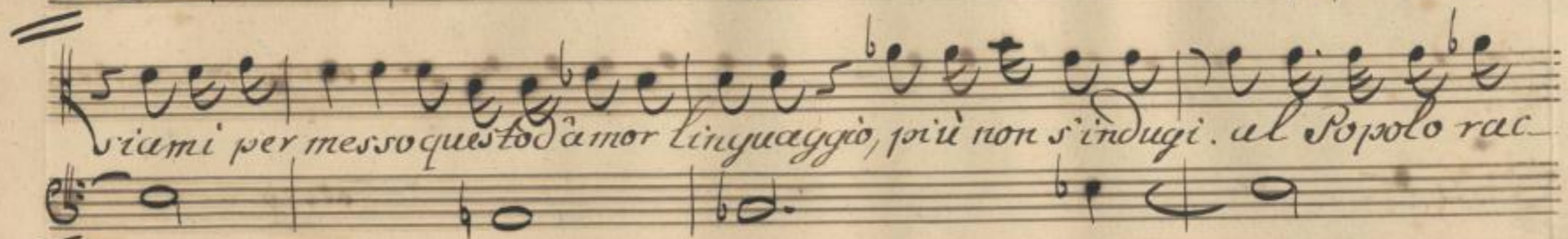
*siucio. Pieno di zelo in te veggoun Ministro, che alla propria grandezza*



Org:  
sacrificar abborre la gloria del sovrano, e la salvezza. *Figlio*



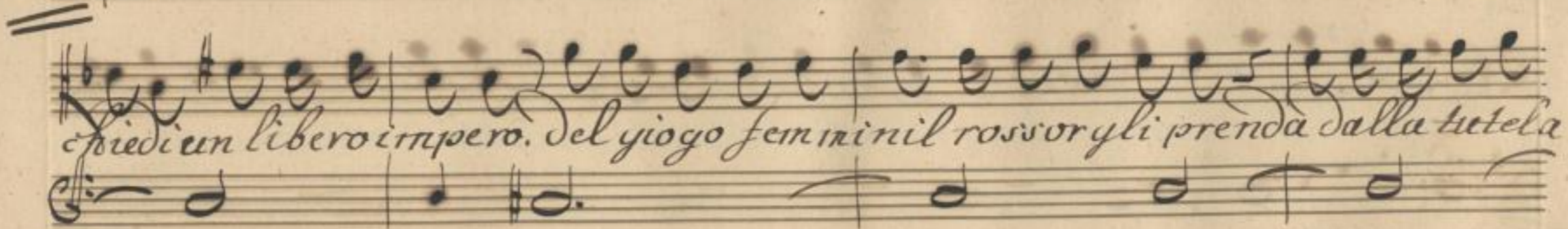
viamì per messo questo d'amor linguaggio, più non s'indugi. al Popolo rac-



colto qui pe' Giochi nel Circo autore vole insieme, e lusinghiero



chiedi un libero impero. del giogo femminiil rossorgli prenda dalla tutela



sciolto ti dichiari, t'acclami e ti diffenda.





3 Corni.

3 Viol:

3 Viol: 2 Violini

3 Viol:

3 Viol:

3 Cl.

3 Allegro.







*for:* *for:* *pia:*  
*Viol:*  
*for:* *pia:*  
*Viol:*  
*Cello:*  
 suono unite, suddite genti, schiere guerriere, audir venite, il vostro cesare il  
*for:* *pia:*



Handwritten musical score for a brass ensemble, featuring ten staves with various musical notations, dynamics, and lyrics.

Staff 1: *for:* *mezzo for:*

Staff 2: *Vml:*

Staff 3: *Vml:*

Staff 4: *for:* *fortisf:* *pia:*

Staff 5: *Vml:*

Staff 6: *for:* *fortisf:* *pia:*

Staff 7: *for:* *fortisf:* *pia:*

Staff 8: *vostro Re, il vostro Re.* *Quella tromba suona*

Staff 9: *for:* *fortisf:* *pia:*

Staff 10: (Empty staff)



Handwritten musical score for a string ensemble. The score consists of ten staves. The first two staves are for Violins I and II, the next two for Violas, and the last two for Cellos and Double Basses. The music is in a key with two sharps (D major or F# minor) and a common time signature. The score includes dynamic markings: *for:* (forte), *mezzo for:* (mezzo-forte), *for:* (forte), *Viol:* (Violin), and *pia:* (piano). The lyrics are written in a cursive hand below the bottom two staves.

*for:* *mezzo for:*

*mezzo for:*

*for:* *Viol:*

*for:* *pia:*

*nite suddite genti, schiere guerriere, schiere guerriè*



*pia:*  
*Vml:*

*pia:*

*re audir venite, audir ve*

*pia:*







Handwritten musical score on page 52, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "Viv.", "Cb.", and "pica:". The text "Del Greco impero Augusto Errede, prova a voi" is written across the lower staves.



chiedo d'amor di fe, prova a voi chie de d'amor e fe.

Da Capo.



Scena. V.

Is:

Isacio salito  
in luogo eminente

Oreste Coro di  
Popolo, Corodi  
Guardie Preto-  
riane.

Per valore non men, che per possanza, degni, per

qui riviva, di Roma il nome, o Cittadin, lo scettro mio relaggio, mia

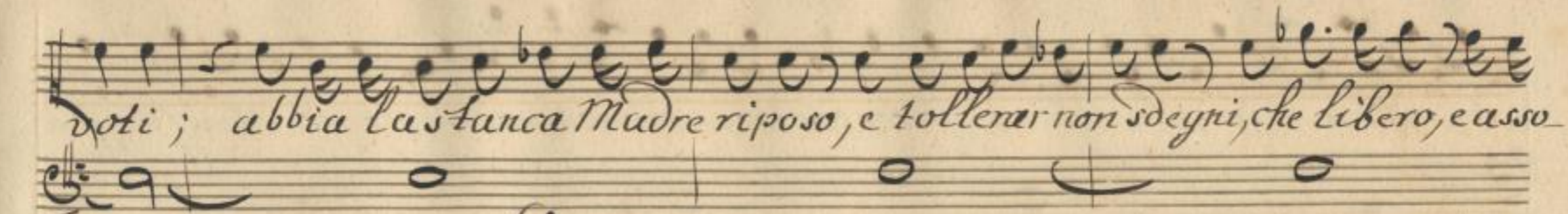
parte se in questo giorno ad impugnare aspiro, all'onor mio, al vostro bene io

miro. adulto già forse bastanti io sento onde calcar degli Avi Eroi la

traccia: Ce nulla agli auni manca, supplicano con cordi del mio Popolo i



doti; abbia l'astanca Madre riposo, e tollerar non sdegni, che libero, e asso-



*Or:*  
futo Isacio regni. In tirannia degenera una troppo lunga tu-



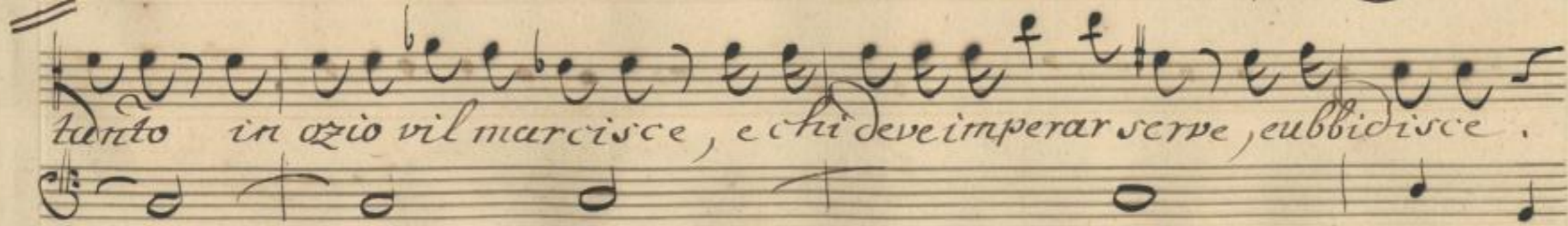
tela. Impresso in fronte, è vero portand' Isacio il nome, e ditti, e



leggi ma una donna le detta; e del sovrano l'indole generosa oppressa in-



tanto in ozio vil marcisce, e chi deve imperar serve, e ubbidisce.





*più Bizanzio nol soffra: al favor vostro, al vostro amor ricorre, Cittadini, sol*

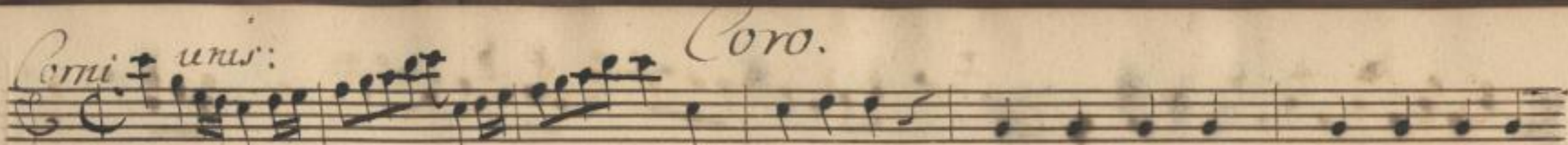
*dati, aggravato il Monarca: in quest'oggiorno, all'avvilta dignità ren*

*dete la gloria antica: ad un potere ingiusto fin si prescrive: e da*

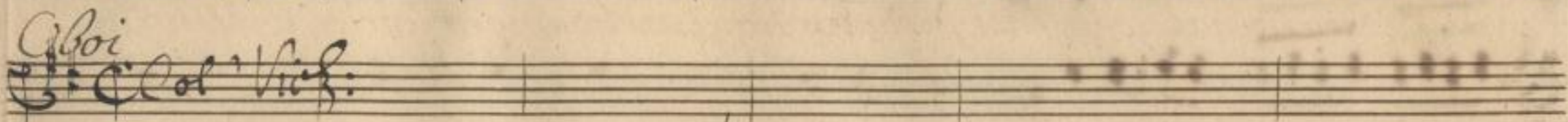
*se regni Augusto.*



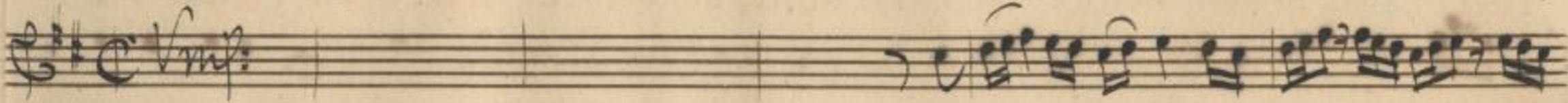
*Comi unus:* *Coro.*



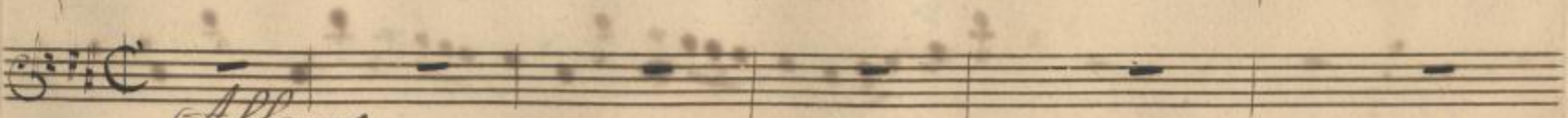
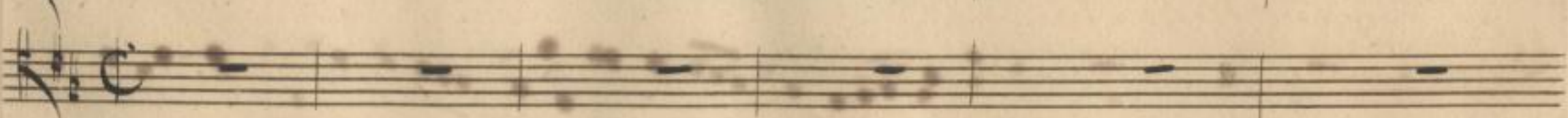
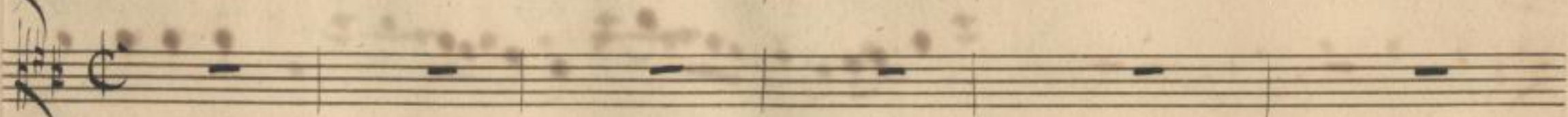
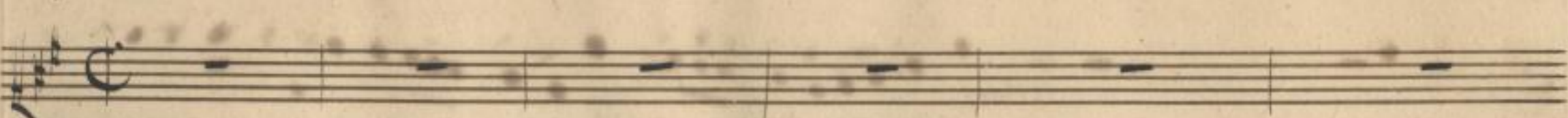
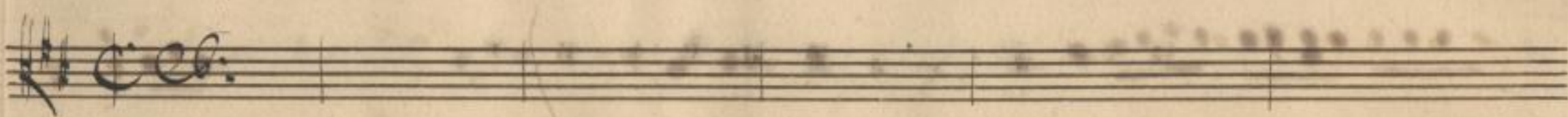
*Oboi*  
*Col. Vich:*



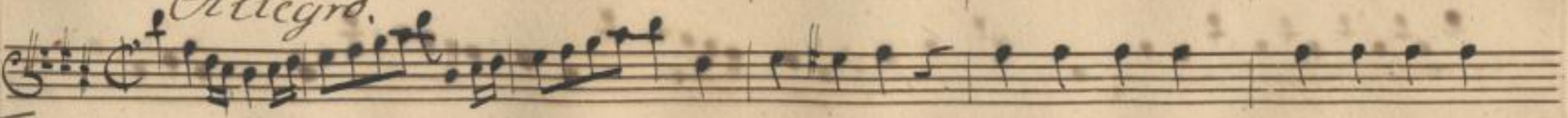
*Vmp:*



*Cl.*



*Allegro.*





Ut illis:

Co Viol:

Viol:

Co:

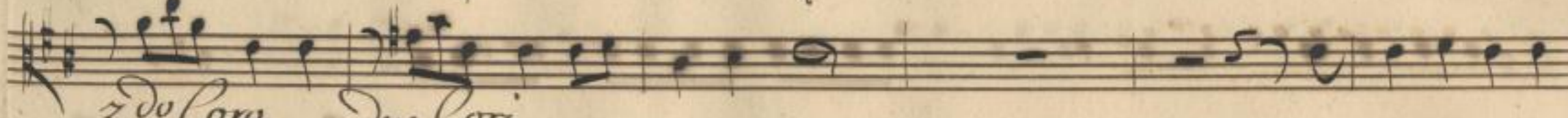
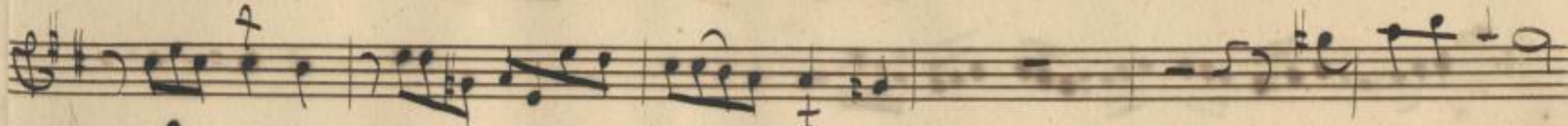
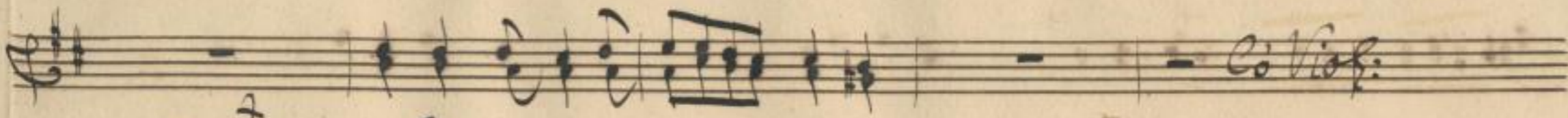
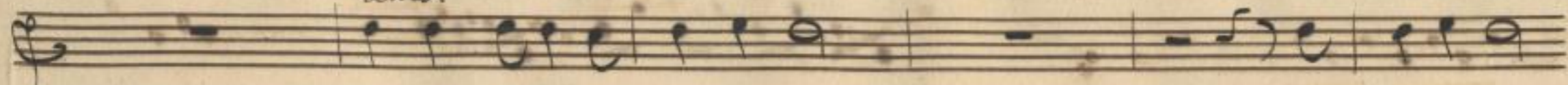
1. mo Coro

li due  
Cori

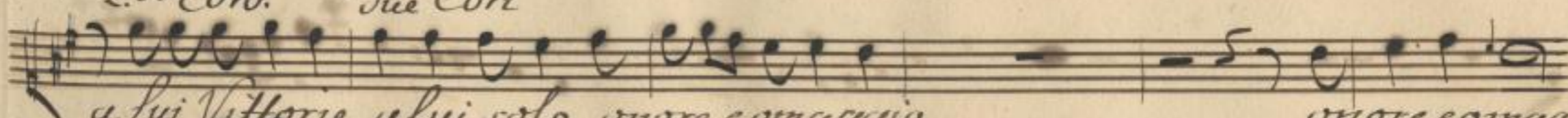
Regni Augusto ere gricolo, ere gricolo a lui vita



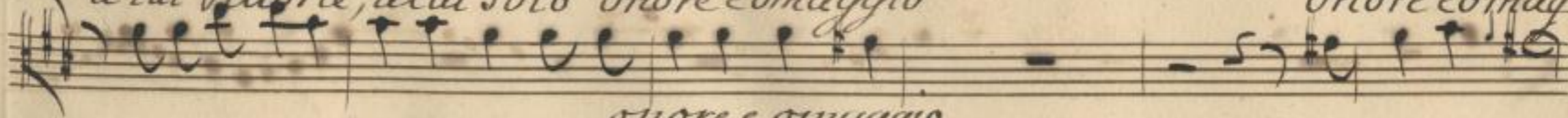
*unis:*



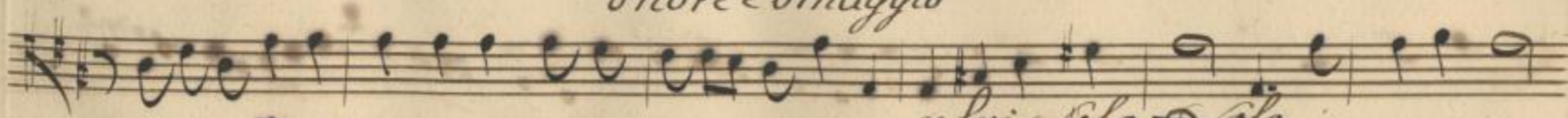
*2. do Coro. Due Cori*



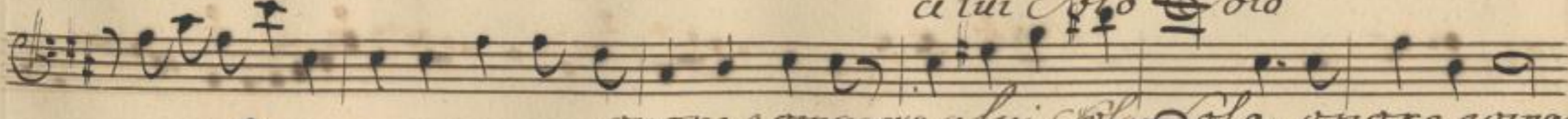
*a lui Vittorie, a lui solo onore e omaggio onore eomag*



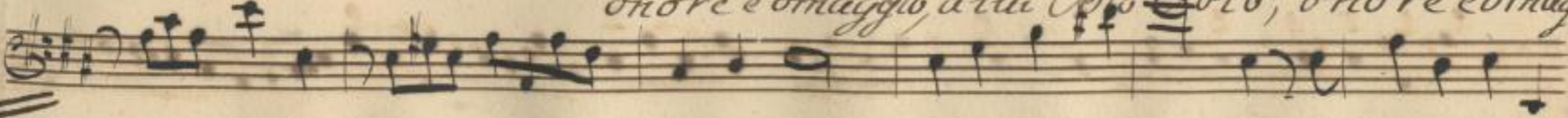
*onore e omaggio*



*a lui solo solo*



*onore e omaggio, a lui solo solo, onore eomag*





Handwritten musical score for a choir and instruments. The score consists of ten staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is for the Violin (Viol.), also with a treble clef and one sharp. The third staff is for the Viola (Viol.), with a treble clef and one sharp. The fourth staff is for the Cello (Cl.), with a bass clef and one sharp. The fifth staff is for the Double Bass (Cb.), with a bass clef and one sharp. The sixth staff is for the Soprano voice, with a treble clef and one sharp, and the word "gio." written below it. The seventh staff is for the Alto voice, with a treble clef and one sharp, and the words "li due" and "Cori." written below it. The eighth staff is for the Tenor voice, with a treble clef and one sharp. The ninth staff is for the Bass voice, with a bass clef and one sharp. The tenth staff is for the basso continuo, with a bass clef and one sharp. The lyrics "regni Augustoere gnibto, e" are written above the vocal staves. The page number "60" is written at the bottom center.



Handwritten musical score on ten staves. The score includes vocal lines with lyrics and instrumental parts. The lyrics are: "re gnico lo, a lui vita, a lui vittorie a lui glo a lui glo glo glo onore co". The music is written in a historical style with various clefs and ornaments.



Handwritten musical score on aged paper, featuring ten staves. The notation includes vocal lines with lyrics and instrumental parts for Violin (Viol.) and Viola (Vcl.). The lyrics are written in Italian. The score concludes with a double bar line and repeat dots on the bottom staff.

*Viol.*

*Vcl.*

*maggio*

*onore e omaggio.*

*a lui solo solo onore e omaggio.*



A handwritten musical score on aged paper, featuring ten staves. The top staff contains a vocal line with a treble clef. The second staff is labeled "Co. Viol." and contains a woodwind line. The third staff is a complex woodwind part with many sixteenth notes. The fourth staff is labeled "Viol." and contains a woodwind line. The fifth staff is labeled "Cb." and contains a bassoon line. The sixth staff is the vocal line for the "2. do Coro." (second choir), with the lyrics "Di trofei presagi steno quial suo" written below it. The seventh and eighth staves are for other instruments, likely strings. The ninth and tenth staves are for the basso continuo and keyboard. The score is written in a historical style with various clefs and dynamic markings.



1. Coro.  
piè scudie vessil- li al tu pace ucolgain seno i suoi po - poli tranquil- li.



giusto regni, invitto, e saggio, in vitto e sag- gio.

Da Capo.



Scena. VI. Ir:

Irene, Ira  
cio, Oreste Qual tumulto, son questi del Circoi Giochi, a cui mirar mi  
A Due Cori.

siami? senza la Madre al fianco, senza il consenso mio che lor dà forza,

quali promulghi Editti? il paterno decreto, che base è de' tuoi dritti, chi

si consiglia a violar primiero, e da impietade a cominciar l'im

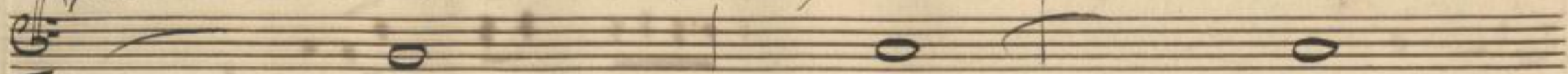
Or:

Ir:

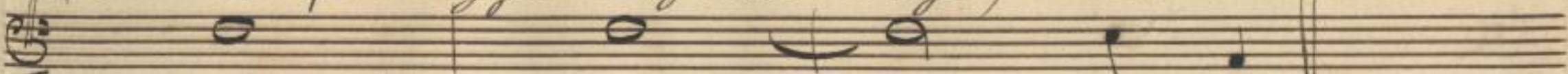
pero? del Popolo agl'insulti, Signora, non t'è spor. lasciami



puoi la Madre in me non rispettar, ma indarno di Lutrice il poter tu mi con-



Scendi: su quel suggesto o fumi luogo, o scendi.



segue Coro.



Handwritten musical score for strings and woodwinds. The score consists of five staves. The first staff is for the Violin I (Vcl. I), the second for Violin II (Vcl. II), the third for Viola (Vcl. III), the fourth for Violoncello (Vcl. IV), and the fifth for Bass (Cb.). The music is in common time (C) and features various rhythmic patterns and dynamics.

*li due Ori.* Regni Augustoe re qui solo, e re qui solo solo solo solo & solo.

Handwritten musical score for voices and instruments. The score consists of six staves. The first staff is for the Soprano (Sopr.), the second for the Alto (Alto), the third for the Tenor (Tenor), the fourth for the Bass (Bass), the fifth for the Violin I (Vcl. I), and the sixth for the Violoncello (Vcl. IV). The music is in common time (C) and features various rhythmic patterns and dynamics. The lyrics are: *li due Ori. Regni Augustoe re qui solo, e re qui solo solo solo solo & solo.*



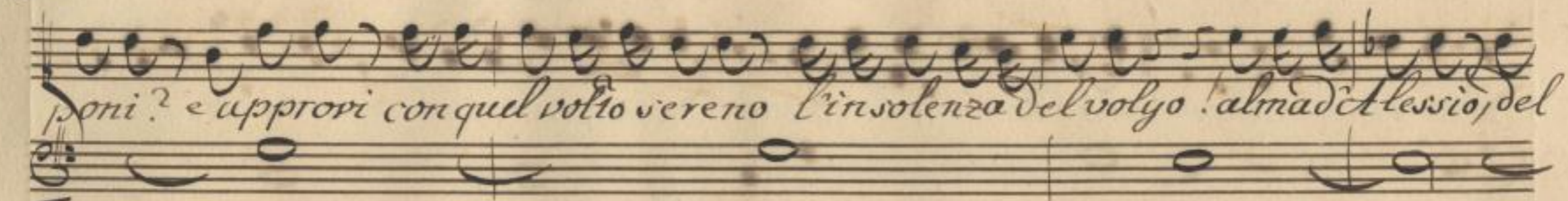
*Is:*

*Tr:*

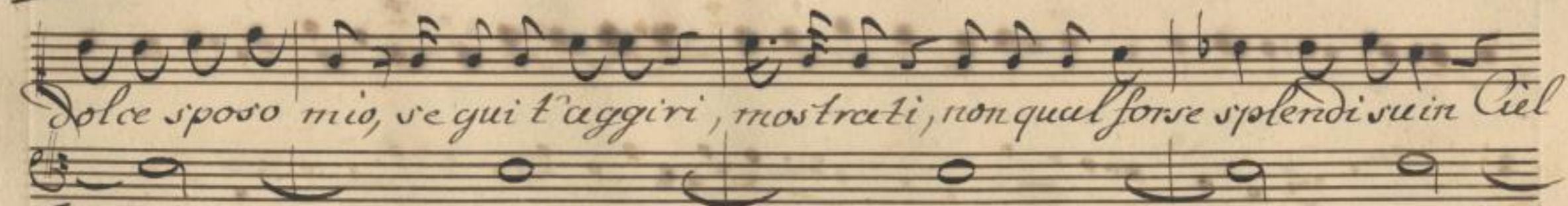
*Su odi, o Madre a forza l'autorità vuole in mia man Bizarria. E non t'op-*



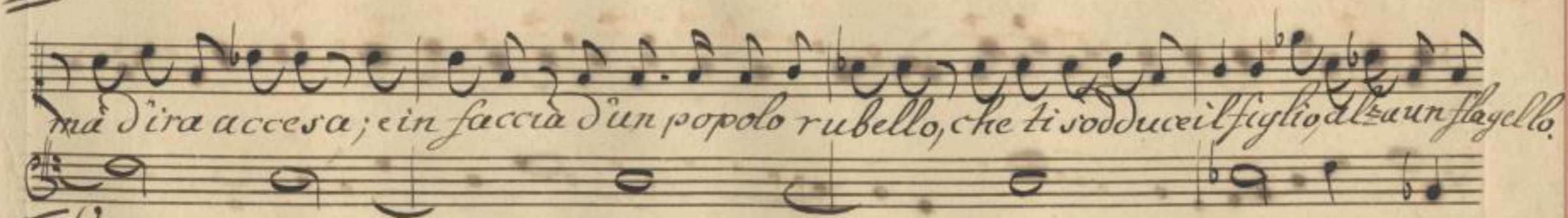
*poni? e appropi con quel volto sereno l'insolenza del volgo! almadetlessio, del*



*Dolce sposo mio, se qui t'aggiri, mostrati, non qual forse splendi su in Ciel*



*ma d'ira accesa; in faccia d'un popolo rubello, che ti soduce il figlio, d'zaun flagello.*




*Ur:*  
*Lascia il riposo all'ombra Augusta, in pace pon tu stessa la mente.*



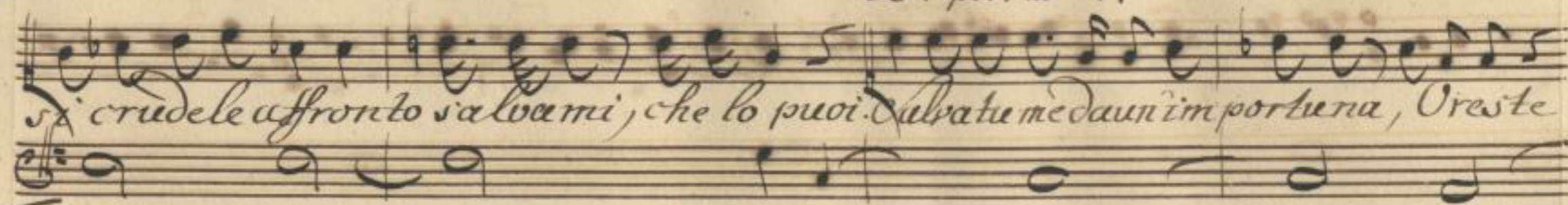


*Tr:*

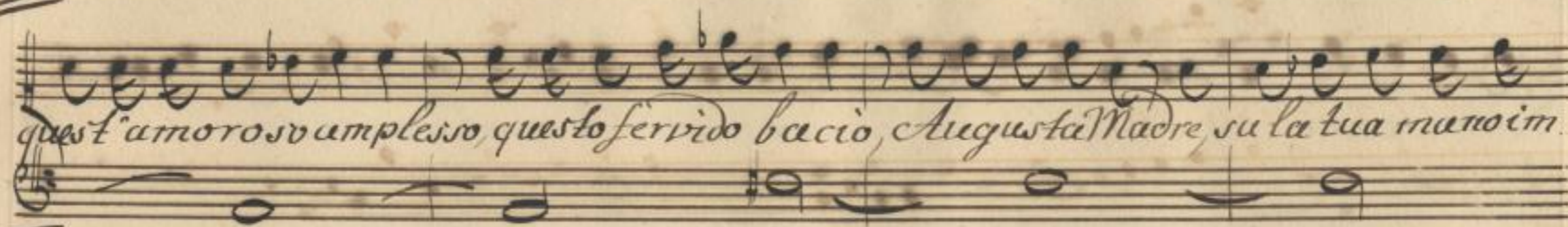


*amato figlio; se stilla ancor nelle tue vene resta del sangue mio Da*

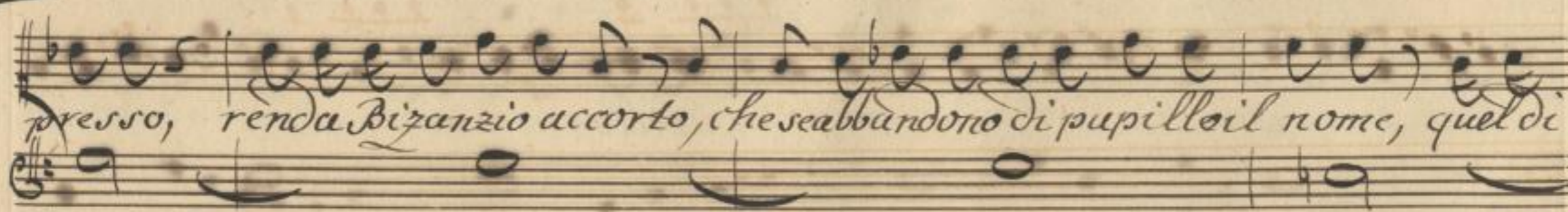
*Tr: pia: ad Or:*



*si crudele affronto salvami, che lo puoi. Salvatemi da un importuna, Oreste*



*quest' amoroso amplesso, questo fervido bacio, Augusta Madre, su la tua mano im-*



*presso, renda Bizanzio accorto, che se abbandono di pupillo il nome, quel di*



*figlio non cedo, e tu ancora, qual debbo, amo, ed onoro teneri*



più e più sinceri affetti vado ad offerir alla beltà, che adoro.

*piu:*

*Fin.*

*All. no più tosto.*

*piu:*

*for:*

*for:*



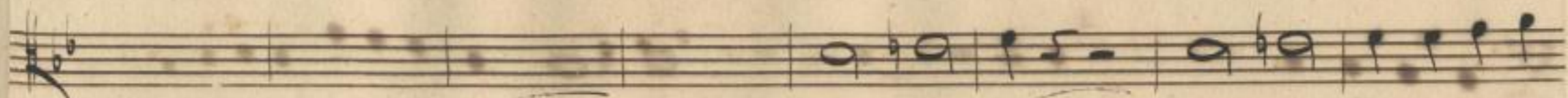
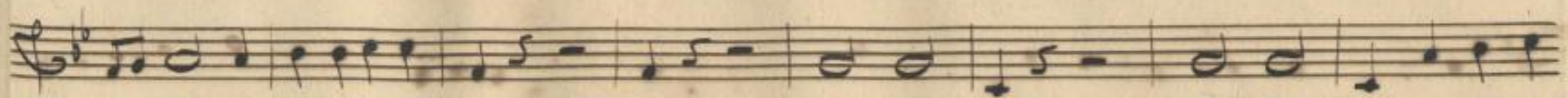
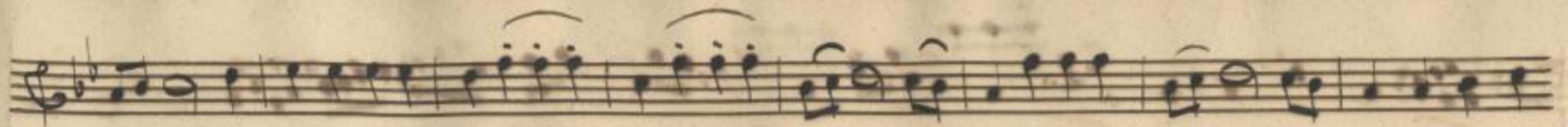
*pia:*

*pia:*

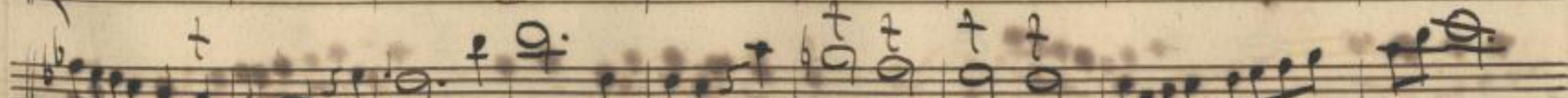
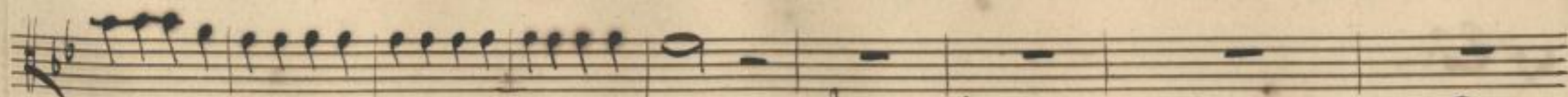
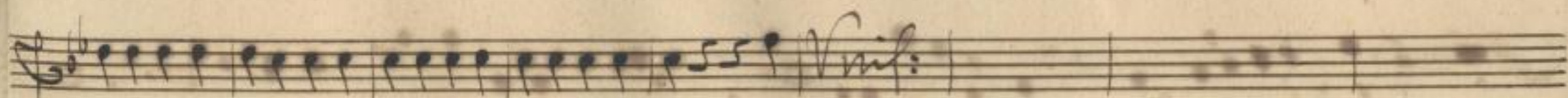
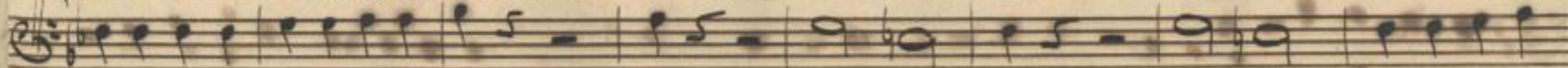
*Del lungo navigar*

*Stan con occhi e uaccorto, non sciogli piu dal porto, e addio per sempre*

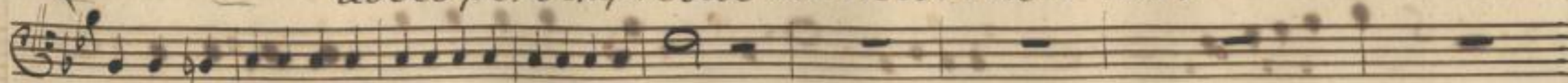




*Dice all'incostante mar*



*addio per sempre dice all'incostante mar*









*e addio per sempre dice all'incostante mar, all'incostante mar*



all'incostante mur, addio per sempre dice, all'incostante

for: for:

Vml:

mur all'incostante



*for:*

*mar.*

*for:*

*pia:*

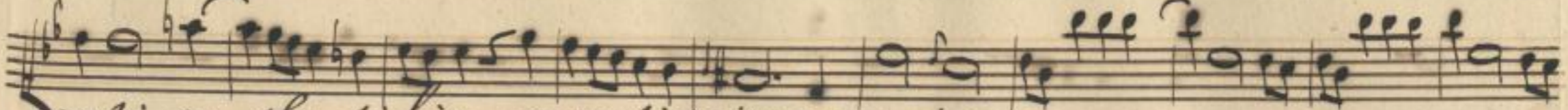
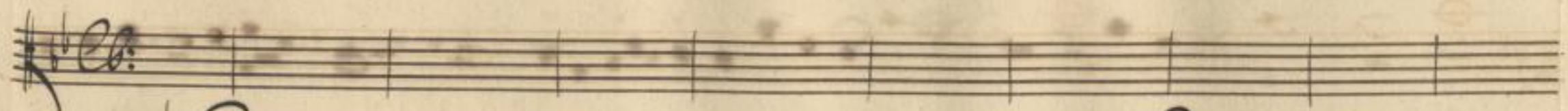
*pia:*

*pia:*

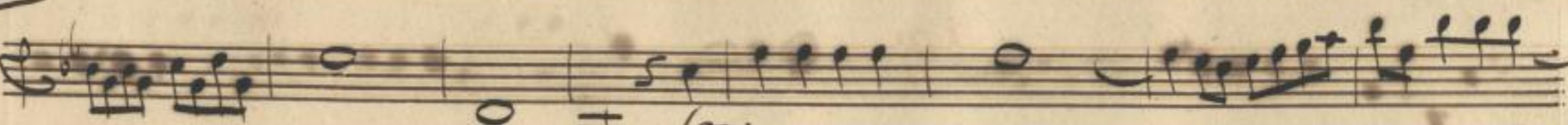
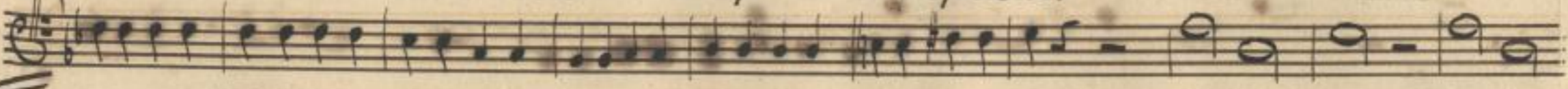
*pia:*

Da un regno fluttuan      te sottratto o-ge-nitrice, con

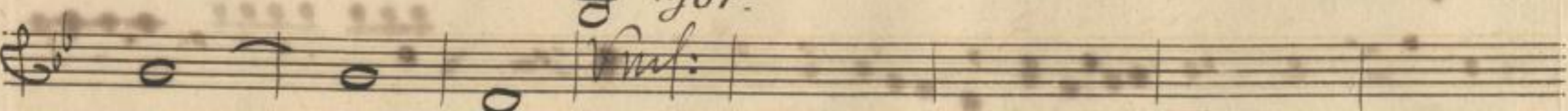




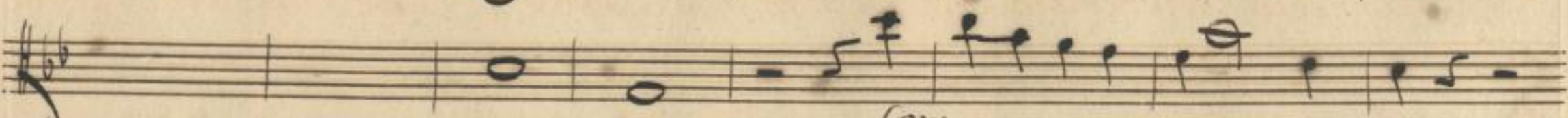
*senti or che ti lice consenti a riposar a riposar*



*for:*



*And:*



*for:*



*consenti a riposar.*

*for:*





Scena VII. Irene, Oreste

Irene

Putrizio, meritato da te non o si poco, che tu non debba

Or:

in si gran caso uita, o consiglio prestarmi. Cio che ad Isacio devo, il



*prezzo tutto ravvisar non mi lascia di quei, che merti chiami, e ch'io potrei*

*meglio insidie nomar. Pure al tuo grado mirando, e al c'essodi rispetto degno,*

*ad e simerti vado, dall'ingiurie del volgo, e dallo sdegno. Qui*

*Or: Darmi ove pretendi? ove asilo ti fian sacrate mura*

*chiusa colà, premura se del bene di Precia ti rimane, solleci*



*dar in suo favore il Cielo potrai coi voti, ed appagar tuo zelo.*

*Tr:*

*Lo dalla regia esclusa? io nel recinto d'angusta cella. e*

*soffri omni in fronte volto in velo il diadema? tu che propol lo urdisci,*

*Or:*

*guardami in viso, time rario, e trema. Irene Irene*

*Tr:*

*Or:*

*angusta di: per anche al grado vil di raora tua non scesi. Vieni. Ce*



*Tr:*

quirmi è il solo partito, che ti resta. Che violenza è questa?

e Bizanzio la soffre? ov'è il Senato? ove de' cittadini la miglior

*Or:*

parte? ove Leon delle mie guardie il duce? Vano custode

*Tr:*

tuo, come fu dianzi poco felice del tuo amor ministro. Sen di quest'im

*Or:*

pero e voi, che al fianco, regliate de' Monarchi... Sua conda



macia a raffrenarmi avveggo, che poco è un chio stro, una prigion ci vuole.

*Tr:* *Or:*

Prigione? prigione utne? Sediziose grida perchè qui più non

sparga, verso la maggior Torre scortatela, Soldati altri du voi pre

veda, altri la via da tergo chiuda, e custodite i lati.



Handwritten musical score for violin and cello. The score is written on ten staves. The top staff is for the Violin (Viol.) and the bottom staff is for the Cello (Cb.). The tempo is marked *Allegro.* The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is in a historical style, with some ink bleed-through from the reverse side of the page.



*pia!*  
*rit.*  
*Cl.*

*Di, di ferri mi cingete, di ferrimi cingete, non temete, profanar la*

*man d'Irene, destoul suon di mie catene s'armera*

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves. The top two staves are vocal lines, with the first staff starting with a treble clef and a key signature of one sharp (F#). The third staff is a piano accompaniment line with a bass clef and a common time signature (C). The fourth staff contains the first line of lyrics in Italian, written in a cursive hand. The fifth and sixth staves continue the piano accompaniment. The seventh staff is another vocal line, starting with a treble clef and a key signature of one sharp. The eighth staff is a piano accompaniment line with a bass clef and a common time signature. The ninth and tenth staves contain the second line of lyrics. The page is numbered '85' at the bottom center.



Handwritten musical score on ten staves. The score includes vocal lines and piano accompaniment. The lyrics "Del ciel lo sdegno Del ciel lo sdegno." are written across the bottom staves. Performance markings include "for:", "pica:", and "Vmol:". The page number "86" is at the bottom center.



*pia:*

*Si, di ferri mi cingete, di ferri mi cin-*

*pia:*

*for: for: pia:*

*gete, non temete, no, no, profanur la mand Irene, de stoul suondi*

*for: for: pia:*



Handwritten musical score for voice and piano. The score consists of 14 staves. The first three staves are instrumental. The fourth staff begins with the lyrics "mie catene s'armen". The fifth and sixth staves are instrumental. The seventh and eighth staves are instrumental. The ninth staff begins with the lyrics "Del ciel lo sdeyno, del ciel lo sdeyno, s'arnera". The tenth and eleventh staves are instrumental. The twelfth and thirteenth staves are instrumental. The score includes dynamic markings such as *for:*, *pia:*, and *for:*. There are also some markings that look like "Viv:" and "for:".

mie catene s'armen

*for:* *pia:* *for:* *for:*

Del ciel lo sdeyno, del ciel lo sdeyno, s'arnera

*for:* *pia:* *for:* *for:*



Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves. The top staff is for the vocal line, with lyrics: *s' armerà, del Ciel lo sdegno.* The bottom staff is for the basso continuo. The middle staves are for instruments: Violin I (Vni.), Violin II (Vni.), Clarinet (Cl.), and Bassoon (Fg.). The score includes dynamic markings: *for:* and *fortisf:*. The music is in a major key and common time. The page number 89 is visible at the bottom center.



*pia.*

Non che carcere profonda, me l'inferno in gembo a corda, purchè aver in

*pia.*

*poc: for: pia:*

*Vub:*

*Cl. Cl.*

nanzi agli occhi non mi tochi la tua faccia, ò mostro indegno. purchè a

*poc: for: pia:*



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes dynamic markings such as *pia:* (piano) and *for:* (forte), and performance instructions like *Viol:* and *Cl:*. The lyrics are written in Italian.

*for:*

*Viol:*

*Cl:*

ver innanzi agli occhi, non mi tocchi, la tua faccia è mostro indegno.

*for:*

*pia:* *for:*

*Viol:*

*Cl:*

mostro, mostro indegno.

*pia:* *for:*



*Scena VIII* *Alc:* *Dal Segno.*

*Or:* *Alc:*  
ore ne mandiaugusta. Alla prigion. Che dici, odio. rispetto nè t'inspira mag

giore, la vedova del tuo Benefattor Alessio d'Oriente l'alta modera



Or:

trice, la Madre al fin, del novo agosto. Aggiungi l'amata di Niceforo.

Nic:

Se giova, questo tenero nome anche ti mova. Lungi folle campion di

Or:

Nic:

folle donna. al sacri lego in sulto, se non s'opponne, e forse applaudo il volgo,

Temi, temi indegnato giustamente il Senato. Isacio stesso fiache con

Danni ravveduto in breve l'attentato crudel. Più non ti chiedo per Irene ri-



guardi : abbi di te , abbi pietà di noi ; e se non il consiglio , d'un

Or:  
figlio qui prostrato a piedi tuoi, o Dio Padre, il pregar. Non mi sei figlio

Scena. IX  
Non mi sei figlio? si rinunziò un nome, che d'obbro briomi

Non mi sei figlio? si rinunziò un nome, che d'obbro briomi  
carca. Padre non m'è ch'ial carcere destina colei di Grecia, e

del mio cor regina.. el'atto indegno rimirar tant'occhi, e in soccorso di



lei man non si mosse? e queste mura il fulmine non scosse?  
 ma tu stesso che sai, tepido amante, suddito senza fede? il ferro  
 il ferro stringi, e l'infelice, a liberar t'accingi. *Scena X*  
*Eudossa*  
*Niceforo*  
*Eud:*  
 O ratta a un cieco popolo, che spinta m'è dai gradi del Circo, te oppor-  
*Nic:* *Eud:* *Nic:*  
 tuno, o german. lasciami. a forza uscito dunque è di tutela. Isacio.



*Eud.*

*trascinata alla prigion Irene. Su colla man sul ferro che mediti par-*

*Nic:*

*ciò? Forzar le guardie trarla in parte sicura, in tuo favore muovere i grandi*

*e sollevare le squadre: al fin, tiranno o l'un, l'altro rubello so*

*Eud:*

*vano più non rispettar, ne padre. disperato consiglio! e*

*Nic:*

*chi ti lasci correre a certa morte. Ah già paventi per Isaccio, che*



Eud:

L'ama, e te del trono solletica la speme. *Si* improvero crudel, quando il tuo

Nic:

rischio, e' l' piu' vivo, e' l' peggior de' miei spaventati! Ma si dilunga Irene,

Eud:

Nic:

e' l' tempo io perdo. *Fermati, ferma, oimè.* Non pponer in vano a un

risoluto ardir tua fierol mano.

Scena XI

Eudassa. Che non farebbe il disperato amante, se de' servi d'I



rene informato io l'avversari? o ciel. di questa à Bi-

anzio imminente fiera civil tempesta reprimi per pietà, reprimi i

moti; o a ripartir in insegua, senza ch'empio divenga, fra'l Genitore

ed il fratello i voti.



Handwritten musical score on page 99. The page contains ten staves of music. The first two staves are treble clef, the third is bass clef, and the remaining seven are treble clef. The tempo is marked *Allegretto.* in the fourth staff. Dynamic markings include *pia:* and *for:* in the sixth, seventh, and ninth staves. The music features various note values, rests, and articulation marks.



*pia:*

Del dovere e dell' affetto - fe - sinora un solo oggetto l'innocente

*poco for:*

*poc: for:*

miopen - sier l'in - nocen - te mio pensier - l'innocen - te mio pen

*poc: for:*



for: pia: for: pia:

sier. Del dovere e dell'af-

for: pia: for: pia:

ff. *Viv.*

etto - fe' sinora un solo oggetto l'in nocente mio pensier



*l'innocen*

*po: for: for:*

*te mio pensier, l'innocen te mio pensier.*

*po: for: for:*



*pia:*

For te rea non gli divide, non muc-

cida - col forzar mi dubbia a star mi tra l'affet to ed il dover, tra l'af-



fetto ed il dover. Da Capo.

*Fine dell' Atto Secondo.*







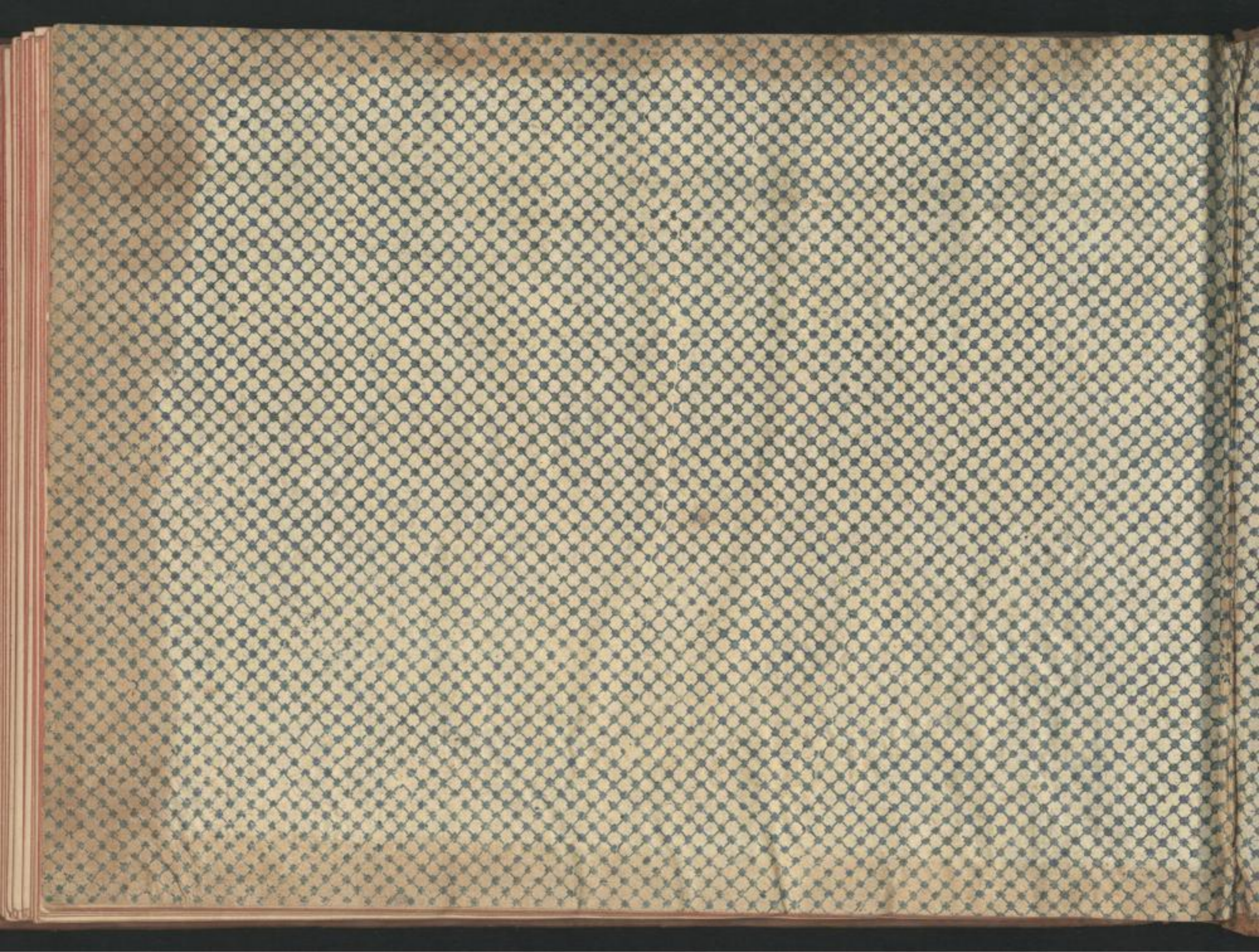
*fatta ed il dover sia (Lupo)*

*Fine dell'Atto Secondo.*



u  
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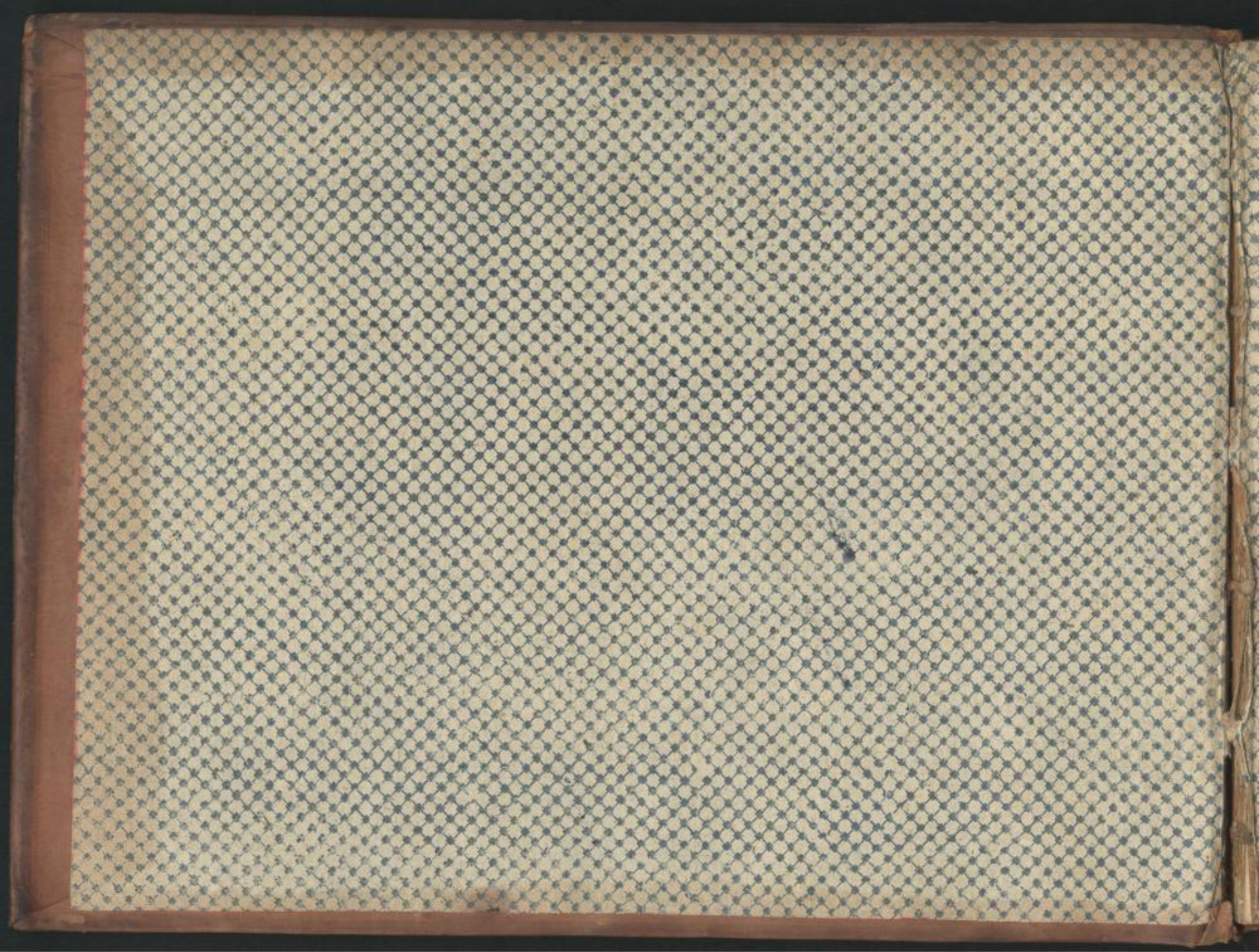


Mus
2
F















2343





*Handwritten musical notation on staves, including lyrics such as "In nomine domini Amen" and "Gloria in excelsis deo".*







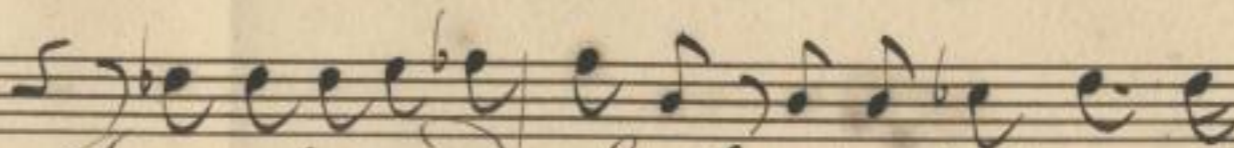
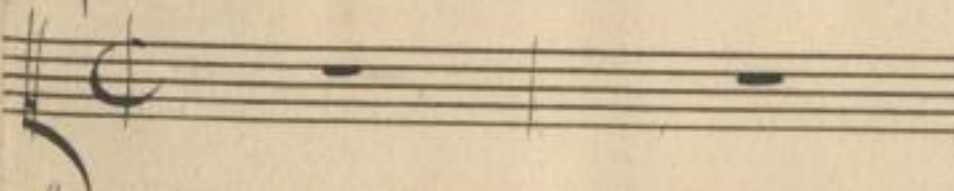
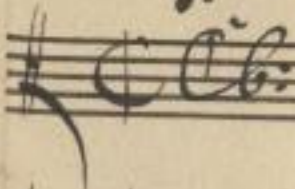
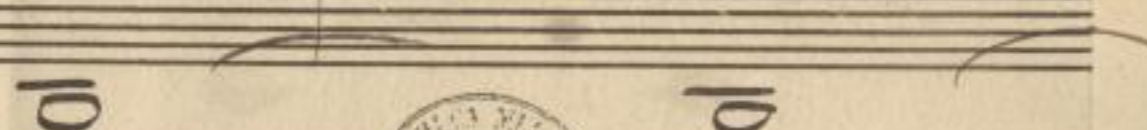
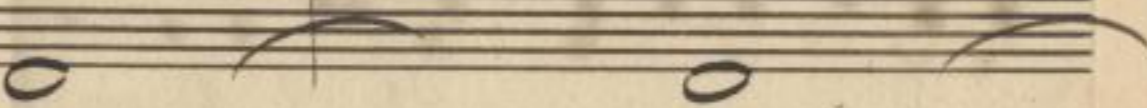
*Allegro. III.<sup>o</sup>*

*Luogo sotterraneo chiuso da cancelli di ferro*

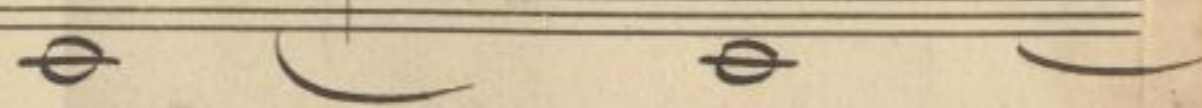
*Scena I<sup>a</sup>*

*Irene.*

*Staccato.*



*In questa orrenda chiosura, in cui rimansi au*



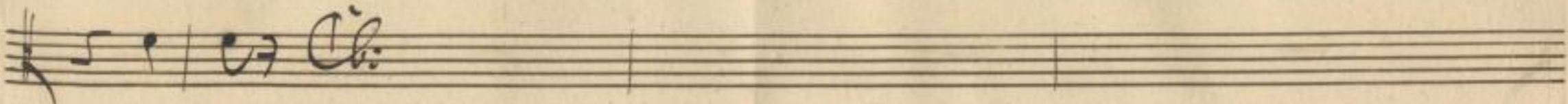
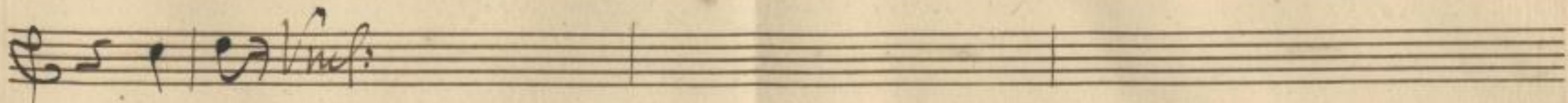
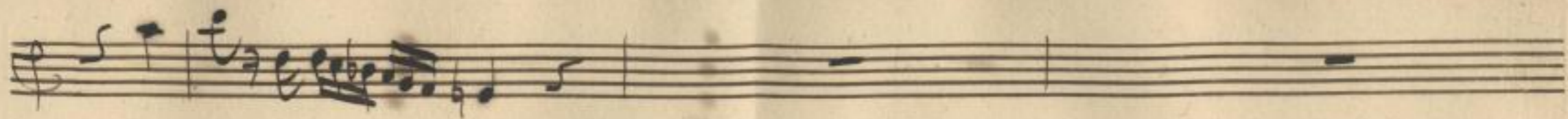


questo varcal giorno, Oreste traditor, figlio in umano, me sepellite in  
 vano,  
 per occultar, la violenza vostra raddoppierande?

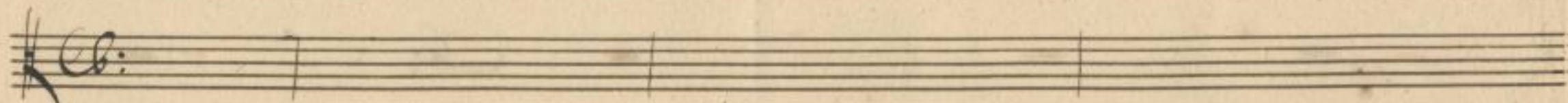
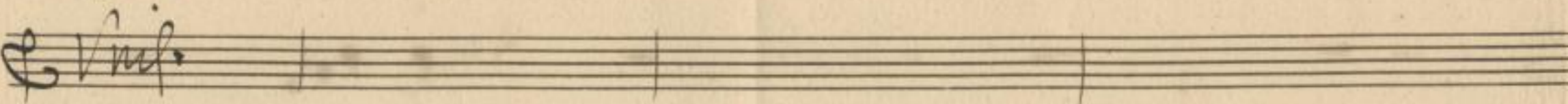
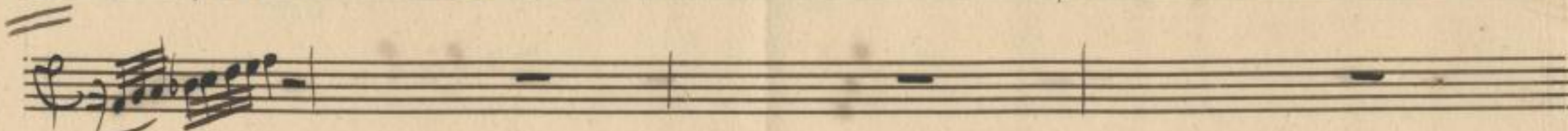


miei clamori il suono gli occhi di questa volte: udirà Grecia, udran l'età ven-  
 ture, non senza orror, di vos tu in famia il grido, figliode gener ante Oreste in





*fido.* il ciel che fa, che sù quell'empie fronti al fulminar in

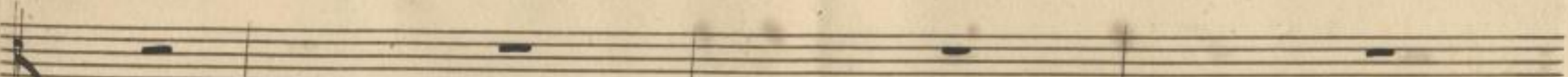
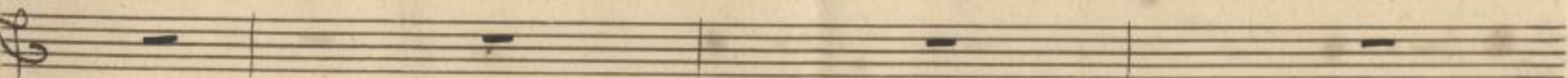
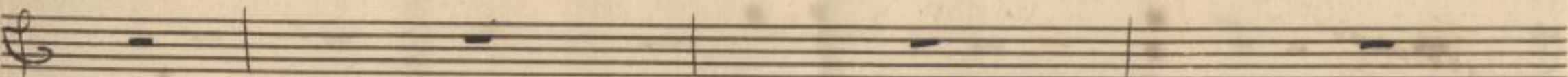
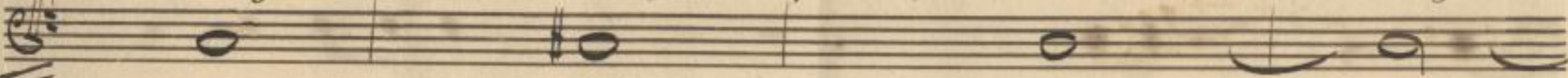


*Augia?... Irene e sente sei tuda colpa si; che debba il Cielo tornare tua ri*

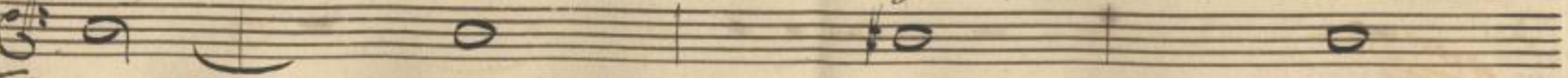




*chiasta? il folle amore in Niceforo posto, e dove lasci le disegnatte*



*nozze, e soloambito, il possesso del trono un giorno forse per farne parte a*

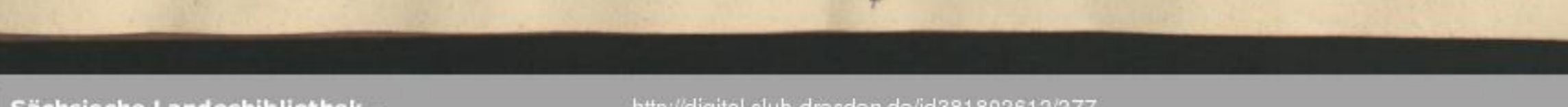
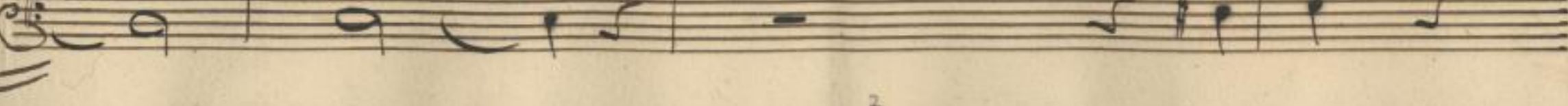
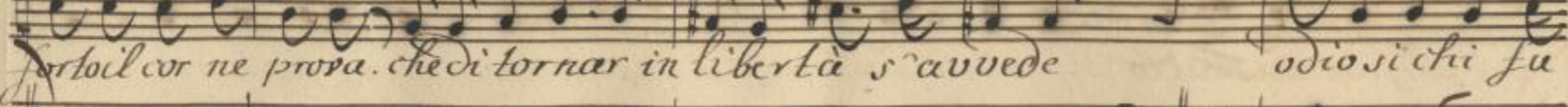
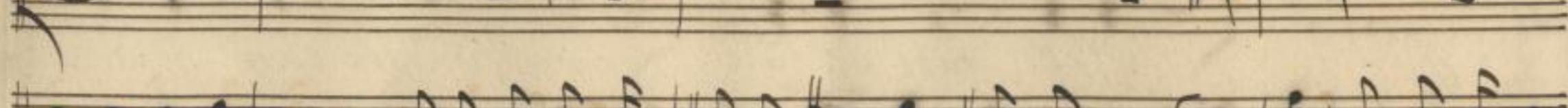
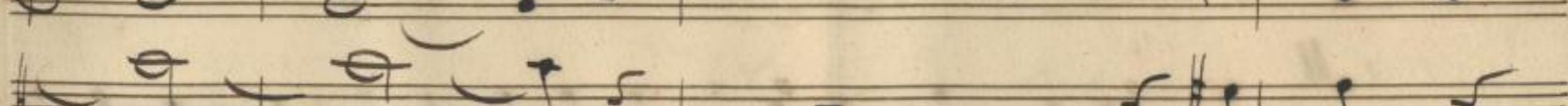
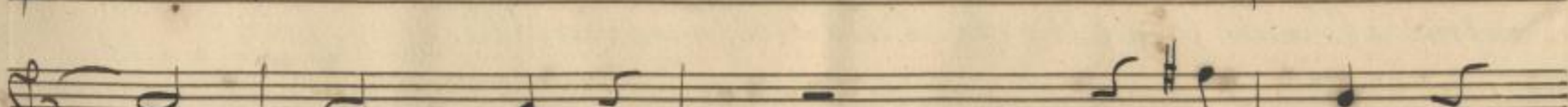
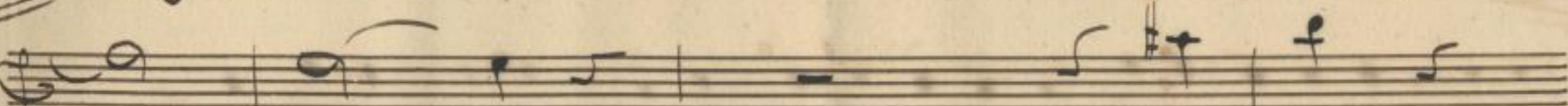
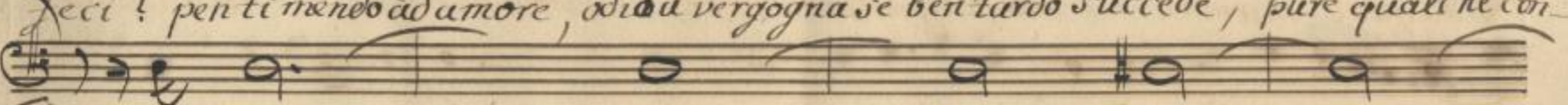
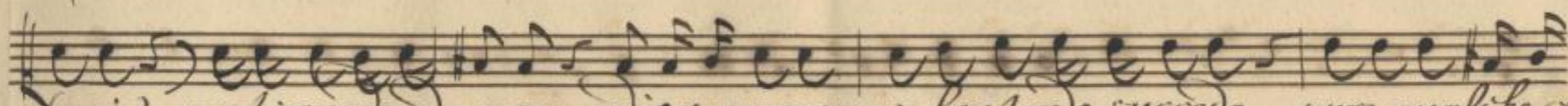
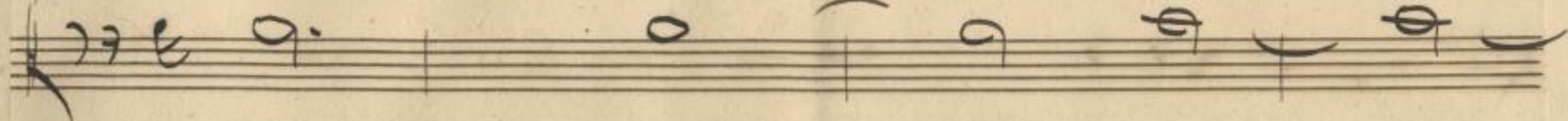
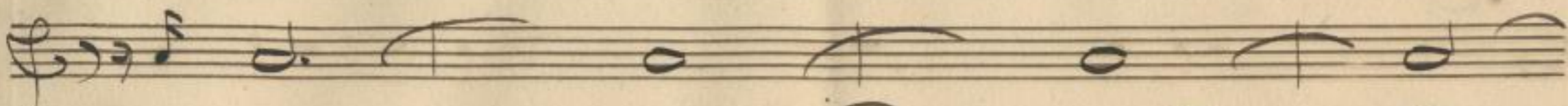




disugual marito. io del figliod Oreste amante ? io nuova  
 Del perfido vassallo ? ed a costui la debolezza mia, palese io

The musical score consists of several staves. The top three staves are for the piano accompaniment, with the third staff starting with a *Ch.* (Chord) marking. The fourth staff is the vocal line, containing the lyrics. The bottom three staves are for the piano accompaniment, with the second staff starting with a *V. mf.* (Violoncello mezzo-forte) marking. The score is written in a historical style with various clefs and note values.





*feci? pen ti meno ad amore, odio a vergogna se ben tardo succede, pure qualche con-*

*forto il cor ne prova. che di tornar in libertà s'avvede odiosi chi fu*



già . . . . . ma strider sento il cardine ferrato; a quel romore andianne in

contro: alcuna forse fia che m'assista mano ardita, e fedel.

*Scena. II.* *Tr:* *Tr:*  
Niceforo *Mie:* Cieli qual vista! Sempre funesto a me d'Oreste  
condotto da Soldati  
Irene.



Nic:

figlio, vieni tu forse ad irti marmi morte. Du rispondano queste che mi stringono il

Tr:

Nic:

piè ferre e ritorte. Nelle sciagure mie qual parte a te s'aspetta. al crudo an-

nunzio di tua prigion fu in libertà riportti De' dover miei, de miei pensieri il primo. Con

disperato braccio i custodi assalij, crollai le porte di questa Torre, e

mi convenne al fine respinto, e disarmato, più ch'al numero altrui cedere al



*Tr:*

*Nic:*

*fato. Ingrata! un sol momento e pentirmi potei d'averlo amato.*

*fese l'amor mio; perdon m'impetri questa prova di fede: in quell vassallo*

*mira, e l'amante obblia: sapermi in odio a te mia Imperadrice,*

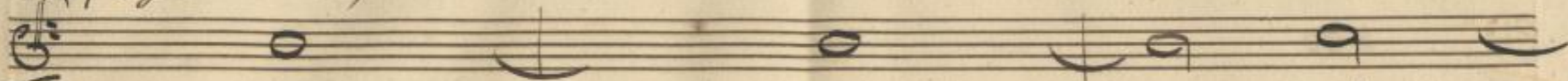
*Troppo mi rendria troppo infelice / Coppia dal petto il cor, dagli occhi il*

*pianto. Chi baguando ti disse, ch'el tuo amor m'offerdea? chi t'ha celato, che,*

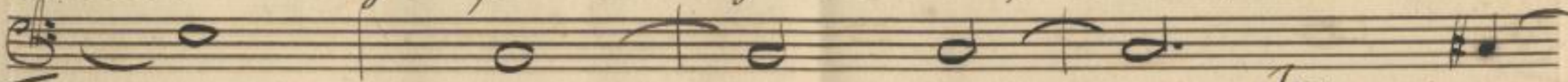


Nic:

Al per far ten dono, conservar io tentai l'autorità che mi veniva dal trono. Pro.

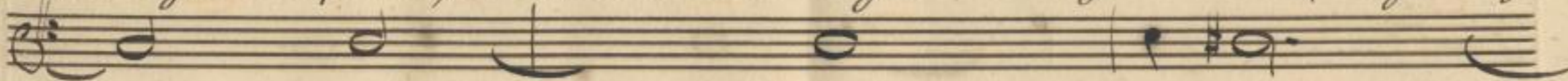


strato. O Irere Augusta, di tua bontà gli eccessi adoro; e tutto più sento allora

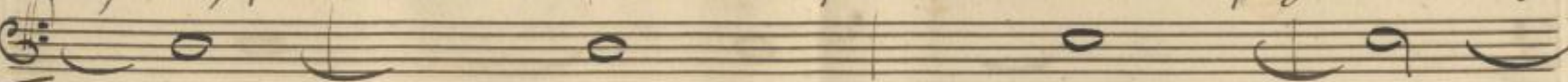


Ir:

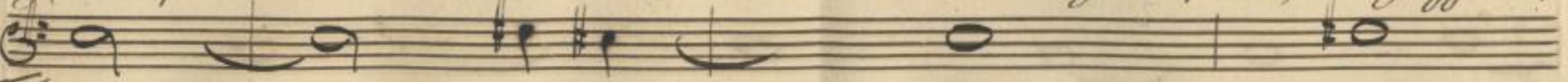
Della grazia al prezzo, che a me conteso è di goderne il frutto. Della gloria agli in-



iti, deh, perchè ti vietai da Bizanzio partir non ti vedrai qui far col tuo sof-



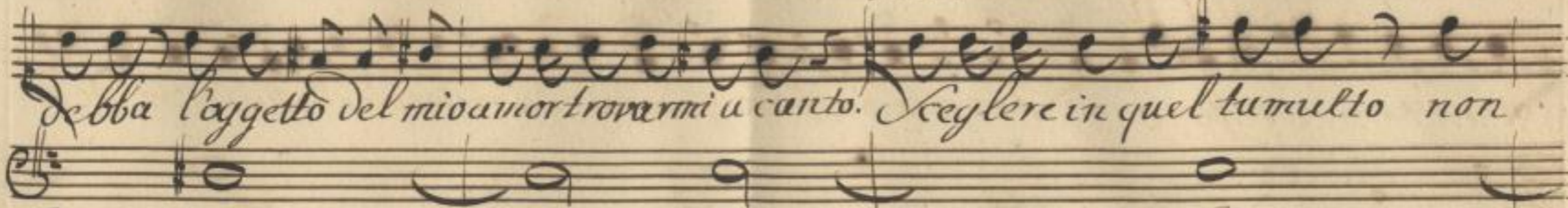
frirè più acerbi i casi miei. O miseria! o destin degno di pianto, che affliggermi più



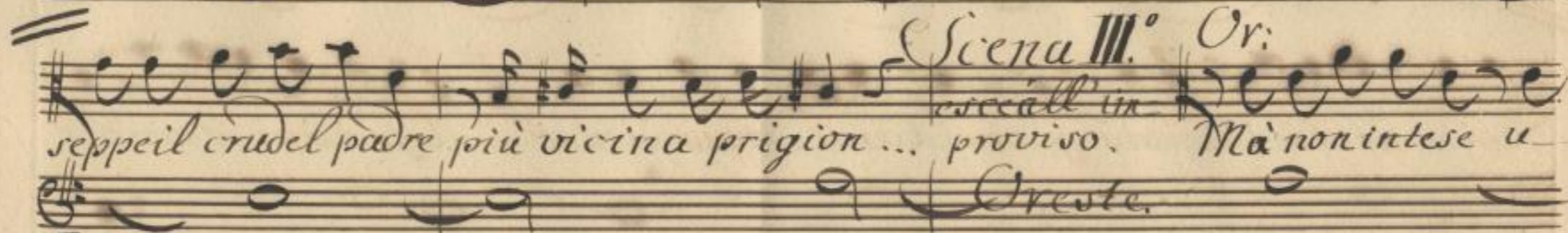


Nic:

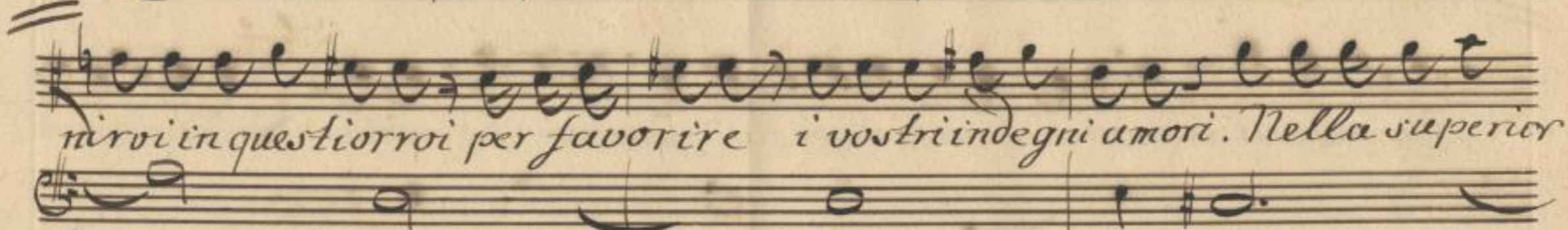
Debba l'oggetto del mio amoro trovarmi a canto. Scogliere in quel tumulto non



Scena III.<sup>o</sup> Or:  
seppel crudel padre più vicina prigion... proviso. Ma non intese u  
Oreste.



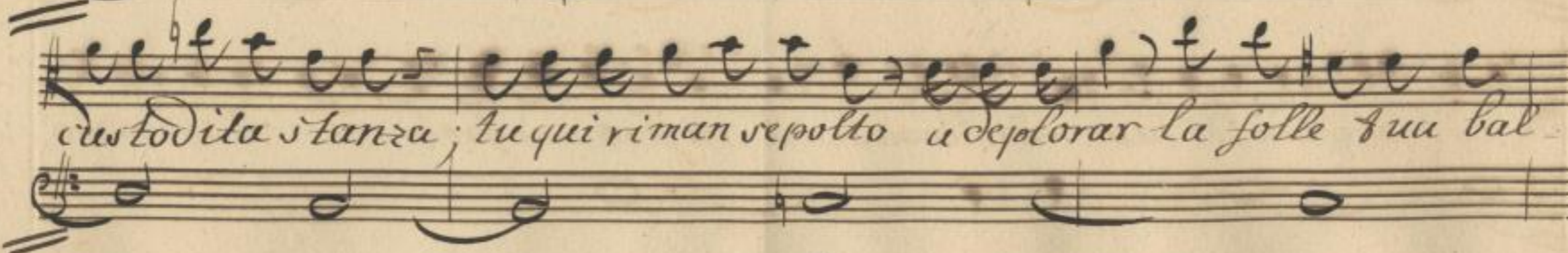
mi voi in questi orroi per favorire i vostri indegni amori. Nella superior



parte di questa Torre, fidi Soldati; Irene ottenga de cente più, ma



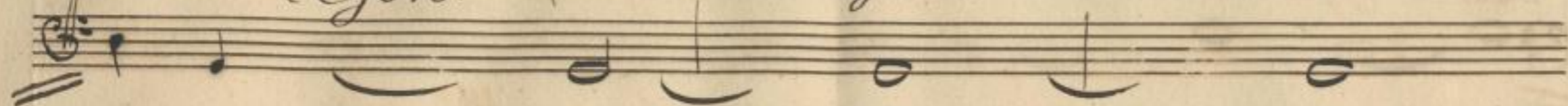
custodita stanza; tu qui riman sepolto a deplorar la folle tua bal



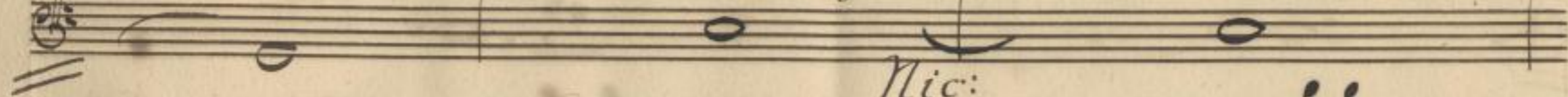


Scena. IV *Tr.*

*Andante.* *Allegro.* *Ferma* barbaro *ferma* dividermi dalui è di

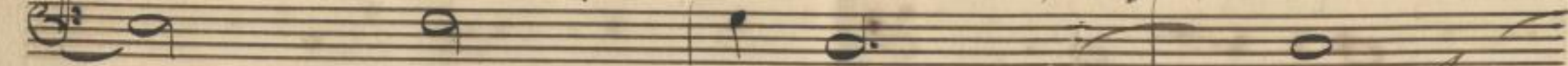


ua crudeltà l'ultima prova: tienti i riguardi tui: lasciami seco



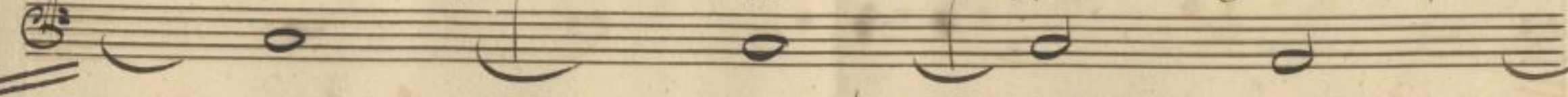
*Nic:*

le miserie u illustrar di questo speco. Vanne, signora, oimè che il rimi-

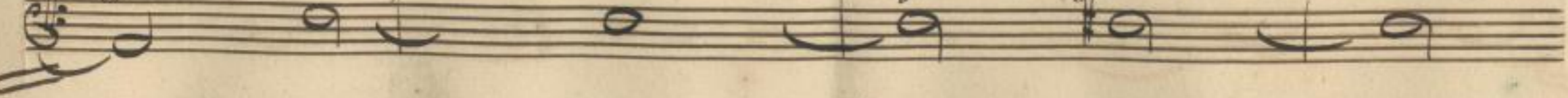


*Tr.*

rarti in così indegno loco il supplizio raddoppia all'uo fedele. *Ni*



ceforo crudele tu ancor m'invidi il misero conforto che sol mi rima-





nea! si, sostenute, per farlele men gravi, vorrei con questa man le tue ca

*Alc:*

lene, vorrei... Divina Irene, serbuti a miglior fato: io non ti chiedo

ch'abbi di me, del foco mio memoria, unzi un amore d'obblirti prego su

*Tr:*

nes to alla tua pace, alla tua gloria. il sacrificiosi compisca, e sia

villime del mio amor mia vita ancora: ma che erchi non t'ami è un voler mi affret



dar, un voler mi affrettar la fatal ora.

*pia: for: pia: for: pia:*  
*Viol:*

*Adagio.*  
*pia: for: p: f: p:*



*for:* *più:*

Un si funesto uddio più amaro me non far se accresce il dolor

mie col dirmi di partiv, tu mi dai morte Dio, col dirmi non più amar

16



Handwritten musical score for a vocal piece, likely a Requiem. The score consists of ten staves. The first staff is the vocal line, with lyrics written below it. The second staff is a piano accompaniment. The third staff is a bass line. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment. The sixth staff is a bass line. The seventh staff is a vocal line with lyrics. The eighth staff is a piano accompaniment. The ninth staff is a bass line. The tenth staff is a vocal line with lyrics. The lyrics are in Italian and Latin. The score includes dynamic markings such as *for:*, *pia:*, *col dimmi non più amar.*, *Un si fueres toua*, *poco for:*, and *pia:*. The page number 47 is written at the bottom center.

*for:* *pia:*

*for:* *Viol:*

*col dimmi non più amar.* *Un si fueres toua*

*for:* *pia:*

*poco for:* *pia:*

*poco for:* *pia:*

47



*for: pia:*

*mar*

*for: pia:*

*poco for: for:*

*And.:*

*for: fost:*

*tu mi dai morte o Dio: col dirmi di par*

*dir, col dirmi non più amar col dirmi non più amar non più amar, col dirmi non più amar.*

48



*p. f. p. f. p. f.* *plac.*

*f. f. p. f. p. f.* *plac.*

*4*

Partir, morir saprò, ma

*f. f. p. f. p. f.* *plac.*

quest' oblio no no, da me non lo sperar, no, no, no, da me non lo sperar non lo sperar.

Deo (Credo).



Scena V.

Nice - Che tardi, anima vil, che da più grave carcere non ti

foro.

sciogli per lei seguir, ea tanto duol sottrarti? lasso, ciò che dovea farmi be

ato degli amanti mi rende il più infelice, saper che sono amato. Voi, che si par che

il sangue mio beveste, a più intera vittoria tornate inique spade: alla mia morte

or consente il destino, or che non lice d'Irene difensor morir con gloria.



Handwritten musical score on page 21. The score consists of ten staves. The first staff is in treble clef with a 3/4 time signature and contains a melodic line with a forte (f) dynamic marking. The second staff is also in treble clef with a 3/4 time signature and is labeled "Viol:". The third staff is in treble clef with a 3/4 time signature. The fourth staff is in bass clef with a 3/4 time signature and contains the tempo marking "Allegro assai.". The fifth staff is in treble clef with a 3/4 time signature. The sixth staff is in treble clef with a 3/4 time signature. The seventh staff is in bass clef with a 3/4 time signature. The eighth staff is in bass clef with a 3/4 time signature. The ninth staff is in treble clef with a 3/4 time signature. The tenth staff is in treble clef with a 3/4 time signature. The page number "21" is written at the bottom center.



*pia:* *for:* *pia:*

*for:* *pia:*

*pia:* *for:* *pia:*

*for:* *pia:*

*for:* *pia:*

*for:* *pia:*

Perfidi sul mio core la rabbia si sfogate la rabbia si sfogate,  
se di colei bramate il trono d'atterrar

22



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes various musical notations such as clefs, notes, rests, and dynamic markings. The lyrics are written in a cursive hand and include the words "dit il", "for: pia: for: pia:", "for: fortis:", "Viv:", and "Tro - no' d'alle - rar." The page number "23" is visible at the bottom center.



*pia:* *for:* *pia:*

*for:* *pia:*

*for:* *pia:*

*for:* *pia:*

Perfidi sul mio core la rabbia si sfogate sedi colei bra

mate sedi colei bramate il trono d'allerar

*for:* *pia:*



Handwritten musical score for a vocal piece with piano accompaniment. The score consists of multiple staves. The vocal line includes lyrics: "D'aterrar, la rabbia si sfogate, sedi colei bramate il tro no". Dynamic markings include "for:", "pia:", and "for: sempre". The piano part features dense chordal textures and arpeggiated figures.



*fortisf:*

D'atter rar. D'atter rar.

*fortisf:*

*Viel:*



*pia:* *for:* *pia:* *for:*

*pia:* *for:* *pia:* *for:*

*pia:* *for:*

*Vnl:*

La feda voi tradita , la feda voi tradita anime senza onore

*pia:* *for:*

qui go de ricovrar qui go de ri covrar.

Da Capo.



Scena VII. *And.*

Stanze  
 Eudossia  
 Isacio.

Colle lagrime mie, Signor perdona, s'io funesto qual giorno

che d'Oriente il fren ti pone in mano; ma in cui di ferri cinto forse a morte vi

*Alleg.*

cin tengoun germano. di lagrime bagnati occhi divini, più questo cor re ar

*And.*

de te. Ah, se felice l'impero, che assumesti rendano i Cieli, ea questa

mano, che imploro, scettri aggiungan novelli, nel magnanimo cor tempora lo sdegno, il



Is:

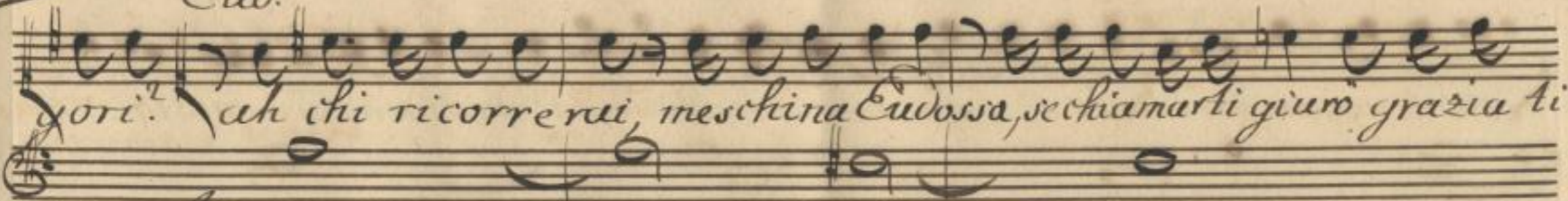


mifero fratello libera, e da pietà cominci il regno. Questa pietà, che in-



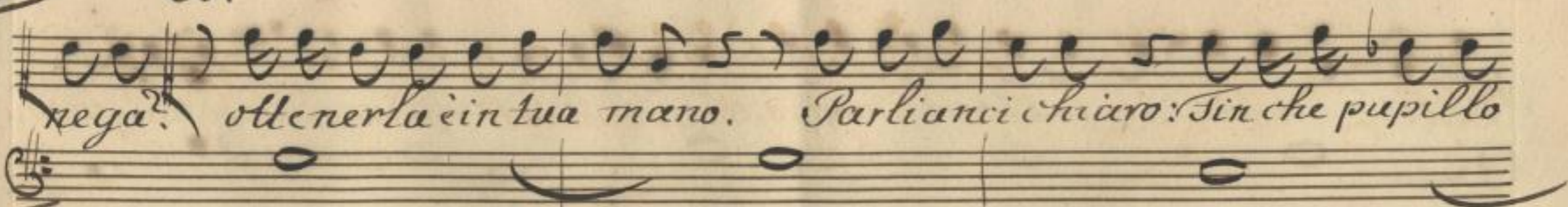
lori, quante volte al tuo piè, crudel bellezza, supplice chiesi, ed incontrai ri-

Eud:

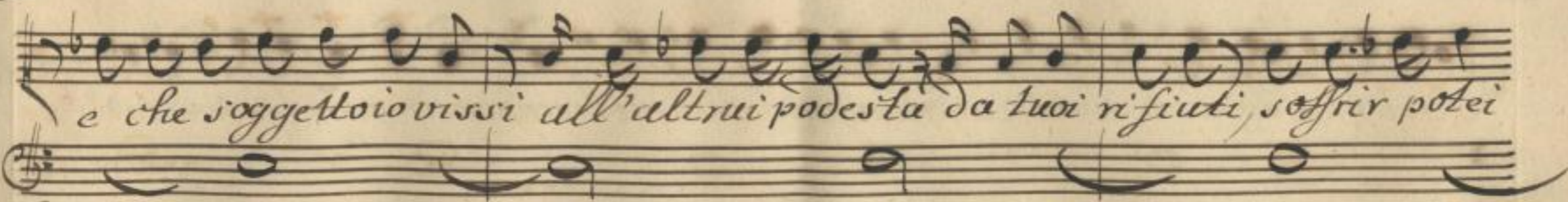


gori? Ah chi ricorrerai, meschina Eudossa, se chiamarti giuro grazia ti

Is:



nega? ottenerla è in tua mano. Parlianci chiaro: Fin che pupillo



e che soggetto io vissi all'altrui podestà da tuoi rifiuti, soffrir potei



senza rosor l'affronto; or Augusto, or Scovano di spoirar più non pretendo in  
vano. *Cu:* *Is:* E vorresti, signor... Non si sgomenti l'auster tua virtù so  
vrano, Augusto, chiedo lecite cose. Al novo giorno, sposo Isacio esser con  
senti; e sciolto in questo punto is tesso il fratello abbracciar fiati concesso.  
*Cu:* Se con atto si bello a gloria a spiri, di tua clemenza un generoso dono,



Is:

non vil cambio d'amor sia il tuo perdono. Pria che il Nemico in libertude io ponga, col

ferlo a me cognato fusto appagando, odio spegnendo in lui, giovami soglio, e

Cuo:

vita assicurar dagli attentati sui. Contra la vita tua, contra il tuo

soglio, non cospirò, sol nell'augusta Irene di veder non sofferse del sangue tu gla

Is:

gnità oltraggiata. Ne più a lungo deggio, i dispreggi soffrir d'un ostinato.

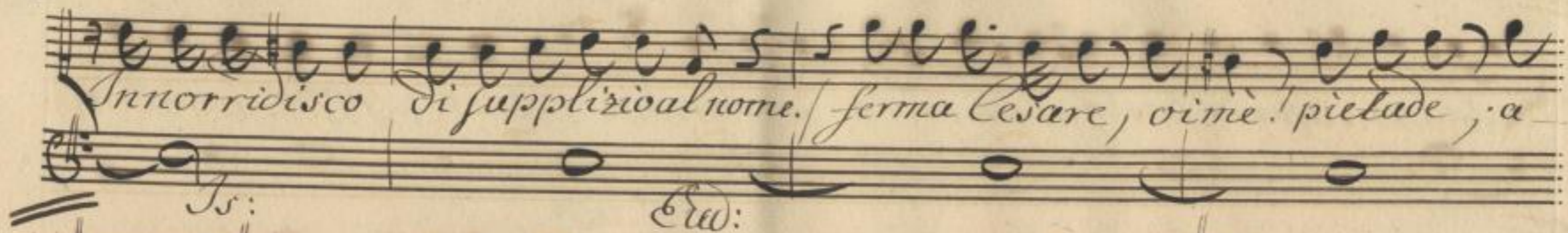


*Gia il supplizio dovuta ad un ribello, della tua ingratitudine castigo.*



*Cud:*

*Innoirridoisco di supplizio al nome. / ferma Cesare, oimè! pietade, a*

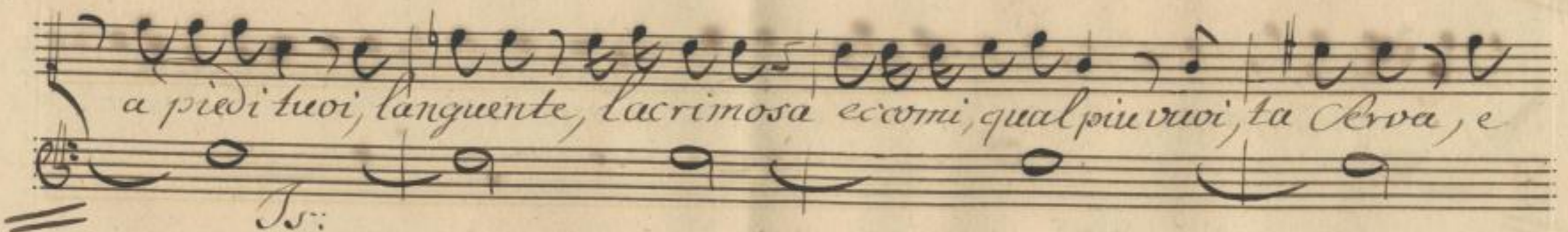


*Is: Cud:*

*scolta... / Gia cede il consuperbo, ad ogni prezzo Niceforo si saloi.*



*a piedi tuoi, languente, lacrimosa ecomi, qual piu vuoi, ta Arva, e*



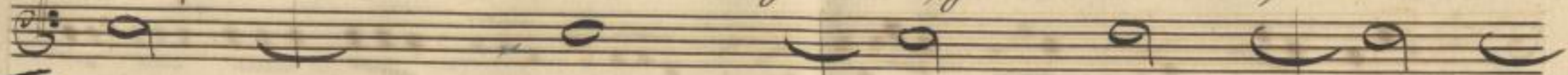
*Is:*

*sposa. Le bellissime luci tergi dal pianto, e nel mio sen respira.*

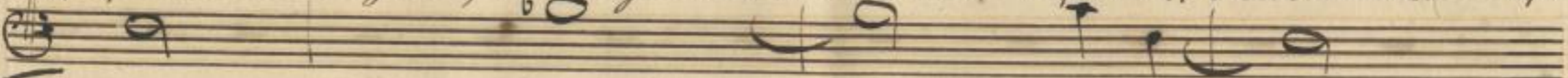




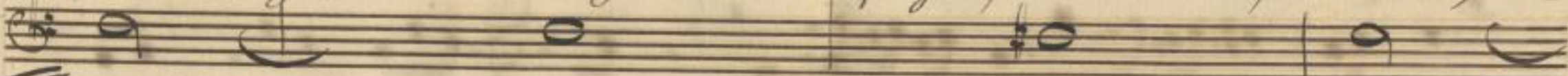
Supra questo che inciso va dell'immagin mia, geminato cerchio, e noto a miei è



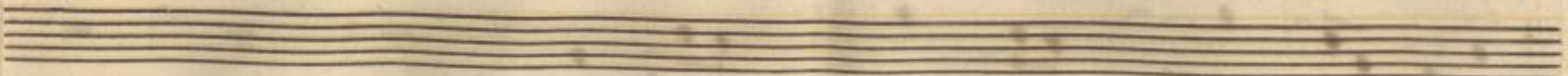
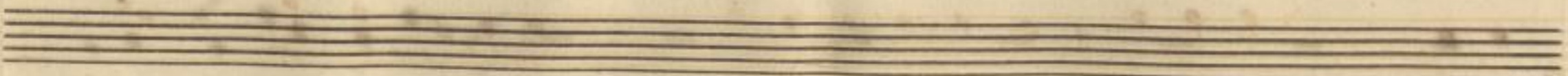
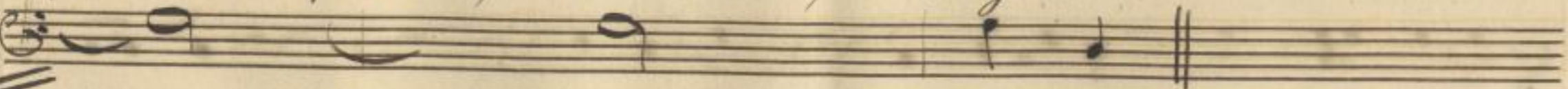
rispettabil segno, al tuo german del carcere le porte. Purche ad un tempo i-



stesso di fede marital fra noi sia pegno, comincia, o cara, in



esso meco a partir, autoritade, e regno.





3t) 4)

*pia:* *for:*

*for:*

*pia:* *for:* *pia:*

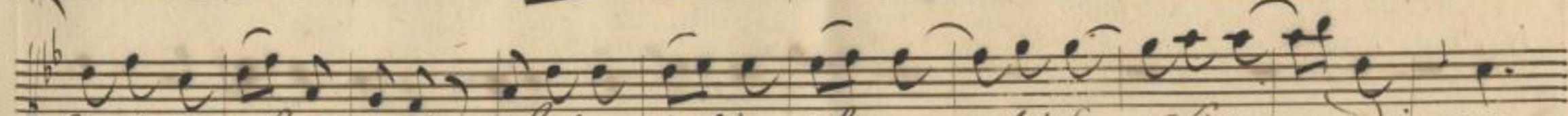
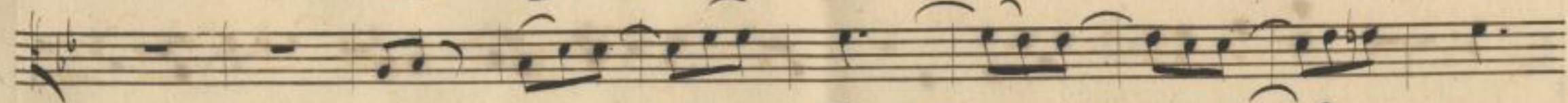
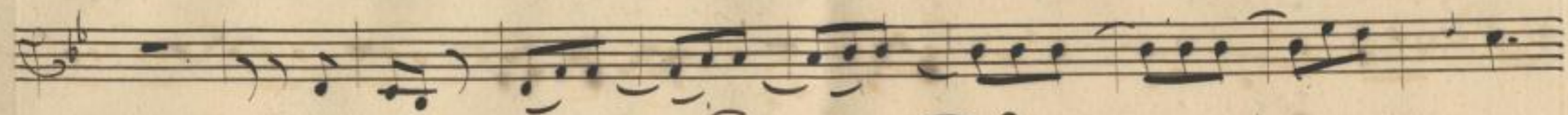
*Vrit:*

*pia:* *for:*

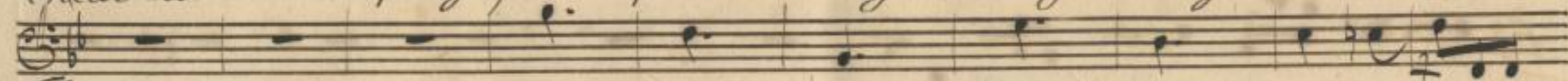
Non è d'un regno il dono

34



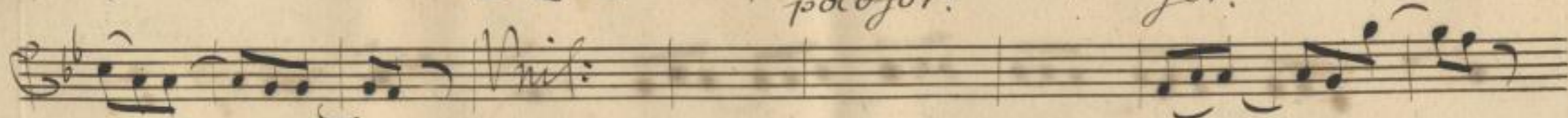


*Seal tuo voler mi piega; la tua pietà mi lega - ti fa Signor di me*



*poco for.*

*for.*



*la tua pietà mi lega, ti fa Signor di me Signor di me.*



*for.*



*pia: for: pia:*  
 Non è d'un regno il dono che al tuo voler mi piè  
*pia: for:*  
*Vmf:*  
 ga, la tua pietà mi lega — ti fa signor di me, Di me ti fa se  
*pia:*



A page of handwritten musical notation on aged paper. The score consists of ten staves. The top staff is a vocal line with lyrics: "quor di me, la tua pietà mi le-ga, ti fa Signor di me - Signor di me." The music is written in a cursive hand. Dynamic markings include "poco for:", "for:", "fortisf:", "poco for:", "pia:", "for:", and "for:". There are also markings for "Viol." on several staves. The bottom staff has a double bar line at the end.



*pia.*

Scorta de' passi miei ti bacio o gemma bel la : virtù d'amica stella

*pia.*

*poco for:* *fortiss:*

*Viv:*

ben sta rin chiusa in te, ben sta rin chiusa in te rin chiusa in te.

*poco for:* *for:*

38

Detailed description: This is a page of handwritten musical notation on aged paper. It features a vocal line and piano accompaniment. The music is written in a single system with a treble clef and a key signature of one flat. The lyrics are in Italian. Performance markings include 'pia.' (piano), 'poco for:' (poco fortissimo), 'fortiss:' (fortissimo), and 'Viv:' (vivace). The page number '38' is written at the bottom center.



*pia: for:*

*Vml:*

*pia: for: dal Segno.*

*Is: Scena VII. Isacio, poi Oreste*

*Il cor ritroso ai vinto, beato Isacio; ora o'espugni Oreste.*

*Forse al mio ardore, un finto rigor oppose, e ricusar mostrando par*



genero il Sovrano, Nome sfugi d'interressato, e vano.

Or:

Mal cominci l'impero, Cesare, sei momenti, che spender devi

a stabilirti in trono, a novellar qui colle donne impieghi.

Is:

dell'impero i principj, pretendo segnalar con premio e fede. All'amor

Suo cosa non debbo Oreste? tuda spade funeste me salvasti ben



0.

fin; vece di padre, non mai scarsi d'è sempio, ddi consiglio, quindi tenuto

mai, ed oggi dai per mia salvezza il figlio di meno e chi possio, che solle

vando alle mie nozze Eudossa, d'una corona al sangue tuo far

parte, cui da te riconosco? ombra finora forse Irene ti diede:

oggi senza timor la figlia in trono veder contenti, e l'amor mio fa



Or:

Vieto? Si reo disegno, Isacio, finora in te ripresi oggi del



Is:

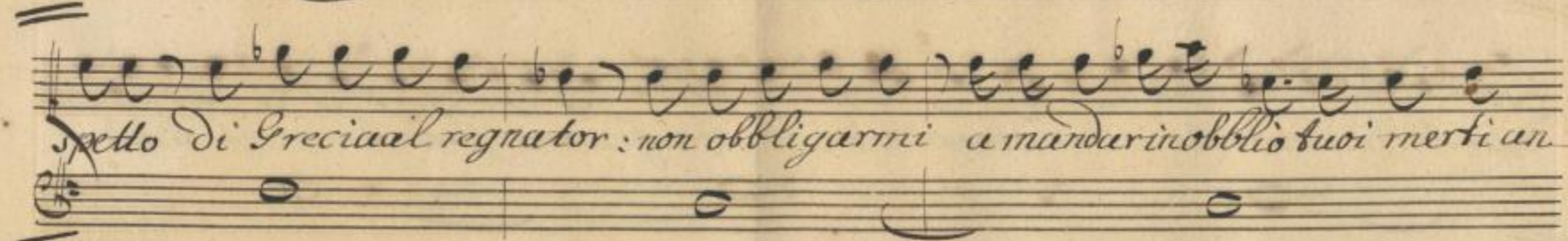
viato. Nel vieti? qual linguaggio e che? son io libero appena dal ma



Aerno giogo. a più crudo tutor dunque soggetto! Oreste, più ri



petto di Grecia al regnator: non obbligarmi a mandar in oblio i tuoi meriti an



Zichi, degli ancor miei puoi chi premio sarà al di novello Eudossa





o s'alcunosa al bel disegno opporsi, Soli non soffrian Torre e ca  
 vuol partire Or:  
 Xene Niceforo, ed Irene. Fermati o veramente in amor  
 cieco: non più il consiglio mio, non più il mio zelo, ostacolo maggiore a queste  
 nozze oppon natura, e'l Cielo. Eudossa è tua sorella. In torri  
 Disci? si, mio sangue tu sei. *Or:* *Or:* Tuo sangue. Ascolta poichè ceder con



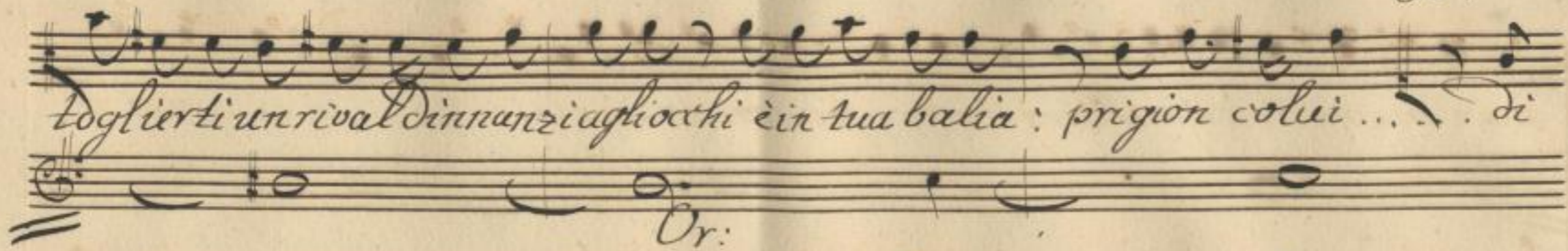
verne Alessio il campo al vincitor Normano, per Bizanzio temende,  
il picciol figlio di emi a porre in sicuro, eri tu allora nato di pochi  
di: cangiar tra voi difficil non mi fù le fascie, e'l nome, acciò vederti  
mi toccasse un giorno della Corona Imperiale adorna. *Is: h'odo.*  
*Or:* Conscia del fatto Elena la Nutrice allontanar fu cura mia quel



giorno, quel fausto giorno è giunto, ed or contento fia ch'io scenda tra  
 l'ombre. *Or:* *Or:* *Or:* Ma se fida un segreto a giorni mente peranco lace  
 rei, se non che forza fumi impedir tue scelerate narze. *Or:* E Niceforo dunque  
*Or:* D'Atlessio è prole. io, cento volte, cento assicurarti il trono pen  
 sai colla sua morte; pietà vietollo or di pietà mi pentto. ma




Is:

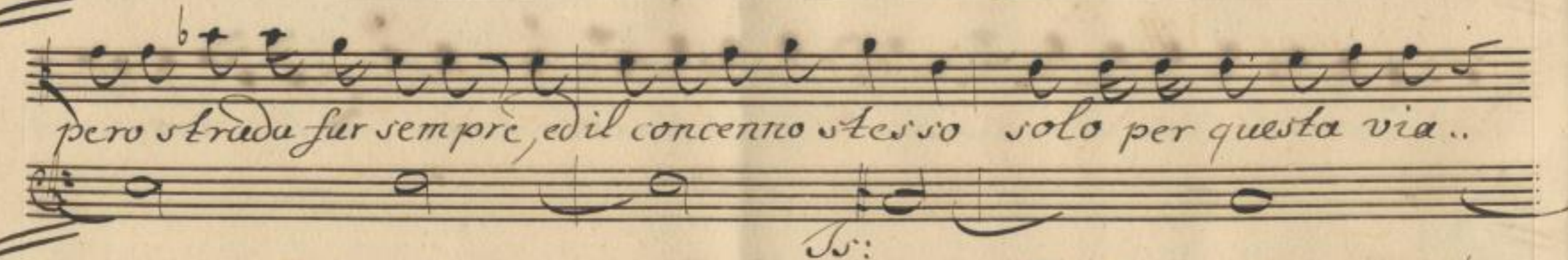


Toglierti un rival dinnanzi agli occhi è in tua balia: prigion colui ... di

Or:

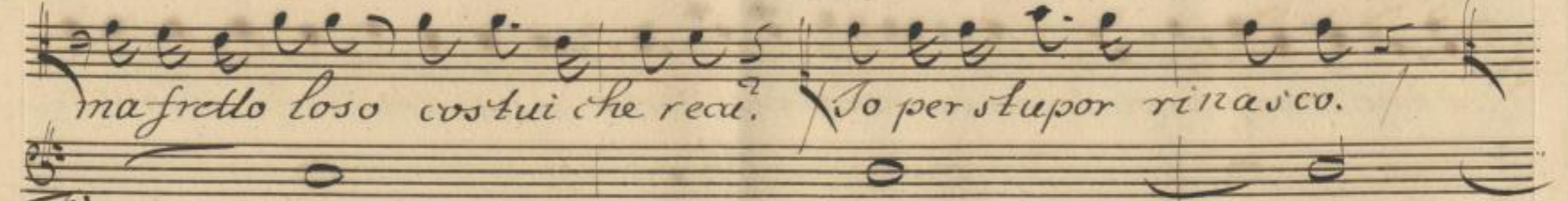


Ardea il legittimo Erede! Inganno, e forza d'Oriente all'im



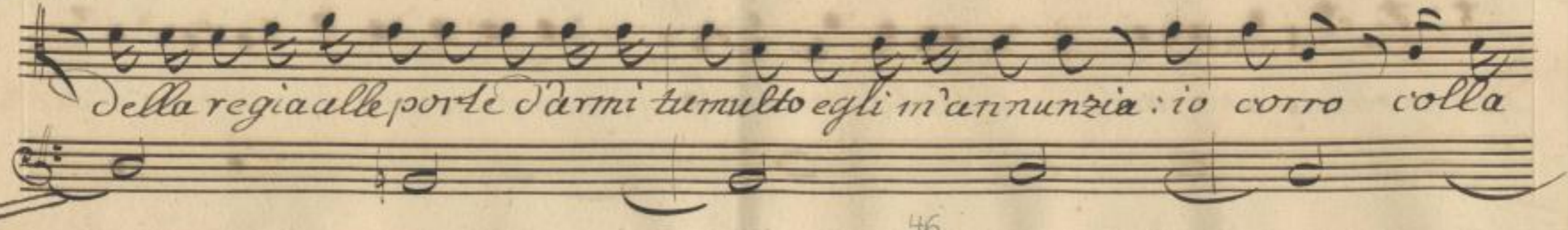
pero strada fur sempre, ed il concenno stesso solo per questa via..

Is:



ma frotto loso costui che reca? Io per stupor rinasco.

Or:



Della regia alle porte d'armi tumulto egli m'annunzia: io corro colla



voce a sopirlo, o colla forza, tu con animo invitto il grado au-

gusto t'accingia sostener, mostra che sei degno del trono e degli studj

Scena VIII.  
miei. Isacio. Son Isacio, o Niceforo dagli occhi

di non lecito amor tolta la benda, qual veggio del passato, quale dell'avve-

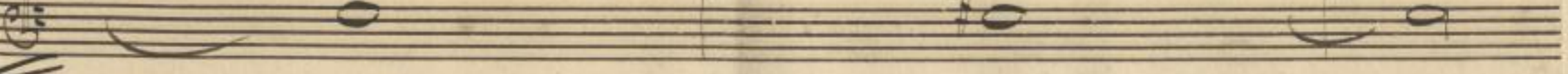
rir orrida scena. delitto è conservar una corona, e cederla è vil



*Da gran cose volge la mente mia fra lor contrarie : Oreste*



*Se dirti Padre io ben ancor non oso a una funesta ambitione, o*



*Dio, perche sacrificasti la tua, la mia innocenza, il mio riposo*



*Finis*

*Fresto.*





The image shows a page of handwritten musical notation on aged paper. It consists of ten staves. The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains a series of sixteenth-note passages and rests. The second staff is a piano accompaniment line with a bass clef, showing a simple harmonic accompaniment. The third staff is another vocal line with a treble clef, featuring a melodic line with some rests. The fourth staff is a piano accompaniment line with a bass clef, showing a simple harmonic accompaniment. The fifth staff is a vocal line with a treble clef, featuring a melodic line with some rests. The sixth staff is a piano accompaniment line with a bass clef, showing a simple harmonic accompaniment. The seventh staff is a vocal line with a treble clef, featuring a melodic line with some rests. The eighth staff is a piano accompaniment line with a bass clef, showing a simple harmonic accompaniment. The ninth staff is a vocal line with a treble clef, featuring a melodic line with some rests. The tenth staff is a piano accompaniment line with a bass clef, showing a simple harmonic accompaniment. The lyrics are written in a cursive hand below the staves.

*pia:*

*Fier con*

*And. f*

*Arresto, aspra battaglia agi - tarsii in petto io sento ne dir posso chi pre*



va glia

for: fortisf.

Musical score with ten staves. The notation includes various rhythmic patterns, clefs, and dynamic markings. The lyrics "va" and "glia" are written across the fifth staff. The phrase "fra l'or goglio ed il dover, ed il dover." is written across the eighth staff. Dynamic markings include "for:", "fortisf.", and "50".



*pia:*

*Vnd:*

*Ob:*

*Sier. contrasto, aspra battaglia*

*agitarsi in petto sento, ne dir posso chi preva*



A page of handwritten musical notation on aged paper. The score consists of ten staves. The top five staves are for the vocal line, with lyrics written below. The bottom five staves are for instruments, with dynamics and performance instructions written below. The lyrics are: "Fra l'orgoglio ed il dover. fra l'orgoglio ed il dover, ed il do". The word "glia" is written above the final note of the vocal line. Dynamics include *for:*, *pia:*, and *for:*. The page number "52" is written at the bottom center.

glia

*for:* *pia:* *for:*

*Viol:*

Fra l'orgoglio ed il dover. fra l'orgoglio ed il dover, ed il do

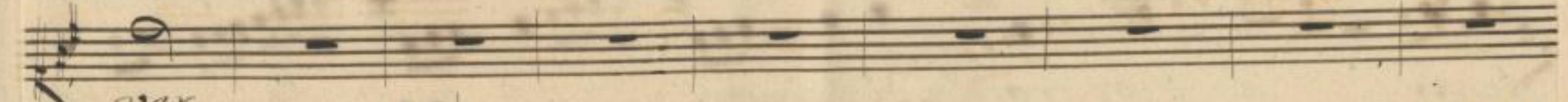
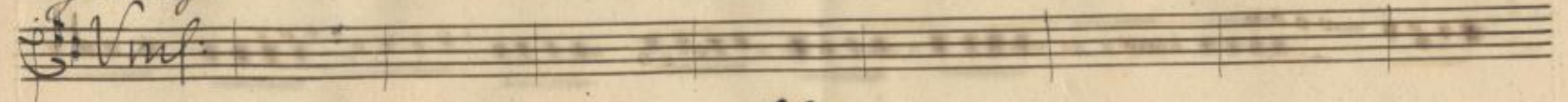
*pia:* *for:*

52





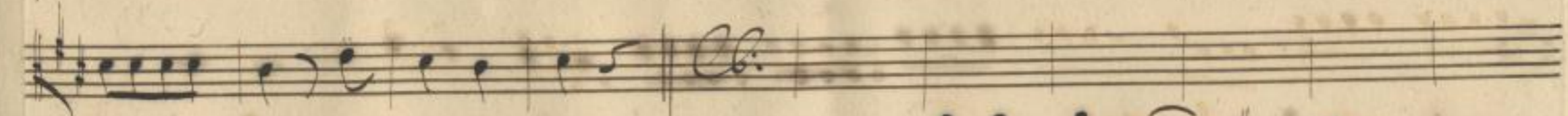
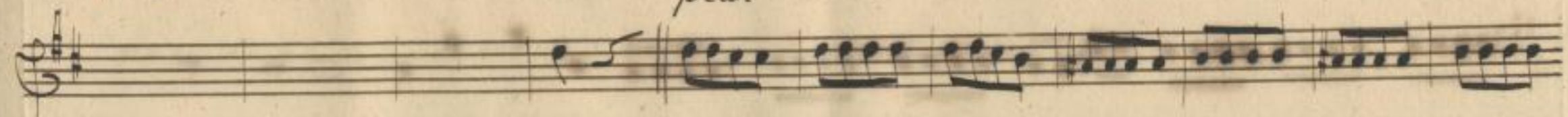
*fortisf:*



*ver.*



*pia:*

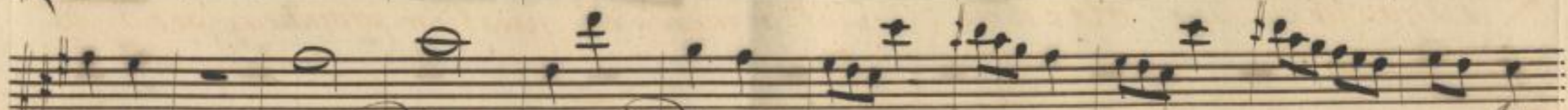
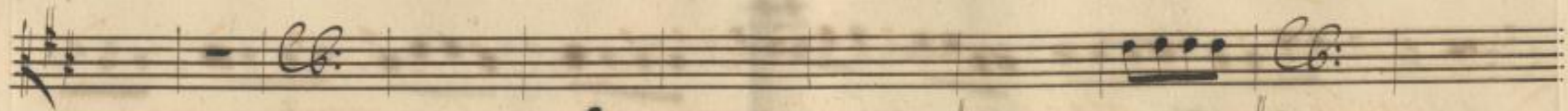
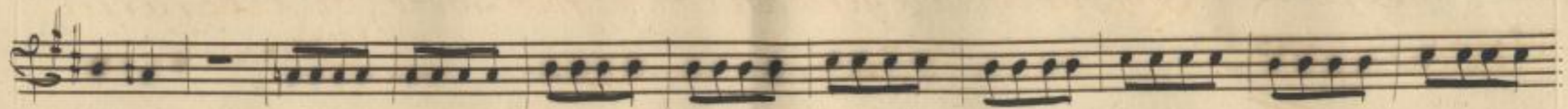


*Fai il tumulto in me maggior un amor che fugge a*



*pia:*

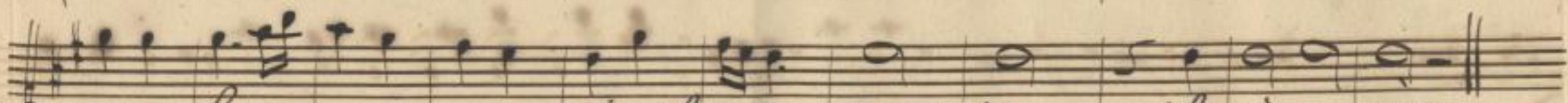




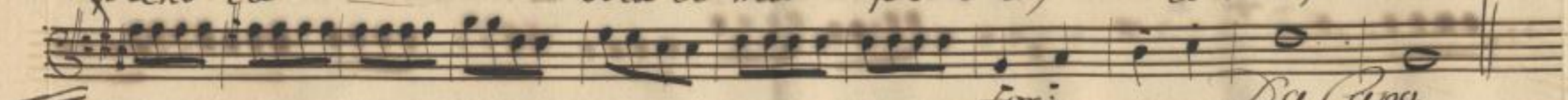
*Senza e d'or rore e di spaven to*



*for:*



*pieno la scia il mio pensier, il mio pensier.*



*for:*

*Da Capo.*



Scena IX. *Eud:*

*Eudossia.*

Questa volta il german con miglior sorte, di liberarti,

*Irene.*

augusta donna, ottenne. Sciolto merco di quest'importuna appena, di

pochi amici ei ragunò lo stuolo, ed a sforzar le porte della

*Tr:*

carcere tua portossia volo. Ah! fuor di rischio ancora non è l'amato

capo. a lui s'unisce d'ottimati fedeli Numero, è ver sempre may



gior: che Isacio al popolo si mostri, vieta Leon co' suoi guerrieri; e

spero a providi consigli qu'il senato raccor; ma freme, e pugna

intoil tuo genitor da plebe infida, e'l mio liberator amorte sfida,

*Eud:*

Non permettere odio, che in questa notte corrandi civil sangue Di Di

*Tr:*

*Eud:*

anzio le *Trac.* Ma già più da vicin.. Padre fratello, fermato, oimè, le



Scena. X. Nic:

parricide spade.

Nic: Or:  
Ar: Cud:

Non imito il tuo esempio, non rinunzio a na-

tura; basta mi aver di quest' indegno ferro disannato il tuo braccio.

E' colto a piè d' Augusta: di chi l'offese a lei disporre tocca, di

Ar: Cud:

pende il suo destin, dalla sua bocca. Cingetelo, Soldati. Pietà si-

Nic:

gnora: un figlio pien di fede la vita impetra al padre contumace / oh



degnasse impiegar un umil detto, ma dispettoso ei china il ciglio, e

*Tr:*

tace. Sede ricompensar, e punir colpa a un bratto mi vedrai: del

padre in faccia, innalzar vò di mio consorte al grado Niceforo fedele

Nè soffrir può costui ch'odio divora, un supplizio peggiore, che la nemica

*Nic:*

*Eud:*

*Or:*

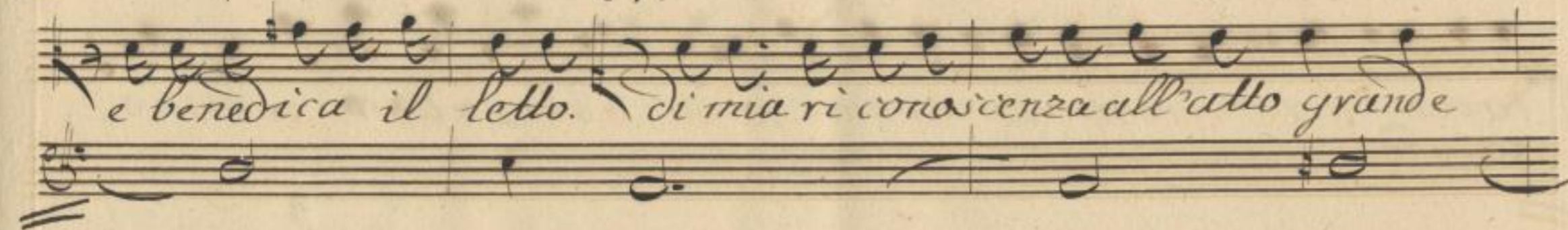
rene aver per nuova. che amor. che impazienza! Unite pure le



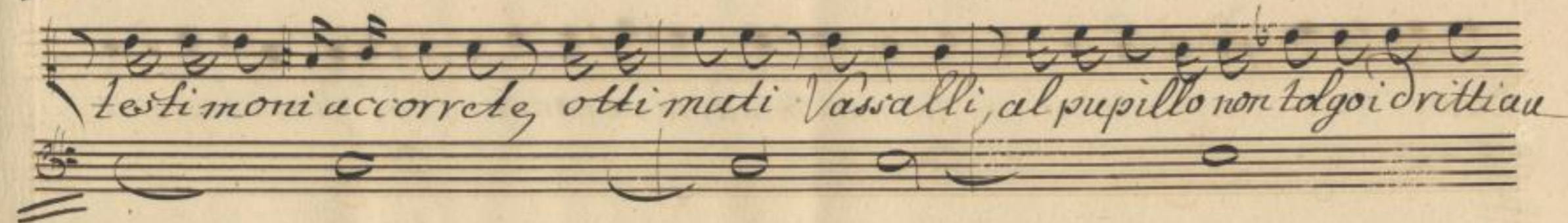
destrea mio dispetto: queste nozze, qual deve, il Ciel protegga, prosperi i figli,  
Tr:



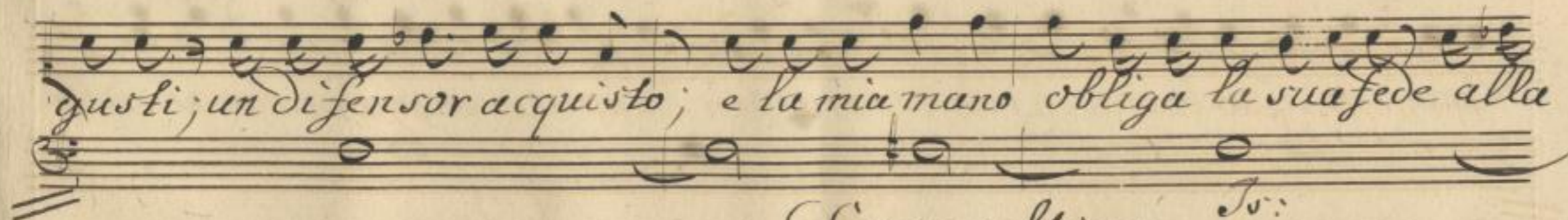
e benedica il letto. Di mia ri conoscenza all'atto grande



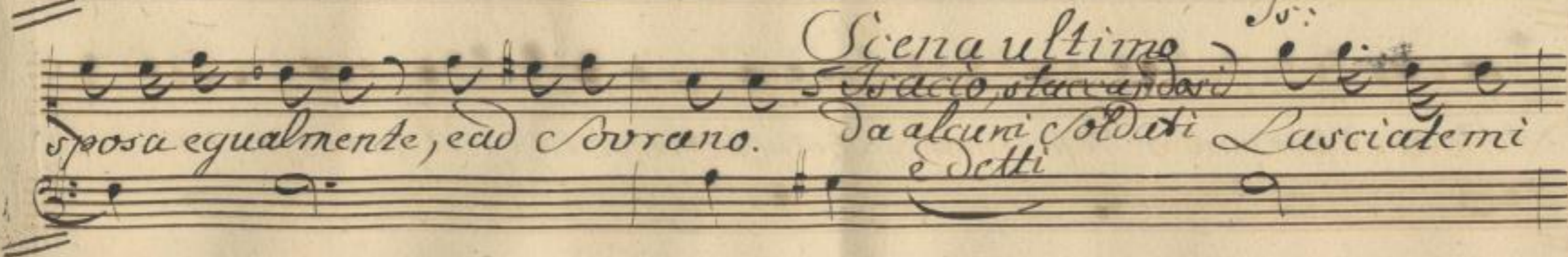
Testimoni accorrete, ottimati Vassalli, al pupillo non tolgoi drittiau



gusti; un difensor acquisto; e la mia mano obliga la sua fede alla  
Tr:



sposa egualmente, e ad Sovrano. *Scena ultima*  
Tracio, staccando *Tr:*  
Da alcuni Soldati *Lasciatemi*  
e detti





Tr:

Is:

la destra dal sacrilego nodo trattieni Irene \ ardito Isacio. So

spoglio d'Isacio il nome, il vero Isacio è questi, Niceforo sorio.

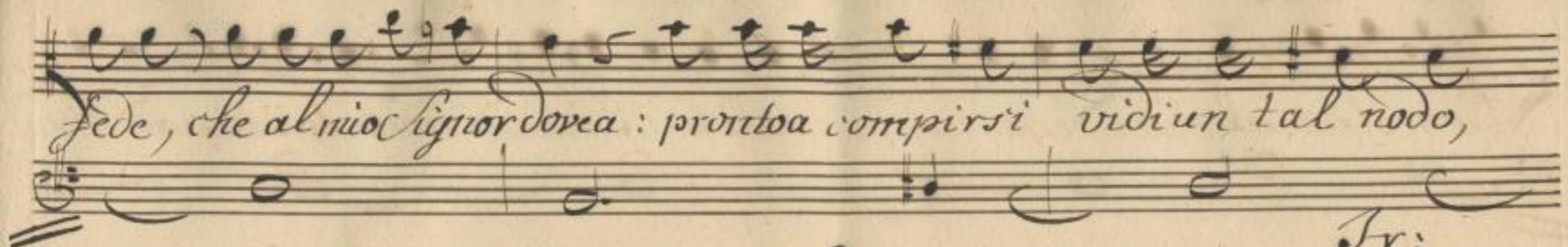
Deo di gran frode che me in fasce cambio col vero crede, il genitore ac-

Or: cuso; ea custo di fè regnar ricuso. Carnefice più crudo il cielo i-

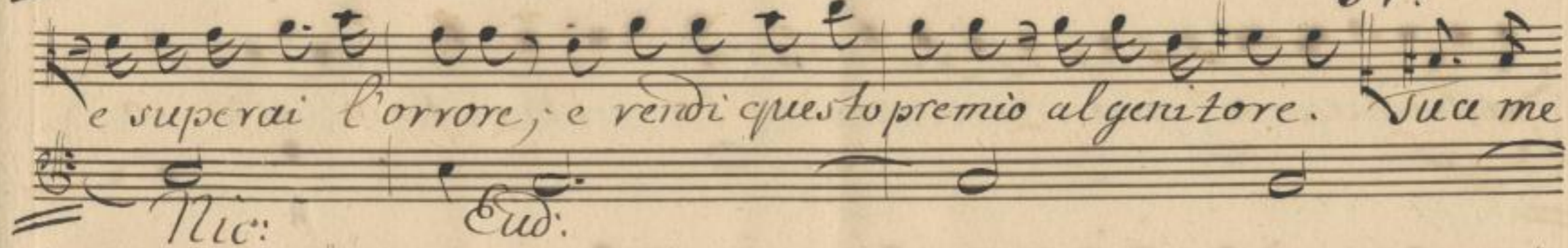
retto serbar mi non potea, che un figlio ingrato, che non feci per te! Tradij la



Fede, che al mio signor dovea: pronta compirsi vidi un tal nodo,



e superai l'orrore; e rendi questo premio al genitore. Sua me  
Nic: Eud:



figlio. Su madre! In questi eventi, quale Eudossia è il tuo cor?  
Is: Ir:



Du cieco esiglio Elena si richiemi, e'l cambiattesti. Sesti-



monio maggiore io non dimando del reciproco amor, che mal intesa na





*Is:*

*Aura in noi sveglia. Sire le parti di suddito uempij: mi si conceda*

*quelle uempij di figlio, e che del genitor la grazia io chieda.*

*Qu:*

*Finor qual padre a riguardarlo avvezzo tutto l'amor, deh non cangiare in*

*Nic:*

*ira. L'impero d'Oriente o fido amico, a resoumè la tua vir-*

*tù, ma dura nella Madre il potere. lei prega, a lei ti volgi: ausar che*



menzu la novanoi tuoi meriti; e si rammenti; che per te lieti siam, per te inno-

*Tr:*

centi. Prenta lo scettro a rassegnare al figlio, gli ultimi sieno questi

atti di mia tutela: A Oreste lascio eleggersi il confine: abbia il comando

Niceforo del mar: grado divida colla tenera Eudossa, il letto au-

gusto D'Alessio il vero Erede nè cambi figli loro incerta fede.



Is:

Mic:

Eud:

*o magnanima Donna. o dolce Madre. muta non e il mio amor.*

*na non già tempore. se lecito mi fosse tantoun fratello amar dubitai spesso*

*e con occhio geloso, eil perche non sapea, caro a un'altra il veda d'una altra*

*sposo.*

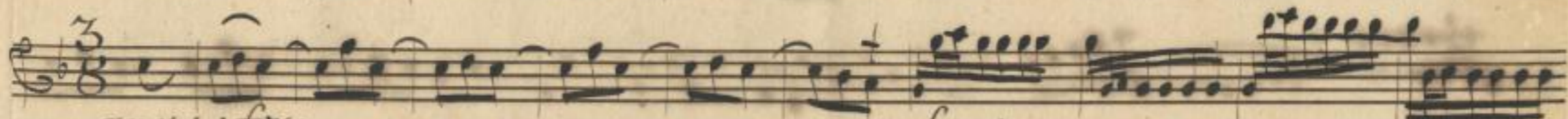
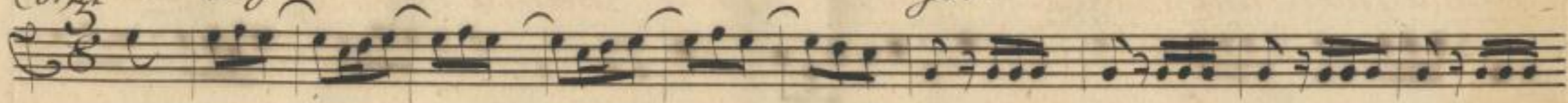
*Poro.*





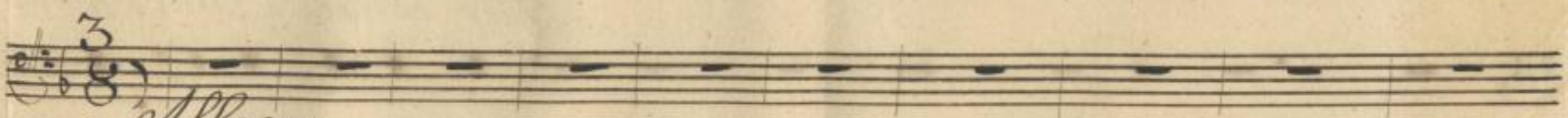
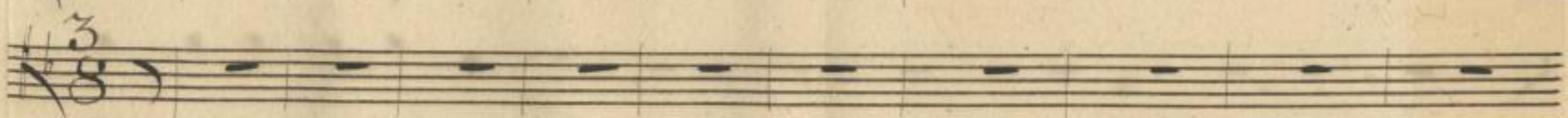
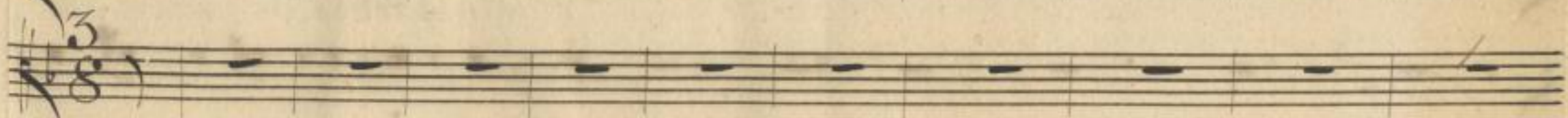
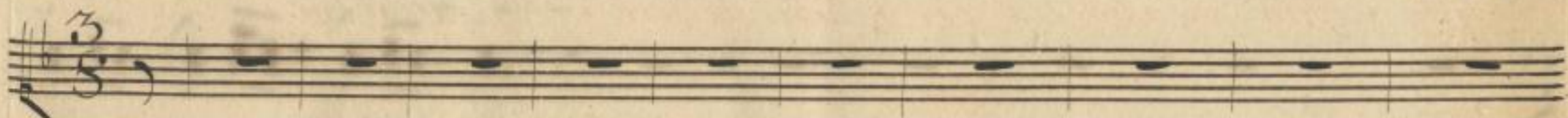
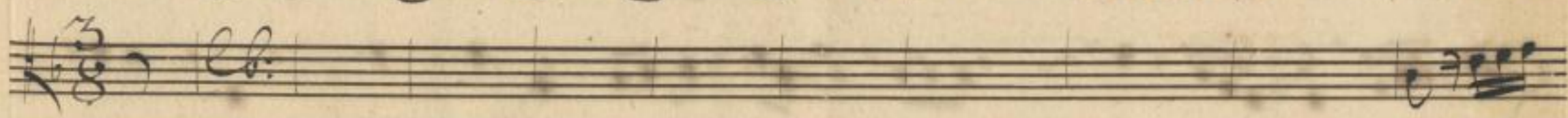
*Corri mezzo for:*

*for:*

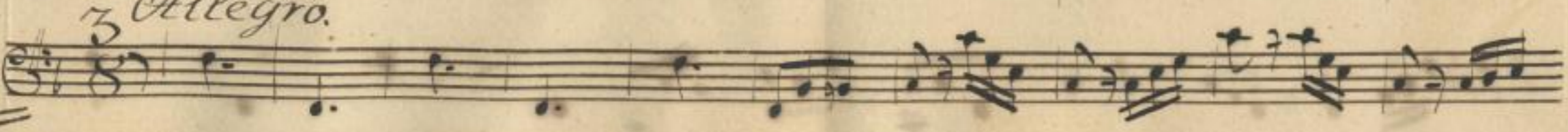


*mezzo for:*

*for:*



*Allegro.*





Handwritten musical score for two sopranos. The score consists of ten staves. The first five staves contain instrumental or vocal accompaniment. The sixth and seventh staves are for the first soprano, and the eighth and ninth staves are for the second soprano. The lyrics are written in Italian. The page number 66 is visible at the bottom center.

*a due Soprani.*  
Di torbi de vicende  
Di torbide vicien



*unis:*  
in mezzo al cieco orror lu ce improvvisa splende torna il ciel seren.  
de in mezzo al cieco orror lu ce improvi sa splende



*pia:*

*pia:*

e tornailciel seren

a le sue strade il

e tornailciel seren

a le sue strade il

*pia:*



*for:*

*for:*

*fato per far ch' in aspettato*

*per far ch' in aspet tato ta*

*fato per far ch' in aspet tato*

*ta*

*aspetta to per*

*for:*



For ci giungail ben per far che in aspet- tato talor ci



Handwritten musical score on a single page, featuring ten staves of music. The top four staves contain complex instrumental or vocal parts with many beamed notes. The fifth staff has a clef change to C6. The sixth and seventh staves have the lyrics "giungail ben." written below the notes. The eighth and ninth staves are mostly rests. The tenth staff continues the musical notation. The page is numbered "71" at the bottom center.

*pia:*

*Con  
z. Do Soprano*

*Con*



*Violini*

*Nite auspici unite le destre o sposi augusti: i voti o Numi udite,*

*Violon: lli soli.*

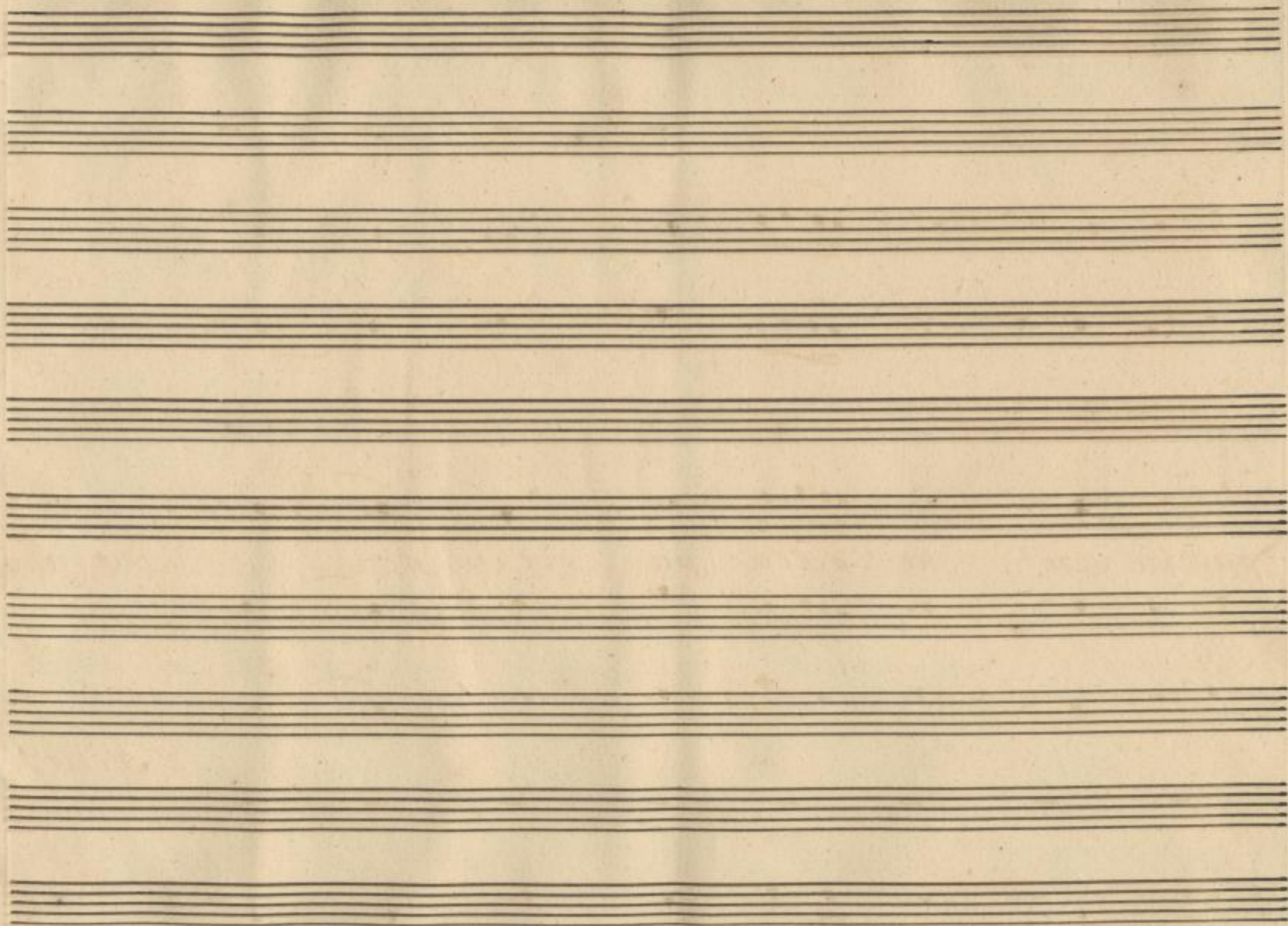


Handwritten musical score for a vocal piece, likely an aria or duet. The score consists of ten staves. The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second staff is a violin part, marked *Viol.* and *for:*. The third staff is another violin part, also marked *Viol.* and *for:*. The fourth staff is a cello part, marked *Viol.* and *for:*. The fifth staff is a bass line, marked *Cb.*. The sixth staff is the vocal line with lyrics: *si voti ò Numi udi te si, si, e Grecia e'l mondo posi a bella*. The seventh staff is a bass line with lyrics: *si, si,*. The eighth staff is a bass line. The ninth staff is a vocal line with a treble clef and a key signature of one flat. The tenth staff is a bass line. The score is written in a clear, elegant hand.

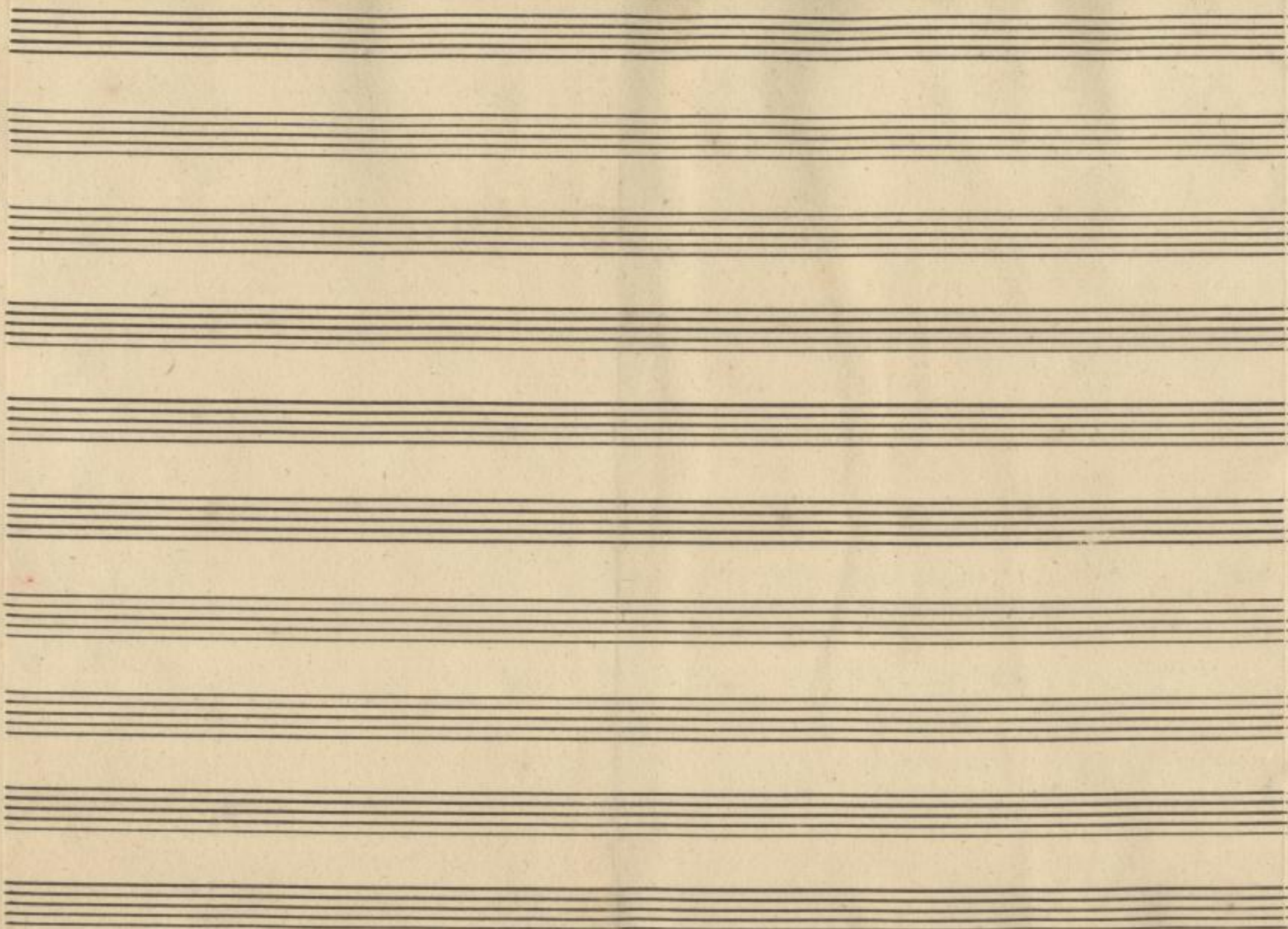


Handwritten musical score on ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are "paccin sen a bella pa - ccin sen". The piece concludes with "Da Capo" and "Fine".

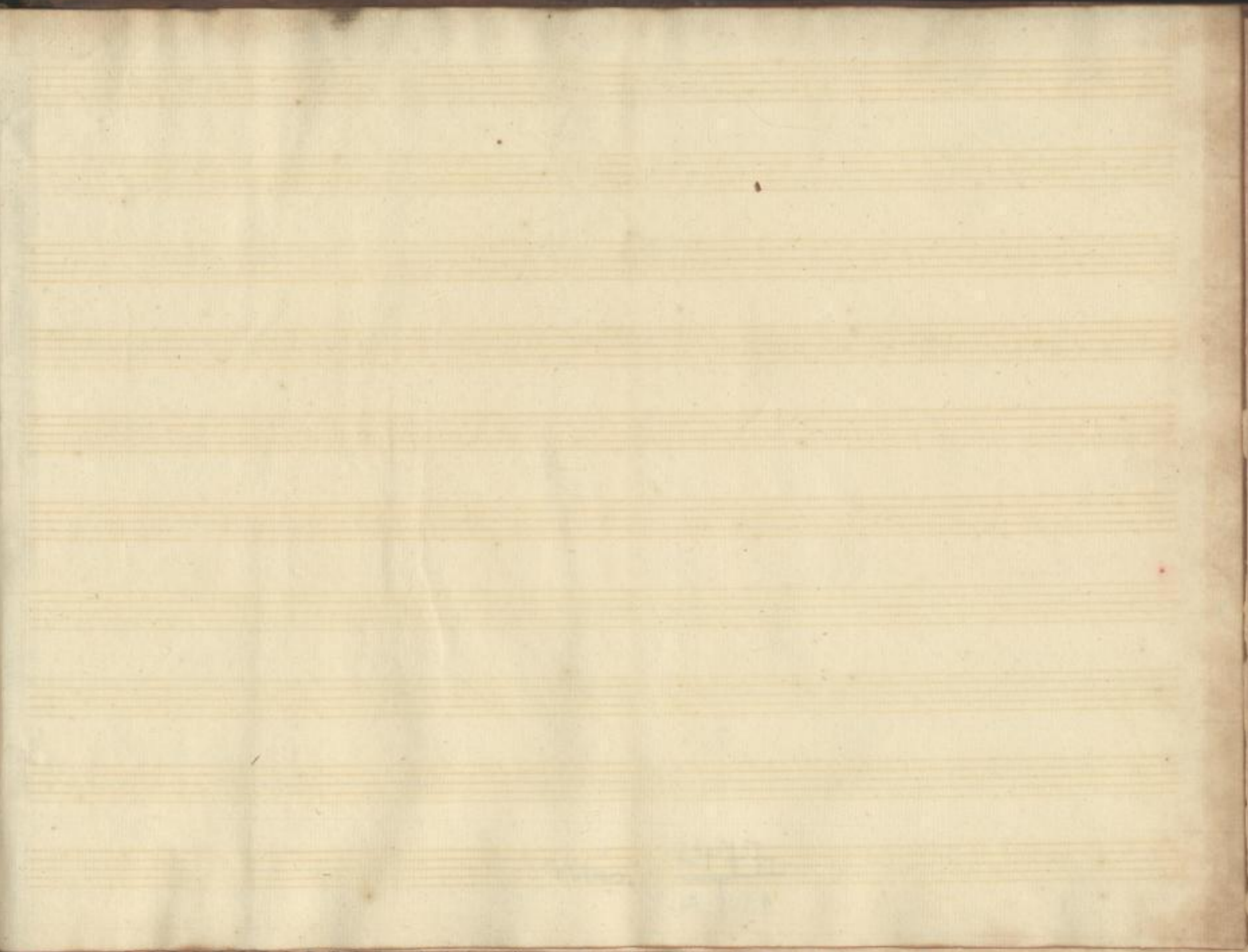


















miss.  $\frac{2477}{F | 24}$



