

Sinfonia in principio dell'atto 3.<sup>o</sup>

147

Violini Forze Ritorno allai

Viola

Flauti off di

Corni in D

Contrabbasso Allegro Forze Ritorno allai

ARMANDO DI GELI  
ALFONSO PERI  
BIBLIOTECA  
MUSEO  
MILANO

Handwritten musical score on aged paper, featuring ten staves. The notation is dense and includes various rhythmic patterns and clefs. The lyrics "Mi" are written below the third and fourth staves. The bottom four staves are mostly empty, with some notes and a large "B." at the end.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "Forte" appears at the top right and bottom right. The word "Piano" appears at the bottom center. There are also some large, stylized letters "B." in the lower right section of the score.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *Piano* and *Forte*. The paper shows signs of age, including foxing and staining. The score is written in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with a large bracket on the left side of the page. The dynamic markings *Piano* and *Forte* are written in a cursive hand, with *Piano* appearing twice and *Forte* appearing once. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The paper is yellowed with age, and there are several small dark spots (foxing) scattered across the surface. The right edge of the page shows the binding of the book, and the adjacent page is partially visible on the right.

Airio Terzo



Handwritten notes on the right margin, possibly indicating performance instructions or corrections.

Scena 5ma. Coro, e Libari

Coro  
 Tutto d'altre voci, e vinti: tutto a noi cede. *f* *rit.* *al*

Libari  
 ... non più a sé più riparo non a: tolta è Craxina dal suo poter: manca sol

Coro  
 ... ro che sciolto viaggia, e a nuovi inganni, e tradimenti appicca. Non dovea mai:

Libari  
 ... che una figlia non più condanner: la colpa è lieve: il delitto è innocente: al padre al



*Crucina* *Arioso* *Crucina* *Arioso*

Il nome, È un amante infedele, lo rinuovo i miei pioghi lo lequale. È un gran genitore

*Crucina* *Arioso*

zola una pronta pietà. Manca di fede è un atto indegno. Andrai le offese è un eroico va

*Crucina* *Arioso* *Crucina*

lor Tradir l'amante è un barbaro delitto. Ah vi perdona al Genitor. Feb

*Crucina*

l'acera. trafiggi l'ostaggio mio cor siequi il trionfo: altra impresa a compire se non ti zatta.

*Cito*

Digno d'amar, che nono questa è questa.



Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The ink is dark brown and the paper is aged and yellowed. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The staves are arranged vertically, with the top staff starting with a clef and a key signature. The bottom staff ends with a double bar line and a repeat sign.

Continuation of the handwritten musical score on the adjacent page. The notation is visible on the right edge of the page, showing the continuation of the musical lines from the previous page. The page number '11' is visible at the top right corner.



Scena III. *Asieno, e Cecina*

*Cecina*  
 fide al Ciel ch'una volta vidi quella deione che

regla a sua voglia un ducato armato. O incontro soppiato! ora dirò che Cico ben giuramente

*Asieno* l'ama e che del vero e' assai minor la fama. *Cecina* Fingessi, io non l'amai. Tu non l'a-

*Asieno* marmi? *Cecina* Cedi mi. *Asieno* No. *Cecina* ho giuro. Il giuramento e' compagno talor del tradimento.

*Asieno* Ah mi fulmini il Ciel, se il Ciel dovesse ogni volta punir chi senza tema s'apergues il labbro mone

manca con le sacche in mano a Sinis.

*fuo* *fuo* *fuo* *fuo* *fuo* *fuo*

*poco*

*Trab.*

*Cresc.*

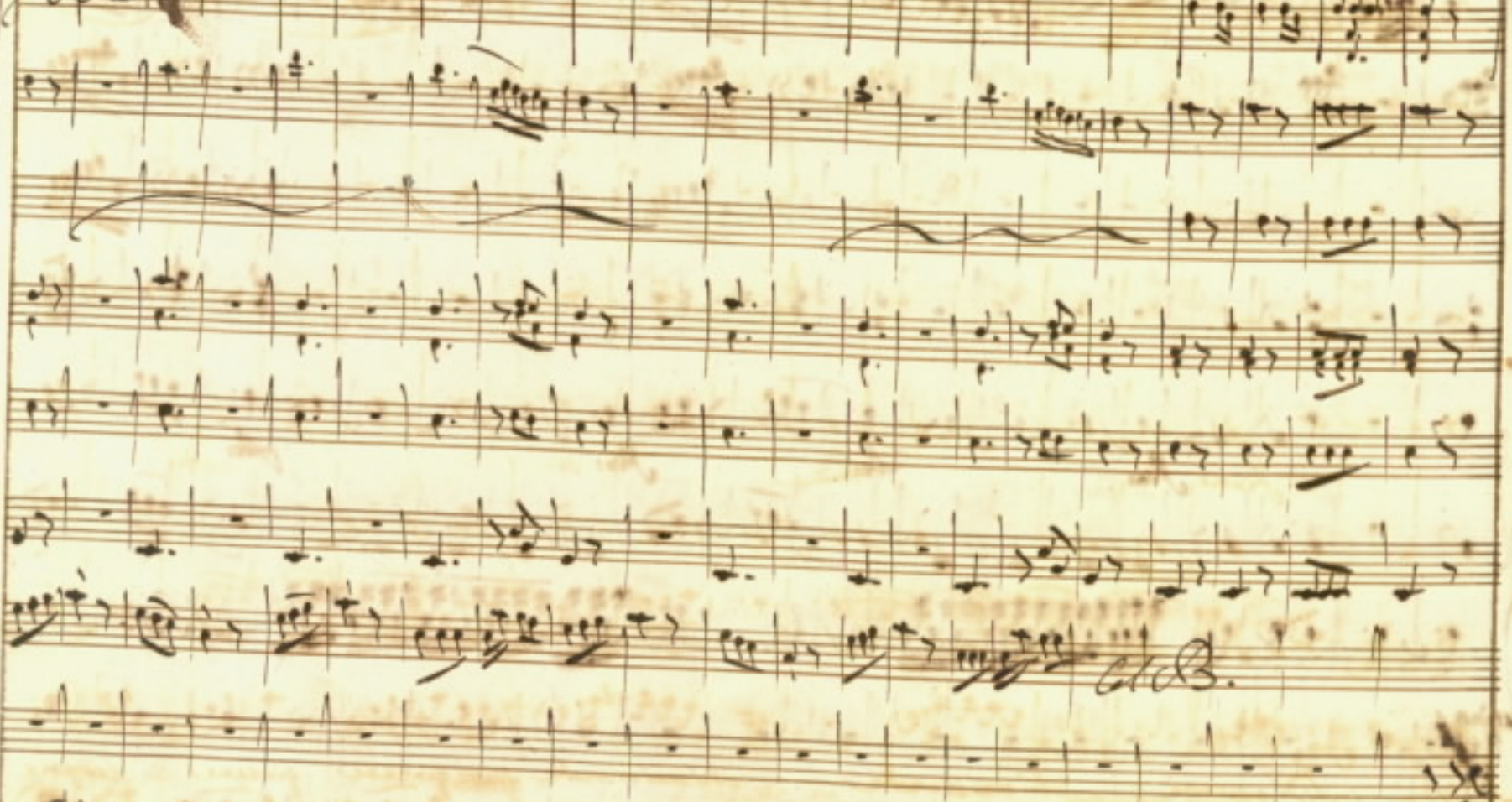
*And. b.*

*fuo* *fuo* *fuo* *fuo* *fuo* *fuo*

*Allegro*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The score is annotated with numerous *fz.* (forzando) markings and *meno* markings. The sixth staff features a section with dense sixteenth-note patterns, marked with *al.B.* (allegro). The eighth staff is marked *Andante* and contains a series of rests. The final staff concludes with *fz.* and *meno* markings. A blue circular stamp is visible on the right side of the page, partially overlapping the sixth and seventh staves.

*For: forte piano forte piano forte*



*For: forte piano forte piano forte*



*Piano*

*Piano*

*fidi infidi amanti chi mai si crede di mai si crede spuo girare girare cantano*

*Pia:*



so confide      convinci ancora      l'infedeltà      convinci ancora      l'in

*f*      *f*      *p*      *f*      *f*

Handwritten musical score for the first system. It consists of a vocal line on a single staff and piano accompaniment on four staves. The vocal line begins with the lyrics "Je suis" and continues with "Je suis" and "Je suis". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests.

Handwritten musical score for the second system. It consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "Je suis" and continues with "Je suis" and "Je suis". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests.



*Solo:*

*Solo:*

*fidi in fi - di amanti*      *chi mai vi crede*      *chi mai vi crede*      *spesso giurate*      *giurate*

*Solo:*



Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, including dynamic markings such as *f* and *piu*.

Handwritten musical notation on a single staff, consisting of a series of notes and rests.

Handwritten musical notation on a single staff, consisting of a series of notes and rests.

Handwritten musical notation on a single staff, consisting of a series of notes and rests.

Handwritten musical notation on a single staff, consisting of a series of notes and rests.

Handwritten musical notation on a single staff, including dynamic markings such as *f*, *piu*, and *ff*.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and dynamic markings like *al B.*

Handwritten musical notation on a single staff, consisting of a series of notes and rests.

Handwritten musical notation on a single staff, with lyrics written below: *castan - za castan - za efede*

Handwritten musical notation on a single staff, with lyrics written below: *convinti ancora infeltoni*



*f* *sub* *f* *piu forte* *sub* *f* *piu forte* *f* *sub* *f* *piu forte*

*f* *sub*

*f* *sub* *f* *piu forte* *sub* *f* *piu forte* *f* *sub* *f* *piu forte*

Convinco ancora d'infedeltà gliuasi, contra convinco d'infedeltà gliuasi. Solo convincianz

*f* *sub* *f* *sub* *f* *sub* *f* *sub* *f* *sub*

*Forse* *Forrai per forse* *For: For: For: For:*

*Fora* *Fora: For: For: For: For: For:*

*Fora* *Fora: For: For: For: For: For:*



*And.* *For.* *For.* *For.* *For.* *For.*

Cabello.

*And.* *For.* *For.* *For.* *For.* *For.*

*Cari in pacibus placeat servare* *cari in temperata placeat modicis* *quasi per tema quasi per tema*

*For.*

*quasi per vitra quasi per tema quasi per tema quasi per vitra quasi per vitra.*

*Da Capo*

Scena IV. Ariene

Ariene

Dunque non a' più forza la verità, che al mio labbro prende di menzogna l'a:

spetto, e dell' odio communes io son l'oggetto? Ma di Dio! che veggio! Il Ganiteo l'as

mente s'avanzano ver me: Numi! pavento lo sdegno loro: gli attendo in disparte

Scena V. Creso, Eurico, edetta

Eurico

Creso dove t'indolzi?

Creso

Euroci a fronte delle abbazze

mura: odi il tumulto, la grida, il pianto. Ohime dentro al mio core paucha cimo



*Eurio*  
Gombi lo stridor orando del ripescoso arcia. *Beh!* s' allontana dal fiero oggetto. *Caro*  
*Chastetata*

*Julena*  
Folia che mai farai? Nello paterno mura spiratrice vani di mia sventura. *D'inganni*

*Curo*  
La tua figlia va in pugnato tormento. *Audace!* in tal momento mi perseguiti ancor? *Dotant' ag:*

*Julena*  
giri? *Curo*  
Curo una mea pletora che mi ueni m'uccida. *Merognera!* *Eurio*  
*Gentel!*

*Curo*  
Barbara! *Infida.* *Julena*  
Fate al Ciel che trovai quella man che creodi. *Adie' abo.*

rato giacche scio delitto ed evole mi vuoi togliermi almeno questa misera vita che tu già mi donasti

*Crudo* eccoti il petto. *Scena* L'appagarsi varia sogno d'affetto. E tu d'incoscienza gemi giacche fida e inno-

ante mi condannai così: giacche non sei della mia fe sicuro del scema ~~in~~ la porta il mio do-

*Euriso* toce L'ubbidirti varia prova d'amore. *Scena* Dunque... lasciarmi. *Euriso* *Scena* Ah Padre...

*Crudo* Toglierti dal mio aspetto... E ancor non parti indaga. *Euriso* E la mia pecc ancor turbando vai? *Scena* Che

Handwritten musical score consisting of ten staves. The lyrics are written below the first staff and above some of the subsequent staves. The music features various dynamic markings such as *forte*, *piu:*, *Andante*, and *trionfante*. The notation includes notes, rests, and clefs.

*barbaro rigore! che feci mai?*

*Andante*

*trionfante*

*Andante*

*trionfante*

*trionfante*

*trionfante*





Handwritten musical notation on a system of five staves. The top staff contains a vocal line with notes and rests. The second staff contains a vocal line with notes and rests. The third staff is empty. The fourth and fifth staves contain a piano accompaniment with notes and rests.

m'uccidera' m'uccidera' amato Seniore amato Mio il dul m'uccidera'

Handwritten musical notation on a system of two staves. The top staff contains a piano accompaniment with notes and rests. The bottom staff contains a piano accompaniment with notes and rests. The word "Violoncelli" is written below the top staff, and "Bassi" is written below the bottom staff.

Handwritten musical notation on a system of two staves. The top staff contains a piano accompaniment with notes and rests. The bottom staff contains a piano accompaniment with notes and rests. The word "Forte" is written below the top staff, and "Piano" is written below the bottom staff.

Handwritten musical notation on a system of two staves. The top staff contains a piano accompaniment with notes and rests. The bottom staff contains a piano accompaniment with notes and rests. The word "Cello Bassi" is written below the bottom staff.

il dul m'uccidera' il dul m'uccidera' Ama - so

Handwritten musical notation on a system of two staves. The top staff contains a piano accompaniment with notes and rests. The bottom staff contains a piano accompaniment with notes and rests. The word "Bassi" is written below the top staff, "Forte" is written below the bottom staff, and "Piano" is written below the bottom staff.

Handwritten musical notation on three staves. The first staff has a treble clef and a common time signature. The second and third staves are connected by a brace on the left. The notation includes various note values, rests, and dynamic markings like 'f' and 'p'.

Donatore m'ucciderà il marò del mio core del mio core il duol m'uccide

Handwritten musical notation on two staves. The first staff has a treble clef. The second staff has a bass clef. The notation includes various note values and rests.

sa m'ucciderà amato amore mio amato mio



*Andante*

*il duh m'ucciderà* *il duh m'ucciderà m'ucciderà il maris*

*Pia: fure* *Pia: fure*

*il duh m'ucciderà il duh m'ucciderà*

*Pia: fure* *Pia: fure*





Scena VI. *Creso, Euriso, iu. Libani*

*Euriso*  
 Ma gueto è troppo: un'ornato idegno può farci nave-  
 re: lo suo discorde era giusto ascoltar: confesso amico che di tanta fieroza il cor si pente.

*Creso* *Euriso*  
 Io pentirmi non so. Forse è innocente. Beh si richiami... Ah Dio!.. Madre andr!..

*Libani*  
 Da questo lato... Ah pazzi... Cedete dove è l'armi: a te il vostro parti d'andare insieme:

a te la morte già vi prepara, e già per te si desta per cenno del mio Re fiamma funesta.



*Passo*  
Ei però non confonde la virtù coll'error, ma il cor variano all'amata Aciene offer la mano.

*Curio*  
*Scena VII. Euriso, e Curio*  
Che dici amico? Iniepidito posmi el tuo zelo, il tuo

mor; ne più trasfusi la tua bella a cercar? Fidati adesso dell'atra femminil; vedetvi

come disperata, e piangente da noi ciudau i passi che intenerito avrebbe i tronchi i

sassi? Ah tuoto quel dolore che ancora in fante espresso era l'orro del machinato eccesso.

et



Alto voice part with lyrics: *Alto forse pensava di riserbarsi all'ice del nuovo amante indegno. Manis: freme: deliro:*

Second system with lyrics: *ardo di degno. Frenia ragion. Corria, sarai contenta questo di mali miei sarà l'ultimo*

Third system with lyrics: *giono. In tale istante la mia corammi cede. Solo... tremo d'orrore... vacilla il piede.*

Fourth system with lyrics: *Oh coraggio, origno. L'ultimo colpo chi reggo m'avvili... tuoto il mio fato mi riduce al pen.*

Fifth system with lyrics: *ness. Più della mano... più del veduto regno... m'occupa il cor... m'intorrida la ciglia il rimorso crudel dell'empia figlia.*



Handwritten signature or name at the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes dynamic markings such as *f*, *piano*, and *Andante*. The lyrics are in Italian, including "Ma qual voce!" and "qual voce!". The notation includes various note values, rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

*f*  
*f*  
*f*

*piano*

*Oboe*

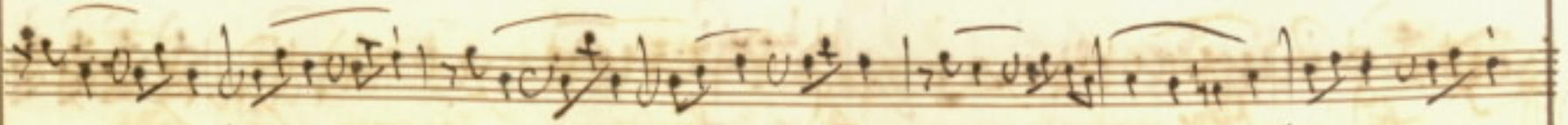
*Coro in E-flat*

*Ma qual voce!*

*qual voce!*

*qual voce!*

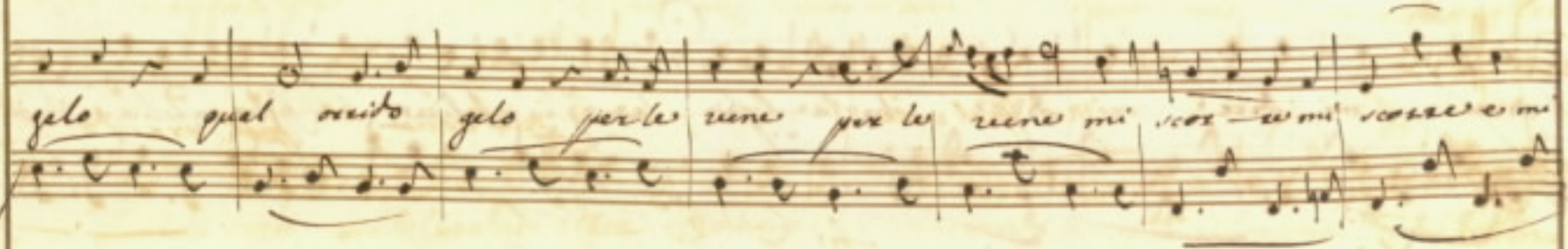
*Andante*



*And.*



*Pia.*



gelo qual oculto gelo per le rime per le rime mi cor - u mi cor e mi

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature complex melodic lines with many beamed notes and slurs. The third staff contains rhythmic notation, possibly for a keyboard accompaniment, with notes and rests. The fourth staff has a simple melodic line. The fifth staff is marked with the word "Lia:" and contains a wavy, scribbled line. The sixth staff is mostly empty. The seventh staff has a few notes. The eighth and ninth staves contain a vocal line with lyrics written below the notes. The lyrics are: "dice mi dice mi dice du la figlia... la figlia infelice... la figlia infelice... ah chi'io". The final two staves contain more musical notation, including a large flourish at the end of the piece.

dice mi dice mi dice du la figlia... la figlia infelice... la figlia infelice... ah chi'io

Handwritten musical score for piano accompaniment. The score consists of several staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves feature a more rhythmic accompaniment with quarter and eighth notes. Dynamic markings include "Piano" and "f". There are also some markings that look like "for:" and "abb.". A circular stamp is visible on the right side of the page, partially overlapping the music.

io  
 manco io manco ah ah tu parla per me io manco ah ah tu parla per me tu parla per me tu parla per me  
 f

Handwritten musical score for a vocal line. The lyrics are written below the notes. The notes are mostly quarter and eighth notes. The lyrics are: "io manco io manco ah ah tu parla per me io manco ah ah tu parla per me tu parla per me tu parla per me". The word "io" is written on the left margin. The word "f" is written at the end of the line.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and a treble clef.

Handwritten musical notation on a single staff, consisting of a wavy line and a few notes.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Large handwritten bracket on the left side of the page, spanning the first seven staves.

*Fin*

*Collo*

*me*

*ah! figlia*

*figlia infera*

*Edano*

lice!  
 figlia infelice  
 qual' occhio gelo      qual occhio gelo

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Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on five staves, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

per les ve-ne per le ve-ne mi corre mi cor-ve-ve mi  
Handwritten lyrics in French, written below the musical notation.



dice mi dice du a figlia... la figlia infelice la figlia infelice ah! chi manca io

*f* *piu* *f* *piu*

*f* *piu*

*f* *piu*

*f* *piu*

*f* *piu*

*alleg.* *alleg.*

*meno* *ah!* *ah!* *su questa pecora* *ah!* *qual voce* *ah!* *qual gelo* *meno...*

*f* *piu* *f* *piu*

This page contains a handwritten musical score for ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first two staves feature intricate, rapid melodic passages. The third and fourth staves are primarily rests, with some rhythmic markings such as 'd' and 'q'. The fifth and sixth staves also contain rests and rhythmic notation. The seventh and eighth staves are the vocal line, with the following lyrics written below the notes:

gelo... gelo... manca chi! chi! tu parla per me tu parla per me tu parla per me tu parla per me

The final two staves (ninth and tenth) contain further musical notation, including a 'F' time signature and some dynamic markings like 'f' and 'ff'. The paper is aged and has some staining, particularly a blue ink smudge on the right side.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The top staff features a complex melodic line with many beamed notes and slurs. The second staff contains a wavy line, possibly representing a vocal line or a specific instrument's texture. The third and fourth staves show a more rhythmic melody with some rests. The fifth and sixth staves contain dense, repetitive rhythmic patterns, likely for a keyboard instrument. The seventh staff has a similar rhythmic pattern with some slurs. The eighth staff is mostly empty with a few notes and a fermata. The ninth staff begins with the word "me" written in cursive, followed by a melodic line. The tenth staff contains a dense, repetitive rhythmic pattern. The paper shows signs of age, including foxing and some staining.

Handwritten musical notation for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: *È un zimo so che so - go improvviso che m'a il core dal petto vivo*. The piano part consists of chords and rhythmic patterns.

Handwritten musical notation for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: *che mi squida che mi squida ne inten - do perche misquida ah!*. The piano part continues with accompaniment.

Handwritten musical notation for the third system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: *che mi squida che mi squida ne inten - do perche misquida ah!*. The piano part continues with accompaniment.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. A large bracket on the left side groups the first seven staves. The eighth staff contains the lyrics "mi scribe" and "di". The ninth staff contains the instruction "Da Capo Subito". The page number "109" is written above the fifth staff.

109

mi scribe di

Da Capo Subito

Scena VIII. Euriso

*Allegro*

*Allegro*

*Euriso*

*Andantino*

*Ritardando*

*Allegro*

*For: più For: più For: più*

*Allegro*



*For:*

*Violoncello*

*Bassi*

Handwritten musical score for Scene VIII, Euriso. The score consists of ten staves. The first three staves are vocal lines for Euriso, with tempo markings *Allegro* and *Andantino*. The fourth and fifth staves are piano accompaniment, with markings *Ritardando* and *Allegro*. The sixth and seventh staves are vocal lines for the Basses, with markings *For: più* and *Allegro*. The eighth and ninth staves are piano accompaniment for Violoncello and Basses. The score is written in a cursive hand on aged paper.



Handwritten musical notation on the top three staves. The notation includes notes, rests, and bar lines. There is a small annotation "Piano" written in the right margin of the second staff.

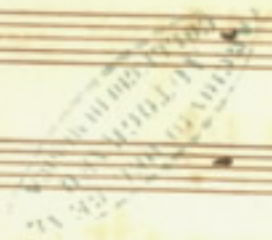
Handwritten musical notation on the fourth staff, featuring a series of rhythmic markings above the staff. Below the staff, the text reads: *Esquiso sventurato! or quanto sono le splendide lasinghe de' fatoni ti die*

Handwritten musical notation on the fifth and sixth staves. The notation is dense with notes and rests. The word *Rinforzando* is written above the sixth staff.

Handwritten musical notation on the seventh and eighth staves. The text *È una felice dell'abaco* is written above the eighth staff. The word *Fine* is written below the eighth staff.



Piano



Handwritten musical notation for the first system, consisting of three staves with notes and rests.

trade seguiravi contento: eri delizia del real Seniore: eri sosigno della Passiofe:

Brette  
Violongelli

Handwritten musical notation for the second system, including three staves with notes, rests, and dynamic markings like 'f' and 'p'.

del. In te ciascuno ueda con lieto ciftio l'amito il duce il Circa =

Bassi

Basso

*Allegro*  
foco

*Allegro*  
foco

dino il figlio qual barbaro destino ti ha in questo sud.<sup>o</sup> qual venai

*Allegro*

questa spaventosa e funesta al Ciel nemica.<sup>o</sup> chi sa? forse maligna

Adantino  
Pia:

a fac l'andrei proue a' prodovi i Giganti incontrati a Sive.  
Pia:  
qui l'amira e fatale

fore  
Pia:  
fore

qui l'amore e' crudel  
Pia:  
sorte sorte Heanna!  
fore  
Tutto presto in un

For: Flute

For:

For:

punto afflivo e solo neppure mi resta a chi non cece il dolo.

Sia

Bassi For:

*Mus*

*Obœ*

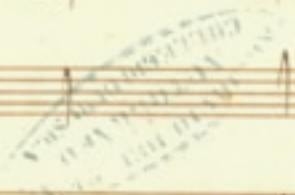
*Obœ*

*Trombe in C*

*Corni in C*

*Corni in C*

*Bc*



*Ensemble*  
*Andante Vivace*

*Ensemble*

~~Ensemble~~

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature complex, dense musical notation with many beamed notes and slurs. The word *fua* is written below the first staff. The second staff has *for:* written below it four times. The third and fourth staves contain simpler notation, possibly representing a vocal line or a different instrument part. The fifth and sixth staves also have simpler notation. The seventh and eighth staves contain rhythmic notation with vertical stems and dots. The ninth staff has *CB.* written below it. The tenth and eleventh staves are mostly empty. The twelfth staff features dense musical notation similar to the first two staves, with *for:* written below it four times and *for:* at the end.

*crescendo: forte*

*For*

*For: rinforzando*

*For: rinforzando*

*un poco forte: forte assai*

*For*

*miterò: vivente*

*For*



*poco*  
*foc poco poco*  
Fèr fèr  
Fèr fèr  
il Puzignol canoco  
il Puzignol canoco che sempre l'ho maccato me - ro  
*poco foc poco*



*f*

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me - no *spiegando* va sempre il suo maestro *spiegan*

*f*

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature complex, dense musical notation with many notes and slurs. The middle section, spanning staves 3 through 7, contains mostly rests, with some notes appearing in the lower staves. Dynamic markings are present: *forte* is written above the first staff, *piu: forte* above the second staff, *Piano* above the fifth staff, and *forte* above the sixth staff. The bottom two staves (11 and 12) contain more active musical notation, including slurs and notes. The word *forte* is written at the end of the bottom staff. The paper shows signs of age, including foxing and staining.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p. f.*, *forz*, *fz*, and *fz*. The paper shows signs of age with some staining.

Handwritten musical score for piano accompaniment, consisting of seven staves. The notation includes chords, arpeggios, and melodic lines. The first staff has a "Fin." marking. The sixth staff is labeled "C. B.".

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Handwritten musical score for vocal line, consisting of two staves. The lyrics are written below the notes. The first staff has a "Fin." marking. The lyrics are: "Imitero' vovante il Prusynl canoro imitero il'".



Handwritten musical notation on a five-line staff, featuring rhythmic patterns and notes.

Handwritten musical notation on a five-line staff, featuring rhythmic patterns and notes.

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Handwritten musical notation on a five-line staff, featuring rhythmic patterns and notes.



*Pro:*

*Pro:*

*Pro:*





Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves.

Annotations and markings include:

- And.* (Andante) - appearing multiple times.
- rit.* (ritardando) - appearing multiple times.
- zinfornato* - appearing in the middle section.
- do va* - appearing below the first staff of the lower section.
- Spiegari - do va* - appearing below the second staff of the lower section.
- And.* - appearing at the end of the lower section.

Lyrics visible include:

- do va*
- Spiegari - do va*

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Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The music is written in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical notation on a five-line staff, showing rhythmic patterns and rests.

Handwritten musical notation on a five-line staff, featuring a dense sequence of notes.

Handwritten musical notation on a five-line staff, showing rhythmic patterns and rests.

Handwritten musical notation on a five-line staff, featuring a dense sequence of notes.

Handwritten musical notation on a five-line staff with lyrics underneath. The lyrics are: "Gorno lo speco il rio l'arolta nova a giorno citrio lo speco e liano mesan".

9 *f* *p*

9. *f*

CORA me ancora ascoltera me ancora ascoltera

fci fubi fci

84

Da Capo



This page contains ten horizontal musical staves. The top two staves have faint, handwritten musical notation, including notes and stems. The bottom two staves also have faint notation, with the word "Cello" written vertically on the left side of the lower staff. The middle six staves are mostly blank with some light smudges.

A vertical strip of musical notation on the right edge of the page, showing several staves with handwritten notes and stems.

Cecina

Scena IX. Cecina, Cecina, e Libani

E come in tal momento Ceco, pietosa cura non prendi d'Atti?

Ceco

ene? Ah tu doveasti sergervi i vaghi lumi. ~~Eh non si parli d'interesso~~ <sup>amore</sup> che abbatte i tuoi.

Caro il ~~tu~~ riposo. Or degli affetti miei via l'arbitrio il dove. Ma si rivedi a momentami?

glino colla Cecina il ragionar d'amore. Ma: che più si tarda: si datti pur la fiamma:

E venga al fine lo sventurato Pre. *Segue Marcia*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The paper shows signs of age with some staining and foxing.

The score is organized into two systems of five staves each. The first system (staves 1-5) contains complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The second system (staves 6-10) begins with a section marked *Allegro* and includes dynamic markings *p* and *f*. The notation is dense and characteristic of 18th-century manuscript notation.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p* and *f*. The score is written in a historical style with some ink bleed-through from the reverse side. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*. The third staff has a common time signature 'C'. The fourth staff has a common time signature 'C'. The fifth staff has a common time signature 'C'. The sixth staff has a common time signature 'C'. The seventh staff has a common time signature 'C' and a section marked 'C/B.'. The eighth staff has a common time signature 'C' and a section marked 'C/B.'. The ninth staff has dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*. The tenth staff is empty.

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A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The first two staves feature complex, dense musical notation with many notes and beams. The third staff has a few notes. The fourth staff has a few notes. The fifth staff has a few notes and a measure with a fermata. The sixth staff has a few notes. The seventh staff has a few notes. A large bracket on the left side groups the first six staves. A vertical line is drawn after the fifth staff, with the number '35' written above it. The paper shows signs of age, including foxing and staining.

Handwritten text on the right edge of the page, possibly a page number or a reference, including the number '35' and some illegible characters.



Scena. X. Creso, Euriso, e detti

*Creso*  
Non è più tempo amico di congedi languaci: vivi per me:

*Euriso* prendi un amplesso, e taci. *Creso* Il cor vi spera. In vano al tuo ufficio, Creso, pensi aver =

riemi; e credi in vano Erodi comparir. In te sarò un fiero usurpatore, che ho a =

ppira la grandezza in altrui danno: e in vece dell' Erodi tengo il tiranno. *Creso* No tirannico genio

non m'infuce a punirti: ~~Il se non note, un note a spunt, come ragione a penna, condono penna, il mio signore, a~~



~~Non più vanne a morire. Il vaxco appire.~~  
~~Non più vanne a morire. Il vaxco appire.~~

a te son notes, son notes a ognun parte ragioni a quante rendono giusto il mio rigore: Appena numerato lo  
9 9 9 9 9 9

teei: sono infinite: Non più: vanne a morire: il vaxco appire.  
9 0 9 ~ e | 10 || Segue

Flute  
 Flute  
 Flute

*Pia:*  
*Rinforzando*  
*Piano*  
*Piano*

Oboe  
 Flute

Corn in E flat  
 Flute

*Pia:*  
*Rinforzando*  
*Pia:*

Flute  
 Flute

*Pia:*  
*Pia:*

*Un poco Andante*

Flute

*Pia:*  
*Violoncelli*  
*Bassi*  
*Pia:*

THE UNIVERSITY OF CHICAGO  
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 540 EAST 57TH STREET  
 CHICAGO, ILL. 60637

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings. The score is organized into systems, with some staves grouped by large curly braces on the left side.

Dynamic markings and performance instructions include:

- Prinfzando* (written as *Prinfzando*)
- Piano*
- Forz.* (written as *Forz.*)
- Amici* (written as *Amici*)
- allegro!* (written as *allegro!*)
- Forz.* (written as *Forz.*)
- Vibrangelli* (written as *Vibrangelli*)

The notation includes various rhythmic values, rests, and melodic lines across several staves. The paper shows signs of age, including yellowing and some staining.

Handwritten musical notation on two staves. The top staff contains notes with a slur and a fermata. The bottom staff contains notes with dynamic markings 'Pm:' and 'f:'.

Five empty musical staves.

Handwritten musical notation on a single staff, ending with the text "Cet. B."



Handwritten musical notation on a single staff, consisting of rhythmic patterns.

quel Mososo quanto

nascondete a miei sguardi: in tali occasioni voi andate in bob =

Handwritten musical notation on a single staff, including a treble clef and notes with dynamic markings 'Pm:' and 'f:'.

Pm:  
Bassi

f:

Handwritten musical notation on a staff with lyrics: *eris* *fu:* *fu:* *piano* *fac*

Handwritten musical notation on a staff with lyrics: *Cel. B.* *Cel. B.*

Handwritten musical notation on a staff with lyrics: *liami:* *al mondo resti del uoce de gloria immortale.* *Se grande in possedes*

Handwritten musical notation on a staff with lyrics: *fu:* *fu:* *piano* *fu:* *piu Andante*

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and rests, starting with a treble clef and a key signature of one sharp (F#). The bottom staff contains a bass line with notes and rests, starting with a bass clef. Dynamics markings 'p' and 'f' are present.

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 21

Handwritten musical notation on a single staff, showing a melodic line with notes and rests, including a treble clef and a key signature of one sharp (F#).

più grande ancora nel portere si muovi un anima real: nel suo nemico risvegli in:

Un poco Andante

Handwritten musical notation for the first system, featuring notes and rests on a five-line staff. Dynamics include *Pia.* and *Rinforzando*.

Handwritten musical notation for the second system, featuring notes and rests on a five-line staff.

Handwritten musical notation for the third system, featuring notes and rests on a five-line staff. Dynamics include *Piano* and *Rinforzando*.

Handwritten musical notation for the fourth system, featuring notes and rests on a five-line staff. A *Coda* marking is present.

Handwritten musical notation for the fifth system, featuring notes and rests on a five-line staff. Lyrics include *viglia e non pietà* and *Pensate che mendico sarei: di'ra la vita*.

Handwritten musical notation for the sixth system, featuring notes and rests on a five-line staff. Dynamics include *fz.* and *Pia.*

Un poco Andante



*Piano*

*Piano*

*Ch. B.*

mi sarebbe supplicio ogni viuento Monarca senza regno: Inco tempo loquader: tempo citra

*Piano*



Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of eighth notes followed by a few quarter notes.

*Pr: rinforzando*

Handwritten musical notation on a five-line staff, continuing the melodic line from the first staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of quarter notes.

*Pr: f*

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of quarter notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of quarter notes.

*Pr: rinforzando*

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of quarter notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of quarter notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of quarter notes.

*Pr*

*Uedrus Pader.*

*Basso*

*Cro*

*m'ingombato a un'ora! p. / Non creda tal coraggio in co.*

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes a series of quarter notes.

*Pr:*

*f*

Handwritten musical notation on three staves. The top staff begins with a treble clef and a 4/4 time signature. The middle staff has a bass clef. The bottom staff has a bass clef and the word "Cello" written above it. The notation is mostly rests and some melodic lines.

Handwritten musical notation on two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The lyrics "Ma di dei, già che in tal giorno le nostre vicine fatali cadon sopra di me, fae che" are written below the notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The tempo marking "Allegro" is written above the first staff. The lyrics "solo io non allia a cadere" are written below the notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. The tempo marking "Allegro" is written below the first staff. The lyrics "dal rogo mio luttuosa si accenda la nera" are written below the notes.



Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with a similar rhythmic pattern. The notation is in a historical style, possibly 17th or 18th century.

Handwritten musical notation on two staves with lyrics. The top staff has a melodic line, and the bottom staff has a bass line. The lyrics are written in Italian.

face della furia ultrai: con acque infelici Palani ogno

Handwritten musical notation on two staves with lyrics. The top staff has a melodic line, and the bottom staff has a bass line. The lyrics are written in Italian.

su le Province Pave: distrugga l'inimico: e ueda almeno il nocivo

Cato B.

fatto a' posteri indistinto ne si sapeasi il vincitore dal vinto. Numi semmai v'aggiacque'

delle vittime mie l'offeso onore de' simulacri e Tempj, e il tributo dell'oro, e il puz'

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*f.*

*rit.* *rinforzando*

*f.* *rinforzando*

*Cant. B.*

*fumi udisti uoti miei vintici Numi.*

*f.* *Un poco Andante.* *f.*

A Deo  
Ara: fusa

Amici e vi servate di me qualche memoria.  
Ara: fusa

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MUSEO LOMBARDO DI SCIENZE E LETTERE

Handwritten musical score for two staves. The top staff contains notes with 'Piu:' and 'Fin:' markings. The bottom staff contains notes with 'Piu:' and 'Fin:' markings. The staves are mostly empty with some notes and rests.

*Colo B.* *Colo B.*

Handwritten musical score with lyrics. The top staff has notes and lyrics: "noi che carchiata nell'vena il core mio". The bottom staff has notes and lyrics: "suscito le ingiurie io lo pre:". There are "Piu:" and "Fin:" markings below the notes.



*rit:* *for:*

*rit:* *mo... altro.*

*Piu:*

*Scena XI. Ariene, e detti*

*Andante assai*

*Bra*

*Ariene*

*Al*

*Bra:*

*Andante assai*



Handwritten musical score for the first system, consisting of seven staves. The notation includes various rhythmic values and rests. The first two staves have "Fz:" and "Pz:" markings above them. The third staff has a "C" above it. The fourth staff has a "C" above it. The fifth staff has a "C" above it. The sixth staff has a "C" above it. The seventh staff has a "C" above it and a "C" below it.

*La Curo*

Padre... io venni... aspetta no chomozie non devi no chomozie non devi. Tu pes/letare.

*La Curo*

Handwritten musical score for the second system, consisting of two staves. The notation includes various rhythmic values and rests. The first staff has "La Curo" written above it. The second staff has "Padre... io venni... aspetta no chomozie non devi no chomozie non devi. Tu pes/letare." written below it. The first staff has "Fz" and "Pz" markings below it. The second staff has "Fz" and "Pz" markings below it.

*for: piano*

*piano*

*for:*

*Ch. B.*

*spendi ah, suspendi lo degno e la recedera e tu mio ben mio*

*for: Ch. B.*

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a cursive style. The lyrics are in Italian and include the phrase "ben ricevì l'ultimo addio da me ah fidus ah mi ben addio ah". The music is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a soprano clef. The third staff has a soprano clef and the word "Rit:" written below it. The fourth staff has a soprano clef and the word "Piano" written above it. The fifth staff has a soprano clef and the word "Piano" written above it. The sixth staff has a soprano clef and the word "Piano" written above it. The seventh staff has a soprano clef and the word "Piano" written above it. The eighth staff has a soprano clef and the word "Piano" written above it. The ninth staff has a soprano clef and the word "Piano" written above it. The tenth staff has a soprano clef and the word "Piano" written above it. The lyrics are written below the staves.

ben ricevì l'ultimo addio da me ah fidus ah mi ben addio ah

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics "Je: su: Chris: te" written below. The bottom three staves are piano accompaniment. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line with lyrics "Je: su: Chris: te" written below. The bottom staff is piano accompaniment. The notation includes various rhythmic values and clefs.

Stamp: *Archivio*  
*Collezione*  
*Manuscript*

*f*

*f*

C<sup>10</sup>

C<sup>10</sup>

C

C

tino albis da me.

*f*

26  
Segue l'Antico

*Geo*  
 Dopo la Cavatina  
 Che senti? e qual fuor cieco trasporto letta i manie ardite? *Geo*

*Fiene*  
 li chiudete il varco. Il varco aperte. Mora, mora la figlia, arriva il Padre: quell'incendio è fuo

*Geo* *Fiene*  
 ma si arresti o *quadro*. Non s'accorti: ecco il ferro: ora di me del mis bettin recide: o a

*Geo* *Fiene*  
 ritemi il venturo, o qui m'accido. *Geo* ridovi. /che farò! /ma intanto non valti il Senno. Si accetti al

*Geo* *Cantina* *Esisto* *Geo*  
 meno del sincero amor mio ch'ami consiglia. /o coraggio! /o trasporto! /o amore! /o figlia!



*Bene.* *Cresc.*  
Se tardi, viderò il colpo. Formasi: che veggia ognuno legge la tua cortezza e dica per quattro o un mesi.

tere i doni suoi. Deh vivi anima bella ti dono il Fenice. Tu meriti di regnare

questo il talamo, l'amor: ma se in Cario uno sporo ti piace, va l'aratro verso accondesi la face.

Certo l'odio fra noi si cangi in amicitia. ha figurata ti rimovo o Catina, questo via il capo

*Cresc.* *Bene.* *Sup.*  
~~nono maggior d'una alma forte~~ O Scante! O in vitro! O cangiamento! ~~o v'incio~~ *oro*



*Coro*

*mi*

*Al Solo*

*Al 2. Solo*

*Contra*

*Al Basso*

*Al Soprano*

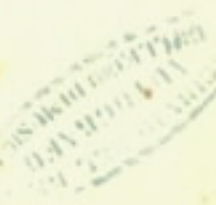
Bella pietà bella pietà tu sei delizia Dogni cor delizia Dogni cor delizia Dogni cor

*Al Tenore*

*Al Bass*

Bella pietà bel-la pietà tu sei delizia Dogni cor delizia Dogni cor.

*Lutti*



*Sigue*

*Pia:*  
 Alla Seconda Sopranos  
 Cello

Nascesti in seno ai Numi riposi ogni mortale  
 conchi conchi ogni amato ogni amato 0 =

Nascesti in seno ai Numi riposi ogni mortale  
 conchi conchi ogni amato 0 =

Detailed description: This block contains the first two systems of a handwritten musical score. The top system features a Soprano line and a Cello line. The lyrics are written below the vocal line. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are some ink blots and corrections in the upper system.

*Adagio*  
*Andante*  
*Andante*  
*Andante*  
*Andante*  
 Da Capo Tutti sino al segno Poi si segue

Detailed description: This block contains the lower systems of the musical score. It includes a Bass line and other instrumental parts. The lyrics are written below the vocal line. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are some ink blots and corrections in the lower system.

Allegro  
 Solo  
 Solo

Andante  
 Canto  
 Piano  
 Solo

Da ogni ben prevalo quella pietra di emenda s'appoggia del rigore del rigore del rigore

Da Capo tutti = Poi segue

Allegro  
 Solo

Andante  
 Canto  
 Piano

Dalla pietra s'accende la fiamma della gloria la face dell'amor dell'amor

dell'amor

dell'amor

fate

67

Per Capo Tutti fino al segno per fine dell'Opera

106 234

