

Acto Secondo e 3<sup>o</sup>



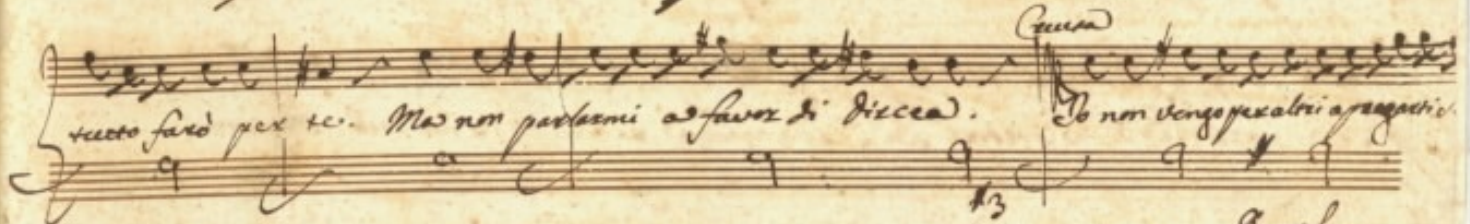
Tempo

Tempo

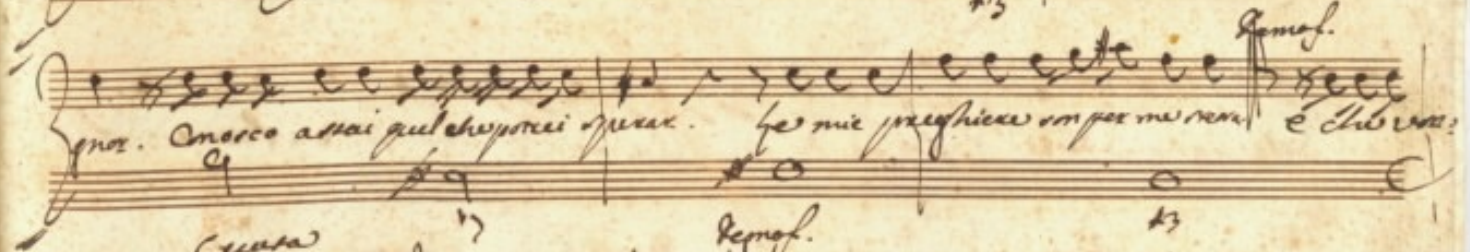
Scena 3<sup>a</sup> *Ma* *lema* *forare*, e *cuata*

Chiedi pure o *Cuata*. In questo giorno

tuoto farò per te. *Ma* non parlarmi a favor di *Diecca*. *Ma* non vengo per altri a *raguocci*.



gnor. *Amorco* assai quel che potrei *operare*. *Se* mi *prefiggessi* un *per* me *remi* e *che* *vessi*?



*resti*? *In* *Frigia* subito *viverax*. *Parce* *da* *ri*! e lo *giuro*? e *le*



*Cresc.*

nozze. *Ch' per timore* *Cresc. poco.* Una balia mortale non lasperi svenex. Per

*Tempo.*

lui... *Ma questa* la mia cura non è. *Forse* veglio: *posso* o *signor?* *Du*

sei l'arbitra di te stessa. *In* *Scia* affoga *rimuovi* io non vico. *Ma* non spe-

*Cresc.*

rai tale ingiuria *talte.* *Non* so di noi *chi* a *ragion* di *lagnersi:* e' *l'Prence...* *Al:*

*Tempo.*

*Cresc.*

*Tempo.*

*Cresc.*

*Fine* *semo* *partic.* *Ma* lo *vederri?* *Uiti.* *Di* *parli?* *Così* *meco* *parlato* *non* *è.*

*Dimof.* *Cresc.* *Dimof.*

vene. E che ti dice? Signor, basto così. *Cresc.* inondo. *Ruid.*

regno alle parole agli acci ti parve il Prince. Ci fu d'ammare fura e uolte ti fa

*Cresc.* *Dimof.*

lo. Scuso il tuo sdegno. Al vostro d'un rifiuto una mia pari non s'agone però. Mi-

*Cresc.* *Dimof.*

ficio! e come lo porcari temer? Chi sa. ha mano spreda tu non la sdegna in questo

giorno il figlio arte dara' la mia in impugno fede reale. E ve l'auda a udir di regno



*Cresc.*

grax da mille fuxie invaso raprei... ma no. Tempo à lontan il caso. *Vivi,*

Timante all'Imenco s'arringa, per pace rifiutarlo. E bene: accetto, signor, da qua pr.

*Demof.*

ma: or sia tua cura che poi... Basta cori. *Vivi sicura.*

*Demof.*

Scena II. Demofante, e poi Timante

che alterezza di corri! quasi... Ma

*Timante*

tutto al quado, al vesso, dall'era si tmi. Miobbe, mio benitor, grazia, per.

*Demof.* *Timante* *Demof.* 186

omo, pira? Per chi? Per l'infelice figlio dell'afflitta Materno. O già deciso del suo de-

stin. Per ora d'abbecciamo a parlar. Dimmi: a cruia che mai facesti?

*Timante*

In questo di tuai pora esser deca, e l'ociti! O tal per lei capugnana nel

*Demof.* *Timante*

cor, che non mi veno valeri superarla. E per costione... No parlaremo.

Or per dicea di gnae sino al tuo juo. Quell'innocente vita dona a priegi d'un figlio. Va.

13 18

Suble, Ah Dio! reppa inumanità, senza delitto, nel fior degli anni rari, va l'aratroci ve:

gesta agonizzar. Vedete a rivi spogar ricpido il sangue dal molles ven... Ma noni questi o

Padre! Tu impallidisci! Ah lo conosco: è questo un mero di pietra. deh non pen,

tisti recordalo signor. No, finché il cenno onde ussa decca padre non dei,

do del no più non parria giammai. *Principe* / O Ammi dei! regi. Erhu

*leggio creder di re? quel nominar con tanta tenerezza dicea, questo eccessivo*

*vilenti premare che v'oson dir? h'ami tu fare? In vano farci studio a ce:*

*Finisce*

*lato. Ah questa e' d'unqua delle fedeltà tue verso Cecilia la nascosta vergenne.*

*Remol.*

*E che peccati da questo amor? che potrei far per fare una trascelta io ti com:*

*ceda? Opponni che un amore nascosto... Ah se potrei immaginarmi oh... Quel labio*

*Finisce*



mai ti cade in mente! A tutti i Numi il giuro non quereci Piscià: no'l bramo. Do

chiedo che viva solo. E ripurrai che mora, morrà (non lusingarci) il figlio ancora.

*Tempo*  
Per un'culo si ceda, e ben tu il vivi; vivrà la tua di loro la dno ves. *Finanze*

*Tempo*  
Gladu... Agreca. Merita la parona condescenda una merce. *Finanze*

*Tempo*  
onio... No, caso figlio, io bramo meno do te. ~~Padre~~ real Oculta requera la mia *Nella*



*Timante* *Demof.*

scelta. A questa notte non ti morras di averro. Oh Dio! lo veggio ricomparir.

Oz questa pena arriva merito all'ubbidienza. Pieni alla spina: al tempio conduciamla a:

lesso: adesso in faccia agli inuscati dei adempiti, o figlio, i tuoi doveri, e i

*Timante* *Demof.* *Timante* *Demof.*

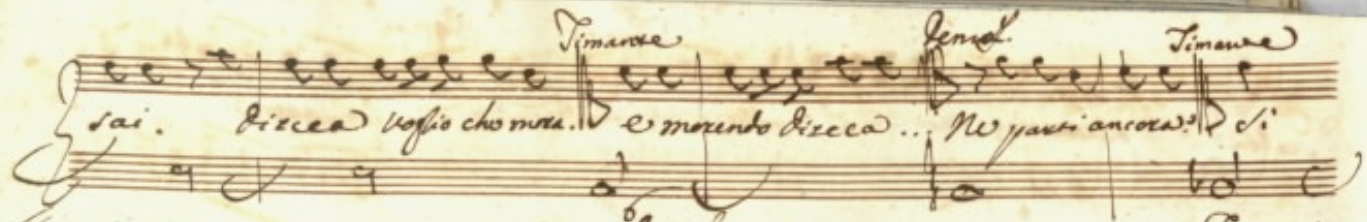
mier. Signor... Non posso. Audace! Non sai... Ho sì. Vorrei punirti e

*Timante* *Demof.* *Timante* *Demof.*

proprio che in bircea s'incominci il tuo castigo. Oh no. Partì. Ma veni. Invece a:

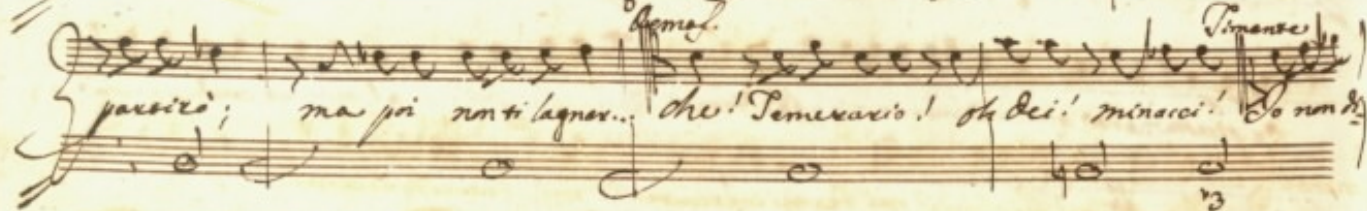


*Timoroso* *femol.* *Timoroso*



sai. dicea vofio cho maa... e momento dicea... No parsi ancora... di

*femol.* *Timoroso*

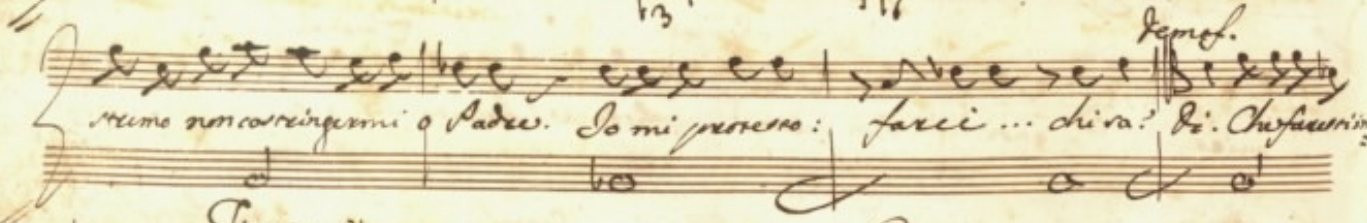


passiro; ma poi non ti lagner... che! Temerario! oh dei! minaccio! So non di



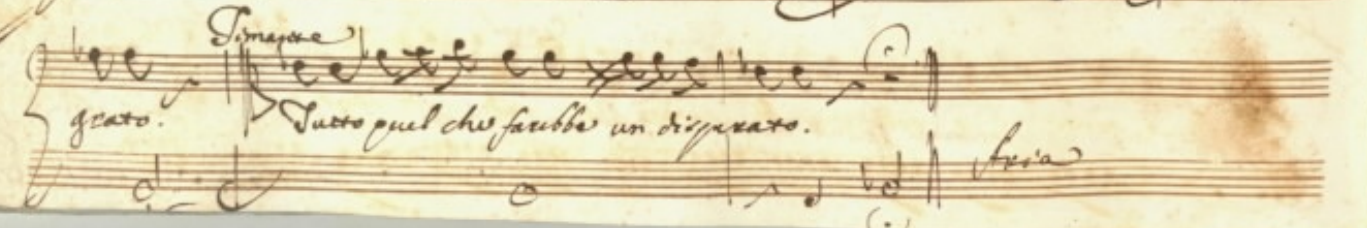
vunguo co peigo, o se minaccio. A poco a poco la ragion m'abbandona. E un passo e:

*femol.*



nemo non corre ingermi o Padre. So mi posetto: facci... di ra! di. Ch'infuorin:

*Timoroso*



gato. Tutto quel che farbbe un disperato.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The notation is in a historical style with various note values and clefs.

*Allegro*  
*Andante*  
 Scuderia mi chiede? mi brami innocente? mi brami innocente?

Handwritten musical score for the second system, including lyrics and musical notation.

*Andante*  
*crescendo il furore*

Handwritten musical score for the third system, including dynamics and musical notation.

lo senti lo vedi lo senti lo vedi dipende da te

Handwritten musical score for the fourth system, including lyrics and musical notation.



This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 10 staves. The top staff is a vocal line with lyrics written below it. The middle staves appear to be for a keyboard instrument, possibly a harpsichord or spinet, with dense, rhythmic patterns. The bottom staves continue the vocal line with lyrics. The handwriting is in dark ink, and the paper shows signs of age, including foxing and some staining.

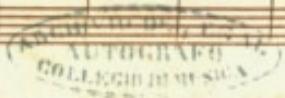
The lyrics are written in a cursive script and include the following phrases:

- vi dyen - le ha te vi dyen - le ha te dyen -
- for casai
- le ha te dyen - le ha te
- Andence midiedi.

The musical notation includes various notes, rests, and dynamic markings such as *f*, *ff*, and *pp*. There are also some markings that look like "Alte" or "Alte" written across the staves.

Handwritten musical notation on a single staff. The notes are written in a cursive style. Below the staff, there are several dynamic markings: *for:*, *Pia:*, *for:*, *Pia:*.

Handwritten musical notation on a single staff. The lyrics are written below the notes: *mi beami innocente, mi beami innocente michiedi*. Below the staff, there are dynamic markings: *for:*, *Piano*, *for:*, *Pia:*, *for:*, *Pia:*. The word *cavando il fese* is written below the staff.



Handwritten musical notation on a single staff. The lyrics are written below the notes: *mi beami lo venti lo vedi lo venti lo vedi expande toto da*. Below the staff, there are dynamic markings: *for:*, *Piano*, *for:*.

*For: piano* *For: piano* *For: piano* *For: piano* *For: piano*

si lippen - de de se mi brami innocense. mi chiedi prudenza

*For: piano* *For: piano* *For: piano* *For: piano* *For: piano*

*Piano* *For: piano* *Piano* *For: piano* *For: piano* *Piano* *For: piano*

*For: piano* *For: piano* *For: piano* *For: piano* *For: piano*

mi chiedi mi brami si lo senti lippen

*For: piano* *For: piano* *For: piano* *For: piano* *For: piano* *Piano*

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and various dynamic markings like "for:" and "Ani".

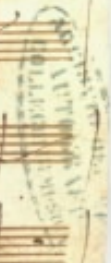
de de se lo vedì dijen - lo de se dijen - lo de se dijen - lo de

Handwritten musical notation for the second system with lyrics "de de se lo vedì dijen - lo de se dijen - lo de se dijen - lo de" and dynamic markings "Ani" and "for:".

Handwritten musical notation for the third system with dynamic markings "Ani", "for:", and "for:".

Handwritten musical notation for the fourth system, appearing mostly blank with some faint notes.

Handwritten musical notation for the fifth system with dynamic markings "Ani", "for:", and "for:".



*Piano*

Di lei per cui penso se pen - so al periglio se pen -

*Piano*

so al periglio

tal mania o nel seno tal benda o sul ciglio che l'ale



*And.* *cresc. il furo.* *And.*

*And.* *cresc. il furo.* *And.*

ma di feno caya - ce non e' che l'alma di feno caya - ce non e' no

*And.* *And.*

no caya - ce non e' no no caya - ce non e' no no caya - ce non

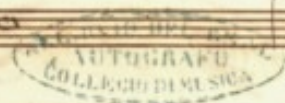


Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Pia* and *Fou*. The bottom staff contains the handwritten text "La Caga".

Cena III. Demofone solo

Dunque m'insulta ognun. Fastida Natura, il suddito va:

penso, il figlio audace tutti ruotono il freno. Ah non e tempo li soffrir piu. Corredi o:

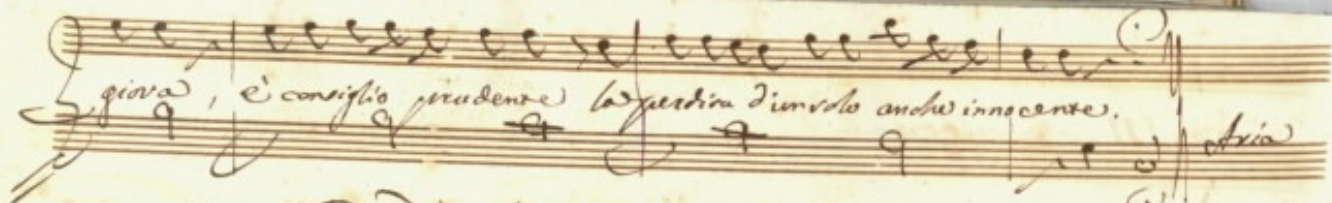


la. Ricca si scagala sacrificio senz'altro indugio. Ella e ragion di falli. Le l'ade

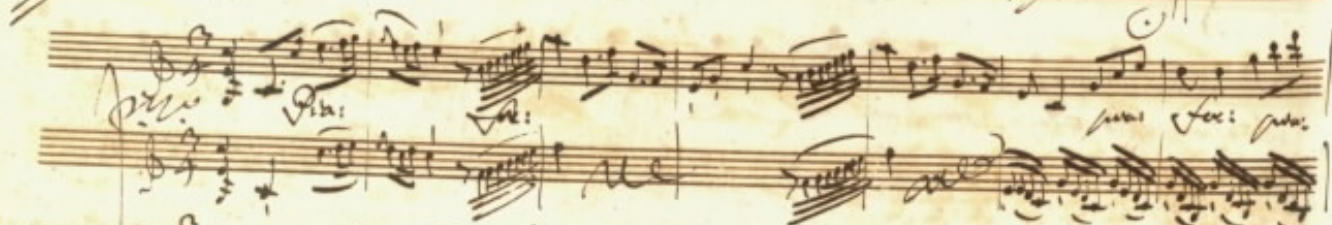
suo del figlio mio. Ne quando fosse innocente ancora tuca direbbe. E necessario al

regno l'Imenio con (recusa). e mai Timante nel compia. Anche Ricca non mora. Quando el publico

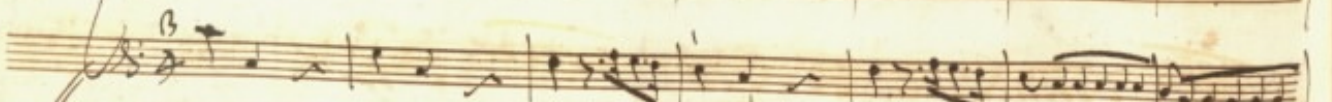
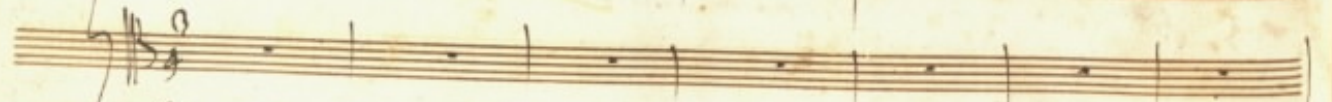
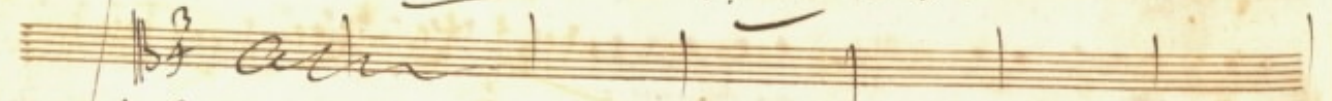
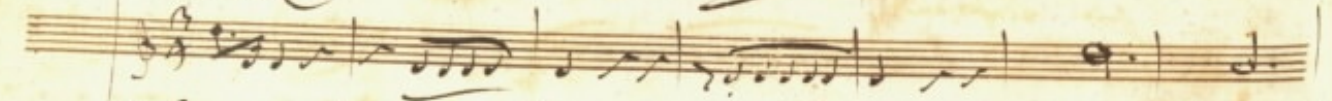
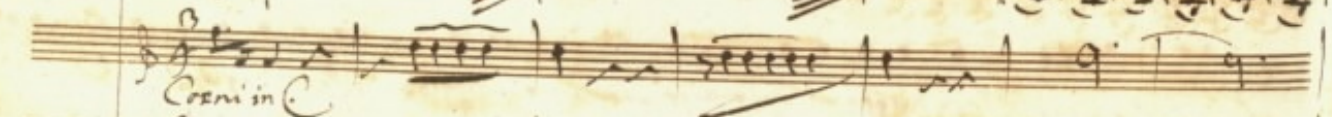
giovà, e consiglio prudente la perdita di un solo anello innocente.



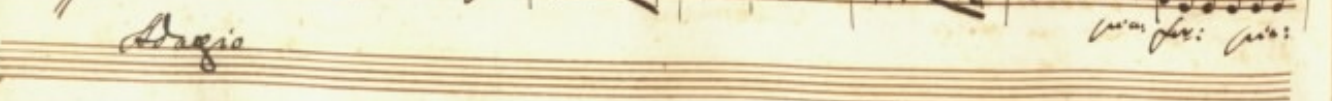
*Violini*



*Corni in C*



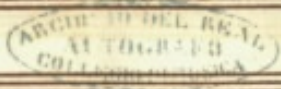
*Organo*



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This page contains a handwritten musical score on aged, yellowed paper. The score is written on several staves. The top staff features a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. There are several annotations in Italian: "For: più" appears above the first staff, "piano" is written to the right of the first staff, "più rinforzando" is written below the second staff, and "poco" is written below the third staff. The word "come" is written above the second staff. The bottom staff begins with a bass clef and contains a melodic line with notes and rests. The paper shows signs of age, including foxing and some staining.

A page of handwritten musical notation on aged, yellowed paper. The page contains seven staves of music. The notation is written in dark ink and includes various musical symbols such as notes, rests, beams, and slurs. There are several annotations in italics: "rinfrendo" is written above the second staff, "fure" is written below the third staff, and "furo" is written below the seventh staff. The paper shows signs of age, including foxing and some staining. The left edge of the page shows the binding of the book.



Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings. The word *Andante* is written across the staves.

Handwritten musical notation on two staves, continuing the piece with various notes and rests.

*Allegro*

Handwritten musical notation on a single staff, featuring a melodic line with various notes and rests.

Handwritten musical notation on a single staff with lyrics underneath. The lyrics are: *Benchè innocente via moria ve ginea al regno moria ve ginea al regno*. The notation includes dynamic markings: *Piano*, *f. p.*, *f. p.*, and *f. p.*.

*Piano*

*Piano*

En el momento preciso ren-  
do la paz a todos ren-  
do la paz a mi undas las pa-



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Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of rhythmic patterns and some melodic lines. The bottom staff continues the rhythmic patterns.

Four empty musical staves with vertical bar lines, indicating a section of the score that has been removed or is otherwise blank.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense with many notes and rests. The bottom staff continues the notation with many notes and rests.

A page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top two staves contain a melodic line with various note values and rests. The third staff is mostly empty, with a few notes and a fermata. The fourth staff contains a section marked "Aria:" with a treble clef and a key signature of one sharp (F#). The fifth staff contains a section with a treble clef and a key signature of one sharp (F#), with the lyrics "e come una spocantissima" written below it. The sixth staff contains a melodic line with various note values and rests. The seventh staff contains a melodic line with various note values and rests. The eighth staff contains a melodic line with various note values and rests. The ninth staff contains a melodic line with various note values and rests. The tenth staff contains a melodic line with various note values and rests. The eleventh staff contains a melodic line with various note values and rests. The twelfth staff contains a melodic line with various note values and rests. The thirteenth staff contains a melodic line with various note values and rests. The fourteenth staff contains a melodic line with various note values and rests. The fifteenth staff contains a melodic line with various note values and rests. The sixteenth staff contains a melodic line with various note values and rests. The seventeenth staff contains a melodic line with various note values and rests. The eighteenth staff contains a melodic line with various note values and rests. The nineteenth staff contains a melodic line with various note values and rests. The twentieth staff contains a melodic line with various note values and rests.

e come una spocantissima



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 similar notation. There are some scribbles and corrections in the middle of the second staff.

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 similar notation.

Two empty musical staves.

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 similar notation. There are some scribbles and corrections in the middle of the second staff.

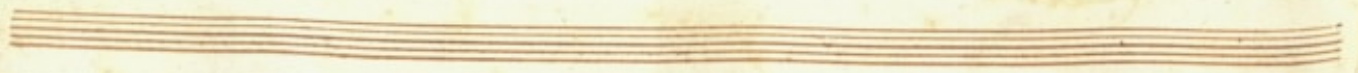
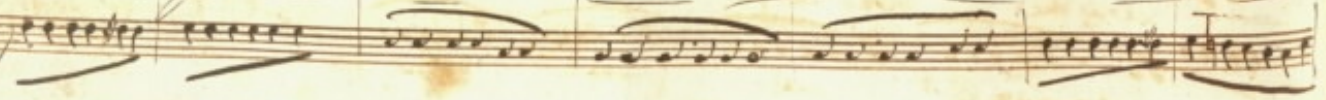
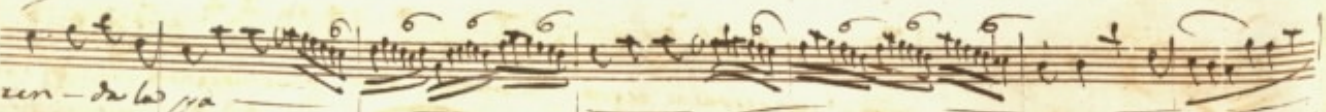
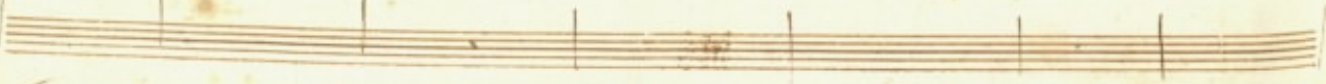
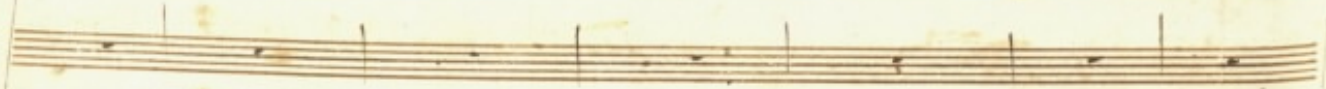
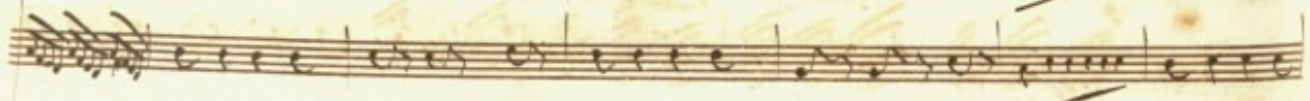
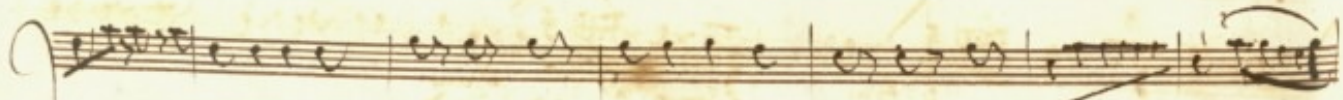
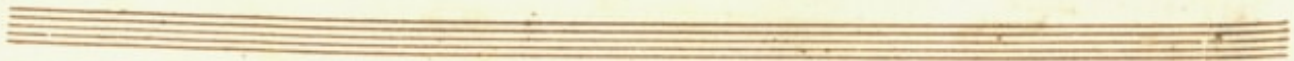
Bene innocente via  
mora se girna al regno

For: For: For: For:

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Handwritten musical notation on five staves. The top staff contains a vocal line with lyrics: *...rese se rese se rese se rese*. The second staff contains a piano accompaniment with a *Forc.* marking. The third and fourth staves contain further piano accompaniment. The fifth staff is mostly empty with some vertical bar lines.

Handwritten musical notation on two staves. The top staff contains a vocal line with lyrics: *...del re ... ret te ... te de ...*. The bottom staff contains a piano accompaniment with a *Forc.* marking. Below the staves, there is a printed line of text: *... nel suo favat veri-ghis ren- la la pacca al fighis*. There are also some handwritten markings like *Forc.* and *Forc.* under the piano part.



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*Rit.*  
*Adagio*  
*D.ano*

-ce me  
nova re-gi-na al-se-gno  
nova ben-edictio-nis  
-ce me  
nova re-gi-na al-se-gno  
nova ben-edictio-nis  
-ce me

*Rit.*  
*Adagio*  
*Rit.*

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are empty. The fifth staff contains dynamic markings: *dim.* and *non forzando*. The music is written in a cursive hand.

*crescendo il forte*

*dim.* *non forzando*

Handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is written in a cursive hand.

*de innocente sua*

*neque fecit peccatum contra legem et spiritum sanctum de la*

*crescendo il forte*







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*Andante*

Handwritten musical notation on a five-line staff. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations in ink.

Four empty musical staves with a treble clef and a key signature of one flat. The staves are mostly blank, with some faint pencil markings.

Handwritten musical notation on a five-line staff. It features a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations in ink.

*Andante*

de per... sia e... un gran...  
no rancan... un

Cresc.

regno afflicto e scon- solato erometa - munda erometa - munda

Cresc.

Andante



Bergo ov'ella è chiusa. Vas: che il tempo è infedele a chi ne abbassa.

Licia Di Matassio

3.<sup>a</sup> dell'atto 2.<sup>o</sup>

Piano

For:

Piano

*Allegro moderato*

Manus

*Di amo* *Di amo* *Di amo* *Di amo* *Di amo* *Di amo*



*Messa*

*Di amo* *Di amo* *Di amo* *Di amo*

*Di amo* *Di amo* *Di amo* *Di amo* *Di amo* *Di amo*

*Di amo* *Di amo* *Di amo* *Di amo* *Di amo* *Di amo*

*e soccorso d'incognita mano quella brama nell'alma e ac*

Handwritten musical notation on two staves. The notation includes various note values such as eighth and sixteenth notes, as well as rests. The ink is dark and the paper shows signs of age.

cente gene-ratio-nis et re-nas-cente quae-ter-nae unita-tis

Handwritten musical notation on a single staff, likely representing a basso continuo line. It features a series of rhythmic patterns and note values.

Handwritten musical notation on two staves. The word "Alle" is written in a large, stylized font below the second staff. The notation includes various note values and rests.

gene-ratio-nis et re-nas-cente quae-ter-nae unita-tis

Handwritten musical notation on two staves, continuing the piece. The notation includes various note values and rests, with some decorative flourishes.



*For: pi pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

qualche numero pietoso ti fa pietoso ti fa pietoso ti fa  
*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*

*For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*  
Pieno *For: pi For: pi For: pi For: pi For: pi For: pi For: pi For: pi*



e' successo l'inco-guina mano quella beam che

Handwritten musical notation on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music consists of rhythmic patterns with many beamed notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music consists of rhythmic patterns with many beamed notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music consists of rhythmic patterns with many beamed notes.

Handwritten musical notation on a single staff with a treble clef and a common time signature. The music consists of rhythmic patterns with many beamed notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef. The music consists of rhythmic patterns with many beamed notes.

*l'alma s'accen*

*de ge - ne*

*foc: juas foc: juas foc: juas foc: juas foc: juas*

*caro il dove - wti zander il dove - wti zander qualche Numej p'acoso si fa si si*

*foc: juas foc: juas foc: juas foc: juas foc: juas*

Handwritten musical score on aged paper, featuring multiple staves of music and Italian lyrics. The score includes dynamic markings such as *f*, *Allegro*, and *Piano*. The lyrics are written in Italian and include phrases like "qualche tempo pietoso ti fa", "Dall' esempio d'un padre inumano non rapo", and "Siccome". The manuscript shows signs of wear, including orange circular marks on the right side and a faint circular stamp in the lower right quadrant.

*f* *Allegro*  
Siccome *f* *Allegro*  
qualche tempo pietoso ti fa — pietoso ti fa pietoso ti fa  
*f* *Allegro* *f* *Allegro* *f* *Allegro*  
*Piano*  
Dall' esempio d'un padre inumano non rapo  
*Piano*

103

Stamp: BIBLIOTECA DI MUSICA  
MILANO

Prende no' no' vi bel sapiera non vi apprende vi sella piera vi bel

Capo allegro



Simone

104

Scena V. Simone, poi Bianca

Gran pace è la mia fuga! Ella mi rende e presso

e privato. Il Regno, e tutte le paterne ricchezze io perderò. Ma la Con-

sorte, e il figlio vagliam di più... Ma chi r'appressa? e farai il Re: veggio cangiarsi.

Ah no: vi sono ancor sacri ministri: e in grand'opprobria lazo... Mirate me, la fortuna! la

Bianca 16

Dio! Fermatevi. Bianca che avremo? Ah fine ecco l'ora fatale

Finanza

Ecco l'estremo istante di io ti veggo. Ah France, ah questo è par l'amara passo.

Discesa

Finanza

Discesa

Come! Il padre... Mi vuol morta a momenti. In fin di io vivas... Signor che fai?

Finanza

Discesa

Al conteo tanti in vano difendi meo piedi no m'ho. E vero. Meglio sia pentirsi. No.

Finanza

Discesa

A raccorre quanti fructi potè. Un qual. Al compio varò primò dire. No.

Finanza

Pensa... Oh Dio! Non v'è più che pensar. Omnia pietade già diventa furor. Pieni qualunquor.

permi voca', se fosse il Padre. Non vigoemio deliro: il fesso, il fuoco tuo che abbato

ami la Reggia, il Senjo, i sacerdoti i Nami.



*Dircea*  
Cena VI. *Dircea* poi *Causa* *Fermati.* Ah non m'accolto. Causa

dei, Causa direlo voi. E' ai que si perde chi avra cura del figlio?... Ah Princei:

pena, ah Causa giostra. Non puoi negarla: la chiede al tuo bel cuore, nell'ultima mi:

*Recita*  
serio una de maces. Chi rei? Che brami? Il Caso mio già noto / per troppo ti ra-

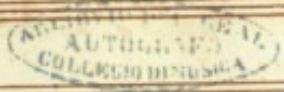
za: *Recita* non'io, pado a moix: non o' delitto: Donz, loro picci man non po-

me. salva, peroggi il povero Simante. Egli vi pede per desio di salvamti.

In ce xivari / (e i piegli di chi muor vani non sono) disperato avvienza, e

*Granda* *Recita*  
reo pedmo. Etu amois vicina como purigenas tanto alcuo xipero? Oh Dio!





*Andante mosso. Sola tu o solo.*

*aria*

Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings *piano* and *forte*.

Handwritten musical score for the second system, including a vocal line and piano accompaniment. The tempo marking *Adagio* is present.

Handwritten musical score for the third system, including a vocal line and piano accompaniment. Dynamic markings *Piano* and *Forte* are visible.

Handwritten musical score for the fourth system, featuring a vocal line.

Handwritten musical score for the fifth system, featuring a vocal line with the marking *Violoncello*.

Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment with a bass clef. The music is written in a cursive, historical style. A dynamic marking "Piano" is written above the piano staff.

Handwritten musical score for the second system. It features a vocal line with lyrics written below it. The lyrics are "Se nuovi i malinici io n'ho". The piano accompaniment continues below. A dynamic marking "Piano" is present.

Handwritten musical score for the third system. It includes a vocal line with lyrics "Se nuovi i malinici io n'ho" and a piano accompaniment. The lyrics are written in a cursive hand. A dynamic marking "Piano" is visible.

Handwritten musical score for the fourth system. It features a vocal line with lyrics "Se nuovi i malinici io n'ho" and a piano accompaniment. The lyrics are written in a cursive hand. A dynamic marking "Piano" is visible.

~~Handwritten musical notation on a staff, heavily crossed out with diagonal lines.~~

~~Handwritten musical notation on a staff, heavily crossed out with diagonal lines.~~

~~Empty musical staff.~~

~~Handwritten musical notation on a staff, heavily crossed out with diagonal lines.~~

*videtur in fine*  
~~Handwritten musical notation on a staff, heavily crossed out with diagonal lines.~~

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

*videtur in fine*  
Handwritten musical notation on a staff.

*videtur in fine*  
Handwritten musical notation on a staff.

*videtur in fine*  
Handwritten musical notation on a staff.

REPERTORIUM  
MUSICAE  
MUSEI  
CANTABRIGIAE

*Al: ma: Adagio*

*Al: ma: Adagio*

*per unexy - zail cor*

*Al: ma: Adagio*

*Al: ma: Adagio*

*de tuoi mali miei io ti scordo die hui - lex ti fac*

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

*Piu.*

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

*Allegro*

Handwritten musical notation on a single staff, showing a change in tempo and dynamics.

Handwritten musical notation on a single staff, with lyrics written below the notes.

Sei tucci i malinici io - ripresi de s' vader in fa =

*Piano*

Handwritten musical notation on a single staff, featuring a melodic line with lyrics.

Handwritten musical notation on a single staff, showing a more complex rhythmic structure.

*zimbombando in*

Handwritten musical notation on a single staff, with a dense texture of notes.



Handwritten musical notation on a single staff, partially obscured by the library stamp.

*re*

Handwritten musical notation on a single staff, with lyrics written below.

Handwritten musical notation on a single staff, concluding the piece with a final cadence.

108

*108*

Handwritten musical notation on a staff with lyrics: *... se ve x...*

Handwritten musical notation on a staff with lyrics: *... forte*

Handwritten musical notation on a staff with lyrics: *... Coltrane*

Handwritten musical notation on a staff with lyrics: *... Ten...*

Handwritten musical notation on a staff with lyrics: *... per un...*

Handwritten musical notation on a staff with lyrics: *... Ave*

Handwritten musical notation on a staff with lyrics: *... Ave*

Handwritten musical notation on a staff with lyrics: *... Ave*

Handwritten musical notation on a staff with lyrics: *... Ave*

Handwritten musical notation on a staff with lyrics: *... Ave*

Handwritten musical notation on a staff, including a treble clef and various rhythmic values.

*For:* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.

Handwritten musical notation on a staff, including a treble clef and various rhythmic values.

*For* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.

*For* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.

*For* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.

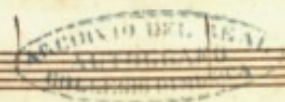
*For* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.

Handwritten musical notation on a staff, including a treble clef and various rhythmic values.

*For* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.

*For* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.

*For* *For* *For* *For*  
Handwritten musical notation on a staff with lyrics written above.



*f*

*piano rinforzando*

*p*

*f* *Vado mio mangiare biancor* *piano rinforzando*

*Vado mio mangiare biancor*

*f* *piano rinforzando*

...  
 ...  
 ...  
 ...





Scena VII. *Giuse*, poi *Perinto*

*Giuse*  
 Che incanto è la beltrà! Ve' tale effetto fa cor me nel mi  
 Solo Ten 4/4

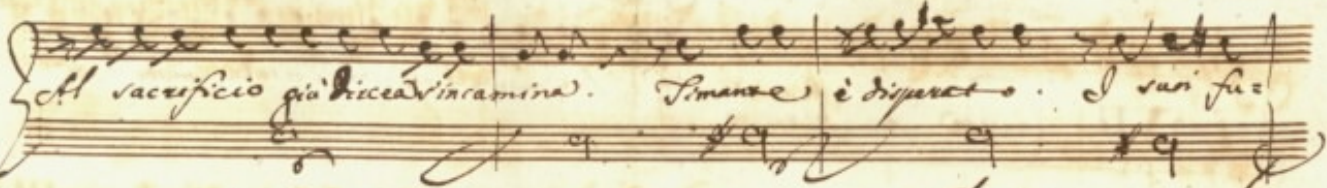
*Cor*, legno di cusa e *Dimante* che l'ama. Appena il pianto io presi trarreno. fuori infelici

L'ama da vero, ma cagion son io di si fera tragedia. Ah no. di reati qual'ora vien

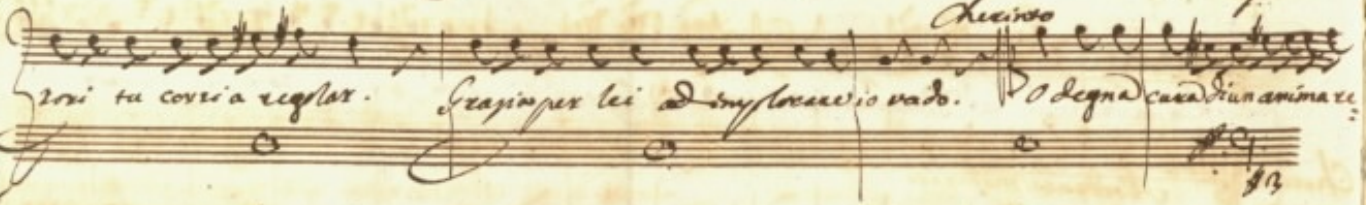
*Perinto*  
 tarla. Appunto o' dopo dite *Perinto*. Il mio sermano e angue domanda mi cor

*Giuse*  
 ra? No, quella brama con l'ica nacque, e s'ammozzo con l'ica. Or serio di saluato.

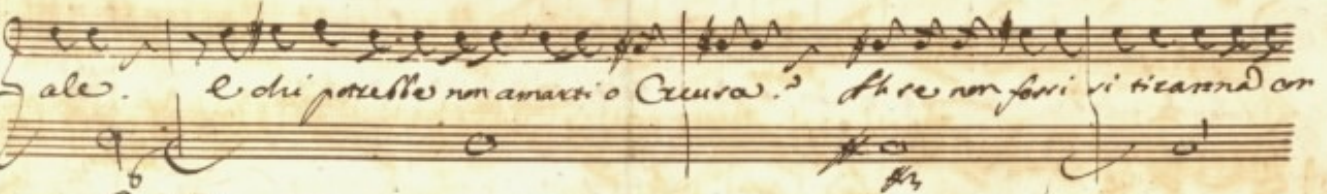
Al sacrificio già dicea l'incamina. *Immane è disperato. I suoi fu:*



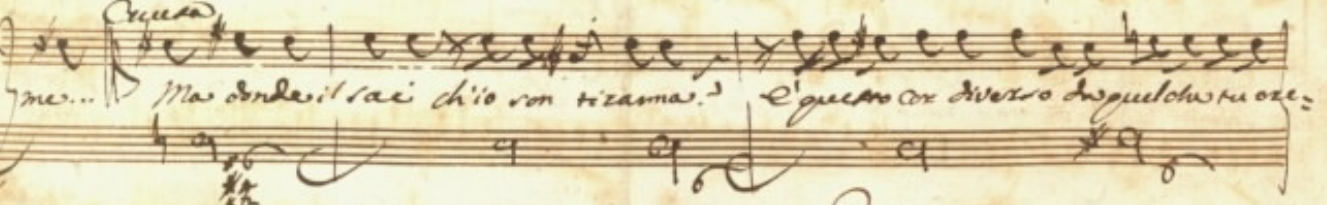
*Chiuso*  
roni tu corra a reglar. *Grasie per lei d'infelice io vado. O degna cara d'un animare*



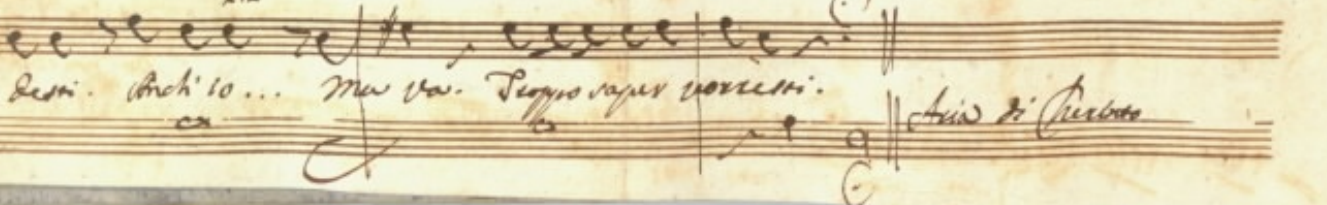
ale. *E chi potrebbe non amarsi o Cenera.³ Ah se non fossi vi tirassero con*



*Chiuso*  
me... *Ma onde il sai chi'o non tirama.³ E questo or diverso d'ogni ch'io ore:*



desi. *Arch'io... Ma va. Toglio super vorresti.* *And di Cuiotto*



Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and dynamic markings: *Piano*, *For:*, *Piano*, and *For: 111*.

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic patterns.

Handwritten musical notation on a five-line staff. The word *Chitarra* is written on the left side. The tempo marking *Andante moderato* is written below the staff.

Handwritten musical notation on a five-line staff. Dynamic markings include *Piano*, *For:*, *Piano*, and *For:*.

Handwritten musical notation on a five-line staff. Dynamic markings include *Piano*, *For:*, *Piano*, *For:*, and *Ch:*.

Handwritten musical notation on a five-line staff. A blue circular library stamp is visible on the right side of the staff.

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

Handwritten musical notation on a five-line staff. The instruction *no rimbombi a.* is written on the right side.

Handwritten musical notation on a five-line staff. Dynamic markings include *Piano*, *For:*, *Piano*, and *For:*.

*mao stello se peniche anore mi rice non è poco o luci bellissime per d'istina*

*o luci belle no non è poco ch'io ne per d'istina ch'io ne*

non fare  
Pia:

COLLEGGIO DI S. SUEA

poco dubitate dione  
nemica onca mi

non fare  
Pia:  
poco f p

chiedo amato nelle non è poio o luci  
dione pu'

Handwritten musical notation on a five-line staff. The notation includes various note values such as eighth and sixteenth notes, along with rests. There are several slurs and dynamic markings like *f* and *piu*.

Handwritten musical notation on a five-line staff. The lyrics "o luci belle no nne" are written below the staff. The notation includes various note values and rests, with dynamic markings like *f* and *piu*.

Handwritten musical notation on a five-line staff. The lyrics "In assai" are written below the staff. The notation includes various note values and rests, with dynamic markings like *f* and *piu*.

Handwritten musical notation on a five-line staff. The lyrics "poco di nona jotta tubitar" are repeated. The notation includes various note values and rests, with dynamic markings like *f* and *piu*.

Musical score with ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word *Allegretto* is written at the top right. The lyrics *Chi non ebbe no felice* are written above the fourth staff. The lyrics *di afflitti anni a l'alma avvegn* are written below the bottom staff.

*Allegretto*  
 Chi non ebbe no felice  
 di afflitti anni a l'alma avvegn



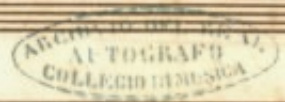
Handwritten musical score on aged paper, featuring ten staves. The notation is in brown ink. The first two staves contain musical notation with a treble clef and a key signature of one flat. The third staff has lyrics "raz al - loquax" and a double bar line. The fourth staff has the text "Ad Vagno" followed by a double bar line and a repeat sign. The remaining six staves are empty.



Scena VIII. Quis ardet

Des imagines perosi herentes Illo mio

Quanto mi coram pectus furo rige duri affanna, ah fere alle non ti perui rixanna.

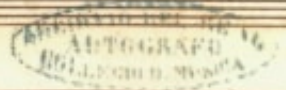


*Allegro con spirito*

*Piano*

*Pia:* *For:*

*Piano* *For: For: For: For:*



A page of handwritten musical notation on aged, yellowed paper. The score consists of seven staves. The top staff features a complex melodic line with many beamed notes and slurs. Below it are three staves of accompaniment, with the second and third staves showing rhythmic patterns. The bottom staff contains a vocal line with lyrics written in Italian. Dynamic markings such as *piu:*, *pi:*, and *Piano* are scattered throughout the score. The paper shows signs of age, including foxing and some staining.

*piu:*

*pi:*

*Piano*

*piu:*

*pi:*

*Felice era era dell'*

*piu:*

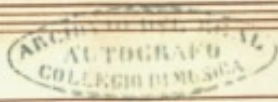
*pi:*

*Piano*

Handwritten musical notation on a staff. The notation includes various rhythmic values and notes. Annotations include "Lento" at the beginning, "Andante" in the middle, and "Allegro" at the end.

Handwritten musical notation on a staff. The notation consists of a series of notes and rests. Dynamic markings include "pizz." (pizzicato) and "fz." (forzando).

Handwritten musical notation with lyrics. The lyrics are: "oro", "eti bell' oro", "bella innocenza antica", "bella innocenza antica". The notation includes notes and rests corresponding to the lyrics.



*f* *rit.* *dim.* *rit.*

*Coll. Basso*

quantal pacet nomia dnm exa las ueni quan-tal pacet

*Ave Maria* *Ave Maria*

*nemica no no no non era la virgo*

*Ave Maria* *Ave Maria*

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 AUTOGRAFICO  
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A handwritten musical score on aged, yellowed paper. The score consists of several staves of music. The top staff features a complex melodic line with many beamed notes. Below it are several staves of music, some with lyrics written underneath. The lyrics include "Ari: cui: San: qui: Ari: assai" and "no: non: ex: la: vi: vi: vi:". The handwriting is in an old cursive style. The paper shows signs of age, including foxing and staining.

*Ari: cui: San: qui: Ari: assai*

*no: non: ex: la: vi: vi: vi:*

*Ari: cui: Ari: qui: Ari: assai*





Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *pian*, *fz*, and *piaz*. The bottom staff contains the lyrics: *con l'oro della innocenza antica* and *quando el pia:*. The paper shows signs of age, including yellowing and foxing.

*empoyando Dio:*

*For. pub:*

*celo*

*remical no no non era la viciu*

*For. pub:*



Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and melodic lines. Below the staff, there are handwritten annotations: *For: Cuo:* on the left, *For: Cuo:* in the middle, and *For: Cuo:* on the right.

A musical staff containing rhythmic notation, possibly representing a drum part or a simplified melodic line.

A musical staff containing rhythmic notation, similar to the one above.

A musical staff containing rhythmic notation, similar to the ones above.

A musical staff containing rhythmic notation, similar to the ones above.

Handwritten musical notation on a five-line staff with lyrics underneath. The lyrics are: *no al puer nemica no no non ~~non~~ era la viciu no non era la viciu la viciu*. Below the staff, there are handwritten annotations: *For: Cuo:* on the left, *For: Cuo:* in the middle, and *For: Cuo:* on the right.

Two empty musical staves at the bottom of the page.

*Forte* *Piano* *Forte*

mi la vicini del

*Forte* *Forte*

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*Pia!* *Pia!*

falso e del decreto noi ci sentiamo oppressi e ci formiam noi stessi la nostra società

*Pia!* *f.* *forte* *Piano*

dal falso del decreto noi ci sentiamo oppressi e ci formiam noi stessi e ci formiam noi

*f.* *forte* *Piano*

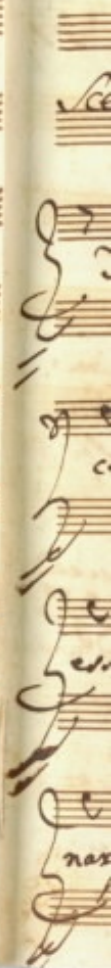
*For. mia: For. mia: For.*

*stari la norma venuti las norma venuti*

*For. mia: For.*

*Bas. Capa*









Scena IX. *Pircea* e *Timante*

*Pircea*  
Santi Numi del Cielo difendetelo Voi.

*Timante* ascolta. *Timante* ah per uera... *Pircea*  
Vieni, mia vita, vieni. Sei salvo. Ah chep.

*Timante* cetti. *Pircea*  
Ah sposa non piu' dubbj. Fuggiamo. E Olinto? e il figlio? dove rema? come?

*Timante* esso vogliono partir? *Pircea*  
Ritornero per lui quando in salvo sarai. Perdonami. Io veggio tor.

*Timante*  
non per questo parca i custodi reali. E' ver fuggiamo dunque per l'altra via:

*Discesa* *Dimante* *Discesa*

mao quendi ancora vuol d'amarsi s'avampa. *Ames!* Gli amici tuoi m'abbandona. *Mirai!*

*Dimante*

noi! Osche farum? *Ad Jesso una via raguis. Segui.*

*Demof.* *Dimante*

*Scena X.* Demofonte e detti *Indegno. Non fuggirmi. Parturo.* *Ad*

*Demof.* *Dimante* *Discesa*

Padre, Ah dove vieni ancora tu? *Seplido figlio!* *Aucuno non s'oppresi adicea.* *Principe*

*Demof.*

ah cedi, pensa a te. *No. Currohi non si vringa i ribelle.* *Al suo fuoco si lascia*

*fin.* Vediamo s'indovra giungera'. Via su compirci l'opras illustre. In quattro gesso im:

mergi quel ferro o traditor. Tremas non debbe nel trafigger un d'ideu che fin <sup>tra</sup> a lor temp

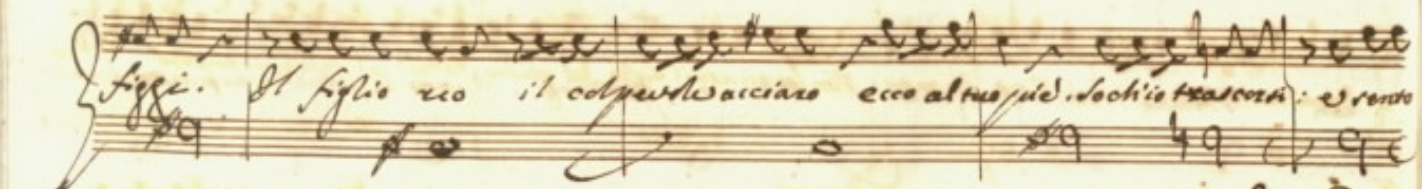
*Finanze* *Tempo*  
insulto i Numi. Oh Dio! Che ti tratten? Forse il vedermi la lettera ammans?

Ecco l'acciaro a terra. Brami di piu? Senza difesa i soffio il tuo maggior re =

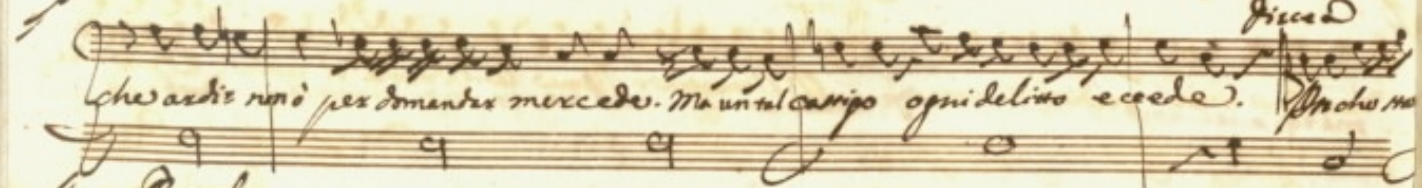
*Finanze*  
mico. Oh basta, ah Padre taci non piu'. Con quei crudeli accenti l'anima mi rea =



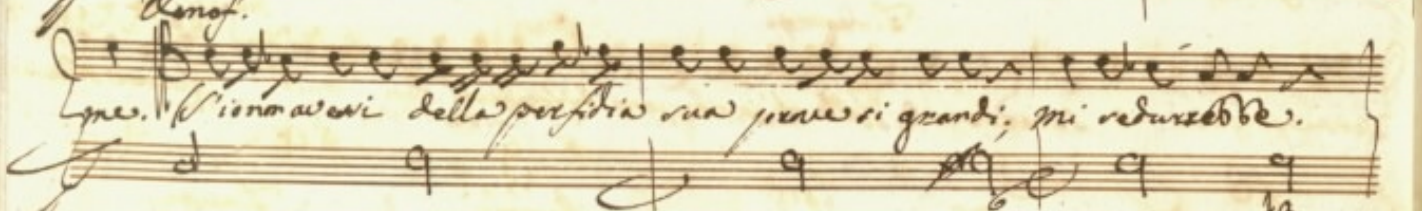
*Figgi.* Il figlio tuo il colpo ti acciara ecco al tuo piè. *Lochi's trascorsi: e ronso*



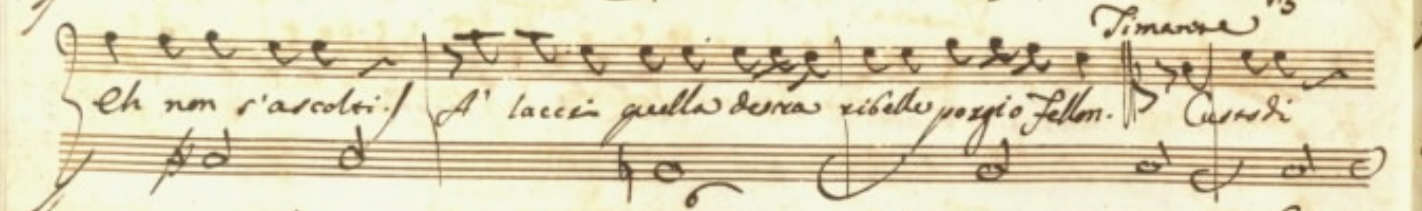
che ardis noni per domandar mercede. Ma un tal campo ogni delitto eccede. *Finced*



*Donof.*  
*mes.* Non m'averi della perfidia sua pueri grandi, mi ridurrebbe.



eh non s'ascolti. A' lacci quella donna ribelle porgio fellon. *Timanne*<sup>13</sup> *Carodi*



Non son la carcere? Erro la mar. Non lasciar il figlio del giusto Padre al veneto impero.

teppil mio timor giudice il vero. All' straggiato Nume la vittima vi rendo. E me pre-

*f*

ventosi vveni o sacerdoti. Ah chi'io non posso difenderti ben mio. Quanto obviare

*Timore* *Disce*

di non legg' io. mio Dio, mio Seniore. facciam in pace. Die

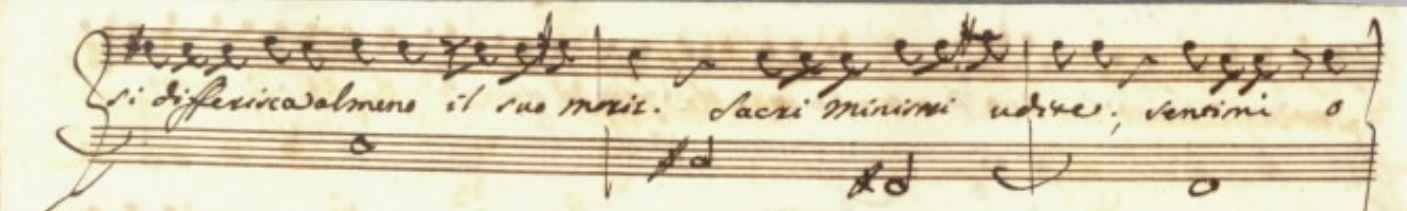
*Timore* *f* *Tempo* *Timore*

ta' fa chiedi in van. Ma chi'io mi vegga uenar disce a gli occhi non sarà ver.

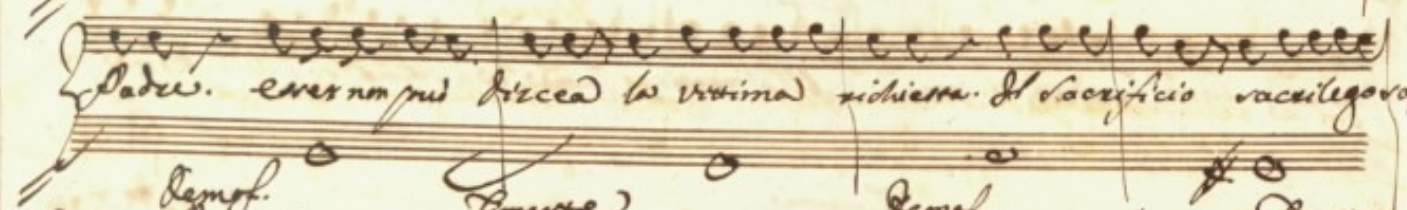
*f* *Tempo* *Timore*



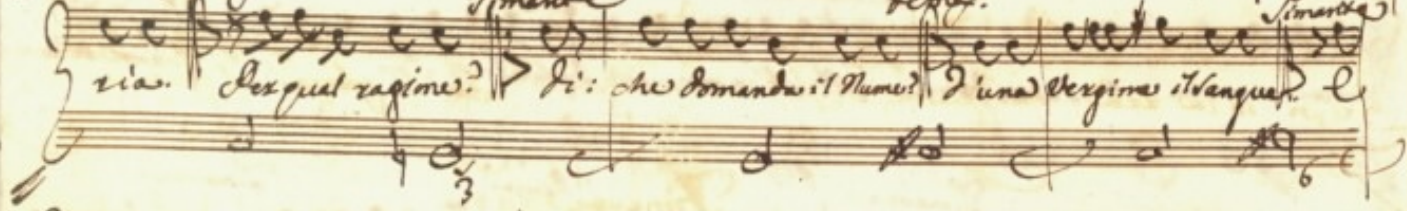
*si differisca almeno il suo morire. Sacri minimi uolere, venirmi o*



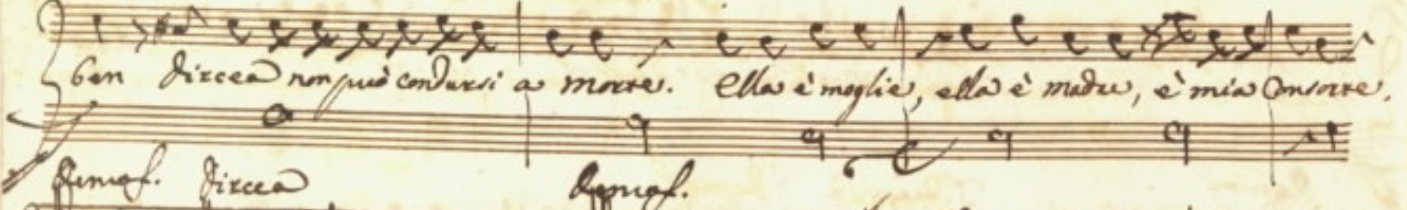
*Padre. ever non può dicesi la vittima richiesta. Il sacrificio vacillava*



*ria. Per qual ragione? Di: che domanda il Numi? D'una Vergine il sangue. E*



*ben dicesi non può condarsi a morte. Ella è moglie, ella è madre, è mia consorte.*



*Come! De reno per lui. Numi potrenti che ascolto mai! l'incominciato*



*Stato sospeso o Ministri. Orta novella scioglie contin. Angolo figlio e questo*

*con la belle speranza ch'io m'avevo di te. Ah... Non degnarti signor con lui.*

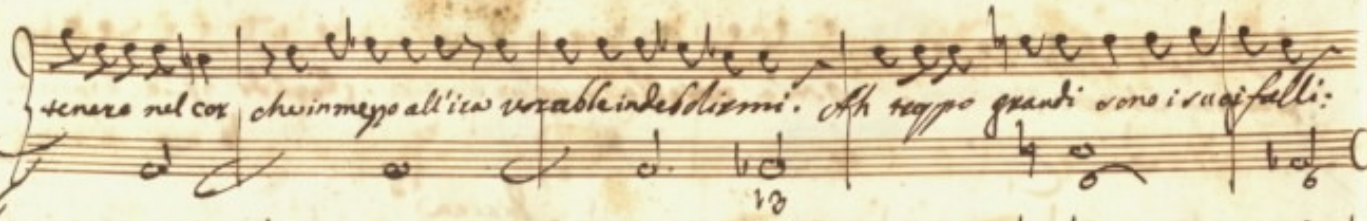


*Non' io la ved: con queste infelici sembianze. Io lo forzai al vicario me:*

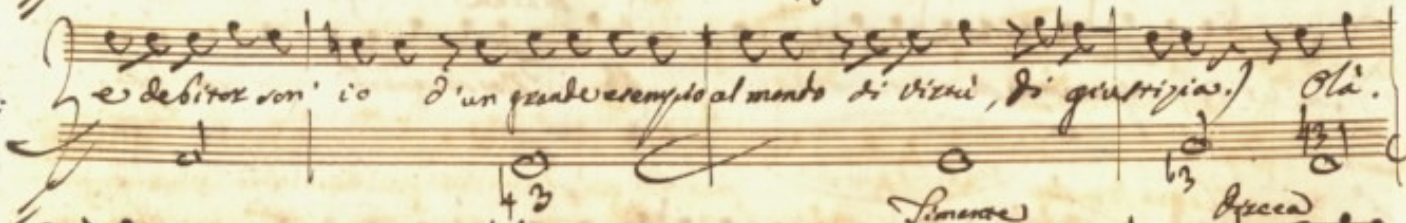
*no con le frequenti lagrime invidiose Ah non e' vero, non crederla signor. Divorare*

*fatto el' invidia d'Amore. E par... Tacete. Ah non so che mi veggio di*

tenere nel cor ch'in mezo all'ieu verabile indeliziarmi. Ah tempo grandi sono i uafalli:

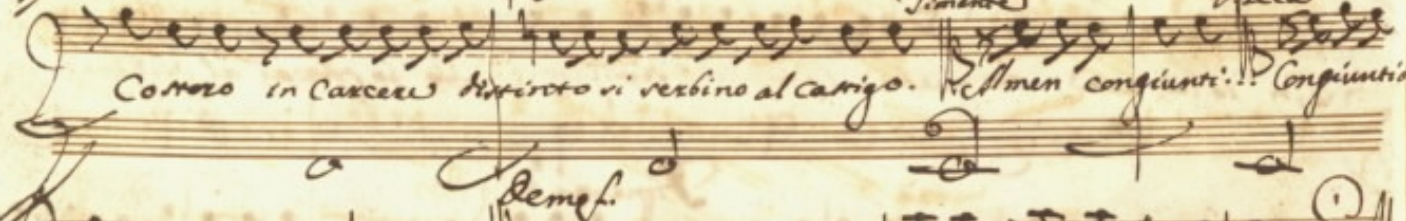


e debitor son' io d'un grande esempio al mondo di vizii, di guastizias. Oia.



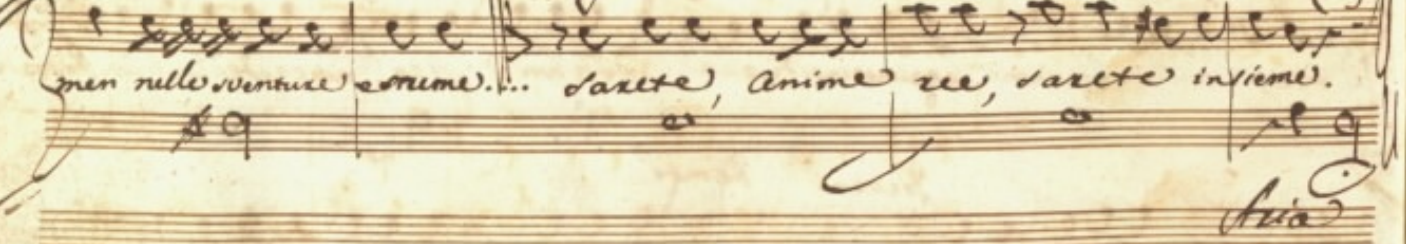
Corro in Carcere d'istretto vi rebino al cargo. Wellmen congiunti... Congiunti

*Dimozza* *breccia*



men nelle venture come... sarete, anime ue, sarete insieme.

*Admf.*



Aria



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes several measures of music with slurs and dynamic markings.

Handwritten musical notation on a single staff, continuing the piece with a treble clef and a key signature of one sharp. The word *Adagio* is written above the staff, and *Piano* is written below it.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The word *Allegro di molto* is written above the staff, and *Perfidi* is written below it. The word *Castro* is written above the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The lyrics *per fidi già ch'è in vita già ch'è in vita v'accompa- gna la* are written below the staff. The word *Piano* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The word *Adagio* is written above the staff. The word *Perfidi* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The word *Perfidi* is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The lyrics *Sorve v'accompa- gna la morte* are written below the staff. The word *Perfidi* is written below the staff. The word *Piano* is written below the staff.



Handwritten musical score for the first system, featuring two staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and slurs. Dynamic markings such as *For.* and *piano* are present.

Handwritten musical score for the second system, including vocal lines and piano accompaniment. The vocal line contains the lyrics: *vi scorporera' ah! vi gia ch' in vita ah! vi v'accompagno o'accompa=*. The piano accompaniment features a series of rhythmic patterns. Dynamic markings include *For.* and *piano*.

Handwritten musical score for the third system, with vocal lines and piano accompaniment. The vocal line contains the lyrics: *gnò la voce*. The piano accompaniment includes dynamic markings such as *For.*, *piano*, and *accanto il forte*.

Handwritten musical score for the fourth system, with vocal lines and piano accompaniment. The vocal line contains the lyrics: *propidi no' la voce non vi scorporera' no' no' no'*. The piano accompaniment includes dynamic markings such as *For.*, *piano*, and *accanto il forte*.

*Piano* *forte* *ppa:* *forte* *fortissimo*

*no no no compagni no no no compagni no no no compagni*

*forte* *ppa:* *fr:* *in forte assai*

*2 violini* *Violoncello* *Pia:*

*Pia:*



*creando il forte*

*Forz. rinforzando*

*ah perfidi ah perfidi* *gibi che in vista v'accompagna la*  
*creando il forte* *Piano*

*fare* *Piano*

*non v'accompagna la sore* *perfidi* *ni* *perfidi*  
*Forz.* *Forz.*

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The notation includes various rhythmic values and dynamic markings.

no' la mossa non si compagnera' ni no' ni no' non si compagnera' ah.

Handwritten musical score for the second system, including a vocal line with lyrics and piano accompaniment.

*for: più* *for: più* *for: più* *for: più*

Handwritten musical score for the third system, including a vocal line with dynamic markings and piano accompaniment.

*for: più* *for: più* *for: più*

Handwritten musical score for the fourth system, including a vocal line with dynamic markings and piano accompaniment.

vi giacchi in vita ah vi d'accompagno' d'accompagno' for: più ah perfide

*for: più* *for: più* *for: più* *for: più*

Handwritten musical score for the fifth system, including a vocal line with lyrics and dynamic markings, and piano accompaniment.



*And.* *con cemb. il forte*

*Pia:* *con cemb. il forte* *Vib:*

*Am* *risolando*

ah perfidi la matrona di scorta pre no no no no noni compagni =

*Pia:* *con cemb. il forte* *Vib:*

*And.* *con cemb. il forte* *Vib:*

*And.* *con cemb. il forte* *Vib:*

no no no noni compagni no noni compagni

*And.* *con cemb. il forte* *Vib:*

Musical staff with notes and rests.

*Più:*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Unito fu' l'exercè van à la pona unita

*Piano*

Musical staff with notes and rests.

Musical staff with notes and rests.

*Forze*

*Forze*

*più:*

Musical staff with notes and rests.

Musical staff with notes and rests.

giusto mio furorè il giusto mio furorè non vi diringuerà non vi dirin =

*Forze*

*più:*

*Forze*

*più:*

Musical staff with notes and rests.



*Forte* *Piano* *crescendo il*  
*Piano* *rinforzando*  
guerra non si distinguera *ah*  
*Forte* *Piano* *crescendo*  
*Forte* *ah* *perfid* *perfid* *perfid* *Per la gloria*

Detailed description: This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 10 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The lyrics are written in a cursive hand below the staves. The piece features several dynamic shifts, including 'Forte', 'Piano', 'rinforzando', and 'crescendo'. There are also some markings that appear to be 'crescendo' and 'crescendo il'. The paper shows signs of age, including some staining and foxing. The right edge of the page shows the binding of the book.



*Scena XI. Biceca, e Timante*

*Biceca* *Timante* *Biceca*

*spato.* *Contra.* *E tu per me ti parti!*

*Timante* *Biceca* *Timante* *Biceca*

*E tu noni per me! Chi avrà più cura del nostro dinto? Ah qual momento! Ah quale... Ma*

*che vogliamo o Prence così vilmente inebolirci. Ch' sia di noi degno il dolo. Un colpo*

*solo questo nodo crudel divide e fanga: separiamoci fuori e non si pianga.*

*Timante* *Biceca*

*Si generosa. Apparo l'intrepido pensier. Più non si parca un sospiro fra noi. Di:*



2. 1. 2



*Finante* *Ricca* *Finante* *Ricca*

spora io sono. *Reverto con 'lo.* *Coraggio* *Addio Ricca.* *Partire ad*

*For: non piano* *For: nono tempo* *rinforzato*

*Finante* *Ricca*

*de* *spora.* *Finante*

*Pia:*

*Picc.*  
*2.2*

Oh dei

*Picc.*

Perche non parti?

*Simanco*

Perche torni a misarmi?

*Picc.*

Io velli solo ve:

*Pia:*

*Pia:*



*sub:*

*sub:*

*Simanco*

Dei come usirri

ai tuoi martiri.

Marta piangi scattando

*Picc.*

Esta so e

*sub:*

For: *Allegro* *Andante*

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The tempo markings *Allegro* and *Andante* are written above the staves.

*Allegro*

Handwritten musical notation for the second system, primarily consisting of piano accompaniment.

*Dimante* *Allegro* *Allegro*

Qui. Oh Dio! quanto è discevo l'immaginar dall'esquice. Oh quanto più forte mi cre=

Handwritten musical notation for the third system, featuring a vocal line and piano accompaniment. The lyrics are written below the vocal line.

*For* *Allegro* *Allegro*

Al: e venire

Handwritten musical notation for the fourth system, primarily consisting of piano accompaniment.

*Allegro* *Allegro* *Allegro*

dei. s'asconda almeno questa mia debolezza agli occhi tuoi. Oh fammi ben mio. Veni. Oh vero

Handwritten musical notation for the fifth system, featuring a vocal line and piano accompaniment. The lyrics are written below the vocal line.

Handwritten musical score for the first system. It consists of a vocal line (soprano) and piano accompaniment. The vocal line begins with the lyrics "Ahi più Ahi più Ahi più Ahi più". The piano part features a complex rhythmic pattern with many sixteenth notes.

*Almanac*

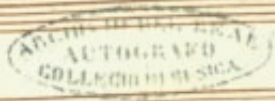
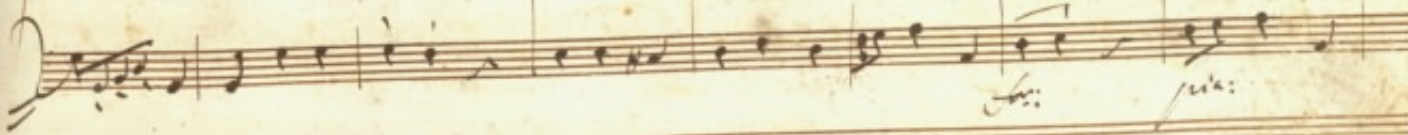
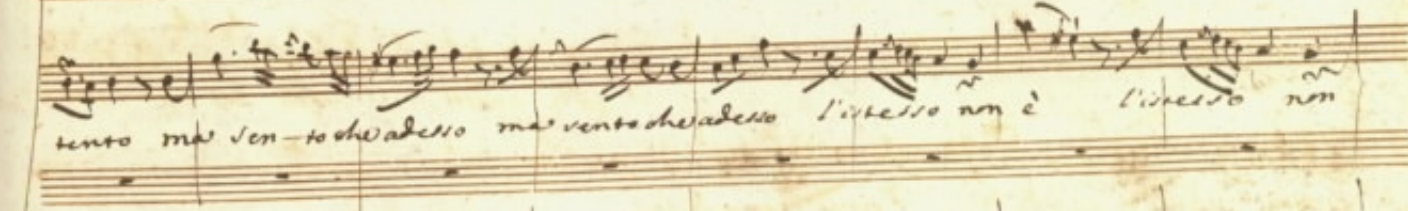
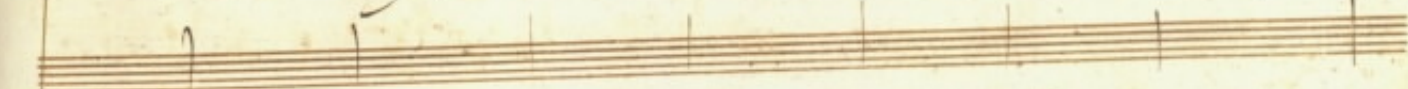
Handwritten musical score for the second system. It includes the lyrics: "ha desira ti chiedo mio di - ce sostegno per ul - timo pugno per ul - timo". Below the lyrics, the word "Grave" is written in a large, decorative script. The musical notation continues with a vocal line and piano accompaniment.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian. The score includes various musical notations such as notes, rests, and dynamic markings like *For:* and *For:*.

Lyrics:  
In questo fa' il segno del no - stro cr: =  
segno d'amo e edife d'amo e edife

Dynamic markings: *For:*, *For:*, *For:*, *For:*, *For:*, *For:*



for: più:      for: più:

addio    addio sporomato    du bar - baro addio du

Mia vita sen mio      du bar - baro addio du

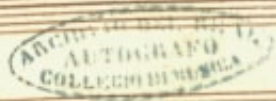
for: più:      for: più:      for: più:      for: più:      for: più:



Ma: Ma: Poco rinfreddo

Ga - baeo addio che fa - ro crudel che fa - ro crudel  
 Ga - baeo addio che farò cru - del che fa - ro crudel

Ma: Poco Ma: assai rinfreddo



*piano*  
*for e vai*

*che faro crudel che faro crudel*  
*che faro crudel che faro crudel*  
*Allo*  
*Allo*

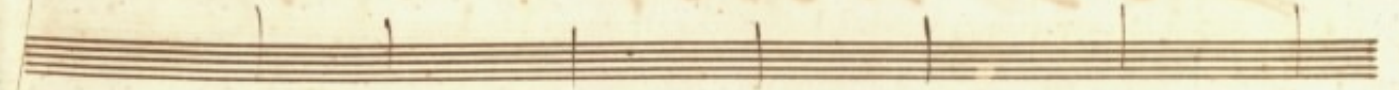
ARCHIVIO DEL R. A. L.  
LITURAFU  
COLLEZIONE DI S. S. A.

The musical score consists of six staves. The first staff contains a melodic line with lyrics: *Sei così mio, mio*. The second staff contains a bass line with lyrics: *Alto*. The third staff contains a melodic line with lyrics: *ben mio sposo amaro*. The fourth staff contains a bass line with lyrics: *mia vita ben mio la destra che il mio*. The fifth staff contains a melodic line with lyrics: *Aria: Sei, mio, Sei, mio*. The sixth staff is empty.

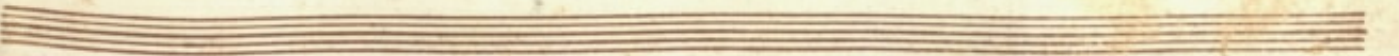
Handwritten musical score for the first system. The top staff is a vocal line with lyrics: *per: qui: qui: qui: qui: qui: qui:*. The bottom staff is a piano accompaniment line. The music is written in a cursive, historical style.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: *ah questo fu il segno del no- vito concerto ma sento che adesso ma sento che a-*. The bottom staff is a piano accompaniment line with lyrics: *ca segno per ultimo segno per ultimo*. The music is written in a cursive, historical style.

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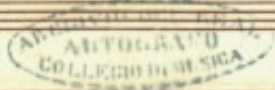


*adesso l'impreso non è* *addio sposo amaro addio a*  
*pegnò l'amore di se mia vita con mio* *addio ad*  
*eseres* *eseres* *eseres* *eseres* *eseres* *eseres*



Two staves of handwritten musical notation. The notation is dense and includes various dynamic markings such as *forte*, *sub.*, *meno*, and *for.* The notes are written in a cursive style typical of 18th-century manuscripts.

Two staves of handwritten musical notation with lyrics in Italian. The lyrics are: *dio che sei — baro adio che baro adio che tuo crudel* and *dio che sei — baro adio che baro adio che tuo crudel*. The notation includes dynamic markings such as *forte*, *sub.*, *meno*, and *for.*



*For: più* *For: più* *For: più* *For: più* *For: più* *For: più*

*For: più* *For: più forte* *For: più* *For: più* *For: più*

che fatto crudel che fatto crudel che  
 che fatto crudel che fatto crudel che

*Forse assai*

*Andante*

*Andante*

*Sare crudel*

*Sare crudel*

*Forse assai*

*Ch'asombro!*

*Ch'asombro!*

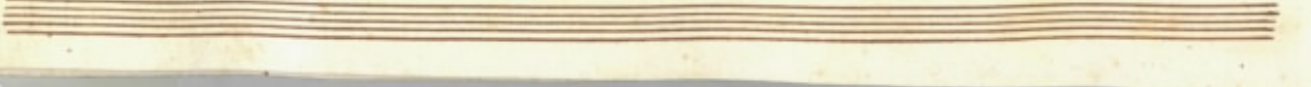
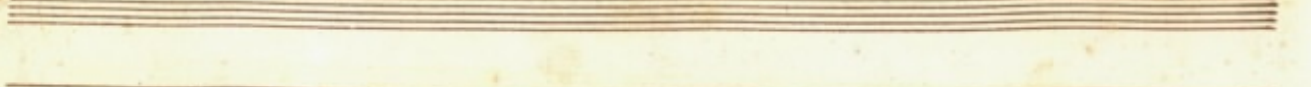
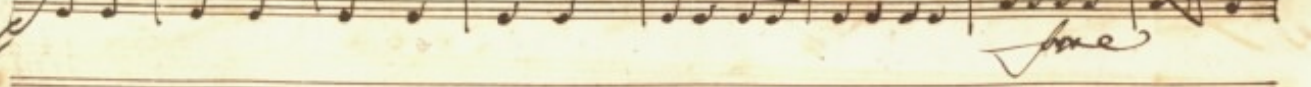
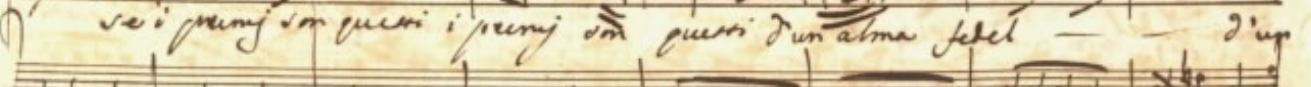
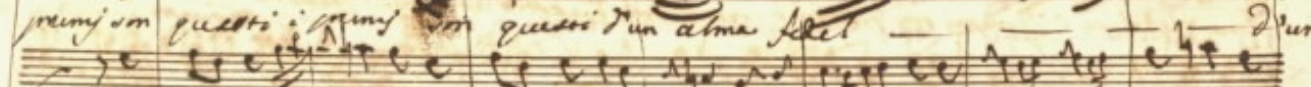
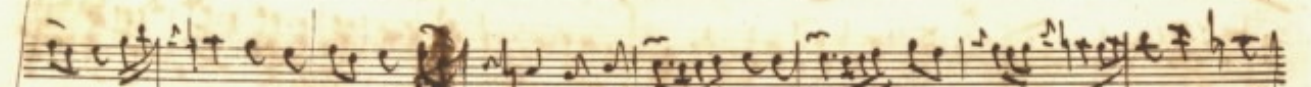
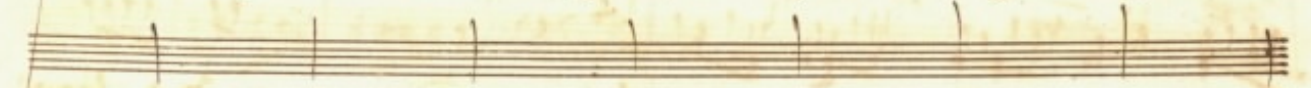
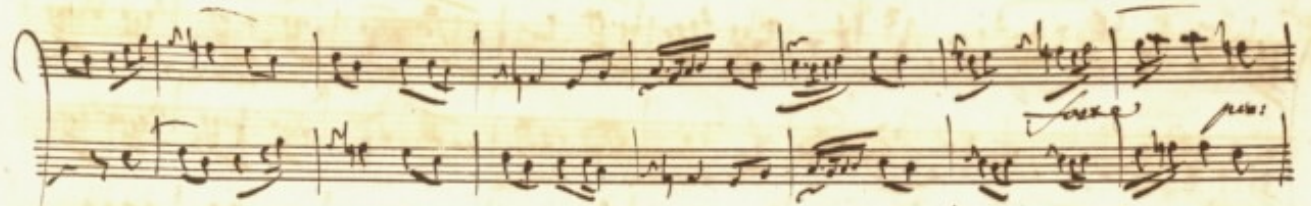
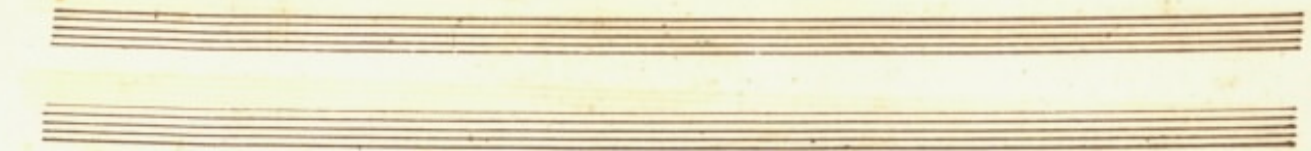
*Andante*



ARCADE GARDNER  
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Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the staves. A large, dense scribble of diagonal lines covers the right half of the page, obscuring the musical notation and lyrics in that area.

xci dagli horri funesti dagli horri funesti xci  
 xci dagli horri funesti dagli horri funesti  
 xci dagli horri funesti dagli horri funesti



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *mp* and *trac.*. The lyrics are written in a cursive hand below the staves.

alma fedel ve i memj son questi i memj son questi un alma fedel  
alma fedel ve i memj son questi i memj son questi un alma fedel

Handwritten musical notation on five staves. The notation includes various notes, rests, and clefs. There are some markings above the first two staves that look like 'u' and 'f' with arrows pointing to notes. The music is written in a cursive, historical style.

— *Dim alma fidel* *Dim al ma fidel*

— *Dim alma fidel* *Dim alma fidel*

*u*

*f*

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AL FIDELIA  
COLLEZIONE

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

149

Handwritten musical notation on a staff, featuring a series of notes with stems and beams.

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

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

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and notes with stems and beams. The word "Coda" is written above the staff.

La Coda





