

ca





376, 24

~~B 214~~



Datum

N



Atto Terzo

Scena ^{1^{ma}}

Clear.

Pirro, e Cleante

Mio Re. pietoso il cielo, invita ti serbo giarsi ritrova, in

Pir.

carcere ristretto, Oreste il traditor.

Taci, mi giova, che resti dubbiancor, la mia sal,

Clear.

Pir.

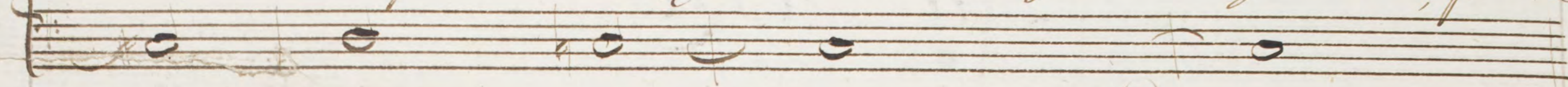
vezza gran sospetto mi ngombra, E qual timore ti resta omai

Dimi, che fu, che disse An,

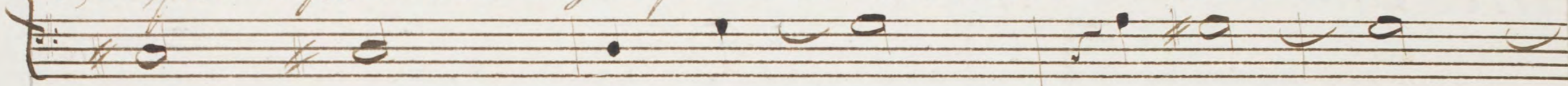
Clear.

Dromaca all'anuzio del mio periglio: In quel fatalistante, agitata, e confusa, la

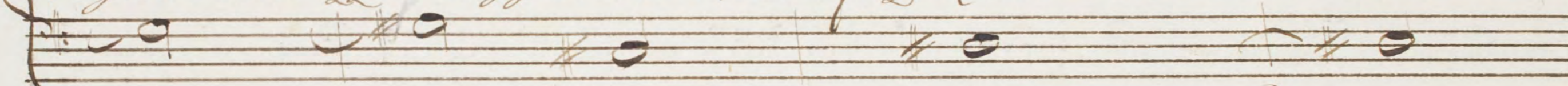
vidi impallidire: e poi che intese, quella che tu mostri ancor languente dolce e pietosa



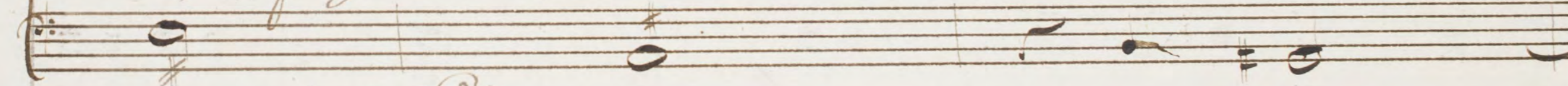
cura, per Lei per il suo Figlio pianse, s'intenerir *Spir.* Mio Fido, io



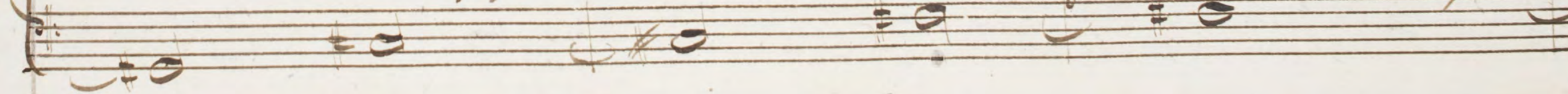
voglio sicurezza maggior. Temo, che a forza quel duro core dal dover co-



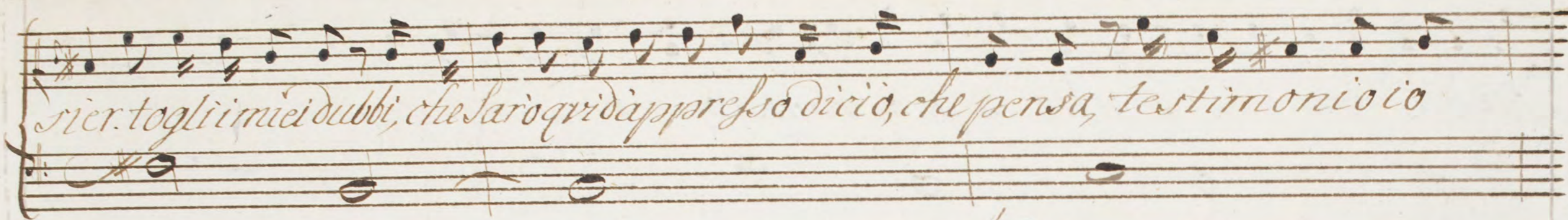
stretto, mi finga amore, ma Serbi l'odio in petto *Plea:* Eccola,



Spir. a noi sen viene. Opportuno è l'incontro: in te confido, esplorai tui pen

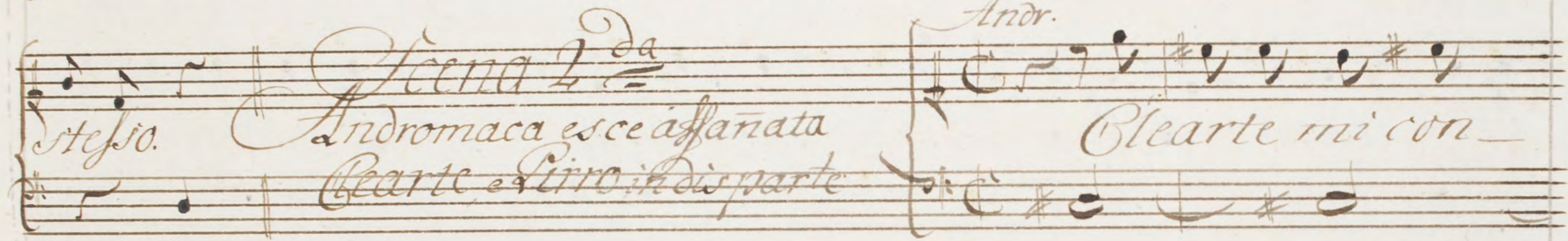


Tota
sier. toglimi i dubbj, che sarò quidà appressò d'icciò, che pensa, testimonio io



Stesso. *Scena 2^{da}*
Andromaca esce affannata
Clearte e Pirro in disparte

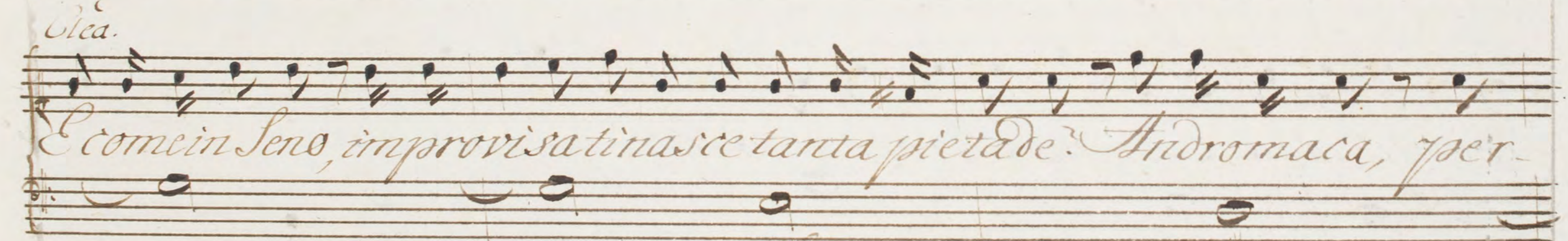
Andr.
Clearte mi con



sola, il mio sposo dovè? respira, vive sicuro d'ogni frode?

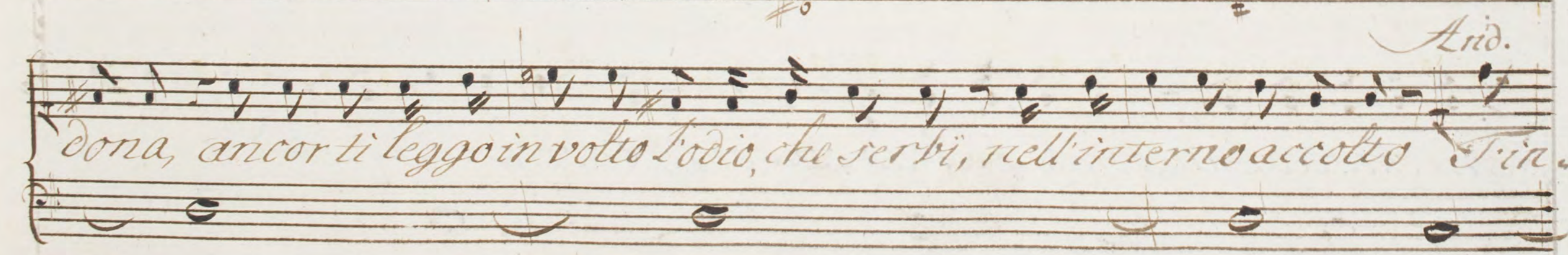


Alca.
E come in seno, improvvisa tinasce tanta pietade? Andromaca, per



ona, ancor ti leggo in volto l'odio, che serbi, nell'interno accolto *Fin.*

And.



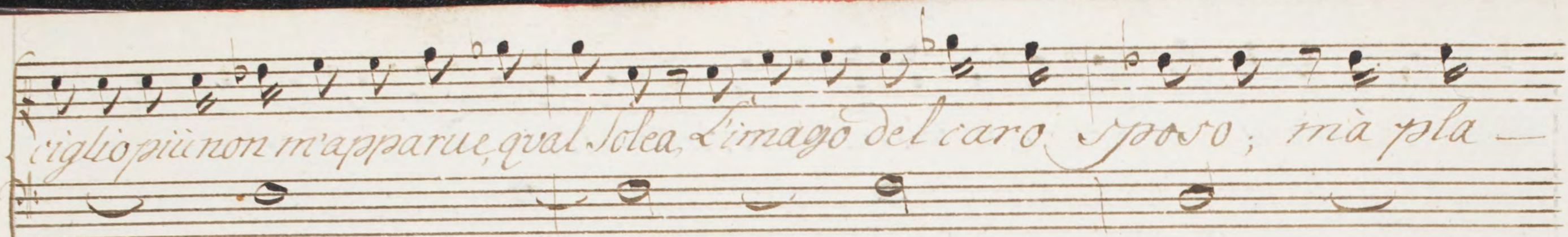
gana, Ormano: resta, dello sdegno primiero, o vivo, o estinto cerco

Pirro, l'adoro, e Pirro, e Pirro, ha vinto. *Blea:* E d'ettore La-

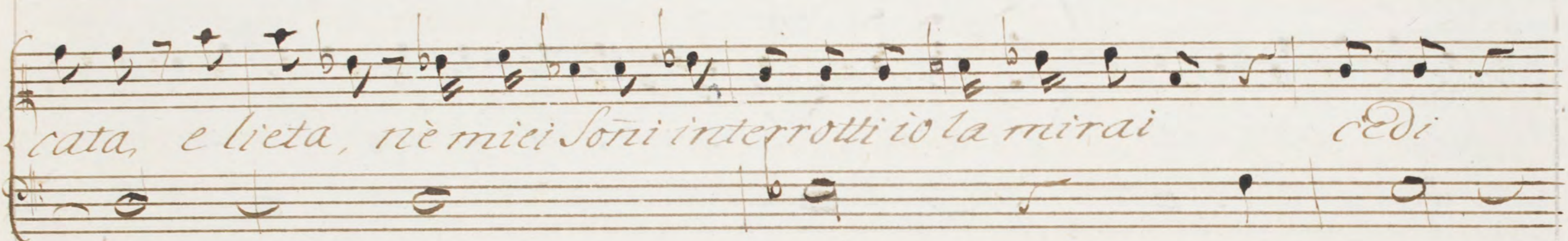
Adro. fede più ramentanti. Io credeai, che la Grecia, non avesse un E-

roe simile a Lui, ma Pirro, scorgo tutti i pregi Suoi *Blea.* Ne

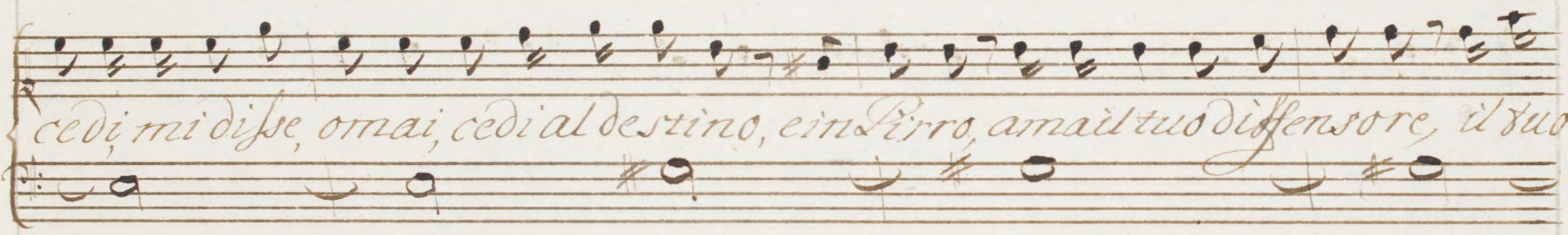
Andr. temi che sdegnate. L'ombra del tuo consorte, t'accusi d'infedel. con torno



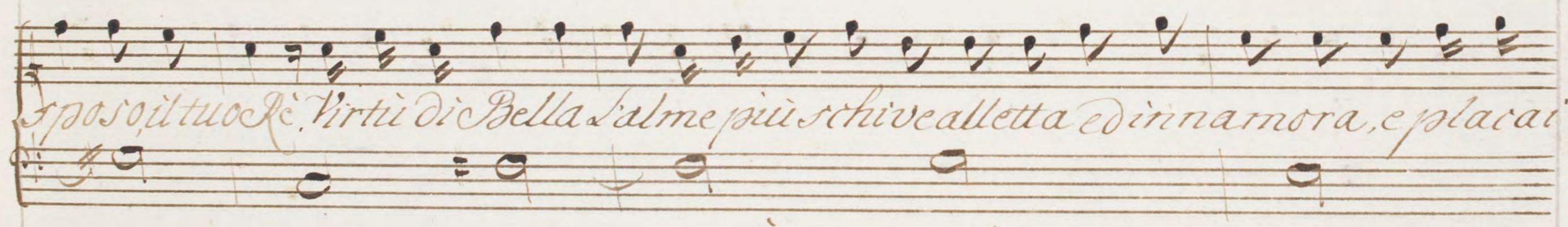
igliopiù non m'apparue, qual Solea, L'immagine del caro sposo; ma pla-



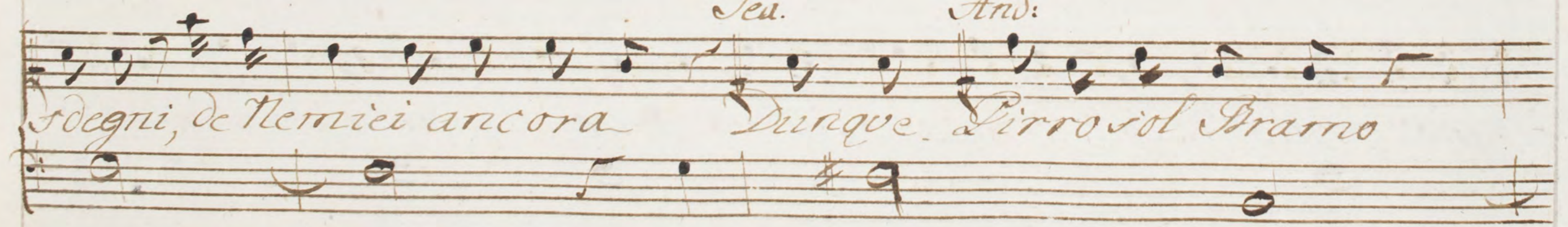
cata, e lieta, nè miei Soni interrotti io la mirai cedi



cedi, mi disse, omai, cedi al destino, e in Pirro, am il tuo difensore, il tuo



sposo, il tuo. Virtù di Bella l'alme più schive alletta ed in namora, e placai



degni, de Nemiei ancora *Seu. And:* *Dunque. Pirro sol Bramo*

Lir.

Ah no: tacer mi il suo destino: vive il mio sposo adorato: Si vive al amor

And. Lir.

tuo, vive al tuo lato. Ho Sorte! Intesi oh Bella, quando Andromaca ancora, fui

sensi di pietà per me riserba, più mortale non e la piaga acerta

Andr.

Lir.

Ah Pirro, e chi potea resistere al dolor Lieve fuil colpo

m'ano serbato i Numi al tuo amor, al tuo figlia alla vendetta

oggi Oreste morrà vano o Clearte, attendi alla Custodia del tradisore

ed' Astianatte al fianco Cilade il Valoroso veglià sottrarlo d'ogni

inganno ascoso

Aria di Clearte

Handwritten musical score, first system. It consists of three staves. The top two staves are for a treble clef instrument, and the bottom staff is for a bass clef instrument. The music is in common time (C) and features complex rhythmic patterns with many sixteenth and thirty-second notes. There are several trills marked with 'tr' and dynamic markings including 'p.' and 'f.'. The notation is in a cursive, historical style.

Handwritten musical score, second system. It consists of two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The music continues with similar complex rhythmic patterns. A tempo marking 'Allegro' is written in the left margin. There are dynamic markings 'p.' and 'for.'.

Handwritten musical score, third system. It consists of four staves. The top two staves are for a treble clef instrument, and the bottom two staves are for a bass clef instrument. The music is highly complex and dense with notes. There are several trills marked with 'tr' and dynamic markings including 'p.'. The notation is in a cursive, historical style.

Quel empio cuore la pe-...na attenda si la pe-...na attenda quel tradi-

C. B.

to-re piu non contenda a tela pace la li-bertà a tela pace la

C.B.

fr. p. p. f. p.

Que l'empio core la pe — na attenda quel traditore più non — conterda più non con —

f. p.

tenda a te la pace la pace la libertà — — — a te la

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *p.*

pace, a te la pace la pace la libertà no più non contenda no

Handwritten musical notation on one staff, corresponding to the lyrics above. It features a melodic line with various note values and rests.

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *p.*

ten. ten.

Handwritten musical notation on one staff, corresponding to the lyrics above. It features a melodic line with various note values and rests.

Quell'empio core, quel traditore più non contenda a te la pace a te la

Handwritten musical notation on two staves, corresponding to the lyrics above. It features a melodic line with various note values and rests, and dynamic markings such as *f.* and *p.*

pa-ce la liber-tà a tel a pa-ce la vi-ber-tà

lo condanna, lo condanna cada l'indegno cada l'indegno sen,

C. B.

za pietà cada l'indegno Senza pietà, cada l'indegno Senza pietà. Dal'apo

Scena III^a

Erminione

Andromaca, e

Pirro

Signor io qua non veni: gl'oltraggi a ra menta rche in faccia ai

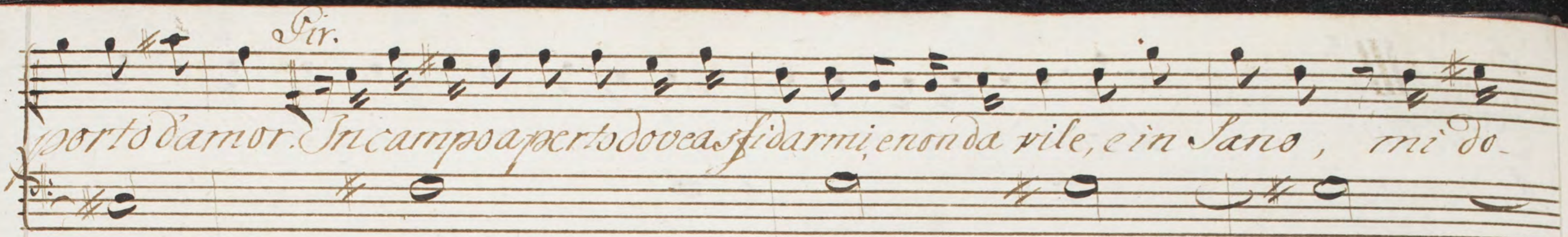
Numi all'Ara, ai Sacerdoti, e in mezzo al Tempio, e de Popoli a fronte io già so f.

fersi: Sol d'Oreste la vita, vengo a chiederti in dono, e l'offesa, e il ros,

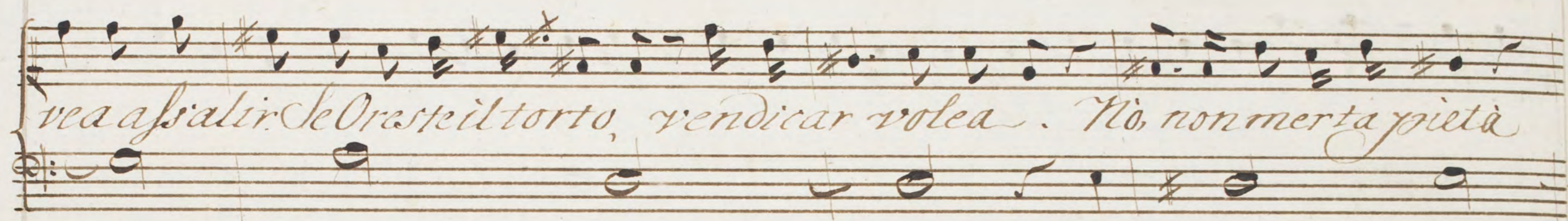
or pongoin oblio, quand'Oreste compensi il danno mio. *Lic.* col tradimento sin,

fame, tu ancor per testi il dritto, di Lagnarti di me. *Emi.* Merta perdonno, un tras,

Dir.
porto d'amor. In campo aperto dove asfidarmi, e non da vile, e in sano, mi do.

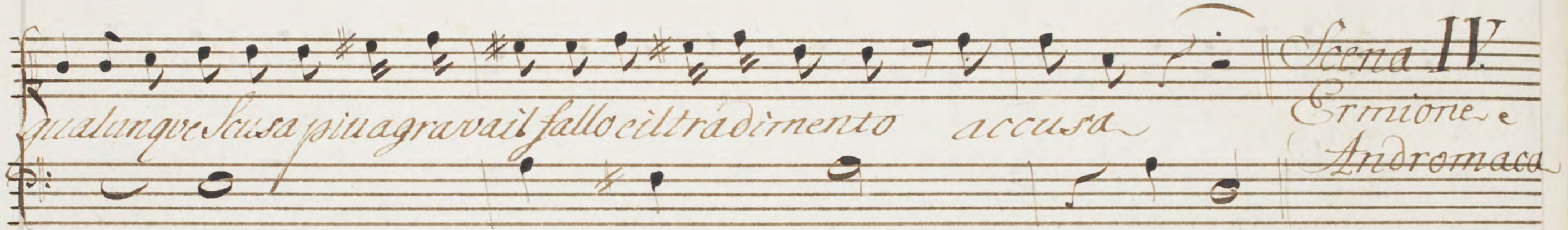


vea assai. Se Oreste il torto, vendicar volea. No, non merta pietà




qualunque scusa piu aggravai, fallo e il tradimento accusa

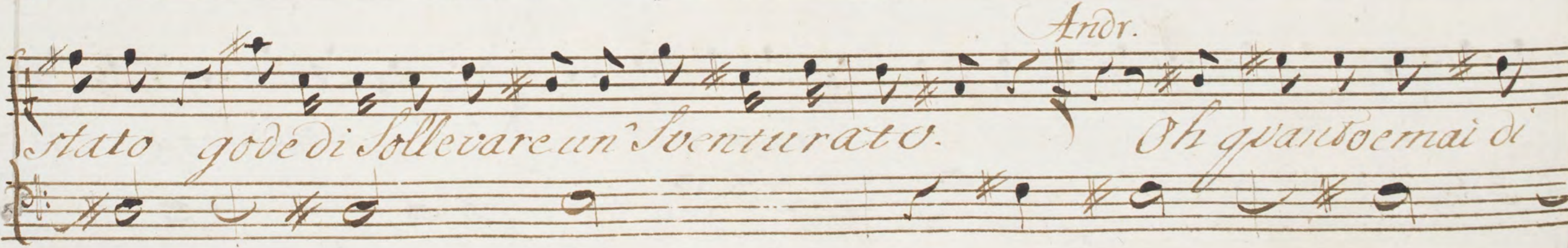
Scena IV
Ermiione e
Andromaca



Erm.
Andromaca tu puoi salvarmi Oreste. Un'alma generosa nel piu felice



Andr.
stato gode di sollevare un sventurato. Oh quanto mai di



verso, il consiglio dall'opra. So non so come, così Ermione fa velli

Parte

quando inegual evento non curò Sollevar l'altro tormento.

Scena V.^a

Ermione Sola

In preda al mio cordoglio, l'consolata m'aggiro

prego invano, e sospiro, irato, e fiero Pirro non m'ode, Andromaca mi

pietosa, non ritrovò pietà. Pillade solo nell'petto mio novo coraggio in

ferde; in appoi mi tace, e a se onde, come pensa à salvar l'amico Oreste

cieli, che mai sarà: chi mi consola chi mi spaventa, e in tanto ondeggia

L'alma, e il core fra la dubbia speranza e il van timore

Aria

Violini

Viola

Flaut. Trav:

Violini

Corri

Allegro moderato

Handwritten musical notation on three staves. The top staff contains complex rhythmic patterns with many beamed notes and rests. The middle staff continues with similar complex patterns. The bottom staff features a simpler melody with fewer notes and rests.

Violini

Handwritten musical notation on four staves. The first two staves show a rhythmic pattern of eighth notes with stems pointing down. The third staff contains a series of horizontal lines, possibly representing a sustained chord or a specific performance instruction. The fourth staff shows a melodic line with some beamed notes.

Handwritten musical notation for the first system, consisting of three staves. The top two staves contain complex melodic lines with many slurs and ties. The bottom staff contains a simpler line with some rests and notes.

Violini

Handwritten musical notation for the second system, consisting of two staves. Both staves contain mostly rests and simple notes, possibly serving as a bridge or accompaniment.

Handwritten musical notation for the third system, including lyrics: "Non ho pace e ogni sospiro e ogni sospiro". The notation consists of two staves with notes and rests corresponding to the lyrics.

ff. *p.*

C. B.

Violini

piro piango pero e mi tormento e mi tormento talea

The image shows a page of handwritten musical notation. It features several staves. The top two staves contain instrumental parts with dynamic markings *ff.* and *p.*. The third staff is labeled *C. B.*. The fourth and fifth staves are grouped by a brace and labeled *Violini*. The sixth and seventh staves appear to be for a lower instrument or voice. The bottom two staves contain a vocal line with the lyrics: *piro piango pero e mi tormento e mi tormento talea*. The notation includes various note values, rests, and slurs.

G. B.

Co' Violini

fanno al cor io sento, che non posso respirar

A handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first three staves contain a melodic line with various note values and rests. The fourth and fifth staves feature complex rhythmic patterns with many beamed notes and some slurs. The sixth and seventh staves are mostly empty, with only a few scattered notes. The eighth and ninth staves contain more complex rhythmic patterns, including many beamed notes and slurs. The tenth staff has a few notes and rests. The paper shows signs of age, including some staining and discoloration.

A handwritten musical score on ten staves. The top two staves contain a violin part with complex, rapid passages and dynamic markings *f. p.*, *p.*, and *f.*. The third staff contains a vocal line with a dynamic marking *f.* at the end. The fourth staff is a blank staff with the name *Violini* written across it. The fifth and sixth staves are blank. The seventh staff contains a vocal line with lyrics. The eighth staff contains a vocal line with lyrics. The ninth and tenth staves contain a vocal line with lyrics.

f. p.

p.

f.

f.

Violini

che non posso

respirar

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

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

Cori Violini

respi-rar *respirar*

pp *f.* *p.* *f.* *p.*

26

Non ho pa

Handwritten musical notation for the first system, consisting of three staves. The top staff contains complex rhythmic patterns with slurs and dynamic markings: *for.*, *f.*, *p.*, and *p.*. The middle and bottom staves contain simpler rhythmic patterns.

Violini

Handwritten musical notation for the second system, consisting of five staves. The notation is sparse, with few notes and rests across the staves.

Handwritten musical notation for the third system, consisting of two staves. The top staff contains lyrics: *ce*, *eognor sospiro*, *eognor sospiro*, *piango e peno*. The bottom staff contains musical notation with a dynamic marking *f.*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p.* and *f.*. The bottom staff contains the Italian lyrics: *e mi tormento e mi tormento va le affanno al cor io sento che non*

posse re-spirar

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. The word "viola" is written on the fifth staff. Dynamic markings include "f.", "p.", and "ten.". The bottom staff features a complex passage with many beamed notes and slurs.

Violini

Tale affano che non pos- so

f. p. *f. p.*

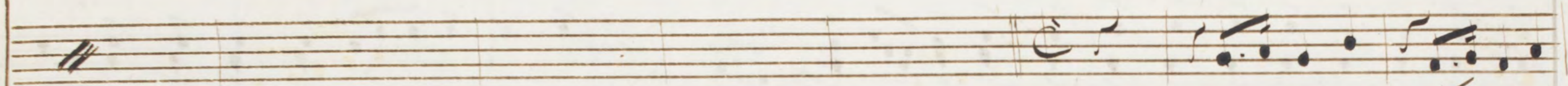
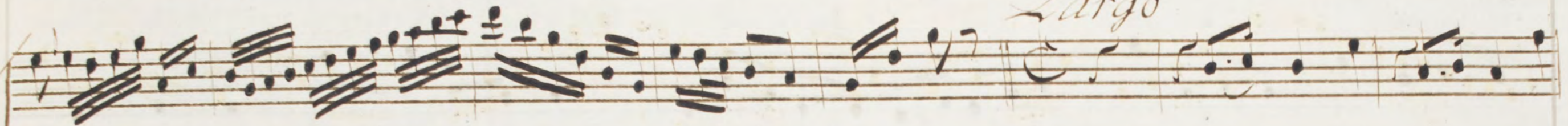
f. p. *f. p.*

Violini

respirar *respirar.*

Co Violini

Largo

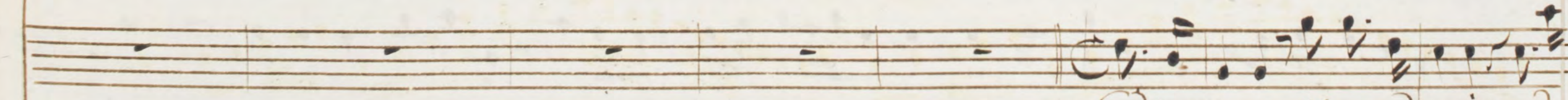


Cop. Violini

Tacet



Tacet



Ed'ouirque ilguardo girovedoog



Handwritten musical notation on five staves. The top two staves contain vocal lines with various note values and rests. The third and fourth staves contain piano accompaniment with chords and moving lines. The notation is in a historical style with some ink bleed-through from the reverse side.

getti di terror vedo oggetti di terror Del - la sorte il

Handwritten musical notation on two staves, continuing the vocal and piano parts from the previous system. The notation includes various note values and rests.

Handwritten musical notation on two staves. The second staff includes a trill marking (*tr*) above a note. The notation continues with various note values and rests.

ri - o tenore nò non basta a tole - rar non non Basta a tole rar

Da Capo

Scena VI

Prigione

Si ritiri ciascuno. Oreste? Amico.

Glade e Oreste

Ore:

Pil.

Ore.

Pil.

che miro in questo luogo, a che ne venghi. Per salvarti Come? non

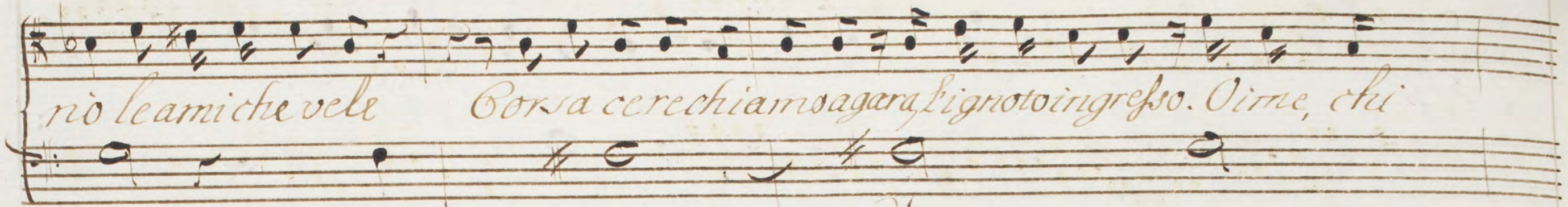
Guardando trale Scene

piu ch'ogni dimora, puo il disegno turbar. taci. M'ascolta

so che fra quest'horrori un sotteraneo callesi nasconde. In Solitarie

sponde termina al mar vicino, dove un nocchier fedele, tien pronte attuova

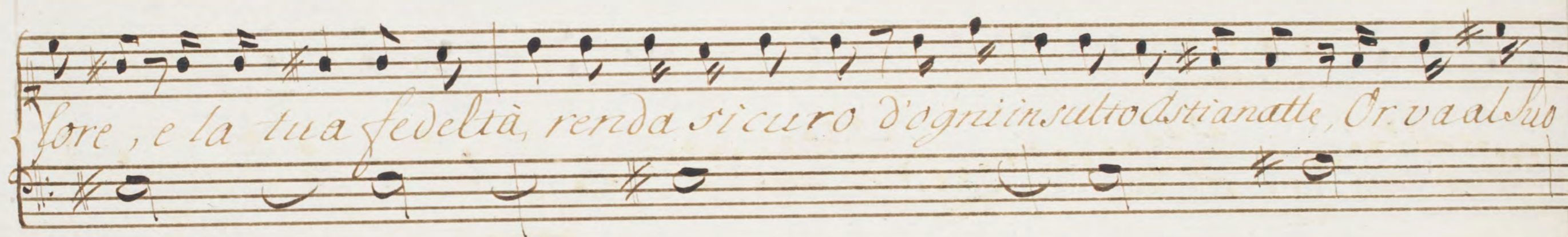
no le amiche vele Corsa cerechiamo agara, l'ignoto ingresso. Oime, chi



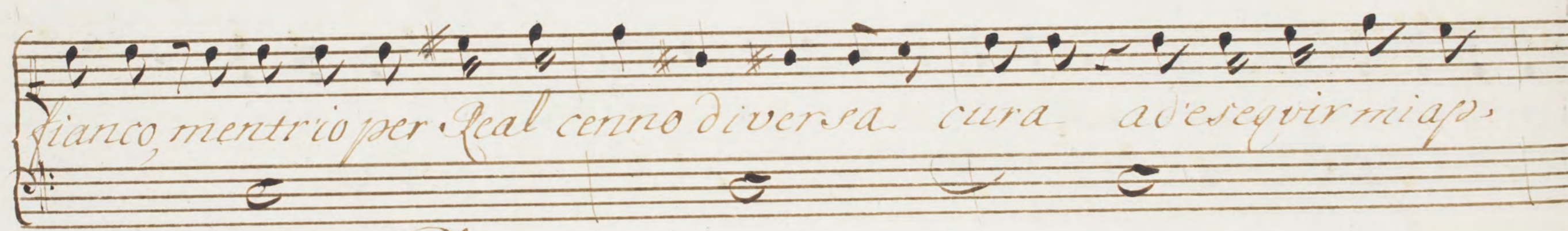
Ore. *Scena VII* Ole:
vien. che fia? Clearte e Detti Pillade. Il Pedesia, che il tuo va,



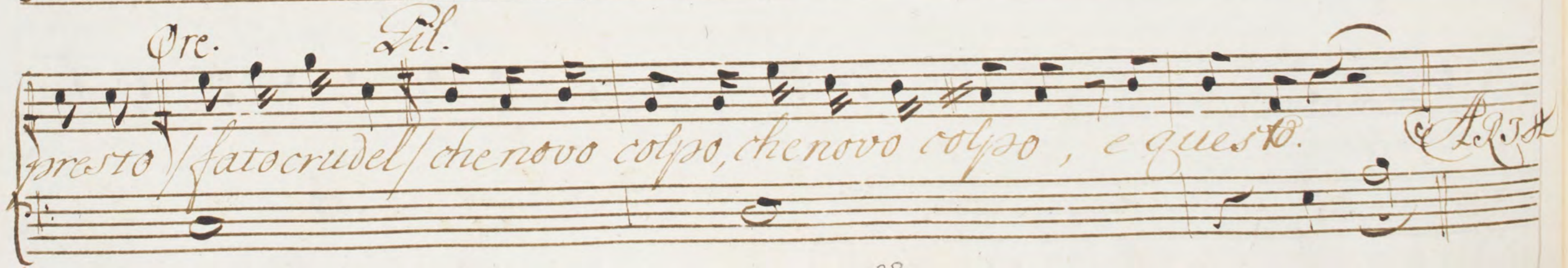
lore, e la tua fedeltà, renda sicuro d'ogni insulto d'astianatte, Or va al buo



fianco, mentrio per feal cenno diversa cura ad' eseguir mi ap.



Ore. Dil.
presto / fatocrudel / che novo colpo, che novo colpo, e questo. *Al. 38*



A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a common time signature (C). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth staff contains a series of rests. The fifth staff begins with the tempo marking "Allegro" in a cursive hand. The sixth staff continues the melodic line. The seventh and eighth staves show dense, fast-moving passages with many beamed notes. The ninth staff contains a series of rests. The tenth staff concludes the page with a few final notes and rests.

Allegro

A handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is divided into systems by vertical bar lines. The first system contains the first four staves. The second system contains the next four staves. The third system contains the final two staves. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

p.

tr.

Crede trouar il porto

p.

p.

Doppo crudel tempesta *Doppo crudel tempesta, ma veggio*

che si desta *nova procel la ancor* *ma veggio che si*

Handwritten musical score on ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are "des ta" and "no-va procel-ta ancor".

des

ta

no-va procel-ta ancor

no-va procel

cel. la ancor

credei trouar il porto

Doppio crudel tempesta

f.

Doppo crudel tempesta ma veggo che si desta ma

f. f. p.

veggo che si desta no... va procella ancor ma veggo

The image shows a page of handwritten musical notation on aged paper. It features ten staves of music. The first three staves are instrumental accompaniment. The fourth staff contains the vocal line with the lyrics "Doppo crudel tempesta ma veggo che si desta ma". The fifth staff continues the instrumental accompaniment. The sixth and seventh staves are further instrumental parts. The eighth staff contains the vocal line with the lyrics "veggo che si desta no... va procella ancor ma veggo". The ninth and tenth staves are instrumental accompaniment. Dynamic markings include *f.* (forte) and *f. p.* (fortissimo piano). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. The lyrics "che si de" and "fa" are written in cursive below the staves.

che si de

fa

nova pro cella ancor nova pro

segue

cel-la ancor nova pro cella ancor

al

meno a lusingarmi sorgeſſe amica ſtella

p.

sorge sa amica stella ma sorbe a me rubella ac-

cresce il mio ti-mor accresce il mio timor

Da Capo

Scen
Clart
la Cu
St
torte
Scen
Ores
miro

Scena VIII^a

Clearte ed Oreste

Alte.

Dal carcere ò ministri rinnovate gelo- si

la Custodia del Reo: non si permetta, a Veruno l'ingresso; e fra ri.

parte
torte attenda il traditor, condegna morte

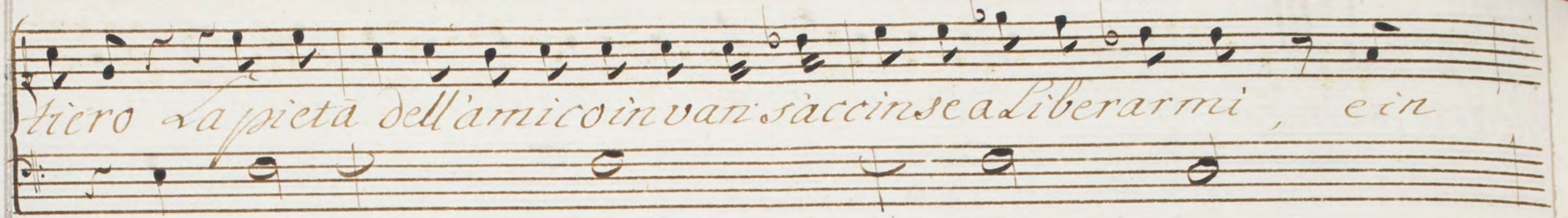
Escono le Guardie
a l'inger di Catene
Oreste

Scena IX

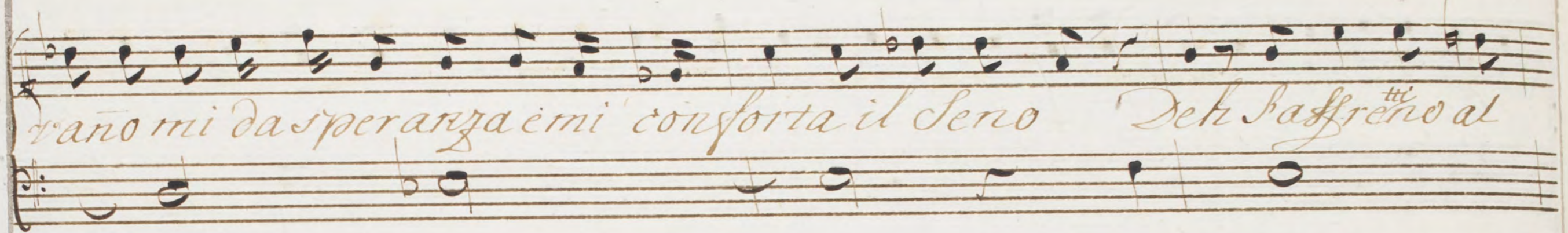
Oreste Solo

Quando il fato cangiura, alla morte d'un

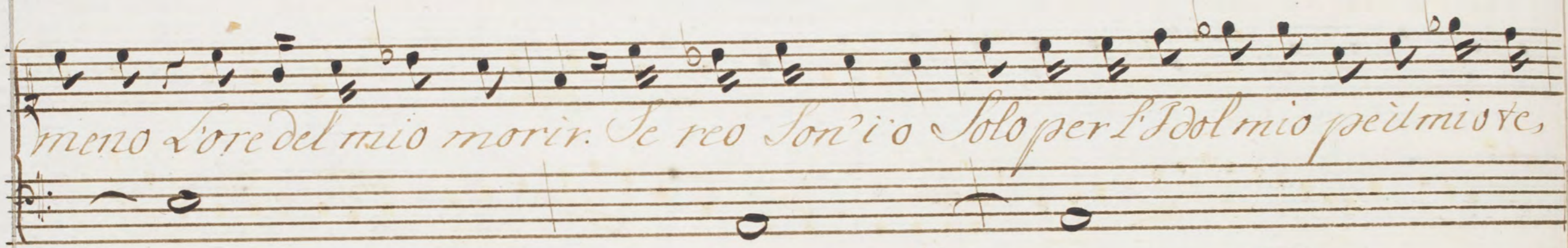
misero, si perde ogni cura e pensiero non v'è scampo a fuggir non v'è len,



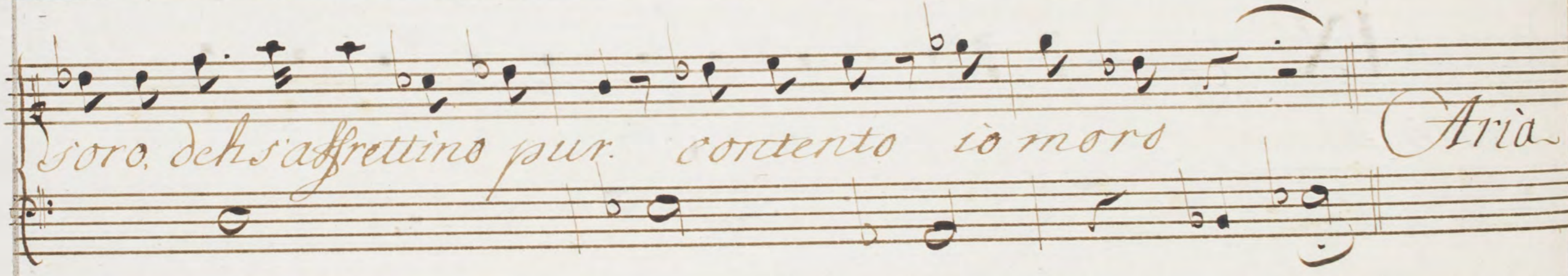
tiro la pietà dell'amico in van s'accinse a liberarmi, e in



vano mi da speranza e mi conforta il Seno Deh Saffren^{ti} al



meno l'ore del mio morir. Se reo Son'io Solo per l'Idol mio pe' il mio te,



Soro, deh s'affrettino pur. contento io moro Aria

in

no al

miote

Aria

Allegro con Brio

Pur che viva il caro Bene vado

B. B.

Lieto incontro a morte, vado lieto incontro a morte: Non paventa un alma

forte del destin la cru- delta non paventa un alma forte del destin la

f.

crudelta del destin la crudelta — la crudel ta

f.

tr

p.

Pur che viva il caro bene vado

lieto incontro a morte, vado lieto incontro a morte, purchè viva il caro bene non pa'

venta un'alma forte del destin la crudetta

f.

la crudeltà non ha

venta un alma forte del destin la crudeltà del destin la crudel,

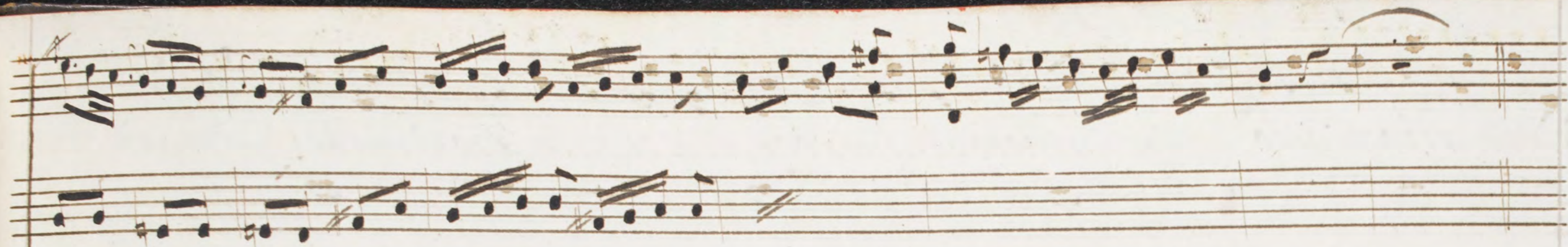
f.

ta - la crudel - tà

Son cru

O B.

tento di morire per dar provar di mia fede: L'amor mio di più non chiede che un bel

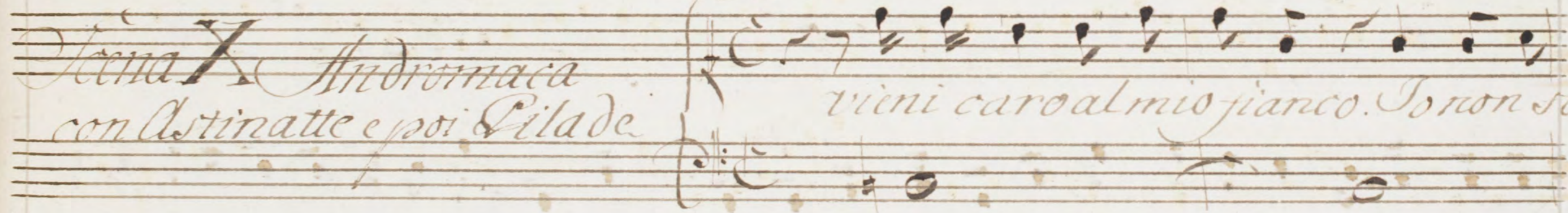


C. B.



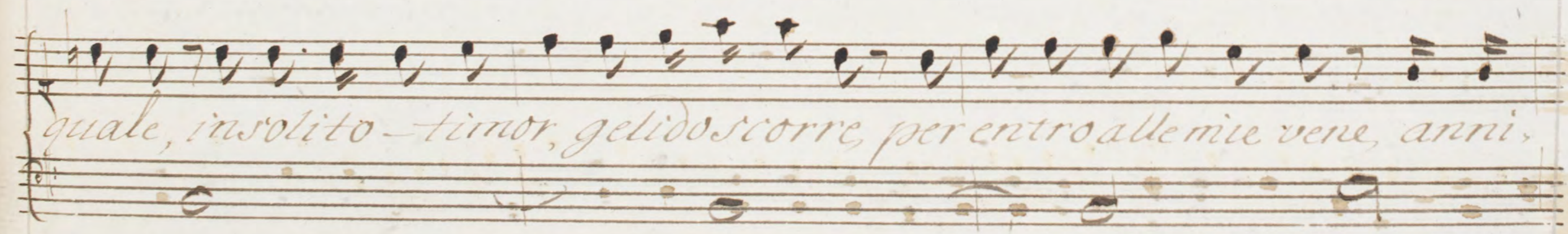
raggio di pietà che un sol raggio di pietà che un sol rag- gio di pietà *Alapo*

And:



*Scena 7 Andromaca
con Astinatte e poi Pilade*

vieni caro al mio fianco. Io non so



quale, insolito - timor, gelido scorre, per entro alle mie vene, anni,

cinatio Figlio Ah prevede il mio cor qual che periglio Lillade a dove in

Pil.

fretta... Ah mia Sovrana par che in tumulto ancora sia la città

sappi ch'al Re non marca turba da amici, nella Reggia is de fra; onde me per cus.

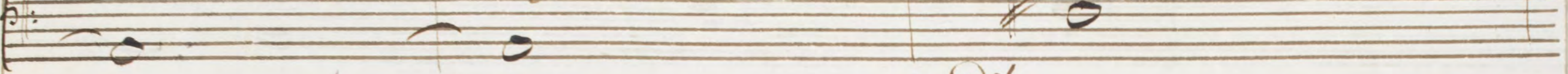
And. Pil.

tode, del fanciullo Astianatte il Re destina. lascia. Non Sara mai. lascia o de

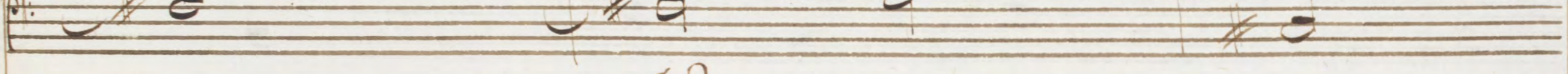
and. Pil. And.

gina, che ardir. così comanda Pirro non dubbitar come? s'è

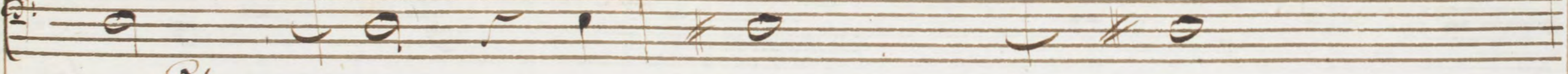
veso che nella Reggia belle qual che tumulto ancor e chi più mai



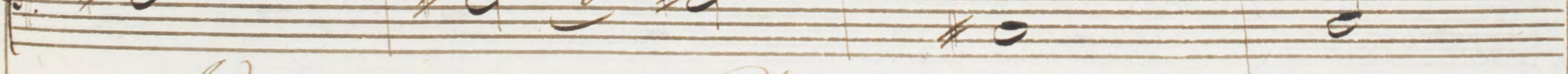
meglio guardarla prole, Duna madre gelosa? Il Braccio in belle non patria



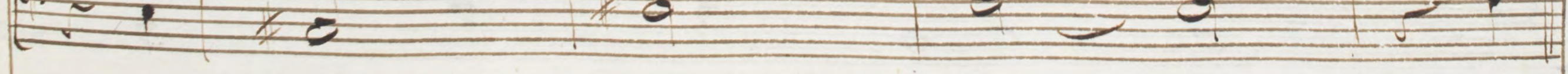
pporsi a un traditor rubelle Non lo sperare. Io voglio Astianatte al mio



fianco. ceta Soldati qual funciullo rapite, e in questi cen miei Pirroubbi.



dite. Qual insidie son queste? Io son in Porto: Ecco Salvato Oreste)



Scena XI

Andr.

Andromaca e poi
Clearte.

In che abisso io ritorno di smanie e di sospetti ah che do,

vea Pirro cò labbrisuoi dimi qual frode, qual insidia s'asconde Io son con,

Clea.

fusa. Ma che penso? si corra dallo sposo crudel.. Dove, ò Regina Astia,

And.

Clea.

natte dov'è? Lillade armato per comando di Pirro, dal mio fianco il rapì che

And.

ascolto! Ah dimi, dimi fido Clearte forse tradita io son?

Alc.

gelo, stapisco nel pensacchio, ch'io vidi ecio ch'arvenne verso le Greche an-

tenne. Vidi Ermione fuggire e vidi ancora ch'era a Seguir l'aintento

Andr.

Pilade col tuo figlio. Oimè, che Sento! no fa cenno di Pirro.

Alc.

erer; comisse a Pilade la cura del fanciullo Reale. Nungue tra..

And.

dita dallo spaso Son'io. Su' ingombra lo stupor. m'opprime il

Alca.

Andr.

Or.

duolo. Vostrano evento ad' esplor m' en volo

Scena XII

Andromaca e poi Pirro

Acc.

Col Basso

Viol. col Basso

Dove, dove m'aggiro ... e non è questa, l'alba

Viol. col Basso

Aggiad'epiro

ah no m'ingano: Quest'è un infame albergo di mostrior,

rendi *il più maluaggiolito* ove la frode *il trad*

mento *il tradimento, ha rido* *O di chi fidarmi oh*

Dio *a chi creder deggio* *tutti son rei* *ed il mostro peg*

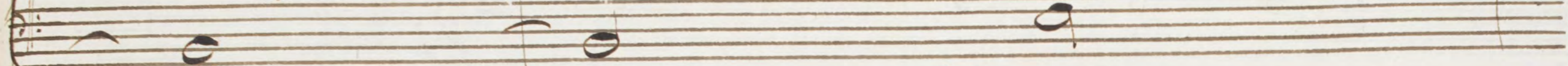
gior *Pirro tu sei...* *Pir.* *Andr.* sposa, di che ti lagni. Empio inu-

mano non mi lagno abbastanza, della tua crudeltà, della tue frodi e ancor m'in-

sulti con sicuro ciglio! Perfido, ingannator, rendimi il figlio

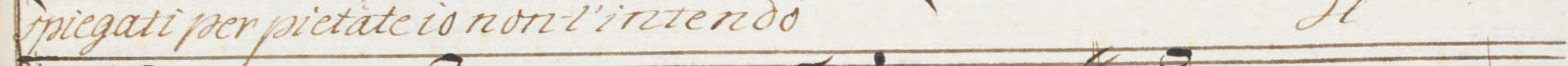
Pir. *And:* Di qual figlio mi parli, io non intendo. Intendi sì, ma in vano sotto mentito as,

petto cerchi Coprire il tradimento orrendo



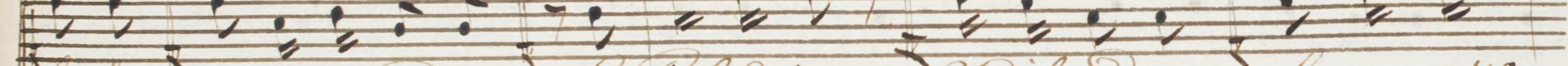
Pir. *Andr.*

Spiegati per pietate io non l'intendo



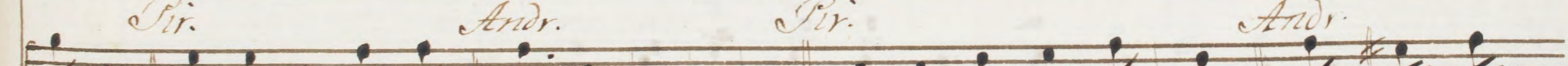
Pir. *Andr.* *Pir.* *Andr.*

figlio: ate lo diedi. E Pilade: Il difende ah merzo.



Pir. *Andr.* *Pir.* *Andr.*

gnero Sposache dici ah ingrato. Spiegati per pietà Barbaro



Pir.

fato... Inche t'offesi o Bella se purnon fu delitto a dos



Andr.
rare i tuoi rai crudeli, in che peccai - Se pur colpa non

Pir.
sà giurarti fede. Il tuo cor doglio eccede ogni ra,

Andr.
gion. la frode tua, Tiranno. nò che non ha l'aguale

Andr.
Pirro } O sventurato amor, giorno fatale

Segue il Duetto

non

Violini

Viola

Col. B.

Oboi

6 Violini

Corni

Andra:

Tiro

Basso

C. B.

Deh rapera n'ail ciglio credi credi che

Se... involastil

re... o non sono credicherenon sono sposamisdolceamor

Figlio, se m'involasti il Figlio d'anni la morte d'anni la morte in dono

perfidotraditor spietato ingrato ah
sentimi mia vita ah - che morir mi

che mancar mi sento mi sento *che barbaro tormento tormento*
sento morir mi sento, che barbaro tormento tormento che

Violini

che fiera crudeltà

che fiera

fiera crudeltà

che fiera

Handwritten musical notation on two staves. The top staff contains a complex melodic line with many slurs and ties. The bottom staff contains a more rhythmic accompaniment with some slurs.

A single staff of handwritten musical notation with a few notes and a sharp sign.

A single staff of handwritten musical notation with a few notes and a sharp sign.

Co Violini

A single staff of handwritten musical notation with a few notes and a sharp sign.

A single staff of handwritten musical notation with a few notes and a sharp sign.

A single staff of handwritten musical notation with a few notes and a sharp sign.

crudel ta che fiera crudel — . tà

A single staff of handwritten musical notation with a few notes and a sharp sign.

crudel ta che fiera crudel — . tà

A single staff of handwritten musical notation with a few notes and a sharp sign.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as 'tr' and 'p.'. The bottom staff contains the lyrics 'credi che reo non'.

Handwritten musical notation on two staves, featuring complex rhythmic patterns and slurs.

Handwritten musical notation on a single staff, including a clef and a few notes.

Handwritten musical notation on two staves, with the word "Violin" written in cursive between them.

Handwritten musical notation on two staves, showing a series of notes and rests.

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

Handwritten musical notation on a single staff, with the lyrics "Perfido dami la" written above it.

Handwritten musical notation on a single staff, with the lyrics "sotto sposa mio dolce amor" written below it.

morte, in dono perfido inganator

Dammi La

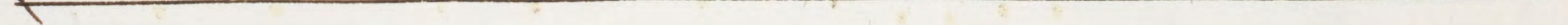
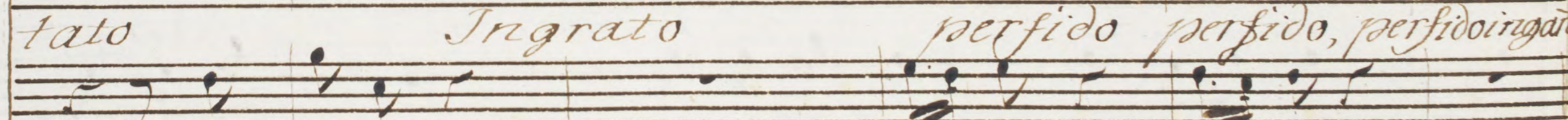
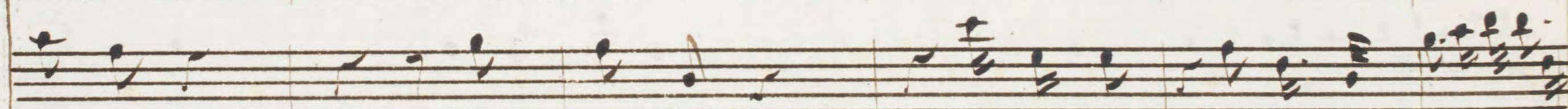
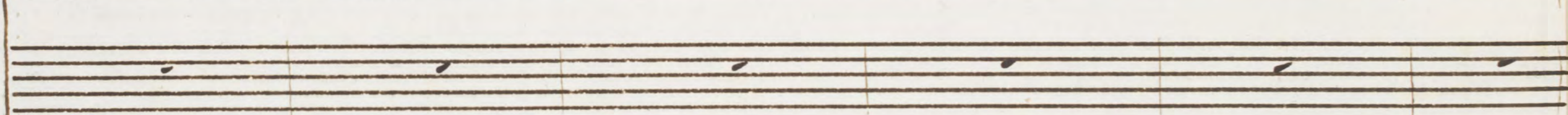
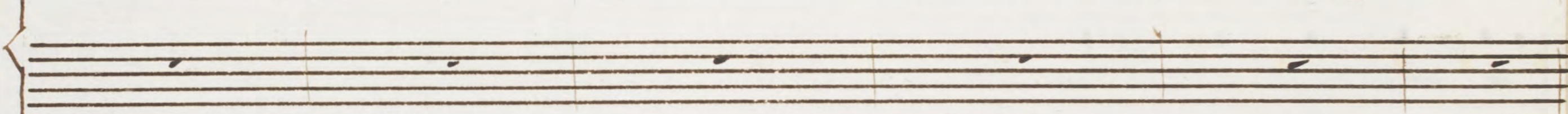
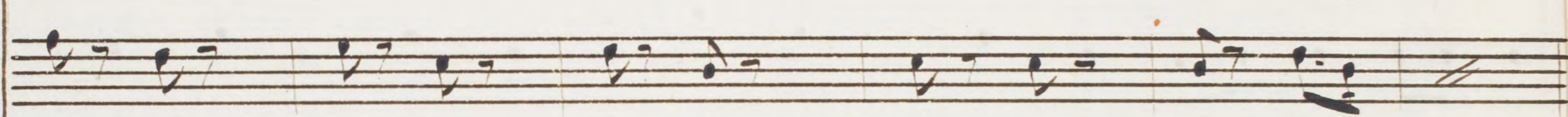
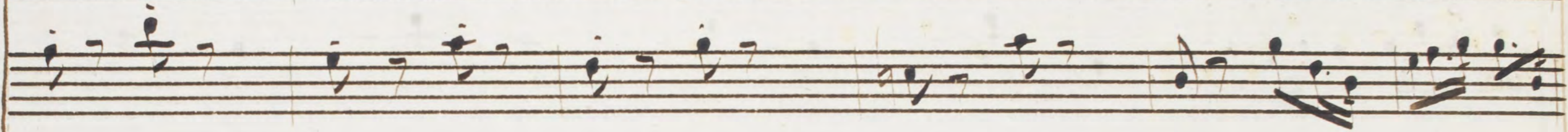
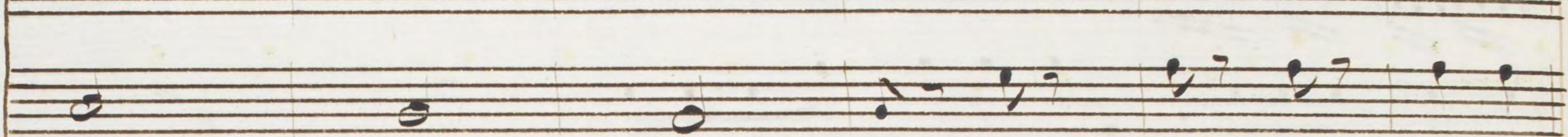
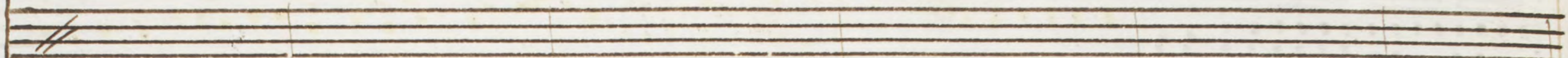
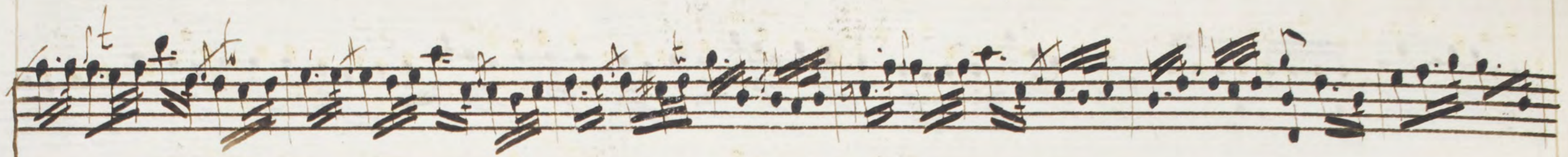
credi che reo non sono

morte si la morte la morte in dono

*che Barbaro tormento che
che Barbaro tormento tormento che*

fie- ra cru- deltà *spietato* ab spie,

fiera cru- deltà deh sentirmi sentirmi



tato Ingrato perfido perfido, perfido ingrata

mia vita cara cara

Handwritten musical notation for the first system, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and dynamic markings such as *f.*, *p.*, and *f.*. Trills are indicated by 'tr' above notes.

Handwritten musical notation for the second system, showing a melodic line with a few notes.

Handwritten musical notation for the third system, including trills and melodic fragments.

Handwritten musical notation for the fourth system, featuring a series of notes.

Handwritten musical notation for the fifth system, showing a series of notes.

Handwritten musical notation for the sixth system, showing a series of notes.

Handwritten musical notation for the seventh system, including a vocal line with lyrics.

Handwritten musical notation for the eighth system, including a vocal line with lyrics.

Handwritten musical notation for the ninth system, including a vocal line with lyrics.

Barbaro tormento tormento, che fiera crudeltà

Barbaro tormento tormento, che fiera, crudeltà

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'tr'. The score is written in a historical style with a clear staff structure.

Parte

che fiera crudel

che fiera crudel

Violini

ta che fiera crudelta che fiera crudelta che fiera crudel — ta

ta che che ta

Allegro

Violini

che fiera crudel ta
che fiera crudel ta
ah della
ah
allegro

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The music is written in a cursive style typical of 18th-century manuscripts.

Four empty musical staves, likely intended for a second system of music.

Handwritten musical notation with lyrics on three staves. The lyrics are written in a cursive hand and include dynamic markings like *mf* and *f*.

fanni miei af .. fan .. no più crudele La morte oh
fanni miei af .. fan .. no affano più crudele La -

C. H.

Dei oh Dei non hã — oh Dei non hã oh Dei non hã oh
morte oh Dei non hã — oh Dei non hã oh Dei non hã oh

Dabayo

Dei non hã

Dei non hã.

Scena XIII. Porto di mare con navi Reche

Ermine, Pilade

con Artianatte

Pilade a me che giova, questo inermi fanciullo

Pl.

quando in prigione oscura attende Oreste, la fatal sciogura Princi.

pressa Se il cielo Secondo il mio pensier più che non credi, util Sara il tuo a,

mor questa rapina. Ma t'affretta alle Navi alla Ma-rina

Scena XIV

Andromaca Pirro con
spada Clearte e Detti

Dir.

Vienio sposa e vedrai s'io ti manco di

Dir.

fè Clearte, all'armi. o-la: se piut'avanzi se t'avvicinial

Andr.

legno il franciullo svenato al mar consegna. l'arresta, oh!

Dio t'arresta. ecco la sposa tua. Supplice et timorosa a te ri,

Dir.

volta; Pietà del figlio mio. Pirro mia colta del amico il pe.

figlio m'indasse p. salvarlo questa impresa a tentarsi il Prigioniero o ti ren,

desio tutto nel mezzo per dersi dell'opra il frutto

Dunque se voi, che viva, della tua sposa il figlio Oreste ancora Vivere do,

vra; se poi ridurassi l'amico all'ore estreme, pensari, da Pirro, mori,

Pir.
ranno insieme. Perfido a questa spada la pena pagherai del tuo ardi,

Sil.

And.

mento. Minacce non pavento fermati o che Succido ah.

no, se mai ebbe forza il mio pianto il mio dolore, caro sposo, al mio

Pir.

more donna letue rendette ah sorgi ohi bella, e come vuoi ch'io lasti l'on,

giuria in vendicata all'or sul Trono vederei con rossor, qual che com,

penso. Una vittima almen vuole d'un Re. La Maestade offesa, mi si conduca

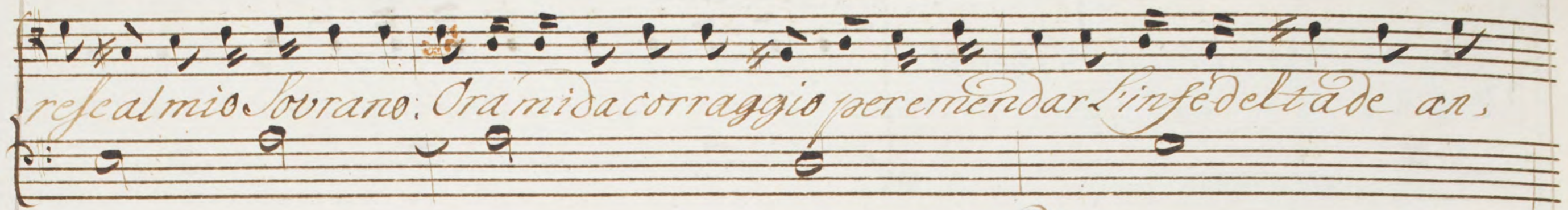
Pil.
Oreste *Tutti* *Fina Ultima*
E s'io trovassi questa chetura richiedi

vittima al tuo furor senza che il sangue si versi d'Atinatte e dell'a-

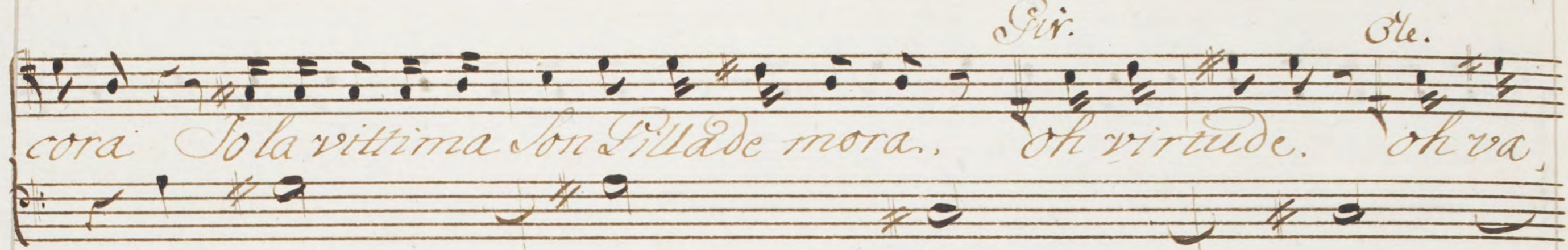
Sir.
mico, Taria pago il tuo sdegno. Quando cio fia la regia fede im-

Pil.
pegno. Pirro, la Grecia, il mondo, veggan quanto in me puote il

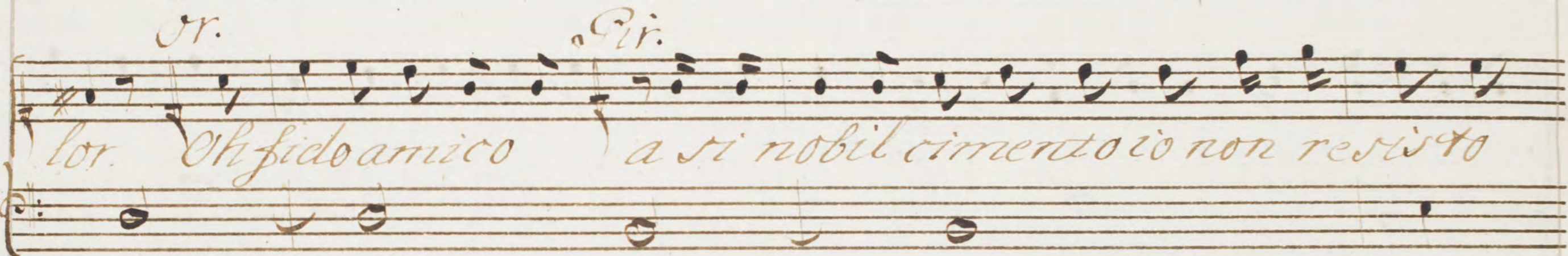
sagro d'amicizia alto Le game; Sappian pur, che se questo infedele mi



re fe al mio Sovrano. Ora mi da coraggio per emendar l'infedeltade an,



cora. Sola vittima son dellade mora. Oh virtude. Oh va,



lor. Oh fido amico a si nobil cimento io non resisto



si sciolga Oreste, e insieme, coll'amico, e l'amante libero torni



alle Laterne arene; e sia noto alla Grecia come per mio trionfo, e p. mia

gloria. Amore ed'amicizia ebber Vittoria

The image shows a single staff of handwritten musical notation. The notes are written in a cursive style, and the lyrics are written below the staff. The text reads "gloria. Amore ed'amicizia ebber Vittoria". There are some additional markings on the staff, including a sharp sign at the beginning and some decorative flourishes at the end.

Segue il Coro

CORO

Violini

Violini musical notation

Viola

Al. Presto

Viola musical notation

Andr:
Cm:

Claro Orest.
Clarte

Più
Più Bel- la ne- gl' Eroi ogni virtù si

Flaute

Allegro Più

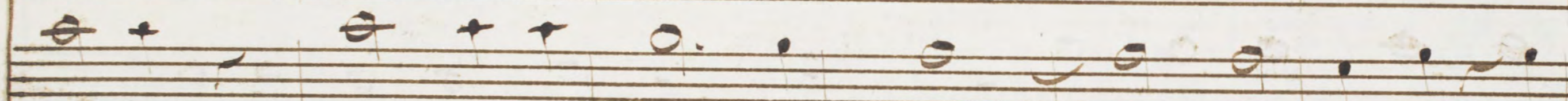
Basso

Basso musical notation



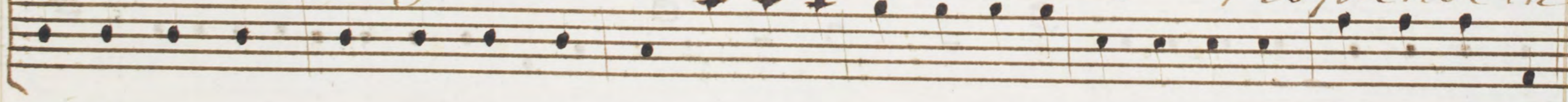
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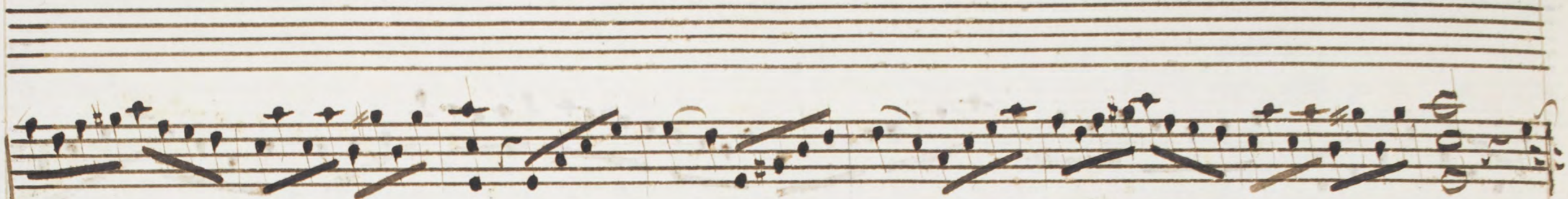


vende se in faccia a Lei a Lei risplende in

vende se in faccia a Lei a Lei risplende in



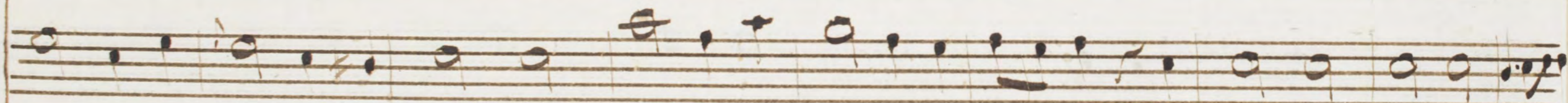
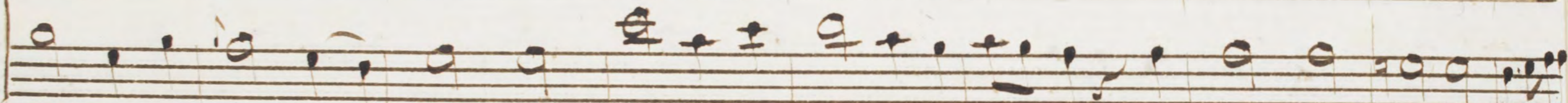
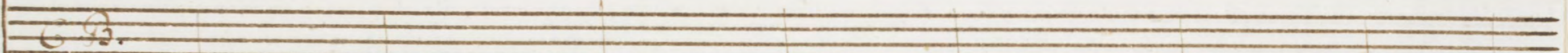
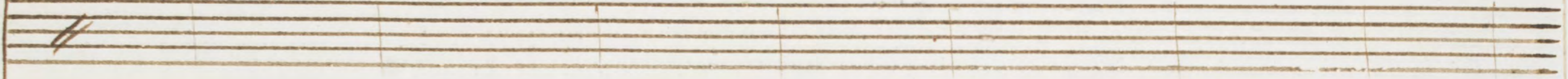
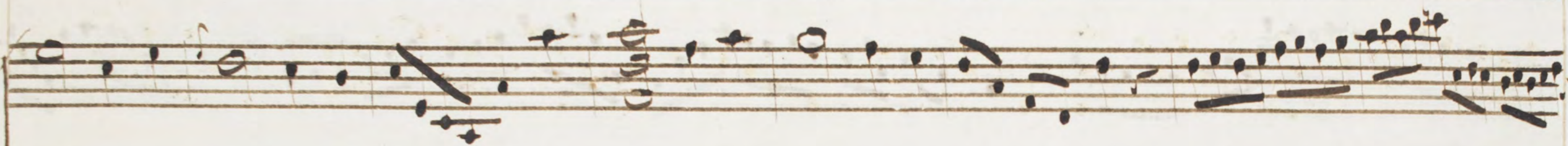
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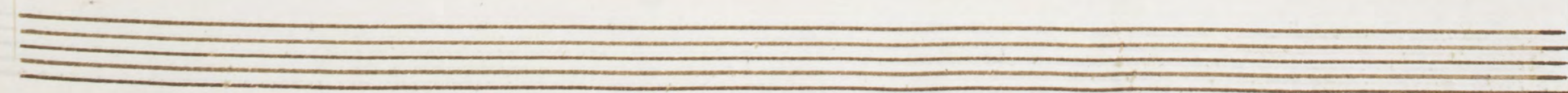
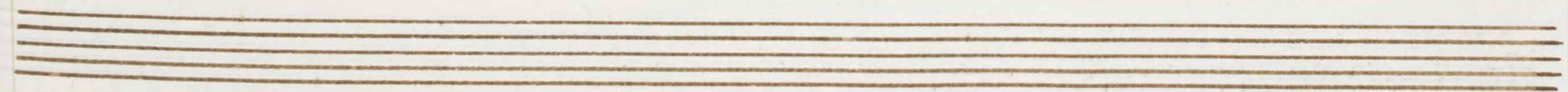
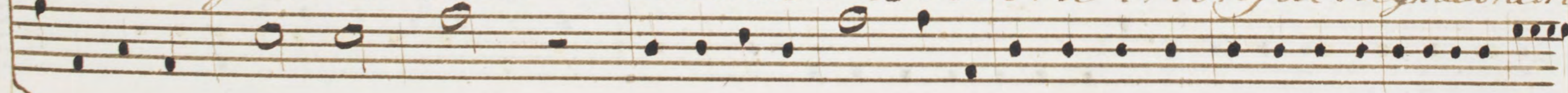
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C. B.

emo — la virtù un' emola — virtù



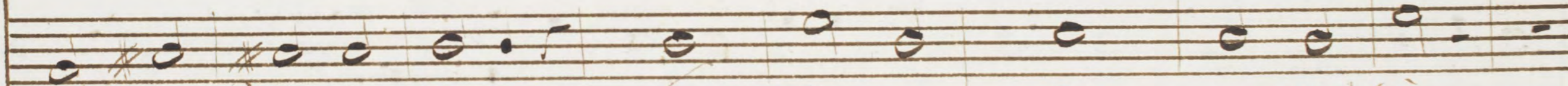
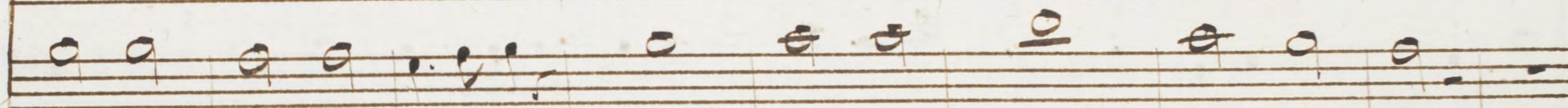
sciolta da gl'error suoi L'anima s'avvalora trionfa e s'ègnaloratio



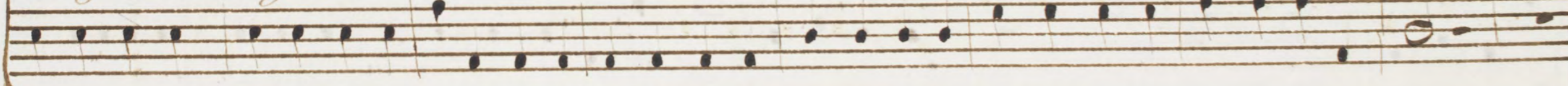


And.

C. B.



on fae degna allora Lanti-ca ser - vitu



B.

L'antica servi-tù

L'antica servi-tù

L'antica servi-tù

L'antica servi-tù

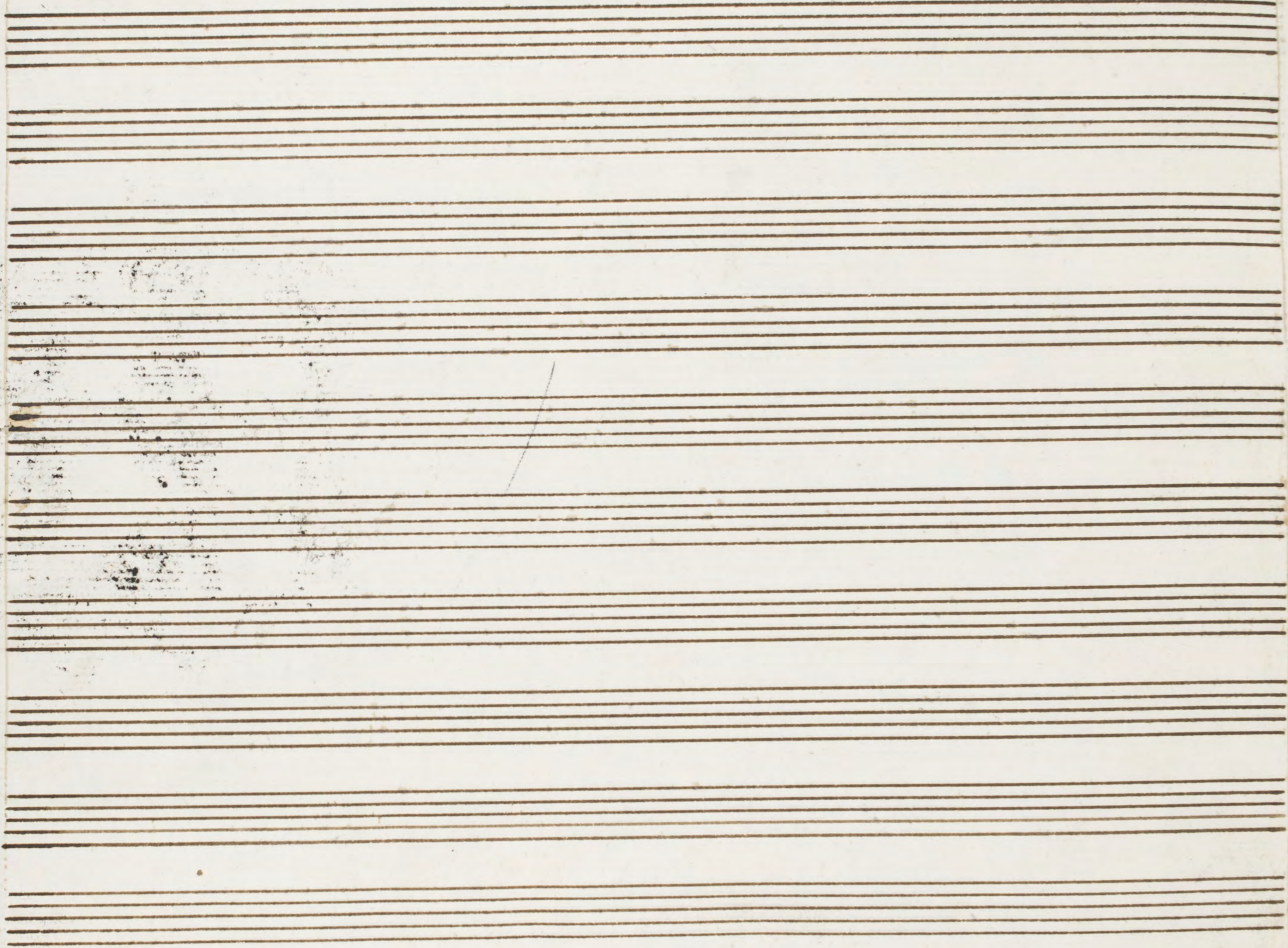
L'antica servi-tù

L'antica servi-tù

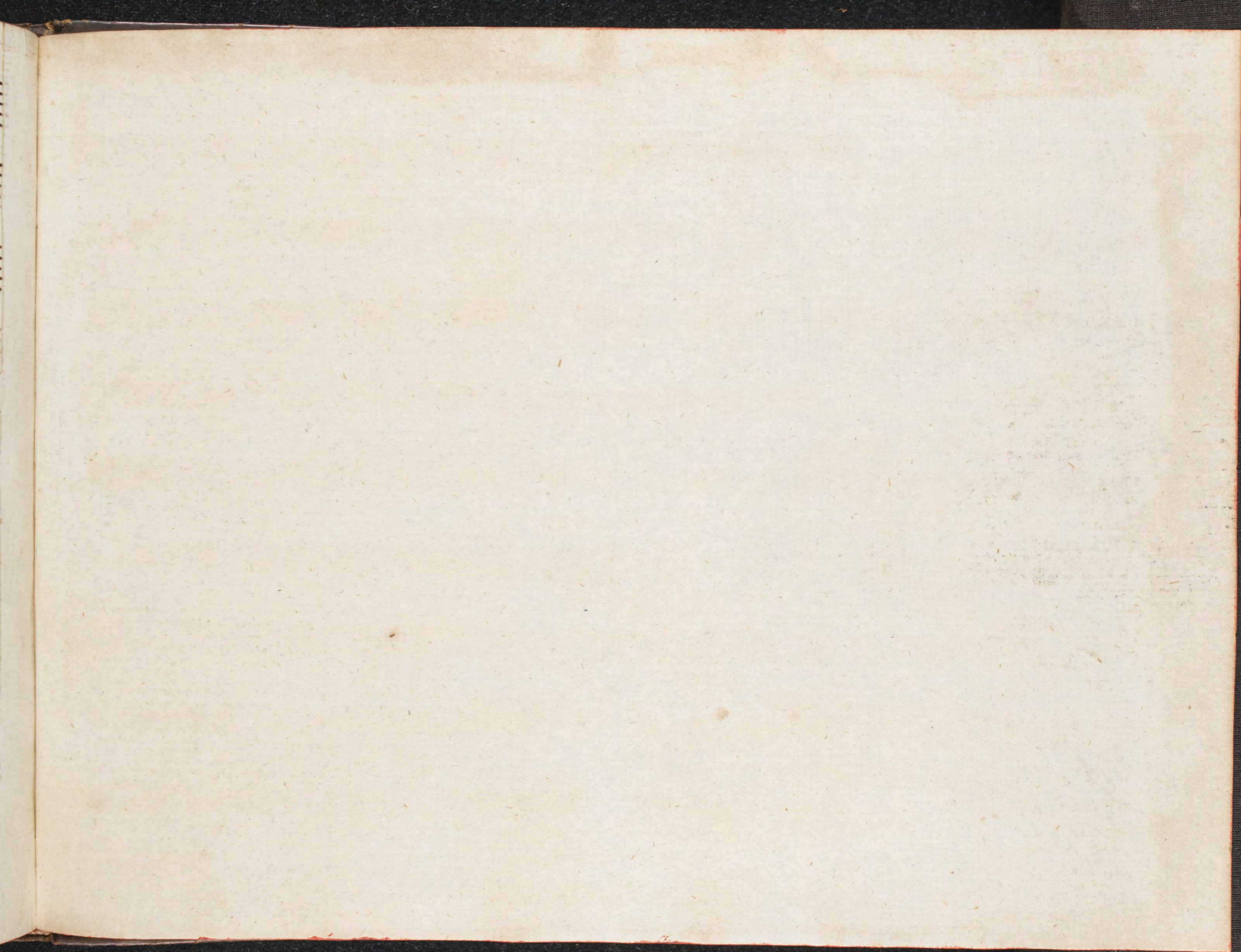
Al. Fine







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Mus. 2444
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STIA
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ACT III

Music

2777

F 1

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