

SABRI

L'ARSACE

ATTI 5

R. Conservatorio
di Musica-Napoli
BIBLIOTECA

N. d'Inventario



BIBLIOTECA DEL R. CONSERVATORIO
DI MUSICA DI NAPOLI

Sala

Parati Rari

Scaffale

~~10~~ ~~11~~ ~~1~~ ~~1~~

Pluteo

~~1~~ ~~6~~

Volume

~~1~~ ~~2~~ ~~3~~ ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~ ~~10~~ ~~11~~ ~~12~~ ~~13~~ ~~14~~ ~~15~~ ~~16~~ ~~17~~ ~~18~~ ~~19~~ ~~20~~ ~~21~~ ~~22~~ ~~23~~ ~~24~~ ~~25~~ ~~26~~ ~~27~~ ~~28~~ ~~29~~ ~~30~~ ~~31~~ ~~32~~ ~~33~~ ~~34~~ ~~35~~ ~~36~~ ~~37~~ ~~38~~ ~~39~~ ~~40~~ ~~41~~ ~~42~~ ~~43~~ ~~44~~ ~~45~~ ~~46~~ ~~47~~ ~~48~~ ~~49~~ ~~50~~ ~~51~~ ~~52~~ ~~53~~ ~~54~~ ~~55~~ ~~56~~ ~~57~~ ~~58~~ ~~59~~ ~~60~~ ~~61~~ ~~62~~ ~~63~~ ~~64~~ ~~65~~ ~~66~~ ~~67~~ ~~68~~ ~~69~~ ~~70~~ ~~71~~ ~~72~~ ~~73~~ ~~74~~ ~~75~~ ~~76~~ ~~77~~ ~~78~~ ~~79~~ ~~80~~ ~~81~~ ~~82~~ ~~83~~ ~~84~~ ~~85~~ ~~86~~ ~~87~~ ~~88~~ ~~89~~ ~~90~~ ~~91~~ ~~92~~ ~~93~~ ~~94~~ ~~95~~ ~~96~~ ~~97~~ ~~98~~ ~~99~~ ~~100~~ ~~101~~ ~~102~~ ~~103~~ ~~104~~ ~~105~~ ~~106~~ ~~107~~ ~~108~~ ~~109~~ ~~110~~ ~~111~~ ~~112~~ ~~113~~ ~~114~~ ~~115~~ ~~116~~ ~~117~~ ~~118~~ ~~119~~ ~~120~~ ~~121~~ ~~122~~ ~~123~~ ~~124~~ ~~125~~ ~~126~~ ~~127~~ ~~128~~ ~~129~~ ~~130~~ ~~131~~ ~~132~~ ~~133~~ ~~134~~ ~~135~~ ~~136~~ ~~137~~ ~~138~~ 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[Faint, illegible handwriting on a page with musical staves]

*Dramma in 3 atti di
Antonio Salvi*

il libretto stampato 30 linee
S. Bartolomeo 1718

Rond

No. 265

L. Arsace



Musica

Del sig. Domenico Sarri
Originale

1. 44.

tristezza

Ob.

Fr.

vicare assai

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '2' in the top right corner. It contains ten staves of music, arranged in five pairs. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, such as eighth and sixteenth notes, as well as rests. There are numerous slurs and ties connecting notes across measures. Some notes are marked with a '+' sign, possibly indicating a specific performance instruction or a correction. The ink is dark, and the paper shows signs of age, including some staining and discoloration. The overall appearance is that of a historical manuscript or a composer's working draft.

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff uses a different clef, possibly a soprano or alto clef. The third and fourth staves continue with similar notation. The fifth staff features a treble clef and a key signature change to two flats. The sixth staff includes a 'Cresc.' marking. The seventh staff has a 'Dim.' marking. The eighth and ninth staves continue the melodic and harmonic development. The tenth staff concludes the piece with a final cadence. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '3' in the top right corner. It contains ten staves of music, arranged in two systems of five staves each. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The first two staves of the first system are connected by a brace on the left. The second system also has a brace on the left. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration. The notation appears to be a complex piece, possibly for a multi-instrument ensemble or a solo instrument with multiple voices.

staccato

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems, each containing five staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system (top) features a treble clef on the first staff and a bass clef on the second. The second system (bottom) features a bass clef on the first staff and a treble clef on the second. The notation is written in a cursive, historical style. Dynamic markings such as *ff*, *pi*, *sol.*, and *fu.* are visible throughout the score. The paper shows signs of age, including foxing and some staining.

The first system of the handwritten musical score consists of four staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, some marked with '+' signs. The second staff is also in treble clef and features a similar melodic line with some slurs and rests. The third staff is in bass clef and contains a rhythmic accompaniment with quarter and eighth notes. The fourth staff is also in bass clef and continues the accompaniment. The system concludes with a double bar line and a repeat sign.

The second system of the handwritten musical score also consists of four staves. The top staff is in treble clef and continues the melodic line from the first system. The second staff is in treble clef and contains a melodic line with some rests and slurs. The third staff is in bass clef and provides a rhythmic accompaniment. The fourth staff is in bass clef and continues the accompaniment. The system concludes with a double bar line and a repeat sign.

Atto 2^o scena 1^a

Sala Reale adobbata a notte

Festiva sul trono. Rosmirti, e Mirrane, Megabise, Cavalieri, e Guardie

Rosmirti
Col tuo Cinto è Casto Dio

Mirrane
Col suo Cinto è Casto Dio

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

Handwritten musical notation for the second system, including vocal lines with lyrics and instrumental accompaniment.

un desistingeri due Cori

col tuo Canto o Canto Dio un desistingeri due Co-

Handwritten musical notation for the third system, featuring vocal lines and accompaniment.

un desistingeri due Cori

col tuo Canto o Canto Dio un desistingeri due Co-

Handwritten musical notation for the fourth system, including vocal lines and accompaniment.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscript notation, featuring many beamed notes and rests. The notation is dense and rhythmic, with frequent use of slurs and accents.

Violini in due Co - ri.

The second system consists of two staves. The top staff is a treble clef with a key signature of one sharp. The notation is simpler than the first system, with fewer beamed notes and more distinct rhythmic values.

The third system consists of a single staff in treble clef with a key signature of one sharp. It contains a few measures of music with simple rhythmic patterns.

The fourth system consists of a single staff in treble clef with a key signature of one sharp. It contains a few measures of music with simple rhythmic patterns.

Violini in due Co - ri.

The fifth system consists of a single staff in treble clef with a key signature of one sharp. It contains a few measures of music with simple rhythmic patterns.

Two empty musical staves are located at the bottom of the page, indicating the end of the written music on this page.

basta amore a li festose e di rove il letto infio - ri il letto infio - ri.

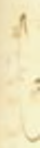
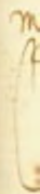
basta amore a li festose e di rove il letto infio - ri il letto infio - ri

Stati

Ohi, mi lieti canti s'intreccino le danze a festeggiar la nozze di tanti illustri amanti



Str:



Al:

Ma tu bella Rosmirti e te cui fauve notte oggi festeggia il mio Regno, e la Regina nel giubilo Co-

do: *do:*

non tui, e sospiri. che t'affigge. noi so Regina, e sento che non è tutto meco il mio contento

Mez: *Mit:*

ouente dall' eccesso de la soauerchia gioia un troppo angusto for rimane oppresso) e spesso ancor la

do: *Mez:*

mano si di rispetto del core a struiri porge l'occhio mortal l'inferno altrui non scorge) se t'è a grado Regina dal

Coro de la tue di late ancella, e de tuoi fidi. Sarai souera di quella Scene il trionfo d'A-

And: *Moz:*

mar si rappresenti *Di* si che ben meritan quest' alti *Imenei* ogni maggior onore *Di* la diavi prin-

Scipio e brilliggon un' tra li contenti il core

Segue la Sinfonia del Operetta

Corno *2*

Corno *1*

Oboè *1*

Fagotto

A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and slurs. The first staff begins with a treble clef and a common time signature. The notation is written in dark ink on aged, yellowish paper. The score is organized into measures by vertical bar lines. There are several instances of complex rhythmic patterns, including sixteenth and thirty-second notes, and some slurs that span across multiple notes. The overall appearance is that of a historical manuscript.

Handwritten musical score for strings and woodwinds. The score consists of five staves. The top two staves are for Violins I and II, the next two for Violins III and IV, and the bottom staff is for the Cello/Double Bass. The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. The key signature has one sharp (F#).

Violino
Vulcano
tarope, e
Drum
poi bene
accompagn
di alcuni
Amorini

Handwritten musical score for woodwinds. The top staff is for the Oboe, and the bottom two staves are for the Bassoon. The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. The key signature has one sharp (F#).

Ob. et Oboe
a botte
in Vulcano

Handwritten musical score for percussion and harp. The top staff is for the Drum, and the bottom staff is for the Harp. The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. The key signature has one sharp (F#).

Vulcano
Al rimbomb

32

nostri Martelli Compagni miei beati

Cielo, e terra facciam risuonar

facciam risuonar

al rimbom

bo de nostri Martelli

Handwritten musical score on aged paper, featuring multiple staves of music. The lyrics are written in Italian. The visible text includes:

pagni miei badi

Cielo e terra facciam risuonar

facciam risuo-

nar

The score consists of approximately 10 staves. The first four staves contain the vocal line with lyrics. The remaining staves contain instrumental accompaniment, including a bass line and several treble clef staves with complex rhythmic patterns. The handwriting is in brown ink on yellowed paper.

Handwritten musical notation for the first system, consisting of five staves. The notation includes various rhythmic patterns, such as groups of sixteenth notes and quarter notes, with some notes marked with crosses.

Handwritten musical notation for the second system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "La fatica lo stento, e il lavoro è il nostro decoro sui compagni sui compagni si si a lavorar si si si".

Handwritten musical notation for the third system, featuring a piano accompaniment with diagonal lines and a vocal line. The lyrics are: "si si si a lavorar."

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "si si si a lavorar."

Del Signor Dal Capo

Van:

che strapito è mai questo sposo diletto mio! appaga il mio desio. Dimmi che cosa tu dai la tua

Val: Van: Val: Van: Val:
tate! nò mi rompere il capo abbian da fare. Dma pur oh questo è fiotto uorrai.. ab-

botta abbotta e poi dovrò sbottare ti leui ricordare che t'ho detto, eviletto che quando

Van: Val:
sto con il lavoro in mano nò mi scagghia turbare Dma la curiosità.. tu spera in vano discorri

Van:
pure, e scherza cò ti tuoi ~~Pastorali~~ ^{Amorini}, e lassiani radure al ~~capo di Marelli~~ ^{per delle scacchi} Dalmen uor-

Val: *Ben:*

rai .. uia parla un di questi Amovini al Marice si metta e gli altri ancora i ag -

giutino al lavoro, e Bronie intanto grandissimi di vittoria, e col suo Flauto accompagni il mio canto

Val:

che uo vender piu dolce a te il lavoro farò ciò che tu vuoi cantare, ^{pur canta} e lavoriamo noi

Traversier

Venete

Ande

affrettò innamo -

Organ
Trauerpfeif

and.

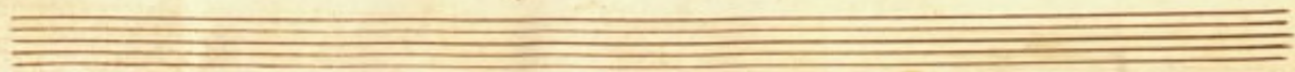
Flute

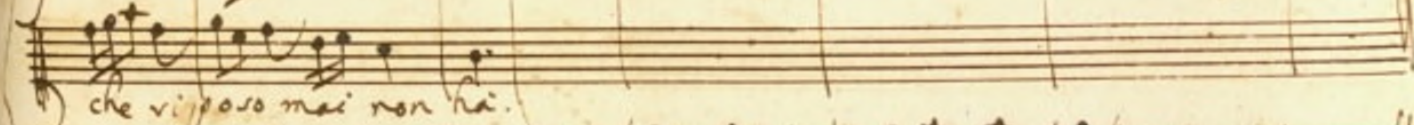
Aure dolci che spirate rasiugate i su-

br.

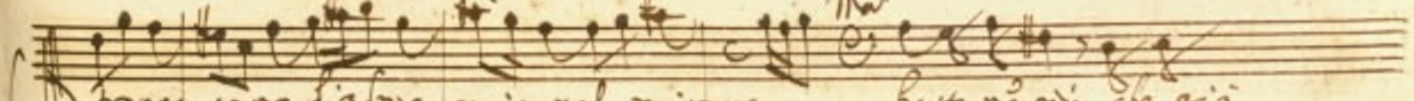
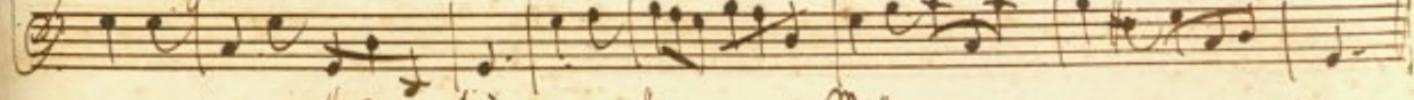
Dori al Caro sposo che vivo vo mainò Rì aure dolci

che spirate rasiugate i sa dori al Caro sposo Le vivo - so mainò Rì

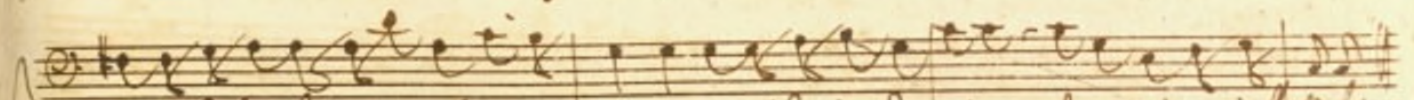
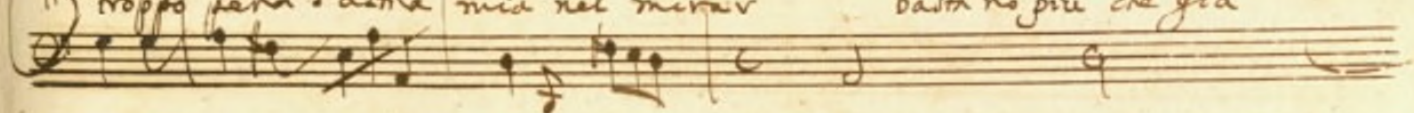




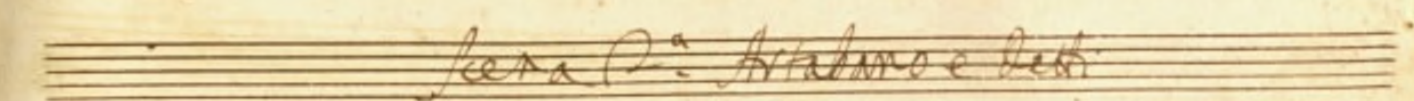
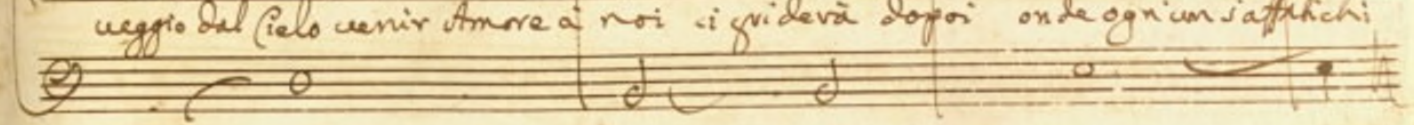
che riposo mai non ha.



troppo pena l'anima mia nel mirar *Ma* basta no' più che già



veggiò dal Cielo venir Amore a noi si giuderà dopo onde ognun s'affatichi



Sera 2^a Artabano e Letti



This image shows ten blank musical staves arranged vertically on a single page of aged, yellowed paper. Each staff consists of five horizontal lines. The paper has a mottled texture with some foxing and a small dark spot near the center of the page. The staves are completely empty of any musical notation.

This image shows the right edge of the adjacent page, which contains handwritten musical notation. Visible elements include a treble clef, a key signature of one flat (B-flat), and several notes with stems and beams. The notation is written in dark ink on the same aged paper as the current page.

uaveri più bel fior — il più bel fior il più bel fior.

hà veduto il puro giglio me li par... basta nò più de già ueggio dal

Viol:

Cielo venir Amore a noi ci gridarà dopoi onde gni un s'affatichi..

Scena 2^a

Arbano e Letti

Arta: *Sti:* *Mit:* *Dor:* *Art:* *Mag:* *Art:*
Dei tuum *Arta* ban! parva che fin oh' eccesso oh' feloniam narra avahita in

Dor: *Sti:* *Mag:* *Mit:*
Regina d'ogni intorno si minaccia il tuo soglio, e la tua vita *Sti:* *Dor:* *Sti:* *Mag:* *Mit:*
Ciel! l'autor l'Indegno il tradi-

Dor: *Sti:* *Art:* *Sti:*
tore! *Dor:* *Sti:* *Art:* *Sti:*
il rubello l'audace chi sei parva il tuo cora il tuo piu favorito. *Arta* *Arta* ce!

Dor: *Mag:* *Mit:*
misera Oh Dio io prevedea Statira che merca l'amor tuo gregno d'orgoglio Egl' un giorno do-

Sti: *Mag:*
uea va pirti il soglio *Sti:* *Mag:*
Qua Megabise e co miei fili affrena l'impeto contumace atten-

Int:

tato si ^{vio} ~~con~~ covro a frenare Artabano, Mirane nel delitto d'Arvane Liudica elego voi

sia vostro ingegno di punire il fedone, benchè del fallo suo l'angia ragione sia desio di cendetta, e rò di

And:

Al:

Regno cendetta! ma perchè perchè punita fei di me cò l'Eligio l'audacia di Bassina unico ogg-

And:

Al:

gato del suo cor, de suoi cost, e del suo figlio!) respire nel tuo core di già medita Amore la difesa del

Int:

reo d'inganni che poteo tanto osar contromè cò sua ruina nell'amante uedrà la sua Regina

For.

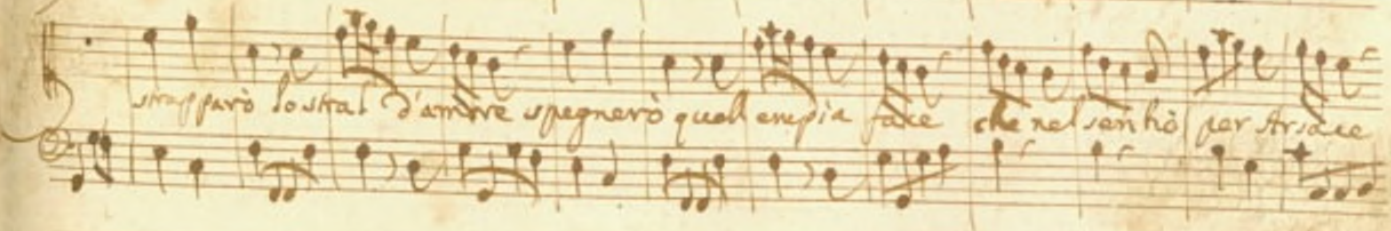
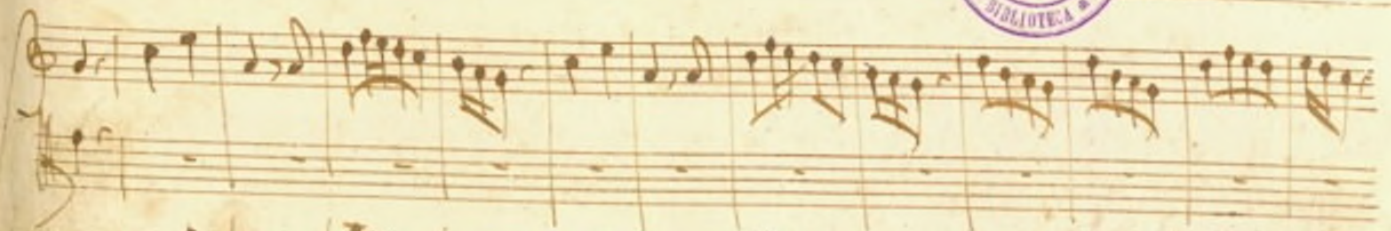
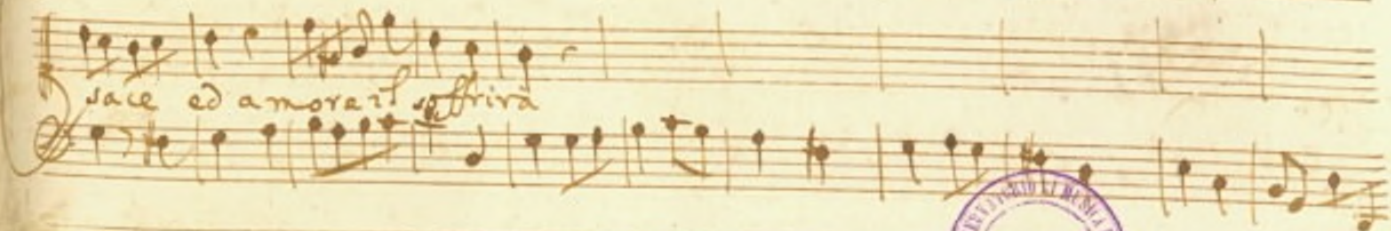
Mit.

Art.

ed aurai tanto cuore. e potrai farlo. e soffrirlo amore

Stat.

Strapparò lo stral d'amore uenerò quell'empia face che nel sen ho per Ar-



Handwritten musical score for the first system, consisting of three staves. The top staff contains a melodic line with notes and rests. The middle staff contains a more complex melodic line with many sixteenth notes. The bottom staff contains a bass line with notes and rests. The lyrics "ad amorem soffriva" are written below the middle staff, and "il soffriva" is written below the bottom staff.

Handwritten musical score for the second system, consisting of three staves. The top staff contains a melodic line with notes and rests. The middle staff contains a more complex melodic line with many sixteenth notes. The bottom staff contains a bass line with notes and rests. The lyrics "eue" are written below the bottom staff.

Fora qual di steale de l'afetto ch'ho nel petto puniva l'uncor reale per un.

empis non uorra
 a uirtiva uncor dea

Handwritten musical score for three staves. The top staff is a vocal line with lyrics "e un empio nō uorra". The middle and bottom staves are accompaniment. A large decorative flourish is on the right.

Scena Ba

Minare, Cosmire, et Artabano

Mit

Handwritten musical score for two staves. The top staff is a vocal line with lyrics "E qual torbida impura nube di rio rimove turbando del tuo volto: il bal fulgore". The bottom staff is accompaniment.

Handwritten musical score for two staves. The top staff is a vocal line with lyrics "fin de nostri Imenei le fau oscura parla nia fora oh Dio già prengis tor mio". The bottom staff is accompaniment.

Di non intesi a inaspettati mali turbava la mia pace all'coim mezzo al pia -

ff cer de miei sonati larua che tema Arcaea anime. *Forz.* *Mit.* Di che paventi.

figura l'aria di Forz.

Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a keyboard instrument, with the third staff featuring a *piccato* marking. The fourth and fifth staves are for a string instrument, with the fourth staff featuring an *arco* marking. Dynamics include *gr.*, *fr.*, *mol.*, and *ff.*

Handwritten musical score, second system. It consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are for a keyboard instrument. The fourth and fifth staves are for a string instrument. Dynamics include *mol.*

Handwritten musical score, third system. It consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is for a string instrument. Dynamics include *ff.*

Senza Cambali

Handwritten musical score for the first system, consisting of five staves. The notation is dense with sixteenth and thirty-second notes, often beamed together. Dynamic markings include *fu.* (forte) and *piu.* (piano).

Handwritten musical score for the second system, consisting of two staves. The upper staff contains a vocal line with the lyrics: *es'incontra in riu procella in riu procella*. The lower staff is the piano accompaniment. Dynamic markings include *fu.* and *rubi*.

Handwritten musical score for the third system, consisting of two staves. The upper staff contains a vocal line with the lyrics: *ua cercan - do afflitta l'alma pace, e cal*. The lower staff is the piano accompaniment. Dynamic markings include *senza cambalo*.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line.

ma - uà cer - can - do e vincon - train ria procel

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line. A 'dol.' marking is present above the vocal line.

la in ria procel - la in ria procel - la - uà cer -

Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The notation includes various note values, rests, and dynamic markings such as *fr.* (forte).

cando afflitta l'anima pace, e calma e - si incontra in via procellosa

violoncello

Handwritten musical score for the second system, continuing the vocal and basso continuo parts. The notation includes various note values, rests, and dynamic markings such as *ff.* (fortissimo).

toccato

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The music is written in a cursive hand with various note values and rests. The lyrics are written below the vocal line.

porto e ancora sulido *trist. - timido* la combatte, e la flagel
 [Musical notation continues]

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. The notation and lyrics are consistent with the previous system.

la, e la flagello *trist. timido* la combat
rusti senza Cambali
 [Musical notation continues]

te, e la flagel - la e la flagela

Scena 4^a Aradano e Mitrane

Art:

Mitrane or che la sorte ci parge amica il crine, ora s'afforri in Aradano s'atterri l'Idolo di Sta'

tira, e della Corte l'alta leggi il rigore temer no sa quel Dio che del giudice suo possiede il

Cora. oltre l'amor de la Regina Arraca del Dopotò hà il favore che superbo lo rende, e conta.

Arr.

mae sin nelle iugie soglie confar l'armi raballe, porra in iurighio e la Regina, e il Regno

sembra colpa leggiera? amico all'opra e la spada d'Araca volgar in un istante a

ma un Rivale odiato, a lei un amante.



Monte

Handwritten musical score for three staves, likely piano accompaniment. The notation is dense with many beamed notes and slurs.

Alto.

spiritoso

l'odiato finale si ab-

Handwritten musical score for a single staff, likely vocal line. It begins with a fermata and contains several measures of music.

Handwritten musical score for three staves, likely piano accompaniment. The notation is less dense than the first section.

Badu s'uccida l'ingrata nò ridu se piange il mio cor nò ridu l'ingrata se piange il mio cor - se

Handwritten musical score for two staves, likely vocal and piano accompaniment. The vocal line is clearly visible with lyrics.

v.
b.

piange il mio cor
l'odiato rivale s'abbat

ta s'uccida
l'ingrato nò rida se piange il mi'

Handwritten musical score for three staves. The notation includes various rhythmic values and dynamic markings such as 'p' and 'f'.

Cor se piange il mio cor s'abbatta l'ignara, succeda il rivale l'ignara nò vider se piange il mio cor se piango il mio

Handwritten musical score for three staves, continuing the instrumental accompaniment. The notation is dense with many notes and rests.

Cor.

di quello col sangue di

Handwritten musical score for a single staff, likely for a vocal line. The notation includes notes and rests corresponding to the lyrics.

questa col pianto estinguerai intanto, e l'odio e l'amor, e l'amor estinguerai intanto e l'odio, e l'a-

mol l'odio l'odio, e l'amor

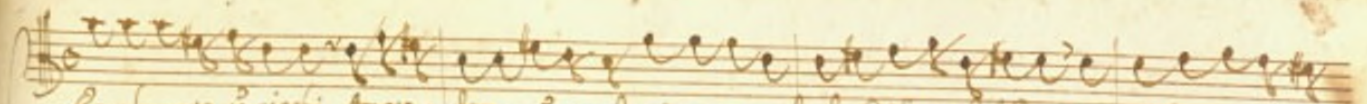
Al.

Al.

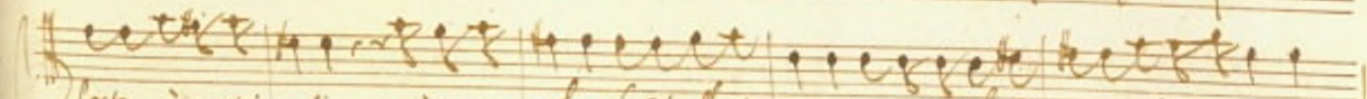
Al.

scena V

Miserabile



 Egualmente io ciuchi Amora, e sdegno nò prendo nò non prendo le difese del Reo, se arride amica la

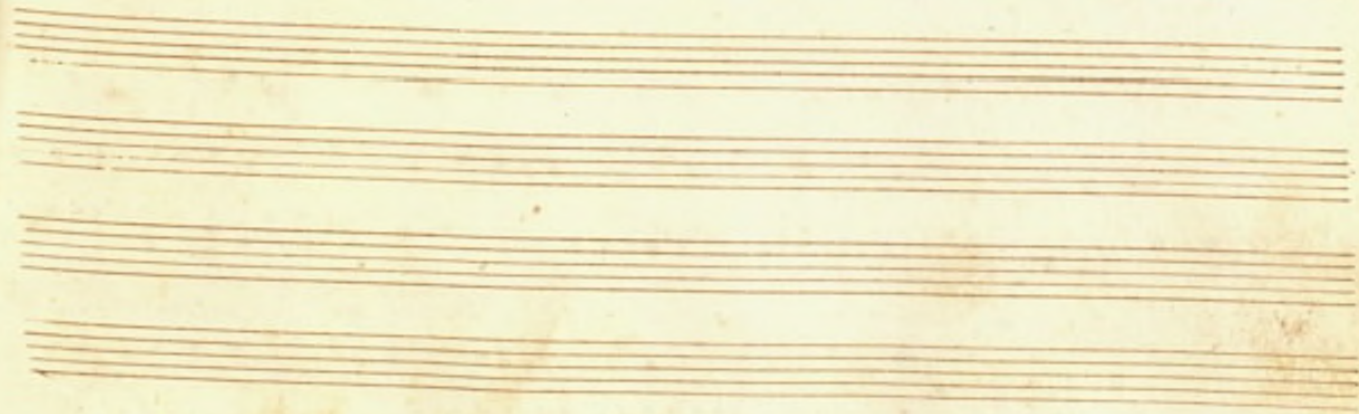


 Sorte à nostri uoti ma temo solo che d'affetto uoti uelano gli odi nostri, e il nostro sdegno



 se l'amar di Statira è il suo sostegno.

Sique l' Aria



Handwritten musical score for the first system, featuring five staves. The top staff is marked *ante*. The second staff is marked *Viol.*. The third staff is a vocal line. The fourth staff is a bass line. The fifth staff is marked *ante*. The music is written in a single system with various notes, rests, and accidentals.

Handwritten musical score for the second system, featuring five staves. The bottom staff contains the lyrics: *A' lo sguardo di giudice amaran - te Dio che pia - ce è san gre innocen -*. The music is written in a single system with various notes, rests, and accidentals.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics: *Lo di giudice amante reo che pia - ce è ven - gre innocen*

Dynamic markings: *for.*, *for.*, *te*, *tutti*, *soh*

Text: *a lo squar -*

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The first four staves are instrumental parts, likely for strings or woodwinds, featuring various rhythmic patterns and melodic lines. The fifth staff is a vocal line with the lyrics: *te Deo che piace sempre innocente sempre innocen*. The sixth staff continues the instrumental accompaniment. The seventh staff has the marking *fu:* above it. The eighth staff has the marking *unij* above it. The ninth staff has the marking *te* above it. The tenth staff concludes the piece. The handwriting is in brown ink, and the paper shows signs of age and wear.

mira appena l'amato semblante ch' il rigore detesta, e si

parte e si parte mira appena l'amato semblante ch' il rigore detesta, e si parte dete- sta, e

Handwritten musical score for five staves. The top two staves are for a vocal line, and the bottom three are for a piano accompaniment. The score includes dynamic markings "Allegro" and "Dal Segno".

Scena 6^a Arriva col padre nudo, e seguito d'arrotti, tenuto a mano da Megabise

Handwritten musical score for a vocal line with lyrics. The tempo marking "Allegro" is present.

Amico, a qual furor fima i Colati di siorome aborritati! ah Megabise oh Dio son lipe-

Handwritten musical score for a vocal line with lyrics. The tempo marking "Allegro" is present.

trato Dni l'unico sostegno del servizio Diabena l'alma loda Regina il laor del Regno

And.

tu cò l'armi rubelle inualere la legge, sporjar le guardie ali basso misera andaro a uoti.

Moz.

tutti i disegni miei e quanto mi acquittai col sangue, e col sudor tutto perdai. Dignor questo tra-

And.

parto che ti rende furioso, e delivante credovni fin si ch'è tradito. Anzue è un infe-

Moz. *And.* *Moz.* *And.*

lice, e disperato fronte intendo y Sarina. Ah credi in uan qual altro amò partito

Moz. *And.*

e a te confido, a te che sai tacar del cor l'arcandai la mia fe. D'una secreta fiamma y la bade. Anz

Armi

mihi ardeat, mio core che cò pari ardore corri, ponde al mio fero di me galera amante so-

spira la Regina, e fernerade no ottiene Dame di vequie, e fole. gl'affetti mei confida

alla bella Romiri: essa che uede se mai si rugre il rosto occulto arde in qual periglio sia la sua

Quito, e la mia per toglieue ogni speme a quarto core lo pponer priegri, e panti usati in vano oggi il.

trone oh Dio a dispetto del cor porge la mano ^{my.} Dunque q disturbar quei l'incrai al La laggio Re

And. *Moz.*

al correato! Di si mi trasi auisato tutto ah! lasso parhai Di consuera dell'acceso pale-

And. *Moz.* *And.*

Varla ragione Oh questo no! di che pauera! Oh Dio e porrai Dol mio al sicuro periglio

Moz. *And.*

Dei Posmiri che ad altri si dono, uorrai che sia creduta felonìa una Colpa d'amara Sorriera.

Ohita se doppo ch'io perdei ogni bona in Colei perdo la vita. ma l'ama di statura non mi di

Moz.

o poma d'oponar tal Seta! Oh che troppo confidi nel tuo dura Regnante amante, che pe gata

Forse sarà crudel quanto fu grata

cresc.

Di lusinghe - di fortuna alma saggio no' si fide'

quando ride all'oraingan

na

di lusinghe di fortuna alma saggia non si

fide quando ride all'oraingan

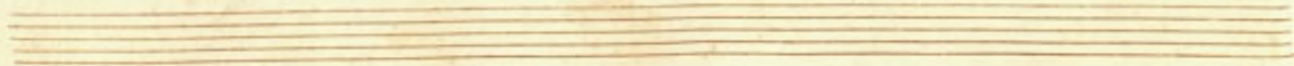
na quando ride all' ora ingannia

fragil.

This system contains three staves of handwritten musical notation. The top staff is a vocal line in treble clef with a soprano clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a basso continuo line in bass clef. The lyrics 'na quando ride all' ora ingannia' are written below the vocal line. The word 'fragil.' is written at the end of the system.

uetro ogni suo dono è soggetto alle vicende più risplende e più s' appan-

This system contains three staves of handwritten musical notation. The top staff is a vocal line in treble clef with a soprano clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a basso continuo line in bass clef. The lyrics 'uetro ogni suo dono è soggetto alle vicende più risplende e più s' appan-' are written below the vocal line.



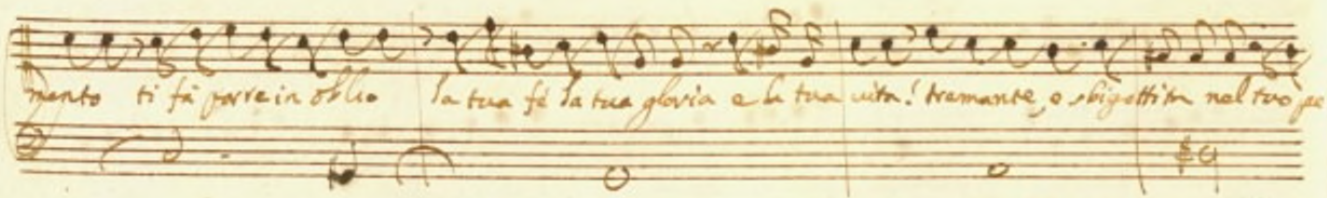
na e piu s'appanna piu risplende e piu s'appan

for. na Dal fern

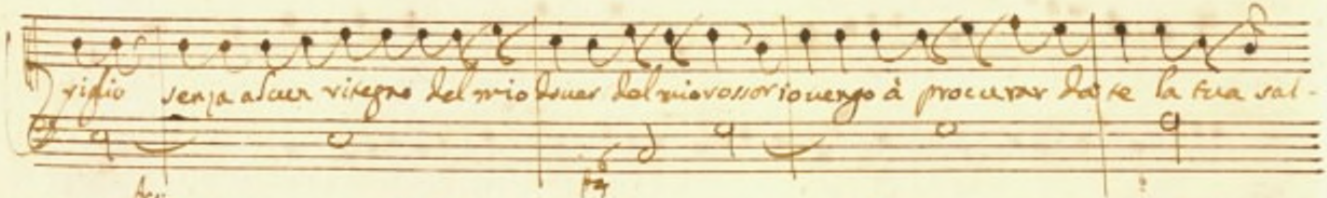
fina *Ros.* Dall'amor tra portata giro il pie uolgo: il guardo eccoto ap-

punto oh Arace oh del cor mio adorato terror caro spauento qual in uno arti.

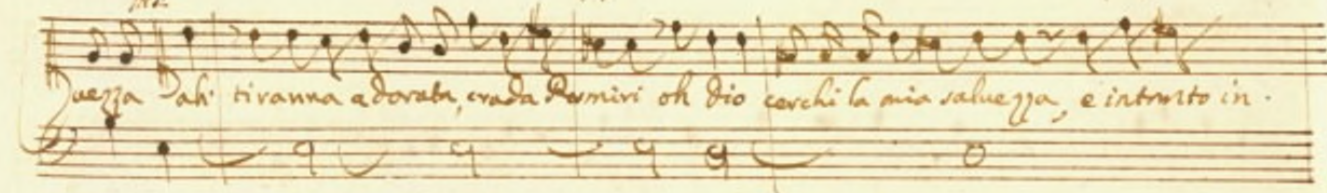
nento ti fa porre in oblio la tua fe la tua gloria e la tua vita! tramante, o s'gettiti nel tuo pe-



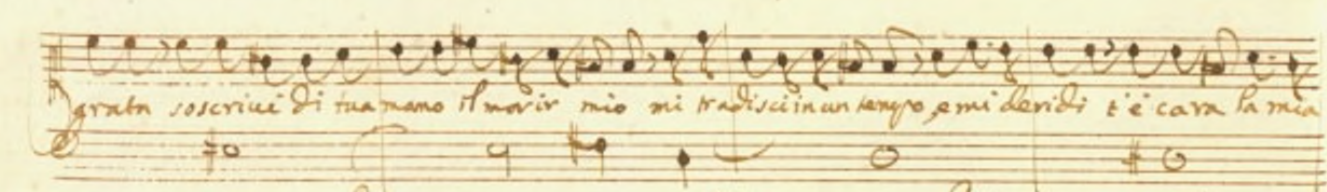
giglio senza aver videro del mio bene dal mio voverio uengo a procurar la te la tua sal-



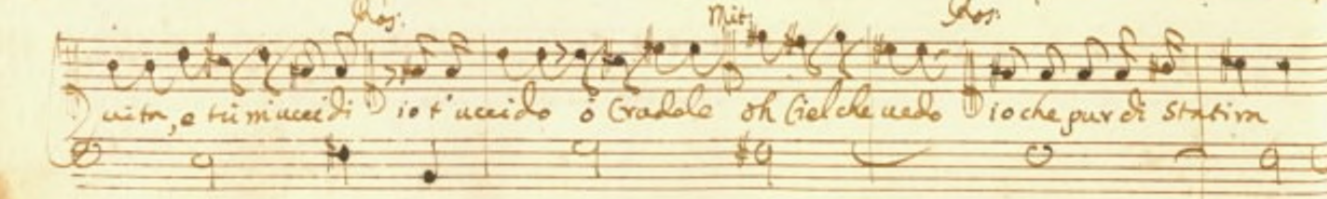
And. *Al.*
Quazza Ah! tiranna adorata, crada Domini oh Dio carchi la mia saluezza, e intrasto in.



grata soscriue di tua mano il morir mio ni tradisci in un tempo, pmi de'ardi e' e' cara la mia



And. *Mit.* *And.*
vita, e tu mi ucci di io t'uccido o Cradolo oh Ciel che uedo Dio che pur di Statim



Mit: 

govi vuolarti all'ira ad onta del mio core a Mitane abborrito ofro la mano. che in-

And: And:

tempo | Do. cordi in vano giustificar si barbaro disegno chi bon'ama comprende de tutto

And:

perche innamorato core quando perde il suo amore se la parca nigli core dono a te di me

Stessa e la piu frale consacro alla tua vita, calata a pie e se questo core che po-

Mit:

And:

Dea far di piu scopron rivale nel mio nemico Arise ami troppo di uile ami la

And:

Stolto iam tiocche deplori. Io mi credea che il mendicantissimo fosse il mio uolto. Per mi ti

io nel confesso no ho tanta uirtude io son greco mai uede di piu bella donna il tuo hal uelo

Questo e perduto omai oh sorte oh amore oh Cielo di perdita fatal che si m'accora

And:

Oh uici e in te conserua il sommo de miei uoti a miglior sorte serba te stesso a qual tuo bracio

fora a leuor de nemici ed al sosigno de la patria ed del Regno di Sirtiva al furor che il fello

tuo di felonia condanni: opponiamur fidei tua tyranna la tua difesa a lei piu d'inter.

Ans:
 ciglio volgi che tu di questo altro scamporò resti al tuo periglio. Ah dormi: stante

la misura del tuo pesi il mio anco pensi tu che il mio core possi cangiar affetti e

Pos:
 gossa d'addio se piu t'ascolto ah! lascia me stem el mio duar pongo in oblio *Ans:* D'coi mi

Pubb:
 pari ingrata se uoi ch'io t'ami piu *subito rigue*

pos:

Amami

amami per se uoi ma sia l'amar uirtu per

uolare

Non mirar mai più quest' miei vai quest' miei vai

tutti

so:

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line.

Amponi pur se uoi ma sia l'amaro uero e non merca mai piu questi miei ra

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line.

i questi miei rai mai piu questi miei ra

trà dolci sospir tuoi getta un sospir me mai
soli

nò cercar merce ma nò cercar merce che nò paura nò paura ma nò cercar mer.

The image shows a page of handwritten musical notation on aged paper. It features ten staves of music. The first four staves are grouped by a large bracket on the left. The fifth staff contains the lyrics 'trà dolci sospir tuoi getta un sospir me mai' with the word 'soli' written below it. The sixth and seventh staves are also bracketed together. The eighth staff contains the lyrics 'nò cercar merce ma nò cercar merce che nò paura nò paura ma nò cercar mer.' The notation includes various note values, rests, and clefs, typical of an 18th-century manuscript.

Handwritten musical score for five staves. The music is in a single system. The lyrics are "cè nò nò che nò l'aura - i". There are two markings of "Allegro" written in cursive above the staves. The notation includes various rhythmic values and accidentals.

Handwritten musical score for two staves. The first staff is marked "Mit." and "Allegro". The lyrics are "Arise la Regina à seti chiama" and "Mitrane et Arise". The second staff is also marked "Mit." and "Allegro". The lyrics are "chi meglio di te puote saperne, il fine è immaginarlo al". The notation includes various rhythmic values and accidentals.

And: Mit: And: 9

mano nuda io non felice il rimario che latera ontristivo sono rimario in sen d'Arice!

Mit: And: Mit:

grosso e so' do quel cor che non lo sente sin de veri non prova almi innocente tal non lo mostro

And: Mit:

L'opre de chi raso mi sospetta maligno insieme, a menditor si scuopre ora saper ti

Basti d'anno e a toje i prai pizi accanto ma la Regina intanto di te chiede ohe-

liama, e no contrasti

9.

Vini

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a single system with a common time signature.

Hò due Compagni hò due Compagni al cor hò due Compagni al cor che nò mi fan temer l'uno si chiama

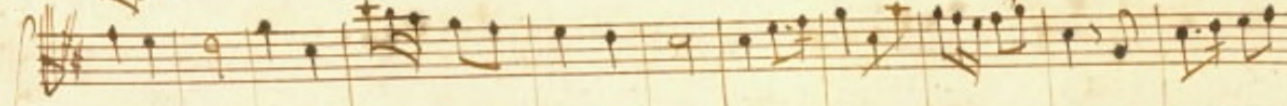
The second system continues the musical composition with the same two-staff format. The vocal line and piano accompaniment are clearly visible.

Don l'altro è la fedeltà la fedeltà hò due Compagni hò due Compagni al cor che nò mi fan temer

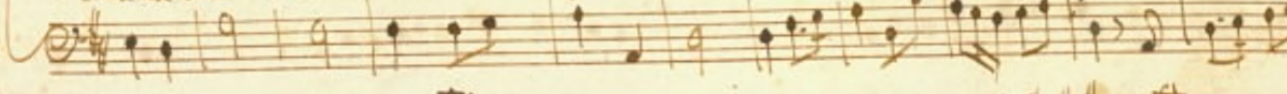
The third system concludes the page with the final notes of the vocal and piano parts.



L'uno si chiama onor l'altro la fedeltà l'altro l'al- tro è la fedeltà l'uno si chiama onor si



chiama onor l'altro l'al- tro è la fedeltà.



onor tiene il pensier -



Lungi da uil timor lungi da uil timor fede mi di ualor ne spauentur mi fi onor tieneri pan-

rier lungi da uil timor fede mi di ualor fede mi di ualor ne spauentur mi fi ne

spauentur mi fi

Scena 9^a Mitrone

Mit:

Levassi l'orgoglioso che la parte migliore m'inuola di Rosmire una sol morte pu-

nica oggi dee dei. si feli intanto la uerace ragion del suo delitto, e sia cre-

duto fallonia l'empis attentato nò scusabil difetto d'un amor troppo

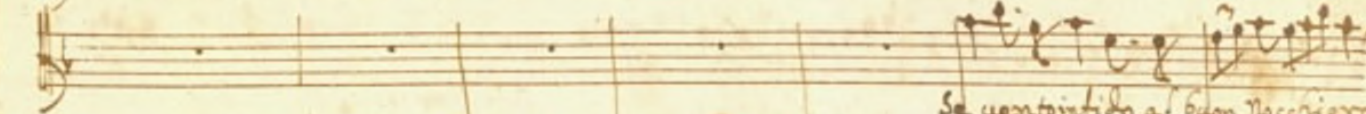
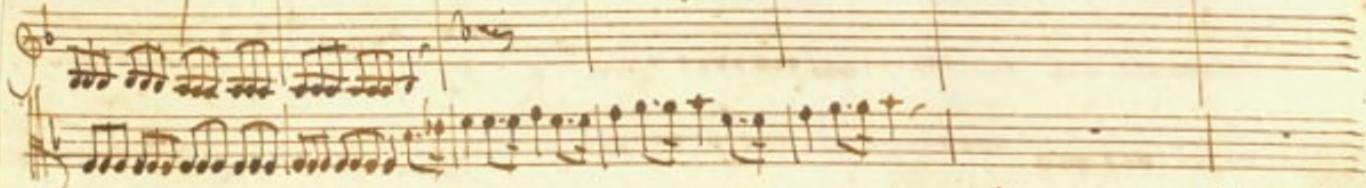
~~Cieco e disperato~~ ~~cieco e disperato~~ ~~cieco e disperato~~

~~cieco e disperato~~

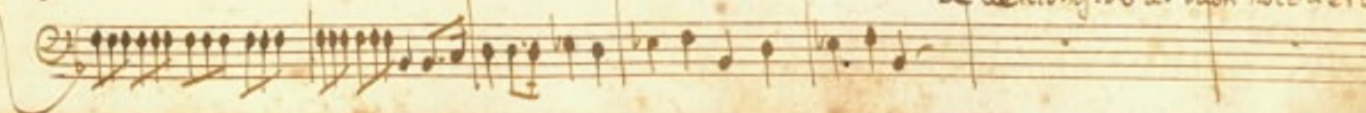
lungo tempo



vivace



Se uentofido al buon Nocchiero



nasconde il lido nascon. de il li- do poi fare s'ion

The first system of the handwritten musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff is a piano accompaniment in treble clef, starting with a whole note rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff is a piano accompaniment in bass clef, starting with a whole note rest, followed by a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The fourth staff is a vocal line in treble clef, starting with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fifth staff is a piano accompaniment in bass clef, starting with a whole note rest, followed by a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

da l'aria gioconda lo scopriva

The second system of the handwritten musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff is a piano accompaniment in treble clef, starting with a whole note rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff is a piano accompaniment in bass clef, starting with a whole note rest, followed by a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The fourth staff is a vocal line in treble clef, starting with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fifth staff is a piano accompaniment in bass clef, starting with a whole note rest, followed by a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

for.
pian.

se cento infido al buo Noechio nasconde il lido

l'arriva poi hietac l'on
flame da l'anna gioconda lo

scoprira
poi l'alta Londra Laura gioconda Laura

con lo scoprira lo scoprira.

tutti

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, notes, rests, and bar lines. The music is written in a historical style with some decorative flourishes.

e più giuliva vedrà la Piuma più bel conforto avrà nel porto

Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs, notes, rests, and bar lines. The music continues from the first system.

quanto più stanca vi giungerà più bel conforto avrà nel porto avrà nel porto

piu bel conforto quanto piu stanca ai giungera ai giungera

Scena X. Statira per Megabise

Stat:

Statira di tempo mai che un di pregato amore degenera in furor la fellonia d'arsace e in-
 degna di Camerza e di perdono aspira il disleale dogge del core ad usurparci il trono.

And. *Sto.* *Moz.*
 Regina accolta e bon! co' un tanto! e p' parò comparir mi uide Arvua che cedè el Campo

Moz.
 dou è! che fà l'audue! Donde par al supplio avito, e scampò, piand ossequio, e rivedò g' te el sangue, e b

uita sempre porrà quel generoso petto si duol d' altri l'accusi d' enorme Reità di là tra.

dità o che la sua Regina ch' ha di sua fedeltà prove si belle di fedonia l' incolpe, e di ri-

Sto.
 belle à ragion si lamenta i' ogni fo torto: la Reale sollevor inguagnar l'armi assai in min Regia

Forjare i miei castodi, e minacciarmi de la vita, e del fono questa innocenza, e quora li fedel

ti di un viaggio sono groue a noi manifeste. *Moz.* Dio anpe è de ita quella de pure

partaro in sua difesa cotante imprese sue famose, e diare ma siati rao aovrai veder pu

nito l'oggetto piu gradito de la tua saneraja, e del tuo amore tu ci cotatto amor chail nome

Diuto raddoppia a lui la colpa a me il rossore. *Moz.* Deh cori no divesti se genia soi veder an di quei

lumi e caroti consumi tra i pallori di morte afflitti, e morti - ecco che a te ven uiane ri-

miralo, e se puoi gli prepara dappi tormenti, e pene.

Scena XI

Sabina & Arsace

And.

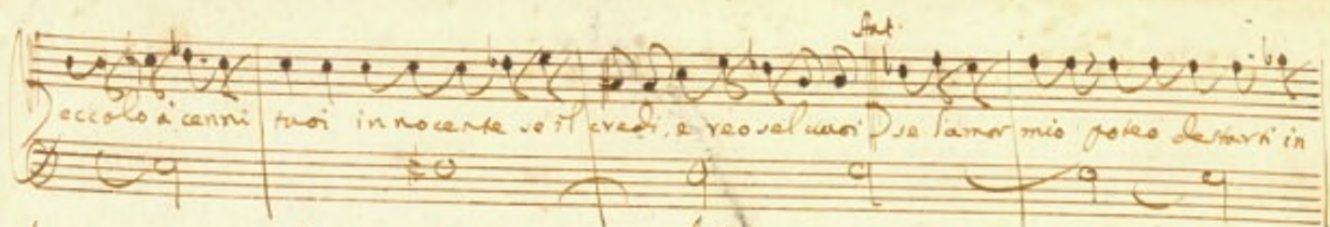
Chi uista! ecco l'ingrato, io gelo et ardo ramo e lui ad egli ascolta

quando confuso, e timoroso e pallido, e tremante vederlo a me davanti io mi credea

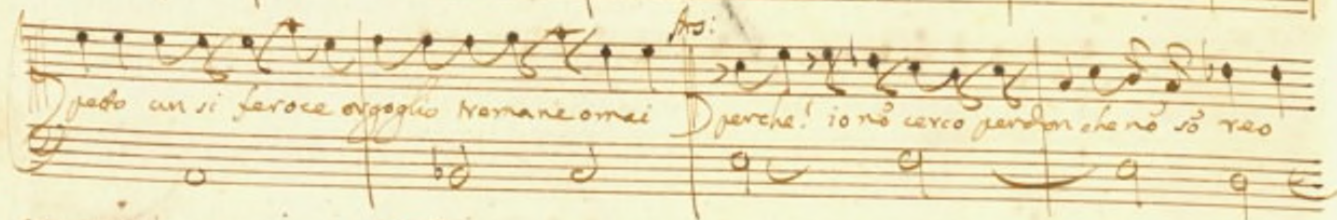
ecco che baldanzoso egli il Siadice ombra, e io la Rea O Regine ecco Arsace

And.

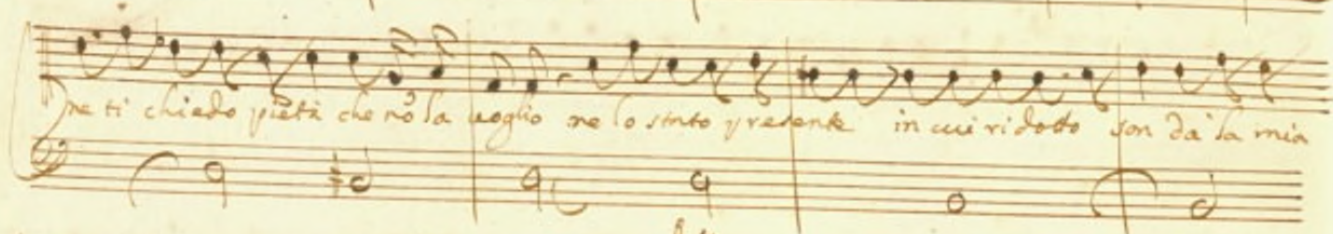
Ant
Eccolo a' cenni tuoi innocente vo' il credi, e reo al uoti D' se l'amor mio poteo darti in



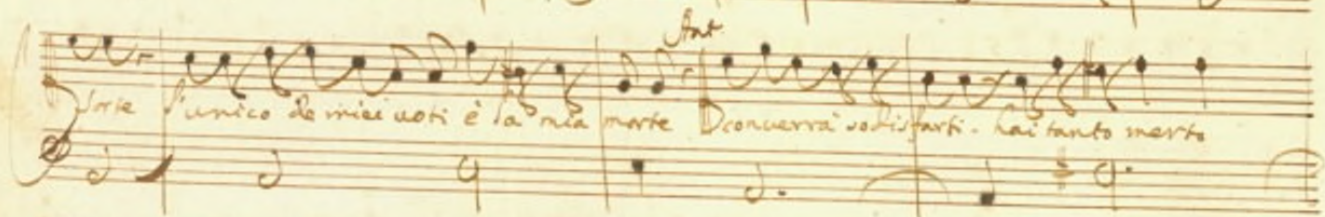
Asi
Dedo un si feroce oggoglio non me omai Dperche' io no cerco pardon che no so' reo



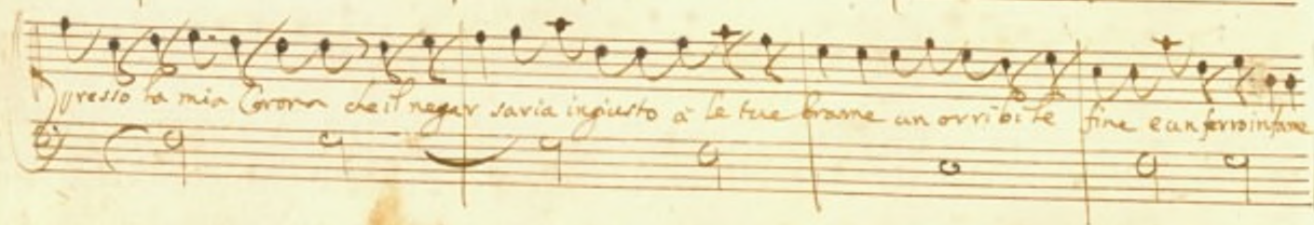
ne ti chiedo pietà che no la uoglio ne lo stato y reatante in cui ridotto son da la mia



Ant
D'ora l'unico de miei uoti e' la mia morte Dconuerri uolerti. hai tanto merto



D'presso la mia Corona che il negar saria ingiusto a' le tue brame un orribile fine ean' fermare



For.

91

del carnefice il ferro roca l'Infamia al reo roca il Coltello ma' un innocente gni arena se-

Ant

rata è un languidogli Dmàe innocente sei dunque tu brami la morte sol perché io l'ue ngri in-

giusta e la mia gloria oscuri el nome infami! per fido in che s'offese la tua Regina

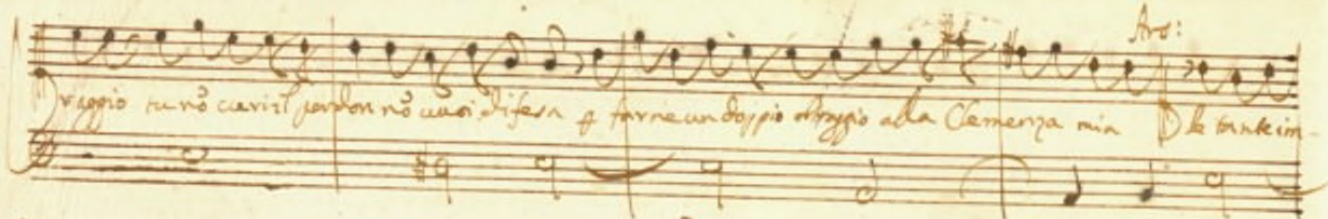
For.

Di che soglio, e uita nò sol gl'invidi ma' la gloria ancora Dio nò lo più s'ifava il tuo sortegno mi

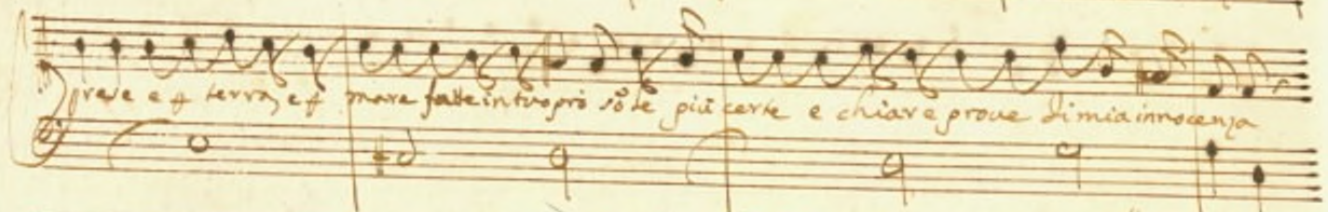
For.

manca, e adonai la mia vicina, ordina la mia morte e parsi edigno di spauerar a' quesi mio

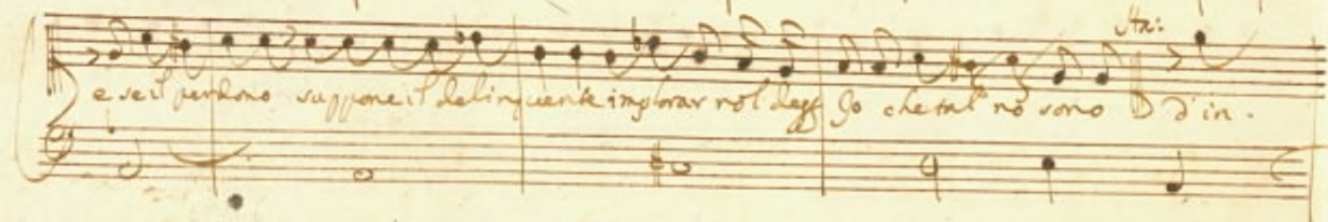
And:
Veggio tu nò curist jardon nò usi difesa q' farne un doppio straggio alla Clemenza mia De tant'in-



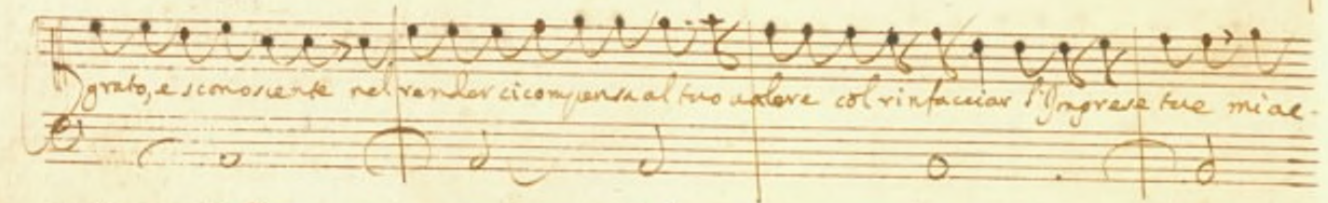
grave e q' terra, e q' mare fatte in troppò sò le più certe e chiare prove di mia innocenza



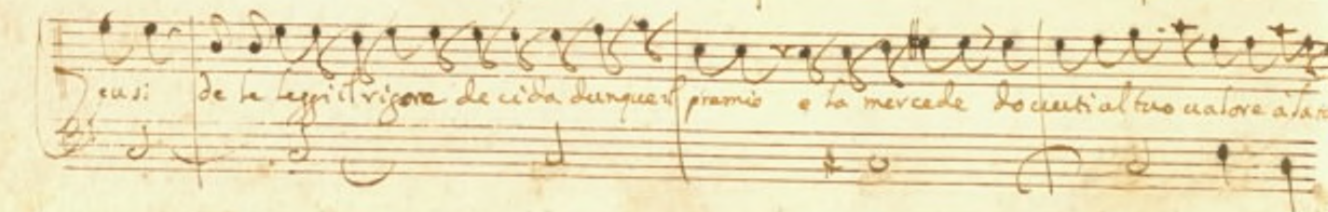
Stu:
e se il perdono suppone il delinquente inghar nol deffo che tal' nò sono D' in.



grato, e sconoscente nel render ricompensa al tuo valore col rinfiacciar l'ingressa tue mia e-



Deusi de la leggi il rigore de cida dunque il premio e la mercede do centi al tuo valore a taro



And:

folle l'invidia, e la calunnia unitesi a miei danni mi han rapito il tuo affetto e la tua

ultima, e furan sì che la tua regia mano quanto mi sollevò tanto m'opprimi -



And:

Non hai difesa nè uovo per

soli

Dono nō meriti ingrato ingrato ne meriti pietā nō hai di fern nō uoi gao

Dono nō meriti ingrato ne meriti pietā nō meriti ingrato ne

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The vocal line features lyrics: *men piati no no ingra- fo no hai di sera no uoi perdono no metti ingrato re*. The piano accompaniment includes dynamic markings such as *fu. pi.* and *fu.*

Handwritten musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with lyrics: *men piati no no ingra- fo no hai di sera no uoi perdono no metti ingrato re*. The piano accompaniment includes dynamic markings such as *fu. pi.* and *fu.*

Handwritten musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with lyrics: *men piati no no ingra- fo no hai di sera no uoi perdono no metti ingrato re*. The piano accompaniment includes dynamic markings such as *fu.*

Handwritten musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with lyrics: *men ne men piati dell' era accata giu*. The piano accompaniment includes dynamic markings such as *fu.*

Handwritten musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with lyrics: *men ne men piati dell' era accata giu*. The piano accompaniment includes dynamic markings such as *tutti*.

fr.

pi.

fr. *pi.*

Scoppia il tuono *che amor spreca* *fuor fu-*

fr. *pi.*

Tror si fa dell'ira accesa già scoppia il tuono che amor spreca

to furor si fa furor si fa.

Allegro

Scena 12^a Arsace si strabano con Eucario

And.

Tiranna cortesia de vuol & forza amore cortese tirannia che non mi lascia in

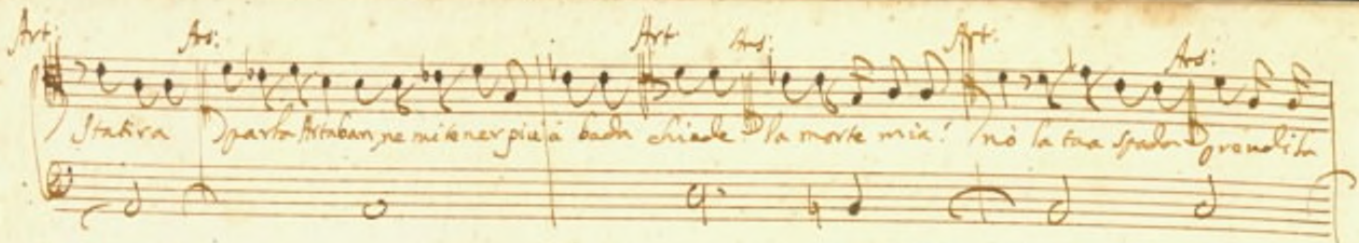
Gie o o o o o o

And. *And.*

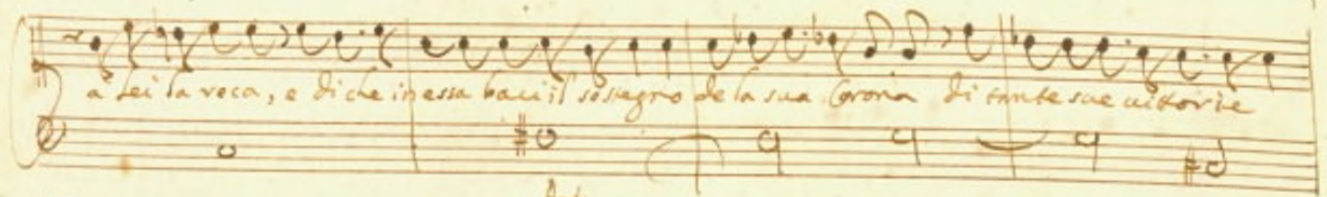
pace disperco liberta del proprio core con mio ligato Arsace uengo che uoi.

Art. *And.* *Art.* *And.* *Art.* *And.*

Statura spaventa, Minban, ne mi tenex più a badh chiede la morte mia! No la tua spulda, grondita

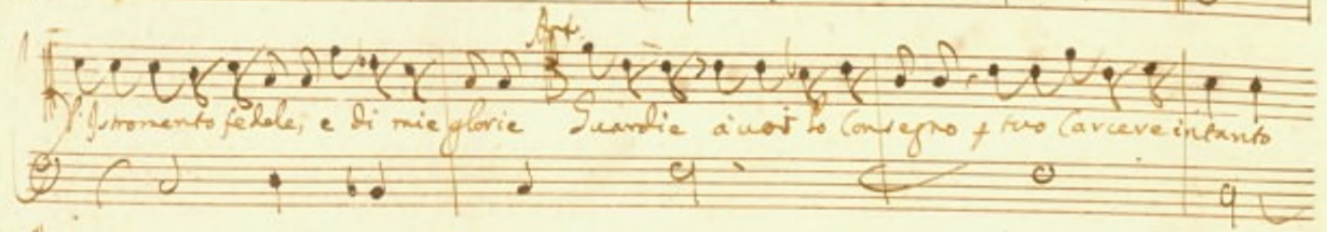


a lei la voca, e di che in essa baci il sospiro de la sua gloria di tutte sue vittorie

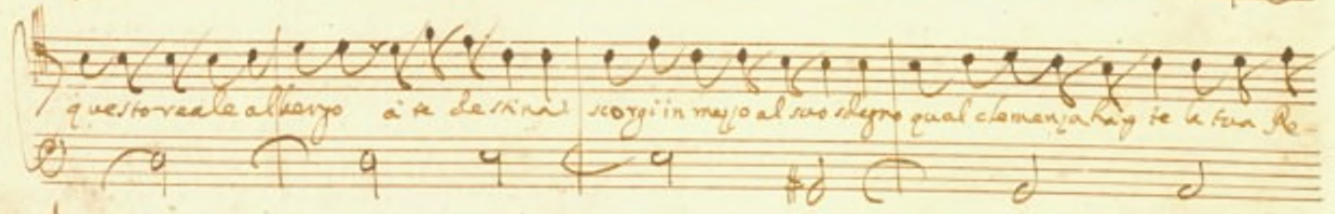


Art.

Il strumento fedele, e di mie glorie Guardia a noi lo Consoglio e tuo Carcere intanto



questo reale albergo a te destino scogi in mezzo al suo regno qual clemenza habi se la tua Re-



Fin



vivace

vivace

sol.

Teme il tuono, e sa sa et — *in suum superbo in'*

solo

A page of handwritten musical notation on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian and are positioned between the staves. The handwriting is in brown ink.

atrocce et pastorein bassa valle et pastorein bassa val
- le
tutti
soli
tutti
soli

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts, and the bottom staff is a basso continuo line. The lyrics are written below the basso continuo staff.

Lyrics: *muo, e la saet* *in fhuo superbo in alta voce e il pastore in basso*

Performance instruction: *tutti*

Handwritten musical score for the second system, continuing the vocal and basso continuo parts from the first system. It consists of five staves.

Lyrics: *ua* *le in basso*

Performance instruction: *tutti*

A page of handwritten musical notation on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The manuscript is written in brown ink on aged, yellowed paper. A large bracket on the left side groups the first six staves. The text 'solo' is written at the bottom of the page, underlined.

tr

big

qual

le

hubs

solnoie se uendet

solo

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment.

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

-ta man di Donna ò mai nò scocca l'apro colpo, ò il colpo falte ò il colpo falte man di Donna, ò

tutti

Handwritten musical notation for the third system, including a vocal line and piano accompaniment.

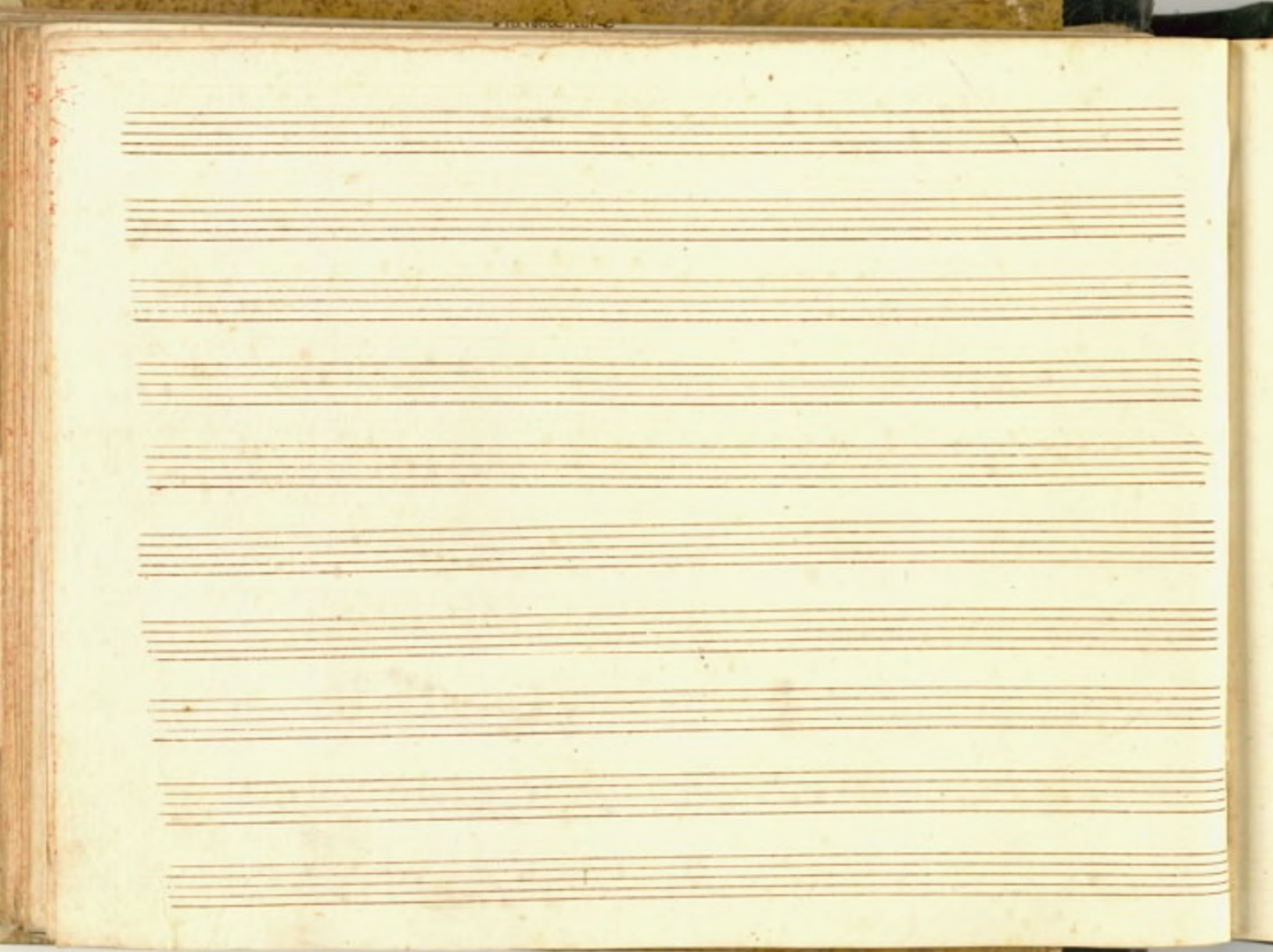
Handwritten musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

mai nò scocca l'apro colpo ò il colpo fal-


le ò il colpo fal- le

soli

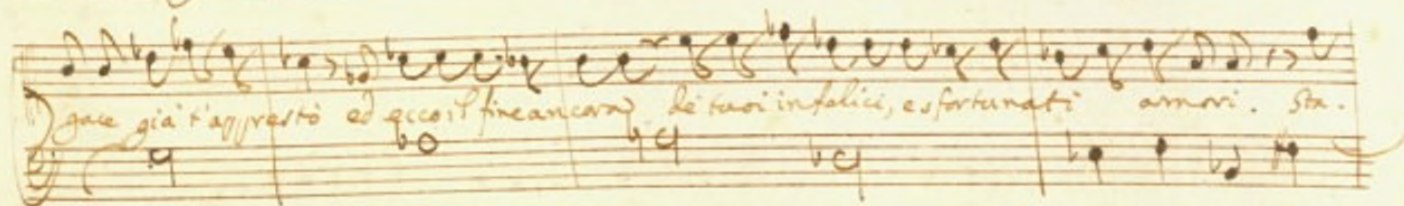
tutti



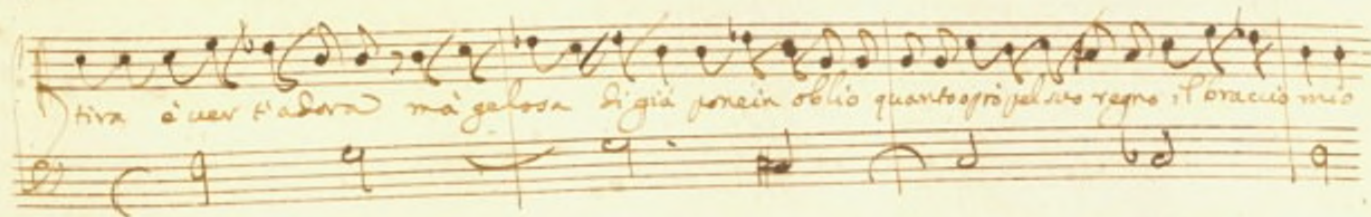
Scena 4^a
Eccoci ad fine i Arrava del alte glorie e degli accelsi onori che fortuna fa-
Arrava



gare già t'aggravo ed ecco il fine ancora de tuoi infelici, e fortunati amori. Sta.



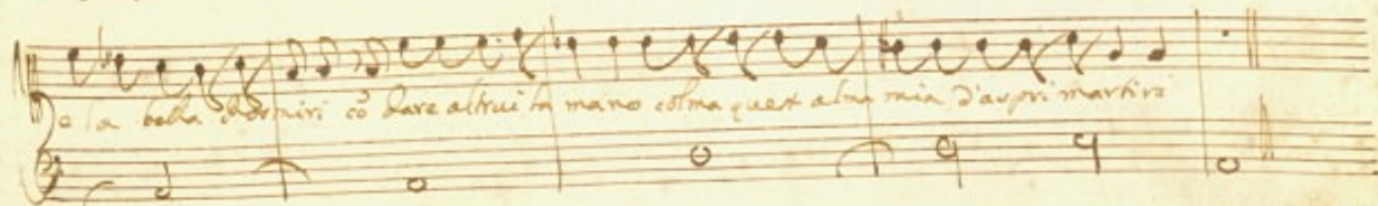
tira e uer ti adora ma gelosa di già forse in oblio quanto agio nel suo regno il braccio mio



mitrane, ed Arravano nemici di mie glorie. tentano d'oscurar le mie vittorie



o la bella Admiri co dare altrui la mano colma quest'altra mia d'auri martira



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

Handwritten musical notation for the second system, including a vocal line with lyrics and a basso continuo line.

Donde in si fiora l'ore e ponga fur del suo caranto amore no brama questo core altro che di fermarsi avar la morte.

Cic

Handwritten musical notation for the third system, featuring piano accompaniment with dynamics and a vocal line with lyrics.

piu *f.* *piu* *fu.* *f.* *fu.* *fu.* *gratto* *gratto* *gratto* *gratto*

lento *gratto*

Ja pen - so se penso a Scatira

Handwritten musical notation for the first system, consisting of three staves. The notation includes various note values, rests, and dynamic markings such as *lento*.

Handwritten musical notation for the second system, including lyrics: *Mauro i' adira chiomando i ingrata ingrata*. The notation includes various note values, rests, and dynamic markings such as *lento*.

Handwritten musical notation for the third system, consisting of three staves. The notation includes various note values, rests, and dynamic markings such as *lento*.

Handwritten musical notation for the fourth system, including lyrics: *ma se pensò all'amato compiangosiofa - ro il suo fato*. The notation includes various note values, rests, and dynamic markings such as *lento*.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian and include:

Cora spreza
to soffrirlo nò può nò mai! *Cora sprezata soffrirlo nò può sof-*

fririo nò può -
ingrata c' in-

The score consists of several systems of staves. The top two systems appear to be instrumental or accompaniment parts, possibly for a keyboard instrument, with dense chordal textures. The lower systems contain vocal lines with lyrics. The handwriting is in dark ink on yellowed, aged paper. There are some corrections and markings throughout the score, including a large 'v' or 'u' mark in the middle section.

grata e io quei i granmi honore dea me promatelli ah Cara ah Cara ah Cara e potesti tra-

Dire il mio amore ah misero misero Cara de parlo no so ah ah misero misero

Handwritten musical score for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values and dynamic markings.

Cora de parto nò sò che de parto nò sò. *al for* *dal for*

Scena 14. Morante ancora uenuto da Vulcano cò la parte del Brologo
 in mano poi Merula anche uenuto di Venere

Già che oggi nò u'è più che fare meglio è de piano piano io mi nuda a spogliare che l'è un male

l'èto quando che mi uoleuo un po' suariare cò far il fior vulcano ci s'è posto il folletto e sò vi-

Mov.
molto co' la parte in mano. e ben Morante che facciam! si recita si recitar. Ha tuca so fo-

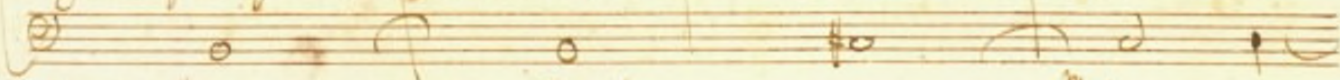
Mov.
 sopra la Corte e noi rimasti siamo a bocca asciutta Oh che barbara sorte oh che men-

Mov.
 tuva bonne polacca far di meno strano e' intendo vi si spara perche perduta hai la vita.

Mov. *Mov.*
 tuva Dio no' servano occasion migliore per farmi un po' d'onore ed or signora benere

Mov. *Mov.*
 sono gl' honori vostri andati in Canera tribushi, ed io mi rodo tu l'arrabbi ed io

godo. pare di lirti il core co an lra sincero assai ben se è stato cho nò s'è recitato



Mov. che forse in me nò è bastante parte. nò nò ma nò saprai ben la parte la saprai assai

Mov. ben meglio di te tu un' parti con me uia uia ch'è una vergogna che di tutti te -

for ch'han recitato a curran da recitare fin nò u'è n'è stato chi mi potragguagliare parciò

puoti mi casano in lappello parch'io son virtuoso ho buona dose d'è grazioso e bello

Handwritten musical score for the first system, featuring three staves. The top two staves contain complex rhythmic notation, likely for a keyboard instrument. The bottom staff is for the vocal line, starting with the tempo marking *and.* and the lyrics: *Io so far à tempo, e loco per mio*.

Handwritten musical score for the second system, featuring three staves. The top two staves contain complex rhythmic notation. The bottom staff is for the vocal line, with the lyrics: *gioco da buffone & mio gioco io so far, io so far da buffone so far da buffo*.

Handwritten musical notation for the first system, featuring a vocal line and two piano accompaniment staves. The notation is in brown ink on aged paper. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The time signature is 2/8. The lyrics "a tempo" are written below the piano accompaniment.

e secondo l'occasione fo da tempo sparmato barbignia barbignia ora co te.

Handwritten musical notation for the second system, featuring a vocal line and two piano accompaniment staves. The notation is in brown ink on aged paper. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The time signature is 2/8. The lyrics "a tempo" are written below the piano accompaniment.

Handwritten musical notation for the third system, featuring a vocal line and two piano accompaniment staves. The notation is in brown ink on aged paper. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The time signature is 2/8. The lyrics "mio tesoro q te more q te more sono tutto crucial" are written below the piano accompaniment.

mio tesoro q te more q te more sono tutto crucial

Handwritten musical score for the first system, consisting of four staves. The top two staves are for a vocal line and a lute accompaniment. The bottom two staves are for a basso continuo line and a keyboard accompaniment. The lyrics are written below the bottom staff.

and.

La

to

e so far ancor da Re

and.

Handwritten musical score for the second system, consisting of four staves. The notation continues from the first system. The lyrics are written below the bottom staff.

ancor da Re.

mi da un poco or.

Handwritten musical score for the first system. It consists of four staves. The top two staves are for piano accompaniment, and the bottom two are for the vocal line. The lyrics are written below the vocal line.

serua qua se si dà più Maestri se si dà più Maestri più maestri

Handwritten musical score for the second system. It consists of four staves. The top two staves are for piano accompaniment, and the bottom two are for the vocal line. The lyrics are written below the vocal line. The word "dol." is written above the second measure of the piano accompaniment.

al fulgor del mio Sciaman ovema tra- ma tremo ogni Vo-

Handwritten musical score for the first system. It consists of four staves. The top two staves are for piano accompaniment, and the bottom two are for the vocal line. The lyrics are written below the vocal staff.

sabo ed i' servo l'Indo di Solo *porga uoi al mio gran piè al mio gran piè*



Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It consists of four staves. The lyrics are written below the vocal staff.

che ti pare! lo so fare! ora un' pò farò di fie

Handwritten musical score for the first system. It consists of four staves. The top two staves are for piano accompaniment, and the bottom two are for the vocal line. The lyrics are written below the vocal staff.

son guerriero e son ardito, et inuito col mio brando col mio brando

Handwritten musical score for the second system. It consists of four staves. The top two staves are for piano accompaniment, and the bottom two are for the vocal line. The lyrics are written below the vocal staff.

Marie, e Orlando che ambedue qui fatim *si face-*

Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note values such as eighth and sixteenth notes, along with rests and bar lines.

Handwritten musical notation on two staves. The top staff has lyrics in Latin and Church Slavonic. The bottom staff contains musical notation.

Lyrics: *rati diuonati sacerati diuonati comorhvaumyan dactra de piū brauo nō si diē et piū brauo nō si*

Handwritten musical notation on two staves. The top staff has a few notes and rests. The bottom staff has a few notes and rests.

Handwritten musical notation on two staves. The top staff has lyrics in Latin. The bottom staff contains musical notation.

Lyrics: *diē nō nō nō nō nō non si diē nō si diē.*

Four empty musical staves at the bottom of the page.

Mov.

Mov.

E culla uien il gran Morante certo fui bon di de guerriero, e amante oh oh ch'è cosa

nuova! Doue un miglior di me mai si ritrova D ma dimmi un poco all'ora che mi dicesti Mio te-

oro e ie moro e ie moro sono tutto Griucella -

to uolerti far il Matto è pur sancti al core qualche poco d'amore! Do niente af-

fatto Quasi meura gran di grazia e a questo ci poi il verbigrazia e pur, a pur io

Mov. Moy. Moy. 50

t'amo a me che importa! Dio mi sento morire nò ti cò più sentire uattene & la

porta & doue sei uenuta ò se pur uuoi far meglio uatti a spogliar che sei già como sciuta

Mov.

e sangue cò li spregi! guarda guardami un poco a inta li quarte acchi forse che tu po-

trasti sentir & me nol san un pò di focu che ti parri un poco più auerente a mè, a

Mov. Moy. Moy.

mè tu nò mi piaci niente De & innamorarti che mai aurò da far tu puoi quise-

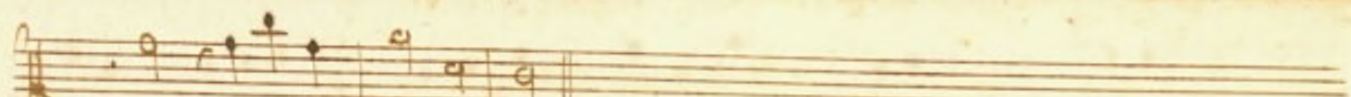
Moz.
 tarti *Moz.*
 Più que li guardi miei destar nò ponno in te a jardarai e l'oglio, et sonno.

al.º
 D'el dico chiaro chiaro che nò t'amo nò ti bramo et ogni or dirò co.
 Ah moran te Caro Caro nò vprejar mi nò scacciar mi e nò dir mi nò co'vi
 si D'el dico

ah Morante Caro Caro no' spazzarmi no' scacciar mi e no' dir mi no' no' no'
 chiaro chiaro che no' t'amo no' ti bramo che no' t'amo no' ti bramo et gnor dirò così di-

no' così ah Morante caro caro caro Ca-ro no' spaz-
 ro così io tel dico chiaro chiaro chiaro chia-ro

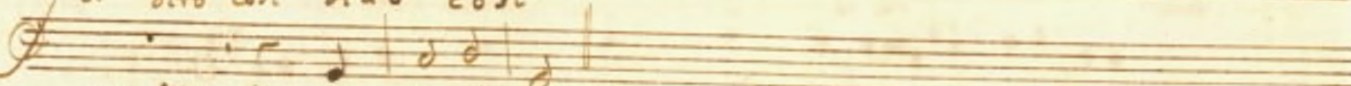
armi no' scacciar mi e no' dir mi e no' dir mi no' no' così no'
 che non t'amo non ti bramo et gnor gnor caro così dirò co-



ni nono non dir così



si dirò così dirò così



Dirò



mi qual è mai la ragione



ionò di nonò no ionò di sodisfa ti o - ne



Bella bella bella sono amata son ama - ta
 che ne io e a me de importa ne fatti tuoi en -

e se son qua - si morta e se son
 trar no uo la finiamo e sempre hi la fi -

qua - si morta
 niamo la finiamo la finiamo e sempre hi

Fine dell' Acto 1^o con G.M.S.V.

