



Ms. Mus. 215



*Primo, e Sembrano.*

*Atto secondo.*



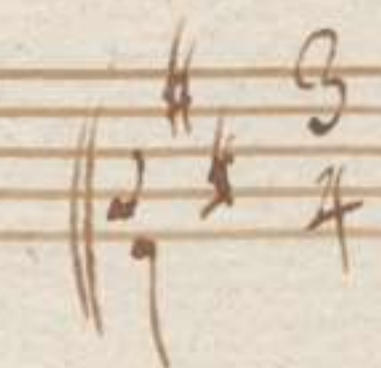
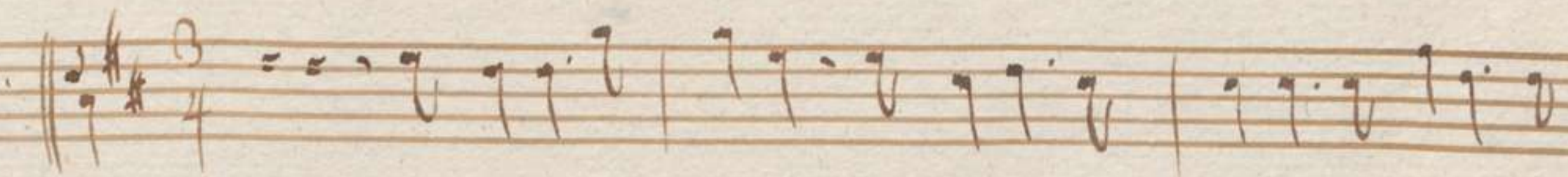




*Atto Secondo.*

*Stanze trevvene*

*Maio.*





A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of several measures of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff features a more active rhythmic pattern with many sixteenth notes. The fourth staff has a few measures of music, including a long rest. The fifth staff contains a series of sixteenth-note passages, some with slurs. The word *pia.* is written above the first staff, and *col Basso.* is written below it. The phrase *Incauto mio* is written below the fourth staff.

*pia.*  
*col Basso.*

*Incauto mio*





love, bandisci l'amore, per cui piangi tanto, per cui piangi tan

The bottom section of the page contains a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics "love, bandisci l'amore, per cui piangi tanto, per cui piangi tan" are written below the notes. The piano accompaniment is written on a single staff with a bass clef and a key signature of one sharp. It features a series of chords and arpeggiated figures, including a prominent sixteenth-note pattern in the right hand.





*For.*

- to per cui piangi tan - to

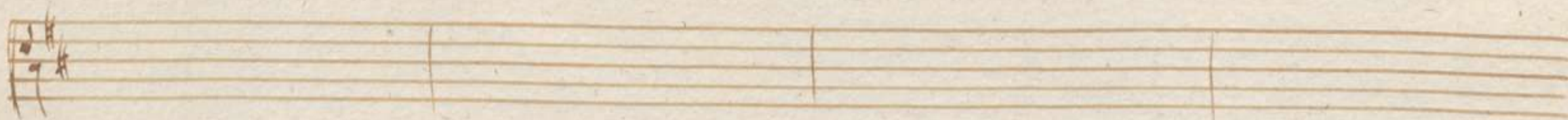
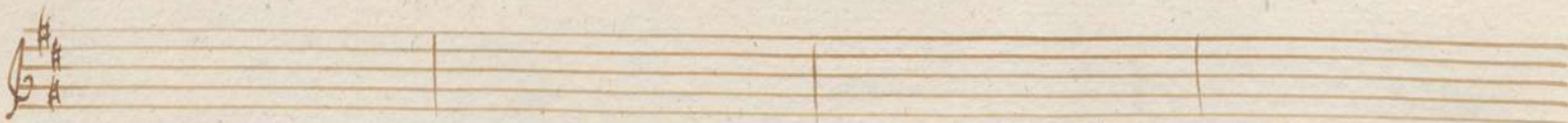
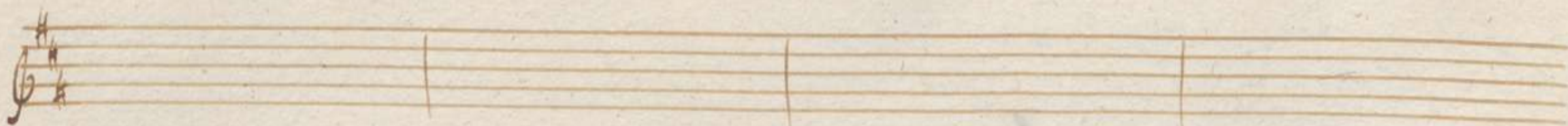




*bandisi l'amore incanto mio core, in-*



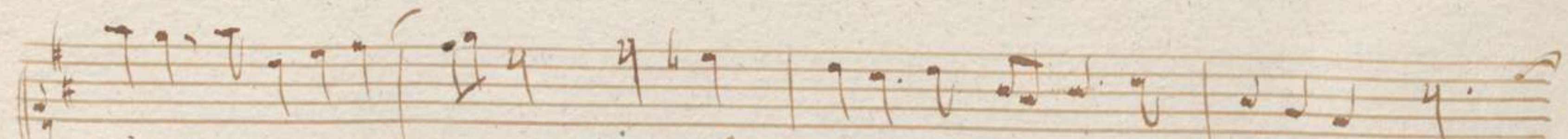
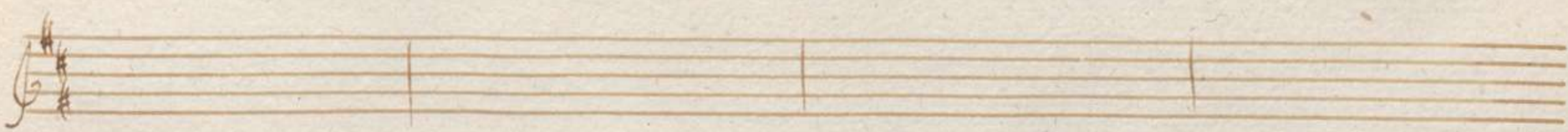
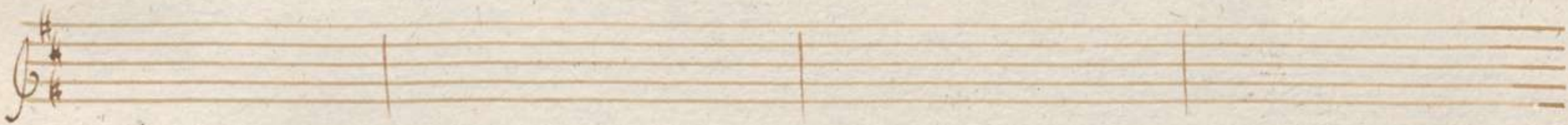




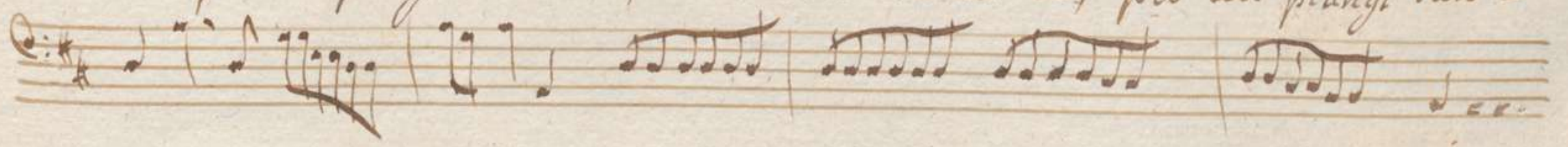
*canto mio core, bandisii l'amore, per cui piangitan - - - - -*



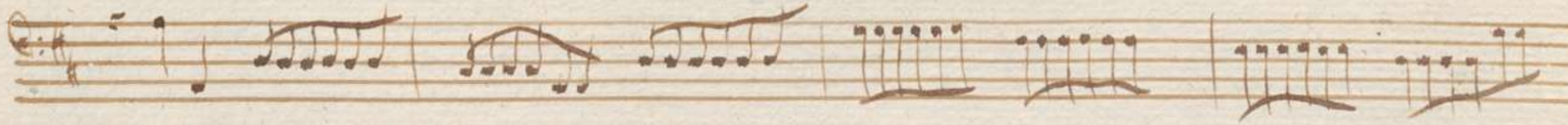
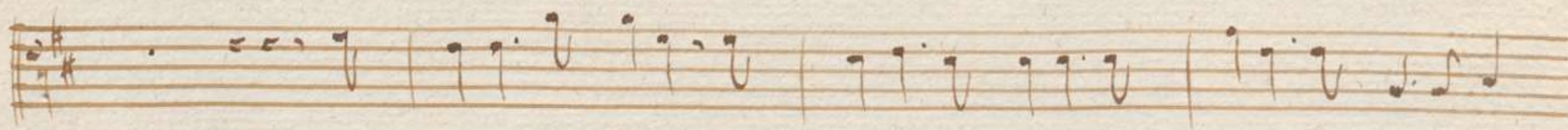
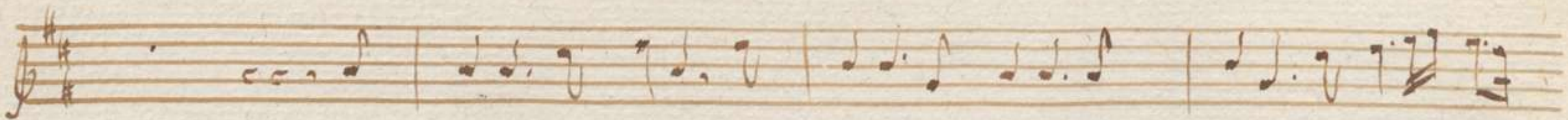




- to per cui piangi - tanto, bandisci l'amo-ve, per cui piangi tan -





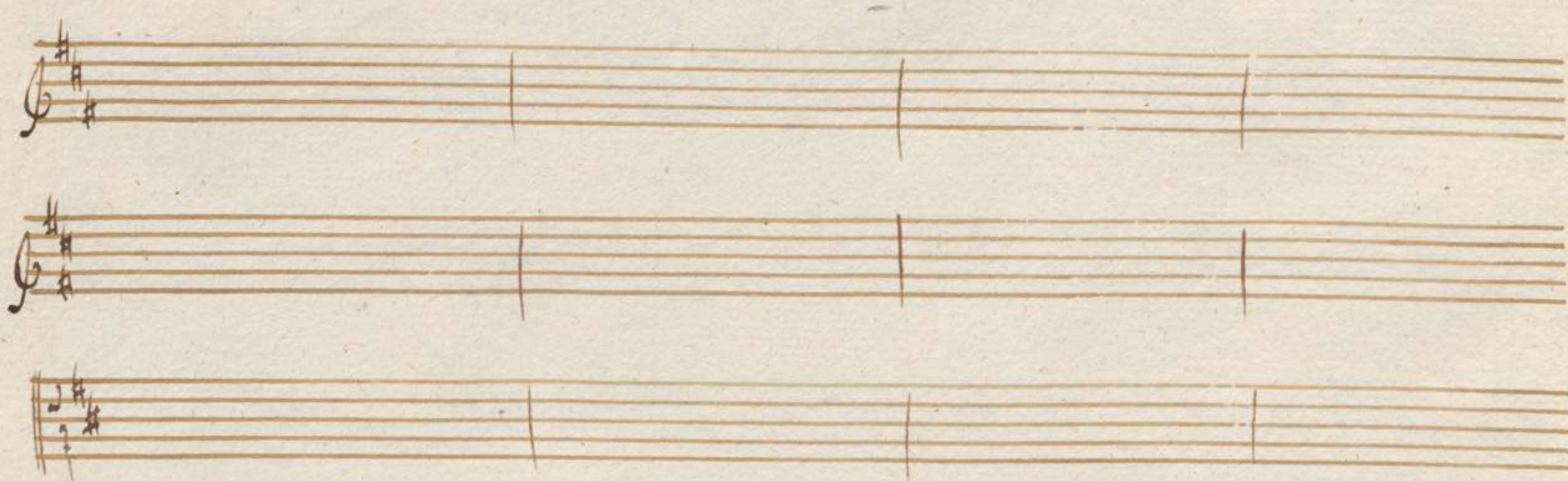




*pia.*  
*col. 2.*

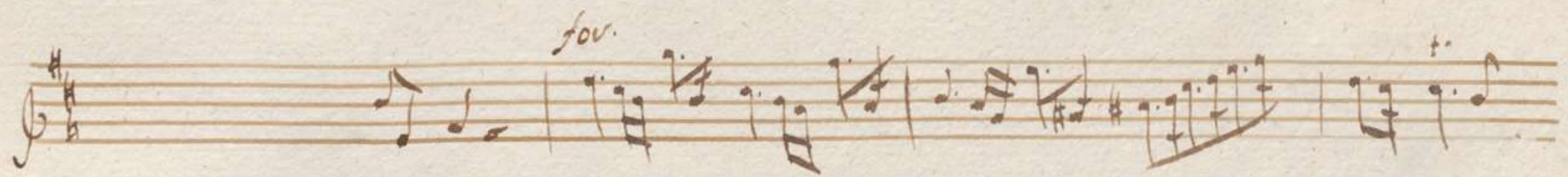
se persisti cadeva - i





*e davi con tuo sempro, e nuovo esempio il tuo nome a un mand' pian-*









*pia:*

*col B.*

*e da - vai con tuo - sempio, e nuovo esempio il tuo nome a un ma - di -*

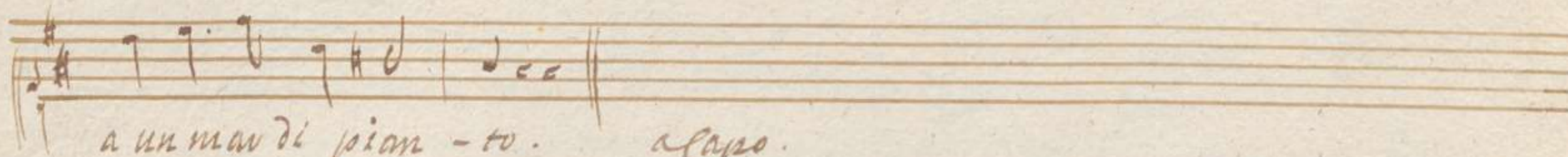
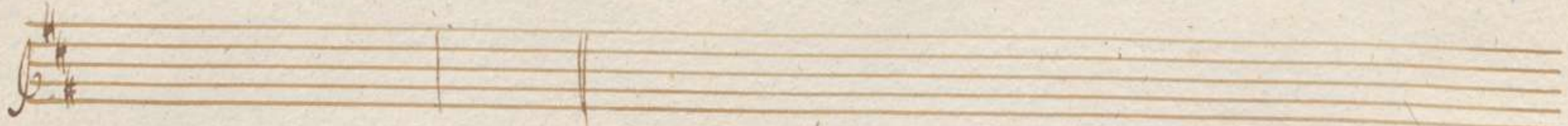




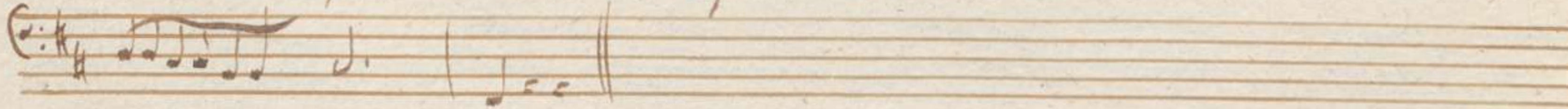
*pian -*

A system of two musical staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains five measures of handwritten musical notation, including quarter notes, eighth notes, and a sixteenth-note run. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains five measures of handwritten musical notation, primarily consisting of eighth-note runs. The word "pian -" is written in the first measure of the top staff.





*al capo.*





Io di natali oscuro per Vergine Reat mi stuggo, ed'

avdo, ed anelo spevando al giozo illusteve? non avde fva gl'in-

lensi auget palustve; fva gli stevpi del campo il coltro gelso -

min sprintav non degna a le crescenti in braccio eobe nonelli; nei vapov si ma-



ritorno a le stelle.

Scena II.

Diademina, e Mario.

Diadem. Mario; e bene, pensasti? pensai. che visol -

Man. uesti? ne miei pensier il tuo pensier non tuo. Sai peche? peche os -

Sai. curvo parlan le scorta. tu sei pevenuto dietro a costei, che a me si vaso -



*Andante*

miglia; tuavia da l'altre impuere l'anime grandi Amore. Amzi d'amove e'

*Andante*

stimolo a la gloria ogni sacca. (quanto mi piace, oh' mio) (quanto mi al'

*Andante*

letta.) e che Mario ti spova al periglio per me, s'altva sem-

*Andante*

bianza il cov e' incatenò? la simiglianza. ma quella io non songia?



*Man.* *Dia.* *Man.*  
No', non sei quella. ov dunque il braccio forte preparava ai colpi. tu lo scoppo adita.

*Dia.* *Man.*  
guarda, ch'egli è sublime. stoval, ch' in alto si lancia, segna le mie col

*Dia.* *Man.*  
lume. è monarca. quegli'ostri, che picciol nevme, e torpido cov -

*bei.*  
vode; non haiva di forar possanza un brando. sei molle, e non nu -



veggo a seminar feute se non forse co' i lumi. in un momento

de la pietà natia non può un alma spogliarsi: ov uanne, e meglio,

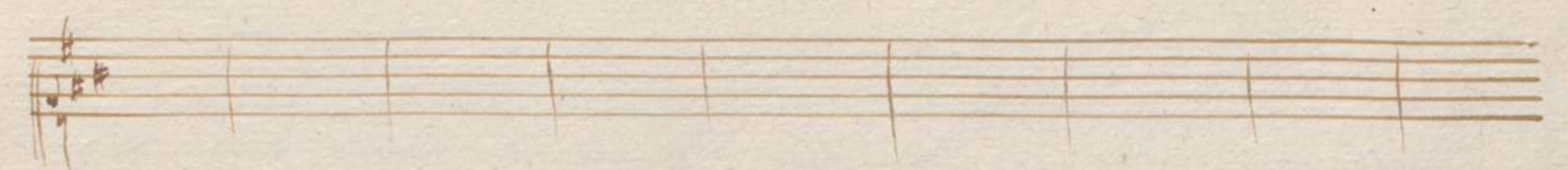
pria, che l'nemico io scopra, l'andiv conferma, e t'apparecchia a l'opra.





*Mario.*









*pia.*

*gli p. V.V. sempre*

*col B.*

*Vn sol - vaggio - del - tuo - squar - do poi sue - gliarmi in sen - t'ar -*



+



Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The notation includes a half note, followed by two measures of eighth notes, a quarter note, another two measures of eighth notes, a quarter note, a final two measures of eighth notes, and a half note. The text "col. B." is written at the end of the staff.

Musical staff with treble clef and key signature of two sharps, containing several measures of empty staves with vertical bar lines.

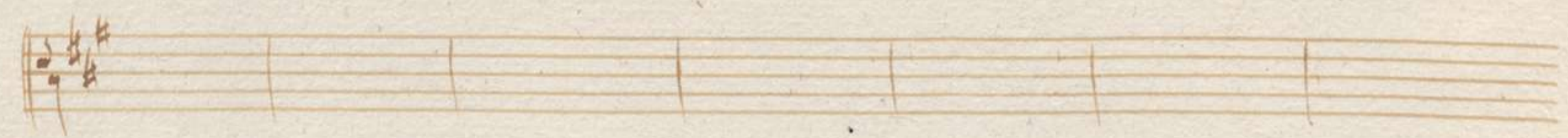
Musical staff with treble clef and key signature of two sharps, containing several measures of empty staves with vertical bar lines.

Musical staff with treble clef and key signature of two sharps, containing several measures of musical notation including quarter and eighth notes.

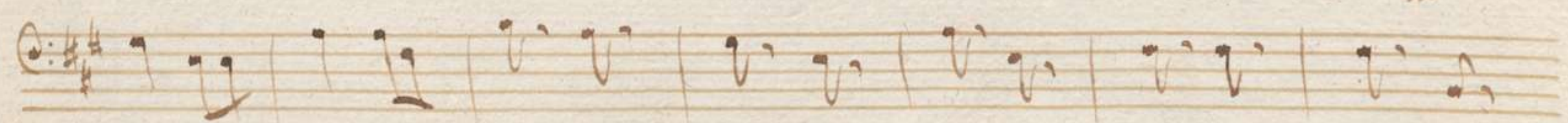
div - puo' svegliarmi in sen l'ardir, svegliarmi in sen l'ardir, puo' svegliar -

Musical staff with bass clef and key signature of two sharps, containing several measures of musical notation including quarter notes and groups of eighth notes.





*mi in - sen l'av -*





*for.*

*div in sen l'ardio sue - gliavmi in sen l'ardio,*



*pia.*

*un sol - vaggio - del tuo - sguardo puo - meglio - mi in sen - l'av-*





Handwritten musical notation on a staff, including a treble clef, a key signature of two sharps (F# and C#), and a few notes. The text "col B." is written below the staff.

Two empty musical staves in the middle section of the page.

Handwritten musical notation for a vocal line with lyrics. The lyrics are "di puo' svegliar". The notation includes a treble clef, a key signature of two sharps, and various note values and rests.



*for.* *pia.*

*col. 17.*

*p.*

mi in-sen l'ardiu - in sen l'ardiu puo' meglio





Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of notes. The notes are: a whole note on G4, a whole note on A4, a whole note on B4, a whole note on C5, a whole note on B4, a whole note on A4, and a whole note on G4. Above the first two notes, the word "Solo" is written in cursive.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#). The staff is mostly empty, with only a few faint notes visible at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#). The staff is mostly empty, with only a few faint notes visible at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a complex sequence of notes, including many beamed eighth and sixteenth notes, and some rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of two sharps (F# and C#). The notation includes a series of notes, mostly quarter and eighth notes, with some rests.

mi in - sen l'or -





*500.*

*di, meglioarmi in sen l'ardir*





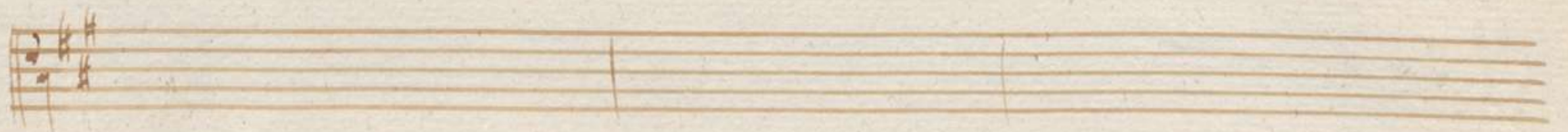
*adagio.*

*o' bassi*

*mi - con - tien se - ben tutti 'ando, se - ben tutti - ando, nel si -*

*adagio. tutti gli bassi*

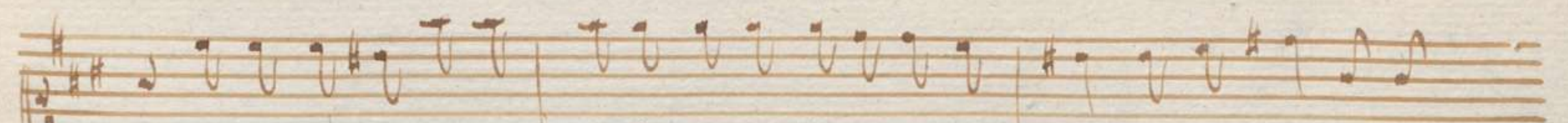
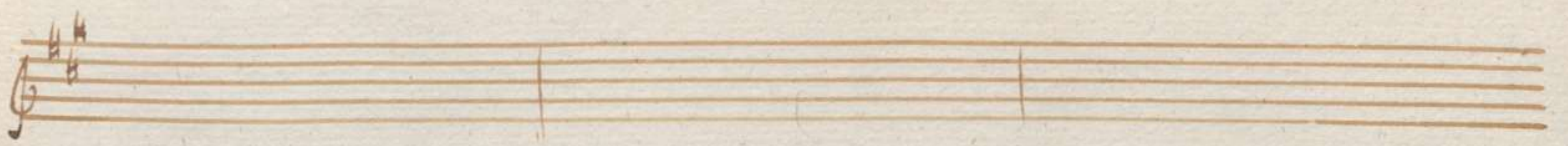




lenzio il duol - soffiv, nel silenzio il duol - il - duol - sof.



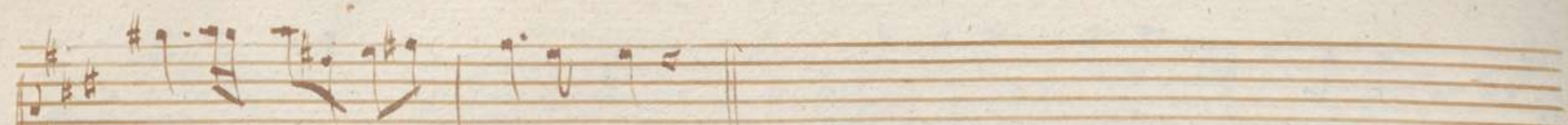
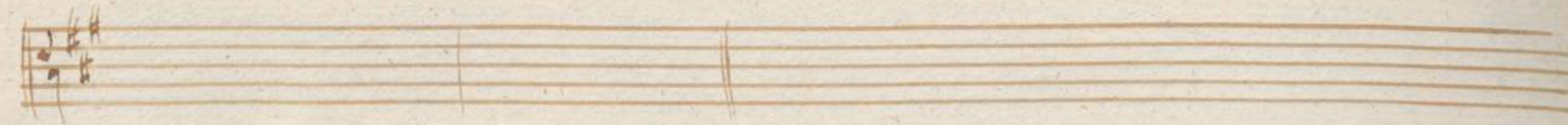




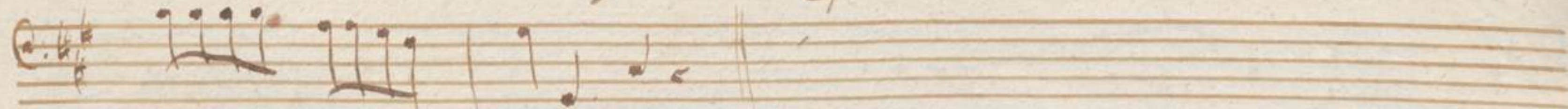
*fiv, mi conuen, se ben tum 'audo, nel silenzio il duos soffio, nel silenzio il*







*long - - il - diot - so fin. a capo.*





Scena III. Deidamia.

Soffrir più non degg'io, che se a la luce col Germano m'es-

pose un'altro steso, un sogno steso ancora, me con lui non raccolga. ho forza, ho

mente; e me natura elegge al guado al fin, che mi negò la legge.

favò, che mai uccida il superbo Germano: il fausto evento le colpe nostre a-



*donna; e la primieve sue deformi sembianze perde su' l' Ivono un ben guidato ev-*

*vove. son due gran sproni ambition, e amove.*



Handwritten musical score on five staves. The first three staves contain dense melodic and rhythmic notation. The fourth staff is mostly blank with some initial notes. The fifth staff contains rhythmic notation and the word "puestis." followed by "Anies".





*pia.*

*spiriti inmundeliceui, in favoriceui si tuatta -*





Handwritten musical notation on the fourth staff, including lyrics written below the notes:

*di ve-gna inuodeliteui in feruenteui si tuatta -*



+



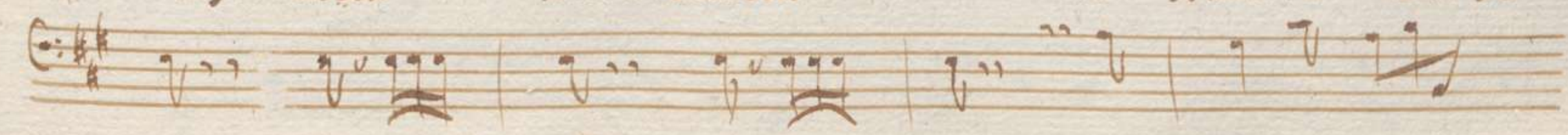
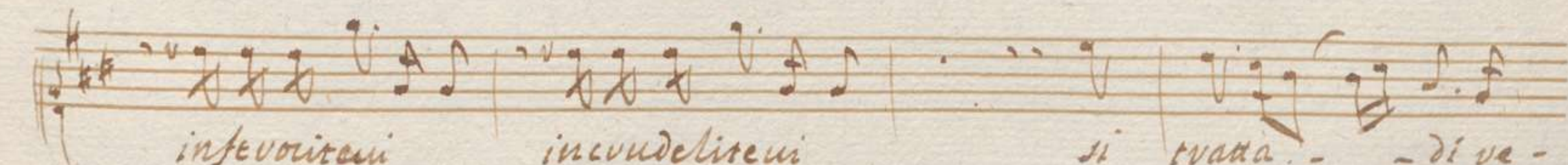
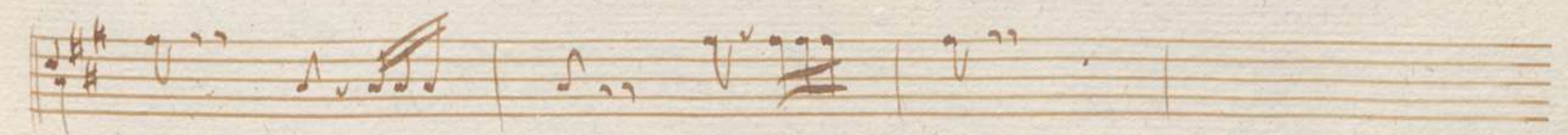


Three musical staves with handwritten notation. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains three measures, with the final measure featuring a complex, overlapping melodic line. The second and third staves also begin with a treble clef and two sharps, and each contains three measures with sparse, simple notes.

Two musical staves with handwritten notation and lyrics. The top staff contains four measures of music with lyrics: *di-ve-nar* (under the first measure), *- di ve-nar,* (under the last measure), and a dash *-* under the second and third measures. The bottom staff contains four measures of music corresponding to the lyrics above.

B









*for.*

*grav.*

*Le leggi abbate.*



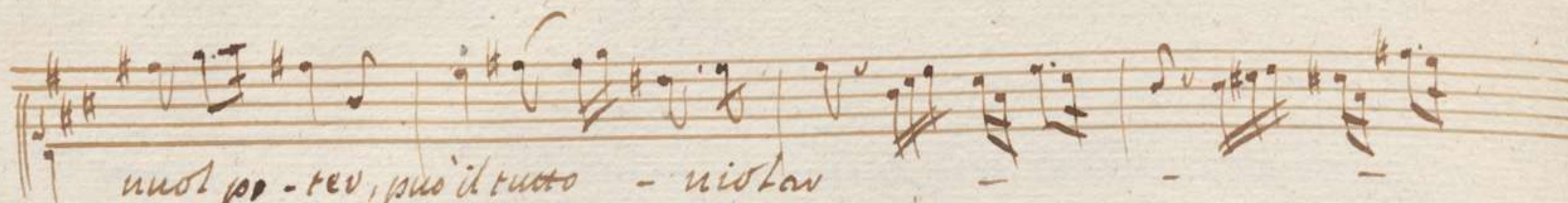


*vo; i tempi scuotevi col fulmine guer-riv, chi tutto*





*col p<sup>o</sup> Nis<sup>o</sup>*



*nuot p<sup>o</sup> - tev, p<sup>o</sup> il tutto - nistav*



+

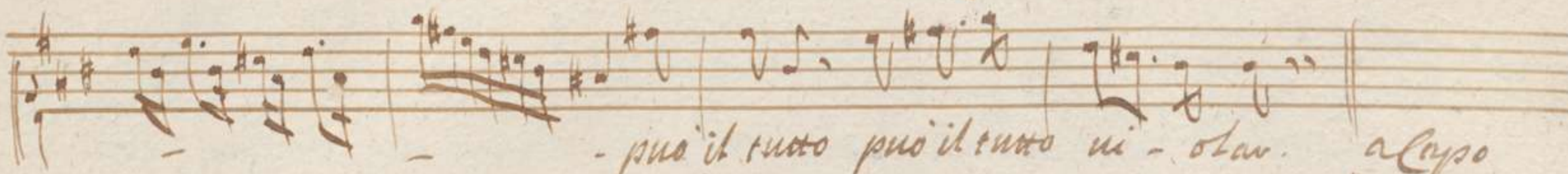
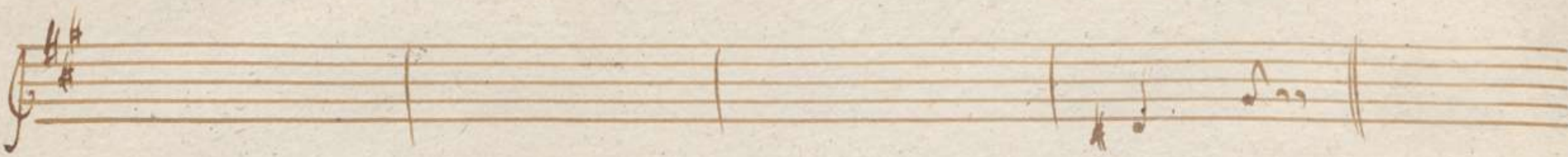
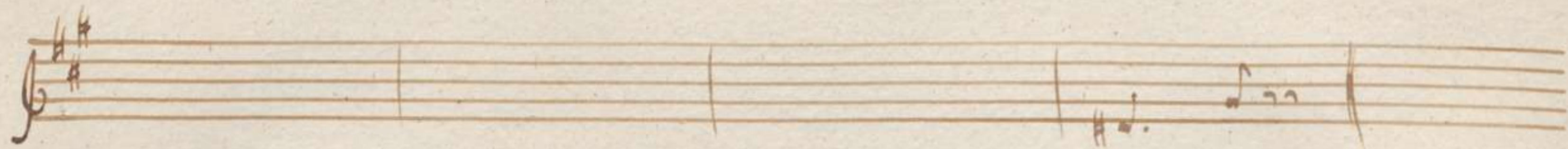




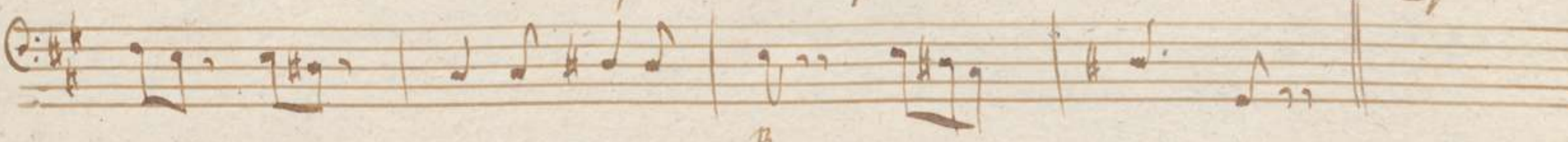
Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a few notes in the first measure and a whole note in the third measure. The second staff also begins with a treble clef and two sharps, with a few notes in the first measure and a whole note in the third measure. The third staff begins with a treble clef and two sharps, with a few notes in the first measure and a whole note in the third measure. The word "ad B." is written below the first staff in the third measure.

Handwritten musical notation with lyrics on two staves. The top staff is a vocal line with lyrics: "Chi tut-to vuol po-ter, può il tutto violan". The bottom staff is a bass line. The key signature is two sharps (F# and C#). There are two time signatures: a common time signature (C) at the beginning and a 3/4 time signature later in the piece.





- può il tutto può il tutto vi - otar. a Capso



B



Scena IV. nel partire s'incontra in Cleante, et in Isveno.

Cleante.

Perche deluso, e disprezzato io torno a vagheggiar

quella mirabil fronte, in cui si specchia, e si vabella il giovno.

Dei.

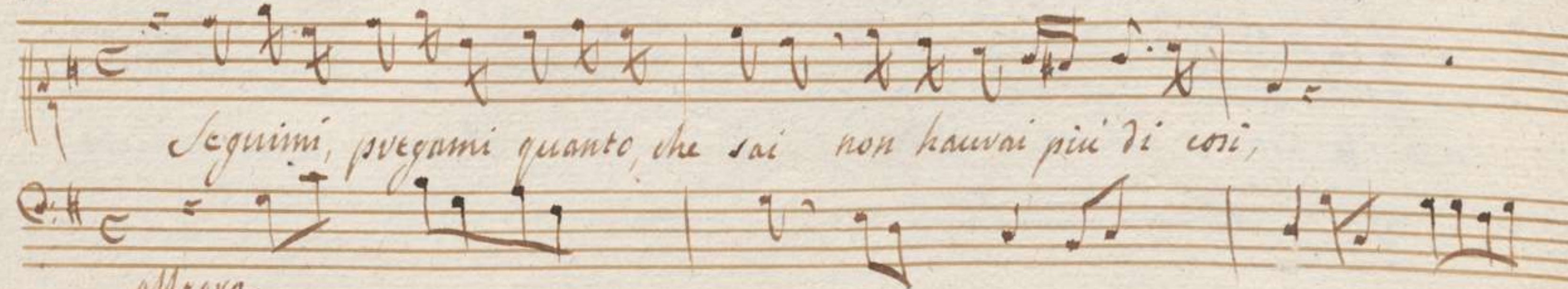
a bastanza parlai. <sup>le.</sup> gl'avidui uoti placano Giove allou, che da le

nubi, le Torri abbase, e siede; ed a l'odio tal uolta amou succede.





*Dei.*



*Seguimi, pregarai quanto, che sai non haurai piu di cori,*

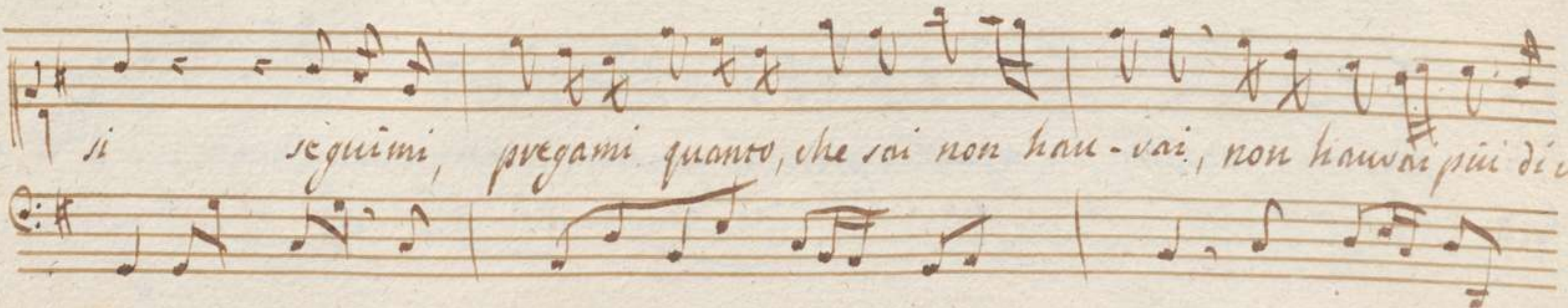
*allegro.*



The musical score is written on four staves. The first three staves are empty. The fourth staff contains a vocal line with lyrics in Italian. The lyrics are: "pregami, seguimi, seguimi, pregami quanto, che sai non ho mai più di es -". The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notes are handwritten in brown ink.

pregami, seguimi, seguimi, pregami quanto, che sai non ho mai più di es -





si seguimi, pregami quanto, che sai non hau-vai, non hauvai più di co-



Handwritten musical score on five staves. The notation is in brown ink on aged, slightly stained paper. The first four staves contain instrumental parts with complex rhythmic patterns, including many sixteenth and thirty-second notes. The fifth staff contains a vocal line with lyrics written in cursive below the notes. The lyrics are "si piu di voi." and "sempre mi". The music is written in a key with one sharp (F#) and a common time signature (C). The paper shows signs of age, including a prominent diagonal crease and some foxing.





*nacchie, sempre dispozzzi, io per ueggi ti vende-oo, se ben so' di il mio uiglio - t'inua-*



Handwritten musical score on aged paper, featuring ten staves. The notation is in brown ink. The first three staves contain instrumental notation, likely for a string quartet or similar ensemble. The fourth staff begins with a vocal line, indicated by a clef and a key signature of one sharp (F#). The lyrics "ghi, sempre minaccie, sempre disprezzi io per" are written in cursive below the notes. The fifth staff continues the instrumental accompaniment. The paper shows signs of age, including a prominent diagonal crease and some foxing.



me ti - vende - vo', se ben so' di il mio ciglio i' innaghi'

Sequimi,

da capo.



Bve.

cle.

4

Leante

Bveno . non so che fatti . io piu son Buence, io

sono nel fiou de gl'anni, e la natura forse non mi fu de suoi doni ne puodiga, ne a-

uava; e Scidamia cinta d'inesovabile altevezza

Bve.

cosi mi fugge, e spvezza sei Buence, sei nel fiou de gl'anni, e la na-



Cle.

Bve.

tua non ti fu de' suoi doni ne prodiga, ne scarsa; ma... che unoi div. vi

sono de gl' altri piu di te leggiadri, e uaghi. ah! Bveno! il cor m'im-

piaghi. d' altri forse e' inuaghita colei, che a mio dispetto e' la mia morte in-

Bve.

Cle.

sieme, e la mia vita? siervo. a tal fortuna l'empia chi



*Bve.* *Ue.* *Bve.* *Ue.*

scelse? Mario. Mario il figlio d'Arbante? quegli. e un Bvenge abban-

*Bve.*

dona per Vom, che uile intva la plebe e nato? se dai licenza al.

uero, anch'io per lui ti lasierai con tutto il Principato.

*Ue.* *Bve.* *Ue.*

non sosterrò l'oltraggio; i miei guerrieri a trucidarlo inuiso. fermati. in-



Bve. Cle.

danno: uno che cada il vival. ti moua almeno il periglio di Bveno. no;

no; sin ch'ei la segue, savò da lei svergato. cada Mario menato.

Bve. Cle.

deh ferma. io ti prometto di far si, che più Mario nè men la guardi. e han-

Bve. Cle.

vai tanto senno. vien meo, e lo vedrai. l'iva mortal sos.



*Due.*

pendo, e a seguirti io pendo; ma se il rimedio e vano? L'uccidi al -

lova, e l' trincia a vano, a vano.





Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, with some complex rhythmic patterns.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes.

*Lento.*

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes.





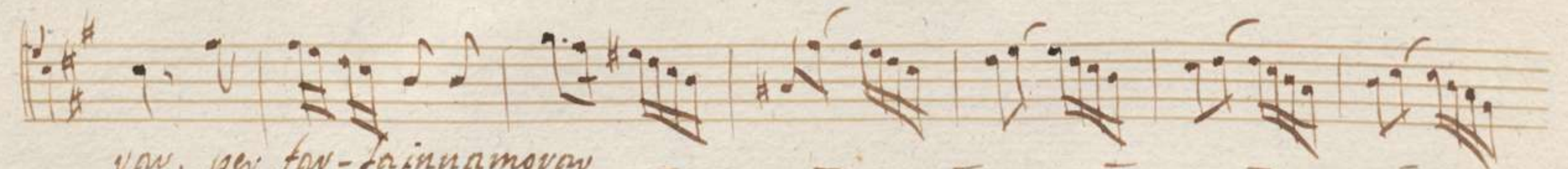
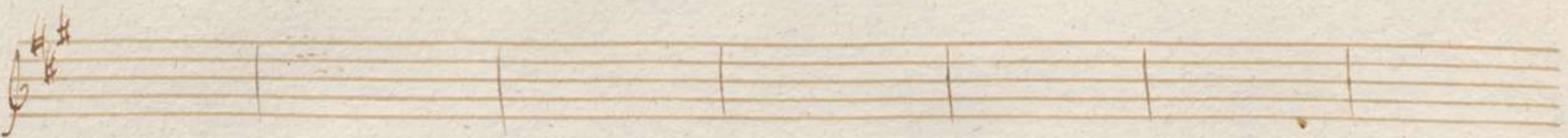
*piano*

*con la parte.*

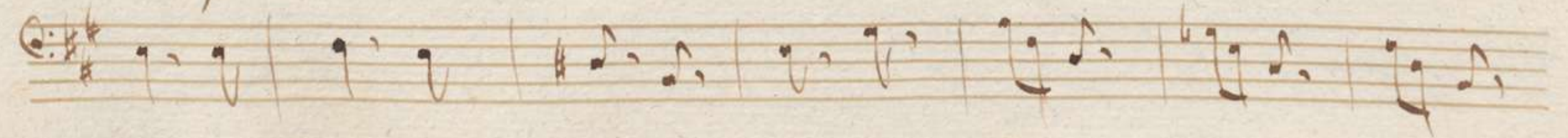
*con il basso.*

*mi basta d'esser solo per farla innamo -*



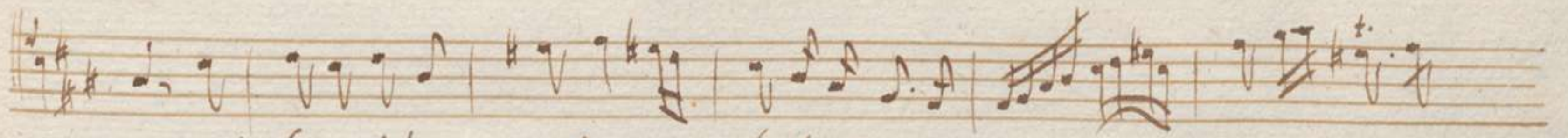
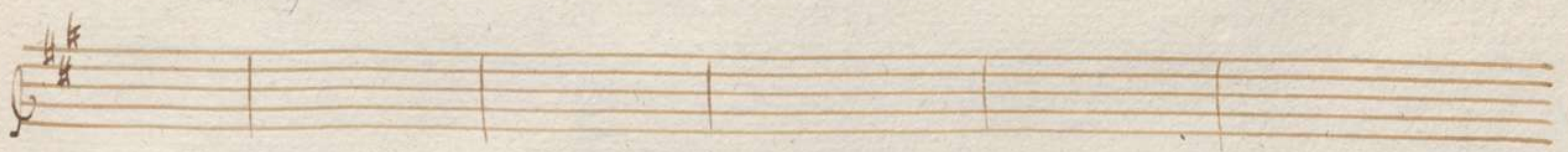


*vav, per fav-tainnamorav*





io



- mi basta d'esser solo per - farla innamorar - in - namo



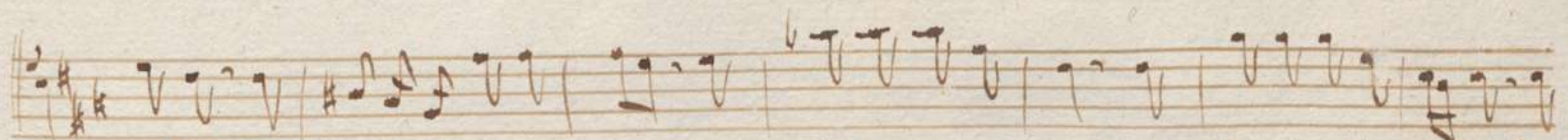
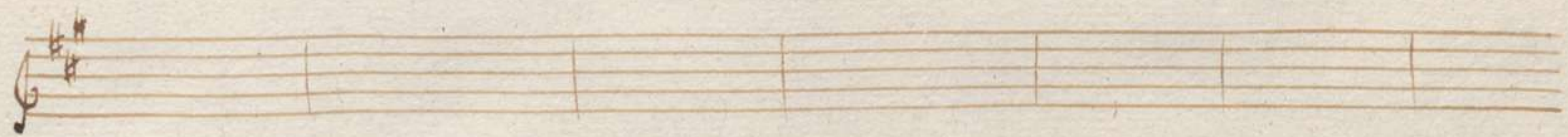
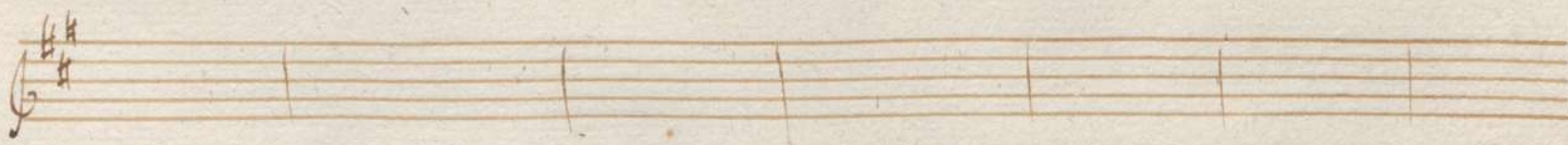


*fort.* *pia.*  
con la parte.

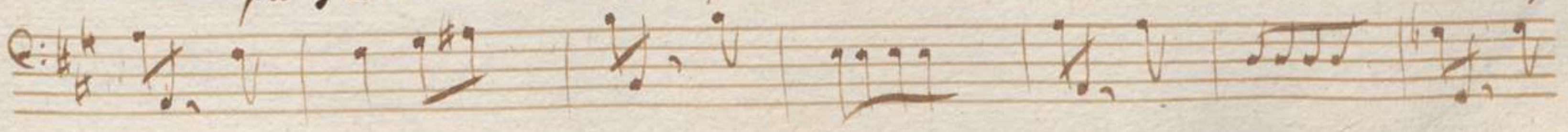
con il B.

*var,* mi basta - d'esser

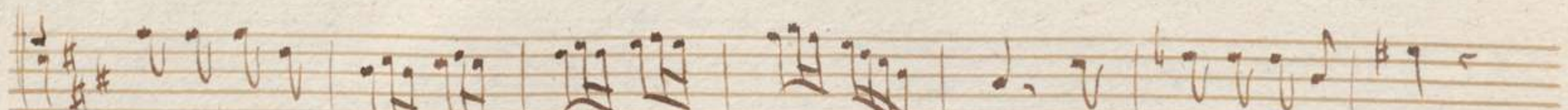
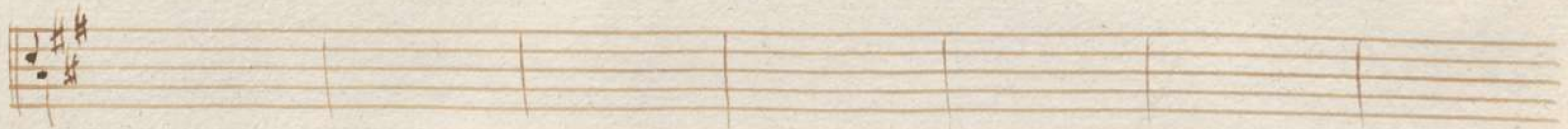
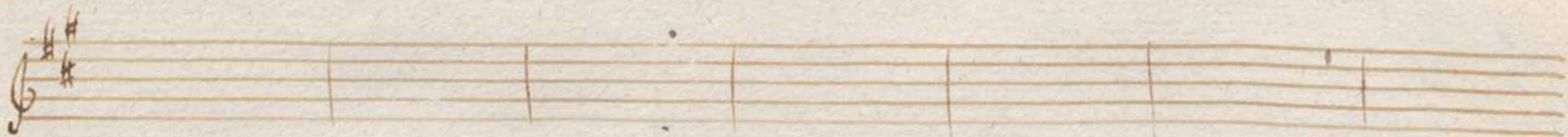
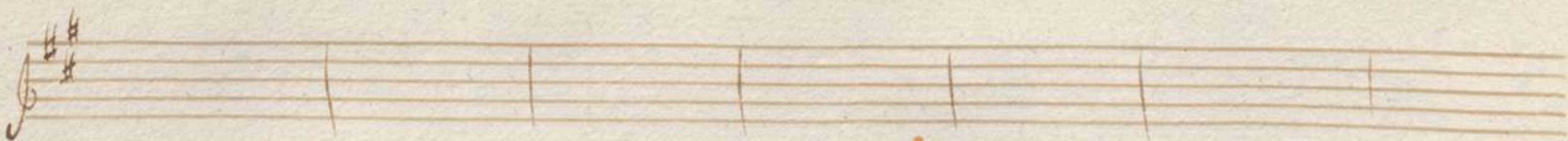




*solo per farla innamorar - per farla innamorar, mi basta d'esser so-la per*

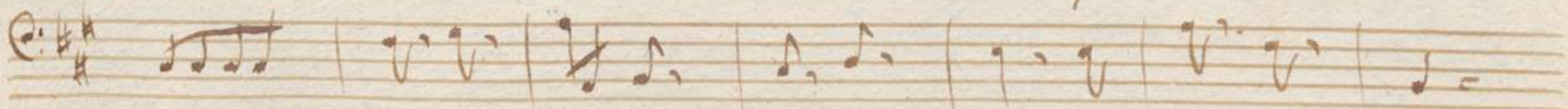




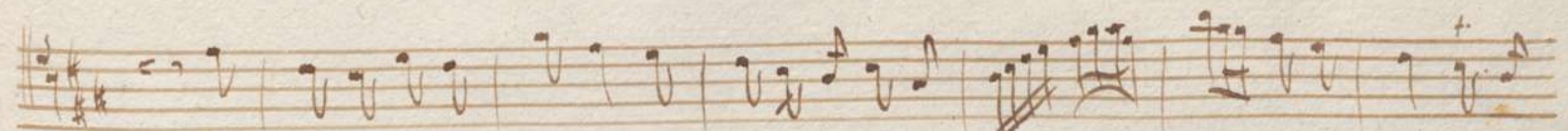


*forza innamorata*

*per forza innamorata*







mi basta d'aver solo per farla innamorar - - - inna - mo -







*for.*

*var.*





*pia.*

*con la parte.*

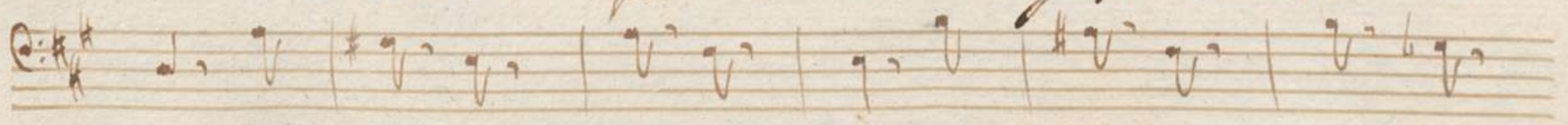
*col B.*

*Un vio benchè non gran*

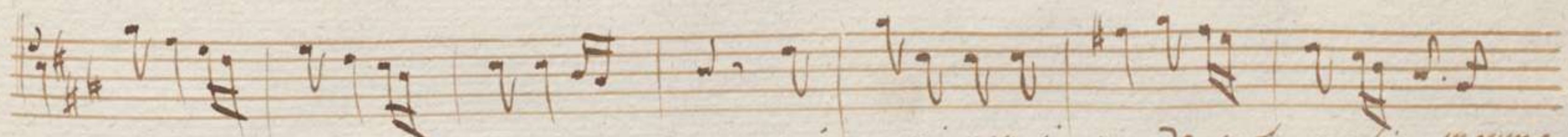
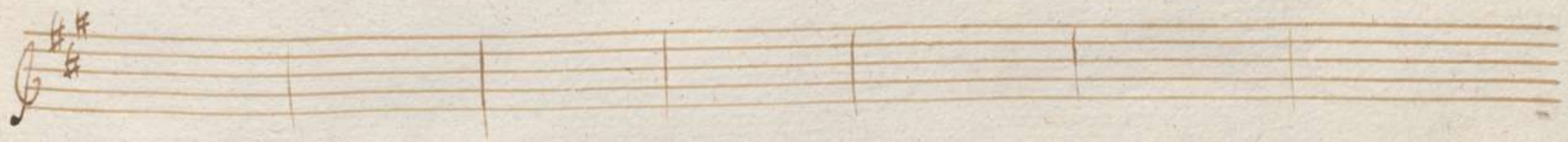




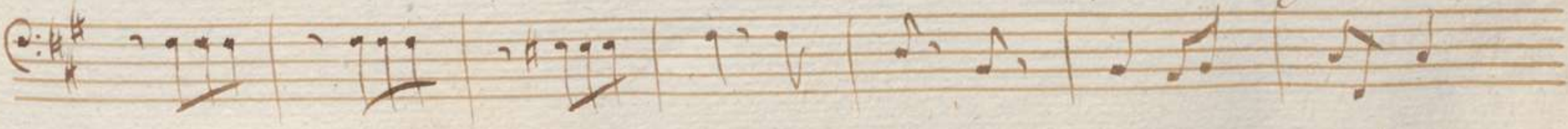
- de se in vami non si span - de suoi gonfio movmover -







*se in vami non si spande suol - gonfio - movmo -*





*for.*  
Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps (F# and C#). The notation includes several measures with notes and rests, and a fermata over a final note.

*pia.*  
*con la parte*

Handwritten musical notation on a single staff, continuing the piece with a treble clef and two sharps. It features a series of eighth and sixteenth notes.

*or. B.*

Handwritten musical notation on a single staff, continuing the piece with a treble clef and two sharps. It features a series of eighth and sixteenth notes.

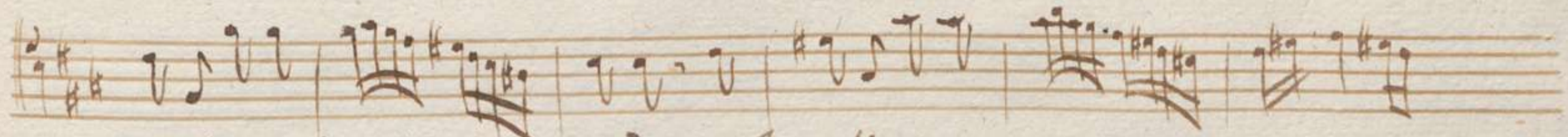
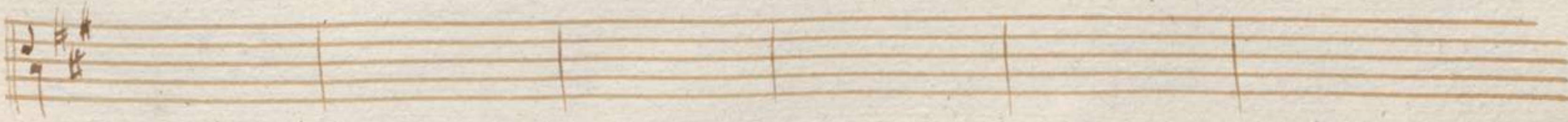
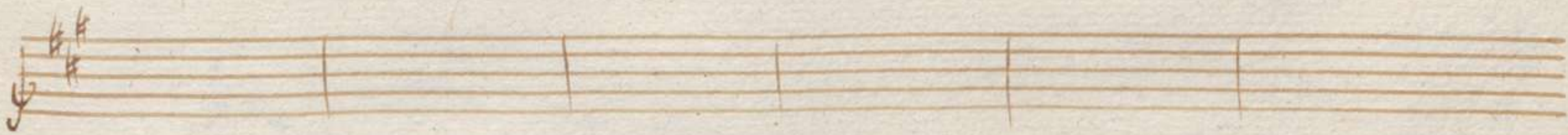
Handwritten musical notation on a single staff, continuing the piece with a treble clef and two sharps. It features a series of eighth and sixteenth notes.

*vav*

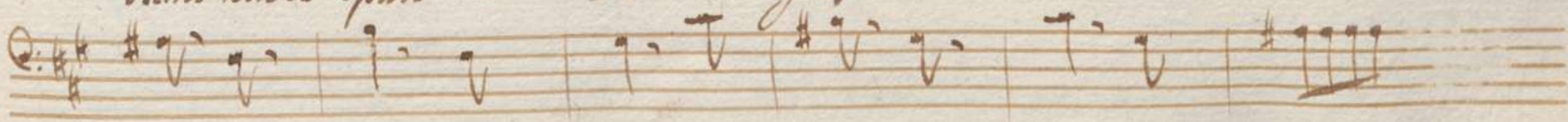
*un rio benchè non quan - de se in*

Handwritten musical notation on a single staff, continuing the piece with a treble clef and two sharps. It features a series of eighth and sixteenth notes.

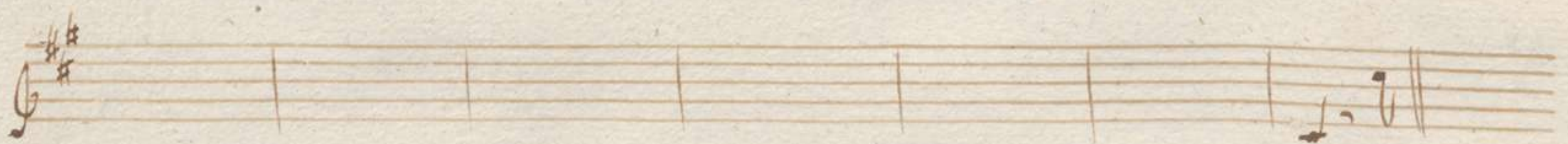




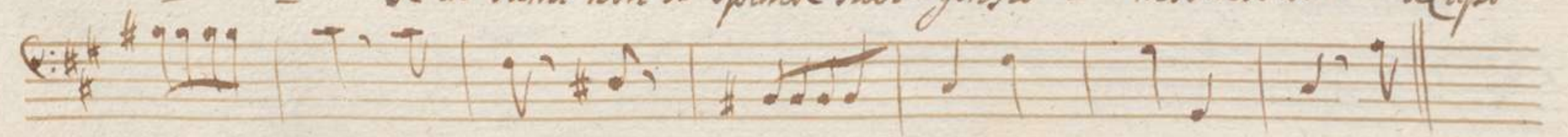
vami non si spari - de suoi gonfio movmoran







*se in vami non si spande suol-gonfio - movmovav. a capo.*





Scena V.  
Grottesca nella Reggia  
Climene.

The musical score is written in brown ink on aged paper. It consists of five staves. The first three staves contain a melodic line in G major (one sharp) and 3/4 time. The fourth staff is a rest. The fifth staff begins with the tempo marking 'adagio.' and continues the melodic line.





*pia.*

*Son spora, e son heima e piu non son contenta, e piu non son contenta, son*





spo-za, e son Regi-na, e piu non son conten-ta, e piu non son con-tenta, e piu







*fou.*

*e pur non son con - tenta*



*pia.*

*L'ovvov di pal-lid' ombra le luci ognov-m'ingombva, e - mi - tov-men -*





*fou.* *piu.*

*ta,* *l'ovvov di - pallid-ombra, le luci ogn-ovm'ingombra, e*



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes quarter and eighth notes, with a fermata over a final measure. The word "του." is written above the final measure.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes quarter and eighth notes, with some beamed eighth notes.

mi - tou - men

ta, e mi - tou - menta. a Cypio

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes quarter and eighth notes.



*Pivvo di me s'innoglia mi chiede al padre; ed'ov che a suo talento*

*sposa di lui son fatta, (il peche non lo' so') mi lascia intada.*

*Ma Demetrio sen viene.*

*Scena VI*

*Demetrio, e Timene.*



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

Handwritten musical notation on a single staff, ending with the instruction *piano*.

*con il Ps.*

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

*Admetivo*

Handwritten musical notation on a single staff, with some notes and rests.

*affettuoso.*

*Son fe -*

Handwritten musical notation on a single staff, continuing the rhythmic pattern.

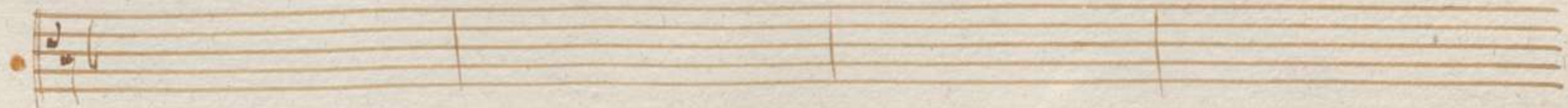




*solo*

vi-to, e-levco i dav-di corvo al fo-co, e-pur anuom-po, e pur an-





nam - po, cerco il fo-co, e - pur anam -





*forte*

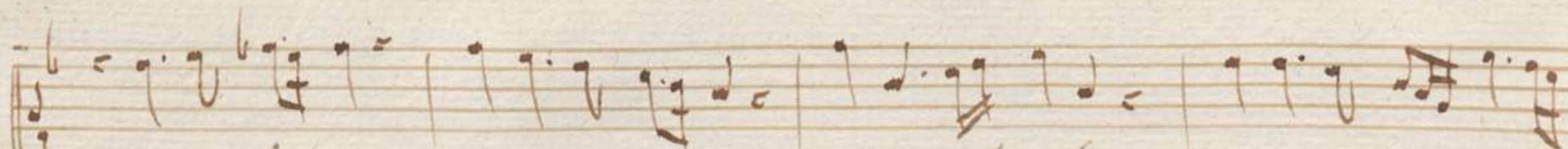
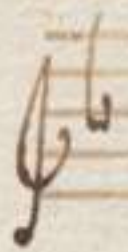
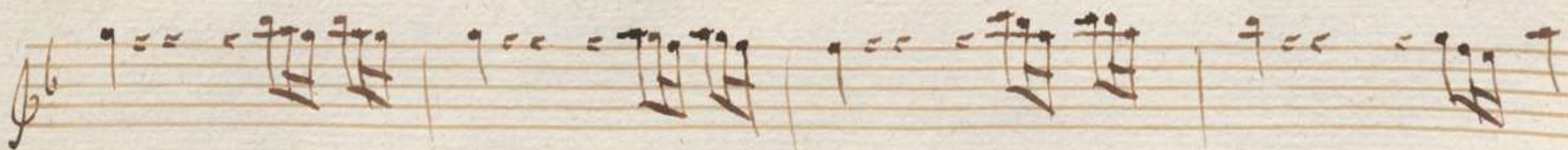
*tutti*

*po, e puu e puu annam - po,*

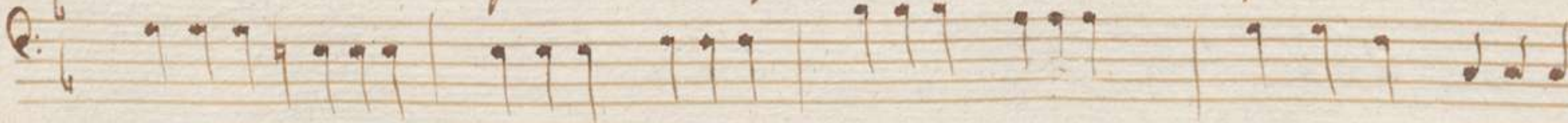


*pia-*  
*col B.*  
*son feri - to, e cevo i dar - di*

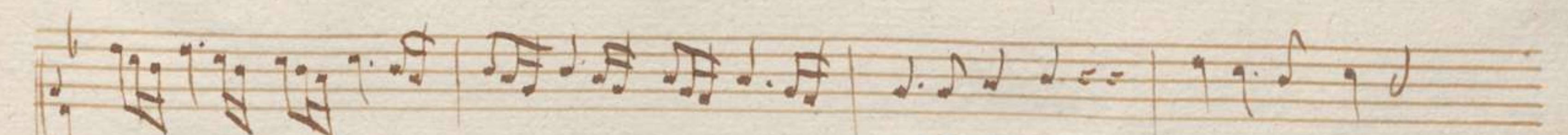




*corro al fo-co, e per annam-po, corro al - fo-co, e per annam -*







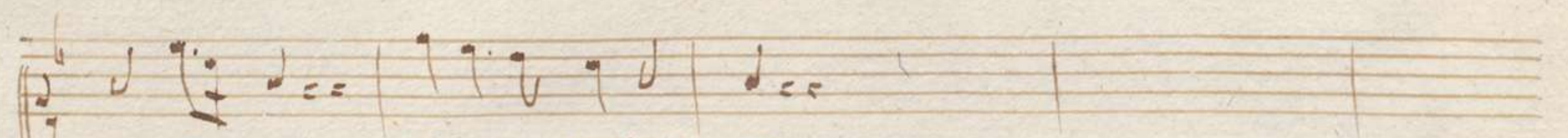
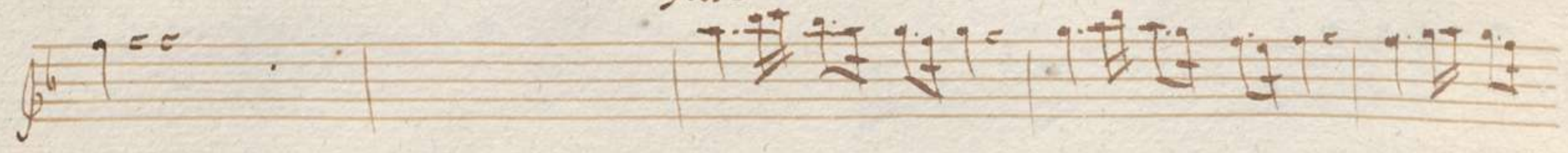
*po, e puw e puw annam -*







*forte.*



*po, e-pur e pur annam-po.*





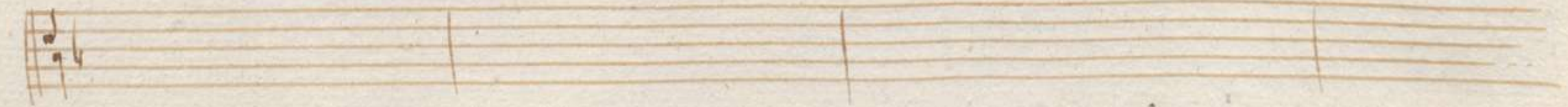
*solo*

*pia.*

*col B.*

che al mio pet - to, o cari squan - di stuale, e - fa - ce





po,





*for.*

*t. pia-*

*col. B.*

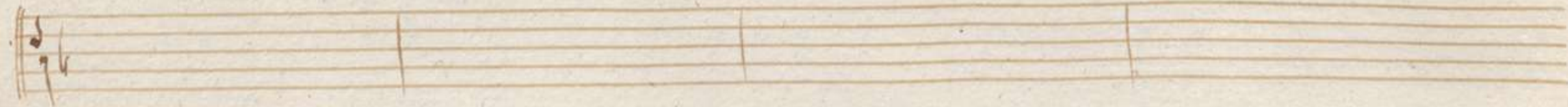
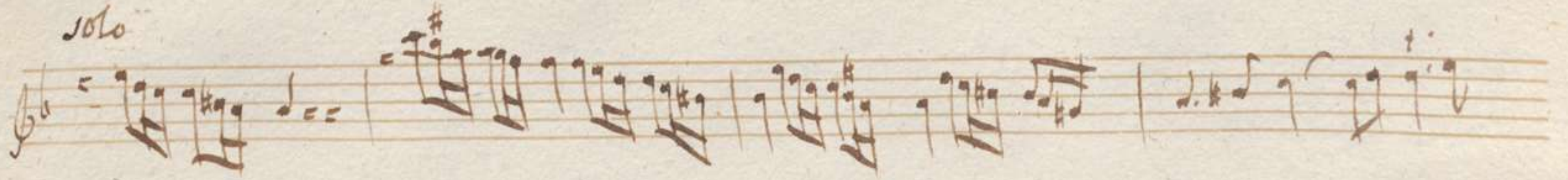
*e' il vostro tam-po,*

*che al mio*

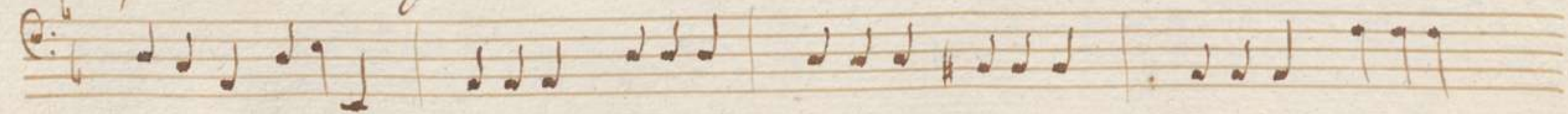




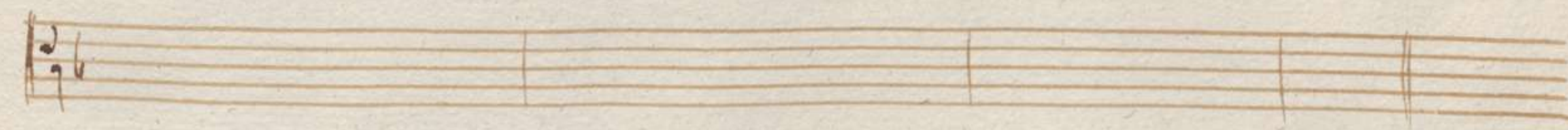
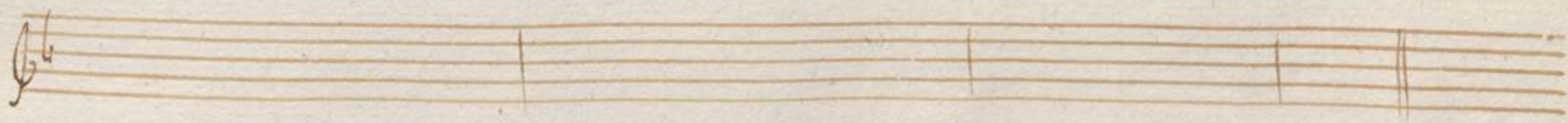
solo



pet-to, o cari squar-di, stuate, e fa-ce, stuate, e face i il vostro -







Lam

po, e' il vostro lam-po. a capo.





Lim.

Non ho foco per te, non ho quadvella. spento quello ri-

mase, e queste infrante,

scaccia l'antico ardor fiamma novella.

Scena VII

Pirro, Demetrio, e Cimene

Pirro.

Cimene; Amico.

Dem.      Ci.      Dem

Pirro.      Consorte.      e



*Piv.* *Dem.* *Piv.*

tempo, che la frode si sueli. non ancora. L'indugio mi dà tormento.

piano a Pivvo

*Dem.* *Piv.*

come de la reggia d'epivo ti dilecta. . . deh scopri l'avcano. a.

a timore piano a Pivvo

*Clim.* *Piv.*

devo. (oh - nuni!) che sussurra tremetio? de la reggia d'e-

a Clim.

*Dem.* *Clim.* *Pivvo*

pivo ti dilecta. . . incomincia. mi dan sospetto.

piano a Pivvo.



*lim.*

meglio, che quindi t'allontanari. | par, che de casi infausi sia il cov pvesago.

piano a Demerio

*Dem.* *Piv.* *Dem.*

tosto t'adopverai signor? | in questo punto. | ed' in bene congiunto sarò al mio

a Pivvo.

*Piv.*

bene? | innante che ne l'acque d'Atlante caggia torbido il sol: non dubi-

*Dem.*

tar. | duva pena agl' amanti e' l'aspettar.



Handwritten musical score on five staves. The first three staves contain a complex melodic line with many sixteenth notes. The fourth staff is mostly empty with a few notes at the end. The fifth staff contains a melodic line with the instruction "moderate" and "Si ricordo".

*pia.*

*col b.*

*moderate*

*Si ricordo*



*sempre pia.*

*sempre col fy.*

che giuvasi - d'esser mia - sin - che vi - uoi, che giuvas - ti d'esser mi - a



Handwritten musical score for three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music, with the final measure marked "fov." above it. The middle staff is also a treble clef with a key signature of one sharp and a common time signature, containing four measures of music. The bottom staff is a bass clef with a key signature of one sharp and a common time signature, containing four measures of music.

Handwritten musical score for two staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, containing four measures of music. The bottom staff is a bass clef with a key signature of one sharp and a common time signature, containing four measures of music. The lyrics "ti ricordo - che giu - vasti - d'es-ser-mia sin che uiu-a-i" are written below the top staff.





*piano*

col. B.

col. B.

che giuvas - ti, d'essev mi - a, ti ricordo - che giu - vasti - d'essev mi a



*fov.*

*sin che uiwa - i*



*pia.*  
gli sp. V.V. assieme

*col B.*

non pe-vo' tu mi lasciasti, e so' ben che mia savai - e so' ben-che





*fou.* *pia.*

*col B.*

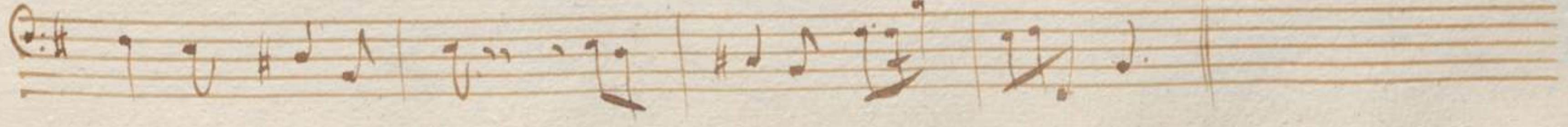
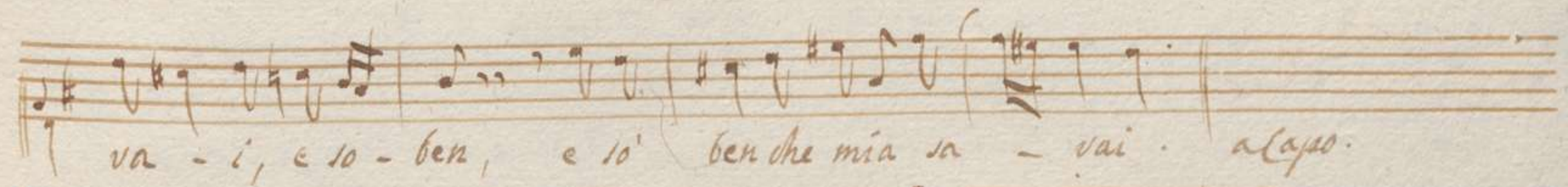
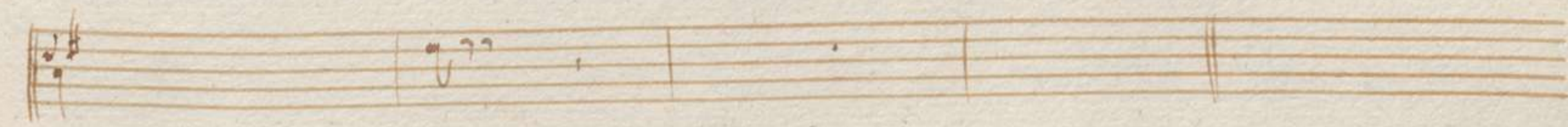
*mia, che mia sova - i* *non però tu*



*gli p. V.V. tutti*

*mi lasciarsi e so' ben che mia sava - i , e so' ben - che mia, che mia sa -*



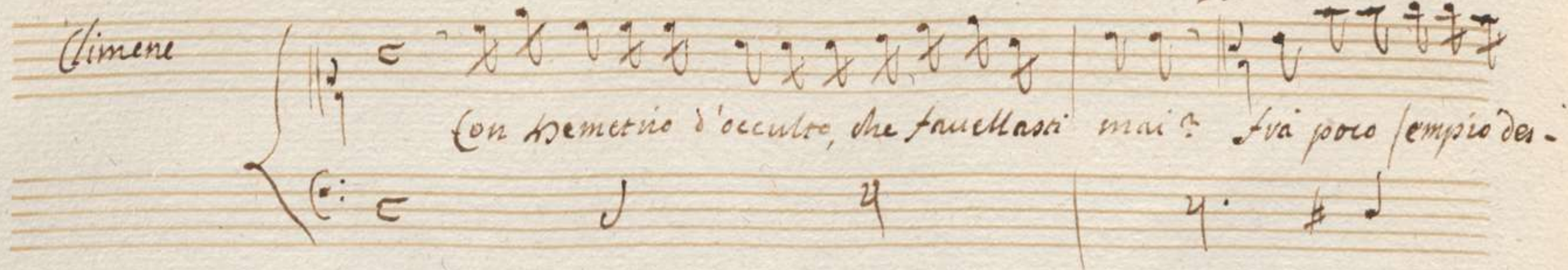




Scena VIII. Cimene, e Pivro.

Piv.

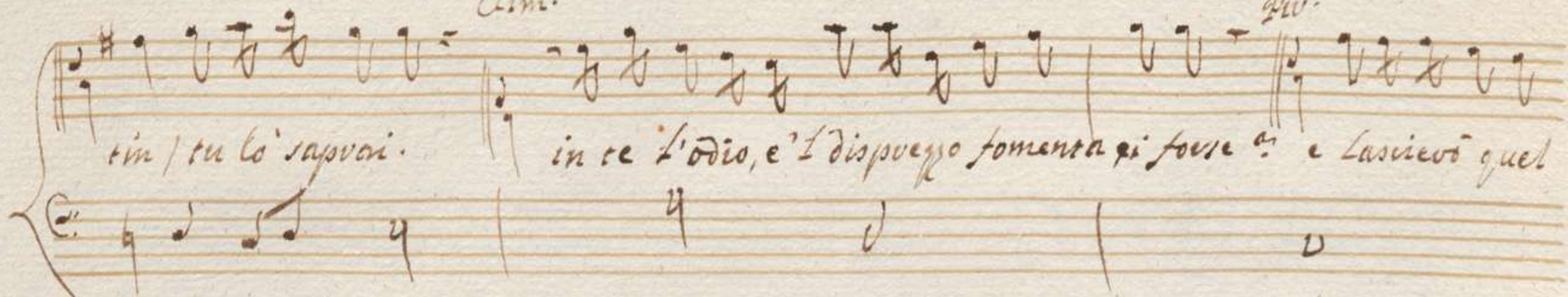
Cimene



Con temetio d'oculto, che faueffiassi mai? fra poco tempio des-

Cim.

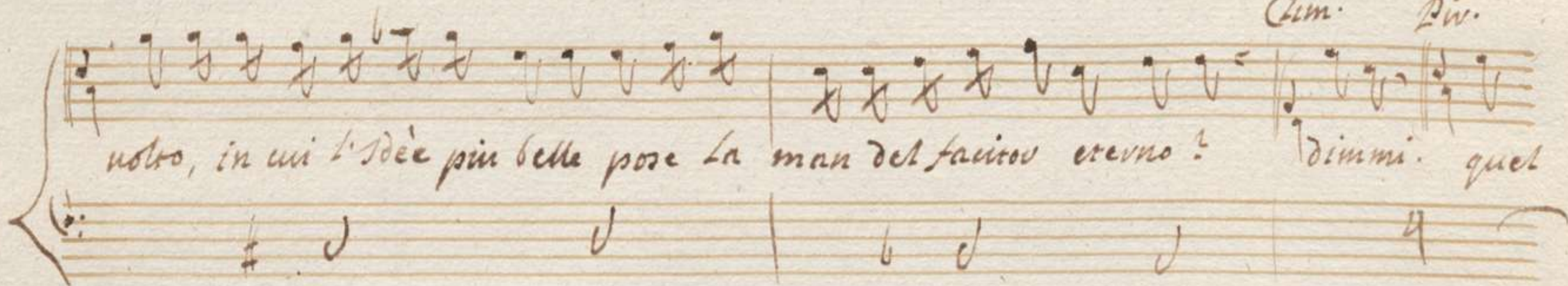
Piv.



tin / tu lo' saprai. in te l'odio, e l'disprezzo fomenta si forse? e lascio quel

Cim.

Piv.



uolto, in cui l'idee piu belle pose la man del fatitor eterno? dimmi. quel



uolto, oh' - Asio / che tutte nel cor mio stampo le sue bellezze, e i vani



*dim.*  
 suoi? ah! negarmi non puoi del nemico regnante gl'uffici in-

degni! o' mi ricorra, e stringi fra le tue braccia; o' mi rimanda al padre,

onde lungi da te si scemi il duolo. non mi basta di moglie il nome solo.

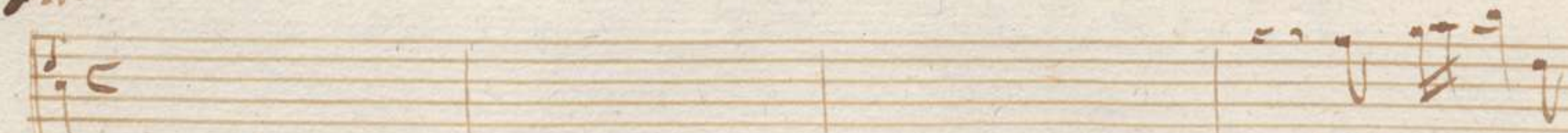




*pia.*



*Piuvo*



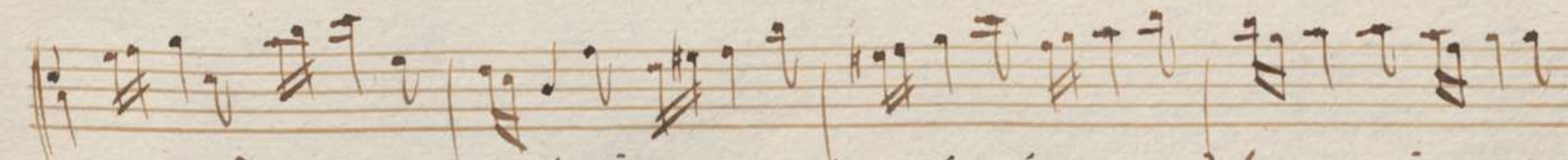
*un poco andante*



*Piu ca - va del*

*senza Bassi*





co-ve o ca-va mi se-i, o ca-va mi se-i piu ca-va del co-ve o ca-va mi





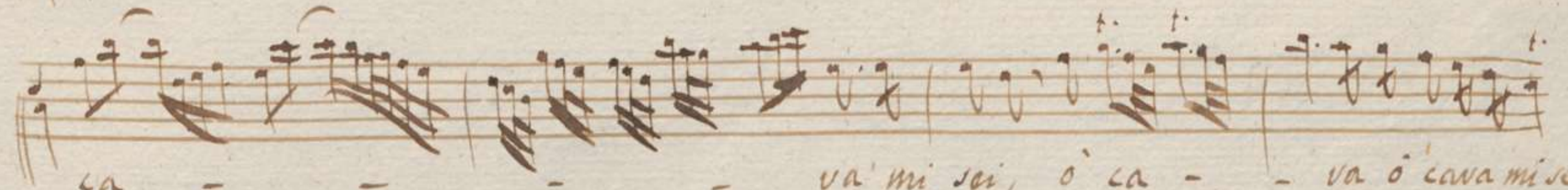
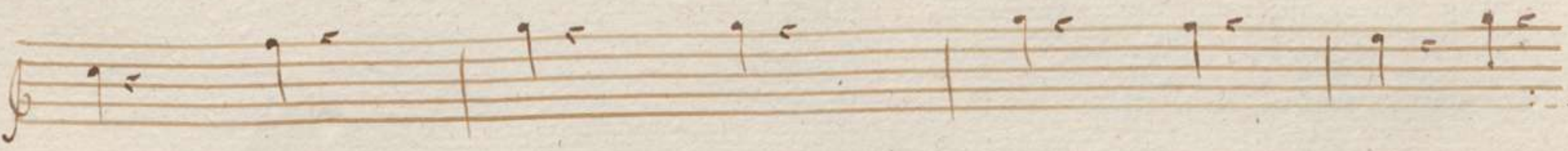


*fov.*

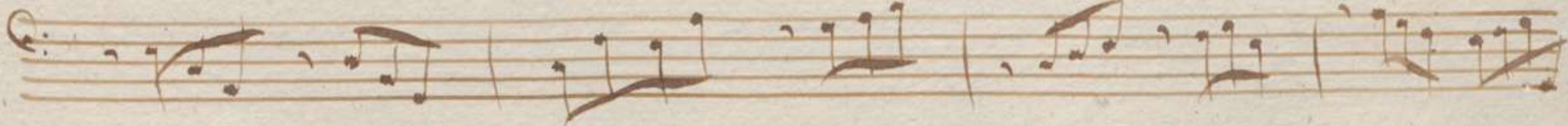
ca-va mi-sei

piu ca-va del co-ve, o'

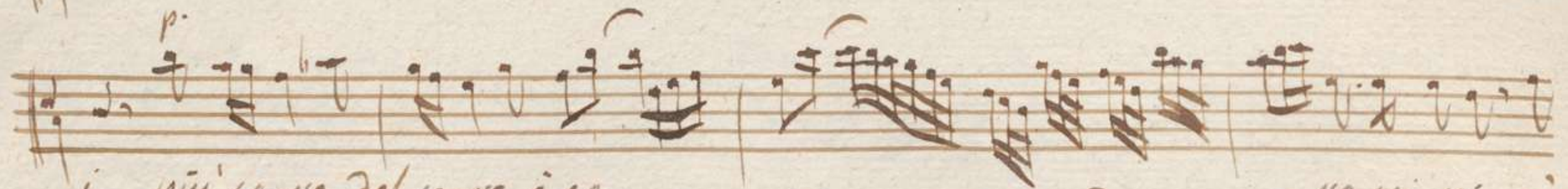
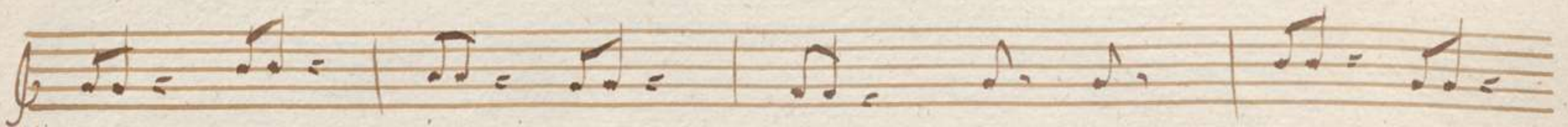
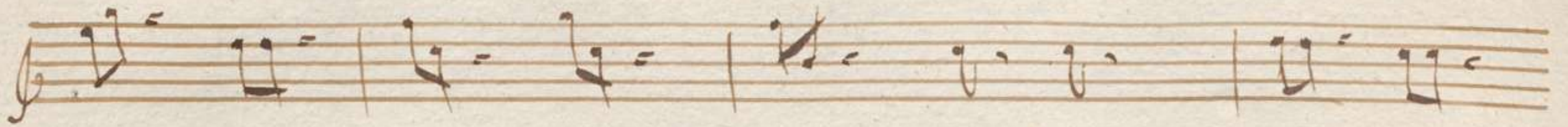




ca - - - - - va' mi sei, o' ca - - - - - va o' cava mi se -







*i, più ca-va del co-ve o' ca - - - - - va mi sei, o'*







*For.*

ca - - va, o' ca - va mi sei.

da

*tutti*





*ria.*

*fov.*

me-gia diviso, io tut-to inquieto me stesso, me stesso per dei

*senza D.*

*tutti*





Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, followed by a measure with a fermata. Below the staff, the word *pia.* is written in cursive.

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

Handwritten musical notation on a single staff, featuring a series of eighth notes and a final measure with a fermata.

Handwritten musical notation on a single staff, showing a more complex rhythmic pattern with many beamed notes.

da me-gia di-mi-so io tut-to in que-sto me-tes-so per-

Handwritten musical notation on a single staff, corresponding to the lyrics above, with notes and rests aligned with the text.

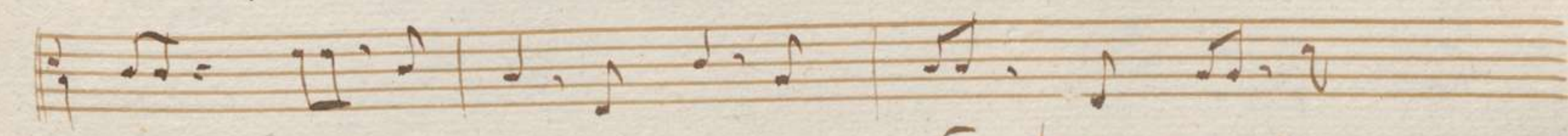
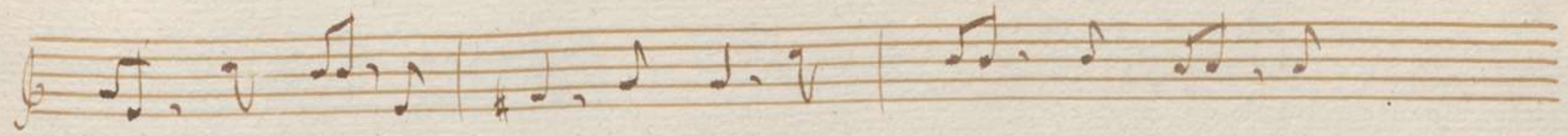
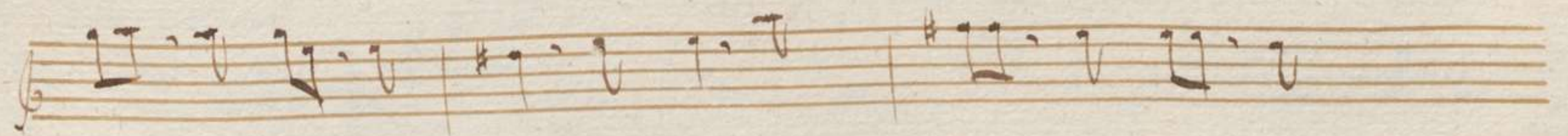




de-i, me stes - - - o, io tutto in quel







mi - so me stes - so perde - i, me stes so me stes





Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of five staves of notation. The lyrics are written below the fourth staff: "so, me stesso perdici a Capo." Above the first staff, the word "for." is written. The score concludes with a double bar line on the fifth staff.

for.

so, me stesso perdici a Capo.



*Dim.* *Piv.*  
 Parole al fin son queste. io ti promisi di condurti in epiro,

*Cl.* *Piv.*  
 e ti condansi. bene. darsi in isposo un rege; e un rege nauvari.

*Cl.* *Piv.*  
 l'hebbi. un che uanti ne la Grecia l'impero; e ne la Grecia ei vegna.

*Cl.* *Piv.* *Cl.* *Piv.* *Cl.*  
 e tutto uero. ma tu sei... che mi accenni? (ah che non posso) segui.



*Div.*

voglio dir, che tu sei moglie di . . . ) no, non posso dir di temerario. ah -

*li.* *Div.* *li.*

duolo!) non mi basta di moglie il nome solo. l'adovo io pur. le

Vittime, e i profumi assieuvano i Numi del nostro Cel. o' - sposo,

mio conforto, mia pace. inestinguibil face mi rinnova per



*Piv.* *Li.*  
 te. (Pivro vesisti) il vostro uirginal deposti a' forza; ne' immodesto puo'

*Piv.*  
 divi amov pudico. (e done Npi deserte, e done, e' il vostro gel?

*Li.* *Piv.* *Li.* *Piv.*  
 ma tu condele. semetio! non ti moui; ah', che son vinto!

*Li.*  
 benchè io sospiri, e bagni d'umida uena il suolo, non mi basta di moglie il nome solo.





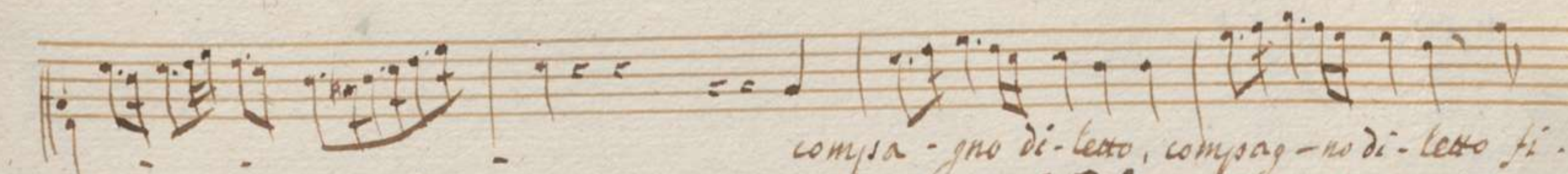
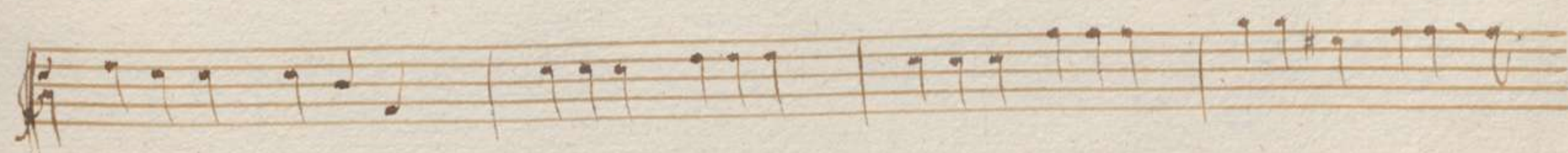
*piano*

*Cim.*

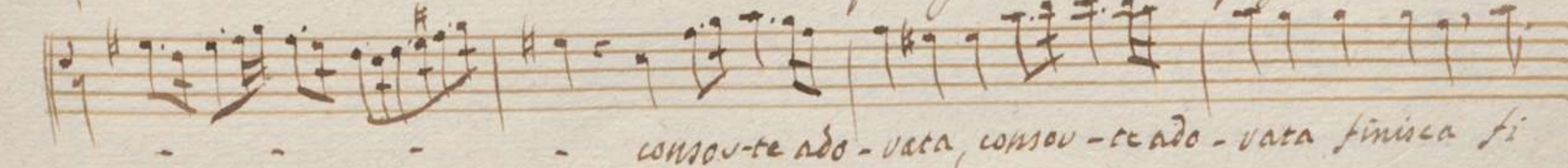
*Pivo*      *Compa-gno dilecto*      *finisca il penav*

*Conser-ve adovata*      *finisca il penav*





*compa - gno di - lecto, compa - gno di - lecto fi.*



*conso - te ado - vata, conso - te ado - vata finisca fi*







*nisca finis - ca il penav,*



*nisca finis - ca il penav,*





*pia.*

compa - gno dilec - to      finisca il penar

Consov - te adova - ca finisca il penar



Handwritten musical notation on a five-line staff, featuring a treble clef and complex rhythmic patterns.

Handwritten musical notation on a five-line staff, featuring a treble clef and complex rhythmic patterns.

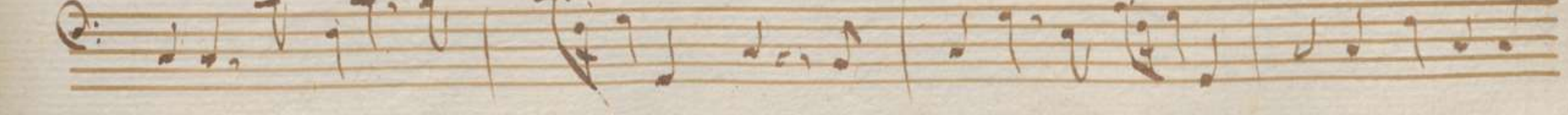
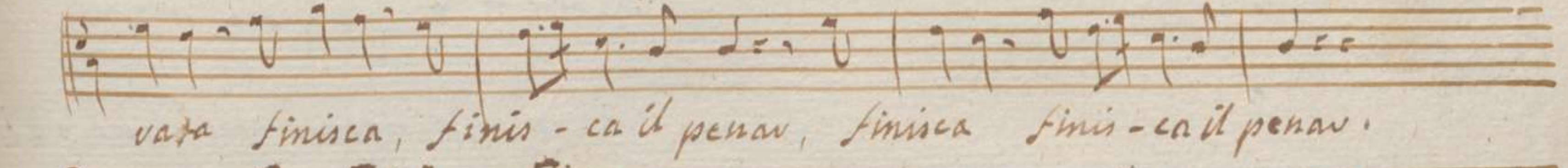
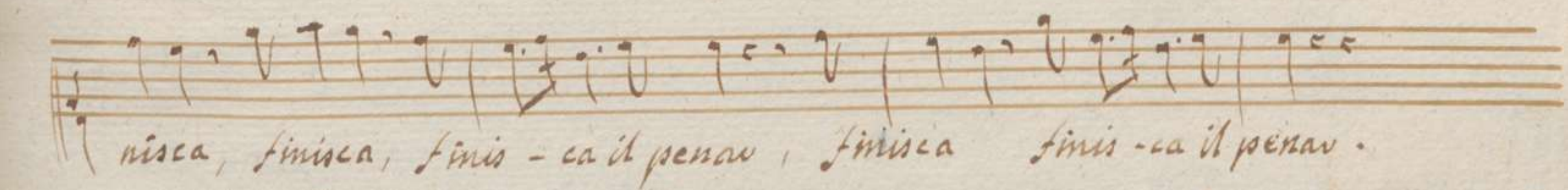
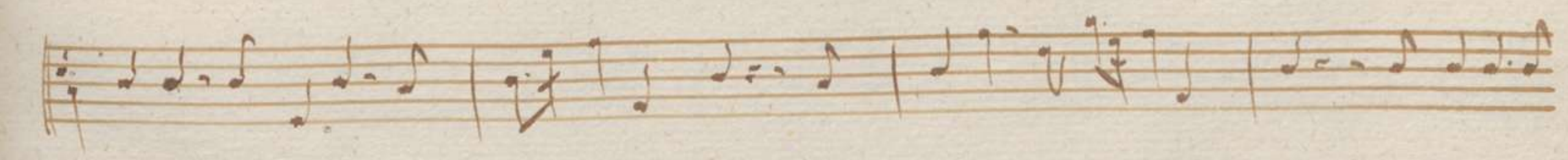
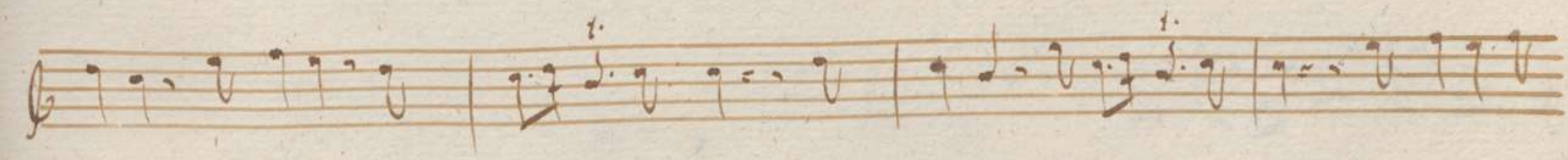
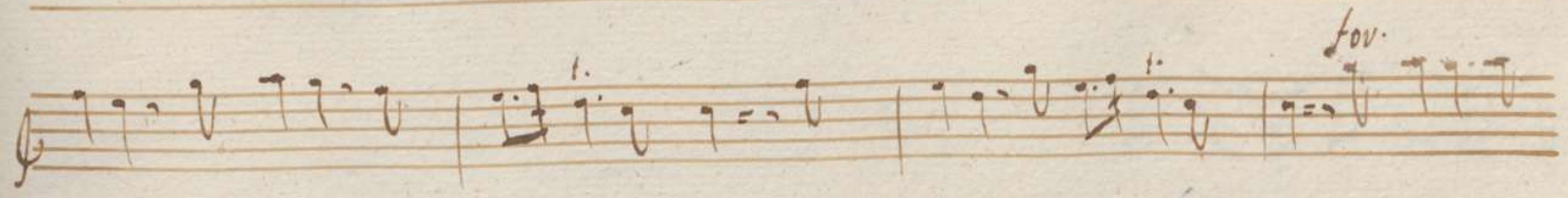
Handwritten musical notation on a five-line staff, featuring a bass clef and a simpler rhythmic pattern.

Handwritten musical notation on a five-line staff, featuring a treble clef and complex rhythmic patterns. The lyrics "compta - gno di - lecto compta - gno di - lecto . fi -" are written below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and complex rhythmic patterns. The lyrics "conso - te ado - vata conso - te ado -" are written below the staff.

Handwritten musical notation on a five-line staff, featuring a bass clef and a simple rhythmic pattern.









*pia.*

*col Basso.*

*vevi - puoco affetto sua'*

*vevi - puoco affetto sua' Iriso, e' ldi*





Handwritten musical score with lyrics in Italian. The score consists of four staves. The first two staves contain vocal lines with lyrics, and the last two staves contain a piano accompaniment line.

Lyrics:  
 viso, e' diletto ci - gui - di a scheyan  
 let - to ci gui - di a scheyan

The musical notation includes treble clefs, a key signature of one sharp (F#), and various note values and rests. The lyrics are written in a cursive hand below the notes.





*veci - p'voro affetto fva' l'viso, e' l' dilet - to ci'*

*veci - p'voro affetto fva' l'viso, e' l' diletto ci -*



Handwritten musical notation on three staves. The top two staves are treble clefs with complex rhythmic patterns. The bottom staff is a bass clef with a simpler rhythmic pattern. The notation is in brown ink on aged paper.

*fou t.*

Handwritten musical notation with lyrics on four staves. The notation is in brown ink on aged paper. The lyrics are in a non-Latin script.

qui - di a shevzan ei quid ei qui - di a shevzan  
 qui - di a shevzan ei quid ei qui - di a shevzan





Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a complex rhythmic pattern of sixteenth and thirty-second notes. The notation concludes with a double bar line and the word *pia.* written above the final notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a complex rhythmic pattern of sixteenth and thirty-second notes. The notation concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a simple rhythmic pattern of quarter notes. The notation concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a simple rhythmic pattern of quarter notes. The notation concludes with a double bar line and the word *com.* written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a simple rhythmic pattern of quarter notes. The notation concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a simple rhythmic pattern of quarter notes. The notation concludes with a double bar line.

*com. da Capo.*



Scena IX

Divvo, che nell'entrare si pente, e lasiando  
Climene, torna indietro.

Donne trascorro! in su la faccia stessa de l'amico Re-

metrio oggi la fede violon non paumento? piu' guane e ne l'audacia ilvadi-

mento. So, che pugnai piu' volte co' i consoli di Roma; So, che sve-



mai de' macedoni invitati la baldanza, il valor; doman non posso de l'alma abbacci -

nata gl'amorosi deliri? in fra' le pompe di solenne sme -

nes (limene condurro'; poscia presenti e gl' uomini, e gli

dei la cedevò a semetris. So uado, e ov ora il secreto si -



Handwritten musical notation for the first system. The top staff is a vocal line with notes and lyrics. The bottom staff is a bass line. The lyrics are: *uelo. sava di me uo' che prefino e' in celo.*

Handwritten musical notation for the second system, consisting of five staves. The top staff features a complex, dense melodic line with many notes. The second and third staves contain more rhythmic and melodic patterns. The fourth staff is mostly empty with some initial notes. The bottom staff contains a series of rhythmic notes.





*pia.*

Va' gl'asalti-di-Eupido dal mio cor tri-onfe-



*for.*      *pia.*  
*con il f.*

*ro'      del mio con tri-onfo'*





*for*

*trionfalo*



A handwritten musical score on five staves. The top staff features a complex melodic line with many beamed notes and slurs. The second staff contains a simpler melodic line with quarter notes and rests. The third staff shows a rhythmic pattern of eighth notes. The fourth staff is mostly blank with a few notes at the beginning. The fifth staff contains a melodic line with quarter notes and rests. The music is written in brown ink on aged, yellowed paper.



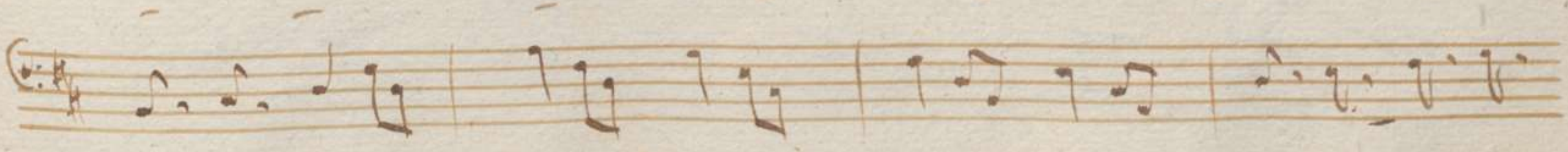
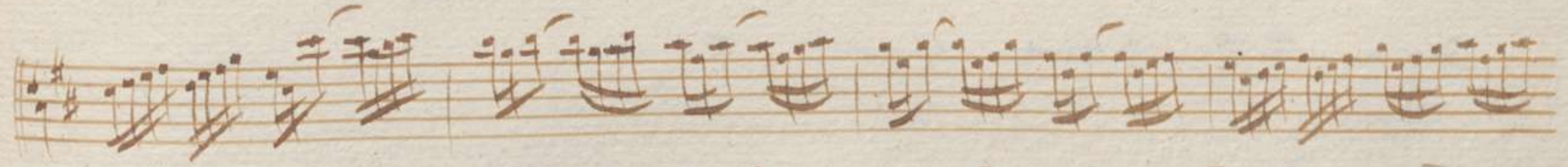
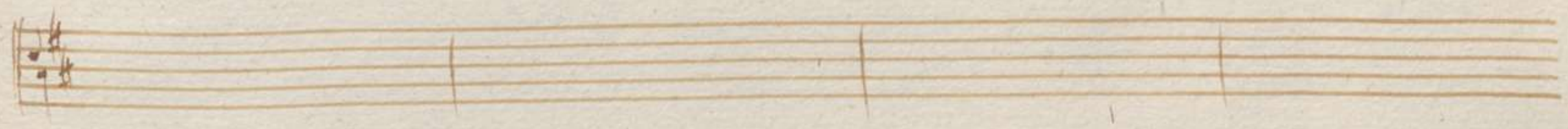


*pia.*

*col. 23.*

*Fva gli anatri - di Cupido - del mio cor tu - on - fevo*

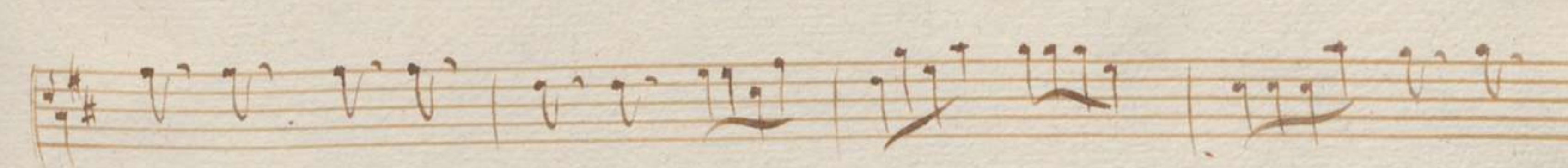
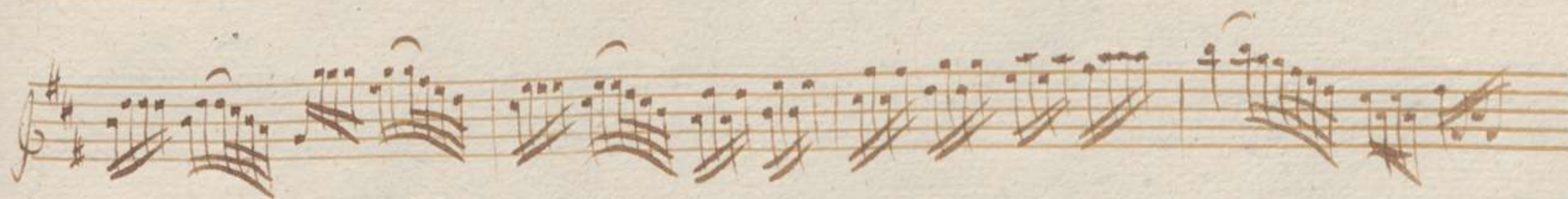






del mio con tri-umfero - triumfero.







*pia.* *for.* *pia.*

se sovrendo il mar, la terra io già tanti ho vinto in guerra; or me



*for.* *pia.*

*col B.*

*steno, ou me steno - uincevo*





*for* *pia.*

*col B.*

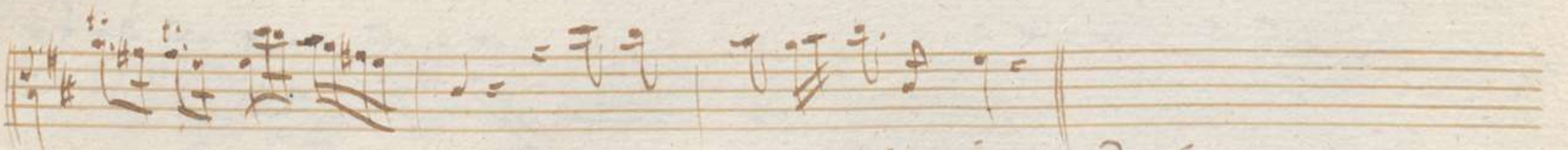
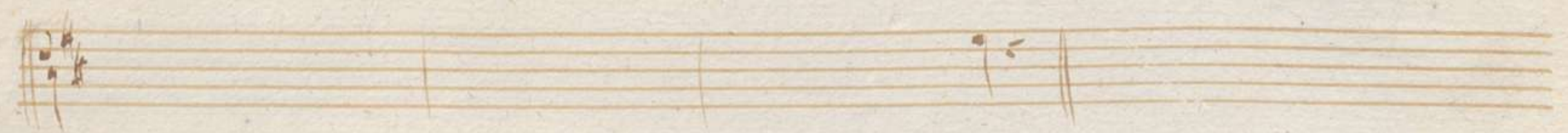
*io già tanti ho vinto in guerra - ov me -*



*fou*                      *pia.*

*stemo, ou me stemo - vincevo -*





ov ma stmo - vincevo . da Capo.





# Scena X

Deliziosa ne gl' appartamenti di Deidamia.

Cleone, Arbante, e Lirio.

Arbante

*And.*

Possibile? fra poco qui l'amico uerua' con Deida-

Cle.

*And.*

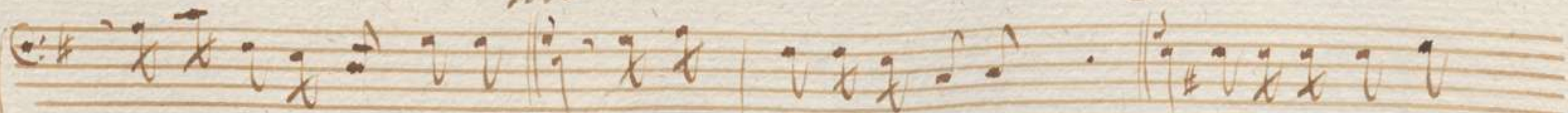
mia. (rivanna gelosia.) Mario il figlio d'Arbante d'una pianta spon-

data dalle giardini vee, dagli Aquiloni posevo tualio,

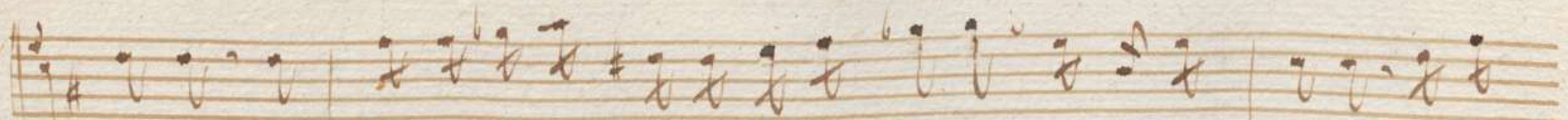


Bve

de.



Deidamia vagheggia? e col Bveuce gveggia. usa il poteuno sm-



pevo, e fa, che Mario in lei più non s'affini; od'io con l'avmi pumi-



vi l'alturo.







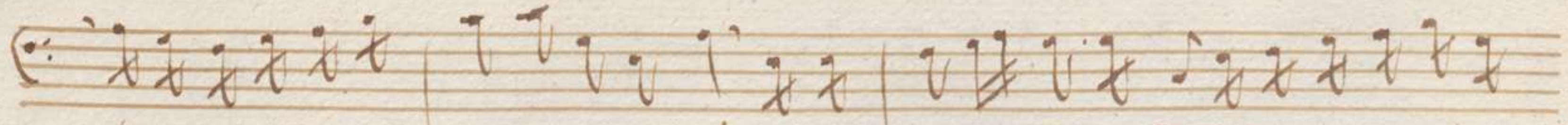
*pia.*

*106.*

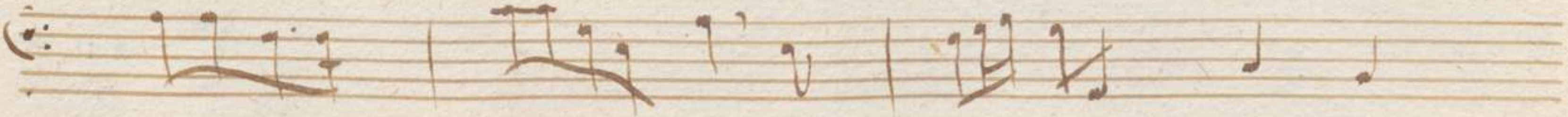
*L'aspettava, che piu mai il suo volto non vedeva, t'aspettava che piu mai*

*Allegro.*





*il suo volto non vedrà no' no' no' no' il suo volto - non vedrà, l'assicura, che più*







*for.* *pia.*

mai il suo volto - non vedeva. e che lungi se n'an-





*dua, e che lungi se n'andva da gli amori in aspo esiglio, se n'andva da gli A.*



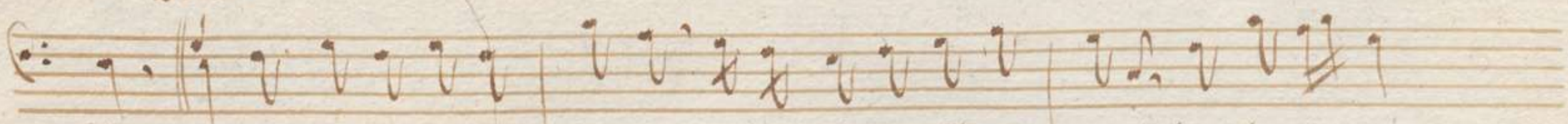
*for.*

*moi in aspro esiglio e che lungi se n'andrai da gli amori in as - pro esi*

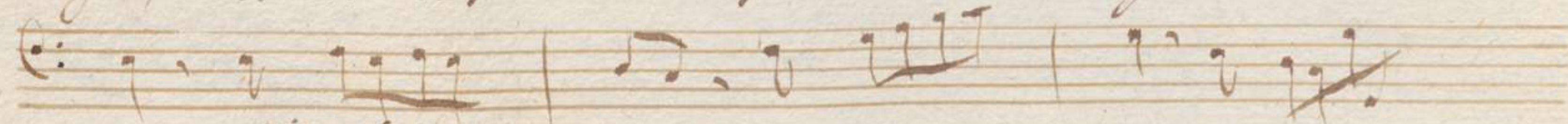




*Suono,*



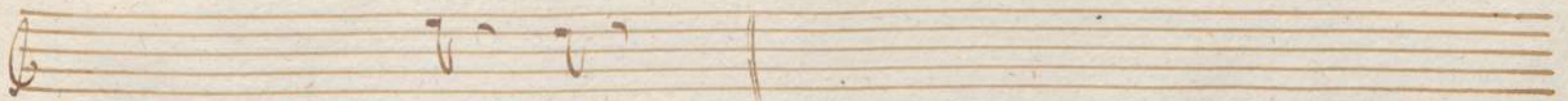
*glio, ov uedi se fu' bono se fu buono il mio consiglio il mio con-  
-si.*



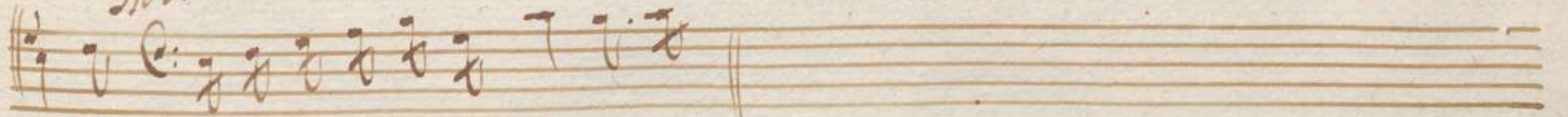
*piano a Gento.*

*Handwritten signature or mark in the bottom right corner.*





*And.*



*glis. D'assicura, che piu mai il suo. capo.*





*Adven* *Le.* *And.*

Ma', la Reina e' qui. da voi mi scotto. s'impovera il

*Buc.*

figlio lasciva bea toto. ritivati, ed' osenna.





Scena XI

Deidamia, Buono, Arbante nasunto.

A handwritten musical score consisting of five staves. The first staff is a treble clef with a 3/4 time signature, containing a melodic line with various note values and rests. The second staff is a treble clef with a 3/4 time signature, containing a melodic line with various note values and rests. The third staff is a treble clef with a 3/4 time signature, containing a melodic line with various note values and rests. The fourth staff is a treble clef with a 3/4 time signature, containing a melodic line with various note values and rests. The fifth staff is a treble clef with a 3/4 time signature, containing a melodic line with various note values and rests.





*pia.*

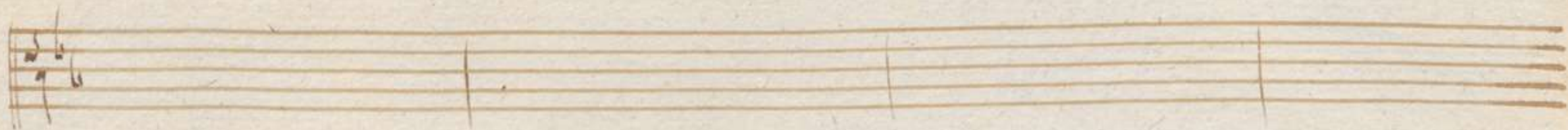
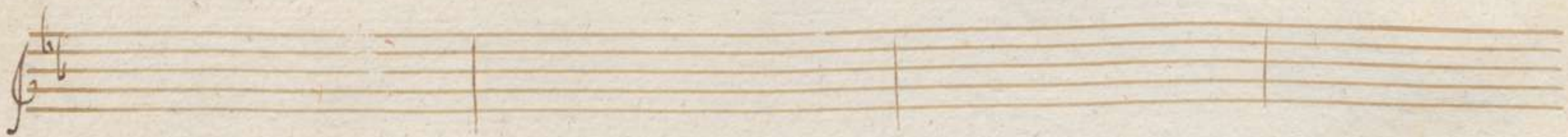
*O fiam - me infeste, che mi - struggeste,*





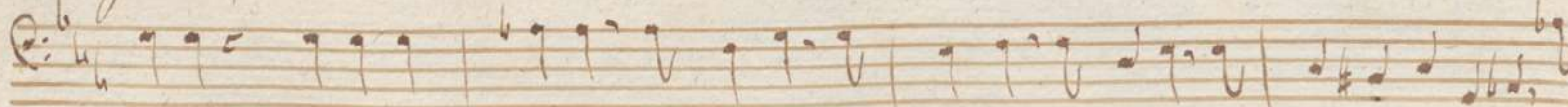
omai - lasciate, frenate il rigor, omni lasciate, frenate





ges-te, o-mni-lusua-te, fvena

te, fve-







Handwritten musical score on five staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics "o - fiamme in-fes-te, che-mi sveg-" are written below the bottom two staves.

*piu.*

*col B.*

o - fiamme in-fes-te, che-mi sveg-

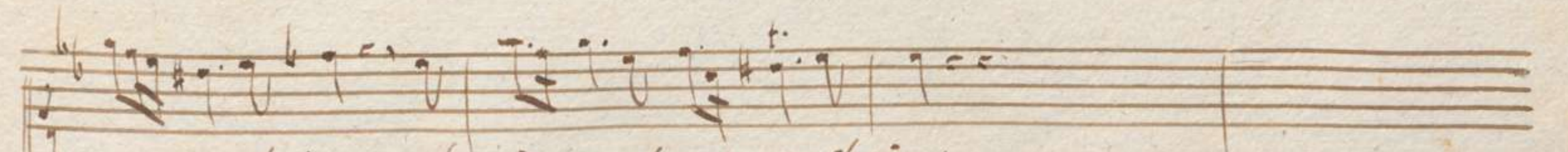
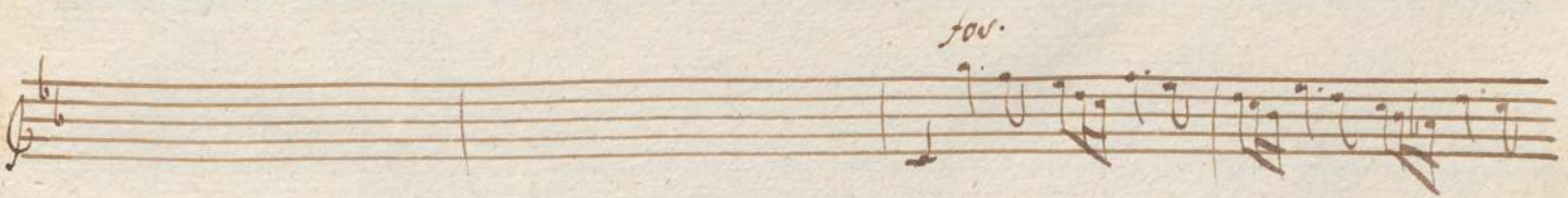




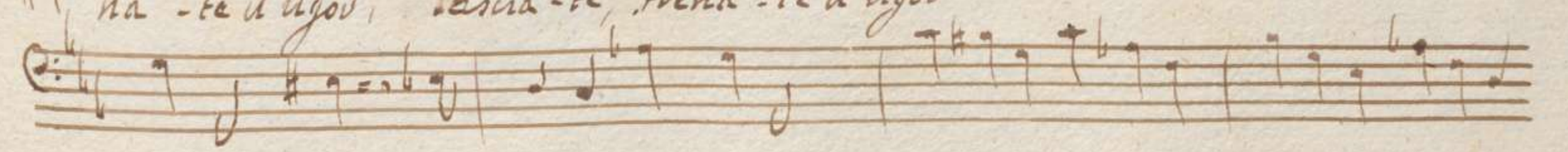
*f.* *pia.*  
*col. 14.*

*chi è sordo in cenere - da lungo audio,*





na - te il ugov, lascia - te, frena - te il ugov.







*pia.*  
*col bras.*

*chi e' ridotto in cenere - da lungo ardoir piu non lo sente piu non lo*



*for.*

*t.*

*piu non lo sente, piu non lo sente, ne' sente amor,*



*Ave.* *Dei.*

Eh la, Aveo! signora. vedesti Maria amava?

*Ave.* *Dei.* *Ave.*

senti? rispondi. ei giunge.

piano a' Avb.





sente ne sente amov, piu non lo sente, ne' sente amov. a Capo.

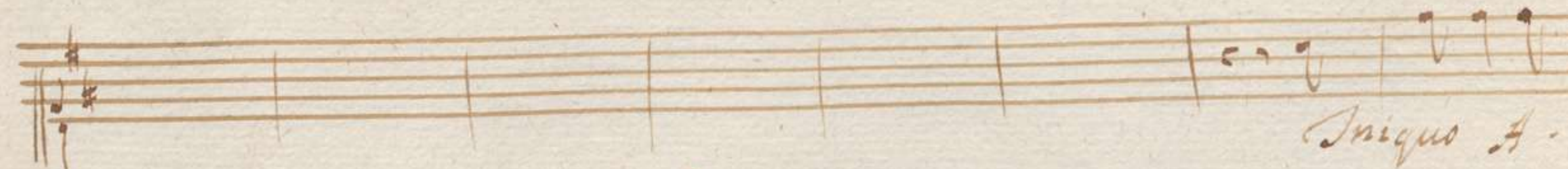
The musical notation consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with notes and rests. The lower staff is an accompaniment line in bass clef, also in one sharp and common time, with four measures of music. The lyrics are written in cursive below the vocal staff.





*piano.*

*con il B.*



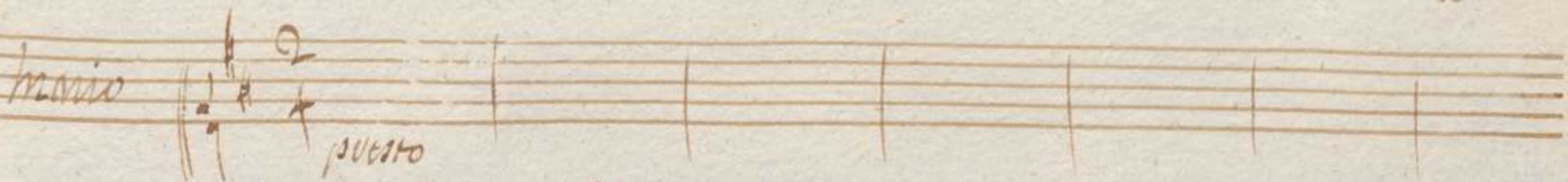
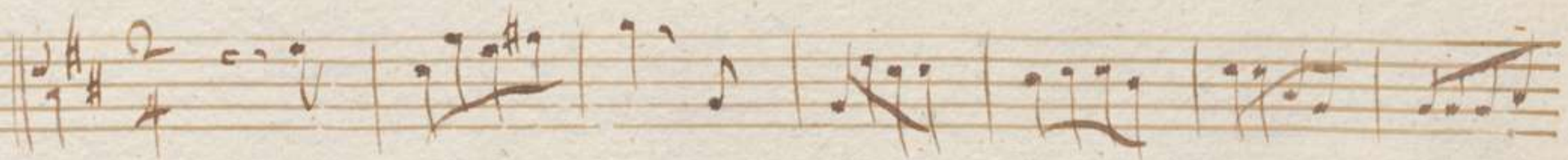
*Iniquo A.*





Scena XII

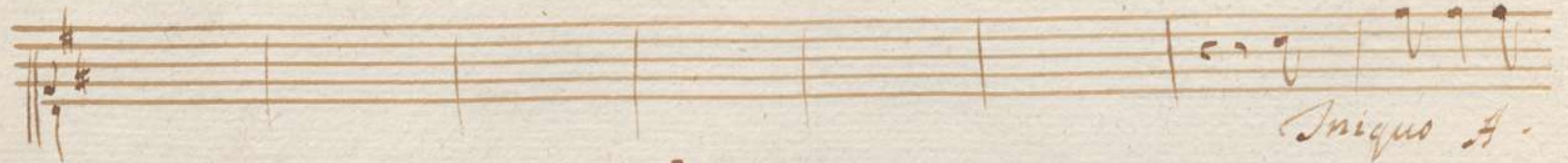
Mario, Scidamia rivatasi in disparte,  
Avante, Bruno puu in disparte.







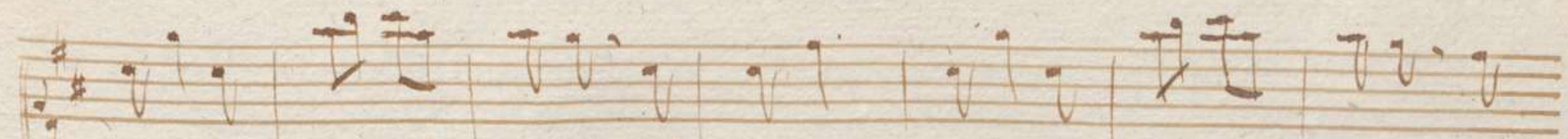
*piano*  
*con il B.*



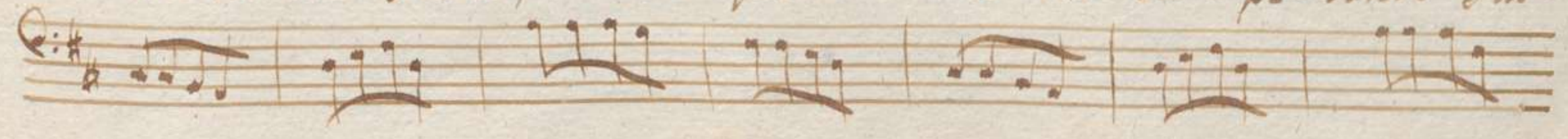
*Iniquo A.*



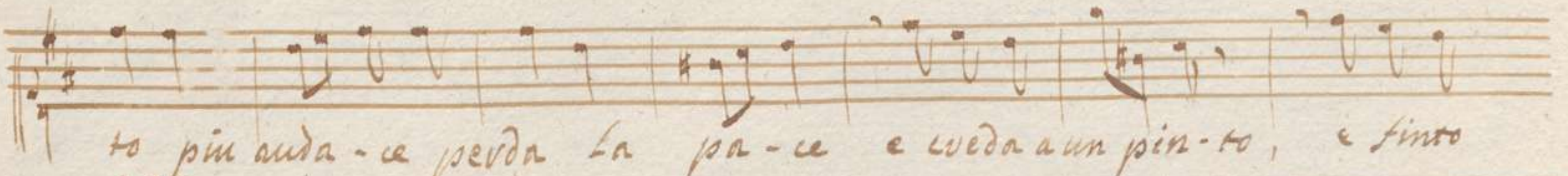
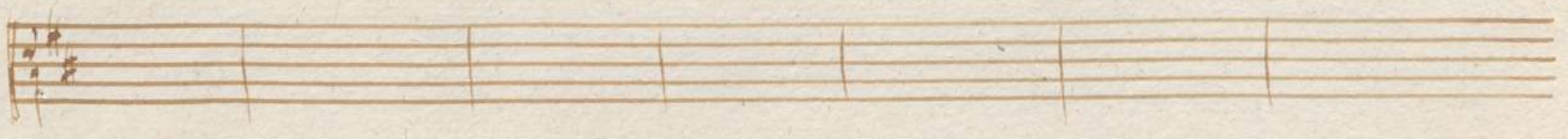
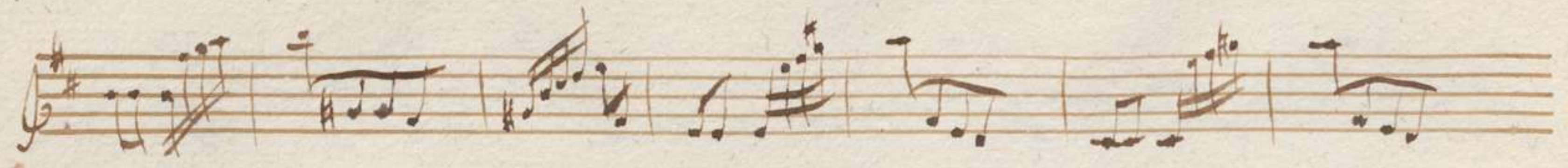




*move tu non-farai, che questo core in dis-pe-vando fat-*







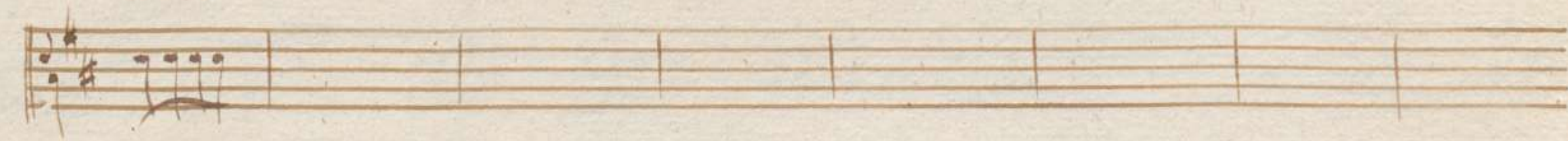


Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The lyrics "be - ne" are written below the second and third staves. Dynamic markings "f" and "f" are present above the first and third staves respectively. The score is written in brown ink on aged paper.





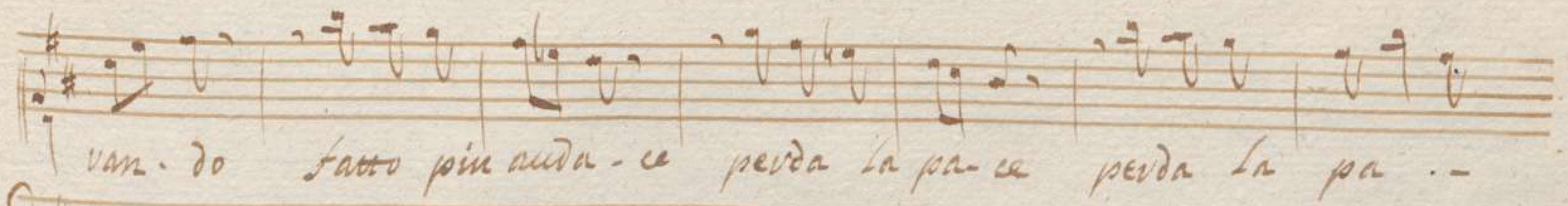
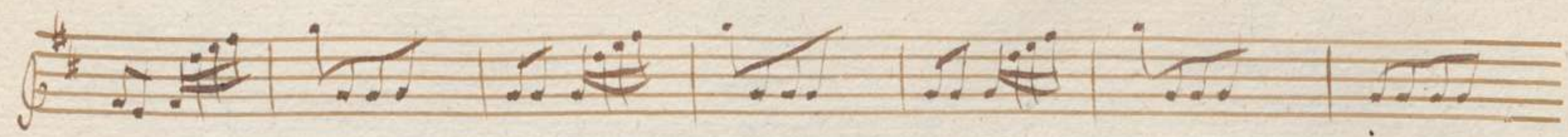
*col. 22.*



*iniquo amove piu non - fa - vai . che questo co - ve in dispe.*



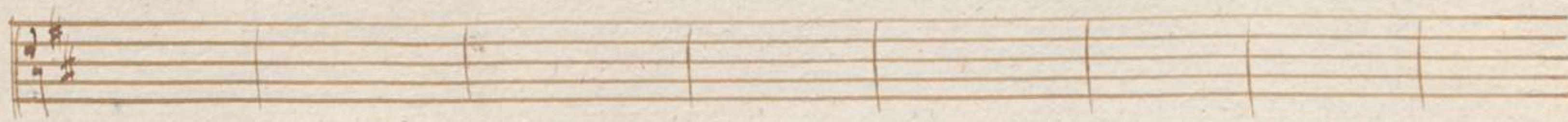
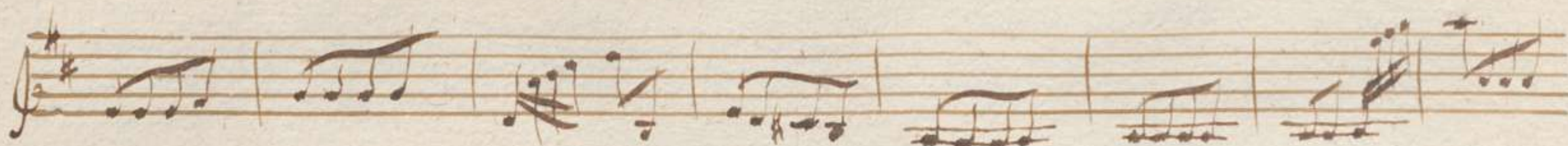




van. do fatto piu auda - ce perda la pa - ce perda la pa -



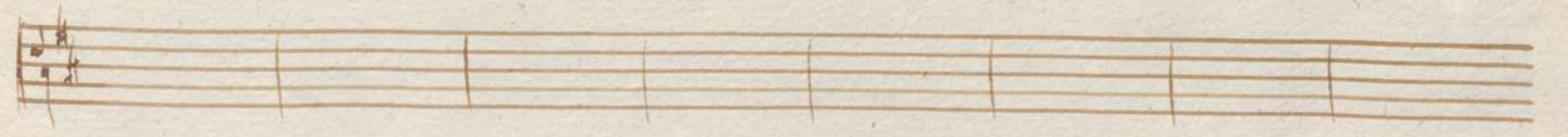
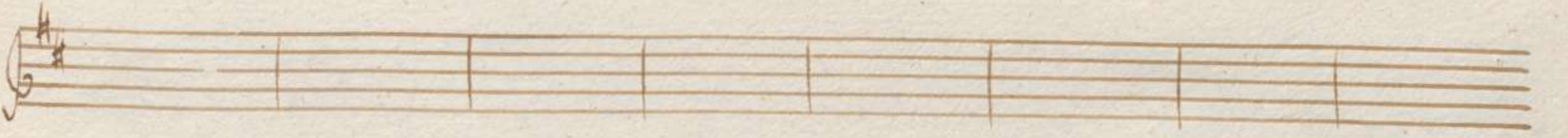
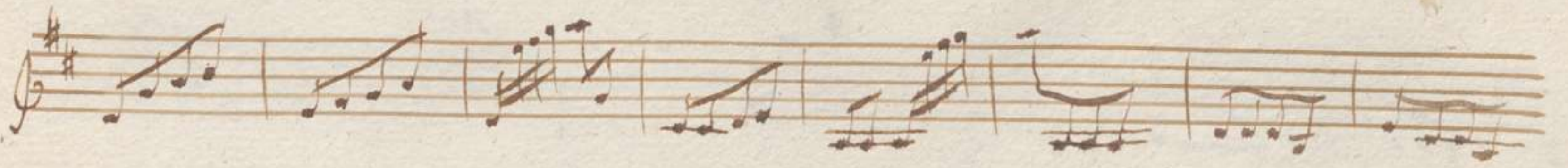




ce, e ueda a un pin-to e finto .be-ne, e un finto







be - - - ne, e ueda a un pin-to e un finto be - - -







*for.*

*ne.*



A page of handwritten musical notation on five staves. The notation is written in brown ink on aged, slightly yellowed paper. The first four staves contain melodic lines with various note values, including eighth and sixteenth notes, and rests. The fifth staff contains a bass line with fewer notes, possibly representing a lower instrument or a specific part of the composition. The handwriting is clear and consistent throughout the page.



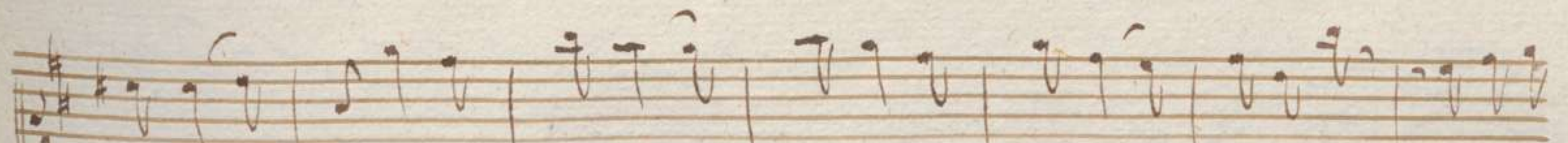
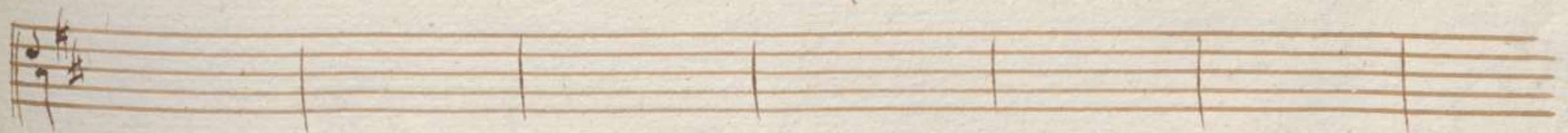
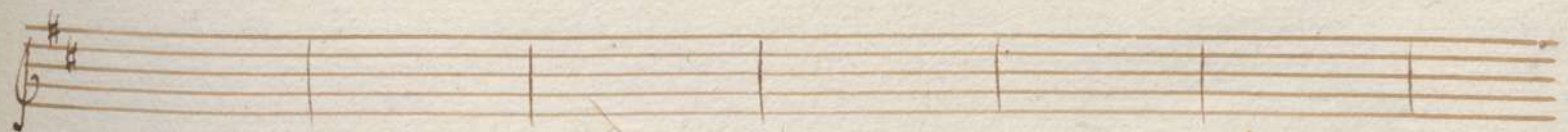


*pia*

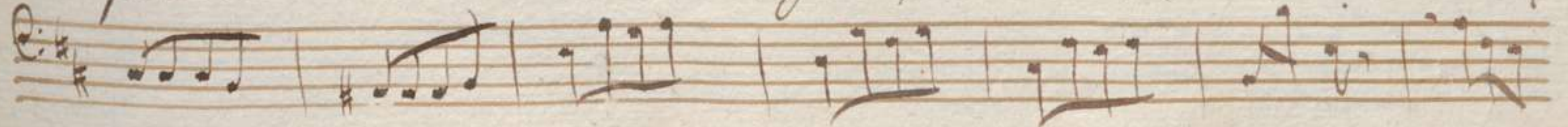
*col. 23.*

*che' 2*

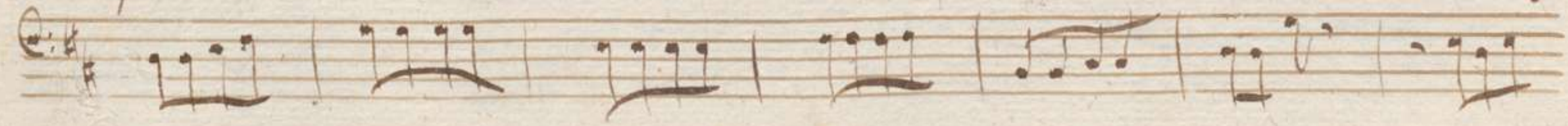
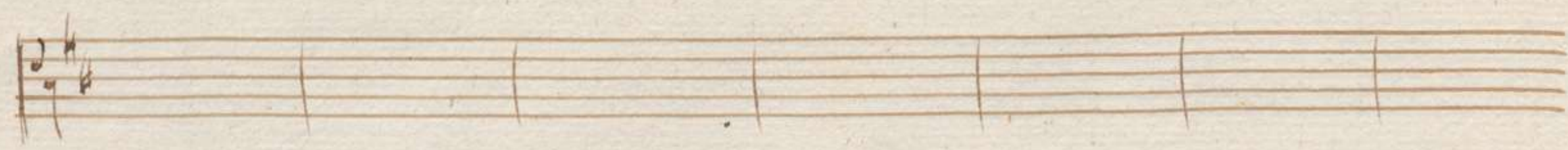
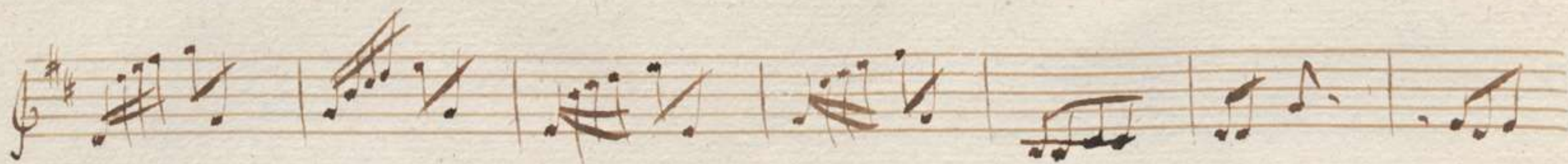




*pensier - mio - uina di - guai, e di de - sio; ma, ma senza*



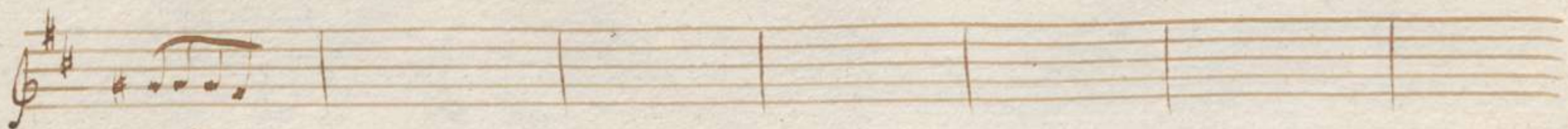




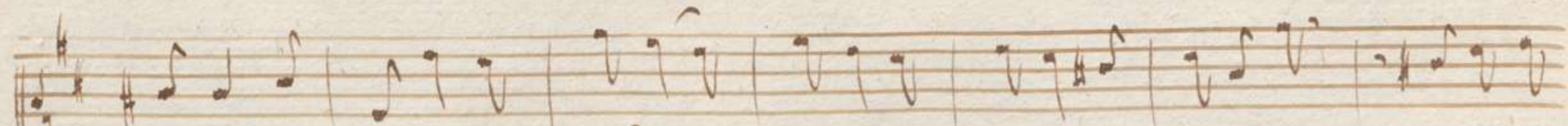


Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The first staff begins with a *for.* dynamic marking. The second staff contains a melodic line with slurs. The third staff contains a bass line with slurs. The fourth staff contains a few notes with a *f.* dynamic marking. The fifth staff contains a melodic line with slurs and a *ma* dynamic marking. The lyrics "spe - me" are written below the fourth staff, and "ma" is written below the fifth staff.

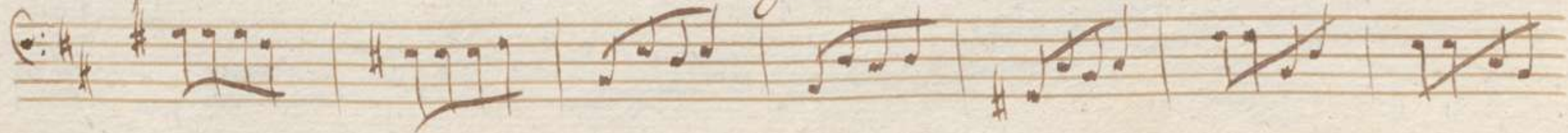




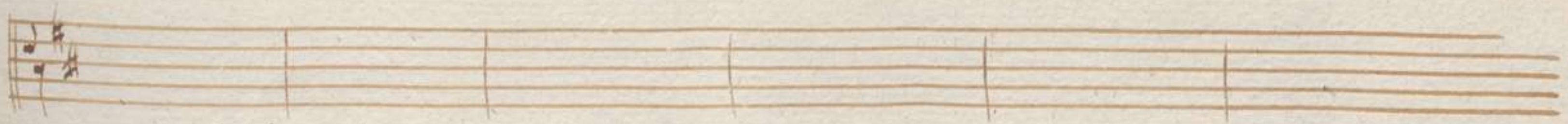
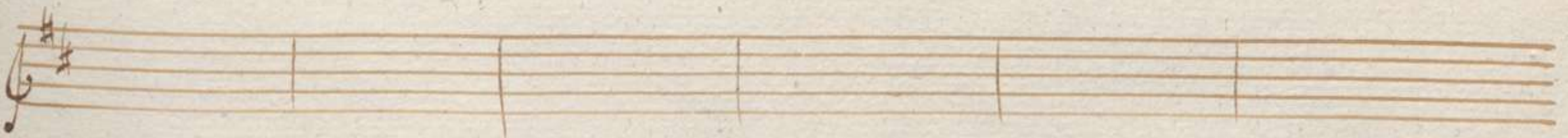
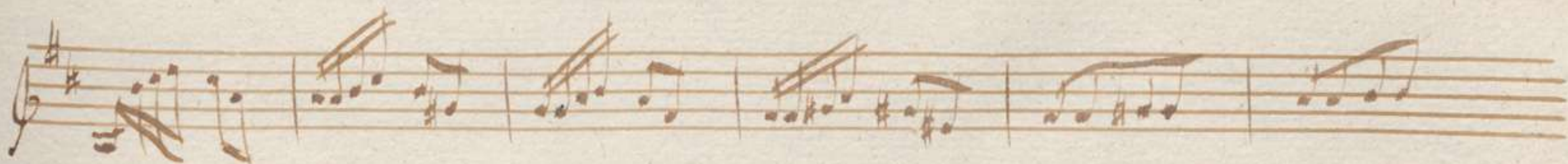
*col. g.*



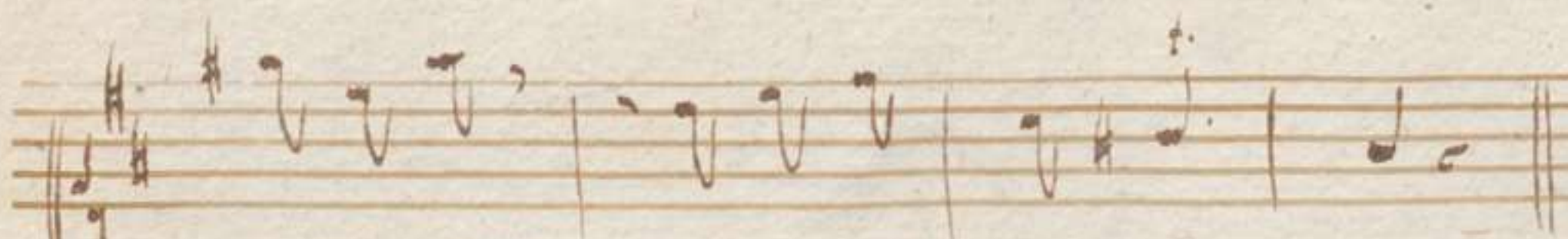
*pensier - mio mica di - guai - e di de - sio; ma ma senza*











- ne, ma ma senza spe - ne. a capo.





Maio

Deidamia

Si' risoluto? Inclinata Donna: e' troppo crudele A-

Dei.

mov. e' troppo chi l' segue impatiente: un giovno solo non maturna una

meve; e in un istante farsi non puo' d'un tenero rivgulto una

queveia gigante. hai tu a bastanza fevmo il petto a l'impvesa, ch'io t'allen-



*And.*

mai? non è si fermo agli urti de le sicane ovvibili tempeste il battuto Belov.

*And.*

ov sei vicino a le gioie, che brami; e ti prometto di poter ser l'af-

*And.*

fero.. sono io bella al tuo piè: de miei natali amici

*And. s'inginocchia.*

troppo al paragone, e abietti posi in guardia del cor, la rimembranza; ma



se de la tua fronte il vaggio ardente non sdegnò' tuapassarmi, e incenerito quasi folgore ac-

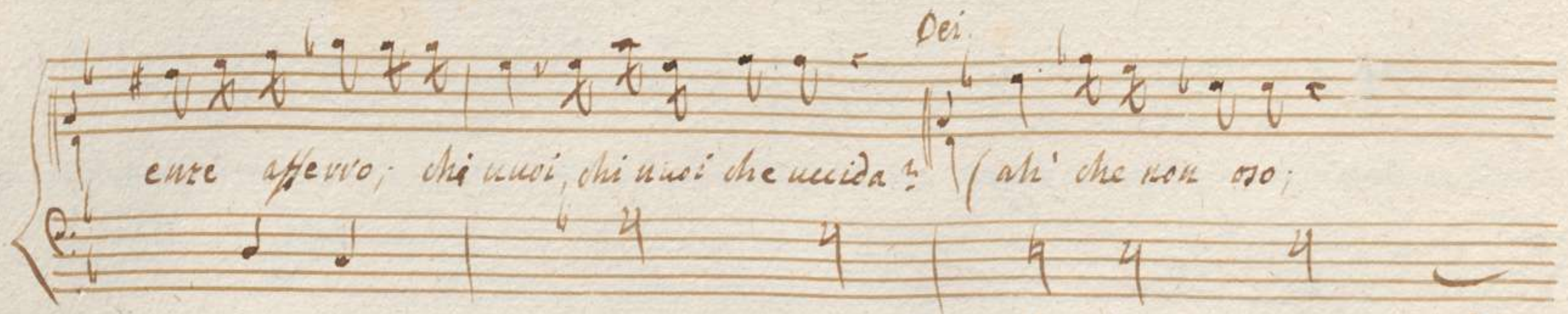
ceso, che fuor del pugno uscendo del maggior de gli Dei le voze

Dei: piante, e inudi sani aueva; in che Mario peccò? sougi da terra; un

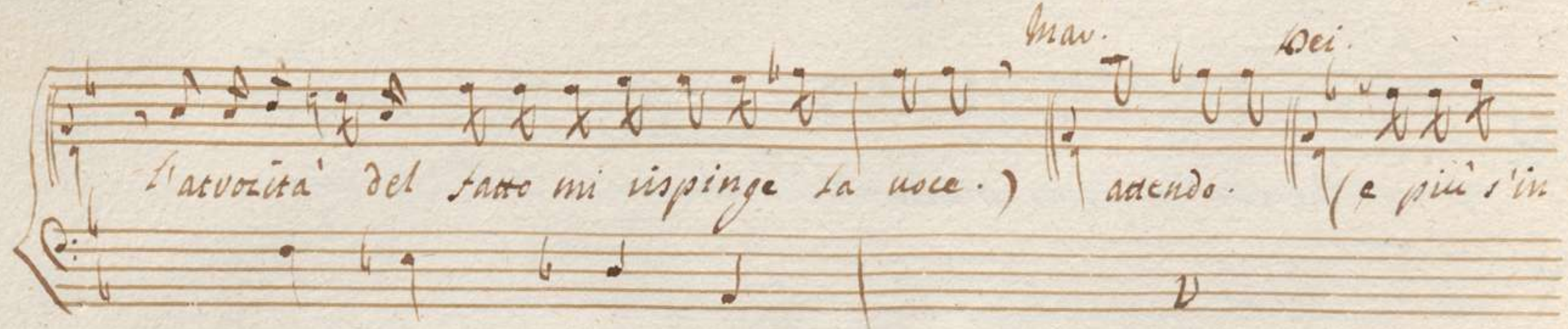
Mar. colpo del tuo braccio può farti eguale a Deidamia. la spada impati-



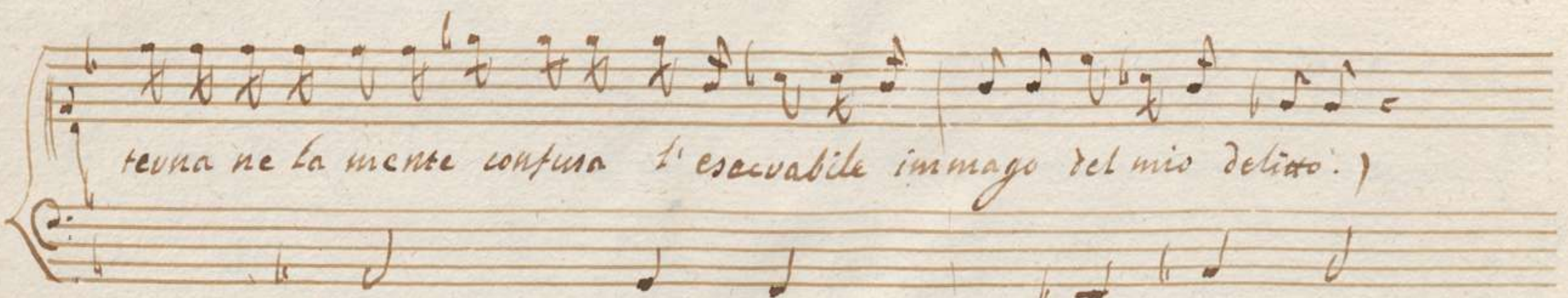
ente affetto; chi vuoi, chi vuoi che uccida? <sup>Dei.</sup> (ah! che non oso;



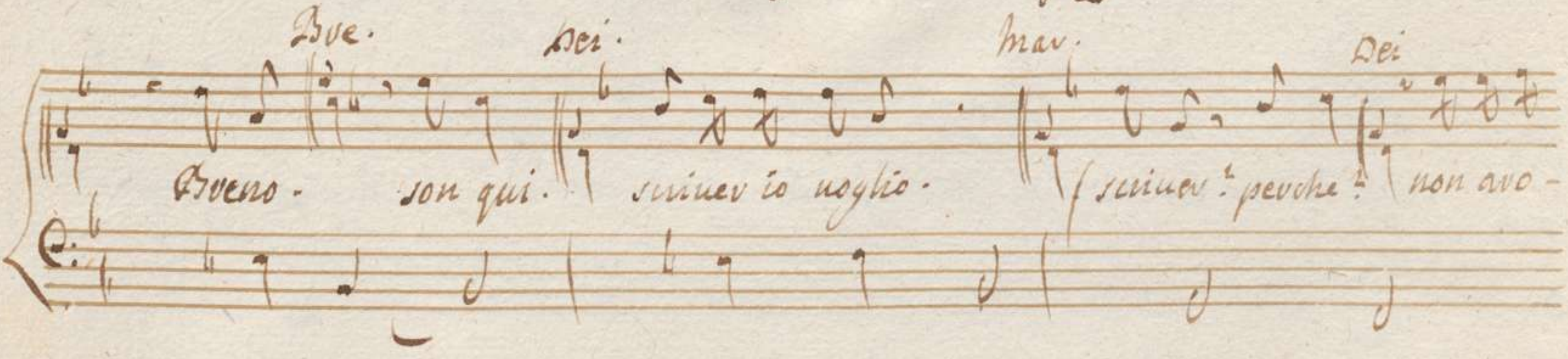
L'atrocità del fatto mi respinge la voce.) <sup>Ma.</sup> <sup>Dei.</sup> adendo. (e più s'in-



teuna ne la mente confusa l'esecrabile immagine del mio delitto.)



<sup>Due.</sup> <sup>Dei.</sup> <sup>Ma.</sup> <sup>Dei.</sup>  
Avvenno - son qui. scriver io voglio. (scriver perchè? non avo-

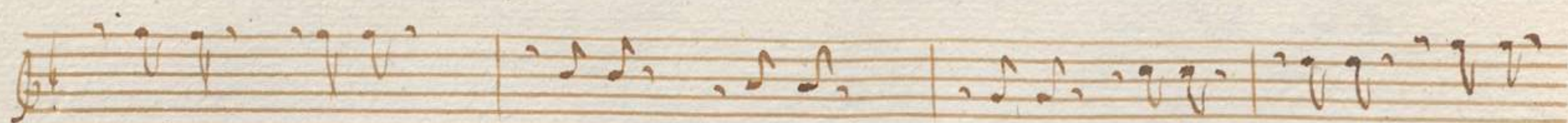




*si ce il foglio.*

*pu -*





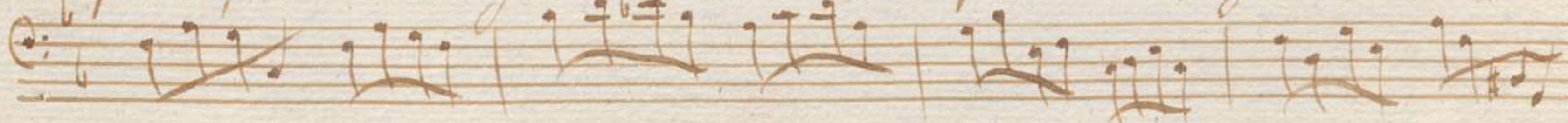
*piano.*



*con il Basso*



*pit - le, vi ado - vo, e qua - to è il mar - to - vo, ch'io prouo nel sen, e qua - to è il mar - to - vo ch'io*





*for.* *t-* *pia.*

*for.*

*pia.*

*prouo di'io pro-uo nel sen* *e gra-to e il mar-*

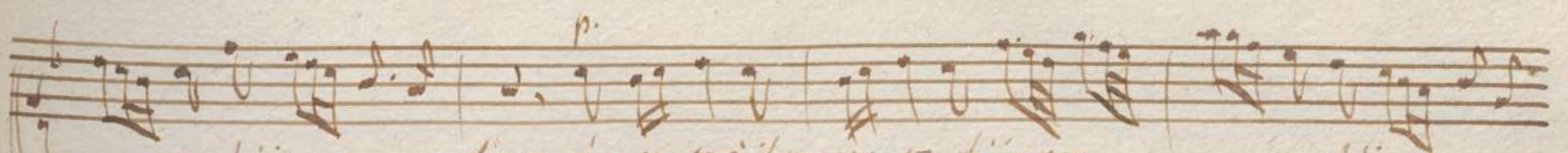
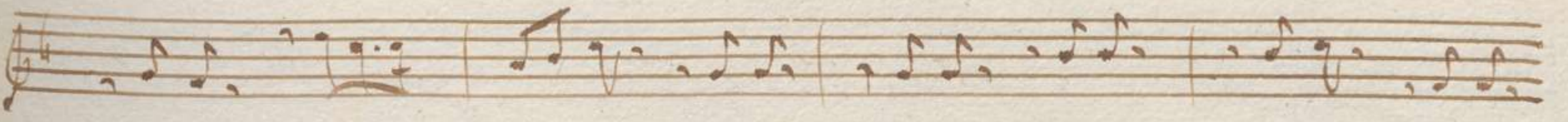
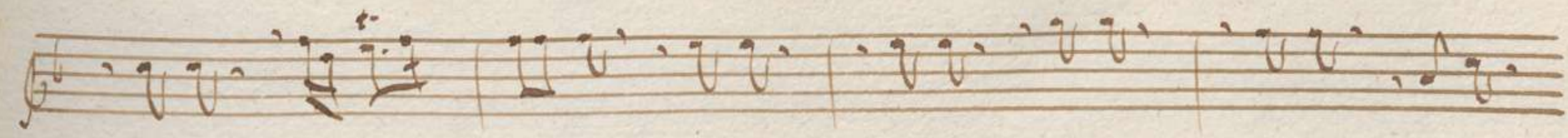




*col. G.*

*toos, di'io p'ouo nel sen- pupit- le mi ado- vo, e gra- to e' il maitoos, di'io p'ou -*





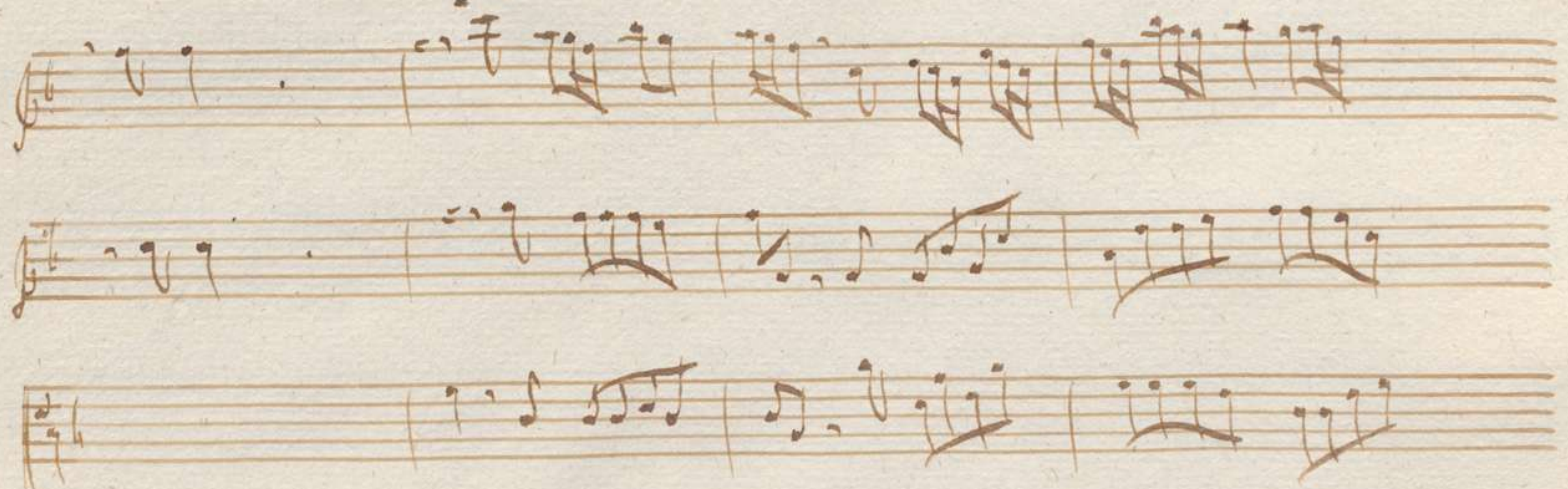
- uo, ch'io pro-uo nel sen, e' qua-to e' il mar-to-ro, ch'io pro - uo, ch'io pro-uo nel







*for.*



*sen; di'io prouo nel sen.*





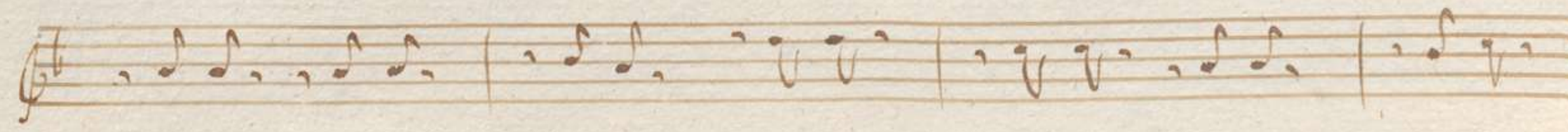
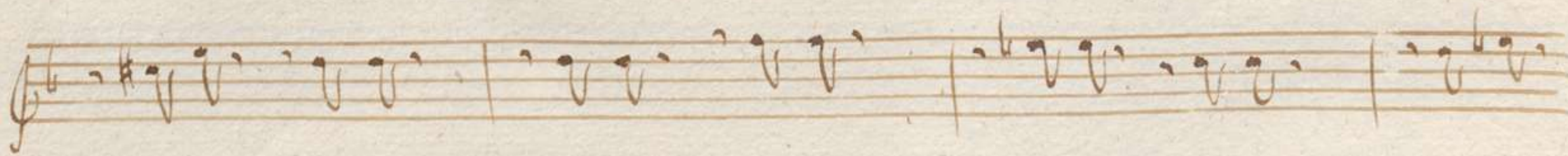


*t- t- pia-*

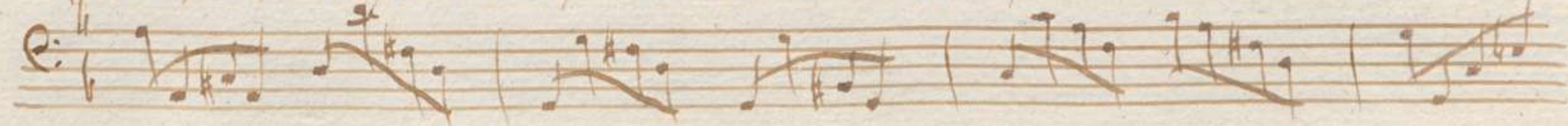
*col. 13.*

*savebbemi grave ogni ois soa - ue, a un co - ve se.*





ven, un o - gio soave, un co - ve seren, - - - un

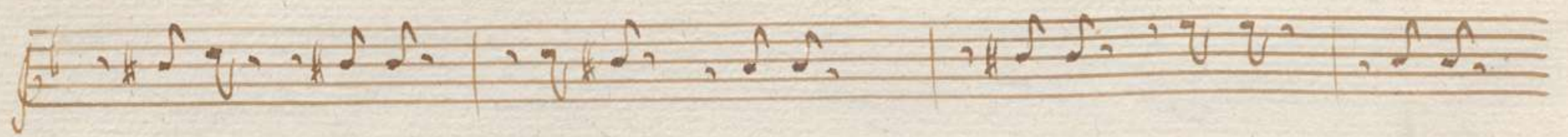
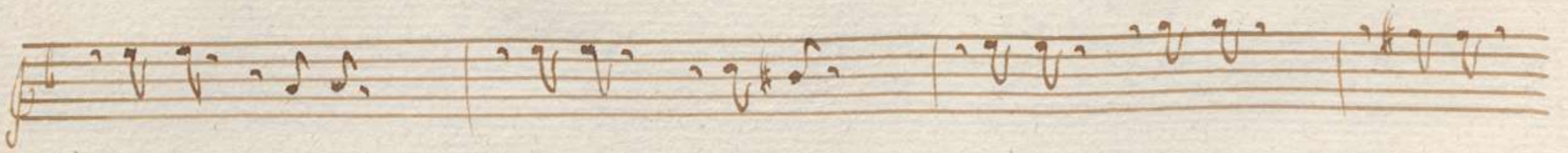




Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns with many beamed notes and slurs. Dynamic markings include *fou.* (forte) and *pia.* (piano). The lyrics are written below the bottom two staves.

LOVE, e un lo - ve seven, savebbemi

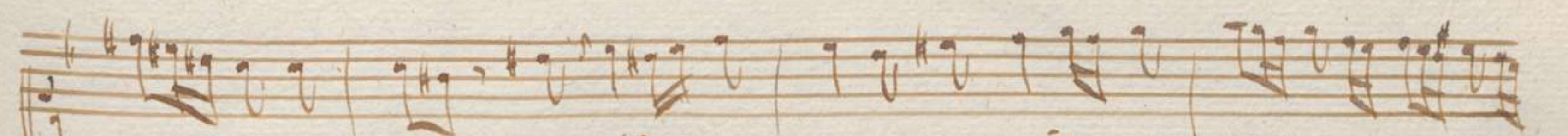
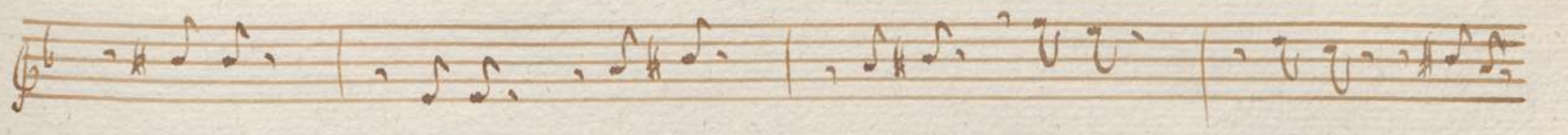
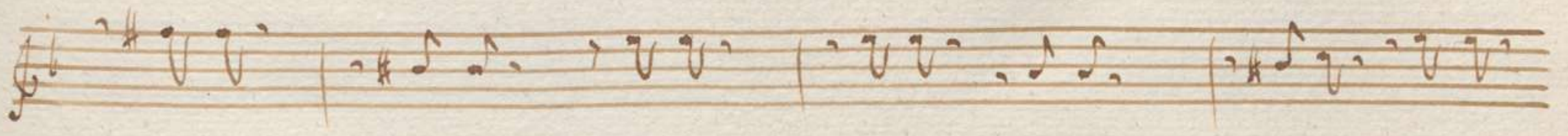




*grave ogni ozio soa - ue, e un co - ve seven, un o - zio soave, un*







lo - ve seven - savebba - mi gvane un ojs - soane - ue, e un lo - ve se -









28 [105]

Maurio

buono

*Il tutto è pronto.* / e quali note su'l foglio imprime?)

Mediamia si pone a sedere, e scema.

So giuverei, ch'ella scelse a la morte Semetrio il Re'

lunga stagion Nemico egli fu del epuro. vigeumoglia so-

dei

uente un odio antico.) / fava quanto contiene ne la bocca sue



note il foglio angusto. quel, che il Principe impone, e' sempre giusto.

Scena XIII

Manio con la Carta in mano, Arbante, Duero.

Manio. *Buono*  
 Ne la stanza di Duero in mezzo a l'ombra, piano t'accosta, e  
*Man.* legge *ad Arbante.*

leggi. io condursi favo. suena l'indegno, e me per moglie aurai, per



*Ande.*

*Maest.*

*dote il Regno.* *(quanto son curioso.* *Ch'io sveni un Re ma.*

*gnanimo, e clemente?* *Ch'io paghi con la morte i benefici; e of.*

*fenda la mia stessa vitta con la mia spada? no, non e questa de l'onore la*

*stivada. forte, ma che vagiono?* *La caduta d'un Re / tal e il cos.*



tume. / per satir souva il soglio a l'altro è guado. purga di veità l'impovese au -

daci il terrore del periglio. avvisi pure la destua mia fe -

voce. dee preferir chi è saggio l'errore, che gioua, a la virtù, che noce.





*pia.*

*col. str.*

*pvertto*

*Tri - ce -*

*suonano tutti  
gli Bassi*





*piume in mezzo à l'omboue quel superbo - vincitore - - - vincitore.*

*Arbante li leua d' mano la carta, e parte  
con Buono*



Il Genitor: oh - ciel: qual Nume avaro, qual barbaro descia qui lo' con-

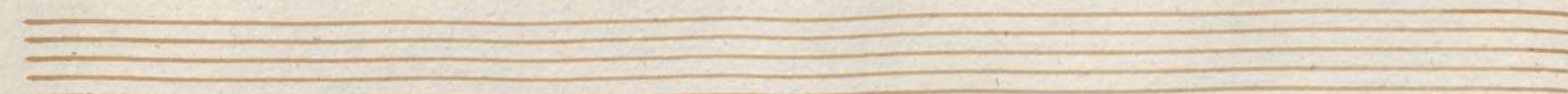
dusse: ah, che dal pugno a forza un saccro egli mi suette, e da le

buaccia una Reina: misevo: fava nota la congiura al sovrano; la

bella accusava. dove mi volgo? che risolvo? che penso?



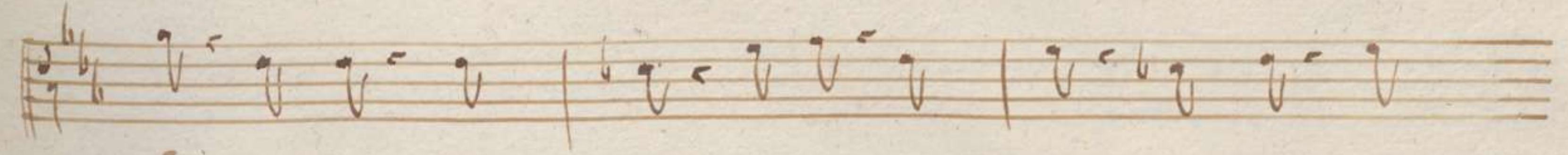
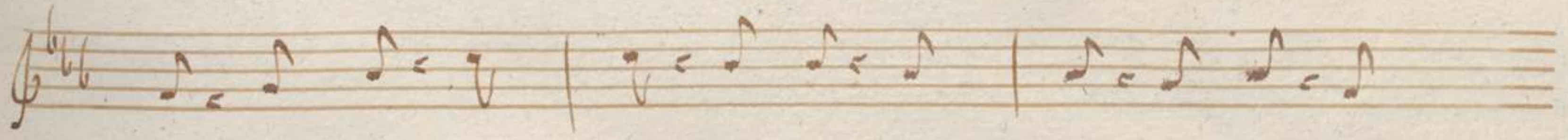
*o' come suoglie i sudati disegni il caso cieco degl'umani ingegni:*



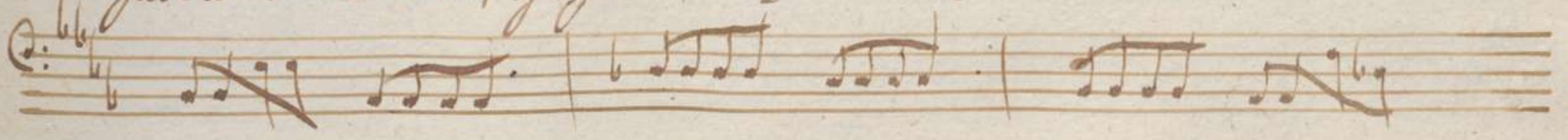
*sempre piano.*

*adagio* *Lagime fuo dal seno sgov-*

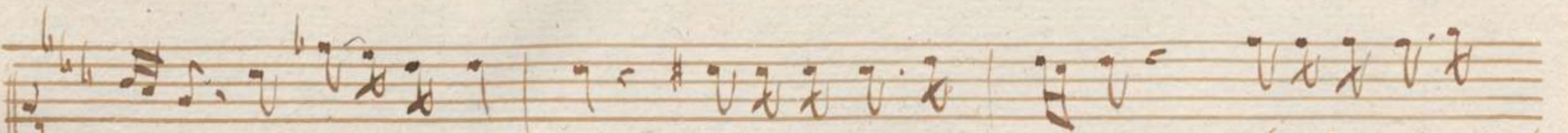




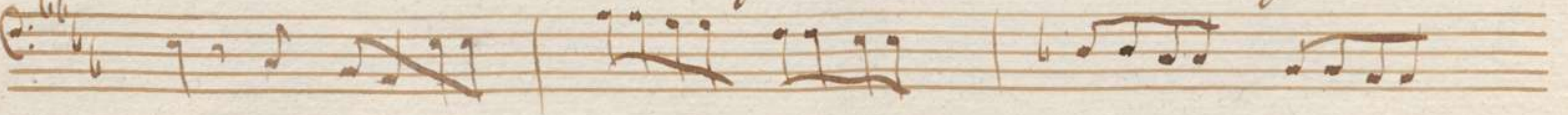
*gate a stilla a stilla, sgorga*







- te a stilla a stilla, Lagrime fuor dal se-no Lagrime fuor dal





*Molino solo*

se - no sgorgate à stilla à stilla, sgorgate à stilla à stilla, sgorgate à stilla à





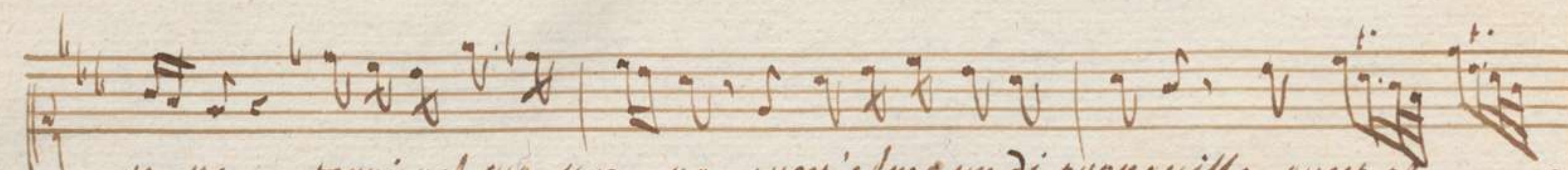
*tutti*

stilla - la, sgorgate, a stilla a stilla



soltre nel mesto umor le nubi del do-lor, tonni nel suo se-

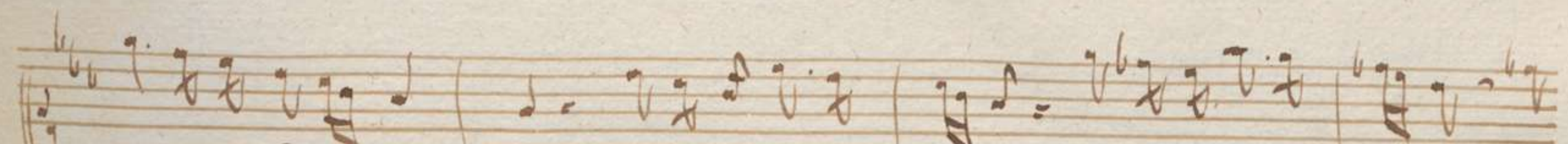
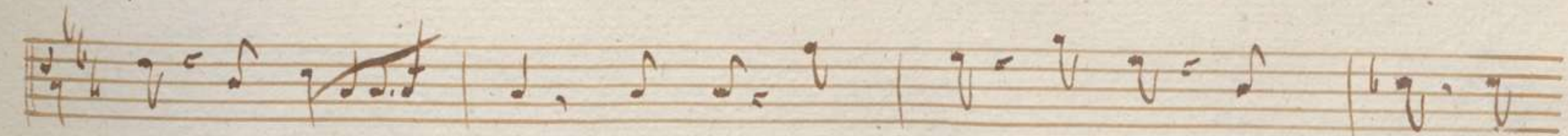
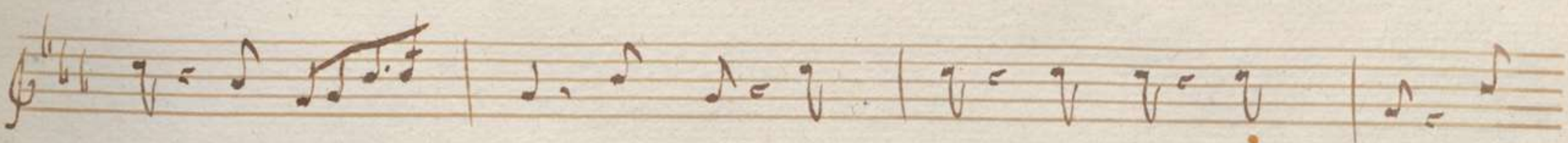




ve - no torni nel suo sve - no quest' alma un di tranquilla, quest' al -







- ma un di tuan - quilla, touni nel suo seve - no, touni nel suo seve - no quest'



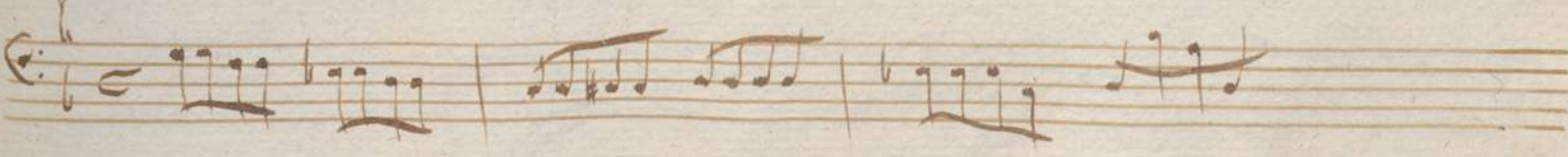
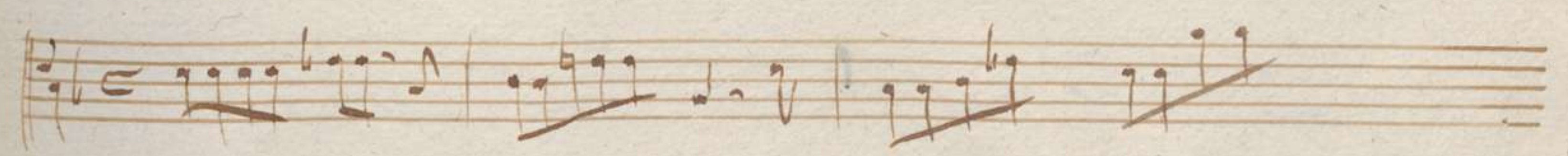
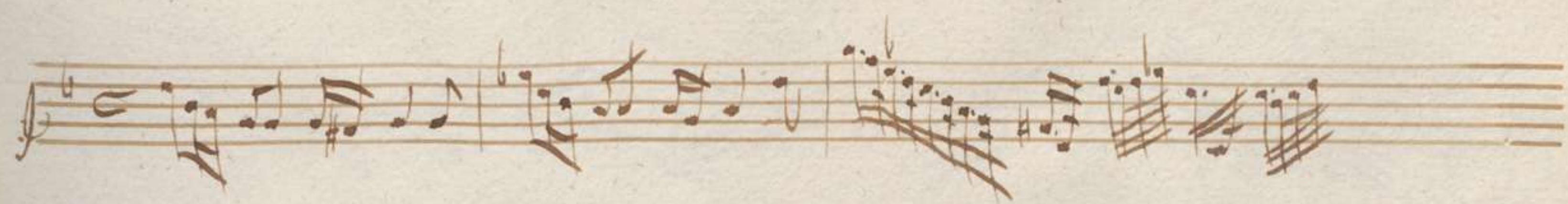




Handwritten musical score on a single staff, featuring a vocal line with lyrics and a guitar accompaniment line. The lyrics are: *al - - - ma, que se a - - - ma un di t'vanquit - ta.*

*a Capo.*







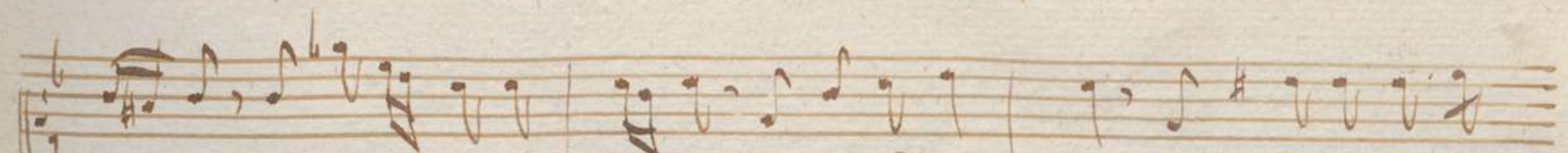
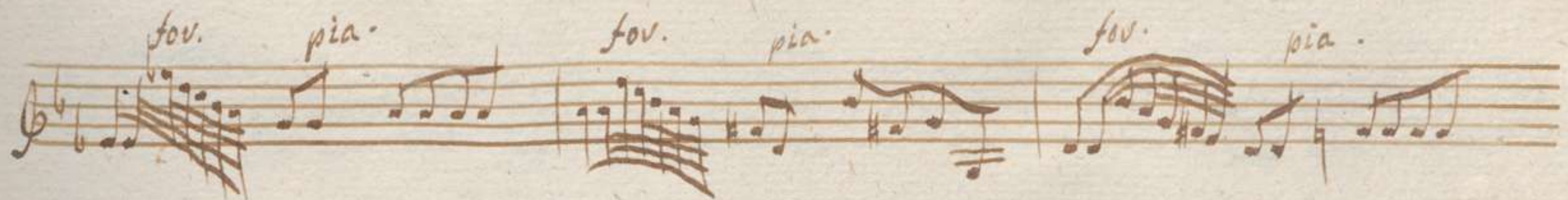


*pia.*

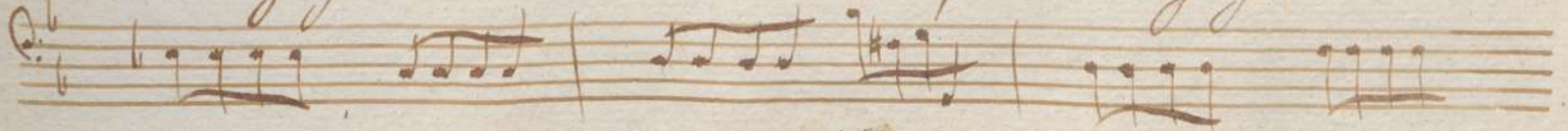
*col Basso*

*Largi-me fuor dal*

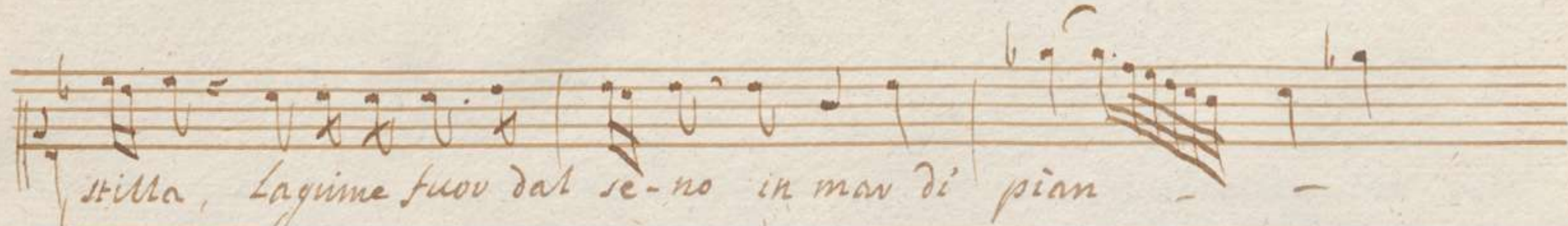
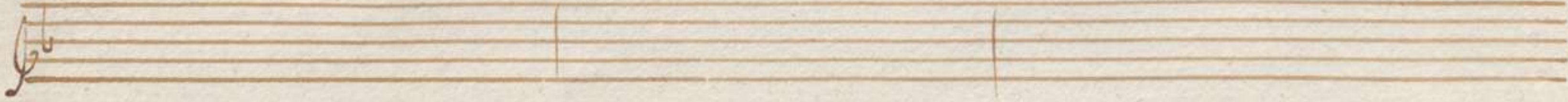
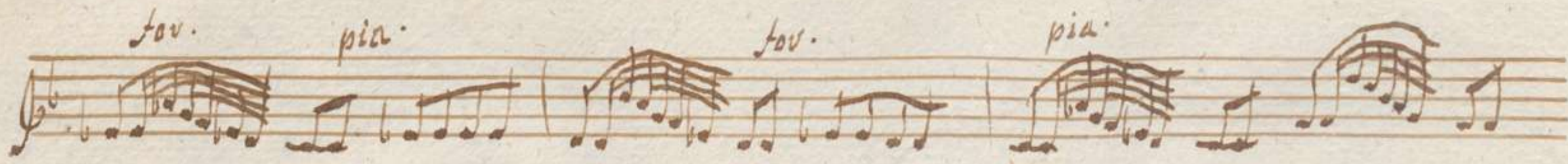




se - no sgougate a. stilla a stilla in man di pianto, sgougate a stilla a







stilla, Lagrime fuor dal se-no in man di pian

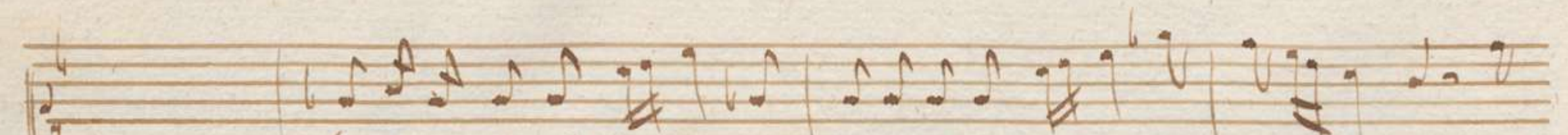
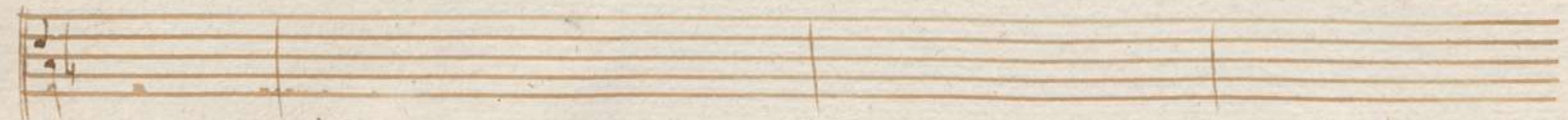
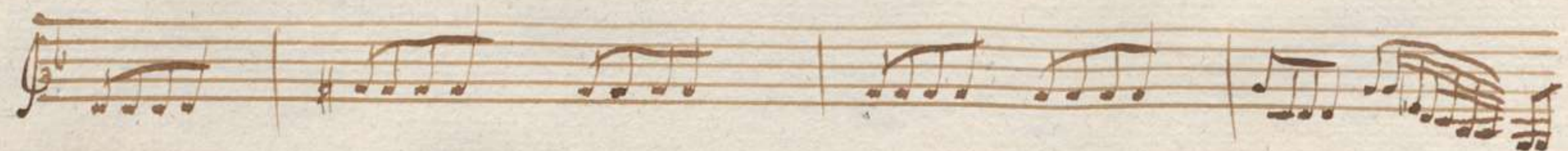






Handwritten musical notation on five staves. The notation includes various notes, rests, and complex passages. The first staff contains a melodic line with several measures of music, including a complex passage with many notes. The second staff is mostly empty, with a few notes at the beginning. The third staff contains a few notes at the beginning. The fourth and fifth staves contain more complex musical passages, including a section with many notes and a section with a few notes and rests. The notation is written in brown ink on aged paper.





*l'agume fuor dal se-no sgougate à stilla à scilla in man d' pianto, in*



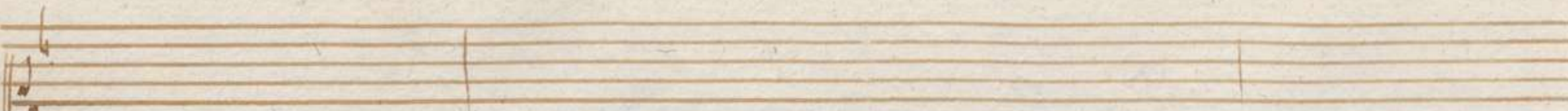
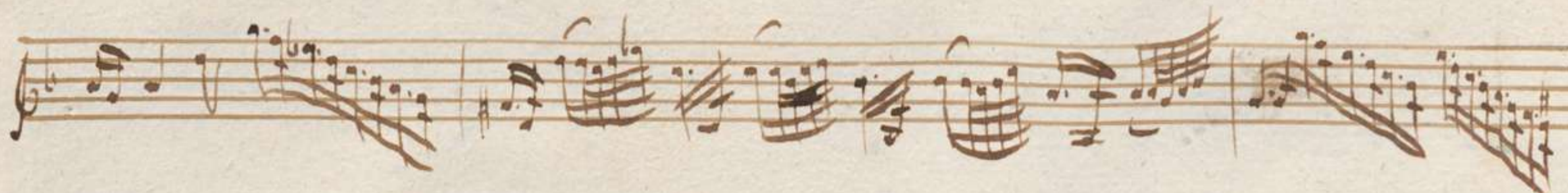


Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The lyrics are written below the staves: "man - - - & pian - - - to." and "fou".

man - - - & pian - - - to.

fou





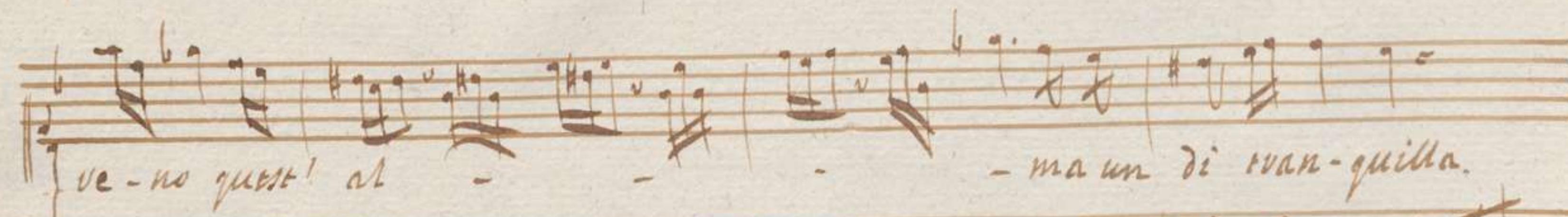
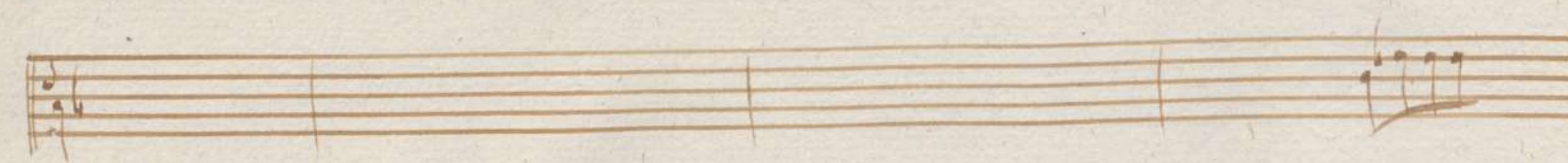
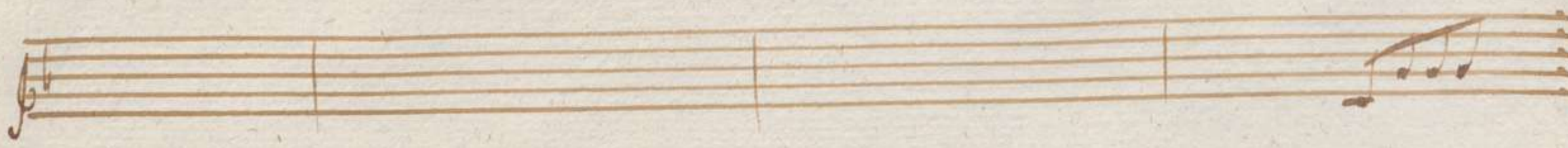


*pia.*

*col B.*

*Siccome nel mesto umor le nubi - del dolor sonni nel suo se -*





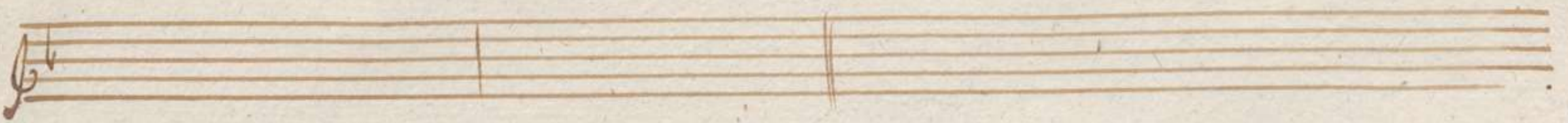


*pia.*

*col. B.*

torni nel suo seve - no quest' at





- ma un di tran-quilla . a capo.





118

[119]





