



SCARLATTA

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*Faint handwritten text, possibly a title or page number, written in cursive script.*

Il libretto sta nel vol: 1  
Letteras C  
No 3

Salv

Sen

N.

N.

N.

R

*J. Bartolomeo*

*1719*

*Cambridge*

*Il libretto 111 C*

*N.º 359.*

*Dramma in 3 atti di Domenico Calli*

*Atto 1.º*



*Del Sig. Cavaliere Aligi Carlati*

*Opera III. Napoli - 1719*

Sinfonia

This page contains a handwritten musical score for a symphony, titled "Sinfonia". The score is written on ten staves, with the first seven staves containing musical notation and the last three being empty. The notation includes various instruments and their parts:

- Trombe** (Trumpets): The first staff, marked with a "+" sign.
- Violini** (Violins): The second staff, marked "pratto".
- Oboi** (Oboes): The third staff, marked "pratto".
- Clarinetti** (Clarinets): The fourth staff, marked "pratto".
- Fagotti** (Bassoons): The fifth staff, marked "pratto".
- Violoncelli** (Violoncellos): The sixth staff, marked "pratto".
- Contrabbassi** (Contrabasses): The seventh staff, marked "pratto".

The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The paper is aged and shows some staining.

1. *Violino I* 2

2. *Violino II*

*Violino III*

*Violino IV*

*Violino V*

*Violino VI*

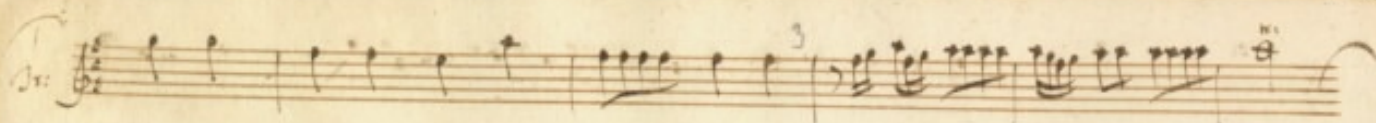
*Violino VII*

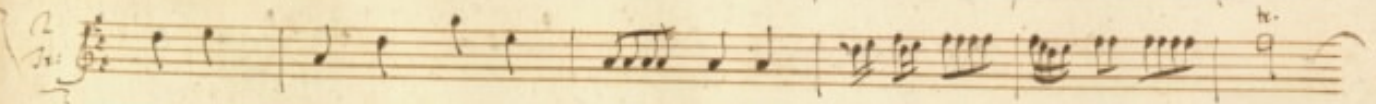
*Violino VIII*

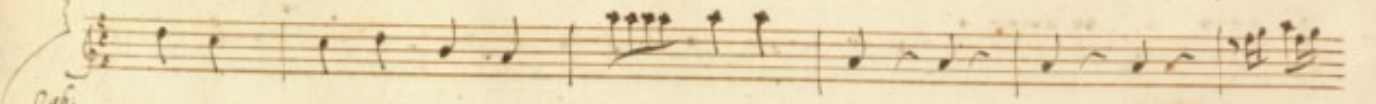
*Violino IX*

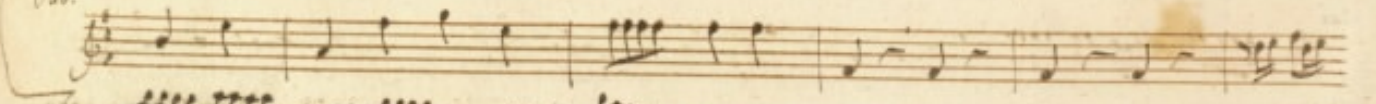
*Violino X*

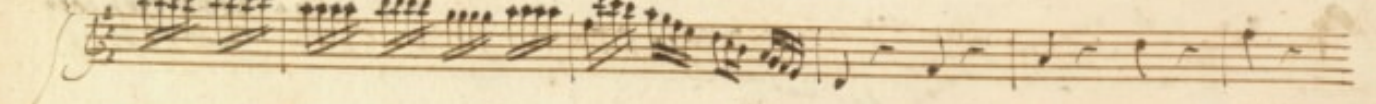


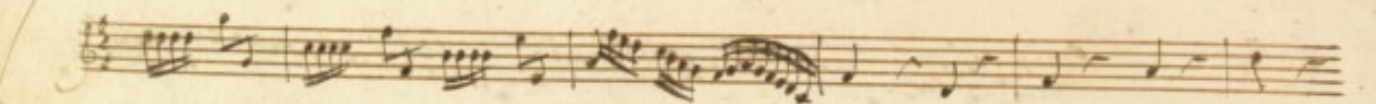
1. *Tr.* 

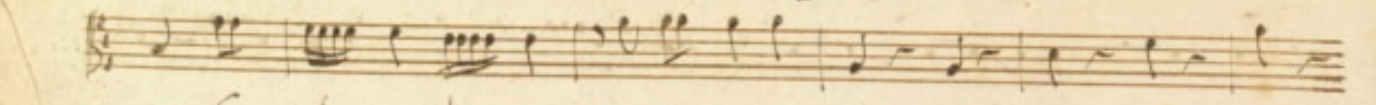
2. *Tr.* 

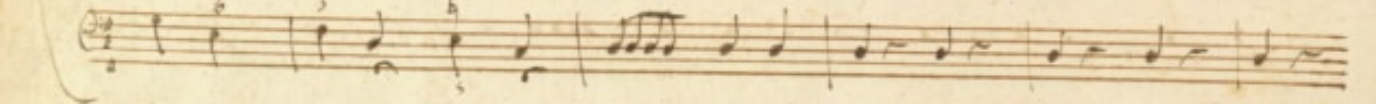
*Obo.* 

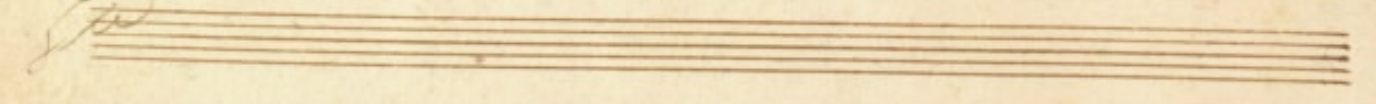


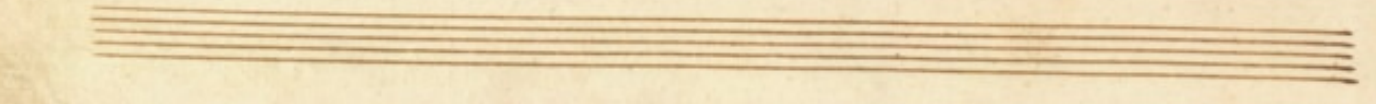




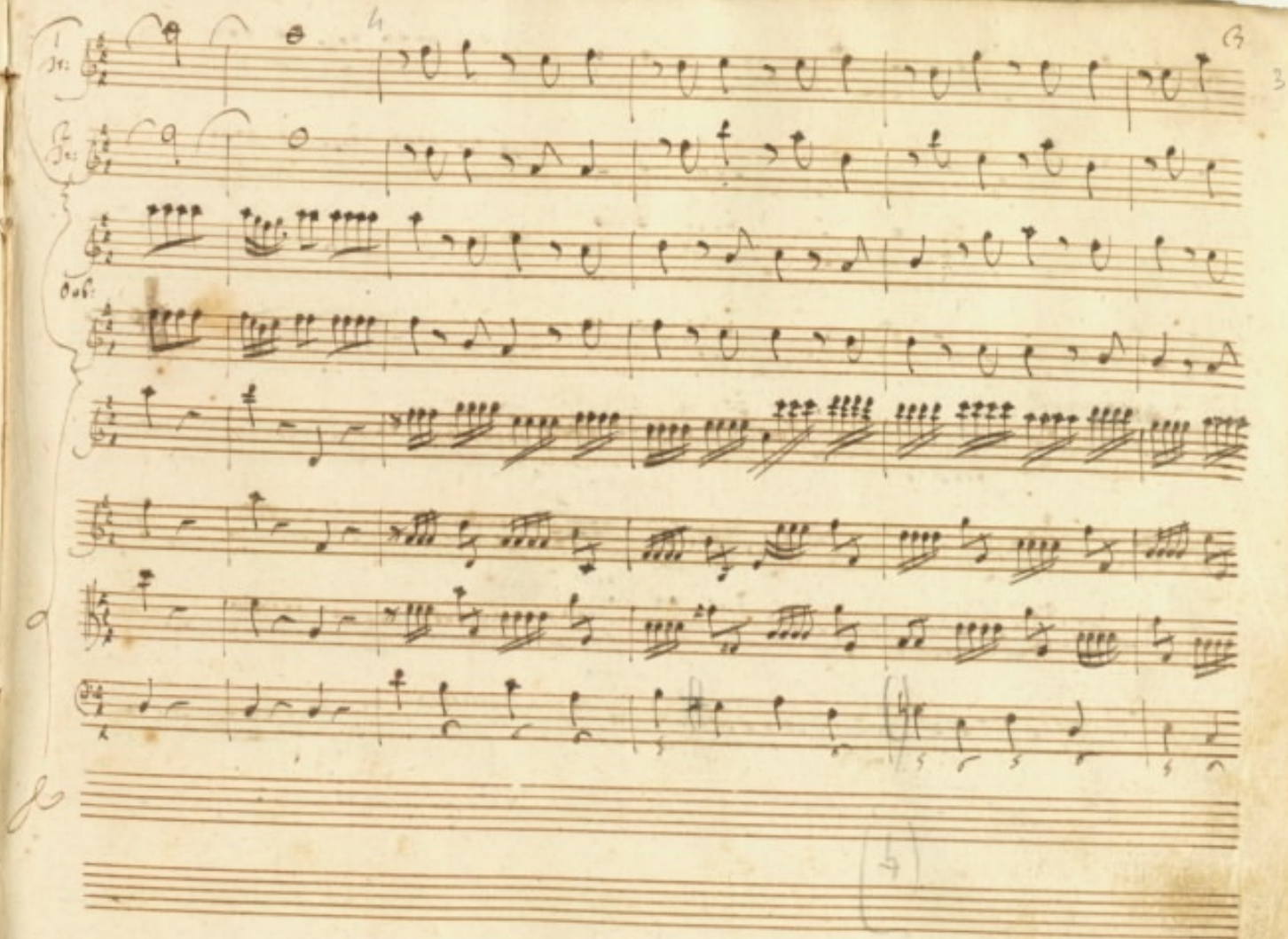








Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked with a '1' and a '4' above it. The second staff is marked with a '3' above it. The third staff begins with a 'C' time signature. The fourth staff begins with a 'C' time signature. The fifth staff begins with a 'C' time signature. The sixth staff begins with a 'C' time signature. The seventh staff begins with a 'C' time signature. The eighth staff begins with a 'C' time signature. The ninth staff begins with a 'C' time signature. The tenth staff begins with a 'C' time signature. The score concludes with two empty staves at the bottom, one of which contains a circled '5'.



5

1

2

Oboe

*piano*

*adagio*

*adagio*

*adagio*

1. *Violini*

2. *Violini*

*Oubi.*

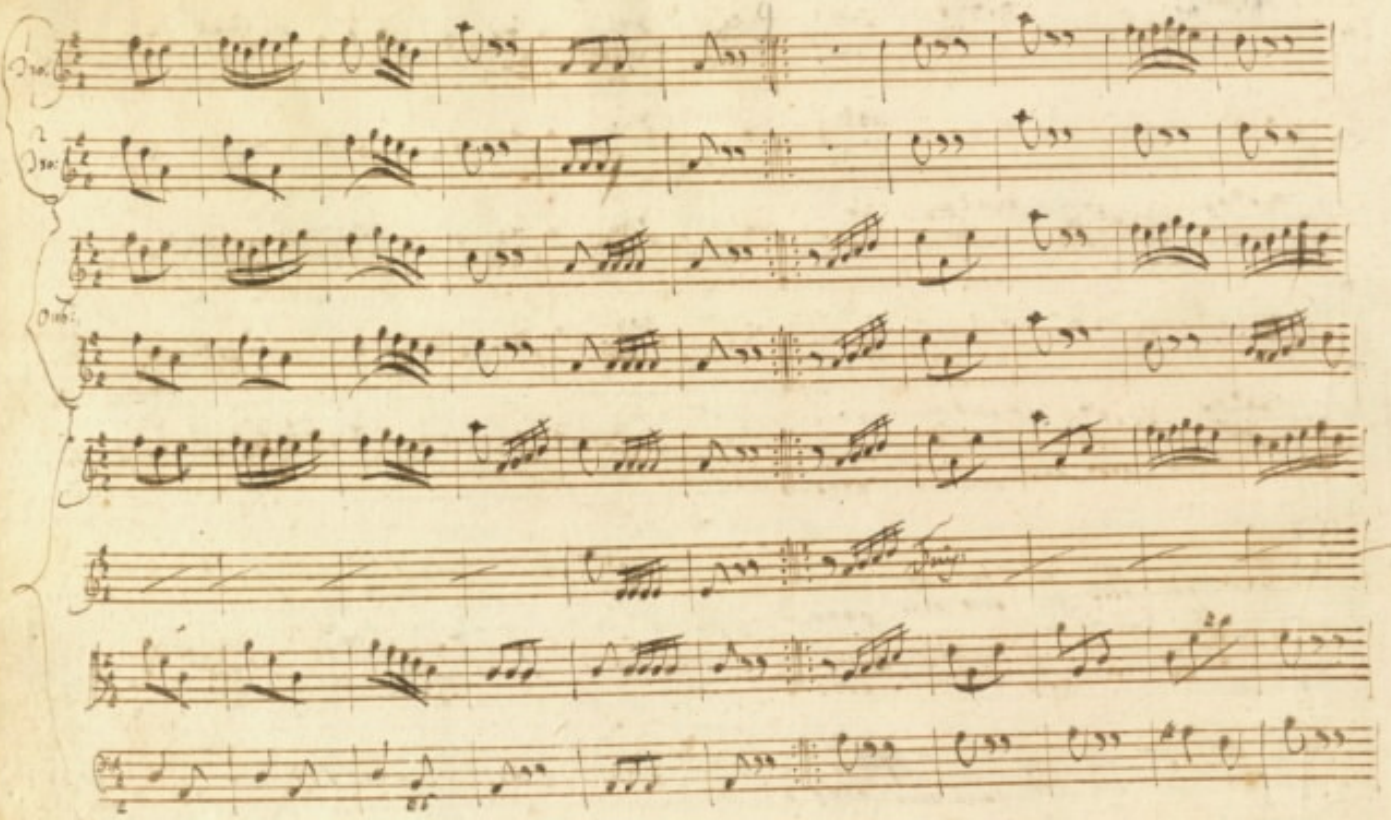
*piano.*

*piano.*

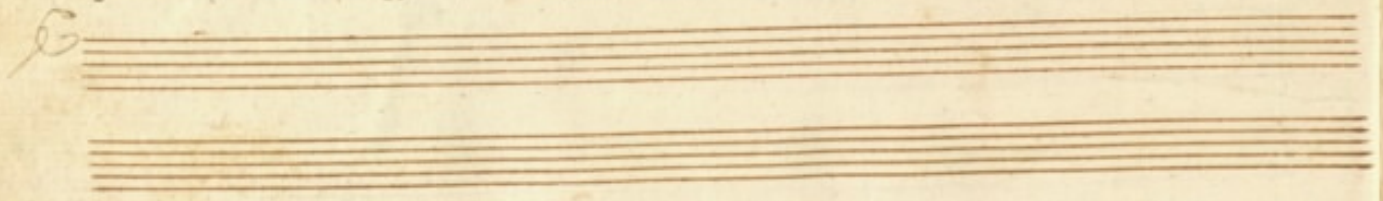
*piano.*

*piano.*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first two staves are marked with a circled '1' and '2' respectively. The third staff is marked with a circled 'P. no. 1'. The music is written in a style characteristic of 18th-century manuscript notation.



Two empty musical staves at the bottom of the page, with a large handwritten letter 'G' written to the left of the first staff.

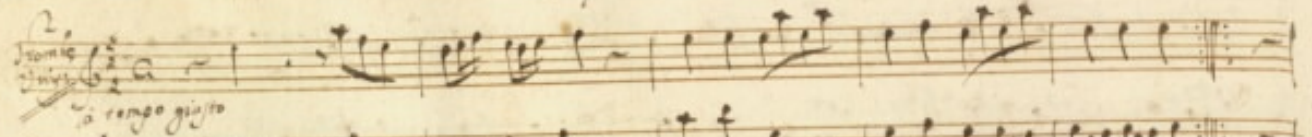


Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. A large number '10' is written above the second measure of the first staff. The staves are numbered 5 through 14 on the right margin. The music is written in a historical style, possibly Baroque or Classical.

qui ab ipso...

*Sinfonia alla danza d'Angio e de suoi Soldati, dalle Navi, dopo che ha  
alzata la tenda.*

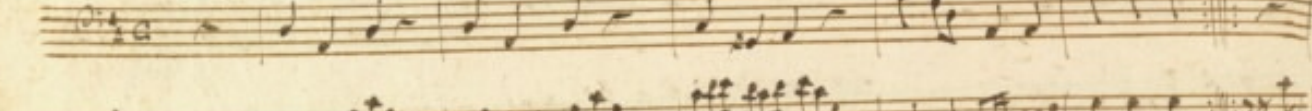
*Violino*  
*à tempo giusto*



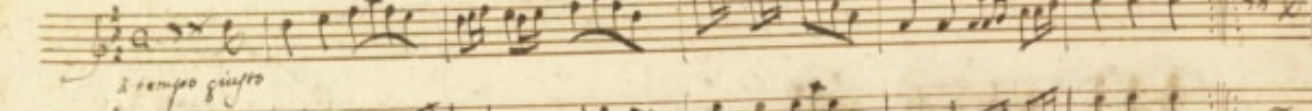
*Oboè.* *à tempo giusto*



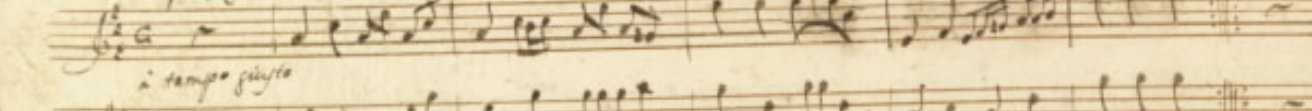
*à tempo giusto*



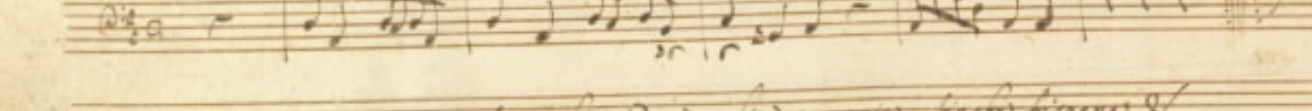
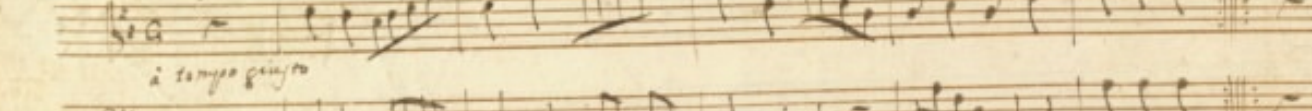
*à tempo giusto*



*à tempo giusto*



*à tempo giusto*



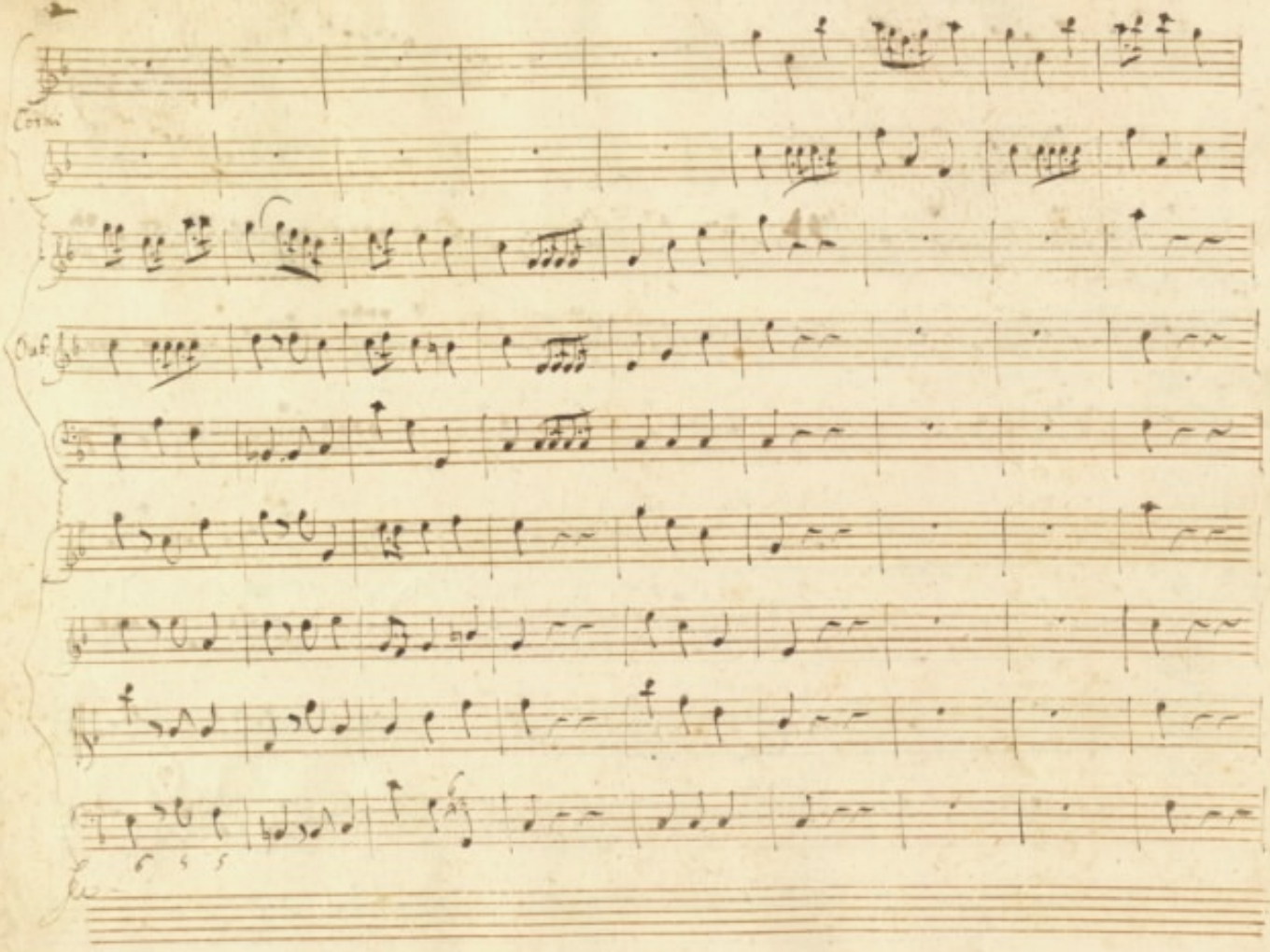
*Si ripete due volte e parte, finché bisogna.*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked with a '2' and a treble clef. The second staff is marked with a 'C' and a bass clef. The third staff is marked with a 'C' and a treble clef. The fourth staff is marked with a 'C' and a bass clef. The fifth staff is marked with a 'C' and a treble clef. The sixth staff is marked with a 'C' and a bass clef. The seventh staff is marked with a 'C' and a treble clef. The eighth staff is marked with a 'C' and a bass clef. The ninth staff is marked with a 'C' and a treble clef. The tenth staff is marked with a 'C' and a bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

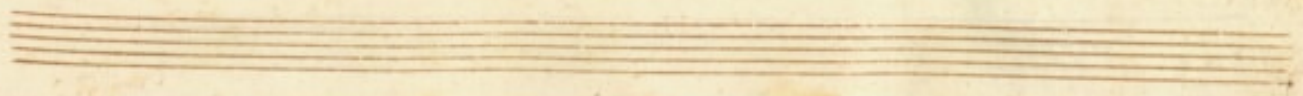
Handwritten signature or initials at the bottom center of the page.



Handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system, with various note values, rests, and bar lines. The paper shows signs of age, including foxing and staining. The bottom of the page features three empty staves.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. The score is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and slurs. The paper shows signs of age, including some staining and foxing.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. The score is organized into systems, with some staves grouped by a large bracket on the left side. The music appears to be a multi-measure rest or a complex rhythmic pattern, given the dense grouping of notes and the presence of multi-measure rests.

Labels on the left side of the staves include:

- Viol.* (Violin) on the first staff.
- Viol.* (Violin) on the second staff.
- Viol.* (Violin) on the third staff.
- Viol.* (Violin) on the fourth staff.

The notation includes various note values, including eighth and sixteenth notes, and rests. There are also some markings that look like "2" and "3" below the staves, possibly indicating multi-measure rests or specific rhythmic values.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a complex chordal passage with many beamed notes, and concludes with a double bar line and a repeat sign.

Scena Cambio, e detto

Ag: *Siro:* già le tue schiere posan di Menfi ai lidi or sol no

Costa, che il tuo cenno n'additi ciò, che la nostra fede, dobb'oprare per ti. *alto è il di-*

Camb:

Segno, che racchiudo nel cor, di cui per ora celar deggio l'imgo; *ma*

già che scuro, e impeto vien in guardia a tuo fedo alor ch'apoco mi tenni a pezzi un

mio penziar (penziaro che di Mirenas al bel portico aspira.) or corz

*Doppia region, l'esperienza vuol, ch'io mi fidi di te: altrove il piede mi*

*guidano del cor gl'alti contrasti: questo è quanto dir voglio, e ciò ti basti.*

*il tuo cenno è mia legge; or tu m'imponi ciò, ch'io debba eseguir. m'a=*

*leg.* *Camb.*

*molto: armato qui ne uenn'io, non già per strugger Mantù; ma per render Pro-*

*sane, certo che il suo German caddè suenato, con sua gloria mio onor; perciò pretendo*

gare da lei; e con la pace ancora de la real Germana le nozze; ah tal ri-

Hojo Ambasciator Spedij, perche l'espogna questi miei giusti lenzi: or se mai questo,

con le ripulite à te ritorna: allora Meni assa l'iei. e come,

*Fig.*

*A3 Camb.*

Signor tu non sarai di tal pugnawil gran Duca: ah più rifletti... ponderai à bastanza,

or più non deui far argine à mio uoglio: ecco, in tua man depongo nell'insegna Sic-

Al l'alto ornamento. *Arg:* adempirò il tuo cenno. *Camb:* à Voi, à Voi *Arg:* Cam=  
 23 23

zioni il mio voler fia noto: Strana e forte vicenda mi chiama alhoue; *Arg:*  
 23

finche il mio piè qui non riuoigo. il Vostro Duce, e Rejo l'ato; egli diaggonga

di guerra, e pace; or Seglitt è ver, ch'amate il vostro onor, la mia gloria: se=  
 23 23

chi il mio real comando oggi adorate.  
 23



Corni  
da  
Caccia

Concerto  
d'Obi.

*Aria*

Handwritten musical score for a woodwind ensemble. The score is written on ten staves. The first staff is labeled "Cor." (Clarinet), the second "Fag." (Bassoon), and the third "Oub." (Oboe). The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

*pianissimo*  
*foc.*  
*piaz.*  
*pianissimo*  
*foc.*  
*piaz.*  
*piaz.*  
*tutti*  
*solo*

Tutto appoggio il mio - disegno nell'impegno, nell'impegno

A

A

13 13

Cor:

Tub:

Handwritten musical score for Cor, Tub, and vocal parts. The score consists of 11 staves. The first four staves are for Cor and Tub. The last three staves are for the vocal line, with lyrics written below the notes. The lyrics are: "vo sa uo = sua fedeltà" and "tuo appoggio al mio". There are dynamic markings such as *for.* and *piu.* throughout the score. The bottom of the page has some handwritten scribbles.

Corni

Oub.

Handwritten musical notation for Horns (Corno) and Oboes (Oboe). The top two staves are for the Horns, and the bottom two are for the Oboes. Each instrument has two staves. The notation consists of whole notes and rests, indicating a simple harmonic accompaniment.

Handwritten musical notation for strings, consisting of four staves. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests, typical of a string ensemble accompaniment.

Segno - nel impe - gno de la Vostra fedeltà

Two systems of musical staves. The first system consists of two staves, with the first staff labeled "Viol." and the second staff labeled "Viol.". The second system also consists of two staves, with the first staff labeled "Viol.". All staves in this section contain whole notes on a single pitch.



A system of six musical staves. The top staff is labeled "Viol.". The bottom staff contains the lyrics "De la vostra fedeltà". Above the lyrics, there are markings "pia:" and "Tajciata". The music includes various rhythmic patterns, including eighth and sixteenth notes.

*co*

*Tos:*

*Oob:*

*f*

*f*

*tuor*

Handwritten musical score on aged paper, page 15. The score is written in brown ink and consists of ten staves. The first two staves are labeled 'Cor.' (Corni) and the third is labeled 'Tub.' (Trombe). The bottom two staves are labeled 'Soli'. The music is written in a system with a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics 'Sì, eh' al vostro gran valore' are written below the bottom two staves. There are some corrections and annotations in the score, including a large 'X' over a note in the first staff and a 'p' marking in the second staff.

66

Soli



Handwritten musical score for the first system, consisting of five staves. The top two staves are labeled 'Cor.' and the bottom two are labeled 'Oboi.'. The music consists of whole notes and rests.

Handwritten musical score for the second system, consisting of seven staves. The music includes various note values and rests. The lyrics are written below the staves:

mai timore  
mai timore - non u'ingrate - la vista

Handwritten flourish or signature at the bottom left of the page.



Violini:  
 Violini:  
 Violini:  
 Violini:

Love, mai timo - re non u' impreso - la villa

Five empty musical staves, each with a clef and a common time signature (C). The staves are arranged vertically and are currently blank.

Handwritten musical score consisting of six staves. The notation includes various note values, rests, and dynamic markings. The lyrics "mai, mai; non u'impresos" are written below the bottom two staves. A "piao" marking is present above a note on the second staff from the bottom.

*mai, mai; non u'impresos*

no

A handwritten musical score on ten staves, likely from a 17th or 18th-century manuscript. The notation is dense and includes various musical symbols such as clefs, notes, rests, and ornaments. The score is annotated with several performance instructions:

- allegro*: Written on the right side of the first seven staves.
- And.*: Written on the left side of the eighth staff.
- And.*: Written on the left side of the ninth staff.
- And.*: Written on the left side of the tenth staff.
- And.*: Written on the right side of the tenth staff.

The manuscript features decorative flourishes, particularly on the right side of the staves, and some markings at the bottom of the page, including a large flourish that appears to be the word "Fine".

Scena 3.

Argiro Solo ad lib.  
Suo Schiere &c.

Amiel, l'ordine il gran comando? ancora compren-

deste l'impegno del nostro Re: or Certi, io de la Vostra fe, voi del mio amore

presenti se dopo fia l'entri nel Varco, dou' eterno può farsi il nostro onore.

Vni.

Alia

*pian.*

*goder nell'ubi- zir*

*pian.*

*goder nell'ubi- zir*

*goder nell'ubi- zir*

*che dà*

*è un piacer, che dà*

*che dà - la*

for. *pia:*

fe *Il goder* — — — — — *è un piacer*

*fin.*

è un piacer che dà — — — — — è un piacer, che dà

che dà — — — — — la, fe, che dà — — — — — che dà la, fe.

*for:*

*fin.*



Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in a single system with multiple staves. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are written in Italian and are interspersed with the musical notation. The lyrics are: "chi gl'affetti hà de Suggot = ti si può dir", "si può dir, che quegli è Re, è Re, è Re. chi gl'affetti hà". The score includes various musical notations such as notes, rests, and ornaments. There are also some markings like "piao" and "Josi" above the notes. The paper shows signs of age, including discoloration and some wear at the edges.

chi gl'affetti hà de Suggot = ti si può dir

si può dir, che quegli è Re, è Re, è Re. chi gl'affetti hà

De' Suggetti — Si può dir, che quegli è Re è Re è

*allegro* *allegro* *allegro* *allegro*

Re. il goder

**Scena 2a**  
 Luogo racchiuso nella Regia, destinato & consueto di questo fabbricato con nobili e gran architettura, dou'è il sepulcro dell' estinto Re Asar, con varij poggi, e sedili & Portic, che conducono alli giardini delle milizier

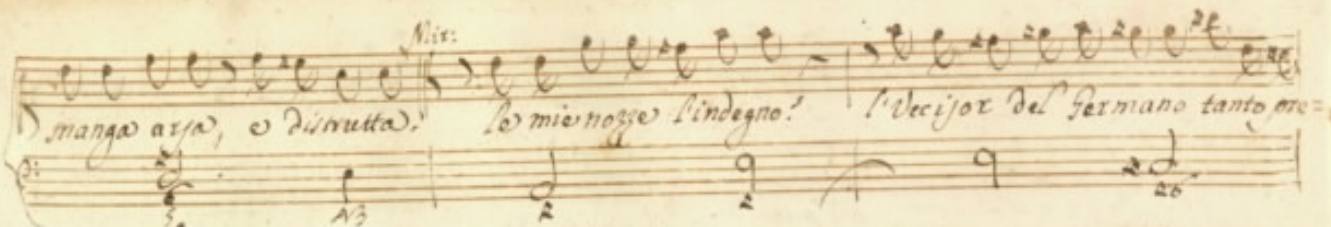
Rojano, e Mirena

Ros:  
 Germana il Porjo audace in Senfi è giunto: Si per Nuzio, mi chiedo pace

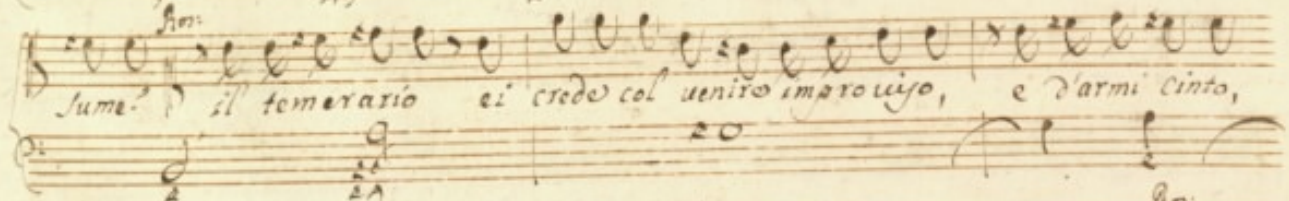
e tuo nozze; vanta, che se ciò non ottiene, ei vuol, che tutta Babilonia sia

6

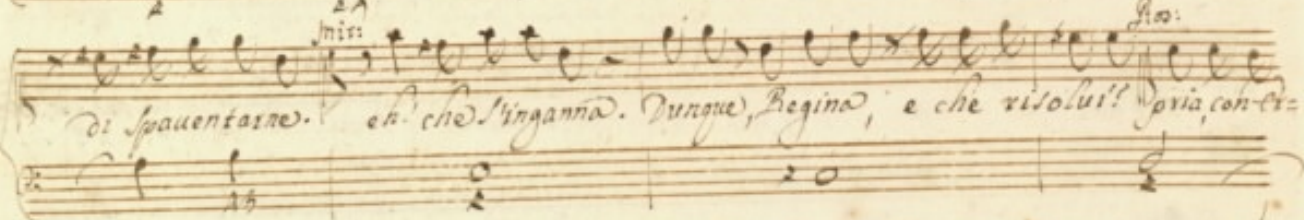
*All:*  
manga arsa, e dirottata. Le mie nozze l'indegno! l'uccisor del hermano tanto pro-



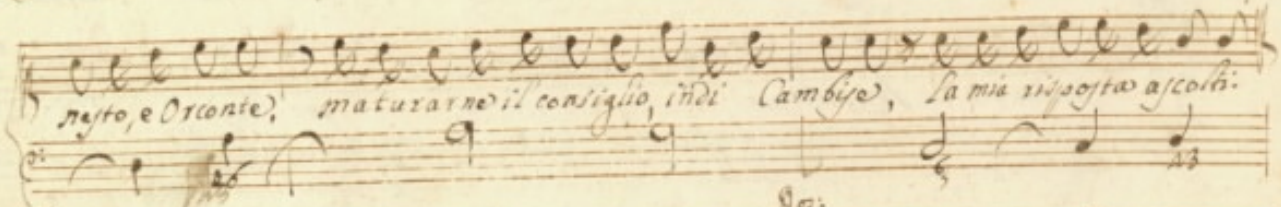
*All:*  
fume. Il temerario ei crede col venir improvviso, e d'armi cinto,



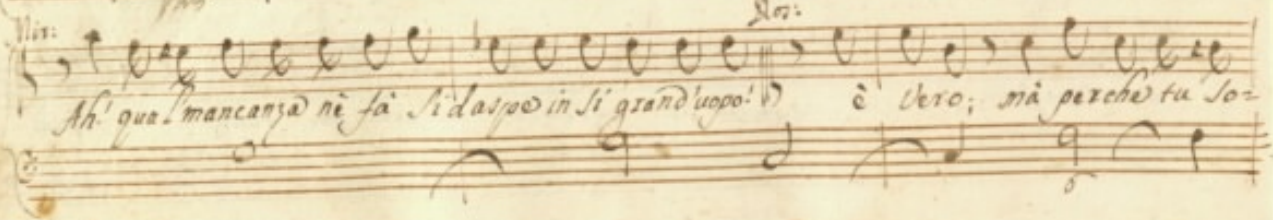
*All:*  
di spaventarne. eh che l'inganna. Dunque, Regina, e che risolui? pria, con Cr-



usto, e Orconte, maturarne il consiglio, indi Cambiso, la mia risposta ascolti:



*All:*  
Ah! qua l'mancanza ne fa. Si d'aspo in si grand'uopo: è vero; ma perché tu so-



*Mis.* *Fin:*  
 Spiti? perche affligger ti uedo. io sol mi lagno perche il punto non giunge, che s'io appo non-

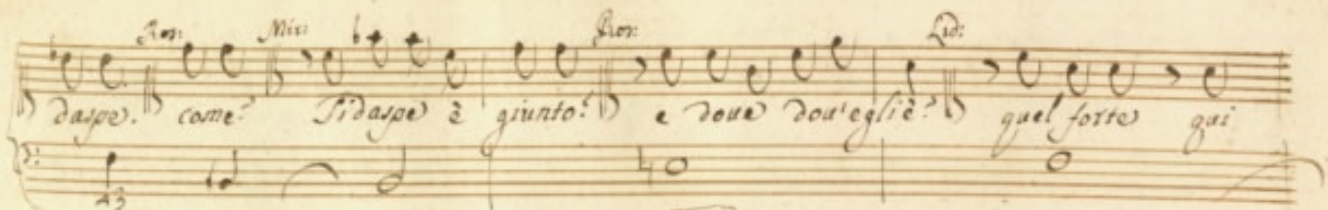
*Mis:* *Fin:* *mis:*  
 vengo. io ne l'istesso pena ne uiuo. tanto ti spiace il non uederlo? al suo ca-

*Fin:*  
 loro cio ha douuto, | ah! non scoprimmi Amore. | bramo pur che ritorni, ma

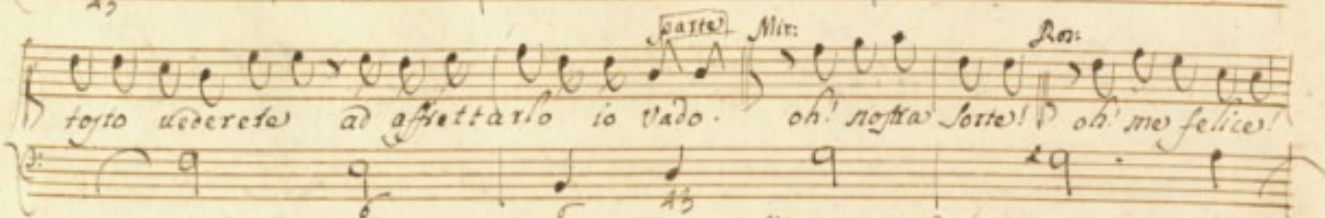
quel chiamè non piace, è il tuo tormento. (già di penzier geloso, il colpo io sento

*Scena 5.<sup>a</sup>* *Lid:* *Fin:* *Mis:* *Lid:*  
 (idia, o sud.<sup>o</sup> Cuo) Grand'auiso è Reina. che mi rechi? che porta? quanto è il =

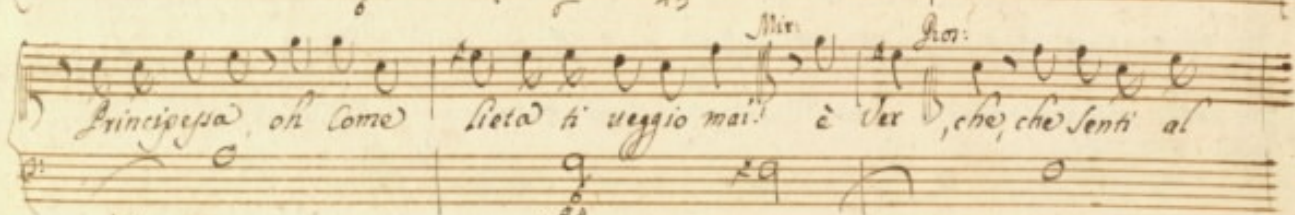
*Am* *Mis* *Don* *Qui*  
Dasse. come? Sidasse è giunto: e doue dou'egliè? quel forte qui



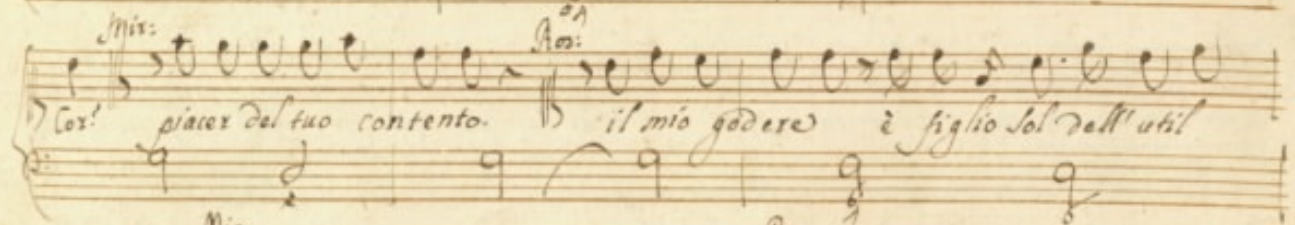
*patto* *Mis* *Don*  
tosto uedereto ad affrettarlo io vado. oh! nostra sorte! oh! me felice!



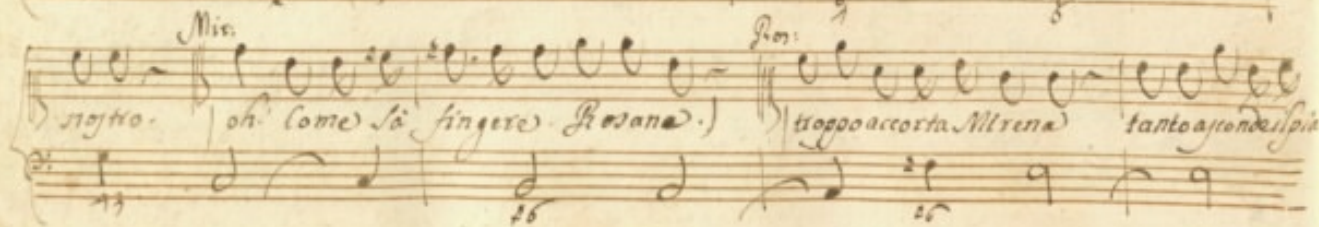
*Mis* *Don*  
Principessa, oh! come lieta ti veggio mai! è ver, che, che senti al



*Mis* *Am*  
Cor! piacer del tuo contento. il mio godere è figlio sol dell'util



*Mis* *Don*  
nostra. oh! come la fingere. (Rosana.) troppo accorta. Alrena tanto a fondo il pia



con quanto la pena.

9

Viol. *Allo*

*Allo*

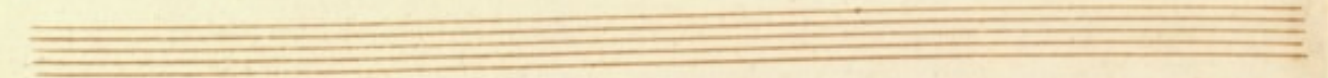
*Allo*

*Allo*

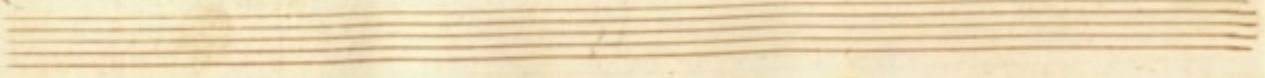
*Sento*

*Sento an contento nell'Alma mio; ma di che io, anor non è, non è non*

*stato*  
 Sò ancor non sò *Nell'Alma mia sentoun contento, ma di core*



*Sia ma di core Sia ancor non sò, sò, sò ancor non sò*



Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes.

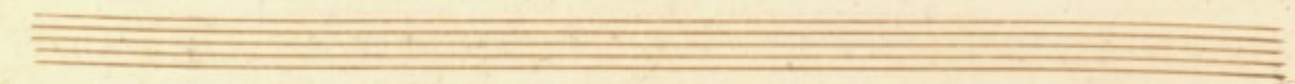
*mà dir che sia ancor non sò, ancor, ancor non sò.*

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music continues with similar rhythmic patterns and includes some dynamic markings like 'p' and 'f'.

*Ah! ch'è il mio core lo sà, lo sà, ch'è il mare;*



ma palsearlo ancor non può. lo sà che amore il mio core; ma palsearlo an-



cor non può. palsear lo ancor ancor non può.

Scena 6.<sup>a</sup> Cambiò Creduto e Duetto accompagnato da  
 Orconte, ed Ernesto; e Duetto

Cant:

2A 24

Eccomi, eccelsa Donna, l'alta imagine tua di rucuo à venerar, in

cui mirando impresso un piacer lieto del mio ritorno, speme rannata in mè, che sia ri-

Fin:

nesso il grave error di mia tardanza. Mal tuo arriuò è Campion, tutto s'è mende la colpa

tua: la pena dell'error ti rimetto; o se punirlo degg'io, Giudice selgo, il mio

Cant:

tenere Amor. troppo il fallire amabil rendi, allor che le sue pene rendi si care

Mus.

*1<sup>mo</sup>*  
il mio timor s'accresce per sì teneri senzi) | ah! che Nojano più oltre del co-

uer Sidape accoglie; temo di fà mi manchi.) (audace or troppo rendono

*2<sup>do</sup>*  
tali accoglienze un guerrier senza nome. | ma già, che qui voi siete, di Manfrò difen-

zosi il dover chiede; che da voi prenda il gran Consiglio: or dunque pronti sedete, ad

*3<sup>do</sup>*  
avoltare intenti del labro mio gli promurozi accenti. | Darli No-

*dim.* *Cambi.*

sano, e nulla temo. Lento à tuo piè non sarò. forse s'adape, più

chi'aki, il suo bel Cor mostrar pretende. | e Solo Amor il mio parlar intendo. |

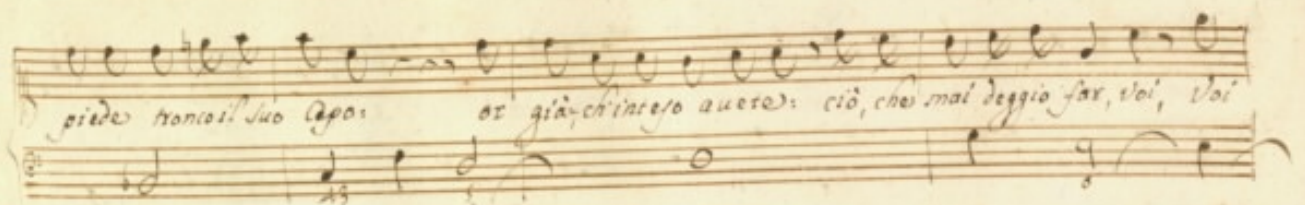
*Ans.*

Prodi Campioni, udite: il mio Nemico Pace, e Mitena in

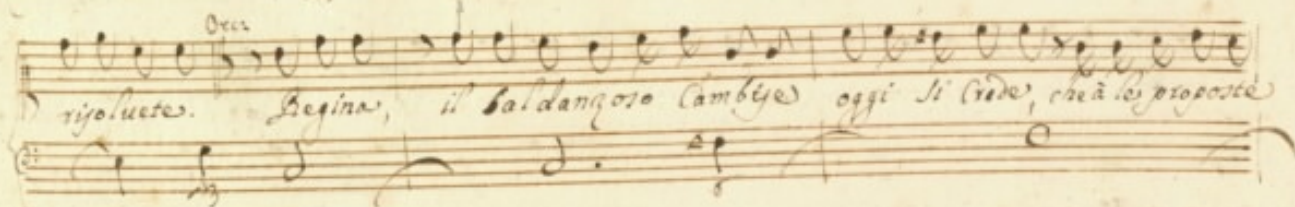
Spesa oggi mi chiedo, Io so che il Reo Rege d'armie forze m'auanza; ma ciò di mie ven-

rete non smorza il gran desio; anzi più accende l'impegno di uedermi auanti al

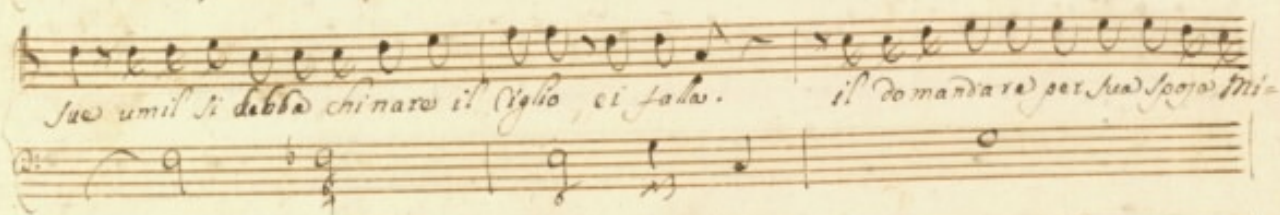
pieve tronca il suo capo: or già, ch'incerto auctore: ciò, che mal deggio far, voi, voi



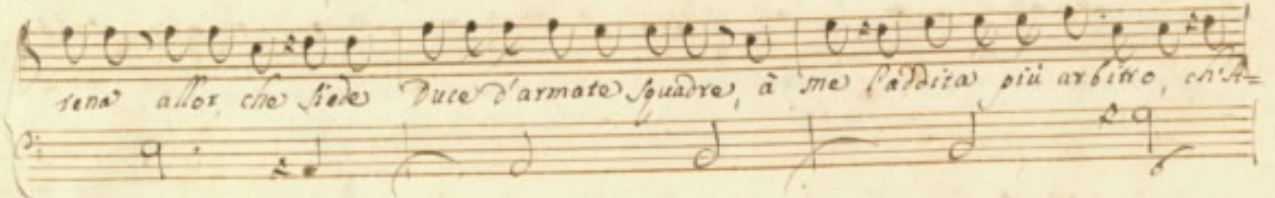
*Dec.*  
risolutes. Regina, il baldanzoso Cambyses oggi si crede, che a lei proposte



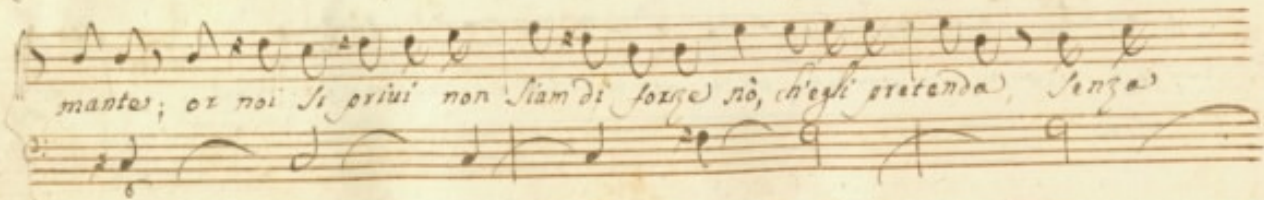
suo umil si debba chinare iliglio, ei falso. il comandara per sua sposa Mi-



seno allor, che sede Vuce d'armate Squadre, a me l'addita più arbitro, con-



manter; or noi si priui non siam di forze nò, ch'egli pretenda, senza



Suo gran periglio un tale acquisto. Si rimandi il messaggio, e gli si neghi

tutto ciò ch'ei pretende, che in tal modo un superbo umil si rende. il condegno ri

fiuto troppo mite mi sembra, onde fa d'uopo più del nostro poter, mostrar possanza.

Sia risposta sua, che noi di pace sprezziam l'offerta, e sanguinosa

guerra sol vogliam seco. à senza tali il Perjo, à sgombrerà di Babi-

tonia i Lidi: ò l'inuito accattando, incontro à noi verrà con qualche tema. A'

rei tiranni non son profiggij i Numi; alla dimora bando si' dio; ed il pugnar l'in-

timi; che il mio sangue verax, farò, farò trà i primi. *Rec.* Ma Sidaspos, quai senzi pa-

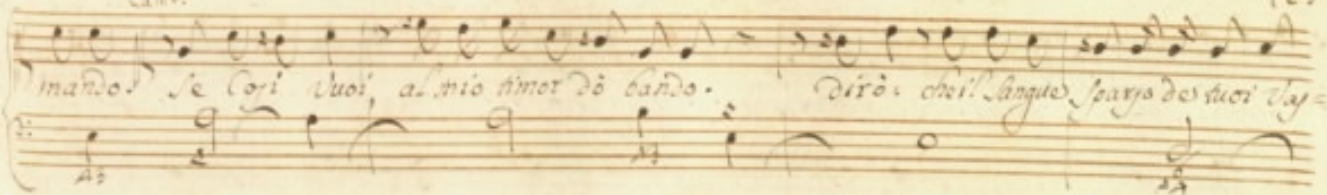
lesa in ciò? *Cam.* ben questi d'uopo non son, là doue Principi cori saggi han

già deciso. *Rec.* D'no, no, parlar ten' priego; e se il pregar non gioua, io tel co-

Cant:

27

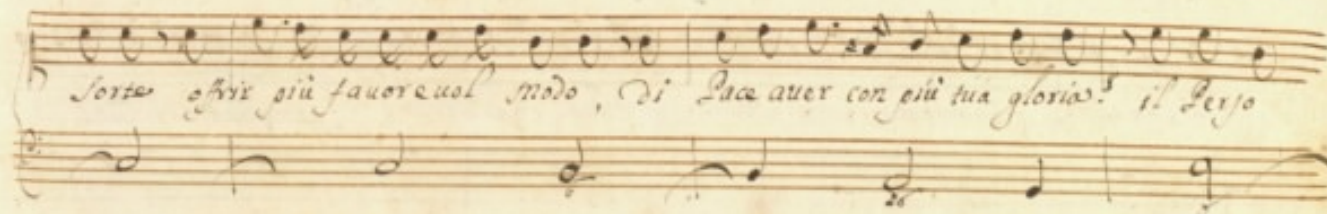
mando. Se Cori vuoi, al mio amor dō bando. Dirò: che il sangue spargo de tuoi Cay =



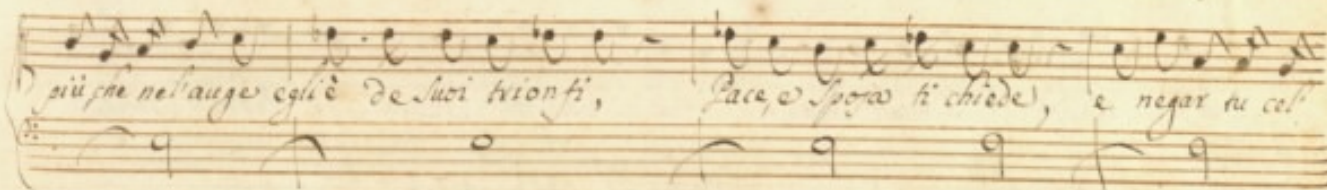
Salli incontro à Gesù: è tanto, che ti chiedo un riposo: or qual tuo sangue la



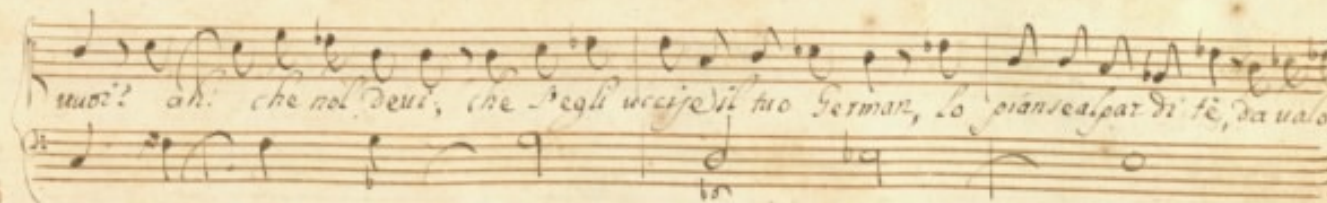
Sorte offre più fauore uol modo, di Pace auer con più tua gloria: il Gesù



più che nel'auge egli è de suoi trionfi, Pace, e Sporo ti chiede, e negar tu cal?

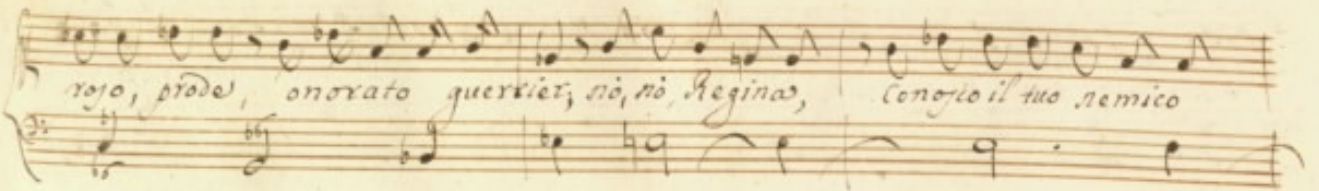


muor? ah! che nel' deui, che degli uccise il tuo German, lo pianca spar di te, da ualo =

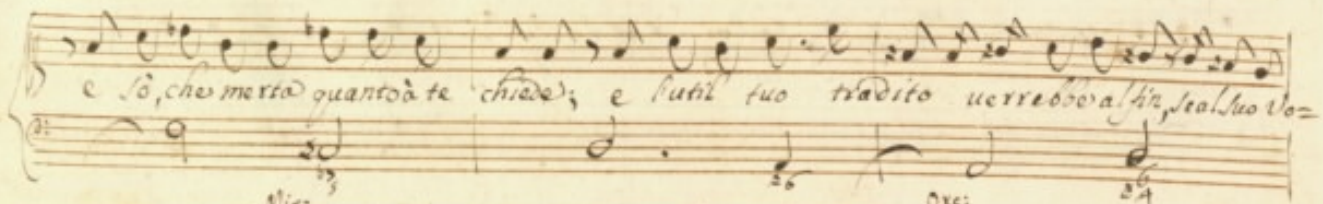




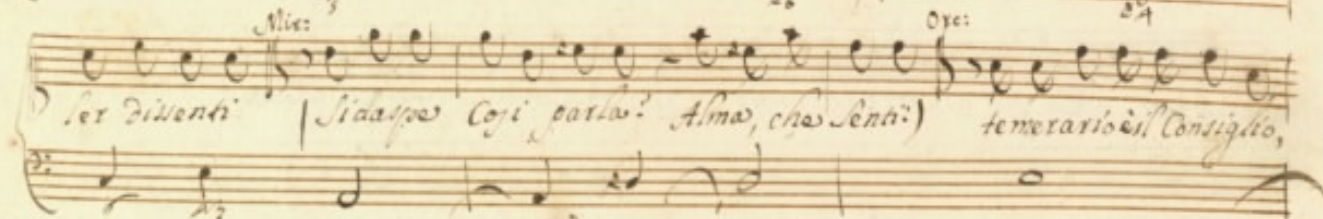
rojo, prade, onorato guerrier, no, no, Regina, Conosco il tuo nemico



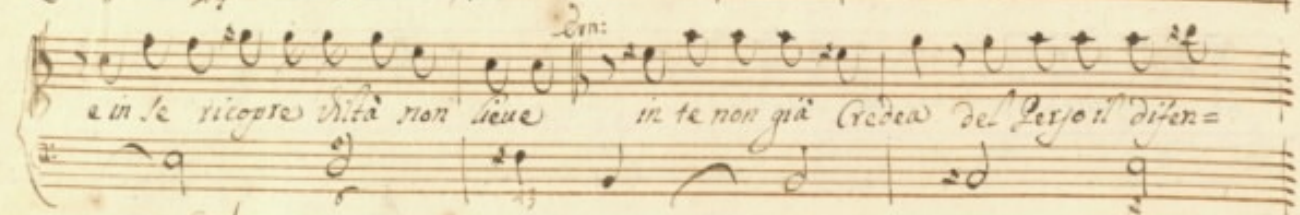
e so, che morto quanto a te chiedo; e l'utile tuo tradito uerrebbe al fin, se al suo vo-



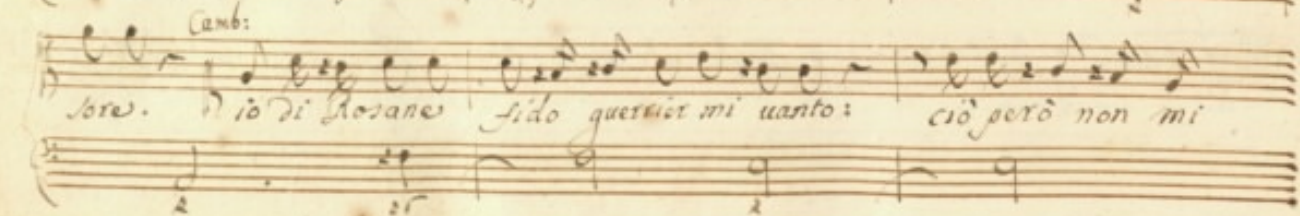
*Mie:* ser diventì | *Op:* Si a spò Coi parlo? Alma, che senti? temerario il Consiglio,



*Sen:* e in le ricopre viltà non lieue in te non già credea del Perjo il difen-



*Camb:* bre. | io di Rosane fido guerrier mi uanto: ciò però non mi



*And: 2<sup>a</sup>*  
 toglie la libertà de' Senzi; or basta, o Trodi dà un'elo equal de' miei vantaggi  
 20 21

nasce de' Vostri il disparet; gradico, gradico ognuno; ma quanto i' già ri-  
 22 23

solsti, perche' fallo r'òl renda un mancamento, eccone' del Germano a-  
 24 25

uantia' Simalacro il Giuramento. l'è auanti' la Statua del  
 Fratello; e fà il seg.  
 Giuramento  
 26 27

Empty musical staves at the bottom of the page.

*piano*  
*piano*  
*adagio*  
*piano*

*Peita, più temute di questo Regno; o Voi Sirellari Potenze, ed*

*senza cembalo*

*ombrò Sagro degl'Ani beati, qui, vi prego, Venite, el giuramento*

*piano*  
*arpeggio*  
*piano*  
*arpeggio*

*Vite*  
Vendetta, vendetta io vo di quel Cradel Nemico, uccijor del Per-

*24/4* *Andante*

mano, e chi mai fia, che presentà al mio piede il capo odiato, à suo giacor di



Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with various ornaments (trills, mordents) and a fermata. The second and third staves are for keyboard accompaniment, featuring sixteenth-note patterns. The fourth staff contains the lyrics: *poco soffrir per po - co soffrir*. The fifth staff continues the keyboard accompaniment with a *trillo* marking.

Handwritten musical score for the second system, continuing from the first. It consists of five staves. The top staff is the vocal line with lyrics: *Le Alma dell' = a dell'Empio la*. The second and third staves are keyboard accompaniment with sixteenth-note patterns and a *trillo* marking. The fourth staff is a blank staff. The fifth staff continues the keyboard accompaniment with a *trillo* marking.

*more conuienti più for - te) per po -*  
*co per poco saprix Vofrix per poco per po*

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

Annotations and markings include:

- For* (twice)
- co soffiz.*
- piu*
- Trills and triplets (marked with '3')
- Dynamic markings like *ff* and *ffz*

Lyrics (bottom two staves):

che quanto più attendo la giusta ira mia, sarà chi m'osa



Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are instrumental accompaniment. The lyrics for this system are: *l'endo più fieras punir sacra, sacra chi m'offende oiu' fiera ou=*

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are instrumental accompaniment. The lyrics for this system are: *nir oiu' fe*

Salvo llo  
 Salvo llo  
 Salvo llo  
 Salvo llo  
 Salvo llo

Scena 2.<sup>a</sup> Ariane,  
 Mirena, Cambise e  
 Orconte

ro fiero più fiero unir.

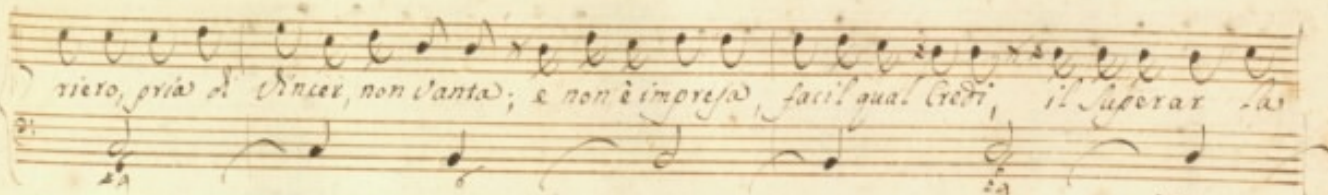
Oce  
 Regina, il tuo gran Voto fu adempito per me; quel lago odiato, per

questo man reciso, oggi al tuo piè di presentiar m' impegno, Orconte il buon quest-

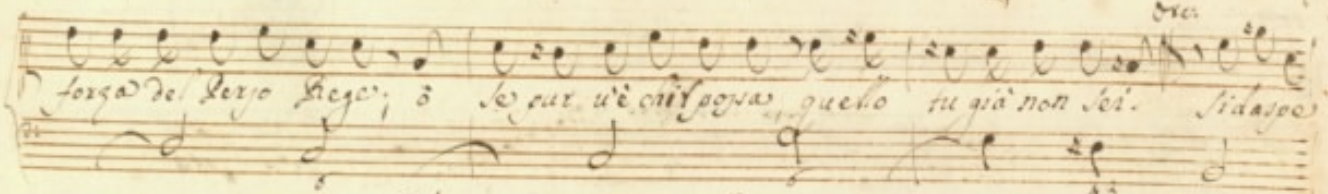
Camb.

Orconte

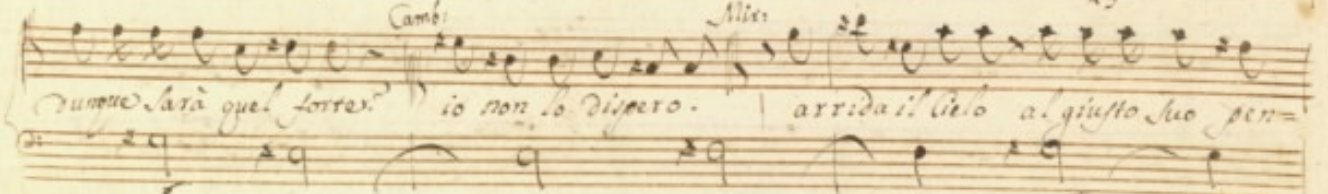
vieto, pria d'Anice, non d'anta; e non è impresa, facil qual Gridi, il Superar la



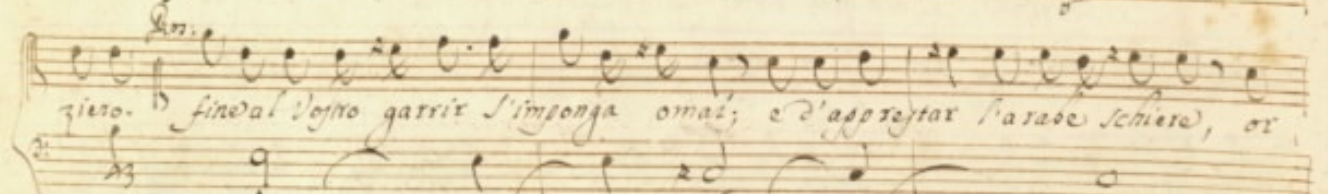
forza del Serjo Rege; o se cur uè oit'pova, quello tu già non sei. Sidasse



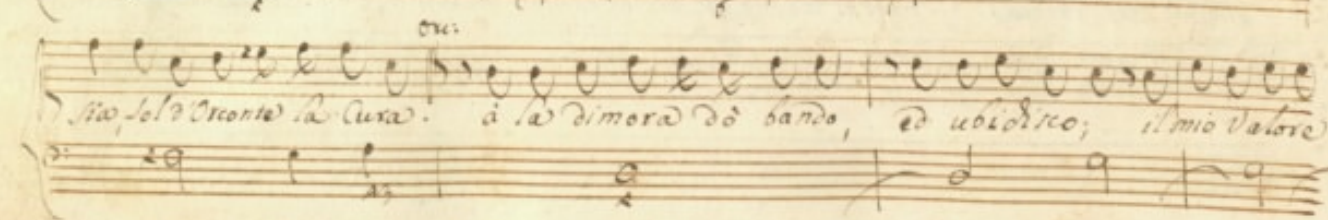
*Cambi* *Mici*  
quando sarà quel forte? io non lo dipero. | arrida il Uelo al giusto suo per-



*And.*  
ziero. Il final delto garrir s'imponga omal; e d'aggrestar l'arabe schiere, or



*Or.*  
No, sol' d'Oronte la cura. à la dimora d'o bando, ed ubidito; il mio valore



*a chi ereder nol' vuole, oggi serua d' esempio, e di riposo.*

*Spirito*  
*Spirito*  
*Allegro*  
*Allegro*

*Si Veda* *Si Veda qual capo e*

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

*Sanguē dal mio brando sol reciso, e di sangue, e di sangue tutto intriso, dal tuo*

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

*piède Calpestar, Calpestar*

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts. The third staff is a basso continuo line with the lyrics: *- dal tuo piede Calpestrar.* The bottom two staves are for keyboard accompaniment, featuring dense sixteenth-note patterns. The lyrics *Qual Lago esangue dal mio* are written above the bottom two staves.

Handwritten musical score for the second system, continuing the vocal and keyboard parts from the first system. It consists of five staves. The lyrics *brando sol reciso Scorgerai, e di sangue tutto intriso tutto intriso, dal tuo piede Calpo-* are written across the bottom two staves.

*pia:*

*pia:*

mar, Calpestrax

*ol. Come sta*

*for.*

*for.*

*for.*

*for.*

*dal tuo piede Calpestrax, Calpestrax, Calpestrax.*

*heda,*

*pia.*

*pia.*

*pia.*

*pia.*

Seruirò con tal coraggio al tuo Regno da mio amore: che saprò con doppio o-

*pia.*

*for.*

*pia.*

*for.*

*pia.*

*for.*

*pia.*

*for.*

*pia.*

nore, con due pregi ti onfa - con due pregi ti on -



far. Sapro, Sapro con doppio onore tnon far

Scena 8.ª  
Rotine, Mirena pensieroso,  
e Cambise

Alce

L'os:

Se il Vincitor del Serzo trouar potto in Sidaspe, in quello ancora de' due

Camb:

L'os:

regij Sponzali l'arbitrio ammirero. Dubbia tal sorte in me non sia. e Vincat

Camb:

Mir:

Speri. il Capo di Cambise è in mia man. Sia Marte, e Amore, propizio al

L'os:

tuo desir. Dunque l'aspetto Vincitor fortunato. Oh! se fia vero, già Mi-

rana ei non ama, e mio lo spero.

Handwritten musical score for the first system, featuring four staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The first two staves are marked with the dynamic *Allo*. The third staff is marked with *Allo* and has a large, stylized initial, possibly 'L'. The fourth staff is marked with *Allo* and contains some numerical markings below the notes, including '2', '2', and '2'.

Handwritten musical score for the second system, including vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics "Armato di Valor, armato di Valor, Combat - ti, o" are written below the piano part. The notation includes treble clefs, a common time signature (C), and various rhythmic values. The piano part features a complex rhythmic pattern with many sixteenth notes.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clefs). The lyrics are written below the piano part.

*Spera, combat- ti, Spera, Spera, combatte Spe-*

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

*ra. poi torna, torna, tutto, tutto Amor, tutto. A-*

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

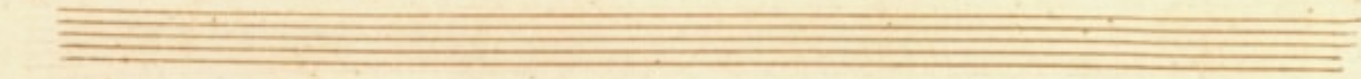
*mor, tutto Amor, mercè se brami, mercè se bra*

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

*mi mercè se brami mercè se brami.*

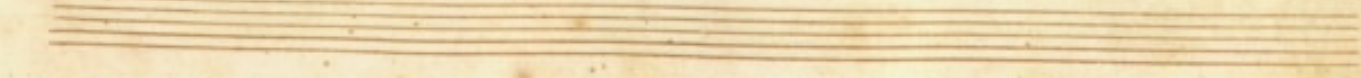
*piu*

Sarà la speme alor più lusinghie =



ra più lu = singhiera, ne ingannerà, ne ingannerà il tuo cor. Se vince, ed

*Solo*



ami, se uinci ed ami. Sarà la Speme altopiù Lusighiera, più la-

-singhiera; ne ingan, nerà, ne ingannerà il tuo cor, se uinci, ed ami,

Handwritten musical notation for the first system, including vocal lines and basso continuo.

Scena 9<sup>a</sup>

Cambise, e Mirena

Se Vinci, ed ami.

Basso

Camb:

Mir:

Lur dal fin, doppio lungo... Ah no, no si daspo, prelo, ched'altro fausti;

lascia, che teo io mi consoli, e uanti quella bella amista, che in

te discerno col mio fero nemico.

e fia pur uero, oh Dio' chi il giu e-



11

roico penzier, che possa Amore ispirato ad un Cor, con tal ferozza si ricom-

penzi: in testimonio io chiamo tutti i Nomi del Ciel... tai giuramenti più

teo ti fanno, e un mancator tu Sei. Veil Candor di mia fe... qual fe tu uanti? qual fe-

mor? che Vaneggi? ah! tu non Credi, che sol per bene amarsi 'd dio m'è Stoffo.

e qual più nobil Vanto, che in quel momento istesso, che tu spogata fossi al Berzo

*Mir:*

Rege, morisse il tuo Padre? Or dunque; tanto se t'è Caro il Duca, proseguirar-

vito, à far le sue difese; ma sicuro pur viai, che quanto più mel

*Camb:*

uanti, io più morte gli giuro. or già, che vuoi, ch'io mora, ote Dio! ti farò

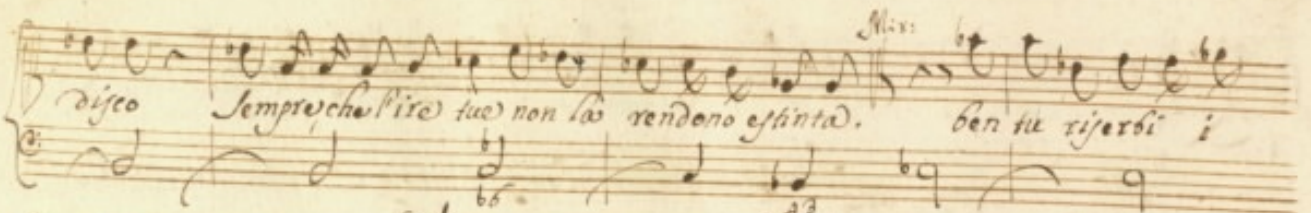
*Mir:*

lieta; e allora, che vita io perderò, mi Crederai. tanto da

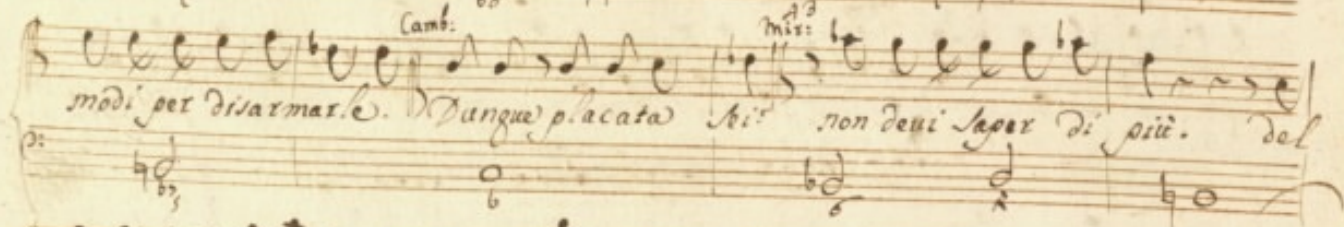
*Camb:*

te non vò: obbligo tienti di serbar la tua vita, d'all'or ch'ài me fu Cara. io t'ubi-

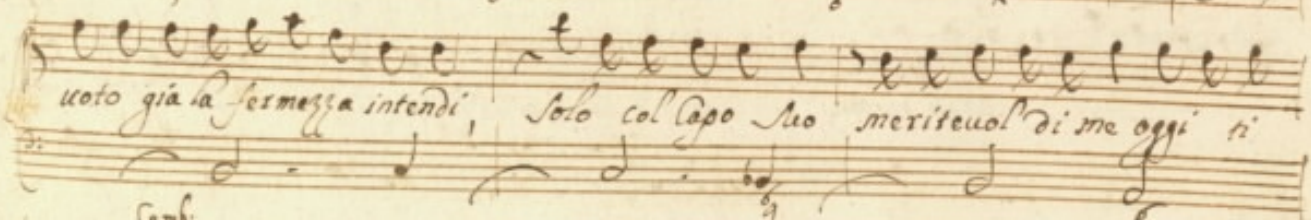
*Mis:*  
dico sempre che l'ira tua non la rendono estinta. ben tu riferi i



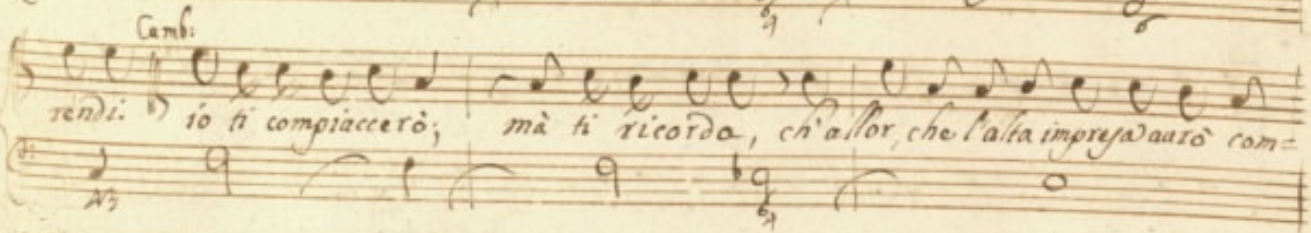
*Camb:* *Mis:*  
modi per disarmar. O. Dunque placata *Mis:* non deui saper di più. del



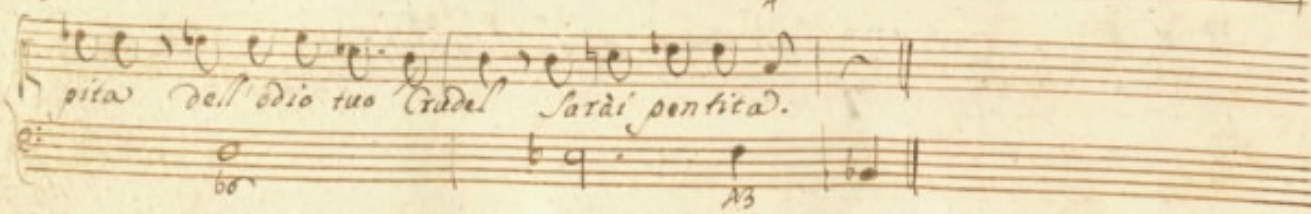
uoto già la fermezza intendi, solo col capo suo meriteuol' di me oggi ti



*Camb:*  
rendi. io ti compiacerò; ma ti ricorda, ch'allor, che l'alta impresa auro com-



piata dell'odio tuo Cradel sarai pentita.



Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are: "Quando quando vederai il tuo nemico, primo di Dio, Sò, Sò".

Annotations include "piao" above the first vocal line and "and. molto" above the basso continuo line.



Handwritten musical score for the second system, continuing the vocal and basso continuo parts. The lyrics are: "Sò, che pentita, ti lagnera = i de la sua sorte de tuo rigor."

Annotations include "piao" above the vocal line and "for" below the basso continuo line.

*piu.*

*For.*

Quando vedrai, il tuo nemico, grido di vita, so so, che pen-

*tr*

*12*

*13*

*10/12*

ta si lagnera i, de la sua sorte del tuo rigor. so, che

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The music is in a common time signature. The lyrics are written below the piano accompaniment.

*pentita* *fi* *lagnera* = *i* De la sua sorte del tuo rigor,

Handwritten musical score for the second system, continuing the vocal and piano parts. It consists of three staves. The lyrics continue below the piano accompaniment.

*piu* *for.* *for.* *piu*

Del tuo, del tuo rigor. *Spento allora*

Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment with a bass clef. The lyrics are written below the vocal line.

*piu!*

gn'odio antico, tu, tu sgriderai chi gli diè morte, e cercherai mà, mà sempre in vano pa-

*piu!*

Handwritten musical score for the second system. It consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment with a bass clef. The lyrics are written below the vocal line.

*piu!*

ceal dolor, mà sempre, sempre in vano gaceal dolor; tu, tu sgriderai, chi gli diè

Handwritten musical score for a vocal line and piano accompaniment. The vocal line includes the lyrics: "morte, ma, ma sempre inuano inuano inuano pace, pace". The piano accompaniment features a steady rhythmic pattern in the left hand and a more melodic line in the right hand.

Handwritten musical score for a vocal line and piano accompaniment. The vocal line includes the lyrics: "Palapo" and "Quando Palapo". The piano accompaniment features a steady rhythmic pattern in the left hand and a more melodic line in the right hand.

Scena 10.<sup>a</sup>

Mitena sola

*ccccc*



*Mit.*

*Se me inuano il mio bene, che pietà del Rival tenta il mio Core;*

*Se ripien di furore sento balzarlo in petto, per desio di smicare*

*Spazo di Sanguel. Suol l'odiato oggetto: o se permetti, o Amore, ch'el mio caro N=*

*Da pe' abbi tal peggio, Sono appieno contenta, o più, o più non chieggiò.*

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, time signatures, and various rhythmic values. Dynamic markings such as *Allo*, *fia*, and *Allo* are present. The music is written in a cursive, historical style.

Handwritten musical score for the second system, consisting of five staves. The notation continues from the first system, featuring treble and bass clefs, time signatures, and various rhythmic values. Dynamic markings such as *Allo*, *fia*, *Allo*, *for*, and *for* are present. The music is written in a cursive, historical style.

*Origno con la parte*

*piu.*

*perche infido infido non lo creda*

*piu.*

*piu.*

*fa, ch'io ueda o Dio d'Amore De l'Amante nel sembianza*

Detailed description: This is a page of handwritten musical notation on aged paper. It features a system of ten staves. The top two staves are for the vocal line, with lyrics written below them. The bottom eight staves are for the piano accompaniment. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The lyrics are in Italian and appear to be from an opera or a dramatic musical work. The handwriting is in a cursive style typical of the 18th or 19th century.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

del Riu- le Mccisor, del Riu-

A blank five-line musical staff.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

- le Mccisor.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

*pia.*  
*pia.*  
*pia.*  
 Perché infido non lo creda Perché infido non lo cre-  
 da fàchio veda o No d'Amore del Amante nel sembiante

Handwritten musical score, first system. It consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The word "piano" is written in a small circle below the second and third staves. The first staff ends with a fermata and the letter "A" above it. The bottom staff of this system contains the text "del Riva" written in a decorative, cursive hand.

Handwritten musical score, second system. It consists of five staves. The notation continues with similar rhythmic patterns. The word "for" is written in a small circle below the second, third, and fourth staves. The text "le Vecijor" is written in a decorative, cursive hand below the fourth and fifth staves. The bottom staff ends with a fermata and the number "13" written below it.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes dynamic markings such as *pia.* and *Ma*. The lyrics are written in Italian and include the phrase "Ma se amico del Nemico lo vedrò al".

*pia.*

*pia.*

Ma se amico del Nemico lo vedrò al

lor dirò, all'or dirò, che per mè non ebbe ardor non ebbe ar=

*dor* — — — — — *non ebbe ardor.*

*No per mè, che per mè — non ebbe ardor.*

*Delia*  
*Fello*



Scena II Ernesto, Orconte, e poi Ambige  
 Orconte, e poi Ambige  
 Creduto Sidaspe

Orci:

Amico, e soffri- remo, che un ignoto straniero ar-

Orn:

diciam'ocurar la nostra gloria: del Perjo la vittoria da noi si tenti,

Orci:

poi scoprirò qual nel seno serbo per ego odio immortale, e acerbo. anch'io

Orn:

feco lard: ecco il superbo | Si deluda:) Sidaspe, oggi fia' duogo

mostrarsi di Rojano merita uol' Campion; già tu conosci con qual genio t'accoglie

*Camb.*

onde tradirla non sarebbe tuo danto. à Senzi tuoi la risposta non deggio

Osc:

oggi t'aspetto Valorojo Campion, Cambje vinto, che di Mirena à labe

*Camb.*

nozze aspiri, e mio Rival ti soffra. è ver! rispondi: forse coi scherzi

*Osc.* *Camb.* *Osc.*

tuo il ver predici. Quanto veder mi fai. Darabo altero Voci Son questo. troggo un

*Syn.*

cognito ardijce Controun Regnante. à tanto il fauor di Rojane oggi so

Caro:

Spingerò lo Regnante tu sei uè, ch'auanza il tuo merito, e di Rojano il fauor

render puommi lieto, non già Superbo; ed a soffire tali indegne proposte uo non

Son: questo famojo acciaio mantonor uel spora. d'un tal deji-o sia ca-

Stigo il mio ferro, e ancor al mio. *Scena 12.* Rojano e detti *Ferme, o*  
che uoglion battersi

Prudi, e quasi di degni acerbi spargon si tra di udi risse, e cimenti.

*i Vostri odj persuasi al comun bene prevaler Coji fate. Ah! Solui macua*

*Se non già di Rojano impegno, e onore, almeno il reposer Vostro, il*

*ostro Amore. Regina un giusto Digno freno non ho; ma perche pria si vanda glori*

*ora Rojano, el nostro impegno, resti calmato si ma non estinto; indi*

*postil Superbo Sol dal nostro Valor la degna pena, a cui la sua baldanza oggi lo*

*postil Superbo Sol dal nostro Valor la degna pena, a cui la sua baldanza oggi lo*

Cant:

Cor:

meno non sempre avrai la tua Regina... or basta; e per la mia difesa metti o-

Orc:

gni un qui, che chiuderà adir nel core. ed il Rejo, ed il mondo, udrà, udrà qual

Sia il mio valore.

Viol:

Allo

Viol

Allo

*ria:*

*Solo con V. all' Organo*

Per amor per giusto Digno, il gran Voto adempirò — adempirò

*for.* *ria:*

il gran uoto adempirò — e quel

Capo io troncherò quei Cap- po io troncherò Col mio bracc-

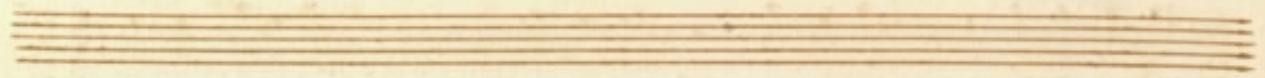
-cio col mio braccio Vincitor. Col mio bracc-

Handwritten musical score for the first system. It consists of four staves. The top three staves are grouped by a brace on the left. The first staff is a vocal line with a treble clef. The second staff is another vocal line with a treble clef. The third staff is a basso continuo line with a bass clef, containing dense rhythmic patterns. The fourth staff is a separate bass line with a bass clef. The lyrics are written below the third staff: *-cio, col mio braccio vincitor, vincitor, vinci-*

Handwritten musical score for the second system. It consists of four staves. The top three staves are grouped by a brace on the left. The first staff is a vocal line with a treble clef, marked *For.* at the beginning and *ria!* later. The second staff is another vocal line with a treble clef, marked *For.* at the beginning. The third staff is a basso continuo line with a bass clef, marked *For.* at the beginning. The lyrics are written below the third staff: *la difesa del tuo*. The bottom staff is empty.



Regno sol' affida nel mio brando, che sarà qual tuol pugnando, d'ogni forte il gran terror.



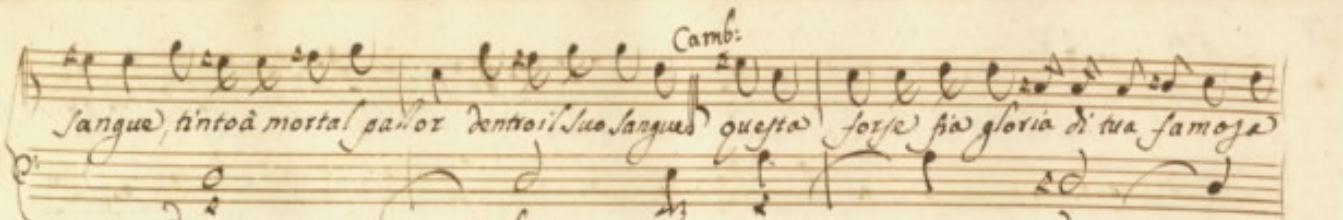
...rà qual tuol pugnando d'ogni forte il gran terror. ... il gran terror.

Scena 13.<sup>a</sup> Rogano, Cambyse, ed Ernesto

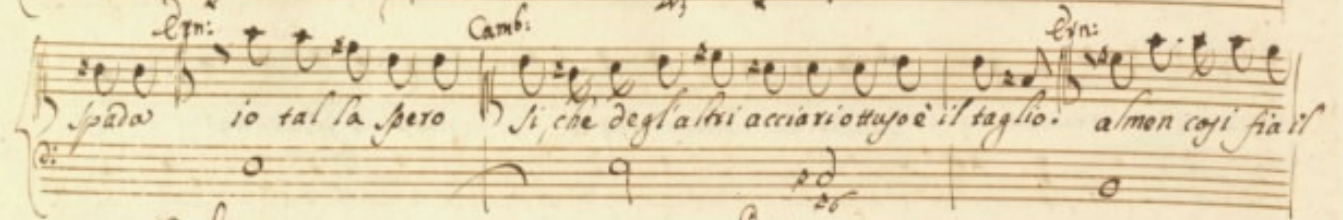
*And.*

Ernesto, io non sperava, che de' miei fidi il ferro douesse vendic-  
 car l'ira priuata; quando fia vostro impegno, defender di Rosano, e  
 uita, e Regno. è ver' errai, ma del fallir sia scusa la gloria del mio or-  
 nor; di quello sia or castigo douuto; il Sol senar, ma non estinguer l'ira. per  
 ora in noi sol uia di Rosano ponor, che solo aspira di mirar al suo piè quel capo e-

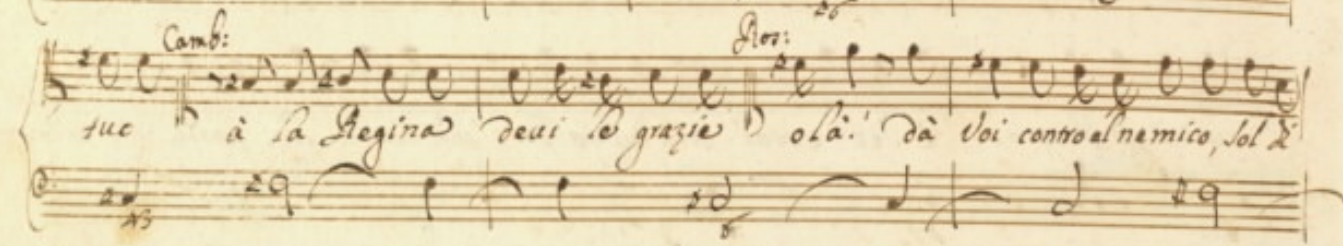
Camb:  
Sanguè tinto à mortal pà'or dentro il suo Sanguè questo forse fia gloria di tua fama



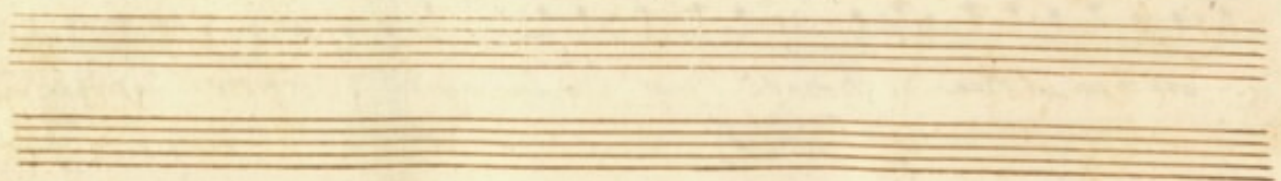
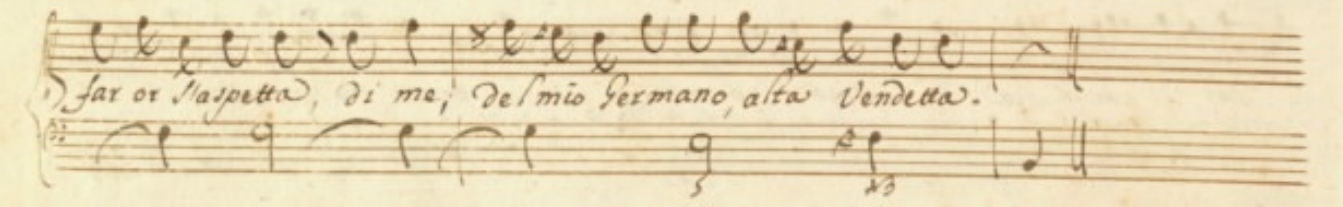
Trn: Camb: Trn:  
pà'ra io tal la spero si, che degl'altri acciari ottuso è il taglio. almen così fia il



Camb: Trn:  
tuo à la Regina devi le grazie olà: dà voi contro al nemico, sol d'



far or aspetta, di me, del mio Germano, alta vendetta.



Vnii:

Con oboiè quando non conta la parte 3/

5A

54

Crni:  
Vnii:

Vendicherò l'offese, di chi d'Amor m'accese; e tu prepara o cara



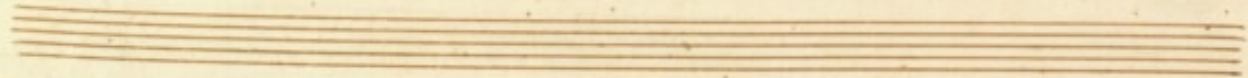
Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is written in a historical style with various note values and rests. The lyrics are written below the vocal line.

*ceja, e tu preparaò Cara Cara al mio Valor, merce o Ca-*

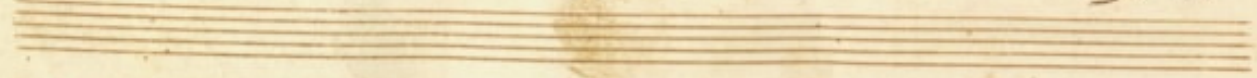
Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. The notation and lyrics are consistent with the previous system.

*ra al mio Valor merce Cara, Cara,*

*plac.*  
*plac.*  
 al mio Valor mercè. *Sagrò, ripien di gloria, tentax questa*

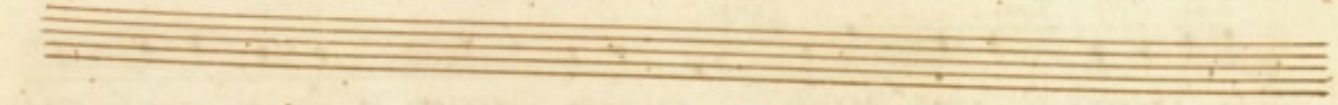


*toria;* e de gno del tuo Regno, e de gno del tuo Regno, mi rende=  
*Solo, 126*



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

*ra mia fe mia fe  
mi renderà*



Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are written below the piano part. The word 'Presto' is written above the piano part in three places.

*mi renderà mia fe.*

*Presto*

*Presto*

*Presto*

Scena 12<sup>a</sup>, Rosano e Cambiso

A large, decorative handwritten signature or flourish at the bottom right of the page.



Camb.

Che Superbia! che fasto! ben trà pochi momenti lo ue-

Hor.

Coro Mentitor. Sidace, dimmi: qual di vostra Corteja fù la Cagion: fù gelo-

Camb.

Hor.

Camb.

Sia d'onore. Come? parlar: priuato Guerrieto io Son; e crede, ma in-

uan Ernesto e Orconte), chio non possa atterzare il Per, o iniqua; e che dà mi la

Hor.

scelta de due Rej Ameroi pendex non possa. Ma se del Cor l'arcano gene-

Camb.

far ti si può, dimmi, che speri? Vincerò il Rejo Rejo ed al tuo piede, con-

Ros:

duslo tutto ossequio, o pien di fede. Ah! che sopra quel labro sento i Anzi' del'

Camb:

Coro, parlar d'ossequio, e fè, ma non d'amore.) e de Rejo smenei.' an-

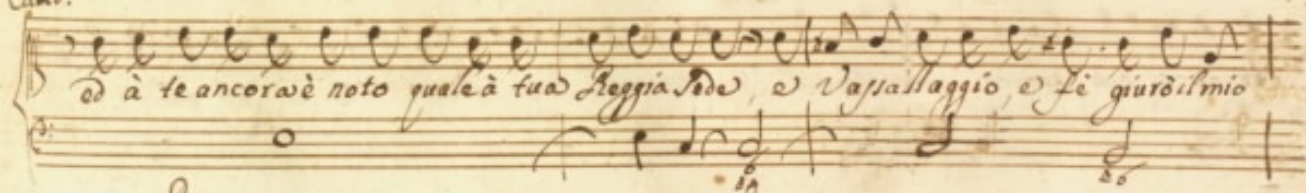
Ros:

cor non vinsi, e ancora non posso dir, ciò, che di retti all'ora. (Spera mio Cor.) ben'

Sai quanto deggia il mio Orno al tuo valore, quale stima ho per te (ah! Sallo il cose.)

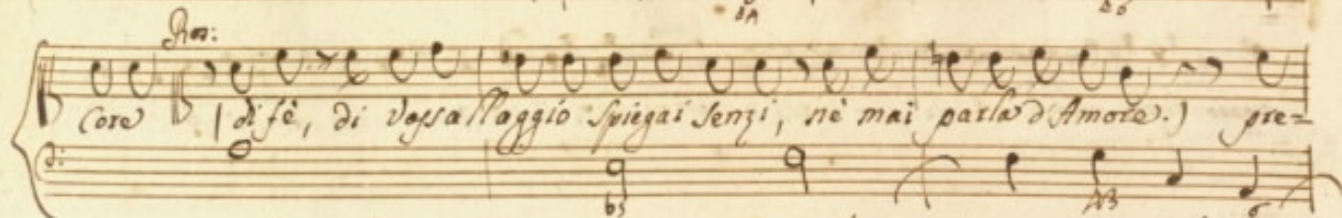
Camb.

ed à te ancorwè noto quale à tuo Reggia Deo, e Vassallaggio, e fe giurò il mio



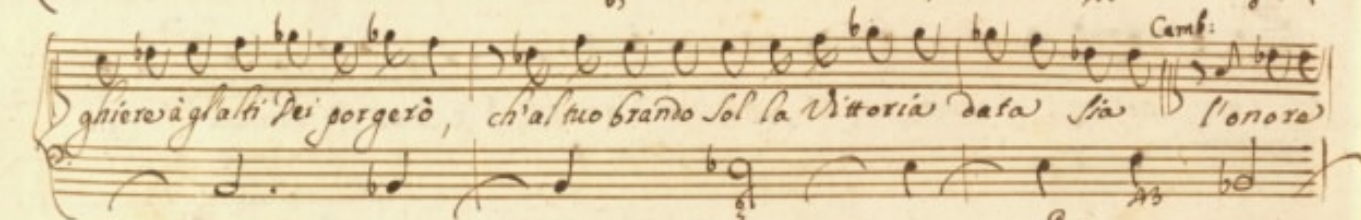
Ans.

(Coro) di fe, di Vassallaggio spiegar Senzi, nè mai parlar d'Amore.) pre-



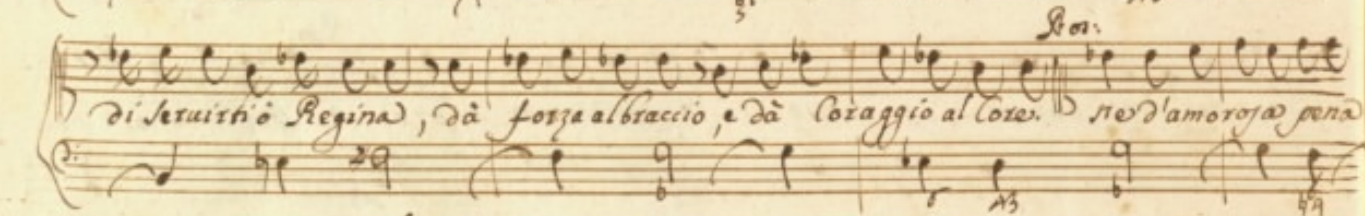
Camb.

ghierw à gl'alti Dei porgerò, ch' al tuo brando sol la Vittoria data sia l'onore



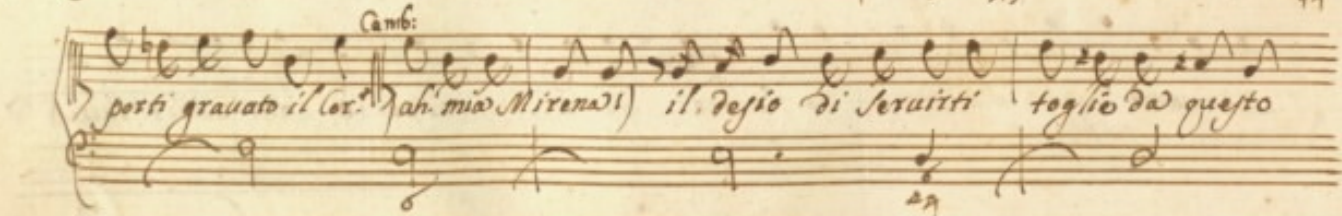
Ans.

di Seruitio Regina, dà forza al braccio, e dà coraggio al core. ne d'amorosa pena



Camb.

porti gravato il cor. Ah. mio Mirando il desio di Seruiti toglie da questo



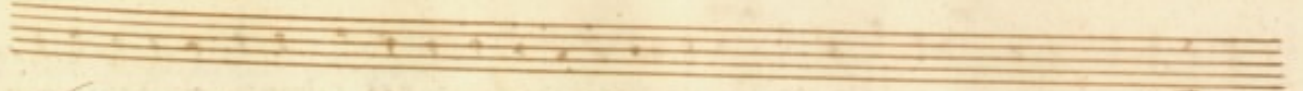
*Pizz:* *Camb:*  
 Cor ogni penziato. amasti mai? Guerrato, ch'ha vicino il Cimento, pensa alla gloria sol?  
*43*

*Pizz:* *Camb:*  
 troppo troppo geloso sei del tuo cor, o non ui serbi ardore. più spiegar mi non so  
*9*

*Pizz:*  
 | che pena, che pena al core!  
*9 13 13*



Empty musical staves for accompaniment or further notation.



*1<sup>da</sup>*  
and. moderato. *pia:*

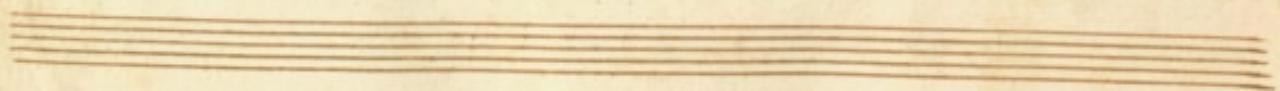
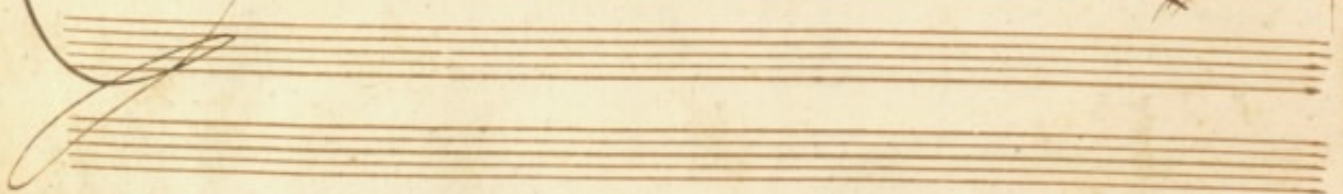
*2<sup>da</sup>*  
and. moderato.

*3<sup>da</sup>*  
and. moderato.

*4<sup>da</sup>*  
and. moderato.

*Cambi*  
and. moderato

*5<sup>ta</sup>*



Handwritten musical score on aged paper. The score consists of four staves of music. The first three staves contain melodic lines with various note values and rests. The fourth staff contains the lyrics: *può, che Amore, non regni nel tuo petto, nò, nò, esser non può, nò, nò,*. Below the lyrics are two empty staves, and at the bottom of the page are three more empty staves.

Handwritten musical score for the first system, featuring four staves. The top staff begins with a treble clef and a key signature of one flat. The second staff starts with a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The music includes various note values, rests, and a double bar line. A dynamic marking *pia.* is present in the first measure of the top staff. A *no.* marking is present in the first measure of the fourth staff.

Handwritten musical score for the second system, featuring a vocal line and a piano accompaniment line. The vocal line is in a treble clef and contains the lyrics: *Amor, ma Sol d'onore, ha nel mio Sen ri- cetto. ah! ah!*. The piano accompaniment is in a bass clef. A dynamic marking *Solo* is present in the first measure of the piano part. The system concludes with a double bar line.

Empty musical staves at the bottom of the page, consisting of two systems of five-line staves each.

Sospiri! (oh! Dio che pena - che pena!)

Cara mia Mirena!) Spiegarmi più non



*Spirito*

*Lento*

*Spirito*

*Lento*

*Spirito*

*Lento*

tu, tu non m'inganni, tu non m'inganni nò, nò, nò, nò, tu non m'inganni nò.

*Sò.*

*Spiegarmi più non sò.* [*Lento*] *al.*

*Spirito*

*Lento*

*Sospiri? | oh Dio! che pena - che pena!*  
*Cara mia Mite = no*  
*Spiegat mi*

*Spinto*

*Spinto*

*Spinto*

tu non m'inganni, nò, non m'ingan- ni non m'inganni nò, nò, nò, tu non m'in-

più non sò Spiegarmi più nò, nò non sò Spiegarmi più non sò, nò, nò, non sò Spie-

*Spinto.*  $\text{b}_5$   $\text{b}_2$   $\text{b}_3$   $\text{b}_4$   $\text{b}_3$   $\text{b}_6$   $\text{b}_7$   $\text{b}_2$   $\text{b}_3$   $\text{b}_5$

Handwritten musical score on aged paper. The score consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The music is written in a single system. The vocal line includes the lyrics: "ni, tu non m'inganni nò, nò, nò, mi, non so spiegar mi nò, nò,". The piano accompaniment includes the word "gar" written below the first two staves. The bottom two staves of the piano part have some markings: "5", "A", "A3", "A", "A3". There is a "pia" marking above the vocal line in the first measure of the second staff. The paper shows signs of age, including yellowing and some foxing.

gar

ni, tu non m'inganni nò, nò, nò,

gar

mi, non so spiegar mi nò, nò,

5 A A3 A A3

Handwritten musical score for three staves. The first staff begins with a treble clef and a key signature of one flat. The music consists of several measures of eighth and sixteenth notes, with some passages marked 'For.' (Forcemente). The second and third staves continue the melodic line with similar rhythmic patterns and 'For.' markings.

*tu non m'inganni nò.*

*nò spiegar mi più non sò.*

Handwritten musical score for a single staff, likely a basso continuo line. It begins with a large 'C' marking. The music features a series of notes, some with slurs, and includes a 'C' marking with a '3' below it, possibly indicating a triplet or a specific fingering. The staff concludes with a double bar line and a 'C' marking with a '6' below it.

lento.

lento.

lento.

Veggio, ch'è di Cupido è quel tuo seno il nido Veggio,

lento.

s'inganni, s'ingan-

to.

ni, l'inganni, che non amo, nò, nò, non amo, ma Sol' la gloria bramo / d'aver l'amato be=

Handwritten musical score with six staves. The first staff is marked *gia.* and the sixth staff is marked *alleg.* with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves:

*no no non dici il ver, no non dici il ver no*

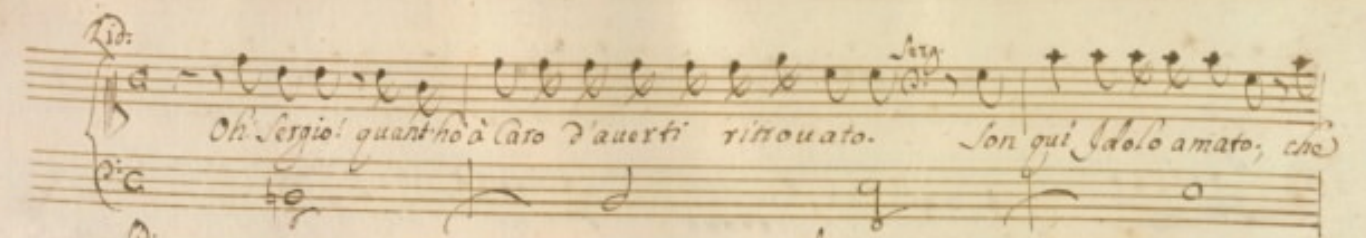
*me.) (che penes) tutto già dissi. tutto già dissi.*

Scena 15. Lidia, e Sergio

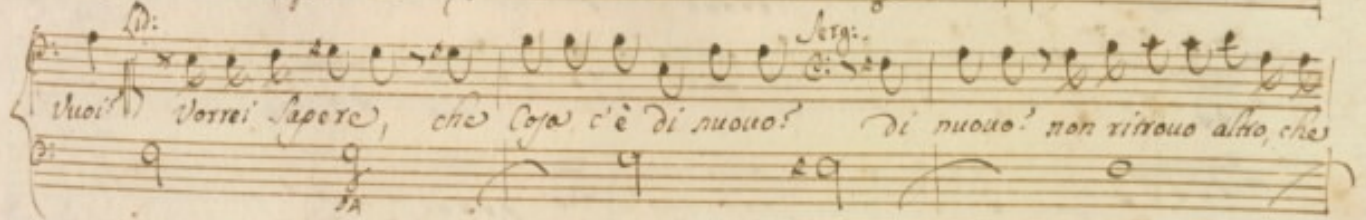
*Allo*



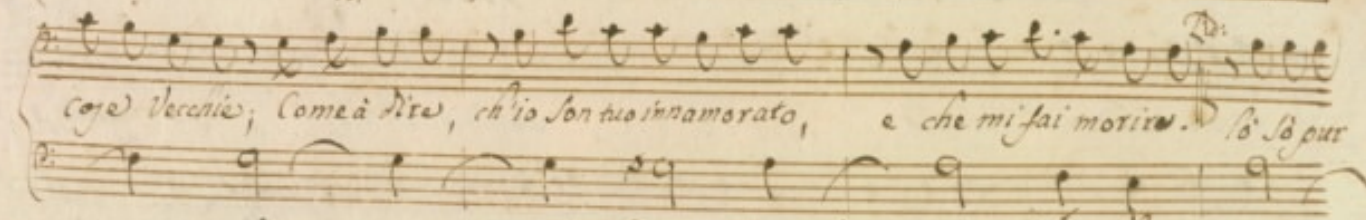
*Do:*  
Oh Sergio! quant'ho à caro d'auerti ritrouato. *Alz.* Son qui solo amato, che



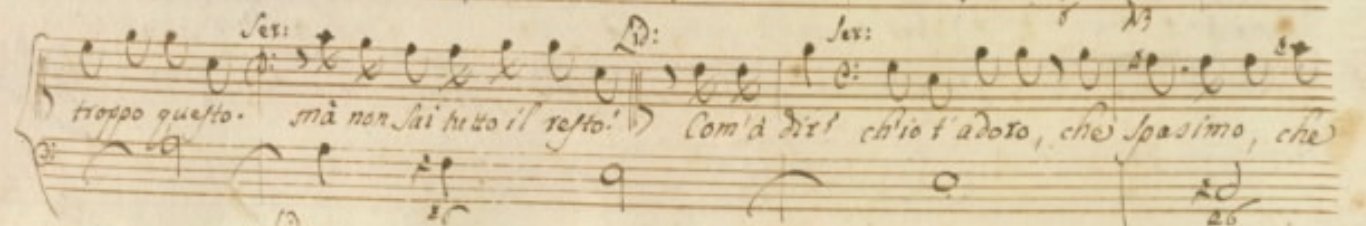
*Do:* Vuoi Vorrei sapere, che cosa c'è di nuouo? *Serg:* di nuouo? non ritrouo altro, che



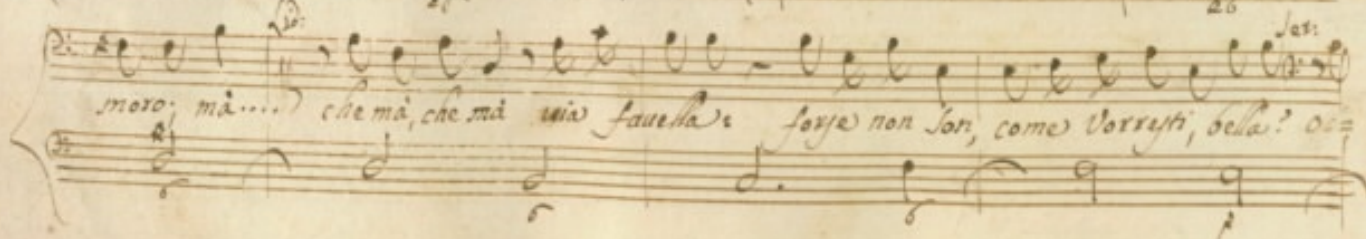
cosa Vecchie; Come à dir, ch'io son tuo innamorato, e che mi fai morire. *Do:* Sò sò pur



*Ser:* troppo questo. *Do:* mà non sai tutto il resto. *Ser:* Com'à dir' ch'io t'adoro, che spasimo, che



*Do:* moro; mà... che mà, che mà mia faveffa forse non son, come vorresti, bella? *Ser:*



ibò; questo non dico; perche appunto mi sembra in Maggio aprilo, tutto sparso di

fiori di ducento colori; Rose, violette, gigli, anemoni

giacinti, papaveri, giunchigli, tulipani; alabastris, marchesite

Coralli, e marchesite, danno al sembiante tuo grazia grazia è beltà, mà... H

parla, parla, via spiegati. ma... *Alen.* *attava sube Libria*

*Unig:*

*All.<sup>o</sup>*  
*Al mio amore*

*il mio Amore è d'un'Umorè, che non*

*crede in Donna, che non crede in Donna fede, no, no, no, non crede in Donna in Donna*

*Fede: e li gianti - li so- so- ri li de- li*

qui si deliqui, si martiri, si riser — — ti lo guarda — te, si ri-

set — — ti Re guarda — te, eil far ujo da oppila — te, da oppila —

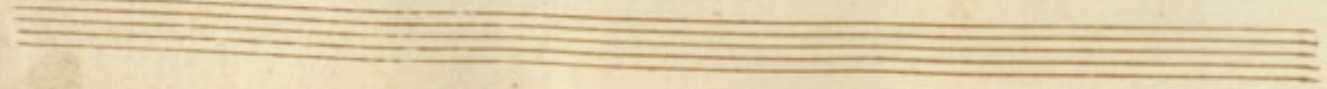
te, tutto stimo, tutto, tutto, tutto stimo falsità, falsità, falsità, pianti so-

*Spiri, deliqui, maròri, risetti, quòdate, e far l'oppi late oppilate, oppilate.*

*tutto stimo, tutto, tutto, tutto stimo, tutto, tutto falsità, falsi-*

*tà falsità, falsità - falsità.*

*mi fan*



Musical notation for the first system, including a vocal line and a keyboard accompaniment. The lyrics are:

*pur venire il rijo venire il rijo, quando fiero fanno il Vjo fiero fiero fanno il*

Musical notation for the second system, including a vocal line and a keyboard accompaniment. The lyrics are:

*uigo; dual mi danno dan dispetti, dan dispetti quando fanno i payi stretti, stretti, stretti,*

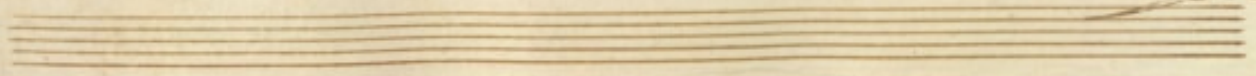
Musical notation for the third system, including a vocal line and a keyboard accompaniment. The lyrics are:

*Sento pur gran sofferenza quando fan le riverenze le riverenze perche*

Handwritten musical score for the first system, featuring a vocal line and a basso continuo line. The lyrics are: *Sò, che ciò, che fanno, ciò, che fanno, tutto è arte, tutto è inganno, tutto è Smorfia, Smorfia, e*

Handwritten musical score for the second system, featuring a vocal line and a basso continuo line. The lyrics are: *uani-tà. è arte, è inganno, è Smorfia Smor-*

Handwritten musical score for the third system, featuring a vocal line and a basso continuo line. The lyrics are: *-fia è uani-tà, uanità, vanità, uanità. ma... ma... ma!*





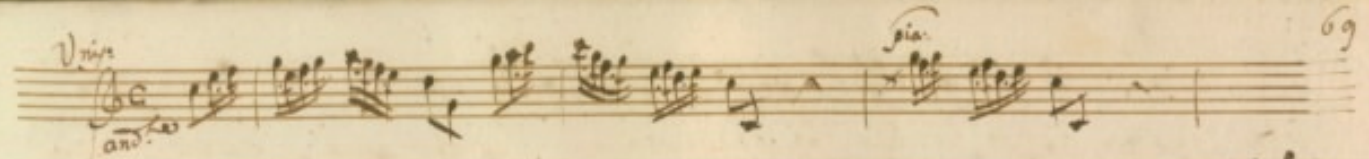


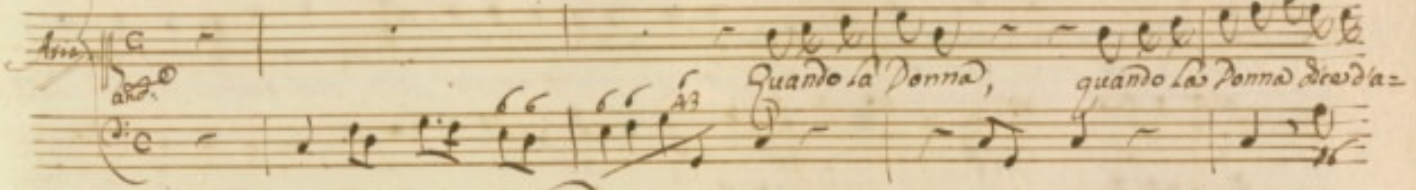
*Ad:*  
 Circa la grazia il brio, la portatura... *Sec:* tu sei una pitusa; ma,

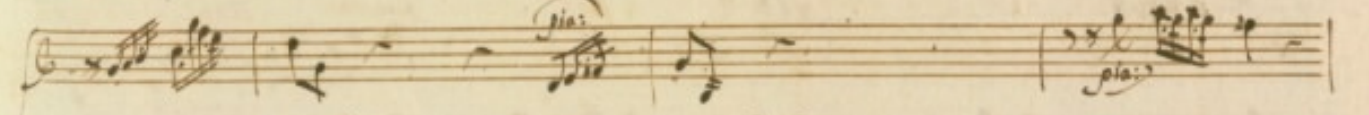
*Ad:*  
 - c'è qual mìa, che mi si è posto in testa. è pur Curioza questa. Circa la fedeltà

*Sec:* *Ad:*  
 gianti e loziri, guardature, martiri... oh! qui c'è da penzar. Sei pur,

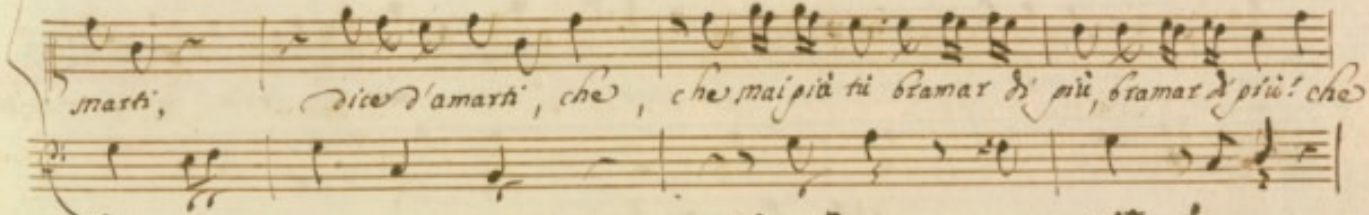
Sei pur Curioza, e in certe cose, troppo troppo stupoloso.

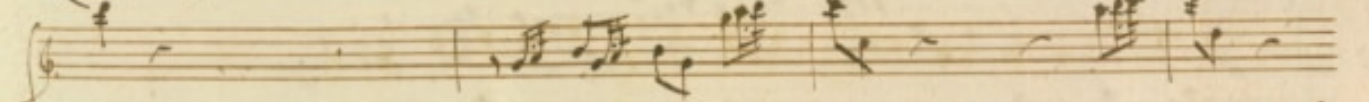
*Viva*  
*and.<sup>te</sup>*  


*And.<sup>te</sup>*  
  
 Quando la Donna, quando la Donna d'ard'a-

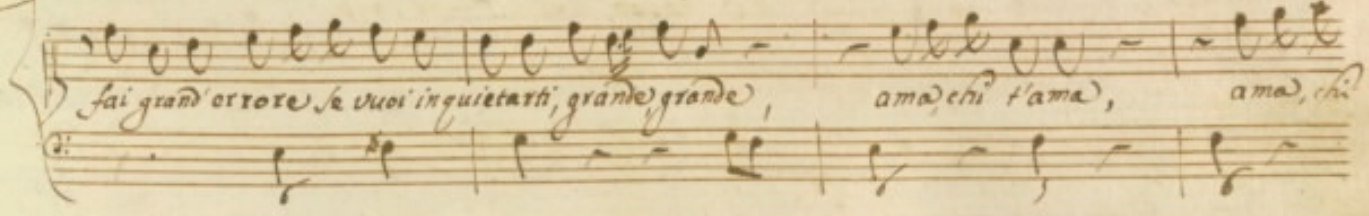
*Viva*  
  
*piu!*

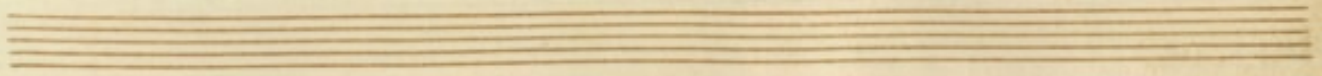
*amarti,* dice d'amarti, che, che mai più ti bramar di più, bramar d'più! che





fai grand' orrore se vuoi inquietarti, grande grande, ama, chi t'ama, ama, chi





*piu.*

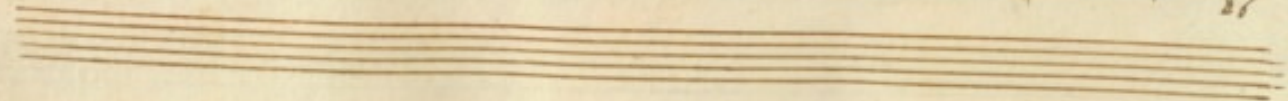
*t'ama piu non cercar. La Donna dice d'amarti, che vuoi bramar di piu? che?*

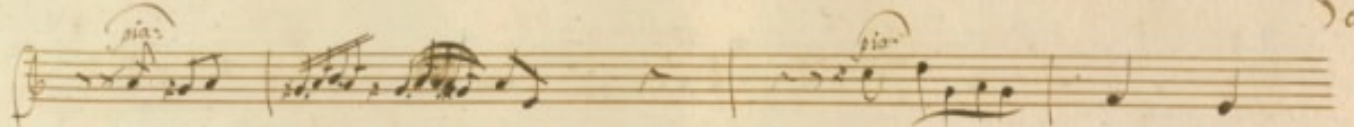
*che? ama chi t'ama*

*ama, chi t'ama, piu non cercar, non piu, non piu, non*

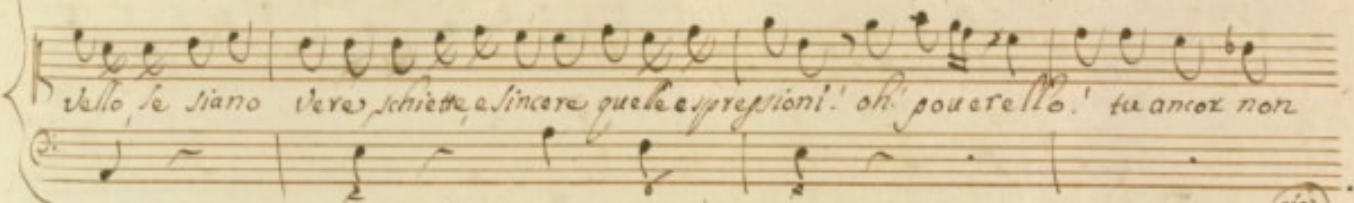
*piu na! piu non cercar.*

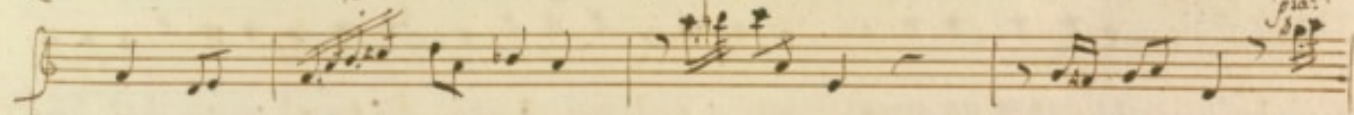
*In l'ambicarti uoi lieto*



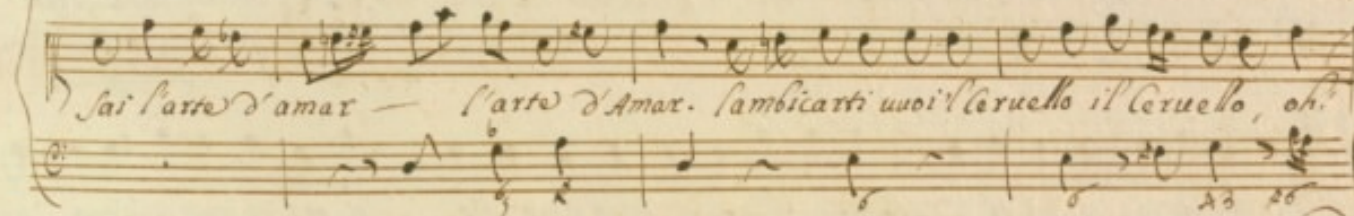
*pia.* 

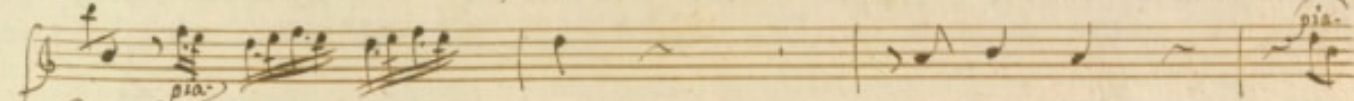
*ello, se siano vere, schiette, e sincere quelle espressioni! oh! poverello! tu ancor non*



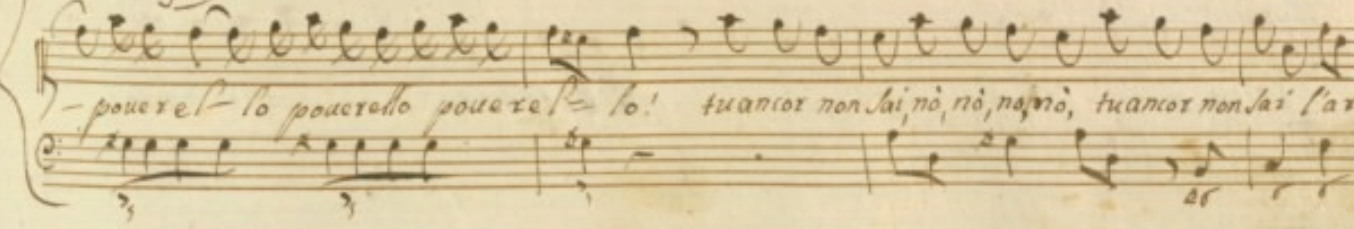
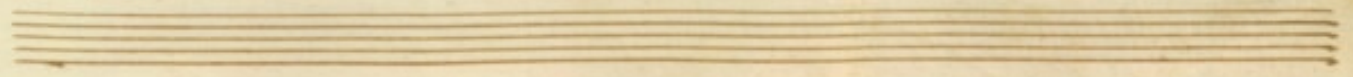
*pia.* 

*sai l'arte d'amar — l'arte d'amar. l'ambicarti uoi il cervello il cervello, oh!*



*pia.* 

*-poverello poverello poverello! tu ancor non sai, no, no, no, tu ancor non sai l'ar-*

te d'amar non sai l'arte d'amar non sai non sai; *Palajo*  
*Palajo*  
*Palajo*  
 Se è questo, un pover uom s'hà dà inghiottire tutto ciò, che vi piace à voi di dir.  
 certo, certo, e se à te dicesti Dolo mio amorojo, io per te non riposo, a=  
 brugio, moso: Creder tu mi deui; che quest'è Veritate ch' queste son ba=  
*Palajo*  
*Palajo*  
*Palajo*



*Org.*

Se è questo, ne pur io uoglio lasciarti; e un'altro poco ancor uoglio prouarti.

*Org.*

*Al.*  
*Al.*  
*Al.*  
Signora Lidia, parla, parla, che vuoi, che

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the word *pia:* above a note.

*vuo:*

gl'amori tuoi, quando Saranno senza falsedà, io t'amerò, io t'ame-

*pia:*

*pia:*

quest'è l'inganno, Sergio diletto, ch'in questo petto Aodi non hò. Sergio

*ro*

Signora Lidia quando sa-



gia:

quest'è l'inganno, quest'è l'inganno, che nel mio petto fodi non ho. Sergio Dio  
 ranno senza falci dia gl'amori tuoi, io t'amerò, t'ame - rò, Signora Lidia,

gia:

quest'è l'inganno Sergio diletto, che nel mio petto fodi non ho. no, no, no, no,  
 senza falci dia io t'amerò - io t'amerò - t'amerò, senza fal-

*for*

*nò, nò, nò fadi non hò.*

*cidia, io t'a -- merò.*

*piu*

*Si, Si, Si, Si, così Sarà, così, così, Si, Si,*

*Sarà così? così Sarà? così, così? m'è stato*

Handwritten musical score on aged paper, featuring multiple staves of music and Italian lyrics. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *piu.* and *lar.*. The lyrics are written in a cursive hand and include the following text:

*piu.*

*piu.*

quest'è l'invidia è invidia è invidia che fa che fa par-

desso, che spesso Amore tu sai Cangiar tu sai Cangiar.

*lar.* te lo prometto non mancherà

ne mancatore il tuo bel Core giamai Vedrò. ne mancatore

Handwritten musical score on a single page, numbered 24 in the top right corner. The score is written in brown ink on aged paper and consists of ten staves. The first two staves are vocal lines, and the remaining eight staves are for a piano accompaniment. The music is in a 2/4 time signature and features various musical notations including notes, rests, and dynamic markings such as 'p' and 'f'. There are several instances of the word 'già' written above notes in the vocal lines. The lyrics are written in Italian and are interspersed between the vocal staves.

*già* *già* *già* 24

*no no, no, te lo prometto, non mancherò* *quest'è l'inui-*

*il tuo bel Core,* *m'è stato detto, che spesso amore tu sai cangiare.*

*già*

*dia, invidia invidia, no, no non mancherò.*

*Signora Lidia* *Signora Lidia ne mancherà il tuo bel Core già*

*pia.* *pia.* *pp*

*pia.* *pia.*

*no, te lo prometto, no, no non mancherò* *no, no, no*

*mai giamai l'addo.* *mi è stato detto*

*pia.* *for.*

*no, non mancherò, non mancherò.*

*Signora* *Delgo*

*Delgo* *Delgo* *Delgo*

*Fine* *Felt. Alto* *P.O.*