

F.

1155

28.

E. 10.

ad  
er  
o  
o



F.  
1155

28.

Strad. E. 10.  
Ester

*Handwritten decorative flourish*

BIBLIOTECA  
MUN.  
F.  
1155  
MODEN

Oratorio in due parti.

Esther Liberatrice del Popolo Ebreo  
Oratorio a' 5

Musica di  
Alessandro Stradella

Interlocutori: Esther, soprano;

Speranza celeste, soprano 2.º;

Mardocheo, contralto;

Amano, baritono;

Apsuero, basso;

Coro a 4 voci.

e Testo: Bano



i

Oratorio Liberatrice del Popolo

Ebreo Oratorio a cinque voci



Di strage di morte di piu crude pe  
 Di strage di mor = te di piu crude  
 Di strage di morte di

1

ne già spenta ogni spene con barbara sorte vit  
pene - già spenta ogni spene con barbara sorte  
più crude pene già spenta ogni spe - ne con barbara

time cadrem - - vittime cadrem dell' ire dell'  
vittime - - cadrem - - vittime cadrem dell' ire  
sor - te vittime ca - drem dell'

ire di strage di morte di più crude pene  
dell' ire vittime cadrem vittime cadrem dell'  
ire dell' ire vittime cadrem dell' ire con

già spenta ogni spene con barbara sorte già spenta ogni  
ire con barbara sorte con barbara sor - te già  
barbara sor - te già spen - ta ogni spene già spen -

pena vittime cadrem - - vittime cadrem dell'i - =  
spenta ogni spene Vit - - time cadrem vittime cadrem dell'i  
ra ogni spe - - ne di strage di morte di più crude

re con barbara sorte con barbara sorte con  
ire con barbara sor - - te - con barbara sor - =  
pene già spenta ogni spene con barbara sor - =





Del, ire mi - - - - - se vi Del no - - - - - stro sire - - - - -  
Del, ire - - - - - mi - - - - - se vi - - - - - Del no - - - - - stro sire - - - - -  
ire Del, ire mi - - - - - se vi Del no - - - - - stro sire - - - - -

mi - - - - - se vi Del no - - - - - stro sire - - - - -  
mi - - - - - se vi Del no - - - - - stro sire - - - - -  
mi - - - - - se vi Del no - - - - - stro sire - - - - -

*Solo segue*

*Solo* e qual cruda vendetta volgeri oh' dio

contro la gente - eletta Ah - Ah

ahi non muove a pietà - Ah - ahi -

ahi non muove a pietà - La tua clemenza -

La tradita innu cen = = = 2a

Segue a 3

Armati sol - - - dol - - - mag - - - gio

Armati sol dol mag - - - gio

Armati sol dol mag - - - gio non

2

non han gli astri per noi - - - i

han gli astri noi - pietoso un raggio

non han gli astri per noi - non - han

5

Handwritten musical score on a single page, featuring four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The lyrics "gli astri per noi" are written below the first two staves. The notation includes various note values such as quarter, eighth, and half notes, along with rests and bar lines. The paper shows signs of age, including some staining and a faint number "27" in the upper right corner.

gli astri per noi

Handwritten musical score on a single page, featuring four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The lyrics "pieto so un rag- gio" are written below the first two staves. The notation includes various note values such as quarter, eighth, and half notes, along with rests and bar lines. The paper shows signs of age, including some staining and a faint number "10" at the bottom center.

pieto so un rag- gio

non han gli astri per noi - pie-

non han grazi per noi - pieto san  
 no i non han grazi per noi pie-  
 to so un raggio non - han grazi per noi

rag - gio - pieto so un rag-  
 gio - pieto so un rag - gio - pie-  
 to so un rag - gio - pieto so un rag - gio - pie-

- gio pie to so un - vag - gio -  
 to so pie to so un vag - gio -  
 to so pie to so un vag - gio -  
 to so pie to so un vag - gio -

*Terra*

Così dicea piangendo il popol d'Israe -  
 ele allor ch'el man ch'ero

*Dal favor di Assuevo Fulmineo*

*brei mortal Sentenzas, Tanto ingiustas*

*già quanto Em...*

*Deh! Ma fra tante querele gli ra=*



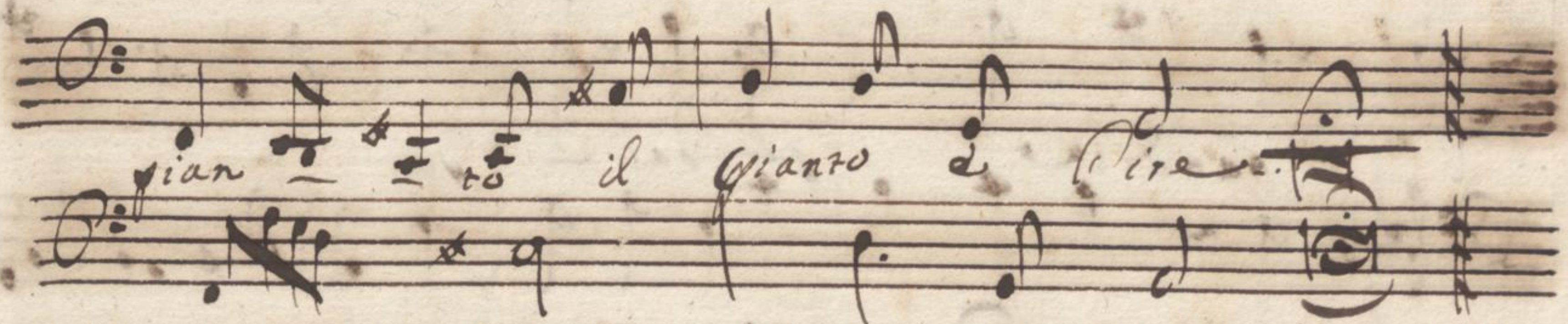
più splendore della speme sovrana

Passere nano il figlio mentre ella così

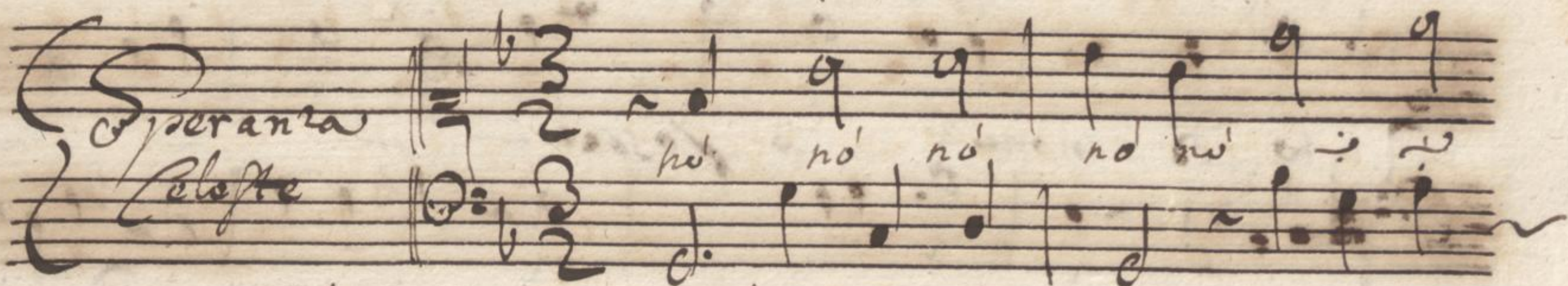
prese pietosa a raddolcire de l'infer-

lici il duolo il pian- to il

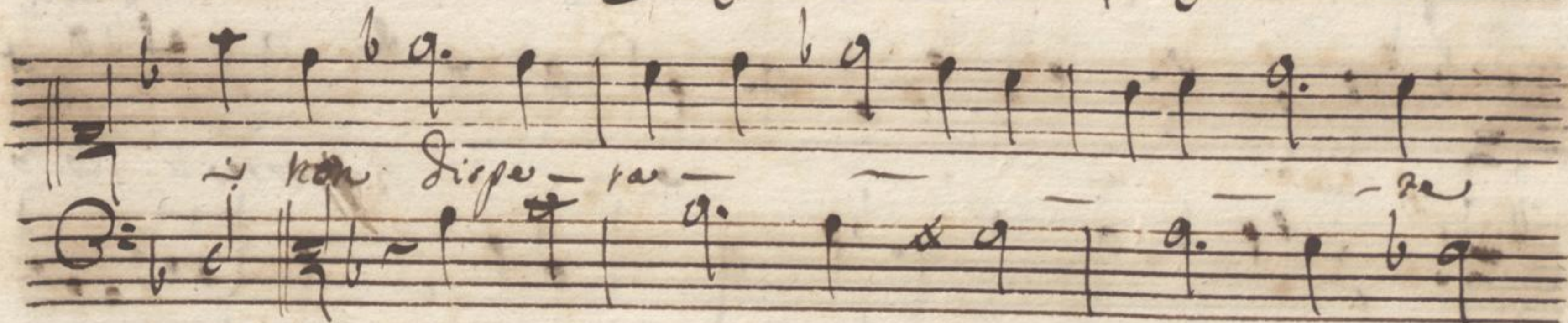
gian to il Giano e Pire.



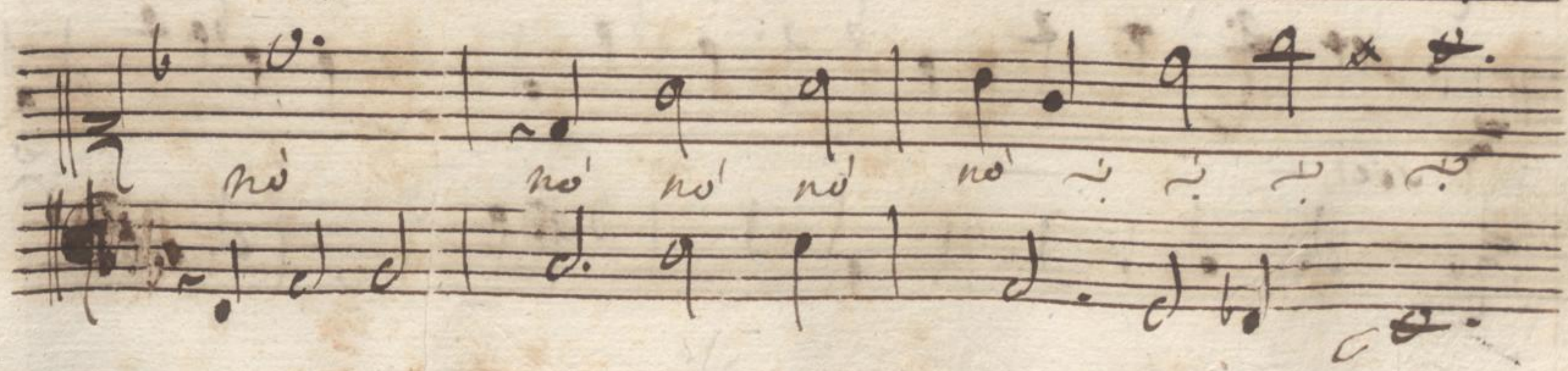
Speranza Celeste no' no' no' no' no'



non dispe- ra-



no' no' no' no' no'



Sanctus

per Sal - pet -

to di - morre il .vio sospet -

to di - morre il .vio

to di - morre il .vio =

sper -

to

3

*Cher Tormentar* *Cher Tormentar*

*us pas*

*Cher Tormentar* - - *Cher Tormentar* - -

*Cher Tormentar*

9



Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Italian. The paper shows signs of age, including foxing and staining.

Lyrics:  
In- ce as- sio al- ber - che per voi - rav -  
mo di Giu- ditta fa- bel- tai -  
di - Giu- ditta  
fa- bel- tai Con- tr'Al- man Con- tr'Al-



man radi - u re - ra' che di op - pimer. De'



ui - ten - to'



che di op - pimer ui - ten - u - per -



travisi dal mar - zivio e - ter dal -



Handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, often beamed together. The lyrics are written below the notes in a cursive hand. The text includes: "La O - per - bel -", "La à voi man -", "Doi", "E - per", "Pella à voi - a voi man - do.", and "V. S. Volti". There are also some decorative flourishes and a double bar line near the end of the piece.

M



no' no' no' no' no' non dispe-  
ra - no' no' no' no' no'  
*piano*  
no' no' no' no' no'

*Si replica il 2º Ritornello*  
*Segue*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of several systems of staves. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef and a 3/4 time signature. The third system has a treble clef and a 3/4 time signature. The fourth system has a bass clef and a 3/4 time signature. The fifth system has a treble clef and a 3/4 time signature. The sixth system has a bass clef and a 3/4 time signature. The lyrics are written below the notes. There are some stains and foxing on the paper, particularly in the middle section. The handwriting is clear but shows signs of age.

*Sana Arago mortal*

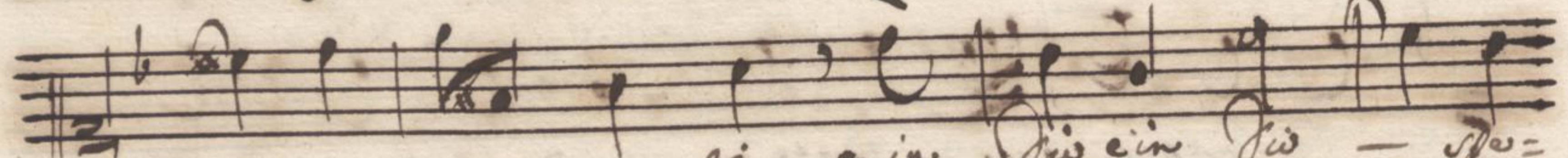
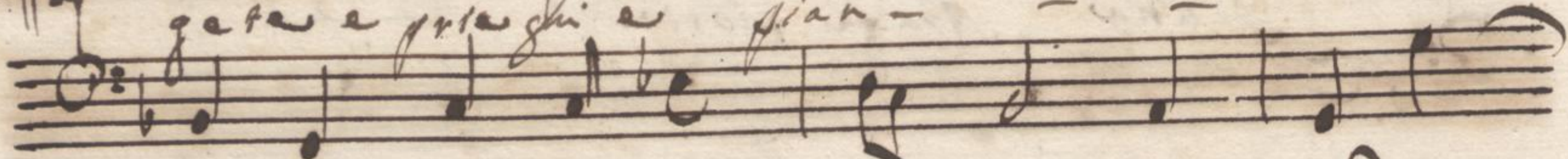
*fuggir bra - mate Spar gete e pria*

*In - e gian -*

*ri e in Dio ven Dio spera -*



gata e praghia e pian -



ti e in Dio e in Dio - spe =



ra

Ritornello 3:0



se spera un Anfe - lice vi =



4

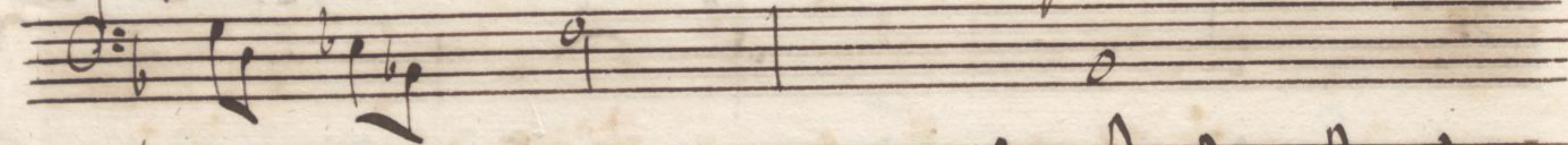
nasce a suoi Desiri già felice Fenice

perche sogni in vita con bel cambio tal

per auvenir saute che le miserie

Sue son esca al focu e Paccende pie

ta' di eterno so — le che perche torni in

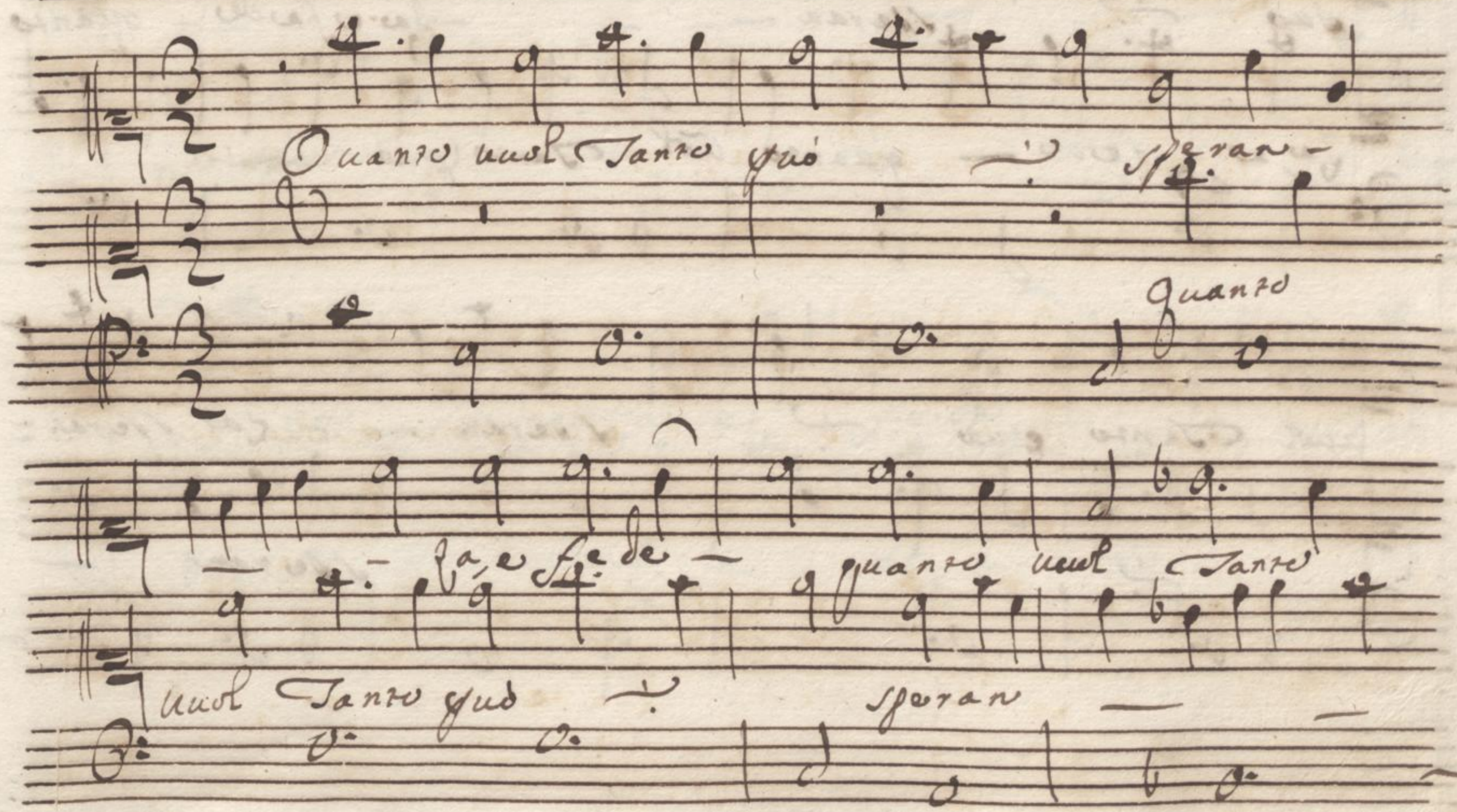


vita con bel cambio fatto avvenir

suole che le mise ne sue son essa al focu

e Paccede pietà di eterno so —

Segue A 2 Sopran:



Quanto vuol Tanto quò speran-

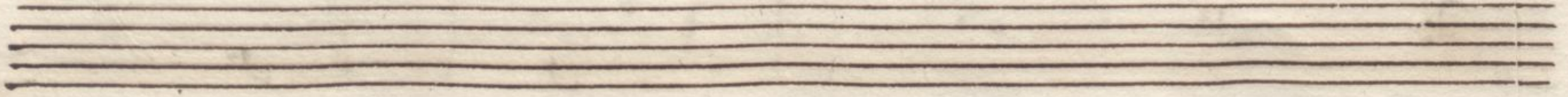
quanto

quanto vuol Tanto quò speran

quò speran

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: *quod speran - sa fide - quanto*. The bottom staff is a basso continuo line with lyrics: *sa fide - quanto ubi Tanto quod*. The music is written in a single system with a treble clef and a key signature of one flat.

Handwritten musical score for the second system. The top staff continues the vocal line with lyrics: *ubi Tanto quod speran - sa speran =*. The bottom staff continues the basso continuo line with lyrics: *speran*. The music is written in a single system with a treble clef and a key signature of one flat.



Handwritten musical score on aged paper, featuring three systems of staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and half notes. The lyrics are written in a cursive hand below the staves.

System 1:  
Musical notation on three staves.  
Lyrics: *in speran*

System 2:  
Musical notation on three staves.  
Lyrics: *ta speranza e fede e vol chi*

System 3:  
Musical notation on three staves.  
Lyrics: *tota speranza e fe - de*



pe - ra in Dio e di Contem -

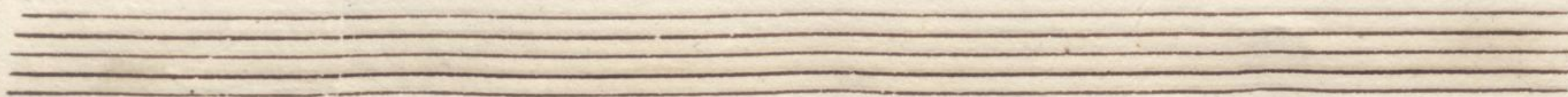
e sol chi spo - ra in

Detailed description: This system contains 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 features a series of quarter and eighth notes. The lower staff is a basso continuo line in bass clef, consisting of whole and half notes. The lyrics are written between the two staves.

ni e di Contem -

Dio e di Contem -

Detailed description: This system continues the musical notation from the first system. The vocal line (upper staff) continues with quarter and eighth notes. The basso continuo line (lower staff) continues with whole and half notes. The lyrics are written between the staves.



ti - he re de

quanto uol Tanto quod quanto speran

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts with lyrics: *Sancti fide - quanto uult Tanto suo*. The third staff is a basso continuo line with lyrics: *uult tanto suo - speran - - - - - sancti fide*. The bottom staff is a basso continuo line with notes.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal parts with lyrics: *- - - - - ran - - - - -*. The third staff is a basso continuo line with lyrics: *speran - - - - -*. The bottom staff is a basso continuo line with notes.

5

in speranza e fe - de e sol chi

in speranza e fede -

spe - ra in dō e di conten - ti

e sol chi spe - ra in dō e di

17

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

*e sol chi spe - - ra in Dio e di conten -*

*concentri here de e sol chi spe - ra in*

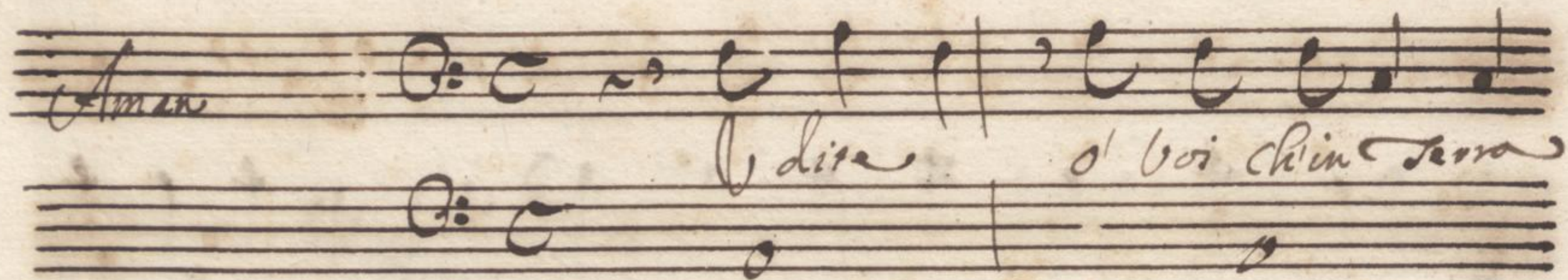
Handwritten musical score for the second system, continuing the vocal and basso continuo parts from the first system.

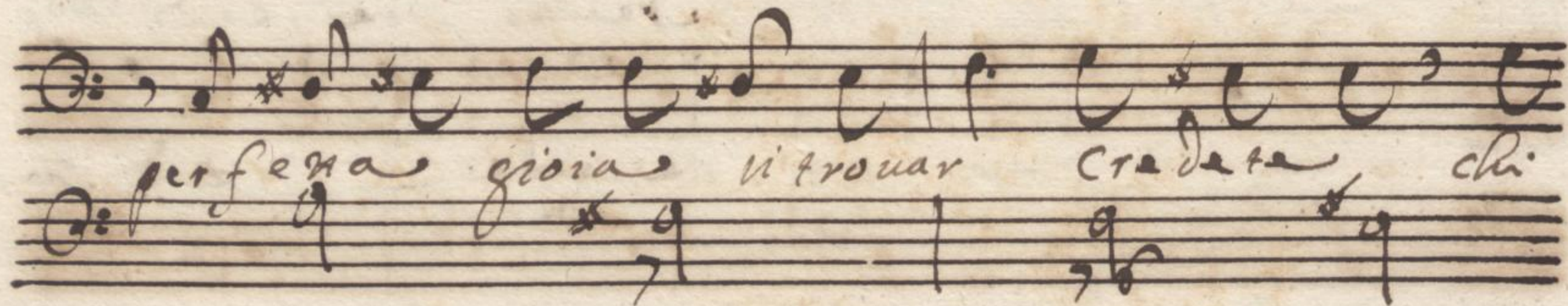
*ri e di conten -*

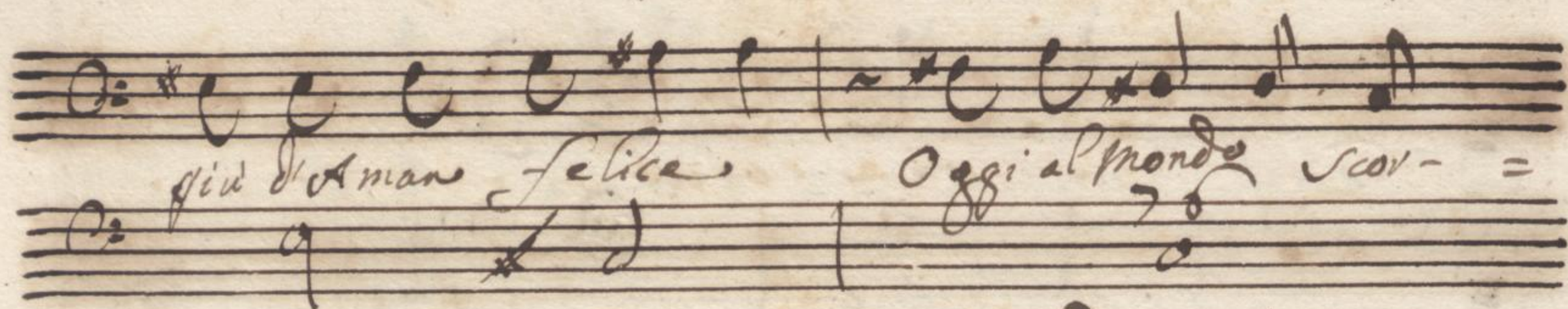
*Dio e di conten -*

ri here de e di con=  
 ri here de e di con=

tenri here de  
 tenri here de

*Amen*  *o dite o voi chin terra*

 *per fenna gioia vi trouar credate chi*

 *giu d'Aman felice Oggi al mondo scov-*

 *gete. e par ah solo un fuore oh Dio*





De gno su se vi re al-trui fermarsi d' re

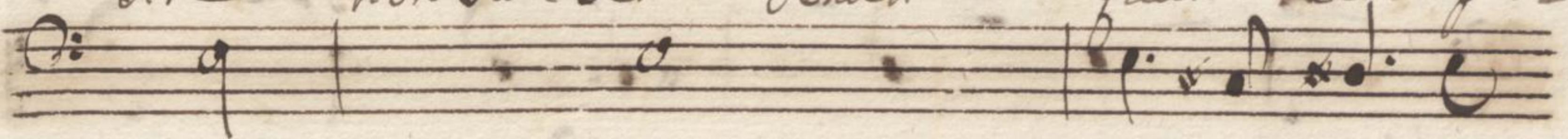
gro Chi non cura in contrar i miei Que =

si ri in contrar la morte

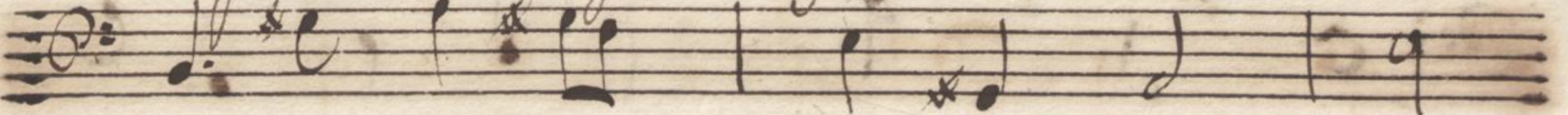
Entro i martiri, chi veo di folle ar =



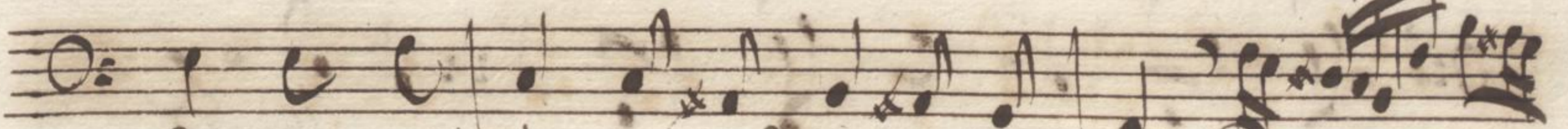
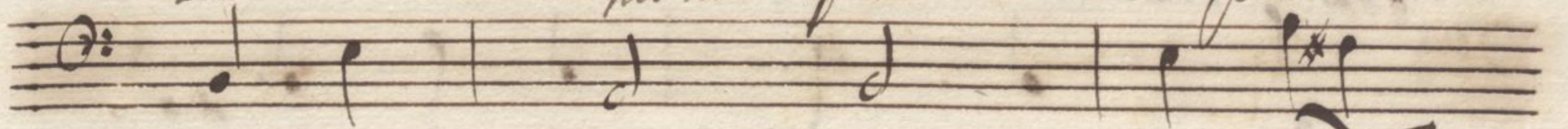
Dire non sa Tener Vendetta quando cerca pie-



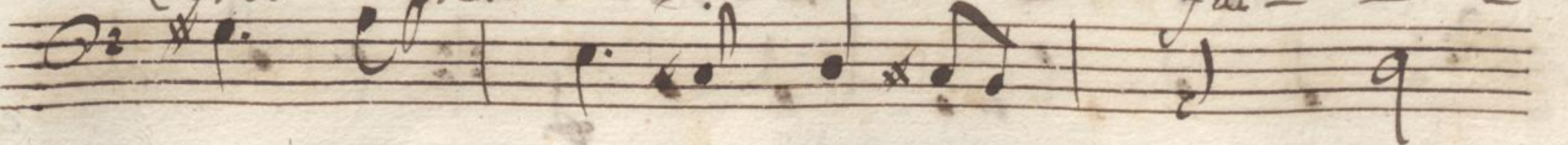
ta' quando cerca pietà ful-



mi ni aspet- - ta quando



Cerca pietà



mini aspetta

Aria

Sati Indico alle opico chi

pra - ma Viuere chi pra - ma Viuere sin -

chi - na à - ma sin chi - na à - ma sol mando =

cheo

Handwritten musical score for voice and instruments. The score is written on eight staves, with the top staff being the vocal line and the remaining seven staves representing instrumental accompaniment. The music is in a major key with two sharps (F# and C#) and a common time signature (C). The lyrics are in Italian and are written below the vocal line. The lyrics are: "cheo - super - ope - ro - vi - uol - ga - vi - uol - ge - il - pie - vi - uol - ge - vi - uol - ge - il - pie - O - fune - o". The score is written in a cursive, handwritten style.

cheo - super - ope - ro - vi - uol - ga - vi - uol - ge - il - pie - vi - uol - ge - vi - uol - ge - il - pie - O - fune - o

*furia del de-co Baratro su su su su ra =*

*pitegli su su su su rapitegli - dal*

*so - nel cor, su su su su rapitegli su*

*su su su rapitegli rapitegli - ra =*



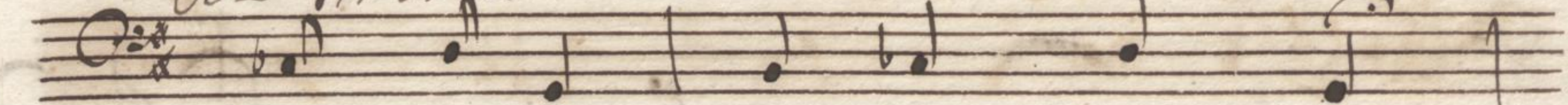
più gli dal se- pol cor — fa- re — che



mora — fa- re — che mora — chi non ma- ravel



Vo- rar for



fa- re — che mora — fa- re — che mora — chi



Handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line and a basso continuo line. The lyrics are written in Italian cursive script below the vocal line. The music is in G major (one sharp) and 3/4 time. The lyrics are: *nen-mia-dor-ras-hel vo-stro ar-dor-* (first system), *gianser alla Be-* (second system), *gina dell'innocente popolo Re nuda* (third system), and *et udito d'Amor Rem-pio de erato* (fourth system). The paper shows signs of age, including foxing and staining.

nen-mia-dor-ras-hel vo-stro ar-dor-

Tosto

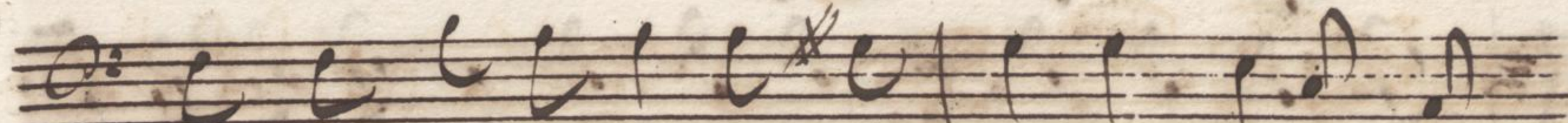
gianser alla Be-

gina dell'innocente popolo Re nuda

et udito d'Amor Rem-pio de erato



*il fido Mardocheo La bell e =*



*Per in questa guisa in vita a pro cae =*



*ia rsi aitta.*

*Mardocheo*

*Aria*

*Dannesi*



*Del tuo Re*

*e parte*





sa quell' offesa e patosa quell' of

fe sa che si miseri che si mi-se-ri na

fe uanne ai pie uanne ai pie del tuo Re uanne

uanne ai pie del tuo Re In tuo pro-ogrevi-

Ritor: 7.0

che la gente pe- ni = ten te uada al  
Dio che sempre amo uada al Dio che sempre  
amo che la gente pe = ni = tente, uada al  
Dio, che sempr' amo uada al Dio che sempr'a =

The image shows a page of handwritten musical notation on aged paper. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment line on a bass clef staff. The lyrics are written in a cursive hand below the vocal lines. The first system begins with a key signature of one sharp (F#) and a common time signature (C). The second system continues the melody. The third system has a key signature change to one flat (Bb). The fourth system continues with the key signature of one flat. The paper shows signs of age, including some staining and foxing.

mò ne mai vera quella fe, che dal Cielo che dal

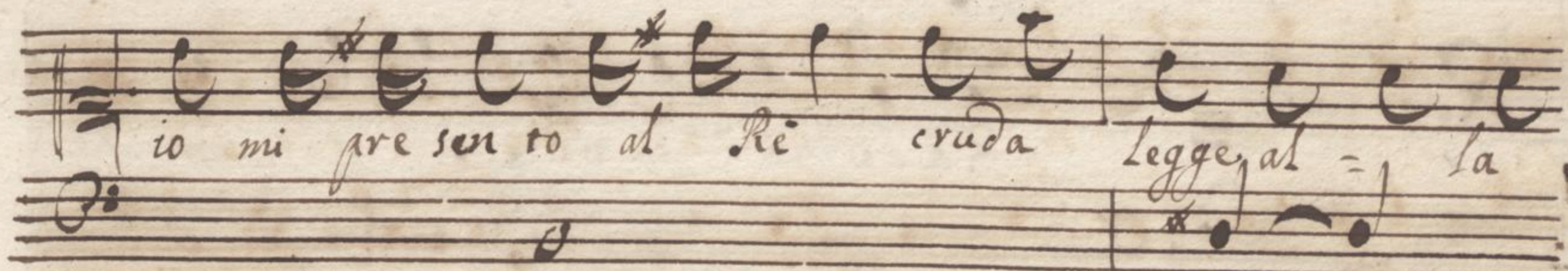
Cielo à noi si die uanne ai piè del tuo Rè uanne

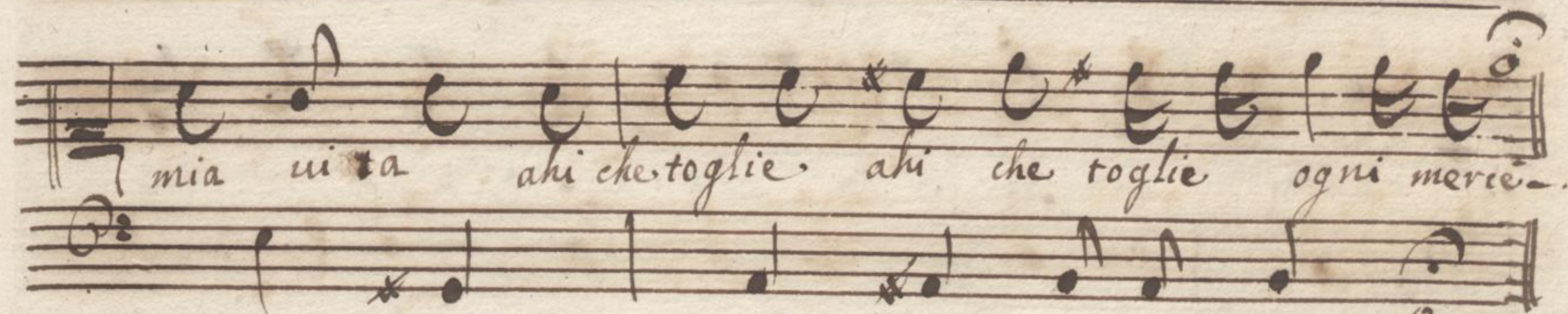
uanne ai piè del tuo Rè uanne

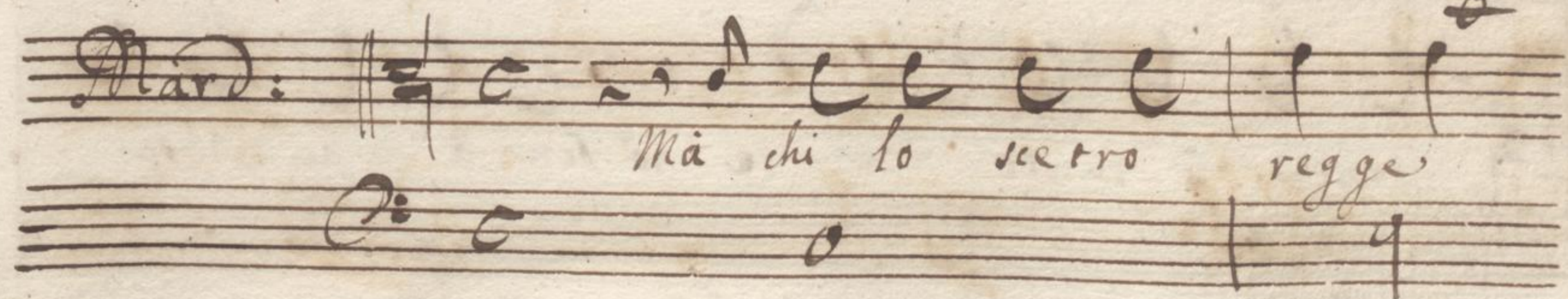
ai piè del tuo Rè

Si replica  
il Ritor: 7:0

7 *Regina Ester*  le non chi amara

 io mi presento al Re cruda legge al la

 mia vita ah che toglie ah che toglie ogni mercede

*Mard:*  Ma chi lo scetro regge

non è soggetta à legge

Regina

diadema reale o por

pora - superba non è scudobas

tante à tanto male ho ben' à paventar

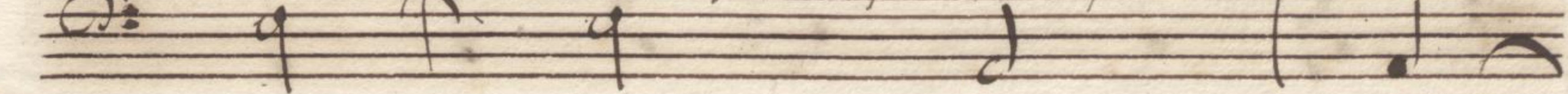
tanto che basti su le ruine mie



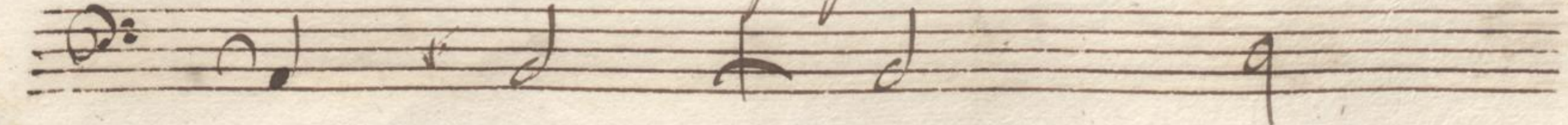
quelle di Vas = ti. *Mand:* Non dee te =



mere un core precipitar per ripa =



rar l'honore d'un popolo ino = cente.



Chi l suo occa = so ritrova nel tuo bell' orien =

*Aria*

= = to Fia tuo uanto fia tuo

uan = to che si pieghi a tuoi

pieghi che si pieghi a tuoi pieghi quella

Handwritten musical score on aged paper, featuring five systems of staves. Each system consists of a vocal line (treble clef, 3/4 time signature) and a basso continuo line (bass clef). The lyrics are written in Italian and are: *ri gi = da* *quella*, *ri gi da ma es ta* *la gri mo = sa sos pi =*, *rosa lagri mo = sa sos pi rosa piangi*, and *tanto* *piangi tanto che ri*. The notation includes various note values, rests, and accidentals (sharps and naturals).



tro uo che vi tro uo in - lui pietà, lagnis

mo - sa sospi rosa

pianzi tanto che u - =

tron in lui pietà che vi tro uo lui pietà

Richiama i spirti gene - rosi all'opra

Pusato valore in tua difesa a -

Dopra - Ritornello 8o.

Ester  
Ario

Miei fidi - pensieri - di

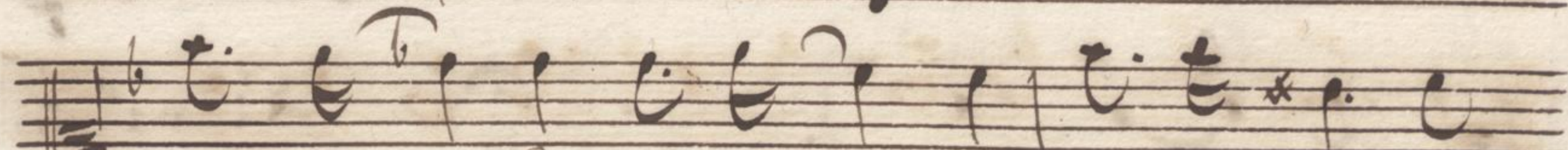
spe me - so na - ni - be nite - ba - nite Da mi be nite - Da mi soe -

This image shows a page of handwritten musical notation on aged paper. The score is written in a single system with two staves per line. The top staff uses a soprano clef (C1) and the bottom staff uses an alto clef (C3). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are written in a cursive hand below the notes. The lyrics are: "spe me - so na - ni - be nite - ba - nite Da mi be nite - Da mi soe -". The notation includes various note values, rests, and accidentals. There are some ink smudges and water stains on the paper, particularly on the right side.

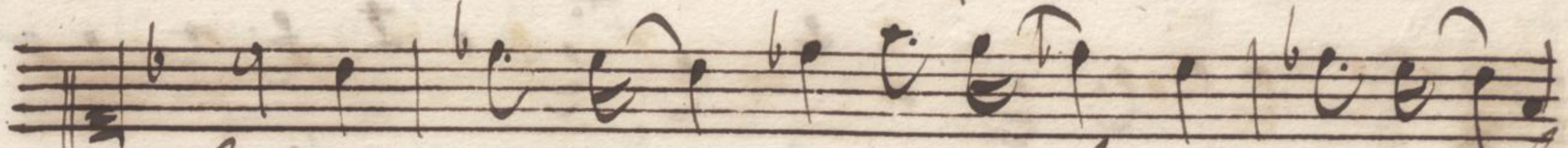
8



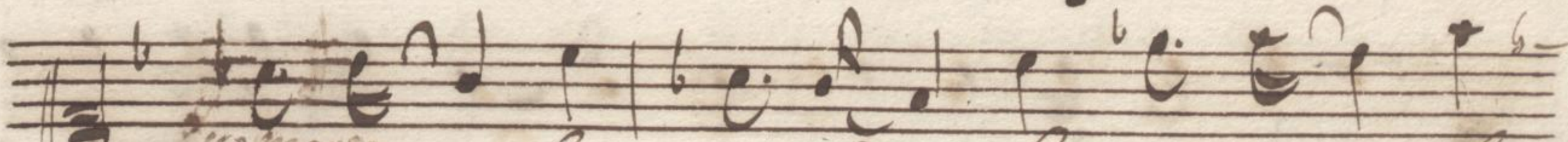
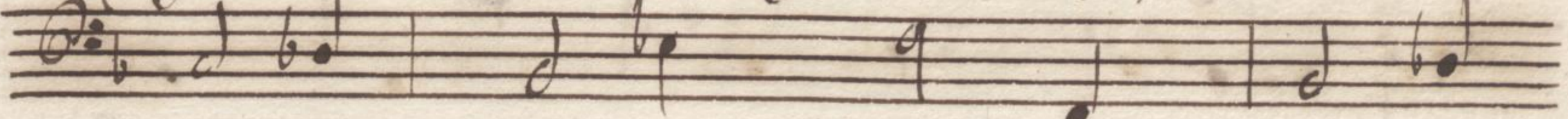
corso - soccorso - al mio core - che



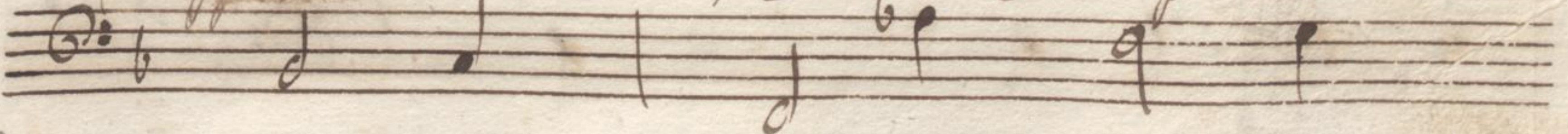
pena che mora - che manca



se soccorso - soccorso al mio core - che



~~pena~~ - che mora, che pena - che



more che manca di fe che

manca di fe. *Alto: 9<sup>o</sup>*

che dite - che dite - fia vero -

*pizzicato* *crescendo* *Assae* *rit.* *prezando* *Assae*

no - de impetri - merce -

cliam =

petri - de impetri - merce -

cliam petri cliam

petri - de impetri - merce

et grave Torz

mento et grave Tor - mento vic

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests. The lyrics are written in Italian cursive script below the staves.

*volga in con tento - pietoso il mio Re'*

*vi volga in con tento - pietoso il mio*

*si ar =*

*diva e costante al Re' clemente volge =*

re-ve-ri-fo-pia-ge- he-tema-di-mo-ri-

fia-del-mio-cora-ssaglia- che-in-si-dura-pat-

taglia-del-mio-pietoso-ar-dir-sapra-la-face

trion-far-di-quel-gelo-chi-a-gene-ro-ro-ar-



Dor si strugge e face

Aria

Sù dunque sù dunque a fe'

vire a' fevir a - fevire - sù

dun - que sù dun - que a' fe u - re di giustos - uon'

32

per Colpire -

per Colpire -

Su Dunque a finire a fer

vire a - fe nire Su Dunque a fer

vire a - fe nire Su

9

Dun-que sa' dun-que a' sui'

non fia che cor do glia di perdere an'

sopra mi-desti mi-desti al timore

non fia che cor do glia di perdere an'

so gliò — mi de sti — mi — de sti al ti more —  
mi ni stre — del core — mi ni stre — del  
core — mi se —  
— qua re Par di — res — sa dun qua d' fo —

The image shows a page of handwritten musical notation on aged paper. It consists of six systems of music, each with a vocal line and a basso continuo line. The lyrics are written in Italian. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and foxing.

vire - a fe uire - a fe uire - sei

Dunque a fe uire - a fe uire - a fe =

vire Sa, dan - que su' Dun - que a fe uire

*Simplifica il  
Ritorn: X L.*

Handwritten musical notation for the first system. The vocal line is written on a five-line staff with a treble clef and a common time signature. The lyrics are written below the notes. The basso continuo line is written on a five-line staff with a bass clef and a common time signature.

Chè pensate d miei pensieri che.

Handwritten musical notation for the second system. The vocal line continues with the lyrics. The basso continuo line includes some figured bass notation.

Volete chio disperiz.

Handwritten musical notation for the third system. The vocal line begins with the word "Aria" and continues with the lyrics. The basso continuo line continues with the accompaniment.

Aria  
e per che il mio pe' sid suo

Handwritten musical notation for the fourth system. The vocal line continues with the lyrics. The basso continuo line continues with the accompaniment.

Cor mi diede in dono hor saprà negar per =

Do no a chi

Supplica pie ta

se il suo cor mi diede in dono non sa -

pra negar per dono



*a' chi supplica pietà a' chi*

*supplica pietà e vorrà ah! degnar*

*si contro me e vorrà ah! degnar*

*si degnarsi contro me? e perchey e per =*

che e per che

*Ritor: Xii*

ma si speni di disperer

sara del mio de:

fino quel che risolve altro voler di ai=

no si uada al Re che fa mia gloria e-

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics: "Sorte - se per dar vita a - tanti". The bottom staff is a basso continuo line with figured bass notation.

Handwritten musical notation for the second system. The top staff is a vocal line with lyrics: "io Cor -". The bottom staff is a basso continuo line with figured bass notation.

Handwritten musical notation for the third system. The top staff is a vocal line with lyrics: "ro a mor - ta se per dar". The bottom staff is a basso continuo line with figured bass notation.

Handwritten musical notation for the fourth system. The top staff is a vocal line with lyrics: "vita - a tanti - se per dar vita a -". The bottom staff is a basso continuo line with figured bass notation.

10

fanti - io cor

ro a mor - te Litor Xiii

Così risolse la Regina e intanto

vitor nârno gl'afflitti ai piedi al

Handwritten musical score for three voices. The score is written on six staves. The first two staves are vocal lines, and the last three staves are accompaniment. The lyrics are written below the notes.

*gian - 40*

*Segue a 3 Voci*

*Behi pie to - so in noi si uolga*

*Behi pie to - so in noi si uolga*

*Be pie - to so in noi si uolga*

del gran Dio clemente de-

del gran Dio clemente

del gran Dio clemen - sa che

mente un guardo - sia che giunga il fie -

mente un guar - do sia che

mente un guardo - o sia che giunga il

Handwritten musical notation for the first system, consisting of two staves. The top staff features a treble clef and a key signature of one sharp (F#). The bottom staff features a bass clef and a key signature of one sharp (F#). The music includes various note values such as quarter notes, eighth notes, and half notes, along with rests.

Handwritten musical notation for the second system, including vocal lines with lyrics. The top staff is a vocal line with lyrics: *giunse il fie*. The bottom staff is a bass line with lyrics: *fiu*. The music includes various note values and rests.

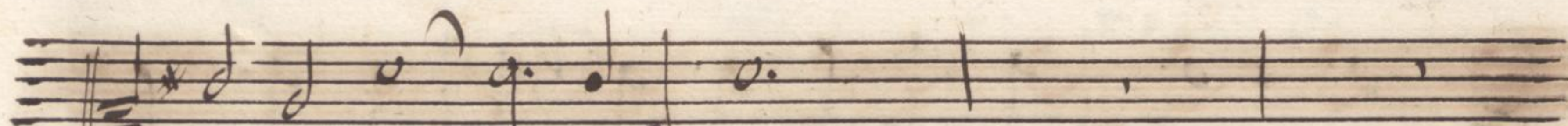
Handwritten musical notation for the third system, including vocal lines with lyrics. The top staff is a vocal line with lyrics: *vo dar do che la vita ohi mè ohi*. The bottom staff is a bass line with lyrics: *vo dar do che la vita ohi*. The music includes various note values and rests.

Handwritten musical notation for the fourth system, including vocal lines with lyrics. The top staff is a vocal line with lyrics: *vo dar do*. The bottom staff is a bass line with lyrics: *vo dar do*. The music includes various note values and rests.

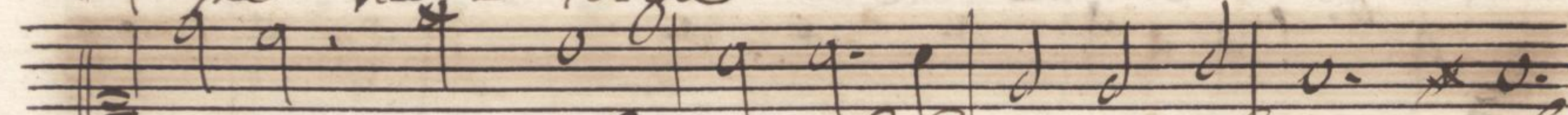
me shi me che la vita shi me  
 me shi me che la vita shi me

shime shi  
 vita shi me shime shi  
 shi me shi me che la vita shi

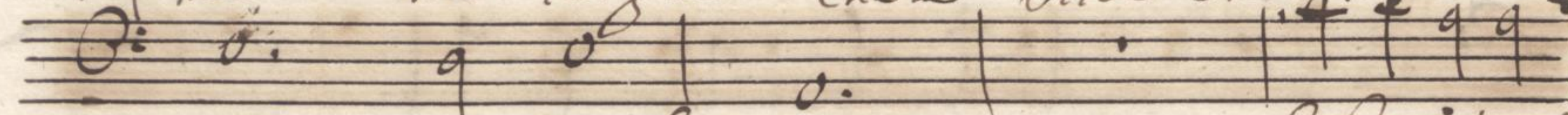




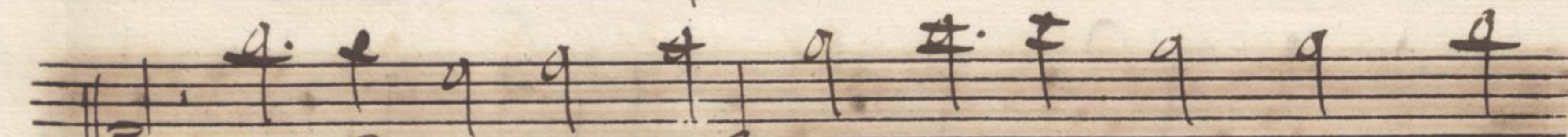
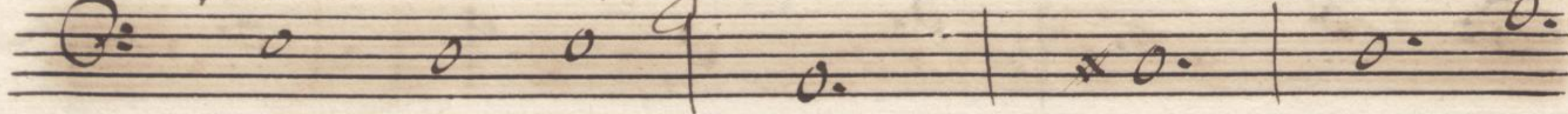
me ne - tolga



me ne tolga che la vita okime shi



me ne tolga che la vita shi



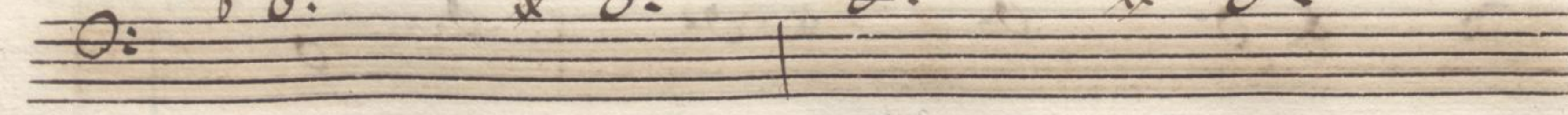
Che la vita okime



me shi me shi

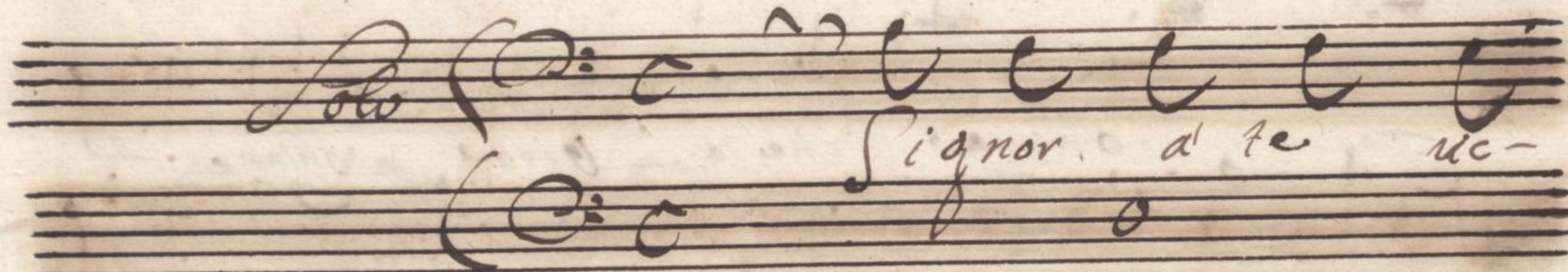


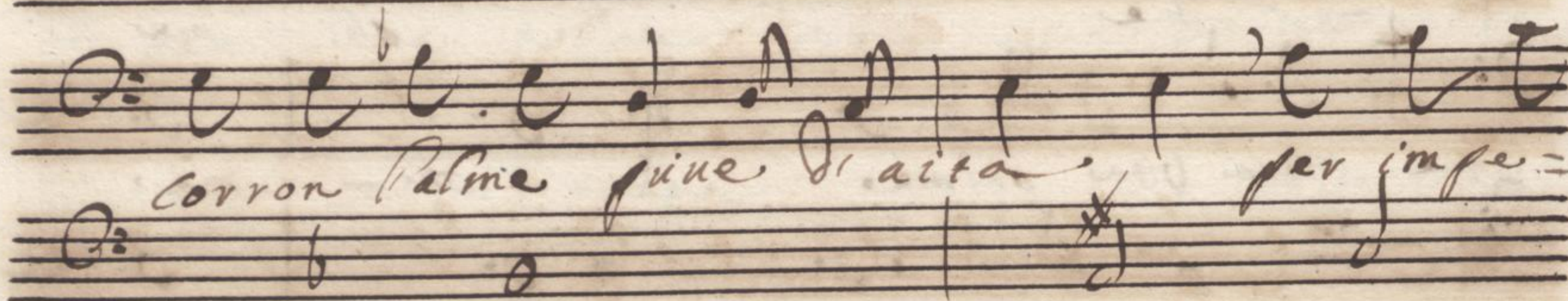
me shi me

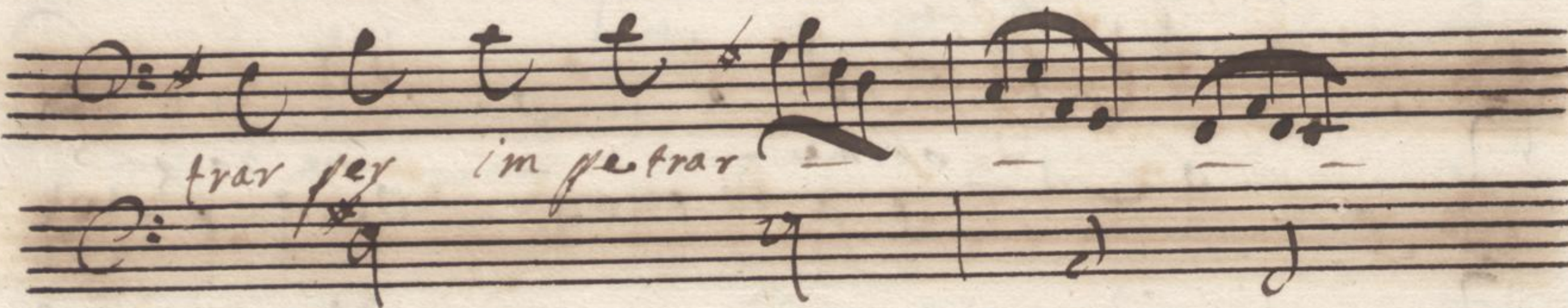


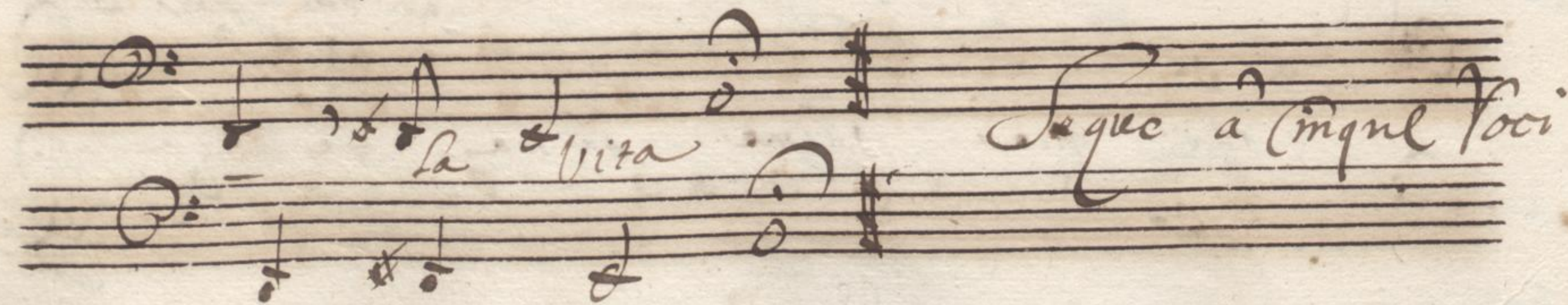
Handwritten musical score on five staves. The lyrics are: *ohime chela vita shime* (top line), *me ohime* (second line), *me chela vita shime ohime* (third line), and *ohime* (bottom line).

Handwritten musical score on five staves. The lyrics are: *ohime* (top line), *ne tolga* (second line), *ohime shime* (third line), and *ohime shime ne tolga* (bottom line).

*Solo*  *Signor. a te ne-*

 *Corron Palme pive d'aita per impe-*

 *trar per im petrar*

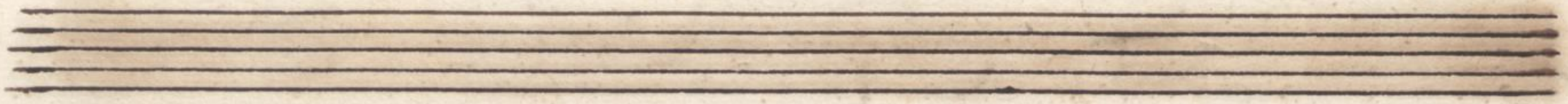
 *La vita* *Segue a Cinque Voci*

ii

*Cinque Voci*

Handwritten musical score for five voices. The score consists of ten staves. The first staff is a title line with the text "Cinque Voci". The following staves contain musical notation for five voices. The lyrics are written in cursive below the notes. The lyrics are: "Che da si gran vici na". The notation includes various note values, rests, and clefs. The paper shows signs of age and wear.

H1

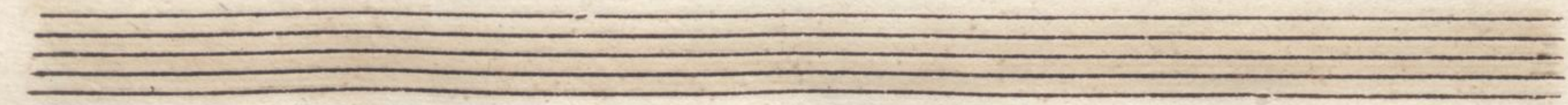


*Ah - chi può liberarke se non*

*na*

*na Ah chi*

*ah chi può liberarke se non destra diui*



Dextra diuina  
ah! chi può liberare se non dextra di-  
ah! chi può libe-  
guò liberare  
na

ah chi plus libe:

na

par se se us destra di a na

ah chi plus

ah chi

A page of handwritten musical notation on aged, yellowed paper. The page contains several systems of staves. The first system consists of three staves with treble clefs and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. A handwritten word "rar" is written below the first staff of this system. The second system consists of three staves with a common time signature (C). The notation continues with similar musical symbols. The bottom of the page features three empty staves. The paper shows signs of age, including foxing and some staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains seven staves of music. The first three staves are written in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a sharp sign. The second staff contains a complex passage with many beamed notes. The third staff continues the melody. The fourth staff is in bass clef with a key signature of one flat (Bb). The fifth and sixth staves are also in bass clef with a key signature of one flat. The seventh staff is empty. The notation includes various note values, rests, and bar lines. There are some ink smudges and stains on the paper, particularly in the middle and right sections.

A page of handwritten musical notation on six staves. The notation is in a historical style, possibly from the 17th or 18th century. The first three staves begin with a treble clef and a key signature of one sharp (F#). The fourth and fifth staves begin with a bass clef and a key signature of one flat (Bb). The sixth staff begins with a bass clef and a key signature of one flat (Bb). The music consists of various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and some accidentals. The paper shows signs of age, including some staining and discoloration.

HH

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains seven staves of music. The first three staves are written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff begins with a C-clef (alto clef) and a key signature of one sharp. The fifth and sixth staves begin with a C-clef and a key signature of one sharp. The seventh staff begins with a C-clef and a key signature of one sharp. The notation includes various note values, rests, and bar lines, characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including foxing and some staining.

12

A handwritten musical score on ten staves. The first two staves are empty. The third staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and the word "Adieu" written in cursive. The remaining staves are empty.

Adieu

45

*Andante* (O:  $\flat$ )  $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$   $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$

*Piangete*

*piangete pur - piangete*

*mi ser, alma afflitta, ch'è ragon*

*mi - do - lora ch'è ragon - mi - do - lora poi*

che tosto tra fine

Dall'ira

Dall'ira mia a breva poiche tosto tra =

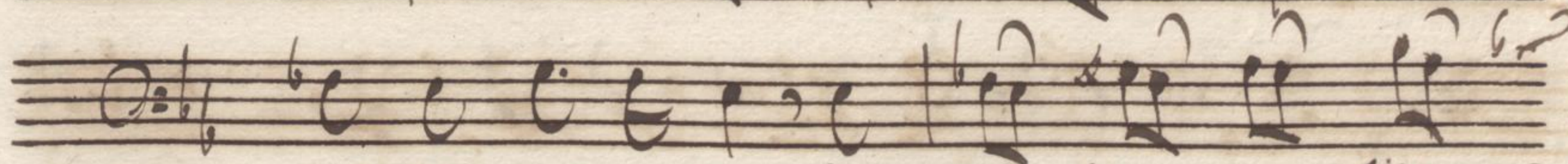
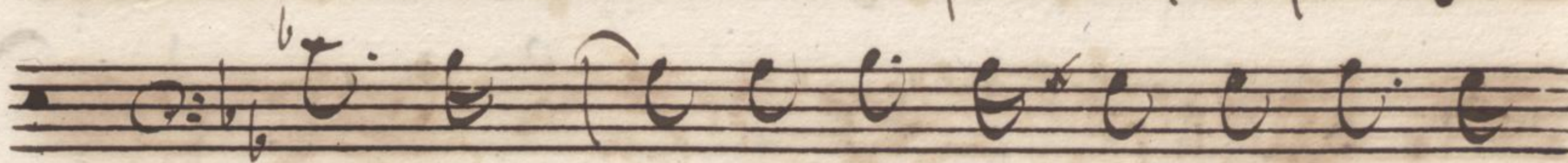
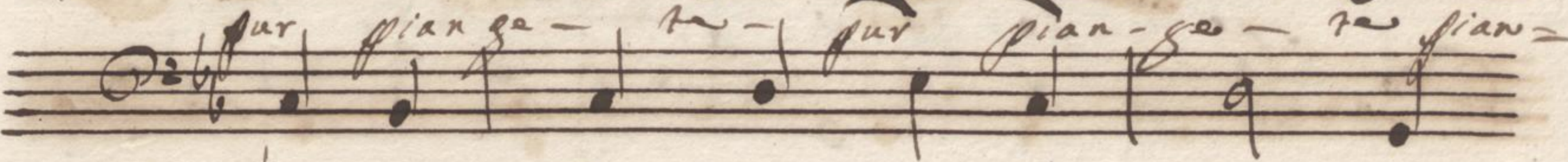
*fiera* *Dall'*

*ira*

*Dall' i-ira*

*mia* *Dall' i- ra* *mia caduata* *piduata*

Detailed description: This is a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of various note values, including minims, crotchets, and quavers, often beamed together. There are several dynamic and performance markings in italics: 'fiera' and 'Dall'' on the first staff, 'ira' on the third staff, 'Dall' i-ira' on the sixth staff, and 'mia', 'Dall' i- ra', 'mia caduata', and 'piduata' on the eighth staff. The paper shows signs of age, with some staining and foxing. The handwriting is in dark ink, and the staves are clearly delineated.





54. *te e non*

*speri per dono*

*chi sepe disprezzar*

*chi sepe disprezzar*

*chi sepe disprezzar*

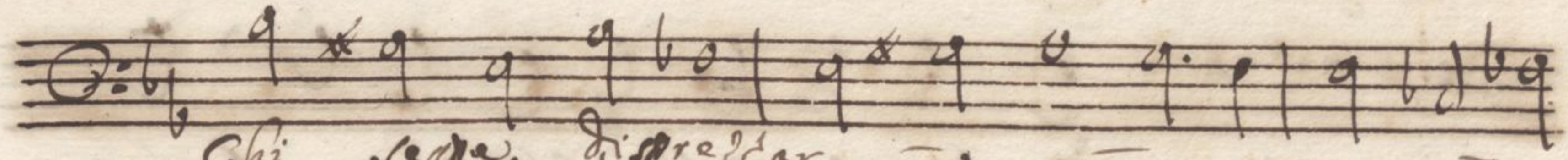
*chi sepe disprezzar*

*chi sepe disprezzar*

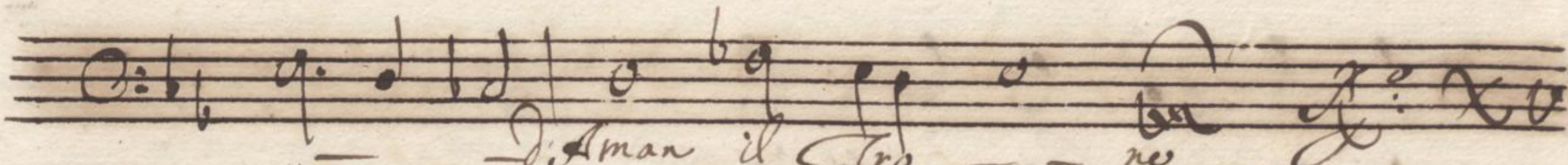
*chi sepe disprezzar*



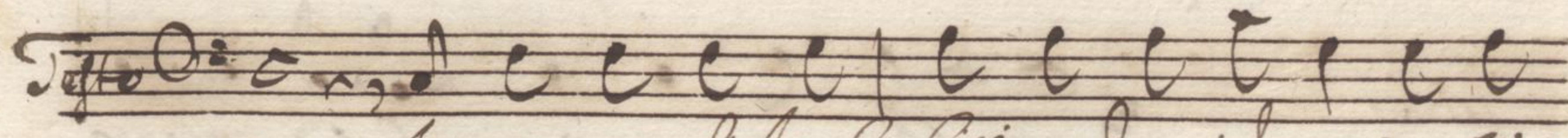
*Aman il Tro no. Ritor:*



*Chi seppa disprezzar*



*Aman il Tro no*



*Aman quest In felice de videua ecc*

si; quando del ciel la speme per rintuffar por =

goglio di brame insidiose. — Tur =

bata a' las vispose

Speran' chere Piange vanno e' suo pianto

13

impetrerà dal suo gran Dio pietoso tri-

onfo glorioso - - - e chi

fia che contenda di seguir le mie voglie e

Dalle regie tagliar la peña non attenda.

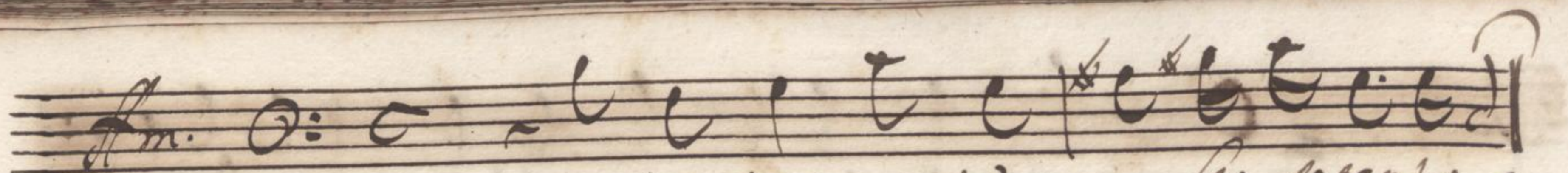
49

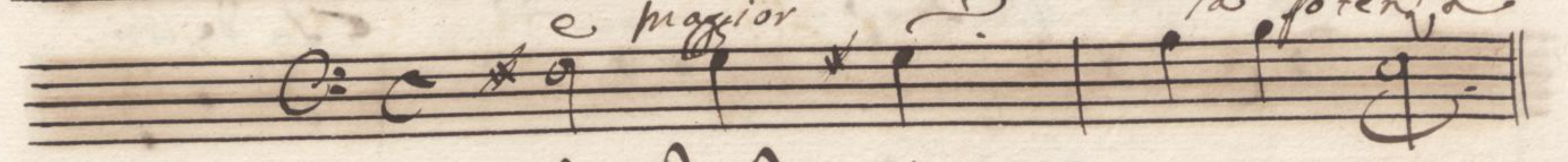
*Sp. un.*  
Quel Re' chi ad' ogni sfera

Ma che le menti a l'universo impera


*Am:* In van si fa contrasto al mio de -

*si re.* *Sp.* Troppo inalzi l'ardire.

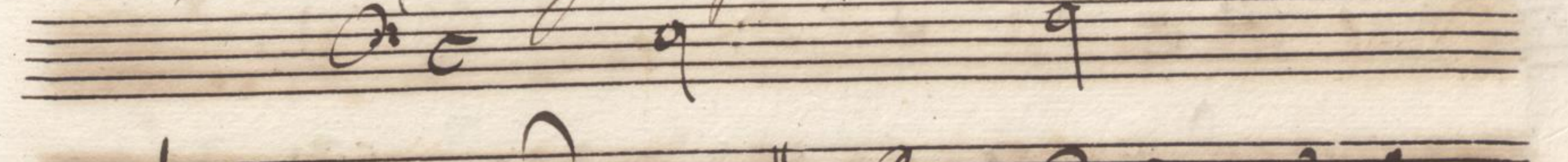
*f. m.* 


*e maggior* 

*la potenza*


*Spavan* 

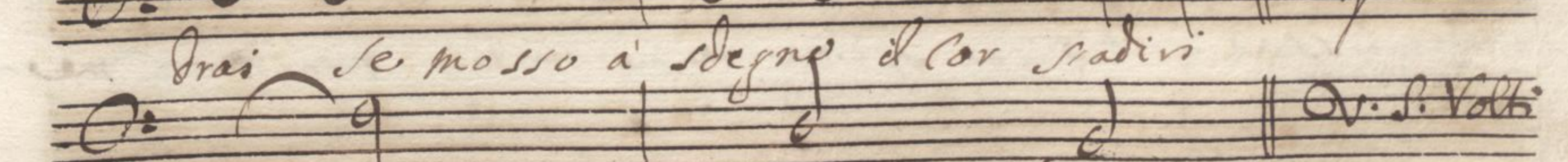
*ogni poter disarmarla di =*



*uina Clemenza* 

*Be =*



*Dras* *Se mosso a' degne d'cor radivi* 

*Spavan*

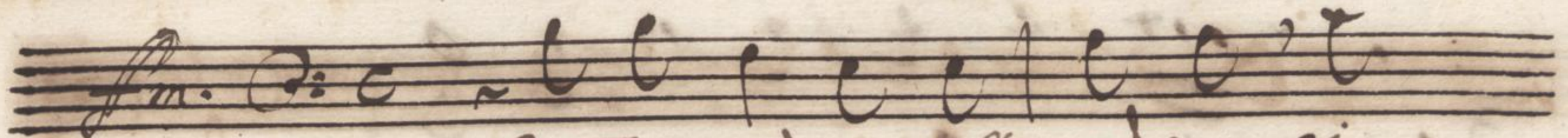
*Av. S. Volti*

*Sp.* *Misero* *Tu de' di.*

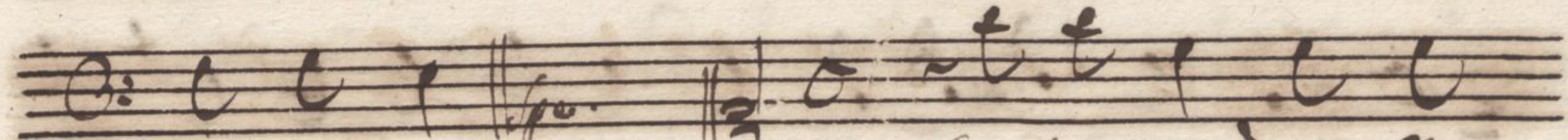
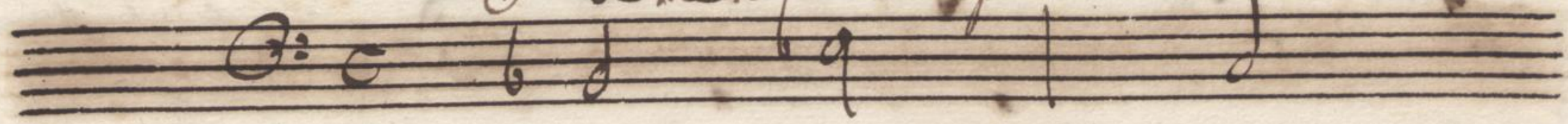
*Am.* *Chi non cura il mio degno non*

*e di viver degno* *Sp.* *Chi*

*fissa in Dio la speme de mortali non te - me -*



*Te mendo o sperando ei*



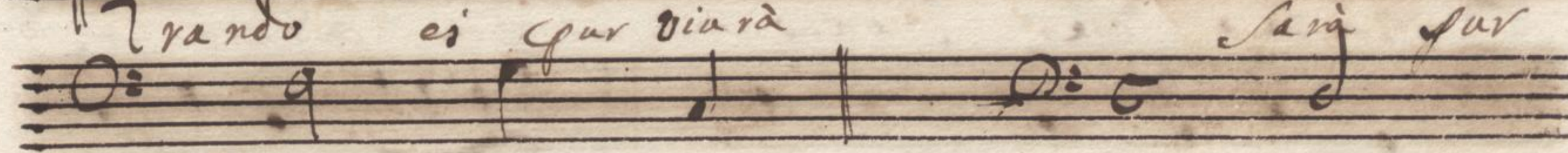
*ur morrà*

*te mendo o spe-*



*rando ei cur viarà*

*Sanj fur*



*mia la gloria*

*ma gloria non può*





*Av* *sen - - za* *Uitonia* - *Segue Ariu*

*Un cor giusto - non paventa - quello*

*Arabe che paventa - da caduca - forz*

*- è frale - che paventa da caduca =*

forza e frale - quel lo strale s'arran-

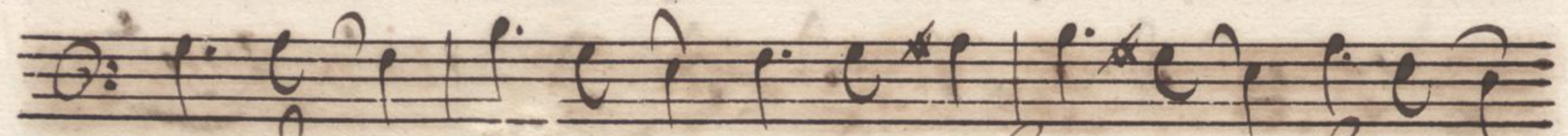
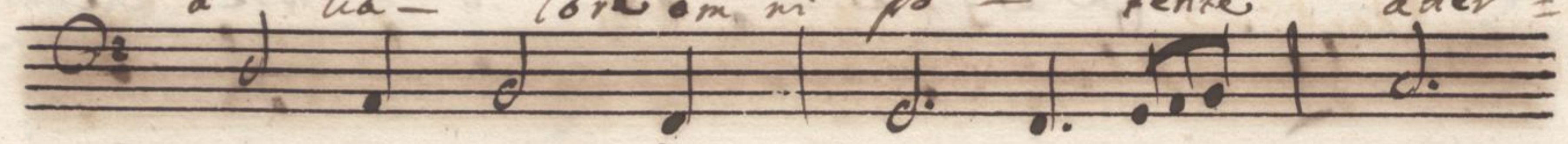
uenta - da caduca - forza fra -

Re -

Impossibile - le non fia -



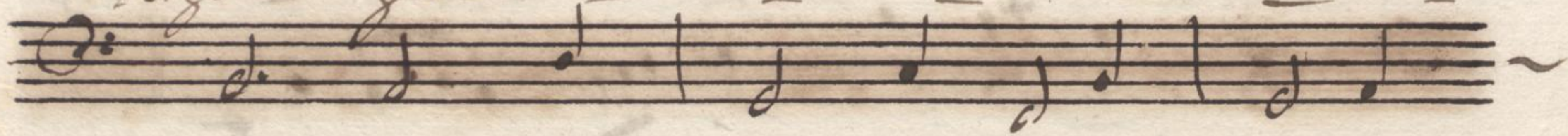
*du - bra om ni po - tente aetern*



*rar di - niqua gente - Porro gloria*



*Porro - glo -*



*ra co =*

*Jardis*

19

O: *Parola* *αγαπῶν* di i- *niqua* - *gente* -  
 O: *Porgo* - *gliosa* - *codar* - *dia* - *Porgo* -  
*gliosa* - *Porgo* - *gio* -  
 O: - *sa co* =

Par dia - - - fia mia cara  
in abissar - - -  
chi sia che con trastar che - con - tra -

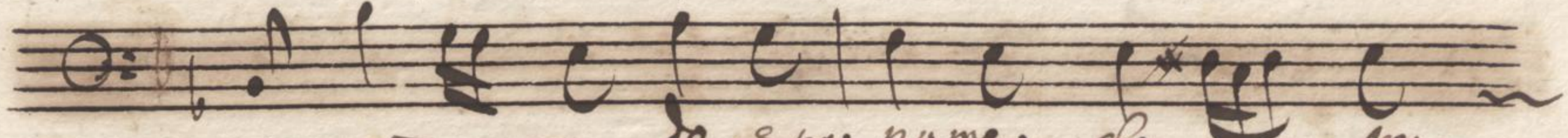
The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a single system with four staves. The top staff is the vocal line, with lyrics written below it. The second and fourth staves appear to be bass lines, while the third staff contains complex, dense musical passages, possibly for a keyboard instrument. The handwriting is in dark ink, and the paper shows signs of age and wear. The lyrics are: "Par dia - - - fia mia cara in abissar - - - chi sia che con trastar che - con - tra -".



re su - me a' chi - del mondo a' -



chi - del mon -



do e un nome che con - tra -



star che con - tra star -



Handwritten musical score for four voices. The notation is in a single system with four staves. The lyrics are written below the staves. The first staff has a treble clef and a key signature of one flat. The lyrics are: *presume di chi - del* (written above the staff), *mondo & chi del - non - do è un nome - .* (written below the staff).

*segue d 2 Voci*

Handwritten musical score for two voices. The notation is in a single system with two staves. The lyrics are written below the staves. The first staff has a treble clef and a key signature of one flat. The lyrics are: *(Armati fur d'orgoglio armati* (written above the staff), *Con tuo fiero cor da -* (written below the staff).

Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The basso continuo line is on a staff with a bass clef and a key signature of one flat. The lyrics are written below the notes.

*par dar dire in crudelito a guerra*  
*glia con tuo fiero martire. L'empio che mi fa*

Handwritten musical score for the second system. The vocal line continues on a single staff with a treble clef. The basso continuo line continues on a staff with a bass clef. The lyrics are written below the notes.

*Con dure vitor*  
*guerra con vizi da mor*



The image shows a page from a handwritten musical manuscript. It features two systems of music, each consisting of a vocal line and a basso continuo line. The notation is in a historical style, with a treble clef and a common time signature (C). The lyrics are written in Italian. The first system includes the lyrics: "ua i giorni re ci drea" and "Voglio la vita ucci". The second system includes: "dell inimico suo che non tradora" and "dere dell inimico mio che uai che". There are some markings above the notes, such as "2a" and "1ro", which likely refer to different parts or versions of the music. The paper is aged and shows some staining.

ua i giorni re ci drea

Voglio la vita ucci

dell inimico suo che non tradora

dere dell inimico mio che uai che

Handwritten musical score for the first system, featuring three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle and bottom staves are bass clefs. The lyrics are written in Italian cursive below the notes.

Dopo vedrai che le vigne chi altri vi trami  
vuò che mora hor che dirai senza fine che far

Handwritten musical score for the second system, continuing the previous piece with three staves. The notation and lyrics continue from the first system.

precipite vanno  
brami SEN COI - TU VANNO

*Sou ra te' e qual'*  
*4a' tringanni'*

*Da Dalta cui mano tue la fortuna in comin-*  
*4a' tringanni'*

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics are: "ciaro hor di gratias hor di gratias i fano a =". The middle and bottom staves are piano accompaniment staves with a bass clef and a key signature of one flat. The lyrics "tu' a'ingan" are written between the two piano staves.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics are: "uaro mantia in vano prepharasi. ni". The middle and bottom staves are piano accompaniment staves with a bass clef and a key signature of one flat. The lyrics "ni" are written between the two piano staves.

*trau ne Derai A rauue -*

*si si si tu tingan -*

*Oras comeq; harman al propuzi Dar -*

*ni*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each consisting of three staves. The top staff of each system contains a vocal line with lyrics written in a cursive hand. The middle and bottom staves of each system contain instrumental accompaniment, likely for a lute or similar stringed instrument, featuring complex chordal textures and rhythmic patterns. The paper shows signs of age, including foxing and some staining, particularly in the lower right quadrant. The handwriting is clear but somewhat faded in places.

tu in ganne

ni tu in ganne  
il mio peccato me piovèrà fèci

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and ornaments. The lyrics are written in Italian and are partially obscured by ink bleed-through from the reverse side of the page.

*si* *fin* *fin* *ni* *ni* *fin* =

*Ed* *mentre* *ai* *mis* *ima* *Digno* *del* *suo* *core* *del* *suo* *core* *ca* =

*gan* *ni*

*Allegro*

ni  
non si spera più pietà per me

ni Tu finganni  
forza miei pensieri son tim



*ni e mentri ei mi stima degno del suo*

*di su ping an*

*core e del suo regno cadra' i l'hebreo ca-*

ni tu tringanni

dra' cadra' cadra'

Detailed description: This system contains two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It begins with a half rest followed by a series of eighth and quarter notes. The lower staff is a basso continuo line with a bass clef and a key signature of one flat, featuring a series of chords and single notes.

tu tringan

non si spen affia pietà se me forse i miei pen-

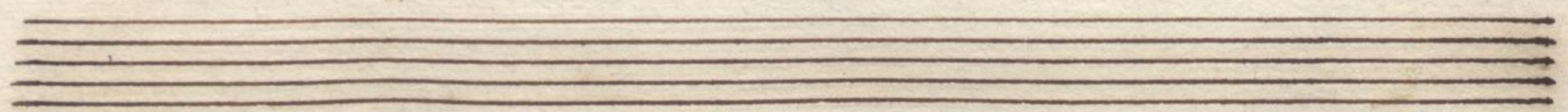
Detailed description: This system contains two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat, starting with a half rest followed by quarter notes. The lower staff is a basso continuo line with a bass clef and a key signature of one flat, consisting of single notes and rests.

Handwritten musical score for the first system. The top staff is a vocal line with notes and rests. The middle staff is a keyboard accompaniment line with chords and melodic lines. The bottom staff is a bass line with notes. The lyrics are written below the middle staff.

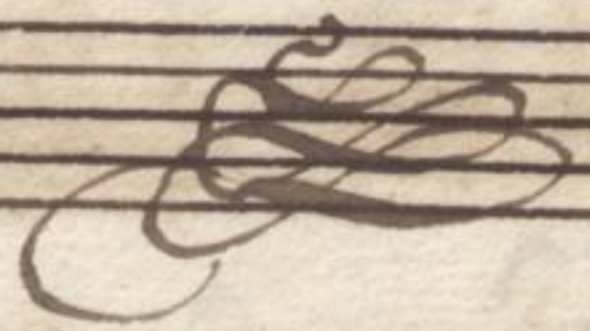
*He ni son tiranni son tiran -*

Handwritten musical score for the second system. The top staff is a vocal line. The middle staff is a keyboard accompaniment line. The bottom staff is a bass line. The lyrics are written below the middle staff.

*- ni son tiran. si si si fu tiranni*



*Fine della Prima Parte*



2<sup>a</sup> Parte

Es-ter

Es-ter

O cco a' tuoi piedi o mio Si =

Detailed description: This system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef and a sharp sign. The melody consists of several half notes and quarter notes. The lower staff is a bass clef with a common time signature. It contains a few notes, including a whole note and a quarter note.

gnor sen viene la tua ser-ua do lenza

gnor sen viene la tua ser-ua do lenza

Detailed description: This system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody continues with half notes and quarter notes. The lower staff is a bass clef with a common time signature, containing a few notes.

ad i impe-trar pie-tà pietà del-

ad i impe-trar pie-tà pietà del-

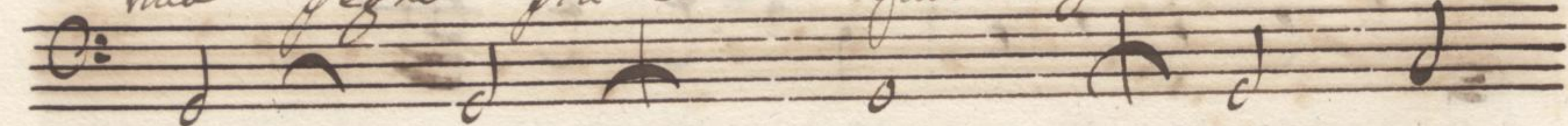
Detailed description: This system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody continues with half notes and quarter notes. The lower staff is a bass clef with a common time signature, containing a few notes.

Handwritten musical score on aged paper. The score consists of six systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The fifth system has a treble clef and a key signature of one flat (Bb). The sixth system has a bass clef. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in a cursive style typical of the 18th or 19th century.

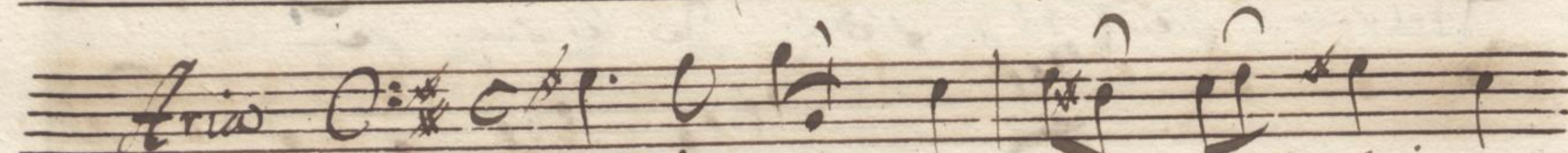
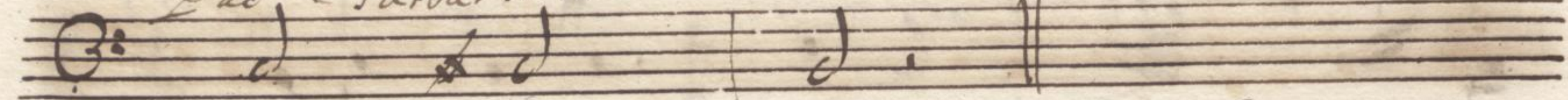
fe sue pe - - ne ad impe -  
trav - - ta' dieta' de le sue pe - - ne - -  
Allegro dell' anima



*nia pegno più caro qual in fausto accidente*

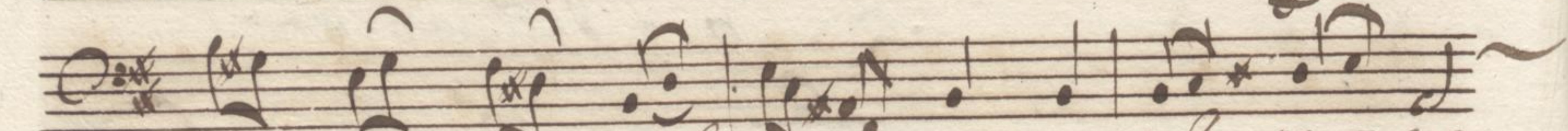
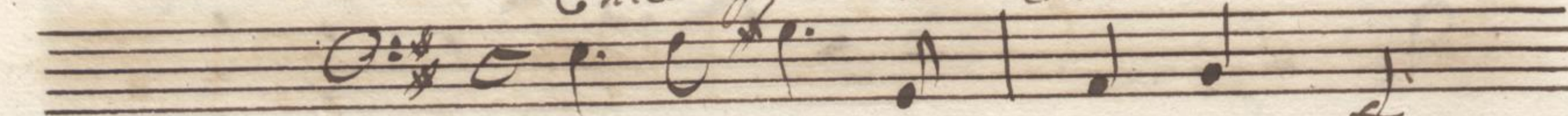


*Quo' Turbati la mente.*

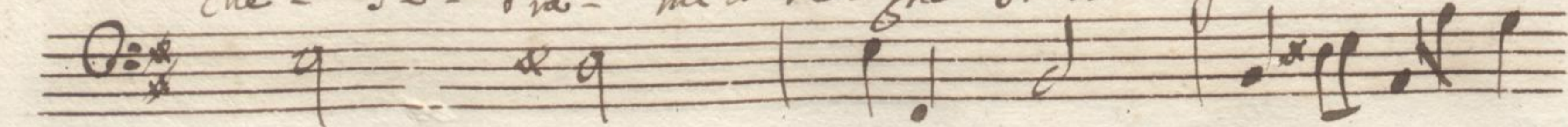


*Aria*

*Chiedi per ciò che tu sai*



*che se bra mi d' re- gno stesso qual an- cor*



quelli an- cor ti fia- con ces-  
so e quanto io  
posso e quanto posso dar e quanto io posso  
e quanto io posso dar Tut- to Tut-

Detailed description: This is a page of handwritten musical notation on aged paper. It features eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The lyrics are written in Italian and are placed below the corresponding musical phrases. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and foxing.



to Tut-to Tutto oherrai e quanto io  
fosse e quanto io fosse Par tutto tut-  
to Tutto Tutto oherrai  
Ritard: Q.º

Detailed description: This is a page of handwritten musical notation on aged, yellowed paper. It features ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including foxing and some staining.

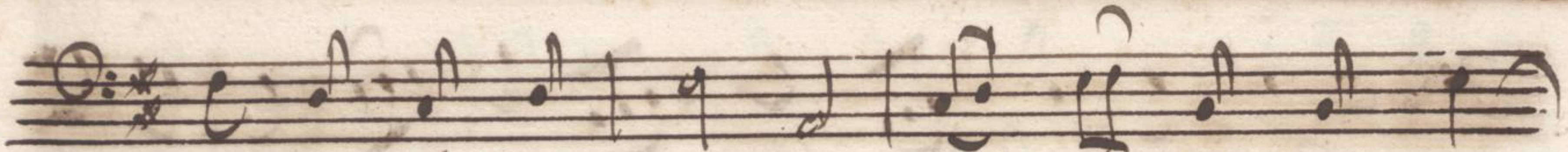
*Sgombra il duol - Dal tuo - pensie - ro poi - che*

*sovr'a q - - gni Tesoro mie' Te - sorid*

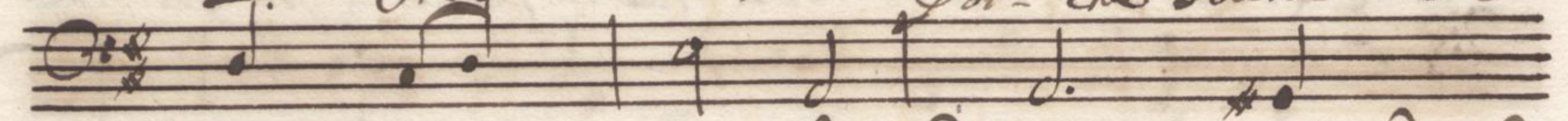
*bel - ch'a - doro, e solo il tuo gioir*

*solo il tuo gioir brama*

The image shows a page of handwritten musical notation on aged paper. It features two systems of music, each consisting of a vocal line and a lute line. The vocal lines are written in a cursive hand with lyrics in Italian. The lute lines are written in a similar hand, with notes and rests. The paper shows signs of age, including some staining and discoloration. The page number '64' is written in the bottom left corner.



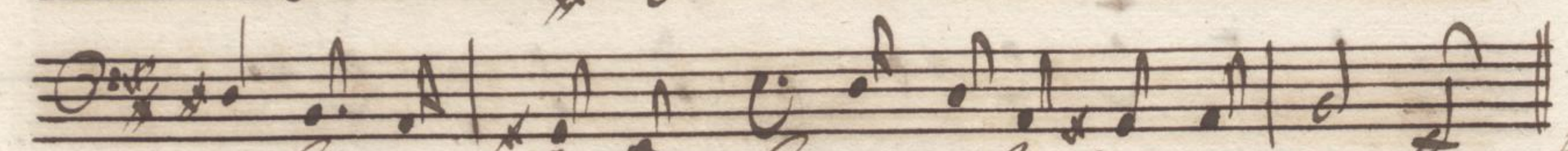
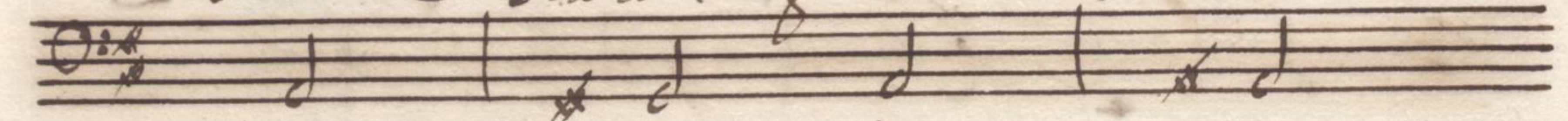
Assue - ro Voi - che soua o -



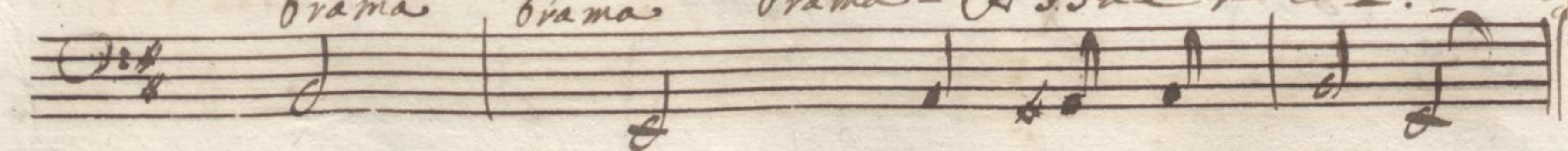
gni Te sorò m'è Te - sorò il bel - ch'a -



oro e solo il tuo gioir



Brama Brama Brama - Assue - ro -



20

17

*Enter*

Sol ti dieg gio Signore che facce narren

Agni col tuo fidato Aman - humil trinito

a privato Con uito

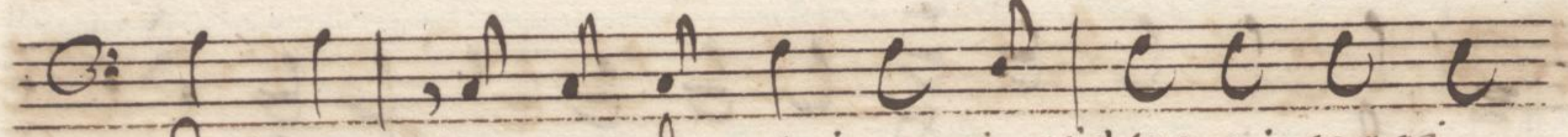
*Afruer*

Ben pronti a' tuoi voleri son

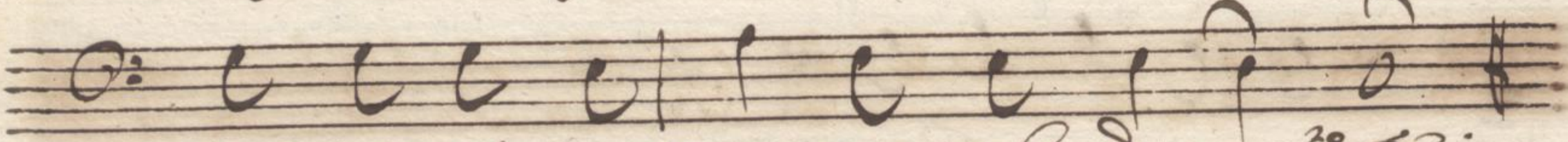
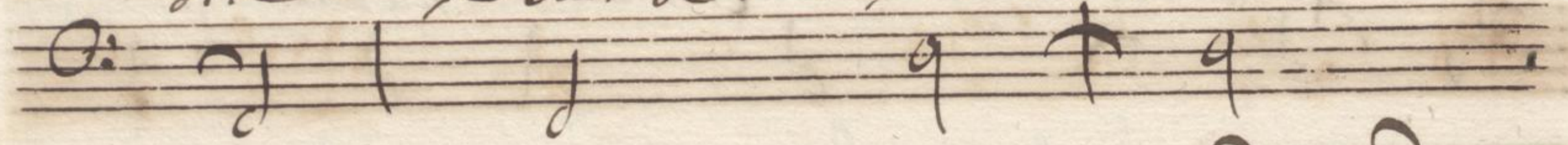
65



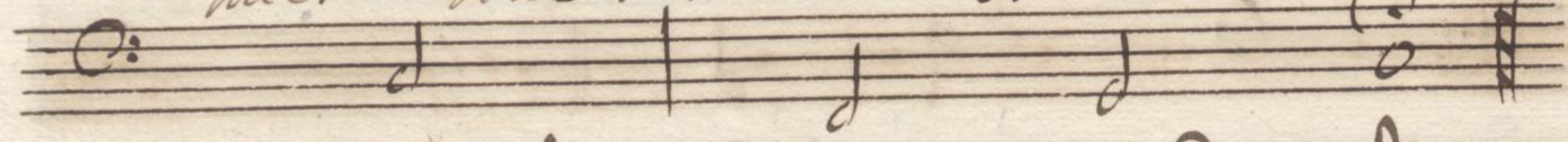
*Sempre i miei pensieri, e voi Aman u-*




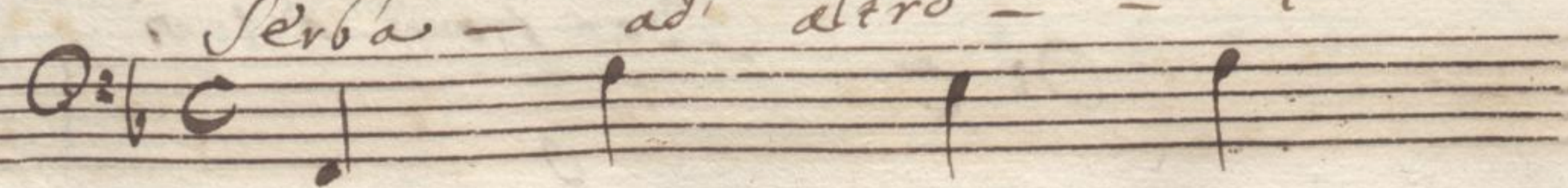
*Dite, e suoi desiri, e insieme i cenri*



*miei vive vante obedi - - -*



*Aman: ARIA* 

*Serba - ad altro - - - i* 

† ues fa - no - ni - a' fal - la - ce -

- mia - for - tu - na Tu mi - dai

- Con - ui - ti - alteri

no gio - no altri - miei - pen - sic -

*vi - bramo sol - bramo - sol -*

*chi ad una - ad una - cada ognal.*

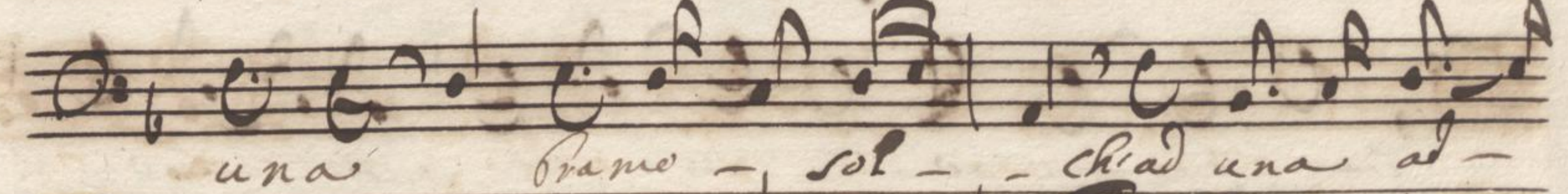
*ma - à mi - fura -*

*is -*

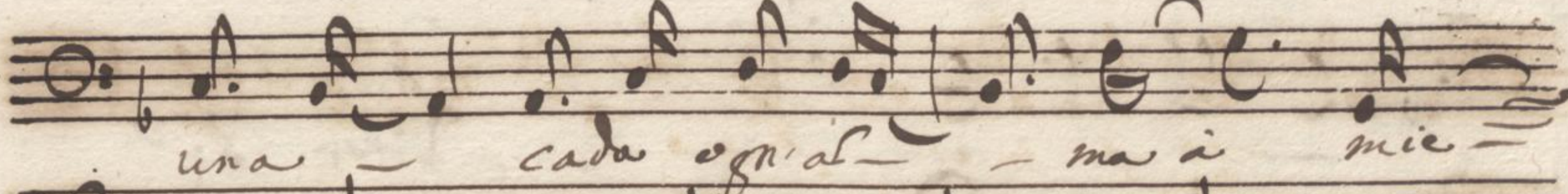
This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of four systems of two staves each. The top staff of each system contains the vocal line with lyrics written below it. The bottom staff contains the accompaniment. The lyrics are in Italian and appear to be from a religious or dramatic work. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.



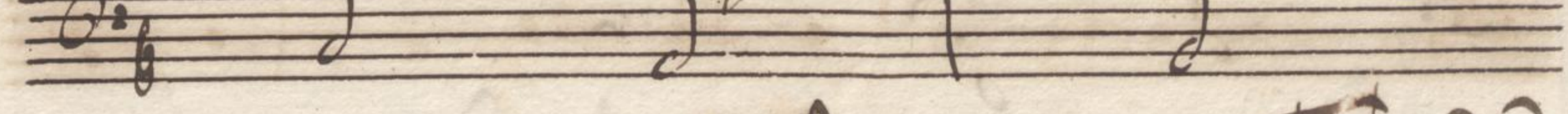
bramo - sol - ch'ad una - d -



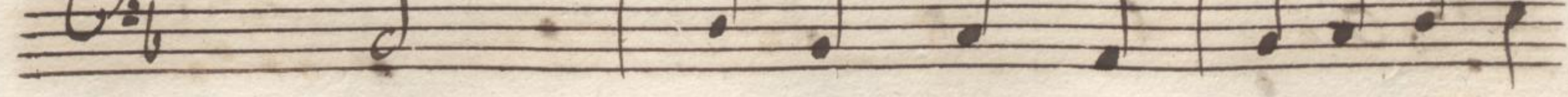
una - bramo - sol - ch'ad una - d -



una - cada ogn'al - ma i mie -



i d' miei - furo - ni - d' miei fu -





- no - vi serba ad - altro - i tuo

i - fa - uo - vi - i tuoi fa uo -

ri - Ritorn. 3: 0

se lon - ta - no - da tor men - ti -

Voi che - na - da il mio ve - gna - re -

fa' che - ve - da ho - mai Spi rare

quel che - Tur - bai - miei Con ten ti

chiedia le gioie + mia - chiodia le

gioie mie spet-

ta pre-

ta gl' honori & ch'odia le gioie mie

ch'odia - le gioie - mie - spret-

Detailed description: This is a page of handwritten musical notation on aged paper. It features ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and complex multi-measure rests. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in a cursive style typical of the 17th or 18th century. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on four systems of staves. The notation includes treble clefs, a key signature of two flats, and various rhythmic values. The lyrics are written in a cursive hand below the vocal lines.

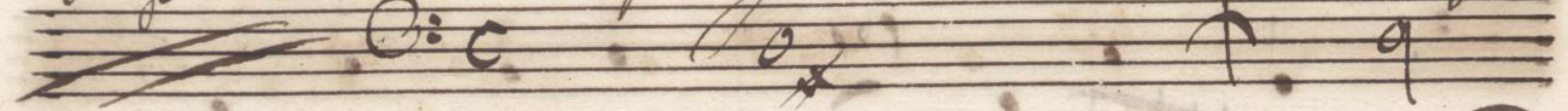
*Ea spret*

*Ea phono - ni - serba ad al*

*tro i - tuoi - fa - uo - ni - i*

*tuo i - fa - uo - ni - i*

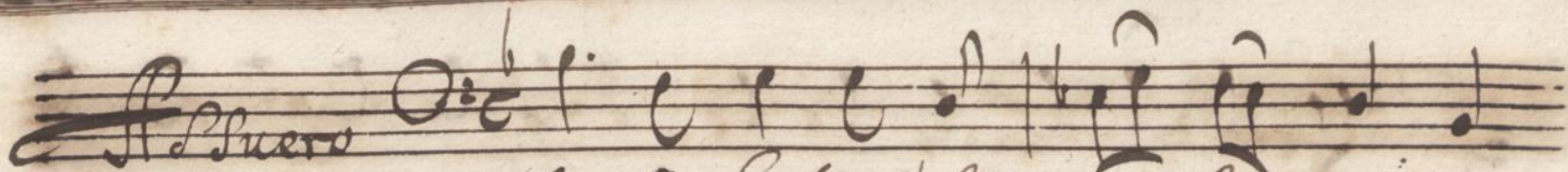
Tutto  
Adissiman. Ma giunta (Non intanto por-

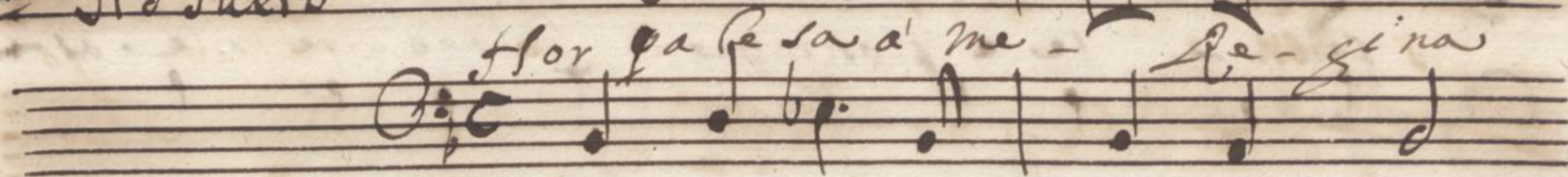


tossi d'Ar con esso al Con uito promesso -

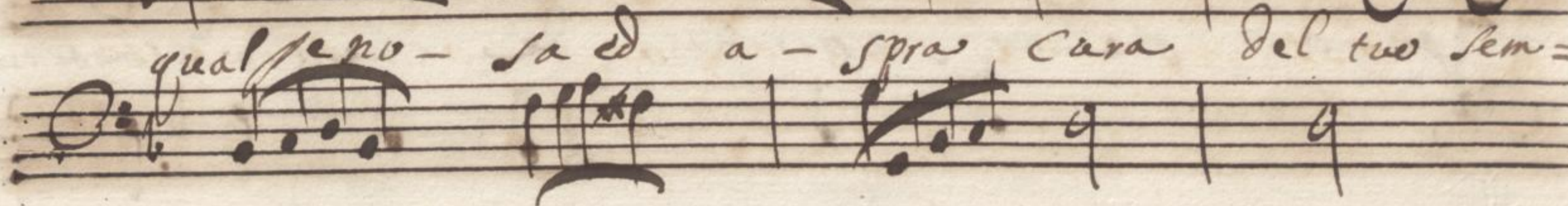
e mostrassi A Suero Vago di udire al

fine d'Ar bella il pensie - ro V. S. Volti

*Ad Suero* 

*Hor pa re sa a' me - Re - gi na* 

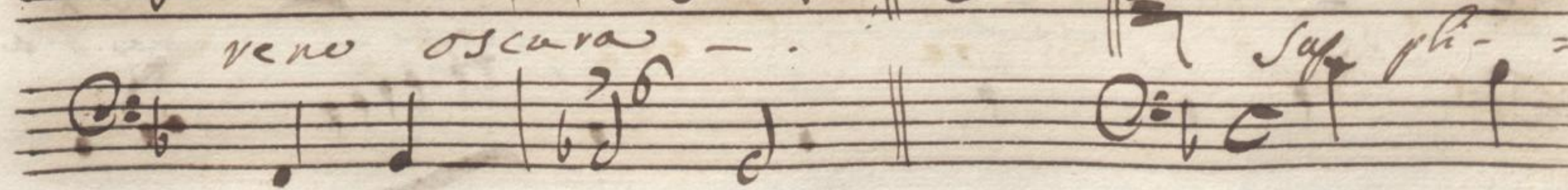


*qual pe no - sa ed a - sprae cara del tuo sem =* 



*bianca d' bel se re no del tuo sembianza d' bel se =* 



*veno oscura - Ester* 

can - te è prostrata al tuo reale aspe-

petto - quella stessa bestia che gradiva al tuo

Core nutrir fuò nel tuo

sen fiaq - ma dra:

ig  
mo - re hor fia che - di pietade hor

fia che - di pietade una sola sin =

tilla ne uagliano impe - trare guerre

lagnime & gese la - gnime ne uagliano impe =





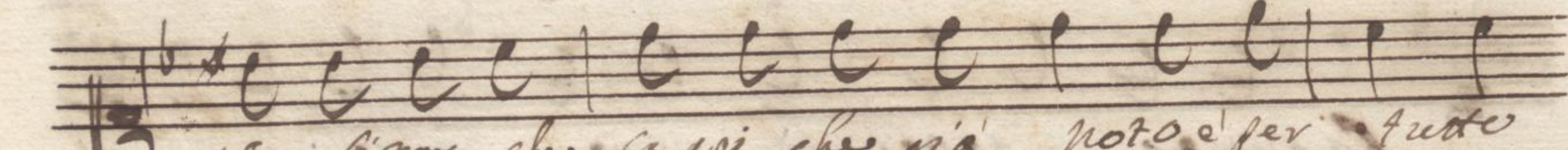
trare queste lagrime queste lagrime a:



ma



Rec: Presto  
re. - Con:



vien signor che sappi che già noto e per tutto

che della gente hebba (dim son'io) si  
faccia crudelissima strage, e la colpa dan  
no per colpiranno oh! Dio mille innocenti.  
*Aria*  
se ai gli occhi suoi, a gli occhi avigia'

mai, fu grato il mio sem- brianza deh deh vi-

paragolignor - Deh Deh riparo o' si-

gnor - che tu sol puoi - il fulmine ca-

dente il fulmine cadente sul popolo in po-

cen - te su' innocente tua - su' innocente -

tua mi sera ancel - la su' Paolo in no -

cen - te su' innocente tua - su' innocente -

tua mi - - sera mi sera, an cel - la che tanto sol -

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in Italian and are interspersed between the staves.

The lyrics are:

non spira  
quanto - per te - re - spira - che tanto  
sol - non spira quan -  
to per te - re - spira - che tanto sol non

rag gran

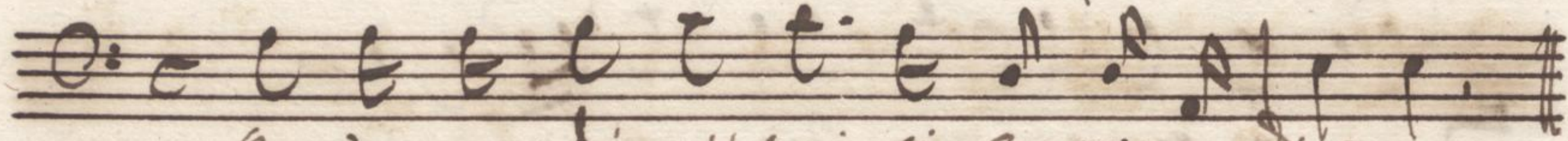
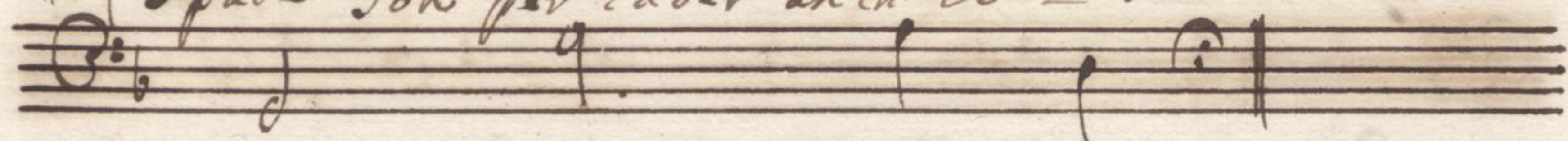
to per te per te vespi - ra

*Andante*  
O vestri sono i miei preghi e i desir

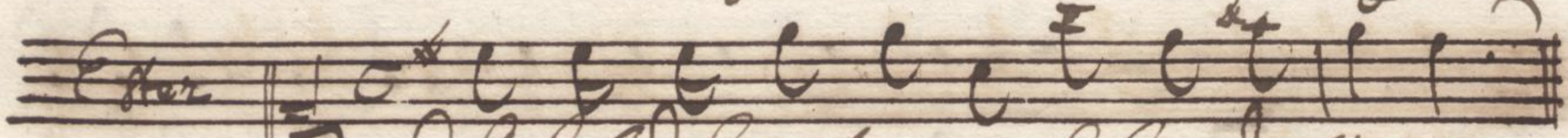
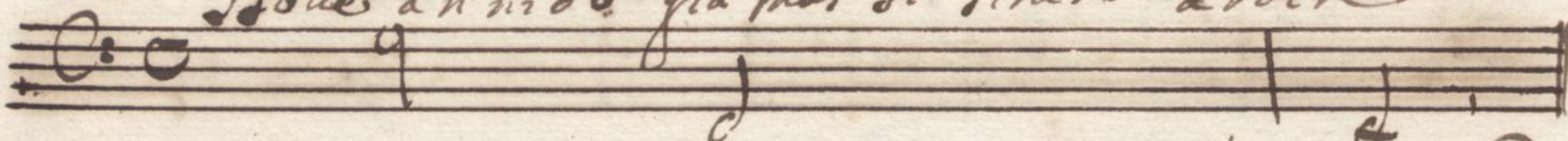
mio che solo mio popol cade tra le medesime



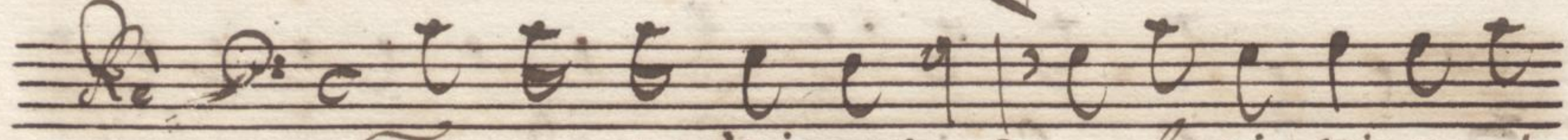
*Spada son per cadaver anch'io -*



*Nonè a nido già mai si Arano ardire*



*Dell' Infedele Aman nel fier de sire -*



*Tanto poterè usar? e chi ti spinse à*



20

*Andante*

ri spiegaro degno

Fui ge-

lo- so del- re- gno

Ester

Ahi già

toro tiranno

a Galrese fa-

rese Pinganno

sono bebo di pace



*Dunque pensier sagace pensò d'imporre =*

*vir lo stato mio fatto bersaglio a*

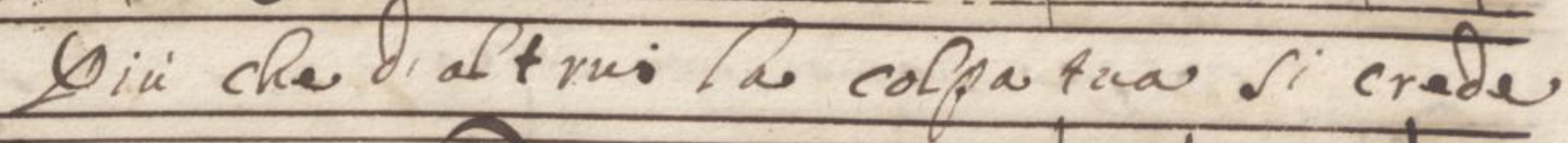
*scempio così Aman O: c'è l'è l'è l'è*

*na, richiede un popol senza fede =*

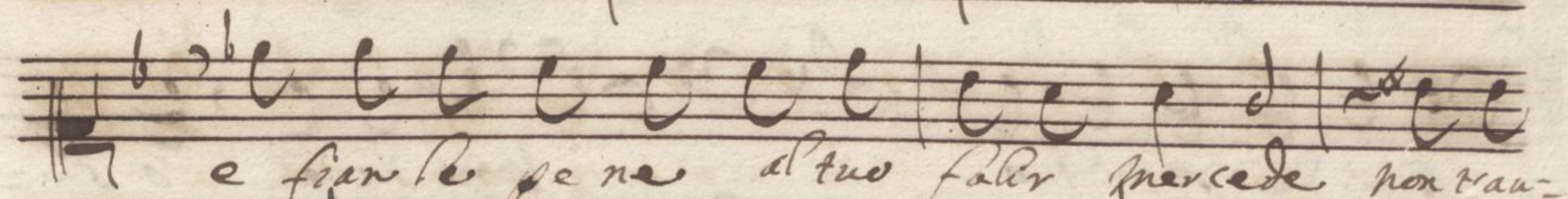
Esse



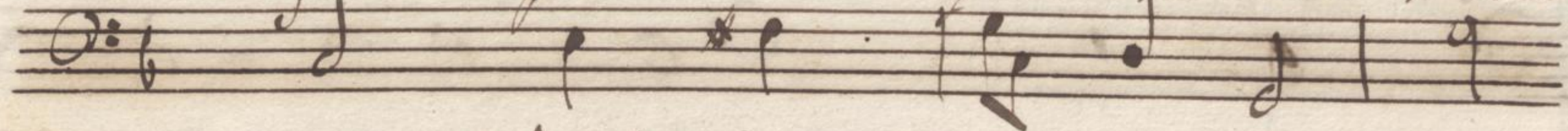
Qui che di altri la colpa tua si crede



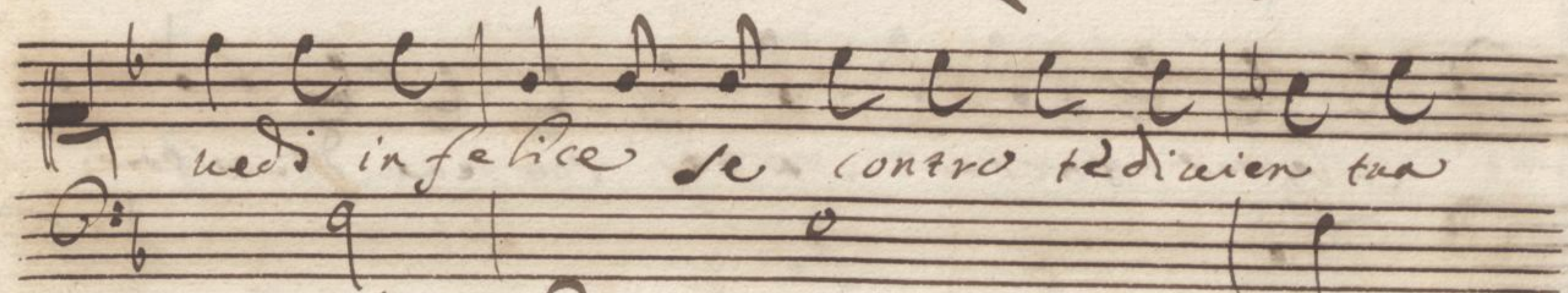
e fante pena al tuo falor precede non van-



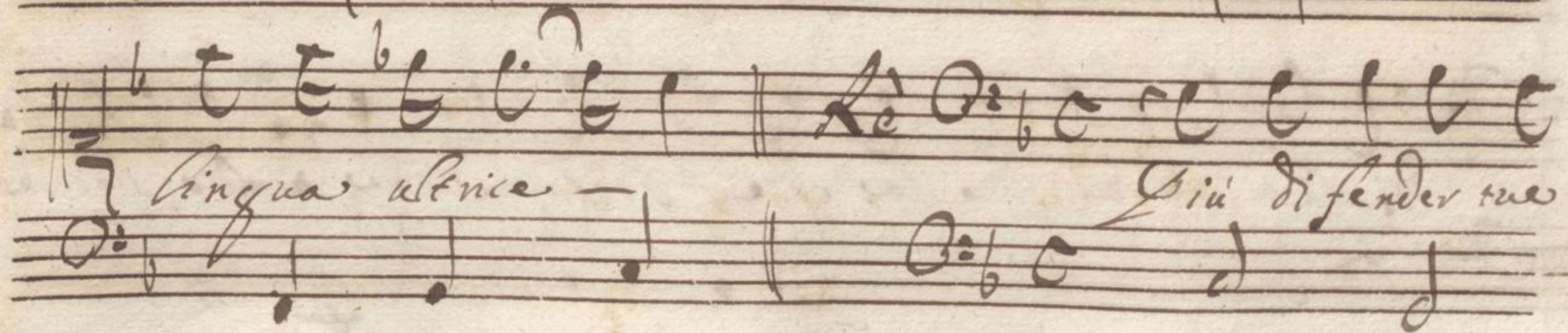
uedi infelice se contro te di vien tua



lingua ulrice



Qui di fender tua



colpe homai non lice

Andante

Se colpa

Se colpa

Son del popol tuo - non tocca d' sa =

cu lingua bocca al te con rea discolpa

di far altrui quella che proprio colpa, e alior si accese

di far altrui quella che proprio colpa, e alior si accese

di far altrui quella che proprio colpa, e alior si accese

di far altrui quella che proprio colpa, e alior si accese



*piu' quanto piu' vero*

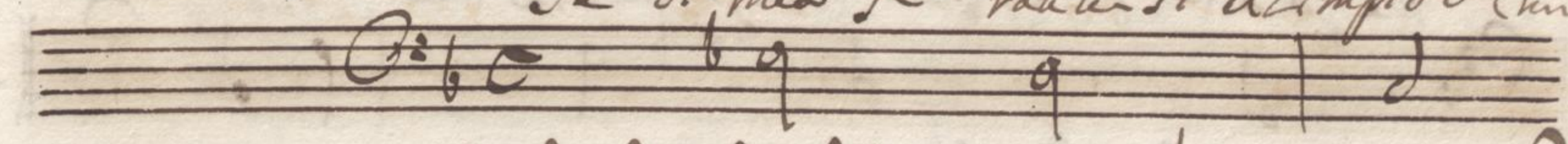


*Estor*

*ne palloni del volto il cor traccosa*

*Andan:*

*se di mia fe' ravvisi il lampido chi-*



*stallo nell'innocenza mia scorgeai l'atmi fallo-*

*Estor*  
Se di tua crudeltade al belago - ti

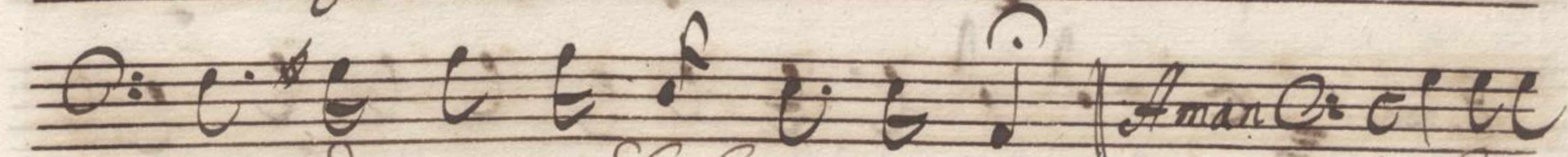
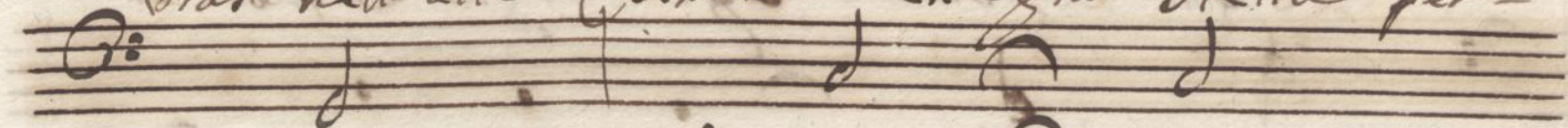
Volgi Ohi ben si vede di nique uoglie in

mezzo alte procelle naufragar la tua fede -

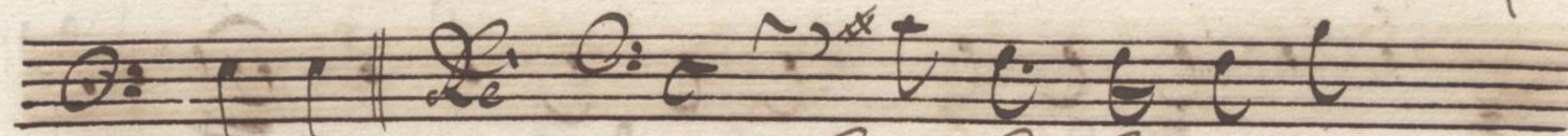
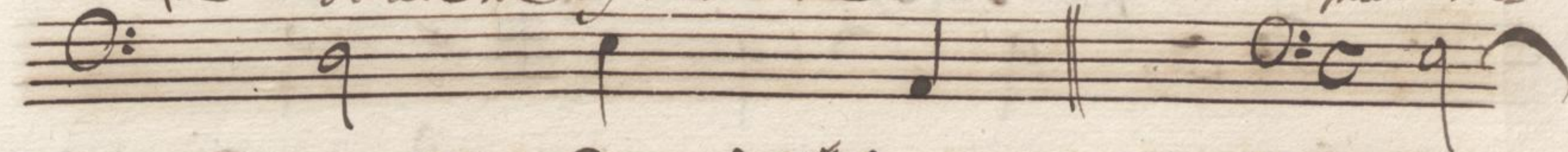
*Re*  
Se di Giustitia in Ciel fissi lo sguardo uer



Dras nell'alto Calmine, chi ogni stella per-

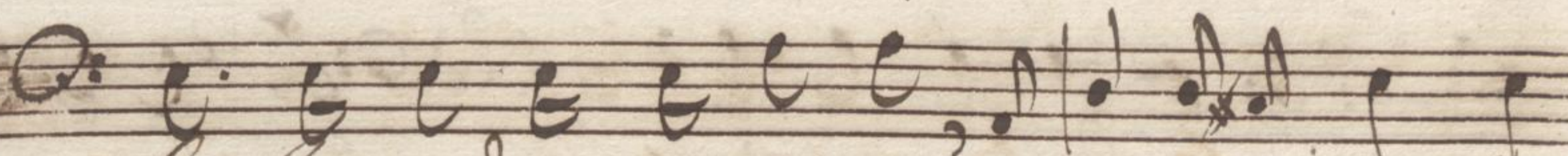
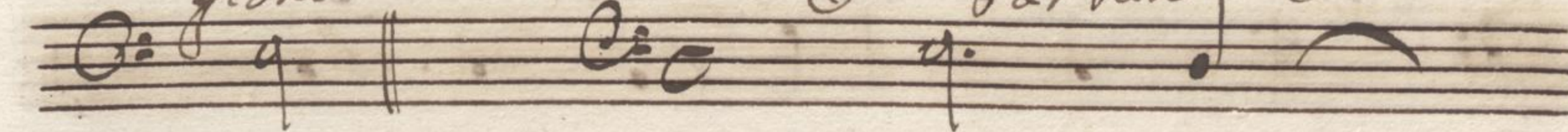


te di viene fulmine. Aman. Ma le ra-



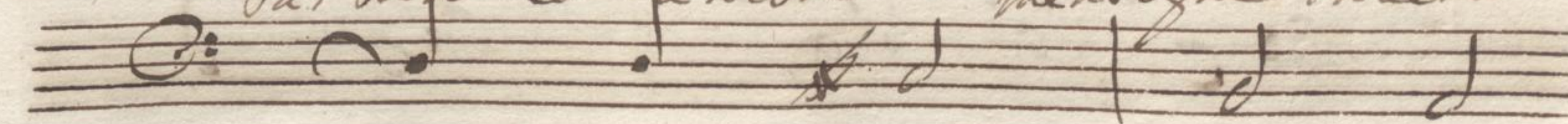
gioni.

Barbaro



Barbaro ed ancora

menzogne inventi

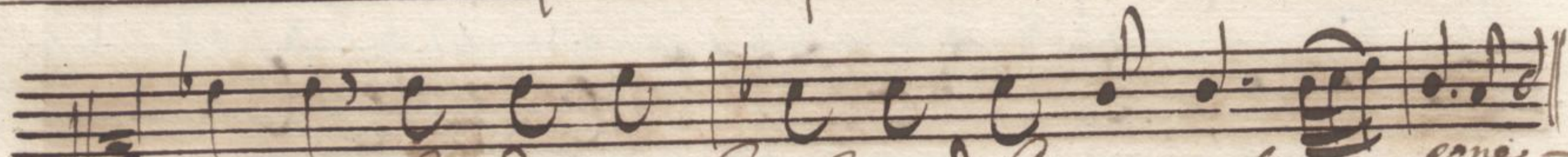




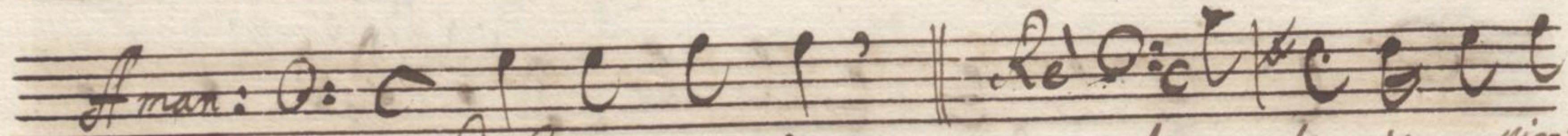
Ogni ragione ogni ragione propria.



Non si splendere il sol della ra-



gione, la dove l'ombra dell'error si op-pone-



Deh! per pietà non merita pie-

21

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including a whole note and a half note.

*Aman*

ta' veo di lesa maestà

*(cruelissimo fatto)*

A musical staff with a bass clef, containing several measures of music, including a half note and a quarter note.

A musical staff with a treble clef, containing several measures of music, including a whole note and a half note.

*Ester*

Non si deve pietade a un disper-

A musical staff with a bass clef, containing several measures of music, including a whole note and a half note.

A musical staff with a treble clef, containing several measures of music, including a whole note and a half note.

*fatto*

2. colpo ti scoperto  
colt indegno fatto  
pietà non merita

A musical staff with a bass clef, containing several measures of music, including a half note and a quarter note.

A musical staff with a treble clef, containing several measures of music, including a whole note and a half note.

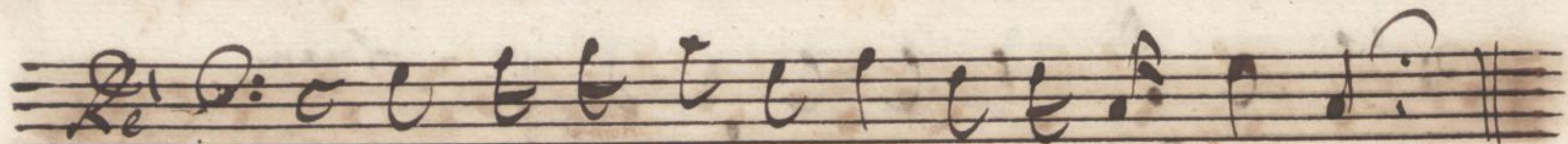
*Aman*

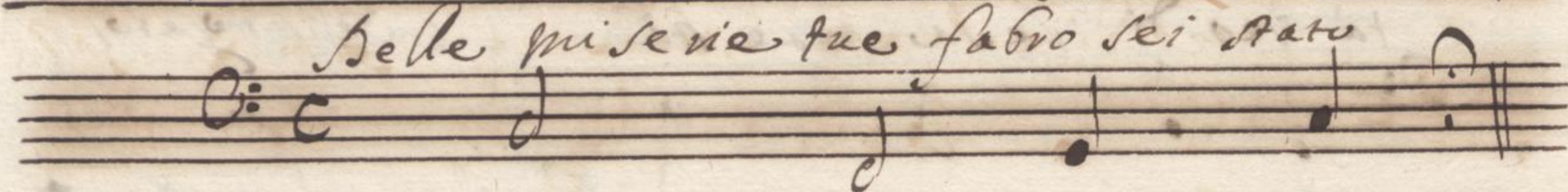
*Alhime sventurato*

A musical staff with a bass clef, containing several measures of music, including a half note and a quarter note.

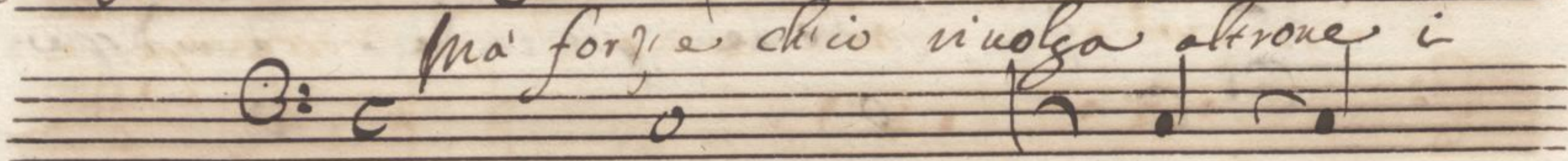
79

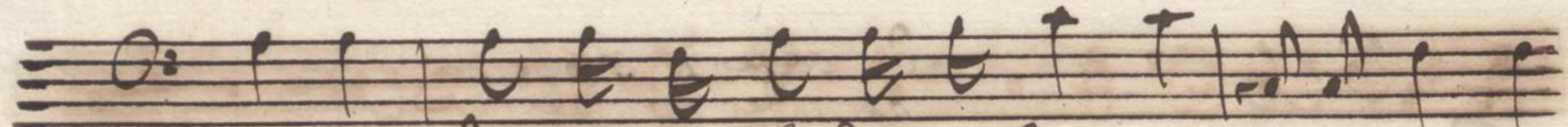


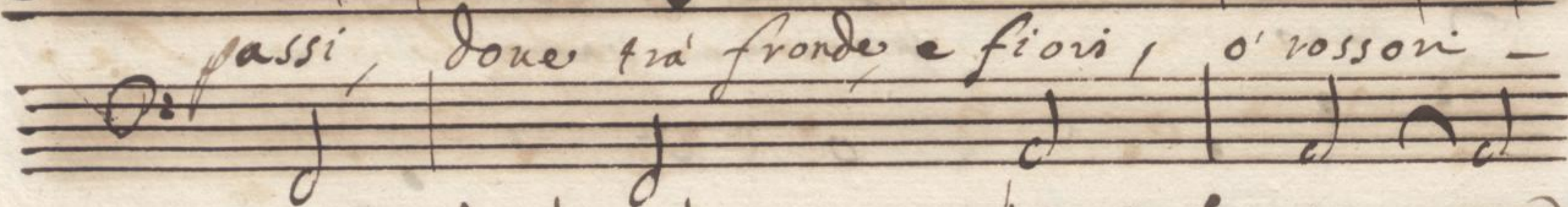
Re *O:* 

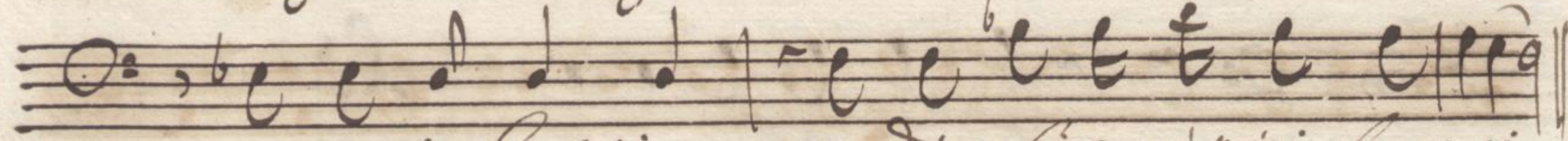
*Belle miserie tue fabro sei stato*  
*O:* 

*Seguid* *Re* *O:* 

*Ma' forse ch'io rivolga altroue i*  
*O:* 

*O:* 

*passi, done tra' fronde e fiori, o' rossori*  
*O:* 

*O:* 

*i spirai passi o dia fine a miei fuo-ri-*  
*O:* 

*Am*  
Ma dite ah! che sarà - Aman infelici-  
sissimo ben vedi ogni pietà spenta per te  
Di degno in fello niro il Re  
io qui misero solo grà laguime, e so -



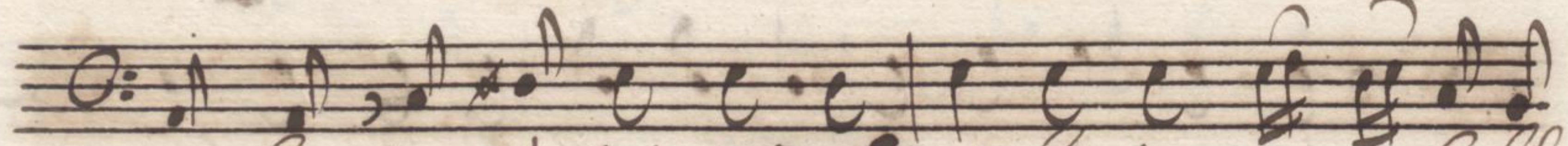
*spiri* *rimango in preda al duol - e*



*forse chi dura sorte in preda a morte -*



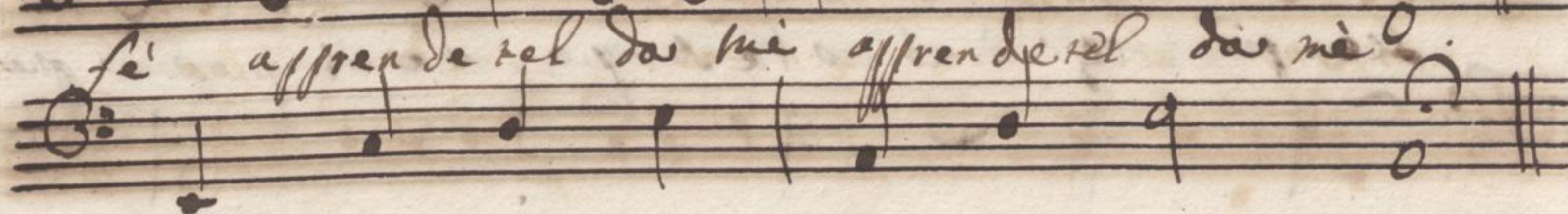
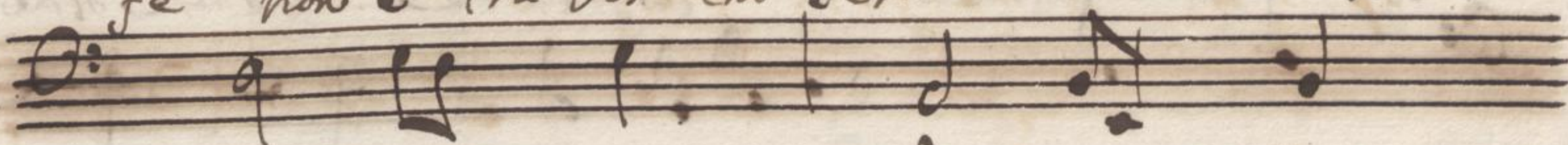
*Aris Apprendete da me o mortali su-*



*perbi non e' tra' voi chi serbi in ui- o- la bil*



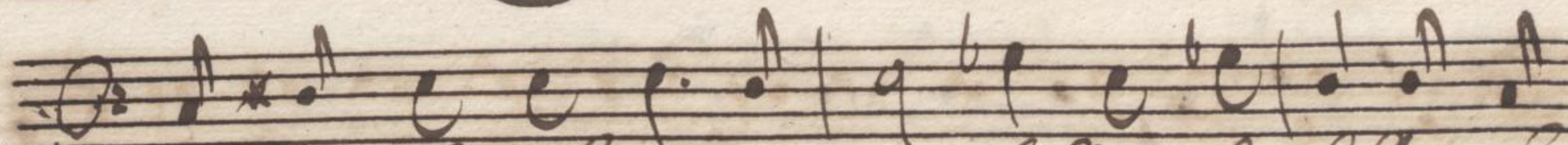
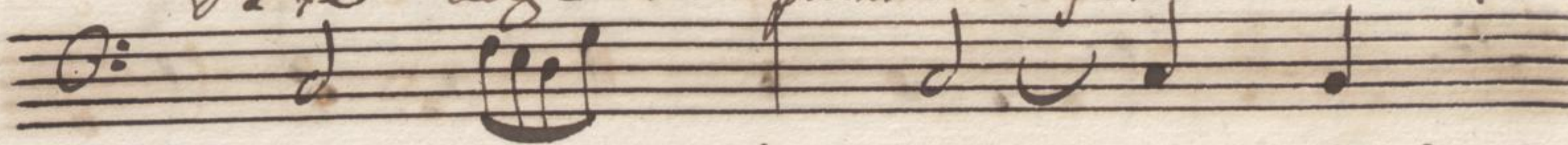
fe non è tra' voi chi serbi in ui- o- labil



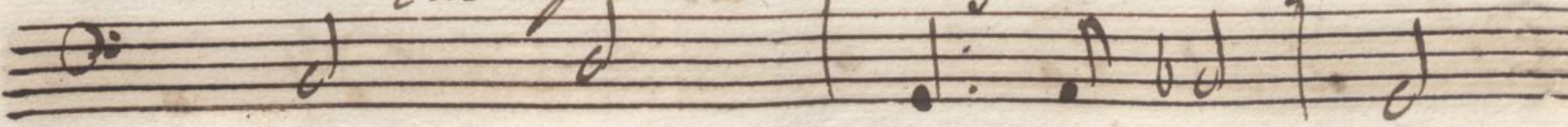
fe apprendete dal me apprendete dal me



Da se uolge la pianta fortuna



Casiniara - folle chi folle chi-



*Spera di trovar la costante. mentre di me fa'*

*Scempio trovo e chiaro se scempio che vi mostra quan-*

*ti e' apprendete la me*

*apprendete la me*

*Ritornello 4.  
pirophia*

*Aria*

*Aman* O:

*Mia Regina a Voi mi uolgo solda*  
O:

*Voi spero - Conforto - se di me non ai*  
O:

*place tanto pace haueu merce' Tardi al fine*  
O:

*alte uirine in caderni fanno accora*  
O:

*alte uirine in caderni fanno accora*  
O:

*alte uirine in caderni fanno accora*  
O:

*alte uirine in caderni fanno accora*  
O:

to chi io son morto ah - ah mio son mor -

to tardi al fine alla ruine in cor -

Dev mi fanno accorto chi io son morto ah ah

ah mio son mor - ro. segue

22

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps (F# and C#). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Questi pie- che ca- mi- moso

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

in- fe- li- ce mi- se- rabile

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

diab- brae- aar- ui rumi son- o to mi- ki-

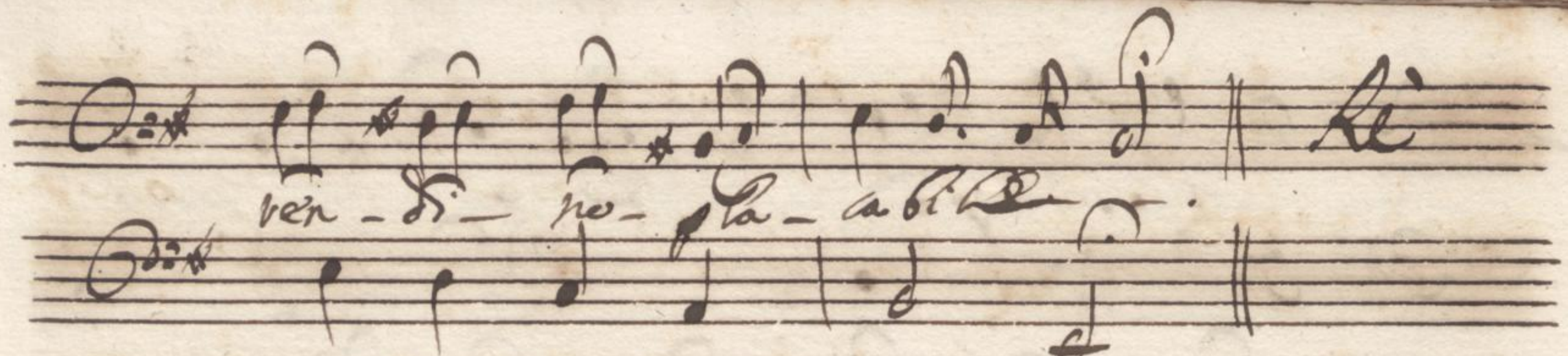
Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

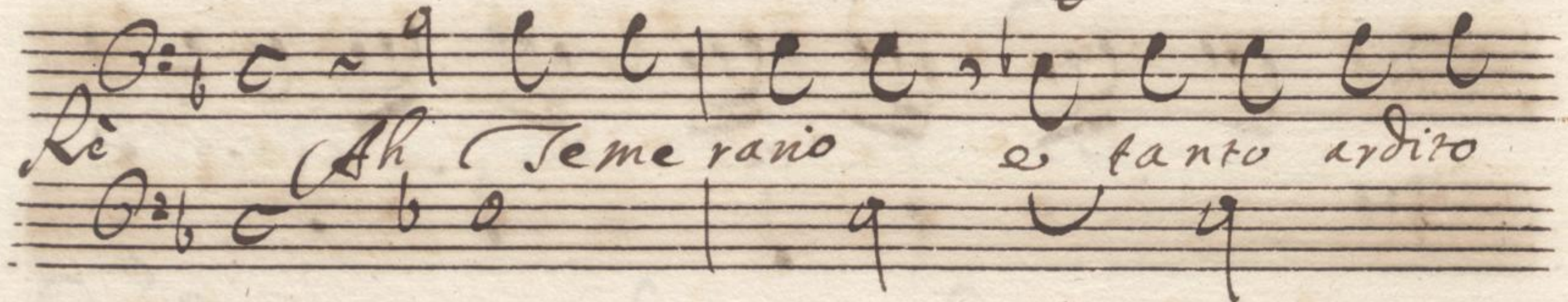
ven- di- no pla- ca- bile- mi- ui-



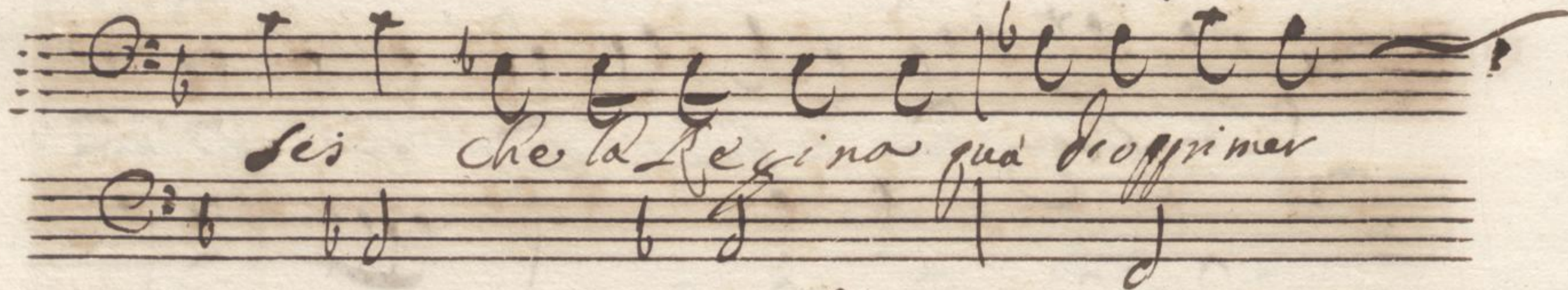
*Orchestra*  
ven - di - no - sta - bil - le .



*Orchestra*  
Li Ah temerario e tanto ardito



*Orchestra*  
Sis che la Regina qua sopprimer



*Orchestra*  
tenti avanti d'occhi miei. el mio giusto fa-



non nulla gaudenti. - Mora - Mora par  
 tempio e ne Tormenti sui - prouis  
 cio' che tramar - he uolse al=  
 truis prouis cio' che tramar

ne uolte altrui. *Andante* non dimorate già

*Andante*

fulmini di alto ciel precipitate già

Contro dan huon uabel; fieri mi miseri sù

mostri di crudelta'

Colpi l'an' Empietà

groui chi crudo fu

no' no' no' no' no' no' no' non dimora =

te più non dimorate non

Dimora re giu'

Coro a 4

\* Cada pera mora

Cada pera mora

Cada pera mora

fada, pera mora Tempio  
 Tempio mora mora lacerato trucci=  
 mora Tempio  
 Tempio mora mora lacerato trucci  
 lacerato trucci da- to e pietà non troui  
 dato e pietà non troui già non troui già  
 lacerato trucci dato e pietà non troui  
 da = tu e pietà non troui già no' no'

Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are in Italian and are written in a cursive hand. The score is organized into four systems, each with two staves. The lyrics are as follows:

Stave 1: *già* *2* *pietà non trovi già*

Stave 2: *e pietà non trovi* *già*

Stave 3: *già* *già*

Stave 4: *e pietà non trovi* *e pietà non trovi già*

Stave 5: *Chi bramò l'altius lo scempio*

Stave 6: *chi bramò l'altius lo scempio*

Stave 7: *chi bramò l'altius lo scempio*

Stave 8: *chi bramò l'altius lo scempio*

The music is written in a treble clef with a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. There are some markings, such as a '2' above the second staff and a '\*' above a note in the fourth staff.

23

La ce rato Truci da to

La ce rato Truci =

La ce rato Truci =

La ce rato Truci =

La ce rato Truci =

e pietà non trovai e pietà non trovai già no' no' non trovai

Dato e pietà non trovai già no' no' non trovai

Dato e pietà non trovai già no' no' non trovai

Dato e pietà non trovai già no' no' non trovai

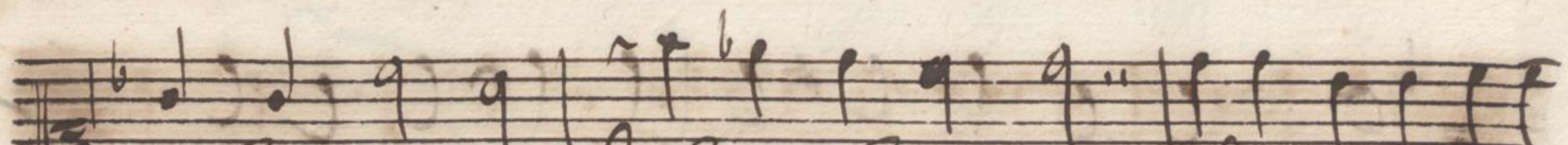
Dato e pietà non trovai già no' no' non trovai

Dato e pietà non trovai già no' no' non trovai

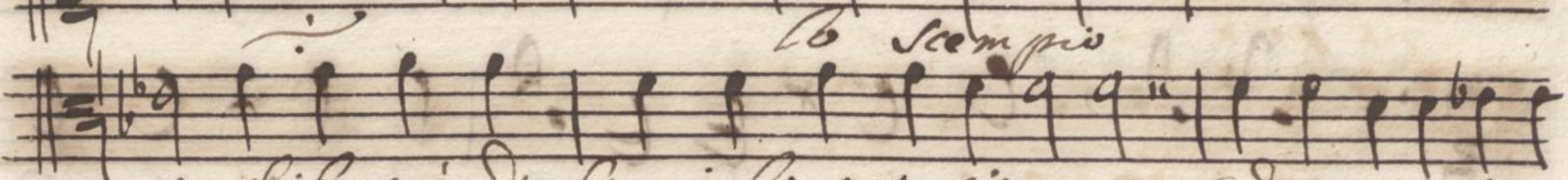
87



già pietà non trovi già Chi bramò di averlo  
già pietà non trovi già  
già pietà non trovi già Chi bra=  
già pietà non trovi già Chi bramò di al=  
Scempio Chi bramò di averlo  
Chi bramò di averlo scempio  
mi di averlo scempio Chi bramò di averlo scem=  
trovi lo scempio Chi bra=



scempio Diatemi lo scempio Cada pera mora



scempio chi bramò Diatemi lo scempio Cada pera mora



mo Diatemi lo scempio Diatemi lo scempio



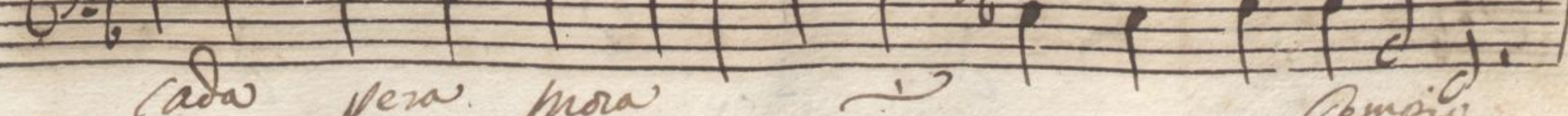
scempio Cada pera mora scempio



Cada pera mora scempio



scempio Cada pera mora scempio



Cada pera mora scempio

*Non più ti rivolgi in chi più*

*speri Aman chi ti consolava, chi a*

*speme t'in uola De tuoi sognati imperi.*

*Saran pene si fiere di tua morte fo =*

nie - re Son gremio di fortuna che pro =

ma ad ogni bene poi con duce a morir fra mille

pe - ne sempre languere e digiana chi

sperar lei contenti benche fian per mo =

menti — e fra i piaceri ancor tormentata è af

fanna e quanto abbea più tanto più inganna —

Con - speran - za di ripo - so

i mor - ta - lierge e sublime

Handwritten musical notation on a five-line staff. The lyrics are: *poi - dell'alta ci - mae si a li ca ber - più*

Handwritten musical notation on a five-line staff. The lyrics are: *in -*

Handwritten musical notation on a five-line staff. The lyrics are: *so più in i no so*

Handwritten musical notation on a five-line staff. The lyrics are: *per - che - poi dall'alta ci - mae si a li ca -*

Der - sial - caer - già un - i no -

so già

mi - po - so -

Litor -

Aman

E qual più strano fatto po -

E qual più strano fatto po -

tea sortire ah! las- so un suen tu-

ra

to

oh! dio qual fus qual sono Dar in

Croce canziato io ueggio il trono ah!



Musical staff with notes and a fermata at the beginning.

- Destino indiscreto misero tanto

Musical staff with notes and a fermata at the beginning.

Musical staff with notes and a fermata at the beginning.

più misero tanto più quanto fui lie-

Musical staff with notes and a fermata at the beginning.

Musical staff with notes and a fermata at the beginning.

- to - Aman... e cadrai vinto

Musical staff with notes and a fermata at the beginning.

Musical staff with notes and a fermata at the beginning.

a' tuo mal grado a' chibramasti e - =

Musical staff with notes and a fermata at the beginning.

*Primo* e la don. hebbe una la tua for-

*Primo* q q

*una* hanno principio al fine la tua m.

*una* hanno principio al fine la tua m.

*ine* — e se viene a punto dal

*ine* — e se viene a punto dal

*mi fu* preparasti e cor han giunto

*mi fu* preparasti e cor han giunto

*Son fabro de miei danni ed*

*ingannato son da proprij inganni*

*La morte in contro all'or che cerco aiuto*

*e cercando pietà perdo la vita*

*Così soglion le Colpe a un Empio core*

*mascherar l'innocenza anco d'errore*

*Oh fatto infasto on d'io superbo an-*

*dai a che ridotto m' ha in . . .*

e chi pensò che il ferro onbio uolsi re-

cidere dell'inimico mio Borgognin

degno fosse mai giunto a segno

che mi douesse uccidere

*o superbia o miseria*

*fata o sorte che m'ha uete con doto in gamba*

*gamba a morte indio son di uenuto*

*di fortuna, e miseria unico esempio.*

94



*V. S. Volti subito  
 ut supra al segno \* a 4.<sup>o</sup> - Finis*

A. 74.

Altra carta  
Alessandro.

F. 1155

Este.  
Oratorio in  
due parti,  
a 5 voci.

D. 11

Partitura.