

Atto 2.<sup>o</sup> Scena 2.<sup>a</sup>

Ermitone poi Andromaca et Urania

Ermi:

Cingetami la fronte vittori- ovi allori

oggi sul Soglio d' Epiro a Lirro accanto trionfero della Ri-

And:

Qual... Reina d' importuna one fuggi! ah che veder no

puoi spettacolo più grato ecco piangente la Vedova d' Ettore a piedi

neoi del mira in questo giorno qual nobel lingua io sparga dalle cene del

Cor su questo figlio e giudica qual sia se allora l'anima mia l'a.

mor d'un figlio O ho pietà del tuo dardo ma no' tocca ad Ermione il conso-

dardo ah che sposa di Pirro figlia di Menelao ben tu mi puoi dallo

Sposo e dal Padre questa grazia impetror co' prieghi tuoi e qual timor la

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Preca aver più d'un fanciullo! a qual vantaggio può l'Epuro spe-

rar dalla sua morte! lungi da questa Corte seco mi fuggirò in qualche

Altro deserto io lo nascondereò ne l'ira frangere potrai del suo de-

stino ne da sua madre altro giamai apprenderà che piangere

Com.

ve Manelao lo chiede non dee la figlia opporsi al Sen - tora e se

*Pirro il concede in quel amante lor tu che nò puoi! e qual forza nò*

*Danno maggior de prieghi miei li guardi tuoi!*

*Ande*

*Ande*

*Ande*

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves. The music is in 3/4 time. The first measure of the vocal line contains the lyrics "colle piet".

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves. The music is in 3/4 time. The lyrics "Piangi pur respira e pie-  
venza con." are written below the vocal line.

Handwritten musical score for the third system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves. The music is in 3/4 time.

Handwritten musical score for the fourth system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves. The lyrics "za se tu vuoi trovar pieti piangi pur respira pur piangi pur se tu vuoi trovar pie-" are written below the vocal line.

Handwritten musical score for the first system. It consists of three staves: a vocal line in G-clef and two piano accompaniment staves in C-clef. The music is written in a single system with various notes, rests, and dynamic markings.

Handwritten musical score for the second system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ta - setu vuoi trouar pietà piangi". Performance instructions include "tutti" and "ed.".

Handwritten musical score for the third system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "sola jure". Performance instructions include "colla voce".

Handwritten musical score for the fourth system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "pur sospira e piangi ve - tu vuoi trouar pie - tà sospira".

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *ff* and *f*.

Handwritten musical notation for the second system, including treble and bass staves. The lyrics are written below the notes: *piangi piangi e prega se tu vuoi trovar pietà*. The notation features complex rhythmic patterns and dynamic markings.

Handwritten musical notation for the third system, consisting of two staves. The music continues with similar rhythmic and melodic motifs as the previous systems.

Handwritten musical notation for the fourth system, including treble and bass staves. The lyrics are: *piangi pur sospira*. The notation includes a fermata over a note in the treble staff and dynamic markings.

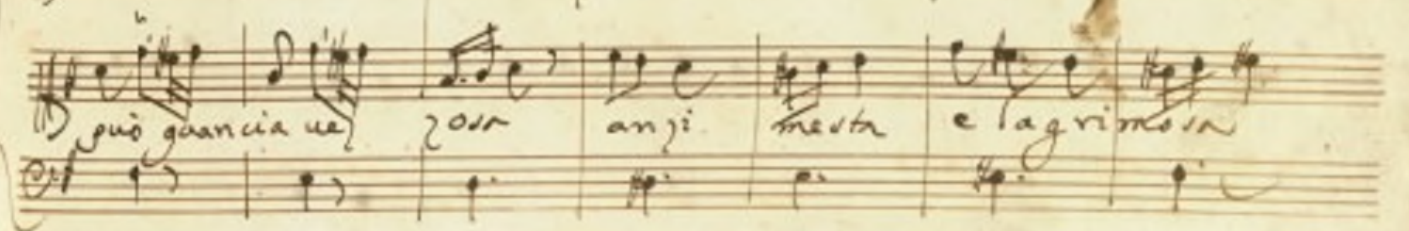
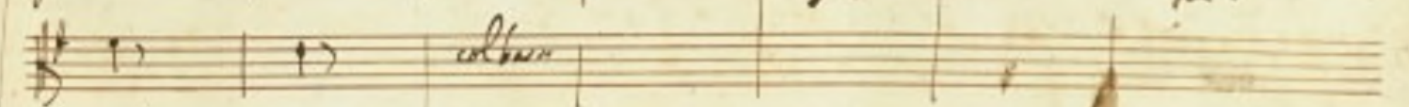
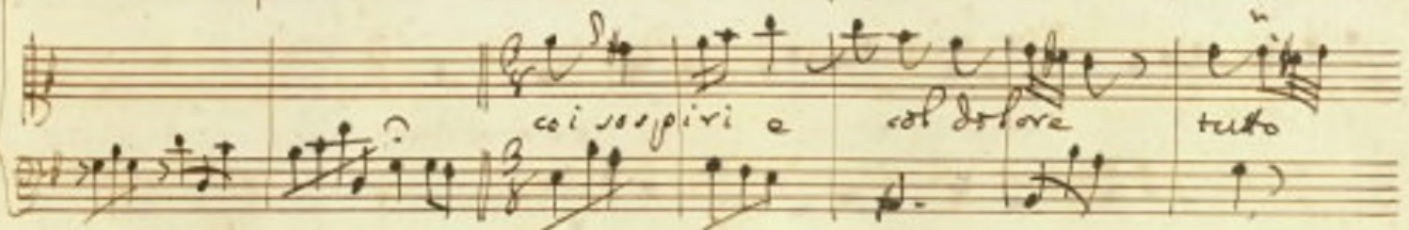
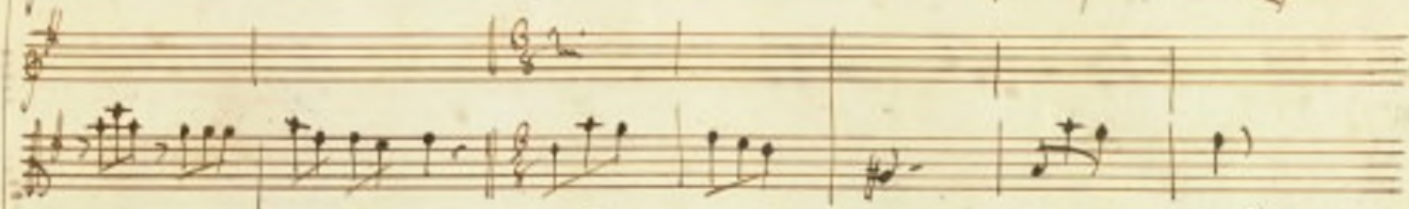
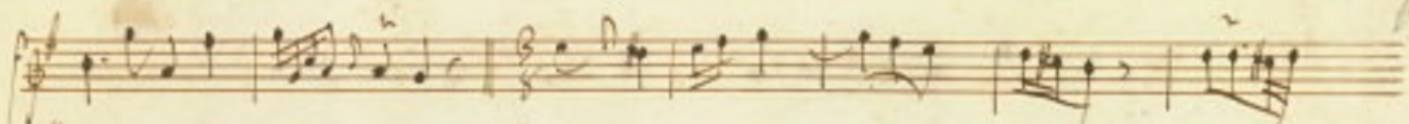
Handwritten musical score on aged paper, featuring a vocal line and multiple instrumental accompaniment staves. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The vocal line includes the lyrics: "Pour sospira sospira pur ve tu vuoi trovar pieta trouar pieta". The score includes various musical notations such as notes, rests, and dynamic markings like *rit.* and *tr.* (trill). The paper shows signs of age, including foxing and staining.

For  
sospira sospira pur ve tu vuoi trovar pieta trouar pieta

*rit.*

*tr.*





D e lagrimosa ha piu forza la beffa

Scena 2.<sup>a</sup> Andromaca Urania

Credel quasi scharmi aggiungi a tuoi rifucati O signora per salvar la  
 vita al vostro figlio seguirai questa volta il suo consiglio no' piu luogo i'

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*V. pa.*  
Prighe & fate à mio modo itene al Re pregate e cedrete ch'un

sol. de vostri guardi trionferà di Pirro farà restar chiarito Br-

*And.*  
miore cò la Grecia insieme unita a' porgermi più affanno col suo aspetto qui

giunge il mio tiranno

Sona B<sup>a</sup>  
Pirro Cleare e Delle

*Sir.* *Chi:* *Sir.*  
qui dicesti Cleare che Beninia i passi aggira Dagunto an

*And:*  
diamo ad offerir a' suoi piedi la mia fede il mio amor lo scettro mio il po-

*Vr:* *Pir:*  
rar de miei guardi or ben tu vedi Duoi ne non lo guardate gradisce che il mio af-

*And:* *Pir:* *Di:*  
fetto! e che più spero e ne men mi ricoglie il guardo a fiero! O Si-

*Vr:*  
gnor che qui badate i te a' trouar l'empione e che aspettate l'osti-

*And:* *Vr:*  
nato silenzio omai rompete ai promessaba Grecia ha il figlio mio O ma an-

*Allegro*  
 cora non l'hi dato an non tenete andiamo a ritrovarla il

*Allegro*  
 fuggo o per l'arresto e ancora parlo ueni Cleante io uoglio

*Allegro*  
 che sia d'Emione il fatto ed il mio soglio Dgia' seguoi panni non uedi che or-

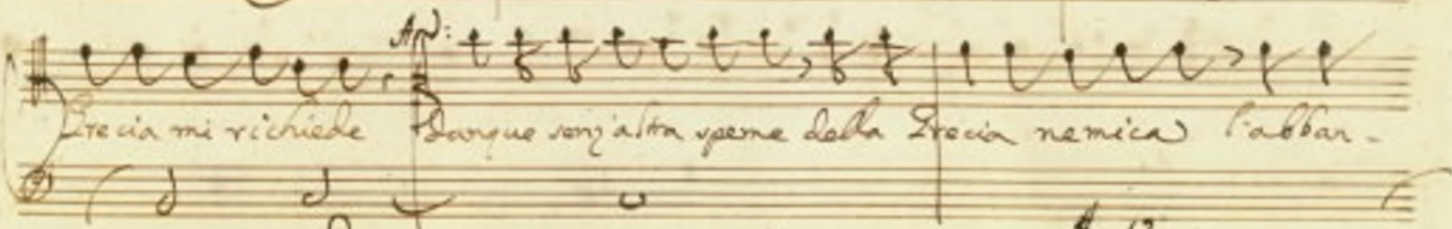
*Allegro*  
 glio namens si turba? e no' risoluo ancora si sposi Emione ed Astia -

*Allegro*  
 nate mora. ferma fermio signore e delle Duche squadra p placar l'ordine -

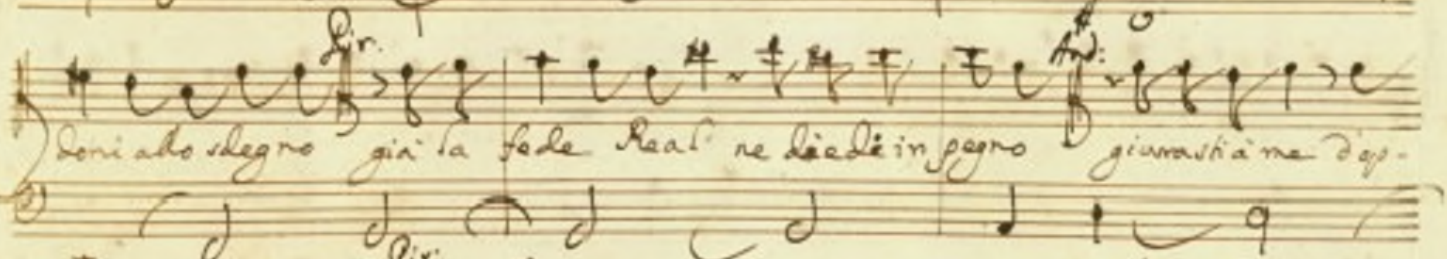
giusto suona insieme col figlio ancor la madre una uittima sola la



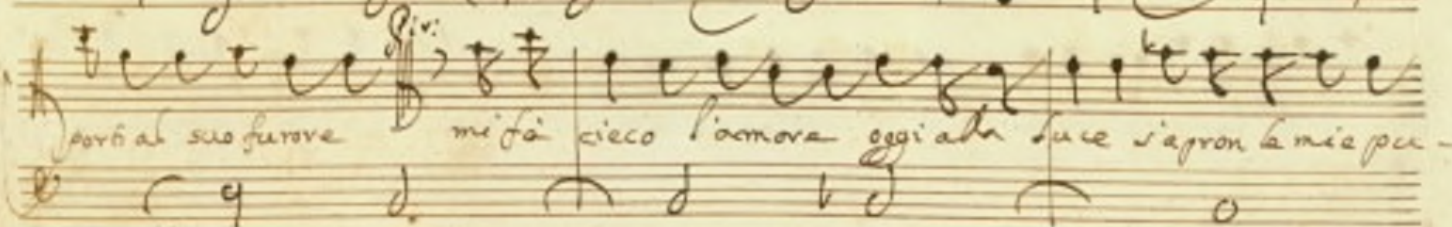
*And.* Grazia mi richiede dunque son' altra uerna della Grazia nemica l'abbar-



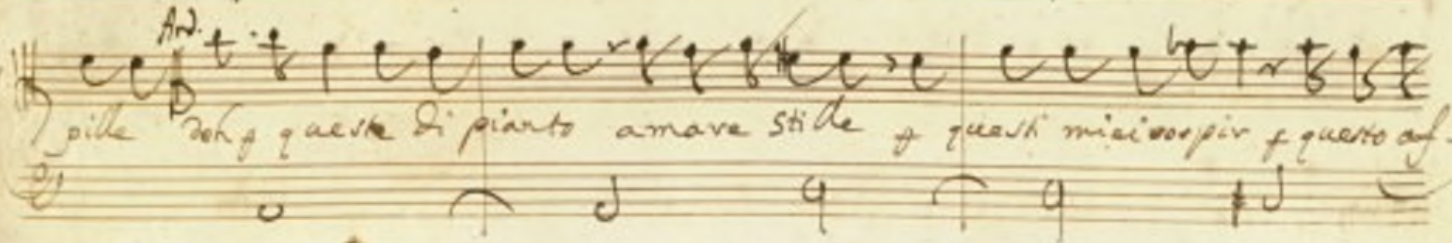
*And.* doni alto sdegno già la fede Reale ne diede in pegno giurastiane deg-



*And.* porò al suo furore mi fa cieco l'amore oggi alta luce s'agron la mia pu-



*And.* pille son' questa di pianto amara stille e questi miei sospir e questo af-



*And.* *Allegro*  
 fanno ch'atterra a piedi tuoi tutto il mio orgoglio concedimi Signor: sono uno

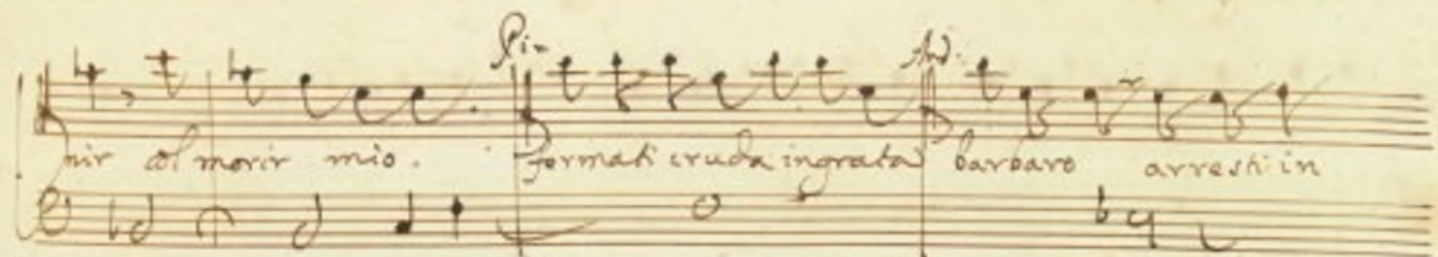
*And.* *Allegro*  
 voglio io non credea capace il gran core di tanta crudeltà d'attorni.

*And.* *Allegro*  
 core apprese Sirro a non sentir pietà col mio morir almeno

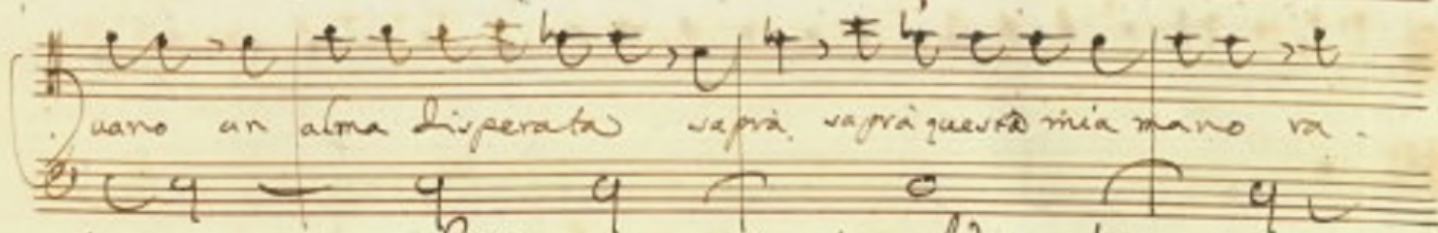
*And.* *Allegro*  
 compisci sopra l'ho di Maligno il seno ne più sperar mi lice indarno

*And.* *Allegro*  
 spero io non t'avevo addio uado del caro figlio la morte a prova

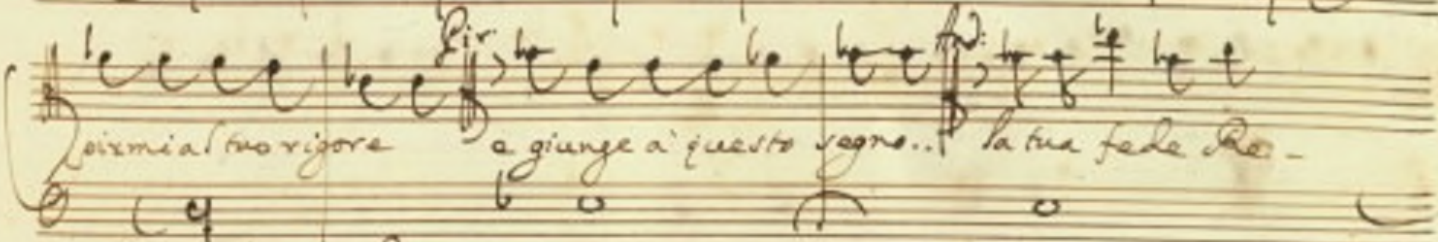
*Pi-  
And.*  
mir al morir mio. Formati cruda ingrata! barbaro arresti in



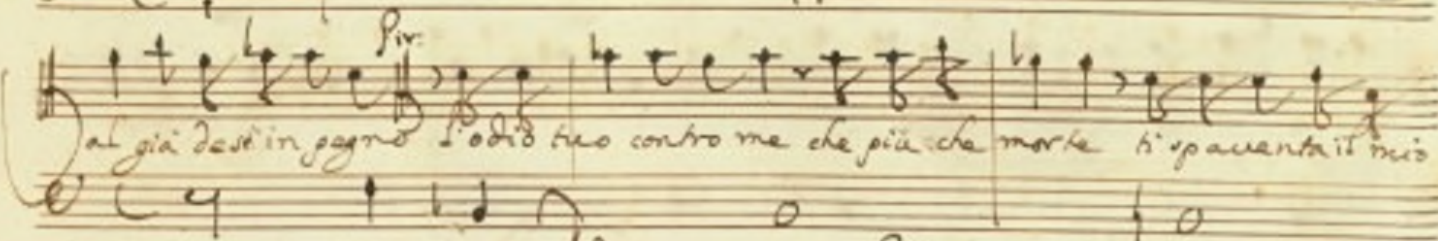
uano un alma disperata saprà, saprà questa mia mano va.



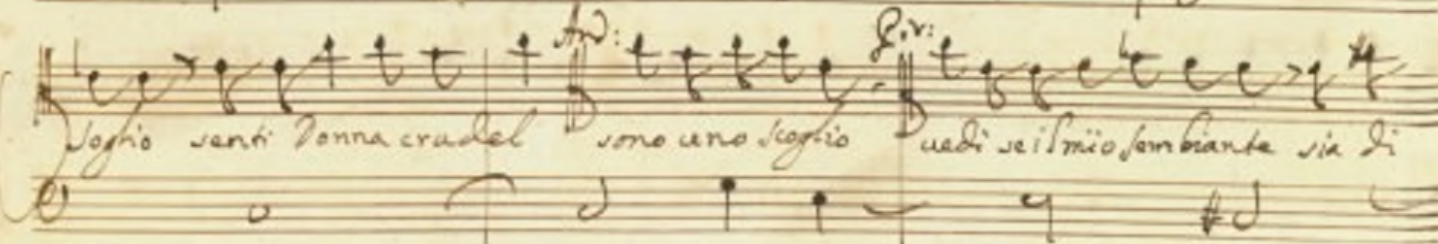
*Pi-  
And.*  
vicinal tuo rigore a giunge a questo regno... la tua fede Re-



*Pi-  
And.*  
al già desol in pugno l'odio tuo contro me che più che morte ti spaventa il mio



*Pi-  
And.*  
Voglio senti Donna cradel sono uno scoglio uedi se il mio sombiante sia di





*Si uede irato di nemico spietato o pur d'amante - ancor*

*basta se ueni stringerai ven tu puoi questo figlio per cui t'affliggi tanto* *Um.* *Decco che*

*ouo d'amata Donna il pianto o quanto o quanto nel mio sen con -*

*tratta contro l'odio di Livro amor di Madre & dar uita ad un*

*Gr.* *figlio e ancor ne basta in nome del tuo sposo . e del tuo figlio cru -*

Sal io ti scongiuro cassiam d'odiarmi e dal fatal periglio sal-

ciam quest'innocente espongo al Greco sdegno per te l'onor la gloria il

Sangue e il Regno or per l'ultima volta Andromaca mi ascolta o la

Morte o il mio trono un breve spazio concedo a tuoi pensier attando al

Tempio di servir se uorrai la vita del tuo figlio, o pur lo scempio.

Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values and rests, with a large flourish at the end of the staff.

A five-line staff containing a whole rest in the first measure, followed by several empty measures.

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

A five-line staff containing a whole rest in the first measure, followed by several empty measures.

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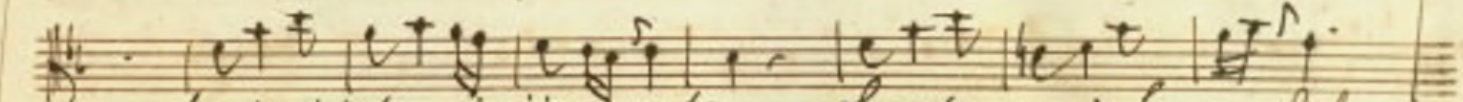
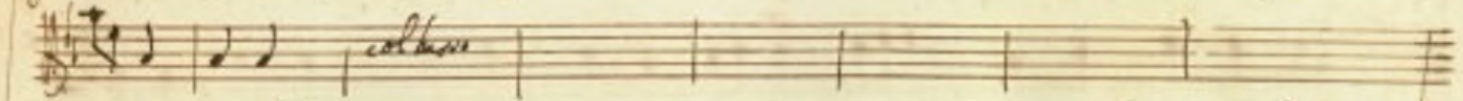
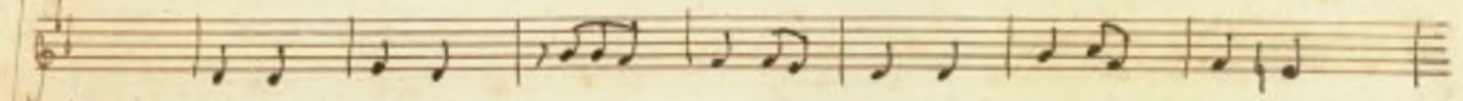
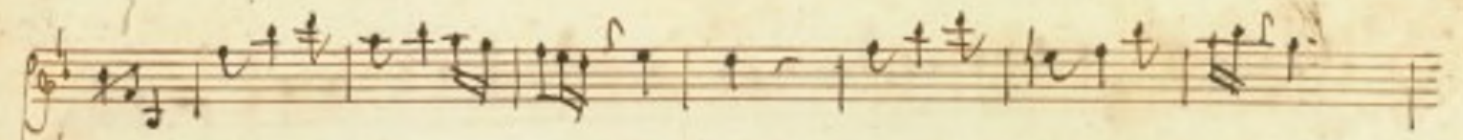
Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values and rests.

A five-line staff containing a whole rest in the first measure, followed by several empty measures.

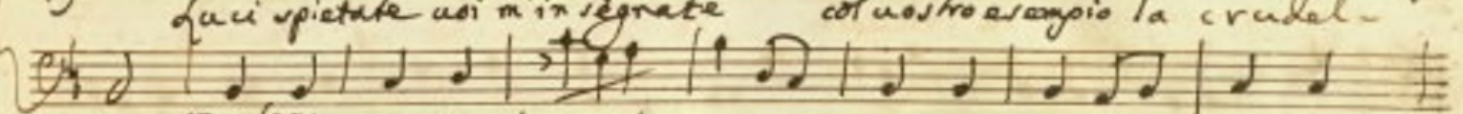
Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values and rests.

A five-line staff containing a whole rest in the first measure, followed by several empty measures.

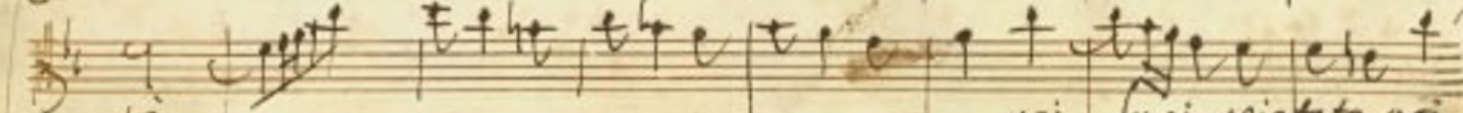
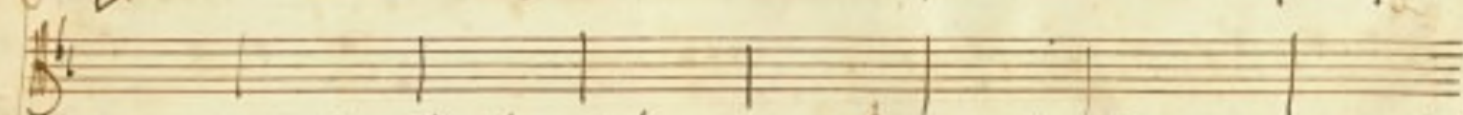
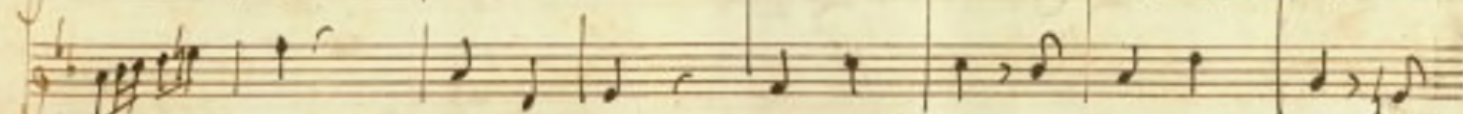
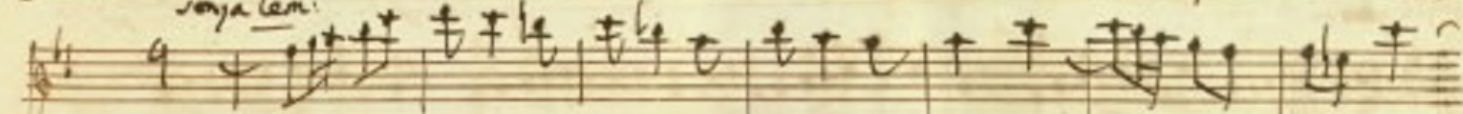
Handwritten musical notation on a five-line staff, featuring treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values and rests.



luci spietate voi m'insegnate col vostro esempio la crudel-



sona *len.*



ta

voi luci spietate voi



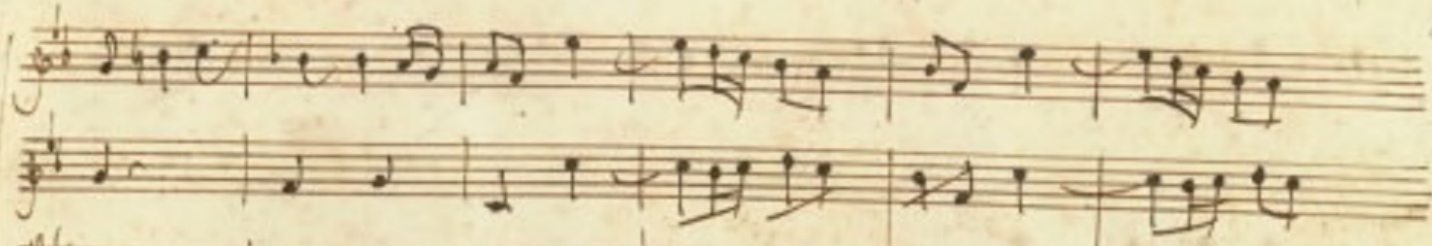
*labb*

asim'ingrate voi la crudeltà - la crudeltà la crudel-

ta i. luci spietate voi m'ingna -

te col vostro esempio la crudel- tai voi luci pietate voi

voi m'insegnate voi la crudelti la crudelti. luci spie-



tate luci opietate uoi uoi mi insegnate uoi luci opie-

tate uoi la crudeltri la crudeltri

tutti



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, clefs, and dynamic markings. The text "no lusingate il vostro orgoglio" is written across the lower staves, with "io già mi" appearing at the end.

no lusingate il vostro orgoglio

io già mi



*soglio d'ogni pietra*

*io già mi spoglio già mi spoglio d'ogni pietra d'ogni pietra*

Scena 4<sup>a</sup> *Andromaca bravia* *Alia:*

Io ue l'avea predetto che d'Ermiione a dispetto sta-

rebbe in uosta man la vostra sorte ad coluolov di Pirro esser con sorte

*Ad:* dunque da me dipende che si salui o iuccida il figlio mio. *Ur:* se

sagher douess io sarci gia fuor d'affanno ah no fia uero de in questo

*And.*

Cuore ed in quest alma mia Pirroad Eltor per successor ii *Ur:* dia De

bene andiamo al tempio del figlio vostro a rimorar lo scempio

qual orribil imago aglochimiati tu mi appresenti ed io uedrò spi-

rare uittima su l'altare d'horra il figlio e mio mia sola

gioia auanzo del real sangue di Iroia! si corro a trouar

firro ah nò mia cara troualo tu q me Dche l'ho da dire che l'a.

Ur: *Ad.* Ur: *Ad.* Ur:

more di madre al fine ha vinto già uado no Duoi lo uolete e -

*Ad.*

stinto e che ui risoluate. Caneri del mio sposo Pirro Astin -

nate oh Dio uoi mi uccidete ed e forn cagion delle mie Doghe amar di

madre e fedelta di moglie

Handwritten musical notation on a single staff, featuring a melodic line with eighth and sixteenth notes, including slurs and accents.

Handwritten musical notation on a single staff, showing a few notes and rests.

Handwritten musical notation on a single staff, showing a few notes and rests.

Handwritten musical notation on a single staff, showing a few notes and rests.

*Andante*

Handwritten musical notation on a single staff, featuring a melodic line with eighth notes and slurs.

Handwritten musical notation on a single staff, featuring a rhythmic pattern of eighth notes.

Handwritten musical notation on a single staff, featuring a rhythmic pattern of eighth notes.

Handwritten musical notation on a single staff, featuring a rhythmic pattern of eighth notes.

Handwritten musical notation on a single staff, showing a few notes and rests.

Handwritten musical notation on a single staff, showing a few notes and rests.

*piano*

*pian*

*Andante*

*co bene*

*for bene*

*for*

Handwritten musical score for a vocal piece with piano accompaniment. The score consists of ten staves. The first two staves are for the piano accompaniment, and the remaining eight are for the vocal line. The music is written in a single system with various dynamics and articulations. The lyrics are written below the vocal line.

Con torbido aspetto l'estinto Concorde migrata nel petto uen-

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte).

Deh! furore del figlio L'amore mi chiede pietà pietà pietà

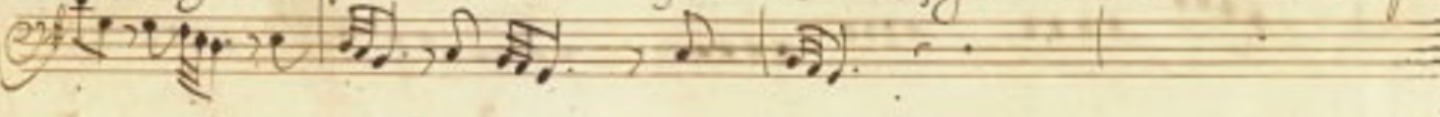
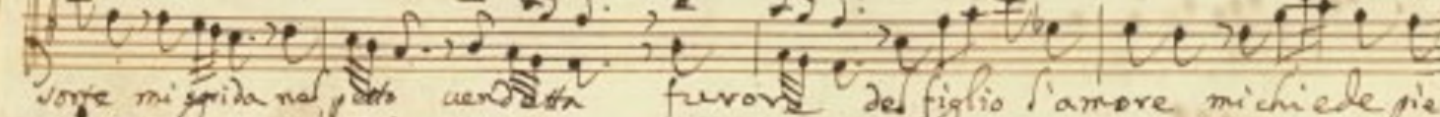
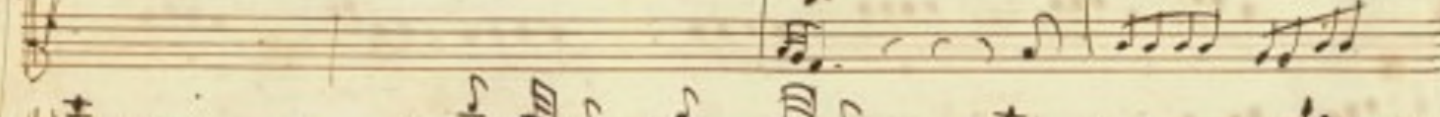
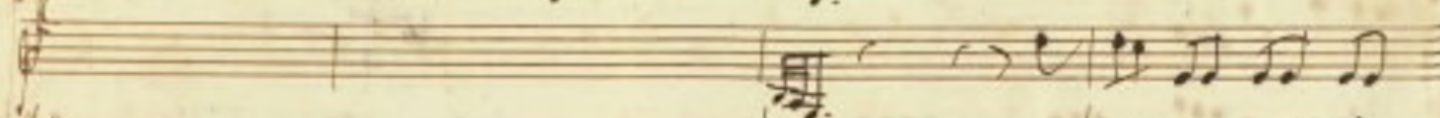
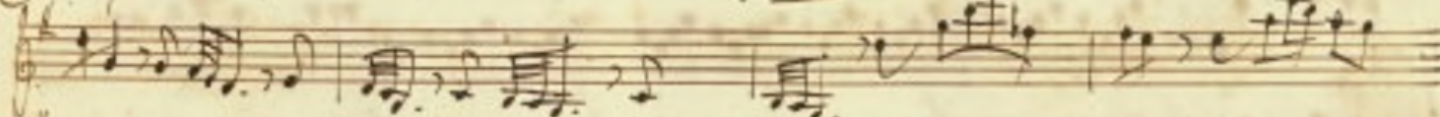
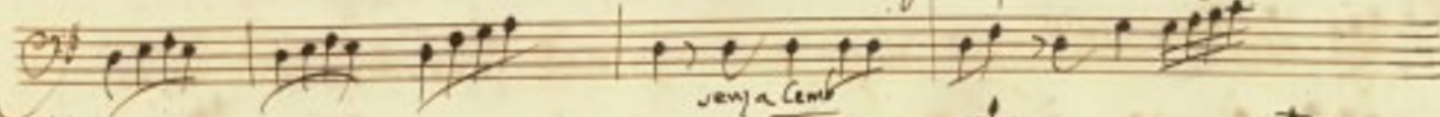
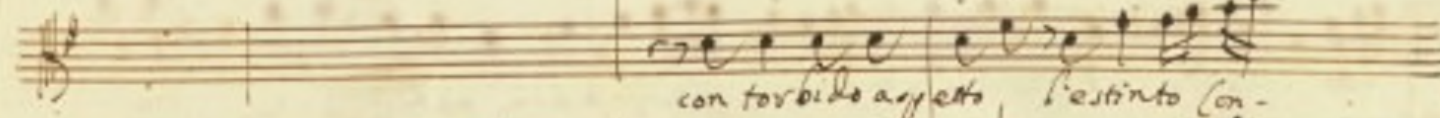
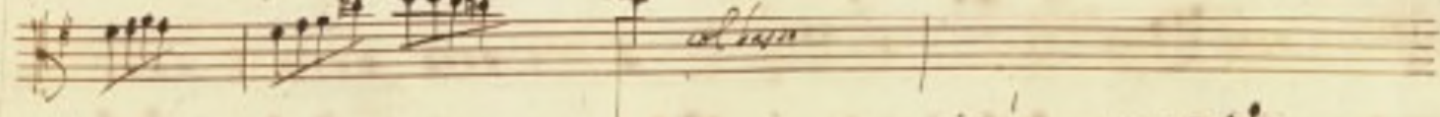
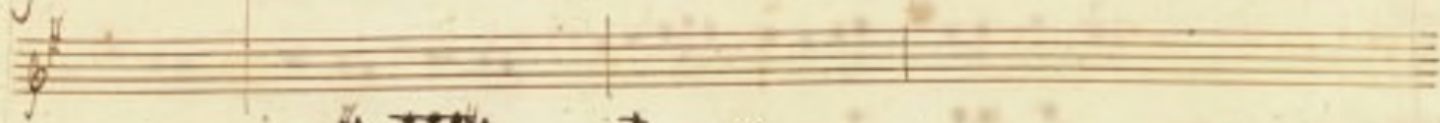
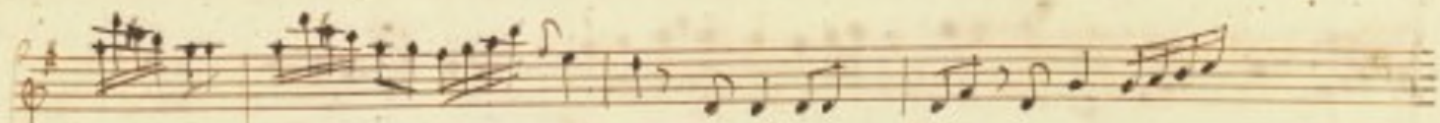
Handwritten musical score for the second system. The vocal line continues with the lyrics "Deh! furore del figlio L'amore mi chiede pietà pietà pietà". The piano accompaniment line below it has the word "tutti" written underneath.

Handwritten musical score for the third system. The vocal line continues with the lyrics "mi chiede pietà". The piano accompaniment line features dynamic markings of *p* and *f*.

Handwritten musical score for the fourth system, showing a piano accompaniment line with dynamic markings of *p* and *f*.

Handwritten musical score for the fifth system, showing a piano accompaniment line with dynamic markings of *p* and *f*.

Handwritten musical score for the sixth system, showing a piano accompaniment line with dynamic markings of *p* and *f*.



almeno

con torbido agguato, l'istinto con-

venza lento

vorre mi grida nel petto uenduto furor del figlio l'amore mi chiede pie-



Handwritten musical notation on two staves. The first staff contains rhythmic patterns with vertical stems and dots. The second staff continues with similar rhythmic notation.

Handwritten musical notation on a single staff. Below the staff, the word "coltra" is written in cursive.

Handwritten musical notation on two staves. The lyrics are written below the first staff: "ta pietà pietà e e mi chiede pietà l'ostinato Conosce mi grida uen-".

Handwritten musical notation on two staves, continuing the piece with rhythmic and melodic lines.

Handwritten musical notation on a single staff, showing rhythmic patterns.

Handwritten musical notation on two staves. The lyrics are written below the first staff: "della furore furore del figlio l'amore mi chiede pietà".

Handwritten musical score for a vocal and instrumental piece. The score consists of ten staves. The first five staves are for the vocal line, and the last five are for the piano accompaniment. The lyrics are written below the vocal line.

Lyrics:

pietà pietà & & mi chiede pietà

potava mia

senza Com

Handwritten musical score, first system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment with a bass clef. The bottom staff is a basso continuo line with a bass clef and the word *ad libitum* written below it.

Handwritten musical score, second system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment with a bass clef. The bottom staff is a basso continuo line with a bass clef. The lyrics are: *monfe de Cielu cru delu De fati upie - tati placar il rigore fug -*

Handwritten musical score, third system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment with a bass clef. The bottom staff is a basso continuo line with a bass clef. The lyrics are: *div l'empietri*

Handwritten musical score, fourth system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a piano accompaniment with a bass clef. The bottom staff is a basso continuo line with a bass clef. The lyrics are: *De Cielu cru delu de*

A handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in Italian. The score is organized into systems, with some staves containing only musical notation and others containing both notation and text. The handwriting is in dark ink, and the paper shows signs of age and wear.

fati opietati placar il rigore fuggir l'empietà

fuggir l'empietà fuggir l'empietà

# Scena 6<sup>a</sup>

## Lilade ed Oreste

Pit.

Questo silenzio amico e questa pace ch'io ti rimiro in volto co' tanti

guerra in sen mi fa temere sò che foco sepolto scoppia co' maggior

Ore.

Danno Lilade ah troppo è uero che ciò che pace sembra è vòmo affanno

Pit.

ma che brami di più di già seconda i nostri disegni il Cielo da questa

Forra vuol partir la tua gente che nulla piu desia che render gloriosa

contra bella rapina à for la via. Dno basta e che piu vuoi pensatela

tutto . io farò vi e si denell istesso tempo restino dalle

fiamme in porto a sorte e incendiate l'epirota Navi onde fivro no

possa seguir la nostra fuga e dalle trache Ankenne ratto seguirà

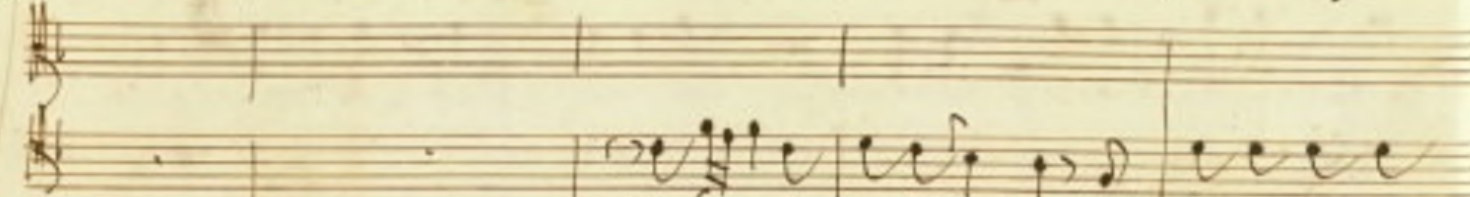
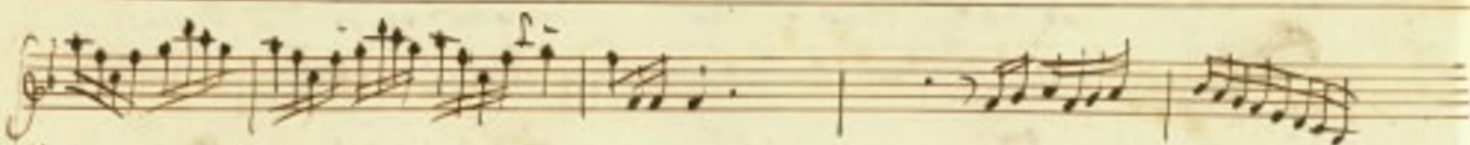
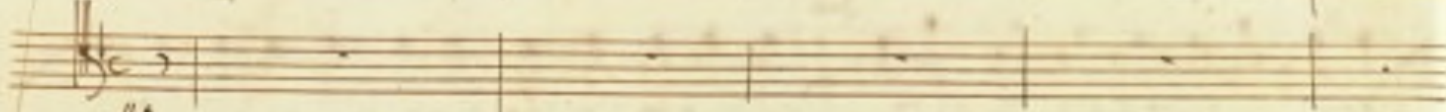
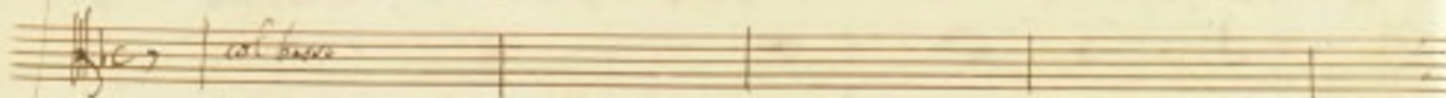
o frastornar il Corfo. acme e Armati stan pronti e si nascosto alla grand

Ora:  
opra il tutto è già di posto. Deh muova il primo passo nel corio d'Empie -

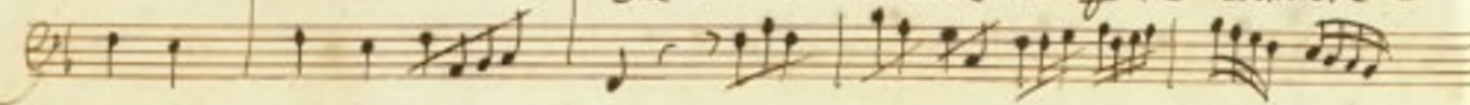
ta non si riposa se non troua la meta dunque che servi (ant) presto il suo

Lil: Ora: Lil: Ora:  
Orai poss'aggiuuarli non lo so che mai. Duante Libade al porto

e sa m'attendi o rionfante o morto -



Sia lieta o ria tua sorte e te costante e





forte ogn or sarà mia fe - ogn or sarà mia fe costante e forte ogn

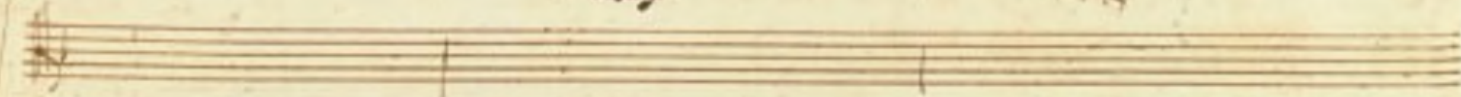
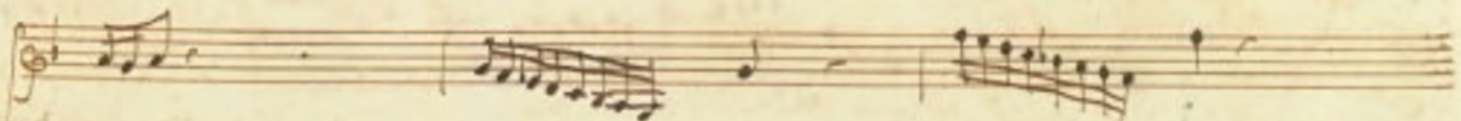
or sarà mia fe sarà mia fe  
sia

Lieta di rin tua sorte *f* te costante e forte ogni or sarà mia fe per

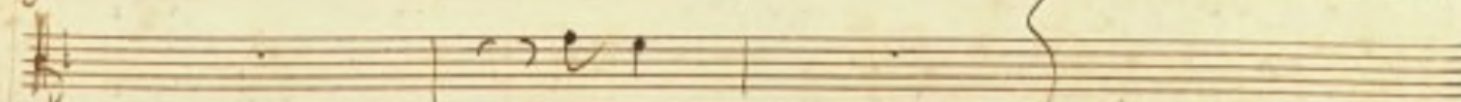
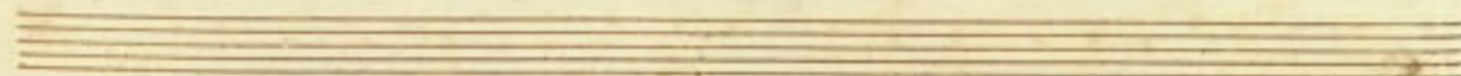
te costante e forte costante forte ogni or # te sarà per

te sarà mia fe

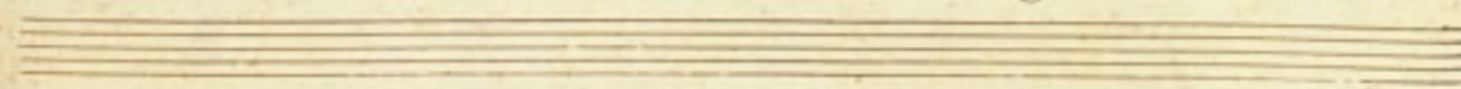
Lieta di tua palma cò te godrà quest'

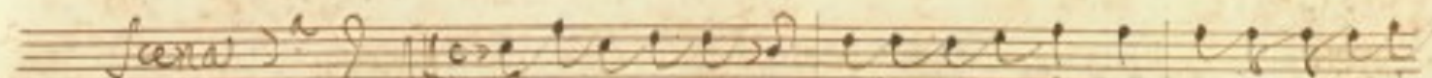
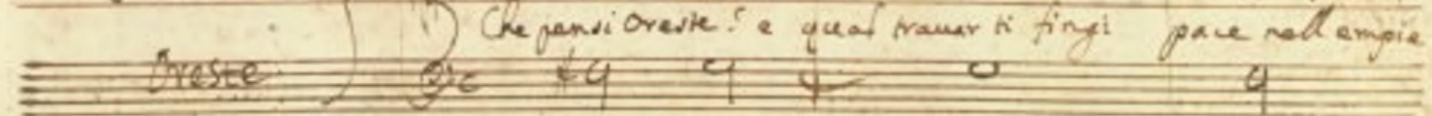


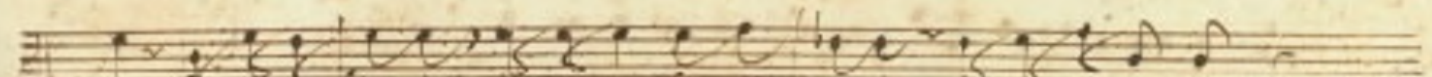
alma o languira co te o languira con te o lieta di tua

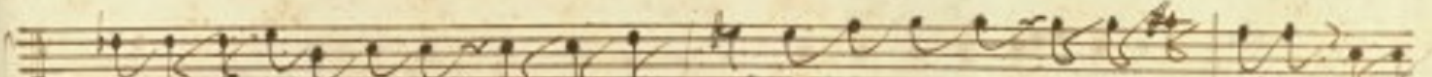


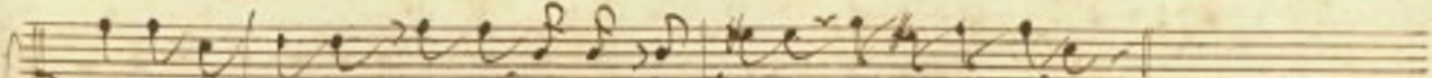
palma o languira con te con te o languira con te



*Scena* }   
*Oreste* }   
 Che pensi Oreste? e qual trauer ti fingi pare nell'empie-

  
 ta che in un sol giorno de mortali e de Numi la sacrileggi

  
 a violar t'accingi e per un alma ingrata un alma infida in un

  
 punto dicenti sacrilego fellone e parricida



Handwritten musical notation for the first system, featuring treble and bass clefs, a common time signature, and various rhythmic values including eighth and sixteenth notes, and rests.

*Con Dalcia*

*Un poco ande*

Handwritten musical notation for the second system, including treble and bass clefs, a common time signature, and various rhythmic values including eighth and sixteenth notes, and rests.

*Hemi di uen di carti mio di parato Ca al-*

Handwritten musical notation for the third system, including treble and bass clefs, a common time signature, and various rhythmic values including eighth and sixteenth notes, and rests.

Ma tra di tas a

My

ma tra di - ta

tutti

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

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

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

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

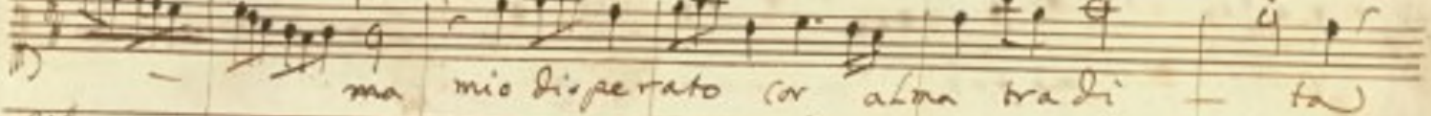
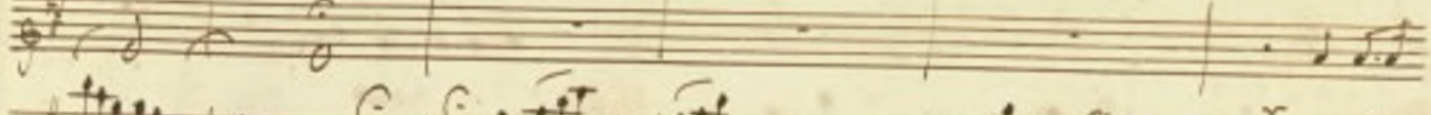
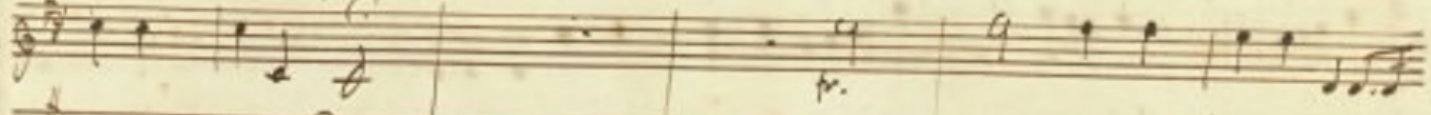
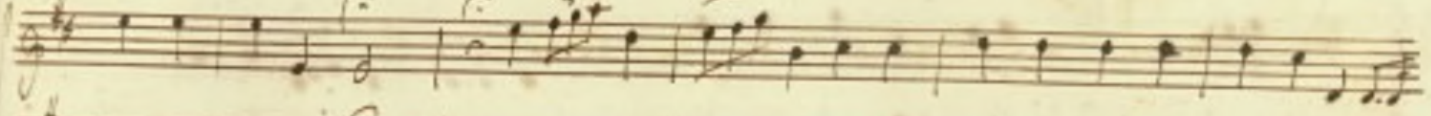
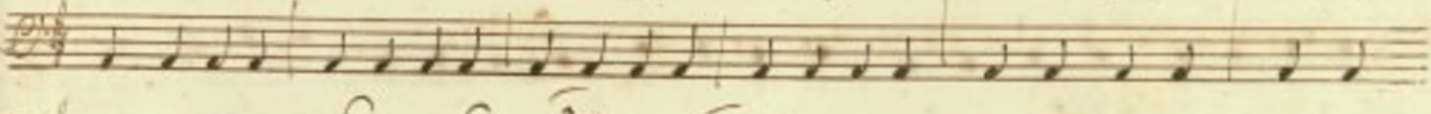
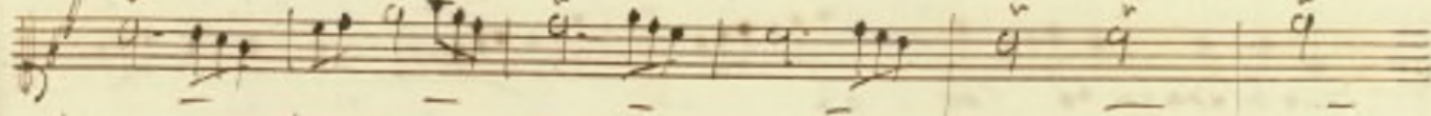
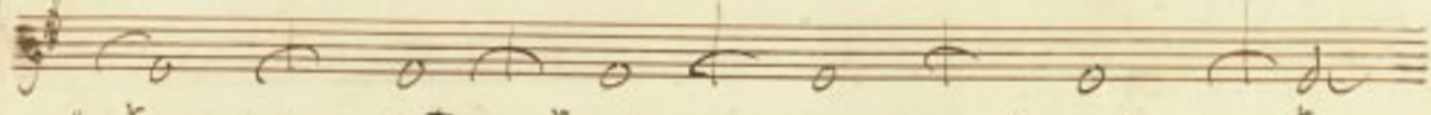
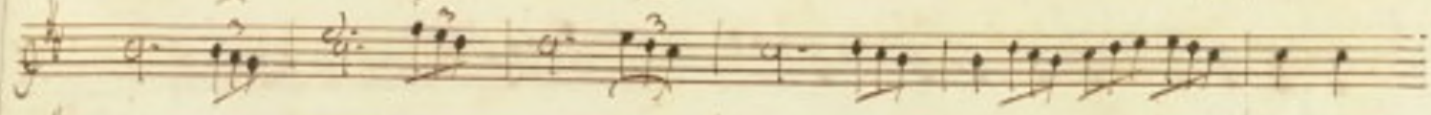
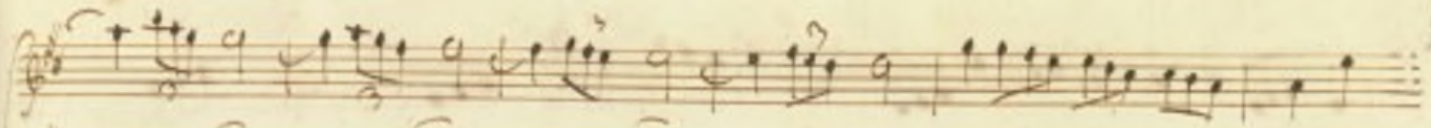
Handwritten musical notation for the fifth system, including vocal line and piano accompaniment.

3  
temi li uendi-

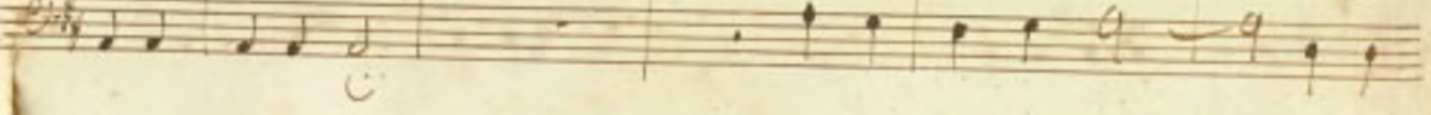
Cornidaleu

caxi mio disperato Cor mio disperato Cor at-





ma mio disperato cor alma tradi ta



mie disperato Cor ab

ma trahita alma tra dita

Handwritten musical score for the first system, consisting of four staves. The notation includes treble clefs, various note values, rests, and a marking that reads "coltasso".

Handwritten musical score for the second system, consisting of four staves with musical notation.

Handwritten musical score for the third system, consisting of four staves. The lyrics are written below the bottom staff.

se il mio Rivale uccido è questo al nome mio un colpo as-

sai piu rio ch'alta sua vita di' alla sua vi - ta

G.L.

Jena 8<sup>a</sup>

Andromaca per Cleare co' Astianatte e Sumbie

Handwritten musical notation for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Handwritten musical notation for the second system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic complexity.

*espresso*  
 Ombra del mio gran sposo ah no fin

Handwritten musical notation for the third system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic complexity.

Handwritten musical notation for the fourth system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic complexity.

*mai*  
 ch'iate nell' amor mio Livro succeda ma la tua Prole oh

Handwritten musical notation for the fifth system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic complexity.

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

Dio il caro figlio mio che di te porta uiva l'effigie in tanto e -

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

stinto cadaveri      ah! dura fedeltà se costì tanto.

*Ma:*

gia che spirato è il tempo e tu persisti più crudel che forte porgi al figlio inno-

*And:*

cente l'ultimo bacio pria che cada a morte oh dei chi mi soccorre

Handwritten musical score on aged paper. The score consists of ten staves. The first three staves are instrumental, with the first staff featuring a complex melodic line with many sixteenth notes. The fourth staff begins with the lyrics: "chi dà vigore all'anima in tal periglio così contro del Padre". The fifth and sixth staves continue the instrumental accompaniment. The seventh staff begins with the lyrics: "vieni a tentar la Madre ingrato figlio De' cruda sei tu che uoi". The eighth and ninth staves continue the instrumental accompaniment. The tenth staff concludes the piece with a final note. The handwriting is in dark ink, and the paper shows signs of age and wear.

chi dà vigore all'anima in tal periglio così contro del Padre

vieni a tentar la Madre ingrato figlio De' cruda sei tu che uoi



2da  
largo

perder per tuo Capriccio la pupilla miglior degli occhi tuoi

col basso

vieni Astianate vieni D'un infelice amore prendi l'ultimo pegno

vieni Astianate vieni D'un infelice amore prendi l'ultimo pegno

vieno tremolo

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 (B-flat). The lyrics are written below the notes. The middle staff is a piano accompaniment line with a bass clef, showing chords and some melodic fragments. The bottom staff is a bass line with a bass clef, showing a simple harmonic accompaniment.

vanne vanne à morire e se breue ti sembra per così acerbo

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 (B-flat). The lyrics are written below the notes. The middle staff is a piano accompaniment line with a bass clef, showing chords and some melodic fragments. The bottom staff is a bass line with a bass clef, showing a simple harmonic accompaniment.

fato Dalla Cuna alla tomba il tuo Cormino sappi sappi ch'un sventu-

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

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

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

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

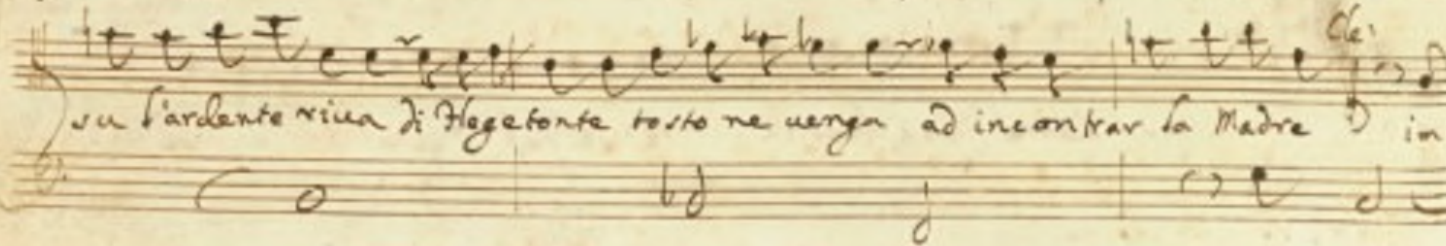
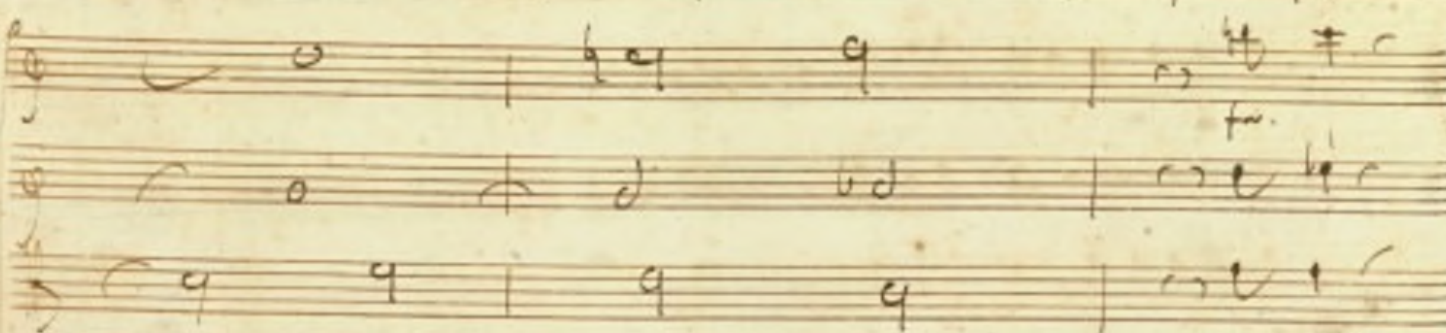
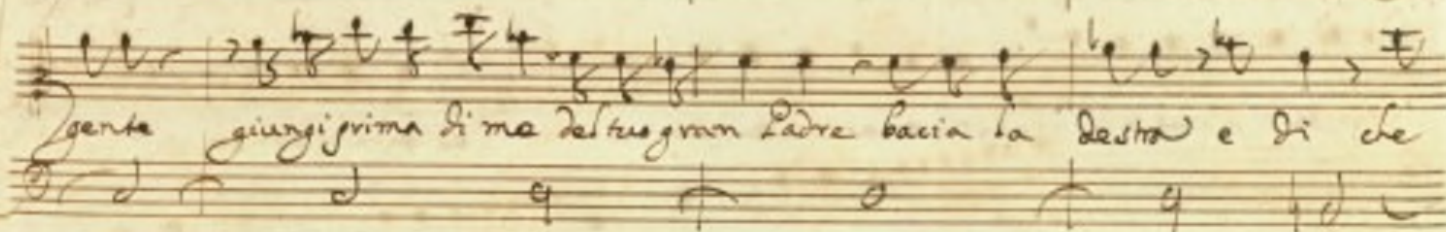
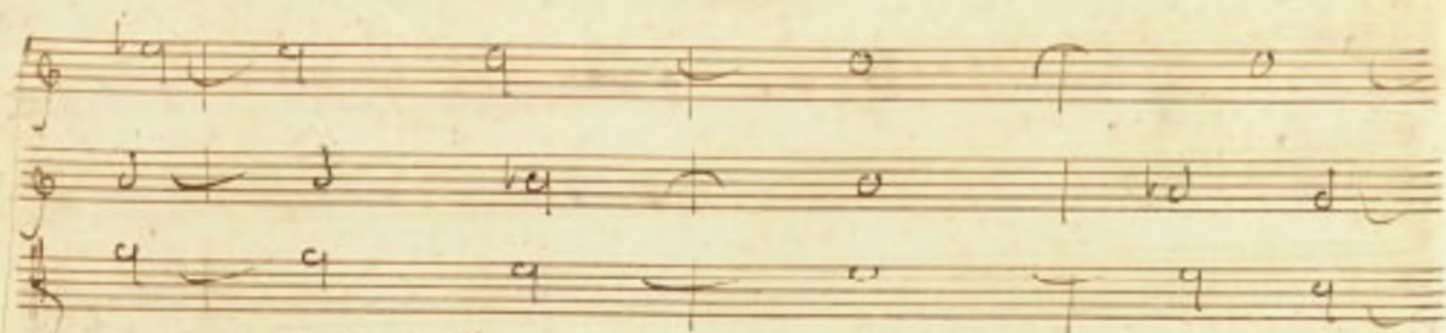
rato giunge in bial sepolcro anche bambino

barbara ostinazi-

forte

And.

one uanne uanne figlio a morire e se nel Regno della morte



Sango  
rasi  
colle

pietoso e mi sento  
e se ti chiede chi fuor di tempo ti con-  
Sango

Dasse à morte rispondigli  
La fede d'Andromaca mia Madre e tua con-  
Sango

Verba pia venister nō sō vento di pianto  
 inu mi dir il figlio ad-

This system contains the first two systems of a handwritten musical score. The top system consists of three staves: a vocal line in G-clef with a treble clef, a piano accompaniment in C-clef, and a bass line in F-clef. The second system continues the vocal line with lyrics written below it. The music is in a common time signature (C) and a key signature of one flat (B-flat).

dio viscere mie addio mio figlio.

This system contains the third and fourth systems of the handwritten musical score. The third system continues the vocal line with lyrics written below it. The fourth system concludes the piece. The musical notation includes various rhythmic values and dynamic markings.

Handwritten musical score for the first system. It consists of five staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics are written below the vocal staves. The tempo marking "Largo" is present on the left side of the system.

*Largo*

Cara mia speme addio addio tesoro addio

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It consists of five staves. The lyrics are written below the vocal staves. The tempo marking "piano piano" is present at the bottom of the system.

figlio addio figlio tu parti tu parti ed io mi mo -

*piano piano*

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment for the right and left hands, respectively, in G major. The fourth staff is a clarinet part, indicated by 'Cl.' above the staff, in G major. The fifth staff is the bass line for the piano accompaniment. The lyrics are written below the vocal line.

*f.*

*f.*

Cl.

ro

Di lasci nel suo dal senza conforto questa spie-

*for.*

Handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line in G major. The bottom staff is the bass line for the piano accompaniment. The lyrics are written below the vocal line.

tata di sua vita incerta chi non sente pietà pietà no merita che se

Handwritten musical score for the third system. It consists of two staves. The top staff is a vocal line in G major. The bottom staff is the bass line for the piano accompaniment. The lyrics are written below the vocal line.

Qui l'abbandono di lei men fiero e dispietato io sono



ad:

Vieni alla morte

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line in G major, starting with a treble clef and a common time signature. The second staff is the piano accompaniment in G major, starting with a treble clef and a common time signature. The third staff contains the lyrics: "Figlio infelice di Senitrice senza pietà". The fourth staff is the piano accompaniment in G major, starting with a bass clef and a common time signature. The lyrics are written in a cursive hand.

Figlio infelice di Senitrice senza pietà

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line in G major, starting with a treble clef and a common time signature. The second staff is the piano accompaniment in G major, starting with a treble clef and a common time signature. The third staff contains the lyrics: "Figlio infelice di Senitrice senza pietà". The fourth staff is the piano accompaniment in G major, starting with a bass clef and a common time signature. The lyrics are written in a cursive hand.

Figlio infelice di Senitrice senza pietà

tutti

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The second and third staves are piano accompaniment, with the second staff in G major and the third in C major. The lyrics are written below the vocal line.

*Slava*

*uieni alla morte figlio infelice di Seni trile*

Handwritten musical score for the second system, continuing from the first. It consists of four staves. The top staff is a vocal line in G major. The second and third staves are piano accompaniment, with the second staff in G major and the third in C major. The lyrics are written below the vocal line.

*venza piata*

*in felice di gani.*

*venza lambi.*

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment in G major, with a treble clef and a key signature of one sharp. The lyrics "trice senza pietà" are written below the second staff.

trice senza pietà

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The second and third staves are piano accompaniment in G major, with a treble clef and a key signature of one sharp. The lyrics "in felice di Lenitrice senza pietà" are written below the second staff.

in felice di Lenitrice senza pietà

Handwritten musical score for the first system, consisting of four staves. The notation includes various rhythmic values, beams, and slurs. The first staff appears to be a vocal line, while the others are likely accompaniment.

Handwritten musical score for the second system, consisting of four staves. Similar to the first system, it features complex rhythmic notation. A purple circular stamp is visible on the right side of the second and third staves.

CO  
LIBRARY  
MAY 15  
1871  
BARBARA

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Sorrì te non condanna Madre tiranna morir ti". The second staff is the piano accompaniment. The third staff continues the vocal line with lyrics: "senza l'amb". The fourth staff is the piano accompaniment. The tempo marking "Allegro" is written above the second staff.

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "fa Madre tiranna tiranna morir ti fa morir ti fa". The second staff is the piano accompaniment. The third staff continues the vocal line. The fourth staff is the piano accompaniment.

Scena 9<sup>a</sup> Andromaca

Atianate                      oue vai                      figlio oue vai

*piu*                      *tr.*                      *Tutti*

ferma                      *ferma*                      *ferma*

ferma Cuor mio tu nò morrà

1. *trmol*

*trmol*

*trmol*

*trmol*

veggo o parmi veder del mio convorte l'ombra che mesta in

torre a me s'aggira Andromaca mi sgrida a troppa fede a



Handwritten musical score for the first system, consisting of three staves. The notation includes various note values and rests, with some notes marked with accents.

Handwritten musical score for the second system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "ne ti vendi infida a sovrachia uirtu ti fa già rea nel comun garme io".

Handwritten musical score for the third system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "uivo io spiro ancora e in lui ueneto uoi che in tutto io mora".

Handwritten musical score for the fourth system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: "uivo io spiro ancora e in lui ueneto uoi che in tutto io mora".

*p.*

si si  
sinuola a morte il figlio mio sia questa destra ar-

si)

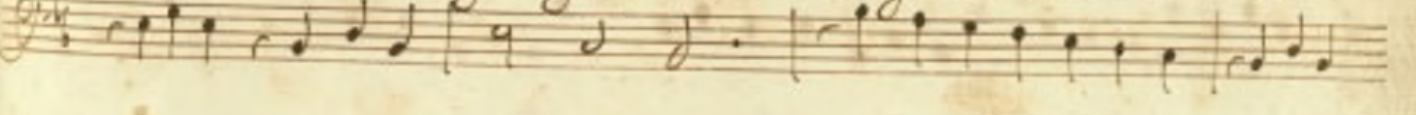
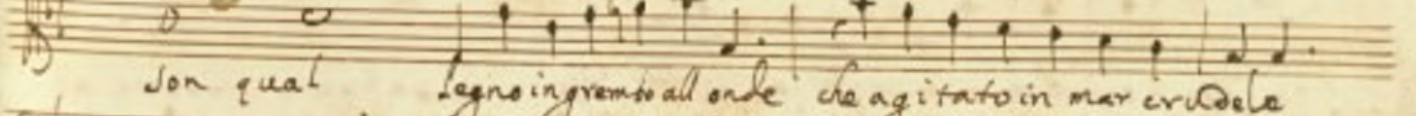
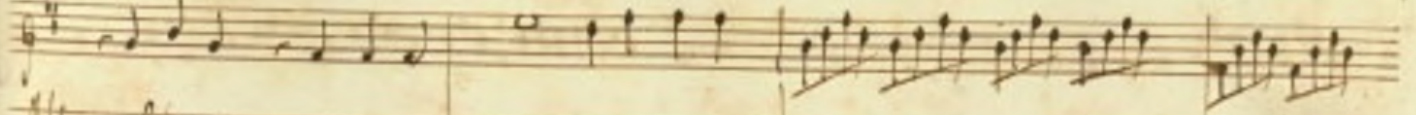
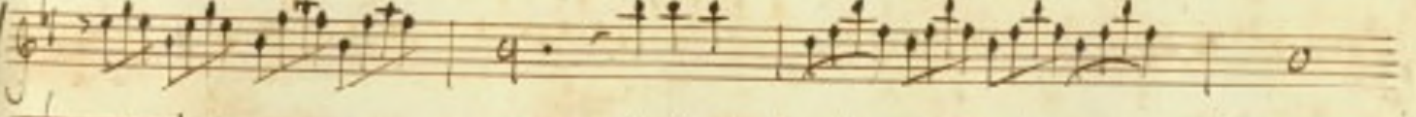
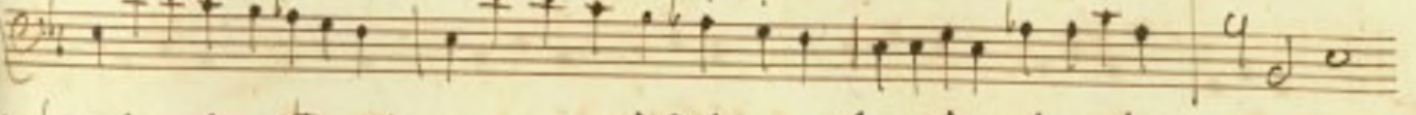
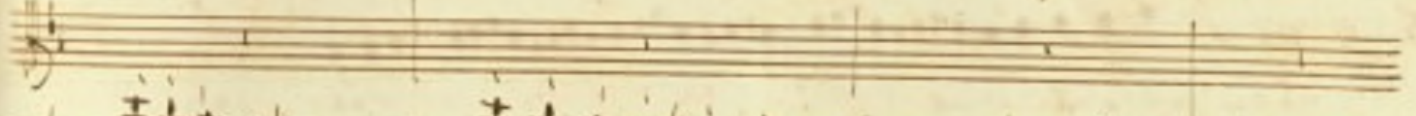
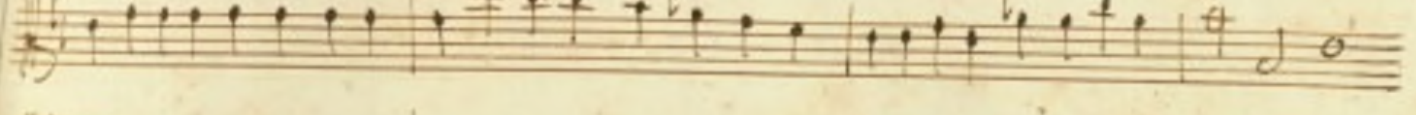
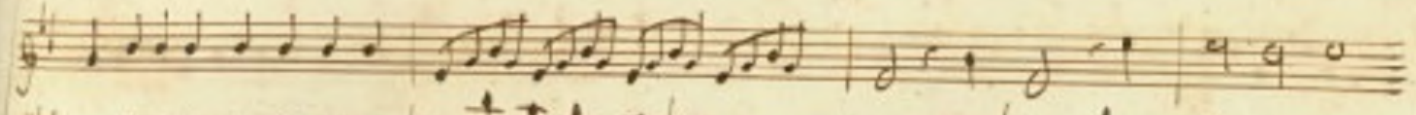
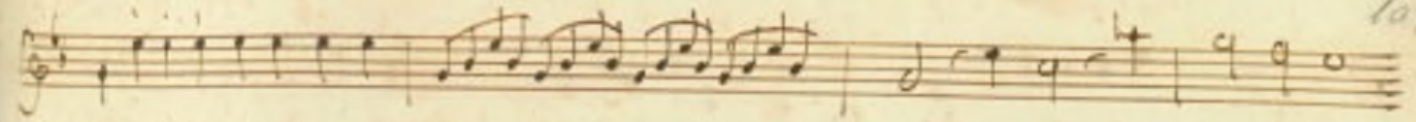
Dita sinistra a me di morte a lui di vita alla prima pr-

coltana

gendo la fada a rivo mi avicuri il figlio indi il ferro stringendo in-

uita e forte conseru la mia fe col dar mi morte

A handwritten musical score on aged, yellowed paper, consisting of ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first system (staves 1-5) begins with a treble clef and a common time signature (C). The second system (staves 6-10) begins with a bass clef and a common time signature (C). The word "allegro" is written in the first measure of the second system. The music features a variety of note values, including minims, crotchets, and quavers, along with rests and bar lines. There are some ink stains on the right side of the page.



*col basso*

son qual legno ingrembo all'onde che agitato in mar crudela

A handwritten musical score on aged, yellowed paper. The score consists of several systems of staves. The first system includes a vocal line with lyrics "nō hā rami e nō hā ue" and a piano accompaniment. The second system continues the vocal line with lyrics "le ven -" and includes a piano part with a forte dynamic marking. The third system features lyrics "za spame errando uā errando uā" and "sanja opame ar-". The notation includes various note values, rests, and dynamic markings such as *f.* and *fr.*

nō hā rami e nō hā ue

le ven -

za spame errando uā errando uā

sanja opame ar-

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs (treble and bass). The music is written in a single system across the page. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The fourth staff has a bass clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a bass clef and a common time signature. The ninth staff has a bass clef and a common time signature. The tenth staff has a bass clef and a common time signature. The notation is dense and includes many slurs and ties.

rando ua

Handwritten musical score for a piece in 4/4 time. The score consists of ten staves. The first two staves are for the vocal line, and the remaining eight staves are for the piano accompaniment. The lyrics are written in Italian and are interspersed between the staves.

son qual legno in grambo all'onde che agitato in mar crudele  
no havemio no ha ue le venza



Spate errando uia errando uia *errando uia*

uia uenya spame errando uia

Handwritten musical notation for the first system, consisting of two staves. The notation includes various notes, rests, and some accidentals.

Handwritten musical notation for the second system, including the lyrics "no ha rami eno ha uela eno ha uela" and "errando ca". The notation includes various notes, rests, and some accidentals.

Handwritten musical notation for the third system, including the lyrics "senza speme errando ca". The notation includes various notes, rests, and some accidentals.

Handwritten musical notation for the fourth system, including the lyrics "senza speme errando ca". The notation includes various notes, rests, and some accidentals.

Handwritten musical score on aged paper, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics "si con - fon de ad ogni lam po" are written below the bottom staff.

A 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 part, and the piano accompaniment is in the lower part. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are written below the vocal line.

*e trouar vorrebbe sciam* *po* *o fra vassi o fra la*

*rgne* *cosi l'atma alle sue* *pene uà cercan - lo*

Handwritten musical notation for the first system, consisting of three staves. The top staff has a treble clef and a 4/4 time signature. The middle staff has a bass clef. The bottom staff has a bass clef. The music consists of various notes, rests, and accidentals.

Handwritten musical notation for the second system, including lyrics: *libertà si confonde si confonde ad ogni lam - po*. The system consists of three staves. The top staff has a treble clef and a 4/4 time signature. The middle staff has a bass clef. The bottom staff has a bass clef. The lyrics are written below the top staff.

Handwritten musical notation for the third system, consisting of three staves. The top staff has a treble clef and a 4/4 time signature. The middle staff has a bass clef. The bottom staff has a bass clef. The music consists of various notes, rests, and accidentals.

Handwritten musical notation for the fourth system, including lyrics: *così l'alma alle sue pene si cerca - do libertà d.f.*. The system consists of three staves. The top staff has a treble clef and a 4/4 time signature. The middle staff has a bass clef. The bottom staff has a bass clef. The lyrics are written below the top staff.

Scena X

Oreste ed Ermione

Ore:

Non ti bastava ingrata che mi-

nistro fossi io della tua sorte se ancor non mi guidassi a farmi spetta-

tor della mia morte: ma non venga fastosa andrai del mio dolor e questa

mano sarai lo stesso di vedova e sposa <sup>Ermi</sup> e qual furore in-

sano toglierà la mente tua ogni ragione forse col farti reo dell'abbui

Or:  
 Campio nel tuor d' Bernione speria aver piu merito: non godrate almeno ambe-

Er:  
 due del mio male speparò l'ira mia nel sangue del Riuale Ohi gran fol-

la coll' istessa furia rapir a quei la vita a te l'onora

veste oh Dio se disperato sei se pur brami morir mostrati al-

Ove:  
 meno degno amante di me muorionovato Da tra pietà nò hai de l'inse-

Br.

gnare il morire co' gloria a un disperato. O dei di souuenga

pure de la Grecia t'inuia Amasicator ben si mano amante di.

si suneato a more ogni memoria oblia e a miglior uso ed a piu balde.

Ors.

sire riuolgi Oreste mio e tue bel ire O perfida dispietata

Orm.

e che pretendi. O dar tregua al tuo furor Oreste attenti



me che fui di mie noye Pronubo fin te rave e non l'amove uedi

quanto è costante nell'incostanza sua di ferro il cuore. Doppo che mi ni-

fista accom' inueita al tempio al trono ed egli ancor no giunge l'abna

mingia' prevede che con noue li oltraggi uol tradir la sua gloria e

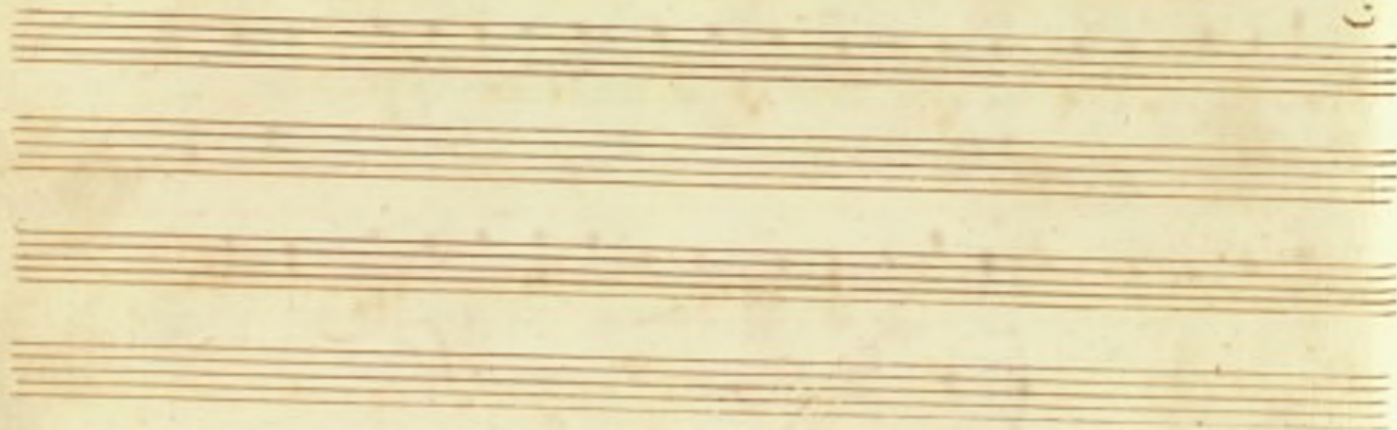
la mia fede all'ora a te s' aspetta far di questo spargiuero

Gr: Gr:

Alta vendetta De alorché ti rifiuta e a me ti cade... Alor sa-

rò del tuo alor mercede o l'al felice evento s'oppone iniqua

Sorte d'esser io mi contanto tua spava in vita o tua Compagna in morte.



Handwritten musical score for the first system, featuring three staves. The top two staves are in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature and the instruction "cello" written above it.

Ore:

Handwritten musical score for the second system, featuring two staves. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature. The lyrics "Io nò ui cre- do papille amate uoi mi a l'etate par" are written between the staves.

Handwritten musical score for the third system, featuring two staves. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature.

ingannar

Handwritten musical score for the fourth system, featuring two staves. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature. The lyrics "ingannar" are written above the top staff.

Handwritten musical notation for the first system, consisting of three staves. The top staff contains a melodic line with various notes and rests. The middle and bottom staves provide harmonic accompaniment with chords and single notes.

Handwritten musical notation for the second system, including the lyrics "mi pu. pille ama." The notation continues with three staves, showing the vocal line and accompaniment.

Handwritten musical notation for the third system, including the lyrics "f. Aug". The notation continues with three staves, showing the vocal line and accompaniment.

Handwritten musical notation for the fourth system, including the lyrics "te uoi m'allettate per ingannar mi tutti". The notation continues with three staves, showing the vocal line and accompaniment.

senza cant.

Handwritten musical score on aged paper, featuring three systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics "te per ingannar" are written under the first system. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *ff*.

te per ingannar

- mi per ingannarmi pupille ama -

te voi mi sedate per ingannar - mi





Handwritten musical notation for the first system, consisting of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff has a similar melodic line. The bottom staff contains a bass line with notes and rests, including the instruction *col basso*.

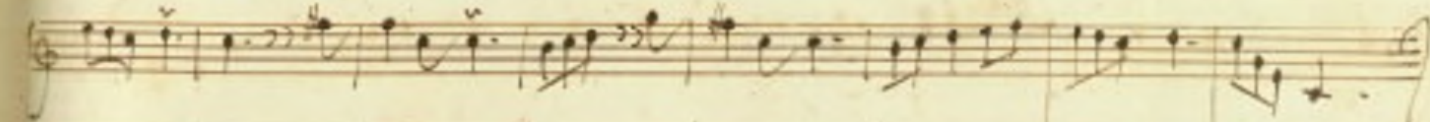
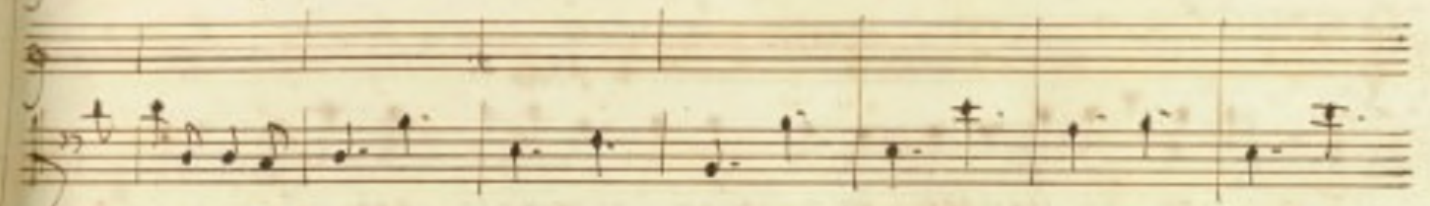
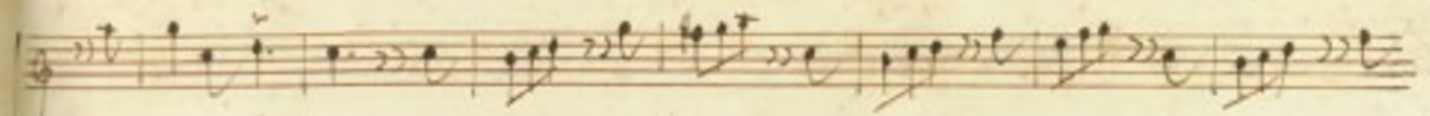
Handwritten musical notation for the second system, including the lyrics "ah che ben ve - do d'un altro amore u accende il Core" and "venja lento". The notation consists of three staves with notes and rests.

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

Handwritten musical notation for the fourth system, including the lyrics "Noche ui piace di la singlar". The notation consists of three staves with notes and rests.

Handwritten musical score consisting of three systems of staves. Each system includes a vocal line with lyrics and two piano accompaniment lines. The lyrics are written in Italian.

mi pupille amate so che ui  
piace di Lusingar - - - mi di lusingarmi



Scena XI

Emione Oreste Pirro Cleante Asiarate ucciso di bianco. Paggio cantò  
Munichi Guardie di Pirro

*And.*  
E così la lasciasti semicium languante abbandonata! *no*

merito giusta madrepietata



Handwritten musical score on aged paper. The score consists of several staves. The first three staves are instrumental, featuring complex rhythmic patterns and melodic lines. The fourth staff contains the lyrics: "Non si chiami il pensier più a consiglio no sol m'ac-". The fifth staff is instrumental. The sixth staff is blank. The seventh staff contains the lyrics: "cendr sdegn. o - dio e furor". The eighth and ninth staves are instrumental. The score is written in a historical style, likely from the 17th or 18th century.

Non si chiami il pensier più a consiglio no sol m'ac-

cendr sdegn. o - dio e furor

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, rests, and dynamic markings such as accents and hairpins.

*e furor*

Handwritten musical score for the second system, consisting of five staves. The notation continues with various musical symbols and rests.

*non si chiami il pensier più a consiglio*

*sol mi accenda sdegn*

Handwritten musical score for the third system, consisting of five staves. The notation includes lyrics written below the notes.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written in Italian and include the words: "o- dio e furor", "e furor", "sol mi accenda", "odio e furor", "adagio", and "odio". The music consists of several staves, with some containing complex rhythmic patterns and others containing simpler notes. The paper shows signs of age, including discoloration and a small brown spot near the bottom center.

o- dio e furor

e furor

sol mi accenda

odio e furor

adagio

odio



Musical staff with chords and notes.

Musical staff with chords and notes.

Musical staff with chords and notes.

Musical staff with notes and the instruction *e furor*.

Musical staff with notes and the instruction *1. M. 2. Park Lane*.

Musical staff with notes and the instruction *2. M. 2. Park Lane*.

Musical staff with notes and the instruction *prest*.

Musical staff with notes and the instruction *si*.

Musical staff with notes and the instruction *trafigga lo*.

*prest*

madre nel figlio  
già che l'empia ricusa il mio cor

si trafigga la madre nel figlio già che l'empia ricusa il mio

cor si trafigga già che l'empia l'empia ricusa il mio cor



nata ancor non giunge D'accolla appunto Ingrata

ferro del tuo furore l'ultima prova a rimirar uergh'io che fin

respiro O ah Dio uedrai se tanto Corra in faccia de tuoi

hai sull'occhi miei sotto il Materno Ciglio hai da uenar un innocente figlio

sono amante e or de prove il rigore chi disprezza il mio amore

And. *Allegro* *Allegro* *And.*  
 e ancor prenda non più rivolui si chiara prenda al

*Allegro* *And.* *Allegro*  
 feda al figlio ed io veristo ancora. Solo più uoglio vedere l'ermione

*Allegro*  
 pupara e parno si commoue. alma di fiero prendo l'acciar

*Allegro* *Allegro*  
 sento galarmi il cuore e tu del Sraco Joporo Taita tute

*Allegro*  
 core al di cui nome questa uirtima suono se già rarisito



*Allegro*  
Ho di Diamante il seno gradisci l'olo causto il di cui sangue... *And.* si saliti

*Allegro*  
figlio e poi si cada emgue renda eterno, e tenace fra la Grecia e l'E-

*Allegro*  
pivo il sacro nodo d'amicizia e pace ferma l'irro e con-

verus la mia prole innocente arcomi qual mi uoi tua sposa o

*Or.*  
torua torno a sperar Oh lei ma creder posso o Carn de non m'in-

*Cr.*

*And.*

ganni. non ho aolto o Cuora da sofrinta rouvera io uò che sia

*Cr.*

*Cr.*

pegno la destra mia dela mia fede Dsai pur d'io son mercede di

*And.*

chi uandiche ra gl'oltraggi miei ma pria giuratti dei ch'ad gomi in-

contro dal bestia piu crudo del mio figlio sarai difesa e sendo

*Cr.*

*Cr.*

e sofo ancor si randa alla Madre Astianatte e senza l'ira adan pia

*For.*  
fatto a figlio Oreste a che piu tardi. La ultima no manchi al Saggi

*Piv.*  
figlio Andromaca ti dono col mio soglio la fide regna o

peba in Episo regna sopra di me prometto al figlio tenera e di

Padre presenthi Patri Rumi e la sua Madre tutti in nemici

Tuoi chiamonemici miei lo riconosco uero Re de Troiani e cosi



*Len.*  
 sicuro a tu ancor mi tradisci. *And.* acco la destra *Piv.* e cola destra il

*Ore:*  
 fuor nuovi spargiaro oh Nami al traditore *And.* Dio forte *Cr.* *Ch.* oi

Empio in faccia anco agli dei non è sicuro data Preca per-

fidia an Re nel tempio. *And.* dal uostro Re tradito Popoli

aba uendetta *Len.* Da ciò che uoi barbara Donna ho uinto. *And.* I. As-

salitor si siegua a s'ingrignone di Pirro la Consorte la Re-

gina d' Epuro a uoi s' impone fuor di tempo è il tuo zelo io -

si punisce il Cieo. - il Cieo piatovo punira gli Engi e salua -

ra il mio sposo ne piu iodia di Pirro il trono e il letto!

quel che chiedesti a brami io a forza accetto o l'estinto Con-

*And.* *Br.*  
 sorte! il Padre i questi di li tolgo a morte D la Troiana Pro-

*And.*  
 ina D sol per dar vita al figlio scende ad esser al fin tra noi Re -

*Br.* *And.*  
 gina D cò troppo alero figlio guardi o' vite un diadema oggi qui

regro e il tuo faroce orgoglio punir se uoglio ben pow io ma' degno seco

*Br.*  
 l'ire auu'ir tu uonne e faci D à me fai sensi au daci la -

*And.*  
 Schiava... anco una schiava in quest'accenti parlagno se Troiana a suoi re

mici cui von far mi uibrici i tradimenti

*Allegro*

*Erquis*  
 quel perfido o morte o alte - ra conorte in pena se

*grasso* *viotto*

Handwritten musical score on aged paper, page 128. The score consists of ten systems of staves. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The lyrics "rä" and "in pena i aurà" are written below the staves.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are in Italian and include the following phrases:

*col suo*

*tigra te*  
qual perfido è morte è a te ra Consorte in

*pena s'aurà*

The music consists of several systems of staves, with some staves containing dense, rapid passages of notes. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a more complex accompaniment with many beamed notes.

A blank musical staff with five lines.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with lyrics underneath. The bottom staff has a bass clef and contains a bass line with some notes and rests.

in para s'aurà ò morte ò altra con sorte quel

Handwritten musical notation on a single staff with a treble clef. It features a series of beamed eighth notes, likely representing a rhythmic pattern or a specific instrument part.

Handwritten musical notation on a single staff with a treble clef. It features a series of beamed eighth notes, similar to the previous staff.

A blank musical staff with five lines.

Handwritten musical notation on a single staff with a treble clef. It features a series of beamed eighth notes, continuing the rhythmic pattern.

Handwritten musical notation on a single staff with a treble clef. It features a series of beamed eighth notes, continuing the rhythmic pattern.

*pav*

A handwritten musical score on aged, yellowed paper. The score consists of several systems of staves. The first system has two staves with musical notation. The second system has three staves, with the middle staff containing the lyrics "fido in pena i aurā in pena i aurā". The third system has three staves, with the middle staff containing the word "tutti". The fourth system has three staves, with the middle staff containing the lyrics "ma l'empio se i". The notation includes various note values, rests, and dynamic markings.

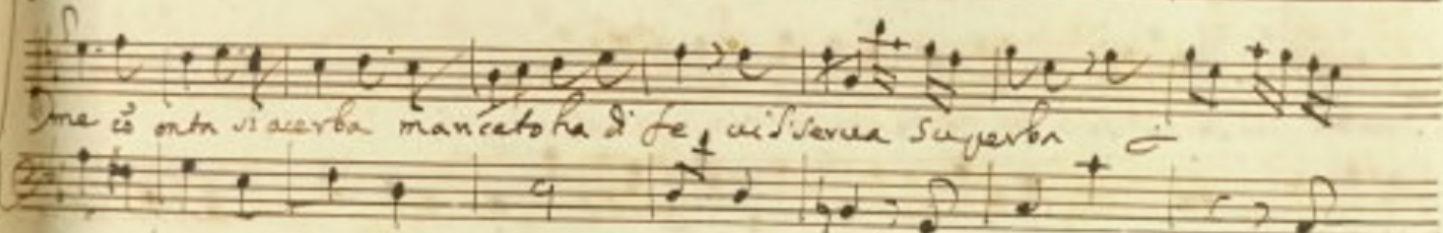
fido in pena i aurā in pena i aurā

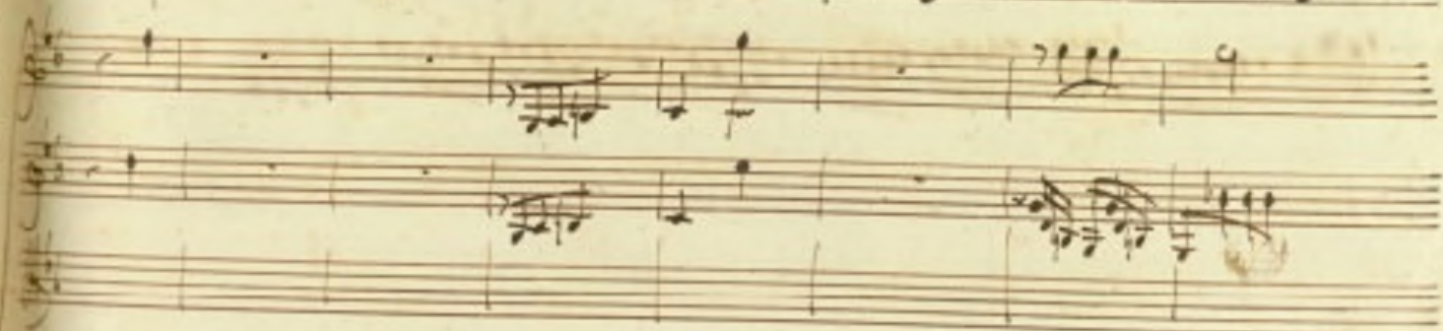
tutti

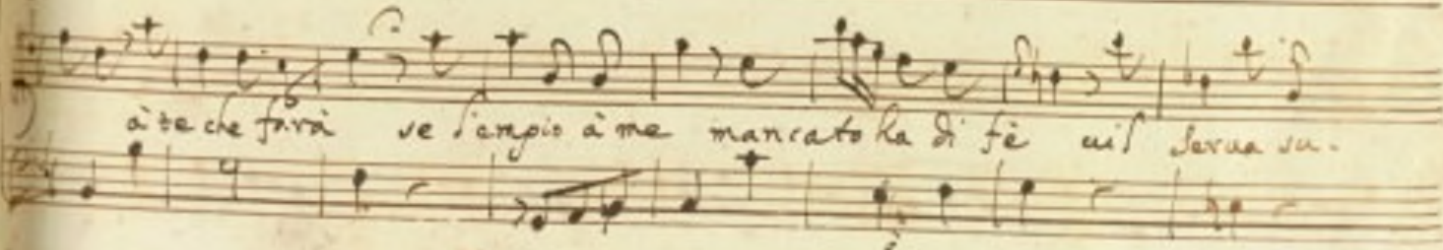
ma l'empio se i

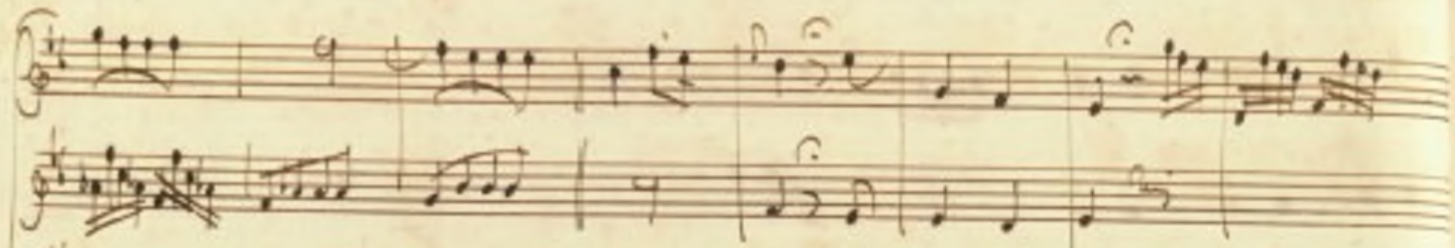




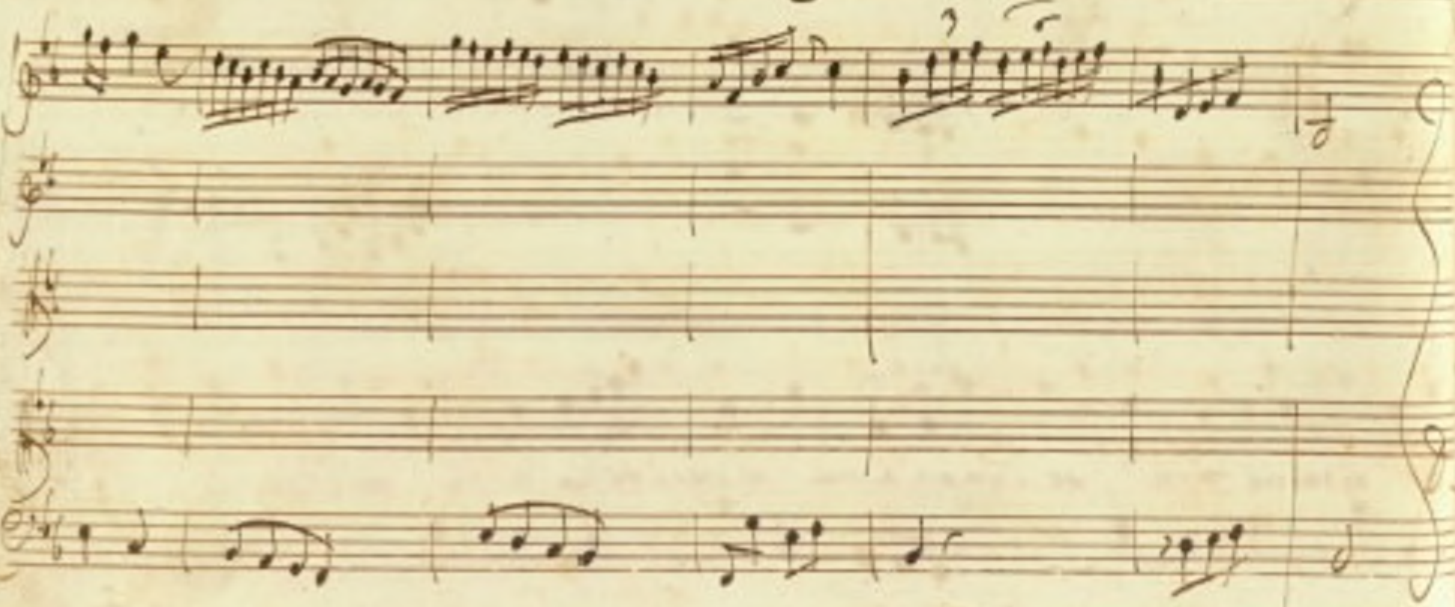

  
 Me co' onta viscerba mancato ha di fe, uil serva superba




  
 à te che fra ve l'empio à me mancato ha di fe uil serva su.



*Spalba uil serua sapabr a se de fava*



Lena Viana

Andronica

Di pensiero in pensier di pena in pena passo

e di dubia colpa al crudo morso nuovo ricordo ad agitar mi or

viene. s'orgiungerà di morte nel nuovo mio consorte il fero ar-

tiglio ha mancato di fe ne valuo il figlio chi va chi va

se dell'Erse troiano s'ombra uer me sdegnati al rio colpo Drizzata la greca mano

A handwritten musical score on aged paper, featuring several staves of music. The notation includes treble and bass clefs, various time signatures, and dynamic markings. The score is annotated with tempo and performance instructions in Italian.

*Andante*  
*largo*  
*forte*  
*range giusto*

*de col basso*

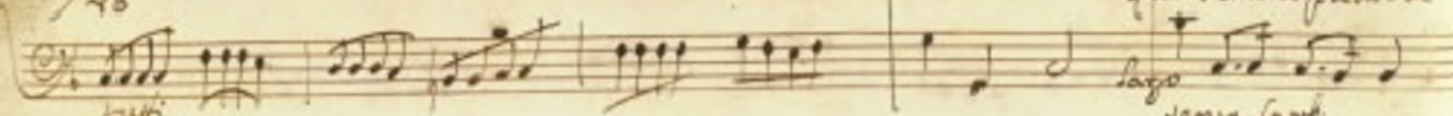
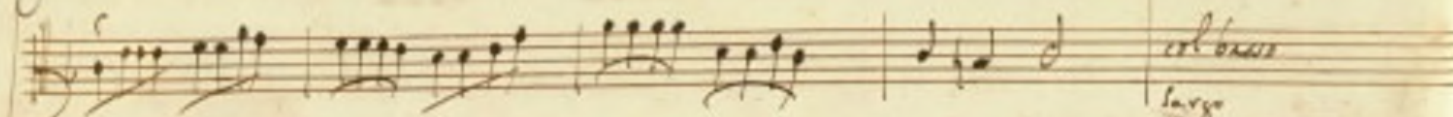
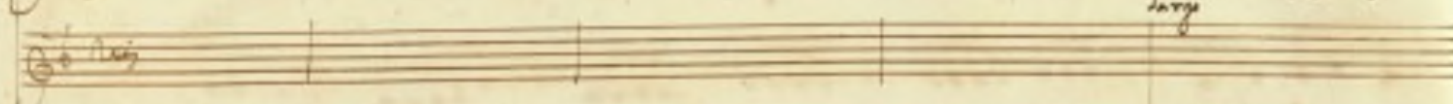
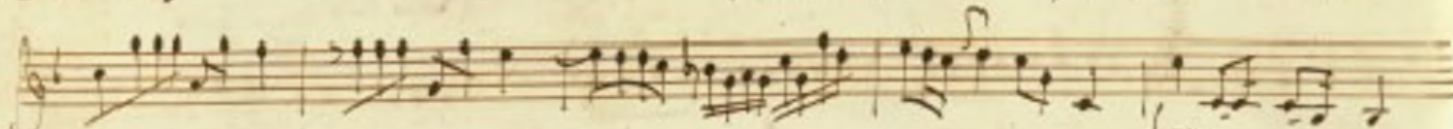
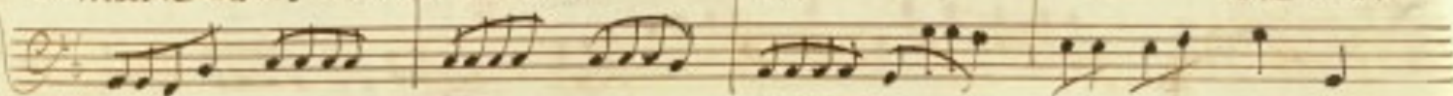
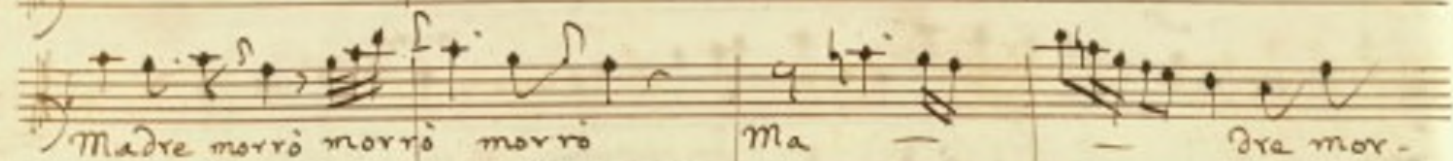
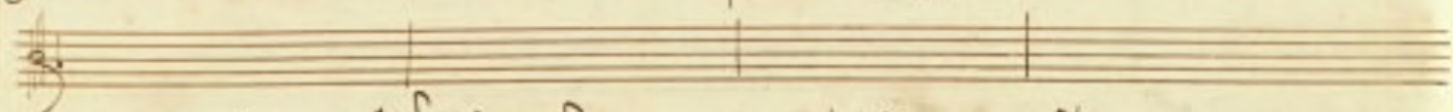
*largo*  
*allegro*  
*à temps giusto*  
*largo*

*de col basso*  
*largo*  
*Qui l'onora*  
*senza timb:*

*f*  
*all.*  
 à tempo più to

*all.*  
*tempo più to*  
 pallida mi sgrida infida in fida infida qui l'infelice  
*all.*  
 a tempo più to senza Camb.

*ritto* mi dice per te già moro per te già moro qui il caro figlio



*all.* *à tempo*

*tanto più*

mi grida infida infida qui l'infelice Lirio mi dice

*sona Cani*

parte già moro già moro qui il caro figlio Madre morrò

già  
venne

Madre morro  
pallida mi grida in

fida  
Lirio l'infelice già moro mi dice

il caro figlio  
tutti senza cantò



Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Madre morri

Madre morri

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

in tanto orrore

al rio dolore

al gran pe-

Handwritten musical notation on a single staff, featuring various note values and rests.

senza omb.

Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

*fortemente*

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

ri-ghio pietate Numi Numi con sig-lio che far do-uro

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.

Handwritten musical notation for the fourth system, including treble and bass staves with notes and rests.

nel-rio do-ore pietate al gran ser-iglio con sig-lio Nu-

Handwritten musical notation for the fifth system, including treble and bass staves with notes and rests.

*an.<sup>te</sup> tutti*

mi nu- mi de far douro de far douro pietade Convi-

gio de far douro de far douro

