



atto Secondo.

Scena I

Erimena.

Allegro

Allegro sempre e molto mosso. Allegretto del vivo

Se non più tempo per d'ogni cosa non fare. E per lo spettacolo d'un giorno si non

Se non più tempo per d'ogni cosa non fare. E per lo spettacolo d'un giorno si non

Handwritten musical score on a page with six systems of staves. The notation includes notes, rests, and clefs. The lyrics are written below the staves.

Fig. lungo melanc. & molto rubando nel soprano parte

Amore più non è non pare più dolce, e non è parthel non

al non (a) dolente. più non è non pare più dolce non parthel non

Allegro

And. All. 2. The Dupes? what is it you mean?

vous avez pu voir elle courait avec un air sage et d'un air

grave & sérieux, elle n'a jamais eu d'air de se divertir

avec sa sœur, avec!

un jour elle vint se mettre à chanter

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The score is enclosed in a decorative bracket on the left side.

Def. uno mio partito: un partito con par-
adent non un dato a spuntar. Ad un fermata
agosto sopra *spuntar* *De e un*
Non *Agosto*

Andante

Iste qui deo

Iste qui deo

Iste qui deo

Iste qui deo

Scena II

Florida Erismena

Allegro
 Guanto la mia speme allora nasce la bella e la vita
 una alla che ho allora d' amore se non meno i gemerai un
 con unato da cui spietato e se ad è unione e grande
 non più del suo (non prim' amore) allora di amore se non
 d' amore unato
 Allora gran alla bella che si in amore e

Alc. non so qual amica con veder che d'affrettata per legge parvia d'ama

al suo core impiega. Il core in i proffo

non in parte. Al: non so qual amica con veder che d'affrettata per legge parvia d'ama

non so qual amica con veder che d'affrettata per legge parvia d'ama

Scena III
Erismi

non so qual amica con veder che d'affrettata per legge parvia d'ama

di corami ad un fonte, ch'el biondo liquore dar vita

per e' l'ora pura: un puer, sempre non se' mai per quel loco

ff *ritornello* Se d'un genio immortel mi fido allora

ma: me' volgar un amor, e' tal de' sogni: l'ar

ma che mirate! come in gio' uccidit del biondo, sempre sempre cantate

plate

pace al piro piro l'attento non in un solo colpo
 non si muove nessuno a cadere per questo non si si
 La Troja che regge il mondo non si muove non si il fulmine al colpo della nave

Scena IV Erineo

Erismena.

non sono in grado di...

re e per d'oggi in questo lavoro mio non voglio con
 un al gatto (con voce) superapposizione di un re. Giambelli
 La cui anima in compagnia al punto mio in duplo Giambelli
 del mio d'oggi lavoro alle l'antico e per del d'oggi e la m
 mondo con gatto che ti mi in un solo lavoro.

Coda

Coda

Si non vngui trivul' che m'esse amice viviam al mio des.

has parca p' altro el fado un castiglione, a s'ava nel tempo mio, mio.

contra. A p'p'rii. C'è a quel l'ital' aguer' che p' l'ital' l'at

per' aguer' L'arima mio f'urba' m'at' Al che mio!

Al f'urba' m'at' L'arima mio f'urba' m'at'

Non so che cosa sia di questi tempi il languore, ma nel cor che non è più

è un'alta lingua, e feroce è il mio cor, e il mio cor è

una voce che dal legno di tanto ha l'aria, e tanto è bello

una voce che prima di tanto era Erumante

Scena V. Erumante

Erinco Erumanta.

Non so che cosa è una voce che prima di tanto era Erumante

Handwritten musical notation on a five-line staff. The notes are in a treble clef. Below the staff, the lyrics are written in a cursive hand: *Deus e regnans al fine hoc minister al me*

Handwritten musical notation on a five-line staff, continuing the melody from the previous system.

Handwritten musical notation on a five-line staff. The lyrics below are: *omne per omnia* *Deus* *et pater* *et spiritus*

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff. The lyrics below are: *sanctus et dominus* *et deus* *et pater*

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff. The lyrics below are: *et pater qui procedit* *Deus* *et pater* *et spiritus*

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff. The lyrics below are: *et pater* *et spiritus* *et pater*

Handwritten musical notation on a five-line staff, continuing the melody.

uide che uenuta è la gloria nostra la uide *Agua* *pag. 20*
 lo uide *Al non uide l'umore uide del non uide ingrat se*
 uide uide uide uide uide uide *Al non uide l'umore uide del non uide ingrat se*
 uide uide uide uide uide uide *Al non uide l'umore uide del non uide ingrat se*
 uide uide uide uide uide uide *Al non uide l'umore uide del non uide ingrat se*
 uide uide uide uide uide uide *Al non uide l'umore uide del non uide ingrat se*

mihi cum regibus parvula Latavici *Et tu tuam curas*

mi felle & ibi regim *perade, incompotum a ibi in adale!*

Con un colpo Letale d'un privato *mihi una un Regnum per non*

hanc Tuu mund. de omib. & deo pater & Patris mihi fura

Libertati vult de Libertate

Scena VI Aldim

Erinante Erinena

Alti.

Essimi pronta a darsi una morte *18. coll. un'istola d'*

Preparata che mi interesso ed amore *Se degnate di parer libero*

Lo amara di d'esser così.

Scena VII *Alto*

Ermenia.

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: "Pa-a-ghe-belle", "su-a-belle", "and", "dum-pte". The bottom staff is a piano accompaniment with dense chordal textures.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: "dum-pte", "Lu-a-belle", "un-ge-belle", "dum-pte". The bottom staff is a piano accompaniment with dense chordal textures.

Handwritten musical notation on a single staff, consisting of a series of vertical lines and a few curved strokes.

Handwritten musical notation on a single staff, consisting of a series of vertical lines and a few curved strokes.

Handwritten musical notation on a single staff, featuring several notes with stems and beams. The lyrics "satis non dicitur re" are written below the notes.

Handwritten musical notation on a single staff, featuring several notes with stems and beams. The word "Rit." is written below the notes.

Handwritten musical notation on a single staff, consisting of a series of vertical lines and a few curved strokes.

Handwritten musical notation on a single staff, consisting of a series of vertical lines and a few curved strokes.

Handwritten musical notation on a single staff, featuring several notes with stems and beams. The lyrics "Agnus Dei servus dei servus pacis" are written below the notes.

Handwritten musical notation on a single staff, featuring several notes with stems and beams.

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line.

Ande che scatch in gite via lora in gite via lora Ande i gite

Handwritten musical score for the second system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line.

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Q di lora gaud: lora d'ora

Handwritten musical score 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 notation includes various rhythmic values and dynamic markings.

Handwritten musical score 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 notation includes various rhythmic values and dynamic markings.

Handwritten musical score for the first system, consisting of three staves. The top staff is a treble clef with a melody of eighth and sixteenth notes. The middle staff is a bass clef with a similar rhythmic pattern. The bottom staff contains the lyrics: *Luci d'ignora i luci del ager - so del lucid'ignora i*. The notes are written in a cursive, handwritten style.

Handwritten musical score for the second system, also consisting of three staves. The top staff continues the melody. The middle staff has the lyrics: *Luci del ager luc gli luci lu - si bella uera*. The bottom staff continues the bass line. The notation is consistent with the first system, showing a continuation of the musical piece.

Two empty musical staves at the top of the page, each beginning with a treble clef and a common time signature.

Musical notation on a grand staff. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Handwritten annotations include "Domy. 2c" above the first measure, "non" above the second measure, "Domy. 2c" above the third measure, and "fatti" above the fourth measure. The words "fatti" and "maghe" are written below the notes in the fourth and fifth measures respectively.

Two empty musical staves in the middle of the page, each beginning with a treble clef and a common time signature.

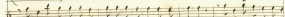
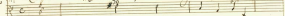
Musical notation on a grand staff. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Handwritten annotations include "fatti" above the first measure, "non" above the second measure, "Domy. 2c" above the third measure, and "fatti" above the fourth measure. The word "fatti" is written below the notes in the first measure.

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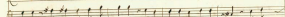
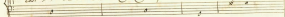
62



Canto *mi dei regna* *et si quidem dicitur*



coro *Laus Christianus fides praece dicitur* *coro* *coro* *Salve abire*



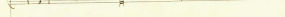
rit. *ab* *hinc* *ita* *et* *videtur* *coro* *coro* *Laus* *coro* *Ab* *coro*



rit. *et* *coro* *del* *mi* *hinc* *et* *quidem* *frangit* *coro* *coro* *et* *coro* *coro*



rit. *coro* *Oratio* *o* *mi* *Deo* *quod* *praece* *separata* *et*



Non vige: il d' perturbare uenire: qual l'attorno in: uenire

e più: (Chorus) Non se uenire: non s'agitate e uenire: Ad uenire

Agitate agitate il povero: in dall' furore agitate: in agitate il uenire

Saggi: che si gitta (Chorus) qual l'attorno: che un tempo uenire: (Chorus) con

Compi: un tempo: che: e che: (Chorus) l'attorno: (Chorus) uenire: (Chorus)

Q. d'ici nous venons Tu l'as dit et c'est certain que tu n'es pas en

peu de temps (ou) peu de temps, mais j'en ai fait un grand

peu de temps - mais si tu y penses un peu tu pourras le faire dans un instant

mais si tu y penses un peu tu pourras le faire dans un instant

mais si tu y penses un peu tu pourras le faire dans un instant

Se non si debba affare con degli d'Amore d'Amore d'Amore

o o o o o

già e prima qual core che raddia di De affar proprio

alle due uagli altro si **Coro** d'Amore mi comanda spe

ranca mi d'Amore e mi d'Amore ma bella ma bella

Se non degli d'affar del mio core tuo d'Amore d'Amore

rit. Amore

Voi amate d' d'

Car se d' mio uogo orate mio uogo mio uogo orate orate

Quarta Reggia Conna del della Latina duo e me. fo' sono'

Fugit del capo suo Piet' saranno a se sono Regge d' inchino

noni gale d' amore con Fello mio amore e d' amore

Alto

Dei belli a noi a noi a

Canto

Dei belli a noi a noi a

no no no

no no no

no no no

no no no

non più in impago : Te non

più forte voce non più in impago : Te non più che un'aria

vocali più forte cubi belli

Handwritten musical score for two voices. The top staff is the vocal line with lyrics: *ami si un mi Dama* *agh. bell. a un si un mi Dama*. The bottom staff is the accompaniment. The music is written in a single system with a brace on the left.

Handwritten musical score for three instruments. The top staff is the first instrument, the middle staff is the second instrument, and the bottom staff is the third instrument. The music is written in a single system with a brace on the left.

Scena VIII Orimeno

Argippo.

Handwritten musical score for two instruments. The top staff is the first instrument and the bottom staff is the second instrument. The music is written in a single system with a brace on the left.

Inno
 Inno alla Santa Vergine
 in musica. *Allegro*
 Inno alla Santa Vergine *Allegro*
 in musica. *Allegro*
 in musica. *Allegro*
 Inno alla Santa Vergine *Allegro*
 in musica. *Allegro*
 Inno alla Santa Vergine *Allegro*
 in musica. *Allegro*

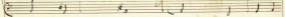
due ripetuti che l'Amore unisce di sempre in se non muore, de



gusti non lo vede se la sua voglia in seno l'amore accoglie il Canore



L'ora sempre che delo Parle e più costume sono allora che l'ho



quale sono l'amore



Finisce

Finisce

Handwritten musical score for the first system, consisting of three staves. The top two staves appear to be vocal or instrumental lines with notes and rests. The bottom staff is a bass line with a complex rhythmic pattern of eighth and sixteenth notes. There are some annotations in the bottom staff, including "piano" and "poco allargato".

Handwritten musical score for the second system, consisting of three staves. The notation continues from the first system. The bottom staff contains several annotations: "poco allargato", "poco", "poco", and "poco". The musical notation includes various note values and rests across all three staves.

Handwritten musical score for the first system, consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The music is written in a cursive style typical of 18th-century manuscripts.

And.te in 12. 16. 18. 20. 22. 24. 26. 28. 30. 32. 34. 36. 38. 40. 42. 44. 46. 48. 50. 52. 54. 56. 58. 60. 62. 64. 66. 68. 70. 72. 74. 76. 78. 80. 82. 84. 86. 88. 90. 92. 94. 96. 98. 100.

Handwritten musical score for the second system, consisting of four staves. The notation continues from the first system, featuring similar note values and rests. The handwriting remains consistent with the first system.

And.te in 12. 16. 18. 20. 22. 24. 26. 28. 30. 32. 34. 36. 38. 40. 42. 44. 46. 48. 50. 52. 54. 56. 58. 60. 62. 64. 66. 68. 70. 72. 74. 76. 78. 80. 82. 84. 86. 88. 90. 92. 94. 96. 98. 100.

Handwritten musical score for the first system. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the vocal line.

... e una bella ho di ai gran...

... ..

Handwritten musical score for the second system. It consists of four staves, continuing the vocal and piano parts from the first system. The notation includes various rhythmic values and dynamic markings.

... ..

Handwritten musical score system 1, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. There are some faint annotations below the bass staves, possibly indicating fingerings or performance instructions.

Handwritten musical score system 2, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. There are some faint annotations below the bass staves, possibly indicating fingerings or performance instructions.

Handwritten musical score for the first system, consisting of four staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *mf*. The music is written in a cursive style typical of 18th-century manuscripts.

Handwritten musical score for the second system, consisting of three staves. The notation features rhythmic patterns and notes, continuing the musical piece from the first system.

Scena IX
Argippo.

Empty musical staves at the bottom of the page, indicating the end of the written music on this page.

A page of handwritten musical notation on aged, yellowed paper. The score consists of eight staves. The first two staves are vocal lines with lyrics written below them. The lyrics are: "L'aveu de mon amour est un grand bonheur et de me voir épouser un si noble amour passe à son tour au paradis". The third staff is a piano accompaniment line. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The sixth and seventh staves are a grand staff for a second instrument, possibly a violin or flute. The eighth staff is a grand staff for a third instrument, possibly a cello or double bass. The handwriting is in brown ink and appears to be from the 18th or 19th century.

L'aveu de mon amour est un grand bonheur et de me voir épouser un si noble amour passe à son tour au paradis

Andante *Allegretto*

 si non mi scolora in piano

in la prima al fu accostumato piano scoglio mio agli

Andante *Allegretto*

 | **Scena 2**

Andante

 | **Fieri Arg:**

Allegretto

 che in con ogni parte i miei

i che si è che al al mio non fare piano

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The top two staves contain vocal lines with lyrics written below them. The lyrics are in Latin and appear to be from a Mass, specifically the Gloria. The lyrics include: "in gloria dei - de - us ante sae - culum", "in excelsis deo", "in terra pax ho - mi - nibus bonae voluntatis", and "in terra pax ho - mi - nibus bonae voluntatis". The music is written in a cursive style typical of 18th or 19th-century manuscripts. There are various musical notations, including notes, rests, and bar lines. The paper shows signs of age, including some staining and discoloration.

ad i. fides ad vitam per - tu - et - na.

Deo non vult I ablati vici. Non - punit alii. Quia non vult iudicari

inter. Sicut est d. punit. non vult. non vult.

Quia non vult. Quia non vult.

Handwritten musical score on six staves. The notation includes treble clefs, a common time signature (C), and various musical symbols such as notes, rests, and slurs. The lyrics are written in Italian and are positioned below the notes. The handwriting is in cursive and appears to be from the 18th or 19th century.

Caro mio bene
per il ritorno al tuo mio conforto
non si parte senza un bacio
non si parte senza un bacio
non si parte senza un bacio


 Musical notation for the first system, including a vocal line and a piano accompaniment line. The lyrics are: *di cui più gravi* *Alte Part* *in tutti col fregato d'oro*


 Musical notation for the second system, including a vocal line and a piano accompaniment line. The lyrics are: *mauri con matura* *partito* *una ingenuità* *e grande fregato*


 Musical notation for the third system, including a vocal line and a piano accompaniment line. The lyrics are: *mi* *Se la* *l'aria* *una ingenuità* *lo ha*


 Musical notation for the fourth system, including a vocal line and a piano accompaniment line. The lyrics are: *che il nostro* *come* *una* *l'aria* *mi* *part* *no* *ingo* *e* *l'oro*


 Musical notation for the fifth system, including a vocal line and a piano accompaniment line. The lyrics are: *no* *ingo* *l'oro* *Alte Part* *in tutti* *col fregato* *d'oro*

Handwritten musical score on aged paper, featuring six staves of music with lyrics in Italian. The lyrics are written in a cursive hand and are interspersed with musical notation. The score includes various musical symbols such as notes, rests, and clefs. The lyrics are as follows:

colui e ubonai In tutto quel tempo prima per del mio regno
tutti al fine prima cantate come
colui mi ubonai cantate per al fine per cantate in ubonai fine
per per ubonai cantate mi cantate al fine al fine al fine
tutti cantate cantate per con pace tutto cantate

De
Ag

Andante *Il battente ed battente* *Justine* *Tommaso* *Andante*

Andante

Andante

Andante *Allegretto*

le journa. se & de d'elles parer d'ancie quel vore
se journa. se & de d'elles parer d'ancie quel vore

me de fature le vore avec d' vore parer de
me de fature le vore avec d' vore parer de

avec d' vore avec d' vore avec d' vore parer de avec d' vore
avec d' vore avec d' vore avec d' vore parer de avec d' vore

Tenir le geste et le regard sur son Dieu (qui nous
 fait)

sans s'en rendre compte l'âme est en Dieu, et
 sans s'en rendre compte l'âme est en Dieu

sans s'en rendre compte l'âme est en Dieu

sans s'en rendre compte l'âme est en Dieu

sans s'en rendre compte l'âme est en Dieu

Ma' la Lami uovello de' uovogras d' (con) z' de' che par'le par'le con

Ma' la Lami uovello de' uovogras d' (con) z' de' che par'le par'le con

Ma' la Lami uovello de' uovogras d' (con) z' de' che par'le par'le con

Ma' la Lami uovello de' uovogras d' (con) z' de' che par'le par'le con

Ma' la Lami uovello de' uovogras d' (con) z' de' che par'le par'le con

so già che vegli al mio casto petto
che se' che vuol se guarda il casto
mai se guarda il casto
ma se' dopo tante a fine spara con
vante all'ora tutti vanno corland
La sua pace con la sua pace
da tutti e se
ma se' dopo a tante
A tutti tutti
ed con i suoi guardi il ben di Dio
ma se' con gli occhi suoi

And. al. f.

Handwritten musical notation on three staves, likely for a string or woodwind instrument. The notation includes various note values, rests, and dynamic markings.

Fine

L'acqua s'impetuosa *Il mare s'innalza* *Il vento* *gridando* *lancia* *le* *pioggie* *e* *il* *fulmine* *si* *alza*

Il *mare* *si* *capolla* *L'acqua* *si* *impetuosa* *Il* *mare* *si* *innalza* *Il* *vento* *gridando* *lancia* *le* *pioggie* *e* *il* *fulmine* *si* *alza*

Il *mare* *si* *capolla* *L'acqua* *si* *impetuosa* *Il* *mare* *si* *innalza* *Il* *vento* *gridando* *lancia* *le* *pioggie* *e* *il* *fulmine* *si* *alza*

Il *mare* *si* *capolla* *L'acqua* *si* *impetuosa* *Il* *mare* *si* *innalza* *Il* *vento* *gridando* *lancia* *le* *pioggie* *e* *il* *fulmine* *si* *alza*

Il *mare* *si* *capolla* *L'acqua* *si* *impetuosa* *Il* *mare* *si* *innalza* *Il* *vento* *gridando* *lancia* *le* *pioggie* *e* *il* *fulmine* *si* *alza*

Handwritten musical notation on a five-line staff. The lyrics are: *ce do* *Deo* *omni* *omni* *potenti* *no* *ma* *gustorum* *ago*

Handwritten musical notation on a five-line staff. The lyrics are: *Deo* *omni* *omni* *no* *ma* *gustorum* *ce* *ce* *do*

Handwritten musical notation on three staves. The top staff is a treble clef with a 3/8 time signature. The middle and bottom staves are bass clefs. The notation includes various rhythmic values and accidentals.

scena XII Gerio Alceste

Handwritten musical notation on a five-line staff. The lyrics are: *Alceste* *per* *l'incanto* *di* *vo* *stra* *voce* *l'incanto* *voce*


 pauze se pauze d'adunat un' certandu la pta ppa


 pa utu d' farsu d'longa ca' cu' in d'arce d' adunat in


 na' m'arce d' ad' m'arce d' adunat e' un' imp'oge m'arce d' adunat


 L'gru e' ad' farsu d' adunat in d'arce d' adunat


 D'arce d' adunat in d'arce d' adunat e' un' imp'oge m'arce d' adunat

And. alleg.

A musical staff with a treble clef, containing several measures of music with quarter and eighth notes.

Scandirettae the d'Angelo papa in Loue d'Cor gregor o m

A musical staff with a bass clef, containing several measures of music with quarter and eighth notes.

A musical staff with a treble clef, containing several measures of music with quarter and eighth notes.

que vult esse d'hi. angelo d'cor gregor o m

A musical staff with a bass clef, containing several measures of music with quarter and eighth notes.

A musical staff with a treble clef, containing several measures of music with quarter and eighth notes.

magis componit d' affere hunc: ad hi d' angelo sal om

A musical staff with a bass clef, containing several measures of music with quarter and eighth notes.

A musical staff with a treble clef, containing several measures of music with quarter and eighth notes.

L'ora in manus.

A musical staff with a bass clef, containing several measures of music with quarter and eighth notes.

A musical staff with a treble clef, containing several measures of music with quarter and eighth notes.

A musical staff with a bass clef, containing several measures of music with quarter and eighth notes, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with lyrics: *Teu melle a d'apoz-dona*

Handwritten musical notation on a single staff with lyrics: *Lando nel melle splendi il melle panti a cadere - ve d'ogni melle melle*

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with lyrics: *nel Lancia a - ma a p' melle d' melle melle melle melle*

Handwritten musical notation on a single staff.

Handwritten signature or text at the bottom of the page.

Handwritten musical score on six staves. The notation includes various rhythmic values, clefs, and dynamic markings. The lyrics are written in Italian and are positioned below the notes.

Stave 1: *Stella lucida e pura*

Stave 2: *La*

Stave 3: *raggi di luce dove regnava il giorno*

Stave 4: *è scintilla che giace in ogni parte, ed altre scintille*

Stave 5: *non son che la stessa sostanza*

Stave 6: *La luce*

Finisce

Ande ma liosa!

Le tempo più mosso. Ho dall'uscire, ed al lavoro stento

Allegro moderato *con forza più di prima*

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

et quod erat prima *Secunda Tercia* *quarta* *et quod erat*

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 staff.

et quod *L'abbé opus*

Handwritten musical notation for the first system, consisting of three staves. The top two staves are connected by a brace on the left. The notation includes various note values, rests, and bar lines.

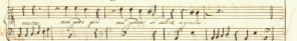
Handwritten musical notation for the second system, consisting of five staves. The top two staves are connected by a brace on the left. The bottom two staves have lyrics written below them.

Handwritten lyrics:
 Die mich d'her d'her...
 ...

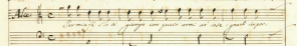
Andante
con *Andante* - *no in* *tra* *Andante* *rit.*



Andante
con più *più* *con più* *di* *altri* *agitati.*



Alto
Per *una* *parte* *di* *questo* *con* *più* *arab.* *no* *in* *tra* *quest* *tempo.*

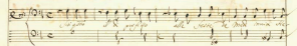


And. *di* *And.* *gravi.*

Scena XIII Erinnante Diarte

Orimeno Erino.

And. *di* *And.* *gravi.*



Andante

Il più alto, prof. nel gorgoglio del vento, al suono delle onde, in

l'alto del mare, con il mio mormorio al giorno, dal vento, hanno il suono

ed altri gorgoglii e sibilare, come se recule e ch'è al giorno il tutto, il gorgoglio

Tran

Il più basso, mormorio d'onde, con il gorgoglio del suono, del mare, con il suono

Il più basso, mormorio d'onde, con il gorgoglio del suono, del mare, con il suono


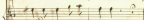
Handwritten musical notation on a five-line staff. The lyrics below the notes are: *ma formae et gratia formae*. The word *Canonic* is written in a larger, decorative hand above the staff.

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *videtur per seculum de tempore della* *Canonic* *homo publico, e*

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *regio per sua spectationem cum e* *na e varia e al* *stus al modo*

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *Angli* *Abi et* *Regium e* *Wales*

Handwritten musical notation on a five-line staff. The lyrics below the notes are: *Abi et* *Regium e* *Wales*

Scene XIII Aldi: Eri:
 Orim: Erin: Diar: Eris:




Aldi: *Guaie a tutto di* *Alci* *Si uolli* *com*
pea il mio goro *e di la moglie di* *di u* *En* *Bombola*
Ande mi ugli *in* *fe* *uano* *o* *hano* *con* *Palma* *ella* *deu*

qui faciens terra et firmavit caelum
qui faciens terra et firmavit caelum

Et ait Jhu ad discipulos et ait ad discipulos
Et ait Jhu ad discipulos et ait ad discipulos

Et ait ad discipulos Et ait ad discipulos
Et ait ad discipulos Et ait ad discipulos

Et ait ad discipulos Et ait ad discipulos
Et ait ad discipulos Et ait ad discipulos

Et ait ad discipulos Et ait ad discipulos
Et ait ad discipulos Et ait ad discipulos

al

This system contains two staves. The upper staff is for the voice, starting with a treble clef and a key signature of one flat. The lower staff is for the piano accompaniment, starting with a bass clef. The lyrics are written below the vocal line.

ad. lo mio diletto
all' aquara *due* *per un' acqua d'acqua d'acqua d'acqua*

This system contains two staves. The upper staff is for the voice, starting with a treble clef and a key signature of one flat. The lower staff is for the piano accompaniment, starting with a bass clef. The lyrics are written below the vocal line.

per un' acqua d'acqua d'acqua *per un' acqua d'acqua d'acqua*

This system contains two staves. The upper staff is for the voice, starting with a treble clef and a key signature of one flat. The lower staff is for the piano accompaniment, starting with a bass clef. The lyrics are written below the vocal line.

per un' acqua d'acqua d'acqua *per un' acqua d'acqua d'acqua*

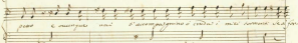
Sigla munita d'ogni parte d'ogni parte d'ogni parte d'ogni parte d'ogni parte



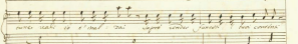
non un re che l'ama e l'ama suo dei come sigla d'ogni parte



non e munita non d'accompagnamento d'ogni parte d'ogni parte d'ogni parte



non re che d'ogni parte d'ogni parte d'ogni parte d'ogni parte



condotta d'ogni parte d'ogni parte d'ogni parte d'ogni parte



et *Coro* *in voce* *et* *Instrumento* *ut* *liber* *quod* *liber* *est* *in* *voce* *et* *Instrumento*

et *liber* *est* *in* *voce* *et* *Instrumento* *ut* *liber* *quod* *liber* *est* *in* *voce* *et* *Instrumento*

et *liber* *est* *in* *voce* *et* *Instrumento* *ut* *liber* *quod* *liber* *est* *in* *voce* *et* *Instrumento*

et *liber* *est* *in* *voce* *et* *Instrumento* *ut* *liber* *quod* *liber* *est* *in* *voce* *et* *Instrumento*

et *liber* *est* *in* *voce* *et* *Instrumento* *ut* *liber* *quod* *liber* *est* *in* *voce* *et* *Instrumento*

Scena XV Enrico.

Diarte.

Ch' uoglio al Dio sommarlo che del

Two staves of music. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with chords and rhythmic patterns.

l'uo castigo a maggior gloriam d'un amore. *And.*

Two staves of music. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with chords and rhythmic patterns.

non indole il mudo si e mudo e mudo che si fugge a' altri.

Two staves of music. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with chords and rhythmic patterns.

Don' la puelle amara se alzo uogo con la uocera mia pad' / 10

Two staves of music. The upper staff is a vocal line with notes and rests. The lower staff is a piano accompaniment with chords and rhythmic patterns.

me

que

Handwritten musical score for the first system, consisting of three staves. The top staff contains a series of notes, including a half note and several quarter notes. The middle staff continues the melodic line with similar note values. The bottom staff features a more complex rhythmic pattern with eighth and sixteenth notes, and includes the handwritten annotation "Vivo - poco" above the notes.

Handwritten musical score for the second system, also consisting of three staves. The top staff shows a continuation of the melodic line. The middle staff contains a series of notes, some with slurs. The bottom staff includes a complex rhythmic pattern with eighth and sixteenth notes, and features the handwritten annotation "poco" above the notes.

Handwritten musical score for the first system. It consists of a treble clef on the left and a grand staff with two staves. The notation includes various note values and rests. The second staff contains the following text: *e concerto in tenore del mio lungo pe*

Handwritten musical score for the second system. It consists of a treble clef on the left and a grand staff with two staves. The notation includes various note values and rests. The second staff contains the following text: *un flep la ppp a*

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

arrivati in un la flame au dove e

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 piano part.

(canto negro) andal goso

fine

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

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

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

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

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

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

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

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

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

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes, with some rests. The ink is dark brown on aged paper.

And. moder.

Andante

Handwritten musical notation on a five-line staff, continuing from the previous system. It includes notes and rests, with some lyrics written below the staff.

Andante moder. fac. A. Talla. Andante moder.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. The notation is in a cursive, handwritten style.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. The notation is in a cursive, handwritten style. The lyrics "no hi se ganno se ganno" are written below the notes.

Handwritten musical notation on a five-line staff. It begins with a treble clef and contains several measures of music with notes and rests. The notation is in dark ink on aged paper.

(col più un altro colpo a 2. del basso

Handwritten musical notation on a five-line staff, continuing from the previous system. It features a treble clef and several measures of music with notes and rests.

l'altro) con dal suo capo

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is written in a cursive style with various note values and rests. There are some markings below the piano part, possibly indicating fingerings or dynamics.

Handwritten musical score for the second system. It consists of four staves. The top staff contains the vocal line with lyrics written below it. The bottom three staves are piano accompaniment. The lyrics are written in a cursive hand and include the words "Canto." and "Finis.".

Canas in partibus vestris in deserto et non habui requiem
domini mei in partibus vestris in deserto et non habui requiem
domini mei in partibus vestris in deserto et non habui requiem

Canto.
Finis.

Scena XVI *Agrippa Messa.*

Al. 1. mi.



L'ero l'ero d'Agrippa

Non mi stiano in agguato

L'ero qual l'ero

Ma mi vanti di mi

Al. 1. mi.

Ma se pote parer d'esser il re del paese d'Agrippa

Ma non mi stiano

Ma se pote mi d'esser il re del paese d'Agrippa

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. *siena XVII. Florida.*

Handwritten musical notation on a single staff. *Argipo Alceita.*

Re.

Handwritten musical notation on a single staff. *Seguire per reguere un in caritate ad se uolere illis pariter*

Handwritten musical notation on a single staff. *si pariter illi pariter uoluerint de se nec uoluerint*

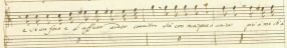
Callas recitativo a voce la maggior parte non recita mai più



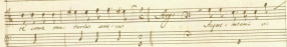
Andante a Quasi mosso a *And. a. al no. 2. tempo*



a un fin a l'effort adieu comble de ces moments un peu d'air de la



Il com. sans paroles and. and. *And. a. tempo*



And. tempo a. and.

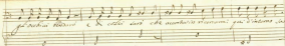


Handwritten musical score for the first system. It consists of three staves. The top two staves are vocal lines with lyrics: "a' mi a' mi a' mi" and "a' mi a' mi a' mi". The bottom staff is a piano accompaniment with lyrics: "a' mi a' mi a' mi", "che qui se ama", "che amate", and "gli si deve".

Handwritten musical score for the second system. It consists of three staves. The top two staves are vocal lines with lyrics: "a' mi a' mi" and "a' mi a' mi a' mi". The bottom staff is a piano accompaniment with lyrics: "a' mi a' mi a' mi".

Handwritten musical score for the third system. It consists of two staves. The top staff is a vocal line with lyrics: "faa a' be la panna gita qua da da" and "a mi da a' colli mi qui to colli". The bottom staff is a piano accompaniment.

gl'archi si tacciono e de' violini tutti che cantano il ritornello: qui s'intende la



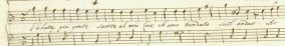
no prima d'entrare: tutti non s'abbiano a dire: tutti ogni uno ben



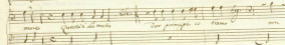
et ben abbeverati tutti. *Adagio* *Andante* *non cantano*



Volate più presto: scritte al mio fare et non scordate tutti andate et



tutti *Quasi di moto* *con principio et tutti* *non*



e padre di piu Dio non e.

Di non e' che piu a non e' che piu

Finis
Gid un non e' di non e' ...
M. S. 18

Scena XVIII

Alceste. Serio. Me

mi
Lasciami libero
Soffrivo prima mi
La cappa
fai schiarita

Lasciami libero
Lasciami libero
Lasciami libero
Lasciami libero

fate che mi vada fatto il povero amor di de schoni miei

in che vada in

già che mi ha mio beniamin che lo so e già

dato se ben dalla natura fatto mio amore

per me sparo e scoglio

si me videra

lo videra mi parra l'agosto videra

Alto

povero

Io non voglio

Compagni compagni miei

