

ALESSANDRO

BALA

ANDR

SCIO

FRANC.

R. Conservatorio  
di Musica-Napoli  
BIBLIOTECA

DOBRE

R. Conservatorio  
di Musica-Napoli  
BIBLIOTECA

~~RARI  
CORNICI~~

~~4-3~~  
N. d'Inventario

32.3.16

↓ 163

1678







BIBLIOTECA DEL R. CONSERVATORIO  
DI MUSICA DI NAPOLI

Sala *RARI CORNICE 4-3*

Scaffale *32* Pluteo *3*

N. di Scaffale (Volume) *16*

N. dei Manoscritti in copia

N. di biblioteca *6488*

*S.*



\* Cfr. Raccolta di Arie a 33.5.36 che contiene l'aria "Cruddissima"  
sentenza con paternità Ziani - cfr. A. Mondolpi. Vita e stile di  
Francesco Provenzale in Annuario del Conservatorio di Musica  
"S. Pietro a Majella 1962-63 - Cfr. la Sinfonia dell' Annale in Capua

[Ziani Pietro Andrea\*]  
&  
[Provenzale Francesco]

Scheda il  
6 Marzo 1967

Chi tal nasce tal vive overs Alessandro Bala

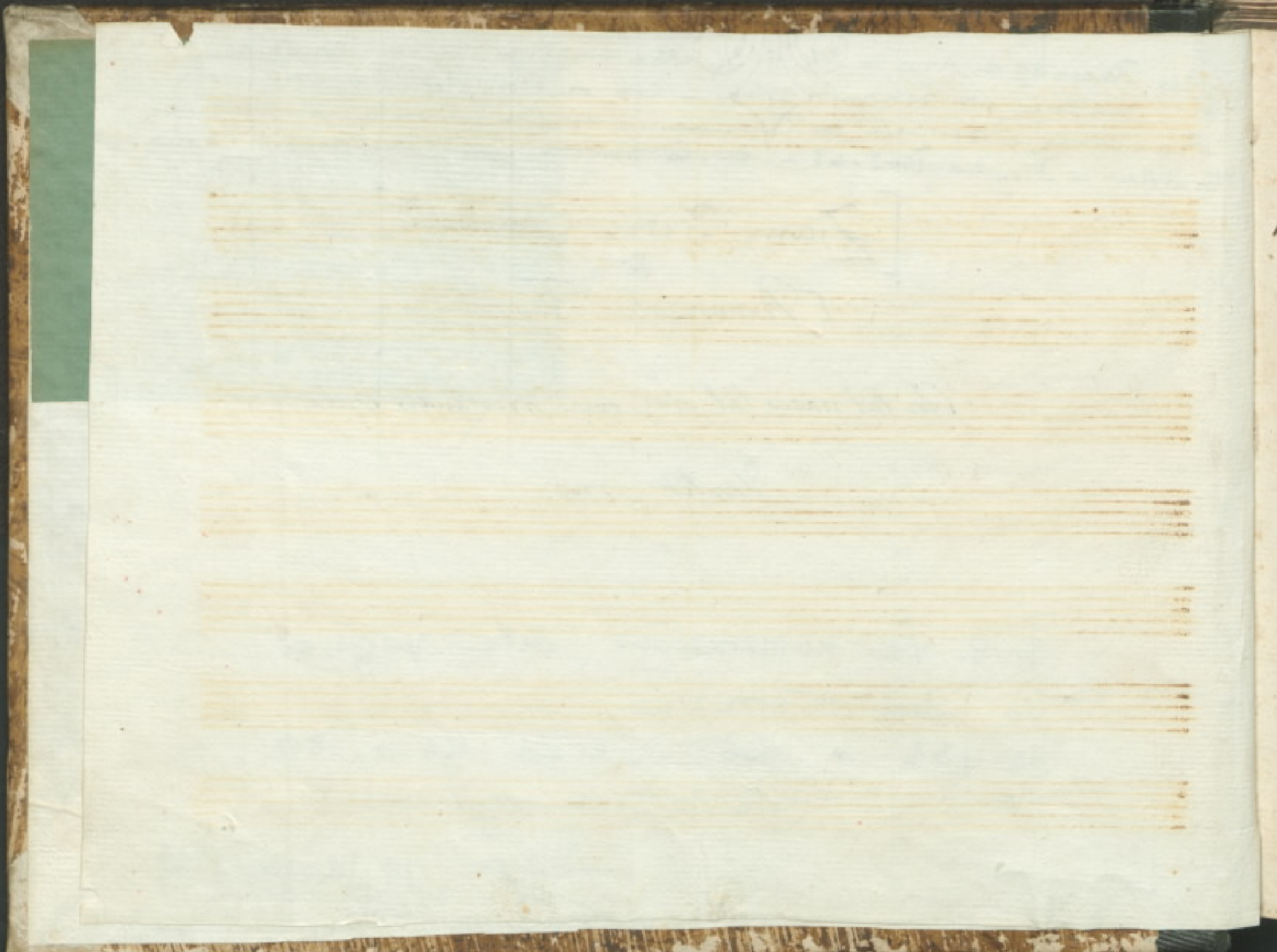
Partit. ms.

n. B. La numerazione delle pagine  
ha due interruzioni,  
da 134 a 136 - e da 169 a 180  
ma il contenuto procede regolarmente

AM

18 Maggio 1949





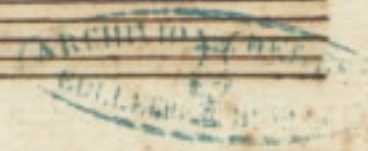


6/88

1

Chi tal nasce tal vive

orero



Alessandro Bala at. 3

Metadramma del Dottor

Andrea Perruccio Rappresentato nel Teatro di S. Bartolomeo  
Musica L'anno 1678 =

Rte Archi: di S. Sebaytiano

N. B. Quest'opera si crede  
musica di Francesco della Torre  
vedi il libretto Lettera C. vol. 20  
Mond

Scampia I. Capra A n. 6.

Figliarondo Archic.











ACTO PRIMO

SCENA I.

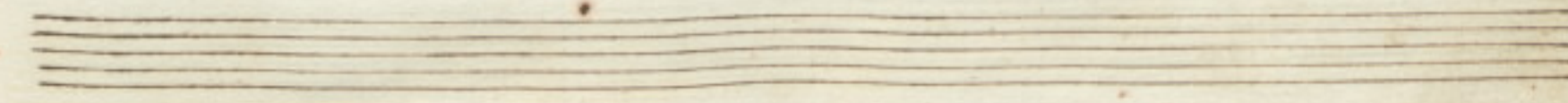
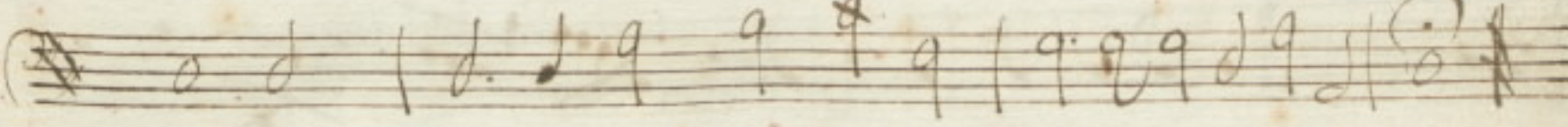
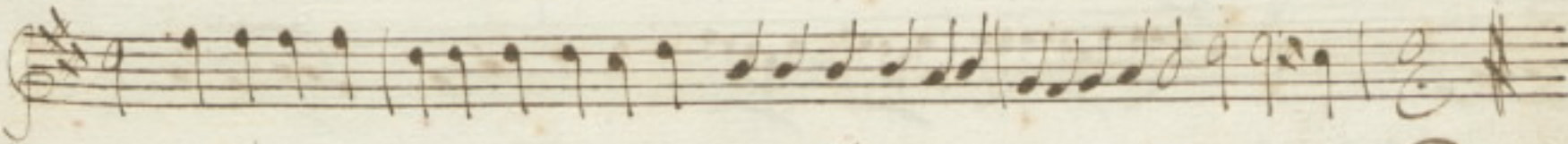
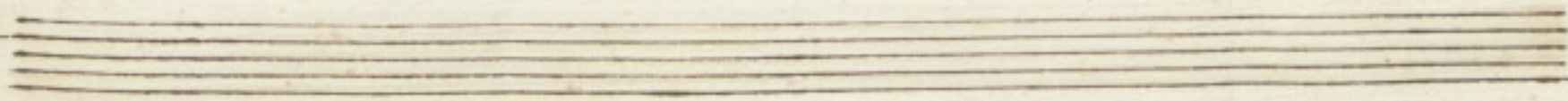
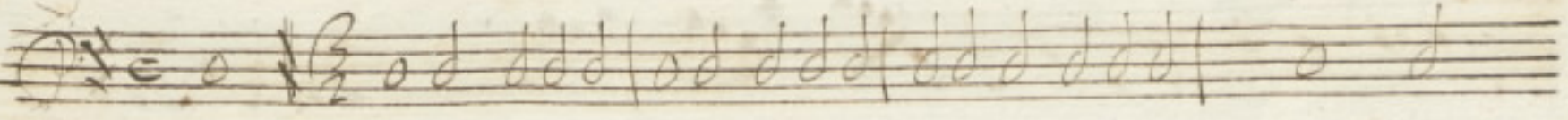
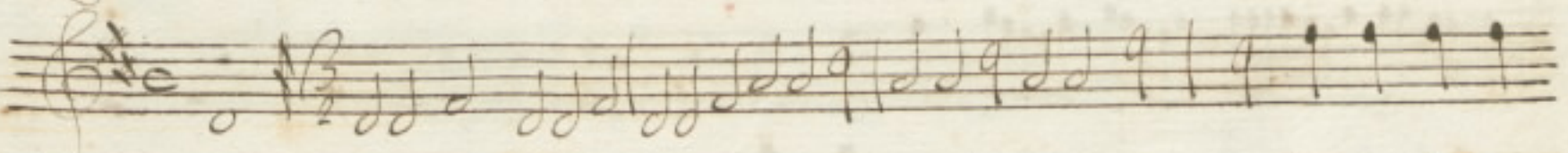
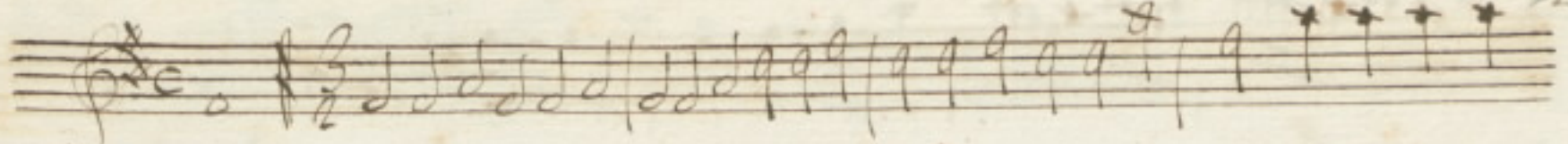
SOLOMEO, ARIARATE.

Five empty musical staves are visible below the text, each consisting of five horizontal lines.

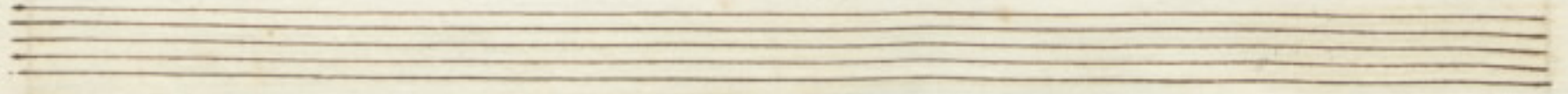
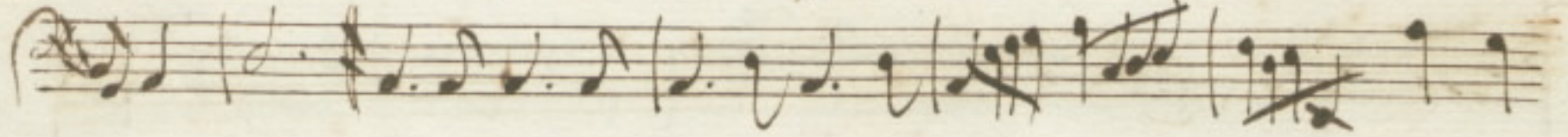
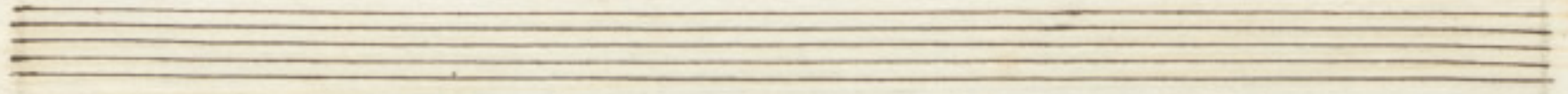
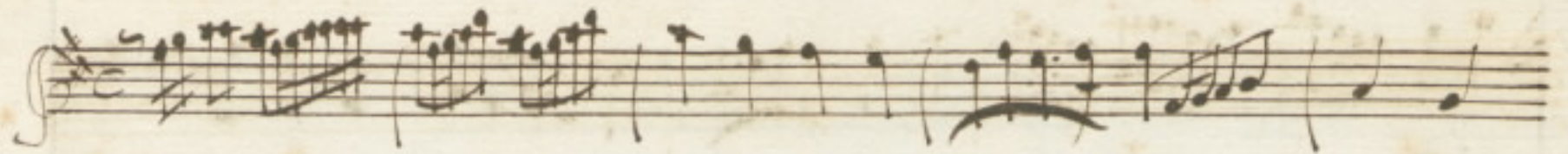














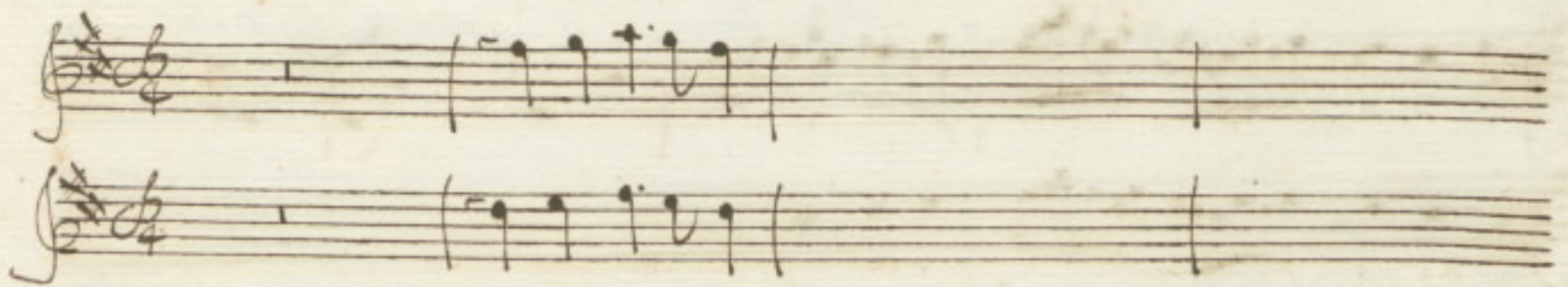
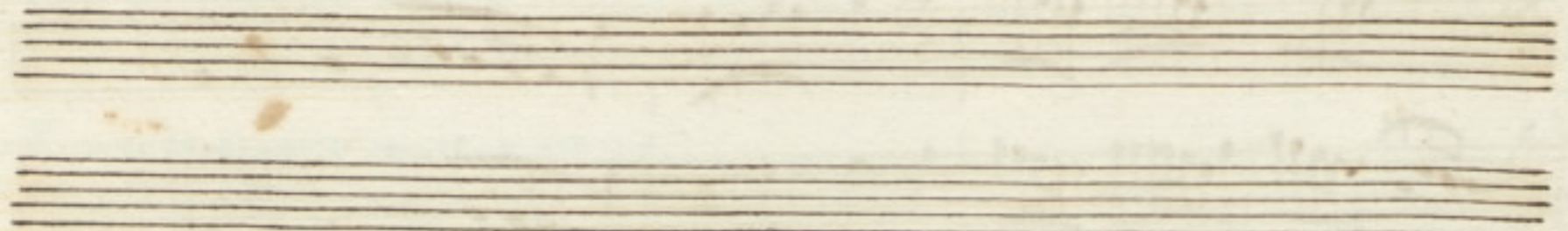
Handwritten musical notation on three staves. The first two staves are in treble clef, and the third is in bass clef. The notation includes various note values, rests, and bar lines, with some complex passages featuring many beamed notes.

Four empty musical staves.

Handwritten musical notation on three staves. The first two staves are in treble clef, and the third is in bass clef. The notation includes various note values, rests, and bar lines, with some complex passages featuring many beamed notes.

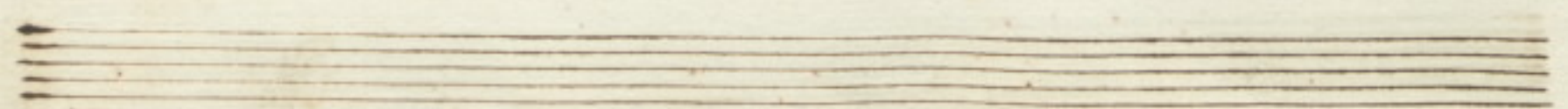
Four empty musical staves.





*Bronziarmonici* *dolci Cem*

*Bronziarmonici* *dolci Cem*





The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '45' in the top right corner. It features ten horizontal staves. The first two staves are empty. The third and fourth staves contain a melodic line with notes and rests, including some beamed eighth notes. The fifth and sixth staves contain a similar melodic line, with the word 'bali' written in cursive below the first measure. The seventh and eighth staves contain a more complex melodic line with many beamed notes, with the words 'd'aure rigon' written in cursive below the first measure. The ninth and tenth staves contain a simpler melodic line with fewer notes. The paper has some brownish stains, particularly in the upper right and middle right areas.



Handwritten musical score on aged paper, featuring five staves. The first two staves are empty. The third and fourth staves contain vocal lines with lyrics: "si che si tocchino". The fifth staff contains a bass line. The paper shows signs of age and staining.

*si che si tocchino*

*si che si tocchino*

*si che si tocchino*

*si che si tocchino*



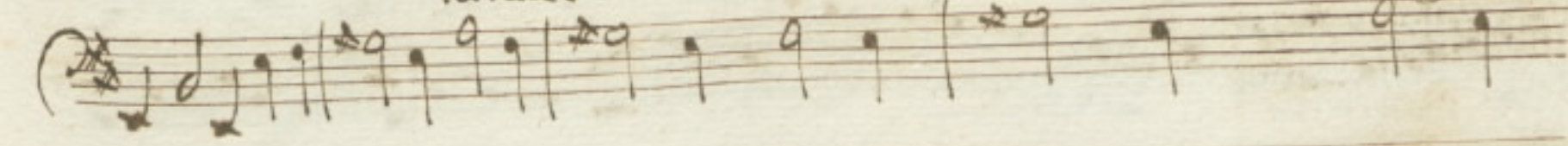
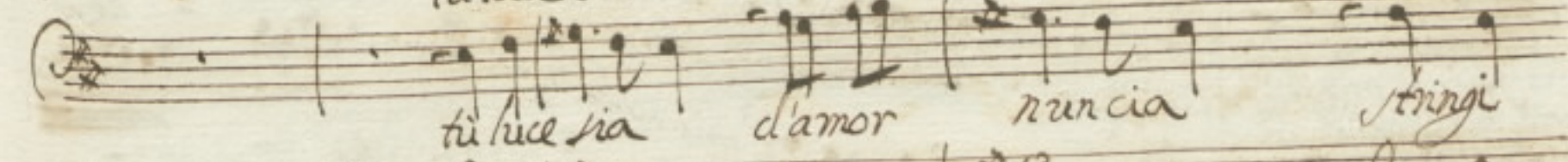
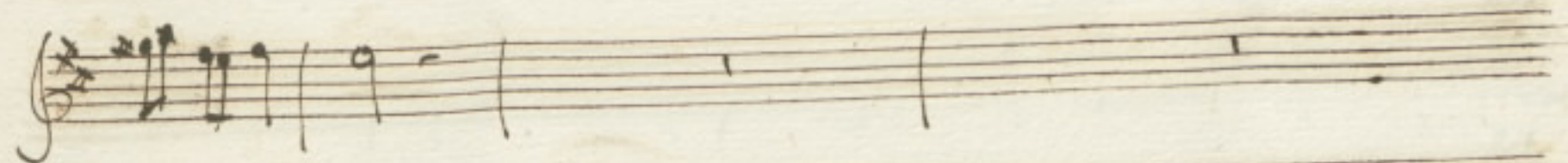


Handwritten musical score on six staves. The first two staves are empty. The third and fourth staves contain vocal lines with lyrics: *ea tanti giu = bili ea tanti giu =*. The fifth and sixth staves contain a basso continuo line with lyrics: *ea tanti giu = bili ea tanti giu =*. The notation includes various note values, rests, and bar lines.



Handwritten musical score on aged paper, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures, with the third and fourth staves containing the lyrics "bili e cheggi il Ciel". The paper shows signs of age, including foxing and staining.



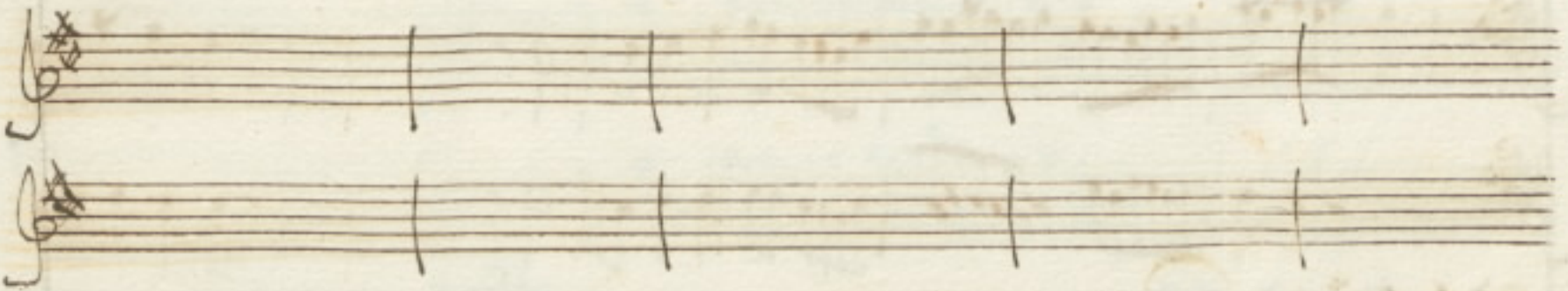




stringi quest'alme che d'amor bruggiano e stilli ue = nere

stringi quest'alme e stilli ue =



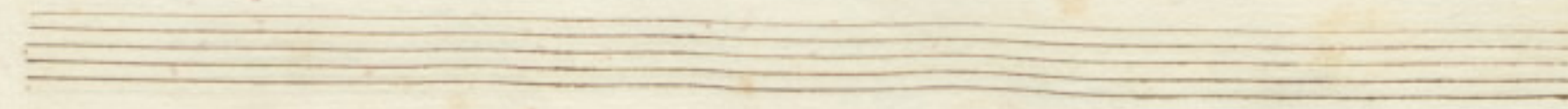
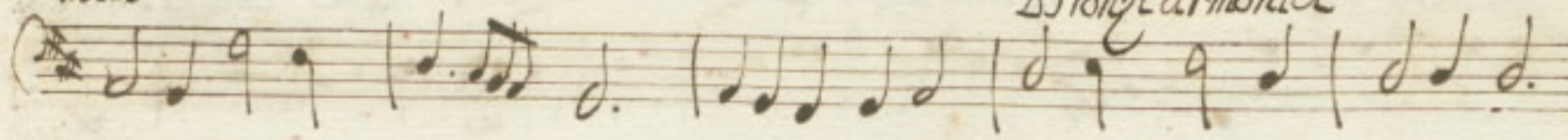
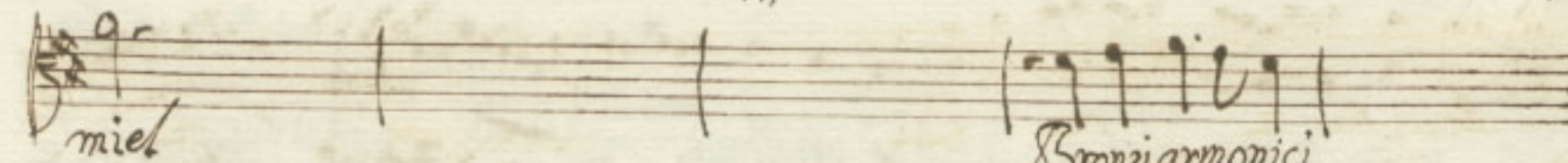
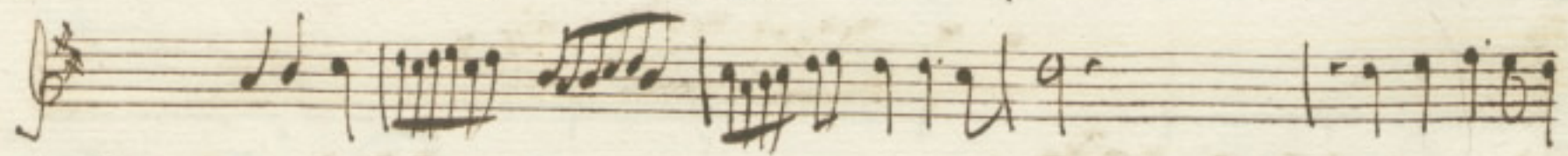
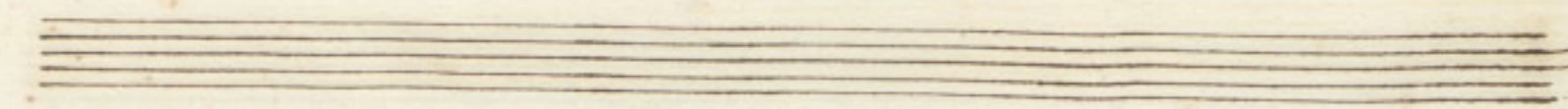
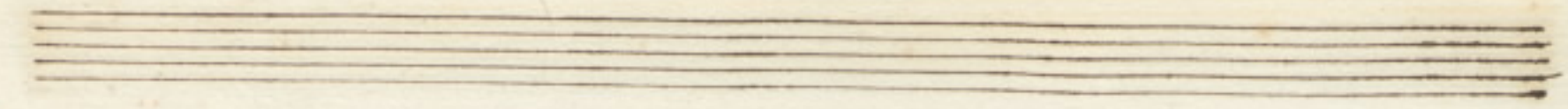


ombrasiae miel e stilli ue = nere ombrasia e

= nere ombrasiae miel e stilli ue = nere ombrasia e









The musical score consists of six staves. The first two staves are empty. The third and fourth staves contain vocal lines with lyrics: "dolci giu = bili" and "dauze rigon =". The fifth staff contains a similar vocal line with lyrics: "dolci giu = bili" and "dauze rigon =". The sixth staff contains rhythmic notation with quarter notes and rests.



Handwritten musical score on aged paper, featuring five staves. The top two staves are empty. The third and fourth staves contain musical notation with lyrics written below them. The fifth staff also contains musical notation. The bottom two staves are empty.

The lyrics are:

*gon. = fino*      *si che si tocchino*

*fino*      *si che si tocchino*





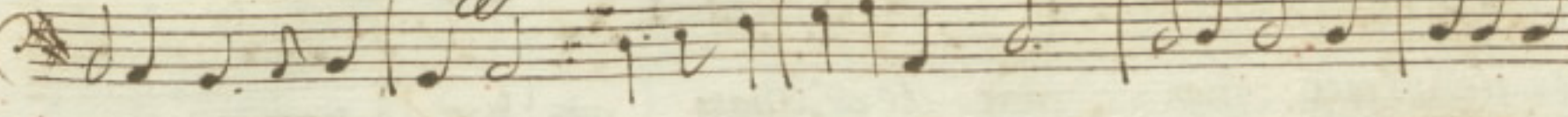
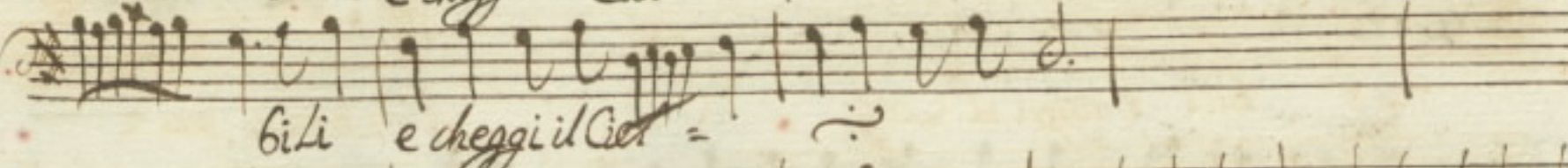
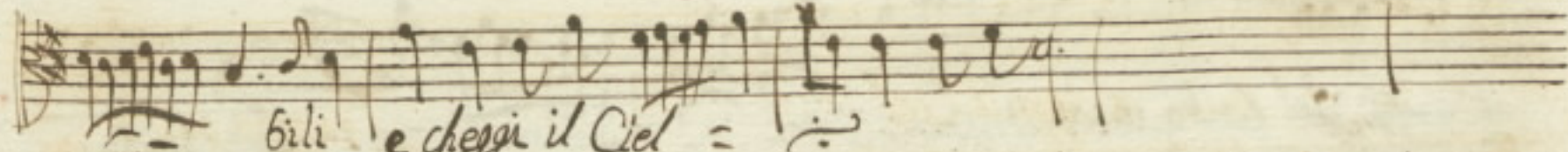
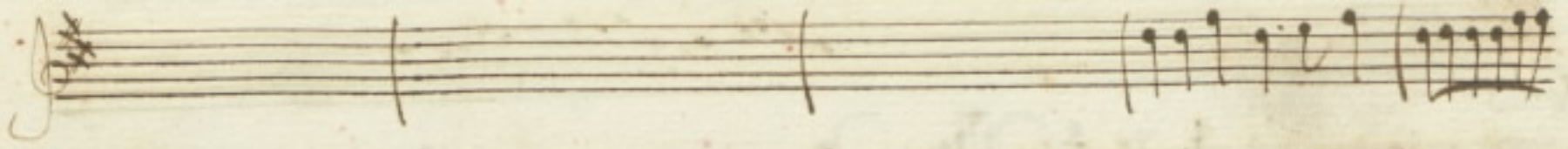
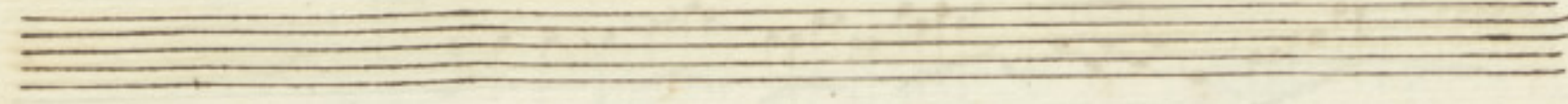
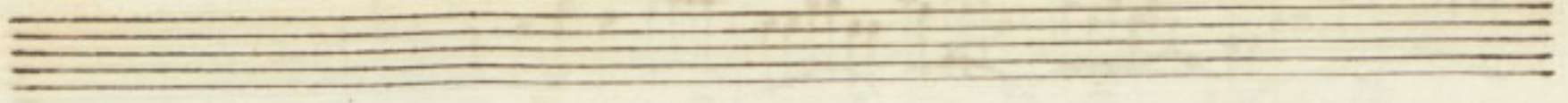
The image shows a page from an antique music manuscript. It features six horizontal staves. The top two staves are empty. The third and fourth staves contain musical notation with a treble clef and a key signature of one sharp (F#). The fifth and sixth staves contain the same musical notation but with handwritten lyrics underneath. The lyrics are: "e à tanti giu - bili e à tanti giu -". The paper is aged and shows some staining and foxing. The number "10" is written in the upper right corner.



*bili e cheggi il Ciel* *ea tanti giu*

*bili e cheggi il Ciel.* *ea tanti giu =*







Handwritten musical score for three staves, likely a keyboard or lute piece. The notation is dense, featuring intricate sixteenth-note patterns and a treble clef.

*Thomas*

Handwritten musical score for two staves. The first staff contains a vocal line with the text "del Mondo tonar" written below it. The second staff contains a bass line.

Handwritten musical score for two staves. The first staff contains a vocal line with the text "de Regni trion = fante de cōsourano ar = dire di mostranti sor =" written below it. The second staff contains a bass line.



tre tra mille squadre e mille col nome d'Al- sandro

alma d'Achille il Regno Antio cherodi contento ripieno

al nome tuo si grande e si te: muto honor da sacra op:

plausi offe tri= bu= to *Aria* nato alle co= rone Eggi siaca giu



no è sotto il tuo grande impero china appina superba il capo al:

teno si che devote genti a tuoi spensori dan'

Lodi sacran' salme offrono i co = ni a B.





*Allegro*

12-13

Di me più felice il Mondo no ha  
Di me più bea-ta nell'orbe no

no ben t'inchino no curò più  
è mis tero-rò t'adoro



regno non no se stringer mi lice tua raro bel =

*L'impero di Sdegno*

ta

se mi ha catena - - - ta tua sta =



se stringer mi lice tua rana bel: ta'  
 bibe fe se'

mi ha catena - - - ta tua sta - - -



di mè più felice nel Mondo nò hà

= b i t e f e

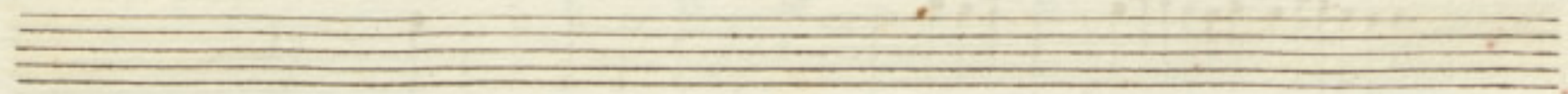
di me più fe-

di mè più fe-lice il Mondo nò

lice nell'orbe nò u'è di mè più bea-ta



ha di me più fe:lice il Mon = = =  
 nell'orbe no u'è di me più be:ata nell'  
 a. d d d d | o. q | q q q q q d | o d | o.



= do il Mondo no ha  
 or = = = = be nell'orbe no u'è  
 o. d. d. d. d. o. | o d o. | d. d. d. d. o.

*Ritard.*

Scena II CELISIA. ZABITO. e n<sup>ti</sup>



Handwritten musical score for a piece in 3/2 time, consisting of six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

*Solmeso*

Handwritten musical score for a solfège exercise in 6/8 time, consisting of two staves. The lyrics are written below the notes.

Questa figlia del sol sfera lu = cen = te il tuo crine uincente



il tuo crine uincente ornerà cince = rà ornerà cince = rà

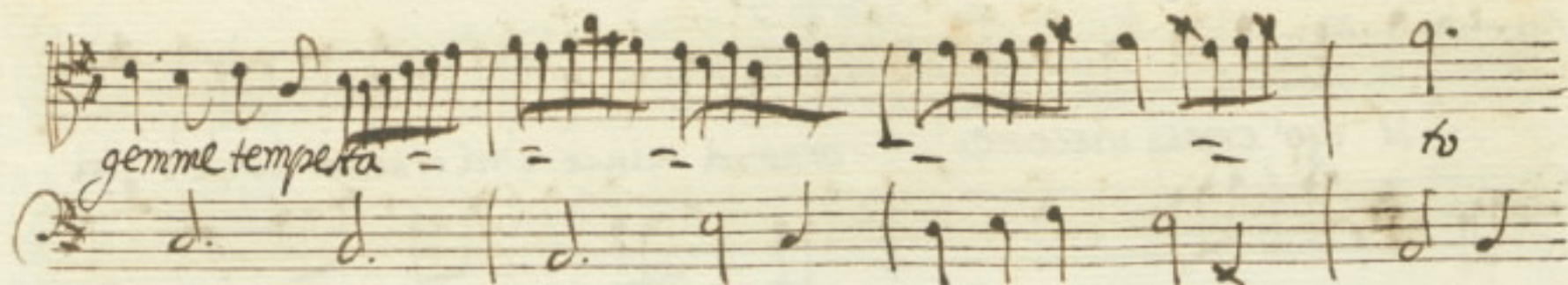
ma haurà quell'ow della tua maestà maggior de:

co = no ma haurà quell'ow della tua maestà mag =

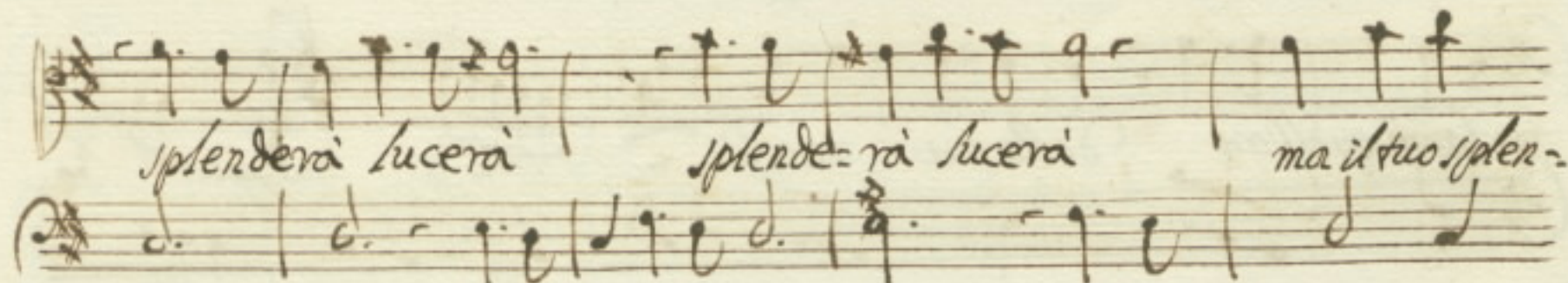
*franc.*  
gior de cow Questo raggio di sol fulmine aura = to di



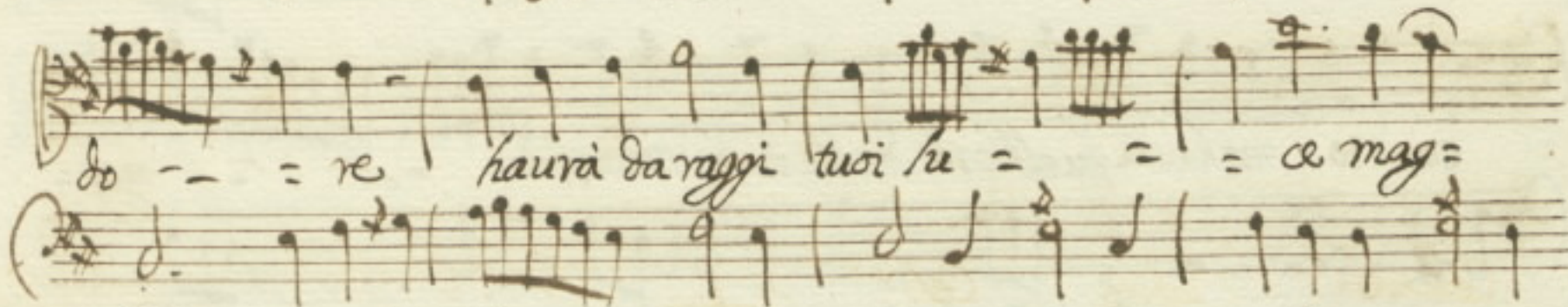
*gemme tempera* = = = = = *to*



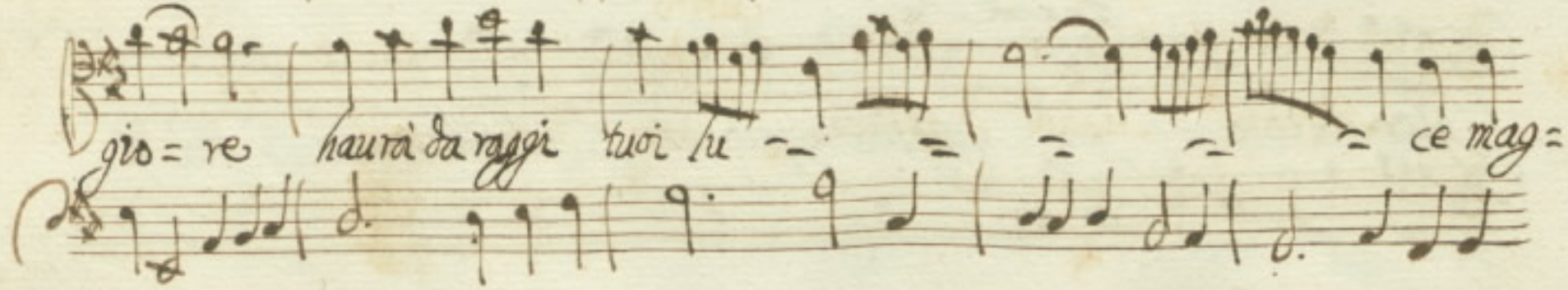
*splendera lucera splende-ra lucera ma il tuo splen-*



*do - = re haurà da raggi tuoi lu = = = ce mag =*



*gio = re haurà da raggi tuoi lu = = = ce mag =*





gio = re

The first system consists of two staves. The upper staff is a vocal line in G major (one sharp) and 3/4 time, starting with a treble clef and a common time signature. The lower staff is a basso continuo line in the same key and time, starting with a bass clef and a common time signature. The lyrics 'gio = re' are written below the first few notes of the vocal line.

The second system is a single staff of music, continuing the vocal line from the first system. It begins with a treble clef and a common time signature.

The third system is a single staff of music, continuing the vocal line. It begins with a treble clef and a common time signature.

The fourth system is a single staff of music, continuing the vocal line. It begins with a treble clef and a common time signature.

Celina *habito* Celi<sup>o</sup> *habito*

The fifth system is a vocal line with lyrics. The lyrics are: 'Arresta lascia Bohime come dihi fare'. The music is in G major and 3/4 time, starting with a treble clef and a common time signature. The lyrics are written below the notes.

The sixth system is a basso continuo line corresponding to the vocal line above. It is in G major and 3/4 time, starting with a bass clef and a common time signature.



*Cel.<sup>o</sup>*  
Ma chi ti spinge a ciò *rabito.* S'ami: citia la fe *Cel.<sup>o</sup>* Ar:

*rabito.* *Cel.<sup>o</sup>* *rabito.*  
Preta lascia d'ohime come d'issi farò

empio caus de regni hai dunque ar: dire

tanto d'insuper = bire pre = tendi trasfor =



mar cinto d'e: *Setto* le ualli in Regno et il uin=

*castro* in *Set: to* ai piedi di co=

*stei* douria puri hora col dia: dema a=

der la festa anco = no



*Allegro*

Ma tanto pre-sume un' altro un' arro-gante

ne paventa un' nume la destra fulmi-nante

salle fauci del foco sia costui diuo-rato

e le ceneri poi de venti gioco e prouisi'insen-



sato che sa Giove possente i su- perbi Si:

sei ri- durre in niente *Celina* Signor, Dio della terra

olimpi- co del Mondo arre- sta l'ira perdona

alla fiam- ma d'alma in- sen- zato cio' di opra



Handwritten musical notation for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The basso continuo line is in bass clef. The lyrics are written below the vocal line.

ei nō intende e se senno nō haue ei nō offense

*Ariate*

Handwritten musical notation for the second system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The basso continuo line is in bass clef. The lyrics are written below the vocal line.

So da base del tuo

Handwritten musical notation for the third system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The basso continuo line is in bass clef. The lyrics are written below the vocal line.

trono grand' eroe sia la pietà grand' eroe sia la pie-

Handwritten musical notation for the fourth system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The basso continuo line is in bass clef. The lyrics are written below the vocal line.

tà di clemente hoggi il perdons nome eterno



nome eterno a:te da=ra di cle: mente hoggi il per=

do no nome eterno a:te da:ra nome eterno a:te da=ra

*Alleg.*

(Tra due venti) sembra neve il com = bat = tutto il

co bat = tutto con So:re = a fiew



luro soave son de: menço eri:

gor mi spinge il decor qui spi spinge il decor qui la bel:

fa qui la bel: ta



*Alleg.* *Andante*

Vendetta *pie. Pietà* Vendetta

Vendetta *Pietà* Vendetta

*Pietà*

*Pietà*

*Allegro*

Accio nō sia assoluto ne puni-to il disprezzo tra pietade e ingore e



figgò il meo = *pp* in oscura prigion castui si

porti è fantasma an = mato iui sen' uiua si punisca co =

si mentre ci uiote castigo d'ombra à chi haue offeso un'

so = le



*Gabino*

se in carcere oscurè sal mio fato condannato

già men'uo i ferri no' curò no' prezzo no' no' no' no' no'

no' i ferri no' curò no' prezzo no' no' no' no' no' no' i

ferri no' curò no' prezzo no' no' no' prezzo no' no' a 2.



*Arioso*

Cinga il crine d'entrambi li spoli nobile fera

Cinga il crine d'entrambi li spoli nobile fera

Handwritten musical notation for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The lyrics are written below the staves.

Dor soffri punte di strali gelati misero af= fritto cor

Handwritten musical notation for two staves. The top staff is in treble clef and the bottom in bass clef. The lyrics are written below the staves.

Dor

Handwritten musical notation for a single staff in bass clef. The lyrics are written above the staff.

a 2.

Handwritten musical notation for two staves. The top staff is in treble clef and the bottom in bass clef. The lyrics are written below the staves.



*Alleg.*

*Cello* *Si si che sarai della tua som=ma beltà*

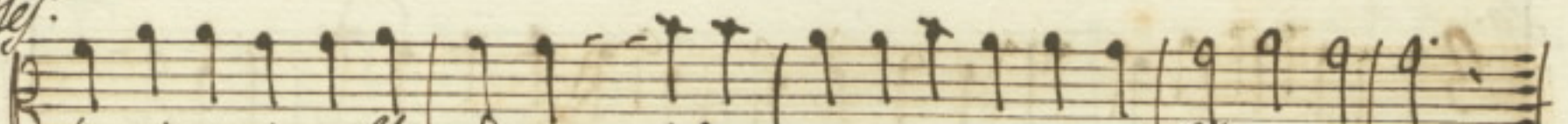
*Si si che sarai bella tua gran!*

*L'alma mia sempre sem=pre idola=*

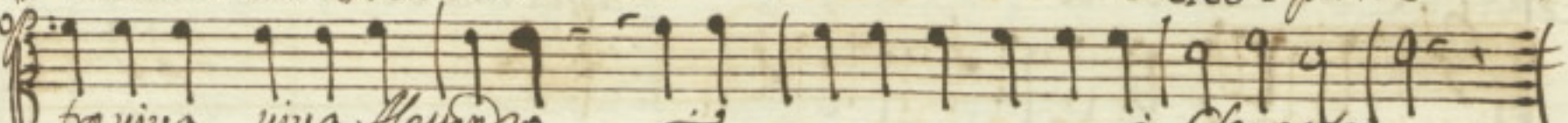
*mae=ità L'alma mia sem=pre sempre idola=*



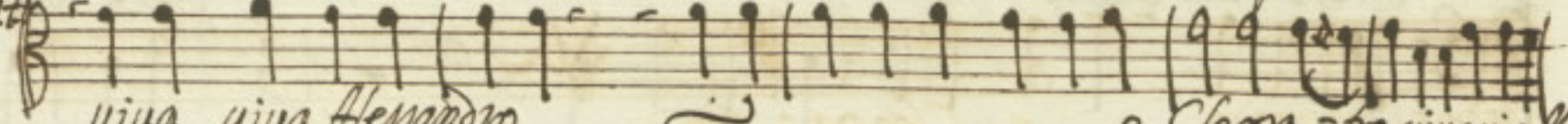
*Alleg.*



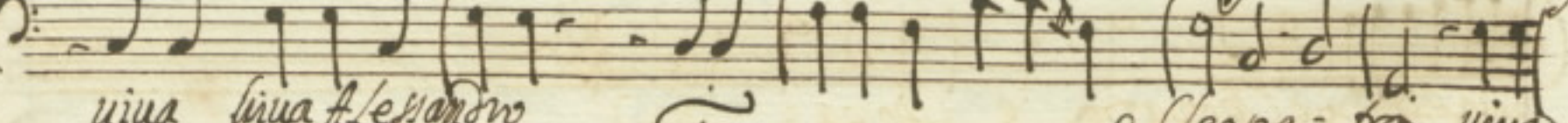
*Cesop:* tra uiva uiva Alessandro e Cleo = patra



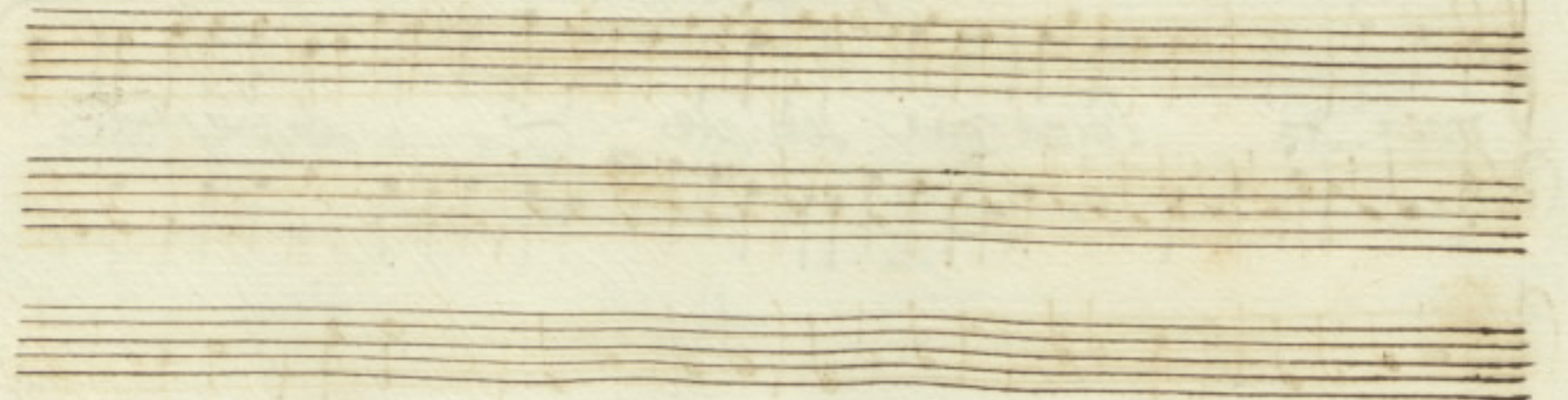
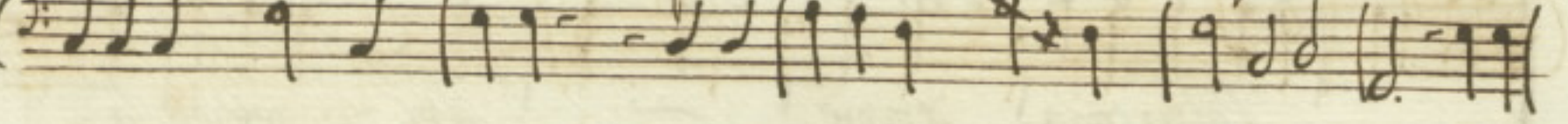
*Ariato:* tra uiva uiva Alessandro e Cleopatra



*Ido:* uiva uiva Alessandro e Cleopa = tra uiva uiva *Alleg.*



uiva uiva Alessandro e Cleopa = tra uiva





viva viva Alessandro e Cleopatra

viva viva Alessan = = ro e Cleo = pa = tra

Alessandro e Cleopatra e Cleopatra

viva Alessandro e Cleopatra e Cleopatra

viva Alessandro e Cleopatra e Cleopatra



Three staves of handwritten musical notation. The first staff begins with a treble clef and a common time signature. It contains several measures of music, including a repeat sign at the end. The second and third staves continue the musical piece with similar notation.

Scena III. CELISIA. SOLA.

*Celino*

Two staves of handwritten musical notation with lyrics. The first staff is in treble clef and common time. The second staff is in bass clef and common time. The lyrics are written in Italian.

*Regno perduto mirare abbattuto benche sia gran' do:*

Two staves of handwritten musical notation with lyrics. The first staff is in treble clef and common time. The second staff is in bass clef and common time. The lyrics are written in Italian.

*Lor lo soffiro Ma che soffro l'alma mia il ri =*

*presto.*



gor di Delo = sia no no no no no me dolente | ahi no si

può no no no no no me dolente | ahi no si può ahi no si può

ahi che cangiardo Cielo io no cangiai uentura ne trouai sorte in:

ua = riar figu = ras spoglie uane ui lascio in aban = dono no



più Celisia no' Demetrio io so = no' | SCENA III  
GIUDO, e CELISIA

Giudo Celis.  
che fai Celisia Ah! Padre troppo soffrir in hor.

no' son bastante a soffrir tanti affronti rimirar che un Villano

del Diadema souano douetto al crine mio cigra le diome ho soffri =



rei che dome habia le forze del mio Regno inuito

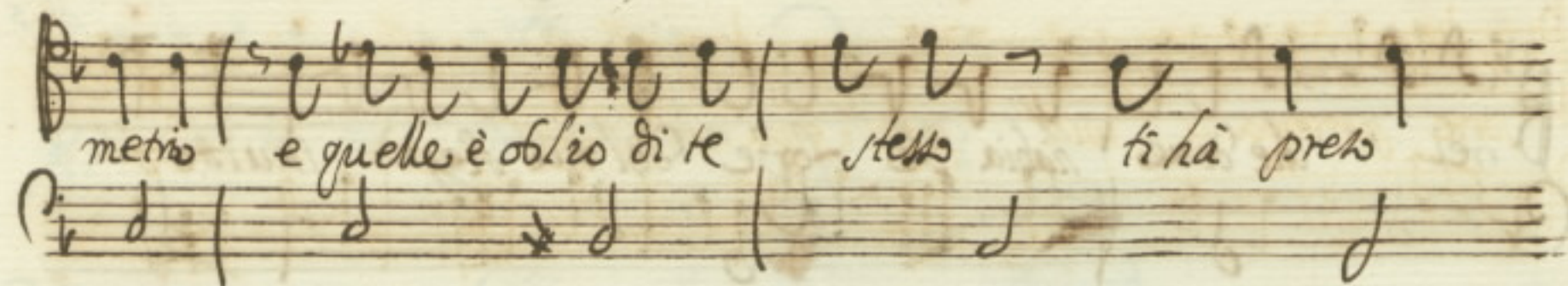
che mio Spore tra- fitto fosse dal braccio suo mi affigge e

uerso ma chei con Cleopatra mi tolga del gioire ogni speranza

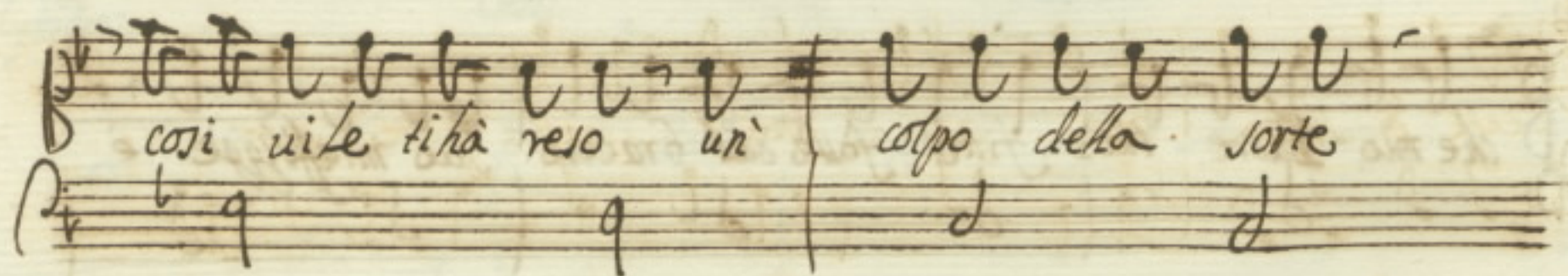
questo e un dolor di ogni dolor a- uan- za o demetrio de-  
 Grudio



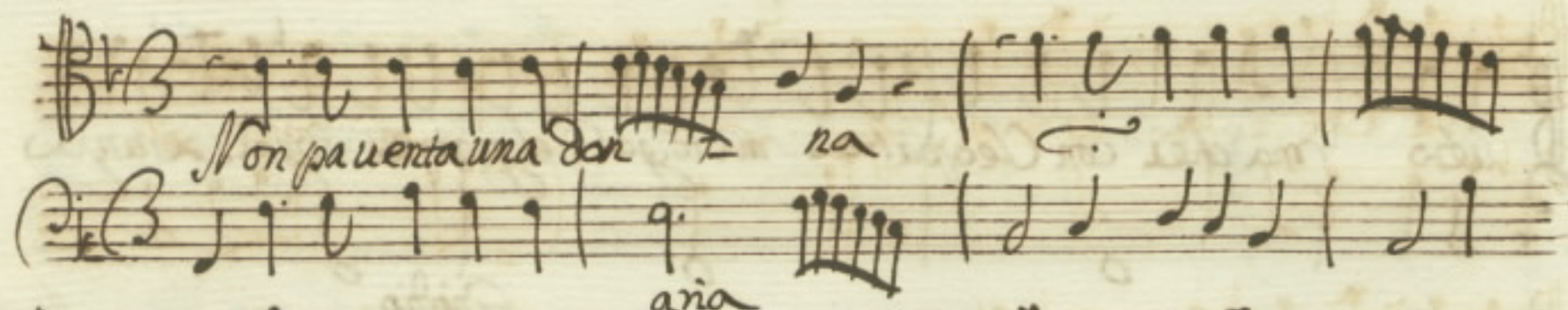
metris e quelle è oblio di te stesso ti ha preso



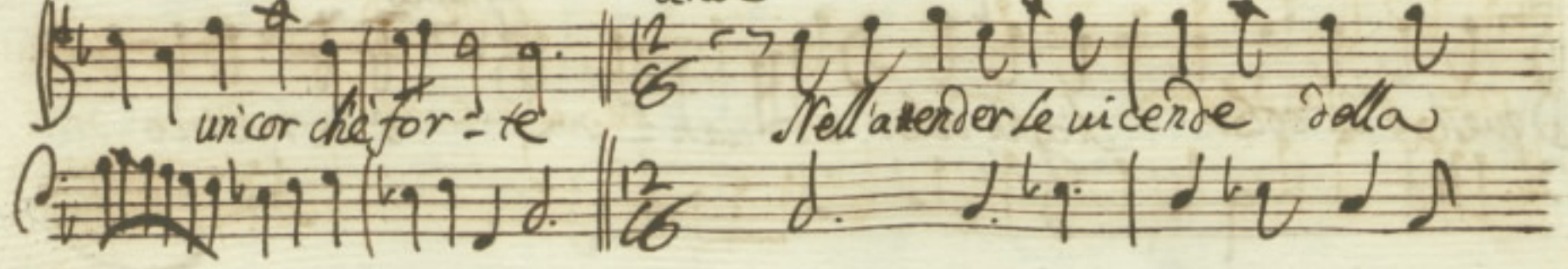
cosi uile ti ha reso un colpo della sorte



Non pauenta una donna



un'cor che forte  
aria  
Nell'attenderle vicende della





forte *patienza* u*uol* *pati = ena* u*uol* *influ-*

= *enge* di *stella* *rea* *pati = ente* *pati = ente* *pur' uin =*

*le ene = la* *cade al fin* *chi troppo al =*

*cede gioia aspetta* *chi vince nel duol*



nell'attender le ui: cende della sorte pati: enza ui

uol patienza ui uol.

Celigo No piu Sadre ti cedo dell'error mi rau: uedo sa:

Drò in soffrir il fato iniquo e res nouo bello co=



*forte* *alro Berseo* *tacerò* *soffrirò*

*sinche uenghi quel di che ueda e: Ainto chi mi ingelosi*

*patirà* *spererà* *l'anima mia merce'*

*sinche il nemico mio* *ca = = da al mio*



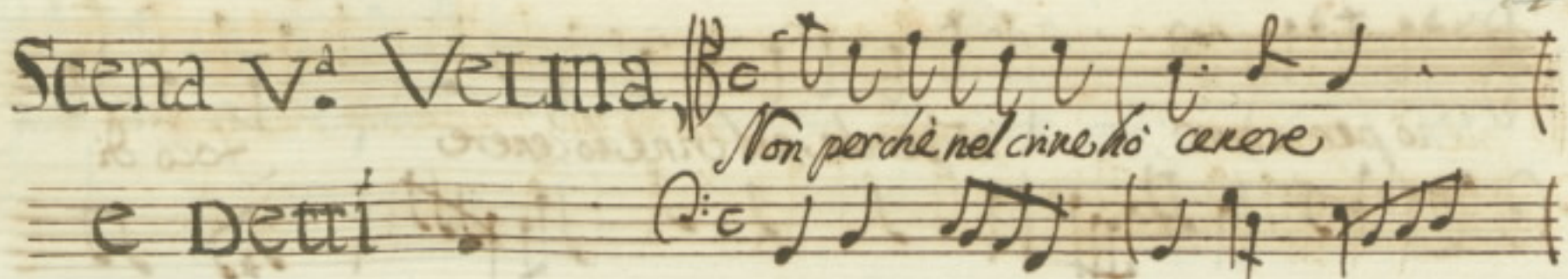
piè patira sperera / anima mia mercè sin che il nemico

mio ca = da al mio piè

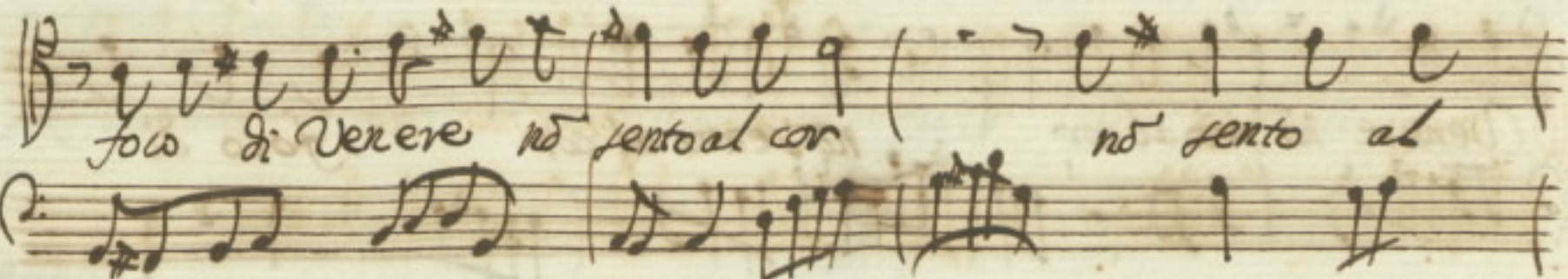


Scena v.<sup>a</sup> Velina

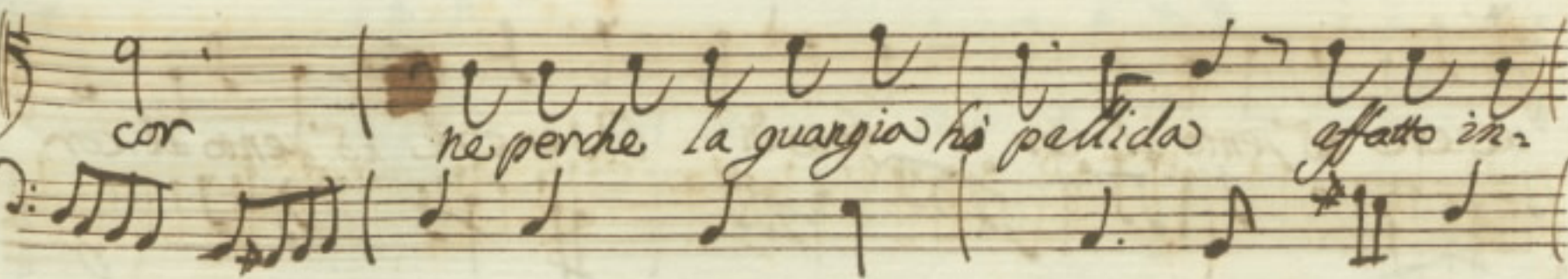
Non perche nel core ho amore  
e detti



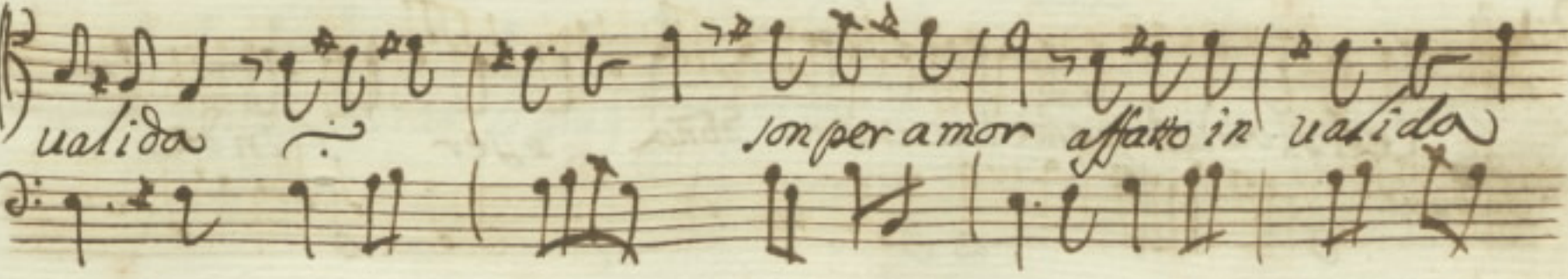
fo di Venere no sento al cor no sento al



cor ne perche la guancia ho pallida affatto in



valida son per amor affatto in valida





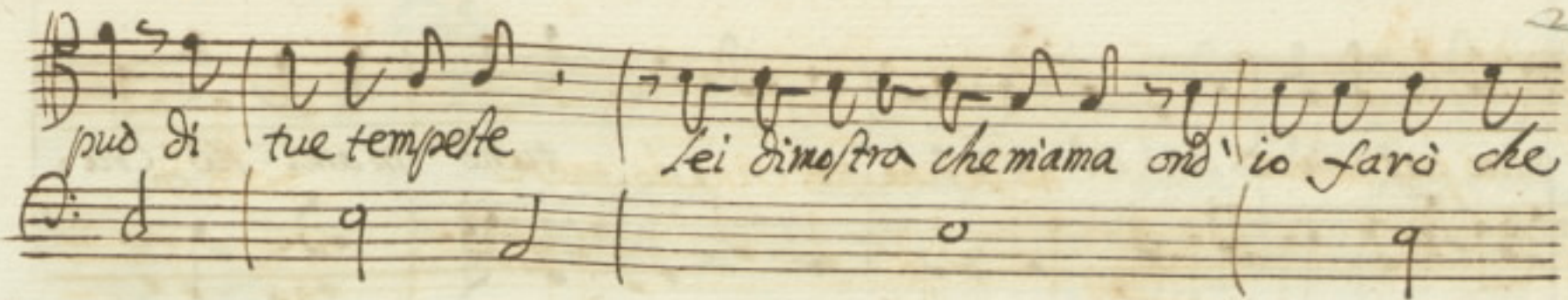
hò per amor      nò perche nel crine hò cenere      foco di

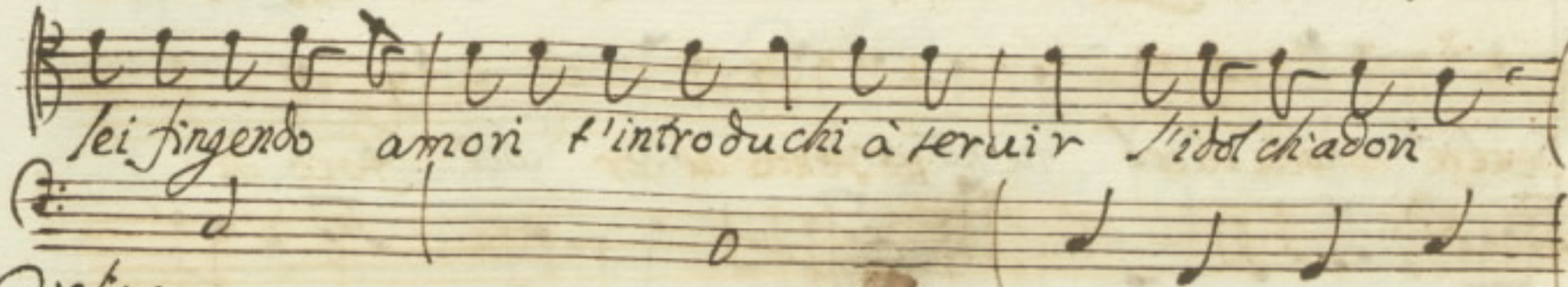
Venere nò sento al cor      nò sento al cor      foco di

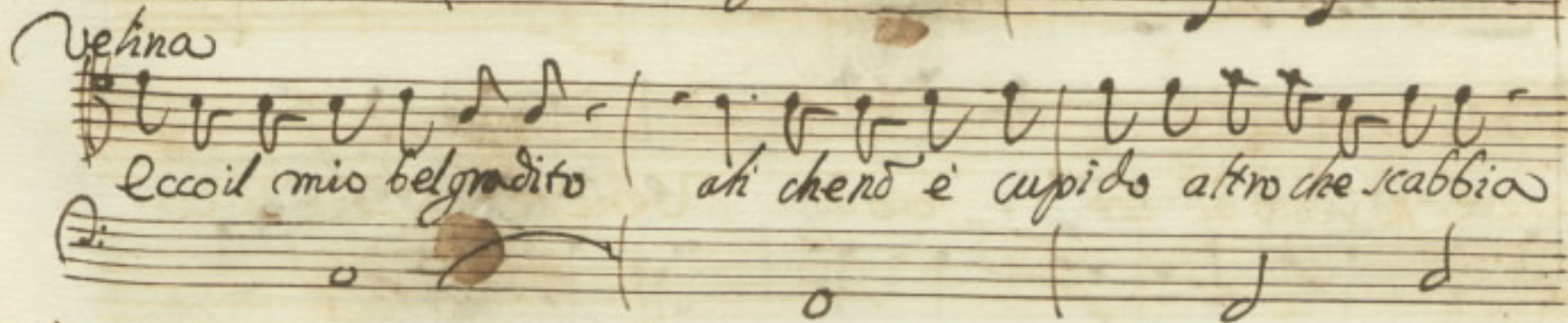
uenerè nò sento al cor      foco di      Venere nò sento al cor

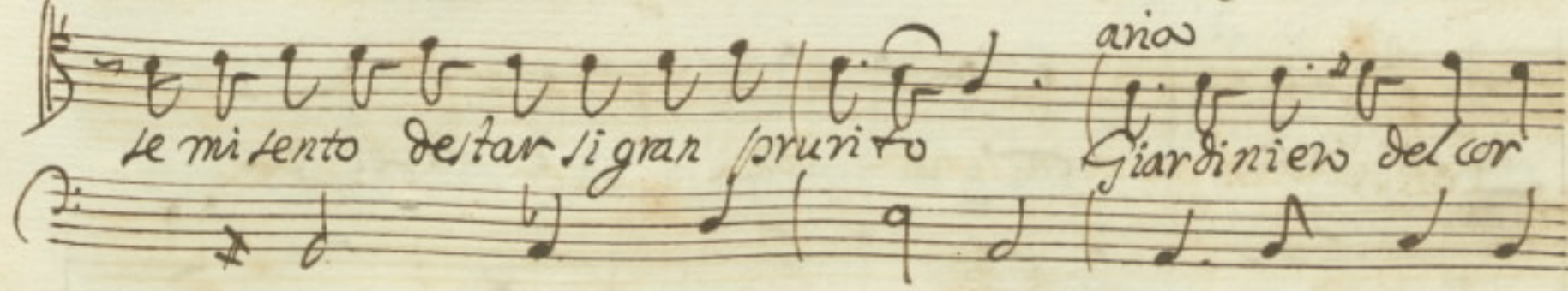
*Grillo*  
Celisio ueti questa incurata donna      esser l'inde




 pud di tue tempeste lei dimostra che miama onò io farò che


 lei fingendo amori t'introduchi a feruir l'ibol ch'adon

Uelina  

 Ecco il mio bel gradito ah che non è cupido altro che scabbia


 le mi tento de star si gran prun to <sup>ano</sup> Giardiniero del cor



Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "mio . tu nò m'ami nò" followed by a fermata and "tund' m'ami nò cru:". The piano accompaniment (bass clef) provides harmonic support.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics "del nò crudel tu nò ardi nò com' io". The piano accompaniment (bass clef) continues the accompaniment.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics "io son foco" followed by a fermata and "e tu sei gel". The piano accompaniment (bass clef) continues the accompaniment.

Handwritten musical notation for the fourth system. The vocal line (treble clef) contains the lyrics "io son foco" followed by a fermata and "e tu sei gel". The piano accompaniment (bass clef) continues the accompaniment.



*Grido*

O uagha luita mia per i bel

*Velina*

foco e chi nō arde: rita al foco de tuoi lumi nel

fonte de tuoi labri come nuoua fenice arde egio: iro

*Grido*

e qual aquila già rigio: ui = ni = so te mi mi o mia ve:



lina fa che questa Donzella à servir la Be-gina da

te introdotta sia *Velina* Miseria quãto è bella in un tempo não in-

ordia e gelo-sia *Snida* não temere ò mio bene e del mio

sanguè *Velina* Ser servir ti fa-vò quanto di mandi deh' ueni ò figlia



mia che ben douea una gratia seruire a cita: rea *segue.*

*Subba così* io parto a Dio a

Dio no ti scor: dar di me *Spido* Sarai sempre *Idol*

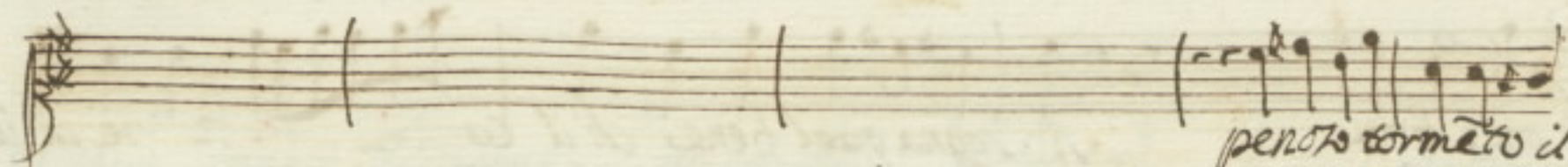
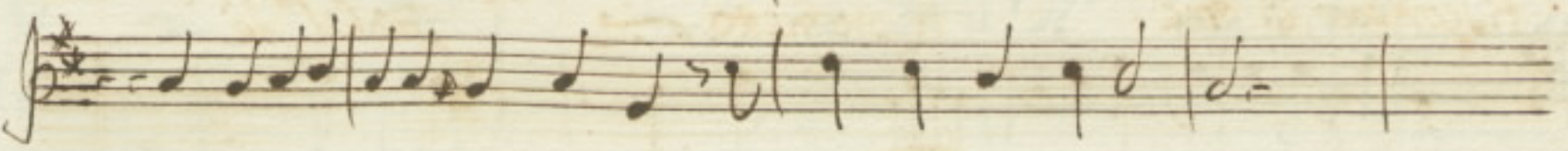
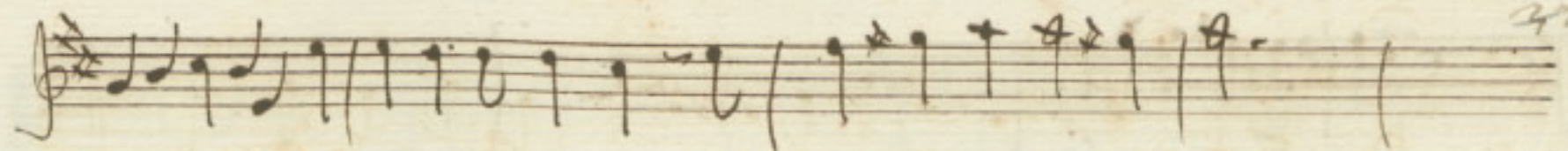
mio ti prometto *Veltra* imobil fe no



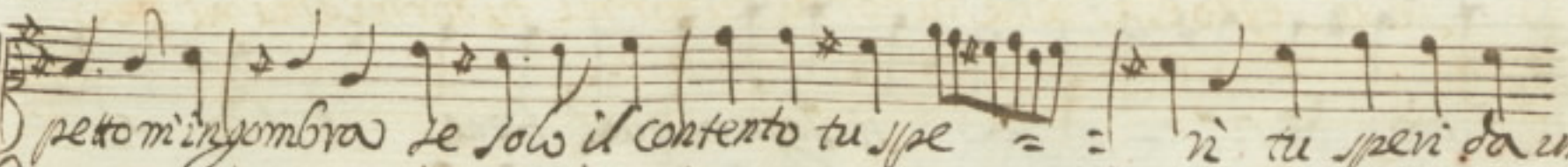
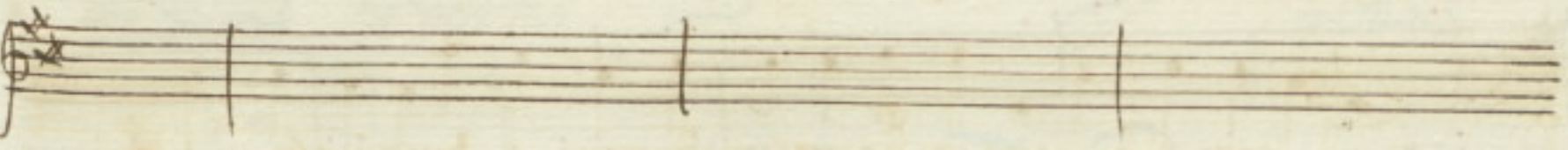
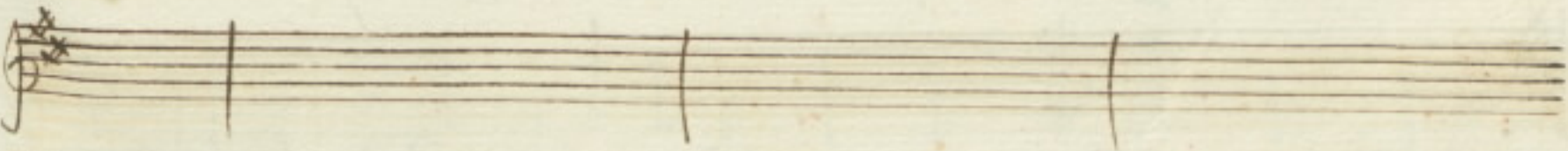
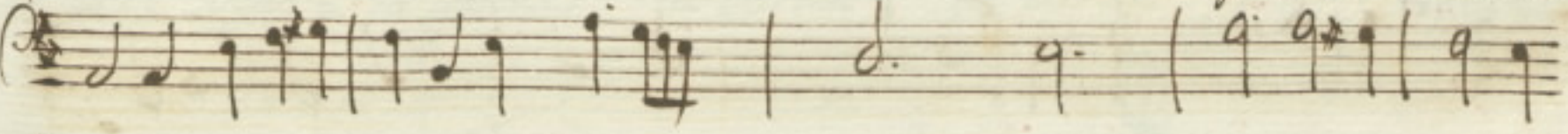
ti scordar di me      ti prometto      imòbil fe'

Se un' legno, e' la speme tu dormi tu dormi tu dormi alma mi = o

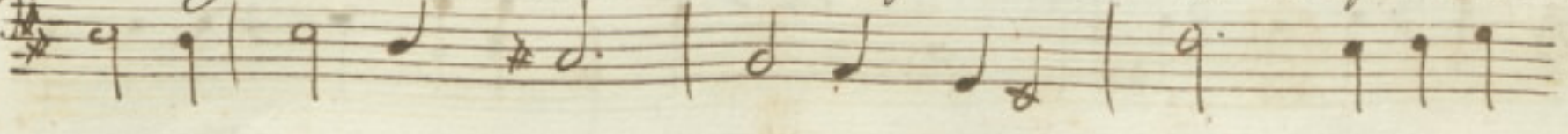




*penoto tormeto il*



*petto mi in ombra se solo il contento tu spe = = ni tu speni da un'*





om = bra si sogna quel bene ch' il co - re ch' il  
core de si - si sogna quel bene ch' il co -

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several systems of staves. The top system has two staves with a treble clef and a key signature of one sharp (F#). The third system has a bass clef and includes the lyrics "om = bra si sogna quel bene ch' il co - re ch' il". The bottom system has a bass clef and includes the lyrics "core de si - si sogna quel bene ch' il co -". The notation includes various note values, rests, and accidentals. There are some markings above the notes, possibly indicating fingerings or breath marks. The paper shows signs of age, including foxing and some staining.



Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "re de- si" with a fermata over the final note. The piano accompaniment (bass clef) consists of quarter notes.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics "leun sogno è la speme tu dormi tu dormi almas". The piano accompaniment (bass clef) consists of quarter notes.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics "mi - tu dormi almas". The piano accompaniment (bass clef) consists of quarter notes.

Volti & V.V.



mi = a tu dormi tu dor mi alma

mi = a



Rosmina

Scena VI Rosmina

e CLEOPATRA.

Fi Co lo = ni che ad di =

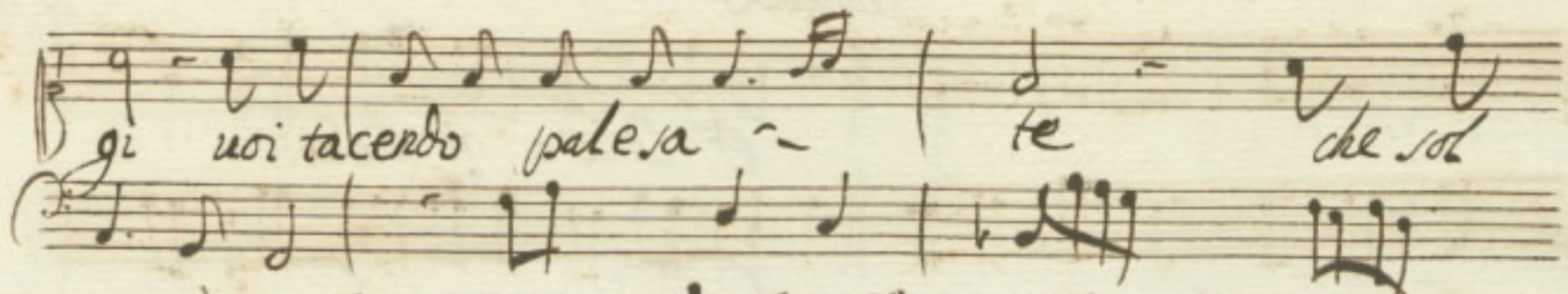
tate tante imagini de re - gi uoi ta -

cerdo pale sa = te che sol om -

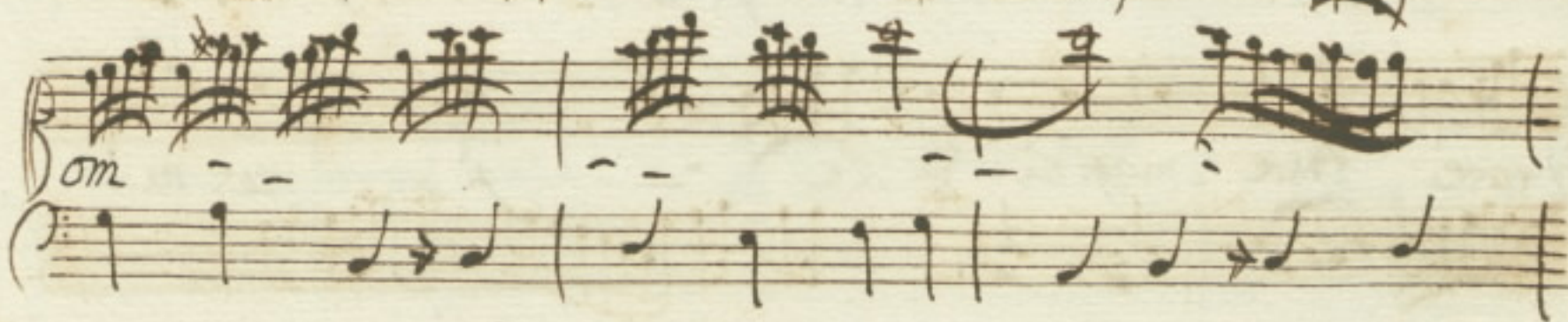
bre siano i preg -



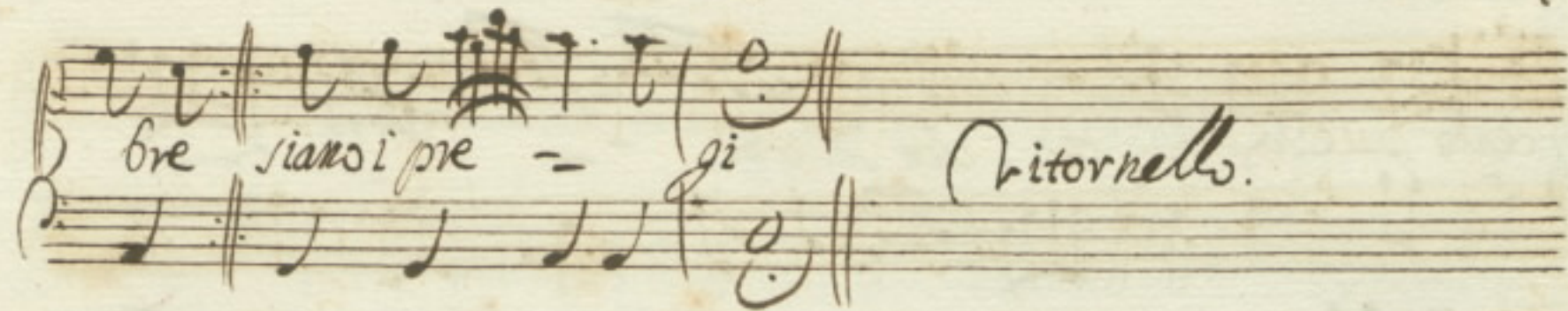
gi uoi tacendo palea - te che sol



om



bre siano i pre - gi Vitorcelli.





Handwritten musical score for three staves. The top staff is in treble clef with a common time signature. The middle staff is in bass clef. The bottom staff is in treble clef. The music consists of several measures of notes and rests, with some complex passages and a double bar line in the middle of the top staff.

*Adesp.* *Norm.*

Normina che con-templi parli forsi co' morti *perdir quato ue-*

Handwritten musical score for a single staff in bass clef with a common time signature. It contains several measures of notes and rests, including a whole note and a half note.



Ioce di quella aura vital Clotone priui un' morto dice

*Cleop.*  
prii che cento ui = ui la grande effigie e questa dal Ma =

cedone inuitto che trafitto dal de = lino no' possie = de del'

*Rism.*  
Mondo altro che u' li = no' Ecco il primo se' e' cio' ecco il se =



combo degl'Antiochi, e Semetrij altro no' uie ch'un debil

Non nel Mon: do *Ado:* Ma chi è costui che in giorno si sembianze

mostra uago l'aspetto austero il ciglio *Pro:* di Semetrio

e Semetrio estinto il figlio che nel cader del padre le



martiali squadre co' barbara fortuna piu no si hebbe'

di lui notitia alcuna

*Recop.*  
bell'ombre che d'un'

sol pale sa - te pale - late iraggi spen - =

dite dite dite un' ombra e come



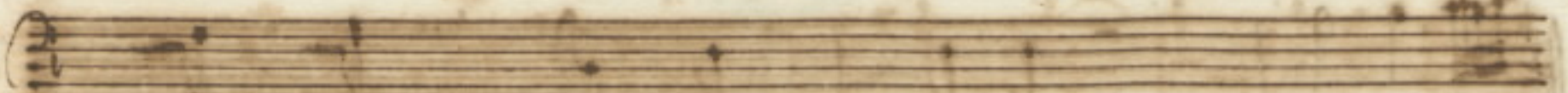
puol' dite un' ombra e come puol' suscita = re incendij ar:

den = ti dite dite dite un'

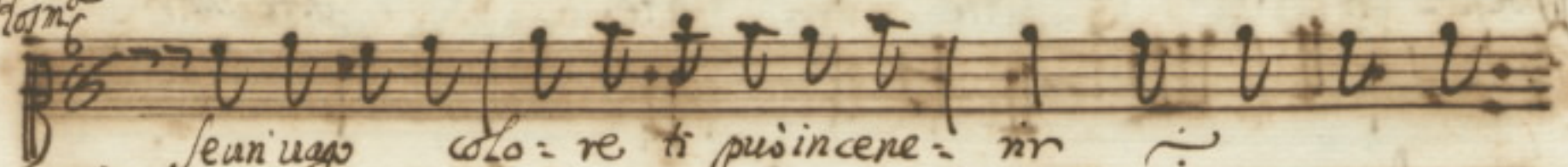
ombra e come puol' suscita =

- re incendij arden = ti

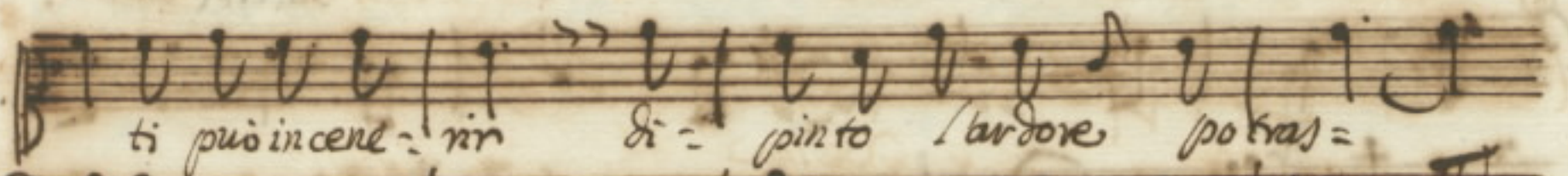




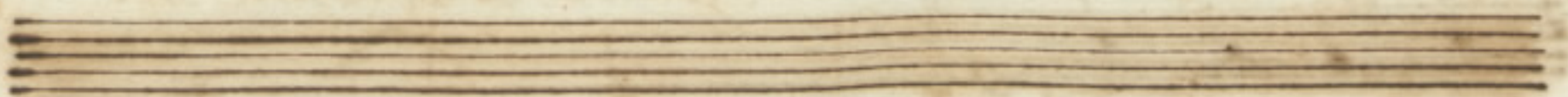
*Adagio*



Se un uogo colo: re ti può incene: rir ~



ti può incene: rir di: spinto l'ardore potras =





si potrassi ben dir di pinto far:

dove potras si po- trassi ben dir

Scena VII. *Velina* *Signora la Donzella del*  
 Detti. *Die*



priggio: niera sorella di ser= uirui delia fate che in:

grata mia uoi l'acchet= tate che se Cintia uoi

siete un corteggio di stelle hauer do= ue= te

*Cresc.* Vanne fa che à me uanghi Vo= lo per questa gratia che mi

*Veli:*



Cresp.

2440

fai che et l'be no possi invec- chiarmi che ne

dici no minai che ti par di Demetrio hebbe al mondo bel-:

ta quasi diurna de profe son tante bellezze ab:

sorte nell'onde della morte



Spezza amor tuoi mali fatali ch'io non prezzo la

tua crudeltà ch'io non prezzo la tua crudel-tà



di'io nò prego la tua crudel: - tai v'è

foco il tuo telo nò l'alma di gelo nò sal ma di

ge: lo que ho core a dardi de guardi nò

cede nò crede se uost liber: ta nò crede



Se vuol libertà se vuol libertà

spesso amor tuoi strali fatali ch'io non

prezzo la tua crudeltà ch'io non prezzo la

tua crudeltà ch'io non prezzo la tua crudel:



Handwritten musical notation for the first system. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature. The lyrics 'ta' are written under the first few notes of the vocal line.

Handwritten musical notation for the second system. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature.

Handwritten musical notation for the third system. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature.

Handwritten musical notation for the fourth system. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature. The lyrics 'Bellezza si altera qual destra qual destravater' are written under the vocal line.

Handwritten musical notation for the fifth system. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature. The lyrics 'Però qual destra aterra qual tenebra' are written under the vocal line.



tenebrae fieras que? lume oscuroi quel lume oscu: ro

Perduta ha la belta tutti i trofe: i Demetrio

e doue se: i

Scena VII.ª CELISIA  
Velina. e detti.

Celisio Cleopa Velina

Eccomi o Mae: sta Chi sete uoi Quella donna



*Cresc.*  
 quella Donna che dimi Cielu numi che ueggio?

se tramigrasser l'alme Demetrio crede - rai tra mi:

*And.*  
 grati in corei Che nel orde si mil noscan le genti

*Cresc.*  
 si natura no son nuoui portenti il tuo nome



Celi<sup>o</sup>      Cesp<sup>o</sup>      Celi<sup>o</sup>      Ros<sup>o</sup>

e Celi<sup>o</sup>      è la tua patria      e Cret<sup>o</sup>      fe

Bello è      mal = roso      il tuo sembiante la patria del tonante

Scena IX<sup>a</sup>

ALESSANDRO .

ARIARATE . e

Di fortuna li = tabi / ero =

DETTI .



fa im = mota immota si fer

mas' inchiotta per me' inchiotta per me'

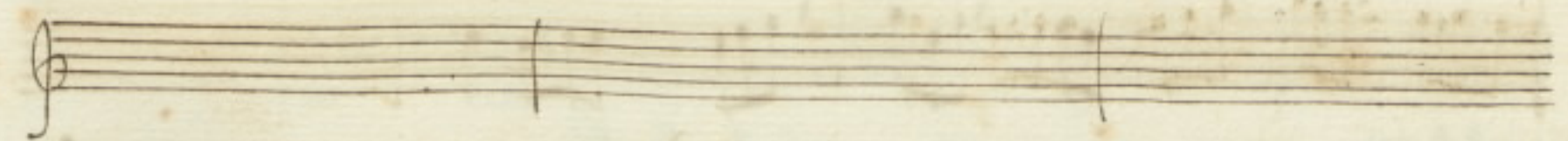
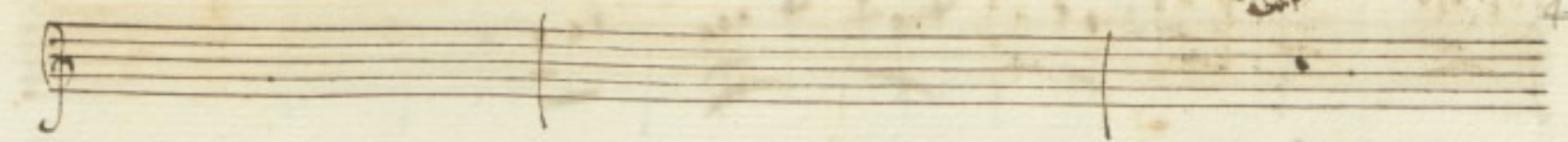


querto scetro e un aureo

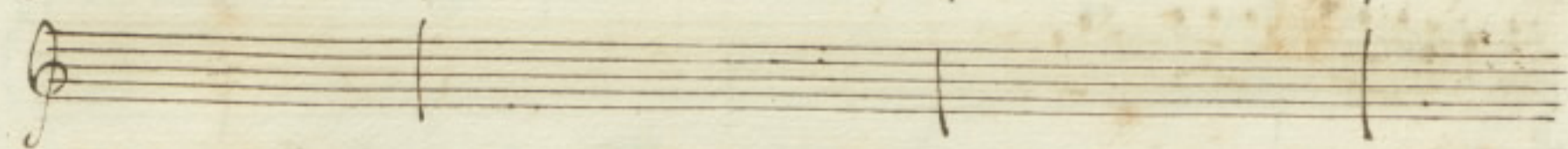
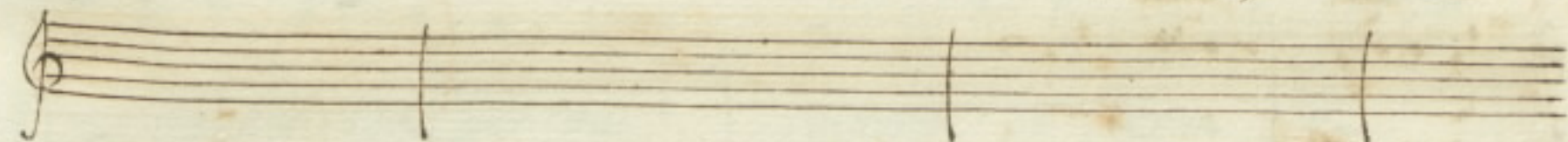
chiudo e la chioma in l'arco = do

The image shows a page of handwritten musical notation. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "querto scetro e un aureo" and "chiudo e la chioma in l'arco = do". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The notation is in a historical style, likely from the 17th or 18th century.





*dal mio braccio di già superata prostrata si atterra si pu-*



*mi la al mio piè dal mio braccio di già superata prostrata si at-*



Two staves of handwritten musical notation in treble clef. The first staff contains a series of notes, including a dotted quarter note, followed by eighth and sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns.

Two staves of handwritten musical notation. The upper staff is in treble clef and contains the lyrics "terra si humilia a mio pie" and "di fortuna". The lower staff is in bass clef and provides the harmonic accompaniment. The lyrics are written in a cursive hand.

Two empty staves of handwritten musical notation, one in treble clef and one in bass clef, positioned between the two systems of music.

Two staves of handwritten musical notation. The upper staff is in treble clef and contains the lyrics "stabile ro ta imota im". The lower staff is in bass clef and provides the harmonic accompaniment. The lyrics are written in a cursive hand.



Immota si fer = ma s'inchioda per me'

s'inchioda per me' immota si ferma

= ma s'inchioda per me' s'inchioda per me'

Rit.



*Arioso*

Che mi uale esser re: gnante se lo por: to dia:



mor la ser: ui - tu la ser: ui = tu

il mio core ogni hor penan: te da lacci di Dio no

si puo scioglier piu *il mio*

core ogni hor penan: te da lacci di Dio no si puo



sciogliet no - no si può sciogliet più

*Allegro* *Cresc.* *Allegro*  
Regina mio Signore e qual staro de: sio quiui con:

*Cresc.*  
duce come tra l'ombre stantiar più la luce l'anci da uoi

sol trouar passo hor: noni sgombrano l'ombra mia uostri splen:



*ff.*  
 do - ni Nel regali Giardini ove di - uisi in

piu zambulli i fiumi alimantarvi fion ove pange ipro:

fiumi spiran Celeste o - doni ove aratte co

stano merauiglia tra piantato ha la florida famiglia



venite o caro mio se in occi:

dente soglion le genti idola - trate i fiori sa-

gran del vostro bello adorato - ni de tuoi

Cresc.

cenni io son ecco uieni a - lizia meco



*All.<sup>o</sup>*

*Cresc.<sup>o</sup>*

4849

e di è costei del folle orgoglio nien

*All.<sup>o</sup>*

lice so rella quanto la mio piu

piu mi par bella Già nel petto con

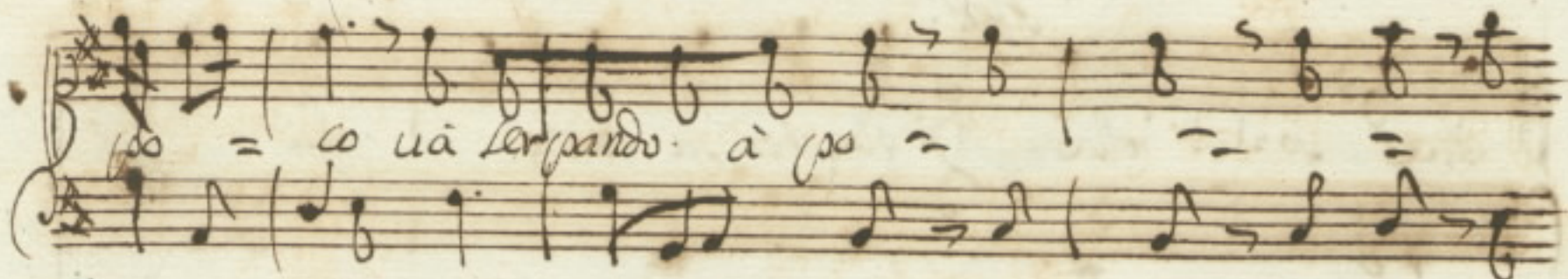
dolce ardore



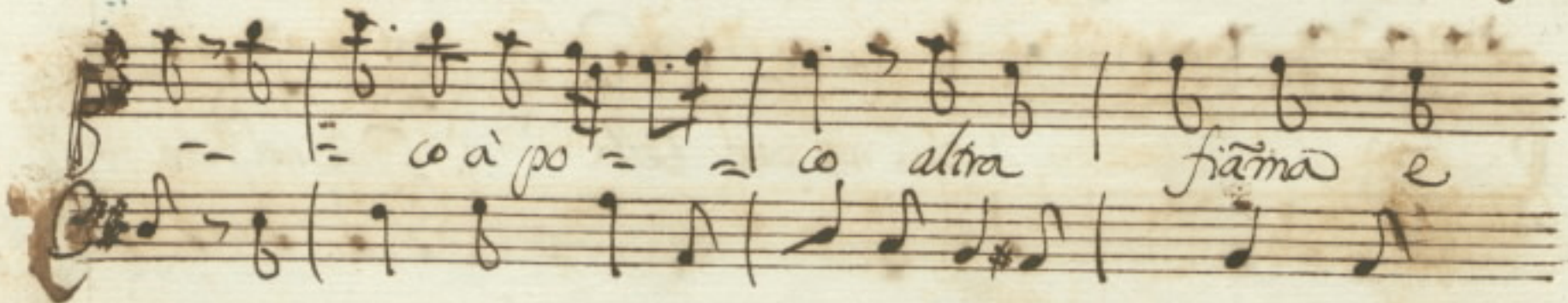
ua *serpando* a = *po* = co a



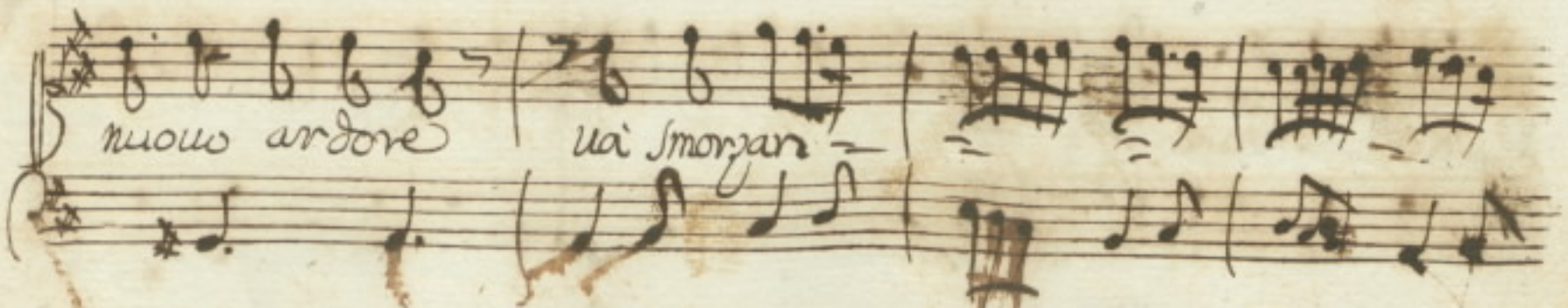
co ua *serpando* a = *po* =



co a = *po* = co *altra* *fiama* e



*nuovo ardore* ua *smorzare*





- do il primo fo - co altra fiamma e nuovo ar -

dove uà smorgan =

il primo = fo - co il

Cleopà

il primo fo - co Il Re miro Ce - lizia ah



ch'io pavento nodrir la serpe in seno nè da Lei

puote il core esser diviso *pia:* se nel suo uol = to

e di Demetrio il ui = to *Alexro* Andiamone o Regina

scorte priavate uoi fate a Rosmi = no a 2.



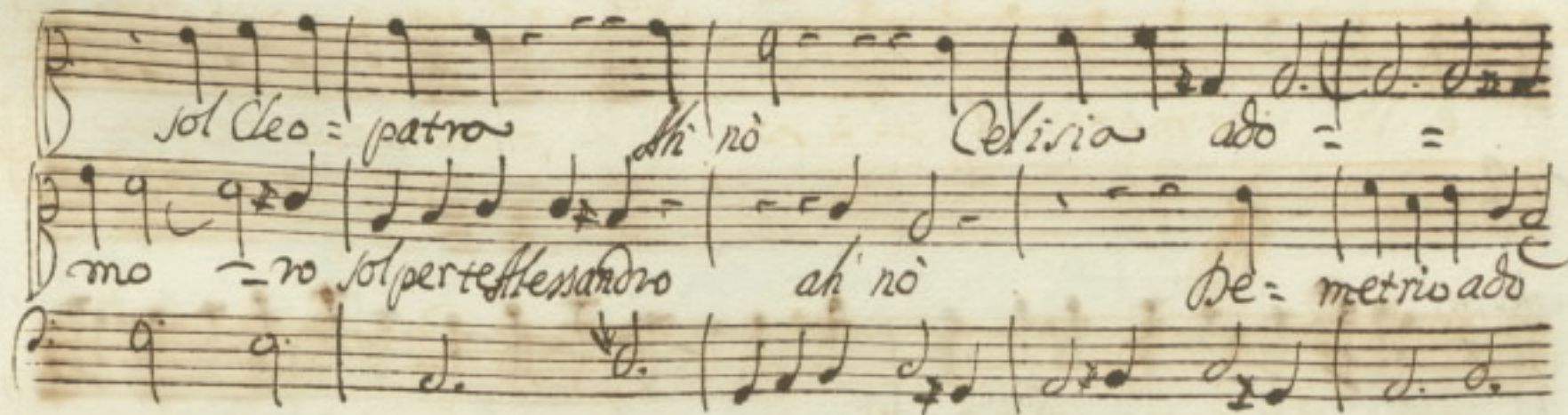
*Allegro*

50 51

Cleop. Cara caro per te mi struggo  
So per te

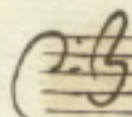
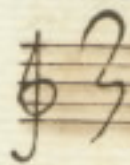


sol Cleo = patro ah no Celsia ado = =  
mo - ro sol per te essandro ah no De = metri ado





Vo sol Cleopatra ah no Cesaria ado  
 Vo sol Alessandro ah no Demetrio ado: no



*Andate.*

Dupil: sette e sino à quanto adirate iouire:



*Primo*

do hosti - nato uoi penando mi se - quite ma che puo'

*Primo*

*Arioso*

degnando io sempre uiuro      degnando io sempre ui  
amando io sem - pre uiuro amando io sempre ui:

uo' degnando io sempre uiuro'      degnando io  
ui amando io sem - pre uiuro amando io sem -



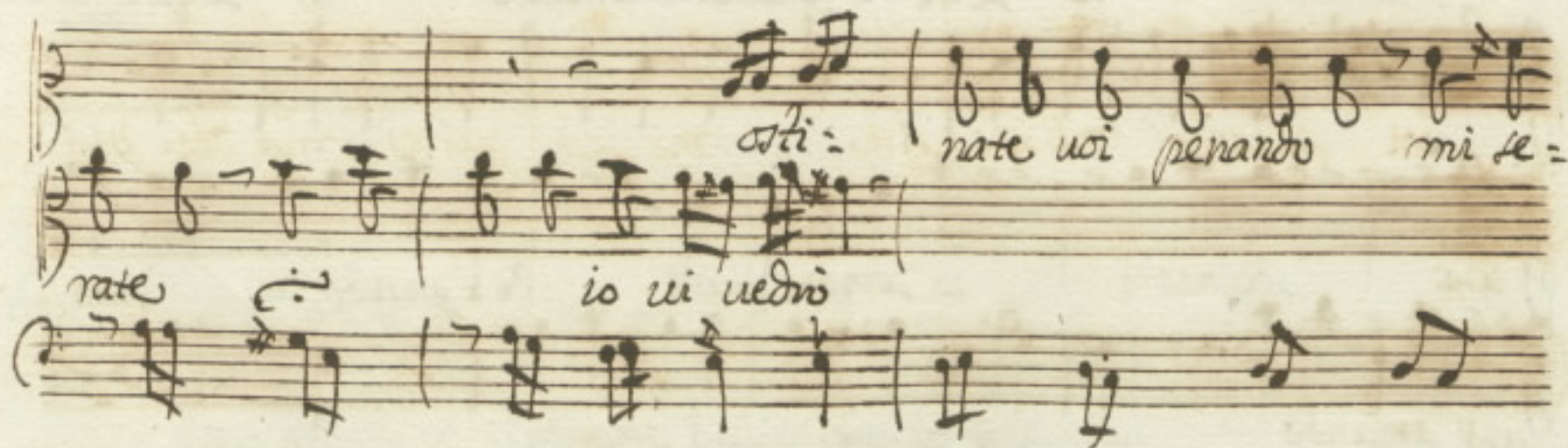
sempre vivrà  
pre vivrà

Supit: sette e sono a quando adì:



rate  
io vi vedrò

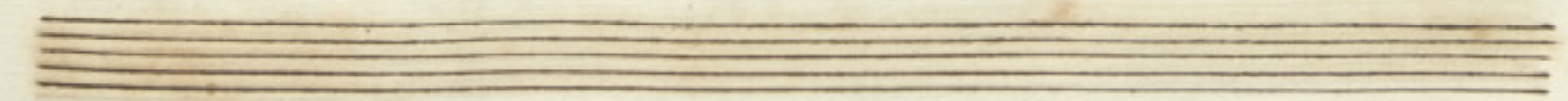
sti: nate voi pensando mi se:





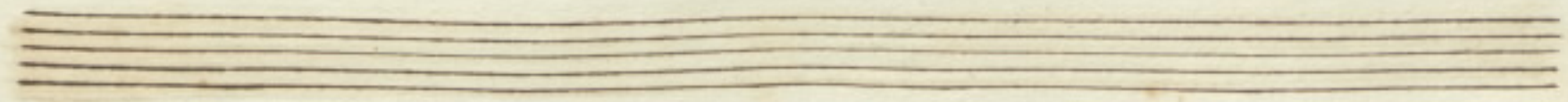
quite ma che pro  
 sino a quando adirate sino a quando io vive?

The first system of the musical score consists of two staves. The upper staff is a vocal line in G-clef with a treble clef and a key signature of one sharp (F#). It contains the lyrics "quite ma che pro" and "sino a quando adirate sino a quando io vive?". The lower staff is a basso continuo line in C-clef with a bass clef, providing harmonic support for the vocal line. The music is written in a historical style with various note values and rests.



voi pensando mi seguite mi se: quite ma che pro  
 Dio sino a

The second system of the musical score also consists of two staves. The upper staff is a vocal line in G-clef with a treble clef and a key signature of one sharp (F#). It contains the lyrics "voi pensando mi seguite mi se: quite ma che pro" and "Dio sino a". The lower staff is a basso continuo line in C-clef with a bass clef, providing harmonic support. The notation continues with various note values and rests, characteristic of the historical style.





Handwritten musical score for the first system, consisting of three staves. The top staff is the vocal line with lyrics: "voi penando mi seguite voi pe-". The middle staff is the alto line with lyrics: "quando adirate adirate io vi uedro". The bottom staff is the bass line. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system, consisting of three staves. The top staff continues the vocal line with lyrics: "nando mi seguite voi pe: nando mi seguite mi te-". The middle staff continues the alto line with lyrics: "adirate io vi uedro". The bottom staff continues the bass line. The notation includes various note values and rests, consistent with the first system.



quite ma che pro che pro mi se= quite ma che pro

Scena X<sup>a</sup> Brocco, e

Canido.



Handwritten musical notation on three staves. The top two staves are joined by a brace on the left and contain complex rhythmic patterns with many beamed notes. The third staff contains fewer notes, including a prominent chord with a sharp sign.

A single empty musical staff with five lines.

Handwritten musical notation on three staves. The top two staves are joined by a brace on the left and contain complex rhythmic patterns with many beamed notes. The third staff contains fewer notes, including a prominent chord with a sharp sign.

A single empty musical staff with five lines.



2755

Handwritten musical notation on three staves. The top staff uses a soprano clef and contains a sequence of notes, including a complex chordal passage. The middle staff uses an alto clef and contains a melodic line with various note values. The bottom staff uses a bass clef and contains a melodic line with some accidentals. The notation is in dark ink on aged paper.

Two empty musical staves, consisting of five lines each, positioned between the first and second systems of notation.

Handwritten musical notation on three staves. The top staff uses a soprano clef and contains a sequence of notes. The middle staff uses an alto clef and contains a melodic line. The bottom staff uses a bass clef and contains a melodic line. The notation is in dark ink on aged paper.

Two empty musical staves, consisting of five lines each, positioned at the bottom of the page.



Handwritten musical notation on three staves. The top staff uses a soprano clef (C1), the middle an alto clef (C3), and the bottom a bass clef (C2). The notation includes various note values, rests, and bar lines, with some notes marked with sharp signs.

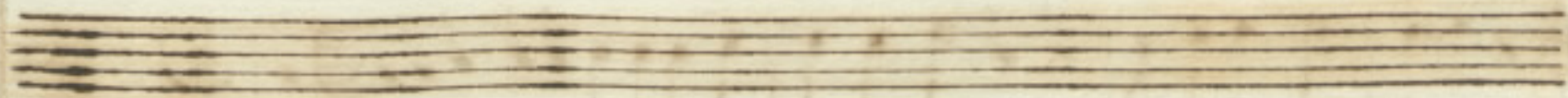
Two empty musical staves, one above the other, consisting of five lines each.

Handwritten musical notation on three staves. The top staff uses a soprano clef (C1), the middle an alto clef (C3), and the bottom a bass clef (C2). The notation includes various note values, rests, and bar lines, with some notes marked with sharp signs.

Two empty musical staves, one above the other, consisting of five lines each.



Handwritten musical notation on three staves. The top staff uses a soprano clef and contains a sequence of notes, including a half note with a fermata. The middle staff uses an alto clef and contains a more complex melodic line with many sixteenth notes. The bottom staff uses a bass clef and contains a simple bass line with mostly quarter notes.


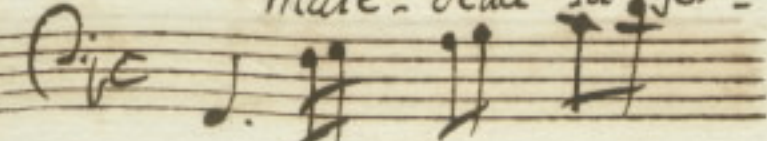


Handwritten musical notation on three staves. The top staff uses a soprano clef and contains a sequence of notes, including a half note with a fermata. The middle staff uses an alto clef and contains a more complex melodic line with many sixteenth notes. The bottom staff uses a bass clef and contains a simple bass line with mostly quarter notes.





Handwritten musical score for six staves, likely a string quartet or similar ensemble. The notation includes various note values, rests, and dynamic markings.

Scena x. BROCCO, e *Picc*   
Male: detta la for:  
PRIMO. *Picc* 



*fina* *ci* *chi alla zappa nascer mi*

*fe* *ci* *subo in:*

*gnudo* *stento* *al uento* *ne spe* *ranza* *tengo al:*

*cuna che ni = pos* *che ni = pos* *piu troui per me che ni:*



*posso che ri: posso più troui per mè male: detto la for-*  
*tuna* *ch'alla gappa nascer mi*  
*fe' In gido In giusto in - colpi*  
*g'astri se uiui qual no - scetti e che il primo sarei do*

*Brouc.*

The image shows a page of handwritten musical notation on aged paper. It consists of six systems of music, each with a vocal line and a lute line. The lyrics are written in Italian. There are several performance markings: 'posso', 'ch'alla gappa', 'In gido', 'Brouc.', and 'detto la for-'. The notation includes various note values, rests, and clefs. The paper shows signs of age, including foxing and some staining.



essere Regnante e Teatro la corte e

comica la sorte onde spesso da lei portati

sono i Realla zappa i zappa = tori al trono e uer

Gnido

però se alcuno a tal grandezza auvien che forse arriua



Handwritten musical score on aged paper, featuring a vocal line and a lute-like accompaniment. The lyrics are in Italian. The score is divided into two main sections: the first section contains the lyrics "come nac: que tal ui: ue" and "o' quant' Asini sono alla corte"; the second section, labeled "Brocco", contains the lyrics "che la forte da leoni gl'hauer: titi gl'hauer: titi s'è parlare co: stretti sa:". The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

come nac: que tal ui: ue

Brocco

o' quant' Asini sono alla corte

che la forte da leoni gl'hauer:

titi gl'hauer: titi s'è parlare co: stretti sa:



vanno sol daranno ragghi in uece di ru:

gi ti o quant'asini sono alla

corte che la sorte

da feo = ni gl'ha ue- stiti gl'ha uestiti gl'ha uestiti



da fe- oni gl'hà uestiti gl'hà uesti ti Vitor:

Scena XI.  
Celisia. e  
DELL.

The image shows a page of handwritten musical notation. At the top, there is a vocal line with lyrics: "da fe- oni gl'hà uestiti gl'hà uesti ti Vitor:". Below this are several staves of instrumental music, likely for a lute or guitar, as indicated by the "lute" clef. The notation includes various rhythmic values and chordal structures. The page concludes with a double bar line and the text "Scena XI.", "Celisia. e", and "DELL." on separate lines.



59-60

*Ghib.* *Cel.*  
Celina? Padre già l'intento ottenni to serva a Cleo:

patro ma la mia fiamma ardente alla fera ui:

*Ghib.*  
cina e più co: cente Fingi sopporta e taci

*Broc.*

La corte e un Carnouale e mostra esser senjato chi



Celia

all'uso sape andar masche- ra = to Accio la gratia ot-

tenghi della mia uaga flora ghilandetta de fiori in tesser

uoglio e consecrarla a lei so che i tributi son gra-

Broc.

ditì a i de-i Son diuersi de dei gl'humani



Handwritten musical score on ten staves. The first staff is marked "con". The notation includes various note values, rests, and clefs. The bottom two staves feature a 12/8 time signature.

The musical score consists of ten staves of handwritten notation. The first staff begins with a bass clef and the instruction "con". The notation includes various note values, rests, and clefs. The bottom two staves feature a 12/8 time signature. The paper shows signs of age and staining.



giati Stellucce niden - - - ti come uoi se il sole a -

io sol n'ho martora e uoi e

uoi l'ali-men-ti o del sole inno-mo-rati Si-

The image shows a page of handwritten musical notation on aged paper. It consists of three systems of music. Each system has a vocal line (treble clef) and a lute line (bass clef). The lyrics are written in Italian. The first system has lyrics: "giati Stellucce niden - - - ti come uoi se il sole a -". The second system has lyrics: "io sol n'ho martora e uoi e". The third system has lyrics: "uoi l'ali-men-ti o del sole inno-mo-rati Si-". The notation includes various note values, rests, and clefs. There are some decorative flourishes in the lute line, particularly in the first system.



ropi pregiati Stellucce ni-den - ti Stellucce ni-

den - ti *Guido* Celisia occoti i fiori

sappi in essi scouirti che d'alme in: namo: rate

sempre i leggiadri fior cifre son sta - te *Celisia*



zaffiro figli graditi alla mia clon

parla = te per me

scopri o rosa nel rosso l'ardore tuela o Croco nel

giallo il pallore tuoi narcisi miei duoli infiniti



tu ligustro mia candida fe' tu li:

gustro mia candida fe' di

zaffiro figli graditi alla mia Coni

parlate per me Ric'



SCENA XII.  
ALESSANDRO.  
DEEMI.

*l'amo: rosa amara febre ef:*



*fimera nel mio sen - - - - -* *fiama effimera nel mio*

*sen' turbin e che poco dura* *arde e*

*fug - - - - -* *ge - - - - -* *in un' balen*

*arde e fugge in un' balen*



e l'amorosa arsurà fiamma effimera nel mio sen =

fiamma effimera del mio sen nella

tela del mio Core di Ce-lisia la bella

amor pit-tore mentre spinge l'i-mago Ceo-



patra scan-gella      ecco il mio Gene      Ce:

Celi:  
 lissio che si fa      per conecrarla      alla Regi: na

mia uaga ghir.      Landa accio' ch'il fido      con gli sopra ef:

preno      picciol pen-sier      che co' la mano      is Petta



*Celiso*

donami questo serto | Scusate = mi per voi no sarà

*Alleg.*

buona della Regina e sol la mia Corona | mi

*Cel.*

miegiun serto uil di fior plebei | esser no posso

*Alleg. dro*

uatri i fiori miei | Ciò che no puote amor la forza ha



Celi:

Dura hor questo nō sarà

Scena XIII. CL COPATRA

MARIA. ve'lina, e delli.

Cesp. <sup>no</sup>

Celi:

Alles: sandro che fai Guon' in contro per

Cesp.

Ornè toglier fiori a donzelle nō è sopra da

Alles:

Cesp.

Rie seco scherzauo i scherzi se nō son d'e.

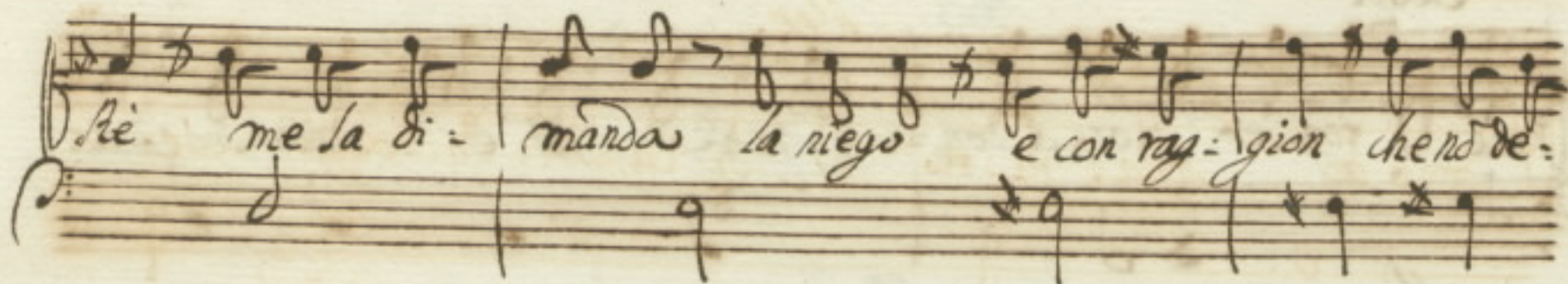


10

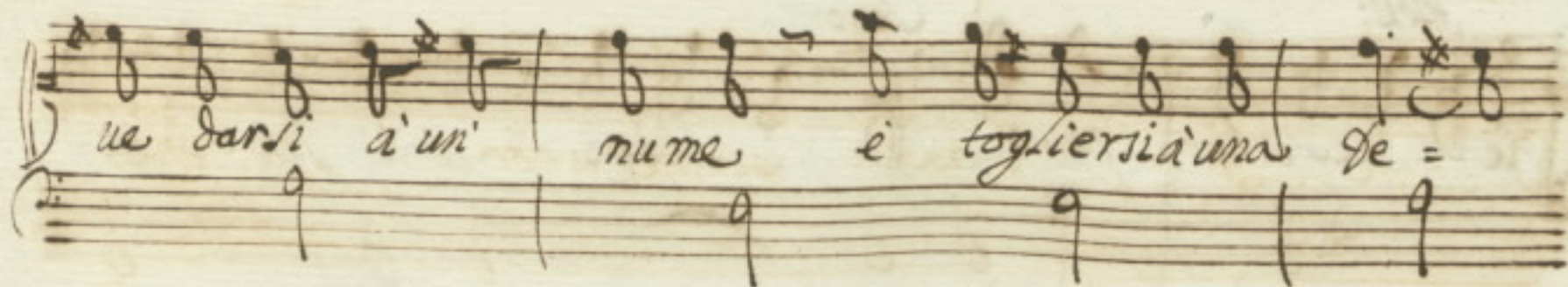
quale posso macchiar la Maestà Rea = Le

Celis

Signora sol per voi te ne i questa ghirlanda il



Re me la di = manda la nego e con rag = gion cheno de =



ue darsi a un nume e togliersi a una de =



*Ces:*  
 a Gradis il vostro af: fatto e accio che f:

feso uoi uedendola in mia man no resti: ate la

*Alap.*  
 dono ad Aria: ra: te di Cappo = do cio il Rege in

clina *Ces:* patro per che amor La Nette



*Aria:*  
mentre di fiori da frutti promette questo sermo si

deus a uoi Pro-mino ui ardorni il cine o mia genti Te:

rato se co uoi sempre uiene il pio benda = to

cinger di fior la chioma e un' uoler dir caduca e label:



tade segue al fin tosto cade onde per no mi-

Orar la mia rovina so la dono a Velina

Velina

Sij bene-detta o figlia se l'alba io porto al crin la

mia beltà co raggione di fior l'a-dorne-rai



*Arioso* *Alleg.* *Prosm.* *Celicio*

*Celi:*  
*Alleg.* *Prosmi:* *Arioso*

uidia dar tormento all'alma mia  
 gelo: sia dar tormēto all'alma mia  
 dar tormēto all'alma mia an  
 dar tormēto all'alma mia fiamma



Handwritten musical score on six staves. The music is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff begins with the word "uelen" and the second staff with "del mio cor turba la pace". The third staff has "taro uorace" and the fourth "dor". The fifth staff has "fel" and the sixth staff has "uita guerra a". The notation includes various note values, rests, and bar lines.

uelen del mio cor turba la pace  
taro uorace  
dor  
fel  
uita guerra a



A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The first six staves are grouped together by a brace on the left. The notation is in a single system with a common time signature. The lyrics are written in a cursive hand below the notes. The lyrics include: "Invidia", "gelosia", "amor", "o", "dio", "trae e", "ria", and "soegno". There are some faint markings and a small cross-like symbol above the notes on the fifth staff.

Invidia

gelosia

amor

o

dio

trae e

ria

soegno



da tormento all'alma mia





Cingetemi il cane

Scena XIV. *ad* Velina, e BROCCO.



Handwritten musical notation on two staves, likely vocal or instrumental parts, with some faint text visible in the background.

Handwritten musical notation on two staves with lyrics "ò fion niden - - - - - ti ó" written below the notes.

Handwritten musical notation on two staves, continuing the piece with various note values and rests.

Handwritten musical notation on two staves with lyrics "fion niden - ti" and a "fine" marking at the end.



mago l'è amor ei naser far deue nel gelo l'ardore i

fio = ni fior nella ne = ue no no no più

spine di fien di fien for:



men ti Cin- gete = mi il crine

The first system of handwritten musical notation consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a bass line in bass clef. The lyrics are written below the vocal line: "men ti Cin- gete = mi il crine". The notation includes various note values and rests.

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation, including notes and rests, but no lyrics are present in this system.

ò fion arden ti o

The third system of handwritten musical notation consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a bass line in bass clef. The lyrics are written below the vocal line: "ò fion arden ti o". The notation includes various note values and rests.

Four empty musical staves are located at the bottom of the page, arranged in two pairs. They are not filled with any notation.



fion arden - ti

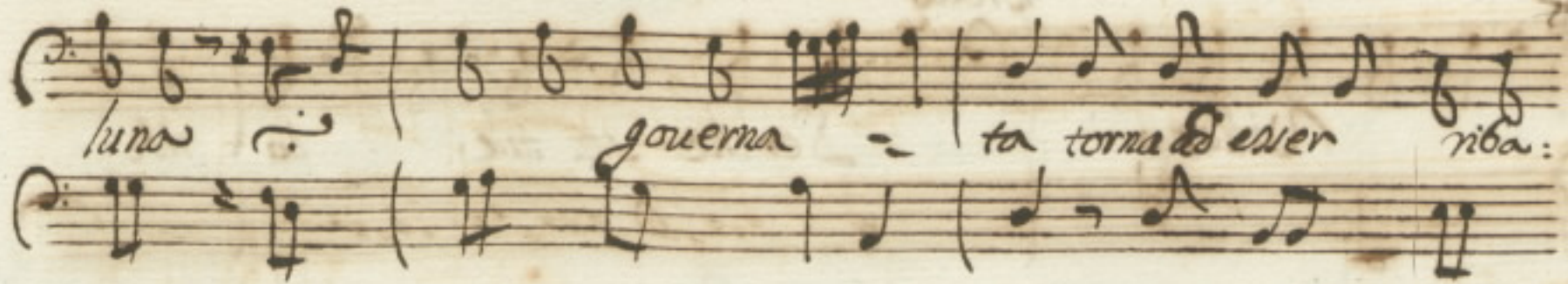
*Brocce*

la bella uesi = one l'è di

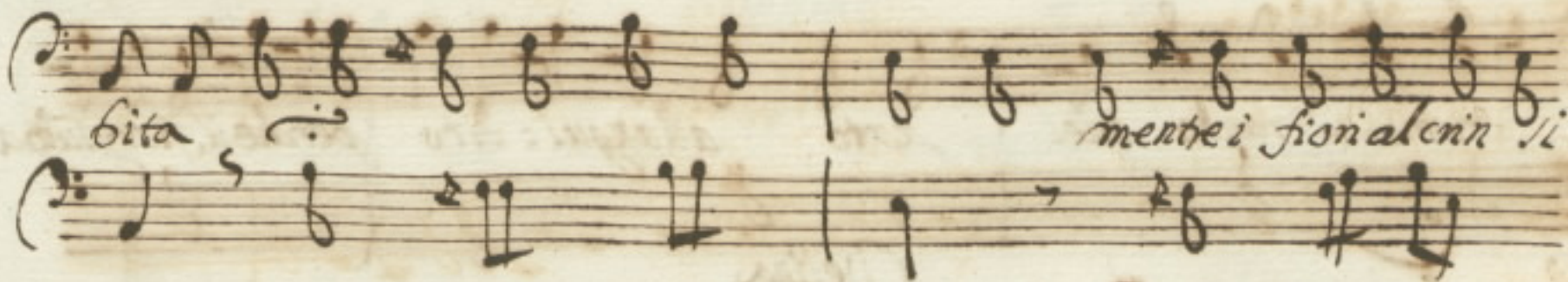
fion coro - nata questa uecchia già impag - zita della



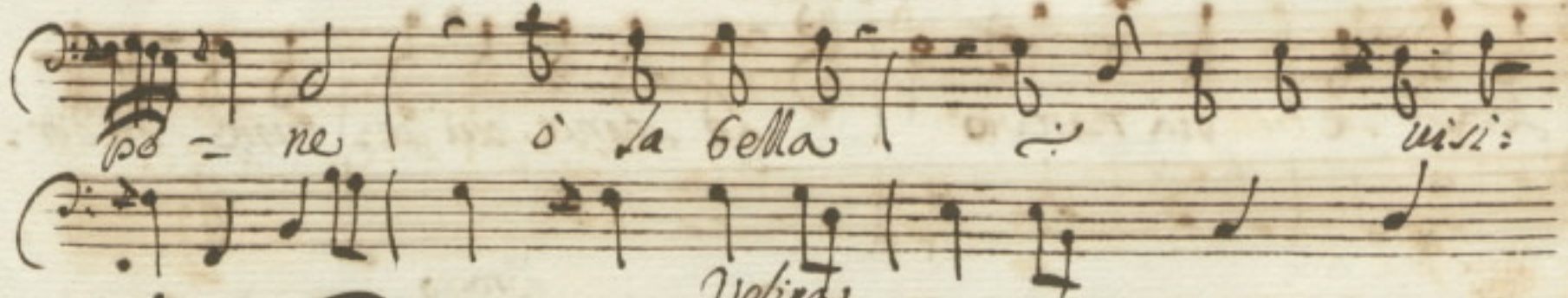
luna *gouverna* ta torna ad esser *niba:*



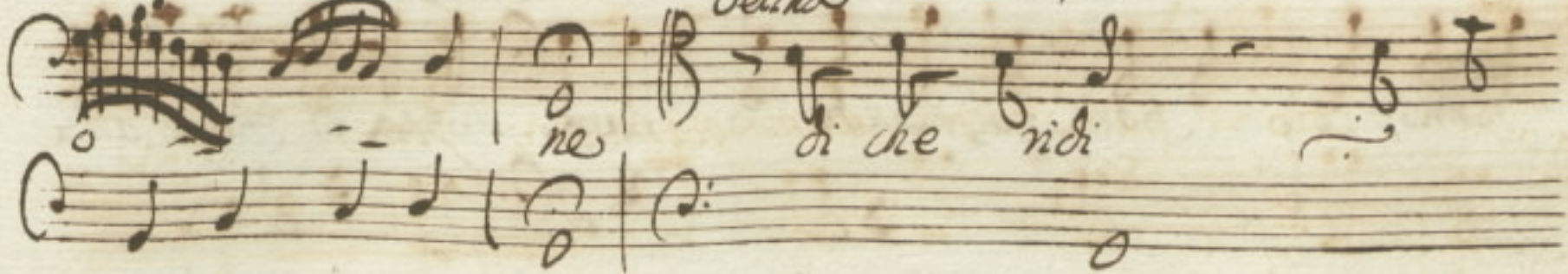
*bita* *mente i fion alen in si*



*po = ne* *o la bella* *visi:*



*Velinda*  
*ne* *di che* *nidi*



72  
73



*Brocco*  
Villano  
Perche son tale io rido  
rirmi = rando quel certo allanguito perche il fiorgiuto a  
*Velina*  
Lera e già marcito se stanne piu ue: tutte da dor:  
*Brocco*  
nare di fion il mondo cura torna di fion an=



Velina

cor la sepoltura che mi manca di bello

Brocce

Velina

hai nel cune la neve è senza questo lume hornòti

Brocce

Velina

be-ue di solchi il uolto è pieno si fa coi solchi

Brocce

fertile il terre = no ti piangon' gliocchi Ancora



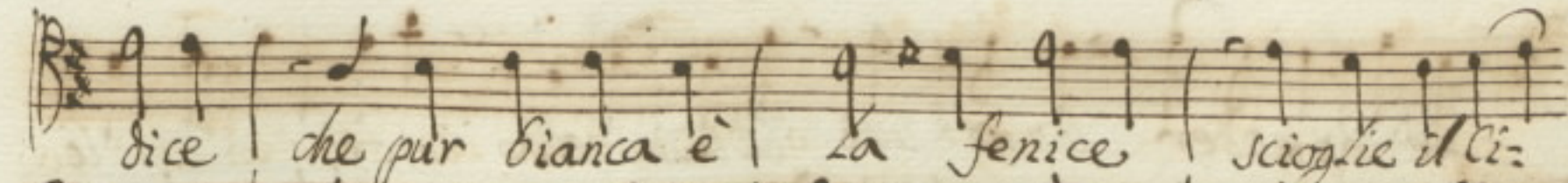
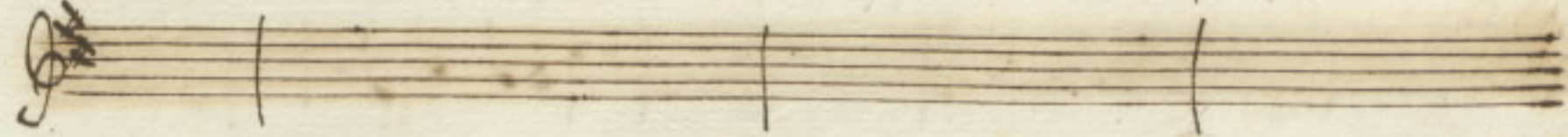
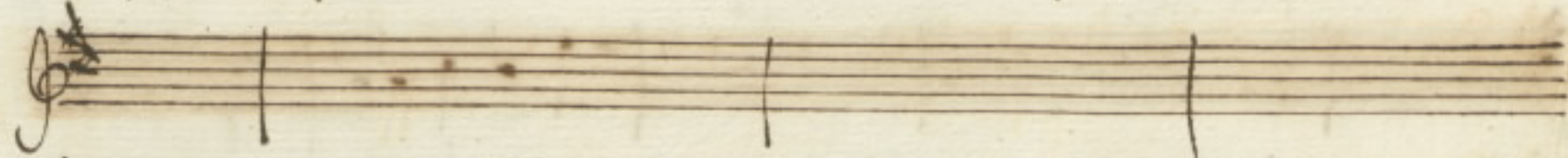
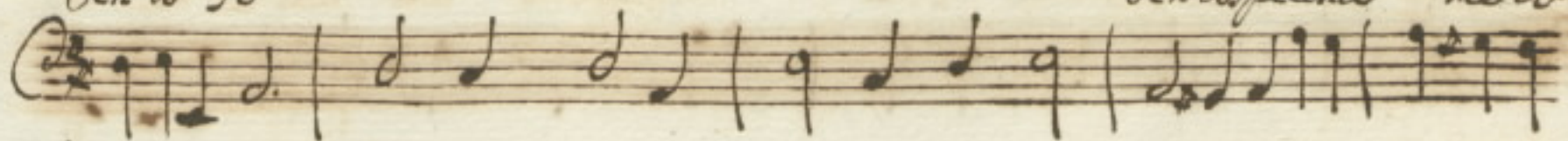
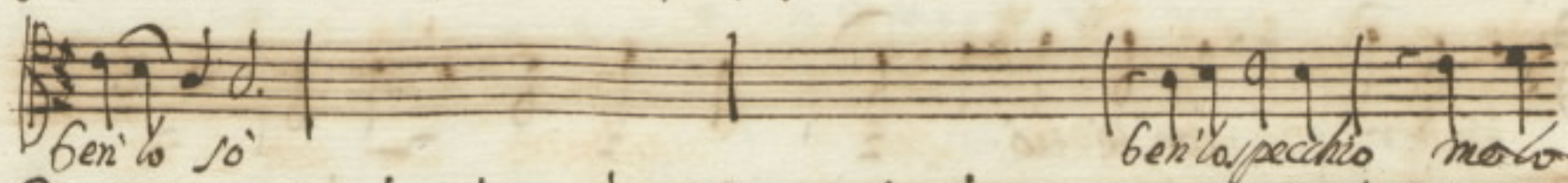
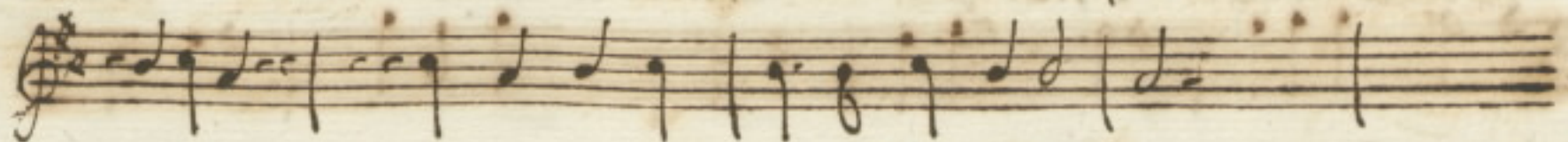
Brocco

piango sul matin / alba e / l'au-  
 toro uscita pur

dalle cimene grotte / vuol  
 piangere la not-  
 te

Ch'io sia bella / io ben lo so / io ben lo so / io







il dolce canto è tieni pur candido il manto ne con:

tender con te uo

ne contender con te uis Chiosa bella io



Handwritten musical score for voice and instruments. The top staff is a vocal line with the lyrics: "ben' to' io ben' to' - io' io ben' to' - io'". Below it are several staves for instruments, including a bass line and a treble line. The notation is in a historical style with various note values and rests.

*Brocko*

Two empty musical staves at the bottom of the page, with some faint handwritten notes or markings.



*Che sei Vecchia ognun lo uede* *sei scheletto cam:*

*nante* *sei fantasma o' brauagan* *te scuri*

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves. The first two staves are treble clefs with a common time signature. The third and fifth staves are bass clefs with a common time signature. The fourth, sixth, seventh, eighth, and tenth staves are bass clefs with a key signature of one sharp (F#). The lyrics are written in Italian cursive script below the staves. The paper shows signs of age, including foxing and staining.



gl'occhi infermo il | piede sano gl'occhi infermo il

piede | che sei vecchia ogn'la uede che lei vecchia ogn'un lo:

piede | che sei vecchia ogn'la uede che lei vecchia ogn'un lo:



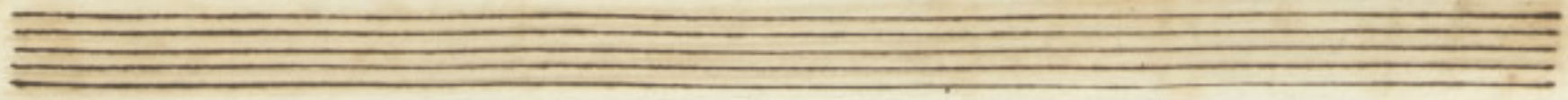
Handwritten musical score for four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef. The music consists of several measures of notes and rests, ending with a double bar line.

*Vetina*  
*Brocco*

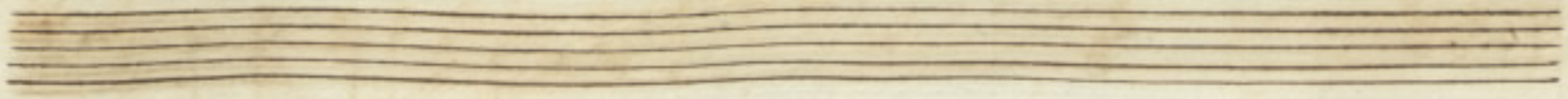
Handwritten musical score for three staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The music is accompanied by the following lyrics: *Billano bada a' te' perche sei molto* on the first line, and *perche sei vecchio* on the second line. The score ends with a double bar line.



tu no fai per me perche sei stolto  
tu no fai per me perche sei uecchia tu no fai per



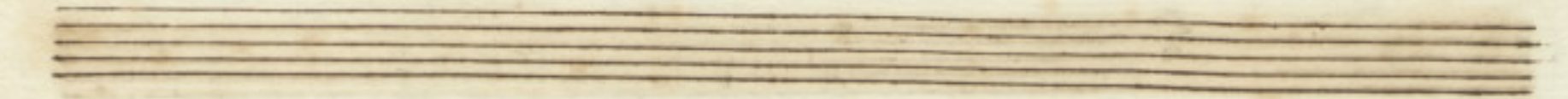
tu no fai per me no no tu no  
me tu no sai per me no no





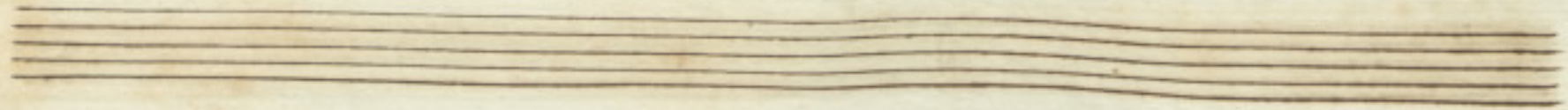
Handwritten musical score for three voices. The top staff is in bass clef, the middle in alto clef, and the bottom in tenor clef. The lyrics are written below the notes.

fai per me no' no' no' tu no' fai per me no' fai per me  
no' tu no' fai per me no' no' no' tu no' fai per me no' fai per me



Handwritten musical score for three voices. The top staff is in soprano clef, the middle in alto clef, and the bottom in tenor clef. The first staff begins with the word "Rit." written above it.

Rit.

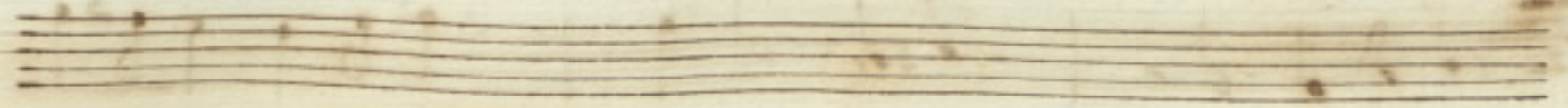
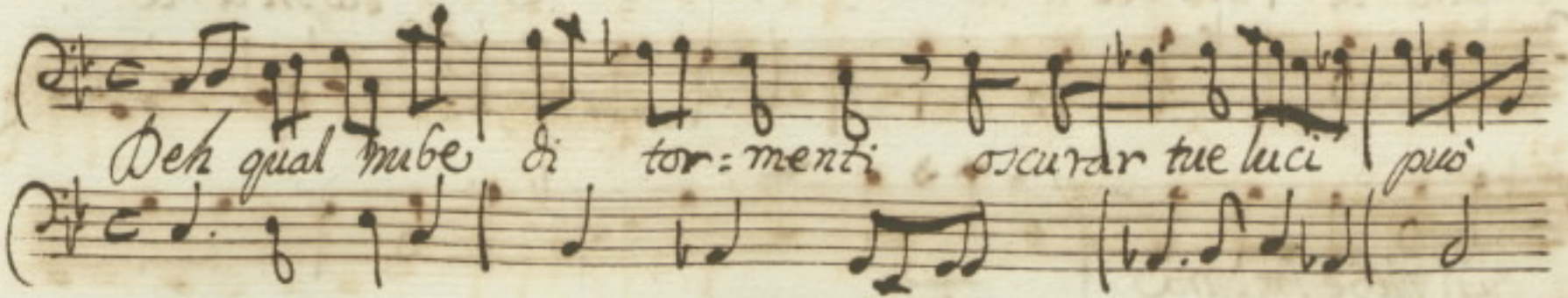






Scena XV. Tolomeo, e

CLEOPATRA.





Le quelle perle ohime cadenti ha mu: tato in alba il



so Le quelle perle ohime cadenti han mu:



tato in al: ba il so = Le Sopri a me



qual nu be impura





te mia luce adom = bra e oscu = ra te mia

lu = ce te mia luce adom = bra e oscu = ra



*Tempo*

In soffrir pe- nar' mortale pur ha' tempo pur ha'

tempo al- ma rea- le et appa-

ta a' fier dolore pure e co- re pure e' core un' re:

gio co- re et es: posto a' fier dolore pure e' core pure e



core pure e core un regio co = re pure è core

un Regio co = re

Solomes Cleo: Chi ti offese Messan: du Eccome appena

co la destra credei stringerlo Nalman che ei da me si vi



bella e di uaga don: zella inna: mo: rato

mi di sprezzo l'in: grato genio uillano lo spinge a de:

gnar regia sposa onde pria d'a: mante io

*Tolomeo*  
son io son gelo: sa no dubi: tare o Figlia



Je in cis segue vedrai co' sua ruina ch'egli nacque Vil:

Lano e tu Re-gina



Cleop<sup>a</sup>

Quieta fui penſieri fai tre qua

do lon



ma troppo chime son' fieri *gl'aj-*

salti del cor ma troppo chime son fieri ~

gl'assalti del cor ~ *quie:*

tateui ~ pensieri fa tregua ~



e dolor fa' regua e dolor Rit. ut supra.

Scena CCVI. Aless.  
Cupido cu' ipido merce mer:  
PRO. e solomeo.

ce merce tra' gl'incendj di rasta men' uiuo di speme von'

ponuo che far deggio chime



cupido cupido mer:

ce merce cupido merce cupido mer,

Solo: Alessandro Signore

Solo: Hamen-tareti dei che Cleopatra figlia è di Solo



mes chetu tolto alle Velue dal comercio di Belle, co

nome d'Alex: sardio qd di Bala adomprati e che d'Antiocho

germe esser non = tanti uinto piu che pertè Demetrio

cade per me pe Ania - ra te hor pèsa d'ugua d'adorar Leo-



patra altrimenti uedrai della mia gratia reo che tu sei

Bala et io sono solo = meo assai dicere e

*Allendo*

molto ad assai tarti io mi portai da molto son re

ciò che mi piace è ferma legge nè mi degnar



mente vedrai tu come cor' d'Alley: Jandro heredi: tai q' no me'

*Solomeo*

il preci: pitia ha: urai tua superba e folle.

*Allegro*

dea puote annietar l'istessa man che crea Nutrisse fulgura.

diga. Tole: mai da vedram mi e iuinteri miseru rades.



trien e uedano i Guerrieri che sol conosce nell'hauer uit-

tona Da Alessandro Alessandro ho: no -

re e go = na





Handwritten musical notation for the first system, consisting of three staves. The top two staves use treble clefs and the bottom staff uses a bass clef. The music is written in a historical style with various note values and rests.

Handwritten musical notation for the second system, including lyrics: *Se la stella d'amore niente in uaga pu-*

Handwritten musical notation for the third system, including lyrics: *pilla scintilla a mè fidas Il mio core ha'*



*forza* *pas: sante*

*sprezzare del* *fato spie: tato si fida*

*Sur che sol in amar* *ritro: ui* *sorte* *degni il*

*ben sprezzo il Cie =* *a = mo* *a = mo* *La mor =*



te | degn il ben sprezz il Cielo | a = | mo

a = mo la morte a = mo | a = mo la mor:

tea = | mo a = mo | a = mo la mor =

te a = mo | a = mo la mor: | te

*risor: ut/*

Detailed description: This is a page of handwritten musical notation from an old manuscript. It features six systems of music, each consisting of a vocal line (treble clef) and a lute line (bass clef). The lyrics are written in Italian and are interspersed with musical notes. The lyrics include: 'te', 'degn il ben sprezz il Cielo', 'a =', 'mo', 'a = mo la morte a = mo', 'a = mo la mor:', 'tea =', 'mo a = mo', 'a = mo la mor =', 'te a = mo', 'a = mo la mor:', and 'te'. The notation includes various note values, rests, and bar lines. The paper shows signs of age, with some staining and wear at the edges.



Scena XVII. Zabito *Zabito*  
Dun Fern io ui bacio

e BROCCO.

anzi u'addo = no Ami = titia tu sola

sei del mio cor la dei = ta del mio cor =

la dei = ra



*radol: cisci i duoli miei*

*La mia cara*

*fedel: ta La mia cara fedel: ta e semial.*

*Laccia una catena d'oro duni ferri*

The image shows a page of handwritten musical notation on aged paper. It consists of seven systems, each with a vocal line (treble clef) and a bass line (bass clef). The lyrics are written in Italian. The first system has the lyrics "radol: cisci i duoli miei". The second system has "La mia cara". The third system has "fedel: ta La mia cara fedel: ta e semial.". The fourth system has "Laccia una catena d'oro duni ferri". The notation includes various note values, rests, and bar lines. There are some ink smudges and foxing on the paper.



io ui bacio anzi uia: dorò anzi u'ado = ro

Basso

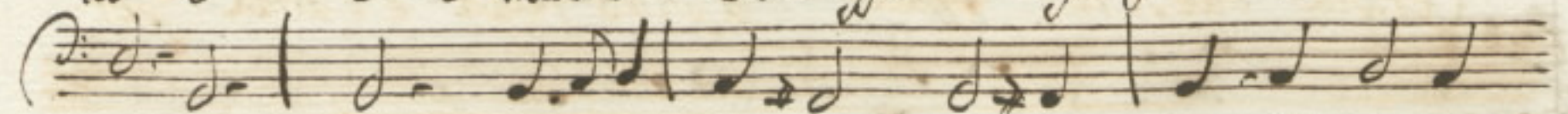
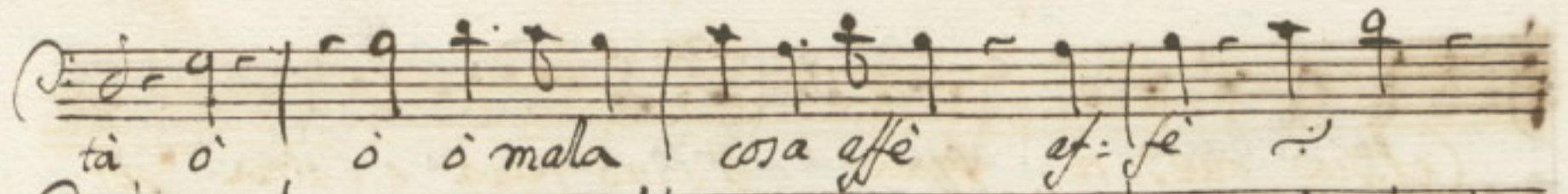
ò mala cosa affè affè

perder la libertà ch'alle belle la die

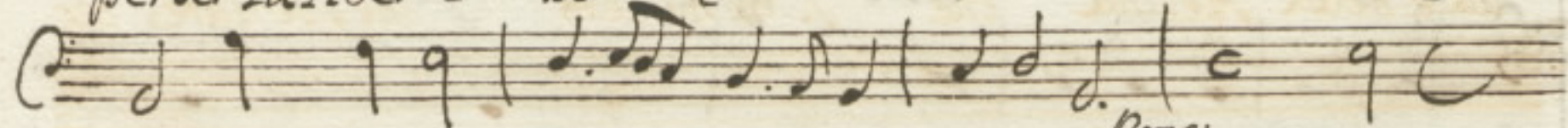
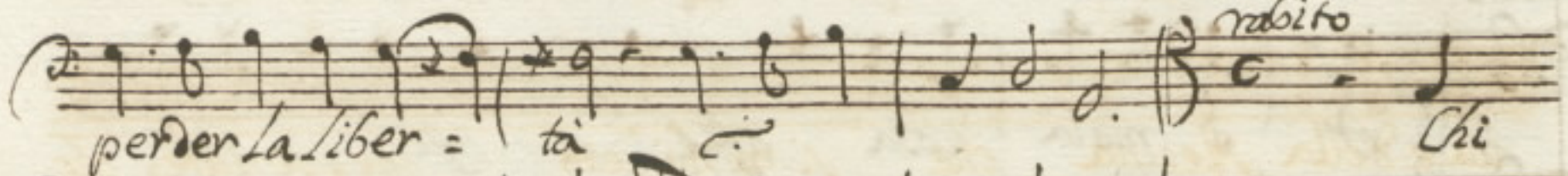
de nume la pietà de numi la pie:



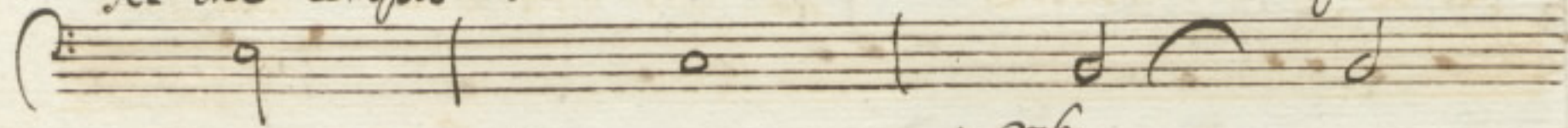
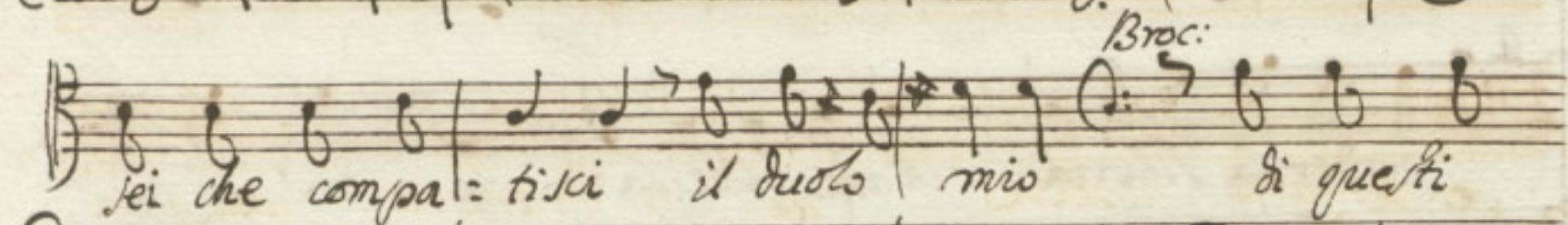
ta o' o' o' mala | cosa affè affè ~



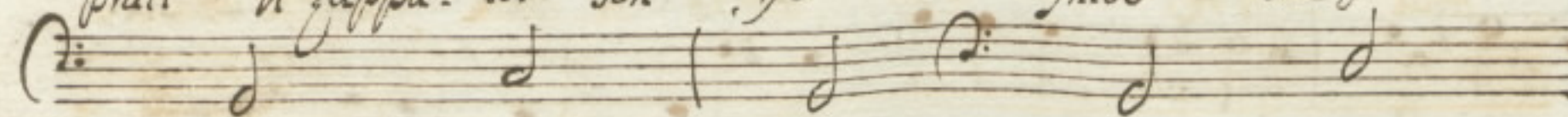
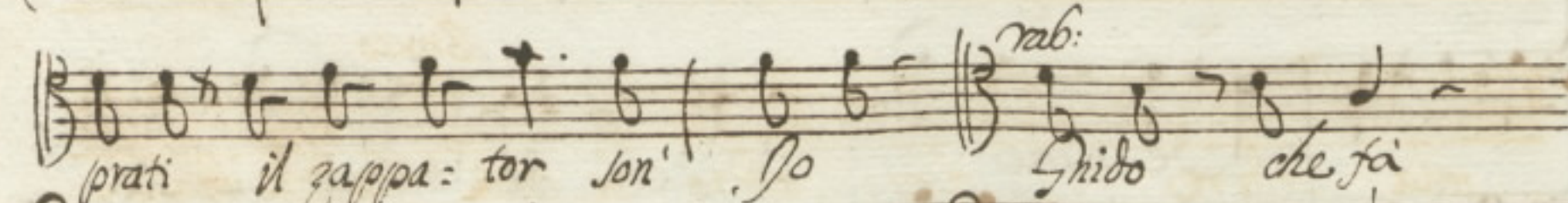
perder la liber = tà ~ *rit.* Chi



lei che compa: tisci il duolo mio *Broc:* di questi



prati il zappa: tor son' so *rit.* Snido che fa





*Brocco*

Celisia oue si ri: troua il primo zappa e l'alma ser:

ua e della Regina che si m'ha' detto che speriate che

lei per farui uscire uost' più di aragno una gran

*Brocco*

tela ordire Alas: s'ando che sento In tole maido



vuol andar trionfante ne sape l'insen- sato

che si crepa il pallon troppo gonfiato *habito.* All'hor che trion-

fante soua il carno sarai pieno d'orgoglio porgli questo

*Bracco.* foglio Bado e sperate esser di pena



prius poi che nascon le gratie nascon le gratie in di festius

*Trabito*
  
  
 Se sei libero o pensiero uelisce e leg:

giero del uanne al mio ben

Ma che dico dall'affetto Fra Lacci ristretto gia'



stai nel suo sen tra lacci vi - stretto  
già stai nel suo sen

The image shows a page of handwritten musical notation. It features a vocal line at the top and piano accompaniment below. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The piano accompaniment consists of three staves: the first two are in treble clef with a 12/8 time signature, and the third is in bass clef with a 12/8 time signature. The notation is in an older style, with some ligatures and specific note heads. There are some markings above the first staff, possibly indicating dynamics or articulation. The paper is aged and shows some staining.



Scena XVIII.

PALLADE

in aria.

*Sallade*

Io ministra del tonan te che pensier ha di gi:

gan te casti-gare hoggi sapro



casti-gare hoggi sa-pro li fu Aiate in ce-re-

rito d'Alles: sandro insu-per-bito l'arran-

gan ga abbas: sero Varro:

gan



72

za abba: sta: ni abbassari  
 co' trepido fol:

gore il gran Gioue  
 le sue uendette  
 picuo

e a pu-nire in so: Lenti  
 sa' langiar questa man fol:

gori arden = ti



Handwritten musical score consisting of three systems of staves. Each system contains two staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation. The paper shows signs of age with some staining.

Handwritten musical score with lyrics. The top staff contains the lyrics: *Di nubi Iania* followed by a fermata, then *si coprià* followed by a fermata, and finally *si copri =*. The bottom staff contains the corresponding musical notation. The lyrics are written in a cursive hand.



94  
95

fe: Reggia il regno mio et io sola son cog=

tetta son costretta à lagrimar sa qui se fugge il duolo

et io solo et io solo i miei danni i miei

danni ho da mirar ho da mirar festeggia il regno mio



e io solo son costretta son costretta a lagn:

mar son o = Aretto ai lagn: mar

Grida

Figlio soffri la sorte la gioia humana e o'

ombra e l'estremo del gaudio il tutto in = gombra



ra cele=ra  
sui raggi il sol

che superba l'empietà rimira = re rimi-

rare il Ciel no vuol che superba l'empietà rimira =

= re il ciel no vuol di nubi l'aria



Ti coprirai cele:rai

cele:rai suoi raggi il sol = suoi raggi il

sol suoi raggi il sol Vitor:

Scena XIX<sup>a</sup> Celsia, e

Gnido.



Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental parts. The lyrics are "terra" and "il Cielo rimbombi = :". The notation is in an older style, with various note values and clefs. The paper shows signs of age, including foxing and staining.



*La gasula diua mi celebri il uiua uiua*

*uiua in gloria, e ualor in fama, e splendore il Ma..*



Handwritten musical score consisting of several staves. The top two staves are in treble clef with a common time signature (C). The third staff is in bass clef with a common time signature. The fourth staff is in treble clef with a common time signature and is labeled "tromba". The fifth staff is in treble clef with a common time signature. The sixth staff is in bass clef with a common time signature and contains the instruction "Al. - furor". The seventh staff is in bass clef with a common time signature and contains the instruction "delle mie trom".

Scena XC. ALESSANDRO, TOLOMEO, ARIATE, ED ETI.



A handwritten musical score on aged, yellowed paper. The score consists of six systems of staves. Each system has a vocal line (top) and a basso continuo line (bottom). The notation is in a historical style, likely 17th or 18th century. The lyrics are written in Italian and are placed below the vocal line. The paper shows signs of age, including foxing and staining.

se  
terribili in guerra risuoni la



cedone estinto d'Alleg: sando Antioche

= no e vinto d'Alleg: sando Antio: cheno dall'ale:

sando antioche = no e uin:

to - e vinto - e vinto



*Ariate*

*Tob:* Superbo inuan inuanti gonfi usurpi di regni an-

Superbo inuan inuanti gonfi usurpi di regni



: coitri: onfi  
 Brocas  
 an: coitronfi  
 Inuitta Maesta qual priggioniero  
 che comise terror fassi emenda: to questo di pioghi in  
 uia foglio uerga: to  
 Al. do  
 Certo di'egli per:



tito della colpa esa: cranda della mia die:

fa gratie di manda Celi: O' Tan: telo per:

sier quanto pre: sumi s'anco la de: i: tade u:

surpi à i numi Absorto delle

Altenario Legge La Littera



selue in mezzo de tri: onfi e de tro:

sei pensa come na: sceti e chi tu

sei e offende di nuovo la Maestà mio

empio arro: gante sarà cibo à ge:



omi che faccio e do = uere la uen det: ta d'un'

Re Reggi di fare ohime facciam = d'in-

uidi = o gioue temendo il mio uator guerra mi troue

Scena 2<sup>a</sup> Luina. Celisia

SOLA.



*Ch.*  
 Cielì s'armino di turbini di

fulmini di'io nò pa-uento nò nò nò nò nò di'io

nò pauento nò nò nò nò nò

egli Au'tri ei Borei che



soffino terribili sì che non temerò  
sì che non temerò costante ho l'alma  
se le tempeste altrui  
son lamia calma costante ho

Detailed description: This is a page of handwritten musical notation on aged paper. It features four systems of music, each consisting of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian and are placed between the staves. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including foxing and some staining.



*l'alma* *se se trempre altrui*

*la mia* *cat: ma*

*Ma che ueggio e caduto* *al faran* *superbo*

*il cierchio aurato de Tiranni* *sul* *crin' la sorte af:*



ferma che corona regal no è mai

ferma agure de mie gioie hoggi son io

spero chi sa sedal mio braccio forte per

forza haurò ciò ch'hor mi diè la sorte



Tu spe- ranza uai In sin: gan  
do

L'anima mi-tera

L'afflito cor ma in ui: si- biles io scorgo il  
do

quando e sol: pa- biles prouo il dolor  
do



e sol pat: pabite prouo il do: cor tu spe:

ranga uai lusin = gha - - = do

*l'anima* misera *l'afflito cor* *l'anima*

*misera* *l'afflito cor*



*S'anima misera* *L'afflito cor.*



**INFONIA DEL ATTO SECONDO.**



Handwritten musical notation on three staves. The top staff begins with a treble clef and contains a sequence of notes and rests. The middle staff also begins with a treble clef and contains similar notation. The bottom staff begins with a bass clef and contains notes and rests. The notation is dense and appears to be a single melodic line or a simple harmonic setting.

A single empty musical staff with five lines.

Handwritten musical notation on a staff, starting with a treble clef and a double bar line. The notation includes several notes and rests.

Handwritten musical notation on a staff, starting with a treble clef and a double bar line. The notation includes several notes and rests.

Handwritten musical notation on a staff, starting with a bass clef and a double bar line. The notation includes several notes and rests.

A single empty musical staff with five lines.



105  
Lott

