

AB. CESTI

ARGIA

R. Conservatorio  
di Musica - Napoli  
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DI MUSICA DI NAPOLI

Sala *Rari 6. 4 7 8*

Scalfale *33* Plateo *6. 8*

N. di Scalfale (Volume) *12*

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*W. S.*

I  
it lib<sup>o</sup> nel vol<sup>o</sup> 32 a  
Pond

L'Argia  
Dramma  
in Prologo e tre atti  
Rappresentato in Napoli  
nel 1667  
Musica del Abate Ant. Cesti





*[Faint, illegible handwriting on musical staves]*

2.  
2.

*[Small purple stamp or mark]*

Prologo o Auto Primo

Tausla.

G. Comedia di Antonio Cesti  
(Argia 1. 1. 1)

A.

1. *Amisulidi* 12.

2. *Amisulidi* 12.

3. *Amisulidi* 12.

4. *Amisulidi* 12.

B.

C.

1. *Il nel mondo* 13.

D.

1. *Il quel dolo* 77.

2. *Il sioghierai par* 92.

3. *Da far banab alla gema* 104.

E.

1. *Qui fuggite* 8.

2. *Qui fuggite* 15.

3. *Qui fuggite* 15.

F.

1. *Fremi irato Ferrano* 4.

I.

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2. *Laurino, di No Laurino* 60.

M.

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2. *Ma che pro* 57.

N.

1. *Nauganti a ciud, a ciud* 49.

2. *Naucer grande* 45.

3. *Na fuffin no no* 50.

O.

1. *O cielo inenrabile* 29.

2. *Oh questa d'leto affe* 60.

P.

Q.

R.

1. *Regio mando* 54.





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**V.**  
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 Voi che state al uita inozza 108.

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 Bella tra che balle spume 116.  
 a. r. Bella tra' figlio del mar 118.

**C.**  
 a. r. Chi gode felice 147.  
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**D.**  
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**E.**  
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**F.**

**G.**

**H.**

**I.**

**L.**

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**N.**

**O.**  
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**R.**





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 a 2. Vibrato pur vibrato Ab. Cesti 198.  
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**A.**  
 a 4. Alto guerra alto guerra 257.  
 Alto gioie ai diletti 363.  
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**D.**  
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**E.**

**F.**  
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**G.**  
**H.**

**I.**  
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**L.**  
**M.**

**N.**  
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a 2. **O.**  
 O bella b' d' erca 289.  
 O figlio, o dolce figlio 354.

**P.**  
 Per nudirmi di dolore 275.  
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**Q.**  
**R.**  
 a 6. L' ombra al suon dell' armi 37.



S.

T.

V.

*Finis*

a 8.

*Finis*

365.

355.

*finis*

The page features a series of musical staves. The left column contains staves with handwritten notation, including a large initial 'S' and the word 'Finis' written in a decorative script. The right column contains several empty staves. The notation is in a historical style, possibly from the 17th or 18th century. The paper shows signs of age, including discoloration and foxing.



Sinfonia



**SINFONIA AVANTI AL :**

**PROLOGO ^**



14

A handwritten musical score consisting of five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with a large bracket on the left side of the first four staves. The notation is dense and appears to be a complex piece of music, possibly a fugue or a similar contrapuntal work.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are completely blank and contain no musical notation.



A handwritten musical score consisting of five staves. The notation includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The music is written in a historical style, possibly from the 17th or 18th century.

Three empty musical staves, each consisting of five horizontal lines, located below the main score. They are completely blank, suggesting they were either left unused or the music for them was written on a separate page.

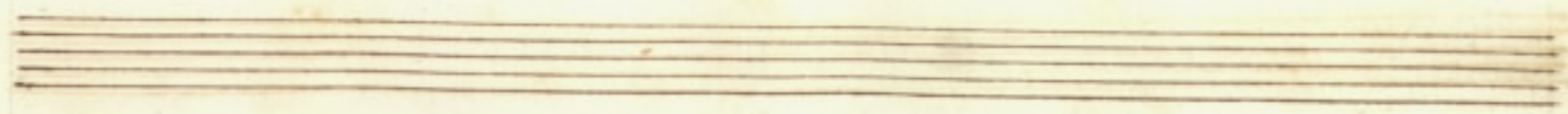
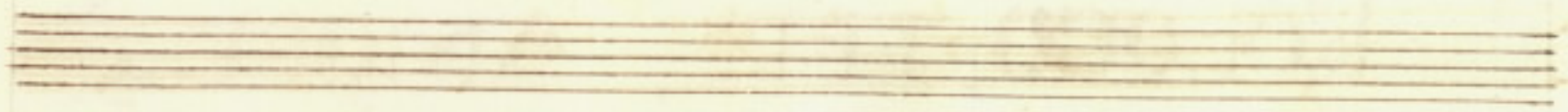
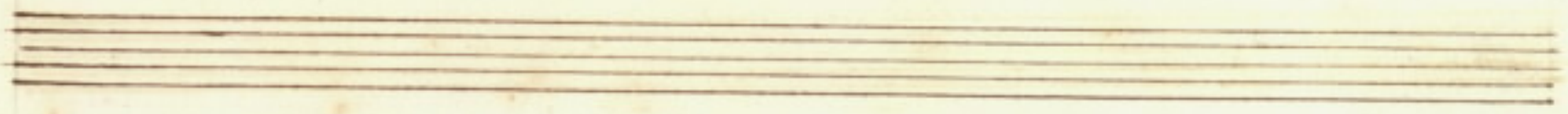
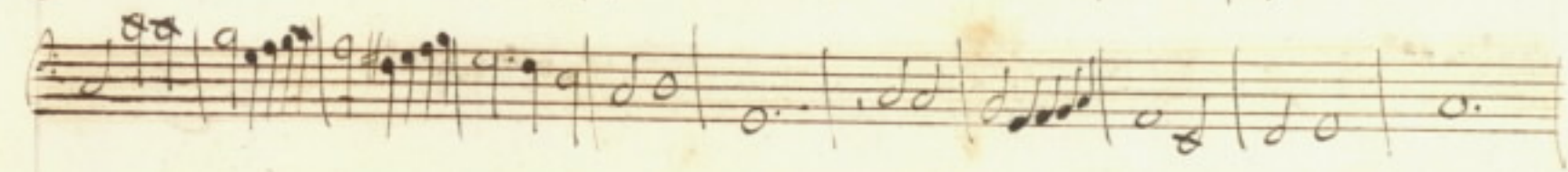
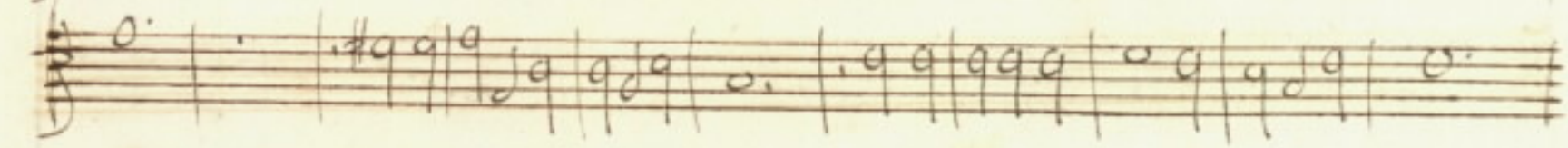
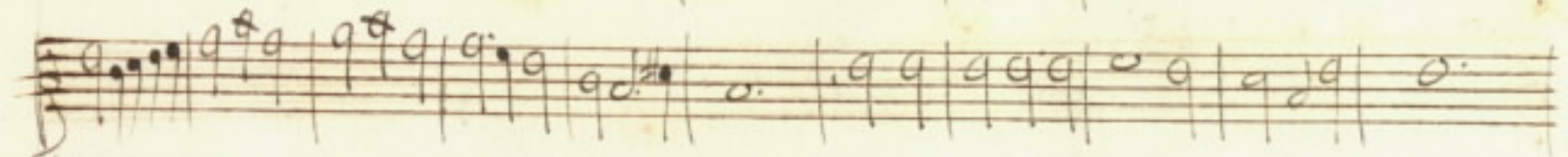
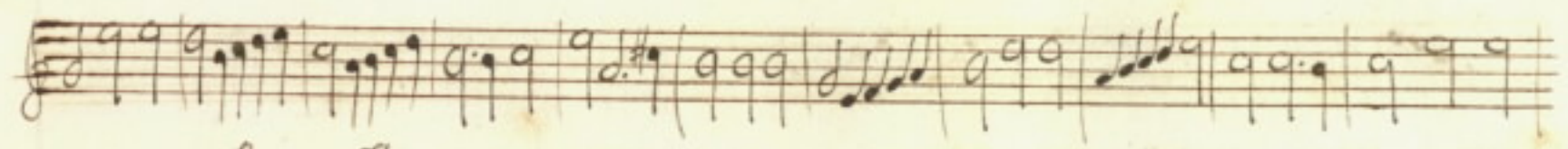
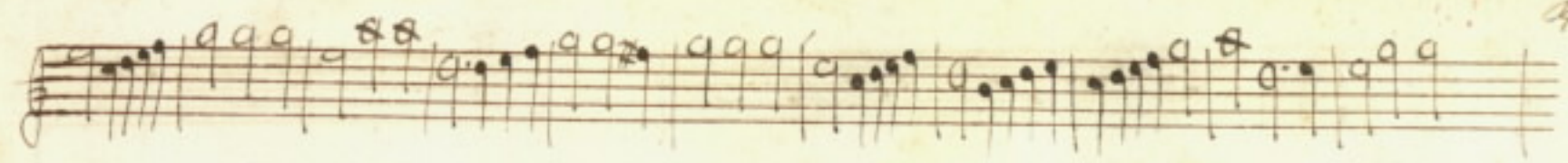


24

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The notation is dense and appears to be a single melodic line.

Three empty musical staves, each consisting of five horizontal lines, located below the first five staves of notation.







34

Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs, typical of a 17th or 18th-century manuscript. The first staff begins with a treble clef and a key signature of one flat. The music consists of several measures of notes, some with stems and some without, and ends with a double bar line and a repeat sign.

ROLOGO, TETI, AMORE ^

A musical staff with a large, decorative initial 'R' on the left. The text 'ROLOGO, TETI, AMORE ^' is written in a bold, black, serif font across the staff. Below the staff are three empty musical staves.



4 6

Dei fre - mi hemi ira - to Not

turmo e voi dall'on - de plac di Zeffi -

rti o mai fuggi - te quindi da Borea solle - ua -

ti u - scite flutti su perbi







Three staves of handwritten musical notation. The top staff begins with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings. The bottom two staves continue the melodic and harmonic development.

Terz

Senza tema di morte il mio gran vegno sol = = ca sol = = ca Tifi no-

Musical notation for the first vocal line, including a treble clef, a common time signature, and a series of notes corresponding to the lyrics.

uello ogni mor-ta - le ma bentosto uedrà

Musical notation for the second vocal line, including a treble clef, a common time signature, and notes corresponding to the lyrics.

Four empty musical staves at the bottom of the page.



quãto sia frale contro l'ira di Seti un

lino un le-gno ma bento sto ue dra

quanto sia frale contro l'ira di Seti

un lino un legno contro l'ira di Seti



un lino un legno

*Ritornello.*



Amore.

frena frena l'orgoglio ai flutti lo sdegno all'è pro celle dal Regno delle stelle la mia

gran oeni - trice à te m'inui a = =

Teti

uenere e che de sia Amore Abbat-tuta dal

londe ri per cossa dai uenti solca le tue uoragini pro



*Forse nave ch' a Cipro a - spira mira mira Seti deti -*

*Mira qual periglio mor tale i nauiganti auale*

*Seti Il meglio ma che nõce di uenere all'intento quest'onaso ele -*

*Amore*  
*mento All'im pero di Cipro che la smarita pace il perso*



chiede suppli - cante n chiede opra di Cipriogna epiu d'A-

more l'agi - tato Uavello Drizza le prove Dehi

Dehi fuga le pro celle Jetti o la o la partite

Amore si tranquillano i flutti Jetti Amore: onde ta ce - te si di legu: ogni ne bo

Amo:  
Jetti



*Amo.*

*Teti*

e resti in un ba - leno quieto'l mar

eu - - ni fuggite

quieto'l

The first system of the musical score consists of three staves. The top staff is a vocal line for the soprano, marked 'Amo.', with the lyrics 'e resti in un ba - leno quieto'l mar'. The middle staff is a vocal line for the tenor, marked 'Teti', with the lyrics 'eu - - ni fuggite'. The bottom staff is a basso continuo line. The music is written in a historical style with various note values and rests.

*mar*

*mar*

muto il uento il ciel = = = il

muto il uento il ciel = = = il

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics 'muto il uento il ciel = = = il'. The middle staff is a vocal line with the lyrics 'mar' and 'muto il uento il ciel = = = il'. The bottom staff is a basso continuo line. The music continues with similar notation to the first system.

Two empty musical staves are located at the bottom of the page, consisting of five-line staves without any notation.



Handwritten musical score for the first system, featuring three staves. The top two staves contain vocal lines with lyrics: "ciel se re - no quieto l' mar" and "ciel se re - no e resti in un ba leno quiet l' mar". The bottom staff is a basso continuo line. The notation includes various note values and rests.

Handwritten musical score for the second system, featuring three staves. The top two staves contain vocal lines with lyrics: "muto il uento il ciel = = = = il ciel = = = =" and "muto il uento il ciel = = = = il ciel = = = =". The bottom staff is a basso continuo line. The notation includes various note values and rests.

Four empty musical staves at the bottom of the page, consisting of four sets of five-line staves.



il ciel se-re-re-no

= il ciel se-re-re-no

Solo

ma' qual' lume improvviso

mi fe risce e m'ab-baglia nacer forse hoggi vuole

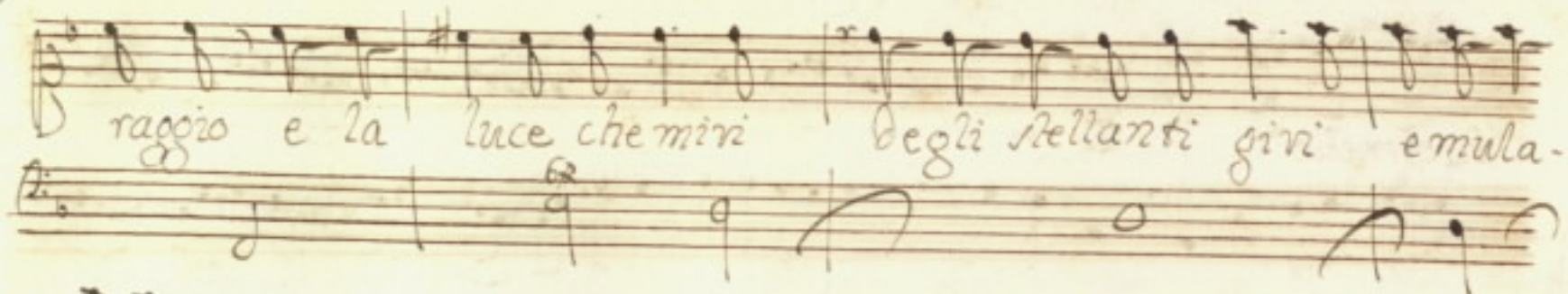
Amo:

prima dell'Alba il sole de Joti-ci splen-dori il più bel

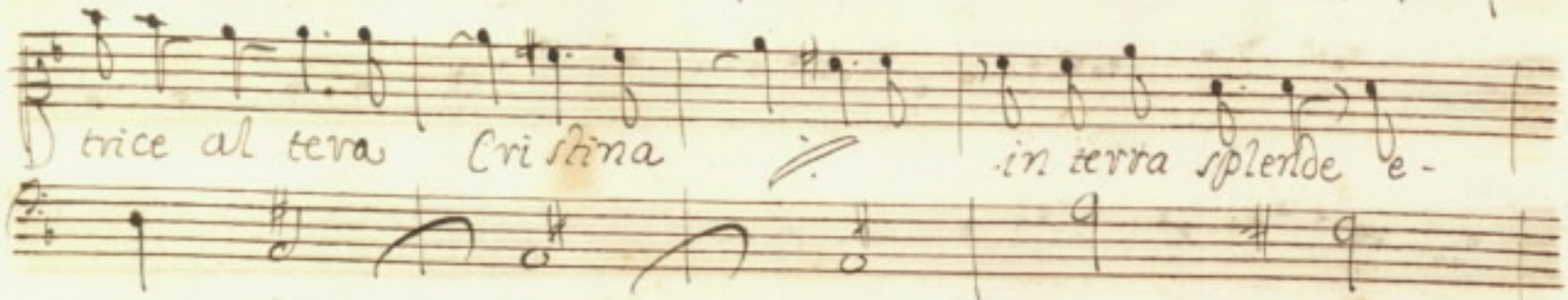


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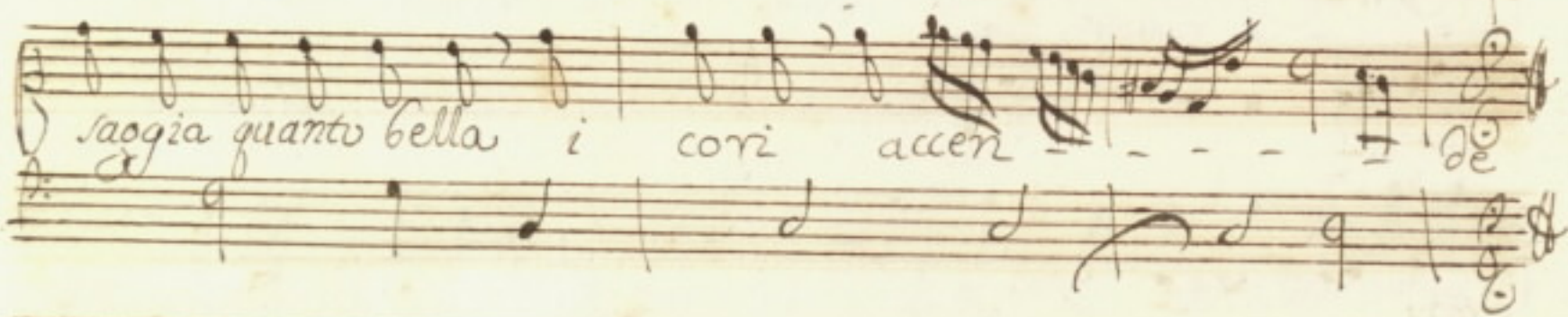
raggio e la luce che miri begli stellanti giri emula-



trice al terra Cristina in terra splende e -



saggia quanto bella i cori accen



Amore



Ritornello

Handwritten musical score for the Ritornello section, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The time signature is common time (C). The music features a complex texture with many beamed notes and rests.

Handwritten musical score for the Aria section, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The time signature is common time (C). The music continues with a similar complex texture of beamed notes.

Aria

Amore

Handwritten musical score for the Aria section with lyrics, consisting of two staves. The top staff is in treble clef, and the bottom is in bass clef. The time signature is common time (C). The lyrics are written below the notes.

A - mi ful - gi di che dalle sfe = re



il mon do - ta = greggia = = = = = te non fug -

gi - te non fug - gite ferma = = = = = te della

Suezia à mi - rar = = le pom = = = = =

= pe al te - re Hor che lucida senza nel



horche lucida senza uel Cintia splende te e ride e

ride il Ciel

Dite vedesti o stelle piu belta piu virtu lucia piu

bel = = le horche lucida senza uel



11<sup>v</sup>

Cintia splendet e ridete e ridete il

ciel

dite vedesti o stelle vedesti o stelle piu' bel ta' piu' ul-

tu luci piu' bel = = le Siegue Rito:

Teti



*Allegretto.*

*Aria*

*Tutti*

Ua = = go zef - si - ro ch'ingremb' a clo ri ch'ingremb' a clo -



ri la si uet = = = = = to ri -

po - si spie - ga i uan = = =

ri o du ro si bella terra a mer rar = = nu = =

vi stu po = ri



Vola Zeffiro no tardar Vola Zeffi-ro no tar-

dar poi tor-nando tor-nando in riva al mar

dimmi uedesti mai uedesti mai più bel ta più uir-



tu più dolci ra = = i vola Zeffiro

no tar-dar vola Zeffiro no tar-dar

poi tor-nando tor nando in-nua al mar

poi tor-nando tor nando in-nua al mar



*Dimmi* uedeste mai uedeste mai più bel tà più uir-

tù più dolci ra = = =

*Ritornello.*



146

Handwritten musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of several measures of notes and rests, with some complex rhythmic patterns in the first two staves.

Amore

Teti

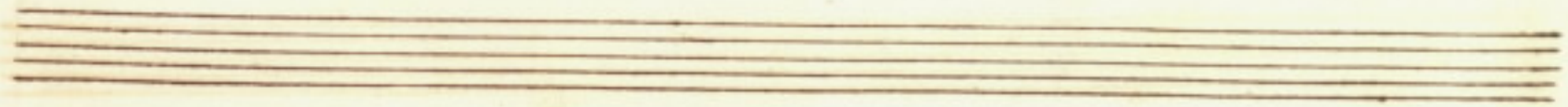
ecco l'Alba ecco l'Alba che vi den = = = = =

Handwritten musical score for three staves with lyrics. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The lyrics are "ecco l'Alba ecco l'Alba che vi den = = = = =". The music is in common time (C) and features a melodic line in the top staff and a bass line in the bottom staff.



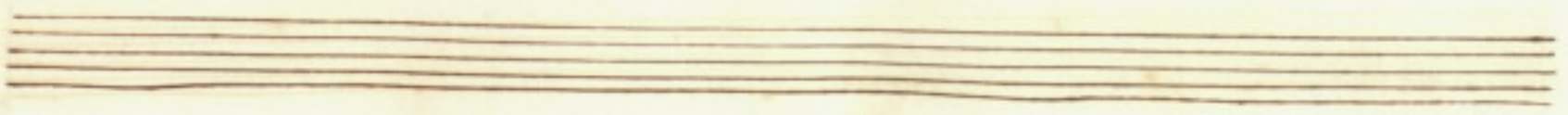
te semina gigli e rose ne campi d'oriente e l'

te semina gigli e rose ne campi d'oriente e l'



sol condu-ce Teti le luci di due soli soffrir più

sol condu-ce Amor le luci di due soli soffrir più





15<sup>v</sup>

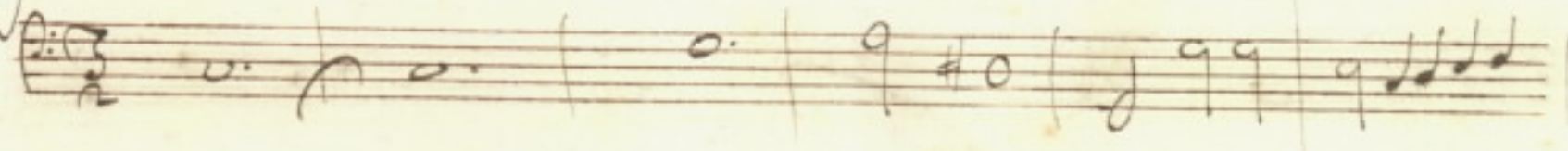
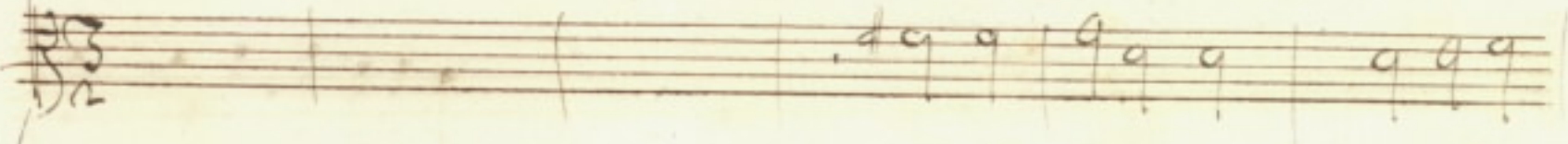
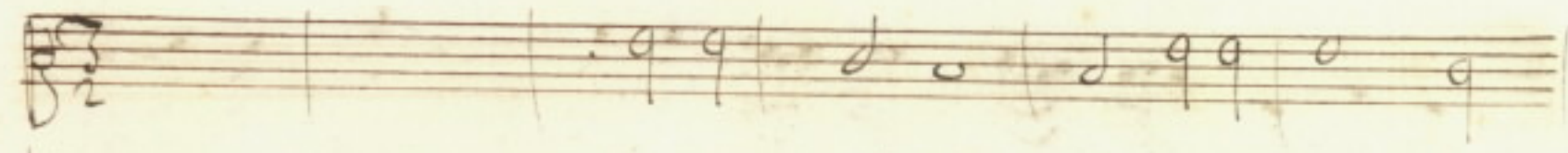
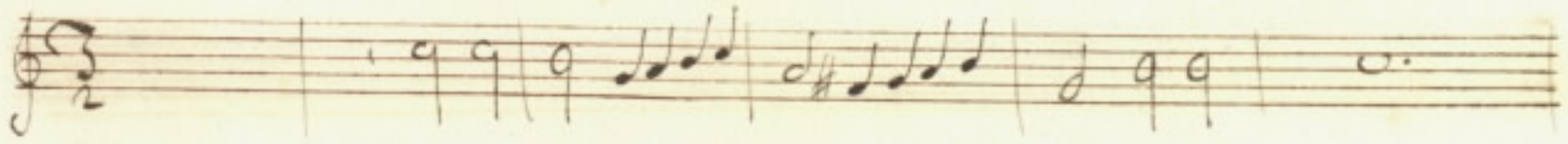
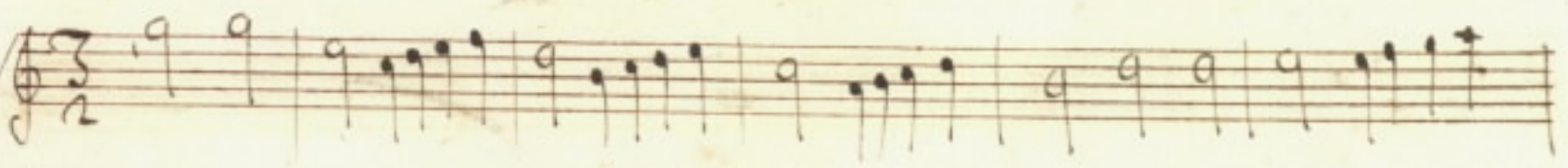
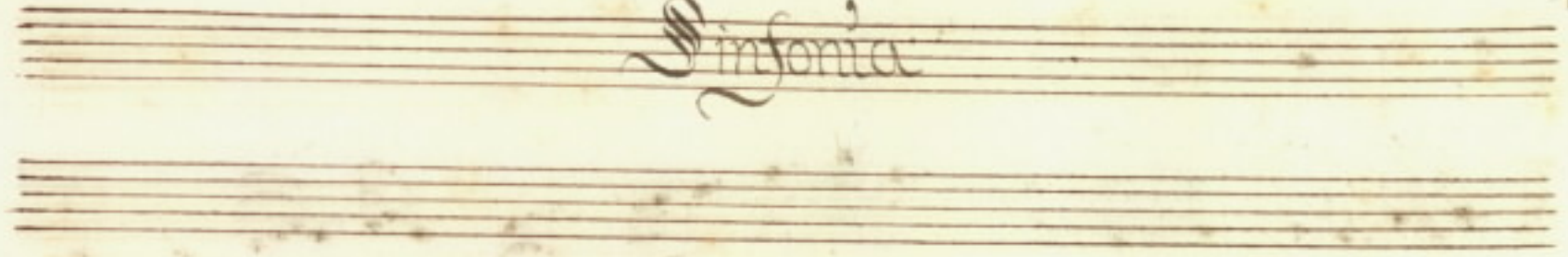
no poss' io  
no poss' io già torno al ma = = = = re

già uolo al cie = = = = to a-di-o

*Adio*



# Sinfonia





16<sup>v</sup>

A handwritten musical score consisting of five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a common time signature. The second staff also uses a treble clef. The third staff uses an alto clef. The fourth staff uses a soprano clef. The fifth staff uses a bass clef. The music is organized into measures by vertical bar lines. A large bracket on the left side of the page encompasses the first five staves. The notation is dense and characteristic of 18th-century manuscript notation.

Three empty musical staves, each consisting of five horizontal lines, positioned below the first five staves of the score. These staves are completely blank and contain no musical notation.



A handwritten musical score consisting of five staves. The first staff begins with a treble clef and contains a sequence of notes including quarter, eighth, and sixteenth notes, along with rests. The second staff uses a treble clef and features a mix of note values and rests. The third staff starts with a bass clef and contains mostly whole and half notes. The fourth staff uses a bass clef and includes a variety of note values. The fifth staff begins with a treble clef and contains notes and rests. The notation is fluid and characteristic of 18th-century manuscript writing.

Three empty musical staves, each consisting of five horizontal lines, positioned below the first five staves of the page.



17<sup>v</sup>

Handwritten musical score for five staves, measures 1-17. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). A large bracket on the left side groups the first five staves. The notation is written in a cursive, historical style.

Three empty musical staves, each consisting of five horizontal lines, located below the first five staves of the page.



A handwritten musical score consisting of five staves. The notation is in a single system, with a large bracket on the left side encompassing all five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef, while the subsequent four staves begin with bass clefs. The music concludes with a double bar line and repeat dots on the right side of each staff.

Three empty musical staves, each consisting of five horizontal lines, positioned below the first system of music.