

1/2

Atto Secondo - Scena 2

Andst

Sian.

La principessa e la; di qui vien Sianmi... vidi quanto mi basta. ma dov'è il

uff.

Sian.

uff.

Sian.

dove? fra poco qui il vedrete. e a che mi vuol? lo ignora. per caso fosse

uff.

questo un garbato gentile e dolce arresto? un tal cenno non diè; quand'ei ne

Sian.

viene che vi chiami attendete in quel boschetto. com'è conciso quest'ufficiaria

Adc.

letto

a quanto mi narrò Metilde;... e questi senza

Sian.
Dubbio il Consorte. e quella dama perchi da cima a fondo mi contempla: che

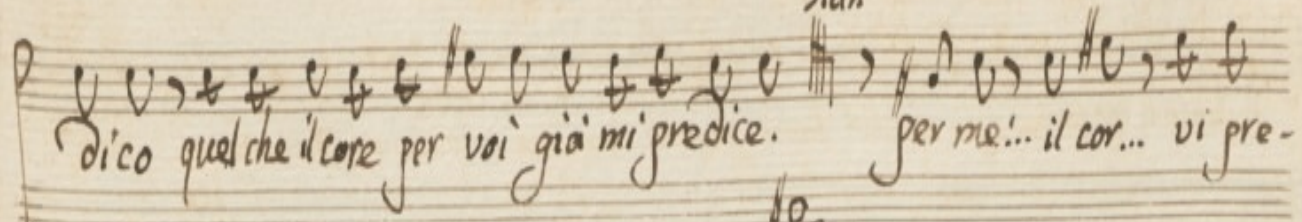
Adc. *Sian.*
voglia misurarmi! dite, voi sareste Sianni da Calay? Io stesso.

Adc. *Sia*
attendete il Sovrano? per l'appunto, ed impaziente son di favel-

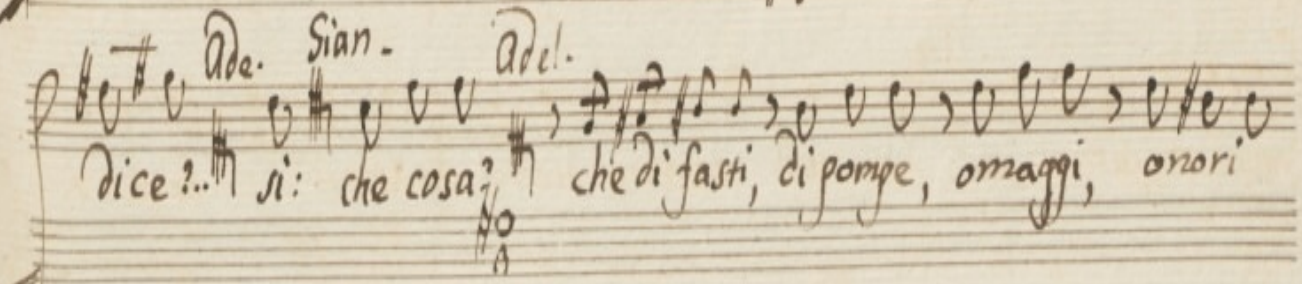
Adc. *Sia.*
largli. non men che voi n'e' lui. adunque la ragione e' nota?

Adc. *Sian.* *Adc.*
appieno. | adesso sapro' tutto. | ah per pietà ditemi almen? | vi

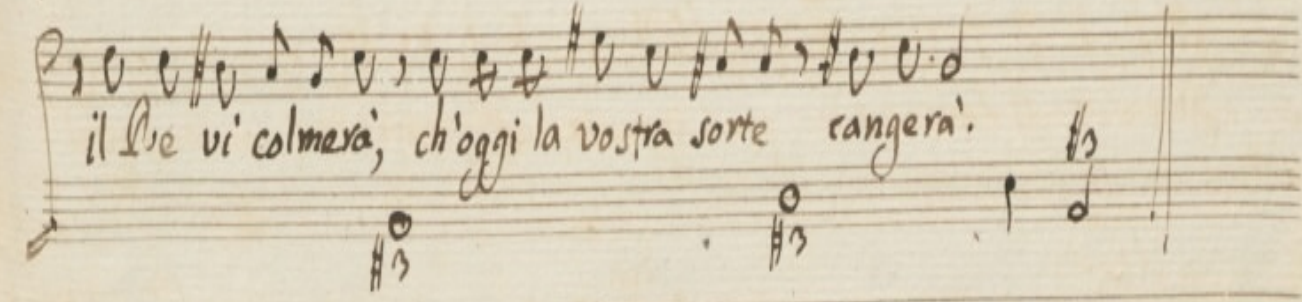
Sian



dico quel che il core per voi già mi predice. per me... il cor... vi pre-



dice?... si: che cosa? che di fasti, di pompe, omaggi, onori



il Re vi colmerà, ch'oggi la vostra sorte cangerà.

Cavatina Sianni.



Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes. The staves are arranged vertically down the page. The paper is aged and shows some staining, particularly near the bottom left corner.

Mod: *al piacere*

Violini *for.*

Viola

Flauti

Oboe *for.*

Clarini

Cornini

Trombe Alam.

Fagotti

Tromboni

Timpani

Pianni *al piacere*

Violoncelli

Bassi *for.*

Fatti... Rompe... Braggi... o- no - ri la mia

mod. to
mod. f.
al piacere

Andante
sorte cangerà
oibà che cangiamenti
che pompe, e complimenti

mod. f.

Handwritten musical score for three staves. The top staff contains a melodic line with various note values and rests. The middle and bottom staves contain chordal accompaniment with vertical stems and flags.

Handwritten musical score for a single staff with lyrics. The music is written in a cursive style with various note values and rests. The lyrics are written below the staff.

Io vivo alla spartana non cerco incensi, fumi, ne lascio mio costume per faste dignità oibo che corra gli -

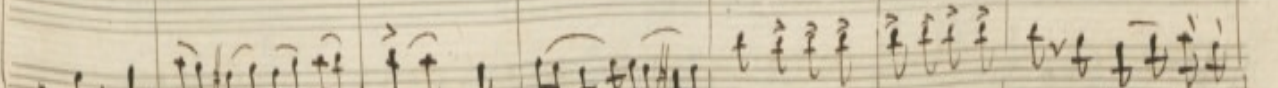
Handwritten musical score for a single staff, likely a continuation of the previous piece. It features a simple melodic line with various note values and rests.

a piacere

menti oibò che con giamenti oibò che faste pompe con giamenti complimenti: Po vivo alla spar-tana non cerco incansi e'

arco

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines, typical of an early manuscript.



 Jumi na lascio i miei co- stumi per fasto e nobil- ta' no ~ ~ ~ non lascio i miei co-

Handwritten musical notation on a five-line staff, continuing the piece from the previous section.

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

A series of empty musical staves, indicating that the page is mostly blank or that the notation has been mostly obscured or is very faint.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of two flats.

Utum per fasto nobilita no ~ ~ ~ ~ ~ non lascio imia certum per fasto dignitatio ni

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of two flats.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 14 staves. The notation is in a historical style, featuring various note values, rests, and clefs. The music is organized into measures by vertical bar lines. In the lower right section of the page, there is a handwritten instruction: *ritto poco con piano Sianni*. The paper shows signs of age, including some staining and wear at the edges.

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

The lyrics are:

penso meglio

obbedir ti converrà

The score includes various musical notations, including clefs, notes, rests, and dynamic markings such as *Solo* and *blo*. The paper shows signs of age, including discoloration and wear at the edges.

Handwritten musical notation for three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The notation consists of quarter notes and rests across six measures.

A series of seven empty musical staves with various clefs and key signatures, including treble and bass clefs with one sharp and two sharps.

Handwritten musical notation for a vocal line with lyrics. The lyrics are "piano piano pensa meglio che obbedir ti converrà". The notation includes a treble clef, a key signature of one sharp, and various note values including quarter, eighth, and sixteenth notes.

Handwritten musical notation for a bass line. It features a bass clef, a key signature of one sharp, and a series of quarter notes across six measures.

parlante
parlante risoluto
 obbedir... che centra l'obbedienza oibi che conve
piz.

niema — io son di tempra anfibia non vivo senja il mare, ne lascio il navi-

dolc.
nienza! lo son di tempra an- fibia non vivo senza il mare ne lascio il navi- gare per

corti e nobil-
 ta' no' -- -- --
 -- non lascio il navi-
 gare per corti, e nobil-
 ta' no' -- -- --

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score is divided into two systems. The first system has four staves, and the second system has six staves. The notation includes various notes, rests, and dynamic markings such as "for." and "f".

A single staff of music containing a series of rhythmic patterns represented by vertical stems and flags, likely indicating a specific rhythmic figure or ornamentation.

~ nobi lascio il navigare per corti e nobilita

A single staff of music with a few notes and rests, including a dynamic marking "for." at the end.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The top section consists of several staves of music. The first staff has a treble clef and a key signature of one flat. The music is written in a style that combines rhythmic notation with some letter-based notation.

The lyrics for the first section are:

ma qui verrà il So. urario...

The second section of the score has the lyrics:

ebben chedir mi può!

The bottom section of the score includes a vocal line with lyrics and a piano accompaniment line. The lyrics are:

ma qui verrà il So. urario...

The piano accompaniment line is written in a style that uses rhythmic notation and some letter-based notation.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, notes, and rests. Dynamic markings such as 'f' are present. The music is written in a historical style with some unique clefs and accidentals.

con i Di. come stanno

con gli Ob.

Handwritten musical score for the second system, consisting of five staves. The notation includes various rhythmic values, notes, and rests. Dynamic markings such as 'f' are present. The music continues from the first system.

oh bella!.. ch'io mi resti... e al lora come faro'!... come fa-

Handwritten musical score for the third system, consisting of five staves. The notation includes various rhythmic values, notes, and rests. Dynamic markings such as 'f' are present. The music concludes the system.

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

e se la sposa e il figlio, il mio Ca- lais lasciar non vo' *rallent.* no' ~ ~ ~ *Tempo* ~ ~ ~ il mio Ca-

Handwritten musical notation for the second system, consisting of a single staff with notes and rests, corresponding to the lyrics above.

Handwritten musical score on page 99. The score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The second system features a piano part with a *colle. v^o* marking. The third system continues the piano accompaniment with a *for.* marking. The fourth system shows the vocal line with lyrics: "che... ma... ma... ma quanti ma' persisteva' m'ostino-ro risponde". The bottom system shows the piano accompaniment with a *for.* marking.

che...

ma... ma... ma quanti ma' persisteva' m'ostino-ro risponde

Lento meno

Tempo

Lento meno

risoluto.

Tempo del.

rò m'ostinero e e e basto, so so qualche farò sì sì so, so qualche fa- rò, ma il mio Ca-

Molto

For.

Quar.

Molto

Molto

lais non lascero' no' - - - - - il so-uvano persistera' miastinero' - - - - - risponde -

Molto

This page contains a handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "ra che son France - se che il mio calais lasciar non vo il Soudano gerristara mi ottinga - rirponde". The score features various musical notations, including notes, rests, and dynamic markings such as *for.*, *dol.*, and *f*. There are also several double bar lines and repeat signs throughout the piece. The paper shows signs of age, with some staining and wear at the edges.

vallent. poco

vallent. poco

no' che son d'pace - se che il mio Ca. lais- *no' - - - lasciar no' no' - - - - la sposa il*

Almo tempo

calando

f.

lola

lola

Allo

Allo

figli lasciar non vo' no' ~ ~ ~ ~ ~ il mio solo lasciar non vo' no' no' non

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 includes a vocal line with lyrics and two piano accompaniment staves. The middle system features two staves with the word 'lola' written above them. The bottom system includes a vocal line with lyrics and piano accompaniment. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings like 'calando', 'f.', and 'Allo'. The paper shows signs of age, including a small brown stain and some foxing.

Handwritten musical score on page 102. The score consists of approximately 12 staves. The top staves contain instrumental or vocal accompaniment with various rhythmic patterns and melodic lines. The bottom staff contains the lyrics in Italian, written in a cursive hand. The lyrics are: "il mio Cal. lair. lasciar non vo' la - sciar non vo'". There are several musical markings, including a sharp sign (#) and a fermata-like symbol over the word "lasciar". The paper shows signs of age, with some staining and wear at the edges.

Dust. Sian. Dust. Sian. Dust. Sian.
 Gianni... anche qui? grancora... chesuccessa? ho veduto soffredo. ben ve.

Dust. Sian. Dust. Sian.
 duto. nol conosci? nemien per nome. oh accettati che un eccellente amico. buon per

Dust. Sian. Dust. Sian.
 lui. e uno scudiero del Sovrano. meglio. permette che seco in queste regge ottinzo.

Dust. Sian.
 di tal guisa explorevo quanto a tuotano machinar potea il Principe Roggiero. e a te chi

Dust. Sian.
 disse che quest'altro Signore m'e nemico? l'arrivo di Matilde. Dustano senon lasci questi

Dust.
 gerghi farai mettermi in collera. collera nella Reggia? ohio ti pare?

or vien l'interessante: senti Subito

Mod.^{to}

Handwritten musical notation for the first system. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a vocal line and a piano accompaniment. The vocal line starts with the word "bene." and continues with "figurati per poco che in questo recinto un emis-".

Handwritten musical notation for the second system. It continues the vocal and piano parts from the first system. The vocal line includes the text "fero, immagina qui il porto di Seelanda da cui travalicando i vari mari approdi final-".

Handwritten musical notation for the third system. It concludes the vocal and piano parts. The vocal line includes the text "mente in quel tempia che supponrai Colaj; quivi dicendo appena, ma con pietosa e'".

Modo

Tempo Dol.
 tenera espressione, Io so che tu sei qui... vieni mia si-va spo-sa,

Sian.
 tua Moglie apparirà: ciò - è? si sapporrà che compa-risca. *Quist.* no, per

Sian. *Quist.* *Sia.*
 Lei non v'è ipotesi: ver-rà davvero? da davvero. | che mi avesse se-

guito e nol sapessi! *Quist* el bene il tempo vola *Sian* ve diam per carità se siamo

Soli, che questa scena ha molto del ridicolo. *Mod.* *fz.* *rit.* *Quist.* non vi di-

cun; tutto arride allo scongiuro marital *Sian.* di certo fra poco parte -

remo all'ospedal de' matti non v'e paura. a dunque? invoca, e dolce -
 mente so so' che tu... Va bene? egregia-mente.

Dust. *Sian.* *Dust.*

Tempo *Sign.*

Terzetto

I Timpani sono in fine del pezzo

Violini

Viola

Piccolo Flauto

Flauti

Oboe

Clarini Alam.

Corni ind.

Trombe Alam.

Fagotti

Tromboni

Metiloe

Gianni

Augusto

Violoncelli

Bassi

a piacere

a bast.

Io so' che tu sei qui, vieni mia cara spo-sa... che forse non m'...

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written in Italian and include the words "mauscir non o", "va...", "apiacere", and "nie". The music is written in a system of staves, with various notes, rests, and clefs. The paper shows signs of age, including discoloration and some wear at the edges.

Lyrics visible in the score:

- mauscir non o
- va...
- apiacere
- nie

Performance markings include "All^o" at the top right and "All^o f^o" at the bottom right. There are also markings for "7^a col 2^o", "8^a col 2^o", and "col 2^o".

Cl: -

#

Stanni io sono ah si' - che a te mi strinse - me - ne a - mor mi sug - ge - ri' amor. se -

 Metiloe ah no... ah si - per bacco - Sei mio Moglie... ma tu perche cosi perche

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). 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 cursive, historical style.

Handwritten musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment continues with two staves, showing more complex rhythmic patterns and chordal structures.

Handwritten musical notation for the third system, including vocal line with lyrics and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment continues with two staves.

quitti... in queste... a-rene... ah forse
giubella in altre spaglie como... ah parla... ah di... qui meco
in un tal di chi sa mio ca-ro
in quello spaglia parla ah di Metilde

Handwritten musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment continues with two staves, showing a final cadence.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Lyrics visible on the page:

ban caro ben -

ah ch'io più oope si - a non s'è bell'idol

bestando - so son-tu sei ab si

Additional markings include *legato*, *calan.*, and *cal.*

Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

Handwritten musical notation on a five-line staff, including notes, rests, and bar lines.

Handwritten musical notation on a five-line staff with lyrics written below the notes.

Handwritten musical notation on a five-line staff with lyrics written below the notes.

mi o, ma so che accanto a te si un certo non so che il dove lusinghier mi
 moglie e spoglie, e soglie ma tu, ma amor così... e l'ammorarena, e bene mi come ~ ~ ~

Musical score on aged paper, featuring multiple staves. The score includes vocal lines with lyrics and instrumental parts.

Lyrics:
 colma di pia- cere
 si di piacer
 ah forse... ahimè...
 si di pia- car ali
 ahimè che terre- moto

Instrumental Labels:
 coll'Ob. in soprano
 Solo

Other markings:
 divisi (written above the right-hand staves)

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

con *Vini* in *Sop.*

Handwritten musical notation for the second system, featuring a single staff with notes and rests.

Handwritten musical notation for the third system, including lyrics: "a non so' bell' i - dal mi' o, ma so' che accanto a te si un'".

voi po' ah come fate che appena v'accoltate agl' uomini de state un certo non so' che di cara e lusing-

Handwritten musical notation for the fourth system, including lyrics: "99".

certo non se che mio ben
 forse mio ben forse tal di
 di core lusinghiero mi colma di piascer mi colma di piascer
 ghier che calma di piascer oh done come fate che agli uomini se state un certo non so

Solo

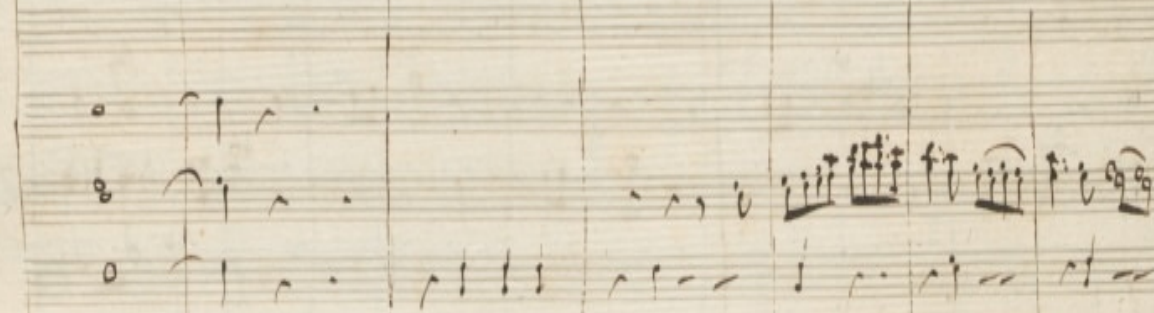
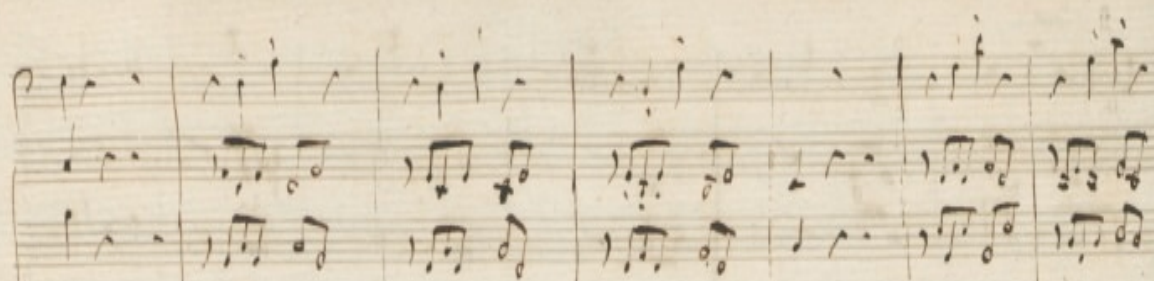
loco

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment features a bass line and a treble line. The music is marked 'loco' at the beginning.

Handwritten musical score for the second system, primarily piano accompaniment. It consists of two staves. The bass line contains several measures with notes and rests, while the treble line is mostly empty.

Handwritten musical score for the third system, including vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has two staves. The lyrics are written below the vocal line.

cer di pia cer di pia di mio ben di pia cer di pia
 che voi bene come fate che a pena di co state negl'omini de- state un certo non che di cora lusinghior che colmo di pia-



olo o o

cer - - si mi col - ma di pia - - cer - - si mi col - ma
cer voi forte vide - stato incerto non si che di dolce lusinghier

This page contains a handwritten musical score for a multi-voice setting. The score is written on ten staves. The top three staves represent vocal parts, with the bottom staff being the basso continuo line. The lyrics are written below the vocal staves. The music is in a common time signature and features various rhythmic values, including eighth and sixteenth notes, and rests. The basso continuo line includes figured bass notation, such as 'f' and 'V'. The lyrics are:

pia - cer si di pia - cer si di pia - cer mi calizza di pia cer
 come fate - donne donna - ridestate un non so che di casto lusinghier qual rimise.

piu.
Musical notation on a single staff, starting with a treble clef and a key signature of one flat.

lmo
Two double bar lines indicating a section break.

Empty musical staves with vertical bar lines.

luli
Musical notation: a quarter note on G, a quarter note on G, a half note on A.

lolo
Musical notation: a quarter note on G, a quarter note on G, a half note on A.

Dimmi t'era noto ch'io la mi rima-nea
Musical notation on a single staff.

che cara? il ciel mi fulmini sen nulla no so-pear
Do Do praxiosi

Two double bar lines.
piu.
Musical notation on a single staff, starting with a treble clef and a key signature of one flat.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The score includes the following elements:

- Staff 1 (Top):** Musical notation with notes and rests. Includes the instruction *arco* and the marking *Solo*.
- Staff 2:** Musical notation with notes and rests.
- Staff 3:** Musical notation with notes and rests.
- Staff 4:** Musical notation with notes and rests.
- Staff 5:** Musical notation with notes and rests.
- Staff 6:** Musical notation with notes and rests.
- Staff 7:** Musical notation with notes and rests.
- Staff 8:** Musical notation with notes and rests.
- Staff 9:** Musical notation with notes and rests.
- Staff 10:** Musical notation with notes and rests.
- Staff 11:** Musical notation with notes and rests.
- Staff 12:** Musical notation with notes and rests.
- Staff 13:** Musical notation with notes and rests.
- Staff 14:** Musical notation with notes and rests.
- Staff 15:** Musical notation with notes and rests.
- Staff 16:** Musical notation with notes and rests.
- Staff 17:** Musical notation with notes and rests.
- Staff 18:** Musical notation with notes and rests.
- Staff 19:** Musical notation with notes and rests.
- Staff 20:** Musical notation with notes and rests.

The lyrics are written in Italian and include:

oh Dio... Quisquero... chi
 tutto, che tutto veggio, so. Io so predissi tutto che tutto veggio, so. che fu?

Additional markings include *arco* and *pizz.*

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

col. 2^o

Solo

son tu gli svelasti?

re - spiro /
piu arcani?

che dite? quest'arcano se- polto e in me.

Handwritten musical notation on a staff, continuing the piece.

Handwritten musical score for a string quartet with vocal lines. The score includes staves for two violins, two violas, and a vocal line with lyrics. It features dynamic markings like 'arco', 'fz.', and 'f.', and includes a section with the lyrics 'ah... uita-cate u-dine jiu non vo' no' jiu non vo' no' jiu non'.

Violin I: arco fz.

Violin II: arco

Viola I: 8^a col. b.

Viola II: b \flat b \flat b \flat ~

Vocal: ah... uita-cate u-dine jiu non vo' no' jiu non vo' no' jiu non'

Violin III: arco f.

Handwritten musical score for the first system, consisting of several staves. The notation includes various note values, rests, and bar lines. There are some markings that look like 'X' on the right side of the staves.

sol
 e - s - t - e - s, e - s - t - e - s, e - s - t - e - s, e - s - t - e - s, e - s - t - e - s, e - s - t - e - s

Handwritten musical score for the second system, including lyrics and musical notation. The lyrics are written below the notes.

vo' *sol*
 t'obbedi-re' *sol*
 ma' figlio dov'è? *sol*
 co-la' ti ferma *sol*
 oh non con-

Loco più

Handwritten musical score consisting of multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A circled section of notes is visible in the middle of the page.

tiè farra attendere il Re che anoi qui vie - ne

come il sai?

viene

ava to

Loco più

Handwritten musical score at the bottom of the page, including the word "viene", "ava to", and the instruction "Loco più".

A handwritten musical score on aged paper, page 119. The score is written in ink and consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings. The music is arranged in a multi-staff format, typical of a manuscript for a vocal piece with instrumental accompaniment. The handwriting is clear and legible.

lo so - per un fa - tal mi - stero mi - stero e ogni mi -

A single staff of handwritten musical notation at the bottom of the page, continuing the piece. It features a series of notes and rests, with some decorative flourishes.

Handwritten musical notation on a five-line staff. The notation includes various note values such as eighth and sixteenth notes, as well as rests. The music is written in a cursive, historical style.

stero scommatto che quest'an-no fan tutti quanti o-
racolje in breve un egni- matico anch'

Handwritten musical notation on a five-line staff, including a treble clef and various note values. The notation is consistent with the style of the upper section.

Fin' alle

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top two staves contain rhythmic notation with notes and stems. The middle section of the score is mostly blank staves with some faint markings. The bottom section contains lyrics written in Italian. The lyrics are: "io diventero", "Sino a tragia il sovrano", and "che venga". There are also some musical notations and symbols interspersed with the lyrics, including a large 'X' on the right side of the page.

loli

Coro

X

io diventero

Sino a tragia il sovrano

che venga

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

Handwritten musical notation on a five-line staff, with some notes and rests visible.

di - o
che fai?
fug - go da te.
perche?
sarebbe troppo strano mostrarla insieme con

mf

ad. dio... *per un fatal mi. stero*

perche? *che fai?* *sepa- ratevi* *chemistero*

A handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *col. f.*. The lyrics are written in Italian and are interspersed between the musical staves. Some lyrics are written in a cursive hand, while others are in a more formal, printed style. The score is marked with 'X' on several staves, possibly indicating specific sections or measures. The paper shows signs of age, with some staining and wear at the edges.

f
col. f.
che dici?
me.
oh ho s'avan-za
divo' che sei mia spo-sa
oh non fia

Handwritten musical score for a choir or instrumental ensemble, consisting of approximately 12 staves of music. The notation includes various notes, rests, and dynamic markings. The music is written in a historical style, likely from the 18th or 19th century.

mai

di grazia di grazia

che cosa! oh Dio! sepa- ratevi

Handwritten musical score at the bottom of the page, including a large 'X' mark on the left side. The notation continues from the previous staves, showing various notes and rests.

piacere tutti col canto

Tempo

apina

il matri-monio che fosse qui un delitto di lesa ma- u-dite sepa-

meta mello

Handwritten musical notation on the left side of the page, consisting of ten staves with various notes and rests.

4. prime

Handwritten musical notation on the right side of the page, consisting of ten staves with various notes and rests.

vatevi fuggite per pietà per pie-tà ————— tornate in quel di-

Handwritten musical notation at the bottom of the page, including a vocal line with lyrics and a bass line.

Handwritten musical notation for the first system, consisting of three staves. The notation includes various notes, rests, and dynamic markings such as *ff* and *arco*.

x *Handwritten musical notation on a single staff.*

x *Handwritten musical notation on a single staff.*

x *Handwritten musical notation on a single staff.*

Handwritten musical notation for the second system, including lyrics and dynamic markings. The lyrics are: *stretto ca. latevi col bambolo ne qui portate il pio tu vana in quel boschetto vavi-*

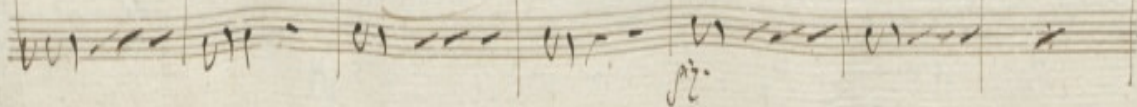
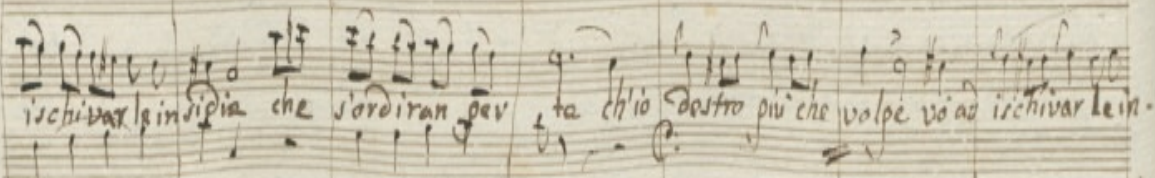
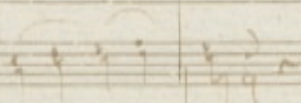
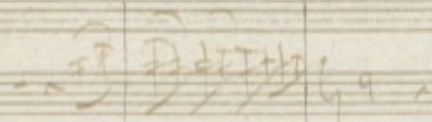
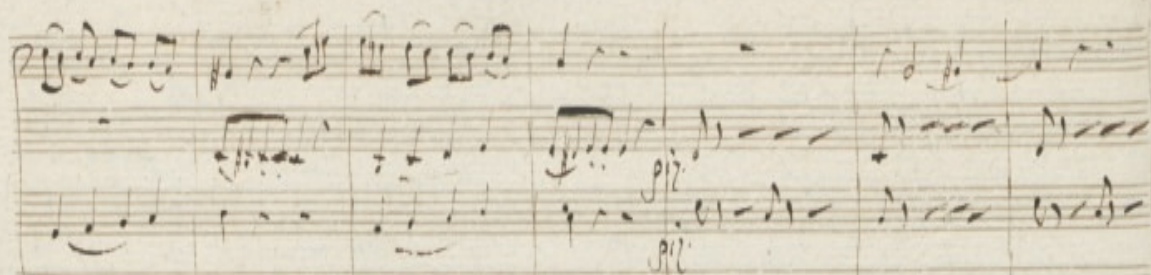
arco
piz.
arco
piz.

~~949~~ / ~~950~~

~~951~~ / ~~952~~

~~953~~ / ~~954~~

ricchiati fra salici finché ti chiamai Què i ch'io destro più che Volpe uo ad
piz.
arco
piz.



Handwritten musical notation on three staves. The notation includes various note values such as eighth and sixteenth notes, as well as rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style.

A large section of the page consisting of approximately 15 empty musical staves, indicating a gap in the manuscript or a section that has been removed.

And.

Handwritten musical notation with lyrics. The lyrics are: "sidie che s'ordinan per te - - - - - chio d'otto più che volpe v'ad ischivar lein -". The notation includes a treble clef, a key signature of one sharp, and various note values. There are some markings above the notes, possibly indicating ornaments or specific performance techniques.

Handwritten musical notation on a single staff, continuing the piece. It features various note values and rests, consistent with the style of the first section.

lmo tempo

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several staves. The top three staves appear to be for a vocal line, with lyrics written below them. The middle section of the page contains several staves of instrumental notation, some of which are partially obscured by faint markings. The bottom section of the page features a vocal line with lyrics and a final instrumental staff. The paper shows signs of age, including foxing and some staining.

si die *insi - die che sordiran per te* *m'as* *si*

m'oscultaro col di - glio

tu veglia al suo peri-glio

si fug-gite sepa-ratevi fuggite per pietà

tu spero, e figlio or-

Andarò fra Salici

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in Italian and describe a scene of fleeing and crying.

si fuggite
si fuggite separatevi fuggite con pietà
oh stelle ingiurate che più non posso reggere voi
udite partite

Handwritten musical score for the first system, consisting of approximately 10 staves. The notation includes various note values, rests, and dynamic markings such as *arco*. The music is written in a cursive, historical style.

Handwritten musical score for the second system, including lyrics in Italian. The lyrics are: *più non posso reggere, nè vivere co- si oh stella mag- a tate ah chi' è*. The score includes dynamic markings such as *arco* and *sinaltra*.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various rhythmic values, clefs, and dynamic markings. The lyrics are written in Italian and appear to be a religious or dramatic text.

Lyrics visible on the page:

con Vini

con Vini in soprano

con Vini in Tenore

piu non posso reggere

ho, ne vivere co- si no non so reggere ne vivere co-

piu e ne

ma per pietà

ercolto

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in a cursive hand and include the following text:

con ^{fini} in legg^o
 Ji no' ho co - si oh stelle mi aju - tate oh ne
 Urano per carità oh stelle mi aju - tate oh ne
 più non posso regere
 for.

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

Lyrics:

oh stel - le oh stel -
 oh stelle m'ajutate ch'io più non posso regere ne vivere co- si no vivere co-
 vivere co- si s'inoltra già il sovran signore separatevi fuggite per pietà si fuggite per pie- ta' per pie-

A handwritten musical score on aged paper, featuring approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian and are positioned below the lower staves. The handwriting is in dark ink, and the paper shows signs of age and wear.

le mi-ju - ta - te fi - tu - u
 no non è più ragera ne vi-ve co- si oh stelle mia - ju - tite ch'io
 ta si per pietà si si fuggi - te per pie - tà s'inoltra giu il sovrano fuggite fug -

This page contains a handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The top two staves appear to be for a vocal line, with notes and rests. Below these are several staves of accompaniment, likely for a keyboard instrument, showing chords and rhythmic patterns. The bottom section of the page contains lyrics written in a cursive hand, with some words underlined. The lyrics are:

più non posso veggere ne vivere co- si
 gite s'inoltra già il giorno fugire fuggite per pie- ta' fuggite fug-

On the right side of the page, there are handwritten annotations in a different hand, including the words "Tutti con moto" and "Ad libitum". The paper shows signs of age, with some staining and wear at the edges.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top staves feature complex musical notation, including treble clefs, various note values, and rests. The lower staves contain a vocal line with lyrics written in a cursive hand. The lyrics are: "gite fugite per pie-tai si per pie-tai porpiata". The paper shows signs of age, including some staining and wear at the edges.

gite fugite per pie-tai si per pie-tai porpiata

Handwritten musical notation on a five-line staff, featuring rhythmic markings and notes.

Handwritten musical notation on a five-line staff, including the word "Clen" written in the middle of the staff.

Handwritten musical notation on a five-line staff, showing rhythmic patterns and notes.

Handwritten musical notation on a five-line staff, including the word "Clen" written in the middle of the staff.

Handwritten musical notation on a five-line staff, including the word "Clen" written in the middle of the staff.

Partial view of the adjacent page on the right, showing handwritten musical notation and the word "ma".

Re, e Scudieri *Sian.* *Re.*
e' d'essa. Io non capisco nulla. Quoggiro, e leggo to' per Corrali.

Adante, piu' Navi per Calai sciolgan le vela, e risonino a un Suono affettuoso
Sian. *Re.* *Sian.* *Re.*
che? Metilde sarebbe? mia figlia ho perso il fiato. ah perche la distanza
Sian. *Re.*
mi ritarda il ben di riabbraciatla! ah Signor... ella equi qui? ne ame riede?
Adog. *Re.* *Re.*
che ascolto! e sara vero? ov'e? al tuo piede. *Finale alle 2^{de}*

Finale) Alto Sed:

Violini

Viola

Piccolo

Flauti

Oboe

Clavini

Corni Clami

Tromba ind.

Fagotti

Metilte

Adelina

Stanni

Doggiero

Ermarino

Donna

Corrado, e
Coro

Violoncelli

Bassi

ris-orto a quell' a -

e des-ia quegli il figlio e l'ora quegli il

sorgi, m'abbra oh Dio

all

e dei-ia

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian and include:

un palpito mi desta la speme, ed il ti-
vi-mase il se - ni - ter il so - ni -
figlio oh rab - bia o mio fu - vor ah mio fu -
sorgi ah sorgi ah Dio manca alla gioja il cor si man -
vi-mase il geni -
oh

The score includes various musical notations such as notes, rests, and dynamic markings like *spato* and *mp*. The paper shows signs of age, including discoloration and wear at the edges.

Colendo. Semp.

tor

tor

tor

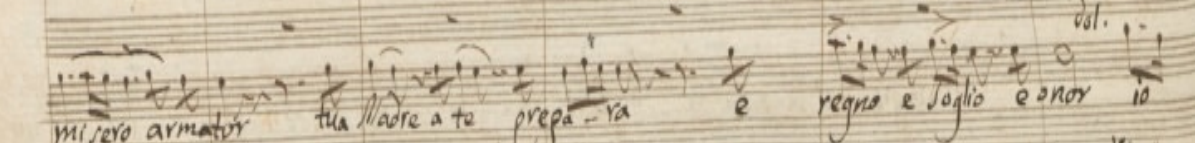
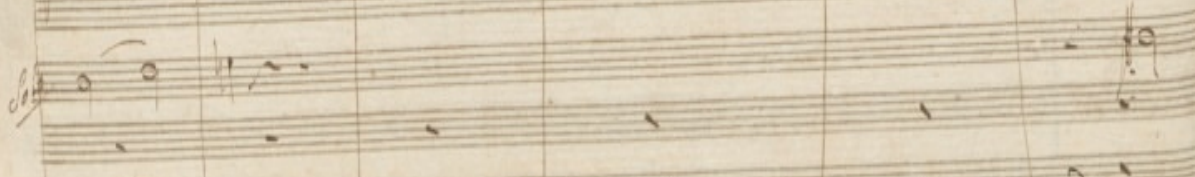
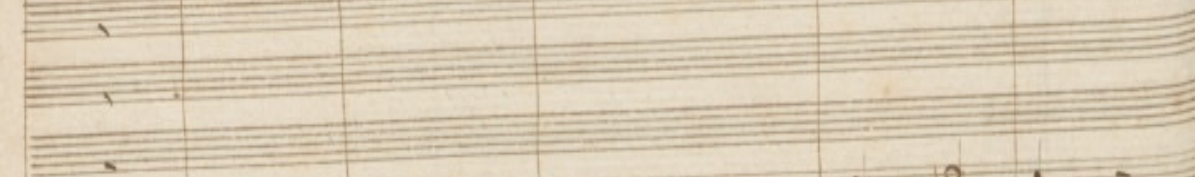
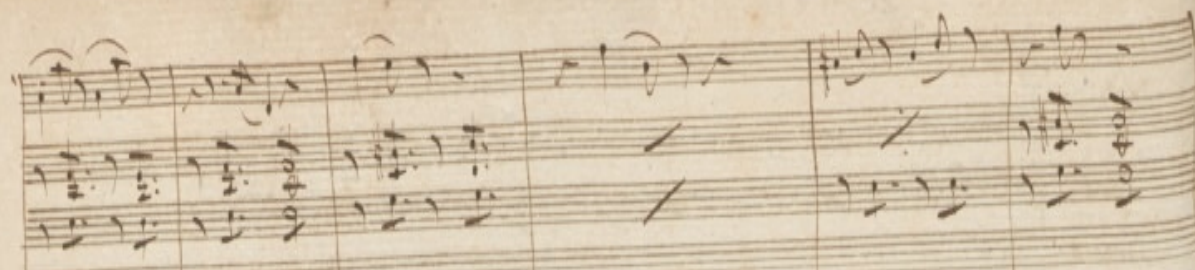
ca alla gio-ja il cor

tor go ni - tor

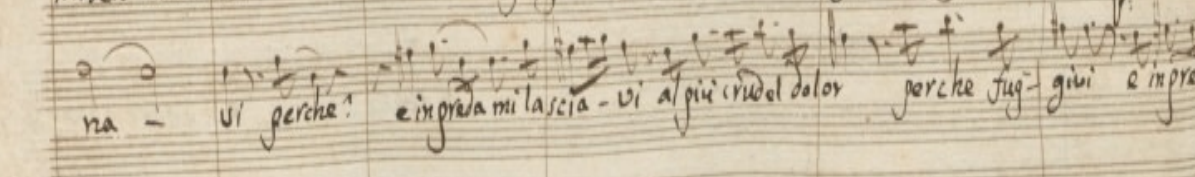
col po oh di - so - nor

alano

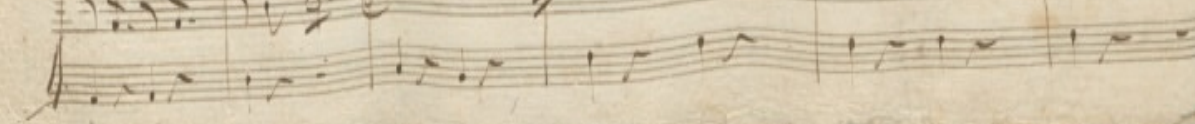
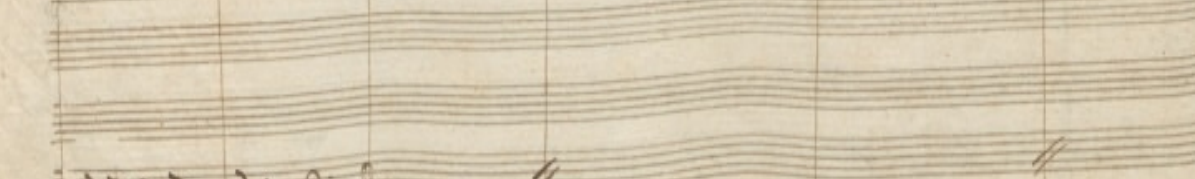




mi-^{se}ro armator tua Ma-^{re} a te prepa-^{ra} e regno e Joghio e onor io



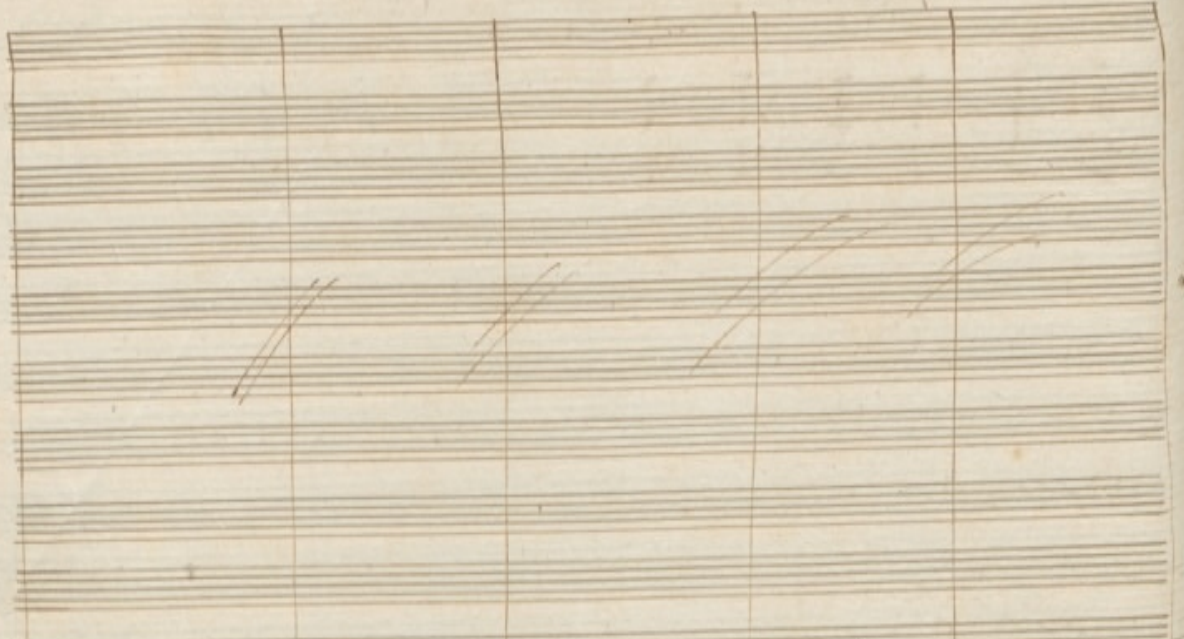
na - ui perche! e in preda mi lascia - vi al piu crudel dolor perche fug-^{gi}vi e in preda



Taglio 15 batt.

131

Un nodo che abborri-vo mi rese in-grata, e
sol ser-bar ti pos-so l'af-fetto del mio cor
Sciavi al più cru-del do-lor



ve - a mi spinse in altra ri - ba mi trasse in tanto or - rore, ma

Ucitrillabro altero come insubummi are i sca!
 a un vile adottunero donar la mano oil cor

pno
 diminuisa digrezza

non ti curar di lei

A single musical staff at the bottom of the page.

quando un puro a - mo - re mi fa consorte e Ma - dre fra Spo - so e figlio il

lo sel salvar ti posso traf - fetto del mio cor l'af -
 se la mia man fo - giava la tua man che odiava per la sopra sul ciglio lagn -

ascolta i detti miei reprimi il tuo fu - vor di -

Quasi

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The notation includes various notes, rests, and dynamic markings.

la - dra io lamentava o - gnor ladro...
 fat - to l'af - fetto del mio cor
 me di dolor lagrime di do - lor
 all'onda ioti chiedea Versando amaro pianto.

mirato mentre
con vile avverti

sprezza
con fredda calma ingana

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment from the first system.

fat. lo ringrovera alla figlia

riero do-nar la pasta e il

e tu godevi in-tanto scordavi il geni-tor

ue. Ma che a lei d'acanto il genitor pietosi

fi che verun ti tema

Padre no fra poco e

avilla per le

t 8 8

Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment. The score includes various markings such as 'p' (piano) and 'f' (forte), and dynamic accents.

figlio ti rammentava ognor
 figlio il giubilo del
 ah quando regne-va
 donar la destra al cor
 ognor ma quando un pu-ro a-ma-ro
 ve-rote il fior d'og-gie
 ea lei tu chie-de-va
 se la mia man spregia-va
 perche' d'ama fuggi
 nel darla e figli e spo-
 so

la storia man cha o-
 vi
 per-

Handwritten musical score for the second system, continuing the vocal and piano parts. The score includes various markings such as 'p' (piano) and 'f' (forte), and dynamic accents.

diminuisce di sprezza

me che t'abbrac-
 cia - va a
 diava per le sagra sul
 ciglio lacrima di
 il Padre abbando-
 nera l'er- ro- re

Padre mi
 com' rinfantava o- gnor si il sa
 e nell'ira au- vol- to
 baciava o- gnor chi sa se in quell'i-
 di do- lor si si
 na - vi scor- da- vi il ge- ni-
 con fredda alma man- na

Stretto

ore lo rammentava il padre ognor
 stante vivra' tuo padre tuo padre an
 tor si il ge-ni tor
 ah si
 no gra' fame e tut-to in-
 da te da te di-
 e per te sopra un ciglio
 lagrime
 io ti chiedeva all'onda versando amaro
 fra gli oltragi e l'onta ve-drai che al fin schermato

Handwritten musical notation on three staves, mostly obscured by a diagonal line.

Handwritten musical notation on three staves, mostly obscured by a diagonal line.

gnor ah si gnor ojn'

uoto tra - spave il suo sa

vito Jo - lo ra - mingo er - parte chi sa ve in quell' istante vivra tuo cadran.

se lamia per le sa sul cielo lagri - me di do.

pianto e tu godet in - tanto scordavit se - m' - tor il ge - mi -

presso ad avvilito ca - pra quel. tor

Handwritten musical notation on a single staff at the bottom of the page.

Handwritten musical score on aged paper, featuring multiple staves. The top section contains musical notation with a treble clef and a key signature of one flat. The lyrics are written below the notes. The score is heavily crossed out with diagonal lines, suggesting it is a draft or a cancelled manuscript. The lyrics are:

or fin sposo o figlio — ti man- tava ognor o gnor
il suo fu — *rallent*
cor date di- viso oh die chi sa se viva tuo padre tuo madre o per oh die chi sa se in quell'istante viva tuo padre tuo madre
lor si di do — lor
tor scor - da - vi il ge - ni - tor

quasi

Handwritten musical notation on three staves, including notes and rests.

Handwritten musical notation on three staves, including notes and rests.

Tempo

Handwritten musical notation on three staves, including notes and rests.

si
tra - spa - ra - mentava ogni
cor - viva il tuo
vive tuo padre an - tuo
lagrime di do - cor:
lor a un vile avventuriero donar la mano e il cor

Handwritten musical notation on three staves, including notes and rests.

scordavi il geni - tor il geni -
tor
ca
ora

Handwritten musical notation on three staves, including notes and rests.

con fro - da calma in - ganna fo' che verun ti

Handwritten musical notation on three staves, including notes and rests.

Handwritten musical score on aged paper, featuring multiple staves. The top section consists of three staves with rhythmic notation, including slanted lines and some notes. Below these are several staves of piano accompaniment, showing chords and melodic lines. The vocal line is written on a staff with lyrics in Italian. The lyrics are:
gnor suo la a un pils'aventuriero donar la mano e il cor
ge quel fra di tor
tema ed a venjetta e tremia servati finto il cor di finto il cor

The score includes various musical notations such as notes, rests, and dynamic markings. The word "all's" is written at the top right and bottom right of the page. The paper shows signs of age, including discoloration and some staining.

Handwritten musical notation on a five-line staff. The notation includes various note values such as eighth and sixteenth notes, as well as rests. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical notation with lyrics. The notes are written on a five-line staff. Below the notes, the words "eb-ben mio" are written in a simple, handwritten font. The paper shows signs of age and wear.

Handwritten musical notation at the bottom of the page. It begins with a treble clef and contains several notes and rests. The handwriting is consistent with the rest of the page, and the paper is aged and slightly torn at the edges.



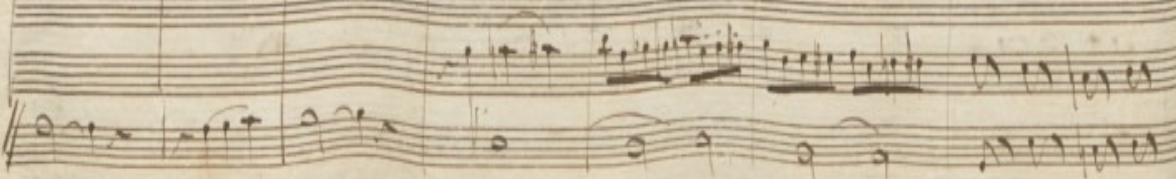
In die

Siammi?

f'alza

die porse ate la mano non rancia o msta

la nglia d'un so- urano...



Handwritten musical notation for the top system, including a vocal line with lyrics and a piano accompaniment.

Handwritten musical notation for the middle system, primarily consisting of piano accompaniment.

Handwritten musical notation for the bottom system, featuring a vocal line with lyrics and piano accompaniment.

cor

ah

miralo

e' sangue

tanta uir-tude!

Col 2: *f* *mf*

tuo?

Se spero

Oh Dio! lo abbraccia Oh Dio!...

fremo!

si! mio.

qual fra -

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics include: "tuo?", "Se spero", "Oh Dio! lo abbraccia Oh Dio!...", "fremo!", "si! mio.", and "qual fra -". The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *mf*.

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music with various note values and rests. Below the vocal line are six staves for piano accompaniment, with various clefs and rhythmic markings. The notation is dense and characteristic of 18th-century manuscript notation.

Cerrato

gor... che av-venna.

Sire!..

bramano tutti

del Re-gno i grandi

The second system of the musical score continues the composition from the first system. It features the same vocal line and piano accompaniment staves. The notation is consistent with the first system, showing further development of the musical themes.

Handwritten musical score on aged paper. The score consists of approximately 10 staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. There are several large ink blots and smudges, particularly a prominent one on the right side of the upper staves. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score with lyrics. The lyrics are written below the notes.

porgeti omaggio, o - nor
or or Jovis fra lor
seguimi in

Handwritten musical notation for the lower section of the page, including a few staves with notes and rests.

Handwritten musical score for the first system, featuring multiple staves with complex rhythmic patterns and some lyrics.

e Sianni?

siem col figlio fuor la Regia at-tenda dal Con-

Handwritten musical score for the second system, showing rhythmic notation across several staves.

siglio chi forza e' consul-tar il suo de- stino

Handwritten musical score for the first system, consisting of approximately 10 staves. The notation includes various note values, rests, and dynamic markings. The lyrics "Padre!" are written below the lower staves on the left side, and "come da lui di -" is written below the lower staves on the right side. There are several diagonal slashes across the staves, indicating cuts or corrections in the manuscript.

dy
taci, e spera

Handwritten musical score for the second system, consisting of approximately 10 staves. The notation includes various note values, rests, and dynamic markings. The lyrics "dy" are written above the first staff, and "taci, e spera" is written below the first two staves. There are several diagonal slashes across the staves, indicating cuts or corrections in the manuscript.

Handwritten musical notation on three staves. The first staff contains a series of rhythmic patterns, possibly eighth notes, followed by a slur. The second and third staves continue the notation with various note values and rests.

Handwritten musical notation on two staves. The upper staff features a melodic line with slurs and various note values. The lower staff contains a bass line with notes and rests.

vidermi!

e ti degg' io la -

Andante
lira non grand - car

Vieni che i grandi at - tendono

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top section features a vocal line with lyrics: "ciar ti degg' so la - sciar ah", "la legge il vuole il", "vuo", and "vie". The middle section contains several staves of music, some of which are crossed out with diagonal lines. The bottom section continues the musical notation. The paper shows signs of age, including foxing and some staining.

more che a ma tu - ri va mien - te - ra - i mi ser ve - ra - i me ren do an - co ra da te lon.

Handwritten musical score for a choir or orchestra. The score consists of several staves. The top three staves appear to be vocal parts, with notes and rests. The lower staves contain instrumental parts, including what looks like a keyboard or string part with chords and a bass line. The notation is in a historical style, possibly 17th or 18th century.

tano nell'ultim' o- ra moreno anco- ra io chiud- ro le luci al di lieto di-

Handwritten musical notation on three staves. The notation includes various note values and rests. The right portion of these staves is crossed out with diagonal lines.

poco rall.

con anima

Ando non mi tra - di no no non mi tradi ————— diro diro merendo no non mi tradi no no non mi tra -

Handwritten musical notation for a vocal line. It features a series of notes with lyrics written below. The tempo marking 'poco rall.' is written above the first part, and 'con anima' is written above the second part. The lyrics are: 'Ando non mi tra - di no no non mi tradi ————— diro diro merendo no non mi tradi no no non mi tra -'. The notation includes various note values and rests.

Handwritten musical notation on a single staff at the bottom of the page, consisting of several notes and rests.

di - no no - non mi tra - di

su quella fede giurata un di su quella

14h
Keh

More che a te mi u - ni fidar po - tra - i per giuail sa - i
E' quando ancora da te lon -

tana nell'ultim' ora da lon-tana lo chiude - ra' Te luci al di' d'ora' No

The page contains a handwritten musical score on aged, yellowed paper. The score is written on multiple staves. A large, dark diagonal scribble, consisting of numerous overlapping lines, covers the right half of the page, obscuring several staves and parts of the musical notation. The visible notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the notes.

til - de fa dal mo - ri fa dal mo - ri
 dirai Me. fido fa dal mo - ri si si in fa dal Me fido mo .

na no non mi tra di

At the bottom of the page, there is a single staff of music with a treble clef and a common time signature, containing a few notes.

Allegro

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in Italian and include the words "di", "non mi tra-di", "su", "questa fede giu-rata un", "di", and "piu stelle". The notation includes various musical symbols such as notes, rests, and clefs. There are also some scribbles and corrections on the page.

piu stelle

Allegro

Continuation of the handwritten musical score on the right page, showing musical notation and lyrics. The lyrics include "di", "non mi tra-di", "su", "questa fede giu-rata un", "di", and "piu stelle". The notation includes various musical symbols such as notes, rests, and clefs.

qui
Leg. *prime*

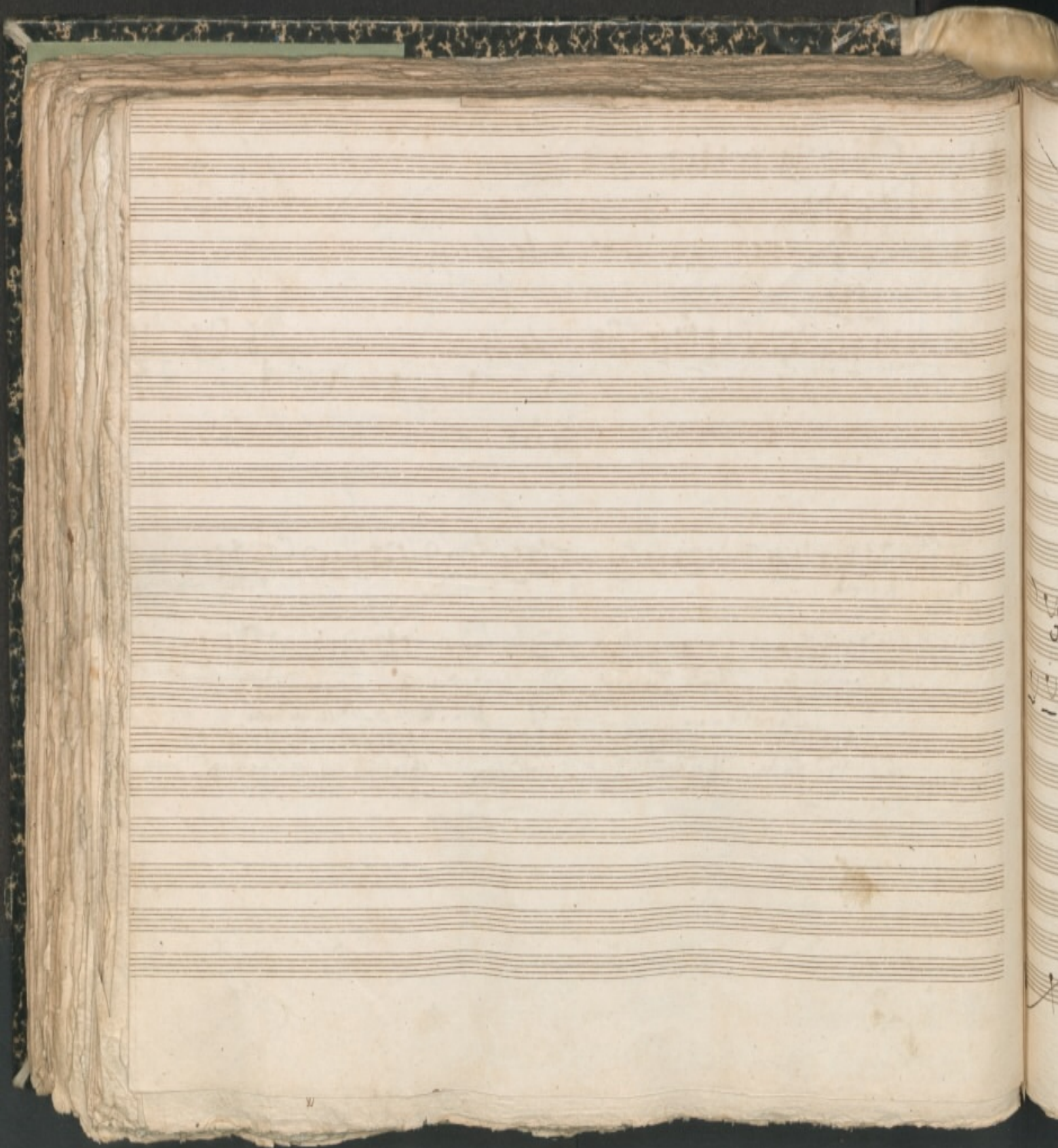
quella fante quella
 fede giu-yata un di
 su quest'a-more d'entrambi u-ni
 un tant-to a un

e quan- an- co - ra da te lon- ta-
 trionfi ag- pie- a ho- vi- ca na- tu-
 mor- vo di- can- non mitra- di
 bi la spada della ven- det- ta del la ven- detta di-
 trionfi ag-
 la piom- bi la spa- da del la

The image shows a page from an antique music manuscript. It features several staves of handwritten musical notation. The top section consists of five staves with rhythmic markings and some notes. Below this, there are five more staves with lyrics written in Italian. The lyrics are:

nell' ultim' ora io chiu - de - ro' le luci al
 ah vin - ca - ta ha - tu
 ah vin - ca - ta ha - tu
 ah vin - ca - ta ha - tu
 ah vin - ca - ta ha - tu

The manuscript is written in dark ink on aged, yellowed paper. There are some corrections and additional markings throughout the score.



102
150
3
1

110

~~Fedel mo - vi si si fedel mo - vi si si - - fo - del fedel mo -
- non mi tra - a fedel - mori si si~~

~~~ non mi tra - a fedel - mori si si~~



*piu all.*

*adagio*  
 li - ra non  
 oh sorte cie -  
 ra non  
 Die - ni

*Andante*  
 vieni che i grandi at - tendo - no

*piu stretto*











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

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

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



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Latin and include the following phrases:

sciar  
 car non pro - vo - car  
 non Me - til. de  
 non  
 no non pro - vo - car  
 car vie - ni vie -

The score includes various musical notations such as clefs, notes, rests, and dynamic markings. There are also some markings like "sc2." and "sc1." on the right side of the page.



15  
103

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top section features several staves with rhythmic notation, including many slanted lines indicating crossed-out or unused parts. The middle section contains vocal lines with lyrics: "Coi Gio: 1<sup>mo</sup>", "Coi Gio: 2<sup>do</sup>", and "Sian. ni". The bottom section includes more musical notation, possibly for a basso continuo or another instrument, with some notes and rests. The paper shows signs of age, including foxing and some staining.



Handwritten musical notation on the left side of the page, including clefs and notes.

*Le 6. prime*

Main body of handwritten musical notation on the page, consisting of multiple staves with notes and clefs.

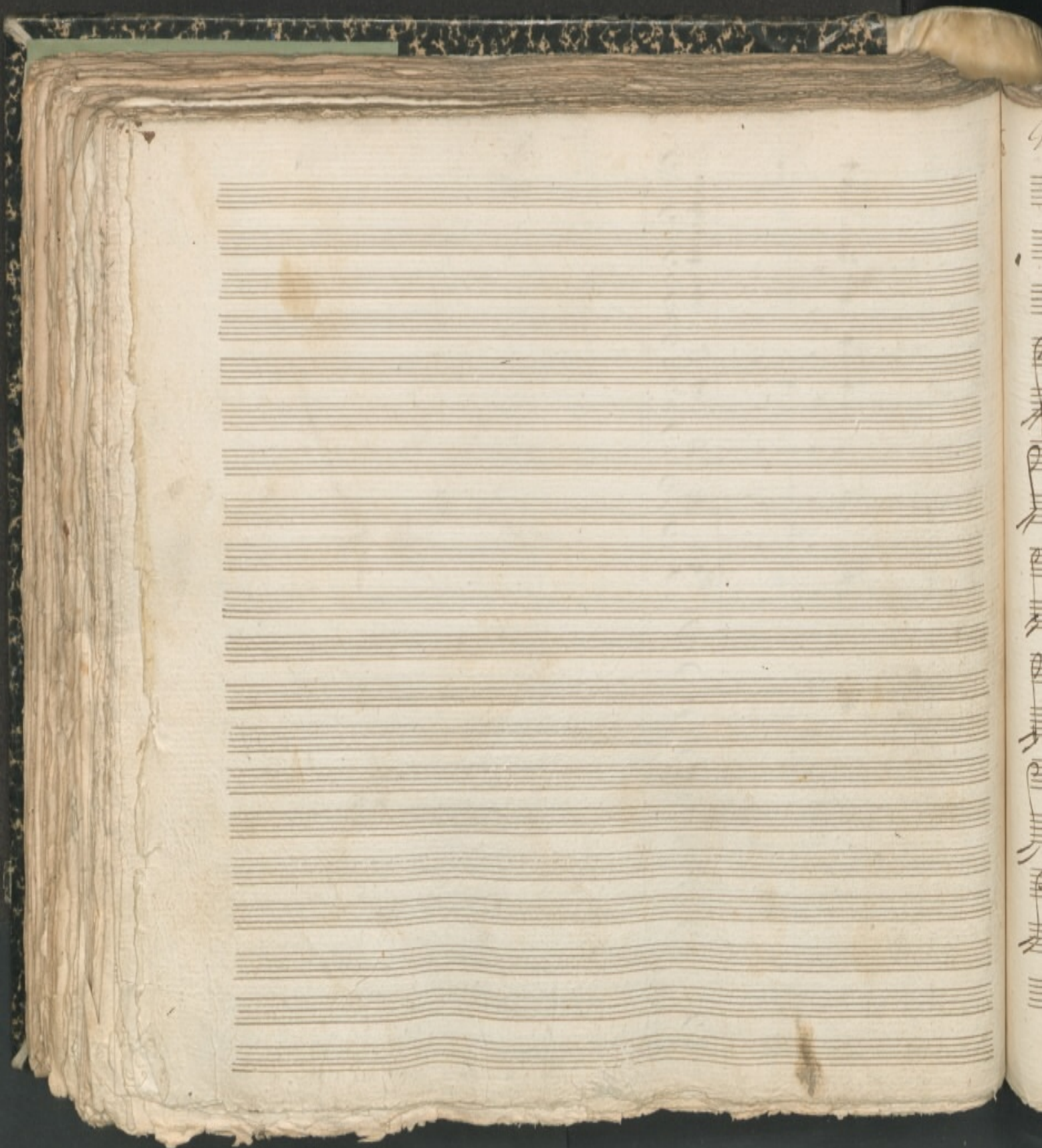
Handwritten musical notation on the right edge of the page, partially cut off.



Handwritten musical notation on a page with ten staves. The notation is written in a medieval style, featuring square neumes on four-line red staves. The text is written in a Gothic script below the staves. The first staff begins with a clef and a time signature. The text includes words such as "omni", "pau", "pau", "pau", "pau", "pau", "pau", "pau", "pau", "pau". The notation consists of square neumes connected by a red line, with some neumes having a diagonal stroke. The text is written in a Gothic script, with some letters in red ink. The page is aged and shows signs of wear, including a large stain at the bottom.

56  
154







Gianni di Calais

Finale Otto Secondo

67  
134

altuo pice *Mot.*

*Tromboni*

*Timpani inl.*

*Tace* *All.* *8* *8* *8* *10*

*Adagio TA*

*meno mosso Poco più mosso*

*13* *Sg.* *rit.*

*10* *10* *10*



This page contains a handwritten musical score on aged, yellowed paper. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo markings are as follows: *Andante* (written as 'Ando tempo'), *Allo* (written as 'Allo'), and *Adagio* (written as 'Adagio a tempo'). There are several measures with notes, including a section with a 3/3 time signature. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and some staining.