

ATTO PRIMO.

SCENA PRIMA

Mare, è Porto di Salamina in Cipro, con Vista della Fortezza.
VN Vassello, entròui; Feraste, e Aceste. Choro di Marinari.

Nauiganti a viva a viva
nauiganti a viva a viva *Nauiganti*
Nauiganti
Nauiganti
Nauiganti

Handwritten musical notation on a five-line staff. The lyrics are: *Naviganti a riva di riva*

Handwritten musical notation on a five-line staff. The lyrics are: *ganti naviganti a riva di riva*

Handwritten musical notation on a five-line staff. The lyrics are: *ganti naviganti a riva di riva naviganti già n-*

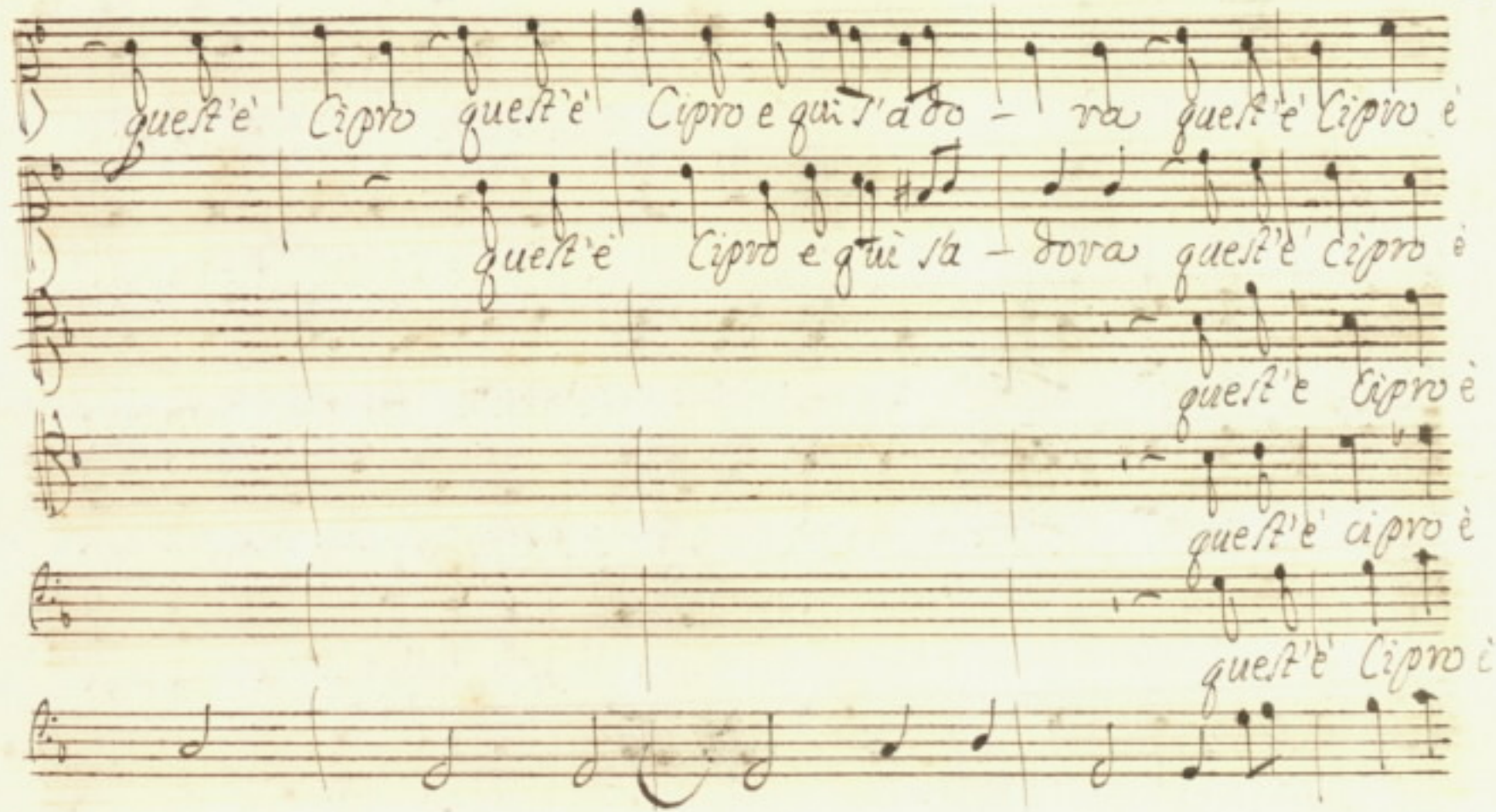
Handwritten musical notation on a five-line staff. The lyrics are: *naviganti a riva di riva già n-*

Handwritten musical notation on a five-line staff. The lyrics are: *naviganti a riva di riva*

Handwritten musical notation on a five-line staff, showing the continuation of the melody.

Two empty five-line musical staves at the bottom of the page.

già vi splende in ciel l'auro-ra
già vi splende in ciel l'auro-ra
splende il ciel l'auro-ra già vi splende in ciel l'auro-ra
splende il ciel - l'auro-ra già vi splende in ciel l'auro-ra
già vi splende in ciel l'auro-ra
già vi splende in ciel l'auro-ra



quest'e' Cipro quest'e' Cipro e qui l'ado - ra quest'e' Cipro e
 quest'e' Cipro e qui sa - dona quest'e' cipro e
 quest'e' Cipro e
 quest'e' cipro e
 quest'e' Cipro e
 quest'e' Cipro e



Handwritten musical score on seven staves. The lyrics are written below the notes in a cursive hand. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The lyrics are: "qui s'a dora" followed by "Delle Dee la più la-". The second staff continues with "qui s'a dora" and "Delle Dee la più la-". The third staff has "qui s'a dora" and "Delle Dee la più la sciuva Delle Dee la più la-". The fourth staff has "qui s'a dora" and "Delle Dee la più la sciuva Delle Dee la più la-". The fifth staff has "qui s'a dora" and "Delle Dee la più la-". The sixth staff has "qui s'a dora" and "Delle Dee la più la-". The seventh staff contains musical notation without lyrics.

qui s'a dora Delle Dee la più la-
 qui s'a dora Delle Dee la più la-
 qui s'a dora Delle Dee la più la sciuva Delle Dee la più la-
 qui s'a dora Delle Dee la più la sciuva Delle Dee la più la-
 qui s'a dora Delle Dee la più la-
 qui s'a dora Delle Dee la più la-

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

Handwritten musical score consisting of six staves. The lyrics are written below the notes in a cursive hand. The lyrics are: "Sciua Naviganti Naviganti a riva a". The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth and fifth staves have a treble clef. The sixth staff has a bass clef. The music is written in a simple, clear style with some slurs and accents.

Sciua Naviganti Naviganti a riva a

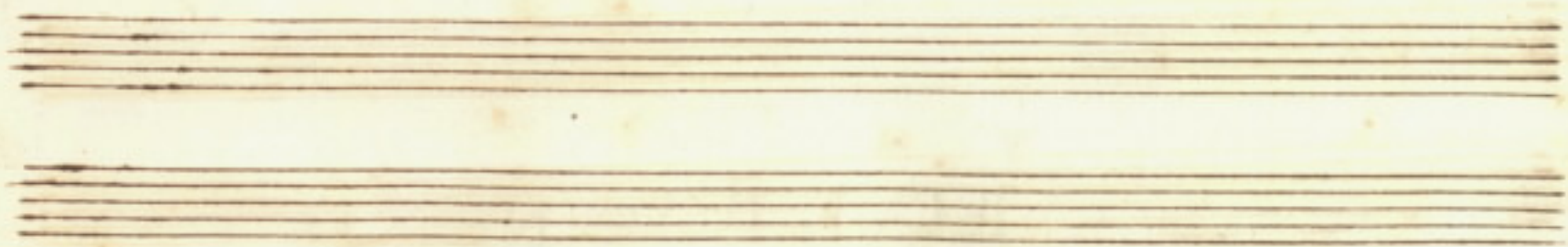
Sciua Naviganti Naviganti a riva a

Sciua Naviganti Naviganti a riva a

Sciua Naviganti Naviganti a riva a

Sciua Naviganti Naviganti a riva a

Sciua Naviganti Naviganti a riva a



nua a - nua a nua
nua a - nua a nua
nua a - nua a nua
nua a - nua a nua
nua a - nua a nua
nua a - nua a nua

The image shows a page of handwritten musical notation on aged paper. At the top left, the page number '21^v' is written in ink. Below it, there are six staves of music, each with a vocal line and the lyrics 'nua a - nua a nua' written in a cursive hand. The notes are simple, consisting of quarter and eighth notes with stems. The paper shows signs of age, including some staining and discoloration. Below the six staves, there are two more empty staves. At the bottom of the page, the text 'SIECVT RITORNELLO.' is written in a large, decorative, blackletter-style font.

SIECVT RITORNELLO.

A handwritten musical score consisting of five staves. The notation is in a single system, with a large brace on the left side grouping all five staves together. The music is written in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The ink is dark brown on aged, yellowish paper.

Three empty musical staves, each consisting of five horizontal lines, positioned below the first system of music. They are completely blank, with no notation or markings.

22 ✓

Handwritten musical score for five staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes, rests, and beams. The music is arranged in five systems, each with a single staff.

Soloata

Handwritten musical score for a solo voice and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature (C). The piano accompaniment is written on a grand staff (treble and bass clefs) with a common time signature (C). The lyrics are written below the vocal line.

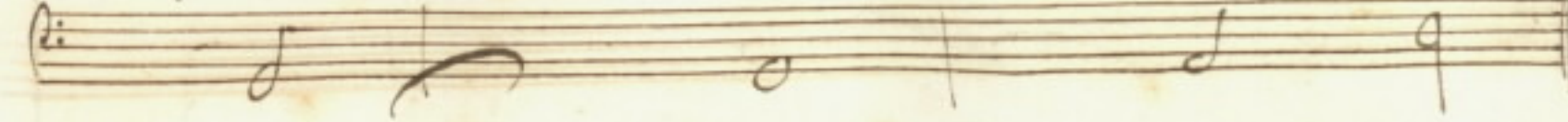
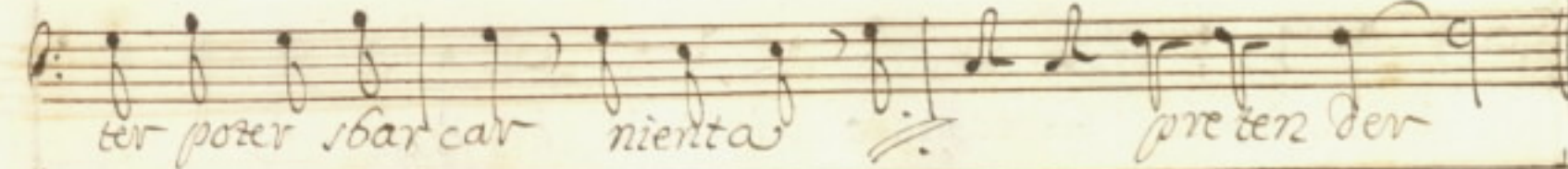
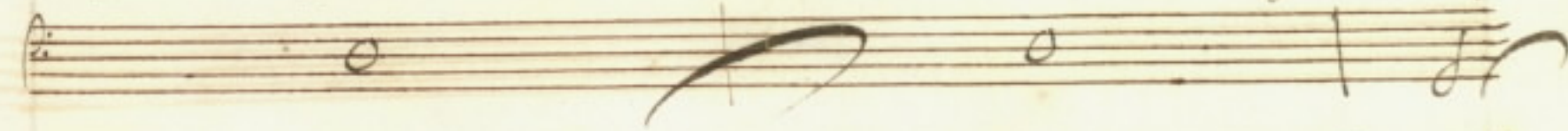
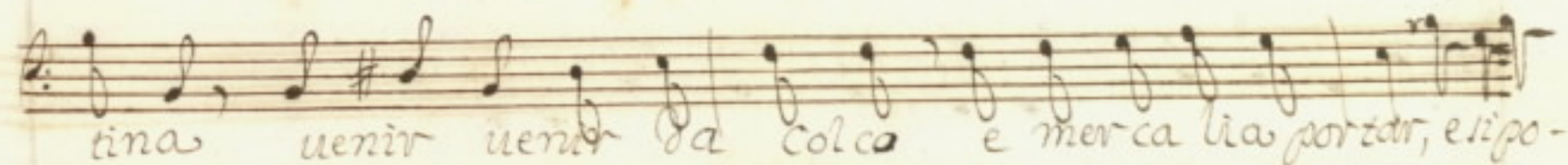
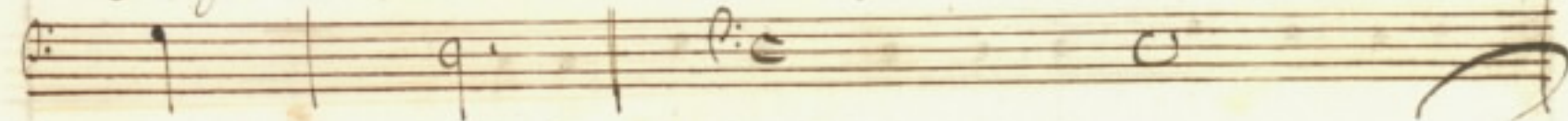
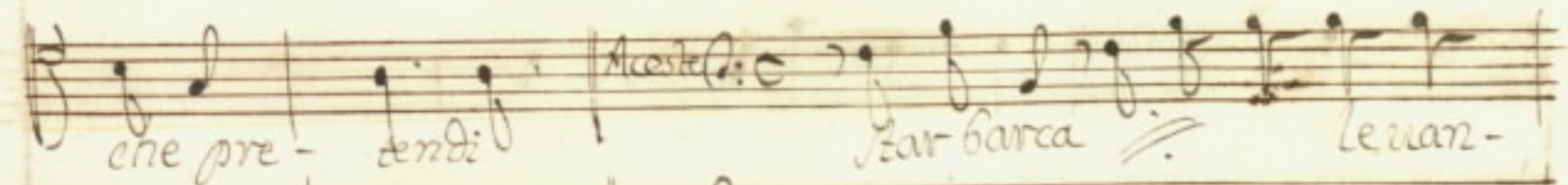
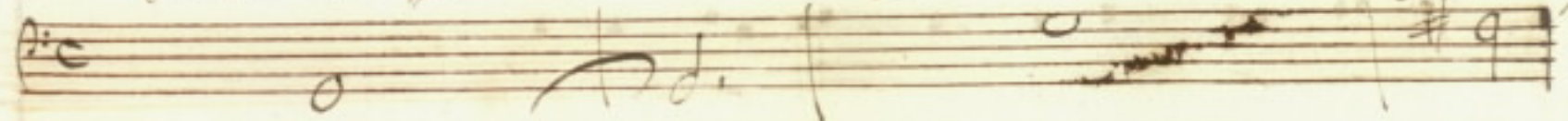
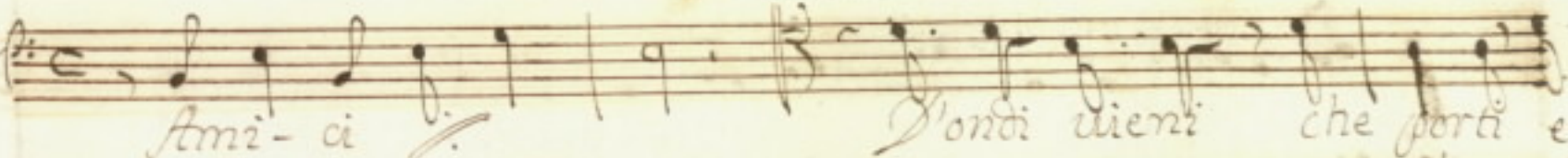
ò ò bella barca ò là ò là chi pas- sa

Acesto

Solda:

25

Aceste



Solda.

Quest'è linguaggio in uero di stra nierra figura ma-

dimmi paga- gie-ro porti di sani- ta fede & scrittura

Aces:

hauer hauer full ex-ta greca e - si no in tendi-

re uenir a basso uenir a basso e-

mi ca sacca a prir = Soldato ni so mi com.

moue or'io ti credo Barca pur a' tua uoglia ma

pria com'e' co- stume della Sea di Cipro a dora il

Ma me Con Strumenta oia guerra

f *acc.*

24^v

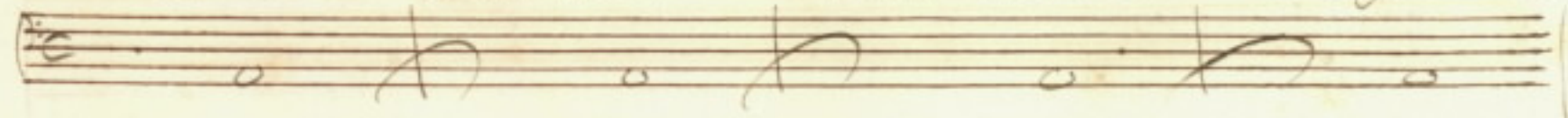
la barca Spora bre tiri, e suona trombe.
 e tamburri -
 Uenere salutar

A' terra atter = va
 A' terra at - terra
 A' - terra at - terra
 A' terra atter - va
 A' terra at - ter - va
 A' terra at - ter - va
 A' terra at - ter - va

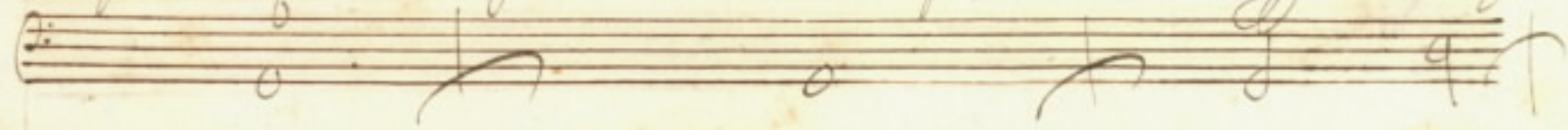
è si suona trombe
 e tamburri -

Ter

Fer. Tu meco scendi Aceste e voi traete il Vassello in di.



parte quindi pronti attendete poi che breue soggiorno ho pre-



fisso è nocchieri al' mio vi - turno



La Barca Si parte Sonando o' come bene a

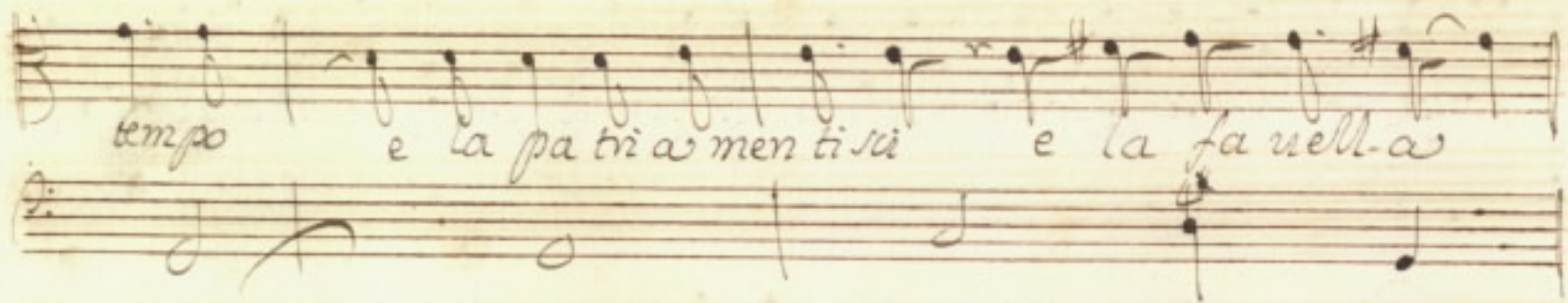
Feraspe, e Aceste Anterra Pic

Be.

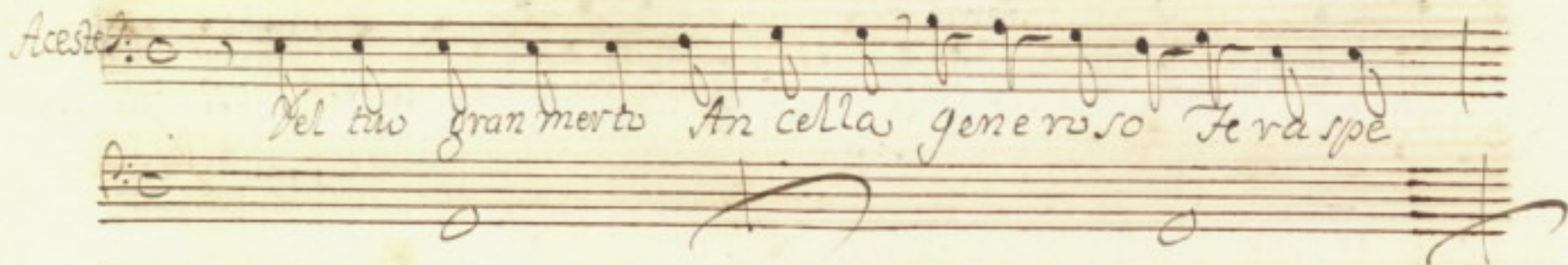
au mōt
riz -

25^v

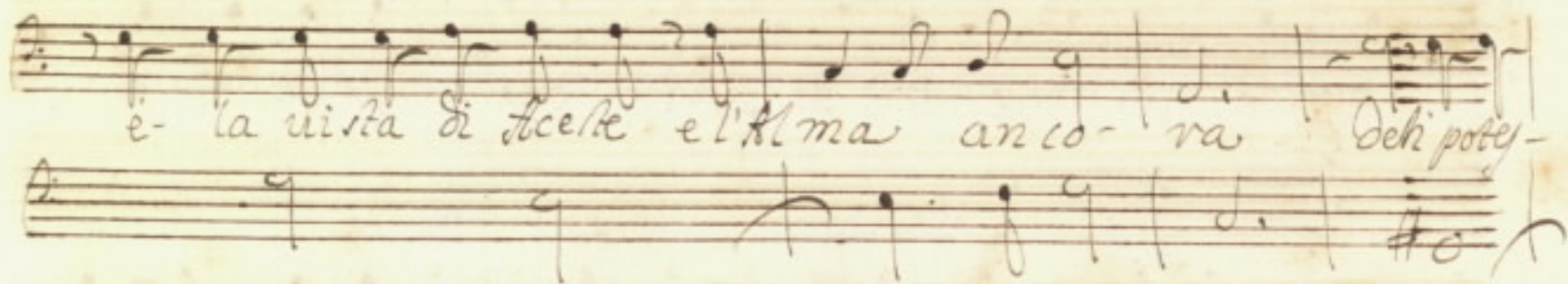
tempo e la patria menti sui e la favella



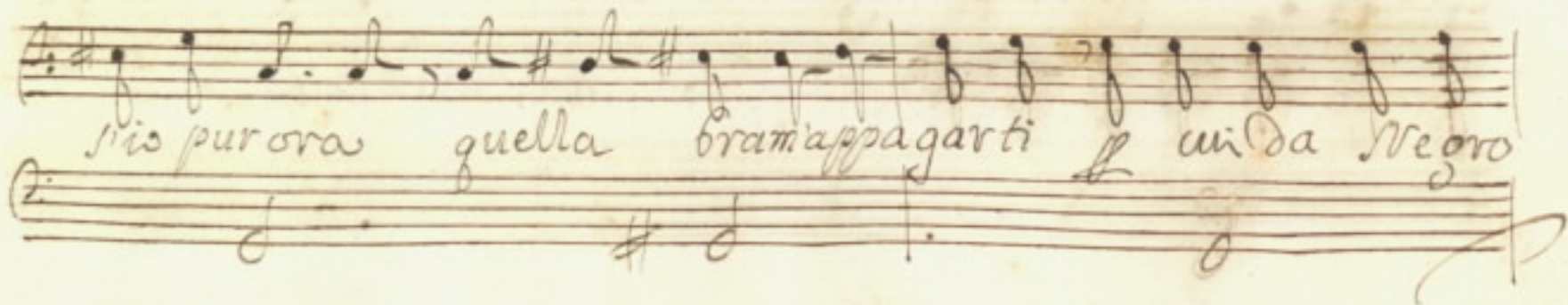
Aceste: Del tuo gran merito An cella generoso Feva spe

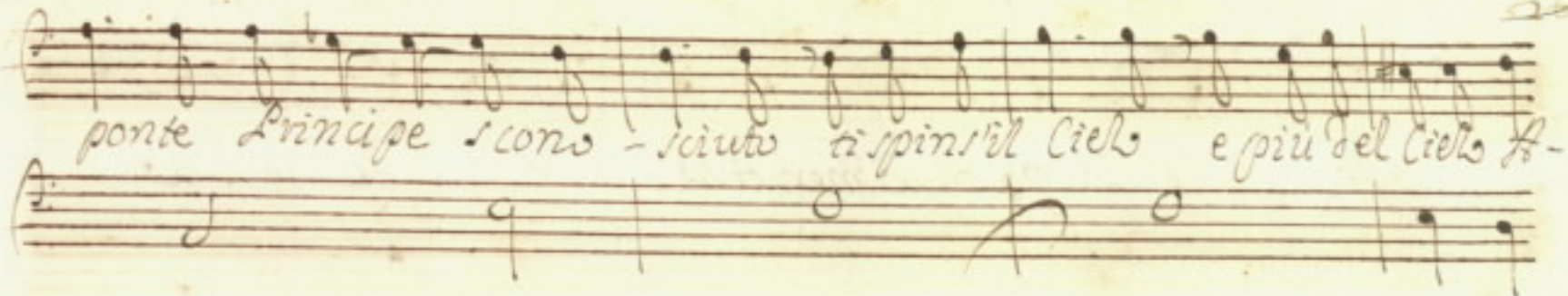


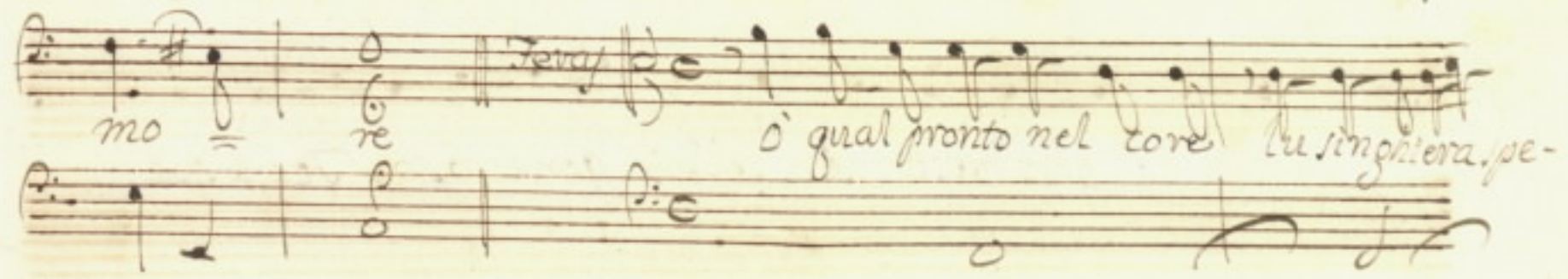
e- la vista di Aceste e l'Alma ancora Deh potey-



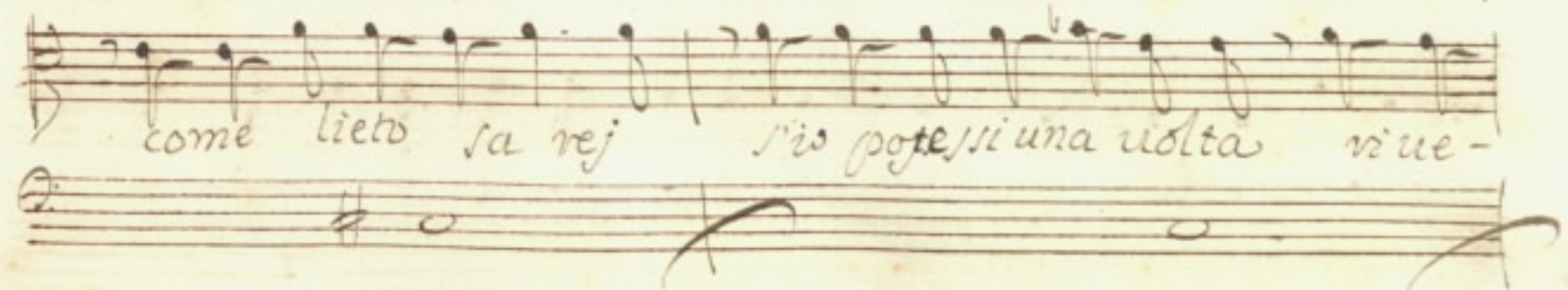
sio pur ora quella bramappagarti & uinda Negro




 Musical notation for the first system, consisting of a vocal line and a basso continuo line. The lyrics are: "ponte Principe sconosciuto ti spinsi nel Cielo e piu' del Cielo A-".


 Musical notation for the second system, consisting of a vocal line and a basso continuo line. The lyrics are: "mo re o' qual pronto nel core tu singhiera pe-".


 Musical notation for the third system, consisting of a vocal line and a basso continuo line. The lyrics are: "raula di ritrovar in Cipro tregua agl'antichi miei".


 Musical notation for the fourth system, consisting of a vocal line and a basso continuo line. The lyrics are: "come lieto sa rej s'io potessi una volta riue-".

26^o

Der quell'Argia so-rella ame gradita che da sorte rubella

già scorre un lustro oh' Dio oh' Dio mi fu rapi = = ta

Aria

Au-rette uezzose fu-rie del giorno che errate d'in

Stellanti Zaffi-ri ch'imali influite se mai compa-

terni con ali di rose uolgete u'à me e dite do-

ti te d'un alma iso spèri uolgete u'à me e-dite do-

uè e - - dite dou'è co lei che de-ria co-lei che de-

ria il mio regno il mio cor l'a = ni = ma mi - a

uol = ge- te vi a' me e dite do- u'è e - dite

do u'è

Segue Rit. Subbito.

27^v

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a 3/2 time signature, and a series of notes with stems and beams. There are some accidentals (sharps) and a fermata-like symbol above the staff.

Rit.:

Handwritten musical notation on a five-line staff, continuing from the previous staff. It features a treble clef, a 3/2 time signature, and notes with stems and beams.

Handwritten musical notation on a five-line staff, continuing from the previous staff. It features a treble clef, a 3/2 time signature, and notes with stems and beams.

Handwritten musical notation on a five-line staff, continuing from the previous staff. It features a treble clef, a 3/2 time signature, and notes with stems and beams.

Handwritten musical notation on a five-line staff, continuing from the previous staff. It features a treble clef, a 3/2 time signature, and notes with stems and beams.

A set of five empty musical staves.

A set of five empty musical staves.

A set of five empty musical staves.

A handwritten musical score consisting of five staves. The notation is in a single system, with a large bracket on the left side grouping the first four staves. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals). The staves are arranged vertically, and the handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Segue 2.^o Strofa, Rit:° VI Supra A

A handwritten musical score for two staves. The top staff contains the lyrics: *Ave sempre empia for tuna uolge il tergo ai mortali*. The bottom staff contains the lyrics: *Ave*. The notation includes a treble clef, a common time signature (C), and various note values. The handwriting is consistent with the previous section.

anzi tal' ora con mille quie ch'in un punto a-

duna vi com-pensa gl'affanni e la di mo-

ra ma qual fire aer- noi cor afflittu sem-

piante lagrimato garzon udge le piante

Ferape
 di no' galli na-tali al uolto ei sembra ma già ch'i lumi at-

terra so spi rando ha' rivolti in di sparte s'ascolti

Scena 3^a lau-
 Laurinto

Sudeti
 Doppo ferape. 2^a

O' Cielo in-e-so va-bi-le ai miei

O' stato mi se-ra-bi-le d'un a-

crudi a miei crudi marti = vi se per te uari.
 mante crudi = ta s'amor fatt'impla-

abile no = = = =
 cabile no = = = =

= = gi gl'eterni = givi che no
 = = = mi rende la- uita cangiate

cangi del mio cor le tempore si cangia il mondo
 Stelle de mio cor le tempore

et in spiritu = = = = = no = =

spiritu = no = = = = semper si cambia il modo, et

in spiritu = = = = = no spiritu

= = = = semper et in spiritu = no semper

30^o

Chi qual minare in seno impro-uisa pietade

lau:

Seconda strofa ut sup:^o

Ferra

amico il ciel trarti.

lau:

chime che mi = ro

Ferra

e con il Cielo anco la forte

lau:

oh Dio no' e

lau

questi Ferraspe? erro; o de- liro? *Feras* Ascolta!

lau: Ah no' ca- neggio ecco il fra- tello *Fingi* mio

cor deh- fingi altro volto altra speme che finger's mo-

rir hog- gi conuiene *Feras* *Vimmi*

edell'ardir condona ou'el cammin' che no' con duca a

corte *flaut.* questo a' cui m'au ui = tin el sen.

tier della morte *Acete* o' come in un ba-

leno di spera-to fuggi forse nel seno chiude fiamma an-

rosa o' rio te-nore d'astro maligno li tra-

figge il co-re la fortuna proterua

Feray.

spande ogni suolo delle miserie sue l'alte ra-

di ci che Negro ponte solo no' e' patria bastante a-

324

gl'in fe - ai

Scena 4.^a

Atamante e Liricano.

Ritor:

A handwritten musical score consisting of five staves. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The first staff begins with a treble clef and a common time signature. The second staff starts with a bass clef. The third staff uses a soprano clef, the fourth an alto clef, and the fifth a tenor clef. The music is written in a single system across these five staves. There are some corrections and markings above the notes in the first two staves.

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

33

Handwritten musical score for five staves, likely a piano accompaniment. The notation includes various note values and rests, with a large bracket on the left side grouping the staves.

Two empty musical staves.

Aram:

Handwritten musical score for two staves with lyrics in Italian. The lyrics are: "Regis manto e soglio altero grande - sono e -".

uaſto im pero fan be a = = = = to ogni morta-

le fan be a - = = = = to ogni mortale

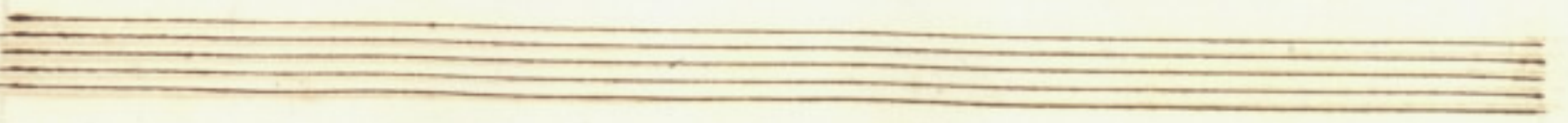
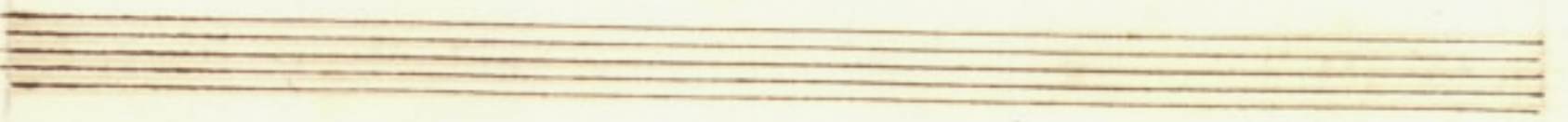
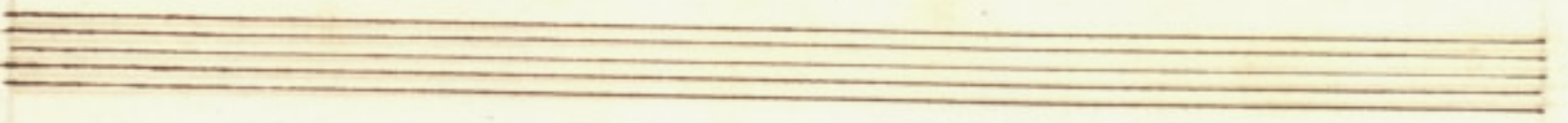
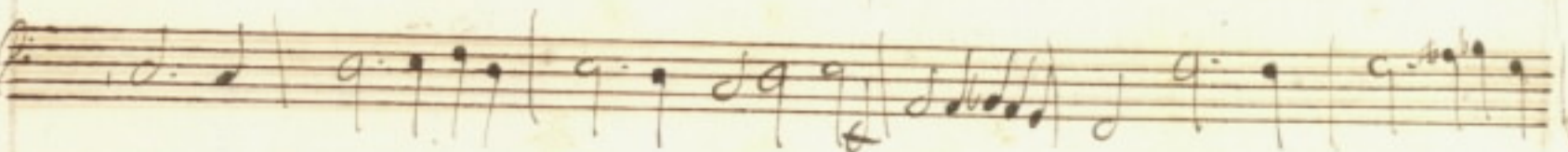
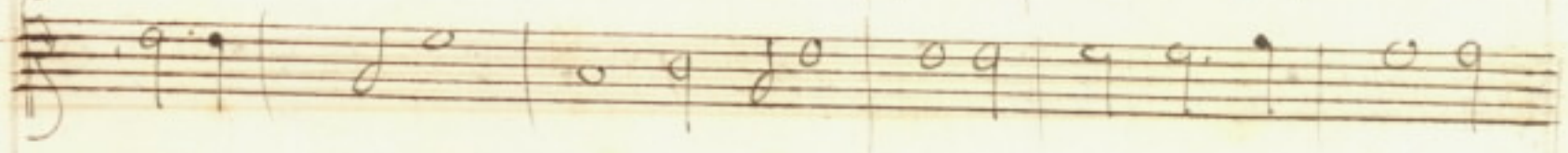
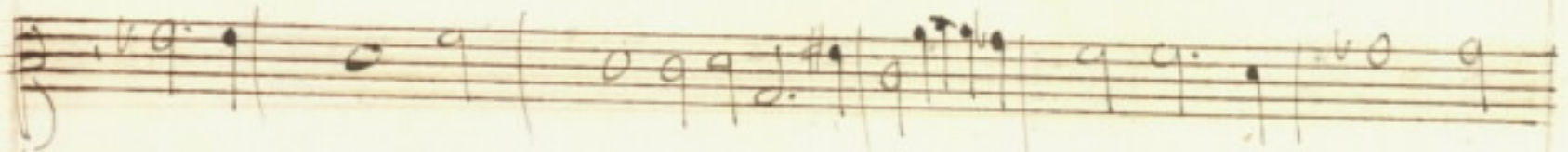
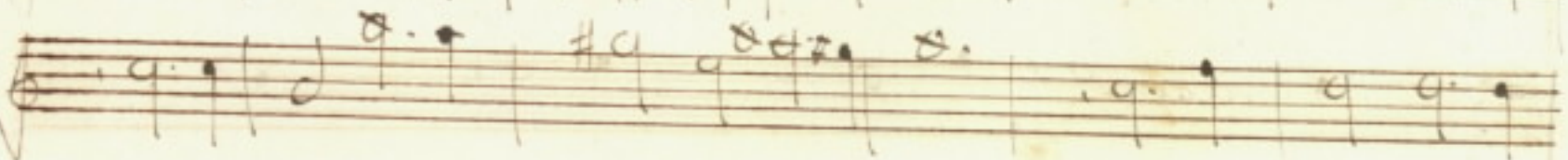
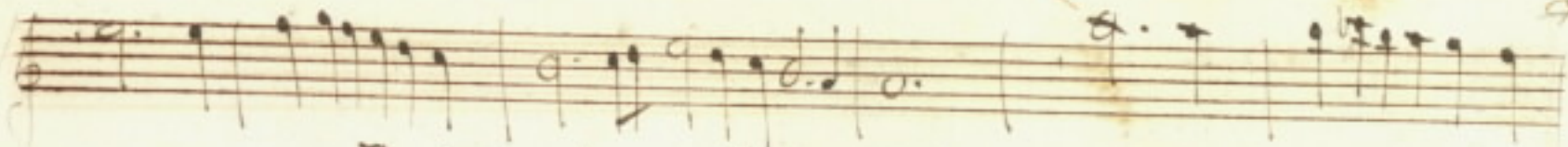


iegve Ritornello.

35^v

Handwritten musical score for five staves, measures 1-4. The notation includes notes, rests, and accidentals (sharps and naturals). The first staff has a '2' below it. The second staff has a '2' below it. The third staff has a '2' below it. The fourth staff has a '2' below it. The fifth staff has a '2' below it. The music is written in a system with a brace on the left side.

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



35

Handwritten musical score for five staves, measures 35-38. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes. A large bracket on the left side of the page groups these five staves together.

An empty musical staff with five lines, positioned between the first and second systems of music.

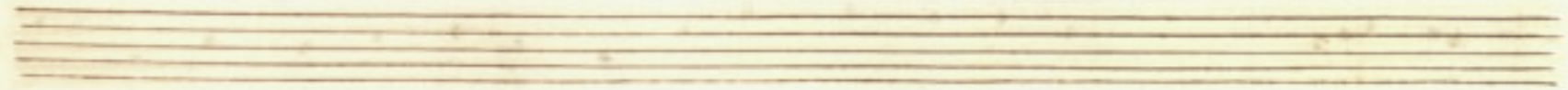
Handwritten musical score for two staves, measures 39-42. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The lyrics are written in cursive below the notes.

Ma che ual scetti pompe e contenti la piu uolubil'bea la-

più uolubil Dea can = = = = = -gia in tor-

menti la più uolubil Dea can = = = = = "

= = = = = -gia in tor men - ti



Stegve Pitornello.

36

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 first staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The second staff continues this melodic line, featuring a 'b9' marking above a note. The third and fourth staves appear to be accompaniment, with a steady rhythm of quarter notes. The fifth staff continues the melodic line from the first staff. The paper is aged and shows some staining.

Three empty musical staves, consisting of five lines each, located below the first system of music. They are completely blank, with no notation or markings.

Handwritten musical score for five staves, likely for a string ensemble or piano. Each staff contains two measures of music. The notation includes various note values, rests, and clefs. A large bracket on the left side groups all five staves together.

Luciano

Handwritten musical score for a vocal line with lyrics. The music is written on a single staff with a treble clef and a 3/2 time signature. The lyrics are written below the notes.

chi nel mondo al tri da legge e se stesso

37^v

Handwritten musical score for two staves. The first staff is in treble clef and the second in bass clef. The lyrics are written below the notes. The first staff contains the lyrics: "= nò corregge sorte a mi = = ca ha =". The second staff contains the lyrics: "uer nò può". There are some markings on the second staff, including a large flourish and a small 'x' under a note.

Sieoue Rit:

Handwritten musical notation on five staves. The notation includes notes, rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a 3/2 time signature. A large bracket on the left side of the page encompasses all five staves of the musical notation.

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

38 ✓

Handwritten musical score for five staves, measures 38-42. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes. A large bracket on the left side groups these five staves together.

Five empty musical staves.

Handwritten musical score for two staves with lyrics. The top staff has a treble clef and the bottom staff has an alto clef. The lyrics are written in cursive below the notes.

ma che pro è politica dare dar la colpa a fortuna darla =

colpa à fortuna e = = = = = e

no' a se' dar la col - pa a fortuna e = = = = =

e no' a se'

Sigue Ritor:

la =

394

A handwritten musical score consisting of five staves. The first two staves are treble clefs, and the last three are bass clefs. The music is written in a single system, with a large brace on the left side grouping all five staves. The notation includes various note values, rests, and slurs. The paper shows signs of age and staining.

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

Aramp

Handwritten musical score for five staves, likely piano accompaniment. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. A large bracket on the left side groups the first five staves together.

Andam.

e par se pre mordaci son lurcano i tuoi detti ancor no

Sai ch' a chi gouerna e regge il sol uolere e legge

lurc: Bello *tra* mante in uero e leggiadro el pensiero

ma del tuo gra uolere lurcano unqua si fida ch' il senso o'

mai no' la ragion lo guida *tra* taci e frena aruo-

gante la tua lingua mordace chedi souercchio au-dace

Bella clemenza mia tra passa il Regno

l'arc: sempre di veri-ta' figlio è lo Regno Dei serui

anco più uiliso berraglio oggi di l'opre dei Reggi chi

Grana e terni pregi e glorie memorante tanto più cauto

Scena V.
 sia quant'è più gran = de Alceo, e Su-
 detti.

Alceo
 Si re co' questo foglio co' lei che te sol' ama e sol' de-

ria la tua bella si laurea a te m'in vi = a

Arami

tram.

Sorgi o buon seruo e tu curcano i - passi usgi rattua Do.

risbe dagli che preu'ora di fauellargli in-

tendo uenga e senza di mora e se-guira il mio

cenno io qui l'atten do Turca: Taccio m'inchino e-

parto costui chi nol sa pesse alla cera e can-

tore e furtando l'o-dore appetta di ruffiano quattro

leghe lon-ta-no Stam: D: C Fi laura o:

caro nome ecco tico-ti-ba oio

Alce

Alceo

Mesta surge e do- = cente Fi-la-va a te quel foglio

e col pianto so uen te bagnar la carta indi m'im-

pose uanne // mio fi do Alceo trou sta mate digli

che se ba stante do impetrar mer-ce no e l'inchostro in

43 ✓

lacrime di sciolta o mai l'in via chieder li pietà

chieder li pietà l'a-nima mi-

Ad am:

Torna mio fido Alceo torn'a fi-laura digli ch'oggi pre-

parò alla gran Dea le se-ri-monie usate se no-

Alce

io so e a = mato questo breu' intervallo a' lei ra-

sembra forse tanto più grate saran le gioie e i baci

parti risponde e ta = a

Alceo

o bbe-diente, e presto ad eseguir m'accingo.

44^v

Aria

Se vostra ma e- sta sapevi il resto Nascer-
 grand'abime che giura se d'un Dio che vibra foco ancoi re so scherzi e-
 tenza ho Dio che uale s'ancoi Re vi non soggetti ai tiranni degl'af-
 gno = = = = co ah ben l'intendo ben l'intendo a-
 fet = = = = ti e de cre to e de cre to fatale a-
 proua ch'amo-rose tempeste
 proua che tu multo de serui

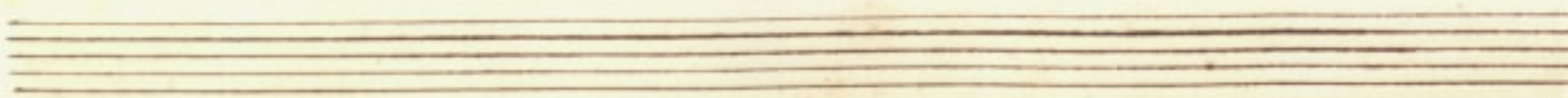
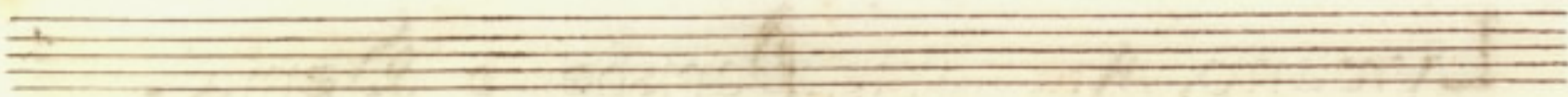
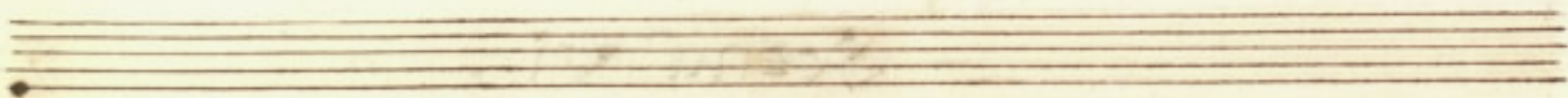
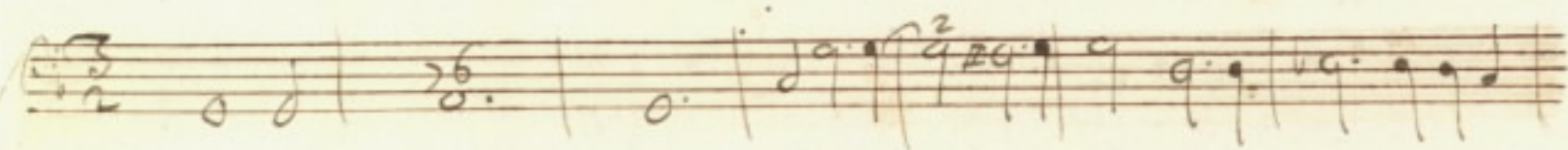
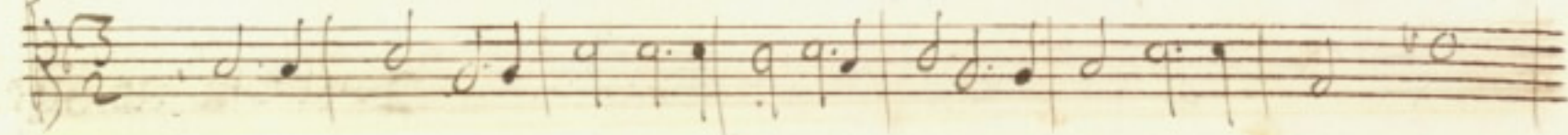
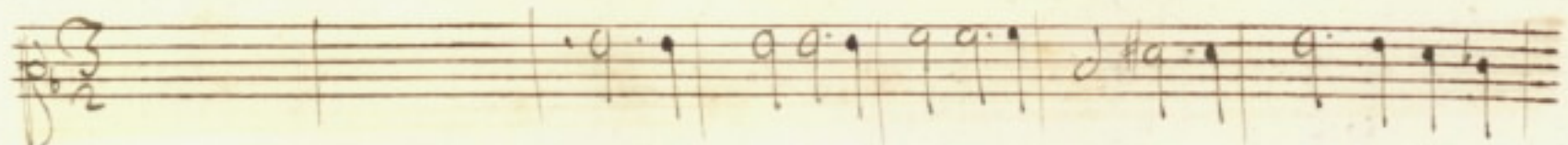
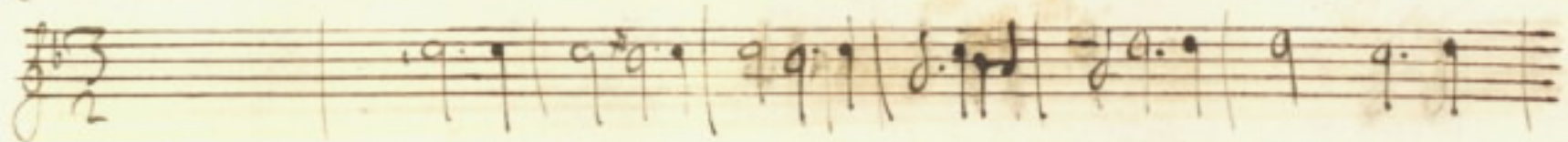
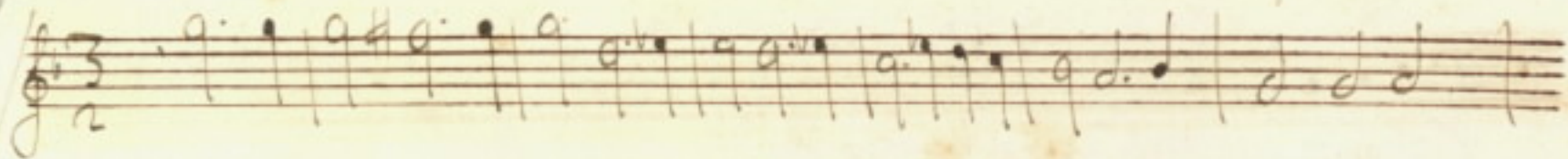
reggia calma² son co- rona alle tempie, e lac- = =

reggia calma²

ci all' al = = ma

Segue Rit:

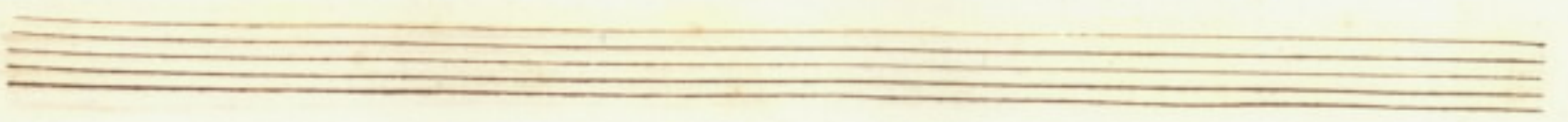
45^v



Handwritten musical score consisting of five staves. The first four staves are grouped by a brace on the left. The notation includes various note values, rests, and clefs. The fifth staff contains the text "Zaustrofa ut sup: a".

Scena vi.

Liricano, Atamante, Dorisbe, e Dema.



Lucr:

Sire com' impo- nesti Toribè a te sen viene tar-

ocor no più già tutto nel mio bel volto a pascolarsi intento

fuor della Regia manora esce l'armento *Dem* uanne

uanne figlia a bel'agio e al Re t'inchina se parla di ma-

rito accetta *Inuitto* pur l'inuitto poi ch'è star sù la dura pa-

tisce l'ara - gione e la na - tu - ra *Inuitto*

Re cui la fortuna in terra e be-nigno nel Cielo ar-

vide il fato al tuo cenno adora-to rive--

ma:

47^v

rente Dorisbe ec = = co ecco pater = ra

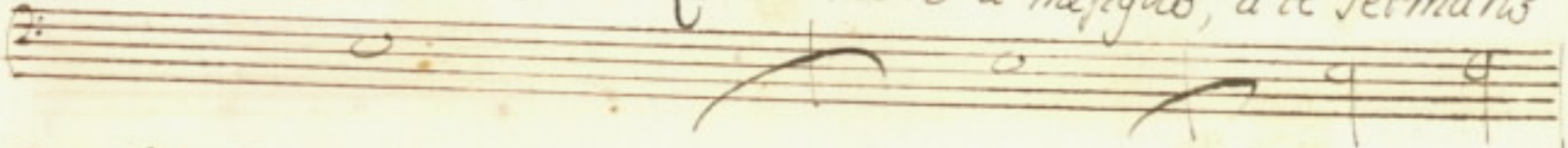
Atam:

ergiti o figlia el miode sire ascolta o mai

del quinto lustro il primo sole scor = = re

Da che ra pito In quell'età che dal fance in molta

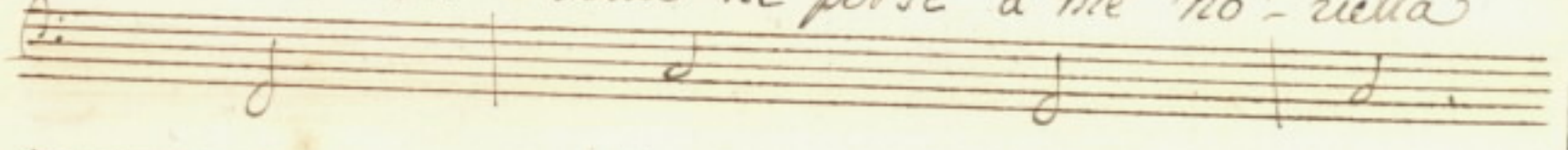
fù coro il vecchio osmano fuci- moro a mè figlio, a te Germano



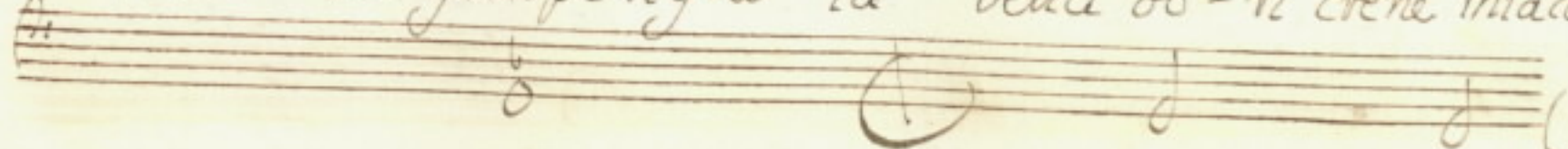
Se de fonte òsmanni tu sia l'innocente figlio grà



mai sorte ru- bella ne porse a mè no- uella



certa Del gran periglio la bella do- ni crene mia con



48

sorte e mia spene con la proli gradita perse ahì ^{Ta} caso do -
 lente anco la vi = = ta all'hor figlia giu -
 rai nel tempio di Cipriana di vi no udr ognanno In ch'il mio
 duol vi posa la memoria del figlio e d'ella

po sa giunto e quel giorno ò mai ch' alla grand'opra e -

lessi hor tu Do- risbe ti pre para alla pompa per

supplicar la Dea che venoa à questo reono a questo

sero sero più la Regina il figlio. al-

me = no

Foris: Ogni tuo cenno o' sive ad

e sequir non pronta ch'il paterno de sive a

figlia n'ue-vente sempre e termin'al pie legge alla mon-

te

Andam.: for ch'a pieno inter desti ro bre-

ura dalla reggia lontano uolgo le piante addio

segui turcaro uengo si-

gnor ad Dio mar motta Questa si

che mi scotta affè no te-la payo e-

giuro le stelle d'insegnar a schernir le uerghi-
nel- le

Scena vii.

Dorisbe, Lauvindo, e Dema.

Aria

Un guardo mi vinse el se' mi piago'
se forza e ch'io spiro cruda bel ta' = = =

= = = = = = = = *Nun crine m'auun* = = =
 = = = = = = = = *le-i muti so spi* = = =
 = = = = = = = = *se el cor manno - do pa - le samio*
 = = = = = = = = *n no trouan pietà pa - le samio*
core // *lo stral che uolo* = = =
core // *che l'alma le goi* = = =
 = = = = = = = = *che piaga d'a -*
 = = = = = = = = *che l'acci d'a -*

more - ta ce - ve non si può che piaga d'A - more

more ce - lar non si può che laccio d'A more

ta cer no si può

ce = lar no si può

ta cer - no si può ta - cer =

ce - lar no si può ce - lar =

ta - cer ta - cer

ce - lar ce - lar

ta cer nò si = può che piaga d' A move che piaga d' A -
 ce lar non si può che laccio d' A - move che laccio d' A
 mo re ta - cer non si può = = = = = = = =
 mo re ce - lar non si può = = = = = = = =

52^v

A handwritten musical score consisting of five staves. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a bass clef and a 3/4 time signature. The third staff begins with a bass clef and a 3/4 time signature. The fourth staff begins with a bass clef and a 3/4 time signature. The fifth staff begins with a bass clef and a 3/4 time signature. The music is written in a single system, with a large bracket on the left side encompassing all five staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The paper shows signs of age and staining.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically below the first system of music.

A handwritten musical score consisting of five staves. The notation is in a single system, with a brace on the left side grouping the first four staves. The music is written in a style characteristic of 18th or 19th-century manuscripts. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The key signature appears to be one sharp (F#), and the time signature is not explicitly written but the note values suggest a common time signature like 4/4 or 3/4. The paper shows signs of age, including some staining and discoloration.

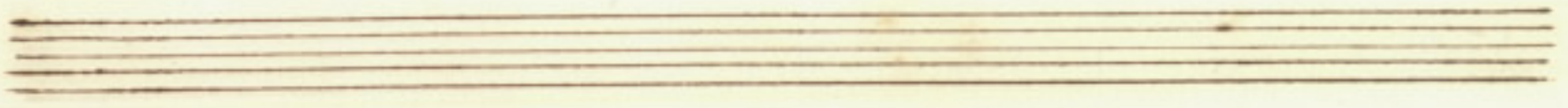
Three empty musical staves, consisting of three sets of five horizontal lines each, positioned below the main musical score. These staves are completely blank and have no notation on them.

53

Handwritten musical score for five 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 various note values, including quarter notes, eighth notes, and sixteenth notes. There are some annotations, such as 'a.' and 'a.' above certain notes, and a large bracket on the left side of the first four staves. The paper shows signs of age and staining.

Three empty musical staves, consisting of five lines each, located at the bottom of the page. They are completely blank, with no notation or markings.

Handwritten musical score for five staves, likely a piano accompaniment. The notation includes various note values, accidentals (sharps and naturals), and rests. The staves are connected by a brace on the left side.



Sigue Dorisbe 2.^a strofa e Ritor.

Handwritten musical score for two staves. The top staff has a treble clef and a 3/2 time signature. The bottom staff has a bass clef and a 2/2 time signature. The notation consists of whole notes and rests with various accidentals.

Dema

mira dove mira come afflitto e do-

len- te il tuo caro fau- rindo il piè raggira? credo

chil poue- vello habbia perso il cer vello

Dovi

Dema breue spa- tio con le mie fide an-

alle à me t'in-uola chio de rio d'esper sola

re pur sola più dirsi chi virtù da move

à così dol-ce - uista si troua oh dio

moltiplica-to il-co = = re

Tema *Andiam* che la patrona va in consiglio privato no-

io se-di fu-turo o pur di sta- = = sto

Scena VIII
Dorisbe.

Lauvinda

Dorisbe e qual rigor di stille adu- raò mio bene

con in fluy si di pe- ne la forza d'offuscar lu-

li si bel - le Namor d'Amore e degno

me la cio che al tuo sen turba la calma ch' in tuo soccorso un-

Regno negar no' puo'

chi gia' do - nata ha' l'al - ma

Dovrò

anima mia vicino a' gli occhi tuoi - i'

no' no' duol che m'annoi sol poc' anzi languiva'

te legro mio core hor che piacqu' ad Amore di: =

Dovrò

ri con durm' a' te spago ho' il Desio e torna al-

la sua sfera il fo = = = = co mi = = =

= o il fo = = = = co mi = = = o

Foris: flor se par'e l'ardor par'e lo stato della no

Str'alma ah' no' pot'ua id' fato vender' an core

quali la fortuna e i = na dali

lau: Ah' Dovry be Dovry = be se tu sapevi il vero cambia-
Pic

rest' perz = vero Dovry. forse eguale a mesi
Pic

lau: Più che no' credi *Forij:* Alti se ciò fuisse uero fuisse.

uero fortuna nata. Do risce

lau: anzi in fe-lice *Forij:* Dimmi che no'

sueli quanto chiudi nel sen *lau:* Per che no' lice

Sory.

e' re quale a me sei che no' uoi di godermi in cor-

lau:

sotte troppo e quale è la sotte

Sory.

e ciò m'affi = da d'hauer sposo lau-rindo

lau:

et io la = mor = = te

Sory.

forse di

me no curi *laur:* Anzi t'adoro *Doni* So p te

uiuo *laur:* io mo = = ro *Doni* l'origine di

scoprir del tuo cordogli iual mio *laur:* Piu dir no' oso casta chris -

tamo e se morendo ancora sorti = ro nelli eleji fortu =

nato in peso dal tuo uago sem brante laro' spirito se-

quace ombra add van- = te

Fori:

qual fiera pro cella Da aggitati pensier mi moue

in sen questa ambigua fa uella

tau:

Se disuelartia

pietra le nigma no porrio ogni dubio desio scaccia

pur dal tuo petto che s'ambiguo e il parlar certo è l'affetto

Segui Aria à 2.

Doris: laurindo oh - dio laurindo
 Lau: do ry be =

60

at Dio s'rybe questo cor per = te

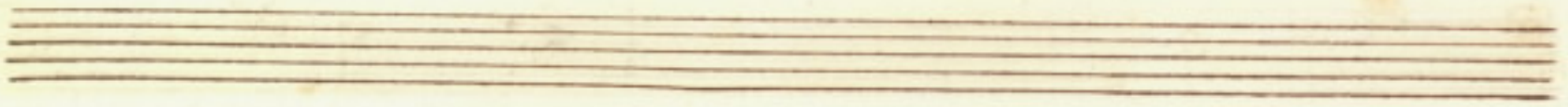
te si strug = ge già si fugge a =
si strug = ge

mor *f* Amor l'alma dal se = no ca =
 gia si fugge *f* dolor dolor l'alma dal - se = no

rindo *ff* oh Dio *f* rindo
 Do rube *ff* oi =

io uen = = go io = uengo =

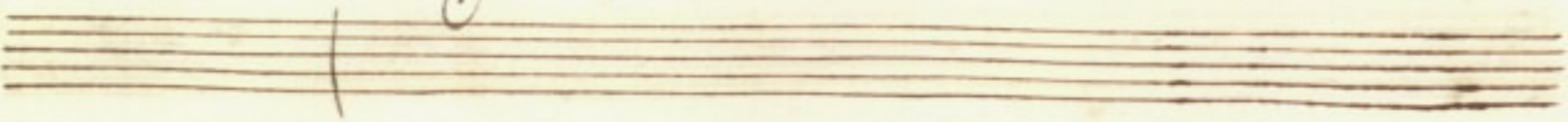
- me Dorisbe io uen = = go io uengo me



me = = me

Melino Dorisbe Solimano.

Dema.



Delino

epur io torno

epur io torno io torno o' bella nuova Clitia spirante di quel =

sol ch'addo = rai nel tuo bel volto a = = contemplare i =

ra = = i quel sol ch'addo = rai = nel tuo bel:

alto à = contempla = re i = ra = = i

Se languida fa uella di se = miruo amante se questo.

uolto e sangue se questi lumi la gri = mosi e mesti.

nuntij d'un cor che languet d'impetrar li mercedi no ha pot =

Janca mira Voybe l'alma cheff fug=

gir d'una do len te calma la bo mi na ra stan ra

alla città bell' ombre d' mai d'in via' beh'

beh' pietà con sola con un sospiro al men = = =

la. morte = mi = a empio fallo la-

scius sento ueggio e pur uiuo Se lino

e piu d'un segno a piero accorto e per = ti o mai douresti

oh' a me poco gra- di ti anzi mo lesti son'glecepi o'A-

more onde consumi in util-mente il core

sappi ch'unaltro oggetto di quest'anima mia pres'ha l'impero

scaccia pur dal tuo petto così folle pensiero ch'io nutrendo altri.

speme et altri ammon tanto t'a dorrirò quanto m'a =

Seli:
 do = ri
 Dunque senza speranza, meglio viver mo-

rendo la = ui = ta che m'a uanza
 Don Principe

ti con sola e s'a do-rybe hai di piacer de rio a do

Seli:
 rybe t'in = uola
 Dunque parter deg =

gio ò spe-ranza tradi = ta chiama doni la-

morte Doni A'mè la uita Quanto si-

ranna sei Doni Quanto sei folle ne ti muove a pietà

del mio tormento l'aur. Morir la = sa la =

Alti: = sa laj = sa mi sen = = fu
 parte ed eterno

Doni e quando
 Alti: or t'ap-

Doni
 pago il desio ad dio
 Alti: ad dio

Alti: uolgi bella cru del uolgil sem = biance
 Doni o' d'orti =

Seli:

nato a manco troppo im portuni preghi già che partir tu

neghi al piede impennol'ali e maggior tuo scorno

parto fuggo mi inuolo, e più no' sor-no

Seli: ahi barbara sen tenza Venia buonpro' buon-

a vostra eccellenza

Scena x.

Almano Solimano Selino.

signor che pensi ancor du-bio = be' lento

tra queste in fante mura il pie' so = spendi? mise =

ro eno in tondi che lu = di brio del vento son le preghiere

tue? fuggi se lino fuggi da questo / el torna a bi-

lanto chi a uincer il des = tin languir no gio = ua

e seff uano il pian = to *vel:* fo = nano

il mio core fatto schiavo del more lacci di serui-

tu piu no' pa-urita qualche speranza ancora = in =

uita mi lo = stenta, lo ben anch'io fora certo

scampo la fuga ma chi conchièchi al precipitio

corre la morte prezza e la salute a = borre

Soli

Sire m'ascolta e credi a chi mentir no' usa

gia' ueggio ch'a te vi = cusa porgere il crin fortuna

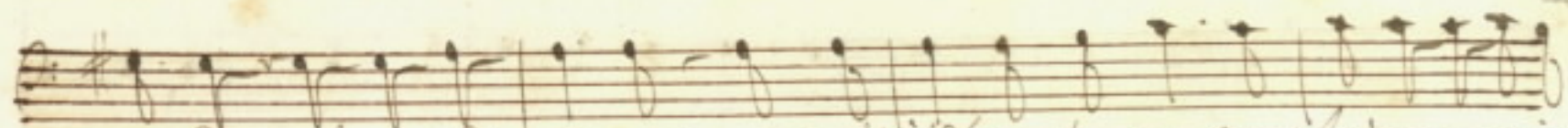
gia la tua uaga luna lungi al sol di Torijbe

né la fiera d'Amore il volto eclissa ogni Stella del-

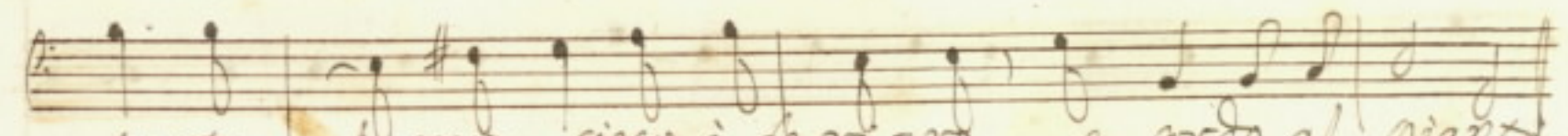
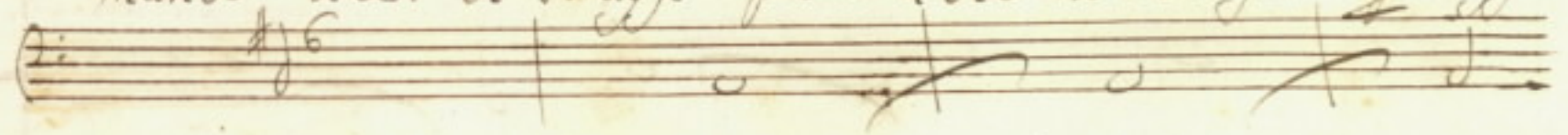
Ciel uagante e fissa ti mi minaccia la morte e di-

nouo tentar uorrai la sorte fuggi signor del fuggi il

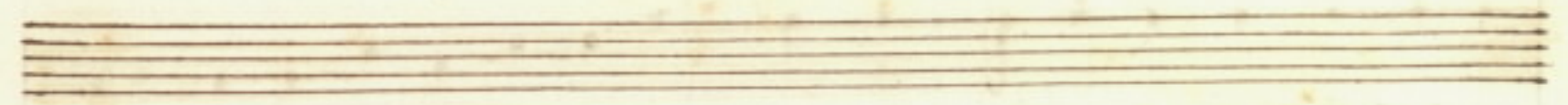
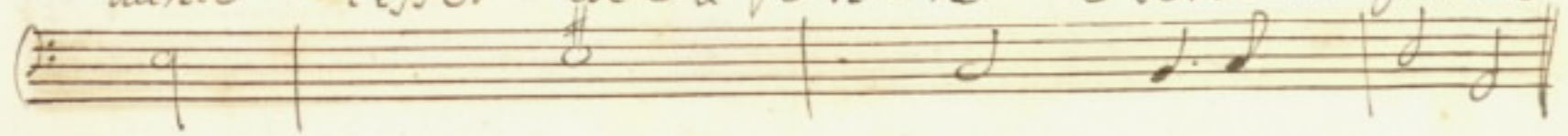
mal che ti souresta e- ti rammenta ch'inuano lacri



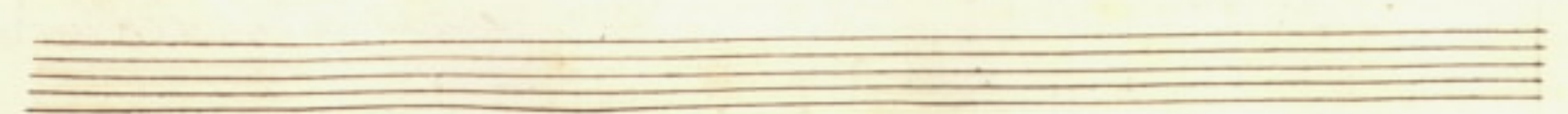
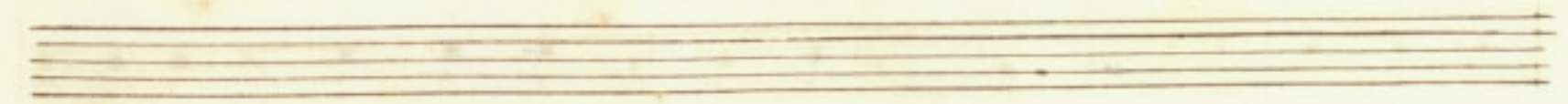
mando il cor di struggi poi ch' il Dio che tu segui ha p maggior suo



uanto bessen cieco a fe ve = ve e sordo al pianto.



Sigue Aria con Strumenti



Violin I

Violin II

Viola

Cello/Double Bass

Trio

Señor

No' no' no' fuggir = no' no'

No' no' no' fuggir non sa'

Se=qui

affri=

Four empty musical staves, each with a treble clef. A large brace is drawn on the left side, grouping the first four staves together.

Two musical staves with handwritten lyrics in Italian. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: *ra' = = = = finchè spiro e finche li ti =*

The second staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are: *ra = = = = ca = te = nata l'alma mi' = =*

Two empty musical staves at the bottom of the page.

Handwritten musical notation for the first four staves of a piece. The notation includes various note values and rests across four staves.

Handwritten musical notation for the fifth and sixth staves, featuring lyrics in Italian. The lyrics are: "ce la mia bella tradi = tri = = ce" and "a lamo: rosa ti = va = ni = = a".

Three empty musical staves at the bottom of the page.

mi tormenti mi spa- uenti quanto

mi raggiu mi martiri quanto

vuole amor pro-ter = uo fuggir no può chi di ca:

vuole

tena e = ser = = no fuggir no =

può chi di ca = tena e seruo chi di ca = tena e ser =

no no' no' no' fuggir = no' uo' fug=

73 ✓

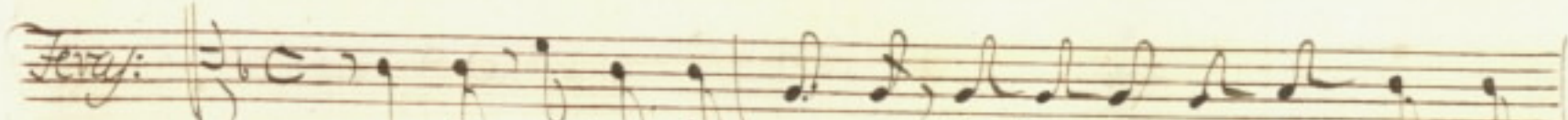
The musical score is written on six staves. The first five staves are for instruments, likely a string quartet, and the sixth is for the vocal line. The notation is handwritten and includes various note values, rests, and dynamic markings. The lyrics are written below the vocal staff.

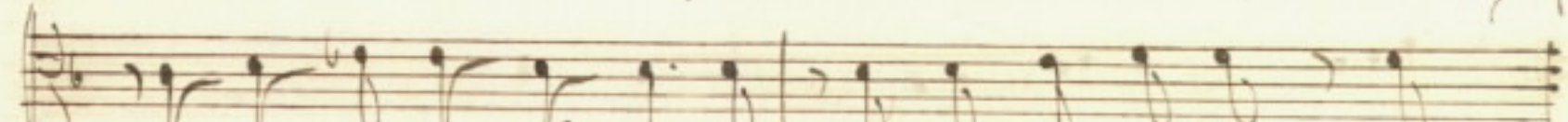
gir = = fuggir = no'uo'

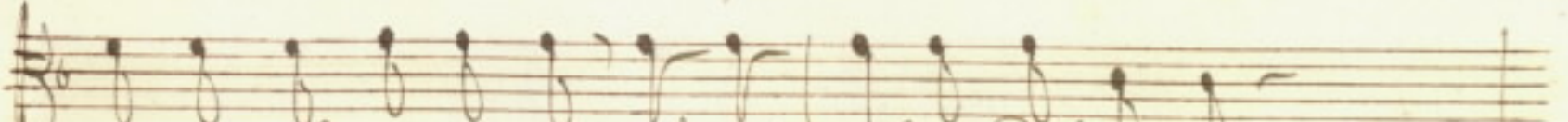
Two empty musical staves are located at the bottom of the page, below the vocal line. They are blank and appear to be part of the manuscript's layout.

Scena XI.

Teraspe Aceste.

Teraspe:  questa s'io no' m'inganno della gran sala = mina

 e-la = corte Re = ale e ben si uede 272

 questa Reggia parce il tri onfo = del arte

74^v

che per mostrar ch'entro l'angusta sede un monarca s'adora

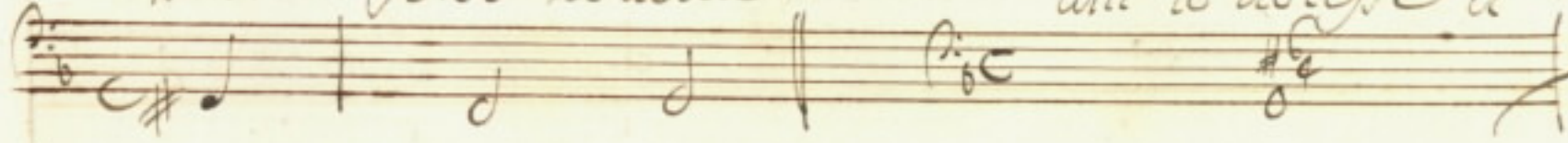
spirano ma = e = sta le pietre an co = ra

Aces:

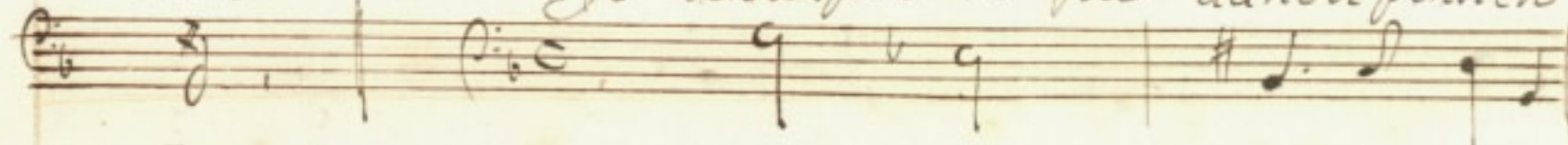
Signor qui ferma il piede ch' il passaggio di corte s'apporta.

ferui ferquentar si ue = de della Real donzella

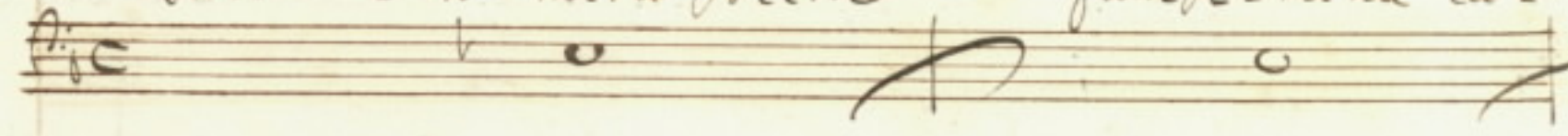
Ferv.
haurai forse novella
ahi lo uolese il



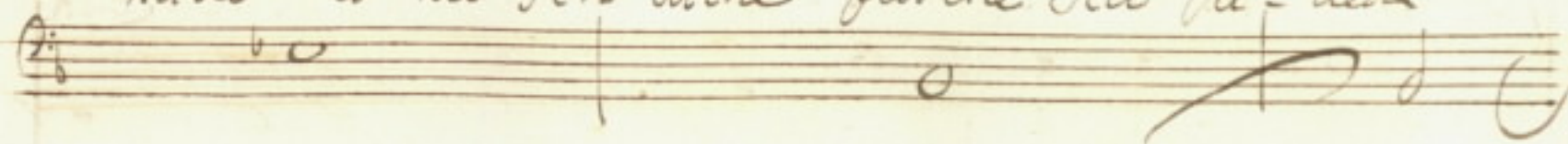
Acc.
cielo Io ben lo spero ne fia uano il pensiero



Ferv.
Taci e ri-mira Aeste qual fe-mi-na ca-



nuta a noi sen viene parche se o fa- uelli



75

a mè con=viene penetrar ciò che pala

trés:

In quella parte po=trai benche da lungi no' ve=

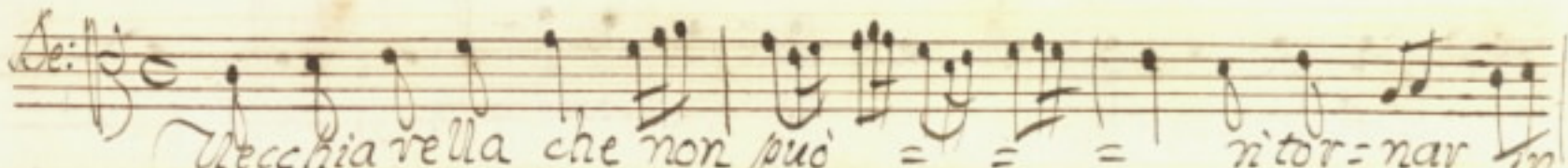
dute a scoltar la già sia uicina e stango appoggia

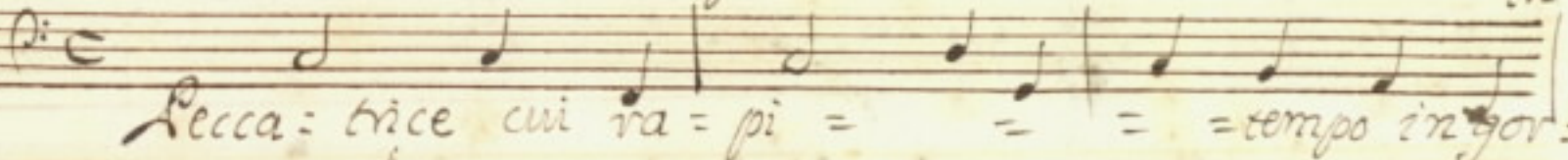
a duro legno il debil = fian=go.

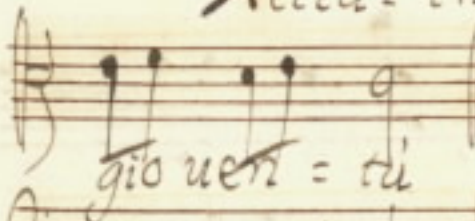
Scena XII

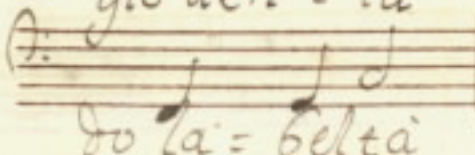
76 148

Mama Teraspe Aceste .

Se:  *Uecchia vella che non può = = = ritor = nar in =*

Pi:  *Pecca: trice cui ra = pi = = = tempo in gor =*

 *gio uen = ti*

 *do la = belta*

Segue Ritor: Subito

76^v

A handwritten musical score consisting of five staves. The first four staves are grouped by a large left-facing curly bracket. The first staff begins with a treble clef and a common time signature 'C'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more rhythmic accompaniment with frequent eighth notes. The fourth staff contains a melodic line with some slurs and rests. The fifth staff, which is not bracketed, contains a single melodic line with a few notes. At the end of the fourth staff, the text 'Segue con u. u.' is written in a cursive hand.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically below the first five staves. They are completely blank, with no notation or markings.

Five empty musical staves, grouped by a large brace on the left side. Each staff has a clef and a key signature signature, but no notes are present.

Two musical staves with handwritten lyrics in Italian. The first staff contains the lyrics: *Di quel dolce che gustò = = = liramen = = ta o =*. The second staff contains the lyrics: *Ua cercando nott'el di = = = qualche pesca =*. The lyrics are written in a cursive hand and are aligned with the musical notes on the staves.

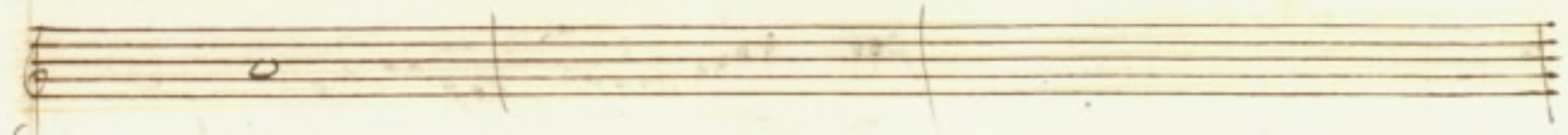
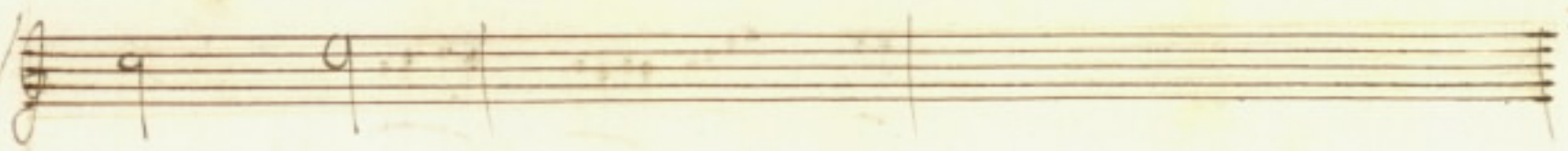
Three empty musical staves at the bottom of the page, with no notes or lyrics.

Handwritten musical score on page 77. The page contains six staves of music. The first four staves are grouped by a large bracket on the left. The fifth staff begins with the lyrics "gni di piu" and the sixth staff with "e pietà". The bottom two staves are empty.

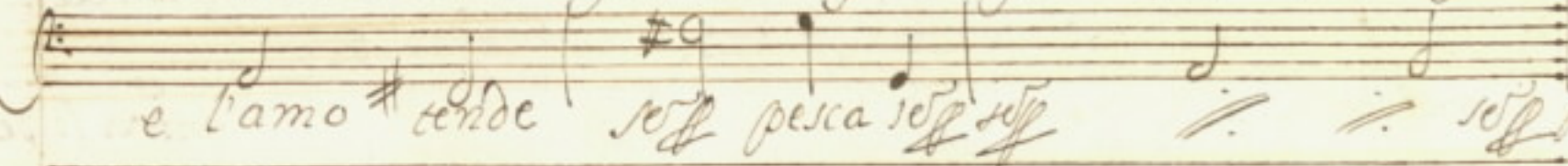
e se = mi sa chi so spi = ra ra = bella che ride ovrilla si di

e = se uede chi fa prede e d'amor s'avette a piena si di:

Nilla
mena
e con occhi
mira li pexi



ardi: ti esca di gode almen gode gode gode al-



e l'amo # tende se se pesca se se se se se se se



79^v

The first four staves of the manuscript contain handwritten musical notation. The notation is arranged in two pairs of staves. The first pair (staves 1 and 2) appears to be for a keyboard instrument, with notes written on both the upper and lower staves. The second pair (staves 3 and 4) appears to be for a string instrument, with notes written on both the upper and lower staves. The notation is in a single system, with a large bracket on the left side encompassing all four staves.

The fifth and sixth staves of the manuscript contain handwritten musical notation for a vocal line. The notes are written on a single staff. Below the notes, the lyrics are written in a cursive hand. The lyrics are: "men di veder g'altri" on the fifth staff and "sca e mai lo pre' de" on the sixth staff. The notation includes various note values, rests, and a fermata at the end of the phrase.

The bottom of the page features four empty musical staves, arranged in two pairs. These staves are not filled with any notation.

Handwritten musical score for a multi-stemmed instrument, likely a lute or guitar, consisting of six staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The score is divided into two systems by a brace on the left side. The second system includes the handwritten instruction "2a Strofa ut supra."

Acc.
 lento. come si = loda che matrona alla moda

Handwritten musical score for a single staff instrument, possibly a violin or flute, with a vocal line. The score includes the tempo marking "Acc. lento. come si = loda che matrona alla moda" and musical notation with various note values and rests.

80^v

Fory. *Madre benigna il cielo il tuo desir se = condi*

Tempo *o' che bel viso* *Fory.* *dimmi se pur t'a-*

grada *Tempo* *e senza peli* *Fory.* *Sei tu forse di*

corte *Tempo* *il ciel m'a iti* *3/2* *Son corte già na gr =*

tica la liurea uelodi = = ca o' che uecchia birz'

zarra! uedi come t'osser=ua di qual im-

piego e = letta di do = rybe son io nu-

trice e ser=ua dimmi e bella

81^v

Dem. *Fine*
 nybe e bella e uero = setta dunque

Dem. *Fine*
 sarà cor = tese e quest'ancora il qual =

parte a qual ora lice altra i din chinarla

Dem.
 forsù l'intendo men allorgo alla sera che co =

Mai di nutrice mi vuol far messa giera o imba-

sciatrice in questo giorno a punto si condurrà nel tempio

ma tu que gl'occhi l'adri hoggi mi fanno ricordar la gravi-

ta dimmi chi sei Degl'accidenti mi è poco o-

null'a te col' di colco io sono col ca ti e- tel per-

dono il tuo nome Fera Fera

Scena XIII.

Laurindo da parte, e Sudetti.

Lau: A' tempo io giungo e qual si rivelante

in te reple d' desir dal pa-e-se natio qui ti condusse er-

rante *Ferme* cu-ri o so pensier figlio del fato a-

questo dago fiegno f on doso camin tra il mio legno

Vento forse in mare agitato folti da-ria pro cella!

Lau:

no' no' che forte ru bel-la tut-ta ri-pose ohi Dio'

le-tempeste del mar nel petto mi-

Fera:

madre p uarij = casi qui mi con darsi hor dimmi an-

cor son noto a Cipro ei Negro = poto gl'acci = denti'

lau: *fem:*

chi la = sa in nulla in te si forse

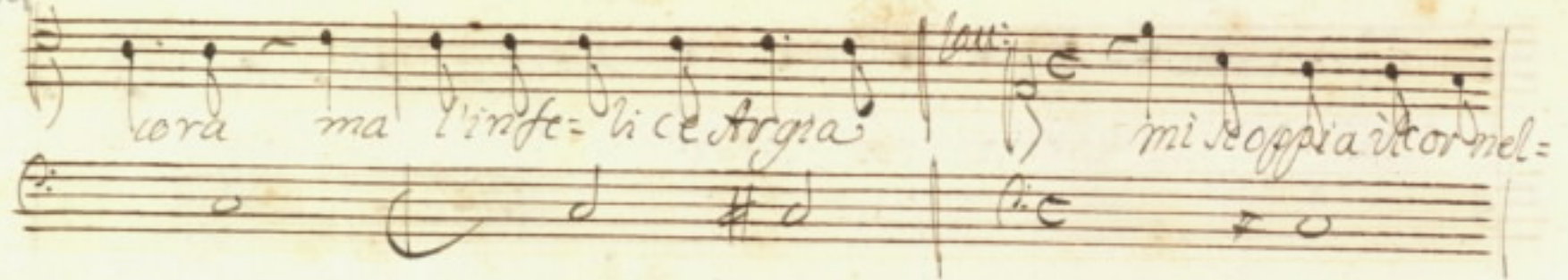
più no' vive To: nante? o' morte ria tolse da mondo

la fa mosa Ar gia *lau:* ah che troppo son

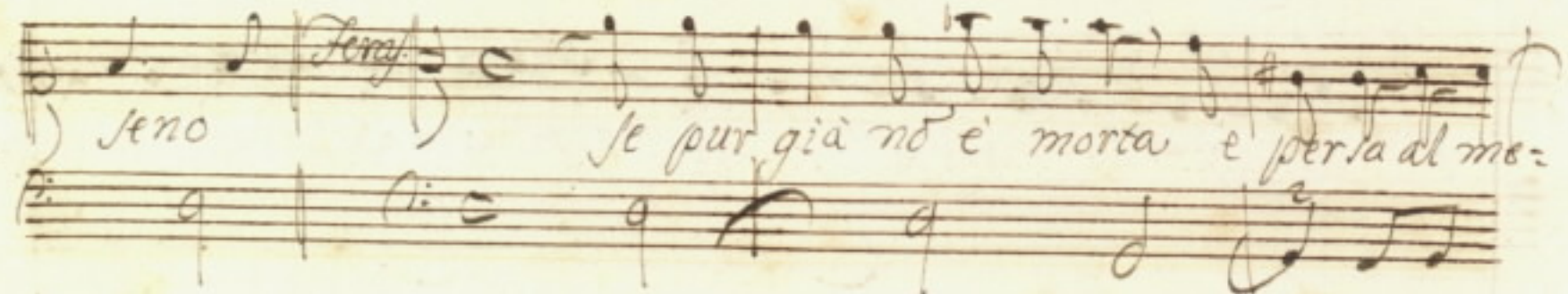
viva e troppo a scoltu *Semp:* Regna to nante an

84^v

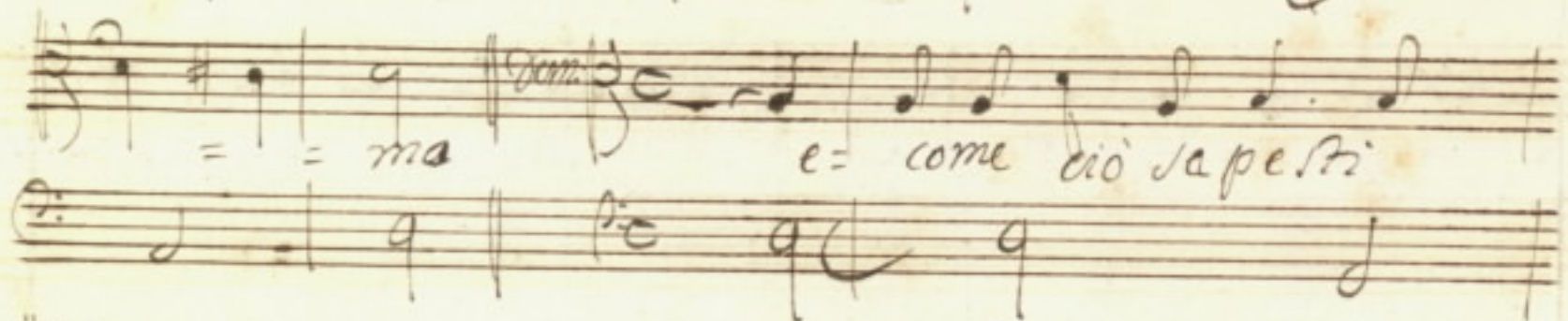
lora ma l'infe-lice Argia mi scoppia il cor nel=



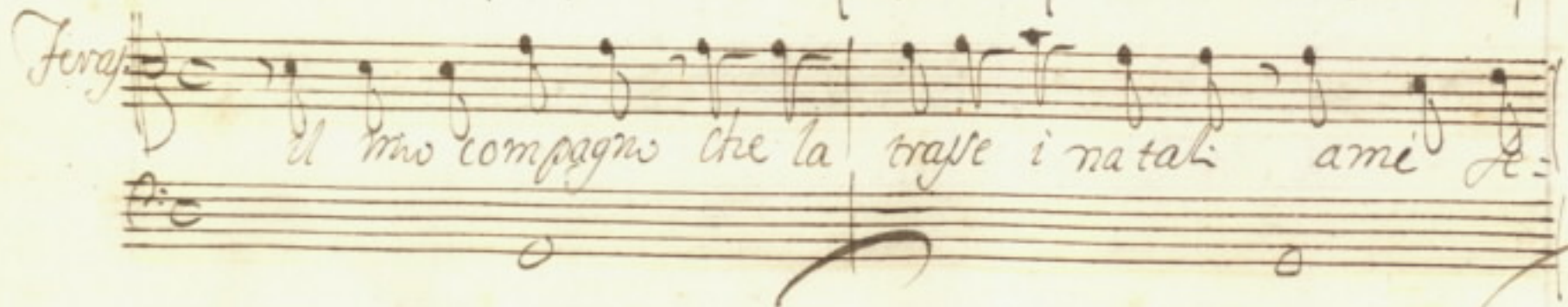
Fery Jeno se pur già no' e' morta e' persa al me=



= ma e= come ciò sapesti



Fery Il mio compagno che la trasse i natali ami se=



l=
 moto acci'dente si fiero *Acc. P: c* pur troppo e vero

tema
 e quanto ò mai = sorre da' chi smarrita n' ha to =

nane la prole *Acceler: c* Già quattro volte il sole suso uar

co del gran Te diaco il *26* Si uolta prelo à 3

Law

et io uiao! et io spiro!

Opera:

fu va pita! fuggi

Acc:

giro no' so' ne

al cun la uidda scrive no' piu no' piu tosto il sapra
meno no' gia mai

laur.
 Ferray.
 e come fu di pur come! e chi?
 Dem.
 già solo la poveretta l'ha rotto l'ha rotto il

e pur re re in Argia
 collo

Forz. *Se mal uaggio de-primò no' ha condotto l'infelice a
 morte forse da questa corte purche date mi-
 sia e di tato l'ingresso qualche nouella in serde-
 ni d'Argia* *tema* *rosi nel core im*

prezzo porto il tuo bel serbante e si gentil tu sei

chi ne gar di seruirti unqua sapre i sequis

pur ma da lungi ecco m'in ui o

Fery *And* *3cc* *Spe:*

ranza cor mio

ranza mio core

no se pre cride = = = li si ro = = = tan si =
 di un udger di lu = = = na si can = = = gia for =
 Cie = = li un punto so uente fa quieto la mente fa
 tu = na no seruon' le stelle miei se ru-belle li =
 pago il de = sio speranza cor mio
 stejo = = = te no = re speranza mio core
 speran = = = =
 speran = = = =

Handwritten musical notation for two vocal parts. The first staff is in soprano clef and the second in alto clef. The lyrics are: = ra / cor mi = = o. The second staff continues with: = ra spe = ranza cor mi = g.

Handwritten musical notation for a string quartet, consisting of five staves. The first staff is for the Violin I (Violin:), the second for Violin II, the third for Viola, the fourth for Violoncello (Cello), and the fifth for Contrabasso (Double Bass). Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various rhythmic values and articulation marks.

88^v

Handwritten musical score for five staves, likely a string quintet. The notation includes various note values and rests, with a large bracket on the left side grouping the first four staves.

Two empty musical staves.

Handwritten musical score for two staves, labeled "2a Stroja ut supra." The notation includes a treble clef, a 3/2 time signature, and various note values.

And: c
 Signor no più di mora il camin segui e la fortuna

prendi che se sciolta senza l'infida e ria se =

quivra e uanità a spedar-la e partia

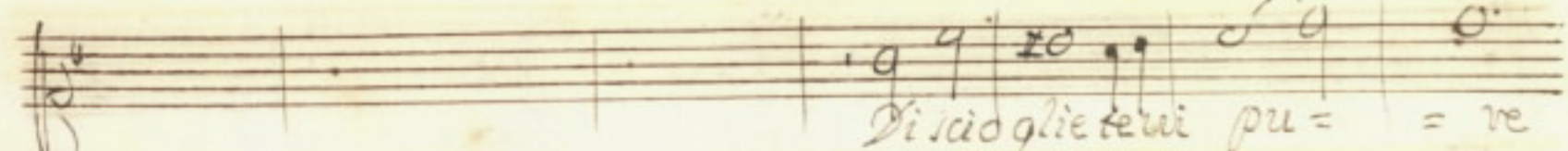
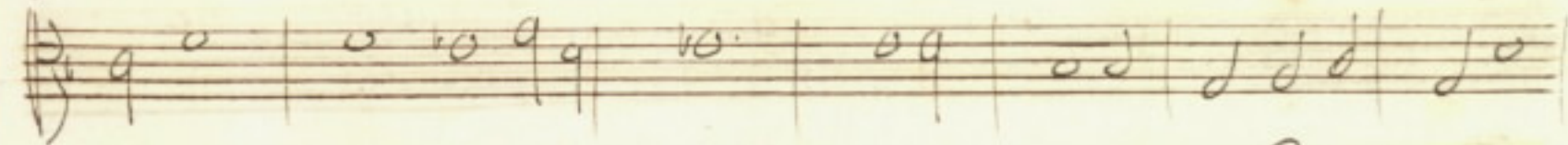
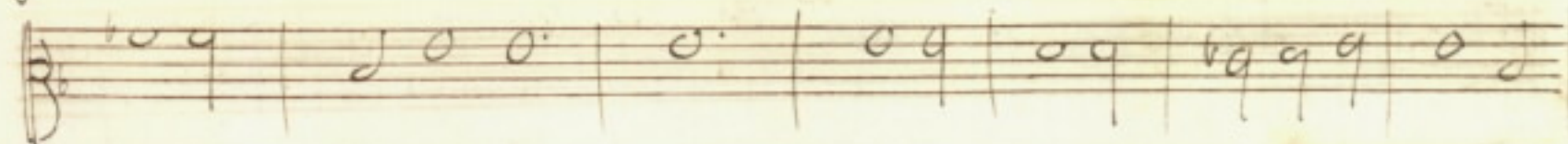
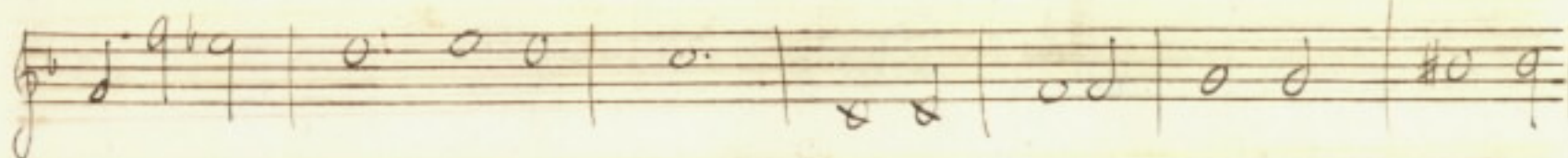
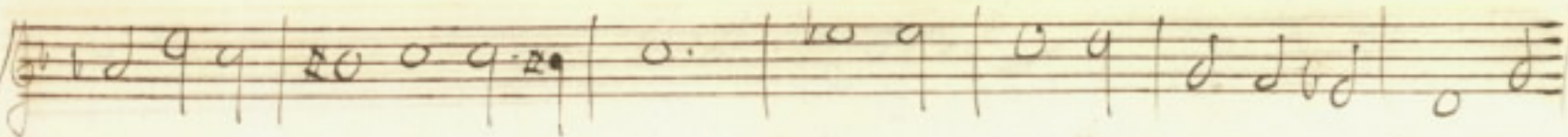
894

Scena XIV

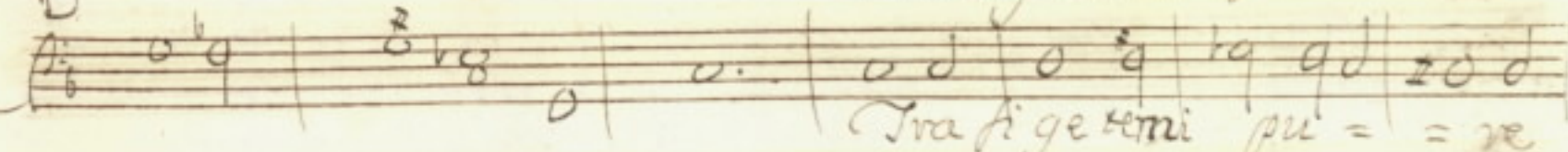
Laurindo Solo.

A handwritten musical score for a solo performance by Laurindo. The score consists of six staves of music, all in 3/2 time. The first five staves contain vocal lines with various notes, rests, and accidentals. The sixth staff is a blank musical line. The text 'Aria con Strumenti' is written below the fourth staff.

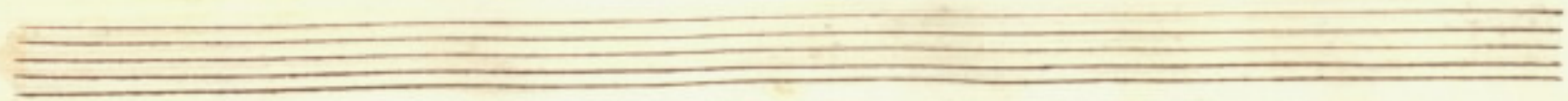
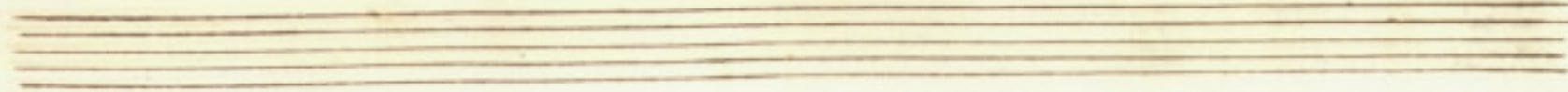
Aria con Strumenti



Di scioglietevi pu = = re



Trafigetemi pu = = re



90v

Handwritten musical score on six staves. The first five staves contain musical notation with various note values and rests. The sixth staff contains the following lyrics: *in lacrimosi fiumi in se = li =*
fu che l'anima in spini tormen-to =

Four empty musical staves at the bottom of the page.

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

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

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

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

Handwritten musical notation on a five-line staff, featuring various note values and rests. Includes the lyrics "ce" and "miei lu = = mi" written below the staff.

Handwritten musical notation on a five-line staff, featuring various note values and rests. Includes the lyrics "si" and "marti = = ri" written below the staff.

Two empty five-line musical staves at the bottom of the page.

910

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

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

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

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

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

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

efra tate saagure degl' Rl =

efra tate suen ture Princi =

Four empty musical staves at the bottom of the page.

Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The staves are connected by a large bracket on the left side.

Handwritten musical notation for the second system, including lyrics. The first staff contains the lyrics "marco a pri = = te" and the second staff contains "Da - la ui = = ta". The notation includes notes and rests corresponding to the lyrics.

Siegue la 2^a Parte

Handwritten musical notation for the third system, including lyrics. The first staff contains the lyrics "che piu mi tua Argia che piu pre ten du". The notation includes notes and rests, with some notes beamed together. The staves are connected by a large bracket on the left side.

Dalla mia cruda sorte se prima bella morte

mo ca stigo e termo sagl'in = flusi del ciel proud l'in

fer = no! ueggio l'empio se lino ido = la trav = Corisbe

l'empio se = lino on' dio che dentro a Negro ponte nel

Sel giardino d'amore colie dall'honor mio sotto matodi-

febe il primo fio = re = = fuggo il paterno

degno lascio di questo seno il dolce parto

a vagir tra le piante perdo l'ho = no re e'l

Aegris e disperata d = mante cagno spoglie tu vili

teruo Regia Don = zella ch' d le nozze m'appella

ueggio Fe = raspe mio do lente et angoscio

so de piorar la mia sorte e pur anco no

94^v

oso già che tutto perdei trovar la = morte

ah' perduto se lino! ah' sventurato

figlio ah' perduto coniglio chi mal uaggio de lino

forse e nata = str = gia o' Fe = raspe o' do rize o'

Regno & Ciel: di Dio mo uete = u a pieta' =

del dolor = mi = = o ma gia sento nel

core so = uerzo martire tutto di sceso e

con cen-trarsi il sangue già que = sta nima lan = =

95^v

que già questa anima lan = que e per

troppo languir fugge dal seno ad Dio Cipro

ad Dio mondo io ve = go = me = no

Scena xv

Alceo Laurindo Filaura.

Alceo

quest'è bella o' quest'è bella à fe''

96^u

The first system of the manuscript consists of four staves of handwritten musical notation. The notation includes various note values, rests, and accidentals, typical of an early manuscript. A large bracket on the left side of the page encompasses the first four staves.

The second system of the manuscript features a vocal line with lyrics. The lyrics are written below the notes: "à fé é é à fé é é" followed by "o' o' o'". The notation includes a treble clef, a key signature with one sharp (F#), and a common time signature (C). The notes are mostly quarter notes and half notes.

Three empty musical staves are located at the bottom of the page, below the second system of notation.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various notes, rests, and bar lines, typical of an early manuscript.

Handwritten musical notation for the second system. It features a vocal line with the lyrics "o o quest'e' bella o quest'e' bella a' se'" and a piano accompaniment below it.

Handwritten musical notation for the third system. It features a vocal line with the lyrics "Io no' mi reggo in pie ho bi = sogno del letto e =" and a piano accompaniment below it.

97^v

trouo a mio di spetto a mio di spetto = un piu cotto

= un piu cot = to un piu cotto di me o o o

o o quest'e bella o quest'e bella a

Handwritten musical score consisting of six staves. The first four staves are instrumental, likely for a string quartet, with various notes and rests. The fifth staff is a vocal line with the lyrics: *fe à fe è è à fe è è*. The sixth staff is instrumental, continuing the accompaniment. The notation is in a cursive, historical style.

Two empty musical staves at the bottom of the page, consisting of five-line systems.

98^v

Handwritten musical score for four staves, likely a string quartet or similar ensemble. The notation includes various rhythmic values and articulation marks.

o' o' quest'e' bella o' quest'e' bella a' se'

Ah Filaura do = lento il mio destin no' vuole che io ri:

mir il mis sole seno quando era monta all'occi =

den = te reggi reggi pietos' it = ceste questa cadente :

salma poiche altuo uacillar uacilla unari = = ma

roni =

994

Handwritten musical notation on five staves. The notation is sparse, consisting primarily of rests and vertical bar lines, suggesting a section of a score where the notes are either obscured or intentionally left blank.

Handwritten musical notation with lyrics. The lyrics are written in a cursive hand below the notes. The notation includes a treble clef, a common time signature (C), and a series of notes and rests.

Io non mi muovo un punto ma questo pose

Handwritten musical score for a vocal line and a basso continuo line. The vocal line is on a treble clef staff with lyrics underneath. The basso continuo line is on a bass clef staff with figured bass notation. There are five empty staves above the vocal line.

re-
 llo che da uini possenti alle = = uatnal' ceruel = -lo vuol bal

ore

100 ✓

Four staves of handwritten musical notation, likely for instruments. Each staff begins with a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The notation consists of quarter notes on a single pitch across all staves.

Vocal line with lyrics: *lar la follia vuol ballar la follia sen-za strumen-ti*. The melody is written on a staff with a treble clef, 3/2 time signature, and one sharp. The lyrics are written below the notes. Below the vocal line is a single staff of accompaniment with a bass clef, 3/2 time signature, and one sharp, containing a simple bass line.

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

Vuelo ballar la follia sen' = = 2a Strumen = = 2i

Handwritten musical score for six staves. The notation includes various note values, rests, and clefs. A large bracket on the left side groups the first five staves together.

Flau: *Larmi che già te spiri* *Aur:* *Ahi più no passo*

Handwritten musical score for two staves with lyrics. The first staff is labeled "Flau:" and the second "Aur:". The lyrics are "Larmi che già te spiri" and "Ahi più no passo".

Alto

Dimmi Laurindo mio fu bianco o rosso

Lau:

chi chi = mi v' torna in vita

Lumi o mio bene indi vi = mira Fi = Laura che sospira

e benchè mal' gra = dita a te v' torna e chiede an' sol'.

premio d'affetto alla sua fe = de *Flau:* ancor tenti impu =

di ca d'accrescer il mio male promettendo una fede merce =

maria e ue = male *Flau:* Deh' placati mia =

uita ch' a te farò co = stante e' il cor de = uoto

già ti con = sacro in no = to

Allegro
 uoto no' è ma presto sal tro no' ho da far farò del resto

au:
 più no' turbar si = laura l'agi = tato mio core che sal pri =

miero ar dove fus degna te di spar tir = si in due

Fila:

Dunque tanto crudel : tanto la scia del

del se = brami ch'io vi = ua nō mi negar soccorso o' vi =

uà scoppia à me poco ni leua anzi tuo martoro d'a

te vatto m'en fugga che nō è mio decoro servir dama che

uende lo-me = rade è la = uita à chi più pende *Allegro* da pur

bando alla spene *f* che quato à fau vndo è è poco da far-

bene da pur bando alla spene

che quant' à cau = vndo è è poco da far bene

Filii

Dunque ignoto san dullo ritro setto, e superbo

con mio cor = mentacerbo con mio roso = ve e = terno

prende si = laura a scherno? Polta? ma che so =

Aria

co! ta ce = ro! soffri = ro! Ven - detta

Ven - detta

uendetta // Patevvi // l'indegno // ch'il
 uendetta // succida il // il ribello // che =
 cor mi rubo' e' prou' il mio degno // sa =
 sede no' ha' racchiude un fratello // chi =
 mor di spreco; un fi = ero mar ti = re all'armi; et all'ire //
 nega pietà già l'alma tra = dita a chi i // l'ha ch'ernita //
 questa // = nima affret = = ta uen =
 i ful = = mini affret = = ta uen =

105^v

detta uen detta uendet
detta uen detta uendet
= ta
= ta

The image shows a handwritten musical score on four staves. The first two staves are vocal lines with lyrics. The third and fourth staves appear to be instrumental accompaniment. The lyrics are 'detta uen detta uendet' repeated across the staves. There are various musical notations including notes, rests, and bar lines. The paper is aged and yellowed.

Sieque Ritov.

106
108

Handwritten musical notation on five staves. The notation includes treble clefs, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with stems and beams. The music is written in a single system across five staves. A large bracket on the left side of the page encompasses the first five staves.

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

106^v

A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as 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 music is written in a single system, with a large bracket on the left side encompassing all five staves. The notation is dense and characteristic of 18th-century manuscript notation.

Si replica 2^a strofa ut sup^a

Scena xvi

27
103

Alceo Choro di Schiaui, che ballano.

Alceo Corri pur di tua voglia Alceo qui ve sta s'è te' fuma la.

rabbia à mè pesa la testa se disse = ro à me

fede gl'amanti e = al mio costume più tosto a questo

nume ri ue = ren ti ede = uo ti appen de = rebon' uo ti e -

lasci = nian la scola duna follet = = = = ro del -

ciel = = = = ch'e cielo e uo = = = la

Siegue Ritornel:

Handwritten musical score for the first part of the piece, consisting of five staves with notes and rests.

Aria con Strumenti

Handwritten musical score for the second part of the piece, consisting of two staves with notes and rests.

Uoi che stas' al uino intorno e-

su canaglia da Fauerna

Four empty musical staves at the bottom of the page.

The first five staves of the manuscript contain handwritten musical notation. The notation is written in brown ink on aged, yellowed paper. It consists of five staves, each with a clef and a key signature. The notes are mostly quarter and eighth notes, with some rests. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves use different clefs, including a soprano clef and a bass clef. The notation is dense and fills most of the staves.

The sixth and seventh staves of the manuscript contain handwritten musical notation with lyrics. The sixth staff begins with a soprano clef and the lyrics "traete allegri di". The seventh staff begins with a bass clef and the lyrics "che trincate notte = di". The notation continues with notes and rests, corresponding to the lyrics. The lyrics are written in a cursive hand.

The bottom of the page features two sets of empty musical staves. Each set consists of five horizontal lines, but they contain no notation or clefs.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The paper shows signs of age and staining.

Handwritten musical notation for the second system, including lyrics in Italian. The lyrics are written in a cursive hand below the notes.

Io u'attendo tutti qui a far placido soggiorno
Io vi chiamo tutti qui A' raccender la lanterna

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

109^v

del mio cor uero amor Bacco
su morioni compagni qui me

A handwritten musical score consisting of five staves. The notation includes various note values such as quarter notes, eighth notes, and rests. The staves are connected by a large bracket on the left side. The music is written in a cursive, historical style.

sol *sempre* sa = ra Da = temi Da =
 rete in ca ri = ta' Da = temi Da =

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

temi un'altro uaso ahi = = = = *per* =

Handwritten musical notation for the first five staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The third and fourth staves begin with a soprano clef and an alto clef, respectively. The fifth staff begins with a tenor clef. The notation is organized into measures, with some measures containing multiple notes and others containing rests.

Handwritten musical notation for the sixth staff, including lyrics in Italian. The notation includes various note values and rests. The lyrics are written below the notes.

= pie = = = ta = Del mio cor = vero amor Bacio
 = pie = = ta = Su' mosconi compagni qui me =

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

111^v

sol *sempre sa=ra' da=temi datemi un altro*
scete *in carità' da=temi datemi un altro*

Handwritten musical notation for the first five staves of a piece. The notation includes various note values, rests, and phrasing slurs across five staves.

Handwritten musical notation for the sixth and seventh staves, featuring lyrics and decorative slurs.

ua = so ahi = = = = = per = pie = = = ta
 ua = so ahi = = = = = per = pie = = = ta

altro
malos

Four empty musical staves at the bottom of the page.



VI SI BALLA, E

FINISCE IL PRIMO.

ATTO I

The image shows a page of ten blank musical staves. The paper is aged and yellowed. In the center of the page, there is a faint, mirrored ghosting of text and numbers from the reverse side. The text appears to be "PART II" and "13 3 2 0". There are also some faint circular marks or stamps in the center.

2

0

5

3

13



