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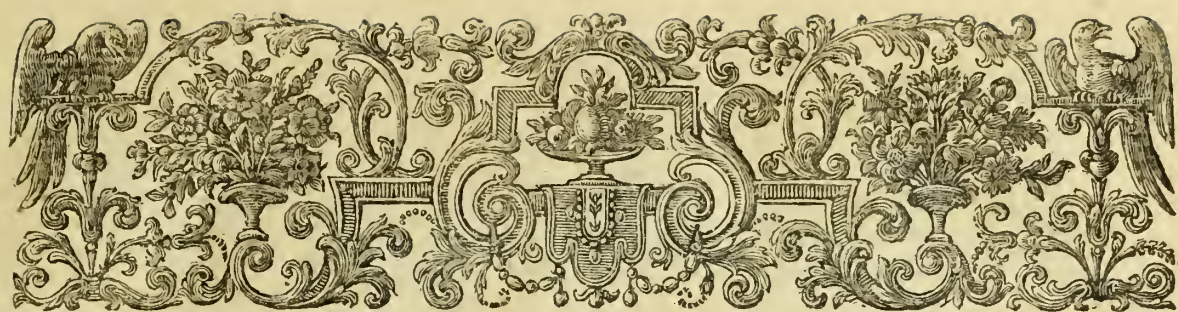
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S. A. R. LA **P** R I N C I P E S S A D I **G** A L L E S.

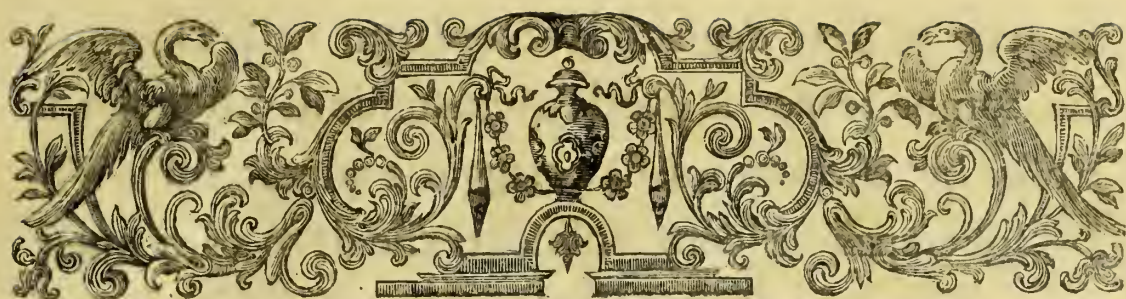
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I R E,

N O N ha più, che desiderare la mia ambizione ora che la **M. V.** con tutta la Reale Famiglia si è degnata di onorare questo mio libro dell' Augusto suo Nome in fronte, mentre con **Esso** vi è concorsa una gran parte della Nobiltà del Regno per corteggiarlo, ed insieme per far pompa della loro connaturale generosità. Il magnanimo Cuore della **M. V.** gradirà nella picciolezza del dono il tributo d'un vasto desiderio, riflettendo, che quanto mai potesse produrre il più fertile talento, sarebbe sempre poco per meritare un così alto Patrocinio.

Sia dunque tutta gloria della **M. V.** il far conoscere al Mondo, che il Grande non solo deve beneficiare il merito, ma ancora incoraggiare chiunque con qualche fondamento vi aspiri. Quest' atto della vostra Clemenza o Sire, è il seguito di quel benignissimo gradimen-
to,

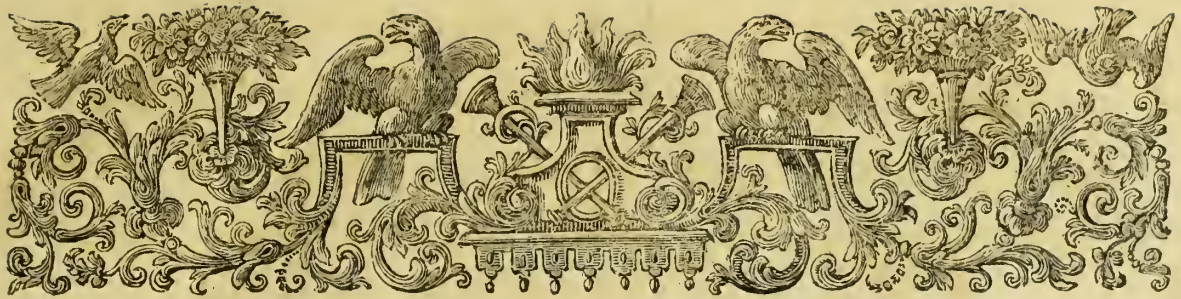
to, che vi fiete degnato d'accordarmi nell' Opere da
me composte per la Reale Accademia di Musica, e la
Voftra beneficenza mi dà coraggio a meritarmi la Vo-
ftra sofferenza ne' componimenti che devo dare quest'
Anno al Regio Voftro Teatro per ordine de' Signori
Direttori. Nella molteplicità di tante segnalate grazie
permettetemi o S I R E l'aggiungervi ancor quella di
potermi dire con profondissimo rispetto.

di V. M.

Umilissimo, Devotissimo,
et Ossequiosissimo Servo

A. A.

*A. A.
d. Felice Amadei
Sec. Gen.*



A

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A

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Earl of Sandwich.
Earl of Scarborough.
Earl of Shaftsbury.
Earl of Strafford.
Earl of Suffex, Subscriber to the Royal A-
cademy.
Earl of Stair, Subscriber to the Royal A-
cademy.

Earl of Sutherland.
Earl of Selkirk.
Lord Stanhope, Subscriber to the Royal
Academy.
Lord Viscount Say and Sele.
Lord Viscount St. John.
Lady Viscountess St. John.
Lord Viscount Sonds.
Lady Viscountess Scudamore.
Lord Stourton.
Lord St. John of Bletfho.
Lord Stawell.
Lord Shelburne.
Sir William Stapleton, Bart. Subscriber
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Sir George Bridges Skipwith, Bart.
Sir Simeon Stuart, Bart.
Mons. le Chev. Schoob.
Baron Suafw.
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Benjamin Hoskins Styles, Esq; Subscri-
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Mrs. Squires.
The Reverend Mr. Stubbs.
William Smith, Esq;
Mrs. Stanhope.
Mrs. Stanley.
Thomas Spelling, Esq;
Simon Smith, Esq; Subscriber to the
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Mrs. Stafford.
William Sheppard, Esq;
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Thomas Smith, Esq; Subscriber to the
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Samuel Sandys, Esq; Subscriber to the
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John Serjeant, Esq;
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Robert Stephens, Esq;
George Stanley, Esq; Subscriber to the
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Academy.
Thomas Sadler, Esq;
Sir Anthony Sturt.

Sir

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 Augustus Schutz, *Esq;*
 Philip Sherrard, *Esq;*
 Henry Segar, *Esq;*
 Thomas Stoner, *Esq;*
 John Selwyn, *Esq;*
 Jeremy Sambrook, *Esq;*
 Richard Swynfen, *Esq;*
 Mrs. Jane Smith.
 Mrs. Southern.
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Brigadier Sutton, Esq;
 Mr. de la Sale.

T.

M *Arquifs of Twedale.*
Earl of Thanet.
Earl of Tankerville.
Earl of Thomond, Subscriber to the Royal Academy.
Lord Viscount Townshend.
Lord Viscount Tadcaster.
Lord Viscount Torrington.
Lady Viscountess Torrington.
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 Colonel Tyrrell.
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John Taylor, *Esq;*
 John Troas, *Esq;*
 Honourable Mrs. Thynne.
 Mrs. Thompson.
 Mrs. Tindal.
 Mrs. Susan Trinquant.
 N. Tomas, *Sec. du Roy.*

V.

M *Ons. de Valengrod, Inviato di Prussia.*
Mr. Vicetti, Sec. di Geneva.
Earl of Uxbridge.
Sir John Vanbrugh, Subscriber to the Royal Academy.
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 Henry Vernon, *Esq;*
 James Vernon, *Esq;*
 Arthur Vansittart, *Esq;* *Subscriber to the Royal Academy.*
 Peter Vandeput, *Esq;*
 Mrs. Vandeput.
 Mrs. Vernon.

W.

D *UKE of Wharton.*
Earl of Winchelsea.
Earl of Warrington.
Count of Watzdorf.
Countess of Wallingham.
Lord Viscount Weymouth.
Lord Willoughby of Eresby.
Lord Willoughby of Brooke.
Lord Willoughby of Parham.
Lord Waldgrave, Subscriber to the Royal Academy.
 Lord Walpole.
Lord Whitworth, Subscriber to the Royal Academy.
 Lady Mary Wortley.

Baroness Wentworth.
 Sir William Wyndham, *Bart.* *Subscriber*
to the Royal Academy.
 Sir Marmyduke Wyvil, *Bart.*
 Right Honourable Robert Walpole, *Esq;*
First Lord of the Treasury, and Chan-
cellor of the Exchequer, and Subscriber
to the Royal Academy.
 Mrs. Walpole.
 Major General Wade, *Subscriber to the*
Royal Academy.
 General Wills.
 Honourable William Smith, *Esq;*
 Jos. Wyndham, *Esq;*
 Francis Whitworth, *Esq;* *Subscriber to the*
Royal Academy.
 Thomas Woodford, *Esq;*
 William Warburn, *Esq;*
 Edward Wortley, *Esq;* *Subscriber to the*
Royal Academy.
 Thomas Wright, *Esq;*
 Joseph Wyndham, *Esq;*
 Thomas Woodcock, *Esq;*
 William Wynd, *Esq;*
 John Whetham, *Esq;*
 John Woodeson, *Esq;*

Richard Wyat, *Esq;*
 Thomas Walker, *Esq;*
 Anthony Weltden.
 William Morgant, *Esq;*

Y.

EARL of Yarmouth.
 Sir Walter Yonge, *Bart.*
 William Yonge, *Esq;* *One of the Lords*
of the Treasury, and Subscriber to the
Royal Academy.
 Thomas Yarborough, *Esq;*
 Charles Yates, *Esq;*

Z.

Sign. Zamboni, *Agente di Hassia Darm-*
stat.





L A

R O S A .

C A N T A T A .

DA Procella tempestosa
Tocca un dì la bella Rosa,
Tutta mesta se ne stava,
Scolorita, e senza odor.
La sprezzavan NICE, e CLORI,
L'abborian l'Aure, i Pastori,
Ne più l'Apè a cor n' andava
Il suo grato, e dolce umor.

Da Procella &c.

Quando un raggio di Sol fu'l bel mattino,
Dalle languenti foglie
Succiando il grave umor, che la rendea
Chinata al suol, qualche vigor le porse;
Ristorata ella allora a poco, a poco,
Incominciando ardita

A

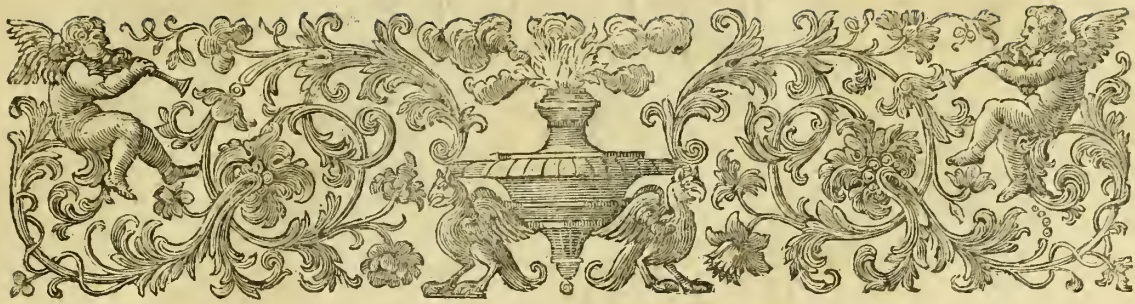
A rialzar la fronte,
Tosto si vide intorno
Di nuovo a vagheggiare il suo colore,
L'Ape, l'Aura, la Ninfa, e il bel Pastore.

Già di nuovo fastosa campeggia,
E dispreggia
De fiori la schiera,
Così altera
Lor donna si fa.

E se CLORI s' appressa, o FILENO
Per toccarle il vermiglio suo seno
Prima fiere punture ne da.

Già di nuovo &c.





L' A M M O R E
O N E S T O.
C A N T A T A.

RITROSETTA Pastorella,
Semplicetta Verginella,
Non fuggir, deh vieni a me.
Ch'io fe t' amo,
Solo bramo,
Puro affetto
Dal tuo petto,
Ne ti chieggo altra mercè.

Ritrosetta &c.

Ma tu vergognosetta
Di vermiglio color tingi il bel volto!
Non arrosir, m'ascolta.
Se pur provi una volta
Qual bel diletto è Amore
Quando riempie il cor d'onesta voglia;
Ti pentirai del tempo
Che neghittosa in non amar consumi.
Oh! che dolcezza rara

Si prova amando; oh! che soavi pene
Il dover dir: Mio bene;
Per te mi moro. E poi sentir: Mia vita;
Anch' io per tè nel fen l'alma ho ferita.

Odi la Tortorella

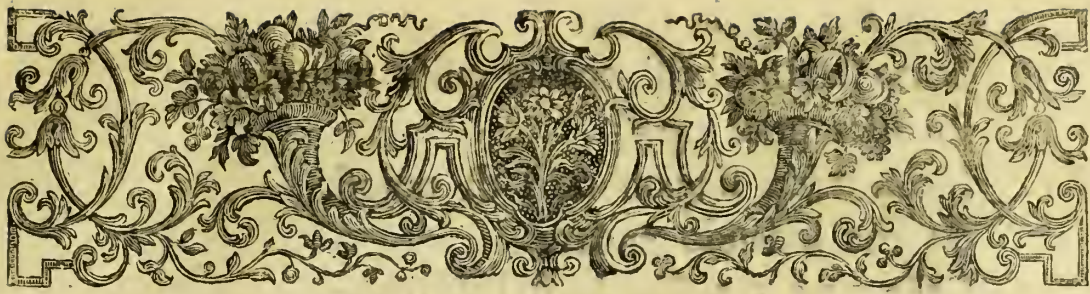
In su quel ramo;
Che par che dica: Io t'amo.
E lieta poi bacciando,
Il caro Ben fen va.

Odi la Rondinella

In su quel nido,
Che con pietoso grido,
Lo sposo va chiamando,
Che ancor tornar non fa.

Odi &c.





L' O L M O.

C A N T A T A.

LA dove d'atre tenebre vestito,
Muscosa, umida bocca un Antro aprìa,
Filen sedendo un giorno,
Vide un Olmo che privo
Del vago onor della compagna vite,
In orrida sembianza
Pianger sua trista povertà pareo:
Pietoso egli a tal vista,
Ver lui si volse a contemplar le secche,
Cadenti foglie in su quel tronco esangue:
Fiso, attento il mirava;
Indi poi seco in guisa tal perlava.

Pianta infelice

Dì per pietà,

Se a te ancor NICE

Mancò di fe.

Ben al mio core

Palesè il fa,

Quel rio pallore

Che veggo in te.

Pianta &c.

Già

Già fo che quella infida
Sotto la tua bell' ombra affifa un tempo
Prendea grati ripofi
Nella calda ftagion de i dì nojofi.
So che lodando andava
Delle vere tue fronde il bel riparo ;
So che i miei fidi amori,
Allor ch' eran felici
Lieta fovente a te fedendo accanto
Noti all' aure facea col dolce canto:
Ma o Dio, che poi crudele
Volgendo ad altra pianta il fuo defio,
Infedel ti lasciò,
E al par dell' Amor mio t' abbandonò.

Sù tuoi rami inariditi

Più non vola l' Augellino,

Ne più ftanco Peregrino

A te preffo ferma il piè.

Si piangiamo or dunque uniti

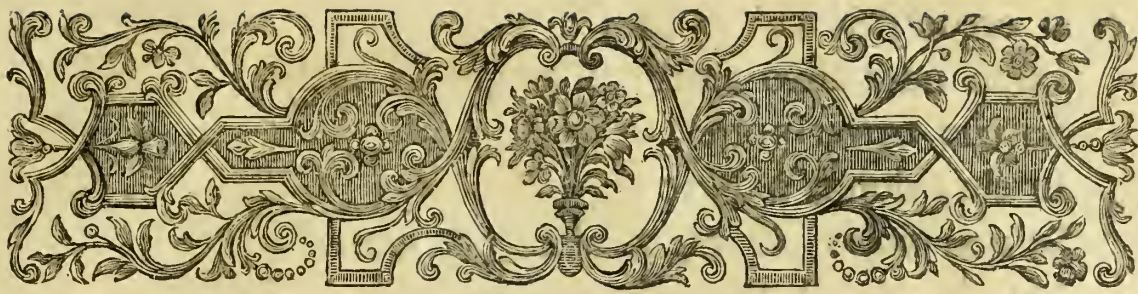
Quel fuo crudo ingrato core

L'incostanza del fuo amore,

La mancanza di fua fe?

Sù &c.





L I B E R T A

A C Q U I S T A T A I N

A M O R E.

C A N T A T A.

P E S A N troppo su l'alma
N I C E crudel le dure tue catene;
Io che lunga stagione tra lacci avvinto
Traffi dal Cor sospir, pianto dagli occhj,
Sia ragione, sia sdegno, o tua ferezza;
Vago di libertà spezzo i legami.
Già saldata è la piaga, il foco è spento,
E ti tolgo il piacer del mio tormento.

Quel servir senza mercede
Quell' amar senza speranza,
È trofeo d' inutil fè.

Sciolto io vo dà lacci il piede,
E sprezzando ogni costanza
Più non bramo altra mercè.

Quel &c.

Non

Non creder già ch' io passi
Dopo un misero amor da giogo, in giogo.
So che trovar potrei,
In altra donna ò NICE
Se non volto più vago, alma più grata.
Ma da mortal tempesta uscito apena,
Più in mar non mi lusinga aura serena.

In me spento d' Amore fia' l' foco
Che distrugge dovunque fa lume,
E ch' il prova ridir lo potrà.

Quando nasce, rassembra un bel gioco,
Ma con l'empio crudel suo costume,
Poi tiranno d' ogni alma si farà.

In me &c.





NAUFRAGIO

VICINO.

CANTATA.

FREME l'onda, e fischia il vento,
Tuona il Cielo, il sol non luce,
Ed il porto è lungi ancor.
Già il mio legno infranger sento,
E il Nocchier che lo conduce,
Già si perde nel timor.

Freme &c.

Non v'è scampo. Lo veggo,
Io son perduto, ed il Naufragio è certo.
Sordo il Ciel più non ode
Pianti, e preghiere; anzi crudel rinforza
Più sempre il vento; e in tenebre sepolto
Sol con orridi lampi,
Apre in ampio teatro agli occhj miei
Varie Morti, e perigli.
Sarte, e Vele disperse, Ancore sciolte,
Arbori rotti, infranti Remi; ò Dio,
Più il Timon non mi regge,

Ma sol d' intorno semivivo ascolto
Un confuso romor d' Onde, e di Venti,
E lor terribil giostra,
Che del vicin morir l'imagin mostra.

Mio Legno naufrago
Ti veggo frangere
Ne so che piangere
Il tuo destin.
Chì un di può credere
Al mare instabile
Inevitabile
Il suo naufragio
S'aspetti alfin.

Mio &c.





L A

G E L O S I A .

C A N T A T A .

AHI qual crucio, qual pena
Qual martirio è mai questo,
Ch' entro le vene io sento ?
Ahimè, qual reo tormento
Con ignota possanza a tutte l'ore
Mi fugge il sangue, e mi divora il core!
Qual fia ricerco ancora! Ah' che l'intendo.
NICE, che ad altri in braccio
Va cercando spergiura il suo gioire,
Fa l'acerbo mio mal; fa il mio martire.
 Si l'intendo; è Gelosia
 Che crudel nell' alma mia,
 Lacerando ogn'or mi va.
Ella sola è che nel core
 Gelo, e ardore
 Unir ben sà.

 Sì l'intendo &c.

O del penoso Inferno
Arpia vorace, ed implacabil Mostro,
Tu nel mio fianco ignudo
Immergendo gli artigli
Mi laceri, mi sbrani,
E col tuo rostro adunco
Bevendo dalle vene il miglior sangue,
Più che pestifer' Angue
Mi fei d' intorno. Ah' per pietà del mio
Già perduto riposo,
Perfida Gelosia
Dona un picciol momento all' alma mia.
Ch' altri goda l'amato mio bene
Sono pene
Più crudeli del morir.
Chì provò così barbaro duolo
Quello solo
Sua ferezza può ridir.
Ch' altri &c.



La Rosa^(I) con W

Allegro

This musical score is for a piece titled "La Rosa (I) con W". It is written in G major (one sharp) and common time (C). The tempo is marked "Allegro". The score is arranged in three systems, each containing three staves: a treble staff, a vocal staff, and a bass staff. The first system begins with a treble staff featuring a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The vocal and bass staves provide a harmonic accompaniment. The second system continues this intricate texture. The third system concludes the piece with a final cadence. Various musical notations are present, including slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 on the treble staff and 1-5 on the bass staff. There are also some asterisks and sharp signs scattered throughout the score.

Piano

Musical score for piano introduction, consisting of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in a minor key and features a complex, flowing melody with many sixteenth and thirty-second notes. There are some fermatas at the end of the piece.

Largo

Da Procella tempestosa tocca un di la bella

Musical score for the first vocal line, consisting of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment. The tempo is marked 'Largo'.

Rosa tutta mesta se ne stava scolorita e senza odor

Da Procel-la tempestosa tocca

Musical score for the second vocal line, consisting of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment.

un di la bella Rosa tutta mesta se ne stava scolorita e senza odor e senza odor scolorita e senza

Musical score for the third vocal line, consisting of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment.

o dor e senza odor tutta mesta se ne stava e senza odor

Musical score for the fourth vocal line, consisting of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment.

La sprezzauan Nice e Clori l'abborian l'aur'ei Pastori ne piu' l'Apea corn'ian

Musical score for the fifth vocal line, consisting of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment.

daua il suo grato e dolce umor l'abborian l'aur'ei Pastori ne piu' l'ape a cor'ian

Musical score for the sixth vocal line, consisting of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment.

daua il suo gra to e dolce umor la sprezzauan Nice e

Musical score for the seventh vocal line, consisting of two staves. The top staff is in treble clef and contains the vocal line with lyrics. The bottom staff is in bass clef and contains the piano accompaniment.

Clori l'abborrian l'aurei Pastori ne piu' l'ape a cor n'andava il suo gra - -

- - - to e dolce umor il suo gra - to e dolce umor Da Capo

Rec^o

Quando un raggio di sol sul bel mattino dalle languenti foglie suc

chiando il grave umor che la rendea chinata al suol qualche vi - -

- - - gor gli porse ristorata ella all'ora a poco a poco in - -

- - - cominciando ardita a rialzar la fronte tosto si vide in - -

- - - torno di nuouo a vagheggiare il suo colore l'Ape, l'Aurora, la

Ninfa, e il bel Pastore.

Vivace

Vivace

Gia di nuouo fastosa Campegia e dispreggia

e dispreggia de fiori la schiera cosi altera lor donna si fa-

lor donno si fa' Gia' di nuouo fastosa campeggia e dispreggia

e dispreggia de fiori la schiera - cosi altera sua donna si fa' cosi altera sua donna si

7 7 7 4 7 6 5 6

fa' - - - - - *cosi altera sua donna si fa'*

E se Cloris ap

presa o Fileno per toccarle l vermiglio suo seno fiere punte di spine gli da

fiere punte di spine di spine gli da' e se Cloris appressa o Fileno fiere punte di

spine gli da' - - - - - fiere punte di spine gli da' Da Capo

L'Amor Onesto CANTATA

Largo

Musical notation for the beginning of the cantata, featuring a treble and bass clef with a 3/4 time signature. The bass line includes a 6/4 time signature change.

Ritrosetta Pastorella Semplicetta Verginella non fuggir deh vieni a me ritro:

=setta Verginella Semplicetta Pastorella non fuggir deh vieni a me non fuggir deh

veni a me Ritrosetta Pastorella sempli:

:cetta Verginella non fuggir deh vieni a me non fuggir deh vieni a me sempli:

=cetta ritrosetta Pastorella Verginella non fuggir deh vieni a me non fug:

=gir deh vieni a me deh vieni a me.

Ch'io se t'amo solo bramo puro affetto dal tuo

petto ne ti chiedo altra merce' ne ti chiedo altra merce'

Ch'io se t'amo solo bramo puro affetto dal tuo petto ne ti chiedo altra mer-

-ce' ne ti chiedo altra merce' - - - - - altra merce' Da Capo

Recit: *Ma tu vergo = gnosetta di vermiglio color tingi il bel*

volto! non arrossir ascolta: Se provi una sol volta qual

bel diletto e' amore che in compag-ni-a dell' Onesta sen stia ti

penti-rai del tempo che neghi-tosa in non amar consumi 0

che dolcezza rara si prova in amando; o che soavi pene sen

quelle il dir mio bene per te mi moro e poi sentir mia vita an-

ch'io per te nel sen l'alma ho ferita

Vivace

O-di la Tortorella in su quel ra-mo che par che dica io t'a-

-mo io t'amo e lieta poi bacciando il ca-ro ben sen va

e lieta poi baccian - - - do il ca-ro ben sen va

O-di la Tortorella in su quel ra-mo che par che di-ca

che par che dica io t'amo io t'amo, e lie-ta poi baccian -

- do il ca-ro ben sen va -

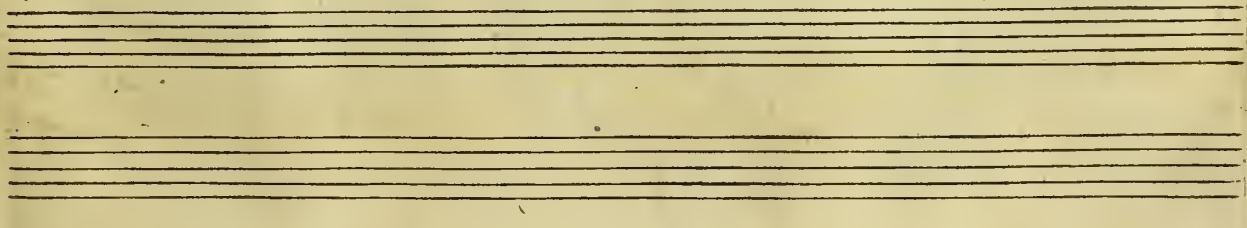
il ca-ro ben sen va:

O-di la Rondinella in su quel ni-

= do che con pieto-oso grido lo sposo va chi-aman-:do

che uncor tornar non fa' no' no' tornar non sa' no'

no' tornar non fa' tornar non fa' tornar non fa'. Da Capo



L' Olmo

CANTATA con Violini

L'a' dove d'atre tenebre vestito muscosa umida

bocca un' antro apriva Filen sedendo un giorno vide un Olmo che

privo del vago onor della compagna Vite in orrida sembianza pianger pa =

= rea la sua fatal mancanza pietoso egli a tal vista ver lui si volse a

contemprar le secche cadenti foglie in su quel tronco esangue fisso atten =

= to il mirava indi poi seco in guisa tal parlava

(II)

Largo

First system of musical notation. It consists of three staves: two treble clef staves and one bass clef staff. The time signature is 3/4. The key signature has one flat (B-flat). The word "Largo" is written above the first treble staff. The piano accompaniment staff contains several fingering numbers: #3, 2, 6, #4, 6, b6, 5, 6, 7, and #3.

Second system of musical notation. It consists of three staves: two treble clef staves and one bass clef staff. The time signature is 3/4. The key signature has one flat. The piano accompaniment staff contains the following lyrics: *Pianta infeli: :ce di per pie: ta di per pie: ta Se a te ancor Nice Se a te an-*. Below the piano staff are the numbers 2, 6, 9, 6, 6, 6, 6, 6, 6.

Third system of musical notation. It consists of three staves: two treble clef staves and one bass clef staff. The time signature is 3/4. The key signature has one flat. The piano accompaniment staff contains the following lyrics: *-cor Nice - manco' di fe di per pieta pianta infelice pianta infeli: ce*. Below the piano staff are the numbers #6, 4, 2, 4, 2.

Fourth system of musical notation. It consists of three staves: two treble clef staves and one bass clef staff. The time signature is 3/4. The key signature has one flat. The piano accompaniment staff contains the following lyrics: *di per pieta seate ancor Nice manco' di fe di per pieta pianta in feli: :ce Sea te an-*. Below the piano staff are the numbers 7, 7, 7, 7, 5, 6, #3, 6, #3, 2, 6.

cor Nice - manco' di fe se a te ancor Nice manco di fe

5 6 6 #4 5 #3 4 6 #4 6 b6 6 6 7

Ben al mio core pale-se il fu quel rio pallore che veggio in te

#3 6 6 5 6 7 b3 b3 6

ben al mio core pale-se il fu quel rio pallore che veggio in te quel rio pallo -

b3 7 b3 b7 6 5 7 7

Da Capo

Da Capo

- - re che veggio in te quel rio pallore che veggio in te che veg - - - go che veggio in te

#3 #3 9 7 9 #3 7 #3

Recit

Gia' so' che quell' infida sotto la tua bell' ombra assisa un

tempo predea grati riposi nella calda stagione dei di' noiosi so'

che lodando andava delle verdi tue fronde il bel riparo so'

che i miei fidi amori all'or ch'eran felici spesso lieta se =

= dendo a te d'accanto noti all'aure ella fea col dolce canto

ma' oh dio che poi crudele volgendo ad altra pianta il suo de =

= sio Infedel ti lascio' e al par dell'amor mio, e al par dell'amor

mio t'abbandonò

(14)

First system of musical notation, featuring a treble staff and a bass staff with piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of a vocal line and a piano accompaniment.

Second system of musical notation, featuring a treble staff and a bass staff with piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of a vocal line and a piano accompaniment.

Su tuoi ra = mi inari = di = ti

Third system of musical notation, featuring a treble staff and a bass staff with piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of a vocal line and a piano accompaniment.

mari = di ti piu non pola l'argelli no l'argelli no ne piu stanco Pe = regrino

6 6 6 6 6 6

Fourth system of musical notation, featuring a treble staff and a bass staff with piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of a vocal line and a piano accompaniment.

a te presso ferma'l piè. Su tuoi ra = mi inari = di = ti ina = ridi = ti

#3 6

più non vo = la l'angelli = no ne più stanco Pere = grino ne più

stanco Pere = grino ne più stanco Pe: : re = grino

a . te presso ei ferma' pie - a te pres - -

- so ei ferma il pie

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation with lyrics: *Si piange-mo dunque uni-ti dunque uniti del suo*

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation with lyrics: *crudo ingrato core l'incostanza del suo Amore la mancanza di sua fe'*

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

Sixth system of musical notation with lyrics: *la mancanza di sua fe'*

Seventh system of musical notation, featuring a vocal line and piano accompaniment.

Eighth system of musical notation with lyrics: *la mancanza di sua fe'* and *al Segno*

Libertà acquistata in Amore

CANTATA

Pesan troppo fù l'alma Nice crudel Nice crudel le tue ca-

tene Io che lunga stagion trà lacci avvinto trassi dal cor so-

spir pianto dagli occhi, sia ragione sia sdegno o tua fiera va:

go di libertà sprezzo i legami Già saldata è la piaga, il foco è

spento e ti tolgo il piacer del mio tormento

Adagio *Quel servir senza merce de quell'a-*

mar senza speranza è un trofeo d'inutil fe' è un trofeo d'inutil

fe' Quel servir senza mercede quell' amar senza speranza e' un tro-

feo d'inutil fe' quel servir quell' amar - senza mercede senza spe-

ranza e' un trofeo d'inutil fe' e' un trofeo d'inutil fe'

Sciolto io nuo da lacci il piede e sprezzando ogni co-

stanza piu non bramo piu non bramo altra merce piu non bra - - - -

- - - - - mo altra merce Da Capo

Recit° Non creder già ch'io passì doppo un misero Amor da giogo in giogo

so' che trouar potrei in altra donna o Nice se non volto piu'

Vago alma più grata ma da mortal tempesta uscito a pena più

in mar non mi lusingha a : : ura serena.

2

In me spento d'Amore sia il foco che distrugge downque fa lume do-

wnque fa lume, e chi il prova ridir lo potrà in me spento d'Amore sia il

foco che distrugge downque fa lume downque fa lume e chi il prova

ridir lo potrà - - - - - chi il prova ri-

dir lo potrà In me spento d'Amore sia il

foco che distrugge downque fa lume, e chi il prova rider lo potrà

chi il prova rider lo potrà - - - - - ri-

dir lo potrà chi il prova rider lo potrà

Quando ei nasce rassembra un bel gioco

ma con l'empio crudel suo costume poi tiran - - - - - no don'

alma si fa Quando ei nasce rassembra un bel gioco

na con l'empio crudel suo costume poi tiran - - - - -

- - - - - no d'ogn'alma si fa = d'ogn'alma si fa Da Capo

#3 4#3 4#3

Il Naufragio C^(2I) Cantata con W.

Allegro

The musical score is organized into several systems, each containing three staves. The first system includes a treble clef staff with a 3/4 time signature and a key signature of one sharp (F#), followed by a bass clef staff. The tempo is marked 'Allegro'. The notation is dense, featuring many sixteenth and thirty-second notes, often with slurs and ornaments. The second system continues this pattern with similar rhythmic complexity. The third system shows a change in the bass line, with more prominent quarter and eighth notes. The fourth system features a treble clef staff with a key signature change to one flat (Bb). The fifth system continues with complex rhythmic patterns. The sixth system shows a return to a treble clef staff with a key signature of one sharp. The seventh system features a treble clef staff with a key signature of one flat. The eighth system includes a treble clef staff with a key signature of one sharp and a bass clef staff. The ninth system features a treble clef staff with a key signature of one sharp and a bass clef staff. The tenth system features a treble clef staff with a key signature of one sharp and a bass clef staff. The score concludes with the word 'Segue' written above the final staff and 'Subito' written below it.

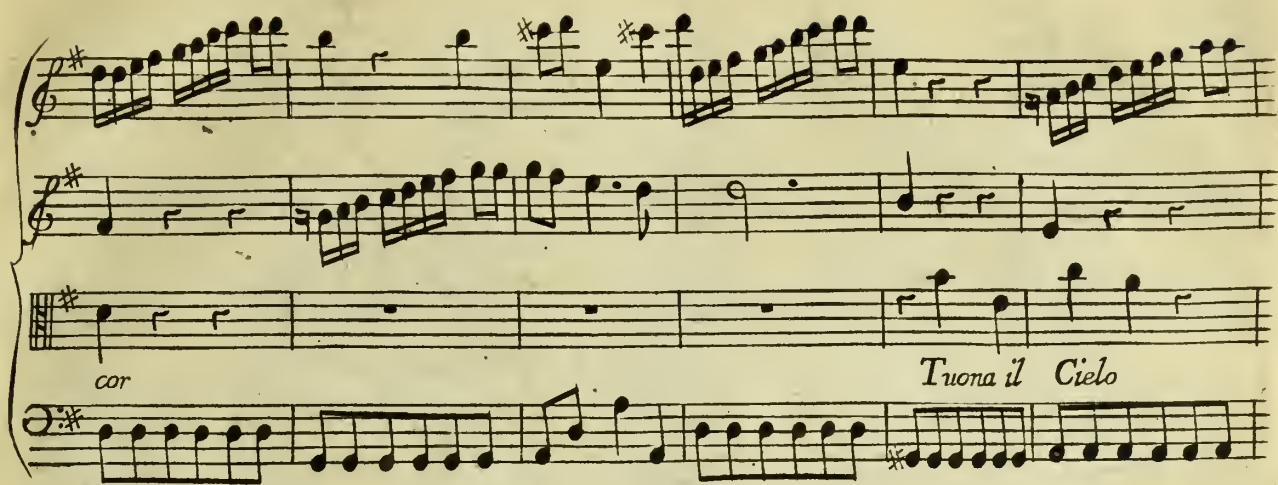
Segue
Subito

Fre - me l'onda e fischia il vento

Fre - me l'onda

e fischia il vento tuona l' Cielo il Sol non lu:ce ed il

porto e lungi ancor ed il Por - - - - - to e lungi an:



cor Tuona il Cielo

This system contains the first four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment, with the third staff being the right hand and the second staff being the left hand. The bottom staff is a basso continuo line with a bass clef and a key signature of one sharp. The lyrics 'cor' and 'Tuona il Cielo' are positioned below the piano accompaniment staves.



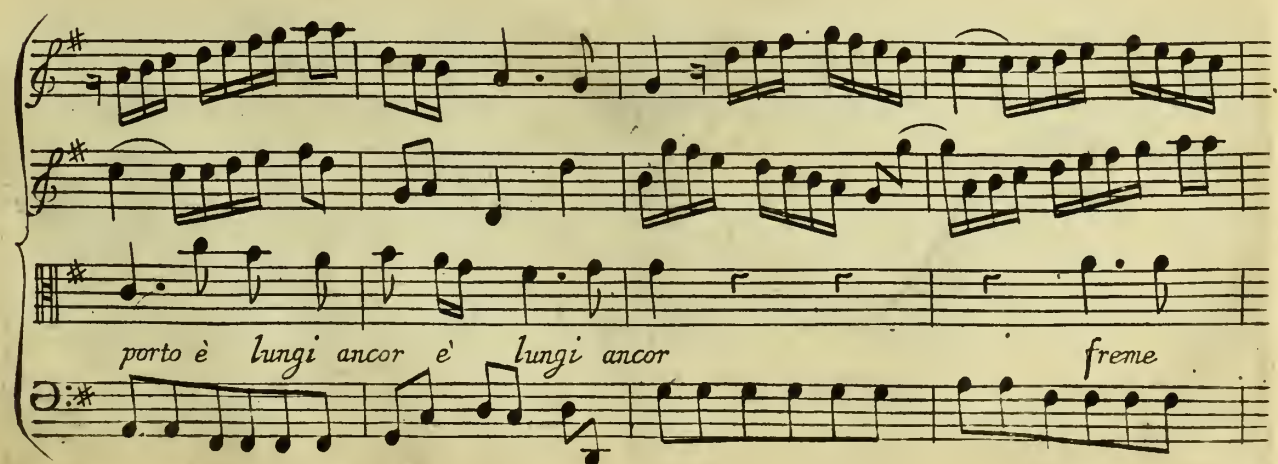
e fischia il vento freme l'onda

This system contains the next four staves of music. The vocal line continues with the lyrics 'e fischia il vento freme l'onda' written below the piano accompaniment staves.



il sol non luce ed il porto è lungi ancor ed il

This system contains the next four staves of music. The vocal line continues with the lyrics 'il sol non luce ed il porto è lungi ancor ed il' written below the piano accompaniment staves.



porto è lungi ancor e' lungi ancor freme

This system contains the final four staves of music on the page. The vocal line continues with the lyrics 'porto è lungi ancor e' lungi ancor freme' written below the piano accompaniment staves.

l'onda, e fischia, e fischia il vento ed il porto è lungi an-

cor

Già il mio legno infranger sento

e il nocchier che lo conduce già si

perde si perde si perde nel timor

già il mio legno infranger sento e il noc-

-chier che lo condu - ce si perde si perde si

per - - - de nel ti - mor

:S: Da Capo :S: :S:

Recit.^o

Non v'è scampo lo veggio io son perduto ed il naufraggio è

certo fardo il Ciel più non ode pianti, e preghiere anzi crudel rin-

forza più sempre il vento; e in tenebre sepolto sol con orridi lampe apre in

ampio teatro agl'occhi miei Varrè morti, e perigli farte, è Vele di-

spese Ancore sciolte Arbori rotti infranti remi oh

Dio più il timon non mi regge ma sol d'intorno io semivivo a

scolto un confuso rumor d'onde e di venti e lor terribil

giostra che vicino morir l'inugin mastra

Largo

Musical score for the first system, featuring piano and bass staves with treble and bass clefs, a 3/4 time signature, and a key signature of one sharp (F#).

Largo

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

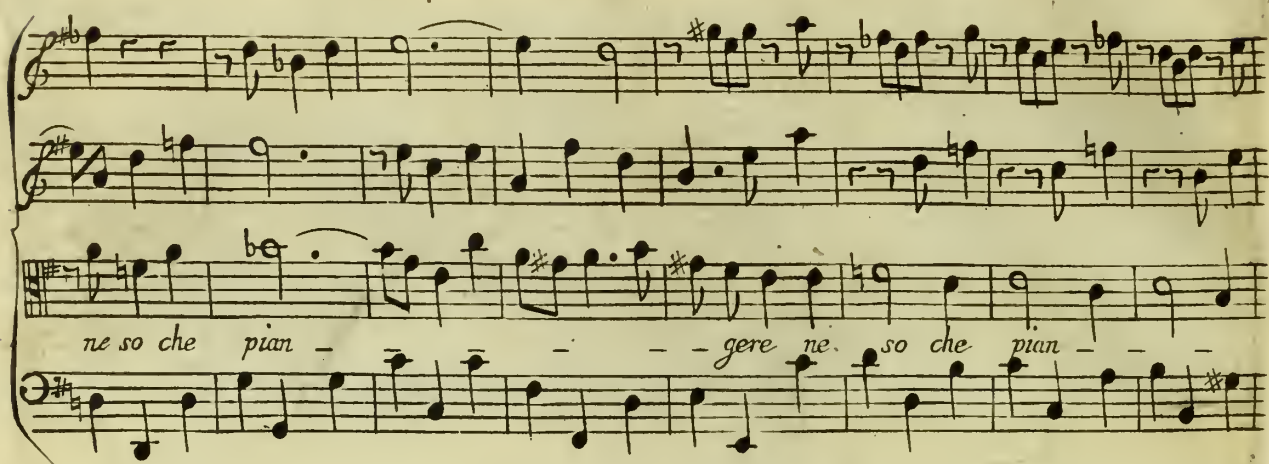
Mio Legno naufrago ti veggio frangere

ne so che pian - - - - - gere il tuo de -

stin

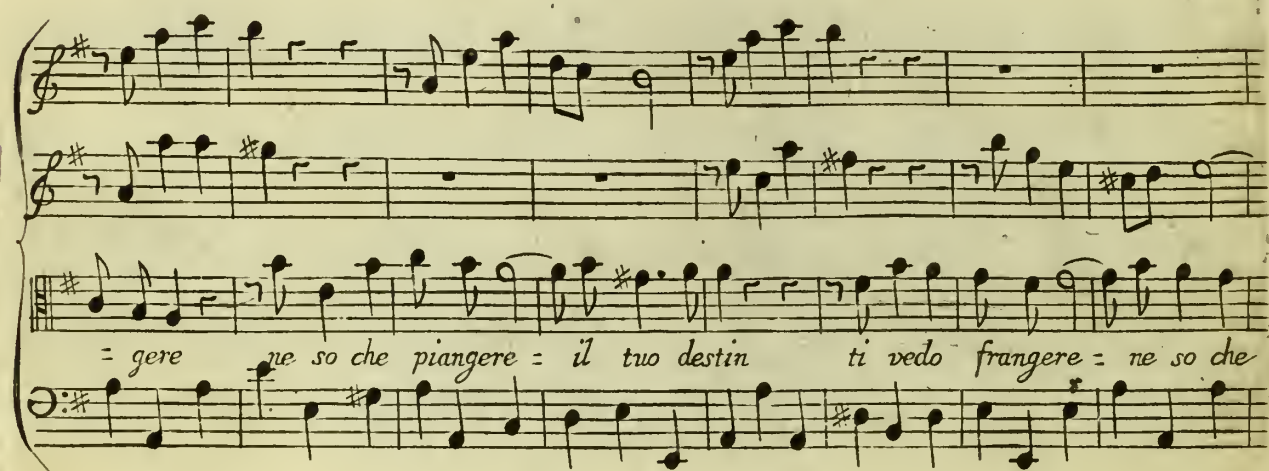
Mio Legno Naufrago ti vedo frangere

Musical score for the third system, including piano accompaniment and vocal lines.



ne so che pian - gere ne so che pian -

This system contains the first two systems of musical notation. The first system has two staves (treble and bass clef). The second system has three staves (treble, alto, and bass clef). The lyrics are written below the bass staff.



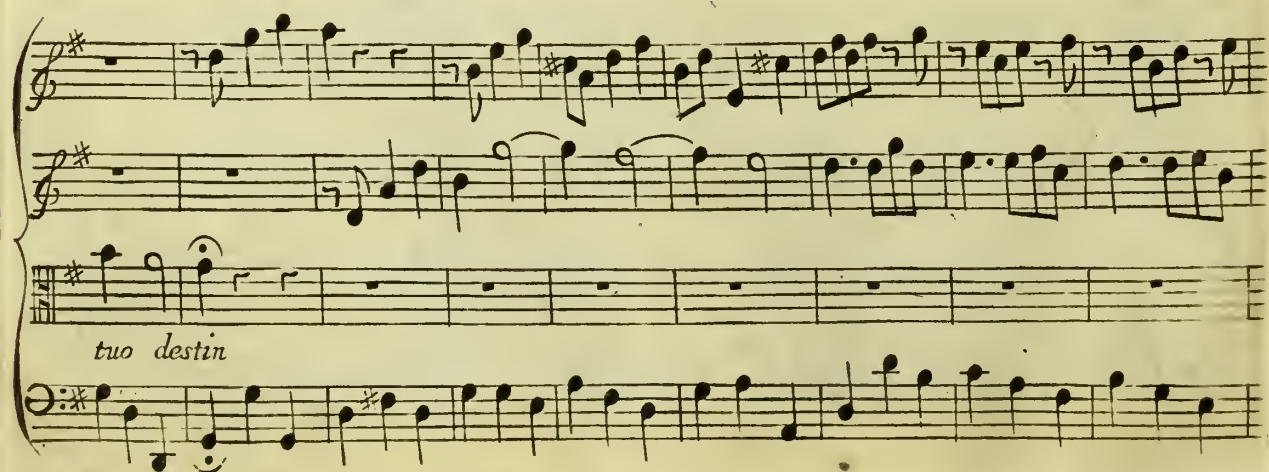
= gere ne so che piangere = il tuo destin ti vedo frangere = ne so che

This system contains the third and fourth systems of musical notation. The third system has two staves (treble and bass clef). The fourth system has three staves (treble, alto, and bass clef). The lyrics are written below the bass staff.



pian - gere = il tuo destin ne so che piangere il

This system contains the fifth and sixth systems of musical notation. The fifth system has two staves (treble and bass clef). The sixth system has three staves (treble, alto, and bass clef). The lyrics are written below the bass staff.



tuo destin

This system contains the seventh and eighth systems of musical notation. The seventh system has two staves (treble and bass clef). The eighth system has three staves (treble, alto, and bass clef). The lyrics are written below the bass staff.

Chi un di può credere = almar instabi - le

inevi - tabile il suo Naufragio il suo Naufragio il suo Naufra - -

gio S'aspet - ti alfin inevi - tabi - le

il suo Naufrag - - - gio s'aspetti alfin

al segno

(50)
La Gelosia

Chi qual cruccio qual pena qual martiro è mai questo ch'entro le vene io sen =

to ahime qual reo tormento con incognita possanza a tutte l'ore mi fugge il

sangue, e mi divora il Core qual fia ricerco ancora ah che l'in =

tendo Nice che ad altri'n braccio uà cercando spergiura il suo gio =

ire fa l'accerbo mio mal fa il mio martiro

Largo Largo

Si l'intendo e Gelosi = a si l'in =

tendo e' Gelosi = a che crudel nell'alma mia la : : ce =

rando ogn'or mi va lacerando ogn'or mi va si l'intendo l'in =

tendo è Gelosi-a è Gelosia è Gelosi-a che crudel nell'alma mi lacce-

ran - do ogn'or ogn'or mi va - lacce-

rando ogn'or mi va ogn'or mi va Ella

folà e' che nel co-re gelo, e ardore gelo, e ardore unir ben sa-

unir ben sa ella folà e'

che nel co-re ge-lo, e ardo-re u-nir unir ben sa - - -

unir unir ben sa unir ben

sà si tintendo Da Capo

O del penoso inferno Arpia vorace ed implacabil mostro tu

nel mio fianco ignudo immergendo gli artigli mi laceri, mi brani, e col tuo rostro a

= dunco bevendo dalle Vene il miglior sangue piu che pestifer Angue mi sei d'in-

torno ah per pietà del mio già perduto riposo perfida Gelosi = a

dona un picciol momento all' alma mia

Non presto Ch'altri goda l'amato mio bene

Ch'altri goda l'amato mio bene sono pene = piu crudeli = piu crude = = li

del morir sono pene piu crude = li piu crude = li del morir - piu crude = li

del morir ch'altri goda l'amato mio bene = sono pene = piu crudeli

piu crude = li del morir piu crudeli del mo = rir del mo = rir

piu crude - - - - li piu crude = li del morir piu cru-

=deli del morir Chi provò così

barbaro duolo quello solo quello so = lo = lor fierrez = za puo ri =

dir quello solo lor fierrezza lor fierrezza puo' ridir lor fie =

rez - - - - za lor fie =

rezza puo' ridir Da Capo Fine

Lezione I^a

Allegro

The musical score is written for two staves, likely piano and bass. It begins with a treble clef and a common time signature. The first system is marked 'Allegro'. The second system has a key signature change to one flat. The third system has a key signature change to two flats. The fourth system has a key signature change to one flat and includes a trill (tr) in the right hand. The fifth system has a key signature change to two flats and includes a fermata. The sixth system has a key signature change to one flat and includes a fermata. The seventh system has a key signature change to two flats and includes a fermata. The eighth system has a key signature change to one flat and includes a fermata. The ninth system has a key signature change to two flats and includes a fermata. The tenth system has a key signature change to one flat and includes a fermata. The eleventh system has a key signature change to two flats and includes a fermata. The twelfth system has a key signature change to one flat and includes a fermata. The thirteenth system has a key signature change to two flats and includes a fermata. The fourteenth system has a key signature change to one flat and includes a fermata. The score is marked 'Piano' in the eleventh system.

Largo

Andante

Fine

The musical score is written in 3/4 time and features a complex melodic line in the upper staff of each system, often with multiple accidentals (sharps and flats) and some chromaticism. The lower staff provides a harmonic accompaniment with a steady bass line. The tempo is marked 'Largo' at the beginning and 'Andante' later in the piece. The score concludes with a double bar line and the word 'Fine'.

Lezionell

(36)

Cantabile

Vivace

This musical score is for a piece titled "Lezionell" (36). It is written for a grand piano and is divided into two main sections: "Cantabile" and "Vivace". The score consists of 18 staves, with each system containing a grand staff (treble and bass clefs). The piece begins in the "Cantabile" section, marked with a tempo of 4/4. The first system includes a treble staff with a melodic line and a bass staff with a supporting accompaniment. The second system continues the melodic line with some trills and includes a bass staff with a more active accompaniment. The "Vivace" section begins in the third system, marked with a tempo of 2/4. This section is characterized by a more rhythmic and technically demanding melodic line in the treble staff, often featuring sixteenth and thirty-second notes. The bass staff continues to provide accompaniment. The piece concludes with a final cadence in the last system.

Adagio

Minuet

Lezione III

(53)

Adagio

Allegretto

Adagio

This page contains a handwritten musical score for a piece titled "Giga". The score is written on 14 systems, each consisting of two staves. The top staff of each system is in the treble clef, and the bottom staff is in the bass clef. The key signature is one sharp (F#), and the time signature is 2/8. The word "Giga" is written in the first system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents and slurs. The piece concludes with a double bar line and the word "Fine".

Lezione IV

(41)

Adagio

Andante

This page contains two sections of musical notation. The first section, labeled 'Adagio', consists of six systems of piano and violin staves. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The second section, labeled 'Andante', also consists of six systems of piano and violin staves, following the same notation style. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals such as sharps, flats, and naturals. The page concludes with a double bar line and repeat dots.

Corente

This page contains a handwritten musical score for a piece titled "Corente". The score is written on ten systems of two staves each, with a grand staff bracket on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots. The handwriting is in black ink on aged, slightly yellowed paper.

Giga

The musical score is written in a historical style, likely from the 18th or 19th century. It features a complex rhythmic structure with frequent sixteenth and thirty-second notes. The key signature is two sharps (F# and C#), and the time signature is 12/8. The piece is marked 'Giga' and ends with 'Fine'. The notation includes various ornaments and dynamic markings such as 'f' and 'ff'. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

Virace Lezione V

(44)

This page of handwritten musical notation, titled "Lezione V" and numbered "(44)", features a tempo marking of "Virace" at the top left. The score is arranged in systems of two staves each, with a brace on the left side of each system. The first system includes a treble and bass staff. The second system also consists of two staves. The third system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The fourth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The fifth system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The sixth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The seventh system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The eighth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The ninth system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The tenth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The eleventh system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The twelfth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The thirteenth system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The fourteenth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The fifteenth system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The sixteenth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The seventeenth system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The eighteenth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The nineteenth system begins with a treble staff and a bass staff, followed by a section with a treble staff and a bass staff. The twentieth system starts with a treble staff and a bass staff, then a section with a treble staff and a bass staff. The tempo marking "Piano" is written below the fourth system. The score concludes with a double bar line and repeat dots at the end of the final system.

Handwritten musical score for piano, page 45. The score consists of 14 systems of two staves each. The music is written in treble and bass clefs with a key signature of one sharp (F#). The time signature is 12/8. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Piano" is written in the first system of the final system, and "Fine" is written at the end of the piece.

Lezione VI

(46)

A Tempo giusto

Corrente

Giga

Rondeaux

Fine

1850

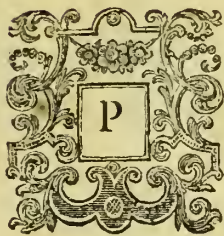
1851

1852



A L

LETTORE.

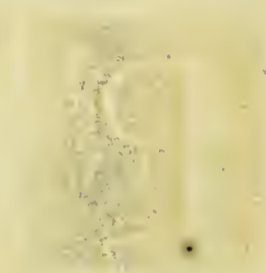


ER voi soli o Signori Sottoscriventi dilettanti della Musica, e del Violino, sono le seguenti accordature per disporvi all' applicazione della Viola d'Amore, conforme il metodo da me trovato, e del quale mi chiedete aver cognizione: vi troverete adunque una regola di trattarle, che in parte si uniforma a quella del suddetto stromento. E perchè era necessario, di farne prima una pratica avanti di dar di mano a quello, Io ve le hò chiaramente insinuate sopra del Violino, e vi servirà questa per istradarvi con franchezza a quello. Eccovi il merito delle seguenti composizioni, o per meglio dire lezioni, per facilitarvi il possesso di quelle, che in breve darovvi sopra la viola d'Amore; ed all'ora conoscerete essere stata necessità, e non capriccio l'havervi introdotto a quella cognizione per la via, e per la pratica del Violino senza la quale non potreste riuscirvi, che con molta pena.



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AVVERTIMENTI.



Resentamente il Violino non ha più il suo accordo, e non ha più la chiave sua benché ne troverete la forma, essendo nelle seguenti composizioni una propria accordatura, e proprie chiavi, le quali però tutte si uniformano ad una sola, e la loro posizione serve per guida alla mano, et alle dita senz' altro imaginabile valore; il tutto conforme l'esempio.



Le quattro chiavi convengono in una sola, e la loro posizione non serve ad altro, che per regolare la mano, e le dita come si è detto, non avendo per se stesse altro valore.

Gli accidenti che sono li :b: molli, li :b: quadri, e li diesis anno correlazione con le dita solamante, e non altro. L'avvertimento v'è necessario, acciò che trovando un :b: molle nella stessa riga della chiave (cosa inusitata) non restiate sorpresi.

Ed avvertite, che gl' accidenti della Chiave principale, servono ancora a tutte le altre chiavi che incontrarete con lo stesso valore: non essendosi segnati questi per evitare la confusione, che potrebbe rendere la continua variazione di esse.

1. Questa chiave farà la base per la situazione della mano; cioè a dire, ella vi oblige di postarla al luogo ordinario, e dovrà trattarsi come chiave di Violino nella tastatura; come pure tutte l'altre, non considerando in esse, che li puri accidenti per regola alle dita, e non altro.

2. Porta la mano un tono più avanti, quando succede alla prima chiave, e quando succede alla terza chiave, porta la mano un tono più indietro.

3. Porta la mano a mezzo il manico.

4. Porta la mano un tono più alto del mezzo manico.

Della

Della figura 4.

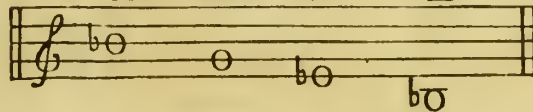
Troverete sovente questa figura sotto, o sopra alle note: questa dimanda il quarto dito sempre di un tono intiero; se non quando, che avrà vicino uno degli accidenti, che in tal caso deve il dito obbedire a quello. Hò avuto neccessità d'introdurre questo numero per facilitare gl'accordi della viola (come a suo tempo vedrete.)



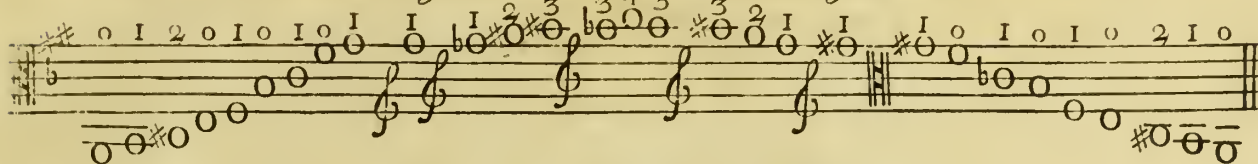
Accordatura I

\flat B G \flat E \flat B

Chiave di *G* sol re ut



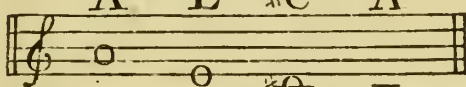
Scala della prima Accordatura con la posizione delle chiave, e della mano per regola a tutte l'altre, che Seguono



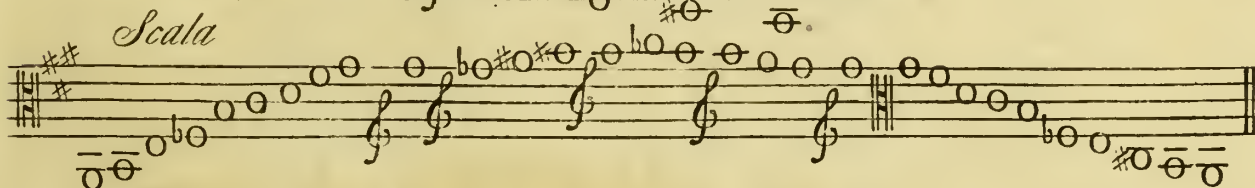
Accordatura II

A E \sharp C A

Chiave di *G* sol re ut



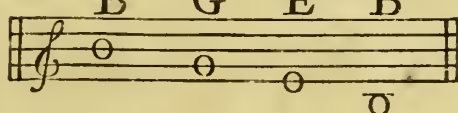
Scala



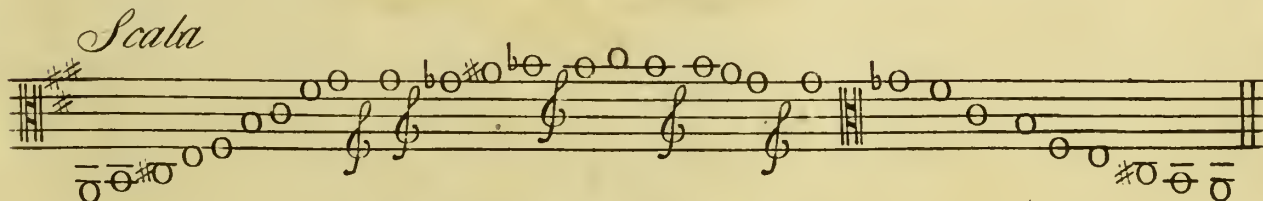
Accordatura III e V

B G E B

Chiave di *G* sol re ut



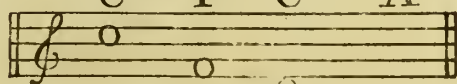
Scala



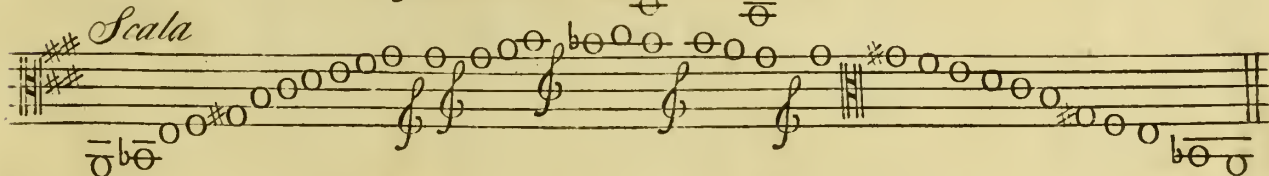
Accordatura IV

C F C A

Chiave di *G* sol re ut



Scala



Accordatura VI

A \sharp F D A

Chiave di *G* sol re ut

