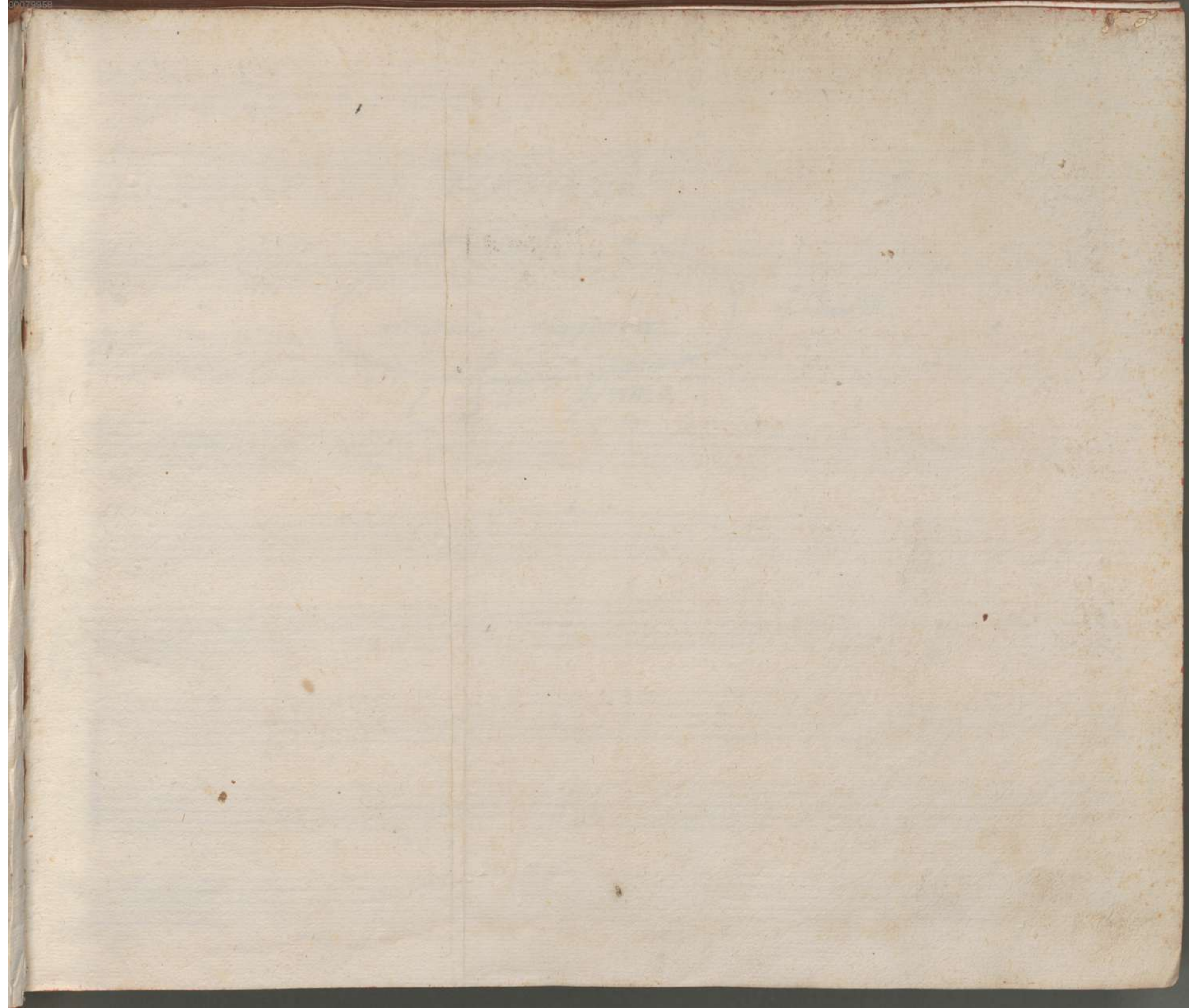


Ms. Mus 162

Torri

19  
~~Venustas~~





Venceslao

Opera

di

Niccolò Porpora

Acto Primo

S. Quartet.

[1724]



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

*Sinfonia.*

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

*Allegro.*

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

BIBLIOTHECA  
REGIA  
MONACENSIS.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

Four empty musical staves at the bottom of the page.

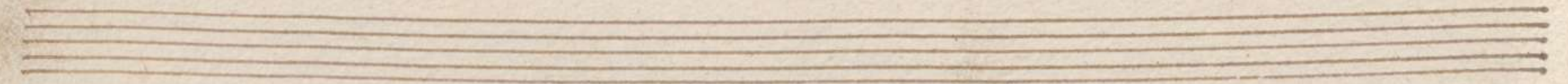
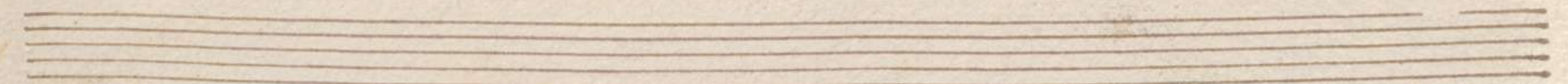
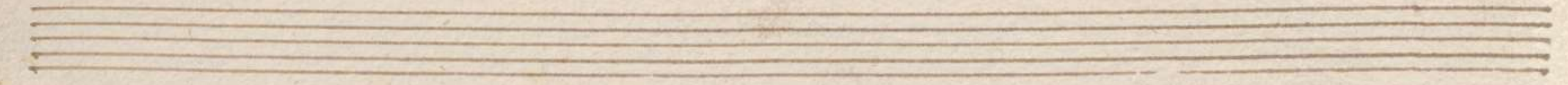
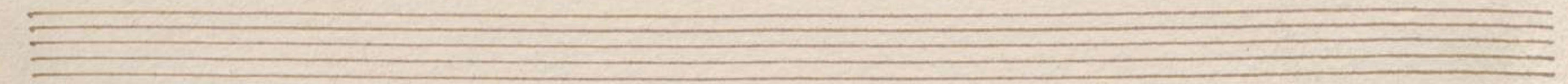
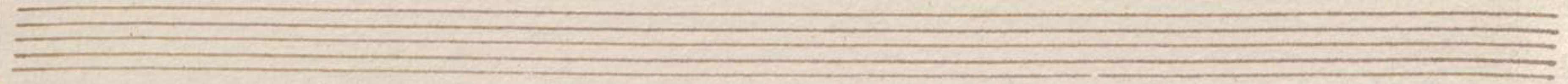
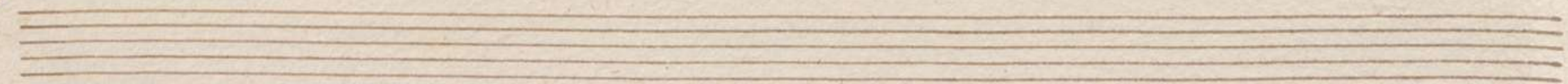
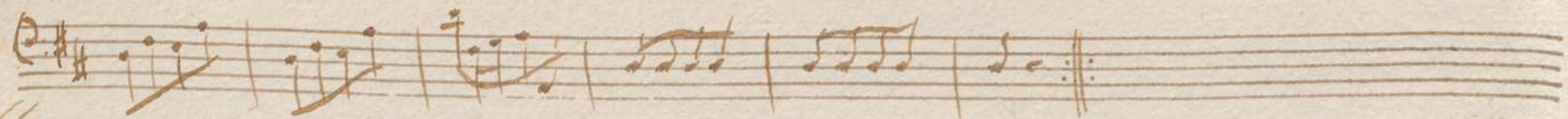
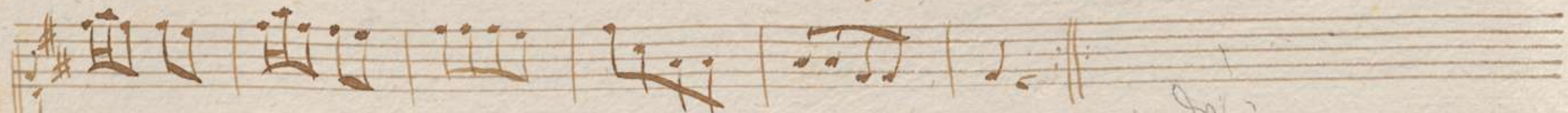
This block contains the first system of handwritten musical notation on a page. It consists of four staves. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation is dense, featuring many beamed notes and slurs. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, with the third staff showing more complex rhythmic figures and the fourth staff featuring longer note values and slurs. The ink is brown and the paper shows signs of age.

This block contains the second system of handwritten musical notation on the page, also consisting of four staves. The notation continues from the first system. The top staff features a treble clef and a key signature of two sharps. The music is characterized by intricate melodic lines with frequent beaming and slurs. The lower staves provide a steady accompaniment with various rhythmic patterns. The handwriting is consistent with the first system, and the overall structure of the page is maintained.



Handwritten musical notation on four staves. The notation is in brown ink on aged paper. It features a treble clef on the first staff and a bass clef on the fourth staff. The music consists of various note values, including eighth and sixteenth notes, often beamed together. There are also rests and some accidentals (sharps and flats) scattered throughout the piece. The staves are connected by a single vertical line on the left side.

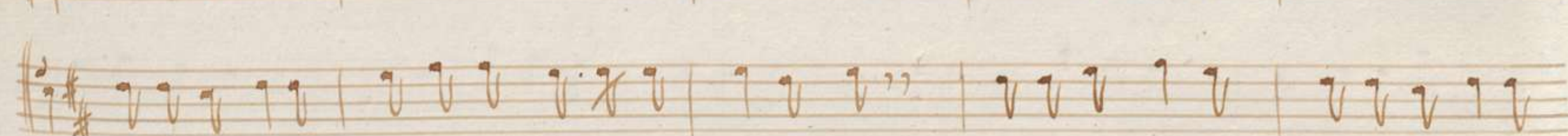
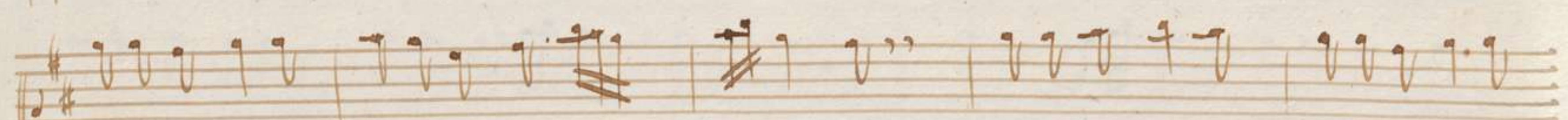
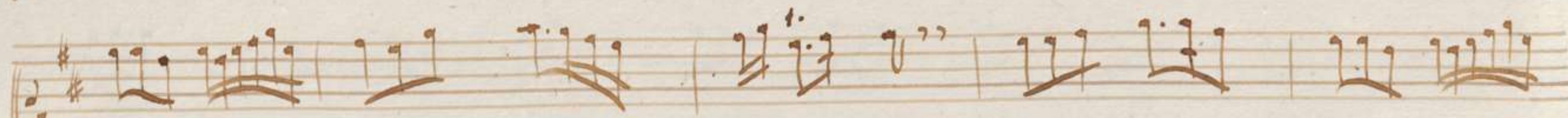
Handwritten musical notation on four staves. This section continues the musical piece from the first system. It features a treble clef on the first staff and a bass clef on the fourth staff. The notation is consistent with the first system, showing various note values and rests. There are some changes in the key signature, with flats appearing in the lower staves. The staves are connected by a single vertical line on the left side.



*Trambe.*

*Innalzi Roma i suoi suoi, Atene uanti i greci suoi, sol di Savmaria*

*Timpani*



*il Reue inuitto merca - d'al - lovo il cin - onnav, sol di Savmaria il Reue inuitto*

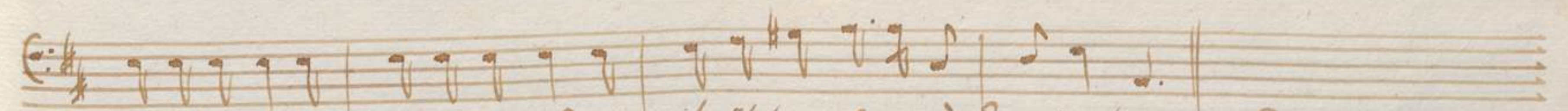
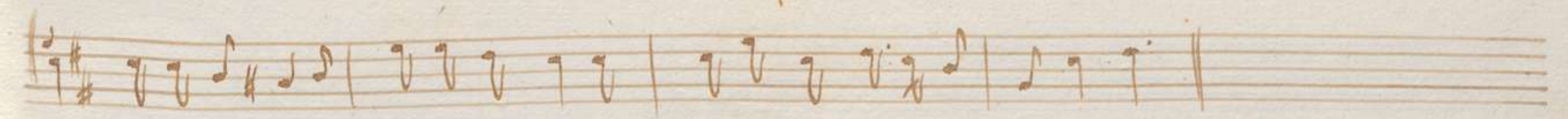
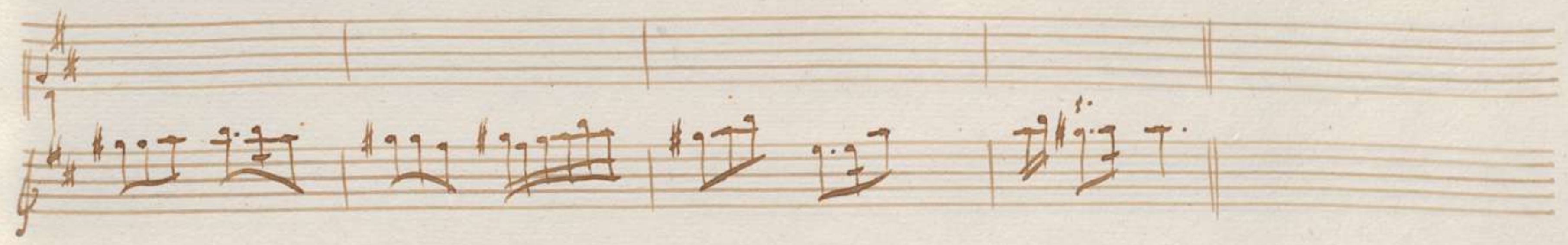


Handwritten musical score for a choir or orchestra, consisting of 11 staves of music in G major. The notation includes various rhythmic values, slurs, and dynamic markings.

*merita - d'al-toro il cin-onno. se del-Oriente il sommo onore, si deve solo al*

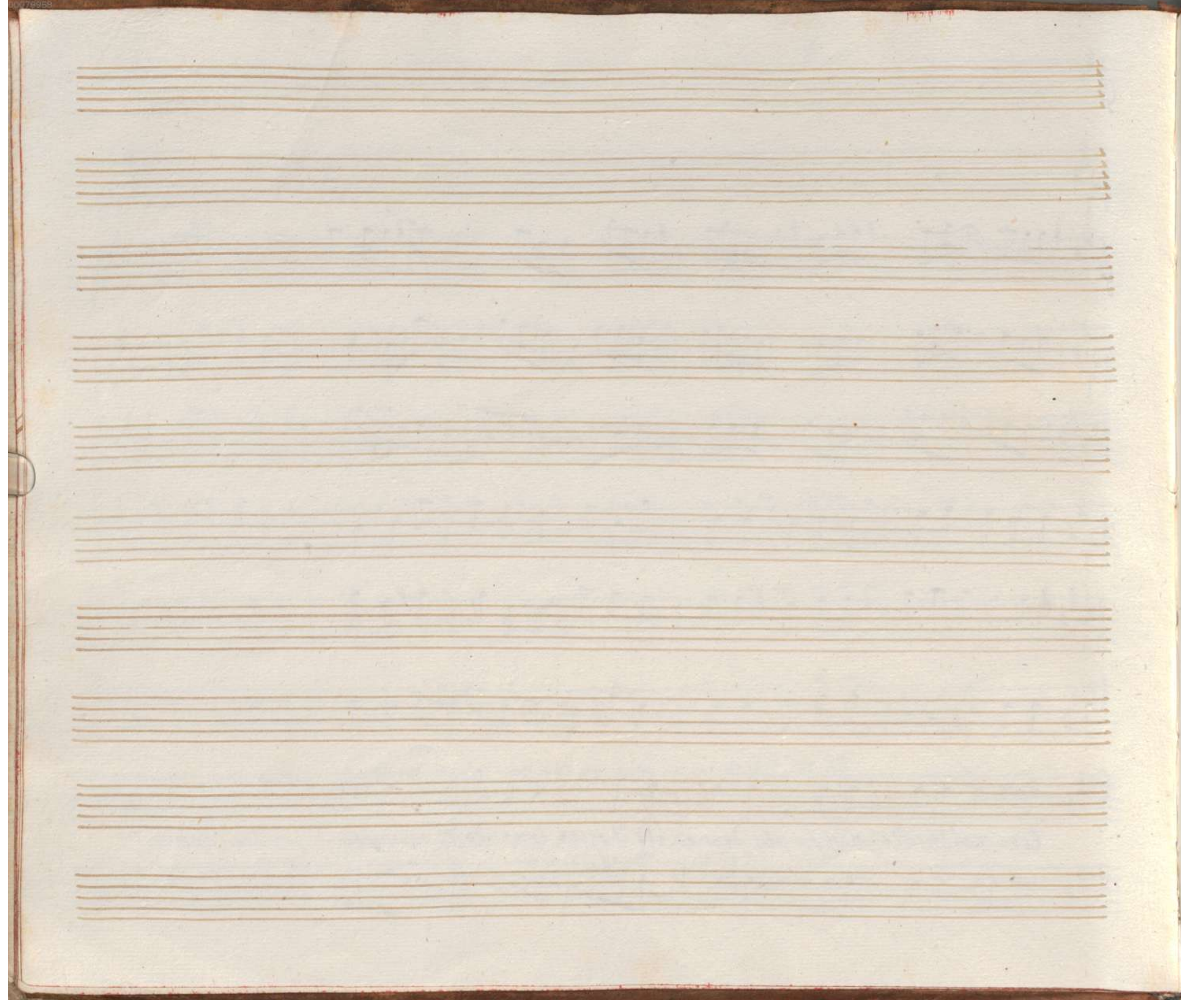
Handwritten musical score for a single voice or instrument, consisting of one staff of music in G major, continuing the melody from the previous section.

minci - tove, Erce nel mondo non fu più degno, che il forte Evnando di trionfar,



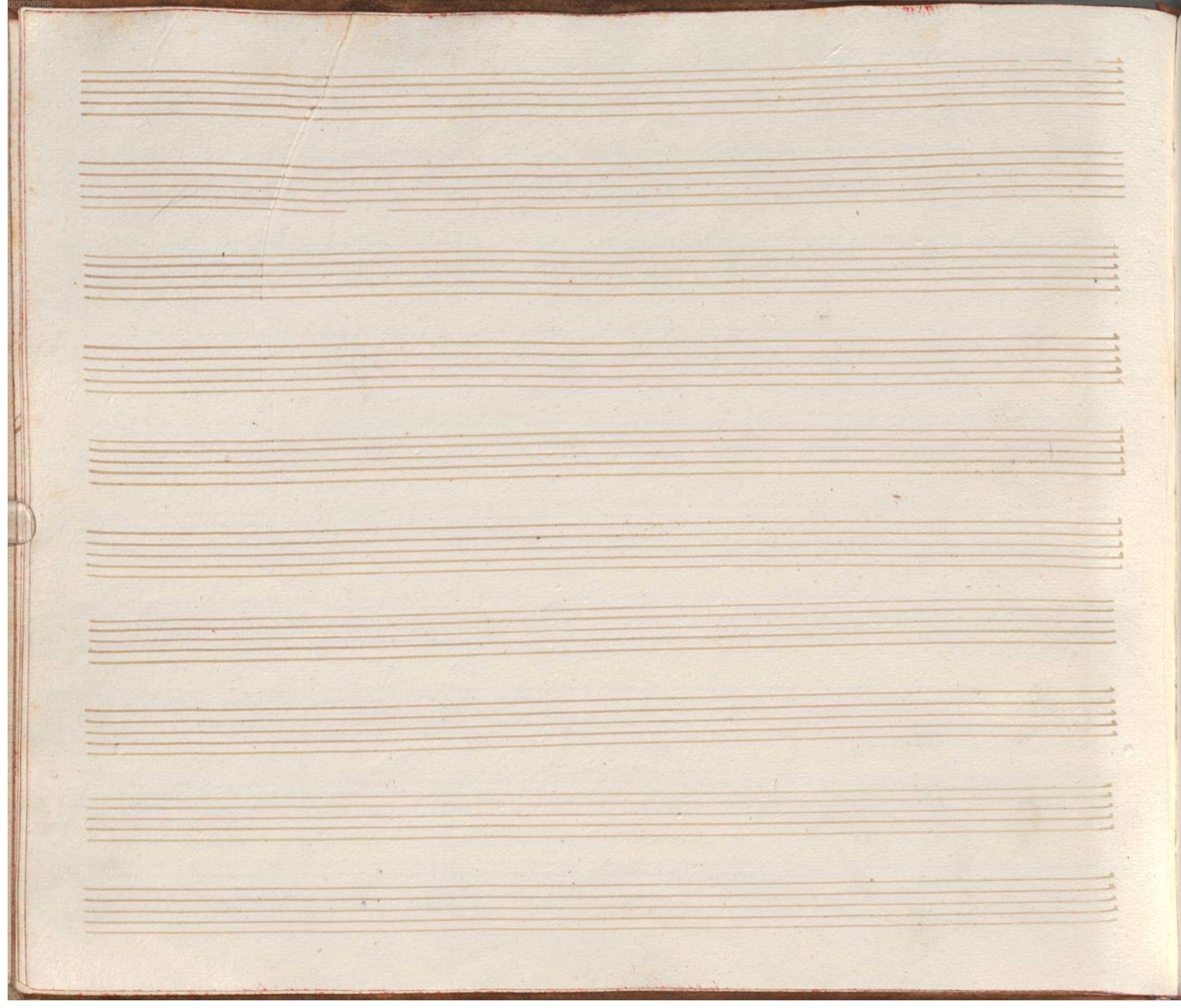
*Evoc nel mondo non fu piu degno, che il forte Evnando di risonfau - da Capo.*











*Violini: Primo.*  
*Violini: Secondo.*  
*Violini: Terzo.*  
*Violini: Quarto.*  
*Viola: 1.*  
*Viola: 2.*  
*Armando.*  
*Violoncelli.*

The musical score is written in brown ink on aged paper. It features ten staves of music. The first six staves contain handwritten musical notation for string instruments: Violini Primo, Violini Secondo, Violini Terzo, Violini Quarto, Viola 1, and Viola 2. The notation includes notes, rests, and dynamic markings. The seventh staff is for Armando, showing some notes and rests. The eighth and ninth staves are blank. The tenth staff is for Violoncelli, containing several measures of music. The time signature is 2/4, and the key signature has two sharps.

*solo*

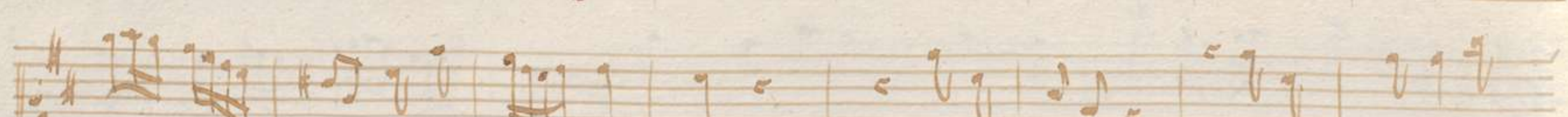
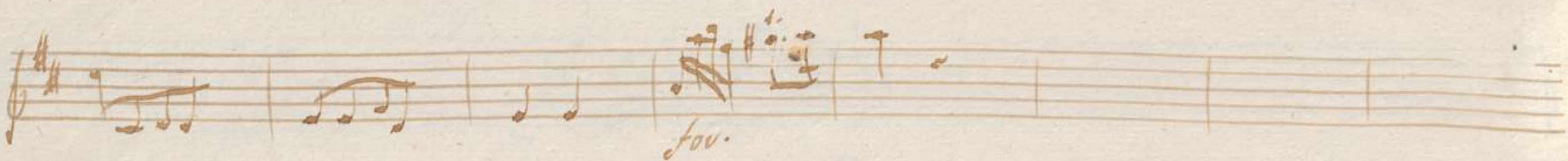
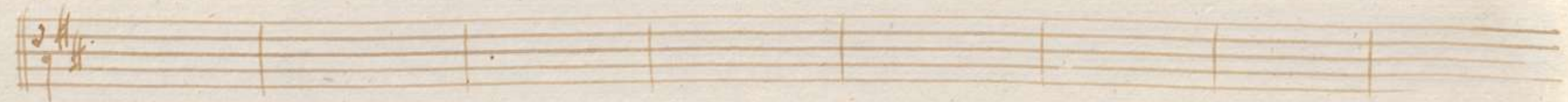
*Abbiam vinto*

*abbiam*

*pia.*

*uinto ami-co-regno.*

*n'e' tuo frutto e glo-*



ria, e pa - ce, abbi-am vinto abbi-am vinto a-

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

Two empty musical staves with a treble clef and a key signature of one sharp (F#).

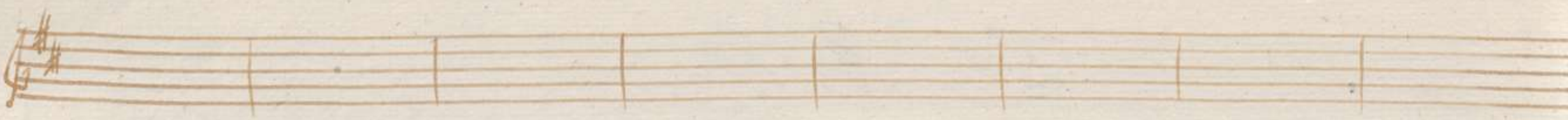
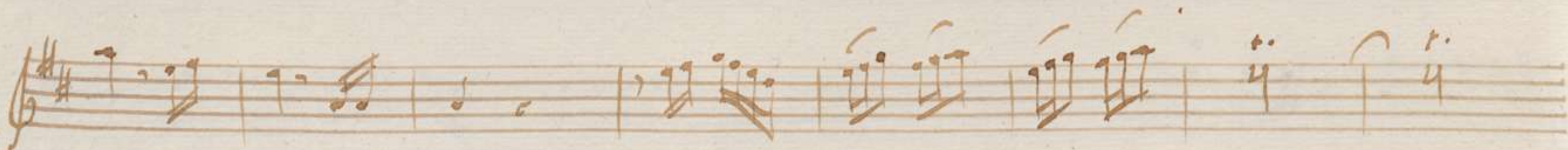
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

Two musical staves with a treble clef and a key signature of one sharp (F#), containing handwritten notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

mi - co - regno n' e' tuo frutto e glo -

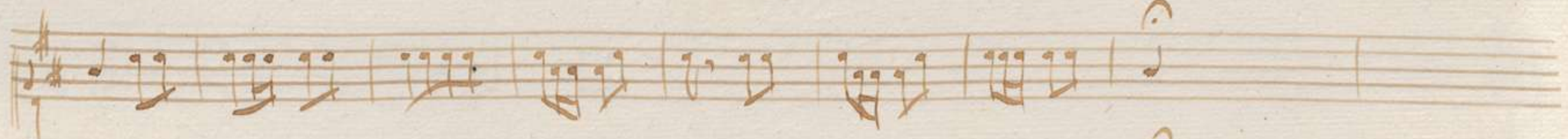
Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a series of notes and rests.





*f.*

via, e gloria e pa - ce.



*del felloe super-boe-*

Handwritten musical score on aged paper, featuring six systems of staves. The first system is empty. The second system contains a vocal line and two piano accompaniment lines. The third system continues the vocal line with the instruction "pia." and two piano accompaniment lines. The fourth system contains a vocal line with lyrics and a piano accompaniment line. The lyrics are: "fiero vedi il rischio, vedi il rischio: in suol stuanievo insepolto il busto già - -".

Handwritten musical score on aged paper, featuring ten staves. The notation includes a treble clef, a key signature of two sharps (F# and C#), and various musical notations such as notes, rests, and slurs. The text "ce il busto-gine," is written below the sixth staff.

*for.*

ce il busto-gine,

Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various rhythmic values. The bottom staff contains the handwritten Italian lyrics: "in suol stuanieuo. insepolto il busto gia".

*a capo.*

ce, il bus-to-gia-ce. *Da Capo.*

O del Regno Polono, del Boistena argento alto mo-

nauca, Venceslao sempre invitato, il di cui cenno de' popoli, e de Regni agira i

sati, gia' l' superbo molo suo moute i suoi ceppi, e' l' consumma s.

unto de l' alma piu uubelle grand' esempio, e gran pena, da piu colpi con-

fino la su l' Dio confessa ne le aperte sue piaghe il suo de.

Vene.

lito. le tue vittorie, Evnando, regne de la tua fama, e son mag-

giori del poter nostro. hai vinto; ma di tanta tua gloria e' nostro il

funto. Viemi, onde al seno si stringa, o' forte del mio Regno difesa, e primo a-

mov. fuemo di idegno. a gli Amplemi paterni, Amico come, un mio suc-

ceda. o' sempre generoso Allentando. Casimiro, e tu



*Cas.*  
 solo al vincitore neghi gli applausi. Evnando ne tuoi Reali amplessi ebbe anche i

*Evn.* *Cas.* *Vene.*  
 miei. servo ti sono. (anzi qual mi sei.) sin'

ov stenti applausi chiedono un maggior

chiedi al ualor di Evnando. i suoi trionfi

*Evn.* *Vene.*  
 puzzo. ei me lo additi. gran Re', tuoto ti deggio. il tuo vis-

*Evn.*  
 puto non dee lasciarmi inguato. chiedi. temo nel prezzo pover uil, non au-

Vene. evn.

Cas.

*mov, live... ammiratis, troppo altero Vassallo. frena il volo al tuo amore, o nel tuo*

*sangue ne ammorzevo le fiamme. ama la' dove non offendi il tuo bene, o se si an-*

*dai nutri gli affetti, ama soffrendo, e rici.*

*solo, con la parte.*

*V. solo*

*Setti of - fendo - tacero*

*se vi of - fendo - tacero*

*tutti*

*vo - di qual fiamma annampi il cor -*

*vo - di qual fiamma annampi il cor -*

*vo - di qual fiamma annampi il cor -*

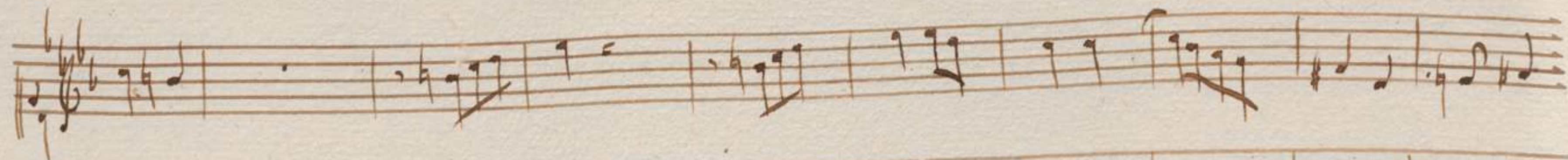
*vo - di qual fiamma annampi il cor -*

*solo - con la parte .*

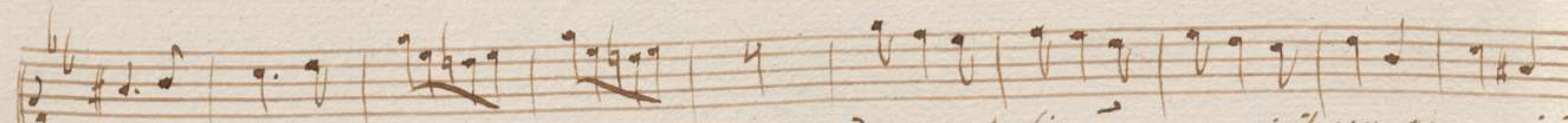
*V. solo.*

*tace - vo' - - se t' offendo ne divo' . di qual fiamma aruan -*

*- pi il cor ne divo' - se t' offendo di qual fiamma arampi il*



*cov. se-ri-fen-do, ta-ce-vo'-ne di-vo' ne di-vo' di-qual*



*fiamma annampi il cov di-qual fiamma annampi il cov annampi il*

*tutti*

*solo - con la parte.*

*V. solo*

*loy.*

*Cevche - vo' ne l'ubi -*

*con la parte*

*divi la mer - cede a la mia - fede e' confor - to al*

tuoi.  
- solo con la penna  
N. solo

mio dolor,  
ceveche - vo' ne s'ubi - dirti la mevede a

la mia te-de, e' l' confort  
to al mio dolor. a Capo.



Scena II. Venceslao. Alessandro, e Casimiro.

Vences. Tu de l'amico Evnando siegui, Alessandro, le uestigia,

digli, che a tal grado alzeo' la sua fortuna, che non fia chi 'l sosponi quaggiu', fuorchè 'l suo

As. He', fuorchè gli dei. e di'ei tema, gli aggiugni, in qualunque destin gli sdegni

Ales. miei. tanto esposto, ma' troppo ingiusto sei.

Scena III  
Venceslao, e Casimiro.

Vences. Casimiro, cotesta tua superba fievazza, vuol primar te di un

*Ans.*

Padre, e me di un figlio. del tuo poter, de la mia vita, o sive, usa a tuo grado.

il soffivo' con questa, che tu chiami fievazza, ed e' uirtude. ma, che un basso uo.

poer, che un mio seruo, un Euanando mi sia rival; che mi contenda, e u.

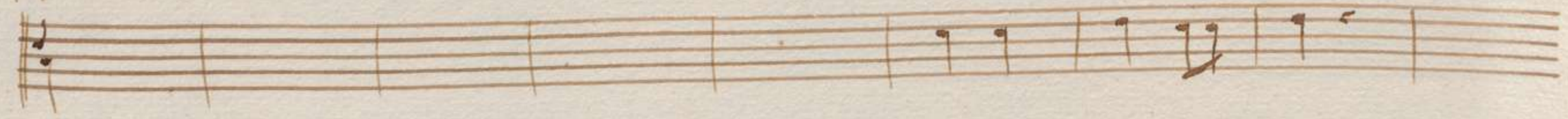
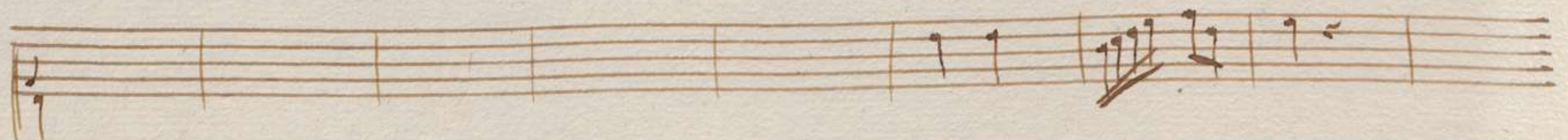
sarpi il possesso di un bene. not soffivo' sento, che m'empie un core forte a ceder la


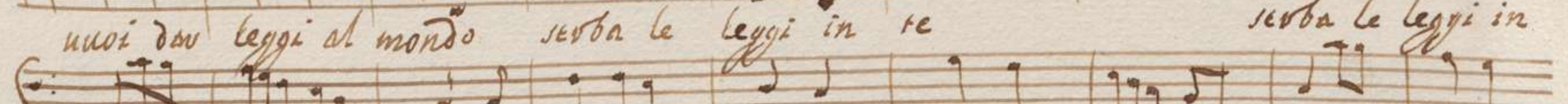

*Vera.*

vita, e non l'amore. uedrem cis, che far possa mio malgrado il tuo amor. ma sappi in

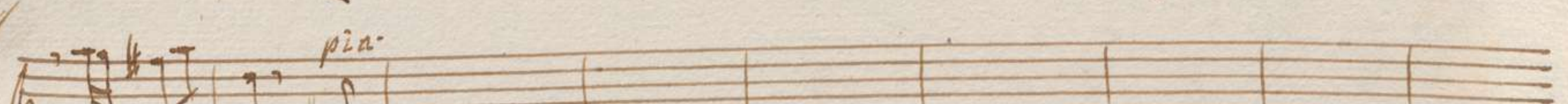

tanto, che un vesu Nassallo  
 cum a diu de' lo degno, e che prima che a te, fui padre al Regno.

allegro.



vuoi dar leggi al mondo serba le leggi in te serba le leggi in

pia-  
col trano






re, ser

for.



*pia.*  
*col mano.*

*serba le leggi in te, ser*

*fov.* *pia*  
*col st.*

*ba serba le leggi in te, ser*

*for*

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

*- ba le leggi in re.*

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

*non sono gli os-ti, o' l'avo-no, ma' l' vero esempio, e' l'*

Handwritten musical notation on a single staff, featuring a treble clef and a series of notes and rests.

*C*

*pia-*

*for-*

*giusto, io che temuto, e augus - to vende ven - de a Vassalli un Re,*

*non sono gli os - tu, o' l' Duono*



*pia.*

ma' l' vello esempio, e' l' giusto, in' che temuto, e angusto vende a uas-

col 13.

col 14.



li, vende a Vanalli un Re. da Capo.



Scena IV. Casimiro, e Gismondo.

Gismondo. *Con a viso impensato, e inchino o' Lucente. o mio fedel Gismondo.*

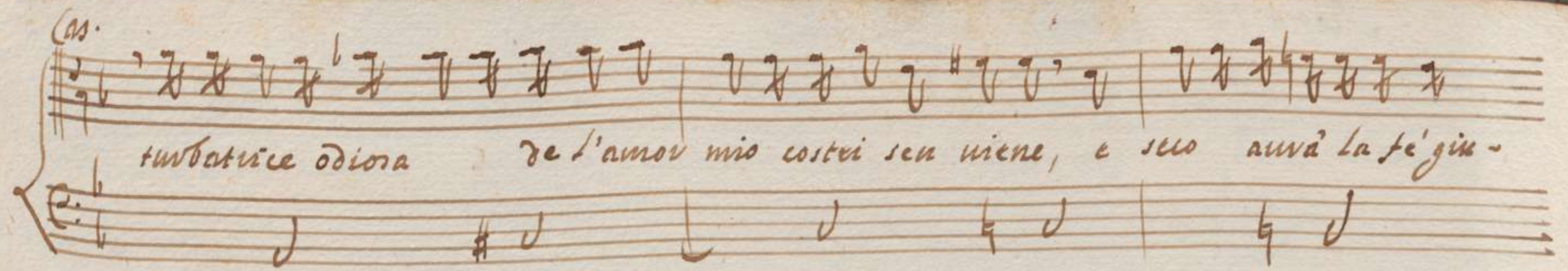
Gis. *del Lituano scendo s' illustre Principessa... che sia? colei, che amasti, a l'ov che*

*summo stanzieri in quella Corte... rimembranze noiose. Lucinda... e moira*

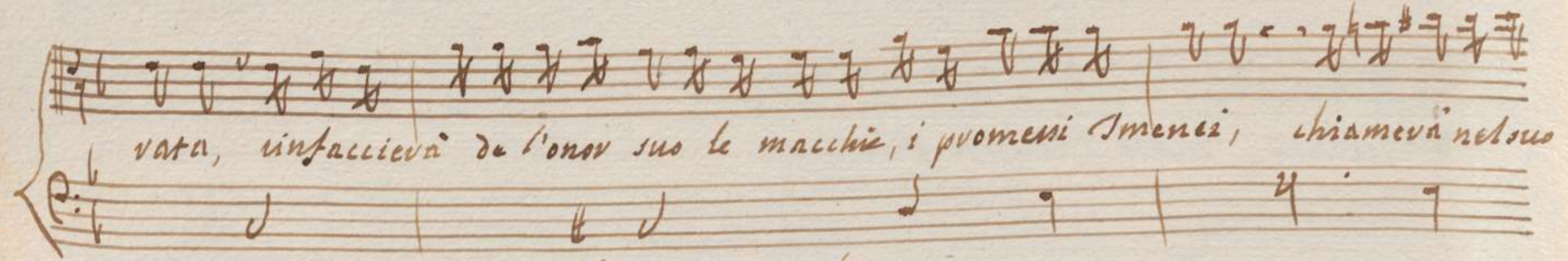
*fosse? giunta, e poc' anzi. o bei! Lucinda? io stesso la*

*vidi in vivid manto, mentito il sesso, e co' suoi fidi a canto.*

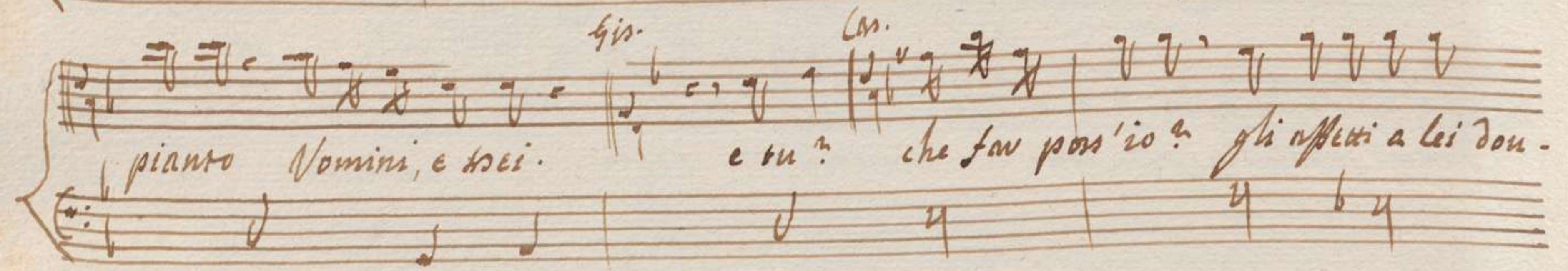
Cas.  
turbatrice odiosa de l'amor mio costei sen viene, e seco aurà la fe' giu-



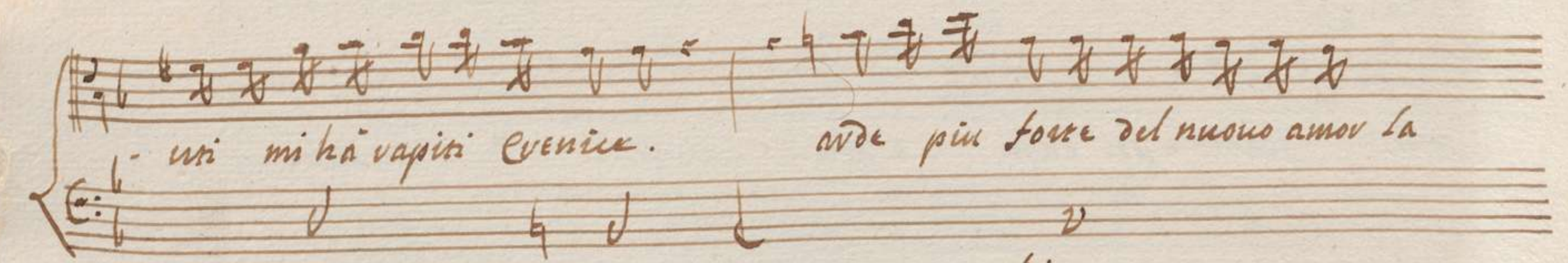
vata, infaccierà de l'onor suo le macchie, i promessi Imenei, chiamerà nel suo



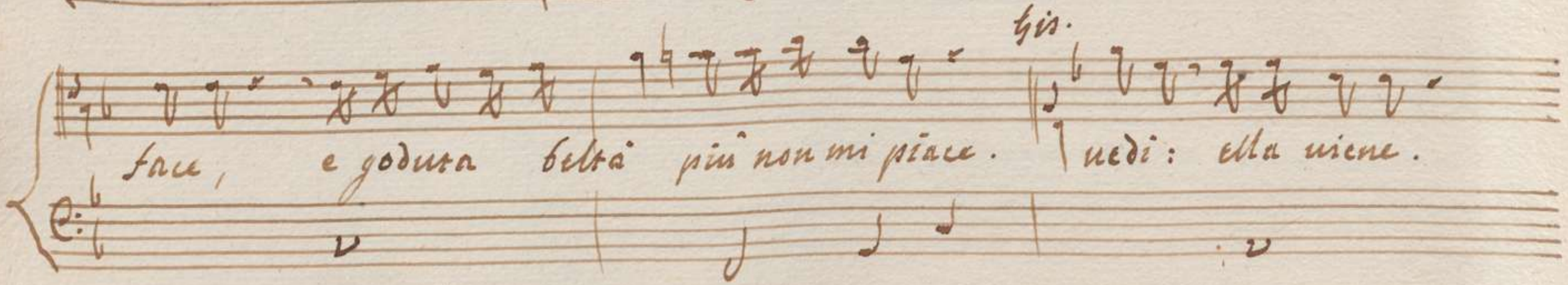
pianto Nomini, e tsei. <sup>his.</sup> e tu? <sup>Cas.</sup> che far poss'io? gli affetti a lei dou-



mi mi hã vapiti Venice. onde piu forte del nuovo amor la



face, e goduta beltà piu non mi piace. <sup>his.</sup> uedi: ella viene.



Car.

bis.

Scena V.

ossequio, s'è d'essa.

(Miseria Principessa.)

Lucinda da Uomo, e detti.

Lucinda.

Lucinda, in quella Reggia vive il tuo sposo in uomo adesso

tanto, e sempre amato, e pianto. qual di sì lungo indugio senza addurrà? mio

cano; purché altro amor non t'abbia vinto, io sono paga di tue dis-

Car.

Luc.

colpe, e ai perdono.

(per troppo, Amico, e' d'essa.)

in quale og-

*his.* *Car.* *Luc.*  
gesto vi affinate, o miei lumi. già li onervo.) finger mi gioui. o - xumi!

*Car.*  
Stvaniev, che tale a queste spoglie, a questi tuoi compagni, o Custodi ame vas-

sembra, e qual da miglior Cielo a l'Orse Argenti forte cagion ti svane?

*Luc.*  
(non mi vanvisa.) a mia gran sore ascrivo, che dal Ciel Lituano qui giunto ap-

*Car.*  
-pena, ove dirrai la meta, se incontri, eccelso s'venne. a te, che ad-

*Luc.*  
 tuone giammai non uidi, oue fui noto, e quando in Lituania, ou'

*Cas.*  
 ebbi l'alto onor d'inclinarti. Ah quasi d'ini, il fier destin d'amarti. qual ti ap-

*Luc.* *Cas.* *Luc.*  
 pelli? Lucinda. l'ufficio tuo? di segretario in grado a Lu-

*Cas.* *Luc.* *Cas.*  
 cinda serua. Lucinda. si t'vede del lituano regno. tu con Lu-

*Luc.* *Luc.*  
 cinda? O come è scaltro! io seco era il giorno primier, che i lumi

tuo i s' incontravo co' suoi. *giorno* (ah - *giorno fatal*) che in noi si accese scambien.

fiamma: io seco, a l'ov che le giuvasi eterno amove, e sol fui testi-

mon del suo nome. | fino mi oscura. | *omai* ri donrai souvenir, che in bianco

sglio la marital tua fede me presente segnasti, e me presente, si stvinse il sacro

nodo, si diede il casto amplesso. ri donrai souvenir, ch'entro a sei lune ronnove a lei giu-



vasti; pur due volte da l'ova compi' l'anno il suo corso, e non tornasti. (Miserere!)

e non ancora ti souvien, qual io sia, io che fui testimone de le sue pene

de' giuocamenti tuoi? non mi souuiane. non ti souuiane? in -

guato... a cui fauelli? così m'impose il diti la tua fedel Lu -

cinda; e se mi aggiunse e se nulla ottener puoi da quel cove, fa ch'io l'appia, onde

*fine, abbia con la mia vita il mio dolore. a lagrimar mi stringe.)*

*Cas. folle mi navis. Luc. o son tradita, o finge. Cas. ma dovunque tu venga, o qualunque s'è*

*tu, parti, o Lucindo, e non cevar di più.*

*Allegro.*

The first system of the manuscript consists of five staves of handwritten musical notation. The top staff features a treble clef and contains several measures of music, including a complex rhythmic pattern of sixteenth notes. The subsequent staves continue the musical composition with various note values and rests.

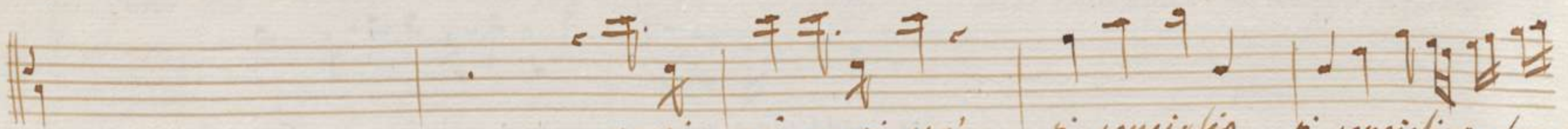
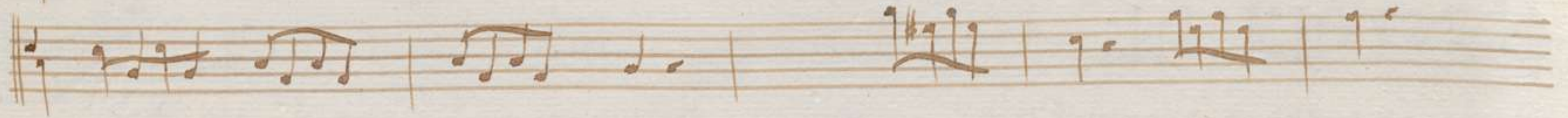
*Si consiglio a-fan-ni-touno, pan' na', pan' na',*

The second system of the manuscript features a vocal line with lyrics. The lyrics are written in a cursive script below the notes. The musical notation includes various note values and rests, corresponding to the syllables of the text.

The third system of the manuscript consists of five staves of handwritten musical notation. The top staff begins with a treble clef and contains several measures of music. The subsequent staves continue the musical composition with various note values and rests.

*ne ceulan piu' di così, ne ceulan piu' di così,*

The fourth system of the manuscript features a vocal line with lyrics. The lyrics are written in a cursive script below the notes. The musical notation includes various note values and rests, corresponding to the syllables of the text.



*parti uà parti uà, ti consiglio, ti consiglio a-fav-vi-*



*torno, parti uà, parti uà, ne cerco più di così, ne cerco più*

*torno, parti uà, parti uà, ne cerco più di così, ne cerco più*

Handwritten musical notation on five staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music consists of several measures with complex rhythmic patterns, including sixteenth and thirty-second notes.

Handwritten musical notation on five staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music consists of several measures with complex rhythmic patterns, including sixteenth and thirty-second notes.

*di voi, piu' di voi.*

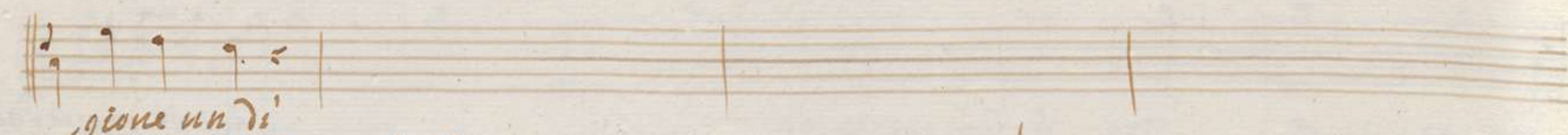
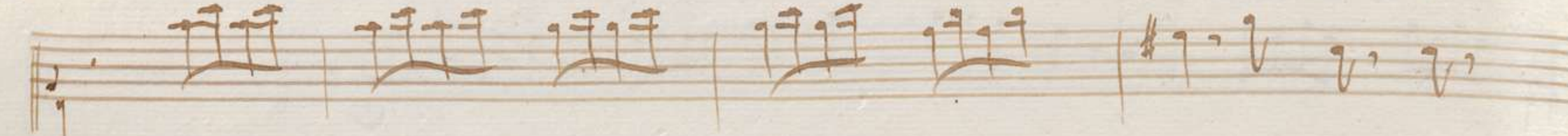
Handwritten musical notation on five staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music consists of several measures with complex rhythmic patterns, including sixteenth and thirty-second notes.

Handwritten musical notation on five staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music consists of several measures with complex rhythmic patterns, including sixteenth and thirty-second notes.

*lungo soggiorno*



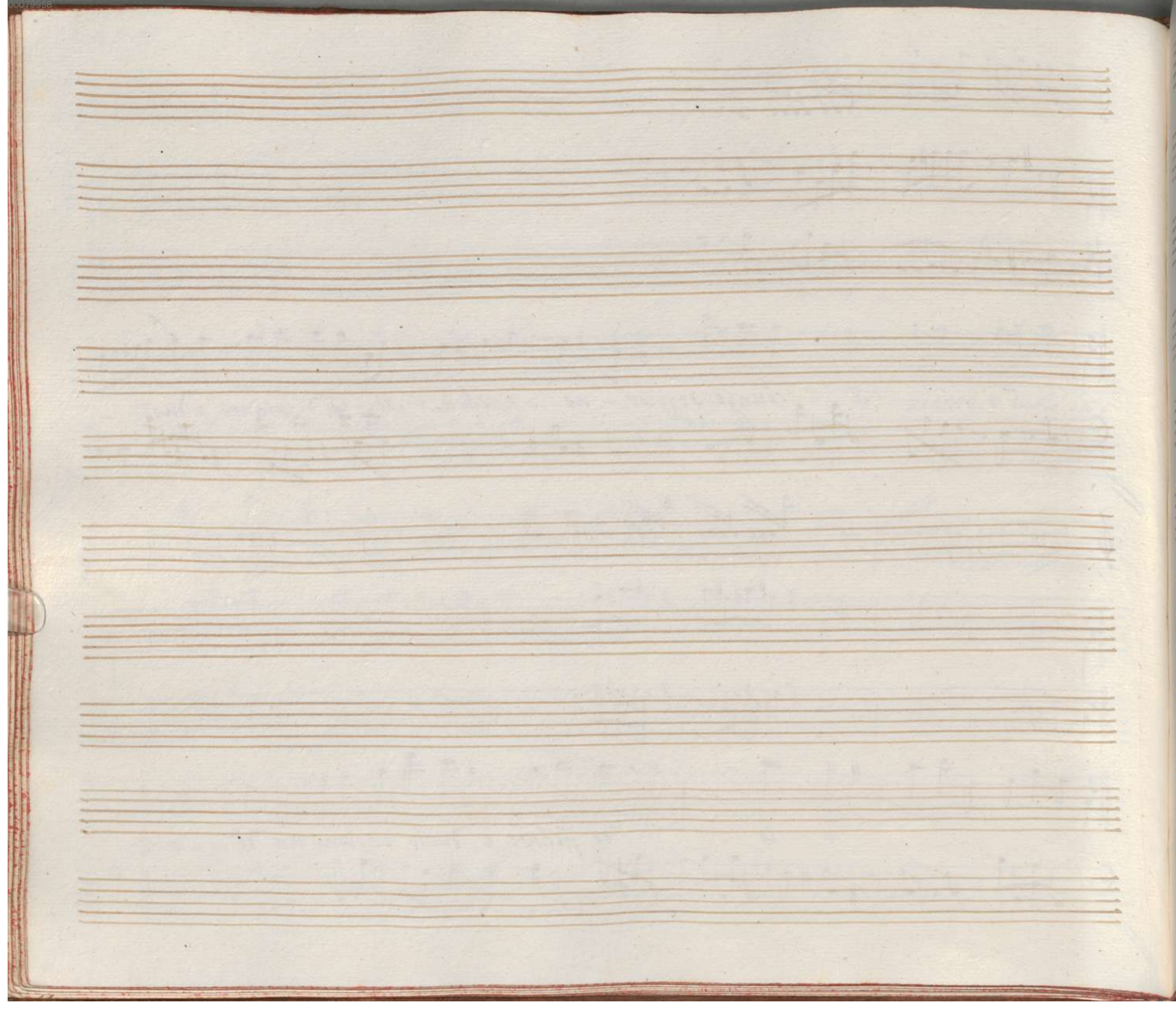
li savvi so - lo di pianto, e duo - lo, di pianto, e duolo ca -



gione un di

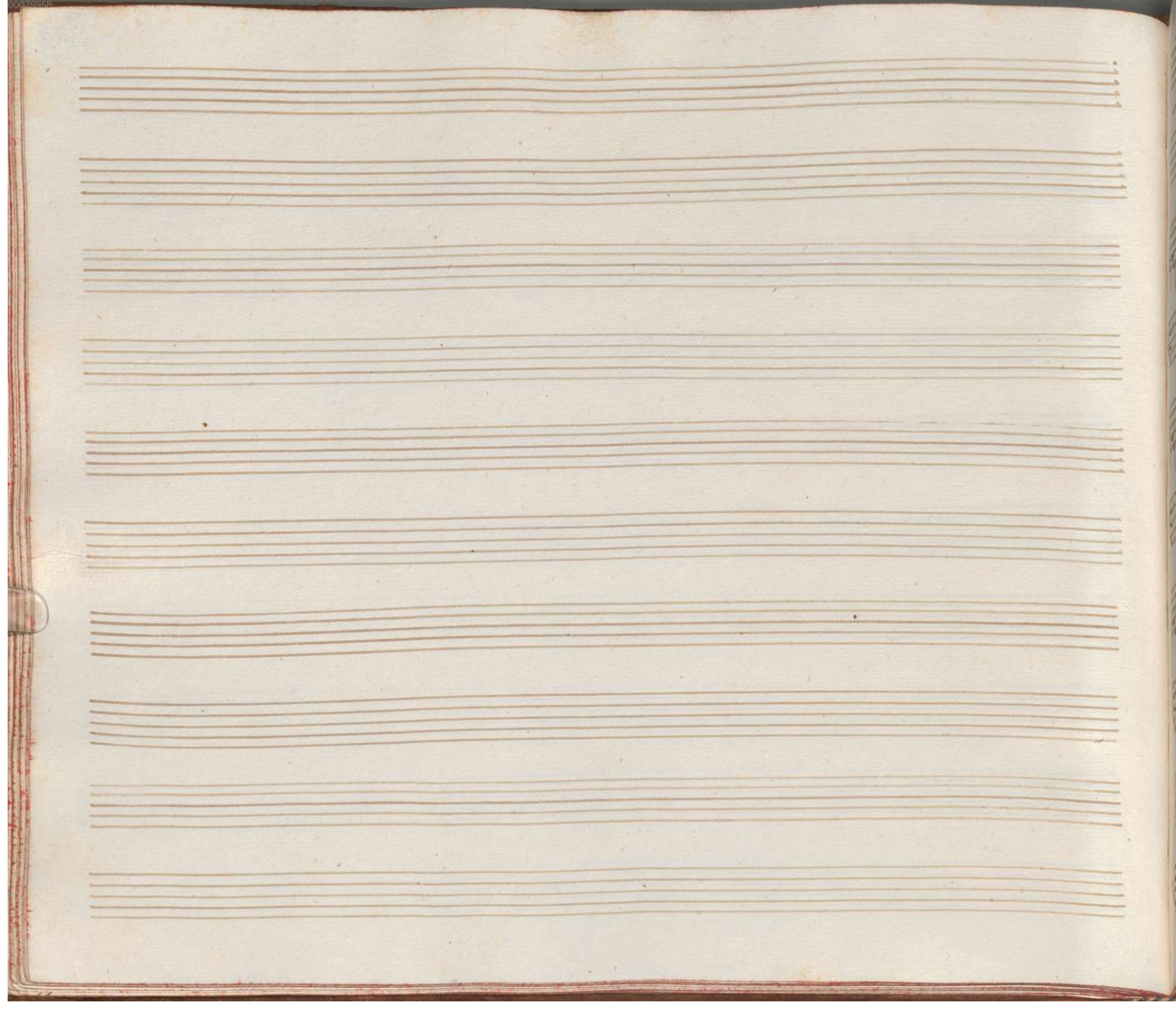
lungo soggiorno - no si saia solo di pianto, e d'uso

lo di pianto, e d'uso ragione un di.









Scena VI. Lucinda, e Gismondo.

9

Lucinda

Così mi lascia il traditor? Gismondo, tu pur non mi van-

Lucinda

nisi, o te ne infingi? che te divo? Signora, ben ti vanuiso, e ti ho pie-

Lucinda

tade ancora. dimmi, che sperar deggio? mi ha tradita il mio sposo. o vuol tradirmi?

Lucinda

arde per altra? o finge? del mio fato il tenor suetami tu. parti, o Lu-

Lucinda, e non cercar di piu.

Scena VII

Lucinda.

Ch'io non vevchi di piu? solo a tal fine mi partij dal mio Regno, uor-

cai Prouincie, e mari; guado, e seno mentij; soffersi tanto; no saperlo, e pur

temo che il saperlo mi sia cagion di pianto.

ne-ua l'Idol mi-o bel uol-to e-cov fedel, quando parti' da me - quando quando parti da

tutti



Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The fifth staff is a bass line. The lyrics are: "nostro e con fedel, quando quando parti' da me, aue - ua - i - o - dol mi - o bel". There are dynamic markings "solo." and "pia." above the vocal line.

*solo.*

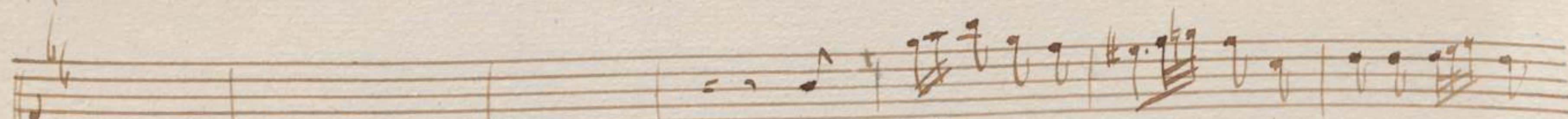
*pia.*

nostro e con fedel, quando quando parti' da me, aue - ua - i - o - dol mi - o bel

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The fifth staff is a bass line. The lyrics are: "nostro e con fedel, quando parti' da me." There is a dynamic marking "tutti." below the bass line.

nostro e con fedel, quando parti' da me.

*tutti.*



ov che à lui tuono; o toi - o! per mio destin - evu -



del - mi tuono - la belta



tutti



Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and a fermata over a note.

Handwritten musical notation on a five-line staff, showing melodic lines with various note values.

Handwritten musical notation on a five-line staff, including a "solo." marking above the notes.

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

ma', ma' non la-fe'

ou she a-lui touno, o

Handwritten musical notation on a five-line staff, including a "tutti." marking below the notes.

tutti.

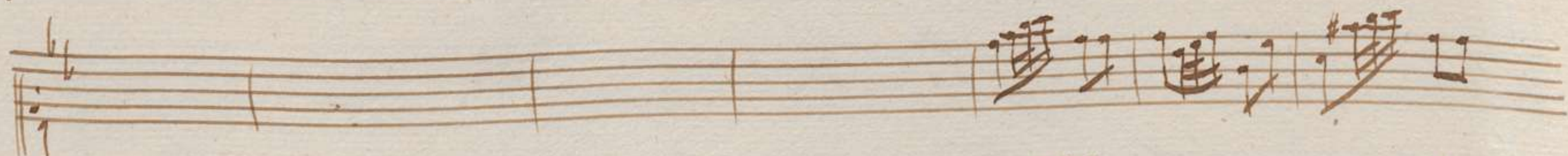
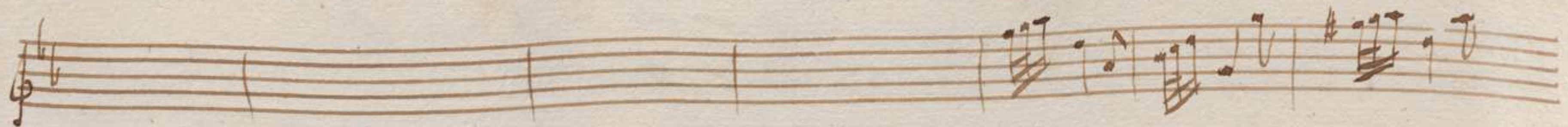
Handwritten musical notation on a five-line staff, showing a series of empty measures.

Handwritten musical notation on a five-line staff, featuring a series of beamed eighth notes.

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

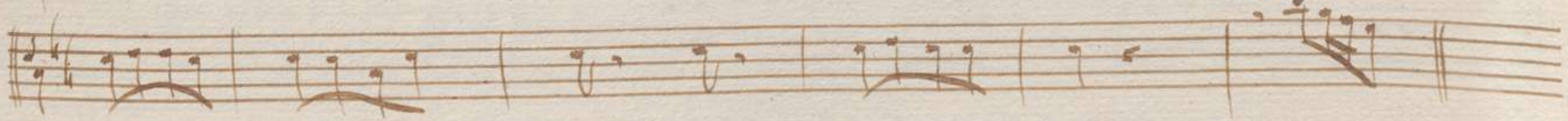
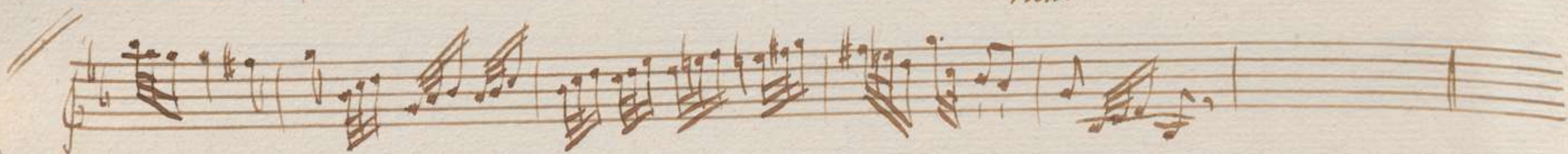
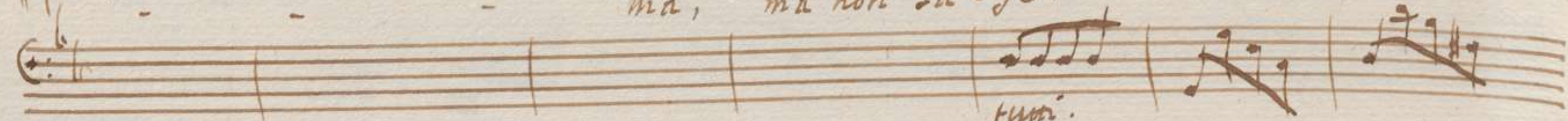
Ai-o! per mio-dicin crudel! ui tuo-uo la beta'

Handwritten musical notation on a five-line staff, showing empty measures.



ma', ma non la-fe'.

tutti.



*solo.*  
Ave - ua - ri - us. a capo.



Atto corrispondente a gli Appartamenti  
di Venice.

Scena VIII.

Quando, Alessandro, ed Venice.

Quando.

Bella Venice.

inuito Quando.

(o uista)

eve.

evn.

eye.

Alis.

a l'ombra de' tuoi lauri la comun liberta' posa sicura.

e de' tuoi vischi il nostro

bene e' l'opra.

se voi lieti non vendo, nulla oprai, nulla ocaenni

egli ha' gran tempo, ch'ardono del tuo bello, e ben lo sai,

Casimiro, e Alex-

sando. questi temendo il suo rival Germano nasose il suocro, e col mio labbro es-

pose le sue fiamme amovose. l'odio di Casimiro, vedutomi rival, tutto in me

cade, e in me sol rispetto l'amor paterno. la Moldavia vubella mi esento' dalla

reggia. io uinsi, e' l'preggio oner douea e venice, sol per vender uoi

lieti, (e me infelice.) <sup>Eve.</sup> con generoso. <sup>Alas.</sup> e grande. <sup>Evni.</sup> go-

dea, che a me tenuta foste di tanto. Casimiro a l'ova fremé, si oppone, minacciò, com-

piacqui al suo fuor: tosti congedo, e tacqui. *Alas.* perfido. *Eve.* ov la di -

nova e' comune periglio. *Alas.* ma quale e' il tuo consiglio? *Eve.* ne la vicina notte

abbracciatemi sposi. *Alas.* e poi. *Eve.* viparo non avà fatto. al mio con-

siglio, al nodo non disuguale, il Padre darà l'aseme; e del vinal her-

*Alas.*  
mano sua impotente ogni furore, o uano. me fortunato appieno, se tu mi as-

*Eve.* senti. *Alas.* oh - mio! che parenti, e venite? *Eve.* questo mio cor

*Alas.* tutto esser felice. *Eve.* temi il mal non il bene. offendo l'onore -

*Alas.* ta. prendi mia vita. sposa mi sei. ne l'atto sacro innoco l'a.

mov, la fede, e quando, uomini, e sei. se offendesi il tuo amor, non si ama -

*coe.* *evn.*

vi. ni cedo, e sposa ecco ni abbraccio. parti, pria che l'German non ti sou-

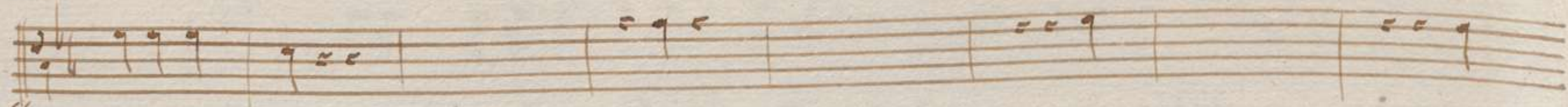
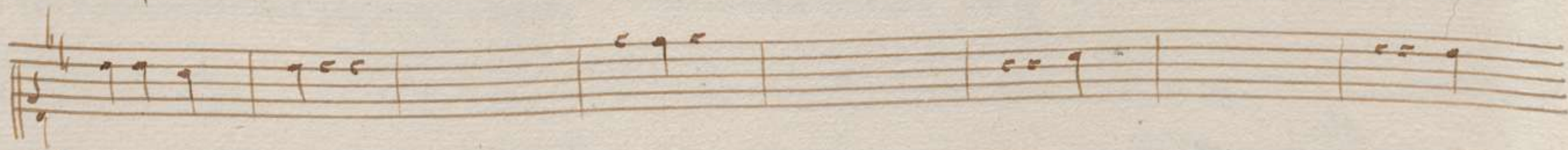
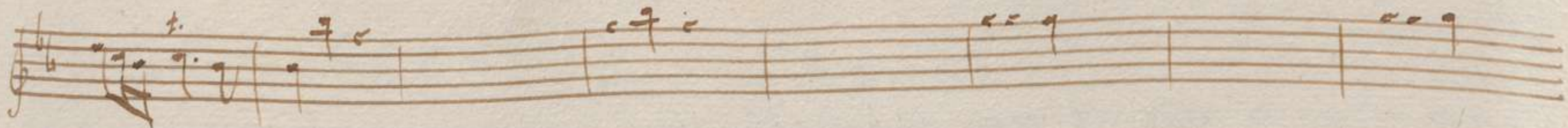
*Alas.*

puenda. addio. uervo cinto da l'ombve a darsi il primo maritale amplesso.

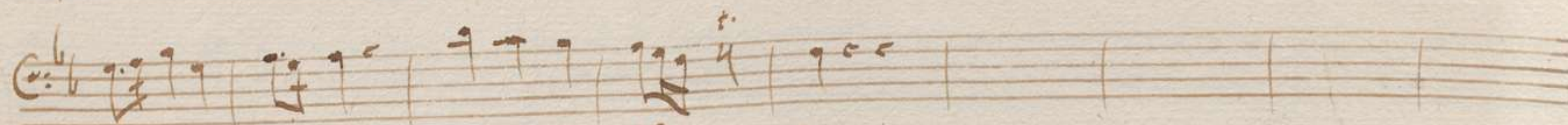
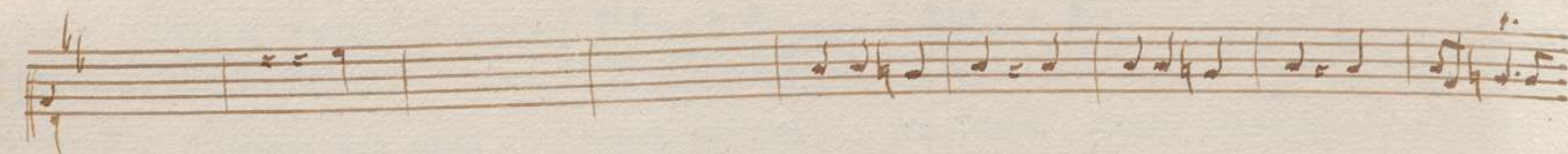
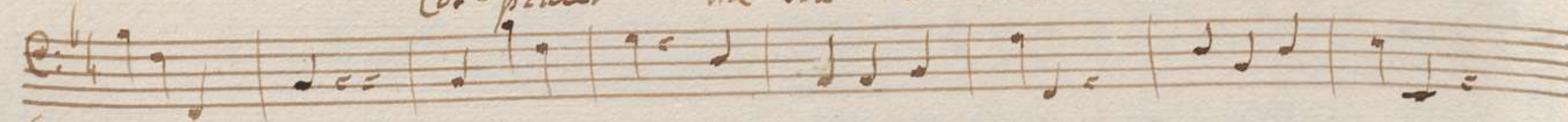
*evn.*

io fui del mio moiv fabbro me stemo.

*andante.*



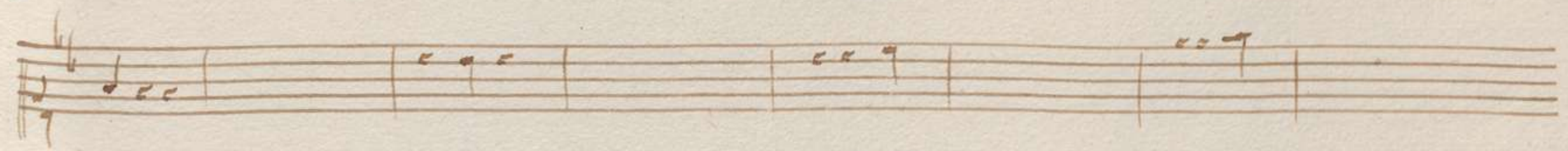
*Al-piacer* che sia - te mie - i oc - chi be - i



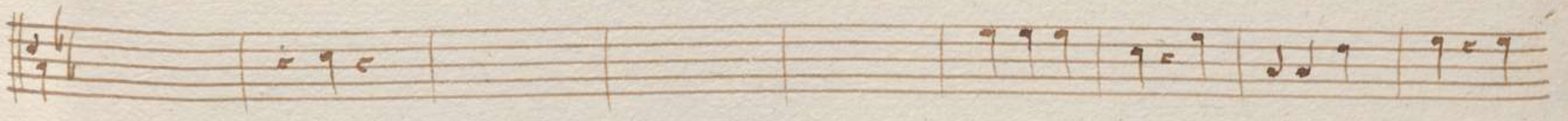
oc - chi be - i, mi dico addi - o,



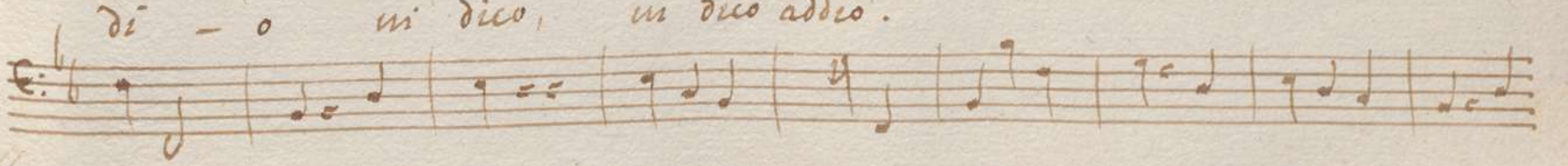


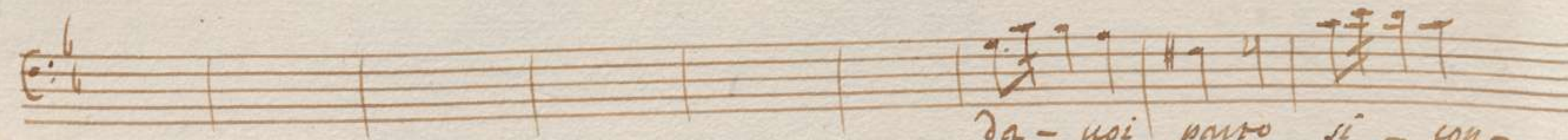
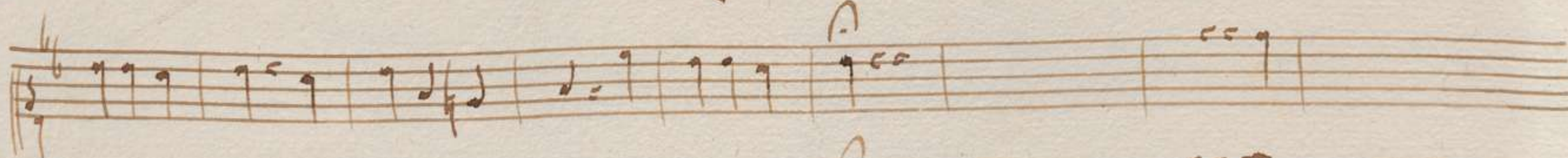


col - piacev che sia - te miei occhi - bei mi dico ad -

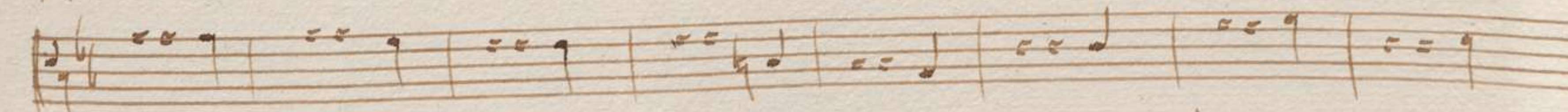


di - o mi dico, mi dico addio.

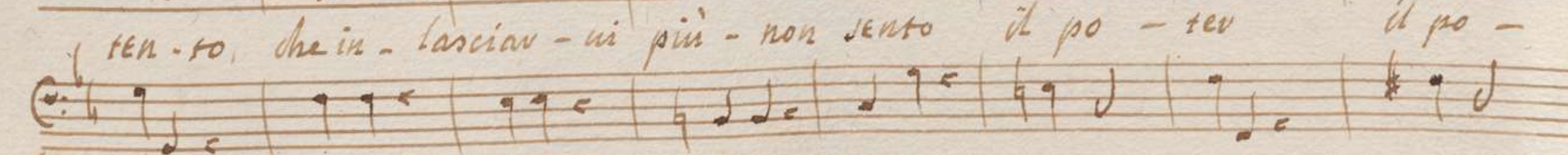




da - noi parlo si - con -



ten - to, che in - lasciar - vi più - non sento il po - ter il po -



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

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

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

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

ten del' amor mio,

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

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

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

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

da - noi posto si - conten - to, che in lasciar - vi piu' non

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

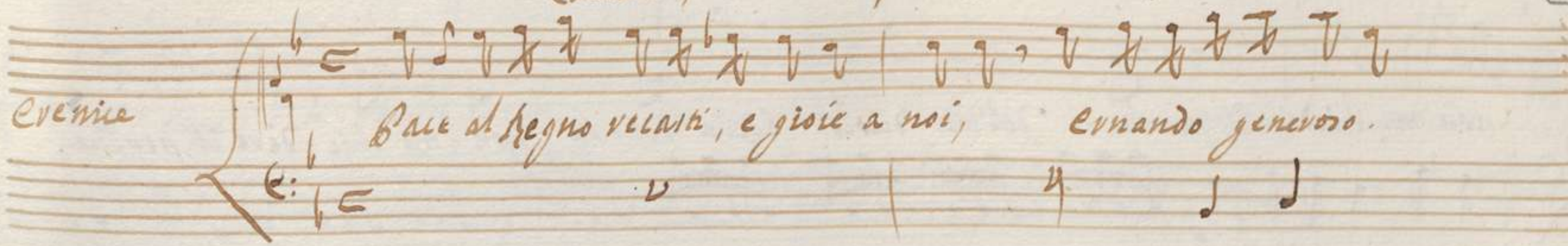
senso il po - teu, il po - teu de l'amou mis.

Col - pia-

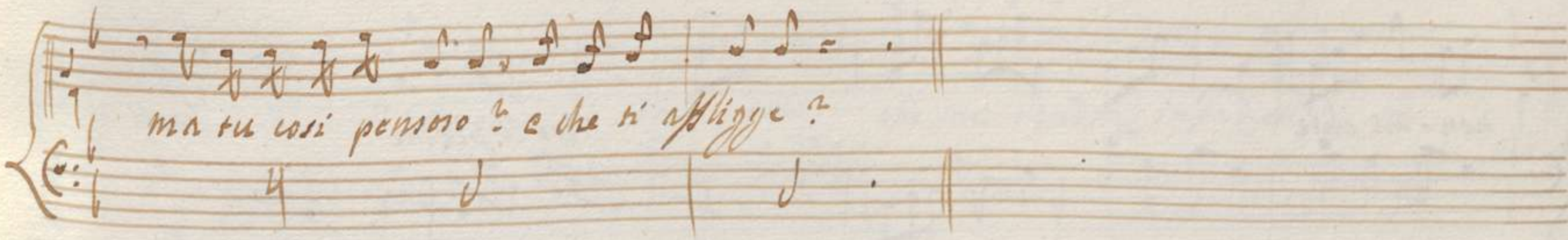
a Capo

Scena IX. Ernando, Everice, poi Casimiro e Gismondo.

Everice



Bene al Regno venisti, e gioie a noi, Ernando generoso.

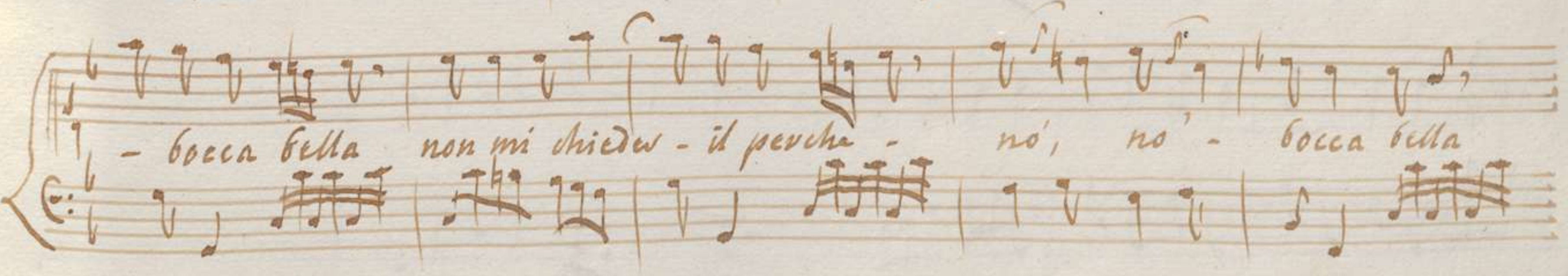


ma tu così pensoso? e che ti affligge?

Ernando



Bocca bella del mio duolo non mi chiedev il perchè del mio duolo



- bocca bella non mi chiedev - il perchè - no', no' - bocca bella

non mi chiedev il perchè - del mio duolo bocca bel-la non - mi chie - deve il perchè,

non - mi chie - deve il perchè.

*Sonnetto*

The 'Sonnetto' section consists of four staves of handwritten musical notation. The first staff is in treble clef with a key signature of one flat and a 3/8 time signature. The second staff is in bass clef with the same key signature and time signature. The third and fourth staves are in bass clef with a key signature of one flat and a 3/8 time signature. The music is a single melodic line.

il sapev - ti basti solo, che mi vendono infelice amistade, amistade - a-

mov, e fe', il sapev - ti basti solo, che mi vendono infelice

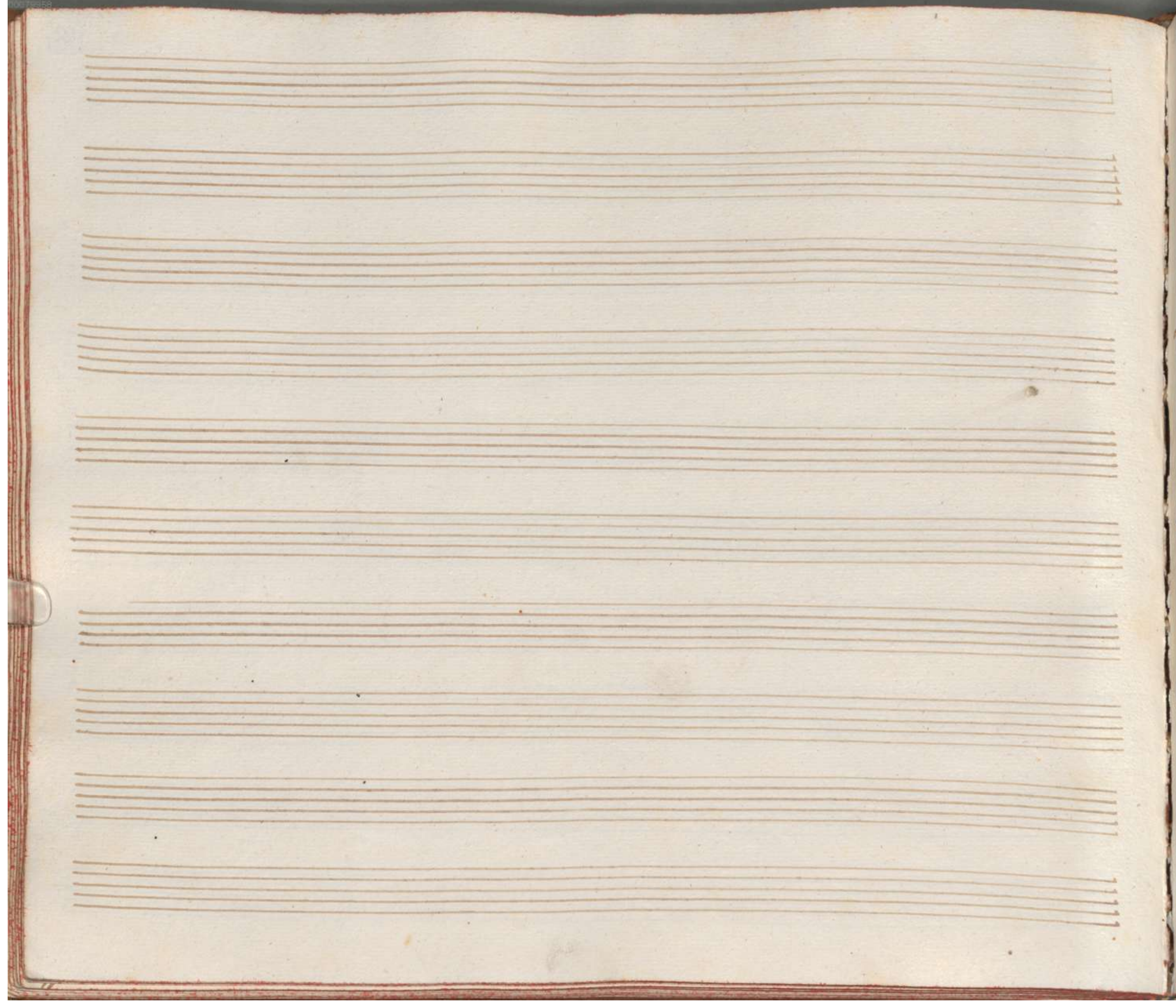
a - mista - - de, a - mistade amov, e fe'. Da Capo.











Evenie

Pace al Regno recasti e gioie a noi, Evnando generoso.

ma tu così pensoso? e che ti affligge?

Cas. felici amanti, il mio importuno no-

non tosto non privi del piacere di una vista i vostri lumi.

Eve. se sai d'inev mo-

lesto, a che ne vieni? perchè inspetti Evnando sugli occhi di Eve-

nice un mio comando.

Evn. qual fia?

Gis. s'va se che pensa? da lei che adori, ov-

*evn. Cas.*

*prendi l'ultimo addio. perchè perchè evnando e' Varrallo, ed io son re'.*

*evn.*

*l'amor belta', che tu pur ami, o Brence, non e' offesa al tuo grado: e' omaggio, che si*

*Cas.*

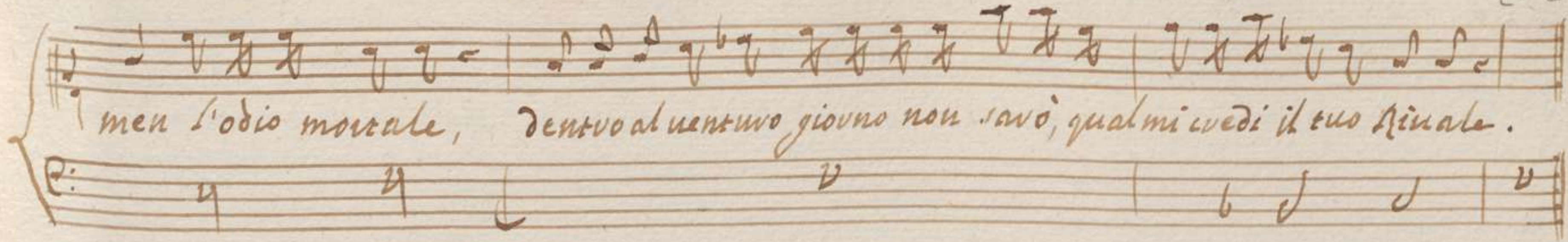
*vende al bel, che piace. ne l'amor mio son giusto, e non audace. e giusto anch'*

*evn.*

*io savò in punirti. a troppo tua baldanza s'insoliva. Te a troppo amava ti evaspora il tuo*

*evn.*

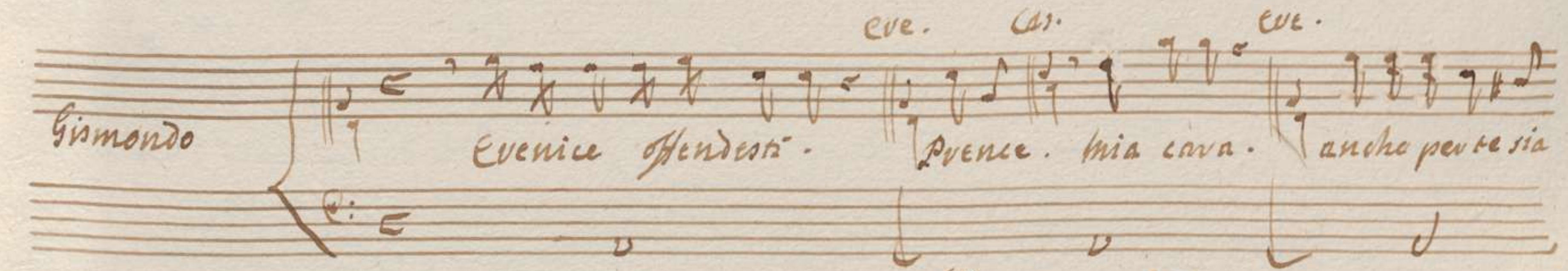
*sdegno. partiti, o luce. addio, signor, per poco tempo, o sospendi al -*



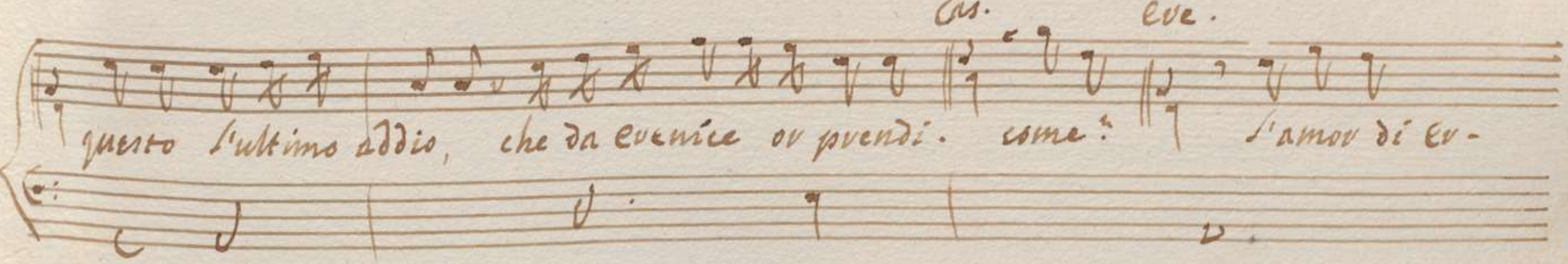
men l'odio mortale, dentro al venturo giorno non sarò, qual mi vedi il tuo rivale.

Scena X.

Casimiro, Evence, & Gismondo.



Gismondo Evence offendi. Evence. mia cara. anche per te sia



questo l'ultimo addio, che da Evence or prendi. come? S'amor di Ev-



nando grave offesa è al tuo grado; S'amor di Casimiro, più grave offesa è al onor

Cas.                      Eve.    sis.

mis. perchè. Venice è Navarra, e tu se' Ne'. si uendica di ev-

Cas.    Eve.

nando. tua begrade ha l'impevo sul cov di Casimiro. il mio diniero dunque sia co-

Cas.    Eve.    Cas.

mando. questo è il tuo comando, cui ubbidir non posso. che dunque brami? A-

Cas.

move. questo è il tuo sol disio cui ne ubbidir, ne compiacere non io.

*due Violini soli, con la parte.*

*gli altri Violini, col Basso.*

*Non a - marri: non sve - garvi so' che ingan -*

tutti

ni: non ti amero, no, no, no, no, non ti amero,

con la parte

col basso

non a - marmi: non pve - garmi so cheingan



ni non-ti amevd non ti ama-

ni non-ti amevd non ti ama-

ni non-ti amevd non ti ama-

ni non-ti amevd non ti ama-

ni non-ti amevd non ti ama-

ni non-ti amevd non ti ama-

ni non-ti amevd non ti ama-

con la parte.

con il b.

tutti  
con la parte.

usa lusinghe, e uerpi; tenta minacce, e spuerzi  
alma per te non

ho  
alma per te non ho. a Capro.

Scena XI. Casimiro, e Gismondo.

Casimiro.

Amav puossi Gismondo, beltā piu ingiusta, e piu superba?

Gis.

Avence, de l'ingrata Evenice si revue amov per garrigarti. ei gode, che tua pena ova

Cas.

Gis.

sia l'alma rigore.

di qual fatto son veo? lo sa l'uo cove.

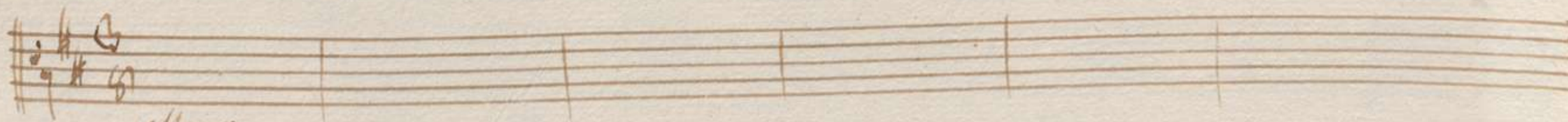
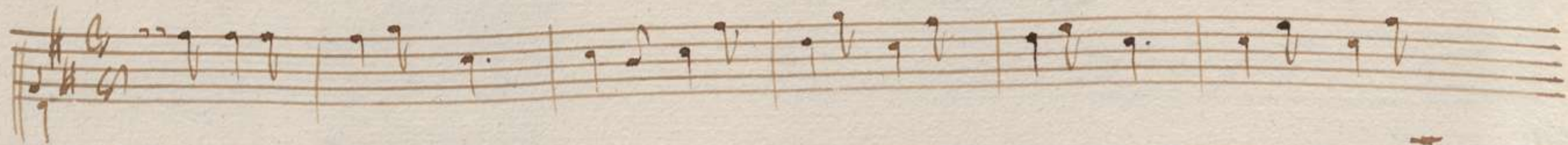
Cas.

Gis.

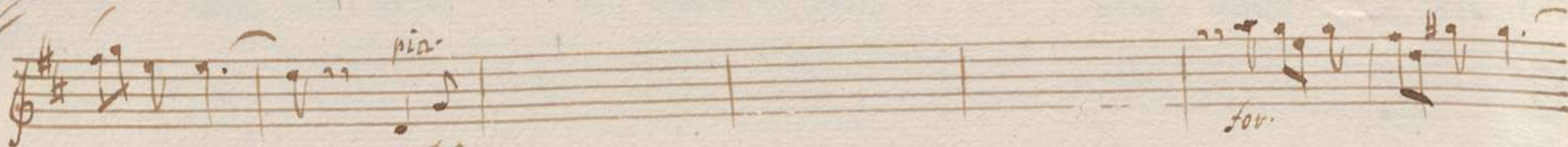
che mai. spegiami affetti, giuramenti neglecti, mentita fede, lusinghieri

Cas.

Bacci, Lucinda amata, e poi tradita... eh taci.



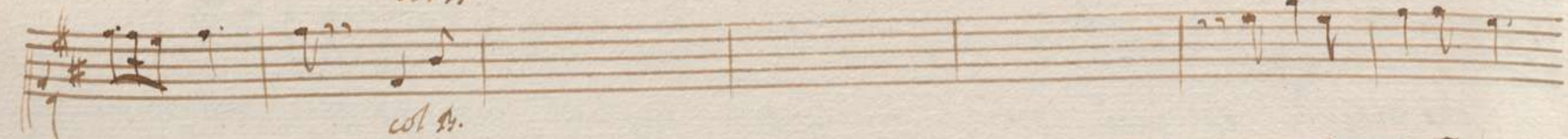
*allegro*



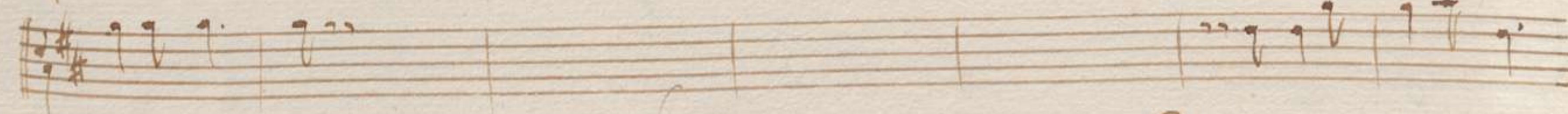
*pia-*

*col B.*

*for.*



*col B.*



*Bella - che piu, non pia - ce, Lascia - d'ama - si pus' -*



*pia.*

*pia.*

*col basso.*

*Lasciar - d'amar - si può - beta' - che più non pia - ce, Lasciar - d'amar - si può -*

*- beta', che più non piace, che più non pia - ce, Lasciar - d'amar - si può,*

*pia*

*col. 23.*

*col. 23.*

*col. 23.*

*col. 23.*

*belta' - che piu non piace, che piu non pia - ce - lasciu - d'a -*

*col. 23.*

*col. 23.*

*col. 23.*

*col. 23.*

*ma - si puo'.*

*col. 23.*

*pia.*

*col f.*

*col f.*

*se il Cielo in piu' sembian - ti i do - ni suoi - verso - pevohe - in -*

*tutti*

*gius - to n tan - ti, pevohe - ingius - to a tanti un sol, un sol - ne ado - vero -*

*pia.*

*col B.*

*se il Cie-lo in piu' sembion - i do - ni*

*suoi - verso - perche - ingius - to a tan - ti, perche - ingius - to a tanti un sol, un sol - ne ado - vers - da Capo.*



This image shows a page from an old music manuscript book. The page is filled with ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some minor staining and wear. The staves are completely blank, with no notes or markings. The lines are drawn in a dark brown or black ink. The page is numbered '51' in the top right corner.



Infelice Lucinda, io ti compianggo. il tuo amor, la tua

fede meritor ben douca piu giusta fede.

*solo*  
*piano*  
*tutti*  
*solo*  
*piano con la parte*

*Minor pena di un alma fedele*  
*e' l'amave un-cov-cu-*

*tutti*  
*solo*  
*con la parte.*

*dele. che. l'a-mavne un-tva-ditov, che l'amav*

*tutti*

*ne che l'a-ma-ne un tradito,*

*solo* *tutti* *solo*

*con la parte* *con la parte*

*minou pena di un al-ma fe-de-le, e l'amave un*

*tutti*  $\frac{4}{4}$  *solo*

*con la parte*

*cor - cu - de - che - l'a - man - ne un - tra - dit - ou, che l'amar -*

*ne - un tra - dit - ou - un tra - dit - ou,*

*solo*

*con la piume*

*il suo amor pian-*

*tutti*

*solo con la piume*

*je s'avezata,*

*inganna*

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The notation includes quarter notes, eighth notes, and sixteenth notes. The word "tutti" is written below the staff.

Two staves of handwritten musical notation. The top staff continues the melody with quarter and eighth notes. The bottom staff provides harmonic accompaniment with quarter notes.

Handwritten musical notation with lyrics. The lyrics are "ta - an - che il suo onor,". The notation includes a treble clef, a key signature of two sharps, and a common time signature. The melody is written on a five-line staff, and the bass line is on a separate staff below.

Handwritten musical notation with lyrics. The lyrics are "solo", "tutti", and "solo con la parte". The notation includes a treble clef, a key signature of two sharps, and a common time signature. The melody is written on a five-line staff, and the bass line is on a separate staff below.

Handwritten musical notation with lyrics. The lyrics are "il suo amor piange sprezzata in janna". The notation includes a treble clef, a key signature of two sharps, and a common time signature. The melody is written on a five-line staff, and the bass line is on a separate staff below.



Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The second and third staves are guitar accompaniment in treble clef. The fourth and fifth staves are guitar accompaniment in bass clef. The music includes various note values, rests, and dynamic markings such as 'v' (forte) and 'p' (piano). The lyrics 'ra an-' are written below the vocal line.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The second and third staves are guitar accompaniment in treble clef. The fourth and fifth staves are guitar accompaniment in bass clef. The lyrics 'che il suo onor. da Capo.' are written below the vocal line. The system concludes with a double bar line.

