



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



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VI
X. 10

Amer Criggenciero

Dialogo per Musica fra

Piana ed Amore

L'Amore E' ne' Boschi Di Nelo

Pel Sig^o Giuseppe Pennio.



Sinfonia

A handwritten musical score for a symphony movement. The score consists of five staves, each with a clef (G, F, G, C, C) and a key signature of one sharp (F#). The first staff is labeled "Corni". The second staff is labeled "Oboe" and includes the instruction "con Violini". The third staff is labeled "Violini". The fourth staff is labeled "Viola" and includes the instruction "col basso". The fifth staff is labeled "Allo assai" and includes the instruction "poco". The music features various note heads, stems, and rests, with some notes having vertical dashes through them. The score is written on aged paper with brown ink.



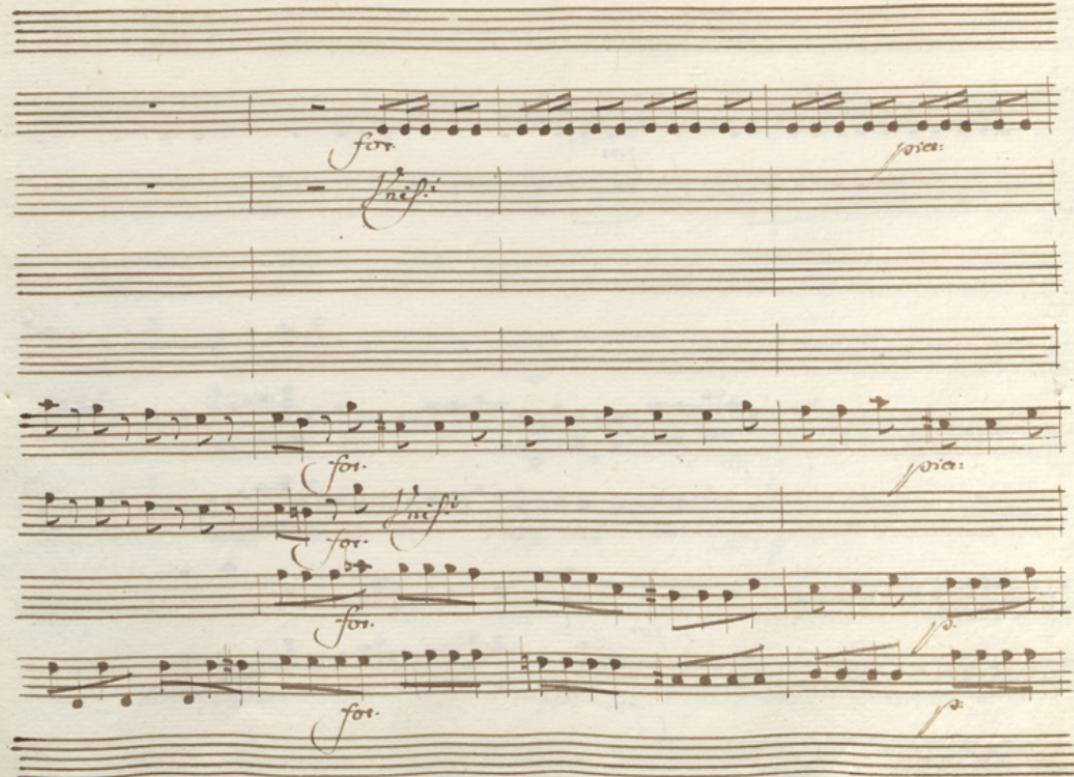




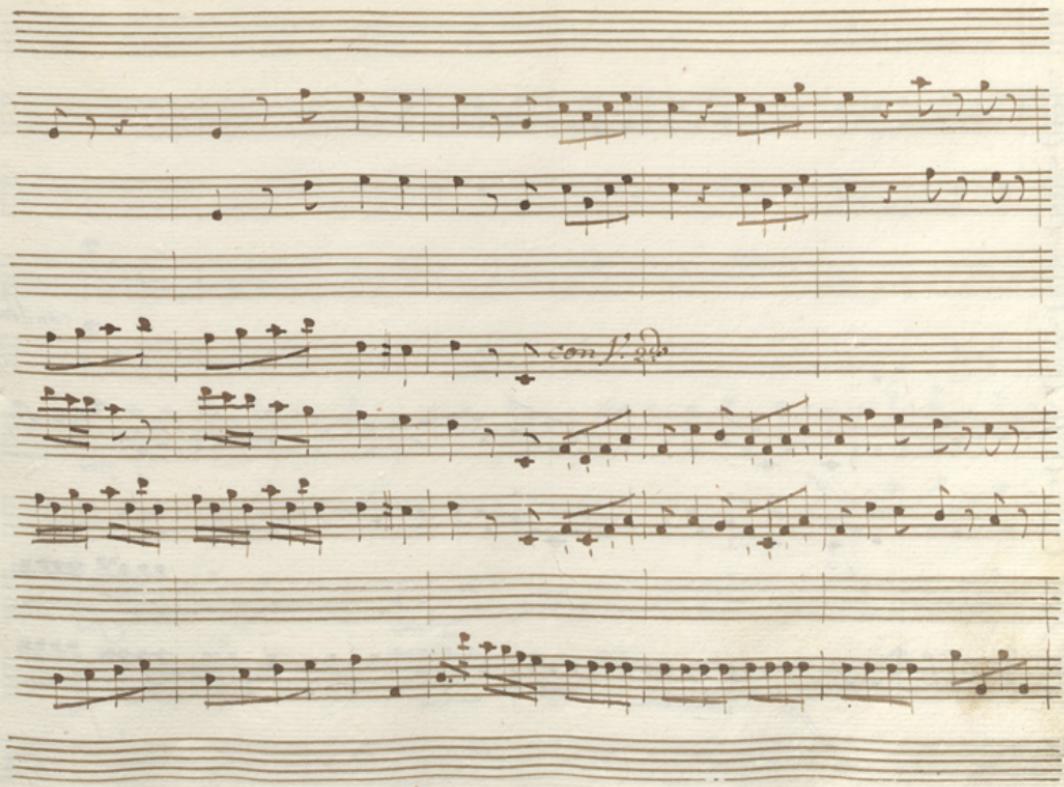


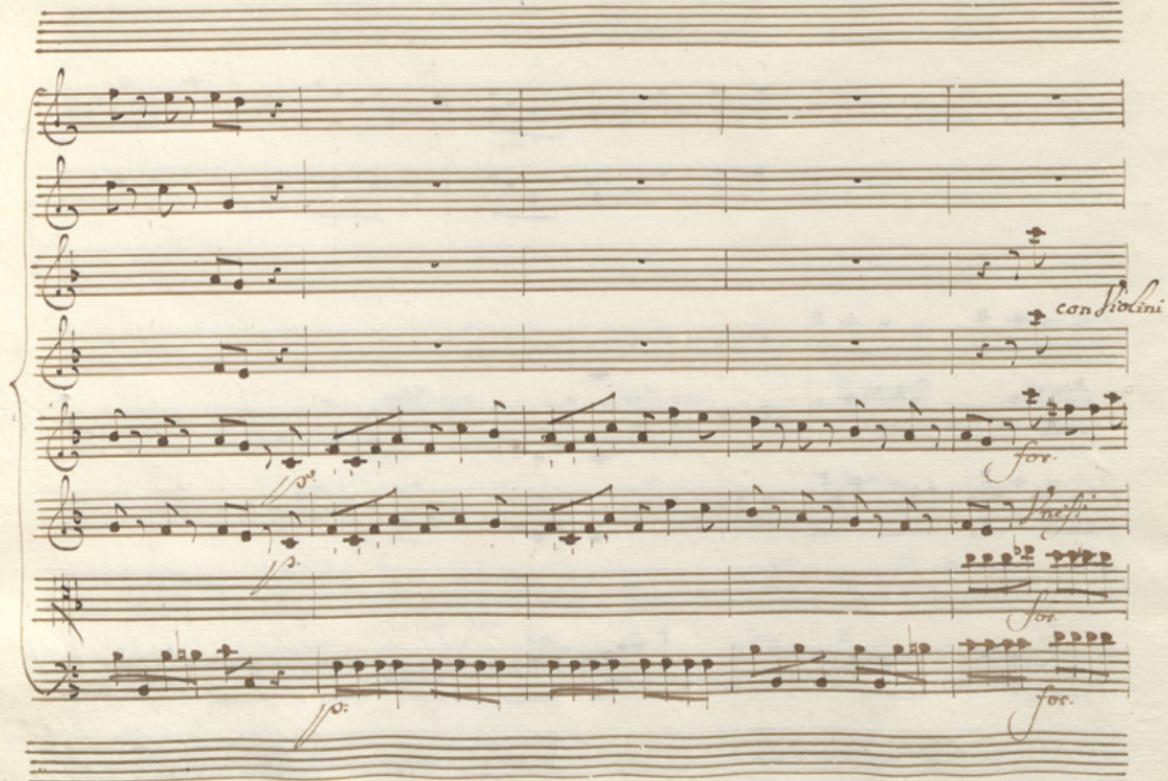




















Andante





Allegro.

Corno

Oboe con violini

Violini

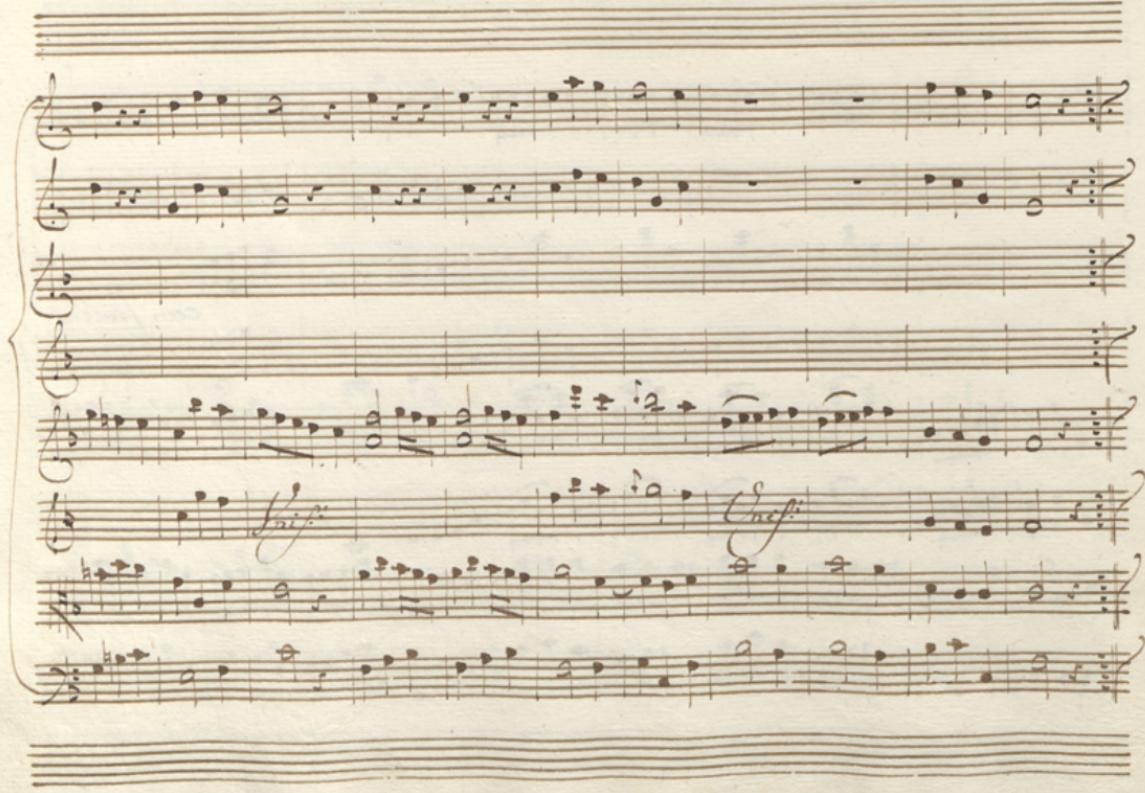
Suspi. Unifi. Suspi.

Viola

10







Dia.

Invan si scuoti amor, no, questa volta non uscirai dim-
saccio chime? Carrete Compagnie, à rimirar qual s'èda il-

Am. *Dia.*

lustre ca'dde nè lacci miei. Greca maggiore, mai fin-
er non si fece: S'oroso Amore, Gictà nel sonno im-
merso bincanto ritrovai di quei nodi lo cinsi

12

Am. *Indi il destai.* *Pia:* *Si quell i-*
steضا ch'altri ottengon da te. Belta ne glette

Nin se tradite, e disperati amanti il Tiranno cincia-

fene veni-felo à jounir de falli suoi. *Rise*

l'Empio à bastanza or tocca à voi. Deh cacciatrici a-

Am.

Pia.

Indi il destai. *Se troverò pietà.* *Sì quell i-*
steva ch'altri ottengon da te. *Belta ne glette*

Nin se tradite, e disperati amanti il Tiranno cincia-

fene veni-felo à jounir de falli suoi. *Rise*

l'Empio à bastanza or tocca à voi. *Deh cacciatrici a-*

mate. Deh vincre sea di me: premo nè avrete. L'giura a-

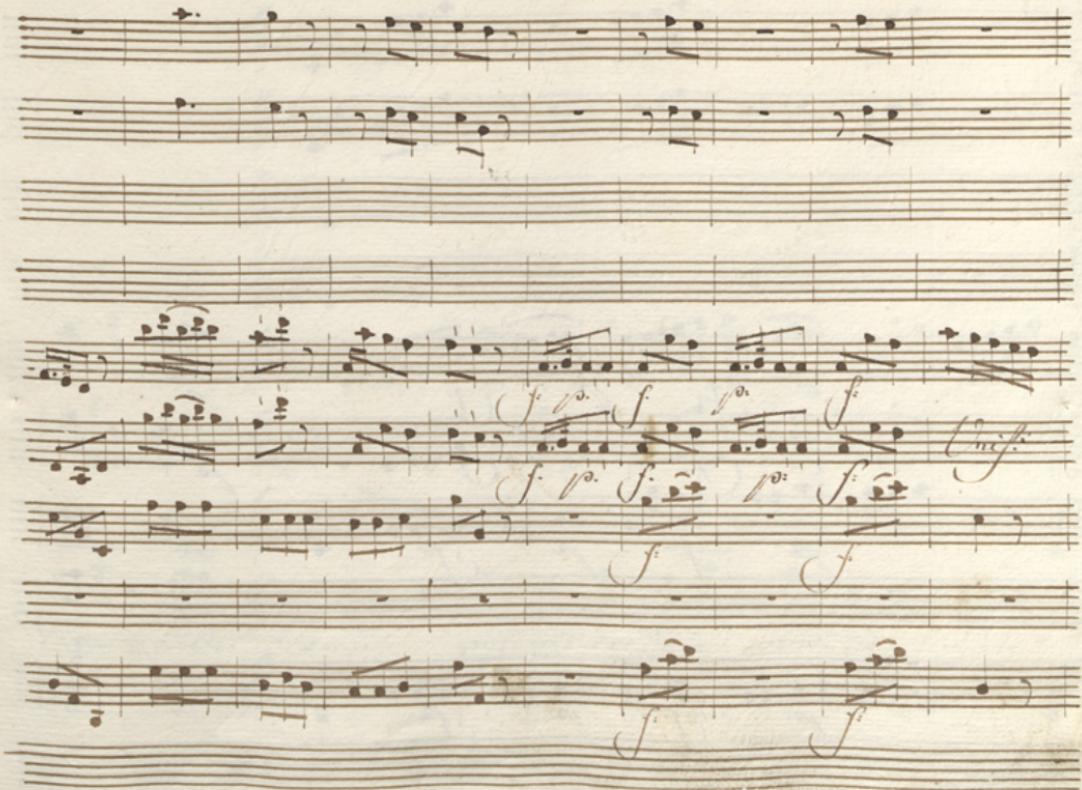
mor chi libertà mi rende mai gelosia non prooe-

Ricca:

ra. E guardate di non prestargli fede Ei già

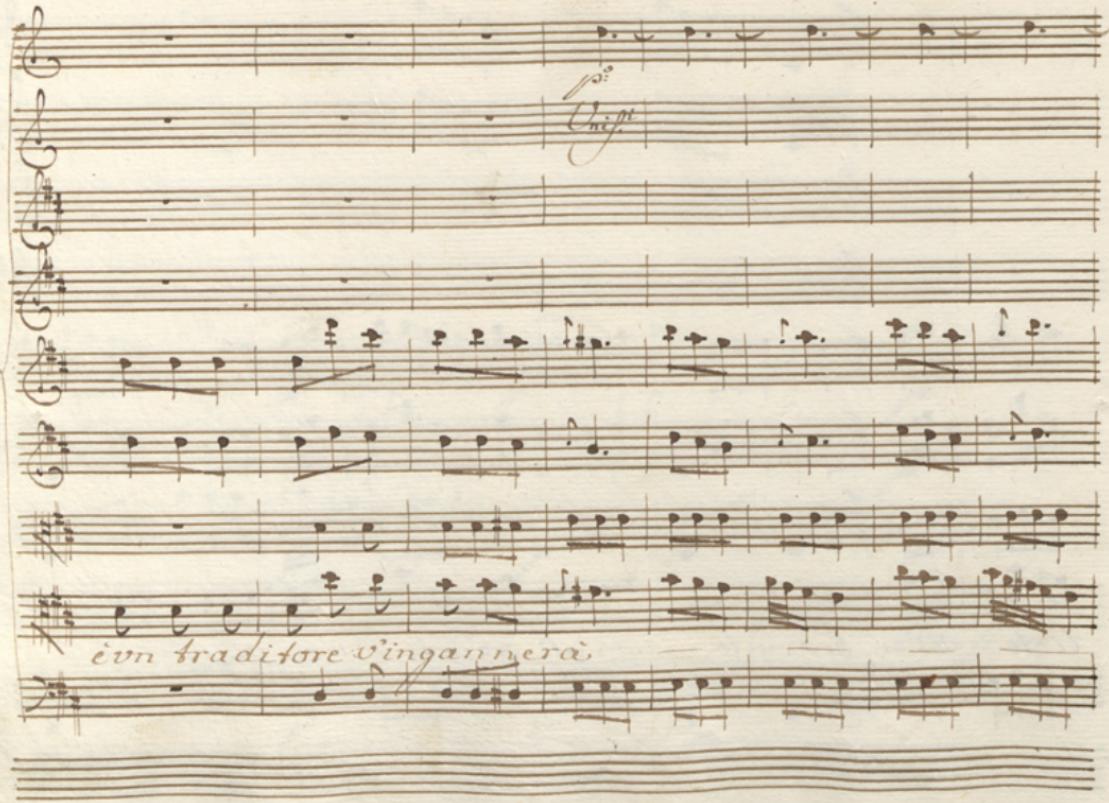
mai non la serba à chi gli crede.

Sieguet Aria.









A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves. The top four staves represent the vocal parts, while the bottom four staves represent the piano. The vocal parts are written in common time, with various note heads and stems. The piano parts include dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *ff* (double forte). The vocal parts feature several melodic lines, some with sustained notes and others with more complex patterns. The lyrics are written in Italian and are placed below the vocal staves. The piano parts provide harmonic support, with chords and bass lines. The score is written on aged paper, showing signs of wear and discoloration.

non gli credete non vi fi - date.

A page from a historical music manuscript, likely a vocal score. The music is written on five staves, each with a different clef (Bass, Tenor, Alto, Soprano, and another Bass). The notation includes various note heads, stems, and bar lines. The lyrics, written in a cursive Gothic script, are placed below the staves. The first two staves begin with a bass clef and a common time signature. The third staff begins with a tenor clef and a common time signature. The fourth staff begins with an alto clef and a common time signature. The fifth staff begins with a soprano clef and a common time signature. The lyrics are as follows:

èvn stradi - fore v'inganne - rà v'inganne - rà v'in -

A handwritten musical score for two staves. The top staff consists of five lines of music with various note heads and rests. The bottom staff also consists of five lines of music with similar note heads and rests. There are several performance instructions written in cursive ink:

- "for." (forte) appears three times.
- "con violini" (with violin) is written above the first measure of the top staff.
- "Unif." (unison) is written above the second measure of the top staff.
- "gannerā" (ganerā) is written above the first measure of the bottom staff.
- "Ninfe se liete" (Ninfe se liete) is written above the second measure of the bottom staff.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of five systems of music, each with three staves. The top two staves are for the voices, and the bottom staff is for the piano. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are mostly in soprano, alto, and tenor clefs, with some bass notes in the bass clef. The piano part uses a bass clef. The score includes dynamic markings such as *f*, *p*, and *mf*. The lyrics are written in Italian and appear below the vocal parts in system 4 and 5.

viver bramate non gli credete non vi fidate e un tradi-



A page from a handwritten musical manuscript. The music is written on five staves, each with a key signature of one sharp (F#) and a common time signature. The first three staves are soprano voices, indicated by a soprano clef, while the fourth and fifth staves are basso continuo parts, indicated by a basso continuo clef. The vocal parts consist primarily of eighth-note patterns. The basso continuo parts provide harmonic support with sustained notes and bassoon entries. The lyrics, written in cursive Italian, are placed below the vocal staves. The lyrics read: "v'ingannierà non gli credete non vi fidate". The manuscript includes dynamic markings such as *f*, *f p*, and *p*. The paper shows signs of age, including yellowing and foxing.

v'ingannierà non gli credete non vi fidate

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top two staves are soprano, the middle two are alto, and the bottom two are tenor. The piano part is on the far left, indicated by a large bass clef and a dynamic marking. The vocal parts have lyrics written below them. The score includes dynamic markings such as *f*, *f p*, *f p.*, *f p.*, and *for.* The vocal parts begin with a rest followed by eighth notes. The piano part has sixteenth-note patterns. The lyrics are in Italian and include "con violenze", "Unifi", "Chisti", "Unifi", "Unifi", "for.", "for.", "for.", "è un traditore", "O' ingannera", "O' ingannera", "O' ingannera", and "for.". The score is dated 19 at the bottom right.

con violenze

f

f p.

Unifi

Chisti

f p.

f p.

Unifi

Unifi

for.

for.

for.

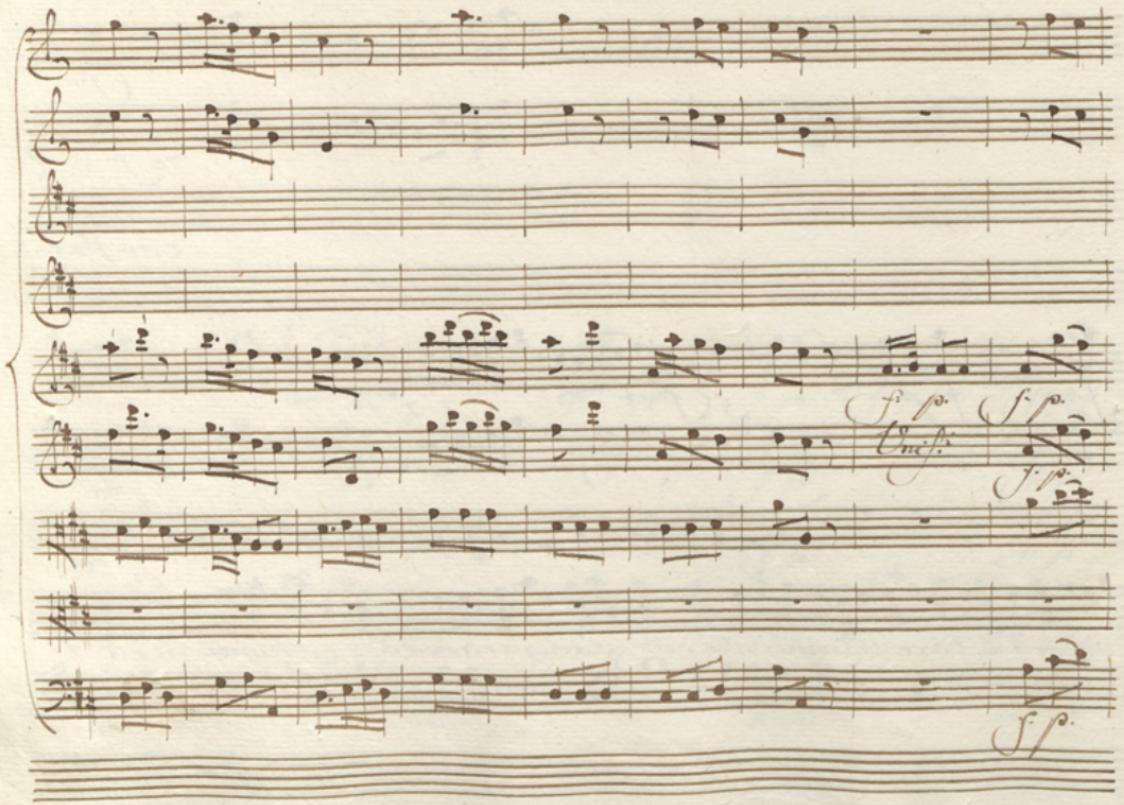
è un traditore

O' ingannera

O' ingannera

O' ingannera

for.





A page from a historical musical manuscript, likely a vocal score. The music is written on five staves, each with a different key signature and time signature. The first three staves are soprano voices, indicated by a soprano clef and a C-clef. The fourth staff is a basso continuo part, indicated by a basso clef and a C-clef. The fifth staff is another basso continuo part, indicated by a basso clef and a C-clef. The music consists of various note heads and stems, with some notes having vertical dashes through them. There are several dynamic markings, including *f* (fortissimo), *p* (pianissimo), and *ff* (double forte). The lyrics are written in Italian and are associated with the fourth staff (basso continuo). The lyrics read: *Tutto tut - to promette nul - la mantiene e quando a*. The manuscript is bound in a brown cover, and a ruler is visible at the bottom edge.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are soprano and alto parts, both in common time. The bottom two staves are tenor/bass parts, also in common time. The piano part is on the bottom two staves, indicated by a treble clef and bass clef over the staff, with dynamics like *f*, *p*, and *f p*. The vocal parts have lyrics in French. The vocal entries begin at measure 10. Measure 10 starts with a forte dynamic (*f*) for piano and vocal entries. Measures 11-12 show piano entries with dynamics *f* and *p*. Measure 13 begins with a piano entry followed by a vocal entry. Measures 14-15 show piano entries with dynamics *f* and *p*. Measure 16 begins with a piano entry followed by a vocal entry. Measures 17-18 show piano entries with dynamics *f* and *p*. Measure 19 begins with a piano entry followed by a vocal entry. Measures 20-21 show piano entries with dynamics *f* and *p*. Measure 22 begins with a piano entry followed by a vocal entry. Measures 23-24 show piano entries with dynamics *f* and *p*. Measure 25 begins with a piano entry followed by a vocal entry. Measures 26-27 show piano entries with dynamics *f* and *p*. Measure 28 begins with a piano entry followed by a vocal entry. Measures 29-30 show piano entries with dynamics *f* and *p*.

S'rette le sue catene mai più dun core non à s'rieta —

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The first three staves are soprano, alto, and tenor voices, respectively, written in common time with a key signature of one sharp. The fourth staff begins with a forte dynamic (F) and features a melodic line with eighth-note patterns. The fifth staff continues this pattern with dynamics F, f, and f. The sixth staff concludes the section with a melodic line and the lyrics "mai sii d'un core non à pietà non à pietà non". The piano part is indicated by a bass staff at the bottom.

Un est

mai sii d'un core non à pietà non à pietà non.



for

con fiocini

Handwritten musical score for three staves. The top staff consists of five five-line staves. The middle staff consists of four five-line staves. The bottom staff consists of four five-line staves. The music is written in common time. The notation includes various note heads, stems, and rests. There are several slurs and grace notes. The score is divided into measures by vertical bar lines.

for

for

for

for

for

for

for

for

a quieta.

for





Am:

Se la Bea dette selve di lor più sorda il
pianto mio non cura non sian le sue sequaci Barbare al par di
lei. Tanto rigore non meritano gli Scherzi, d'un
semplice fanciullo come! vedete di quai lividi
solchi arà il mio fianco questo ruvido laccio. Ah per mer

cede rallentatelo almeno il vostro alfine

Benejattor son' io. gli omaggi, i voti, gli applausi, le pre-

ghiere che da tante esigete alme Sogette Son pour

doni d'amor. Le amor soffrite oppresso, e prigioniero belle

Vinse, è finito il vostro Impero.

A handwritten musical score for five string instruments: Violin, Viola, Cello, Double Bass, and Bassoon. The score consists of six systems of music, each with two staves. The instruments are grouped into pairs: Violin and Viola in the first system, Cello and Double Bass in the second, and Bassoon in the third. The fourth system begins with a bassoon solo, followed by a tutti section. The fifth system features a bassoon solo again, and the sixth system concludes with a bassoon solo.

Violini

Viola

Aria

Bassoon

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of five systems of music, each with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts are written in black ink, while the piano accompaniment is in brown ink. The vocal parts are connected by a brace. The piano part includes dynamic markings such as *f*, *p*, and *mf*. The lyrics are written in Italian and are distributed among the voices. The score is dated '25' at the bottom right.

cello p^k

Unif.

Se tutto il mondo insieme dà -
gioia.

mor si fa ribelle Inutil preggio o belle cliventa la bel-

Inutile preggio o belle diventa la bel

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six systems of music, each with three staves. The top staff of each system is for the Soprano, the middle for the Alto, and the bottom for the Tenor. The piano part is on the left, indicated by a treble clef and bass clef in parentheses. The vocal parts have lyrics in Italian. Measure numbers 0 through 30 are written below the staff lines.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

fortissimo (fortiss.)

diventa la bella diventa la bella
fortissimo (fortiss.)

fortissimo (fortiss.)

fortissimo (fortiss.)

se

tutto il mondo insieme d'amor si fa' ribel - le In
util preggio o belle diventa la beltà

A handwritten musical score for two voices and piano. The score consists of eight staves. The top six staves are for two voices (Soprano and Alto) and the bottom two staves are for the piano. The music is written in common time with various key signatures (G major, A major, D major, F# major). The vocal parts are mostly in eighth-note patterns, while the piano part includes chords and bass notes. The vocal line concludes with the lyrics "diventa la bella se tutto il mondo insieme d'a-

mor si fa ribelle Inutil preggio c' belle diventa la bel
fa - diventa la bella diventa la bella

(for. fortissi. for. fortissi. for. fortissi. for. fortissi.)



A handwritten musical score for voice and piano. The score consists of eight staves. The top two staves are for the piano, indicated by a treble clef and a bass clef with a double bar line. The vocal line begins on the third staff with a bass clef, followed by five more staves for the piano. The vocal part continues on the eighth staff. The lyrics are written in Italian and are as follows:

Unif.
sui di- ravi allora che v'ama che v'adora chi
suo ben sua sperne allor vi chiamerà chi

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score is on five systems of five-line staves. The vocal parts are in soprano, alto, and tenor clefs. The piano part is in common time, indicated by a 'C'. The vocal parts are in 2/4 time. The music consists of six measures per system. The lyrics are in Italian. The vocal parts begin with 'for' (measures 1-2), then continue with 'suo ben sua speme allor vi chiamerai vi' (measures 3-4). The vocal parts end with 'chiamerai.' (measure 5). The piano part begins with 'Da (a) so' (measure 6).

for
for
for.
suo ben sua speme allor vi chiamerai vi
for.

chiamerai.

Da (a) so

Pian.

C clalle sue Nemiche Stolto la liber-
ta pretendi in dono. *Am.* Chi sa. Nemiche

Pian.

mie forse non sono. voliste? ah vendi-
cate mie severe compagnie on tale ol-

- traggio decidete quell' ali frangete quegli

Arioso: Arali e conducete In trionfo il crudel.

Andante: Su: chi s'arresta? Andate Io sciolgo all' ire

Am.
vostre il freno. Son lente assai le mie Nemiche al-

Duo:
meno. Ma che si fa? Nefuna compisce il cenn-

mio! che dir volete con quei timidi

A handwritten musical score for three voices (Soprano, Alto, Bass) and continuo basso. The music is written on five staves, each with a different clef (Soprano: F, Alto: C, Bass: C, Continuo: C). The vocal parts have lyrics in Italian. The continuo part has a basso continuo realization with various markings like 'Am.', 'Dio.', and 'E'.

guardi con quei mestri Sembianti. Queste Nemiche
mie Son tutti amanti. E ver? Car-

- late un nuovo fallo è questo Si-

- lenzio consumace. Si spiega assai chi s'arro-

- sisce, e face E di Silvia i ri-

-gori che disapprova in Clori fin la

Am.

cura innocente in farsi bella. Son gelo-

Dix.

sie. la sua rivale è quella. E la modesta

-rene che fugge ogn' uom come ogn' uom lo

Am.

sguardo sia infetto di veleno. Tee far co-

Pia.
- si: gli el comandò Sileno. che a-

- scolto? E' non si trova vna frā voi che

Ari.
mia fedel si vanti. Né pour vna ve n'è son-

Pia.
tutte amanti. Ah ribelli! ah sper-

- giure! deludermi corsi? Nō, non andrete di tal

Am.

colpa impunita. Eh non temete. quando a-
mor sia delitto un innocente clove mai troue-
raffi! ramangli uomini, i Numi, i
tronchi, i sassi! Se questa Rea Se questa che
santa austerrità vanta e rigore

Bia.
questa che mi inol morto arde el'amore. Tempe-
rario che dici? Il ver Faccheta.

Bia.
No, m'irritasti assai. Taci. Io ti scioglio.
Taci libero sei. Tacer non voglio. chi-
mè! non resteranno più frà i sassi di

A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, common time, with a key signature of one sharp. The lyrics are in Italian. The piano part is in bass F-clef, common time, with a key signature of one sharp. The score consists of five systems of music, each ending with a repeat sign and a double bar line. The vocal line continues across the systems, while the piano line provides harmonic support.

Latino ascosi i tuoi. Miste-riosi A-

- mori. Ch' Endimione ardori che inu-

- mana non sei quanto ti mostri, ogn'

imo a' dà Saper. tutte le sfere a infor-

mar ne volo Ah no, parresta ti cedo, ai

vinto. Io meritai quell' ira lo confessò lo
vedo ma pentita nè son: pace ti chiedo.

Violini
con Sordini

Viola

Cantabile

A page from a handwritten musical manuscript. The music is written on six staves, each with a different clef (F, C, C, F, C, C) and a common time signature. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns. The lyrics, written in Italian, are placed below the bottom staff: "Ra - ce amor fornia - mo in pace for -". The manuscript is bound in a dark cover, and a ruler is visible at the bottom.

A handwritten musical score for two voices and piano. The score consists of eight staves. The top four staves are for the soprano voice, the bottom four for the basso continuo (basso and harpsichord). The vocal parts are in common time, while the continuo part is in 6/8 time. The music is written in brown ink on aged paper. The lyrics are in Italian:

niarne in pace del suo stral della tua face più ne-
mica io non sarò

A handwritten musical score for two voices and piano. The score consists of eight staves. The top two staves are for the piano, indicated by a treble clef and bass clef with a double bar line. The bottom six staves are for two voices, each with a soprano clef. The vocal parts are labeled "soprano" and "alto". The music is in common time. The vocal parts sing in homophony. The lyrics are written in Italian and are as follows:

divi nemica io non sarò — io
for.
non sarò — — io non sarò.
for.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on six staves. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts consist of three staves, each with a different clef: Soprano (F), Alto (C), and Tenor (C). The piano part is on the bottom staff, also in common time. The lyrics are written in Italian and are placed between the vocal staves. The score is written in black ink on aged paper.

niamo in pace del tuo stral della tua face del tuo
stral della tua face più nemica io non sarò



mor forniamo in pace più nemica io non Sa-

for. *f* for. *p* for. *p* for. *p*

ro io non Sarò io non Sarò



Ancor io quel dolce impero cui soggiace il monsone in-
fiero riconosco riconosco e soffriro e

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score is written on five systems of five-line staves each. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are mostly in soprano range, with some alto entries. The piano part includes basso continuo parts with bassoon and cello parts. The vocal parts begin with "Soffriro" and "Da appo". The piano part begins with "Ami" and "Vedi, se v'e d'amore poi amabil Rei-". The vocal parts continue with "fa: basta a placarmi una molle ri-". The score is written in brown ink on aged paper.

Soffriro. Da appo.

Ami. Vedi, se v'e d'amore poi amabil Rei-

fa: basta a placarmi una molle ri-

A handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal parts are in common time, while the piano parts are in 6/8 time. The vocal parts are written in basso continuo notation, with note heads and stems. The lyrics are in Italian and are placed between the staves. The score is written on aged paper with red ink used for headings and some markings.

sposta; e con gli oppressi non posso incrudelir.
C'ace tu vuoi Ed io soffro amistà. Sarai là
prima tu frà seguaci miei. frà tuoi Sé-
-quaci compadair non ardisco. Ai boschi avverga
gnoro, il sai, le sue dottrine, e temo che ogn'

Am.

on la mia semplicità Perida. *Io sa-*

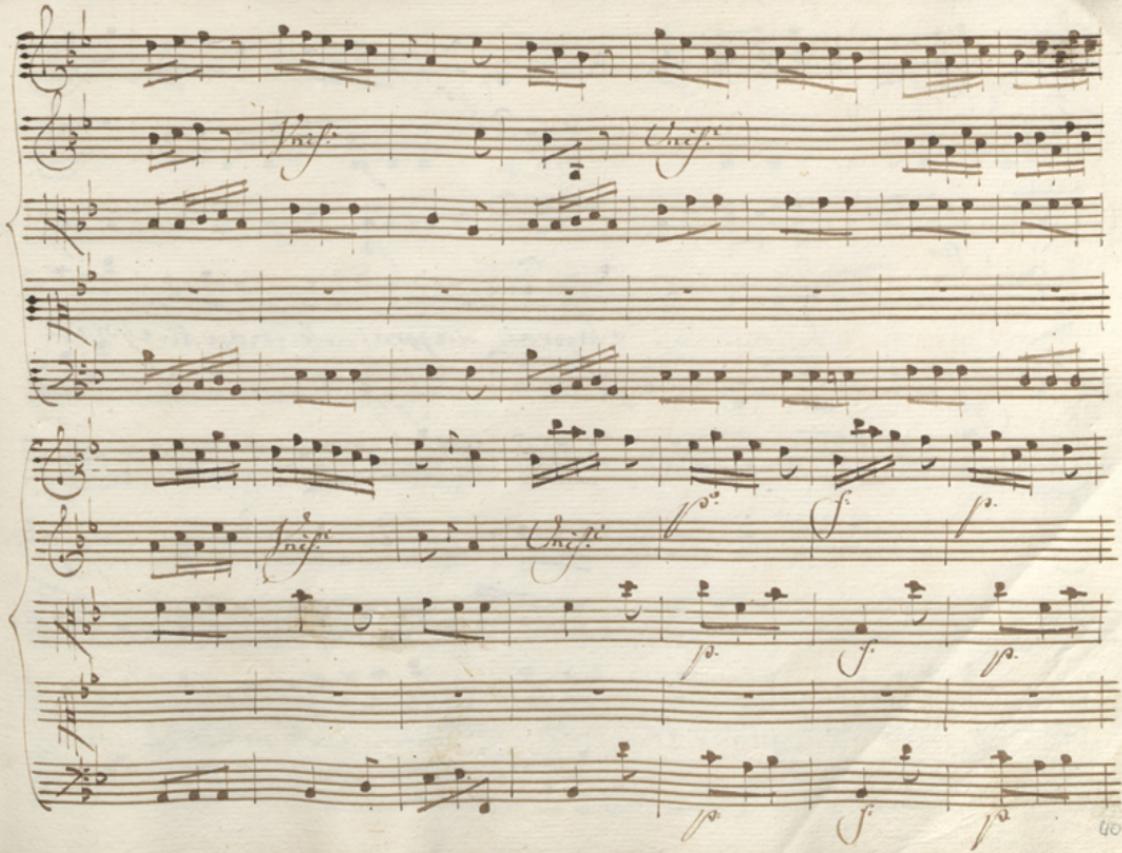
b> *ro' tuo Maestro a me ti fida.* *(b>)*

Violini *f* *f* *f* *Unif.*

Viola

Con spirito

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31



A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top three staves are for the voices, each with a dynamic marking of *for.* The bottom three staves are for the piano. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts begin with a melodic line, followed by lyrics in Italian: "Saprai saprai se non ti spiace". The piano part features sustained notes and rhythmic patterns. The score is written on aged, yellowed paper.

Saprai saprai se non ti spiace

di mia seguace il nome di mia seguace il nome

A handwritten musical score for two voices and basso continuo. The score consists of eight staves. The top four staves represent the two vocal parts, while the bottom four staves represent the basso continuo. The music is written in common time, with various key signatures (G major, A major, D major) indicated by sharp or natural signs. The vocal parts feature mostly eighth-note patterns, with some sixteenth-note figures. The basso continuo parts show typical harmonic bass lines with accompanying chords. In the middle section of the page, there is a vocal line with lyrics: "come s'acqui sta e come Si custodi - see on cor". The score is written on aged, slightly yellowed paper.

A handwritten musical score on four staves. The top two staves are for the Soprano (sopr.) and Alto (alt.) voices, with lyrics in Italian: "come s'acquista e come si custodisce un". The bottom two staves are for the Bass (cor.) voice, with lyrics: "Si custodisce un". The piano accompaniment is indicated by a bass staff with various markings like "f", "f.p.", and "f". The score is written in common time, with a key signature of one sharp. Measure numbers from 0 to 31 are visible at the bottom.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

for. for. Unif. cor. Sa-
for. for.
orai se non ti spieace di mia le- guace il nome.

46

A page from a handwritten musical manuscript. The music is written on six staves, each with a key signature of one sharp (F#) and a common time signature. The voices are divided by dynamic markings: the top two staves are forte (F), the middle two are piano (P), and the bottom two are forte (F). The vocal parts are separated by vertical bar lines. The lyrics, written in cursive Italian, are placed below the vocal staves. The first line of lyrics is "E di mia Se-quace il nome come s'acquista e come". The second line of lyrics is "Si custodisce un cor".

E di mia Se-quace il nome come s'acquista e come
Si custodisce un cor

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six systems of music, each with three staves. The top two staves represent the vocal parts, and the bottom staff represents the continuo. The music is written in common time, with various dynamics and performance instructions. The vocal parts are mostly in soprano range, with some alto entries. The continuo part includes basso continuo notation with dots and dashes. The score is written in brown ink on aged paper.

Unifi

come sac-

f p f p f p Unifi

quista e come si custodisce in cor Saprai sa-

f p.

A page from a handwritten musical manuscript featuring two staves of music for voices and a basso continuo part. The top staff uses soprano and alto clefs, while the bottom staff uses a bass clef. The music consists of six measures, each starting with a forte dynamic (F or Fp). The lyrics, written in Italian, are: "ora - i come s'acquista e come si custo - dice un cor". The basso continuo part, labeled "cor" at the beginning, consists of a single staff with a bass clef, showing a continuous line of notes. The manuscript is written in brown ink on aged paper.

ora - i come s'acquista e come si custo - dice un
cor

si custo - dicee un cor



A handwritten musical score for three voices and piano. The score consists of six staves of music. The top two staves are soprano voices, the middle staff is a basso continuo part with basso and organ parts indicated by 'B.' and 'O.', and the bottom two staves are alto voices. The music is written in common time, with various dynamics and performance instructions like 'ff' (fortissimo) and 'ffz' (fortissimo with a fermata). The lyrics, written in Italian, are:

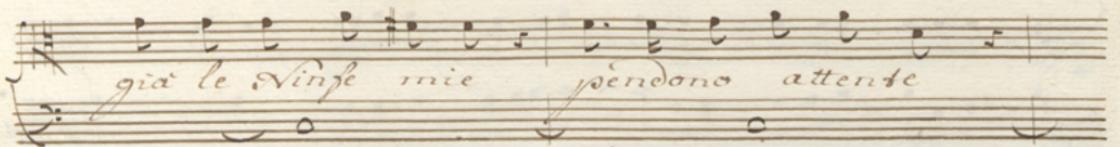
Quanto in chi troppo feme sà da nutrir di
sperme quanto in chi troppo ch'vara bisogna di ti

A handwritten musical score for four voices and piano. The score consists of eight staves. The top two staves are soprano, the middle two alto, and the bottom two basso. The piano part is on the left, indicated by a treble clef and a bass clef. The vocal parts have lyrics written below them. The score includes dynamic markings such as 'for crescendo.', 'f', 'mor', 'f', 'crescendo', and 'Da Capo'. Measure numbers from 0 to 31 are written along the bottom edge of the page.

for crescendo.
f
mor
f
crescendo
gna di timor. Da Capo

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

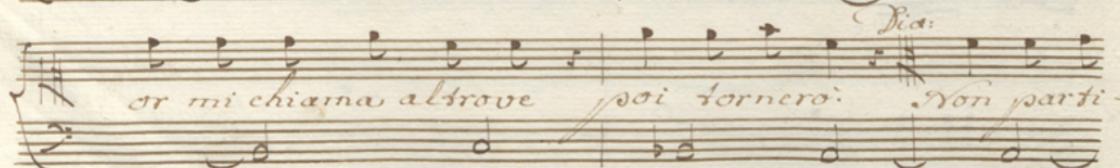
Ric.



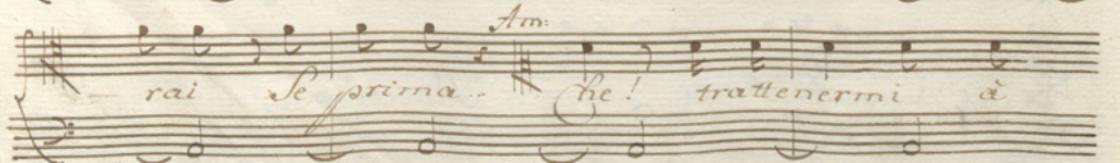
Am.



Ric.



Am.



forza, vorreste audaci? In queste selve A-

more, pretendete che passi i giorni suoi

Dia.

come non abbia altro pensier che voi?

Noi, vei pour ai Ragion. fermati, parti, torna

Am:

quando ti par, ma non sdegnarti. Co-

A handwritten musical score on five-line staves. The top two staves are for soprano (S) and alto (A) voices, both in common time (indicated by 'C'). The soprano staff begins with a treble clef and the alto staff with an alto clef. The lyrics are in Italian: 'si così ti bramo: là nuova tua docilità mi piace.' The alto part continues with 'Sarò qual vuoi pourche restiamo in pace.' The third staff is for tenor (T), indicated by a bass clef and a 'C' for common time. The fourth staff is for basso continuo (Bc), indicated by a bass clef and a 'C'. The fifth staff is for basso continuo (Bc). The score concludes with a large bracketed section labeled 'Siegue à Rue.'

si così ti bramo: là nuova tua docilità mi
piace. Sarò qual vuoi pourche restiamo in
pace.

Siegue à Rue.

Violini

Viola

a. Due.

L'arghette

47









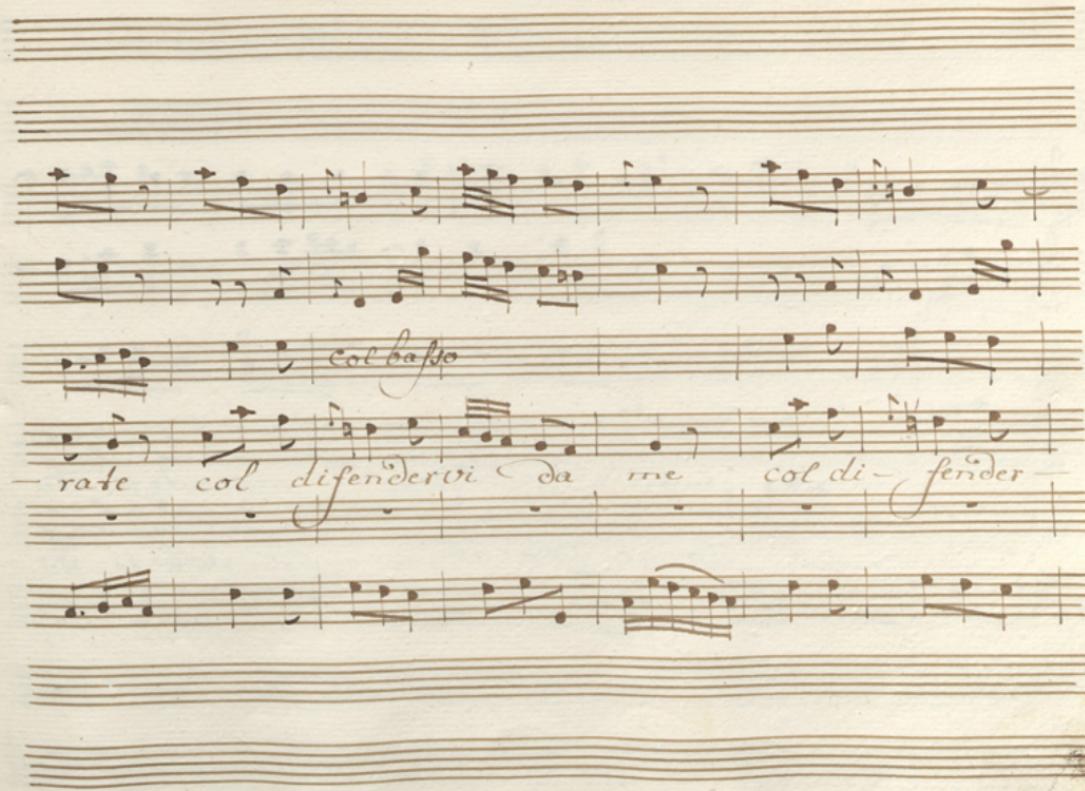
A handwritten musical score for voice and piano. The score consists of five systems of music, each with two staves. The top staff of each system is for the voice, indicated by a soprano clef, and the bottom staff is for the piano, indicated by a bass clef. The vocal parts are mostly in common time, while the piano parts show some variation, such as measures 13 and 17 which are in 12/8 time. The vocal line contains lyrics in Italian: "Poi crudel rendete amore belle Ninfe innamorate". The score is written in brown ink on aged paper. Measure numbers are written below the piano staves at the bottom of each system.

Piano measures 0-30:

- 0: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Vocal measures 0-30:

- 0: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30



A handwritten musical score on five-line staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The piano part is on the left, indicated by a treble clef and a bass clef. The vocal parts have lyrics written below them. The score consists of two systems of music.

vi da me poi cruel / cruel rendete ren
Se placar placar — volete vo

A handwritten musical score for two voices and piano. The score consists of six staves. The top three staves are for the piano, featuring various note heads and rests. The bottom three staves are for two voices, with lyrics written in Italian: "de - te amore" and "belle Ninfe inna - mora" repeated twice. The music is in common time, and the vocal parts are in soprano range. The score is written on aged paper with brown ink.

de - te amore belle Ninfe inna - mora
de - te amore belle Ninfe inna - mora



A handwritten musical score on five-line staves. The top staff consists of mostly rests. The second staff begins with dynamic *f*, followed by *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The third staff starts with *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The fourth staff starts with *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The fifth staff starts with *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The vocal parts are written below the staves, with lyrics in Italian: "col difender - vi da me col difender", "Impa - rate - lo da me", and "Impa - rate". The piano part is indicated by vertical stems and rests.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on ten staves. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Tenor (bottom). The piano part is on the bottom staff. The vocal parts begin with a forte dynamic (F). The lyrics "Se placar vole - te amore" are written below the vocal parts. The piano part features eighth-note patterns and rests. The score concludes with a repeat sign and a forte dynamic (F).

Se placar vole - te amore

A page from a handwritten musical manuscript. The music is written on five staves, each with a different key signature and time signature. The lyrics, written in Italian, are placed below the third staff. The lyrics read: "del rende - te amore belle Ninfe in - belle Ninfe in -". The manuscript shows signs of age, including discoloration and foxing.

del rende - te amore belle Ninfe in -
belle Ninfe in -



A handwritten musical score for two voices and piano. The score consists of two systems of music. The top system begins with a treble clef, common time, and a key signature of one sharp. It features a piano part with sixteenth-note patterns and two vocal parts. The vocal parts enter at measure 11, singing eighth-note chords. Measure 12 shows a dynamic change to *f*. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show sixteenth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show sixteenth-note patterns. Measures 29-30 show eighth-note patterns. The bottom system begins with a bass clef, common time, and a key signature of one sharp. It features a piano part with eighth-note patterns and two vocal parts. The vocal parts enter at measure 11, singing eighth-note chords. Measure 12 shows a dynamic change to *f*. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show sixteenth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show sixteenth-note patterns. Measures 29-30 show eighth-note patterns. The vocal parts sing lyrics in measures 11-20: "se col di fender", "finja - rate". The score is numbered 0-31 along the bottom edge.

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system begins with a forte dynamic (F) and includes three measures of piano accompaniment followed by a vocal line starting with 'vi da me'. The vocal line is marked with 'for.' above the staff. The bottom system begins with a piano dynamic (P), followed by a vocal line starting with 'lo da me'. The vocal line is marked with '(for' above the staff. The lyrics continue across both systems: 'voi crudel rendete amore', 'col di', 'Se placar volete amore'. The piano part features various dynamics (F, f, ff, P, sforzando) and rhythmic patterns. The manuscript is written on five-line staves.

vi da me voi crudel rendete amore col di
lo da me Se placar volete amore Impa

A handwritten musical score on page 31 of a manuscript. The score consists of two staves for voices and one staff for piano. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts are written in soprano and basso continuo (basso) clefs. The piano part uses a treble clef. The music is divided into measures by vertical bar lines. The vocal parts have lyrics written below them. The piano part has dynamic markings such as *f*, *p*, and *ff*. Measure numbers are written at the bottom of the page.

ferder - vi da me col di-fender - vi da
- rate - lo da me Impara - fe - lo da

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32





A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top three staves represent the vocal parts, each with a dynamic marking (F, P, F) at the beginning. The bottom three staves represent the piano, with a dynamic marking (P) at the beginning. The vocal parts sing in unison. The lyrics are written in Italian and appear in two places:

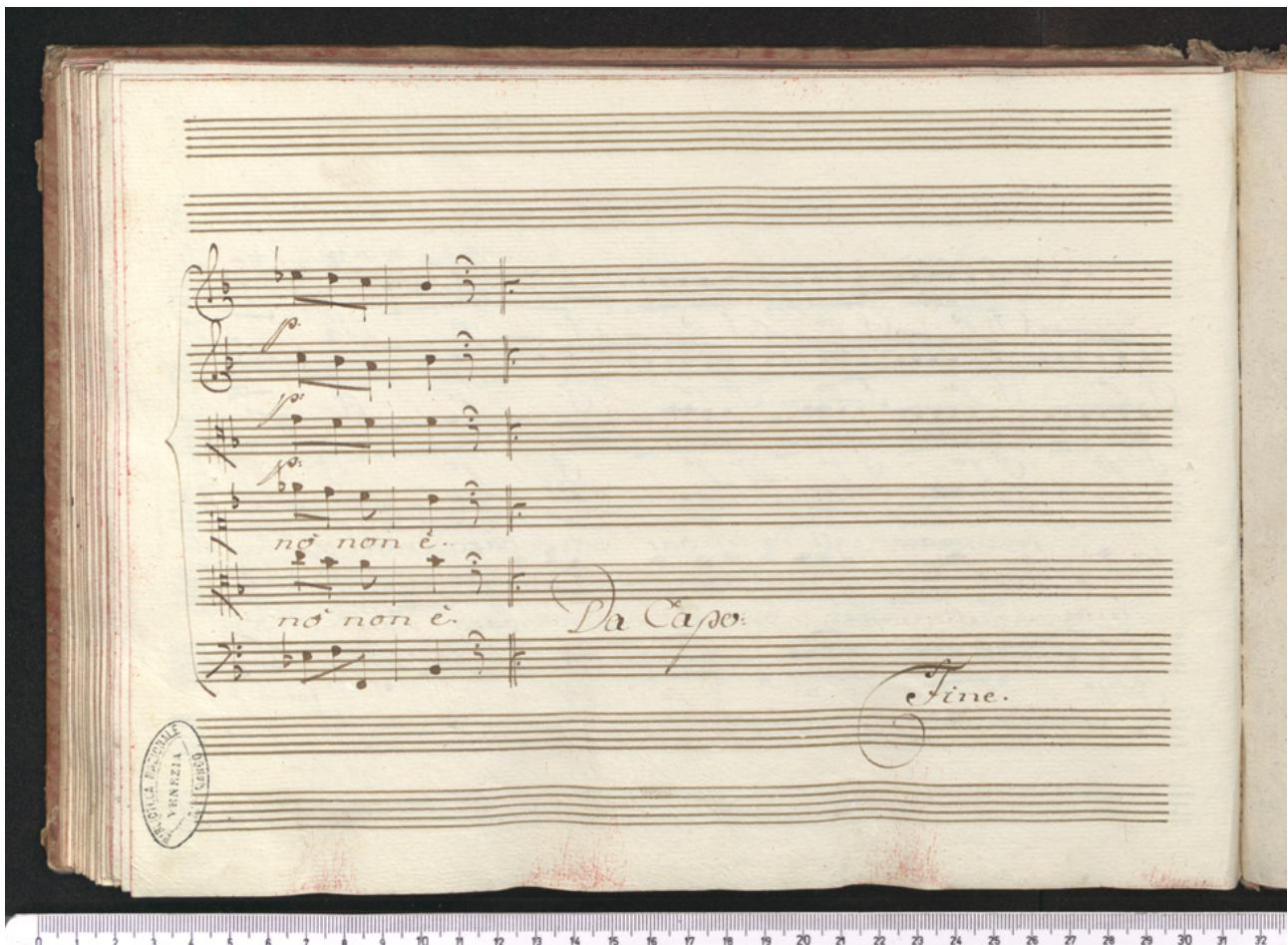
Nel contrasto amor s'accende con chi cede à
Nel contrasto amor s'accende con chi

A handwritten musical score on five-line staves. The top three staves are for two voices (soprano and alto) and a piano/basso continuo. The bottom two staves are for a basso continuo. The vocal parts begin with a melodic line, followed by harmonic support. The basso continuo parts provide harmonic foundation. The lyrics are written below the vocal staves.

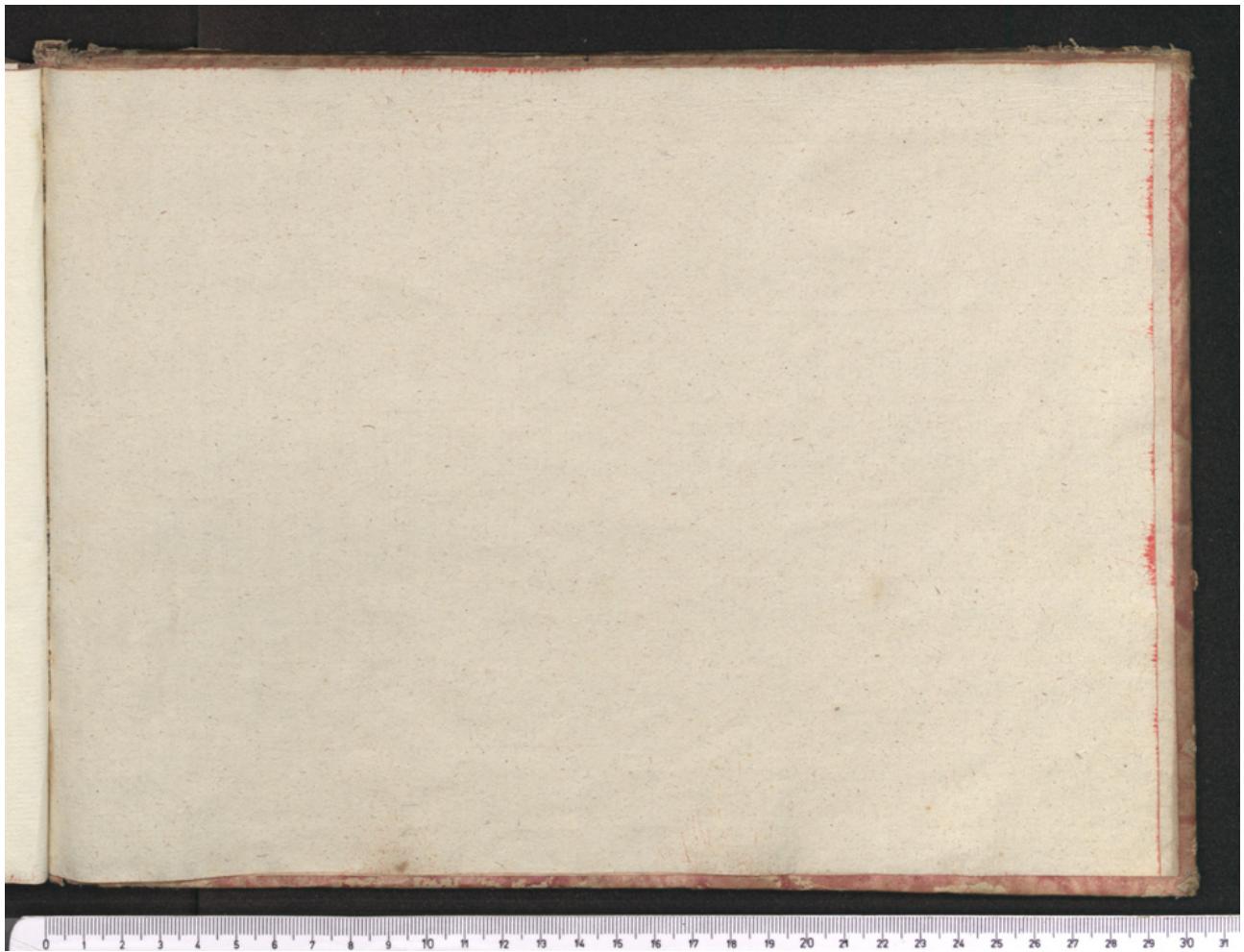
chi si rende si rende mai si barbaro non è
cede à chi si rende mai si barbaro non è

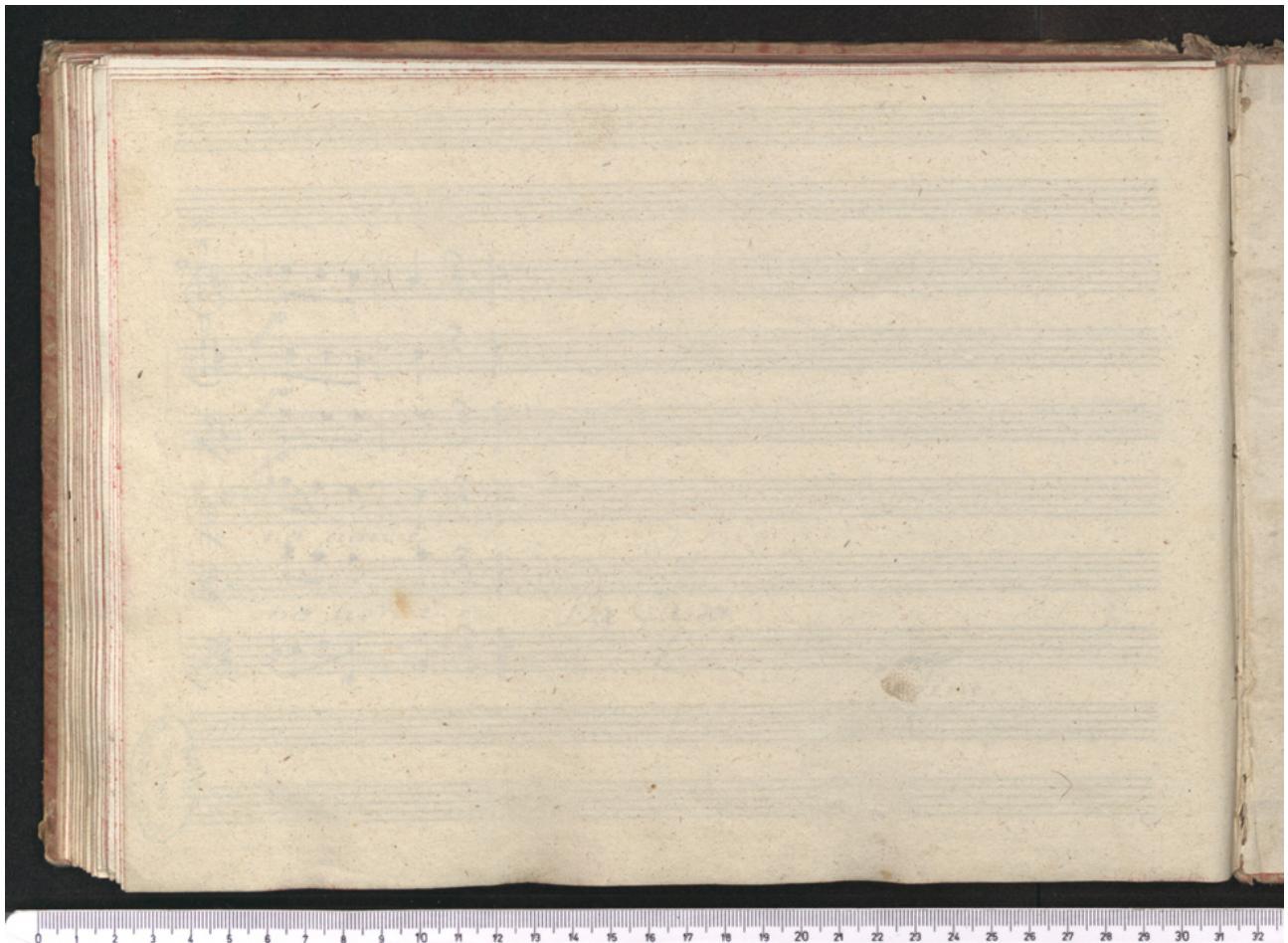
A handwritten musical score on ten staves. The top seven staves represent the vocal line, with lyrics written below them. The bottom three staves represent the piano accompaniment. The vocal parts begin with a forte dynamic (F) and continue with eighth-note patterns. The piano parts feature sustained notes and eighth-note chords. The lyrics are:

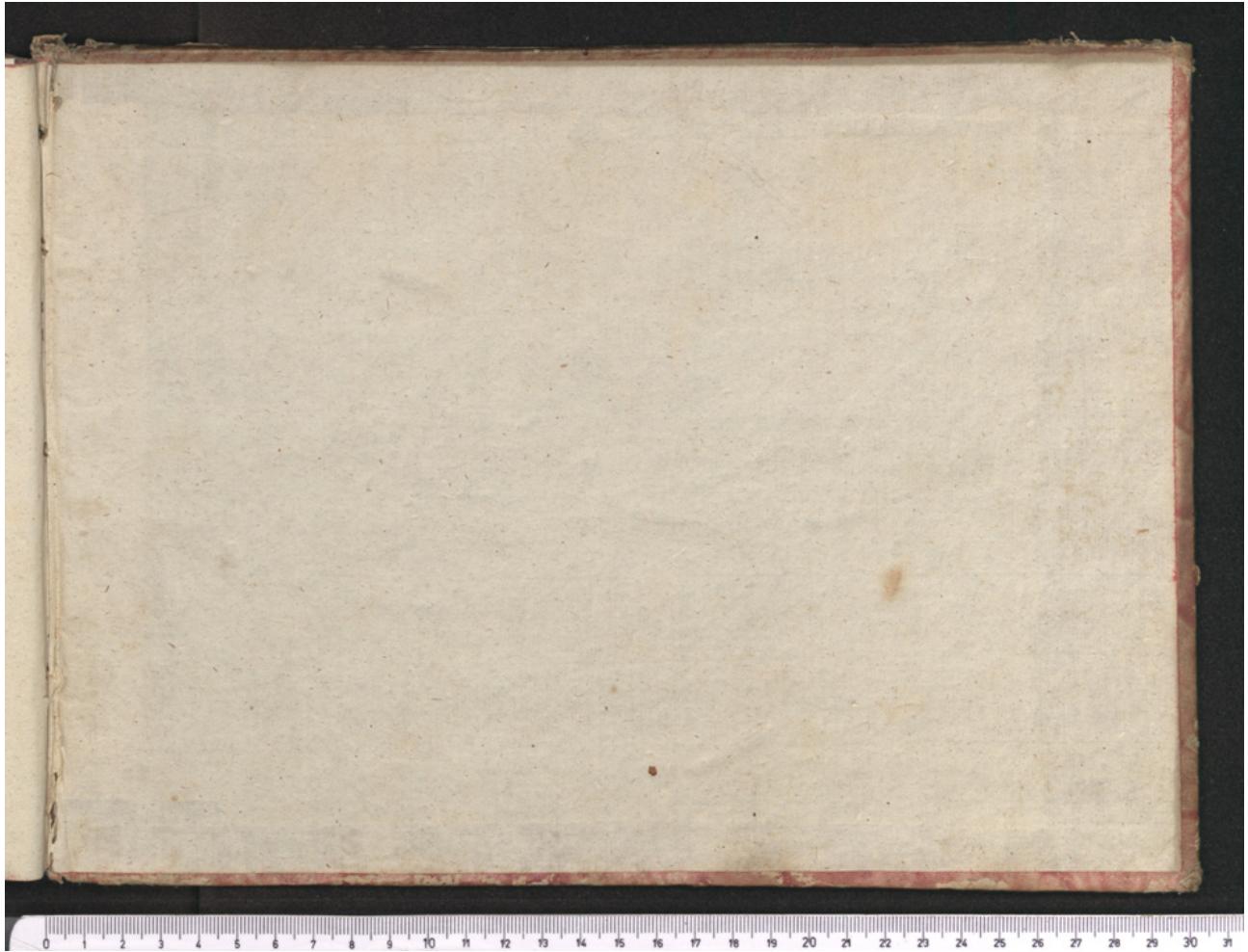
mai si bar - baro non è
mai si bar - baro non è



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32







author: Bonno, Giuseppe Giovanni Battista <1711-1788>
title: Amor prigioniero ("Amor Prigioniero / Dialogo per Musica fra' / Diana ed Amore / L'Azione E' ne' Boschi di Delo. / Del Sig.r Giuseppe Bonno")
shelfmark: CII.5.*
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identifier: ARM0188982

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