



PICCINNI

LA SCHIAVA

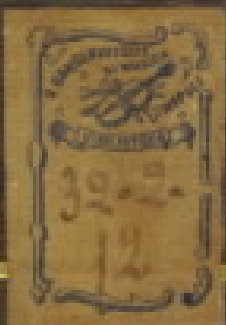
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Sala _____

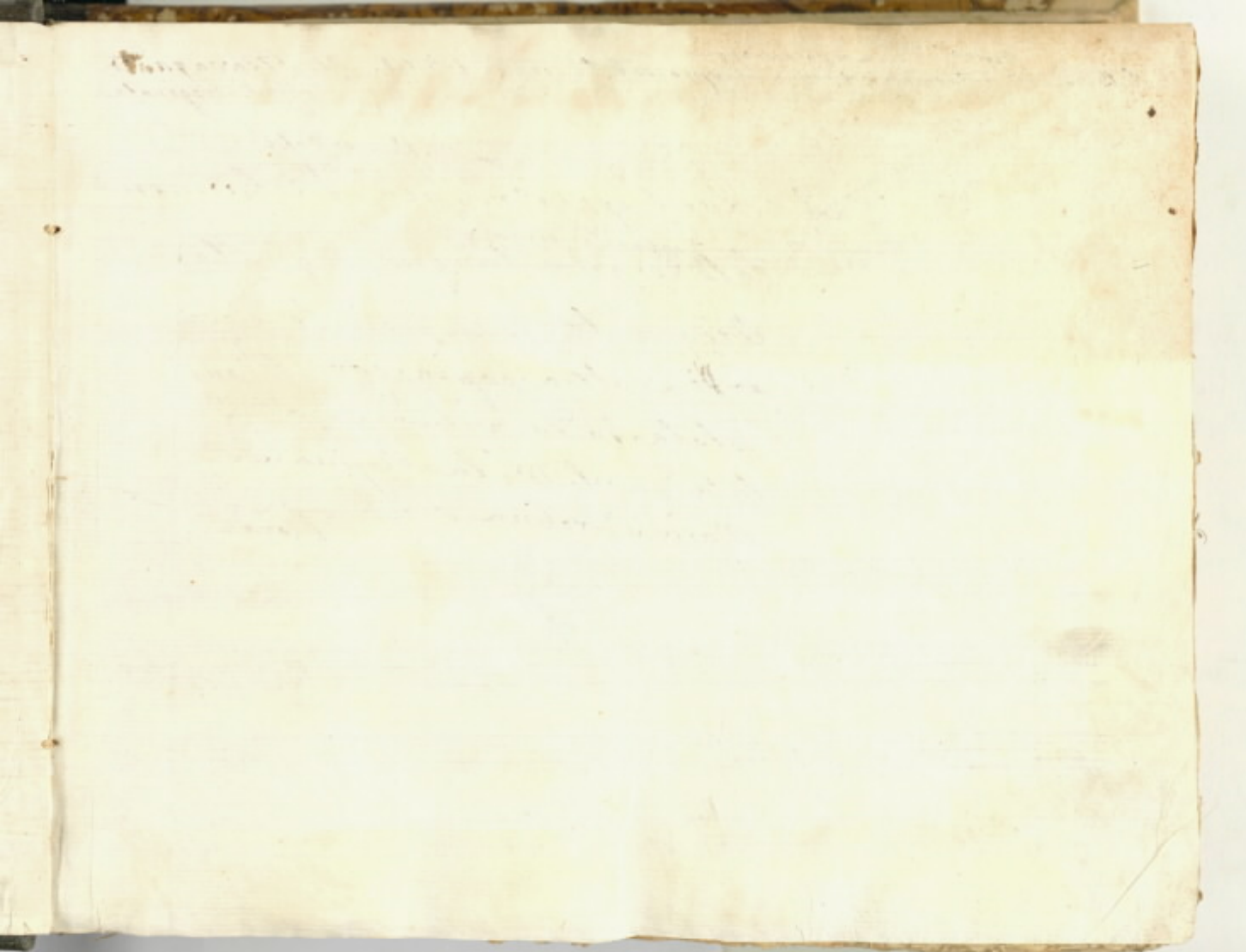
Scoffale *32* Pluteo *2*

N. di Scoffale (Volume) *12*

N. dei Manoscritti in copia *Rari:*

Cornice 4. 7.

N. di biblioteca *226754*



^{Opera} ^{4 personaggi}
N.B. Quest'intermezzi furono rappresentati sotto il Titolo *Gli Stravaganti*
vedi l'originale

^{+ con Violino & Basso}
A Quest'opera manca l'istrumen-
^{+ orchestra sinfonica}
tale & quantunque segnata
Originale pur non lo è =
Vi è altra copia con Bond
pletta in due volumi rega-
lata da S. M. la Regina
Maria Carolina — Bond

nte
ale

Napoli 1752

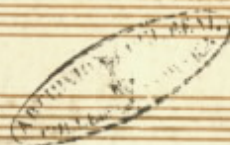
(old title)

manca il libretto

La schiava sive rappresentata in Livorno

Originale

Parte Prima



musica di Nicola Piccinni:

Personaggi

Leila

Astrubale

Verina

Arminda



Viol. 1^{ma}

Canto 1^{mo}

Canto 2^o

Tenore

Basso

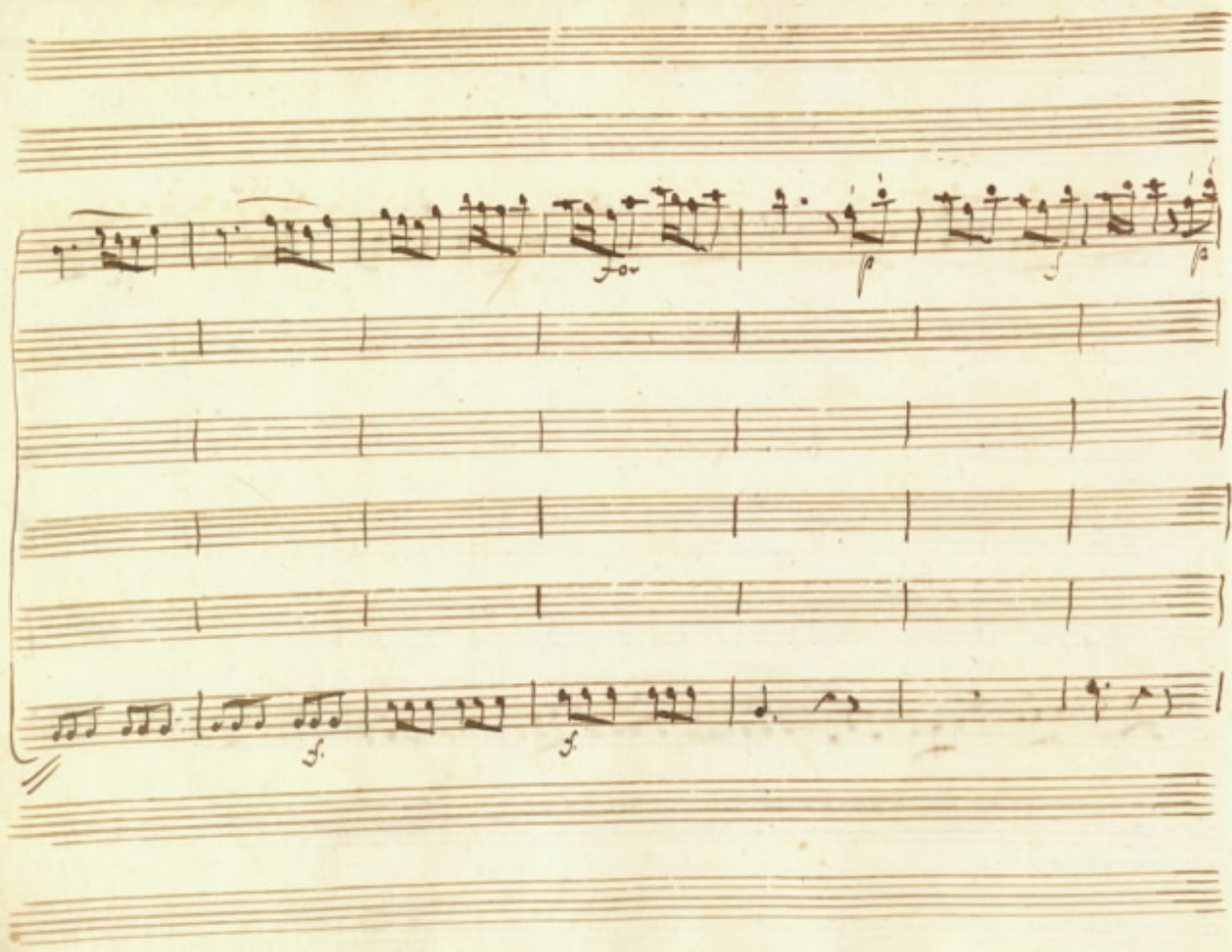
And. ed
mo

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is written in brown ink on aged paper. The staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, an eighth note A4, and a sixteenth note B4. The second measure contains a quarter note C5, an eighth note B4, and a sixteenth note A4. The third measure contains a quarter note G4, an eighth note F#4, and a sixteenth note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a sixteenth note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a sixteenth note F#3. The sixth measure contains a quarter note E3, an eighth note D3, and a sixteenth note C3. The seventh measure contains a quarter note B2, an eighth note A2, and a sixteenth note G2. The eighth measure contains a quarter note F#2, an eighth note E2, and a sixteenth note D2. The notation ends with a double bar line and a repeat sign.

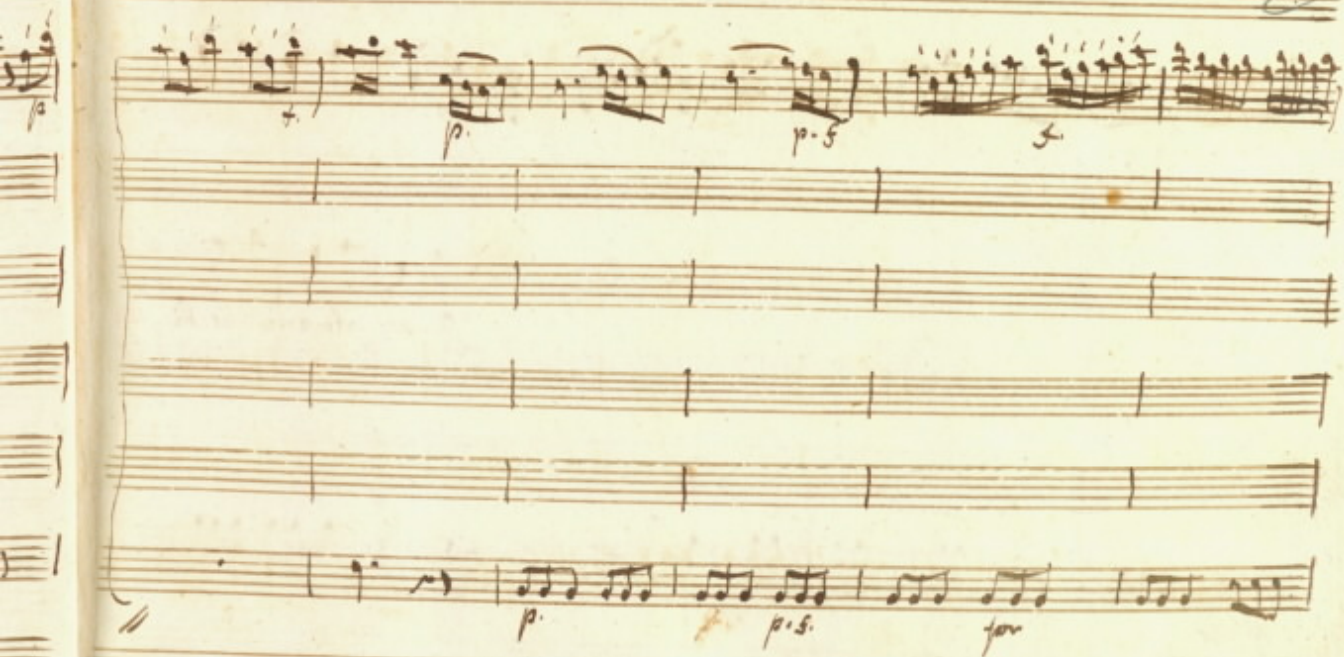
Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are divided into measures by vertical bar lines.

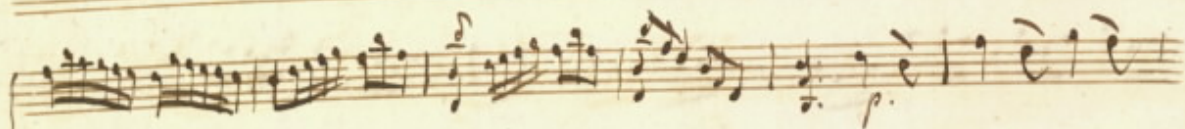
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Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are divided into measures by vertical bar lines.

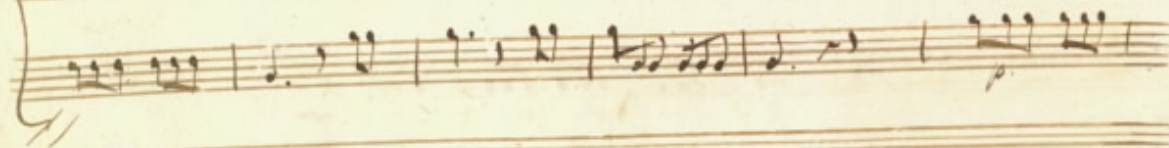


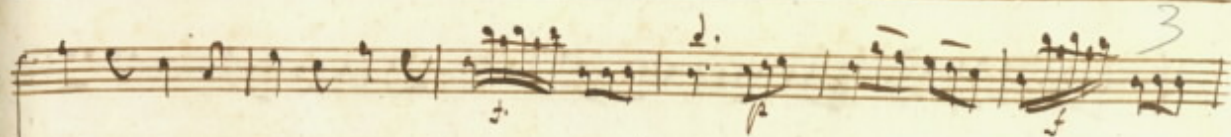
2



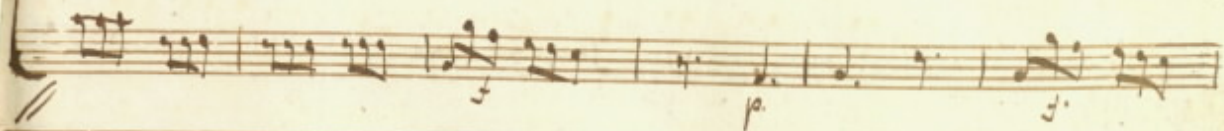


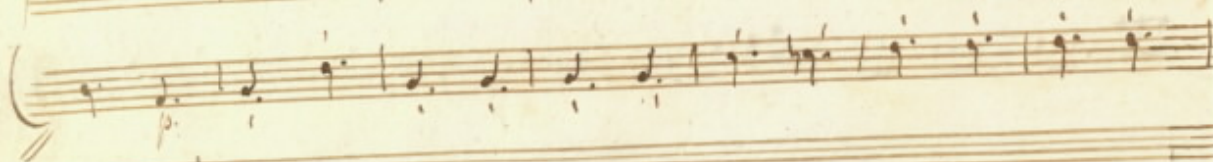
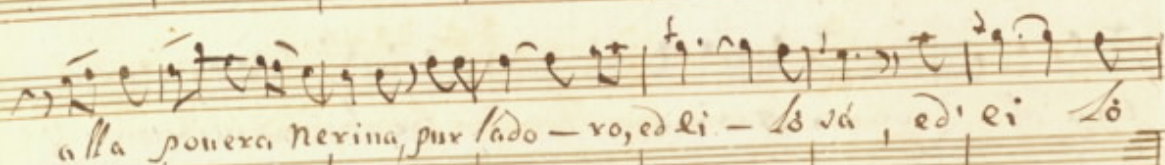
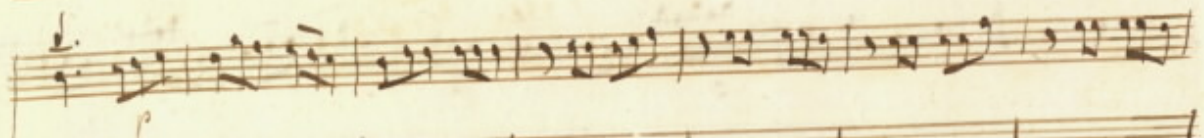
Da se almeno l'occhio -

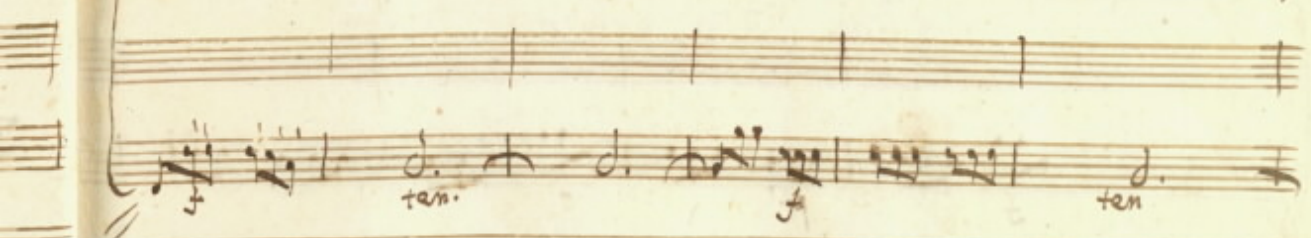
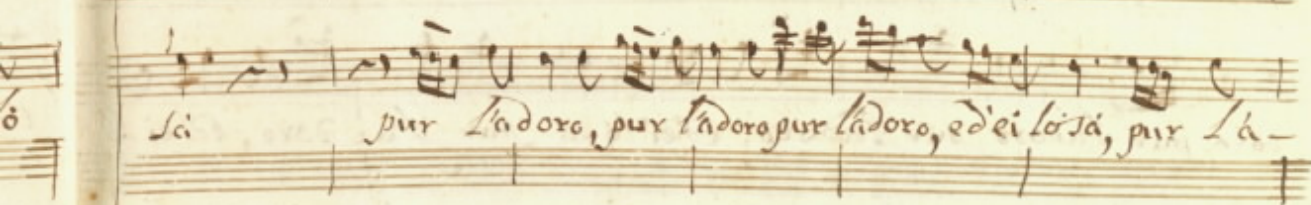




tina alla pouera Nerina d'asse almenon occhiatina



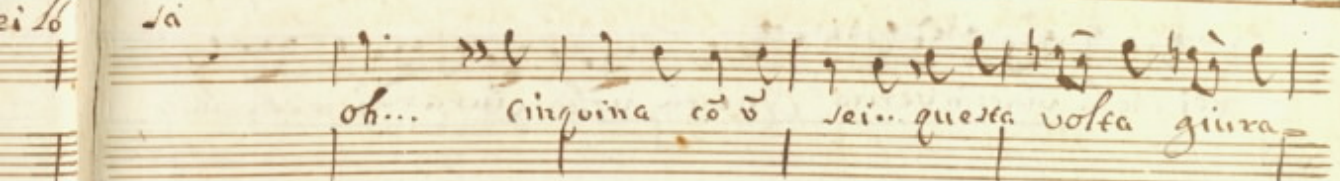






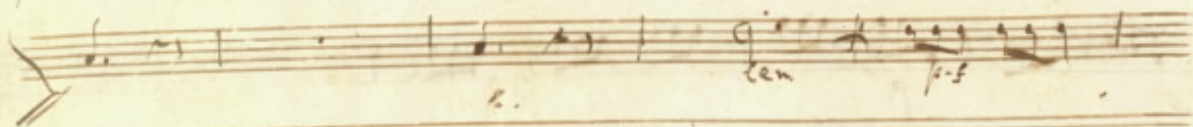
doro, pur l'adoro, pur l'adoro, ed'ei lo sa pur l'a- doro, ed'ei lo

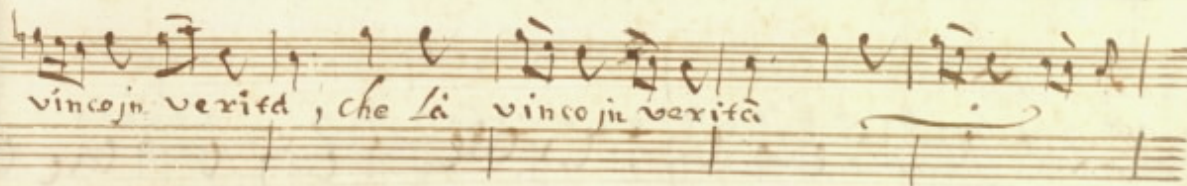
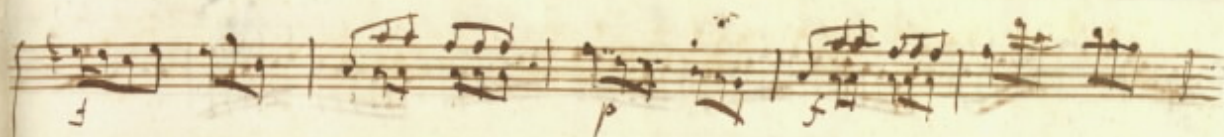






rej che la vince in verita, questa volta giurarej, che la

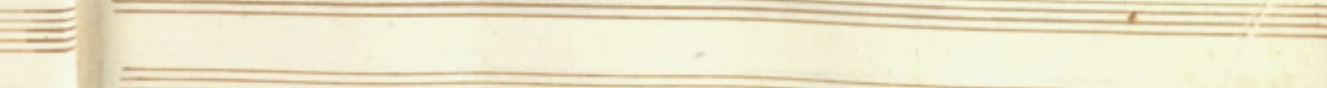
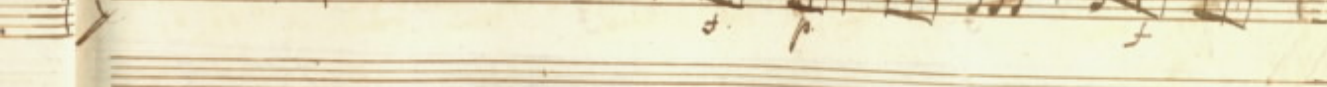
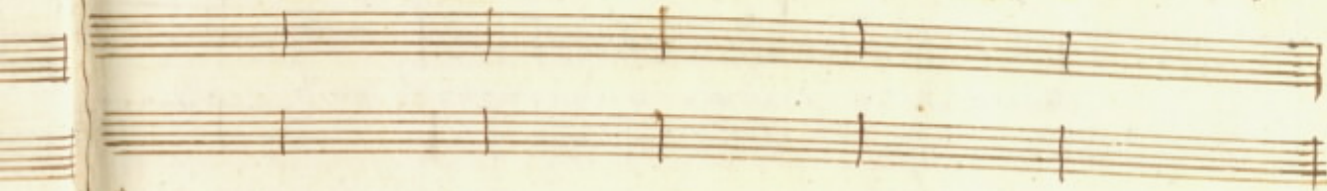


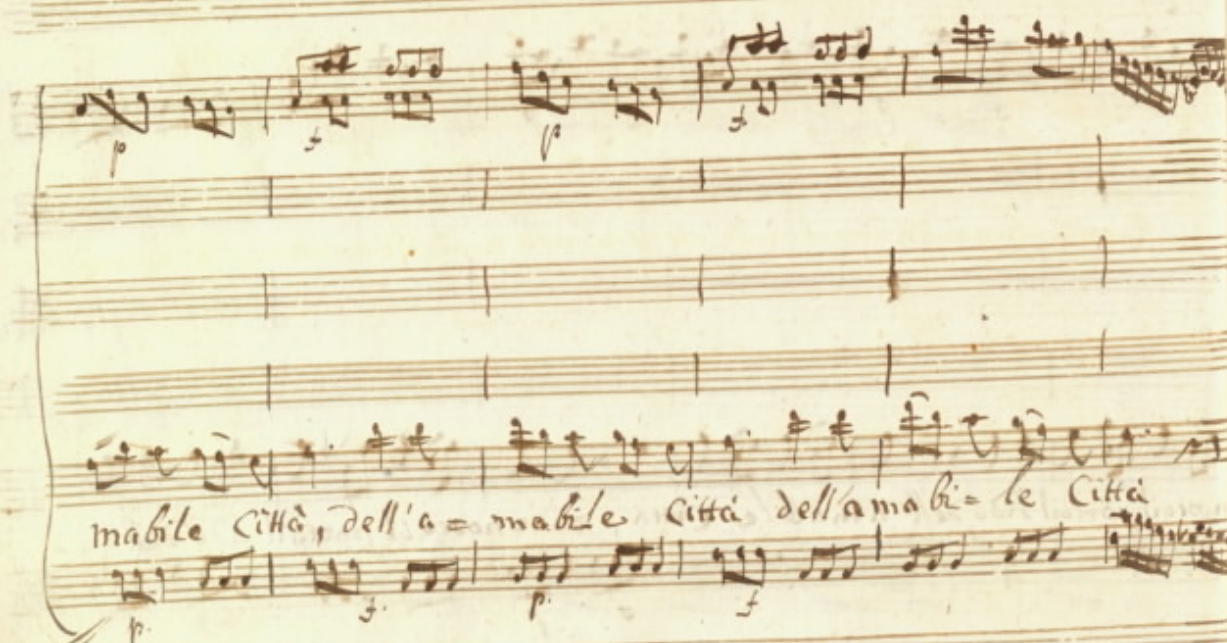




ta

Più nò temo il mare infido: più nò temo il Mare infido: Rico-

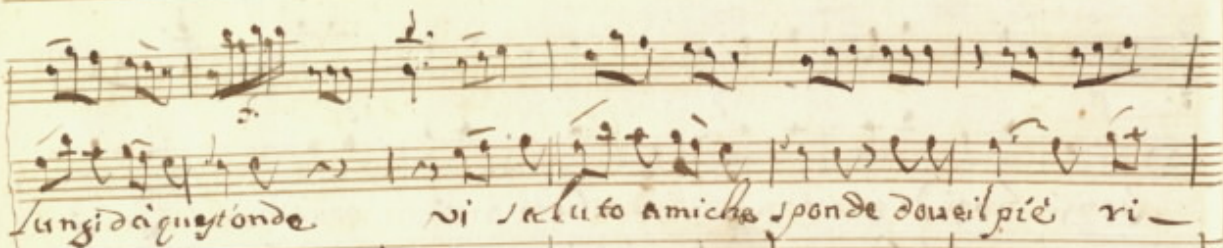




p. *f.*

Lungi lungi da queste onde vi saluto amiche sponde Lungi

p. *f.* *p.*



Handwritten musical score on aged paper. The first system consists of two staves. The upper staff contains a vocal line with lyrics: "po - sera, ripo - sera" and "vi saluto amiche". The lower staff contains a vocal line with lyrics: "po - sera, ripo - sera" and "vi saluto amiche". The second system consists of a single staff with a melodic line. The lyrics "po - sera, ripo - sera" and "vi saluto amiche" are written below the staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are also some handwritten annotations like "for" and "p." above the notes.

po - sera, ripo - sera vi saluto amiche

po - sera, ripo - sera vi saluto amiche

p. ten.

sponde douail pié riposera vi saluto amiche sponde douail pié ripose

fen



và douc il piè riposerà

che v'importa!

Fox estieri

mi pax bella



2. Jollo uo.

Di vederla da vicino, hâ una grâ curiosità, hâ una grâ curiosità

Handwritten musical notation on two staves. The first staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The second staff contains a bass line with similar note values. The lyrics are written between the two staves. There are some markings below the second staff, possibly indicating fingerings or breath marks.

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

si

È una seimia babuino, che alcun merito nò hà, che alcun merito nò

curios

fa

hai, che a lei merito nō hā

Nō m'arregjā nūno g'f'ito comi

p. aff.

soff. vo.

soff. vo.

soff. vo.

p. aff.

comi
carre a poco a poco non vorrè che un nouo oggetto cominciarè a poco a poco

Poco, Poche amor si prende gioco si prende gioco

ch'ama assai ch'ama assai
 ch'ama assai ch'ama assai la novità
 ch'ama assai la no = vità, ch'ama assai la novità
 ch'ama assai

p.
p-ten
p
p-ten

p *f*

Jai chiama assai

Jai la novità

Jai la novità, chiama assai la novità, chiama assai la novi-

p *f*



Mar. *Let.*
Seguitate a' jugar. Son forastieri,

And.
vò veder chi sono. In qualche albergo converrà riti-

And. v. b.
rarsi. S' pari miej dormono in nave, troverò

voi una casa sicura, / mà che guarda così fisso

Let. *And.*
stui / la voce i moti / s'assomigliano in tutto... / Di

Ad. 1
rei ch'egli è d'esso senz' altro... Oh amico... Oh caro... *Ad. 2*

Ad. 3
viti sciate, ch'io v'abbracci... e ch'io vi stringa mille volte al mio

Ad. 4
ero sano ho comprendo, che novità sia questa! Come è

Ad. 5
nata amicizia sì grande in un momento! Qual for-

Ad. 6
tuna, qual vento, vi condusse in Livorno! *Ad. 7*

punto in qto giorno, compiscono cinqui' anni, che in qto luogo

stesso, vi viddi, vi conobbi, e mercè vostra, dà una vera in

tura, co' parole, e danarghi liberato... ch' via so

ciarle, quelch'è stato è stato. che piacer! Questi, è

minda è il mio libera- tore, baciagliateli la mano.

Rel.
No signor capi- tano, mi meraviglio, no signor per-
19 19 19

doni, no voglio, zhi che no merito, si pregevole a-
16 9 9 9

-more: se poi la bacia, mi farà favore. *Arm.* Oh! che
9 9 9 9

nev. mor stravagante!) *rel.* Felio è già innamorato, | Quanto è gen-
9 9 9 9 9 9

nev. fil! | Quanto è ubbidiente *nev.* | Ah ingrato!) *rel.* Amico... | Oh come è
9 9 9 9 9 9

Adi.
bella! v'è nipotèzò sorella! è una mia schiava, tolea a'

cel.
certj Algerini. e gli Algerini, se la fecer rubbare: nò.

Adi.
pete, che beseiaccia son' io! volea predarmi una nave

vina! so coraggioso, colla scia alla mano, en-

traj nel bastimento, e di mia parte, n'amazzai trecento.

Har
e una schiava, re- spiro, no' mi fa più timor) Cara com-
Del.

17
prendo, perché ha tanta beltà. Lara' figlia è nipote d'un Ba-
9

And.
sta.) Questa bella Ra-gazza, mi soppongo, che sa-
#9

Har.
rà lior- nese. Certo in gito pa-ese, mi
#9

Arm.
dicon, ch'io sia nata. Mi signore souznavi, che stan-
9

Sen dal lungo viaggio, e ū quarto d'ora; che stiam fermi

porto. Ha ben ragione: Qui Nerina mia amica, al-

loggia fore-stieri, ella ha' casino, molto proprio, e ad-

bato, potrà star la signora in buona Compa-

gnia. Ecco in comincia la disgrazia mia, *Mer.* *Intendo*

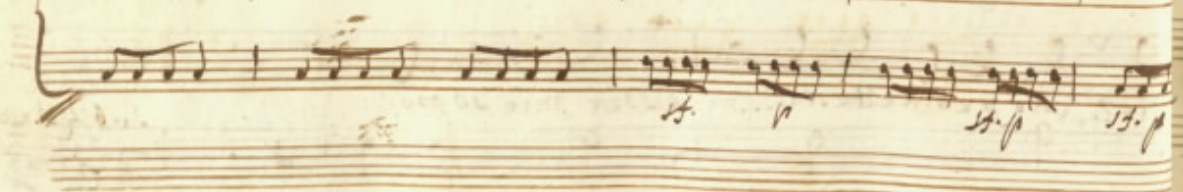
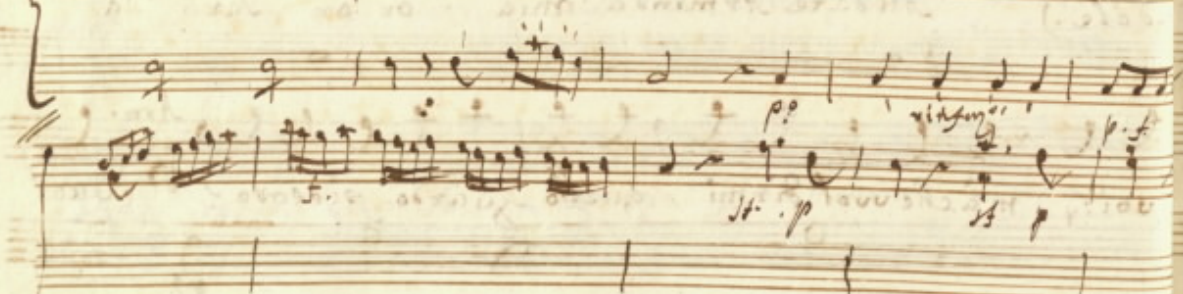
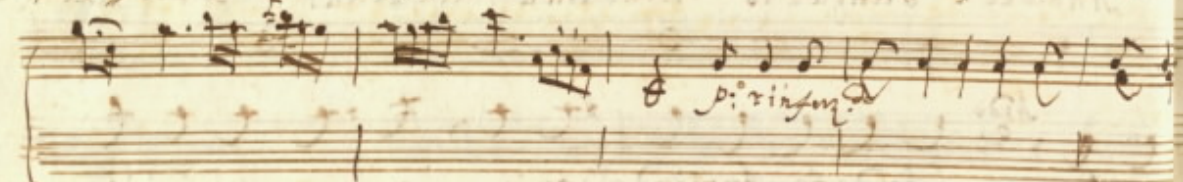
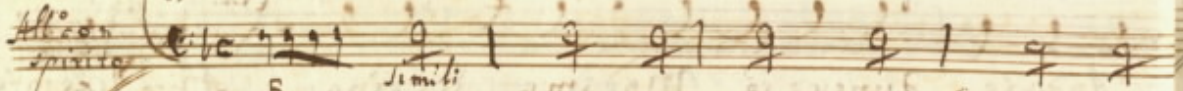
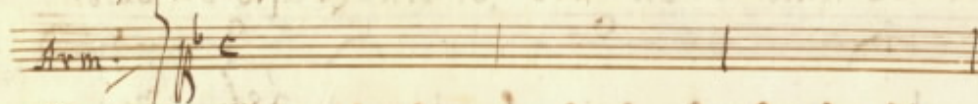
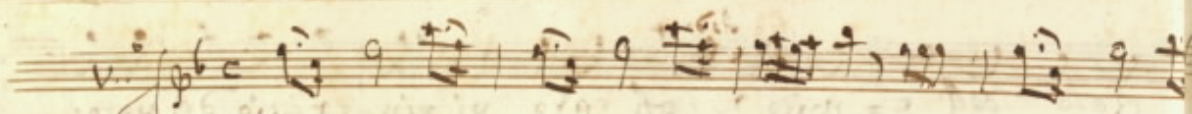
Adm.
Re lo dell' a-mico, oh caro vi rin-grazio d'a vero.

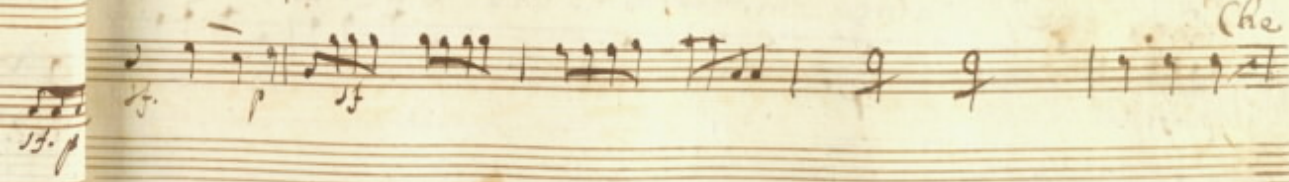
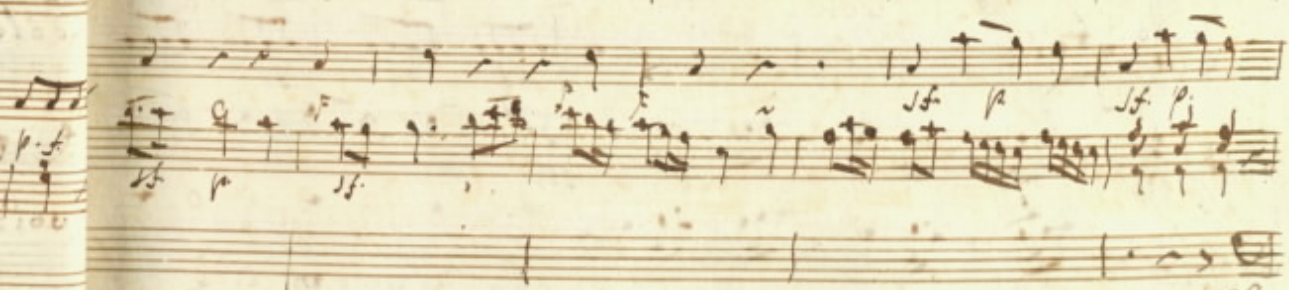
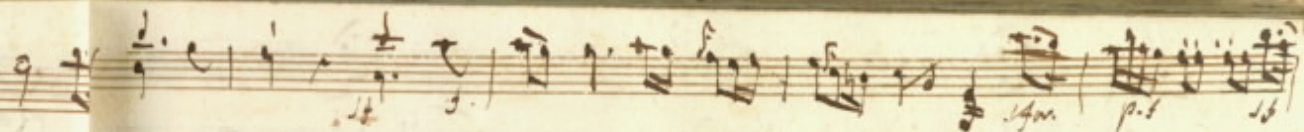
Andate dunque co' Madama Nerina: *del. Ngr.* Ah... che infe-

Andr.
dele.) Andate Arminda mia or or varo d'a

voi, mà che vuol dirmi quello sguardo pietoso? *Arm.* vuol

dir... che promettete... esser mio sposo... *Sub. Arminda*





p. *cresce*

Lor = fo = ra jo sone lonta — na dal

p. *simili*

p. *simili*

nido lon — ta na dal

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

nido, che v'amo mi fido, che v'amo mi fido de

p. *più*

dal
a
de

vostro bel cor

che gli occhi modesti, se vojo non te-

nefe, se vojo non tenefe, morir mi ve-drete per

tropo do- for per trop- po do- for

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *forte*, *piu. sf.*, *rit.*, *mol. sf.*, *tr.*, *trane*, *frop.*). The lyrics are in Italian, written below the staves.

che gli occhi mo-desti, se voi no te
nate morir mi uo-lete per troppo do-lor per
frop.

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "per trop po dolor" are written below the staves. The paper shows signs of age, including stains and foxing.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *p.f.*. The lyrics are written in Italian and are partially obscured by the musical notation.

Lyrics visible on the page:

Ché tor - ti
= ra jo lone Lon. tana dal nido lon -
fa na dal nido, che v'amo, n

fido, che v'ama mi fido del vostro bel Cor del vo

stro bel Cor

ch'egli occhi modesti, se

vojnò tenetele vojnò benete

morir

mi ve

Handwritten musical score for "L'Espresso" by G. Rossini. The score is written on ten staves. The lyrics are: "drete morir — mi = vedrete per trop — po dolor , che gli occhi modesti , ve i no tenete morir mi ve - drete troppo do-". The music is in a single system with various musical notations including notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include the words "Dolor", "per troppo", "vinti", "dolor, che gli occhi modesti", "se voi non tenete", "morir mi ve-", "drete, per troppo dolor", and "per".

The score is written in a historical style, likely from the 18th or 19th century. It includes various musical notations such as clefs, notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The lyrics are written below the staves, with some words appearing above the notes.

Lyrics visible on the page:

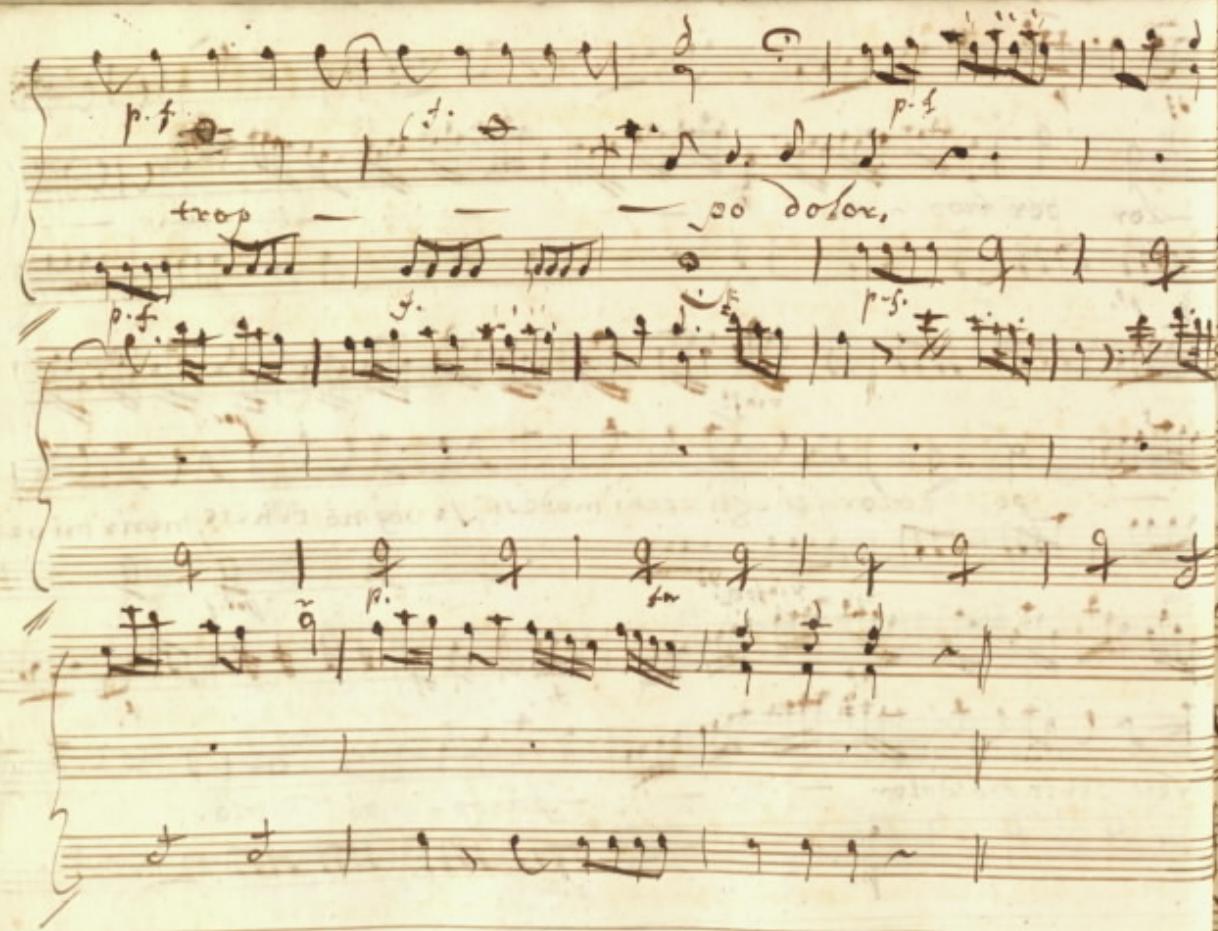
Dolor per troppo

vinti

dolor, che gli occhi modesti, se voi non tenete, morir mi ve-

drete, per troppo dolor

per



Scena II.

Ad. Jeli.
Zelia, ed Andruvate

Ad.
Ah!

Ad.
Non posso

soffrire le femine se-

Ad.
Lose

Ad.
Ditemi signor

Ad.
Zelio...

Ad.
Ah... Ma

Ad.
parlate

Ad.
sincera-

Ad.
mente a vostro amico

Ad.
oh cara!

Ad.
Nerina è vostra amata! Jo Jo Jo

Ad.
schiavo

Ad.
cara

Ad.
non

Ad.
siete

Ad.
voi.

Ad.
Si sa che avete mi pa-

Ad.
rete

Ad.
francisco,

Ad.
che vi sentite!

Ad.
Amico

Ad.
jo

Ad.
moro, io

Adagio
spasimo & La bella schiavetta: Come com' della m

Schiava innamorato! oh Zione, che mi tocca a soffrir:

felio sentite: Le stravaganze vostre, mi son' note a

stanza; nò vorrei... *fel.* Che nò vorreste! Amore è più

bestia di me, di voi, di quanti quadrupedi ha' la terra

10
Io bestia? Io sono un Capitano d'amore. Sono un
Vom di valore, e in quella nave, vi sono ancoraj segni della vittoria
mie. Ma se... facete.
purvi ricorda = rete, che in qsto Porto istesso assa
lito da certi una mattina cò un mio scappellotto entro del

Ma nò rousciaj trentotto.

nò è ver. colla fura

vò dàj bastoni: In somma è pazzo più di cinghianifà.

colle cat= five, noi nò facciamo niente. su trasporto m

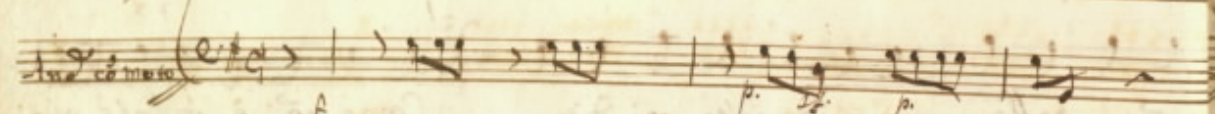
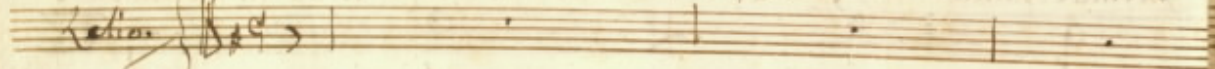
-cente, deh compatite amico, partirò dà luorno,

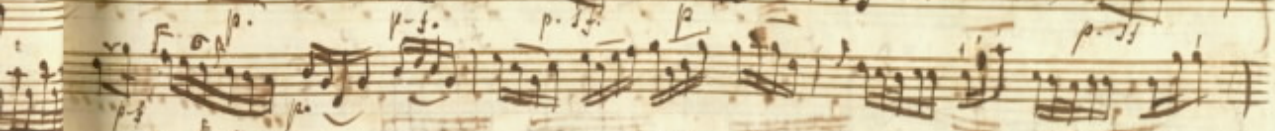
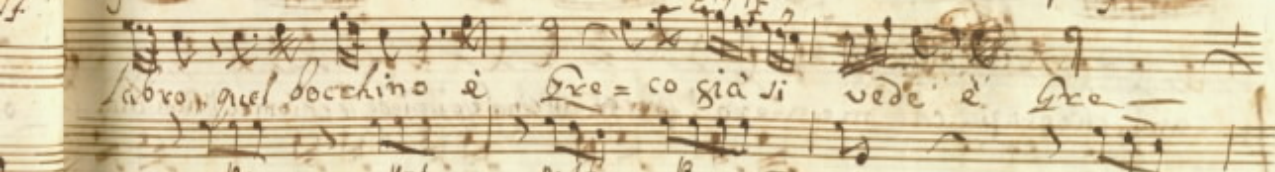
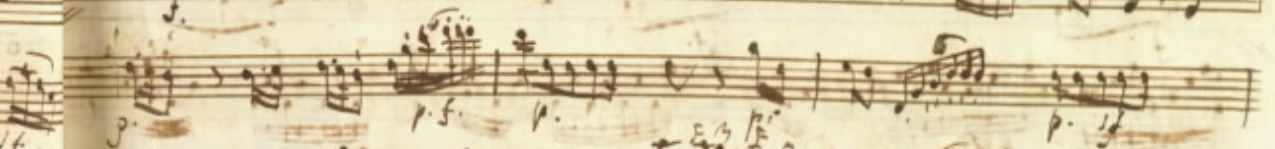
nò vederla più.

^{Adv.} Lo compatisco è più pazzo di

ja
 9
 prima: Ma sentite, che tro-uate di vago nella mia schiava!
 9
 21. 26 #1
 no' è bella tanto, quanto voi dite. Come no' è bella! è più
 9
 to jn
 bella d'Angelica, e d'Armida: è d'un' ottima pasta, è
 9
 rno
 Donna forestiera, e tanto basta.
 9
 di

Segue Aria di Felio.





f *p* *f* *p*

lei porta all'inglese il piede, le chioms alla Romana, le vesti all'

f *p* *f* *p*

cana, che grazia, che maniera! porta all'inglese il piede, le chioms alla Romana

f *p* *f* *p* *f* *p* *f* *p*

vesti alla Romana, che grazia, che maniera, che maniera

Handwritten musical score for "L'Inferno" by Giuseppe Verdi. The score is written on ten staves, with the vocal line and piano accompaniment. The lyrics are in Italian, describing the entrance of the Inferno to the English, the Chinese, the African, and the Turkish. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The lyrics are: "Evva fore = fiera coi Core, ed i belta", "ta porta all'Inglese il piede (e chiome alla Romana) (evvi all'Africana, e tutta tutta fore", "fiera coi Co - re, ed i belta", "fiera coi Core, ed i belta", "fiera coi Core, ed i belta".

ta.

Quel Labro, e quel bocchino e Gre = cogia si uede e

Gre - co gia si uede: il naso è larigino: e Pari

gino: Le sguardo già si sa già si sa Porta all'Inglese il

pie de Le chiome alla Romana Le vesti all'Affricana - che grazia che

varietas Porta all'Inglese il pie de Le chiome alla Romana Le vesti all'Affricana - che grazia che

p. f.

niera, che maniera

e tutta l'ore

p. f.

p. ten.

sfiera

coi Core, e di belta di co

re e di Be

ra quel Labro è greco oh cara! il nago è pari = giro

Allo p.

p.

cara! lo sguardo grazia oh cara! oh cara, n n

quel labro il naso lo sguardo il piede le chiome le

vesti oh cara! oh cara! che grazia, che maniera e tutta fore -

Handwritten musical score for the opera *L'Alfiera* by Gioacchino Rossini. The score is written on ten staves, with the vocal line (soprano) and piano accompaniment. The lyrics are in Italian and are written below the vocal line.

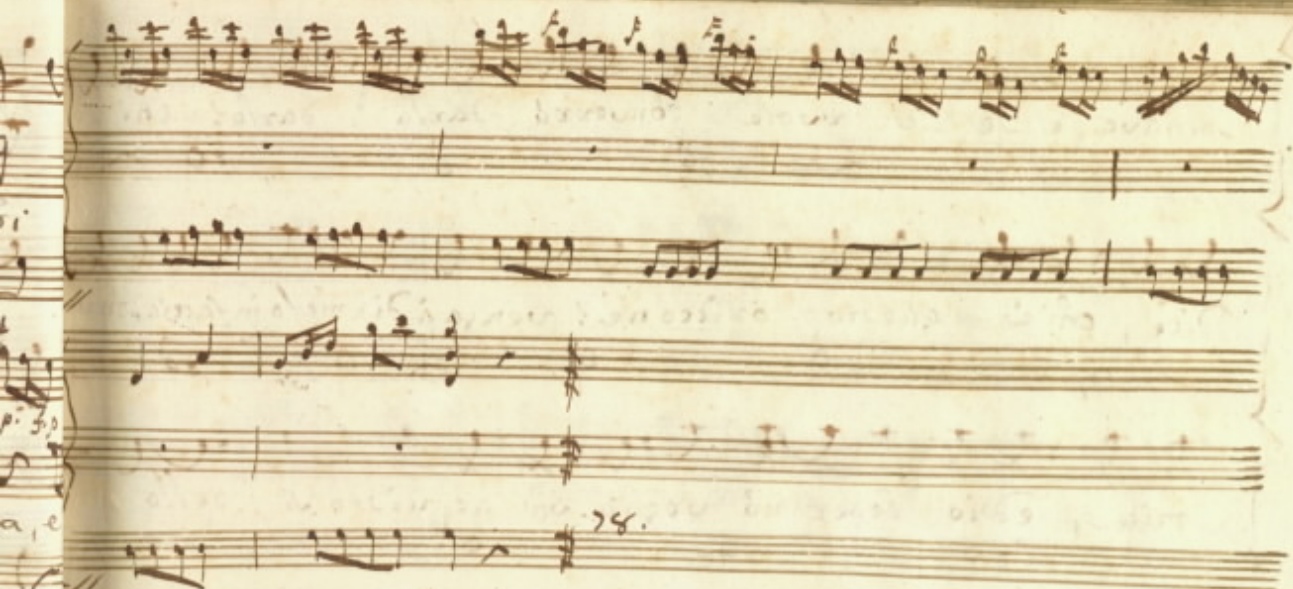
The lyrics are:

Istia e tutta tutta i i i forestiera (oi)

Co - re e oi Belta che grazia che maniera, e

tutta forestiera oi Core, ed i belta di Core ed i belta.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pia.*, *f.*, *mo*).



Scena III
Adriano Oh Capi = tano Adriane, che pensi?
Adriane

felio ti libero, felio è amico, felio vuol la tua

schiaua, e se la vuole converrà darla... darla! chi

Dice, chi è questo briccone! venga a dirmelo in faccia, An

mia, ed io ceder nò voglio un acquisto sì bello

piano signor Adornabate, del bello, e la vita sar

-vata, e l'amici gia, è il pericor, che felio caschi morte

fanno!... ho' risoluto voglio fare l'azione, che non laurebbe
32

fatta Cice - rone. Arminda... Nerina *g. 9. 11* che co-

And. manda! Arminda io chiamo, non chiamo voi. *Alen.* perdoni! che cer-

vello bibbetico, credevo di poterla ser-vire in ghe-

And. cosa | è bella, ed è amorosa, ma; Capitani illustri

Mer.
amano con disprezzo *Andr.* Andre se vuole a chiamarla; Chie

Mer. matela *Andr.* Ignanto! *Mer.* Cosa dite? *Mer.* perdoni la

mia curiosi - tà, lei che co' è è u' coccodrillo, un' orzo

Andr.
una Pantera, u' uomo come gli altri. oia -

Mer.
schetta, nò tanta confidenza. *Mer.* nò; nò sono fr

Handwritten musical score on aged paper, featuring vocal and instrumental parts. The lyrics are in Italian.

Vocal Part (Soprano):

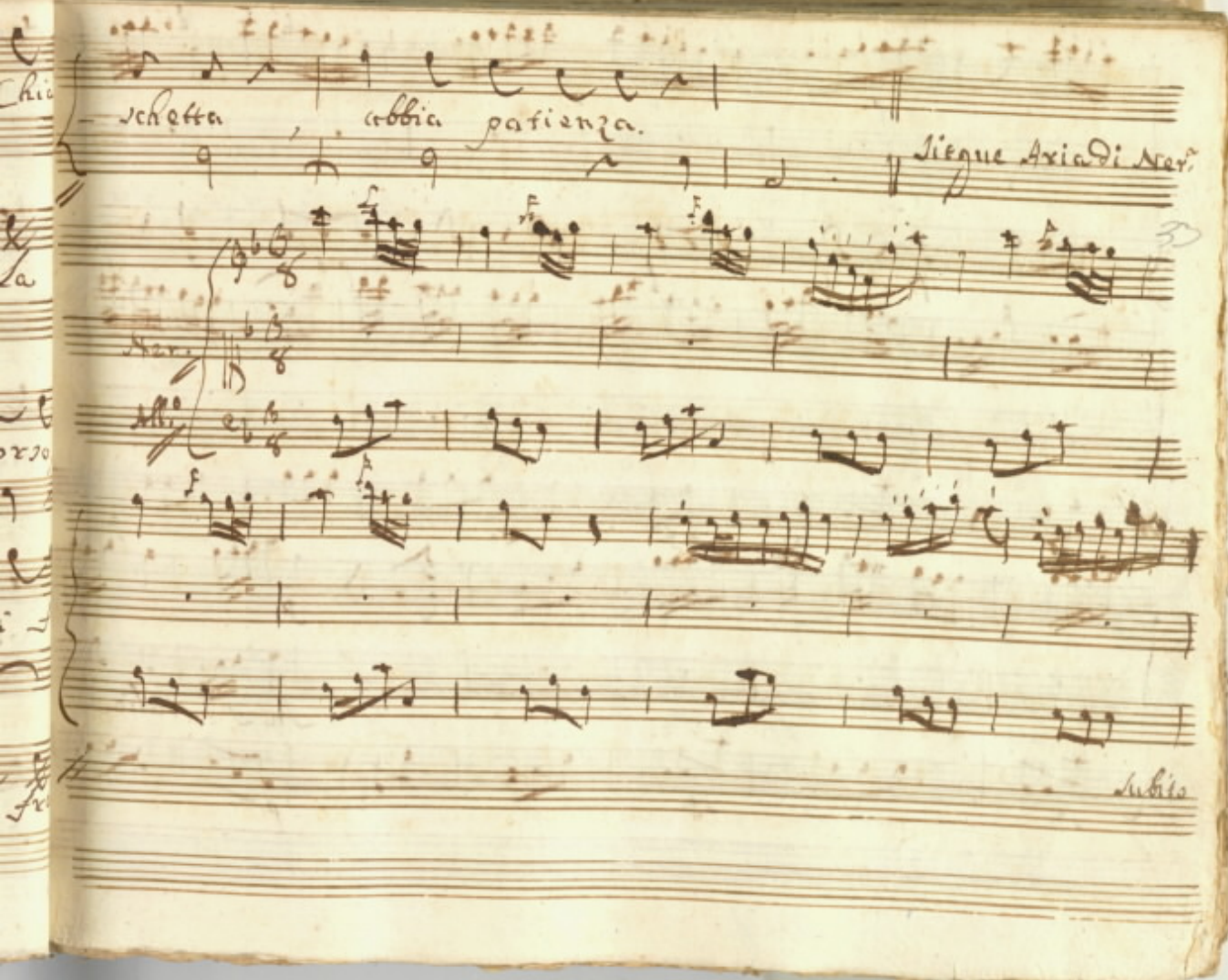
schetta abbia pazienza.

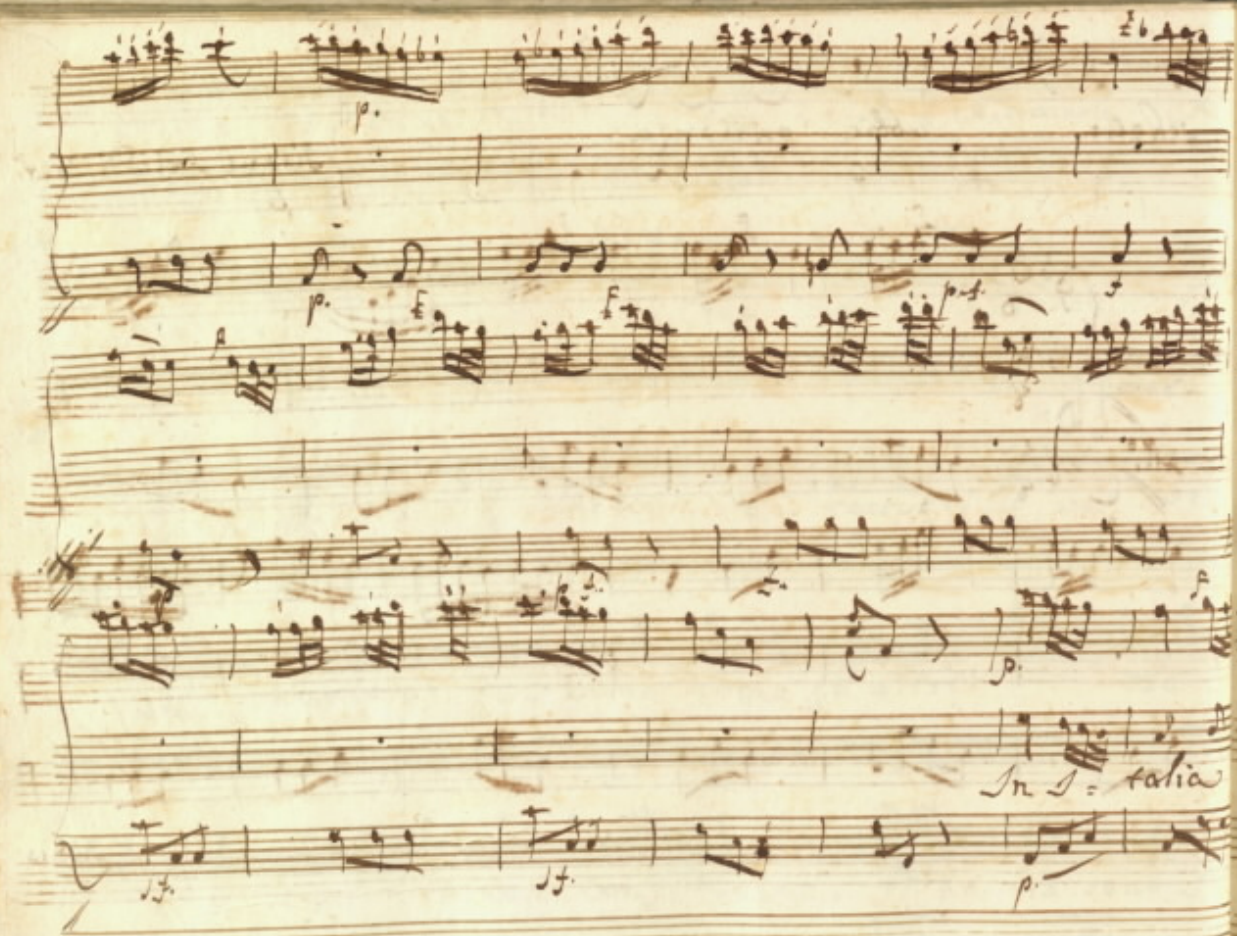
Instrumental Part (Piano):

Siegue Aria di Ner.

Other markings:

- Allegro* (written above the piano part)
- Subito* (written at the bottom right)





In D. talia

v'è l'anza di trattar col la signore 96

cò ris=petto cò amo=re, cò dolcezza e nobil

-tà con dol=cezza e nobil=tà un' vezzetto
p.

una ri- sata, un' jra- chino una guardata Sono

cosa, che stan bene a chi viene alla Cit-

=tà a chi viene alla Cit = tà a chi

viene alla Citi = tà

ma quel tratto così fiero brutto

cosa di douero bruna cosa

, e le mode imparjanchella della

bella Civiltà

e le mode imparjanchella della bella Civiltà

Handwritten musical score on aged paper. The page contains two systems of staves. The first system has three staves: a vocal line with lyrics, a piano accompaniment line, and a lower piano accompaniment line. The second system also has three staves with similar notation. The lyrics are written in Italian. The paper shows signs of age, including foxing and staining. The notation is in a historical style, likely 18th or 19th century.

giu.
-ci della bella civiltà

p. f.
p.
Sh
p.
p.
p.

talie v'è $\frac{2}{v}$ = senza di trattar colle

gnore, co' ri = spetto, co' a = more co' ri =
 spetto, co' amore co' dol. cezza e nobi -
 ta, un' vez = zetto una risata, un' in -

chino una guardata sono cose, che stan

bene a chi viene alla Città a chi

viene alla Città a chi viene alla Cit

-ta
ma qual tratto così fiero brutta cosa da donero brutta

cosa brutta cosa eh eh le mode impariancella della

Bella civil = ta eh le mode impariancella

37

dè la bella civil- tà dè la bella civil- tà dè la bella civil- tà dè la bella civil- tà.

129

Seco
Donn
fin
no
pe

Scena V

*Indubita, poi Aminda
Vicina, in S. Felio*

Idr.

Ho altro per il capo con le

Donne tratto come mi pare, si mi voglio eternare, vo' che

fino agli Antipodi, si raggionj di me: di presto a

noi poniane in gravità poche parole, ma di no, e che

perino.

Am.
Signore

eccomi a vostri Cenni / il cor mi

And.
tremia, nè so perchè, Merina scate affenta ancor voi.

And.
Parli, no' dubiti seò cò tante d'orecchie. Arminda il

fato, d' sia la sorte, perchè sorte, e fato, sono marito

moglià fra di loro, voglion p' mio d'acero, ch'io vi lasci per

And.
sempre. *And.*
E in casa mia, che n'ho da far. Lasciami

Come! che dite oh! Dio, e qual delitto è il mio?

Quest'è l'amore, queste son le promesse havrò passati tanti

rischi fin' or, per poi vedermi sola, e raminga! o Denitori

miei, se sapete, miei cari, e voi crudele.

Dite, douc apprendete, maniere così barbare, e indis-

Andr
creta. I occhi miei state forti, e nō piangete. |

dite Arminda cara. Gli uomini come noi, pensà nō po-

lai, siccome l'è del vostro bel viso jnnamo-

rato, lo che sono obligato della vita à tal uomo

ad ogni costo, Deuo ceder mi à lui. *har.* nō hà biso-

And.
Relio di schiave. In oggi più schiava nò sarà. *Adm.* Padron mio

Caro, che agli occhi miei sembrate bello al pari del sole, io v'amo

tanto, che un giorno nò potrei viver senza di voi, Padron mio

bello, deh' guardatemi almeno, deh' mi muova a pietade il pianto

Rel.
mio. Che veggio! oimè, mà qui si piange addio.

And.
oim
Dove andate? Sentite | *dim.* Ecco l'oggetto o

And.
oim
Dio agli occhi miei) che mi comanda! *nev.* Io temo dico

And.
Ite) non dubitate amico, non la guardo mai

p
più: ma fate presto, non mi viate la voglia di vol

And.
-tar gli occhi in là, non ve la cedo Arminda è vostra In

oggi, voi douete sposarla, in qto modo oprano; Capi-
#0

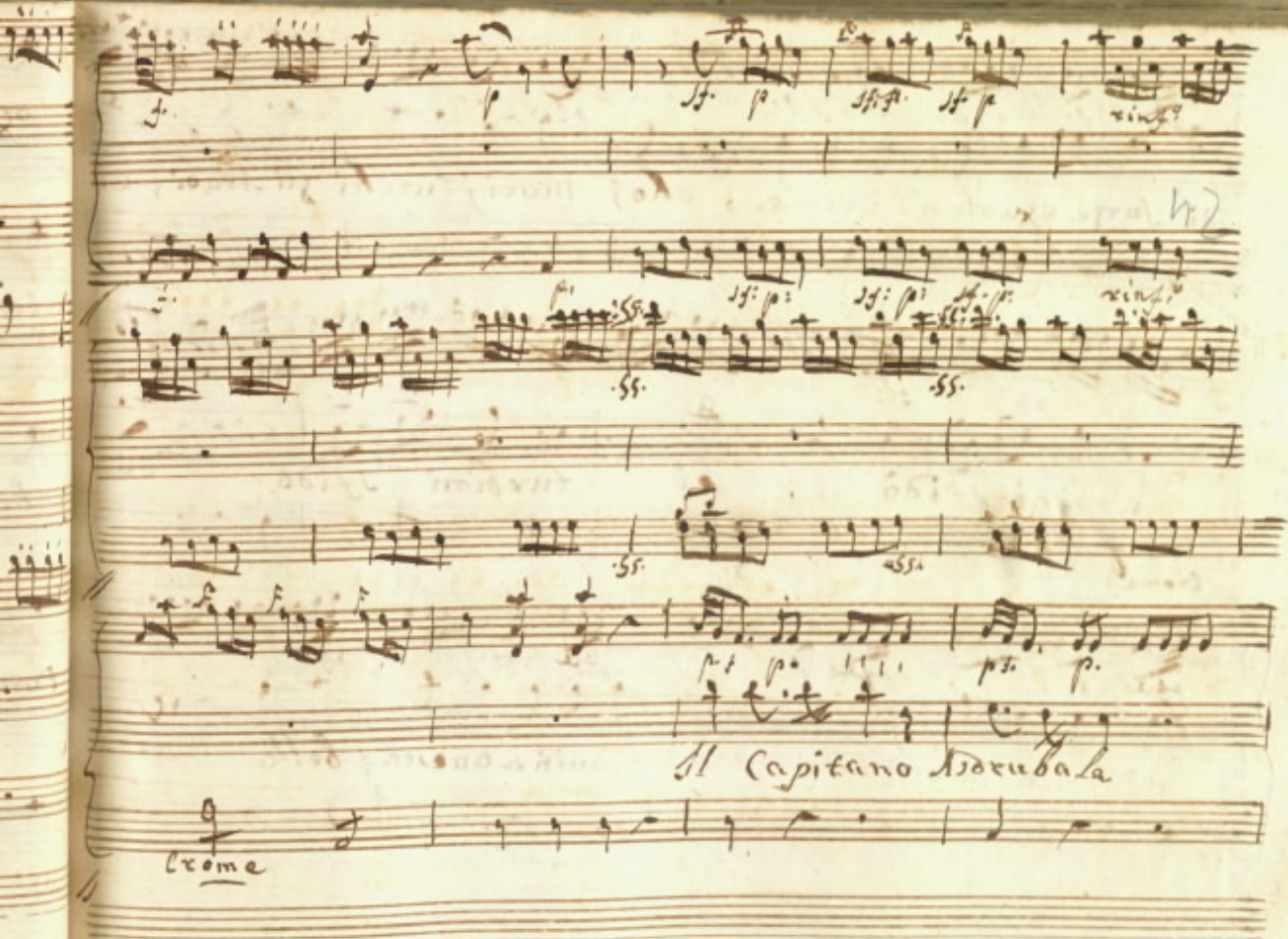
tati era Alessandro grand'uomo d'uer, ma di statura
#9

basso, in grandezza solo passo, lo supero in virtù, in questo
#0

Porto, fate incidere intanto, à vista della gente
#0

un' Iscrizione del tenor presente
Segue Aria
Di Adieuale

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The notation is in a historical style, possibly from the 18th or 19th century. The first staff begins with the instruction *And^{te} con moto*. The score is written in a single system across several staves, with some staves containing rests. The paper shows signs of age, including discoloration and wear along the edges.



di forze eguale ad Ercole, chej mori; turchi gli Arabi, ei

turbini sfido, ei turbini sfido

nò una Donzella Fionina onesta e bella al

caro amico *celio*, che poi se la sposò, che poi se

la sposò, *ve*, la sposò *Arminda* non pian-

gete nō piangete,

om — *bra*

Handwritten musical score on a single page, featuring two systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are "Om - bra ri - torne - ra" and "Om - bra ri - torne - ra". The music is written in a historical style with various dynamic markings like "p." and "sf.".

Continuation of the handwritten musical score from the previous page, showing the second system of music. The lyrics are "Om - bra ri - torne - ra" and "Om - bra ri - torne - ra". The music is written in a historical style with various dynamic markings like "p." and "sf.".

fornè ra felio Nerina udifemi
 Allargando, p. ten. p. f.
 Allargando p. f.
 silenzio, ed attenzione, ch' adesso
 f. p.
 descrizione dà capo vi dirò dà
 f. p.

capo / l'iscrizione da capo vi dirò

da capo vi dirò da capo vi di-

ro

Il Capitano

Tempo di più

orribale di forze aguale ad ercole, che j mori, turchi gl'arabi, ei'

turbini sfido, ei turbini sfido do.

nò una donzella douine, onesta e bella al'

caro Amico (elio, che poi se la sposò, se la spo

io Arminda no piangete, no piangete

Om - bra om -



bra ritor - nero

Om — — — — — bra ri' - forna —

ro ritornero ritornero

Scena VI.

Felic Armie
nerina

Io son di basso,

Io ero per la

rabbia,

Almen la

Povera

povera

povera di ogni maniera

Ho a vedere,

che ri-

solue l'ingrato,

l'ingrato

l'ingrato

sposa

potrò dunque guardarla,

ten.
A noi co-

raggio,

Lauviliarsi, che giova

*capriccio è
v. sentita*
Ligmor helio, il mio

Cor e il lin-cero,

e la mia lingua, n'è avvezza

tir

la sorte mia, mi fe' schiava, ma nacqui

Libera

le del mio cor padrona jo sono, gli affetti miei

Dono à v' in = fido amator. Nerina è bella Nerina ha da per

vostra. Amore e fede, voi le giuraste, ed

o v' una schiava tradirla, abbandona = rla nò con-

viene. ^{Ner} Brava ha mille ragioni, e dice bene. ^{fel.}

nò nò dice be = nissimo, vi sono in questo suo di-

scorso

Arm.
molti errori di fatto. e son. parlate

fel.
pure.

In primo loco Nerina non è bella come

Ner.
voi.

Arm.
Come!

perche?

fel.
Nerina ha gli occhi azzurri, e

voi savete Neri,

ergo Nerina

è men bella di

Arm.
voi

ha gli occhi azzurri, il lor pregio

Ner.
bravissima, e c.

^{cel}
pregio! A' Nerina, promisi amor, mà trastullo, e a
fo

voj, lo prometto da=vero ^{Am} ecco dunque, che il
sa

^{ner} Cor nò è sincero. ^{cel} così è nò v'è dubbio voj na=

sceste, in xi-moto Paese, ^{Am} Nerina è fuor ne. Chi lat=

^{ner} testa, chi jo sia nata lontan di qua! ^{Am} Certo chi vuol sa=

Le
per la verità. ma llerina cospetto è Caffet-tiera, e voi

dim.
siete Arcinobile. Il mio Core, mi dice, chio son-

tal; ma il Core spesso è sogget- to aglinganni, e a questo

punto, ri-sponder vi potrei, che poss'è core a me an-

Le
non più vil di lei oh! qui nò rispon-

de te, ed io Nerina, amo voi sola mente, voglio

voj per sposar, Nerina nō la voglio ed io così ri-

spondo a quest'imbroglia, voi m'amate, io non

v'amo, voi sposate mi vo-lete, ed io nō sposo;

sciocchi vostri pari, e finito il discorso, e riam del

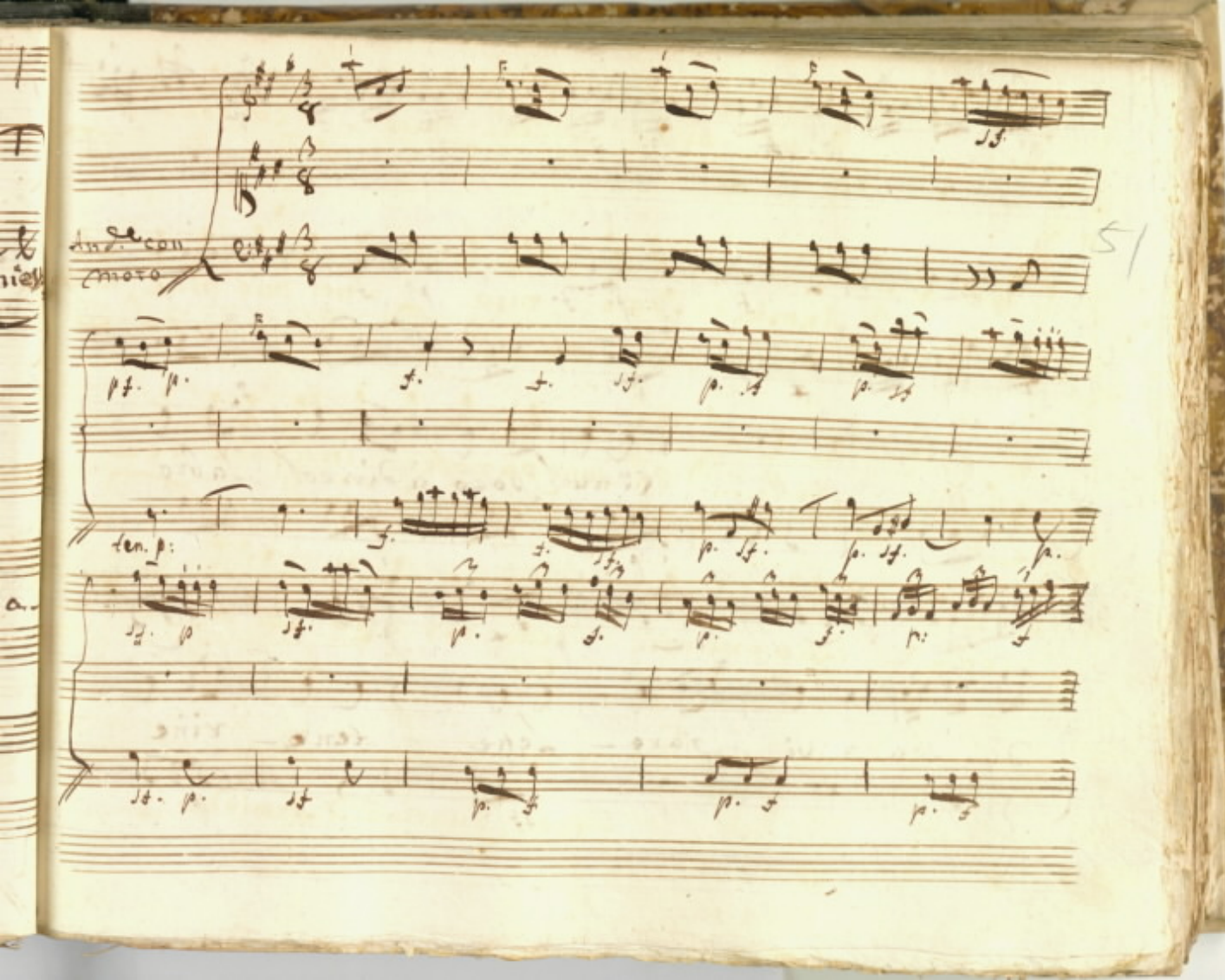
pari ^{ner} oh bella, oh che piacer. ^{Lepp} Cospetto io

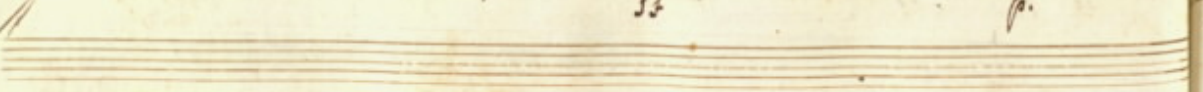
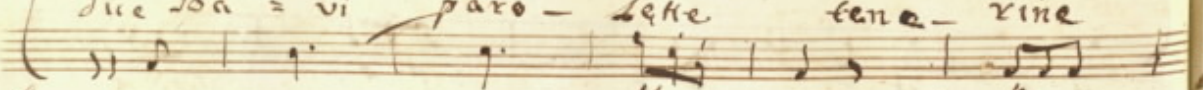
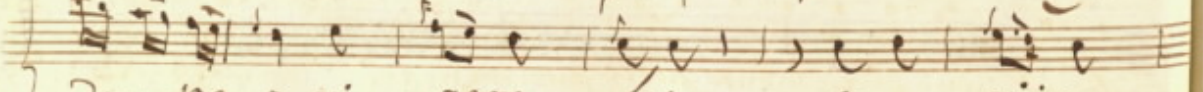
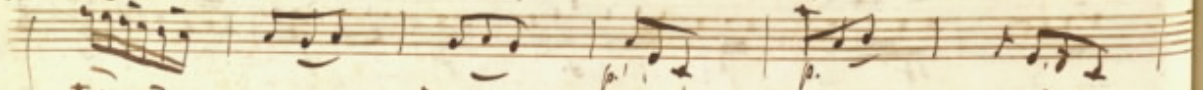
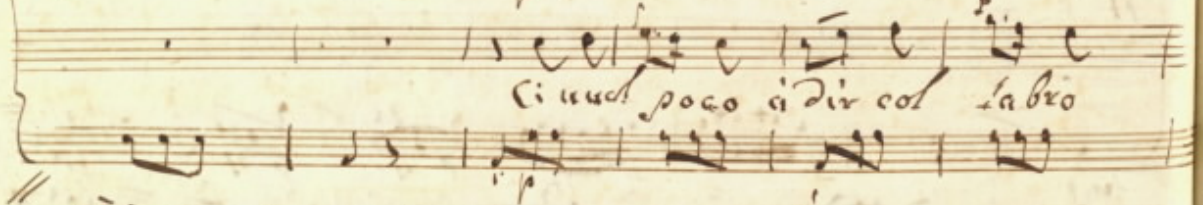
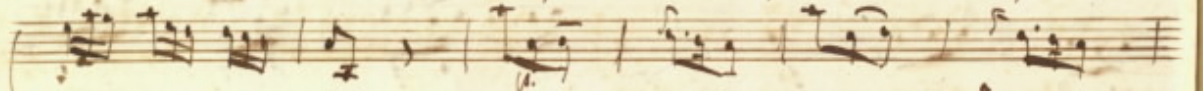
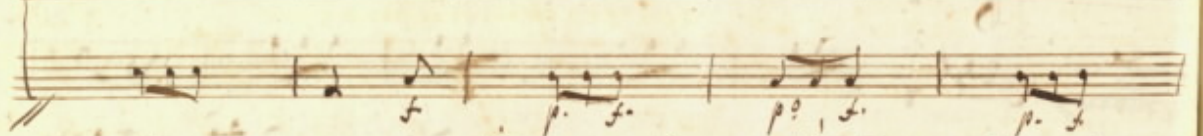
frema. ma' Arminda dolo mio Luci mie belle, miei

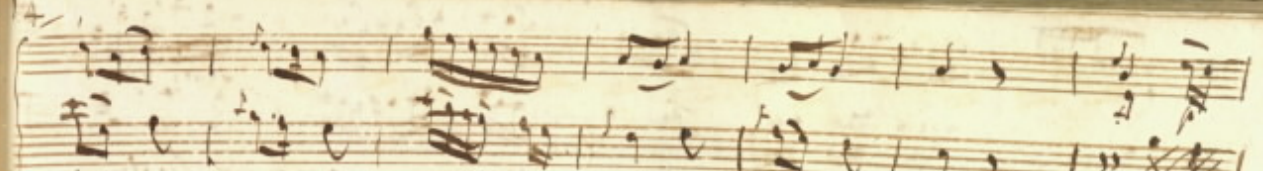
^{Armf} ghiissime stelle... eh son' parole insipide re-

dicole, igno-ranti dette per ozio sol dà j folli a-

monti. Siegue Canatina d'Arminda.

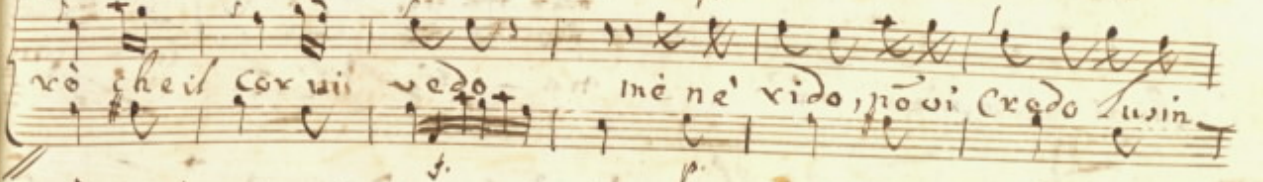






langui. dette per po: terci inna mor ar

So pe-52



ro che il cor ui vedo me ne rido, no oi credo lusing



p. f. Stacc.



ghieri lusinghieri menzoglieri menzoglieri nati

p. f

p

ff. o

Maest. Gen.

sol na - ti . sol per in - gannar Lusin -

ghieri menzogneri

na - ti sol in - gan.

nar per ingannar - # ingannar

ci vuol

poco à dir col labro due soa - vi paro

lette fene = rine languidette per poter ci in-

namo = var so però che il cor ui vedo

me ne rido me ne rido, no vi credo lusinghieri lusinghieri

ghieri menzogneri lusinghieri menzogneri

na = fi solp ingannar menzogneri

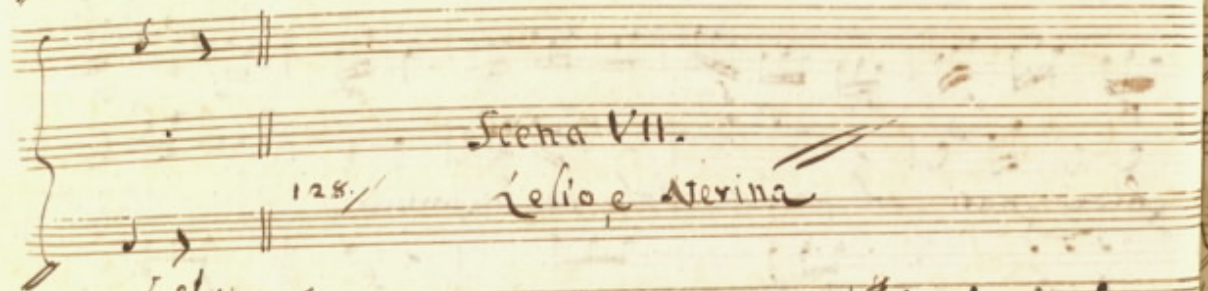
Lusin-ghieri na-ti sol per ingannar

Lusin-

ghieri nati sol, nati sol-per ingannar

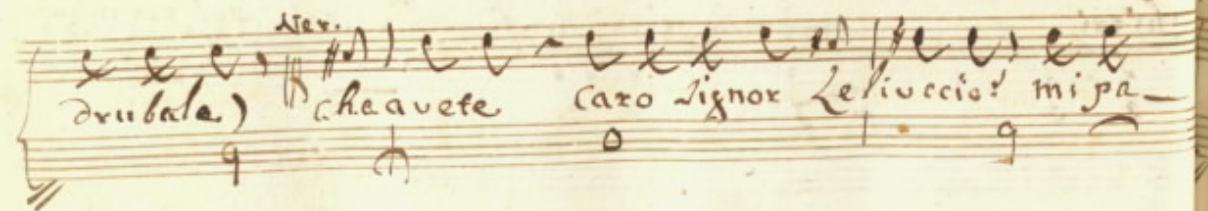
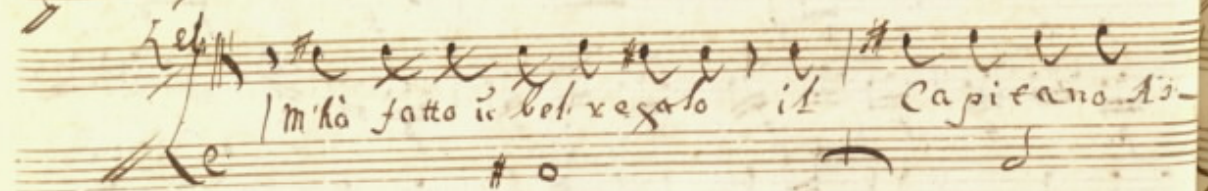
Lusin-

ghieri menzognieri nati sol nati sol peringan-



Scena VII.

128. /
Zelio e Nerina



rete turbato. via lasciatemi star: Sono inquietato.

Ma sentite. non voglio. una parola

sola. né meno mezza. Boh' via vè g' dirò can-

tando. fosse l'ultima almen. starete attento! ditela.

or or mi viene il suenimento

Segue Merina //

15

Neri:
And.^{no}

schia

etta ha' gli occhi neri, ha' il Capello ricciutello, ha' il Capello ricciutello è più bella assai di me è più bella assai di me. Che' n'è'

gran difficoltà, lo vedrebbero ricchi. Ha una grazia l'opin

chi era, parla bene è forestiera, parla bene è forestiera è più

no-ble d' me, a più no-ble d' me. Queste son tutte

cose, che l'hò dette, vidatte, ed'io se n'ò andate alla

Lora, o me n'andro.

Mia l'amabile schiavetta riccio-

-tella graziosetta, ricciutella graziosetta (elio mio p. voj no

ella

rio

no

Handwritten musical score on aged paper. The score consists of several staves of music with lyrics in Italian. The lyrics are: "è helio mio p: voj nō è, ma lamabile schiavetta ricciottella grazio-", "ella helio mio voj nō è helio mio p: voj nō è, helio mio per voj nō", and "Surlami! oh gito è troppo. voglio fare o fra-". The music is written in a cursive style with various notes, rests, and dynamic markings like "p." and "And. cō moto". There are also some markings like "f." and "p.".

è helio mio p: voj nō è, ma lamabile schiavetta ricciottella grazio-

ella helio mio voj nō è helio mio p: voj nō è, helio mio per voj nō

Surlami! oh gito è troppo. voglio fare o fra-

entra in furia to

Scena VIII

Andate e poi felici

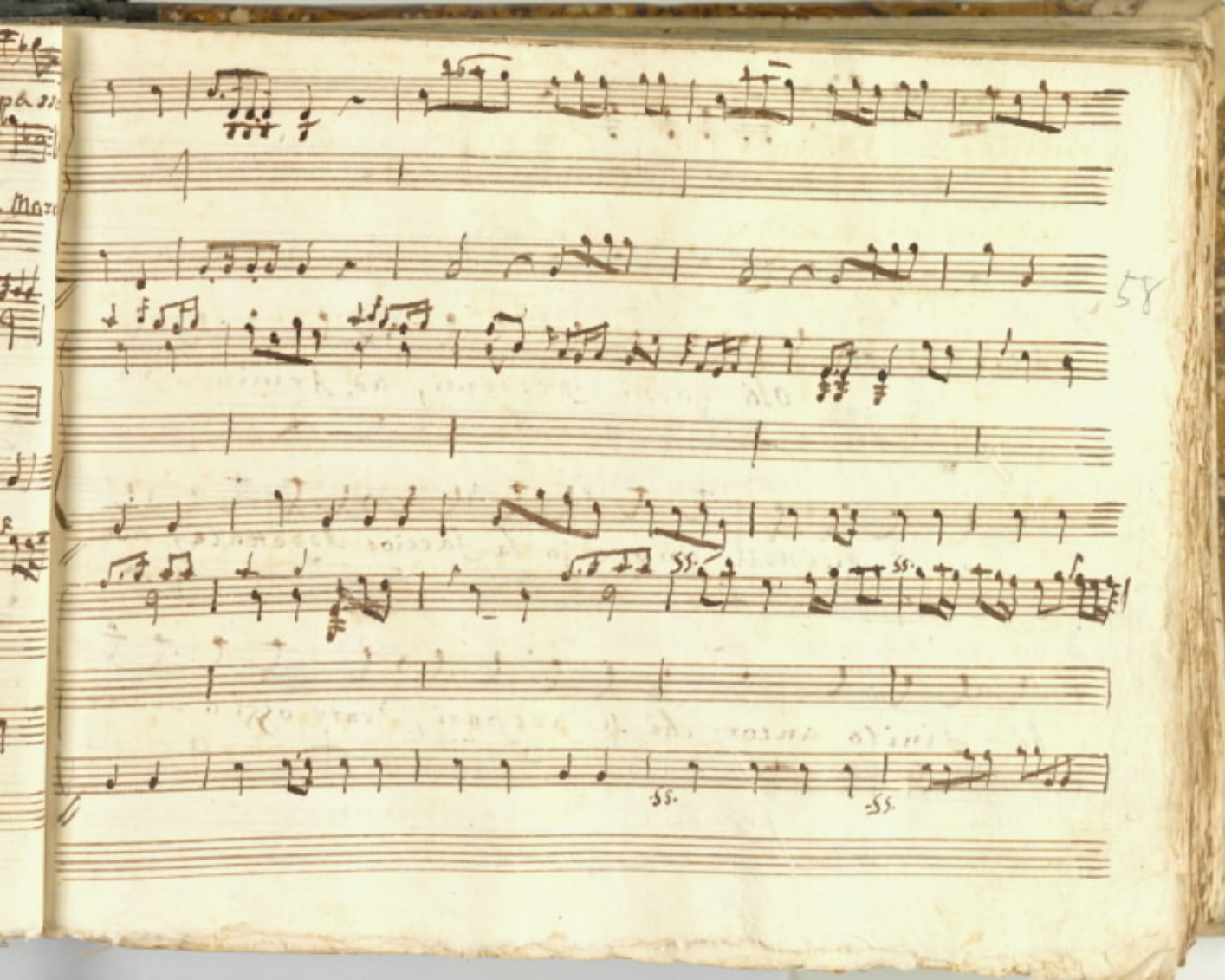
casso...

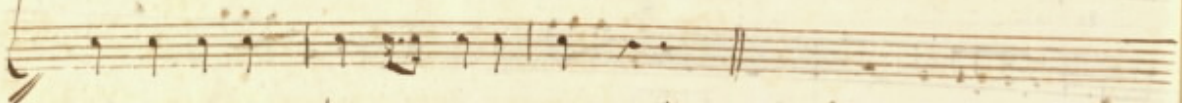
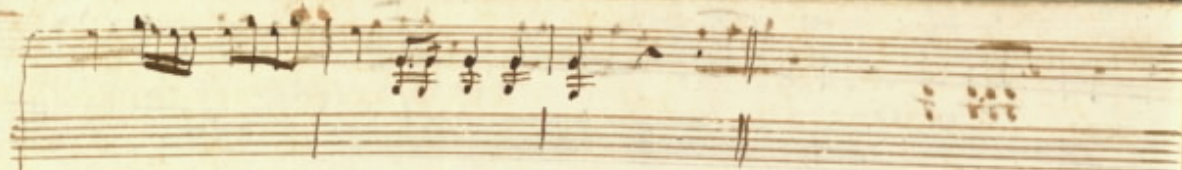
Adieu

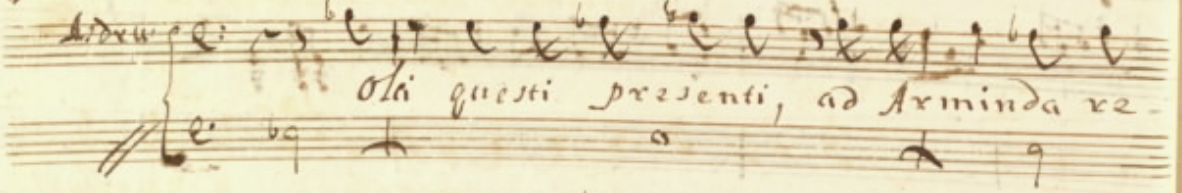
Via camminate tutti a lento passo

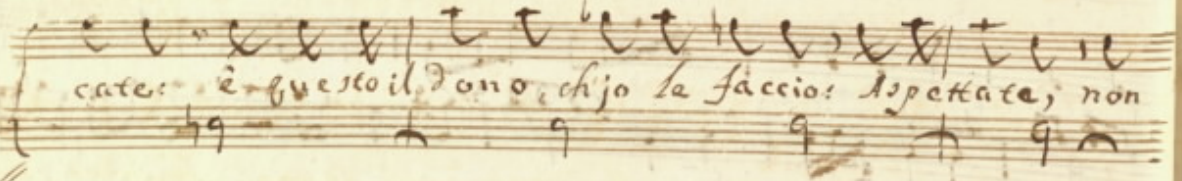
Sigue Marc

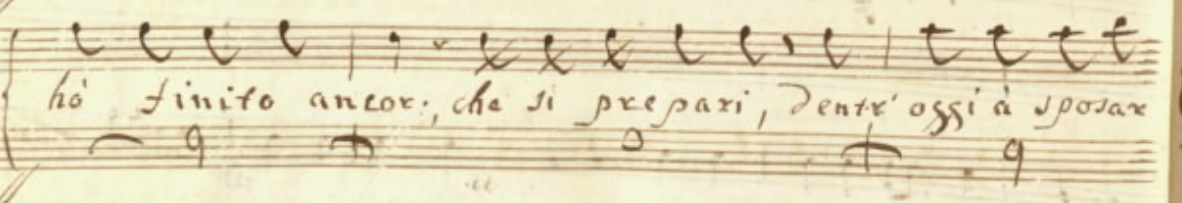
Inde





Adagio  *ola questi presenti, ad Arminda re*

 *cate: è questo il dono, ch'io la faccio! Aspettate, non*

 *hò finito ancor, che si prepari, Dente' oggi a sposar*

cel.
elio: Aute jho: te so? l'arriverò petagola... son
9 40

cel.
morto: ajuto... Qual timor! son' schiavi miei. liere cu-
9 49 9

cel.
vioso, quora nò son' faccie noverate. e quella?
9 9

cel.
spada! 1 peggio. quella spada à chi serne! sbrigatevi, il vac-
9 9

cel.
conto, sia succinto, ed esatto. la sfoderaj per amazzare
9 9

And.
gatto. oh vergogna, io credea, ch'aveste ucciso o

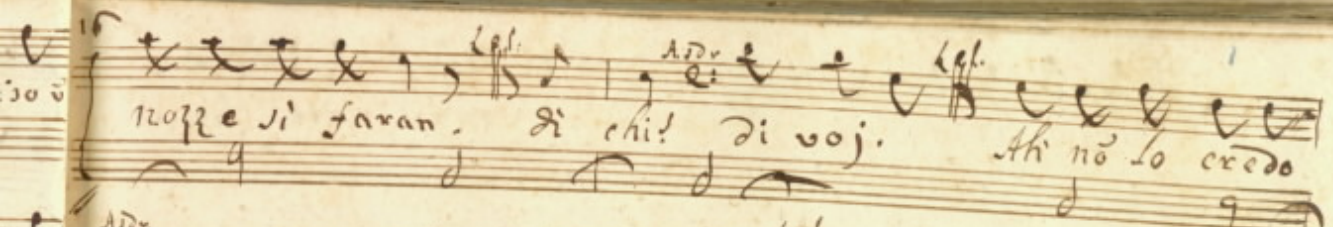
Turco, oà Musulmano: siete un vile... baciatiemi la

tel. *And.*
mano. Come comanda. Questa mano invitta, ne!

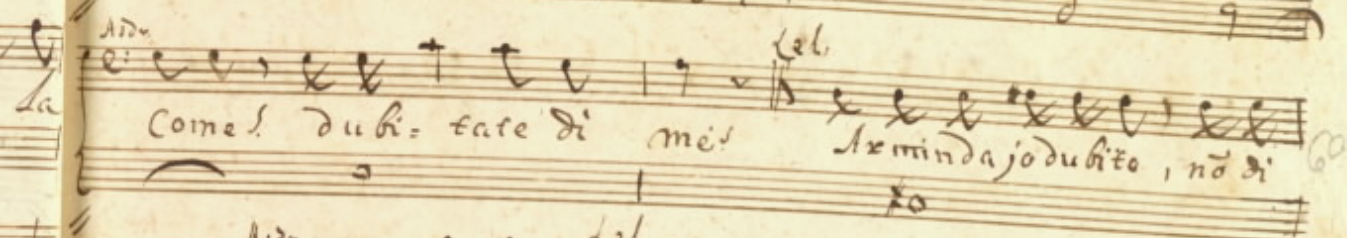
Cerebro, e nel core, vinzonda più giudizio, e più va-

tel. *And.*
-lore. Manco mal: l'hà creduta, Questa sera le

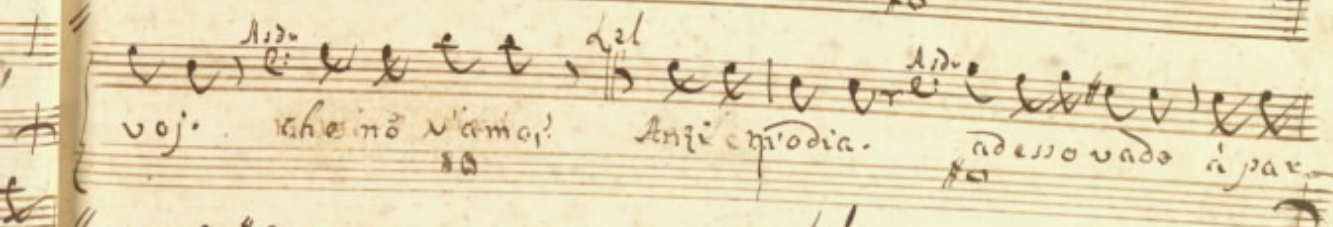
12032 e si faran. di chi! di voi. Ah no lo credo



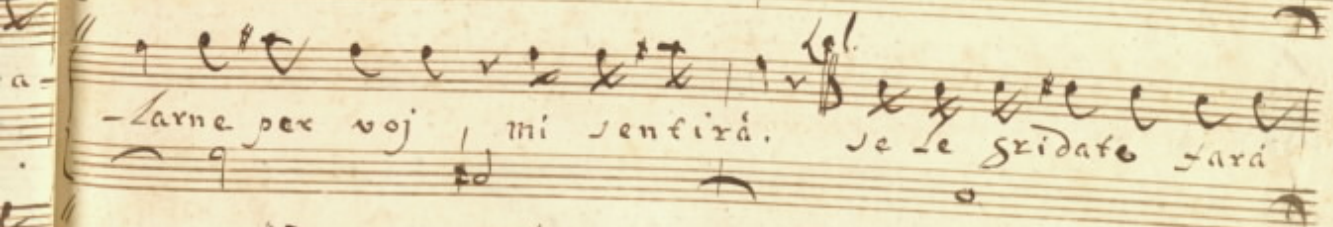
Adv. Come! dubitate di me! Arminda jo dubito, no di



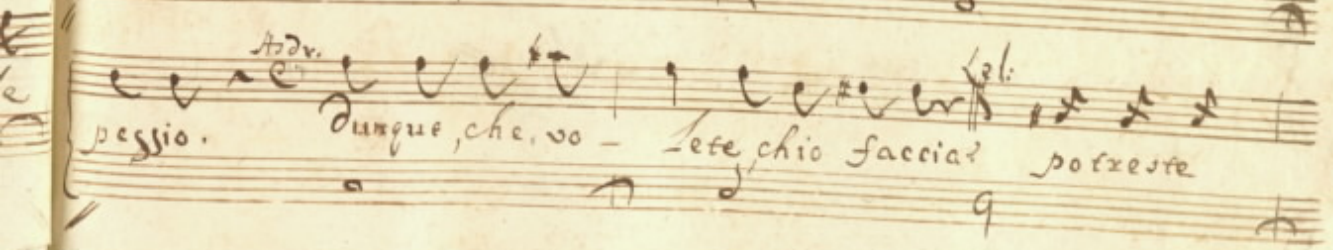
Adv. voi. che no v'ama! Anzi qu'odia. Adesso vado a par-

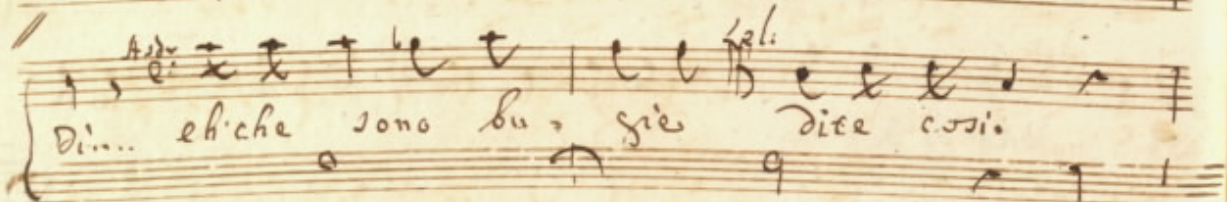
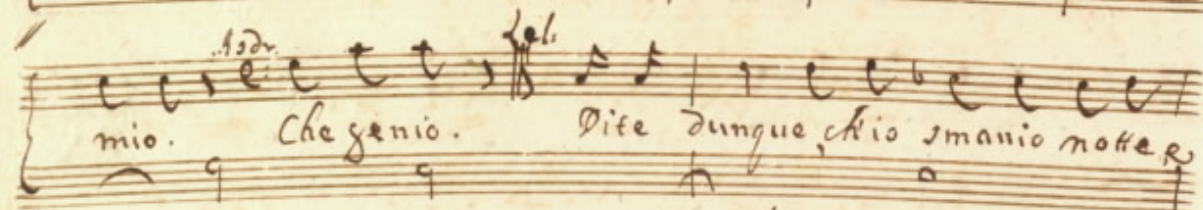
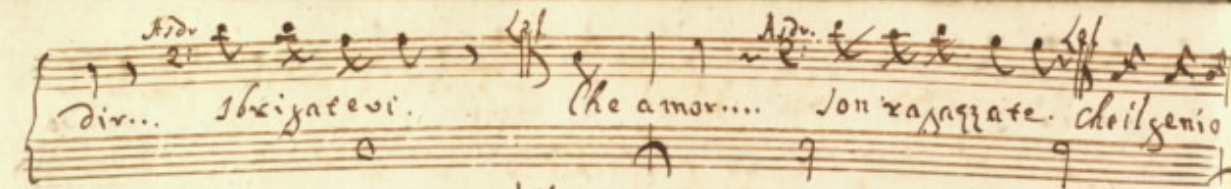


-zarne per voi, mi sentirà. Se le gridate farà



Adv. peggio. dunque, che, vo - lete, chio faccia? potreste





Liegua Canatina di Felio

enio

Helio

And.
Lento

And.
Lento

Qual cagnolin

Fedele, che voglia notte, e giorno, che

voglia notte, e giorno

Helio fedel d'intorno, la guardia vi fa-

ra voi guardia vi farà

voi colla bianca mano po-

trote accareggiarlo = sgridarlo, bastonarlo

ed'ei vi ubbidì = rà, potrete accareggiarlo, sgridarlo, basto

narlo bastonarlo, ed'ei vi ubbidì

ra vi ubbidirà vi ubbidirà.

Lelio fedel d'intorno

Qual cagnolin fedele, che vaglia notte e giorno, la guardia vi fa —

rd
voj colla bianca mano, po- trete accaver —

carlo, gridarlo bastonarlo

p.f. *p.*

mano potrete accarezzarlo potrete accarezzarlo, gridarlo, basto

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

narlo bastonarlo, ed'ei vi ubbi- dirà, ed.

p.f. *p.*

ei vi vivv' di- ra vi v' bbi dirà, ed' ei = ed'
 ei- vivv' bbi dirà Le poi nò si ca pacita mi
 si ha ro nell' onde sa- rò tre mar le

Handwritten musical notation on staves with lyrics and performance markings.
 Performance markings include: *f*, *p*, *p. f*, *f. p*, *f. p. f*, *all. presto*, *for simili*, *f*, *p*.

The page number 63 is written in the right margin.

f.
sponde fa-rò di peggio ancora farò di

peggio ancora, e sarà nota al-lora, si

f.
fiera crudel-tà, si fie

1).

p.
p.
f.
p.
f.
p.
f.
p. f.
p.
p. f.
p.

ra crudel = ta mi gatta
 ronell' onde sarò tremare le sponde, e sarò
 nota allora sì sic

Handwritten musical score on aged paper. The score consists of several staves. The first staff has lyrics: - ra crudel- ta, si fie. The second staff has lyrics: - ra crudel- ta, si. The third staff has lyrics: fiera crudelia. The score includes various musical notations such as notes, rests, and dynamic markings like *p.* and *f.*. The paper shows signs of age, including yellowing and some staining.

Scena IX.

Andrubate e pure, s'io po- tessi tornare in

Dietro dell' impegno mio, quasi ci torne-

rei; ma nò conviene, anzi voglio parlarle, a fa-

-vora di lei. Amicij numi, deh! proteggete

Noi per amor vostro, il maggior Capitan del secol

Scena X.

nostro

Nerina, poi Felio, e Titta

Ner.

Con tutta la sua spada, nò mi fa alcun ti-

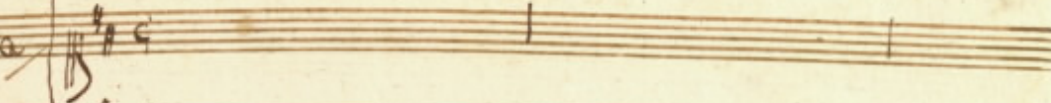
more, per forza, o per amore, hà da esser mio

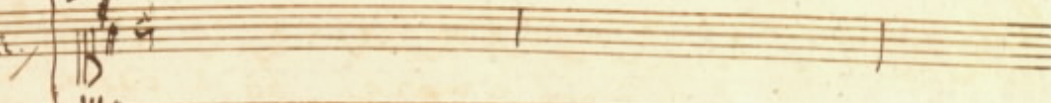
posso: li con asprezza, io con dolci maniere...

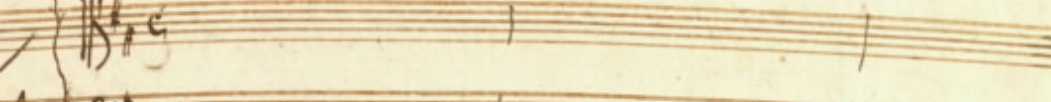
l'ho, che vien, nò mi uò far vedere

l'ègue

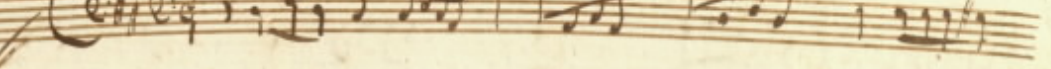
Viol: /  66

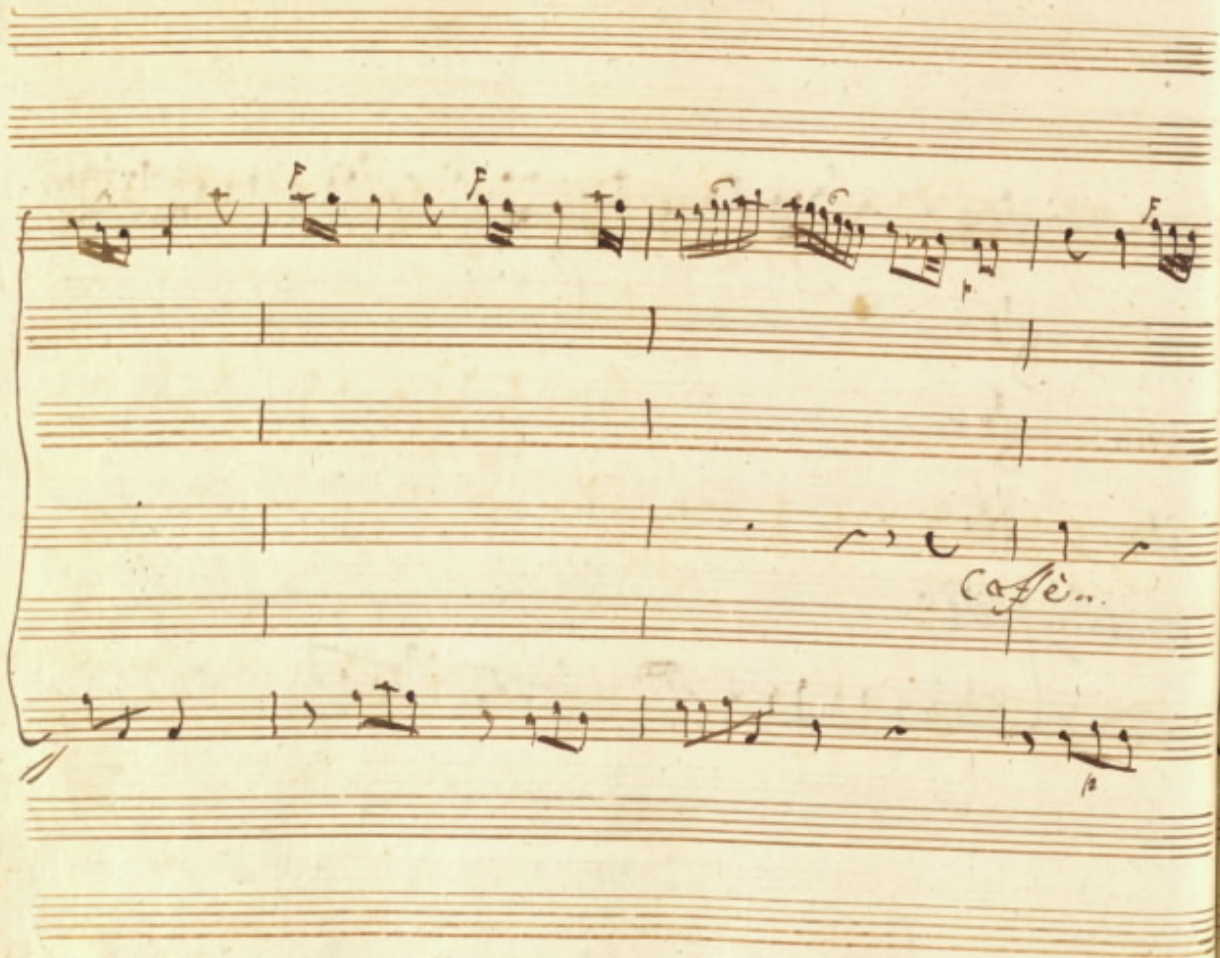
Arminda / 

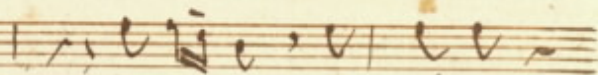
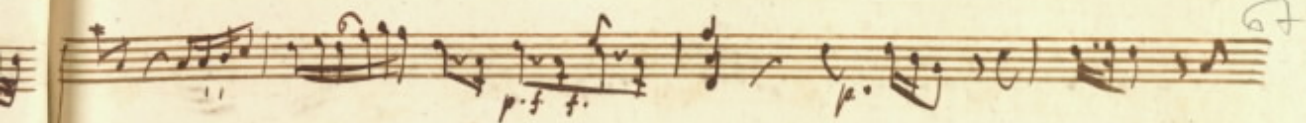
Mexina / 

Leila / 

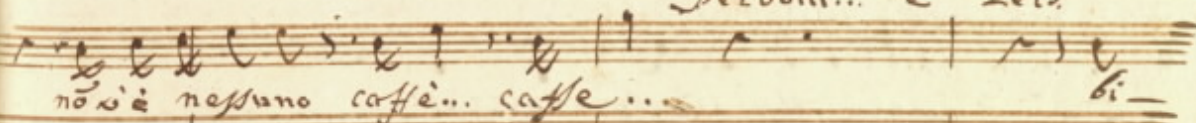
Arribata / 

Ange / 

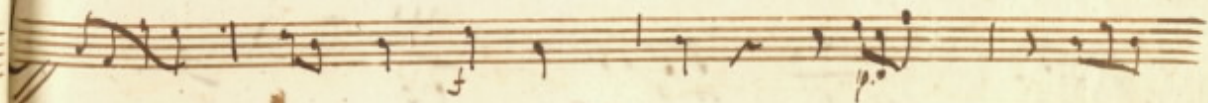


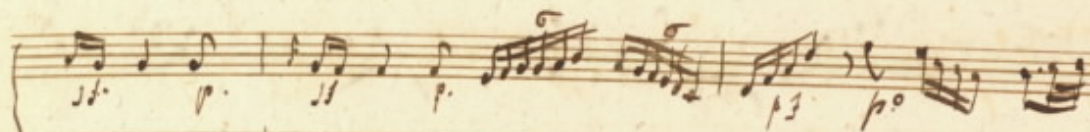


perdoni... è Lei!



nō c'è neppure caffè... caffè...





si pone a sedere fuori dal caffè) in seruojuon' i
 Sojna cō costej star leprajn serietà

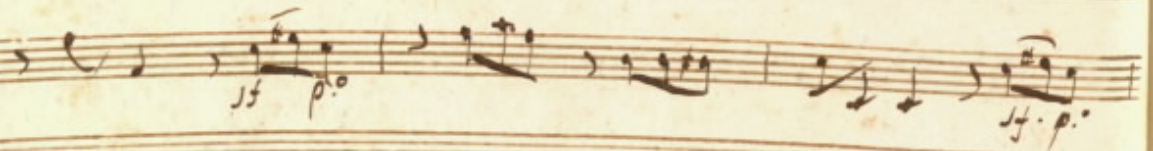
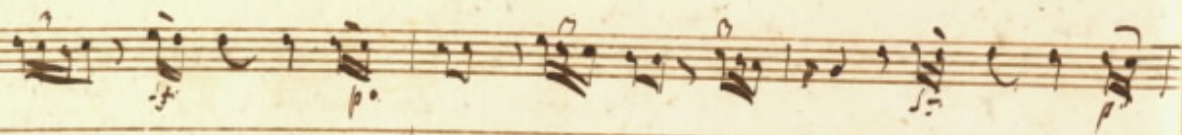


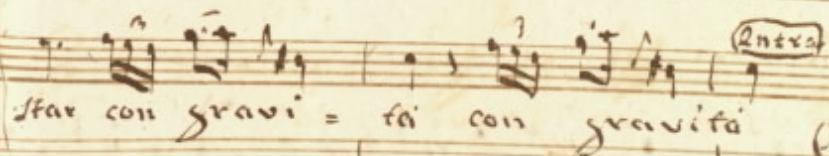
68

Stante:

ma lei nō hā' rax- gione, mā lei nō hā' rax-

lia fresco, di Levante:





Star con gravi = fa con gravità

Quarta

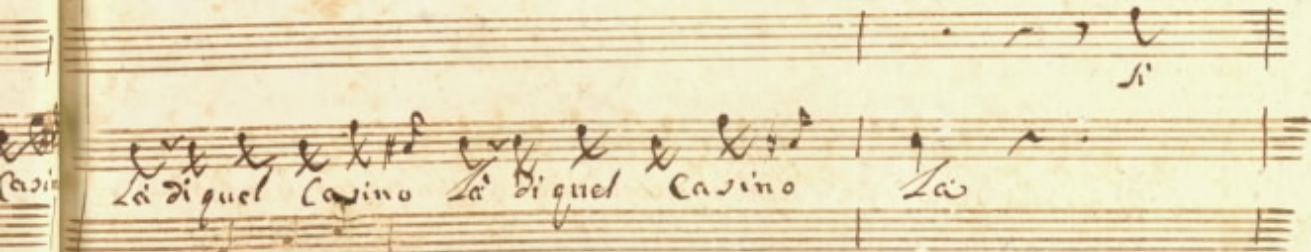
Alta co' impazienza guardando.
Si manio di sa-

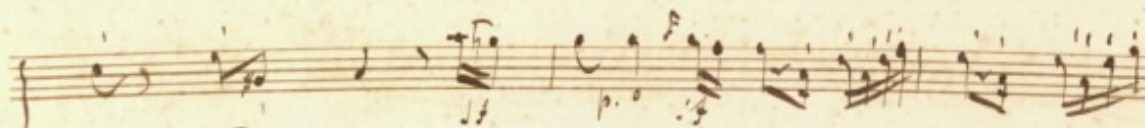




però di mè, che cosa dice di mè, che cosa dice La bella abitatrice di quel paese



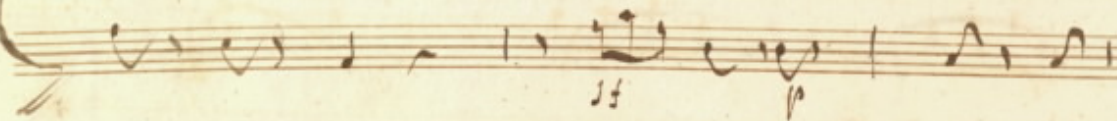


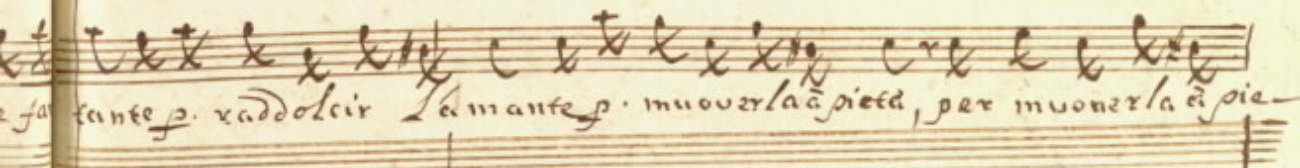
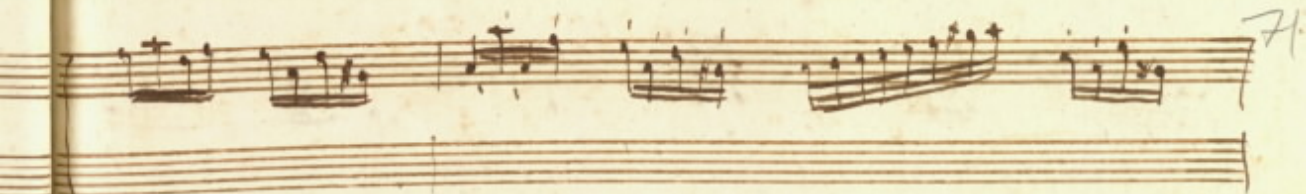


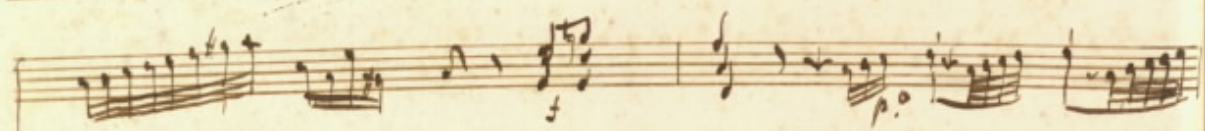
(poco più tosto)

serua eccolo qua

Cuò far come fan tante uò far come fan tante



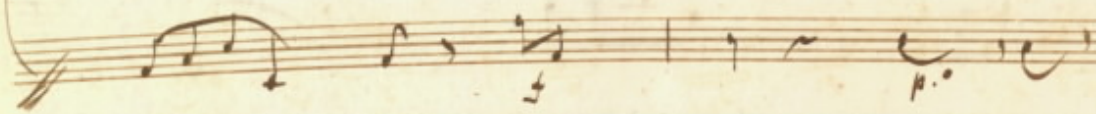




Finge di venire, e ti pare à te stesso vicino

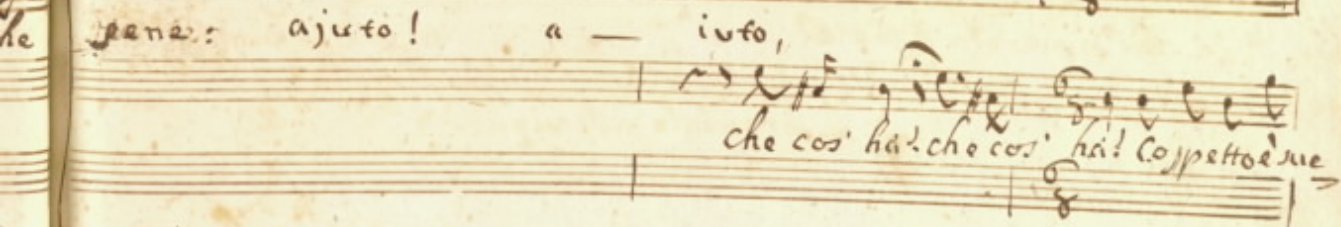
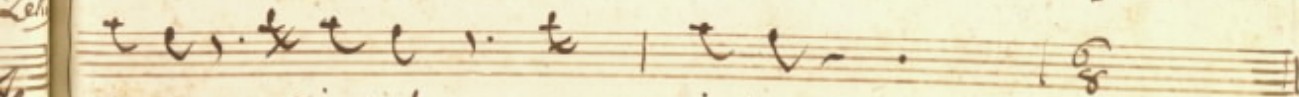
ta per muorela à pietà *oimè... oimè... che*

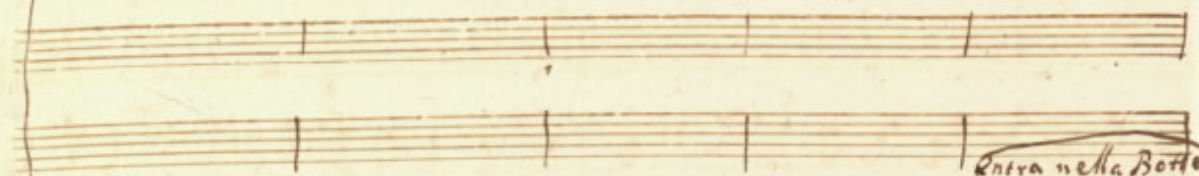
2 Astrubale nò viene!



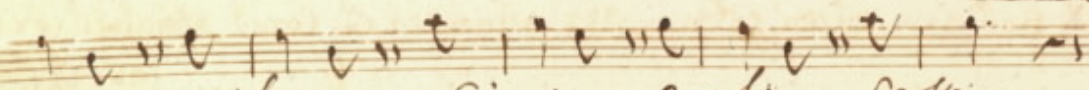


72

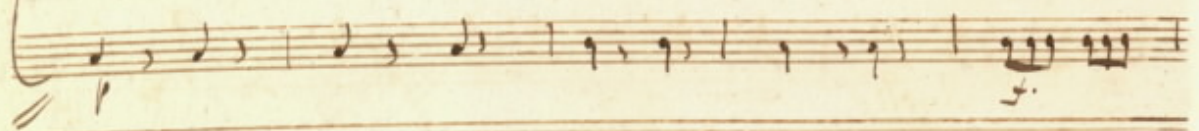
All.^o moderato

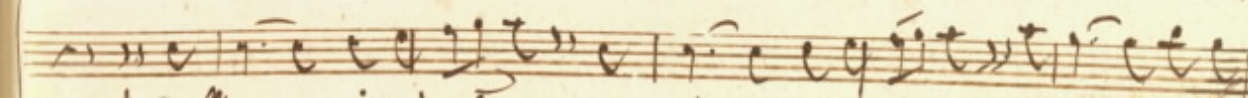
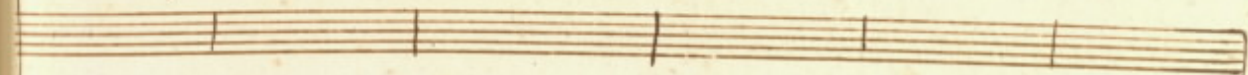
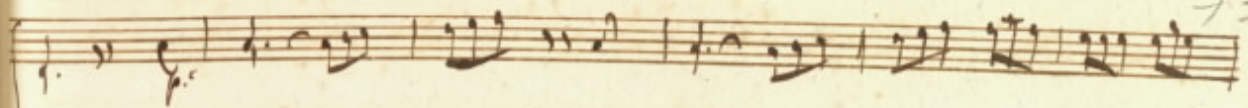


Entra nella Botte
sa

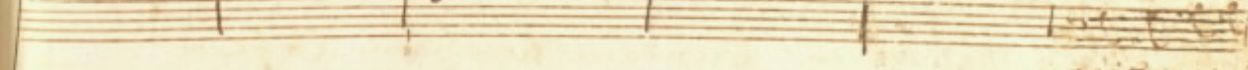


nuta melissa Cicuta Rosolio Caffè

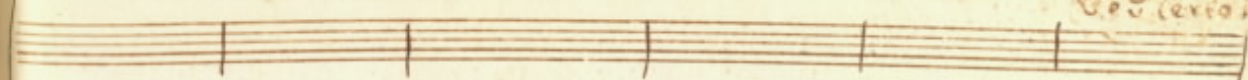




Bell'ar - mison'gate, per vin - cereu (ore) pèccun - cereu

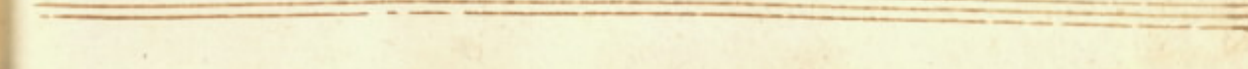
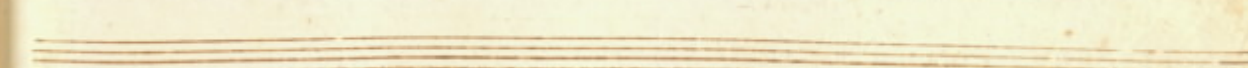
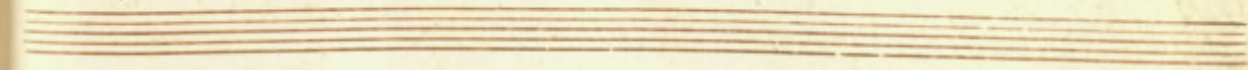


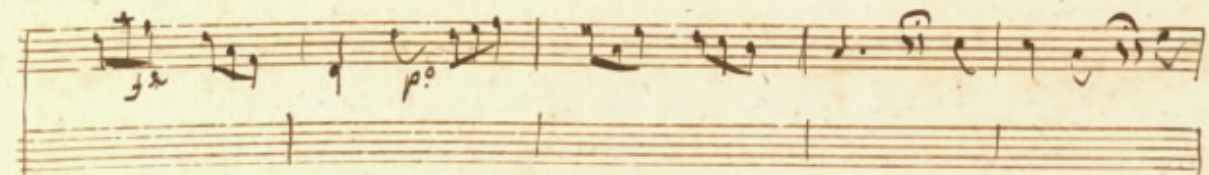
vo' cereu li



p.

simili



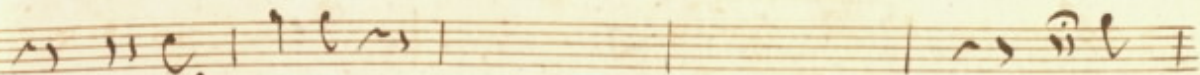
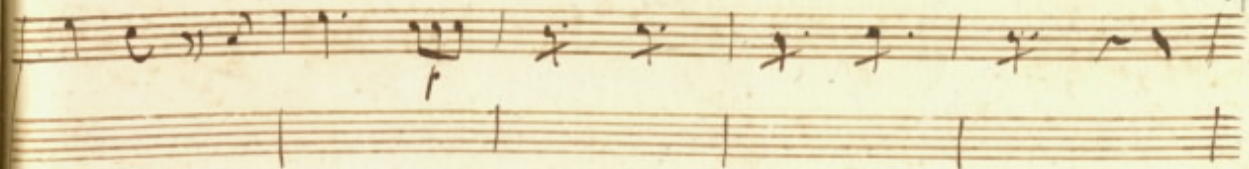


Core,

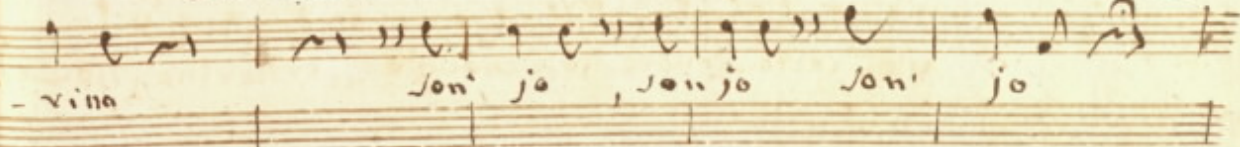
miu certo Agnove nò lo chesò' è.

Mexina, Ne

74



chi siete!...



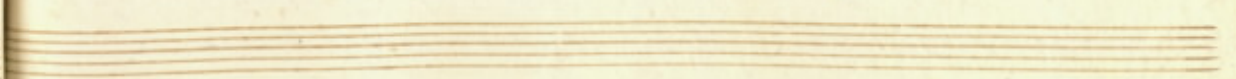
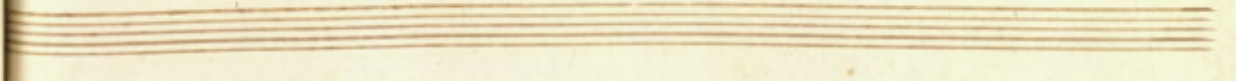
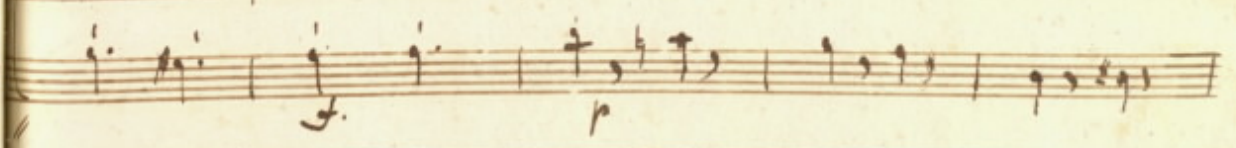
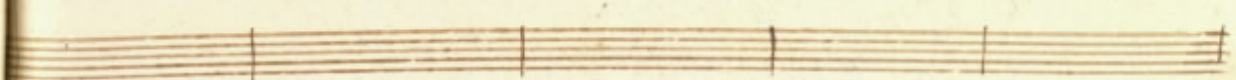
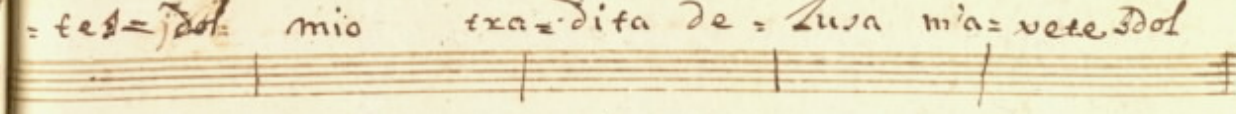
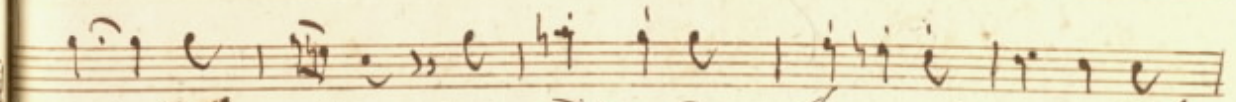
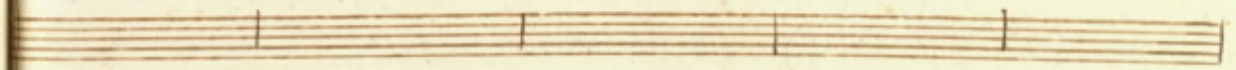
Tra-

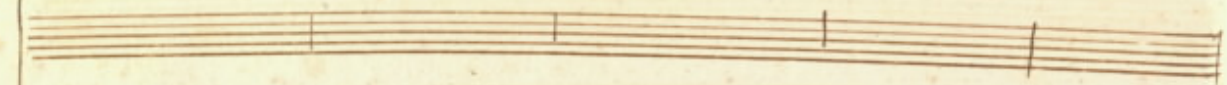




q. | | | | | q.
- di - ta de = lusa mia = ve -

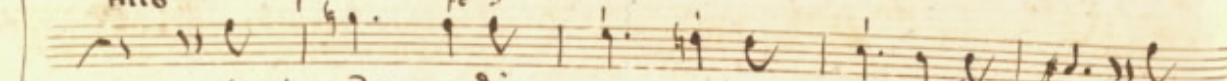




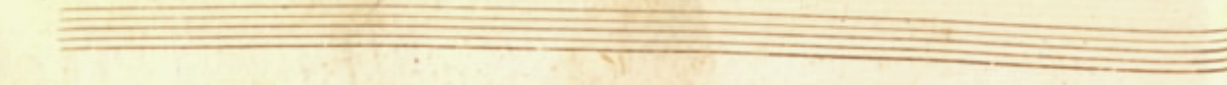
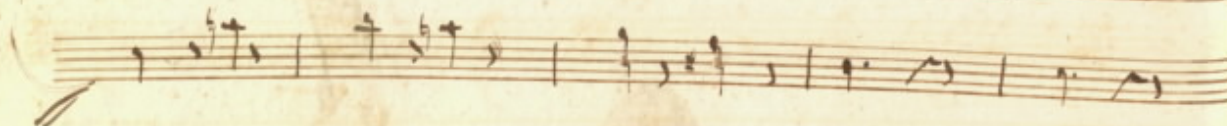


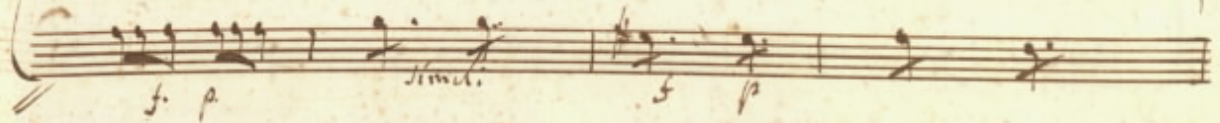
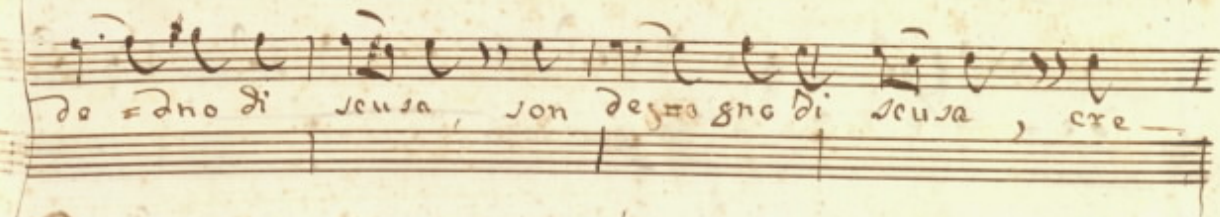
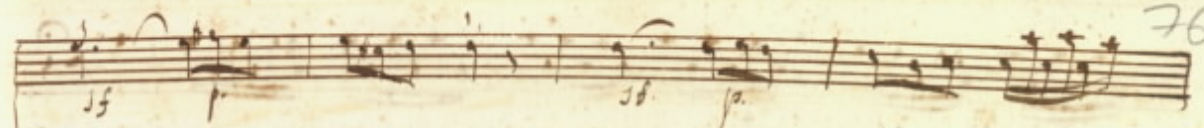
mio

(cadenza)



son' degno di scusa cre- de-te so a me son'





Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "de celo a a me" are written below the middle staves.

de celo a a me





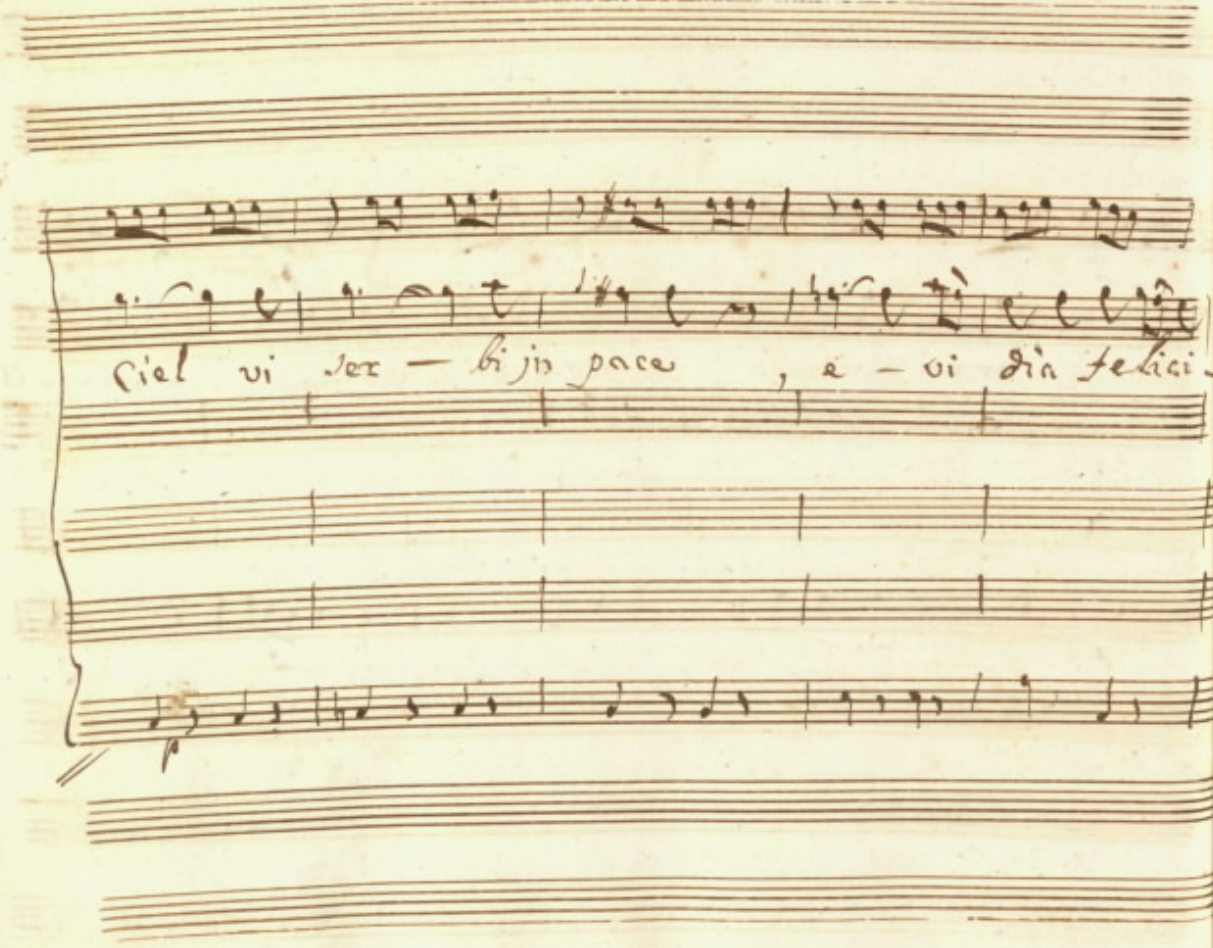
or uá ben;

cosi' mi piace:



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics "or na ben" and "cosi mi piace : preso il" are written below the staff. There are some markings above the staff, including "fin" and "p.".

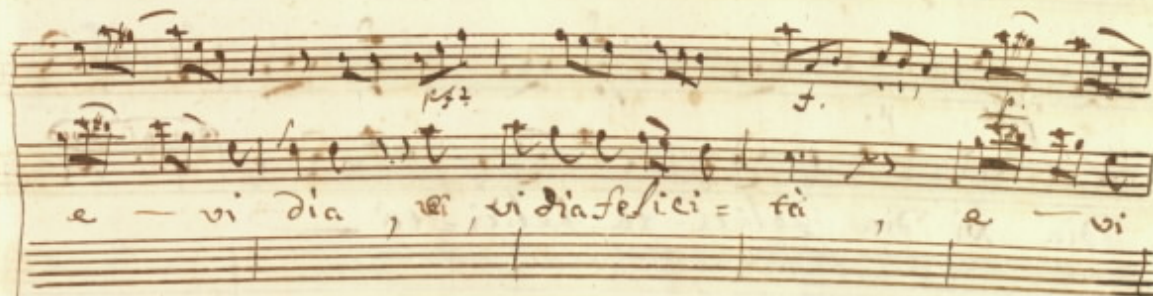
Empty musical staves on the bottom half of the page.



ciel vi ser - bijn pace , e - vi dia felici - ta

f. *p.* *f.*
-ta bella coppia bell' amore!

progoil Gielvi serbijs pace , e - vi di - a

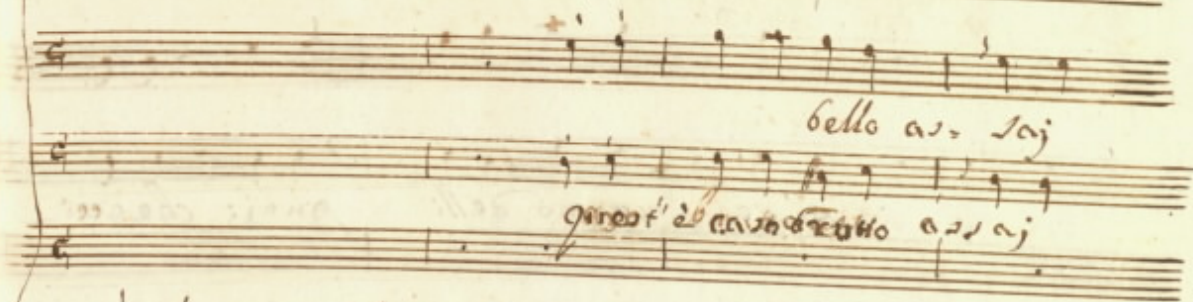


80





dia xi dia felici-tà felici-tà



Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, p: f, f). The lyrics "vi sa - ranno delli guai: che acci" are written below the third staff. The paper shows signs of wear, including stains and discoloration.

First staff of the musical score, containing handwritten musical notation and dynamic markings *p.* and *p: f*.

Second staff of the musical score, containing handwritten musical notation.

Third staff of the musical score, containing handwritten musical notation.

Fourth staff of the musical score, containing handwritten musical notation.

vi sa - ranno delli guai: che acci

Fifth staff of the musical score, containing handwritten musical notation.

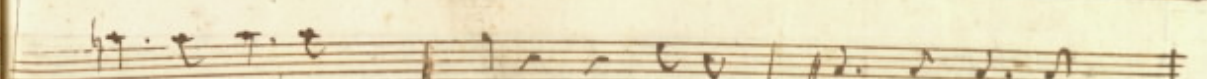
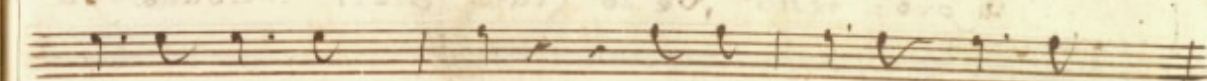
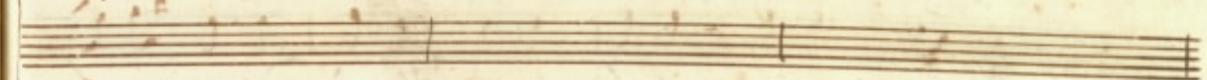
Sixth staff of the musical score, containing handwritten musical notation and dynamic markings *p.* and *p: f*.

Seventh staff of the musical score, containing handwritten musical notation.

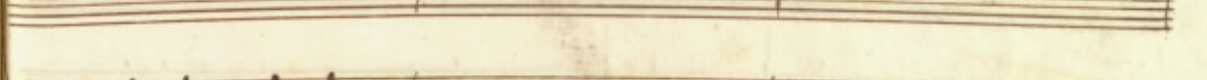
Eighth staff of the musical score, containing handwritten musical notation.

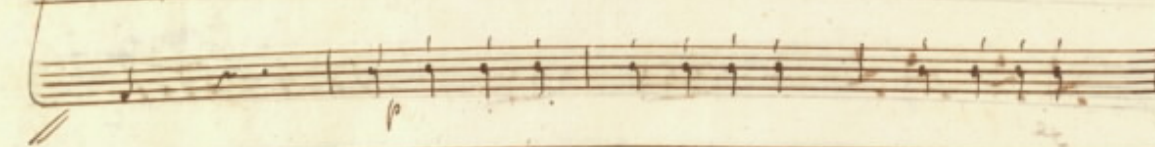
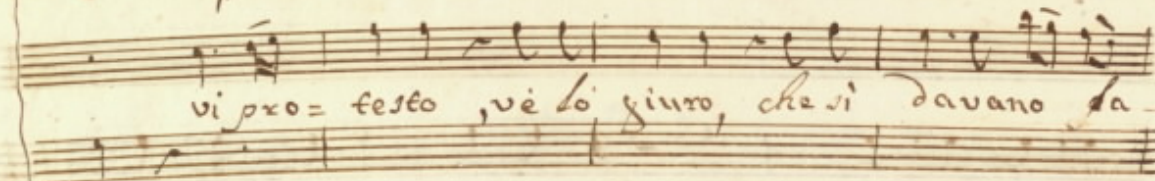
Ninth staff of the musical score, containing handwritten musical notation.

82



dente, che si dà, che acci-dente, che si

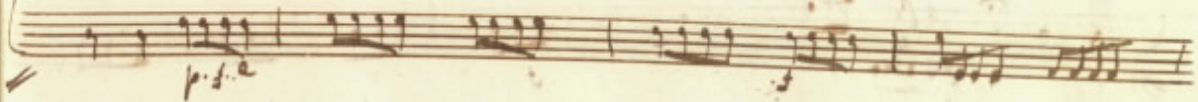






mano

nò è ver; nè l'assicuro: ecco il fatto come



p. alto

sta.

Il fatto è questo...

quieta dico

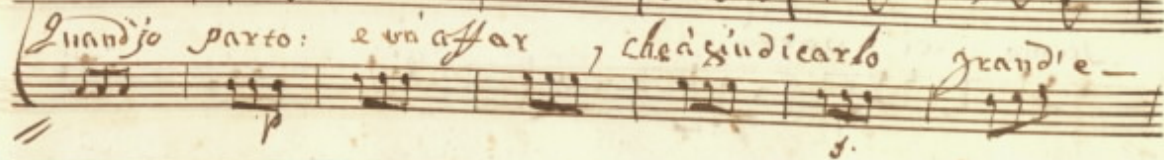
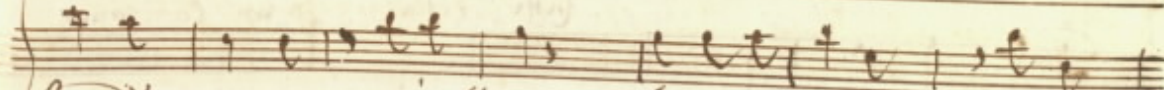
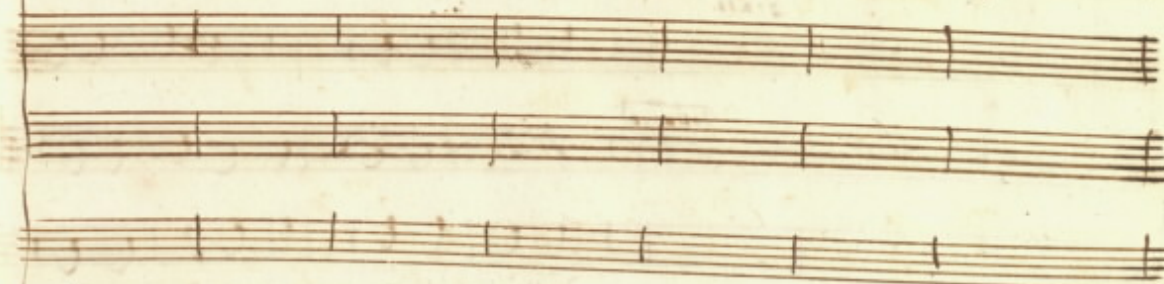
quieta dico

injurando

p. alto

22.

86



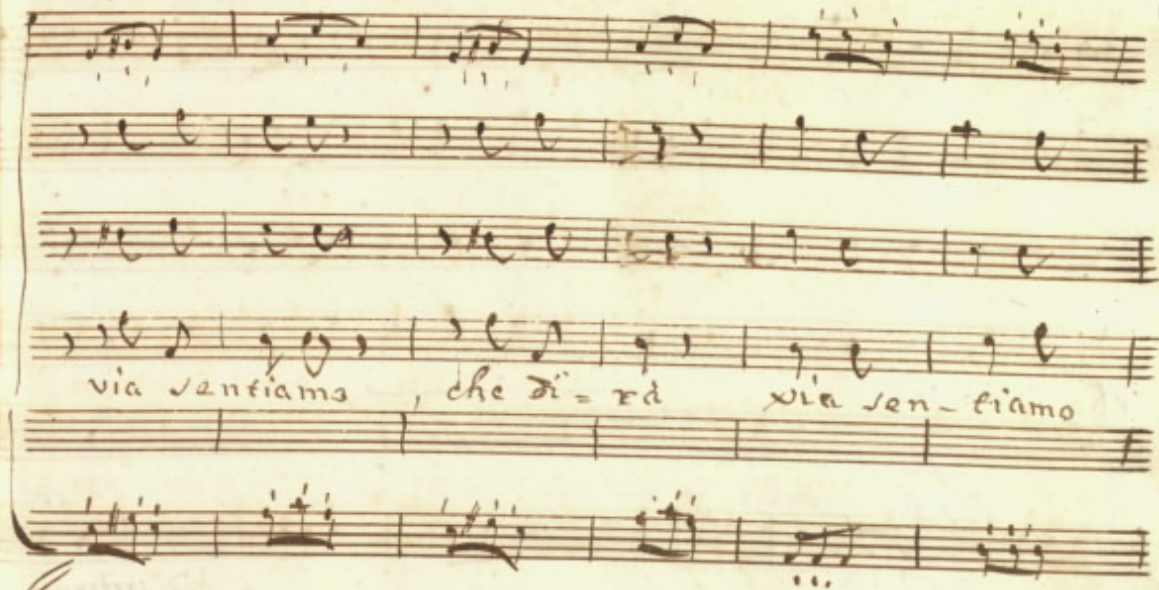
Quando parto: e un' affar , che a giudicarlo grand' e -

Handwritten musical score on aged paper. The score consists of several staves. The first staff contains a melody with a key signature of one sharp (F#) and a 3/4 time signature. Below the first staff, there are two staves of accompaniment. The third staff has the tempo marking *Allegro* written above it. The fourth staff contains the lyrics "Zitti Zitti in un' cantone". The fifth staff contains the lyrics "Lame ci vorrà". The sixth staff contains a melody with a key signature change to one flat (Bb) and a 3/4 time signature. The score is written in brown ink on aged, slightly stained paper.

Allegro

Zitti Zitti in un' cantone

Lame ci vorrà

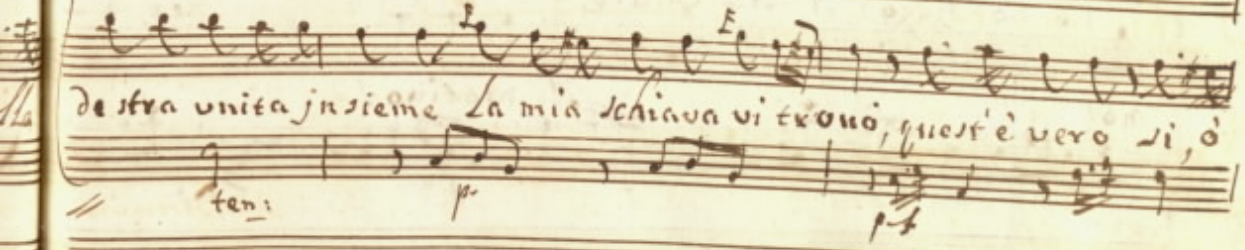


A handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The lyrics "che di: ra" are written below the fourth staff. The word "colla" is written above the sixth staff. The piece concludes with a double bar line and repeat dots.

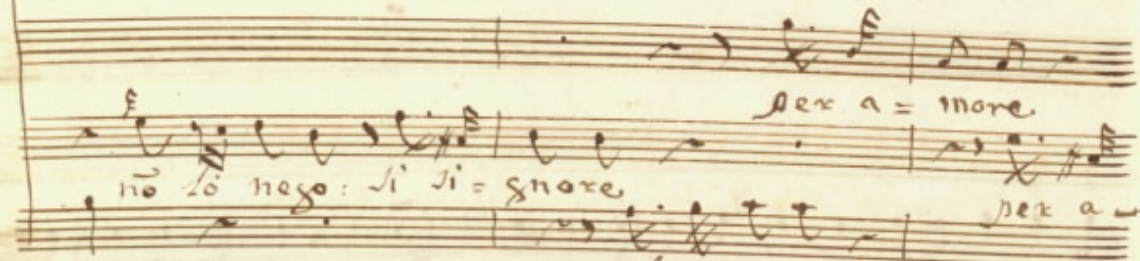
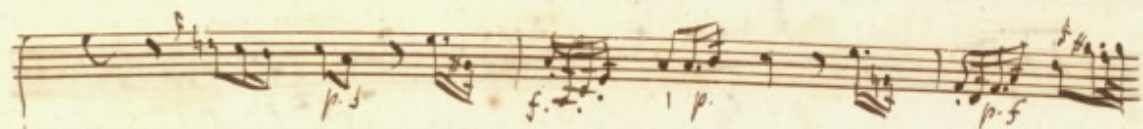
che di: ra

colla

And.^{te} sostenuto



de stra unita insieme La mia schiava vi trono, quest'è vero si, o
ten: p-





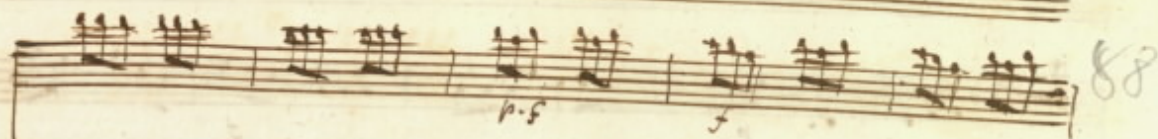
more! Iniqua semina! per amore è una bugia

repli -

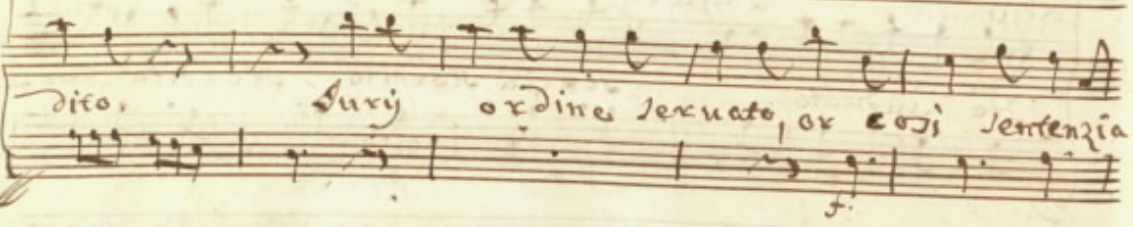
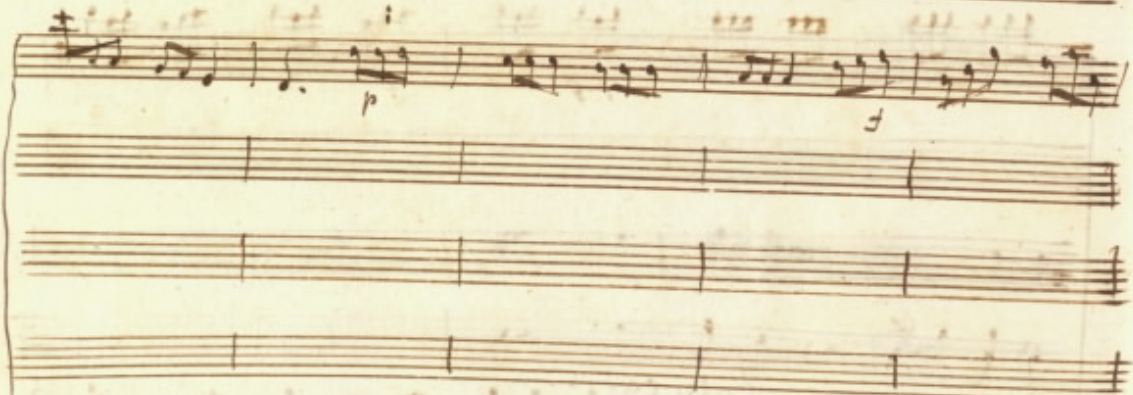
Handwritten musical score on page 23, featuring six staves with notes, rests, and lyrics in Italian. The score includes tempo markings like "All. p=2560" and "p.".

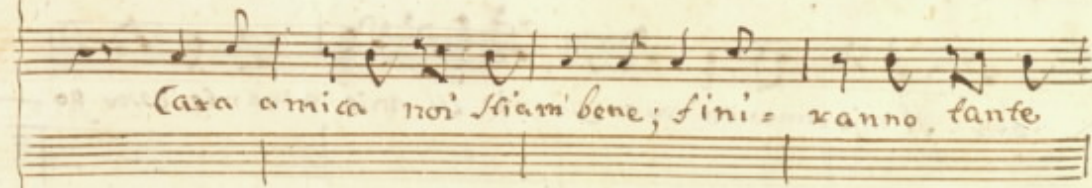
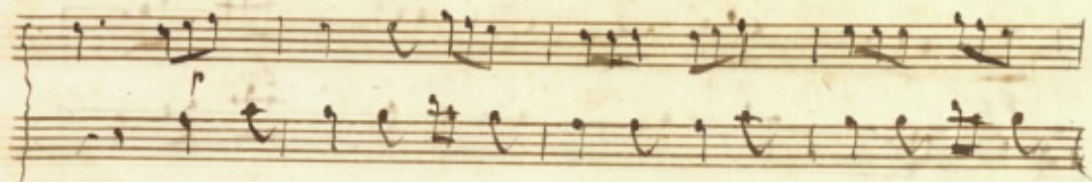
Lyrics:

=care no si
 lei si svenne...
 ho già ca=pito
 Do coll
 All. p=2560
 simili

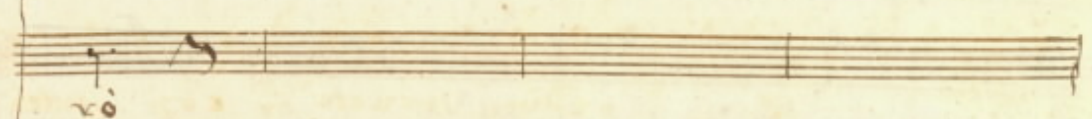


Handwritten musical notation on a five-line staff. It includes lyrics in Italian: *acqua...*, *Ajutaj...*, *Ho' giudicato*, *Son già stordito*, *stordito stor-*. The notation includes various note values and rests.



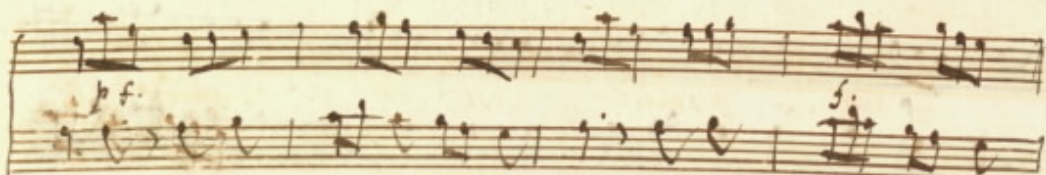


Cara amica noi stiam bene; finì ranno tante

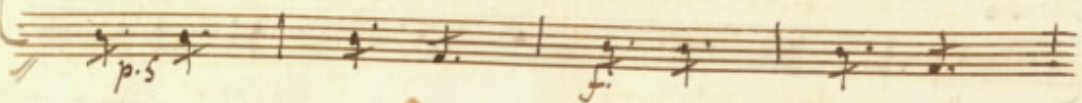


vò





pene: Il mio amante aver potrò: Il mio amante esser po —

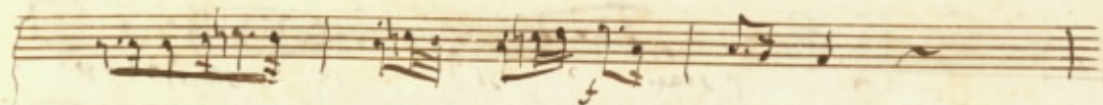


p stacc *p stacc* *p.*

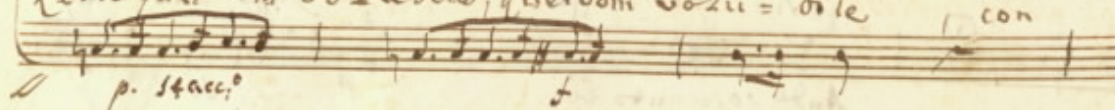
tro.

elio, quel pazzo dioune, quel pazzo diouine,

Ande sostenuto *p* *p.*



celio quel vom' volubile, quel vom' volu = bile



p. 14 acc.º

Handwritten musical score on page 91, featuring two systems of staves. The notation is in brown ink on aged paper.

The first system consists of two staves. The upper staff contains a melodic line with various notes and rests, including a half note, quarter notes, and eighth notes. It begins with a *p.* (piano) dynamic marking and ends with a *p. f.* (piano fortissimo) marking. The lower staff contains a single note, likely a bass line or accompaniment.

The second system also consists of two staves. The upper staff contains a melodic line with notes and rests, including a half note, quarter notes, and eighth notes. It begins with a *p.* (piano) dynamic marking and ends with a *p. f.* (piano fortissimo) marking. The lower staff contains a single note, likely a bass line or accompaniment.

Below the second system, the text "nodo indiso = Zuhile nevinne ne" is written in a cursive script, possibly indicating a vocal line or a specific musical phrase. The word "Zuhile" is written in a larger, more decorative script.

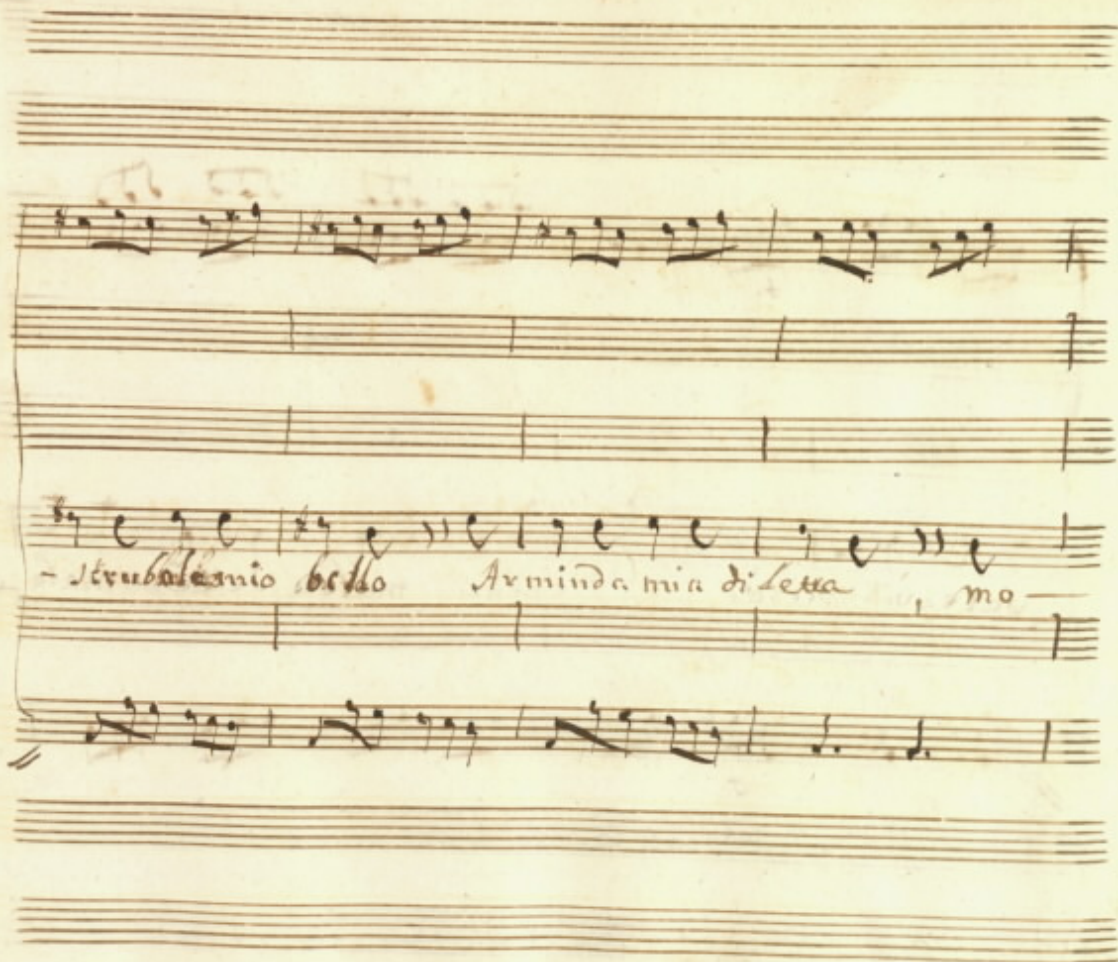
Handwritten musical score on aged paper. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "All.^o" and the dynamic marking "p." are written below the first measure. The second staff continues the melody. The third staff features the lyrics "Ma quita è crudel tà" and "A -". Below the third staff, the lyrics "= rina" and "posse rà" are written. The tempo marking "All.^o" and the dynamic marking "p" are written below the final measure of the third staff.

All.^o p.

Ma quita è crudel tà A -

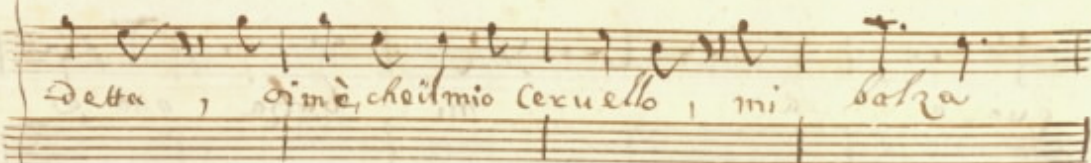
= rina posse rà

All.^o p



A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. Below it are two empty staves. The fourth staff contains a vocal line with lyrics written below the notes. The lyrics are: "vate= via pietas", "Merina", "male= detta", and "male". The bottom staff contains another melodic line, similar to the top one. The paper shows signs of age, including discoloration and a small tear on the left edge.

vate= via pietas Merina male= detta male



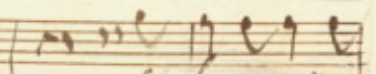
Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "quà, e", "La", "mi", "baha", and "quà, e" are written below the staves, corresponding to the musical notes. The paper shows signs of wear, including a large tear on the left edge.

94





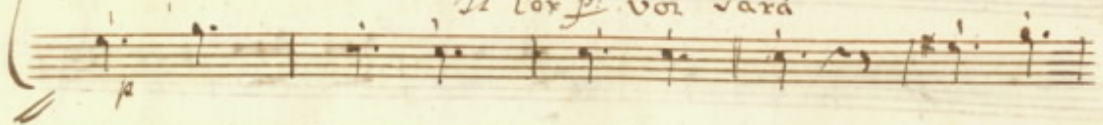
Drubale bel. Lino



Le livociomior Căz



Il corpi voi sarà



vino

L'amazzo in verita

che dite d'amazzarla, o

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top staff contains a melodic line with eighth and sixteenth notes. Below it are three empty staves. The fifth staff contains a vocal line with lyrics written below it. The lyrics are "schiaui; dove siete dove siete, son pronti a ve-". The bottom staff contains a bass line with eighth and sixteenth notes. The paper shows signs of age, including foxing and wear along the edges.

The first staff of the musical score, featuring a melodic line with eighth and sixteenth notes. The notation is handwritten in dark ink.

Three empty musical staves, each consisting of five horizontal lines, providing space for additional musical notation.

A vocal staff with handwritten lyrics. The lyrics are "schiaui; dove siete dove siete, son pronti a ve-". The staff contains a melodic line with various note values and rests.

A bass staff with handwritten musical notation, featuring eighth and sixteenth notes. The staff is positioned below the vocal line.

Handwritten musical score on five staves. The notation includes various notes, rests, and clefs. The lyrics "oh bella bella bella oh bella invariata" are written below the third staff. The word "dote" is written below the fourth staff, and "no" is written below the fifth staff. The page is numbered "25" in the top left corner.

96

parlo, nō mi muovo; mē qđto è ū fatto nuovo, che alfin si scopri

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

f *an ass*

ra, che al fin si scoprirà

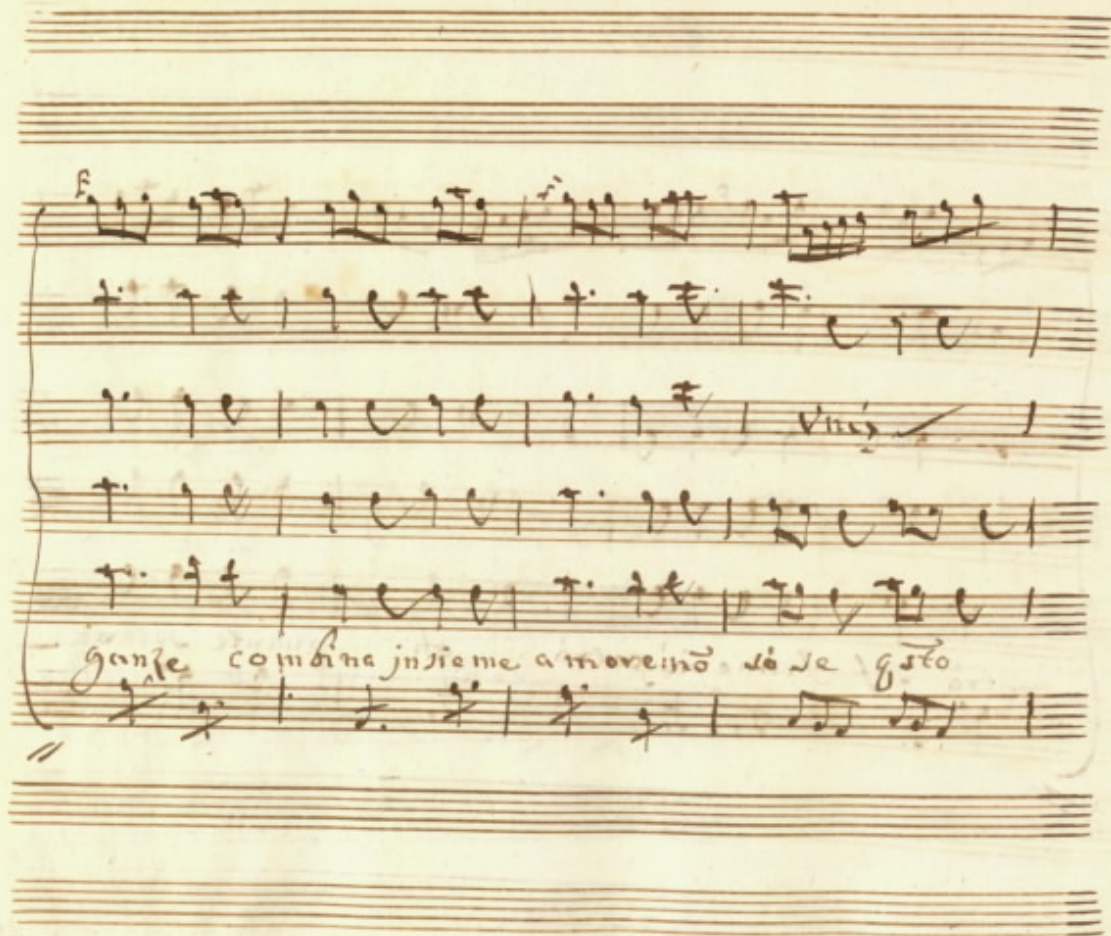
oh quanta stravaganza com

p-t *f. ass*

- Sina insieme amore; no sò, se g'èto Coxe soffrirne più po-

88

trà sof- frirne più potrà oh quante strava-



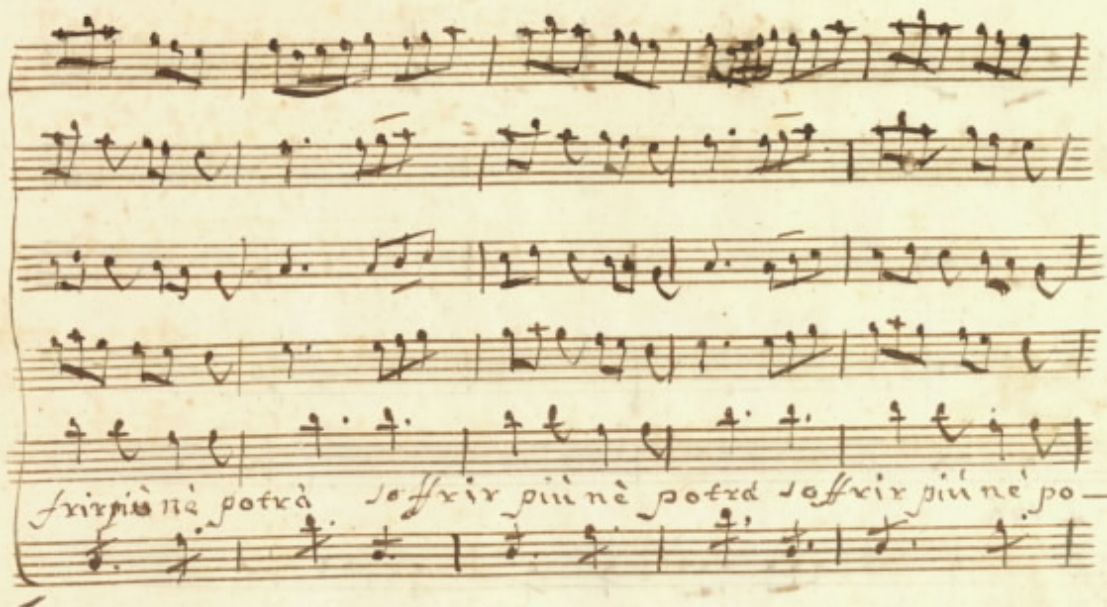
ganze combina insieme a moreino só se gsto



19

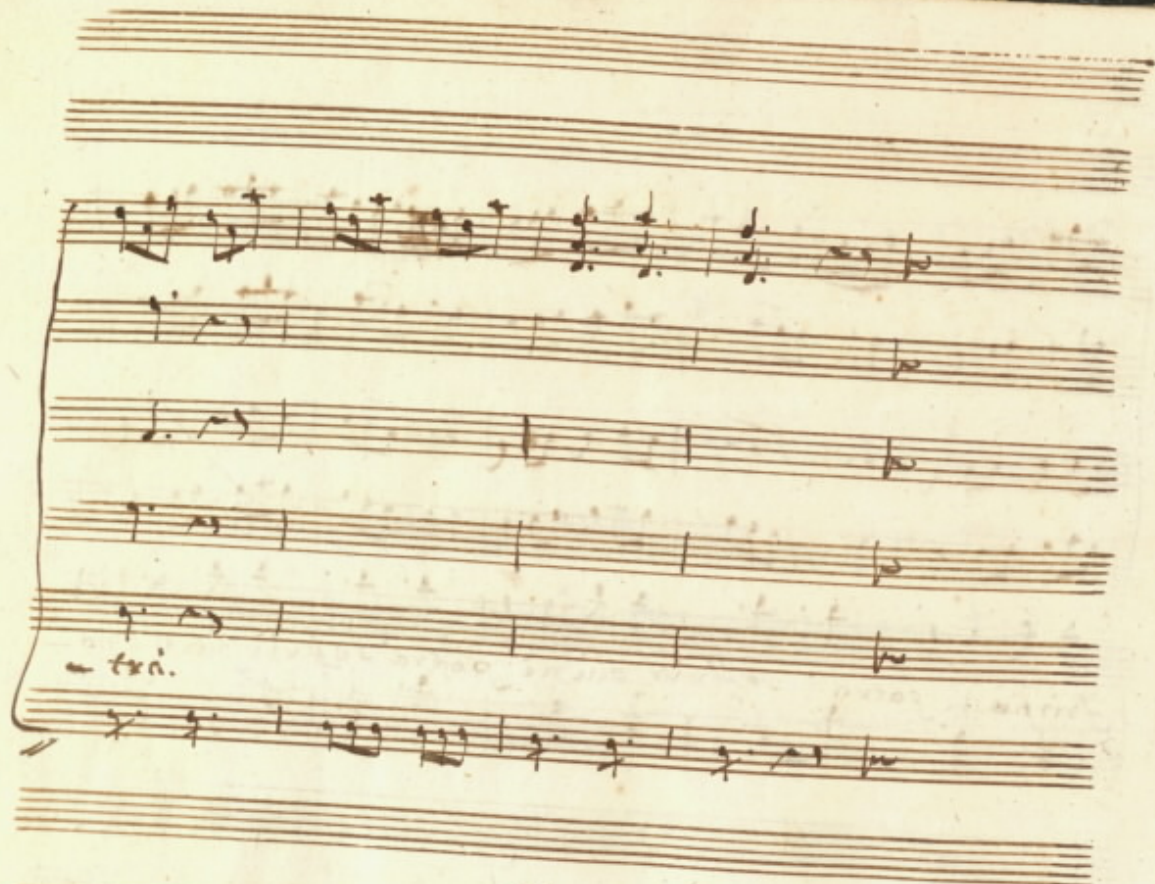
Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves:

- trā, nō sò se g'ito Core v'offirne più pot'ra sof-



100

suffrir più nè potrà soffrir più nè potrà soffrir più nè po—



Gina,
1260

Originale

Parte 2^a

Porro

101

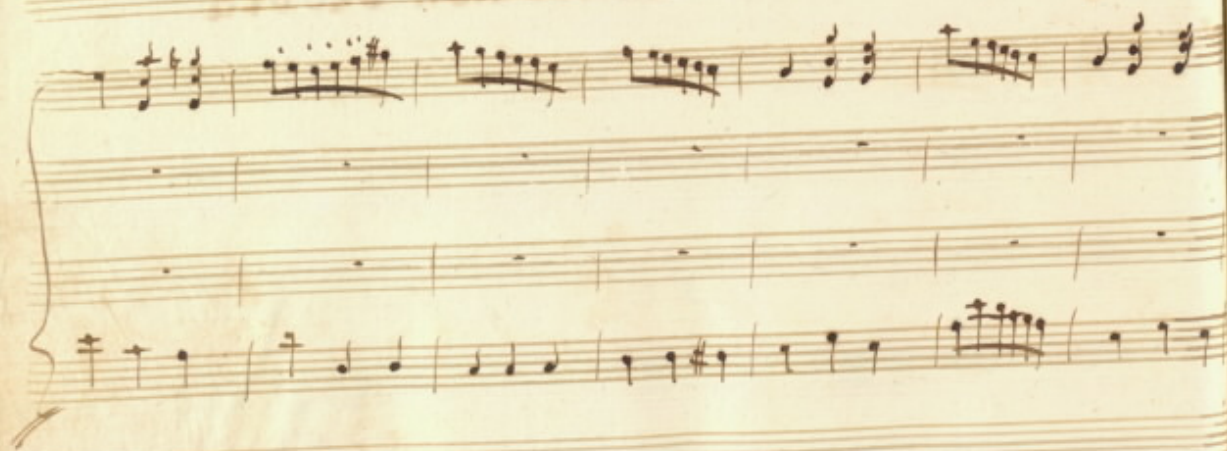
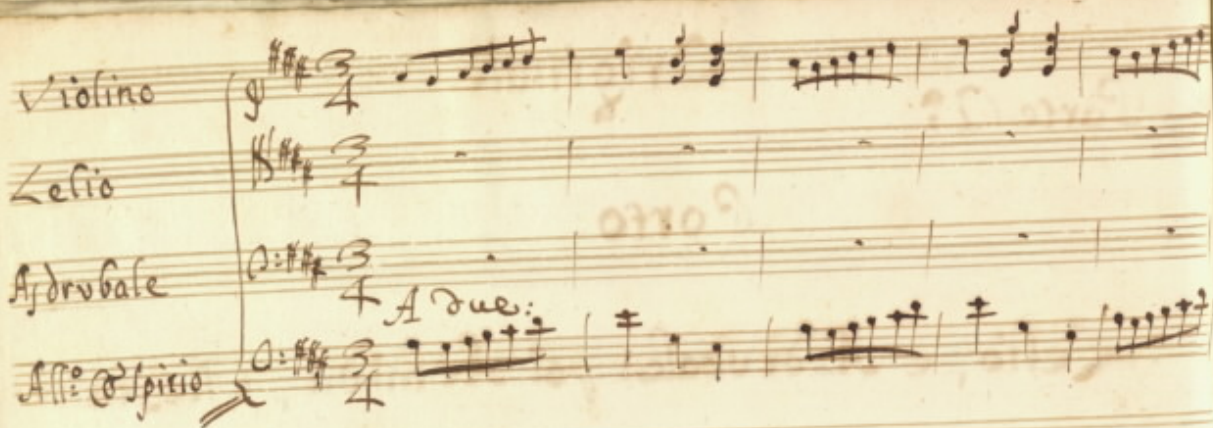
Lelio, e Asdrubale: poi Armida, Che sta
a sentire non veduta

Violino $\text{G} \text{ } \sharp \text{ } \sharp \text{ } \frac{3}{4}$

Cello $\text{H} \text{ } \sharp \text{ } \sharp \text{ } \frac{3}{4}$

Adrubale $\text{O} \text{ } \sharp \text{ } \sharp \text{ } \frac{3}{4}$ A due:

All: O spicio $\text{O} \text{ } \sharp \text{ } \sharp \text{ } \frac{3}{4}$



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p).

The first system consists of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar notation. A handwritten number "1102" is visible on the right side of the first system.

The second system also consists of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar notation. The text "Si Signore..." is written below the first staff of the second system. The text "La promessa..." is written below the second staff of the second system. The text "Non Signore" is written below the third staff of the second system. The text "no l'at" is written below the fourth staff of the second system.

Dynamic markings include *f* (forte) and *p* (piano) throughout the score.

Handwritten musical score for the first system. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment (bottom staff) begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The vocal line has lyrics: "fendo ho". The piano accompaniment has dynamics: *f.*, *f. aff.*, and *f. aff.*. The system ends with a repeat sign.

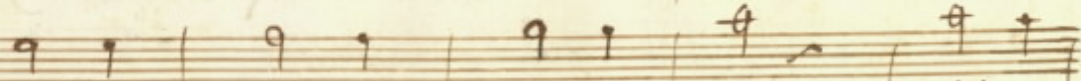
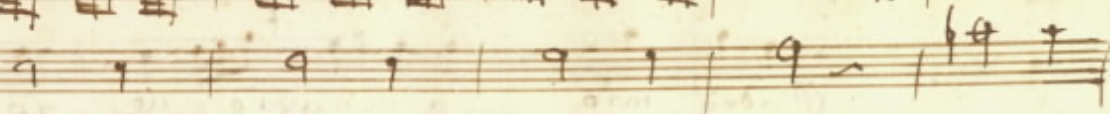
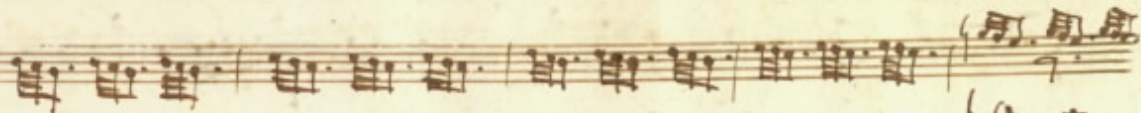
fendo ho

f. *f. aff.* *f. aff.*

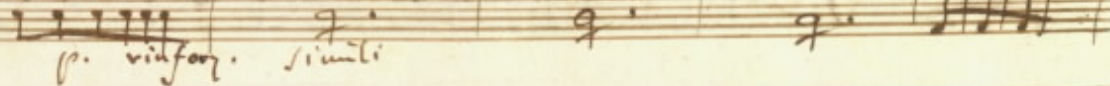
Handwritten musical score for the second system. The vocal line (top staff) continues with the same treble clef and key signature. The piano accompaniment (bottom staff) continues with the same bass clef and key signature. The music is in 4/4 time. The vocal line has lyrics: "sen m' accendo, e il fuoco nel mio core". The piano accompaniment has dynamics: *f.*, *f.*, *f.*, and *f.*. The system ends with a repeat sign.

sen m' accendo, e il fuoco nel mio core

f. *f.* *f.* *f.*



più crescendo ogn'or mi va più cre-



p. rinforz. simili



cen-do ogn'or mi va più crescen-do ogn'or = mi

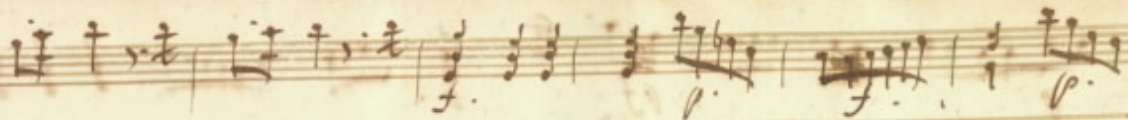


Padrò mio La denazio = ne, fo, so, la
va

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a forte (f) dynamic and contains several measures of music. The middle staff is a vocal line with a treble clef and a key signature of one sharp, containing lyrics. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp, starting with a piano (p) dynamic. The system concludes with a repeat sign.

lenne, e l'iscrizione si doueva incidere qua
do la

This system also consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, starting with a forte (f) dynamic. The middle staff is a vocal line with a treble clef and a key signature of one sharp, containing lyrics. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one sharp, starting with a piano (p) dynamic. The system concludes with a forte (f) dynamic marking and a piano (p) dynamic marking.



revoco l'annullo l'annullo: a un volubile a u fan-
f. p. f. p.



ciullo si bel do = no no si da stelle rumit.
p. g. g.

Handwritten musical score for the first system. The music is written on a grand staff with treble and bass clefs. The time signature is 9/8. The lyrics "Che ne dice!" are written below the bass staff. Dynamic markings include *p*, *pf.*, and *f.*. The phrase "Un fra" is written above the final measure of the system.

Handwritten musical score for the second system. The music continues on the grand staff. The lyrics "Verio una grã Lile qui sul porto si ue" are written below the bass staff. The word "simili" is written below the bass staff in the fourth measure. Dynamic markings include *p* and *f.*. The system ends with a repeat sign.

Handwritten musical score for the first system. The vocal line (top) begins with a treble clef and a key signature of one flat. The basso continuo line (bottom) begins with a bass clef and a key signature of one flat. The lyrics are written below the vocal line.

ora. qui sul Porfo si - vedrà qui sul

(10)

Handwritten musical score for the second system. The vocal line continues with the same notation as the first system. The basso continuo line continues with the same notation as the first system. The lyrics are written below the vocal line.

Porfo si - ve - rà qui sul Porfo si - ve -

crone

Ora

Lelio, e
 Asdrubale

Rec.^{vo}

Dei: *Ma che io sono un ragazzo, un huomo di nulla*

Dei:

mae una Fanciulla, e pretendere u' altra! In qsto porto chi

Asdr:

Dei:

Piaud Cocodugge! Arminda mia Regalala ad un Pazzo! no. no

Voglio soffrir questo passaggio, Capiteano, gli eroi nò

Asdr.

trattano così fuor la spada sulla publica strada si-

del:

(a2.)

armi, cimentarmi. nò sento più ragioni! all'armi, all'

Asdr.

Armi. Piano figliolo mio avete fatto testamento!

del.

del.

eredità ne ho nò ne voglio: a noi son pronto

In atto di firmare

Advers,

Ah fer = mafevi un poco no p che ci Battiamo se ar

trinda. Dique una femina ci vogliamo amazzare!

E q'sto e q'sto che dicevo ancor io: ci va del Nojfron oror

reñonero mio.

Rimettete la spada: i termini la

giófra: velado, vela (edo): Arminda, e vofra. Arminda é mia!

Ad.
possibile me la cedete! oh Carte, son u' vo gene -

Andr.
rogo e sono eroe più ch'io siete voi. Amico... A -

mico. Che bel Core ch'auete... / adagio, ei Posterì ch'edi -

rao di me! no: nò sia vero: / Ripigliatemi Ar

Ad. *Andr.*
minda. nò la uoglio ma se io ve la cedo per

Le.
mano di nofaro: *Adesso* poi *voglio effer suppli*

Arm.
cato: *Ardr.*
che puoi farmi di più destino ingrato! *Viap*

farmi vedere, che dico il vero: andiamo a ritrovare *Armindo*

e concludia le nozze: ma *Merina* nò l'avefe a guardar.

Le.
eh nò la guardo. nò me ne curo: juèga, si precipiti! faccia

per quel che vuole: e una goajata, che nò ha nè belta', ne leggria

Andr.

oria: scusatè aucte detto una bugia. Nerina è

bella, e forte:... Chi sà... La sposerei... Voj mi guardate!

Arm.

Che mi s'ò fatto rosso! Ah indegno! Ah ingrato! So più soffrir nò.

Ed.

(Entra)

posso.) Duque la sposereste! Bravo: buò prò vi faccia:

Asdr.
Una donnetta vile sposa d'un Capitano, nò, ara
vil s'io le darò la mano. *Sieg. Ariadi Asdrubale*

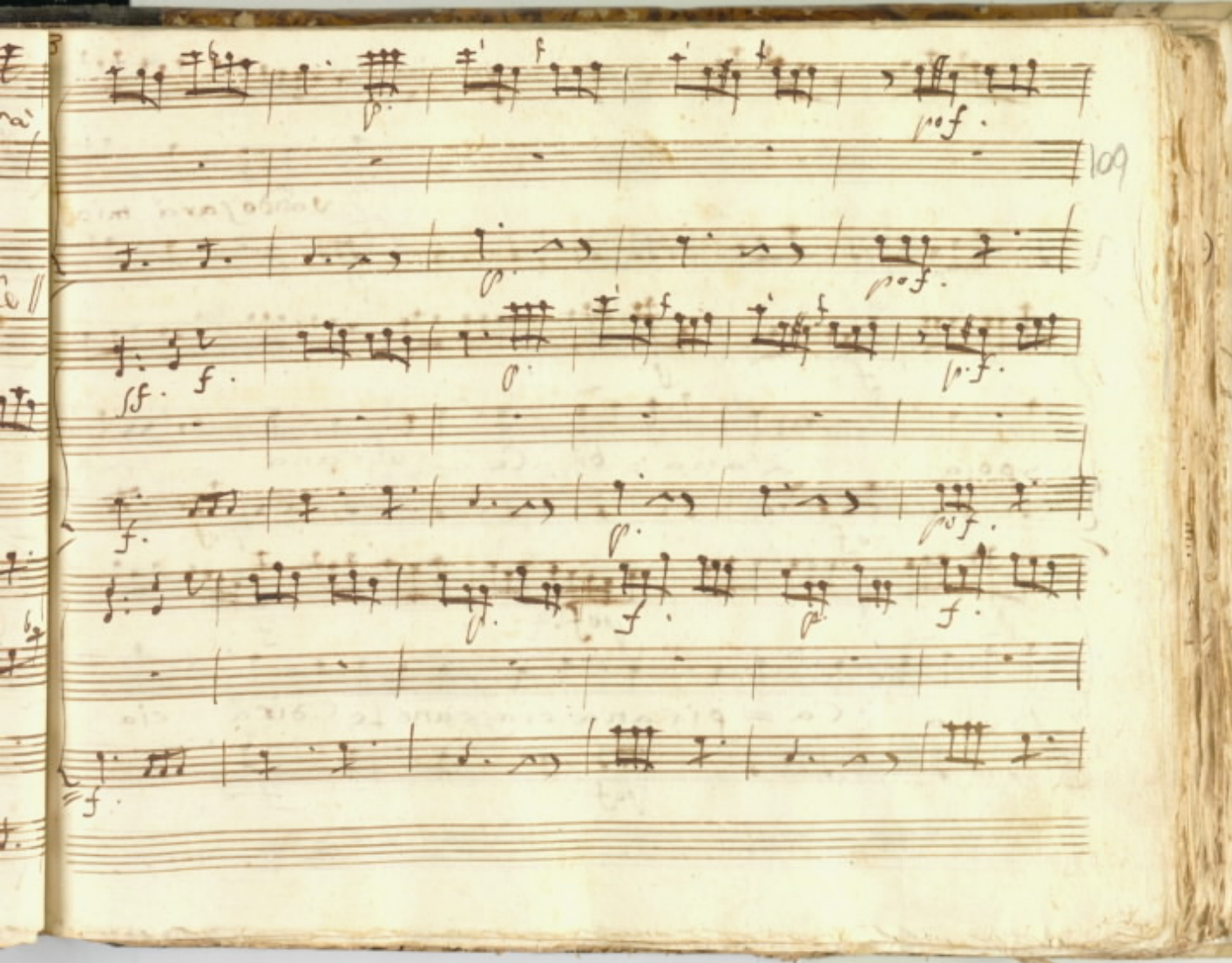
Violino *g* *8*

Asdrubale *g* *8*

Allegro *g* *8*

6

6



p. *f.* *p.* *f.* *p.* *f.* *pof.* *pof.* *f.* *p.* *pof.* *f.*

L vando sarai mia

Spoja *L* ama = bi - Ce Sulfana *L*a

Bella Ca = pitana ci ascuno le Coira cia

suno le dirà.

e allor che giun = gein

110

Porto

le For - ti fu = meranno

Le

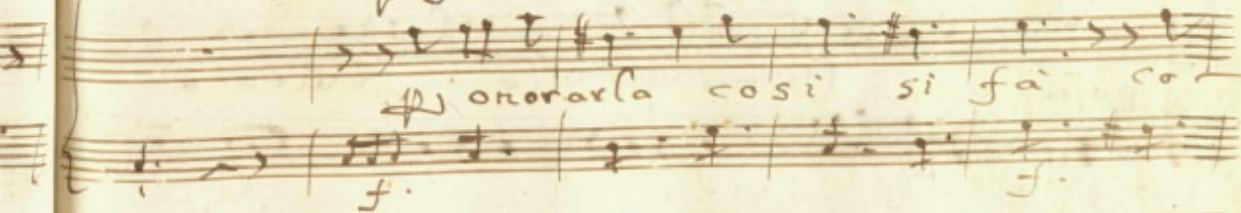
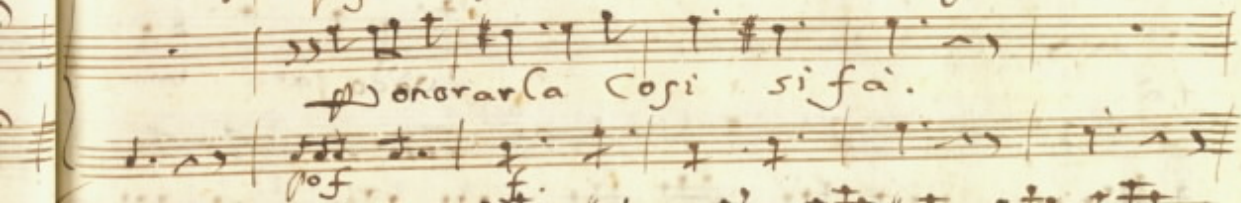
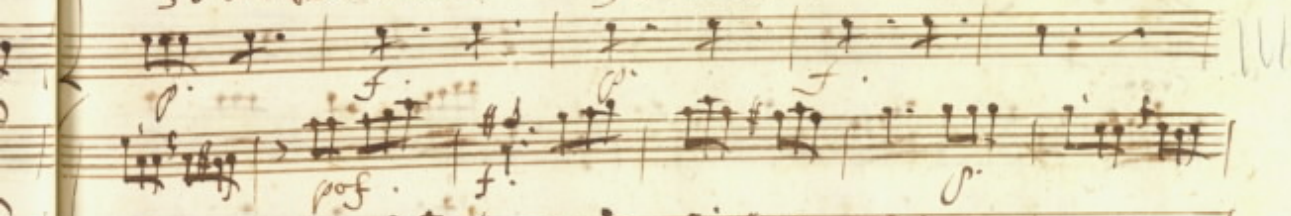
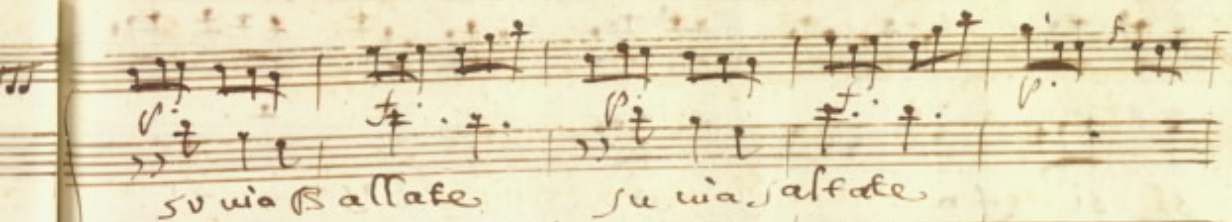
Ma = vi spa = reranno

e un

Handwritten musical score for the first system. The treble staff contains a series of beamed eighth notes, while the bass staff features a series of quarter notes. The lyrics "suoi di Trombe, e Timpani" are written between the staves, followed by "tutto s'udira". Dynamic markings include *f.* (forte) and *p.* (piano).

Handwritten musical score for the second system. The treble staff continues with beamed eighth notes, and the bass staff continues with quarter notes. The lyrics "tutto s'udi = ra s'udira s'udira." are written between the staves. Dynamic markings include *f.* (forte) and *p.* (piano).

Handwritten musical score for the third system. The treble staff continues with beamed eighth notes, and the bass staff continues with quarter notes. The lyrics "Viva la bella Capitanina Viva Terina l'Adubalina" are written between the staves. Dynamic markings include *f.* (forte), *p.* (piano), and *ff.* (fortissimo). The page concludes with a final flourish.



si si fà così si fà così si
 fà. Quando sarà mia
 Spoglia fiamma = bile Sultana

f. *pf.*

La bella Ca-pifana ciascuno l'edi-

f. *pf.*

ra ciascuno l'edirà. e allor - che giun - ge in

f. *p.*

Porto. Le Tor - ri fu - meranno

f. *p.*

112

Le Na = vi spa = reranno

E un uo di Trobe e Jimpanti fu fo s'udica.

E allor che giunge in Porto Le Navi spara

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score includes dynamic markings such as *pos.*, *f.*, *ff.*, *f. sf.*, and *p.*.

The lyrics are:

ranno Le Torrifumerano e u suo di Trobe, e Impanip
tutto s'udira tutto s'udira. Viualà
Bella Capitanina viua Nerina l'Aydrabalina su via bal

The manuscript is numbered 13 on the right margin.

late, su via saltate

rarla coji si fa

rarla Coji si fa su via Ballate, su via saltate

Handwritten musical score for a song, featuring two systems of staves. The top system contains two staves with vocal and piano parts. The bottom system also contains two staves with vocal and piano parts. The lyrics are in Italian and include "late, su via saltate", "rarla coji si fa", and "rarla Coji si fa su via Ballate, su via saltate". The score includes various musical notations such as notes, rests, and dynamic markings like *f.*, *p.*, *f-v.*, *ref.*, and *ono*.

no
rarla così si fa, on- rarla così si fa, on- rarla così si

fa.

114

Scena II.

Salain Coja di Nerina

Nerina, e Arminda, poi Adrubale, e Lelio

Arm:

ro Nerina non

Ner:

Arm:

Serve:

siete pazzia

Voglio partice in qsto punto:

Ner:

come volete andar! vi mangarano gliorzi che so bene si

Arm:

gliotte, Poi ci manca pochi' ore a farsi notte.

mi magin

Ner:

puce: Adrubale piu no mi trovera.

ma che unafatto di

ma! che v'è di nuovo! qsto è un opcar da stolta:

Arm.

Mer:

Li m'ha ceduta à Lelio d'altra volta. Dà Lelio

Arm.

mio! L'hò intejo cō questi' orecchie! Ah indegno quest'è l'a-

Mer.

more! Oh se così Sorella partite pur: vi cōsta

figco: adagio v'insegnero la strada Dichi

alcun nò vi trovi: qui vicino v'è il Bosco: andate

scritta, finche trouate un Poete: poi voltate a man

Andr.
manca: ...Eccole pròte: rozze, e allegrie. Can-

chetti, mortaletti, cannonate: j carcio dolce Imeneo:

Andr.
piano fermate. qual è lo sposo. E Lelio: *Ad* Il Signor

Lelio doueua dir, m'and' importar! Io sono vostro a-

Mer.

marito, Fratel sposo del marito. Ma io vorrei d'ac- cet-

Arm.

farne un tal partito.)

Merina nò parla!

Mer.

Oh nò m'impiccio in queste fraiche: Ah nò mi

vuole nò mi merita: E poi chi è volubil suo

Del: *Arm.*
 danno (Chi parla invidia) Oime! che affanno!

Andr.
 Risoluto: fra noi già s'è fatti' ca-

pitoli: cadute e già in vostro potere: j schiavi

miei vi portar tante gemme d'aspar vergogna all'Erifree Mo-

Arm: *Del.*
 come fugga dall'Ingrato) Alta Progenie di

qualche musulmano, sposa gentil; via datemila

Armi:

mano. Horijo = luto, Aspetti Sono

117

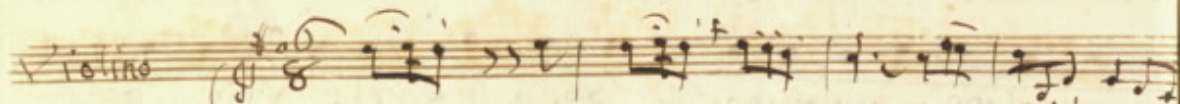
voglio ora spiegarmi: son cofante della

sorte, che il Cielo mi destina è j miei pèrier la dirà Re.

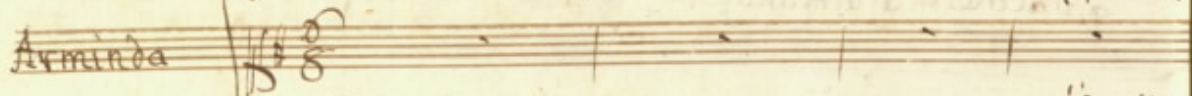
rinai

Siegue (Aria di Arminda)

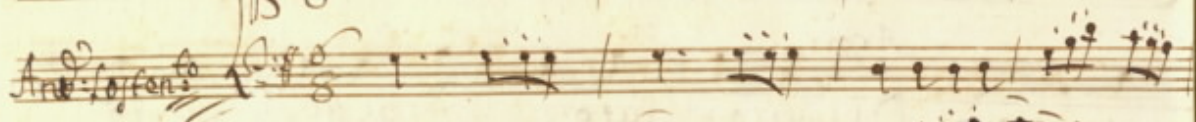
Violino



Arminda



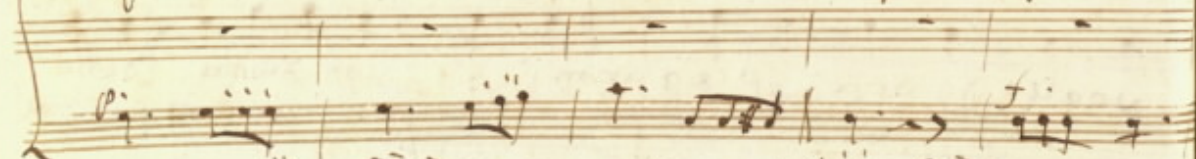
And: sosten:to



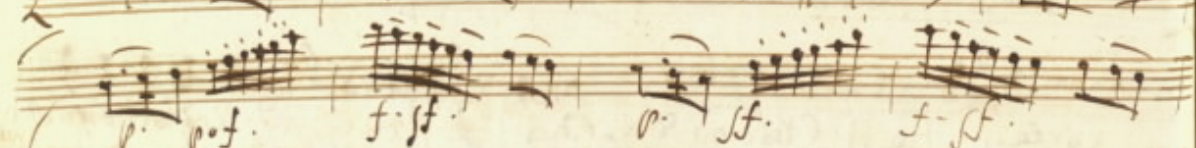
pos. f. sf.



p. sf.



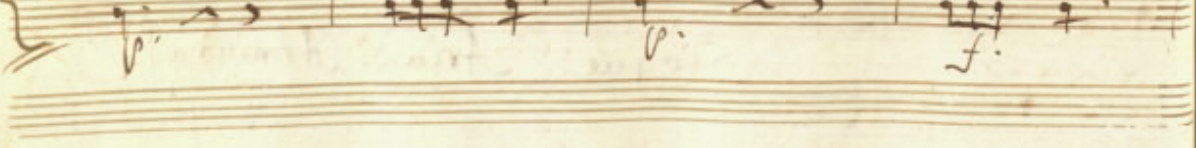
f. sf.



p. sf.



f.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f.*, *sf.*, *p.*). The lyrics are written below the staves, including the words "na", "sem = plice A = gnell'era", and "Tut = fa gra = giae". The manuscript is written in a cursive style, characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and wear at the edges.

na

sem = plice A = gnell'era Tut = fa gra = giae

fuf = fa amore sij cacciata da Pastore Poue

rella, che fara! poverella, che fara! che fara!
In un Bosco, jen'andra e se'.

ma i tra fròde e fròde, uedi il Lupo che s'arconò e le pecorella la poue-
vella la pouevella

palpitando fug = gira.

La Pecorella

La pouevella

palpi-

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include the words "fan", "do fuggirà", "pal = pi", "fando fu = gi = ra", "palpi = fando fu = gira", and "na".

The score is written in a system of staves, with lyrics placed below the notes. The handwriting is in a historical style, and the paper shows signs of age and wear.

Lyrics visible on the page:

fan — — — do fuggirà pal = pi =

fando fu = gi = ra palpi = fando fu = gira

na

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include the words: *sem = plice A = gnell'etta*, *fuf = fa gra = zia e*, *fuf = fa amore*, *di - scaccia - fa dal Pa*, *store poverella, che fara'!*, *poverella, che fara'!*, *che fa*.

The score includes dynamic markings such as *f* (forte), *p* (piano), *sf* (sforzando), and *fz* (forzando). The notation is in a historical style, likely from the 18th or 19th century.

120

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

rà! *Andù* Bosco se n'andrà in un Bosco se n'an

f. *p.*

più p.

ora, e se mai fra fròde e fronde vedi il Lupo che s'asconde vedi

più p.

sf. *sf. p.* *sf. p.* *sf. p.*

Lupo che s'asconde La Pecorella La Pecorella La poverella

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics visible on the page:

palpi = tando fuggi = ra' e se -
mai tra fröde e fronde vedeit
Lupo che s'acorde La pecorella La poue -

Dynamic markings include: *f.*, *prof. f-st.*, *p.*, *prof. f.*, *ff.*, *f-st.*, *prof. f.*, *f.*, *p.*, *f.*, *p.*, *f.*, *p.*.

vella palpitando

f. piu f.

do fuggirà palpi - tando fuggirà palpi -

Croan. piu f.

fando fuggi = ra

Uoj Nerina m'infendete m'in

alleg. p. p.

tende - te: Voi col tempo lo saprete lo sapete -

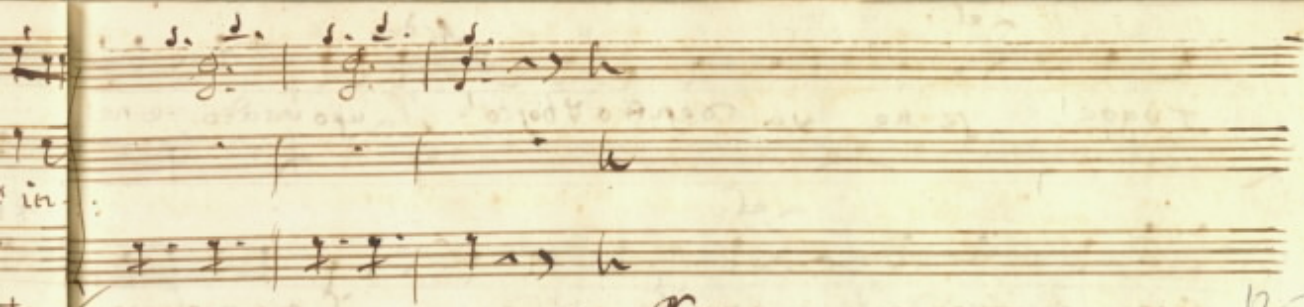
te quest'agnella chi sarà quest' - Voi ste -

rina m'intendete. voi col tempo lo saprete lo saprete lo sa -

sf. *sf. f.* *p.*
prete quest'Agnella chi sarà quest'Agnella chi sarà me in

sf. *sf. p.* *sf. f. aff.*
ferdele lo sa prete quest'Agnella chi sarà

sf. *sf. f. aff.*
crome



Scena III:
Merina, Lelio, ed Ardrubale
Che rimangono pensieri

Mer.

123
M'ha tutta inferocita: ma che

far nò saprei; se nò fosse vergogna io piangerei.

del.

Ardr.

Agnetta, cacciata! La pecora, che palpita, e poi

Lel.
fugge! se ne va dentro v'bosco! *Andr.* Il Lupo infatto se ne

Lel.
stacca le fronde! qualche grā cosa il suo parlar na

Andr.
sconde! *Andr.* Cambola io sola discifrar posso:

Andr.
Ha da uenir da me, se vogliono saperla. Signor Lelio di

Lel.
quest' Agnella, che ne dite! e il Lupo Cosa ha che far colle mie

Andr.
nozze? a dirlo non capisco più niente: sopra me resto stupe-

Andr.
fatto, smarrito, sfordito, inorridito, insanguinato, inpie-

Andr.
fatto. Merina, voi che siete depositaria, e segretaria in-

Andr.
sieme de' pensieri d'Arminia... Oh sia proposito: Voi che sapete

Mer.
siffatti di tutto il vicinato... Che maniera di parla-

ve è la vostra! a una zicella si parla con ris
Zel:

pezzo. non ve lo dirò più: si aff nò detto: Sono imp
Afor:

ziente, vuo sapere adesso dalla bocca d'Arminda, chi è il lupo,

Mer:
Pecora dov'è... nò nò! incomodi. adesso gliè lo spiego. Ar

Arminda è quell'Agnella Poverella tradita, e abbandonata, e voi

ris *Lel.* *ter.*
 siete il Pastor, che l'ha lasciata. E il Bosco co' il Lupo! Il Lupo in

imp *125*
 gordo voi siete, che cercate di rapirla - forza: Il Bosco poi significa,

Lupo, *Andr.*
 che voi non la vedrete più Come! per che! a qual Cagione! Io

Ar. *Andr.* *ter.*
 moro. mio y goro! mi vita! ma adesso dove sta! sen'è fug

Lel. *Andr.*
 gita. Fuggita! Arminda mia: vengo vengo a certarti: la

frouerò, se fosse condata in mè di Pluto, o di Mi-

Parte 1. *Lel.*

hogge.

Anch'io la frouerò. nò sono arminda un

Lupo come credi, Sono vn Agnel d'a latte, Che andan

so p'le fratte = ritroua un' altro Agnello... Ah Cara Arminda iò nò

Parte

Scena IV

ho più ceruello:

Merina

Di que p' gelo

si: amore un o jolo, ch'è m'ama Ho consigliato io

126

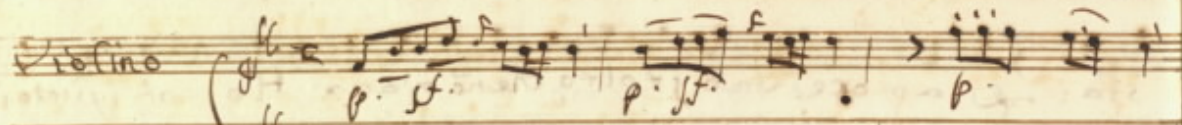
stecca Arminda a fuggir via: quest'è vna Tiranna: vuol ricer

carla, consoarla, aiutarla. Donè Leggiadre,

che seguite Amore, imparate da me del mio bel core

Si segue Aria di Kerina

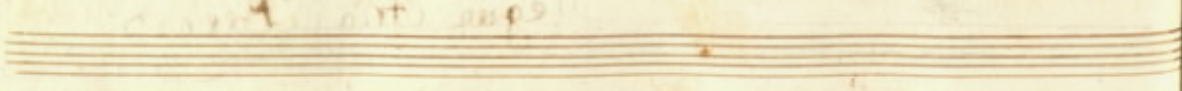
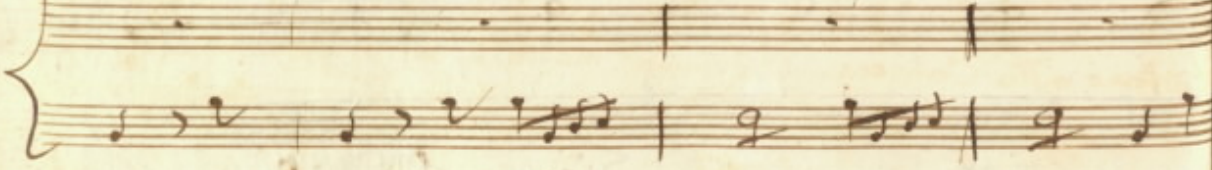
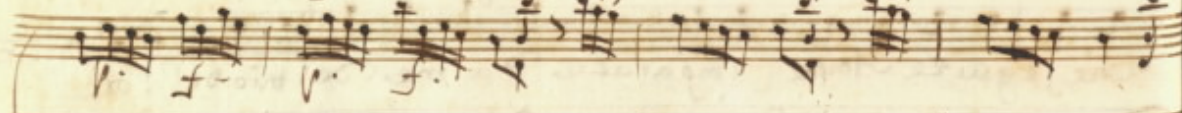
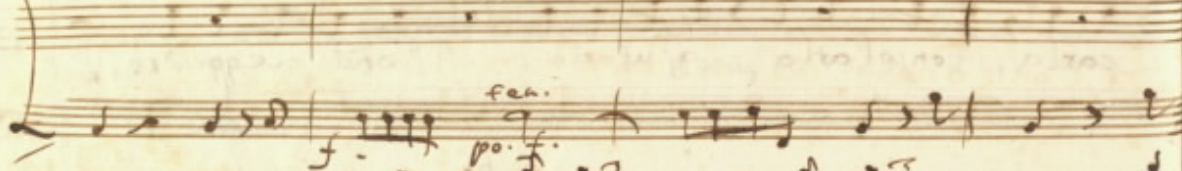
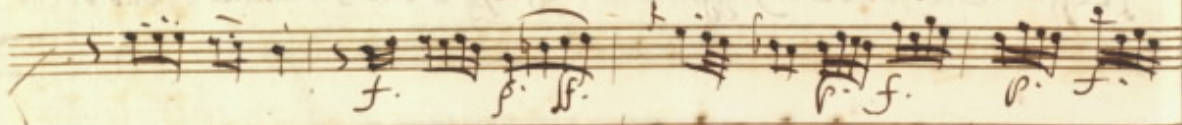
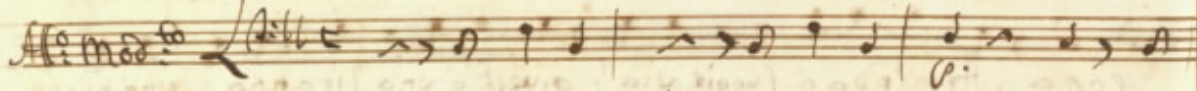
Violino



Perina



Alto



Sia di cor tenero, sia bone, bone, e tutti cantano

questa Canzone, che siamo mostri di cru = delia. E tutti

cantano questa Canzone che siamo mostri di cru = delia. Lo di con gli

Handwritten musical score on aged paper. The score consists of two systems, each with four staves. The first system contains the lyrics "Nomi ni p[er]scre di far ci; ma s[on]o calunnie da rime". The second system contains the lyrics "Gloria. Deo mie Core p[er] nostro onore ci vuol duo". There are additional markings such as "Core", "ci vuol pie", and "f." (forte) throughout the score. The paper shows signs of age, including foxing and staining.

Nomi ni p[er]scre di far ci; ma s[on]o calunnie da rime

Gloria. Deo mie Core p[er] nostro onore ci vuol duo

Core ci vuol pie

f.

p. sf. p. sf. p. sf. sf.

Bona mie Core *p* no = stro onore *p* no = stro onore ci

f. p. f. p. f. sf. sf.

p. p. sf. p. sf. sf.

buo vuol Core ci vuol piefa ci vuol piefa ci

p. sf. p. sf. p. sf. f. p. sf.

p. sf. p. sf. p. sf. p. f.

vuol buo Core, ci vuol pie = fa ci vuol pie fa ci vuol pie

p. sf. p. sf.

fa ci vuol piefa. sia di co

tenero sia bone, bone, bone, . . . e tutti Cantan

q^{ta} canzone che siamo mostri di cru- . . . della . . . e tutti

The image shows a page from a handwritten musical manuscript. It features three systems of musical notation, each consisting of a vocal line and a piano accompaniment line. The lyrics are written in Italian. The paper is aged and shows some staining. The handwriting is in a historical style, likely from the 18th or 19th century. The first system has the lyrics 'fa ci vuol piefa. sia di co'. The second system has 'tenero sia bone, bone, bone, . . . e tutti Cantan'. The third system has 'q^{ta} canzone che siamo mostri di cru- . . . della . . . e tutti'. There are some markings like 'ff.' and 'p' indicating dynamics.

Catano qu'la Canzone, desiamo mostri di cru = del
 fen.
 fa
 Lo dicono gli uomini p' s'creditarci
 majò calunnie darimediarsi da
 tutti

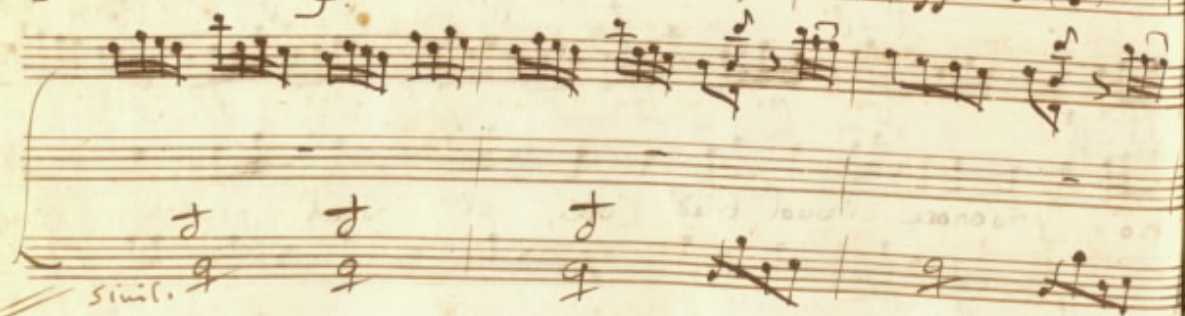
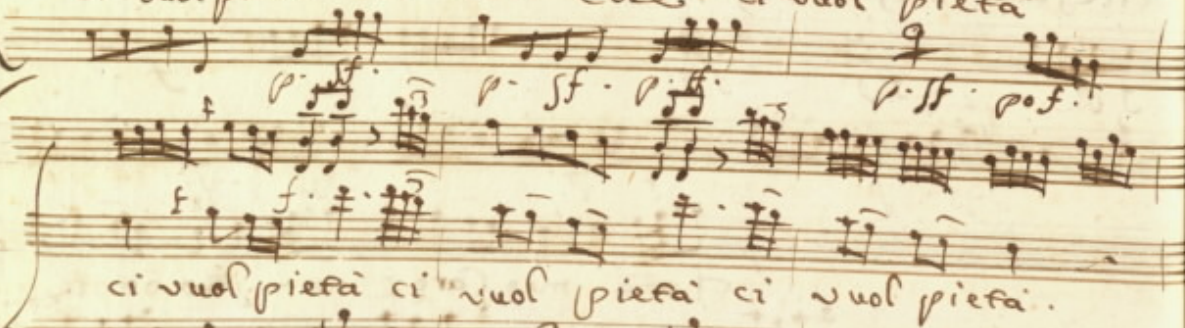
Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The lyrics are written in a cursive hand, and the music includes various dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte). The score is organized into systems, with some staves grouped by brackets. The lyrics are as follows:

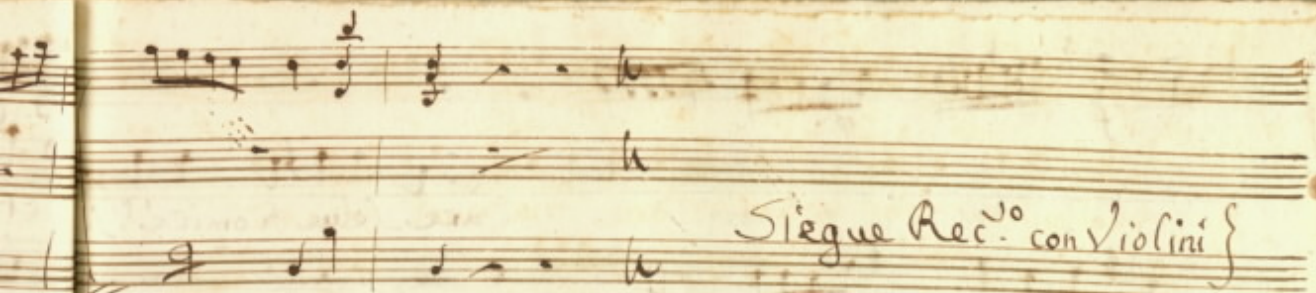
Donne mie Care no - stro onore no - stro
onore ci vuol buo Core, ci vuol pietà
tenero sia bone e tutti cantano qsta Canzone

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

che jamo mostri mostri di Crudeleza di crudelta
Donè mie Care no = stro onore
no = stro onore ci vuol buo Core, ci vuol pietà

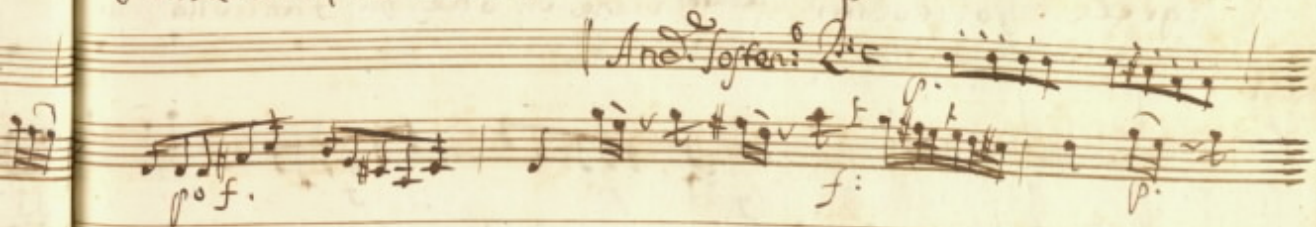
The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*, *sf*, *sfz*). The paper shows signs of age, including discoloration and wear along the edges.





Siegue Rec.^o con Violini }

Scena 2. Bosco co' diverf. Violino
alberi sparsi all' intorno
Arminda poi Andrubale
Poi Lelio, in Marina



f. *p.*

Care Selve Romice.

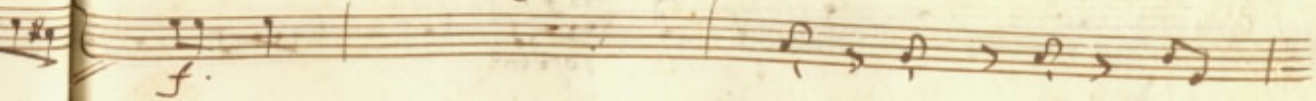
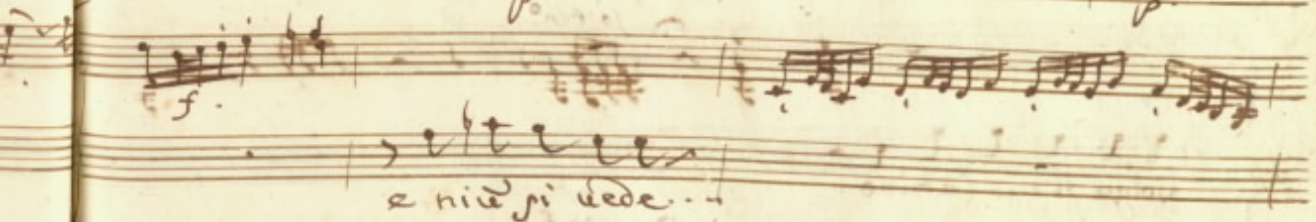
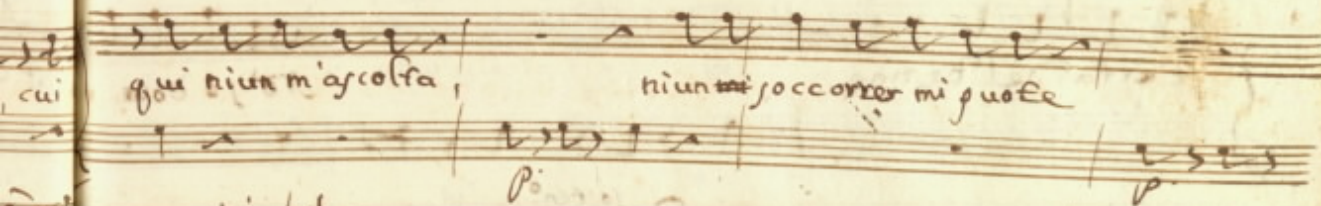
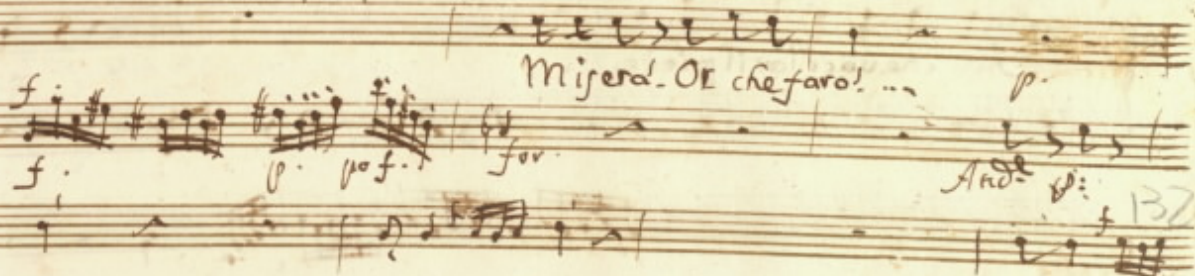
f. *p.*

grete solitudini a uoi viene un onesta fanciulla, cui

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

sorte infidiò fin dalla culla.

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



Aff che vacillar il piede

Handwritten musical notation for the first system. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a series of eighth notes. The piano accompaniment (bottom staff) starts with a bass clef and contains a series of eighth notes. The lyrics 'Aff che vacillar il piede' are written below the vocal line.

certa del destino,

Handwritten musical notation for the second system. The vocal line continues with a series of eighth notes. The piano accompaniment also continues with a series of eighth notes. The lyrics 'certa del destino,' are written below the vocal line.

volga il mio Camino.

Handwritten musical notation for the third system. The vocal line concludes with a series of eighth notes. The piano accompaniment also concludes with a series of eighth notes. The lyrics 'volga il mio Camino.' are written below the vocal line. The system ends with a 'Sostenuto' marking and a double bar line.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score includes dynamic markings such as *p* (piano), *f* (forte), *And.* (Andante), and *prof.* (pianissimo).

The lyrics are written in Italian and include:

- Eco pietosa almeno tu che ascolti miei pianti*
- fugli dai passi miei...*
- ma dove*
- dove m'infro*
- Oh Dei!*

The musical notation includes various clefs, notes, rests, and bar lines, indicating a complex composition. The page is numbered 33 in the top right corner.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Oh Ser!

Siegue Cavaña

Handwritten musical notation on a single staff.

for C

Violino *Handwritten musical notation on a single staff.*

Arminda *Handwritten musical notation on a single staff.*

Sostenuto *Handwritten musical notation on a single staff.*

Dono fado suertu

Handwritten musical notation on a single staff.

rata: *Handwritten musical notation on a single staff.*

già se viè la notte Grana: qui no

Handwritten musical notation on a single staff.

l'è ne sol, ne Luna quind'viene sol, ne Luna: Che spauèto! che fer-

ror! Che spauèto! che ferrox, tremo oh Dio qual debil Cana;

qual debil Cana; Ah trovassi ah una Capana di Bisol

Handwritten musical score for the first system. It consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The lyrics are "fol - - co, edì Pastor coi Bifol". The piano part has dynamic markings *ppof.* and *sf.*.

Handwritten musical score for the second system. It consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The lyrics are "stor Ah tre vassì una Cagana coi Bifolco, o di Pastor di Bifolco, o di Pa'". The piano part has dynamic markings *viuf.* and *f. ass.*.

Handwritten musical score for the third system. It consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The lyrics are "stor coi Bifolco o di Pastor.". The piano part has dynamic markings *ppof.* and *sf.*.

vado suntu = vata suntu furata

già sen

viè la notte bruna: quind v'è ne sol nè Luna: che spavento! che ter-

ror! che spavento! che terro! Tremo o Dio qual debil cana;

Handwritten musical score on aged paper. The score is written in a single system across five staves. The lyrics are in Italian. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings (e.g., *f*, *p*, *sf*, *for.*, *pos.*). The paper shows signs of age, including discoloration and some staining.

qual debil Cana, Ah evvagivna Capana di Bifolco, od
for. coi Bifol — co ed i Pastor suen furata Dou
vado che spaurto! che terror! che terror! tremo oh Dio qual de Pastor

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include the phrase "Ah trovassivna Capanna di Bifulco".

Lyrics visible on the page:

co, o d
panna Ah trovassivna Capanna di Bifulco
co e di Pastor Ah trovassivna Capanna di Bifulco o di Pastor di Bifulco o di
ual di Pastor di Bifulco o di Pastor:

Handwritten musical notation includes various notes, rests, and dynamic markings such as *pos.*, *f.*, *p.*, *sf.*, *p-vinf.*, *simili*, and *f. ass.*

136

Andr:

Tutti i Passi spregati, e Loco q^{do} di Venirla a car

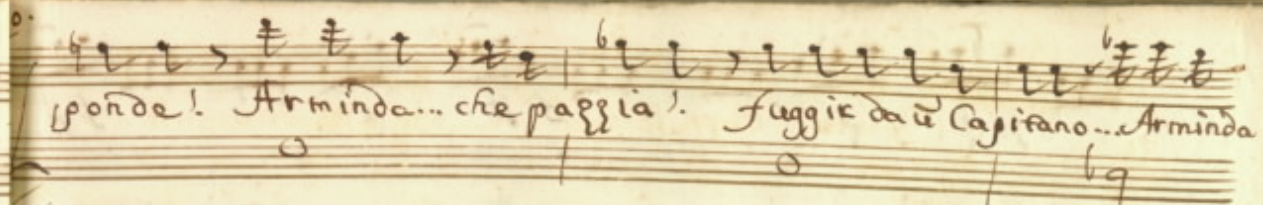
car... sento Rumore... forse qualch'Orso... Ah

Care bestie indomite, state pure nelle Jane sono voglio

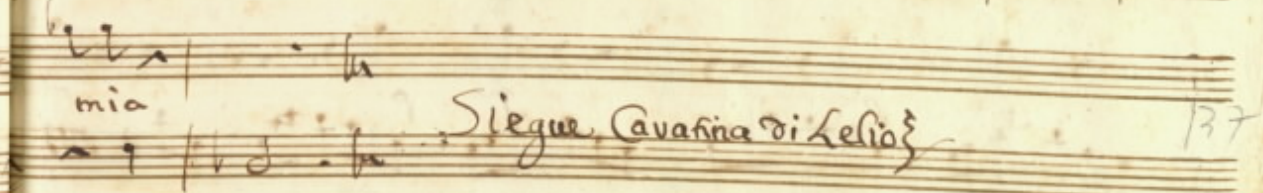
Cane jnè collo schioppo a molestarvi... oh bella! era

vento, che ha mosse alcune fröde... Arminda... ni u r

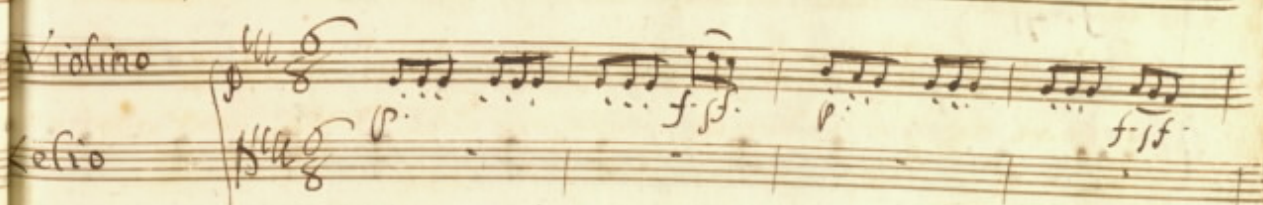
cer
ponde! Arminda... che pazzia! fuggi da u Capitano... Arminda



AR
mia
Segue Cavatina di Lelio



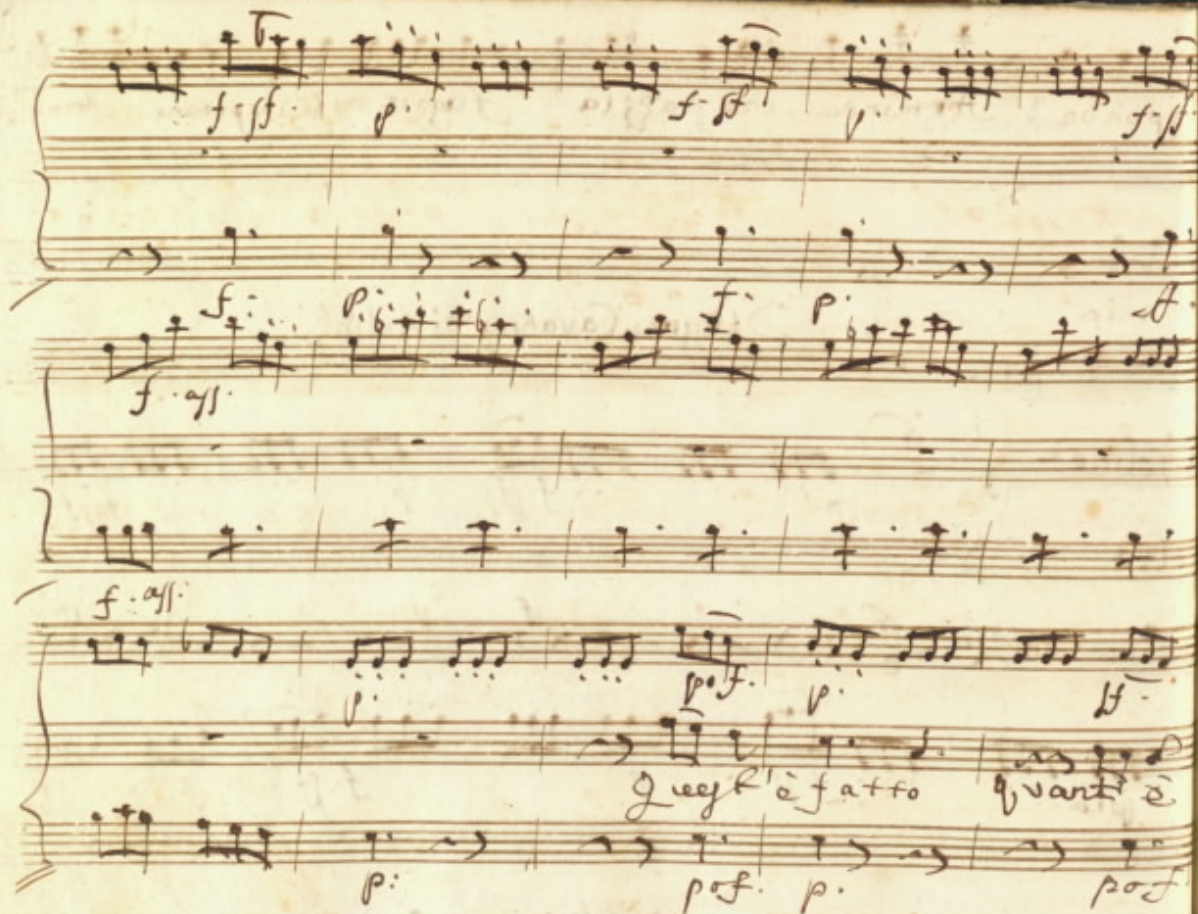
Violino
Lelio



Inda con Mare
era



Handwritten musical notation for a vocal line, featuring a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. Dynamics include 'p' (piano) and 'f' (forte)." data-bbox="50 750 940 940"/>



f. *ppf.* *p.* *f.* *f.* *f.* *f.*

Cupol. 4^{to} Bosco ov'io m'aggiro :

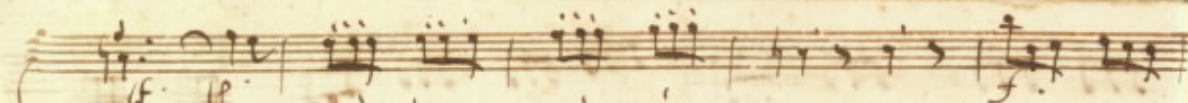
p. *ppf.* *f.* *p.* *ppf.* *p.* *f.*

no vox = rei Che qualche Lupo mi ue

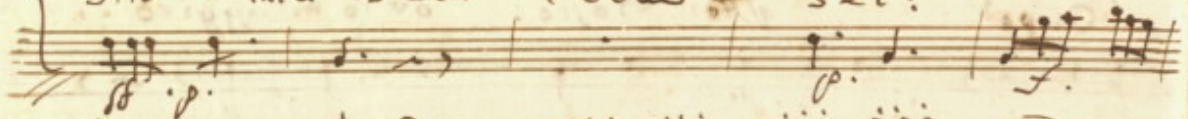
f. *f.* *f.* *f.* *f.* *f.* *f.*

nij = se a di - vo = ran a

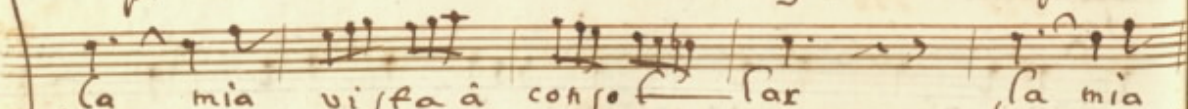
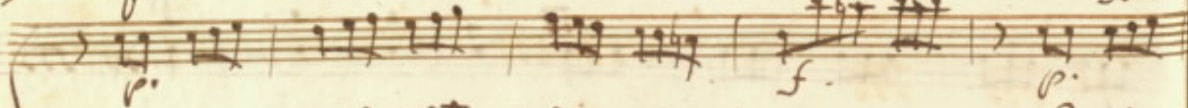
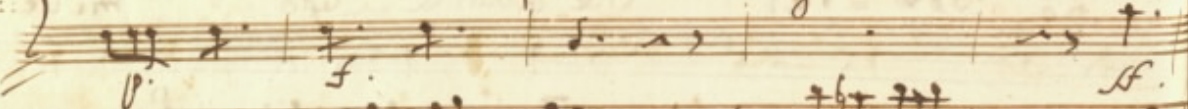
f. *f.* *f.* *f.* *f.* *f.* *f.*



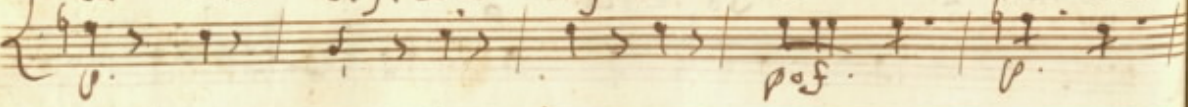
Ah = mia Bella dove sei:



vie = ni, vieni: gli occhi miei



la mia vista a consolar la mia



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include the words: *visfaa' con so - lar*, *con so - lar*, *Quante*, *folto!*, *quante è Cugo*, *qufo*, and *Bojco*. The score includes dynamic markings such as *f.* (forte) and *p.* (piano), and a measure number *139* is visible on the right side.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score includes dynamic markings such as *sf.* (sforzando) and *p.* (piano). The lyrics are written in a cursive hand, and the paper shows signs of age, including foxing and staining.

sf. *p.* *sf.* *p.*

ov'io m'aggiro No vorrei, che qualche Lupo mi

sf. *p.*

nisse a divorar mi venisse a divorar

p. *sf.* *p.*

Ah mia Bella dove sei:

f. *p.*

Handwritten musical score for the first system. The vocal line (top) includes lyrics: *vie=ni vieni: gli occhi miei*. The piano accompaniment (bottom) features dynamic markings *ff* and *vin*. The music is written on five staves.

Handwritten musical score for the second system. The vocal line (top) includes lyrics: *la mia visfa a conso = lar. Ah mia*. The piano accompaniment (bottom) features dynamic markings *ff* and *vinf*. The music is written on five staves.

Handwritten musical score for the third system. The vocal line (top) includes lyrics: *Belladoue sei: vieni: vieni: gli occhi miei la mia visfa a conso*. The piano accompaniment (bottom) features dynamic markings *ff* and *vinf*. The music is written on five staves.

160

f. ass.
 Car la mia viassa a còpolar
f. ass.

Mer.

Rec.^{uo}
 Doue mai sarà andata! Arminda... Ar

Arminda!... E pur quivi senj'Altro, Douebb'esser uenuta. *f. ff.*

poco parmi vedere in terra qualche segno di fete d'espaj-
 sata: andiamo innàter:.. Guysa è la storia del mechino er

Scena VI.
 rante. Celio. (come) qui vn'altra volta. *Wto Bayconi*

Ar pare a Laberino... Ah, o frenetico, no so più qualche

Siegue Con Violini =

p. sf. ten.
far: Povero Lesio l'finira p. re: La tua storia
soffrendo p. d. p. sf.
al. f.
vetta forge a giorno è cibo di qualche anima accio
al. f. for.
Ah ferma ferma bestia crudele
ti pare cibo p' fuggi

a/ffio

ceffi.

ferma...

Ascolta Crudele

Imici La -

meffi

oh

Bella! cō chi parlo....

Ojme Ca Jesta

si

ridono di me...

gli Alberi stessi si ridono di me...

pof. *ff.*

no nò ridete adesso lo vedrete s'io spazzo à rigor...

p. *ff.*

Andno *p.* *f.*

su qua! A be te... cibo che, e troppo

f. *ff.* *f.*

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *ff*, *p*, and *f*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *f*, *p*, and *ff*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *f*, *p*, and *ff*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *f*, *p*, and *ff*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *f*, *p*, and *ff*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *f*, *p*, and *ff*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *f*, *p*, and *ff*.

ecchio...

Su quest' Orno... ne

men...

si si su qsto voglio in-

roppo

cidere il nome di Colei, che farebbe impazzire uomini, e

143

Dei:

Siegue Ariadi / elio

Violino

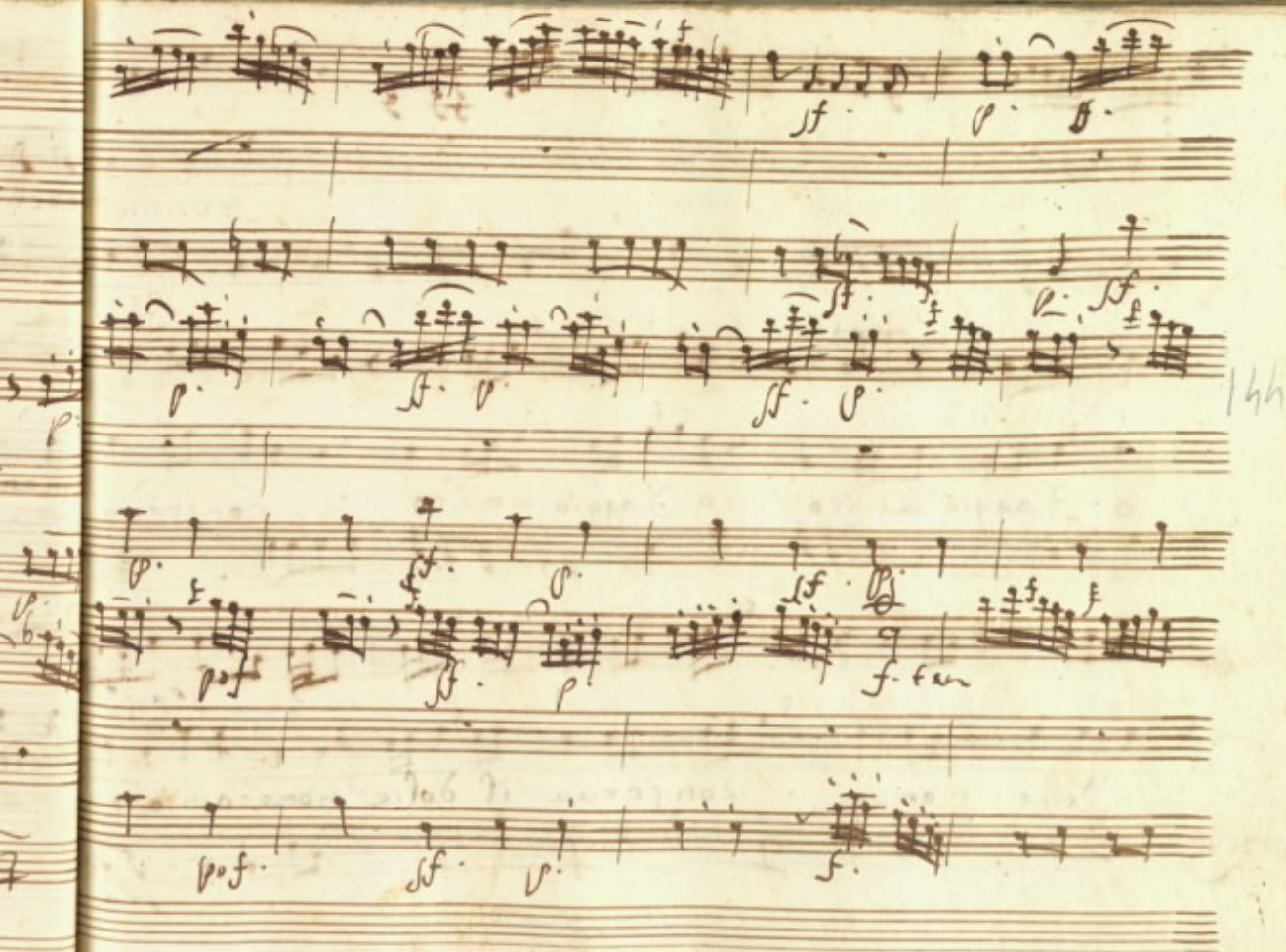
Clarin

Carretto Cantabile

sfacce

sf *p* *sf* *p* *sf* *p* *f*

f *p* *f* *p* *sf* *p* *f*



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Italian.

The visible lyrics include:

- o Faggio amico o Faggio amico
- conserua
- il dolce nome conserua il dolce nome: o chio le

Performance markings and dynamics include:

- Serfimi*
- p.* (piano)
- f* (forte)
- sfacc.* (sfaccato)
- sfac*

chiome un di si frapperò si frapperò

minda... o nome amabile: Ar = minda... deh leg =

ge = te se legger voia pe fe chi il Cor m' impri = gio =

ten.

nò chi il Cor - n'imprigio - nò m'imprigio

nò mai il Cor in sen mi palpita : oh

Dio... vorrei... vorrei... (he fò!) che

gio

Armanda mia Bellissima se fossi in bocca a

146

cerbero se fossi in bocca a cerbero in bocca in bocca a

Carbero. Io ti ritroverò do - ti ritroverò

f.
rò so = si ritro uerò si
più f.
f.
più f.
p.
Sentimi, o Faggio a
Tempo di prima

mico, conserua il dolce no-me conser-ua

il dolce nome: o chiò le verdi chiome o chiò le verdi chiome un'

di, e strapperò un di e strapperò ti

Ar

147

min da... O nome amabile Armin da och Leg

ge se se legger uoi sa pe te se legger uoi sa pe te Chi il

Cor m'im pri - gion o chi il Cor - m'im pri gio

The image shows a page from a handwritten musical manuscript. The paper is aged and yellowed. The music is written on staves with various notes, rests, and dynamic markings such as *sf.* (sforzando), *p.* (piano), and *f.* (forte). The lyrics are written in Italian and are partially obscured by the musical notation. The text includes "min da... O nome amabile Armin da och Leg", "ge se se legger uoi sa pe te se legger uoi sa pe te Chi il", and "Cor m'im pri - gion o chi il Cor - m'im pri gio". The handwriting is in a cursive style typical of the 18th or 19th century.

f. *p.* *And. spiritoso*

Leg. *no* *ma il Coreinse mi palpita mi*

ff. *And. spiritoso.*

si il palpita mi palpita oh Dio... Vorrei... Vor

regio... che fo!... *Arminda miabel =*

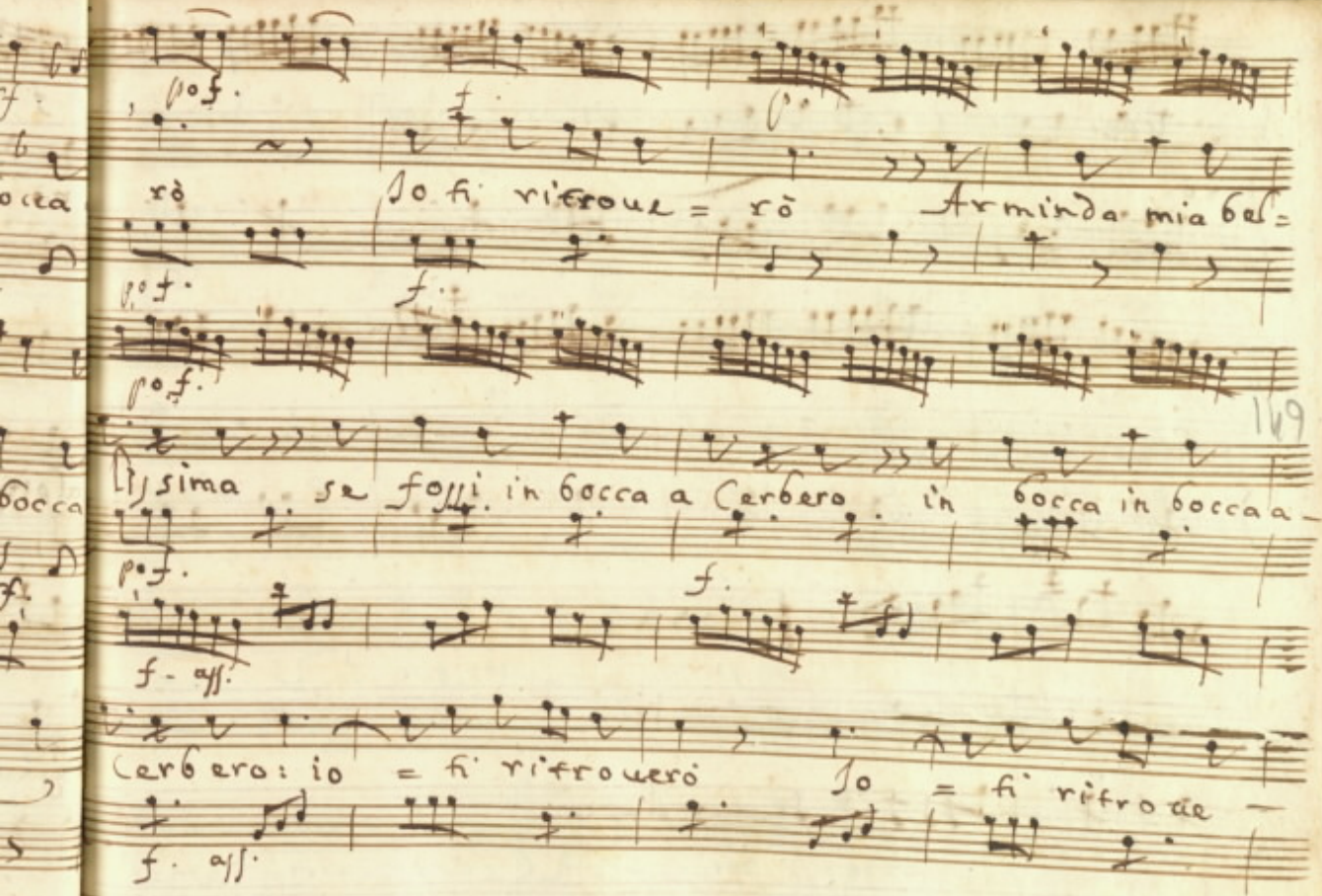
f.

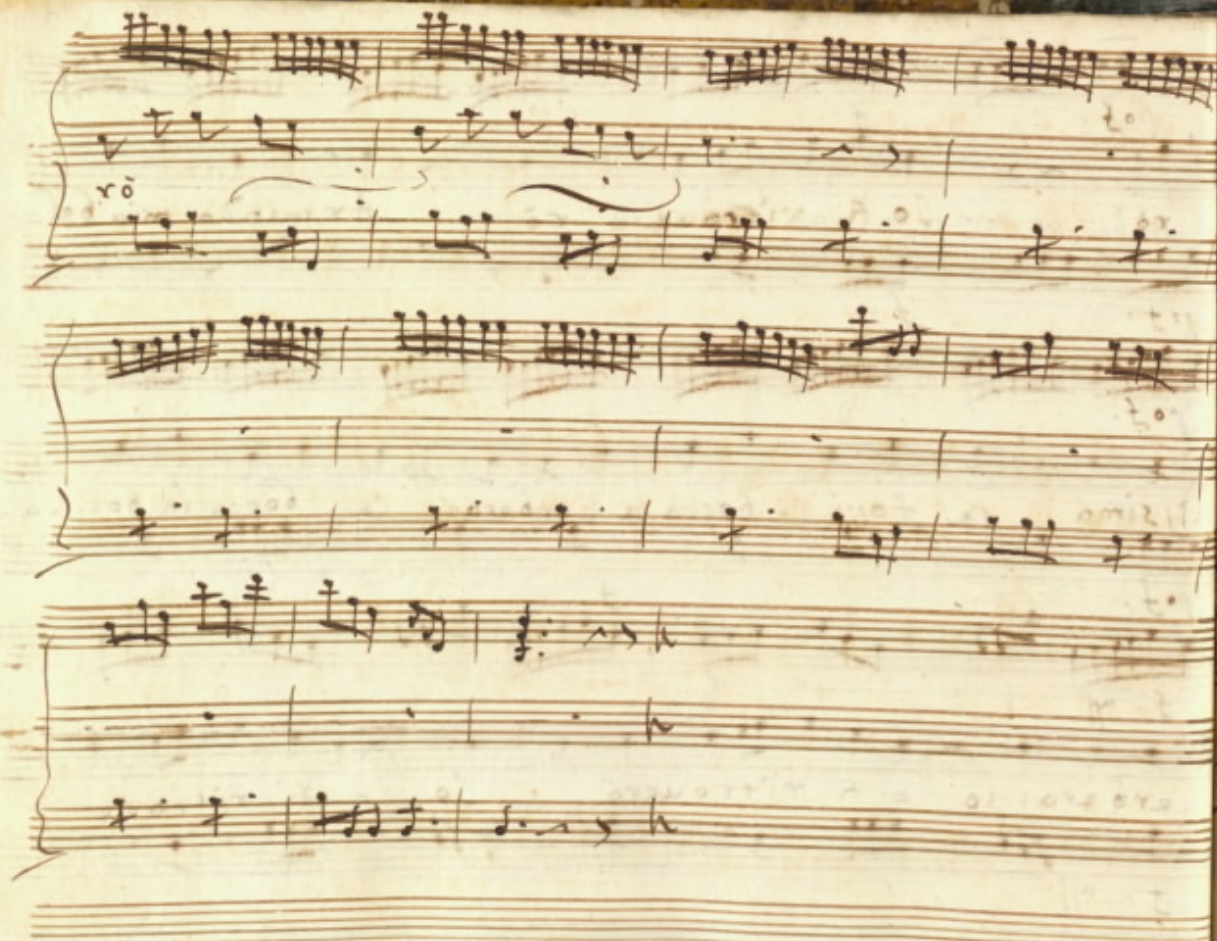
148

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *sf*, and *p*. The lyrics are written in Italian.

lissima Arminda miabellissima se fossi in bocca
p. fen.
Cerbero se fossi in bocca a cerbero in bocca in bocca
Cerbero : Io A ritro uero.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in Italian. The lyrics are: *ro Io fi ritroverò = rō Arminda mia bel- lissima se fossi in bocca a Cerbero in bocca in bocca a Cerbero: io = fi ritroverò Io = fi ritroverò*. The score includes dynamic markings such as *po. f.*, *f.*, *f. off.*, and *f. ass.*. The page number *169* is written in the right margin.





Scena VII:

Adrubale e Merina ch'è cono uno da una parte, una dall'Altra
e nell'incontrarsi insieme, improvvisi gridano

Mer:

Asdr:

Mer:

Asdr:

Aiuto....

Oj me....

Ch'è stato!

perchè a

Mer:

vefe gridato! Mi credevo d'aver veduto un

Asdr:

Oro ch'no puo fare: Orj non uene sono: n'hò frozzati due

Mer:

Asdr:

cento di mia mano: Ah!... Signor Capitano

Mer:
jufo no'è niente. *Adr:* p'chè Diauol gridate! *Mer:*

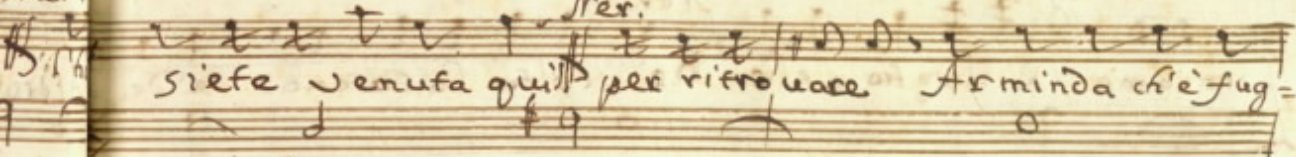
fatto p' veder se uoi fremate. *Adr:* siete Cu:

riosa: Un p'mo m'ofa in fufi si puo' dar, ma per

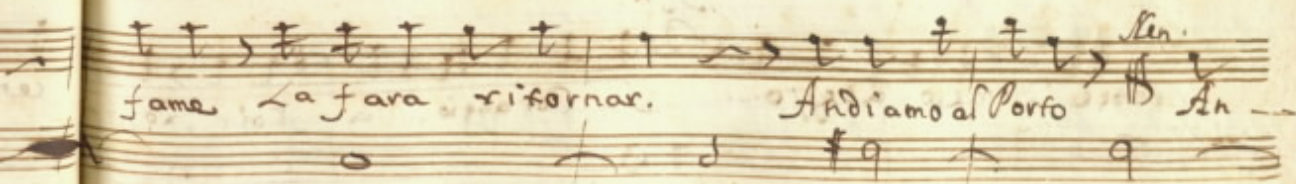
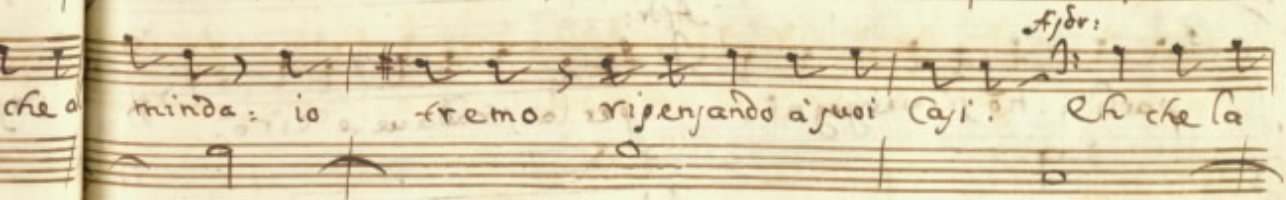
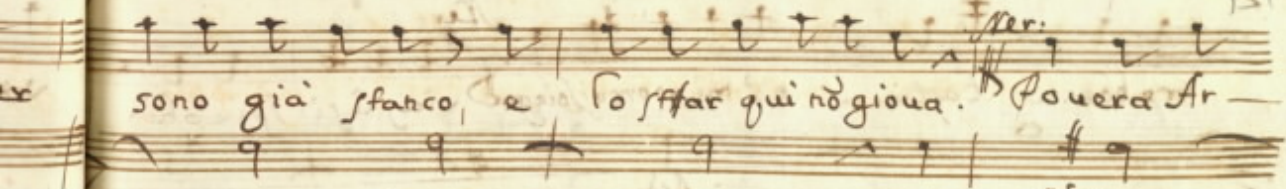
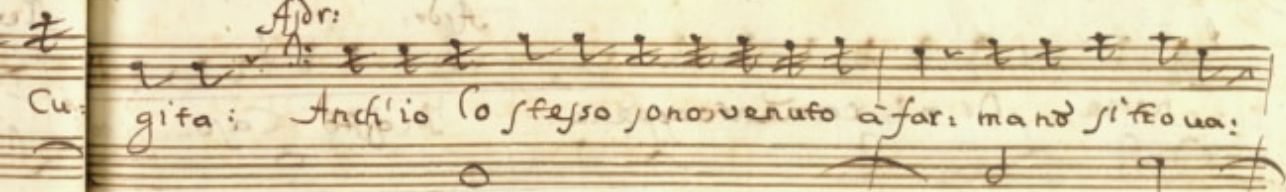
altro non so che fia timore. è nofo anche a

le selue il mio valore, ma uoi per qual motivo

Mer.



Andr:



Andr. *Rev.*
coiamo e il vostro Lelio. E' sciolta la catena e del

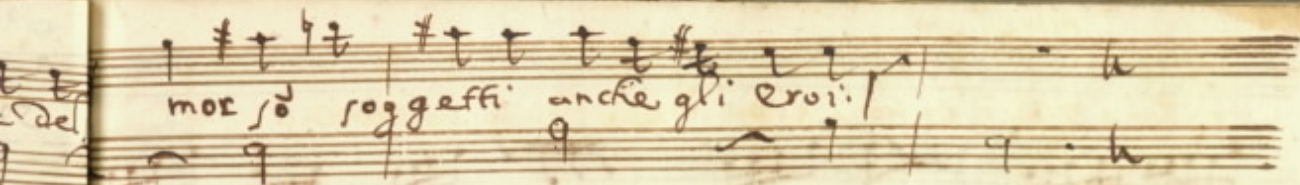
Andr.
nome Or mi rammento appena. In questo caso... si

Rev.
trebbe... Cappa... no mi vorre spiegar via si si spieghi:

Andr. *Rev.*
parli, no si vergogni, per la strada uel dicio.

Andr.
trebbe firmelo adesso... Su Coraggio: a noi: ad

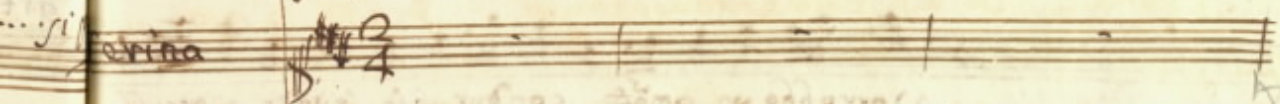
mor so soggeffi anche gli eroi.



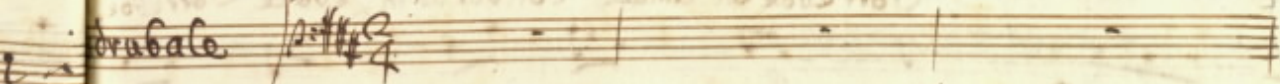
Violino



Violina



Violoncello



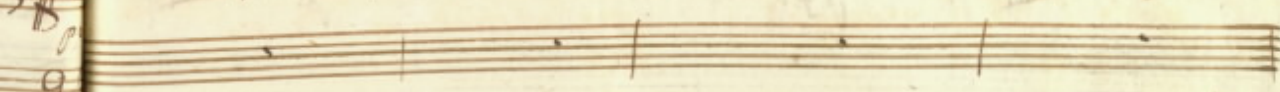
Organo non
solo



Organo



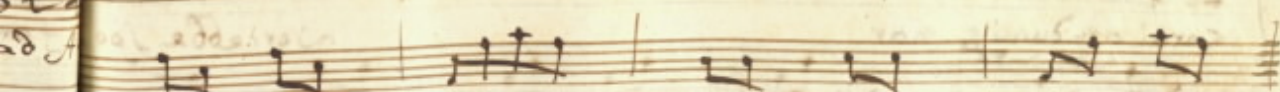
Organo



Organo

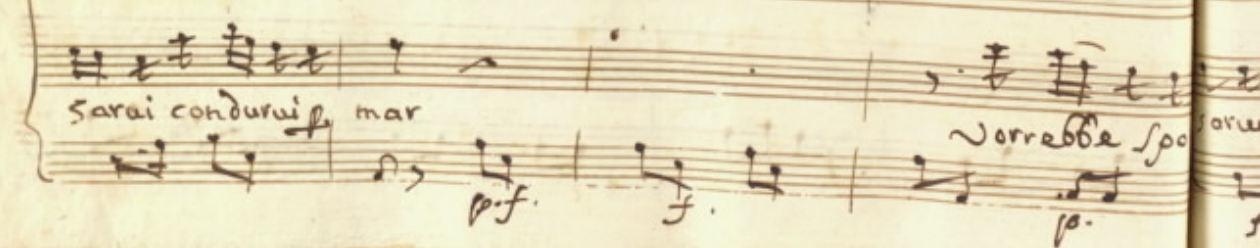
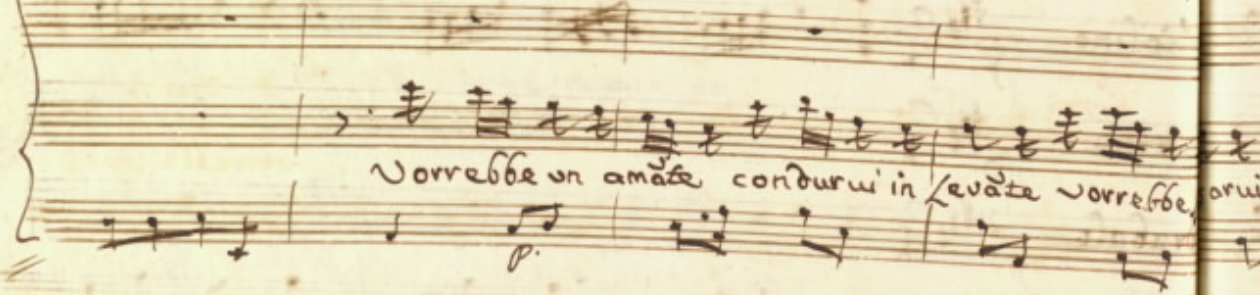


Organo



Organo







rebbe, orui condurui p mar vorrebbe spo

So nacqui in po

spo orui condurui p mar

Handwritten musical score for the first system. The top staff contains a series of beamed eighth notes. The middle staff contains the lyrics "nente ci viuoa prete: ne voglio le sponde p l'onde Lasciar". The bottom staff contains a few notes, with "pof." and "for." written below it.

nente ci viuoa prete: ne voglio le sponde p l'onde Lasciar

pof. for.

Handwritten musical score for the second system. The top staff contains a series of beamed eighth notes, with a "f." dynamic marking below the first measure. The middle staff contains the lyrics "ne voglio le sponde p l'onde Lasciar". The bottom staff contains a few notes, with "f.", "p.", and "pof." dynamic markings below it.

f.

ne voglio le sponde p l'onde Lasciar

f. p. pof.



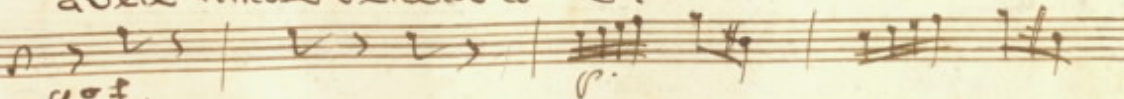
ne voglio le sponde l'onde *f.* l'onde l'onde l'onde l'onde



ciar. Il vostro valore m'è noto qual



avete Amore venendo co' me!



f. sf.

Handwritten musical score for the first system, featuring three staves. The top staff contains a melodic line with various ornaments and a forte (*f.*) dynamic marking. The middle staff has the lyrics "e m'è noto qual'è. guardafemi..." and a piano (*p.*) dynamic marking. The bottom staff continues the melodic line with a forte (*f.*) dynamic marking and a piano (*p.*) dynamic marking. The word "Ojè..." is written above the bottom staff.

f.

p.

e m'è noto qual'è. guardafemi... *p.*

Ojè... *f.*

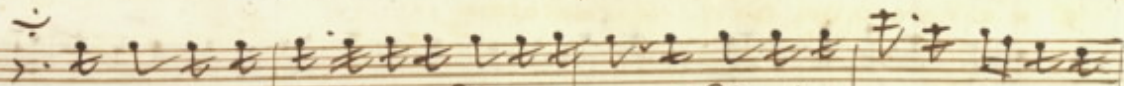
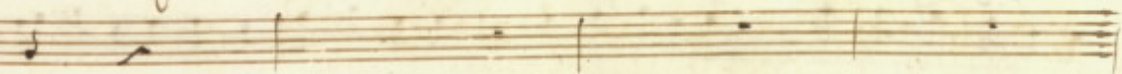
f. *p.*

Handwritten musical score for the second system, featuring three staves. The top staff contains a melodic line with various ornaments and a forte (*f.*) dynamic marking. The middle staff has the lyrics "pazzo: dal vedere mi jeto crepar mi jeto crepar" and a forte (*f.*) dynamic marking. The bottom staff continues the melodic line with a forte (*f.*) dynamic marking.

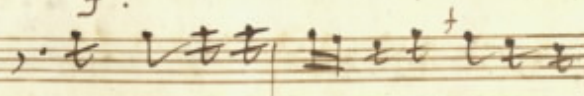
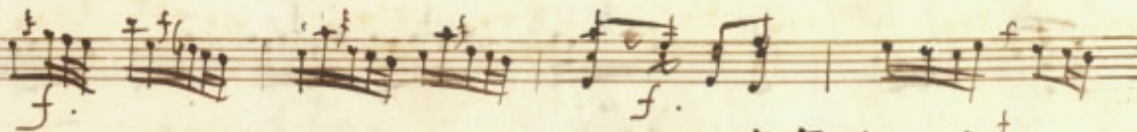
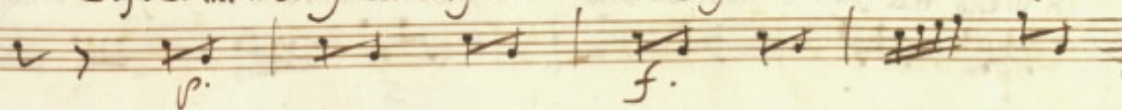
f.

pazzo: dal vedere mi jeto crepar mi jeto crepar *f.*

f.



Costei mi mortifica col farmi tremar Col farmi tremar



Andia, che la notte bel bello



Handwritten musical score for the first system. The top staff is a vocal line with notes and rests. The bottom two staves are for piano accompaniment, with chords and single notes. The lyrics are written below the piano staves.

sen viene fra fusi, e Marmotte nò siamo più Bene. Potemo sul portò di nozze p'orfi

Handwritten musical score for the second system. The top staff continues the vocal line. The bottom two staves continue the piano accompaniment. The lyrics are written below the piano staves.

Car noi nozze parlar.

Potemo sul

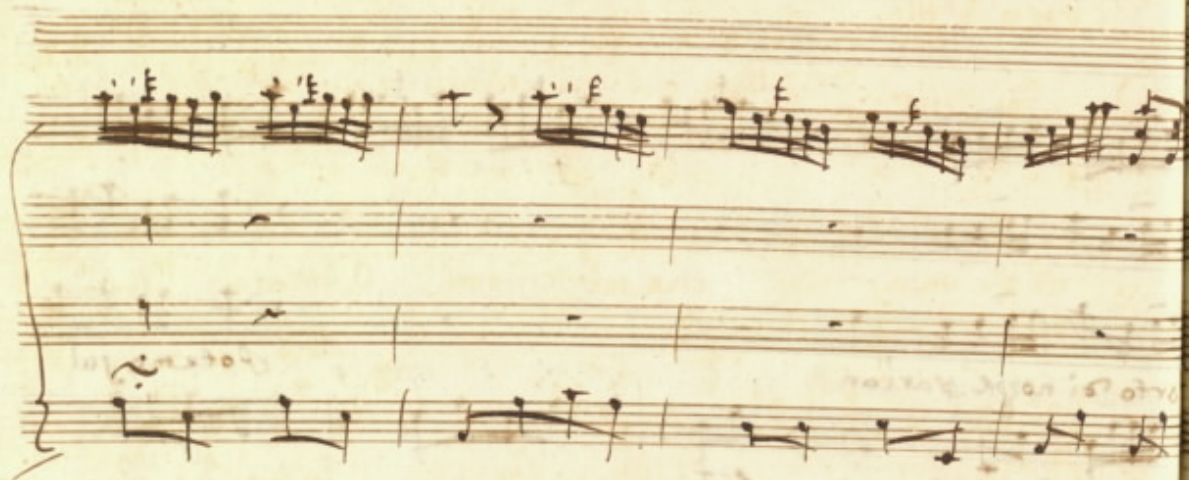
Porto di nozze parlar

Potemo jul

156

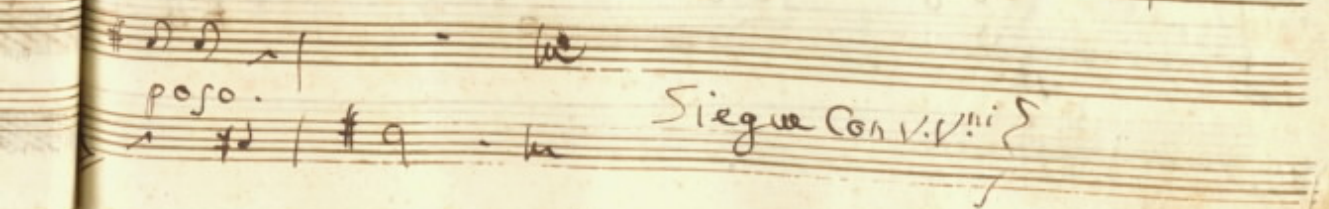
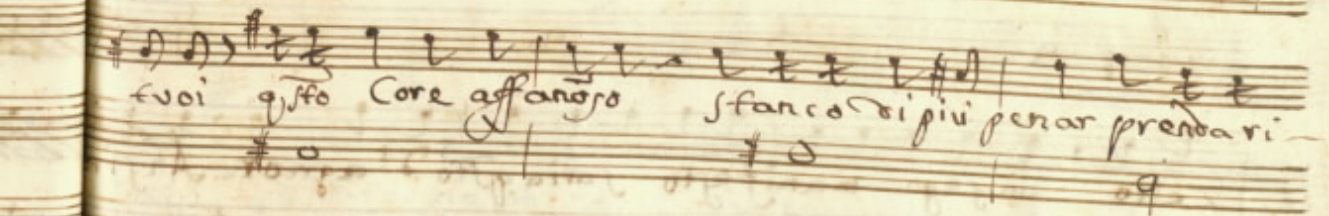
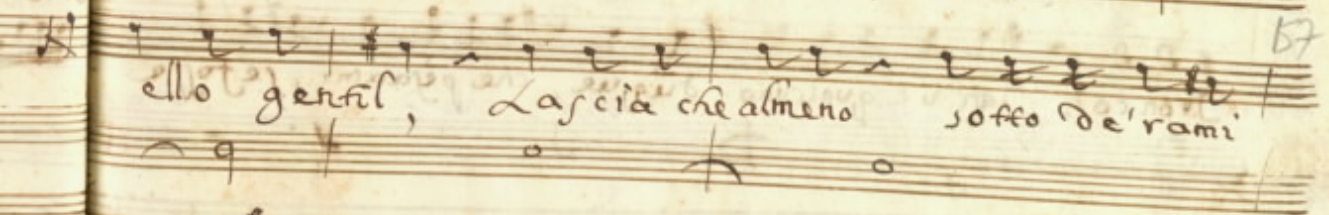
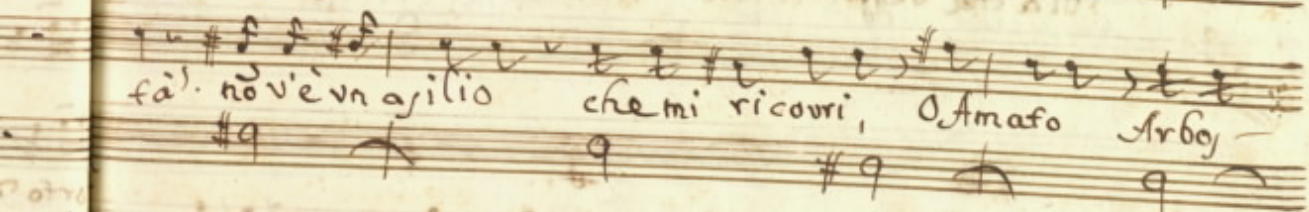
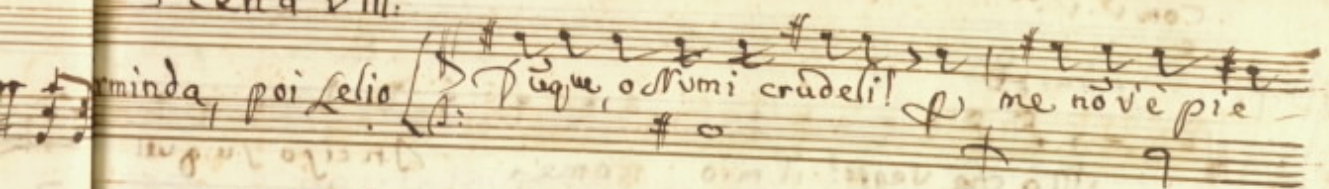
Porto di nozze parlar di nozze Parlar

156



Segue Recuo

Scena VIII.



Con V. V. m.

sf. fca.

Ma che veggio! il mio nome, Inciso su quel

sf. fca.

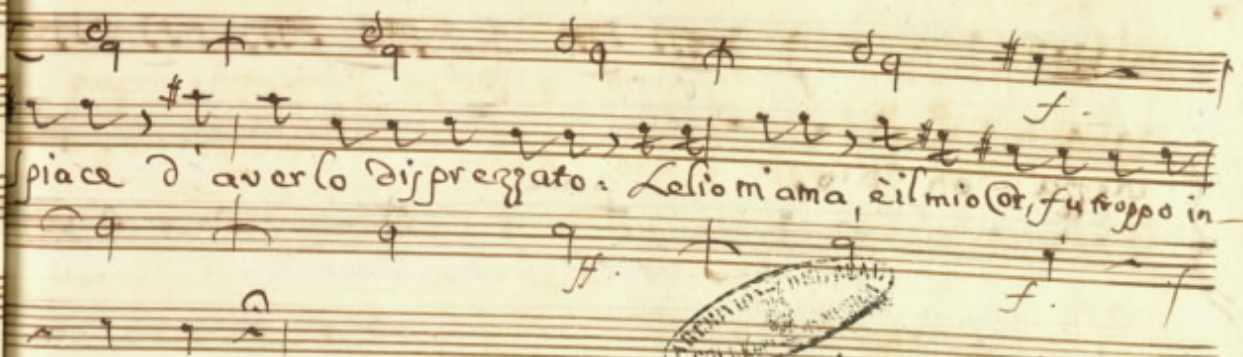
Tronco! ah s'è qualcuno dunque, che per aame, se fosse

sf.

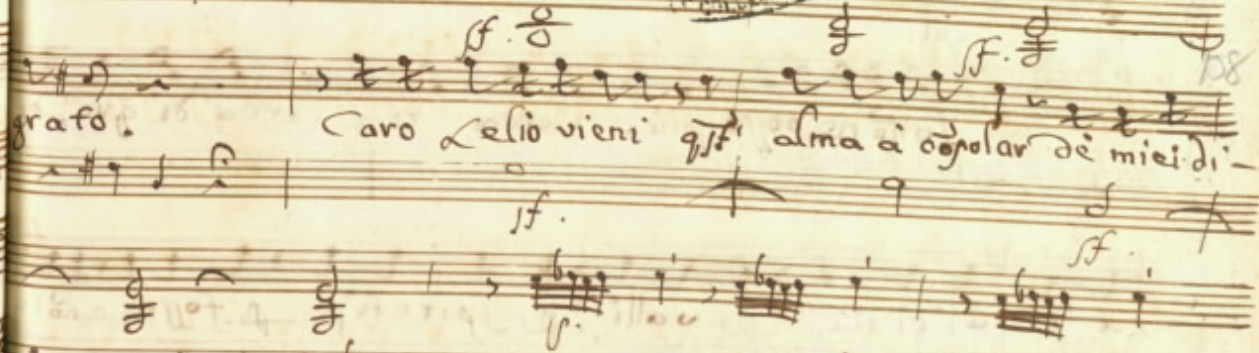
Zelio un segno manifesto saria q[ue]sto d'amore. Ah si

sf.

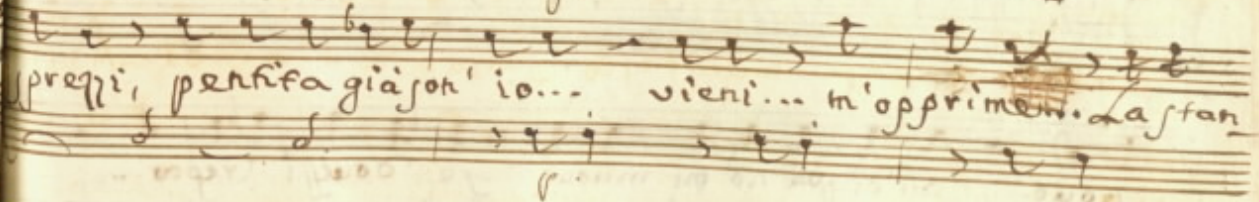
quel



re



si



donna... oh Dio.

p. aff.

Grona

p. aff.

del:

Non ne posso più. Cerca, ri - cerca di qua,

p. aff.

La, di su, di giù, p valli, p spireti, p fossi, e no'

trouo... oh di qua no mi muovo, se douessi Crepar...

Povera Arminda... a morir così... giovane!... Che dubbio!... è

morta, ed arci morta... eccoli il Sàgue... Ah Pluto Pluto Ladro cru-

va... coel fu mi hai rapita Capiù bella Ragazza chi adonape La terra

no... terra... venite a farmi guerra notte, e pipistrelli ve-

nite a divorarmi quanti siete... Zitto un poco... occhi

mieg' coja vedete! pare Arminda... Ah sò paggio... foffo

mai l'ombra sua! nò ho coraggio d'avvicinarmi...

Ombra diletta, e cara se viua nò m'amasti, amami al

meno Or che se negli eliji: è di a Caronte che pre

pari la Barca; ad ego ad ego Cara verrò a trovarli: Vieni

Sognando Zel.

Lelio... vengo Lelio: alla Larga... Ombra bella per

sono: di à Caronte che s'io Burlato... vorrei vivere ancora un altro

Arm. Allegro

Zel.

giorno Ah morte! morte ingrata e crudele che a tornò viene spero che

Arm.

Zel.

non verrà, perché io so bene... Come!... voi siete qui!... (si) o pur

troppe) mi dispiace... Coppetto si avvicina! che

Arm.
voi bella Regina non siete più fra noi. *Chè di*

rel.
no incendio i delfi suoi.) Anzi se questo Bosco te

Volte a partire Arm:
piace, voi lasciarla con la sua librea: no Lelio mio

fusa pentita. Io v'amo, e voi lasciarvi.

Lel.
lete (Voi co' dirmi per forza al fiume l'ete)

(fento andargene) Arm.

Edi Ecci alme fuggir!... s'ente almeno fermatevi cru-
del.

o del. nome ne fido: Ho d' poco di timor: *(guardandola co' affezione)* He Brutta

mio Cosa *la* dir, correr co' morti; e pure ha d' uja

armi. freco, Bianco, vermiglio, che innamora nò s' dir, ella è un

990 Ombra, o uive ancora. *Sigue Turcha*

Violino

Arminda

Lelio

And. Cantabile

No, scrive = seju quel faccio Caru Le = lo il nome

miol Caro Lelio il nome miol. ouque amor = vi moje, e

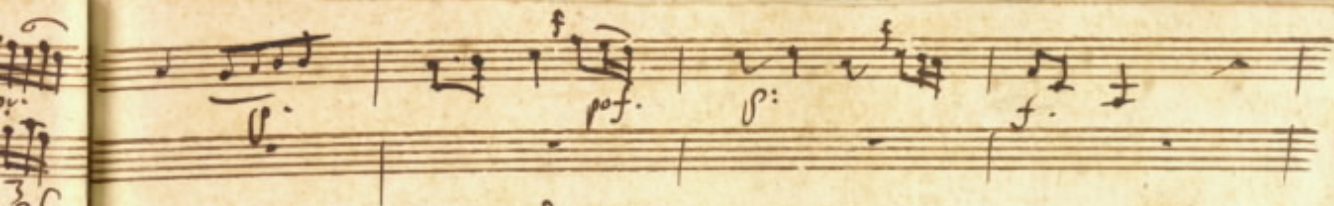
ff. p. pof. p.

anch'io sono grata al vostro amor al vostro amor al vostro a =

f. p. f. p.

Handwritten musical score for "Sonata in G major, Op. 10, No. 3" by Frédéric Chopin. The score is written on three staves. The top staff contains the melody with lyrics "mor - sono gra - fal" and dynamic markings "mor", "sono", "gra", "fal". The middle staff contains the accompaniment with dynamic markings "ff.", "p. fen.", "pof.", and "for.". The bottom staff contains the bass line with dynamic markings "ff.", "p. fen.", "pof.", and "for.".

Handwritten musical score for a vocal piece, likely from a 18th-century opera. The score is written on two staves. The first staff contains the vocal line with lyrics "vostro amor" and dynamic markings "p." and "f.". The second staff contains the piano accompaniment with lyrics "si vama i, e un, e no e o llo dell'a" and dynamic markings "p.", "f.", and "sf.".



mor - ch'io vi promissi dell'amor, ch'io vi promissi: ma uoi

stare a j capi e li si do respiro e vivo ancor a vivo an -

Handwritten musical score for the first system. The top staff is a vocal line with lyrics "cor e vivo ancor" and "So reg". The bottom staff is a piano accompaniment. Dynamics include *p.*, *prof.*, and *p. ten.*.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics "piro e vivo ancor" and "Coga". The bottom staff is a piano accompaniment. Dynamics include *prof.*, *f.*, and *p.*.

f. *f.* *f.*
sento! pare stolo:) 164

f. *f.* *f.*
pare sua, agli occhial

f.
ar: cia cun o daye

volto! agli occhi al volto! / Crudo amor con varie
f. *p. rinf.*

Handwritten musical score on two staves. The top staff contains a complex melodic line with many beamed sixteenth notes. The bottom staff contains a vocal line with lyrics. Dynamics include *f* and *sf*.

tempre crudo amor vorrai fu sempre former

Handwritten musical score on two staves. The top staff continues the complex melodic line. The bottom staff contains a vocal line with lyrics. Dynamics include *f*, *sf*, and *ff*.

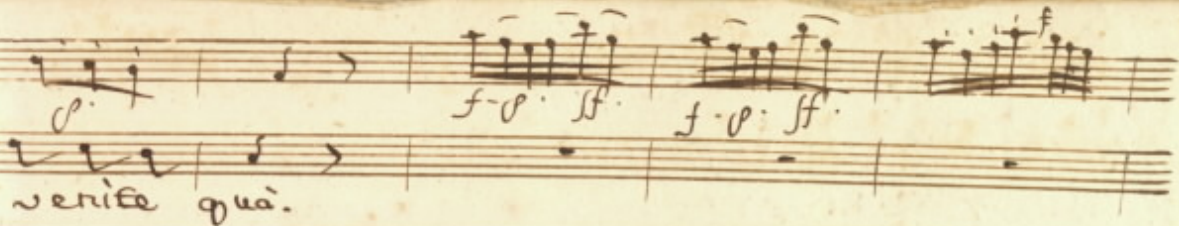
Fate questo Cor. formerfa

Handwritten musical score on aged paper, featuring three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves are in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *sf.*. The word "ormen" is partially visible on the left margin. The number "165" is written in the bottom right corner of the first system.

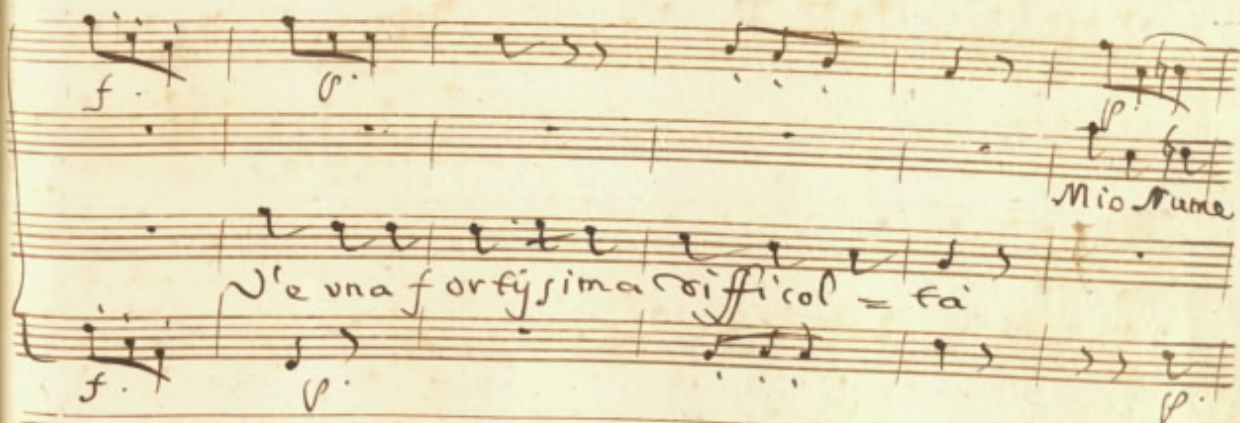
Handwritten musical score on aged paper, featuring three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves are in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.*, *sf.*, and *for.*. The lyrics "re quito Cor formen fare quito Cor formen" are written below the staves. The word "ormen" is partially visible on the left margin.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with notes and rests, marked with *f* and *allegro*. The second staff is a piano accompaniment with chords and single notes. The third staff is a vocal line with the lyrics "fare q[uo] Cor." written below it. The fourth staff is a piano accompaniment with chords and single notes, marked with *allegro* and *f*. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with notes and rests, marked with *p* and *f*. The second staff is a piano accompaniment with chords and single notes. The third staff is a vocal line with the lyrics "Le Piò mio Cara" written below it. The fourth staff is a piano accompaniment with chords and single notes, marked with *f*. The music continues in the same historical style as the first system.



166



Handwritten musical score for the first system. The piano part is on the top staff, and the vocal part is on the bottom staff. The lyrics are written below the vocal staff.

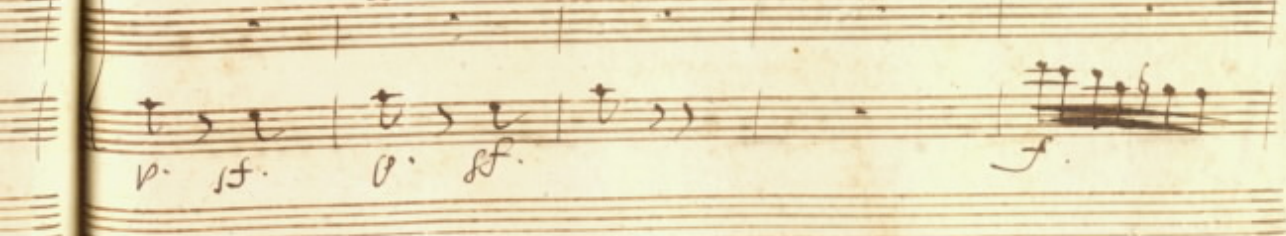
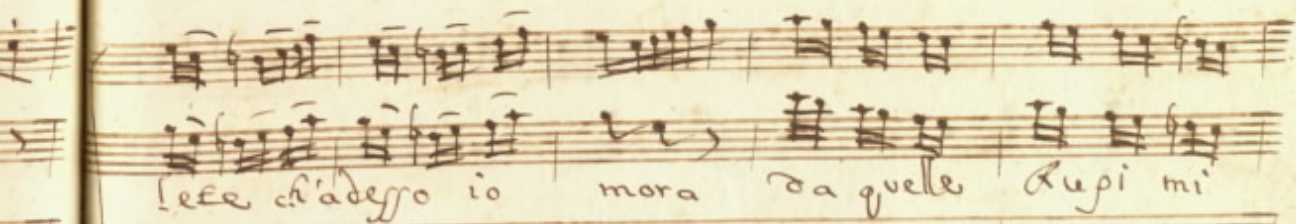
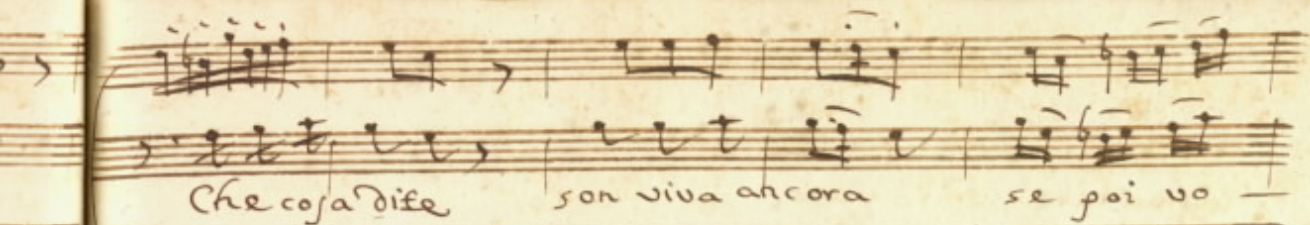
amabile, mio vago Sole:

ei morti dicono

Handwritten musical score for the second system. The piano part is on the top staff, and the vocal part is on the bottom staff. The lyrics are written below the vocal staff.

queste parole! queste parole!

Che cosa dire!



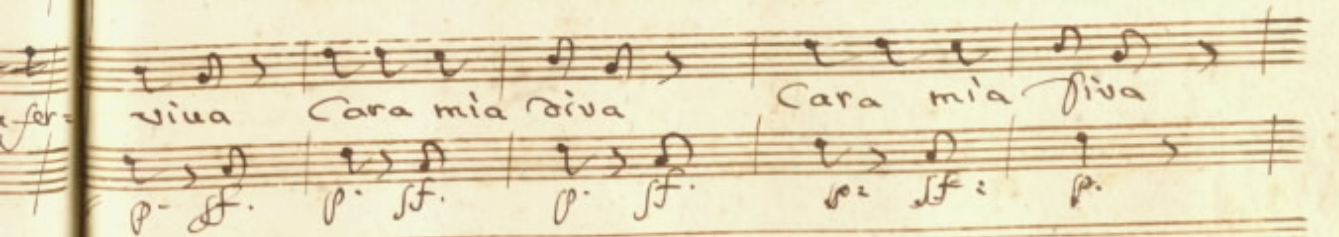
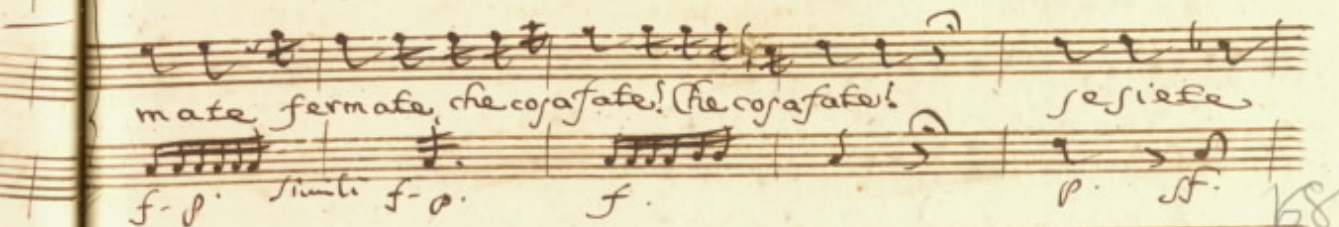
Handwritten musical score for the first system. The vocal line (top staff) begins with a half note, followed by a quarter note, then a series of sixteenth notes. The lyrics "getterò" are written below the first two notes, and "da quelle Rupi mi gette" are written below the subsequent notes. The piano accompaniment (bottom staff) starts with a half note, followed by a quarter note, then a series of sixteenth notes. The dynamics *p.* (piano) and *f.* (forte) are marked below the piano staff.

getterò da quelle Rupi mi gette

Handwritten musical score for the second system. The vocal line (top staff) continues with a half note, followed by a quarter note, then a series of sixteenth notes. The lyrics "rò mi gette = rò mi gette = rò." are written below the notes. The piano accompaniment (bottom staff) starts with a half note, followed by a quarter note, then a series of sixteenth notes. The dynamics *f.* (forte) and *p.* (piano) are marked below the piano staff. The word "Ch'viafer" is written below the piano staff.

rò mi gette = rò mi gette = rò.

Ch'viafer



Handwritten musical score for the first system. The piano part (top staff) consists of five measures of chords, with dynamics *f.* and *p.* indicated. The vocal part (bottom staff) contains the lyrics "in questo punto vi spose = ro in questo". The piano accompaniment includes a *f.* dynamic in the second measure and a *p.* dynamic in the fourth measure.

Handwritten musical score for the second system. The piano part (top staff) continues with five measures of chords, including dynamics *f.* and *p.*, and some notes marked with a 't' (trill). The vocal part (bottom staff) continues with the lyrics "punto vi spose = ro vi spose ro vi". The piano accompaniment includes a *p.* dynamic in the second measure and a *f.* dynamic in the fourth measure.

Handwritten musical score on aged paper, featuring two systems of staves. The first system includes a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

Andante grazioso

Date la m^a di sposo

p o s o = r o .

And^{te} grazioso

69

Handwritten musical score on aged paper, featuring two systems of staves. The first system includes a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

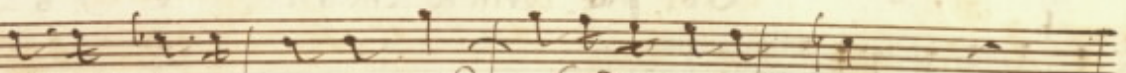
Cara a' chi v'adora

Pur nò mi fido ancora, di

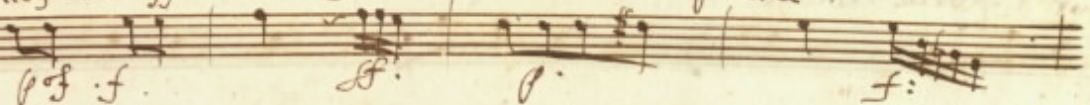
ff. ten.

Handwritten musical score for the first system. The vocal line (top staff) begins with a piano (*p*) dynamic and contains the lyrics "fi stringo o degna Amabile". The piano accompaniment (bottom staff) includes the lyrics "tal felicità" and "mi". The system concludes with a repeat sign and a piano (*p*) dynamic marking.

Handwritten musical score for the second system. The vocal line (top staff) features a forte (*f*) dynamic marking. The piano accompaniment (bottom staff) includes the lyrics "per che sia palpabile. In mezzo al mio dolore, al". The system concludes with a repeat sign and a piano (*p*) dynamic marking.



fin s'è mosso amore ed = bedime piefa



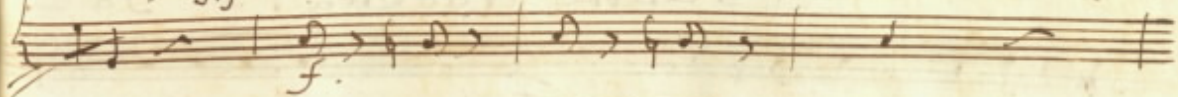
172



È un ingrato, e un ingrato

e Andrubale

ma



f

Voi pur Merina amate, e s' o —

f

pur l'queto amato

f

ora la guadate...

Sarebbe crudeltà Sa —

f

rebbe crudel fa.

Allegri allegri andiamo al

f. all. vivace p.

for.

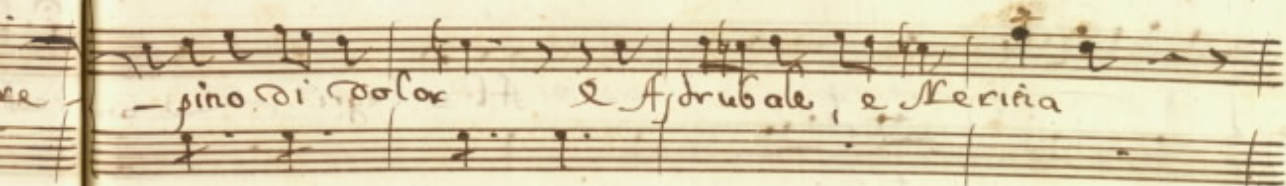
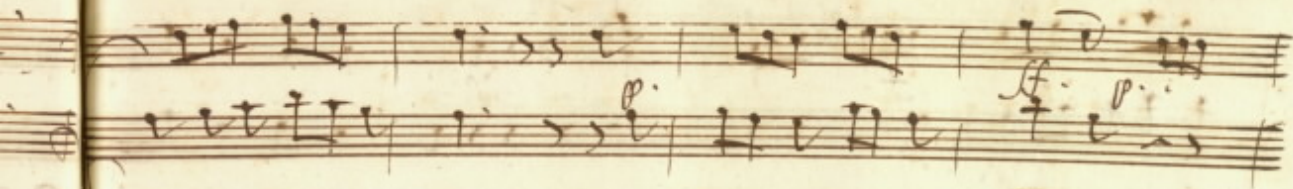
171

Porto alla marina

dove c'inuisa amor do =

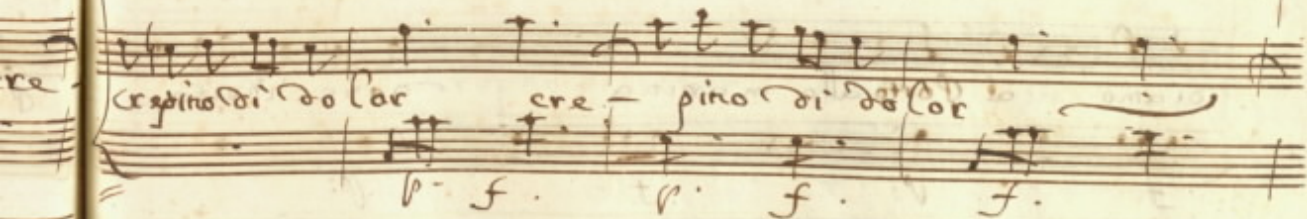
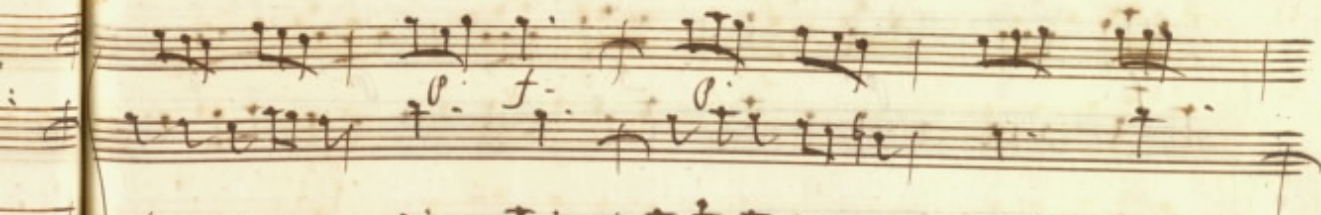
ve c'invita amor. e Adrubale, e Nerina cre

pinor di dolor cre - pinor di dolor cre



- pino di dolor e Adrubale, e Merina

172

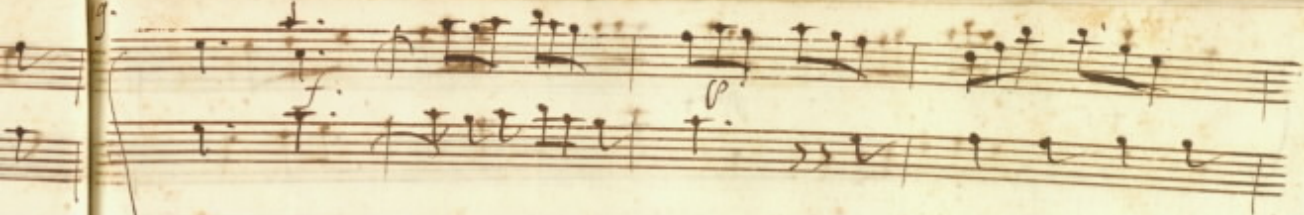


crepino di dolor cre - pino di dolor

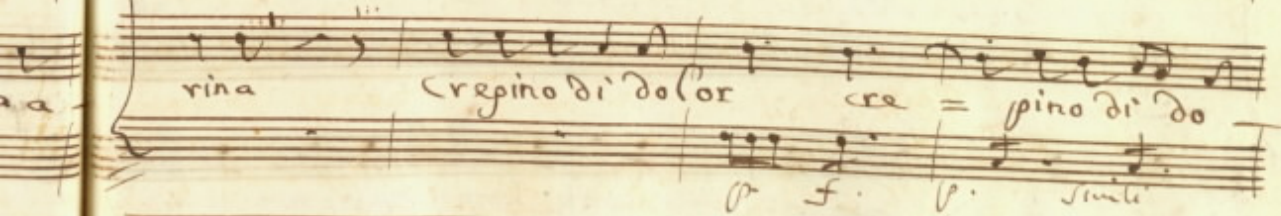
p. f. p. f. f.

Handwritten musical score for the first system. The piano part consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef. The vocal line is on a single staff with a soprano clef. The music is in 4/4 time. The first measure of the piano part is marked *f.* (forte). The vocal line begins with a *p.* (piano) marking. The system concludes with the instruction *Allegro (legri) an*.

Handwritten musical score for the second system. The piano part continues on two staves. The vocal line continues on a single staff. The lyrics are written below the vocal line: *iamo al Porto alla marina ovec'invifa a*. The piano part includes dynamic markings *f.* (forte) and *p.* (piano). The vocal line also includes *p.* markings. The system concludes with a *p.* marking.



123



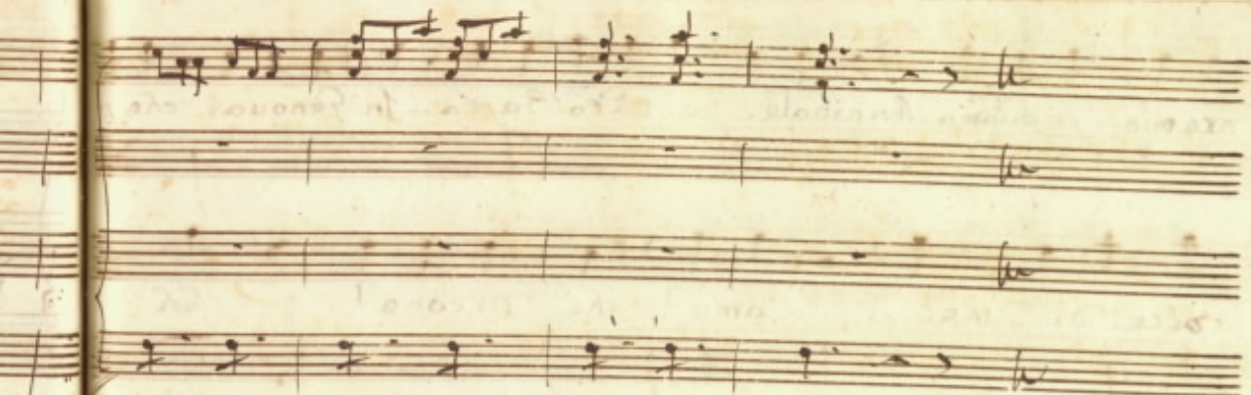
Handwritten musical score for a vocal and piano piece. The score is written on five staves. The first staff is a vocal line with notes and rests, marked with *f.* and *piu f.*. The second staff is a piano accompaniment line with notes and rests. The third staff is a vocal line with notes and rests, marked with *f.* and *f. mo*. The fourth staff is a piano accompaniment line with notes and rests. The fifth staff is a vocal line with notes and rests, marked with *f.* and *f. mo*. The lyrics "lor cre - pino di dol or" are written below the third staff.

f. *piu f.*

lor cre - pino di dol or

f. *f. mo*

Handwritten musical score for a vocal and piano piece. The score is written on five staves. The first staff is a vocal line with notes and rests. The second staff is a piano accompaniment line with notes and rests. The third staff is a vocal line with notes and rests. The fourth staff is a piano accompaniment line with notes and rests. The fifth staff is a vocal line with notes and rests.

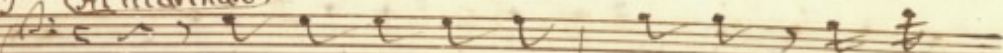
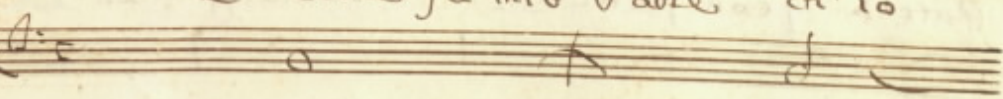


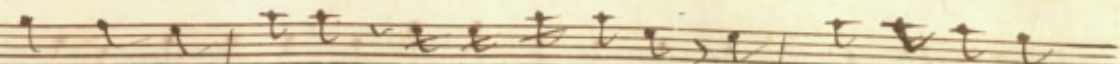
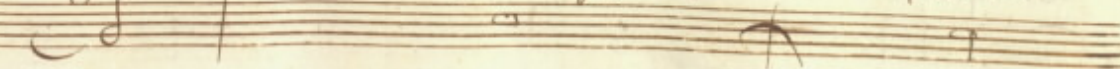
Scena IX:

76

Porto
Andrubale in atto di ricevere una Lettera da un Marinaro, e Nerina che gli sta
accanto, In fine Lelio, e Arminio

Andr. (Al Marinaro)

Rec.^{vo} *Di*  *e* come sa mio Padre ch'io


 *son giunto in Livorno. Ah si capisco: Grato sono, e il Pa-*


io mi, si chiama Annibale, e tanto Baya... In Genova che

sice di me!... Come! che dicono! Ch'

io sono un stravagante! Questa, è una briccona. Ah

Patria sconoscente! Ah Patria ingrata. Ker. ma

via quato sta - rete ad aprir una Lettera! Vor

che rei saper che cosa dice: sovrastasse al matrimonio

Andr.

miò qualche periglio. / su via Leggìa = Carissimo mio

Figlio Ah sporga qui Genova una voce che

voi due mesi sono un Battimento predaghe a' gli Algerini:

Ah Caro Padre che fatica fu quella: e nella =

Maue dicono che uisoffe una donzella Ogri.

nata in regalo al gran Sultano di quindici anni in circa: e

vero, e vero: ma s'è andata via: ne si ritrova

Mer. più. Povera Arminca! nō vorrei ricordarmene: Andr. Ba-

roate che q̃sta effer potrebbe una vostra so-

rella Angelica chiamata, che in età d'anni sei mi furub-

Non. *Andr.*
bata. Che sento! Oimè son morto: = Un segno a-

76
veva sopra il braccio sinistro: avrei desio d'un rin-

contro fedel: V'abbraccio: addio. misero

Mer.
mes! cōbina tutto; il segno, il nome, gli anni...

Andr.
nome nō è Arminda! Il suo Nome era Angelica, ed

io glie lo cangiai. Che cosa intesi mai.

mi voglio inabissare: voglio gettarmi in mare: dove

(Al Marinaio)
sei! Reca al mio Genitor queta Novella, che

morta mia sorella viver nō ho vo- luto un sol mo-

20

Rev.

mento. | Oh Dio! mi fa spavento | ma potrebbe Lelio a -

Andr.

verla trovata: Ah no, Kerinaci lusinghiamo in

sano: Intendo dopo: era' moti del Sangue

quelli ch'io mi credea violenze d'amor. Cara so

rella, Sorellina mia Bella: Giacche per ent

#8

179

t t - t t t t t , v i i i # t r i s e t

marmi Il mio coraggio, il mio valor non sorge, so mi

o 7 9

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and bar lines. Below the staff, the lyrics "Vado a gettar nell'acque salze" are written in cursive. The notation is a single system of music.

A 4^o Lance Siegue il Finale }

Finale

Violino

Arminda

Merina

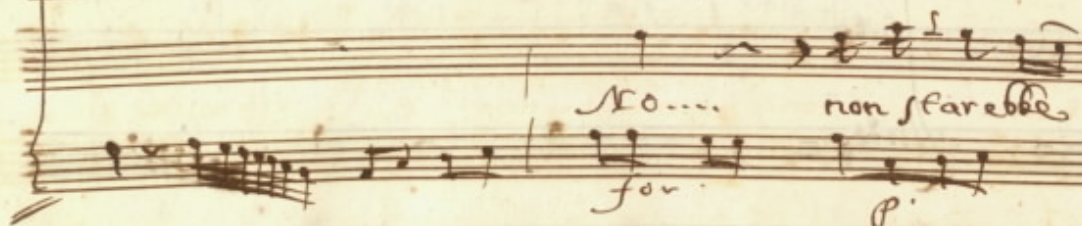
Lelio

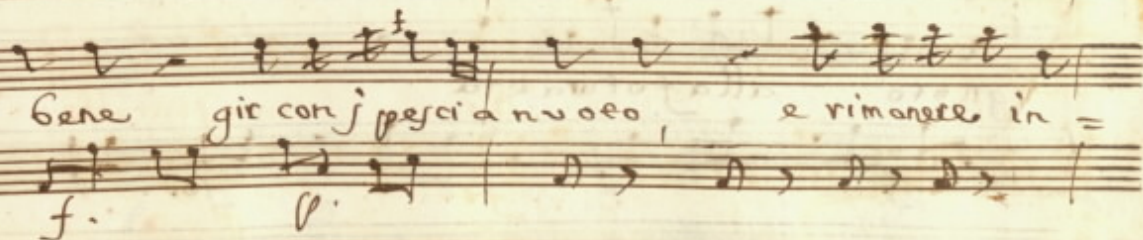
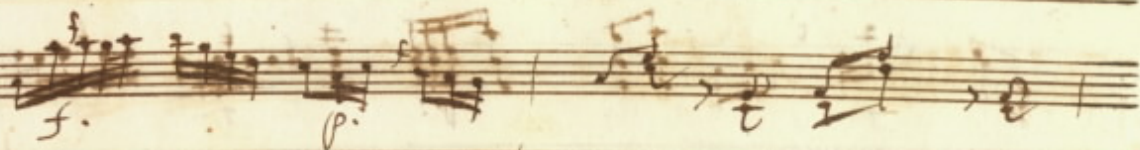
Asdrubale

Bayso

178

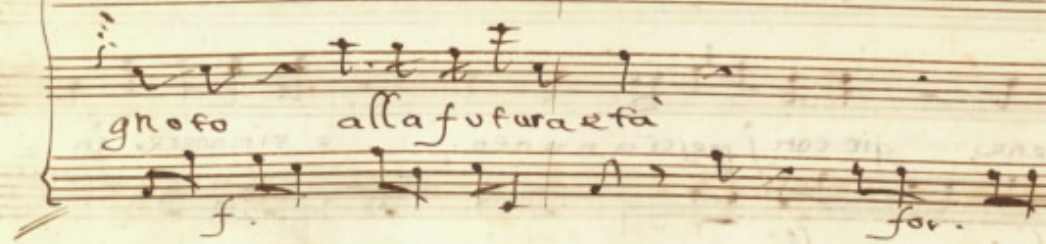
Andante

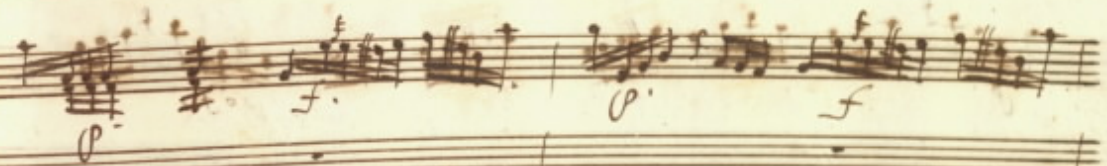




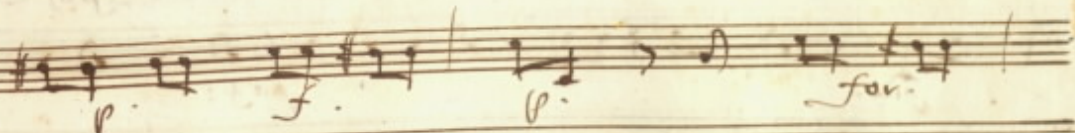


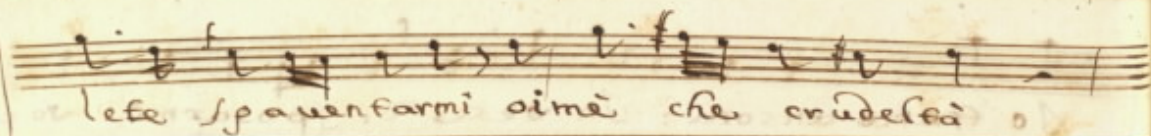
#2 2 2
Barbaros.





180
Io fermo ancora: In vece di sposarmi vo =

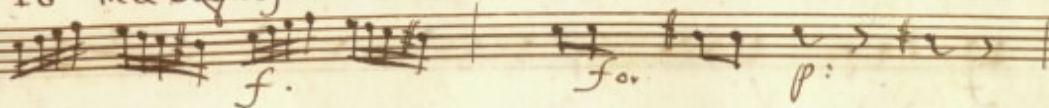






181
Date Le Vokal

ro' ma voglio partire al momento



Handwritten musical score on aged paper, featuring three staves. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a forte dynamic marking (*f.*) and contains a series of beamed notes. The second staff contains the lyrics "vento fedel vi segui = rò fedel vi segui" written in a cursive hand. The third staff continues the musical notation, also starting with a forte dynamic marking (*f.*). The paper shows signs of age, including discoloration and some staining.

f.

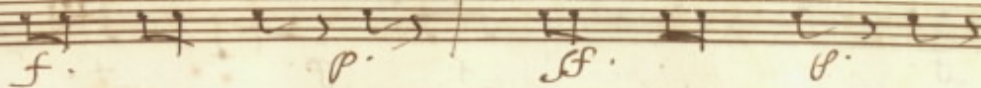
vento fedel vi segui = rò fedel vi segui

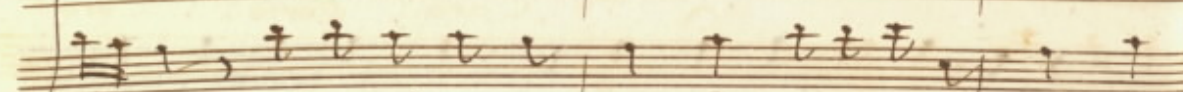
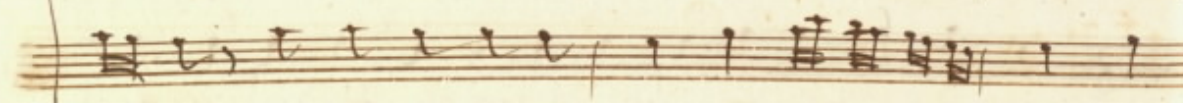
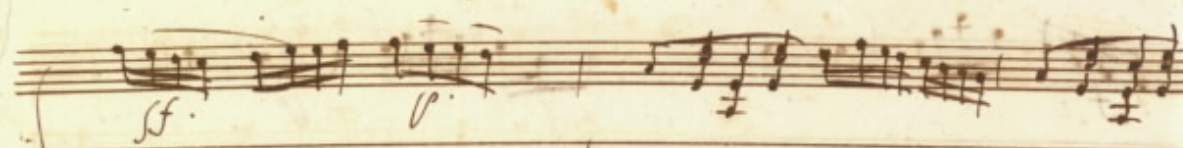
f.



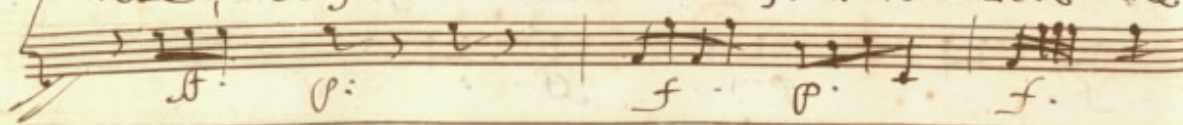
ro.

Amor dal vostro core vi caccia il rido e



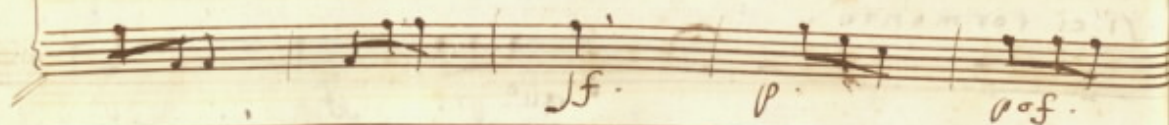


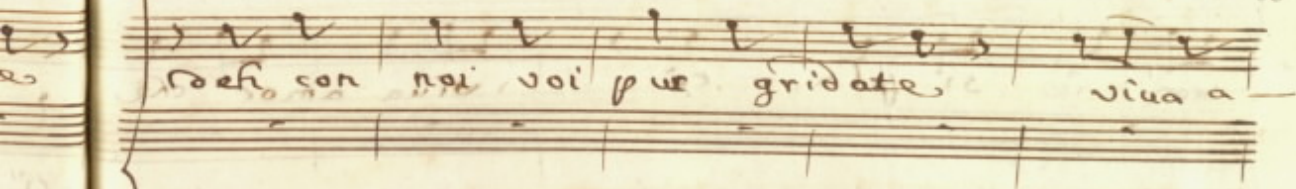
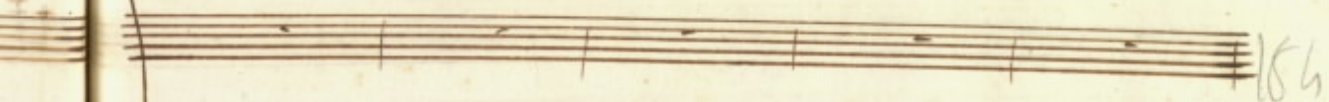
lore, che si ci tormentò che si ci tormentò che

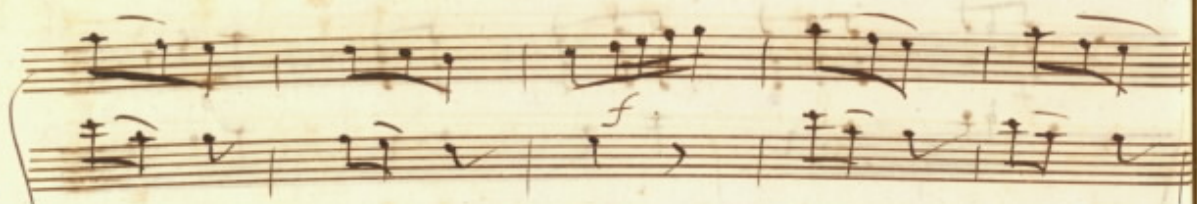




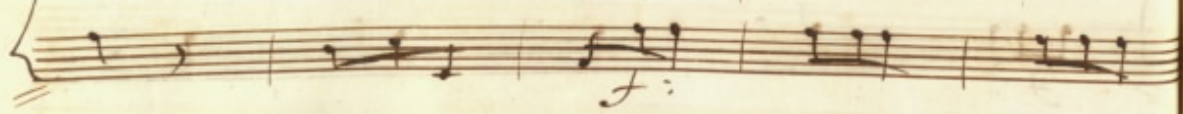
Lido Care Sponda forfu = notes







mor che si pla - cò 100 via amor che



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in Italian.

Top staff: *p.*

Second staff: *p.*

Third staff: *Cora vedol.*

Fourth staff: *si p. l'acò.*

Fifth staff: *Arminda*

Bottom staff: *p.*

Handwritten musical score on aged paper. The notation includes notes, rests, and dynamic markings like *f.* and *p.*. The lyrics "con più che si può" and "Cognafina..." are written below the notes.

Sorel = li = na... Io di cor v'abbraccio

f.

rò.

siete pazzi!

cosa dite

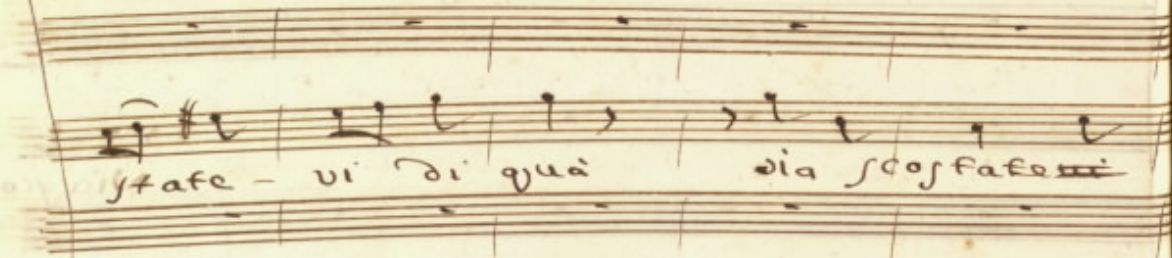
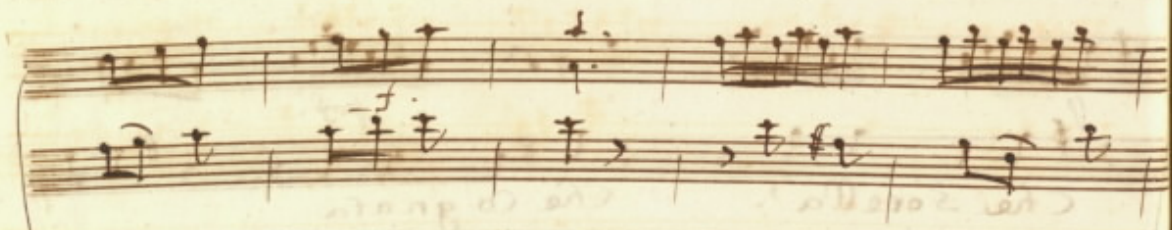
f.

p.
Che Sorella.

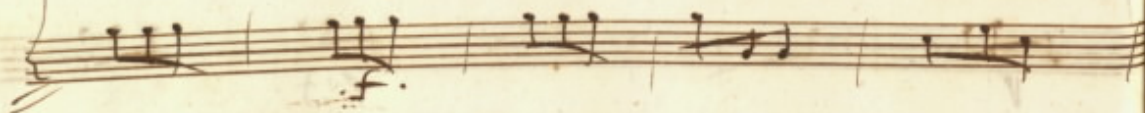
for.
Che Cognata

Nia jo -

188-3



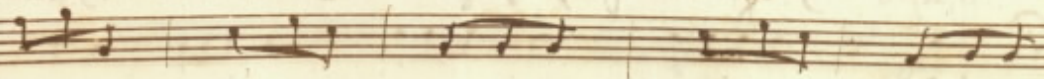
stare - vi di qua sia scorfate





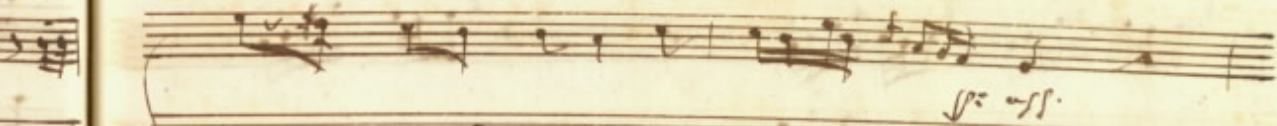
vi di qua

via scosta = fevi di

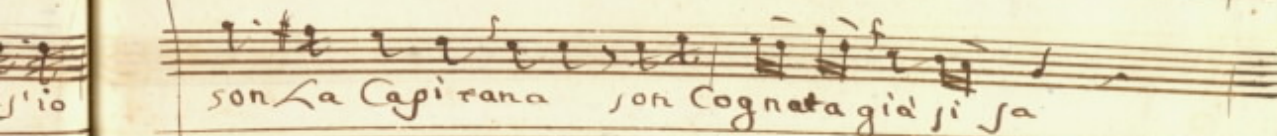


Handwritten musical score on aged paper. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "p." and "And:". The lyrics "qua. questo foglio e questo segno ora à me di è mia ferma" are written below the staves.

qua.
questo foglio e questo segno ora à me di è mia ferma
And:
p.

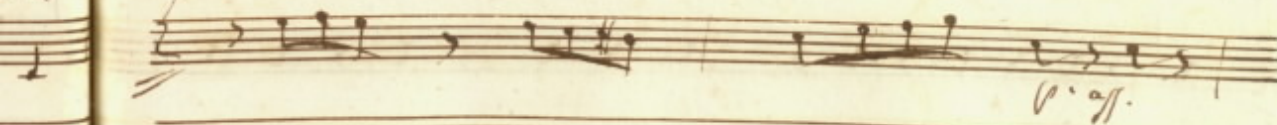


ff.



son La Capi rana son Cogneta già si sa

195



ff.



Handwritten musical notation on a staff.

Handwritten annotation: "rinf."

Handwritten musical notation on a staff.

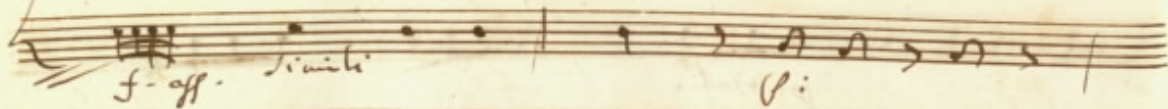
191

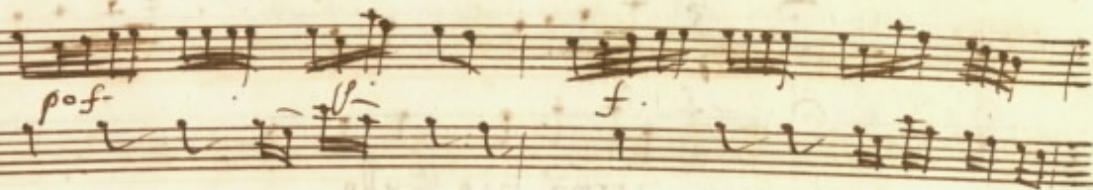
Handwritten musical notation on a staff.

Handwritten text: "che accidente! fortunato, sorprende, fortu="

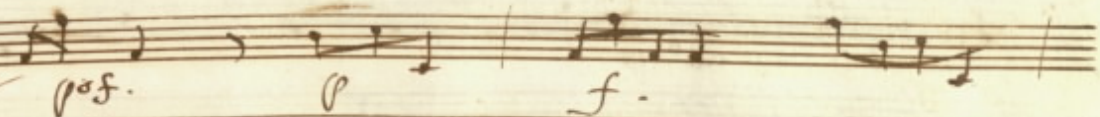
Handwritten musical notation on a staff.

Handwritten annotation: "p- rinf."





fa' io stupisco in verità io



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The lyrics are written below the staves.

All.^o

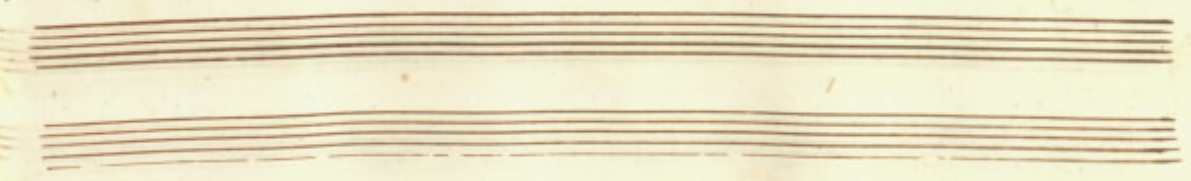
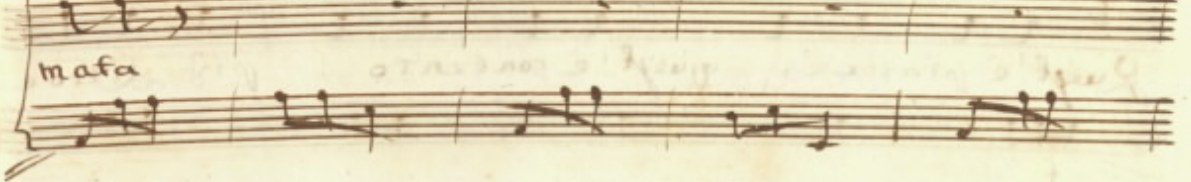
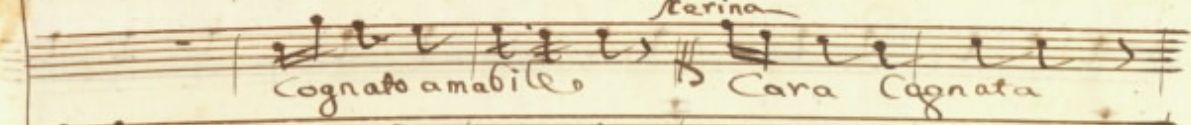
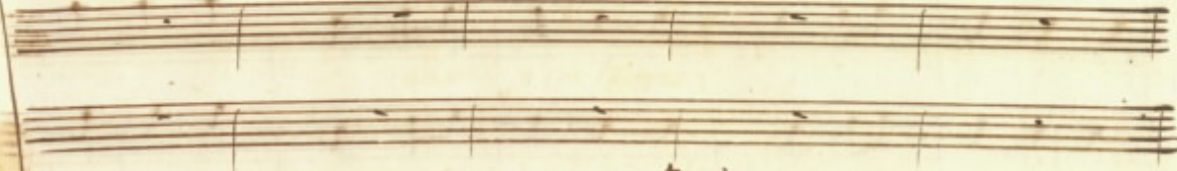
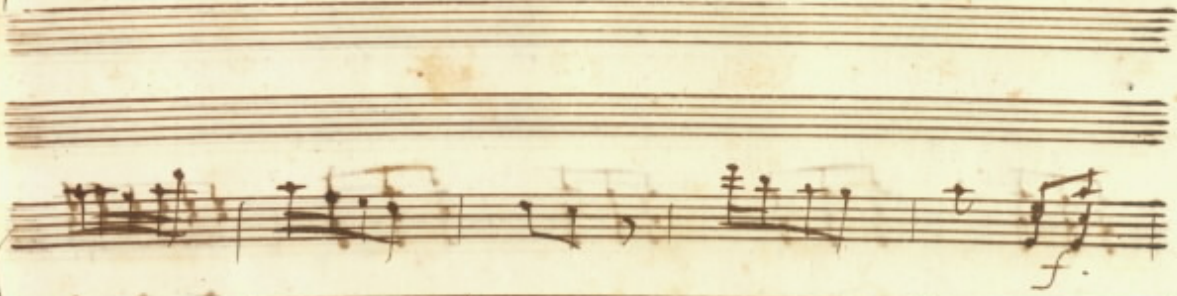
pia.

Germa mio Bello

fa'

all.^o p.

Sorella a



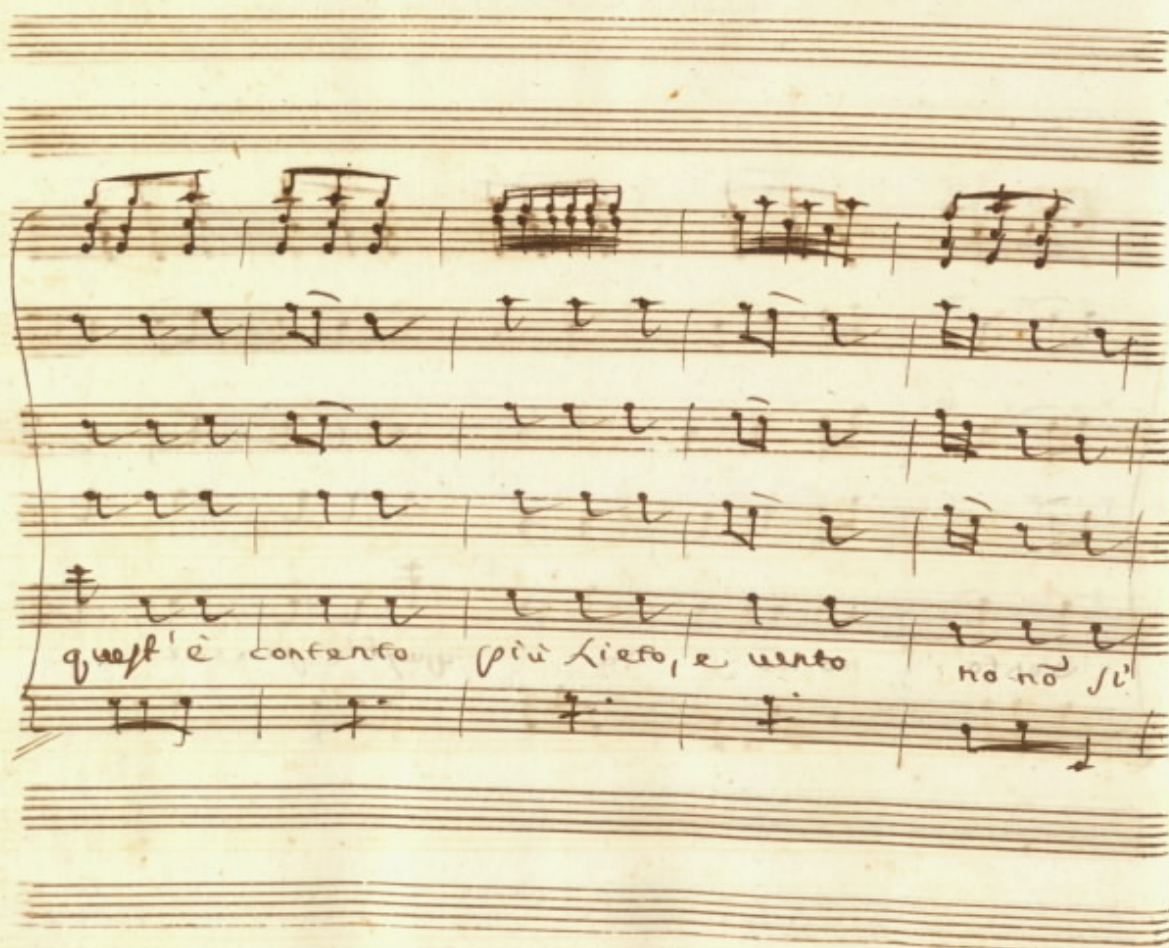


Quest'è piacere, quest'è contento più Lieto e'.

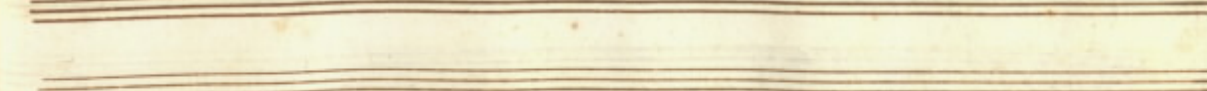
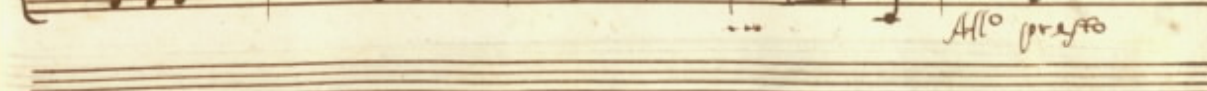
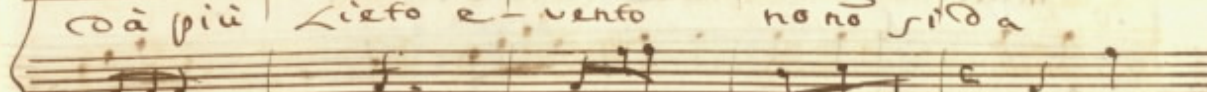
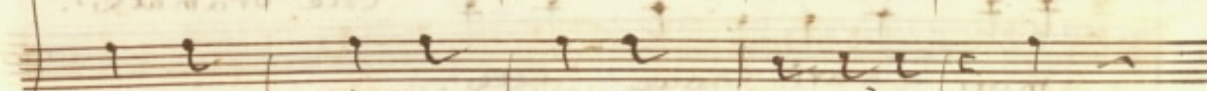
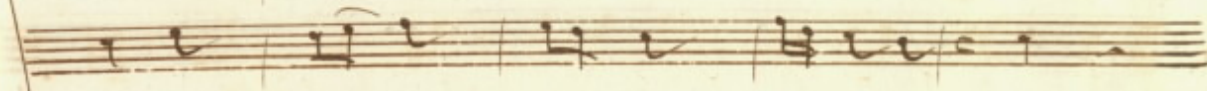
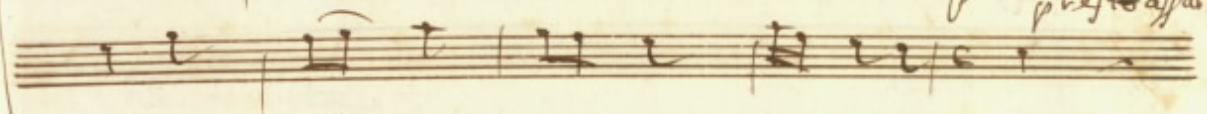
f

vento ho no si da que è piacere

194



quest'è contento più lieto, e uento no no sì

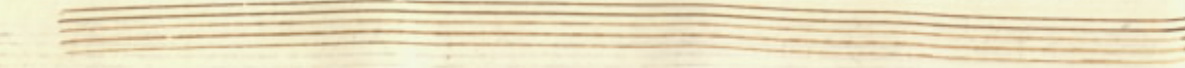
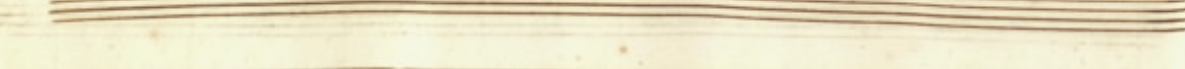
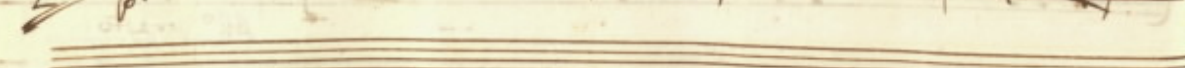
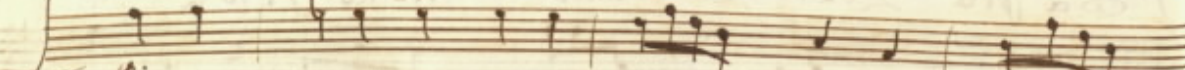
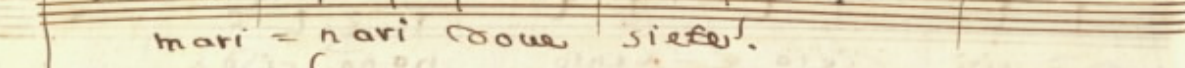
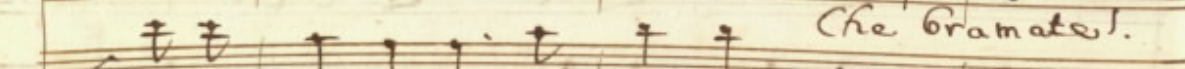
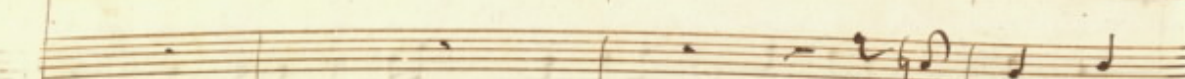


Da più Lieto e - vento

no no si da

All^o presto

195

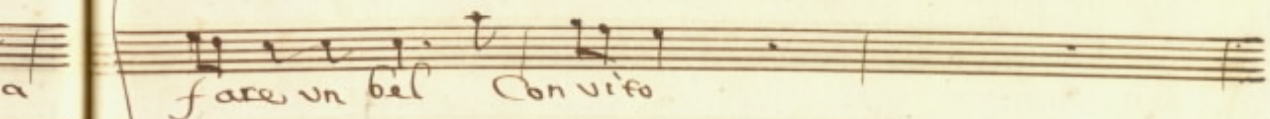
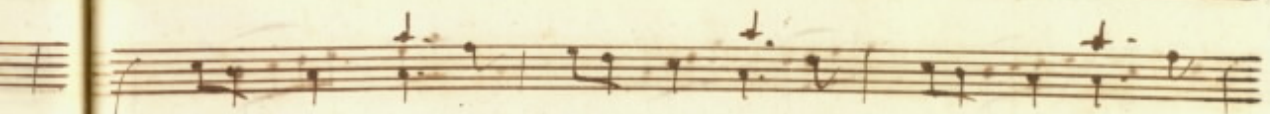


Che volete!

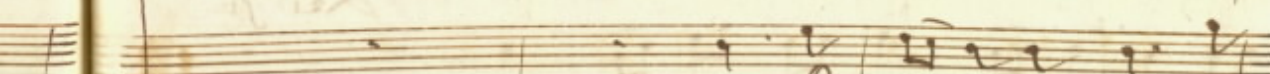
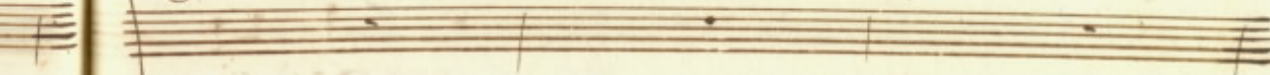
vuò che andiamo via di qua

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several measures of eighth and sixteenth notes. A large bracket on the left side of the page groups this section with the section below. The word "f. p." is written below the staff, and the word "sola da" is written below the staff.

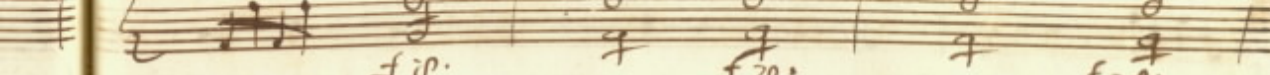
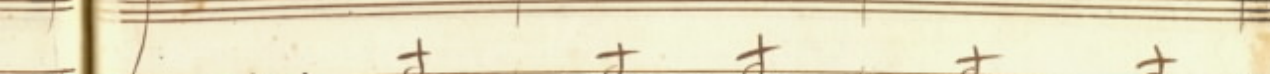
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several measures of eighth and sixteenth notes. The word "Compa" is written below the staff, followed by "Ate non si parte". The word "f. p." is written below the staff.



a
fare un bel Convito



coe Parenti un grande in 99



f. p.

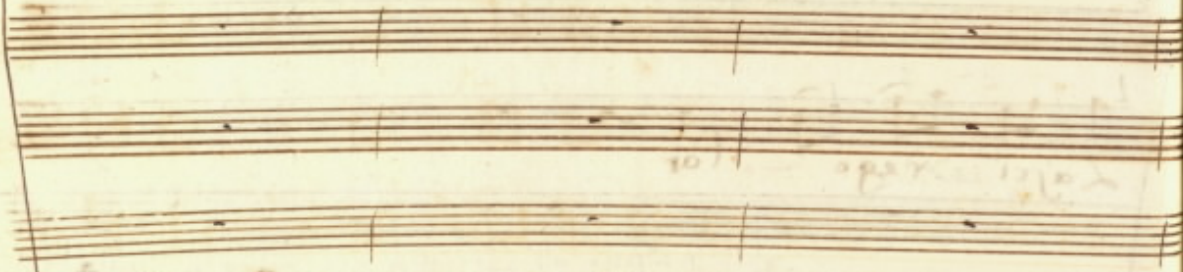
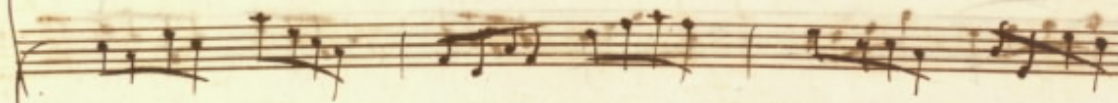
f. p.

f. p.

Handwritten musical score on aged paper, featuring five staves. The notation is in brown ink. The first staff contains a melodic line with eighth and sixteenth notes. The second staff is mostly empty. The third staff contains a vocal line with lyrics "vito" and "nozze io voglio far." and a dynamic marking "f". The fourth staff contains the lyrics "Lei si" and a dynamic marking "f". The fifth staff contains a bass line with eighth notes.

Lasci rego - Par

Via no son più straua



gante: La Germana coll' amante qui frat

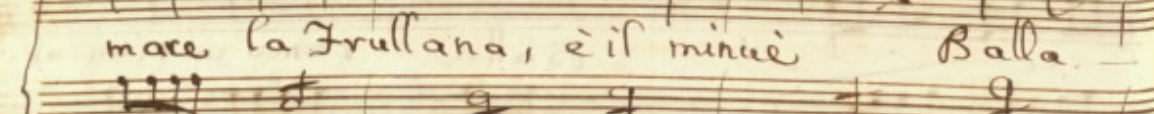
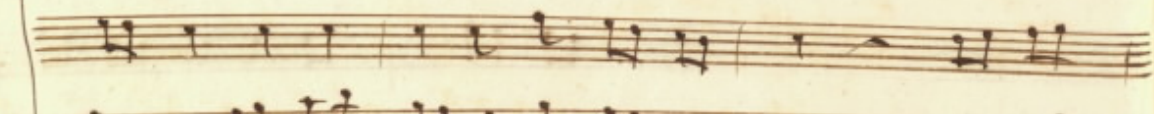
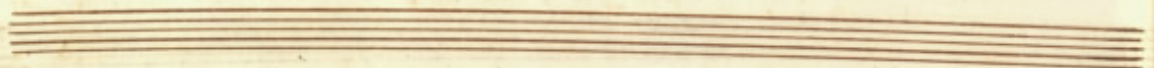
frat

fengano il mio pie del con = vito, belle
f. multi

Handwritten musical score on aged paper, featuring five staves. The notation includes various note values, rests, and a key signature of one sharp (F#). The lyrics "nozze, bella festa s'ha da fare" are written below the fourth staff. The paper shows signs of wear and discoloration.

nozze, bella festa s'ha da fare

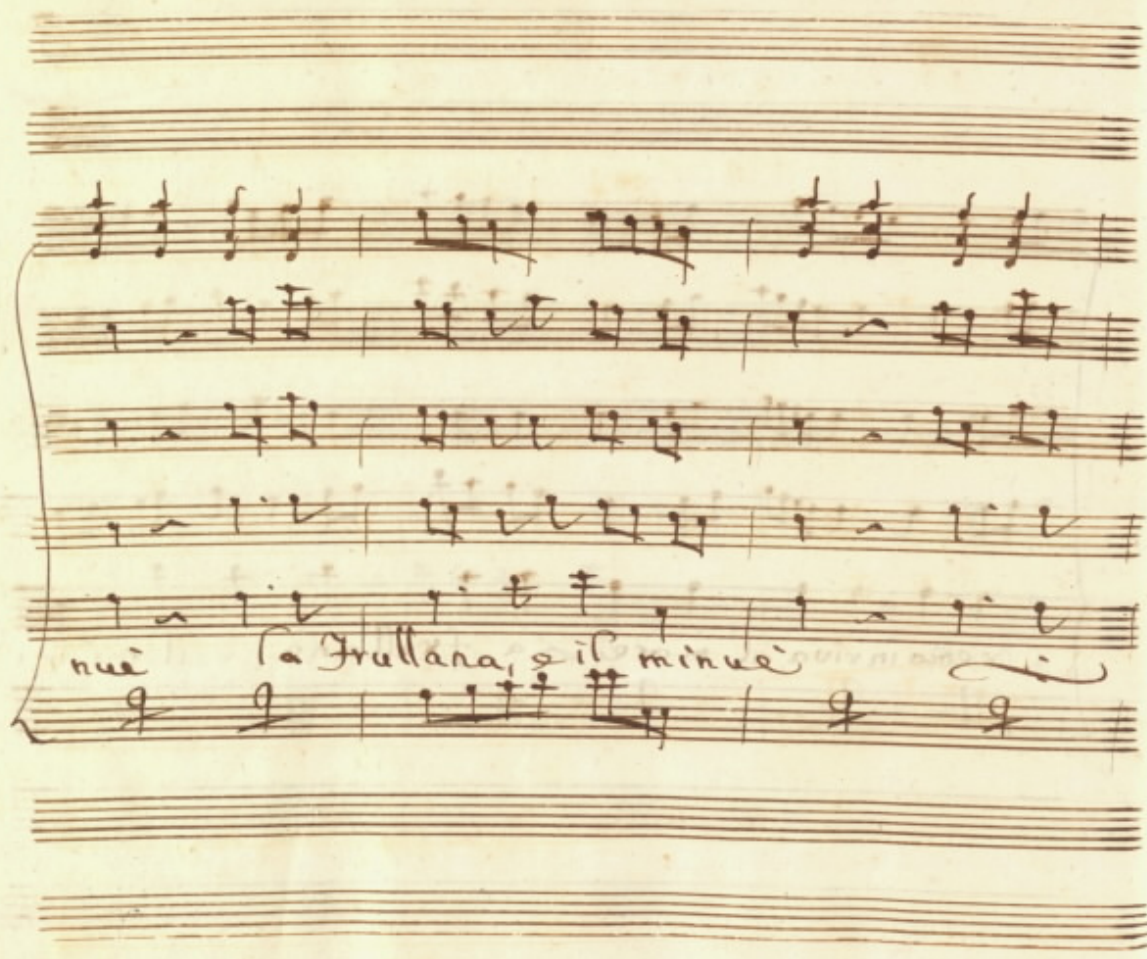




mare la Frullana, è il minuetto Balla



remo in riva al mare La fucellana, e il mi



nue la Grullana, & il minue

202



202

Fine dell'Parte 2^a

226754



