

Mss. ms. 30136



11-135

ms. no. 30136



11

Alessandro: Felice.  
Cantata: "Aure dolci"

[Ital. Arien und Cantaten]

Almeroni:

Cantata: "In qual Tempale  
De' Revoa Vio, bel cielo  
Aure serene, spira lo  
Spirto colto di gloria"

1092.

Bertoni:

Rondo per Sopr. "Scegli o cara un dolce riso" Part.

Bizzacchi: Franc.

Aria: "Ambianze amabili del mio bel feto" Part.

Borroncini:

Suette: "M'hai da piangere" c. Basso cont.

Cantata: "Quella speranza o Dio"

Aria: "Tu cominci a agitarmi." n. 4 seitens Arien (Kompon. v. d. unichow)

Conki:

Aria: "Dal piano al monte"

— "L'acriatori al colle"

— "Anch'io se ben son vecchio"

— "Pigliar per marito un vecchio"

Gasparini:

Aria: "Io prove à l'el arono"

Giannettini:

Aria: "Una fronte più serena"

— "A lontano da me"

Guiglielmi: Pietro

Sena ed Aria: "A compir già v'è l'impresa"

"Prigioniera abbandonata"

Menari: Plen.

Aria: "Sorgea dal fon di Teti"

(Cantata!)

certe

Moreza. Canto

*Non è. Non temer bel idol mio.* Cant.

Solaroli.

*Cantata. A voi che l'accendete. con Basso cont.*

Travejani.

*Cantata a 2 Soprani. Para, fredo, si duole., con Basso cont.*



1030.

Torres Argentina 1782.

Cavatina

Aure dolci che spirate)

Del

Fig: <sup>1<sup>o</sup></sup> Felice Alessandri



7. a.

R. G. G. G.

16

*Violini*

*Violo*

*Flauti*

*Cori  
in F.*

*Faggetti*

A page of handwritten musical notation for a symphony orchestra. The score is written on five systems of staves. The first system is for Violini (Violins), the second for Violo (Viola), the third for Flauti (Flutes), the fourth for Cori in F (Cori in F), and the fifth for Faggetti (Bassoons). The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some staining.





A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' and 's'. The second and third staves feature dense, rhythmic patterns of eighth and sixteenth notes. The fourth staff contains a complex, multi-measure rest. The fifth and sixth staves show sparse, rhythmic patterns. The seventh and eighth staves are mostly empty, with only a few notes. The ninth and tenth staves contain simple, rhythmic patterns. The paper shows signs of age, including foxing and some staining.

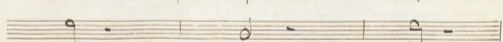
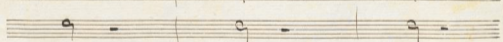
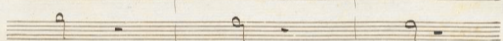
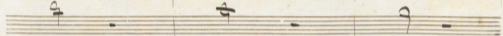
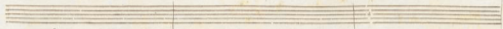
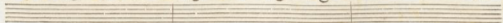
A handwritten musical score on ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *ff*. The score is divided into measures by vertical bar lines. The paper shows signs of age, including yellowing and foxing.

*Aure* *Dolci, che sp-*

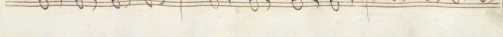
-rate nel bel Sen' dell' Idol' mio nel bel Sen' dell' Idol'

Handwritten musical score on aged paper, featuring ten staves. The notation is dense, with many beamed notes and rests. The bottom three staves contain lyrics written below the notes: *mio*, *vo*, *te*, and *dite*.

lo spie- gate del mio cor la fe- deltà aure)



*Dolci, che spi- rano nel bel- len' dell' I dol'*



Handwritten musical notation for two staves. The first staff begins with a series of sixteenth-note chords, followed by a melodic line. The second staff mirrors the first staff's initial complex patterns.

A series of seven empty musical staves, indicating a section of the score that is either blank or contains very faint notation.

Handwritten musical notation with lyrics: *mio nel bel Sen' nel bel Sen - dell' I - dol'*



Handwritten musical notation on two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The paper shows signs of age and staining.

Five empty musical staves with a few scattered notes, possibly indicating a section of the score that is mostly blank or contains very faint notation.

Handwritten musical notation with lyrics in Italian. The lyrics are: *miò voi le di- te le spe- ga- te del mio*. The notation includes notes, rests, and bar lines.

A handwritten musical score on aged paper. The score consists of several staves. The top two staves contain complex piano accompaniment with many beamed notes. Below these are four staves of piano accompaniment, each starting with a dynamic marking of *pp* (pianissimo). The bottom two staves are for the vocal line, with the lyrics written in cursive below the notes. The lyrics are: "cor la fedel- ta' aure dolci che spi-".

cor la fedel- ta' aure dolci che spi-

Handwritten musical score on aged paper, featuring ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first three staves contain complex musical notation with many beamed notes. The next four staves are mostly empty with some notes. The bottom two staves contain lyrics in Italian: "-rate nel bel' Sen dell' I dol' mio voi le'".

-rate nel bel' Sen dell' I dol' mio voi le'

Dite lo Spi- ga-to del mio cor la fedel

A handwritten musical score on aged, yellowed paper. The score consists of several systems of staves. The top system has two staves with complex rhythmic patterns, including sixteenth and thirty-second notes. The middle section contains three staves with simpler rhythmic notation. The bottom system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "fa del mio cor la fedel". The paper shows signs of age, including foxing and staining.

fa

del mio

cor la fedel

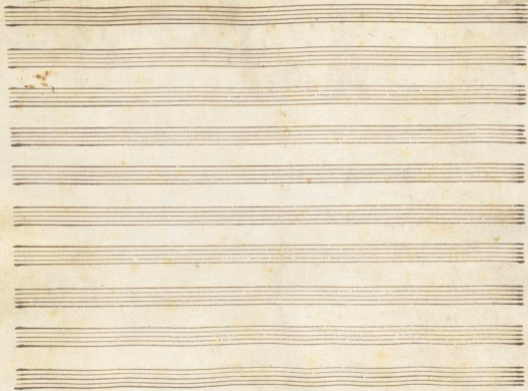
*f.*

*ff.*



A handwritten musical score on ten staves. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The first two staves feature complex rhythmic patterns with many beamed notes. The third and fourth staves are mostly empty, with some faint markings. The fifth and sixth staves continue the complex rhythmic patterns. The seventh and eighth staves show simpler rhythmic patterns with longer note values. The ninth staff has a rest followed by the handwritten text "-tai". The tenth staff continues the simpler rhythmic patterns. The manuscript is written in dark ink on aged, yellowed paper.

Handwritten text in a red rectangular stamp, possibly a library or collection mark.





Canata Alto del Tomaso Albinoni

So qual Tanto novello che di rago ebra fello si la spada segue

Si la spada segue l'onde chetola

Si la spada segue l'onde chetola

Si la spada segue l'onde chetola

Si la spada segue l'onde chetola

Si la spada segue l'onde chetola

Si la spada segue l'onde chetola

Bibl. Reg. B-rol.

Di Arauagante affanno soffro la pro tenore e li strano dolore sento quest'abramia rigori

nario altri perca e si strugge per bellezza inconstante Altri si vede fuor d'orato amato d'un idolo e tra

del che l'odia e fugge e prova altri qual sia il gelo d'irveler di gelo fia

*Allegro*  
La paxa del mio cor auarza ogni da lor che fa languire - che fa languire la paxa del

cor quaerã ogni dolor che fa languire che fa languire là sera del mio cor quaerã ogni do

lor che fa languire che fa languire Io stringo nel mio sen il sospirato

ben è il labro la lingua e vorrò baciaver, ma poi non ho non giunge mai quel bel girar ma poi non giunge

mai quel bel girar *Capo*



2  
C  
C  
C  
C  
C  
C  
C  
C  
C

Canzona à Viol. sola del S. Tomaso Albinoni No 3

Da l'oro dar del ciglio sagittario d'amore  
 scordivello gar con languia trafitto nel sguardo pietade

nell'adorata fronte delle sue accorbe pose  
 Ed del suo inno se arlore sospira se dolente  
 uaghi no in tali

note. *Allegro con libertà* non in lenesite

*Larghetto*  
 Che tu m'admiri a te na - lo for con te ho ilio a a

*rit*  
Cheti ni habbia incata-tolam

felicio d'amer furo contento i dio d'amer cheti ni habbia incata na b-furo contento i dio d'amer - i dio d'amer

*rit*  
mer furo contento contento d'amer  
Ma chi il Correggibra

nar-mi che piagne rino varmi d'es-trenoddrigor ele piagne ri-ro-varmi e l'estre mo del rigor

*Capo*

*Il lia bellatirana qualcor soe apietà mi viori ilquardo à quest'anima s'argue miserabil trofeo di tua fierietà*

*viori unaravopaga onde spofa li sargue s'iccor fi della vita da vici pallidi lami s'aperfuggir in thalhoradi*

*piato quando marfiera à bella ladoplia che m'acora non radela si Ed in mercè nordoi artuo tempo anorosi ch'itidora*

*Allegro*

*Vago amabile mio vifc*

*lascia d'oro che per te ser*

ta il piacer del mio penar il piacer del mio penar vago ama - bile mio vi

lo lascian ben - che per te sen - ta - il pia - cer del mio penar il piacer del mio penar -

- del mio penar lascia cara etira meita che non

puo nel para di so - la fieret - Za mai re guar la fieret - Za mai regnar

Bibl. Reg.  
Berol.



Del Sigl Albinoni

*Cantata* Amor Sorie destino troppo fieri nemici

Horati Sopra m'incoraggiasti un tempo ad amar Lori hor

Lori a me togliete anzi me di me stesso hora porri =

uate pur haucte il trionfo da ueder Su questi occhi il pianto a

stimi e amor non ui placate? amor destino Sorie ren



de temi il mio bene o pur la morte

*Aria* *Largo* *Stè più*

caro o Dio Bambino della vita Star uici- no della

vita Star uici- no al mio dolce a- mare ben m'è più

caro o Dio bambino della vita Star uici- no al mio

Cadenza

*dolce amaro ben al mio dolce dol-*  
 *ce amaro ben al mio dol- ce amaro*  
 *ben* *Se Sa*  
 *fui fontan Sen more il mio afflito amame core il mio af-*  
 *flitto amame core ne goder puo' un di Seren il mio affs*

The image shows a page of handwritten musical notation on aged, yellowed paper. It consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian cursive script below the vocal lines. The first system has two lines of lyrics. The second system has two lines. The third system has two lines. The fourth system has two lines. The fifth system has two lines. The paper is slightly torn at the edges, and there are some stains and discoloration throughout.

*Alto* armate co- re ne goder sud una stren

*Red.* *Grave* Ma ohime chinuan sospiro io piango in uande a

mor aeso inhumano gode del mio martir del mio cor = soglio

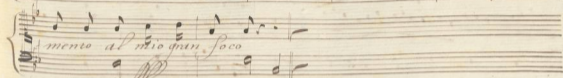
uede che con lincenso sin foca - ti sospiri ofrociun nuntio ch'o

lungi la vittima fedel del genio mio lo uede e tu i sta

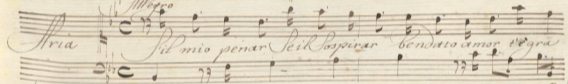
ride e prendendo il mio duol a Scherno e gioco Sempre più da tor



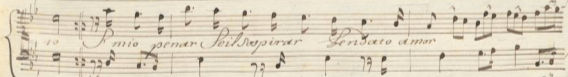
mento al mio gran foco



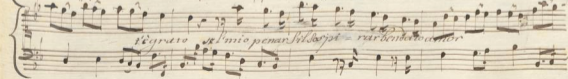
*Allegro*  
Aria *Sil* mio penar *Se il* respirar *ben* dato amor *è* grà



10 *Sil* mio penar *Se il* respirar *ben* dato amor



*è* grato *al* mio penar *Sil* respi - rar *ben* dato amor



*Egrato* *concedi al men che del mio*

*Sen non prouil cor* *ingrato concedi al men che del mio*

*Sen non prouil cor ingrato*

Bill. Neg.  
Berst.

*Fin*