

Intermezzo Terzo  
 Lirone, e Farfallette.  
 poi Terremoto.

Liro.

No bel disio so Robbe false

Far: Liro

o che m pastor tu glie t'hai fatte bella

Liro

gia Sappiam in Zic=  
 cherza eglie bugiaro Tale esser puote ancor e la bravura.



Stimo ch' egli sia Re de Poltroni *Lir:* lo credo anch' io ma vo sa

perlo ho meco certi buoni compagni protti adogni occa

Lione In tanto or, ora mi schiariro, qui vien finger si fogna.

*Ter:* o schiauo male detto. E che! osi ancora di parla-rac

*Lir:* dei che e la mia Dama *Lir:* o signor Terremoto ella perdoni. *Ter:* Eh



Liro.

non most rar Liror  
Lasciarmi fare  
Egli ha paura  
Basta

fo non vorei Auerte a Scavezar  
e braccia e gambe troppo do

Liro

Ter:

Liro

nor Sai che suo amante io sono?  
Al signor Terre moto eccola

Far:

Ter:

dono  
Visti voi  
Lirone a me ti dona

ed io che son p adrona cime piu afrai lui, l'impegno scilgo  
Straccio la dona







Liro

Ter:

vrai Er si C'è vero Signora Priavomangiarti in

un boccone il core.

Presto Senza Hautbois unisoni.

Ter: Voglio prima fracassarti

tutti C'è cosa ele mi dol- le gia la bile in semi bolle

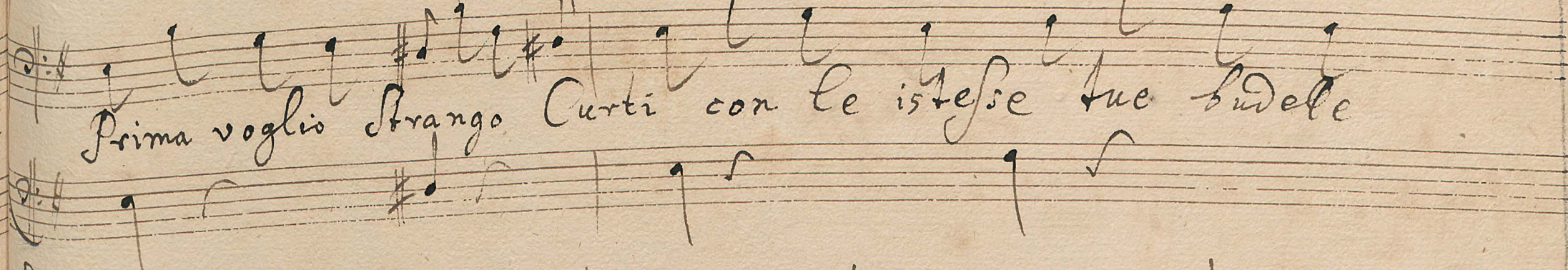


Handwritten musical score for voice and piano. The score consists of eight staves. The first two staves of each system contain the vocal line with lyrics. The piano accompaniment is written on the remaining staves, featuring dense sixteenth-note passages in the right hand and chords in the left hand. The lyrics are: "miei Squardi son morta li son mor-", "foli io miei squardi son Morta", and "li.".

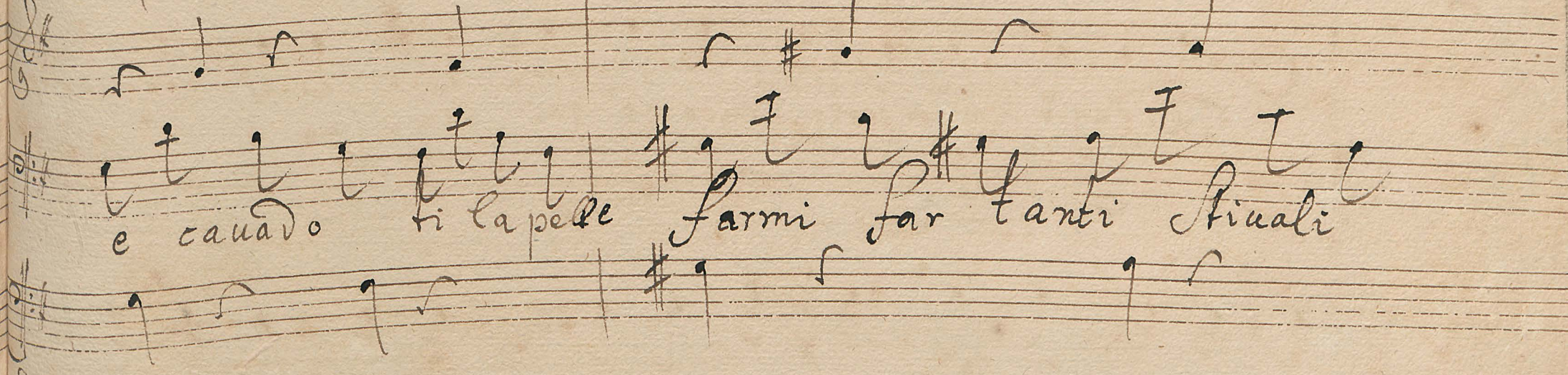




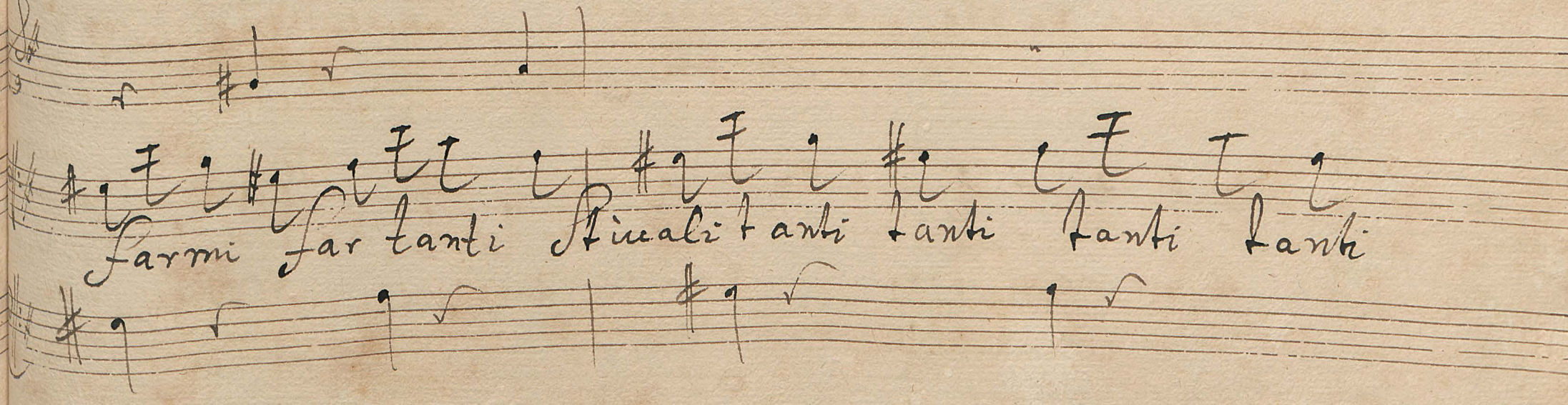
Prima voglio Strango Curti con le istesse sue budele



e cauado ti la pelle farmi far tanti Stivali



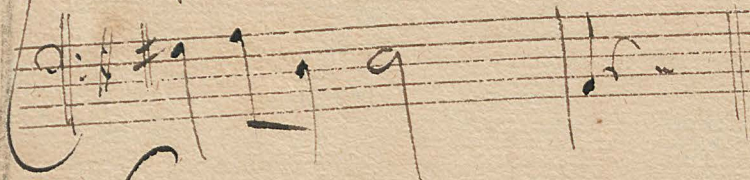
farmi far tanti Stivali tanti tanti tanti tanti



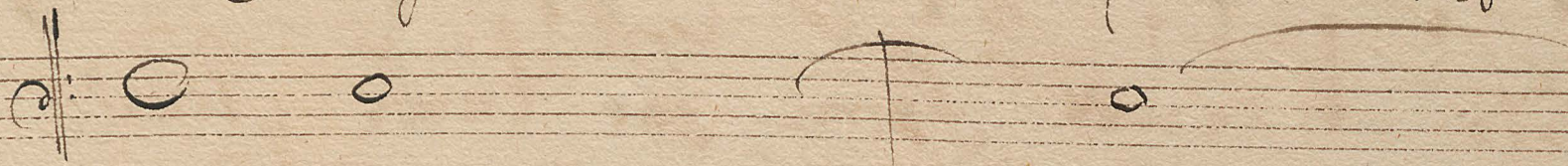




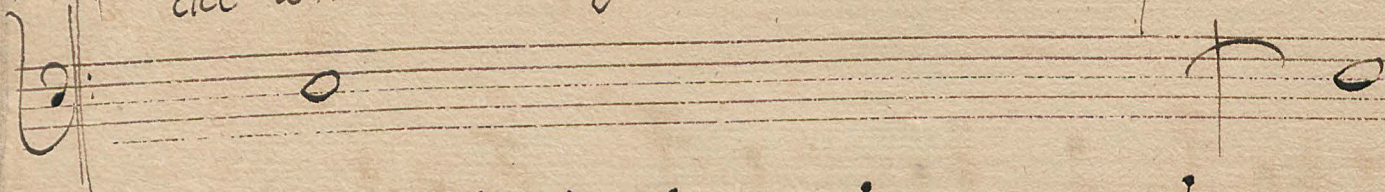
fanti bina - li Da Capo.



Liro: *Adagio* un certo amico ho qui vicino



che ammazzar fa la balle a le persone Se ascoltarlo vo =



lete ei per me ui dira la mia ragione *Ter:* venga





ben tosto ziedo *Ter:* Far fal - l'eda tu voi veder morto cos =

tui morto il vedrai *Far:* So che non sei sicuro end fu - rai

questo el amico *Ter:* Aime *Far:* che c'è Coraggio *Ter:* Ah!

colui vuol tradir mi Ci porta seco un A rei - te

forse o una balista venga con armi equali e son con



Far:

Ter:

terzo Tere moto chu spavento non è spavento

Liro

Ter:

mio Solo e paura or guarda e ti assicura Aime

Lir:

Ter

Far: Taci. Ha cervello il mio Lirone or guarda Mango

Liro

Ter:

mal ch'eglie un bastone Mano al ferro oh. nol

vul la gloria mia. ne deggio usar con lei Super die - ria



*Lir:* *Ter:*

Io mi contento su  
 così ti ofido Aime Trattienni

*Liro:*

oesso si chio ricco  
 via Signor Terremoto mi fauo

*far:*

risca due Stocate Solo  
 Lascia - leui Servire

*Ter:*

La maniera e gentile  
 ma non e buona mi troua in ciri

*Liro:* *Ter:*

monia e mi bastona  
 presto Sochetu burli



Ter:   
 burlo senti.   
 Troppo ei dice da ver fa quel che voi do   
 Liro.   
 butter mi non vò cò pari suoi   
 predi dunque far:

Ter:   
 cuor cauca quel brando   
 Cibo   
 paventi forse alcun pe =   
 Liro.

Liro.   
 niglio. In sei di Marte e di Bellona il figlio   
 or sù. Snuda quel

Ter:   
 Ferro   
 Sai che tu batti un valent non   
 Liro:   
 m'è noto   
 Ter:   
 per che dunque pa



*Liro.*  
 che così mi trami Solo diro Signor. voi mi donaste per

*Ter:* *Liro.*  
 di' io canzassi un grosso E' vero e io senza che mi pa-

*fars:*  
 ghiate or vela buono Sta ben così

*Ter:* *Liro.* *Ter:*  
 male e sta male Taci e non replicar Pietà perdono

*Liro.* *Ter:*  
 Con fessu di' eran false tutte le tue Zicchezze e



Liro.

vero e vero queste ti saran zesse Jofui lo schiavo

Liro.

Ter:

Padro a me no no tu sei Padrone gran

forza gran virtude ha quel bastone di che sei un padron

Far:

Ter:

dico e l sono giura che nel mio amor piu non preterre mi ha

Liro.

fatto quel baston passarli a more che modesto sarai basso eoa



Ter: *millè* *quel baston mi leico' Superbia e bile*

Lir: *Or mi tu sei* *San: tu per sei mio* *Lir: Compagni*

*a noi lascio costui* *de pago ancora non sei foroe di*

Ter: *questo essi ti aggiusteran mi aspetto il resto.*

L'aria segue



Con Hautb:

allegro assai.

The first two staves of the manuscript show handwritten musical notation. Both staves begin with a treble clef and a common time signature (C). The notation includes various note values, rests, and accidentals, with some notes beamed together. The paper shows signs of age and staining.

farf:

Lir:

Ter:

The third staff of the manuscript features a bass clef and a common time signature (C). The notation includes various note values, rests, and accidentals, with some notes beamed together. The paper shows signs of age and staining.

The next four staves in the manuscript are mostly empty, showing only the clefs and time signatures for each staff. From top to bottom, they are: a bass clef with a common time signature (C), a bass clef with a common time signature (C), a bass clef with a common time signature (C), and a bass clef with a common time signature (C).

The sixth staff of the manuscript features a bass clef and a common time signature (C). The notation includes various note values, rests, and accidentals, with some notes beamed together. The paper shows signs of age and staining.



Handwritten musical notation on a five-line staff, including notes, rests, and a sharp sign.

*col. v. 1*

Handwritten musical notation on a five-line staff, including notes, rests, and a sharp sign.

Handwritten musical notation on a five-line staff, including notes, rests, and a sharp sign.

*vafail rido vafail*

Handwritten musical notation on a five-line staff, including notes, rests, and a sharp sign.

Handwritten musical notation on a five-line staff, including notes, rests, and a sharp sign.



Handwritten musical notation for the first system, consisting of three staves with treble clefs and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

*Va il ritto va*

Handwritten musical notation for the second system, consisting of two staves with treble clefs and a key signature of one sharp (F#). The notation includes lyrics written below the notes.

*rico va fa il ritto*

*Va fa il brauova fa il brauo Va fa il*

Handwritten musical notation for the third system, consisting of two staves with bass clefs and a key signature of one sharp (F#). The notation includes lyrics written below the notes.

*Ti son seruo ti son seruo ti son schiauo ti son*



che dilletto

bravo che contento

Schrauo Io mi moro di spavento

3







Di Il baston rispondera il bas

Fori Il baston rispondera il bas

Ah. magnifici Signori Ah. Magnifici Signor



Handwritten musical notation on three staves, mostly consisting of rests and vertical bar lines.

ton risponde - ra  
 ton risponde - ra

il baston rispondera il baston  
 il baston rispondera il baston ri =

Compassion perdon pietà compassion per non pietà compassion per

Empty musical staves at the bottom of the page.






pondera ai bugiardi a gl' im postori il bas


pondera ai bugiardi a gl' im postori

con pietà con passion Com passion Com




ton rispondera il baston rispondera



il baston rispondera




il bas =



il ba =



passion



Ah: magni - fici signori






con risponderà

Il baston risponderà

Il baston risponderà

il baston risponderà

il baston risponderà

Ah. Magnifici Signori

Compaf.



*piano*

il paston rispondera il paston rispondera risponde

Non perdon pietà Compassion perdon pietà Compassion perdon pietà.



*piano.*

ra risponde - ra rispondera risponde - ra il

rispondera rispondera

risponde

Com = passion pardon Compassion pietà Compassion per



Handwritten musical notation on two staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various note values and rests.

baston il baston rispon — dera rispon dera

ra rispon dera il baston rispon — dera rispon dera

de Compassion Compassion per don pietà. pie



con Hautbois. forte.

Handwritten musical score for oboe, page 486. The score consists of seven staves. The first staff contains the main melodic line with various notes and rests. The second staff has some notes and a "col.v." marking. The third staff continues the melodic line. The fourth, fifth, and sixth staves contain rests, indicating a sustained or silent passage. The seventh staff contains a vocal line starting with the syllable "tà." followed by notes.



Handwritten musical notation on three staves. The notation consists of vertical bar lines and small 'u' marks, likely representing rhythmic patterns or rests. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest.

Handwritten musical notation with lyrics. The lyrics are written below the notes. The notation includes various note values and rests.

cosi acca - dea fanfa - roni

questo avvie

no no no no mai piu me

*finis*  
*Dim.*



*piano.*

ra rispondera  
rispondeva risponde va il

rispondera rispondera  
risponde

Compassion perdon Compassion pieta  
Compassion per



deai fan fa ro mi a fan fa - ro

Vie - ne a gli - smargias - a gli mar -

Lioni mai mai piu fracasii nononò mai piu milione mai mai mai mai piu fra



Four empty musical staves with vertical bar lines, positioned at the top of the page.

Two musical staves with lyrics. The first staff contains the lyrics "ni guarda guarda" and the second staff contains "osserva osserva". The lyrics are written in a cursive hand below the notes.

A musical staff with the lyric "casi" written below the notes. The staff contains a complex chordal passage with many notes beamed together, suggesting a dense texture.



Handwritten musical notation for the first system, consisting of three staves. Each staff contains a whole rest, indicating that the instruments are silent during this section.

Handwritten musical notation for the second system, featuring a vocal line with lyrics. The lyrics are: *questa gente presto presto il tuo resto ti darà*. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes.

Handwritten musical notation for the third system, featuring a vocal line with lyrics. The lyrics are: *Al. Seguaci dii mi*. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes. There are also some chordal accompaniment markings below the staff.



Handwritten musical notation on five staves. Each staff contains several vertical bar lines and small 'u' marks placed on the lines, possibly representing a rhythmic or structural notation.

Handwritten musical notation on a single staff, featuring notes with stems and a key signature change to one flat (B-flat).

=nerua voi che ogiora la cercate di me Abbia - te cari

Handwritten musical notation on a single staff, showing chords and stems, likely representing the accompaniment for the lyrics above.



Il tuo resto ti darai Il tuo

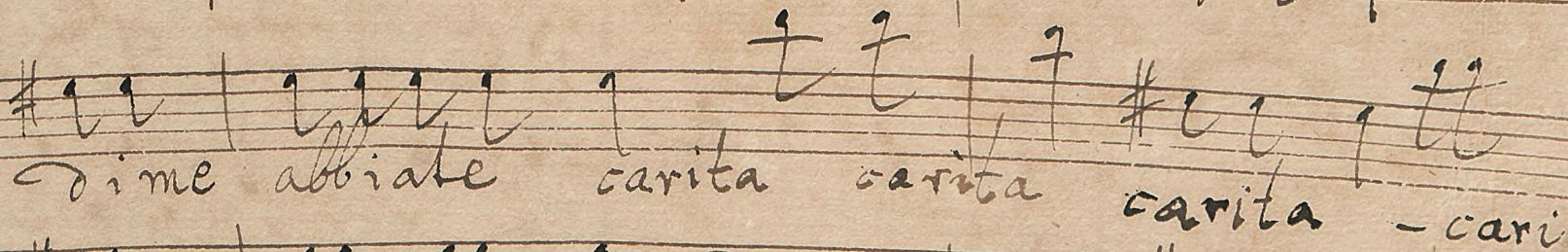
fa - ca - rita

dimo abbiate cari ta




 resto ti dara' il suo resto ti dara fi dara



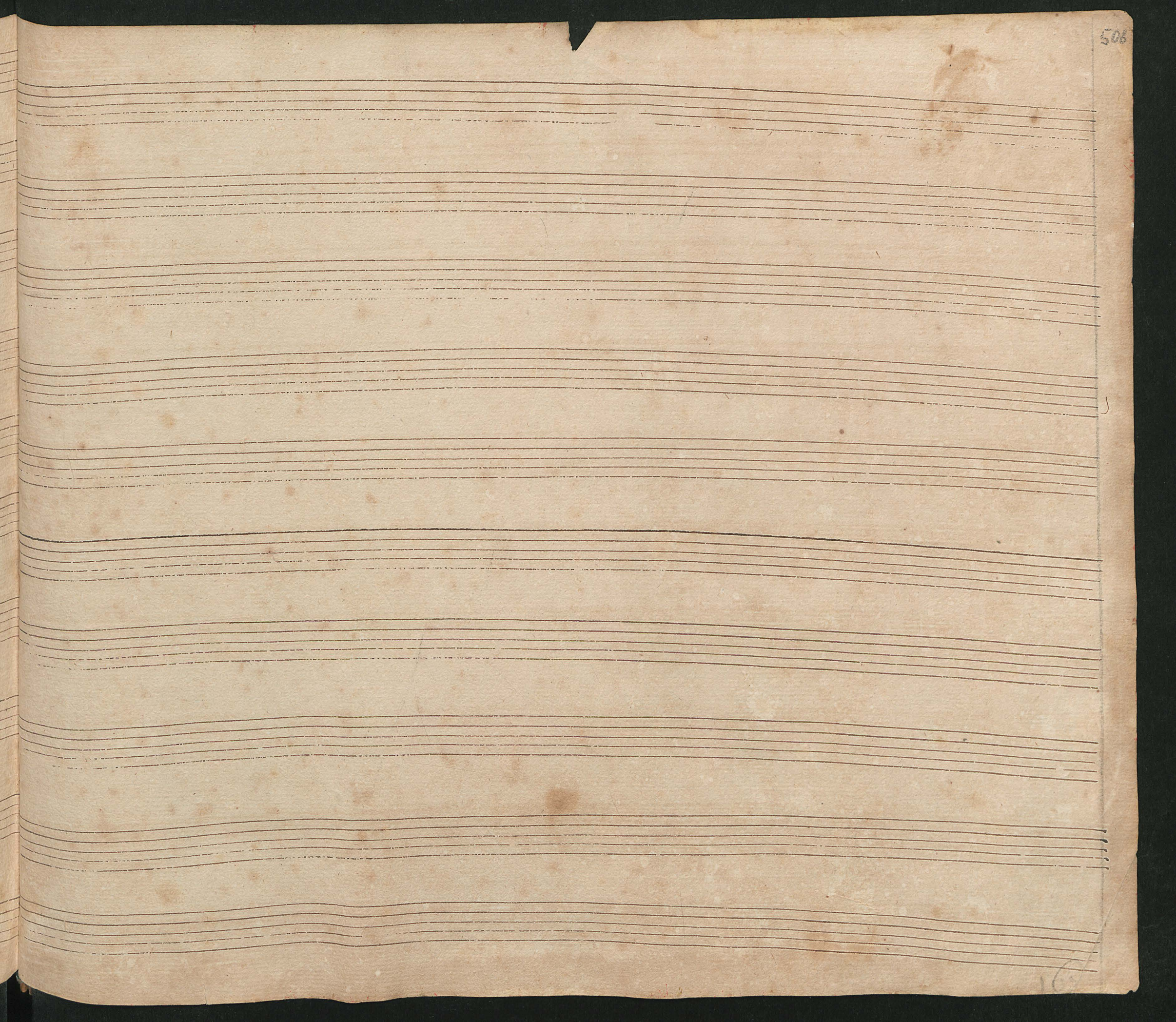

 oime abbiate carita carita carita - cari





Handwritten musical score on aged paper, featuring five systems of staves. The first two systems are empty. The third system contains vocal lines with lyrics "ti dara" and "I tuo resto ti dara." The fourth system contains lyrics "ta cari - ta" and "Dimi abbiate carita. Da Capo." The fifth system contains instrumental accompaniment.















VI



6

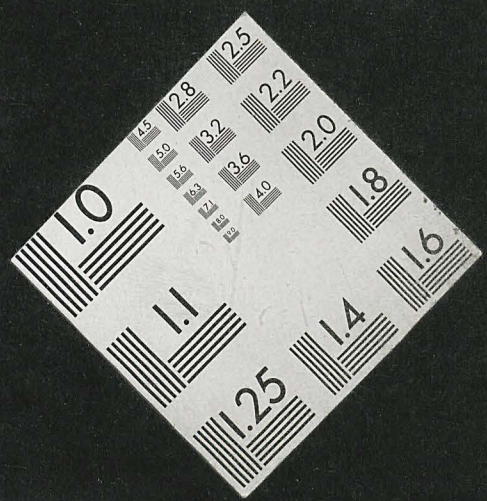
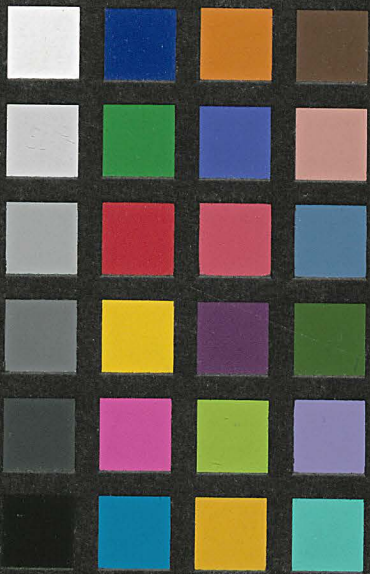
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