

IL SIGNOR
DOTTORE
ATTO III.

Musica

3269

F

502

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III 9 280 Id G 80/65

Scena 2. D. Alberto. Atto 3.
 D. Alberto solo
 Or' che dalla Cittade alfin' fei ritorno suo vergognar' quel
 site, quell' indegno impostore, che si spaccia gra' noi per un' Dottore Qui
 meco registrato io porto autentificato, che tale egli non e', come si vanta. ma
 questo a nulla preme; li veder' il suo bene sol' brama questo core di arde per lui d'a-
 more, e costante trovarlo e' tal' diletto, che li dirlo sol' puo' chi l' prova in petto.

Mus. 3269-F-502

Segue Aria D. Alberto.





Nell' Atto 3.º Scena 6.ª

Flauti *trav.* *sol.*

Musical notation for two Flutes (Flauti traversiere). The score includes treble clefs, a key signature of one flat, and a 3/4 time signature. The notation features various note values, rests, and dynamic markings such as *sol.* (solo).

All. Sigl.
Violini *vi.* *for.* *piu.* *for.*

Musical notation for Violini (Violins). The score includes treble clefs, a key signature of one flat, and a 3/4 time signature. It contains various note values, rests, and dynamic markings including *for.* (forte) and *piu.* (piano).

col. Bassi

Corni *ex Haut* *for.* *piu.* *for.* *piu.*

Musical notation for Corni (Horns). The score includes treble clefs, a key signature of one flat, and a 3/4 time signature. It features various note values, rests, and dynamic markings such as *for.* (forte) and *piu.* (piano).

And. comodo *piu. piu. lungo* *for.* *piu. ten.*

Musical notation for Bassi (Basses). The score includes bass clefs, a key signature of one flat, and a 3/4 time signature. It contains various note values, rests, and dynamic markings including *for.* (forte) and *piu. ten.* (piano sostenuto).

This page contains a handwritten musical score for a chamber ensemble. The instruments are labeled on the left as follows:

- Flaut (Flute)
- Vcl. (Violin)
- Vcl. (Viola)
- Cel. (Cello)
- B. (Double Bass)
- Cor. (Cornet)
- Viol. (Violoncello)
- Viol. (Violoncello)

 The score is written on ten staves. The top two staves are for the Flute. The next two staves are for the Violin and Viola. The bottom four staves are for the Cello and Double Bass. The music features various dynamics, including *for.* (forte) and *pia.* (piano). The notation includes complex passages with many beamed notes and rests.

Dram soli
Forz
Forz
Forz
Forz
Forz
Tutti forte
 Nel rive de re l'ama togg
Forz

A handwritten musical score on aged paper, featuring multiple staves. The top two staves are for a string quartet, with the first staff marked *Viol.* and the second *Viol.*. The next two staves are for woodwinds, with the first marked *Cl.* and the second *Fag.*. The fifth staff is for the bassoon, marked *Or.*. The sixth staff is for the cello, marked *Vi.*. The seventh staff is for the double bass, marked *Vi.*. The eighth staff is for the vocal line, with the lyrics written below it. The lyrics are: *getto Odi bel' piace re di bel' Odi- letto so' che s'ingiamma Da.* The score includes various musical notations such as notes, rests, and dynamic markings like *for.* and *pia.*.

Tri

Vn

Cr

Cor

Tras.

Vcl.

Viola

Cor.

Handwritten musical score for strings and voice. The score includes staves for Violins (Tras.), Violas, Cellos, and a vocal line. The vocal line contains the lyrics "ma l'aman - te cor' Di bel' Di- letto". Performance markings such as "for.", "pia.", "pov for.", and "- for. ital." are present throughout the score.

ma l'aman - te cor' Di bel' Di- letto

Violini

Violoncelli

Contrabasso

Coro

Handwritten musical score for Violini, Violoncelli, Contrabasso, and Coro. The score consists of several staves with musical notation, including notes, rests, and dynamic markings like "for." and "fortissimo".

so che s'ingiam — ma Paman — se cor' — Paman — te cor'

fortissimo

Tran.

sh

Ver.

rin fong

Cr.

fortissimo

fortissimo

Trav.

W.

V.

Or.

Handwritten musical score for voice and instruments. The score consists of ten staves. The top two staves are for the voice, with lyrics written below. The middle three staves are for instruments, likely strings. The bottom two staves are for the basso continuo. The music is in a single system with various dynamics and articulations.

Di bel' piacere di bel' letto nel' risede-re ha-ma-to og

Tru.

Vcllo

Vcllo

Coro

getto so' che s'infiamma si aman - te Cor' so che s'infiam -

Trav.

Vcllo

te

Coro

Handwritten musical score for multiple instruments and voices. The score consists of ten staves. The top two staves are for 'Trav.' (Trumpet). The next two staves are for 'Vcllo' (Violin). The next two staves are for 'te' (Tenor). The next two staves are for 'Coro' (Chorus). The bottom two staves are for vocal parts with lyrics. The music is written in a historical style with various dynamics and articulations.

ma l'amante Cor: Di bel piacere

f. p. f.

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and several instrumental parts. The lyrics are: "O di bel' di Letto nel' rivede re L'amig' - to og-ger - to". The notation includes various musical symbols such as notes, rests, and dynamic markings like *sfz*, *sfz*, *piu.*, and *piu.*. The staves are labeled with instrument abbreviations: *Tr.*, *Vn*, *te*, *or.*, and *piu.*. The paper shows signs of age, including some staining and wear at the edges.

Trav.

Vcl.

Vcl.

Cor.

so che s'infiam — ma l'amante cor' l'amante cor' — l'amante

pizz. *for.* *for.* *pia.* *for.* *fortissimo*

A page of handwritten musical notation on aged paper. The score is arranged in systems of staves. The top system includes staves for Flute (Fl.), Oboe (Ob.), and Violin (Vn.). The middle system includes staves for Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor.). The bottom system includes staves for Horn (Cor.) and two empty staves. The notation is dense, featuring many beamed notes and slurs. There are several dynamic markings, including 'p.' (piano) and 'for' (forte). The paper shows signs of age, with some staining and wear at the edges.

Handwritten musical score for a string quartet and vocal line. The score is written on ten staves. The top two staves are for Violin I (Vn. I) and Violin II (Vn. II). The next two staves are for Viola (Vcllo) and Violoncello (Vcllo). The bottom two staves are for the vocal line. The music is in a major key and 4/4 time. The vocal line includes the lyrics: "Del' in-tro varlo sempre costante se- del' amante so che con-". The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *pp*, and *for.*. There are also performance instructions like *sin for. Le legate* and *for.* written in the staves.

Travi.

chi

si

Vcllo

rinforz.

f.

for.

Cello

Segate rinforz.

f.

for.

Coro

piu.

tento non v'è maggior

sempre costante

nel li-tro-carlo

rinforz.

for.

piu.

f.

piu.

for.

Tru.

Vcl. ^{mi}

Vcl. ^{lo}

Cr.

è che contento non s'è maggior non s'è maggior

for. f. pia. for. pia.

Tran.

Le. forte

forte

forte

Da Capo al segno $\sharp\sharp$

Scena II^a

La Cont:

La Contessa

Beltrame.

Caro me per Beltrame. che complimento è questo. Sono al pranzo invi-

-tata vengo per farvi onore. col stomaco a digiuno. L'ore sen vano

e non mi bada alcuno. non s'è potuto ancora... perchè... perchè fin ora un

certo letterato col mio figlio dottor ha disputato. guardate i

La Cont:

pure e vero delle pessime lingue non ne mancano mai. teste vien

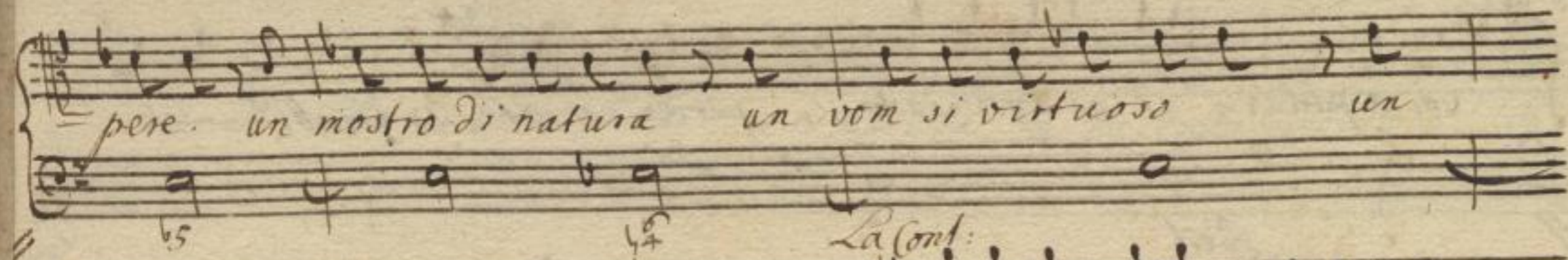
detto, che vi fu in casa vostra una ruina perche il Dottor voleva sposar so-

Bats.
= *sina* Ah signora Contessa son un uom disperato a

= *mor mi ha assassinato. quel bastardo di amore rovinarmi pre-*

= *ferde il mio Dottore un uom di quella sorte un' aria di sa =*

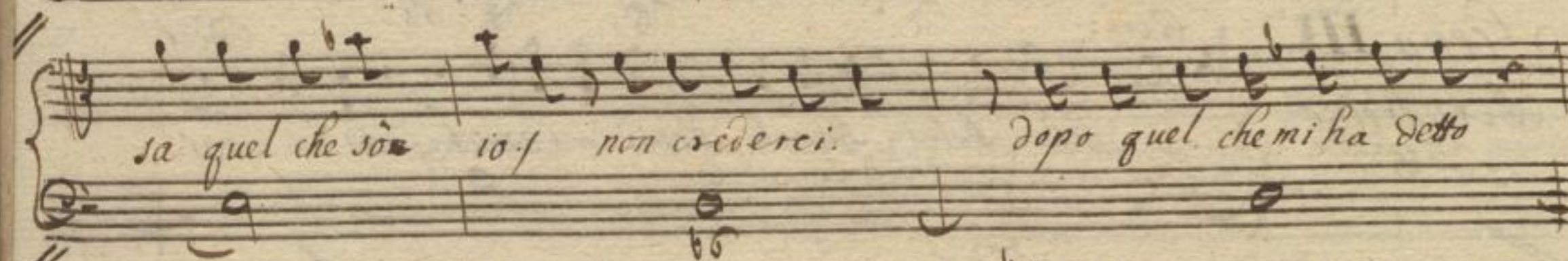
pere. un mostro di natura un uom si virtuoso un



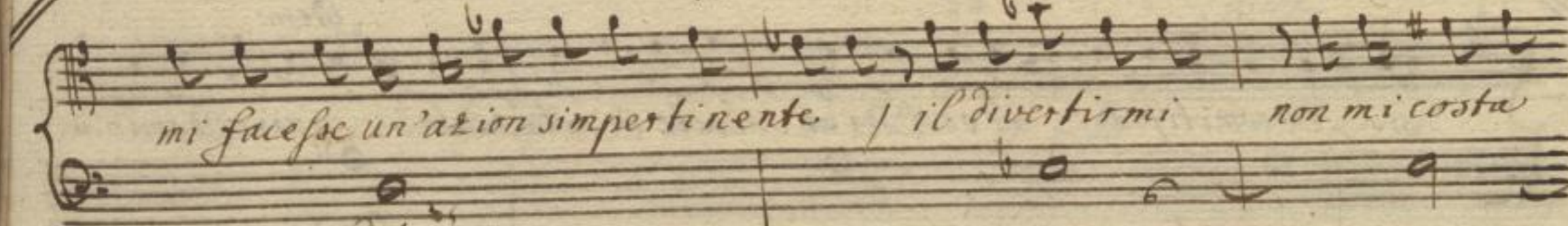
La Cont:
uom che si può dir spettacoloso. / Povero disgraziato non



sa quel che son io / non crederci. Dopo quel che mi ha detto



mi facesse un'azion impertinente. / il divertirmi non mi costa



Belt:
niente. forca a voi se vi preme l'onor d'esser sua sposa forca a



La cont.
voi a parlar. si ad ogni costo perder non vuo si amabile te =

Belc:
= soro cara la mia figliola. euolo qua.

Scena III
Bernardino
delti
Belc:
Salve Pater Salve Domina Comitissa si

Belc:
si la comitissa vi vuol dar un salve in su la testa. quare Domina

La cont:
quare. Parvi che sia un trattare da signor da Dottore. Ella ti porta a =

more Ella per te sospira e si martella e tu colla zosina. Oh

bella oh bella e voi ve lo credete contessina ridete.

per mio divertimento scherzai colla ragazza ed ha' creduto Pusquina mia so-

Beltr.
-vella ch'io facesti da vero. oh bella oh bella. ah non e'

Bem: *Beltr.* *Bem:* *Beltr.* *Bem:*
ver no' certo non voi sposarla. oibò e non trami ne men dico di

Belt. *Bern:* *Belt.* *Bern:* *Belt.*
no. giuralo. ve lo giuro. da galantum. non basta sull'onor mio ne

meno se vuoi ch'io creda. e che non pensi a male. giurami sulla laurea Dotto-

Bern: *Belt:* *Bern:*
=rale. giuro per giustiniانو. chi è il signor giustiano. E il gran legisla-

Belt: *Bern:*
=tore. giurami sul carattere di Dottore. Sopra il mio Dottorato vi

Belt:
faccio il giuramento. ah ti credo ti credo or son contento. *Segue*
Aria

37 4 5 4

Aria

Beltrame

Allegro *una A. scato* *di Agostino* *Stas*

The image shows a page of handwritten musical notation. At the top left, it is labeled 'Fatto. 2^o 20'. The first section is titled 'Aria' and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes several measures of music with dense chordal textures and dynamic markings 'p.' and 'f.'. Below this is a section titled 'Beltrame', which includes a bass clef and a 3/4 time signature. The notation consists of several measures of music. A third section is titled 'Allegro' and includes the handwritten notes 'una A. scato', 'di Agostino', and 'Stas'. This section features a treble clef, a key signature of one sharp, and a 3/4 time signature, with dynamic markings 'p' and 'f'. The page concludes with several more staves of musical notation, including a grand staff at the bottom.

Handwritten musical score for the first system, featuring five staves. The notation includes complex rhythmic patterns and a vocal line. A dynamic marking *pp:* is visible in the second staff. The third staff contains the handwritten number *9.* and the word *col. 3.* The fourth staff contains the lyrics: *Era impossibile di unirsi nobile quella pet-*

Handwritten musical score for the second system, featuring five staves. The notation includes complex rhythmic patterns and a vocal line. The first staff is marked *Al Fauto*. The lyrics continue across the fourth and fifth staves: *egola volesse amar quella pettegola volesse amar Conte pa amabile Cupido e Venere quel consi*

Unif.
 tenero von consolar. *fortissimo giubilo* ritorno giovane un bel soletico
f. *po.*
 un bel soletico mi fa brillar. *ff.* si un bel so >

p f: f: inf:

Petico mi fa brillar mi fa mi fa brillar mi fa mi fa brillar.

colla Parte

quella Petegola ancor si ~~non~~ ^{non} era impossibile volesse a-

The image shows a page of handwritten musical notation on aged paper. It features ten staves of music. The first two staves are grouped by a brace on the left. The third staff has a single note with a fermata and a group of six notes with stems. The fourth staff contains the lyrics 'Petico mi fa brillar mi fa mi fa brillar mi fa mi fa brillar.' The fifth staff is marked 'colla Parte'. The sixth and seventh staves are also grouped by a brace. The eighth staff contains the lyrics 'quella Petegola ancor si ~~non~~ ^{non} era impossibile volesse a-'. The notation includes various note values, rests, and dynamic markings like 'p f: f: inf:'. The paper shows signs of age, including some staining and wear at the edges.

mar era impossibile volesse amar. Contessa amabile contessa amabile. un cor si

tenero cupido e venere von consolar von consolar sontutto giubilo ritorrio

pizz. p. f. p. un cor si f. p.

giovine si ritorno giovine un bel soletico. un bel soletico mi fabbrica contessa =
 con la Pate
 f: pi
 for:
 = mabile contessa amabile era impossibile era impossibile non tutto

p: *f:* *p:*

giubilo *son tutto giubilo.* *un bel soletico* *un bel soletico mi fa bri=*

f: *p:* *p f:*

Unif. *Unif.*

=lar *si un bel soletico mi fa brillar mi fa mi fa brillor mi fa mi fa brillar mi fa bri=*

p: *p f:*

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written in a cursive script.

Lyrics: *for:*

Lyrics: *Car mi fa' brillar.*

The score consists of several systems of staves. The first system has two staves with lyrics. The second system has two staves with lyrics. The third system has two staves with lyrics. The fourth system has two staves with lyrics. The fifth system has two staves with lyrics. The sixth system has two staves with lyrics. The seventh system has two staves with lyrics. The eighth system has two staves with lyrics. The ninth system has two staves with lyrics. The tenth system has two staves with lyrics. The eleventh system has two staves with lyrics. The twelfth system has two staves with lyrics. The thirteenth system has two staves with lyrics. The fourteenth system has two staves with lyrics. The fifteenth system has two staves with lyrics. The sixteenth system has two staves with lyrics. The seventeenth system has two staves with lyrics. The eighteenth system has two staves with lyrics. The nineteenth system has two staves with lyrics. The twentieth system has two staves with lyrics. The twenty-first system has two staves with lyrics. The twenty-second system has two staves with lyrics. The twenty-third system has two staves with lyrics. The twenty-fourth system has two staves with lyrics. The twenty-fifth system has two staves with lyrics. The twenty-sixth system has two staves with lyrics. The twenty-seventh system has two staves with lyrics. The twenty-eighth system has two staves with lyrics. The twenty-ninth system has two staves with lyrics. The thirtieth system has two staves with lyrics. The thirty-first system has two staves with lyrics. The thirty-second system has two staves with lyrics. The thirty-third system has two staves with lyrics. The thirty-fourth system has two staves with lyrics. The thirty-fifth system has two staves with lyrics. The thirty-sixth system has two staves with lyrics. The thirty-seventh system has two staves with lyrics. The thirty-eighth system has two staves with lyrics. The thirty-ninth system has two staves with lyrics. The fortieth system has two staves with lyrics. The forty-first system has two staves with lyrics. The forty-second system has two staves with lyrics. The forty-third system has two staves with lyrics. The forty-fourth system has two staves with lyrics. The forty-fifth system has two staves with lyrics. The forty-sixth system has two staves with lyrics. The forty-seventh system has two staves with lyrics. The forty-eighth system has two staves with lyrics. The forty-ninth system has two staves with lyrics. The fiftieth system has two staves with lyrics. The fifty-first system has two staves with lyrics. The fifty-second system has two staves with lyrics. The fifty-third system has two staves with lyrics. The fifty-fourth system has two staves with lyrics. The fifty-fifth system has two staves with lyrics. The fifty-sixth system has two staves with lyrics. The fifty-seventh system has two staves with lyrics. The fifty-eighth system has two staves with lyrics. The fifty-ninth system has two staves with lyrics. The sixtieth system has two staves with lyrics. The sixty-first system has two staves with lyrics. The sixty-second system has two staves with lyrics. The sixty-third system has two staves with lyrics. The sixty-fourth system has two staves with lyrics. The sixty-fifth system has two staves with lyrics. The sixty-sixth system has two staves with lyrics. The sixty-seventh system has two staves with lyrics. The sixty-eighth system has two staves with lyrics. The sixty-ninth system has two staves with lyrics. The seventieth system has two staves with lyrics. The seventy-first system has two staves with lyrics. The seventy-second system has two staves with lyrics. The seventy-third system has two staves with lyrics. The seventy-fourth system has two staves with lyrics. The seventy-fifth system has two staves with lyrics. The seventy-sixth system has two staves with lyrics. The seventy-seventh system has two staves with lyrics. The seventy-eighth system has two staves with lyrics. The seventy-ninth system has two staves with lyrics. The eightieth system has two staves with lyrics. The eighty-first system has two staves with lyrics. The eighty-second system has two staves with lyrics. The eighty-third system has two staves with lyrics. The eighty-fourth system has two staves with lyrics. The eighty-fifth system has two staves with lyrics. The eighty-sixth system has two staves with lyrics. The eighty-seventh system has two staves with lyrics. The eighty-eighth system has two staves with lyrics. The eighty-ninth system has two staves with lyrics. The ninetieth system has two staves with lyrics. The ninety-first system has two staves with lyrics. The ninety-second system has two staves with lyrics. The ninety-third system has two staves with lyrics. The ninety-fourth system has two staves with lyrics. The ninety-fifth system has two staves with lyrics. The ninety-sixth system has two staves with lyrics. The ninety-seventh system has two staves with lyrics. The ninety-eighth system has two staves with lyrics. The ninety-ninth system has two staves with lyrics. The hundredth system has two staves with lyrics.

220.

Handwritten musical score on aged paper, consisting of ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like "p." and "fff". The word "Beltrame" is written across the fourth staff. The paper shows signs of age, including creases and discoloration.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in Italian and appear to be a religious or dramatic text.

È ra impossibile d'aver sì nobile quella per

tego la vole scamar quella per te go la vole scamar Onk scamabile quise venere gl'or si

hey

tenes non con solas. In talis diuibus ritorno dicitur in bel sole hies.

in bel sole hies mi se Prilar

in bel so

letico misa tribus

quela de regis nostri nobile erant possibile volere a.

mar era impossibile volere amar onkfa amabile un br 52

tenere cupido e Venere onkfa star on br 53

Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The notation includes various rhythmic values and melodic lines. The lyrics are written in a cursive hand, with some words appearing to be "mabile", "erainpossibile", and "son fullo".

Lyrics visible in the image:

...vipe si ... in ... bel ple ...

... son bel ple ... mi ... Prillar ...

mabile. ... erainpossibile ... son fullo

diabils. *in del plebis.* *in del plebis mi patre.*

lar *in del plebis mi patris.* *in del plebis*

Handwritten musical score on aged paper, featuring ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some staining.

Annotations include:

- for* (written above the first staff)
- lar.* (written below the fifth staff)
- 9* (written below the sixth staff)

Scena IV. Bern:

La Contessa

Doppo quello che ho fatto se che ancor non si sa, se il Padre irrita il buon tempo per

Bernard

La Cont:

me sarà finito. / non sa che mi sia noto. quel che pubblico ha reso dopo del suo ri-

Bern:

torno il cancelliere. e mi voglio cavar doppio piacere. / voi sapete chi sono. creduto non mia-

La Cont:

vrete di una volta capace. E chi aver non può lo soffra in pace. tutte sospirano lo-

Bern:

84

38

5

nor di possedervi. Oh se sapeste? quando mi dottorai. per la cittàe andai con-

la cont.
= buri e le trombe, e col bidello. e mi dicean tutte le Donne o bello. - oh pazzo da ca =

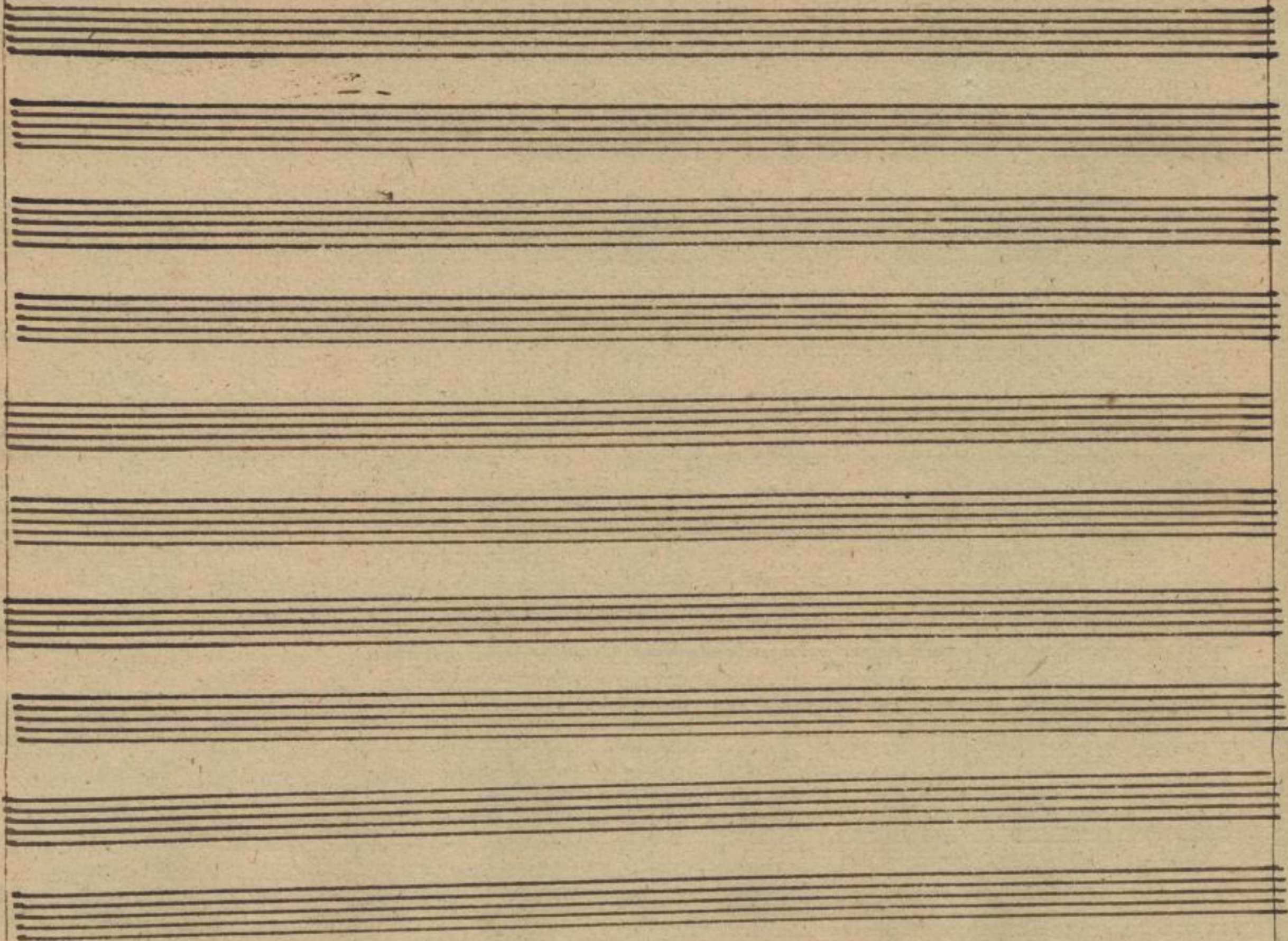
Bern: *La cont.*
= feno. / voi mi volete bene. potete immaginarvi chi potria non amarvi

Bern: *La cont.* *Bern.* *la cont.*
date mi dell'amor un testimonio non si potrebbe far un matrimonio. oachi fra

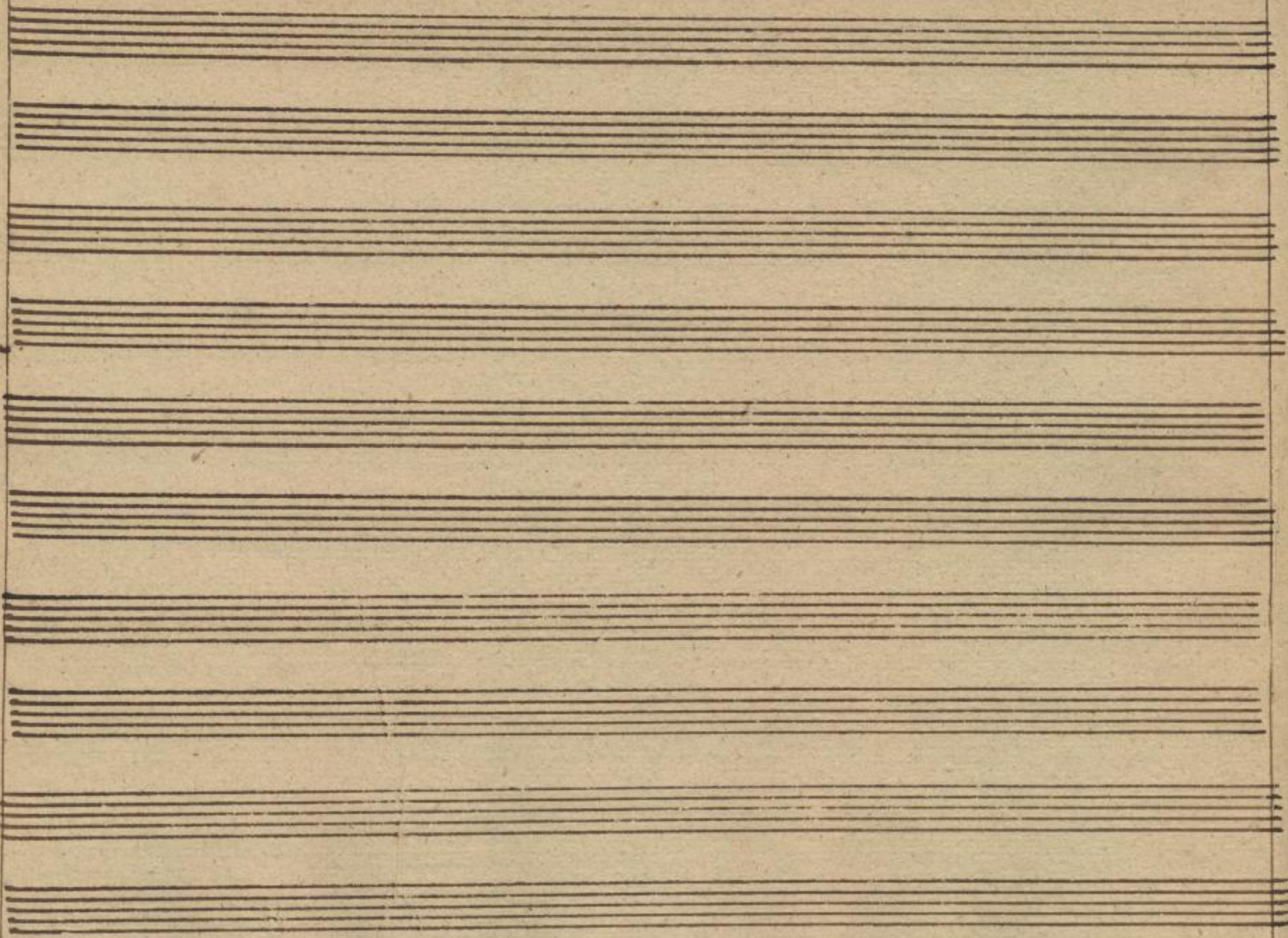
Bern: *la cont.*
voi e me. dite davvero. Il labbro mio e sincero. pensateci signore *ri=*

tornerò fra poco. / vo con tutti costor prendermi giuro. *Adieu*















Scena V.

Bern.

Bernardino
Pasquina

Non so che dir Fosina veramente mi piace.

perderla mi dispiace. ma per questa ragione io non vorrei precipitare gl'interessi

miei pur troppo ho da sentire mio padre a stropitar, e se potessi la contessa cla-

=rice aver in sposa rimediato sarebbe ad ogni cosa. Bravo Bravo da

vero bella riputazione. su via sorella per la sposa novella preparate le

Das: Stanze. *Bern:* E chi e costei: una che e degna degli affetti miei. *Das:* E sposina. *Bern:* fo =

Das: =sina per sempre dal mio Corl'ho discacciata. *Bern:* Se voi dite da ver son consolata. i

Das: pari miei non scherzano. *Bern:* viva il Signor fratello. viva il Signor Dottore per grazia e per fa =

Das: =vove Il nome della sposa mi permette Signor ch'io gli domandi. *Bern:* la con =

Das: tessa Clarice ai suoi Comandi.

Scena VI^a

And:z

Pasquina
e Fabrizio.

La Contessa Clarice. Capperi? questo si ch'è un buon partito

Fab. Pas:
nobile anch'io ritroverò il marito. Pasquina. con licenza. un poco di si =

Fab.

-gnora. tempo vi par di tormentarmi ancora. se sposa mia sorella sarà di Bernar =

Pas:

-dino. Il signor Bernardino è sposo è ver, ma non della Fosina. Egli sposar de =

Fab:

-stina egli d'amor si impiega una del suo cor sarà più degna. E chi costei che

Pas: *Fab:*
ha meriti si grandi. la Contessa Clarice. ai suoi comandi; Dunque mi disprez-

Pas: *Fab:*
-zate Dunque piu non mi amate. Vanti vi voglio ben. ma. questo ma.

Pas: *Fab:*
cosa conclude mai. Oh il ma vuol dire delle cose assai col-

ma fallor si toglie col ma fallor si Donde. ora e cosa cattiva

ed ora e buona. *Segue Aria di Pasquina.*

Aria

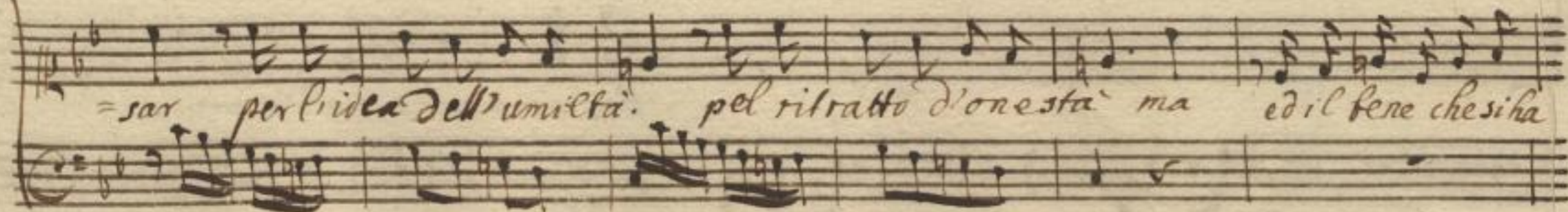
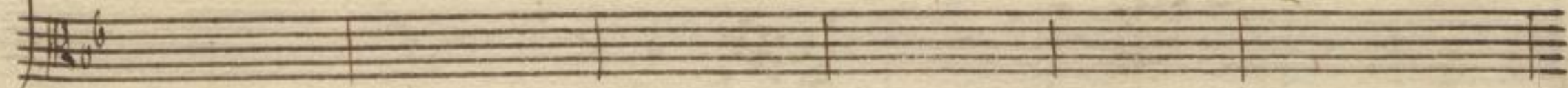
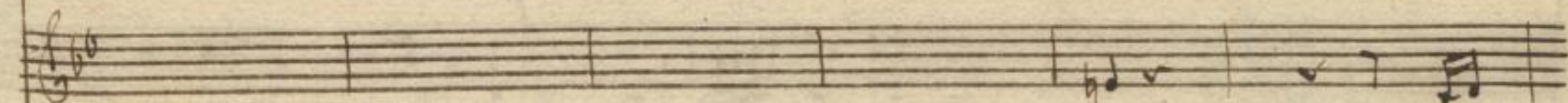
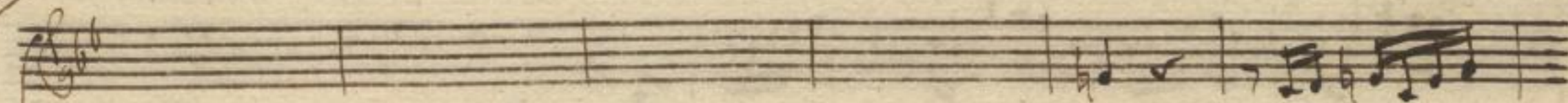
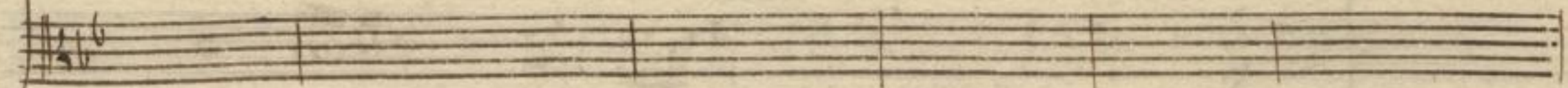
Passaglia

Andante
Allegato

ma. *p.*

piu.

Per esempio si vuol dir si vuol



Colpate

f.

f. *p.*

f.

Detto tutto in fumo se ne va tutto in fumo se ne va tutto in fumo se ne va dico anch

io vi voglio bene ho per voi della pietà ma' ma' il mio ma cosa vol dire il mio

mai cosa vuol dire qualche d'un qualche d'un vel Spiegera qualche d'un qualche d'un vel Spiege

p f p-f rinf. for

gra. vel Spiegera vel Spiegera vel Spiegera vel Spiegera.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive hand below the staves.

Unit.

Per esempio si suol

po.

Dir per Esempro si suol dir • quella tale gia si sa che e ripiena di bon =

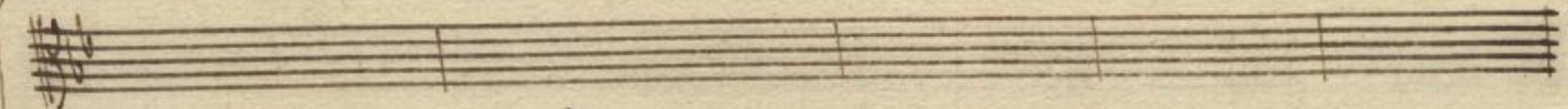
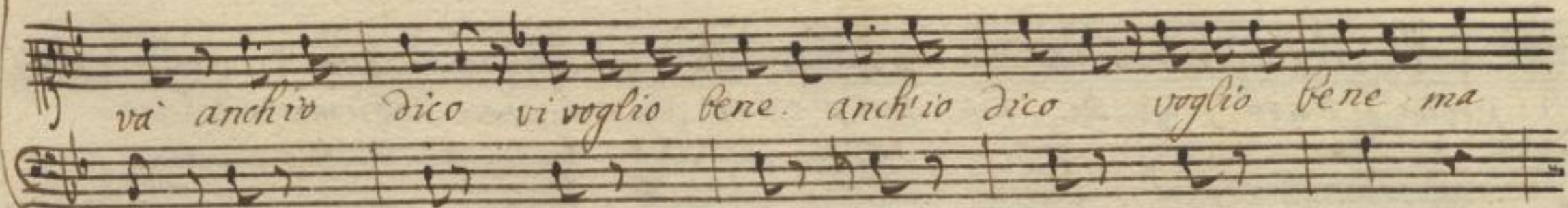
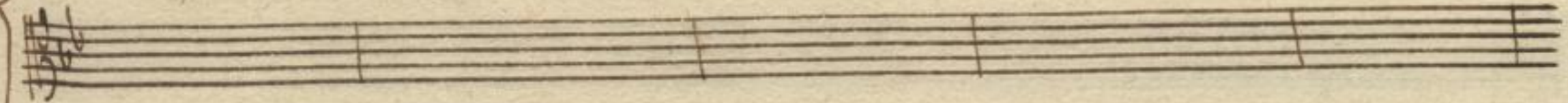
Colla Parte

p.

-ta' ma' e la tale suol passar per ritratto d'umic'ia. ma' ed il bene che si ha'

p f. p. p f. p.

detto tutto in fumo se ne va' tutto in fumo se ne va' tutto in fumo se ne



Handwritten musical score for the first system. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The music is written in a cursive hand.

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are written in a cursive hand below the vocal line.

piena di bontà quella tale suol passar per l'idea dell'umiltà - ma

Handwritten musical score for the third system. It features a vocal line with the instruction "Colla Parte" and a piano accompaniment. The instruction "Colla Parte" is written in a cursive hand above the vocal line.

Colla Parte

Handwritten musical score for the fourth system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are written in a cursive hand below the vocal line. The instruction "Ten:" is written above the vocal line.

ma dico anch'io vi voglio bene ha per voi della pietà. ma ma il mio

Ten:

ma cosa vuol dire cosa vuol dire eh. qualchedun qualchedun qualchedun vel spieghere =

: ra qualchedun qualchedun qualchedun vel spieghera. vel spieghera vel spieghera

Handwritten musical score on aged paper, featuring multiple staves. The top two staves contain musical notation with a *ring:* marking above the second staff. The third staff is empty. The fourth staff contains the lyrics: *si si sisi vel Spieghera vel Spieghera vel Spieghera vel Spieghera vel Spiegher*. The fifth and sixth staves contain musical notation. The seventh and eighth staves are empty. The ninth staff contains musical notation with a *-ra* marking below it. The tenth staff contains musical notation.

A handwritten musical score on five staves. The notation is in brown ink on aged, yellowish paper. The first staff begins with a treble clef and a common time signature (C). The music consists of several measures of notes, including eighth and sixteenth notes, and rests. A large bracket on the left side groups the first four staves together. The fifth staff continues the notation. The bottom half of the page contains seven empty staves.

Scena VII

Fabrizio solo.

Fabr:

senza che me lo spieghi l'ho capita da

me vuol dire io v'amo ma sono una fraschetta vuol dir quella Ci-

=vetta ho promesso egli è ver ma cangio tuono. non vi vorrei man-

=car ma donna io sono.

Scena VIII

Belt:

Beltram - Bernardino
poi Paolina.

oh Caro oh Benedetto e

viva il mio Dottore. La Contessa or or ritorna qui. e le

Bern:

notte si fanno in questo di. vedete signor Padre finis colla So-

=sina Sol per ingelosir la Contessina Bravo bravo da

-vero oh benedetti I denari che ho Speso. oh caro il mio Dol-

Pas:

Handwritten musical score for a vocal piece, consisting of four systems of staves. Each system includes a vocal line and a basso continuo line. The lyrics are written in Italian. The score is marked with various tempo and performance instructions such as 'Bell.', 'Pasq.', and 'Bern.'. The lyrics are:
-fore Ecoti un baccio e te lo do di cuore. || Ehi l'avete sa =
puto di chè. || di Bernardino del signor Bernardino. do =
-vezzi anche tu accio' impari da noi la servitu'. || Ever me ne scot =
= dai cosa volete raccontare di me. || lo sai che avete da spo =
= sar la Contessa. si lo so. || che bel piacer. che bel contento avro

Bern. *Passg.* *Bell.*
Eccola per l'appunto Eccola la Signora. vo' con ris =

=petto ad incontrar mia nuora.

Scena IX
La Contessa con il Cancelliere e dett. *La Cont.* Perdonate Signori s'io vengo in compa =

Bell.
=gnia anzi mi fa piacere. Il Signor Cancelliere Ci forme =

Bern.
=rà il Contratto. quello che s'a da far faciammo un tratto. Subito. da se =

Passq:

la Cont:

der. Sedete qui cara mia cognata.

Cognatina gentil bene obli-

Bell:

=gata qua lei Signor Dottore presso della sua sposa.

qua il Signor cancelliere. la Pasquina qua' io. ma' che pia =

La Cont:

=cer ma che piacer e' il mio / Ecco fabrizio Ecco Rosina af =

=fi della Comedia al fin lungi non e'.

38

39

38

4

Siena X

Fabr:

Bell:

Fabriz: e Fosina
e detti

Perdonate di grazia.

e che volese.

Fasq:

Bern: 3#

ve ne potete andare.

Ah Fosina mi vuol persequitare

Fos:

noi non siam qui venuti

le nozze a disturbar di lor signori

Fab:

godino pur dei fortunati a moti.

anki se si contentano nel

loro matrimonio

posso servire anch'io di testimonio.

3#

Bell.

f non facciamo rumori tacete e sopportate. se volete res =

Sos:

Fab:

- far dunque restate. / chi principia di noi / meglio sarà

Sos:

che principiate voi: ascoltate la signori vi son certi ru =

= mori sparsi per tutto il Borgo che sia il signor Dottore dotto =

Bell.

rato non già ma un impostore. ah lingue sillerate

#17

Subito imantamente va a prendere il diploma. si manda da per
tutto alle case ai dottori alle Botteghe. Frantenica le=
Bern:
=gal del dottorato. ancor non mi hanno dato il privilegio
mio perche vi mancano i rotondi sigilli. e le co=
=perle e l'arma nostra ricamata in oro. L'arma
Beet.

Fab.

fiore i sigilli: oh che tesoro. ma intanto per il

Bell.

Borgo di lui si parla male. cosa sapete voi signor spe-

La cont.

ziale. Se alcuno ha qualche dubbio. Se del Signor Dottore. il

ver brama sapere. Il Signor Cancelliere. ch'è andato e ritor-

=nato oggi dalla città e informato di tutto e lo di-

48

Bern: *Bell:*

=ra non ocor che s'incomodi. Eh lasiamolo dire

La Cont:

cosa sapete voi: portato a' seco. la Copia del Di-

=ploma autenticata. Eccola qui firmata. mirate i testi =

Bell:

=monij eil segno Notariale. cosa direte voi signor spe-

Bern: *Bell:*

ziale / che diavolo sarà. / via legghiamola un po' gia che sian

qui ascoltate ben dice così. noi qui a piè sottoscritti per o =

= non per decoro del Dottorale nobile ornamento.

fede facciam con nostro giuramento che Bernardin del Borgo

non fu mai laureato. che i quattrini ha mangiato al povero geni =

= tore non fu non è ne sarà mai dottore. Bernardino

Bern:

Drò la verità. Son Dottore benissimo rispetto al mio sa-

= per mancami solo la solita funzion se voi volete replicare il de-

Bell:
= narò un di sborsato torno subitamente addottorato. ah cane ah mani =

= goldo? in tal maniera affassini tuo Padre. Io. io sento

ietro vi addottorati indegno con un petto di legno ah disgraziato

per il tuo gran sapere. fu tornasti un somaro ed io un messere.

Organo:

povera me m'ha coeto un fulmine improvviso. non ho cuor di mirar nes =

La cont.

suno in viso. Serva signor Dottore ella ha speso assai ben i suoi denari

Ande. fab:

imparate a mentir con le mie pari. signor se tal rimprovero vi

causa indigestione andero a prepararvi una poxione.

Scena XI

Bernardino
e Fosina.

Bern:

Povero Bernardin. son disperato

Fos:

mi voglio vendicar di questo ingrato.

Segue Duetto.

D. Alfo

imparate a usurpar con tal' diopregio del sequo alloro il venerabil' fregio.

parte

Duetto 22

Flauti Traver:

Violini

otto
mis:

Corni

Viola

Fosina

Bernard

Autino

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic values, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third staff features a more complex texture with many beamed notes. The fourth staff has a handwritten instruction *mf* (mezzo-forte) written above the first few measures. The fifth and sixth staves show a simpler, more rhythmic pattern. The seventh staff has a dense texture of beamed notes. The eighth and ninth staves are mostly empty, with only some initial notes or clefs visible. The tenth staff contains a few notes and rests. The paper is aged and shows some staining.

Handwritten musical score for violin and piano. The score consists of ten staves. The first two staves are for the violin, with the instruction "Con violini" written above the second staff. The third and fourth staves are for the right and left hands of the piano, respectively, featuring dense, rapid sixteenth-note passages. The fifth and sixth staves are for the piano accompaniment, with the instruction "Viol." written above the sixth staff. The seventh and eighth staves are for the piano accompaniment, with the instruction "Viol." written above the sixth staff. The ninth and tenth staves are for the piano accompaniment, with the instruction "Viol." written above the sixth staff.

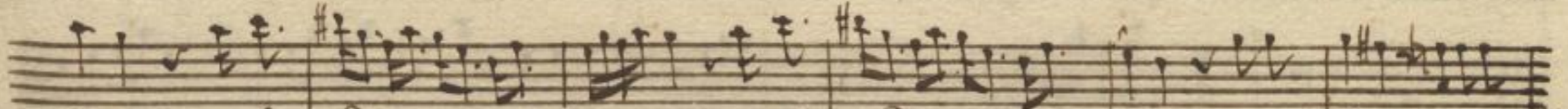
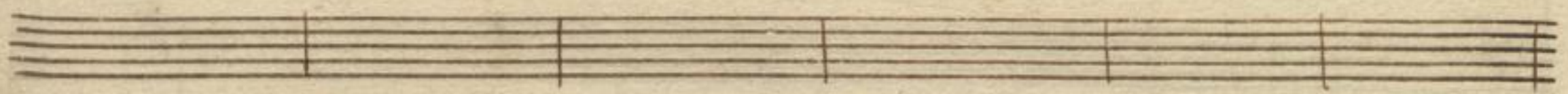
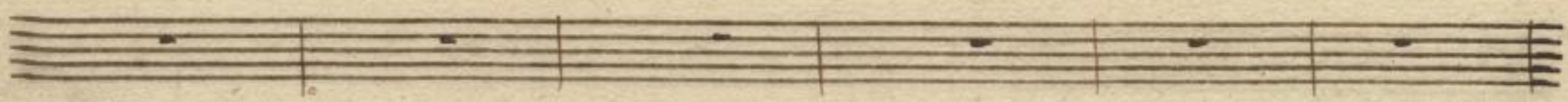
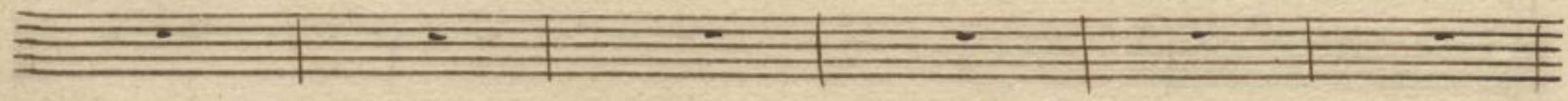
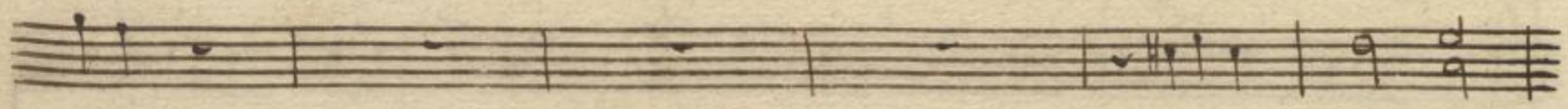
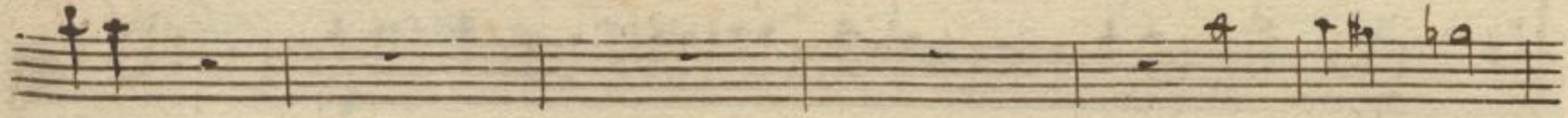
A handwritten musical score on aged paper, featuring ten staves. The top four staves contain vocal notation with various note values and rests. The fifth and sixth staves are empty. The seventh and eighth staves are also empty. The ninth staff contains the vocal line with the lyrics: "Ah Rosina io son perduto io son perduto e di". The tenth staff contains the basso continuo line with rhythmic notation.

Ah Rosina io son perduto io son perduto e di

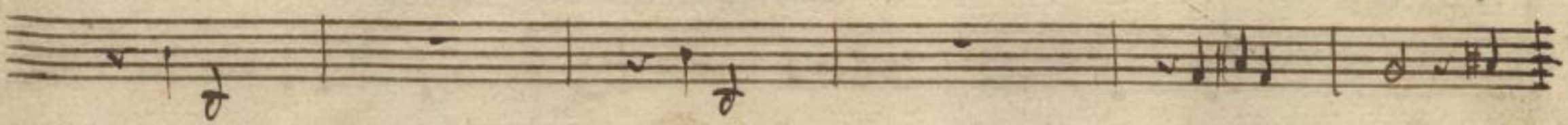
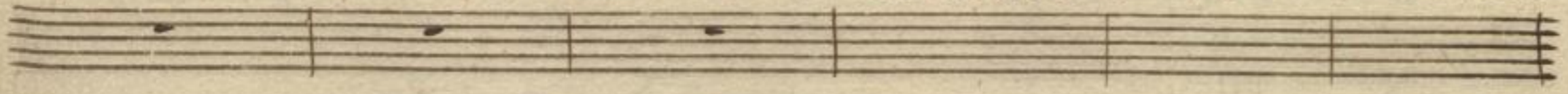
me cosa sarai - e di me cosa sarai a voi sola chiedo aiuto spero

sol da voi pietà chiedo aiuto chiedo aiuto Spero sol da voi pietà da voi pie =

*Dice a me signor Dottore. Signor Dot-
-ta da voi pietà.*



-fore non lo credo in verita' - non lo credo in verita' ma avvilir non deve il



A handwritten musical score on aged paper, featuring ten staves. The top five staves contain instrumental parts, likely for strings or woodwinds, with various rhythmic patterns and accidentals. The sixth and seventh staves are empty. The eighth staff contains the vocal line with the lyrics: *core un signor di qualita' no' non deve un signor di qualita' di quali-*. The ninth and tenth staves provide harmonic support for the vocal line.

core un signor di qualita' no' non deve un signor di qualita' di quali-

fa di qualita *no si stolidi non sono che*
gloria mia chiedo perdono *che tor =*

Handwritten musical score for voice and piano. The score consists of ten staves. The top two staves are for the voice, with the first staff marked "col Primo" and the second "col 2do:". The piano accompaniment is spread across the remaining staves. The lyrics are written in Italian and appear on the bottom two staves.

col Primo

col 2do:

tormento che mi sento che tormento che martello amor mi

mento che mi sento che tormento che martello amor mi

va *che martello* *che tormento che*

va *che martello* *che tormento che tor =*

Handwritten musical score for violin and voice. The score consists of ten staves. The first two staves are for violins, with the instruction "Con Violini" written above them. The third and fourth staves are for the voice, with dynamic markings *pr.* and *f.* above the first measure. The fifth and sixth staves are for a cello or double bass. The seventh and eighth staves are for a piano. The ninth and tenth staves are for a bassoon. The lyrics are written below the voice staves: "mento che martello amor mi da - che martello amor mi da - che mar=".

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first nine staves are instrumental, featuring complex rhythmic patterns and dynamics. The tenth staff is a vocal line with the lyrics: *-fello amor mi da amor mi da amor mi da.* The handwriting is in dark ink, and the paper shows signs of age and wear.

f: p. f: vna

otto

-fello amor mi da amor mi da amor mi da.

Con la Parte

Rosina bella eccomi qui.

ah se credessi dieci di

Allegretto.

si

vi degnarete dell'amor mio

se mi volete vostro son io

no' mio tesoro che per voi moro che per voi moro

ah traditore miserabile

Con violini

cor mirabili cor. queste
questo son glorie son le vittorie del Dio d'amor son

Handwritten musical score on aged paper. The score consists of ten staves. The first two staves are for violins, with the instruction "Con violini" written above the second staff. The third and fourth staves contain melodic lines for the voice. The fifth and sixth staves are for a cello or double bass. The seventh and eighth staves are for a keyboard instrument, likely a harpsichord or spinet. The ninth and tenth staves are for a second voice part. The lyrics are written below the vocal staves.

Con violini

p f

di si di si di nei queste

qui Rosina bella queste son glorie son le vittorie

Larghetto.

son di un Dottore indegna.

del Dio d'amor. *Dami la mano o cara* *Dami la mano o*

Larghetto.

Detailed description: This is a page of handwritten musical notation on ten staves. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand below the staves. There are two markings of 'Larghetto.' and a line of lyrics: 'del Dio d'amor. Dami la mano o cara Dami la mano o'. The paper shows signs of age, including some staining and foxing.

La nobilitai si degna
 son di un dottor e indegna.
 un man cator un manator husei meritar esti
 Bella
 non tormentarmi piu'
 il'

m'ingannaresti *Sono indegna* *Sei mancator* *meritaresti*
so *ah no' o cara* *o bella* *dammi la mano*

Handwritten musical score for violin and voice. The score consists of ten staves. The first two staves are for violins, with the instruction "con i violini" written between them. The third staff is the vocal line, with the lyrics "quello" and "ed," written below it. The fourth staff is the basso continuo line, with the lyrics "quello che stato e stato for = ni ridente il fatto del = le mie brame al par ed," written below it. The fifth staff is the right-hand piano accompaniment, and the sixth staff is the left-hand piano accompaniment. The tempo "allegro." is written at the bottom left. The music is in 8/8 time and D major.

con i violini

quello ed,

quello che stato e stato for = ni ridente il fatto del = le mie brame al par ed,

allegro.

f *p.*

Imeneo la face ten = daal mi cor la pace. tor = na si a giu bil ar

renda al miolor la pa-ce. tornasia giubilar. quello che stato e stato

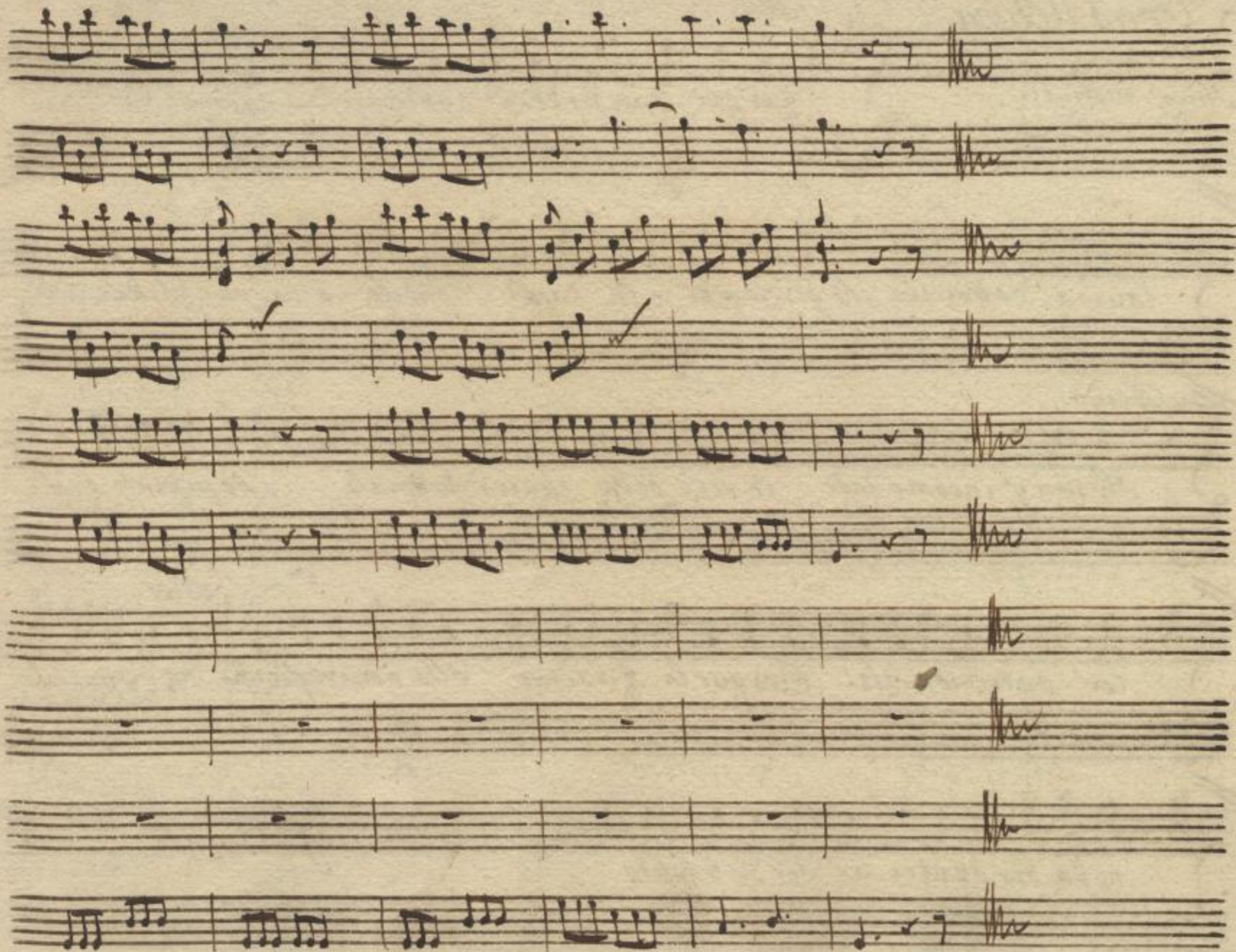
Con violin,

p.

quello che stato e stato ed Imeneo la pace for = nasi agiubilar tornasi

A handwritten musical score on aged paper, featuring ten staves. The top two staves are vocal parts, likely Soprano and Alto, with treble clefs and a key signature of one sharp (F#). The next three staves are for a keyboard instrument, possibly a harpsichord or spinet, with a treble clef and the same key signature. The bottom three staves are for a second keyboard instrument, possibly a lute or another spinet, with a bass clef and the same key signature. The music is written in a historical style with various note values and rests. The lyrics are written in a cursive hand below the bottom staff.

tornasia giubilar tornasi tornasia giubilar a giubilar a giubilar.



Scena Ultima.

Beet:

Beltrame con alcuni

Strum: rusticali:

Bernardino

qua' qua' signor Dottore a un vom del suo valore la

laurea Dottorale, che gli si aspetta e la zappa, il badile e la vanghetta

Bern:

Ohi non v' incomodate. invece della laurea Dottorale ho pigliato l'al-

lor matrimoniale. Ecco qui la Fosina ella è mia moglie alfin. va disgraziato

nella birbanteria sei Dottorato.

Segue Coro

38 38

Coro.

Allegro.

Con i violini.

Violini.

Viola.

Corni.

Passquina.

La Contessa.

Arosina.

Bernardo.

Beltrame.

Fabrizio.

Allegro.

Il Dio

Il Dio

Il Dio degli amori fa presto Dottori chi studia quel

The first part of the manuscript consists of ten staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation. The music appears to be for a single melodic line, possibly a flute or violin.

Fabriz: Solo.

The second part of the manuscript consists of two staves of handwritten musical notation. The first staff contains the lyrics, and the second staff contains the corresponding musical notes. The lyrics are written in Italian.

Libro che fa innamorar. anch'io ho' studiato e mi ho innamorato e

Singui sola.
Pasquina sola.
per me per me son con =
vo' se mi vuole Pasquina Sposar

tenta Fabrizio Sposar.

Beltrame solo.

Io torno me sere io torno fattore la=

= voni il Dottore se vuole mangiar se vuole mangiar se uo=le man =

Di
Di
=giar Di già l'impostura non regna non dura, e tutti lo sanno dal fine fin =
allo.
ma

Soli:

Soli:
non è una
non è una non regna di già l'impotenza
=ganno si vuol scorbacchiar.
e tutti lo

*Tutti fuorché *B. Amore*:*

3

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. The bottom staff contains lyrics in Italian.

e tutti

e tutti

sanno e tutti lo sanno e tutti lo sanno *hal fin* l'inganno si vuol scorbachiar si vuol scorbac

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and a wavy 'fine' symbol. The lyrics "chiar si vuol scorbachiar scorbachiar scorbachiar" are written below the final staff.

*Fine
del
Drama.*

chiar si vuol scorbachiar scorbachiar scorbachiar

Mus. 3269-F-502

(Mus. Grenadier : 68 P)

