

1938



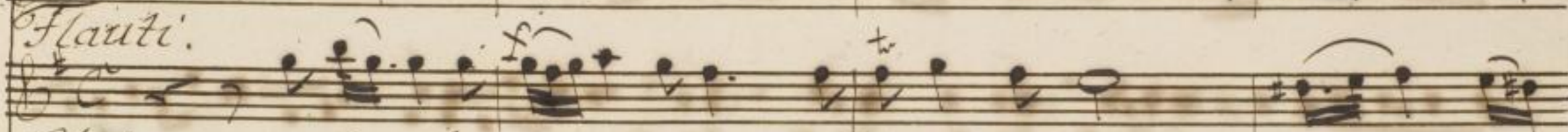
Atto III. 73.

Arena f.

L'uogo solitario ed ombroso ne' Giardini imperiali:
Lisinga, poi Sivene, con guardie Cinesi.

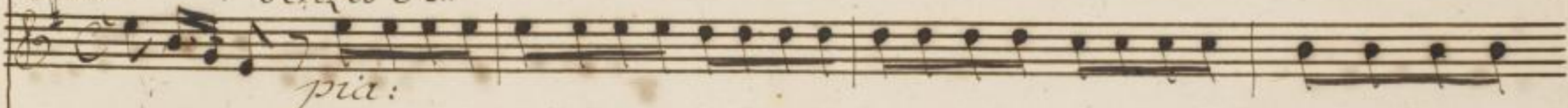


Flauti.

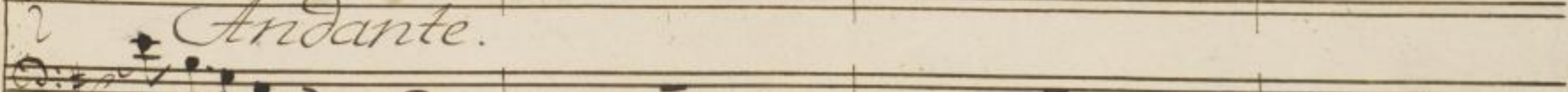
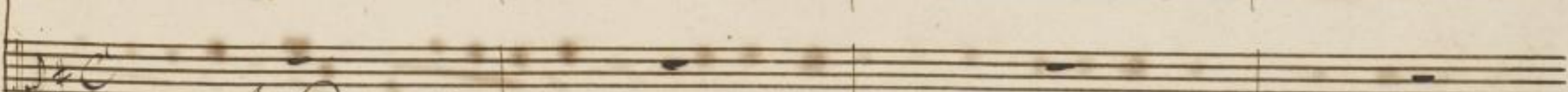
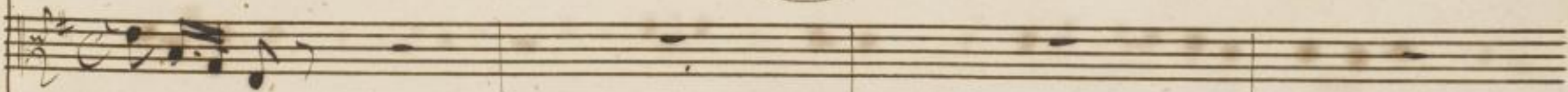


Oboi

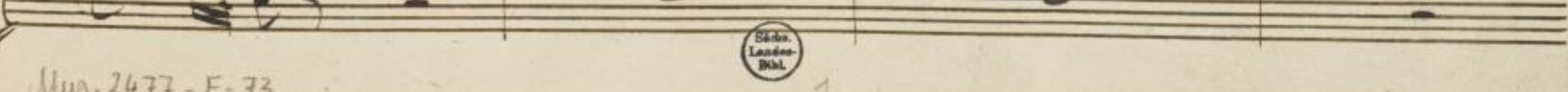
senza Ob.:



pia:



Andante.



Mus. 2477 - F - 73

1

Handwritten musical score for Oboe (Oboi) and Flute (Fl.). The score is written on eight staves. The top two staves are for the Oboe (Oboi) and the next two for the Flute (Fl.). The bottom two staves are for the Bassoon (Fag.) and the Clarinet (Cl.). The music is in G major and 2/4 time. The score includes various musical notations such as notes, rests, trills (tr), and dynamics (pia: ancor., for:). The piece is titled "Missa" and is marked "Missa". The score is written in a cursive hand.

Oboi:

Fl.:

Missa

Missa

pia: ancor. for:

for:

pia: for:

Handwritten musical score on aged paper. The score consists of ten staves. The first two staves are empty. The third and fourth staves contain a melodic line with the handwritten instruction *Viol. soli.* written above it. The fifth and sixth staves contain a more complex melodic line with the instruction *pia:* written below it. The seventh and eighth staves contain a melodic line with the instruction *pia:* written below it. The ninth and tenth staves contain a melodic line with the instruction *Viol. soli.* written below it. The lyrics *Fraquante vicende di sorte d'amore mio po- vero core ti* are written across the bottom of the staves.

3

All.
sra

poc: for: pia:

col B.

sento tremar frequente vicende ti sento tremar.

for: pia:

tutti. B.

Handwritten musical score for Bassi. The score consists of ten staves. The first two staves feature a vocal line with lyrics: *ogni minaccia*. The third staff continues the melody. The fourth and fifth staves show a more active instrumental or vocal line. The sixth and seventh staves continue the piece. The eighth and ninth staves contain the lyrics: *ogn'astro che splende minaccia di*, *pia:*, and *pot: for:*. The word *Bassi* is written across the bottom of the staves.

all.

sua

for:

Al B.

Siv:

Lis:

nuov. Lisinga! ah lode al ciel! pur ti ritrovo. Qual fretta?

for:

Al:

onde l'affanno? perchè tant'armi? Al valor vostro, amici, ed



Valla vostra fe questa io consegno cara parte di me. Là nel recinto



Della torre maggior, che il fiume adombra, scorgetela, e vegliate, at-



tenti in sua difesa. I pasfi loro siegui Lisinga. In



*si munito loco sicura attendi io tornero fra poco. *Lis:**





Vvengo! oh Dei! qual nuovo periglio or mi sovrasta? tu Jove

Allegro:



Vcorri? Il popolo in tumulto tutte inonda le vie. Vuol nella



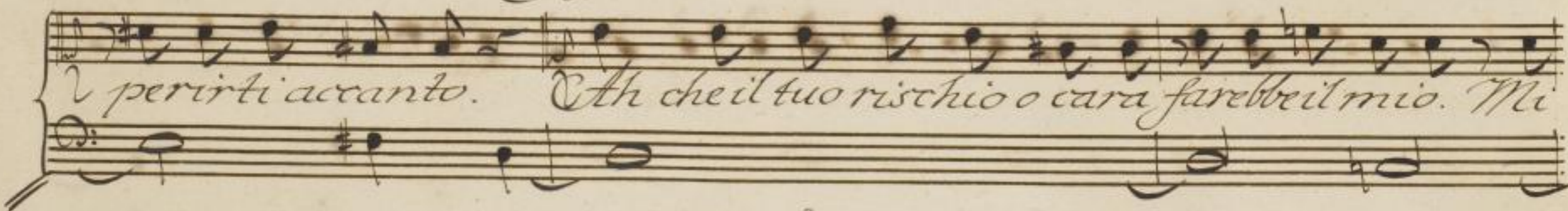
Vreggia introdurre un suo Re. R'impeti insani io corro a raffre-

Adagio:



Vmar. senti: o t'arresta, o con te mi conduci io voglio almeno

Allegro:



Vperirti accanto. Ah che il tuo rischio o cara farebbe il mio. Mi

Tremerebbe il core al lampo d'ogni acciar. Resta tranquilla: torno ama-

dis:

menti. Oh Dei! tranquilla! e in tanto tu d'un popolo armato vai

Riv:

l'ire ad affrontar. Vlo: della reggia verso il maggiore ingresso il volgo in-

vano, s'affolla, e freme. Io per l'opposta uscita, che mena al

fiume inaspettato al fianco co'miei l'asfalirò. Fugar gl'imbelli

di pochi istanti opra sarà - che! piangi?

Lis:
ah non temer mia vita. La ciglio asciutto vuoi ch'io ti

Av:
vegga a tale impresa accinto? Ammirai, se non pian.

gete, o vinto.

senza Oboi:

Corni:

Flauti:

all' sua co. Vni.

sordini.

Un poco Lento.

pia: *for:*

mis:

tr

tr

tr

tr

tr

tr

tr

tr

pia: *for:*

mis: *mis:*

pia: *for:*

pia:

basso

Frena le bel = le lagrime i = dolo

pia:

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "del mio cor - idolo del mio cor no: per veder = ti" are written below the bottom staff. The page number "14" is centered at the bottom.

at W 829

pf: pia:

del mio cor - idolo del mio cor no: per veder = ti

14

poc: for:

ma: ma:

poc: for: pia:

et B.

for:

piangere cara non è valor, no: per veder: ti pian.

poc: for: pia:

Handwritten musical score on ten staves. The notation includes various notes, rests, and trills. The lyrics "gere cara, cara, non" are written below the bottom two staves. The word "tr" is written above several notes in the lower staves.

poc: for:

com.

for:

fortisf:

unio:

pia:

pia:

o - valor - non o va = lor.

for:

fortisf:

The musical score consists of ten staves of handwritten notation. The notation includes various note values, rests, and dynamic markings. The first two staves are marked with *poc: for:*. The third and fourth staves have *com.* written above them. The fifth and sixth staves are marked with *for:* and *fortisf:*. The seventh and eighth staves are marked with *unio:* and *pia:*. The ninth and tenth staves are marked with *for:* and *fortisf:*. The lyrics *o - valor - non o va = lor.* are written below the eighth staff. There are also several *tr* markings above notes on the third, fourth, and fifth staves.

Handwritten musical score on aged paper, featuring ten staves. The top two staves are vocal lines with lyrics. The middle six staves are instrumental accompaniment. The bottom staff is a vocal line with lyrics. The score includes dynamic markings such as *pia:* and *all. sua*. The lyrics are: *Frena le bel - le lagrime frena le bel - le lagrime i - dolo*. The music is written in a historical style with various note values and rests.

ppp

poc: for: pia:

ppp

del mio cor, no: per vederti pian.

poc: for: pia:

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The second staff has the handwritten word "rit." above it. The seventh staff has "A. B." written above it. The bottom of the page shows three empty staves.

Handwritten musical score on ten staves. The notation includes various note values, rests, and trills marked with 'tr'. The lyrics 'gere cara, cara, non o valor, per vederti' are written across the lower staves. Performance markings such as 'poc:for:' and 'vnu!' are present.

pia:

tr

msi:

pia:

tr

tr

tr

tr

pia:

-gere, cara, cara, non o - va =

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has dynamics *proc: for:*, *for:*, and *pia:*. The second staff has *for:*. The third staff has *tr* markings. The fourth staff has *all' sua*. The fifth staff has *for:*, *fortisf:*, and *pia:*. The sixth staff has *unis:*. The seventh staff has *lor - non o - valor.*. The eighth staff has *for:*, *f:*, and *pia:*. The bottom two staves are empty.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score is annotated with several handwritten words and symbols:

- Staff 1: *for:*
- Staff 2: *for:*
- Staff 3: *ca. 2. m.*
- Staff 4: *for:*
- Staff 5: *mis: mis:*
- Staff 10: *for:*

There are also several trill-like symbols (*tr*) written above notes in staves 1, 2, 3, 4, 5, and 6. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

pia:

col B.

pia:

col B.

pia:

Andante.

Ah non destar, mi almeno nuovi tumulti in seno: bastano i dolci

pianissimo:

Molto all.

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

pal.

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

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves. The top two staves are mostly empty with some notes and rests. The third staff has the tempo marking 'Molto all.' written across it. The fourth and fifth staves contain complex rhythmic patterns with many notes and rests, and are marked with alternating 'f.' and 'p.' dynamics. The sixth staff has a similar pattern. The seventh staff has the marking 'pal.' and contains notes with some trills. The eighth and ninth staves also have alternating 'f.' and 'p.' dynamics. The bottom-most staff is empty.

...piti, che vi cagiona amor, bastano i dolci pal -

col. 1.º Vno all'8va

col. B.

f: p: f: p:

Handwritten musical score on ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are "piti, che vi cagiona amor, che vi cagiona amor." and "Da Capo." There are performance markings such as "for:", "piti", and "Da Capo." The notation includes various note values, rests, and dynamic markings like "piti" and "for:".

Scena II.
Leango, con guardie.
Lisinga.

Lis: *Assistetelo o Dei.*

Lea: *Dove Lisinga così tur-*

Lis: *bata? Et tu Signor che fai così tranquillo? O la città sossopra:*


Lea: *minacciata è la Regia: un altro Re... tirasficura: a tutto bella Li-*

Lis: *singa già providi. Et come?*

Lea: *A mia richiesta un numeroso*

stuolo di barbari guerrieri il tuo gran Padre sai ch'invio: giunse poc' anzi, e

Lis:



verso la città già s'avanza. E se frattanto il volgo contumace



la reggia inonda! avrem del tardo ajuto vendetta, e non di-

Lea:



vesa. Clette schiere custodisc con la reggia: Minto n'è il



Duce: e riposar possiamo di Minto sulla fe. Dunque ad es.

Lea:

Lis:

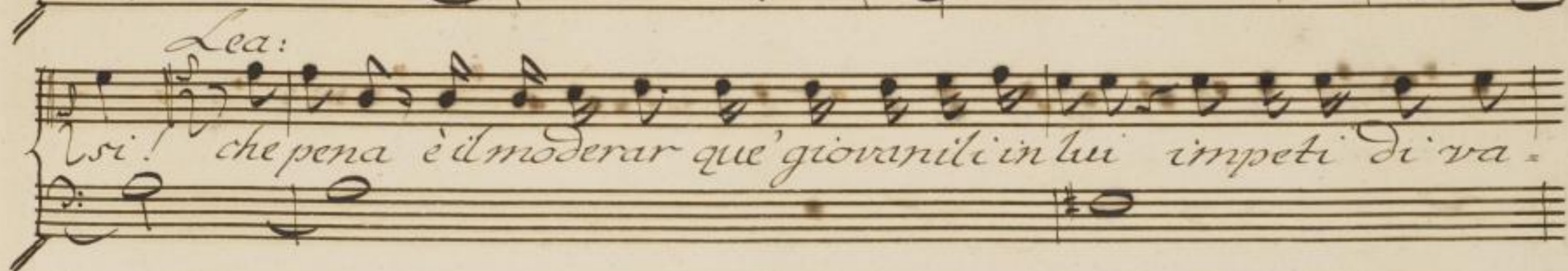


Esposi perche corri Sveno! Esporsi! e come! E per la via del

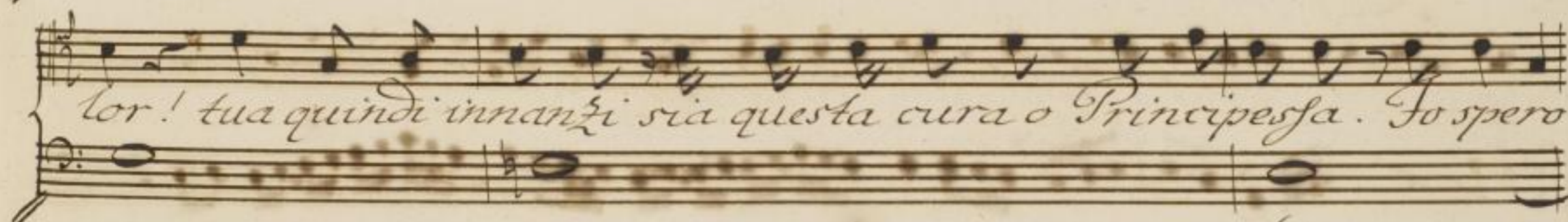
Lea: *Lis:*
fiume vai sollevati ad asfalir. Correte, custodia trattenerlo. Ah



Lea:
Lis! che pena è il moderar que' giovanili in lui impeti di va-



lor! tua quindi innanzi sia questa cura o Principessa. Io spero



Lis:
che un amabile sposa sarà di me miglior maestra. Ah voglia il



Lea:
cielo al fin... mai più sereno il cielo non si mostrò per noi



D'ogni procella la minaccia è svanita : siam tutti in porto.

Lis:

Oh tu mi torni in vita.

mas:

Allegretto.

Handwritten musical score on page 33. The page contains ten staves of music. The notation is complex, featuring treble and bass clefs, various note values (including sixteenth and thirty-second notes), and dynamic markings such as *pia.* and *unv.*. The music is arranged in a multi-staff format, with some staves containing dense, rapid passages and others containing more melodic lines. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for voice and piano. The score consists of ten staves. The first two staves are for the voice, with the lyrics written below them. The remaining eight staves are for the piano accompaniment. The music is in a major key with two sharps (F# and C#) and a 3/4 time signature. The lyrics are in Italian and describe a timid hope that changes its appearance.

mis: mis:

mezza tanti affanni cangia per te sembianza, cangia per te sembianza la timida speranza la

pra:

timida speranza, che mi languiva in sen, la timida speran - - -

A page of handwritten musical notation on aged paper. The score consists of ten staves. The first four staves contain complex instrumental or vocal parts with many notes and rests. The fifth staff has the word *for:* written below it. The sixth staff has *fortiss:* written below it. The seventh staff has *uniss:* written below it. The eighth staff contains the lyrics: *che mi languiva in sen che mi languiva in sen, che mi languiva in sen.* The ninth staff has *for:* written below it. The page number 35 is written at the bottom center.

pia: *f: p:*

ranis:

In mezzo a tanti affanni cangia per te sembianza cangia per te sem-

pia:

col B.

f *tr* *tr* *tr* *tr*

bianza la timida speran:

col B.

tr tr tr tr tr tr

col B.

sa che mi languì- va in

37

Handwritten musical score on page 38. The page contains several staves of music. The top staff has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with notes and rests, with dynamic markings *for:* and *fortisf:* written below it. The second staff has a bass clef and a key signature of one sharp (F#), with the word *unis:* written below it. The third and fourth staves are part of a grand staff system, with the third staff having a treble clef and the fourth staff having a bass clef. The fifth staff contains the lyrics *sen, chemi languiva in sen, chemi languiva in sen.* written in a cursive hand. The sixth staff has a treble clef and a key signature of one sharp (F#), with dynamic markings *for:* and *fortisf:* written below it. The seventh staff has a bass clef and a key signature of one sharp (F#), with the word *unis:* written below it. The eighth and ninth staves are part of another grand staff system, with the eighth staff having a treble clef and the ninth staff having a bass clef. The page number 38 is written at the bottom center.

pia:

unis:

pia:

col B.

For = se sarà fallace, ma

pia:

for: pia:

unis:

col B.

for: pia:

giova intanto piace: e ancor che poi m'inganni, or - mi consola almen or mi con-

so = la almen, e ancor che poi m'ingañi, or - mi consola almen

for:

or mi consola almen. Da Capo.

The image shows a page of handwritten musical notation. It features five systems of staves. The first system has two vocal staves and a piano accompaniment staff. The second system has two vocal staves and a piano accompaniment staff. The third system has two vocal staves and a piano accompaniment staff. The fourth system has two vocal staves and a piano accompaniment staff. The fifth system has two vocal staves and a piano accompaniment staff. The lyrics are written in Italian and are interspersed with the musical notation. The page is numbered 40 at the bottom center.

Lea:

Scena III.
Leango poi
All'aria.

Ma: se ancor nel tempio son tutti uniti alcun m'av-

Ul:

verta. Or parmi un secolo ogniistante... Ove... ah Leango... ov'

Lea:

È la mia Germana? ah me l'addita: difendici... fugiam. Non airos-

Ul:

sore di questo Principessa spavento femminil? Si: la tua pace,

Lea:

degnà invero è di lode: or che agl'insulti d'un popol reo... ma

Ul:

nella chiusa reggia che mai, che puoi temer? chiusa la reggia! Sei qualletargo!

Lea:

Ul:

Non o' veduto, io stessa l'ingresso aperto. Ed i custodi? Un solo non s'op-

Lea:

pon non resiste: un brando, un'asta non si muove per noi. Stelle!

Ul:

ma intanto che fa? Dov'è Minteo? Minteo fra poco il trono usurpe.

Lea:

Ul:

Vra. Minteo? che dici? il mio fido Minteo! Come! e non sai

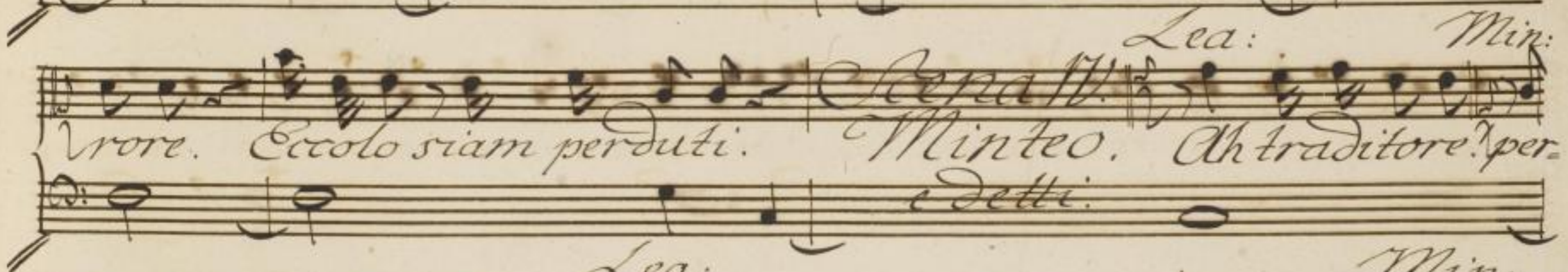
Lea: Ul:
Vch'ei del popol ribelle è capo, è condottier? che ascolto? or credi a quel



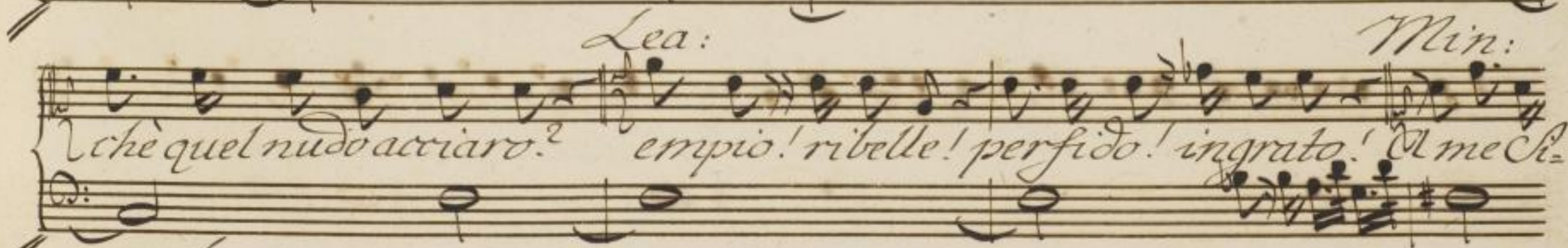
Dolce sembante a quel molle parlar. Numi! ei s'appressa. fugiam del suo fu-



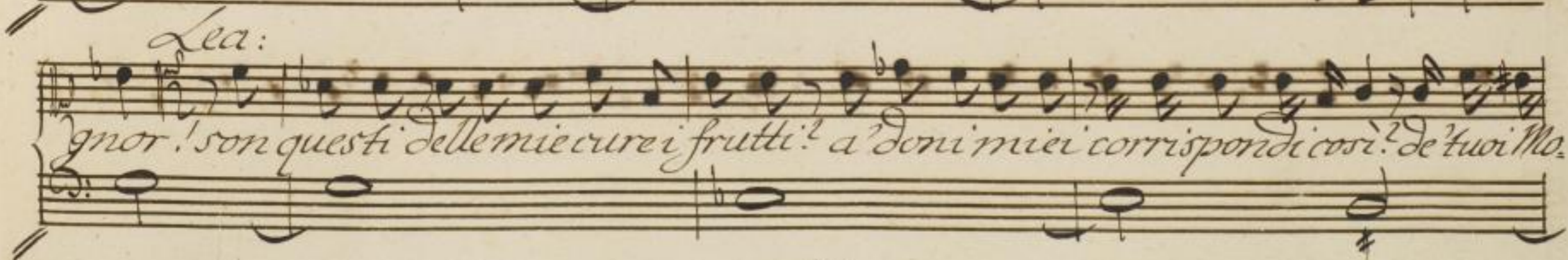
Lea: Min:
Vrore. Eccolo siam perduti. *Scena II.* Minto. Ah traditore? per-
e detti.



Lea: Min:
Vchè quel nudo acciaro? empio! ribelle! perfido! ingrato! A me Si-



Lea:
gnor! son questi delle mie cure i frutti? a' doni miei corrispondi così? De' tuoi Mo-



narchi ardisti o scelerato fino al trono a spirar. No: vive ancora:

vive Leango: anima rea. Sul trono no, non si va senza vuotarle

vene del tuo benefattor. finche del giorno saran queste mie ciglia aperte a'

rai; io lo difendero: tu non l'avrai. Ma per pietà m'ascolta. Cth

usi, permetti ch'ei parli almeno. E che può dir? Si vuole Signor, ch'io sia sven.

Lea:
vango. Il volgo il crede: ed io se a que' tumulti.. Et tu spergiuro suo



Ul: *Min:*
condottier ti fai? Ma se non lasci, ch'ei possa dir. Se a que' tumulti



vio debba oppormi, o secondarli a chieder vengo l'oracolo da



Lea:
te. Si: ma conduci tutto un popolo armato: apri una



Min:
reggia com'esfa alla tua fe'. La reggia è chiusa Signor: nesfun mi



Lea:

Ul:

*U*siègui: io vengo solo, a presentarmi a te. Ma Umania ~ Fo vidi

*U*sulle porte i ribelli: te vidi aprir: vidi Minto fra loro: che più attender do-

Lea: Min:

vea? dunque! Tu sei della mia sorte, e del Cinese im-

Ul:

Min:

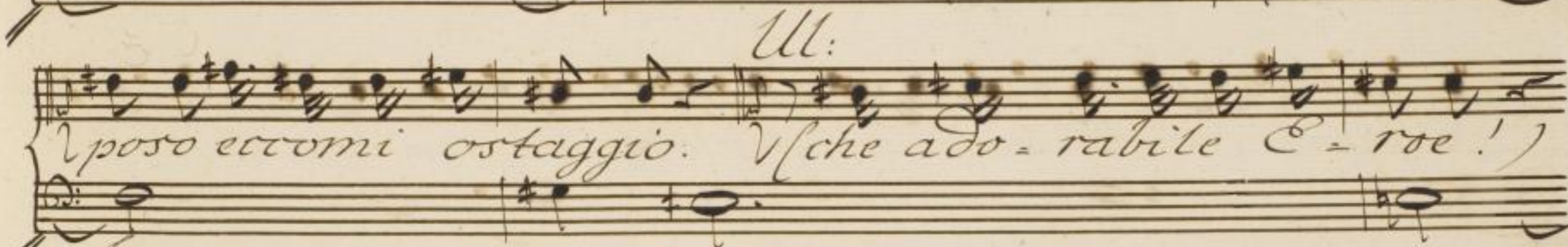
*U*pero l'arbitro ogn'or. (Mè deggio amarlo) El scolto, esamina, di-

*U*sponi e del regno, e di me. Finche non sia da te Signor de-



Visto a chi si debba l'imperial retaggio; Del pubblico ri:

Ul:



U'poso ecconi ostaggio. (che adorabile Erre!))

Lea:



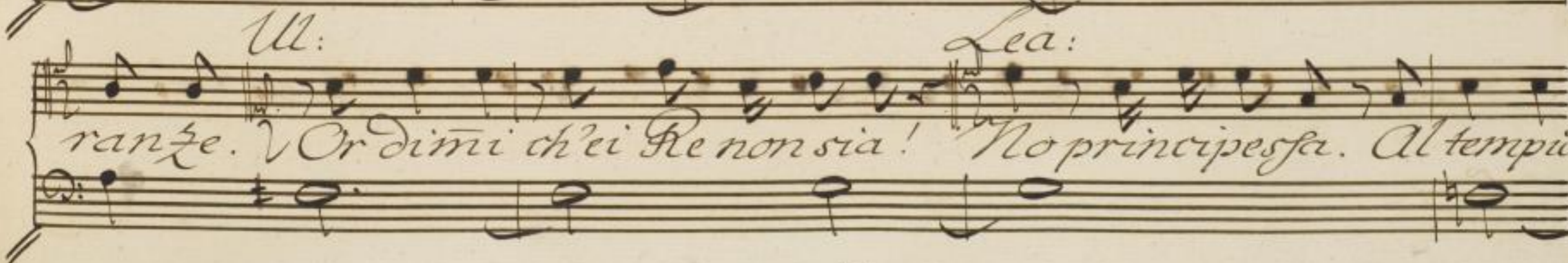
Figlio a gran torto io t'insultai: ma l'inudito eccesso di



tua virtu mi scusa: e' grande a segno che supero le mie spe-

Ul:

Lea:



ranze. Or dimi ch'ei Re non sia! No principessa. Al tempio

caro Minteo mi siegui. In faccia al Nume il Re ti scoprirò.


Di questo impero tu il sostegno, e l'onor: tu di mie cure,

tu de' sudori miei sei la dolce merce; Ma il Re non sei.

Oboi,
Flauti: *coll. Vm.*

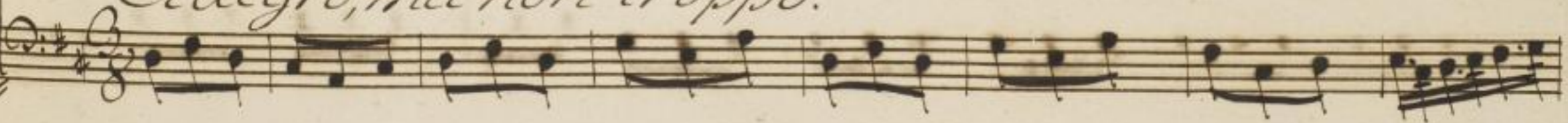
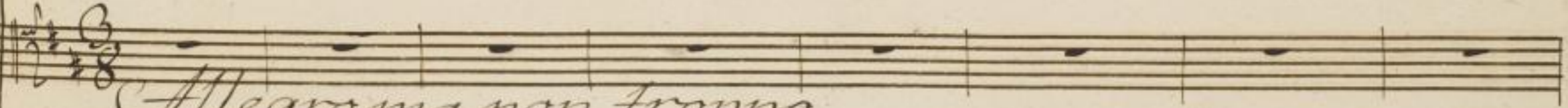


Corni: *mus.*



coll. B.

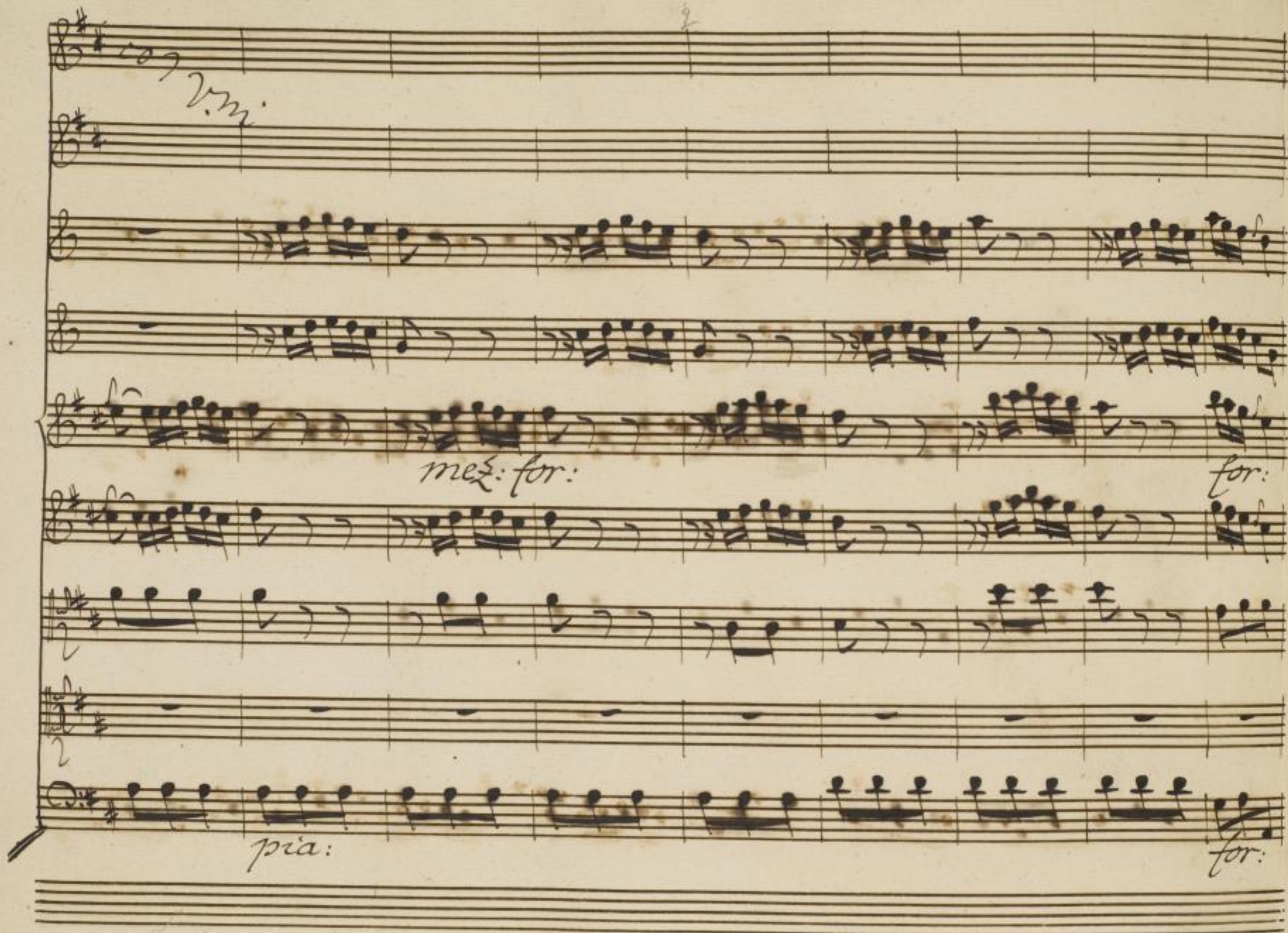
Allegro, ma non troppo.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, historical style.

Handwritten annotations include:

- mi* (written vertically on the first staff)
- mez: for:* (written across the fifth and sixth staves)
- for:* (written at the end of the sixth staff)
- pia:* (written below the eighth staff)
- for:* (written at the end of the tenth staff)



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *pia:*, *for:*, *tr*, *unio:*, and *col. B.*. The paper shows signs of age and staining.

col. 1. Viol.
pia:

col. 2. Viol.

Viol.

pia: *pac: for:* *pia:*

col. B.

Re non sei; ma senza regno già sei grande al par d'un Re,

pia: *pac: for:* *pia:* *for:*

Handwritten musical score on ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are "for: pia: ma senza regno già - sei gran - pia:". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "De al par d'un Re, al par d'un Re." are written across the lower staves. Dynamic markings include "for:", "pia:", and "fortisf:". The piece concludes with "A. B." and "Ad. B."

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as "pia:", "col. Vm.", "col. B.", and "Re non se=i;". There are also some trill-like symbols above notes.

col. Vno pro

for:

pia:

poc: for: pia:

vni:

col. B.

ma senza regno già sei grande al pard'un Re, già sei gran-

poc: for: pia:

2. mi

por: for: pia:
vnuis:

col Vm.

mais!

col B.

De al par d'un Re, senza regno, senza regno,

The musical score consists of ten staves. The first two staves are for the Violoncello (Vm.), the next two for the Bassoon (B.), and the last two for the Bass (B.). The lyrics are written below the bottom two staves. The page number 58 is centered at the bottom.

mezzo-forte *piano* *cresc. dim.* *cresc. dim.*

mezzo-forte *piano* *forte* *forte*

unis! *unis!*

mezzo-forte *piano* *forte* *forte*

unis! *unis!* *unis!* *unis!*

col B.

già sei grande al par d'un Re, al par d'un Re, al par d'un Re.

piano *forte* *forte*

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score is annotated with several dynamic markings and performance instructions:

- Staff 1: *mi*
- Staff 2: *mi*
- Staff 3: *pia:*
- Staff 4: *unris:*
- Staff 5: *fortisf:*
- Staff 6: *unris:*
- Staff 7: *col B.*
- Staff 8: *al pard'un Re.*
- Staff 9: *fortisf:* and *pia:*

Handwritten musical score on ten staves. The notation includes various rhythmic values, beams, and slurs. Performance markings such as "for:", "pia:", "unis:", and "col B." are written in cursive. A "tr" (trill) marking is present above a note in the second staff. The paper shows signs of age with some staining.

Handwritten musical score for voice and piano. The score consists of ten staves. The first staff is for the voice, with the instruction *pia:* written below it. The second staff is for the piano, with the instruction *col 2do Vno* written above it. The third and fourth staves are for the piano, with the instruction *pia:* written below the third staff and *mus:* written below the fourth staff. The fifth and sixth staves are for the voice, with the instruction *pia:* written below the fifth staff and *poc: for: pia:* written below the sixth staff. The seventh staff is for the piano, with the instruction *col B.* written above it. The eighth and ninth staves are for the voice, with the lyrics *Quando è bella a questo segno tutto trova un* written below them. The tenth staff is for the piano, with the instruction *pia:* written below it. The score is written in G major (one sharp) and 3/4 time. The lyrics are in Italian.

pia:

col 2do Vno

pia:

mus:

pia: *poc: for: pia:*

poc: for:

col B.

Quando è bella a questo segno tutto trova un

pia:

Handwritten musical score on ten staves. The notation includes various note values, rests, and slurs. The bottom staff begins with the marking "al." followed by a series of notes. The paper shows signs of age and staining.

ma in se quando è bella a questo

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "for:", "pia:", and "segno". The lyrics "tutta trova un' alma in se, un'" are written across the lower staves.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score is annotated with several handwritten words:

- Staff 2: *for: cor 2m*
- Staff 4: *tristis:*
- Staff 5: *for:*
- Staff 6: *tristis:*
- Staff 7: *col B.*
- Staff 8: *alma in se.*
- Staff 9: *for:*

The bottom of the page features three empty staves.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word *pizz.* is written in the fourth staff, and *col B.* is written in the sixth staff. The bottom two staves are empty.

Handwritten musical score for a string quartet, page 68. The score consists of ten staves. The first two staves are for Violin I and Violin II, both in G major. The third and fourth staves are for Viola and Violoncello, both in G major. The fifth and sixth staves are for Violin I and Violin II, both in G major. The seventh and eighth staves are for Viola and Violoncello, both in G major. The ninth and tenth staves are for Violin I and Violin II, both in G major. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "for:" on the third, fifth, and ninth staves, and "al B." on the seventh staff. The piece concludes with "Dal Segno." on the tenth staff.

Scena V.
Mania, e
Minteo.

Min:

Mi lusingai che mi rendesse un trono degno di te: ma

Ull:

senza il trono è degno ch'io l'adori Minteo. Non a bisogno dei doni della

sorte chi tanto à in se. Con quel del mondo intero io del tuo cor non

Min:

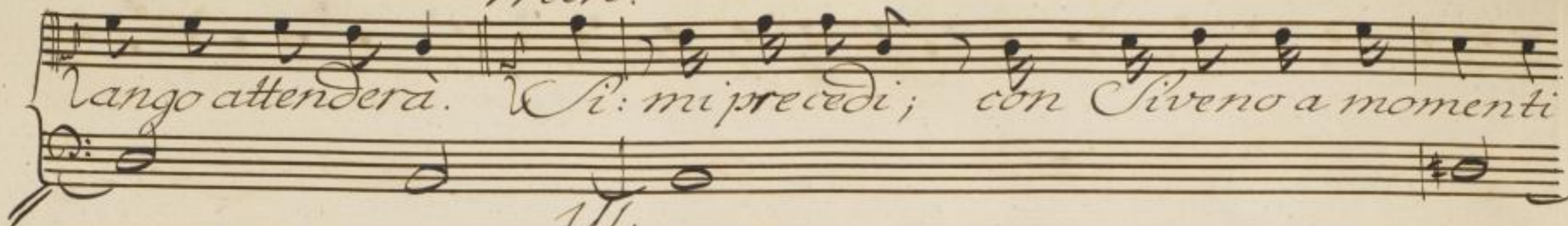
scangerei l'impero. Chi provò fra mortali maggior felici.

Ull:

Vtá! mio ben, mio Nume, amor mio, mia speranza... Andiamo al tempio de.

Min:

lango attenderà. Si: mi precedi; con Siveno a momenti



Ul:

io ti raggiungerò. ferma: Siveno or non è nella reggia. Il ciel sa




quando ritornerà! Donde la bagna il fiume ne uscì poc' anzi armato



Min:

per opporsi a' ribelli. Oh stonsigliato! io con tanto sudor del volgo in



usano gl' impeti affreno: a presentarmi io stesso vengo pegno di



pace; ei va di nuovo ad irritarlo, ad arrischiarsi? ah offri

Ull:

che a soccorrerlo io vada. E per Siveno così lasciar mi

Min:

Ull:

Udei? Egli è in rischio mia vita, e tu nol sei. Ah Min.

Min:

Uteo non è questa prova di poco amore? Unziè gran prova dell'

l'amor mio costante. Un freddo amico è mal sicuro amante.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings. The word *Allegro.* is written in large, cursive script on the fourth staff. Dynamic markings include *pizz.* (pizzicato) and *for.* (forte). The page number 72 is written at the bottom center.

pia:

unis:

Oboi

tr

unis:

vran le serpi o ca = ra, o ca = ra, con le co =

pia:

Detailed description: This is a page of handwritten musical notation. It features ten staves. The top staff is a vocal line with a melodic line and a lower line of accompaniment. The second staff is a vocal line with the instruction 'unis:'. The third staff is for the Oboe, marked 'Oboi'. The fourth staff is for a trumpet, marked 'tr'. The fifth staff is a vocal line with the instruction 'unis:'. The sixth and seventh staves are vocal lines with lyrics. The eighth staff is a vocal line with the instruction 'pia:'. The page is numbered '73' at the bottom center.

Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in a cursive hand and includes dynamic markings such as *for:* and *pia:*. The lyrics are written in Italian and are partially obscured by the musical notation.

tombe il nido, con le colombe il nido, quando un amico infido fi-

for: pia:

do amator sarà, avran le serpio ca - ra con le colombe il

for: pia:

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a cursive hand and includes dynamic markings such as *for:*, *pia:*, and *pianiss:*. The lyrics are written in Italian and include the phrase "ni - do, quando un amico infi - do fido amator sarà". The music is written in a system of staves, with some staves containing rests and others containing notes and rests. The paper shows signs of age, including foxing and staining.

for: *pia:* *pianiss:*

uniss:

ni - do, quando un amico infi - do fido amator sarà

3

75

Handwritten musical score for voice and instruments, page 76. The score includes vocal lines with lyrics and instrumental parts for Violin I, Violin II, Viola, Bassoon, and Bass. Dynamics include fortissimo (for:), piano (pia:), and fortissimo (fortiss:). The lyrics are: "quando un amico infido fi- do amator fido ama- tor sarà."

pia:

unis:

tr
Avran le serpi o ca = ra, avran le serpi o ca =

pia:

ra, con le colombe il nido, con le colombe il nido quand'una.

The page contains a handwritten musical score for a vocal piece. It features several staves of music. The top staff is a vocal line with lyrics. Below it is a staff labeled 'unis:'. The middle section contains a vocal line with lyrics and a piano accompaniment. The bottom section contains a vocal line with lyrics and a piano accompaniment. The page is numbered 77 at the bottom center.

micio infido fi - do amator sara

for:

mus:

for:

Basfi.

78

pia: for: pia: for: pia:

avran le serpioca - ra colle colombe il ni - do, quand'un amico in -

pia: for: pia: for: pia:

for: pia: for:

avris: avris: avris:

fido fidoamator - sarà, quandoun amico infido, fidoamator sa -

pia: *for:* *fortisf:*
pia: *urub:*
pia:
tra, quando un amico in fido fi = do amator fido amator sarà.
urub: *for:* *fortisf:*
urub: *urub:*

The image shows a page of handwritten musical notation on aged paper. It features several staves of music. The first two staves are in treble clef, and the third is in alto clef. The fourth staff contains the Italian lyrics: "tra, quando un amico in fido fi = do amator fido amator sarà." The fifth staff is in bass clef. Dynamic markings such as "pia:", "for:", "fortisf:", and "urub:" are written in cursive throughout the score. The paper shows signs of age, including some staining and foxing.

pia:

Nell'anime ino- centi va- ri non son fra loro le limpide sorgenti d'a-

pia:

tr

col B.

more ed amista — — — — — *D'amo- re e d'ami-*

tr

f: p:
vista, variè non son fra loro nell'anime innocenti le limpide sorgenti d'a-
f: p:
for: for:
mis: mis:
col B.
moree d'amista, d'amore e d'a-mista.
for: for:

Vn.:

Vla.:

Oboi:

Cl.:

Cb.:

Dal Segno.

Opera II. Maria sola.

Chi vuol che di follia sia segno espresso il confidarsi stesso al dubbio

Umor degli amorosi affanni; veggia prima Minto, poi mi condanni.

Handwritten musical score on page 84. The page contains ten staves of music. The first staff has a treble clef and a 3/8 time signature. The second staff is marked *uniss.* and contains rests. The third staff has a treble clef and a 3/8 time signature. The fourth staff is marked *Allegretto.* and contains rests. The fifth staff has a treble clef and a 3/8 time signature. The sixth staff has a treble clef and a 3/8 time signature, with several notes marked with a *tr* (trill). The seventh staff is marked *uniss.* and contains rests. The eighth staff has a treble clef and a 3/8 time signature. The ninth staff has a treble clef and a 3/8 time signature. The tenth staff has a treble clef and a 3/8 time signature. The page number 84 is written at the bottom center.

pia: affai.

Se per tutti ordiste amore

pia:

co = sia = mabili ca = tene, e ben misero quel core

85

for: mez: for: fortis:

vivo:

col. B.

quel co-re che non vive in servi-tù, in servi-tù.

for: fortis:

vivo:

pia:

Uris:

Se per tutti or disce amore co = si a = mabi =

pia:

Uris:

li ca = tene, così ama =

mus:

bilì catene, e' ben misero quel core

for:

mus:

quel co-re che non vive in servi-tù in servi-tù,

for:

The musical score is handwritten on aged paper. It consists of two systems of staves. The first system includes a vocal line with lyrics and two instrumental accompaniment lines. The second system also includes a vocal line with lyrics and two instrumental accompaniment lines. The notation is in a historical style, with various note values and rests. The lyrics are written in a cursive hand.

pia: *for:* *fortisf:*
mis: *mis:*

col. B.

in servi-tu, in servitu.

pia: *for:* *fortisf:*
mis:

mis:

tr *tr* *tr* *tr* *tr*

unis:

2 *Son di=*

unis:

letto amor le pene d'un feli- ce prigioniero: quando u-

90

The image shows two systems of handwritten musical notation. Each system consists of five staves. The top staff of each system contains a vocal line with lyrics written in cursive. The second staff is a blank staff with the word 'Violin:' written on the left. The third and fourth staves contain instrumental parts, likely for a violin and a cello or double bass. The bottom staff of each system contains a bass line. The lyrics for the first system are: 'nistono l'impero la bellezza e la virtù, quandou.' The lyrics for the second system are: 'nistono l'impe = ro la bellezza e la vir ='. There are several 'for:' markings in the instrumental parts, indicating first endings. The page number '91' is written at the bottom center.

Violin:

nistono l'impero la bellezza e la virtù, quandou.

for:

Violin:

nistono l'impe = ro la bellezza e la vir =

for:
91

for:

unis:

Vta.

for:

tris

tris

tris

tris

tris

tris

Dal Segno.

92

Detailed description: This is a page of handwritten musical notation, page 92. It contains ten staves of music. The notation is in a cursive, historical style. The first staff begins with the word 'for:' and contains a melodic line with various ornaments and accidentals. The second staff is marked 'unis:' and is mostly empty. The third and fourth staves are grouped together with a brace on the left and contain a melodic line with some accidentals. The fifth staff is marked 'Vta.' and contains a melodic line. The sixth staff is marked 'for:' and contains a melodic line with several trills, each marked with a 'tr' and a '+' sign. The seventh and eighth staves are grouped together with a brace on the left and are marked 'tris' at the beginning. The ninth staff is marked 'tris' and contains a melodic line. The tenth staff is marked 'tris' and contains a melodic line that ends with a double bar line and a fermata. The word 'Dal Segno.' is written in a large, decorative script at the end of the tenth staff. The page number '92' is centered at the bottom.

Scena VII.

Parte interna ed illuminata della maggiore imperial Pagode.
Così la struttura, come gli ornamenti del magnifico edificio
esprimono il genio, ed il culto della nazione.

Bonzi, Mandarini d'armi, e di lettere: Grandi, e custodi
all'aprirsi della scena si trova *Lea*, in atto di
ascolta con isdegno alle cune delle guardie. poi viene
Lisinga.

Lea:

E voi stupidi, e voi del suo periglio venite adesso ad avver-

Lis:

tirmi? Andiamo: seguitemi codardi: a difender s'aveno... Ve

Lea: Lis:

Lea:

Tardi, è tardi. che? più non vive. Ah no: chi l'asfi-

Lis:



cura? Quest'occhi... oh Dio... quest'occhi. So dalla cima



della torre maggiore... oime... lo vidi affrettarsi... asfa-



mir... spero... vole... ah non posso parlar.

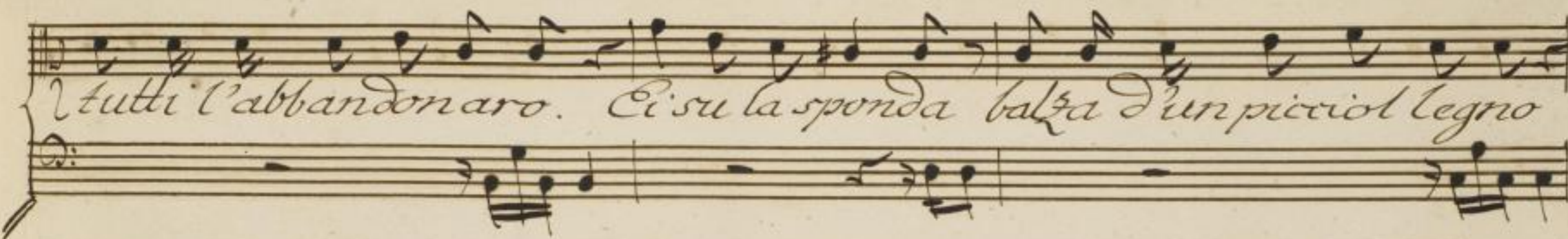
Lea: Lis:



gielo! E inel fianco del popol folle urto' co'



suoi. Lo asfalso quello asfalito, e il cirondo. Gli amici



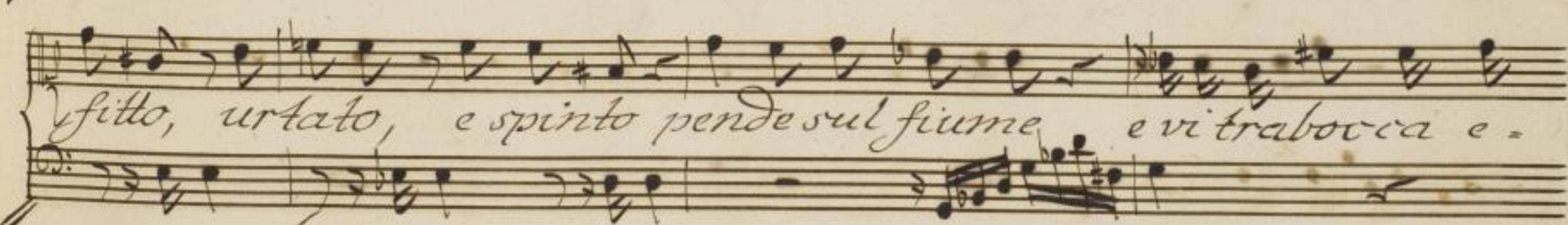
tutti l'abbandonaro. Ei su la sponda balza d'un picciol legno



e solo a tanti (che valor) s'oppone - a. La turba al fine

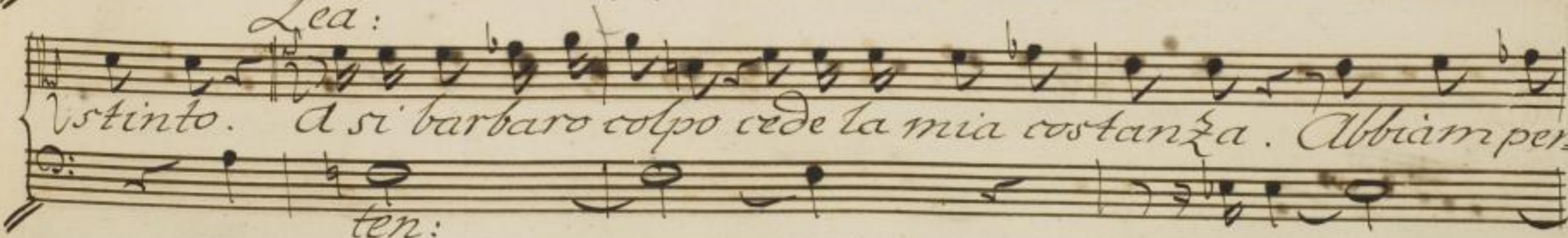


supera, inonda il legno: ei d'ogni parte ripercosso, tra -



fitto, urtato, e spinto pende sul fiume e vi trabocca e -

Lea:



stinto. A sì barbaro colpo cede la mia costanza. Abbiam per -
ten:

Ad tempo giusto.
C. B.

Duti voi l'inesi il Re vostro: io di tant'anni i palpiti, i sudori

Astri inclementi di qual colpa è castigo la mia ver-

for:
unio:
col B.
chiazza?
An meritato in cielo Dunque il martir di cosi lunga
for:
unio:
vita l'onormio, la mia fede. 2
Ah d'un vassallo cosi fe=

Del che ti giovò svenvango la tenera pietà? Ricuso un
regno, ricompro i giorni tuoi con quelli, oh Dio, d'un proprio figlio: e

col B.

for: pia: poc: for:

pia:

poi - - - Ah sia de' giorni miei questo

Allegro assai. poc: for:

for: pia:

questo questo l'estremo di. Per chi per chi vi.

for: 39 pia:

for: pia: for:

vrei, se il mio Signor - - mori - - per chi? per

for: pia: for:

Scena VIII. Urania e Detti.

Ul:

chi - - - Leango ah quale qual novella io ti porto! Lea: Lo so,

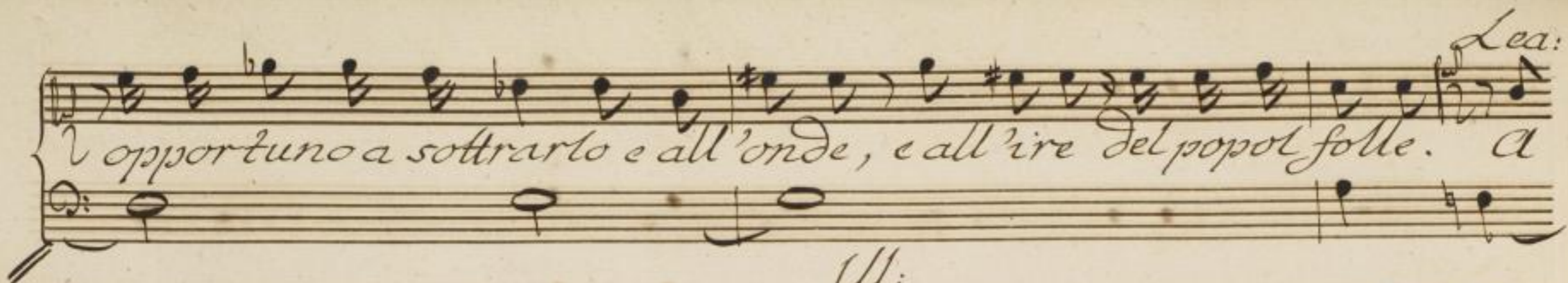
Ula:

(taci) lo so, *Siveno è morto.* *Vive, vive R.*

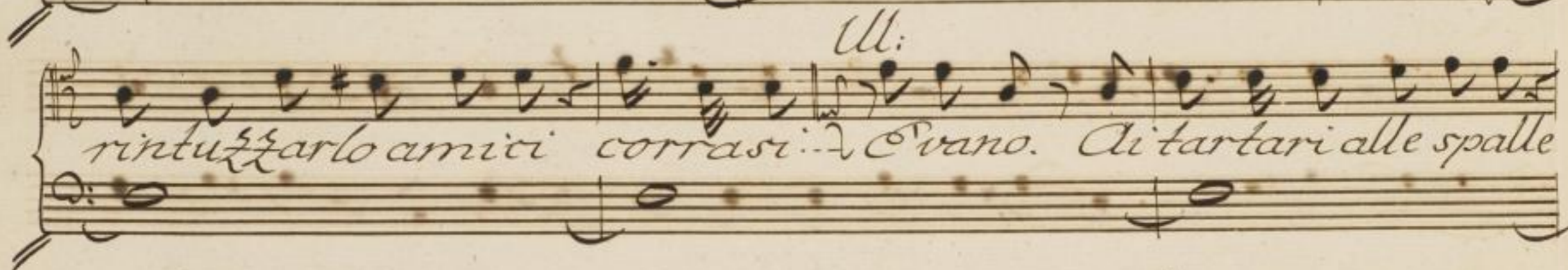
Lea: *venno.* *oh ciel!* Lis: *qual Nume potea salvarlo?* Ul: *Il suo Min.*

Lea: *Ute. o. che dici?* Lis: *È vero?* Ul: *È vero. Ci giunse*

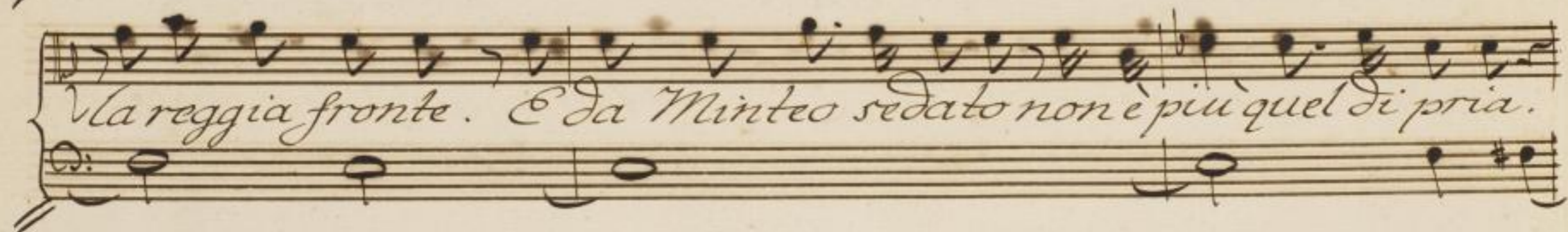
Lea:
opportuno a sottrarlo e all'onde, e all'ire del popol folle. A



Ul:
rintuzzarlo amici corrasì: E vano. Di tartari alle spalle



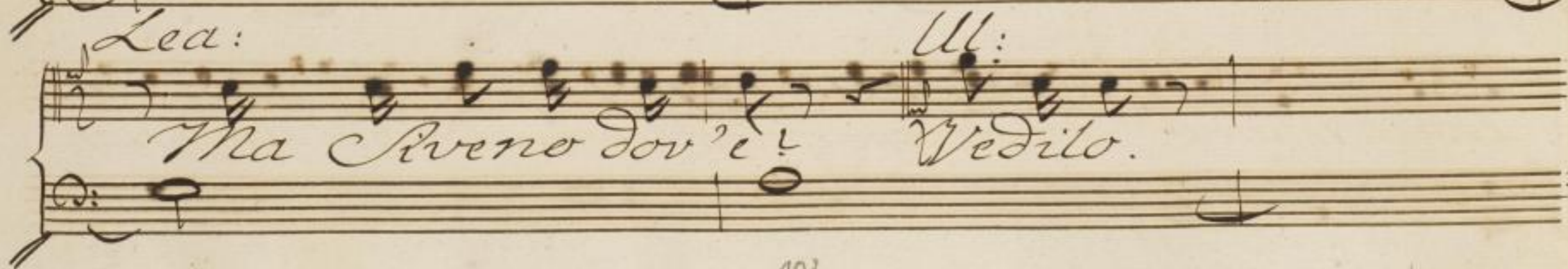
Ma reggia fronte. E da Minteo sedato non è più quel di pria.



sol dimanda il suo Re, qualunque ei si = a.



Lea: Ma Sveno dov'è? *Ul:* Vedilo.



Scena Ultima
Averno, Minteo, seguito di Cinesi. Due de'
quali portano sopra bacili le fanciulesche vesti reali,
E detti.

Lea:

Ah vieni dell'età mia cadente delizia, onor, so-

Siv:

stegno; vieni o mio Re. Sono il tuo figlio. Il trono signor non

Desia me. L'usurperei al mio liberatore. Il vero erede

recto in Minteo: son troppo grandi le prove sue: dubbio non

Lea: *Riv:*
Vesta. Leggi: e di se v'è prove e quale a questa. Chi vergò questo

Lea: *Min:*
foglio! Livanio, il tuo gran Padre. Or chi son io?

Riv:
Popoli il figlio mio vive in Siveno. Fo dell'eroica

fede chel'è salvato, il testimonio io fui. *Lea:*

Lea:
vango l'Eroe: credete a lui. Livanio. E ben?

Riv.

son fuor di me! ma dimmi; (appresatevi a noi.) Dimmi: rav-

visi queste tinte di sangue regie spoglie infantili? O-

Lea:

mè! che miro! Donde in tua man? V tutto saprai. Non era Ben-

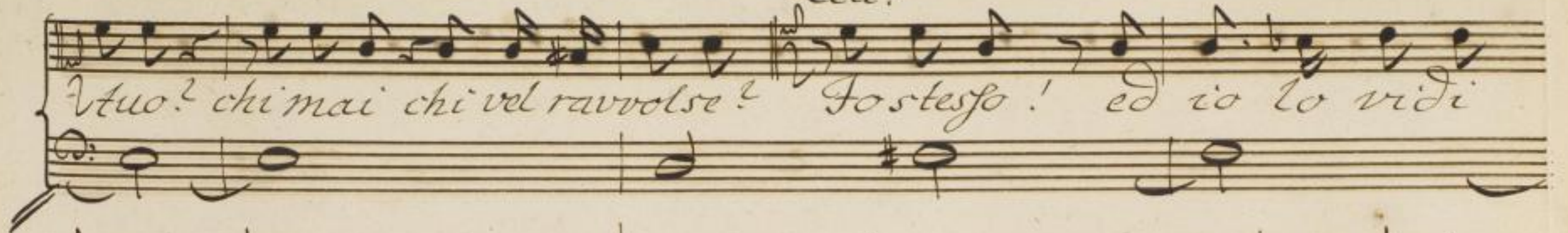
Riv:

wango in queste avvolto allor che il ferro de' ribelli il tra-

fisce? Oh Dio! non v'era. Come? V'era il mio figlio. Il

Lea: *Riv:* *Lea:* *Riv:*

Lea:



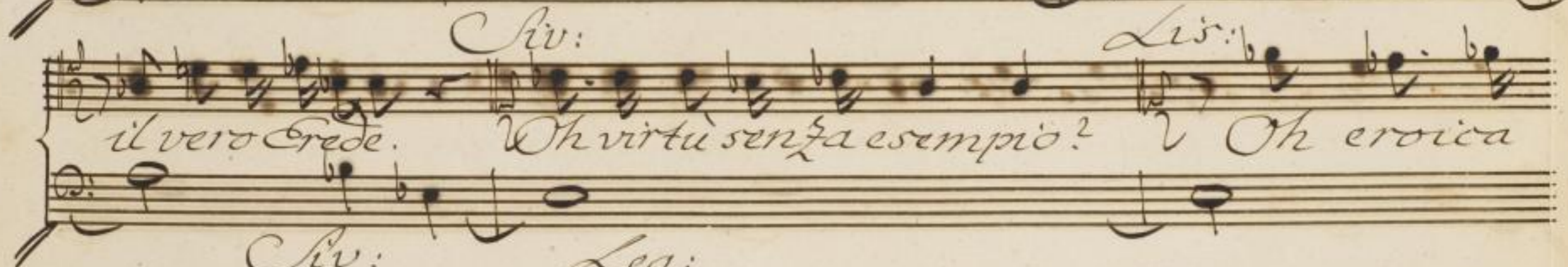
Uuo? chi mai chi vel ravvolse? Fostesfo! ed io lo vidi



in tua vece spirar. Questo è l'inganno, che à serbato all'impero

Siv:

Lis:



il vero Crede. Oh virtù senza esempio? Oh eroica

Siv:

Lea:



fedede! Et ti costa... Ah non più. Serche con queste rimem.



branze funeste un di si lieto avvelenar? Di quelle spoglie a

vista, a vista di quel sangue ah non resiste D'un Padre il
cor. Di rivedermi sembra fra gli empj il figlio mio. Parmi che an-
cora quasi chiedendo aita, invece di parlar, la pargo-
letta trafitta man mi stenda: i colpi atroci nella tenera
gola rivedo oh Dio cader: tutte o' sul ciglio... Padre

Lea: Min:

Mio, caro Padre, ecco il tuo figlio. che? Tuo figlio son

io. L'antico Alsingo mi salvò moribondo: e in quelle spoglie cre-

de' salvato il Re. Parlano queste cicatrici abbastanza. Osserva. Il

Lea:

Ul:

Lis:

caro mio genitor tu sei. O steneremi... io manco... Oh stelle! Oh

Rv:

Min:

Dei! Oh tu m'involi amico il caro Padre mio. Ma

Siv:

Vendo al trono un Monarca si degno. Lascia, ah lasciami il padre,

Lea:

Te prendi il regno. Figli miei, cari figli, tacete per pietà.

Non è vigore per si teneri asfatti. Ostriclementi dispo-

nete or di me. Rinvenni il figlio: Difesi il mio sovrano:

posso or morir: non è visfuto in vano. Attacca subito il

Coro.

Cornu:

Oboi:

Violini

Mint: ed Ulan:

Viv: e Lis:

Allegro di Molto.

pia: *for:*




pia: *for:*



pia: *for:*



Al. B.



pia: *for:*



111

Handwritten musical score on aged paper, featuring ten staves. The top two staves are treble clef with trills. The next two staves are empty with a "Corno" marking. The bottom six staves include vocal lines with lyrics and a bass line. The lyrics are "Sarà nota al mondo intero al mondo intero sarà chiara in" and "Sarà".

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in a cursive hand below the staves.

5^{tr} 6

tr

tr

tr

tr

tr

gnietà - in o - gnietà, Dell' E - roe, di questo impero,

Handwritten musical score for a vocal piece, featuring ten staves of notation. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings like 'p' and 'f'. The lyrics "L'innu - di - ta fedeltà, l'innudita fedeltà, l'innudita fedel." are written across the lower staves. The manuscript shows signs of age, including foxing and staining.

Handwritten musical score on ten staves. The notation includes various note values, rests, and trills. The word "ta." is written on the seventh staff. The piece concludes with "Fine dell'Opera." and the number "115" below it.

Fine dell'Opera.
115

