



PICCINNI

TIGLIANE

A T E O

2. 3.

B. Conservatorio
di Musica-Napoli
BIBLIOTECA

4-8-15

N. d'Armentino

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AUTOGRAFI

Il lib. nel v. 13 let. 3^a
e lo step. musicato da Stefano Pardi

Sigraue
Dramma in 3 atti Poesia Anonima
Musica di Nicola Piccini
Rappresentato al Teatro ... Torino
L'anno 1761

Atto 2° e 3° (manca il Duetto finale.)

Originale

11

12

Handwritten text in a cursive script, possibly a title or header.

Handwritten text, possibly a section marker.

Main body of handwritten text in a cursive script, consisting of several lines.

Second main body of handwritten text in a cursive script, consisting of several lines.

Final line of handwritten text at the bottom of the page.

Atto II

Scena I.

Deliziosa di Vasto, e superbo Giardino.

Peopatra

Qui tra le piante, al mormorio dell'onde, Ove il silenzio a ristorare ad-

dita il tumulto dell'alma Breve sonno a gustar l'ombra m'invita.

Segue Cavata di Peopatra



Handwritten musical score on aged paper, featuring ten staves. The text is mirrored across the staves, appearing to be bleed-through from the reverse side of the page. The handwriting is in an old cursive script, likely from the 18th or 19th century. The paper shows signs of age, including yellowing and some staining.



n^o invita

Corni

piu. tempo

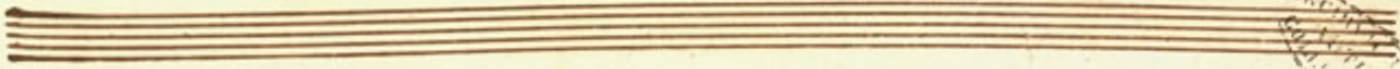
con ordine piu.

piu.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of four staves with sparse notation, including quarter notes and rests. The second system features a more complex texture with six staves; the top two staves contain dense, rapid sixteenth-note passages, while the lower staves have simpler rhythmic accompaniment. Dynamic markings such as *ff.*, *pi.*, *ff.*, *f.*, and *pacif.* are interspersed throughout the score. The bottom system consists of two staves with rhythmic patterns and dynamic markings like *f.* and *pacif.*. The handwriting is in dark ink, and the paper shows signs of age, including foxing and staining.

ARCADE...
BIBLIOTECA...
MUSEO...



f. *p.* *pi. spai*

f. *p.*

col Basso

f. *p.* *Spiega* *P. ali* *dolce* *von - no, oblio de' mali,*

f. *p.*



The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a double bar line and a slash, indicating a change in texture or a specific performance instruction. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

tu pietoso del mio core vieni il barbaro tormento il barbaro for-

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment continues with a similar texture. The system concludes with a double bar line and dynamic markings.

ppof. *f.*



mento in momen - to a ri - storar un momento a ri sto

Handwritten musical score for a vocal piece. The score consists of several staves. The top four staves are for instruments, likely strings, with notes and rests. The fifth and sixth staves are for a vocal line, featuring a melodic line with lyrics and a piano accompaniment. The lyrics are "rar a riflorar a riflorar dolce sonno oblio de". The score includes dynamic markings such as "p." and "f.", and performance instructions like "Jmorato" and "ten: p.".

Jmorato

Jmorato

ten: p.

rar

a riflorar

a riflorar

dolce

sonno

oblio de'

ARCADES
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 1800

mali Du pietoso del mio core del mio core vieni il

Al Doyro

Barbato formento il Barbato formento un momen - to a ri - storar

ARCOVIA
MUSEO
COLLEZIONE
6

Handwritten musical notation for the upper part of the score, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation for the lower part of the score, including vocal lines and piano accompaniment. It features dynamic markings like 'smorzato' and 'col Sogno'.

un momen - to a ri - to - rar a ri - to - rar a ri - to - rar



Jig
A...

Scena II.

Jirane dalla parte, ove dorme Peopatra,
Argene, ed Oronte dall'ultima; Peopatra che dorme

Jig:

Mijero, io vivo ancora; e pur di morte. Bronum-

ciò la sentenza gl' labbro di colei, che fido adoro; Ed ancor io neppiro? ancor no' moro.

Ma gu' giace sopita, se no' erra il mio ciglio: Anzi di morire almen del suo bel volto

Or:

Arg:

Godano i guardi miei senza periglio.
Argene, osserva. Io ben lo veggio: at-

Or:

Jig:

Arg:

tendi Farnoype... Meco in sogno, oh Dei! favella. Sognando ancora il suo Farnoype ap-

ARCHEL...
CANTATA...
MILANO

Or: Cleo: Grante Cleo:

ella. Sur troppo, aimè l'aycollo. Soccorrimi... Vaneggia. Ma de Tigrane

Tig: Or: Sei... Di, Tigrane von io. che sento, oh Dei! In mal punto, o Tigrane ti pale-

Arg: Tig: Cleo: Jati. Ferma. Punirà questo Grando si folle ardir. chi giunge a comburarmi. die

Arg: mit: Tig: mit: mirò! Ah Ciel! Mitridate, ed etti olà, freno a quell'armi. Signor... Ami in O-

Arg: ronte Farnagge il genio mio; ed in Farnagge Ami Grante il terror de' miei nemici. che di-

Cleo:

Or:

ra! Non confuya. Signor, nel finto nome di Farnappe De' tuoi nemici il più crudel rav-

vija: Ci t'ingidia lo scettro, e più honore: Egliè... Trena la lingua; il nome

mio Profferir no ar di ca u' labbro vile. Finchè nel cor buyato ardir rimane gl' dirò senza

temp, io von Tigrane. Tigrane. appunto: Jo quello son, che premo d'Armenia it

Solio. oh Dei! Ma quello ancora che spesso il sangue suo... No più: ti mostro In mal

ARCHIVIO
CORTESE
MUSEO
MILANO

punto superbo a gli occhi miei: *Se Tigrane tu sei, Ma l'oggetto che brama il mio furor.*

Tig: *mit:* *Tig:* *Cleo:*
là, s'arresti. Invano. di disarmi, o uccida. chi verrà primo all'abbandono. Sof:

Tig:
Dei! cedi. Tu me l'imponi? Eccoti il brando. Gronche, miralo, e nell'e

Scena IV. mit:
Atrema Nigenia mia guardalo pure, e trema. Mitridate, Cleopatra, Argene, e Gronche. Cleopatra

Cleo: *Arg:*
Sofre D'u inimico il guardo. Al guardo di Tigrane Onora Cleopatra, e non offende Nento

mit:

cor la gelogia m'accende. | Digeaccia onai dal seno, Figlia, malnata figlia, Del mio fiero nemico il reo sem

Cro:

Giante, che lo serbi in mezzo al cor sepolto, In mezzo al cor ti sguarcierò quel volto. | Scuenami pur, se

Scena V
Mitridate, Argene, Bronte

vuoi; Main guito seno amante | Spegner no puoi l'afetto mio costante.

mit:

Arg:

Digrane moirà; | Piungito amore | Estinguerà della sua morte il gelo | Non lo permetta il

Or:

mit:

Cielo. | Sijto è che morai fal nemico, o line: | La tua valrezza, e'l tuo riggo il chiede. | Delle

Arg:

Schiere la fede Dio vacillar, n'io lo comando. | All'arte | signor, del prigioniero A me donat de

stino, e quella morte, che nel seno al superbo politica ragion d'impero affretta, Conmen fatto si

Or:

mit:

creda solo trofeo di femminil vendetta. | Vaggio pensier. | Anch'io l'approvo bella. |

Prigionier via tuo, della sua sorte per me disponi, e'l tuo voler poi sia Arbitro di sua

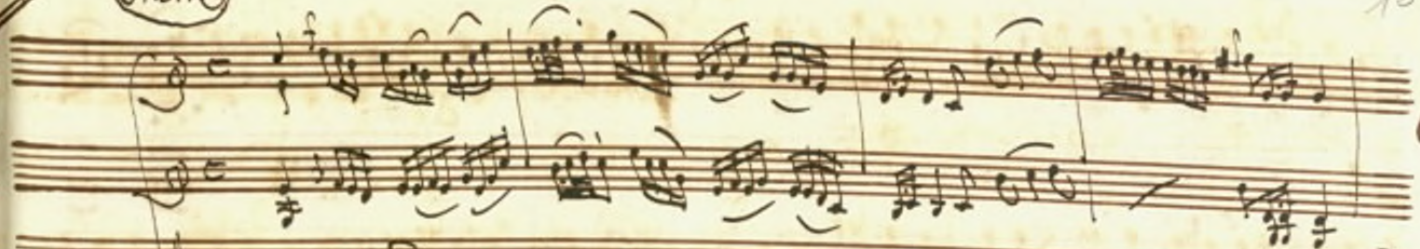
vita, o di sua morte

Siegue Aria di Mitridate

Allegro

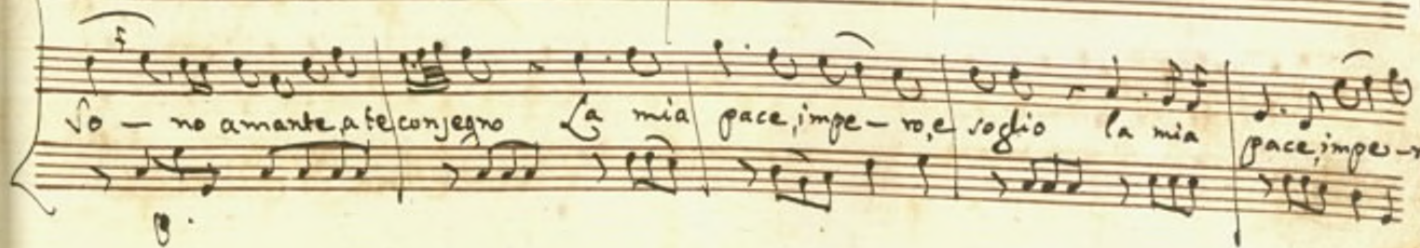
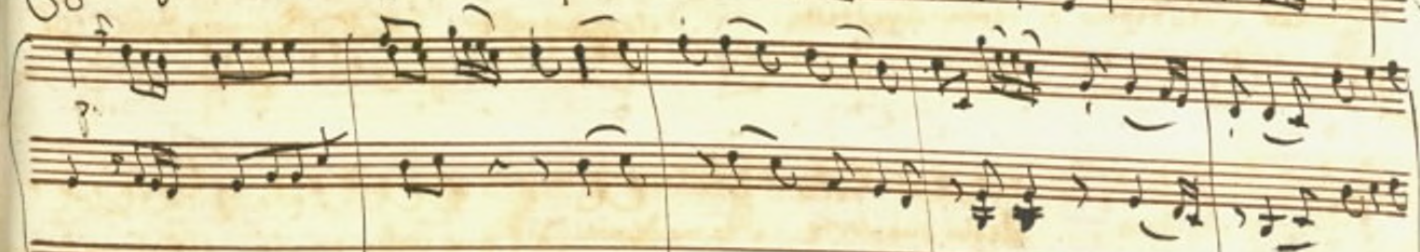
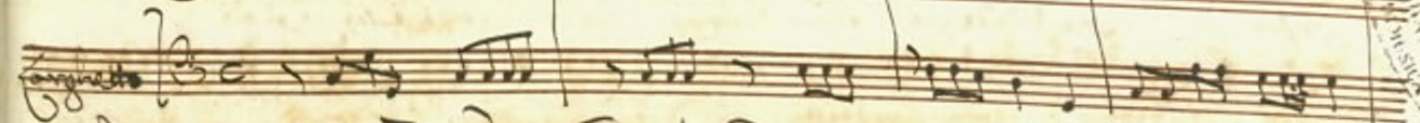
atto 1^o

10



col Basso

tridato



Vo - no amante a te con jegno La mia pace, impe - ro, e voglio la mia pace, impe - ro, e

Prto pia.
Prto

voglio una indegno prima voglio che mi cada e sangue al piè

Prto

f. larg.
p.
p. ten.
p.
p. ten.
prto.

ma indegno prima voglio che mi cada e sangue al piè

p.
f.
p.

for.

vange al piè e van - gue al piè

Arfetto p.

do - no amante ate consegna la mia pa ce, impero, e voglio la mia

Arfetto p.

APERTURA
 ELLIOTTI
 COLLETTI
 MUSICA

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The notation is in a single system with two staves. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The music is in a common time signature and features various rhythmic values and dynamics.

Handwritten musical notation for the second system, including vocal line and piano accompaniment. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The lyrics are written below the vocal line.

pace impe- ro e voglio a te a te consegno ma l'indegno prima

Handwritten musical notation for the third system, including piano accompaniment. The notation is on two staves. The upper staff contains the piano accompaniment, and the lower staff contains the vocal line. The lyrics are written below the vocal line.

stom. p.

Handwritten musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The lyrics are written below the vocal line.

voglio che mi cada evanque al piè mi ca - da evanque al piè

Handwritten musical score for the first system. It consists of two staves. The upper staff is for the voice, and the lower staff is for the piano accompaniment. The vocal line begins with a fermata and includes dynamic markings such as *p* and *poco*. The piano accompaniment features chords and rhythmic patterns.

Handwritten musical score for the second system. The vocal line contains the lyrics: "ma l'indegno prima voglio chemi cada e sangue al pié e". The piano accompaniment continues with chords and rhythmic accompaniment.

Handwritten musical score for the third system. The vocal line contains the lyrics: "d'angue al pié e san gue al pié". The piano accompaniment continues with chords and rhythmic accompaniment.

Handwritten musical score for the fourth system. The vocal line contains the lyrics: "d'angue al pié e san gue al pié". The piano accompaniment continues with chords and rhythmic accompaniment.



Quando aurò nell'empio sangue

sagiat - o il mio furore Dun - que a - ce'

Handwritten musical notation for the first system. The top staff is a vocal line with notes and rests. The second staff is a piano accompaniment line. The word *poco* is written above the first few notes of the vocal line. The word *p. ten.* is written below the piano accompaniment line.

Handwritten musical notation for the second system. The top staff is a vocal line with lyrics: "nel mio amore go varò nella tua fe". The second staff is a piano accompaniment line.

Handwritten musical notation for the third system. The top staff is a piano accompaniment line with chords and notes. The word *Larghetto* is written in the middle of the system. The word *ten.* is written below the piano accompaniment line.

Handwritten musical notation for the fourth system. The top staff is a vocal line with lyrics: "nella tua fe nel - la tua fe vo - no amate con". The second staff is a piano accompaniment line. The word *Larghetto* is written below the piano accompaniment line.



segno la mia pace impe-ro, e soglio a te a re con segno

p *f*

dall'ano
dal segno

Gr:

Scena VI.

Cronte, ed Argeneo

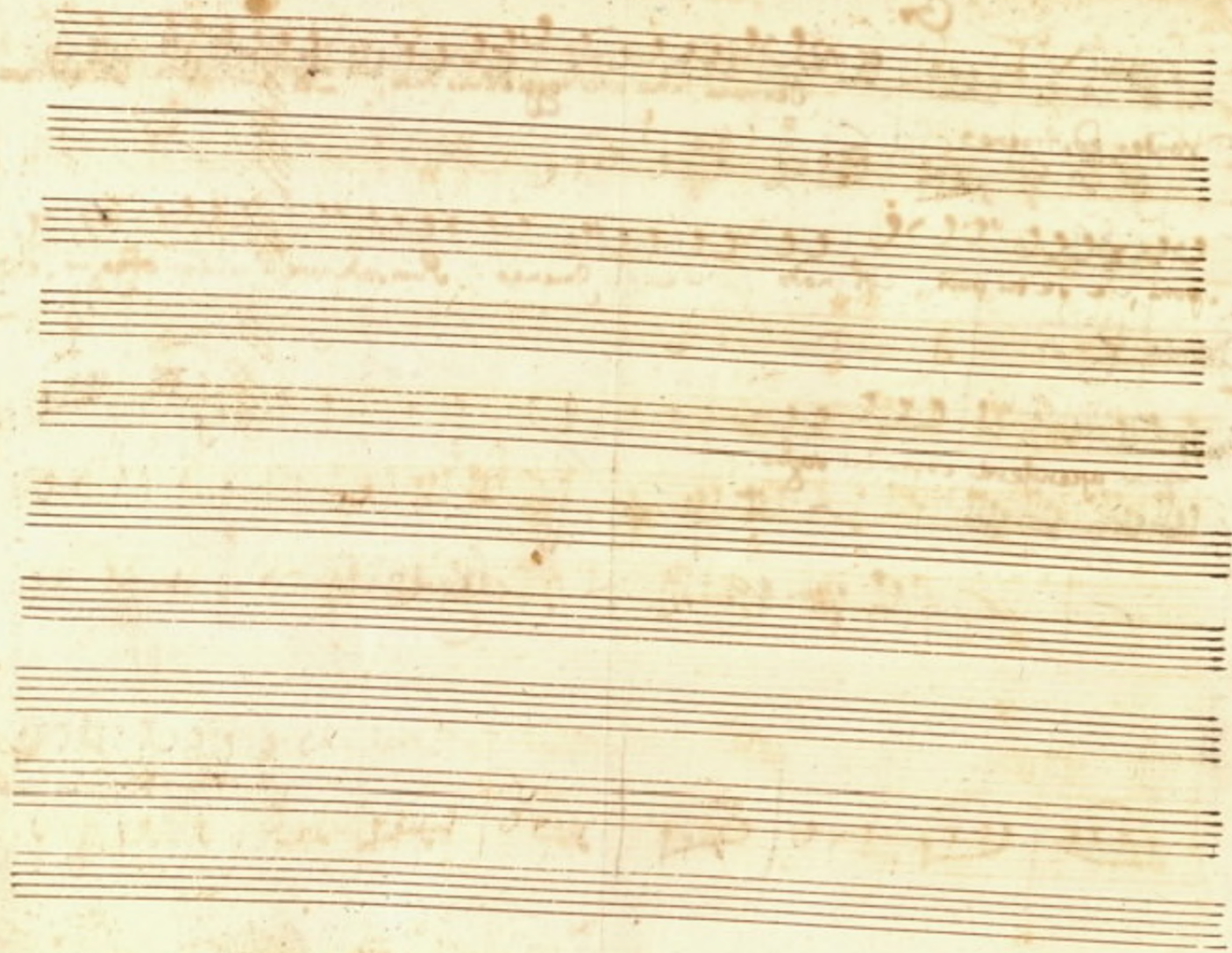
Germana, in tuo poter oggi è mio fato; Del rivale odiato tu sol di-

poni, e se tu vuoi, col nodo Diu' eccelso Imeneo Puoi sodificare il genargo orgoglio, e o-

Cronte accenderà corona del soglio.

Segue Aria di Cronte





Joglio

Alto 20

15

Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of several measures of notes, some with slurs and accents.

Handwritten musical notation on a single staff, continuing the piece. It features a treble clef, a key signature of one flat, and a 2/4 time signature.

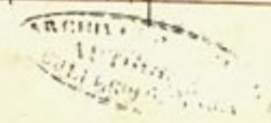
Handwritten musical notation on a single staff, labeled "Cronaca" on the left. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature.

Handwritten musical notation on a single staff, labeled "Andante" on the left. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The word "pia." is written above the first few notes.

Handwritten musical notation on two staves. The top staff continues the melody with slurs and accents. The bottom staff provides a bass line with notes and rests.

Handwritten musical notation on two staves. The top staff has notes with slurs and accents, including the word "pia." written above. The bottom staff continues the bass line.

Bella mia nemica ve



pia.

Handwritten musical notation on a grand staff with two staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'.

Dro ve dro te placata guet anima g'fina sta pie

stmg. p.

garzi piagarzi alfin Doura piagar

stmg. p.

Handwritten musical notation for the first system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as "stacc." and "f. sfz.".

Handwritten musical notation for the second system, consisting of four staves. It features vocal lines with lyrics and piano accompaniment. The lyrics include "si alfin dovrà piegar".

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 Bologna

Handwritten musical notation for the third system, consisting of two staves. The lyrics "si alfin dovrà" and "Bella mia ne" are visible.

Handwritten musical notation on two staves. The top staff features a melodic line with various note values and rests. The bottom staff contains a bass line with similar notation. A large, dark ink smudge is present on the right side of the page, partially overlapping the second staff.

nica vedrò vedrò e te — placata quell'anima ohi

nata piegar

— si alfin dovrà quell' anima ostinata piegarsi al fin do

vrà piegarsi — si alfin dovrà piegarsi — si alfin dovrà

ARCA...
 ...
 ...

Handwritten musical notation for the first system, consisting of two staves. The notation includes various notes, rests, and dynamic markings such as *f.* and *p.*

Handwritten musical notation for the second system, including the vocal line with lyrics. The lyrics are: *tu regnerai sul soglio a io sarò feli - ce: p*

Handwritten musical notation for the third system, featuring complex rhythmic patterns and dynamics. The dynamics include *p.*, *f.*, *p.*, *poco f.*, and *p.*

Handwritten musical notation for the fourth system, including the vocal line with lyrics. The lyrics are: *te sperar mi lice che questo cor godrà che questo cor che que - sto cor go -*

Handwritten musical score on aged paper. The top staff contains a melodic line with notes and rests. The second staff has a dynamic marking *f.* and is mostly blank. The third staff contains a vocal line with lyrics *dra che questo cor godrà* and a dynamic marking *f.*. The fourth staff has a dynamic marking *f.* and is mostly blank. The fifth through eighth staves are empty. There are diagonal lines and scribbles across the second, third, and fourth staves, and a circular stamp on the right side of the page.





Scena VII.
Argene

Vi, vi, tutto ti senti Per giungere a regnar, O u' sermano Per

rendere felice. Oh Dio! ma come, Se questo core intanto Fra le smanie d'a-

mor ardes, e ti strugge, Se per maggior mia pena Debbo seguir chi mi disprezza, e

fugge?

Segue Aria di Argene



Handwritten musical score on ten staves. The notation is extremely faint and illegible, appearing as light brown lines and shapes. The paper is aged and shows signs of wear.

Coro
in D

Glac
Prav

Coro

Ag

fugge?

Corn
in D^{mo}

Flauti
Pravessi

Violini

Violoncelli

And: sostenuto p. f. ten. p.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of five staves. The second staff from the top has the handwritten instruction "Ad Solo" written above it. The third staff from the top contains complex musical notation, including sixteenth-note runs and rests, with the number "6" written above several measures. The fourth staff from the top has the word "for." written below it. The fifth staff from the top is mostly blank, with diagonal slashes indicating rests. The bottom system consists of two staves. The lower staff has the word "for." written above it and "C." written below it. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The paper shows signs of age, including foxing and some staining.



Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score consists of six staves. The first staff has a *pia.* marking. The second staff has a *pia.* marking. The third staff has a *pia.* marking. The fourth staff has a *p.* marking. The fifth staff has a *p. assai* marking. The sixth staff has a *forz.* marking. The music is written in a historical style with various note values and rests.

Handwritten musical score for a vocal line. The lyrics are: *che farai tra tanto affanno o mio, core vventurato o mio*. The score consists of two staves. The first staff has a *p.* marking. The second staff has a *poco.* marking.

Handwritten musical score for a vocal and instrumental piece. The score is written on seven staves. The top three staves are for a vocal line, with dynamics *p.* and *pian.* indicated. The middle two staves are for a keyboard instrument, with a *stacc.* marking. The bottom two staves are for a second keyboard instrument, with a *p.* marking and the word *simili* written below. The music is in a single system with a repeat sign at the beginning.

core uventurato uoi morir u ingrato Ah u laici quel tiranno che penare ognor ne
 f. p.

Handwritten musical score on aged paper, page 22. The score consists of seven staves. The top two staves contain vocal lines with lyrics. The third staff is for a string instrument, marked "col Solo". The fourth staff is for a keyboard instrument, marked "for." and featuring complex sixteenth-note passages. The fifth and sixth staves are empty. The seventh staff contains the vocal line with lyrics "che penare ognor ne fa" and "che penare ognor ne". A circular library stamp is visible in the upper right corner.

Lyrics: *che penare ognor ne fa* *che penare ognor ne*

A handwritten musical score consisting of seven staves. The top two staves appear to be vocal lines with lyrics. The third staff is for a woodwind instrument, possibly a flute, with the word "Basso" written below it. The fourth staff is for a string instrument, possibly a violin, with the word "Violin" written below it. The fifth and sixth staves are for a keyboard instrument, possibly a harpsichord or spinet, with the word "Harpsichord" written below them. The seventh staff is for a basso continuo instrument, with the word "Basso Continuo" written below it. The score is written in a historical style with various musical notations, including clefs, notes, rests, and ornaments. There are also some handwritten annotations like "poco f." and "f.".

fa che penare ognor no fa
de fa

A handwritten musical score for a basso continuo line, consisting of two staves. The top staff contains the lyrics "fa che penare ognor no fa" and "de fa". The bottom staff contains the corresponding musical notation. The score is written in a historical style with various musical notations, including clefs, notes, rests, and ornaments. There are also some handwritten annotations like "poco f." and "f.".

Musical score on five systems of staves. The notation includes treble clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the bottom staff of the fifth system.

Lyrics: *vai fra tanto affanno o mio core sventurato o mio core sventurato vuoi morir? un in -*

Dynamic markings: *p.*, *f.*, *Stog.*

Handwritten musical score for a vocal and piano piece. The score consists of seven staves. The top three staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The music is written in a historical style with various notes, rests, and dynamic markings like 'p.' and 'f.'. There are some corrections and scribbles in the piano part.

simili

grato *f* un ingrato Ah si lasci quel tiranno che penare ognor ne fa che p



Handwritten musical score for piano, consisting of five staves. The top two staves contain the vocal line with lyrics. The bottom three staves contain the piano accompaniment. The music is in a minor key and features complex rhythmic patterns and dynamic markings.

Ad Bmo

na ve che penare ognor ne fa

che penare che penare ognor ne fa Ah vi

Handwritten musical notation for the piano accompaniment at the bottom of the page, including bass clef, notes, and dynamic markings like 'p' and 'f'.

Handwritten musical score for a multi-instrument ensemble, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff features a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat, with a dynamic marking of *fx.* above it. The third staff has a treble clef and a key signature of one flat, with a dynamic marking of *Al. Dimo* below it. The fourth staff has a treble clef and a key signature of one flat, with a dynamic marking of *lung* below it. The fifth staff has a treble clef and a key signature of one flat, with dynamic markings of *f.*, *p.*, *pia.*, and *fz.* below it. The sixth staff has a treble clef and a key signature of one flat, with dynamic markings of *f.*, *p.*, *f.*, *p.*, and *f.* below it.

Handwritten musical score with lyrics. The lyrics are: "Paci quel tiranno che pena — reognor ne fa". The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one flat, with a dynamic marking of *f.* below it. The second staff has a treble clef and a key signature of one flat, with a dynamic marking of *p.* below it. The third staff has a treble clef and a key signature of one flat, with a dynamic marking of *f.* below it. The fourth staff has a treble clef and a key signature of one flat, with a dynamic marking of *p.* below it. The fifth staff has a treble clef and a key signature of one flat, with a dynamic marking of *f.* below it. The sixth staff has a treble clef and a key signature of one flat, with a dynamic marking of *f.* below it.

In sì barbaro tormento palpitare, oh Dio! mi sento, e consiglio intal penaglio l'alma

Alleg. p.

mia trovar no' va

no' trovar no' va

no' che farai fra tanto affanno omio core vent-

p.

sfz.

A handwritten musical score for a multi-instrument ensemble, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *3.*, *col Solo*, and *f.*. The score is divided into measures by vertical bar lines. The handwriting is in brown ink on aged, yellowed paper.

A handwritten musical score with lyrics, consisting of two staves. The lyrics are written in Italian. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.* and *for.*. The handwriting is in brown ink on aged, yellowed paper.

ranno che penare ognor ne fa
che penare che penare ognor ne fa

Handwritten musical score for strings, consisting of five staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p.' and 'f.'

Handwritten musical score with vocal line and piano accompaniment. The vocal line includes the lyrics "che penare che penare ognor ne facth si parci quel tiranno che pena reo". The piano part is on a single staff below the vocal line.

K:

Handwritten musical score on aged paper, featuring multiple staves. The notation includes notes, rests, and dynamic markings such as *cap Sme*, *lungi*, *gnoy ne fa*, and *f*. A large, decorative flourish is drawn on the right side of the page, extending across several staves. The paper shows signs of age, including yellowing and some staining.

Partial view of the adjacent page showing musical notation, including notes and a large flourish on the right edge.

Scena VIII.

Sala terrena adorna di statue,
 ove è custodito Tigrane. Due
 porte, che si chiudono in prospetto.

Tigrane

Mura felici il tempo, e glorioso mio dolce veg

giorno, Quanto da quel cangiato che da voi già partij faccio ritorno! Torno, è ver, trionfante

per di nuovo il piè su questa soglie; Ma il Barbaro Regnante la libertà mi toglie.

Ah questa vita ancora, questa vita odiosa egli mi tolga, e da fiera prigione morte mi

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Scena IX. Cleante

sciolta
 Cleante, e Tigrane

Cleante, e Tigrane

Tigrane

Amico. Per occulto ingegno Annunzi di Leo

Jig: *Clear:*
patra a te ne vengo. Di Cleopatra. Si, da queste voglie vuol che tu parta, e in libertà ri-

Jig: *Clear:*
torni. vieni. dove? Al mio campo: Qui frai Magagebi sudditi miei tu

Jig:
vivrai sicuro Dal crudel Mitridate. La nemica mia Adhi morte in timo vita de.

Clear: *Jig:*
via. In que' v'degnoi accenti Parlo solo il tuo labbro, e no' il core Ha per me dunque a-

Clear:
more.

Clear:

Dig:

Clear:

più ch'è credi.

oh Dei!

Or mi son dolci, e cari i cappi miei.

Più no' si

tardi, Amico, Andiam.

Fuggir no' posso, Ne' co' la fuga mia lasciare, eppoi Geopatra al pe-

rioglio. Se i valeri la tua vita, che il tempo al rego darà poi consiglio.

No, Cle

arte al mio Benvenuto, e ditte, Che lei mi son care Que' le catene, e che contento i rego, che il tuo

labbro mi dica, Ch'ella amante mi sia, non più nemica.

Clear:

Ma andrò se cogi Strani, Mari

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Handwritten musical notation on a single staff. The notes are written in a cursive style. Below the staff, there are several rhythmic symbols: a half note, a quarter note, a quarter note, a half note, a quarter note, and a quarter note. The lyrics are written in Italian: "Petti che amor veggi t'arresta, Di uano affetto Inutil prova è questa." The page ends with a double bar line and a treble clef.

Petti che amor veggi t'arresta, Di uano affetto Inutil prova è questa.

Sigue Aria di Cleante

è questa

2

Disprezzando il tuo periglio Tu vedrai qual uogo



P.



ciglio fojca nube inecclijar. tu vedrai quel vago ciglio disprezzando il tuo periglio fojca nube fojca

stuy. *p.* *poco.* *for.*

nube inecclijar fojca nube inecclijar fojca nube inecclijar fojca nube inecclijar

poco. *for.*

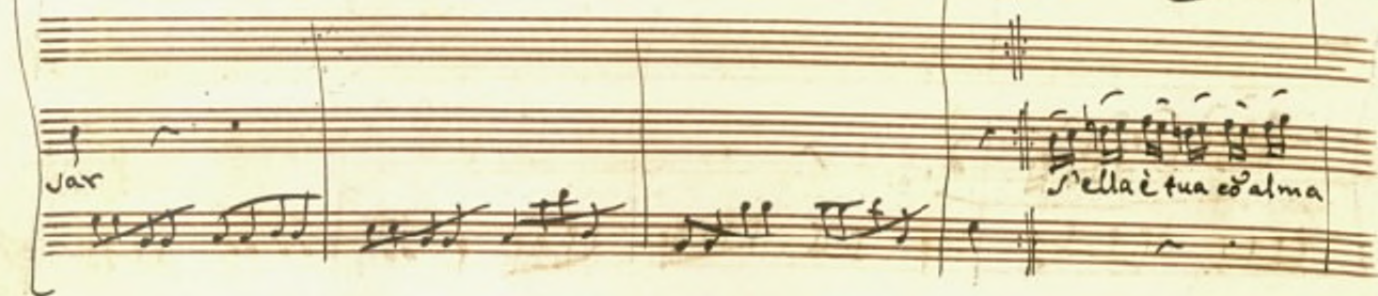
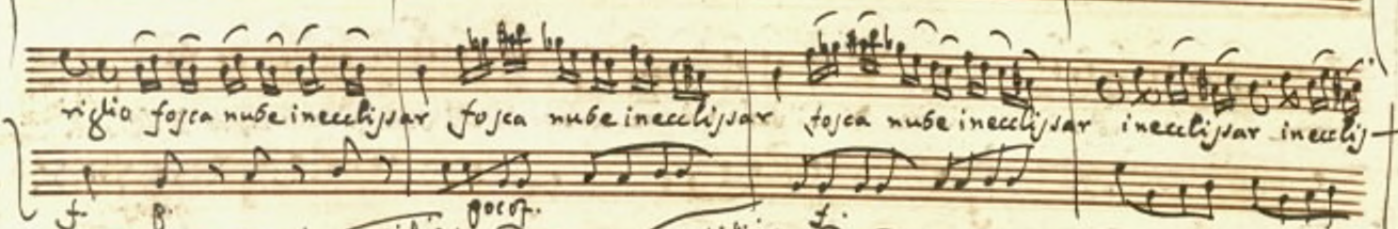
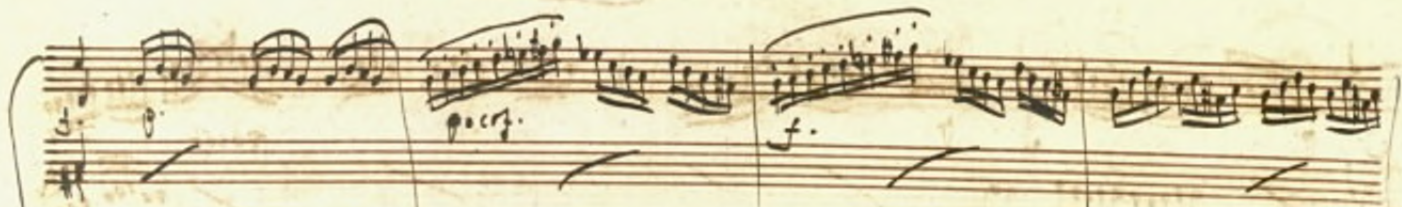
Handwritten musical notation for the first system, featuring a treble clef and a complex melodic line with many beamed notes. A 'B.' marking is present below the staff.

Jar

Di sprezzando il tuo periglio tu vedrai quel vago

ciglio fosca nube fosca nube in ecclij Jar tu vedrai quel vago ciglio di sprezzando il tuo pe

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 MUSICA





forte riguardar non può la morte di chi vuole, e deve amar di chi vuole, e deve amar di chi vuole, e deve a-

for. *poco f.*

mar

p. dal tempo

Dispropr

dal tempo

Se

Sig

Scena X.

Arg:

Jirane, ed Argene

Signor, nella mia fronte leggi in torbide note D'amore, e di pie-

Dig:

Arg:

tà teneri affetti.

leggi in fronte al mio fato Di sdegno, ed empieci barbari effetti. D'amore si-

Dig:

gnane, e il lampo della scure, che pende sul capo tuo, mi striscia anche sul core. Nobil pie-

Arg:

tà Risolvo

Renderne vano il colpo, spezzar tuoi ceppi, e libertà ridarti. Ma bramo sol... che

Arg:

Dig:

Arg:

chiedi.

che tu permetta all'in di' io possa amarti. E già d'altri il mio cor. Ma sono anch'io di sangue il

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 MUSICA

Handwritten musical score on aged paper, featuring multiple staves with faint notation and lyrics. The text is mirrored across the staves, suggesting a vocal line. The paper shows signs of wear, including creases and discoloration.

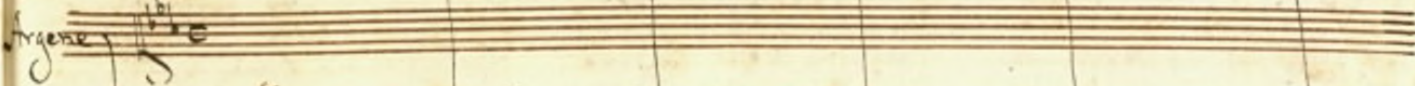
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Alle

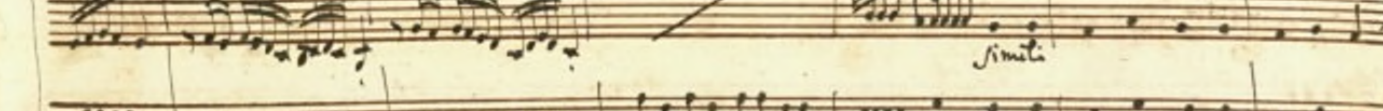
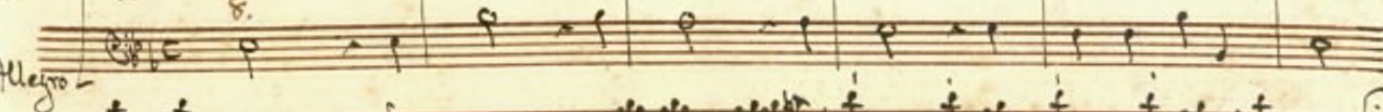
amante



un tuino sop. uob.



Allegro



simile



simile



ARC...
CO...
1800

leggi nel mio sembianze vicino il tuo destino vicini il tuo destino
 ama fedel chi t'ama, o un cor che sdegni amante che sdegni amante

Handwritten musical notation on two staves. The top staff contains a series of rhythmic patterns, possibly a keyboard or lute part, with various note values and rests. The bottom staff continues the rhythmic pattern with similar note values and rests.

Handwritten musical notation on two staves. The top staff contains a vocal line with lyrics: "te rigor vara". The bottom staff contains a keyboard or lute accompaniment with rhythmic patterns.

Handwritten musical notation on two staves. The top staff contains a vocal line with lyrics: "for.". The bottom staff contains a keyboard or lute accompaniment with rhythmic patterns.

Handwritten musical notation on two staves. The top staff contains a vocal line with lyrics: "te rigor vara te rigor vara". The bottom staff contains a keyboard or lute accompaniment with rhythmic patterns.

Handwritten text in a circular stamp or seal, partially obscured by the musical notation.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature complex, dense musical notation, possibly for a keyboard instrument. The lower staves contain a vocal line with lyrics written in Italian. The lyrics are: "leggi nel mio sembiante vi- cino il tuo destino / vicino il suo destino / ama fedel - chi". The word "vicino" is written above the line, and "ama fedel - chi" is written below it. There are various musical markings such as "p." (piano), "ten:" (ritardando), and "f." (forte) throughout the score. The paper shows signs of age, including foxing and some staining.

leggi nel mio sembiante vi-
cino il tuo destino vicino il suo destino ama fedel - chi

+lana o u cor de degni amante de degni amante f te rigor vara

f te rigor va

poct . p.



Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Senti al mio sen la cal -", "ma", "Spera da te que l'alma la pace che perde la".

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This is a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top staff features a melodic line with notes and rests. The second staff contains a more complex, rhythmic accompaniment with many sixteenth notes. The third staff continues the accompaniment. The fourth staff is a vocal line with the lyrics "pa -" and "ce che nò ha". The fifth staff has the word "for." written above it. The sixth and seventh staves show dense, fast-moving accompaniment. The eighth staff is mostly empty, with some faint markings. The ninth staff contains more accompaniment. The word "Dolce" is written in cursive at the bottom right of the page, indicating a tempo or mood change.

pa -

ce che nò ha

for.

for.

col Basso

for.

Dolce

Dolce

Scena XI.

Sigranez poi Cleopatra

Fig:

Il tuo furor no' temo,

e di coltana armato,

so gli oltraggi schernir d'un empio

Cleo:

Fig:

Cleo:

fatto

Sigrane.

Oh Dei, che miro!

Duggi ben pie minacce Di' reo d'armi; vanne,

che gia' aspetta co' tuoi cleante a ricondurti al campo; Che in questa, ondeate venni, A pochi nota

via t'agro lo campo.

No, no' fia mai che dal tuo fianco io parta, e laj tes del mio periglio e

vede: Tanti in van la mia fede, Invan pietoso affretti il mio fuggire, Qui, se meco no' vieni, io vuo' mo

Cleo:

nire.

ma nire! ah treme al sol pensarvi, e prego che al mio voler l'acchi, e

questa all'onor mio di porti in libertà gloria no' vietri. Si, tene prego, e quando le pr

gliere son vane, se comandar tel populo, io tel comando.

Dig:

Cleo:

Dunque dovri... Fa-

tales per pudte ogni indugio.

e Cleopatra

Quando del Genitor se pone all'ire, fa

Cleo:

fuga mi consiglia:

Per te piu, che per me del Padre io t'ono, che tu sei suo nemico,

So son tua figlia. Ah tronchisi, Tirano, Ogni dimora, e in questo Ultimo foga ad -

Dio, che ti consegno, Prendi dell'amor mio l'ultimo pegno

Quetto
una di Tirano
 Siegues a l' *Andante*

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown lines and shapes. The paper is aged and yellowed. The text is mirrored across the staves, suggesting bleed-through from the reverse side of the page.

Handwritten text on the right edge of the page, partially visible. It includes the letters "P" and "J" in a cursive script, likely from the adjacent page.

(l'ultimo pegno)

Orni

Violino I

f

f

Violino II

f

Violoncello

Musical notation for Violoncello part, including notes, rests, and dynamic markings like "for." and "sfz."

Contrabbasso

Tigiane

Parto da te, ben mio, ma il cor, che teco resta

servalo servalo o cavallino

Archetto cantabile

f *sfz.* *f*



Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *via.*

inte — serbalo, o cava inte.

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

Di parti, io resto, oh Dio! la sorte mia funera no

Handwritten musical notation on a single staff, continuing the piece. It includes dynamic markings such as *f.* and *p.*, and lyrics in Italian.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is partially obscured by a large piece of aged paper on the left side.

Visible lyrics include:

- no' vuol ch'io sia con te
- no' vuol ch'io sia co' te

Dynamic markings and other annotations include:

- pi.* (piano)
- f.* (forte)
- ten.* (tenuto)
- ad.* (ad libitum)

The notation includes various note values, rests, and slurs, typical of an 18th-century manuscript.

Small, faint handwritten text or a stamp located on the right side of the page, partially overlapping the musical staves. The text is mostly illegible due to fading and the angle of the page.

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal lines, and the bottom staff is piano accompaniment. The music is written in a cursive, handwritten style. The piano part includes dynamic markings such as *for.* and *ppocf.*.

Handwritten musical score for the second system. It consists of three staves. The top staff contains the lyrics: *noir mi sento*, *che fier tormento! che fier tormento!*, and *stelle che crivella!*. The middle staff contains the lyrics: *Dio.* and *cava*. The bottom staff is piano accompaniment with dynamic markings *ppocf.*, *for.*, and *f.*.

Atelle! che crudeltà! che crudeltà! che crudeltà
 voi, che voi, che pur foste amant

p. f. And: no p. f. And: no p. f. And: no p. f. And: no
 pizz. ten. pizz. ten. pizz. ten. pizz. ten.

This page contains a handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several systems of staves. The top four staves appear to be for a vocal line, with notes and rests. The fifth and sixth staves are for a keyboard accompaniment, with chords and melodic lines. The bottom two staves contain the lyrics in Italian. The lyrics are:

per fojre aman - ti Numi, de' nostri pian - ti, sentite almen pietà al
 ti Numi de' nostri pian - ti sentite almen pietà almen pietà al

The manuscript shows signs of age, including some staining and wear at the edges. The handwriting is clear but characteristic of an older hand. There are some markings like 'p.' (piano) and 'già.' (già) scattered throughout the score.

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as 'f.' and 'p.'.

Handwritten musical score for the second system, consisting of four staves. The second staff contains the lyrics "sentite almen almen pietà" and "sentite almen".

Grave p.

Grave p.

for. Grave poco for. p. for. p. poco p. poco p. poco

men pietà almen pietà Addio

Grave p.

for.

men pi-jen-to men pi-jen-to

cara ad

Handwritten musical score for piano and voice. The piano part consists of two staves with dense, rhythmic accompaniment. The vocal line is written on a single staff with various dynamics and articulations. The score is divided into measures by vertical bar lines.

che fier tormento! che fier tormento!
 Sì
 velle! che crudeltà!
 for.

Handwritten musical score for the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano part continues with rhythmic accompaniment. The score is divided into measures by vertical bar lines.

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and clefs. There are some markings above the first staff, possibly indicating dynamics or performance instructions.

Handwritten musical score for the second system, including vocal lines with Italian lyrics and piano accompaniment. The lyrics are: *cara tu parti oh Dio! oh Dio!* and *stelle! che crudeltà! cara io parto addio addio stelle! che crudel-*

Handwritten musical score for piano and voice. The score consists of several staves. The piano accompaniment includes chords and melodic lines. The vocal line features lyrics and dynamic markings. The music is written in a historical style with a treble clef and a common time signature.

Vocal line with lyrics and piano accompaniment. The lyrics are: *ta che crudeltà che crudeltà che crudeltà*. The piano accompaniment includes dynamic markings *p. f.* and *f.*





Scena XII.

Cleo:

Peopatra, ed Oronte, seguito da
una Guardia, che parlo il volere

Handwritten musical notation for Cleo's first line, including notes and rests.

pure al fine nel piro Salvo è Tigrane, e

Or:

Handwritten musical notation for Oronte's first line, including notes and rests.

fuor di rischio il miro

Principe, in questo nojpo... Ah, che vegg'io!

Qui Cleo

Cleo:

Handwritten musical notation for Cleo's second line, including notes and rests.

patra:

di, vile, spietato, se una vittima cerchi, e se cerchi il nemico, in me tu

Or:

Cleo:

Or:

Handwritten musical notation for Oronte's second line, including notes and rests.

Pisai.

Dunque fuggi!

Per opra mia sottratto di Tigrane al periglio.

Ah, che fa-

Cleo:

Handwritten musical notation for Cleo's third line, including notes and rests.

ceiti!

Quel che u' corgenerojo opra dee, quando il puo. Tigrane è salvo, e somma gloria ac-

mit.

Scena XIII

giusta Quest'opra mia nella salvezza sua.

Mitridate, e detti

Sigraue è salvo, e

Cleo:

mit:

La grand'opra è tua.

Non lo niego, signor.

Così gli affetti, che negasti ad o-

rante In guiderdon d'ù puro amore antico, Donare ardisti al mio più fier nemico. Così tradisci in-

grata, la tua gloria, il tuo sangue, il Senatore.

Sguardami pur, se puoi, parla.

Cleo:

gnore, Io d'aver rea confesso, se'l mio Re, se'l mio Padre iomai all'ire. Ma se Sigraue

mai, le Gronte disprezzi no, no mi so pentire. In Gronte no trovo altro pregio, fuor di la

tuna, Ed in Tigrane il pregio, che men riprende, è la Real sua cuna. Se nell'amore ex-

rai... *mitr:* Jaci, superba. *Or:* Deh per pietà, signor, li va sospendi Ed dona ame... di *Deo:*

antuo soccoro implora, e chi dei tu, che intercepor ti rendi? *mit:* Questo, che tutti preggi, ed ero morti, bay-

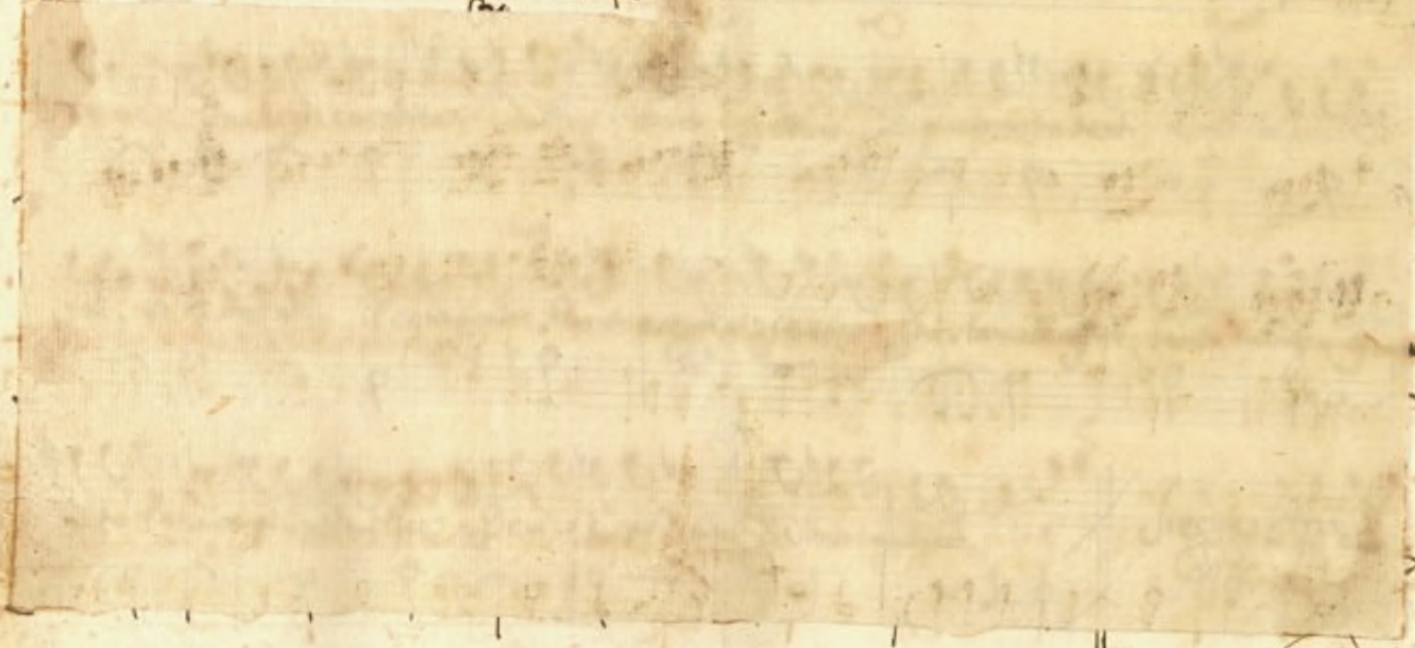
villo generoso, Voglio, figlia infedel, che sia tuo sposo. Vno al venturo giorno Arbitra la cio

Cle:

te della tua voce: A te di scieglier tocca; Gronde, o morte.

Ma già scelto il mio cor: pria ch'etra

divo l'innocente amor mio, voglio morire



moivre

atto 2do

50

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff using a soprano clef and the bottom staff using an alto clef. The music is written in a historical style with various note values and rests.

monato

Scopatra

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with a treble clef and a common time signature. The middle and bottom staves are piano accompaniment, with the middle staff using a soprano clef and the bottom staff using an alto clef. The music continues from the first system.

Andante maestoso

monato



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian.

Dynamic markings: *pia.*, *ten.*, *cr.*, *pia. - marcato*, *pia.*

Lyrics: *Quel vezzoso e caro oggetto, che m'accende,*

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, including dynamic markings *for.* and *pi.*

Handwritten musical notation on a single staff, showing rhythmic patterns and note groupings.

Handwritten musical notation on a single staff, with lyrics written below the notes.

m'innamora. che - m'accon - de, e m'inna - mora Del mio fa to ad

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, including a *rit.* marking.

Handwritten musical notation on a single staff, with a *rit.* marking and a *rit.* marking.

Handwritten musical notation on a single staff, with lyrics written below the notes.

onta ancora fida sempre adovero Del mio fa -

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *staz.* and *gia:*. The paper shows signs of age and staining.

Handwritten musical notation with lyrics: *to adonta ancora* *Fi - da sempre fida*. The notation includes various note values and rests. A dynamic marking *piaten:* is visible at the end of the line.

Handwritten musical notation with lyrics: *col Bayre*. The notation includes various note values and rests. Dynamic markings *staz.* and *far.* are present.

Handwritten musical notation with lyrics: *sempre advere ro* *fida sem - pre ado - no ro*. The notation includes various note values and rests. Dynamic markings *staz.* and *far.* are present.

Handwritten circular stamp or seal on the right margin.

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Quel veggjo, e ca ro oggetto che m'accende, e m'innomora che - m'accen - de, e min - na mora Del mio fato ad'." The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are some ink smudges and a circular stamp on the right side of the page.

Quel veggjo, e ca ro oggetto che m'accende, e

m'innomora che - m'accen - de, e min - na mora Del mio fato ad'

Onta ancora fida sempre adorerò Del mio fa -

col Basso

to ad ontà ancora

The image shows a page of handwritten musical notation on aged, yellowed paper. It features several staves of music. The top section includes a vocal line with lyrics: "Onta ancora fida sempre adorerò Del mio fa -". Below this, there are several staves of accompaniment, with the label "col Basso" (with Bass) written on one of them. The bottom section of the page contains more musical notation and the lyrics "to ad ontà ancora". The handwriting is in an old style, and the paper shows signs of age and wear.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff with lyrics: "Si - da sempre fida sempre advero fida sempre advero fida sempre fida".

Handwritten musical notation on a single staff with dynamic markings "p. ten" and "for.".

Handwritten musical notation on a single staff with dynamic markings "p." and "for.".

Handwritten musical notation on a single staff with lyrics: "vem. - pre ado ve ro Ado ve ro" and dynamic markings "p. #f", "p.", "for.", "p. a.", "for.".



This is a handwritten musical score on aged, yellowed paper. It features approximately 12 staves of music. The notation includes various note values, rests, and dynamic markings such as *for.*, *pia.*, *Allegretto*, and *f.*. There are also some numerical markings like '3' and '8' near the end of the score. The bottom staff contains the following lyrics:

che se pur loingrata *forte* ni condanna intanto a morte *Tudo*

Handwritten musical score for the first system. It consists of two staves of piano accompaniment and a vocal line. The piano parts include dynamic markings such as *fz.*, *p.*, *f.*, *sfz.*, *piu.*, and *sfz.*. The vocal line includes the lyrics: *Spirto, ombra vagante ombra vagante, Vegli eligi io l'amero*. There are also performance markings like *ten.* and *p.* in the vocal part.

Handwritten musical score for the second system. It consists of two staves of piano accompaniment and a vocal line. The piano parts include dynamic markings such as *p.*, *f.*, *sfz.*, *p.*, *d.f.*, *p.*, *d.f.*, *p.*, and *fz.*. The vocal line includes the lyrics: *l'amero*. There are also performance markings like *sfz.* and *piu.* in the vocal part.

Handwritten musical score for the third system. It consists of two staves of piano accompaniment and a vocal line. The piano parts include dynamic markings such as *fz.*, *p.*, *f.*, *sfz.*, *piu.*, and *sfz.*. The vocal line includes the lyrics: *Vado Spirto ombra vagante ombra vagante, Vegli e-*. There are also performance markings like *sfz.* and *p.* in the vocal part.

ACQUA...
 11 TORINO
 1854

Handwritten musical score on aged paper. The score consists of several staves. The top staff is a vocal line with lyrics written below it. The lyrics are: "Eli io l'amerò", "Egli Eli io l'amerò", and "Io l'amerò". The bottom staff is a piano accompaniment line. The music is written in a cursive, handwritten style. There are some markings like "Allegro" and "And. Maestoso" written in the score. The paper shows signs of age, including yellowing and some staining.

Eli io l'amerò Egli Eli io l'amerò Io l'amerò

And. Maestoso

Handwritten musical score on aged paper. The score consists of several staves. The first staff contains a melodic line with notes and rests, followed by a section of the staff that is heavily scribbled out with diagonal lines. The word "dal primo" is written in cursive below the first staff. The second staff also has a scribbled-out section with "dal primo" written below it. The third staff is mostly blank with some faint markings. The fourth staff contains a melodic line with notes and rests, followed by a scribbled-out section with "dal primo" written below it. The remaining staves are mostly blank.

ARCADES DEL RE
 ALFONSO VI
 COLLECCIO DI MUSICA

Scena XIV. *Allit.*

Allitridate Ovonte

e morirà l'audace. Ovonte; vanne: - *Fà die*

or. *Allit.*
sia custodita. ah sire... Invano di placarmi tu resti, e ve con

essa ti fai, se la di-fendi il cenno mio, pronto eseguisci: io

sono già stanco di soffrir; tanta baldanza impunita lasciar più non mi

or.
lice. Deciso è mio destino sono infelice. *Segue Aria di*
Allitridate.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various note values, rests, and dynamic markings. The first staff is a treble clef, and the second is a bass clef. The third and fourth staves are also treble clefs. The fifth staff is a treble clef with a key signature change to one flat. The sixth staff is a bass clef with a key signature change to one flat. The seventh staff is a treble clef with a key signature change to one flat. The eighth staff is a bass clef with a key signature change to one flat. The ninth staff is a treble clef with a key signature change to one flat. The tenth staff is a bass clef with a key signature change to one flat. The eleventh and twelfth staves are treble clefs with a key signature change to one flat. The score includes dynamic markings such as *for. pia.* and *for.* throughout. The paper shows signs of age, including foxing and staining.



Handwritten musical score on ten staves. The top five staves contain vocal or instrumental lines with lyrics "of love" and "of love". The bottom five staves contain piano accompaniment with dynamic markings like "p" and "f". A "Drum" part is indicated at the end of the bottom staff.

for

poco. for p. poco for p.

VOCE: no son più Senitave no mi spodio di pie -
 p. poco. for p. sen.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains several systems of staves. The top two systems are mostly blank, with some faint lines and a few notes. The third system consists of two staves. The upper staff begins with a treble clef and a common time signature (C). It contains several measures of music, with the latter half of the system heavily crossed out with diagonal lines. The lower staff of this system begins with a bass clef and a common time signature. The fourth system also consists of two staves. The upper staff begins with a treble clef and contains the lyrics "ra mi spoglio di pietà" written below it. The latter half of this system is also heavily crossed out with diagonal lines. The lower staff of this system begins with a bass clef and contains the lyrics "ra" written below it. The paper shows signs of age, including brown stains and foxing, particularly in the center and lower right areas.

long. ten.

ra mi spoglio di pietà

ra

57
BIBLIOTECA
MUSEI
MUSICI
CANTORIO
CANTORIO

Handwritten musical score for strings and woodwinds. The score consists of seven staves. The top two staves are for woodwinds (flute and oboe), and the bottom five staves are for strings. The music is written in a single system with vertical bar lines. The notation includes various rhythmic values and dynamic markings.

Handwritten musical score for voice with lyrics. The score consists of two staves. The top staff contains the vocal line with lyrics, and the bottom staff contains the piano accompaniment. The lyrics are written in Italian.

no' son piu' Sentire mi spoglio di pietà

f. f. p. for. p. f. p.

60
BIBLIOTECA
MUSEO
MILANO
1872

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top four staves contain a melodic line with various note values and rests. The fifth staff features a dense, rhythmic texture with many sixteenth notes, marked with 'f. p.' (forzando piano) at the beginning and middle. The sixth staff is mostly empty, with some diagonal lines indicating rests. The bottom two staves continue the melodic line, with dynamic markings 'p.' and 'f.' (forzando) interspersed. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The first four staves are mostly blank, with some faint notes and a large vertical scribble of diagonal lines running through them. The fifth and sixth staves contain musical notation, including notes and rests. The seventh and eighth staves contain the lyrics: "D'un Empia, e d'un ingrata ingrata". The ninth and tenth staves contain musical notation corresponding to the lyrics. The eleventh and twelfth staves are mostly blank, with some faint notes and a large vertical scribble of diagonal lines running through them. The paper shows signs of age, including discoloration and some staining.

D'un Empia, e d'un ingrata ingrata

ARCHIVIO
MUSEO
CANTABRIGIA

Handwritten musical score for piano and voice. The score consists of ten staves. The first two staves are for the piano accompaniment, and the remaining eight staves are for the voice. The lyrics are written below the voice staves. The music is in a common time signature and features various dynamics and articulations.

poco f. *f.*

poco f. *f.* *p.*

f. *piu.*

voglio punir l'errore *voglio punir l'errore.* *Non son piu Sena*

poco f. *f.*

Handwritten musical score on aged paper, featuring multiple staves. The notation includes notes, rests, and dynamic markings. The score is heavily obscured by diagonal scribbles and water damage, particularly in the right half. The lyrics are written below the bottom staff.

to
pi.
col Basso
tore
mi spoglio di pietra
f.

Handwritten circular stamp or library mark in the top right corner.

Handwritten musical score for the first system, consisting of six staves. The first three staves are heavily crossed out with diagonal lines. The fourth and fifth staves contain musical notation with dynamic markings 'f. p.' and 'for. p.'.

Handwritten musical score for the second system, consisting of two staves. The first staff has a large 'p' dynamic marking and contains the lyrics "no' son piu' genitore mi spoglio di pietà". The second staff contains musical notation with dynamic markings 'f.', 'p.', and 'f.'.

Handwritten musical score on aged paper, featuring ten staves. The notation includes a string quartet (top four staves), a keyboard instrument with figured bass (fifth staff), a vocal line with lyrics (sixth staff), and another keyboard instrument with figured bass (bottom two staves). The lyrics are: "si pietà mi spoglio di pietà".

Figured bass notation includes figures such as: *pa.*, *for.*, *p.*, *f.*, *cr.*

Lyrics: *si pietà mi spoglio di pietà*



Handwritten musical notation on five staves, mostly blank with some faint pencil markings.

Handwritten musical notation on three staves. The first staff includes the dynamic marking *f. ten.* and the second staff includes *f. ten.* and *ten.*

Handwritten musical notation on two staves with lyrics. The first staff includes the dynamic marking *more*. The lyrics are: *chi mi dezia crudel e crudel mi proverà crudel mi*. The second staff includes dynamic markings *for. ten.*, *sfog.*, and *for.*

Handwritten musical score on aged paper, featuring multiple staves. The score includes lyrics and dynamic markings. The lyrics are: "pro vera crudel mi proverà mi proverà". The music is written in a style characteristic of 18th or 19th-century manuscripts. The score is divided into two systems by a vertical line. The first system contains the main body of the music, and the second system contains a section marked "Dall'organo" (From the organ) with a large, dense scribble of diagonal lines over the staves. The lyrics "pro vera" are on the bottom staff of the first system, and "crudel mi proverà mi proverà" are on the bottom staff of the second system. Dynamic markings include "p.", "for.", "for. for.", and "Duni". The tempo marking "Dall'organo" appears three times: once above the top staff of the second system, once above the middle staff of the second system, and once below the bottom staff of the second system. The paper shows signs of age, including yellowing and foxing.

Dall'organo

Dall'organo

Dall'organo

Duni

Dall'organo

for.

for.

for.

pro vera

crudel mi proverà mi proverà

p.

for. for.

Scena XV.

Segue sanguinoso conflitto | Digrane, e Cleopatra

Ah Digrane, ouè

vai? Ferma, che fenti? Cogi di Cleopatra di rispettan le oglie. oh

Sio! già leggo Nella torva tua fronte, che vieni a vendicar l'ingurie, e

frontes. Dig: No, mio bene... Cleo: Ah crudel, già veggio il brando del sangue del mio Padre ancor fu

manes Dig: No, mia vita... Cleo: Perde dentro al mio seno Tu no l'innomergì ancor. Dig: Odini al -

Boni
Targo

Musical notation: Treble clef, G-clef, notes with stems and beams, dynamic marking *p.*

Musical notation: Treble clef, notes with stems and beams, dynamic markings *poco/for.* and *dim.*

Musical notation: Treble clef, notes with stems and beams, dynamic marking *meno;*

Musical notation: Treble clef, notes with stems and beams, dynamic markings *Targo* and *poco/for.*

Musical notation: Treble clef, notes with stems and beams, dynamic marking *meno;*

Musical notation: Treble clef, notes with stems and beams, dynamic marking *p.*

Musical notation: Treble clef, notes with stems and beams, dynamic markings *poco/for.* and *p.*

Musical notation: Treble clef, notes with stems and beams, dynamic marking *poco/for.*

Musical notation: Treble clef, notes with stems and beams, dynamic marking *poco/for.*

b o
ten.

Musical notation: Treble clef, notes with stems and beams, dynamic marking *p.*

Musical notation: Treble clef, notes with stems and beams, dynamic marking *leg.*
Odo, che qui d'intorno

l'ombra del Senitor errando

game,

2o a seguirlo giu' inuita, e

Handwritten musical score for the first system, featuring three staves with complex rhythmic patterns and dynamic markings like "p. Stacc." and "p. a."

Handwritten musical score for the second system, including vocal lines with lyrics "chiama: sento che Palma già lo segue:" and "oh".

Handwritten musical score for the third system, featuring intricate instrumental parts with dynamic markings such as "p. a. assai", "v. for.", and "for."

Handwritten musical score for the fourth system, including vocal lines with lyrics "Dei! oh Dei! vento... che Palma... che Palma..." and dynamic markings "v. for." and "f."

Handwritten musical notation for the beginning of the piece, including vocal lines and a piano accompaniment. The notation is on aged, stained paper.

Siegue Alto Rec: di Tigrane, e poi Aria

Tigrane

Ah Geopatra, mira ch'è falso il tuo timor. S'venuta langue! veggerela miei

fidi:

alla mia benda vi porti e fuivial suo vigor vi renda. Dall'espugnate mura meco o-

2

gnun si ritiri, e riedi al campo, e dentro alla tua Reggia libero vegli mitridate. segue co Uni

oh Dei! questo tra mali miei è il peggior d'ogni

ma... Dunque non io un oggetto fuggito a gli occhi di co

ma... Dunque non io un oggetto fuggito a gli occhi di co

ma... Dunque non io un oggetto fuggito a gli occhi di co

Stampato in Venezia per Gio: Maria Storti Stampatore in Via S. Marco 1250

Pei, che vola adoro,
 miervo... e ancor respiro... ancor... ancor no' moro?

Musical notation includes a vocal line with lyrics and a piano accompaniment. Dynamics include *poco f.*, *f.*, and *ten.*

Ah vi tolgad'inganno: vi plachi l'godol mio:...
 libero il Padre si venda in suo poter...

Musical notation includes a vocal line with lyrics and a piano accompaniment.

Handwritten musical notation for the first system, featuring a vocal line with notes and rests, and a piano accompaniment line with chords and rhythmic markings.

Al vi mia cara eccomia piedi tuoi... reo no sono che d'averli adorato... sfogli le luci: parla... di che gente: uicid'io

Handwritten musical notation for the second system, continuing the vocal and piano parts from the first system.



Handwritten musical notation for the third system, including dynamic markings such as "for.", "pia.", and "f.".

mora? a morir eccom'invio. Ma se non reo, o se innocente io sono, che deggio far? parla... riparti... oh

Handwritten musical notation for the fourth system, concluding the page with a final vocal line and piano accompaniment.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines with lyrics: "Dio! a più parte: con chi ragiono?". The bottom two staves are for the basso continuo. Dynamics include *p.* and *f.*. Performance instructions include *stoj.* and *Segue subito Aria*. There are some corrections and scribbles in the first two staves.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines with lyrics: "Ah no' registe il core a vi crudel tormento a". The bottom two staves are for the basso continuo. Dynamics include *p.* and *f.*. Performance instructions include *stoj.*. The word *Allo!* is written at the bottom left.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, and the three staves below are the piano accompaniment. The lyrics are written below the vocal staff.

vi crudel tormento palpito oh Dio! mi sento vicino a deli -

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, and the three staves below are the piano accompaniment. The lyrics are written below the vocal staff. The word "Stag. p." is written below the piano accompaniment staves in four places.

rav vicino a deli - rav oh Dio! palpito mi sento vi

ANTONIO
 COLLETTA
 1870

gout. for. p.

molto

cino a delirar a de - lirar a de - lirar a deli -

for. p. poco.

o melitig

van a delirar uici - no a de - lirar

for. p. poco. f.

Detailed description: This is a page of handwritten musical notation on aged paper. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "cino a delirar a de - lirar a de - lirar a deli -", "o melitig", and "van a delirar uici - no a de - lirar". The piano part consists of several staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as "gout.", "molto", "for.", "p.", "poco.", and "f." are present throughout the score. The handwriting is in an older style, and the paper shows signs of age and wear.

Handwritten musical notation for the first system, consisting of five staves. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. The paper shows signs of age and wear.

Handwritten musical notation for the second system, including dynamic markings such as *p. ten.*, *f.*, and *poco f.*. The notation continues with various rhythmic patterns and notes across five staves.

Handwritten musical notation for the third system, featuring the lyrics: *Go compair ingrato spietato spietato all'гол mio? Questo pensiero oh*. The notation includes dynamic markings like *f.*, *p.*, and *sfog.* and continues with rhythmic patterns across five staves.

Handwritten circular text, likely a library or collection stamp, partially legible as "BIBLIOTECA ...".

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines. The bottom two staves are for the basso continuo, with the lyrics written between them. The lyrics are: "Dio oh Dio solo mi fa tremar mi fa tremar mi fa tre".

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines. The bottom two staves are for the basso continuo, with the lyrics written between them. The lyrics are: "mar oh Dio oh Dio mi fa tremar mi fa tremar Ah nõ vegjite if". There are performance markings such as "poco", "for.", and "pia. ayai" written above and below the basso continuo staves.

Handwritten musical notation on a single staff, featuring various note values and rests. Dynamics markings include *stacc.* and *p.*

Handwritten musical notation on a single staff, featuring various note values and rests. Dynamics markings include *stacc.* and *p.*

Handwritten musical notation on a single staff, featuring various note values and rests. Dynamics markings include *stacc.* and *p.*

core a vi crudel tormento a vi crudel tormento palpito oh Dio! mi

Handwritten musical notation on a single staff, featuring various note values and rests. Dynamics markings include *f. stacc.*, *stacc. p.*, and *stacc. p.*

Handwritten musical notation on a single staff, featuring various note values and rests. Dynamics markings include *stacc. p.*, *stacc. p.*, and *stacc. p.*

Handwritten musical notation on a single staff, featuring various note values and rests. Dynamics markings include *stacc. p.*

sento vici - no ~~a delirar~~ a delirar oh Dio! palpito mi

Handwritten musical notation on a single staff, featuring various note values and rests. Dynamics markings include *stacc. p.*

LIBRARY OF THE
CANTON OF ZÜRICH
MUSICAL INSTRUMENTS
DEPARTMENT

This is a page of handwritten musical notation, likely a score for a vocal piece with piano accompaniment. The notation is arranged in two systems, each with a vocal line and a piano line.

Vocal Line (Lyrics):
 The first system contains the lyrics: "vento vicino a delirar a delirar a delirar".
 The second system contains the lyrics: "a delirar a delirar vicino a deli-".

Piano Accompaniment:
 The piano part consists of several staves. The first system includes dynamic markings such as *p.* (piano), *f.* (forte), and *poco f.* (poco forte). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The manuscript shows signs of age, with some ink bleed-through and wear on the paper. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.

Handwritten musical score on ten staves. The notation includes various rhythmic values, beams, and slurs. The first staff has a "4" above it. The fourth staff has "trax" written above it. The score concludes with a double bar line and the handwritten text "Fine dell' Atto 2o".

Fine dell' Atto 2o



