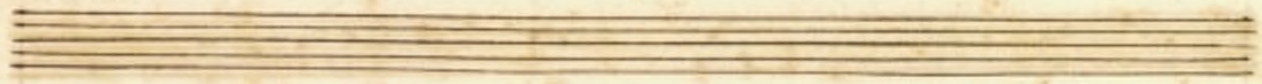
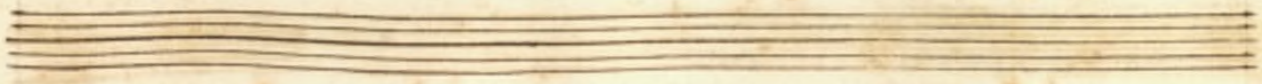


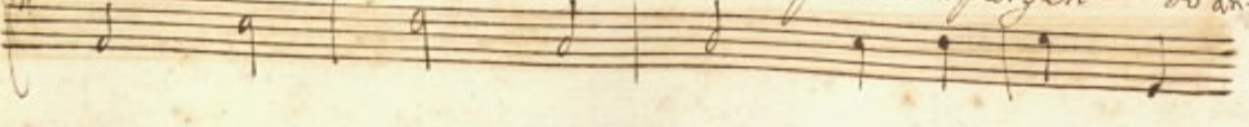
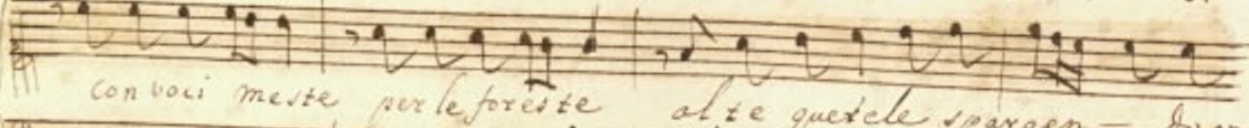
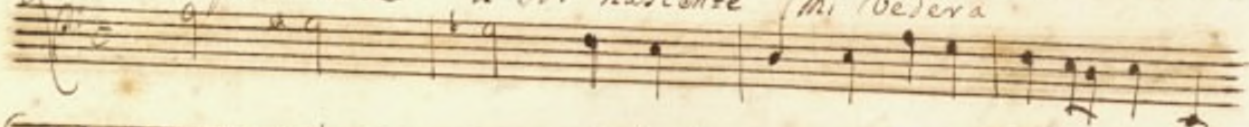
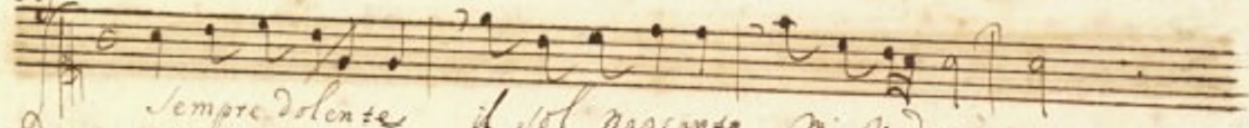
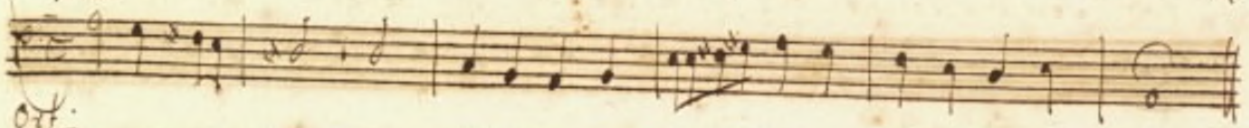
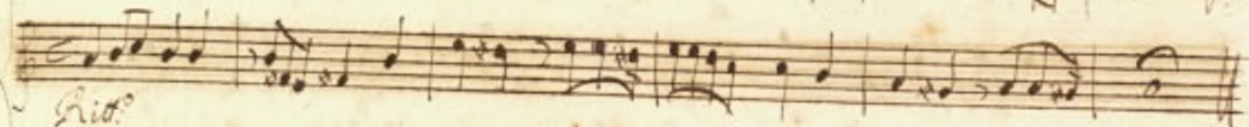
Handwritten musical score for the first system, consisting of three staves. The top staff contains a melodic line with various note values and rests. The middle staff contains a similar melodic line, with the handwritten text *intonia avanti l'atto Terzo* written across it. The bottom staff contains a bass line with notes and rests.



Handwritten musical score for the second system, consisting of three staves. The top staff contains a melodic line with various note values and rests. The middle staff contains a similar melodic line. The bottom staff contains a bass line with notes and rests.



Atto Terzo Scena 1<sup>a</sup> Orfeo solo con la lira che sona



*Rit.*

*Orf.*

*Sempre dolente il sol nascente mi vedrà*

*con voci meste per le foreste alte quiete spargen - do an-*

*Drò e piangerò per infedele - em pia bel-*

*ta sempre dolente il sol nascente mi vedera mi vedera*

**Scena II**  
*Orf. Signor si tosto amico e requisi i miei*

*Orf. cenni orf. odi intendo lanati nel sangue d'euridice*

Oril: Oril: Oril:

macchie del mio honor no' come ascolta ment'io irò frond'ar-

colò stando al varu Ed alferix m'accingo giunge Aristeo

qual se la sopra amante ella isata e costante da se lo scaccia

lo minaccia el fugge ma nel fuggir col piede cruda vipera

come e questa offesa con morso veloce mandò la

bella entro del regno ombroso *off.* che narra di ciel *ord.* rac-

contò ciò che viddi *off.* oh - Dio no più no più senza più

gar - m'uccidi Parli inuolati fuggi da un disperato

Cor e questo o Numi sia de respiri miei l'ultimo giorno vanne

*cresc.*  
vanno consento alla capanna io torno **Scena III**  
Cresc. Solo

*Accelerato* Aristeo t'ingoi l'abisso e le pietate e-

rinni al seno tuo l'auverh'no ed in eterno l'alma tua tormento

Handwritten musical score for the first system, consisting of three staves. The top staff is a vocal line with various note values and rests. The middle and bottom staves are piano accompaniment, with the bottom staff starting with a *Rit.* marking.

*Qui Orfeo si mette a sedere all'ombra d'un alta quercia, ed accorda la lira*

Handwritten musical score for the second system, consisting of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment.

*Un amante che sospira - dolce lira i fia-*

Handwritten musical score for the third system, consisting of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment.

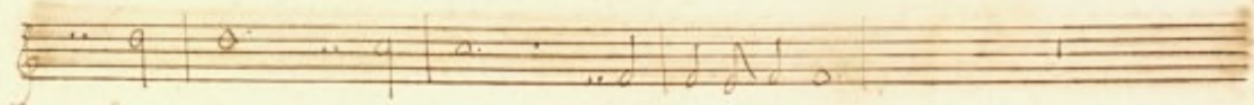
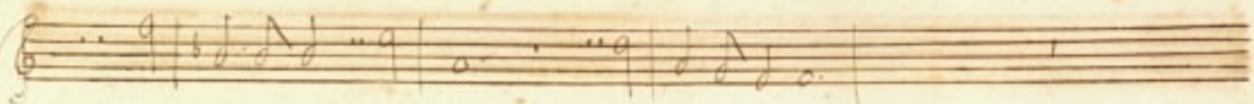
*- si acco - gli spiega il Plectro, imici cordo-*



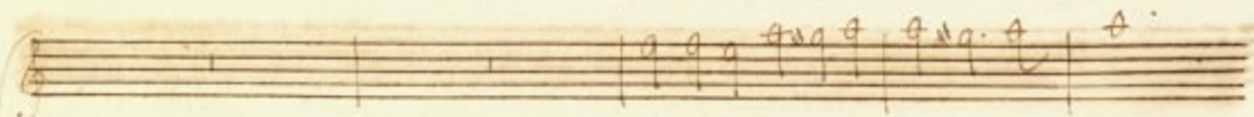


Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a series of notes. The piano accompaniment features a steady rhythmic pattern of eighth notes. The lyrics "e morta e morta curidice" are written below the vocal line, and "Mirax no mi" is written below the piano accompaniment.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line has a rest followed by notes. The piano accompaniment continues with eighth notes. The lyrics "lice" and "piu raggi del sol" are written below the vocal line, and "Ac-" is written below the piano accompaniment.



ciami il dast quest'alma dolente nel



taxa no ardente sequis la già vuol

Q. morta e.

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

*morta caridice*      *(mirar nò mi lice più raggi del*

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It also consists of five staves.

*sol mirar nò mi lice più raggi del sol*

Handwritten musical score for the first system. It consists of two staves: a vocal line on top and a piano accompaniment line on the bottom. The vocal line begins with a treble clef and a common time signature (C). The lyrics are written below the vocal line.

*Sono tu che sopisci le torren-*  
*siona un bono alto*

Handwritten musical score for the second system. It consists of two staves: a vocal line on top and a piano accompaniment line on the bottom. The vocal line continues with the lyrics written below it.

*- ti à mortali spiega placido tali in queste luci in*

perpetuo oblio addormenta per sempre il duolo mi -

This block contains the first system of a handwritten musical score. It features a single melodic line on a five-line staff. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests. The lyrics are written in a cursive hand below the staff, aligned with the notes. The lyrics read: "perpetuo oblio addormenta per sempre il duolo mi -".

Scena IV ombra d' Euridice  
Orfeo che dorme

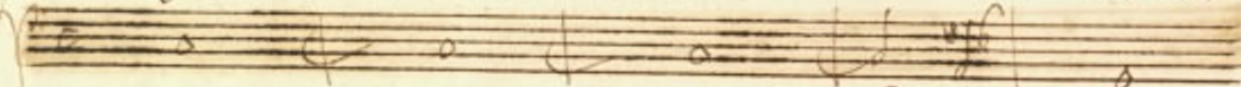
This block contains the second system of the musical score, which serves as a scene introduction. It features a single melodic line on a five-line staff. The notation includes a few notes followed by a double bar line. The scene title "Scena IV ombra d' Euridice" and the character name "Orfeo che dorme" are written in a cursive hand to the right of the staff. The lyrics "Orfeo che dorme" are written below the staff.

*Alto*

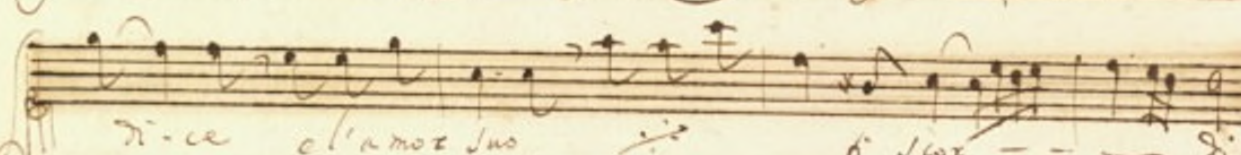
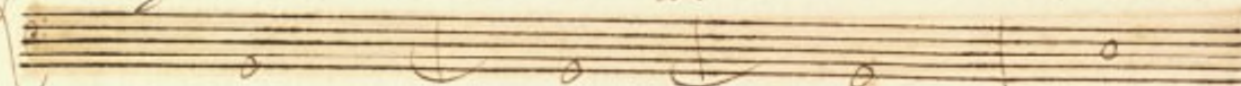


Orfe - - - o

tu dor mi

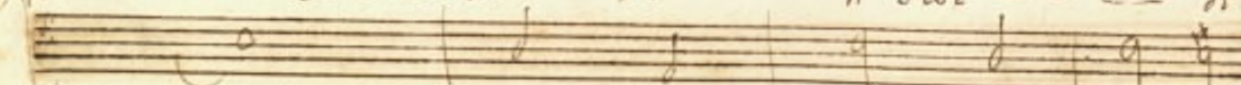


e negli arbori os - cu - ri las - - - - - ci luxi -

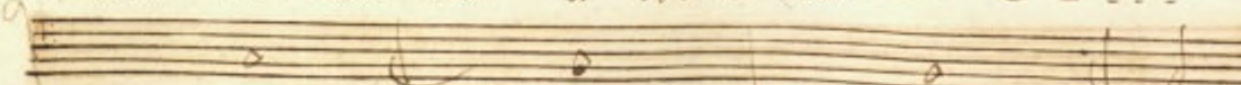


dice al amor suo

si suo - - - - si



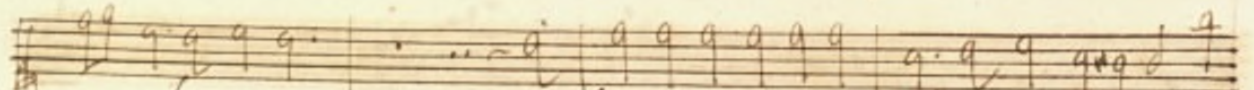
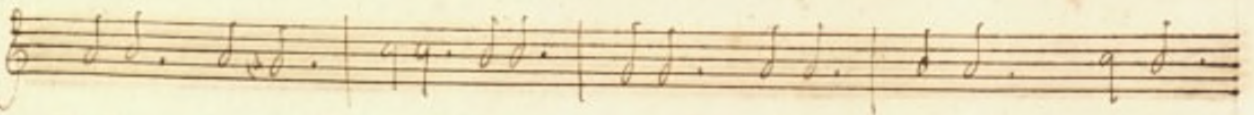
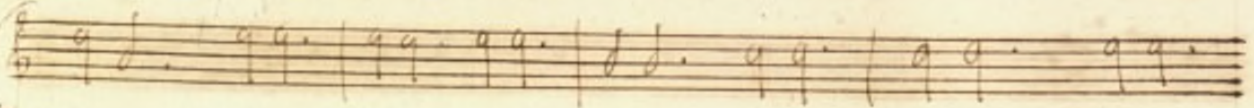
cosi cosi ala lira il dolce can - - - - -



to accordi e dal Re- gno infer-

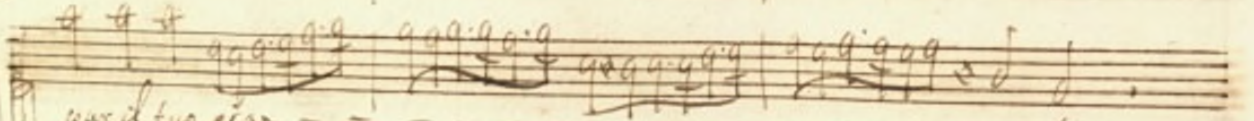
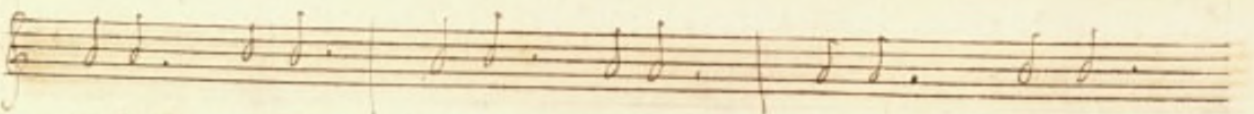
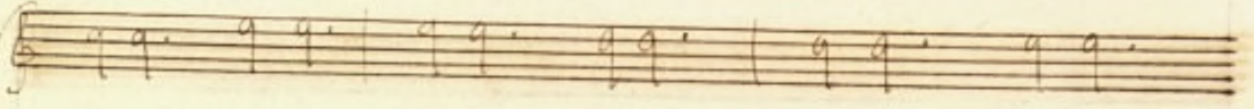
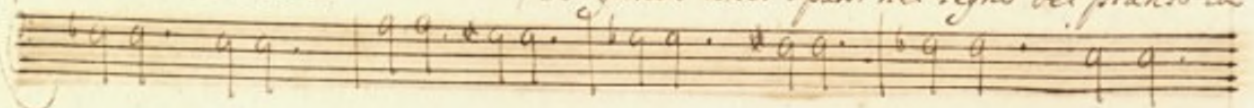
nal trar - - - - - mi non cari

Se desti pietà ne tronchi re-



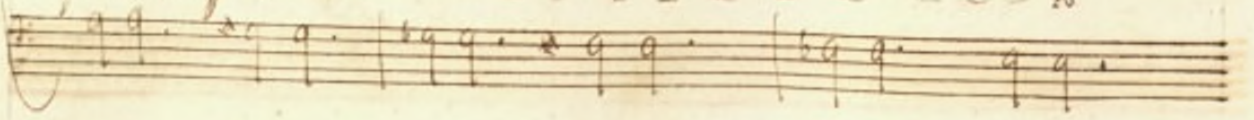
*non chi nesassi*

*volgendo anco i passi nel regno del piombo la*

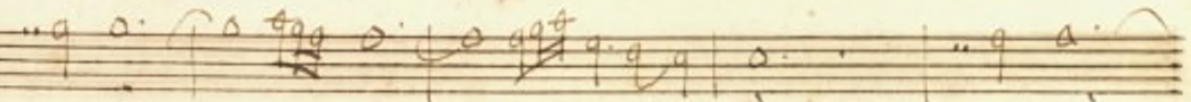
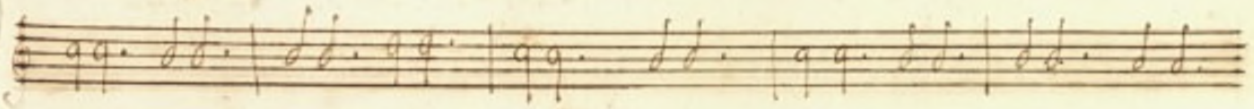
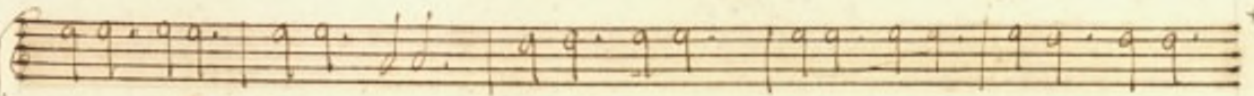


*par il tuo gran*

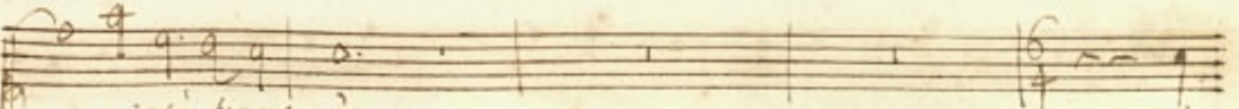
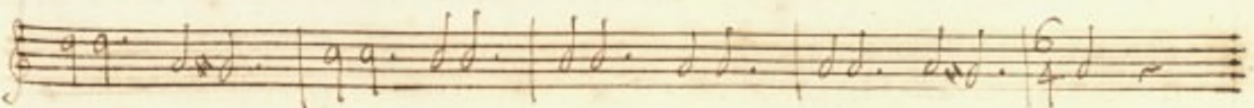
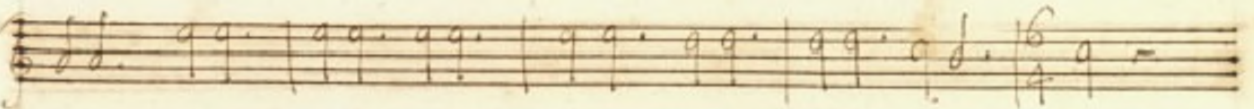
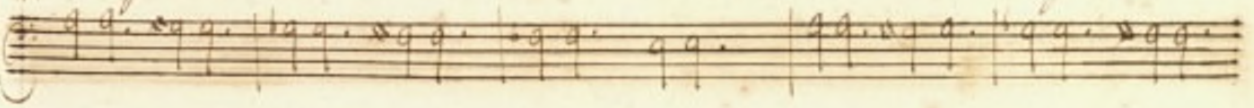
to





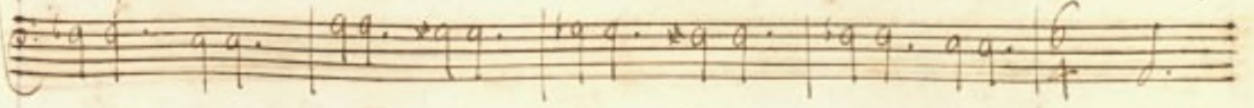


pieta - - - - - honera pieta -



- pieta honera

ris-



Handwritten musical score on aged paper, featuring four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian. The first system includes the lyrics "negli an- tu" and "Mio sposo di letto deh vieni t'as-". The second system includes "petto deh vieni t'aspetta tra l'ombre lagiu' deh vieni t'aspetta deh". The third system includes "vieni t'aspetta tra l'ombre lagiu' tra l'ombre lagiu' Orf. ferma ferm' cur.". The fourth system includes "rice oh Dio di kito a ni t'innoli adorata fan-". The score is written in a historical style with various note values and rests.

negli an- tu Mio sposo di letto deh vieni t'as-

petto deh vieni t'aspetta tra l'ombre lagiu' deh vieni t'aspetta deh

vieni t'aspetta tra l'ombre lagiu' tra l'ombre lagiu' Orf. ferma ferm' cur.

rice oh Dio di kito a ni t'innoli adorata fan-

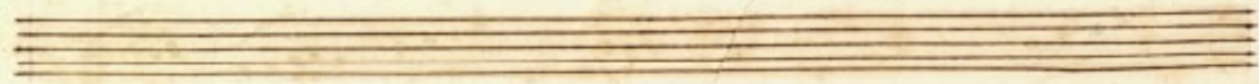
Il tasma dolo mio ti seguirò tra l'ombre addio fere addio

piante io da voi parlo e disperato amante spirito da

ceuccio inferno voi à tentare di pietade il ceudo inferno

Scena V Aristeo et Cirinda

Handwritten musical score for the first system, consisting of three staves. The top staff contains a melodic line with various note values and rests. The middle and bottom staves provide accompaniment with chords and rhythmic patterns. The notation is in a cursive hand typical of 18th-century manuscripts.



Handwritten musical score for the second system, consisting of two staves. The notation continues from the first system, showing melodic and accompaniment parts.

Handwritten musical score for the third system, consisting of two staves. The bottom staff includes the following lyrics: *Cessa Cessa homai di lagrimas per bellezza ch'è se-*

polta e sbocchezza e sciocchezza il sospirar

Cessa cessa homai di lagrimar

*And.*

*Troppo caro*      *Sù quel volto che mi pia-*

*rò anch'estinto l'adore - rò l'adoreò l'adore-*

*rò anch'estinto l'adore - rò*      *Cangia cangia pen-*

*rier qui viene Autonno e'      accogli una vana bellezza che fe-*

dele ti segue e non ti sprezza *Ais.* questo cor ha fi-

129

ni to d'amar se all'ocaso andò il mio sole l'alma mia nò

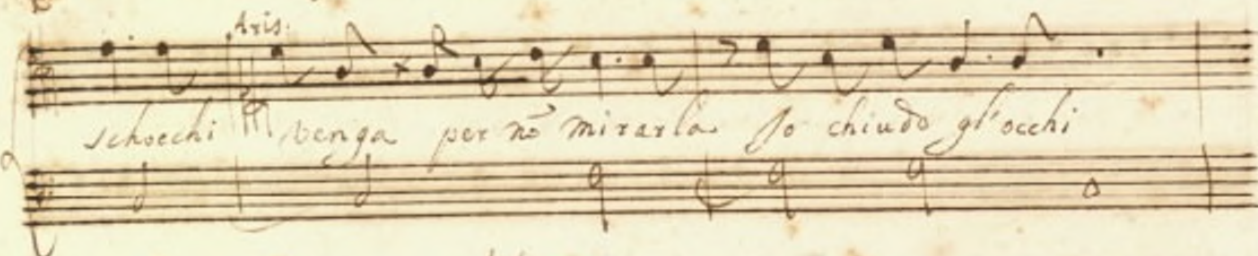
là ne vuole altra luce più rimi - rar questo core ha fi-

ni to d'amar questo cor ha fi ni to d'amar

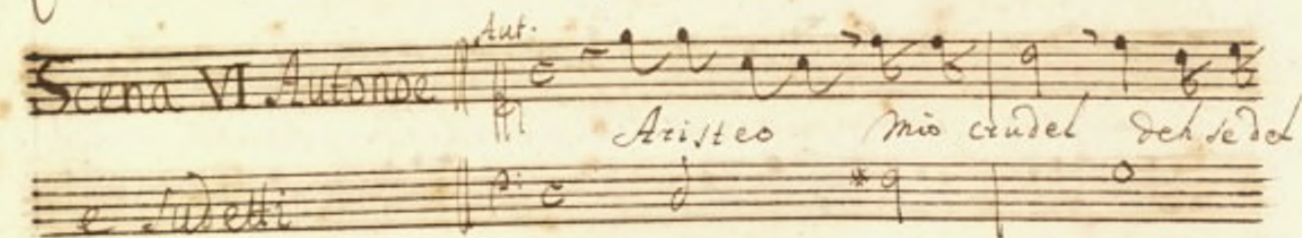
Crin.



ecco la bella Amore nuovo steale nel sen per lei ti



schocchi *Asis.* venga per no' mirarla so chiudo gl'occhi



Scena VI. Autonoe

*Aut.* Aristeo mio crudel deh sedd

e d'etti



core di scacciasti il mio amore mirami mirami almeno



Aria

431  
130

Suppli can te à tuoi piedi dol - se - re - no  
varena,

in van tu sperì che questo cor ne lacci tuoi trabocchi

parti parti per non mirarti io chiudo gli occhi

Adon.

Alle ceneri fredde dell'estinta erudice empio vor-

rai Donar quel cor che mio tesoro fu *And.* Parli parli parli Au-

zo non dech parli non tormentarmi *And.* Non tormentare-mi più

*And.* Rendimi dispietato l'honor che mi rapisti o quel cor che tra-

*And.* diti el promesso himeneo rendi placato *And.* che himeneo, de-ra

più honor li sogni voluntarie gioie in don mi conce-

desti e s'io goderi tu più di me godesti mente con dolce v-

sura per ogni bacio tuo cento n'hauesti *Aut.* ah inganna-

*Exin.*  
tor Non sai quanto s'appressi à nostri di la gode chi s'è

Meglio ingannar Mesta più lode -

*cresc.* Quest'è la fè che fede si giurò per godere nel cor de giua -

*Aug.* nethi tanto Dura la fè quant' il piacere e questa la ca -

*fin.* tena con cui ti stringi al sen chi pur t'adora se con te

nozze ogn' ora. si dovesse pagar l'honor rapito quante dra-

zelle son ch'hauerian morti

Credi amè che senza fede son gli a-

mani d'oggi di No si pensa ch'a tradir ogni core la men-



fit in amor in amor stosa così credi à mè che senza

fede son gli amari d'oggi di

Rit.

Scena VIII Antonio solo.

*And.*

133

Io sprezzata Io schernita vilipesa e tradita

Soffriva in vendicata offesa tal chi à stringer scettro e

nata Ni ni Ni ni pera l'indegno e chi abborre il mio

max prou lo degno

Handwritten musical score for the first system, consisting of three staves. The notation is complex, featuring many beamed notes and slurs. A 'Rit.' (ritardando) marking is present on the second staff. The paper shows signs of age and staining.

Handwritten musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are written in Italian.

*Dammi amore più d'un core*

*poi ch'un sol n'è bastante in un sen ch'è reso a-*



man te a capi pietà - - - - - pietà e ri go -

re Tammi amore più d'on core più più d'on co

re Tammi amore più d'on core

più più d'on co - re più più d'on core

*Ritorn.  
sup.*

Scena IX Erulapio <sup>etc.</sup> Voi' è <sup>oril.</sup> qui lo lasciai <sup>etc.</sup> nel

Oratio

<sup>oril.</sup> Peggio Al stans aniso Dell' estinto Curidice chi sa che l'inf-

lice per eccesso di duol ho s'habbi anciso <sup>etc.</sup> quanto

semplice sei s'himeneo lo legò l'ha sciolto il fato

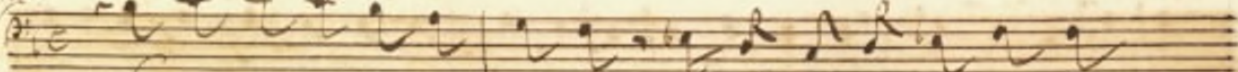
hor felice e il suo stato anzi viver dura lieto e no tristo che

perdita di moglie e un gran d'acquillo

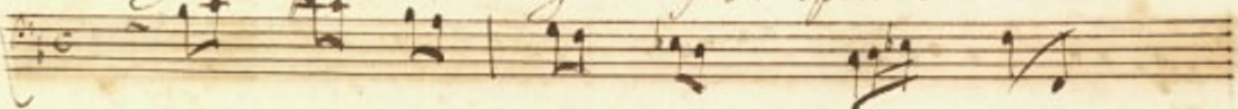
Ort. signor per questa selva rapido il passo io muovo tanto magre-

ro sinch'io lo trovo. Tutti.

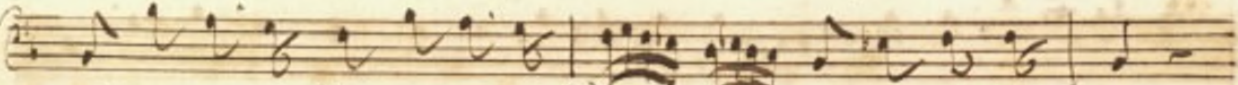
Esc.



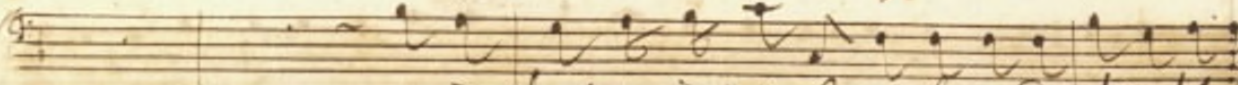
lagrimas perduta moglie solli sposi e vani -



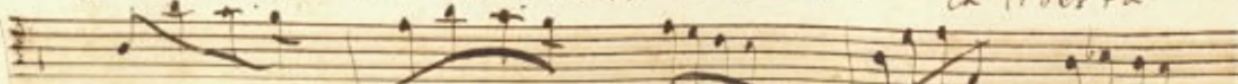
tà e vani tà e vani tà - - - e vani tà



quando il fat è voi la foglie vidi il ciel la liber-



tà la liber tà la liber tà - - - la liber tà



l'agrimae perduta moglie folli sposi e vanità e vani-

tà e vanità - - - e vanità

*liber.*  
*Rit.*

Scena X Chirone, erote Achille, core di discepoli

Clav.

Troppo diss'io perche voi troppo opraste Giuani lasci-

uesti e senza fredo coronati di laure e non di

michi bram vederui audaci sol di Minerva eno d'A-

mor se qua - ci <sup>Exc.</sup> Chiron t'inganni Jo no songia qual pensi schiano d'on

crin ne mi tra fesse on guardo Ercole son quel foc on d'io tub'

ardo fiamm'e di gloria et h'è pensieri immensi

*And.*

Pur il nudo Arcier ben cento piaghe e mille far mi nel cor d'ion'h'i

Sen di pietra - (Ma tuoti pur in me' la sua fa-

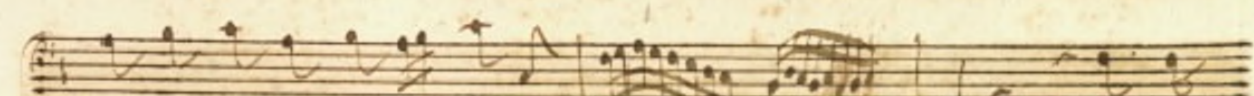
re - - - tra con l'alma invitta so sarò sempre Achille

con l'alma invitta so sarò sempre Achille -

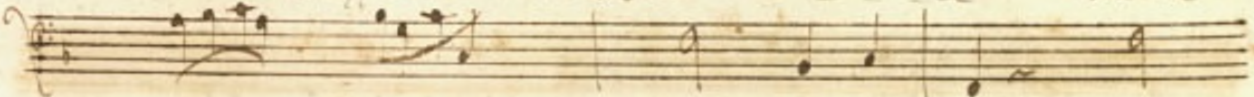
con frotto alcei vanti folla garzon la gloria

luc de - can ti exi Achille nel amedi se tu

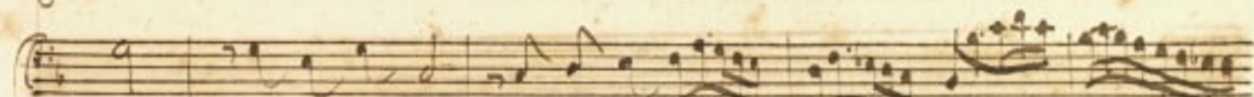




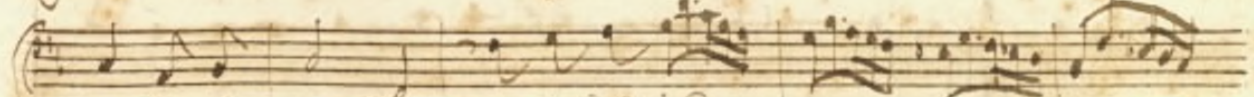
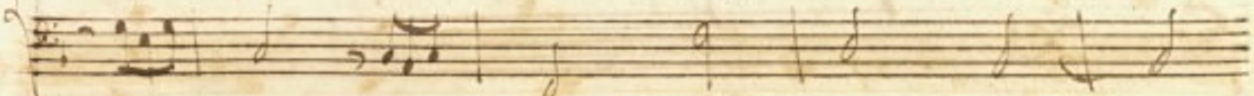
Credi vintaggara d'amei lo sta - - - - - le nulla



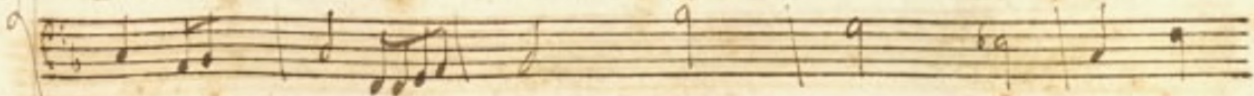
val forza è ardir con - - - - - no quel nudo sol la ste-



tù - - - - - contro i suoi dar



ti è su - do contro i suoi dar -



Do e scu- do

Rit.

**Scena XI** Orillo, Achille, Ercole, et Autonoë

Vieni vieni signora eccoti scorta all'antro di chi-

*Aut.*  
 rone exoi sublimi fuma d'alta vendetta a voi mi

*Ande* *Ach.*  
 porta Autorse qui che miro Adora te ser-

*Ande* *Aut.*  
 fianze in voi respi-ro - gia quest'alma penhita

fuo dal seno ha sbandita Namoros e pietade e tutta Degno

conho Achilleo l'iniquo ed implorax scappetta Nella destra d'

Exe.  
chille alta vendetta Ed Achille à tuo pro Dagni l'impiego

Stimo il tuo merito al tuo valore honoro Ma per far d'Arise

seo barbaro scempio basta un Achille à castigar un empio

Achil.

141  
140

Punir quell' indegno Achille saprà

ho feo del tuo Digno l'infido Cadrà ho-

feo del tuo Digno l'infido Cadrà punir quell' indegno Achil-

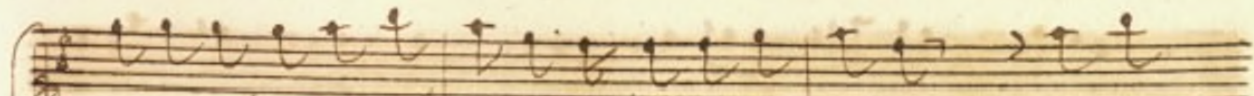
chille saprà

nia quell'ira egro Achille saprà

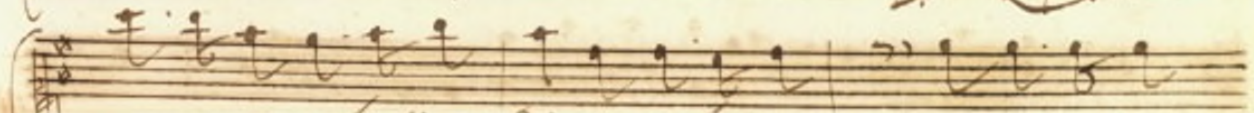
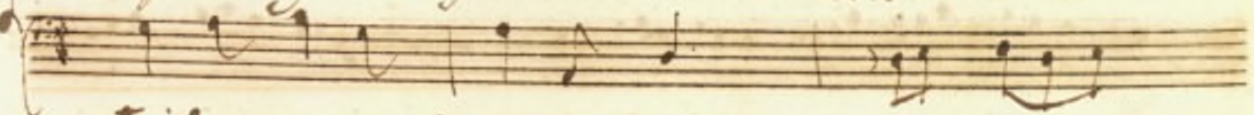
*Aut.*  
Con tradio ~~to~~ consola non di ve-

Drai lacera - - - - - to quell'empio d'ingrato to

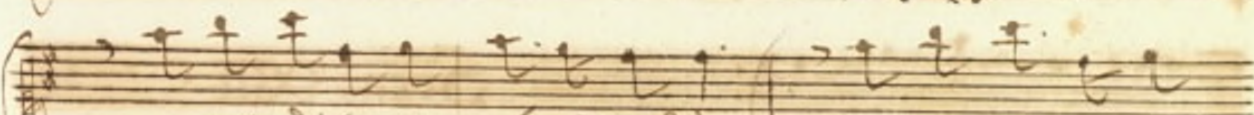
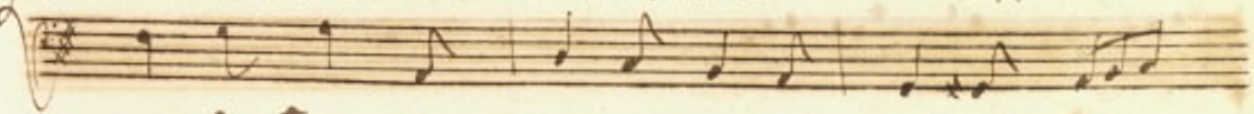
Je tua scherni e Drai lacera - - - - - to quell'



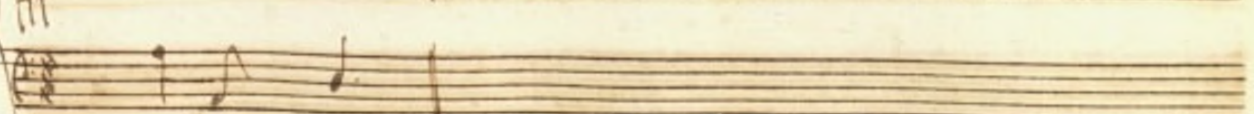
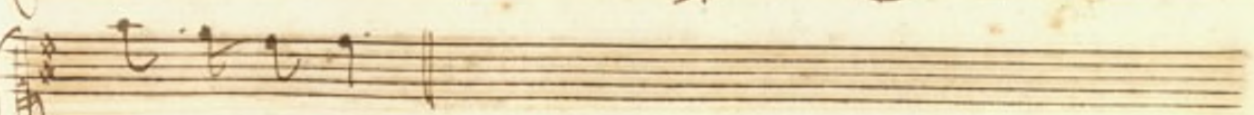
empio ch'ingrat la fe tua scherni cor tradito



consolati on di consolati



cor tradito consolati on di



uelli





*No l'abbandona chi giunger vuol l'immortal gloria al trono*

*per alpestre sentier con vien che studi*

*esole al mondo nacqui per domar d'empî mastri i fieri or-*

*gogli e no s'ra gl'obî a impallidire s'ia fogli*



Handwritten musical score for the first system, featuring three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The time signature is 3/2. The music consists of a series of notes and rests, with some accidentals.

Handwritten musical score for the second system, featuring a single staff in treble clef. The music continues with a series of notes and rests.

Handwritten musical score for the third system, featuring a single staff in treble clef. The music continues with a series of notes and rests.

Handwritten musical score for the fourth system, featuring a single staff in treble clef. The music continues with a series of notes and rests.

Handwritten musical score for the fifth system, featuring a single staff in treble clef. The music continues with a series of notes and rests.

Handwritten musical score for the sixth system, featuring two staves. The top staff is in treble clef and contains the lyrics: *Coraggio coraggio coraggio e valor fan sort' all' impie*. The bottom staff is in bass clef and contains the musical notation for the lyrics.



Scena XIII. *Chir.*  
raggio coraggio e valor *Rit: vt sup<sup>a</sup>*  
rone, et Ovillo  
*Chir.*  
tempo e di studio Alcide Achille e doue girate il  
piede *ovill.* poi sel dirò poi anzi giunta la bella egiptia  
in questo loco gli ha costetti à seguirlo à poco à

Chit.  
D. N.

poco stans son fo di orreggeli più Cadano

per, à consumax la lor fiorita etade in amore se

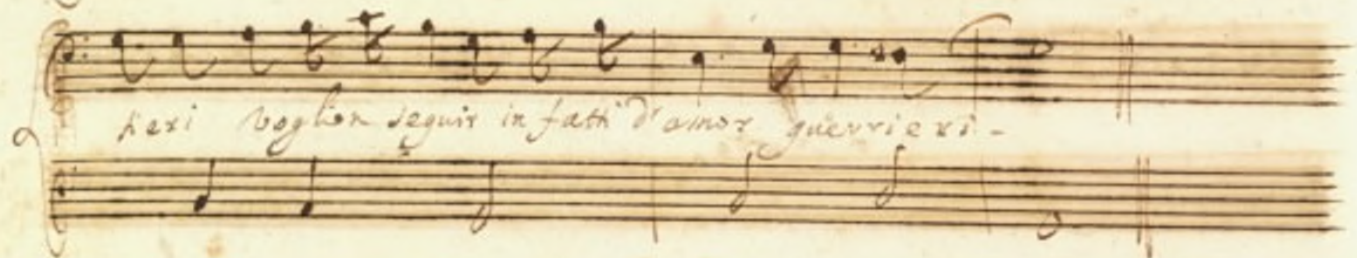
prove di lor cura n'hauran terose e giove *Crit.* *Alz noella*

*A* gage se segl'andaci incontro balasciando l'armento vberò adami

*Chor.*  
Sarti in un momento di cupido Pinsegne Dus giovanil-



lexi Voglion seguir in fath' d'amor guerrieri-



*Rit.*



Chor.

Giovane e semplicità

Se vi siete conosciuti

rete se fra lacci non godete quest'è segno ch'in a-

non siete acci

Falco

niat

A handwritten musical score on aged, yellowed paper. The score consists of several systems of staves. The top system has a vocal line with the word 'Chor.' above it. The second system has the lyrics 'Giovane e semplicità' written below the notes. The third system has the lyrics 'Se vi siete conosciuti' below. The fourth system has the lyrics 'rete se fra lacci non godete quest'è segno ch'in a-' below. The fifth system has the lyrics 'non siete acci' below. The sixth system has the word 'Falco' written at the end. The notation includes various note values, rests, and clefs. There are some ink smudges and foxing on the paper.

gar questo e segno ch'in amor sete pazzi

da legar sete pazzi da legar

Scena XIV

Orfeo solo

silenzio

silenzio è furia



castro i genit' castro i

36

ge

mi k' tho pin clamer

collino i gemiti collino i ge-

This system contains a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics "collino i gemiti collino i ge-" are written below the vocal staff. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and ornaments.

- mi si no più clamor con la mie lagrime vengo ad es-

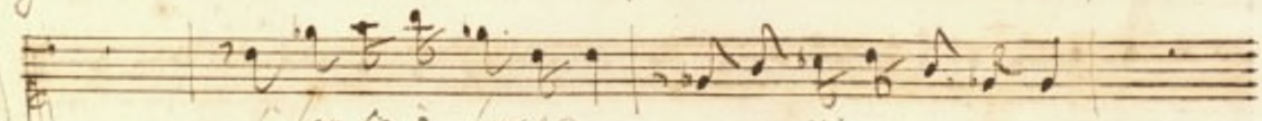
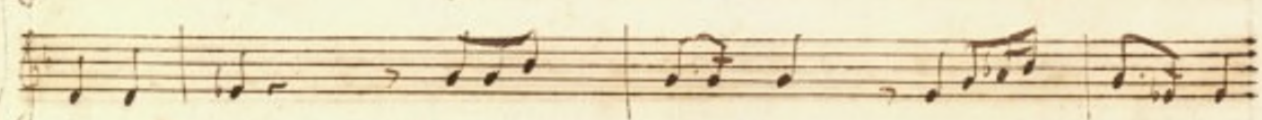
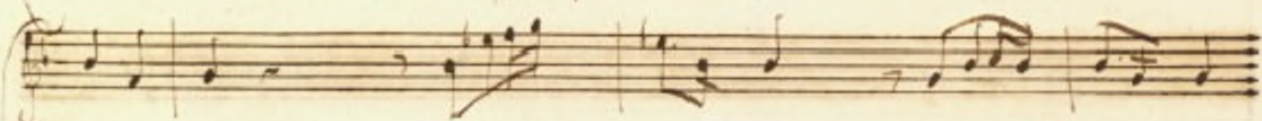
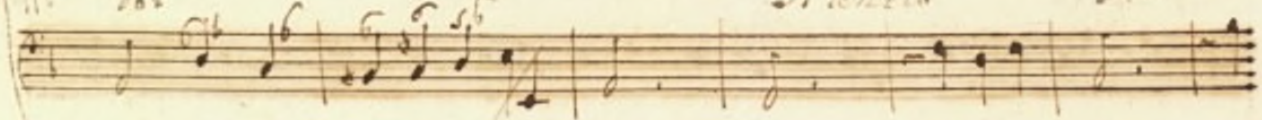
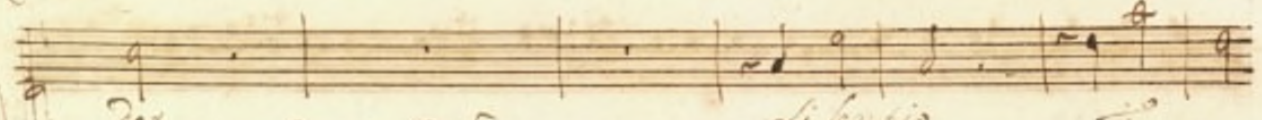
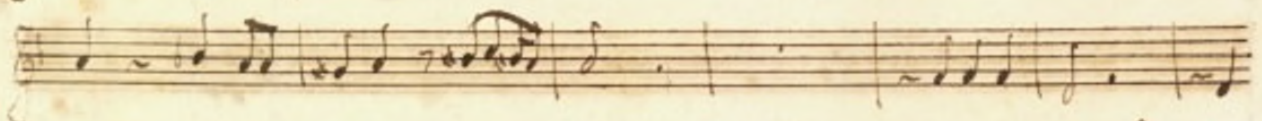
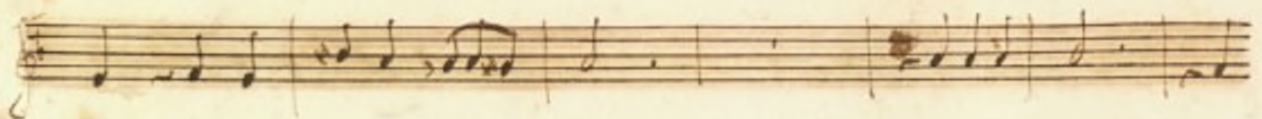
This system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics "- mi si no più clamor con la mie lagrime vengo ad es-" are written below the vocal staff. The piano accompaniment continues with similar notation to the first system, including notes, rests, and dynamic markings.

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

*tinguere* *il vostro ardor* *con le mie*

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

*lacrime vengo ad estinguere* *il vostro ar-*



*For*

*Si lento*

*Si lento è furto*

Cestino i gemiti cestino i ge

- mi li no' piu clamor

Cestino i gemiti

A handwritten musical score for a vocal line, consisting of five staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

*cellino i ge - - - - - mi h' no' pin' cla-*  
*36*

A handwritten musical score for a scene, consisting of four staves. The notation includes notes and rests. The text is written across the staves.

*Scena XV strada, dove le patide*  
*estigia Pluto sopra un carro, et*  
*Orfeo nell' inferno*  
*mov*

Violin  
Viola  
Gitar.

Handwritten musical score for three instruments: Violin, Viola, and Guitar. The score consists of three staves with notes and rests.

Plus

Orfe - - - o bin - cesti il canto tuo sona - - -  
 ro placò le fu - - - ric

Handwritten musical score for voice and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment line.

eraddolci inferno tu adonta puoi Valtò de-



ereb eterno piggar - Plus a br - nati itug tess-



ro Euridice sia



tan tuo Phansai Ma con tal legge al seno tuo lo rendo





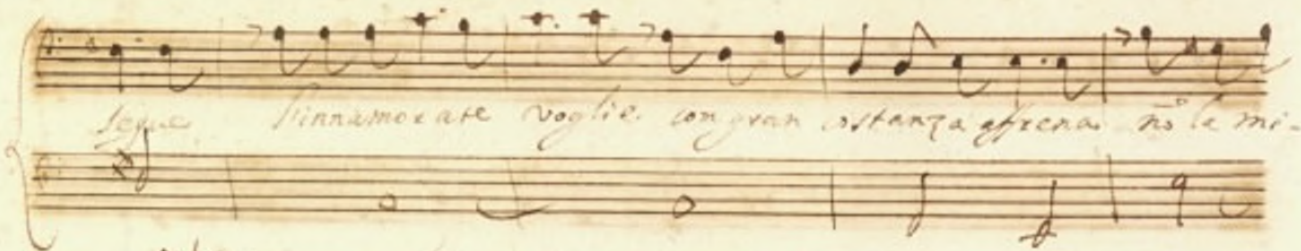
che tu mai non la misi in sinch'oscendo dal Regno mio del sol del

Al Novedi ira

Plut.  
Tara legge severa esci esci dal nero abisso

ne risulger le luci già dell'ardenti fochie curidice e

*Segue* *Pinnamocate* *voglie con gran istanza offrenda no le mi-*



*Def.*  
*rar* *che pe-* *na*



*Scena XVI* *Cur.*  
*Euridice et Orfeo* *Na-mi che veg-gio o caro*



*o caro sposo nel rimixar quel dora to viso*



mi-  
 ghesta tarco loco peme si cangia in forhenab e-

li so  
 curi dice alma mi--a

Ox. l.

Done è cara que sei  
 del ho pic regno

Ox. l.

L'orme  
 sh dia i senso ne li posso mirar ah

Ox. l.

che brama - - - - to *Cur.* non h' volger caro bene

non h' più rō h' conduce dove il sol con aurea luce spirarai

vivi a - - - - ve bene - - - - ne rō h'

volger caro bene non h' vol - - - - ger

Etis h' volger caro be - - - ne. *rit.* Troppo persel mi mac-

ire langu'il cor langu'il cor in no veder - - a do vor-

rei que compiaceti *rit.* Ma' mi ser-

to de de de mo - ri - re *rit.* Troppo

Però el mio martire troppo pie - - - - - ro troppo

Però el mio mar - - - - - te lungi da flegente

affretta i passi in arrivar la lei mio ben mio ben

no posso più

Scena XVII Furie d'incatenano, Euridice, et Orfeo

*And.*

Ah crudel che facesti orfeo tu mi perdesti

*And.*

Miserò mè che oprai dunque a un figliuolo tanta

*And.*

però si Deo. || Scena XVIII Orfeo Solo

*And.*

Chiuso ahimè di co'ito (Mira l'orrido ingresso mi-

- sero in van d' appresso alle soglie di Plute per raquis-

for fama te ben per dub -

Renderemi curidice-



Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is written in a single system with a brace on the left. The lyrics "on - - - - - tre ombre d'a" are written below the third staff.

Handwritten musical score for the second system. It consists of four staves, continuing the vocal and piano parts from the first system. The lyrics "ver - no - - - - - i ne gl'ardent christi" are written below the bottom two staves.

Handwritten musical score for the first system. It consists of four staves. The top two staves are blank. The third staff contains a vocal line with the lyrics "conducete mihi in montem servavit a perari". The bottom staff contains piano accompaniment. The music is written in a single system with a brace on the left.

conducete mihi in montem servavit a perari

Handwritten musical score for the second system. It consists of four staves. The top two staves are blank. The third staff contains a vocal line with the lyrics "in se - - - - - e - - - - - ter - - - - - no Rendetei Patri". The bottom staff contains piano accompaniment. The music is written in a single system with a brace on the left.

in se - - - - - e - - - - - ter - - - - - no Rendetei Patri

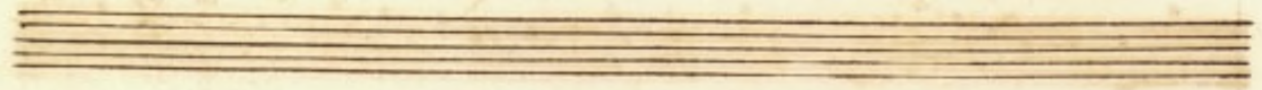
Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "Die - - - - - tre ombre d'auver -". The music is written in a historical style with various note values and clefs.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "no". The music continues with similar notation to the first system.

*mf*  
sh - do se restar deve tidolo mio sepolto in quest'



ovido loco seu vis sepolto anis il mio fo - - o



*Rit.*



Mai più stelle spietate is m'innamorerò

accid il mio cor si a disio tal lacci non del volto sono.

vi fuggito' — — — vi fuggirò mai più stelle spietate is

m'innamorerò mai mai mai mai is m'innamorerò

Scena XX

Ad.

Belshazzar chi t'offese peri-

scille et Autonse chi t'offese perirà qui na ca-

zene aminta per opra mia, guidar el no infedel

soni xiro prendi quest'asta e covaggiola fè no pres-

tardi à sue lusinghe. o veggia vendica col suo sangue i  
 tuoi disprezzi

Scena XXI Aristeo Erinda

et Autonoe



Ar. Immergi Autonoe immergi nelle viscere

mie quel ferro acuto vibra il colpo che tardi *Aut.* oh

*Tu rigore d'accederli à ragione d'cor offeso no*

*hà concolto sen istel paleso anima vil*

*rate lusinghe ancora. Don traditor vincer li lassi*

*et in: ch mora a mora fermi il colpo si erudo con l'on et in si*



vago ah fa ah lo veggia fra dolci abbracciamenti te ne furie can-

giarsi in penimenti *Auto.* Succidero *Cres.* ferisci fe-

risci e in questo petto con quell'acciar la mia vendetta in di

*Cres.* Perdonati perdona *Cres.* uccidi uccidi mi

pria del mio morir porgimi o bello quella eterna tua man lascia dal

meno del promesso himeneo, teo mi stringa amorosa la-

zona ch'io spergiuro no mora e poi mi suona *Aut.* oh

Dei che sen o pentito sei del tuo errore *Aria.* A morir del

*Aut.*  
 bram. perche s'offerì e scido tornaresti a valassina d.

*And.*  
 mosi xaminu in seno i primi cskni ar di xi

*Aut.* *And.*  
 seipoli crinda del sigli le fure al mio crudel già ho pre-

devo in femminile peccato che regna crudeltà di fiore fiero

cana ed ogni Donna al fine, viva e non morta vuol la

Carne humana

*Auto*  
Mia vita *rit* di scaccio el tormen - - - -  
*Auto*  
Mio ardore *rit*

*- to*  
*nel regno d'amore un cor più contento un*  
*rauni - no la fe nel regno d'amore un cor più contento un*

*cor più contento di questo nò è nel regno d'amore un cor più con-*  
*cor più contento di questo nò è nel regno d'amore un cor più con-*

tento con cor più contento di questo non è

tento con cor più contento di questo non è

Scena Ultima Achille Peleide, e detti

*Achil.*

E questa la vendetta che fai contro Aristeo? *Aut.* Cu-

rido e fatto scusami achille. Inan questo cor pla ca to -

Ahi:



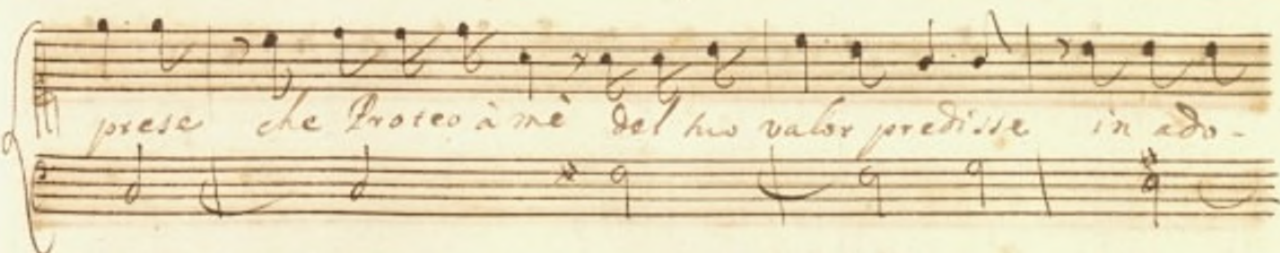
162  
161

coi premj spietata l'amorosa mia fede? e questa la mer-

Tenete



cedo Achille Achille ah no son questi quell' honore im-



prese che Proteo a mè del suo valor predisse in ado-



rar di due pupille i rai campion d'arcole e non Guerrieria-

Achil.

Mrai Mia Teo Mia Genitrice à qual fine giungesti à quest'o

rene so' che destino acerbo sotto d'filio superbo mi.

naccia all'ardie tuo mortal periglio ond'io pietosa

à queste spiagge arrivo per meo addurki e preser-



questo

Mi.

*Ach.*

uark d' figli so per te deggio ahil las - so

162

vieni Achille esolca meo di Nettuno i golghi ondosi

Handwritten musical score for the first system. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line begins with a treble clef and a common time signature. The piano accompaniment begins with a bass clef and a common time signature. The lyrics are written in cursive below the vocal line.

che se l'huomo nasce ciecho nel preveder il suo

Handwritten musical score for the second system, consisting of two staves of piano accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. Both are in common time.

Handwritten musical score for the third system. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line begins with a treble clef and a common time signature. The piano accompaniment begins with a bass clef and a common time signature. The lyrics are written in cursive below the vocal line.

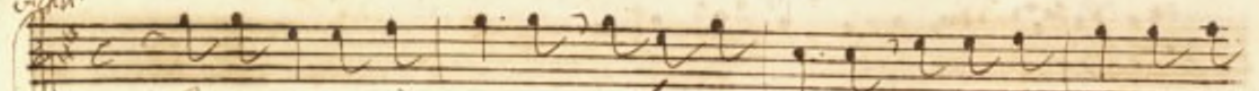
Mal  
sono i numi arghi pietosi in custodia del mor-

*tal* Sono i Nomi anch'è piehosi in custodia del mor-

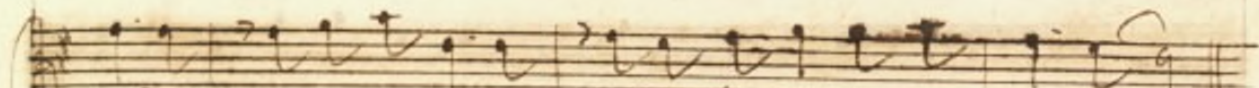
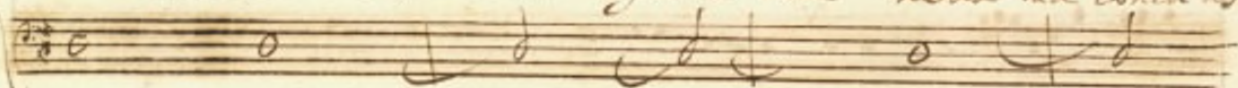
*tal*

Moz.

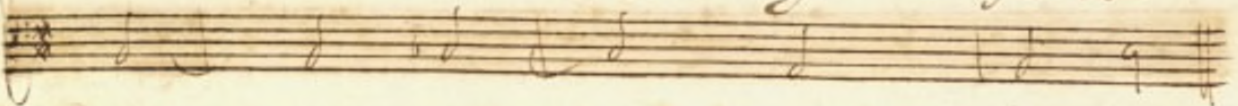
*And.*



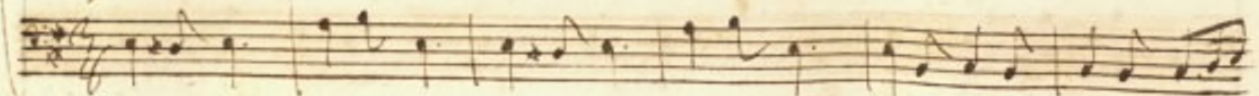
Riacente à noi cenni Agosa Tea nella tua esca as-



cendo et esornito il salo regno io fendo -



*rit.*



Handwritten musical score for three staves. The top staff contains a melodic line with various note values and rests. The middle and bottom staves provide accompaniment with rhythmic patterns and chordal structures. The notation is in a historical style, possibly from the 17th or 18th century.

Handwritten musical score with lyrics. The lyrics are written in a cursive hand below the notes. The first line of lyrics is "Nimi ondoi festeggiate" and the second line is "Raffiretti in mar spirate aure dolcie". The music consists of three staves with various note values and rests.

*Nimi ondoi festeggiate*

*Raffiretti in mar spirate aure dolcie*

*Fiat lux sinche tehi guida Achille ad al- te spon-*

*de. brilli il mar rida il ciel rida il ciel scher - - zino*

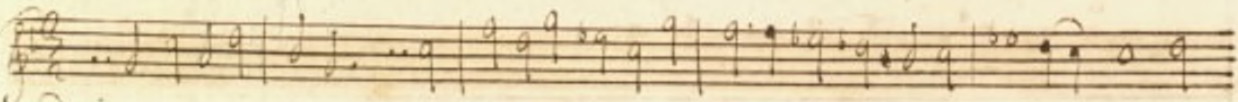
*lon-de rida il ciel brilli il mar rida il ciel scher-*

*- zino lon-de scher - - -*

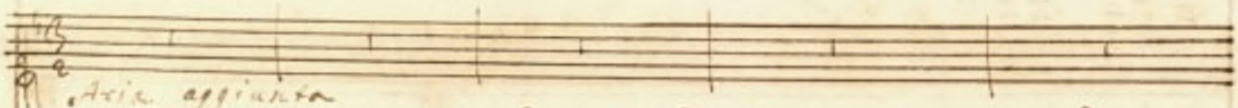
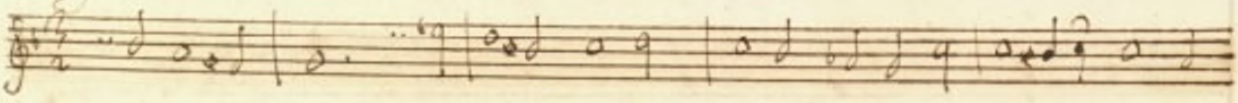
Handwritten musical notation on two staves. The top staff contains a complex melodic line with many notes and rests, followed by a section with fewer notes and a final flourish. The bottom staff contains a simpler accompaniment line with notes and rests, also ending with a flourish. The word "fine" is written in cursive at the end of the bottom staff.

qino non de

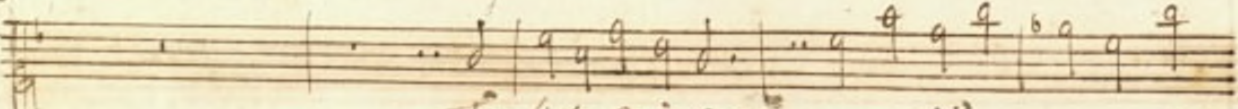
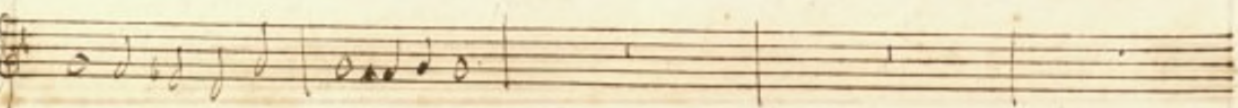
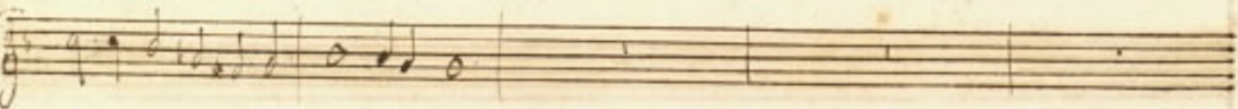
*fine*



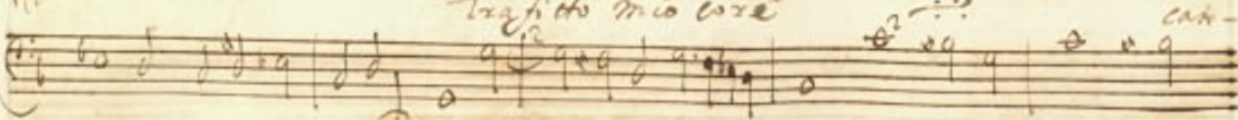
*Adagio*



*Aria aggiunta*



*trafido mio core*



*cant-*



giare a destino le rigide sempre possibili no è possibile no è

congiare a destino le rigide sempre possibili no è

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves.

*De Caeli il tenore* *al nune bambino do-*

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It consists of four staves. The lyrics are written below the vocal staves.

*geto per sem - - - - - pre l'aspiratio mi*

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics written below it. The middle and bottom staves are piano accompaniment. The lyrics for this system are: *le' al numo bambino soggetto per ten*

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics written below it. The middle and bottom staves are piano accompaniment. The lyrics for this system are: *pre l'arbitrio mi fe' tristo mio core*

Handwritten musical score for the first system, consisting of five staves. The third staff contains the lyrics: *cangiare il destino la rigide tempore possibilis*.

Handwritten musical score for the second system, consisting of five staves. The third staff contains the lyrics: *E possibilis e*. The fourth staff contains the lyrics: *cangiare al destino la rigide*.

tempore possibilis non est cogitare ad Deum le rigide tempore possibilis non

tempore possibilis non est cogitare ad Deum le rigide tempore possibilis non

2 0 5 3 3 6



