

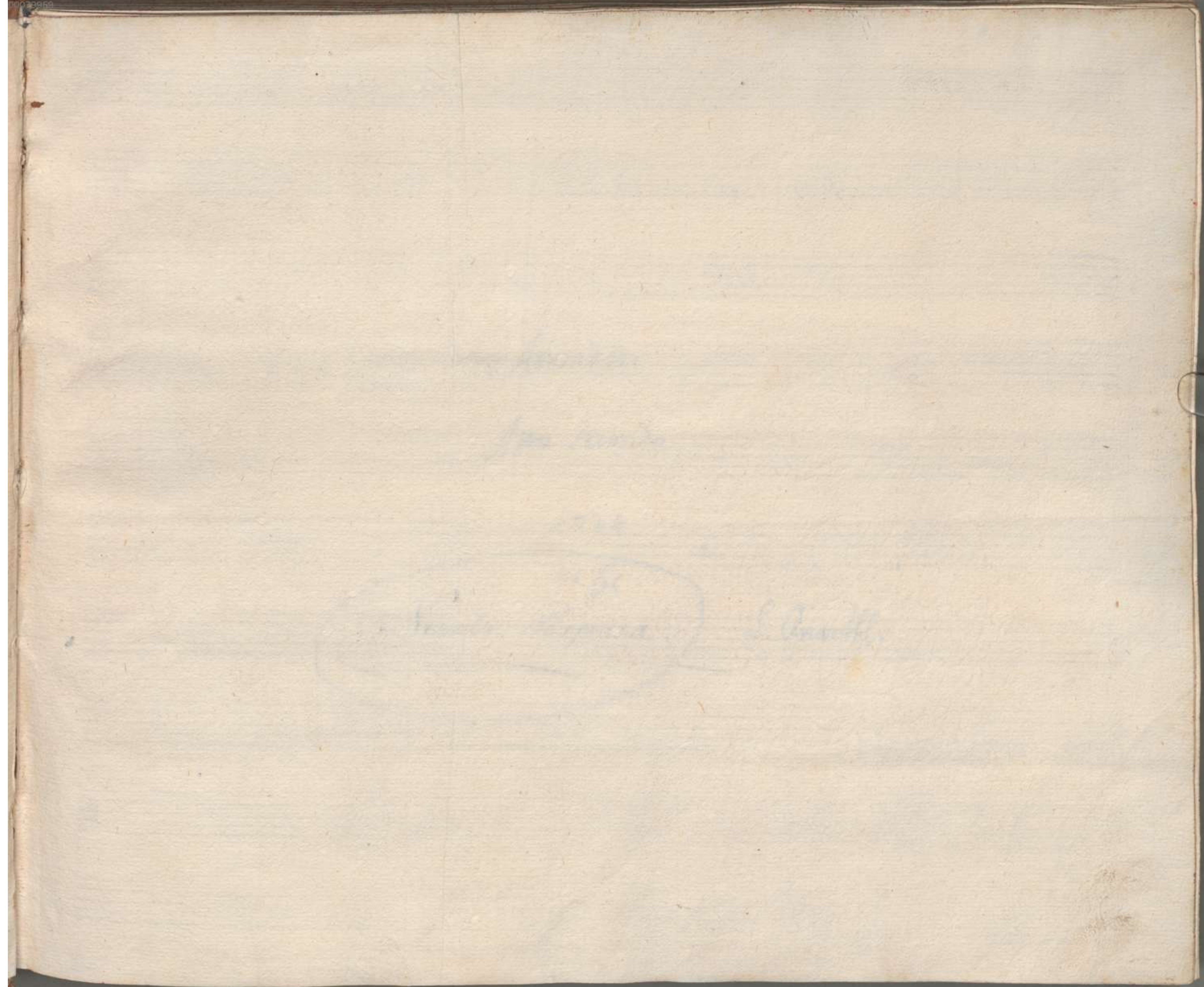


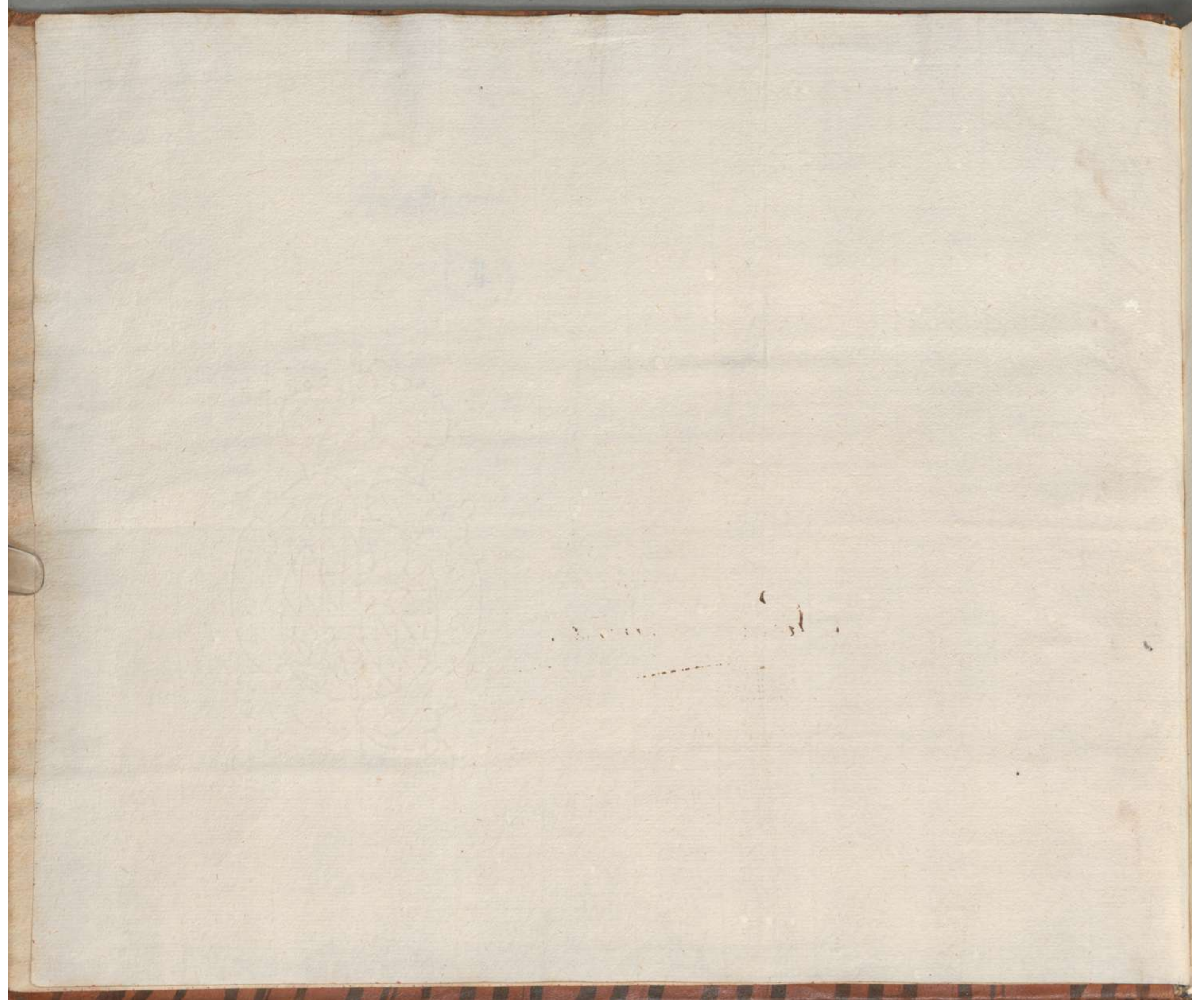
Ms. Mus. 164

Torri

~~Amadio.~~

(II)





1.

Amadis.

Atto Secondo.

1724

del lyl

Nicolo Porpora.

S. Quartet.







Sinfonia quarta.

BIBLIOTHECA
REGIA
MONACENSIS.

The first system of the handwritten musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment. The third and fourth staves are also in bass clef with a key signature of one sharp (F#) and a common time signature (C), continuing the accompaniment. The notation is dense, with many beamed notes and slurs. The system concludes with a double bar line and repeat dots.

The second system of the handwritten musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many beamed notes and slurs. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), with a more rhythmic accompaniment. The third and fourth staves are also in bass clef with a key signature of one sharp (F#) and a common time signature (C), continuing the accompaniment. The system concludes with a double bar line and repeat dots.

Handwritten musical score for the first system, consisting of four staves. The top staff uses a treble clef, the second an alto clef, the third a tenor clef, and the fourth a bass clef. The key signature is G major (one sharp). The music is characterized by dense, beamed melodic passages, particularly in the upper staves.

Handwritten musical score for the second system, consisting of four staves. The clefs and key signature remain the same as in the first system. The musical notation continues with similar complex, beamed melodic lines. The system concludes with double bar lines on each staff.



Atto 2^o

Scena prima

Molla alpestre, che forma una Grotta

Nicèa, ed Omivo.

Nicèa

È quando finiva tanto rigore? da me che si pretende?

per quale alpestre via con me Nicèa si vuole? parla Omivo; palesa la mia suen-

Omivo.

tura. il voler di chi vegge a me è celato; con Dio ch'io seruo sono h'già parlato.

Nicèa.

ou vieni o Principessa. peche con tanta furea? non ti basta o crudel, ch'io pronta

sia nel seguir i tuoi passi? e conceder non puoi un sol momento pria d'accele-

Omi.
van la mia pazienza! non adivarti contro chi e ministro dell'ordine d'atruvi, mi spiacel, non mi im-
Nic.

porta se pago, opun costretto eseguisca i commandi d'una ivata. ma solo di saper mi sia con-

certo per doue mi conduci, e che di me destina la spietata? uno' compiacetti al'
Omi.

fina. ti divo che Amelina vuol ponerti in sicuro... io gia t'intendo
Nic.

one l'arte non giova, si tenta con la forza d'obligarmi. si si ti sieguo o uido, e l'alma a-

mante ancoia nel mio savà costante. ^{omi} non si parli di morte, fieva non è qual

uedi ov la tua sorte; nelle stanze Reali, fua pompa, e fua splendore illustri auvai com.

pagni, ed' in quel loco ameno una gioia uedrai vegnar si inteva, che

d'esser non divai più prigioniera. ^{Sic.} se veno mai uedrai questo mio volto

se con la libertà il cor mi è tolto.

allegro.

Non si ha -

pia. *fov.* *pia* *fov.*

solo. *tutti* *solo* *tutti*

singhi, non si lusinghi - no', me - lusa col rigo - ve di - vince questo co - ve

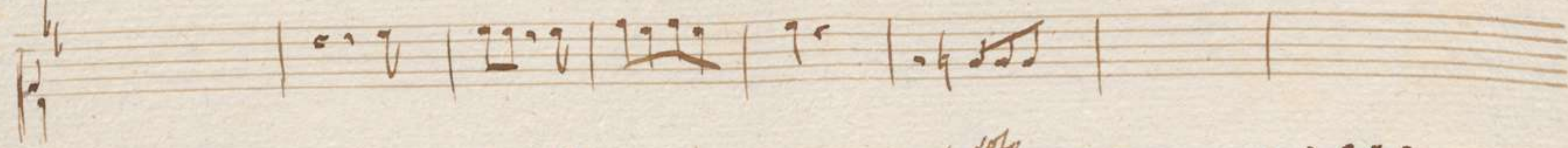
pia *fov.*

con la Viola.

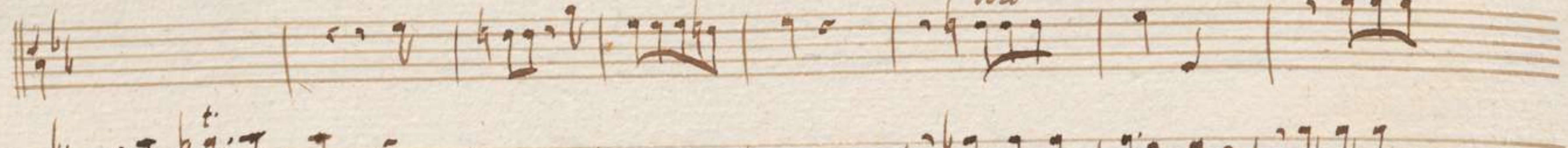
solo *tutti*

ch'egli non ce - de - va' ch'egli non ce - de -

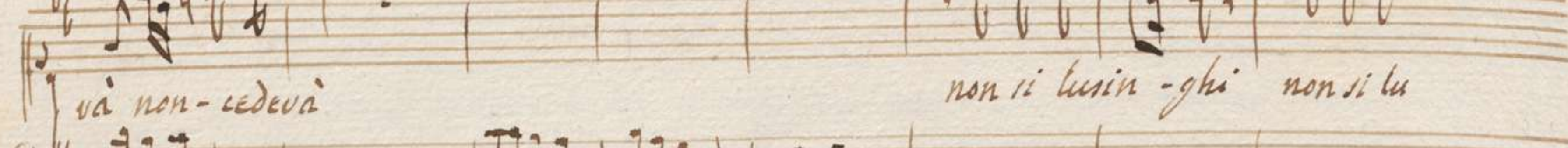
fou. *pia.*
con la Viola.



solo



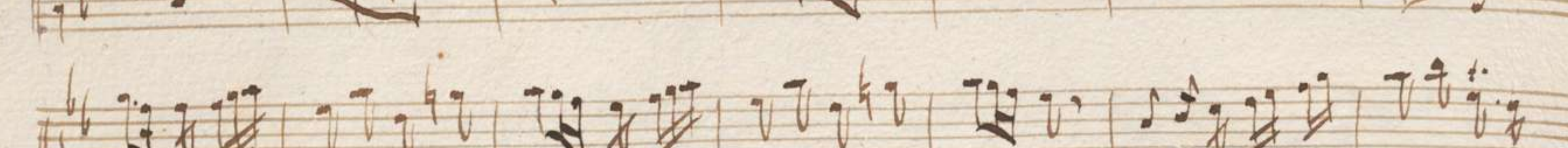
va non - ce deva *non si lusinghi non si lu*



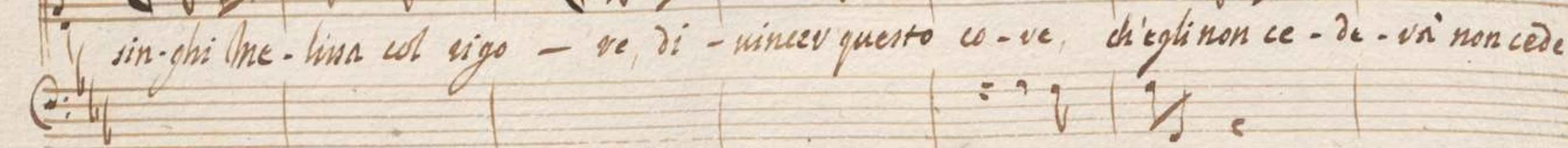
fou. *pia.*



fou. *solo*



sin - ghi me - lina col rigo - ve, di - vinev questo co - ve, di'egli non ce - de - va non cede.



fov. pia.
con la Vio.

adagio

tutti. solo.

và

non si luvini-ghi

allegro

fov.

tutti

oh'egli non ce-de-và non-cedevà

non cedevà.

più
con la Vio.
solo.

s'io son fva la utov

te, se mi evadi la sorte - ho - l'alma in liber-

for

tuai

ta

pia.

con ta Dio.

solo.

s'io son suà le vitou

for. *pia.* *for.* *pia.*

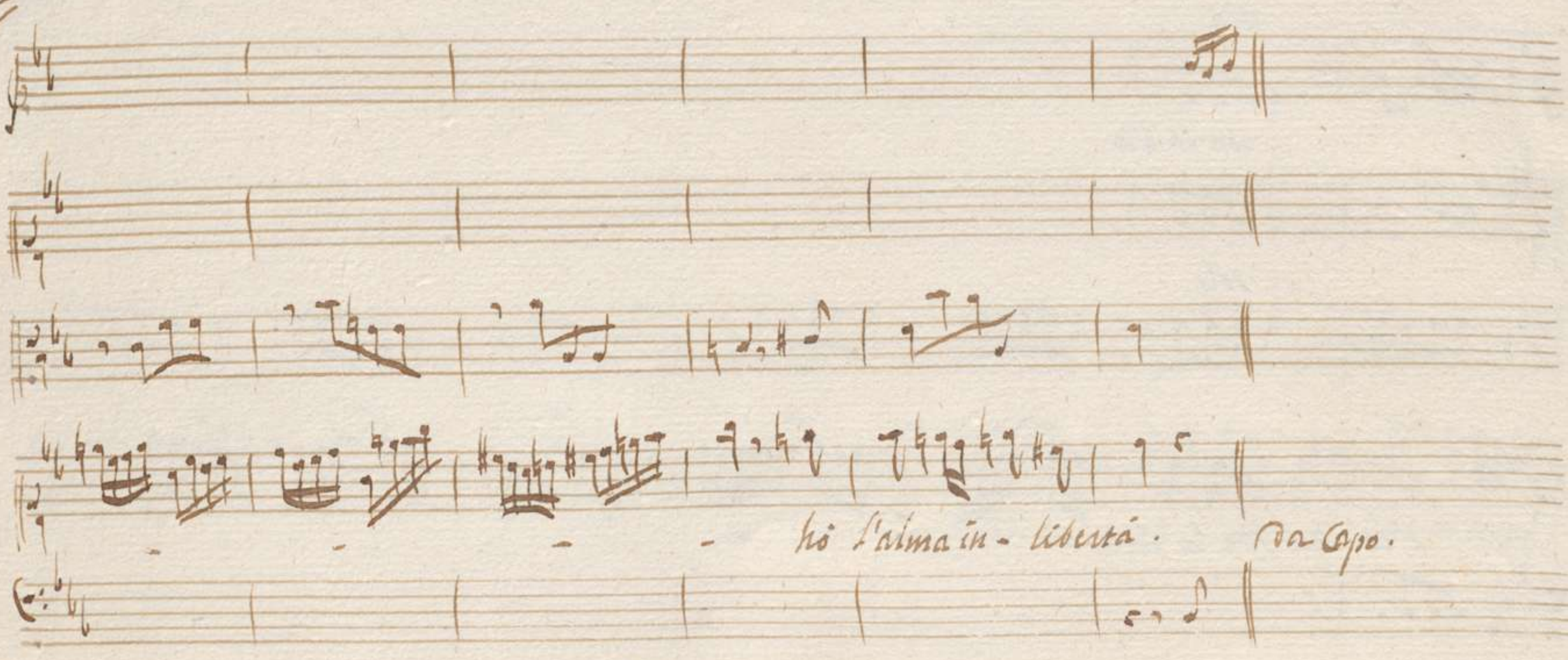
con la vio.

tut. solo *tutti* *solo.*

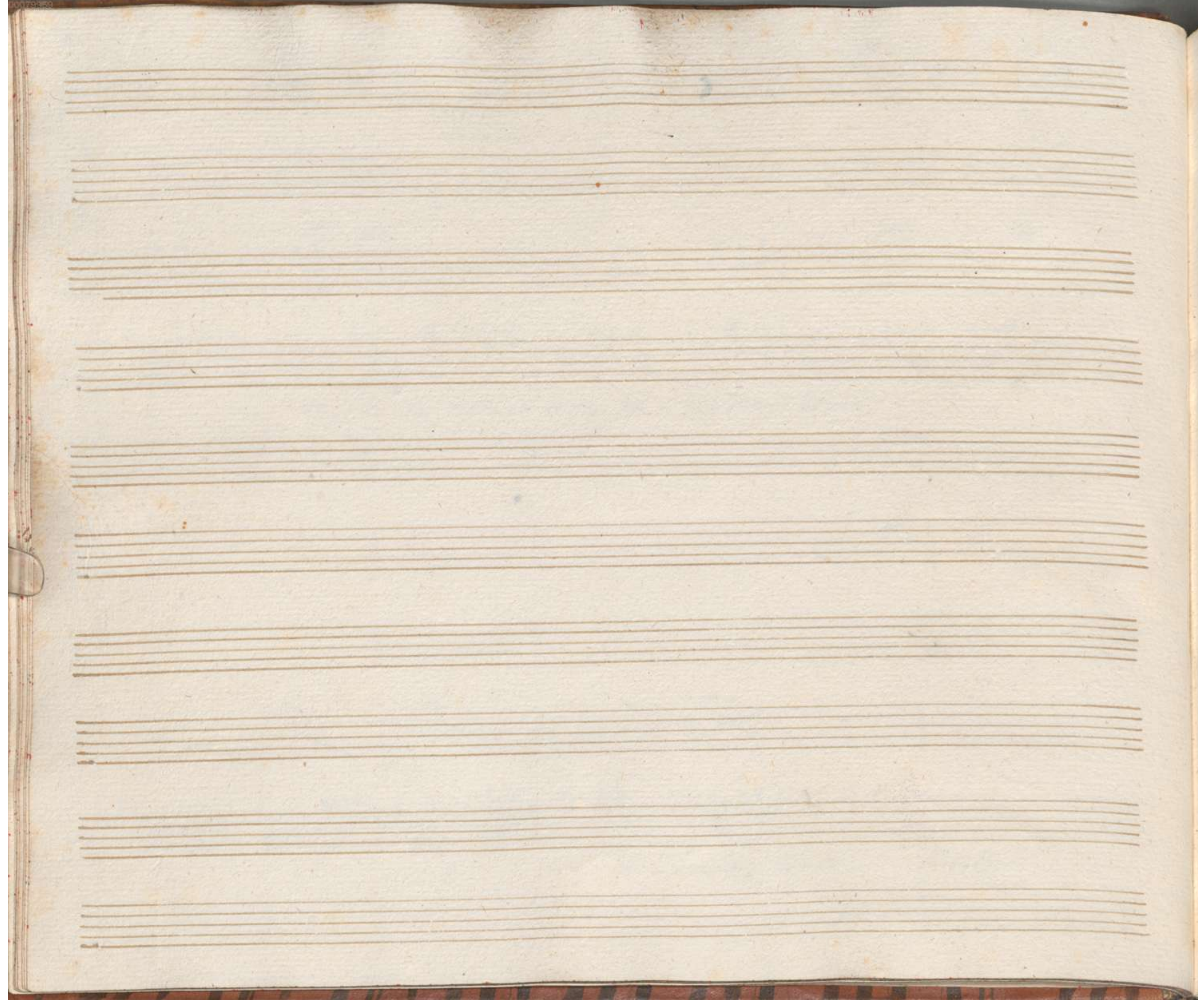
te, se mi tuadi' la sorte ho - l'alma in liberta' -



ho l'alma in - liberta'. *Da Capo.*

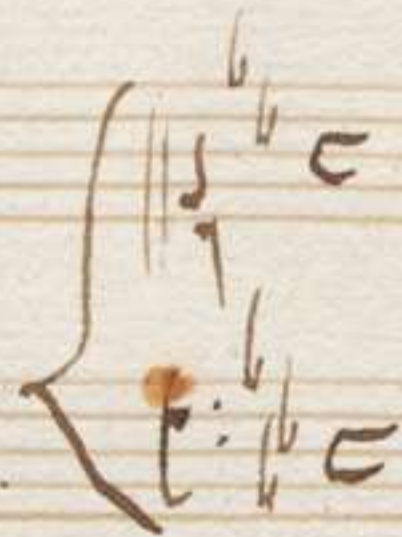






Scena II

Aspravando solo.



O mio cor, resistenza, non soccomber, o Dio! sotto il peso con-

del del tuo dolore. fuggi la mia presenza l'adorata Melina, e allora

quando io stringeva vedeva in dolce braccio, ella si vece al mio nemico in braccio

seguivo la spogliava? no: che se la dote fe' ella non cura tutta l'impresa e uana,

che piegava non si può cuove di sasso; e piu tosto fermava qui mi uogli'io per sfogare in quest'.

Antro il colto mio

andante.

con il pianto e coi - sos - pi - vi, esca il duol con i - man - tiri

pia.

col basso

peu - le - la - bua, peu - le - la -

fov.

- bua pe - la - bua - fuov - del coo,

pia. *fov.* *pia.* *fov.*

col bras.

con il pianto, e coi - so - pi - vi esca il duol con i - man - tiri

pia.

col 2^{da}.

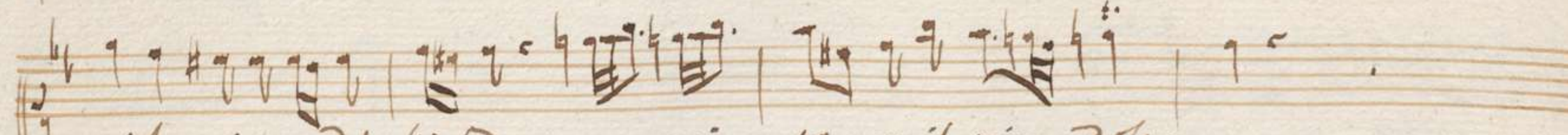
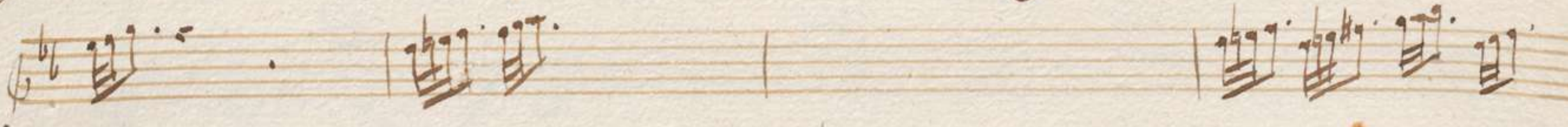
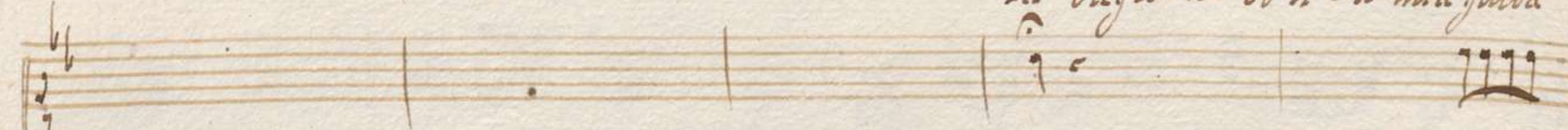
peu - le - la - bua, peu - le - la -

fov.

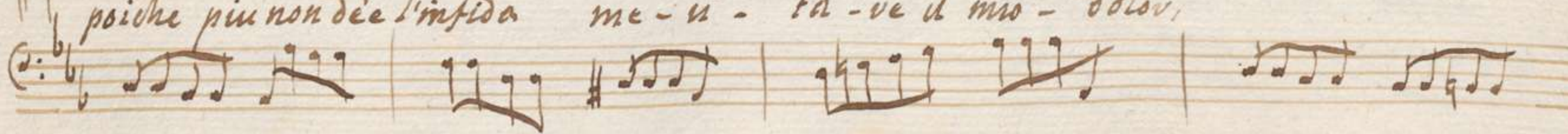
- bua, peu - le - la - bua fuor - del cor,



la vagio-ne ov si-a-mia guida



poiche piu non die l'infida me-vi-ta-ve il mio-dolor,



pia.
col Brasso

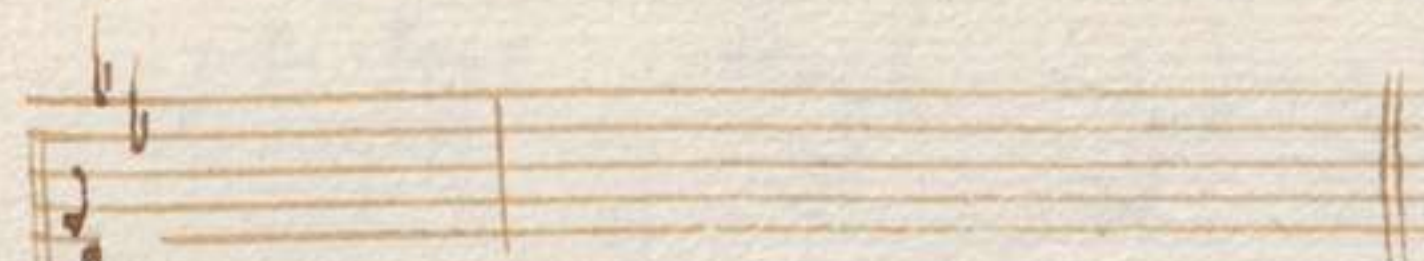
poiche piu non die l'infida me - ri - ta - ve, me - ri - ta

Detailed description: This system contains the first four measures of a musical piece. It features a vocal line on a treble clef staff and piano accompaniment on two bass clef staves. The music is in a key with one sharp (F#) and a common time signature. The vocal line begins with a rest, followed by a series of notes. The piano accompaniment consists of rhythmic patterns in the right hand and chords in the left hand. The lyrics 'poiche piu non die l'infida me - ri - ta - ve, me - ri - ta' are written below the vocal staff.

for.

ve il - mio dolor.

Detailed description: This system contains the next four measures of the musical piece. It continues the vocal line and piano accompaniment from the first system. The vocal line has a double bar line at the beginning of the system. The piano accompaniment continues with similar rhythmic patterns. The lyrics 've il - mio dolor.' are written below the vocal staff. The system ends with a double bar line.



al segno.

Scena III

Omivo, e *Asprando* pensoso.

Omivo. *Asp.*

Signor... mio Re... vienouasti Melisa? in questa sol risposta ogni mia

Omni.

gioia ogni sciagura e' posta inuano la ceceai, indi il mio Re! su l'ovme

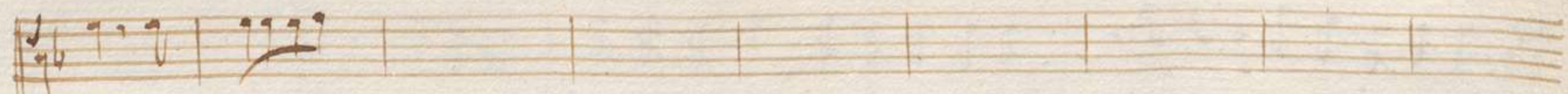
Asp. *omi.*

tue mi guida. in te spero, e confido lieto passar dalle tempeste al Lido. vien

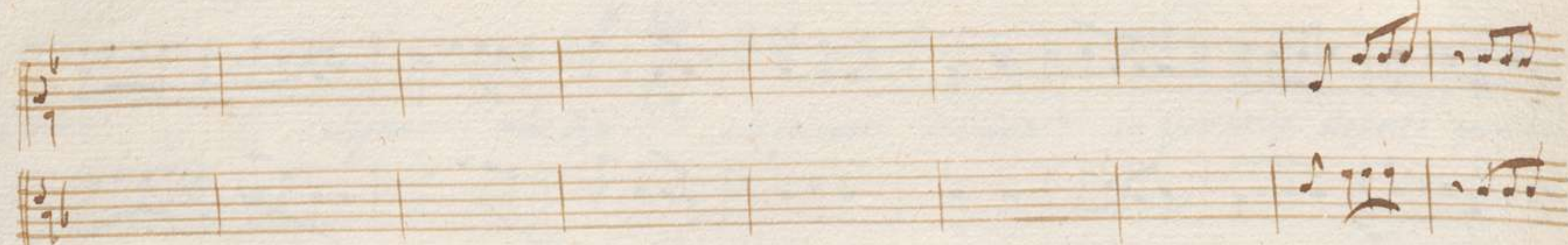
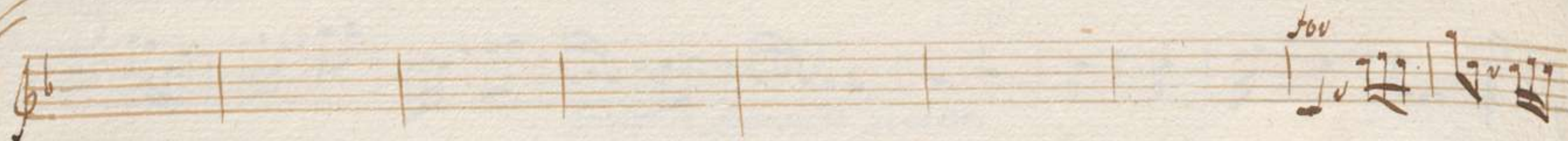
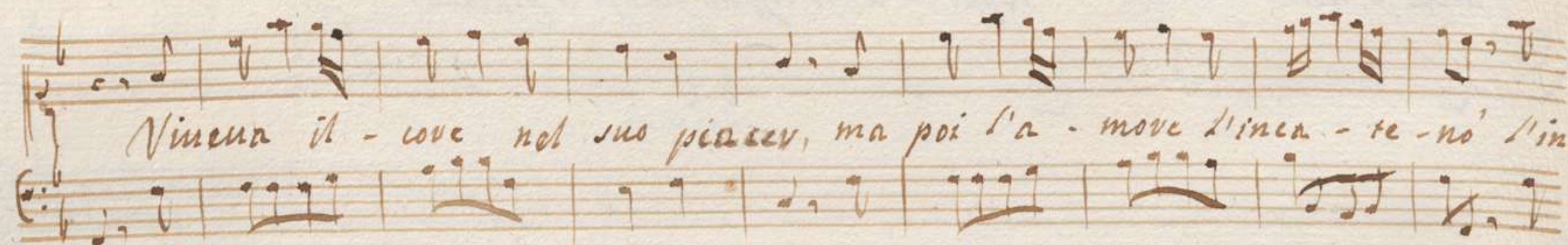
meo e non temere, dopo un lungo soffio giunge il piacere.

allegro.

piu.
con il basso



Virena il - love nel suo piacere, ma poi l'a - move l'inea - te - no' l'in



lateno - a un sguardo fiero a un sguardo - fiero di - via belta',



pia.
con il Dio.

for. *pia.*
col basso.

vincera il core nel suo - pia - ceo, ma poi l'a - more l'in -

for. *pia.*
col basso.

ca - te - no' - a un squar - do fie - vo di ve - a belta



ma poi l'amo-ve l'incarnato - a un



sguardo fiero - di - via belta' - a un sguardo fiero - di - via belta'

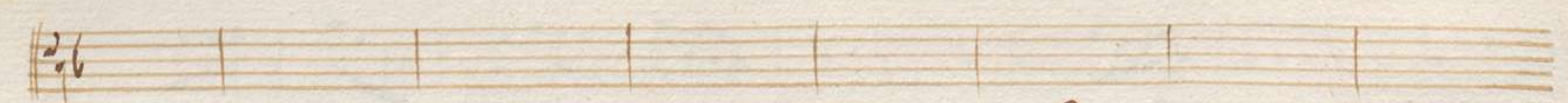
fov.

ra.

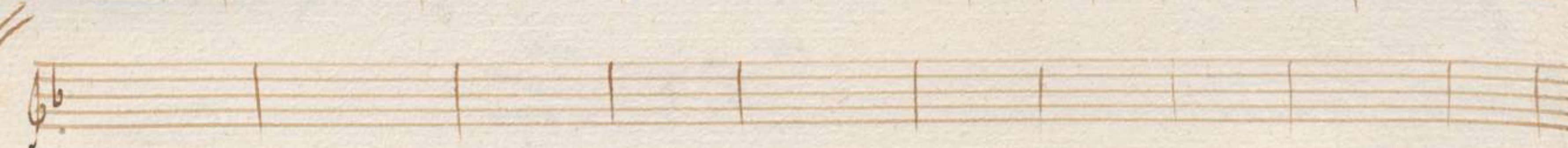
pia. *fov.* *pia.*

col suo. *col suo.*

nia piu - si ac - cende nel suo pensier; ma non compren - de che lo piango - chi

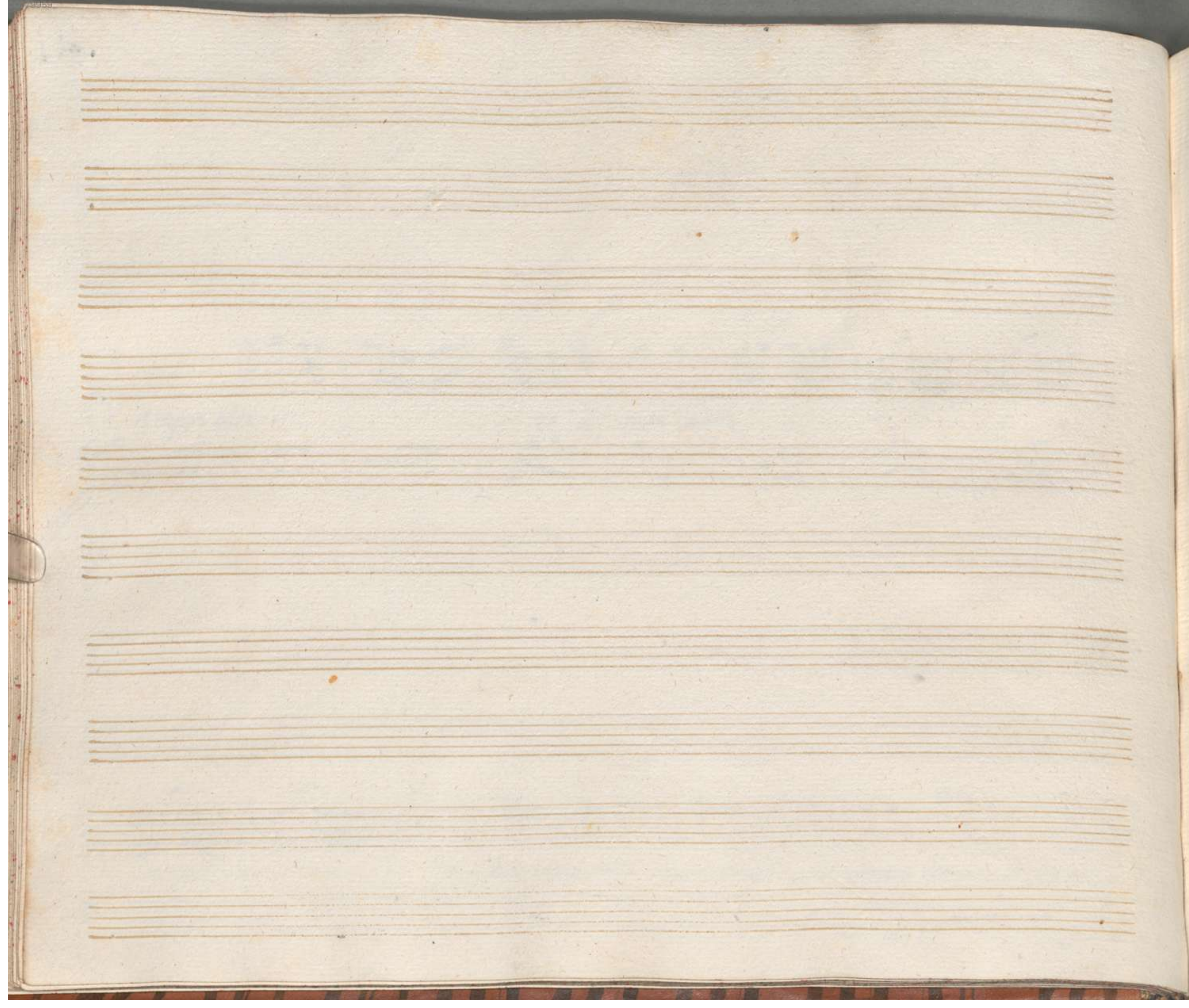


sempre alte - vo il cor auva



ma non comprende che lo piangi chi sempre alto - il cor auva. Da capo





Scena IIII

All'avviso d'Ismedovo, il fondo della buca s'apre,
e si vede un poggio ardente, che difende l'entrata
alle stanze di Nilea, sopra il quale u'è un'iscrizione:
Ismedovo, poi Ausare.

Ismedovo

L'ace all'evoc; Nilea vesti libeva si; melina peni.

qui d'un amov tivanno quasi d'Averno fievo si vede à scintillar il foco al -

tevo. ma quel che fulminante all'altuis quando appare, in lieto cangevansi, e fureggiante.

App. Dim.

se spieganti novvei i tumulti dell'alma, bastante cuido... e' uovo.

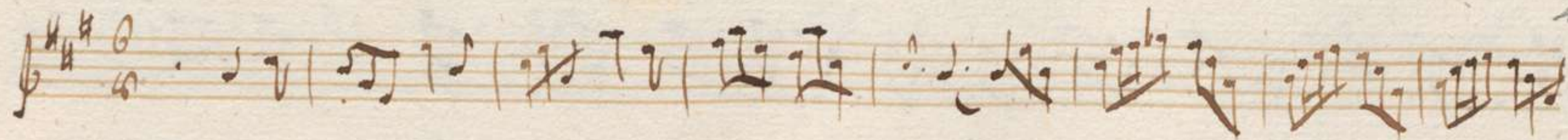
non ama chi non teme, come gemelli a un parto, il timore, e l'amore nacquevo insieme.

And. ma la speranza mia non mi abbandona amov. - *And.* si si fva poco tu uuedrai l'amico.

And. a tevo l'atura non chiede. ogni sentiero *And.* oue il suo piè s'aggiri, praticabile io uesi.

And. se tu l'incontri, digli, ch'ansioso s'attendo con mio mortal cordoglio. *And.* in un momento

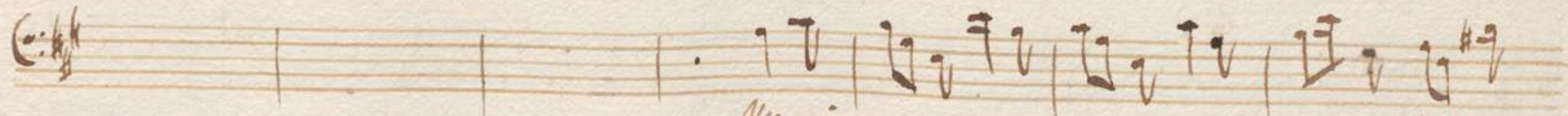
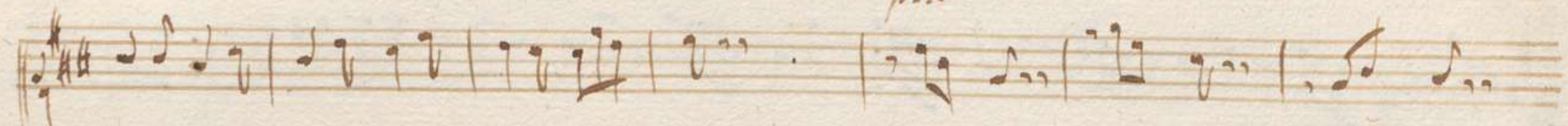
pago il tuo, e il mio uolere, vender io uoglio.



Allegro.

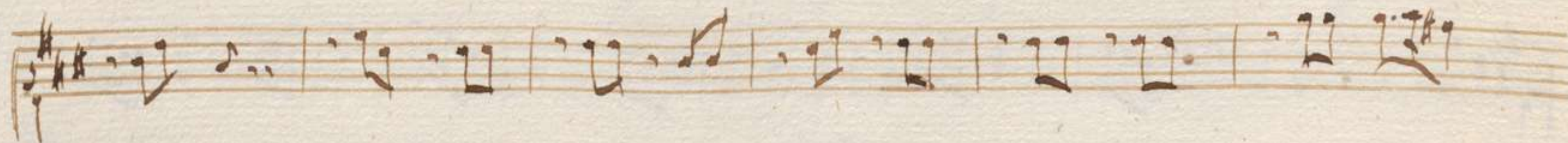


piu.



Un piace - ve conuasta - to, uicenu - to all' im - pro





niso, doppia gio - - - - - ia - ven - de al



cov, doppia -



piu.
Musical staff with treble clef, key signature of two sharps (F# and C#), and a series of eighth and sixteenth notes.

Musical staff with treble clef, key signature of two sharps, and a series of eighth and sixteenth notes.

Musical staff with treble clef, key signature of two sharps, and a series of eighth and sixteenth notes.

Musical staff with bass clef, key signature of two sharps, and a series of eighth and sixteenth notes.

ce-ve contunsta-to, viceu-to all'improvvi-so, doppia gio - ia vende al cov,

Musical staff with bass clef, key signature of two sharps, and a series of eighth and sixteenth notes.

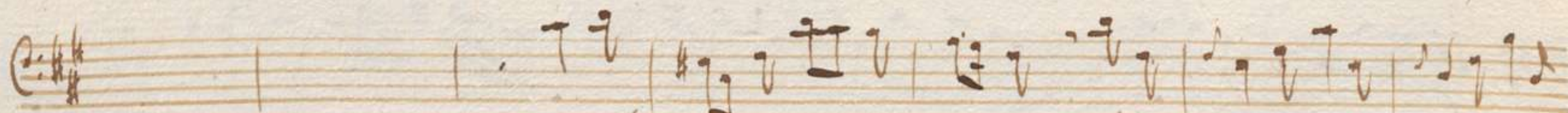
Musical staff with treble clef, key signature of two sharps, and a series of eighth and sixteenth notes. Includes the marking *fov.*

Musical staff with treble clef, key signature of two sharps, and a series of eighth and sixteenth notes.

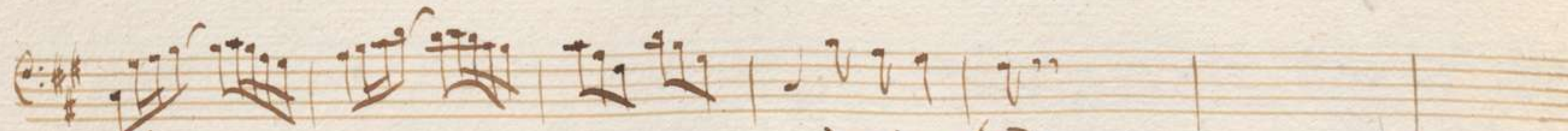
Musical staff with treble clef, key signature of two sharps, and a series of eighth and sixteenth notes.

Musical staff with bass clef, key signature of two sharps, and a series of eighth and sixteenth notes. Includes the marking *doppia gio - ia vende al cov.*

Musical staff with bass clef, key signature of two sharps, and a series of eighth and sixteenth notes.

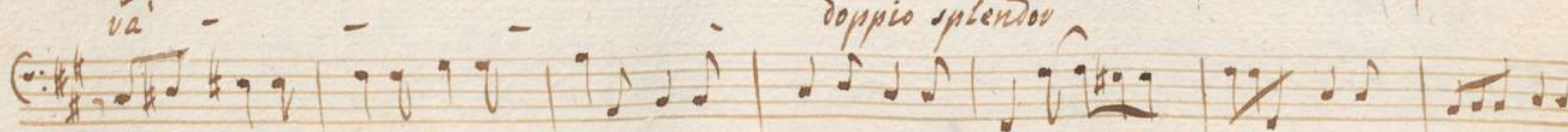


tal, d'ami - co ri - troua - ro, d'ambo noi, nel mesto viso, veche -



va'

doppio splendore



tal, l'ami - co si - rrouato, d'ambo noi nel mesto viso, vechevā doppio splen-

dou vechevā vechevā

vechevā - doppio splendor. a capo.

Scena V.

Asace solo, cogitabondo.

*Come d'amor noiose, deh' lasciatemi omai libera l'anima, e n'abbia l'amis-
ta vittoria, e palma. benchè Nicèa mi sembri ecceso di beate, io piu non
l'amo. e se mai piu quest'anima pur un sospir l'inuia, non la uo' piu per mia
e pur fuor del mio seno cont'v' mia voglia uscite amovosi sospiri, e me tradire?*

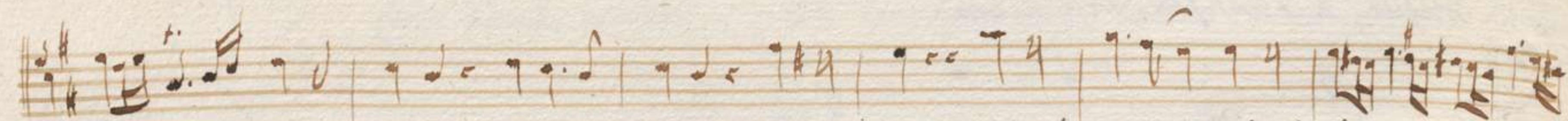
Ausare, oh' mio, che prouisi! e' perduta ogni speme, e in questo mio petto, amou di

nuouo a trionfar s'en uiene.

pia.
solo

affettuoso.

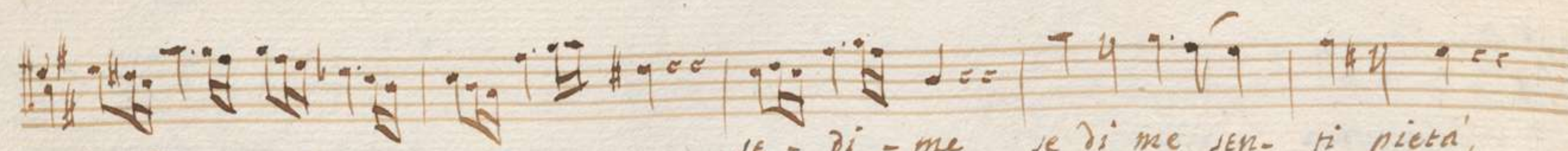
Vieni a - moou, che nel mio -



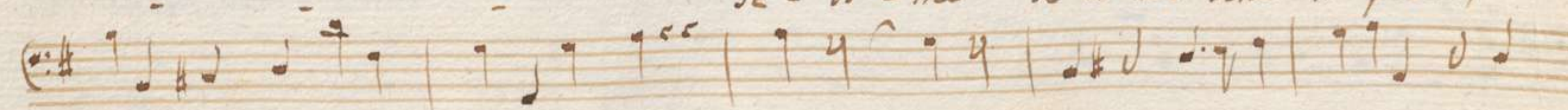
pet-to - auroi pace, auroi vicetto se di me se di me sen-ti pietà



futti



se - di - me se di me sen-ti pietà,



pia.
solo

vieni a - mov, vieni a - mov, che - nel - mio - petto

avrai - pace, avrai ricetto se di - me, se di - me - senti pie - ta' - -

tutti

se di me - sen - ti - pietà

solo

questo - cor, che è tutto - fo - co

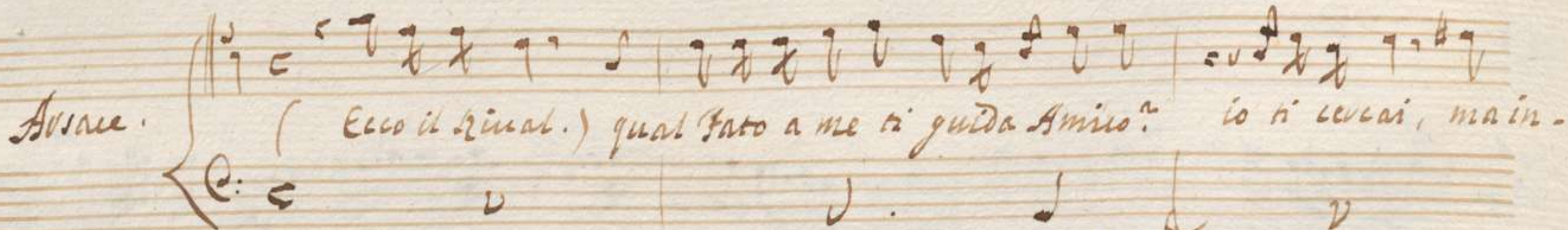
non da - lo - co, contro vo - glia contro voglia a - la - mista,

- non da loro contro - voglia a - l'amista. da capo.

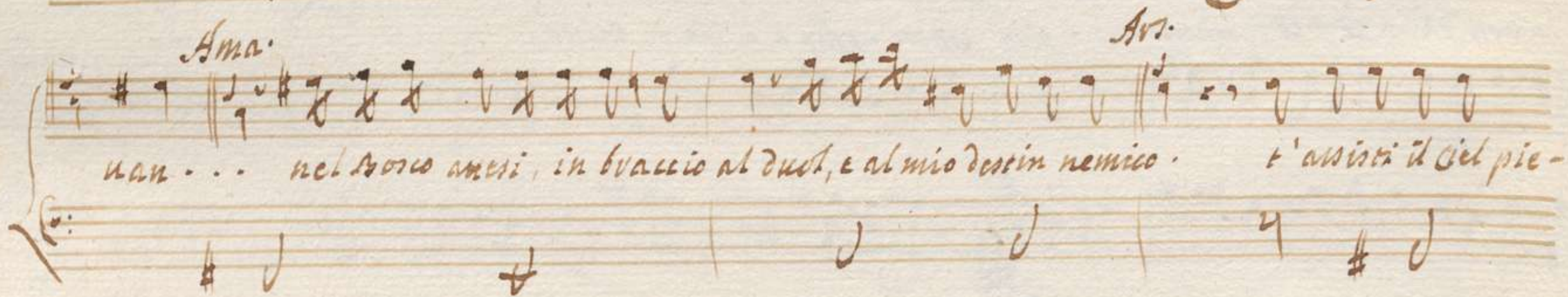
Scena VI.

Amadis, e detto.

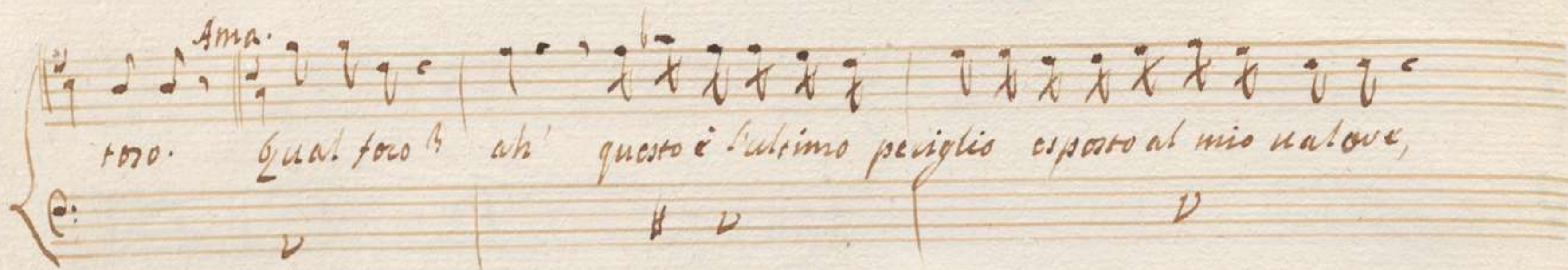
Assai. *(Ecco il rival.)* qual fato a me ti guida Amico? io ti cercai, ma in-



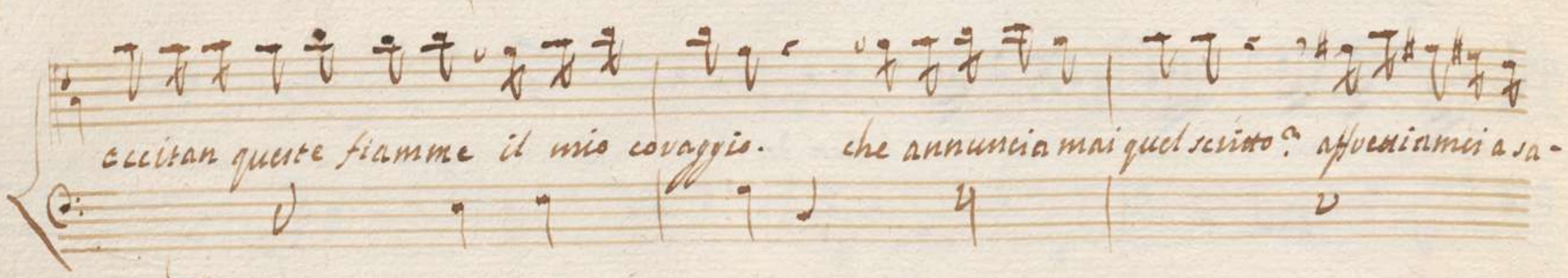
Am. *Ass.*
nan . . . nel bosco anesi, in braccio al duca, e al mio destin nemico. t'assisti il ciel pie-



Am. *Ass.*
toso. Qual foco? ah! questo è l'ultimo periglio esposto al mio valore,



eccitan queste fiamme il mio coraggio. che annuncia mai quel scitto? affrettami a sa-



And. *leg.*

per ciò che contiene. obbedisco Signor, (finger conuicene.) l'amante pareua per questo

foco, l'Euoe si uedua di gloria uinto, ed'ogni altro ualou dal suo sia

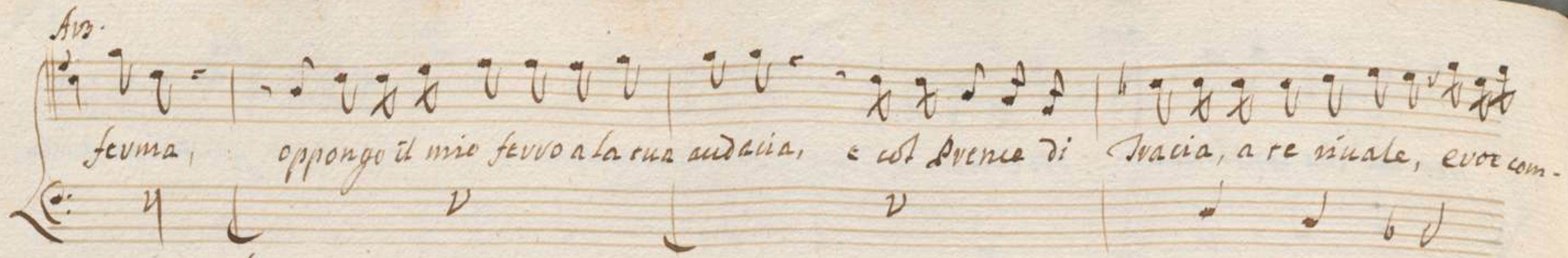
And.

uinto. la mia fiamma conosco, e il mio ualoue, presto goduo, me n'ansi -

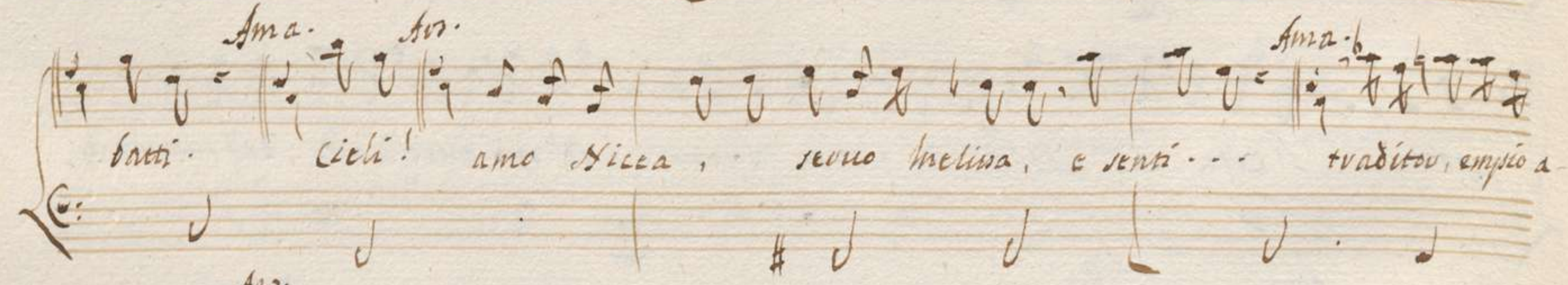
cuna il uoue. uista mio Luence; io uado del mio uoue a ceuear la migliou

parte, se se pago uanni piu felice il mio sen uendeu poruai.

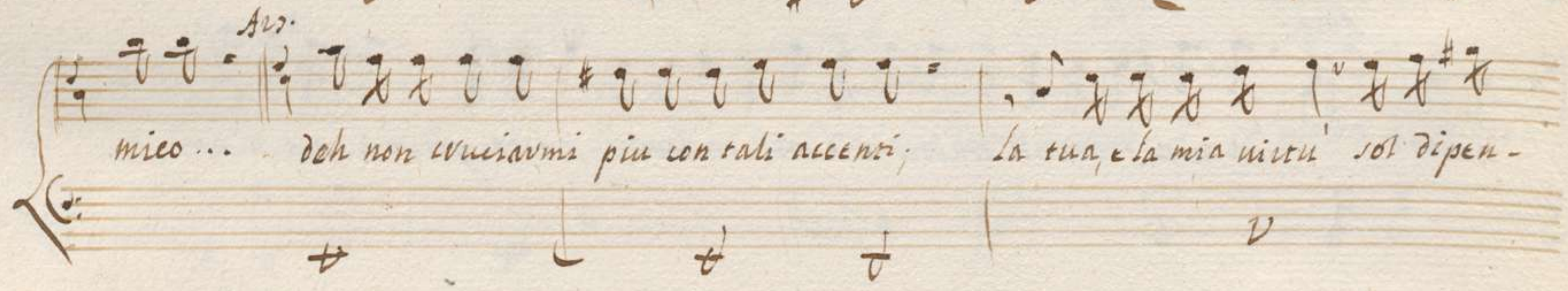
And.
ferma, oppongo il mio ferro a la tua audacia, e col puerce di Tracia, a re usuale, evoc com.



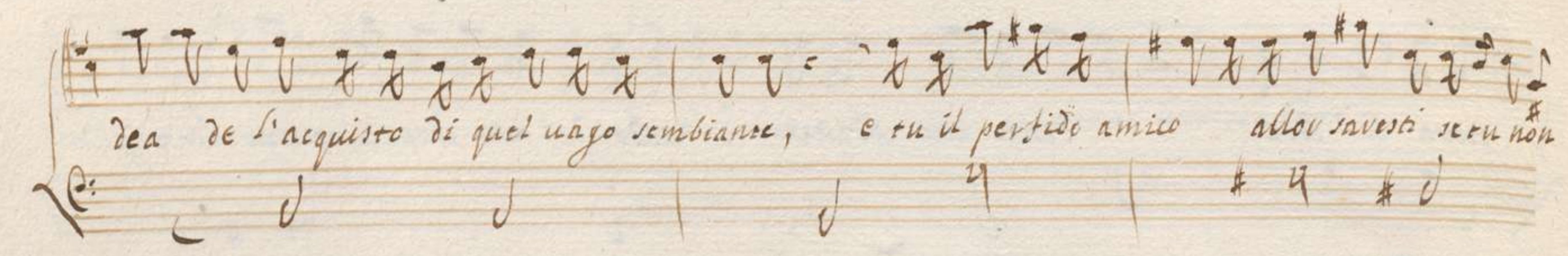
And. batti. *And.* Ciel! amo Nicea, seruo Melina, e senti... *And.* traditor, empio a



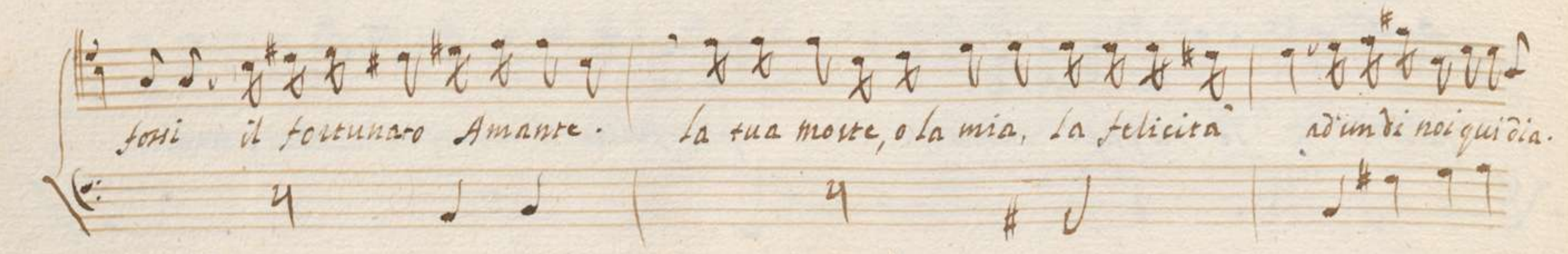
And. mico... deh non uiciarmi piu con tali accenti; la tua, e la mia virtu' sol dipen-



dea de l'acquisto di quel uago semblanze, e tu il perfido amico allou sauesti seru non



fossi il fortunato Amante. la tua morte, o la mia, la felicita' ad' un di noi qui dia.



Alma.

benche prodigo sei de la tua vita, m' e' caro ancor assai quel sangue tuo,

ma per punirti ingrato, e per giusta vendetta, di veder la mia

gloria a te s'aspetta. parte traucendo le fiamme.

Scena VII.
Assae solo.

fugge, e m' insulta. eh' che seguito e' duopo in mezzo a quelle fiamme; ma qual potev se-

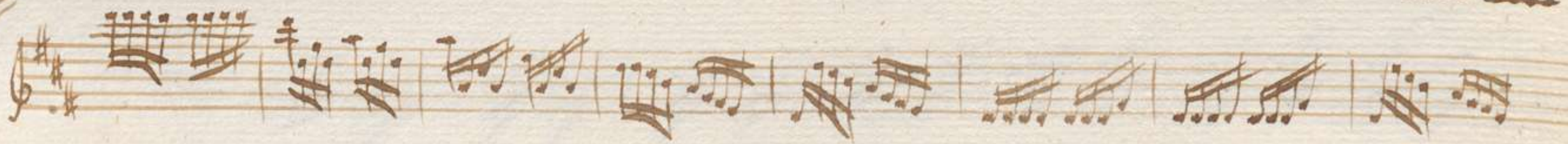
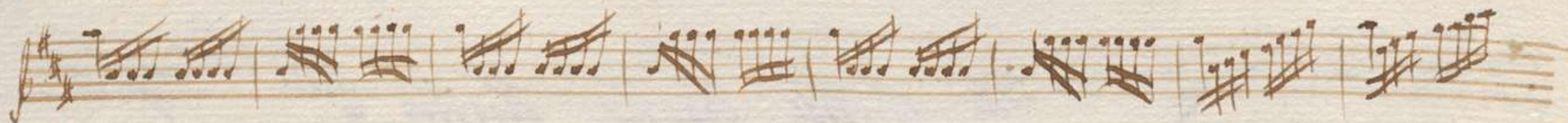
curo, ne dipende il passaggio? o Dio! qual lampo, gia' precipita il ciel, cechiamo scampo.

Scena VIII

La Guotta, ed' il Poggiolo ardente si distrugge allo
stupito de' Suoni; e lascia veder Nicca
la quale compare in mezzo de' Cacciaglieri,
e adome sotto un Reggìo Ivono.

Nicca.
prestissimo.

A handwritten musical score on ten staves. The notation is in brown ink on aged paper. The score is organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains a melodic line with various note values and rests. The second staff features a rhythmic accompaniment with dense sixteenth-note patterns. The third staff continues the accompaniment with similar rhythmic figures. The fourth staff is mostly empty, showing only the clef and key signature. The fifth staff contains a bass line with rhythmic patterns. The second system (staves 6-10) begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff has a melodic line with slurs. The seventh staff has a rhythmic accompaniment. The eighth staff continues the accompaniment. The ninth staff is mostly empty. The tenth staff has a bass line with rhythmic patterns. The handwriting is consistent throughout, and the staves are clearly marked with bar lines.



Chi uide mai si orribile tempesta?

Donde il stupito, e i lampi il piu stabile con intoriscere;

e in un momento abbate tutto ciò, ch'ella incontra

per venerian sopra e cielo, e terra,

non fanno già l'au

toi i som-mi koei...

toi i som-mi koei...

sicua son che

sia da una nova magia ou fabricata, o dall' auer-no-rvata all' alcuni danno.

Musical staff with treble clef, key signature of two sharps (F# and C#), and a series of sixteenth-note passages.

Musical staff with treble clef, key signature of two sharps, and a series of sixteenth-note passages.

Musical staff with treble clef, key signature of two sharps, and a series of sixteenth-note passages.

Musical staff with treble clef, key signature of two sharps, and a series of sixteenth-note passages.

di tal giusto spa-

Musical staff with bass clef, key signature of two sharps, and a series of sixteenth-note passages.

Musical staff with treble clef, key signature of two sharps, and a series of sixteenth-note passages.

Musical staff with treble clef, key signature of two sharps, and a series of sixteenth-note passages.

Musical staff with treble clef, key signature of two sharps, and a series of sixteenth-note passages.

Musical staff with treble clef, key signature of two sharps, and a series of sixteenth-note passages.

mento in tal guisa agitata e' gia' quest' alma, che rinvouar non puo' la prima calma.

Musical staff with bass clef, key signature of two sharps, and a series of sixteenth-note passages.

che miro, o - ciel! Eroe non è questi che ap-

pave all'occhi miei? occhi, voi mi tradite. no', che il troppo desio te non in -

gianna, vedi tornato al tuo regale aspetto lo ^{amato mio} sposo tuo dilecto.

Handwritten musical notation for the first system, consisting of three staves. The top staff features complex rhythmic patterns with many beamed notes. The middle and bottom staves contain simpler rhythmic accompaniment.

A blank musical staff with a treble clef and a common time signature.

affettuoso.

Handwritten musical notation for the second system, consisting of one staff with notes and rests.

pia.

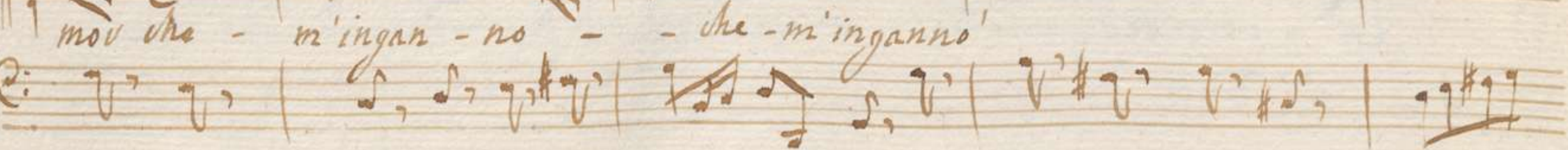
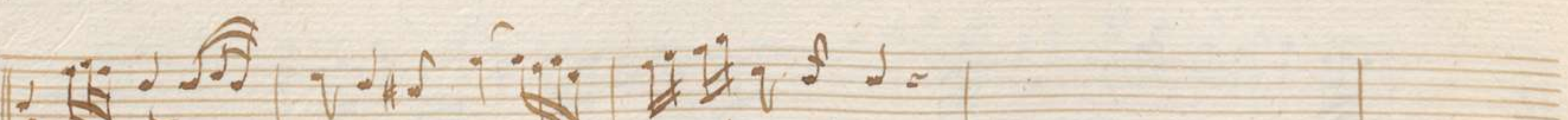
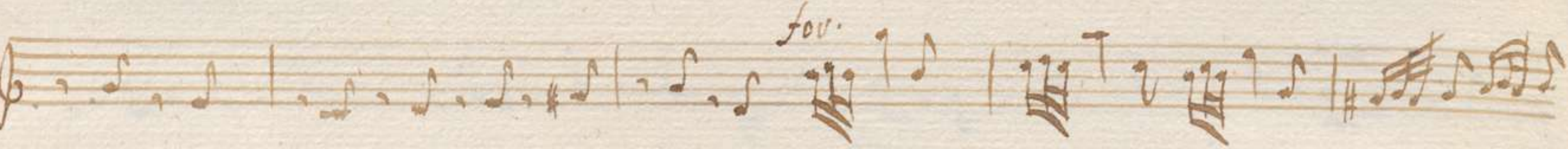
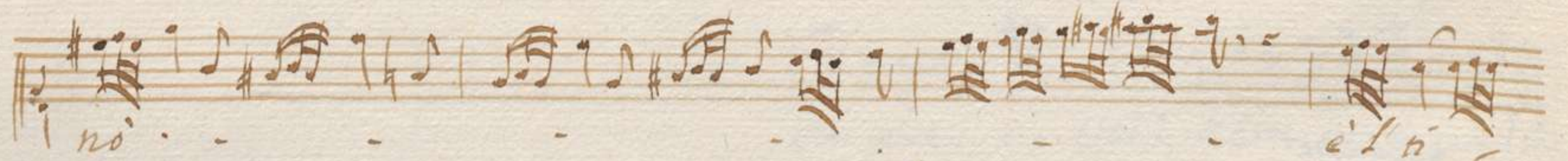
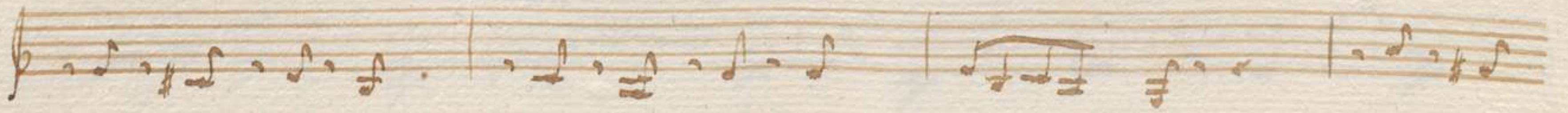
Handwritten musical notation for the third system, consisting of one staff with notes and rests.

con il Violino

Handwritten musical notation for the fourth system, consisting of two staves with notes and rests.

Handwritten musical notation for the fifth system, including lyrics and musical notation. The lyrics are written below the notes.

A - vo ben, mio dol - ce amo - ve, e' l' ti - mo - che - m'ingan -



no - - - - *e' l' a*

for.

mov *che - m'ingan - no - - che - m'inganno'*

pia.

con il V^o

ca - vo ben, mio dol - ce amo - ve, e' la

mov. che - m'ingan - no

fov.

e'l-ti - mov che - m'ingan-no' - che - m'inganno'

pia. *fov.*

con il V^o

pia.

e'l-ti - mov che - m'ingan-no' - che - m'inganno'

pia.

con il No.

se - l'a - man - puo - diri erro - ve, ad - ev -

van ad'erran - tou -

for. *pla.*

Lon el N^o

non si puo' *ad' evvan*

ad' evvan tou nwan - tou - non si puo'

da capo.

Amadis

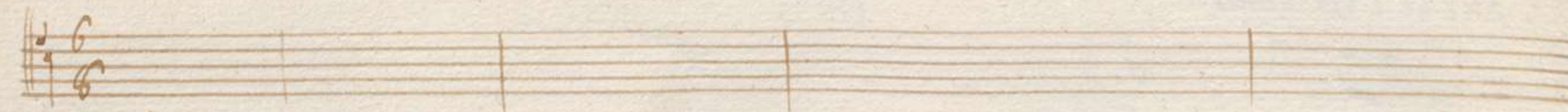
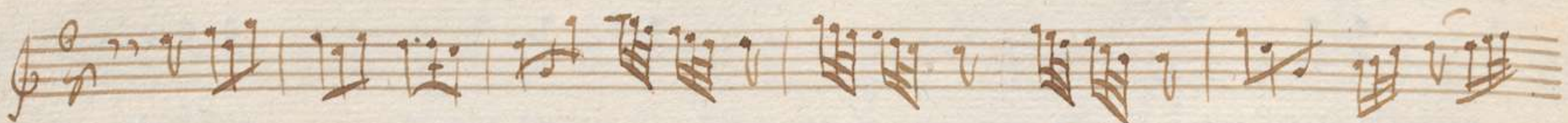
Un gran prezzo corona oggi i miei gesti, peche rivederai

Alleg.

posso in quest' ora. de momenti il piu caro, io provo ancora. testimoni ne

vai d'una fiamma si bella, in quest' istanti intveciate a la danza

anche i bei canti. *foco.*

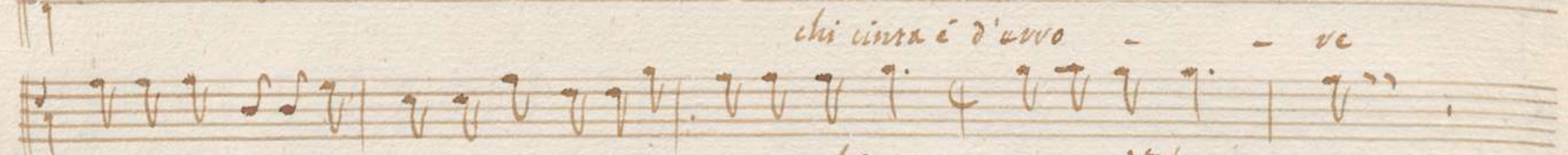
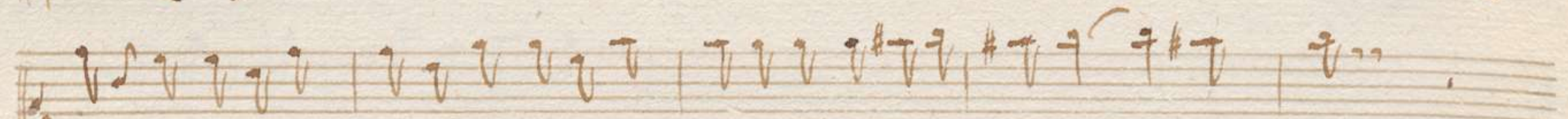


Coro di Canaglieni

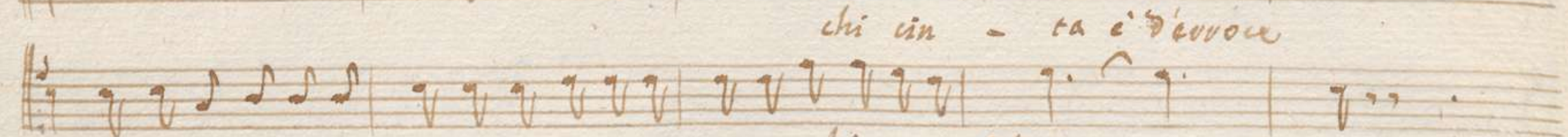


Handwritten musical score on ten staves. The top two staves are empty. The next three staves contain a complex melodic line with many beamed notes. The following three staves contain a rhythmic accompaniment with many eighth notes. The final two staves contain a vocal line with lyrics written below it.

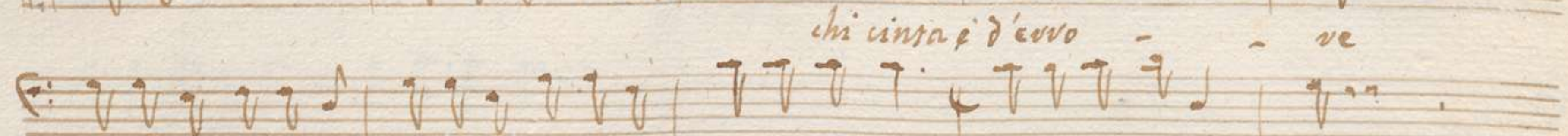
che viva la uaga che appaga ogni



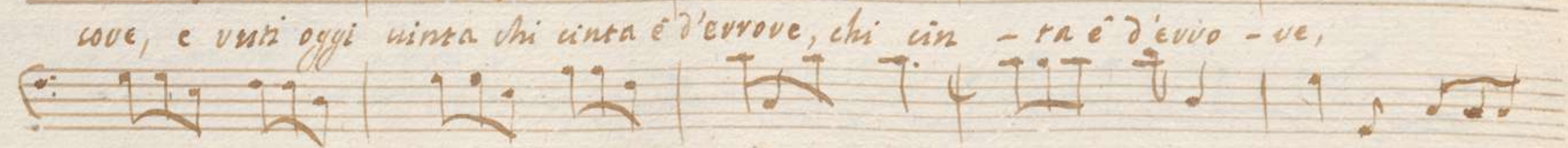
chi cintra è d'ovvo - - ve



chi cin - ta è d'ovvove

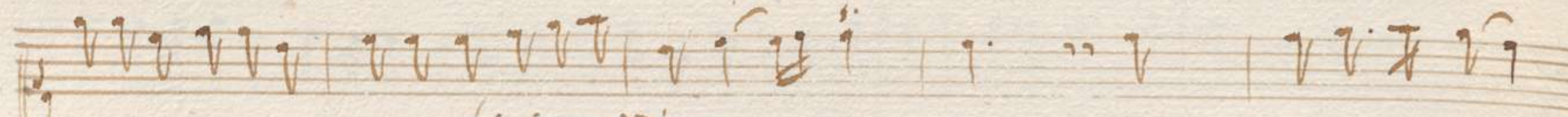
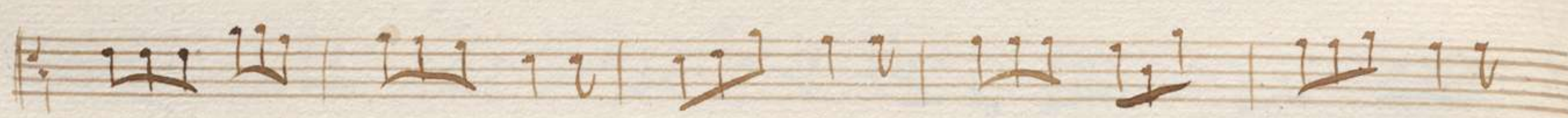


chi cintra è d'ovvo - - ve

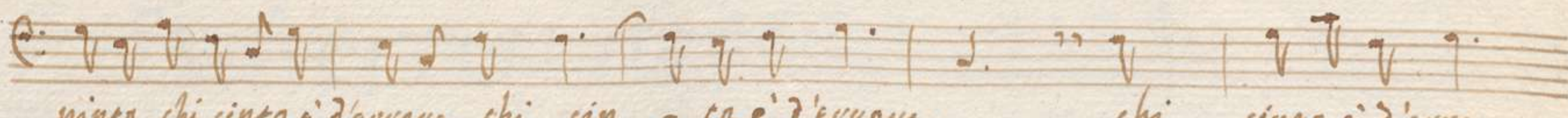
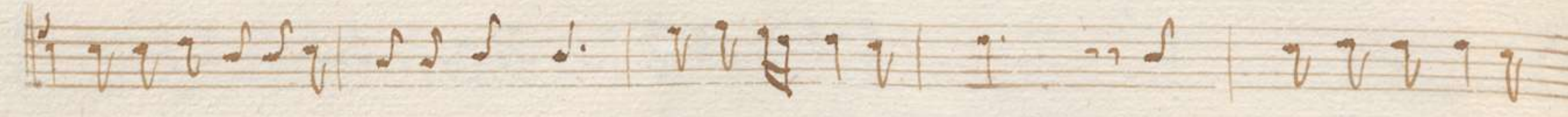
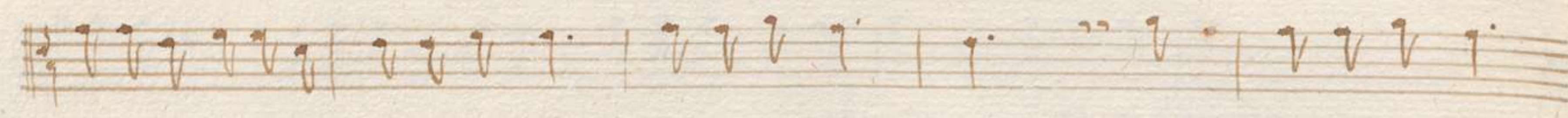


ove, e vesti oggi cintra chi cintra è d'ovvove, chi cin - ta è d'ovvo - ve,

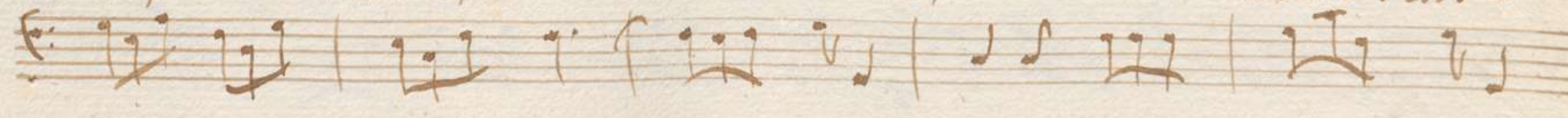
Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The bottom staff contains the text "e usq[ue] oggi" written above the notes.



chi cinta e' d'evvo - - ve

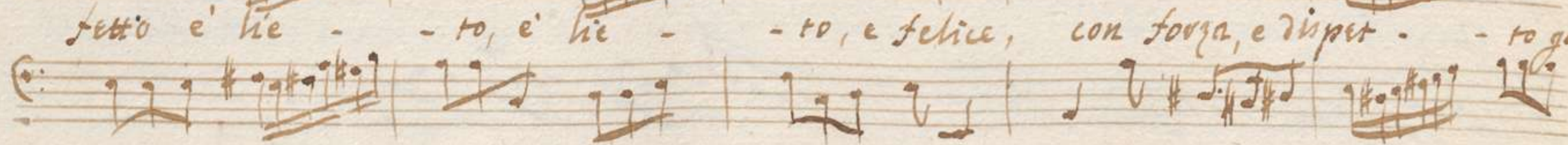
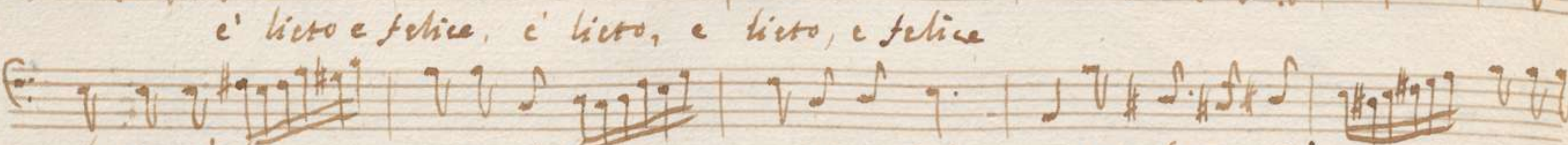
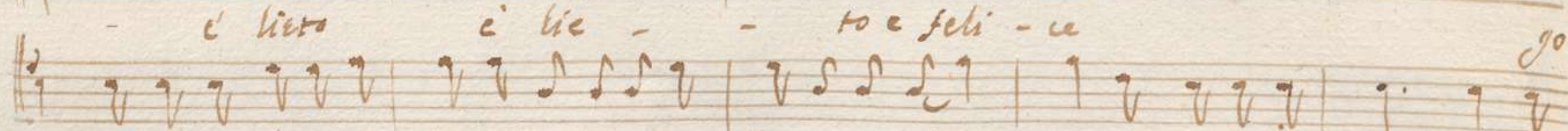
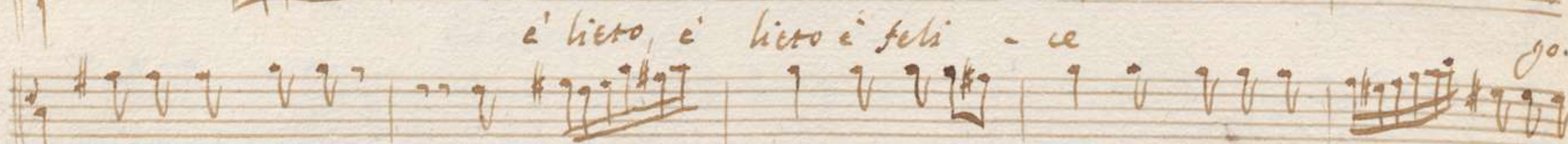
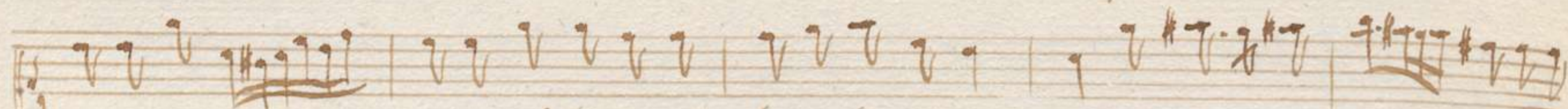


ninta, chi cinta e' d'evvoe, chi cin - ra e' d'evvoe, chi cinta e' d'evvo -



ve.

un libero af-



da Capo.

deu mai non lice godeu

deu - godeu mai non lice. Che uisua

da Capo.

Amadis

Nic.

solissima mia speme. *adovato* Te.

in 2

sovo,

ne tuoi bei lumi, il mio gran Nume adoro.

ne tuoi bei lumi, il mio gran Nume adoro.

Sinfonia, che precede la uenuta di Melissa

prestinimo

A handwritten musical score on four staves. The notation is dense and rhythmic, featuring many beamed notes and rests. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third and fourth staves also begin with clefs and time signatures. The music is written in brown ink on aged, yellowed paper. The notation is highly stylized, with many notes beamed together in groups, suggesting a fast or complex rhythmic pattern. There are vertical bar lines separating the measures. The overall appearance is that of a historical manuscript or a composer's sketch.



Scena IX

Melissa, correggiata da due lunghi, e detti.

Melissa

Venga Amadis; Il fiero aspetto mio ti annunzia, empio crudel, penza-

rata. qui demoni venite, all'iva mia servite, trasportate quell-

empia dove lieto l'accende il suo fuciale. Nil. Ciel, dove m'ascondo. fuggo.

Ama.

il tuo barbaro genio, oggi sovmonca del bavato profondo al cieco idegno.

mel.

disparischino omai quest'empie soglie, che furono così come a quell'indegno - na, e in altre

parti, porta i tuoi sospiri; e il tuo vival gioisci ov di tua pena

e per più suo diletto, al tuo core s'augmenti ina, e dispetto.

Musical staff with complex rhythmic patterns, possibly a keyboard or lute part, featuring many beamed notes.

Musical staff with rhythmic patterns, continuing the piece.

Musical staff with rhythmic patterns, continuing the piece.

Musical staff with rhythmic patterns, continuing the piece.

puesto.

Musical staff with rhythmic patterns, continuing the piece.

Musical staff with rhythmic patterns, continuing the piece.

Musical staff with rhythmic patterns, continuing the piece.

Musical staff with rhythmic patterns, continuing the piece.

Musical staff with rhythmic patterns, continuing the piece.

Barbano

barbano un à-propos de la

Musical staff with rhythmic patterns, continuing the piece.

Handwritten musical notation for the first system, consisting of three staves. The top staff features a treble clef and a series of notes, including a prominent sixteenth-note run. The middle and bottom staves contain fewer notes, primarily rests and some chordal structures.

Handwritten musical notation for the second system. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: *nebbia, ed' il furo - re dell' In - feu - nat - orre, l'ardente gelo - si - a ti squarci il - duro*. The notation is in a single system with a treble clef for the vocal line and a bass clef for the piano accompaniment.

Handwritten musical notation for the third system, featuring a piano accompaniment. It begins with a double bar line and a *pia.* marking. The notation includes a treble clef and a series of notes, with some dynamic markings like *for.* appearing later in the system.

Handwritten musical notation for the fourth system, consisting of two staves. The notation is primarily rhythmic, with many notes beamed together, suggesting a fast or repetitive passage. The top staff has a treble clef and the bottom staff has a bass clef.

Handwritten musical notation for the fifth system. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: *ti squarci, ti squarci il duro*. The notation is in a single system with a treble clef for the vocal line and a bass clef for the piano accompaniment. There are some markings like *for.* and *co* in the piano part.

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.

cou, barbavo barbavo barbavo ua à-prouau la

Handwritten musical score for the second system, consisting of three staves for piano accompaniment. The notation includes various rhythmic patterns and melodic lines.

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

vabbia, ed il fuwo-ve dell' In-fu-nal-ovvove l'ardente gelosi - a ti squavai il duro

Handwritten musical score for the first system. It consists of three staves of instrumental music (likely violin, viola, and cello) and a vocal line. The vocal line has the lyrics "cou" and "l'av-". The music is written in a cursive, historical style.

Handwritten musical score for the second system. It consists of three staves of instrumental music and a vocal line. The vocal line has the lyrics "dante gelosi - a ti squarrai il duvo cou, ti squarrai ti squarrai il duvo cou". The music is written in a cursive, historical style.

senti se l'iva mia men ti favã pe -

Handwritten musical score for the first system. It consists of a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics: *na, o' puv se nel tuo petto, davà maggiou diletto il tuo mal-nato a-*

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line begins with the lyrics: *mov o' puv-se nel tuo petto da-*

va'-maggiou dilec - to il

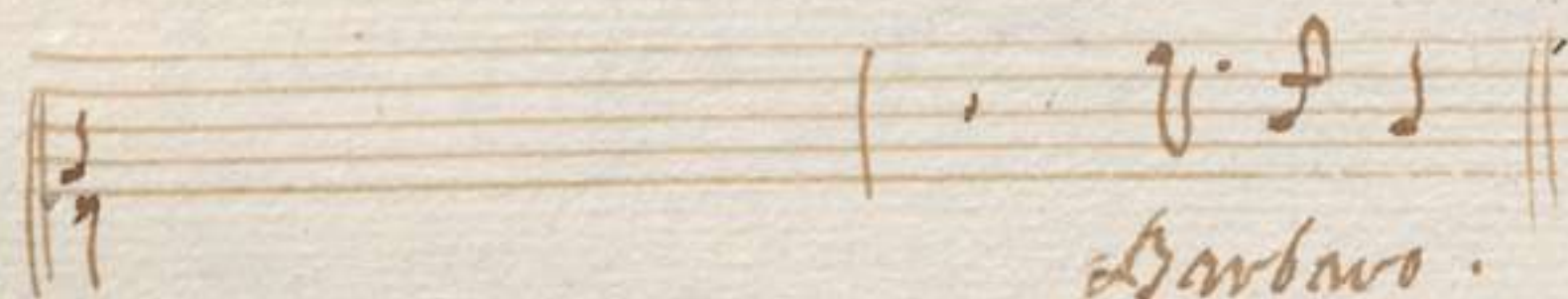
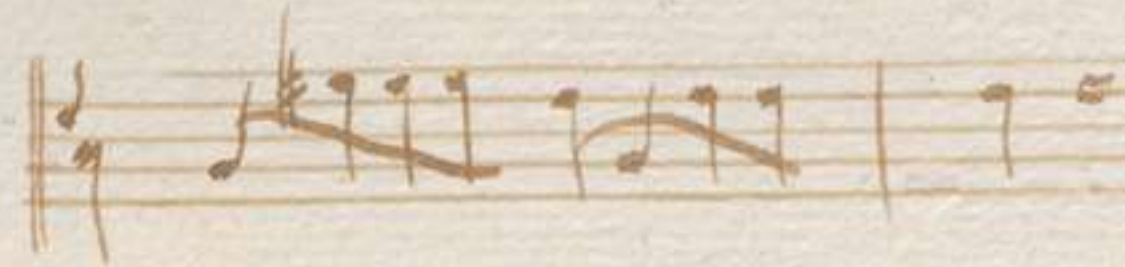
This system contains the first four staves of handwritten musical notation. The top staff is a vocal line with lyrics written below it. The bottom staff is a piano accompaniment line. The music is written in a single system with four measures.

This system contains the next four staves of handwritten musical notation, all of which are piano accompaniment. It continues the piece with four measures.

tuo mal-nato amor.

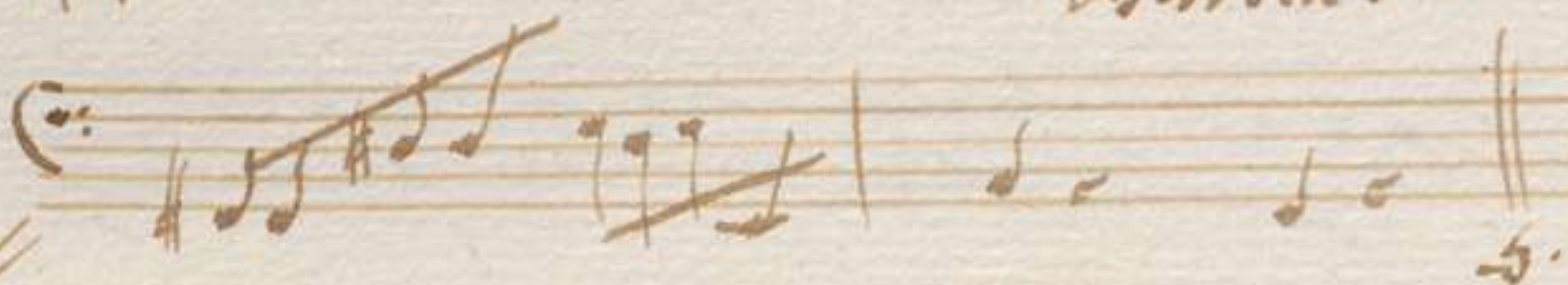
This system contains the final four staves of handwritten musical notation on the page. The top staff is a vocal line with lyrics written below it, and the bottom staff is a piano accompaniment line. It concludes the piece with four measures.

5.



Barbano.

al segno.



5.





Scena X.

Valle divisa da alberi, e Muscelli.

Amadis, solo.

Implacabile furia, novesta il volo. soccorvete mi, o

Cielì in tanto duolo: ah, che scorgo rivestito il mio Tesoro fra coùdelsi si-

-torre, ed - io non muovo; fua singultri, e sospiri articulando

uai tuoi cari accenti; pavoni d'adirti o cara, dirmi amovosa, e mesta

a soffrite Amadis, il cou prepara.

grave.

La

cava cava tua-fauella, sento che dice o' bella idolo mio per te, lan-

for.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, rests, and dynamic markings. The lyrics "jui-sce-la-mia fe-foa-le-voere" are written across the staves.

jui-sce-la-mia fe-foa-le-voere

Handwritten musical score for the second system, consisting of five staves. The notation includes various rhythmic values and rests. A dynamic marking "pia." is present on the first staff.

pia.

Handwritten musical score for the third system, consisting of two staves. The notation includes various rhythmic values and rests. The lyrics "senso la cava tua faucella, sento sen-to che dice o bella solo mio per-" are written across the staves.

senso la cava tua faucella, sento sen-to che dice o bella solo mio per-

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

te - pe - te lan - guis - ce - la - min - fe - fra - le - vitou -

Musical staff with notes and rests.

Musical staff with notes and rests. *fov.*

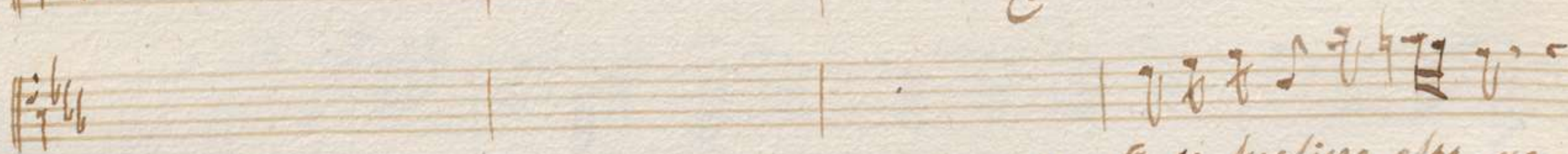
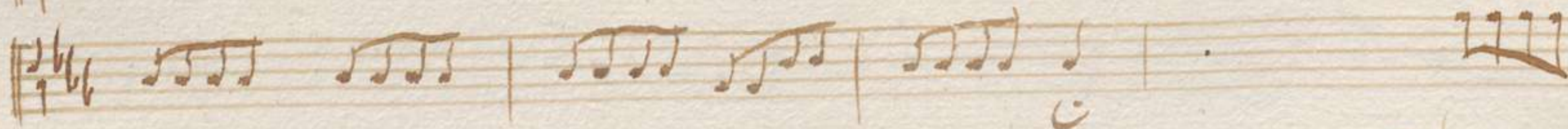
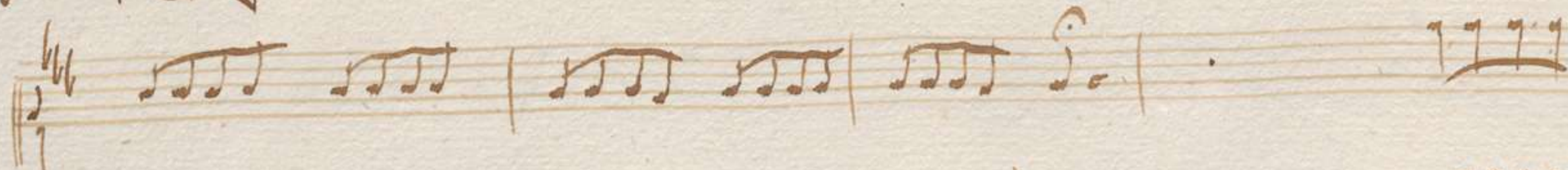
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

te fra - le - re - torre;

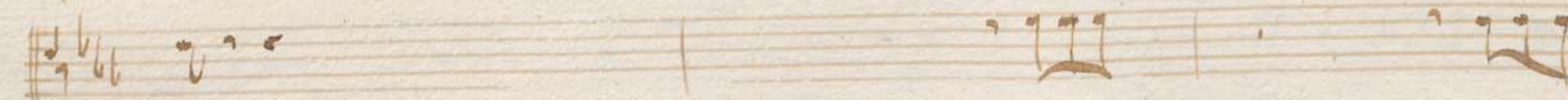
Musical staff with notes and rests.



E se melius alce-va



pia.



oggi novva ch'io pe-va, savā ques-to-mio cor, savā ques-to-mio cor al



fou.

par del mio tesou costante, e forte sa -

pia.

va' ques-to - mio cou, sava' ques-to - mio cou al par del mio tesou cos -

Handwritten musical notation on a five-line staff, featuring several measures of music with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece with notes and rests.

Handwritten musical notation on a five-line staff, featuring a complex passage with many beamed notes.

Handwritten musical notation on a five-line staff, with the word *fan* written below the first measure. The notation includes notes and rests.

Handwritten musical notation on a five-line staff, showing the beginning of a section with notes and rests.

Handwritten musical notation on a five-line staff, showing the beginning of a section with notes and rests.

Handwritten musical notation on a five-line staff, showing the beginning of a section with notes and rests.

Handwritten musical notation on a five-line staff, showing the beginning of a section with notes and rests.

tan-te e-fore.

da Capo.

Handwritten musical notation on a five-line staff, showing the beginning of a section with notes and rests.

Scena XI.

Allegro, Omivo, e detto.

Amadis

Quegli, di' io neggio e' Omivo. Amico, qual sembianze?

Omi

Ama.

noi conosco signor, fuggiam l'incontro. ferma Omivo le piante; non conosci Ama.

Asp.

Ama.

ne men tu Allegro? qual destino, o signore, annalora i tuoi passi, e chi ti

Omi

Asp.

guida tra queste inique piaggie? o sorte infida. Ovence eccello perdona... Omivo

taci. tu sei il crudel che cecco; inimico tiranno, uincitore inu-

Ama.
mano, e senza fede. *Asp.* or chi si spone ad' extravaggiarmi tanto?

Asp. ignovante tu'l puoi? *Omi.* svena gli sdegni tuoi. *Asp.* saccheggiato il mio

regno, delusa la humana, sedotta la mia sposa, d'anima grande son illustri im-

Ama. prese? se l'impresa mia grande a seguire i miei passi forzata ha la vittoria,

io con frodi esecvande non mi reuuj giamai: il Collo de tuoi stati, di genti, Ville, e Av-

menti, s'e' de uinti la sorte, non si deve chiamare il uincitore barbaro, inu-

mano, ne Traditore. col uantou la tua gloria, tu uedi d'insultarmi? ma'

a tuoi superbi allora il costo auuesteuo'... uani uapou. de Trionfi una

parte opva fu di fortuna, e di frode poi l'altua, e dell'inganno.

And.

mia gloria ognor fu pura; lento popoli, e lento testimoni ne son de gesti miei;

Asp.

solo il nome d' evoc l'usurpatore si cela. quanti, e quanti innocenti al tirannico

giogo empio coahesti? queste son frodi al fine non generosi gesti;

And.

se a superarli io uenni, sol la gloria, e l' douer a ciò mi astinse. *Asp.* tu gli uincesti

sol per apprestargli due catene al piede, di ridurmi a tal sorte indarno

tenti. fin qui auerso prouai il mio destino, ne potè questo braccio risponder all'au-

doe dell'alma mia, ma come unque si sia ei depresso non e', che ancor non

pona far fonte a' tuoi guerdieri, ed a' te stesso; saprai de stati miei ritoglierti l'in-

Ama.
giusto alto pensiero. Molto ha da fare, chi ancor non die principio a tante imprese.

Asp.
pur se pace tu brami... So preferisco gli orrori della piu sanguigna guerra a la turpe tua

Ama.
pace, che proponi. mi brami a i Lami; ecco gli ultimi a reova.

Asp.
non dubitar: dall'iva giusta mia tutto attende poterai; se sparger non potro tutto il tuo

sangue spargasi pure il mio sino all'ultima stilla; e così i torti tuoi saranno un

Ama.
giorno palesi al mondo intero, ma per tuo scorno. garrisci in van: m'arrai qual piu ti

piace, di guerra esultar, o pur di pace. ma ingannato tu sei: d'ogni tuo duol me.

lina e la sorgente, poiche fugge chi l'ama, e siegue chi l'abbove; col tuo genio qua-

vivo, *Asp.* Aspravando assai donasti a i tuoi posti del cor... tu mi ingannasti.



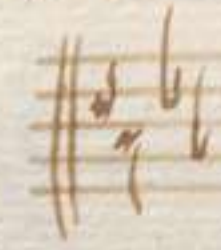
pla. con il basso.

Non mi' aller ta-noi suoi vez-zi Tu la sie-

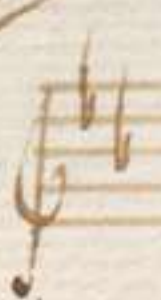


gus, e l'acquer -

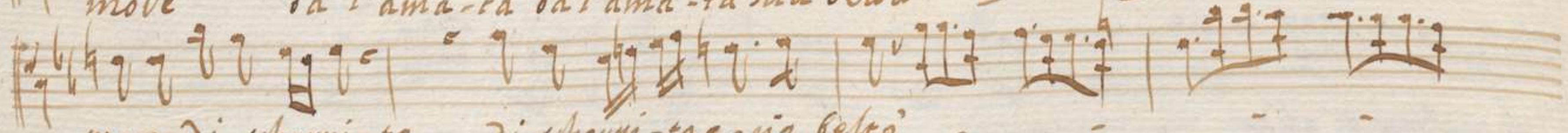
zi e soffiv non poble il co-ve dispuernato unfido a



e soffiv non poble il co-ve un molesto, e folle a -



move da l'ama-ta da l'ama-ta ma belca'



move di scherni-ta, di scherni-ta, e-ria belca'



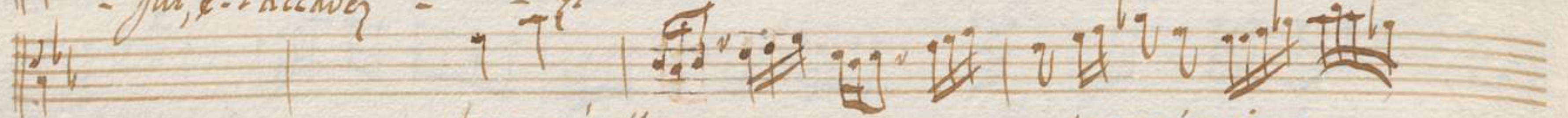
*dal'a
di scherzosa*

f. pia. con il Basso.

ma-ta, da l'ama-ta sua belta'
tu la sie
di scherzosa, e via belta,

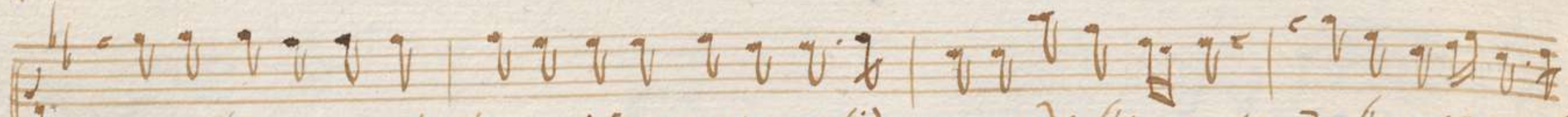


- qui, e- l'acconez - - ri

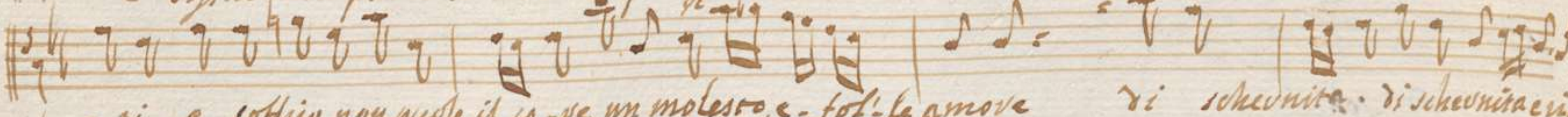


non m'allet

ta-noi suoi uez - -



e soffio non puote il coe dispergato un fido amove da l'ama-ta, da l'amata-sua bel.



- ri, e soffio non puote il co-ve un molesto, e- fol-le amove di schevita. di schevita e via bel.



fa' da l'ama-ra sua bel.

fa' di sohevnì-ra, e via bel.

for.

pia.

con il basso.

fa' Deo tu sei del mio - tou - mento

fa' Deo colei amou - non

qui la fo - ve ni ritie - ne ed'accesca la mie pe -
 sen-to, sua fatal forza - mi - tiene, ed'accesca la mie pe - ne con la

- ne con la mia infelicità
 mia con la mia infelicità

fou. pia. con il Bano.
 ed'accesca la mie
 ed'ac-



pe - - ne con la mia con la mia infelicità

ovvero la mia pe - - ne con la mia infelicità



ed' accresca la mia pe - - ne con la mia infelici -

- ed' accresca la mia pe - - ne con la mia con la mia infelici -

for. t.
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a series of notes with stems and beams, including some triplets.

Handwritten musical notation on a single staff, continuing the piece with similar rhythmic patterns and note values.

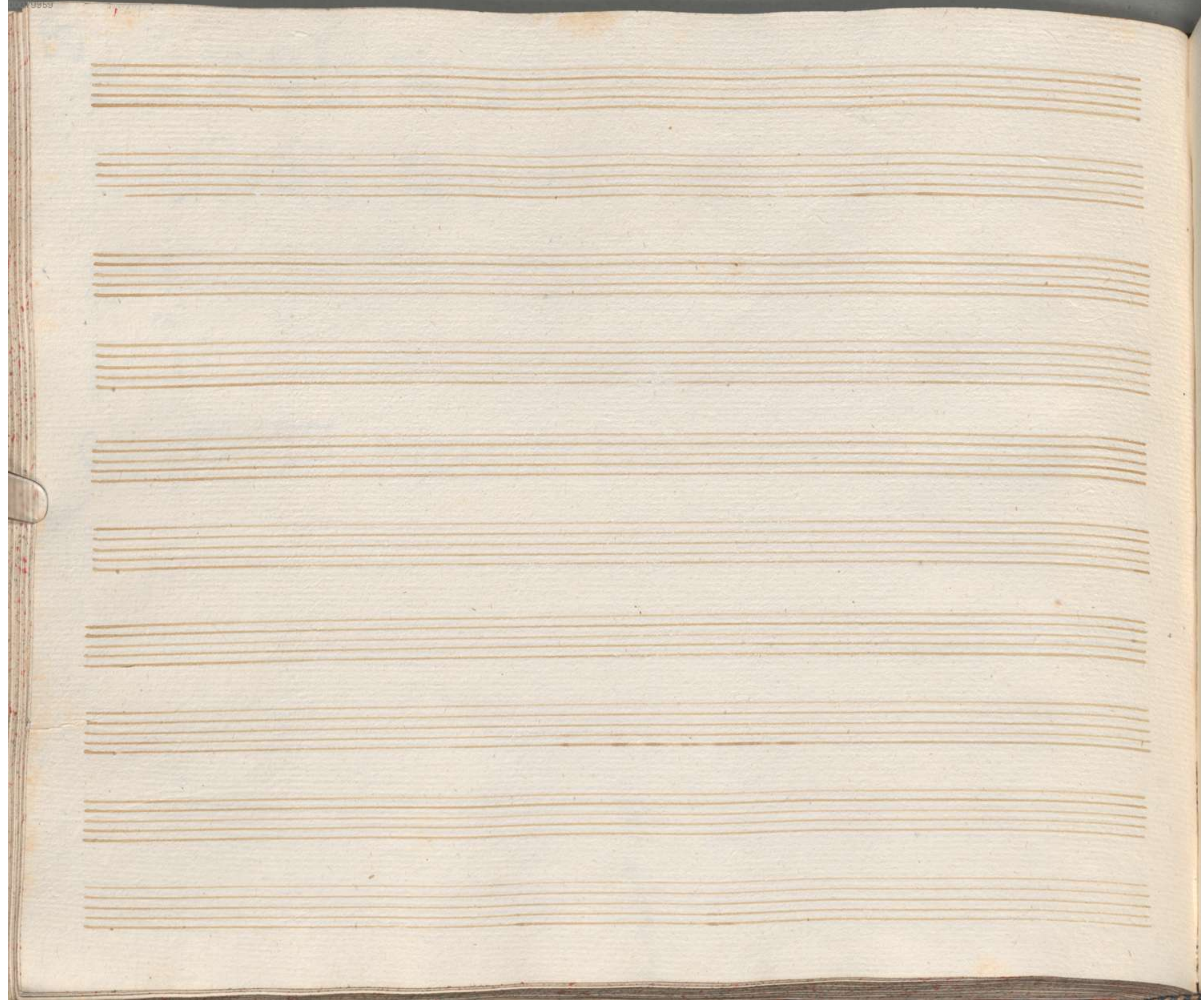
Handwritten musical notation on a single staff, showing a few notes and rests, possibly a transition or a specific measure.

tr.
Handwritten musical notation on a single staff, featuring a treble clef and notes with stems, including a trill or similar ornament.

tr.
Handwritten musical notation on a single staff, featuring a treble clef and notes with stems, including a trill or similar ornament.

Seven empty musical staves on the page, providing space for further notation.





Jena XII

Aspravando, e Omivo.

Aspravando.

Ah' se vedo a tuoi dotti, perfido, menzogne tu mi tradisti.

Omi.

al tuo rival, ou vedevai signore?

Asp.

Non ti fanno quegli'occhi a teva fissi;

Omi.

sono, e uile napove che dal sole esaltato, al sole insulti? Le tue grazie o mio sive, ti

Asp.

puonno assicurav se ho fido il core.

sovente il traditore, Le grazie de suo.

narchi, in uoce di congiare il suo delitto, con memovanda emenda san, che quel cov, in maggior

copia ascenda.

andante.

Handwritten musical notation on a five-line staff, featuring treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

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Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

Handwritten musical notation on a five-line staff, continuing the piece with similar notation to the first staff.

pia. *sov. pia.*

Can - to - cor - ve alla - fo - vesta bel - na in -

fes - ta e mi - nis - tiosa, che - la - ve - re in - sidiosa già spey -

zo' del cacciatore - del cacciatore,

pia.

for.

pia

col bano

tanto - cov-ve alla fove-ta, belua infer-ta, e minacciosa

pia.

pia.

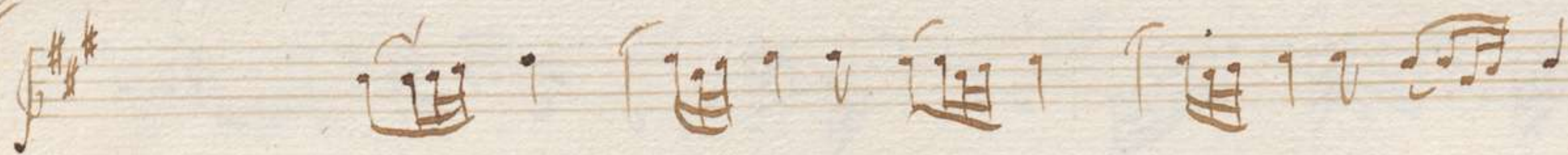
belua in - tes - - - - - ta e - minae -

ciosa, che la ve - te insidi - o - sa insidio - sa gia - spey -

for.

col basso.

zo' del Cac - via - rov, gia spez - zo' del caccia - rov - del - Cacciarov.



pie de ronna il lac



t.

v

t.

v

t.

v

t.

v

pia.

con il Basso.

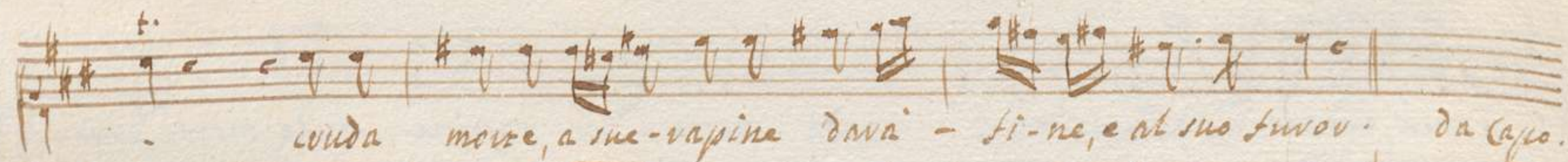
ma - quand' al - ve - lo - ce -

pia.
col Basso.
fov.

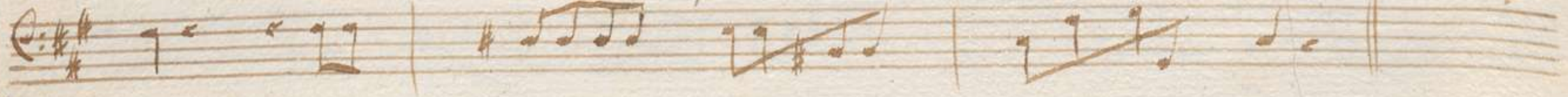
- ciò, e un'in - ta - le da, conda morte a sue - rapine, conda morte a sue - va -

fov. *pia.* *con il Basso.*

pine da - va' fi - ne, e al - suo furor



vinda morte, a sue-rapina d'ora - fi-ne, e al suo fuor. da capo.



The image shows a page from a music manuscript book, numbered 64 in the top right corner. The page is filled with ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some faint smudges and a small, illegible mark on the second staff from the top. The staves are completely blank, with no notes or markings written on them.



Scena XIII

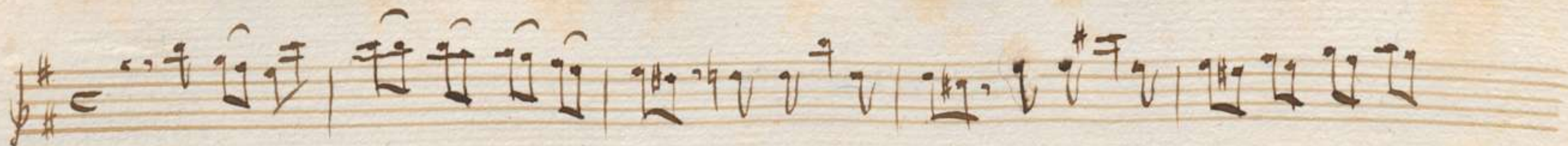
Omire solo

D'Aspirando il fiero degno non savà mai capace di turbar la mia

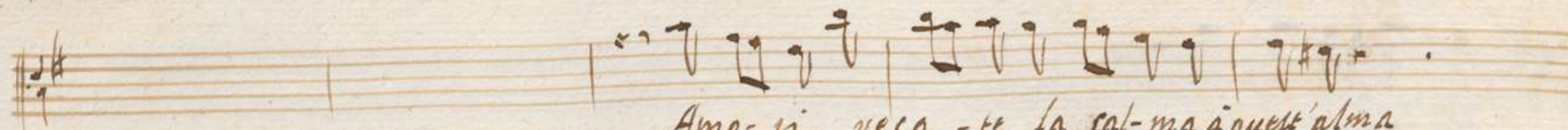
pace, e il mio disegno. amo melina; e voglio a lei l'affetto palesar del mio

col. che t'addi Omire? uanne a colei, inestuale il sen ravaffito, che l'amave a la'

fin non è delitto.



Allegro.



Amo-ri, ve-ca-te la sal-ma à quest'al-ma



Handwritten musical notation for the first system, consisting of three staves with treble clefs and a key signature of one sharp (F#).

Handwritten musical notation for the second system, including a vocal line with lyrics and a basso continuo line.

che già su la sponda, che già su la sponda di Le

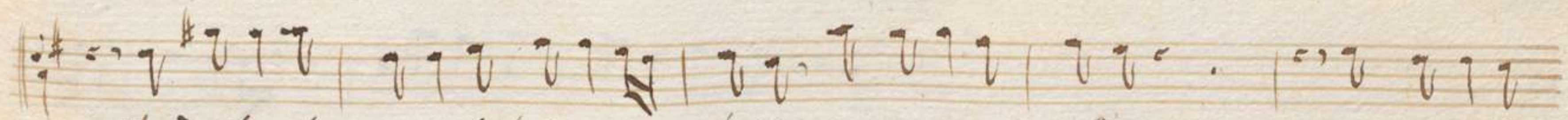
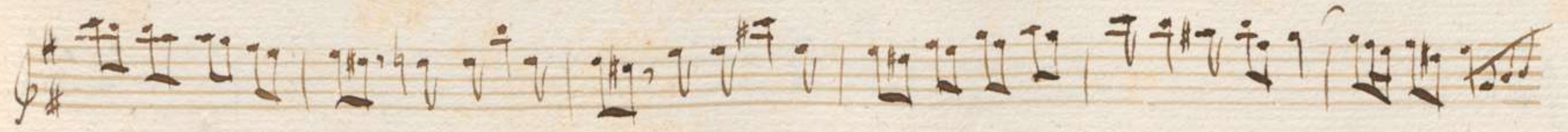
Handwritten musical notation for the third system, including a vocal line and a basso continuo line.

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a basso continuo line.

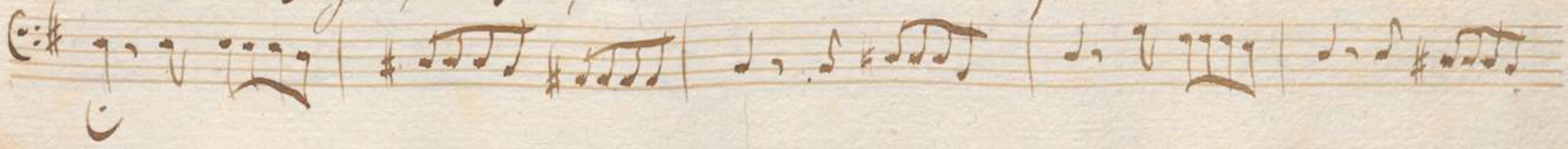
- te di Lete sen na'

VELA - te amo - ri, amori velate la calma a quest' alma, che già su la'

che già su la spon - da di lete sen ua' -



il duolo fuggate, infesto, e mo- lesto, e a me corrisponda e a me corris-



ponda lingua - - - - - ta lingua - ta bebra,

e a me corrisponda lingua - - - - -

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

- - - ta lingua - ta beata. da Capo.

Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a series of notes and rests.

A series of ten empty five-line musical staves.

Scena XIII.

Compare la fontana della uscita d'Amore
in mezzo di essa vi è una colonna, e sopra
la cima di essa discende l'Amore.

Amadis solo.

Eh' che divento mai? dove o' Ciel mi trasporta il mio do-
love? a fortuna tuaverso e morti, e piani, e per tutto i miei
gudi ognor son vani. aria

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values, rests, and slurs.

Handwritten musical notation on a five-line staff, continuing the piece. It features a mix of eighth and sixteenth notes with slurs.

Handwritten musical notation on a five-line staff, showing a series of slurred notes, possibly a melodic line.

Handwritten musical notation on a five-line staff, consisting of several empty measures with a key signature of one sharp and a time signature of 2/4.

Handwritten musical notation on a five-line staff. The tempo marking *andante* is written above the staff. The notation includes slurred notes and rests.

Handwritten musical notation on a five-line staff, featuring a complex rhythmic pattern with many beamed notes and trills.

Handwritten musical notation on a five-line staff, showing a melodic line with some rests and slurs.

Handwritten musical notation on a five-line staff, featuring a series of slurred notes, possibly a melodic line.

Handwritten musical notation on a five-line staff, consisting of several empty measures with a key signature of one sharp and a time signature of 2/4.

Handwritten musical notation on a five-line staff, showing a series of slurred notes, possibly a melodic line.

pia.

Quel uago - uago - sus-celato, col suono -

This system contains five staves of handwritten musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is the vocal line in bass clef. The lyrics are written below the vocal line.

for *pia.*

van che fà per - queste sponde, la gio - ia e'l duot confor - de

This system contains five staves of handwritten musical notation. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The fifth staff is the vocal line in bass clef. The lyrics are written below the vocal line.

for.

intorno al co - ve - in - tou - no - al co - ve,

pia

quel na - go vis - col -

fou- *pia.*

let - to col sus - sur - van - che fa per - queste sponde, per ques - te

sponde la gio - ia, e' l' duol confonde - intorno - al

ve, e' l' duot, e' l' duot confonde - in -

pia.

i - do - lo - - - vis - tueto il cor pensando uà, languisce, e

f
for.

gemo, languisce, languis - ce, e gemo,

pia.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

e scaccia poi - la speme, e scaccia poi la speme il

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

mio dolo - - - - - *ve, il mi - o dolore.*

Handwritten musical notation on a five-line staff.

Ma che ben riconosco io questo fonte, donde l'acque inserviscono gli a-

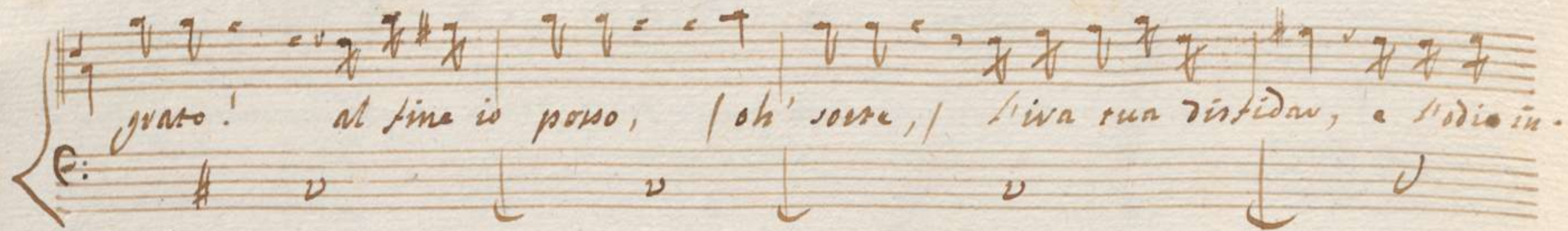
mani del lor destin futuro. al cor doglioso di ritrovar e'

d'uopo in breui istanti, quindi noui tormenti, o il suo riposo.

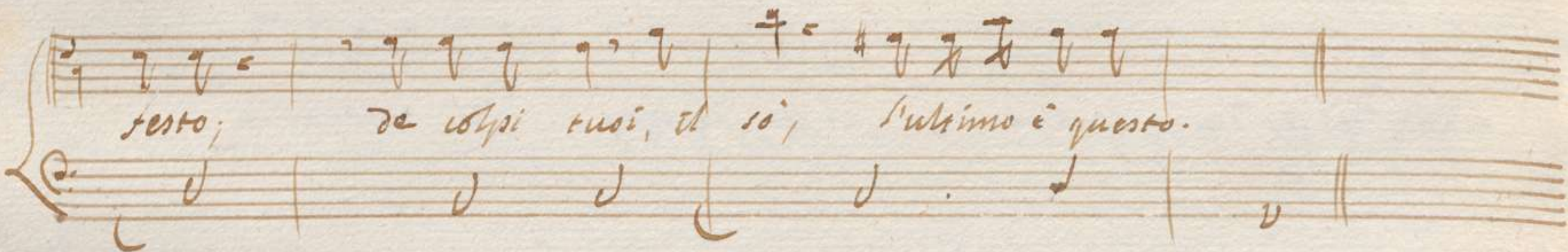
guarda nella fontana.

Ciel! che miro mai... colpo mortale! di Nicea ai piedi io vedo i miei

uole; ambo paion contenti, ah' infida: ah' in-



grato! al fine io poso, / oh' sorte, / l'iva tua distidav, e l'odio in-

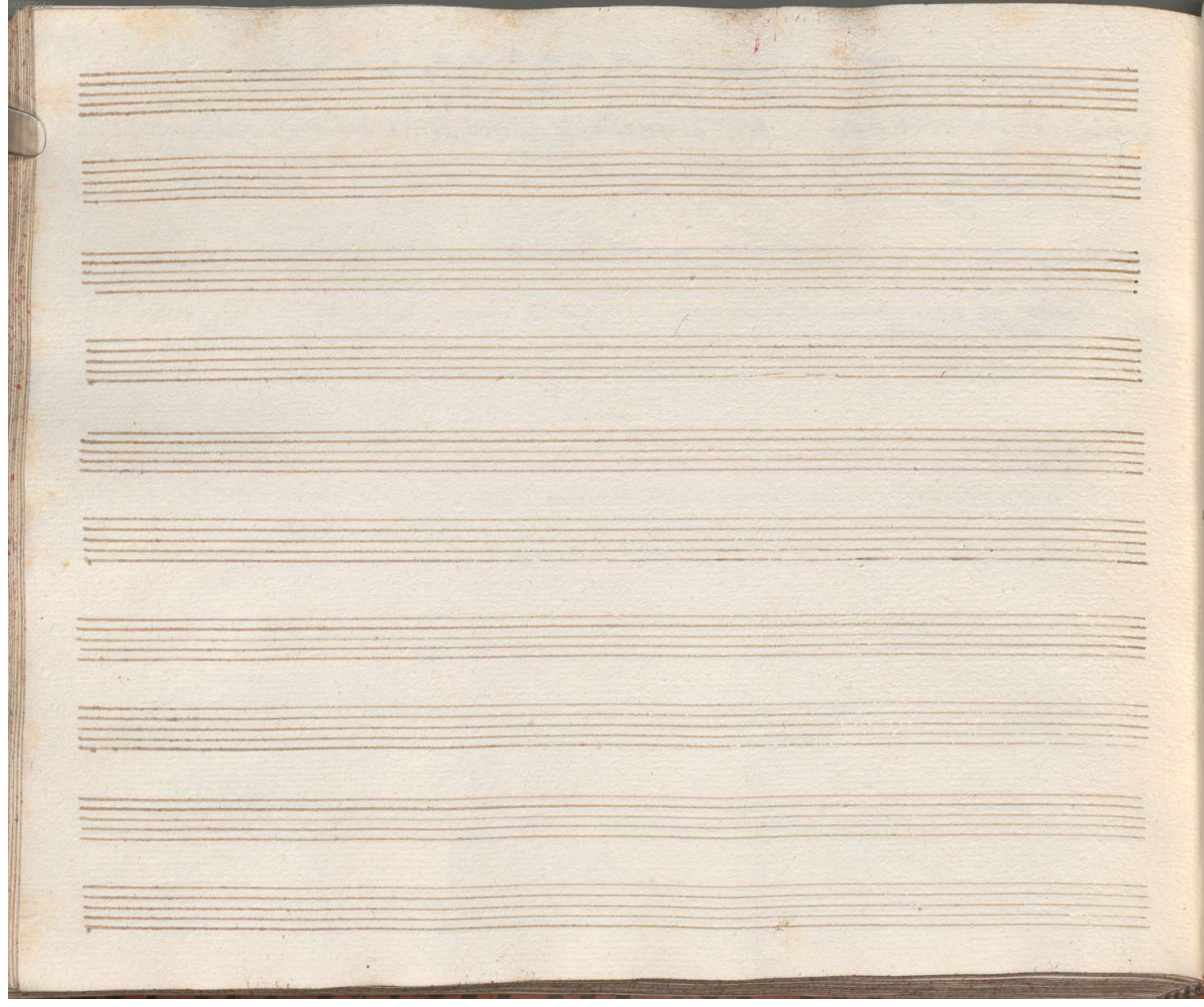


ferro; de colpe tuoi, et so, l'ultimo e questo.

cade suenato sopra un' espuglio.

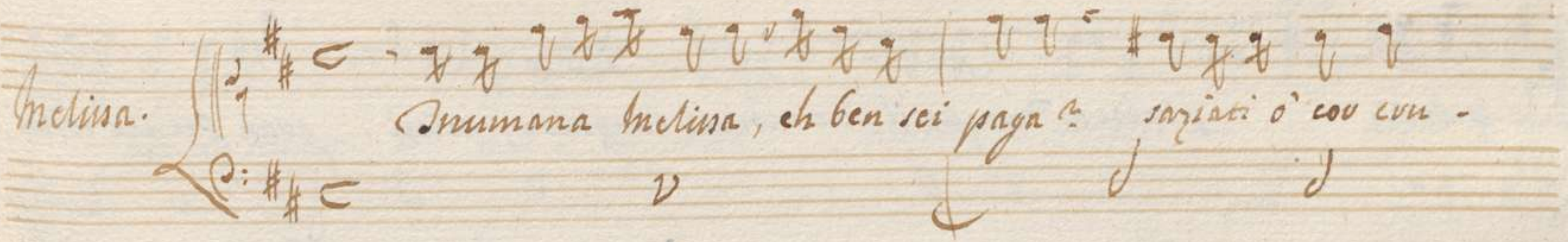
Ma che? ben riconosco io questo fonte donde l'acqua instru-

iscono gli amanti

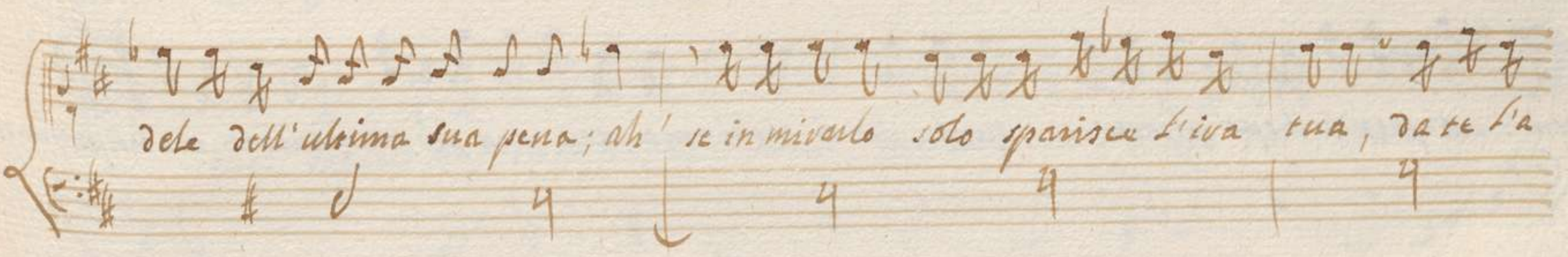


Scena XV.

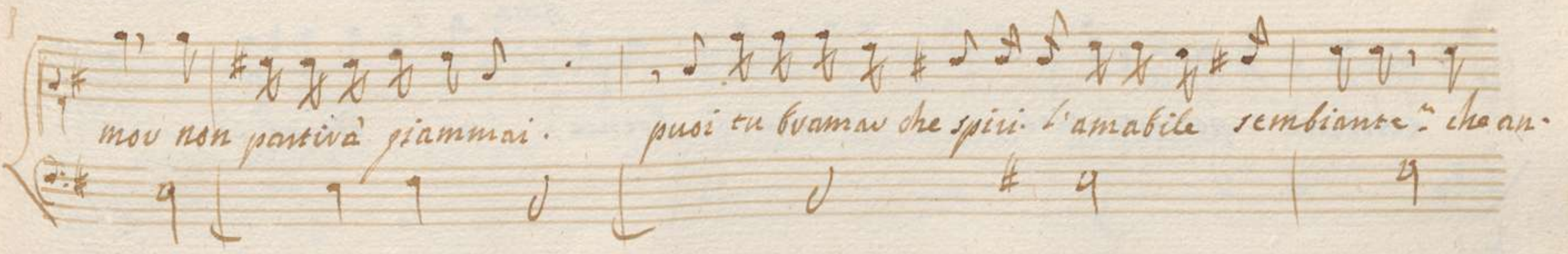
Melina, e detto.

Melina. 

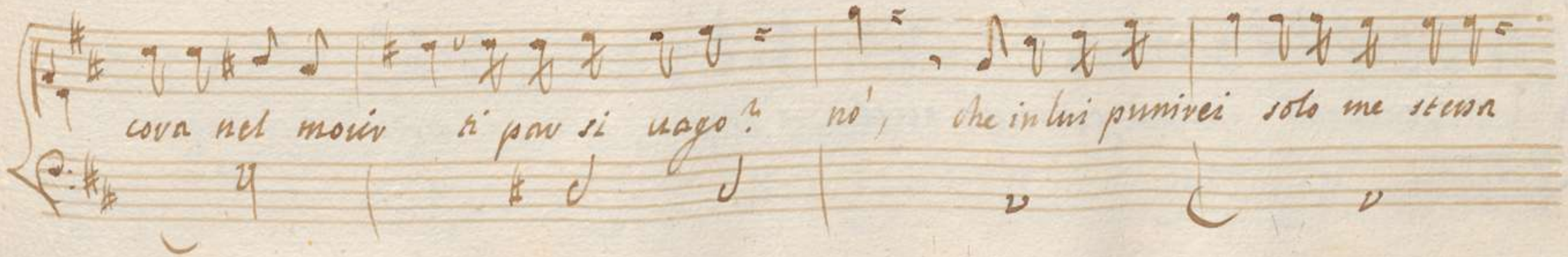
Inumana Melina, eh ben sei paga saziati o' cou con -



dele dell'ultima sua pena; ah' se in mirarlo solo sparisce l'iva tua, date l'a



mov non partiva' giammai. puoi tu bramar che spiri. l'amabile semblante? che an-



cova nel moir ti pav si uago? no', che in lui punirei solo me stessa

e d'un rimorso aceto in uice del piacere de la uendetta, sarebbe l'alma mia tutta de-

pressa. finisca dunque il suo mortal languore; uini, quan preme uini,

riprendi il tuo uigore; quella che ti richiama non uien per tormentarti, ma ben per tuo soc-

corso, ed a porgerti aira; Leuati o Prence, no, sdegno la uita

Mel. souengati che sei guerriero eccetto; e' troppo uile, e molte il tuo dolore

la gloria ti risvegli dal tuo letargo indegno, rifletti, che l'intenebrarsi tanto

per un inguato con non è da forte. Mostua di Amadis sei... ^{Ama.} voglio la morte.

Mel.

quel braccio che tuemai già fece il mondo, quel con a cui l'orrove dell'Inferno non seppe dar spa-

mento, soggiace disperato ai sguardi d'una infida? nevgognati Guenvevo.

si spinghino i tuoi lauri ad'oseguire impresa di te degna, lascia il dolente a-

Ama.

mov, e mostua m'dive; venditi a i ussi miei... voglio morire.

presto.

pia
con il b.

Je non trouvo in te-pie-tà, la mia

for.

destva - s'averà - - *si vedrà, si vedrà il mio favor* - -

for.

Handwritten musical score for the first system. It consists of a vocal line and three piano accompaniment staves. The vocal line includes the lyrics: *- si uedvā, si uedvā - il - mio fuov - il - mio fu -*. The piano accompaniment includes a treble clef staff with a *for.* marking and two bass clef staves. The music is written in a key with one sharp (F#) and a common time signature.

Handwritten musical score for the second system. It consists of a vocal line and three piano accompaniment staves. The vocal line includes the lyrics: *ov.*. The piano accompaniment includes a treble clef staff and two bass clef staves. The music is written in a key with one sharp (F#) and a common time signature.

Amad. Non fu' questo incanto? e gli occhi miei dolenti non erano ingannati?

ah! qual' eccesso! codardo, vile, ... per scusar l'ingrata, vicevchi d'inganz-

nave oggi te stesso? merita tant' oltraggio un fido amore? dopo aver di ma-

lisa disprezzato i suoi pianti, e il suo fuove? *Mel* il crudele m'ol-

Amad. svaggia, e sa' ben ch'io l'intendo. m'abbandona quel core? e uiso ancora?

se non sarà bastante il mio dolore per farmi uscir di pene, con troncare a la

uita il mesto corso, da questo ferro, io prendevò soccorso. *Mel.* *fervida Amadis, e mihi*

Ama. tu mi togli a la morte per rivedermi in pene, (oh' fiera sorte.) *Mel.* senza morir non

puoi dar fine a le tue pene? non amav piu chi t'odia, ne odiau piu chi t'ama

Ama. da te morte sol bramo, del mio bene la colpa è tuo delitto. servisti al mio bi-

uale, e senza il tuo fatale empio soccorso m'annoverebbe l'ingrata; ancora l'amo, e

te detesto ogn' ora; non vai per invitarmi trovare nouelli stravaggi... ferisci questo

sen; la gran vendetta dal Ciel t'attendi, o piu da me l'aspetta. *And.* e troppo il mio sof-

frive; mi sia scorta lo sdegno, piu non sperare, indegno, oggi morire, vi.

mai, ma fra tormenti. O la', da lui si scervi tutto cio' che inventar sanno gl'Inferni.

pucsto

Volo de demoni

Melis.

subito

Di uoi dell'iva mia, cave ministre, accovete uenite.

Handwritten musical score for the first system, consisting of five staves. The first staff is a treble clef with a 2/4 time signature. The second and third staves are bass clefs with a 2/4 time signature. The fourth staff is a soprano clef with a 2/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

pueris

sorrira per le maghe

Handwritten musical score for the second system, consisting of five staves. The first staff is a treble clef. The second, third, and fourth staves are bass clefs. The music continues with rhythmic patterns of eighth and sixteenth notes.

Melis.

Naschin mostri in tal loco, ne si uedi spioro altro che foco.

Handwritten musical score for the third system, consisting of two staves. The first staff is a treble clef with a common time signature. The second staff is a bass clef with a common time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

pizzicissimo

uscita per la fuita

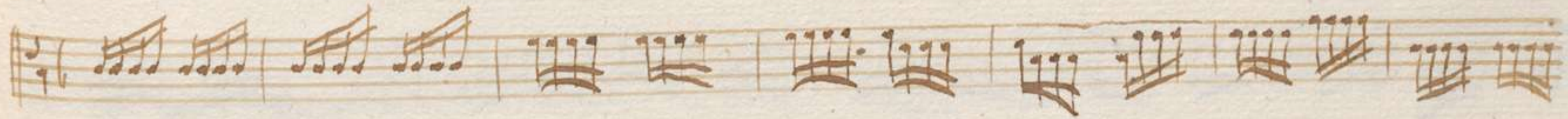
Andel.

Vuò, che un simile ovvove non si possa inventare, e che l'Inferno

steno meno spouento dia per tormentare sol quest'alma via.

Gia siam pronte al tuo fuore, con ovuove l'alma sua, qui si tormen -

Covo di Furie.



qui si tormenti

qui si tormenti

qui si tormenti

con ov-

ti

qui si tormenti

qui si tormenti

qui si toumen-

qui si tormenti

qui si tormenti

qui si tormenti con ov-

qui si tormenti

qui si tormenti

qui si tormenti



ove l'alma sua qui si tormenti

ti l'alma sua l'alma sua

ove con ovove l'alma sua

con ovove l'alma sua qui si tormenti

The musical score consists of eight staves. The first two staves feature intricate melodic lines with frequent beaming and slurs. The third and fourth staves are largely empty, with some rhythmic notation in the fourth staff. The fifth and sixth staves also contain rhythmic markings. The seventh and eighth staves show simpler melodic passages. The handwriting is in brown ink on aged, slightly yellowed paper.

già siam pronte al tuo favore, con ov.

qui si tormenti qui si tormenti

qui si tormenti qui si tormenti

qui si tormenti qui

vove l'Alma sua qui si tormenti, qui si tormenti, qui si tormenti

The first three staves of the page contain handwritten musical notation. The first two staves feature dense, rapid sixteenth-note passages, likely for a keyboard or lute. The third staff contains a more rhythmic melody with quarter and eighth notes, possibly for a vocal line.

The last four staves of the page contain handwritten musical notation with lyrics in French. The lyrics are: *si qui si tourmenté qui si tourmenté, qui si tourmenté con ov - menti qui si tourmenté qui si tourmenté con ovove l'alma si tourmenté qui si tourmenté qui si tourmenté con ovove l'alma qui si tourmenté, qui si tourmenté, con ovove l'alma*. The notation includes vocal lines and accompaniment.

1.^a aria per la furia.

vove l'anima sua l'anima sua

sua l'anima sua qui

sua l'anima sua

sua l'anima sua qui si tormenti

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves. The first three staves contain instrumental or vocal notation with various rhythmic values and accidentals. The fourth staff begins with a treble clef and contains the lyrics 'vove l'anima sua l'anima sua'. The fifth staff continues the lyrics with 'sua l'anima sua qui'. The sixth staff has 'sua l'anima sua'. The seventh staff has 'sua l'anima sua qui si tormenti'. The eighth, ninth, and tenth staves continue the musical notation. There are some markings above the first three staves, including a '1.^a aria per la furia.' and some 'u' markings. The handwriting is in brown ink.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.

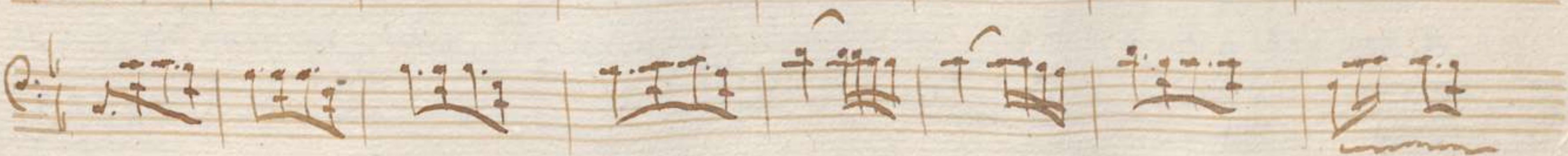
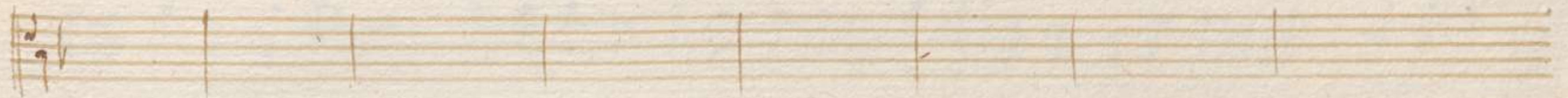
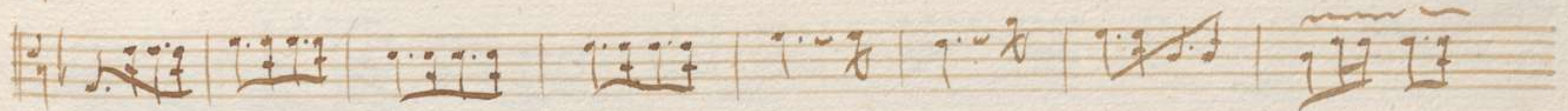
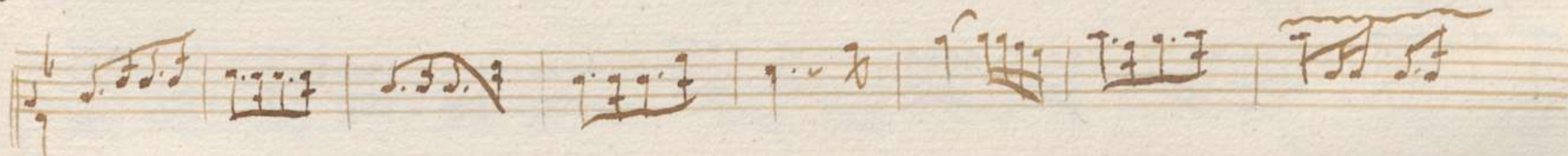
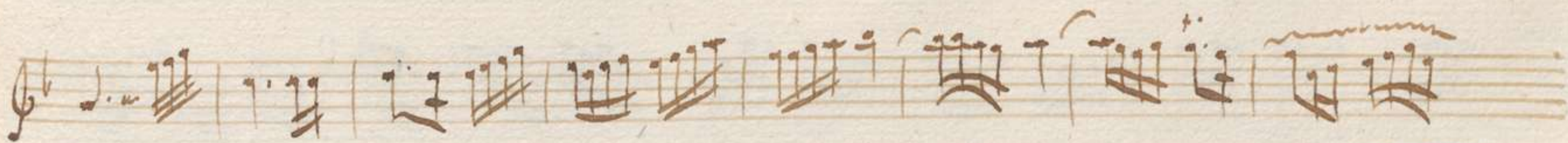
Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.

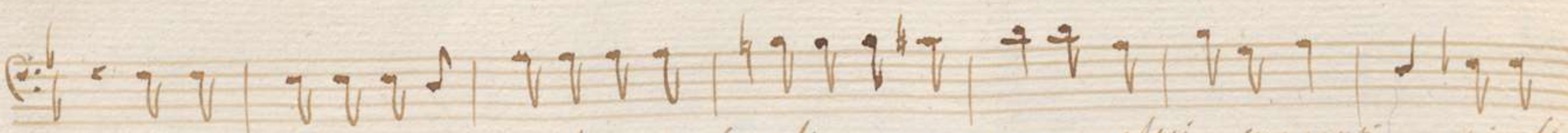
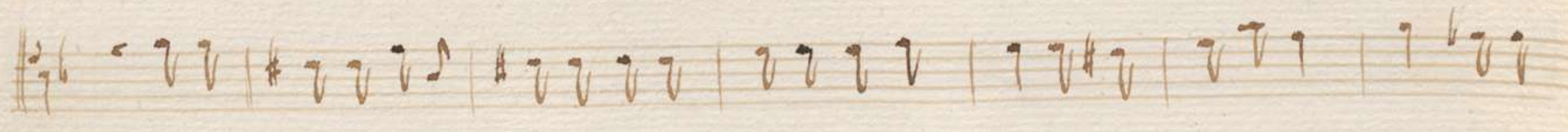
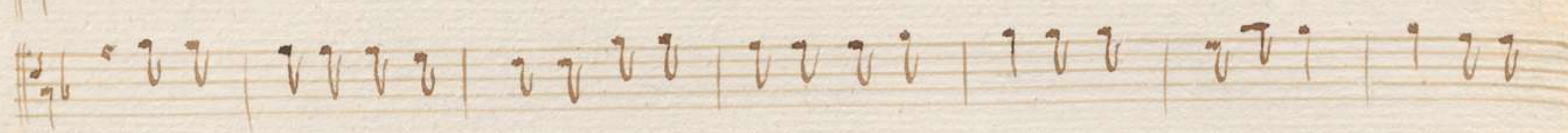
Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.

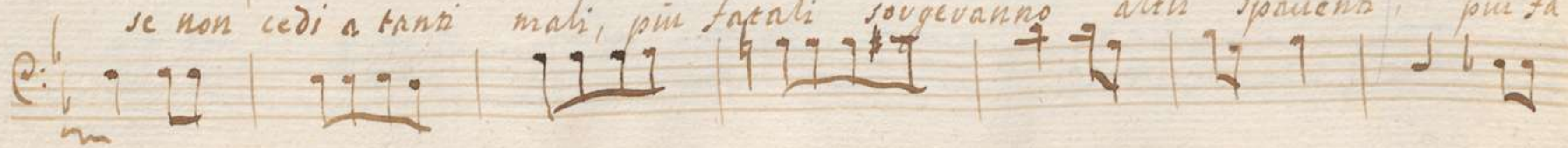
Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.

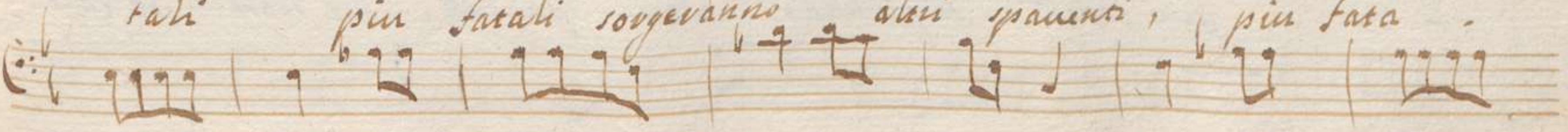
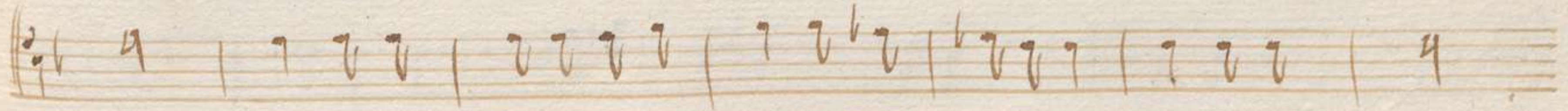
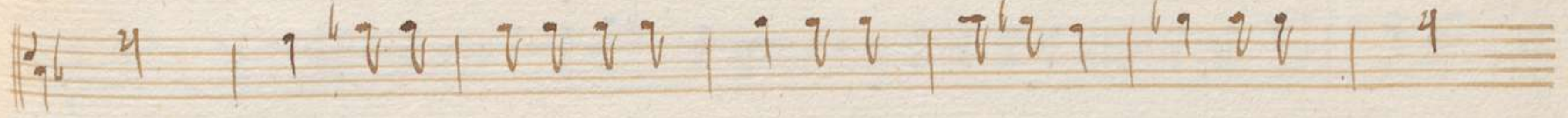
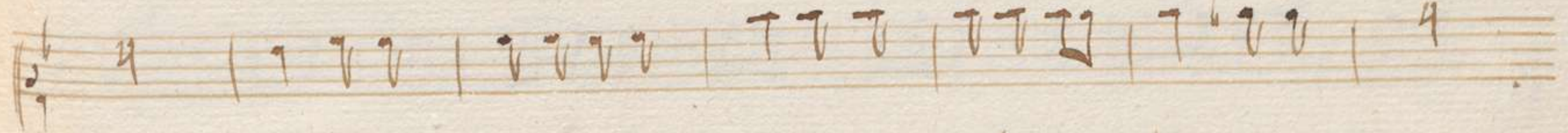
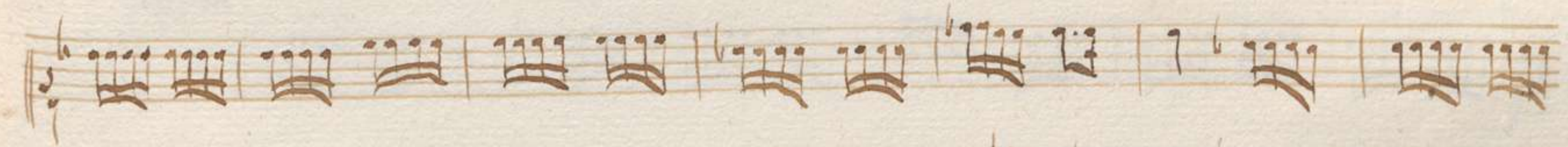
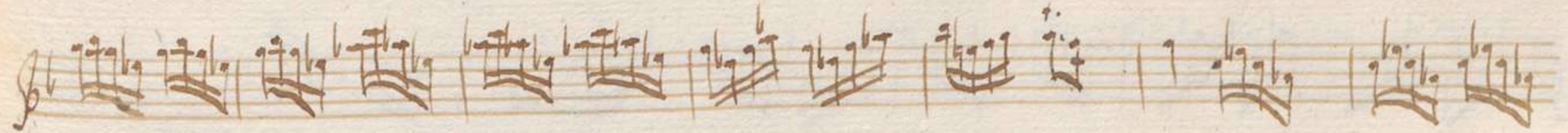
Handwritten musical notation on a single staff, featuring complex rhythmic patterns and melodic lines.





se non cedi a tanti mali, più fatali soggevanno altri spaurenti, più fa-

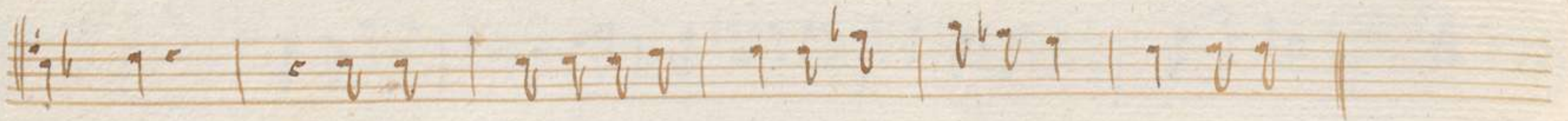
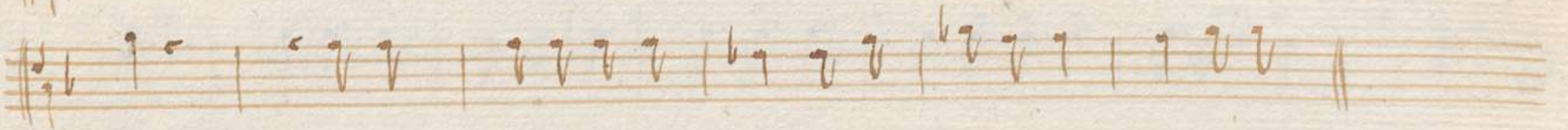
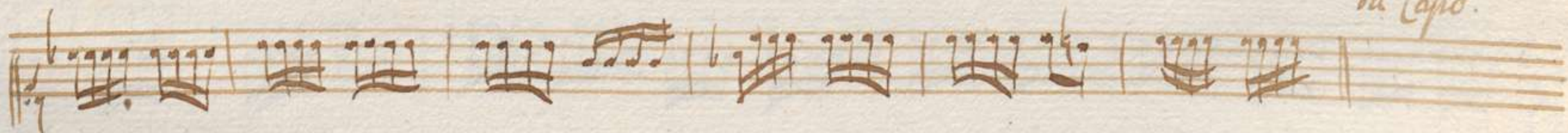




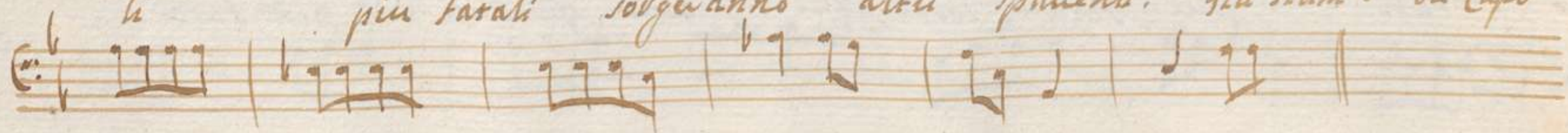
tali piu fatali soggevanno altri spauriti, piu fata



da Capo.



li piu fatali soggeranno altri spaventosi. già siamo. da Capo



Musical staff 1: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a melodic line with various note values and rests.

2^a aria per la furi

Musical staff 2: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a bass line with various note values and rests.

Musical staff 3: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a bass line with various note values and rests.

Musical staff 4: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a bass line with various note values and rests.

Two empty musical staves.

Musical staff 5: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a melodic line with various note values and rests.

Musical staff 6: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a bass line with various note values and rests.

Musical staff 7: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a bass line with various note values and rests.

Musical staff 8: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a bass line with various note values and rests.

Two empty musical staves.

Four staves of handwritten musical notation in brown ink on aged paper. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

Melissa.

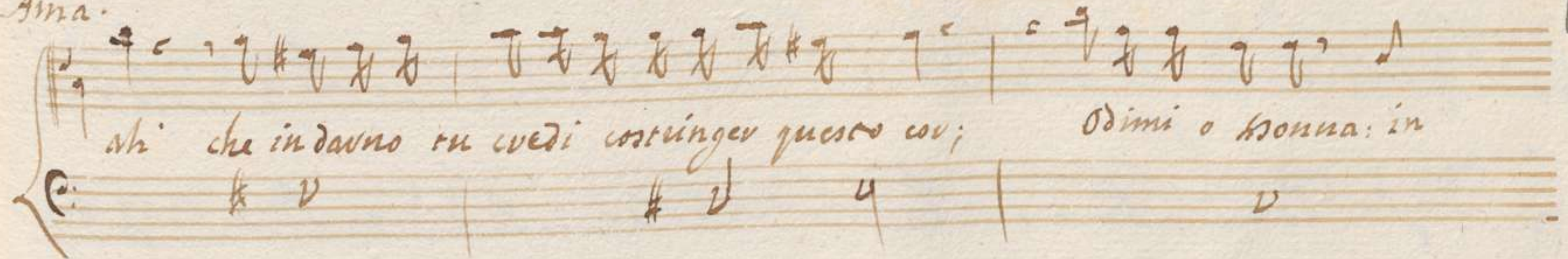
Cessate, o là partite. Ah! dolori dovrai provar, ma non

Musical notation for the vocal line and a corresponding bass line with lyrics.

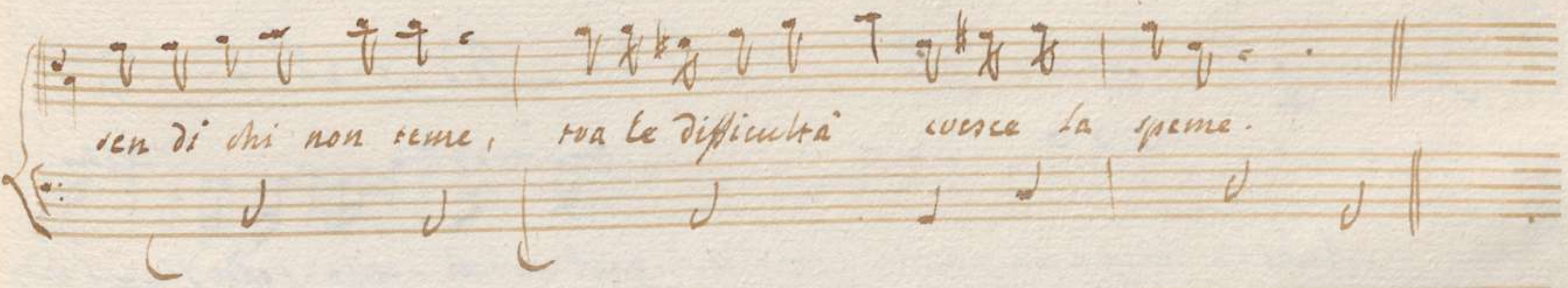
Unos' già che mori. nel mio Palazzo uà provar i mali, che nel fonte vedesti.

Musical notation for the vocal line and a corresponding bass line with lyrics.

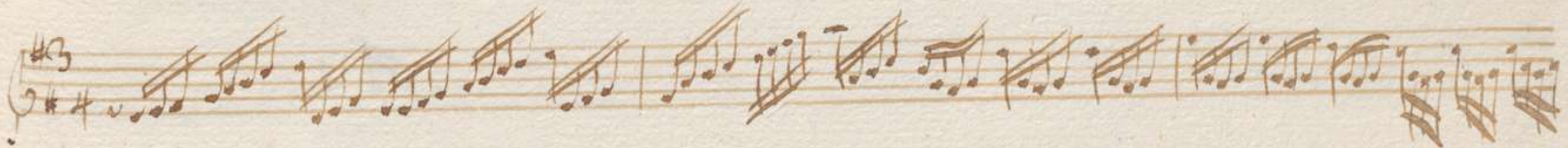
Andante



 ah! che in danno tu vedi costringer questo cor; Odimi o donna: in



 sen di chi non teme, tua te difficoltà versa la speme.

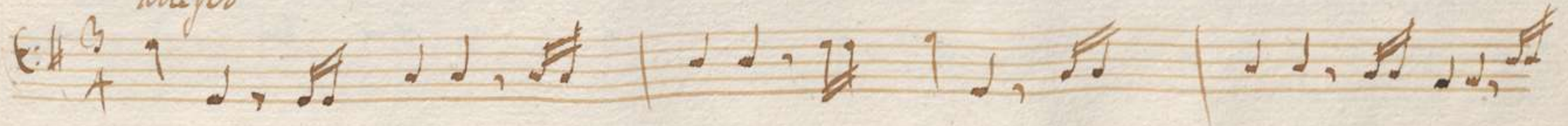








Allegro



pia.

Anche in mezzo a via procella questo cor, qual na-vi-cella-l'onde fieve l'onde.

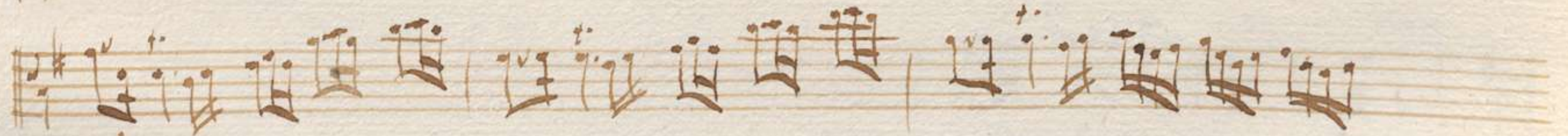
fieve uatcheva

fov.

l'onde. fie-va, l'onde. fie-ve ualcheva,

pia-

anche in mezzo à via proceh la questo cov, quat. na - ui - cetta l'onde. fieve, l'onde. fieve ualche.



for.

va'.

ella poi se incontrava un scoglio

pia.

gli vesis - te, e pari orgoglio anche il core, anche il co-re mostvera'

anche il

co - ve mostvevã . da Capo.

Scena XVI

Melina sola.

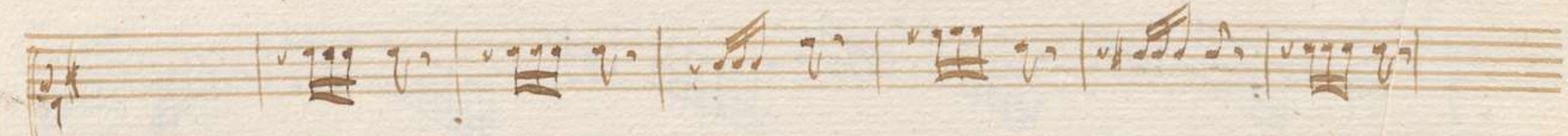
La mia disperazione alla mia non porrebbe esser eguale

s'ei non vede l'amata Principessa nell'atto d'adorar il suo Sposo.

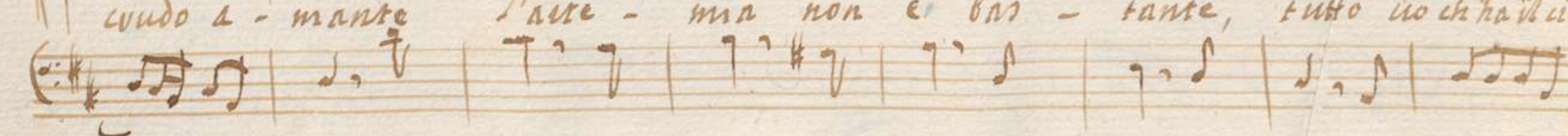
primo.



Se ammollire il



vado a - mante l'ore - mia non e' bas - tante, tutto io ch'ha il uero.



Handwritten musical notation for the first system. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The first two staves contain sparse notes. The top staff has a dynamic marking "fou." below it.

Handwritten musical notation for the second system. It features a vocal line with the lyrics "Regno - di - terribi - le a - meo". The notation includes a treble clef, a key signature of two sharps, and various rhythmic values.

Handwritten musical notation for the third system. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the fourth system. It features a vocal line with the lyrics "di - ter - ribile a meo,". The notation includes a treble clef, a key signature of two sharps, and various rhythmic values.

pia.

se ammor - bi - ve il cuo - do a - man - te l'arte -

mi - a non e' bas - tante, tutto cio' ch'ha il cieco - Negro - di terribile - no - me -

for.

vo.

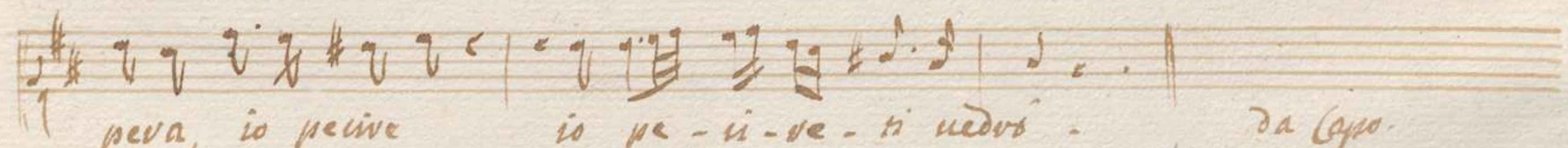
vo.

di revibi - Le nome -

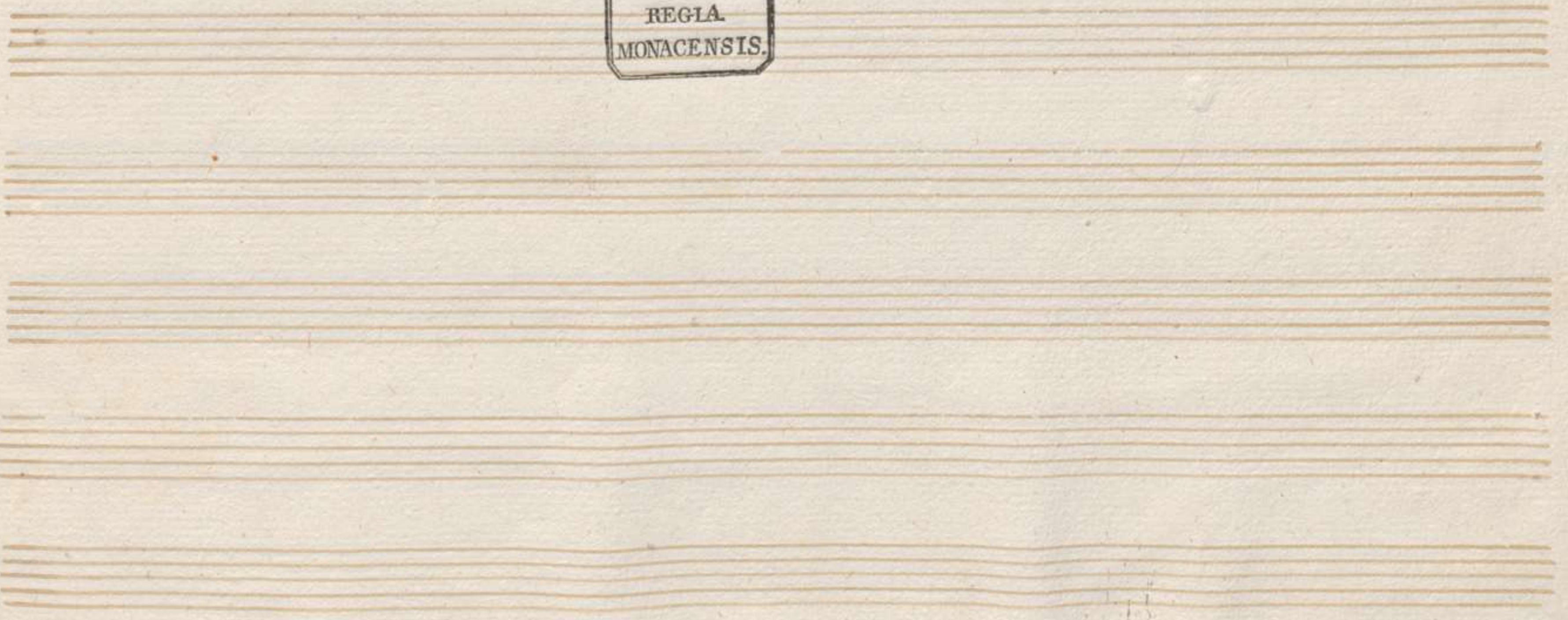
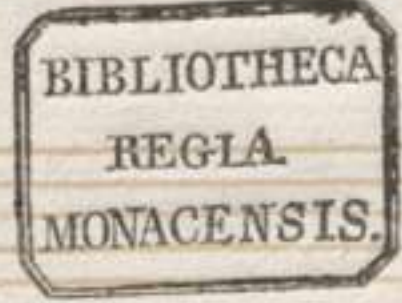
piano, e rallento.

Eh mio cor, non tanto degno, ti consuma un'iva fiera, e in voler che l'empio

peva, io peceve io pe-vi-re-ti vedvo', e in voler che l'empio



peva, io peive io pe - ti - ve - ti uedov' da Capo.



ADRIANO
1800
P. 100



