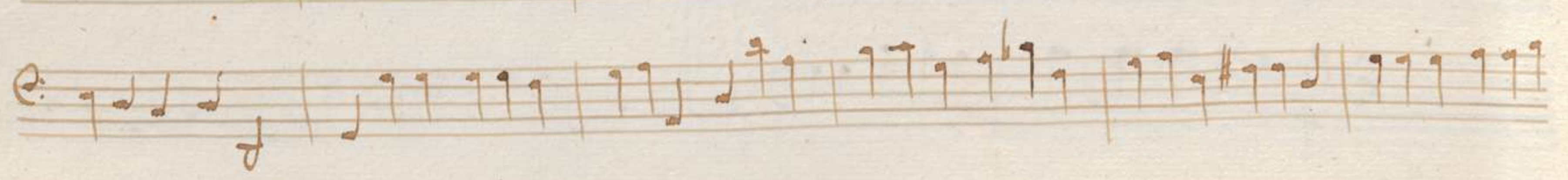
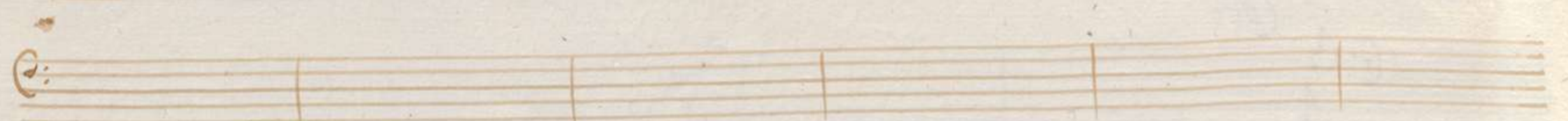
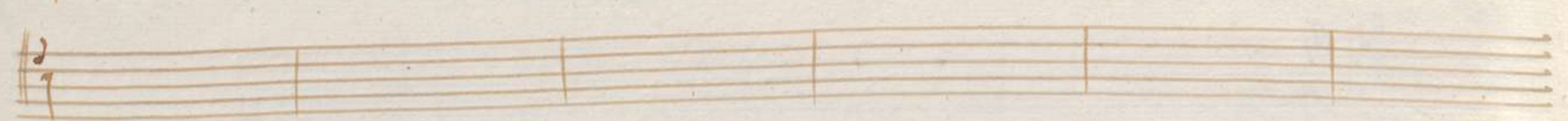


Atto. Secondo.



Atto Secondo
Anfiteatro per gli Spettacoli
Scena I.

Musical staff 1: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Musical staff 2: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Musical staff 3: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Musical staff 4: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Musical staff 5: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Musical staff 6: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Musical staff 7: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Musical staff 8: Treble clef, 3/4 time signature. Contains a melodic line with several trills marked with a 't.' and a sharp sign.

Coro

Musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some slurs and a fermata over a final note.

Musical notation on a single staff, continuing the melody from the previous staff. It includes various rhythmic values and a fermata.

Musical notation on a single staff, continuing the melody. It features a series of eighth notes and a fermata.

Musical notation on a single staff, primarily consisting of rests. A '4.' is written above the first measure, and some notes are visible in the later measures.

Musical notation on a single staff, primarily consisting of rests. A '4.' is written above the first measure, and some notes are visible in the later measures.

Musical notation on a single staff, primarily consisting of rests. A '4.' is written above the first measure, and some notes are visible in the later measures.

Musical notation on a single staff, primarily consisting of rests. A '4.' is written above the first measure, and some notes are visible in the later measures.

Musical notation on a single staff, primarily consisting of rests. A '4.' is written above the first measure, and some notes are visible in the later measures.

si,

ed' a l'ombra degli Alloui

A handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a common time signature. The music consists of various note values, including minims, crotchets, and quavers, with some notes beamed together. There are several accidentals, including sharps and naturals. The score is divided into measures by vertical bar lines.

Comun bene, amica Misa, bella Pace, bella pace ognun a ono.

A single staff of handwritten musical notation, likely a basso continuo line. It begins with a bass clef and a common time signature. The notation consists of rhythmic figures and note heads, corresponding to the lyrics above. The staff is divided into measures by vertical bar lines.

Musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The melody consists of several measures of music, including a prominent sixteenth-note run.

Musical notation on a single staff, continuing the melody from the previous staff.

Musical notation on a single staff, continuing the melody from the previous staff.

Musical notation on a single staff, continuing the melody from the previous staff.

Musical notation on a single staff, continuing the melody from the previous staff.

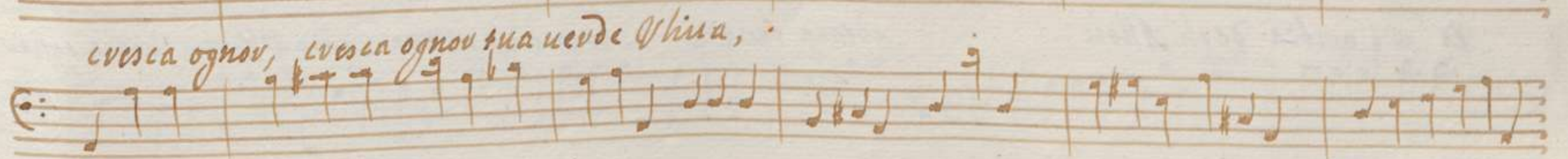
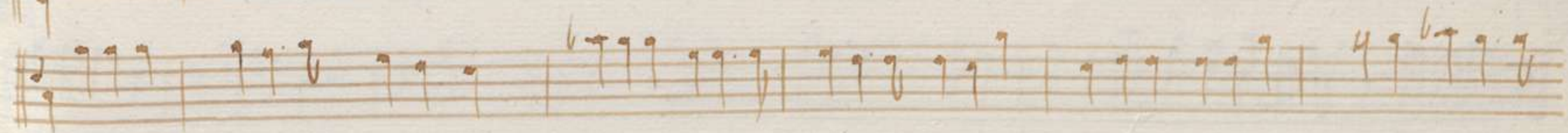
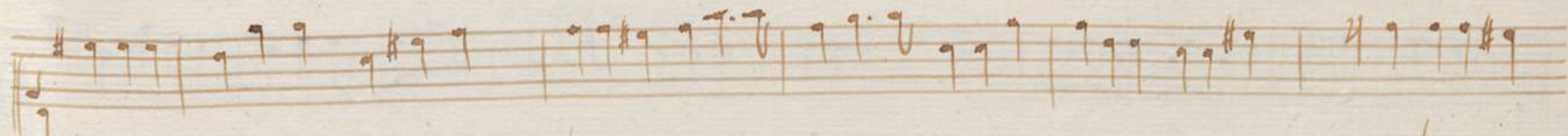
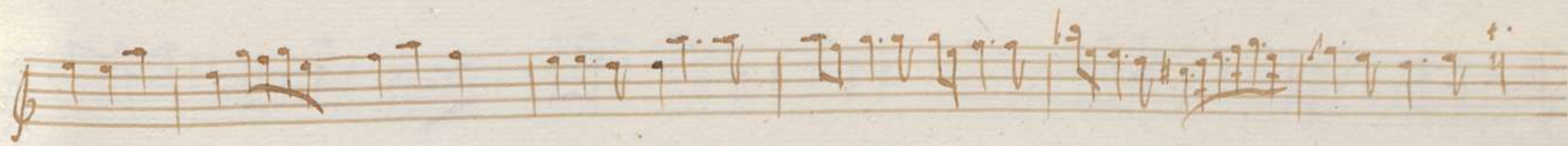
Musical notation on a single staff, continuing the melody from the previous staff.

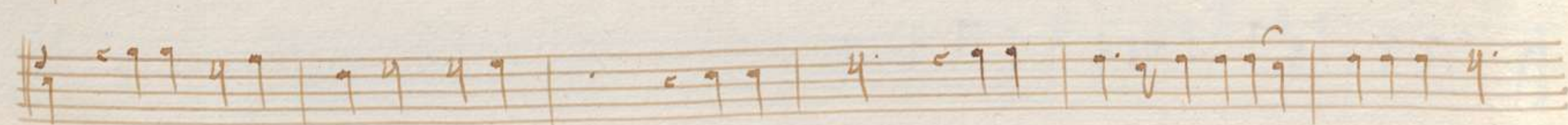
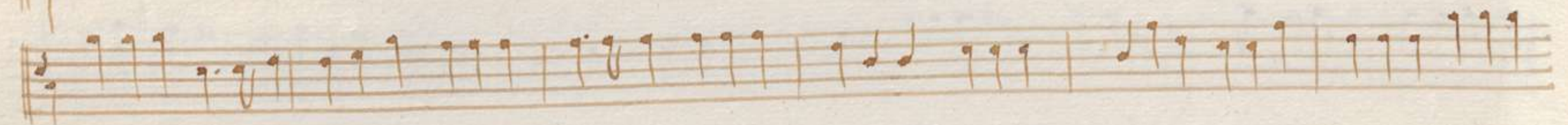
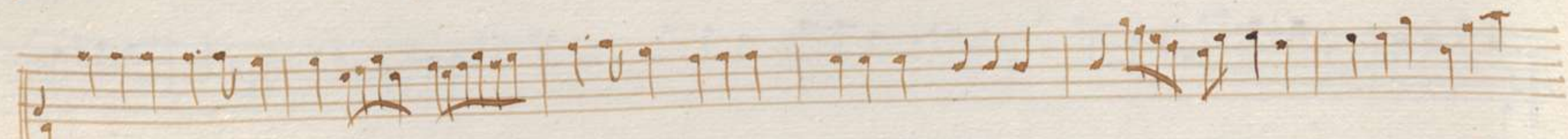
Musical notation on a single staff, continuing the melody from the previous staff.

ni,

ed' a l'ombra degli Alloui

Musical notation on a single staff, continuing the melody from the previous staff.





ed' a l'ombra degli Allori,

vesca ognou,

vesca ognou tua uerde Vinea, vesca ognou



Handwritten musical notation on a five-line staff. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The ink is brown and the paper shows signs of age.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests as the previous system.

Handwritten musical notation on a five-line staff, showing a change in note values, including some longer note values and rests.

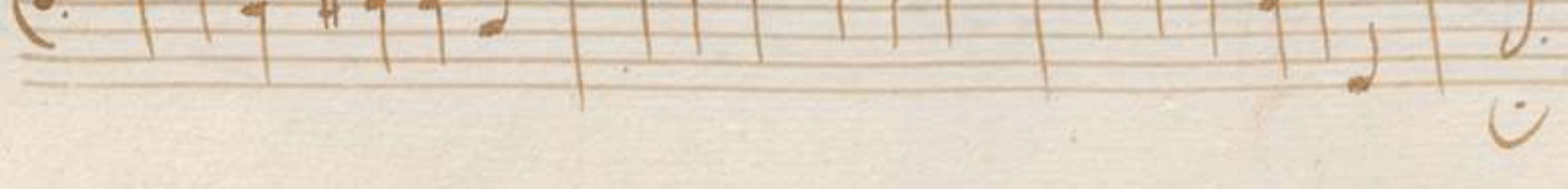
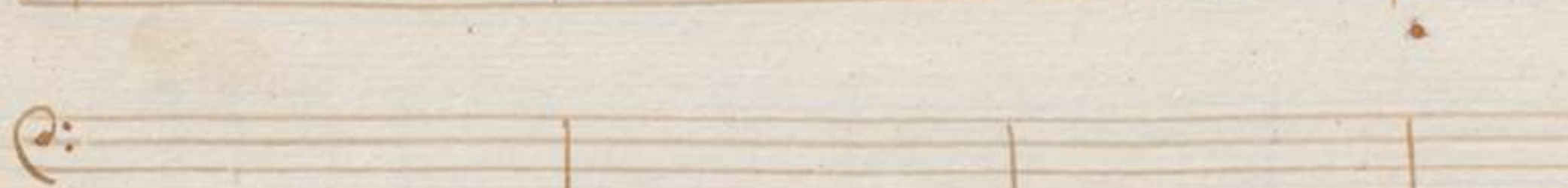
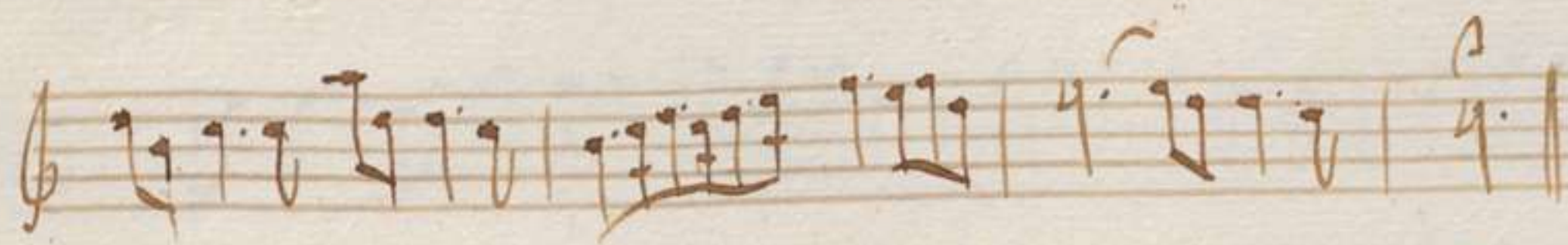
Handwritten musical notation on a five-line staff, featuring a series of vertical strokes, possibly representing a specific rhythmic pattern or a type of shorthand notation.

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

Handwritten musical notation on a five-line staff, ending with a double bar line, indicating the end of a section.

cresca ognor tua uerde ulina.

Handwritten musical notation on a five-line staff, corresponding to the lyrics above. The notation includes notes and rests, with the lyrics written in a cursive hand.



Atto Secondo
Loggia.
Scena I.

Venceslao, Casimiro, Alessandro, Eunuco,
seguito di popoli, e Soldati.

Venceslao

Popoli, o come fausti al Polonico Regno usate il Cielo i suoi

lumi.

oggi si apprende a' trionfi di Eunuco. il di' nessuno fia salvo a miei Sta-

tati.

oggi al ualove darsi il piacere. dimani ne aurà tutta la gloria il nostro a-

move..

anche la gloria posse, de l'aveu vinto e tuo vetaggio. vince con l'armi

tua, col tuo gran nome evnando. tu come, ed io ministro; tu veggesti la

mano; io strinsi il bando. *Scena II*
Luinda con seguito, e li sudetti

Luinda del Sarmatico Cielo indito Giove, per cui la fredda Vistula è su-

proba più de l' Istvo, e del Tebro; Re', la cui minor gloria è la fortuna: quella ch' es-

tinto il Genitor Gustavo, di Lituania ov vegge le belle spiagge, e l' fertile suol, lu-

Vianda, a te, la cui gran fama non u'è uis nota, o Venustas non sia, per alto af-

fav, me suo Ministro inuisa. ^{Ven.} di si illustre Regina, la cui uirtu sublime è

svegio al debil seno, invidia al forte, ch'io seruiro possa a cenni e' mia gran socte.

piaccian sol per poco suspenderne il contento a' uoti miei, nobil svanico. qui

meco speratore si anidi: e andran piu gonfi de l'onor di tua uista i miei trionfi.

si uede in alto la Pace. e nel basso la discordia.

A handwritten musical score on aged paper, consisting of ten staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with some complex rhythmic patterns. The second staff is in bass clef with a 3/4 time signature. The third staff is also in bass clef with a 3/4 time signature. The fourth staff is in bass clef with a 3/4 time signature and has the word "Pace" written above it. The fifth staff is in bass clef with a 3/4 time signature. The sixth staff is in bass clef with a 3/4 time signature. The seventh staff is in bass clef with a 3/4 time signature. The eighth staff is in bass clef with a 3/4 time signature. The ninth staff is in bass clef with a 3/4 time signature. The tenth staff is in bass clef with a 3/4 time signature and has the words "Ca-ve-spiagge, amaro" written above it. The score is written in brown ink on aged, yellowed paper.

Regno, *ferme gioia a voi pro - met - to,* a voi pro - met - - -

to - a - voi - pro - met - to,

ca - ve - spinge, amato re - gno, ferme gioie a voi pro - met - -

- to - a - voi - pro - metto .

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Qui sia viso, e qui - di -

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Letto ne' lo tuubi, ne lo tuubi inuidia o' sde - - -

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

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

Handwritten musical notation on a single staff, consisting of a series of rhythmic notes.

Handwritten musical notation on a single staff, consisting of a series of rhythmic notes.

Handwritten musical notation on a single staff, including a melodic line with a fermata and the word "ne lo".

Handwritten musical notation on a single staff, including a melodic line with a fermata and the word "gno,".

Empty musical staff with a treble clef.

Empty musical staff with a bass clef.

Empty musical staff with a bass clef.

Handwritten musical notation on a single staff, including a melodic line with a fermata and the words "tanti invidia, o' rde'".

Handwritten musical notation on a single staff, including a melodic line with a fermata and the words "gno. dal capo.".

Discordia

No, no; pace non abbia questo cielo nemico.

voi mostri miei, voi lo agitate. il vostro uelen l'aveve ne infetti.

qui spargete i tumulti, popolate la guerra, e del vostro furor s'empia la terra.

Pace.

tanto o discordia, audisti? e anov resisti? fonna, o mostro spietato a le toubide

vine onde sortisti.

Ballo de mostri

Casim.

Luc.

Cas.

partì il vual, l'orme ne seguò. | avvesta Principe i paesi. a quanto diumi viman, te uò presente. o in-

ciampo: costui, signor, mente l'uffizio, e'l grado. | io mantio Casimivo: questo che altre puento, foglio fidel, questo di-

va, s'io mento. legge, e minaccia. | o - note | nieghisi tuoro a chi pvoia non puote. che teni a |

ah' figlio, figlio, opve son queste degne di re: degne del sangue ond'esci: tu cavaliere. tu pvence: che fia: pveni, e si-

miva que' cavateci impvessi, son di tua man: li vironosci: leggi, leggi pure a gran

noce, e del tuo evvove dia principio alla pena il tuo vovove. legge

Cas.
Deu quanto ka di piu sacro, il Duence Casimiro a te promette la marital sua

fede, a te, Lucinda, e vede del regno Lituano; e segna il cov cio che detto la

mano. Ven. leggeri? a qual difesa tua innocenza commetti? Cas. or'ova il

disi. un mentitor e questi. Signor. mentito e il grado; mentito il biniis.

tevo. io ne giurai a Lucinda la fede, ne' ucygai questo foglio, ne promisi Ime-

nai, ne' mai la uidi, o piu ne intesi. ^{Luc.} o sei!) ^{Cas.} e perche alcun de la mendace ac-

cusa testimon piu non vesti, ^{Luc.} talevato in piu parti ^{Cas.} ou te, foglio infe-

dele, il pie' calpesti. ^{Ven.} tant'osi ^{Luc.} Casimiro, ^{Cas.} mentirou mi di-

lesti. ^{Ven.} in campo diuso a singolar tenzone ^{Luc.} forse guerrier per nasita, e per

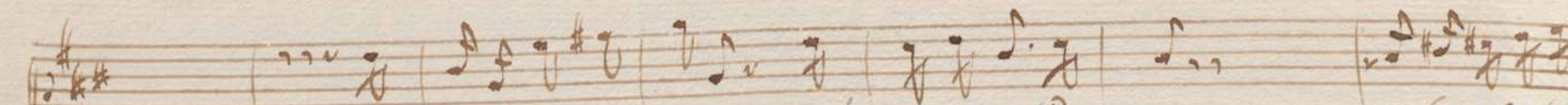
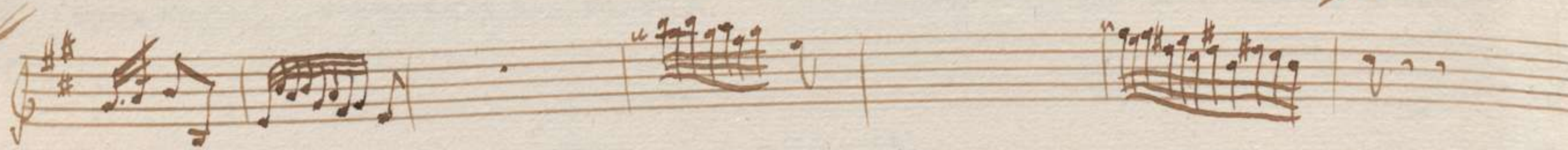
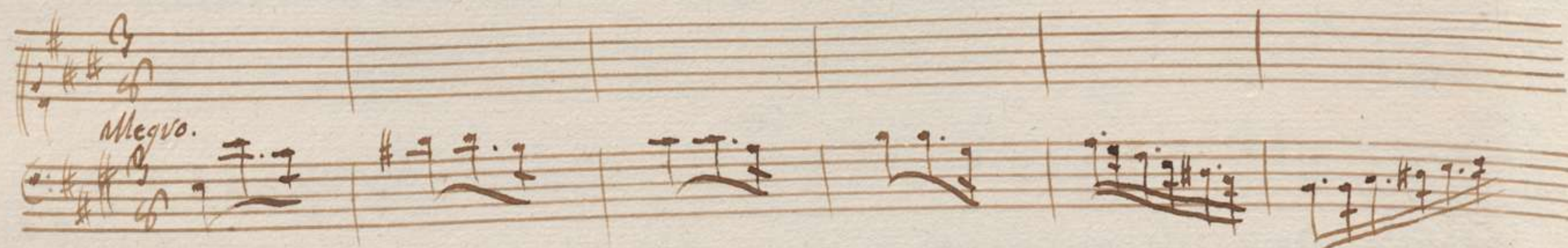
grado tuo equal, che meco io tuani da' Lituani lidi, per mia bocca t'invita

e tua pena savai la tua mentita. *Las.* Il paragon de' l'armi io non ricuso.

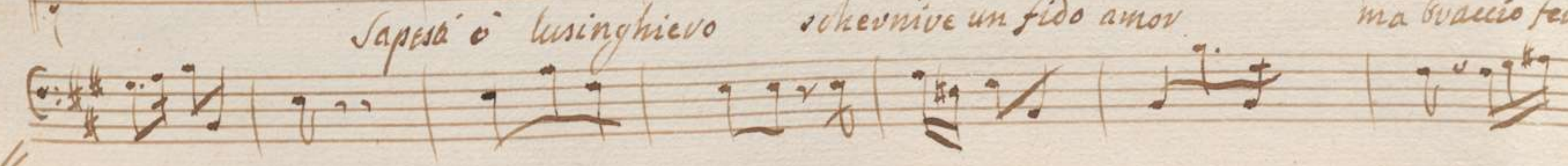
Luc. anzichè cada il sole tu se' t'concedi. *Ven.* amento, e spettatore io ne savò.

Luc. ti aspetto colà al cimento. *Las.* ed'io la sfida amento.





Sapessi o lusinghiero
che un dì un fido amor
ma braccio fei-

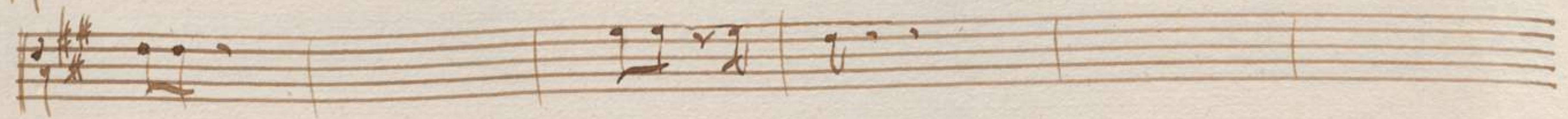
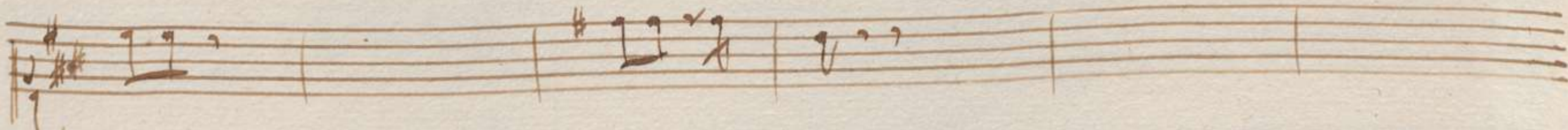


pia.

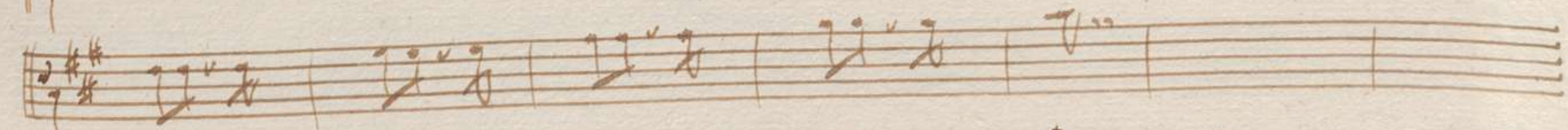
tou ti puniva si puniva *ma buccio fei-*

fou.

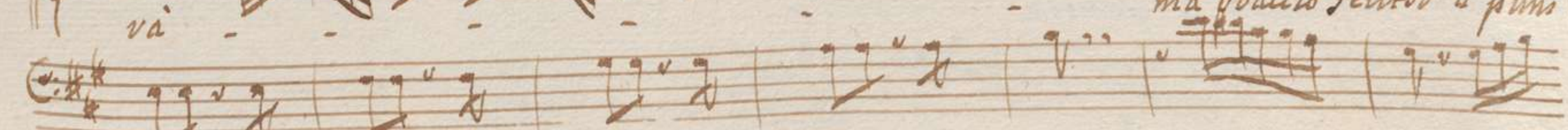
tou ti puniva si puniva *sapusti o lusiu-*



shievo schunive un fido amov *ma braccio feritor ti puniva - ti puni -*



va *ma braccio feritor o' puni -*



for.

va ti puniva

ri puniva

vibvan l'accian guerniero non e' tradiv l'o -

nou di semplice beltrà

non è tradiv l'o-

nou di semplice beltrà

di sempli-ce beltrà. a capo.

Scena Veneslao, e Casimiro.

Veneslao

Casimiro, por- anzi fulminato, accerato de gli empj

mostri il folle ardore hai scorto. tal / da le alvni vuine saggio se apprende / e' de su-

perbi il fine.

allegro.

Armi ha' l' Ciel per castigar l' impie -

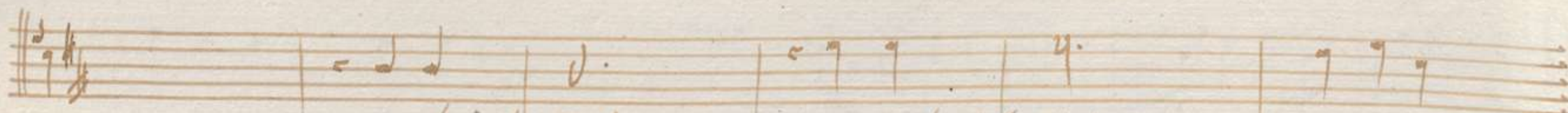
ta' l' impieta'

fou *nia*

s'impicta' su ve -

fou.

gie founsi



avmi ha' il Ciel,

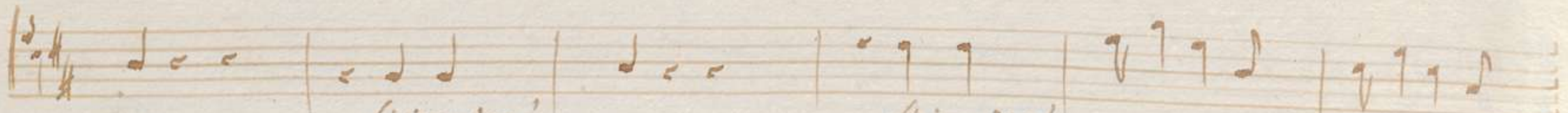
avmi ha' il Ciel

per casti-



pia-

col b.



van

l'impierà

l'impierà



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

l'impierà su vegie fron -

for.

col. B.

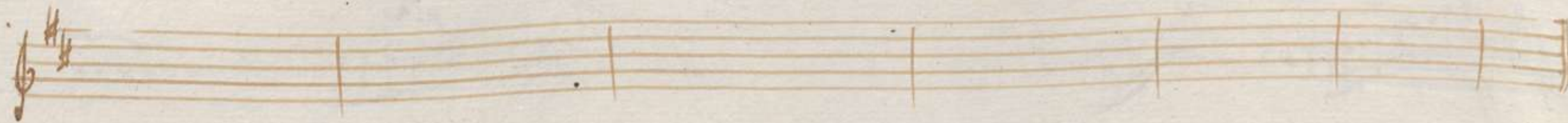
e più spesso ei ful-mi-

fov. *pia.*

non suole ivato e torvi, e monti, suole iva

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

- to suole i



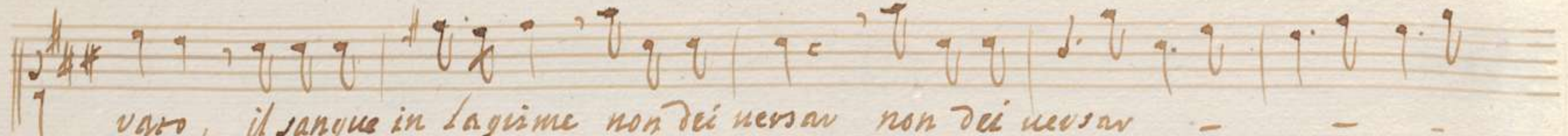
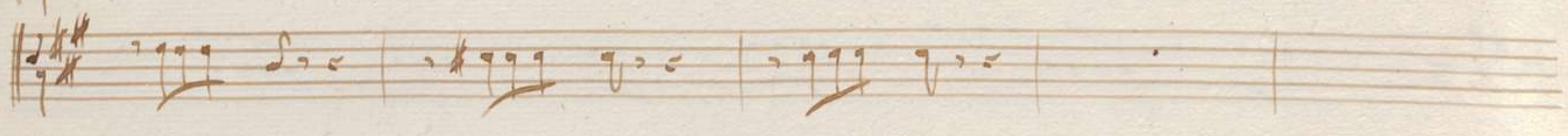
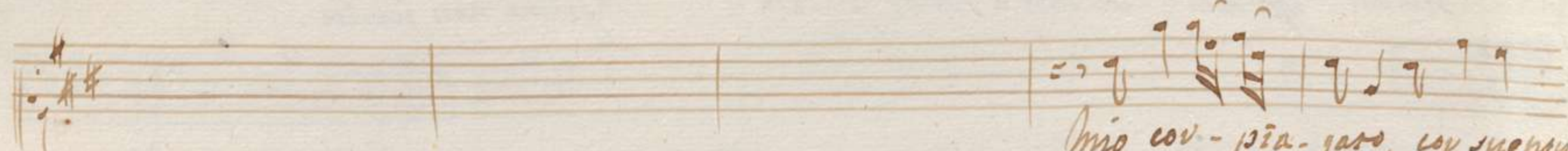
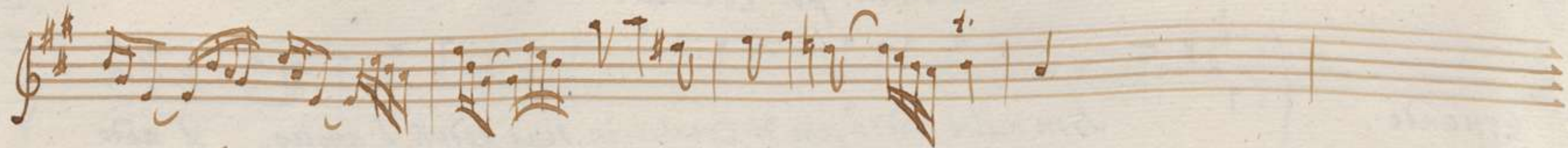
va - - - to - e - touri, e touri, e morri. da capo.



Ernando

Non molto andrã, che di Evemice in seno godrã l'amico, il nodo

stinsi; affrettai; non ebbi a farlo; e' lodo. Lagrime non uscite.



Mio cov-pia-gato, cov suento.

pia.

vato, il sangue in lagrime non dei versar non dei versar

for.

non dei uersum,

pia.

col B.

nis uov piagato, uov suentuwato, nis uov piagato, uov suentuwato, il sangue in

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#).

Two staves of handwritten musical notation. The top staff uses a treble clef and the bottom staff uses an alto clef. Both are in the key of D major.

Handwritten musical notation with lyrics. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The lyrics are: *lacrime non dei versav* and *il sangue in*.

Handwritten musical notation with lyrics. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The lyrics are: *lacrime non dei versav* and *non dei versav.* The word *for.* is written above the vocal line.

Handwritten musical notation with lyrics. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The lyrics are: *lacrime non dei versav* and *non dei versav.*

pia.

in si vi-a- sone sanni men forte, non meno

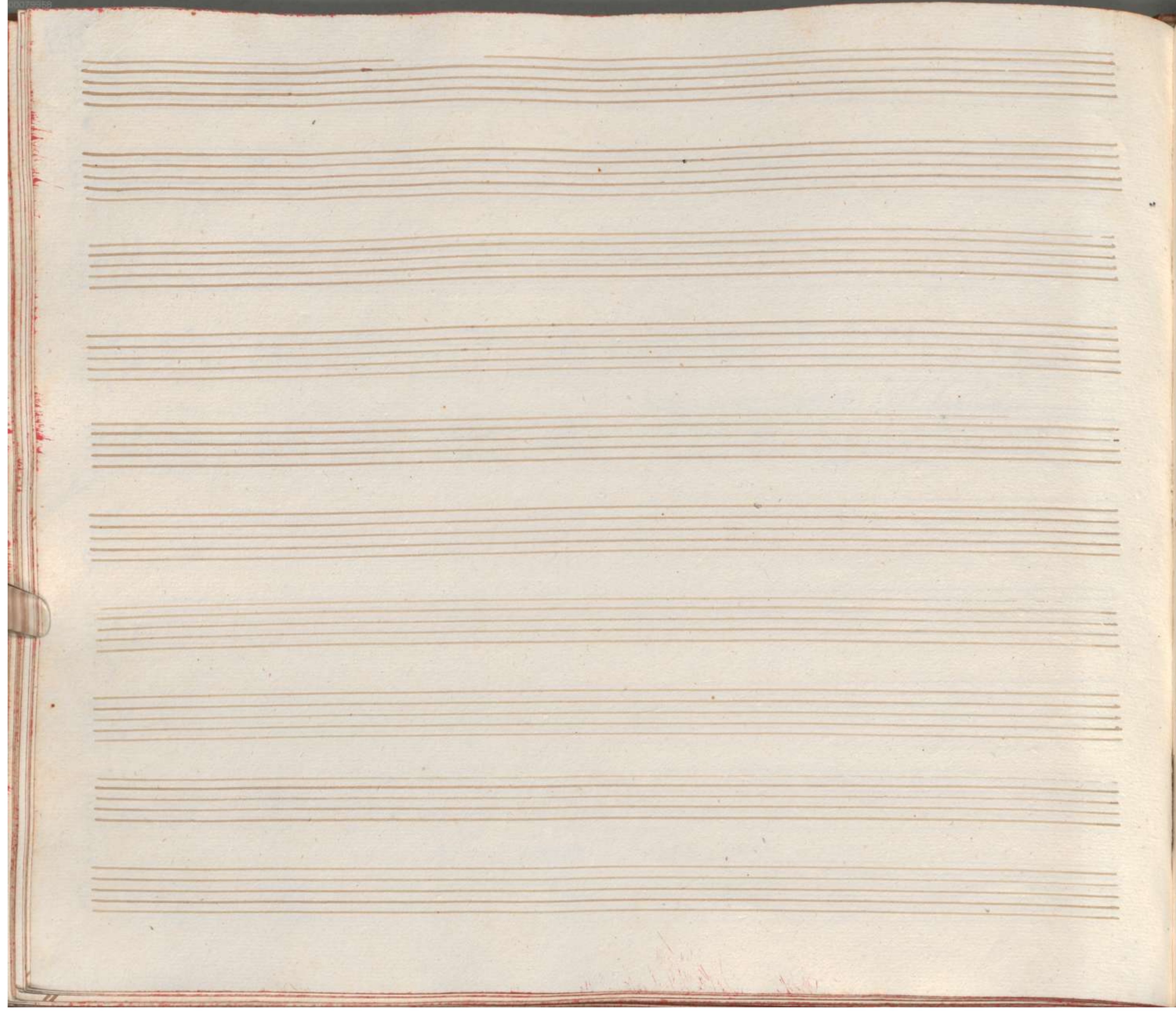
col B.

miserico col lagrima non meno misero col lagrima

non meno misero col lagrima -

col - lagrima . Da Capo.





Scena III. Evnando, poi Evenice.

Evnando. *Non molto andrã, che di Evenice in seno godrà l'amico. il nodo*

stovinsi; appredai; con ebbi a fatto; e' lodo. lagrime non uscite: ev-

nando, a cercar uengo nel piacev de' tuoi lumi una parte del mio. in piu volte si-

posi il mio con nel tuo seno: io nel lasciai, pechè quel d'Alexandro in lui trovai.

evn. ripigliati Evenice, ripigliati il tuo love. ei mal soggiorna in compagnia del

Eve.
mis; e per solo conforto mi lasci nel partir l'ultimo addio. che un ingiusto di-

uiero tanto rispetto? e tanto temi ne la mia vista d'invitar Casimiro?

Eun. *Eve.* *Eun.*
altro temo, Evenice; altro sospiro. che mai? già nel mio core son

Eve.
veo. lascia che almeno nel tuo viva innocente. ancor ten priego. aprimi il

Eun.
cor; faucella. sia l'ubbiditi, o bella; quan pare di discotpa al mio delitto

parti il labbro, e l'confessi; se puve a re sin'ova non dissev gl'occhi miei che il cor ti adova.

Eve. tu scherzi, o si amovoso a favor d'Alenando ancor mi parti. *Evn.* chi può misar quell'

occhi, e non amarti? ti amai dal primo instante in cui ti uidi; tel dirò ne l'es-

trema in cui ti peudo; quando al tuo cor nulla più manca, e quando tutto,

Eve. tutto dispera il cor di Evnando. *Evn.* don'e' virtù, dove amistade in

tenna se la tuadisce Evnando? mi attendemi mi sposa per piu offender l'amico, per piu mac-

chion? ma dove, dove il fuor mi spigne, e mi trasporta? non e capace Evnando di caluit-

ta. Don fede deggio piu che al suo labbro, al suo gran core fuor che di gloria, egli non

Evu.
sente amore. non sento amor? t'amo; Evenice t'amo; ma da amico, e da

Eve.
forte. senza desio, senza speranza s'amo... e m'ami, al fin nuovi divmi,

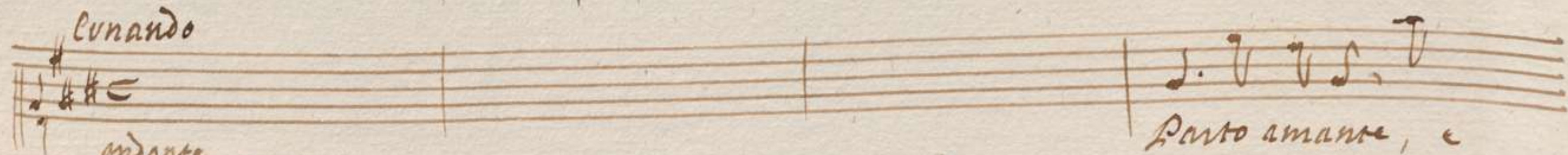
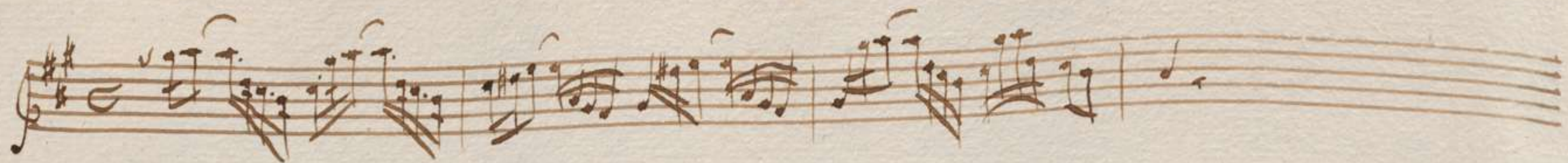
Evu.
 ma col cor d'Alessandro il mio tesoro. *Evu.* si, si: t'amo col suo; col mio t'adovo.

Evu. non vesti ancor farmi adivon; ma in vano. *Evu.* temono i rei la loro colpa; io solo

temo la mia innocenza. uoglio esser veo, ne posso. deh - piu' vedi, Evemie, se!

Evu. nieghi a te mie voci, al tuo semblante. *Evu.* uanne: ti vedo amico, e non amante.

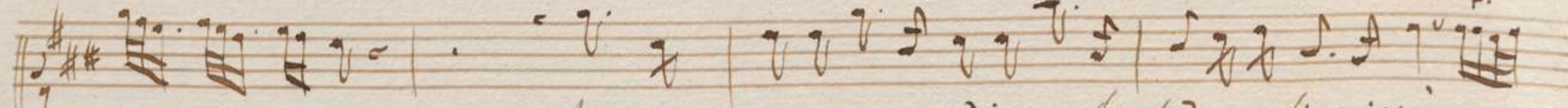
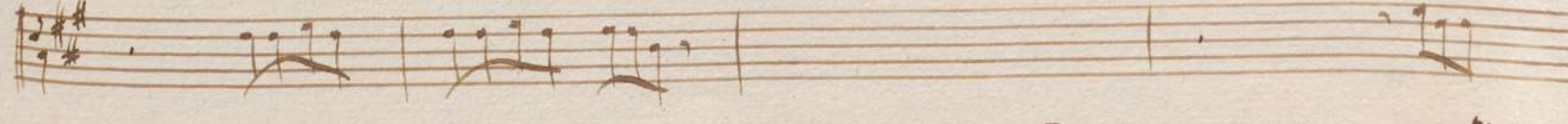
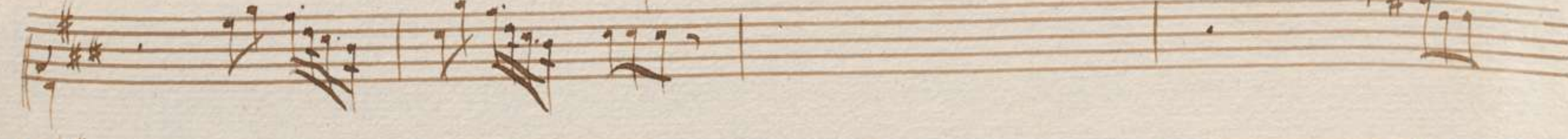




Parto amante, e

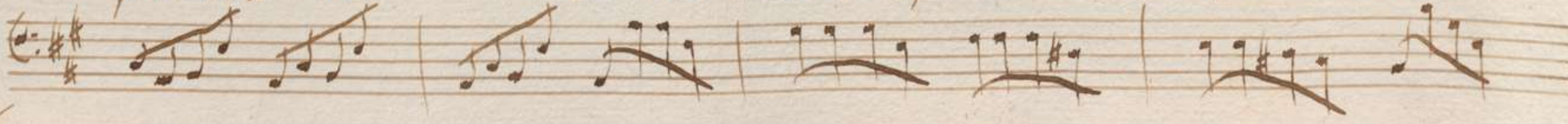


pin.



par - to a - mio

che non nuoce amor pudico a la fede, a l'amistà -



pia.

mi-co *che non nuoce amov pudico a la fede, a l'amisra'* -

for

a la fe-de, a l'a-mista. *se noi*

pia. *for.*

vedi, o re-ne offendi, poco intendi *poco intendi la fortezza di quest'*

pia-

alma il poter di tua beltà - - *il poter - di -*

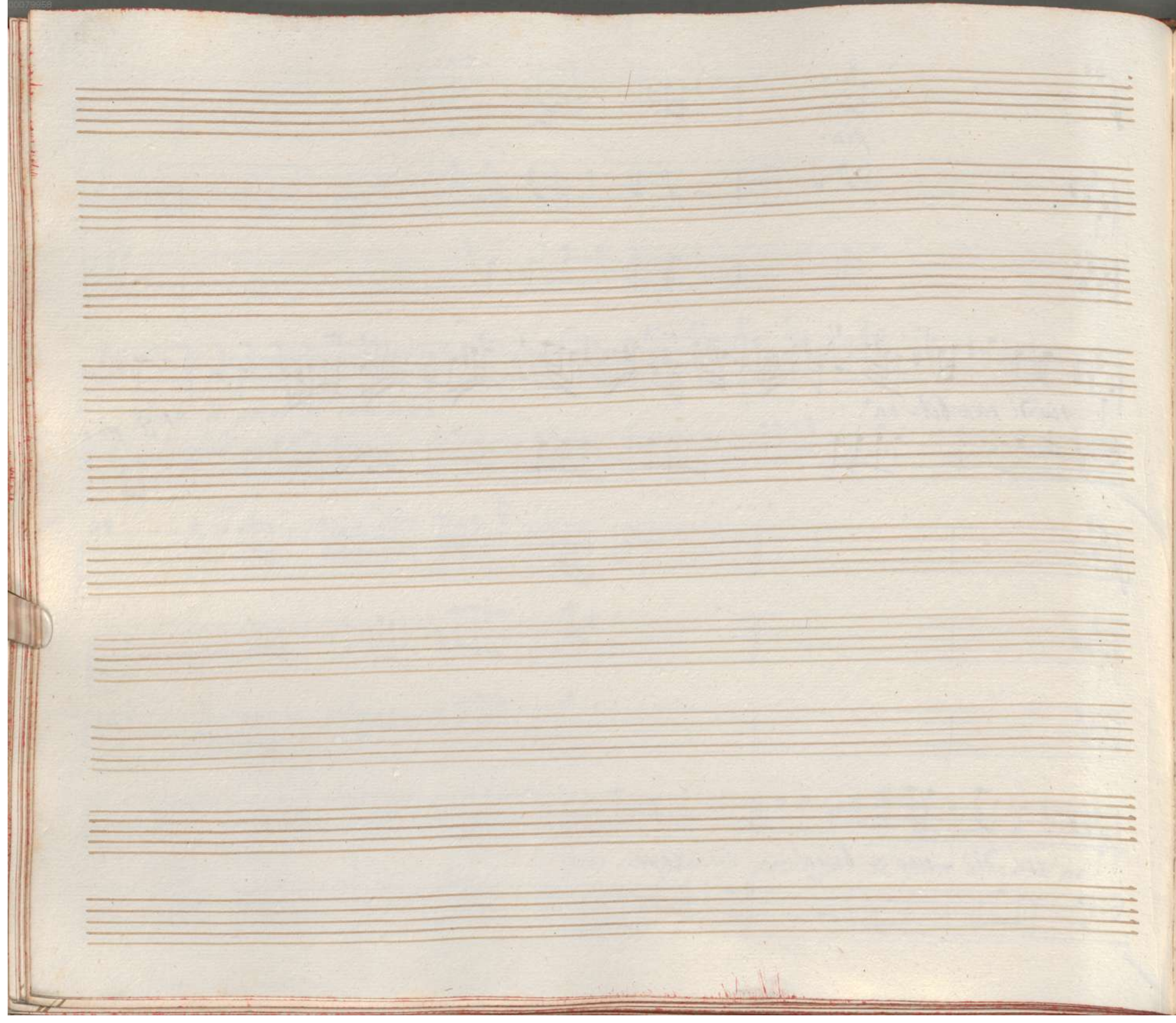
tua - beltà, *poco intendi la forza di quest'alma, il po-*

pia-

teu di tua bel-ta'

il po-

teu di - tua - bel-ta'. da Capo.



Casimiro

Felice incontro. avvesta, bella Evemica il piede.

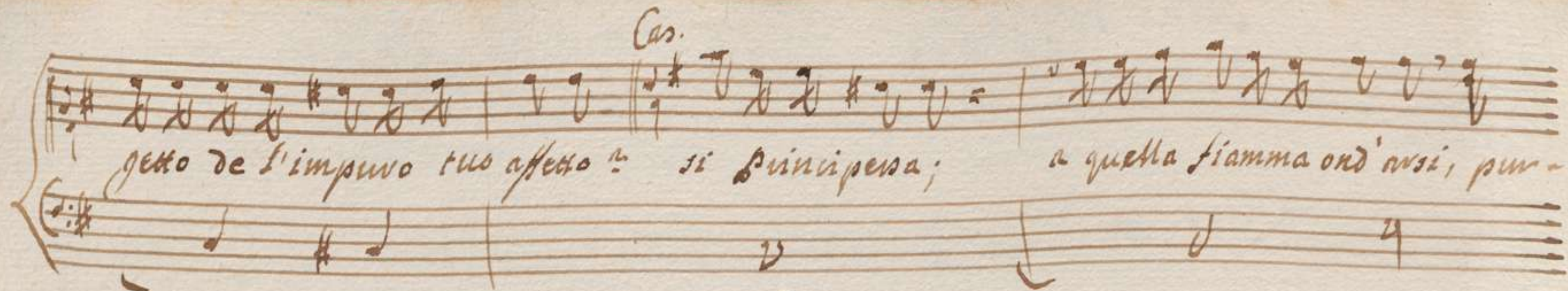
quel che si uedi inante, non e piu Casimiro, quell'impiccuro, e quel lasciuo amante.

egli e' l'Evemica, e si e vede del Polonio scervo, tuo amato, ma pudico, e che des.

tina te al suo Regno, al suo amov moglie, e Regina. ^{Eve.} Come? tu Casimiro,

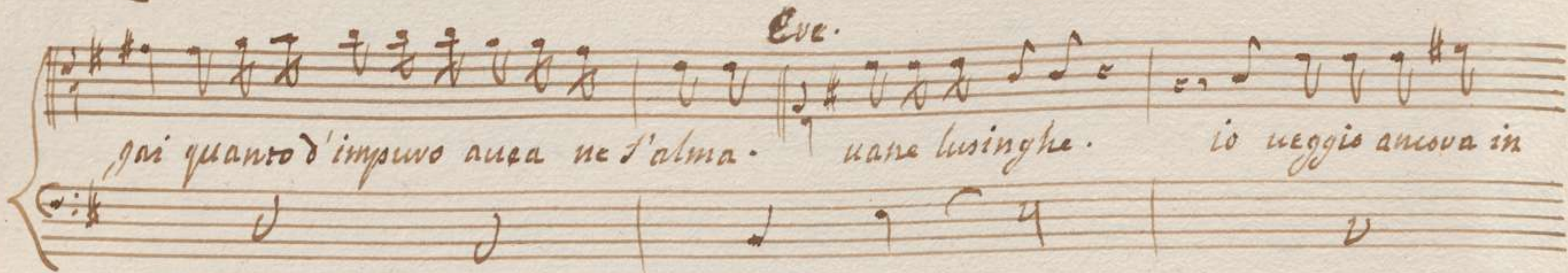
e vede, e Evemica del Polonio scervo, chiedi in moglie Evemica, il uile og-

Cas.
getto de l'impuro tuo affetto: si principessa; a quella fiamma ond'arsi, pur-



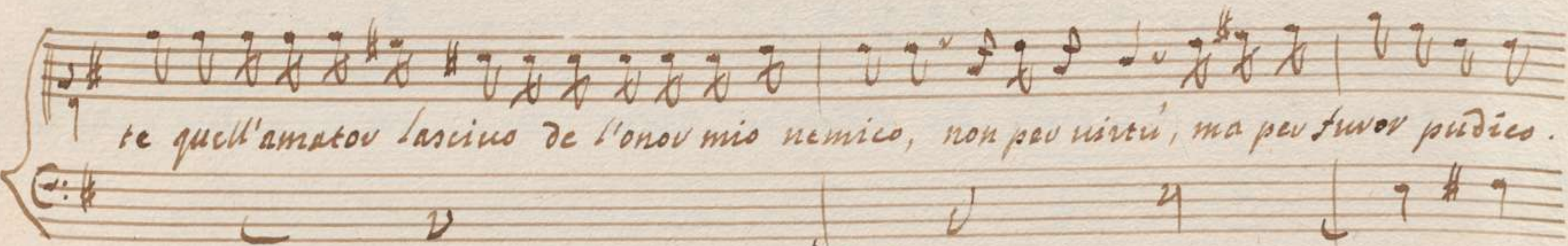
Handwritten musical score for Cas. system 1. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with fewer notes and rests. The lyrics are written below the staves.

Eve.
poi quanto d'impuro aura ne l'alma. uane lusinghe. io meglio ancora in



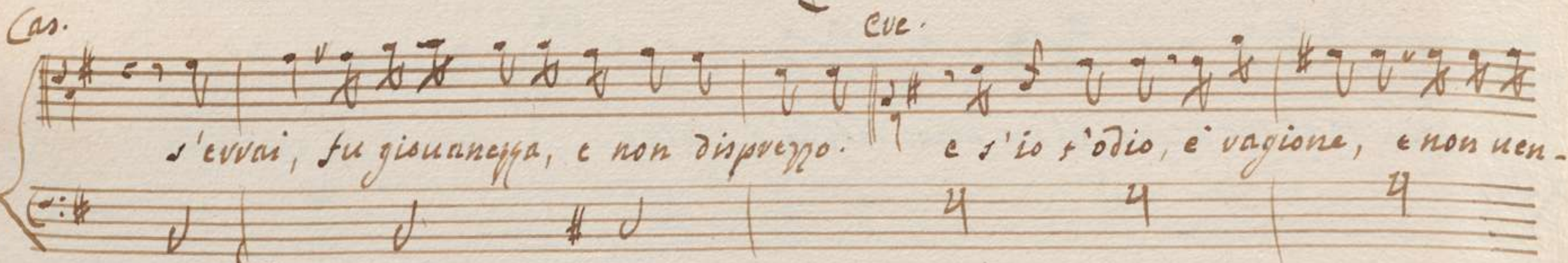
Handwritten musical score for Eve. system 1. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with fewer notes and rests. The lyrics are written below the staves.

te quell'amator lascivo de l'onor mio nemico, non per virtù, ma per furor pudico.



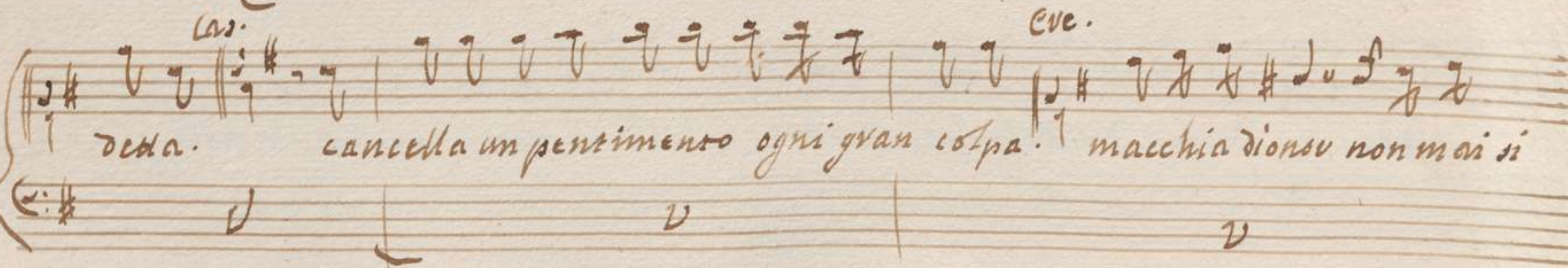
Handwritten musical score system 2. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with fewer notes and rests. The lyrics are written below the staves.

Cas. Eve.
s'envai, fu giuanezza, e non disprezzo. e s'io t'odio, e ragione, e non ven-

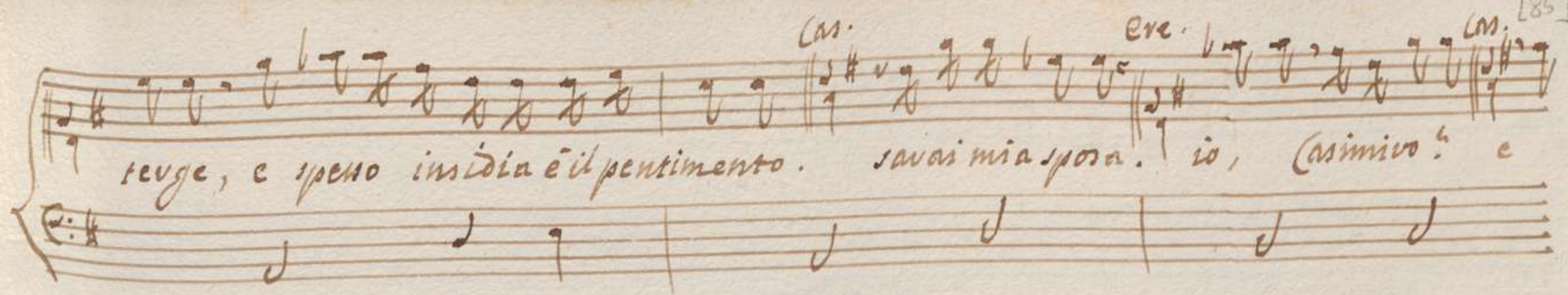


Handwritten musical score for Cas. system 2. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with fewer notes and rests. The lyrics are written below the staves.

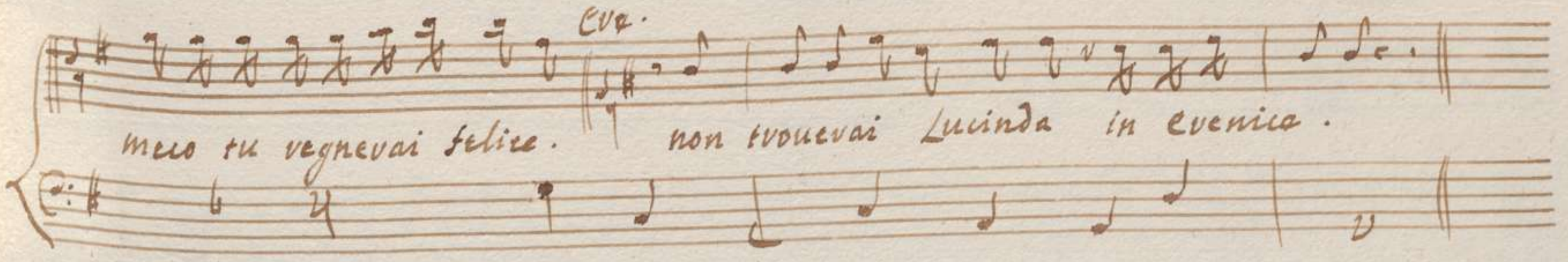
Cas. Eve.
della. cancella un pentimento ogni gran colpa. macchia d'onor non mai si



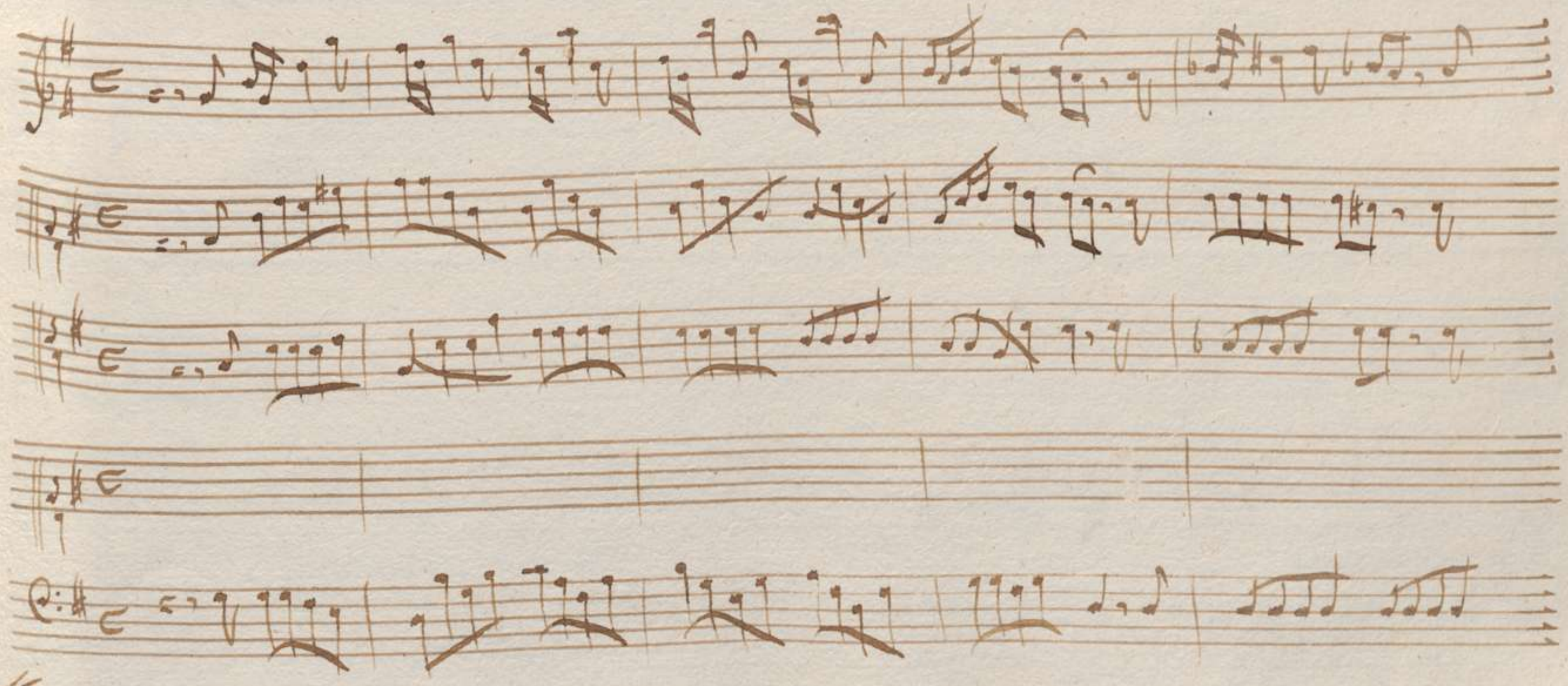
Handwritten musical score for Cas. system 3. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with fewer notes and rests. The lyrics are written below the staves.


 Musical notation for the first system, featuring a vocal line with lyrics and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is common time (C).

evge, e speno insidia e il pentimento. ^{Cas.} sarai mia sposa. ^{ere.} io, ^{lm.} Casimiro: e


 Musical notation for the second system, continuing the vocal line and piano accompaniment.

meco tu regnavi felice. ^{ere.} non troverai Lucinda in evenica.


 Musical notation for the third system, consisting of three staves of piano accompaniment.

due Violini, con la parte

con il 3.

Non vedo a quel core che sempre inganno, che

tutti

sempre inganno

che sem-pve inganno,

con la parte.

due V.V. come. *col. B.*

solo

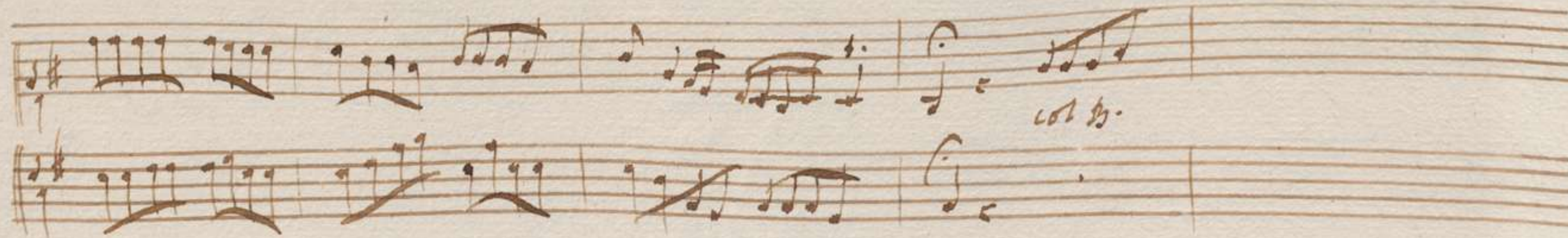
non cre-do a quel cove che sem-pve inganno', non cre-do a quel

co-ve che sempre, che sem-pve inganno', non cre-do a quel cove che sempre inganno', che sem-pve ingan-

tutti *con la parte*



col b.



no. *ad' al-tuo semblante virot-gi il tuo a.*



tutti *con la parte.* *col b.*



move *di un facile a-mante fi-darmi non so*



tutti

tutti
ad an - mi non so,

tutti
con la pace.

tutti
col suo.

tutti
ad al - tuo sembianze inuol - gi il tuo amore
di un



facile a - mante fi - dan mi non - so - - - - - fidan - mi non

tutti.

so. da Capo.

Scena V. Casimiro, poi Gismondo.

Casimiro

mie deluse spevanze, non andrete punire di un tal si -

Gis. Cas. Gis.

furo, in tvaccia appunto o pvenne di te uenia. che avvecchi? quel che t'arde nel

Cas.

sen per evenice indegno foro, ammouza. l'offerta d'un diadema, che te fece il mio a-

Gis.

mov, svezzo l'ingvata. e svezzata peuche? peuv abbassarsi gia' sposa ad altri am-

Cas.

pleni. come? sposa evenice? o sei! ma doue? quando? con chi?

his.
 ne la ventura notte e' stabilito il nodo. *Cor.* così vicina ancora la mia sciagura? eccetto il

his.
 sai? poc' anzi da Ismene a me humana, e di Evemice la fida amica il tuo intesi.

Cor. ah' troppo hismondo intesi. *his.* e' tempo... *Cor.* e' tempo si di uendicarsi. i -

iniqua! ingratisima donna! ma nel hual superbo ti puniro'.

troppo fouzai lo sdegno, e l'amor rispettai: movva l'indegno. *his.* no' mio si -

Ans. *gis.*

gnov... Gismondo, parto col mio fuovo; tu sai il tutto. straggi pre-

veggo, e tutto.

piu.

Casimiro.

Allegro.

fov. *pia.*
solo

solo col. 13.

D'i-ve armato il braccio - forte, piaghe e morte, piaghe e

morte - im-pla-cabile ribveva'

f

pia-

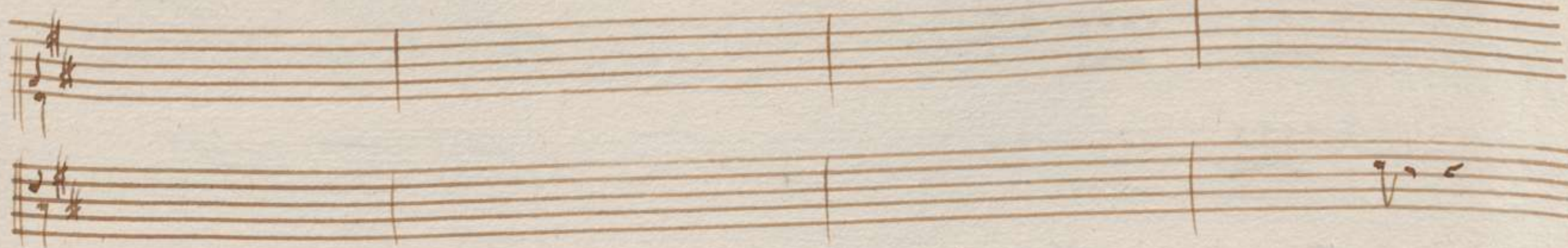
impla-cabile uirgiva

f

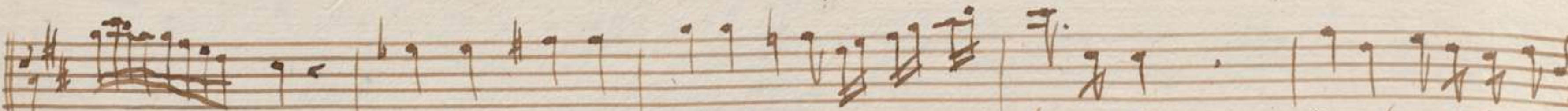
pia-

solo col b.

d'i-va-armato il braccio forte, piaghe, e morte

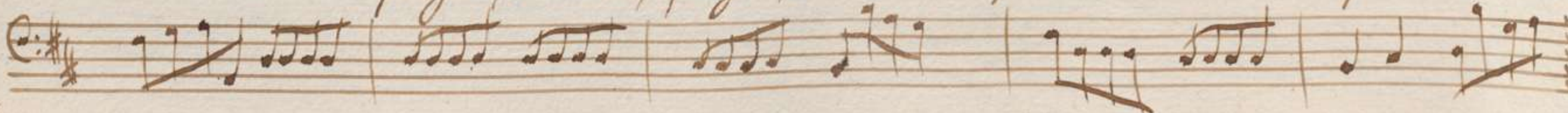


piaghe, e morte im-placabile vi breva' -



piaghe e morte, piaghe, e morte-im-placabile

implacabile vi bre.



Musical staff with notes and a *pia-* dynamic marking.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

va' vibeva'

Musical staff with notes and rests.

Musical staff with notes and rests, including a *pia-* dynamic marking.

solo.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

duolmi sol che il fier - virale sotto a questo

Musical staff with notes and rests.



accion reale di cadere, di cadere la glo -

fou.



- via la gloria sua,

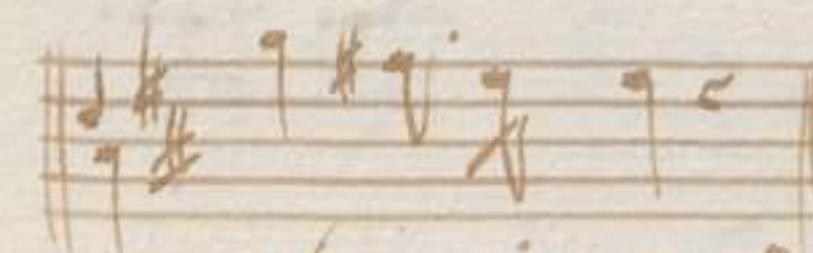
vuolmi sol che il

pia.
solo

solo col B.

fiev - rivale sotto a questo acino, heale di cadev di cadev la glo -

via, di cadev di cadev la -



glo - ria auiä . da capo .



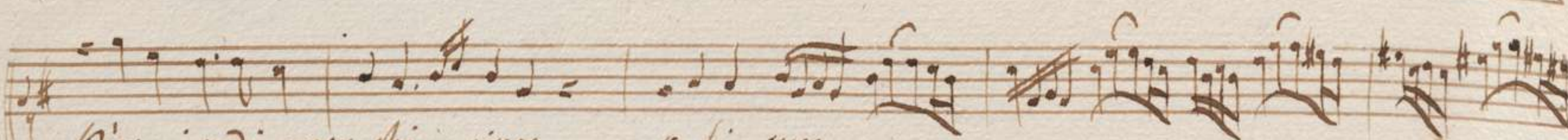
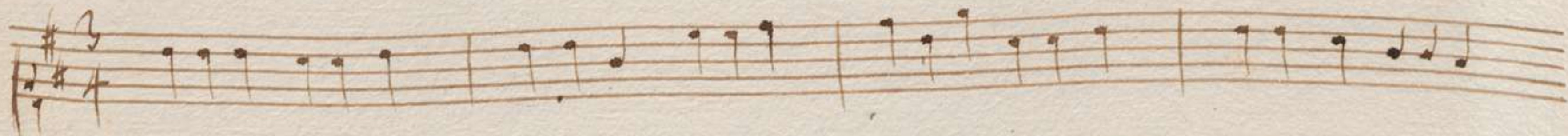
Scena VI. Gismondo.

So mi vedea, che di evenise al nodo sciolto cadere, e in-

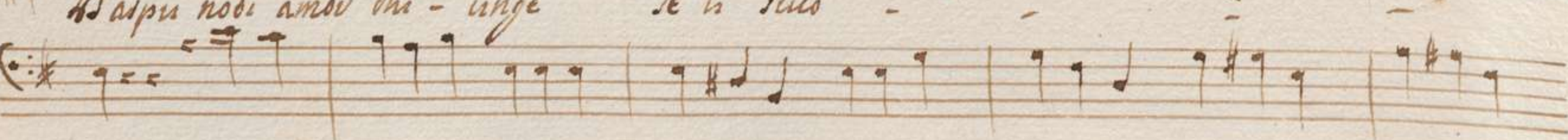
quanto quello di Casimiro; e nel suo cuore vedei seruir, Lucinda, al tuo do-lore.

ma in lui la giovane sposa risuaglia vive, e non ammorza il foco. disprezzo il fa cos-

tante; piu' fevole di vien, non meno amante.



D'aspi nodi amov dhi - iunge se li suos



pia. *fov.*

- te piu li stringe, ne piu s'indosil-cov-sen na il cov - il cov sen na'

d'aspi nodi amov hi - vinge se li sus -

pia

- te piu li stringe ne piu s'istru il-cou sen na' il cou - il cou sen na' -

il cou sen na,

e peggior la pigio - nia fa' che sia

sol pensan - di libera' di libera'

e peggior la prigis - nia fa che

si - a sol pensan - di libe -

ta' di - liberrà. da capo

This image shows a page from an antique music manuscript book. The page is filled with ten horizontal musical staves, each consisting of five red lines. The staves are arranged vertically and are completely blank, with no notes or other markings. The paper is aged and yellowed, and the red ink of the lines is slightly faded. On the left side, the binding of the book is visible, showing the edges of the pages and a small metal fastener or clip. The overall appearance is that of a well-preserved but unused page from a historical music manuscript.