

MANZI

PARTENOPE



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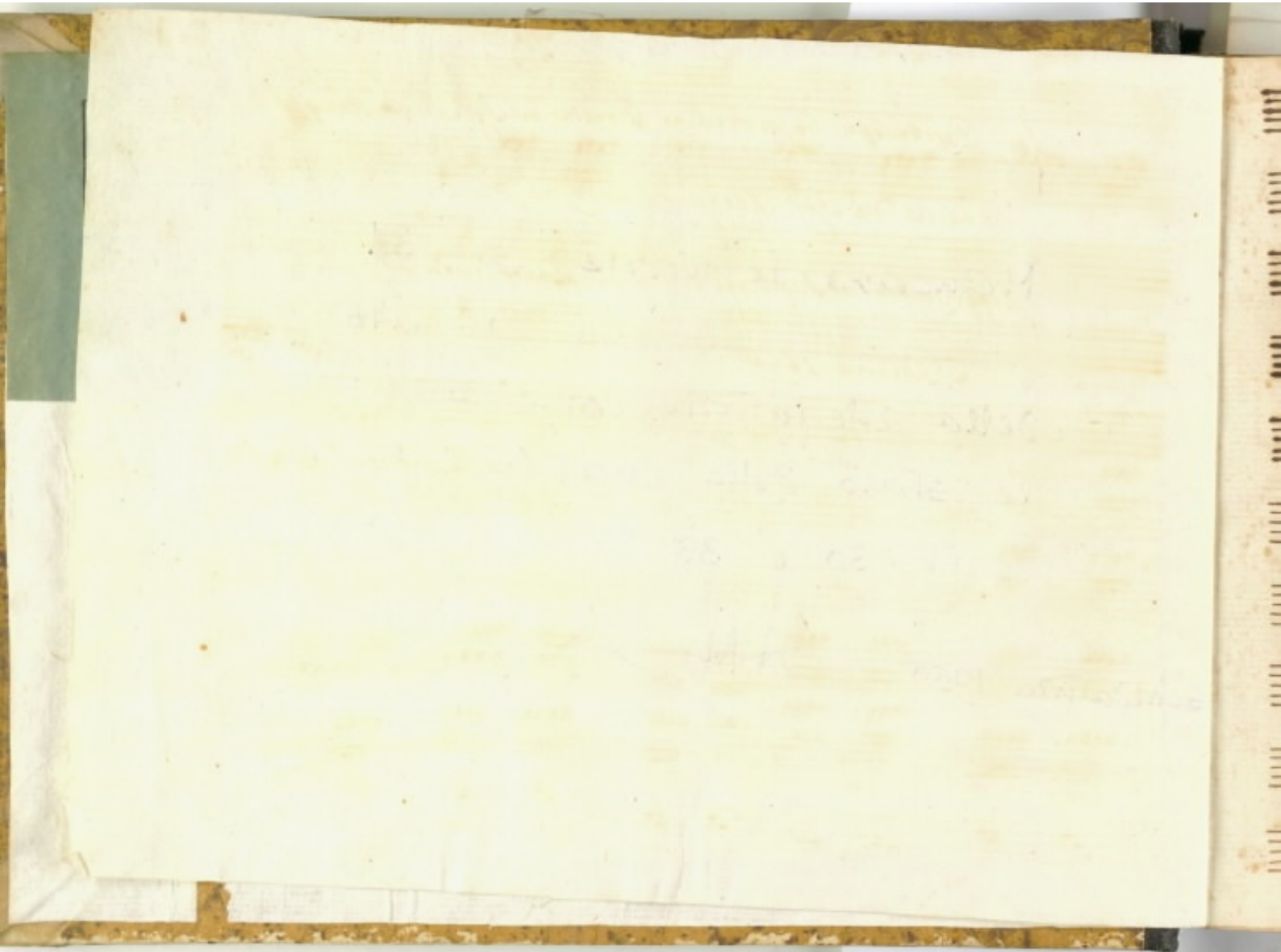
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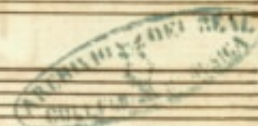


*
 La Cartenope Commedia Locois del S^{to} Silvio Stampato
 musica del S^{to} Luigi Mano;

Rappresentata in Napoli nel Teatro di S. Carlo in S. Pietro in S. Matteo in S. Maria

il 22 Febbraio 1699.

il libretto sta nel vol. 10
 dell' Op. di Rondo





A handwritten musical score on ten staves, organized into five systems of two staves each. The notation is in brown ink on aged, yellowed paper. The first four systems consist of dense, rapid sixteenth-note passages in the upper staves, while the lower staves of these systems contain simpler, slower-moving lines. The fifth system shows more complex interaction between the two staves, with the upper staff continuing the rapid sixteenth-note patterns and the lower staff featuring more varied rhythmic values, including eighth and sixteenth notes. The manuscript shows signs of age, including foxing and some staining, particularly in the center of the page.

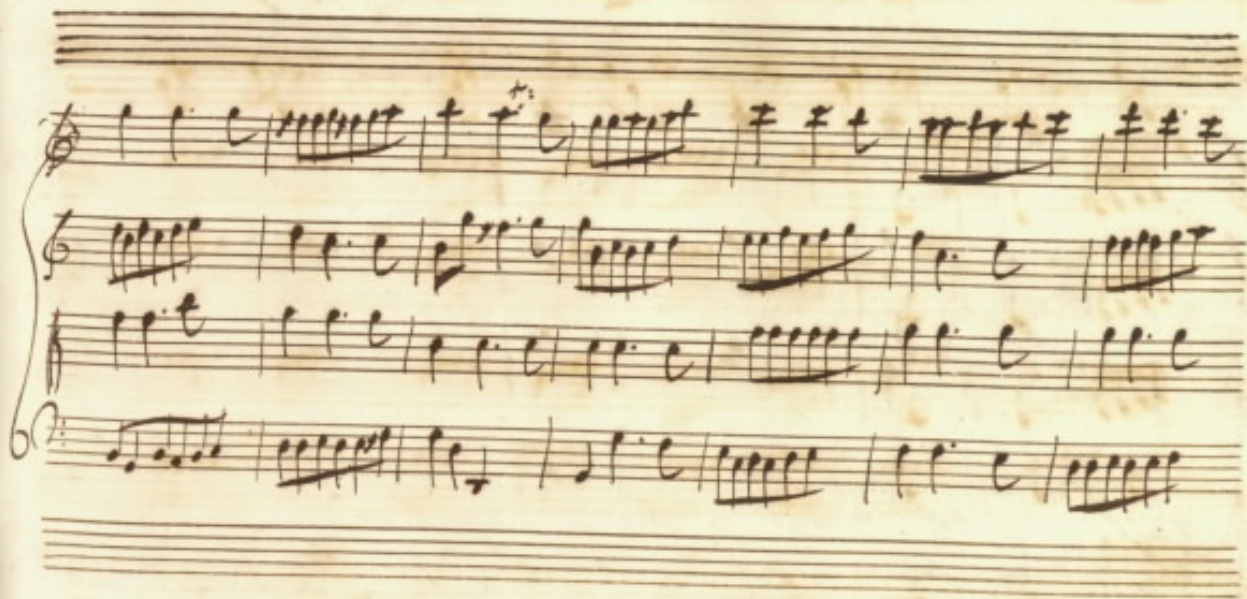








A





Atto Primo

Scena Prima, sole nascente

Partenope in Trono

Arsace, Armindo, e Anfrisa

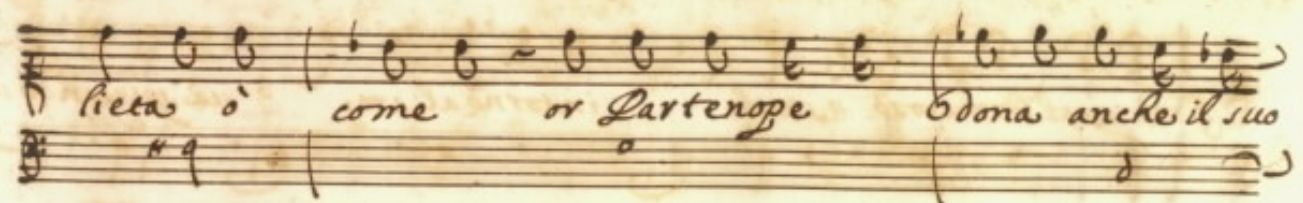
Art.

Sù de beccelse mura Di questa ch'inalzai Pittade al
tera d' luminoso Dio prendi la cura spargi da la tua sfera

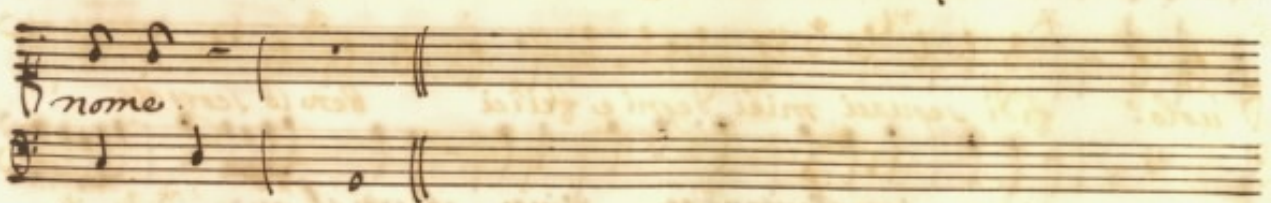
nel suo fertile sen raggi benigni ma d'aquile e di
si vedono girare intorno all'altare
Aquile e Cigni

Pigni qual numeroso stuolo intorno all'ara uà spiegando il
uolo? fidi seguaci miei degni e felici ben lo scorrete
uoi sono gl'auspici al gran nume di Dèlo uittime offrite
uoi cinte di fiori e si mandino al cielo fiumi odorosi di sfrondati al
lori e a te de fasti miei nobile figlia o' come

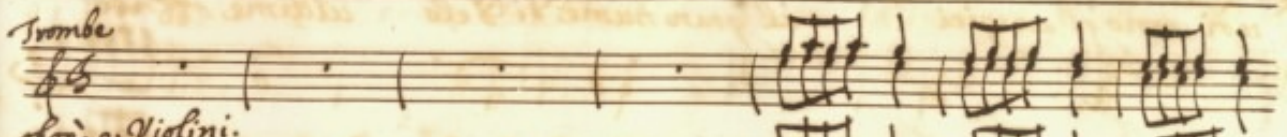
Pieta o' come or Partenope dona anche il suo



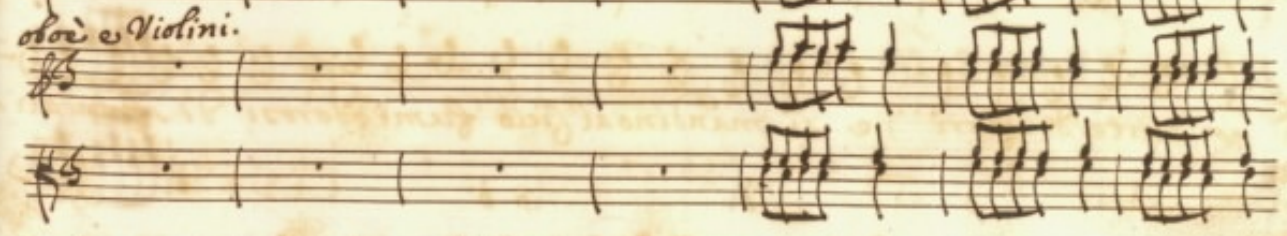
nome



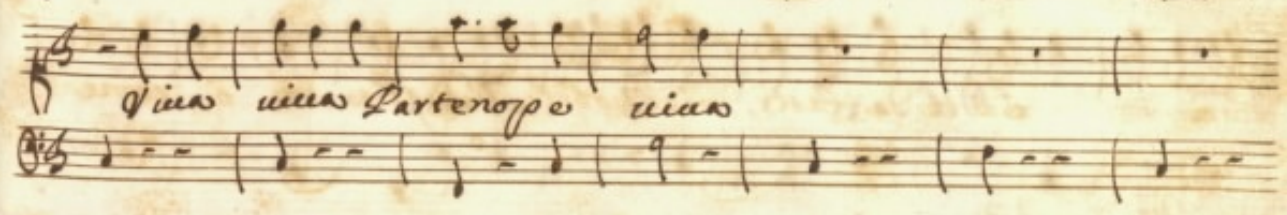
Trombe

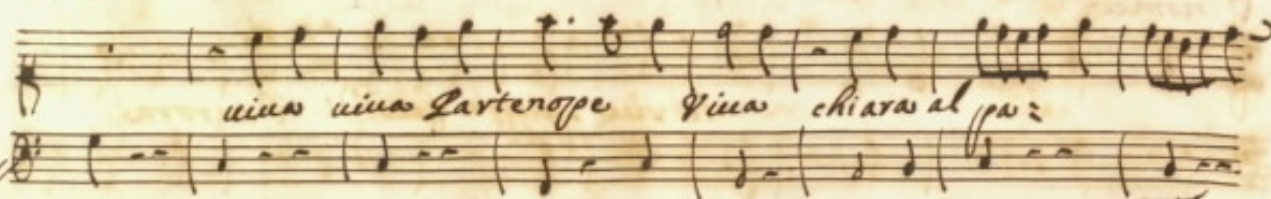


Oboè & Violini.



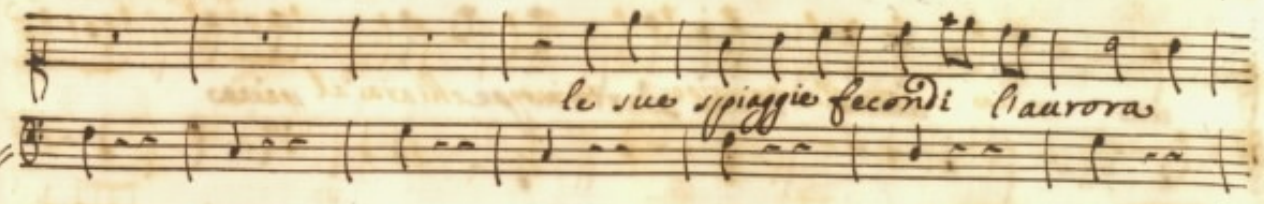
Viva viva Partenope viva





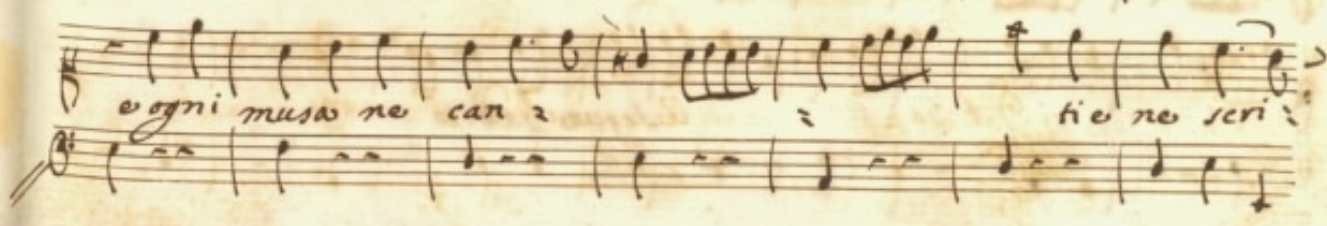


le sue spiagge fecondi l'aurora



ogni musa ne can 2

tie ne scri



Handwritten musical score for three staves, likely woodwinds. Each staff contains a series of rests, followed by a final triplet of eighth notes.

Handwritten musical score for two staves, likely vocal parts. The lyrics are: *ua uiaa uiaa Partenope uiaa*.

Handwritten musical score for three staves, likely woodwinds. Each staff contains a series of chords and rests.

Handwritten musical score for two staves, likely vocal parts. The instruction *Segue subito* is written on the second staff.

Handwritten musical score for the "Viva uiva Partenope" section. The score is written on ten staves. The first two staves are for Trombe (Trumpets) and Oboi (Oboes). The next three staves are for Violini soli (Solo Violins). The last five staves are for the vocal parts, with the lyrics "Viva uiva Partenope" written below the notes. The music is in 2/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "p".

Handwritten musical score on aged paper. The score consists of ten staves. The first four staves are grouped by a large curly brace on the left. The first two staves contain complex rhythmic patterns with many beamed notes. The third and fourth staves contain simpler notes and rests. The fifth staff begins with a double bar line and a repeat sign, followed by a series of notes. The sixth staff contains a series of notes with some accidentals. The seventh staff contains a series of notes with some accidentals. The eighth staff contains a series of notes with some accidentals. The ninth staff contains a series of notes with some accidentals. The tenth staff contains a series of notes with some accidentals. The text 'Dopo il 1.º Balletto delle Trombe si fa il 2.º dei Violini' is written in cursive above the fifth staff. The text 'Dopo si replica tutti assieme la prima parte.' is written in cursive above the sixth staff.

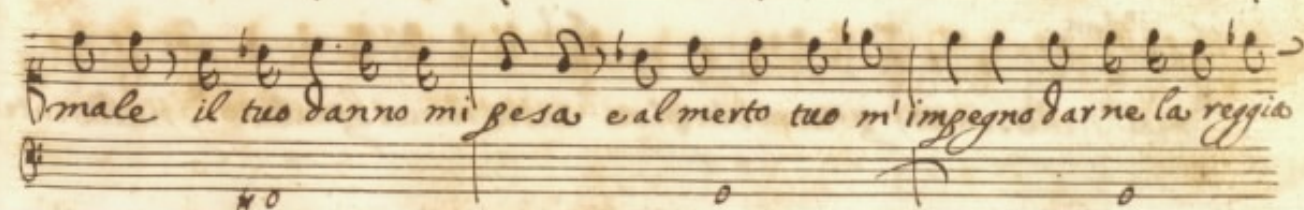
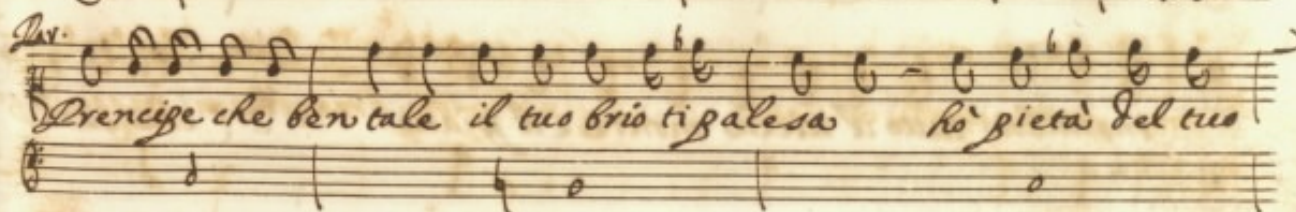
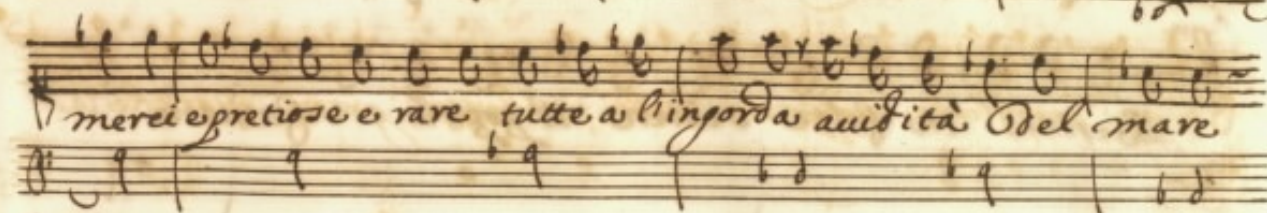
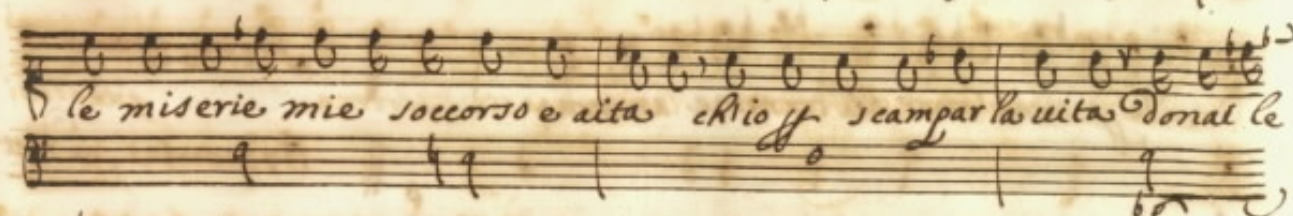
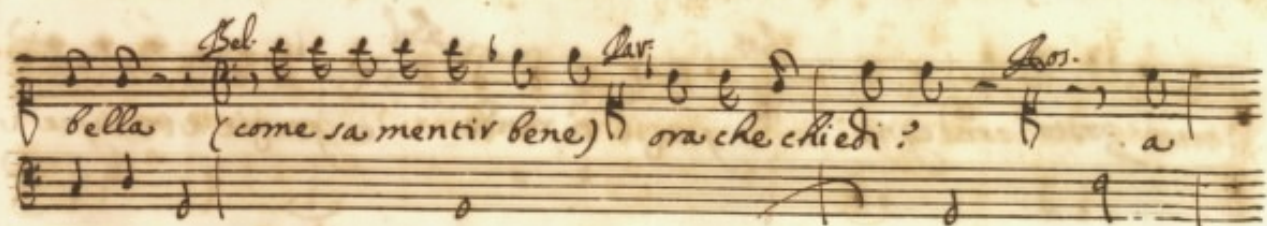
Dopo il 1.º Balletto delle Trombe
si fa il 2.º dei Violini
Dopo si replica tutti assieme
la prima parte.

Scena Seconda

Lo smira in abito d' Armeno, Beltrame, e Detti.

Ar. Arsace *Ar.* Armindo *Ar.* osserva *And.* che curiosa gente
Deuotissima serua *Ar.* (e qual uolto è presente a gl'occhi miei)
Ar. mira signora *Ar.* mira *And.* parmi *And.* (Dormi) *And.* o là che uoi? chi sei? *And.* finger degg'
io uoi m'assistete o Dei generosa reina O de le campagne ar:
mene il Principe furimene a te s'inchina *And.* sorgi e di là tua

And.
brama (Arsace è qui non m'inganno la fama) con cento vele e
cento de l'infido elemento onde uaste scorrea quando si
desta orgogliosa tempesta che di ricchezze gravi fuor che la
mia tutte assorbi le navi al fin l'empia procella mi tragge in gue
lido odo l'alto tuo grido e uengo a te che sei sì degna e



And. *Bel.*
mia posto condegno grazie ti rendo e grazie a te signora

rende tant' onor bell' tramme ancora
Sienna &
Ormonte, e detti.

Opp.
Regina in folte schiere il popolo humano

ingombra tutto il vicin monte e il piano
Ans. (che sarà

Ann. *Ans.* *Bel.* *Lar.*
mai) (che sento) gouera Anfrisa non hauea spauento & nulla inten:

Oym.
Odesti? solo ch' emilio il primo lor brencige e duce teo parlar Ode:

sia e questo messaggier del campo incia *Ans.* ch'è pensò non te *Ans.*

Dos. Oner e ti souuenga che qui giurse furimene *Ans.* Emilio uenga

Omni trouera nemica se uol del soglio mio turbar la pace seguimi Or:

monte e tu mi segui Arsace

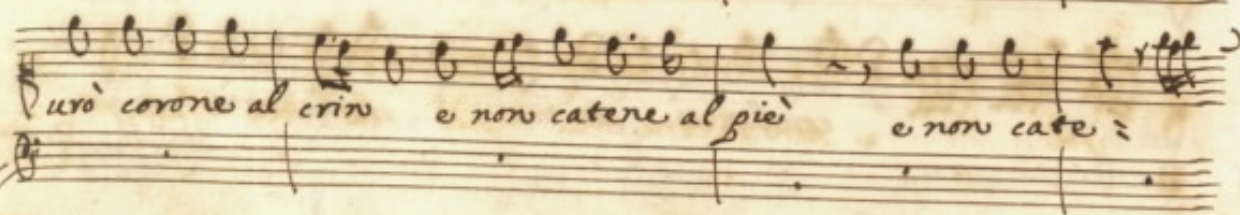
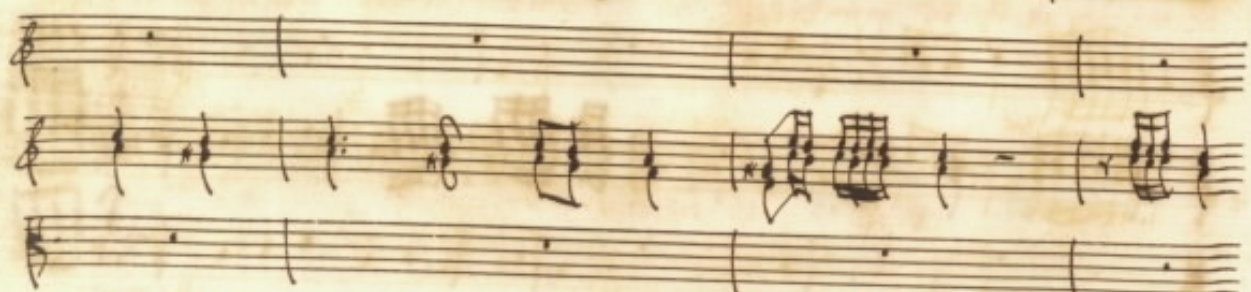
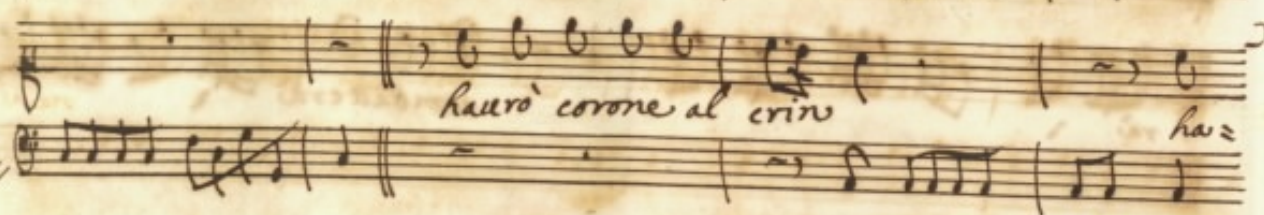
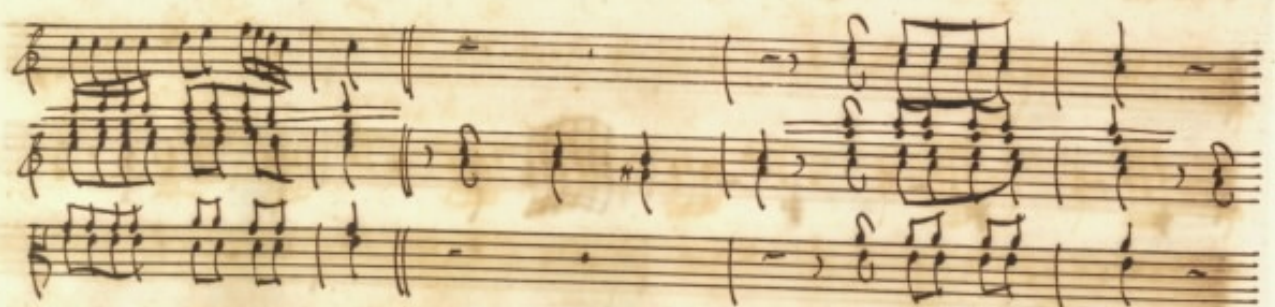
Trombe. *Violini.* *soli.* *tutti.*

la sorte et il Destin combattera per me

soli.

la sorte et il Destin combattera per me combatte



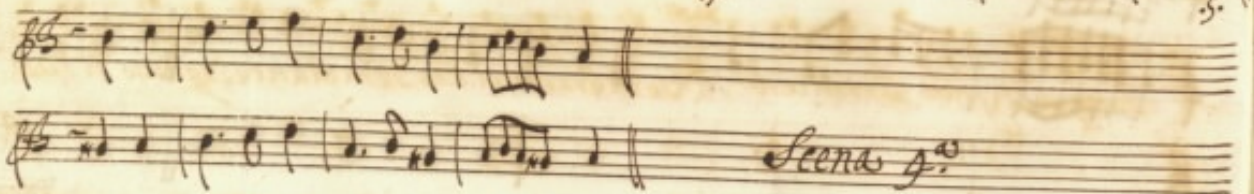
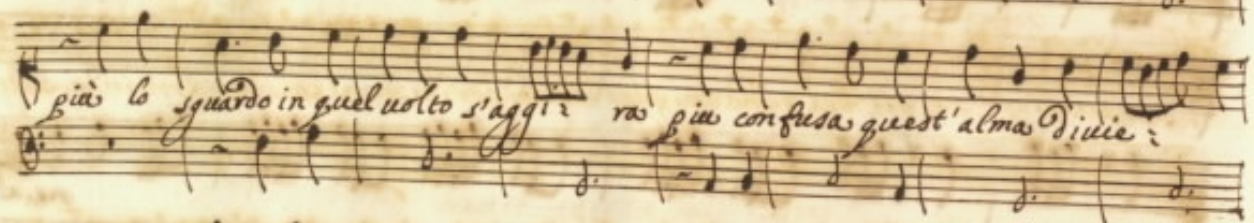
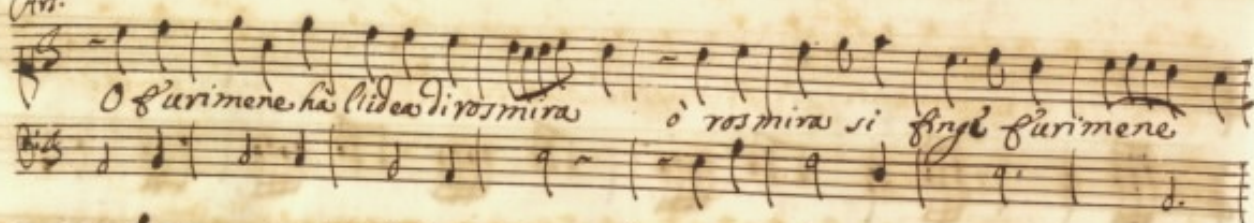


Handwritten musical score on page 17. The page contains several staves of music. The first system consists of four staves. The second system consists of four staves. The third system consists of four staves. The fourth system consists of four staves. The fifth system consists of four staves. The sixth system consists of four staves. The seventh system consists of four staves. The eighth system consists of four staves. The ninth system consists of four staves. The tenth system consists of four staves. The eleventh system consists of four staves. The twelfth system consists of four staves. The thirteenth system consists of four staves. The fourteenth system consists of four staves. The fifteenth system consists of four staves. The sixteenth system consists of four staves. The seventeenth system consists of four staves. The eighteenth system consists of four staves. The nineteenth system consists of four staves. The twentieth system consists of four staves. The twenty-first system consists of four staves. The twenty-second system consists of four staves. The twenty-third system consists of four staves. The twenty-fourth system consists of four staves. The twenty-fifth system consists of four staves. The twenty-sixth system consists of four staves. The twenty-seventh system consists of four staves. The twenty-eighth system consists of four staves. The twenty-ninth system consists of four staves. The thirtieth system consists of four staves. The thirty-first system consists of four staves. The thirty-second system consists of four staves. The thirty-third system consists of four staves. The thirty-fourth system consists of four staves. The thirty-fifth system consists of four staves. The thirty-sixth system consists of four staves. The thirty-seventh system consists of four staves. The thirty-eighth system consists of four staves. The thirty-ninth system consists of four staves. The fortieth system consists of four staves. The forty-first system consists of four staves. The forty-second system consists of four staves. The forty-third system consists of four staves. The forty-fourth system consists of four staves. The forty-fifth system consists of four staves. The forty-sixth system consists of four staves. The forty-seventh system consists of four staves. The forty-eighth system consists of four staves. The forty-ninth system consists of four staves. The fiftieth system consists of four staves. The fifty-first system consists of four staves. The fifty-second system consists of four staves. The fifty-third system consists of four staves. The fifty-fourth system consists of four staves. The fifty-fifth system consists of four staves. The fifty-sixth system consists of four staves. The fifty-seventh system consists of four staves. The fifty-eighth system consists of four staves. The fifty-ninth system consists of four staves. The sixtieth system consists of four staves. The sixty-first system consists of four staves. The sixty-second system consists of four staves. The sixty-third system consists of four staves. The sixty-fourth system consists of four staves. The sixty-fifth system consists of four staves. The sixty-sixth system consists of four staves. The sixty-seventh system consists of four staves. The sixty-eighth system consists of four staves. The sixty-ninth system consists of four staves. The seventieth system consists of four staves. The seventy-first system consists of four staves. The seventy-second system consists of four staves. The seventy-third system consists of four staves. The seventy-fourth system consists of four staves. The seventy-fifth system consists of four staves. The seventy-sixth system consists of four staves. The seventy-seventh system consists of four staves. The seventy-eighth system consists of four staves. The seventy-ninth system consists of four staves. The eightieth system consists of four staves. The eighty-first system consists of four staves. The eighty-second system consists of four staves. The eighty-third system consists of four staves. The eighty-fourth system consists of four staves. The eighty-fifth system consists of four staves. The eighty-sixth system consists of four staves. The eighty-seventh system consists of four staves. The eighty-eighth system consists of four staves. The eighty-ninth system consists of four staves. The ninetieth system consists of four staves. The ninety-first system consists of four staves. The ninety-second system consists of four staves. The ninety-third system consists of four staves. The ninety-fourth system consists of four staves. The ninety-fifth system consists of four staves. The ninety-sixth system consists of four staves. The ninety-seventh system consists of four staves. The ninety-eighth system consists of four staves. The ninety-ninth system consists of four staves. The hundredth system consists of four staves.

ne al

pie
a non catene al pie la sorte Sabapo.

An.



Do. Sol. Do. Sol.
Già ti rammenti sì di me no' dubitar parti bondi *parte. 1A*

Do. Ar.
cavalier se gli Dei rendan pago il tuo cor dimmi chi sei Armindo e trassi in

odi natali illustri e con temuto impero sotto quel ciel

Do.
sono il signor Primiero sembrami il tuo semblante sparso di duol gio:

Arm.
Quar ti può furimene? non si troua rimedio a le mie pe:

ne Dimmi il uer del tuo core il tormento crudele è amore: *Arm.* è a:

more Genio che a te mi lega fa prouarmi il tuo male *Arm.* off che genio

quale mi stringe a te quanto nel petto io celo tutto in liberi sensi ora ti

suelo Partenope è il mio nome ed ella sente de l'amor tuo pie:

Arm. ta: o' finge non saperlo o' non lo sai non ti scopristi? *Arm.* Da che

And. *Al.* *And.* *Al.*
pro? *ff* che? ad Arsace giurò costanza e fè a Arsace? e pena e

And.
more di Partenope amante (ah traditore) Armindo se pa:

And.
lesi i dolor tuoi forse goder tu puoi ma se ascondi i sospiri

And.
se con lagrime occulte il ciglio bagni *ff* che d'amore e del desi

f
tin ti lagni?

se non ti sai spiegar lagnati soldi te

se non ti sai spiegar lagnati soldi

Musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

te di te di te sol lagnati di te di te sol lagnati se non ti sai spiegar

Musical notation on five staves, continuing the piece. It features similar notation to the first system, with treble clef and one sharp key signature.

gar lagnati sol di te se non ti sai spiegar lagnati sol di



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian, with some words appearing below the staves and others integrated into the musical flow. The paper shows signs of age, including discoloration and some staining.

Lyrics visible on the page:

- te* (under the 4th staff)
- se pace uoi tro* (under the 5th staff)
- uar sappi sappi sappi cercar merce* (under the 9th staff)
- sappi sappi* (under the 10th staff)

Arm.

Armando ardisci

proua di galesarti a:

Sappi cercar mercede. *Allegro.*

mante ali che non gioua non

gioua? e come il sai se non tentasti mai chieder conforto a

glaspn tui tormenti? può giouarti il tentar dunque si tenti.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics.

The score includes the following parts and markings:

- Violoncelli** (Violoncello): Labeled on the left side of the lower section.
- Lyrics**: The word *Voglio* is written at the bottom right of the page.
- Performance Markings**: The word *pia.* (piano) is written multiple times on the right side of the upper staves.



18

Odire il mio tesoro ch'io sospiro e piango e moro e che bramo alman piar

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p* and *piao.*. The bottom staff contains the lyrics: *ti uoglio dire al mio tesoro ch'io sospiro e piango e'*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian, with some words appearing below the staves and others integrated into the musical lines. The paper shows signs of age, including discoloration and foxing.

19

moro e che bra:
mo almen pietà e che bramo e che

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The lyrics are written below the staves:

bramo almen pietà e dir uoglio eh il mio core

Handwritten musical score on aged paper, featuring ten staves. The notation is in a cursive hand, typical of 18th or 19th-century manuscripts. The first nine staves contain instrumental notation, with various note values and rests. The tenth staff contains the lyrics: "e dir uoglio ch'il mio core tutto fede a tutto amore è tro:". The manuscript shows signs of age, including yellowing and some staining.

20

pia.^o

pia.^o

pia.^o

pia.^o

pia.^o

pia.^o

pia.^o

e dir uoglio ch'il mio core tutto fede a tutto amore è tro:

feo è trofeo Di sua beltà uoglio dire Sabayo

gusto al altrui spese gir del mondo a far a far camino e pur



gusto al altrui spesso gir pe il mondo a far e pur gusto a far e pur

gusto a far camiz no e pur gusto a far e pur gusto a far car

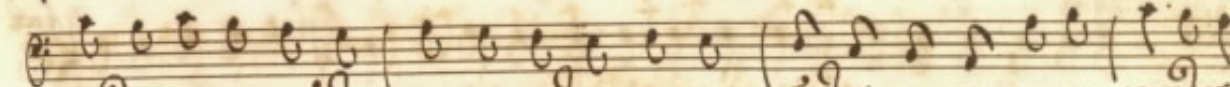
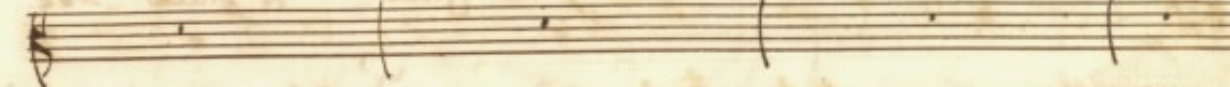
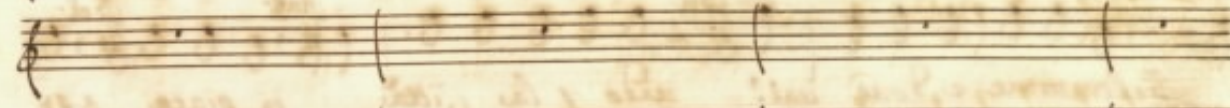
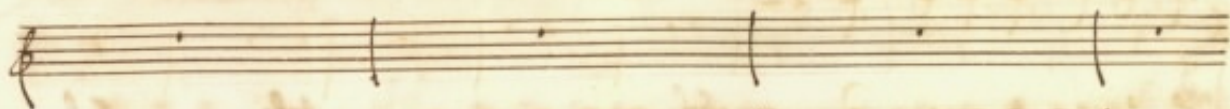
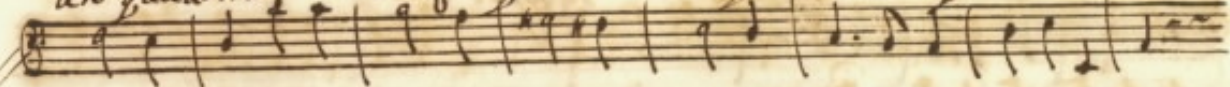
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics "uisto hō già più d'un paese senza spandar" are written below the final two staves.

Dynamic markings visible include *meno* and *soo*.

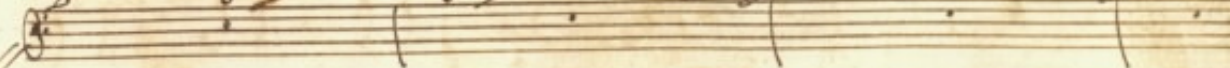
Lyrics visible: *uisto hō già più d'un paese senza spandar*



un quattrino senza spender un quattrino un quattrino senza



spender senza spender senza spender senza spender senza senza spender un



Handwritten musical score for guitar and voice. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The voice part is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the voice staff.

guitarino e pur gusto Salvo.

Handwritten musical score for voice and guitar. The voice part is written on a single staff with a treble clef and a key signature of one sharp (F#). The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the voice staff.

Beltramme e dove uai? ando ff la Pitta ti piace asz
sai se giouar ti possi io parla con liberta nulla Desio tu

Bel. *An.* 24
 sei troppo modesto (e pur brutta costei) bell'omo è questo forza di simpa:
Bel.
 tia a seruirti mi sporna (anima mia) uoglio darla pastura
An.
 prouo l'istesso impulso (uh che figura) ascolta io mi dichiaro che mi puoi coman:
Bel.
 dar idolo caro pur che da me dipenda farò ciò che tu vuoi (che uecchia or
An. *Bel.* *An.* *Bel.* *An.*
 renda) dunque di che pretendi? uorrei..... ma che uorrei tu non m'in:

Bol. *An.* *Bol.* *An.* *Bol.*
 tendi io nò peno e languisco che ti duol nò cagisci io non car
 pisco sai ch'è mi duole? il core ti farà mal l'odore che
 gettano i miei guanti m'allontanano da te nò fatti avanti

Quisori con oboè

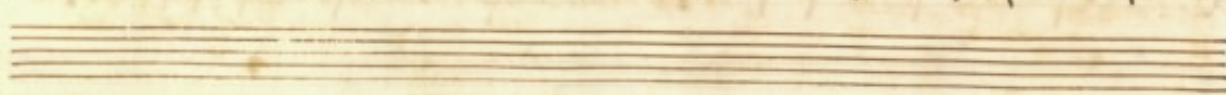
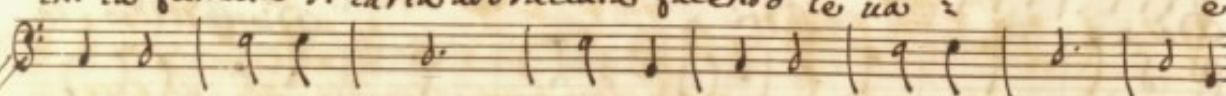
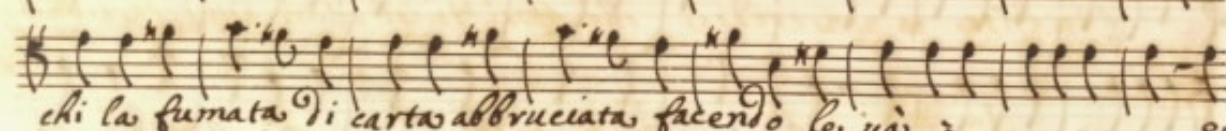
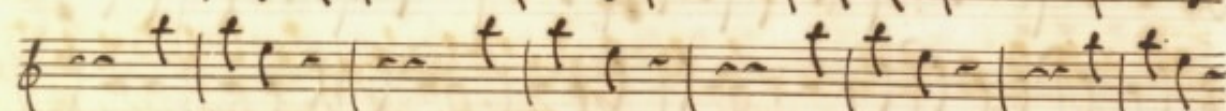
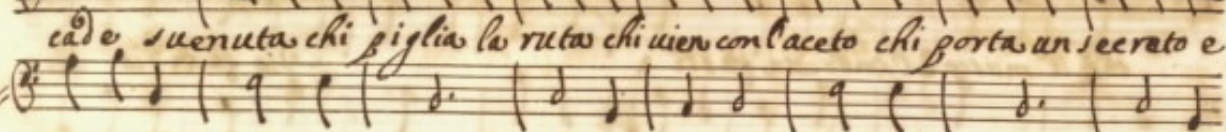
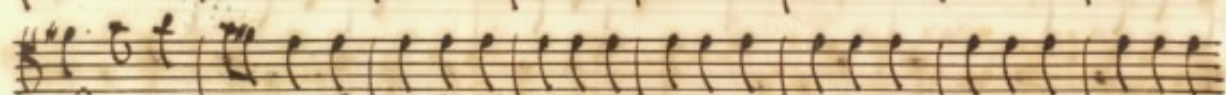
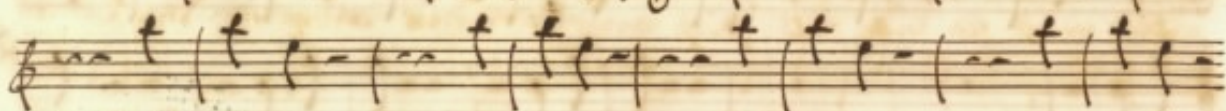
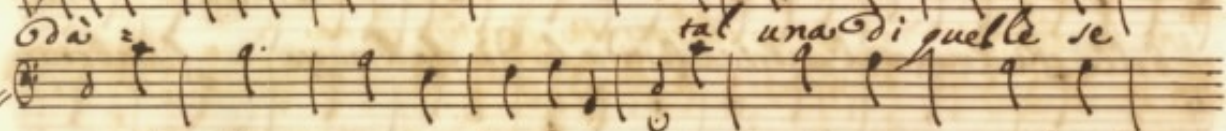
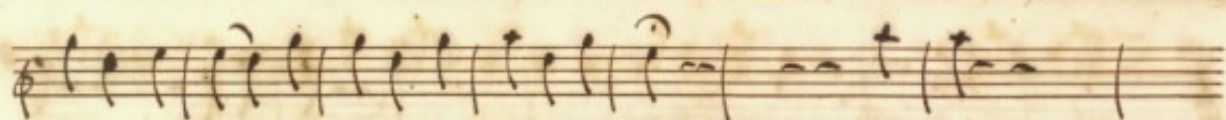
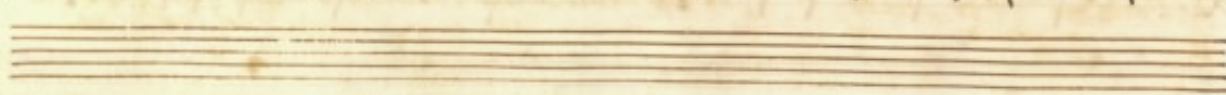
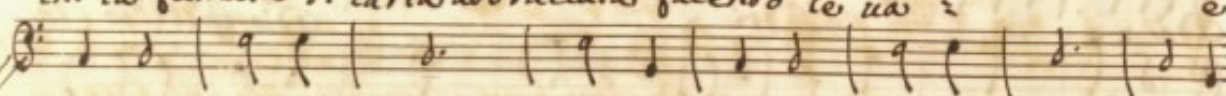
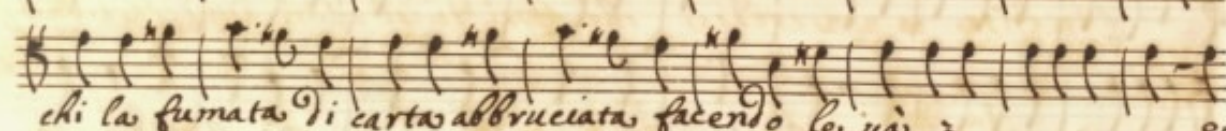
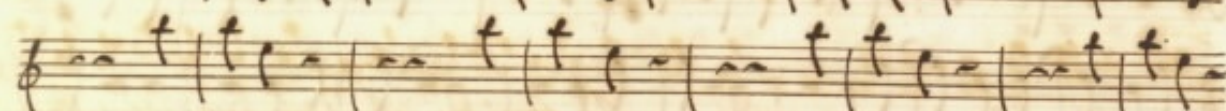
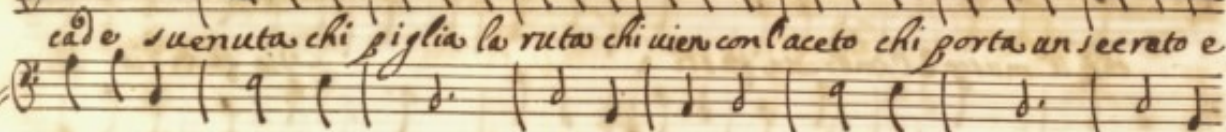
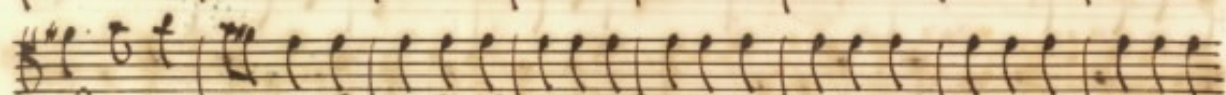
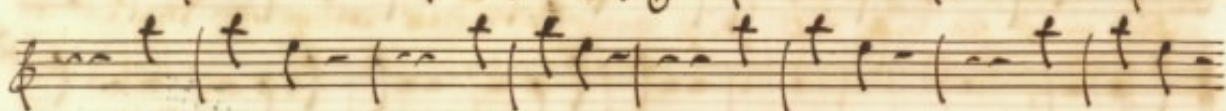
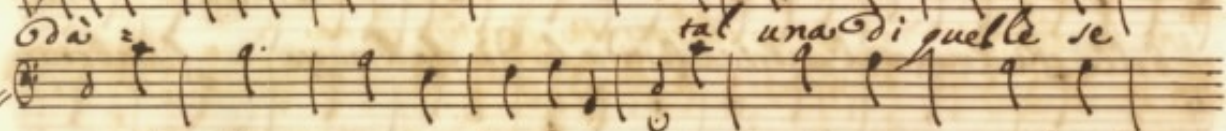
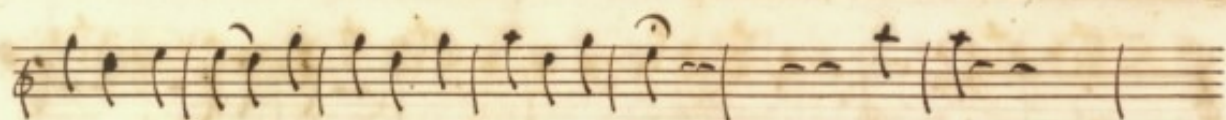
Non sono soggetta al mal de le

A handwritten musical score on aged, yellowed paper. The score consists of six systems of music, each with a treble and bass staff. The lyrics are written in Italian and are interspersed between the staves. The handwriting is in a cursive style typical of the 18th or 19th century. The paper shows signs of age, including foxing and staining. The lyrics are: "belle che il musco e l'ambretta fastidio le dà che il musco l'ambretta", "che il musco e l'ambretta fasti", "Dio fastidio le", "Dà fasti", and "Dio fastidio le".

belle che il musco e l'ambretta fastidio le dà che il musco l'ambretta

che il musco e l'ambretta fasti Dio fastidio le

Dà fasti Dio fastidio le



Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

chi la fumata di carta abbruciata facendo le uai :

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

facendo le uai Gabapo.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

Bel.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

An frisa io non credea che fossi de gl'odori auuezza a luso per :

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

An.

Bel.

Ap.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

Donami ti scuso or dimmi il tuo tormento hai pur gozo ta :

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems.

Bel. *An.* *Bel.*
lento n'hò tanto che mi basta ne ancor m'intendi tu? scopriti un poco

An. *Bel.*
più nò che son casta volgit a questo viso obedisco e mi uolto

An. *Bel.* *An.*
guardami fisso fisso ecco ti guardo fisso fisso in uolto fà che gli guardi

Bel.
tuo sincontino coi miei ti seruo come uoi bella cosa che sei?

An. *Bel.* *An.*
oh che dardi mi scocchi? cari begli occhi miei cari begli occhi

Oboe & Violini 27

And. *Core uita*

Bel. *Alma gioia*

core uita

Alma gioia

core uita

Alma gioia

core uita

Alma gioia

core uita

Alma gioia

core uita

Alma gioia

core uita

Alma gioia

core uita

Alma gioia

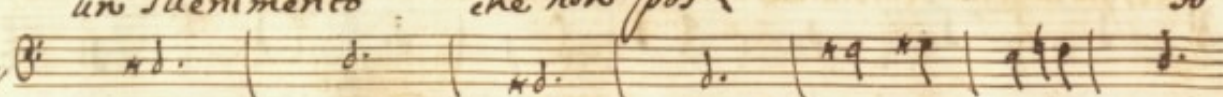
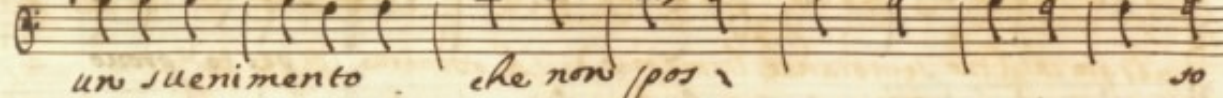
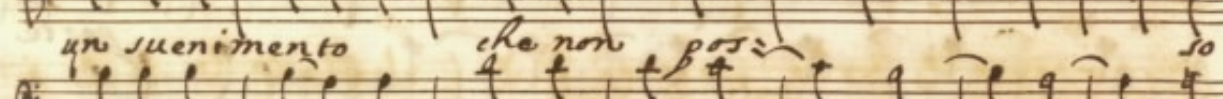
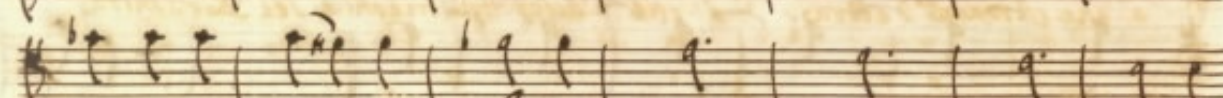
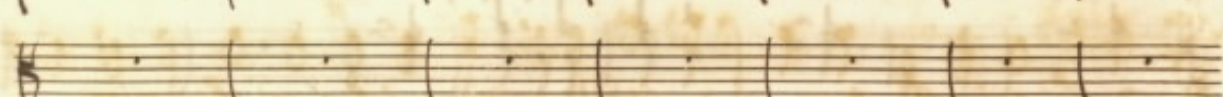
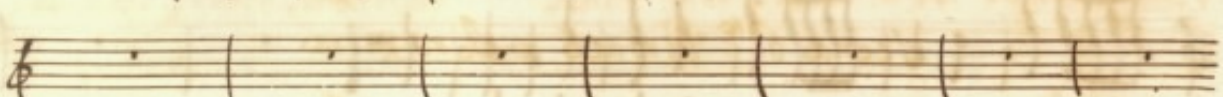
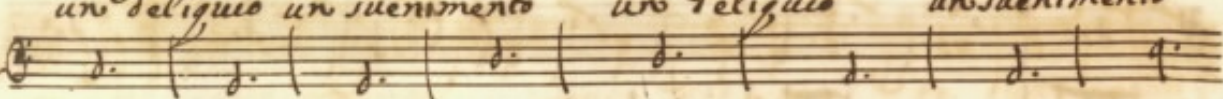
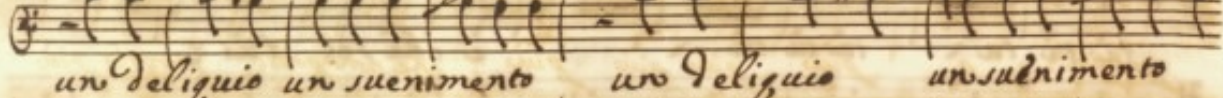
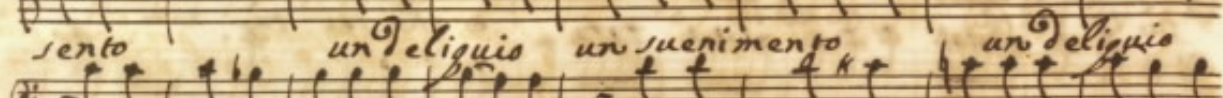
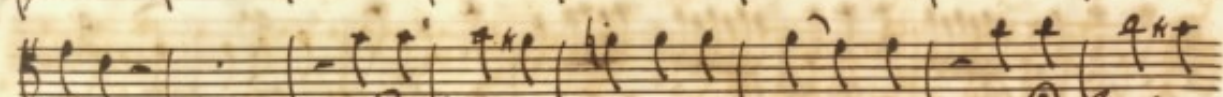
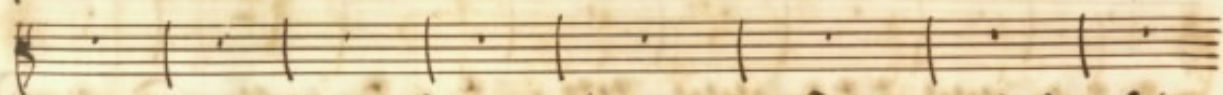
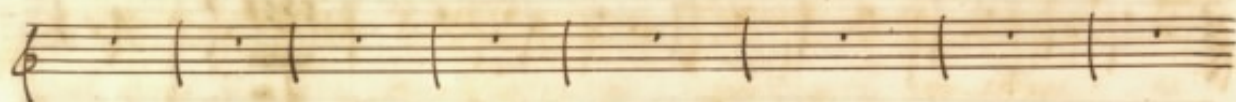
Handwritten musical score for the first system. It consists of five staves. The first two staves are for a vocal line (soprano and alto clefs), and the last three are for a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal staves.

*e che sei tu tu tu tu tu o che cosa sago
sei o che cosa sago rita tu tu tu*

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

*rita e che sei tu tu tu tu tu
tu che tu sei tu tu tu tu tu tu*

The image shows a handwritten musical score on page 28. The page contains two systems of music, each consisting of five staves. The notation is in French, with lyrics written below the vocal staves. The first system includes lyrics such as "tù tù tù tù", "a che sai tù", and "tù tù tù". The second system includes the lyrics "perte" and "perte prouo". The notation includes various musical symbols such as notes, rests, and bar lines, and the handwriting is in a cursive style typical of 18th or 19th-century manuscripts.



propr io più più più più che non posso propr io più
proprio o più più più più che non posso proprio più

Scena 6.^a Arsace, e Rosmira

Ans. o che Arsace Delira o ch'è d'esser tu nièghi e sei Rosmira
uèggio ch'il tuo sembiante l'imagi di Rosmira in se ritiene.

Do.
qual amai Rosmira amo furimene *ma* Da te non uorrei al
An. *Do.*
pari di Rosmira esser tradito come? Arsace ti
Sei così presto smarrito? senti per seguir te tutto abban
An. *Do.* *An.* *Do.*
Dono e pur ti giungo al fin Rosmira io sono bella.... bella mi
An. *Do.*
chiami tu che fede non hai tu che no' m'ami? t'amo non può chi as:

Ans.
conosco il fallo *Des.* ascolta io da uoleri tuoi

chiedo lieue mercedi ma *Ans.* di che uoi? *Des.* non uoglio già de

gnata rimproverarti de la fede a questa delusa princi

pena un di giurata perche a te no desio d'esser molesta

e non bramo che noia reclinò già col suon de miei lamenti gl'andati a
Hq

mori a gl'amor tuoi presenti bramo che se l'concedi fauor non

Ans.
grande ma Dimmi che chiedi? Sai che chiedo? ma prima per

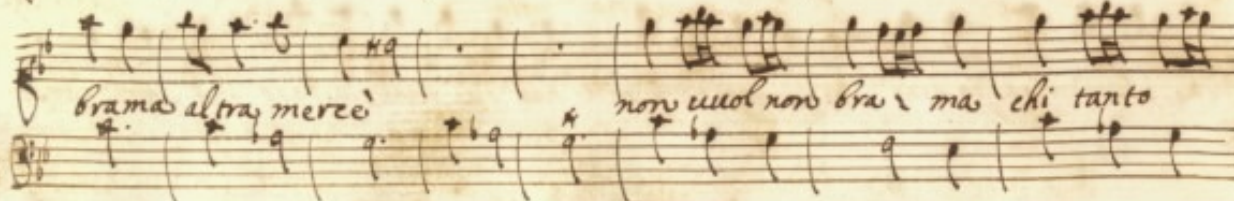
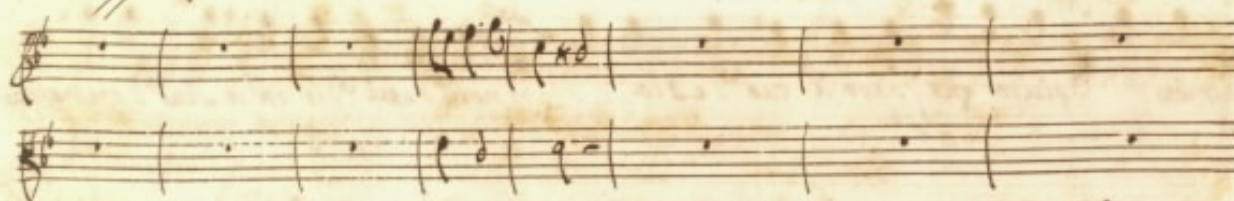
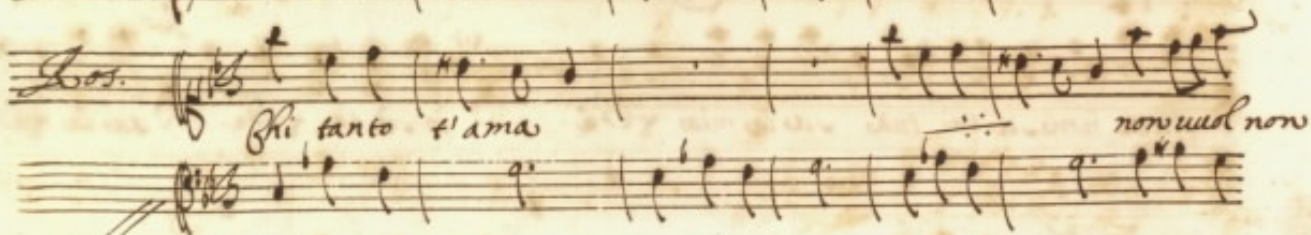
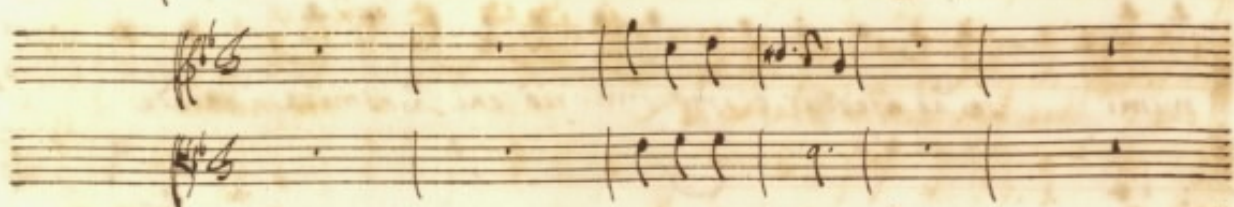
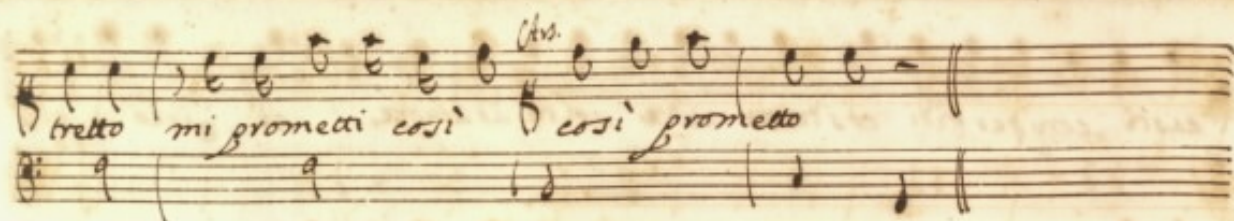
Ans.
esser ben sicura D'ottener quant'io uo' prometti e giura Odi

Ans.
far ciò che uorrai giuro ad amore al fielo ai nūmi ah

frena la sacrilega lingua e achì giurasti? e non sai che man

31

casti con perfidi costumi altra uolte ad amore al cielo ai
numi se ad eseguir t' impegni ciò che Rosmira chiede
giura non su la tua su la mia fede *Ans.* io su la fede... *Ros.* su la fede
Ans. mia *Ros.* giuro far pago il tuo desio non deui dir eh io sia Donna e
che Rosmira io sia a scoprirmi non hai da qual sia caso mai sforzato, es:



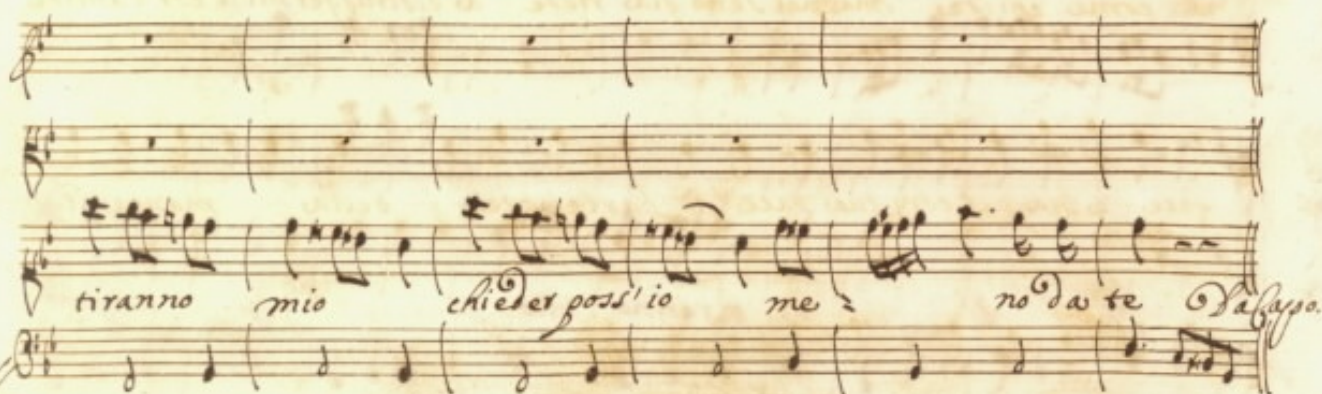
37
32

Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The lyrics are written below the vocal staff. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "t'a - ma non vuol no' brava al - tra merce".

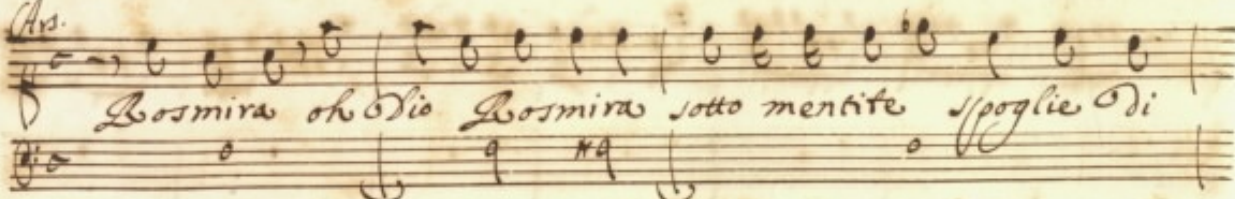
t'a - ma non vuol no' brava al - tra merce

Handwritten musical score for the second system. It consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff. The music continues in the same key and time signature. The lyrics are: "tiranno mio tiranno".

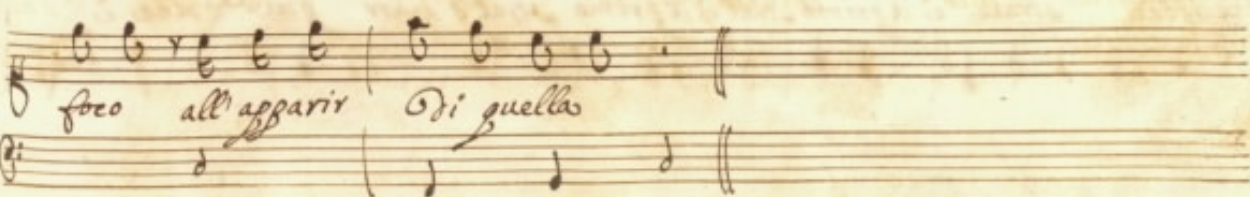
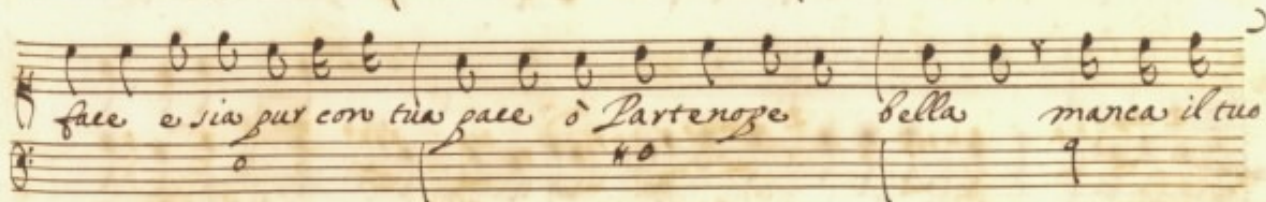
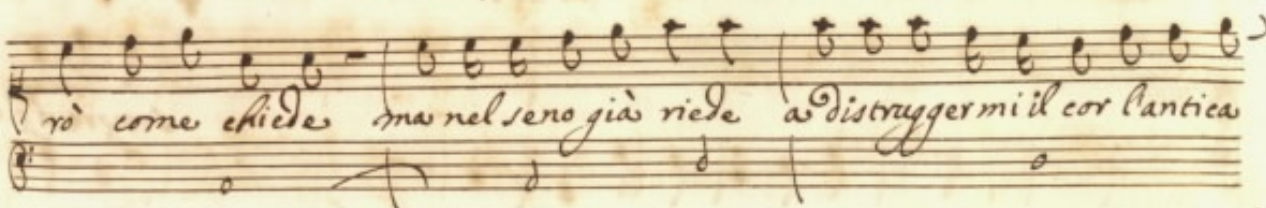
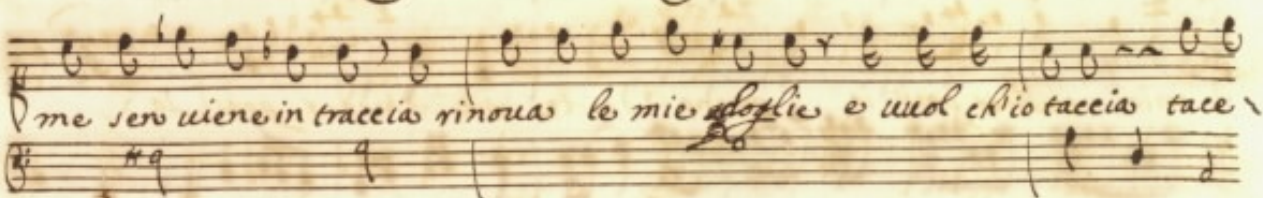
tiranno mio tiranno

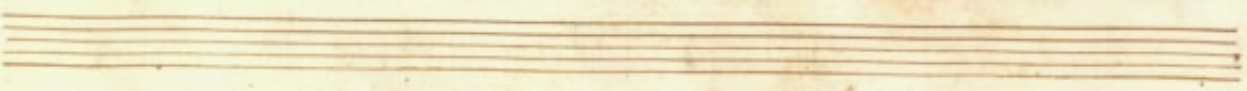
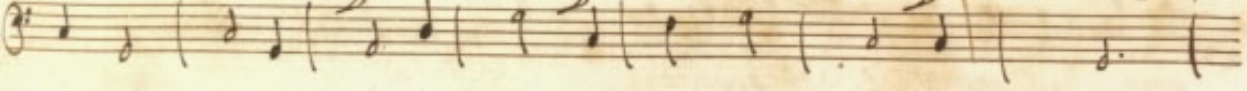
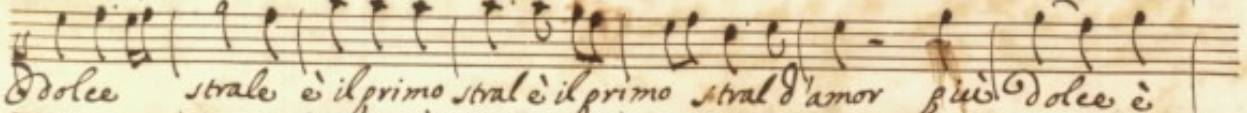
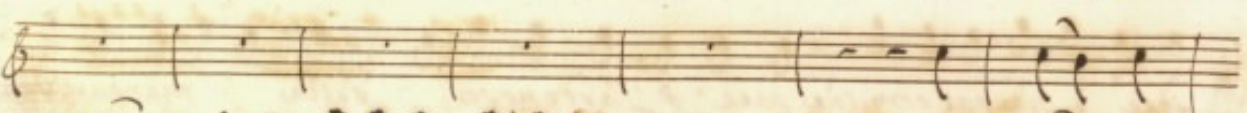
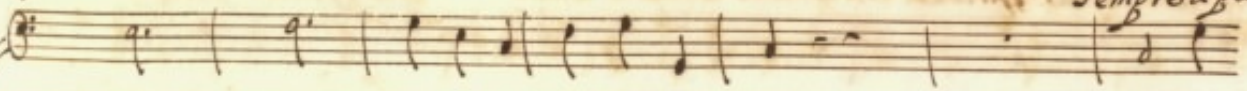
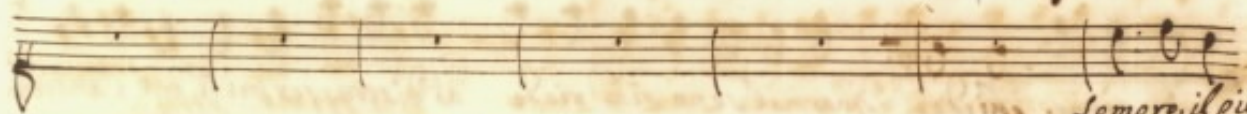
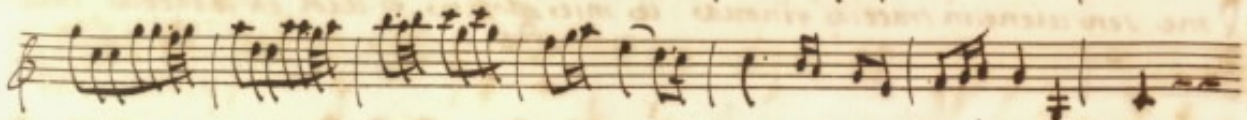
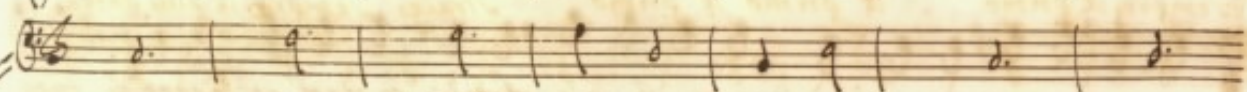
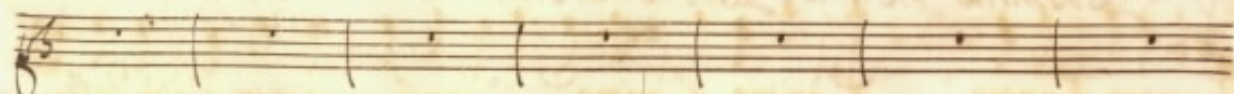
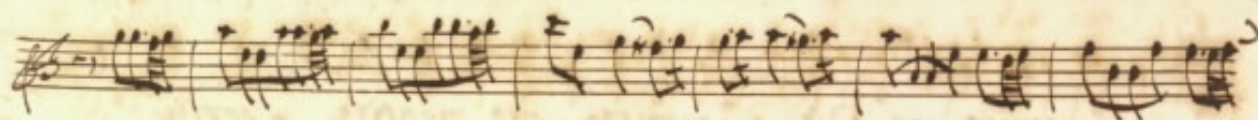


Ans.



33





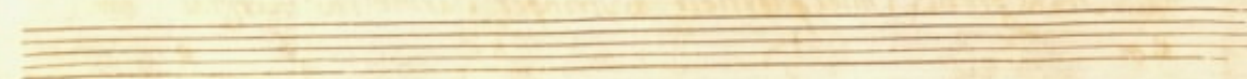
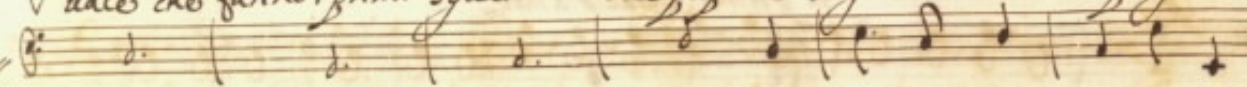
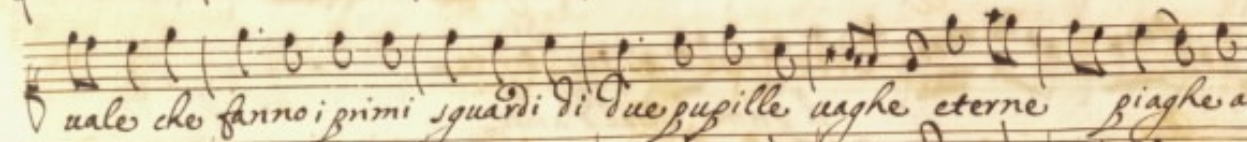
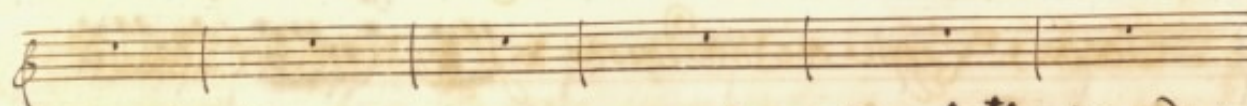
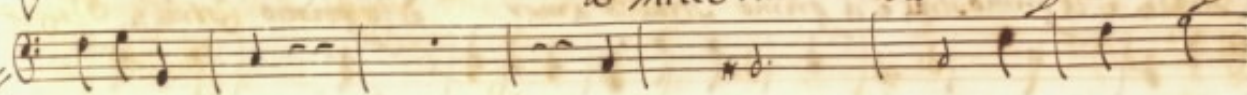
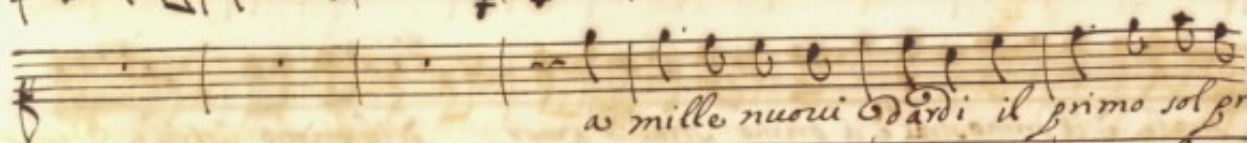
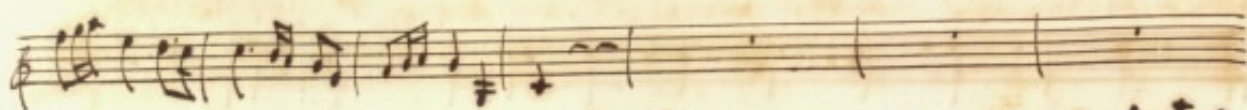
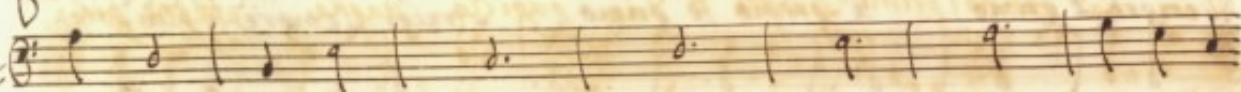
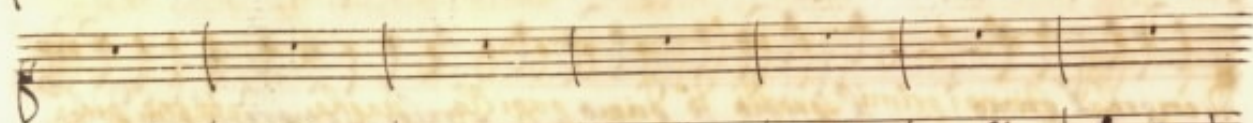
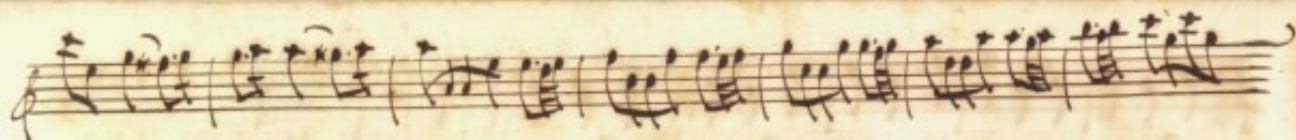
Dolce strale è il primo stral è il primo stral d'amor più Dolce è

Sempre il più

sempre il primo il primo il primo strale sempre il più dolce

Strale è il primo strale è il primo stral d'amor è il primo stral

il primo stral d'amor



a mille nuovi sguardi il primo sol pre

uale che fanno i primi sguardi di Due pupille uaghe eterne piaghe al

~~10.~~
32
35

Handwritten musical score for "L'Inno di S. Agostino" by G. Rossini. The score is on aged, yellowed paper and features three staves. The top staff is a vocal line with lyrics written below it. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The lyrics are: "cor che fanno i primi sguardi L' due pupille vaghe eterne pia:". The handwriting is in brown ink, and the paper shows signs of age and wear.

The Old Folks

J. S. Galt

Scena 3.^a Loggie che introducono a gl' appartamenti Reali

Partenope, e Ormonte

247.
 Stan pronti i miei guerrieri a stringer l'armi in marzial con:

Orm.

flitto con ardimento inuitto s'accingeranno ad ogni dura im-

presa uagli di gloria e de la tua difesa *Par.* se guerra Emilio

vuole con sua uergogna e scorno si pentirà di ciò che uollè un giorno

Orm. regina io già non credo che uenga Emilio a prouocarti a larmi che

fora troppo ardito se bramasse egli stesso esser il messo al

Par.
 sanguinoso inuito e ffeche dunque seco tante armate far: 36

Orm.
 l'angi in campo stanno? forse ff pompa sua nò ff tuo danno

Par.
 e quando ciò sia uero anche le schiere mia starsi ueiranno

solo ff pompa mia non ff suo danno tu uanne Ormonte, cos:

serua s'f'milio ancor stà lunge o se in pochi momenti egli a me glunge

Org.

Handwritten musical score for organ and voice. The score is written on ten staves, with the organ part on the upper staves and the voice part on the lower staves. The music is in a single system, with the organ part on the upper staves and the voice part on the lower staves. The lyrics are in Italian and are written below the voice part. The score is written in a single system, with the organ part on the upper staves and the voice part on the lower staves. The lyrics are in Italian and are written below the voice part. The score is written in a single system, with the organ part on the upper staves and the voice part on the lower staves. The lyrics are in Italian and are written below the voice part.

Se nemiz co a te sen uiene uinto po i si parti:
rà si partirà uinto poi uinto
poi si partirà si parti:
rà che tutti modi son ca tene da le:
gar la li- bertà Da legar la libertà

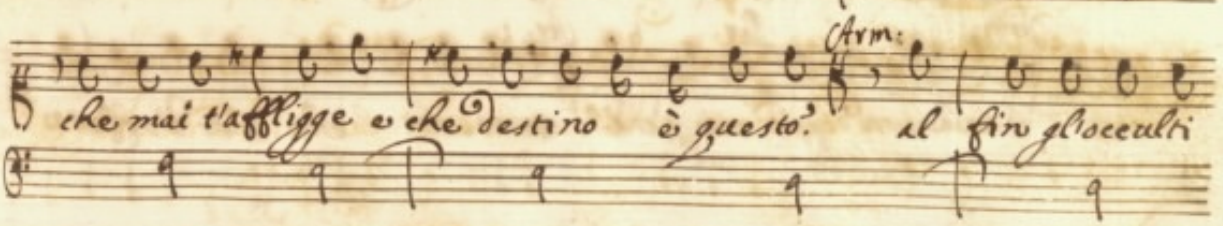
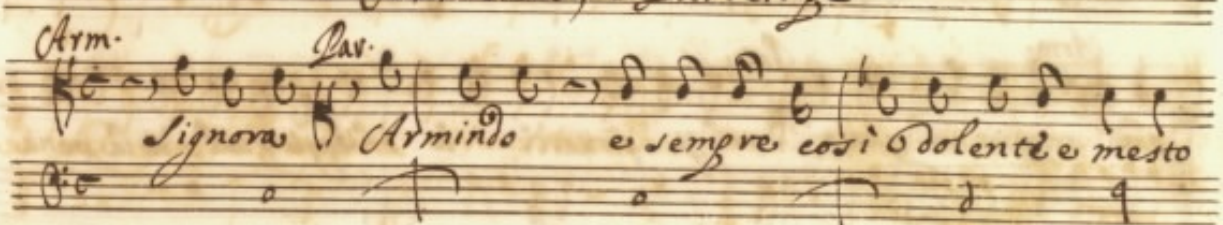
Safago



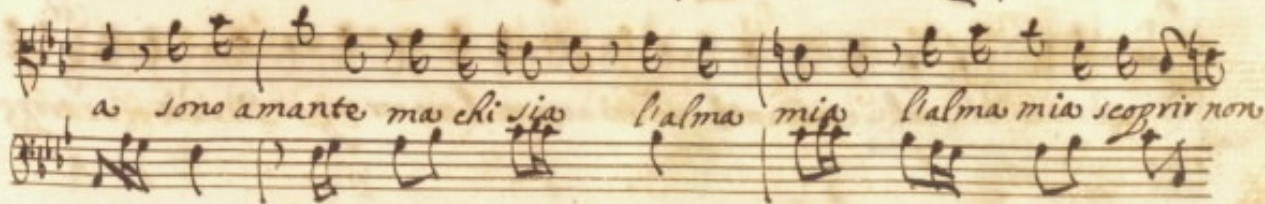
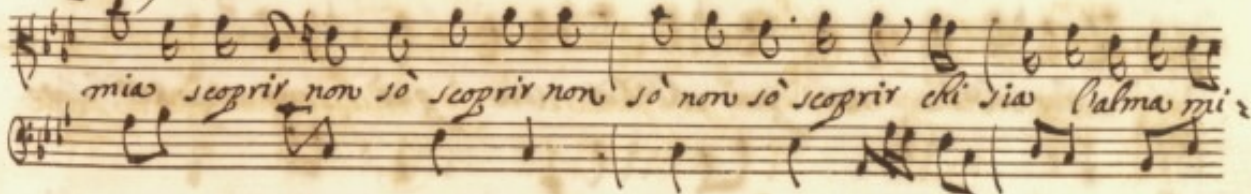
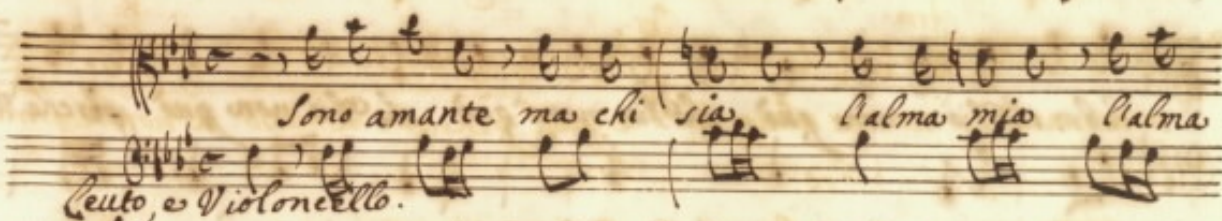
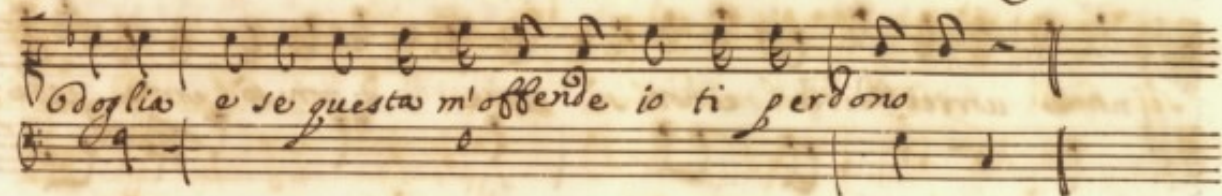
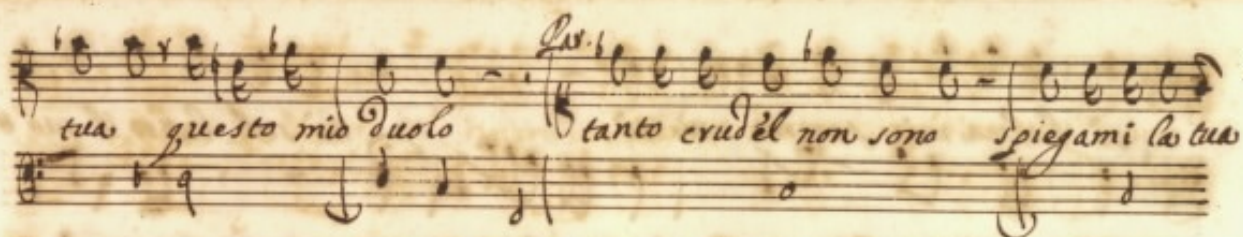
32
37

Scena 4.^a

Arminio, e Partenope



miei pur m'è forza sùelar gravi tormenti O deh se crudel non
sèi habbi pietà Del mio dolore e senti *Lar.* narrami il tuo cordoglio e Rispia
Arm. *Lar.* tosa sarò narrar nò uoglio e qual pensier t'hà mosso a non scoprirlo
Arm. *Lar.* più scoprir nol posso sol ff giuocarti io chieggo qual sia la pena
Arm. *Lar.* *Ar.* tua Odir la non deggio ma ff ch'è? temo solo che sia d'offesa



sò l'alma mia scoprì non sò *hò sul labro il suo bel*

nome uorrei dirlo e non sò come e non sò come perché il

labro oh Dio non può oh Dio non può oh Dio non può perché il

labro oh Dio non può oh Dio non può sono amante d'afago.

Par. *ferma di qual sembianza uada acceso il tuo cor saper Desio troppo* *Ar.*

49

bel

Odesti addio. *Lar.* senti di me diffidi? anch'io saprò tacere

Ar. *Lar.* (ahi che m'uccidi) se tu brami haver pace scoprimi il dol

tuo non viene Arsace. *Lar.* dimmi Armindo e quale prendi

Degno d'Arsace? *Ar.* è mio rivale. *Lar.* forse quella son io che

sospirar ti fa. *Arm.* Regina addio

ppoc

Clar.
Violone

Amar io ti uorrei amar io ti uorrei

rei ma non poter ma non poter mi spia e ce amar io ti uorrei

rei ma non poter ma non poter mi spia e ce mi spia e

ce. non incolpar gli Dei solo n'in:

colpa n'incolpa n'incolpa Arsace solo n'incolpa solo n'in:

colpa n'incolpa Arsace *Scena nona, Arsace, e Partenope*
Ars.
e di che reo son io?

Par. *Ans.*
 D'hauer fatto Del tuo schiavo il cor mio per me languisce Armindo *Ar.*

Par.
 mindo? e sai quanto ad Armindo io Deo egli s'è uenire con mille armate

tenne e De le uole mie si fe' seguace ma se amar nol possi

Ans.
 io colgar è d'Arsace Ah che l'anima mia fissando il guardo in

Par. *Ans.*
 te (cos miras obliu) l'anima tua che fa fissando il guardo in me uider no

Ar.
Par.
ate.

Sà per te movo cara gioia taci basta giunge furir 41
 ed io per te amato bene perche
 mere.

Scena X^a

Rosmira, e Detti

Ar.
Par.
no

e se giunge furimene? is uoi che sappia stra:
 niero faua liere i nostri amori? non soggiace a rossori acceso

cor di puro loco onesto senti furimene il mio bel nome e
questo e tu sei riamata? son riamata (ohime) e
si giurammo fel sorte spietata. Dove furimene Dove?
a lagrimar la mia sventura al trone a qual sventura? as:
colta (io son scoperto) vidi la tua sembianza e chiaro in quella

Vidi l'anima tua quanto sia bella Onde in un tratto amore

Vede la parte migliore, che la fragile adorna il cor m'accende

Ma che m'è palese che già d'altri tu sei m'è forza disper

rar conforto e pace nascesti sol per tormentarmi d'Ar

An.
pace (respira il core amante e confuso or s'aggira

Par.
a l'artenoze intorno ora a Losmira) con affetto si

Par.
Degno Principe se tu m'ami io non ti Degno lieue ristoro

Par. *Par.*
altro sperar non puoi ch'esser non uoglio infida a l'amor tuoi *Par.*

Par.
tenoze se fede giurassi a me come giurasti a lui

Par.
io ff qual sia mercede non saprei ribellarmi a l'amor tuoi

45
43
e se pure si Dase De la bellezza tua beltà maggiore

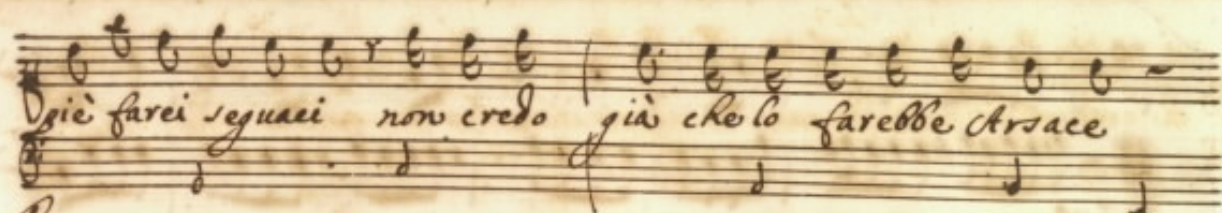
non farei mai ch'il cor s'auuampasse nei rai di nuoua

face credo però che lo farebbe Arsace t'in:

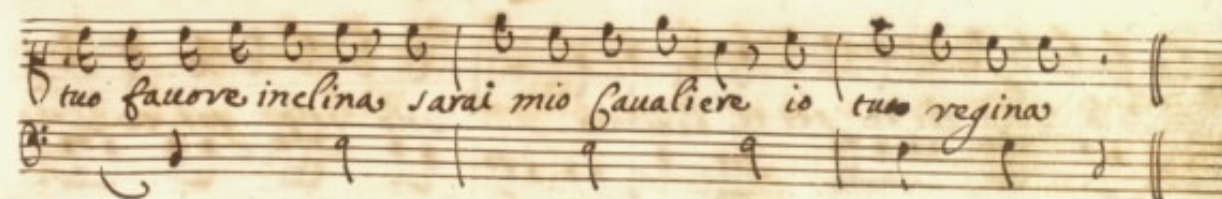
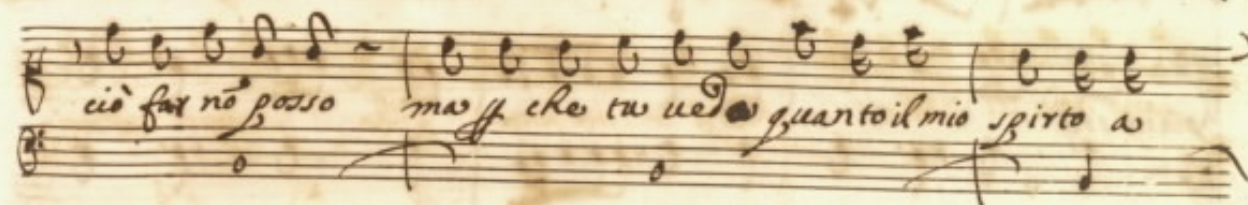
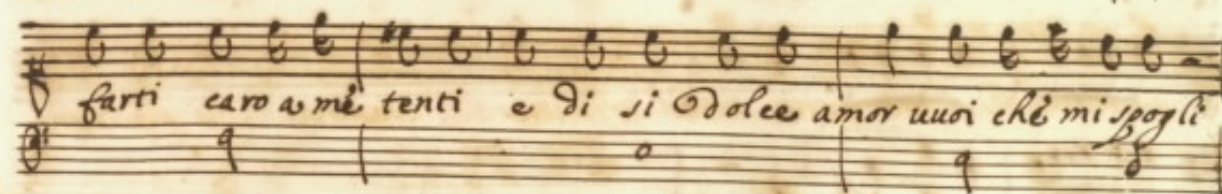
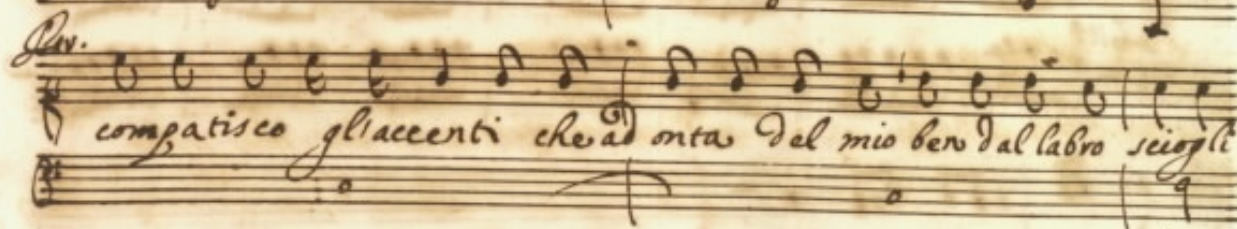
ganni anch'io ben sò quanto disdica lasciar ff nuouo ardor la fiamma an

tica op'rar saprò ciò che d'op'rar conuiene a la mia fedel

And.
tù credi farimene scusa ti ueggio in uolto un non sò che, che
poca fede addita e se donna foss'io sò ben che molto
temerei dal tuo genio esser tradita regina io già non
sono odi sì deboli sempre in amor. fido sempre furir
mene udransi e se tu lungi andansi dal tuo piede il mio



46
hh



Alto

piano soli

solo solo per te per te ben mio solo solo per te per

1.º Violone: o liuto.

~~77~~
77
45

Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The lyrics are written below the vocal line: "te uogli io ben mio uogli io solo per te languir d'amore". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f." (forte).

Handwritten musical score for the second system. It continues the musical piece with four staves. The vocal line includes the lyrics "solo per te languir d'amore". The piano accompaniment features dense, rapid passages. There are additional markings such as "p" (piano) and "tutti" above the piano part.

soli

altri non uò che sia alma de l'alma mia alma del alma mia cor

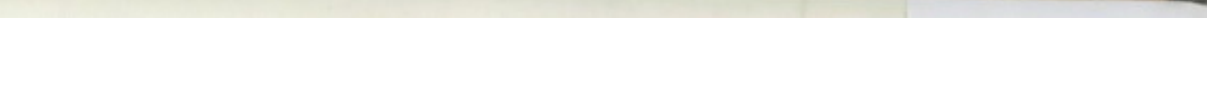
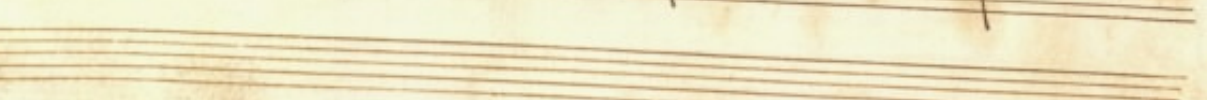
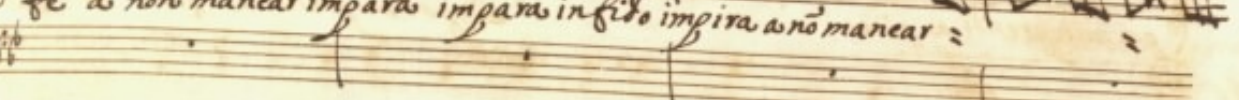
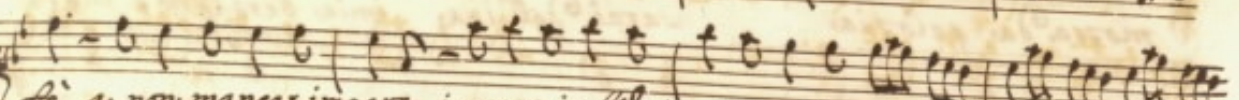
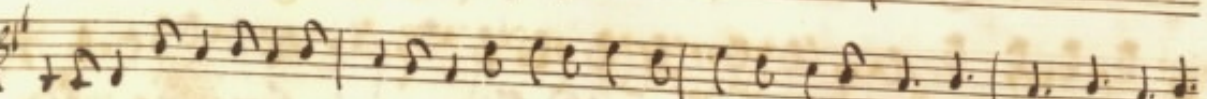
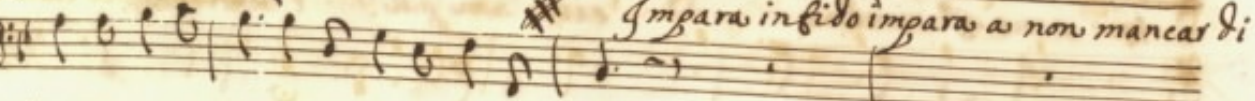
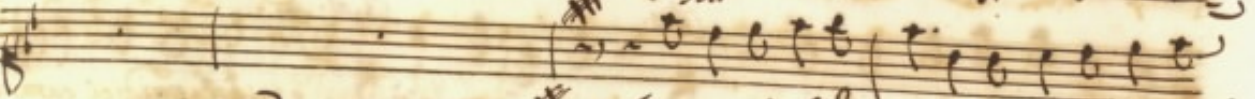
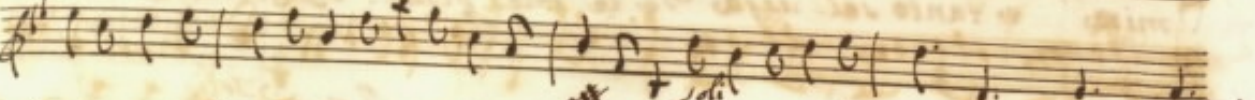
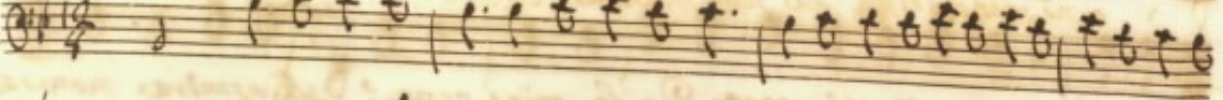
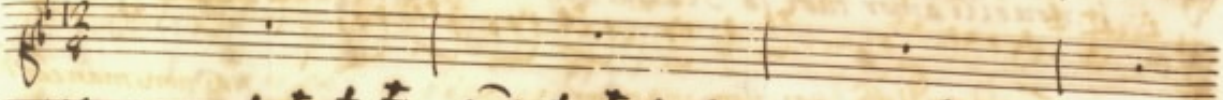
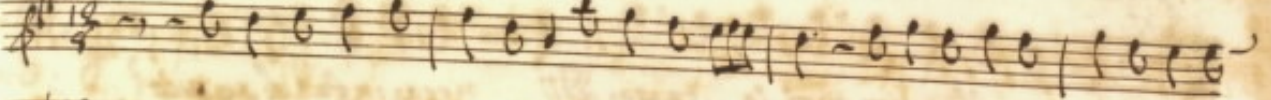
This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one sharp) and 3/4 time, marked 'soli'. The bottom staff is an instrumental accompaniment. The lyrics 'altri non uò che sia alma de l'alma mia alma del alma mia cor' are written below the vocal staff.

Del mio core alma del alma mia cor del mio core Da capo.

This system contains the next two staves of the musical score. The vocal line continues with the lyrics 'Del mio core alma del alma mia cor del mio core'. The instrumental accompaniment continues with a similar rhythmic pattern. The system concludes with the instruction 'Da capo.'.

Ans. *Ans.* 48/6
i nouelli amor tuoi io stessa udij nega infedel se puoi *Ros.*
Ros.
mira e tanto sei uaga De le mie pene? *Ros.* mira non son
io sono furimene *Ans.* cara non più *Ros.* t'accheta
mossa da gelosia sarai dell'ira mia bersaglio e meta

Vniⁿⁱ



a nō mancar di fè u non mancar

fè *soli.* *sè tu midici cara è*

poi mi prendi a gioco *e poi mi prendi a gio: co sa z'*



prommi a poco a poco ben uendicar di te ben uendicar

ben uendicar di te imparar infido imparar a non mancar di

fe imparar al segno

Ans.

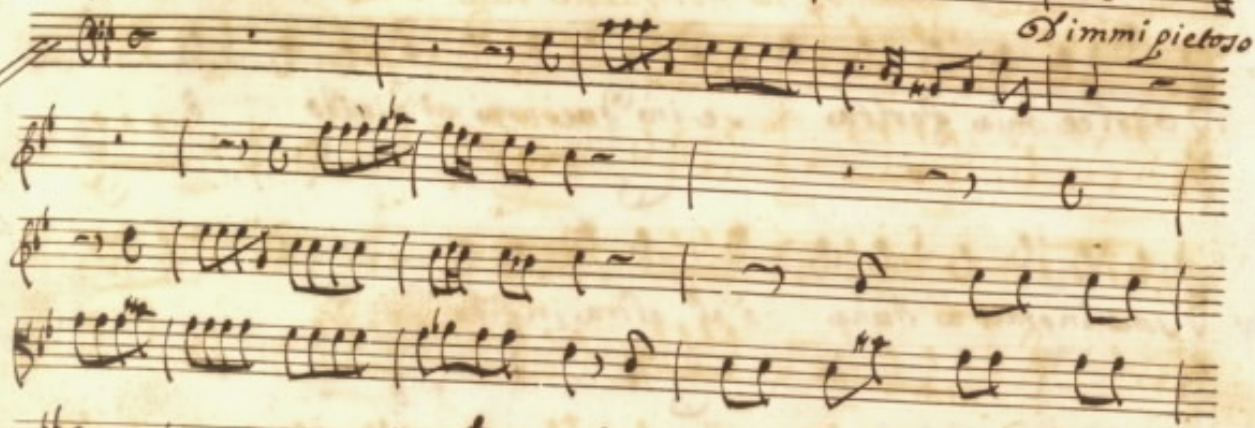
50 43

ò Rosmira gradita bella cagion de la mia prima
piaga ò Partenope mia cagion pur uaga de la seconda
Dolce mia ferita se in due non mi divido ò
sono ingrato a l'una o' al' altra infido

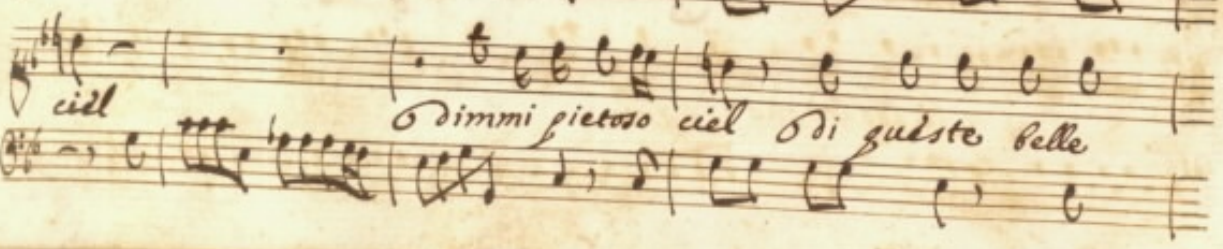
tutti



Dimmi pietoso



ciel
Dimmi pietoso ciel di queste belle



17
5X
67

Venite quale abbandono no di queste belle mie gua:
le abbandono qua, le abbandono

The image shows a handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The paper is aged and slightly discolored. In the top right corner, there are handwritten numbers and a crossed-out number.

no quale abbandono

adi.

se torno al primo a:

more se torno al primo amore gar ah il secondo esclami ah ah ah



52
50

tradito: re

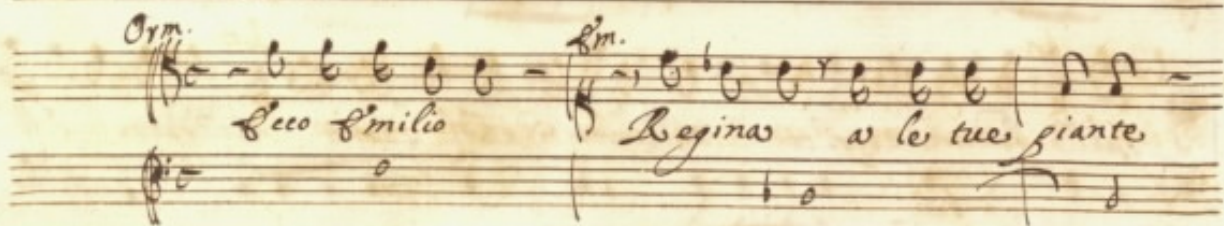
Se a questo poi mi uolto

quello gridare ascolto in lamenteuol suono ricorati infer



Scena Undecima, Stanza Reale.

*Ormonte, Emilio da una parte, Arsace, Armindo, e
Rosmira dall' altra.*



Var. 51

Var ch'io uenga nemico e uengo amante amante già nò parmi chi uelne a

Em.

me cinto di squadre e d'armi Partenope se uoi Sudditi i miei guer=

Var. *Em.*

Vrieri hauer tu' guoi Come? il letto d' il trono a me destina

Var. *Em.* *Ans.*

e de popoli miei sarai Regina (ahi che richiesta) u,

Ans. *Ans.*

disti? a me non spiace ch' ella d' Emilio sia (pouero Ar=

And. *Fin.*
 rae Breniza e quando amore per me t'accese il core? Del
 di ch'in queste rive posasti il piè ti uidi ignoto ed arsi e da quel
Arm. *And.*
 di mille sospiri ho sparsi (nella ceda io perisco) (e tu sos-
And. *And.* *And.*
 piri?) io no' (ti combatteco) l'intense fiamme
 tue tanto ascondesti? ed or del foco antico per chiedermi pie-

51 52

Am. *And.*
 ta giungi nemico? in mal punto giungesti (o dolce Digno) *Ar.*

And. *And.*
 pace ti ristora O che non m'affligger più non basta ancora

And.
 io le umane genti non mossi già ne tuo nemico io sono le tue moli emi

And.
 nenti poi che uiddero alzar in sì bel lido Ostar O di guerra un

And.
 grido e a danno tuo ff gelosia s'armaro per farmi tuo ri

parò mi fò lor Duca e qui fortino io uengo se te *ff* sposa ot:

tengo tutti i popoli miei paghi saranno e supbi godranno con

nozze così illustri e memorande scorgere il lor signor fatto più grande

Lav. non deggio ne uoglio perdere il cor *ff* acquistar la pace *ff*

che te non desio (ma bramo Arsace) *dim.* (chi magnanimo *dim.* for) Deh non sfor:

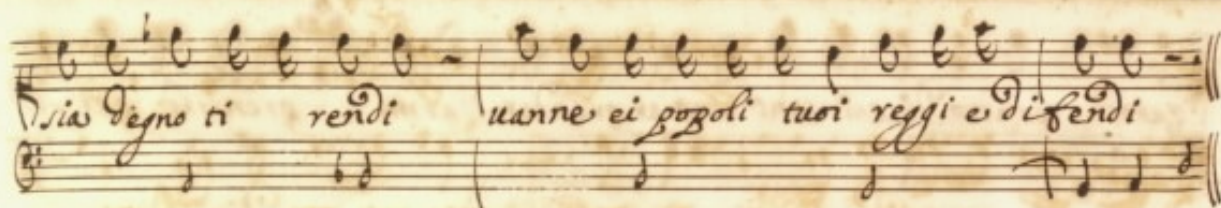
75
753
armi contro di chi tant'ama a prender l'armi prendile pur se

Vuoi uieni al cimento che se tu forse temi io non pauro

Sn.
guerra non uoglio e quando tu la uolessi ceco a tuoi piedi il

Quando sarò tuo schiavo e de tuoi lumi al lampo uinto mi chiamo ed abban:

Dono il lungo *Lar.* simile sorgi nulla con sì uil corte

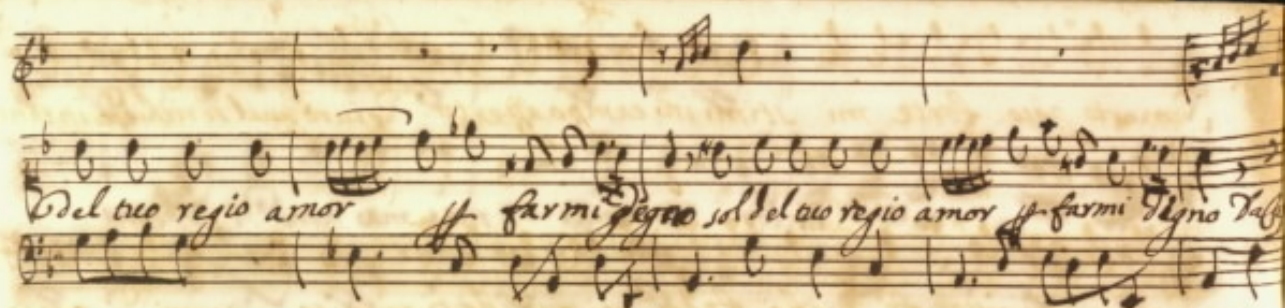


56
54

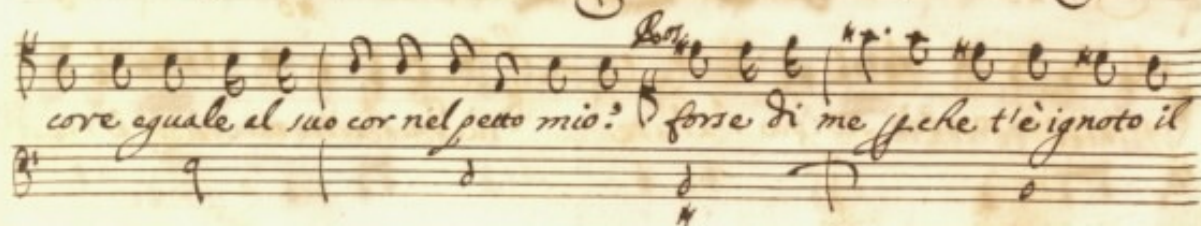
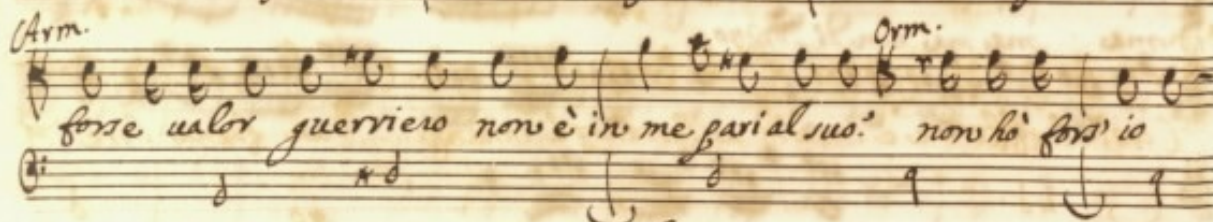
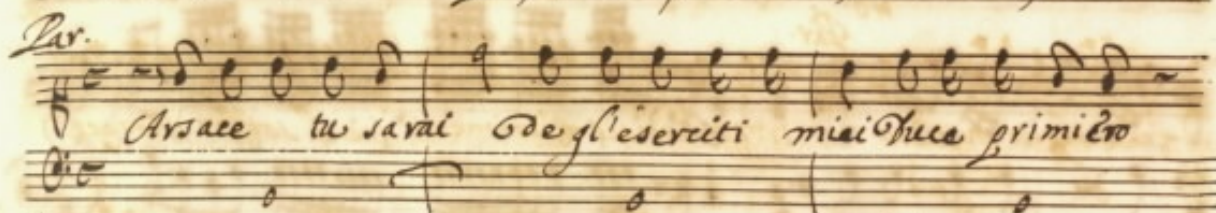
to di realor ma ma ma non di degno

ma ma ma non di degno

uincer tentaro e uincer tentaro sol



Scena 12 Partenope, Arsace, Cosmire, Armindo, Ormonte



Ass.
marto poco forte mi stimi in campo aperto? giuro qual ti richiude in tanta im

Do.
presa inuita fi che fede? sai pur che ti ramuiso segni di pora

Par. *Arm.*
fi scolgiti in uiso troppo ardisci furimene (e il soffre Arrace?)

Orp. *Par.* *Ass.*
(cosi l'offende e tacè?) a larténopé innanzi..... Ah frénas lire di

Do.
gionanétto età scolgao l'ardire tu de l'ardir mi scusi è me d'in

Pr.
canto e di leggiero accusi? non più uoglio che questo

Arm.
Prencipe di Corinto habbia de l'armi il general comando et

Sym. *Pr.*
anderà indistinto il mio nome? il mio brando? e confuso tra

Arm.
gl'altri anch'io stringerò duro la spada e l'asta non è raro

Pr. *Pr.*
giorn non è giustizia? basta con generosa lite cessate o:

mai di garreggiare e adite amazione guer:
Vriero d'ogni armata mia schiera pche uniti a pagnar l'onor ui
sproni io la scorta sarò uoi miei campioni son pago
son contento non regugno a tue uoglie Ed io consento
Or monte parti e le mie squadre aduna uado e tu ne sa:
HO

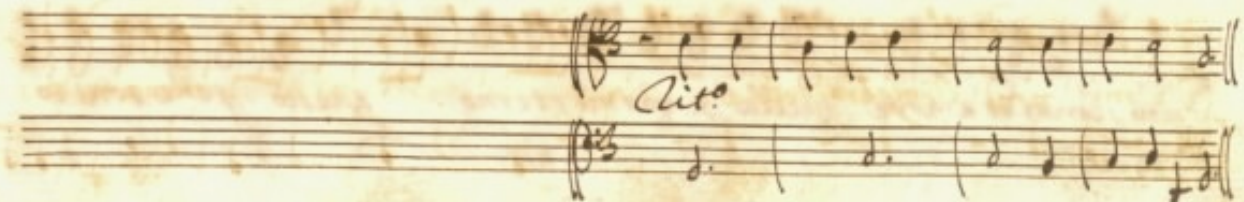
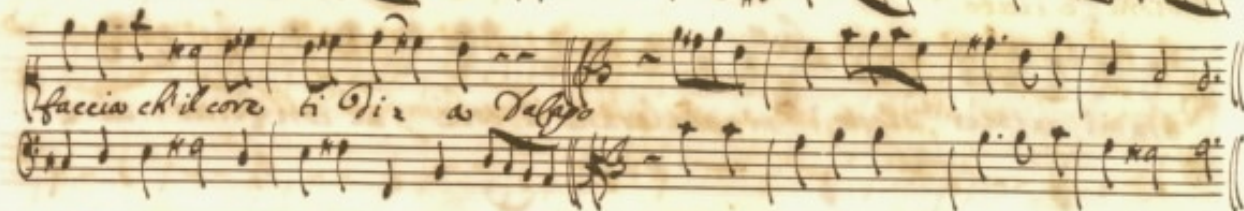
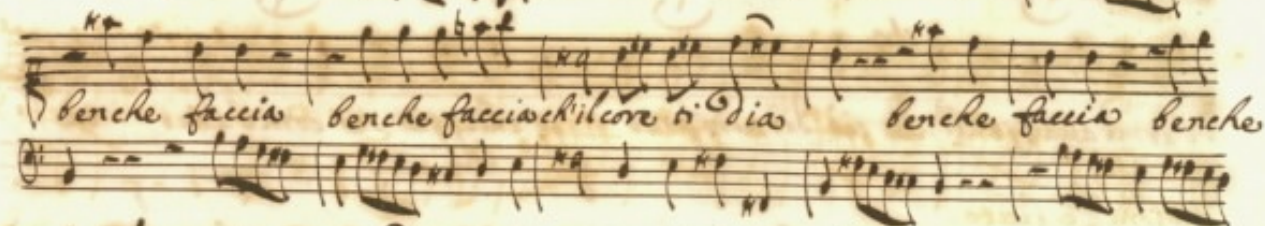
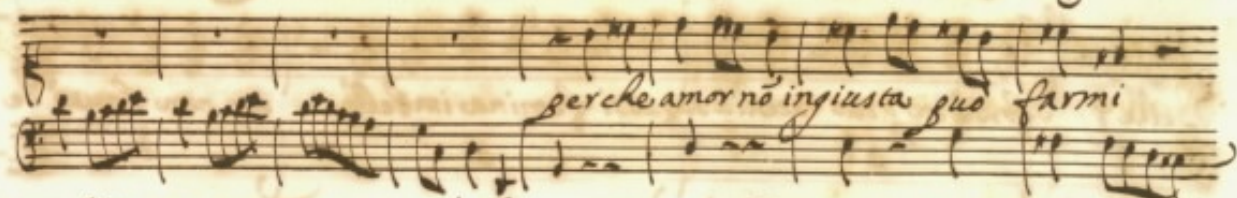
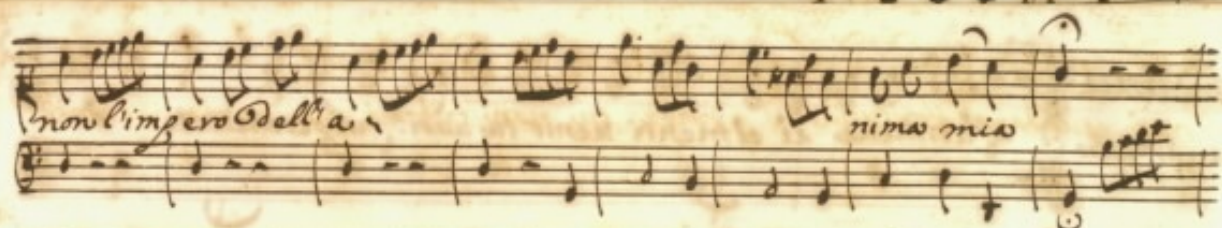
Car.
rai guidare fortuna | O dler tu non ti dei se de le schiere

mie Due non sei

Violone e liuto. Io ti leuo l'impero dell'

Car. *mi* io ti leuo l'impero dell'ar:

mi non l'impero dell'ar: *nima mio*



Scena 19. *Ans.*
Rosmira, Armindo *f* furimene ai dimenti uenir tu uoi? (not permettete o

And.
belle)) *f* forse in petto racchiuso quasi femina imbellè cor non haurò de

Ans.
f farmi auuezzo all'uso ciò dir non posso io chieggiò se combatter tu

And.
f brami (e tacer d'aggio) m'auualorano il core al conflitto ui

f cin gloria d'amore quella *ff* farmi eterno questo *ff* che son io

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music consists of several measures of notes and rests, with some measures containing multiple beamed notes.

Obs.

È figlio il mio timore d'amore e di pietà

Violone solo.

È figlio il mio timore d'amore e di pietà

d'amore e di pietà

Viol. come sopra.

ora spiegarsi il

coro ora pigliarsi il *coro* meglio nò può nò sa
 meglio nò può non sa meglio nò può non sa *figlio Taffi*

Scena 1.^a

Arminio, e Rosmira.

Arm.

Deggio di te lagnarmi ti fido le mie pene e poi ste-

Ros.

ale tu de gl'amori miei ti fai rivale? non ti do:

ler a tuo fauor mi fingo Di Partenope amante *ff* Deui:
ar da la sua mente Arsace se il tuo gentil sembiante a Par:
tenope piace? a te la cedo e l'ella te *ff* sposo o der
sia? non potrai benche uoglio essere mia forse con altra bella ne
lacci d'imeneo stretto sei tu? dime ti fida e non cercar di più

* * * * *

62
60

Se hauessi un altro core saprei cangiar Desio

se hauessi un altro core saprei cangiar de

sio saprai saprai cangiar Desi

Handwritten musical notation on a three-staff system. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in alto clef. The bottom staff is in bass clef. The lyrics "o saprei saprei cangiar" are written below the middle staff.

Handwritten musical notation on a three-staff system. The top staff is in treble clef. The middle staff is in alto clef. The bottom staff is in bass clef. The lyrics "cangiar Desio" and "saprei saprei saprei cangiar" are written below the middle staff.

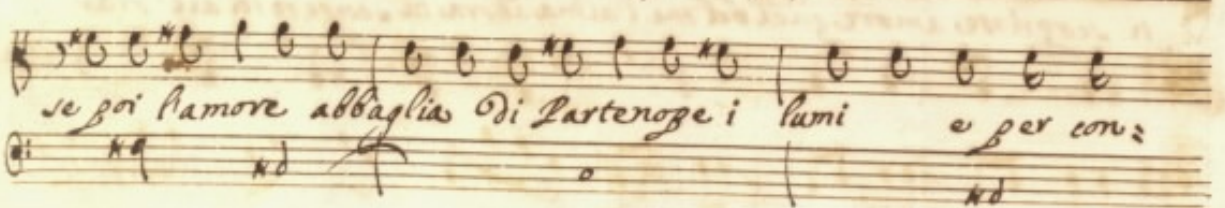
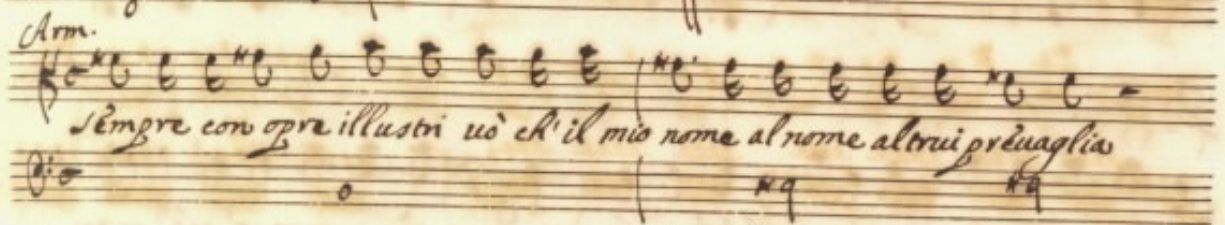
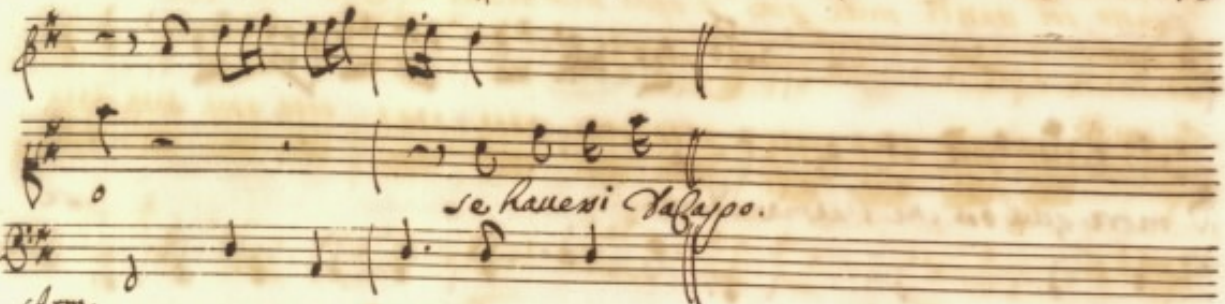
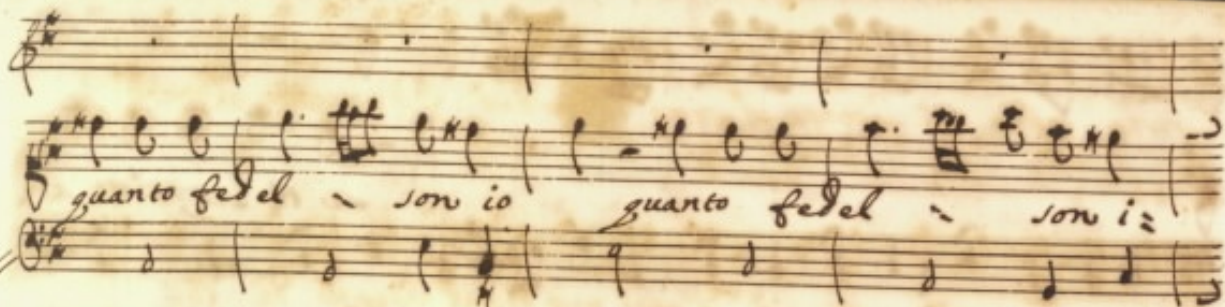
Handwritten musical notation on a three-staff system. The top staff is in treble clef. The middle staff is in alto clef. The bottom staff is in bass clef. The lyrics "cangiar Desio" are written below the middle staff.

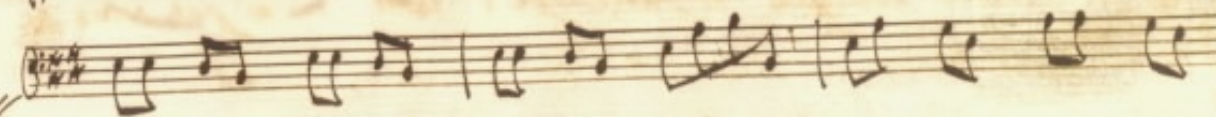
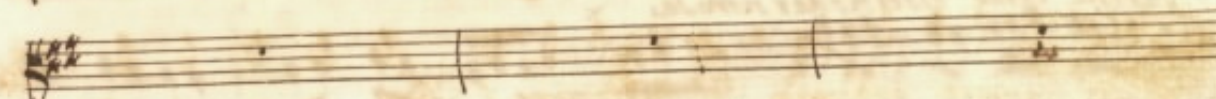
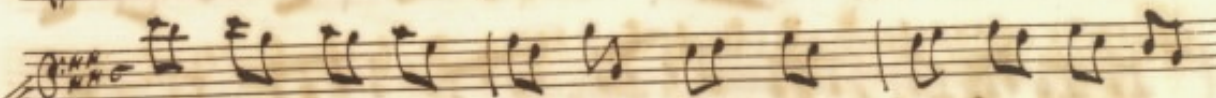
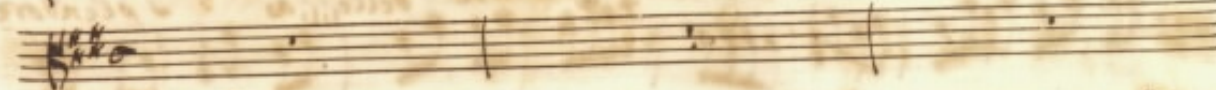
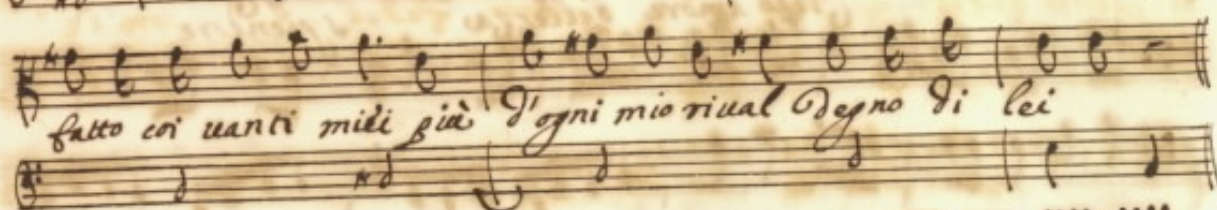
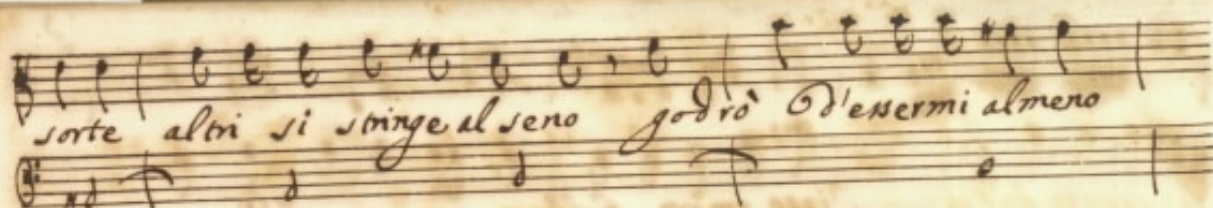
Empty musical staves at the bottom of the page.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian and include the phrase "se ti scoprisse amore quel bel che l'alma adora". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including discoloration and foxing.

se ti scoprisse a
more quel bel che l'alma adora
ti scoprisse amore quel bel che l'alma adora ti scorge resti all' ora

61





Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves.

The lyrics are:

Picco amore bellezza splendore

Picco amore bellezza splendore

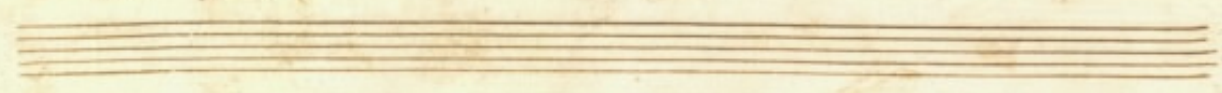
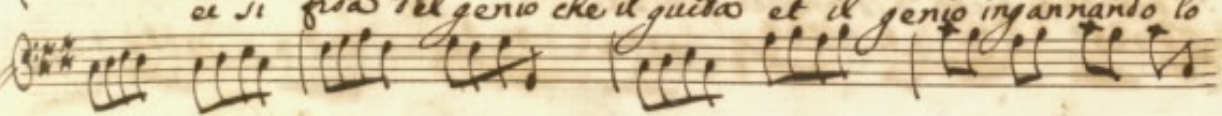
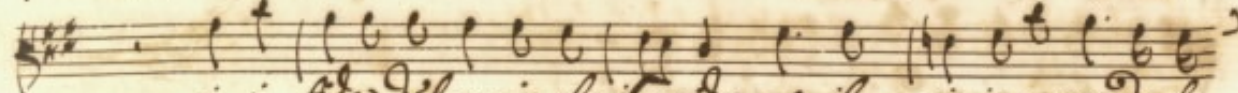
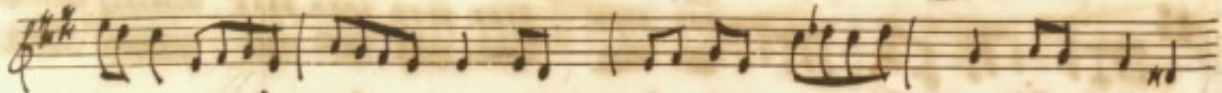
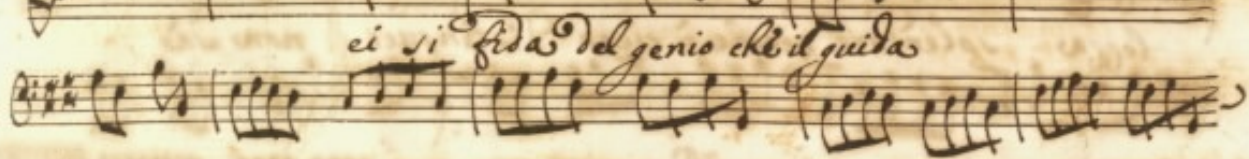
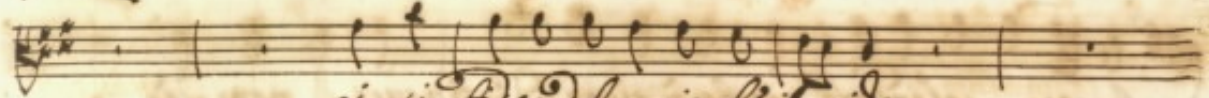
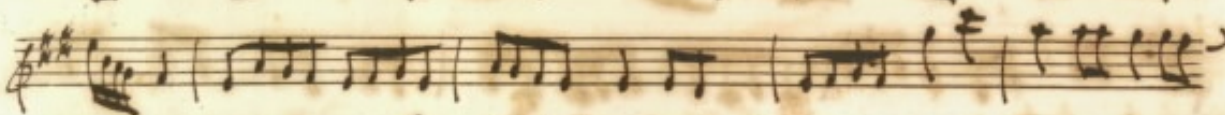
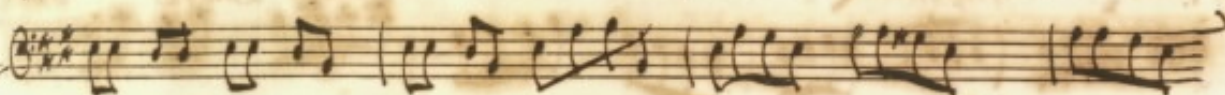
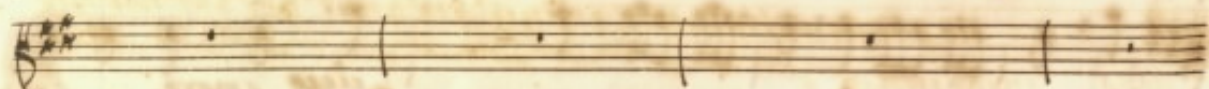
perche c'èo Distinguer non sa

62
63

cieco amore

lezza splendore perche è cieco Distinguer non sa

perche è cieco Distinguer non sa



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves:

uà ingannan z

2 Do ingannando lo uà ingannan z Odo lo uà

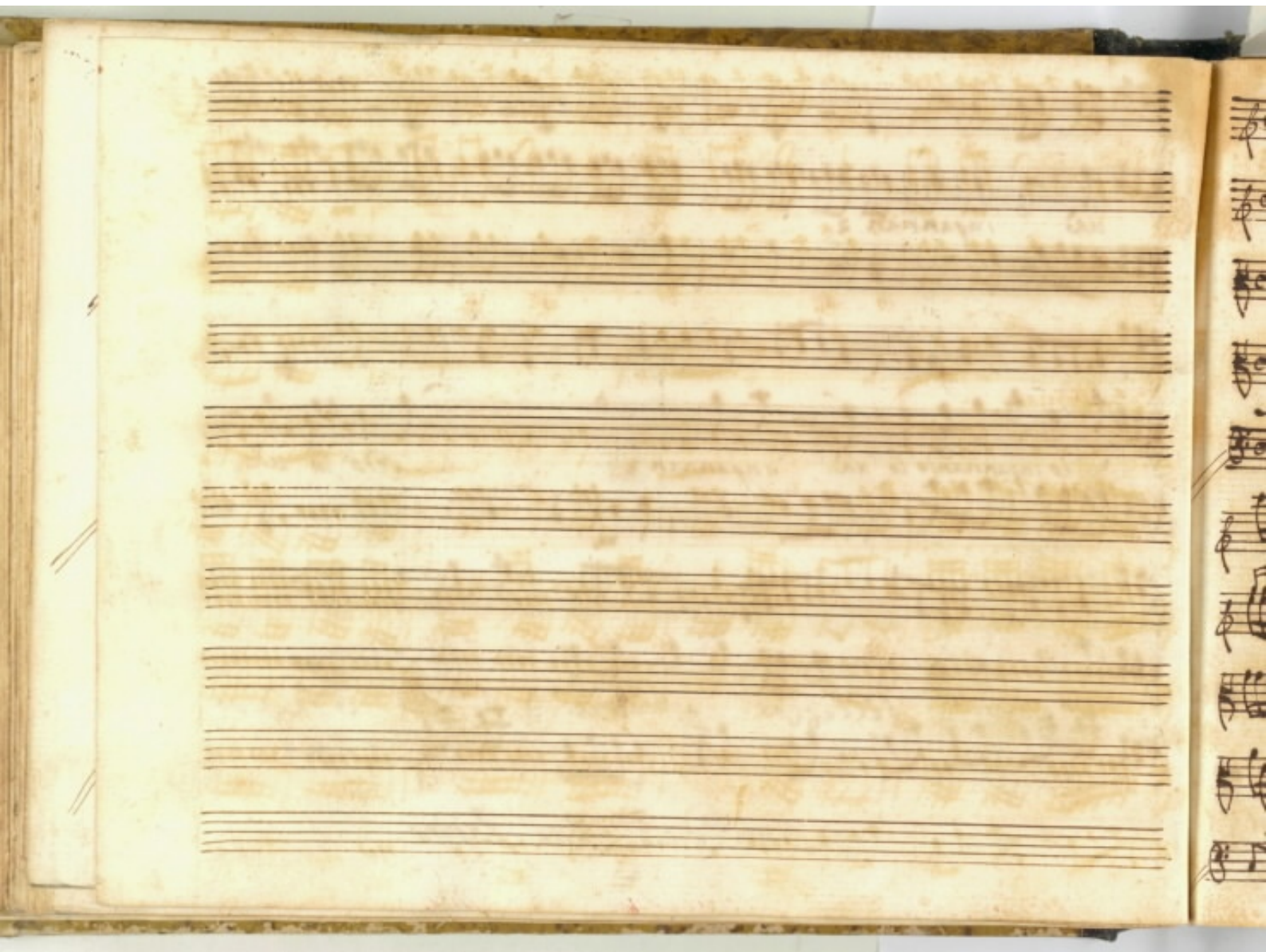
cicco amore bellezza splendore

Safaypo.

Fine Dell' Atto Primo.

66
64

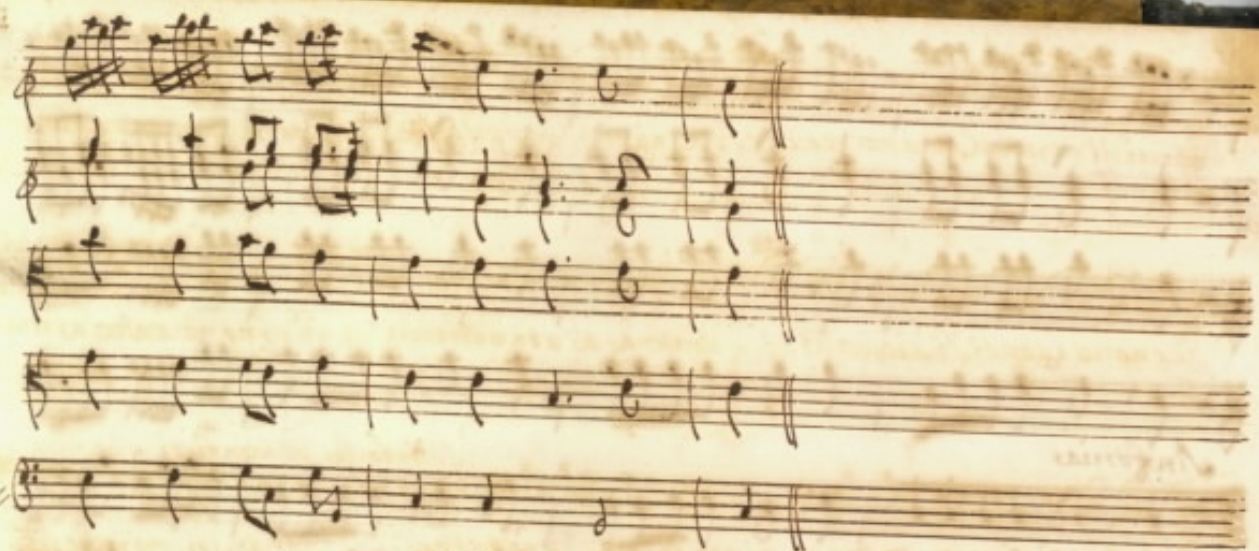




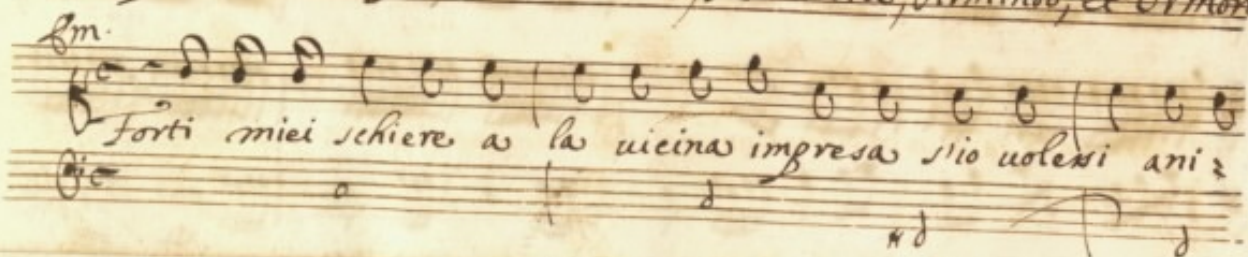
A handwritten musical score on ten staves. The notation includes various rhythmic values, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The score is written in a single system across the ten staves. The first staff begins with a treble clef and a common time signature (C). The notation is dense, with many notes beamed together in groups. The paper is aged and yellowed, with some staining visible.

67
65

Sinfonia



Atto Secondo Scena Prima Campo con Padiglioni
Dove sta schierato l'Esercito D'Emilio, poi viene con le sue
Squadre Partenope, con Arsace, Rosmira, Armindo, et Ormondo



Em.

Forti miei schiere a la vicina impresa s'io uolessi anzi

marui troppo al vostro ualor sarei d'offesa con uolontario im;

regno saper Desio Odi fama a stabilirmi il regno tutte armate ui

Trombe, e Tamburi
siete so' che pugnare e uincere saprete ma le nemiche

squadre Lartenoze conduce. Ah non ardite Palma

torle dal seno e in lei ne meno una sol piaga aprite perche i trionfi

Omisi con sì gran prigioniera ornar uorrei

Par.
Stamo d'Emilio a fronte gelo Di uil timore non passi in

Noi che la vittoria stà meff uoi col fauor Degli

Em. Dei con ualorosa *Par.* mano l'esercito *Em.* samano gli

Par. noi Partenopei *Em.* ogn'un feroce abbatte *Em.* ogn'uno assaglia

Car. *A battaglia a battaglia a battaglia a battaglia*

Sm. *A battaglia a battaglia a battaglia a battaglia*

Arm. *A battaglia a battaglia a battaglia a battaglia*

Orm. *Tutti*

Bel. *A battaglia a battaglia a battaglia a battaglia*

Bit.

67
67

Var. Soccorso *Arm.* Armindo eteo *Var.* Armindo aita a te degg'

io la libertà la vita *Arm.* s'uccida *Var.* si disarmi *Arm.* finis

Var. amico che fugge *Arm.* a l'armi a l'armi *Var.* Partono poi ecco. Asmira a malita, e
già si all'armi da l'armi, e
giunge. Arzace con alcuni soldati, e
libera quella, e fa prigioniera questo.

Fin. Renditi o pure estinto al mio piè caderai *Ans.* cedi sei vinto

Fin. getto il brando tradito e disperato non cedo al tuo ualor cedo al mio

Ans. 70 68 9

fato Arsace i meno arditi a soccorrer ten uola Duogo non

fin.

Ho ch'a trionfar m'aiti perche la spada mia sà uincer sola guer.

Ans.

Prier nò tanto orgoglio De miei casi infelici uada altero il destin Duin:

no

Vemmo d'amici ma de trionfi miei tu gloriosa pompa s'milio

Ans.

Bei preda cotanto illustre uò saper di chi sia la preda è d'ambo

And.
Inoi la preta è mia *fm.* io de tuoi crini d'oro son prigioniero e non
cun di loro *Opn.* ecco regina inuita schiave, al tuo piè le
trionfante schiere ecco l'armi le spoglie e le bandiere
Lav. Eadesti f'milio e mi donaste uoi palme sì degne o gene
rosi f'roi.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Italian.

Top section (first four staves):

- Staff 1: Musical notation with treble clef and key signature of one sharp (F#).
- Staff 2: Musical notation with treble clef and key signature of one sharp (F#).
- Staff 3: Musical notation with treble clef and key signature of one sharp (F#).
- Staff 4: Musical notation with treble clef and key signature of one sharp (F#).

Middle section (staves 5-8):

- Staff 5: Musical notation with treble clef and key signature of one sharp (F#). Lyrics: *Vi circonda la gloria d'allori*
- Staff 6: Musical notation with treble clef and key signature of one sharp (F#). Lyrics: *la tua*
- Staff 7: Musical notation with treble clef and key signature of one sharp (F#).
- Staff 8: Musical notation with treble clef and key signature of one sharp (F#).

Bottom section (staves 9-10):

- Staff 9: Musical notation with treble clef and key signature of one sharp (F#).
- Staff 10: Musical notation with treble clef and key signature of one sharp (F#).

Handwritten markings on the left margin include: *non*, *Car.*, *Ans.*, *Arm.*, *ene*, *Ans.*, *Arm.*.

71
69

fama trascorra ogni riva

narri questo i tuoi chiari splendori

72
70

The musical score consists of ten staves. The first four staves contain complex rhythmic patterns with many beamed notes. The fifth and sixth staves are mostly empty, with only a few notes. The seventh staff has a few notes and rests. The eighth staff contains the handwritten text *empia i ludi De gl'alti tuoi gridi* written across the notes. The ninth and tenth staves continue the musical notation with notes and rests.

empia i ludi De gl'alti tuoi gridi

et or

Viva viva Partenope Viva

Viva viva Partenope viva

noi con tromba festiva

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are: *Viva viva Parteno, Be viva*. The score includes a section labeled "Tutti" and a page number "71" in the top right corner.

The musical score is written on ten staves. The first three staves are for instruments, with the first staff labeled "Trombe" and the third "Org. ni". The remaining seven staves are for voices. The lyrics "Viva viva Parteno, Be viva" are written across the staves. The section labeled "Tutti" begins on the seventh staff. The page number "71" is written in the top right corner.

71

Tutti

Viva viva Parteno, Be viva

Trombe

boi

This is a handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of two main parts: *Trombe* and *boi*. The *Trombe* part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, followed by a series of chords. The *boi* part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, followed by a series of chords. The paper shows signs of age, including foxing and staining. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.

Scena 2^a

72

Beltramme armato da Guerriero, e poi Anfisa.

Sol.
Dica pur chi vuol dire meglio è un brutto fuggir che un bel mo-
no

An.
vire Beltramme è là Beltramme tu non puoi pigliar fiato non ho
no

An. *Sol.*
corso ho uolato e perchè O de le mie de l'altorui prome sono stato spe-
no

An.
O dito a dar la noua tutta quanta gioliva io n'attendo il rae-
no

Bel. An.
conto e uiua e uiua caro Beltramme di la guerra è andata

Bel. An. Bel.
ben credo di sì forse uittoriosa L'artenope è restata è facil

An. Bel.
cosa che non sai certamente se habbiano uinto i nostri io

An. Bel.
non sò niente come non uoi capire io ti ritorno a dire che

certo e più che certo che trionfammo noi ne in Dubbio il

75
73

An. Bel. An. Bel.

l'ongo d'arque Emilio perde così suppongo tu pure in campo ar-
mato ti sarai fatigato in far prodezze trat-
tare e lanciar e frèggersi no' è già mia fatica è mio sol-
lazzo Da ragazzo ragazzo sono stato guerriero e fagi-
tano e molto oprai col senno e con la mano che genta è

Handwritten musical score on five staves, featuring Italian lyrics and musical notation. The score is written in a single system with various musical markings and lyrics.

Staff 1: *Sol.* *An.*
quello ohime Beltrame mio che c'è io gli ho messo

Staff 2: *Sol.* *An.* *Sol.*
more Anfrisa servitore (oh che Soldato bravo) *An.*

Staff 3: *An.* *Sol.* *An.*
frisa schiauo schiauo Beltrame senti sento (gli dura lo spar

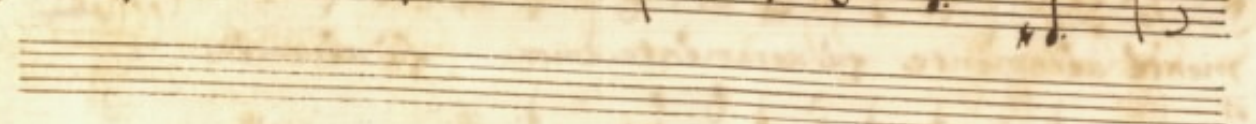
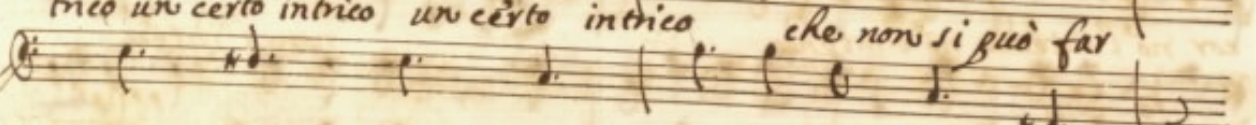
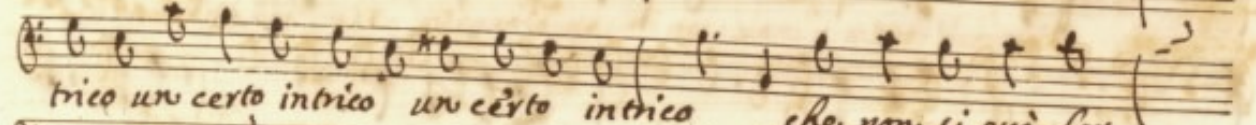
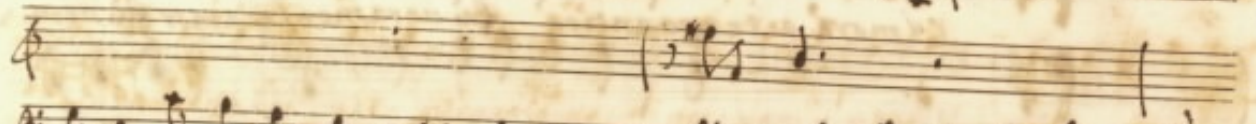
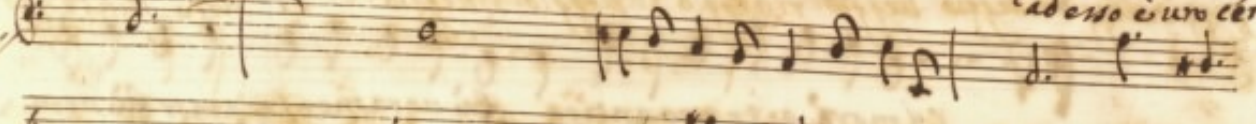
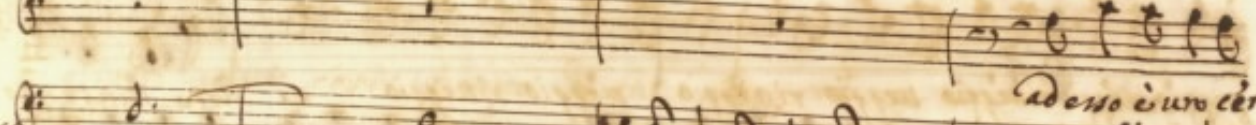
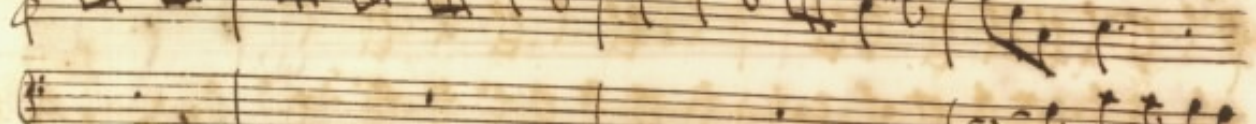
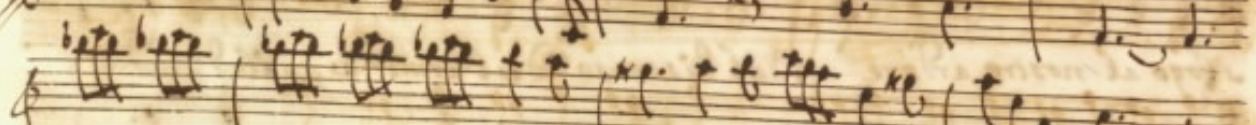
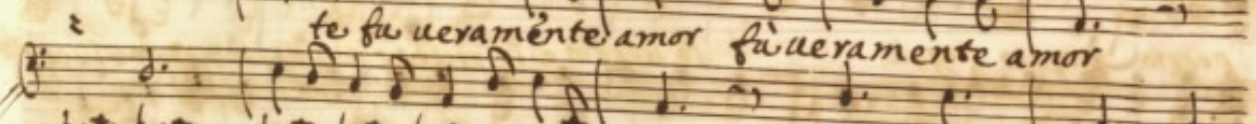
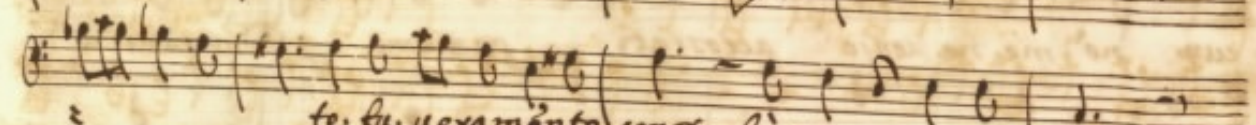
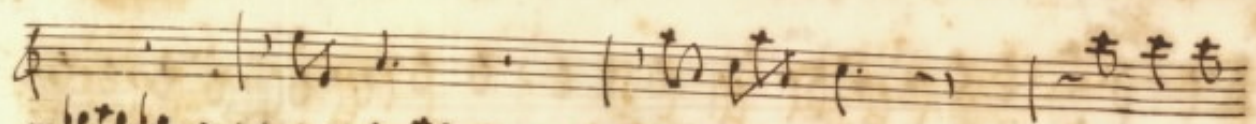
Staff 4: *Sol.* *An.*
uento senti se vuoi sentire mi scusi Del Ardire che

Staff 5: *Sol.* *An.*
fai contro il nemico il posto io qui mantengo più nò si uede al

76
74

Sol.
cun no' me no uengo accostati passiamo *ff* Dar tantin di
An.
sfogo al nostro ardore dal discorso de l'armi a quell d'amore.

12/4
Amorè a tempo antico fù ueramente amor fù uera-
12/4
mentè ueramente fù ueramente amor fù ueramente =



te fu ueramente amor fu ueramente amor

Adesso è un certo

trico un certo intrico un certo intrico che non si può far

peggio peggio peggio lo ueggio e lo riueggio peggio ueggio riueggio

peggio ueggio riueggio ueggio riueggio ueggio riueggio e non l'intendo an

cor no l'intendo no l'intendo non l'inten

Violoncello.

e non s'intendo ancor

ri senti così presto di far l'amor con me nò dico questo

Dico che nel l'amare dar nò uoglio occasione da mormorare

di liberamente s'ama è uenuta l'usanza che l'amore è cre:

anza ne alcun dirò che ferue ff An frisa il tuo cor ma ch'è la

Bel. serue *An.* Dunque il costume è tale c'è il suo cerimoniale e quasi ogn'

anno è differente e uario e uà stampato a guisa d'un lu-

Bel. nario O di moderno amatore ff far ch' il nome e il priuileggio io

goda Dimmi qual è l'amor l'ultima moda?

Ant. Ho ~ t' b t' b t' b | t' b t' b t' b t' b | t' b t' b t' b t' b
con la Donna haues conuiene haues conuiene attenzione e fedel.

tai attenzio = ne attenzio =

ne attenzione e fedeltai attenzione e fedeltai.

se giocando si trattiene star le

Odeui aniso a canto a signar la puglia e il tan:

to si corteggia si regala si corteggia si regala e fi:

nezze con la pala e finezze con la pala se le fanno tutto

Hanno senz'offender l'onesta senz'offender senz'offender l'onesta

in quanto a le finezze e a l'attenzione non chò che dir son cose

bone e in quanto a starsi a niso a tanto al corteggio a la fede a l'onesta

ta non è ho' difficoltà ma in quanto ai Doni Signora Anfrisa

mia lei mi perdoni

Git?

And.^{te} *Ho son discreta Beltrame caro Dammi un ta*
a 2. All.^o non c'è moneta non ho un denaro
tino non dico questo mi servirai
non c'è un quattrino in quanto al resto ti servi:
Dammi un tantino no' no' non dico questo mi servirai
ro' non ho un quattrino in quanto al resto ti servi:

82
79

Handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves. The music consists of eighth and sixteenth notes, with some rests.

mi servirai
ro ti servirò

Handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves. The music consists of eighth and sixteenth notes, with some rests.

tantin d'affetto
te lo pro

Handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves. The music consists of eighth and sixteenth notes, with some rests.

e sia tua cura se m'occorre
questo è interene d'entra l'u

presto
 se m'occorre
 io son Discreta Daffa po
 sura far nò si può far non si può =

Scene 3.^a Lartenope sopra Garro non fala con numero corteggia
 parte di cui porta molti trofei, Arsace, Rosmira, Armindo,
 Ormonte, e Emilio incatenato con altri suoi guerrieri //

82

80

Safap

gio

Carè care mura care care mura in sì bel giorno

a voi torno e vi porto i lauri miei

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including yellowing and foxing. The lyrics "e ui gor" and "to i lauri mie" are written below the fourth staff.

Handwritten musical notation on three staves. The first two staves appear to be for a vocal or instrumental part, featuring a treble clef and a key signature of one sharp (F#). The third staff contains a series of chords or arpeggiated figures, possibly for a basso continuo or keyboard accompaniment.

mid

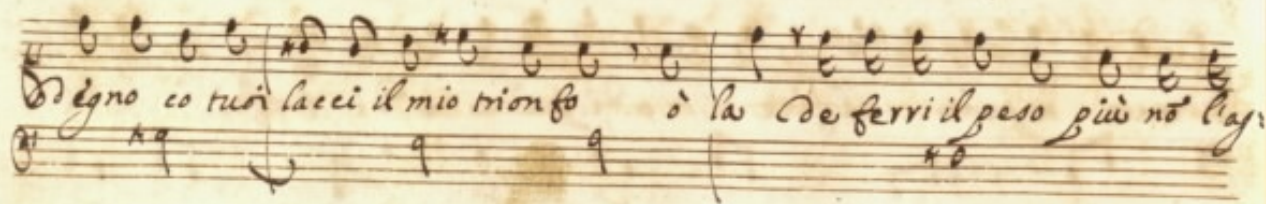
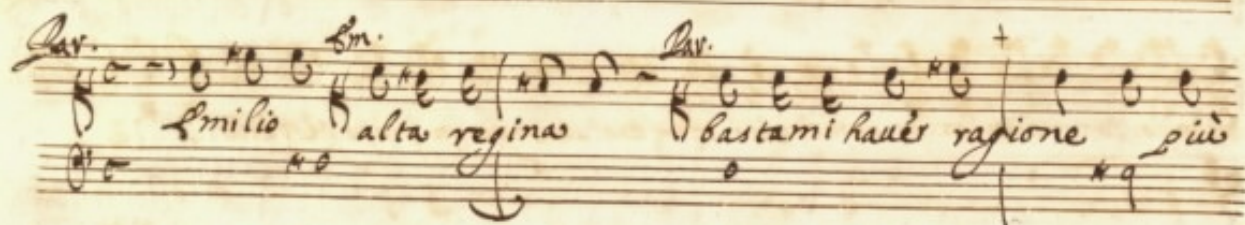
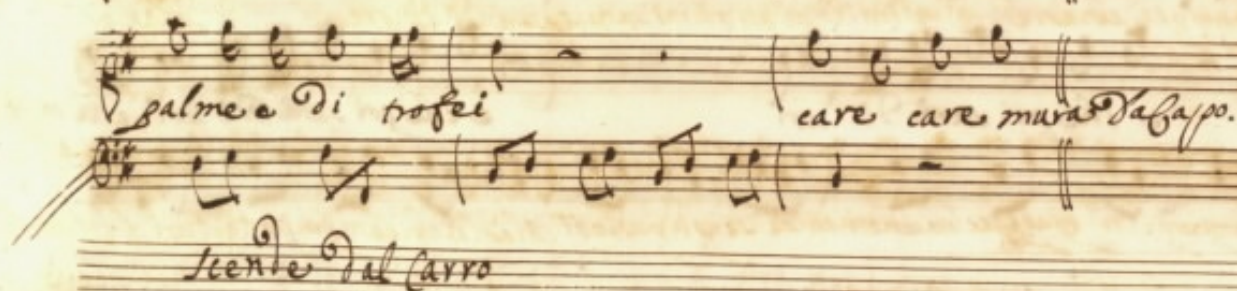
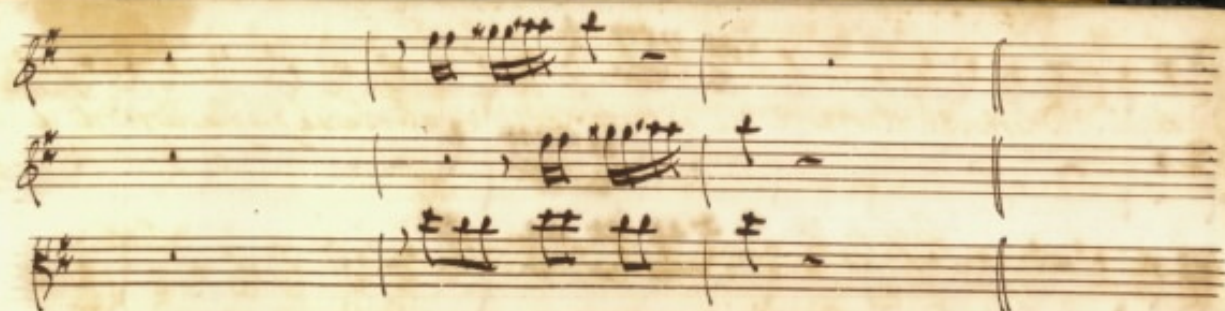
Handwritten musical notation on two staves. The first staff has the lyrics "e che poi sarai di uoi" and the second staff has "e che poi sarai di uoi se u'or:". The notation includes a treble clef and a key signature of one sharp.

e che poi sarai di uoi e che poi sarai di uoi se u'or:

Three empty staves with a treble clef and a key signature of one sharp, likely intended for additional musical notation.

Handwritten musical notation on two staves. The first staff has the lyrics "nate a pena alzate o di palme o di trofei e di" and the second staff has corresponding musical notation. The notation includes a treble clef and a key signature of one sharp.

nate a pena alzate o di palme o di trofei e di



Fin
gravi con gentil rigore le catene mi toglì se al pie le sciogli e le rad:

Lar.
Doppi al core Emilio esprimi in uan servi d'amore *Lar:*

tenope ti piaccia che i miei sensi palesi colà nel campo intesi ch'il forte Ar

Lar.
mindo con ualor guerriero si fe tuo scampo in gran periglio

Fin
Vero uidi che trasse d'monte prigioniere falangi a te dinanzi io

già vinto per anzi Emilio hauea regina con tua pace e Re di grande

And.^{te} guerra ha fatto arare? Cavalier cinto andrebbe il brando mio di bella palma al

tera se da Arace soccorso il tuo non era *Par.* Dunque *And.* lascia che

sia anche gloria di lui la gloria mia *And.* Emilio co tuoi

O detti non offendi furimene se usar la tua caduta a te conuiene

ma superbo tu sei mentre donar mi vuoi uanti che nò son tuoi che son già 82 83

omp. *Ass.* *Par.*
Omisi (tanto furimene ardisce) (e Arsace annutisce) cor

Ass.
si temerario ancora non t'adras Signora per far che tu raur

Quisi che inutilmente in mio soccorso si venne e ch'è il mio braccio ot

tenne solo il trionfo e ch'io di lui mi rido a singolar bat:

Las.
 Taglia hora lo sfido questo di più s'arresti O da ingiusto ardir sei
Arz.
 mossa a pugnar seco (e fauellar non posso) *Ros.* S'ei ricusa il ci:
Ann.
 mento è segno di timore il suo rifiuto (e non risponde *Arz.*
Orn. *Las.*
 sace) (e Arsace è muto) frena gli accenti audaci uanne indis:
Ann.
 parte e taci *Ann.* Begina a far ch'io cada erro chi

And. *And.*
Stima che bastante sia sola una spada e pur basto' la mia Stai dir,

And. *And.*
io quanto da te non fui l'arroganza di lui contrario

tanto ai dolci modi tuoi O di non chiari natali par ch'il di,

And. *And.* *Sym.*
mostri io son d'eguale a suoi e tacer tu non vuoi? che doglio in z

And. *And.* *And.*
sano parlo solo a tuo pro' ma parli in vano *Andace.* *off qual*

Las.
Orama furimene così t'oltraggia ogn ora sol che t'ama e tu non taci an-
Las.
cora? se tu me non amassi ei che sperar potria sperar po-
Armi.
trei uiuer ne gli amor miei lieto e contento parlo solo a tuo pro ma
Las.
parli al uento se tu me non amassi egli potrebbe albor sperar merè
Las.
non intendo ff che ff ch'è tu forse cessaresti d'amarlo Deui ta:

Don
cer non parlo.

Car
Voglio amare in sin ch'io moro fidel

io ff mio ristoro e perche e perche so' che ti spiace

Handwritten musical score for the first system. The vocal line is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The basso continuo line is on a five-line staff with a bass clef and a key signature of one sharp. The lyrics are written below the basso line.

uoglio amare in sin ch'io moro l'idol mio per mio ris:

Handwritten musical score for the second system. The vocal line continues on a five-line staff with a treble clef. The basso continuo line continues on a five-line staff with a bass clef. The lyrics are written below the basso line.

toro e perche e perche so' che ti piace e per

Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal line, and the bottom two are for a keyboard or lute accompaniment. The lyrics are written below the vocal staves.

che so' che ti spia:
ce so' che ti spiaz

Handwritten musical score for the second system. It consists of four staves. The top two staves are for a vocal line, and the bottom two are for a keyboard or lute accompaniment. The lyrics are written below the vocal staves.

ce
stringer

poi lo uoglio al petto per uendetta per dispetto stringer poi lo uoglio al

petto per uendetta per dispetto per dispetto Del tuo

core e per mia pace per dispetto del tuo core e

Partono Partenope con Ormonte
seguiti da tutto il corteggio restando
sola i soldati che custodiscono Rosmi
per mia pace uoglio amar da capo

Scena 4.^a

Artace, Rosmira, Armindo, Emilio

Ans. *f.m.*
Ti bramo amico e teco non uol guerra il mio core che uil
Die

Arm. *Br.*
tù che timore Di uoi placarmi ad io solo guerra O de
zio

Arm. *f.m.*
se uendetta non fo non son contento (che ualor) (che ardi
mento) tanto rigore oblia non lo farò se pria non

Ans. *Br.*
giungo a uendicarmi senti Di pace mai più non parlar mi

40

Violino Solo.

88

Cos. 1^o

Ans.

l'uoil condurre tempra di fiero Degno armato cor

Cos. 2^o e uoi nel tuo cordoglio sperar da me ristoro

Ans. ah cruda ah cruda io moro

infido infido ingrato

si schernirmi sempre

sai che guerra io uoglio

tutti

Solo.

o contro me tant'ira hà nel tuo petto il nido Ros:
te quest'alma audace d'ogni pietade ignada Ar:
ah crudel io moro
infido infido
mira oh Dio lo mira in mè lo sguardo gira non
sace infido Arsace non bramo no dar pace al

io erada io moro
ingrato ingrato
esser sì spietato Rosmira oh Dio Rosmira Ros
aspro tuo martoro Arsace in fido Arsace Ar:
io moro io moro io moro
ingrato ingrato ingrato
Dafape.
mira oh Dio Rosmira
sace in fido Arsace

Scena 5.

fin.

non può darsi in un petto

Arm.

mai non uidi in un

Rosmira, Armindo, Emilio

fin.

Arm.

Ros.

core spirito più uile e codardia maggiore

alternar falsi ac.

centi contro il ualor di nobile guerriero non è da Cavaliero

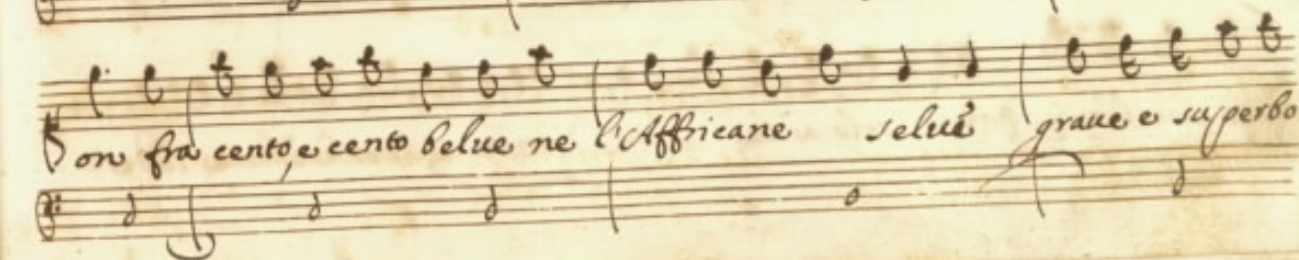
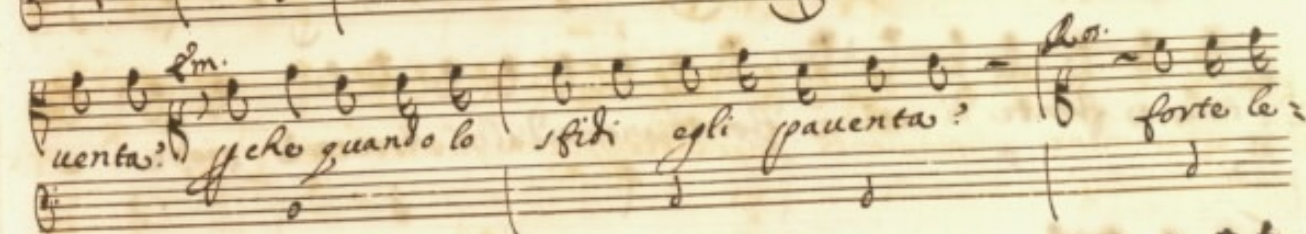
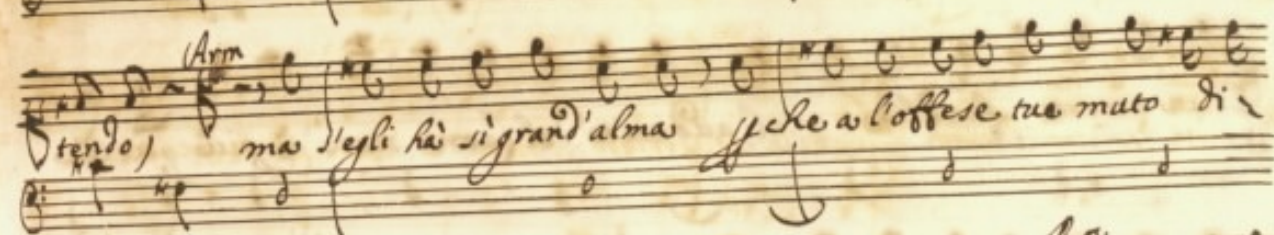
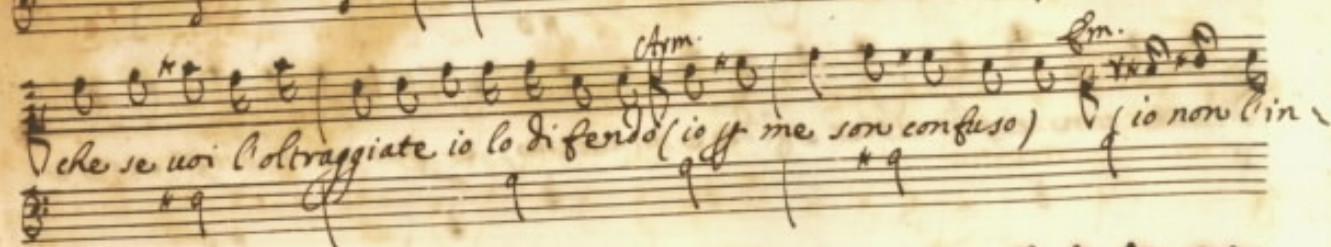
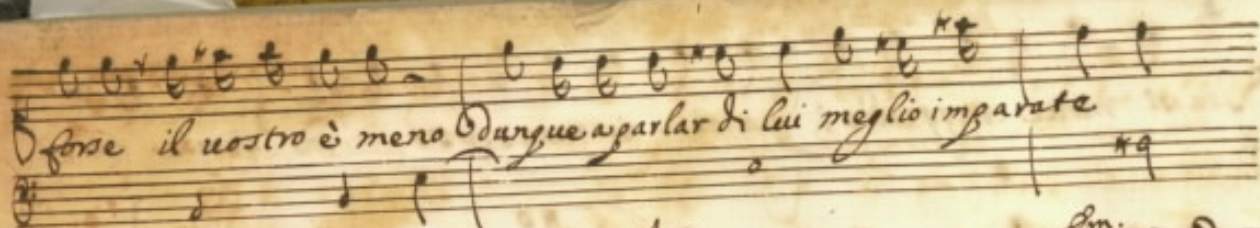
Arm.

flurimene conuienti ingrandir tua gloria il tuo nemico

Ros.

sobz

frite uoi s'io dico ch'Assace ha spirito in seno eguale al uostro



Stansi move ruggendo i passi e maestoso in faccia

tutte con ciglio altier sfida e minaccia, e pur se il lampo scorge

D'un accesa facella l'audacia del leon non è più quella

tale a fronte di uoi a fronte ancora d'altri Arsace è prode e

se vacilla poi solo a la vista mia questa è mia lode

The musical score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian and are aligned with the notes. There are some musical markings such as 'no' and 'no' written above the staves, and a 'q' (quaver) marking below the staff in the fourth system. The paper is aged and yellowed.

92
91

Dehe ben chiaro agli uedi certa agli sguardi uostri ignota face che in me scin

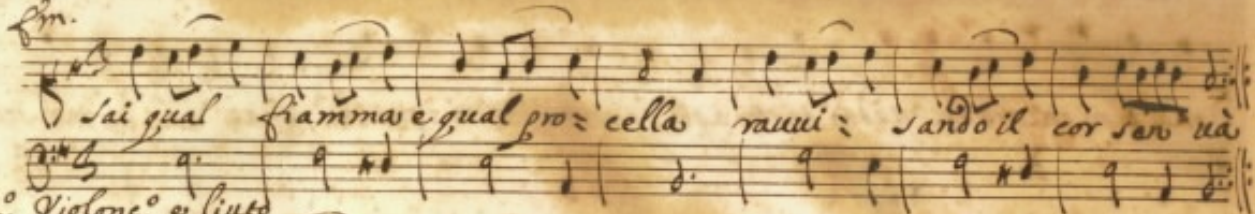
tilla e che sgomenta Arsace

And. Mos.to
sai qual lampo e sai qual lume Palma mia
1. Violoncello e Canto.

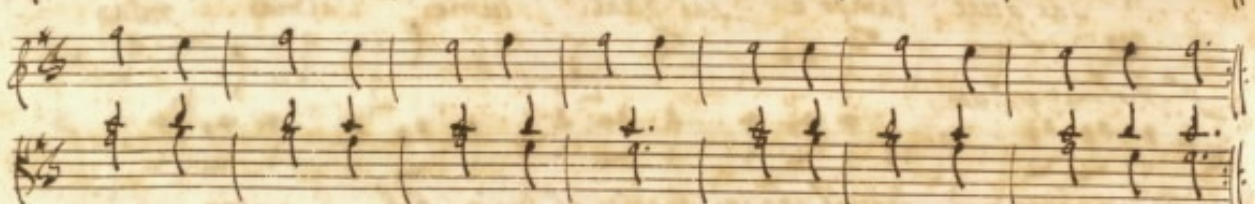
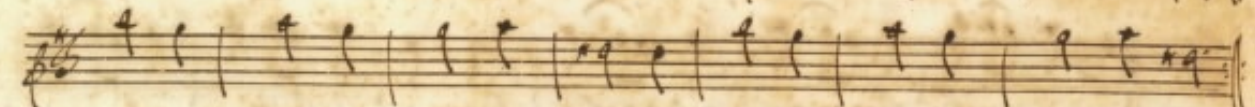
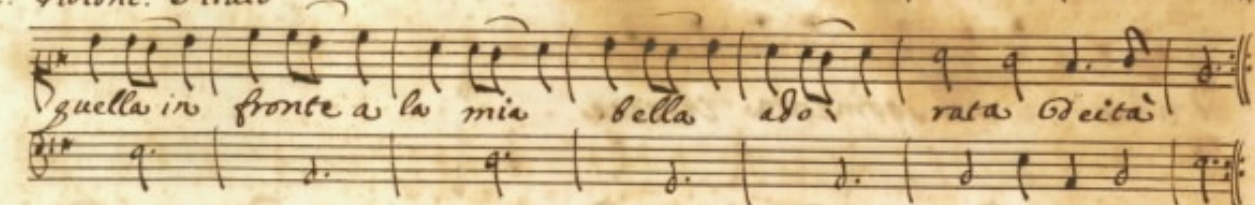
Distinguer sa quel che in faccia al mio bel nume

in due rai di uiso sta

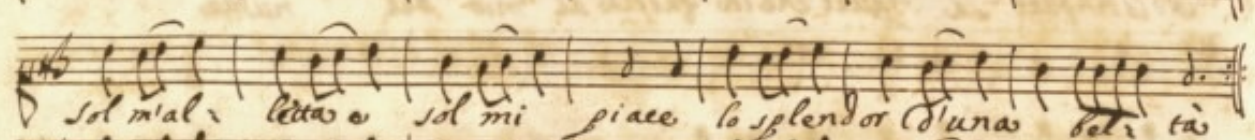
Fin.



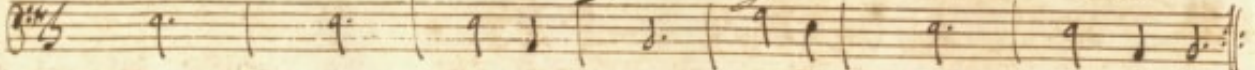
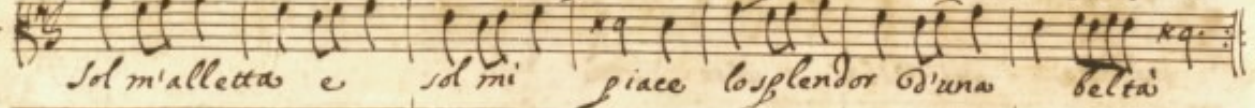
2.^o Violonc.^o e liuto



Fin.



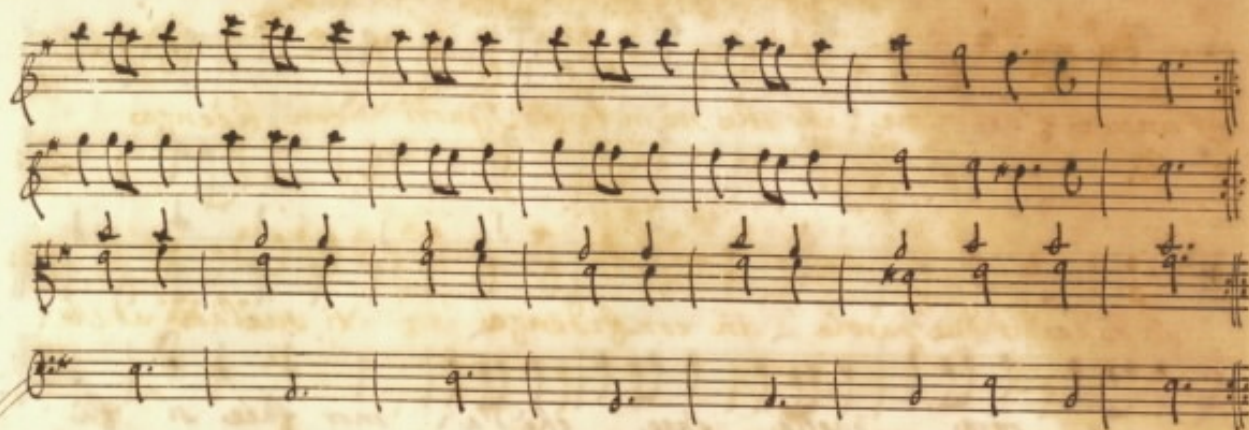
Arm.



Handwritten musical score on page 92. The page contains several staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains a series of quarter notes and rests. The second staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The third staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The fourth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The fifth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The sixth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The seventh staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The eighth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The ninth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The tenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The eleventh staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The twelfth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The thirteenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The fourteenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The fifteenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The sixteenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The seventeenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The eighteenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The nineteenth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests. The twentieth staff has a treble clef and a key signature of one sharp. It contains a series of quarter notes and rests.

e pur cara quella face che dar mor face si fa
e pur cara quella face che dar mor face si fa

Rit.



Scena 6.^a Belramme, e Rosmira

con soldati che la guardano.

Bel. *Ros.*
ah ch'è pur troppo è uero quel che deuo mi fù che disgrazia non
Bel. *Ros.*
più ciò soffrir non conuiene a te che sei che sono il

75

Bel.

Principe furimene eh che sto in tono signori con licenza

gli ho da dir due parole in confidenza ti suelasti ad Ar.

sace agli a la prima face Di tornar già desia tu mel dicesti

Quel che far questi scorni a chi t'ama e pregiudizij a te Dio so

Bel.

Don.

Ovver il che di tacer sia tua cura si non haver paura non scoprir chi son

Bel.

io *ff* ~~Appellat~~ *stimular* nò c'è un par mio ma *ff* fauore

Odi che cosa ti fa star così così

Suppl.

Nel mio petto l'amore e il sospetto già combatton la rocca del

Handwritten musical score for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. All three staves contain dense, rapid sixteenth-note passages, likely for a keyboard or string instrument. The notation is in a historical style, with some ligatures and a key signature of one sharp (F#).

Handwritten musical score for three staves. The top staff is in treble clef and contains a vocal line with some rests. The bottom two staves are in bass clef and contain a dense accompaniment of sixteenth notes. A small 'cor' marking is visible on the first staff of this section.

Handwritten musical score for two staves. The top staff is in treble clef and contains the lyrics: *nel mio petto l'amore e il sospetto già combatton la rocca del*. The bottom staff is in bass clef and contains the continuation of the melody. The lyrics are written in a cursive hand.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The first four staves contain a vocal melody with lyrics written below: "cor già combat". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of age, including discoloration and some staining. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century musical manuscripts.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a melodic phrase and a final measure with a fermata. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. They feature dense, rhythmic patterns. The fourth staff is another vocal line, similar to the first, and the fifth staff is piano accompaniment in bass clef.

ton la rocca del cor

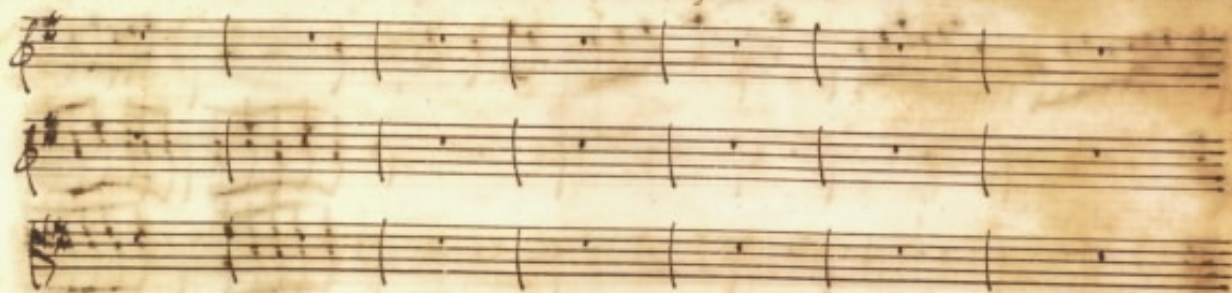
Handwritten musical score for the second system, consisting of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains several measures of music, including a melodic phrase and a final measure with a fermata. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. They feature dense, rhythmic patterns. The fourth staff is another vocal line, similar to the first, and the fifth staff is piano accompaniment in bass clef.

ari che

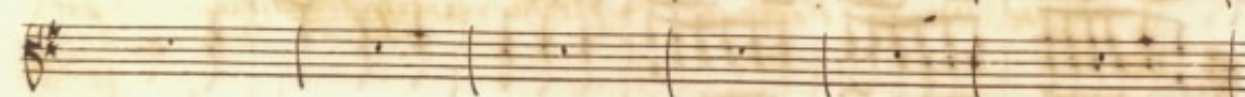
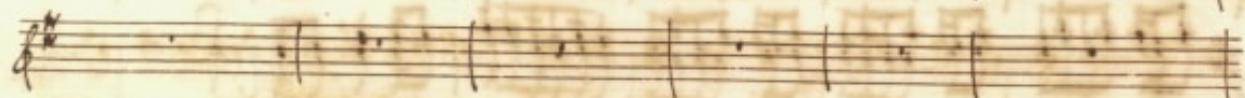
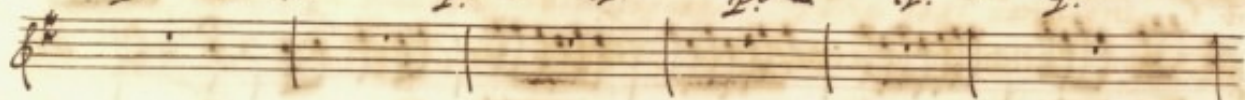
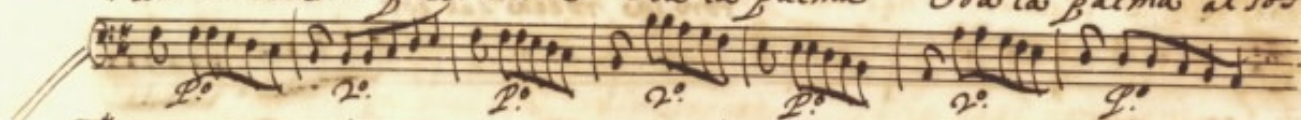
Handwritten musical score for the third system, consisting of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains several measures of music, including a melodic phrase and a final measure with a fermata. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. They feature dense, rhythmic patterns. The fourth staff is another vocal line, similar to the first, and the fifth staff is piano accompaniment in bass clef.

2^o G

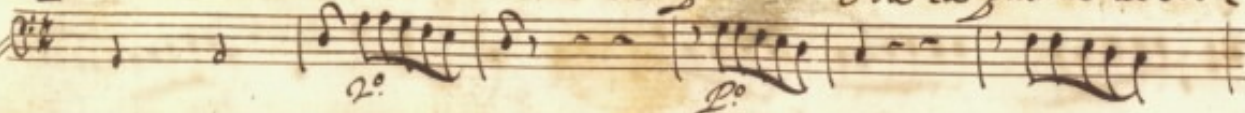
2^o G



Quinta cedendo quest'alma Oda la palma Oda la palma al sos

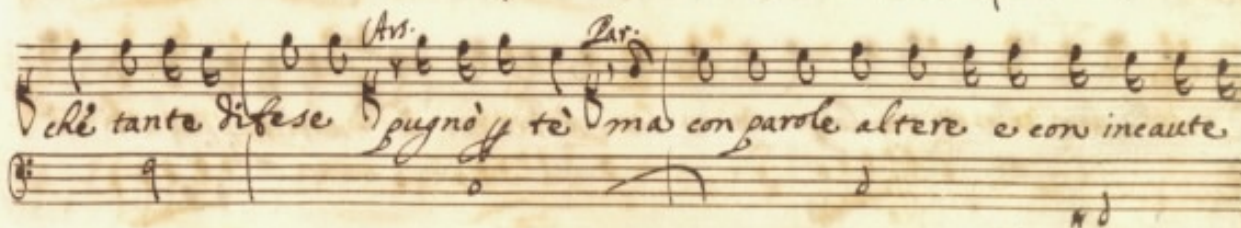
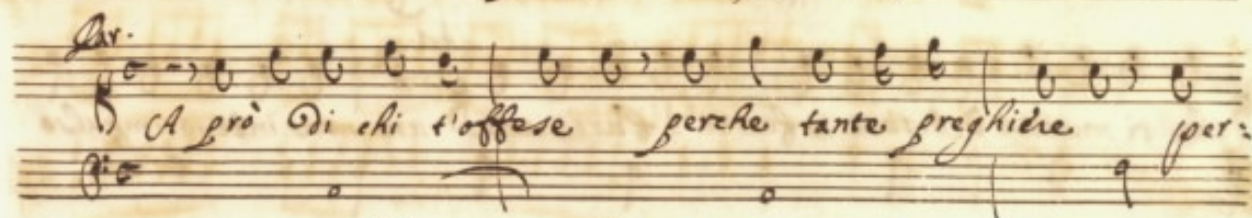


petto a l'amor Oda la palma Oda la palma al sos





Scena 2.^a Lartenope, Arsace, e Anfisa.



Ans.
Vrime ardi troppo furimene e troppo disse l'artanope o de

Vrendi di belle grazie adorno questo delle tue glorie inclito

Ans.
O giorno la vostra maestà resti capace *ff* che così conviene *Ans.*

Ans.
Che ti muove o Arsace a favor d'furimene un non inteso impulso

Ans.
un certo che in me lo prouo e non so' dir cos' è *Ans.* voglio appagarti o

la uolgi ad ormonte i passi di ch'è primere in libertà si lani
ma ch'al mio uolto innanzi di uenir più non osi parti e sappi aser
guir quanto t'imporsi *Ans.* molto ti deuo *And.* e la ringrazio anch'io
ora bell'gdol mio rasseruo i tuoi lumi *Ans.* far nol posso *Dov.* per
che? *Ans.* par ch'è uogliaro i numi fulminar contro me strana sventura

And. questa è folle paura *Par.* questo è vano timore *Ars.* non è co:
si me la predice il core tutto confuso e mesto palpita in
sen qualche infortunio è questo son pronta a darti aiuto
cerca saper dal core il preuisto dolore a me l'ad:
Adito

Handwritten musical score on page 95, first system. The system consists of four staves. The top two staves are for a vocal part, with the second staff ending with a fermata and the word "Soli" written below it. The bottom two staves are for a keyboard part. The lyrics "Odir l'affanno" are written below the first staff, and "Odir l'affanno il cor non" are written below the second staff. The page number "95" is written in the top right corner.

Soli

Odir l'affanno *Odir l'affanno il cor non*

Handwritten musical score on page 95, second system. The system consists of four staves. The top two staves are for a vocal part, and the bottom two staves are for a keyboard part. The lyrics "vuole e se vuole il cor non può il cor non può se" are written below the first staff. The page number "95" is written in the top right corner.

vuole e se vuole il cor non può il cor non può se

Handwritten musical score for the first system, featuring four staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the third staff.

vuole Dir l'affanno se vuole Dir l'affanno il cor il cor non

Handwritten musical score for the second system, featuring four staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the third staff.

guò non guò non può il cor il cor non guò non guò non

104

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is on four staves. The first staff is marked "tutti" and the second "soli.". The third staff has the lyrics "io lo sento che si duole" written below it. The fourth staff is marked "duo".

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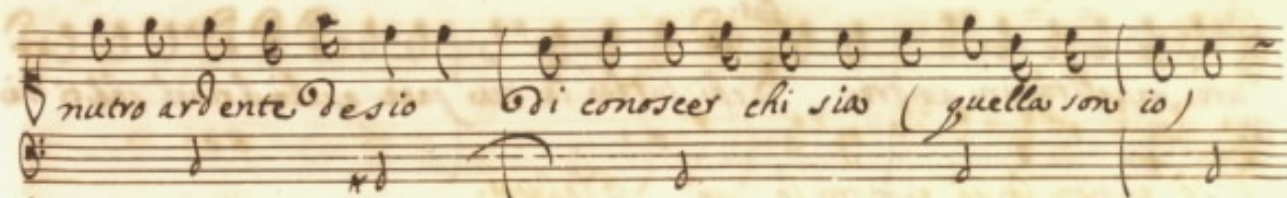
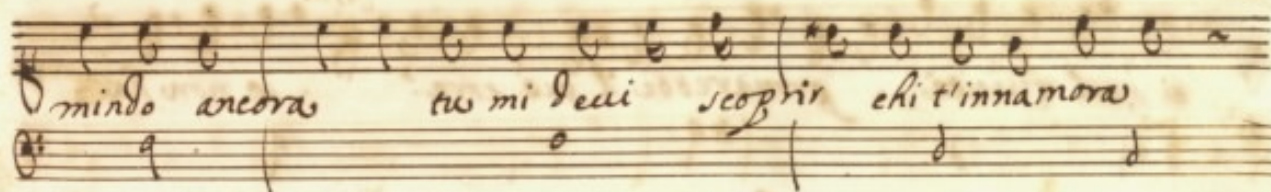
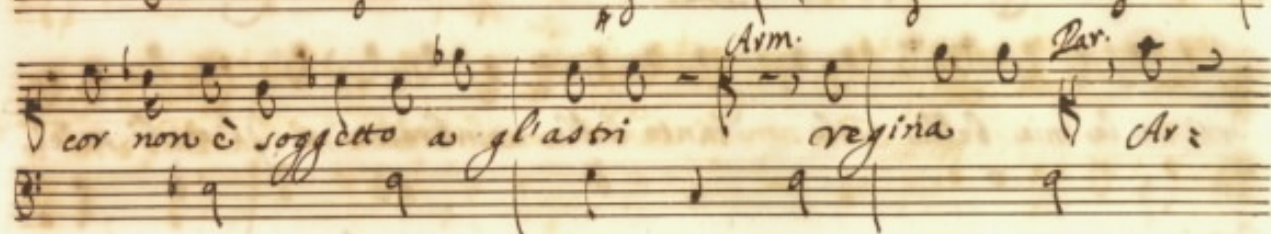
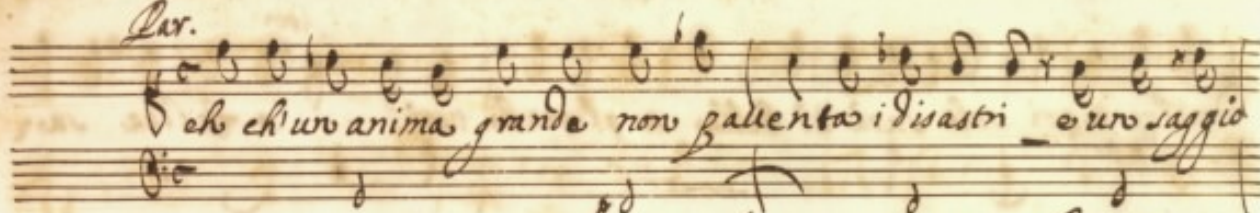
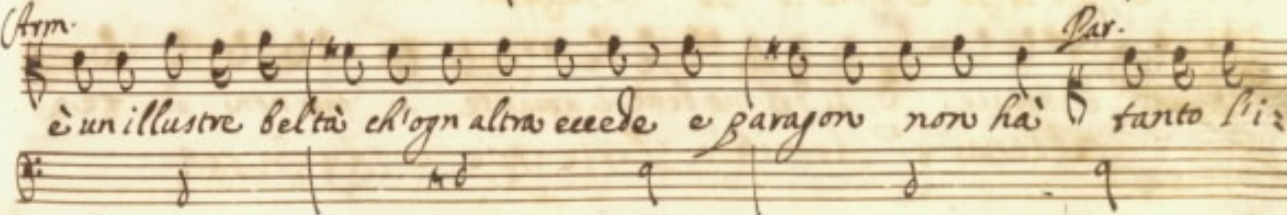
soli.

io lo sento che si duole perchè poi uada languen-

Odo non l'intendo non l'intendo no l'intendo e no lo

so' e non lo so' e non lo so' Taffaro.

Scena 8. Arminio, Lartenope, e Anfriso.

Par.*Arm.**Par.*

Handwritten musical score on aged paper, featuring five systems of music with Italian lyrics. The notation includes treble and bass staves, notes, rests, and various musical markings such as *Arm.* (Armato) and *Var.* (Variante).

Arm.
nalzi e poi solo sarai sì bella a gli occhi tuoi io felice sar
rei se la mia bella solo tanto bella sembrasse a gli occhi miei
Var. *Arm.*
a qual felicità proverebbe il tuo core? io non ha
rei rivalità in amore chi turba la tua pace qual è il rival che ti dà
Arm. *Var.*
pena è Arsace sei del tuo bene è amante a me non è fe

Arm.
Odele arciè costante *Lar.* e come? *Arm.* una è la fiamma in

ui s'accese *Lar.* Arsece ed io m'accesi io non intendo già pur troppo in

Arm. tesi) Ed ancor no' intendi D'onde uenga il mio foco e tu l'accendi

Lar. *Arm.* quella dunque son io che sospirar ti fu Regina oh Dio non ti

Lar. *Arm.* *Lar.* spiaccia eh io t'amo gradisco l'amor tuo bramo che brami

Arm.
Non chiedo o' luei uaghe non

2.^o Violoncello, o luto
chiado o' luei uaghe se il cor uoi mi feriste che mi saniate il

cor o' luei luei uaghe o' uaghe uaghe luei non

chiedo non chiedo che mi saniate il cor non chiedo non

chiedo che mi saniate il cor

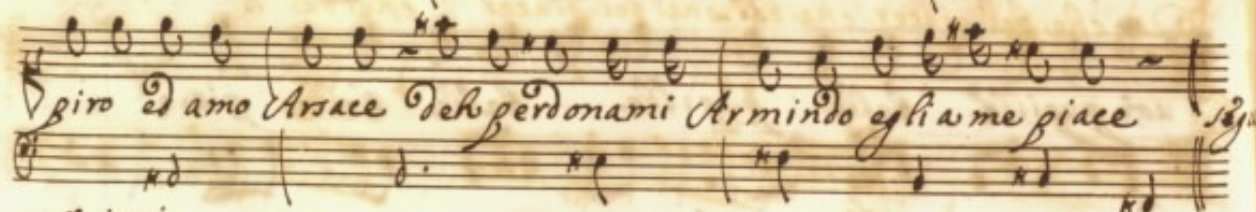
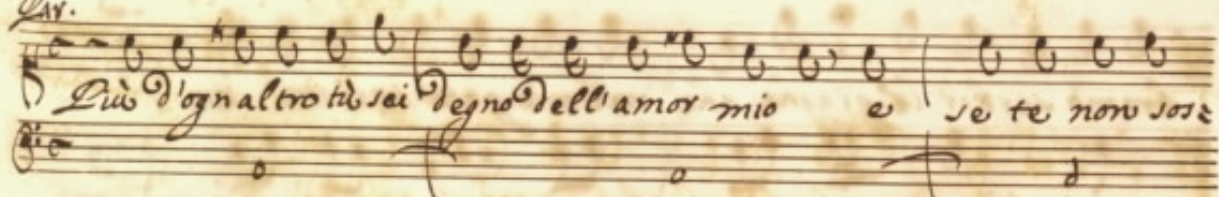
bramo serbar le piaghe che nel mio petto apriste e

voi pupille belle pupille belle belle già:

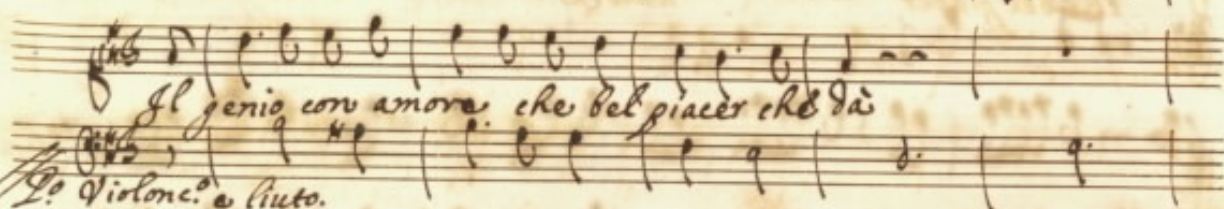
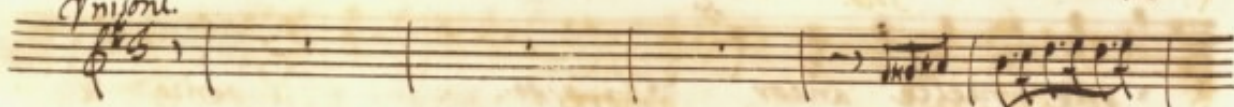
zhe nouelle ancor *Adesso.*

Rit.

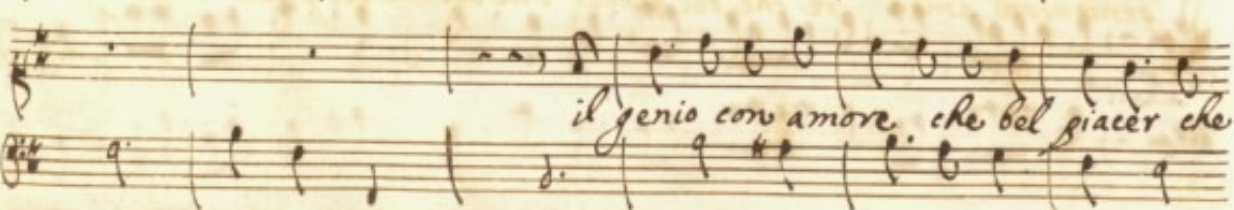
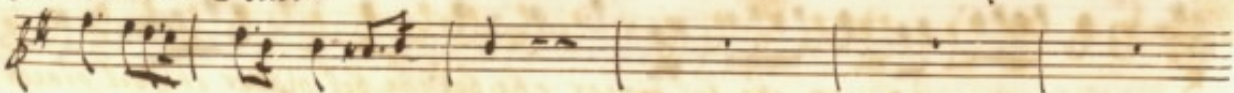
Car.



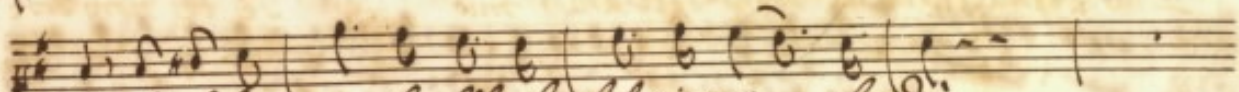
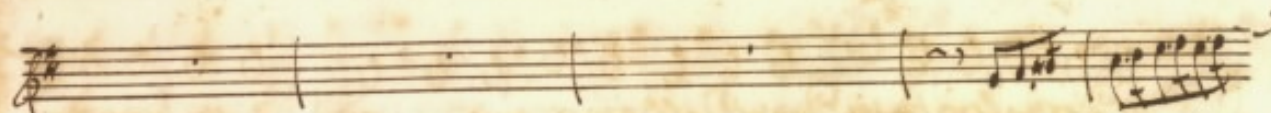
Violoni.



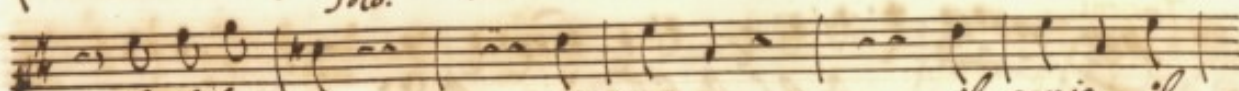
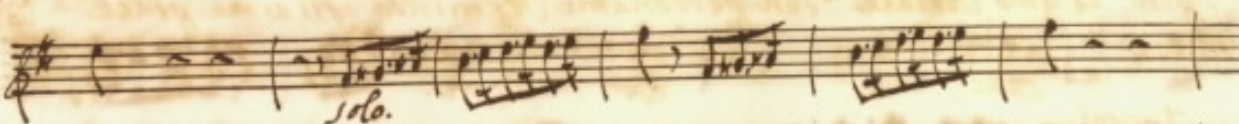
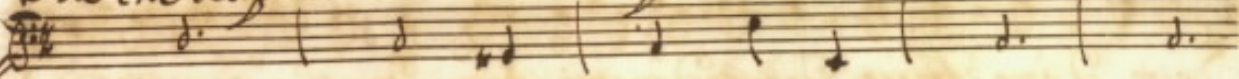
Lo Violonc. e liuto.



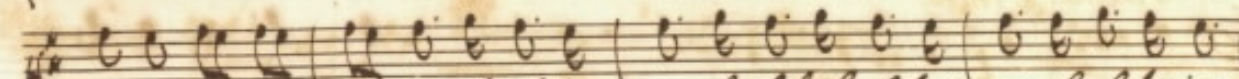
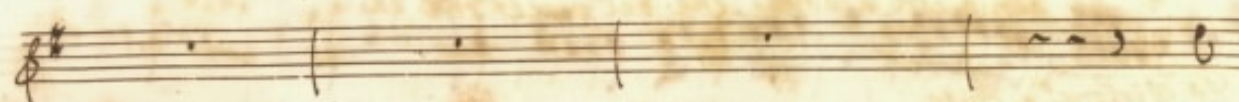
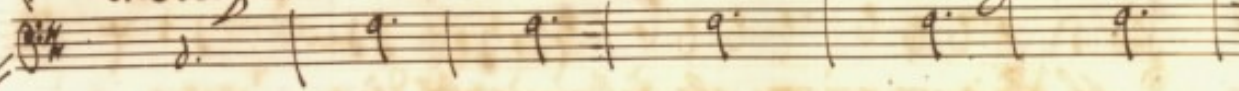
103
105



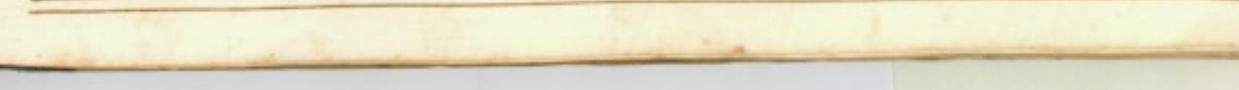
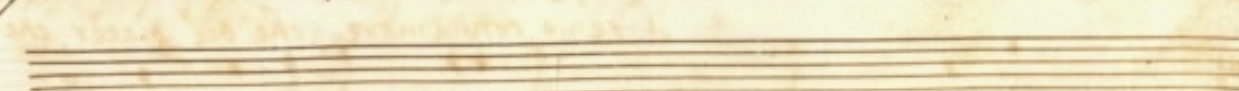
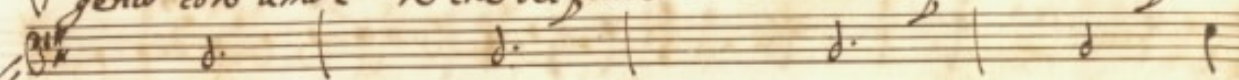
Da che bel piacer che bel che bel piacer che da

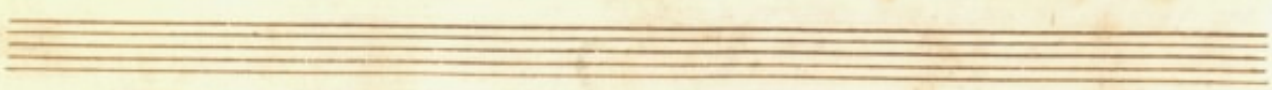
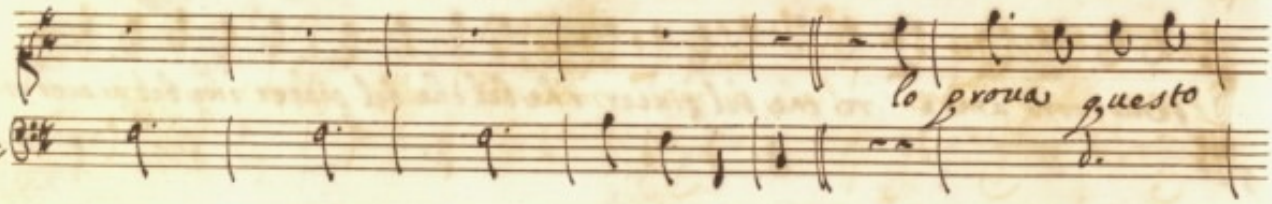
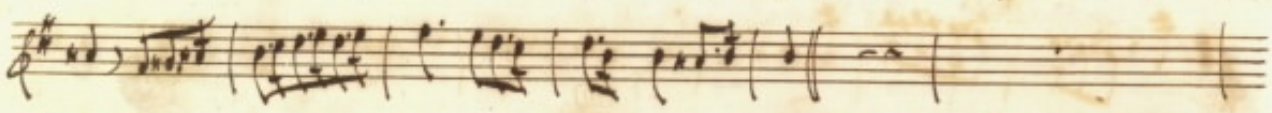
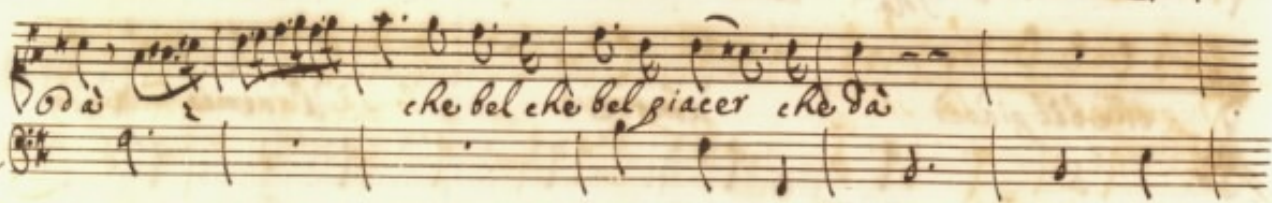
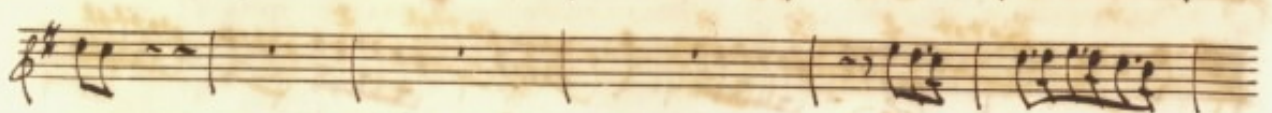
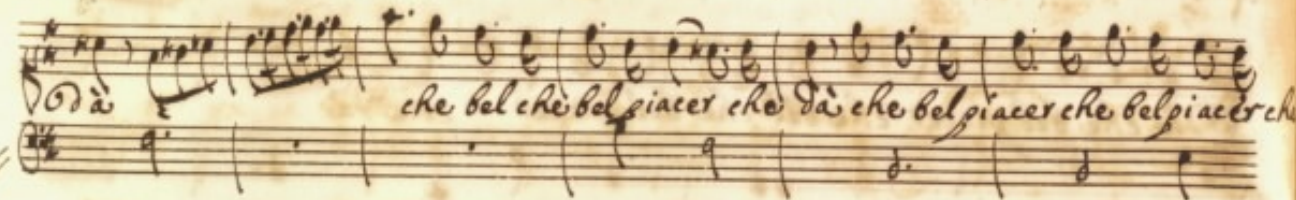
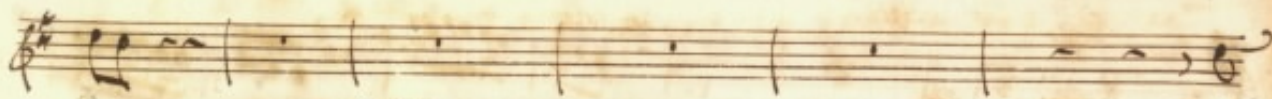


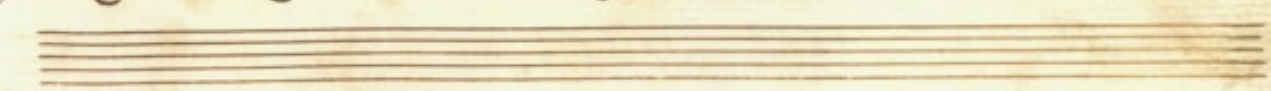
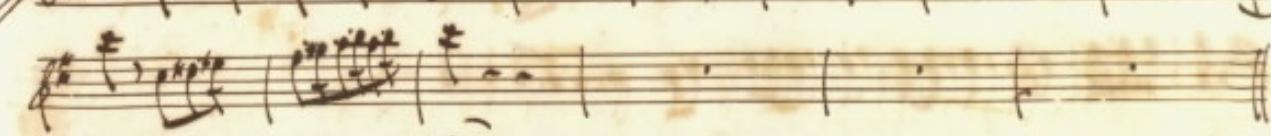
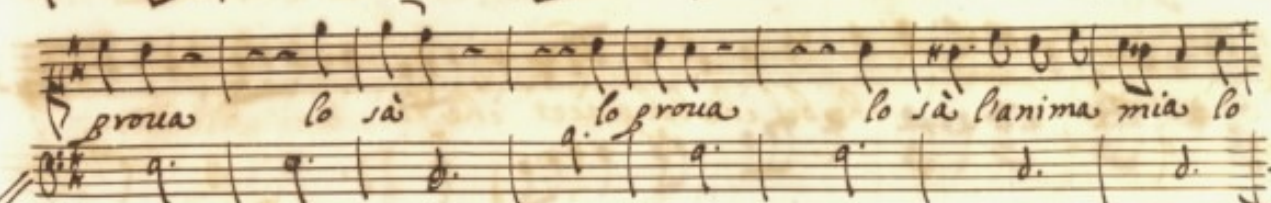
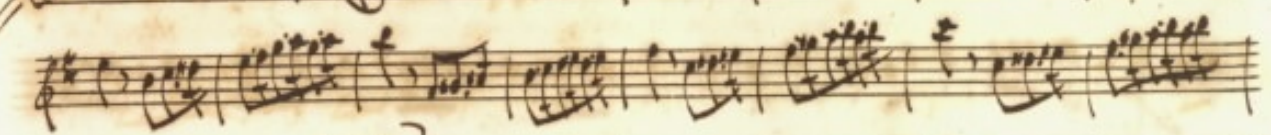
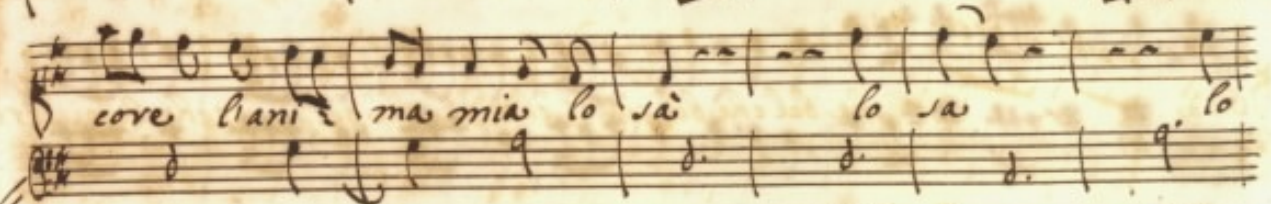
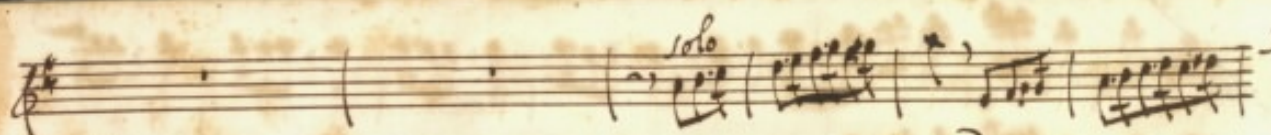
che bel piacer amore il genio il



genio con amor re che bel piacer che bel che bel piacer che bel piacer che







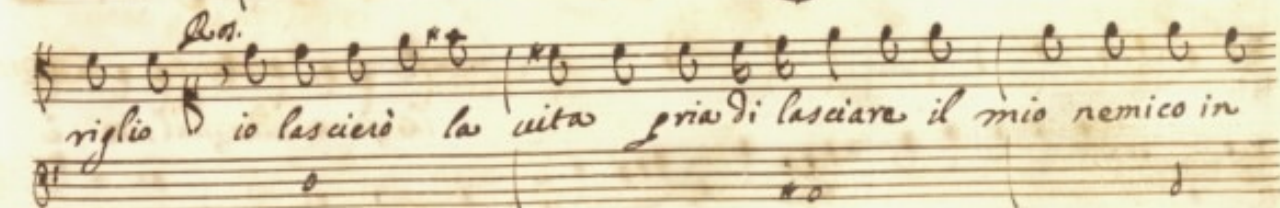
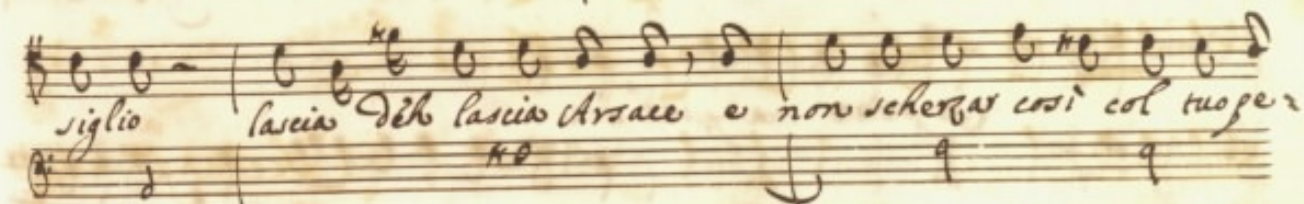
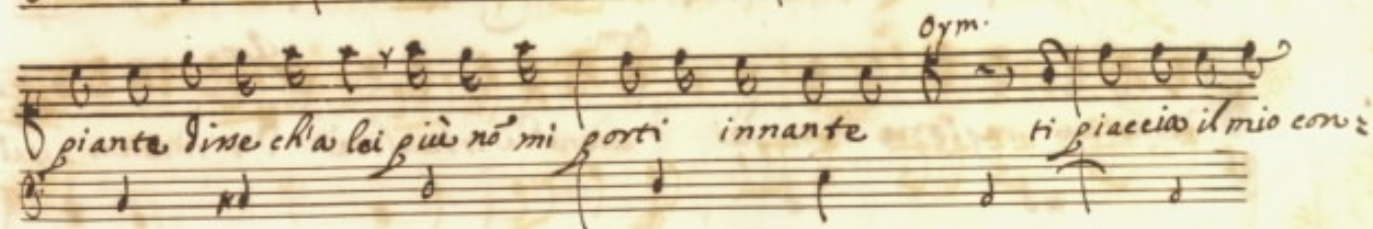
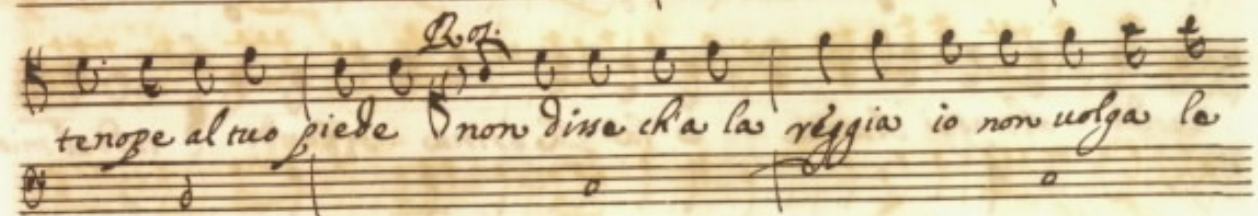
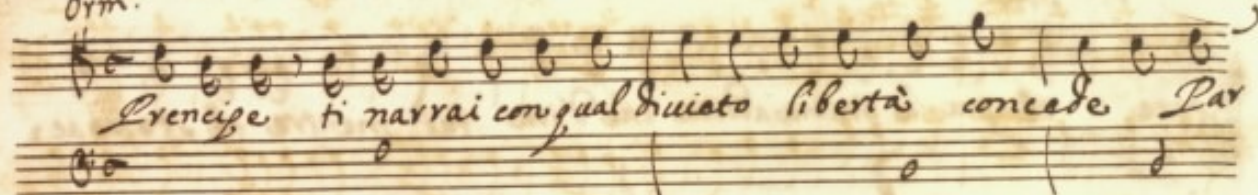
A handwritten musical score on ten staves. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The first three staves contain dense, complex rhythmic patterns with many beamed notes. The fourth staff begins with the instruction *Rit.* and shows a change in the rhythmic texture. The fifth staff continues with similar notation. The sixth and seventh staves show a more melodic line with fewer notes. The eighth staff concludes with the instruction *Scena 2^a*. The ninth staff begins with *Ormonte, e Rosmira* and continues with a melodic line. The tenth staff is mostly empty, with only a few notes at the beginning.

Rit.

Scena 2^a

Ormonte, e Rosmira

Orn.



Orn.

pace tēpra la brama ardita che d'ira tal mentre tē steno aez

Orn.

cerdi olraggi Arsace e la Regina offendi tu del mio

Orn.

Idigno la cagione non sai uien da cruualità t'inganni assai

Orn.

La pena tua qual sia

la pena tua qual sia è

Handwritten musical notation on a five-line staff. The lyrics "gelosia" and "lo so" are written below the notes.

Handwritten musical notation on a five-line staff. The lyrics "gelosia", "lo so", "La pena tua qual sia", and "La pena tua qual" are written below the notes.

Handwritten musical notation on a five-line staff. The lyrics "sia", "e gelo", "sia", "e gelosia", and "lo so" are written below the notes.

Handwritten musical notation on a five-line staff. The lyrics "gelo-sia", "e gelo-sia", and "lo so" are written below the notes.

Handwritten musical notation on a five-line staff. The lyrics "Seal" are written at the end of the staff.

amor suo precuato l'amor del suo rivale

Dimmi che far si può che far che far si può Dimmi

Dimmi che far si può Dimmi che far si può che

far che far si può Dimmi Dimmi che far si può la penna ha



22
109
107

Handwritten musical score for four staves. The notation includes various note values, rests, and bar lines. The staves are arranged vertically, with the first staff at the top and the fourth at the bottom. The handwriting is in a historical style, likely 18th or 19th century.

Scena 2^a

Arminio, e Rosmira

Handwritten musical score for two staves, featuring lyrics in Italian. The first staff begins with the marking "Arm." and the second with "Ros.". The lyrics are written below the notes.

Arm. Quanto godo furimene uederti in libertà *Ros.* godi per che non sai
Arm. scorges la uista tua le mie catene *Ros.* e qual nodo ti stringe

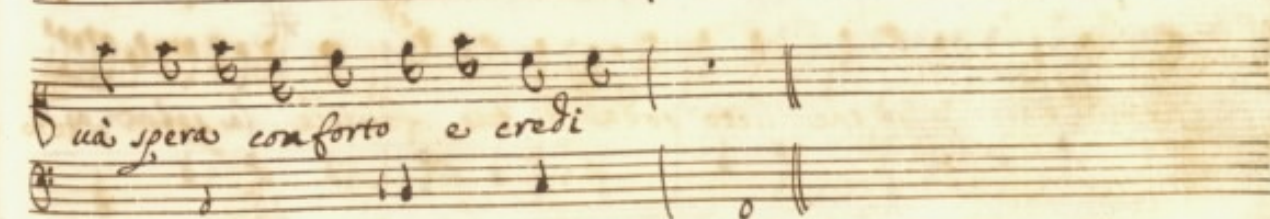
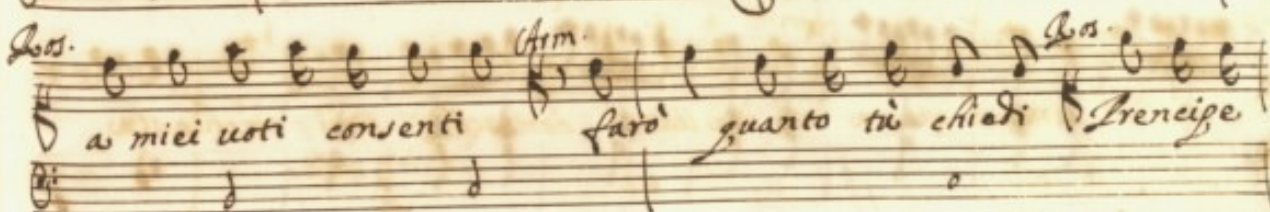
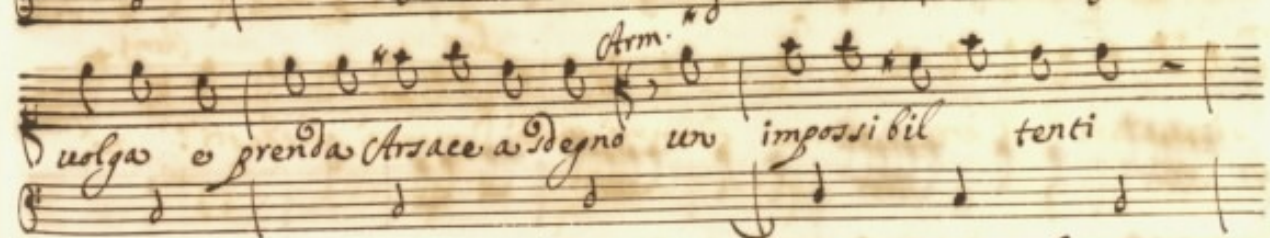
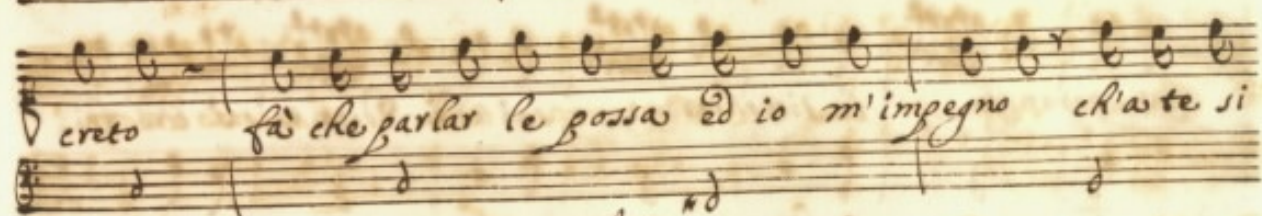
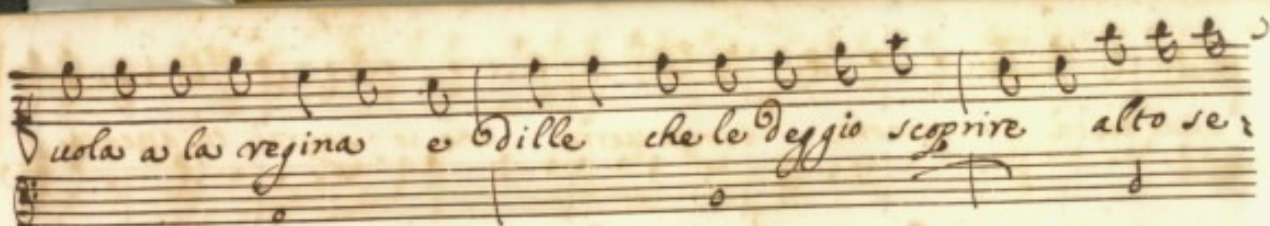
Dep.
qual beltà t'innamora tempo uerrà che lo saprai tu ancora

Dimmi scopristi mai a Partenope tua Pasoso ardore?

Arm. *Dep.* *Arm.*
si ma timido il core le sue fiamme suol' d' mercei chiedesti? no

Ros. *Arm.*
e che uil tema è questa ah che uana conosco ogni richiesta

Ros.
Armando io uò che lieto goda di tue fauille senti ten



Arm.

la speranza

lusinghiera :

sai che dice e sai che fa

la speranza

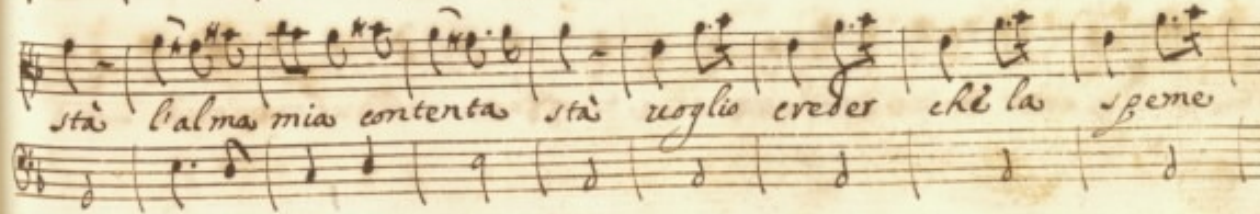
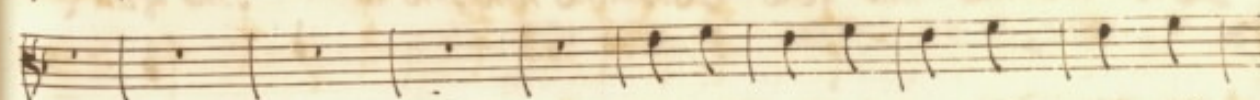
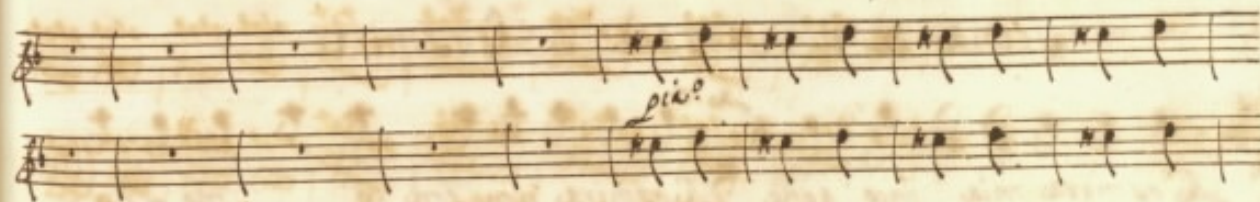
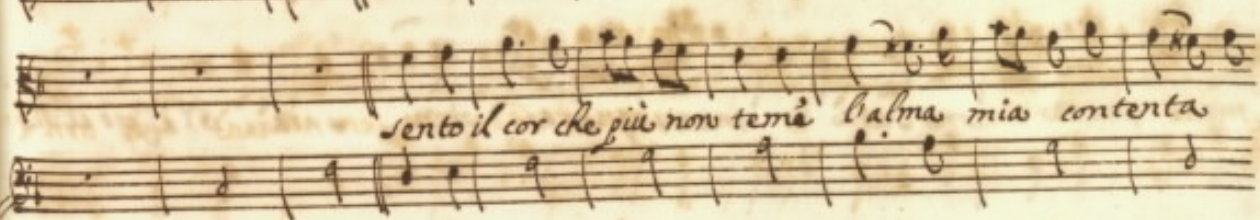
Handwritten musical notation on three staves. The first two staves contain whole notes, and the third staff contains half notes. The notation is in a single system.

Handwritten musical notation on two staves. The first staff contains a melodic line with lyrics "lusinghierà - sai che Dice e sai che fa uà dicendo uà di:". The second staff contains a bass line. The notation includes various note values and rests.

Handwritten musical notation on two staves. The first staff contains a melodic line with lyrics "cendo spera spera". The second staff contains a bass line. The notation includes various note values and rests.

Handwritten musical notation on two staves. The first staff contains a melodic line with lyrics "cendo spera spera spera spera e brillan:". The second staff contains a bass line. The notation includes various note values and rests.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Do in sen mi uà e bril" are written below the fourth staff, and "lando in sen mi uà" is written below the eighth staff. The paper shows signs of age, including yellowing and some staining.





menzognera non sarà menzognera non sarà. *Allegro al Segno*

Scena X i. Artace, e Rosmira //

Art. *Ros.*
Rosmira mia mio bene Rosmira non son io sono furio

Art.
mene e ancor la tua vendetta uaga d'offese all' alma mia sou:

15.
118
Durasta? basti la pena al fallo mio non basta *Ans.* Da pace al mio do: ||

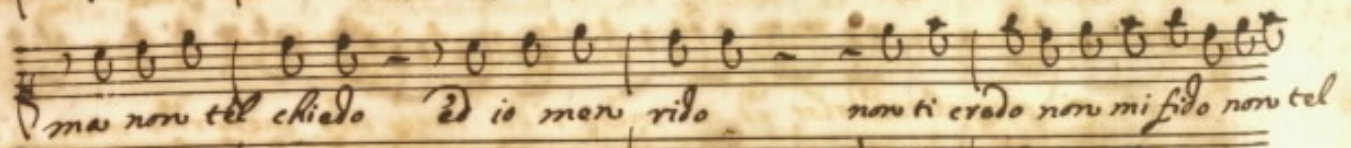
lore rendo il mio core a te torno a giurarti fe' prometto amore

Unis.

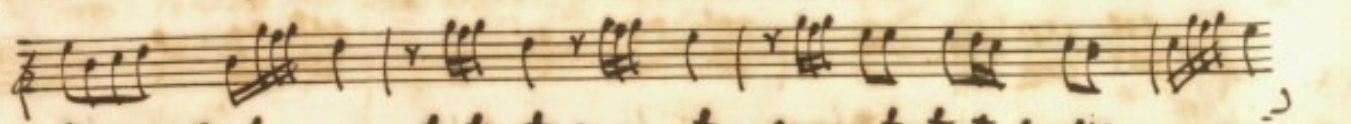
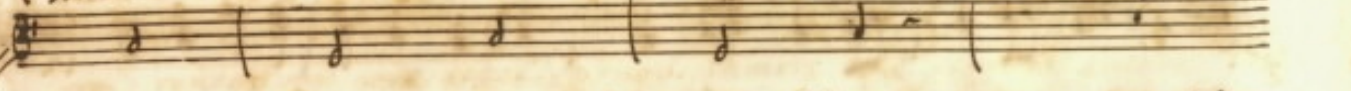
Ans. Torni a giurar mi fe' ma non ti credo tu mi prometti a:

ma non mi fi: do rendi il tuo core a me ma non tel chie:

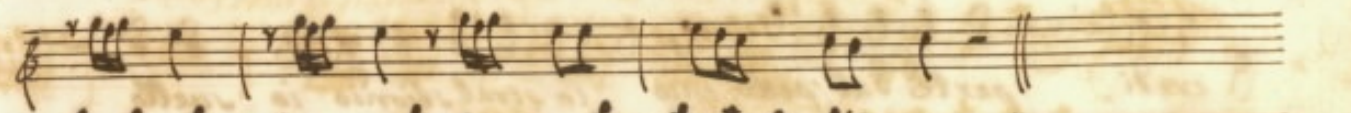
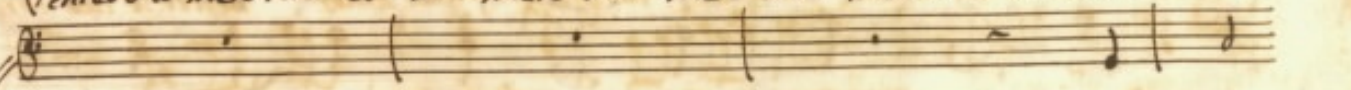
Odo uoi pace al tuo dolor Dio men rido men rido men rido men ri:
 Odo torni a giurarmi fe' tu mi prometti amor rendi il tuo core
 O me uoi pace al tuo dolor ma non ti credo ma non mi fido



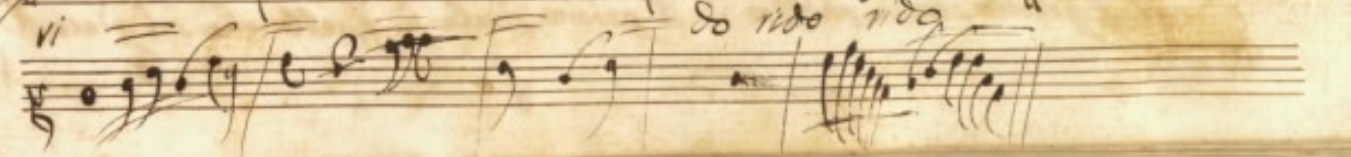
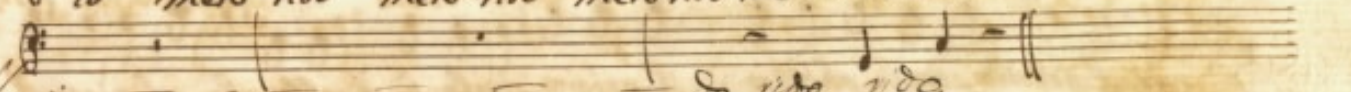
ma non tel chiedo Ed io men rido non ti credo non mi fido non tel



chiedo io men rido et io men rido men rido men rido men rido et



io men rido men rido men rido men rido rido =



do rido rido

Vn. i.
piu.
Rit.

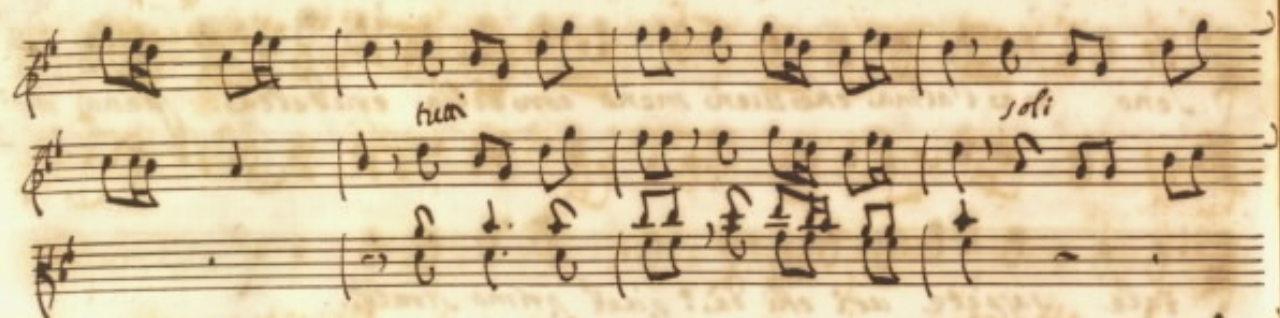
Ans.
Rosmira a me de'riedi, dammi pace, ecco il cor filati e
credi pertè dal petto mio lo stral secondo io suello
che il primo strale oh Dio il primo strale è quello che sol piace al mi

seno e a Palma che uien meno con bella crudeltà pena mori

tale sapete uoi chi dà? quel primo stralzo.

tutti soli

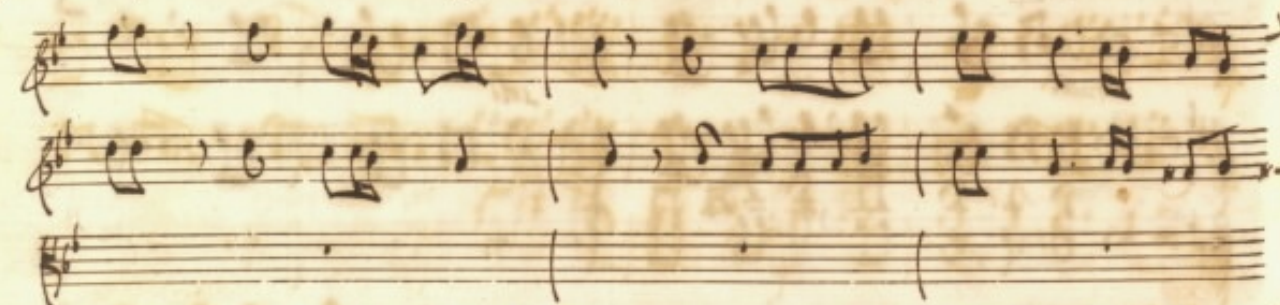
tutti. Amanti uoi ch'andate spes: soli.



so cangiando amor

amanti uoi che

tuo soli



Odate spesso cangiando amor Del primo non trouate dardo più dolce

Handwritten musical notation on two staves. The first staff contains several measures of music with various note values, including minims, crotchets, and quavers. The second staff continues the melody with similar note values and rests.

Chor

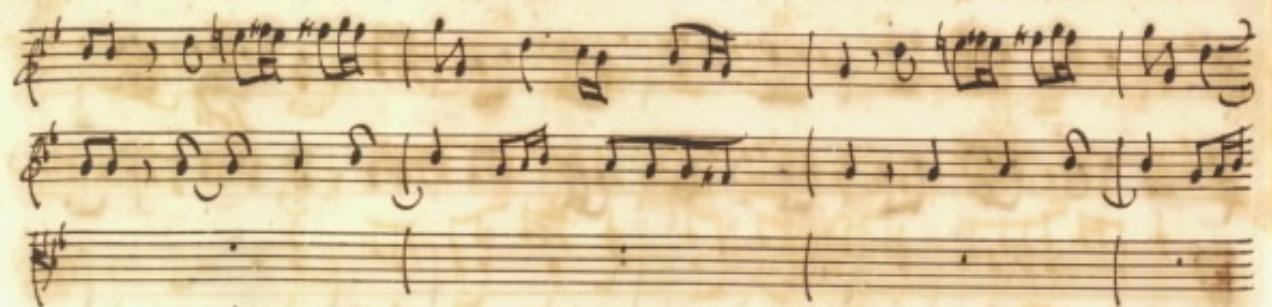
Cor Del primo non trouate Del primo non trouate Dar :

Handwritten musical notation on two staves. The first staff continues the melody with various note values and rests. The second staff continues the melody with similar note values and rests.

Dolce

Do dardo più dolce al cor Del primo non trouate Del primo non trouate

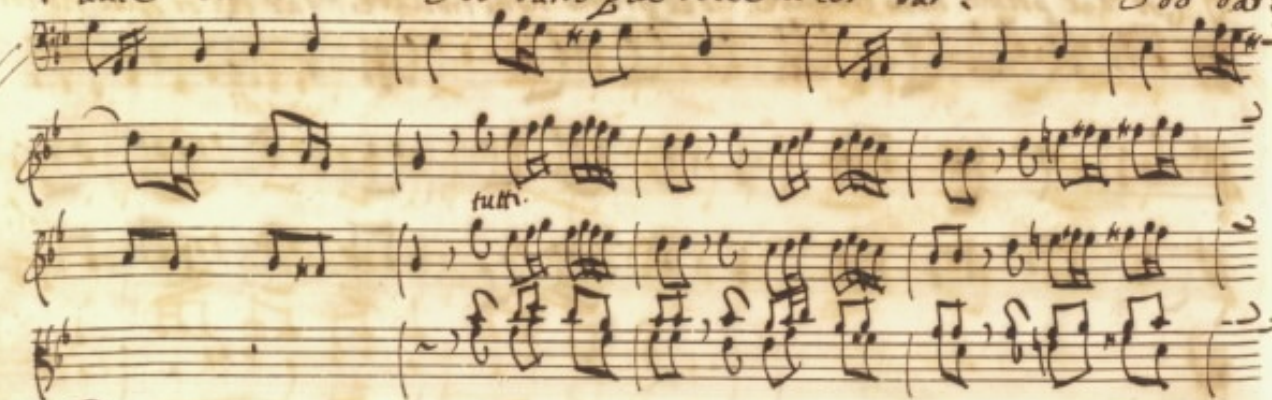
Handwritten musical notation on two staves. The first staff continues the melody with various note values and rests. The second staff continues the melody with similar note values and rests.



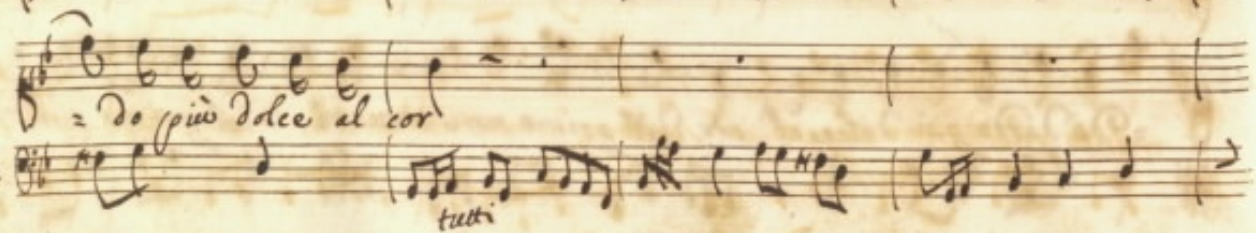
uate dar:

Odo dardo più dolce al cor dar:

Odo dar:



tutti.



Odo più dolce al cor

tutti

27
117
115

soli

tal or quel rio torz

soli

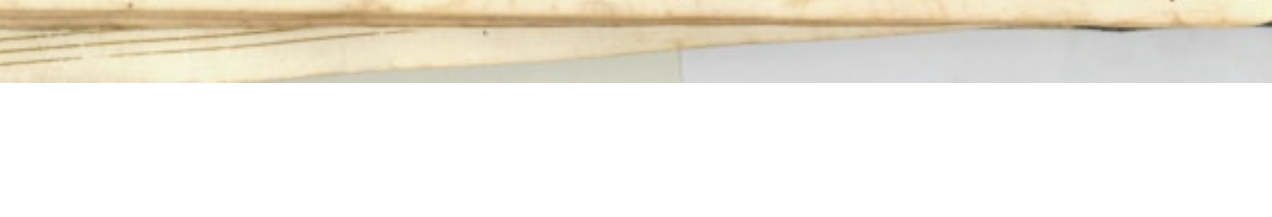
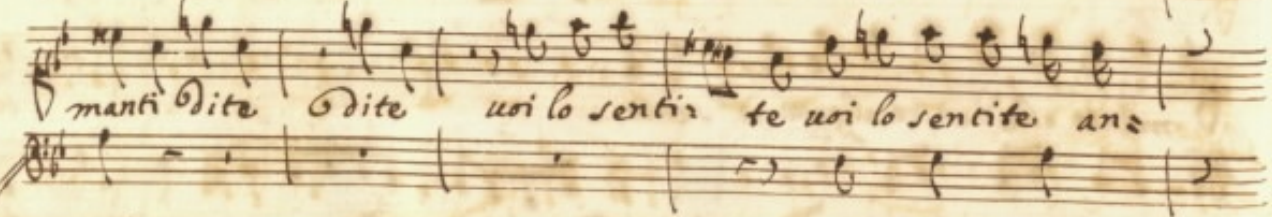
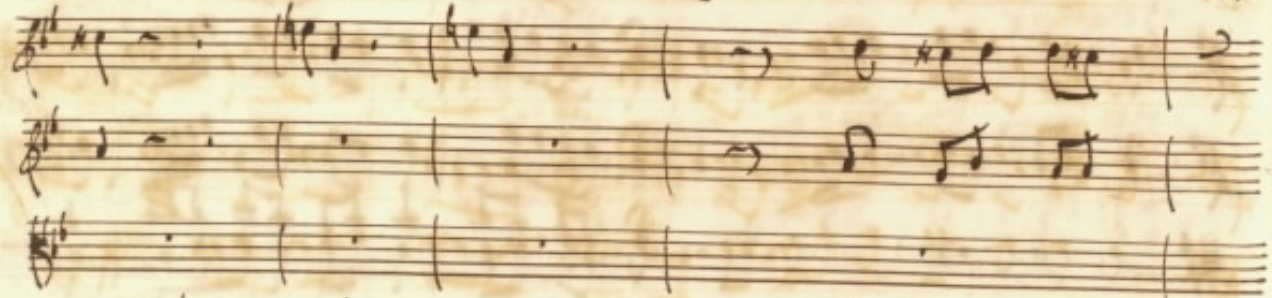
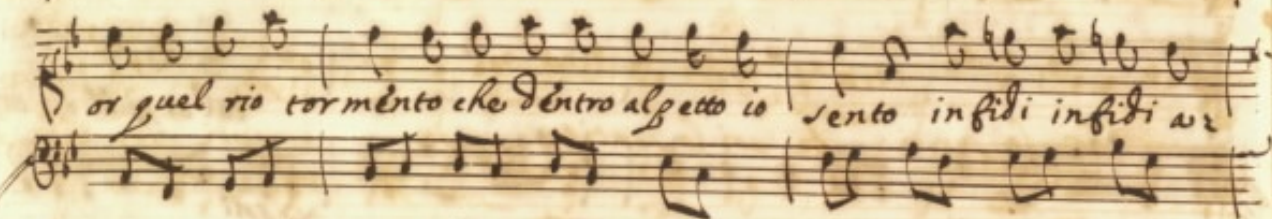
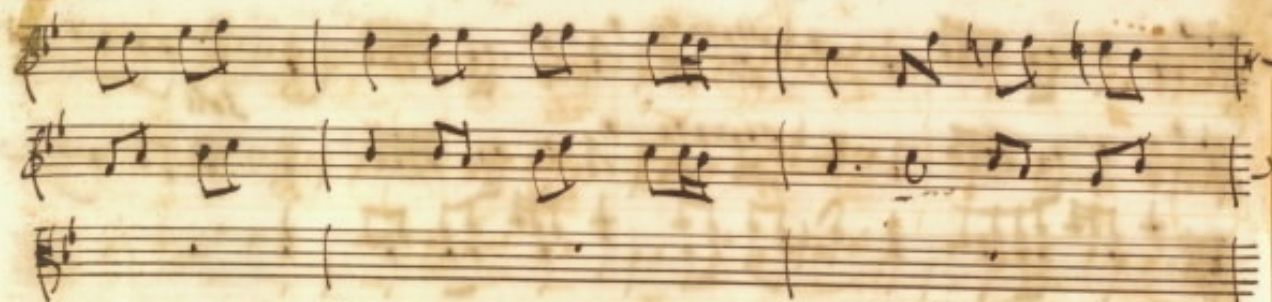
soli

tal

mento che dentro al petto io sento

tutti

soli.

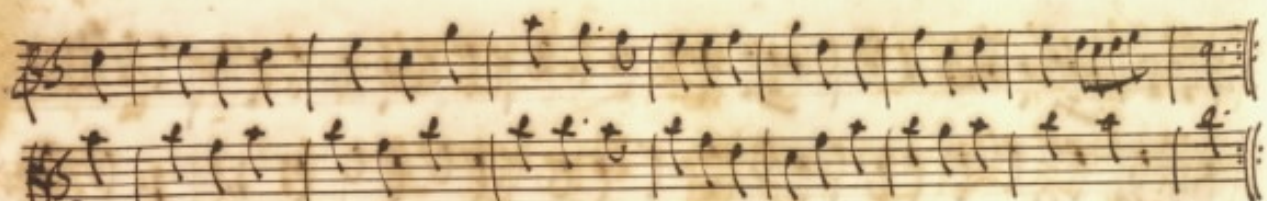
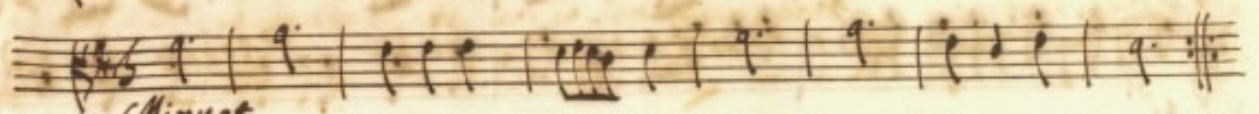
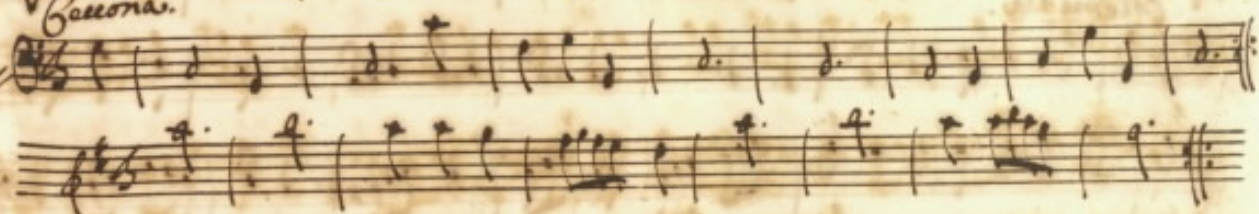
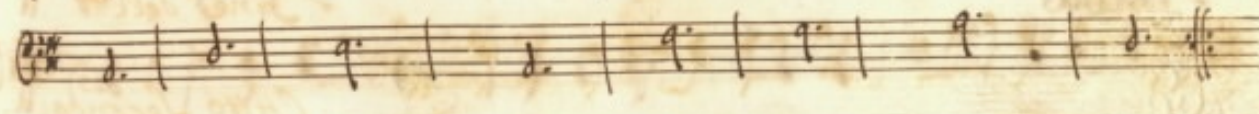
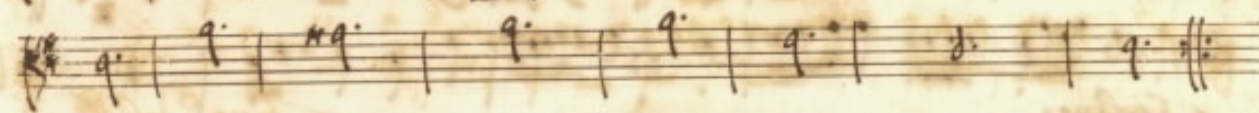
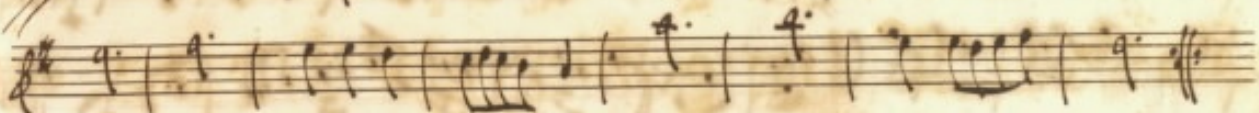
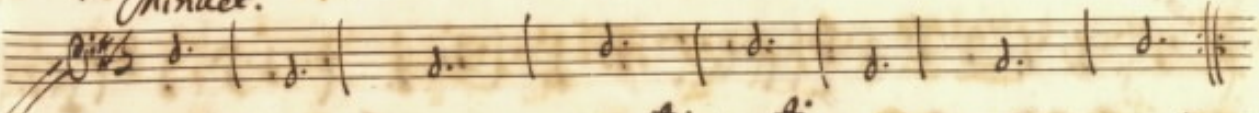


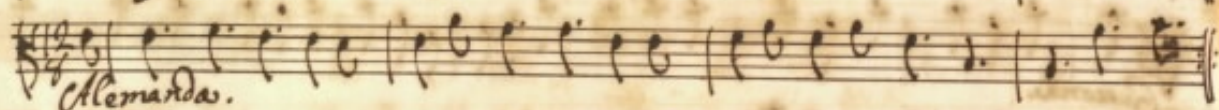
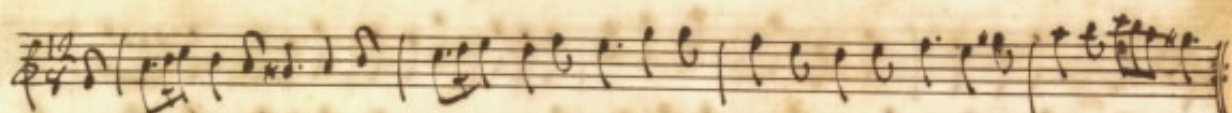
Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

Handwritten musical notation on two staves. The first staff contains the lyrics: *cor uoi lo senti: te uoi lo sentite ancor amanti uoi Da Capo.* The notation includes notes, rests, and a double bar line at the end of the phrase.

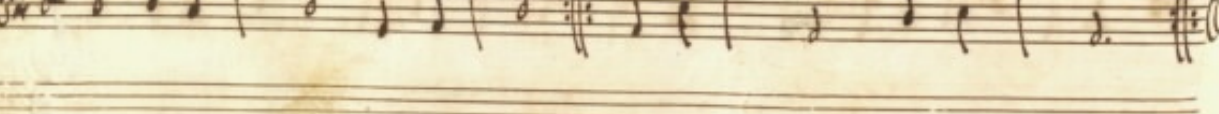
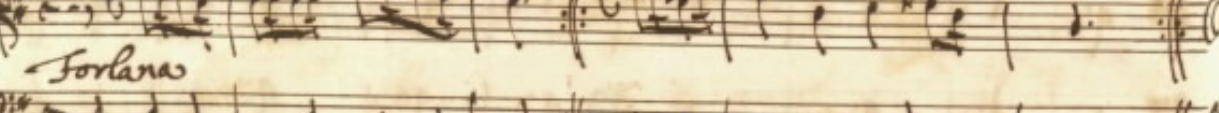
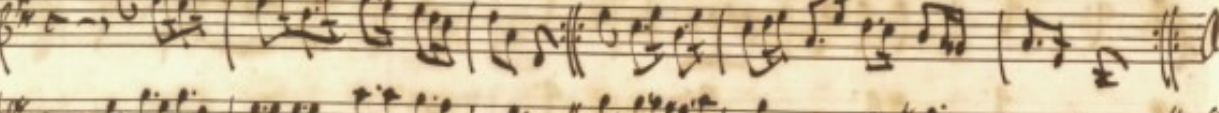
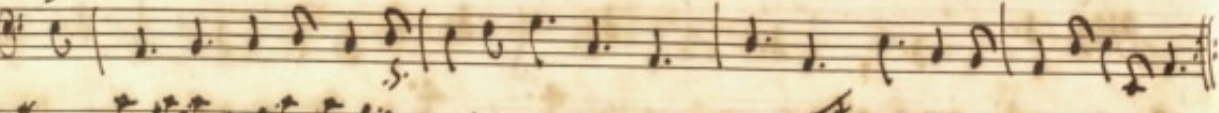
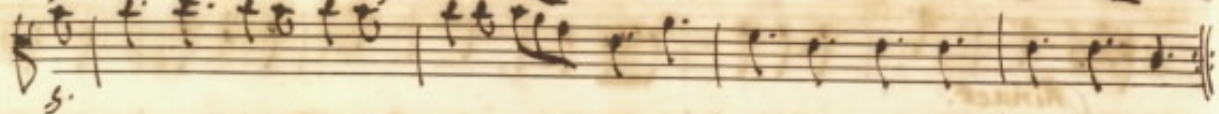
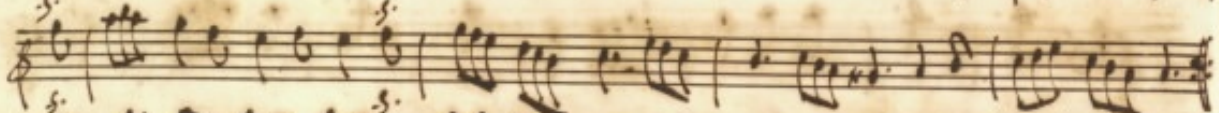
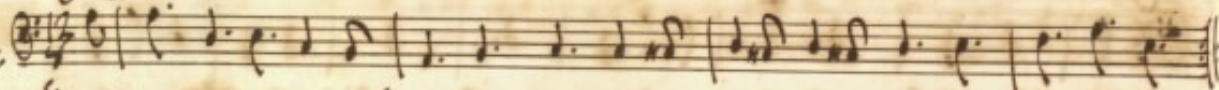
Handwritten musical notation on five staves. The notation is dense, featuring many sixteenth and thirty-second notes, suggesting a fast or lively tempo. The staves are connected by a brace on the left side.



*Gecena.**Minuet.*



Allegretto.



118
~~120~~





Atto 3.^o Scena Prima, Galleria
Arsace, e poi Partenope, Armindo
et Emilio. ♫ ♫

122
119



Non è

A handwritten musical score on aged, yellowed paper. The score is written in a single system with ten staves. The notation is in a historical style, featuring various note values, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves. The paper shows signs of age, including foxing and staining.

Satio
e non si stanca
d'agitar
mi il fato e amore
d'agitar
mi il fa

Handwritten musical score on aged, yellowed paper. The score consists of multiple staves, likely for a vocal and instrumental ensemble. The lyrics are written in Italian. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including foxing and staining.

to e amo - re il fa

- to e amo - re

il mio duol già mai non manca sento ben che man —

ca che manca il core che manca il core

Regina ti complaci che a te uenga l'urimene l'arcano che rai

chiude udir con uiene non m'induce a sentirlo curioso desio

121
128

ma dal tuo morto sol masia son io *Assi* Eurimene, i chiamo Decco per

me nuoui disastri *Par:* Resue così turbato ancor *Assi* parmi o Re:

ina *Par:* scogger la mia sventura esser vicina *Par:* No' paucitar del

fato *Assi* quand' hai propitio amore *Assi* godrei che sfortunato al pari del tuo

cor fosse il mio core *Em:* anch'io uorrei tanto infelice il mio

fes:
mal accorto uoler cieco de — sio.

9

Em:

Arm:

122
129

Non è incauto il mio con:

non è folle il mio pensiero ne saprei che più bramar che più br
sighio ne saprei che più bramar ne saprei che più bramar

125
123

This is a handwritten musical score on aged, yellowed paper. The score consists of several staves. The top four staves appear to be for a vocal or instrumental part, with notes and rests. The bottom two staves are for a keyboard accompaniment, with a treble and bass clef. The lyrics are written in Italian and are repeated across the bottom staves. The handwriting is in a cursive style typical of the 18th or 19th century. There are some stains and foxing on the paper, particularly in the center.

mar
che più bramare
che più bramare
che più bramare
che più bramare
non torcere
leuto 2°
leuto 1°

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: *come fiero uolge a me la sorte il giglio*. The piano accompaniment (bass clef) consists of a continuous eighth-note pattern. The system concludes with a melodic phrase in the vocal line: *è sognato il tuo pe-*.

Handwritten musical score for the second system. The vocal line (treble clef) continues with the lyrics: *giglio. è sognato il tuo pe- righio*. The piano accompaniment (bass clef) continues with the same eighth-note pattern. The system concludes with a melodic phrase in the vocal line: *ah po- tessi fanel- lar ah po:*.

Handwritten musical score on three staves. The lyrics "tessi fauellar" are written under the first staff. The instruction "da capo al segno" is written above the third staff, followed by a double bar line and a repeat sign.

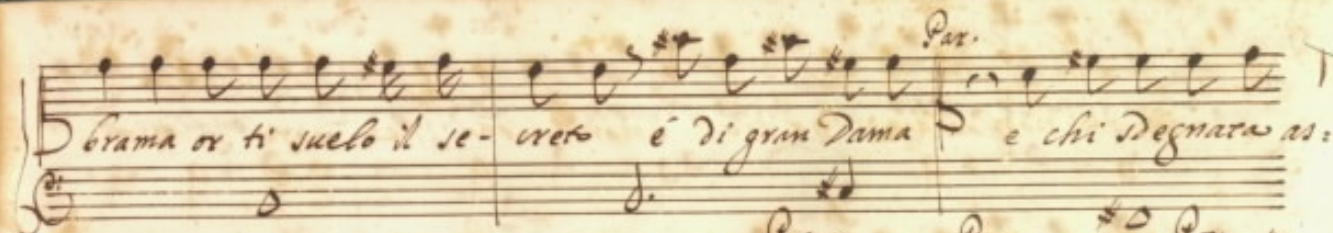
Scena II.

Rosmira, e detti

Handwritten musical score for two voices, Rosmira (Ros.) and Parthenope (Par.). The lyrics are: "Parthenope Curi - mene mercé de tuoi fauori ecco a te". The score includes vocal lines with lyrics and a basso continuo line with figured bass notation (2 4 6 9).

pur a te non piace Desio non uien che noto a tutti
sia l'alto se - cret Par. dunque restare ascolta e senza degna il
tuo uoler m'arrida deui forzare bracio d'acceptar la disfida
e pur sei tant' audace quando ragion non ha? Par. altra ragion cer:
cai per non turbare agl'amor tuoi la pace ma de la pugna mia la giungia

Par.

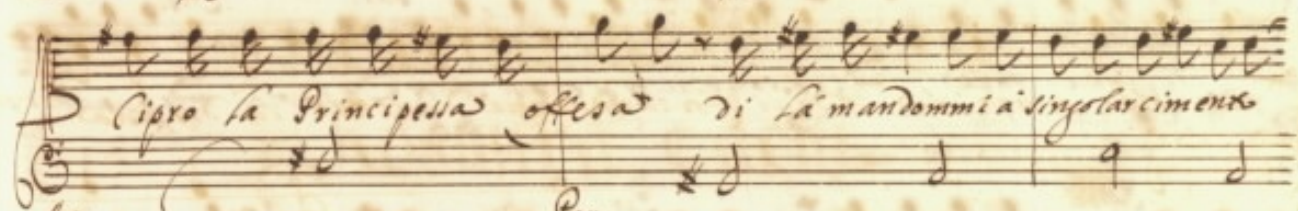
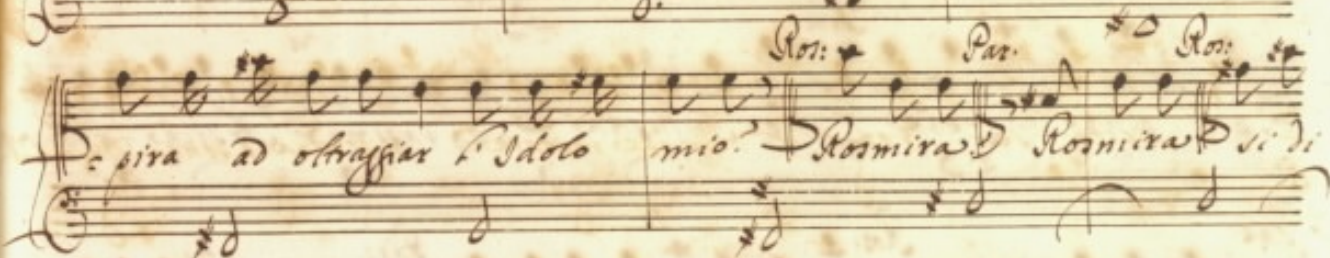


Ros:

Par.

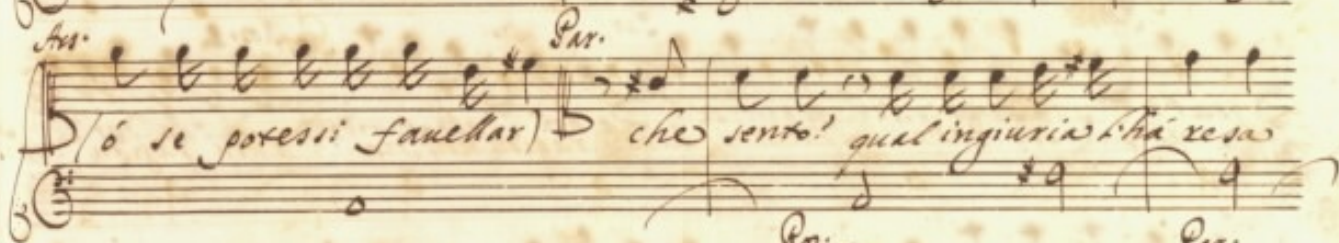
Ros:

Ros:



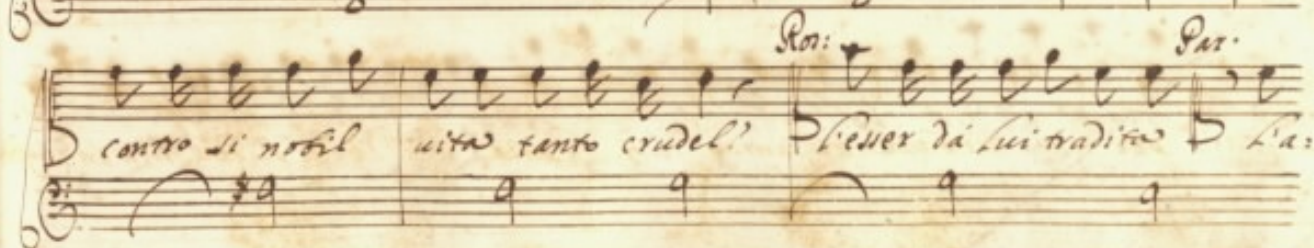
Ros:

Par.



Ros:

Par.



Ros: *quanto se stesso lo dica l'infedel* *Sillo* *il confesso* *Si*
 Par: *più giuro che fede che angustia che rossore* *Arace lo cono*
 Ros: *infanna-tore* *crescono ancor le capi senza* *Si ascolta* *Pah fauchas po*
 Par: *essi* *il suo sposo esser promise* *De pri* *per seguir se* *quella derise*
 Ros: *Arace oh Dio così infido l'inganno pria calma le rapì*

Par.
cori l'abbandonò chi m'apre i lumi e chi mi scioglie il core da quell'a:

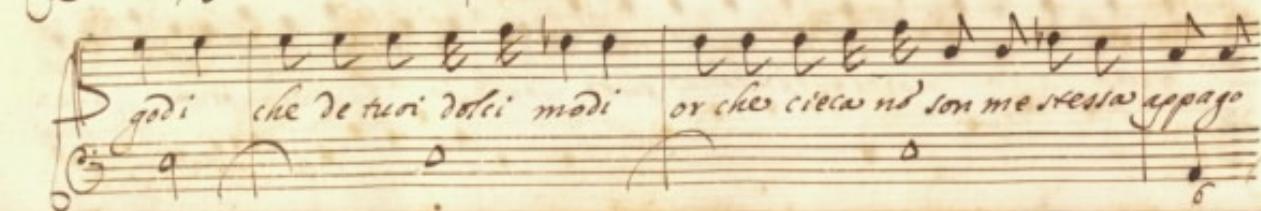
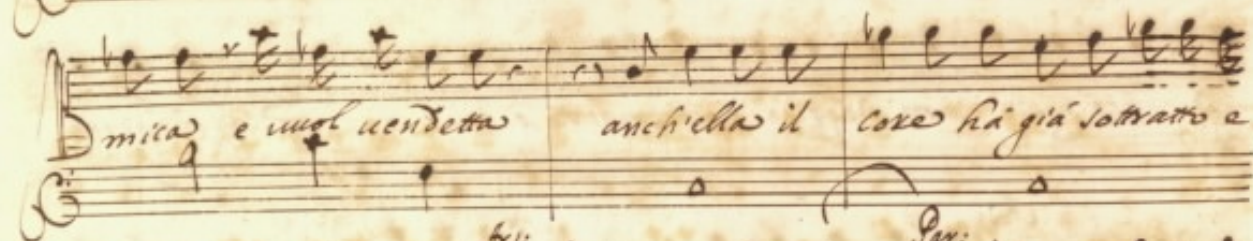
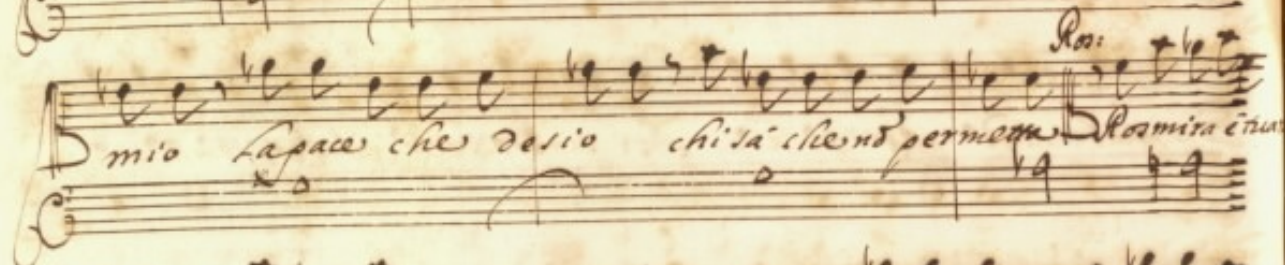
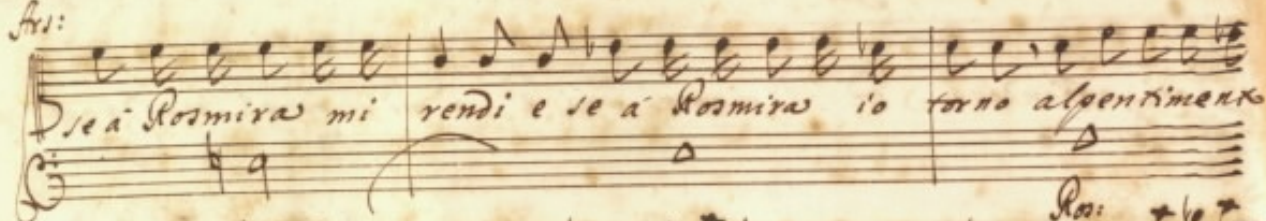
more onde legata io fui Principe Arca solio

Em:
che rapir non degg'io gl'amanti altrui (Emilio)

fz. *Par.*
spera) (anima mia respira) Presti paga Rosmira e pettu:

trica a la mortal tenzone esser uoglio nel provocato agone

As:



Arm.

Em.

129
127

Son io felice e fosti tu presago Emilio ancor t'adora

formi uane que-rele Si scoprisse infedele Arminde ancora

Tutti

aria

Solo

Non sempre porta amor non

Sempre porta amor La benda a gl'occhi La ben

128
130

Handwritten musical score for the first system. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The lyrics "Da la benda a gl'occhi non sempre porta amor la" are written across the bottom two staves.

Handwritten musical score for the second system. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The lyrics "benda a gl'occhi" are written across the bottom two staves. The word "tutti" is written above the second staff of the piano accompaniment.

12

sof.

e son più degni dar-di che con aperti sguardi l'ar-

ciero Dio tal' or auvien che scoc-chi l'arciero Dio tal' or au-

The image shows a page from a handwritten musical manuscript. It contains two systems of music, each with three staves. The top staff of each system appears to be for a vocal line, while the bottom two staves are for a keyboard instrument. The notation is in a historical style, with various note values and rests. The lyrics are written in Italian and are partially obscured by the musical notation. The paper is aged and shows some staining.

tutti

L'ar.

Duien che scocchi

non sempre porta a :

au :

mor

la benda a gl'occhi la ben

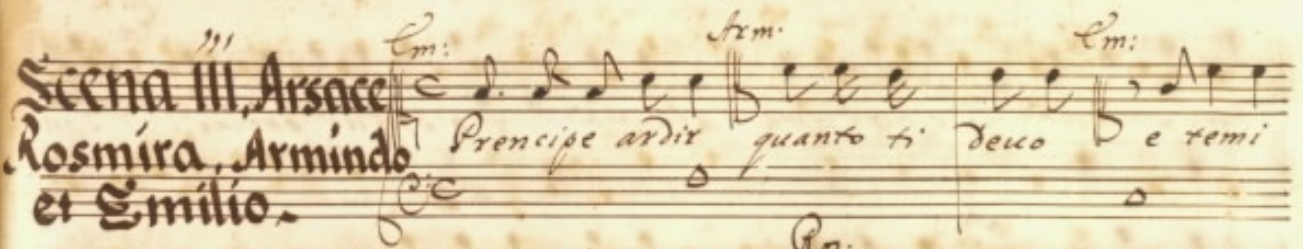
Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian.

da la benda a' gl'occhi non sempre porta a

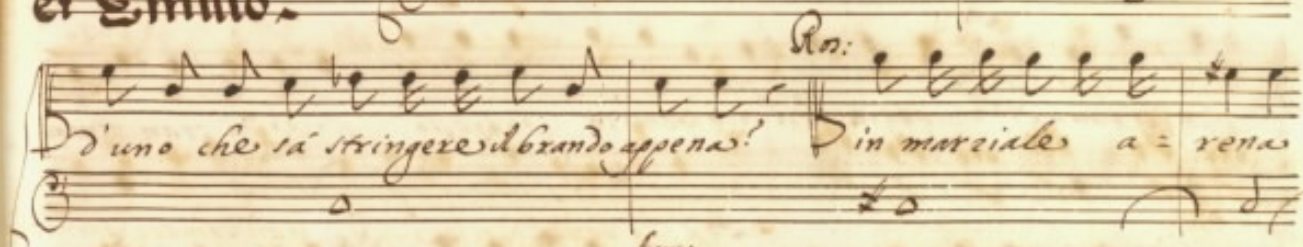
tutti

ma la benda a' gl'occhi

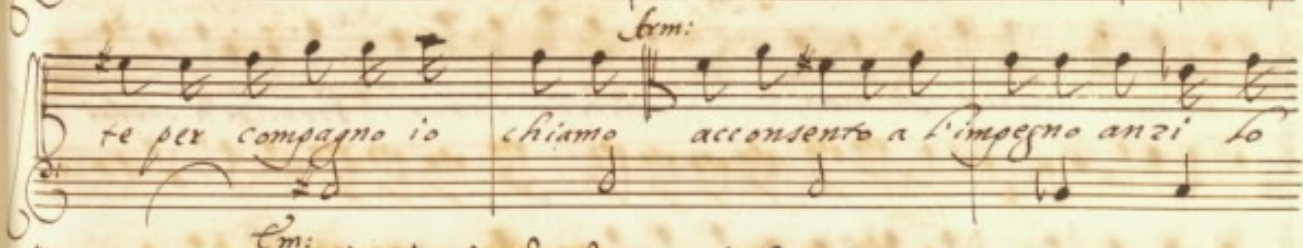
111
Scena III. Arsace
Rosmira, Armindo
et Emilio.



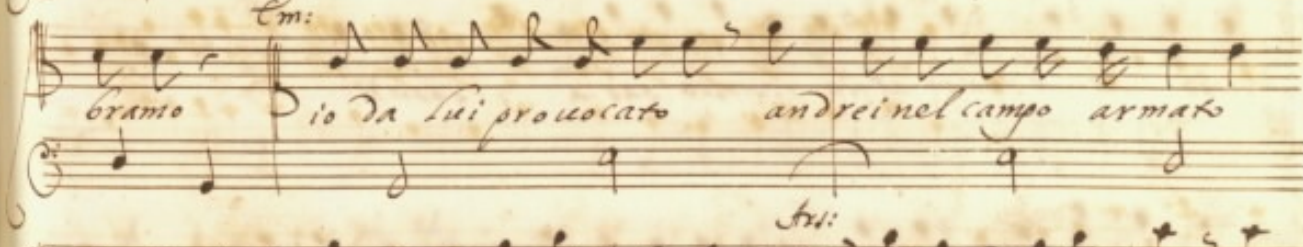
Prencipe ardir quanto ti deuo e temi
D'uno che sa stringere il brando appena? Din marziale a - renas



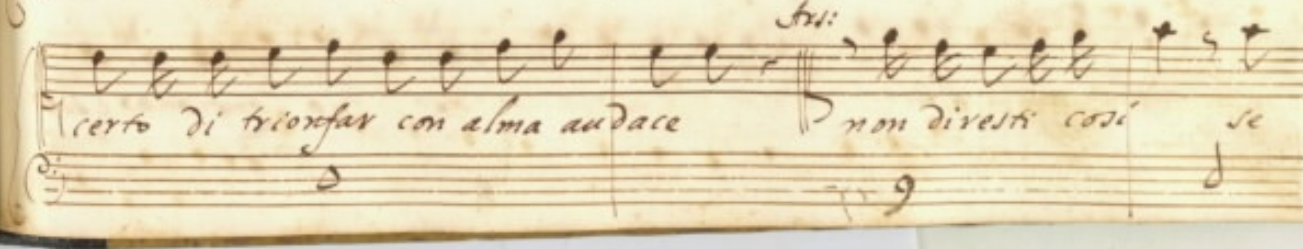
te per compagno io chiamo acconsento a l'impegno anzi lo



bramo io da lui prouocato andrei nel campo armato



certo di trionfar con alma audace non diresti così se



Handwritten musical score on aged paper, featuring five systems of music. The notation is in a single system with a treble and bass staff. The lyrics are in Italian, and the music is marked with various tempo and mood indicators.

Em:
Fosli Arsace e qual tema t'afanna? *Ar:* Ho potessi parlar! *Ros:* Son
pur tiranna) ueggio ch'il tuo nemico oppresso giace da gran timor
Ros: non auui - lire Arsace *Ar:* u bidito sarai *Ros:* Prencipe di che fui da
Cugo tuo lo targo al fin riscosso parla rispondi *Ar:*
Em:
faueillar non posso) non ti mostrar confuso tuo Campione esser

Ar. *Ro.* *Em.*
Voglio l'onor tuo non ricuso ma che pro d'meno ar voglio
Ar. *Em.*
Prencipe usar conuicene Deh no' parlar così contro Turimene mi
spronano a giouarti nel uicino duello l'ardir di questo ed il destin di
Ro.
quello souasta il tuo desio La fortuna di questo e l'ardir
Ar. *Am.*
mio parte Turimene. (ahi che tormento è questo) ar =

sace e che facesti?

Anni: ossequio e resto

soli

Anni: Mi di spiaccon Le tue pene

mi di spiaccon Le tue pene ma mi piace

Handwritten musical score for the first system, measures 1-5. The notation is in a single system with a treble and bass staff. The lyrics are written below the notes.

má mi piace il mio conten - to mi dis :

Handwritten musical score for the second system, measures 6-10. The notation is in a single system with a treble and bass staff. The lyrics are written below the notes.

siaccion le tue pene má mi pia - ce il

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes vocal lines and piano accompaniment, with lyrics written below the staves.

System 1:

Lyrics: mio con-ten- to ma mi sia - ce il

System 2:

Lyrics: mio con-ten- to

The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including yellowing and foxing. The notation is in a single system, with the piano part on the left and the vocal part on the right. The lyrics are written in a cursive hand, matching the musical notation.

Soli

uo' superbo del mio bene

uo' superbo del mio bene ma non già del tuo tor.

mento ma non già del tuo tormento. d'argo.

Scena IV. Arsace, poi Rosmira che torna

Ars: Rosmira ove ti guida degno tiranno e
Cieco? dove o Rosmira e dove sei? Don teco e'

Pos:
pur de miei tormenti non ben satia sei tu Sui restia ancora un non so'
Ans: che di più douresti alfin placarti perdonando a chi t'ama *Ans:*
Ans: parti Chi lo parta? e a gli occhi tuoi son d'orrore così? *Pos:* partir no'
Ans: Suoi non t'adirare ad dio *Pos:* quanto strana son io da me so
Ans: scaccio ein seno idolo del mio core egli soggiorna *Ans:* mi richiamo al:

meno *Andace* *Ar:* torna *Ar:* E' comi che beltrà da me che uan pie:
Ros: ta ti moua il mio dolore *Ros:* per t'è nò h'ò più core a l'è il pen:
Ar: siero *Ar:* forse cangiast' amor *Ros:* si non è uero *Ar:* come a l'innoua
Ros: Lente *Ros:* farfalletta inno- cente quando intorno a una face il uolo gira
De deluso rimira estinto il lume uà in altre fiamme a incenerir

pie: *Ar.* *Ros.* 137
piume ecco l'estinta face in me risorta *Ros.* ma in altro ardo già la far. 135

pen: *Ar.*
fatta è morta senti bell'alma mia le piante arretra

Ros. *Ar.*
sei cagion del tuo mal parto e tu resta *Ar.* quando vedea pla:

Ros.
cato il mio barbaro fato ma giunge offese a offese eorno a orno par:

Ros.
lar potessi al-meno *Ros.* Arance io torno

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The music is written in treble and bass staves with a key signature of one sharp (F#) and a time signature of 12/8. The lyrics are in Italian, expressing a plea for forgiveness and a declaration of faith.

non
dimmi dimmi ingrato mi credi infe- dele

solo
dimmi dimmi ingrato mi credi infe- dele io son

fida io son *fida* e per te' son piagato son

A handwritten musical score on aged, yellowed paper. The score consists of multiple staves, likely for a vocal and instrumental ensemble. The lyrics are written in Italian. The first system of lyrics is "fida e son piaga" followed by a long note, then "ta a per te". The second system of lyrics is "son piagata son fida e son piaga" followed by a long note, then "ta". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of age, including foxing and staining.

fida e son piaga — ta a per te

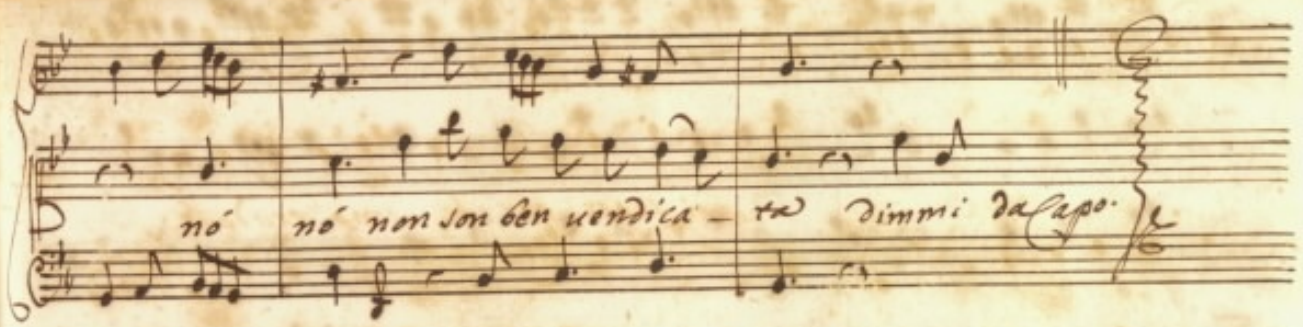
son piagata son fida e son piaga — ta

Solo.

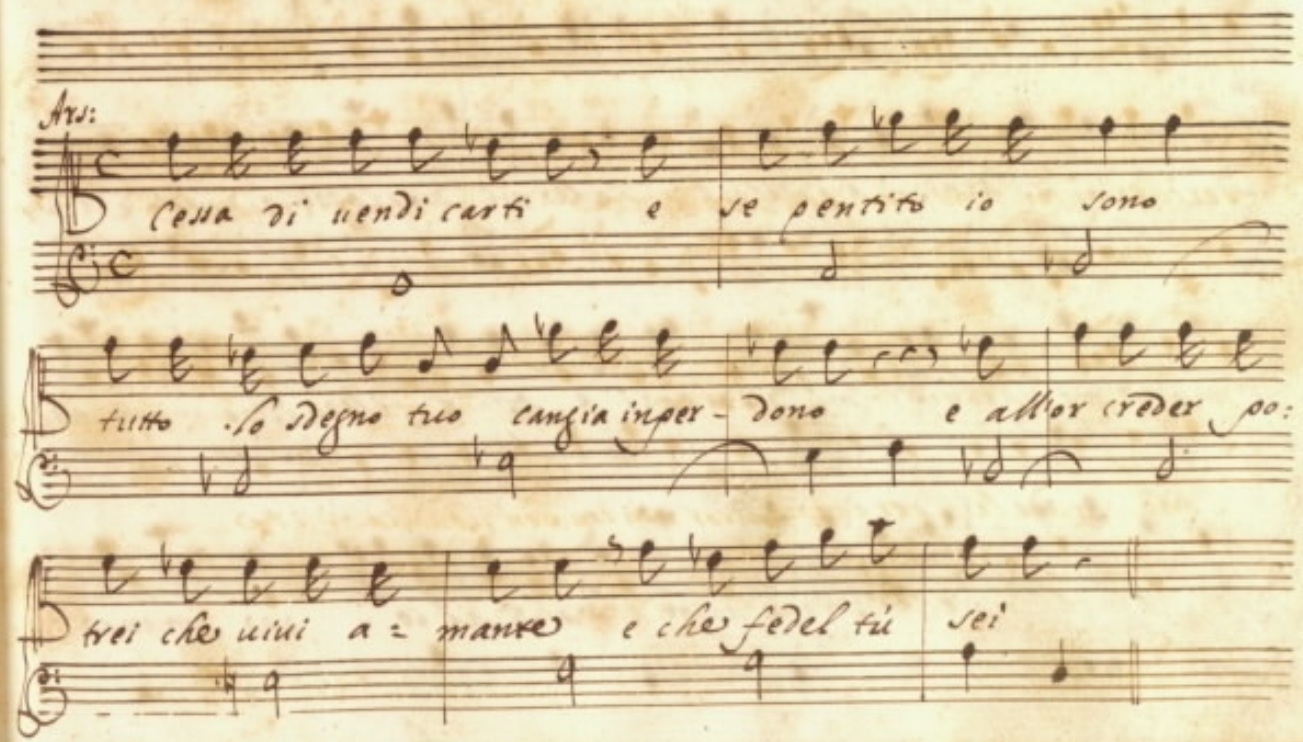
non saper perche sono crudele

perche ancor non son ben uendicata *sono crudele*

sono crudele perche ancor non son ben uendica - to



no' no' non son ben uendica - ta dimmi da capo.



Ans:
Cessa di uendi carti e se pentito io sono
tutto lo dogno tuo cambia in per - dono e allor creder po:
trei che uiui a - manco e che fedel tu sei

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are in Italian, written in a cursive hand below the staves. The first system is an instrumental introduction. The second system is marked 'Rit.' (Ritardando). The third system is marked 'Al:.' (Allegretto). The fourth system contains the lyrics: 'Mi schernisci e questa è fede mi disprezzi e questo è a-'. The fifth system continues: 'more mi schernisci mi disprezzi e questa è fede e questo è amore strano'. The sixth system concludes with: 'fè che intè risiede strano amor che port al co - re strano'.

Rit.

Al:.

Mi schernisci e questa è fede mi disprezzi e questo è a-

more mi schernisci mi disprezzi e questa è fede e questo è amore strano

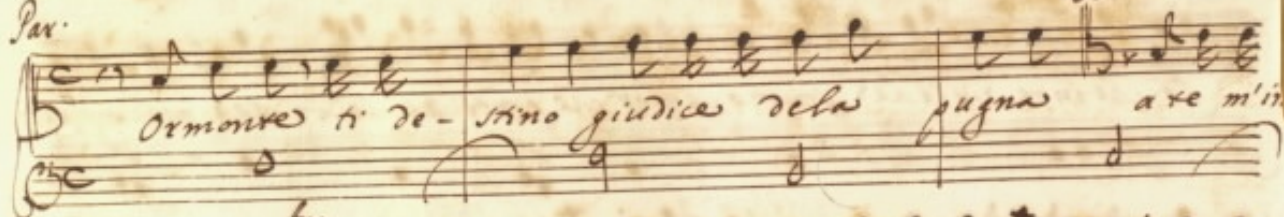
fè che intè risiede strano amor che port al co - re strano

fé che in te risiede strano amor che porti al co - re mi scher:
nisci e questa è fede mi disprezzi e questo è amore mi scher:
nisci mi dis - prezzi e q. questa è fede e questo è a:
more e questo è amore e questo è amore. *Dir. come sopra*

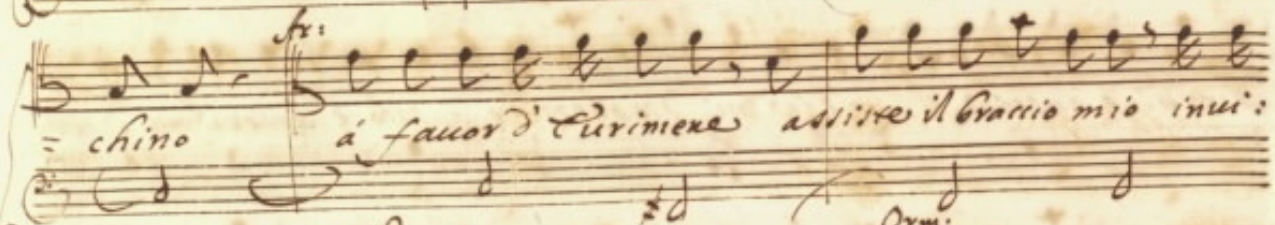
Scena V. Partenope, Armindo, Ormonte
ed' Anfrisa

Par.

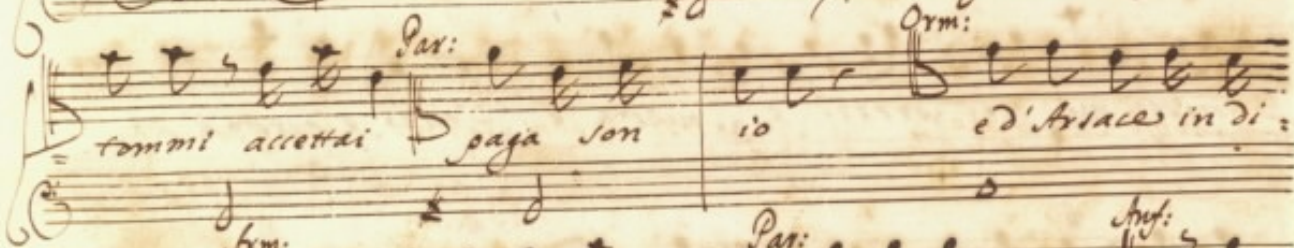
Orm:



Ar:



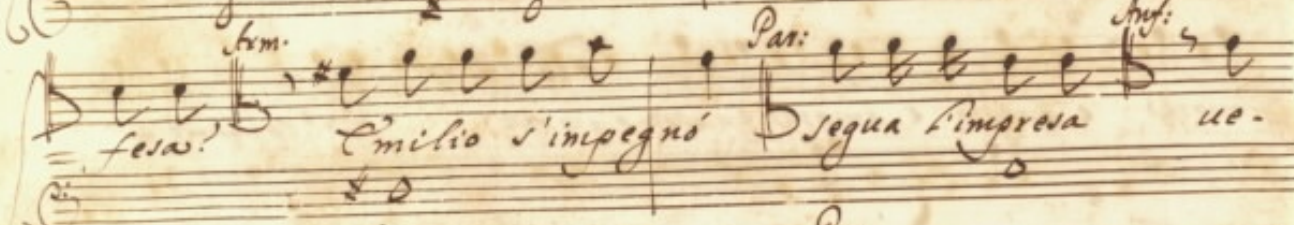
Orm:



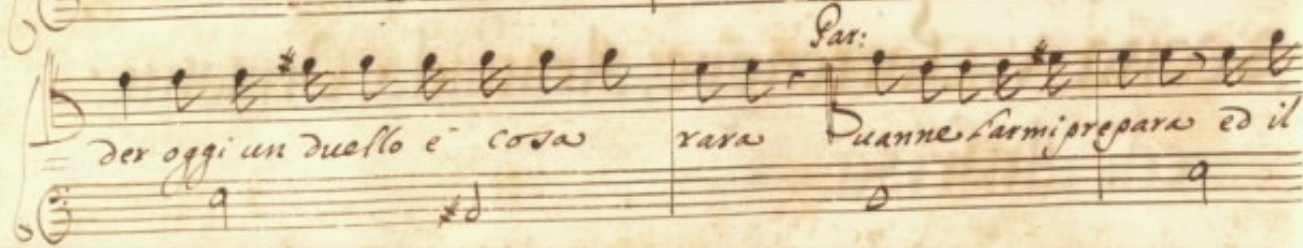
Ar:

Par:

Ar:



Par:



Orn.
Campo disponi sarò seruo fedel de tuoi comandi discorre il Campo e
Par:
prepa-rare i grandi coi tuoi sospiri ardenti pur giunse al fine ad aauam:
Orn.
parmi A=more a sì pietosi accenti rapir mi sento ah se uedessi il
Par:
Core? Ben su le tue pupille rauuicando lo uo tutto fauillie
Orn. *Suf.*
nascono dal tuo ciglio l'amo-rose mie fiamme uh che buon figlio?

Pur:

Spiera che mio sarai degno è il tuo foco ed il tuo nome è chiaro

Am.

And.

soavissima spene si merita ogni bene è proprio caro.

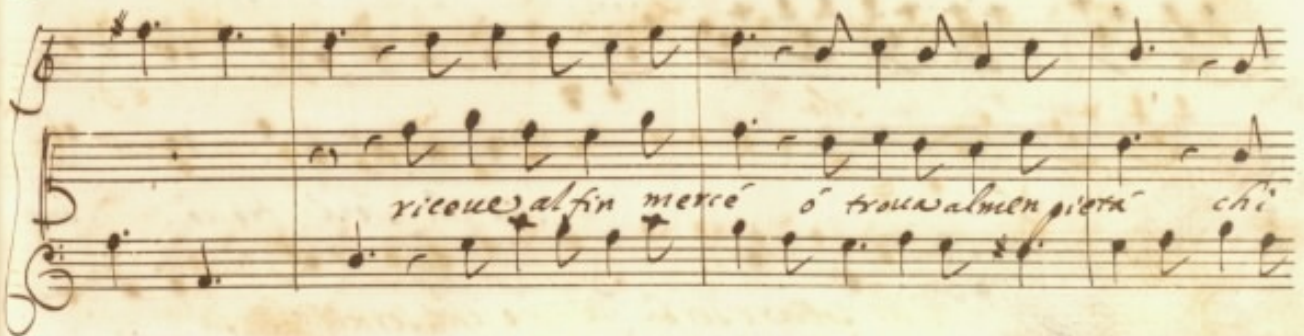
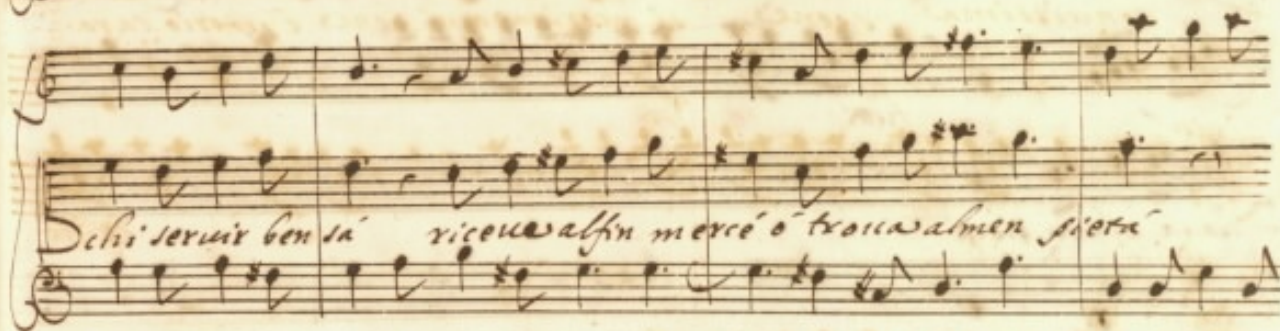
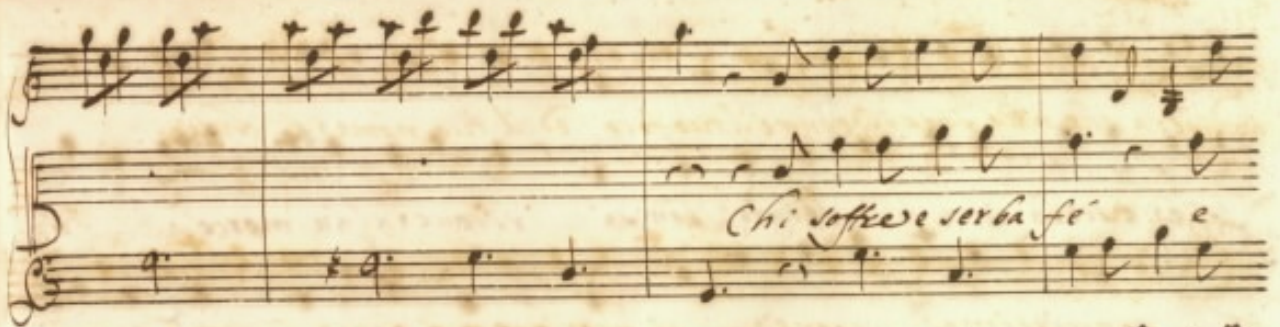
Unis:

Part:

solo.

rem.

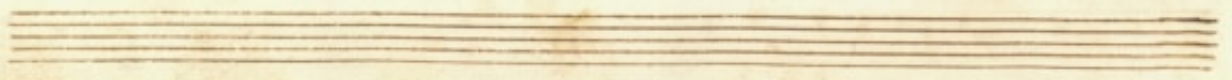
Chi soffre e serba fe e chi servir bensa'



Sofia e serba fe' e chi seruir ben sa' r'icuer al fin merce' — o'

tutti
Troua almen pietra'

Ma' chi pietra' trouo' con



tutti
fida serui - tu ma chi perà ho:

uo' con fida serui - tu se poi di fè manco non la ho uo' mai

più no' no' se poi di fè man:

co' non la trouo' mai più non la trouo' non la trouo' mai più

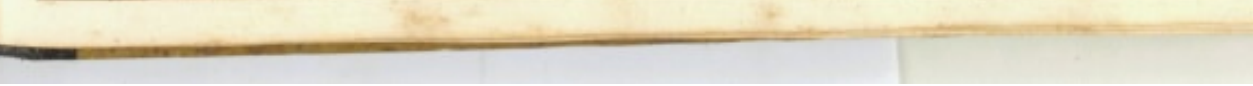
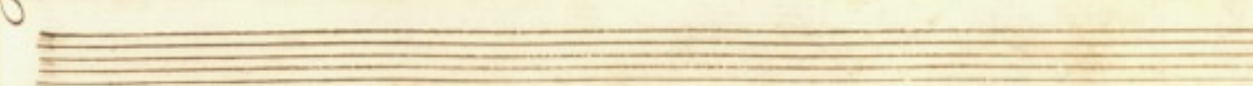
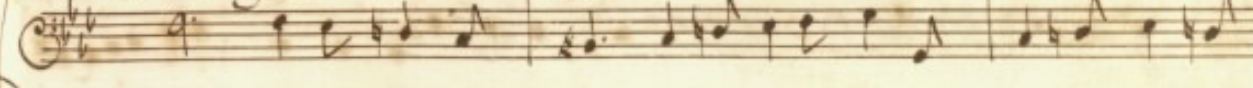
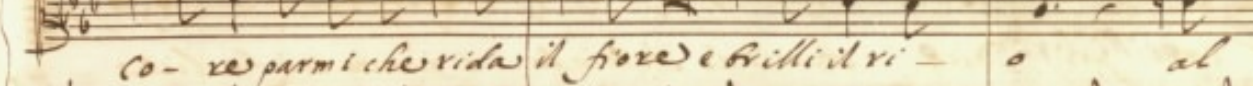
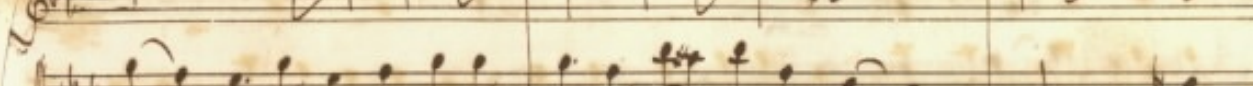
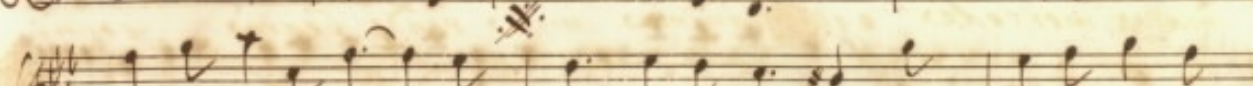
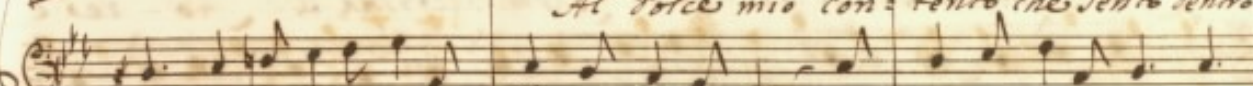
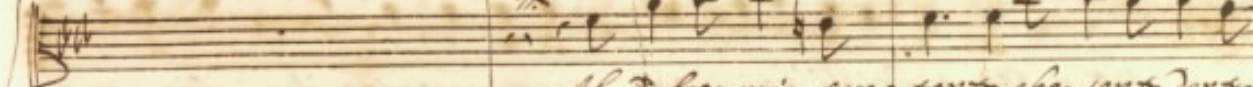
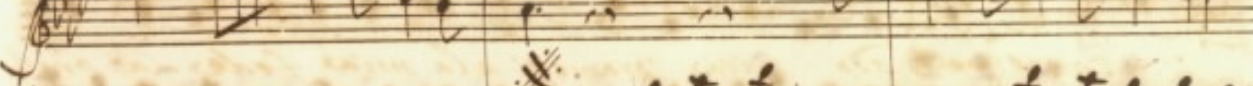
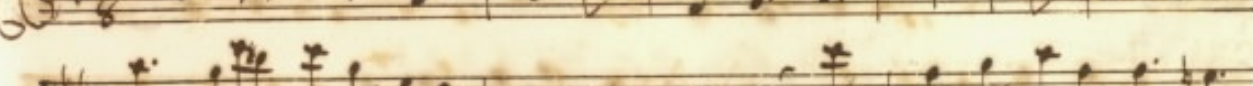
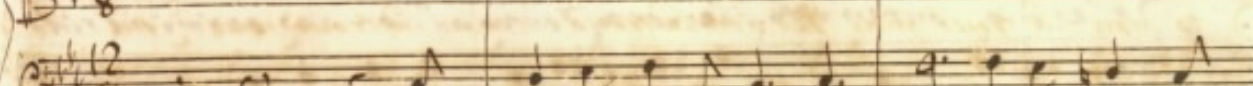
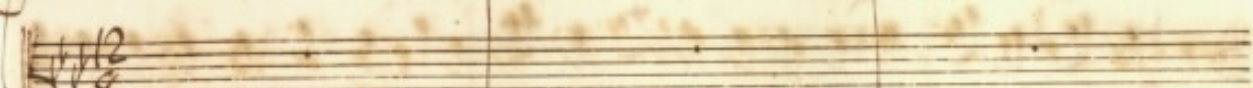
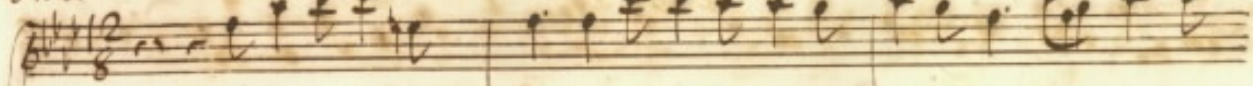
Ami:

Partenope ado-rata prometti ala mia fede la bra-

mata mercede egia l'anima mia rende beata ogni

cosa mi dice Armino Armino o quanto sei felice

Unis:



142
TAA

Al dolce mio con- tento che sento dentro al

co- re parmi che veda il fiore e brilla il vi- o al

dolce mio conten = to che sento dentro al co - re parmi che rida il

fio - re e brilli il ri - o parmi che rida il fio - re e

tutti

brilli il ri - o

175
143

par ch'il riuo e il fiore diuenga tutto a - more al' amor mi:

e par ch'il riuo e il fiore diuenga tutto a - mo - re al

amor mi-o al dolce mio contento che sento dentro al co-re

da Capo all' segno.

**Scena VI. Beltra-
me Anfrisa**

Bel.
Ancor tanto io lodo di quest'alma re-

Anfr.
gina il sentimento ha gran giudizio a no' uolere ac- canto

Bel:

un volubile amante al par del vento *Surrisa* senti e taci

Ant.

sò ben io che ui son molti altri bracci se tu sai qualche cosa ti

Bel:

prego a raccontarlo sò che darà sul naso mia crepa se non parlo

talun dal primo a moro al secondo sen passa con la bella che

lascia in querele si pone e quand'ha torto vuol haver ragione

And: Bel:
in che sentir mi fai eh che c'è peggio assai infaccia della
prima che il tutto osserva e uede sguardi e sospiri alla seconda au-
uenta e mal cauto si crede che la prima non ueda e
And: Bel:
che non senta ed' è possibil ciò. parlo sul serio
And:
credi che stia così che u'è superio.

And:

In a-more il mancar di sa-rola e di-fetto d'ogn'anima scaltu

molt. Anon d'amare una sola ed io so che poi n'amano un'altra

And:

S'è perduto il rispetto al sesso femminile quest'è un brutto di-

-fetto ch'hà preso il suo camino e dure-ra per ogni età fu.

tura che aduso al fin si converte in natura

Vni:

Di mala quali- ta' son l'omini oggi di'

Di mala quali- ta' son gl'omini oggi

Handwritten musical score on aged paper, featuring two systems of staves. The first system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics for the first system are "di son gl'omini gl'omini gl'omini". The second system also has a vocal line and a basso continuo line, with lyrics "di di mala qualita' son gl'omini gl'omini op. di". The music is written in a historical style, with various note values and rests. The paper shows signs of age, including foxing and staining.

di son gl'omini gl'omini gl'omini

di di mala qualita' son gl'omini gl'omini op. di

tù gl'usi pietà subito subito ogn'un lo sa e peggio ancora è che uan.

tando alcun si uà di quello che non è

troppa infamia tratter con noi così tratter con noi così di mala d'agosto

147

non chiedo o miei tor-menti che mi lasciate in pace, sol per breui mo:

menti dare qualche respiro al cor d'frase anche

Son queste luci di uagliar sempre al diuolo deh con placido uolo

uieni o pietoso oblio ristora il petto mio cadente e lasso e

De riposi miei sia letto un lasso.

Obuè

Flauti



Má quai note di

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: *meffi la nienti qui d'in - torno ecchecciando sen uanno ecchecc:*. The piano accompaniment (bass clef) features a series of quarter notes. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system. The vocal line (treble clef) contains the lyrics: *gian do qui d'in:*. The piano accompaniment (bass clef) features a series of quarter notes. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics "Starno echeggiando sen uanno" are written below the middle staff. The first measure of the bottom staff is marked "1^o Flauto".

Starno echeggiando sen uanno

1^o Flauto

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics "ah che al" are written below the middle staff. The first measure of the bottom staff is marked "2^o Flauto".

Viol. arpeggiati

ah che al

2^o Flauto.

149
~~151~~



Handwritten musical score system 1. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The middle staff is a bass clef with a common time signature (C) and contains four measures of music. The bottom staff is a vocal line with a common time signature (C) and contains four measures of music. The lyrics are written below the vocal staff.

Suon di querele dolenti a dor-mire m'inuita l'affanno m'in:



Handwritten musical score system 2. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The middle staff is a bass clef with a common time signature (C) and contains four measures of music. The bottom staff is a vocal line with a common time signature (C) and contains four measures of music. The lyrics are written below the vocal staff.

uita l'affan no



Scena viii.
Rosmira, Beltramo
Arsace che dorme

Bel:
e' riuscita bene la cosa e andata al tuo uoler con:
Ros:
formes or conuiene. non più ch' Arsace dorme sogno infuato ombra
Bel:
ria non funesti il tuo sonno anima mia osserua quanto e

Rit.

bello deh mouiti a' piera' bap il flagello D'ancor tenio d'Arace

pria mi promette fede poi Partenope brama in di quella di amare e amare sen

riede uedi ch'instabil core e come uaria geuolmente amore

S'egli tacer saprà sino a quel punto che Rosmira chiede alto

segno darà d'una gran fede

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics "dorman gl'occhi al sonno in braccio" and "dorman".

151
158

Handwritten musical score for the first system. It consists of three staves: a vocal staff (soprano), a vocal staff (alto/tenor), and a basso continuo line. The music is written in a historical style with various note values and rests. The lyrics are written below the basso continuo line.

gli occhi al sonno in braccio e al mar tir e al mar tir no ue:

Handwritten musical score for the second system. It continues the vocal and basso continuo parts from the first system. The lyrics are written below the basso continuo line.

gli il core dorman gli occhi al sonno in braccio e al mar:

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

tir e al mar - tir non uogli il core e al mar:

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

tir e al mar - tir non uogli il core

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include "che l'ingiarice che ti", "faccio sembran d'odio e son d'amore e son d'amo - re".

The score is written on several staves. The first system includes a treble clef and a key signature of one sharp (F#). The lyrics "che l'ingiarice che ti" are written below the staves. The second system includes a treble clef and a key signature of one sharp (F#). The lyrics "faccio sembran d'odio e son d'amore e son d'amo - re" are written below the staves.

e son d'amore e son d'amo — re dorman da capo.

Scena ix, Parthenope, e detti

Bel: *Vien la Regina* Ros: *parti* Bel: *subito m'enevo* Ros: *finger degg'io* dormi ch:
 Par: *sace* Ros: *che ueggio* Ros: *potrei con q'tta spada del tuo sangue infedele aprir le*

Lar:
uene ma l'alma d'Eurimene d'aver reo di uiltà nò è capace *Lar:*
Ar:

Ros: dito Cavalier *Ar:* Desisti *Ros:* Rosmira *Ar:* sinuan la chiama *Ros:*

Ros: mira anima solta è lontana Rosmira e non t'ascolta

Ar: Idolo mio mio bene *Ros:* Deh che tu dormi ancor sono Eurimene *Ar:* Eurimene

Ros: *Lar:* *Ar:* *Ros:*
mene Rosmira Staci nò più *Lar:* delira! Ecco il brando ti cedo a

me bapà il mio Grando il tuo nò chiedo *Ar:* Deh nò segua il cimento renditi al voler

Ros: mio vuol ch'io pugnì Rosmira *Par:* e il voglio anch'io *Ros:* Regina u:

Par: disti il tutto incesi *Ar:* E pure ui restano & m'è nuovo suon:

Par: ture se la tradisti e come ardisci di chiamar Rosmira a

Ros: nome parla con chi nò sente e da Rosmira ha uer pietade aspetta

luoler
u:
uarn:
a a
setta

Quando Rosmira sol desia uendetta

Roi.
Part.
Ars.

Presto.

Un core infe:

Dele si deve mo-rir
che pena crudele mi sento morir
adagio *presto*

Un anima in:

The image shows a page from an old handwritten music manuscript. It features several staves of music. The top four staves are mostly empty, with some faint, illegible markings. The bottom two staves contain handwritten musical notation and lyrics. The lyrics are written in a cursive script. The word 'adagio' is written below the first staff, and 'presto' is written below the second staff. The paper is aged and yellowed, with some staining and wear visible.

~~152~~
152
155

grata si deve sprezzar

Sei troppo spietata
adagio.

quante inco:
potessi parlar
presto.

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top four staves are empty. The fifth and sixth staves contain musical notation with lyrics written below them. The lyrics are "amantes incostan" on the fifth staff and "tant d'amante incostan" on the sixth staff. The seventh staff contains musical notation. The eighth staff is empty. The notation is in a historical style, featuring various note values and clefs. The paper shows signs of age, including discoloration and some staining.

amantes incostan

tant d'amante incostan

te nel regno d'amore nel regno d'a - more che pensi di far che pensi d'
te nel regno d'amore nel regno d'a - more che pensi di far

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Italian. The score includes a vocal line and a basso continuo line.

Lyrics:

far che pensi di far
che pensi di far che pensi di far
che fiero dolore che fiero do:

Tempo Marking: *adagio*

The score is written on a system of five staves. The first four staves are empty. The fifth staff contains the vocal melody with lyrics. The sixth staff contains the basso continuo line. The music is written in a historical style, likely 18th or 19th century.

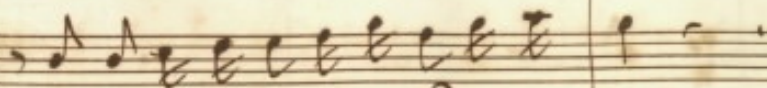
This page contains a handwritten musical score. It features several staves of music. The upper staves contain complex, dense notation, possibly for a keyboard or a multi-measure rest. The lower staves include a vocal line with lyrics and a piano accompaniment. The notation is in a historical style, with various clefs and note values.

Do:

- *Love, tacere e penar*

Presto.

un core ostinato si deue punir
che pena crudele mi sento mio:
adagio.



un anima ingrata si deve sprezzar

un core infe:

sei troppo spietato potessi parlar

rit

presto

adagio

presto

un anima in-grata

dele

che pena crudele

si deves pu - nir

Sei troppo pietata

mi sento mo :

159
161

si deve sprezzar un anima in-grato si deve sprezzar si de:
un core infe-dele si deve punirsi de:
potessi parlar

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top four staves are mostly empty, with some faint markings. The fifth and sixth staves contain dense musical notation, including many beamed notes and rests. The seventh staff contains the lyrics: *ue si deus prezat* and *si deus prez:*. The eighth staff contains the lyrics: *ue si deus punir si deus punir*. The bottom two staves contain musical notation, including notes and rests. The paper shows signs of age, including foxing and staining.

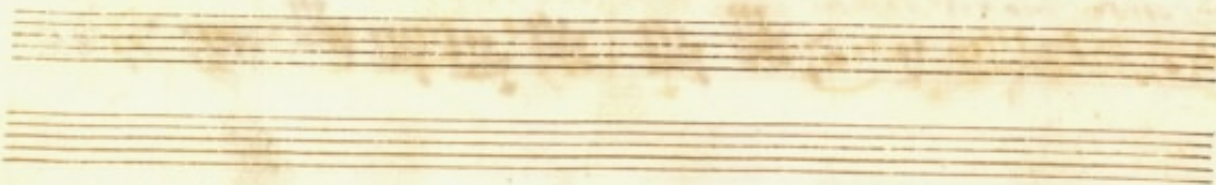
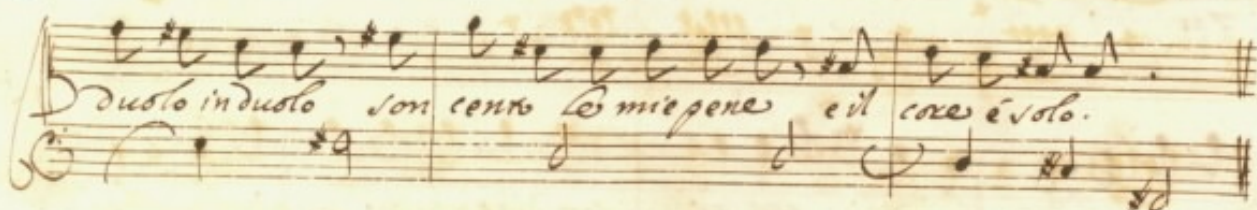
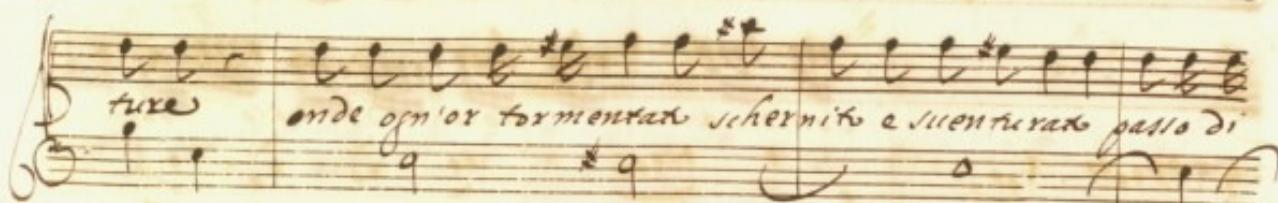
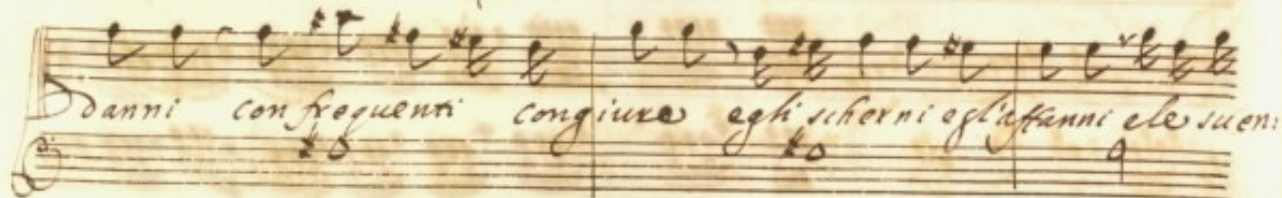
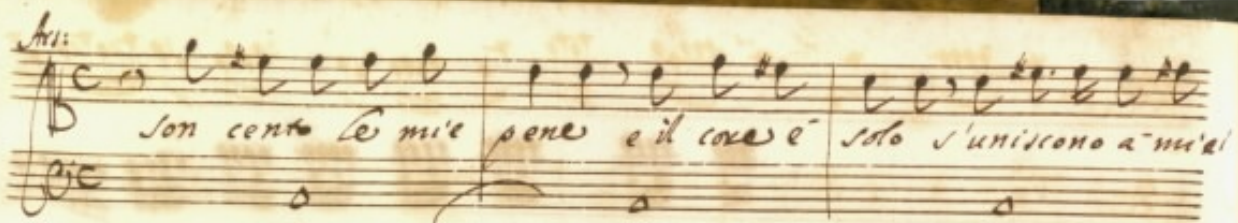
ue si deus prezat *si deus prez:*
ue si deus punir si deus punir

Handwritten musical score on aged paper, featuring multiple staves with complex notation. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive script below the staves.

mi sento moxix potestli parlar

= 7ax

And:



And:

ma' ai

luen:

mor

Son diventato gioco del cieco Dio d'a:

Son diventato gioco del

ciao Mio D'amor *gioco son diventato* *son diventato*

gio

co del ciao Mio D'amor

tato

or dono ad una bella ed ora al altra il cor e

perdo a poco a poco e perdo a poco a poco e questa e quella an:

cor e perdo a poco a poco e perdo a poco a poco e

questa e quella ancor son diventato Refrigo.

Scena X.^a

Ormonte, Armino, Emilio,

orm. già vicino è il momento del solenne cimento pronto sono

orm. già vicino è il momento del solenne cimento pronto sono

Milite
 Par mi e preparato è il campo Odi bel Desiro auuampo in di

165
163

Arm.
 fesa d'Arsace e vuol ragione che del forte furimene io sia campione

Soli

Organo
 Segna gloria ai quidi all'impresa

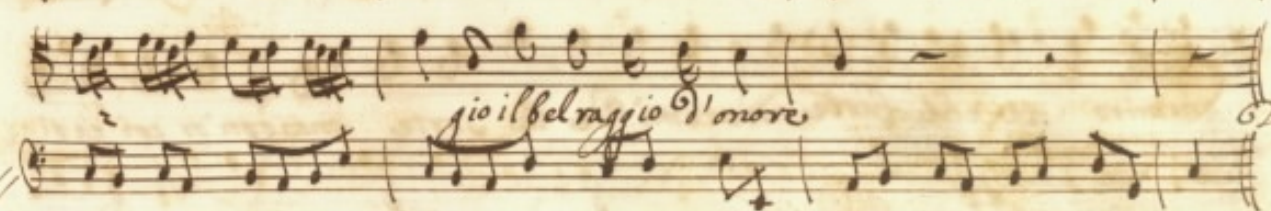
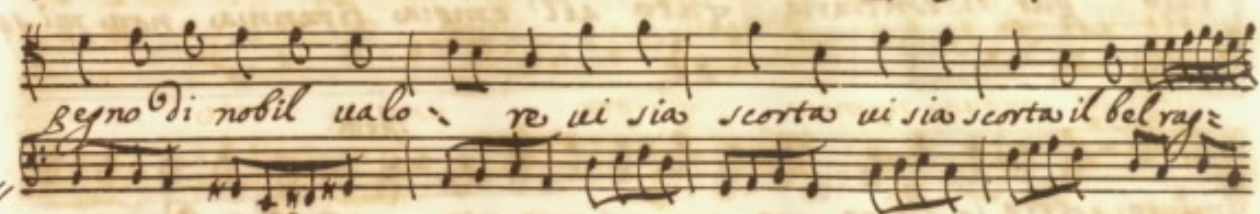
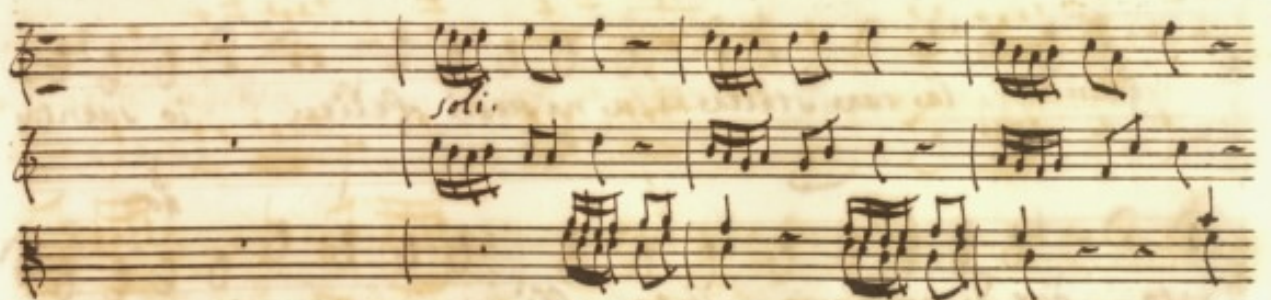
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian below the staves.

non ui moua nemico furore non ui moua non ui

tutti

moua nemico furo: re

all' im:



fin.

*Invidia la tua stella tu nascesti felice io sventu-
rato per di contrario fato all'empia tirannia non mi sgo-
mento soffro lo sdegno suo ma nol pauro del tuo Destino a-
verso tanta pietà senti io quanta invidia ti reca il fato mio
ammiro te che forte non temi De la sorte ma ogn'or coi casi*

Arm.

miei invidia e non pietà Odestar uorrei

Ho' nemici co' me'

amore e l'armi

Ho' ne' miei amici amore e l'armi e pur segu' dar' i'

mi e amo' re e pur segu' dar' i' mi'

Se amo re e pur seguo e dar mi e amo

re

perder tutto il

Biel puo' farmi

perder tutto il

Biel puo' farmi

ma non già che perda il co- re

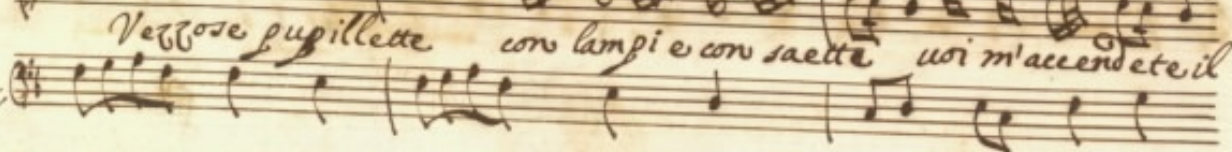
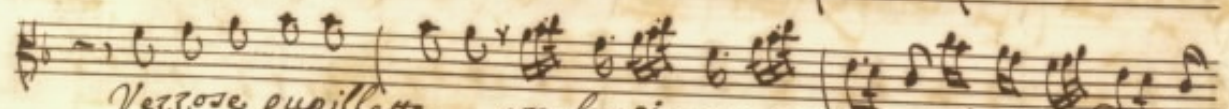
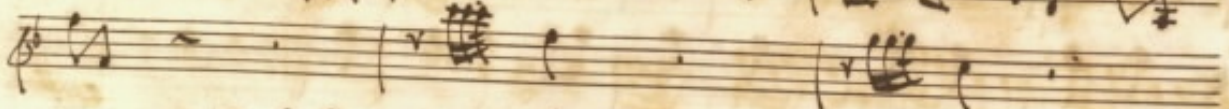
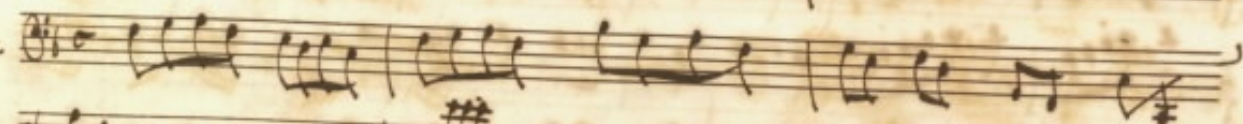
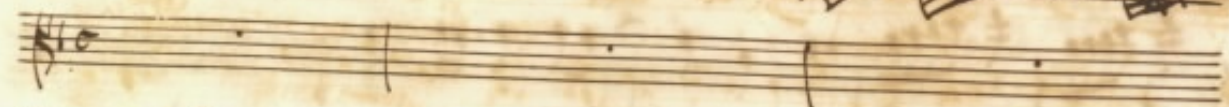
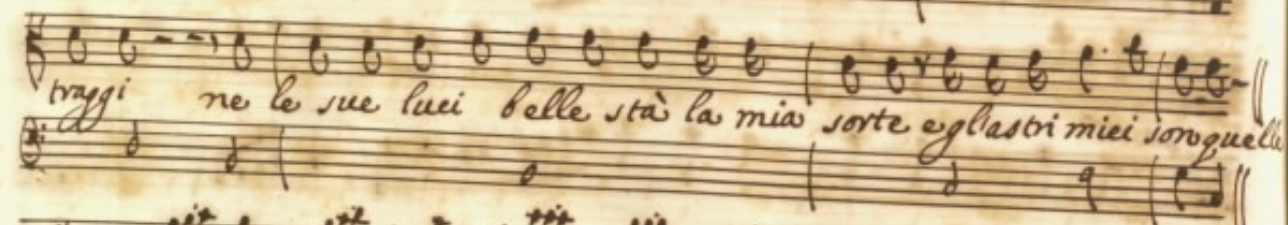
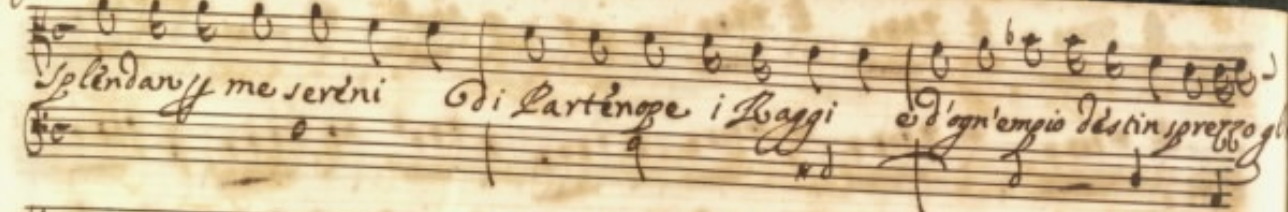
ma non già che perda il co- re

Da capo.

Handwritten musical notation on four staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a bass clef and a key signature of one sharp. The fourth staff is marked with the word "Solo" and contains a series of notes and rests.

Handwritten musical notation on four staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a bass clef and a key signature of one sharp. The fourth staff is marked with the word "Solo" and contains a series of notes and rests.

Arm.



169
167

cor uergose pugillette uoi m'accende

te il cor uoi m'accende

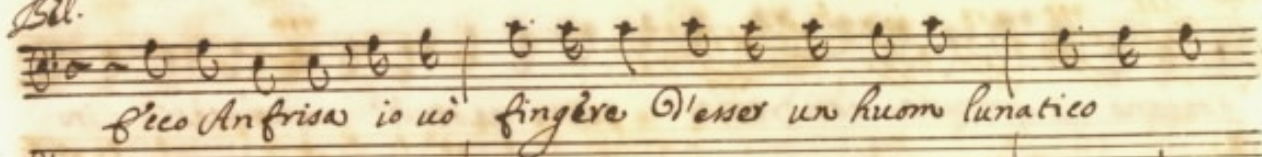
tutti

te il cor

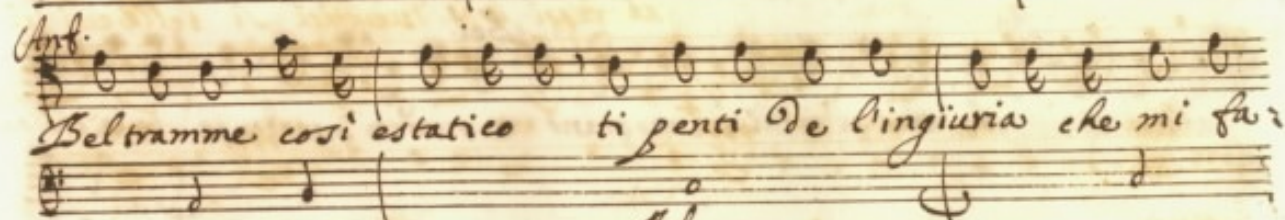
ai raggi Odi due faci si belle si vi
uaci felice io son d'amor felice io son d'amor fe
nice io son d'amor felice io son d'amor Veggono l'afago.

Scena VI. Beltramme, e Anfriso

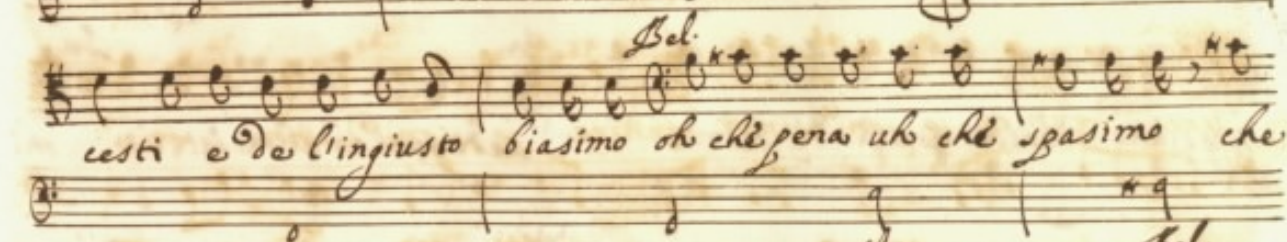
Bel.



Anf.

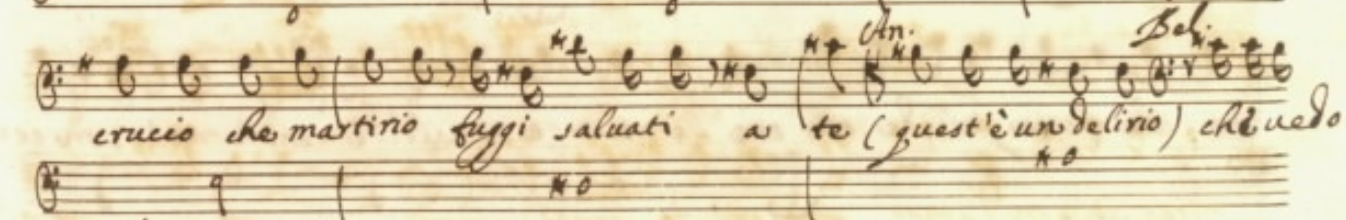


Bel.



An.

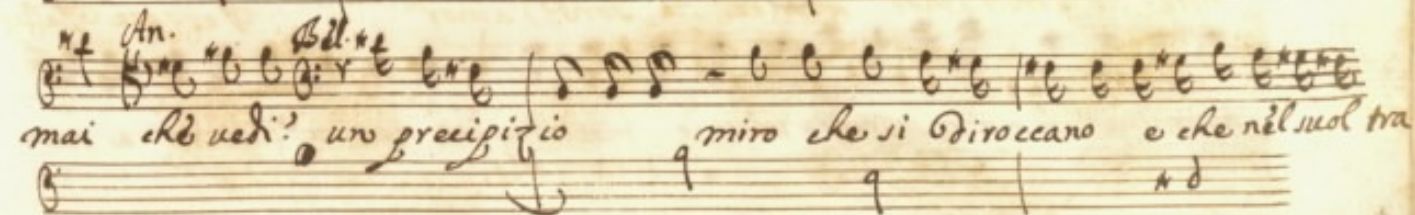
Bel.



Bago.

An.

Bel.



boccano *ff* fortuna contraria certi castelli fabricati in

Ap. ario *Bel.* che che gl'occhi uaneggiano guarda guarda le stelle che pal-

leggiano molti gonfi di gloria *Ap.* uedi qual ch' altra istoria *Bel.* oh

me che faccia pallide oh che sembianze squallide *Ap.* chi sono! son cert *Bel.*

huomini ch'ogn'or sperando uissero molto oprar molto dissero a gran

Apr. *Bel.*
bene soggiacquero e poi tornar dove la notte

Apr. *Bel.*
giacquero ritorna in te medesimo che spettacolo è

Apr.
questo ecco il millesimo ardito temerario

Bel.
seusami che parlai tutto al contrario o cara Anfrisa mia sei la mia

no
venera ragazza in specie e tenerella in genere

An. *Bel.*
 or dici il vero assai un uomo frenetico che perdono ti
 chiede in stil gata: tico

An. *Bel.*
 a 2
 Tutta son giubilo quest'è un preludio O sposa
 tutto trigidio quest'è un indigio di sposa:
 zio di me con te di
 gio di te con me

me con te Odi sposar lizio Odi me con te Odi sposar

Odi te con me di sposar lizio Odi te con me Odi sposar

lizio Odi me con te

lizio Odi te con me.

suoni ogni petera

luto p.^o

Flauto 2.^o

suonino i flautoli

oboi

Violette e timbali

Flauto

Violini et cetera

timbali

7A
173
171

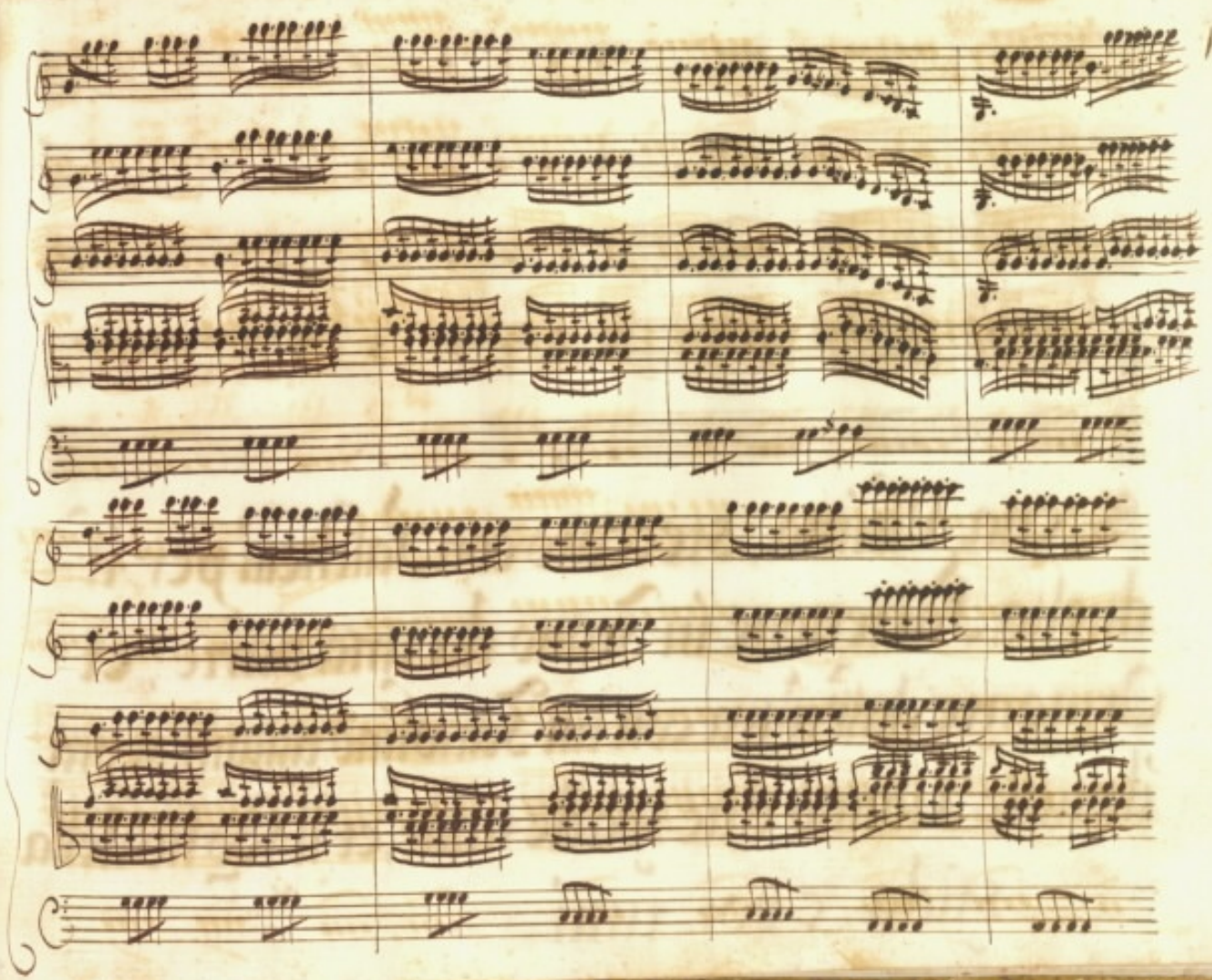
Handwritten musical score for voice and piano. The score is written on six staves. The top two staves are for the voice, with lyrics in Italian. The bottom four staves are for the piano accompaniment. The music is in a single system. The lyrics are: *che il tempo núbilo* and *chiaro si*. The piano part features complex chordal textures and arpeggiated figures. The paper is aged and shows some staining.

che il tempo núbilo *chiaro si*
che il tempo núbilo *chiaro si*

Four empty musical staves, each consisting of five horizontal lines. The staves are crossed out with two long, diagonal lines from the bottom left to the top right. The paper is aged and shows some staining.



172
174





Scena Ultima, steccato con Pascheni per il
duello, Partenope in Trono da una parte, et
Ormonte dall'altra con un Tavolino avanti, sopra
ilquale stanno due spade nude, et il foglio della
sfida. e poi tutti.

Orn: Legge la sfida

173
175

Regina in queste arene il Principe Euri =

mene Cauaher di Rosmira a pugnar con Arsace il campo

chiede perche a Rosmira egli mancò di fede qui vengano a ci:

mento Euri = mene ed Arsace io mi contento.

suonano timbri e tamburi e
vengono Rosmira, et Armindo
dalla una parte
Arsace, ed Emilio dall'altra

Arsace t'auua - lora perche tanto smarrito?

Ros:

Già del conflitto è

Arm:
L'ora più cauto, e meno ardito ti bramonegl' as-
Ass: *Ros:*
satti (oh Dio) già
Par: *Orm:*
parmi ch'il trionfo sia mio si venga a parmi Armindo e:
Arm: *Orm:*
milio Ormondo e questo il campo e pari di misura di
pondo ecco gl' acciari ciascun di uoi sen uada al suo contrario
Ros: *Ass:*
a presentar la spada (quanto son cruda) (e pur facer con-

Par. *Em. Am. Ros.*
pensi? oia nò più di z mora ardix Consiglio e non risolui an:
Ar.
cora? E' comi al fine ogni pensiero escluso ma combattere io
Ros.
uoglio a petto ignudo Arsace tū m'offendi temi forse ch'io
Em. Ros.
porti o maglia o squama tū deui far quello ch'Arsace brama ch'io denudi il mio
Arm. Ros. Arm.
petto? tū sei così da la ragione astretto ch'io scopa il sen mio e

legge al tuo uolèr il suo Desio

Veni a pugnare ma scopri il getto e quando il grand'ubbio in me si desta d'occulto

And.
f. (f) e che tardanza è questa? Dove sono surimene gli spiriti

tuoi di bella gloria accesi (certo è l'inganno suo) che fai che pensi: qual pal:

lor discolora la tua sembianza? e non risolui ancora? *Par.* Stoli l'alcuni sospetto

Par. Vch'io denudi il mio petto ch'io scopra il seno mio oue un popolo in

Par. tier m'osserua e mira? ah Reina non posso io son Rosmira tu Ros

Par. mira la tuoi piedi iuo Rosmira giace sallo amor s'io sona e sallo Arrace

Arm. *Arm.* *Par.* ch'ascolto mai? ch' sento inaspettato cuento sorge t'abbaccio e

spetto
Aus. *Aus.*
tu che tacesti ella impose così fu mio uolere ff far di lui uen

Orm. *Orn.*
Deetta ff prouar la sua fe' nel suo tacere or capisco or inu

Orm. *Orn.*
tendo che tanto soffristi e che fauellar mai non ardisti

Arm.
or sà qual è la face che in te scintilla e che sgomenta Arsace

Las. *Arm.* *Las.* *Aus.*
Armindo sia mio sposo sospirato riposo sia tua Rosmira al

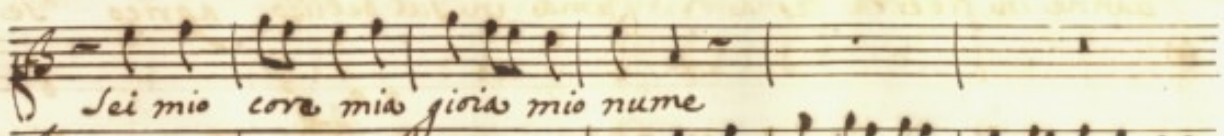
2da.
fin pur mia tu se' dolo mio non mi tradir mai più *2da.* tu

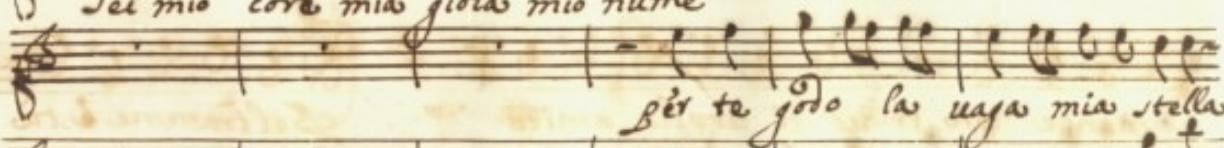
Quanne in libertà regna di fuma in sul bellido aprico se a,

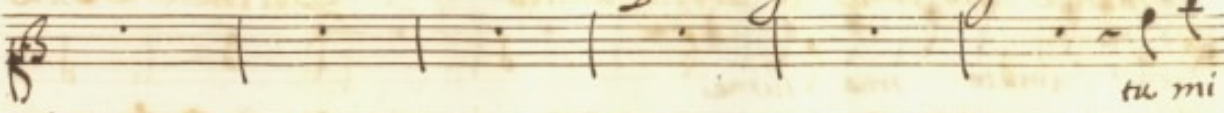
No. 1.
mante non ti uo' ti uoglio amico *Beltramme è tu*

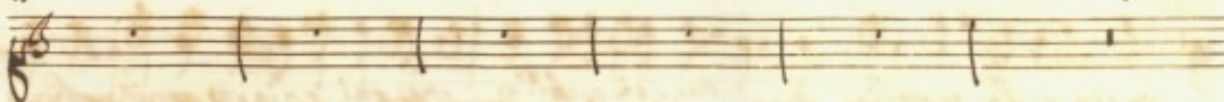
Bel.
resto a le uoglie tue già che prouiste son quest'altre due.

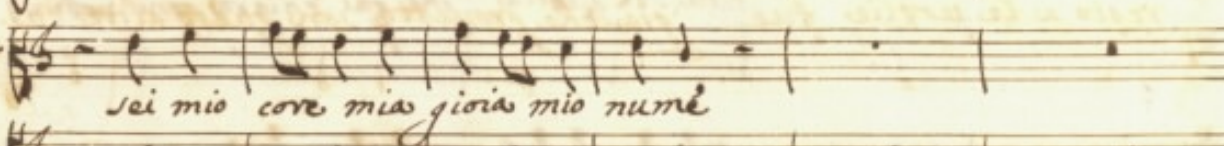


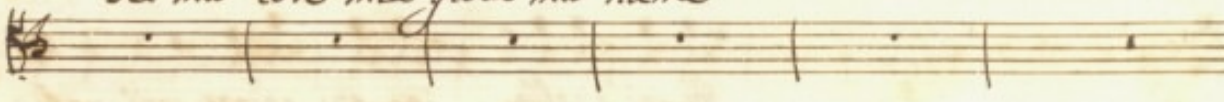
Cor. 
Sei mio core mia gloria mio nume

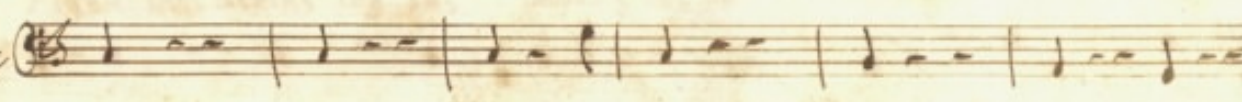
Ans. 
per te godo la uaga mia stella

Cor. 
tu mi

Sm. 

Arm. 
Sei mio core mia gloria mio nume

Orm. 



Handwritten musical notation for three staves. The first staff contains a series of eighth and sixteenth notes, some beamed together. The second and third staves continue the melodic line with similar rhythmic patterns and some rests.

Lar.

Handwritten musical notation for a single staff, likely a vocal part, with a few notes and rests.

Ars.

Handwritten musical notation for a single staff, likely a vocal part, with a few notes and rests.

Bos.

Handwritten musical notation for a single staff, likely a vocal part, with a few notes and rests.

Sm.

Handwritten musical notation for a single staff, likely a vocal part, with a few notes and rests.

Arm.

Handwritten musical notation for a single staff, likely a vocal part, with a few notes and rests.

Orm.

Handwritten musical notation for a single staff, likely a vocal part, with a few notes and rests.

Handwritten musical notation for a single staff, likely a vocal part, with a few notes and rests.

Prendi l'amato mio lume

tu sei quella che fai chiara ogni nobi

tu sei quella che fai chiara ogni nobi

Handwritten musical score for a choral and instrumental ensemble. The score is written on ten staves, with the following parts and lyrics:

- Top Staff:** Treble clef, key signature of one sharp (F#). The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Second Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Third Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Fourth Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Fifth Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Sixth Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Seventh Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Eighth Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Ninth Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.
- Tenth Staff:** Treble clef, key signature of one sharp. The melody is marked with a *S.* (Soprano) and ends with a double bar line and a repeat sign.

The lyrics are written below the staves, corresponding to the vocal parts:

- Top Staff:** *Viva viva Partenope bella Viva viva Partenope Viva*
- Second Staff:** *Viva viva Partenope bella Viva*
- Third Staff:** *Viva viva Partenope bella Viva*
- Fourth Staff:** *Viva viva*
- Fifth Staff:** *Viva viva*
- Sixth Staff:** *Viva viva*
- Seventh Staff:** *Viva viva*
- Eighth Staff:** *Viva viva*
- Ninth Staff:** *Viva viva*
- Tenth Staff:** *Viva viva*

Additional markings include *Trombe.* (Trumpets), *Violini* (Violins), *Violante.* (Violante), *Tutti.* (Tutti), and *S.* (Soprano) throughout the score.

La

Al

La

En

Arm.

Orn.

2 0 5 9 66



