

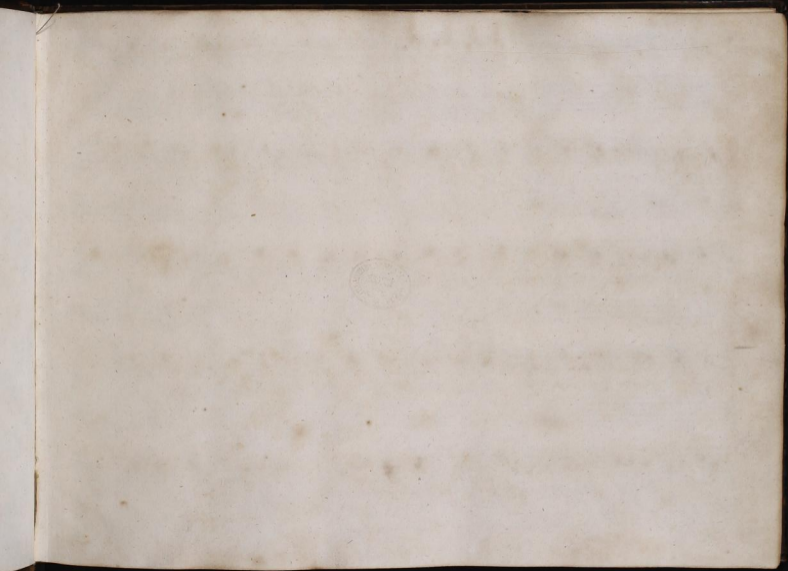




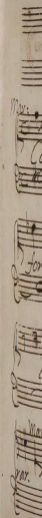


☆ Spende ☆  
der Gesellschaft der Freunde  
der Universität Halle-Wittenberg





Ms 43(3)



# ATTO III:

Scena I.

Appartamenti di Segeste illuminati. Notte  
Segeste, e Marzia.



Mar.

Sag.

Mar.

*Al.* *Allegro* il nemico è irri-tato, n'asconde l'odio, ma non s'è-

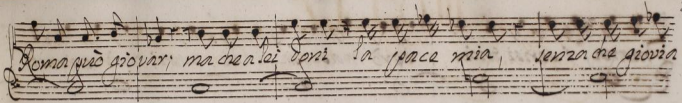
*eq.* *Mar.* *Andante* stinguere. Il Benefizio vincer talor lo sà. L'inganni.

sempre della sofferta ingiuria la memoria te-nace, ma del

ben che riceve, nell'Inimico la memoria è breve. Sean-

cor Edesse Arminio, Marzia resiste-ra. Darò la vita, se a





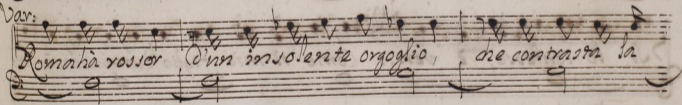
Roma può giovar; ma che a lei doni la pace mia, senza che giovin



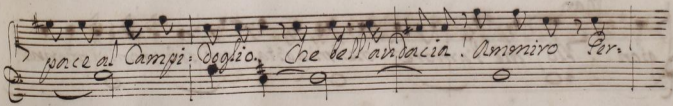
lei con onta, e disonore; Roma avrebbe di me troppo ra.



Scene II. Varo, che viene in tempo da sentire gli ultimi sensi di Marzia, e detti.



Roma ha rossor d'un insolente orgoglio, che contrasta la



pace a' Campi: Doglio. Che bell'audacia! Ammirò Per.

ma, i sensi tuoi. Però nascosa de vari tuoi contrasti

la cagione non mi è. Tanto ti basti. <sup>mar.</sup> E qual ti pensi...

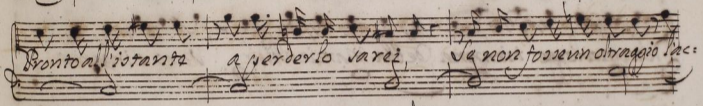
<sup>var.</sup> Taci. Si sa che Sagimiro... <sup>mar.</sup> È l'oggetto che adoro!

<sup>Sag.</sup> Sì, lo confesso, è ver... Come il mio figlio dunque sarà ca-

<sup>mar.</sup> gion. No, che l'amore che m'agita per lui, farmi d'affanno



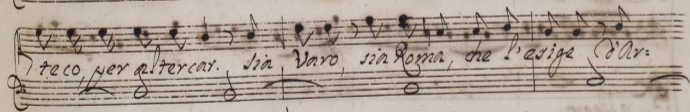
ben più morir; ma non può far, ch'io scordi di Romana il dover.



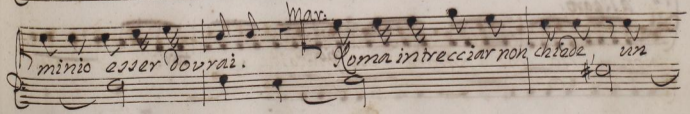
Pronto all'istante a perderlo sarei, se non fossen un oltraggio fac.



Questo di quel Ben, ch'io perderez. <sup>bar.</sup> Oxa, non son qui



teco per altercar. sia Vano, sia Roma, che l'esige d'Ar.



minio esser dourai. <sup>mar.</sup> Roma intrecciar non ch'adez un'

vergognoso ulivo ai suoi splendidi allori; e se l'aro pretende,

che una legge tiranna debba Marzia ubbidir. Vero s'inganna.

*allegro.*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pia.* and *for.*. The bottom staff contains the Italian lyrics: "Se mi vorrai contendere la libertà del core, la".

Handwritten musical score for voice and piano. The score consists of eight staves. The first two staves are for the voice, with lyrics written below the notes. The remaining six staves are for the piano accompaniment. The lyrics are: "libertà del core; io la saprò difender a costo del morir; io la m-". The piano part includes dynamic markings such as *ppia.* and *ppia.* and articulation markings like *for* and *meno*. The manuscript shows signs of age, including some staining and fading.

libertà del core; io la saprò difender a costo del morir; io la m-

*ppia.*

*ppia.*

*for*

*meno*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "poco jov.", "viva.", and "f". The lyrics "Dare a costo del mo." and "rir a costo del morir." are written across the staves.

Dare a costo del mo.

poco jov.

jov.

viva.

f

rir a costo del morir.

poco jov.

jov.

Handwritten musical score for voice and piano. The score consists of eight staves. The first two staves are piano accompaniment. The third staff is the vocal line with the lyrics: *Se mi vorrai contendere la libertà del core la*. The fourth staff is piano accompaniment. The fifth and sixth staves are piano accompaniment. The seventh staff is the vocal line with the lyrics: *libertà del core io la saprò difen.* The eighth staff is piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ppia.*, *for.*, and *for.*.

*ppia.*  
*ppia.*

*Se mi vorrai contendere la libertà del core la*

*for.* *ppia.*  
*for.* *ppia.*  
*for.* *ppia.*

*libertà del core io la saprò difen.*  
*for.* *ppia.*



Handwritten musical score for the first system, consisting of five staves. The top staff is a vocal line with lyrics "Dere,". The second and fourth staves are piano accompaniment. The third staff contains the letters "c b".

Handwritten musical score for the second system, consisting of five staves. The top staff is a vocal line with lyrics "io la sapró - Dizer - Dere a co: sto del morir a co: sto del mo.". The second and fourth staves are piano accompaniment. The third staff contains the letters "c b".

Handwritten musical score for the third system, consisting of five staves. The top staff is a vocal line with lyrics "io la sapró - Dizer - Dere a co: sto del morir a co: sto del mo.". The second and fourth staves are piano accompaniment. The third staff contains the letters "c b".

*for.*

*for.*

*rix.*

*for.*

*rit.*

*pizz.*

*pizz.*

*Con questo primo ar. do re che segge l'almirac.*

*poco lento.*

*pizz.*

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *ped.* marking.

Handwritten musical notation for the second system, including the vocal line with the lyrics: *cedere, fida al mio dolce amore, vò i giorni miei finir;*

Handwritten musical notation for the third system, featuring piano accompaniment with a *pia.* marking.

Handwritten musical notation for the fourth system, including the vocal line with the lyrics: *fida al mio dol. ce amore vò i gior. ni miei finir.*

*Tempo di prima.*

A page of handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the word "And." written below the notes. The third staff has "C.B." written above the first few notes and "p.a." below the later notes. The fourth staff has "p.a." written below the notes. The fifth staff has "p.a." written below the notes. The sixth staff has "And." written below the notes. The seventh staff has "p.a." written below the notes. The eighth staff has "p.a." written below the notes. The ninth staff has "p.a." written below the notes. The tenth staff has "Allegro." written below the notes. The page shows signs of age, including some staining and fading.

Scena III.  
Varo e  
Segeste.

*Seg.*  
Del figlio mio non dubitar. Min cura sarà che ai tuoi di

egni d'opporsi ardir non abbian. Fur prevedo rovine, e tu po-

tresti con un colpo evitarle. Il ben di Roma e che Armirio se.

*Var.*  
risca. Anzi è vantaggio di Roma, di'agli viva. *Seg:* E qual ti

sogni vantaggio nella vita Del più fiero nimico? *Var.* Quello di farne


*leg.*  
il più fedele amico. In van tene susinghi. Odia lo sai,

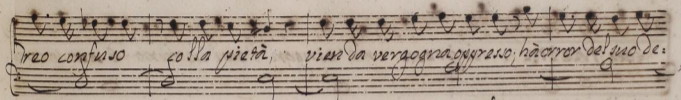
troppo il nome Latino; e l'odio allora, diè passato in costume,

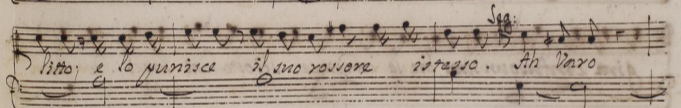
*Var. b.*  
o lo vince la tomba o un qualche Nume. Gran nome è la clemenza.

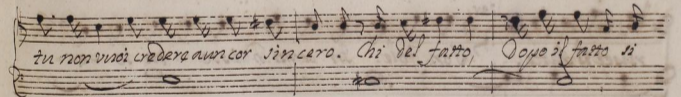
*leg.* *Var.*  
non oppor-tuna la credon Nume vano. La renderla oppor-

tuna un cor Romano. Concedete mi Arminio. Un bel per-


 dono peso i bastanti a vendicar le offese assai più del supplizio.


 Treo confuso colla pietra, vien da vergogna oppresso, ha horror del suo de-

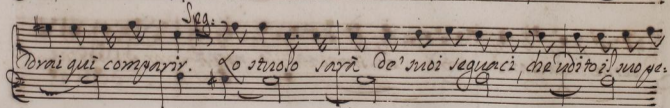
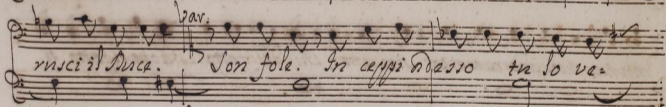
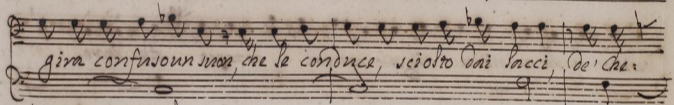
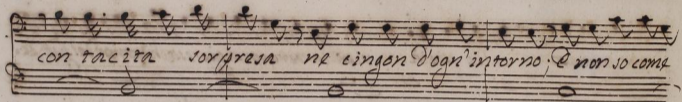
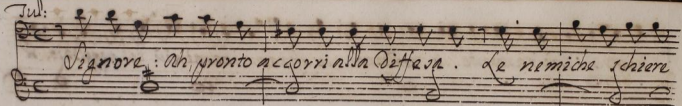

 litto; e lo punisce il suo rossore istesso. Ah Varo


 tu non vuoi crederci ancor sincero. Chi del fatto, Dopo il fatto si


 pente, impari tardi a illuminar la mente.

Scena IV.  
 Julio, e  
 Detti.

Tul:





*M.*  
 riglio, vorrà un colpo tentar. Si chiami il figlio. Sia qual tu

*Var.*  
 uoi; ma intanto la sorpresa notturna chiede un pronto rigaro.

*Ben.* Tu vanne i Duci a prevenire. In brevi istanti verrà rischio con Ar.

minio. Al caso estremo arrestar si potrà questa tempesta

col minacciar la vita del Francealiero, che a furor gli desta.

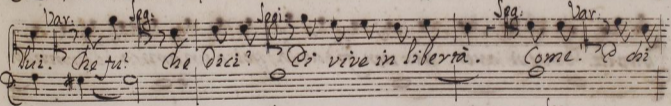
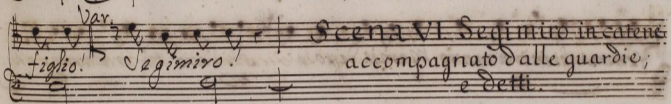
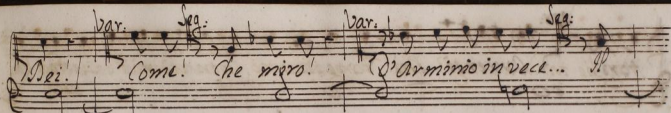
Ma che tarda a venir? che! Forse il cenno non udirò i Custodi!

Seg:  
Seguimiro, perche non giunge! a ricorcar di lui forse alcun non an.

Scena V. Jus. Seg. Jus. Var.  
Tusnelda, e Padre. Taccheta. Varo. Ah  
detti.

Jus. var.  
taci. U-dite. Per solo mio consiglio... Arminio arriva an.

Seg. Jus.  
cor? Punge il mio figlio! Pah chei si aggrassa. Il raso non è il Parmano, che



var.  
tori! Avversi Dei! Sogesta: la tua fe m'è sospetta. La

Seg.  
Gemma che in tua mano Maria depose... Ah Varo, tu m'offendi. A

var.  
torla m'obliga; Ma tu più saggio, ancor che Padre, una ragione.

stante dovevi aver per non fidarla poi a un amico d'Arminio

ad un amante. La colpa son io. Varo t'inganna.

Io son l'unico Reo. Voleva il Padre costei unir del suo fatale en-

rore, nel tormentarla col suo proprio amore. A questo fine impose di chiama-

re Cassio Arminio; e che di sposo a dar la mano a Marzia consi-

gliarlo dovesse. Io che la sorte vidi propizia al mio pensier, mi op-

posi a lei che rasi: steva; e simulando un anima do-

mana, delusi il Penitente, e la Permana. Quindi al carcer man-

drai, sotto l'atrina spoglia, Cambiai la veste coll'amico; Prezi per

chi queste ritorte; lo salvai; e per lui vengo alla morte. <sup>Sag:</sup> E la morte ave-

rai. Della mia face dubiti or, Varo, se' potai. Segesta ha di

mallo, e Virginio il cor nel seno. <sup>Var.</sup> Oserva. Odi scellerato Figlio. <sup>Var.</sup> Ferma: da

Scena VII.

Tul:

Fai? Tullo frettoloso, Signor cresce il periglio, per troppo Arminio  
e Detti.

sciolto; Cal suo furore chi resista non ha. Distruggi, atterra, in-

cende, abbassa; E ovunque volga il passo, porta col braccio procellato, e

forte, strage, ro- vina, orror, spavento, e morte.

Var.

Seg.

Var.

Andiam Segate... A pria lascia purirmi... No. De' figli tuoi

Roma risolverà. Tua cura intanto sia, Tutto il custodirti. an.

Noiam. Salvezza è il disperar salute. Amici, ardire. a

noi vincer conviene, o pur morire.

3/4  
viva.

allegro, ma non troppo.



This page of a handwritten musical manuscript contains ten staves of music. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The music is organized into systems, with some staves containing multiple voices or parts. Key markings include 'And' at the beginning of the first system and 'Vivace' in the middle of the sixth staff. The paper shows signs of age, with some staining and fading, particularly in the lower half of the page. The handwriting is clear and consistent throughout.

Ci.  
 ppia.  
 ppia.  
 Ci.  
 a.  
 Dei di Roma se l'oggetto fossi io  
 ppia.  
 viva.  
 viva:  
 mai del vo: stro Regno segno all'i: ra vo: stro aspetto  
 viva:  
 ppia.

Handwritten musical score on page 15, featuring vocal lines and piano accompaniment. The score includes various dynamics and lyrics.

**Lyrics:**

- for.*
- pia.*
- che a stonar*
- for.*
- pia.*
- for.*
- una,*
- si piombi in me che a so:*
- for.*

**Dynamics and Performance Instructions:**

- for.* (forte)
- pia.* (piano)
- una,* (una voce)
- for.* (forte)
- pia.* (piano)
- for.* (forte)
- una,* (una voce)
- for.* (forte)
- pia.* (piano)
- for.* (forte)

The score is written on multiple staves, with vocal lines and piano accompaniment. The tempo is marked *Allegro* at the beginning of the piece.

Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in a system of staves with treble clefs. The vocal line includes the lyrics: "gar - si piombi in me", "Dei", and "O Roma, se l'oggetto foss' io mai - del vo - stro". The piano accompaniment includes dynamic markings such as *forziss.*, *ppia.*, and *poco for.*. The notation includes various rhythmic values, accidentals, and articulation marks.

*forziss.* *ppia.*

*forziss.* *ppia.*

gar - si piombi in me *forziss.* Dei

*poco for.*

O Roma, se l'oggetto foss' io mai - del vo - stro *poco for.*

The musical score on page 16 consists of several staves. The top two staves are for the piano accompaniment, featuring a treble clef and a key signature of one flat. The third staff is the vocal line, with lyrics written below it. The lyrics are: "Desiro segno all' in vostro aspetto sua togar". The score includes various performance markings such as *ppia.*, *rit.*, *for.*, and *col. B.*. The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The notation includes complex rhythmic patterns and dynamic markings.

*for.* *pia.*  
*for.* *pin.*  
*for.* *pia.*  
*for.* *pia.*  
*for.* *pia.*  
*poco for.* *for.* *for sempre*  
*for.* *for.*  
*for.*  
*for.* *for.* *for.*

che a sfogar - si piombi in me - che a sfogar - si piombi in



Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "ta nel conflitto con - sa - gra - ta la mia fe, consacrate al - la mia fe." The piece concludes with "Car. Segno." The notation includes various musical symbols such as notes, rests, and dynamic markings like "pia:", "for.", and "ad.".



## Scena VIII.

Segeste, Tusnetoda,

Segimiro, e Tullio

con guardie.

Tullo: nei figli miei, della fuga dar:

minio, eccoti i rei. La tua della lor vita risponderà. Condotti, che

sieno in sulle mura; in faccia quello a cui serbar la

fede, lor la vita torrà, chi lor la viderà.

Oboi e Flauti col 1.<sup>mo</sup> Violino

Handwritten musical score for Oboes, Flutes, and Violins. The top three staves show the initial melodic line and accompaniment. The first staff has a treble clef and a key signature of one flat. The second and third staves feature dense sixteenth-note patterns.

*Presto.*

Handwritten musical score for Oboes, Flutes, and Violins. The bottom five staves show a more complex rhythmic section with repeated "semicrome" markings. The notation includes various note values and rests.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values and dynamic markings.

Handwritten musical score for the second system, consisting of five staves. It features dynamic markings like "p" and "ppia.", and includes the text "Trasii sapiento perfidi".

*semicrome*

*for:* *fma: semicrome sempre*

*for:* *fma: semicrome sempre*

*for:* *fma:*

nor del Peni: to-re, l'onor del Peni: tore; tradir di Padre i!

*for:* *fma:*

cora i! Pe-nitor sa-gra

*crome*

*poco for.* *pia.* *poco for.* *pia.* *semicrome*  
*poco for.* *pia.* *poco for.* *pia.* *semicrome*  
*te* *te* *te* *te* *si*  
*poco for.* *pia.* *poco for.* *pia.*  
*for.* *semicrome* *foriss.*  
*for.* *foriss.* *semicrome*  
*Geni-tor sa-pra* *si* *Geni-tor sa-pra*  
*for.* *foriss.*

*semicrome*  
*semicrome*  
*semicrome*  
*semicrome*  
*semicrome*  
*semicrome*  
*semicrome*  
*semicrome*  
*semicrome*  
*semicrome*

*for.*  
*for.*  
*for.*  
*for.*  
*for.*  
*for.*  
*for.*  
*for.*  
*for.*

*pia.*  
*pia.*  
*pia.*  
*pia.*  
*pia.*  
*pia.*  
*pia.*  
*pia.*  
*pia.*

*tradir sa-*  
*semicrome sempre*  
*semicrome sempre*  
*semicrome sempre*

*peste o perfidi l'onor del Penitente tradir di Padre il*  
*come*

This page of a handwritten musical score contains ten staves. The top three staves are instrumental accompaniment. The fourth staff is the vocal line, starting with the instruction "CORO" and the lyrics "il genitor sagrū". The fifth and sixth staves are vocal lines with lyrics "Croma" and "semicroma" respectively. The seventh and eighth staves are vocal lines with lyrics "il genitor sagrū". The ninth and tenth staves are vocal lines with lyrics "per fidi".

The score includes several dynamic markings: "poco for." (poco fortissimo) and "pia." (piano). Performance instructions include "CORO", "Croma", "semicroma", and "per fidi". The notation features various rhythmic values, including eighth and sixteenth notes, and rests.

A handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written on ten staves. The vocal line includes the lyrics: "perfidia tra: dir di Edoe il core il genitor saprà" and "il Penitor saprà il Genitor sa:". The piano part consists of arpeggiated chords and rhythmic patterns. The score is annotated with performance directions such as "semicrome", "for.", and "pia.". The handwriting is in black ink, and the paper shows signs of age and wear.

semicrome  
pia.  
for.  
semicrome  
pia.  
semicrome  
for.  
pia.  
perfidia tra: dir di Edoe il core il genitor saprà  
pia.  
for.  
semicrome  
for.  
semicrome  
for.  
semicrome  
for.  
for.  
il Penitor saprà il Genitor sa:  
for.



This page contains ten staves of handwritten musical notation. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted notes. Dynamics and articulation markings are present throughout, including *forziss.*, *semicrome*, *pro*, *forz.*, *semicrome*, *poco for.*, and *pro*. The lyrics "Lavar la macchia ioroglio del mio nel vostro" are written across the bottom staves in a cursive hand.

Lavar la macchia ioroglio del mio nel vostro

*semicrome.*  
*pia.*  
*pp.*  
*for.*

*semicrome*  
*pp.*  
*for.*

*semicrome*  
*pp.*  
*for.*

*semicrome*  
*pp.*  
*for.*

*semicrome*  
*pp.*  
*for.*

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

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

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

*semicrome sempre*

*semicrome sempre*

*con esso il Campi- doglio Po.*  
*pp.*  
*crome sempre*

nor mi rende: ra      nor mi rende: ra      l'onor mi  
 nor = do = ra.

*poco for.*      *for.*      *poco for.*      *for.*  
*fortiss.*      *fortiss.*      *fortiss.*      *fortiss.*      *temperome*      *cresce*

Handwritten musical score for the first system, featuring five staves. The notation includes various rhythmic values and dynamic markings. The second staff contains the marking "poco" at the beginning and "cresc." at the end. The third staff contains the marking "semicrona" in the middle. The fourth staff contains the marking "semicrona" in the middle. The fifth staff contains a whole note followed by a series of eighth notes.

Handwritten musical score for the second system, featuring five staves. The notation includes various rhythmic values and dynamic markings. The first staff contains a whole note followed by a series of eighth notes. The second staff contains a series of eighth notes. The third staff contains a series of eighth notes. The fourth staff contains a series of eighth notes. The fifth staff contains a series of eighth notes. The marking "Tra: Dal Segno." is written across the bottom of the system.

Scena IX

Jusnelo, Segi-  
miro, e Fullo.

*Fullo.*  
 Qual'cecità vi spinse, miseri a farvi

*Segi:*  
 Di nuovo a far lo stesso io tornerei. *Fullo.*  
 Come Donna mi.

*Segi:*  
 Dov'abbiamo a Roma un Padre cheaperinto lo splendor del So.

*Jus.*  
 vranno per divenir un Cittadin Romano. Un Padre in fin dea.

Deggio, poiché la mare tiranna tinta del sangue avrà dei figli

suoi, potrà di gloria contrastar tra voi. *Fin:* Figli traditi:

*Segi:* tori non son più figli. Oh taci; non son più figli allora,

che di tradir capaci fossero i Penitor. Ma quando un Padre

la Patria offende, e la sua Prole rapim, rispettosa a ri-

correrlo al buon consiglio; Padre il Padre non è, ma il figlio è figlio.

This page contains ten staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the staves.

Annotations and markings include:

- ra:* (top left margin)
- ma:* (second staff)
- ora* (third staff)
- allegro.* (fourth staff)
- for.* (fifth staff)
- for.* (sixth staff)
- for.* (seventh staff)
- for.* (eighth staff)
- Da Figlio oprai; s'ei vuol ch'io mora* (ninth staff)
- for.* (bottom of ninth staff)

\*  
 p.m.  
 viva  
 5. p.  
 Da mi vedrai da ti - glo ancora ca - der la vittima del - Genitor ca -  
 f. = p.  
 poco for. for. fortiss. viva  
 for. viva  
 for. viva  
 per la vittima del ge - nitor del genitor, del geni - tor.  
 for. fortiss.



Oa figlio oprai, sei vuol d'io mora Oa figlio ancora tu  
 mi vedra = ca =

*poco fov.* *pian.* *fov.* *pian.*  
*pian.* *pian.*  
*poco fov.* *pian.*  
 Der la vittima del ge-nitor, caer la vittima del ge-ni-  
*poco fov.* *pian.*  
*poco fov.* *fov.* *foviss.* *pian.*  
*fov.* *foviss.* *ma.* *pian.*  
*pian.*  
 tor del genitor del genitor. *pian.* *Andantino.*  
*Andantino.*

poco for. sempre  
*rit.*  
*for.* *rit.* *for.* *rit.* *for.* *rit.* *for.*  
 Nostra *rit.* *for.* *rit.* *for.* *rit.* *for.* *rit.* *for.*  
 priuche nel petto scanzia ferirmi, *rit.* *for.*  
*rit.*  
 Di ripet- to io sapro in pri-mera *rit.* *for.*

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain complex musical notation with many beamed notes and rests. The third staff has the lyrics "ci d'amor" written below it. The fourth staff continues the lyrics with "ba = - - - ci d'amor, la:". The fifth and sixth staves are mostly empty, with some faint markings. The seventh staff has the lyrics "ci d'amor. Da capo:" written below it. The paper shows signs of age, including foxing and some staining.

ci d'amor

ba =

ci d'amor,

la:

ci d'amor.

Da capo:

## Scena X.

Tusnelda,  
e Fullo.

Sulla murra si scorti. Il tuo Germano. Non

merita pietà. Chi la domanda! a chiederla, la morte può

esser che v'insegni. Anzi dal morir, nostro più tosto tu ne apprendi.

Vrai, che noi abbiamo quella virtù, che manca a voi.



3  
4  
Corni

3  
4

3  
4  
Fagotti

3  
4

Flauti  
3  
4  
Corno

Violini  
3  
4  
Vnna

3  
4

3  
4

3  
4  
Allegretto.

3  
4

Handwritten musical score on page 29, featuring ten staves of music. The notation includes various clefs (treble and bass), notes, rests, and dynamic markings such as *mf*. The score is written in ink on aged paper, showing some staining and wear. The music appears to be a multi-measure rest or a series of sustained notes in the lower staves, and more active melodic lines in the upper staves.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics: Or - di'è salvo l'È. dol mio: me - do.

Dynamic markings include *for.* and *pia.*



poco for.  
 viva.  
 viva.  
 poco for.  
 viva.  
 viva.  
 poco for.  
 mar potrà - Porgoglio del - super - bo Cam. pidooglio

*pia.* *poco for.*

*pia.*

*pianiss.*

*una.*

*co. v. vi. sempre.*

*pianiss.*

*una.* *poco for.* *unis.*

*pia.*

*poco for.*

*pie: - ta in pace in pace mo: ri ro, pie: - ta in pace*

*pian.* *poco for.*

A handwritten musical score on page 37, consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *pina* and *for.*. The lyrics "mo: ri: rō, mo: ri: rō." are written below the bottom two staves. The score shows a complex melodic and harmonic structure with some slurs and phrasing marks.

*pina*:

*for.*:

*unre.*

*pina*!

*for.*:

*co'v: m*

*pina*:

*for.*:

*unre:*

*pina*!

*for.*:

mo: ri: rō,

mo: ri: rō.

*pina*.

*for.*,

*pia.* *poco for.*

*pia.* *poco for.*

*pia.* *poco for.*

*pia.* *poco for.*

*pia.* *poco for.*

*pia.* *poco for.*

*pia.* *poco for.*

*pia.* *poco for.*

Or - chiè salvo il dol mio, che - domar po =

*pia.* *poco for.*

Detailed description: This is a page of handwritten musical notation, likely a vocal score. It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves. The first staff has a vocal line with a treble clef and a key signature of one flat. The second staff has the word 'Aria' written above it. The third and fourth staves are for a piano accompaniment, with a grand staff (treble and bass clefs). The fifth and sixth staves are for a vocal line with a treble clef. The seventh and eighth staves are for a piano accompaniment with a grand staff. The ninth and tenth staves are for a vocal line with a treble clef. The lyrics are: 'Or - chiè salvo il dol mio, che - domar po ='. There are several instances of the marking 'pia.' (piano) and 'poco for.' (poco forte) throughout the score.

The page contains ten staves of handwritten musical notation. The first staff begins with a *pia.* marking and ends with a *poco for.* marking. The second staff is marked *rit.*. The third and fourth staves both begin with *pia.* and the fourth also includes *rit.*. The fifth staff is marked *rit.*. The sixth staff begins with *pia.* and ends with *poco for.*. The seventh staff is marked *rit.*. The eighth staff begins with *pia.* and ends with *poco for.*. The ninth staff is marked *rit.*. The tenth staff begins with *pia.* and ends with *poco for.*.

The lyrics at the bottom of the page are:

fra l'orgoglio lie-ta in pace in pa-

Handwritten musical score on ten staves. The bottom staff contains the lyrics: *- ce sno: riro or-die salvo. 14 = Dal mio lie- tain*. The score includes various musical notations such as notes, rests, and dynamic markings like *pia.*, *poco for.*, and *cresc.*. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

*poco for.* *pianissimo*  
*in mi.*  
*pia. assai*  
*in mi.*  
*co' v. m.*  
*pia. assai*  
*pia. assai*  
*pace mo: riro, or - d'è salvo - dal mio*  
*pia. assai*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written across the bottom staves.

Staff 1: *piu. tosto for.* *pia.* *for.*

Staff 2: *una,*

Staff 3: *for.* *pia.* *for.*

Staff 4: *co' d. vi*

Staff 5: *for.* *pia.* *for.* *for!!!*

Staff 6: *una.* *for.* *una.* *una,*

Staff 7: *for.*

Staff 8: *la.*

Staff 9: *Pie-tatē pace mori-rō, mo-rirō.*

Staff 10: *for.* *pia.* *for.*



This page contains a handwritten musical score for page 34. It features ten staves of music. The notation includes various note values, rests, and bar lines. Key markings include:

- Staff 1:** *pian.*
- Staff 2:** *rit.* and *pian.*
- Staff 3:** *rit.*
- Staff 4:** *rit.* and *cresc.*
- Staff 5:** *rit.* and *cresc.*
- Staff 6:** *rit.* and *cresc.*
- Staff 7:** *rit.* and *cresc.*
- Staff 8:** *rit.* and *cresc.*
- Staff 9:** *rit.* and *cresc.*
- Staff 10:** *rit.* and *cresc.*

The lyrics are written below the staves:

- Staff 4:** *co. v. m. all'ottava alta*
- Staff 5:** *co. v. m.*
- Staff 10:** *Var-cherò - p'eter: no ob.*

*poco for.* *ppia.* *poco for.*

*mas.*

*poco for.* *poco for.*

*co. ti. vi*

*nu = - do. si. ri. to. om = bra. va. gi. ni = te;*

The image shows a page of handwritten musical notation. It consists of ten staves. The first three staves are for a vocal line, with lyrics written below. The fourth staff is for a string section, with the instruction 'co. ti. vi' written above it. The fifth and sixth staves are for a woodwind section, with 'c. b.' written above them. The seventh and eighth staves are for a keyboard section, with 'p.' written above them. The ninth and tenth staves are for a bass line, with 'nu = - do. si. ri. to. om = bra. va. gi. ni = te;' written below them. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'poco for.', 'ppia.', and 'mas.'.

*pia.*  
*u mi*  
*pia.*  
*u mi*  
*so viol.*  
*u mi*  
*cdb.*  
*ma - dum grima - costante felix a semper agnū sa.*

This page of a handwritten musical score contains ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a dynamic marking of *pia.* and a *u mi* annotation. The third staff also has a *pia.* marking. The fourth staff features a *u mi* marking and a *so viol.* instruction. The fifth staff has a *u mi* marking. The sixth staff has a *u mi* marking. The seventh staff has a *cdb.* marking. The eighth staff has a *u mi* marking. The ninth staff has a *u mi* marking. The tenth staff contains the Latin text: *ma - dum grima - costante felix a semper agnū sa.*

Handwritten musical score consisting of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The bottom staff contains the following lyrics: *rò bell' - esem - jioacognim sarò aognim sarò. Da Capo.*

Scena XI.

Jullo.

L'Intrepido forza sconosciuta virtù creden, che

fosse in un barbaro core; ved' or quanto v'inganna il proprio arde.

Handwritten musical score for Scene XI, featuring vocal lines and instrumental accompaniment. The score includes:

- Vocal Line:** A single melodic line with lyrics.
- Strings:** A section of five staves labeled "stris." (strings).
- Basso Continuo:** A section of two staves labeled "C. B." (basso continuo).
- Tempo:** The tempo is marked "Allegro." in the lower left of the instrumental section.

A handwritten musical score on aged paper, featuring a vocal line and several instrumental parts. The score is written in a historical style with various dynamics and performance markings.

**Instrumental Parts:**

- Violin I (Vn. I):** The top staff, marked *Viol.* and *Viol.*
- Violin II (Vn. II):** The second staff, marked *Viol.*
- Viola (Vcl. A.):** The third staff, marked *Vcl. A.*
- Cello (Vcl. B.):** The fourth staff, marked *Vcl. B.*
- Double Bass (Cb.):** The fifth staff, marked *Cb.*
- Trumpet (Trom.):** The sixth staff, marked *Trom.*
- Drum (Tamb.):** The seventh staff, marked *Tamb.*
- Harpsichord (Cb.):** The eighth staff, marked *Cb.*

**Vocal Line:**

The vocal line is written on a single staff with lyrics in Italian. The lyrics are: "Temo assai che di Roma il destino di Roma il destino nel suo corso oggi il piè non s'arresta".

**Performance Markings:**

- for.* (forte) markings are present in the vocal line and the double bass part.
- piu.* (piano) markings are present in the vocal line and the double bass part.
- for.* (forte) markings are present in the trumpet and drum parts.
- piu.* (piano) markings are present in the harpsichord part.

*ppia.*

*mf*

*cd.*

se arretra nel corso il cammino nel corso il cammino d'avançar:

*ppia.*

*mf*

*cd.*

Handwritten musical score on page 37, featuring multiple staves with notes, rests, and dynamic markings. The score includes a vocal line with lyrics and several instrumental accompaniment staves. The lyrics are: "se arretra nel corso il cammino nel corso il cammino d'avançar:". The page is numbered 37 in the top right corner.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes. There are three dynamic markings: *for.* under the first measure, *for.ii.* under the second measure, and *for.* under the fifth measure.

A musical staff with a treble clef and a key signature of one sharp. It contains two markings: *Vivis* at the beginning and *Vivis* towards the end.

A musical staff with a treble clef and a key signature of one sharp. It contains two markings: *col B* at the beginning and *col B* towards the end.

Handwritten musical notation with lyrics: *Io più sperame non a, no più sperame non a.* The staff starts with a treble clef and a key signature of one sharp. There are two dynamic markings: *for.* under the first measure and *for.ii.* under the second measure.

Handwritten musical notation with lyrics: *e: mo anzi che di*. The staff starts with a treble clef and a key signature of one sharp. There is a dynamic marking: *for.* under the first measure.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp. The notes are mostly eighth and sixteenth notes. There are two dynamic markings: *for.* under the first measure and *for.* under the fifth measure.

A musical staff with a treble clef and a key signature of one sharp. It contains one marking: *Vivis* at the beginning.

A musical staff with a treble clef and a key signature of one sharp. It contains one marking: *col B* at the end.

Handwritten musical notation with lyrics: *Donai de tino nel suo corso gli più non arrasti, che se arre sta che se ar.* The staff starts with a treble clef and a key signature of one sharp. There are two dynamic markings: *for.* under the first measure and *for.* under the fifth measure.



Handwritten musical score on page 38, featuring multiple staves with notes, clefs, and lyrics. The score is written in ink on aged paper. The lyrics are: *restane cor soi camino Da: varzar.*

The score consists of several systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system shows a piano accompaniment with a treble clef and a key signature of one flat (B-flat). The third system includes a vocal line with lyrics and a piano accompaniment. The fourth system shows a piano accompaniment with a treble clef and a key signature of one flat (B-flat). The fifth system includes a vocal line with lyrics and a piano accompaniment. The sixth system shows a piano accompaniment with a treble clef and a key signature of one flat (B-flat). The seventh system includes a vocal line with lyrics and a piano accompaniment. The eighth system shows a piano accompaniment with a treble clef and a key signature of one flat (B-flat). The ninth system includes a vocal line with lyrics and a piano accompaniment. The tenth system shows a piano accompaniment with a treble clef and a key signature of one flat (B-flat).

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Cyrillic script. The score includes dynamic markings such as *ppiu fov.*, *for.*, and *mo.*, and tempo or performance instructions like *ad B.*. The lyrics are written below the notes, with some words appearing on multiple lines. The notation includes various note values, rests, and slurs. The paper shows signs of age, including foxing and staining.

Lyrics: *... нннн.*  
*ad B.*  
*... - то пиу спеме нора, нò, нò раванзар:*  
*ppiu fov. for. mo.*  
*ppiu fov. for.*  
*for.*  
*for.*  
*то пиу спеме нора, пиу спеме нора, нò пиу спеме нора*  
*ppiu fov. for.*

Jov. *ria.*  
*ria.*  
 Jov. *ria.*  
 a *Nel* *ria.*  
 Jov. *ria.*  
 C.B.  
 C.B.  
 C.B.  
 C.B.  
 gliato difficile sentiero per che il cielo di condurlo si Dagni; e - se il ciel non lo guida o per.  
 Jov. *ria.*

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

giaro che i disegni s'annovansi v'ora - - - - - s'annovansi si ve:

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

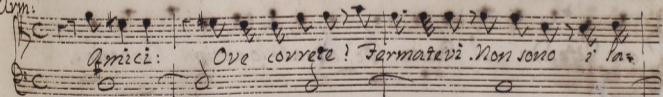
ora. Da Capo:

## Scena XII.

40

Monte del Castello di Tentoburgo situato sopra ad una scoscesa, e dirupata Montagna, a pie della quale scorre il fiume Amisia, con veduta di rosso ponte in prospetto, il quale s'unisce al ponte levatoio che dà ingresso nel mentovato Castello. Dall'uno de' lati il principio dell' adiacente foresta. Il tutto illuminato. Nell' aprirsi della Scena allo strepitoso suono di militari stromenti si vede la battaglia attaccata; dopo un breve bilanciato contrasto della quale, degeste fa una sortita dal Castello, ed assaltò scell'esercito di Arminio, che accenna di cadere. Arminio infuriato, con pochi de' suoi, che van crescendo di numero, a misura ch'esso gli va animando; e di Soldati Romani si uniscono in tanto alla difesa del Ponte.

Arm:



*Spersa, e tante nel sangue avvolte insegne, asta, e bandiere.*

*Opera son pur del vostro braccio, e gloria son del vostro valor.*

*Fermate il passo; rivolgete la fronte; Non v'è un Orazio,*

*che difenda il Ponte. No, a salvarlo andiam, Coraggio.*

*Chieda di; fava a noi la nostra insidiata libertà. Mi*

segna, Chi di Roma non vuole il giogo inegno. No evitarlo, a=

mici, ecco v'insegnano.

Corni.

*p*  
*pp*

*prattissimo.*

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves, with the first seven containing musical notation. The notation includes various note values, rests, and dynamic markings such as *pp* and *mf*. There are also several instances of the word "Vivis." written across the staves. The paper shows signs of age, including foxing and staining, particularly in the lower half of the page. The bottom of the page features three empty staves.



Handwritten musical score on page 42, featuring multiple staves of music. The score includes various annotations such as *pia.*, *joy.*, and *trionfar vi qui = do*. The music is written in a style characteristic of 18th or 19th-century manuscripts, with a focus on melodic lines and harmonic accompaniment. The bottom staff contains the text *A trionfar vi qui = do* and *pia. croche*.

*pia.* *joy.*

*pia.* *joy.* *pia.*

*pia.* *joy.* *pia.*

*pia.* *joy.* *pia.*

*pia.* *joy.* *pia.*

*A trionfar vi qui = do*

*pia. croche*

Joy. *piu.* Joy. Joy.  
 Joy. *piu.* Joy. Joy.  
 Joy. *piu.* Joy. Joy.  
 Joy. *piu.* Joy. Joy.  
 Joy. Joy. Joy. Joy.  
 Joy. Joy. Joy. Joy.

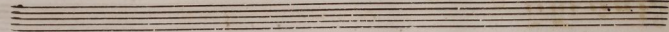
*a trionfar vi giudo* *questo è! aming in breve,* *e*  
 Joy.

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

crome sempre.  
 crome sempre

se cader si deve si cadem liberta

crome *for.* *pia.*



for. *pina.* for. for.

pina. for.

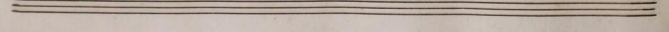
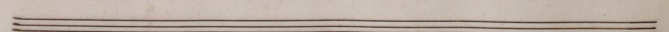
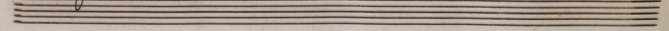
for. *pina.* poco for. for.

for. *pina.* poco for.

for.

pina.

si cada in liber. ta in liber. ta in liber.  
*pina* poco for. croma for.



Oboe *Ca. 1820*

*for.*

*ma.*

*for.*

*for.*

*for.*

*ta.*

*for.*

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes lyrics written in a cursive hand. The lyrics are: "a trionfar vi guido que: - sto è il camin più breve, 2". The word "come" is written below the first measure of the lyrics. The word "piano" (abbreviated as "p<sup>ia</sup>." or "p<sup>ia</sup>." with a slur) is written above several staves. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with various note values and rests. The paper shows signs of age, including foxing and staining.

p<sup>ia</sup>.

p<sup>ia</sup>.

p<sup>ia</sup>.

p<sup>ia</sup>.

p<sup>ia</sup>.

come

a trionfar vi guido que: - sto è il camin più breve, 2

*rit.*

se cadet si deve si cadat in liber- ta

The page contains a handwritten musical score. At the top right, the page number '45' is written. The score consists of several staves. The top staff is a vocal line with a treble clef and a common time signature. Below it are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. A 'rit.' (ritardando) marking is written above the second piano staff. The lyrics 'se cadet si deve si cadat in liber- ta' are written below the piano staves, aligned with the notes. The manuscript shows signs of age, including some staining and fading.

Handwritten musical score consisting of six staves. The notation includes various notes, rests, and dynamic markings such as "for.", "pia.", and "viva". The bottom staff includes the instruction "si cada in Pi=Bar.".

Staff 1: *for.* *for.* *for.* *for.*

Staff 2: *for.* *viva* *viva* *viva*

Staff 3: *for.* *pia.* *for.* *pia.* *for.* *pia.* *for.* *pia.*

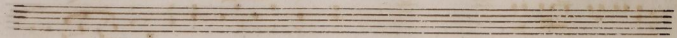
Staff 4: *for.* *pia.* *viva* *pia.* *for.* *pia.* *viva* *pia.*

Staff 5: *for.* *pia.* *for.* *pia.* *for.* *pia.* *for.*

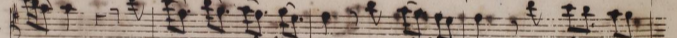
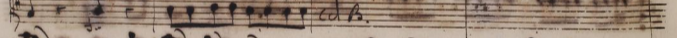
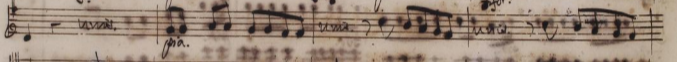
Staff 6: *for.* *pia.* *for.* *pia.* *for.* *pia.* *for.* *pia.* *si cada in Pi=Bar.*



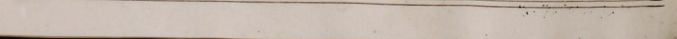
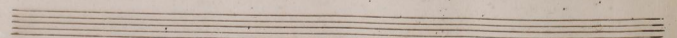
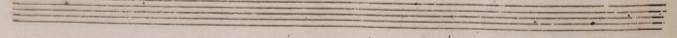
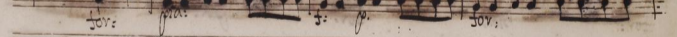




annisi.



Deve si erda in liber-tà, in liber-tà in liber-tà.

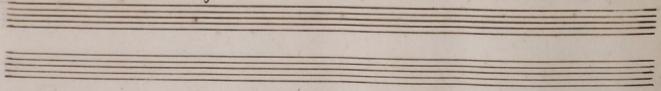


Ob. *for.* *una.* *una.*

*for.* *una.* *una.* *una.*

*for.* *una.*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *pia.*. The lyrics "Di vincer o mo: rira Par:" are written below the seventh staff. The paper shows signs of age, including foxing and staining.



poco a for.      ma.

ma.

*ad. B.*

te del nostro ardire      apprenderà di poi      apprenderà di

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental parts. The lyrics are: "Ippoi chi a noi succede - rà chi a noi succe: - derà." The word "Dopo" is written at the end of the piece. There are several "Joy." annotations and a "Cres." marking.

## Scena XIII.

Si riattacca di nuovo la zuffa: d'intinto s'impadronisce del ponte, si avanzano le machine murali: si dà l'assalto al castello, che dopo una valida resistenza si rende finalmente a' Cherusci, che l'assaliscono.

Varo frettoloso da una parte, e Segeste dall'altra.

Ami con spada nuda alla mano.

Var. Seg. Var.

Amico: s'iam perduti. Ove san corri? Ci sperato a mo:

Seg. Var.

Varo t'arresta. Un qualbie tempo troverem? - Son vinto. E a

Seg.

tanto mio rossore, altro riparo ritrovar non pos'io, che in questo dieiro. a.

Scena XIV. Segeste, indi Tullo.

117 118

pro sequiti anch'io: ma pria ne l'ingue voglio da figli rei... Prence, die

Seg.

fai? Salvati. Più non curo questa vita molesta. Per terminarla il

terro ancor mi resta. I figli scellerati, Citti ove sono? a:

Full.

vanti di morire, vò trucidarli io stesso di mia mano.

Seg.

sono in libertà lo queri in vano. Ingiusti Dei! Qual ira vi muove



*Tur.*  
 mai contro di me!... Fuggiamo. Il suo nimico si appressa. Almen si vada

*Sec.*  
 di Vano in traccia... Ei corre disperato a morir. Tu lo raggiungi.

Per quella parte andò. Vanne, ch'io resto in abbandono a

fato, per non ceder, s'io posso, invendicato.

*Tur.*  
**Scena XV.** Jusnel da dalla parte dove si trova.  
 Segeste, Arminio dall'altra, co' suoi seguaci.  
 e detti.

*Seg.*  
trovo, o Padre: / All'fin contento potrò morire. / Vieni scella.

*Arm.*  
rata. Che vuoi tentare, Segeste? In mio potere abbandona quel

*ff.*  
ferro. Tua conquista sarà di poi, che avrà passato il core prima alla

*Arm.*  
figlia, e Dopo al Peni: tore. Compagni. Che disarmi quell'

*Seg.*  
Compio, chi m'è fido. Nessun si accosti, o che la figlia uc.

Arm: *Ar-ri-ve-ri-vo. Arre-statevi. Oh Dio! che pena è questa!*

*Tutte mi sento in seno le manie più crudeli.* Seg:

*io mi sento tutto giub-bi-bil cor. Sospendo il colpo, per pia:*

Arm: *cer di vederti tormentato. In ancor morrai di poi. ma vendi:* Seg:

*cato. Lasciami, amato figlio, lasciami al mio destino.*

Son figlia rea; giusto è che sia punita. Se chi mi diè la vita, di

propria mano svena un infelice figlia; quel dono che mi

diè, quello respiccia. Salvo tu sei. Disponga ora il Padre di

me, come a lui piace; se in lui tu mi rispetti, io moro in

pace. *Arm.* Barbaro; e non ti muove tanta virtù! *Seg.* mi

Questa anzi un'ira maggior. Quanto appaga il tuo do-

lor, mi offende tanto la pace sua. Vorrei - *Arm. b* Spietato! oh resisti chi

tuò. Voli uno strale, voli, amici, a ferir quel core infido.

*Seq:*  
Nessun si muova; o d'io la figlia uccido.

— Serzetto

Handwritten musical notation for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a rest followed by a series of notes. The piano accompaniment features chords and moving lines. Dynamic markings include *ppia.* and *for.* (forte). The word *una.* is written below the piano part.

Jus:

Arm:

*Ah - non ferir, Desiro di mania e di furor, di mania e di fu-*

Seg:

Handwritten musical notation for the second system. It includes a vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamic markings include *for.* and *fin.* (fine). The instruction *andante, ma non troppo.* is written below the piano part.

Handwritten musical score on page 53, featuring vocal lines and piano accompaniment. The score is written on ten staves. The first two staves contain piano accompaniment with the marking *pia.* (piano). The third staff is a vocal line with the lyrics: *Quel colpo che sospiro, che sospiro perche sospiro ancor: perche? perche?*. The fourth staff is another vocal line with the marking *ppor* (pianissimo). The fifth staff is piano accompaniment with the marking *pia.* and the instruction *Con* at the end. The score is written in a cursive hand and shows signs of age, including some staining and fading.

Handwritten musical score on a page with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "qual piacer vi miro vit = time del dolor vit = time del dolor" are written across the lower staves.

Dynamic markings and performance instructions include:

- for.* (forte)
- ma.* (marcato)
- for.* (forte)
- pia. x* (piano, forte)
- pia. x* (piano, forte)
- placati* (placato)
- for.* (forte)
- pia.* (piano)

qual piacer vi miro vit = time del dolor vit = time del dolor



for. pia. for.  
 for. pia. for.  
 for. pia. for.  
 foriscimi foriscimi to che pena a:  
 Parresta Parre = sta che pena a:  
 Non t'ascolto che dolce  
 for. pia. for.

poco for: for: pizz.  
poco for: for: pizz.

in ira è questa, sento spezzarmi il cor, fe viscimi fe viscimi

cor e l'arresta,

gioia è questa, sento appngarmi il cor  
poco for: for: pizz.

for. poco for. for.  
*mi*  
*placati*  
 no non t'ascolto che dolce gioia è questa. sento appannarmi il'  
 for. poco for. for.

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings such as *pia.* and *for.* are placed above the notes. The lyrics are written below the staves.

*pia.* *for.*

*pia.* *for.*

*pia.* *for.*

*pia.* *for.*

cor, sento, spezzarmi il cor, sento, spezzarmi il cor

*pia.* *for.*

cor, sento, spezzarmi il cor,

*pia.* *for.*

cor, sento, appagarmi il cor, sento, appagarmi il cor

*pia.* *for.*

Partial view of the adjacent page of the musical score, showing the right edge of the staves and some handwritten text.

Se  
Segn  
tem  
rit  
ve  
qu  
rag  
vivo

## Scena XVI

Segimiro, che giunge in  
tempo da trattenersi segeste  
nell'atto che vuol perir  
e detta.

Ma che più tardi. *Diminuisce:*

sei vincitore. *Osserva.* Di tua vittoria la mercede è

questo. *Mori per: fida.* *ms: Arm.* Oh Dio! *Segi:* Padre t'ar.

*Seg:* *Arm.* Ah traditore. *Amici:* Si diaarmi il crudel. *De:*

spiro. *ms:* *Arm.* Al fine potrò con quest'acciar. - Sposo che fai? *Di*

*Mus.* vendicar pretendo... Incontro! Senitors. *Seg.* So lo difendo *Mus.* no,

scostati Germano. Prima per questo seno quel ferro ha da poi.

*Arm.* *Cor.* Come! E tu puoi difendere un tiranno che ucciderti vo.

*Mus.* *Arm.* lea? Chi la vita mi dà, torla po: tea. Ne tu rom.

*Seg.* menti *Seg.* miro... Quando vedo il padre in periglio, io mi ramento

*Arm.* *Tus.*  
 No! che a lui son figlio. Ma spora... taci, e di chiamarmi arisci tua spora:

cor! Dovrebbe farti orrore. La sposa non son io duxi tradi.

*Arm.* *Leg.*  
 tore. E è questoun tradir? In almeno amico... Non chiamarmi co.

*Arm.*  
 si. Son tuonemico. Oh virtù che innamora. E io non

cedo? E io resisto ancora? Ah, non fia ver, che vinto

io rimanga da voi. Segeste ascolta: Questo l'acciar che

rese. alla Germania oppressa, la contrastata libertà. Con

questo, se ancor dell'odio tuo son io l'oggetto, si estingua l'odio

tuo, passami il petto. Ma se senti l'ira in seno ti resta ancora

dell'affetto antico, fa di'io torni a veder Segeste amico.



Tutti i miei torti oblio. Di mia vittoria non domando altro frutto. Quando ho legata

amico, ottenni il tutto. Tu sai ch'ionon t'offesi, ma pur se reo mi

vedi, voglio ancora ai tuoi piedi... ah Prince Invitto. Sorgi. Che

fai! Per questa strada, oh Dio! m'assalite; orda confuso, di

me debba arrossire! Io voglio estinti i figli, e i figli miei

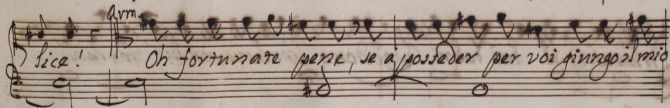
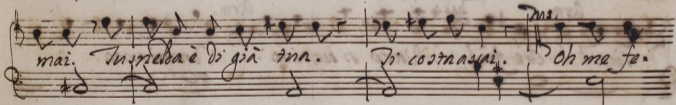
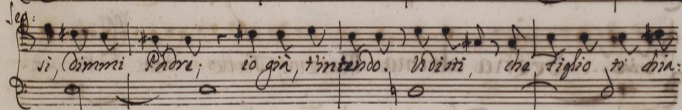
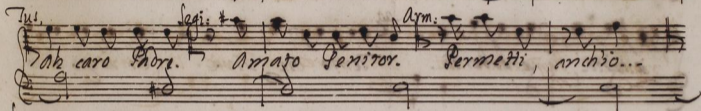
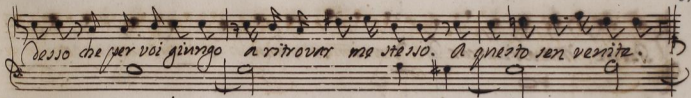
salvano il Peni: tore. Io non rammento più di Prozzi dover. longin pe-

riglio: Rammentan essi ogni dover di Figlio. Un invidio si

vore contro di te mi rende d'ingiusto degno acceso; Io sono l'offen-

sore; E a chiedermi pietà scende l'offeso a troppo eccesso ar:

riva, Figli, la virtù vostra. Io la per: dei; ma la ritrovo:



Bene. Ma a ricercar di varo si vada a lui concesso

*leg.*  
e vita e libertà. Temo che viva; Ei da me si vò.

viva... *mar.*  
Scena ultima. Marzia, Tullo, e Detti Me infe-

*Arm.* *Tullo* *Arm.*  
rice! che fu! Varo si uccise. Compiango, o

Marzia, il tuo dolor. Quel dono che usar con lui vo-lean,

or lo concedo a te. Libera torna, se vuoi, con Tullo al Tebro!

se il tuo core ti potesse staccar dal ciel Romano, avrai il Padre in te.

*mar:*

geste, e in me il Germano. Ah Drence: tu lo vedi, come afflata son

io. Perche in asprire il mio dolor coll'ingiu riosa offerta d'un Ger-

mano, che il mio volca tra- dire! *leggi:* marzia, tinganni. Il

vero confessore - ro. son io d'ogni trama l'aptor. En:

danni a torto il tuo bel cor, che questa vita, ch'io godo, e'

dall'amico un dono, il tuo bel cor dovria trovar nel mio de.

l'itto, il mio per dono. *Arm:* Cura sarà del tempo

che undi lo trovi. a. Devo lasciar moa lei la libertà del'

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass) with lyrics in Italian. The score is written on three systems of staves, each with a vocal line and a basso continuo line. The lyrics are: "pianto. a render grazie intanto ai nostri Numi andiam. Tante si-  
nostrè raccolte questo di varie vicende, che il fortunato evento nell'  
opra ch'è di loro, ea noi portento."

pianto. a render grazie intanto ai nostri Numi andiam. Tante si-  
nostrè raccolte questo di varie vicende, che il fortunato evento nell'  
opra ch'è di loro, ea noi portento.

Coro

Corni.

Marza e  
Jettim

Jusnera,  
e

Jegia

Julo.

*allegro.*

Sulle ro.

Sulle

Sulle

Sulle



vine al-  
 vine al-  
 vine al-  
 vine al-  
 vine al-  
 vine al-  
 vine al-  
 vine al-  
 vine al-  
 vine al-

non pensi al soglio colui che al solo or.  
 colui che al solo or.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Gloria: (du) cegni virtū." are written across the fifth staff. The paper shows signs of age, including foxing and staining.

Handwritten musical score on page 63, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including foxing and staining.

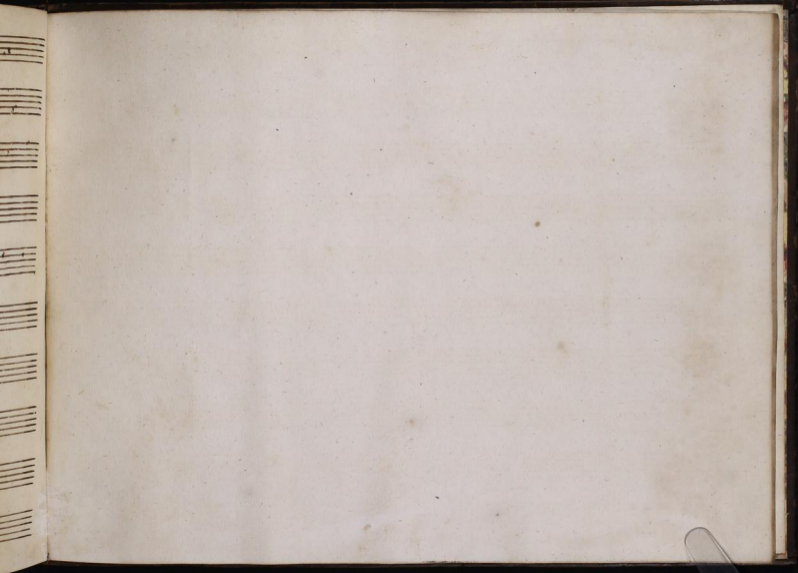
*Fine dell'Opera.*

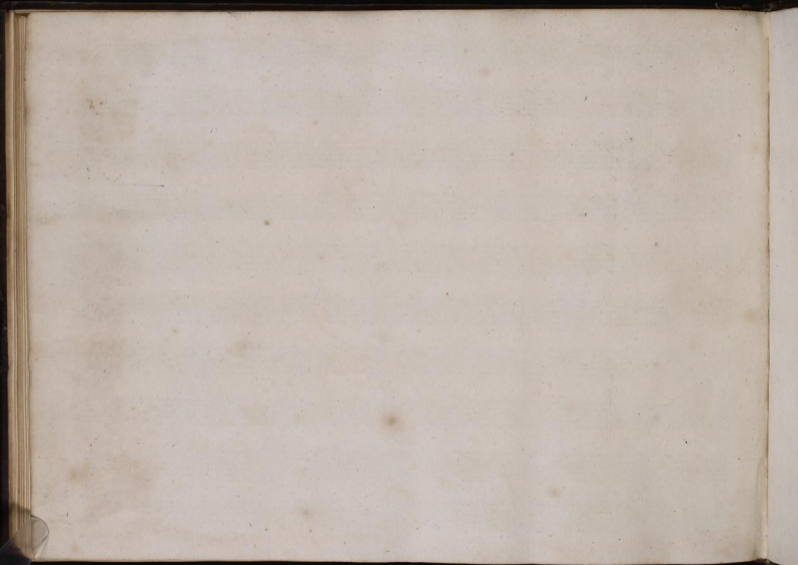
Musikwissenschaftliches  
Seminar  
der  
Universität Halle.

A page from a handwritten musical manuscript, featuring ten horizontal staves. The notation is written in dark ink and includes various musical symbols such as notes, stems, and beams. The first staff begins with a treble clef. The second staff contains a key signature of one flat (B-flat). The third staff contains the title "Fin de l'œuvre" written in a cursive hand, oriented upside down. The fourth staff contains a common time signature (C). The notation continues across the remaining staves, with some ink bleed-through visible from the reverse side of the page.











E 0 6egast

25/3/2009









ARMINI

ATTO  
III.



49.