





ADE

LAI

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LXXXIV. G. 1.

LEGATO

*Mobile*

**GIROLAMO CONTARINI**

1845.

*Classe IV.*

*Cod. CCCLXXX.*

MSS. ITALIANI

Cl. 4 N.° 380

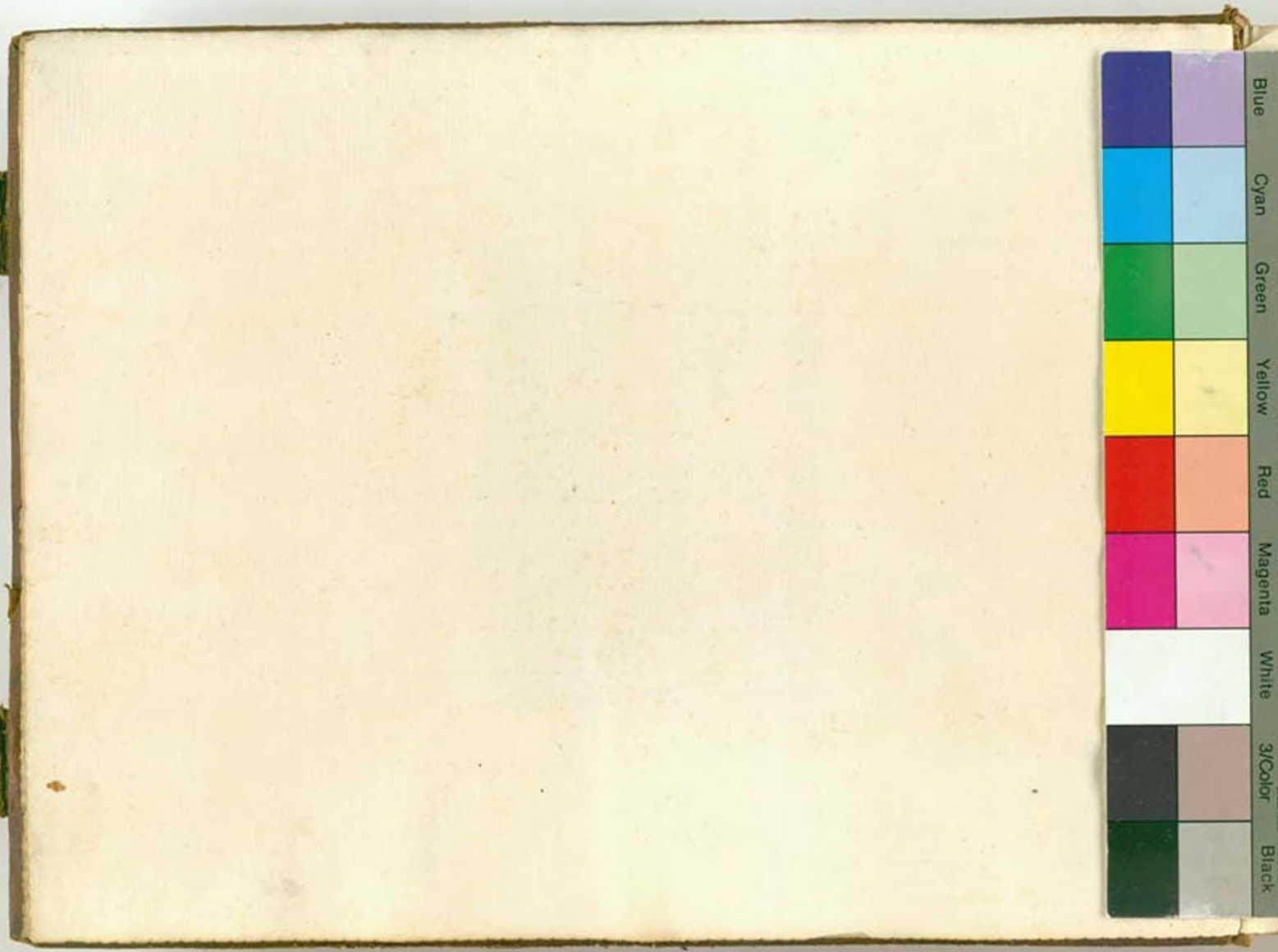
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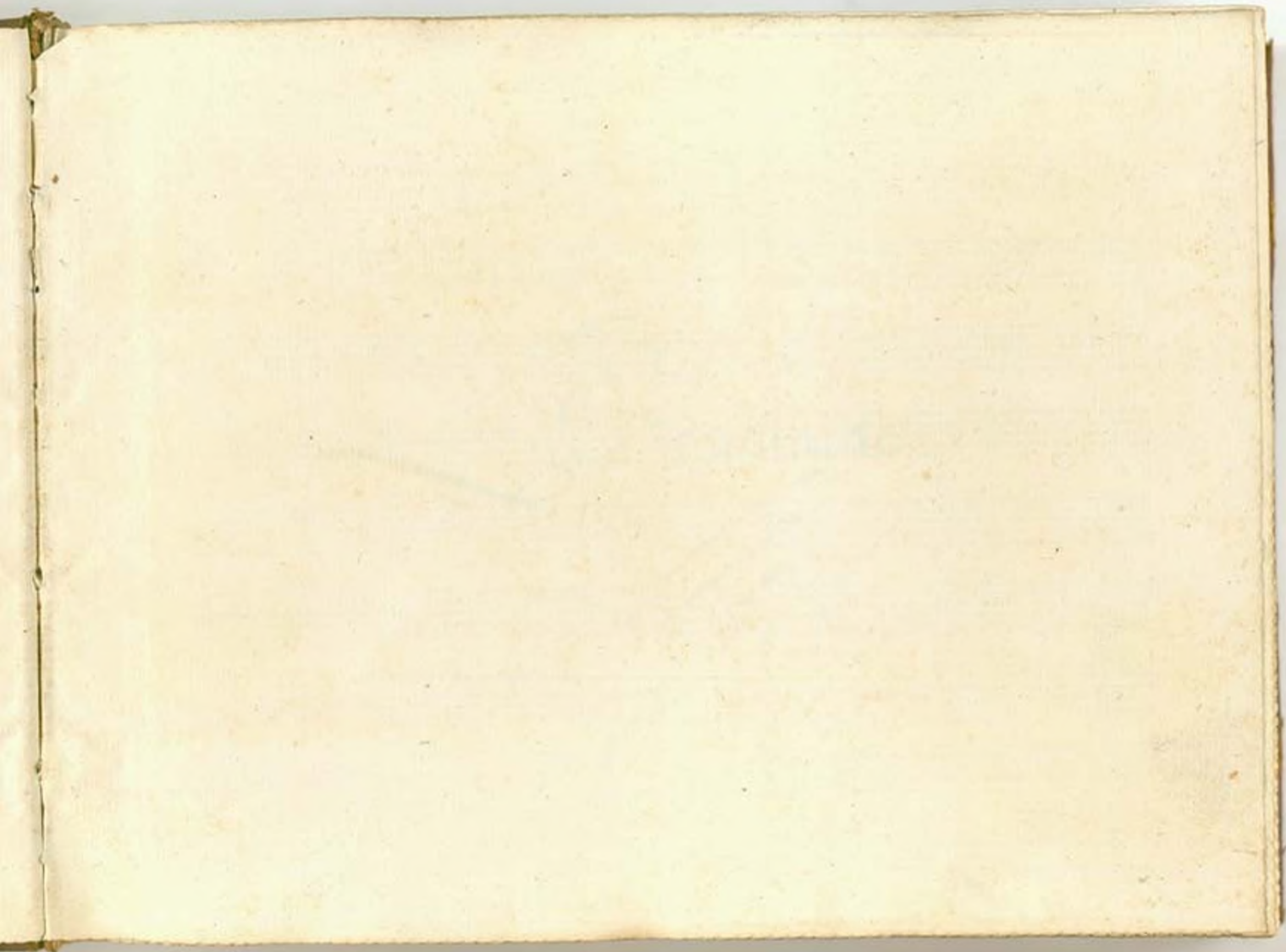
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9904

Antonio SARTORIO - Adelaide











*L. Adelaide*





# Sinfonia

*Trombe*

*Lento*



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of ten staves. The first seven staves contain musical notation, including treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The notation is dense, with many beamed notes and rests. The eighth, ninth, and tenth staves are empty, showing only the five-line structure of the staves. A ruler is placed at the bottom of the page, showing measurements in centimeters from 0 to 30. The paper shows signs of age, including some staining and discoloration.

A handwritten musical score on aged, yellowed paper. The score is written on ten staves. The top staff contains a series of chords, likely for a lute or guitar, with many notes beamed together. The second staff continues with similar chordal notation. The third and fourth staves show a more complex texture with individual notes and some slurs. The fifth staff features a melodic line with a prominent slur. The sixth staff continues the melodic line. The seventh staff is a single melodic line with a few notes. The eighth, ninth, and tenth staves are empty, showing only the five-line structure of the staves. A ruler is placed at the bottom of the page, showing measurements in centimeters from 0 to 30.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of seven staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several measures of music, with some containing dense clusters of notes. A large, decorative flourish or bracket is drawn on the left side of the page, encompassing the first three staves. Below the main musical notation, there are four additional empty staves. At the bottom of the page, a ruler is visible, showing measurements in centimeters from 0 to 30.

# Atto primo Scena Prima

## Adelaide

Handwritten musical score for Adelaide, Act I, Scene I. The score is written on five staves. The first four staves contain a vocal line with lyrics "Viteci alle - re" and a piano accompaniment. The fifth staff contains a bass line with lyrics "o. d d d" and "o. d d d". The music is in 3/8 time with a key signature of one sharp (F#).





Handwritten musical score for the first system, featuring five staves with treble and bass clefs, a key signature of two sharps, and a common time signature. The music includes a vocal line with lyrics "La guerre" and a piano accompaniment. A large bracket on the left side groups the first four staves.

Handwritten musical score for the second system, featuring five staves with treble and bass clefs, a key signature of two sharps, and a common time signature. The music includes a vocal line with lyrics "Non à la gloire de la Patrie" and a piano accompaniment. A large bracket on the left side groups the first four staves.



Handwritten musical notation for the first system, consisting of three staves with notes and rests.

maiale vitti = rie maiale vitti = rie

Ob'ur abma inuita in me p ai qua' formate omai'

Ob'ur abma inuita in me p ai qua' formate omai'



prima d'estinta sia celi d'glo =

- ria a la costan =

celi d'glo = - ria a la costan =



za mi a i la costanza

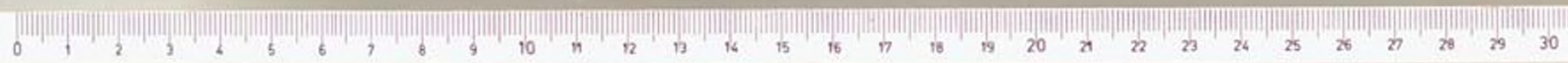
mi a

*Beregario*

*Altra parte D. Broi degno bracio real Vinuti i =*



= nesi a le nosti armi in fin uinto cadesti: ma ne le tue cadute  
 Anco felice entri a roghi di Marte puij Livorger le uuij nuova pe-  
 nica Dal mis Impero Louuano For e concesso arbitria di te stessa ne  
 luma de tuoj cari Donna repposa piu quanto piu altera Scigliu l'emp. Ca=  
 ina o prigioniera. *Fel* Superbo Regnator s'un Core afflittu



vincer present' col rigor t'inganni t'inganni j tuoi degni vivanti son-

Atomi son ombre à un core estinto

Bereng. De le nost' armi il

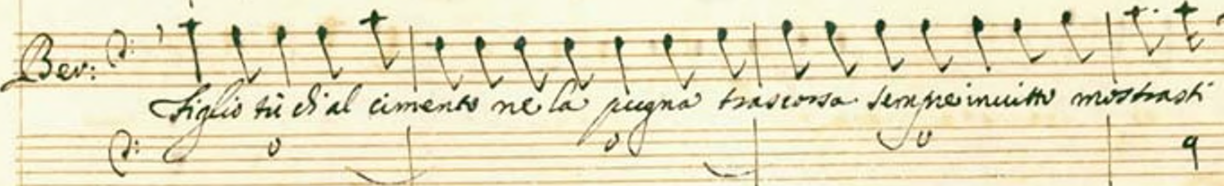
L'ame fiero non puoi dir di tue temeste ma lume amico e d' tua

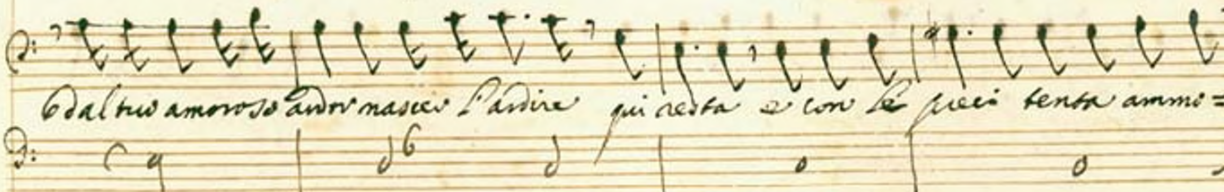
sorte un dono ch' ora ti scorge al già cala =

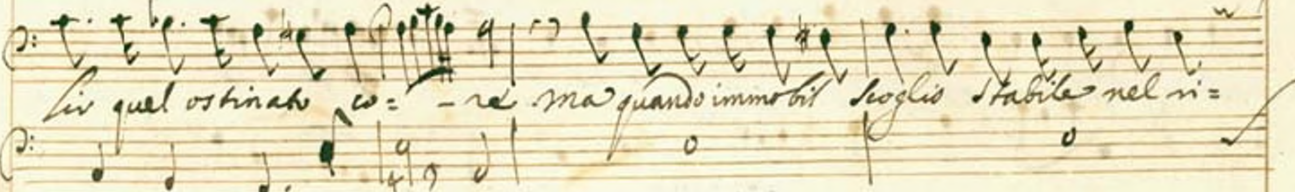
Sarà beta mia sorte quando mi ponga in uel de la face. Finene a

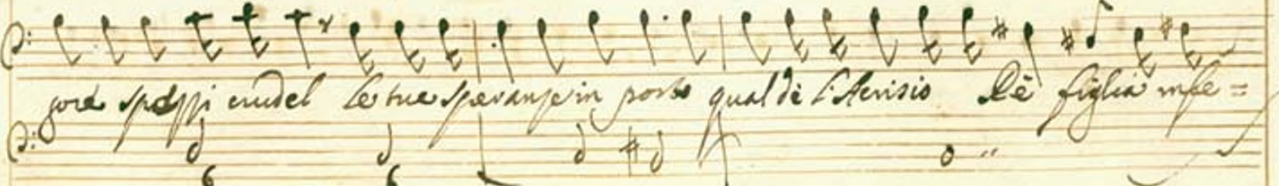


*Alleg. di mod.*  *Sinf. con le Trombe*

*Bar.*   
*Figlio tu eri al cimento ne la pugna trascorsa sempre inuitto mostrosti*

  
*Ed al tuo amoroso Amor nasce l'ardire qui resta e con le pui tenta amme =*

  
*liv quel ostinato co = - ra ma quando immobit soglio stabile nel ri =*

  
*gode spessi endel letue per anpe in posse qual di l'Ariseo Le figlia mfe =*

liea piascher morta se p'ha resti nel capo sen di nome conve

cre del benaco l'onda frange col piede e con il capo ad ombra

e l'ajjo all'or nel suoj velin apprenda creder più janni

ancor la vita e un' ombra

**Scena 2<sup>a</sup>**  
**Adalberto, Adelaide**

Adelaide mia vita e fere mi j'ie come se al miud:





mor son tuq bei rai placati placati un di renditi renditi a me

e nella resa tua con saggio ingegno - lega due Regi e rendi

seria = - no uide = gno lega due Regi e rendi seria = -

- no uide = gno Amutisi

Amutisi o crudele - di te stesso tiranna e di chi t'ama lomicida fice = -



*tanta compinconi disprezzi un du = lo eterno: ti l'ape il*

*Cielo e unj pruar Infer = no ma*

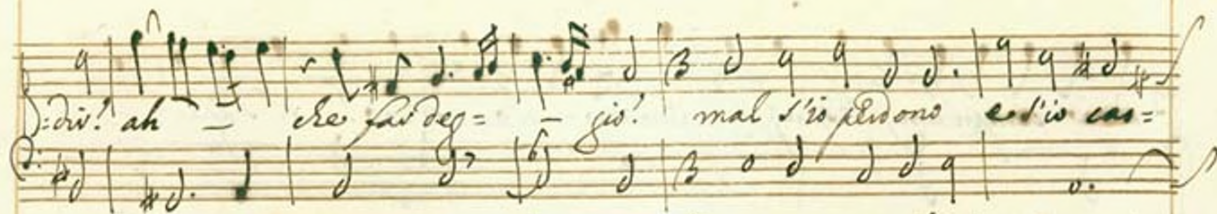
*l'elha pertinace il sepe dello Dogno sotto j giel: del sonz tacendo ac =*

*cura l'imprigiona la cea ni ni ni ni contro la mia Plea ubra ven =*

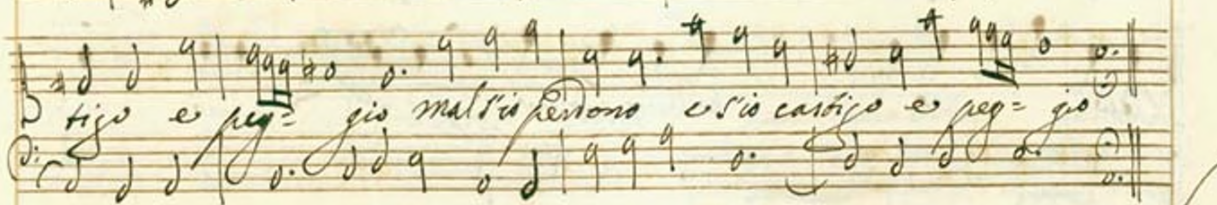
*Deus est Genitor et il Trons meo unio diuisa potio disuti:*



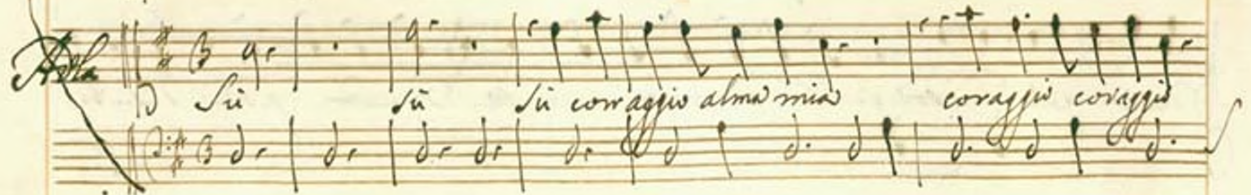
*di! ah - che far deg - gio! mal s'io perdono e s'io cas -*



*tijs e peg - gio mal s'io perdono e s'io castigo e peg - gio*



*Ala*  
*Su su su coraggio alma mia coraggio coraggio*



Handwritten musical score on page 10, featuring six staves of music. The first five staves are for instruments (flute, violin, viola, cello, and double bass) and the sixth is for the vocal line. The music is in 3/4 time and D major. The vocal line includes the lyrics "Ave Maria" and "Ave Maria".

*Ave Maria*  
*Ave Maria*

Handwritten musical score on six staves. The notation includes notes, rests, and bar lines. The lyrics are written below the fifth staff.

*ma - j*

*e se ciò tu non fai o più non fatto in ogni*

Handwritten musical notation for the first system, consisting of five staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and clefs. The music is written in a single system across five staves.

parte stas i purnt l'ens mio mov= *ritu=* - i

Handwritten musical notation for the second system, including the word "ritu" above the staff and "adagio" above a specific section. The notation continues with various rhythmic values and clefs.

taci mia lingua taci ab tropis uer - discens *ritu* l'alma immor=

Handwritten musical notation for the third system, including the words "tal ment" and "no l'alma immortal". The notation continues with various rhythmic values and clefs.

tal ment' e' il mio dno = - ter = no l'alma immortal



gnem' *no*

*unforzo*

odi deum empio sonos i germe iniquo colfinger

ueppi e simulat tomenti sagace in uau di lusinganni tenti

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Do lo uolontaria nel misero costante nel clero dei martir uolgo le

*Ad lib* *piano* *And* *And* *And* *And*  
 Lasciami averta il piano (chi) (chi) Lasciami ferma

*And* *And* *And* *And* *And* *And* *And* *And*  
 Lasciami empio sirona spietato uado Li tra ri torte ad in con =

tra con regio cor la morte

Scena 3a  
 Adalberto. Ottone  
 Lindo in disparte





Handwritten musical score for the first system, featuring a grand staff with treble and bass clefs and a piano part with a bass clef. The notation includes complex rhythmic patterns and dynamic markings.

*Andante*

San con l'armij un aspra guer = ra un aspra guerra un aspra

*Delante pero que en guerra = los copios de un aspra guerra*

guerra san con l'armij un aspra guer = ra un aspra guerra un aspra guerra

nel mio sen de = pro d' amo =

*all' fine*



*per hoc in amor et = ter =*  
*panis et calicem dicitis*  
*et habetis vitam = eternam =* re *panis et calicem*  
*in unum =* re *panis et calicem*  
*in unum =* re *panis et calicem*  
*in unum =* re *panis et calicem*  
*in unum =* re *panis et calicem*  
*in unum =* re *panis et calicem*

*Dicitur come sopra // Segue 2.<sup>da</sup> Stufa*



2. *Andante*

Nel mio petto ogni or combat = te ogni or combatte

nel mio petto ogni or combat = te ogni or combatte

cuius animi sic = toto, lasso

re Cori il bel lasso m'abbat = te due contrarij

Pentual co = re lasso con l'annunzio aspra guerra

*San con l'aminu agra gues = nel mid scido = gno et lms*

*re Pitt: con es gna*

*Lindo*

*Questi Amici e' Alberts*

*Stona*

*Enne ti rendo Adis*

*Ma parson*

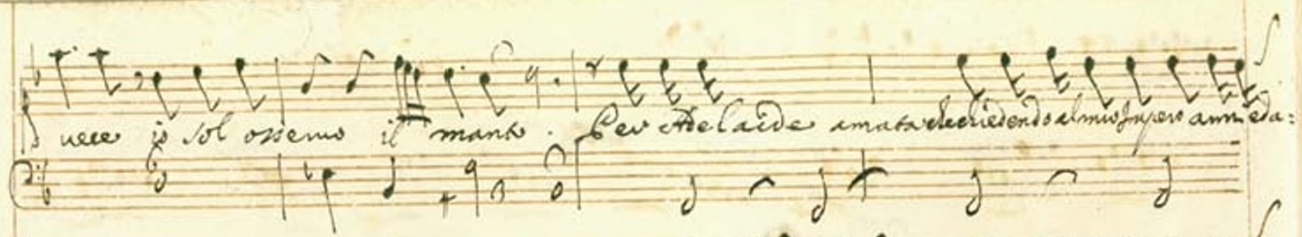
*Scena 4.  
Orond. 16*

*Chell'altro*

*e' mentris tendi*

*inmiragli ke d'abbom bandi de uols in*

uere sol ossemus it marks. Per Adelaide amata electuendo almus puer amica:



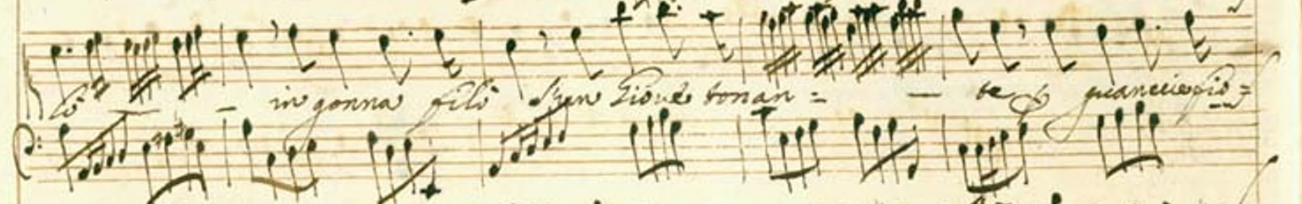
ita donami te terra a medic' fides qui mi g'itio' tra uili foglia il



*Andrè*  
fides  
Sui creder amant' in gonnas fili



in gonnas fili Sui fides bonan - be p' guanciepis



rite sue forme canis  
sue forme canis di me non stupite S.



mem non stupite amanti no no ni ni amanti no no di me non stu-

pit amanti no no ni ni amanti no no



Scena 5<sup>a</sup>

Desilla

Desilla in labris d' uendi merci

Palma Veria in labris d' uomo

Stuni eter =

Se regis = *se* *La Delfin l'auke facel:* *se po =*

*se* *se* *del canja =* *se* *il tenor* *della mie Stella*

*se* *po se* *del canja =* *se* *il tenor* *del =*

*se* *il tenor* *della mie Stella* *Di*



Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and clefs, typical of an 18th-century manuscript.

*legno*

*Sotto mentite foglie De millej martiri ancella us in traccia d'omni amor Del =*

Handwritten musical score for the second system, including a lute icon and musical notation. The text continues from the previous system.

*-era no =*

*ulla*

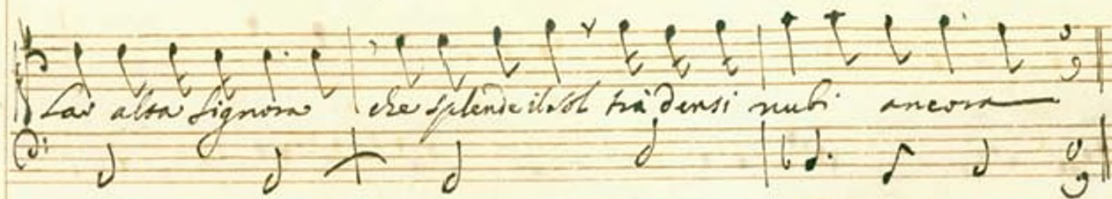
*Delma*

*tra co' p'nesti inu'rt'io non ti pot'ni ce =*

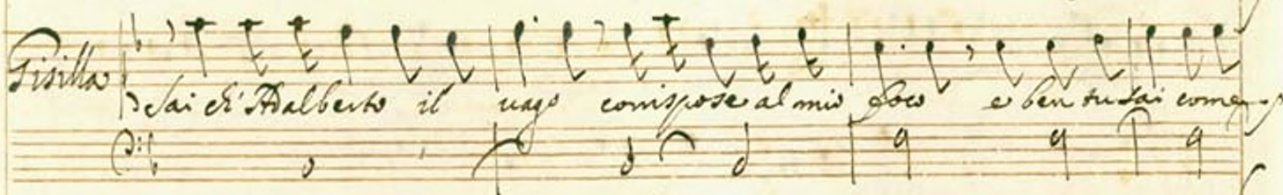




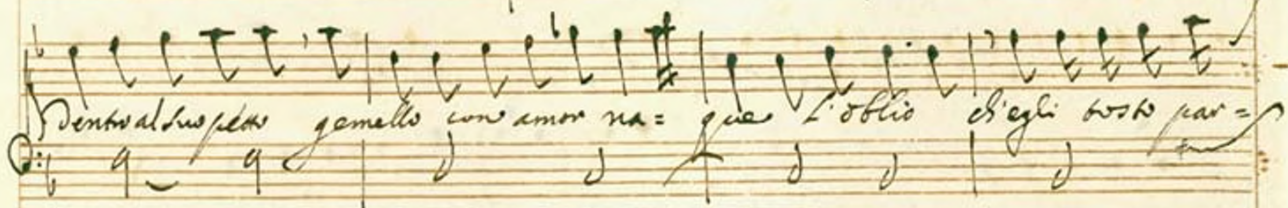
Lai alto lignom ere splende il sol tra densi nubi ancora



Sisilla Lai di Alberto il uago conipose al mio loco e ben tu lai come



Dento al suo pecto gemello con amor na = que l'oblio d'egli torto par =



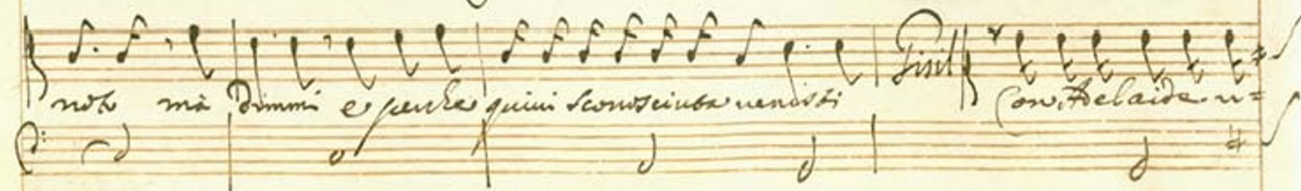
ti godendo solo condur l'ee in trofco l'af = feto mio Cio m'e



note ma Dommi e perche quini sconsciuta venisti

Fine

(ov. dellaide n =



nita d'abbonisco quel di che tanto addo = no spew di porgessi =

me al mio magh = — no In tanto amica fida già che vintate =

Lade entro tale legge Aghe dee trattarsi afflitta d'introduci ten =

Siamo oggi al buo agello forse comprar potranno queste povere merici un

nicey affetto

Scena 6.<sup>a</sup> Lindo  
Lindo, Esilla  
Delma

Chi stà in corte ore corte di contento più gò

Deu sol li troua genti accorte era sona corte à gli inciampi

Dal cauer Chi stà in corte ore corte di contento più gò

Delma

Se del proprio mestiere batto ogni una o signora costui d. Corte in = 9

new

che c'introduca ad Adelaide re gò

Lindo



*Lento*  
Seri tu vede ben euno non voglio andar più di moro

*Andante*  
sem - come non sai già poseriussar in oscur

*Andante*  
tes fu la bella ed è di un infelice Regina *Dimmi pqual car =*

*Lento*  
gion le verde regnosa nejo il li di suo bel la fresca rosa

*Andante*  
Io ben indovina quando il fior di mia età da ciascun lo dona *frati dunque di =*

*Ando*  
 in nado in nado alroue Lordi Panac in sen si

*Ando* in Sione *Ando* Inffionem Adelaide *Ando* Inffionem

Sal odiu costante si si duna puerum di mio cor mis cor - *Ando* mante

*Ando*



*Finale*

*gioisci alma mia*

*gioisci alma mia sta lieto mio*



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a cursive style. The lyrics are: *car*, *Stä hets mis cor*, and *givise almar mis Stä hets mis cor givise almar*. The music includes various notes, rests, and clefs, with some staves showing complex rhythmic patterns. A large bracket on the left side groups the first two systems of staves. The paper shows signs of age, including yellowing and foxing.







*mis*  
*pende* *Dolce* *caro* *amata* *pende* *sol* *ris* *toro* *del* *mis* *dolor* *torna* *per* *nel* *seno*

*mis* *Dolce* *caro* *amata* *pende* *sol* *ris* *toro* *del* *mis* *dolor* *Dolce* *caro* *amata*

*pende* *sol* *ris* *toro* *del* *mis* *dolor* *Fioriti* *alma* *mia* *allegro*



Scena *ma*  
Delma

O gran potere del Fautore Avieno *fa più saggio impu*

Si è fur è nel di tal comestri. Amore è un umore ogni uno lo

Two staves of piano accompaniment, likely for strings and keyboard, with a large bracket on the left side.

Si ogni uno lo si si si sentis al



ore e pur corpo egli non la materia egli non è e pur forma di numero ogni

unigi da Amore è unum amore ogni uno si ogni

uno e si

*da Capo*



Scena 8.<sup>a</sup>  
Alberto, Lindo Felice

Andante

Belle amiche del

pian = te odore =  
Difender / Giur = è uer = uoj siog =

Historici delle selue ogn' or = spi = no =

ma sal fin uoj ferite pui it ueder con uita che uoj nes = ti =

te Non così già it mis ben c'è già usant =

Za feiv ne mai sanar con la fuma - - - - - la non volti

fa it mis ben c'la usanza feiv ne mai sanar con la fuma - - - - -

Segue Lindo meu ri =

manti e tosto parta degl'altri sem i' importuns stulto Deve esser l'ama =

for secret e so - - - - - Qui il piemitrasse oue pias giunse il core



*Andante*  
re fia possit mai d'Alaide mia stella et no te =

*Andante* *Andante* *Andante*  
re *Andante* *Andante* *Andante*  
Lento Signore *Andante* *Andante* *Andante*  
Delicium habitus

cevad' jussu legno à londa et uaves uo portarmi à colui d'ornitgas endural

*Andante*  
mis cocentes amor iusta merced = *Andante* is mors prope à Dei

*Andante* *Andante* *Andante*  
anni il piede *Andante* *Andante* *Andante*  
L'è mor = to et mis Consorte *Andante* *Andante* *Andante*  
marchesens

*Adela* = *Andante*  
 se tra Giovanni mio in agne pe = ne i pur voglio mo =

*Andante*  
 in dietro mio bene e' d'essa e a' piedi miei disperata l'acconzo

*Andante* *Andante*  
 ferma del ferma arime no no ti piglia il lei crezia ti rivede il

*Adela* *Andante*  
 core Ceste inhumano anzi Adelaide more *Lento all'*

*Lento* *Andante*  
 onda soccorri una Reina e come o' questo no'





*Adagio* Quiis i seruo Jellon receit eu *Lento* wondonnami signor chiu tena naque

*Adagio* Sei uob al fiel di non moui nell' aque *Adagio* Che piu sandi crepenti animadu =

*Alto* L' i uiseli al noui plu la mia vita *Lento* Louen de cre miro

Los al fielo s' in alga ov l' profunda sventurata lignore

uob a reeu d' auiso al Zeni = ore

A page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of five systems of music. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian. The first system is marked 'Adagio' and 'Lento'. The second system is marked 'Adagio' twice. The third system is marked 'Alto' and 'Lento'. The fourth system has no specific tempo markings. The fifth system has no specific tempo markings. At the bottom of the page, a ruler is visible, showing measurements in centimeters from 1 to 29.



Sole dunque alterarsi quegli che nel portarsi solo al ben ornam

La flagella tra l'acqua il ciel degradato spinto da un onda è già vi =

cino al lido che non deggio a salui: l'obbligo un li se ben enemies

fiero La vendetta de' casi sempre deve abborir un cor guerrier

Signor sostienti à me l'an al tuo mal oribon

*no mo*  
 Qui sopra uento tutto sincere torna il respiro al diuiso

Labro gracia protesto il mio rival e del quest'aureo reueris de gl'obbligati un

Delge indice fido à lui ti tolga accio conosca uno gnò che per

Sua amica forse lo tolles orone il suo nemico à morte ma uer l'amate

Amica spera del mio bel del tutto ti cieda me il suo liberator per or ei



ueda

Luce il core fii in me non

Eu ma stin sen de la mia dama se quis

veu era palmas tai men dou' anima de dou' ama men dou'



anima che - - Dou'ama l'è pur new era l'alma stà men dou'ama

anima che dou'ama men dou'ama che dou'ama

*Lib. Calzo*

### Scena Decima Adalide

Oc: - chi fere fere u'gari= se'



Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values and rests.

Handwritten musical notation for the second system, featuring a vocal line with lyrics. The lyrics are written in Italian: *per te per di in eterno solis non in cruce = se*. The notation includes a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written in a cursive hand.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values and rests.

Handwritten musical notation for the fourth system, featuring a vocal line with lyrics. The lyrics are written in Italian: *l'adombra i sen = ti miei pe = na di. Per =*. The notation includes a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written in a cursive hand.



Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: *crijere. fere u'apuz te per che zore u'apuz -*

Handwritten musical score for the second system. It includes a vocal line and piano accompaniment. The key signature has one sharp (F#). The lyrics are: *Ma crimi die la vita!* and *o la Camise questa quegli il Diadema au =*. The word *Segue* is written in a large, decorative script. The piano part features a prominent bass line with a sharp sign.





rato d'Alberto abbando quini ad arte lasciato li crepemea quest'arista

ponde clito mi tolse a l'onde ma già ed'it'ato anor un'let'is ces-

pini li secondine sue brame e la done rivide in uel'grannasiro di

quella un'ponero l'astore tosto tosto li uada e done di folgore non

giungà a pena il tempo li cechia la mia vita e pa ce e pa ce e

scam = *po si cechia la mia vita e par ce e judge*

scam = *Palpebre albe e iusticie Las bonarceis*

*tori esconsi punto*

**Scena XI**  
*Armondo, Estore, Adelaide, Annone*

**Annone** *Chias*

*Le granes de tiro de fidiaj la*

*noni le Regia de Cis de Cressi sesori de Xesse le scritore de tuoinjoral*



Sol ~~son omni~~ - be ve - re de troj aipoi al sol son om - be

ut = re

Armonio

Annote inuita an =

cor nutiendo in sensu spiritus ponere Li ma generoso tuos'it mio pro ego =

uol'it'is pietoso

Annore

Viver bramo celas io qui sui tantis ore

Della pille mia rintraccio L'orme

Avella

Pastori Amici le cortesi

*rite* *scovete* *in* *pre* *un* *in* *te* *sc* *Ann* *in* *Stella* *ere* *ser* *g*

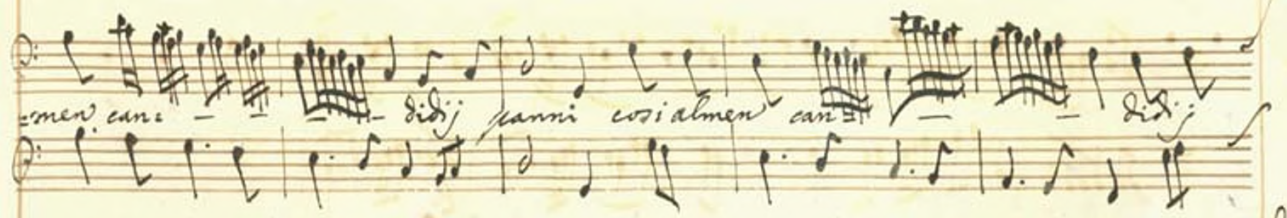
*del* *gi* *ore* *sin* *cor* *qua* *l* *an* *to* *l* *gi* *ac* *que* *at* *ta* *t* *o* *l* *l'* *on* *de* *in* *sen* *o* *al*

*Ac* *que* *Ed* *en* *o* *ci*

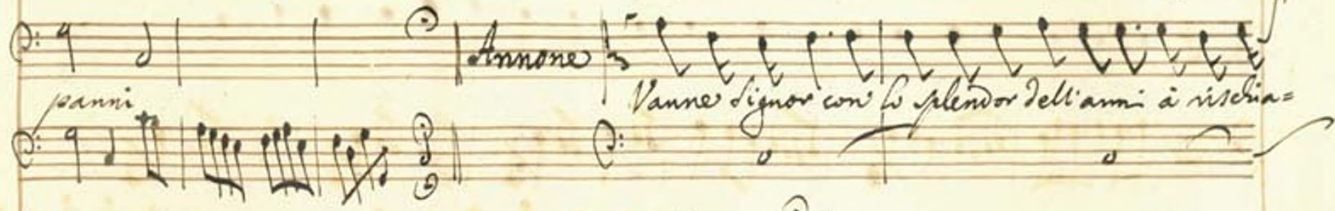
*Ar* *mon* *do* *Al* *mi* *o* *al* *be* *o* *il* *tuo* *di* *gi* *u* *no* *ri* *sto* *ra* *re* *sen* *tu* *po* *tra*

*Qui* *l* *au* *ni* *g* *no* *re* *g* *no* *de* *t* *uo* *i* *d* *an* *ni* *co* *me* *il* *pa* *ne* *ue* *st* *it* *o* *è* *bu* *no* *co* *si* *al*

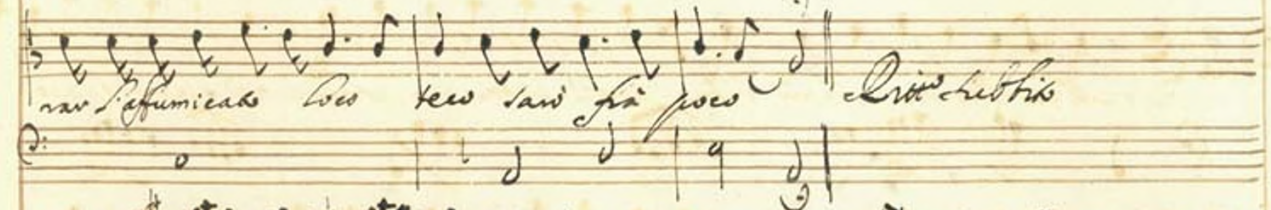
men can  
didj panni così almen can  
didj



panni  
Annone  
Vanne signor con lo splendor dell'anni a rischiar



rar l'afumicato l'os teo san fia poco  
Crischebis

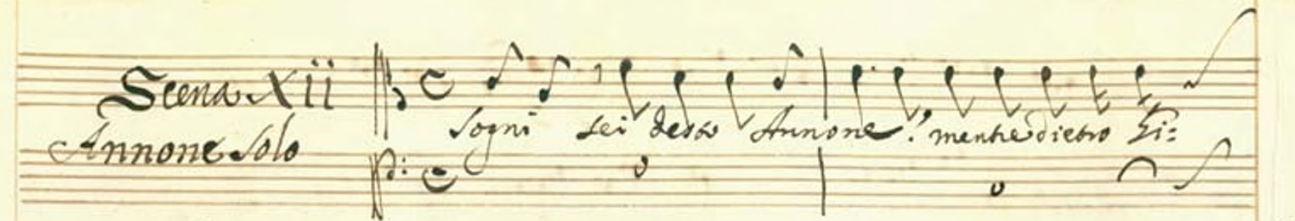


col destino mi unti in vita anco aita mi porge = ra spera e core ed il ri =  
 core d'empia sorte li angeli spera e core ed il rigore d'empia sorte li angeli =

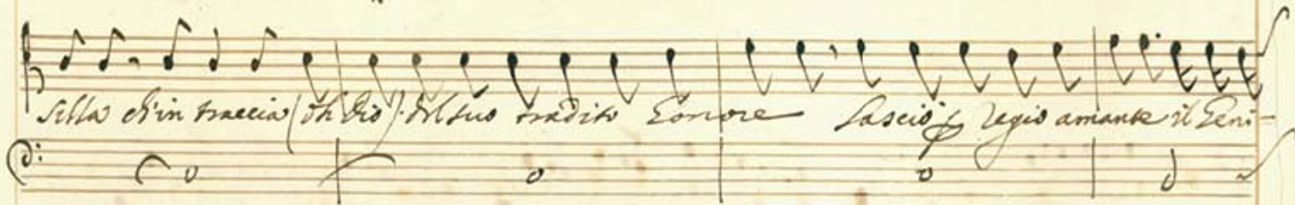
Aria come sopra

Scena XII  
Annone solo

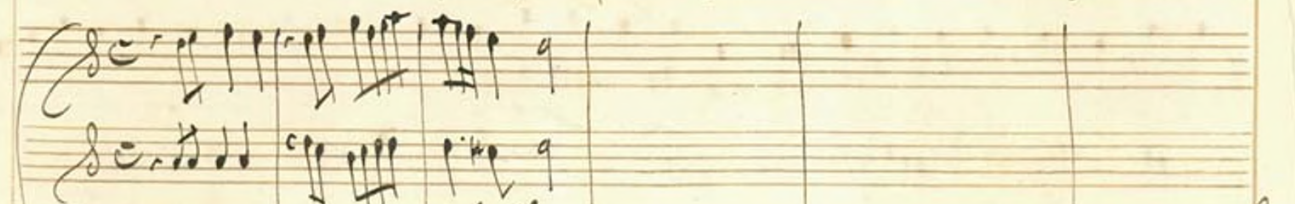
Sogni sei desto Annone? mentedietro di



Silla ebrin traccio (oh Dio) il tuo credito onore lascio regis amante il Peri-



toe ignoto ~~il~~ <sup>il</sup> ~~qu~~ <sup>qu</sup> ~~pi~~ <sup>pi</sup> ~~qui~~ <sup>qui</sup> ~~mon~~ <sup>mon</sup> La figlia io cesso e la nipote io trovo



Segue

Ann<sup>o</sup>  
O miseria de morte le uel il



Bene a stăle a stăle a diluig *rit.* cade il ma = le i omisea  
 x 4

Del morta = le Donna inuisa mă infelice se morf



Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of two staves with notes and rests.

Handwritten musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment line.

*Lied d'empit l'alto ruoto à te di Franze e mi fai piangere mi fai*

Handwritten musical notation for the third system, including a treble clef and a 4/4 time signature. The notation consists of two staves with notes and rests.

Handwritten musical notation for the fourth system, featuring a vocal line with lyrics and a piano accompaniment line.

*piu = gra l'empio à te à te che uala O miseria O mi =*



Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The score is written on five staves. The first staff is the vocal line, and the second and third staves are the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked "Allegro". The score concludes with a double bar line and a fermata over the final note.

Sena XIII  
 Berengario  
 poi  
 Lindo

Handwritten musical score for the second system, including a vocal line and piano accompaniment. The score is written on five staves. The first staff is the vocal line, and the second and third staves are the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked "Allegro". The score concludes with a double bar line and a fermata over the final note.

*Berengario*

*Io debbo rano per il Lindo a più grandi col ni*

Handwritten musical score on aged paper, featuring two systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The bottom system includes a vocal line with lyrics and a piano accompaniment. A ruler is visible at the bottom of the page.

*Son à piu grandi à piu grandi col rigor*

*Hor &*

*Donna ivata e altera & tenor di sorte figlia ambedue non posso unlor*

*Ma se il figlio è un stranin seno, e a tuo pro' porr' io L' peso egl' è it:*  
*manche da new*  
*Isule da gio = co egl' è manse da*



Handwritten musical score for two systems of staves. The first system consists of two treble clefs and two bass clefs. The second system consists of two bass clefs. The music is in a common time signature (C). The notation includes various note values, rests, and dynamic markings.

*meno* *forte* *piu*

*Lindo*

*Amici semi guardie d'oggi, E non vi se ne non vedete dal mio più viaggio*

*fab esse necesse largo largo a l'opportato de strani auiz*



*Brevi* *che porti parole!* *Lindo* *sive Reclaire Alberti u =*

*niti insieme* *Brevi* *incendo, e fodo inuen* *uniti*

*no Eo Habite* *L'Impero* *L'Impero che unij di*

*nel seno* *Brevi* *ti ti piace Alberti d'Acclarenti sen di puru giglio*

*puggio non eror questi di giglio* *Lindo* *o m'odi pua signor eremi con =*

*Fonda* s' ad affogarmi anel' io uado in quell' onda *Dieu che disse =*

*meta da Le Tombe Adelaide* li gesti *si* che sparte son  
*Bene* Come che diu?

*corso anel' Albert* entr' a quell' acque ardite *qual* Jean nouel precipito  
*oh Dio* iniquo *Sab*

*Bene* *morta* e Adelaide? il figlio li saluo *rispondi* parlo di no messaggiero

# Scena XIV Amadeo

Amadeo, Berengario,  
Linda

Ciò che ti più sapevo mio Re Dio nel

uaso gemitor d'ominis alteri, nel Binasco fremezza gettarsi pria

da poi l'innocente mia la fortuna (semb'invato all'ora) con uffizio pie =

to = lo trascorre laide semiviva. à terra doue'aita troui da quel bar =

toe d'Albero infelice si dee temer (oh Dio) de'poco accora



Sì qual Leandro entrò a quell'acque absorto Della Torre il custode tanto ossequioso

Lungi.

Bereng.

Humi tartarei Stigia Proserpina



Handwritten musical notation for the first system, consisting of two staves with treble clefs and a central staff with a bass clef. The notation includes various rhythmic values and rests.

Demoni fure lampi d'incensij suoni & sibili nemi di gel = mini

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

Handwritten musical notation for the third system, consisting of two staves with treble clefs and a central staff with a bass clef. The notation includes various rhythmic values and rests.

quest'amarinombino d'incensio sughino incense = rischino

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



Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are: *Quando cadens est in te viscere misericordie sicut dulce fructus est pater*

Quando cadens est in te viscere misericordie sicut dulce fructus est pater

Handwritten musical score for the second system, featuring vocal lines and a basso continuo line. The lyrics are: *est Regno est Celo est Regno est Celo est mundo tu-*

est Regno est Celo est Regno est Celo est mundo tu-



Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line.

to, eil Padre eil Regis eil Regis, eil Cels eil mondo tutto il

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

mondo tutto

Città



Handwritten musical score for the first system, featuring three staves with treble and bass clefs, a common time signature, and various musical notations including notes, rests, and ornaments.

*Amadeo*

*Sunt Demone d'Atino*

Handwritten musical score for the second system, starting with the label "Amadeo" and the text "Sunt Demone d'Atino". It includes two staves with treble and bass clefs, a common time signature, and musical notation with some slurs and ornaments.

*Diò bambino*

*L'alma vincata*

*na crucia et*

Handwritten musical score for the third system, starting with the text "Diò bambino" and "L'alma vincata". It includes two staves with treble and bass clefs, a common time signature, and musical notation with slurs and ornaments.

*co di eterna re =*

*na pui più d'estia*

*Sunt Demone d'Atino*

Handwritten musical score for the fourth system, starting with the text "co di eterna re =", "na pui più d'estia", and "Sunt Demone d'Atino". It includes two staves with treble and bass clefs, a common time signature, and musical notation with slurs and ornaments.



Basso *... er un Demone d'Arso il Dio bambin, è un Demone di...*

*... il Dio bambin* *Litt. come sopra*

The image shows two systems of handwritten musical notation. The first system consists of a vocal line (Basso) and a lute line. The vocal line has lyrics: "er un Demone d'Arso il Dio bambin, è un Demone di...". The second system also has a vocal line and a lute line. The vocal line has lyrics: "il Dio bambin" and "Litt. come sopra".

*Scena XV Pisitta, Pelma //*

The image shows a musical score for a scene. It includes two systems of notation. The first system has two staves, likely for two different instruments or voices. The second system has a vocal line and a lute line. The vocal line has lyrics: "De uer me spietà = la" and "l' il core del mio".



*Penit in uoj'sa son = de* *piu - ote* *in que responde non mi cende te* *Th Di =*



*o* *L'ado = rato mio sol* *Ho to mi =* *Se cio negate ro*



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

Handwritten musical notation for the second system, including vocal lines with lyrics and piano accompaniment.

*rie mor:* *be mi da: be* *Gr= de ul me spista:*

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

Handwritten musical notation for the fourth system, including vocal lines with lyrics and piano accompaniment.

*de ul me ul me spista: - - be*





Delma

Se ad ogni or di un mio Tesoro mi lascio  
Larga d'un mio Amante mi prendo  
io qual Sicilia per Longos fons  
ta oh quante quante volte  
quest' antiche ossa  
mie sanar sepl: - se oh quante quante volte  
quest' antiche ossa mie sanar sepl: - se

Scena XVI  
Adalberto, *Suo* e  
Masonadien

Pie: ta i: pietà da noi che mi to:

Chiesto all' onca implo: ro e spe: ro Non c'è pietà per

se Rege Senens libero da quei flutti de panni al:

tui uestito non fosti conosciuto il Giudice crudel ed in bando eterno ci scac:

= cis dal tuo Impero non c'è pietà per Rege Senens



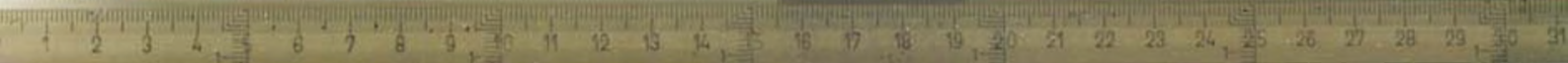
*Finis*  
Lumj non mi ingannate già  
si è d'esso uine main gran pe =

*Finis*  
niglis meo d'arte soccorso Es gorp  
A de fateli in =

sans con l'aure ceveris ancor tronca la mano  
A gente indigna

maij tolv à que gl' empj saggia fide oportuna Anor m' insegna aita a =

ita a line .: soccorso  
es chi t'offende  
Del Vecchio Re più ar =



*ma i seguono* *Chor* *e dove, e chissà questi boschi?* *Fin* *li seguonli a*

*chito gridando ou' è de Marnadillo lo shulo* *Chor* *l'inganna il lè se ueda*

*qui n' tro: uarci impieno l'ali al piede* **Scena XVII**  
*Adalberto, Fissilla*  
*Delma*

*Adal* *Dove son e mie genti?* *Fin* *son nella steggia, e solo p' toglierti a quell'*

*Empij stratagemas fu questo* *Adalb* *Oh - Cit eli mi da vita* *Fin*



*Fis* Chi t'ama, e chi da se sol frem ac- ita *Adalib* Disponi

*Adalib* pur a tua piace e' io dono del tuo arbitrio in poter me stesso, e il *Choro*

*Fis* Così prometti *Delma* e ciò eseguir conviene *Adalib* Lo giuro al

*Adalib* Cell' chi in vita ancor mi tiene *Fis* In premio sol di ciò ch'io t'ho o =

*Adalib* pria quella mano desio che presenai: *Adalib* come? La mano

*Fis* Si peyne di fede di mio sposo ti uoglio *Ad lib.* di seraya di troppo

Perides il tuo gote pensile base di uile troppo sconuendun alio Rege al

*Fis* Non and' io d' alio sangue illustre stillo qui tuo ben — sus d' uide =

*man =* se e son stillo *Ad lib.* stillo (oh (ell) tu in questi av =

nessi e come *Fis* qui d' intorno m'aggis (oh — mio bel nome) qual



*Cris al sole equal farfalla al lume lo ti diedi la vita*

*Io son colui cui promeesti in dolce nodo al seno stringesti o mio de-*

*lio qui te giurasti al ciel deui esser mio* *Confusi:*

*sensi, e la ragione oppressa che intollet non si cre farò mai!*

*Del* *Signor d'essi la fe* *Dis* *Arbitrio più non hai* *Se lo donasti a me*

*Andante*  
 Sento a gl' obblighi miei bramos il Desio ma l'obbligho ho in sen che

*Andante*  
 far posso? *Pizzicato* - Oh - Mio ben mia vita mio respiro

Luce de gl' occhi miei Dubio ancor sta: La promessa adempisci o quindi con

Sanguis a tuoj pildi cadro *Andante* Gemma l'arresta *Pizzicato* ingrato

*Andante*  $\frac{12}{8}$   $\frac{8}{8}$  *Piano* *quarto*  
 che so bella nuoghi il passo.





Handwritten musical notation for the first system, including a treble clef, a common time signature, and several measures of music with various note values and rests.

Handwritten musical notation for the second system, featuring a bass clef and a common time signature.

*Finis*

*Ch'io lo seguo z'io mi* *ua mi dice il veing*

Handwritten musical notation for the third system, with lyrics written below the notes.

*Pens*

*mi daun perfiso lo v'eno daun perfiso lo:*

Handwritten musical notation for the fourth system, with lyrics written below the notes.

*reno e ghe mai parav potro? che mai* *che mai parav potro*

Handwritten musical notation for the fifth system, with lyrics written below the notes.

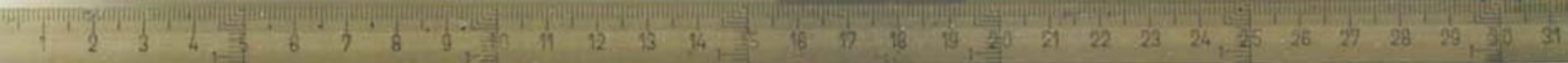


*Ch'io lo seguo li o no*  
*ni ni no no ni no*

*Ch'io con el quo*  
*Ch'io qui resti no o li*  
*calamita e hma fere*

*Ch'io non gli creda ch'el fa deggio amore di ch'el fa*

*deggio amore*  
*Ch'io lo seguo ni o*



Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment.

Scena XVIII Adela  
 Adelaide, Annone  
 poi Andro

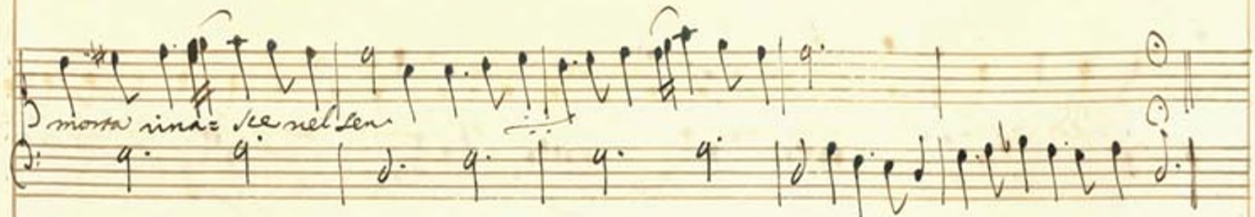
Al fin doppo quai da l'onde risorta la

paedgia morta rina = sen nel sen

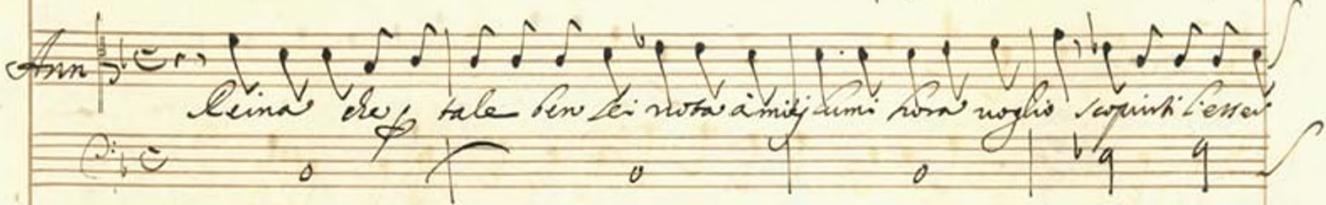
ne l'acqua sta il posto da l'alma conforto ne l'acqua sta il ciel m'è la =

Dren = il ciel m'è sen Al fin doppo quai da l'onde risorta la pace già

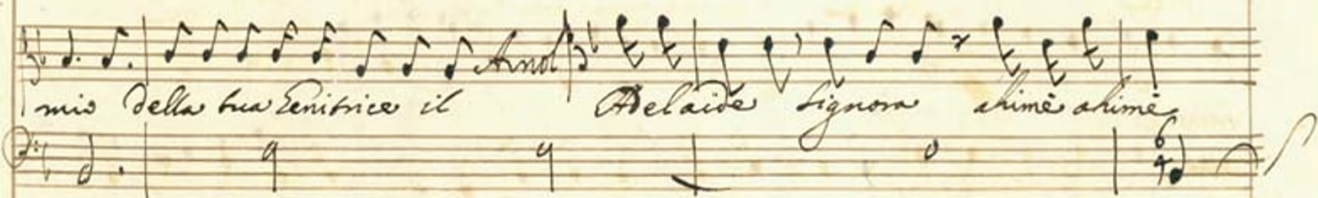
*Andante*  
morta rimas se nel sen



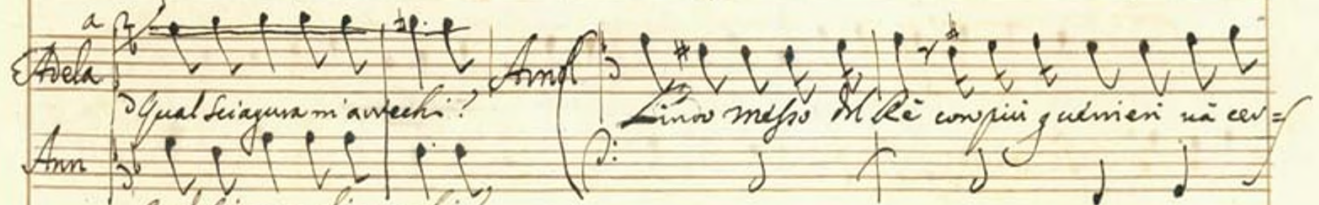
*Andante*  
Lina' crep tale ben te nota amij am. non voglio sapirli l'esset



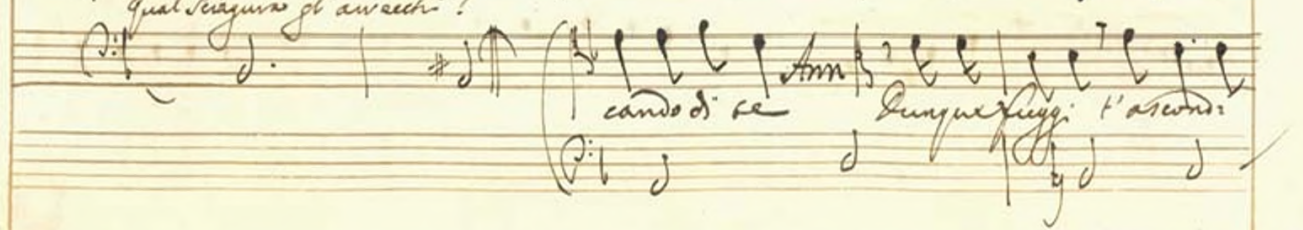
*Andante*  
mis della tua Genitrice il Adelaide signora ahimè ahimè



*Andante*  
Adela qual sciagura mi avvechi? Lina' m'è po' di te con più guerni nà cet-



*Andante*  
qual sciagura gl' avvechi? cando di se dunque fuggi l'arrendo.



*And.*

Vedi wltà di mille acciani il lampo ed il fulmine a tuoi danni or orpre =

*And.*

Fuggi o Reina fuggi  
Dice e dove o più è romaj core impli = ce

*And.*

Amore  
Ma che nemica guerra tifa il mondo fallace tra le tombe de

uini for ceva pace

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and include the following text:

*Sianna pietata fortuna si li morizo*  
*si li morini mi desti la vita*  
*Dor lei penh' ta t'intendo*  
*Sianna pietata fortuna si*

The music is written in a system of staves, with a treble clef and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in a cursive hand below the staves.

si morio si ti morio *Scitò come sopra*

Amore *Quante pene* *quanti mali cuido fatto cuido*

Fato inoj resti: na fuggio lui filio strali no no non basta es:

Sei lei: no tey legge fatal de miy no era inoy, che son co:

neij agio soner: na anoy, lei son wstretti a giu: l'her:

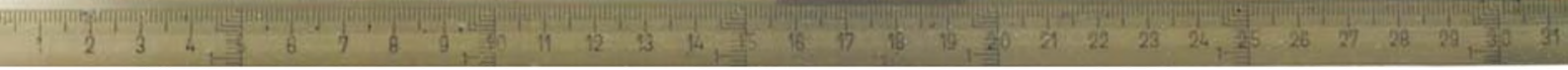




*Scena XIX*  
*Lindo choro de Botati*

*Lindo*

*Botati quem sei come = se cor*



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in black ink on yellowed paper. The lyrics are written in a cursive hand and include the words "patti fogliete" and "fogliete fogliete". The music is written in a system of staves, with some staves containing chord diagrams. The score is divided into measures by vertical bar lines. The paper shows signs of age, including foxing and staining.

*patti fogliete*

*fogliete fogliete*

*La fem che fem il Rege di pessa*



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and appear to be a religious or liturgical text. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including discoloration and some staining. A ruler is visible at the bottom of the page, indicating the scale of the manuscript.

te pende = - te cercate prendere prendere prende = te

Robati quemeni come = - te come = te e posti prendere e posti to:

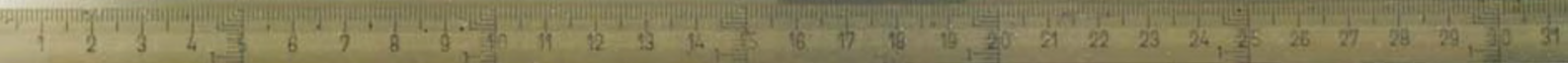
gliose foglie foglie = te  
 Le non menò quel Pastorello Amico qui d'intorno l'aggira co =  
 Lei che ne vogliamo à intracciarla meo il passo ugliese

Handwritten musical score for the first system. It consists of two staves of piano accompaniment (treble clef, 3/4 time) and a vocal line (treble clef, 3/4 time). The lyrics are written below the vocal line.

*Tò daki Emenien come = te ci? L'joshi pendete L'*

Handwritten musical score for the second system. It consists of two staves of piano accompaniment (treble clef, 3/4 time) and a vocal line (treble clef, 3/4 time). The lyrics are written below the vocal line.

*josh togliete togliete togliete = te*



Sinfonia muto / Subito

Two staves of music with treble clefs and a bass staff with a bass clef. The notation includes complex rhythmic patterns and dynamic markings.

Scena XX  
 Coro de Lavoratori, Adelaide che  
 siede nella miniera

Two staves of music with treble clefs and a bass staff with a bass clef. The notation includes complex rhythmic patterns and dynamic markings.

Minatore

Tabù industri gli anni miei più, *Fin =*

Non scappate

Le polve agreste = Le fucilate s'ode =



*fiate*  
*seggiate* *le polni a questa =* *se*

This system contains two staves of handwritten musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The lyrics are written in Italian and include the words "fiate", "seggiate", "le polni a questa =", and "se". There are various musical markings such as slurs and accents throughout the piece.

*Adela*  
*B uoi che distillate l'afumicate fronti in tepido su:*

*Por l'innamo algense pietosa* *concedete ni =*

*con un'innamo algense* *presentate dai fulmini di San Tommaso ni =*

This system contains two staves of handwritten musical notation. The top staff has a treble clef and a common time signature (C). The bottom staff has a bass clef. The lyrics are written in Italian and include the words "Adela", "B uoi che distillate l'afumicate fronti in tepido su:", "Por l'innamo algense pietosa", "concedete ni =", "con un'innamo algense", and "presentate dai fulmini di San Tommaso ni =". There are various musical markings such as slurs and accents throughout the piece.

*rit* *Donna Donna innocente* *Min* *Qui ste non c'è fo*

*Adel* *Hebbi scamp: w tra l'onde e quindi so*

*Min* *Suggisti l'aque & moir nel foce riuogli atone il passo manta l'opra e già*

*rit* *divoccar con peccato lue il Lasso* *Adel* *quark il cel mi fa*

*quava trouar scampio non si ne men sover =* *ra ma cre far deggio*



*off* - *forte*! *torment* ai *capri* *ò* qui *incontrai* *la* *mor-* *te* *min*

*Mis* *trattanti* *pure* *è* *is* *sapio* *in* *altra* *parte* *con* *Veneri* *si* *bellas* *o*

*nas* *de* *marce* *Del* *ferma* *è* *indiscras* *o* *part*

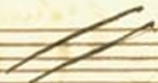
*Lascia* *è* *is* *l'abbate* *piu* *creper* *il* *mis* *onor* *li* *torri* *ai* *laci*





Handwritten musical score for the first system of "Line del Alto Primo". The system consists of five staves. The first two staves are treble clefs with a key signature of two sharps (F# and C#). The third staff is a bass clef with a key signature of two sharps. The fourth and fifth staves are treble clefs with a key signature of two sharps. The music is written in a cursive hand. The first two staves end with a double bar line and a fermata. The third staff ends with a double bar line. The fourth and fifth staves end with a double bar line and a fermata. The word "marcato" is written above the fourth staff, and "mi" is written below it.

*Line del Alto Primo*



This image shows a page from an antique music manuscript book. The paper is significantly aged, appearing yellowed and stained with various brown spots and foxing. The page is ruled with ten horizontal staves, each consisting of five lines. The staves are arranged vertically and are currently blank, with no musical notation or text written on them. The left edge of the page shows the binding of the book, and a metal fastener is visible on the far left. At the bottom of the image, a ruler is placed horizontally, showing measurements in centimeters from 1 to 31.