

Miss. Mus. 214

Torri

Nicomede.

1728.

St. B. Hof- u. Staats-  
Bibliothek  
MÜNCHEN.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of several measures of eighth and sixteenth notes, some with accents.

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

Handwritten musical notation on a single staff, showing further development of the musical theme.

*Sinfonia*

Handwritten musical notation on a single staff, including a repeat sign at the beginning.

*Allegro.*

Two empty musical staves, crossed out with a diagonal slash, indicating a section that has been removed or is a placeholder.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp.

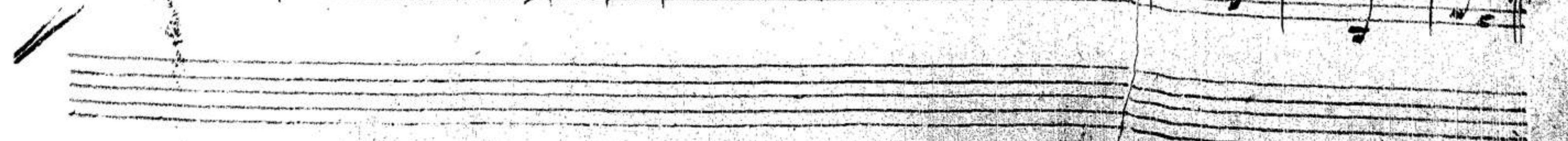
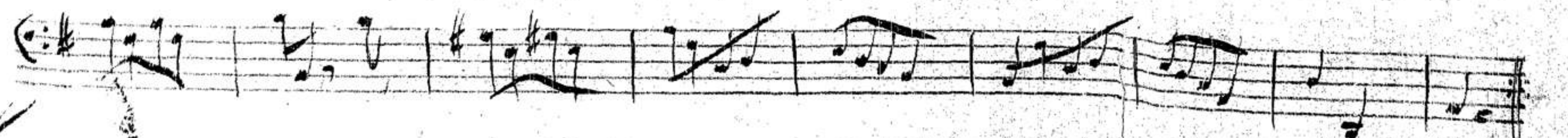
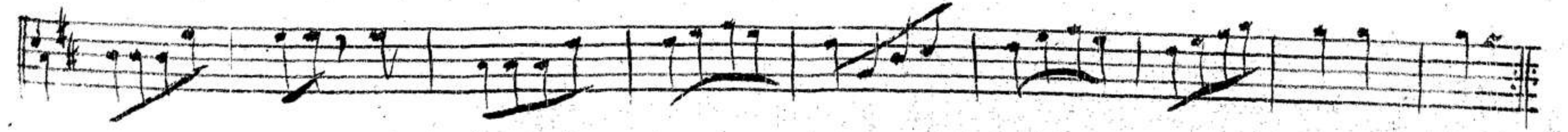
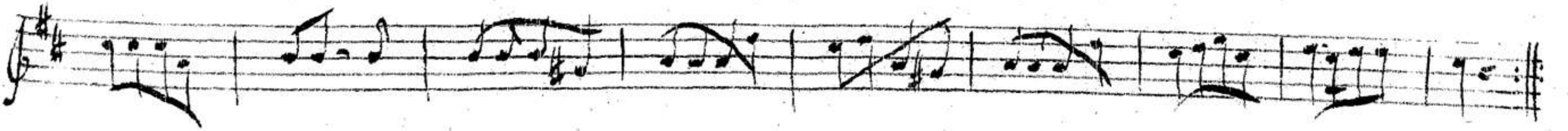
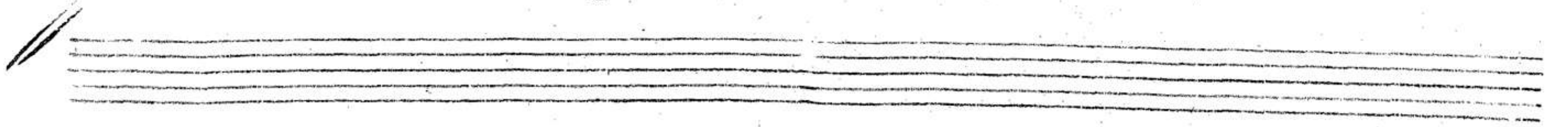
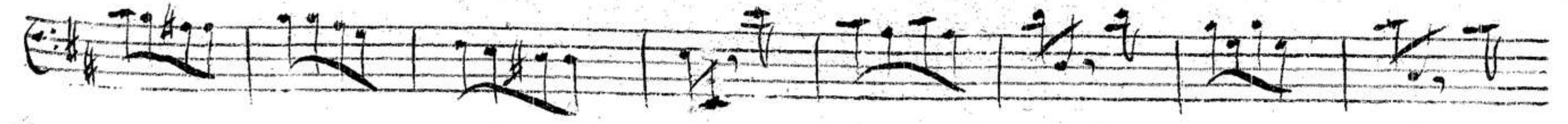
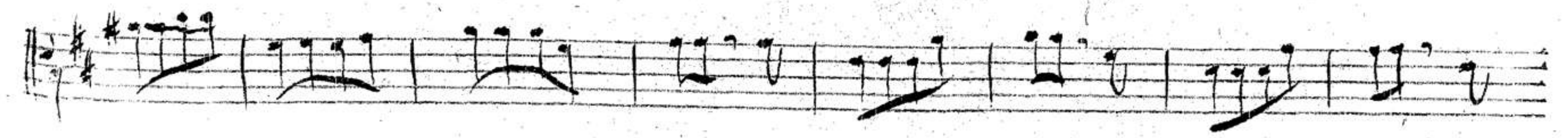
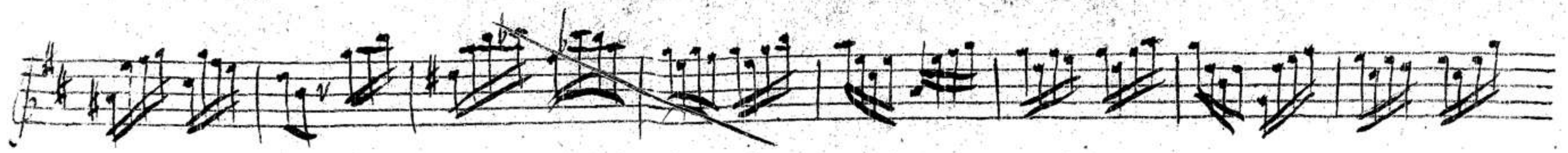
Handwritten musical notation on a single staff, continuing the melodic and rhythmic development.

Handwritten musical notation on a single staff, showing a continuation of the musical ideas.

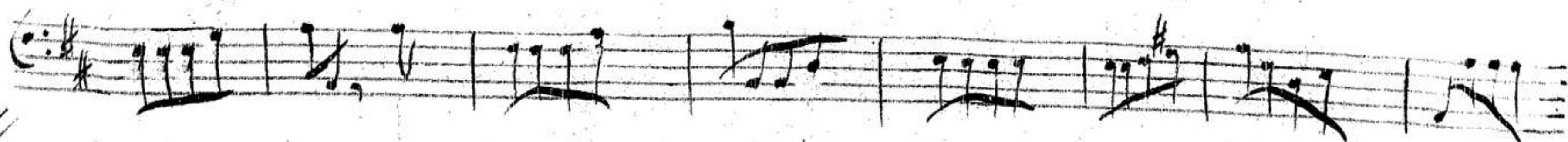
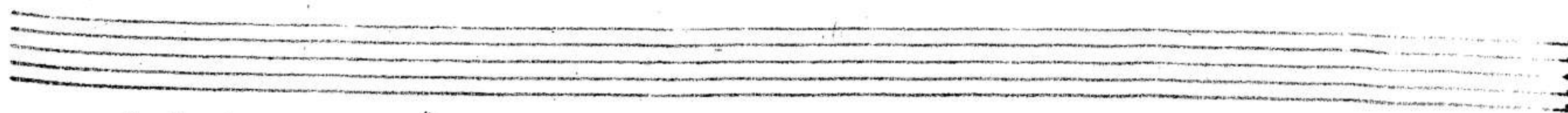
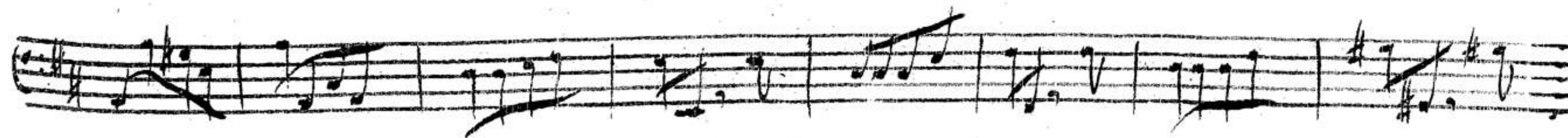
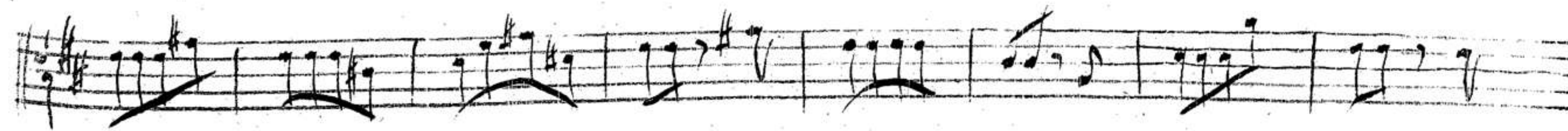
Handwritten musical notation on a single staff, concluding the visible portion of the score.

Two empty musical staves, crossed out with a diagonal slash, at the bottom of the page.

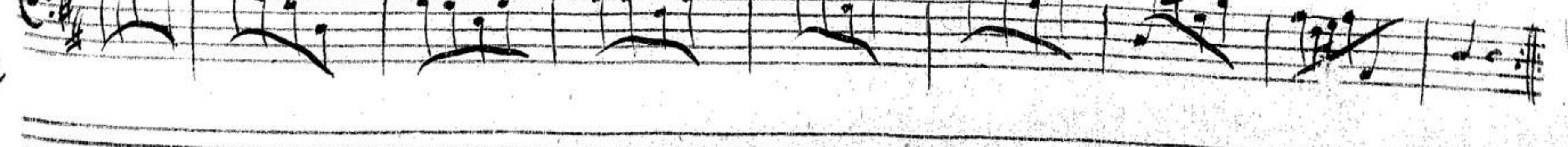
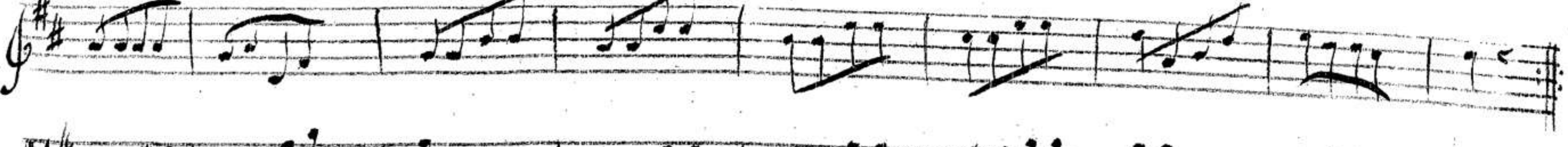
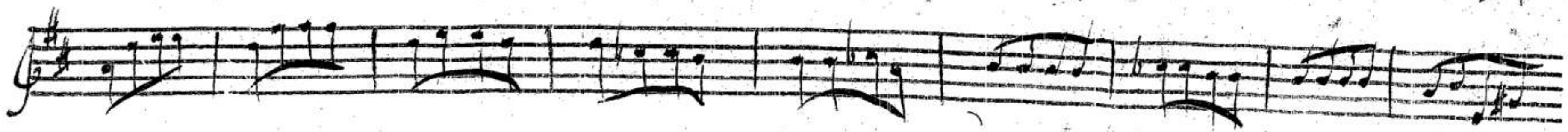




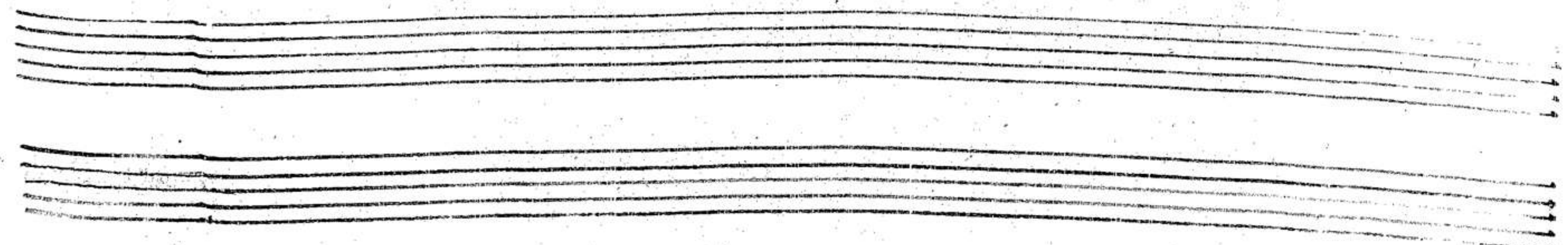












Musical staff with treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. It contains a series of eighth notes, some beamed together, and a few quarter notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains a series of eighth notes, some beamed together, and a few quarter notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains a series of quarter notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains a series of quarter notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains a series of quarter notes.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains a series of quarter notes. The word "cele -" is written at the end of the staff.

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains a series of quarter notes.

*Sol fra danze, e lieti canti, d'un tal di le glorie, e - i canti, celebran*

Musical staff with treble clef, key signature of two sharps, and 3/4 time signature. It contains a series of quarter notes.





Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation consists of a series of eighth notes, many of which are beamed together in groups of four or five, creating a rhythmic pattern.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation consists of a series of quarter notes and eighth notes, with some notes beamed together.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation consists of a series of quarter notes and eighth notes.

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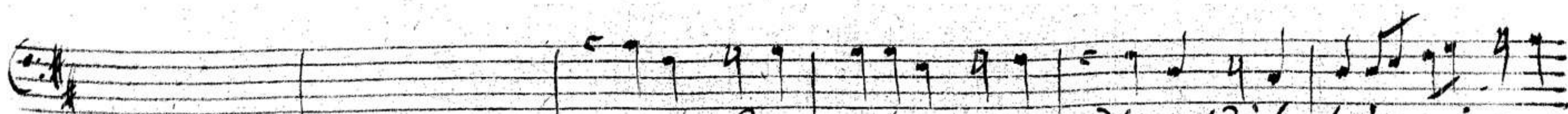
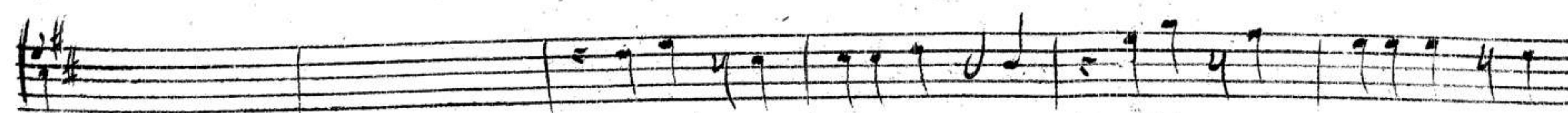
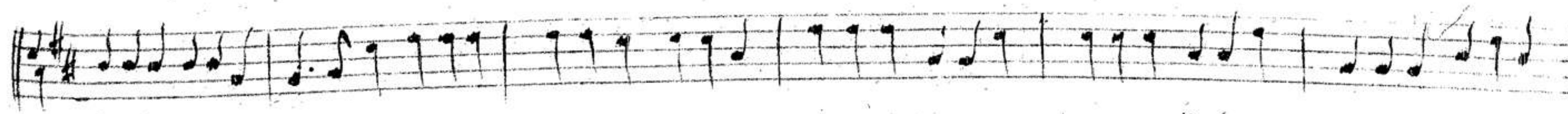
*Sol fra danze, e lieti canti, D'un tal di le glorie, e - i canti, celebrar*

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation consists of a series of quarter notes and eighth notes, with some notes beamed together.

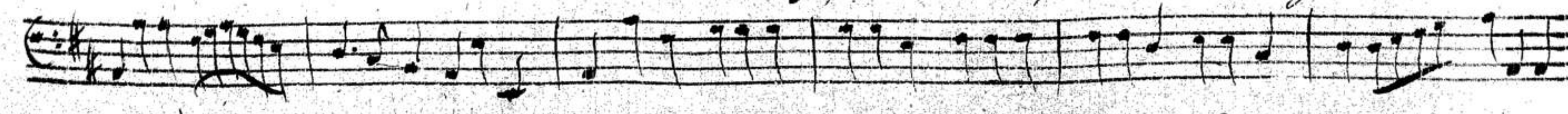


Handwritten musical score consisting of ten staves. The first four staves are instrumental notation. The fifth and sixth staves contain the lyrics "celebrar - - - celebrar - - - celebrar, celebrar". The seventh and eighth staves contain "brar - - - celebrar - - - celebrar, celebrar". The ninth and tenth staves contain "celebrar - - - celebrar - - - celebrar" and "s'odan d'intorno," respectively.





*sol fra dante, e lieti canti, d'un tal di le glorie, - e i - uanti*





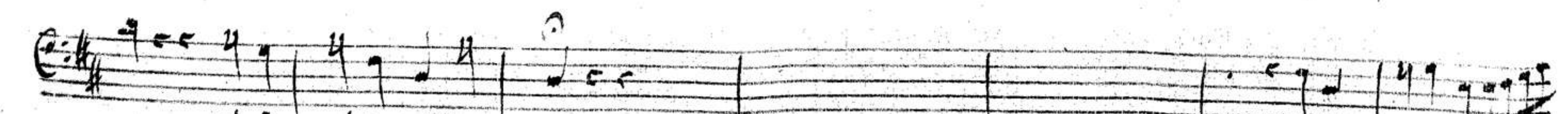
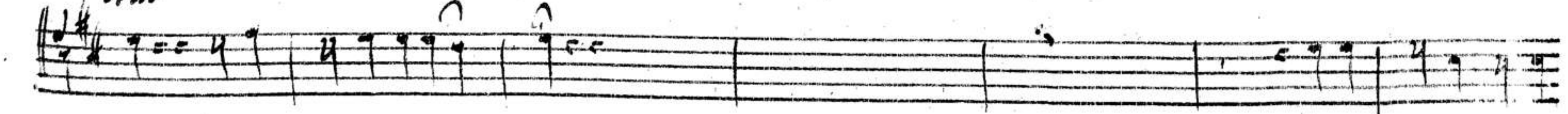
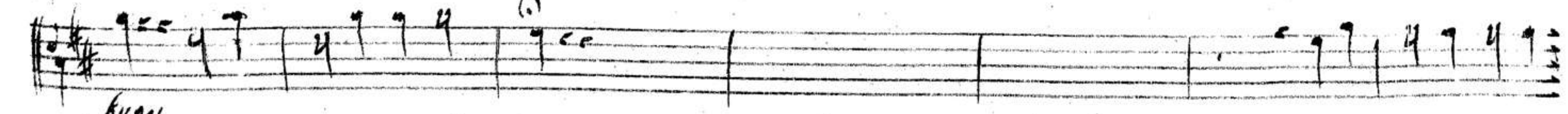
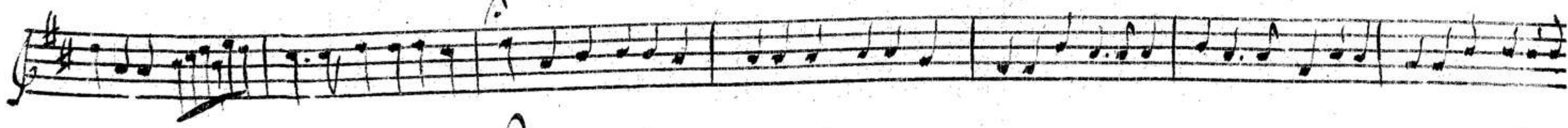
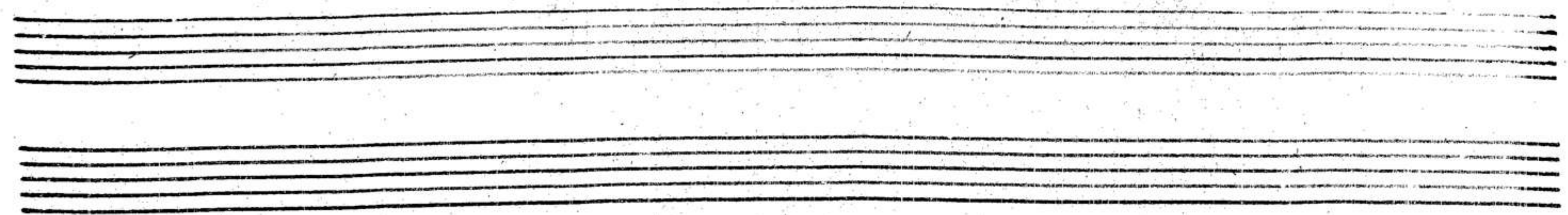
celebrar - celebrar - celebrar -

celebrar - celebrar - celebrar - celebrar - celebrar cele

celebrar - celebrar - celebrar - celebrar, cele.

celebrar - celebrar - celebrar -





*s'odan s'odan d'intorno.*

*anche il sol fa no. juv.*



Handwritten musical score consisting of ten staves. The first two staves are instrumental. The third staff is a vocal line with lyrics. The fourth staff is instrumental. The fifth staff is a vocal line with lyrics. The sixth staff is instrumental. The seventh staff is a vocal line with lyrics. The eighth staff is instrumental. The ninth staff is a vocal line with lyrics. The tenth staff is instrumental.

*e brillan* - - - *do,* *e brillan* - - - *do ne festeg - gi*

*e brillan* - - - *do,* *e brillan* - - - *do ne festeggi*

*e brillan* - - - *do*

*Eccell!* *e brillan* - - - *do,* *e brillan* - - - *do ne festeggi*



Handwritten musical score consisting of ten staves. The notation includes various musical symbols such as slurs, ornaments, and dynamic markings. The lyrics are written below the staves.

Lyrics:

- Staff 5: *e brillan - do, e brillan - do*
- Staff 6: *e brillan - do, e brillan - do*
- Staff 7: *e brillan - do, e brillan - do*
- Staff 8: *il suo amabile ritorno e brillan - do, e brillan - do*
- Staff 9: *e brillan - do, e brillan - do*



ne - festeggi il suo amabile vi - tou - no.

- do ne festeggi il suo amabile vitou - no.

Lando ne festeggi il suo amabile vi - tou - no.

- do ne fes - reggi - il suo amabile vi - tou - no.

Lando ne festeggi il suo amabile vi - tou - no.

- do ne fes - reggi - il suo amabile vi - tou - no.

*Adagio.*



[REDACTED]



Atto primo.  
Scena prima.

Niomedè, e poi Laodice

Niomedè.

O d'illustri trionfi infelici memorie, inutil

vanto

ambiziosa voglia d'un ingiusta Invidia oggi vi u-

Laodice.

- supra la donata mercede; e a me si vende oggimai di dolor... qual



*uista, o dei! Nicomede in Bitinia! in questa Regia Nicomede vi-*

*Nico.*

*torna... e' questo o' lava del mio arrivo il momento; e pria che al Padre a re*

*Laod.*

*Nico.*

*sola... a me sola il vederti improvviso condet si vende. a chi ben*

*Laod.*

*ama; il sai, non e' mai di dolor l'oggetto amato. e va il tuo usco, o*

*Nico.*

*Laod.*

*ovence lontano il mio tormento. vicino, e' mio spaurimento. e di che temi? il*



Padre, la matigna, un genial, si si tu deui tutto temer. tutto anch'io temo; e

*Nico.*

*And.*

temo solo per te. mio scherzo un genitor dunque non e? lo vince amor &

Donna ambiziosa; e fassi per lei cieco a ragion, sordo a natura.

*Nico.*

e a un Re si ingiusto, esposta io lasciar ti dovra! fia questo il modo con cui amarsi degg

io? ah' non fia mai. qui mi chiamo dal vincitore mio campo la trode al-



svui, la tua salvezza, il mio tene-ro amor; non forse il timor di tua fe'. so che in te

questa al par del figlio in sul matin splendove spiega pure il condov. sotto il mio love.

*And.*  
 segue l'aria, nuova Sovvenen  
 per Uomede.

Scena II.  
 Ahato, e li sudetti.

*Alto* *Nro.*  
 Germa German; e come qui ti vingeo, e con l'odice! I censi simi stu.

*Am.*  
 pove. Ah la ragion qui pronto mi richiama German. quindi si liera e la Real Don.



*largo.*



*pia.*  
2. N. V.

*solo.*

A - mo - vo - la Ren - di - nella, quan - to - mai si val - con -

se - la, quando vede al seno amato, dove il nido amor - gli diè, quan - to -



mai si va - con - so - la, quando vede al tetto ama

*f*

to, dove il ri - do amor gli die'

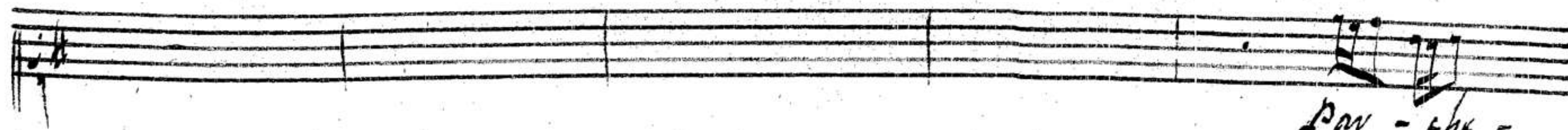
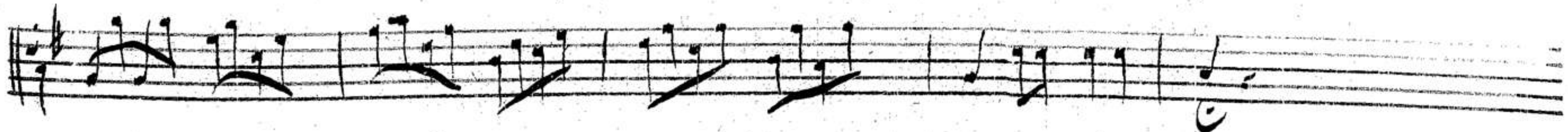
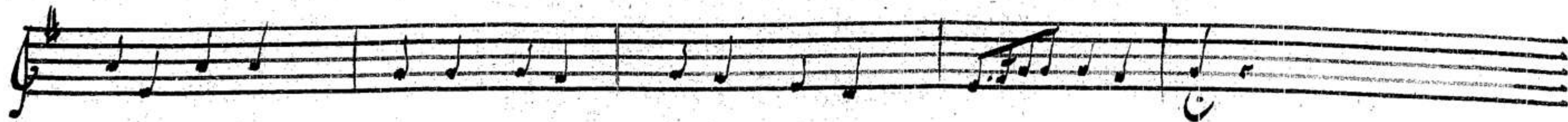




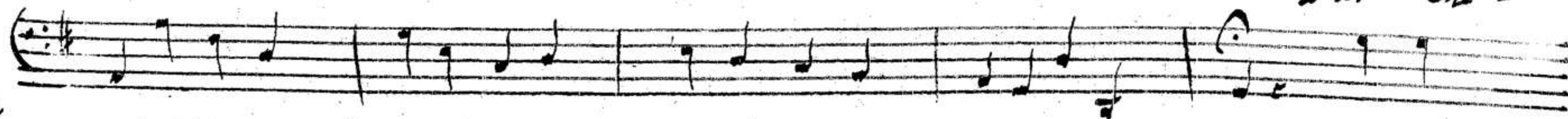


to, dove il nido, dove il mi-don-mou gli die.



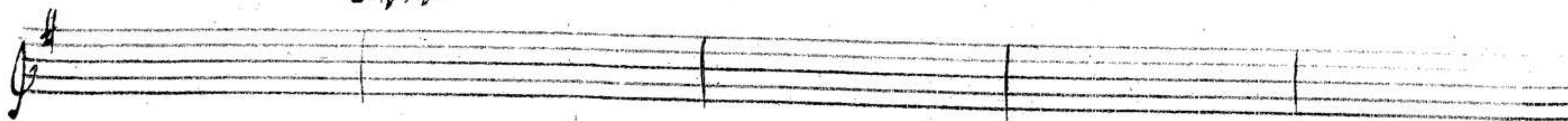


*Don - che -*



*pia.*

*2-V.V.*



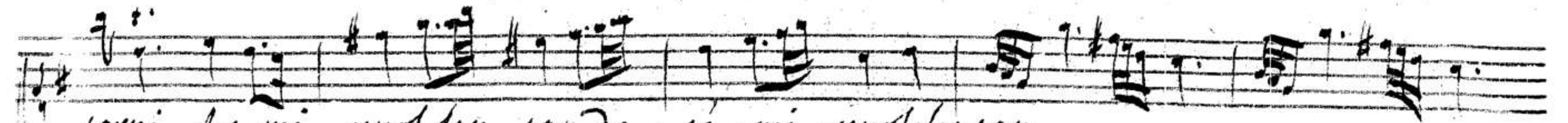
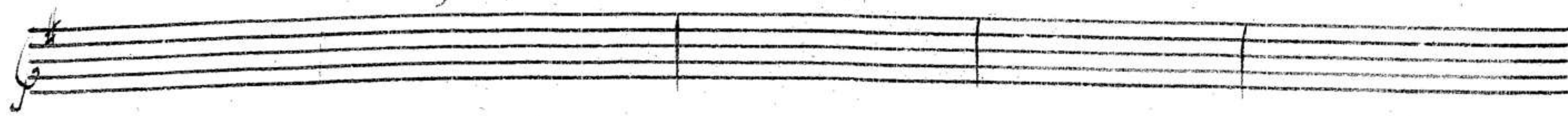
*solo.*



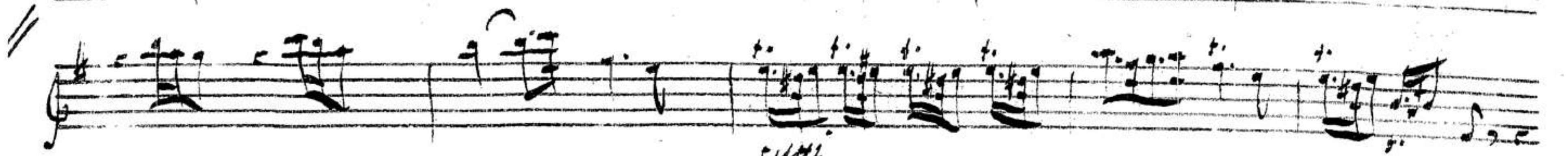
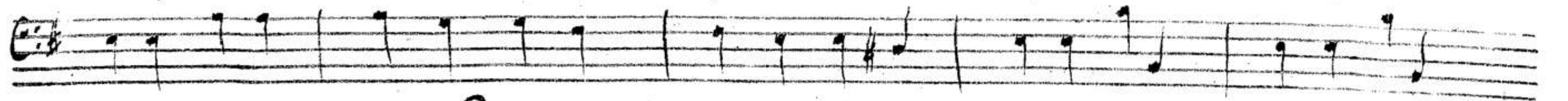
*dica in sua - uella quan - do in - torno a lui ser - no - ta, ueruo io mai piu non*



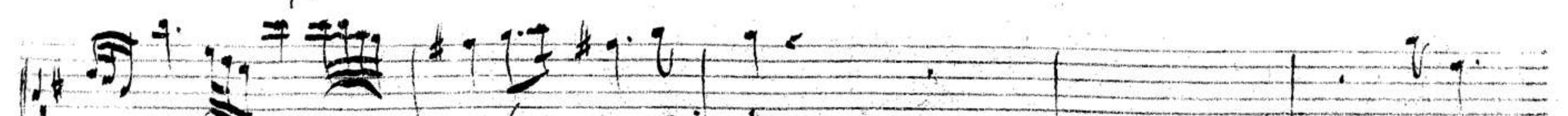




kuusi, she mi - nuot lon - tan da - te, mi - nuot lon tan -

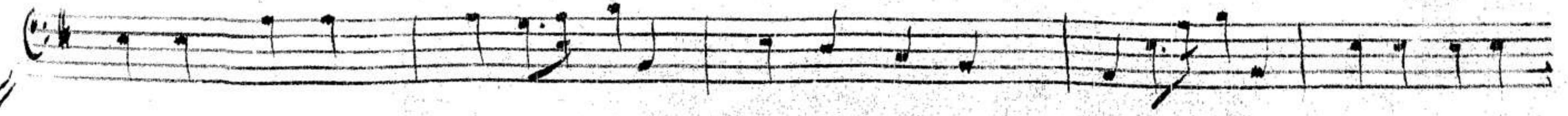


*rit*



lon - tan da te,

*meno*





*pia.*  
2-V.V. 2-V.V.

*solo.*

*solo*

via mai piu non torni, che mi vuol lon-tan da-te, mi vuol lon-tan

*Allegro*

che mi - vuol lon-tan - da - te.



*And.* *And.* *And.* *And.*

*zella.* e tal'io sono non turbarmi il piacere del Reence a vista cosucc il tuo

*And.* *And.* *And.* *And.*

*proppo.* o sia presente, o lungi sempre teo ella e' tal. sapensi almeno per chi serbi il tuo

*And.* *And.* *And.* *And.*

*cor.* che mai a gioua per contrastargli il grande acquisto. uano sa-

*And.* *And.* *And.* *And.*

ria l'impegno. quello che possiede il bel dono, ei nulla teme di altri co'

*And.* *And.* *And.* *And.*

*colpa.* e per quel suo ualore sforzo inutil faria, quando il Regnante al suo or-



Nico.

div s'opponeme. il padre è giusto; se al successor Bitino deve il suo cor Lao.

- dice. ed io son quel se tu no' t sai. *Ad.* a troppo giunge l'audacia. *Nico.* eccede l'ov-

goglio ogni dover. già più non veggio in te' di Brussia il sangue; solo Ausinoq mi miro.

*Ad.* e al figlio suo tu vendevai ragion. con tutti invitato, ma con me no' t savai.

*Nico.* il mio guerriero braccio rispondeva. *Ad.* anzi col mio mentitor ti favo.



*And.*

Scena III.

fermate, o' mio.

*Andante, e sedati*

*Nico.*

*Andante*
  
 O la! cotanto indive on' e' la regia maestra? La colpa

e del tuo figlio, o' donna. ei piu' rispetto della Bitinia al successor douer.

*And.*

senza il cenno veale osar del campo a te' commesso abbandonar le schiere; e questo an

*Nico.*

cova al grave fallo aggiungi? Regina, all' opre mie dar legge a te non



lice. ne mia colpa è il uenir; ne colpa è mia se del suo figlio amendo l'alterigia, l'ov-

*And.* *Mio.*  
-goglio. il padre tuo... il padre mio no'l uedo debot forse co-

si ch'arte donnescha basti a sedurlo, oue a mio pro' gli parli zelo, merito, e ualor...

*And.* *Laud.*  
te' vende alrevo qui tua uaga belta'. | Morteggi ingiusti. | Ma lontan parrai

piede; sot penche Ausinoe uegga se il Prence ha' cor, che alle sue graui offese, senza lei poss



Handwritten musical notation for the first system. The top staff is a vocal line with lyrics "sur la sue difese." written below it. The bottom staff is a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 2/4.

Two empty musical staves, consisting of five lines each, positioned in the middle of the page.

Handwritten musical notation for the second system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line with various notes, rests, and slurs.

Handwritten musical notation for the third system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line with various notes, rests, and slurs.

Handwritten musical notation for the fourth system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line with various notes, rests, and slurs.

Handwritten musical notation for the fifth system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line with various notes, rests, and slurs.

Handwritten musical notation for the sixth system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melodic line with various notes, rests, and slurs. The word "Allegro" is written above the first few notes.



*Violini soli*

*tutti* *soli*  
*pia.* *fuv.* *pia.*

*Non - e' lo' spro - ne che' l' fa' si arden - te; na - meno il*

*tutti* *soli*  
*fuv.* *pia.*

*fre - no che' l' fa' impaziente quando e' nel cam - po no - bil - des - trico*







*soli.*  
*pia.*  
*tutti*  
*fuv.*  
*soli.*  
*pia.*

Non - e' lo spro - ne che l - ta si ardente; ne - meno il fuc - no

*fuv.*  
*pia.*  
*soli*

*fuv.*

che l - ta impo - riente, quando e' nel cam - po no - bil - destria



*tutti* *soli*

*fov.* *pia.*

*Quando e' nel campo no*

*tutti* *fov.*

*al desvier.*



*tutti* *soli*  
*fov.* *pio.*

*quando è nel campo no -*

*pluri* *t.* *t.* *t.*  
*fov.*

*al desvier.*



*soli*

*pia.*

*ma in-moto il po-re, quel glo-rioso*

*rubi*

*soli*

*for.*

*pia.*

*natius istinto si bal-li-oso, e il vende in-to-d'ardir-guer-*



Handwritten musical score on ten staves. The first staff contains a melodic line with lyrics "vie - - - - - e il - vende". The second staff has dynamics "f" and "p". The third staff has dynamics "f" and "p". The fourth staff has dynamics "f" and "p". The fifth staff has dynamics "f" and "p". The sixth staff has dynamics "f" and "p". The seventh staff has dynamics "f" and "p". The eighth staff has dynamics "f" and "p". The ninth staff has dynamics "f" and "p". The tenth staff has dynamics "f" and "p".

*tutti*

*soli*

*f*

*p*

*vie*

*e il - vende*

*in - to - d' an - di - guev vie .*

*rondo .*



Scena. III. Agamemnon, Priamo, ed Andro.

Ag. *Andro.*  
 Inutili minaccie one in soglio d' leggi. *Andro.*  
 L'essen ve.

*Andro.*  
 - grande è un sveglio vil, quando il douev s' opprime. tu l' opprimesti allora, che senza il veggio

*Andro.*  
 cenno qui ne giungesi. al fatto giudice te non scelgo. il venitore mi

negga, indi m' ascolti, e a suo piacere poi m' amolua, o condanni. e tu ne vesta col

*Andro.*  
 figlio a nuove trami. io così vile già non son qual mi credi. io ti con-

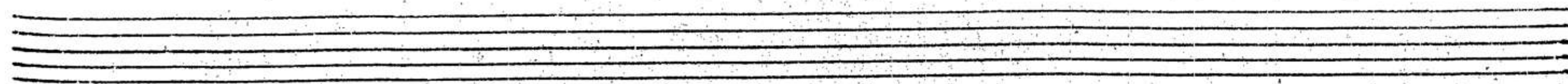


*Allegro.*

trasto sol l'amor non il regno. e Regno, e amore a me si dona. in onta a

*And.*

quanto i pensier tuoi opvan potuanno. e tu l'invai se il puoi.



*Allegro.*



*Conno - me s'an-mi-terribile di uostv' odio il fier - li -*

*- uove, fovyv, e andi-ve fovyv, e andive auvo con me, auvo -*



Handwritten musical score consisting of ten staves. The first three staves are mostly empty. The fourth staff contains a complex melodic line with many beamed notes. The fifth and sixth staves contain a bass line with simple notes. The seventh and eighth staves contain a bass line with more complex rhythmic patterns. The ninth staff contains a vocal line with lyrics "muvo con me - muvo con me,". The tenth staff contains a bass line with simple notes.



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

*lorando - me s'in-mi-terribile di vostro odio il*

Handwritten musical notation for the second system, consisting of three staves with treble clefs and a key signature of two sharps (F# and C#).

*fiev - liuove, sovya, e audite ve sovya, e audite auvo con me, auvo*

Handwritten musical notation for the third system, consisting of two staves with treble clefs and a key signature of two sharps (F# and C#).



*forza, e andive auno con me - an -*

*vo' con me.*



This is a handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various rhythmic values such as eighth and sixteenth notes, often grouped in beams. There are several instances of dense, overlapping notes, possibly representing a complex texture or a specific performance technique. The lyrics are written in Italian and are placed between the staves.

The lyrics are:

così - for-te, d'-im-mu-ni-bi-le, nell' amo - ve  
 - e - nel - ua - love, lo vedrem se ho' cou di de', se ho' cou



lo nedvem se ho'lov - di se'. zalayno.



Scena V. Arsinoe, ed' Attalo.

Arsinoe. Figlio, e' grande l'impegno perche tu regni. uaghi,

anti, trami, ed' inganni fiam ministrate al disegno. io già prevenni contro di Nico-

mede l'amante sposo. Ah. madre, per così ingiuste vie non mi cal d'regnar. di scellu

deano chi a possederlo giunge col tradimento. e' vile chi tal lo cerca, ed'

empio chi tal l'ottiene. Ans. ancora giouin tu sei; ne sai qual bel piacere



Handwritten musical score for the first system. The top staff is a vocal line with lyrics: *siasi il regnar. per questo si dolce acquisto, sono ingiustitie, e congiure opre di lode.* The bottom staff is a piano accompaniment line with simple chords.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: *ovvove vece nell'alma mia si veo consiglio. se mi neghi ubbi-* The bottom staff is a piano accompaniment line. The system is marked with *And.* at the beginning and *And.* above the second measure.

Handwritten musical score for the third system. The top staff is a vocal line with lyrics: *div, non sei mio figlio.* The bottom staff is a piano accompaniment line. The system is marked with *And.* above the first measure.

Handwritten musical score for the fourth system, consisting of four staves of piano accompaniment. The first two staves have a treble clef and a 3/4 time signature. The last two staves have a bass clef and a 4/4 time signature. The system is marked with *Andante.* at the bottom left.



Handwritten musical score for the first system. The top staff is a vocal line with lyrics: *siasi il vequan. per questo si dolce acquisto, sono ingiustitie, e congiure opre di lode.* The bottom staff is a piano accompaniment line with simple chords.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: *orrove vece nell'alma mia si veo consiglio. se mi nieghi ubbi-* The bottom staff is a piano accompaniment line. There are markings *Al.* and *And.* above the staff.

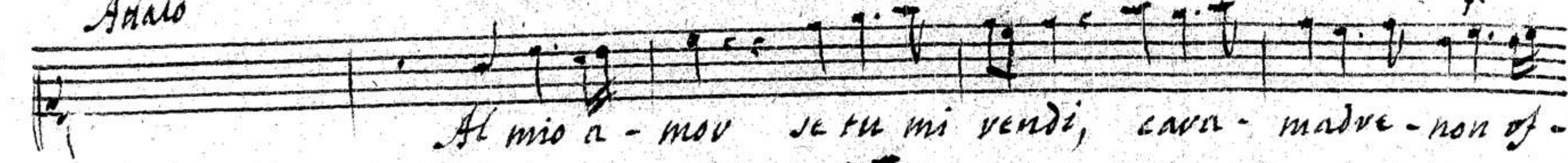
Handwritten musical score for the third system. The top staff is a vocal line with lyrics: *div, non sei mio figlio.* The bottom staff is a piano accompaniment line.

Handwritten musical score for the fourth system, consisting of four staves of piano accompaniment. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a bass clef and a 4/4 time signature. The fourth staff has a bass clef and a 2/4 time signature. The tempo marking *Andante.* is written at the bottom left.

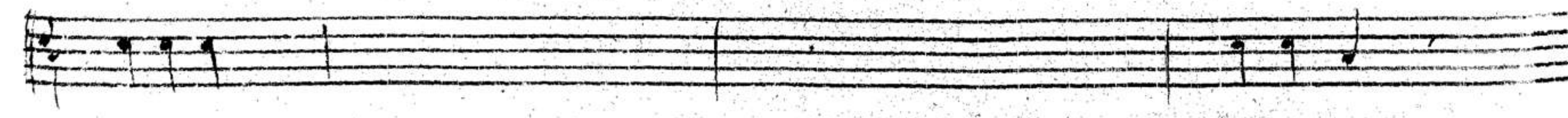
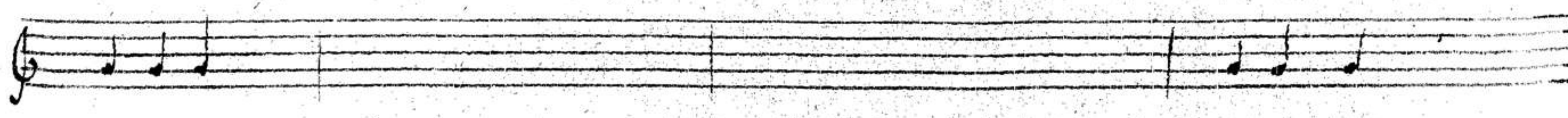
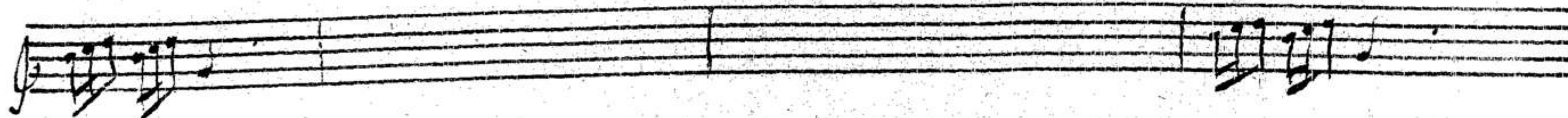
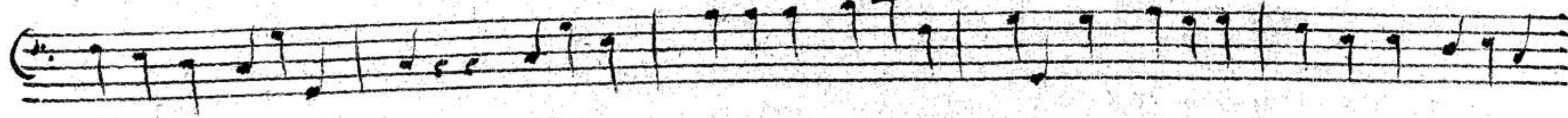




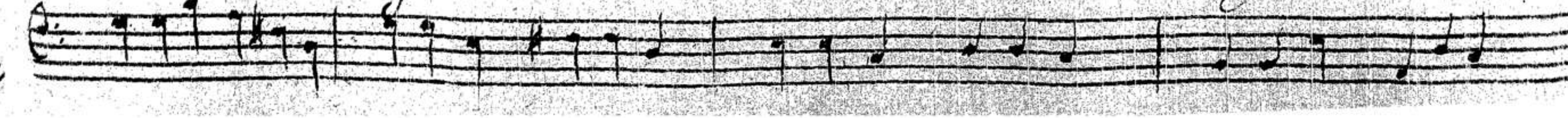
*Adagio*



Al mio a - mor se tu mi ven- di, can- ta- madre - non of -



fen- di l'altra leg- ge, l'altra

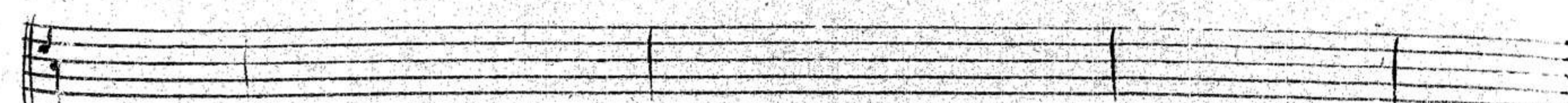
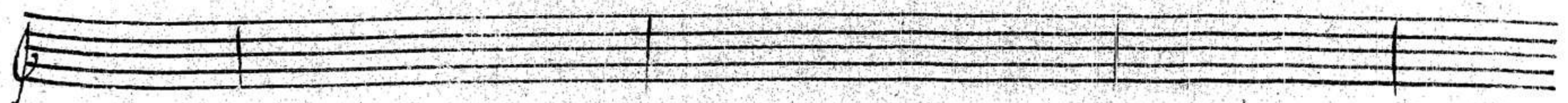
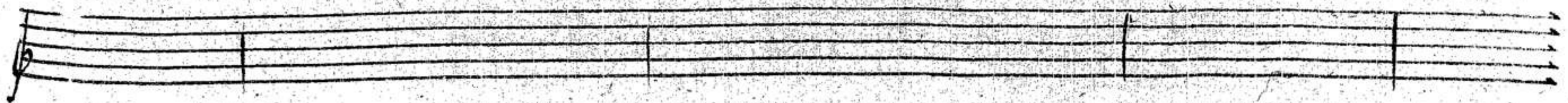




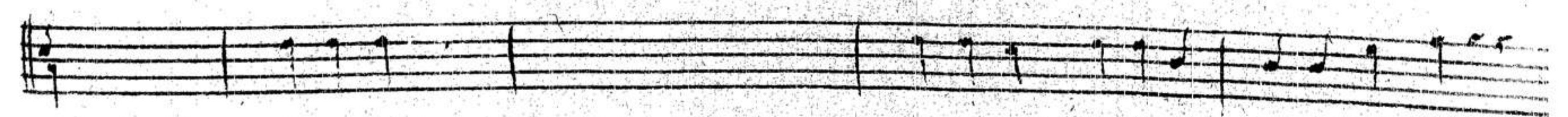
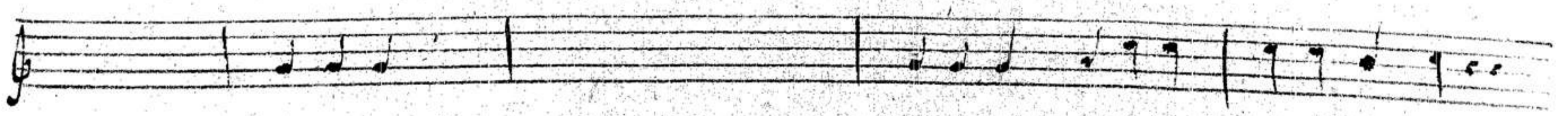
leg-ge. del-mio onov

al mio a-mov se tu mi-ven-di, lava - ma-dve non of - fendi l'alta

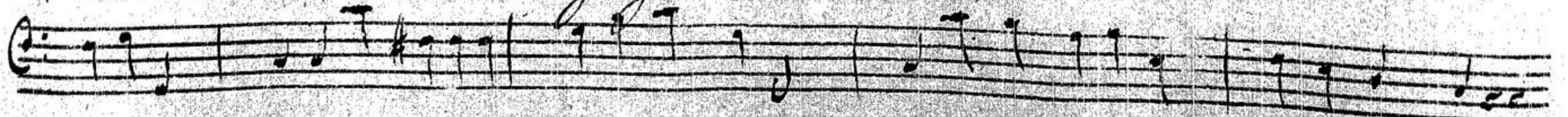




*leg - - - - - ge, l'altra leg - ge*



*del - mio onor, l'altra leg - ge - del mio onor!*





*Ma se inquisito, e nil pen -*

*sie - vo, delle n'yarvni oggi all' impe - vo n' ho' toumen*



Handwritten musical notation on a five-line staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes with some slurs.

to, e n'ho - vos -

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes with some slurs.

sou, n'ho tou - men

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of quarter and eighth notes.



to, n'ho tormento, e n'ho vanto. da Cayo.

*Scena VI. Ansinoe, e poi Leonzio.*

Ansinoe. Quel trono a cui ti scelgo odia tanti riguardi. e' poco es-

petta in te ancora l'ora. sij generoso, ma virtù non ti costi una co-



*Cleo.*  
 rona. e questa se son madre, e Asinoe sono, si che l'aurai. *Re.*

*Asi.* *Cleo.* *Asi.*  
 gina. giungi opportuno. io pronto sono al tuo cenno. io

te' ministro eleggo a grande impresa. a prova so' la tua fede. ascolta.

io us' che Nicomede oggi non sia il succesor di questo Impero. ac-

l'orto suo amico si fingi, accio mi sveli gli arcani del suo cor. prospera



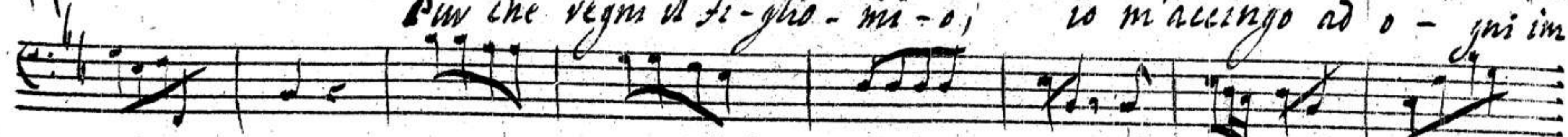
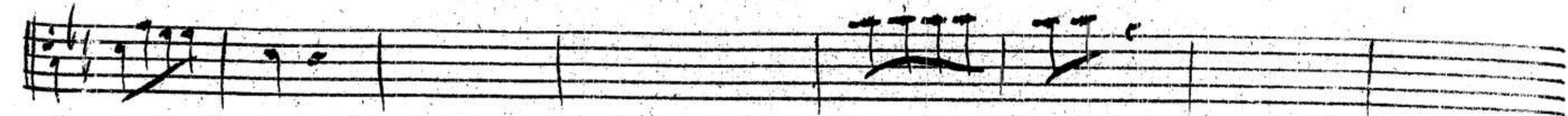
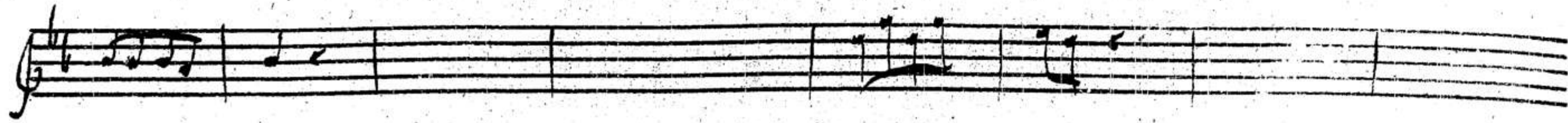
sotte spiv mi puo' us' che non penso. spero dal caso in noi vien gran rimedio,

fido già m'intendesti. esiegui quanto tu' dei per farmi lieta. Eleg. in

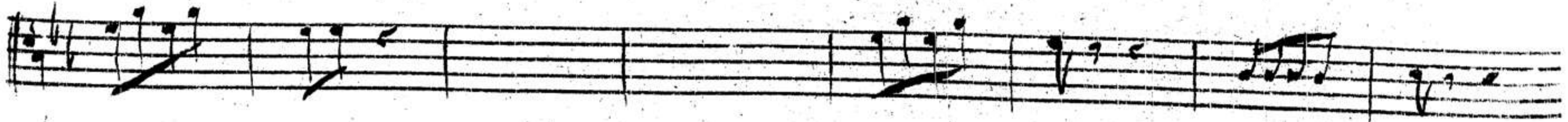
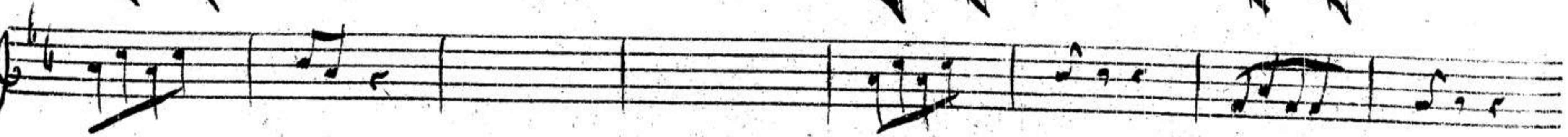
fumo si ubbidivo; che il faro gioua spero più alio, che sembra ivato.

Allegro.





*Pur che vegni il fi-glio - mi-o, io m'accingo ad o - gni im.*



*pegno, ogni impresa io ten - te - vo'*



*io tenevo,*

*per che vegni il fi - - glio - mio io m'ac -*

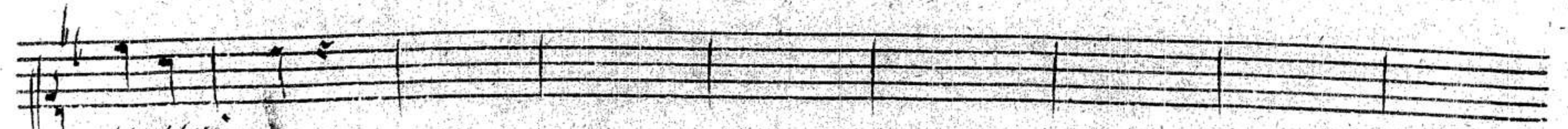


Handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The lyrics are written in Italian cursive script below the staves.

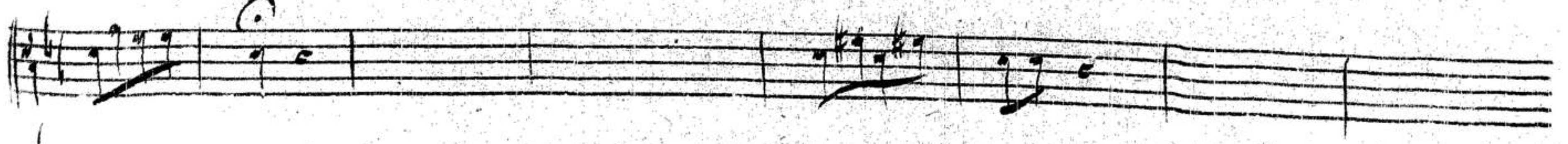
*cingo ad o - gni impegno, ogni impresa io tentavo -*

*- io tentavo' - io*





*fentivo*



*benche ingusto e il-mio-de-sio,*

*per l'acquisto d'un gran*





*ve-gno, tuoto lica, e far si puo'*

*per acquista-*



*pia.*

*D'un gran regno - tutto lice, e far si può - e far si può. da capo.*

*Scena VII. Giorgio solo.*

*A' cieca ambizion speno si vende  
suddita la ragione.*

*Donna che brama esser nel sangue suo; non cura calcar le*



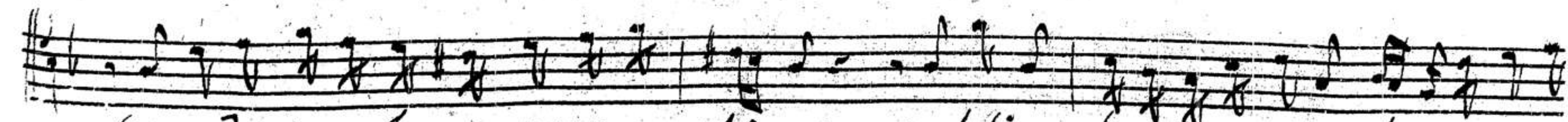
nie di scellerate imprese; ed' io che il ueggio a prova per non cader dal suo fa.

uou, per deggio seguirta a forza. o' troppo di chi serue a Regnanti saral suen.

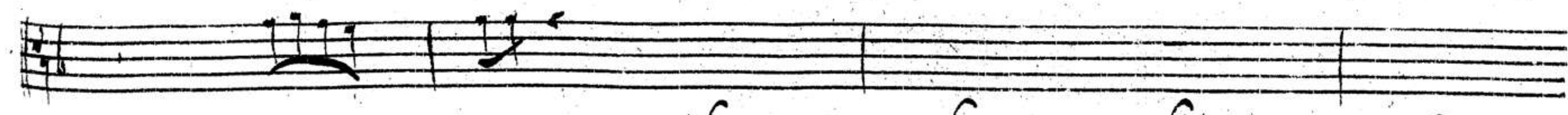
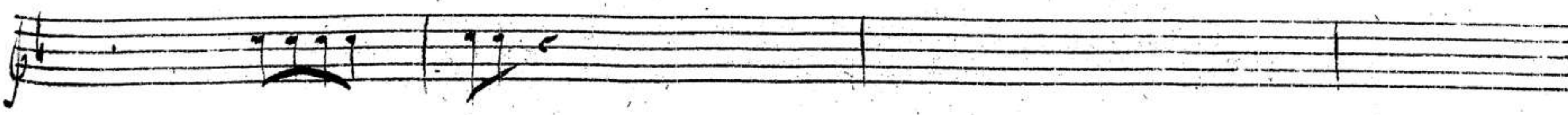
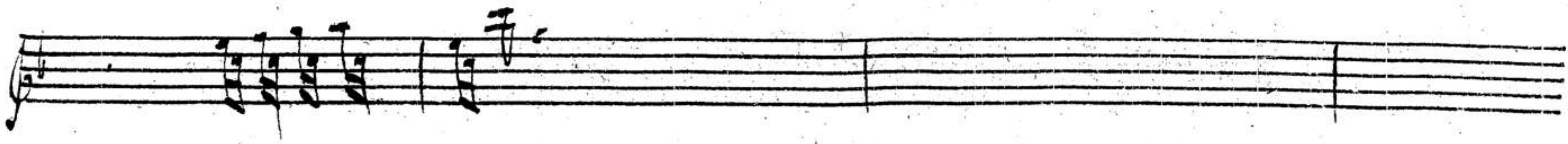
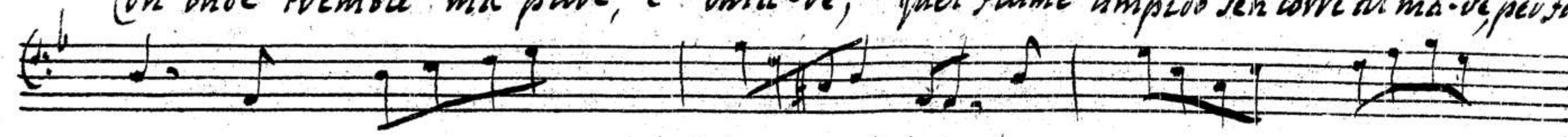
riva; a parte anch'io del fatto esseu conuen, sol perche son uanatto.

*andante*





*on onde tremole ma pure, e chia-ve, quel fiume limpido sen corre al ma-ve per tangli*

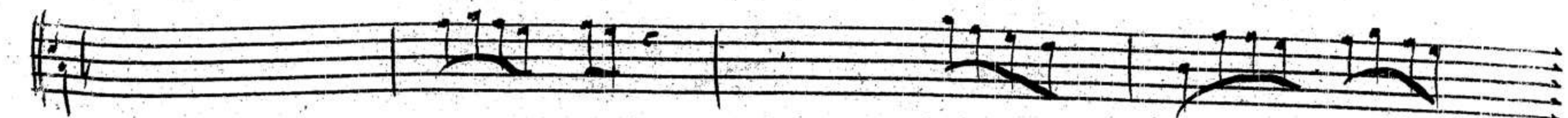
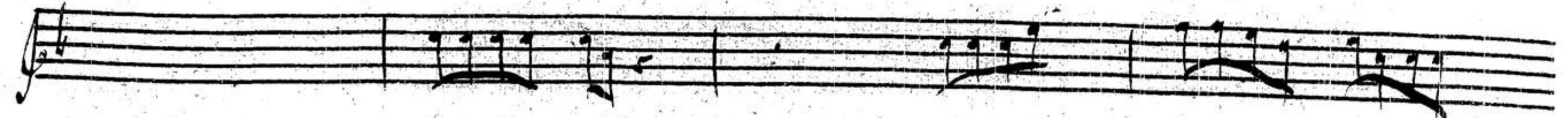
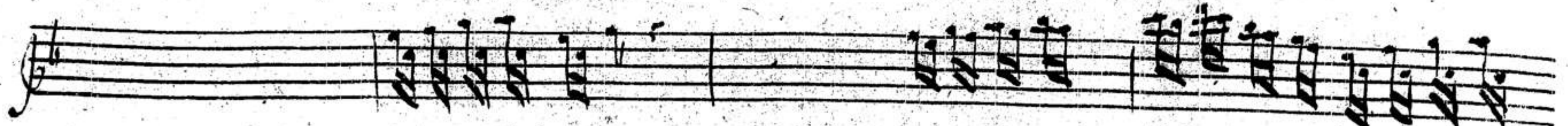


*rompa d' amore, e fe', sen corre al ma*

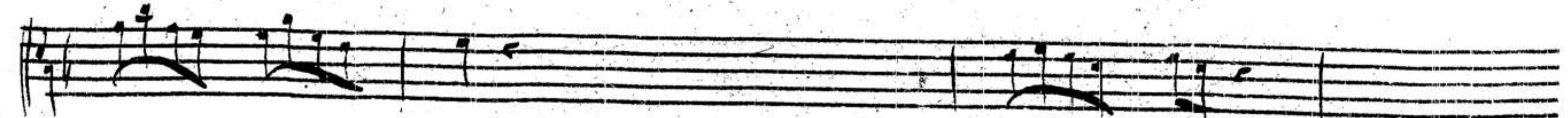
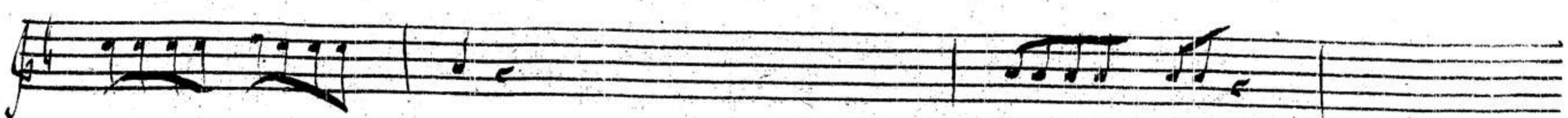
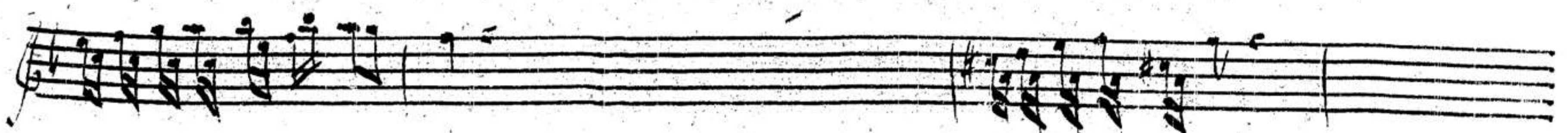


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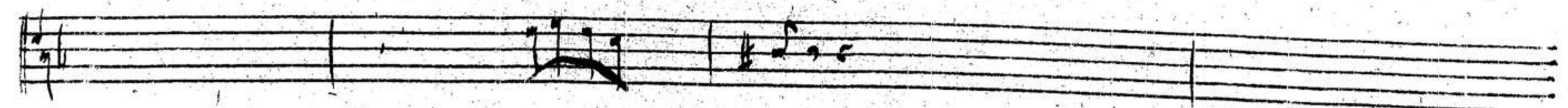
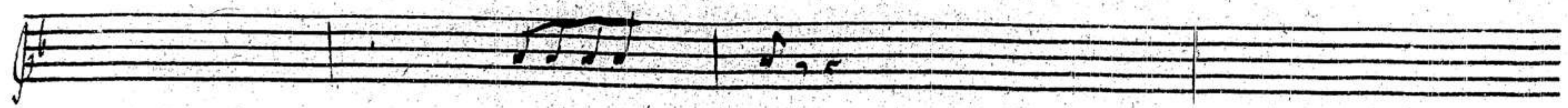
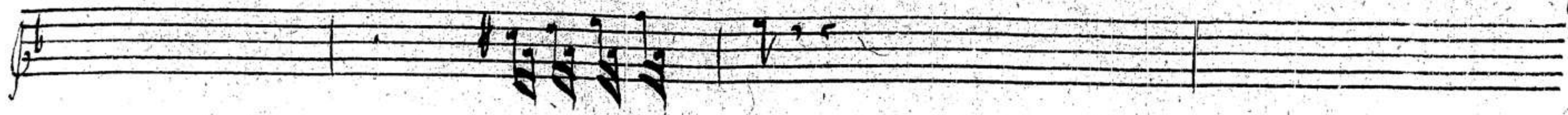


ve, peu sangli pomper - d'iz - moue, e fe,

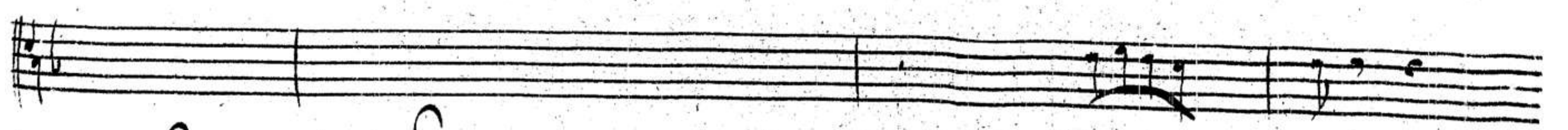
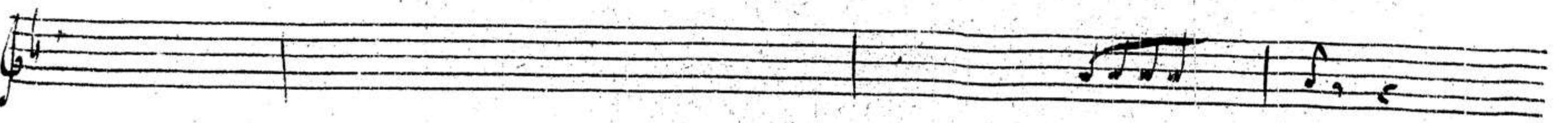
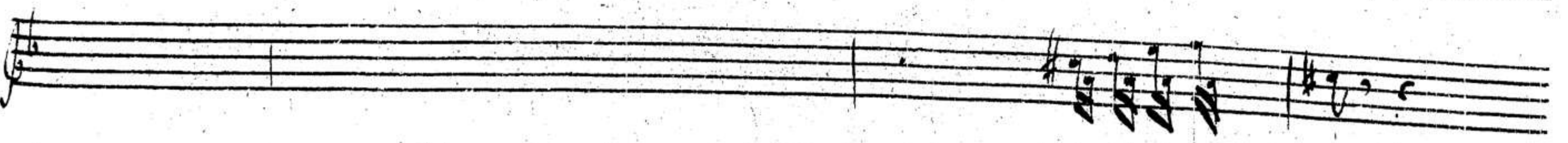


lon onde tremola, ma pue, e diave, quel fiume limpido, sen come



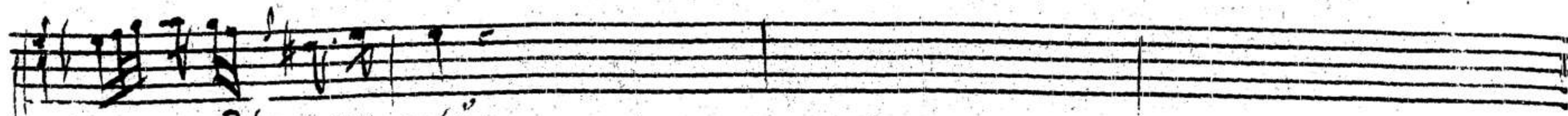
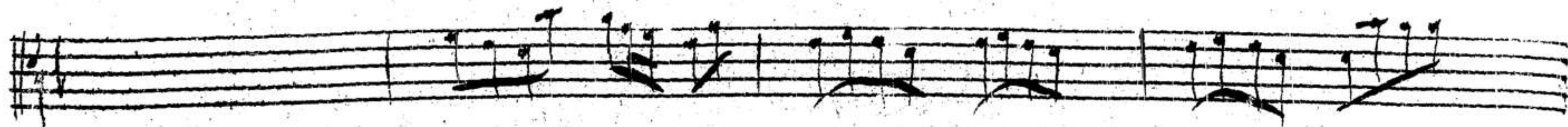
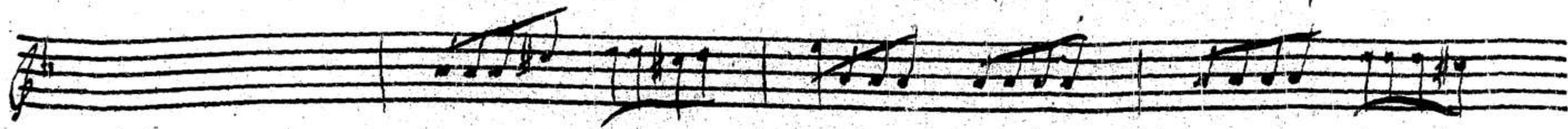


ma - ve per fangli pompa d'amore, e se' sen corve al ma

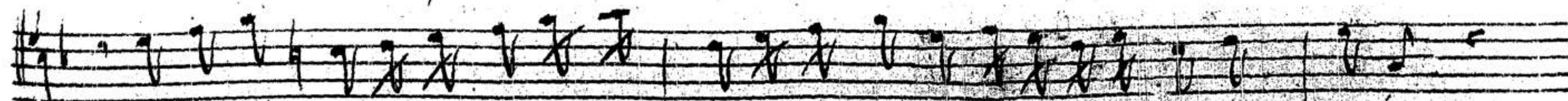
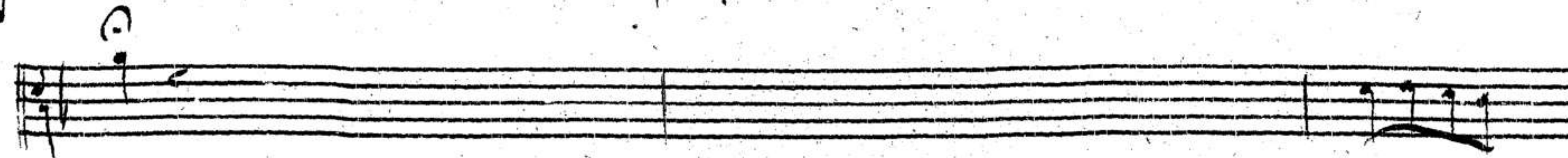
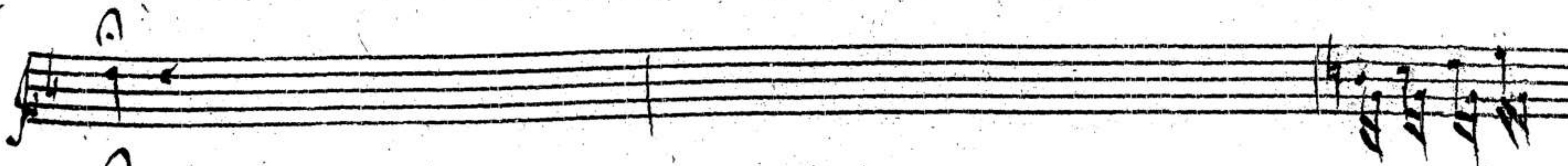


ve, per fan - gli





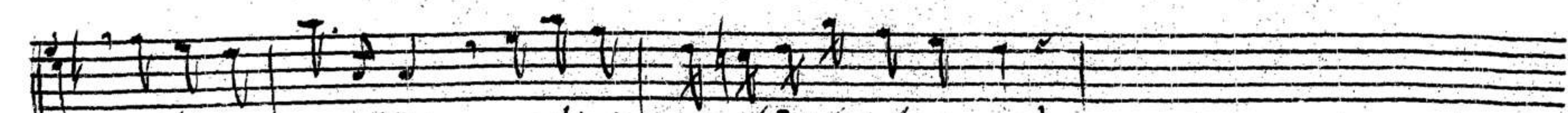
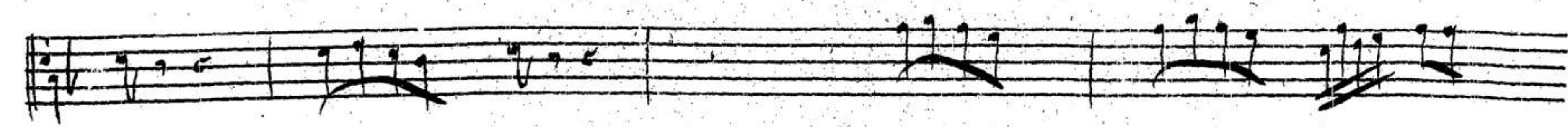
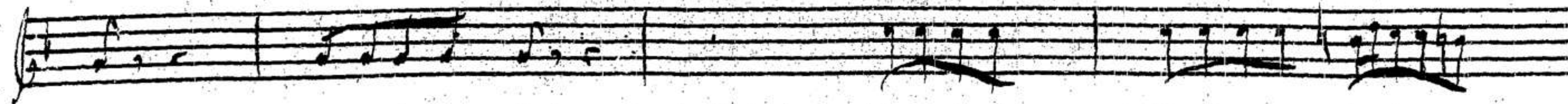
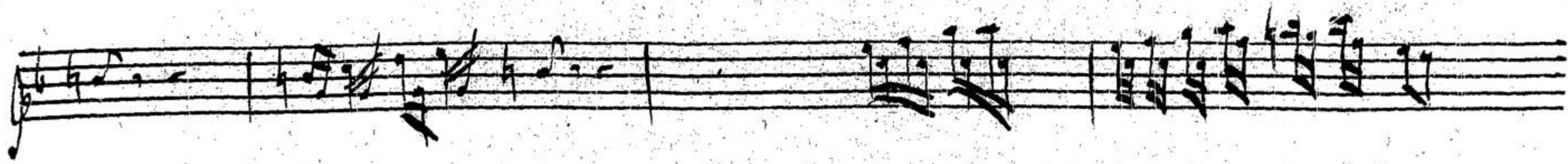
rom - pa d'a - move, e se'.



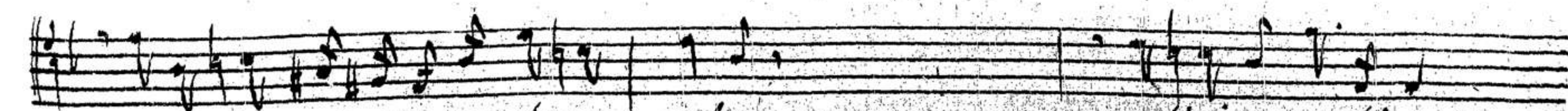
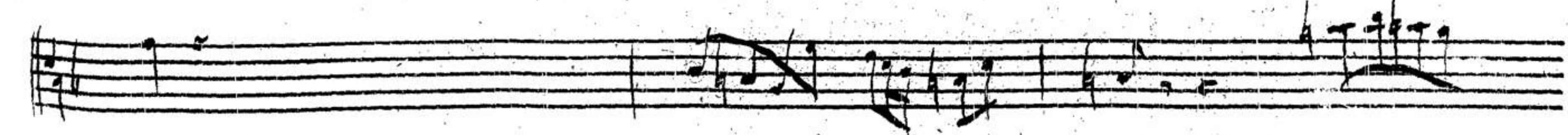
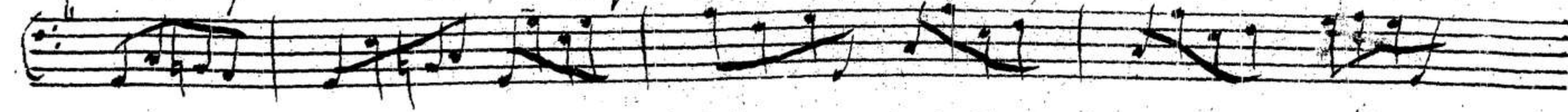
ma perchè vendesi specchio del cielo, se quello oscurarsi per fosco velo,







*anch'ei par torbido, anch'ei par torbido benchè non è,*



*se quello oscurarsi per fuoco uelo, anch'ei par torbido*





Handwritten musical score for a vocal line. The lyrics are: *anch'ei par tor bido benchè non è. Mago.*

*Scena VIII. Asinone, e poi Euriside.*

Handwritten musical score for Asinone. The lyrics are: *giunto è già Niomede. Ah, ed'inganni mistere il mio*

Handwritten musical score for Euriside. The lyrics are: *cor. L'amante sposo da me ne senta il primo anniso. troppo giovane ch'io ce lo vecchi.*



ad' iva arvoce l'improvviso vedev quivi il suo figlio, so che si sveglia.

ma in finte guise tentavo di placarlo, cui nemica fosse di lui non mi discopra; ond'

io possa con men di vischio fabricar sue vuine. ah' troppo in

mente fiso ho il pensier che stolo mio sol vegni. benche ingiusto e' l'acquisto, un vil si-

moso no' l'radiva no' no'. per prova intendo che in acquisto un trono ben difesa bas-



*tante e' d'ogni usurpator, s'enev regnante. Ma' qui lo sposo. alle lu-*

*Prima. Ave. Prima. singhe, o' uove. Cava. signor, van cose deggio vider. Quali, idos*

*Ave. mio. Ma prima che le nouelle ascolti tu prometter mi dei d'un giusto idegno*

*Prima. Ave. gl'imperi vaffrenar. parla. che tutto si dona al tuo piacco. giunto e' il tuo*

*Prima. Ave. Prima. figlio. qual figlio. Nicomede. appunto. o' grande temerita'. ben*



*And.*  
 questo, troppo obbia le mie leggi. troppo il suo Re' non cura. offende un benivov. qual promer-

testi, da' fucno all' ira. i tuoi comandi, e' uero, orgoglioso egli

sprezza col qui uenir senza il tuo cenno. e pompa fai del disubbidir negar noi

potio. ma' un giovane guerriero, Duce, e sovrano di uincitrici schiave che il core amonete

serba di laodice in sen, col qui uenione meta pietà, se non perdono.



*Plus.*

in petto in confuso tumulto s'aggira il cor. ma' come a me non venne an-

*And.*

*Plus.*

cor. ben fra momenti ei ne uerra. Laodice forse veder us' pria. ma questo

deme enen d'Atalo sposa. opri a sua uoglia che io qui l'adendo. ho nel mio uiglio im-

*And.*

presso, ond'ei dee spaventarsi. (a mie lusinghe arvida amico (iel.) deh non tra-

dive di tua pira l'impegno. io sol desio che al ualor suo riflessi, al



*Prus.* *Ans.*

suo falliv non già. nono conforro. | già delle mie speranze io neggio il porro.)

*pia.* *for.* *pai*

*allegro.*

*for.*



*pia.*

*suon - di - fesa e' l'enen figlio, quando il giudi-ce del fat-lo*

*con il Pyano.*

*enen deve il ge-ni-tou, quando giudi-ce del fat*



*f*

lo, es - - sev deus, es - sev

deus il genitor - il ge - nitov,



quan - di - fesa, quan - di - fesa e d'enev figlio

quando il giudi-ce del fal-lo, enev dene il ye-ni-tou, quando il giudi-ce del



*pia.*  
*Violini pi.*

*for*

*pia.*

*for.*

es - - seu delle, es - - seu delle il genitov - - il - genitov.



*pia. for. pia. for.*

*pia.*

*pia.*

*pia.*

*pia.*

*pia.*

*pia.*

*pia.*

ma se pensi al tuo - pe - ni - glio, e contempi in lui il - vas - sal - to,

*pia.*



*pia.*

*Nichini p. col Mano*

*alloy te*

*fov pia. fov. pia.*

*mo - del suo errore,*

*ma se*



*pian* *fou.*

pensi al tu - o - pe - ni - glio, e contempi in lui - il - vas - sallo, allor

*pian*

76





Handwritten musical score on a page with ten staves. The first four staves contain musical notation. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. The third staff has a treble clef and a key signature of one flat. The fourth staff contains the lyrics: "mo, allov temo - del sus error. alapo." The notation includes various note values, rests, and dynamic markings. The fifth staff has a treble clef and a key signature of one flat. The remaining six staves are empty.



Scena IX.

Prunna solo, e poi Niomede.

Prunna.

Qui Niomede il figlio! e dal suo campo portò senza il mio cenno!

gli occhi innanzi d'un Re' offeso, e d'un Padre vanta la colpa sua! no' questo e'

tropo. son Padre fin che in lui veggo il uomallo, e non il Re'. cos -

tume di quest' alma guerriera, e' l'esser troppo oltre. ubbidienza, e



leggi, son peu lev nomi ignoti. ma di Bitinia il Rege io sono; ed' io di Nico-

mede il padre. il sol sospetto ch' altri non sia infedel, fassi un delitto in chi e ve-

gnante; e sol con questa legge miue sicuro, e il fren d' impero ei vegge.

ma qui ne vien. s' escluda dal sen d' un Genitor tenero affetto,

e del giudice sol vesti l' aspetto. *Silom.* *Plus.* Padre, signor... basta signor; che



leggi, son per lor nomi ignoti. ma di Bitinia il Rege io sono; ed io di Nico-

mede il padre. il sol sospetto ch'altis non sia infedel, farsi un delitto in chi e ve-

gnante; e sol con questa legge miue sicuro, e il fren d'impero ei vegge.

ma qui ne vien. s'escluda dal sen d'un Genitor tenero affetto,

e del giudice sol vesti l'aspetto. *Nicom.* *Primo.*  
 Padre, signor... basta signor; che



*Moz.* *Pius.* *Moz.*

Padre da te offeso no' l son. uengo... a qual fine? per il piacere di qui ritorno al

piede d'un diadema il tuo, che già vacilli tra l'armene contrade, e in premio a --

*Pius*

venne un regio amplexo; quindi mi chiamò dal mio campo. e là dal campo far noto a me po-

teisi si bel trionfo; et mi aspedarne meco. così lasciando colpa in tutti si

vende, ma più nel cuore, e questa si fa' perdere il merito, e si vende già vero.



Nico.

Prus.

Nico.

Prus.

Nico.

ma la difesa . . . di che . . . del torto mio . . . qual torto intendi . . . se al mio parlar con.

cedi donna libertà . . . taci; già intesi. s'altri che Nicomede abbando.

hato così avere il mio campo, il capo suo già mi sarebbe al pie'. Deh' mi con.

cedi, diu mia ragion. fancella. ma non pensate che il genitor t'ascolti, ma in suono m.

siso un giudice severo. giudice sij, ma giusto, e tal ti spevo.



Signor, si scopra il uer / quivi chiamommi del tuo amor già perduto la fatal nuova.

ahi con qual pena intesi che la sposa, ed' il regno tor mi si vuol, senza pensar che

questo natura il vende mio, quella il douere. me uero, e me fe -

gnante altri dispon di mia corona? lascia per pietà di io esponga di mia ragione of.

-fesa l'altra giustizia. questa in me sol vegna. ah - Padre, se quel Pius in tu



sei, quel Re' sì grande, quel moranca sì giusto, e quel pueroso mio caro Genitor; lo' sdegno ammouga, senza li

non deh' mi riguarda. Dimmi di qual fallo son veo: perchè punirmi se colpa non

non: si ti rammenta che Nicomede io son; l'istesso (o' troppo dolorosa memoria) che in

dolei, amati amplessi m'accolgiessi al tuo sen; quel che il tuo sangue serba nelle sue uene; e quel che

vita, ebbe da te; non più vigor; mi torna il tuo tenero amor; che se un uanatto, non duo



Figlio, tuene spruso per te quel sangue, che si fido versai per farti adorno di gloriosi a.

quisti; forse in premio gli auvesti donato quel che a me contendi. ov come rimembranga si

giusta offeso e spenta in te! Anivami, e vedi che il succesor di questo Impero io

sono, e ch'è mio il tuo cov, Laddice, e il suono. <sup>Orvus.</sup> / tenevze & Radve /

noi mi tradite. / intesi. / ricreare lusinghe, arti mendaci,



con mentita umilta' che sul tuo labuo meo fan pompa; in parte han riscoperto anieme l'iva

mia, la tua colpa. io ti perdono, pur che al mio cenno poygi cieca l'ubbid.

- enza. e qual' che tosto senza indugio svapor ten viedi al campo. ma

pria ... non replicar. la gloria mia ... questa temer mi fa! mi lascia al-

meno ... parti. ubbidisci; e poi giunto colà fra le tue schiere, in



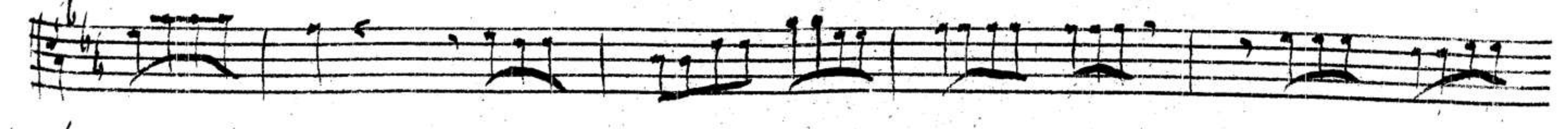
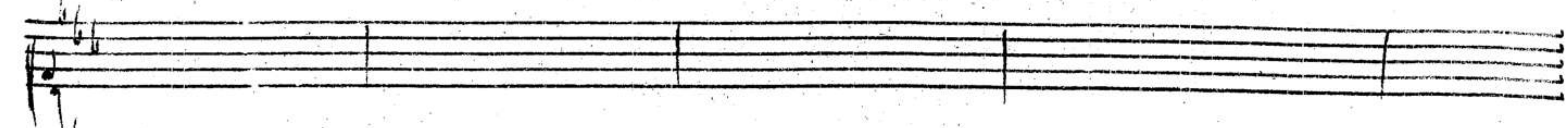
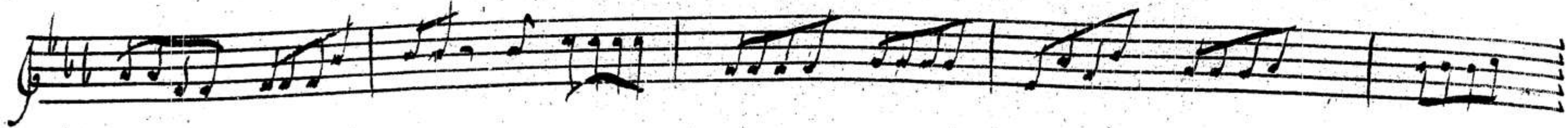
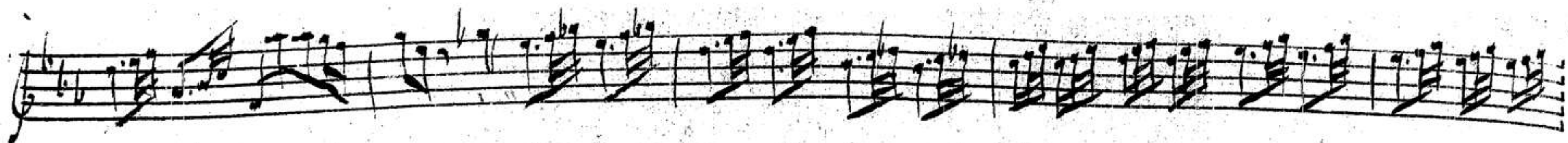
*svini le tue difese, e a' mē l'innia; che allor t'ascolterò. io non ricevo legge da miei sog-*

*getti. so' vegger con l'impero ancor gli affetti.*

*Nio.*

*affettuoso.*





L'ubbidio se mi mostra tuo figlio, che sei Padre m'additi il tuo

*pia.*

*for.*

*pia.*



*fou.* *pza.*

*mov* - - - *che sei Ra* - - - *due m'addi-ti m'ad-*

*fou.* *pia.*

*diti il tuo amor,* *l'ubbidio se mi mostra tuo*



*fou.* *pia.*

*figlio* *che sei Padre m'additi il tuo amor*

*pia.*

*Pa - dre m'addi - ti m'additi il tuo amor.*



Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and slurs.

Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and slurs.

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Handwritten musical notation on a five-line staff, featuring complex rhythmic patterns and slurs.

*pia.*

*quella asprezza che imprensabilmet- ci -*



for. pia.

ghio, la disarmi il mio giusto dolor

lo disar

pia. for.

mi il mio gius-to il mio giusto dolor



*Alta.* *Lad.*

non improvviso ovdine qui s'arresta. || il so'. || che tardi? La cagion ne si-

leva. Al re' tuo Padre uanna. dagli soccorso. e a me, se mi ami vela solleva.

*Alta.*

o - io. l'auvai. ma almeno pensa qual dura pena soffersi in obbi-

*Lad.*

divi col titol d'amista'. || questa non serba (qual uote famou di senso, ombra che macchi-

*Alta.*

perdev non us piu' teo con un vano garriv parte del merto. al Padre andro; vedrai la fiamma



*Larg.*  
 mia sopita almen, se non in tutto spenta. Sai quanto spero in te; presto contenta.



*solo*

*tutti*

*solo*

*Vile affetto non tur-bi il-tuo-petto,*

*solo.*

*tutti*

*solo con la parte.*

*solo.*

*ma l'an - nui sol. gloria, e na - lov, sol glo -*



Handwritten musical score consisting of ten staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f*, *ff*, *rit.*, *molto*, and *rit.*. The lyrics are written in Italian and are interspersed between the staves.

Lyrics:

- via, sol glo-ria, e ualor,
- rite affetto non fur-til-tuo petto



Handwritten musical notation on a five-line staff. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The word "solo" is written below the first measure, "tutti" below the second measure, and "solo con la parte" below the third measure.

A second staff of handwritten musical notation, continuing the piece. It contains several measures of music with notes and rests.

A third staff of handwritten musical notation. It includes dynamic markings "solo" and "tutti" written below the notes.

A fourth staff of handwritten musical notation with lyrics written below it. The lyrics are "mă'au - niri sol - gloria, e uatou, sol glo -". The notation includes notes and rests corresponding to the lyrics.

A fifth staff of handwritten musical notation, which appears to be mostly empty or contains very faint notes.

A sixth staff of handwritten musical notation, which appears to be mostly empty or contains very faint notes.

A seventh staff of handwritten musical notation, featuring a series of notes and rests.

An eighth staff of handwritten musical notation, featuring a series of notes and rests.



*f*

*f*

*f*  
- via sol glo-ria, e ualor.

*solo*

*solo.*

in te - uo-glio sol



*f* *molto* *solo.* *f* *molto* *solo.*

*f* *molto* *solo* *f* *molto* *solo.*

*f* *molto* *solo.*

ova - ma - di soglio, non os - seggia di tenero a - mov, di te -

*f* *molto*

*f* *molto*

- nero a - mov,



*solo.*

*solo.*

non bas - seya di te - - - - - vero di - tenevo amor. *da capo.*

*Scena XI. Atalo, e poi Braccio*

*Atalo.* Mio cor d'uopo è che inganni con sforzi di virtù, l'audace che

tutto s'adugge il sangue tuo... ma qui mi il Padre. si ricopra il mio duol.



*Pvvs.*

*piu lieta, o figlio, no' mirar la tua fronte. al fin Laodice, vincerem col rigov.*

*Ah.*

*Pvvs.*

*Ah.*

*Padre, un tal bene piu no' t'levo per me. qual cambiamento! giusta ragion is.*

*Pvvs.*

*Ah.*

*chiede che al mio german si doni. dispetto i doni a chi gli merita.*

*Pvvs.*

*degno Nicomede non n'e' ? qual uedi in lui... io che sueta non lice.*

*Ah.*

*Pvvs.*

*e a che me' t'celi? deme il giudice giusto, di commesso delitto esser ben.*



chiavo, indi al mondo suetato unito al suo castigo, o al suo perdono.

*Ad.* ma Nicomede e' figlio. e il rege io sono. *And.*

*affettuoso.* *Grandati il seno al.*



A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of rapid sixteenth-note passages, some beamed together in groups of four or six, creating a dense, rhythmic texture.

A musical staff in treble clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, continuing the fast-paced texture of the previous staff.

A musical staff in treble clef with a key signature of one flat. It continues the rapid sixteenth-note passages, with some notes beamed in groups.

A musical staff in treble clef with a key signature of one flat. It contains a vocal line with a more melodic and slower pace than the instrumental parts, featuring quarter and eighth notes.

*meno, che il cor che inquieti palpita, per lui ti parlerà, che il cor che inquieti pal*

A musical staff in bass clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, mirroring the texture of the upper staves.

A musical staff in treble clef with a key signature of one flat. It continues the rapid sixteenth-note passages.

A musical staff in treble clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes.

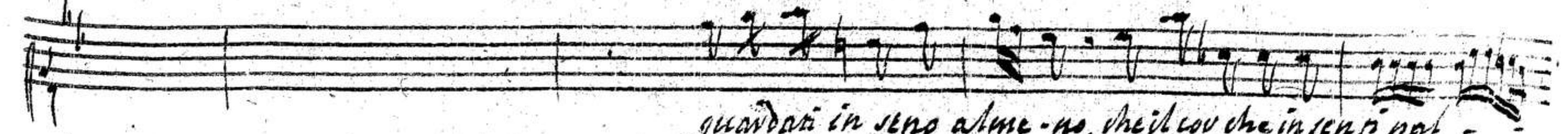
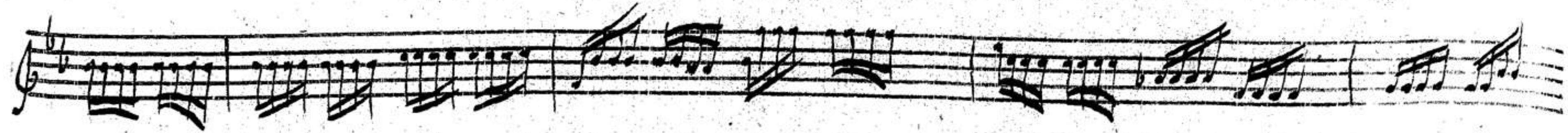
A musical staff in treble clef with a key signature of one flat. It continues the rapid sixteenth-note passages.

A musical staff in treble clef with a key signature of one flat. It contains a vocal line with a more melodic and slower pace than the instrumental parts.

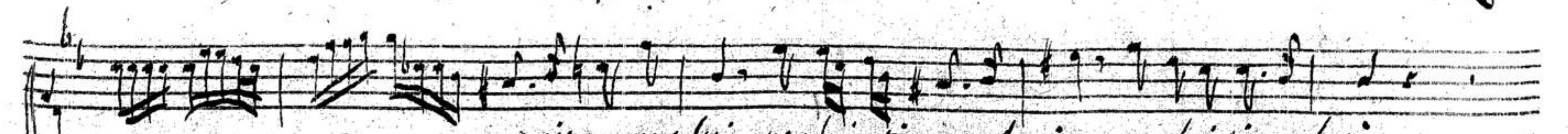
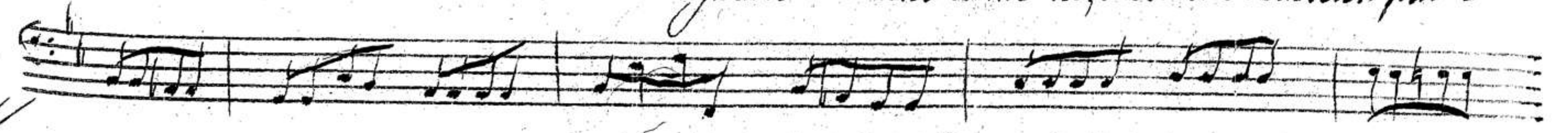
*pita, per lui, per lui - ti - parlerà,*

A musical staff in bass clef with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes.





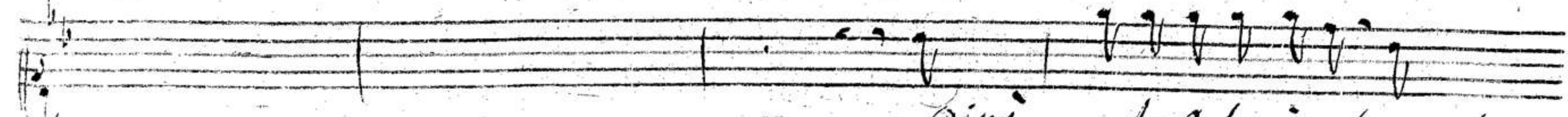
*guardati in seno alme-no, che il cor che in sen ti pal-*



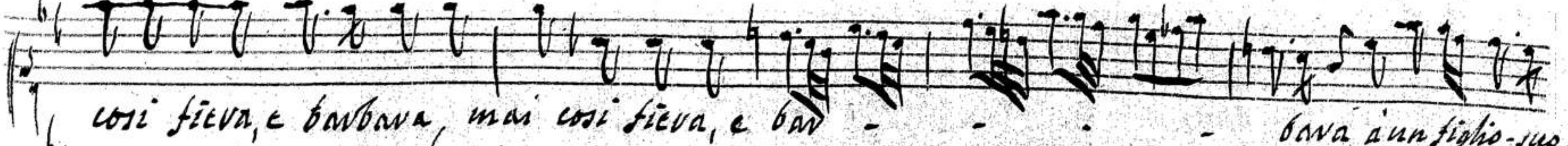
*pira, per lui, per lui - ri - parleva, per lui si parleva.*







*diva che Belva in selva, mai*



*cosi fiera, e barbara, mai cosi fiera, e bar - - - - - bava a un figlio suo sa-*







*va' diav' che Belua in-selua, mai così fieva, e - barba va, mai*



*così fieva, e bar - - - - - ba va à un figlio suo savà, à un figlio, à un*



fi-glio - suo savà . Da Capo.

*Scena X. II. Brunnia, poi Assinae guidando Georgio.*

Brunnia. Ah! Ah un interna uoce sento squidarmi ognou, che à torto offendo na-

tua, ed' innocenza; e à moglie amante troppo do' fede. Ah - mio,



*Ans.* *Prus.*  
 due vudeli carnafici dell' alma sono amore, e timor... spro... se -

*Ans.*  
 gina. qui Georio ti traggio, e il traggio a forza; quanto fido al suo pvenne,

*Prus.* *Ans.*  
 tanto ingiusto al suo re. che fia? poranzi di Nicomede il ueggio van dalle manpe

pieve. con un foglio il sorpendo. egli me' t cela. rimango in sospetita. s'e -

*Prus.*  
 siga ora da lui per nostra pace autovita' souvana. sicuro io sono, o



*And.* *Prus.*  
due vendeti carnafici dell' alma sono amore, e timor... spro... se -

*And.*  
gina. qui Cleonio ti traggio, e il traggio a forza; quanto fido al suo pvenire,

*Prus.* *And.*  
tanto ingiusto al suo re. che fia? potanzi di Nicomede il ueggio van dalle stampe

piede. con un foglio il sorpvenendo. egli me' l' ceta. rimango insospedita. s'e -

*Prus.*  
siga ova da lui per nostra pace autocita' sovrana. sicuno io sono, o



l'ava, finché veglia il tuo amore a mia difesa. quanto Avvinse a me narra oserei di ne-

*Cle.* *Prov.*  
 gan? tutto egli è vero. il tuo vil manramento, pronto obbidio v'ipai. il

*Cle.* *Prov.*  
 foglio... al campo, per fido meno prontamente donea. io n' avrò cura.

*Cle.* *Avv.*  
 cello, e dal tuo figlio mi s'impetrò il perdono. Avvinse an-

*Prov.*  
 l'ava ti rimene l'offerta. un Duence seppi tutto con, tutto amore. apvendo il



*And.*  
foglio sento sorvearmi in seno ovvido gelo. ( quanto deggio, o Leonzio al suo gran

*Piu.*  
gelo.) di Nicomede il figlio questo e' l'improvviso, e questi son cavanni

*And.* *Al.*  
suoi. / mio fido adempi l'opra ben cominciata. / al mar che solo son gia nel

*mezzo;* *And.*  
o unvan tutto il deggio, o rimanervi anotto. / gia si ri-

*Piu.* *And.*  
miva, o mia speranza in porto. o figlio scellerato: / e che leg-



*Prus.*

*Ans.*

*Prus.*

gesti<sup>a</sup>: qual fellonia! qual tradimento enorme! che scisse mai<sup>a</sup>: qui uenja, torto tua

*Ans.*

*Prus.*

guardie il traditor. Signore, traditor Niomede? e come... parti,

*Cle.*

tu ancor ministro indegno. parti, ma non son io. veo del tuo sdegno.



[The page contains approximately 15 groups of horizontal lines, each group consisting of 3-4 lines. The lines are slightly wavy and appear to be a scan artifact or a placeholder for text.]



Scena XIII. Avvinco, e Prussia.

[M]

*Prussia.* *Avv.*  
Di Parricidio enorme, di esecrabil congiura qui leggo il ves pen-

*Avv.*  
siv. sposa diletta, la vita a te degg'io. parla, ch'io move, senza mo-

*Pruss.*  
viv. s' s' muove; il vincitore si glorioso; il grande evoc della Bidimia al fin con-

*Avv.*  
giura; e il Padre di vita, e regno si vuol primar. fia vero? veder no' sono

*Pruss.* *Avv.* *Pruss.* *Avv.*  
no' tutto e' gia' chiamo. vedi non t'ingannar. vero ne sono. com'esser



*Prus.*

Handwritten musical score for the first system. The top staff is a vocal line in G major, 4/4 time, with lyrics: "puo' mi lascia solo al confronto. motto già di mi uost, con giusto colpo si muva." The bottom staff is a piano accompaniment line with a simple harmonic accompaniment.

*And.*

Handwritten musical score for the second system. The top staff is a vocal line in G major, 4/4 time, with lyrics: "trame felici / appena il vedo arriova." The bottom staff is a piano accompaniment line with a simple harmonic accompaniment.

Handwritten musical score for the third system, featuring a piano accompaniment line with a complex rhythmic pattern of sixteenth notes.

Handwritten musical score for the fourth system, featuring a piano accompaniment line with a simple harmonic accompaniment.

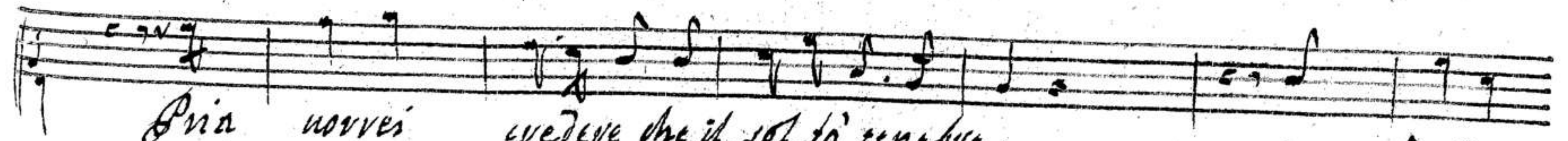
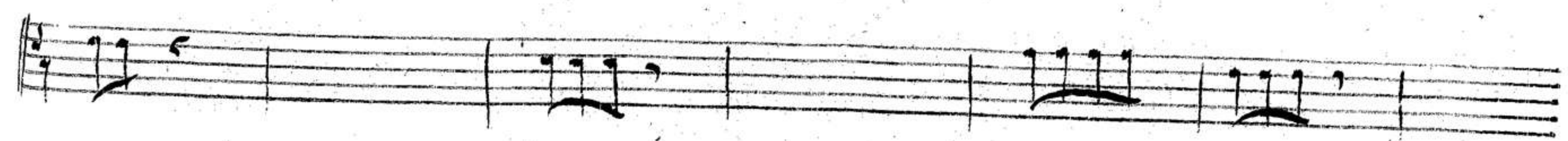
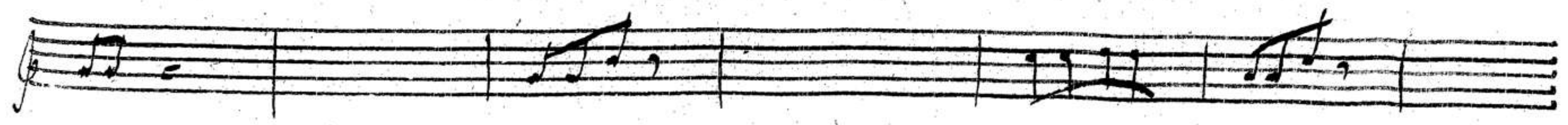
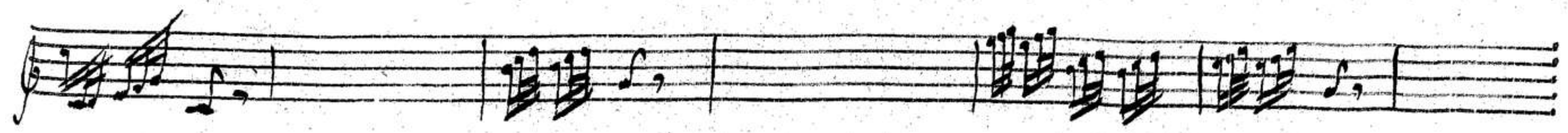
Handwritten musical score for the fifth system, featuring a piano accompaniment line with a simple harmonic accompaniment.

Handwritten musical score for the sixth system, featuring a piano accompaniment line with a simple harmonic accompaniment.

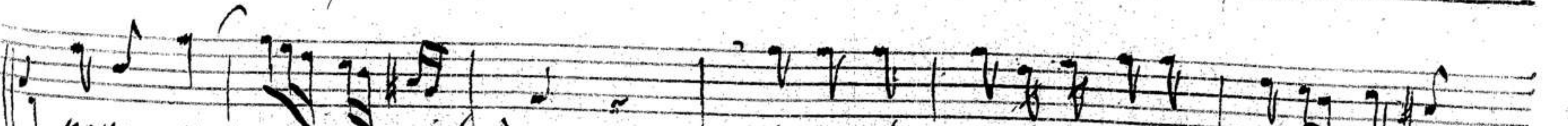
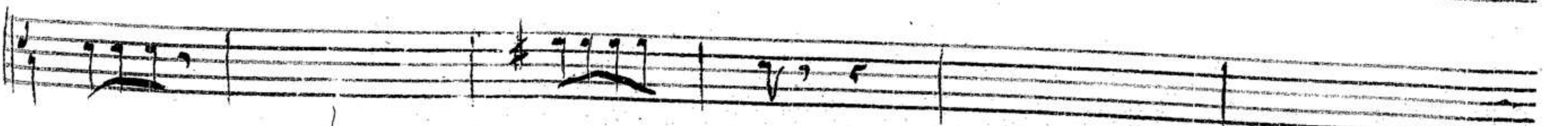
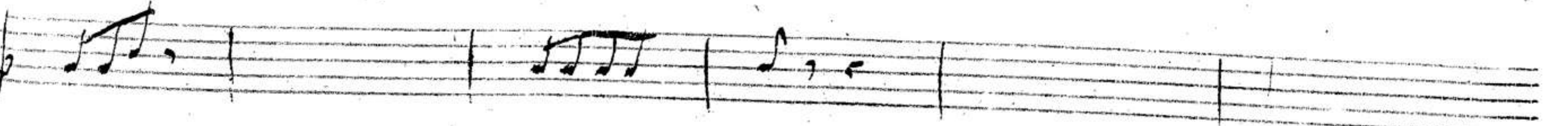
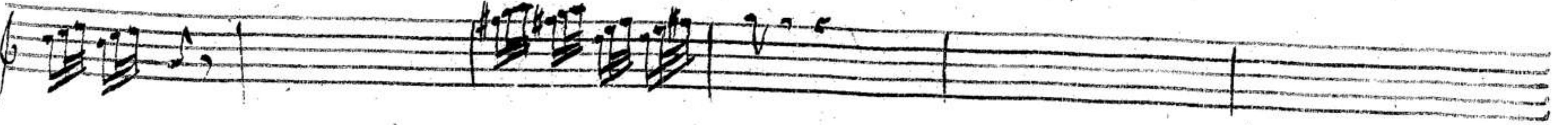
*allegro.*

Handwritten musical score for the seventh system, featuring a piano accompaniment line with a simple harmonic accompaniment.





*Pria norvegi vedeve che il sol fa' tenebre, e dalla*



*nonne nos - ca - splendore, che quel suo figlio sia traditor isa - tradi -*





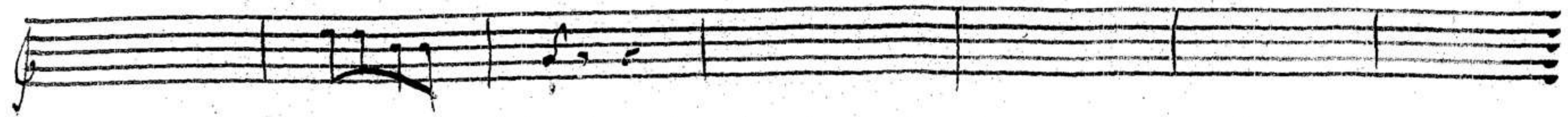
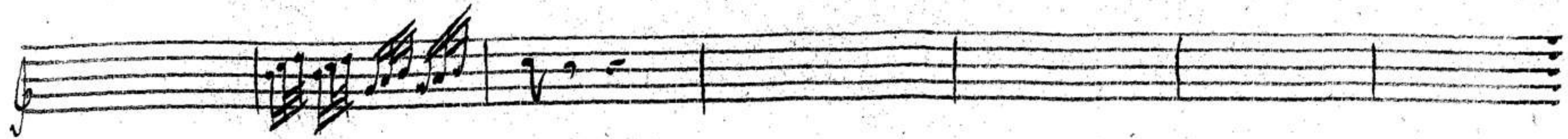
του - ρια τ'α - ρισου,

πια

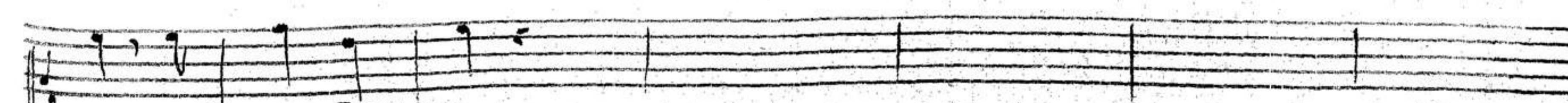
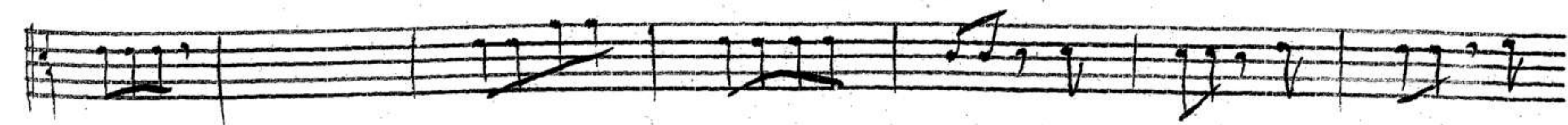
nouvi vedere che il sol fa tenebre,

e tutta notte non-






- la - splen - don,
Ohe questo figlio sia traditor sia - tra - di -

του sia traditor.




che le sue viscere sian noi perfide, sian noi

perfide - con. tuo il tuo cor; non e' possibile non e' possibile - che il -



*cu - da anou,*

*che te tue viscere*

*sian così perfide, sian così perfide - con-tro il tuo cor, non è possibile*



Handwritten musical score for a vocal line. The lyrics are: "non è possibile che il veda ancor - che il ve-da ancor. da capo." The music is written on a single staff with a treble clef and a key signature of one sharp (F#).

*Jena & IV. Prunio, poi Nicomede*

Handwritten musical score for a vocal line. The lyrics are: "Lasciatelo; e in disparte il mio cenno attendete." The music is written on a single staff with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for a vocal line. The lyrics are: "Padre... perverso taci; il dolce nome udisci ancor di proferir? qual". The music is written on a single staff with a treble clef and a key signature of one sharp (F#).



*Prus.*

colpa, il cavadeu di figlio oggi m' usurpa? *finami in vobro il sguardo, e in vno at-*

*Nu.*

tento rimira il fallo, ed' il castigo. *il core, ne mi sa infacciar colpa com-*

*Prus.*

mena, ne mi lascia temer giusto castigo. *quando son l'alme inique colpendi all'ec-*

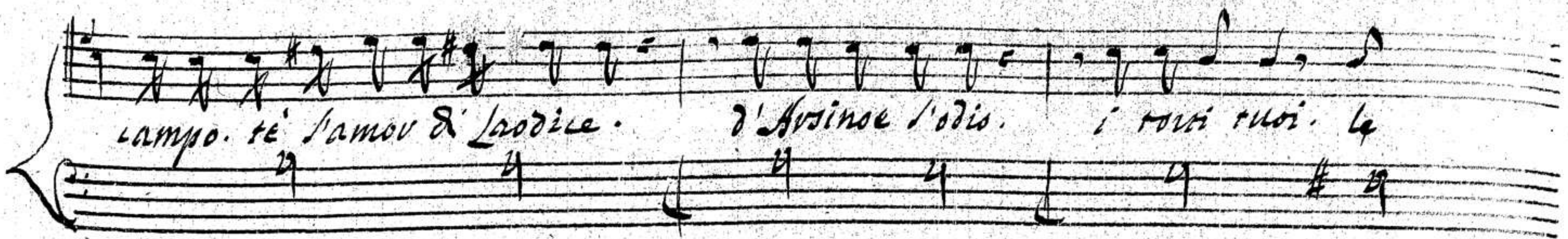
leno, perdon fino il rimorso, *e del bircile in faccia, ostentano fozzezza, fan pompa d'inno-*

*Nico.* *Prus.*

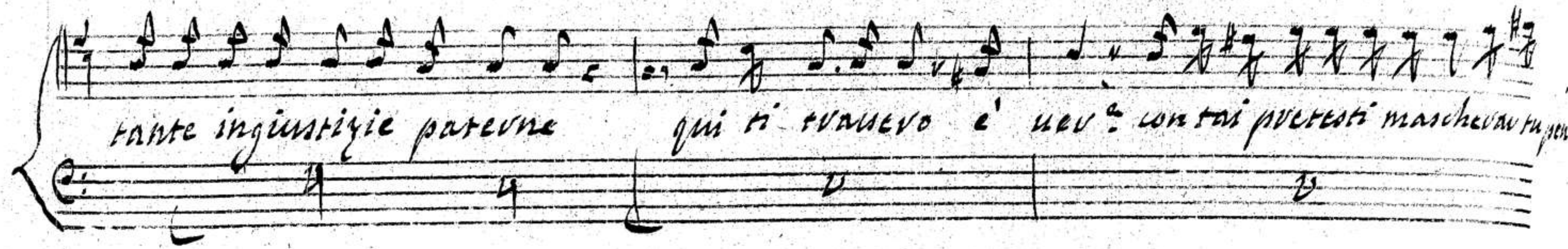
lenza, per confondev la pena, o per sfuggirla. *Signor... taci. dal*



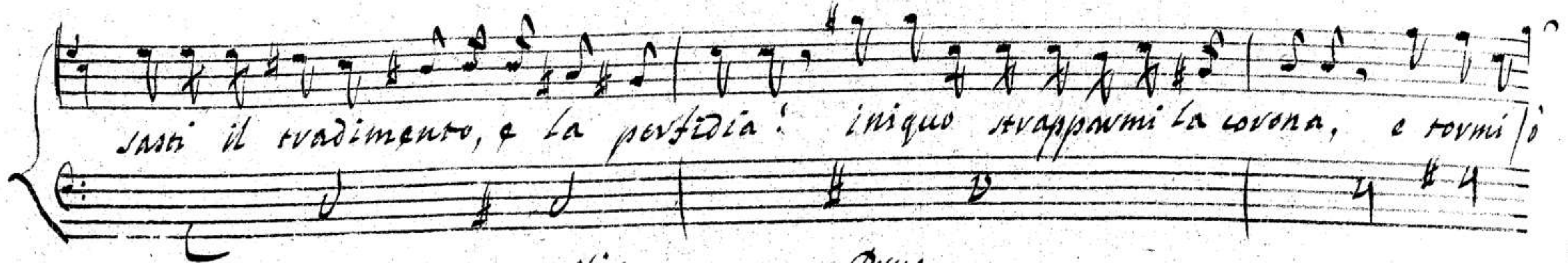
*lampo. te' l'amor di Laodice. d'Assinoe l'odio. i tuoi tuoi. le*



*tante ingiustizie paterno qui ti travevo e' uel? con tai pueresti mascherati tu per*

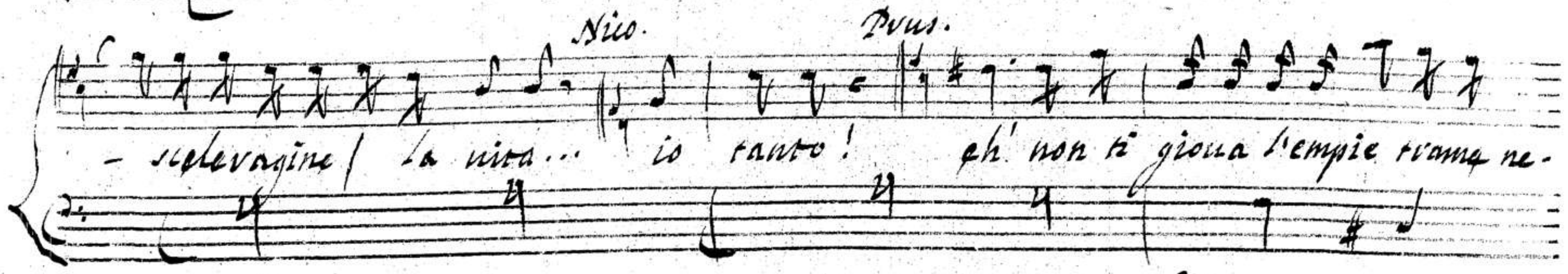


*asti il tradimento, e la perfidia! iniquo strapparmi la corona, e torni lo*



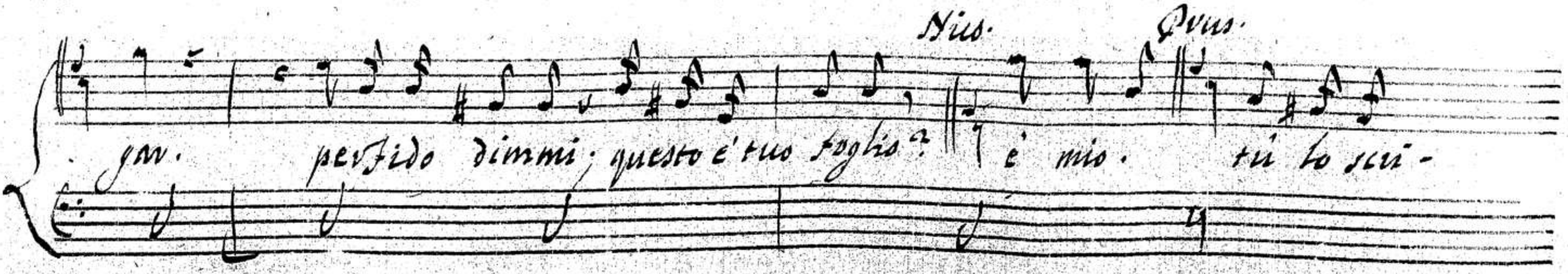
*- sceleragine! la vita... io tanto! eh' non ti giova l'empie trama ne-*

*Nis. Pius.*



*gan. perfido dimmi: questo e' tuo figlio? e' mio. tu lo sci-*

*Nis. Pius.*





Nico.

Pius.

[16]

nesti? Io lo scinsi, egli e' vero, et a' Leonzio il diedi. e da Leonzio io l'ebbi.

Nico.

Pius.

Nico.

e a' Vasimondo io scinsi. cio' che il foglio contiene fu' tuo pensier? fu' mio pen-

Pius.

sier, perche' potese al campo fosse il mio indugio, e il tuo comando. intendo.

Nico.

altro tu non detasti? altro non scinsi, che sensi d'un tuo figlio, e degni so' di Nicomede.

Pius.

o' quanto ben tu dicesti. solo degni di Nicomede, d'un figlio contr-



*Nis.*  
mae, d'un spregiuro scial che non ha fede. o' ch'io sono tradito; o' che s'improua tu

*Prus.*  
nusi di mia costanza. non più. qui leggi, e tua perfidia accusa, e s'è se il

*Nis. legge*  
puoi del tuo fallir la scusa. *Inasimondo* a gran colpa s'abbandono del

*Prus.*  
campo m'ascrive il re: questo è delitto? questo già perdona. siegui scial.

*Nis.*  
m'impone pria la partenza; indi qual veo m'arresta, ne tutto anco il mio des-



*Prus.* *Nico.*

fin mi e' noto. presto il saprai fello. tu pur scrivisti? scrivimi; ma in queste note nulla u' e' che s'of-

*Prus.* *Nico.*

tenda, o' mi condanni. leggi, compisci, e ti discopra allora. perche si

*legge*

degni io non comprendo ancora. da una ingiusta madrigna sedotto il re;

*neuro il re'.* *Prus.* *Nico. v'legge*

spora, corona, e vita mi vuol gia' rov. questo io non scrivimi. segui. tu mio fedele all'

armi nuovi le schiera. il indio del nostro Nicomede, desti l'atme guer-



verso il Re'. *Piu.*

vien a fier tumulto. tal follonia mai non pensai. compito s'a -

*Mio. legge.*

tempia il cenno mio. io qui ti aspetto a mio favor. già pronta non più Padrene

Re', ma vio tiranno, cada, e seco pur cada chi mi medita straggi.

verso il Re'. *Piu.* *Mio. legge.*

seguir non posso più. tutto si legge, che solo il Re' comanda. son

questi i voti miei. questi obbediti fa che stan nel mio campo: alma si au



*Duce non sia che gli disprezzi: il mio destino a tessar questa legge oggi m' in-*

*Duce; prega, e comanda, o Nicomede, il reus. ov traditor fa-*

*Nello. Ah! signor son tradito. come l'osi negar! già l'apimasti.*

*nev. ma... che divar? non è questo il tuo foglio? e non è questo il carattere*

*tuo? si; ma quel foglio... servivesti a Trasimondo, a Geonzio lo'*



*Nico.* *Prus.* *Nico.*

desti. a Cleonjo lo' diedi. a Trasimondo io servivi. ov dunque! oh - mio.

*Prus.*

ma non uengo mia destra seni di Feltonia. empio quai seme! questo è poverello.

*Nico.* *Prus.*

pronto. e' uer ch'è mio. ma giammai ciò non servivi. sai. sei uer con.

pronto. sei parricida; e sei d'ogni clemenza indegno, e di perdono.

*Nico.* *Prus.*

ciò mai non servivi, ed innocente io sono. perfido. uer l'an.



dacia di chiamar conno me squadre in tumulto. voler torni lo scavo. voler vedermi es -  
 -

tinto, e non sei traditor a. *Mio.* l'Almi perfidia... *Poss.* mi si toglia da -  
 -

uanti. il suo aspetto m'offende. mova l'indegno mova, e questo  
 -

sia di me uimora il dono. *Mio.* tanto non servisi, e traditor non sono.  
 -



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

*pia. sempre.*

*rassuolito pia. sempre.*

*Se traditor mi ve-di, aprimi il petto, e vedi, se tra-di-mento è in me, se*

*tra-di-mento, aprimi il cor, e*



vedi, se tra-di-men-to-tua-di-men - - to e in me,

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

*pia. sempre.*

se traditor mi ve-di,

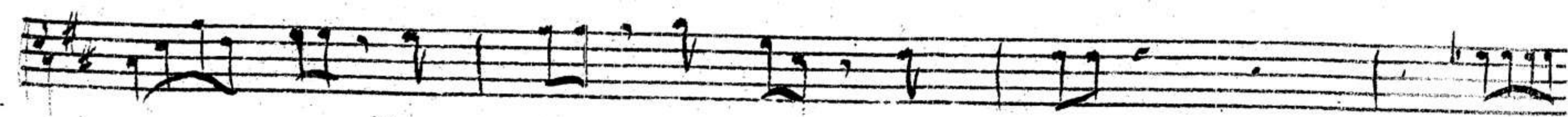
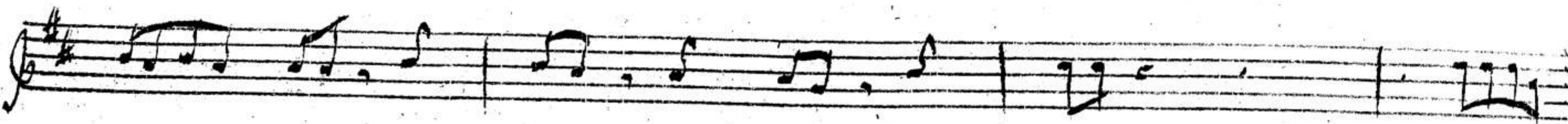
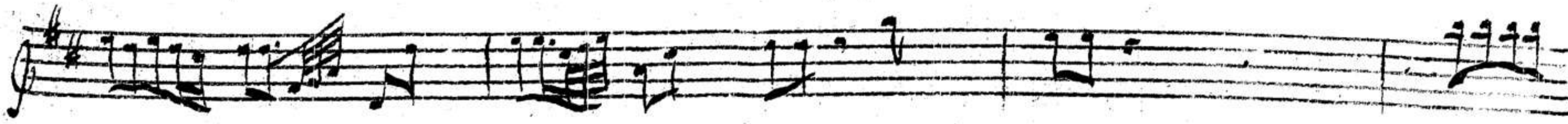




*for. pia.*



*aprimi il petto, e vedi, se tra-di-mento è in me, se tra-di-men-*



*to, aprimi il petto,*



for.  
for.

vedi, se tra-di-men-to - tra-di-men-to, tradimento è in me.

pia.  
for. pia.  
pia. sempre.

anzi ne-drai che il core, per se mio beni -



*for. pia.*

*fo-ve, tutto è innocen -*

*for.*

*pia.*

*for.*

*tutto è innocenza, e fe,*

*anzi vedrai che il'*

*pia. sempre.*



*sou pia.*

*love, per te mio genito - ve, per te mio genito - ve, tutto e' innocen*

*tutto e' innocenza e' fe. Da Capo.*



Scena XV. *Prima solo.*

la sentenza si severa. il sangue nostro per vedere

che si vistagna e d'uso che a forza acuto ferro dalle vene l'es-



*svagga, alioche intrado vesti quel che da' vita. a noi. ma*

*quale senza caligin sopra mi ricopre il pensiero! renovo affetto di-*



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

*summa il mio rigou. palpita il core, tremola la man. s'agghiaccia*

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

*puesso.*

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

*spinto, sangue, e vespir. s'e' figlio al fine, e un figlio vincitore...*



ma qual pietade! se parvicida il neccio, come non dee mo-

in! s'ei non vissera rimembranza di figlio, in me s'estingua ricordanza di Padre.



4

*Al suo delitto si dee la pena, e già il delitto è scritto.*

*allegro.*



Handwritten musical notation on three staves. The first staff contains a complex rhythmic pattern with many beamed notes. The second and third staves show more melodic and rhythmic development.

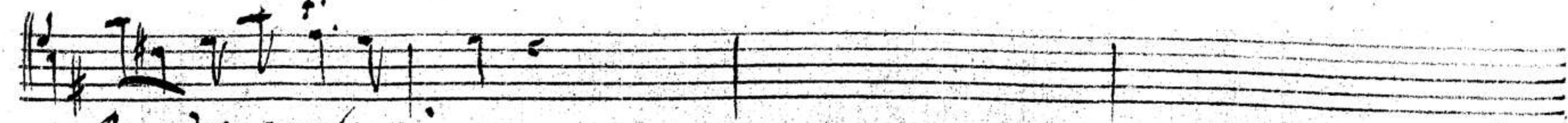
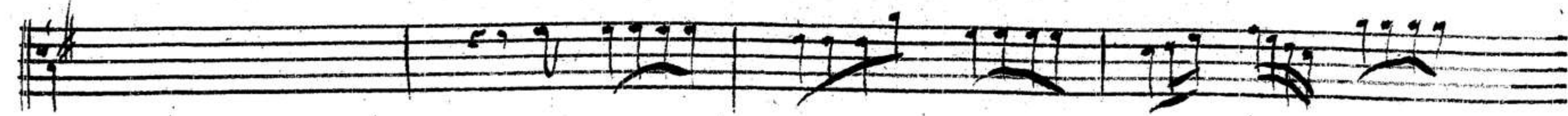
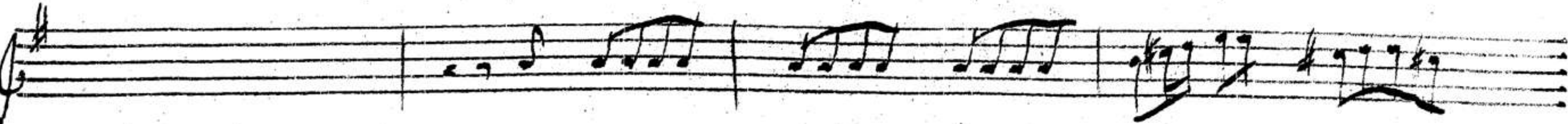
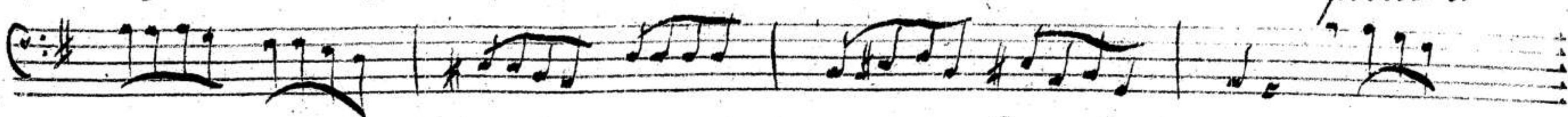
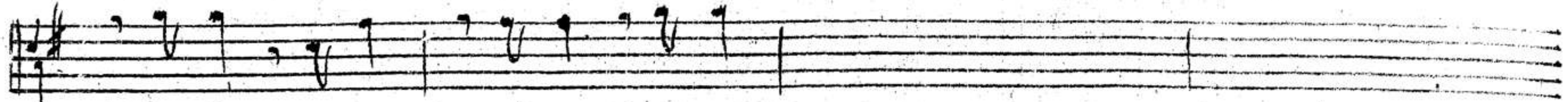
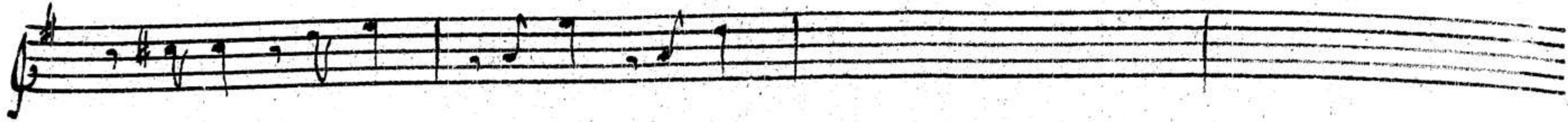
*Pria da giudice se - uevo si dia pe - na al*

Handwritten musical notation on three staves. The first staff includes the lyrics *Pria da giudice se - uevo si dia pe - na al*. The second staff has the word *pia* written above it. The third staff continues the musical notation.

*vi - o de - lito, poria il Pa - dre asol - te - vo*

Handwritten musical notation on a single staff, concluding the piece with a series of beamed notes.

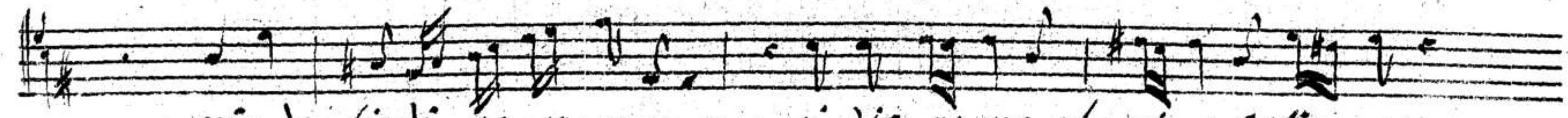
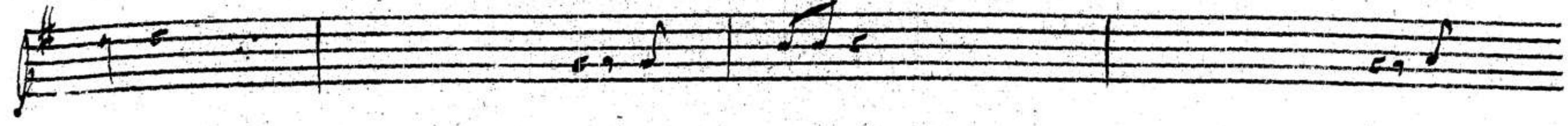
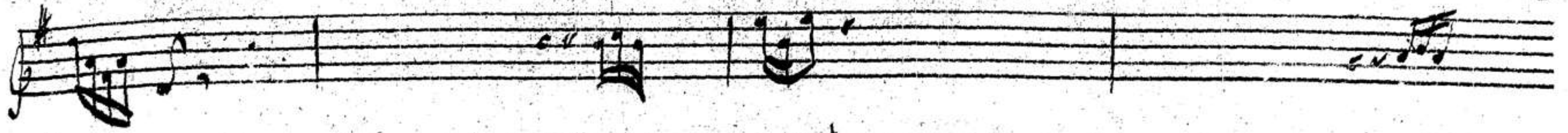




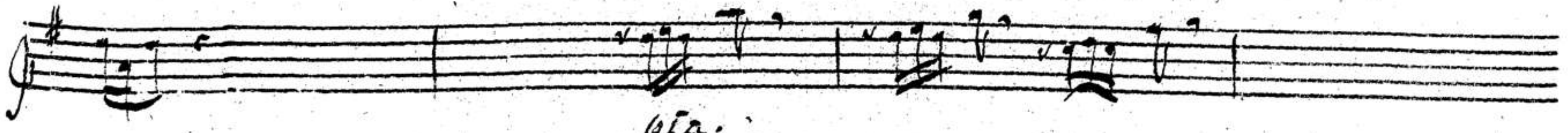
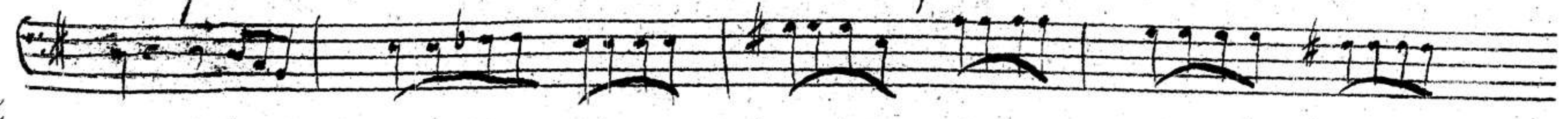
Pa - dre MISERERE;



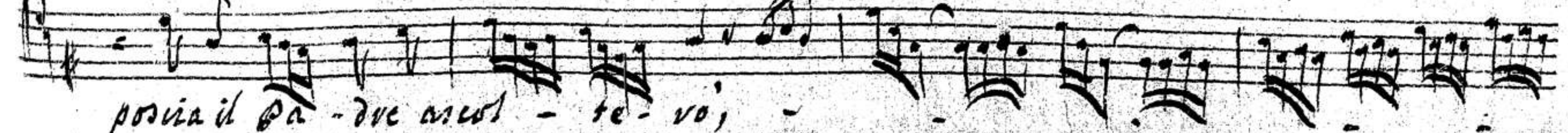
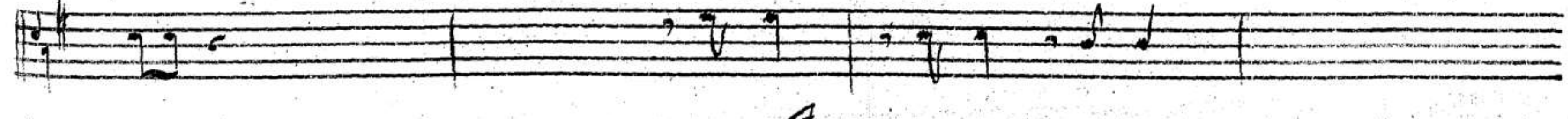
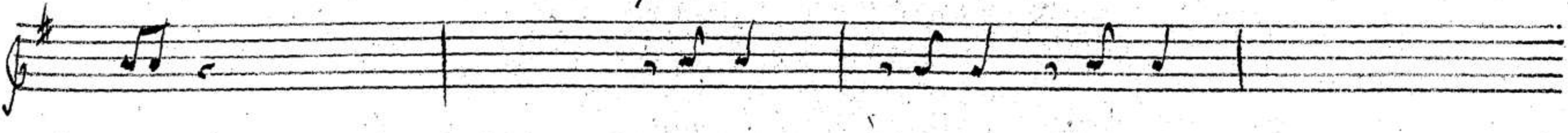




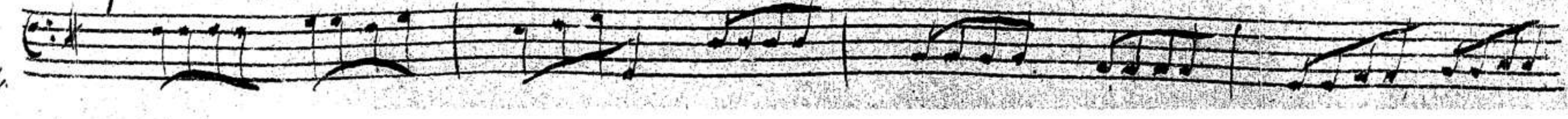
*pria da hudi-le-se-nevo , si dia pe-na al vi-o-letis-ro*



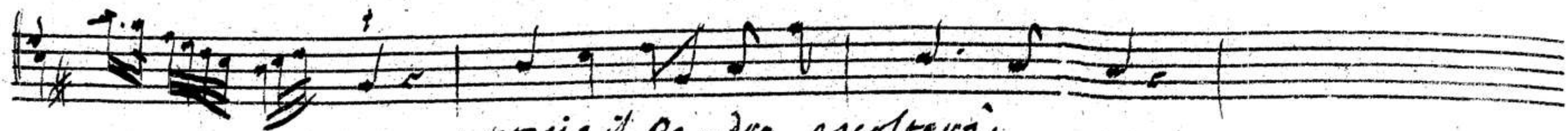
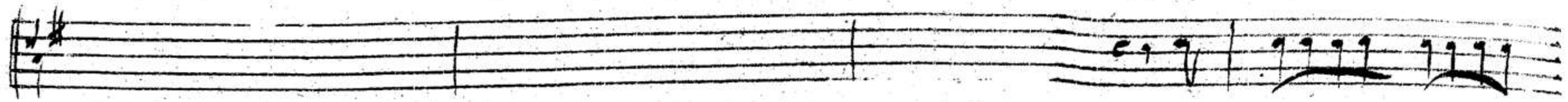
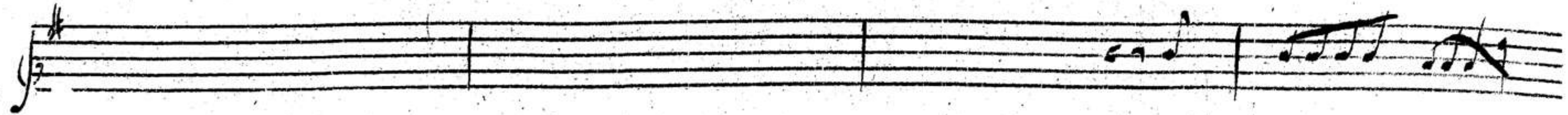
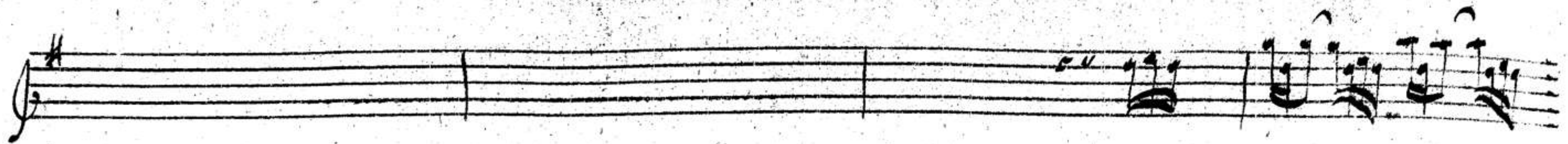
*pria.*



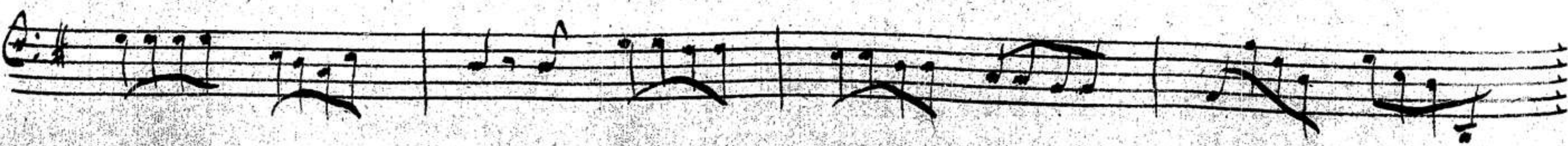
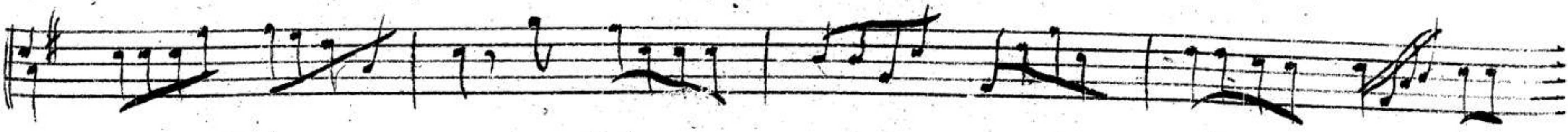
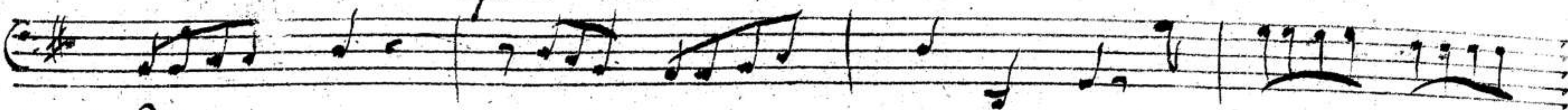
*posia il Pa-dre nos- te-ro;*







*pocia il Pa-dre ascolterò.*





*pia.*

ma se mai dell'es - sev fiervo, s'quid'evammi il cor - sonfido,

col mio pian



*for.* *pia.*

- to il pla - chevo, *col mio pian*

*for* *col mio pian - to il pla chevo. a capo*



This image shows a handwritten musical score on ten staves. The notation is as follows:

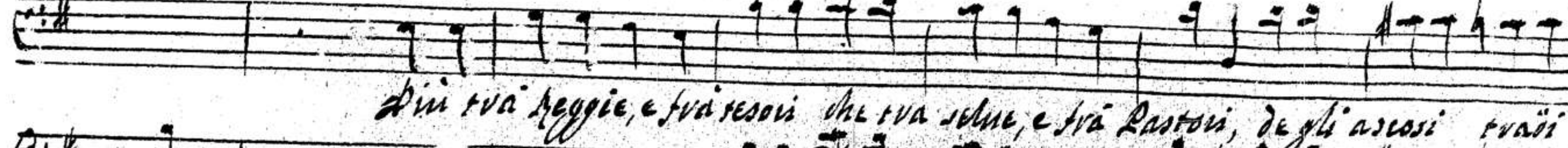
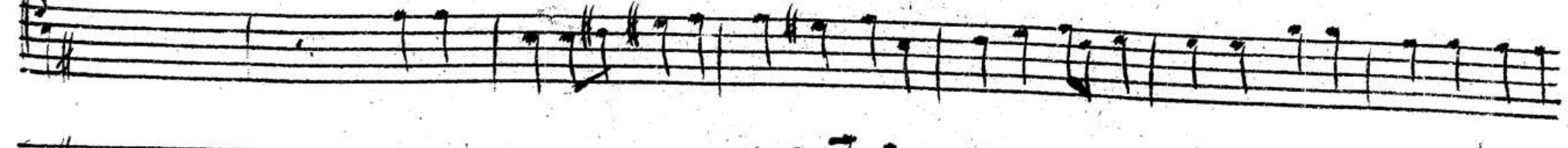
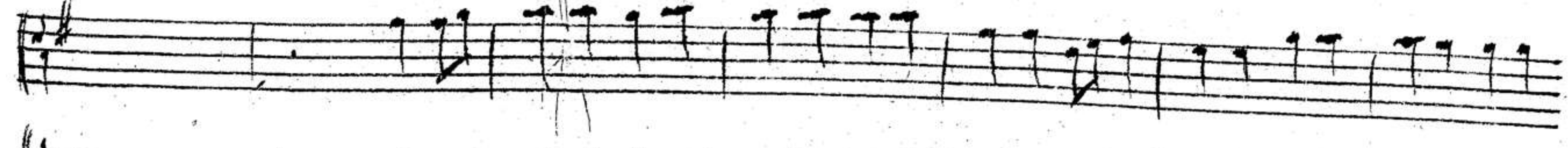
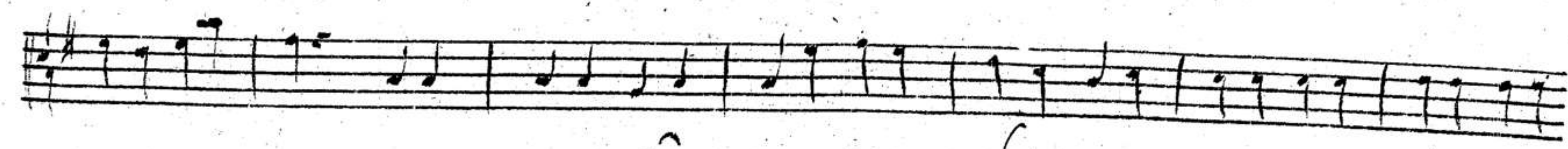
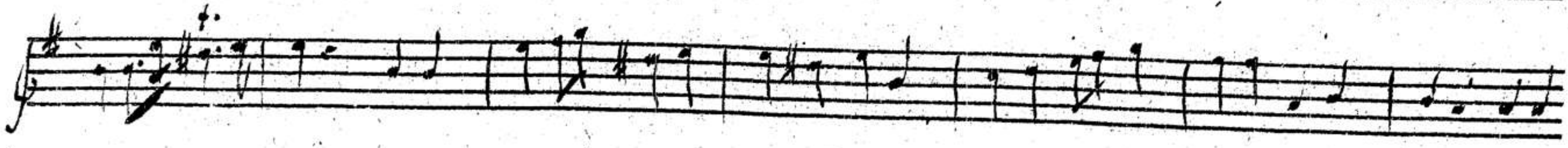
- Staff 1:** Melodic line in treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a sequence of notes including quarter, eighth, and sixteenth notes, with some rests.
- Staff 2:** Melodic line in treble clef, key signature of one sharp, and 2/4 time signature. It contains a sequence of notes similar to the first staff.
- Staff 3:** Melodic line in treble clef, key signature of one sharp, and 2/4 time signature. It contains a sequence of notes.
- Staff 4:** Empty staff with treble clef, key signature of one sharp, and 2/4 time signature.
- Staff 5:** Empty staff with treble clef, key signature of one sharp, and 2/4 time signature.
- Staff 6:** Empty staff with treble clef, key signature of one sharp, and 2/4 time signature.
- Staff 7:** Empty staff with treble clef, key signature of one sharp, and 2/4 time signature.
- Staff 8:** Empty staff with treble clef, key signature of one sharp, and 2/4 time signature.
- Staff 9:** Melodic line in treble clef, key signature of one sharp, and 2/4 time signature. It contains a sequence of notes.



This image shows a handwritten musical score on ten staves. The notation is as follows:

- Staff 1:** A melodic line in treble clef with a key signature of one sharp (F#). It contains several measures of music with notes, rests, and dynamic markings such as *f*.
- Staff 2:** A melodic line in treble clef with a key signature of one sharp, continuing the melody from the first staff.
- Staff 3:** A melodic line in treble clef with a key signature of one sharp, continuing the melody.
- Staff 4:** An empty staff with a treble clef and a key signature of one sharp.
- Staff 5:** An empty staff with a treble clef and a key signature of one sharp.
- Staff 6:** An empty staff with a treble clef and a key signature of one sharp.
- Staff 7:** A staff with a treble clef and a key signature of one sharp, containing rhythmic markings (vertical lines) without notes.
- Staff 8:** A staff with a treble clef and a key signature of one sharp, containing rhythmic markings (vertical lines) without notes.
- Staff 9:** A staff with a treble clef and a key signature of one sharp, containing rhythmic markings (vertical lines) without notes.
- Staff 10:** A melodic line in treble clef with a key signature of one sharp, containing a sequence of notes.





*fini tua reggie, e fra tessoi del tua selme, e fra Pastori, de gli ascosi tuoi*



A handwritten musical score consisting of ten staves of music. The first seven staves are instrumental, featuring various rhythmic patterns and melodic lines. The eighth staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the eighth and ninth staves. The music continues on the tenth staff.

menti san l'insidie non fan  
 ie gli ascosi sordi-



Handwritten musical score for a string quartet, consisting of four staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The music is written in a single system across the four staves.

*menti*      *de gli ascosi rudimenti san l'insidie rionfar, san l'insidie rion-*

Handwritten musical score for a vocal line with lyrics. The lyrics are written in italics. The notation includes notes, rests, and accidentals.



Handwritten musical score consisting of ten staves. The notation is dense in the first three staves, featuring many notes, slurs, and dynamic markings. The fourth and fifth staves are mostly empty, with some initial notes. The sixth and seventh staves contain sparse notes. The eighth and ninth staves are mostly empty. The tenth staff contains a melodic line with the word "fau." written below it and "sotto il" written above it at the end.



manto sol di fede, nella lotta han fermato il piede, e col sangue d'innocenti, san lo gloria regis.



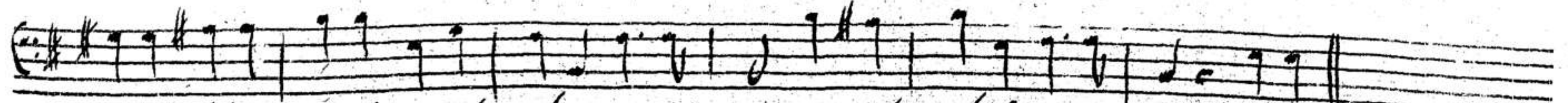
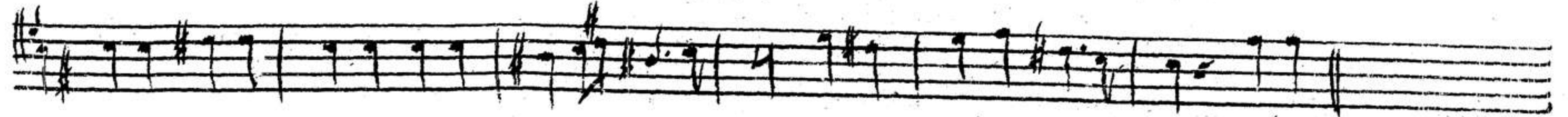
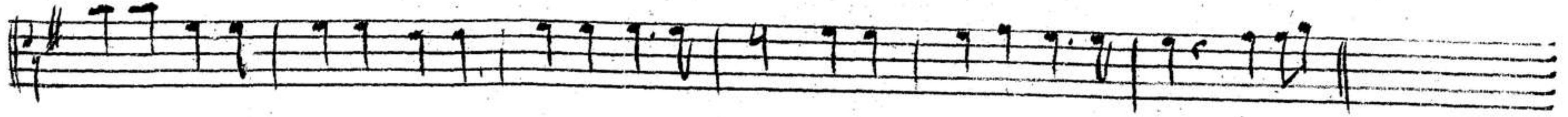
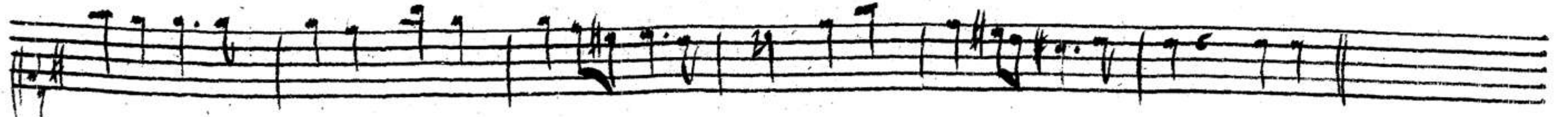
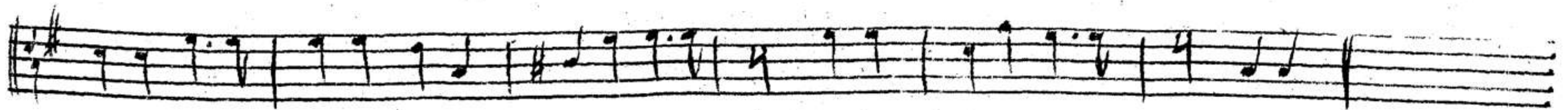
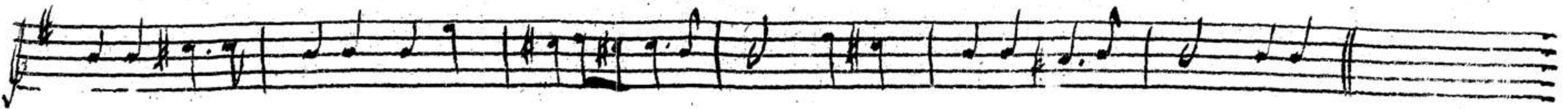
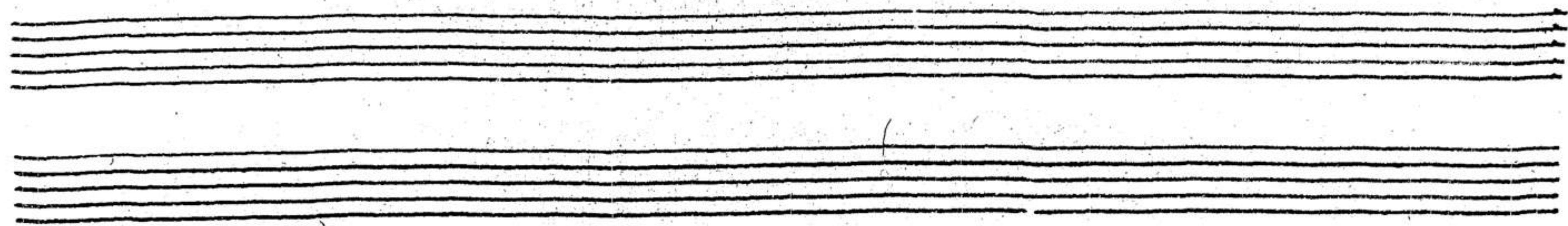
Handwritten musical score consisting of ten staves. The first two staves are empty. The third staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth and quarter notes with various dynamics and articulations. The final two staves include the lyrics "HUM, e col sangue d'innocenti, e col".

HUM,

e col sangue d'innocenti,

e col





*sangue d'innocent; san tou glorie registran, san tou glorie registran. Più tra. al segno. 5.*

