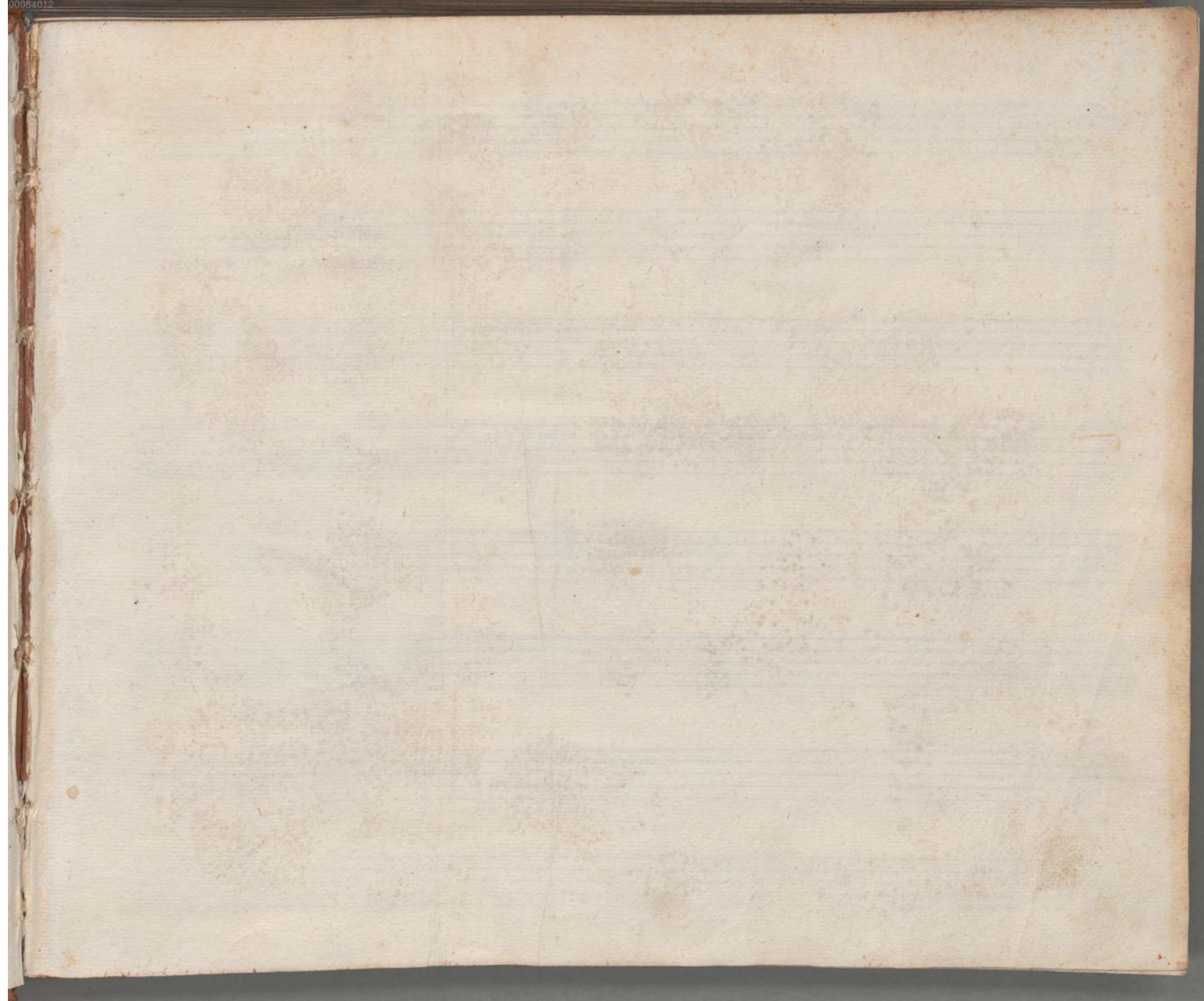




[Tom]

[L'amor d'amico vince ogni altro amore]

1721



Ms. Mus. 215.

Divvo, e Demerio

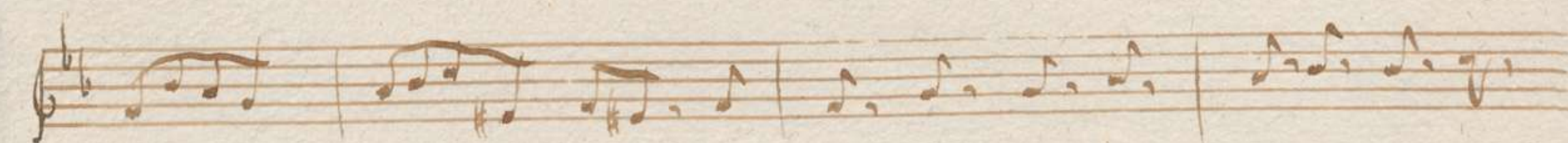
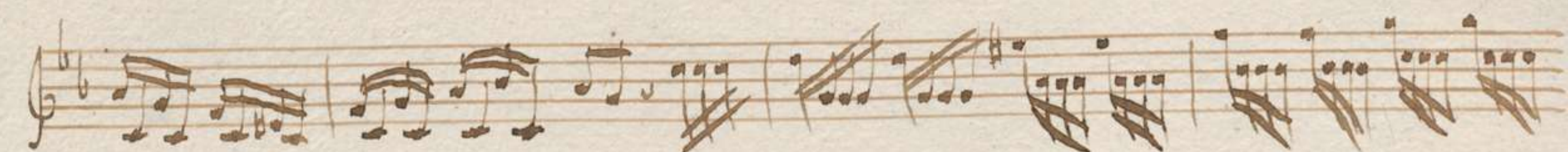
Ano primo

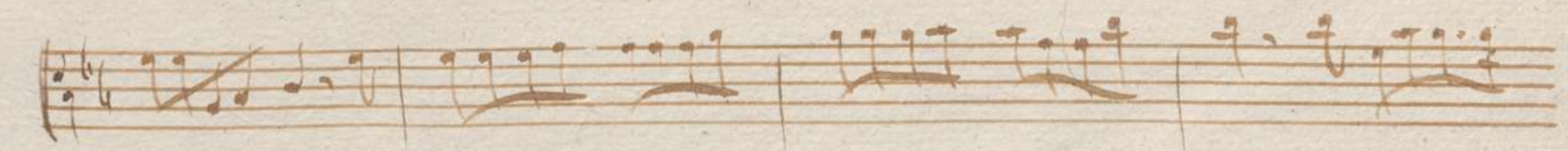
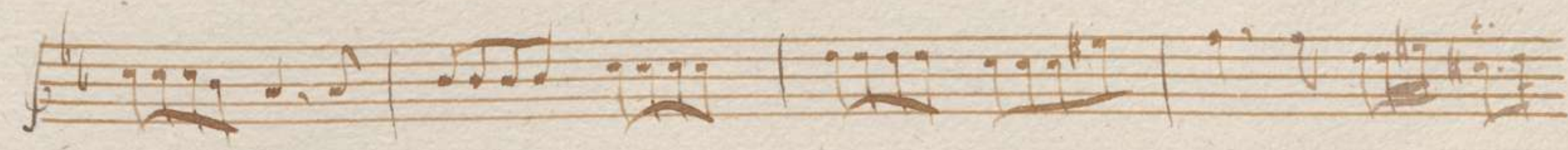


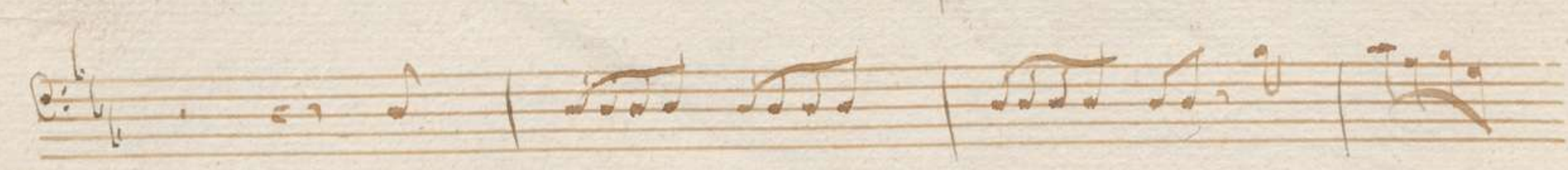
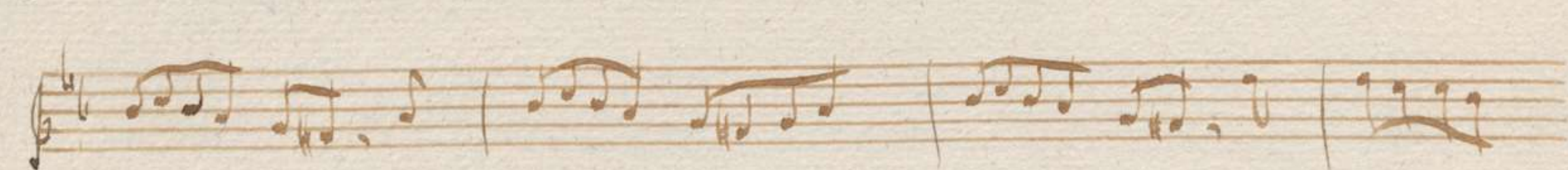
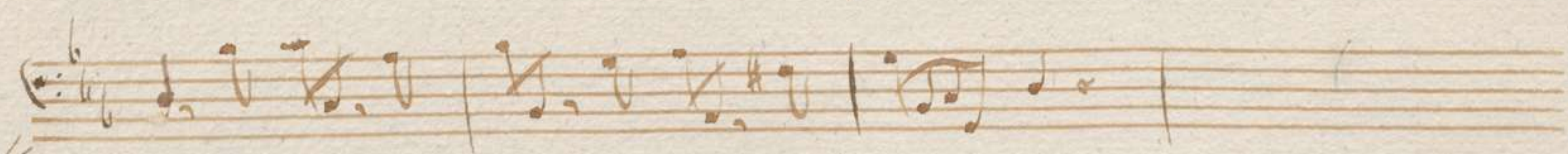
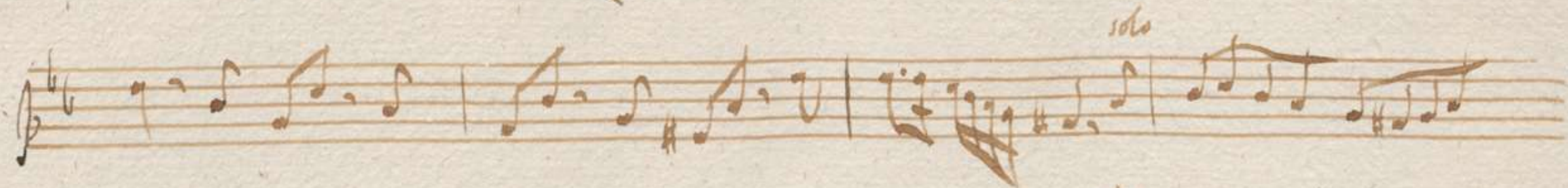
soli g g *tutti*

solo

solo





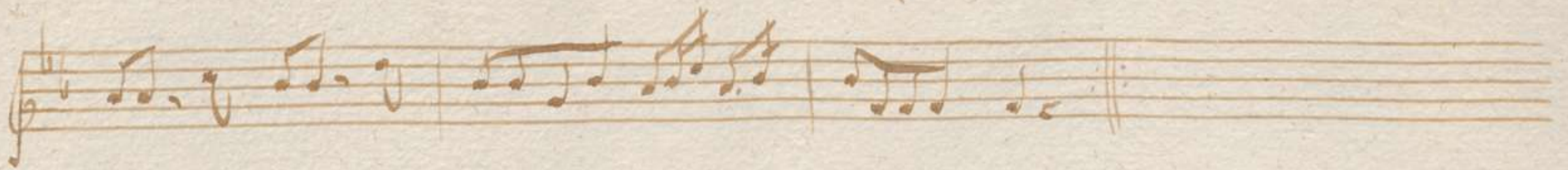


rit. *solo*

solo

solo

rit.



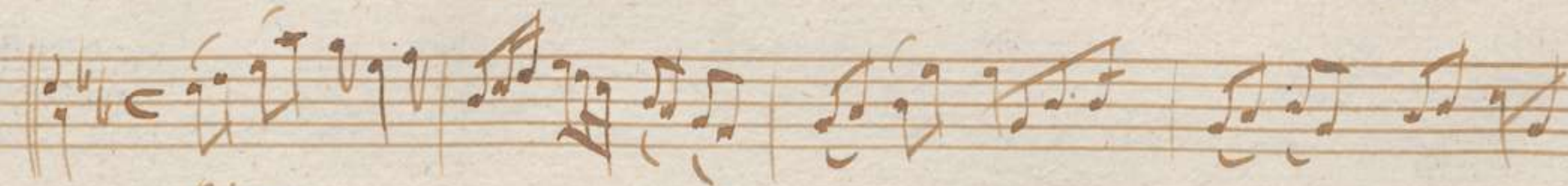
Atto primo
Scena prima

Villaggio poco discosto della città con fiume
attraversato da un ponte, tende, padiglioni
guardie di notte.

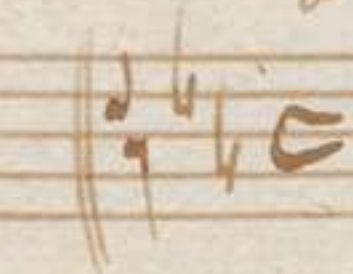
Pivvo, che siede sotto un vecchio
padiglione.



adagio, piano, e legato.

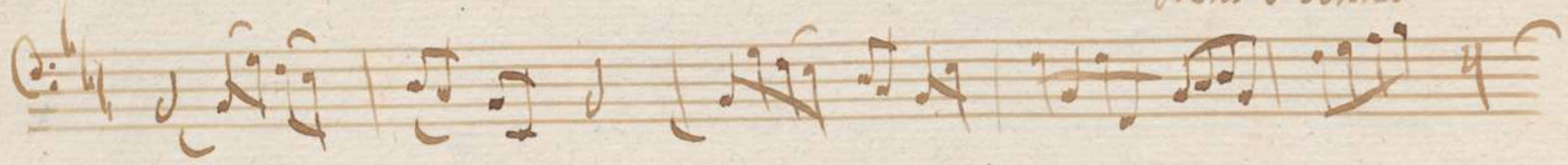


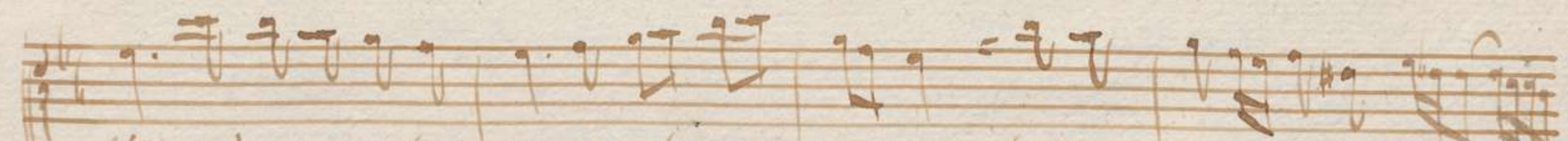
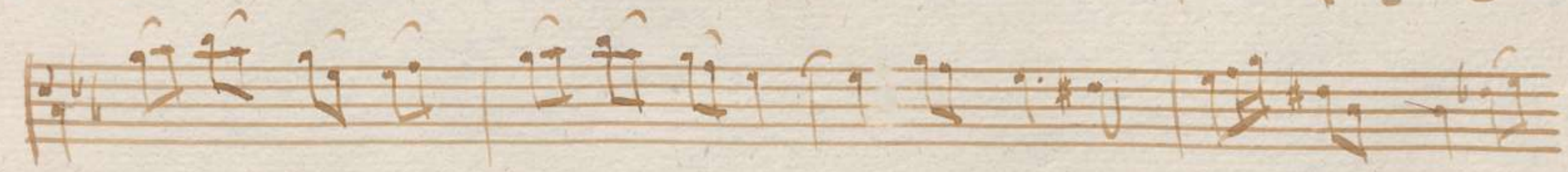
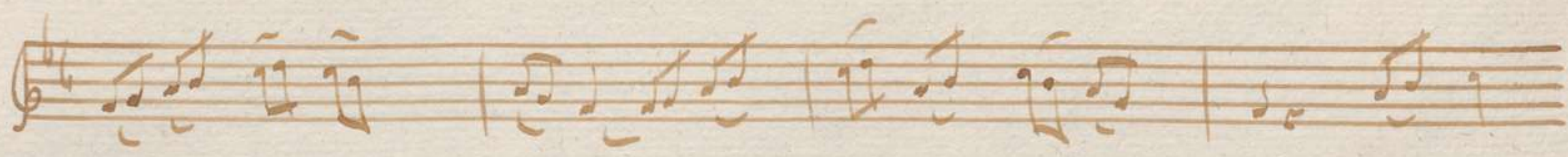
Pivvo.





Vieni o sonno





Viemi o' sonno, e l'alma in petto lu-sin-gan-do, lusinando - mi visto





va, lusitando, lusitando - mi eis -



Handwritten musical score in brown ink on aged paper. The score consists of five staves. The first three staves contain instrumental notation, including treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The fourth staff contains a vocal line with lyrics written below it. The fifth staff contains a bass line. The lyrics are: *to - va, vieni o sonno vieni o sonno, e l'alma in petto lu - sin -*

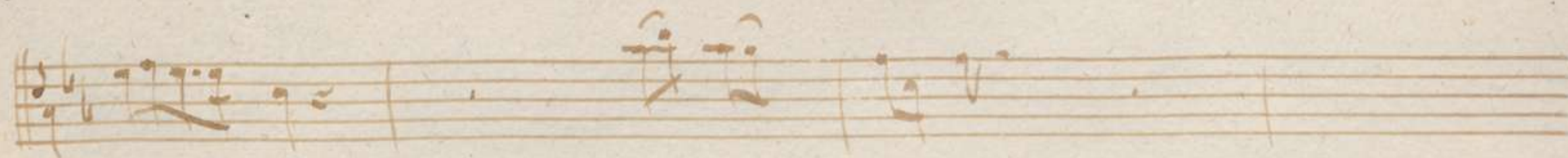


gan-do lusingando - mi visto - - - - - va

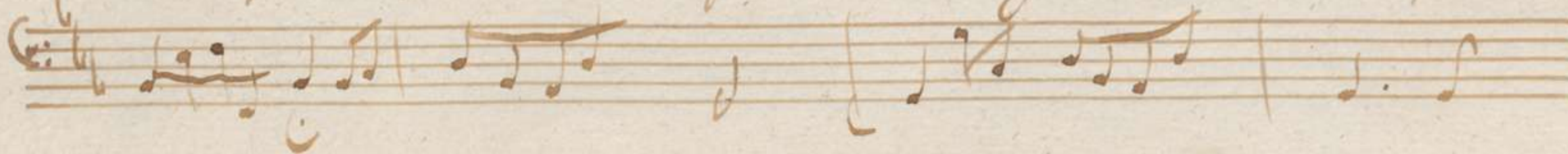


lusingando mi viso - - - va.

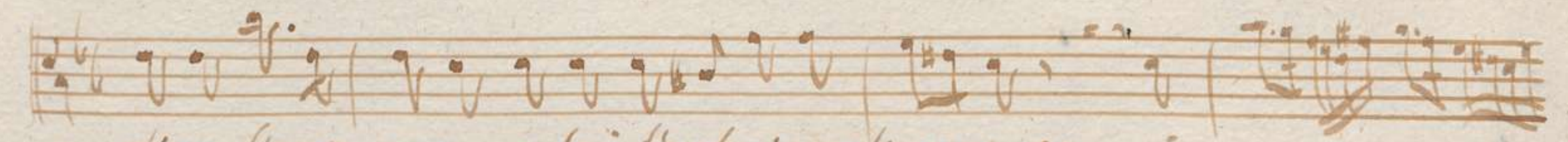




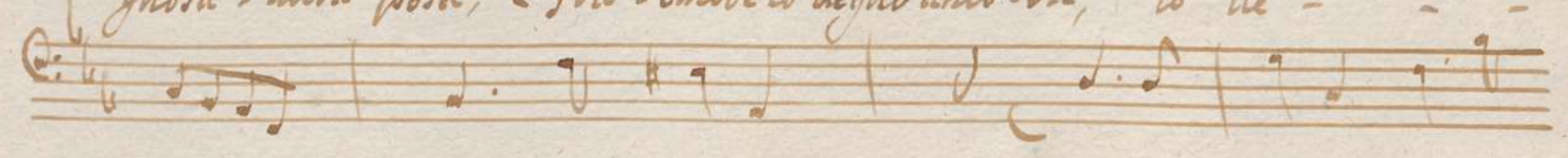
pona il fior su l'ave - sponde, e l'angello in su le fponde; dormi -



3



ghiosa l'auva posa, e fva l'ombre io ueghio anco-ora, io ue - - -





- glio - io meglio anco - va



Ah che dormiv qui non poss' io: dal chiuso de la tenda vi-

una, ove Cimene s'ha riposa; un non so qual t'valuce vaggio d'a-

mor, che su la pigve ciglia mi sferza il dubio sonno, e fa ch'io vegli ne l'assiduo mar-

tiv. ma che piu bado? ella meo non uenne con titolo di

sposa? ella non arde per me qual'ard'esia a i' tempi del me-

viggio? e soffro ancora fiamme tanto novai? si, si lascio i ri-

guardi, e corvo a i' baci. che fai piro? che fai! per te di-
na per entrare nel Padiglione di Climene, poi si ferma

mene al Padre suo tu ricevasti; e' vero. ma t'innio' de-

mitio, che chieder non oso l'unica figlia al suo Nemico:

e se ben qui si vede, che per te celebrati habbia tu gli sponsali;

a l'amico ti stringe occulta fede: uedianta almeno.

Scena II
 Appre il Radiglione, in cui si uede
 Cimene, che dorme.

Divvo

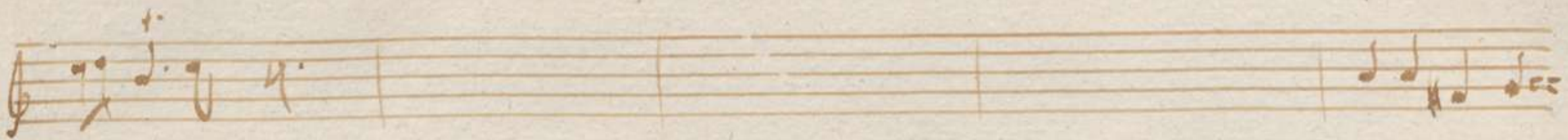
O come dolce sospira! o Numi! Mi vide in terra

mai sperando piu uago!

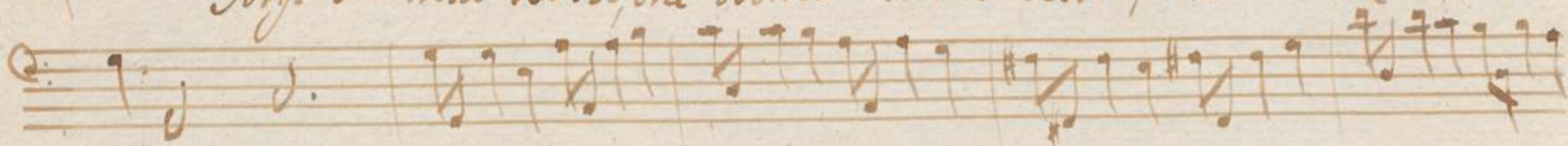


Limene.





Joggi o - mai del sol, che doume bionda scotta, e inda-va il ciel, bionda





pia.

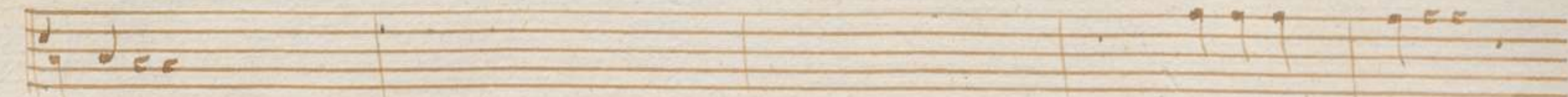
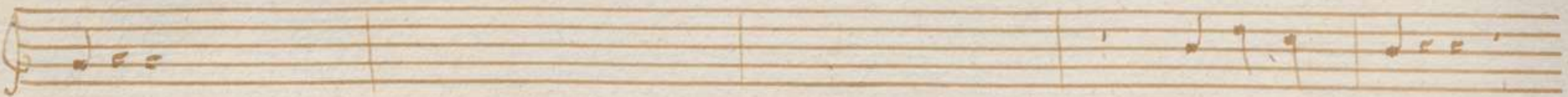
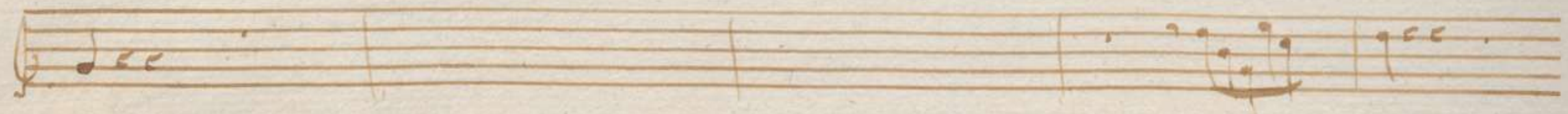
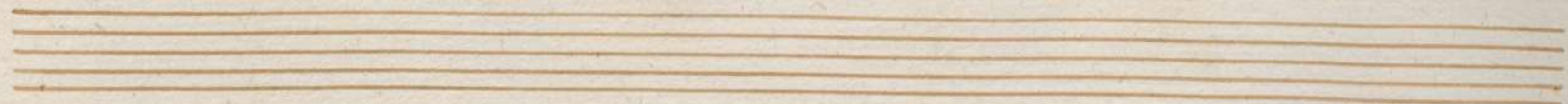
for.

col piano.

scor

ta - e in - dova il ciel

 A handwritten musical score on aged paper. It consists of five staves. The first staff begins with the dynamic marking *pia.* and contains a melodic line with a fermata. The second staff has the dynamic marking *col piano.* and continues the melody. The third staff continues the melodic line. The fourth staff contains a more complex melodic passage with many sixteenth notes. The fifth staff begins with the dynamic marking *scor* and contains the lyrics *ta - e in - dova il ciel* written below the notes. The notation includes various note values, rests, and a fermata.



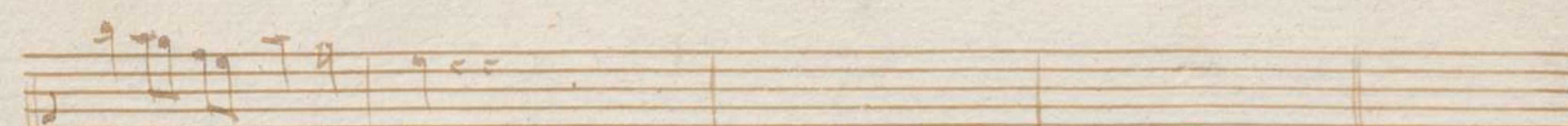
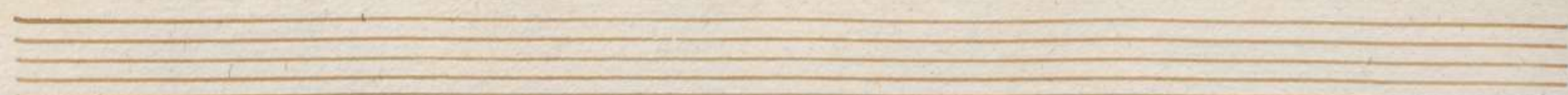
sorgi omai dal- sol, che - dov - me bionda scova - e indova il ciel, bionda scov -

A musical staff with notes and lyrics. The lyrics are written in a cursive hand below the staff. The music includes a treble clef, a key signature of one flat, and various note values such as quarter, eighth, and sixteenth notes.

pia. *for.*

col M.

ta, e indova il ciel, bionda - scov



- ta ein - do va il cie



1/3

Divvo

besta, e Timene.

sequita subito l'aria

Handwritten musical notation for the first system, featuring a treble clef and a common time signature. The notation includes several notes and rests, with a brace grouping the first two staves.

Handwritten musical notation for the second system, consisting of three staves. The notation includes various note values and rests. The word "pia." is written above the first staff, and "101 B." is written below the second staff.

Handwritten musical notation for the third system, consisting of two staves. The bottom staff contains the lyrics "da i uolu - mi - del bel cri - ne spargi tu fanille, e bine, e a me guida".



pia.

col B.

e a me guida - il - mi - o crudel spargi tu faville, e linee, e a me guida

Alivo

5.

Handwritten musical notation for the first system. The vocal line (top staff) contains the lyrics: "che fo'! deggio avanzarmi a capo tutta l'aria." The bass line (bottom staff) contains notes corresponding to the lyrics. The lyrics continue on the next line: "Cimene me dal padiglione".

Three empty musical staves, likely for a second system of music.

Handwritten musical notation for the second system. The vocal line (top staff) contains the lyrics: "e a me guida il mi-o crudel, e a me guida il mi-o crudel." The bass line (bottom staff) contains notes corresponding to the lyrics. The lyrics continue on the next line: "at segno 5.".

Pivvo

pevche prima del giorno da la tenda veal Cimene usisci?

Cim.

fra pensieri di tema, e d'ovvov misti no me stessa agitando. in cheto

Pivvo

sonno gl'occhi senza di te dormiv non sonno. anzi lungi n'andai, pevche tu

meglio in placida quiete l'ove evapansi fuggitive, e corre.

Clim.

la pennuta consorte segue il fido usignol di vamo in vamo; ed il colombo

quevuto si lagna senza la sua compagna; e tu mi fusesi abbandonata, e

sola: deh le vedove notti a la sposa dolente omai consola.

tu sai piu, ch'io t'adoro. *clim.* eh! mi schernisci. *Piu.* per l'Avco in-

Cl.

signe e per la face il giuro del nostro amor. uorrei del giuramento

Piv.

prone mio ben piu certe. ah! che tormento.

piano

col trano

Cl.

Riv.

mi' ab-braccia; chi' l' uiera? E' lasciar, che peni, e mova la consorte che t'a

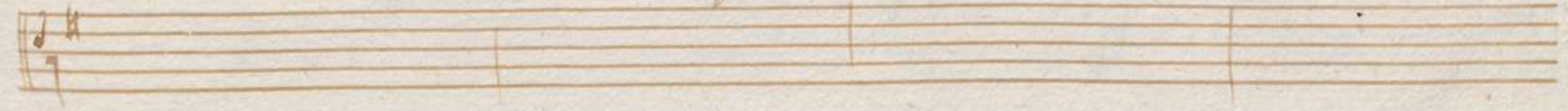
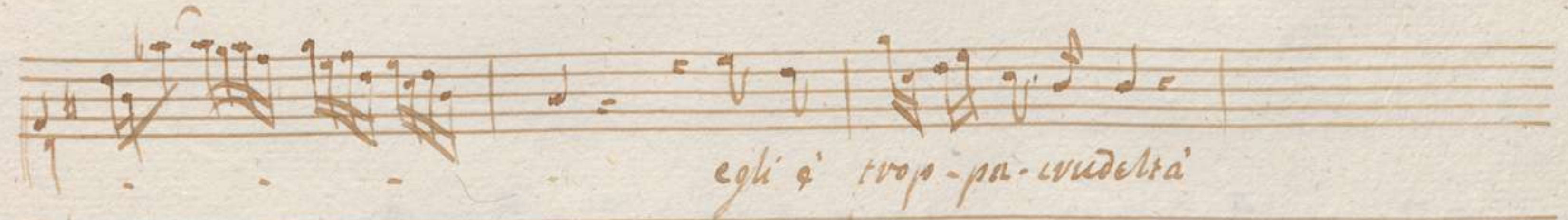
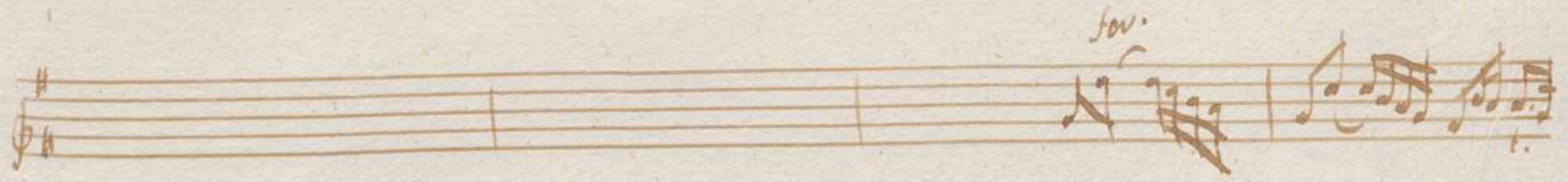
non posso. non so.



dona, egli e' tuorra egli e' tuorra - uudekka

A musical staff with a treble clef and a key signature of one sharp (F#). It contains handwritten musical notation in brown ink. The lyrics are written below the staff in a cursive hand. The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are vertical bar lines separating the measures.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains handwritten musical notation in brown ink. The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are vertical bar lines separating the measures.





pia.

ad M.

se di me non ho pie - ta', di chi' l' seno mi piango come | oh xio |



come / oh mio pietra - de trauo,





for.

- come / oh kio / come / oh kio / pietade auvi

6

pia.

col. 2.

for.

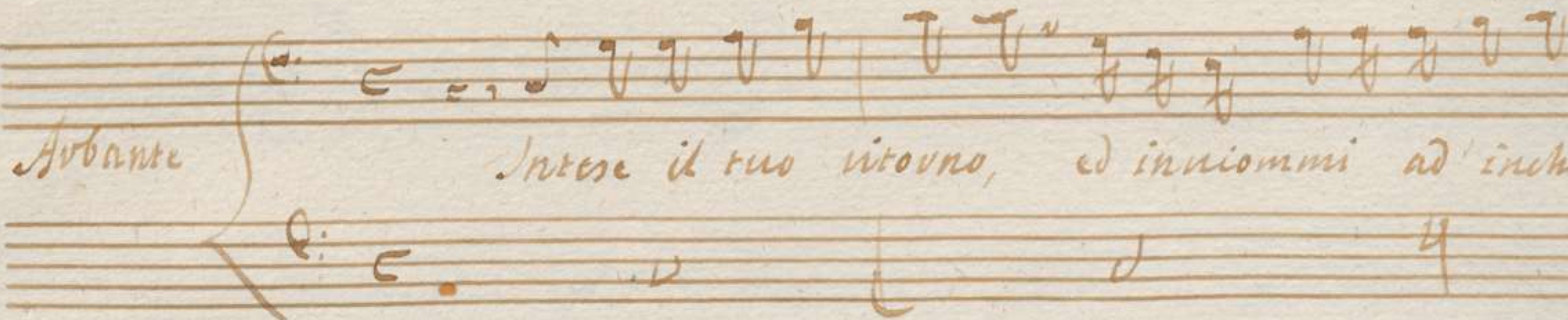
m'abbaccia; chi l'uieta.

non posso. non so.

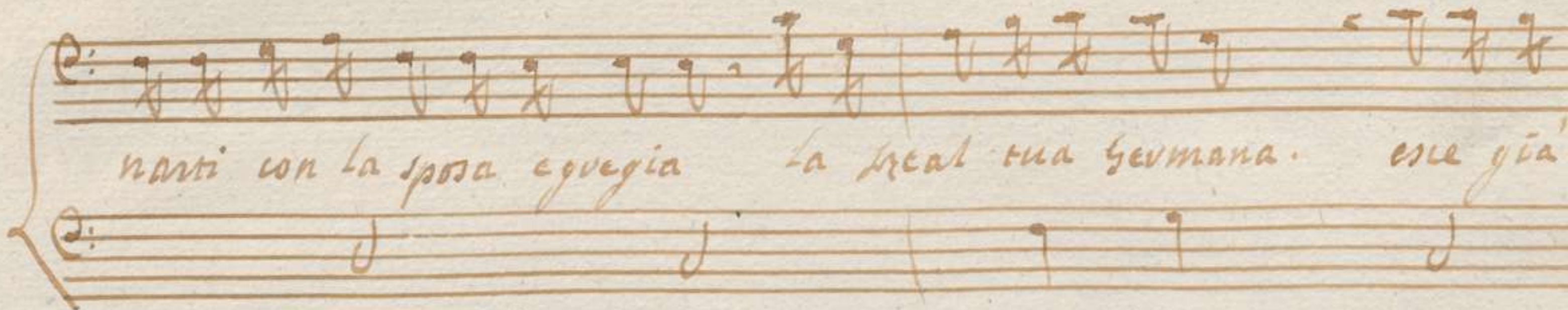
Scena III

Avbante sopra un dextiero, che poi discuro
si presenta a Pivvo
Pivvo e Simene

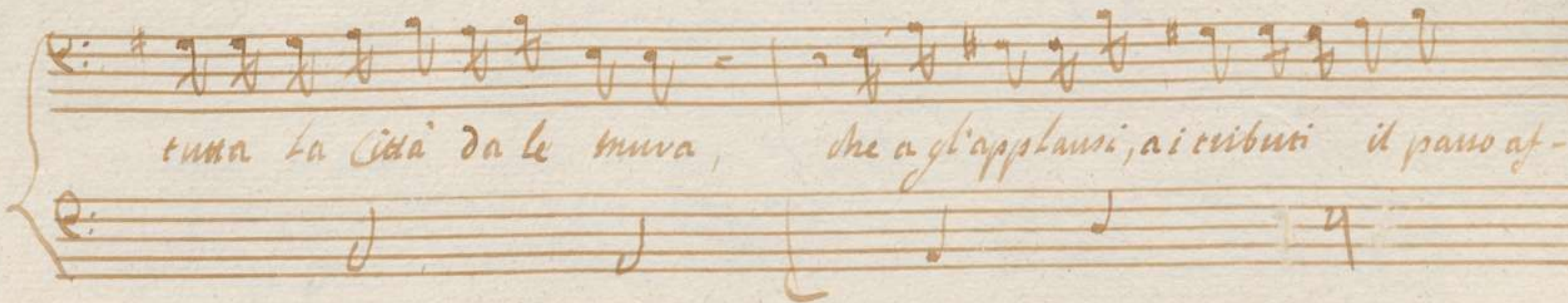
Avbante



Intese il tuo vitovno, ed inuicomi ad' inchi-



nanti con la sposa e uegia la real tua germana. esse già'



tuna la città da le muva, che a gl'applausi, a i tributi il paro af-

Chi.

parto affrettata; e Semetris pur anco il Re t'aspetta. Semetris?

Riv.

fa', che tosto si ripieghin le tende, già in oriente il nuovo

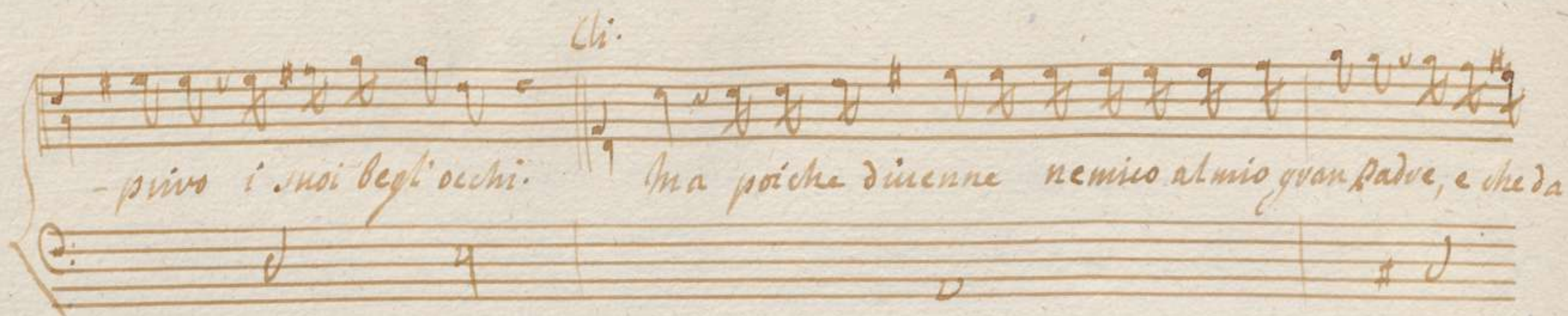
Chi.

di s'as-cende. Che vuol, che vuol Semetris? e poche

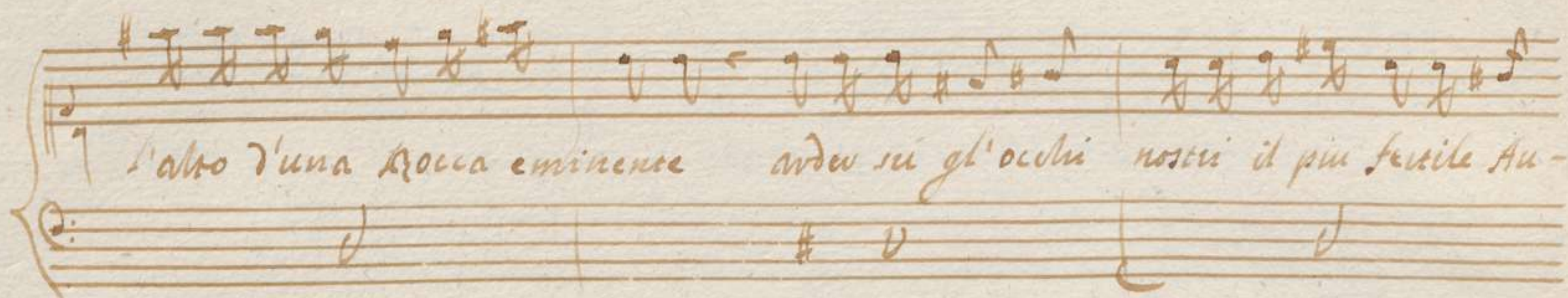
Riv.

uenne a la Reggia d'epiro? ni spiacce forse? so so, che il cor t'a-

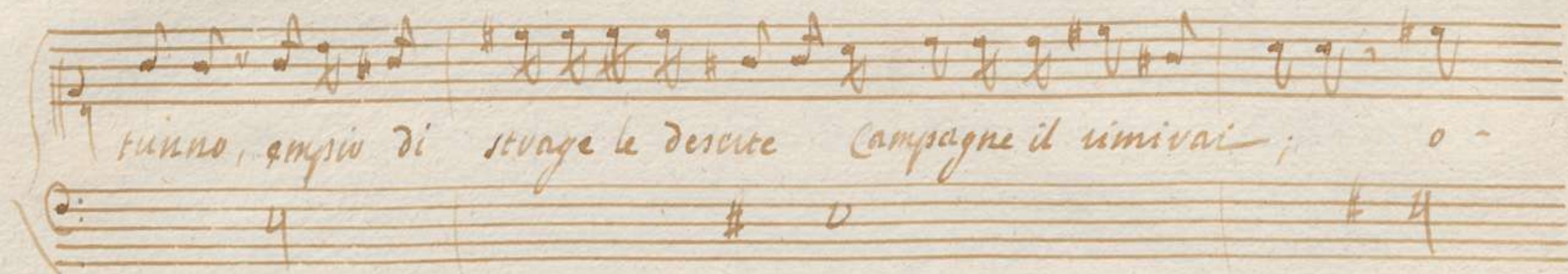
Chi.
- privo i suoi begl'occhi. Ma poiche divenne nemico al mio gran Padre, e che da



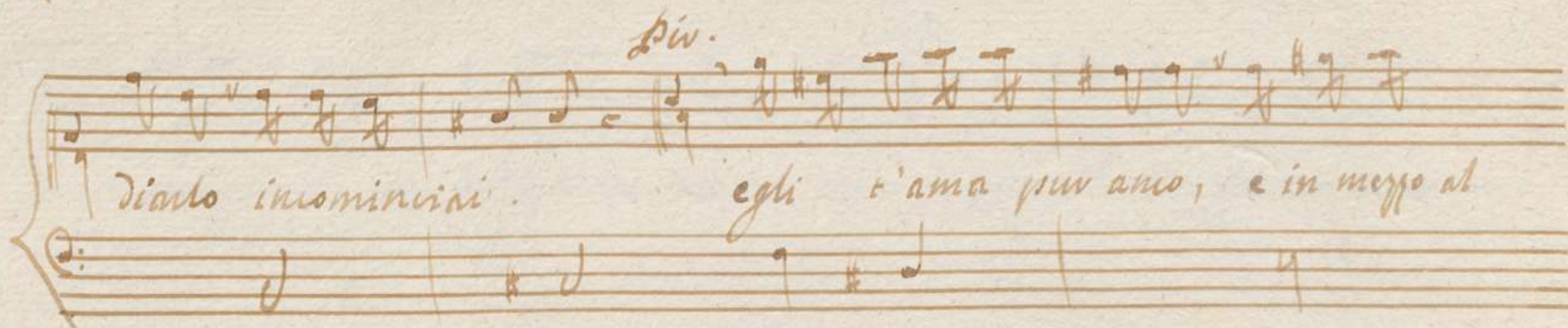
l'alto d'una Rocca eminente ardev sui gl'occhi nostri il piu fertile Au-



funno, ansio di strage le deserte Campagne il rimivai; o -



Piu.
diato inominarsi. egli t'ama piu anco, e in mezzo al



Cl.

petto serba pur anco impressa l'efige peregrina. io di povero son

Piv.

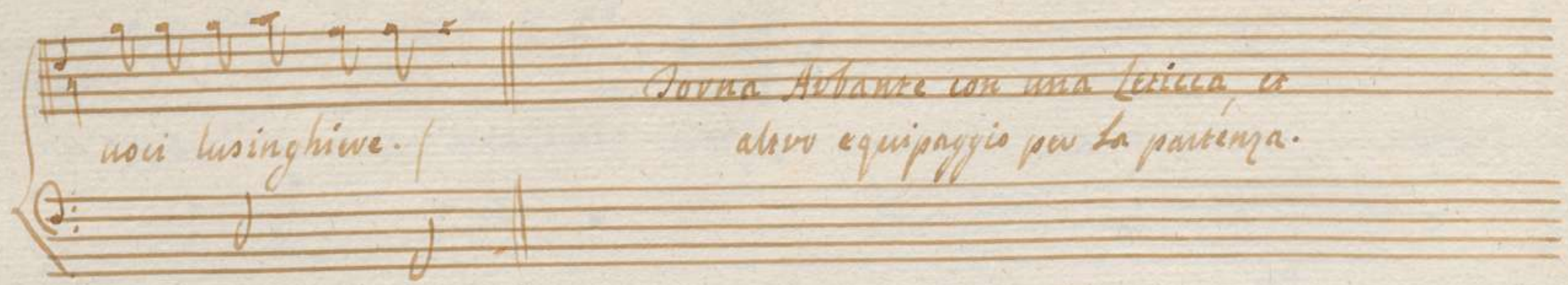
moglie e se non fossi, del tuo primiero amante guardivesti gl'os-

Cl.

-sequi? io ti son moglie, e quella destra temuta il pegno mi

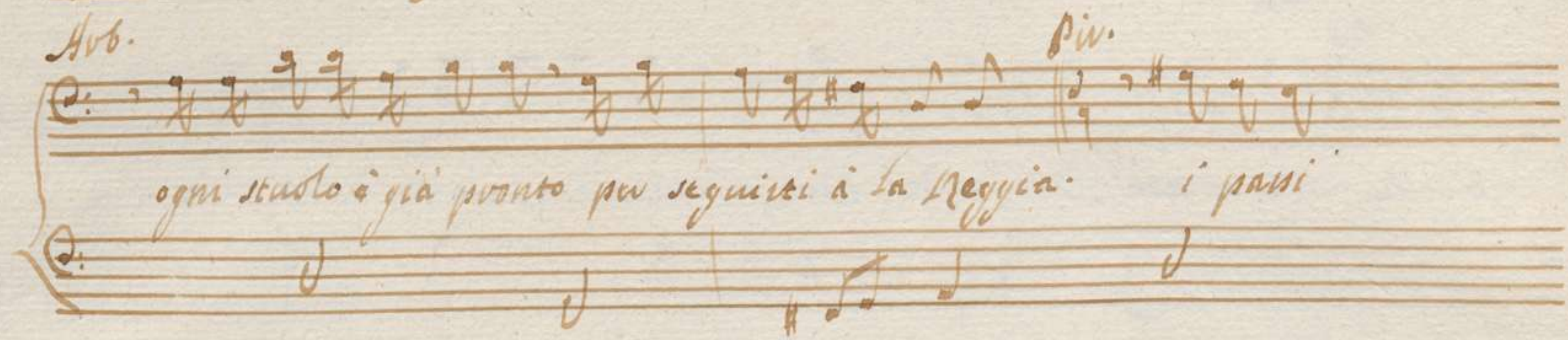
Piv. *Cl.* *Piv.*

die' quanto s'inganna! ne sono auvezza a fabricar chimeve. che

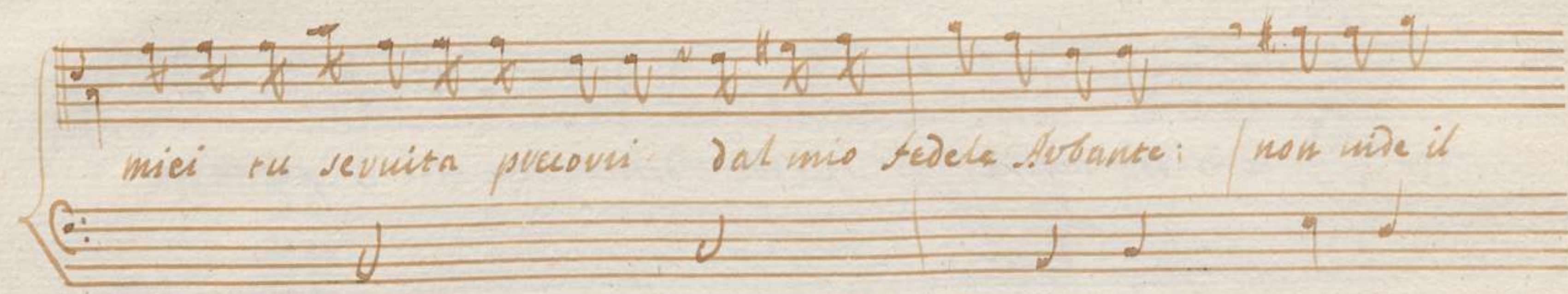


uoi lusinghiere. |
Dovna Arbante con una Lexica et
altro equipaggio per la partenza.

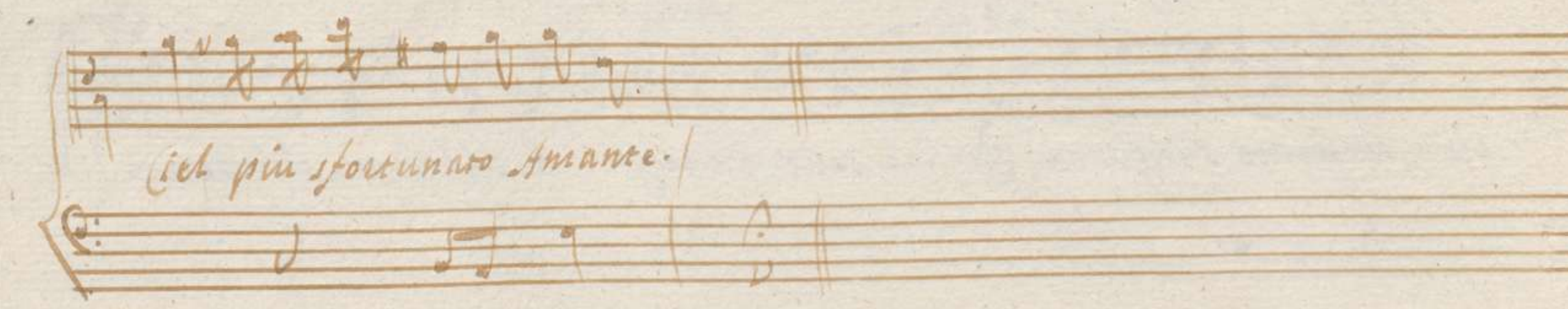
And.



ogni scudo è già pronto per seguirvi à la Reggia. *Piu.* i passi



miei tu servita poveri dal mio fedele Arbante: | non vide il



il più sfortunato Amante. ||



Dimene.



solo e pia.

con la parte cant.

solo

Re-sol-vere - di sanarmi, o - ces-sate d'pia-

garmi uaghe lu-i innamova-te, uaghe lu-i in-namova - - - te

fou.



solo

con la parte

uaghe lui in-na-mova -

tutti

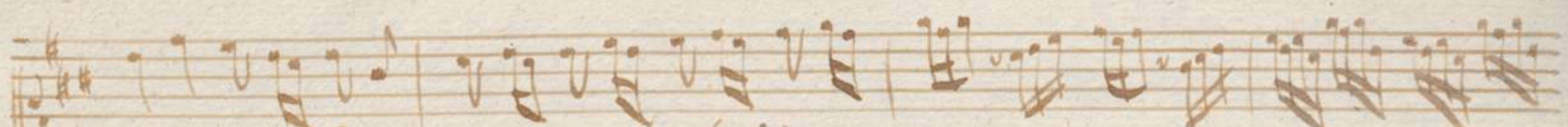
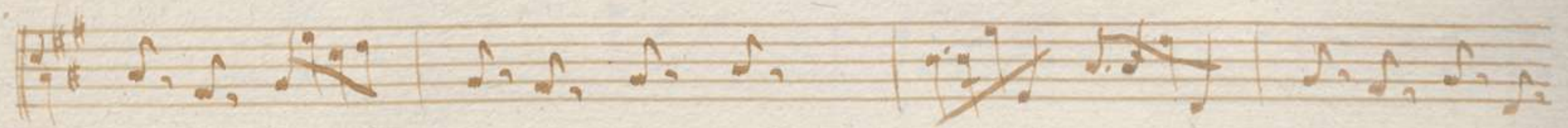
solo

con la penna.

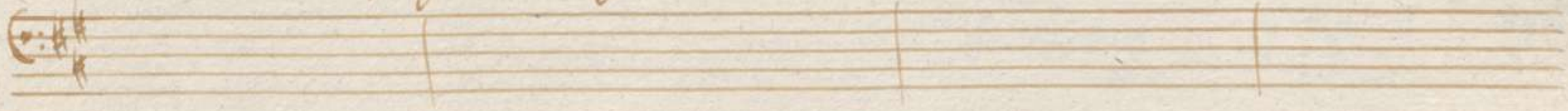
solo

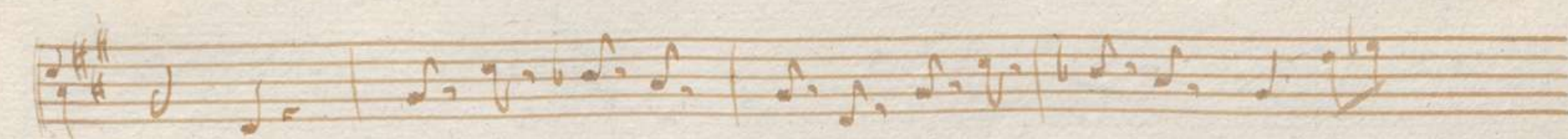
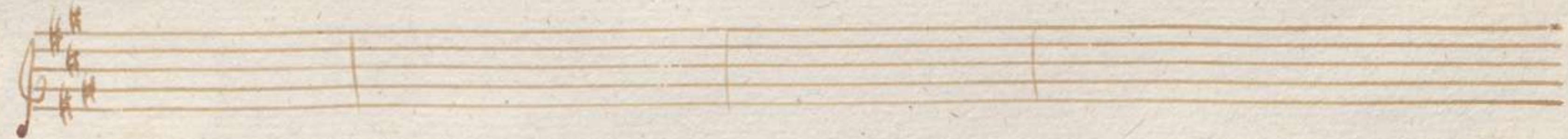
te

risoluto - di sanav-mi

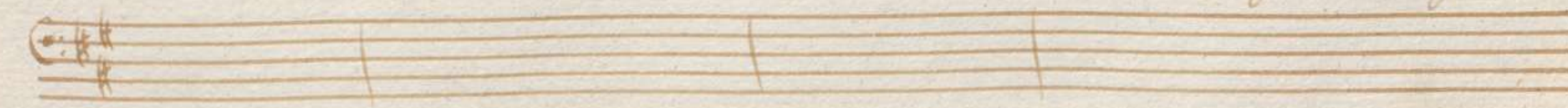


o' senate - di piagnomi uaghe - lui in-namora -



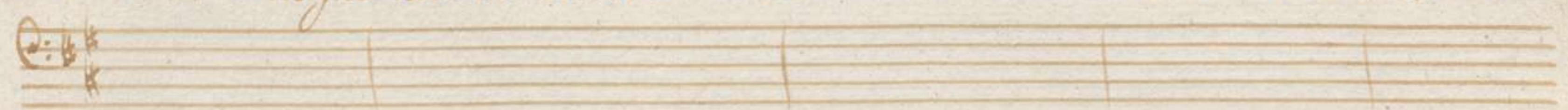


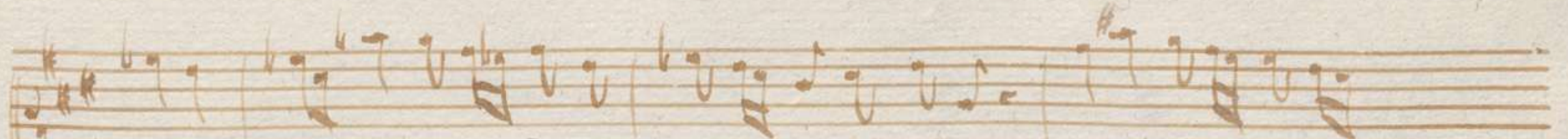
te, vi-solue-te - di' sanan-ni, o' - cen-ate - di' piagan-ni - uaghe



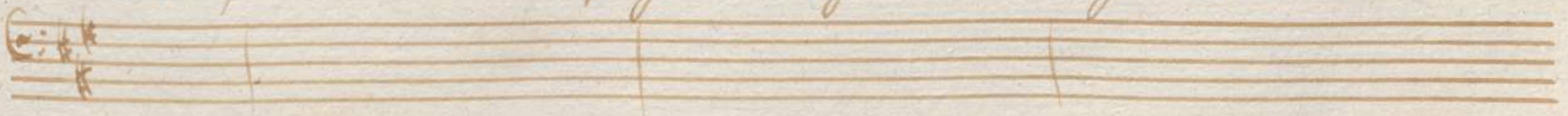


luci, vaghe luci in-namora - - - - - te, *pia.* ri-solvere-di-ra.





navmi, o - cesate - vi piagammi uaghe lui uaghe lui in-namo -





tum

va *te.*

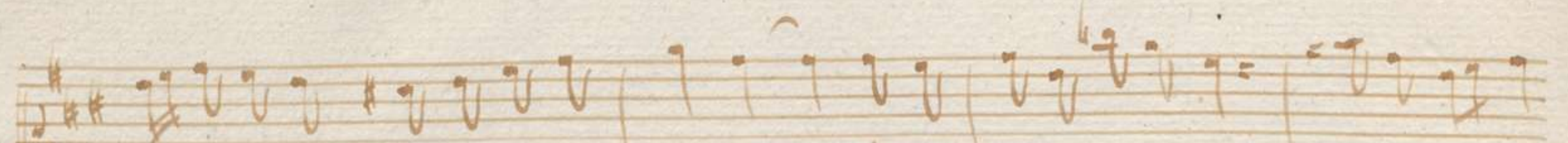


pia.

con la pav.

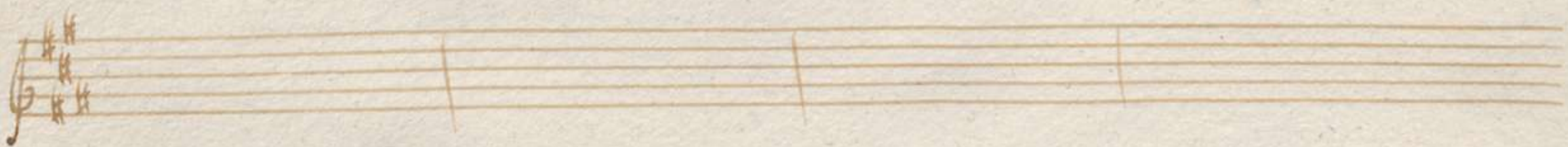
solo

Se il u-



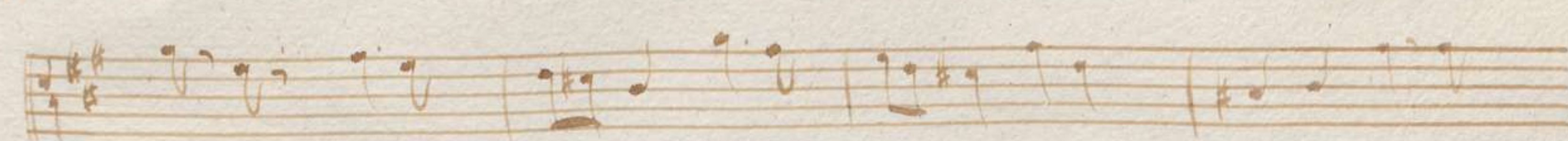
me-dio han le pupille ne le stene - lov fauille; pevche à me pevche a me-cou-





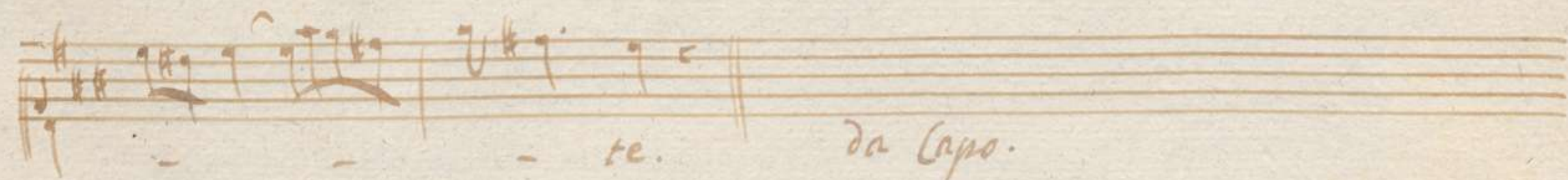
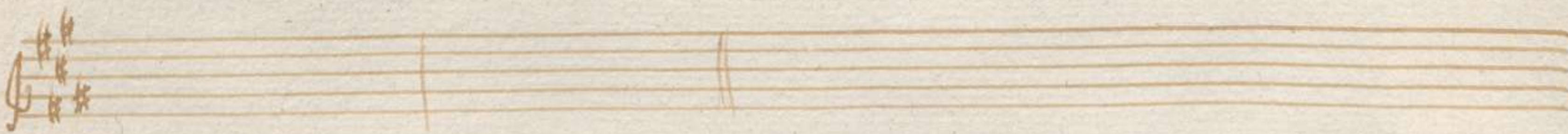
peuche a me - cou - de il nega



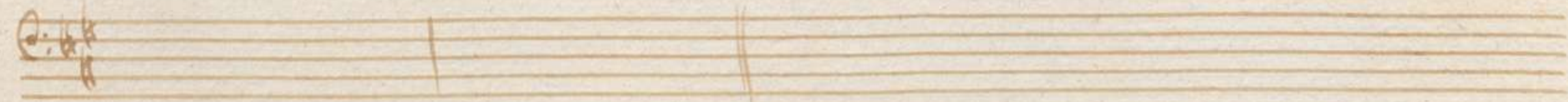


te perche a me perche a me unde il nega





da Capo.



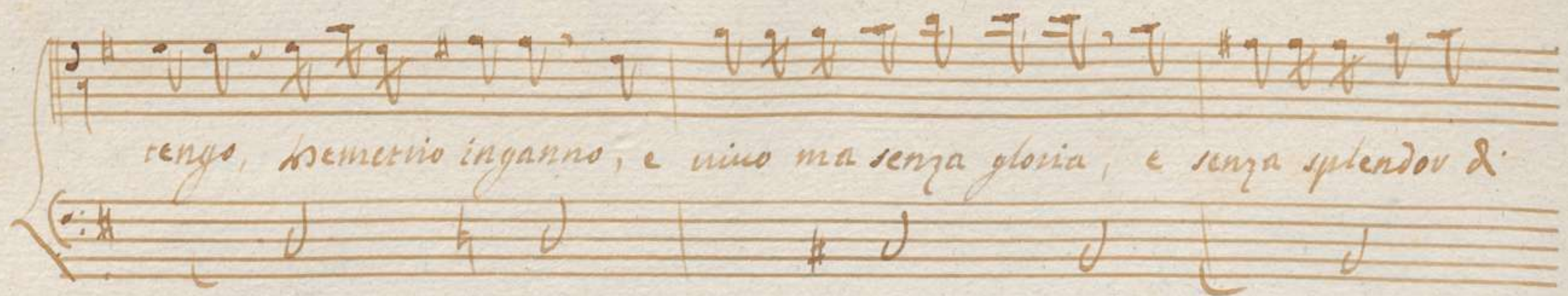
Scena IV. Pirro.

O qual dentro al mio sen contuasto accubo fa' con Amore il

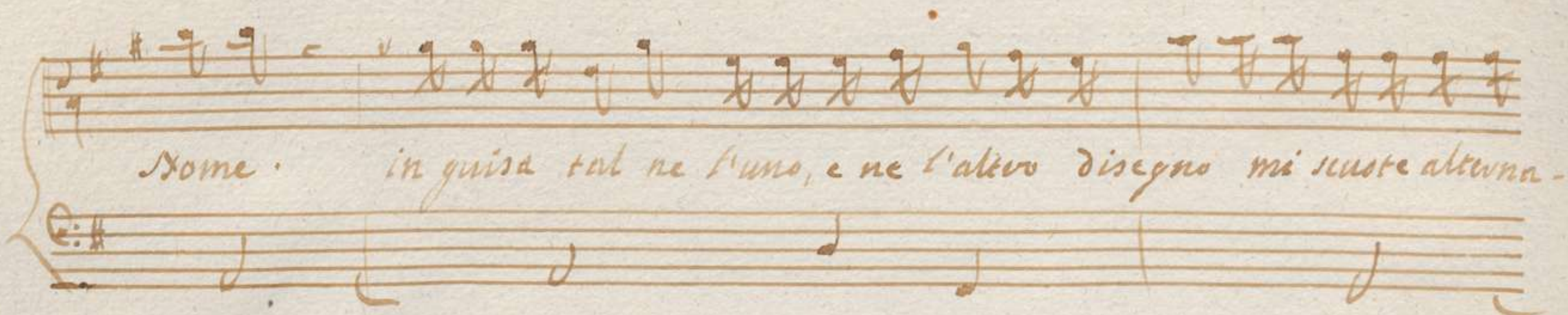
sauro Mune de l'amicizia, e de la fede: se da me si con-

cede a Memenio Cimene, io di me stesso son l'omicida, e in-

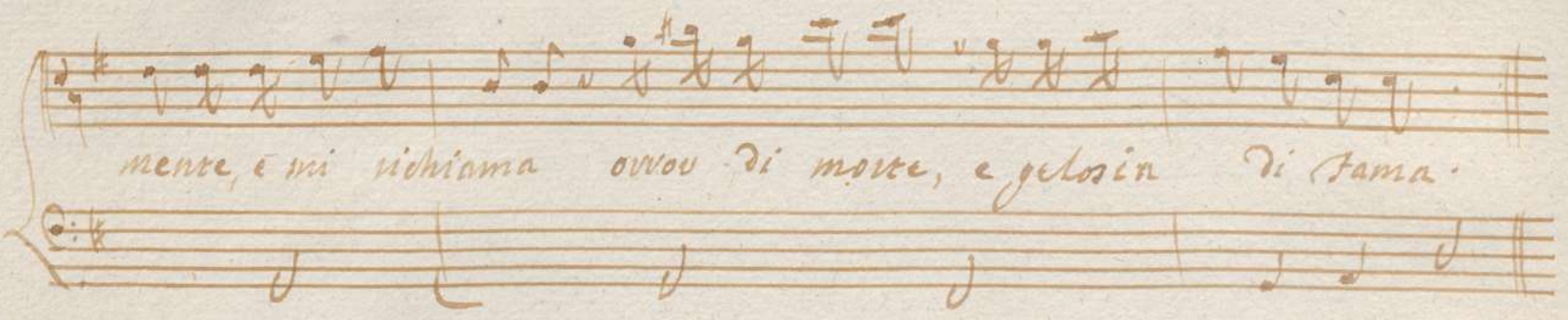
terro mi suello il cor da l'intime radici. se Cimene trat-



tenso, tremetio inganno, e vivo ma senza gloria, e senza splendor &



Nome. in guisa tal ne l'uno, e ne l'altro disegno mi scuote alterna-



mente, e mi richiama orrou di morte, e gelosin di fama.





piao

col. 24.

Iva le veti d'un na-go cun ho lasciata la libe-

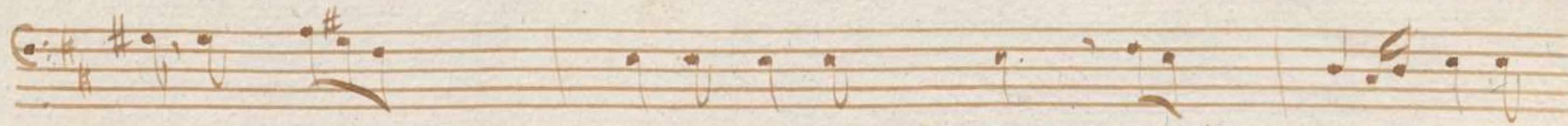
fov. pia. fov. pia.

col. B.

ra' ho' lascia - ca, ho' lasciata la bi - beva



ho lasciata la li-bev



Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The first measure of the first staff is marked *fou.* (forte). The second staff ends with a measure marked *pia.* (piano). The third staff has a marking *cor. B.* (cor Anglais) written below it. The fourth staff begins with a marking *ta* (tutti) written above it. The fifth staff ends with a marking *faible* (faint) written above it. The paper shows signs of age, including some staining and discoloration.



for. pia

col. Ky.

veti d'un uago-cim ho lasciara la libe-ra

10



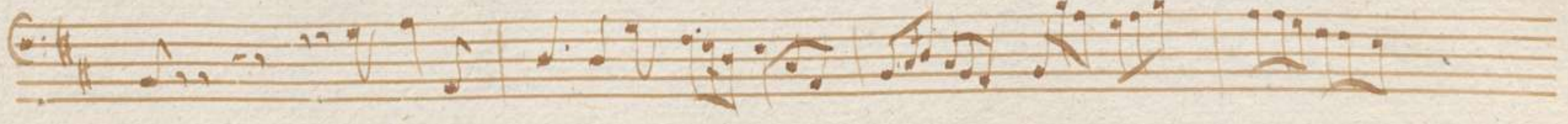
Handwritten musical score with lyrics. The score consists of five staves. The first three staves are mostly empty, with some initial notes and clefs. The fourth and fifth staves contain the main melody and accompaniment.

Lyrics: *ho lasciata ho - lasciata la li - ber -*

The musical notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values such as quarter, eighth, and sixteenth notes. There are also rests and bar lines present.



ta - la liber - ta.



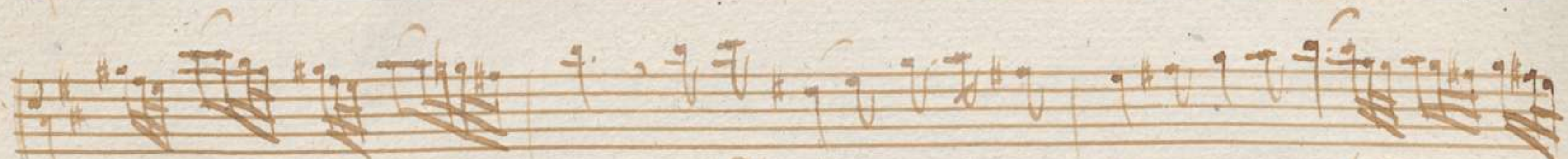
A handwritten musical score on five staves. The top staff contains a complex, dense melodic line with many sixteenth notes and slurs. The second staff has a more rhythmic melody with eighth and sixteenth notes. The third staff continues the melodic line with slurs. The fourth staff contains a few notes at the beginning, followed by a large gap. The fifth staff has a simple melodic line with eighth notes. The notation is in brown ink on aged paper.

Al mio cor d'in-torno circo da quel biondo labirinto piu d'us-



fov. *pia.*

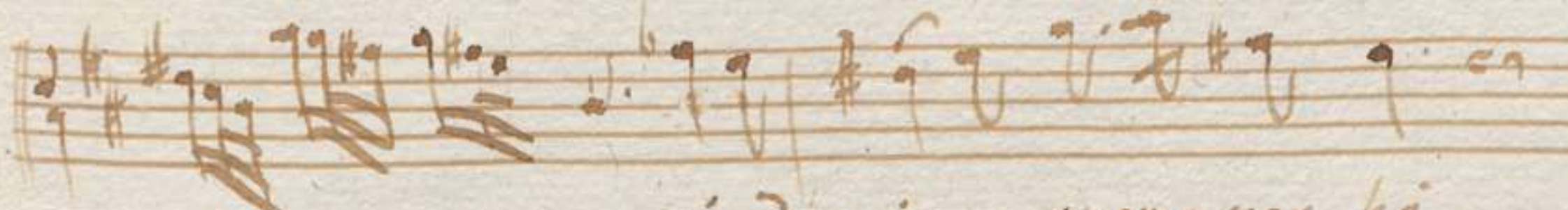
civ - speme non ha, piu d'usciv - speme non ha, no' no' non ha



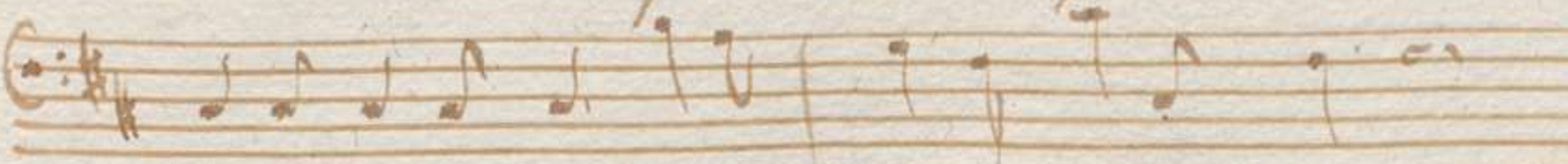
piu d'usiu - speme non ha no no non ha







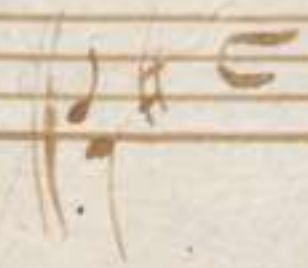
piu d'usciv - speme non ha. a' Capo.



Scena V.

Stanza con Seggio

Deidamia sedente, poi Orsino.



adagio.



pia.

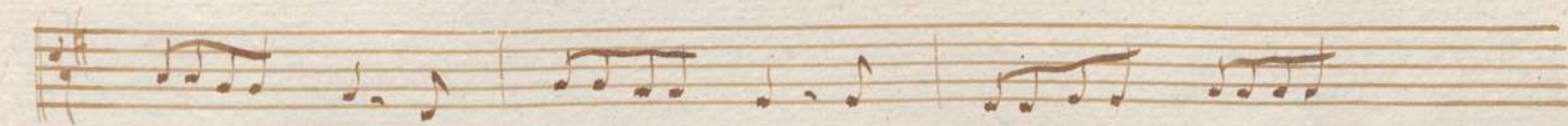
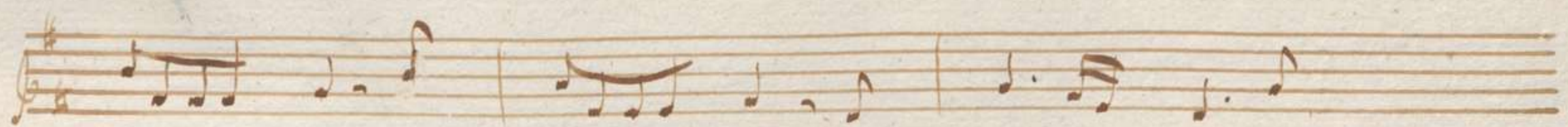
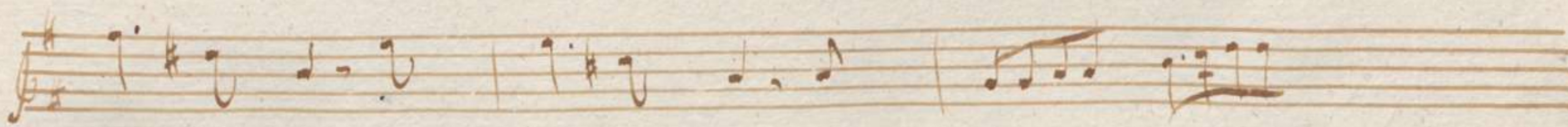
Moles-ri pen-sie-ri non piu m'agita-ce non piu m'agi-

senza Bassi ripieni



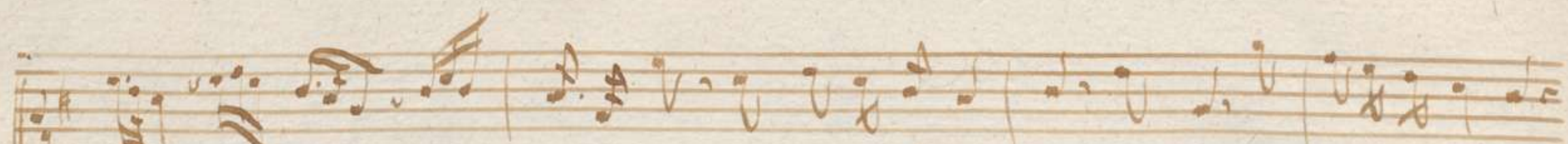
f *pi.*

fa *te* *mo*

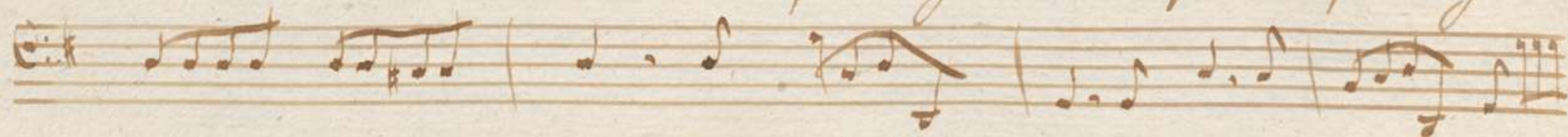


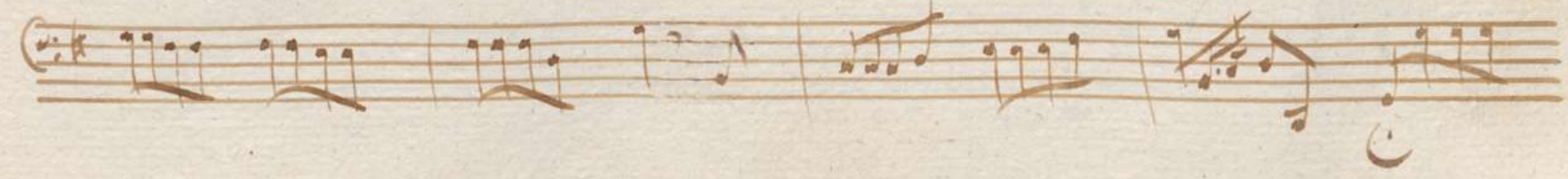
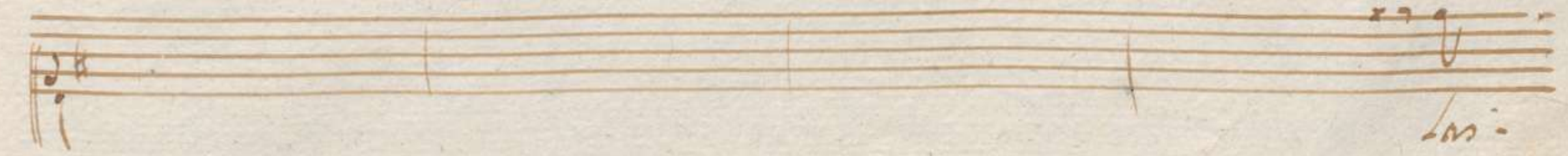
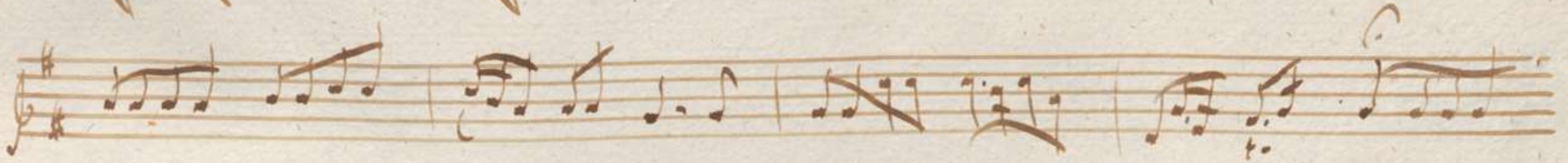
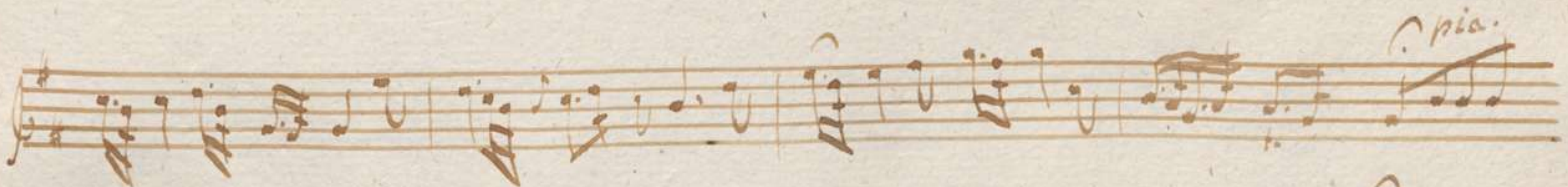
testi pen-sieri non piu m'agita-re, non piu-m'agita

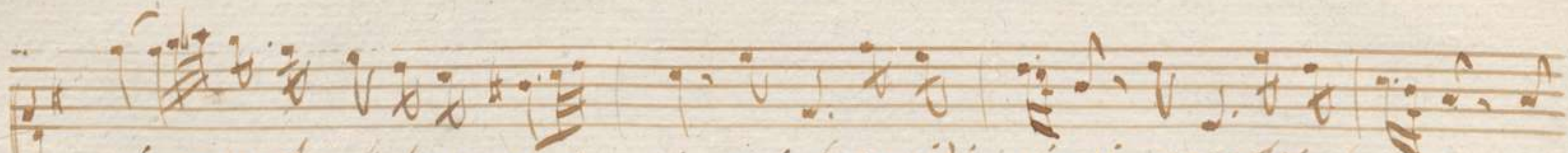
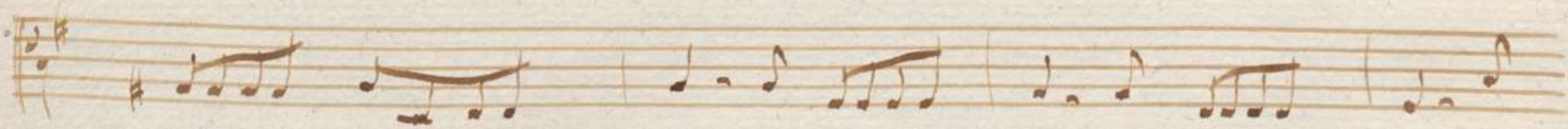
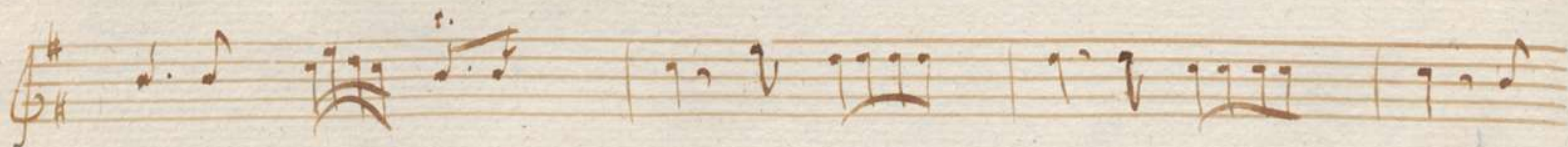




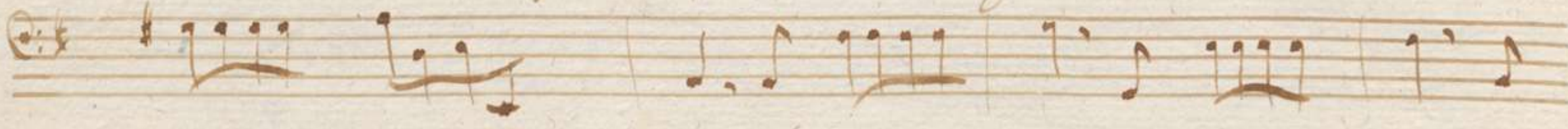
te no, non piu m'agitato non piu non piu m'agitato.







- sia - ce, che l'alma vespi - ri; e i fer - uidi gi - ri raccolti ferma - ce, vai.







giri vaccoli ferma - te - fer - mate. da Capo.



Qui piu non sento le preghiere usate; non uedo le pros-

trate genti del Ivono appied: magnifico, e sovrano. Piuo gia' s'auui-

cina a me humano, di cui sin'ov sostenni le uoci illustri;

gia' la mobil turba de' popoli deuoti a maggior lode -

Buono.

Dei.

ta' sospende i voti. Mario, e Teate in su la soglia aspetta. entri sol

Bue.

Dei

Bue.

Mario. e' l'buone? uevva posia. tu sai, ch'egli da

Dei

Bue.

Pivro ti fu in Consoite destinato. e bene? quello vegge Narsalli;

Dei.

Bue.

Dei.

Mario, e' puiato. o fa'! per zelo io parlo servno sei

Bve.

45

tu ma fido. ah ti souenga, che puzolea in braccio ti uecai; e

mille uolte, e mille / cosi poteni adesso / io ti baciai. Dei non piu qui morio a

Bve. Dei. tendo. / e' del giovane accesa: io ben l'intendo. / amo sol maris, et
parre Bueno; e Deidamia si leua.

egli mi corrisponde. Ma ne canti amori la maestà non spoglio, l'os-

sequis egli non perde; e nei paltosi de la guancia smavita, nel basso movmo.

io de suoi tronchi sospiri appan solo d'affetto un qualche

segno; ma - scapparsi ci non osa; et io non degno

Scena VI.

Mario, Arcidamia, e poi Lucrezia.

Deidamia *Mario* *Dei*

Mario *Dei*

eccelsa Regina, che sembianze! che

Mar.

vai! a vagheggiarla intento de le mie pene quasi io mi scordai.

Dei. *Mar.* *Dei.* *Mar.*

accortati abbidisco a che venisti? ad cui.

Dei.

sarti, che vicino è Pivvo. lasciar quinsi degg'io lo scervo; e

Mar.
vesta negl'otij feminili questa mia destua inonorata. eh'

Pi.
tutto de lo sporo ruolta savà a gl'amplessi. ascolta. godi de miei spon

Mar. *Dia.*
sali? che mi ricerca, io godo come uassallo. e se il fatale.

Mar.
game guato non fosse a scidamia? uolere, uolere il cielo!

Dei. *Man.* *Dei.*

a te che importa? io bramo che'l tuo genio s'appaghi. e d'altro non ti'

Man. *Dei.* *Man.* *Dei.*

moue? (Maio ardisci.) rispondi. amov mi punse. o la' che'

Man.

partì? io son di donna amante per mi distempio in onde il cor di foco; di'

donna a te simile mi e' piu' che giglio, a giglio, o face, a' face, leggiadra in

Dia. *Mov.*
 nostro a meraviglia, e bella. hai tanto audì? ma tu non sai già quella.

Dia. *Bve.* *Dia.* *Bve.*
 dimmi... Che arte aspetta. non intendesi? egli mi

Dia. *Mov.* *Dia.* *Bve.*
 sprona. dilli, che si tuadenga. ardo. (languisco) e' bello es.

Dui
 sai. (per me la compatisco.) ov dimmi, chi e' costei, che ti faceva il
 parte.

Mar.

19

petto, e che difonde un rischio si tenere su la tua liberta'?

Veugine

schina, che ha le steme tue lui, la guatia, il movimento, e la fanella.

Dei. Mar. Dei. Mar.

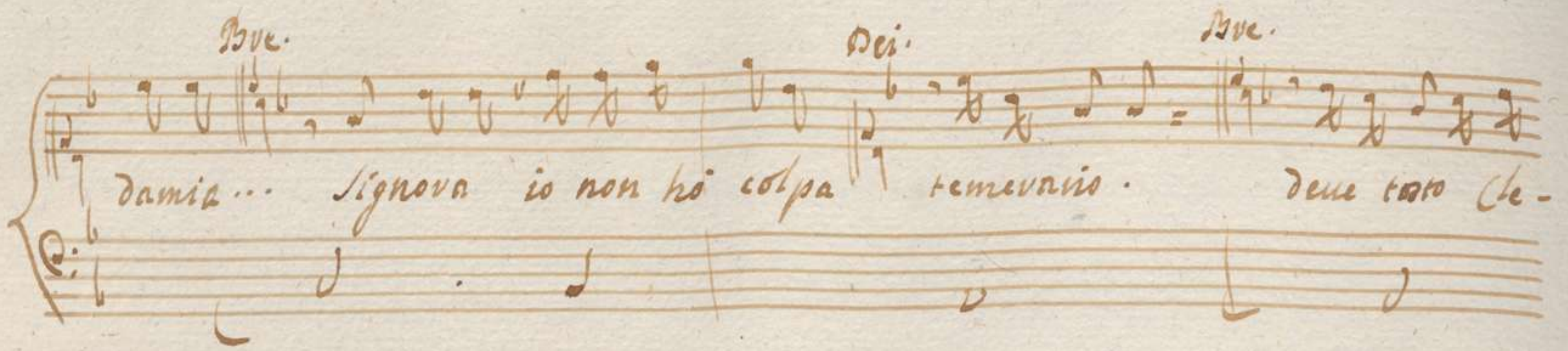
cont'osi amov? ma tu non sei gia' quella. (uno de sov d'altengia.) uno dar

Dei. Mar. Dei.

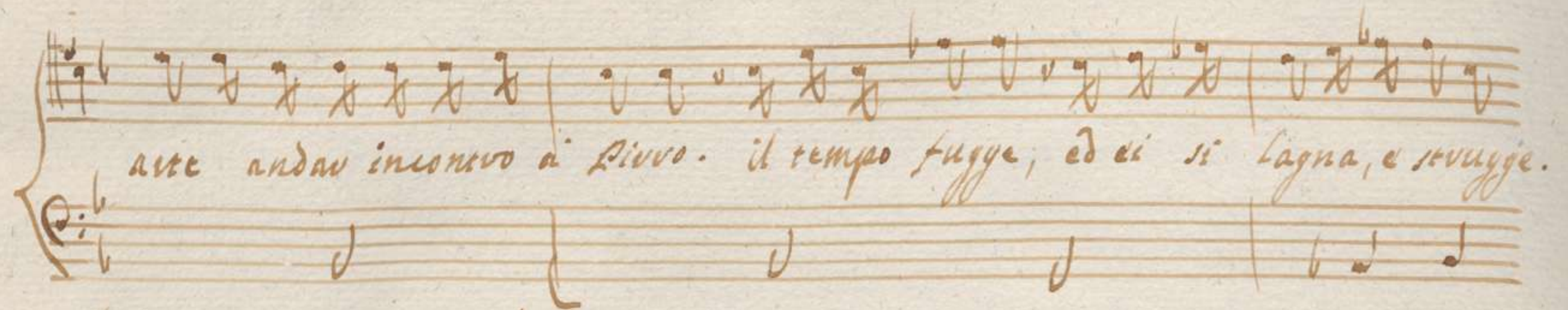
bando a la tema.) maesta' con Amov non ben s'accorda. Mar. Dei.

tonna Bveno.

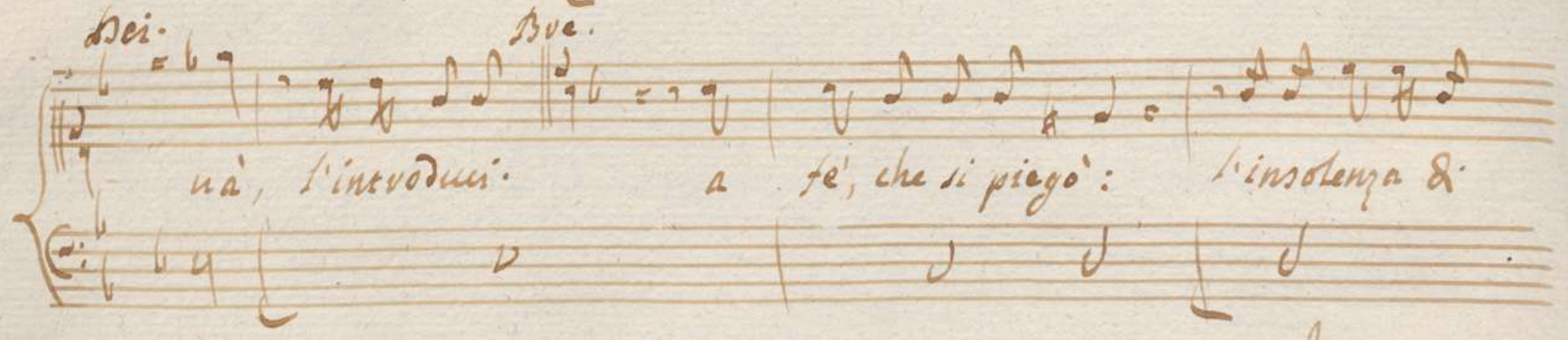
Ave. *Dei.* *Ave.*
damia... signora io non ho colpa temerario. dente tutto de-



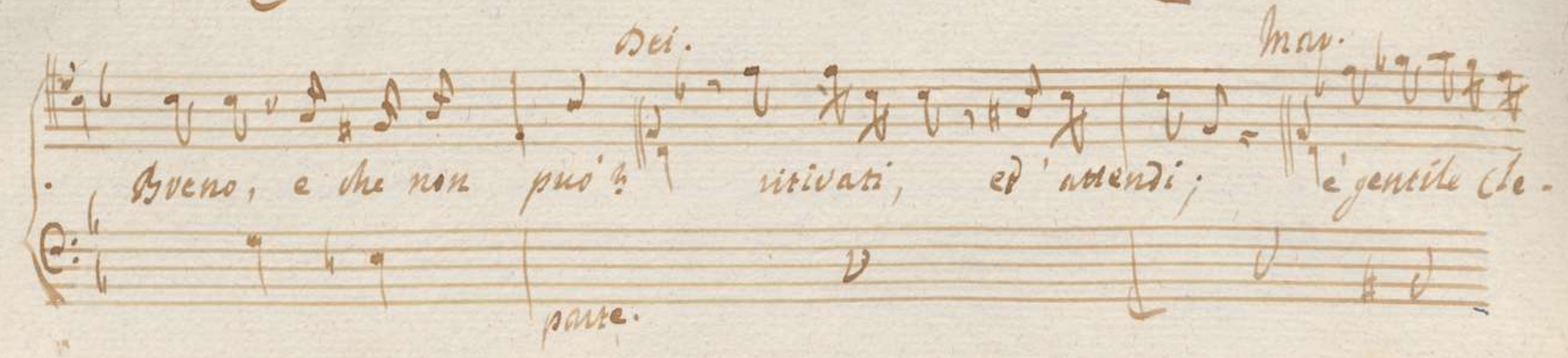
ave andau incontro a Dio. il tempo fugge, ed ei si lagna, e scugge.



Dei. *Ave.*
na, l'invoduci. a fe', che si piego': l'insolenza di



Dei. *May.*
Bveno, e che non puo' ritivati, ed' attendi; le gentile de-
parte.



Dei.

avve, e forza è al fine, che tu rimanga vinta. l'alma di gelo ho vinta.



Morio.



pia.

col Basso.

Preso al fin arde, e sospira chi s'aggira - d'un-bel usto in-tor-no al



for.



lume - che - s'aggiva in - torno al lume intou - - no al - lu - me,



pia.
col. 64.

puero al fin arde, e sospira chi sing-



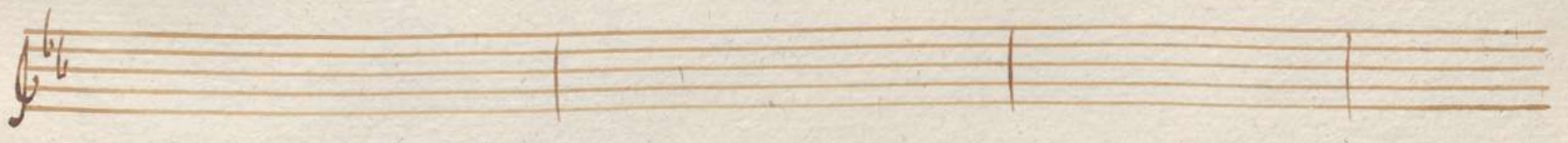
giva - d'un bel uolto in-torno al lume - chi - saggiva - d'un bel uolto intou -



Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one flat. The notation consists of several measures, with the final measure containing a single note. Above this final measure is the word "foi." and to its right is the word "pisa". The middle and bottom staves also begin with treble clefs and contain several measures of music, with the final measure of the bottom staff containing a single note.

Handwritten musical notation on two staves. The top staff features a complex, dense melodic line with many beamed notes. Below this staff, the lyrics "no in-tou-al-tu - me, e son -" are written in a cursive hand. The bottom staff contains a bass line with several measures of music, including a double bar line and a sharp sign at the end.

14



pi-va chi s'aggi-va d'un bel astro intorno al lu-me, intou - in-tou-no al lu-

This block contains a musical staff with handwritten notes and lyrics. The lyrics are written in a cursive script below the notes. The notes are written in a treble clef with a key signature of one sharp (F#). The lyrics are: "pi-va chi s'aggi-va d'un bel astro intorno al lu-me, intou - in-tou-no al lu-".



for.

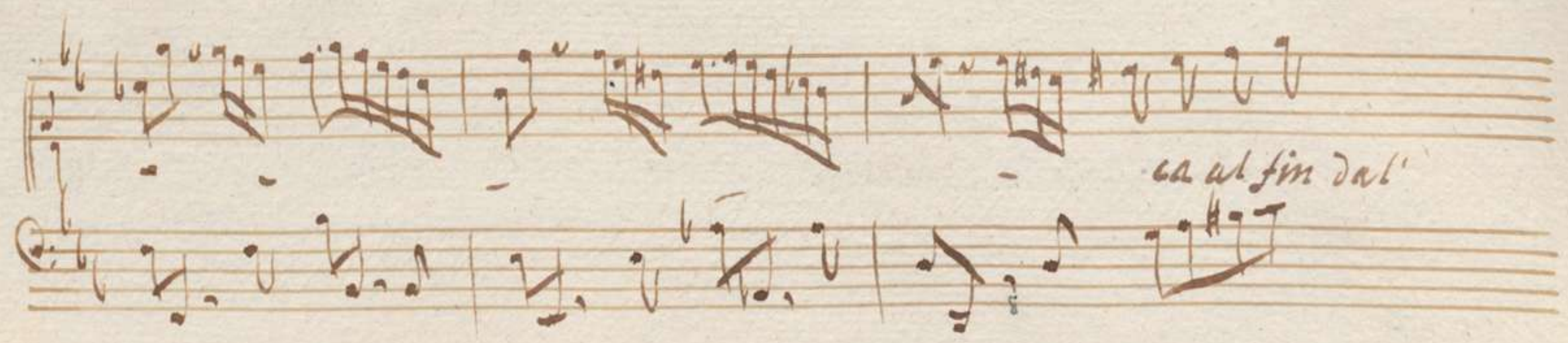
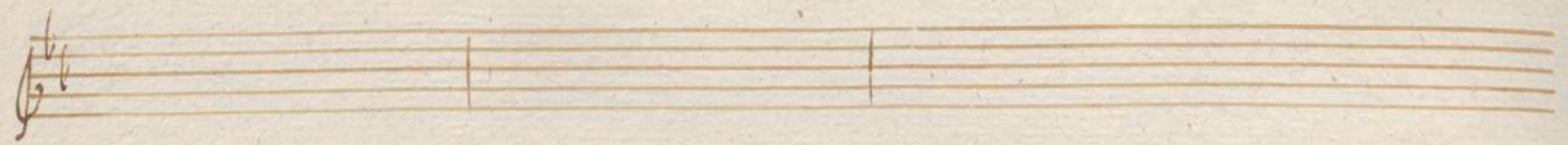
me.



pia- *for* *pia-*

col B. *col B.*

Qual farfalla, qual augello - sùolto, e snello, l'un s'inves -



ca al fin dal'



fov. *pia.* *fov.*

col. 23.

esca l'altra al fin peo-de la piu-me,



Handwritten musical score consisting of five staves. The notation is in brown ink on aged paper. The first staff features a complex melodic line with many sixteenth notes and slurs. The second staff has a more rhythmic melody with eighth and sixteenth notes. The third staff continues with a similar rhythmic pattern. The fourth staff is mostly empty, with only a few notes at the end. The fifth staff has a simple melodic line. There are several annotations in the right margin: "piz." above the first staff, "col. 3." below it, and "sans sinues -" below the fourth staff.

piz.

col. 3.

sans sinues -





for.

- ca al fin dol' esca, s'atrua al fin - perde le piu - me. *Alto.*

Scena VII Cleante, Bveno, e Scidamia.

Bveno *Dei.*
 Vieni, e Bveno ingratia. scusa, che mi tuot-

Bve. *Dei.*
 tenne un grande affar del Regno, (un certo affar!) conuenne che assidua

Bve.
 sempre, ed' instancabil sia, un grande impaccio in uero, suol

Cleante.
 dar la monarchia. So d'inchinar sol tuamo quella fronte se-

Sui *Bve.* *Dei.*
vena. de le tue angosie ho pena. che ne dici. et e ben
piano a Cleare

giusto, che piu non tenga a bada chi per me gia divenne esca infelice d'immode-

Bve. *Dei.*
vati ardori. opva de miei sudori. io stimo, e
piano a Cleare

Bve. *Dei.*
lodo la Prosupia, e' l' merito son gia fatte le nozze. ma per Con-
piano a Cleare

Cl. *Bve*

sorte io non ti voglio al certo. *Bveno*, che dici? (un sogno ei

Cl.

pavmi) e questa l'opra e de tuoi sudori? e in che ti offesi,
a *Bveno*. poi a *beidamia*

Cl.

che mi spreghi così? *bei* libeva io parlo. così *Cl.* evatti un A-

mante, che per te muove? e che da te sol chiede d'una fiamma pu-

dei

dica i premi onesti? uanne; già m'intendesti. io non uanto Covone

Bve.

puence nacqui però; deh' - ti corveggi! troppo lo spveppi tu: ne mai su-

piano a Herdania

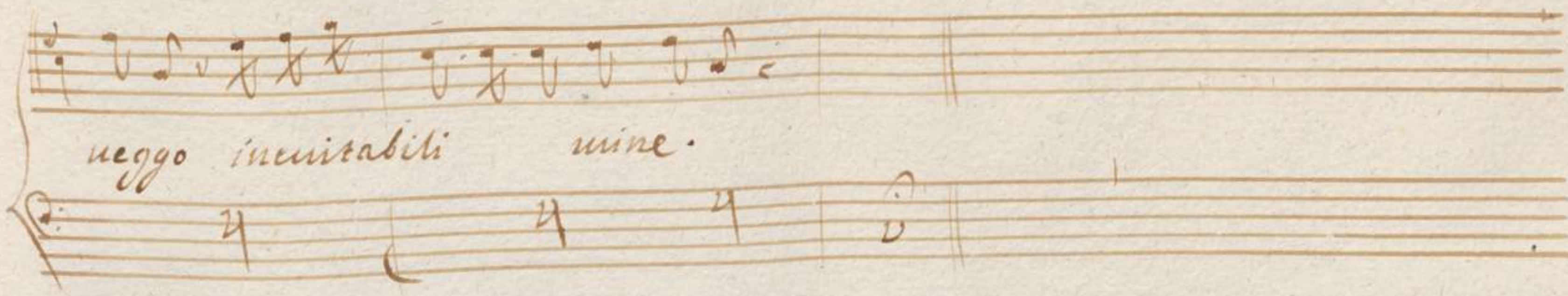
Bve.

pongo, che le nozze promesse Divro mi nieghi. il Re' medesimo offendi.

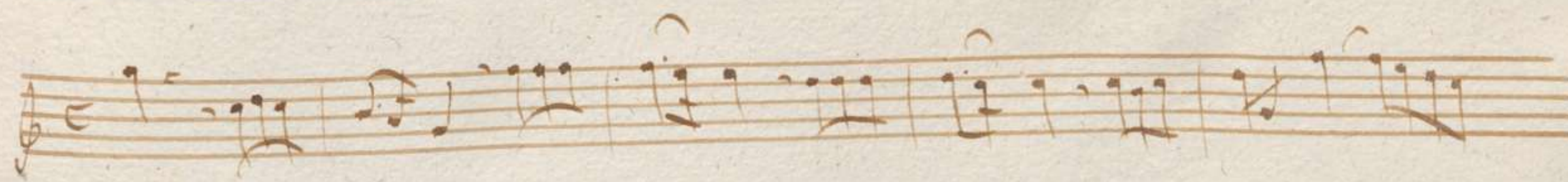
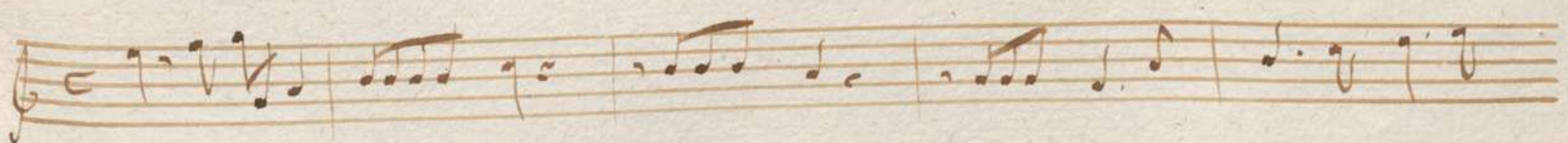
a. Herdania

cl.

a lui, che già s'accosta mouo vaspido il piede per le piaggie vicine. pre-



veggo inevitabili mine.




allegro.



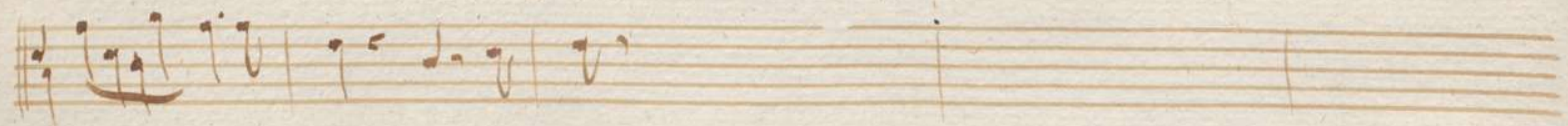
solo. pia.



con la parte.

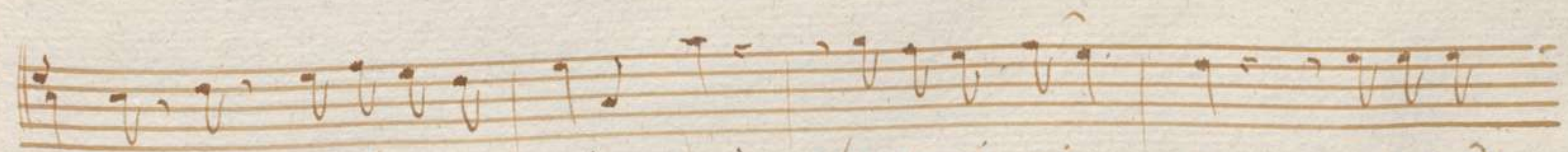


con il Basso.



Si si crudelissima che savai mi - a si crudelissima





si si si, che savai mia si che savai mi - a, si cuide.





Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several notes, with a dynamic marking *fov.* and a tempo marking *rit.* written above the staff.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several notes.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several notes.

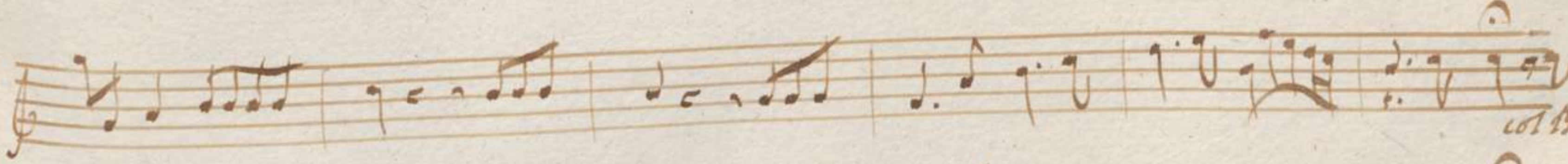
Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several notes.

lissima si si si, she savai mia si, she savai mi - a.

Handwritten musical notation on a staff, including a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several notes.



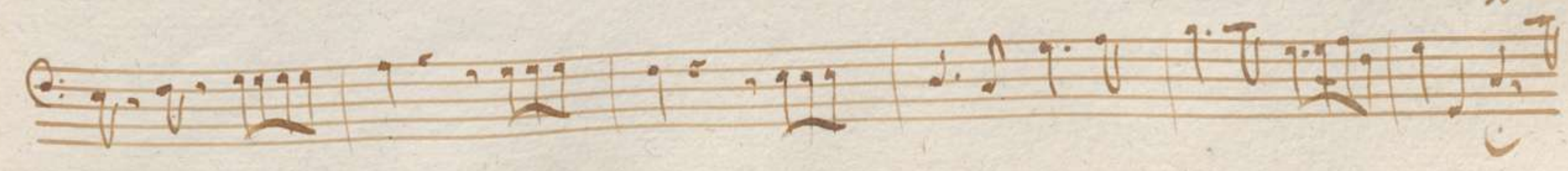
con la parte



col Bass.



Dev





tutti

me già ti compose di rose amov la bocca, di rose amov - la boc - ca

solo
con la parte

solo

di ognor saette scocca di negro, e leggiera-



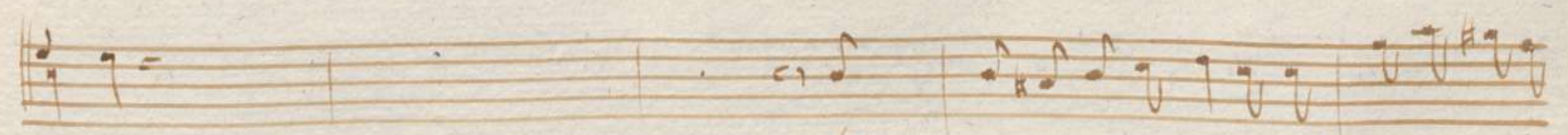
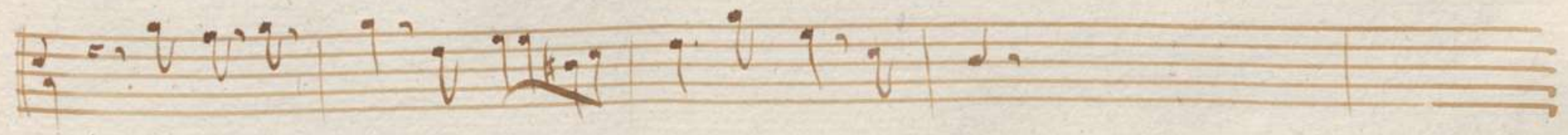
tutti
forte

dua, di uer-go die leg-gia - du - a di uerpo, e leggiadri -



t. solo
con la parte

t.
con il Martello



a, *ch'ognou suete scocca di neppo, e leggja*



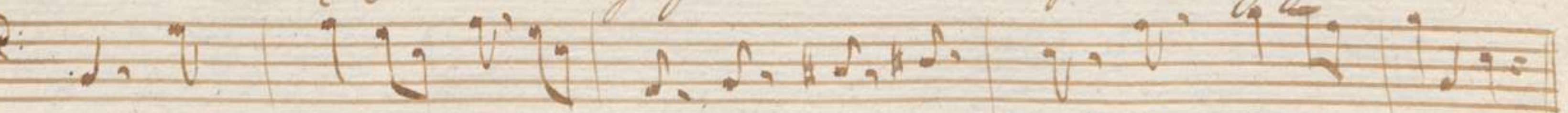
tutti



foc.



dia, di uer-go, e leg-gia-dia di uer-go - e - leg-gia - dia.



a capo

Scena VIII. Deidamia, poi Mario.

Deidam. *Maest.* Mario. *Maest.* Signora. *Maest.* tu che mostri a la fronte (o'

- fronte sparsa di lusinghe, e di fiori) un genio nonnullgar; brami tu

mai d'ingrandir la tua sorte? *Maest.* ah che il mio nonco le mie spevanze ab-

badie. *Maest.* e non u'e' modo di sollevarsi? *Maest.* e' troppo malagevole il

Dei.

uso. | chi ben adogna per le vie del Polo le rinforzate penne, nota si -

Man.

avo. hawaii tu wai. | conforme al desio, che mi moue, sol attendo la

Dei.

Man.

Dei.

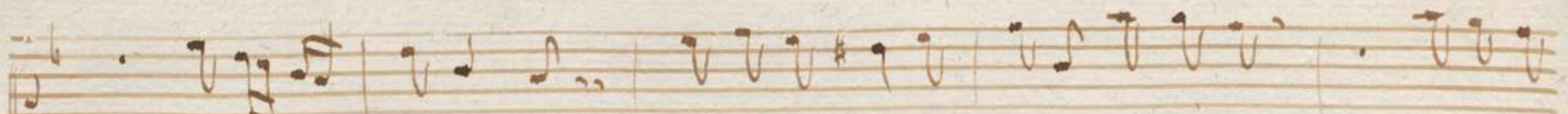
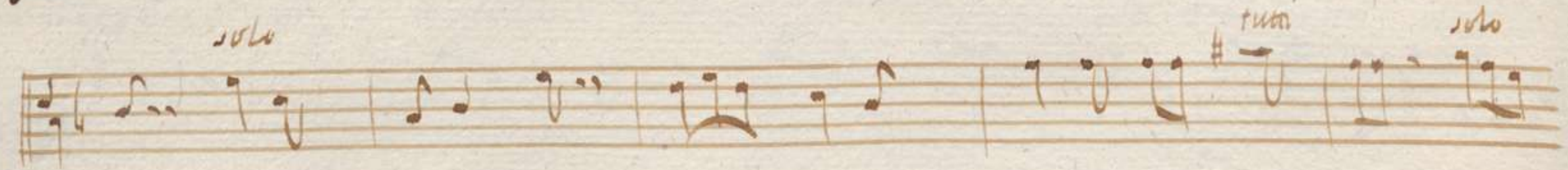
legge. | ed'io le prone. | imponi. | La terra, e angusta, e

pochi se t'hon fra' lor diuisa; | impugni il bando che i Regni uama, e le reine, e l'

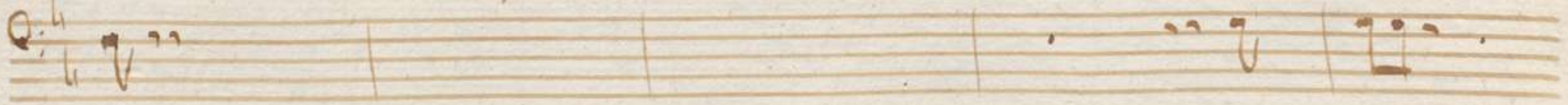
17

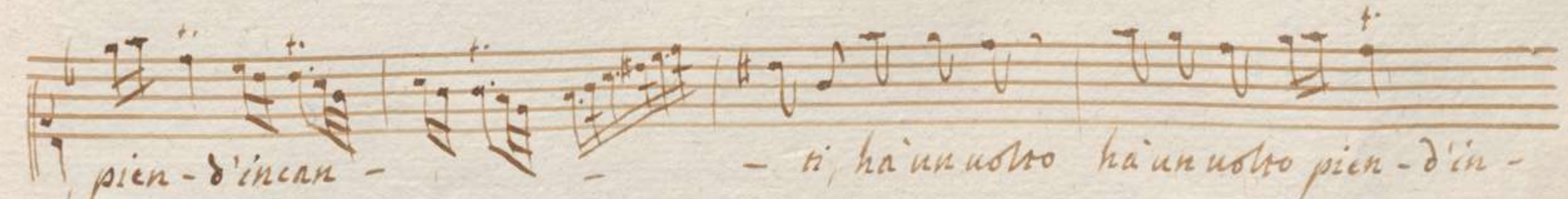
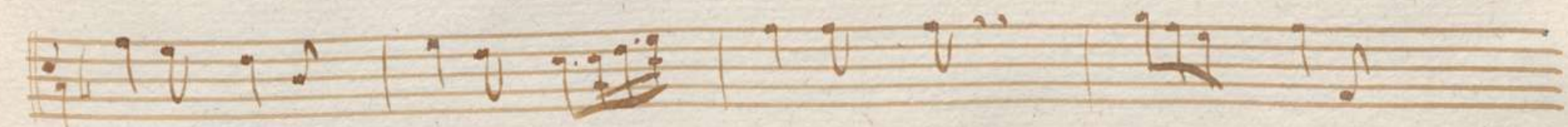
tinga degl'auidi monarchi entro a le uene. uenta, e pensai bene.

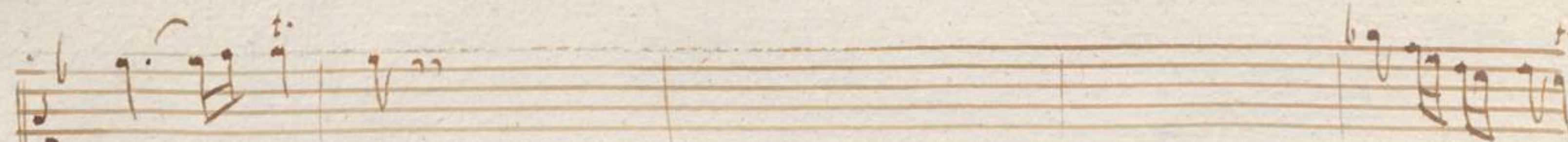
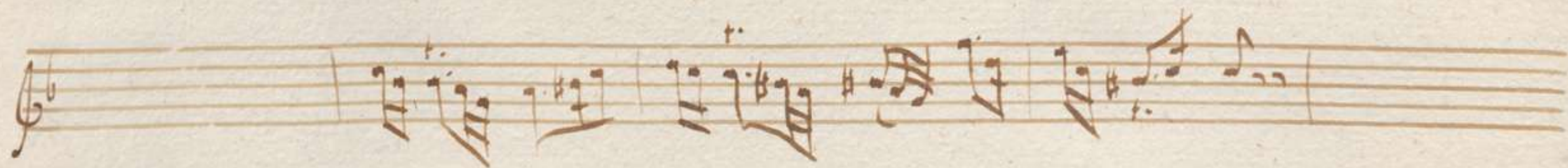




Resis - teu non si può: ha un uostro pien d'incanti, ha un uostro ha un uostro



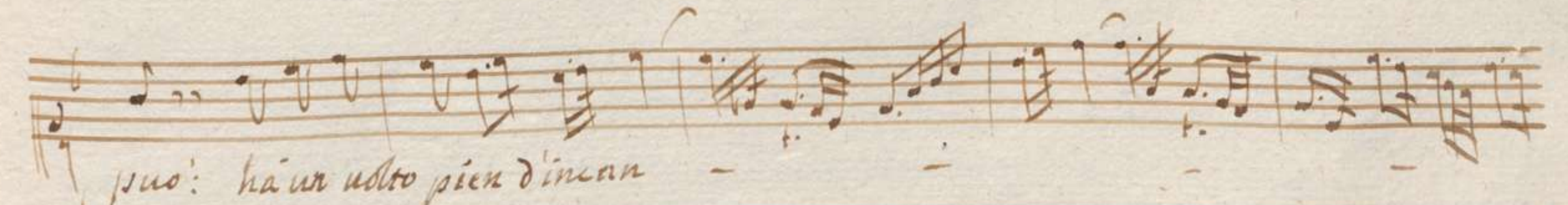
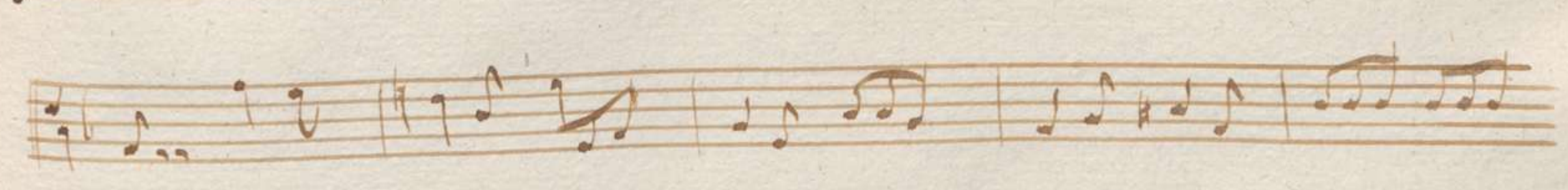
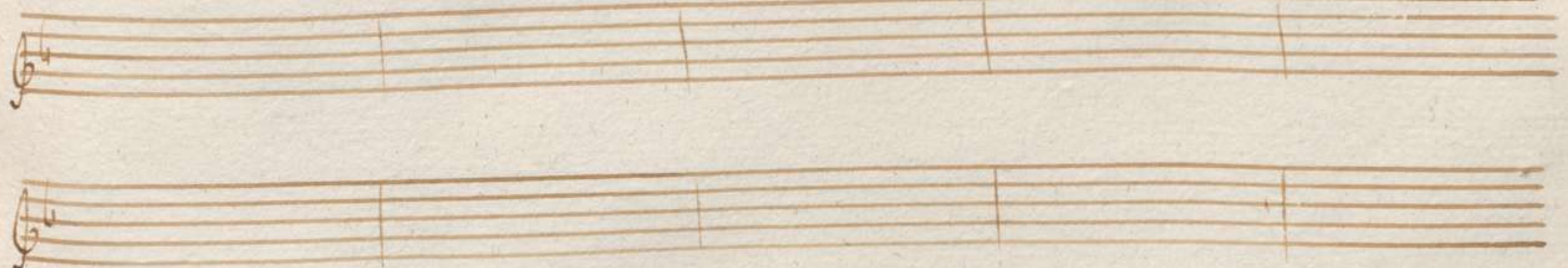




can - ti

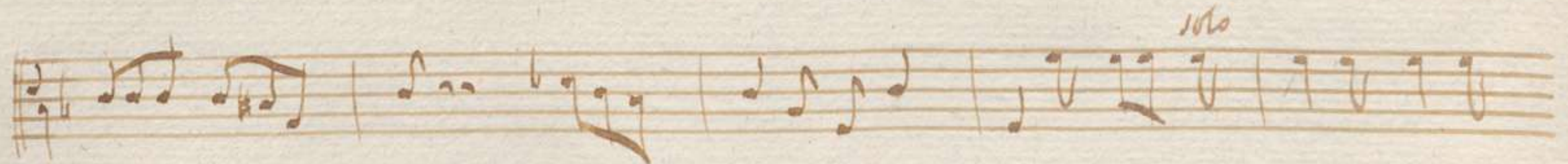
vesis - tev non si





suo: häär uolto pien d'incan





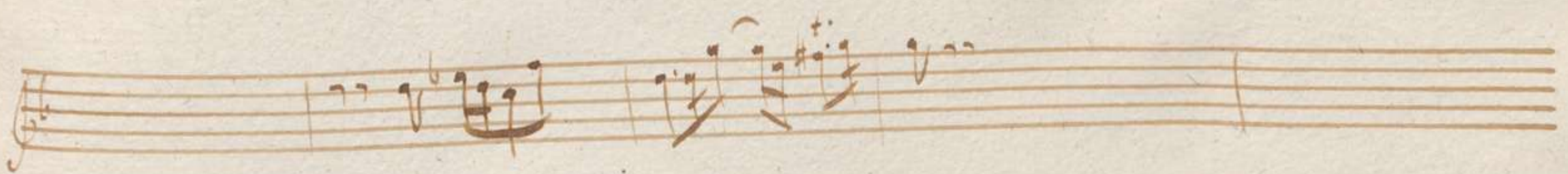
Handwritten musical score on aged paper, page 67. The score consists of five systems of staves. The first four systems are instrumental, and the fifth system includes a vocal line with the lyrics "puo' - ha il volto pien d'incanti".

puo' - ha il volto pien d'incanti



Mo.

e il nez-zo, il guar-do, il vi-so, magia di quel bel vi-so, che sforza i



co - ri amanti

e' il vez-zo, il guar-do, il ri-so, ma-



Handwritten musical score on aged paper, featuring six staves. The first three staves are empty. The fourth and fifth staves contain musical notation. The sixth staff contains the lyrics: *ti, che sponza i cori a - manti. da Capo.* The seventh staff is empty.

Scena IX. Mario.

Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a common time signature. The basso continuo line is written on a single staff with a bass clef and a common time signature. The lyrics are written between the staves.

che i Regni, e le Reine co' sangue io compri de svenati

Handwritten musical score for the second system. The vocal line is written on a single staff with a treble clef and a common time signature. The basso continuo line is written on a single staff with a bass clef and a common time signature. The lyrics are written between the staves.

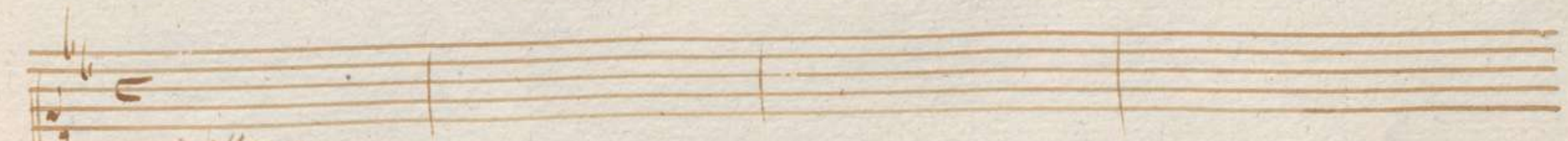
Regi. qual Re' svenar degg'io? inumana; piu, che di lei con-

Handwritten musical score for the third system. The vocal line is written on a single staff with a treble clef and a common time signature. The basso continuo line is written on a single staff with a bass clef and a common time signature. The lyrics are written between the staves.

templo. le celesti sembianze misero, piu m'accendo; ma

Handwritten musical score for the fourth system. The vocal line is written on a single staff with a treble clef and a common time signature. The basso continuo line is written on a single staff with a bass clef and a common time signature. The lyrics are written between the staves.

- piu, che penso ai detti, io men gl'intendo.



allegro.





pia.

Speranza, che raudi ti bua-ma-illmo cou, ti bua -

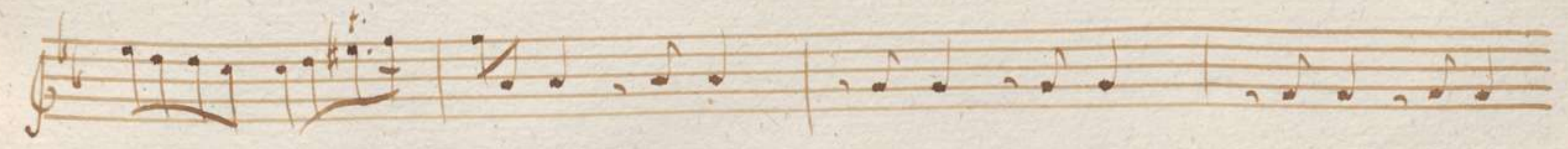
sempre Bassi.

- ma, spe - vanga, che - tav - di ti' ova -

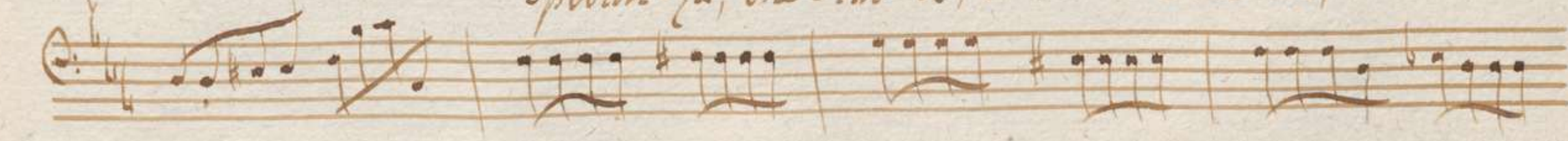


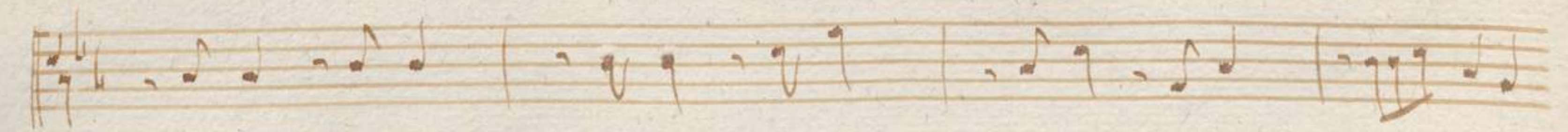
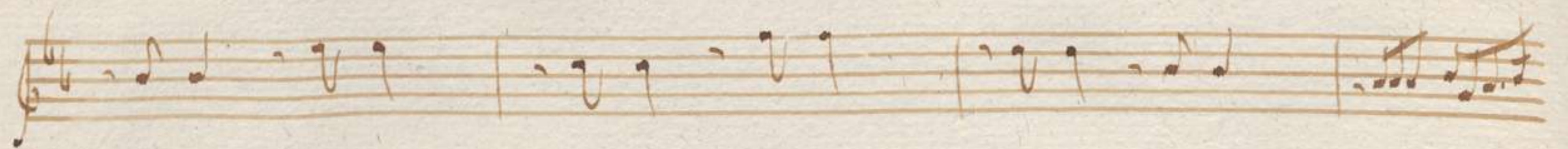
fov.

ma ti bua - ma i mio cor,



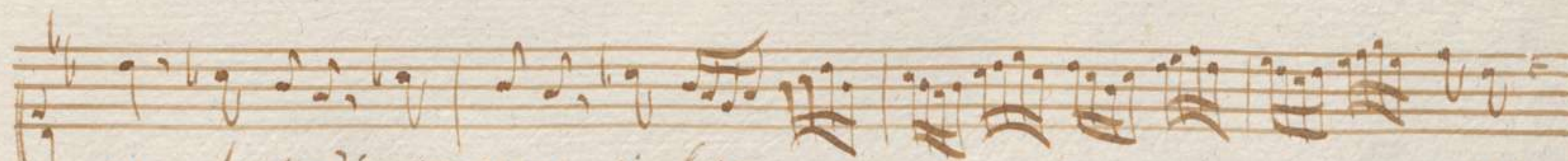
speran-za, che-tov-di, ti bva-ma il mio cor, ti bva-





ma ci buona il mio





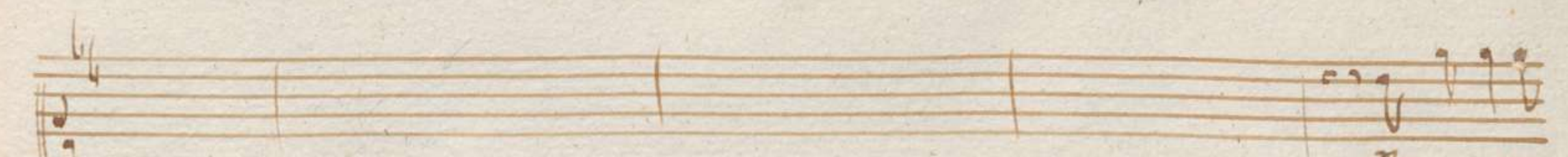
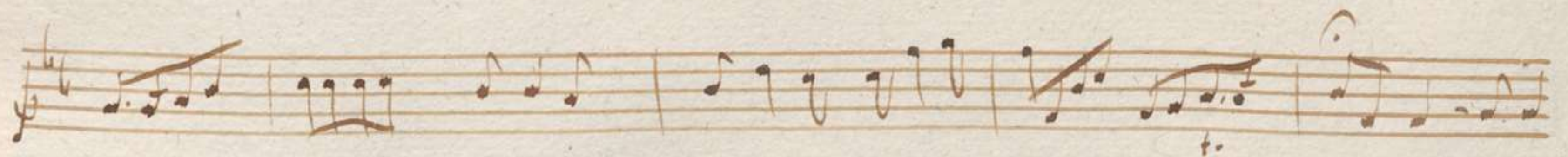
sov, che tardi speranza, ti ova - ma





for.

ci brama il mio cor.

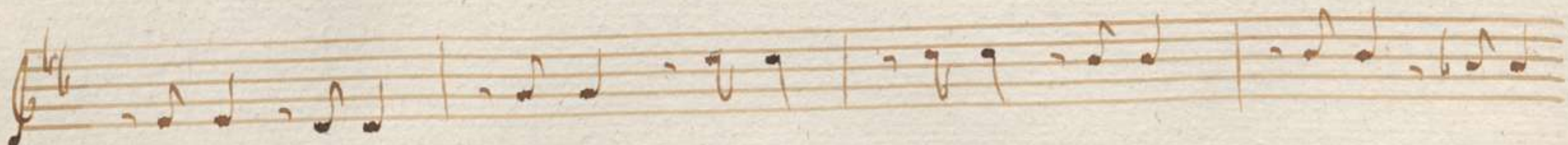


pia.

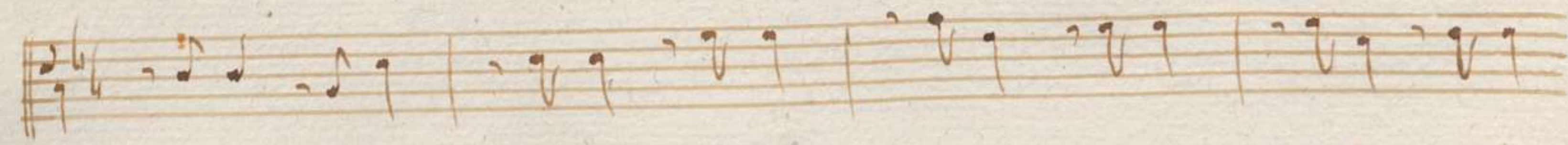
Di torbida



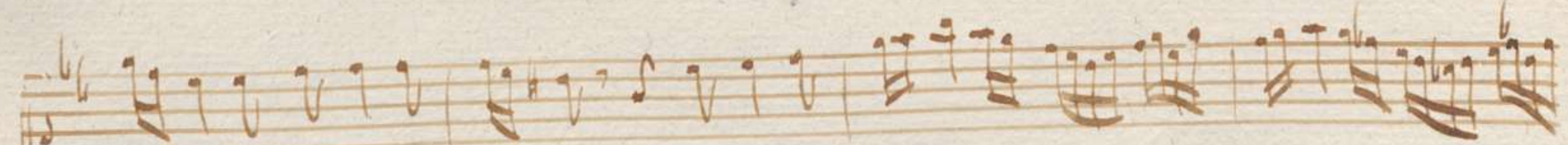
Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems pointing downwards.



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems pointing downwards.



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems pointing downwards.

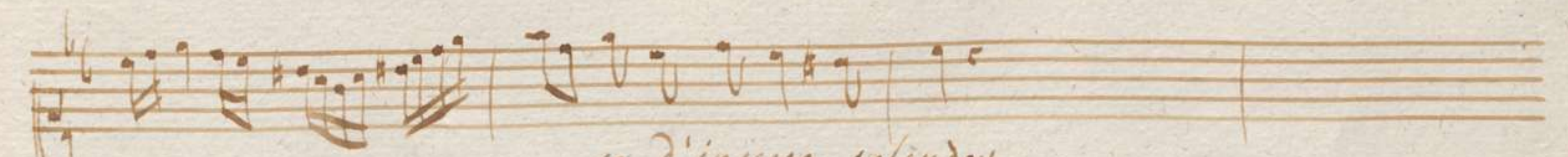
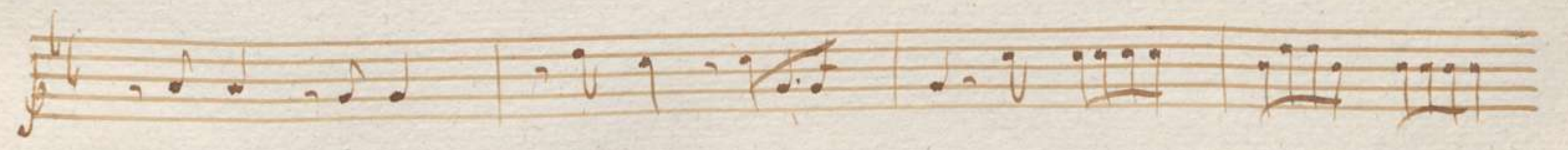
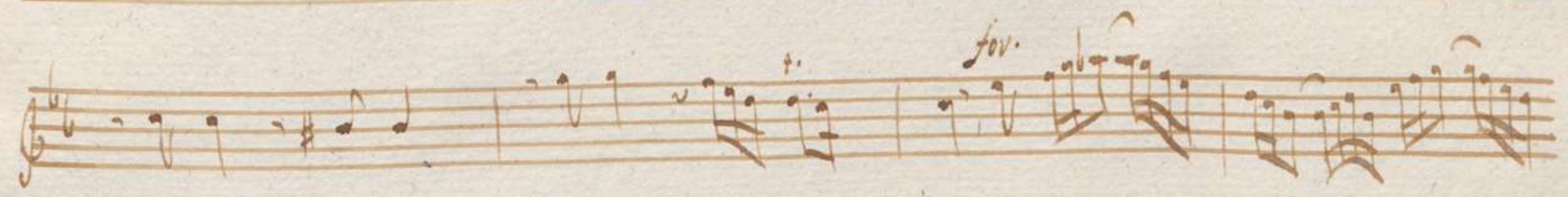


Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems pointing downwards.

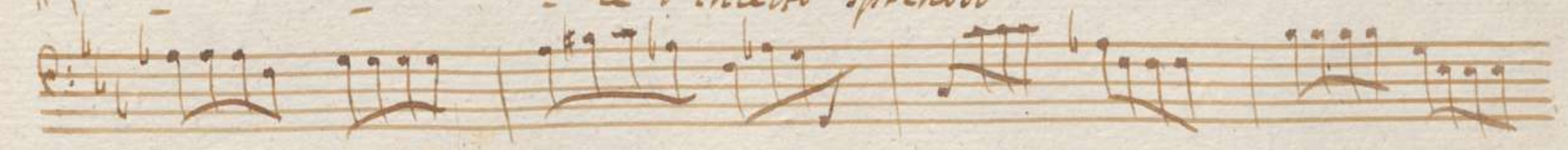
pa - ce foriero al pensiero e'un stivisio fugga -

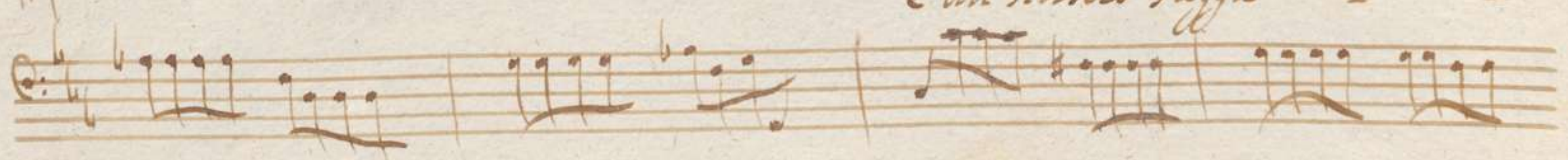
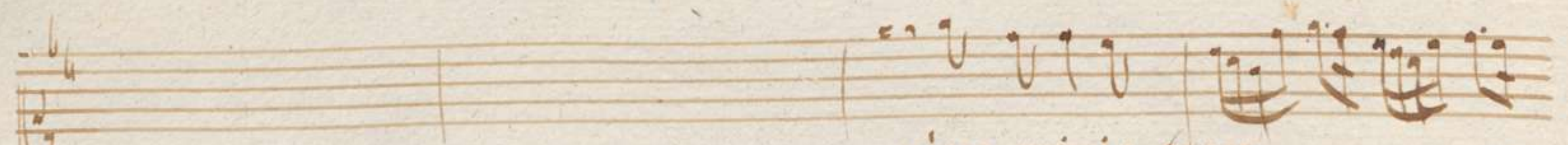


Handwritten musical notation on a five-line staff, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a series of eighth and sixteenth notes with stems pointing upwards.



ce d'incanto splendor







a Capo.

Scena X.

Prappa con Archi trionfati, ed'
altri pomposi apparecchi per ricevere il Re con la sposa.

Admetus

Flauto.

Handwritten musical score for Flauto (Flute) and Admetus. The score is written on six staves. The first four staves are for the Flauto, and the last two are for Admetus. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a cursive, handwritten style. The first staff for the Flauto begins with a treble clef and a 3/4 time signature. The Admetus part begins with a bass clef and a 3/4 time signature, with the tempo marking 'adagio' written above the staff.

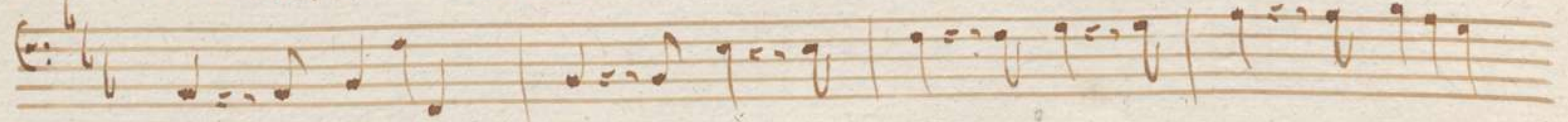
Handwritten musical score on aged paper, featuring ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The lyrics "L'ali noi cento peddeste o usibili" are written in the lower staves.

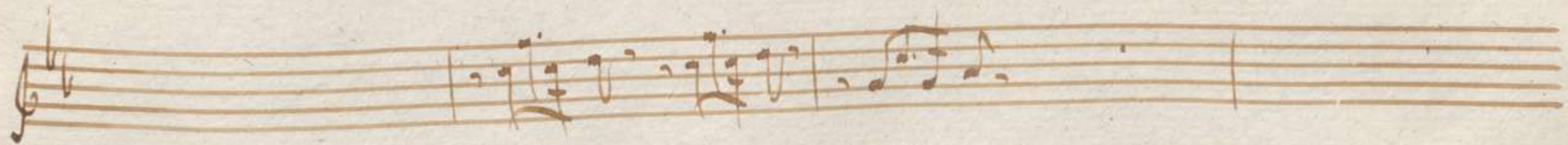
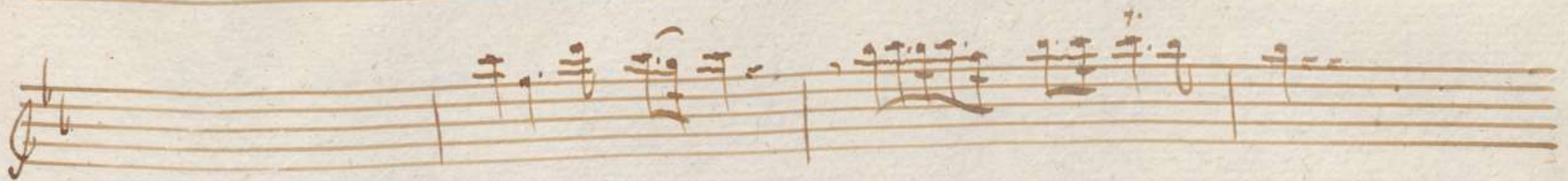
pia.

L'ali noi cento peddeste o usibili

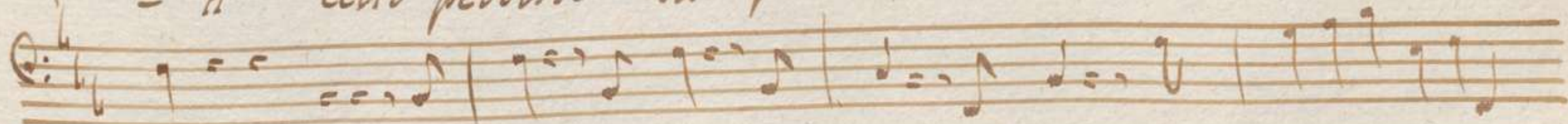


o volubili tounen

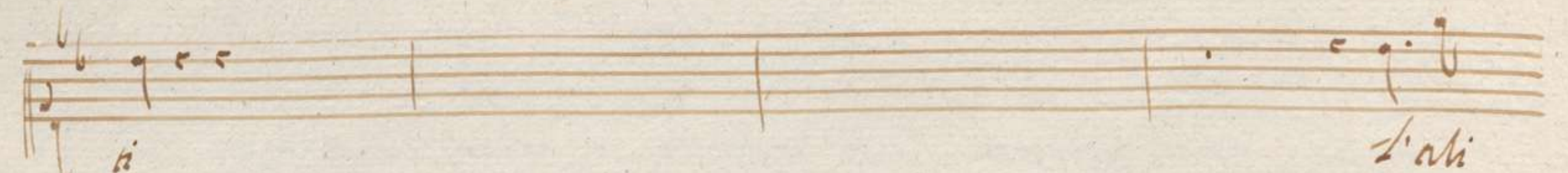
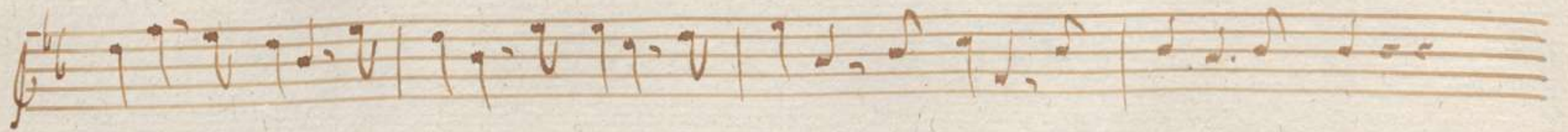




- ti certo perdete certo perdete o notabi-li momen -

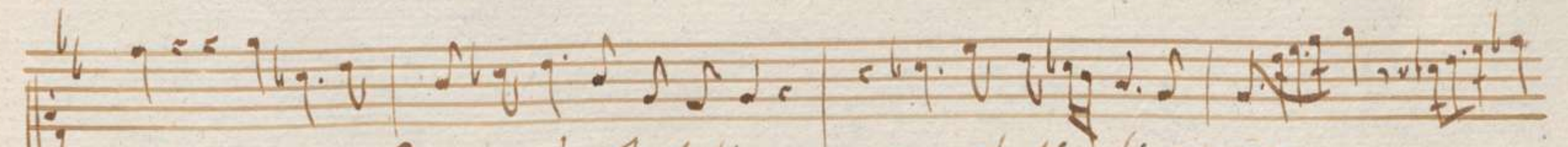
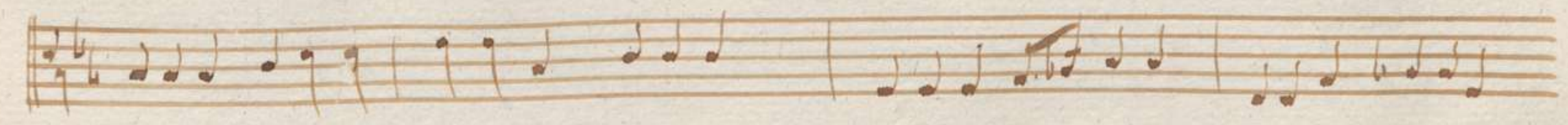
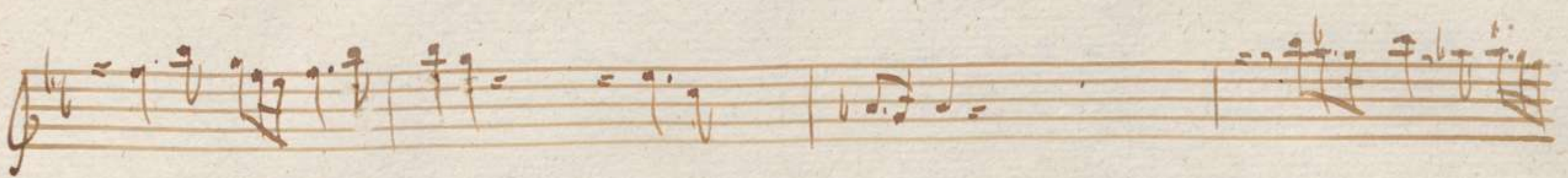


forte



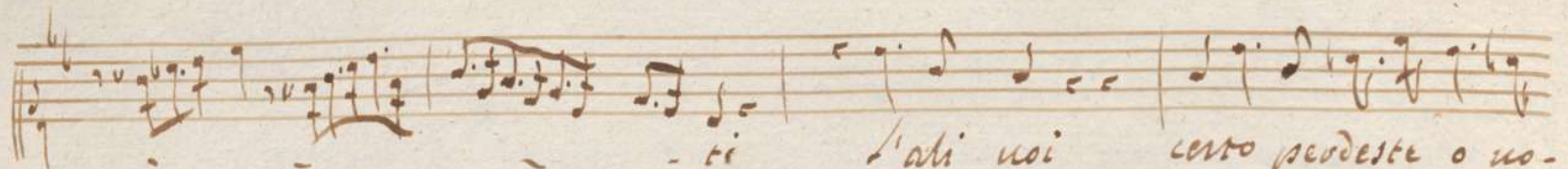
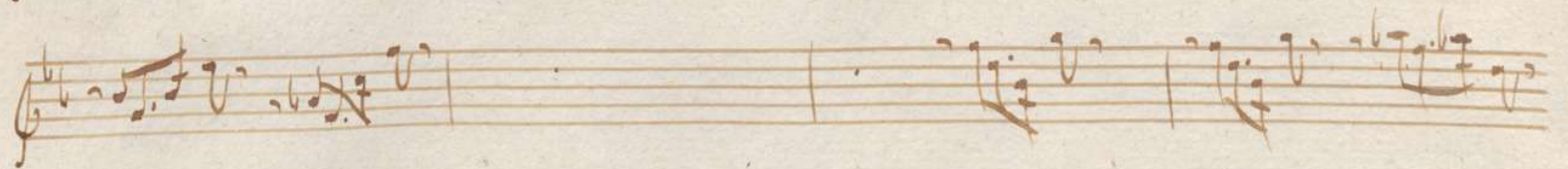
di *l'ali*





noi cuncto peddeste o' adorabili o volubi - li momen -





ubi - li momen - ti.

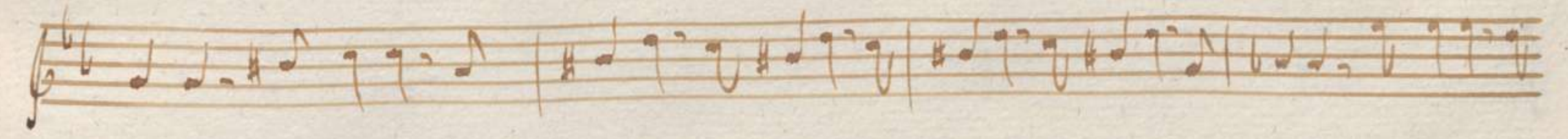
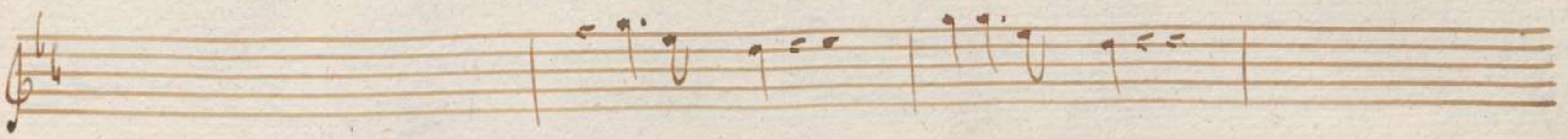
forte

Detailed description: This is a page of handwritten musical notation on six staves. The notation is in brown ink on aged paper. The first four staves contain instrumental or vocal lines with various note values and rests. The fifth staff features the lyrics 'ubi - li momen - ti.' written in a cursive hand. The sixth staff continues the musical notation. A dynamic marking 'forte' is written above the second measure of the second staff. The page is numbered '21 80' in the top right corner.

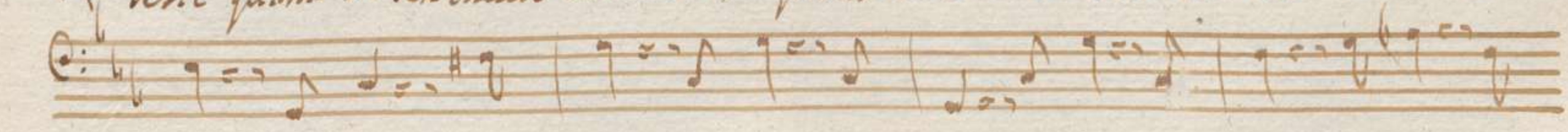
p

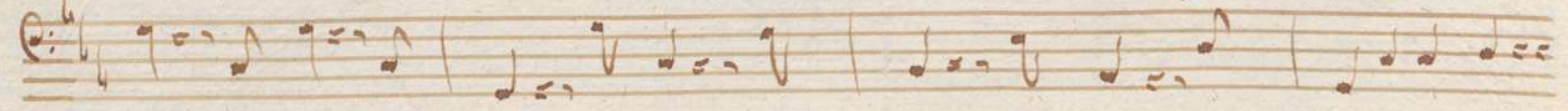
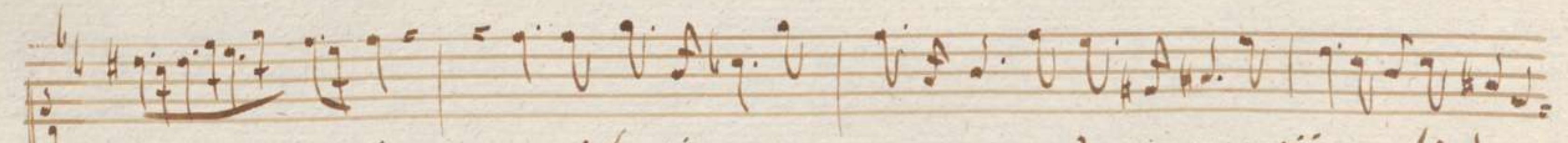
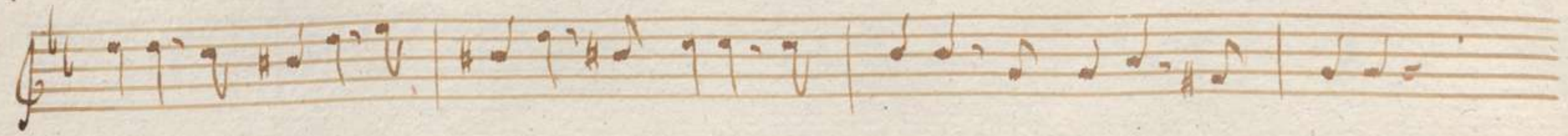
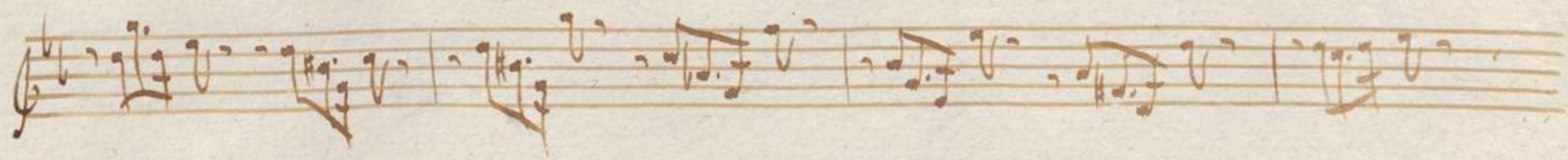
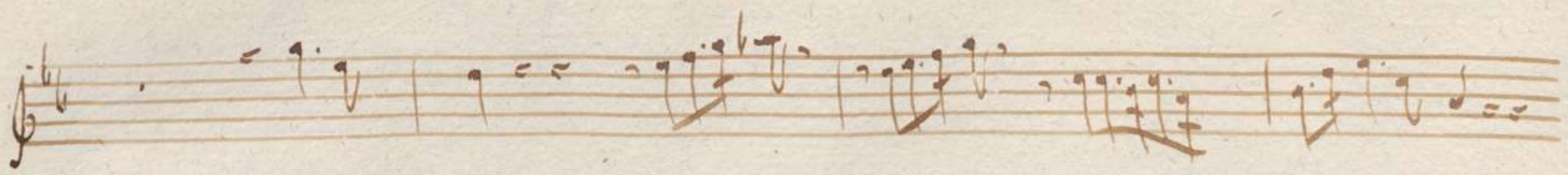
pia.

Ma si lenni non saveste; se ve-

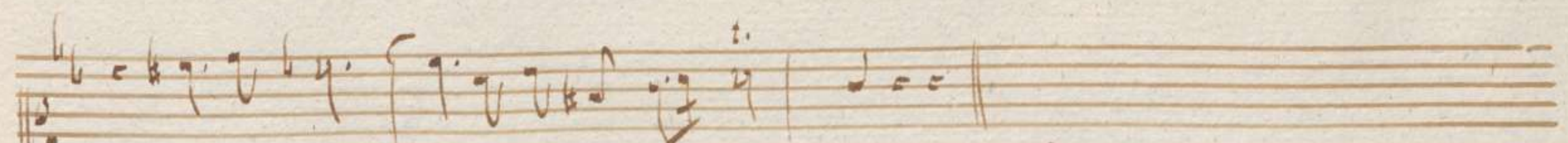
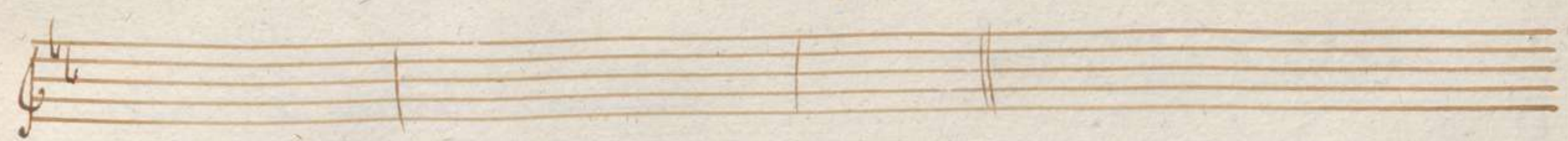
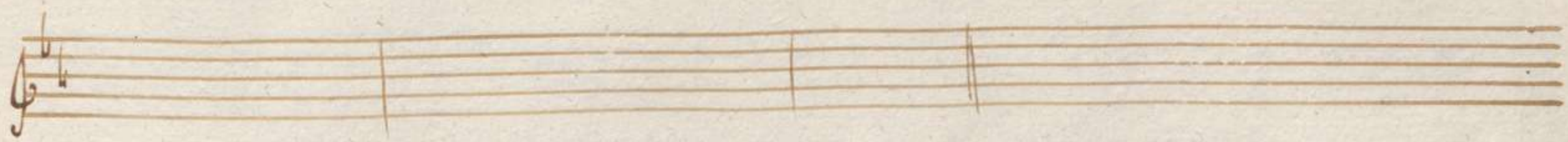


deste quanti in sen diudo roumenti, quanti in sen diudo roumen - -





ti, ma si lena non sapesse, se vedeste quantin sen chiudo tormenti



quanti in sen - tibus tunc - a. da capo.



Darmi, che mai non giunga con l'amico Timene. ah' per mia

pena si fermar gl'arti, e forse su le rote superne s'addovman -

con l'intelligenza eterna. suonano d' lontano le Trombe

Ma qual fragor io sento. ella e' Timene!



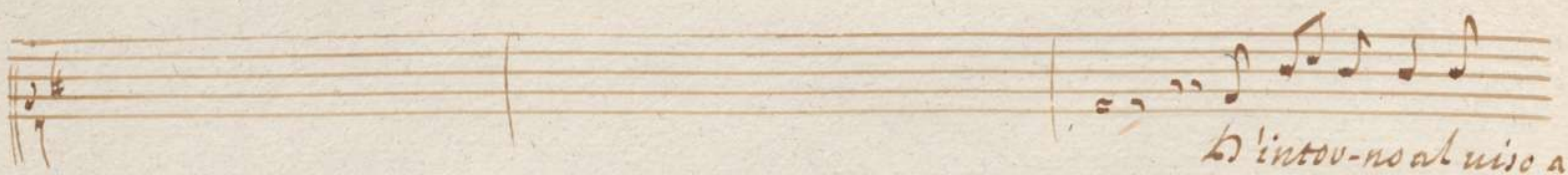
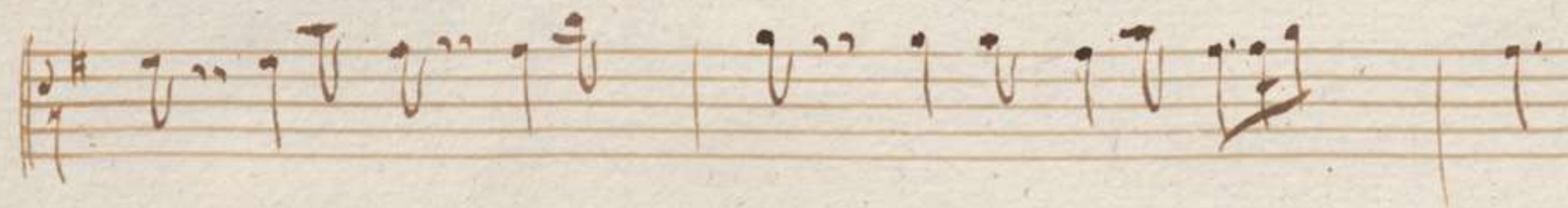
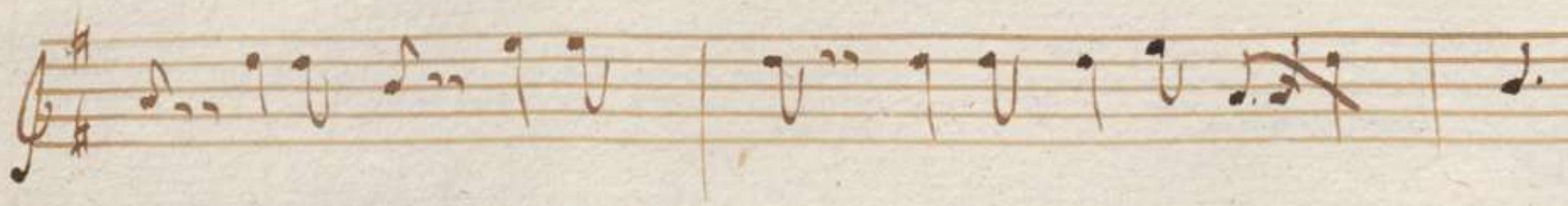
Handwritten musical notation on a staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation includes various note values, rests, and a fermata over a note in the second measure.

Handwritten musical notation on a staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation includes various note values and rests.

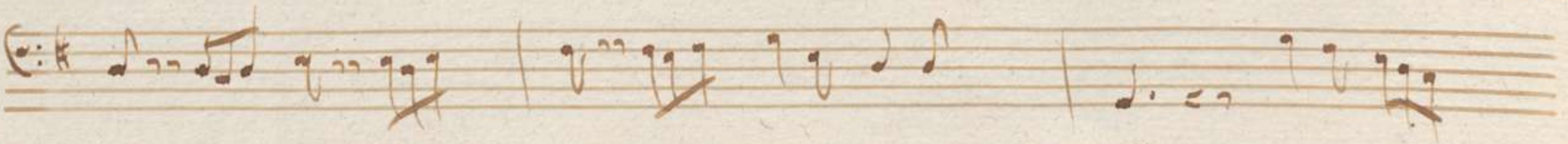
Handwritten musical notation on a staff. It begins with a bass clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation includes various note values and rests.

Handwritten musical notation on a staff. It begins with a bass clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation includes various note values and rests.

Handwritten musical notation on a staff. It begins with a bass clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation includes various note values and rests.



D'intou-no al viso a.



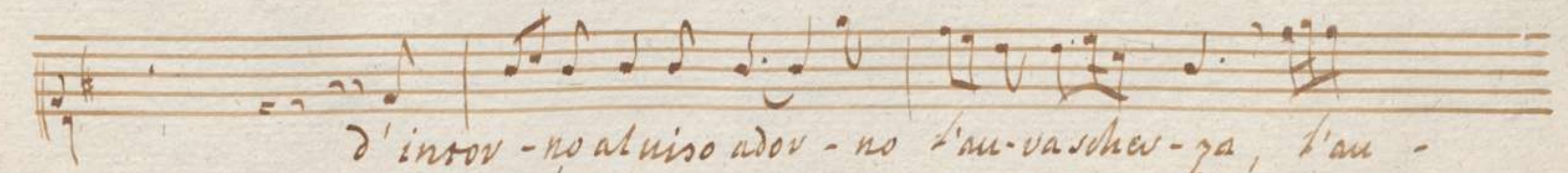
pia-

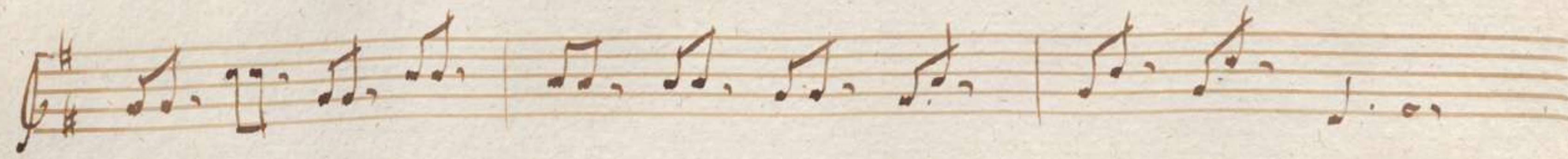
δου - νο ε'αν - να σχευ - za ε'αν -

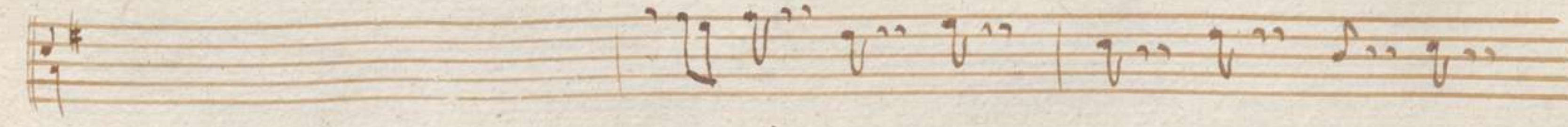
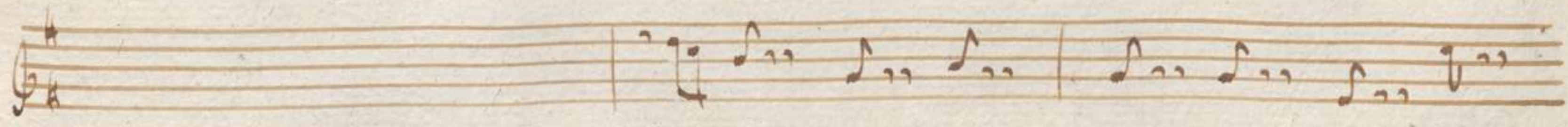
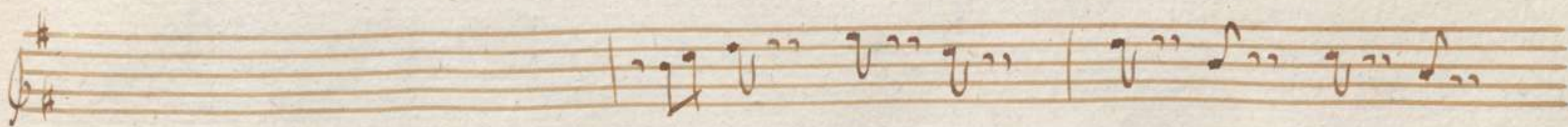


fou.

- va l'au - va shev - za







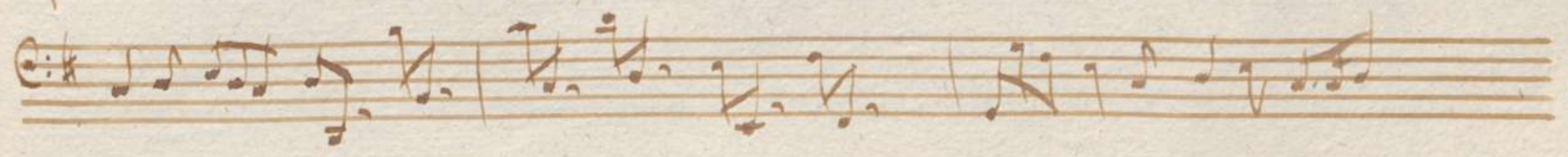
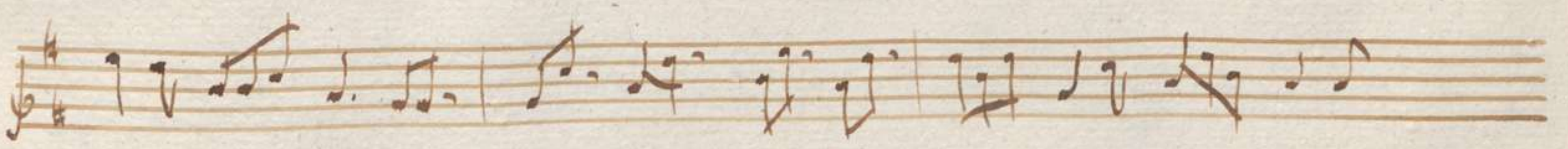
pia

L'au - va - schen - za, L'au -



for.

- va, l'au - va - schew - za.



pia

poi va se ven a la piag-gia ame-na, e i nembi sfer

fou. *pia.*

- za e inembi sfu

for.

za poi vascena la spiaggia amena e i nemi sferza. a capo.

Scena XI

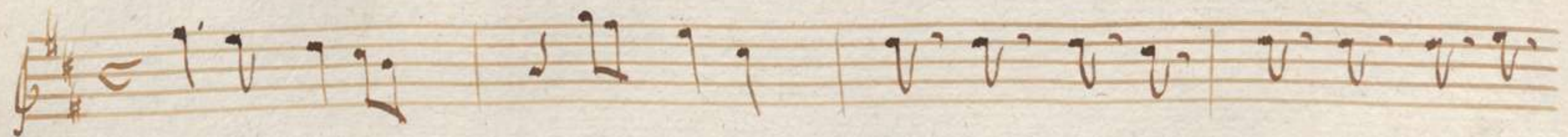
Timone sopra un Cavallo eminente
Pirro, Arbante, Demetrio, Popolo.

Dem.

Pirro. Demetrio, Amico: o quanto deuo al tuo

Pir.

metto! (o tuve angosie; o pianto!)



Climene



allegro





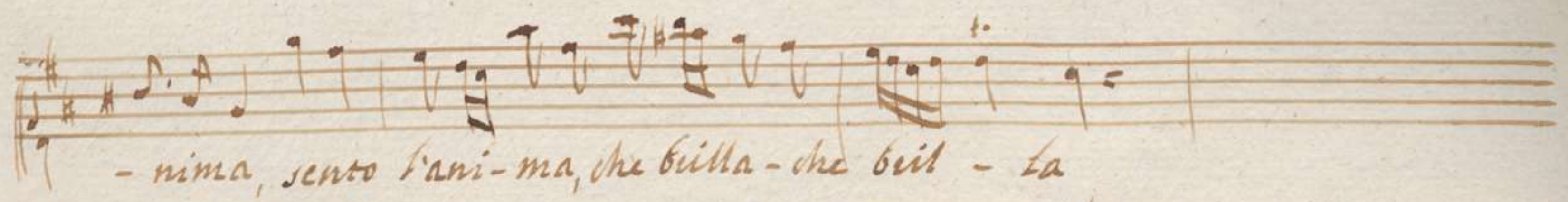
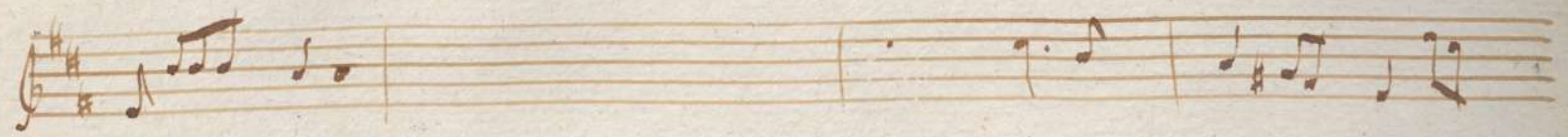
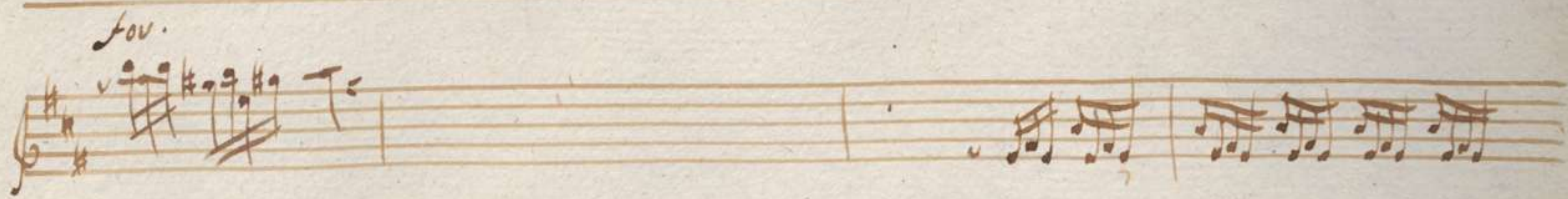


fou.

col. M.

bril-la *lento* *l'a*

for.



- nima, sento l'ani-ma, che bella - che bel - la



24

pia.

fov.

al se-ven di questa Ingegria-sento l'ani-ma, che svi-lla



pia.

sento f'a



Handwritten musical notation on a staff, including a treble clef, a key signature of two sharps (F# and C#), and a melodic line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Below the staff, the text "Al B." is written.

Handwritten musical notation on a staff, including a treble clef, a key signature of two sharps (F# and C#), and a melodic line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

Handwritten musical notation on a staff, including a treble clef, a key signature of two sharps (F# and C#), and a melodic line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

Handwritten musical notation on a staff, including a treble clef, a key signature of two sharps (F# and C#), and a melodic line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Below the staff, the text "nima sento l'ani-ma che brilla, che - bri -" is written.

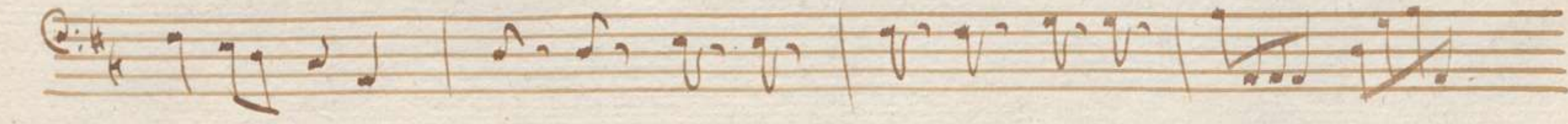
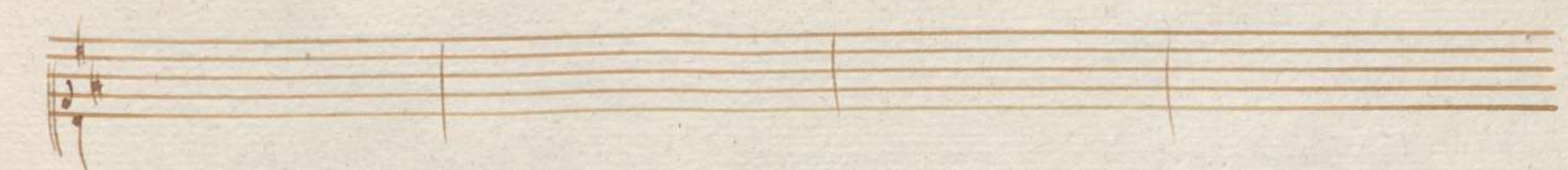
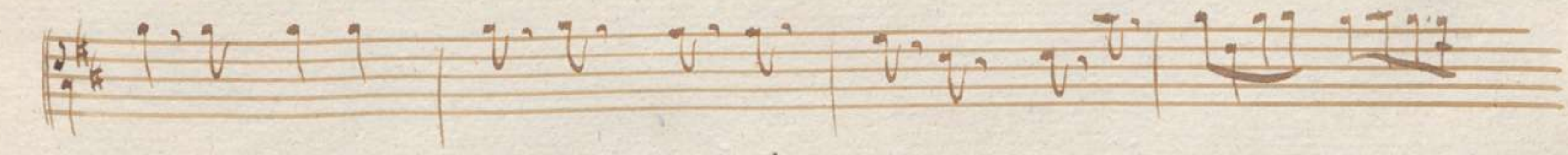
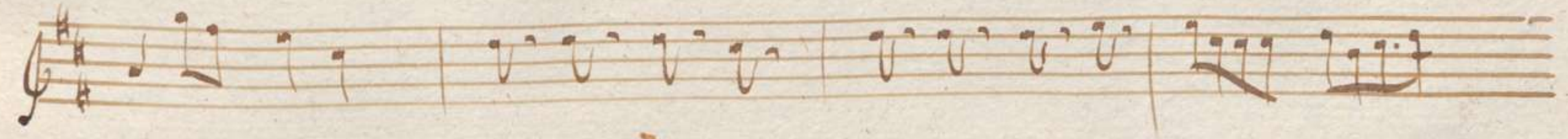
Handwritten musical notation on a staff, including a treble clef, a key signature of two sharps (F# and C#), and a melodic line. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

fou. *pia.* *fou.*

col. ly.

pia.

La *sento l'ani - ma, she bella, she - vil - La*



pia.

col B.

for.

Ma il tuo sguardo - e' che lampeggia, e che il Ciel coi vai tranquilla



pia.

for.

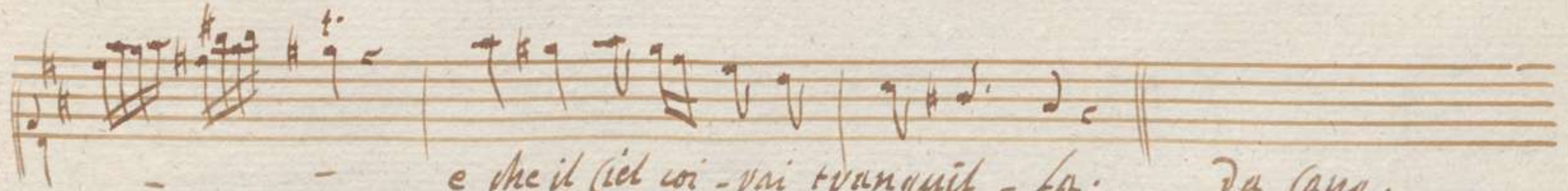
e' che il Ciel



pia.

col B.

ma il tuo sguardo - e che lampeggia, e che il ciel -



e che il ciel voi - vai tranqui - la. da Capo.



Admetio

Tuo, donna eminente, io mi vallegro; non perchè ti con-

giunga fatto secondo a quel temuto evoc, che popoli domò, città dis-

fece, e ch' in uolto ha' le guarie, in man la morte; ma perchè quegli, che t' haurà in con-

sorte | io ben lo so, come se fossi io stesso | le tue bellezze assassinato adova.

Piv. *Dem.* *cli.*

(piu s'abbaglia il mio cor.) | piu m'innamora. | tu sei del padre

mio nemico atore, | sei del mio sposo amico, | quindi gl'uffitij

Dem.

tuoi non rifiuto nemetto, e non accetto. | e in veenza, ed affetto da me non

parte, ancor che pugni e vinca la ragion de l'Impero. | omni omni

vide. Memenio non aveva; e solo il Re' di Macedonia e' in guerra

Andante.

Devoche a la Regina ascenda founi un arco a la sposa un ampio guado

e i trionfi passeggi il pie' sublime. *Dem.* mi diceva l'in

Piv.

lendio. (il duol m'opprime. *Ritorn.*

Scena XII

Qui cadono gli Avviti, e formano un'ampia scala
dalla quale discende l'Academia con numero Correggio

Pirro, Cimene, Demotrio, poi Cleante
e Arveno.

Academia

Vieni o' Regina ad illustrar l'epiro, sotto un ciel di Zaf.

Pirro t'aspetta il soglio, e lunga turba, e densa di uasalli t'ac-

clama, l'ahi doglia immensa. *Al.* del mio signor, e sposo la nobil suora in fra le buaccia

Lea.

Piv. e Pevr

colgo, e di tutta me scema a lei fo' dono: | da quel vin d'oro | da quel bel

as. *Avveno.*
 ciglio fulminato, io sono. Vien de la nozze a valleggiarsi ancora
 incatenato io sono. a semetris

Lea.

Avveno il tuo servo antico, ma una moglie, ch'è bella; c'è un bel intenco. Sive

Piv.

Le.

Principe egvegio. alle presenti gioie, ond'Europa esulta; i

miei con Beidamia sponsati aggiungi, e la mia fede al suo rigou congiungi.

dei. Cle.

No' no' di questo giogo io rifiuto l'incavo. e le promesse del

Riv. Cle.

De' t'acqueta: io spero di riscaldar per te quel cuo di ghiaccio. (mi con-

Dem. de Riv. Beid. Ci.

sumo) mi sfaccio / andiam Cimene. andianne.

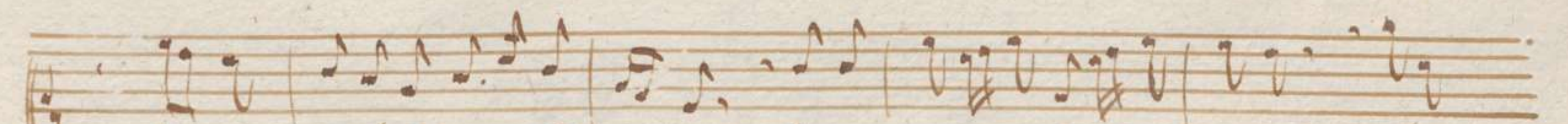
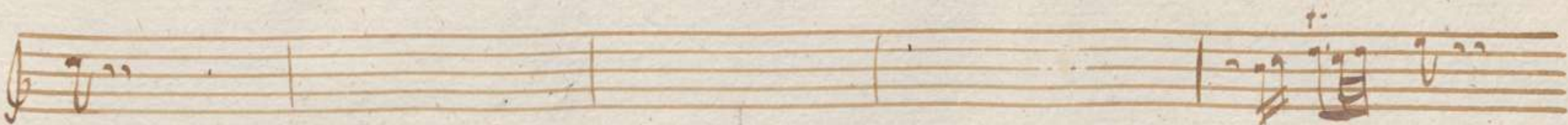


Seidamia



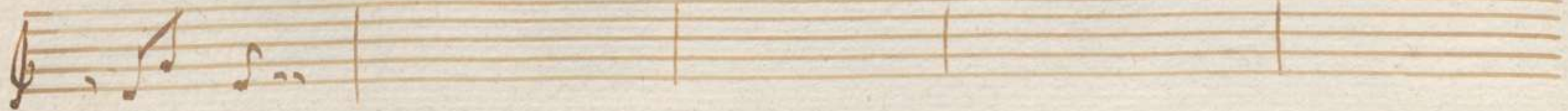
allegro.





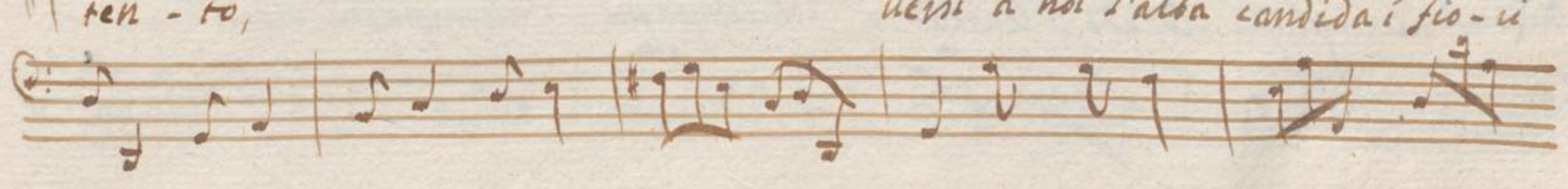
Ne- si a noi l'alba candida i fio- vi, c'accompagni- videndo- il contento, ch'accom-

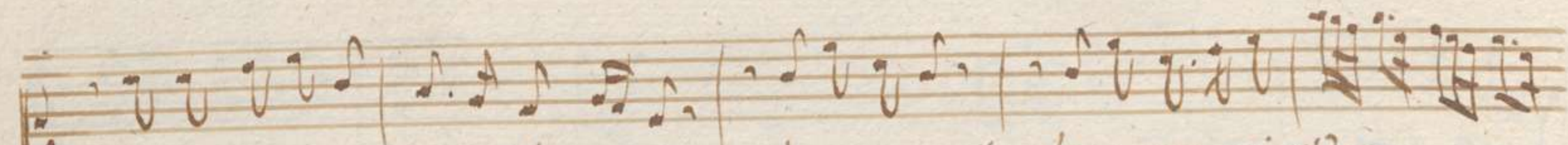
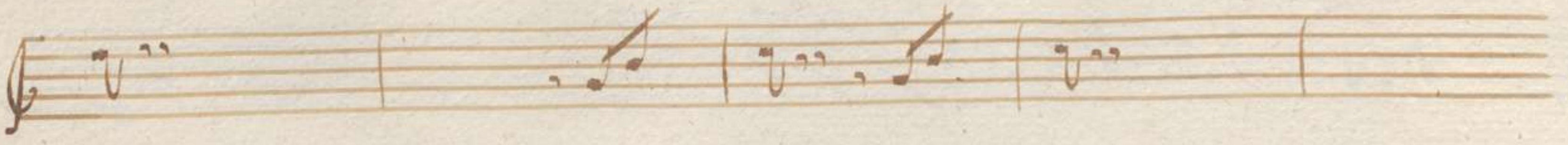
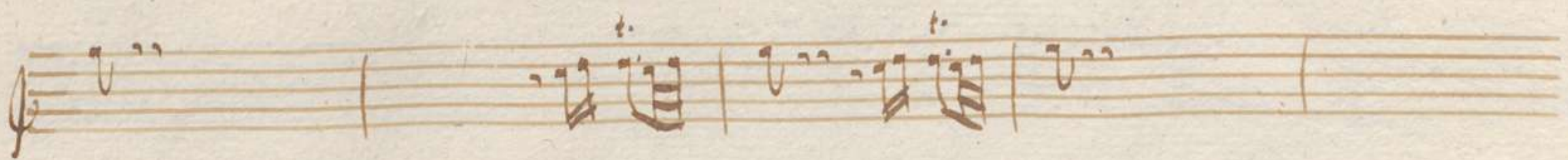




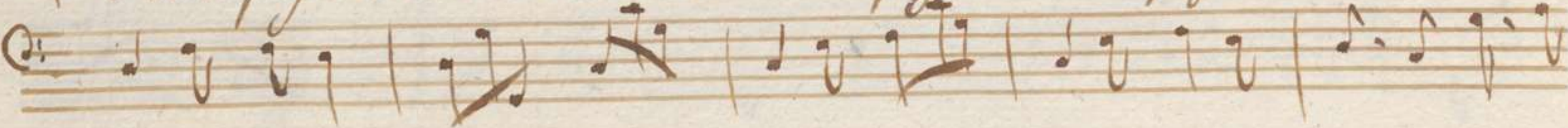
pagni, ch'accompagni uiden *do uiden* *il-con-*

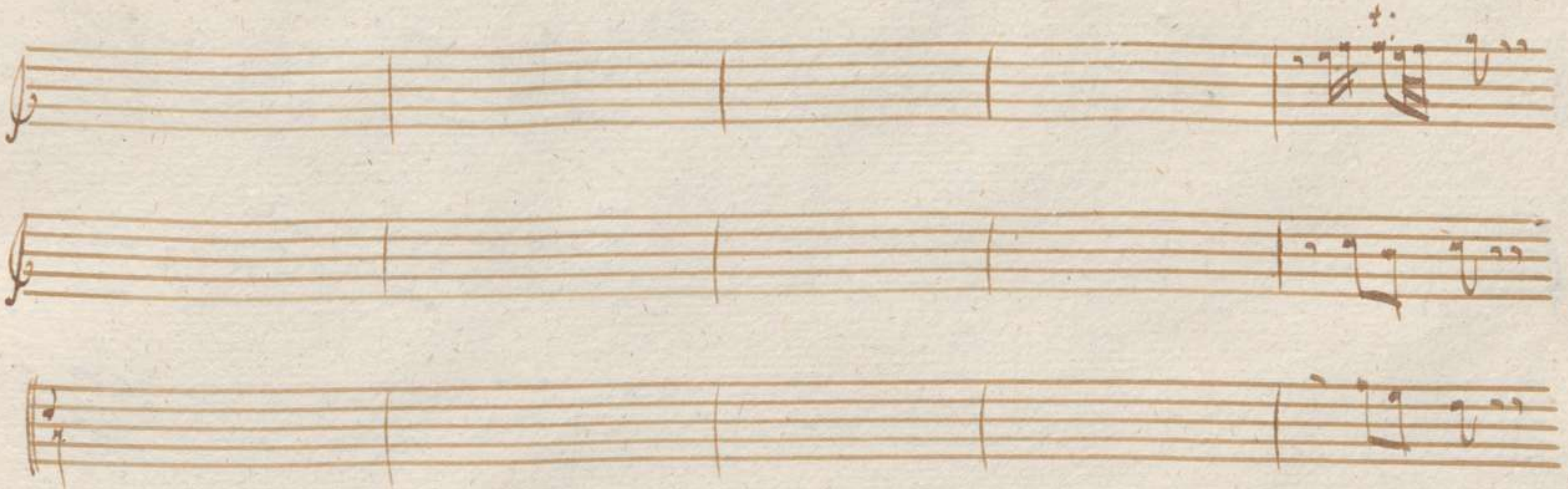
Handwritten musical notation on two staves. The upper staff features a treble clef and contains notes with lyrics written below it. The lower staff features a bass clef and contains notes. The lyrics are in Italian and appear to be part of a larger piece.





c'accompagni videndo il conten-to, c'accompagni, c'accompagni viden





do videndo - il con - tento, c'accom -

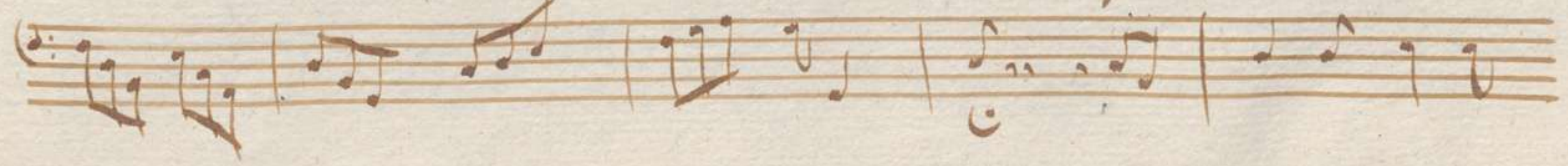


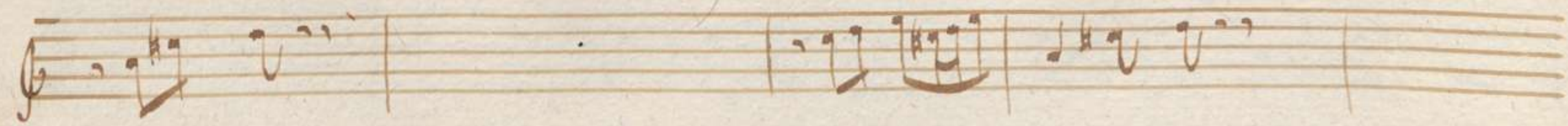
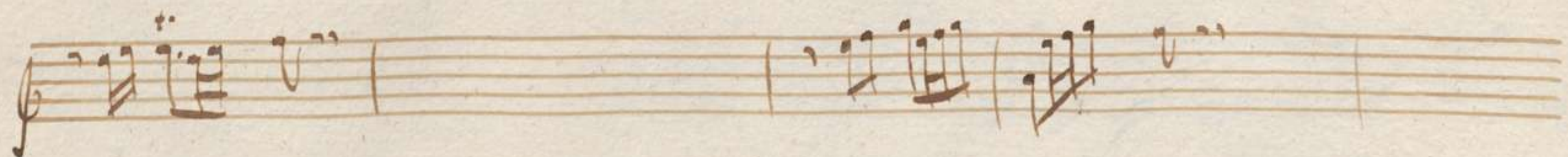
pagni si-dendo si-dendo il consen - - to.



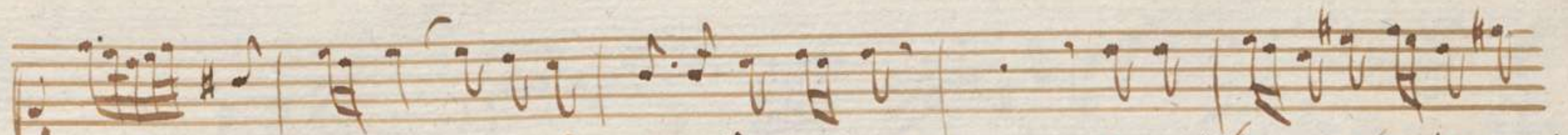


e qui l'aura-fvai tene-ria-





mo - ri, sciolga penne - & tepi - do argento sciol - ga pen - ne



siot - ga pen - ne di rapido auge - to, e qui t'au - va fra i te - nei a -





mo-ri sul ga-penne di ra - pi-do ar-gento.

a capo.

Scena XIII. Pirro, e Demetrio.

Pirro

A Lisimaco io chiesi, come ordinassi già la tua Si -

mene; L'ottenni, e 'l giorno stesso, che celebravi, ma non per me, le

nozze, presi congedo, e finì, ch'alta cura del Regno mi'era stimolo.

Dem.

curio a la partenza.

la vegia tua presenza de la mente inqui -

eta le procelle acchetto'. gl'eterni Annali, de la Grecia famosa il fatto in-

signe ruamandino per lungo giro a l'età ventive, e si con-

servi di se stessa nutrice con la lode la lode: che per l'A-

mico e' lecita ogni frode. ^{Piv.} ami Simene qual innanzi? ^{Dem} e'

Piv.

fatta maggior la piaga. (oh' miei) panni, che sia da le sue lui Venere sug-

gita; che smorta, e solonita la Peonia su' l labro piu' non vorreggi

Dem.

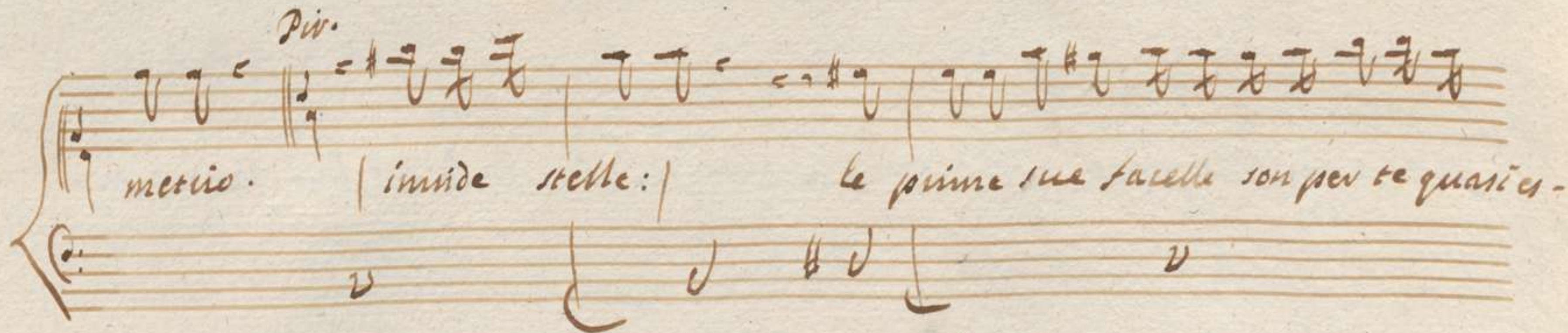
Piv.

anzi gemoglia, e vide piu' fresca de l'usato. (egli m'uccide.)

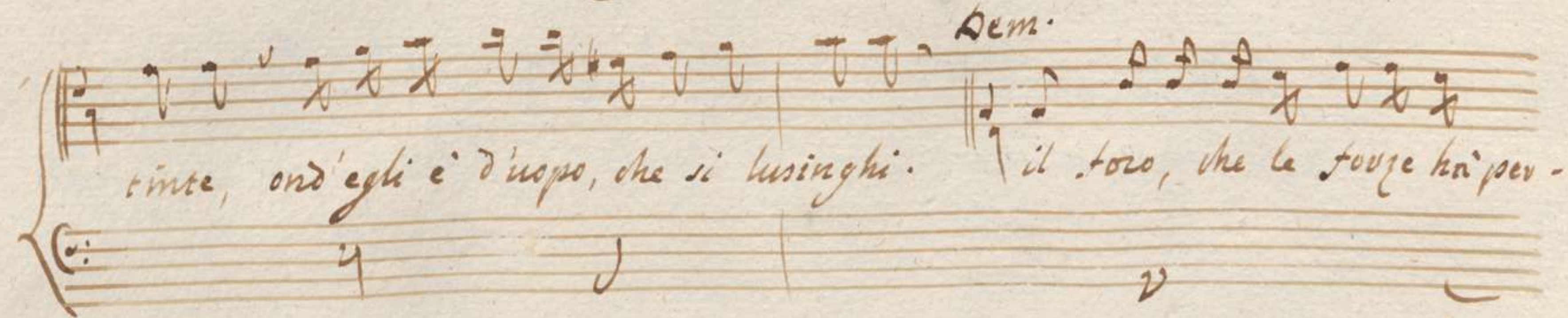
Dem.

toto, signou, le sueta, che per me la sposasti, ond'ella onori il calamo à ve.

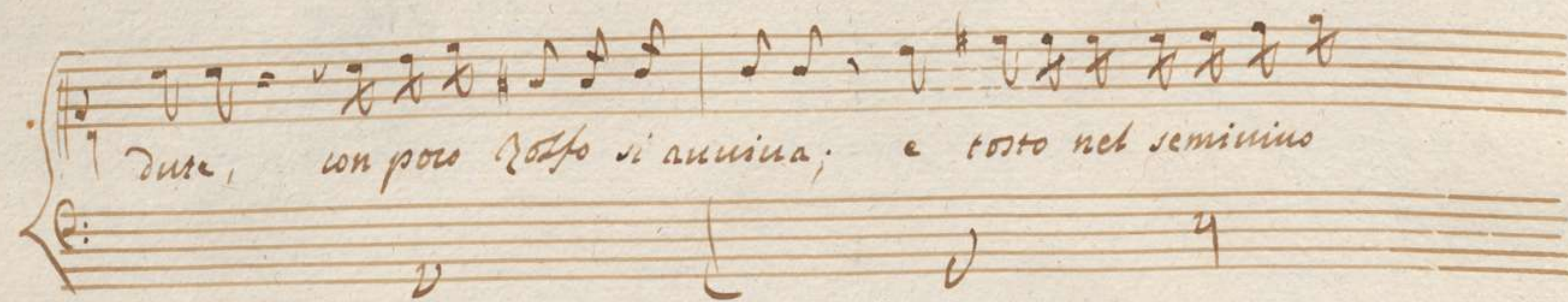
Piv.
mercio. | inuide stelle: | le prime sue facelle son per te quasi es-



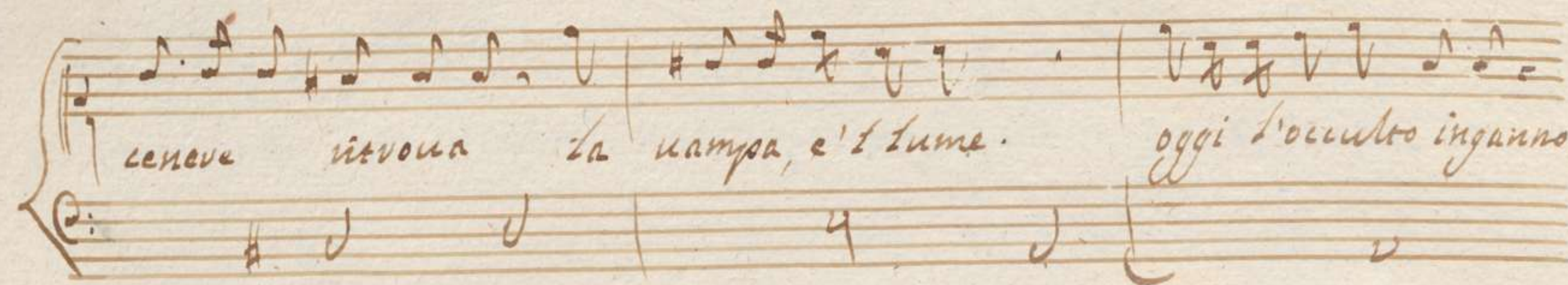
tinte, ond'egli e' d'uopo, che si lusinghi. *Dem.* | il toro, che la fozze ha per-



dure, con poco rotto si annuia; e tosto nel seminiuo



senere vitroua la uampa, e' t' lume. oggi l'occulto inganno



Piv.

scopri pur di timore, che me non sdegnavi. (barbave pene.)

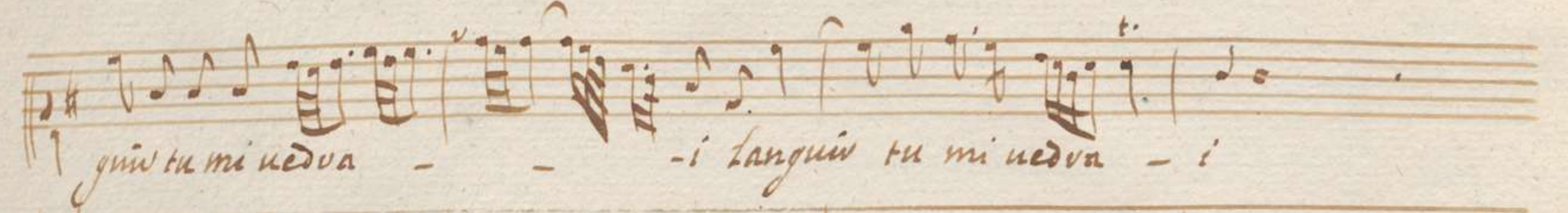
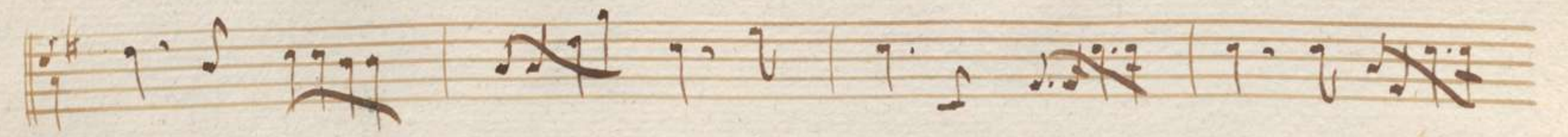
piano

Dem.

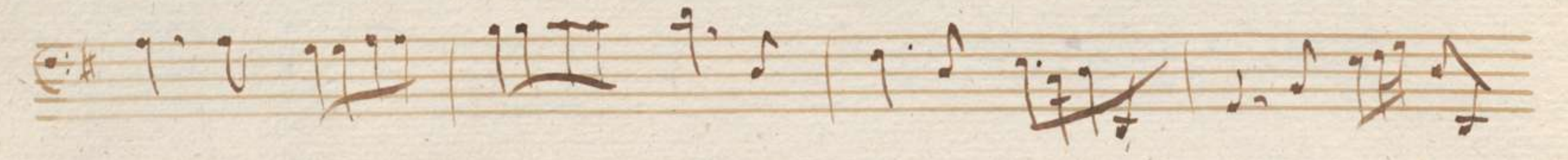

Piv. Se fva i momenti al sen, non stringo il core ben languir tu mi vedra - i lan -



for.

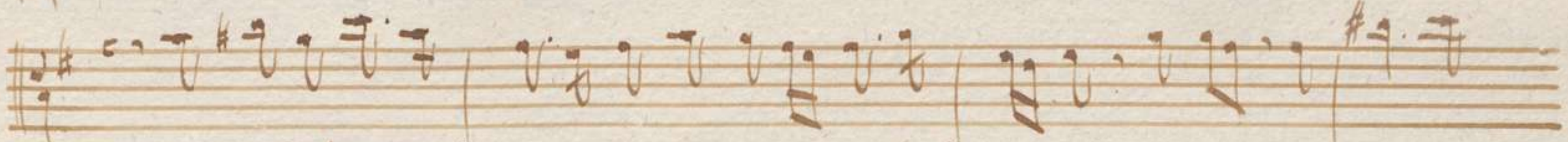
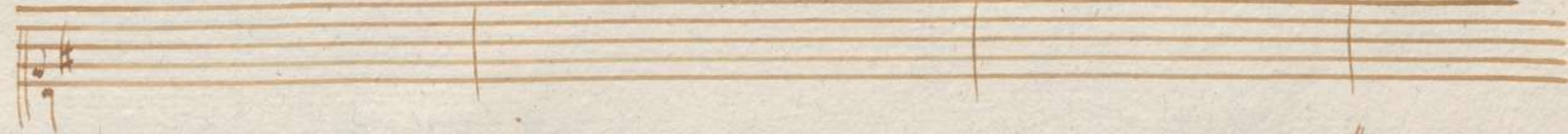
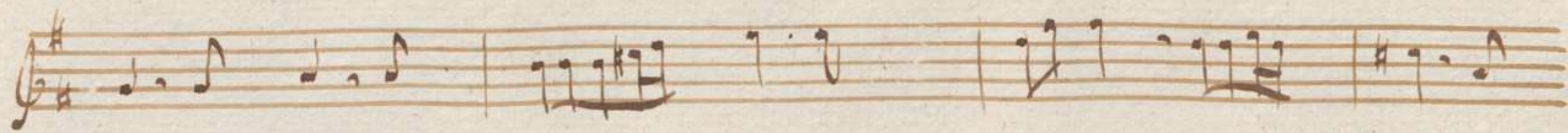


qui tu mi uedua - - i languin tu mi uedua - i

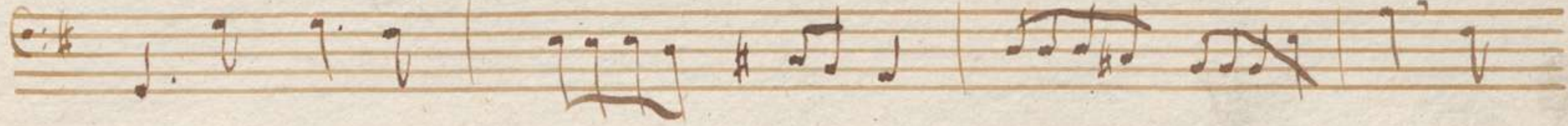


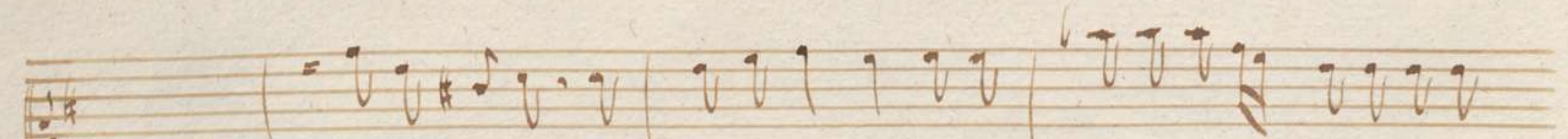
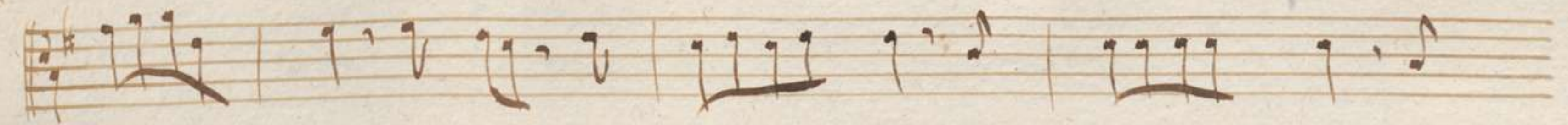
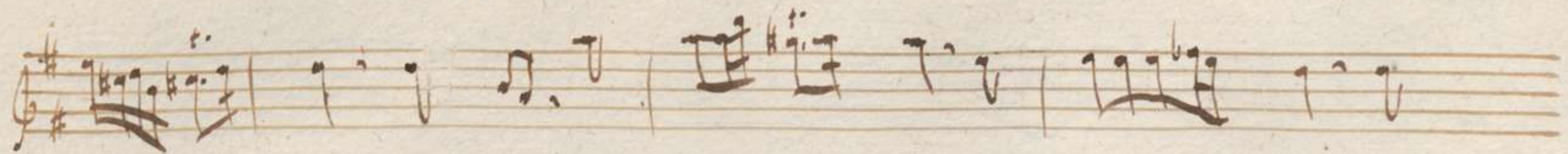


pia.



Un cor del tuo piu tenero, amor non-fei ma-i amor - amor non





troppo scateri, e troppo nevi son quei lumi lussin-glieri, che m'as-

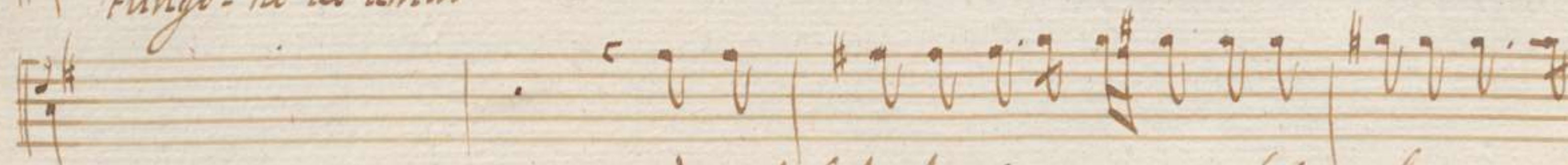
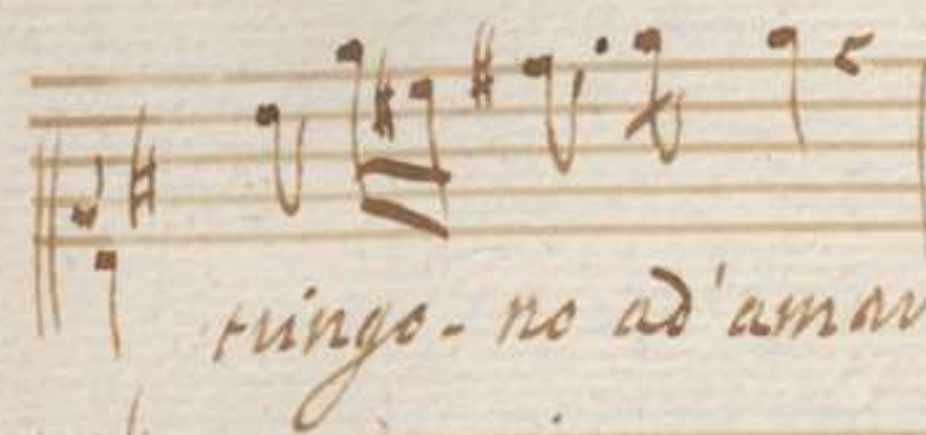
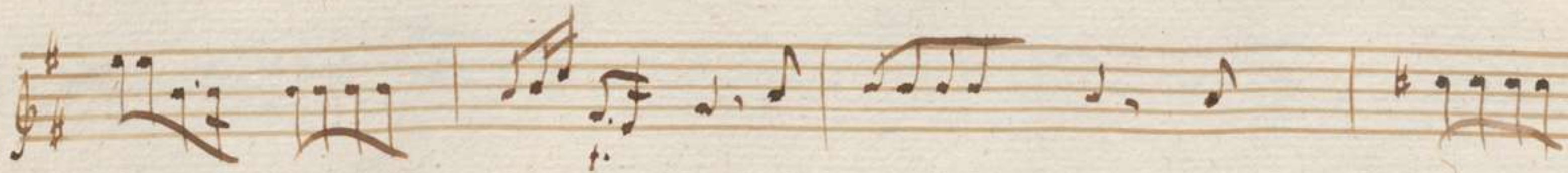


fei - mai



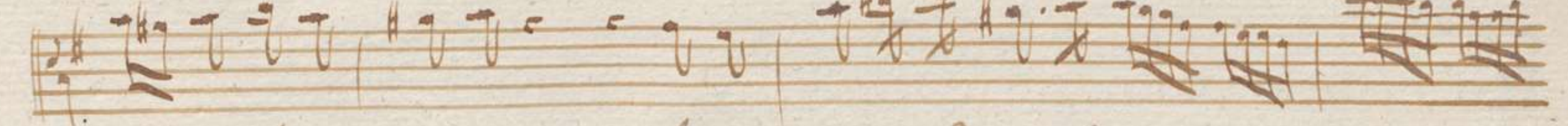
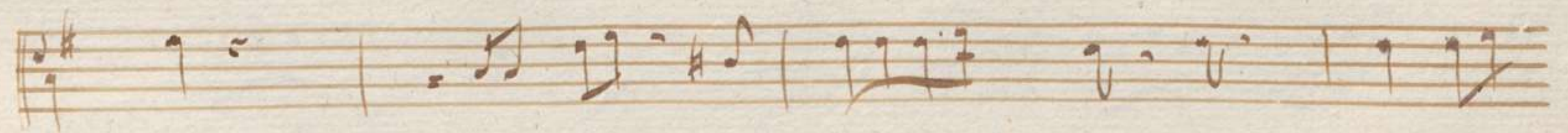
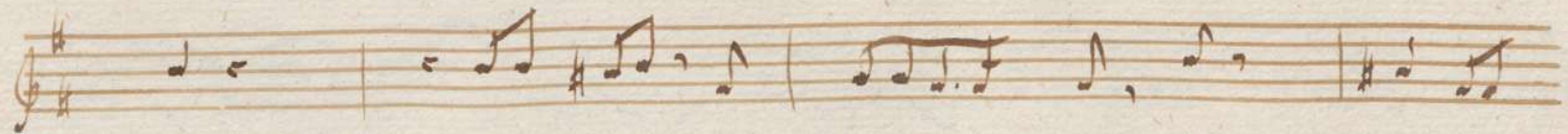
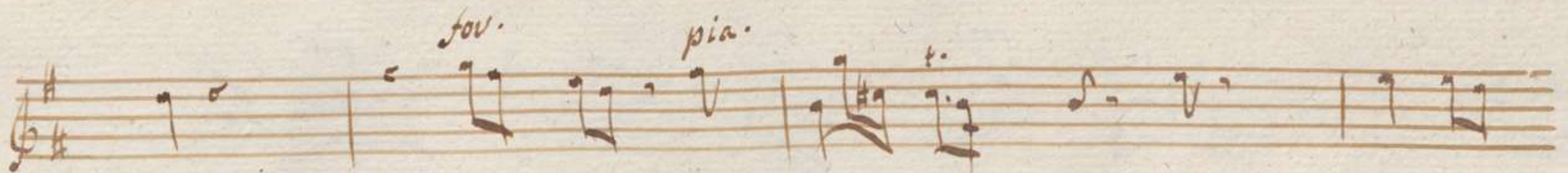
~~108~~

tringono ad a-ma-v, che m'astriugono ad'ama-v - - - che m'as -



e' quel bel, che ti consu - ma breue lampo, e fragil





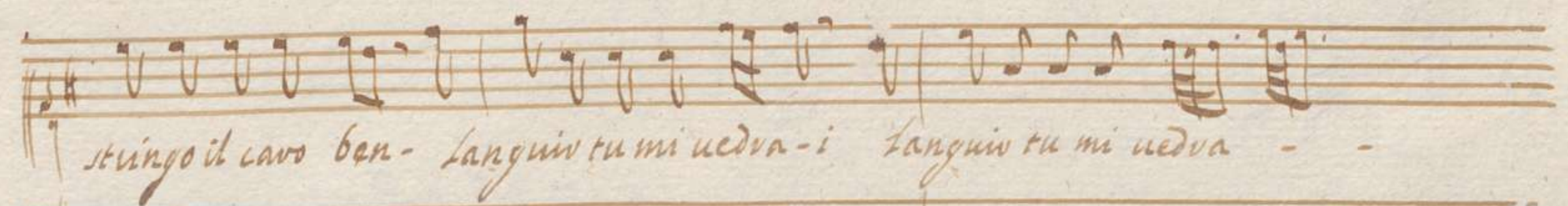
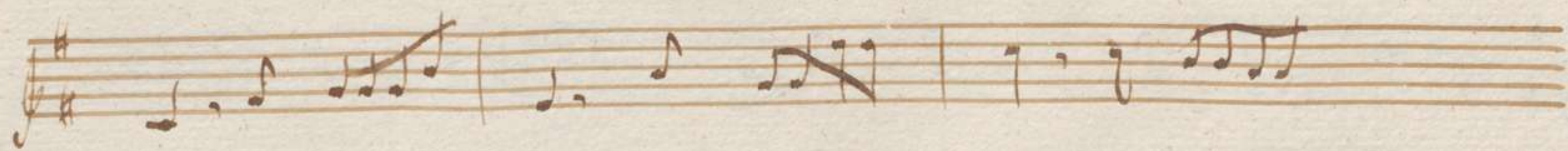
spi-ma, che per poco che per poco ondeggia in mar



for. *pia.*

Se fva momenti al sen non

- che per po-co ondeggia in mar

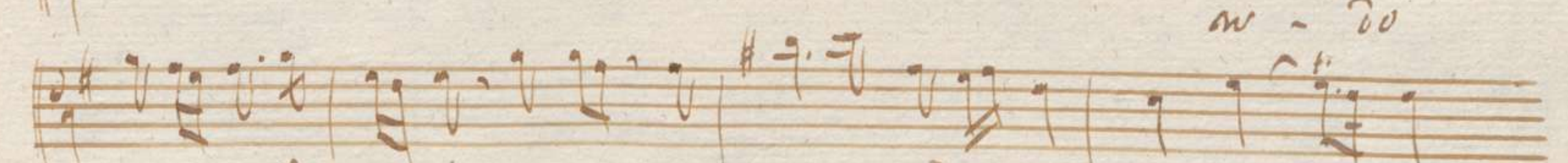
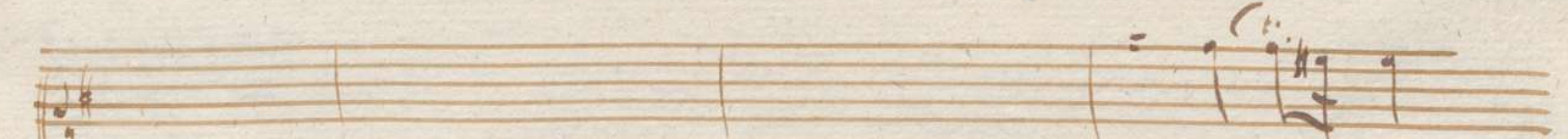
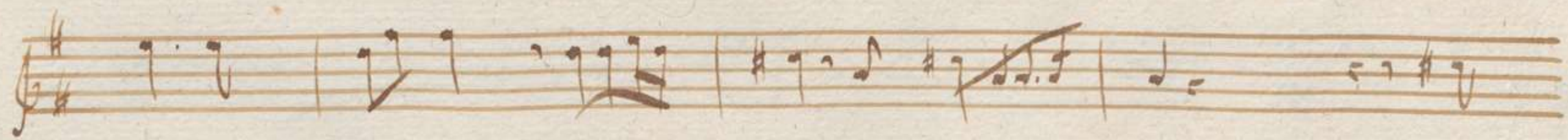
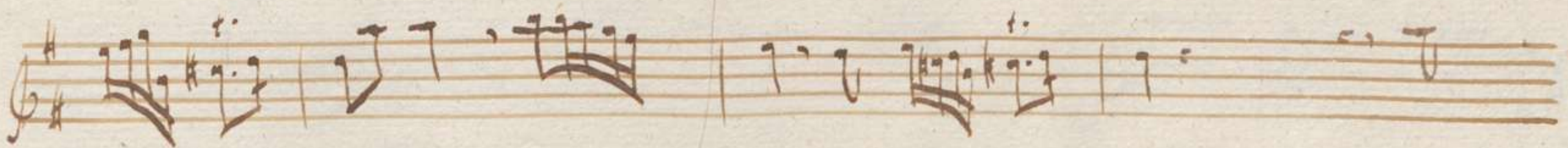


for. pia.

i languin - tu mi vedra - i

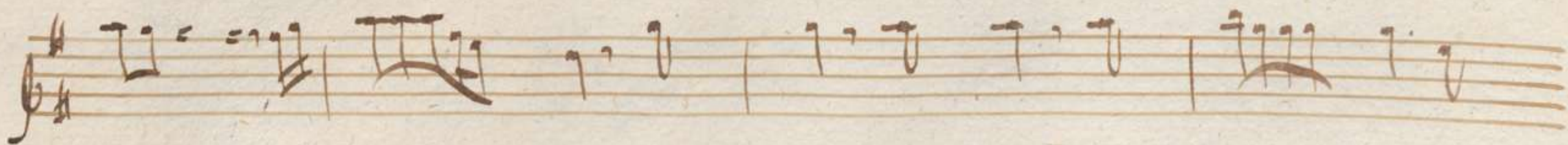
un cor del tuo piu tenero, a.

The image shows a page of handwritten musical notation on six staves. The notation is in brown ink on aged paper. The first two staves contain instrumental parts, likely for a violin and a flute or similar woodwind. The third and fourth staves contain a vocal line with lyrics written below the notes. The fifth and sixth staves contain another instrumental part, possibly for a cello or bass. The lyrics are in Italian and are written in a cursive hand. There are dynamic markings 'for.' and 'pia.' above the first staff. The paper shows signs of age, including some staining and a metal fastener on the left edge.

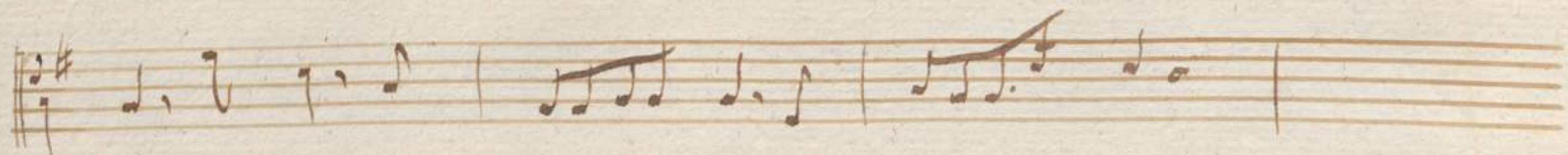
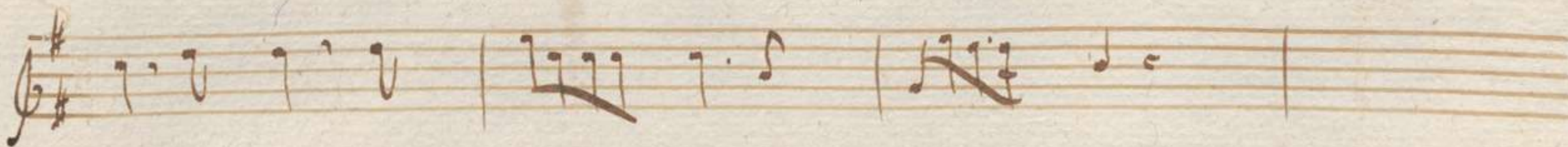


mov non uide ma-i amou - amou non uide - mai, pe - no





Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The score is divided into two systems of five staves each. The first system contains instrumental or vocal lines with dynamics markings *for.* and *pia.*. The second system contains vocal lines with lyrics and a basso continuo line. The lyrics are: *- ti - vai, av - do, pe - no al ful -* and *- ti - vai, pe - no, av - do al fulgor*. The music is written in a cursive, historical style.



gov

- di due lu - cen - - ti - vai, ardo, peno, al ful



- di due lu cen - - ti - vai, peno, ardo al ful



F. F. Mo



for.

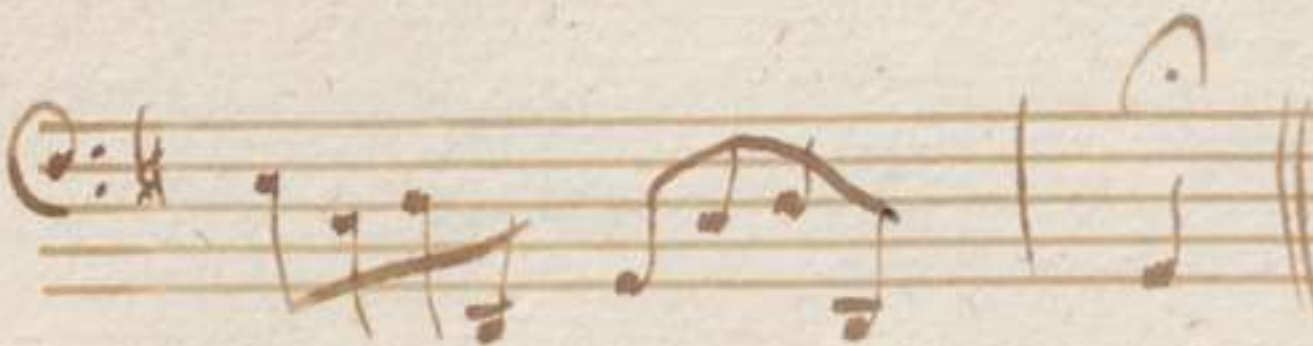
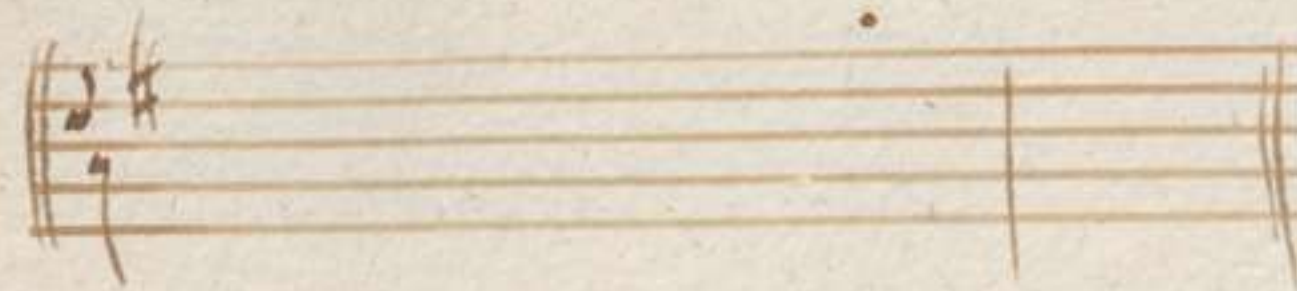
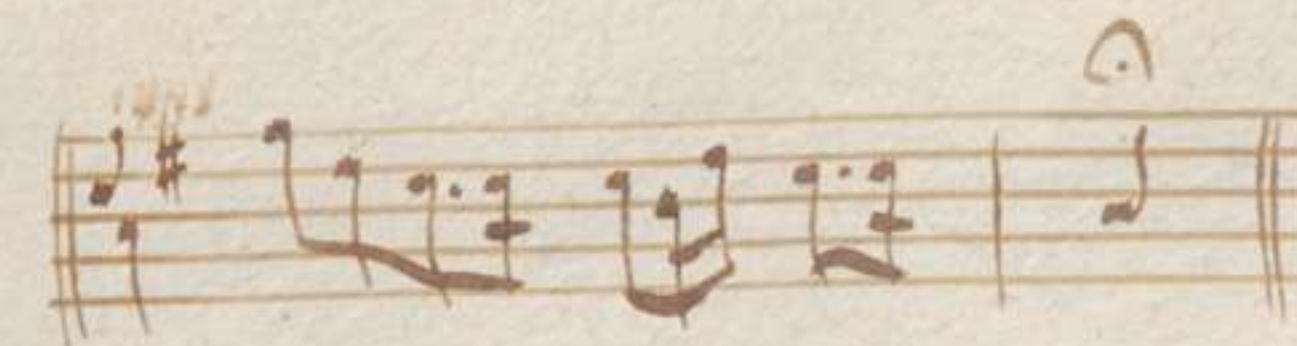
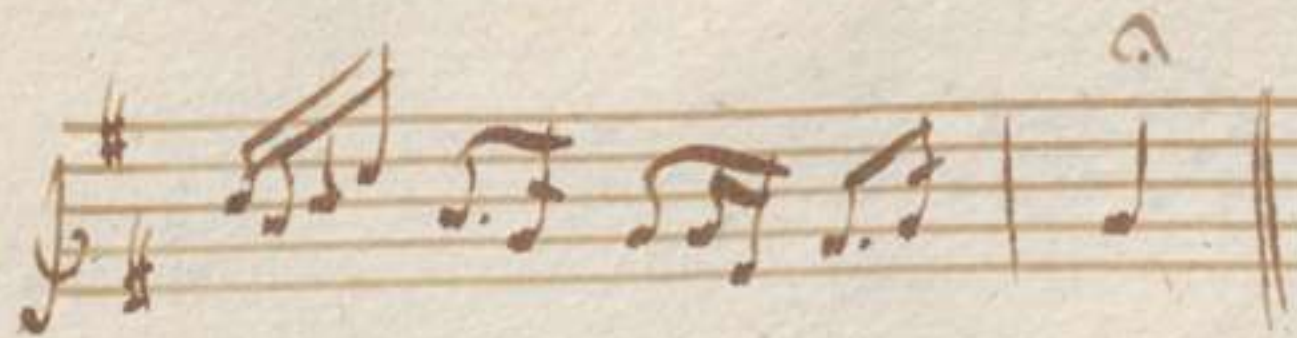
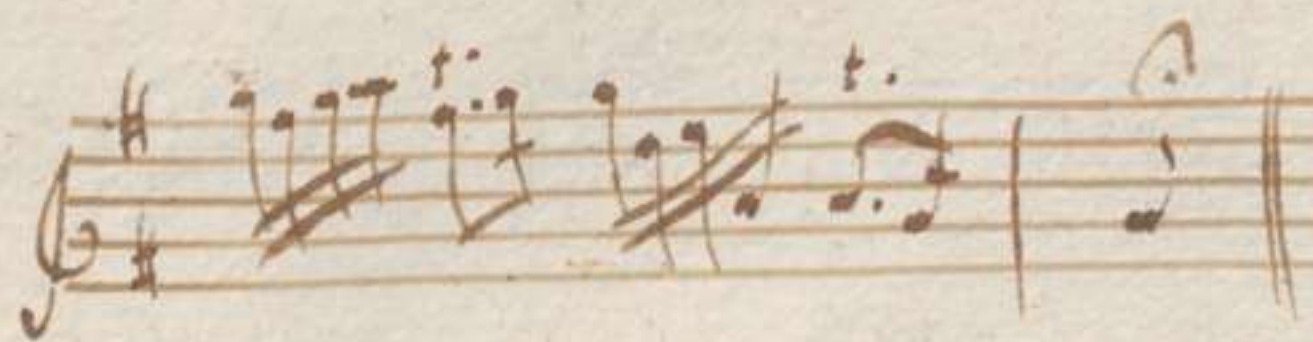


you di due lucenti - vai.

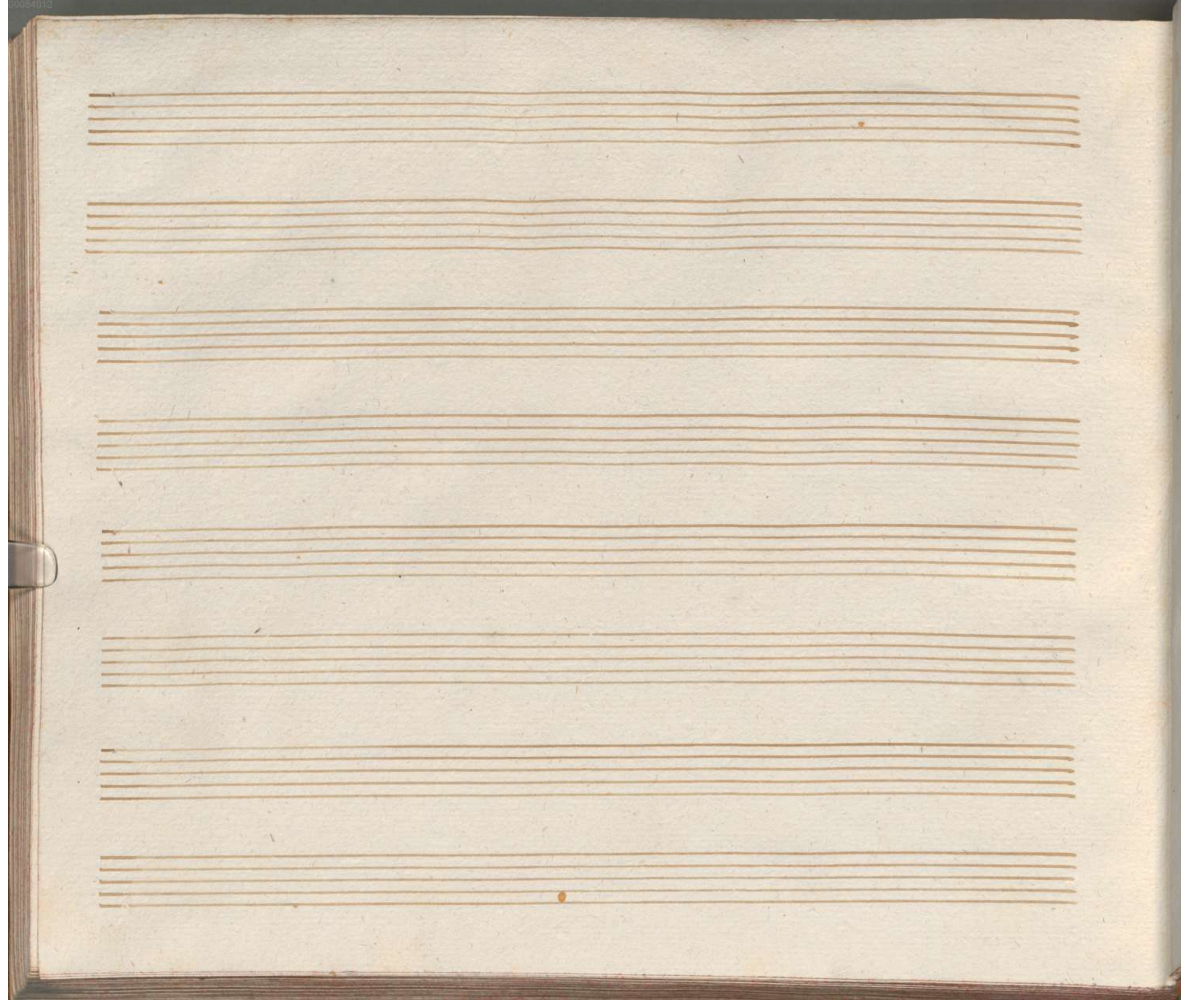


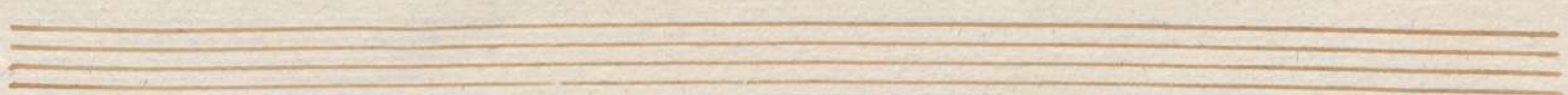
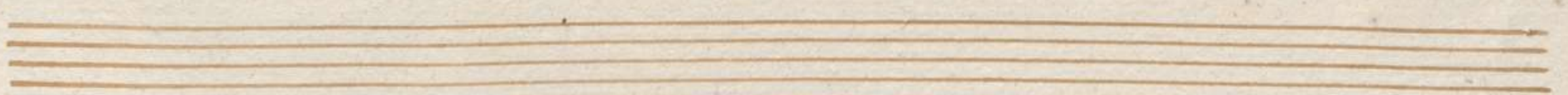
you di due lucenti - vai.



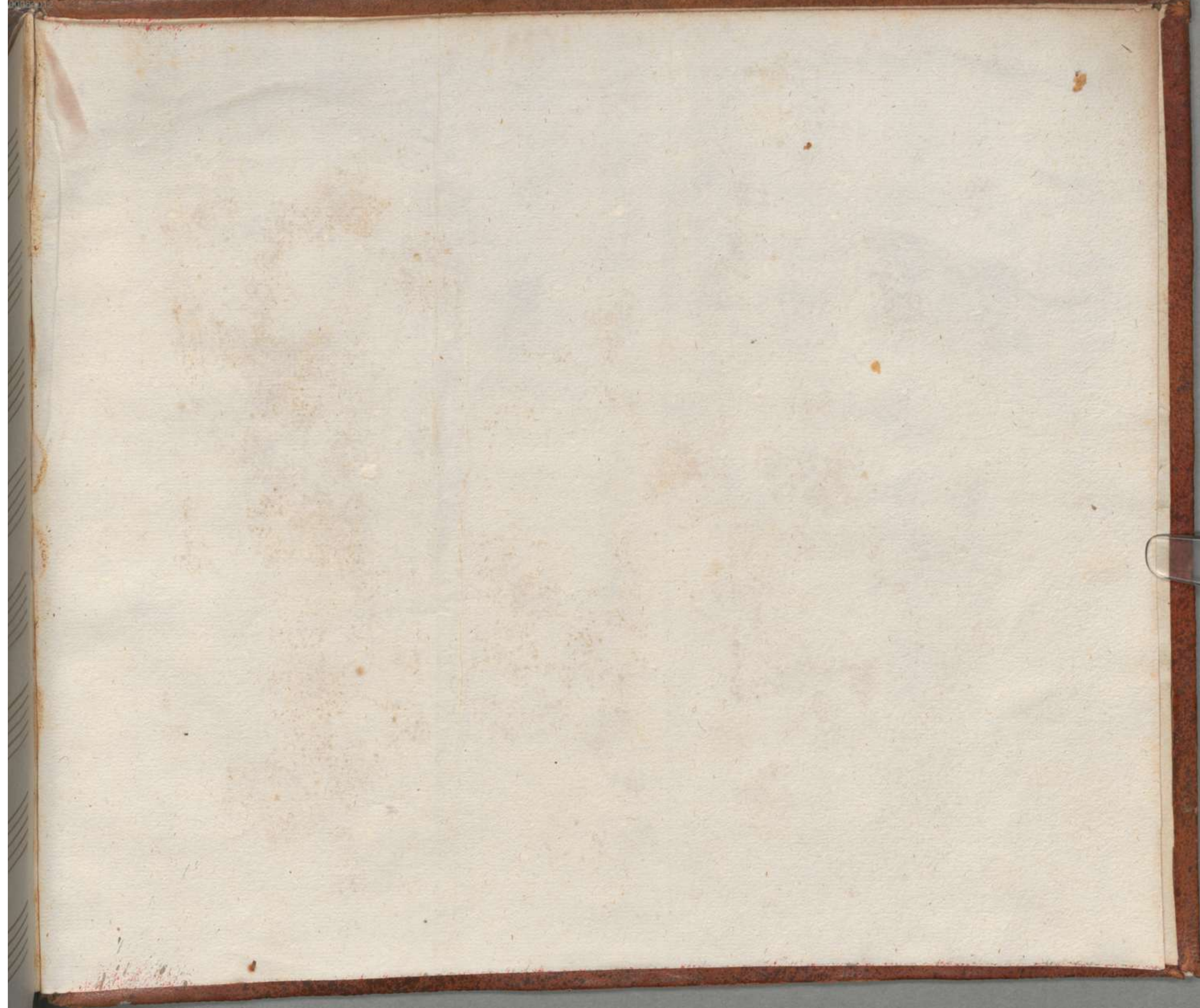


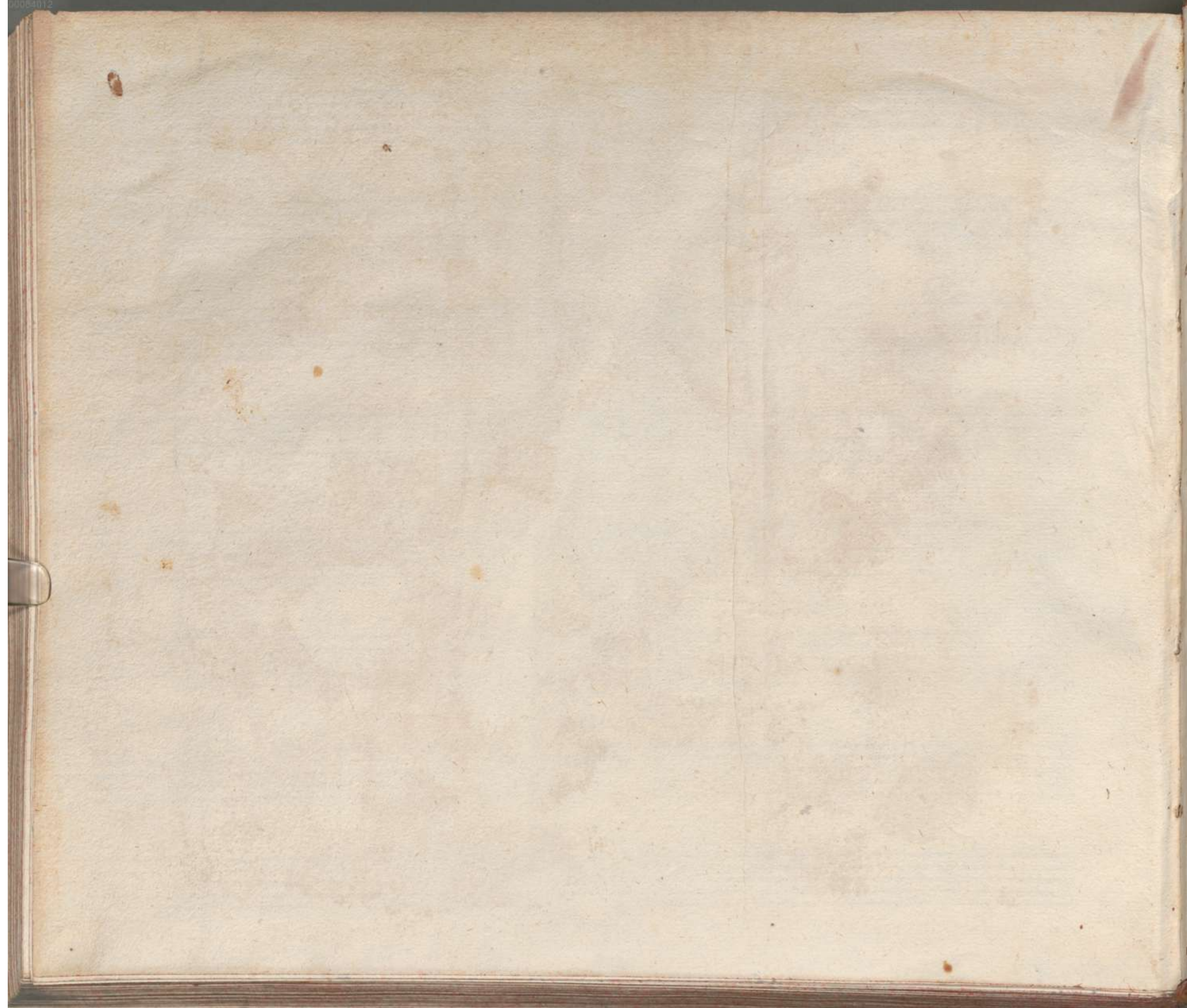
This image shows a page of aged, cream-colored paper with ten horizontal musical staves. Each staff is composed of five parallel lines drawn in a light brown or tan ink. The staves are arranged vertically, with a small gap between each one. The paper shows signs of age, including a few small brown spots and a slightly uneven texture. The page is otherwise blank, with no musical notation or text written on it.











Pirro	A
Climene	S
Deidamia	S
Breno	T
Mario	S
Cleare	T
Demetrio	S
Arbante	?

Str. 70 (1. 20)

reid an Koloraturen!

