



Mss Mus. 215



Primo e Secondo

Alto Tempo



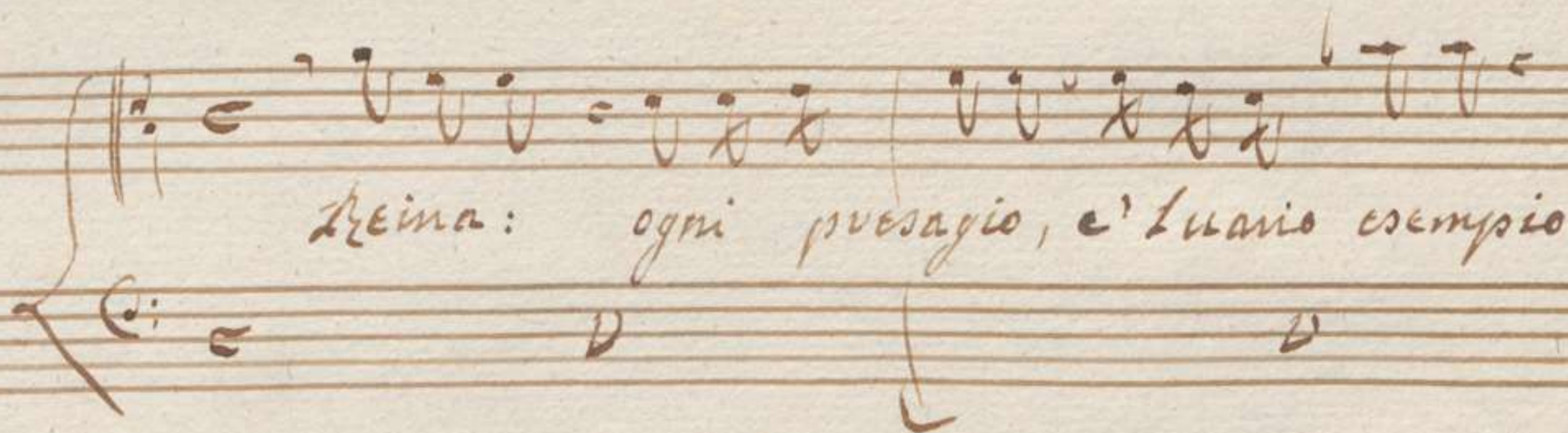




Atto terzo  
Scena prima  
Loggia.

Piirro, Cimene, L'Emecio.

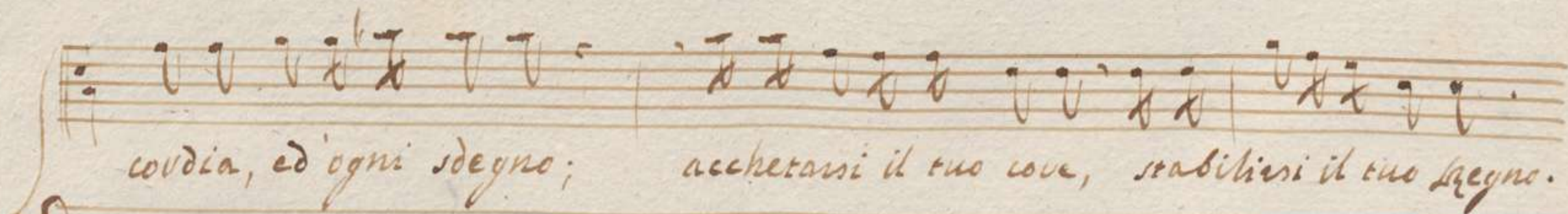
Piirro



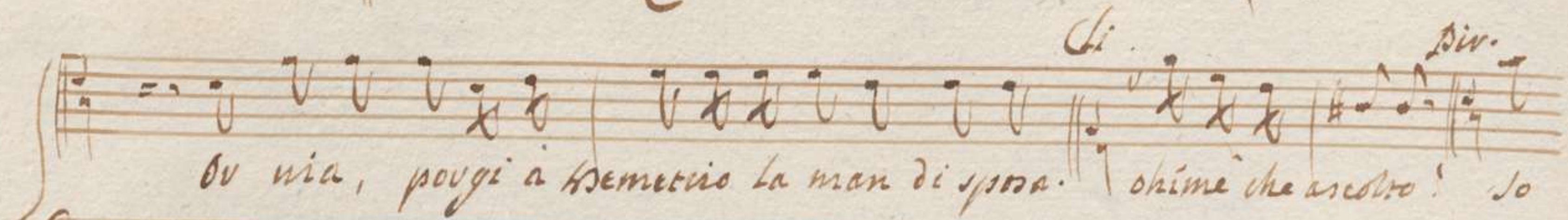
Reina: ogni presagio, e' l'unico esempio

ci ammonisce, e ne mostra, che per lo solo Amore può cadere la vita

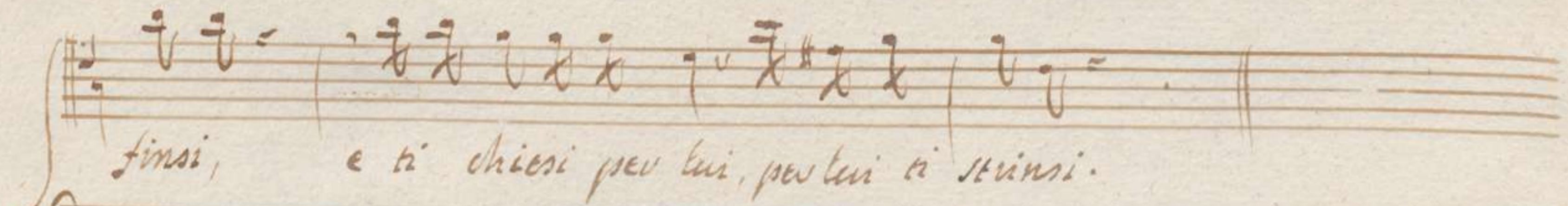
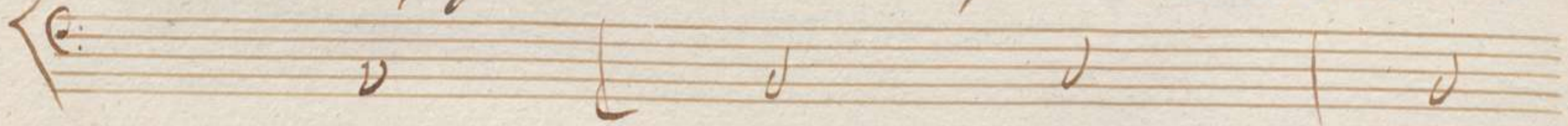




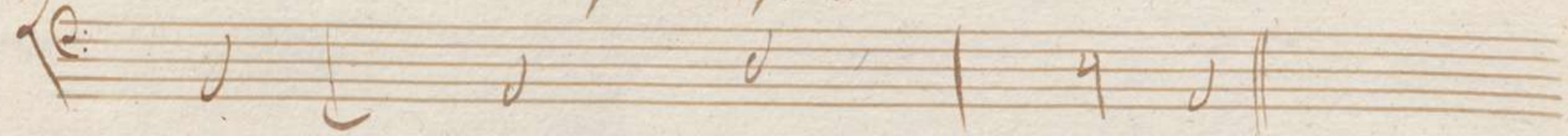
*cordia, ed'ogni sdegno; acchetarsi il tuo core, stabilirsi il tuo Regno.*



*Di Div. Du mia, pungi a Hermetico la man di sposa. Ohime che ascolto! So*



*finsi, e ti chiesi per lui, per lui ti stinssi.*





*affettuoso.* *p.* *for.*

*Demetrio.*





*pia.*

*col B.*

*Deh' porgi vïsto - vo mia dolce speranza a un alma, che langue, a un*





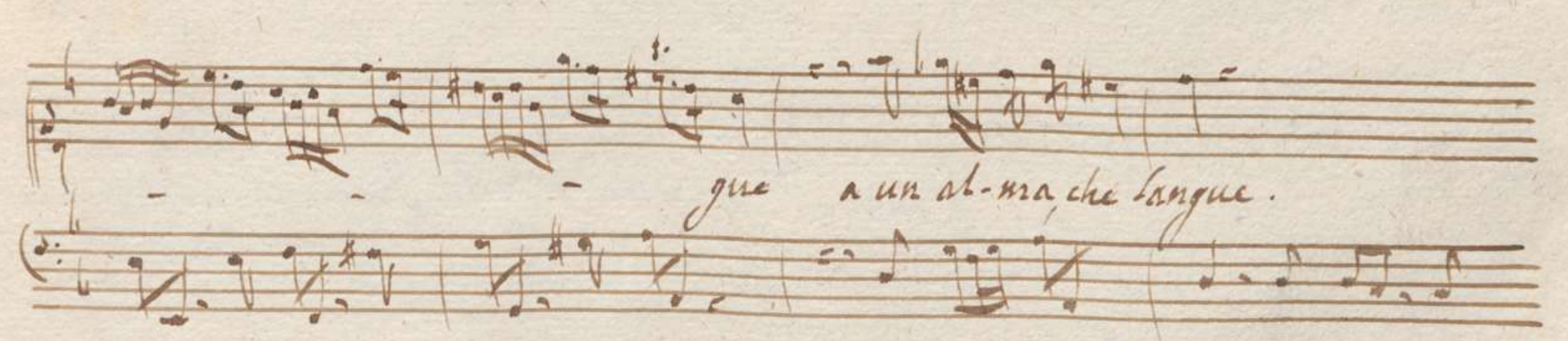
al - - - - - ma a un alma che langua, mia dolce speranza, deh'





*spougi vis-toro, delz pou-gi visto-vo mia dol-ce spewan-za aun al-ma che lan-*







*pia.*

*col B.*

*s'inas - pua il marro. co, la Flam-ma s'aranga, e in*





tanto mi muovo già freddo, ce esan - que

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with notes and rests. The lyrics "tanto mi muovo già freddo, ce esan - que" are written in cursive between the two staves, with hyphens indicating syllables that span across bar lines.



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

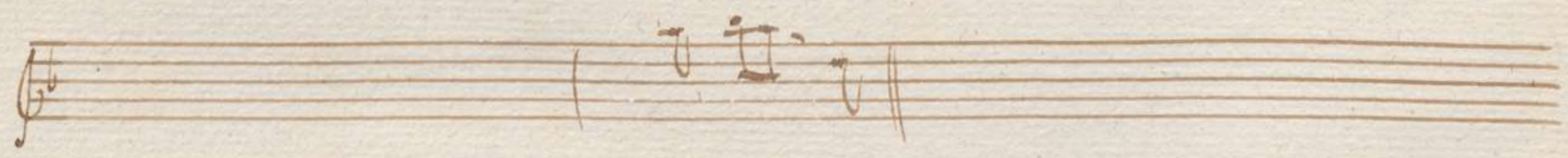
*già freddo, et esangue,* *e in tanto mi*



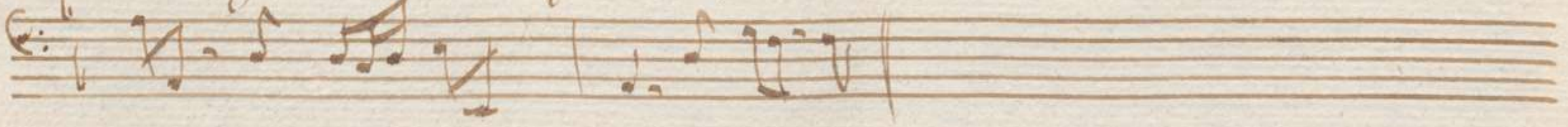


*movo, già freddo, et san - gue, già*





*freddo, già freddo, et esangue.*

 A single staff of music with a treble clef. It contains a vocal line with handwritten notes and lyrics. The lyrics are "freddo, già freddo, et esangue." The notes are mostly quarter and eighth notes.




*Dimane si risuote  
e dice,*

*Popoli, udiste? il nostro Re, che*

*tanto glorioso fra l'armi  
sogna monni di strage alzo crofei;*

*ha perduto ogni uanto  
s'empio inganno le Nevgini, e gli Re.*

*Div.*

*mi adoprai perche cessi co'l mezzo de sponsali  
de l'implacabil*



Monte il reciproco danno. se onesto è il fin, lodevole è l'inganno.

*Cl.*

e no' l'fulmina il ciel! dunque fingesti allora, che mi dicesti, che per me ti dis-

*Piu.*

truggi; e fur bugiardi sino i sospiri, e i guardi? no' bella io non men.

*ry.*

confesso Amico, ch'ardo per lei; che senza di lei mov -



vo; ma cede l'amore a l'amicizia, ed' a la fede. *Dem.* ed' a me l'occul.

tasti? ah' che non meno son amico di Pivvò, di quel, che Pivvò amico sia di de-

metrio. a te la sposa ov lascio. *Piv.* ho, no; l'hebbi per te.

L'auver mineve io per altri unocoi; per altri io colsi dai cani robusti il



*Al.* *Dem.* *Piv.*  
mele. (oh' barbaro! oh' infedele!) si, si; teo rimanga. no, no; teo s'al-

*Dem.* *Piv.*  
lacci. a te la dono. per me rinuncio al donator il dono.

*Al.*  
La figlia d'un Regnante in quisa tal si vilipende? e quale

quale souva di me ragione avete, ch'ambi con gava indegna del mio stesso us-



Lev dispo'u uolere ?



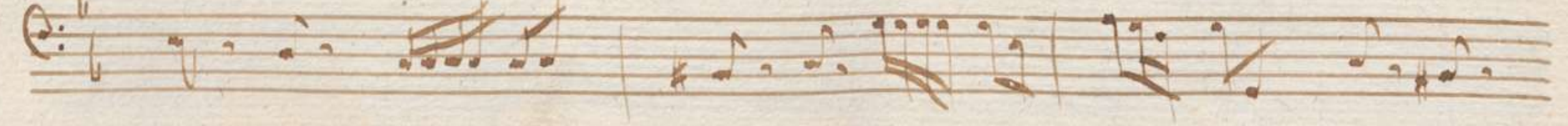
*pucato*

Barbari, perfidi no', non mi ue - uete piu', non mi uedrete barbari





*non mi vedete perfidi, barbari, perfidi no, non mi vedete piu, no, no, non*





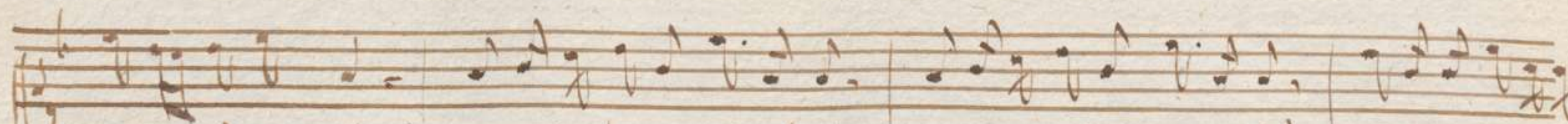


mi ve - dute pie

perfid, barbari, perfid, no non



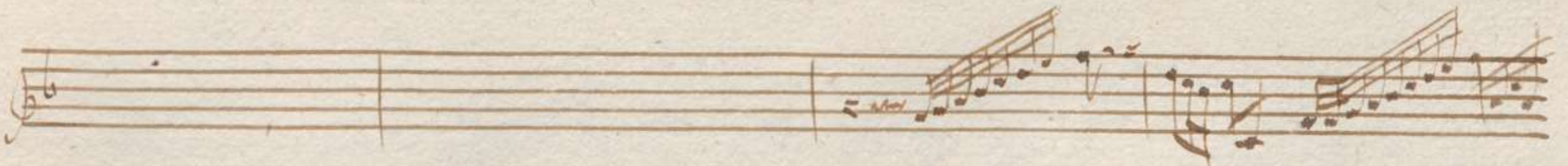




*mi ue-dete piu non mi uedete barbari non mi uedete perfidi, perfidi, barbari,*







Handwritten musical notation with lyrics in Italian. The lyrics are written in a cursive hand below the notes.

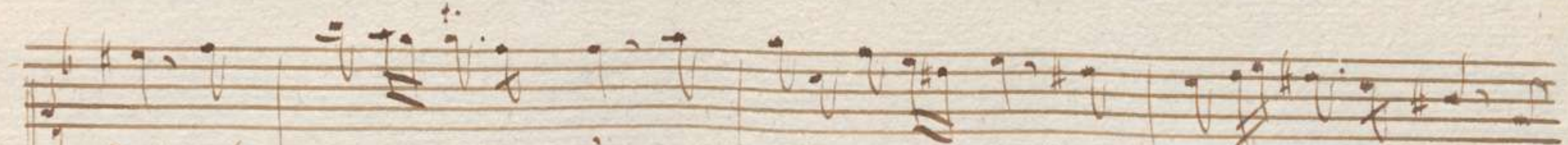
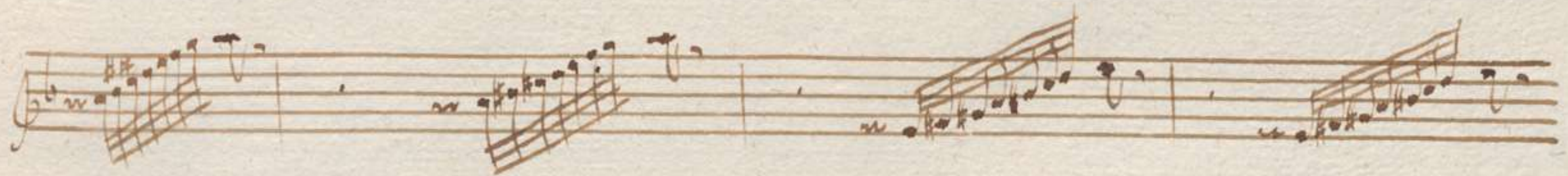
barbari, perfid' no, non mi vedrete piu, no no, non mi vedrete piu

 A single staff of music with handwritten notation, continuing the piece. It starts with a treble clef and common time, showing a series of notes and rests.



Handwritten musical score on aged paper, featuring six staves. The notation includes treble clefs, various note values, and rests. The bottom staff contains the lyrics "di questo ciel con." The music is written in brown ink on yellowed paper.





del l'aspetto - fuggivo; e i nodi scioglie-vo de l'aspra-sevritu, e i-







nod: sciogliero' de l'aspra de l'aspra - sevnitu. a capo.



Scena II

Piuu, Demetrio guardando dicev a Cimene.

Demetrio.

Cimene oh mio! Cimene! ah non beuci mi!

margine vomito il Tanai estremo! ah che fra l'gel non crebbi

oue s'odon stuscian de l'orsa argente le pigve vote: ) amou mi



*Piv.* *à 2*

*vinse: amore tuo po i suoi dard ha fini nel mio tenevo petto. Ohime, che dissi.*

*f.* *5. primo.*

*Dam*

*Piv.*

*No' peria moiv, che cedevv al guardo lusin.*

*allegro*

*5.*



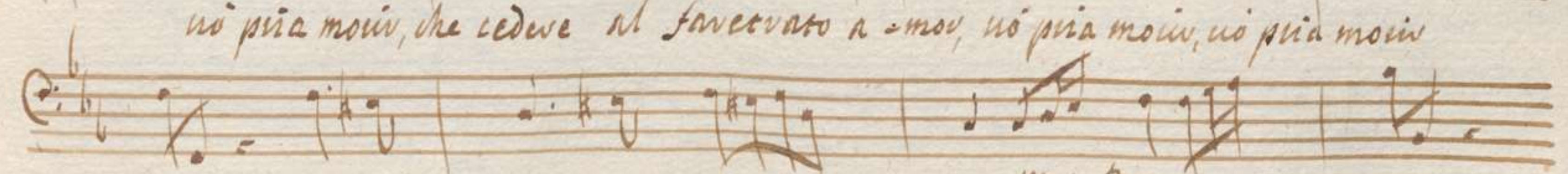


*ghieu, uo' pia moiu*

*uo' pia moiu, uo' pia moiu*



*uo' pia moiu, che sedewe al faveccato a - mu, uo' pia moiu, uo' pia moiu*



*sempa B.*

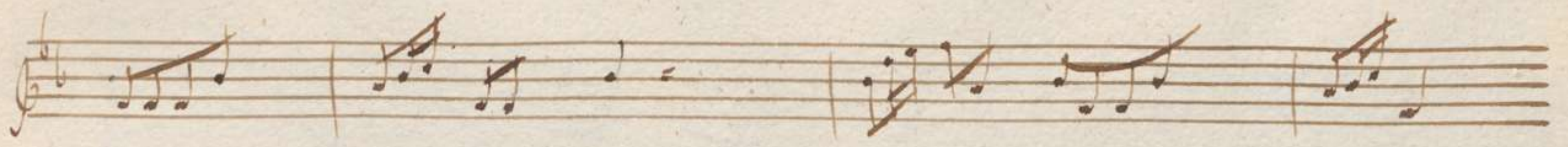


*no' pia moiv, che sedewe al gran-do-lusinghiev, no' pia moiv*

*no' pia moiv, che sedewe al fa-ve-tuato amor, no' pia moiv che sedewe al*

*con B.*





*no' pia moiv, no' pia moiv, che cedeve al guardo lusin-ghiu, no' pia mo-*



*favetvato a - moiv, no' pia moiv*

*no' pia moiv*



*senza B.*



Handwritten musical notation on three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values, rests, and bar lines.

Handwritten musical notation with Italian lyrics on four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The lyrics are written in a cursive hand.

io, uo' pria morir, uo' pria morir, che cedere al guar-do-lusinghier - al guar-do lusin-  
uo' pria morir uo' pria morir, che cedere al fa-ve-tuato amor - al fa-ve-tuato a-



*forte.*

*fc*

*shies*

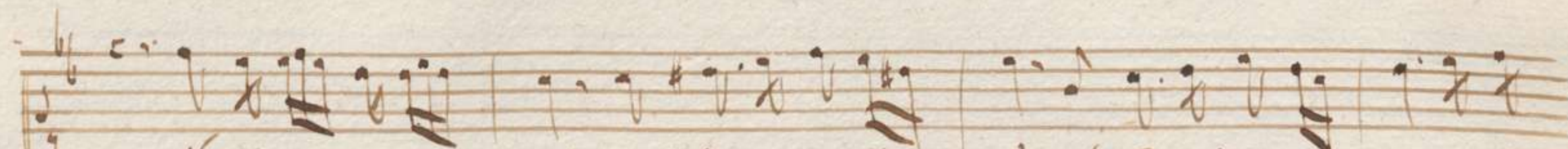
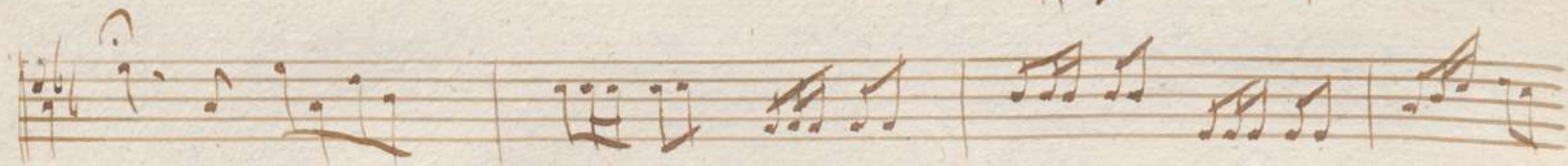
*mov.*

*fuo.*

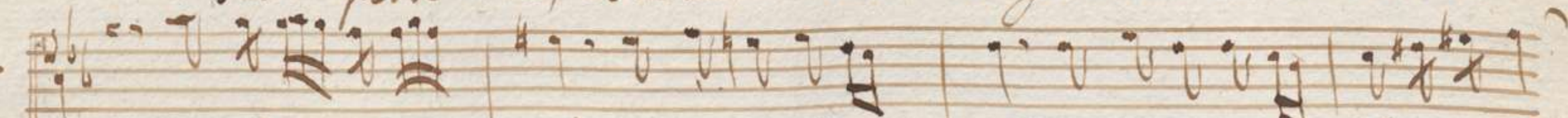




*piano.*



*il fasto - perde - va; se in danno uide - va gl'ardenti vai lu - centi il*



*piu chiaro - dicev - vo; se un uero iome - vo infante dio no. lante de l'al*



*senza fi.*



*forte.* *piano.*

ua - go - vighio aveien,

il fasto - perde - va, se indanno uive -

- me - feriron,

piu chiaro - diven - va, se un vico dio no -

*tutti* *senza B.*





va' gli ardenti voi lu - centi il va - go - feitor. No pia moiv, she. da capo.



vi infante dio vo. lante, de l'al - me - feitor.





Scena III

Giardino ne gl' Appartamenti di Desdamia

Cleante, Brveno.

Se.

Brveno

Musical notation for Brveno's first line. The vocal line is in G major, 4/4 time, starting with a treble clef and a common time signature. The piano accompaniment is in the same key and time, starting with a bass clef. The lyrics are: "Lasciai pur solo adesso! vedi, che a la mia bella torni il si."

Lasciai pur solo adesso!

vedi, che a la mia bella torni il si.

Brve.

Musical notation for Brve's first line. The vocal line is in G major, 4/4 time, starting with a treble clef and a common time signature. The piano accompaniment is in the same key and time, starting with a bass clef. The lyrics are: "qual? dal genitor bandito egli e' di qui lontano cento, e piu miglia; e".

qual?

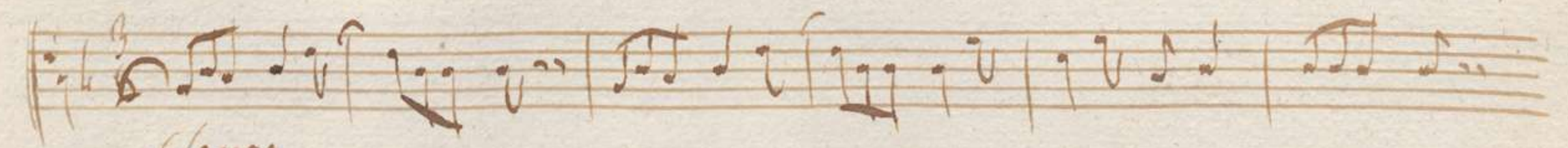
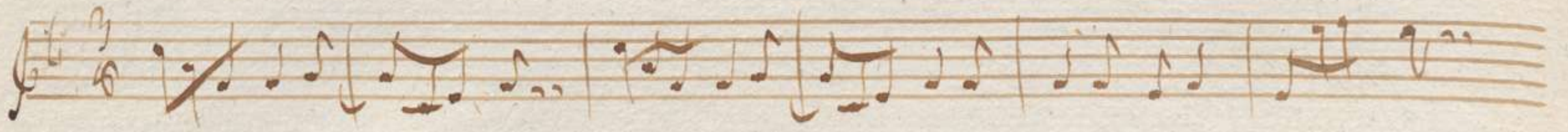
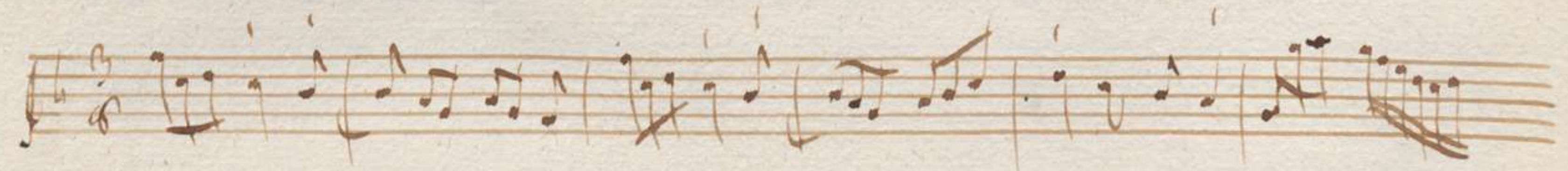
dal genitor bandito

egli e' di qui lontano cento, e piu miglia; e

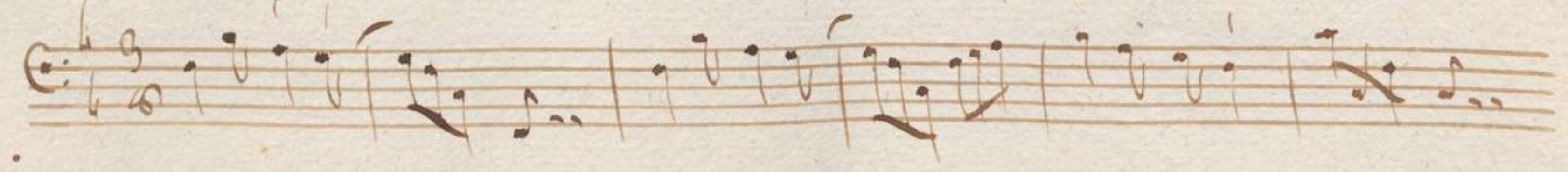
vedi, che avveniva, cio' che Brveno consiglia.

Musical notation for Brve's second line. The vocal line is in G major, 4/4 time, starting with a treble clef and a common time signature. The piano accompaniment is in the same key and time, starting with a bass clef. The lyrics are: "vedi, che avveniva, cio' che Brveno consiglia."





*Clearce*







*pia.* -5.

col 14.

*Pur non e' sem - pre felici - ta, quoniam, cui hinc - lo spe -*





*for.* *ria.*

*van d'enen lieto, e di gioin d'enen lie - to - e - di gio -*



*for.*

*pia.*

*col. M.*

*iv,*

*pur. non e' sem- pre feli- ce, qui- cui licet*





- lo sperar d'esser lieto, d'esser lie - to - e -





*for.*                      *pia.*

*col*

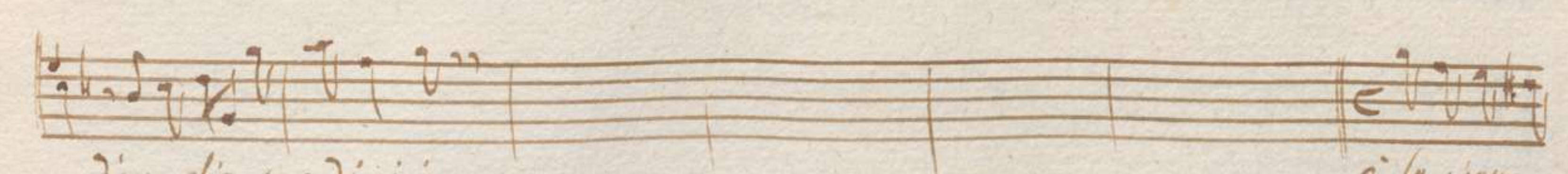
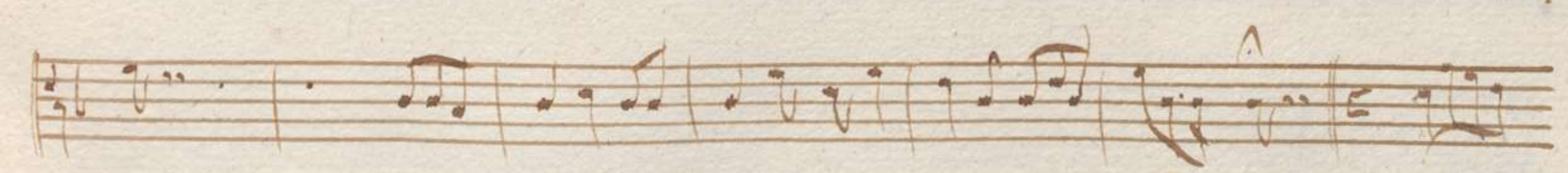
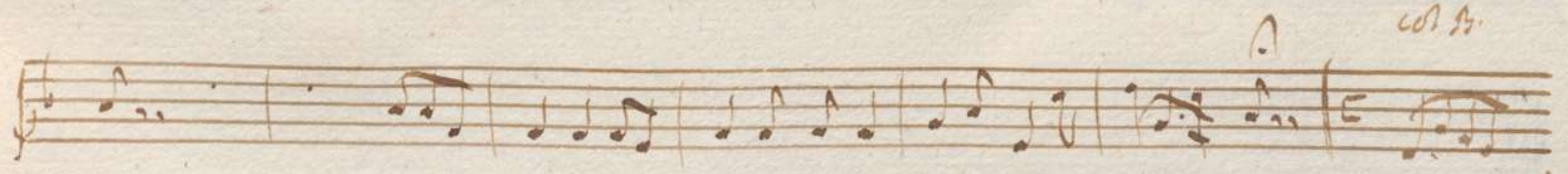
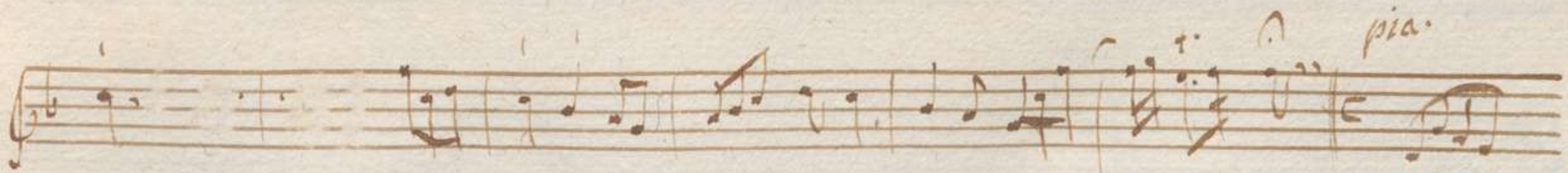
*di gioiù, pur non è sem- pre felì- ce quei, mi lice - lo sperar d'esser*



*for.*

Handwritten musical score on aged paper. The score consists of five staves. The top three staves are empty. The fourth staff contains a vocal line with lyrics: "lieto, d'esser tie - to, e di gioir". The fifth staff contains a piano accompaniment line. The music is written in brown ink.





*pia.*

*col st.*

*d'innu-chie-to, e di gioin'*

*e' la spene un*

*allegro.*





*finto* de-ne, od'un sogno di chi è desto: che ben presto subitangia, che ben





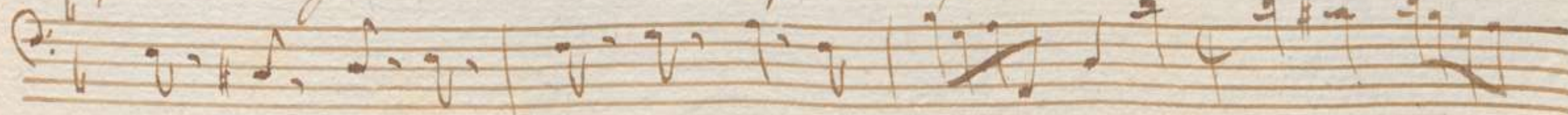
*for.*



*puesto sub. cancinu*

*e puo*

*e puo suanu,*







*pia.*

*ed. B.*

*e' la spene un finto be-ne, od'un sogno di chi e' desto; che ben presto - suo con-*





gias, che ben presto - suoi cangiar -

The image shows a page of handwritten musical notation. At the top, there are three empty staves. Below them are three more empty staves. The bottom section contains two staves of music. The upper staff is a vocal line with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music with various note values and rests. The lower staff is a piano accompaniment line with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music, primarily consisting of eighth and sixteenth notes. Between the two staves, the lyrics "gias, che ben presto - suoi cangiar -" are written in a cursive hand. The paper is aged and shows some staining.



Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in brown ink on aged paper. The lyrics are written below the staves.

*for.* *pia-* *s.*

*al M.* *s.*

*s.*

*s.*

*e puo', e puo' maniv.* *puo'-non e sem-* *al segno -s.*

*s.*



Scena IV

Vede bene Mario, che sopravviene.

Cleante

Mar.

Cle.

Ah che rimiro!) acquietati mio cor-) Lin-

Mar.

Bve.

Mar.

degno e' qui pur anco. (piu' acerbo fa il dolor) (son io mezzo stordito) le

Cle. a bve.

Bve.

Mar.

sue men-ture) piu' resistev non posso. fuggi, signor, la vine. (piu a-



*Cl.* *Mario.* *Cl.*  
cerbe fa il dolo le sue... *Mario.* Cleante qui? La stima, il metro conosci

*Mar.*  
tu de l'alta seidamia? so, ch'è d'un brè gemmano, e che a suoi primi fortunati u-

*Cl.*  
giti applause l'ova, e s'infiorovono i liti. (ferme lo sdegno) e tu chi

*Bve.* *Mar.*  
sei? t'acqueta. un mi son io, che ne l'opre onorate, e non de  
a *Cl.*



Ave.

gl' Aui ne le dipinte immagini cadenti adita i pvegi suoi. andianne, an-

di de.

Cle.

dian, se uoi. opva degna d'onou stimi tu fosse uagheggian le Reine; e'

quasi nube sorta dal piu basso elemento a la notturna Lampa il uinace offus-

Mav.

cia tremulo argento? So le Reine inchino, e se ben nacqui da basso ceppo, e os-



*Cle.*  
curo può di destra sublime il favor sollevarmi. che ne se' indegno, io soste-

*Bve.* *Man.*  
vo' con l'armi. non far ohime! la riverenza, il loco mi ratvena.  
non! sfodra la spada, e toeno il cuor diene.

*Cle.* *Man.* *Cle.*  
non più. Principe invitò Nom mansueto, e lento. il brando afferra.

*Man.* *Cle.* *Man.* *Bve.*  
teco non voglio guerra. feirò. ti discosta. non aspet -



rav, che il ferro a la difesa impugni. *Cle.* superbo. *Bve.* o fuggi; o uccid.

uita. *Cle.* *Man.* piu' non degg'io soffrir gl' oltraggi. *Bve.* (non conosce il co -

*a' mano* *v* sfodra la spada.

dando i suoi vantaggi.

Scena V

Deidamia, Cleante, Manio, Arveno.



*And.*

*Ch' la: fra queste piante, che un genio coronato han per cus.*

*tode i: bbandi uoi stringete? castigati in un punto ambi sa -*

*Meno* *Se.*

*rete. fui dal bvenne analito. egli e' costui si av -*

*dito, che da uerare testimonio io seppi, che la germana stessa del suo si -*



*And.*

gnove a vagheggiar ei prese. | se fosse a me patese l'accusator bu -

giando uovvei (sia con tua pace alta Regina) su' gl'occhi tuoi suenarlo.

*And.*

io pur uovvei, che l'innocenza tua conosco a pieno; se

*Bre.*

fosse a me patese, dannarlo tosto a l'ultimo flagello. Si -



Dei.  
gnou, habbi cervello. | ma che? questi savanno del tuo folle pensiero uani fan.

piano a Cleante.

Bve. Cle. Bve.  
tismi. e' uero. lo sa bene s'io mento. o me infe-

piano a dei.

Cle. Dei. Cle. Bve.  
lice. egli l'accusa intese. tu? parla. (che dirò?)

Dei. Bve. Cle.  
tu l'accusa intendesti? io nulla so. non cui tu pve-

pia. a bord.



*Bve.*

sente, quando a me fu' scoperto di maiis uaneggiante l'immoderato ardor: che duro in-

*Dei. Bve. Cle.*

toppo!) di'. la memoria non mi serue troppo. il uigor de la

*Bve. Cle. Ave.*

mente l'etade a me non iscemo: deh tui. il tutto. ah'

*Cle. Bve. Cle.*

no! ne lo' spian accorto *pi. a Cle.* pietà signor. *Bve.* Buono sue -



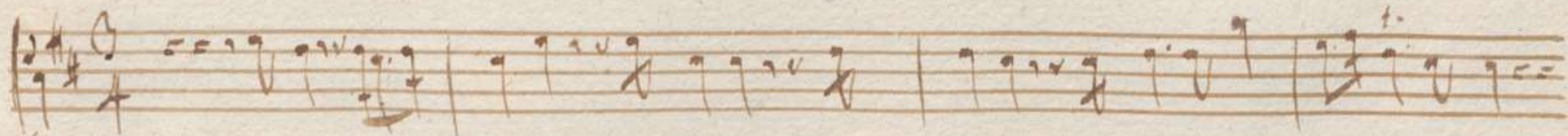
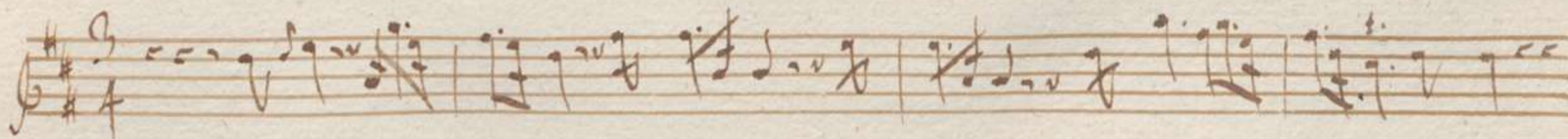
*Ave.* *Dei.*  
lo'. *son morto.* | un vil servo tant'ora? e tanto vede ad un vil servo un

*Prencesse?* *uanne, sparisii;* e fua momenti aspetta, che ti sbrani il ca-

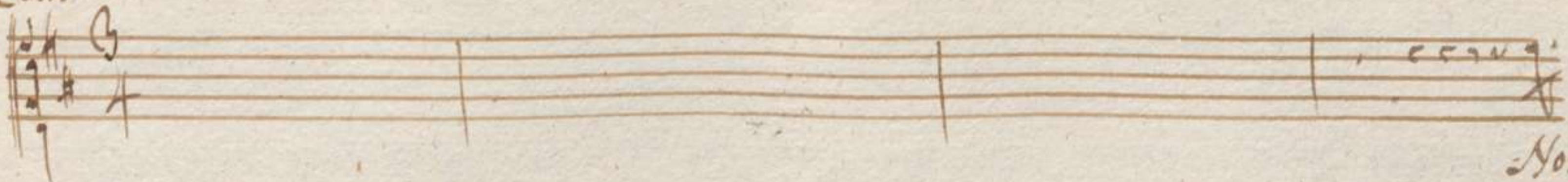
*refine;* e che poi sian pasto de la fieve i tuoi lacri auanzi.

*Ave.*  
( *intanto non e' mal portar innanzi.* ) *fugge.*

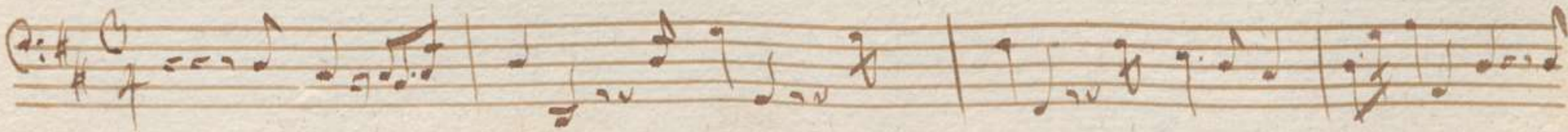




*ten.*



*Non*







*pia*

so', s'io debba vederti sei femi-na, sei bel-la, sei femina, sei femi-na, e sei





*f* *du*

*bel - - - la, se debba*



*pia.*

crederti, non so, non so, se debba, se debba crederti sei femina, sei bella, sei



Handwritten musical score on page 33, featuring four systems of staves. The first three systems consist of two staves each, with the top staff containing a melodic line and the bottom staff containing a bass line. The fourth system includes a vocal line with lyrics written below it, and a corresponding bass line below the lyrics. The music is written in a cursive, handwritten style.

*femi - na, sei bella, sei bel - la, sei femina, sei*



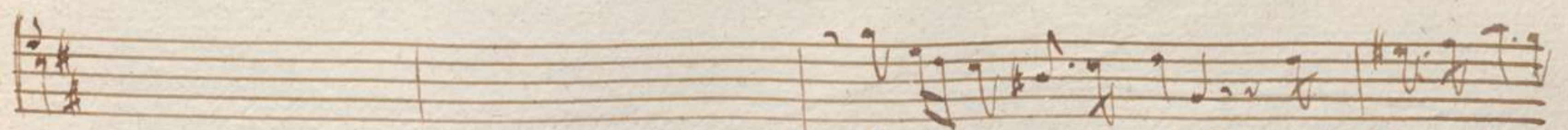
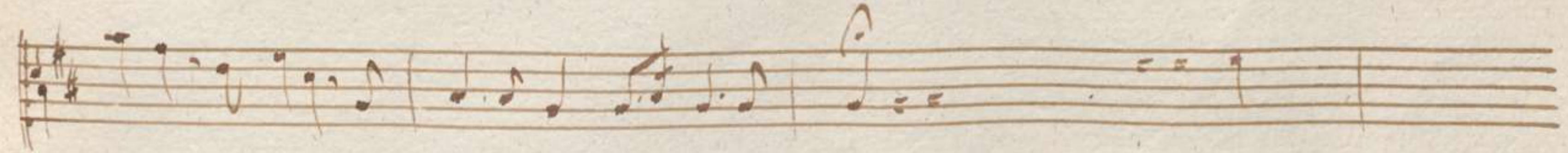
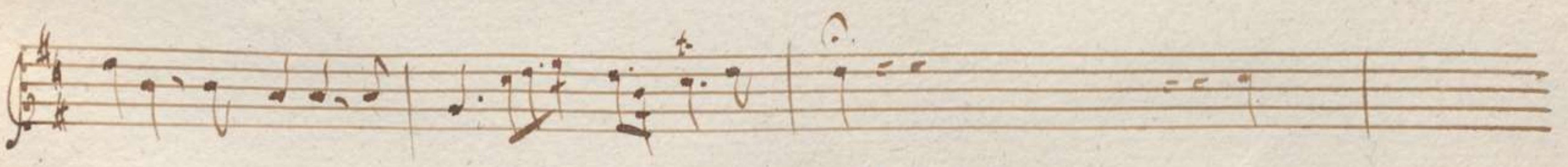
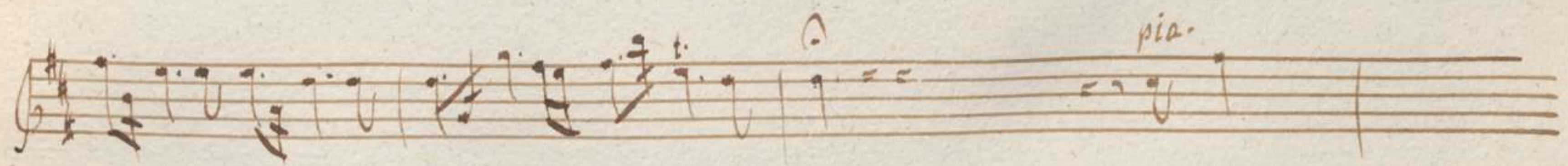


*fou.*

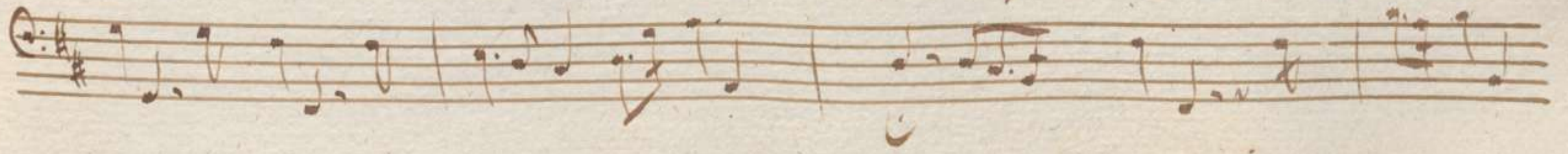
femi-na sei bel-la, sei femina, e sei bel - la



~~io~~



*Una - superba fode, che di tuadiu sol*







Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of notes and rests. A dynamic marking *fov.* is written above the staff towards the right end.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests.

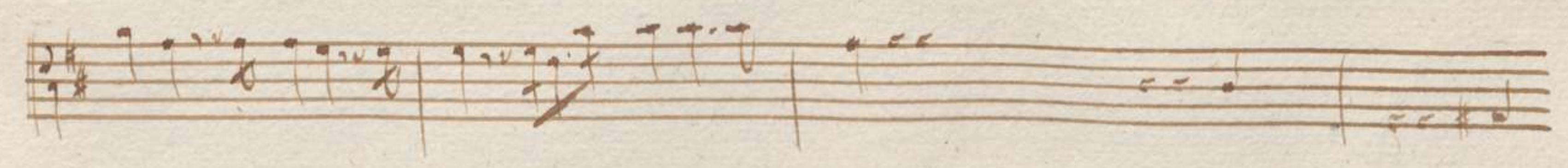
Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests.

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps, and a series of notes and rests.

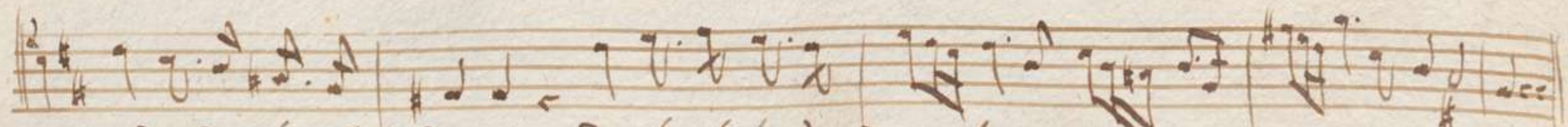
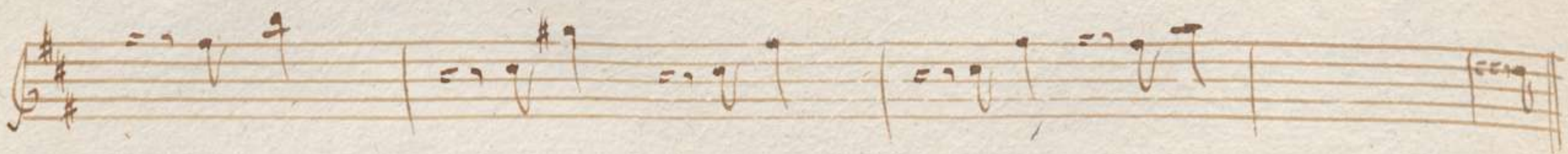
*gode de la beltrade, de la beltrade e'ancel - - - La*

Handwritten musical notation on a staff, featuring a bass clef, a key signature of two sharps, and a series of notes and rests.









*gode de la beltade de la beltade éancier - - - la.*

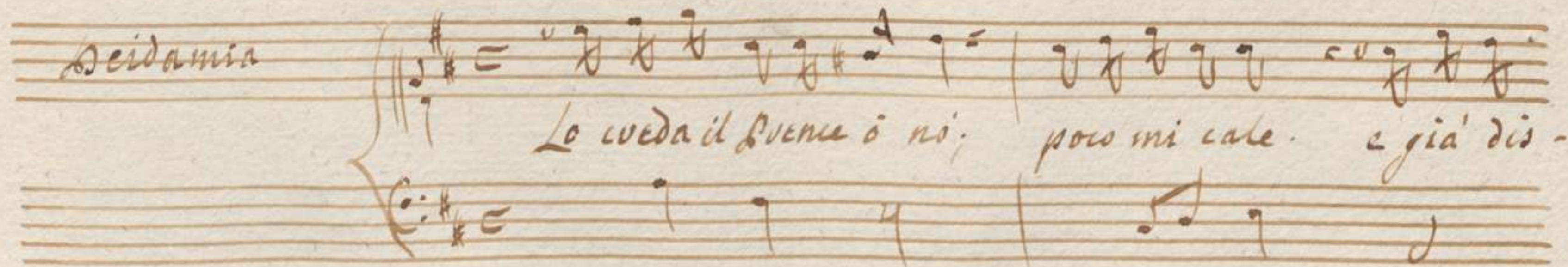


*da capo.*



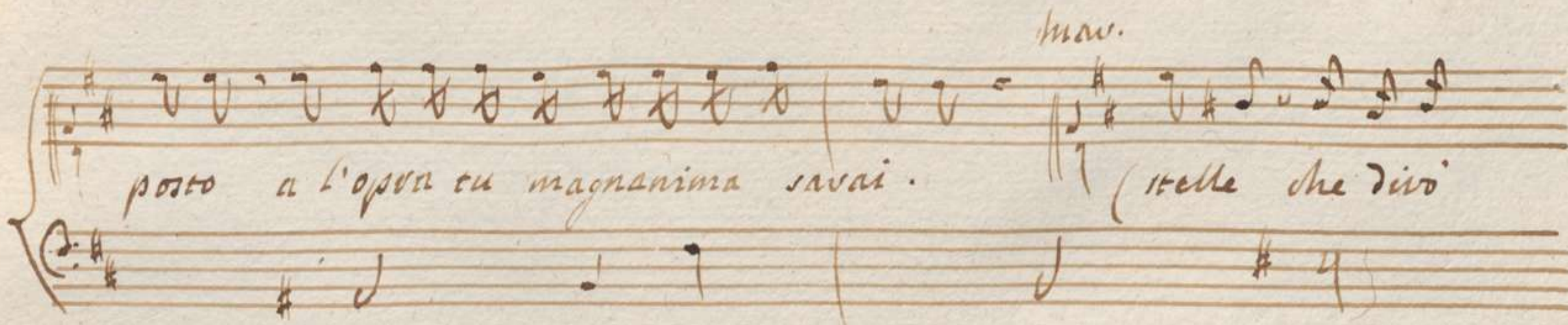
Scena VI. Deidamia, maio

Deidamia

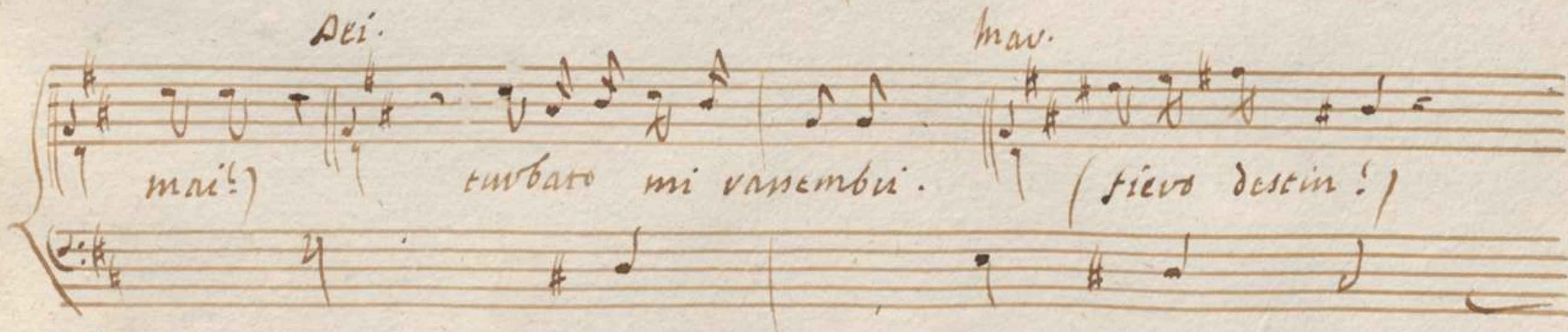


Lo veda il Duca o no; poco mi cale. e già dis-

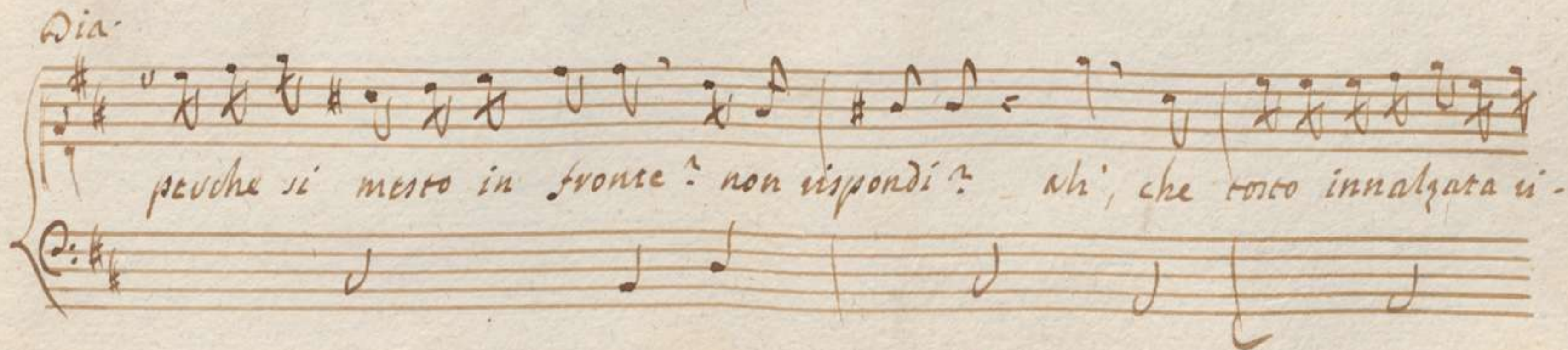
posto a l'opera tu magnanima savai. *mau.* (stelle che divo



*Dei.* mai!) *mau.* turbato mi valsembui. (fiero destin!)



Dia



peuche si mesto in fronte? non rispondi? ah, che tosto innalzata u-



cade ne la natia uiltade un anima plebea! vendimi il foglio.

*mau.* Dei *mau.* Dei.  
il foglio? si; dou' e' (mi si congela lo spirito.) il foglio

*mau.* *Alia.* *mau.* *Alia.* *mau.*  
dio. Arbante, cosa? il Radue che fece? (o-

Dei. *mau.* Dei *mau.*  
Nimmi:) parla. la carta (son evadita:) m'imus-



Dei *Andante?* Dei *mod.* Dei

lo: *Andante?* si. la carta, oh - Dio, inuolav ti las-

tiasti, in cui doneni custodiv la mia vita, e l'onor mio a

barbare scita, stelle pervenire, fortuna varia sempre, e sempre i

niqua! ma che parlo de i numi, de la fortuna, o' de le



*mar.*

stelle! il tuo genio perfido, e uile mi traci, mi deluse. || So...

*Dei* *mar.* *Dei*

tu maluagio. | sappi... | con l'opre equali a gl' infimi natali

*mar.*

la congiura svelasti, la Reina ingannasti. | a caso...

*Dei*

traci: e unito a Padre traditor figlio peggiore, soua le mie in-



38

*And. Dei*

ine noue quondempe stabilitu proueni. Deh... inguaro io ti pre-

puro tua i fasti il vegal seggio, tua le braccia il riposo; e tu peuche mi ne -

cida la spada aguzzi al rigido tiranno? ah' ben tosto i casi'

lumi, empio vedranno cader tuomo dal ferro questo mio capo in su la'



*mov.* Dei.

sabbia. (o - pianti) e bestemiar tu l'udivai cadendo al nome

*mov.*

tuo ne gl'ultimi sospiri. (e' un prodigio, ch' amor io

nina, e spiri.

Scena VII

Arbante con ferro insanguinato nelle mani  
Deidamia, Mario.



*Andante*

Inenaro è Pirvo; e le sue uene disperso han questo

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

ferro. *Andante:* *Padre:* che navri mai? che mai ci av-

*And.*

vecchi? teni la carta, e per trovar il figlio ad un certo pe-

raglio, is steno uccisi ne tetti piu riposti il Giovanni d'epino



Handwritten musical notation on a single staff, featuring various note values and rests.

andiam Regina: fua i uasalli eminenti divulgar la sua morte: ogn'uno ap-

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

plande a le fauste uicende e te ista soua il gran soglio attende

Handwritten musical notation on a single staff, featuring various note values and rests.

ma e dei. *And.*

Handwritten musical notation on a single staff, featuring various note values and rests.

o' felice successo. Vanne tu figlio intanto, oue di genti a -

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

mi che a la porta maggior schiava s'aduna; e metta al mondo impetuoso, e

Handwritten musical notation on a single staff, featuring various note values and rests.



pazzo ne soliti tumulti guerra furtiva, e remora in insula.

*allegro.*

*maria*





*pia<sup>o</sup>*

*col. 23.*

*Quei la-bri uermi-gli stancar-uò co i baci, stancar*





станем-но'во'ба -





*for.*

*pia.*

*col. ly.*

*ci*

*stancu-uo co' i ba - ci quei'*



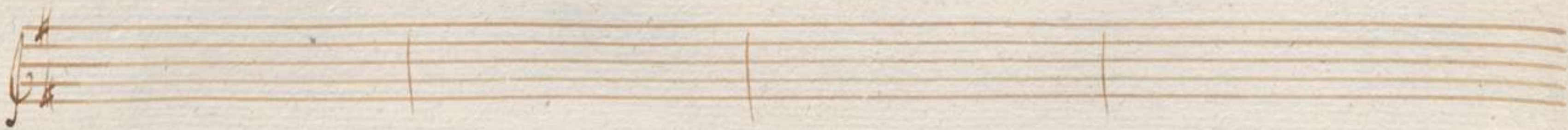
~~42~~



La-bi uer-mi-gli, quei la-bi uer-mi-gli stan-car-no coi-baci, stan-car-

 Handwritten musical notation for a vocal line and a lower accompaniment line. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The lower line is on a single staff with a bass clef and a key signature of one sharp. The lyrics are written below the vocal line.



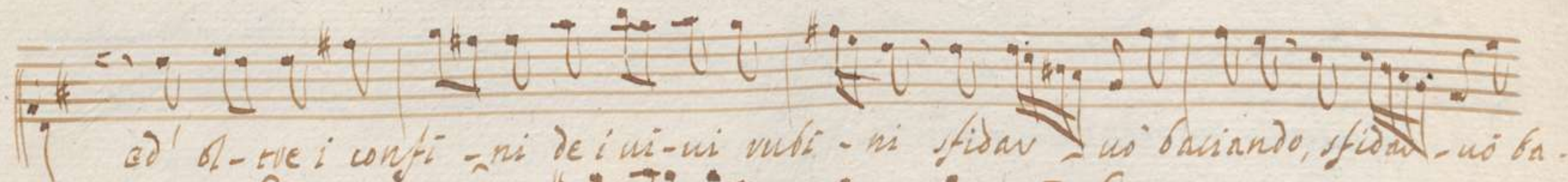
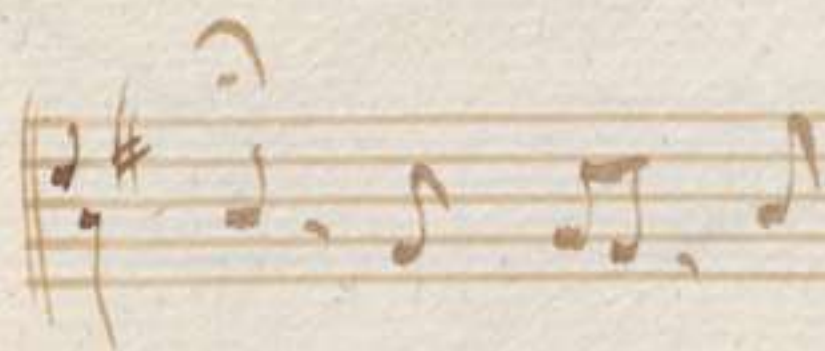
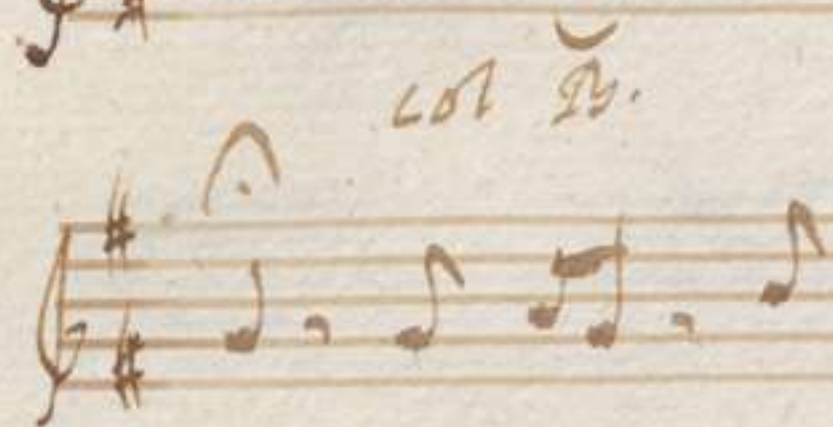
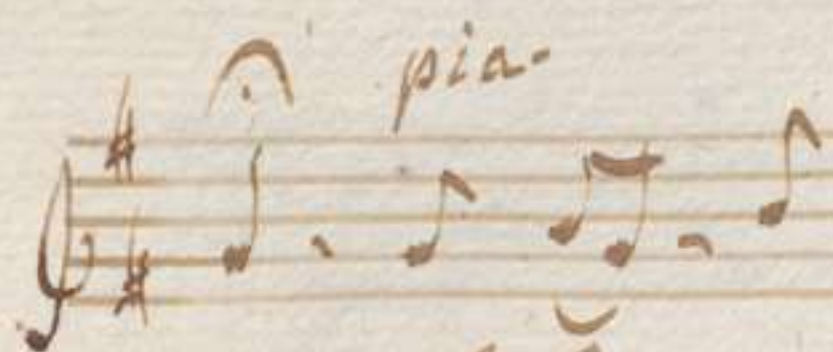


quei la-bri uermi-gli stancan-no coi ba - ci, quei













Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The word "fou" is written above the first few notes of the top staff. The notation includes various note values and rests.

Handwritten musical notation on two staves. The bottom staff contains the lyrics: *quando le perle morda - ci le perle, le - perle morda ci*. The notation includes a treble clef, a key signature of one sharp, and various note values.



Handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures of notes, including a melodic line with a trill-like figure. Above the first staff, the word *pia* is written. Below the first staff, the word *lot* is written. The second and third staves continue the melodic and harmonic development. The fourth staff features a more complex melodic line with slurs and accents. Below the fourth staff, the lyrics *fidar - us bariando, fidar - us ba.* are written in a cursive hand. The fifth staff concludes the piece with a final melodic phrase.





Quando le per - le mouda - ci le per - le, le per - le - mouda

 Handwritten musical notation for a vocal line in treble clef with a key signature of one sharp (F#). The notes are written in brown ink and include various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and slurs.

Handwritten musical notation for a bass line in bass clef with a key signature of one sharp (F#). The notes are written in brown ink and include various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and slurs.





*for.*

*si. da capo.*

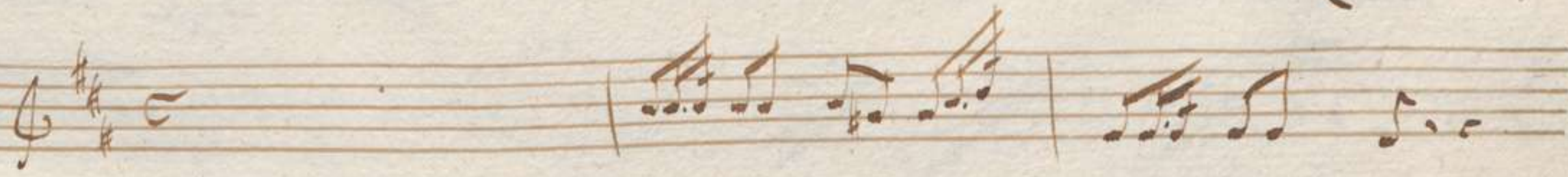
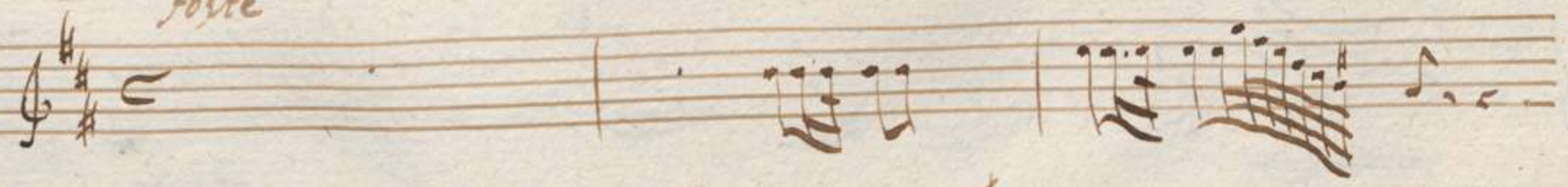
Handwritten musical notation on five staves. The first three staves show a melodic line with a dynamic marking of *for.* above the first measure. The fourth staff contains a complex, rapid melodic passage. The fifth staff shows a continuation of the melody with a dynamic marking of *si. da capo.* below the first measure.



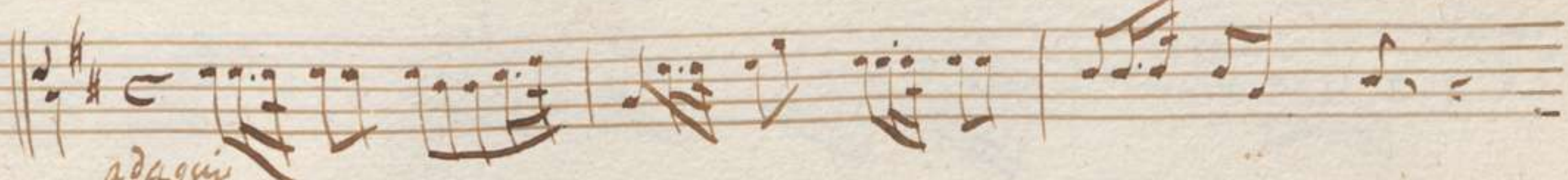
Scena VIII

Deidamia, Arbante.

*forte*



*adagio*



Deidamia







Handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking *prestissimo* is written below the first few notes, and *adagio* appears later in the piece. The music consists of several measures of complex, rapid passages followed by slower, more melodic sections. The second and third staves continue the melodic line, while the fourth and fifth staves provide accompaniment with chords and rhythmic patterns.





*a tempo*

*piano*

Qual turba di presagi, e di pensieri infauti, ov-





*fou.* *pia.* *fou.*  
*puesto.*

*vendi, e fieri mi sonusge la mente?*





*pia.* *for.*

se Pivvo e' ucciso a tutto, quale sava' la





*for.*  
*presente.*

nota d'infamia, che ne l'alma vive ogn'ora presente?





*pia.*  
*a tempo*

quale sarà la pena, che ne avvevva da suoi, da vicini ugual.



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

mente, e da timoti popoli ancora ignoti a.

The image shows a page of handwritten musical notation on five staves. The notation is in brown ink on aged paper. The first four staves contain instrumental parts with various rhythmic values and slurs. The fifth staff contains a vocal line with lyrics written in cursive. Above the first staff, there are three dynamic markings: 'for.', 'pia.', and 'for.'. Above the second staff, there is a marking 'questo.'. The lyrics are written below the vocal line. The paper shows signs of age, including some staining and a metal fastener on the left edge.



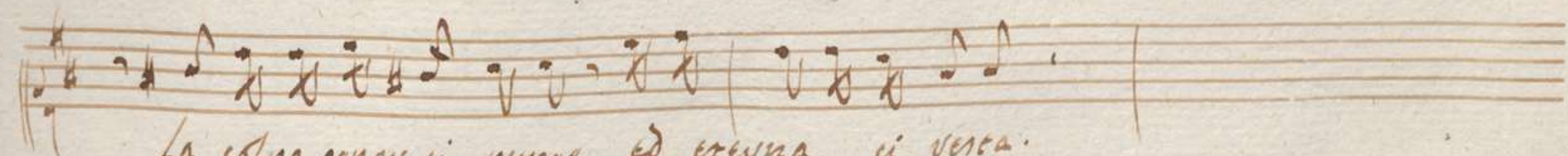
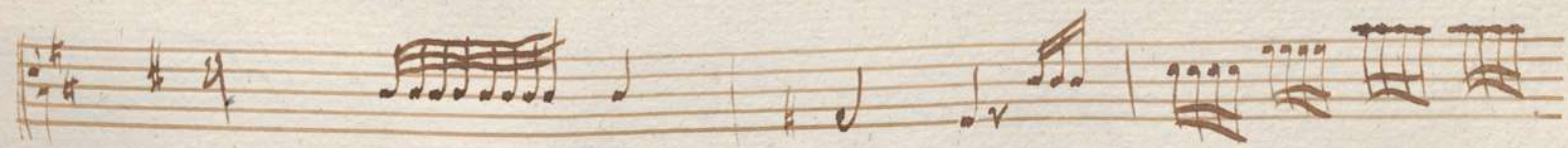
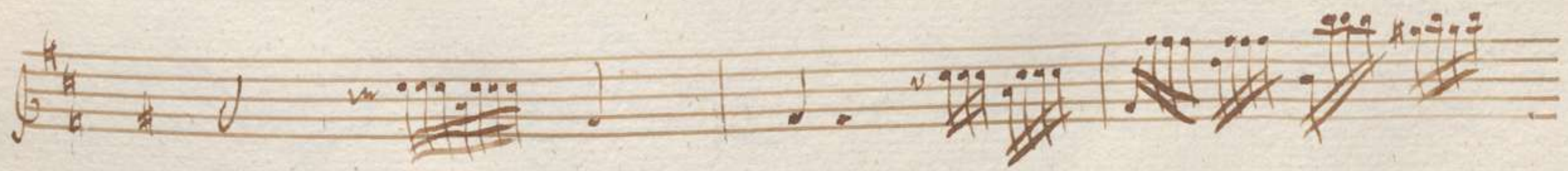
pena, che sempre attesa sempre ne viene posta.





*e s'ella pur si sfugge, o si vada non giunge;*

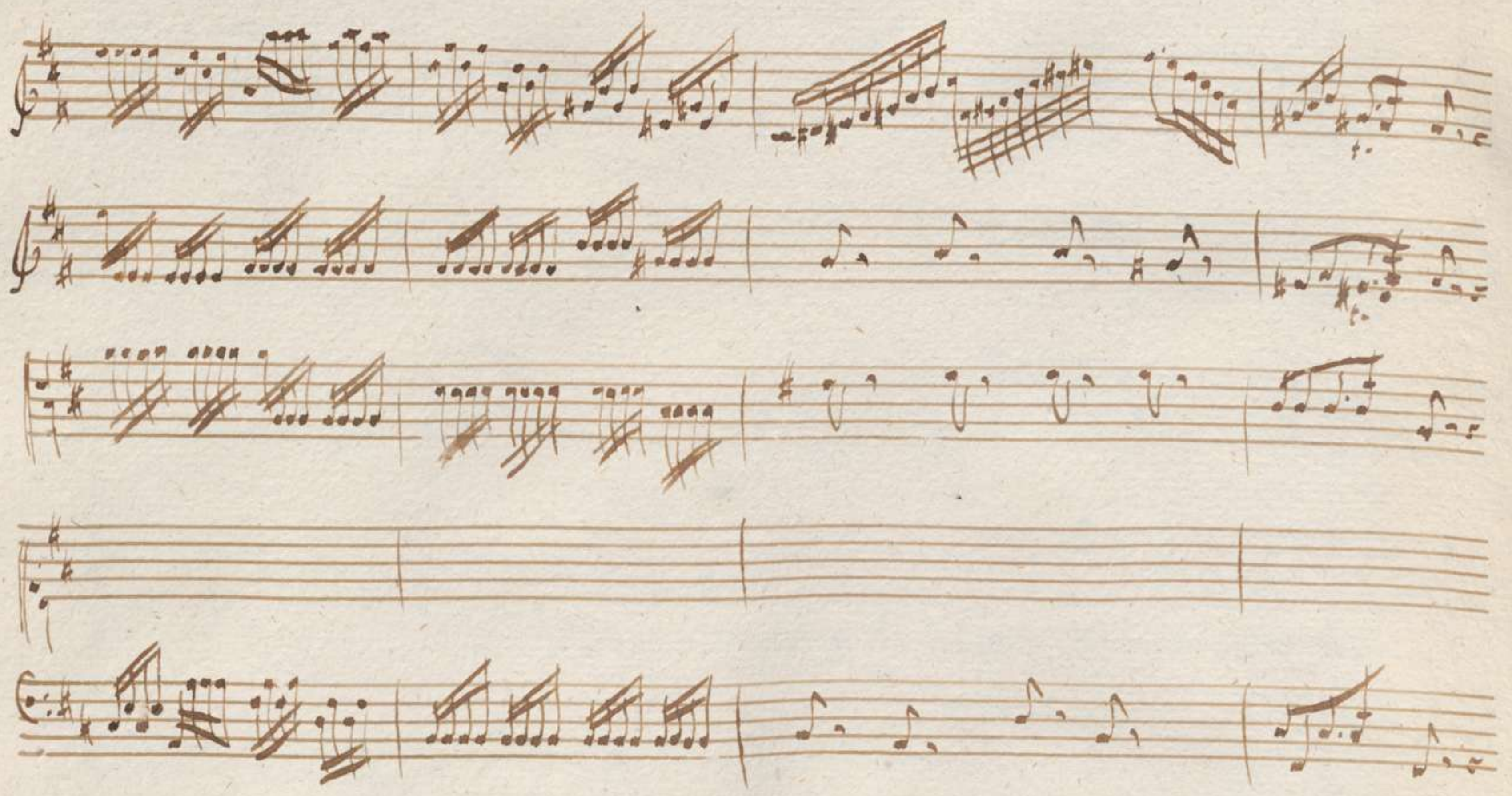




*La colpa ognor ci purga, ed eterna ci versa.*











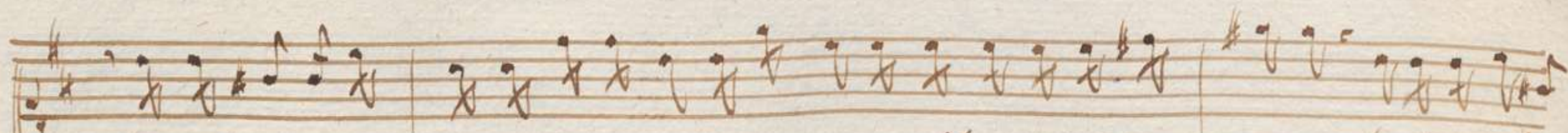
*pia.*

*a. tempo,*

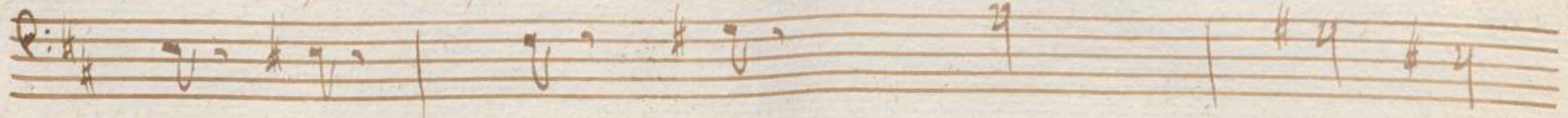
*And. Dei.*

*e tu piovvo uccidera. compiacqui al tuo uolere! al mio uolere!*





*fui nimica, e son vea; e mi accusa, e convince d'un cori informe evvove l'anima, che con-*







*for.*

*puesto.*

*a tempo*

*piano*

*fesa, ribellara a se stessa:*

*l'adesta il mio fa -*

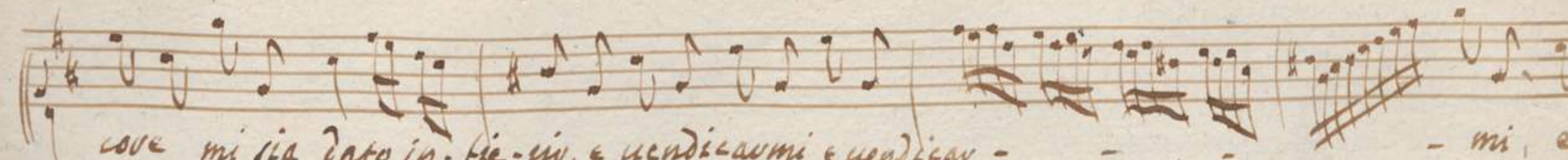




Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of quarter notes and eighth notes. The second staff continues the melody. The third staff features a bass clef and provides a harmonic accompaniment with chords and eighth notes. Above the first staff, the word *for.* is written above a group of notes, and *pia.* is written above the final notes. Below the first staff, the tempo marking *a tempo* is written.

Handwritten musical notation on two staves. The top staff contains a vocal line with lyrics written below it. The bottom staff contains a bass line accompaniment. The lyrics are: *vove, che come ei suole, non ministrava l'armi; onde contra il mio core, onde contra il mio*





cove mi sia dato in-fie-uv, e uendicarmi, e uendicar -

- mi, e







*for.* *pia.*

*vendicarmi,* *onde conva il mio core mi sia da- to in-fer-ir, e vendi-*



*fou.*

*poco*

*canti, e mendicav*

*- mi, e mendicav mi.*





A handwritten musical score consisting of five staves. The notation is written in brown ink on aged, yellowish paper. The score is organized into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. The second and third staves continue the melodic and harmonic development. The fourth staff contains a whole rest in the first measure, followed by empty space, suggesting a section break or a specific performance instruction. The fifth staff concludes the piece with a double bar line and repeat dots.



A handwritten musical score on five staves. The top three staves contain dense, rhythmic notation with many beamed notes, likely representing a melody or a complex accompaniment. The fourth staff is mostly empty, with only a few notes at the beginning, possibly serving as a rest or a specific accompaniment part. The fifth staff contains a series of beamed notes, similar in style to the first three staves. The notation is in brown ink on aged, yellowish paper.





*pia.*

*a tempo*

ma qui uedo, e non sogno; uedo l'ombra di





*for.*

*allegro*

*Piuvo animato, e minaccioso.*

*che diro' che favo' che favo' che di-*





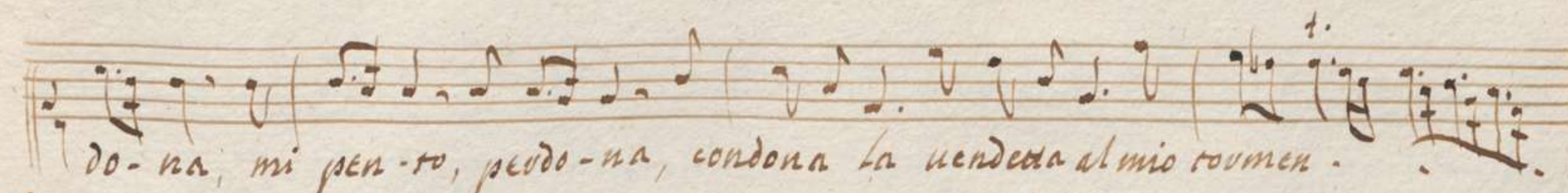
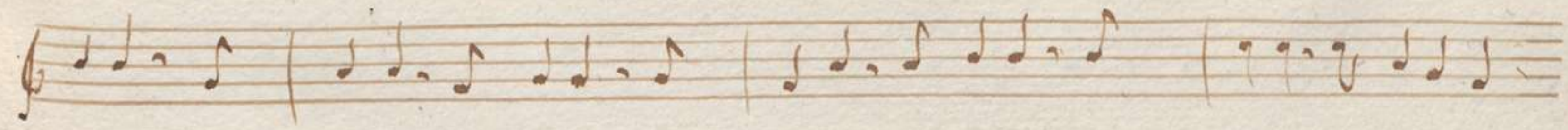
*pia.*

*adagio*

*And.* *Dei.*

*vo'?* *nini, faccheta, e vegna.* *Grand'Al-ma mi sento, pev-*







Handwritten musical score on aged paper, featuring five staves. The bottom staff contains the lyrics: *- to, mi pen-to quand'al-ma, pseudo-na, mi pen-to, per*. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, with some notes marked with a sharp sign (#).





Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures of notes, including quarter and eighth notes. The word *for.* is written above the final measure, and *punto* is written below it.

Handwritten musical notation on a single staff, continuing the piece with similar notation and clef as the previous staff.

Handwritten musical notation on a single staff, continuing the piece with similar notation and clef as the previous staff.

Handwritten musical notation on a single staff, continuing the piece with similar notation and clef as the previous staff.

do-na, condona la uendetta al mio coumen . . . . no no sij piu uudele

Handwritten musical notation on a single staff, continuing the piece with similar notation and clef as the previous staff.



*pia.*

*e colpisci, e ferisci, e colpisci, e ferisci un anima infedele*



e colpisci, e ferisci, e colpisci, e ferisci un'anima infede - le.







*fou.*  
*pia.*  
*pvesto.*  
*fouvo.*  
 (furia Cumenidi) figlia de l'arva stige, e de la cieca





*for*

*puer.*

*noae sempre ghisae & sanguis onde nascere:*



Handwritten musical score on five staves. The first staff has a treble clef and a 3/8 time signature. The second staff has a bass clef and a 3/8 time signature, with the word "Allegro" written above it. The third staff has a grand staff (treble and bass clefs). The fourth staff has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The fifth staff has a bass clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.





*pia.*

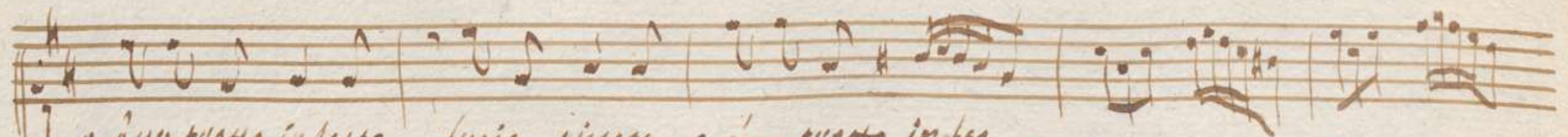
*Noi moris-ci, e' insieme ut -*



*fou.* *pia.*

*rei - ci de te ges - te lu - mino - se, et in - felici* *furie iuste*  
*tu - ce*





*e a un tuatto infeste, furie giuste, e a un tuatto infes -*





A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff contains a complex melodic line with many sixteenth and thirty-second notes, starting with a treble clef and a key signature of one sharp (F#). Above the first few notes are the lyrics "t. foi.". The second staff continues the melody with similar rhythmic patterns. The third staff features a more rhythmic, eighth-note pattern. The fourth staff has a few notes with a fermata over the first one, and the lyrics "te" are written below. The fifth staff continues the melodic line. The paper shows signs of age, including some foxing and a small orange stain in the center.



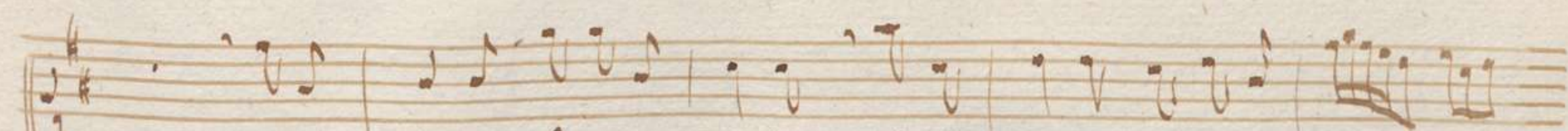


*pia.*

*fov.*

*usi motu, e' insieme utrius de la ges-te cri-mino-se, ed in-felici*





*furie giuste, e a un tratto infeste, furie giuste, e a un tratto infes - -*





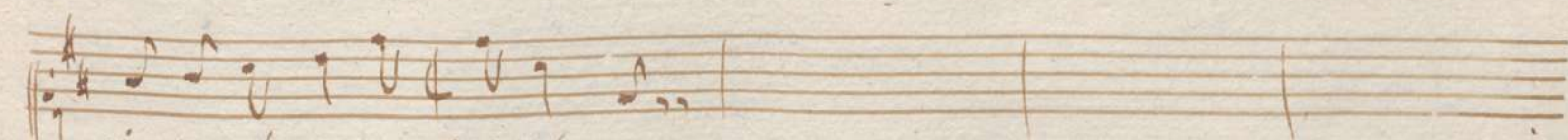
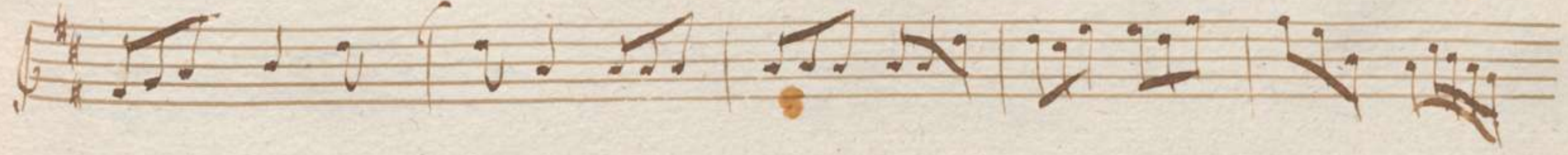


*for.*

*fine*

*B.*





*giuste, cum tuum in - fesse.*







*pia.*

De te scupi, che ui coronano, de te faci, che n' mano por-





*puer*

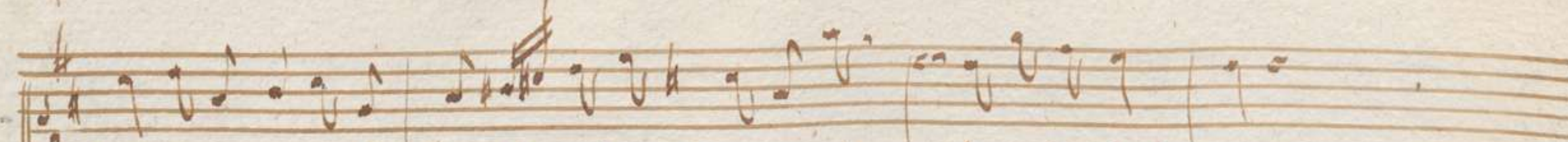


*- rare, uotate - nel mio sen*

*uotate - nel mio sen tutto tutto l'au -*



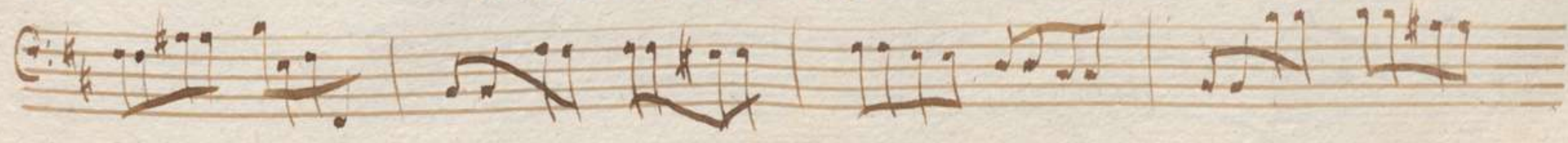




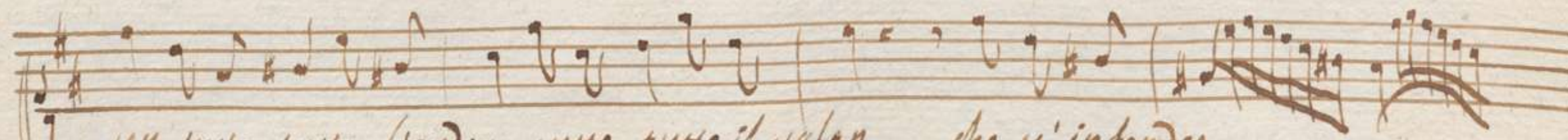
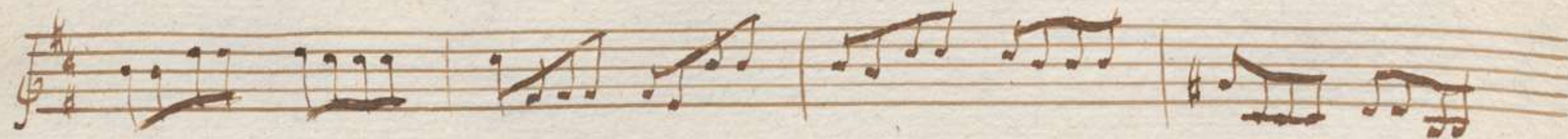
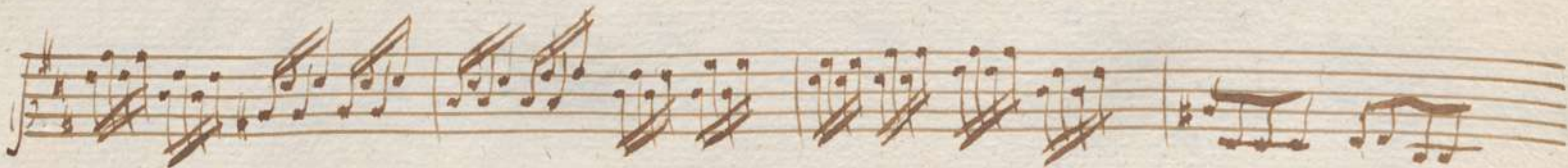
deu, tutto tutto il uelen, che u'infondeste, che, che u'infondeste











sen tutto tutto l'ardor tutto tutto il delirio, che u' infondeo





*for.*

- te, che u'infondesse.

da Cape.



Scena IX. Dueto.

Gione la mandi buona. che savà? chi lo sa? So

scorgo, e uedo insorti in questa Reggia forti contrari affetti, timori misce-

ciosi, e sospetti gelosi. che savà? chi lo sa? in quanto a me uo-

vei, che l'amor fosse nudo, com'ei si finge, fanciul, com'ei si finge prius



*d'armi, e di benda; e ch'ella si ponesse a gli occhi degli amanti.*

*che le faci, e gli stivali forsin le pavolotte ov dolci, e ueggio -*

*scete, e talor preziose, e modeste, o' virtuose: gli atti gentili, ac -*

*conci; e ben sovente sostenuti, ed' accorti. bramo, che da l'A -*



move sempre lontana sia la peste de i piacer, la gelosia.



12

12

12

12

Allegro

12





*pia.*

*col M.*

*In amor chi uoſt gioir ſenza guai, ſenza cordogli non ſi*





Handwritten musical notation on three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking *for.* The notation consists of several measures of music, including quarter and eighth notes.

Handwritten musical notation on two staves with Italian lyrics. The lyrics are: *cu-ri, non-s'inuogli il tutto di saper, e di uidi,*



*pia.*

*col D.*

*col D.*

*in amor chi uol giouir senza guai, senza cov -*





Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *fov* (forte) above the notes.

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

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

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

*dogli, non si cu-ri, non-s'inuogli il tutto di saper, e di vidis,*

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



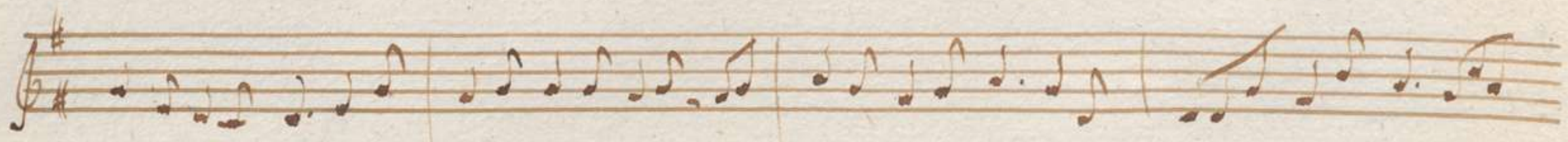
*pia*

*col sb.*

*for.*

*non si curi, non s'inuogli' il tutto di sapere, e di uider.*







*piu.*

*col Sr.*

*di godere ho anco- la voglia, ma son vecchia, ma son vecchia, e con la doglia cresce ogni*





Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a dynamic marking *for.* above the notes.

Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a staff, including a bass clef and a key signature of one sharp (F#).

Handwritten musical notation on a staff, including a treble clef and a key signature of one sharp (F#).

*ou senza rimedio il mio amor, la vegghia, il tedio, il desio, ed il martir*

Handwritten musical notation on a staff, including a bass clef and a key signature of one sharp (F#).



*pia.*

*col f.*

ma son vecchia, ma son vecchia, e con la doglia e senza ognou - senza si -





*for.*

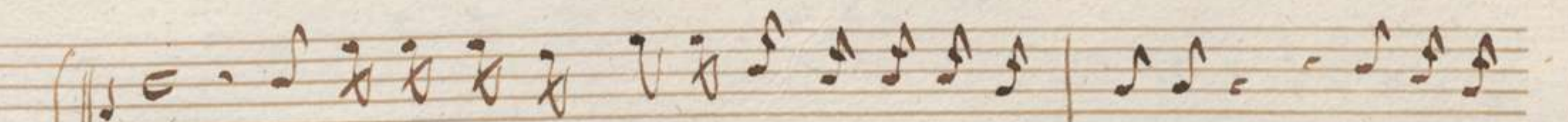
*medio, il mio amor, la uegghia, il tedio, il desio, ed' il martir - Dal capo.*




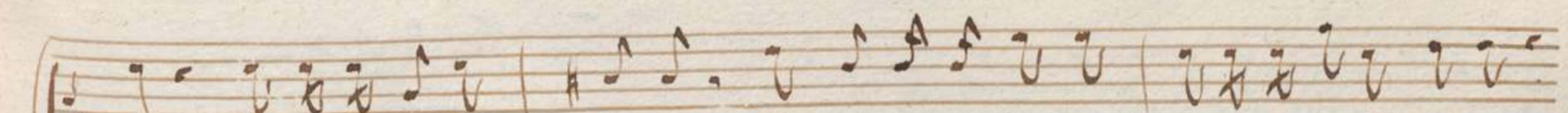
Scena X

Sola con Tuono.

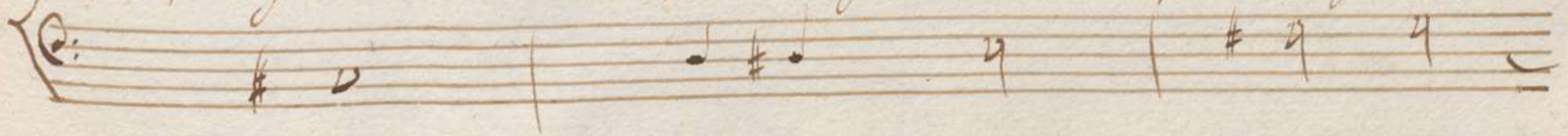
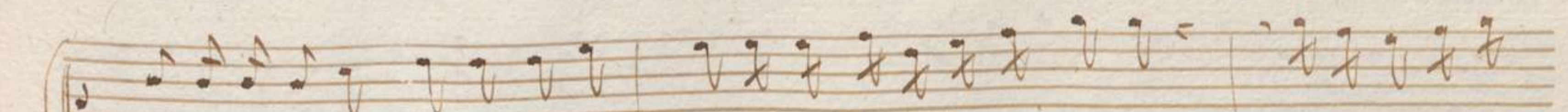
Deidamia, Avbante, poi Mario

Dei. 


Seguir io voglio, Avbante, i tuoi fedeli annisi: voglio spe-

van; voglio sebban me scema, il regno, e la mia spene a miglior sorte,

che ben sovente anniene da un cov forte, da' puvviti consigli, e talova dal





caso intvā i perigli.      doue sono i ministri? on'è lo stuolo,

*And.*  
che à la mia gloria applaude? il suono ascendi; che poi di grado, in grado a

pie' de l'alta sede      a giuvari uevanno orsequio, e fede.

*maria*

come imponesti andai a la porta maggior, ch'è custodita da le guardie Re-

*ad Albanze*



- Ali: e qui mi non trouai ne smossa, ne vumove.

io trouo oue mi chiama, o' piu tosto mi tragge la mia dubbia for-

tuna, e' sollecito Amoue. Dei. opportuno uirieni. ou

meco il soglio assendi: e a la tua fe', di Avbante a la prodezza un



pvenio ugnat bensì; ma vovo adendi.

piano

Mario

Deidamia

e' puv giun-to il di-bea-to, che al mio sen ti stin-ge-

E' puv giun-to il di-bea-to, che al mio sen ti stin-ge-vò -



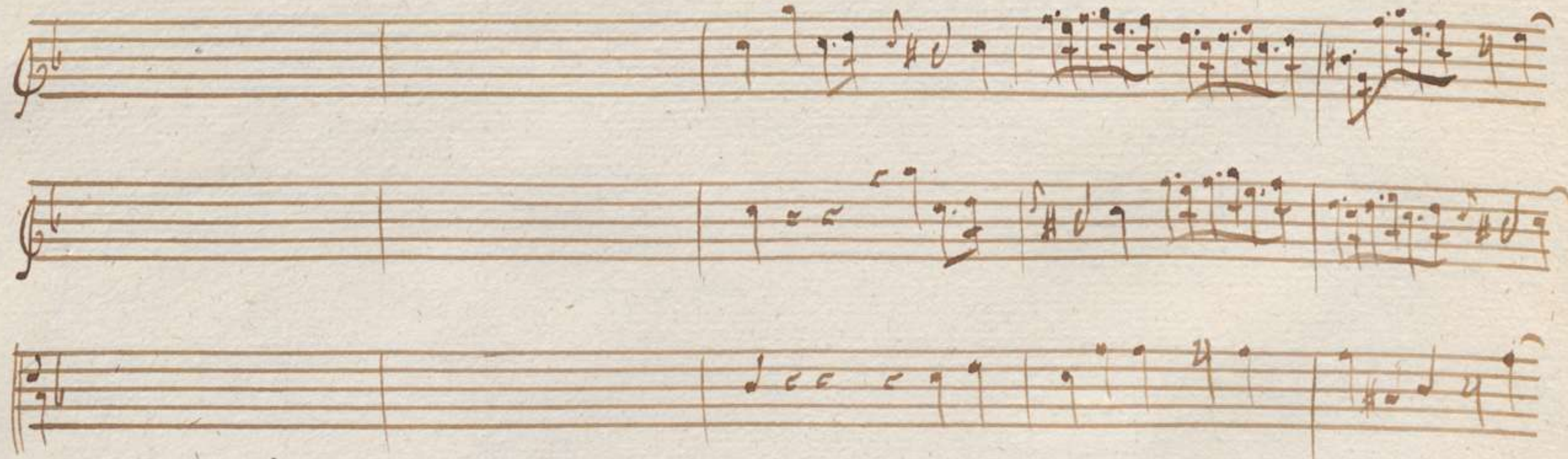
*for. pia.*  
*con la parte*  
*con la parte*  
*col sb.*  
*vi* - - - *che al mio sen ti stringe - vo*  
*che al mio sen ti stringe - vo*

Detailed description: The image shows a page of handwritten musical notation on seven staves. The notation is in brown ink on aged paper. The first two staves contain melodic lines with lyrics 'for. pia.' and 'con la parte'. The third staff continues the melody. The fourth and fifth staves feature a more complex, rhythmic accompaniment with lyrics 'vi' and 'che al mio sen ti stringe - vo'. The sixth staff continues the accompaniment with the same lyrics. The seventh staff shows a final melodic line. The handwriting is elegant and characteristic of 18th or 19th-century manuscript notation.

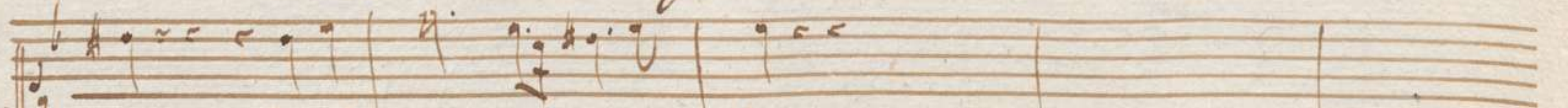




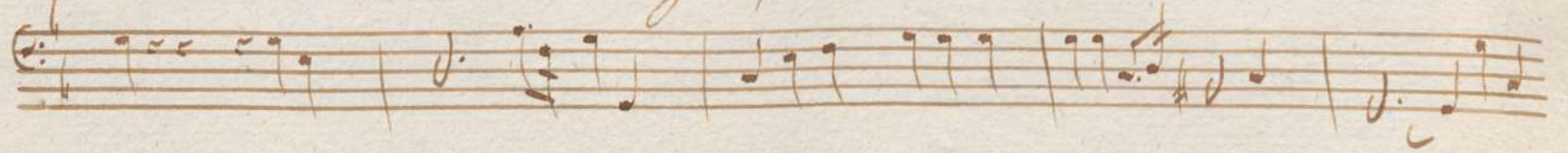
*for.*



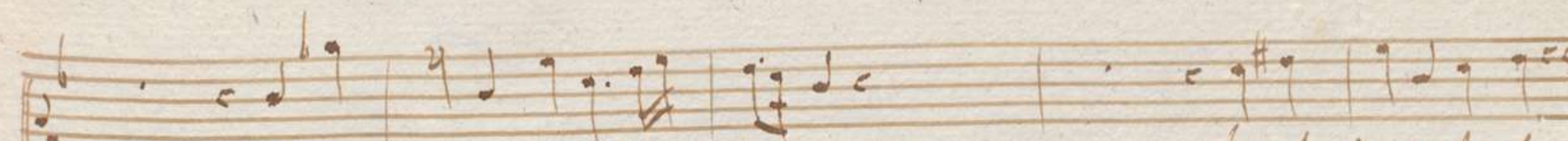
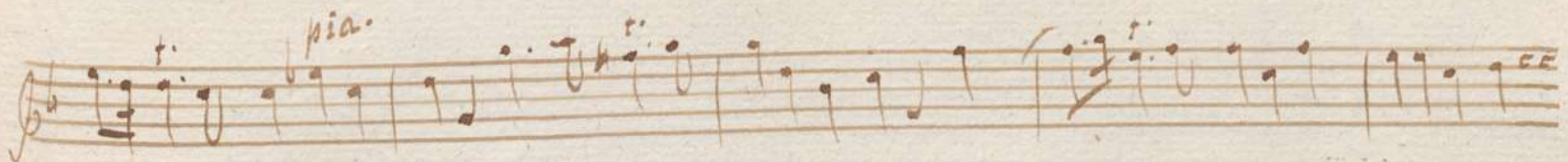
*che al mio sen ti - stringerò,*



*che al mio sen ti - stringerò,*





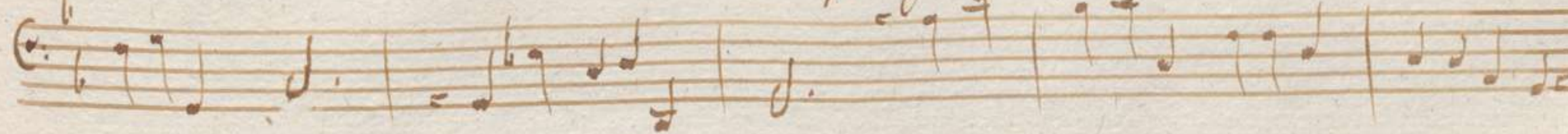


e' pur giunto il di be - - ato

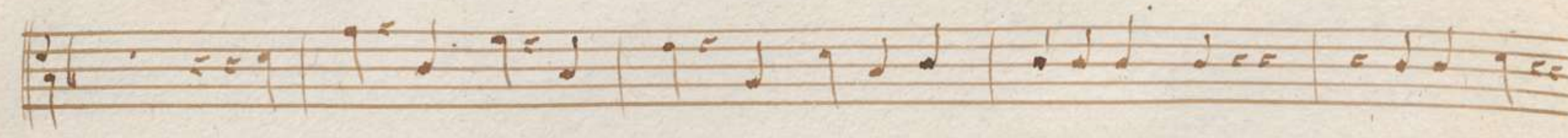
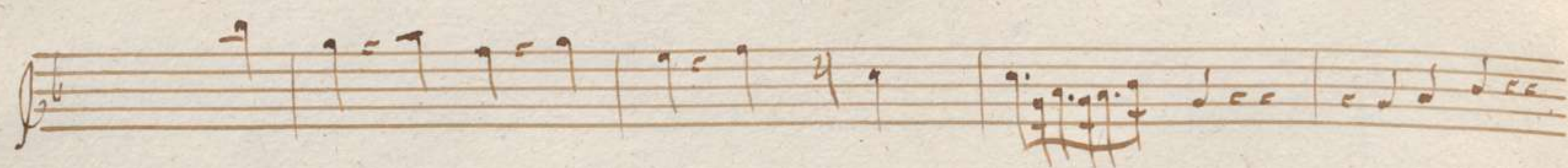
che al mio sen, che al mio sen



e' pur giunto il di be - a - to, che al mio sen







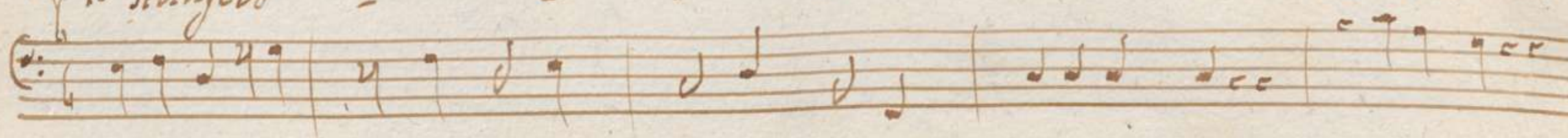
*ti stringevi*

*che al mio sen*



*ti stringevi*

*che al mio sen*







*fou.*

*fou.*

*ti - stringevò.*

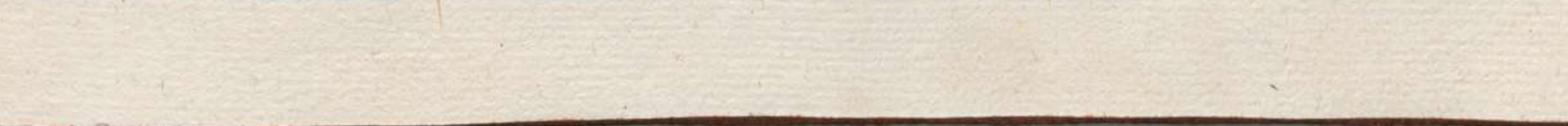
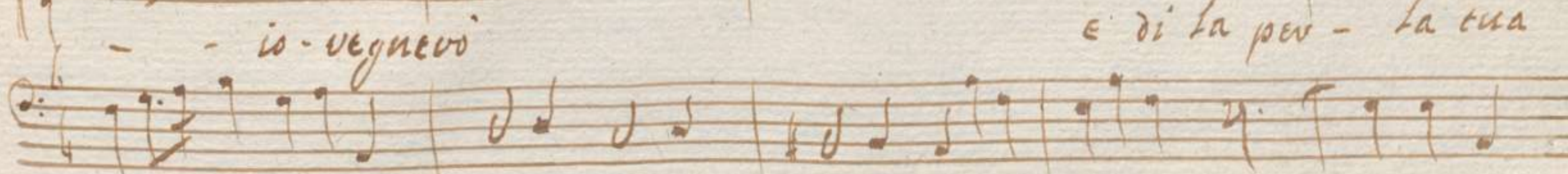
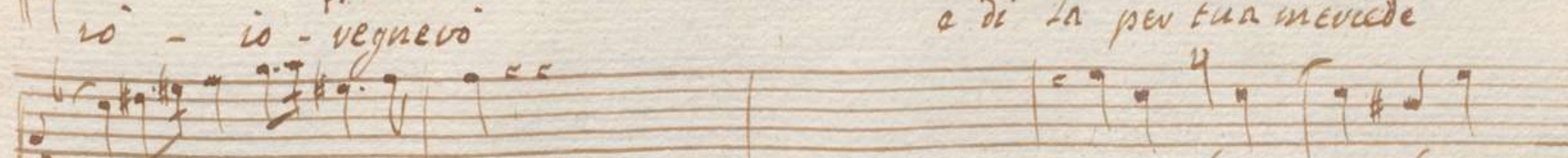
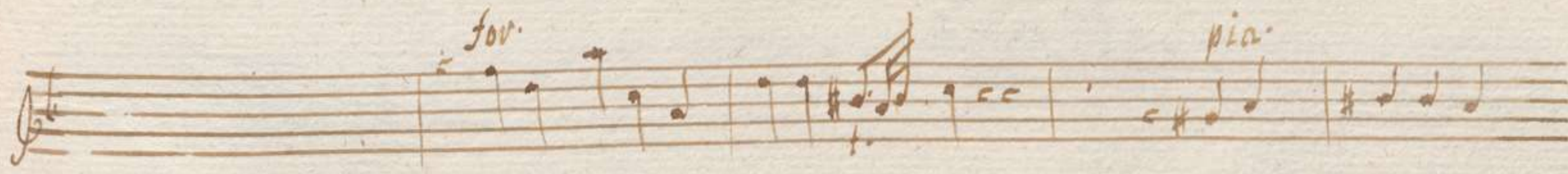
*ti - stringevò.*

*e di*

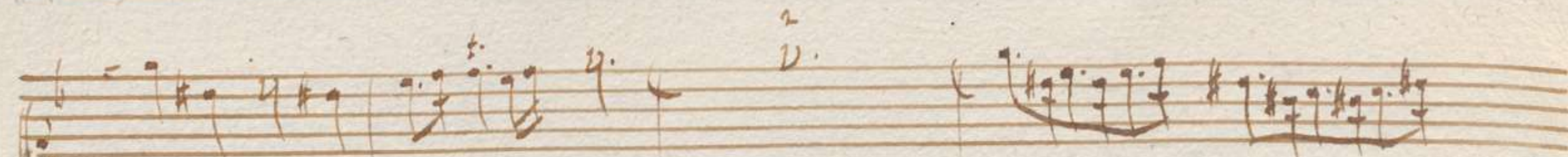
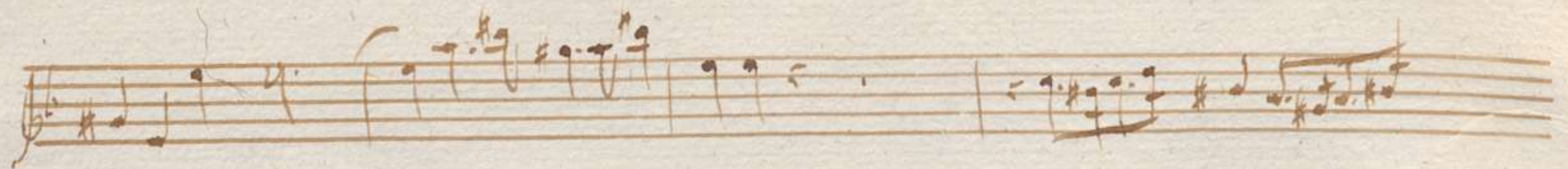




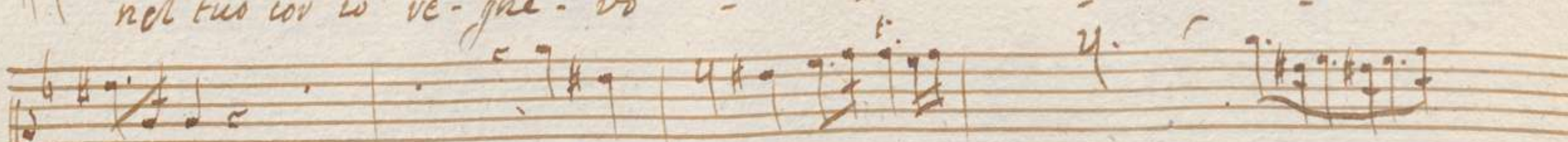






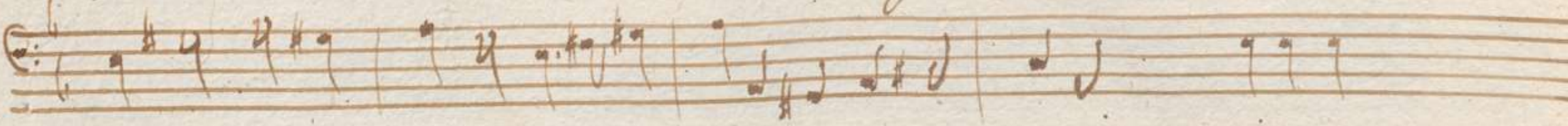


nel tuo cor io ve-gne-ro

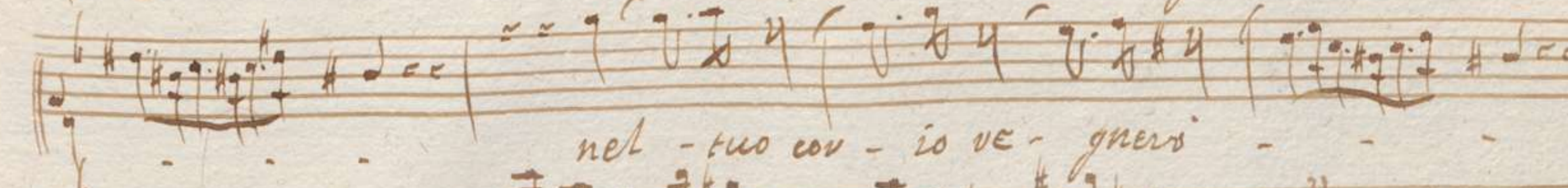
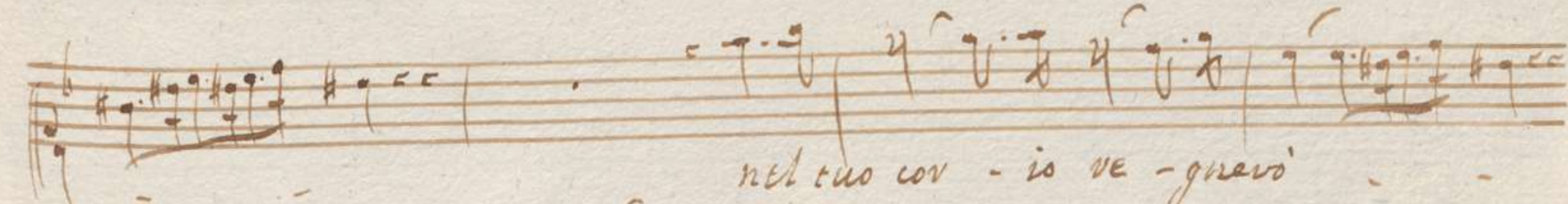
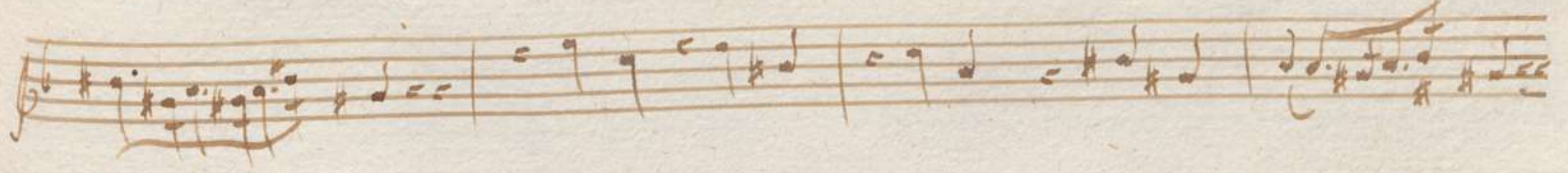


fe-de

nel tuo cor io ve-gne-ro











*for.*

*for.*

*io - vegnevò.*

*io - vegnevò.*



Scena XI

Inesive Deidamia, e Inazio ascendono, appar improvvisamente Pivvo in l'Arco, di eva in nascosto; poi esce Demetrio con Cinghieri e Guardie.

Pivvo. *Dei.* *Piv.*

Scelvatì. (che miro) mi diede Arbante il

foglio de l'enorme congiura. e con la morte il supplicio al delitto da

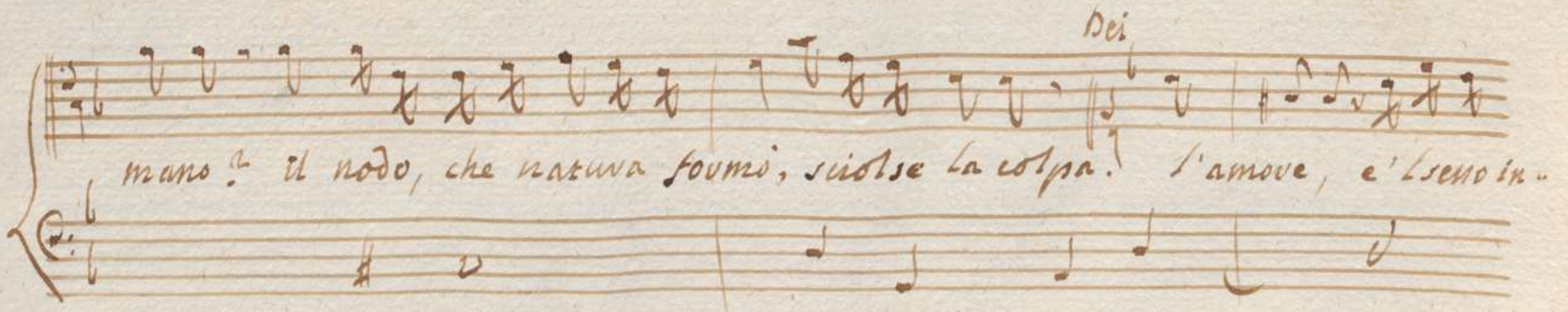
*Dei.* *Piv.*

legge irrevocabile è prescritto. Germano eccelso! che Ger-

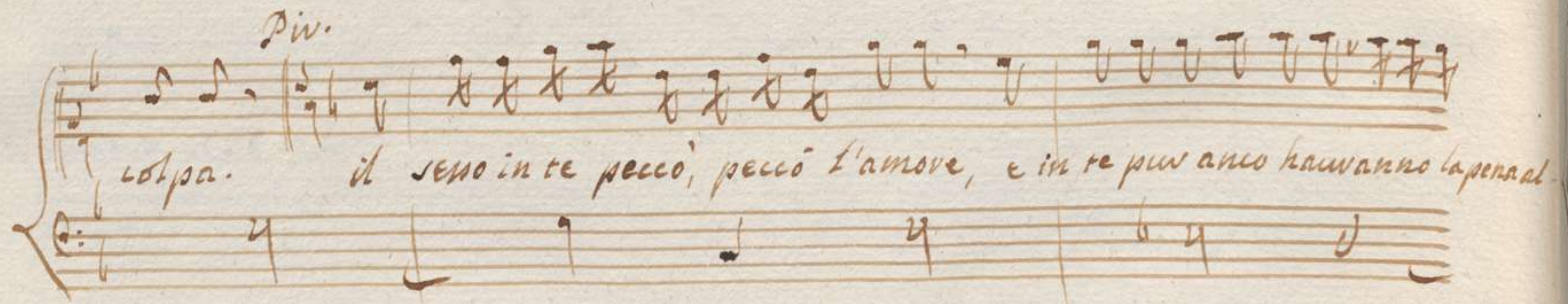
*Deid.* s'inginocchia.



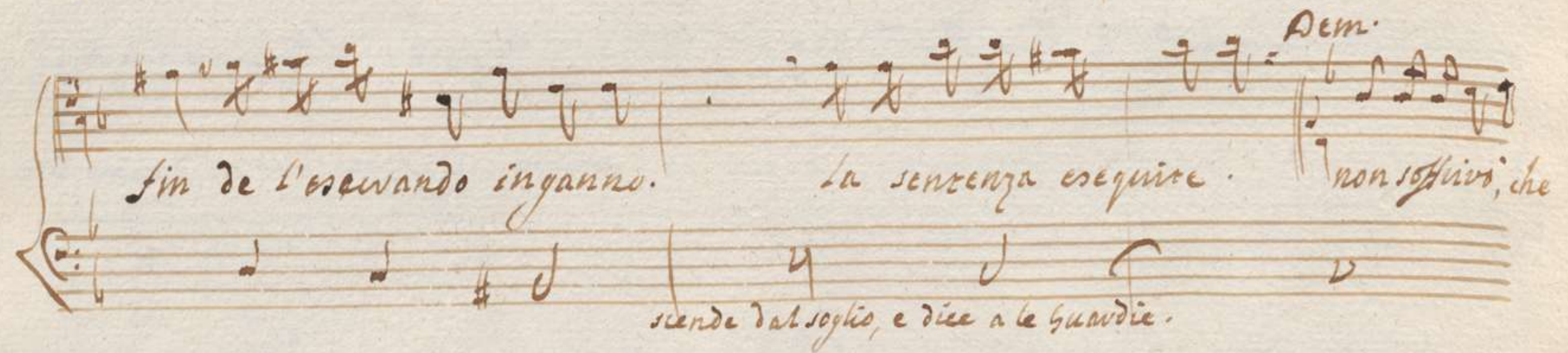
*Dei*  
mano? il nodo, che natura formò, sciolse la colpa! L'amore, e l' seno in-



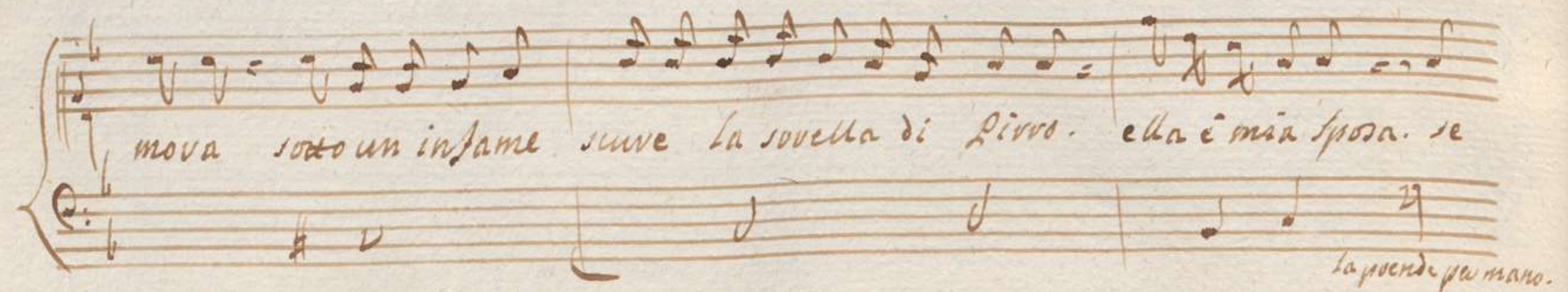
*Piv.*  
colpa. il seno in te peccò, peccò l'amore, e in te pur anco hanwanno la pena al-



*Dem.*  
fin de l'oscurando inganno. la sentenza eseguire. non soffiro, che  
scende dal soglio, e dice a le guardie.



mova sotto un infame surge la sovelta di Pivro. ella è mia sposa. se  
la prende per mano.





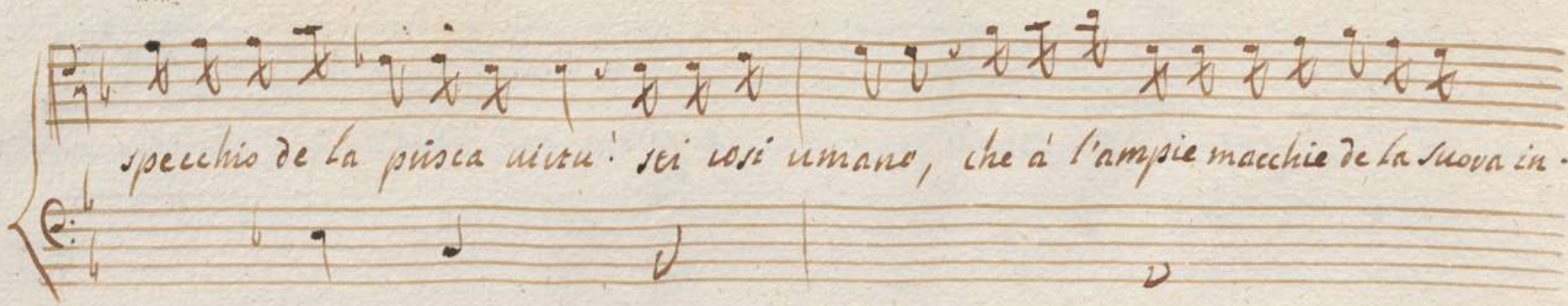
lei tu Pivvo offendi, me offendi ancora; e grave non meno al Reo, che al'innocente il

colpo savà, che de la tenera cervice a piagar si preparava i

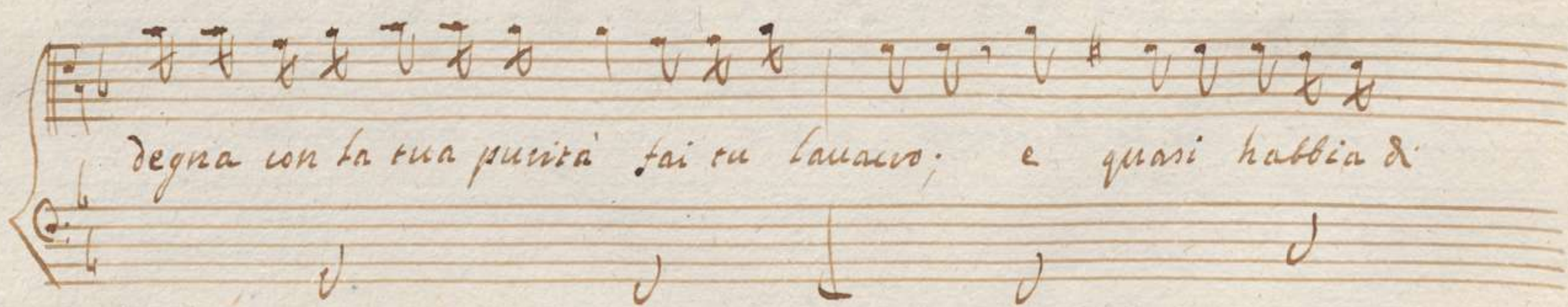
Dei. For. morbida alabastri. (o' stvano euento.) Dem. degno al fin di per-

Piv. dono e' il pentimento. O' generoso Amico; o' viuo

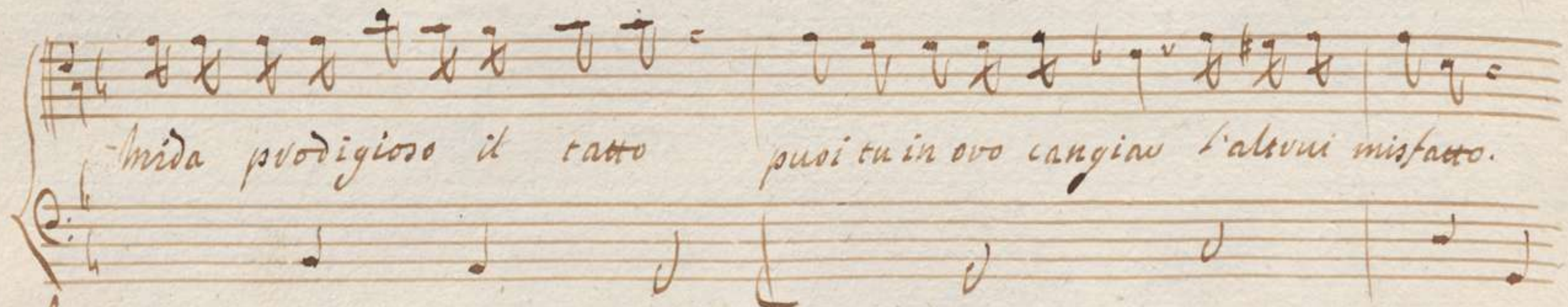




specchio de la püsca virtù: sei così umano, che a l'ampie macchie de la nuova in-

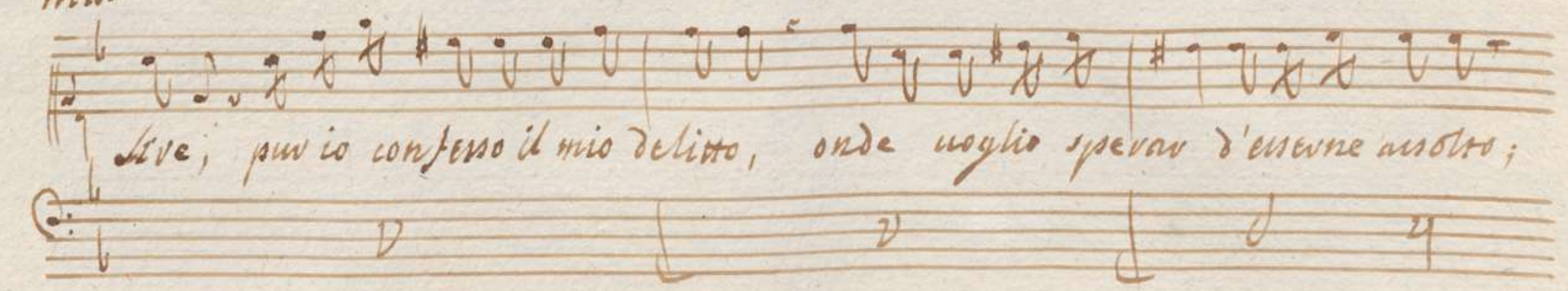


degna con la tua purità fai tu lauro; e quasi habbia di



Amida prodigioso il tatto puoi tu in ovo cangiar l'altre misfatto.

man.



live; pur io confesso il mio delitto, onde voglio sperar d'esserne assolto;



*Piv.*

e tanto piu, che solo il mio pensier ti offese. puoi dir, che non offende un' ascoso pen-

sive; ma il pensier si punisce, che si vende col penole, e palese.

il tuo falliv e' certo, com' e' certo il perdono, giacche lo dono del tuo

padre al meuro.

Scena XII  
Cimene, Pivvo Demetrio, Sidamia  
Astante.



*Dim.*  
Si si partir vogl' io: pochi concedi per iscorta al mio

pie' custodi armati. (son quei lumi dal pav uaghi, e spietati.) *Dim.* Li-

mene; io m'annodai a la uerosa Heidamia. *Dim.* (h'intendo?) tu la man

spansa d'illibate nemi pevmetti al già tuo sposo. son l'ive degl'amanti, o'



*Al.*

*finte, o brevi. Ho' no'; per sempre io s'prezzo, chi mi s'prezzò una volta. a me te*

*guardia p'vo concedi, e lascia, che da te m'allontani, e da quel volto, che già tanto mi*

*Piv.*

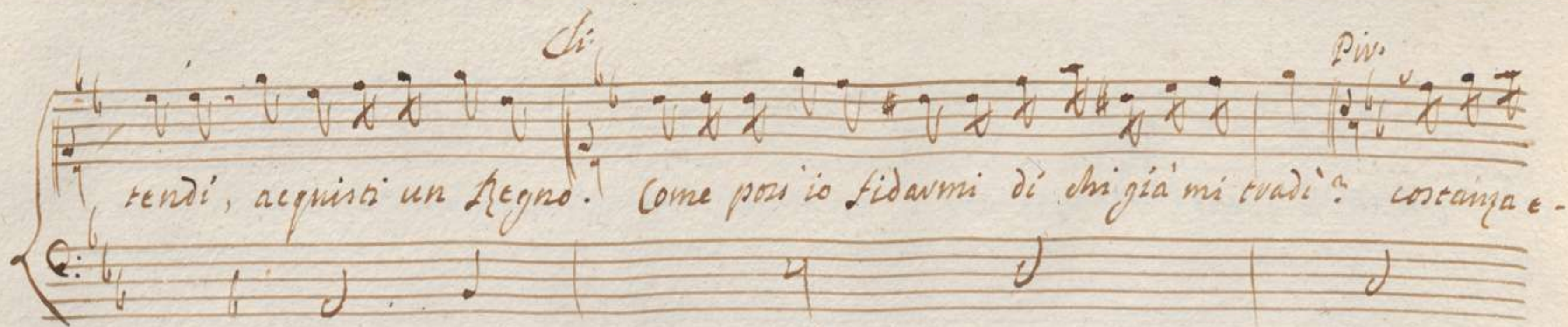
*piacque, ov mi sparenta. (temo, ch'egli n'assenta.) parti se*

*Dem.*

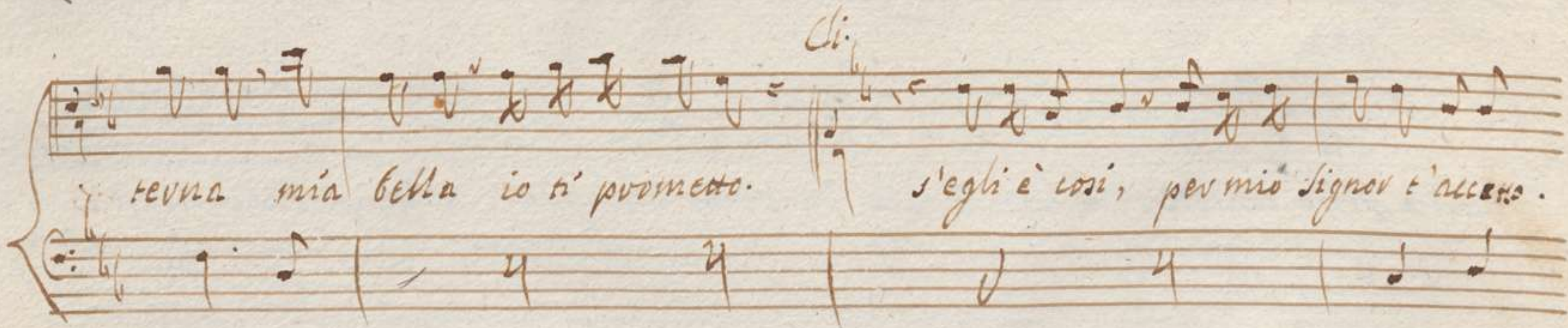
*uoi; ma prima vendimi il cor. placa il soave sdegno. se la man tu dis-*



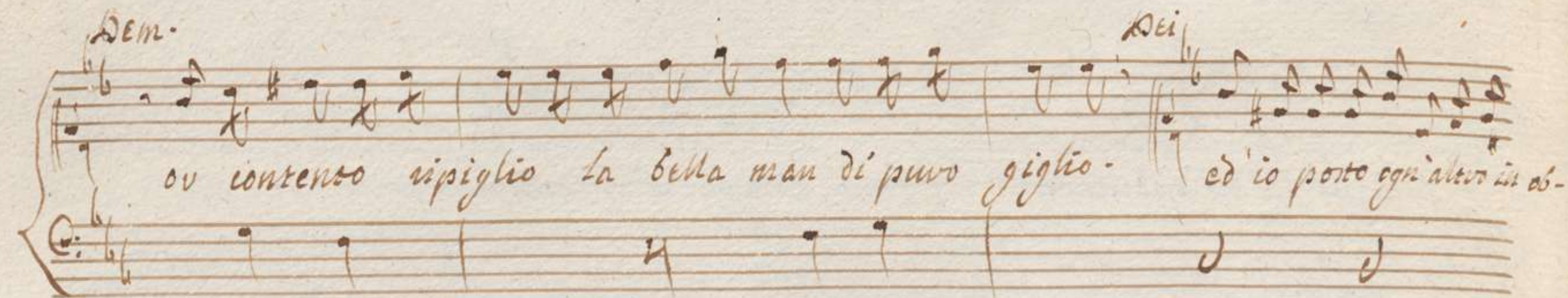
*Di.* *Piv.*  
tendi, acquisti un Regno. Come poi io fidarmi di chi già mi tradì? costanza e -



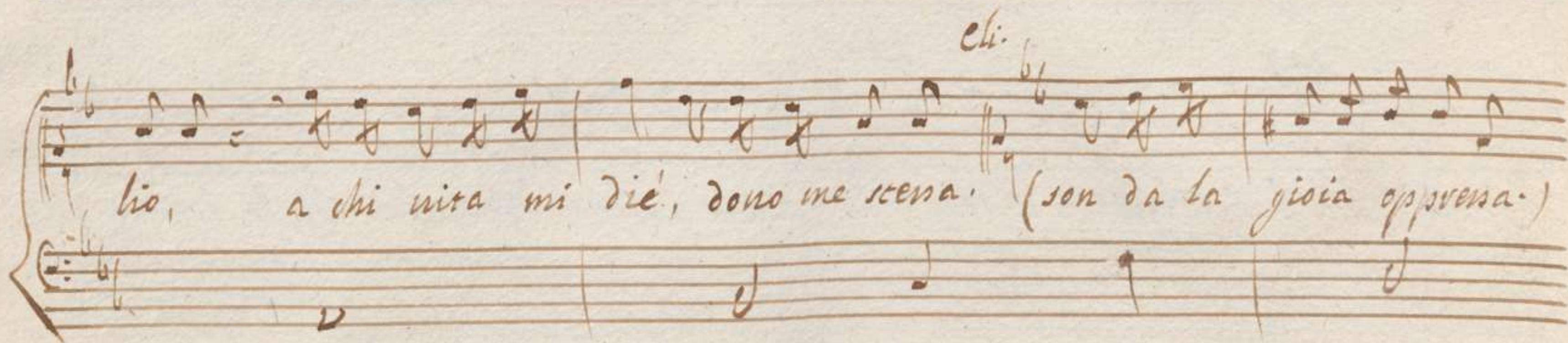
*Di.*  
tenna mia bella io ti prometto. S'egli è così, per mio signor t'accetto.



*Dem.* *Dei*  
ov contengo ripiglio la bella man di puro giglio. ed'io porto ogni altro in ob-



*Ch.*  
lio, a chi vita mi diè, dono me scena. (son da la gioia oppressa.)





*Piv.*

da l'armi sua di noi nacque la pace, e ne la pace poi l'amicizia fio-

*a sem.*

ri. quella, che il mondo vede mia sposa, e ch'esser tua scopersi; generoso per

sempre a me lasciasti; la suova m'innalzasti vea di gran fode;

e su le colpe altrui fermò la tua virtude i pregi sui. (e-

*Ad. b.*



*Piu.*

voci fatti? andianne: oggi la pompa d'anfiteatro insigne, ch'apparec.

ch'ai per le tue nozze; onori i gemini sponsati; e tu che

*ad Avv.*

fosti il fabro a noi de la letizia immensa haurai tosto da

me la ricompensa.

*Choro.*

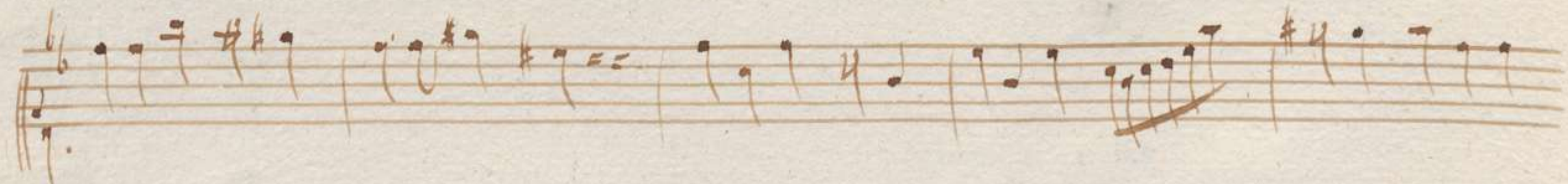


*noi - vi - trouna*

*In questo regno a noi - vitouna la gioia, e l'amour  
gia' n'e' lontano*

*allegro.*

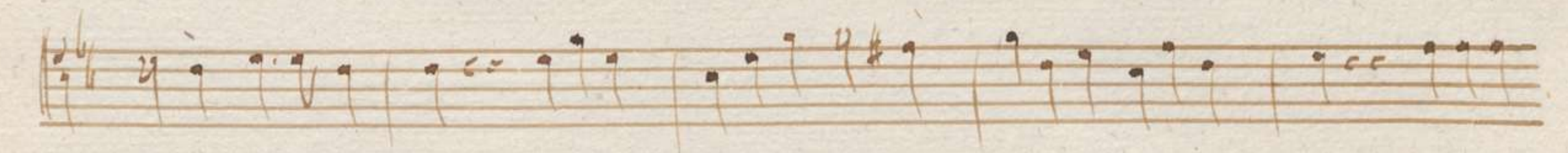
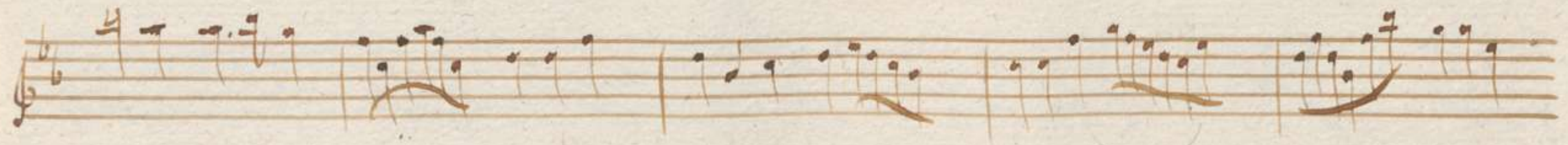




*ogni profano sdegno, e timor già n'è lontano ogni profa - - no ogni pro.*



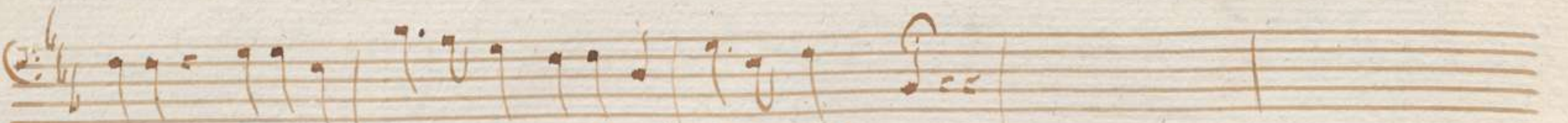




fano sdegno, e timor, in questo regno a noi - ritorna la gioia, e l'amor, a noi si -



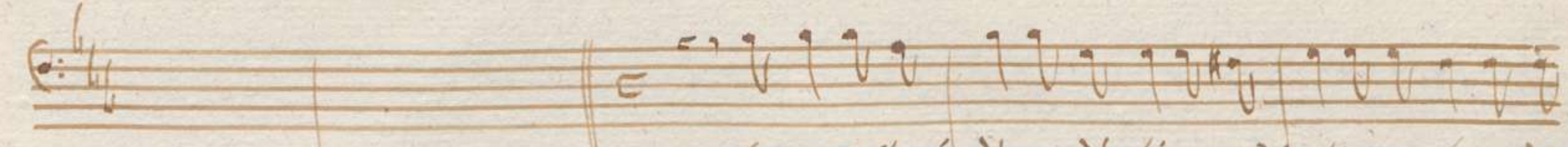
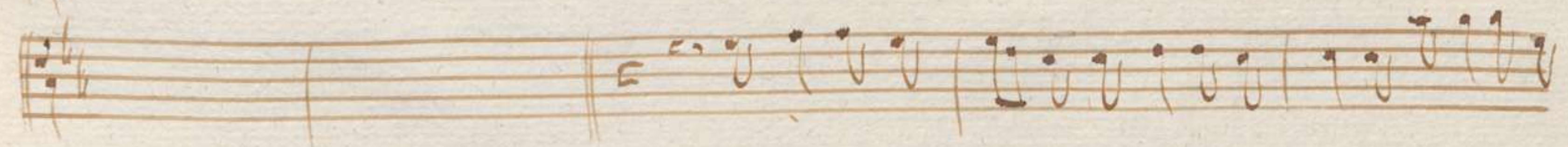
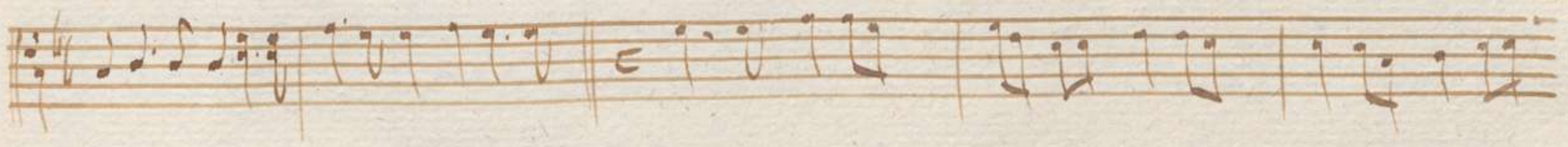
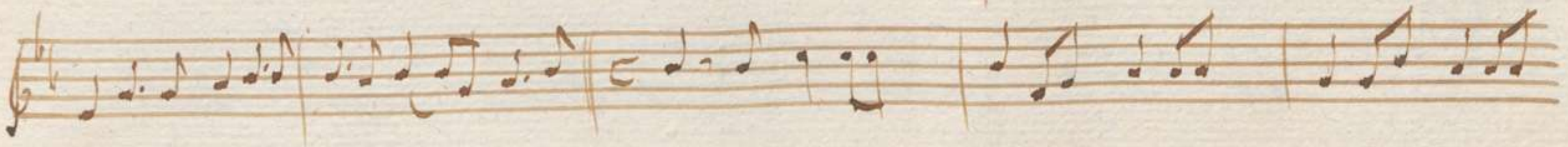
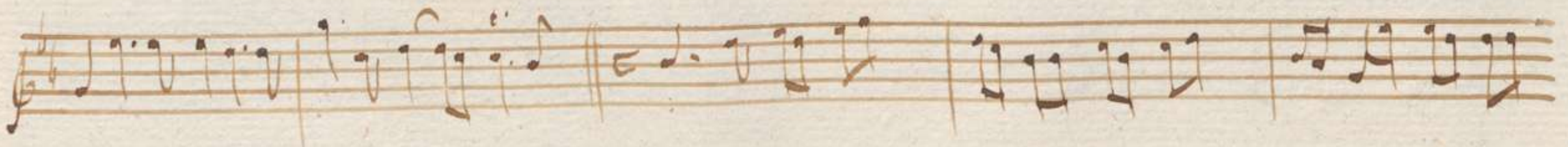




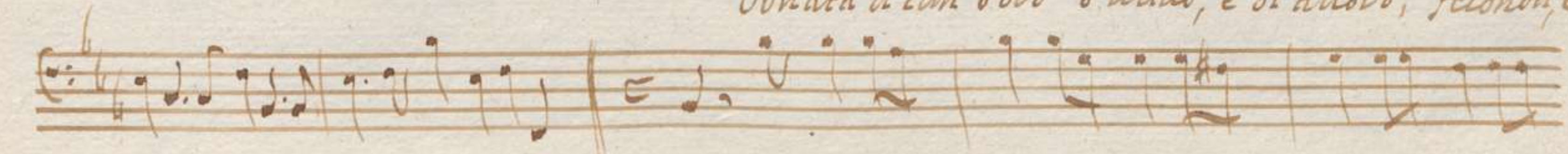
*rovna, a noi rovna la gioia la gioia, e l'amor.*







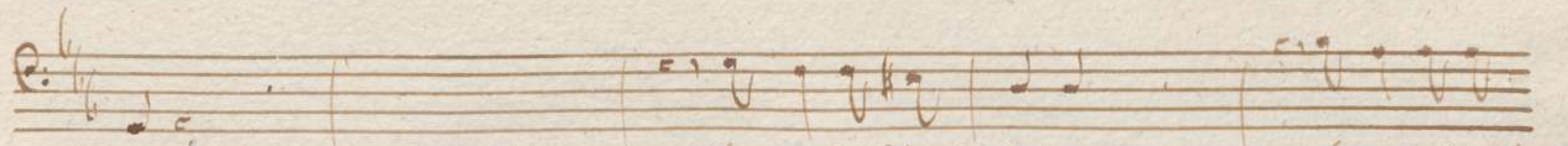
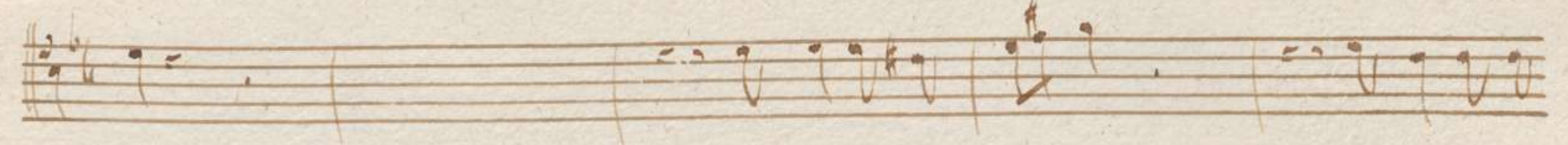
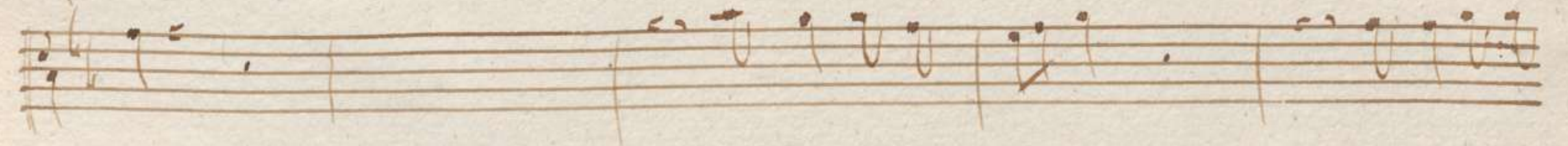
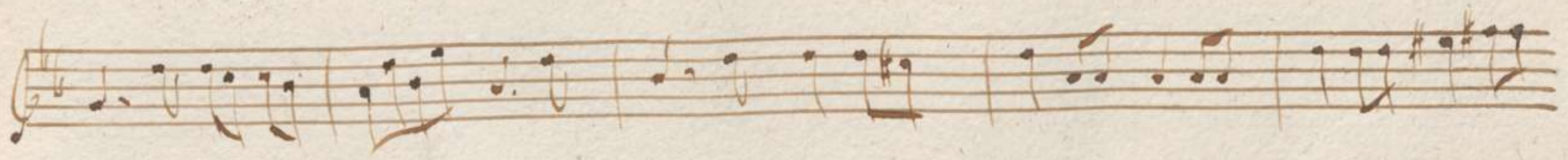
*Ornata il cun d'ovo d'ulivo, e di alloro, feronda, eue -*





Handwritten musical score consisting of ten staves of notation. The notation is in brown ink on aged paper. The first nine staves contain instrumental or vocal notation with various note values, rests, and clefs. The tenth staff contains the lyrics: *uale sua noi già soggiorna difesa, ed' illusa eterna eterna la pa -*

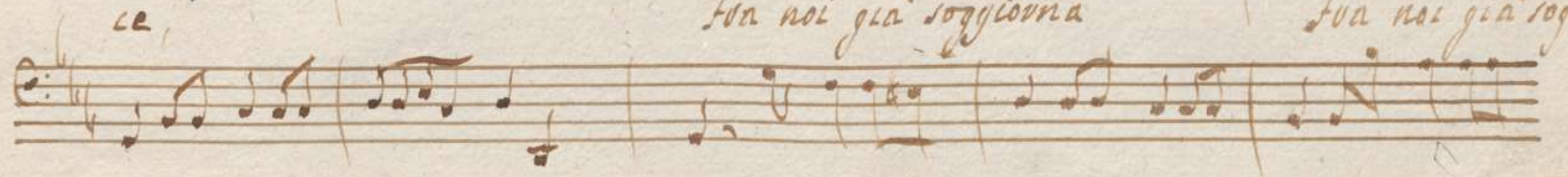




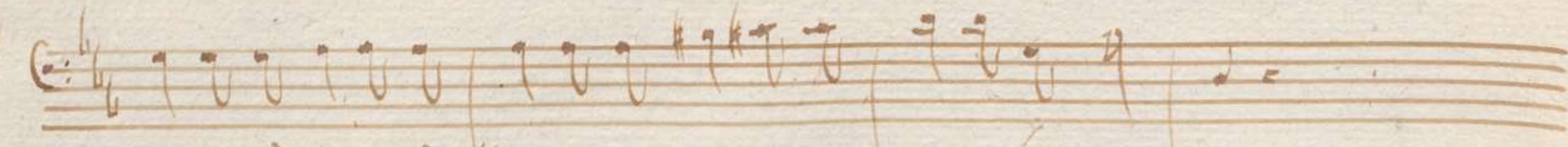
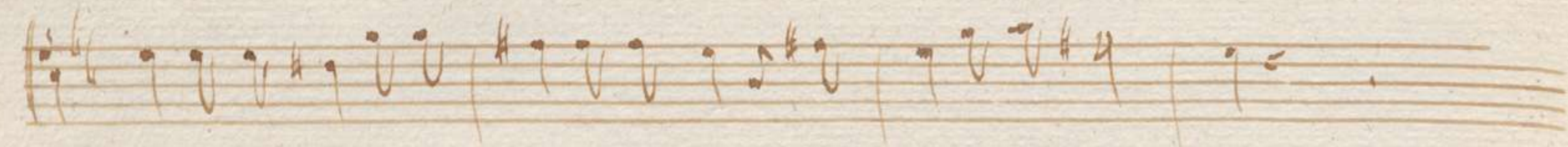
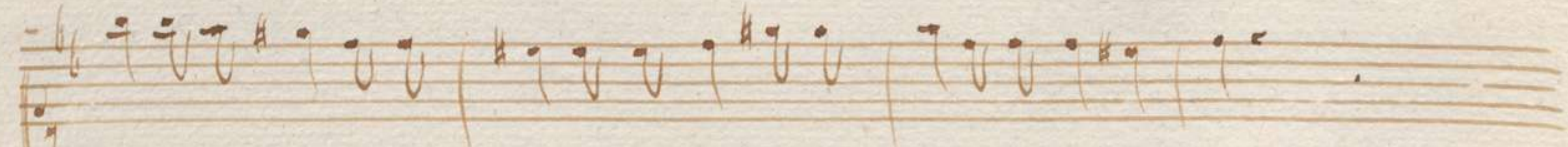
ce

*son noi già soggiorna*

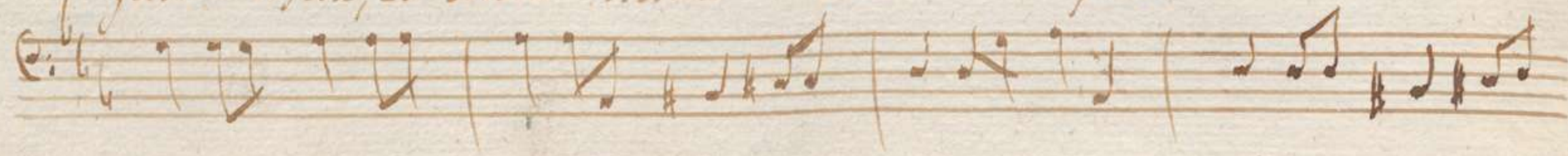
*son noi già sog-*







*giouna difesa, ed' illusa eterna eterna la pace.*





117

114

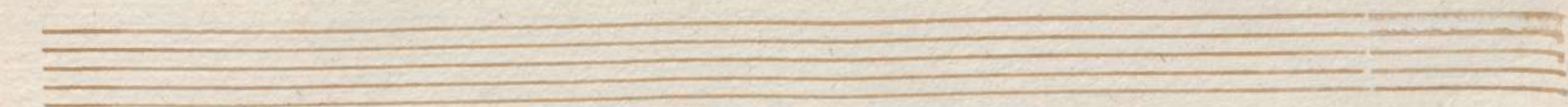
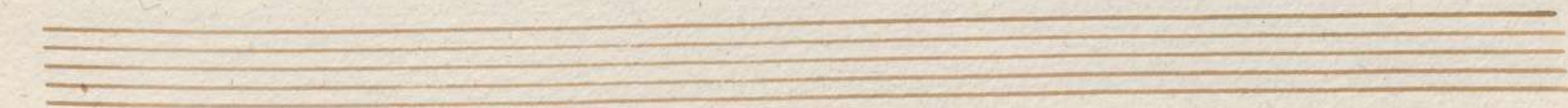
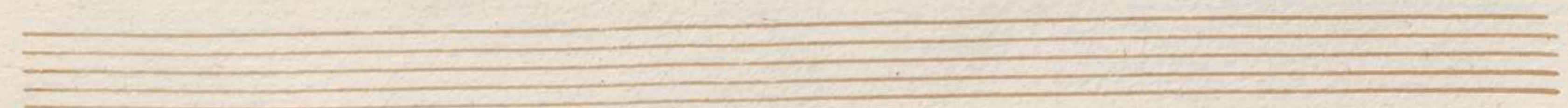
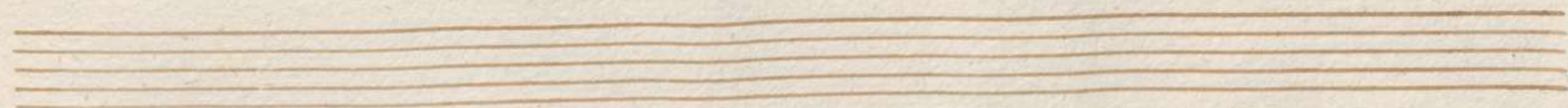
323

J. J. M.



















h - stringer .

h - stringer .



