

The  
*Favourite* SONGS  
*in the*  
OPERA  
*Call'd*  
PENELOPE  
*Compos'd by Sig.<sup>r</sup> Galuppi.*

N<sup>o</sup> II.

*Just Publish'd. Le Delizie dell' Opere. Being y<sup>e</sup> Favourite  
Songs in Score from all the Operas Compos'd by Sig.<sup>r</sup> Hase.  
Vinci. Pescetti. Veracini. &c. &c. in two Volumes.*

II. *Apollo's Feast. being the Favourite Songs and Overtures in Score from all  
M<sup>r</sup> Handel's Operas in 6 Volumes.*

III. *L' Allegro il Penseroso. Alexander's Feast, Dryden's Ode, Acis & Galatea  
the Oratorios of Saul, Esther, Deborah and Athalia. by M<sup>r</sup> Handel.*

London. Printed for I. Walsh in Catherine Street in the Strand.

V. 3  
Vm. 219

The

Journal

of

OPERATIONS

of

PENNSYLVANIA

IN THE YEAR 1862

By JOHN W. HARRIS, Major-General, U.S. Army.

PHILADELPHIA: J. B. LIPPINCOTT & CO., 1862.

Entered as Second-Class Matter, October 3, 1879, under No. 1073, Post Office at Philadelphia, Pa., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1920.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1920.

*Faint, illegible title or header text at the top of the page.*

First system of musical notation, consisting of five staves with faint notes and markings.

Second system of musical notation, consisting of five staves with faint notes and markings.

Third system of musical notation, consisting of five staves with faint notes and markings.

Fourth system of musical notation, consisting of five staves with faint notes and markings.

Fifth system of musical notation, consisting of five staves with faint notes and markings.

Sung by Sig.<sup>ro</sup> Monticelli in Penelope. Del Sig.<sup>ro</sup> Galuppi

The musical score is written for a vocal line and piano accompaniment. The piano part is in the left hand, and the vocal line is in the right hand. The tempo is marked "Andantino". The key signature has two sharps (F# and C#). The score includes various musical notations such as dynamics (F. P., P.), articulation (tr), and fingerings (6, 5, 3, 2, 1). The lyrics are written below the vocal line.

Andantino

Ma . . . no che per valor terror sei de ne-

mici terror sei de nemi . . ci miei giorni piu fe . li . . ci aspet . to sol da te as-

6 5 6 4 3 5 for. 2 p. 5 6 7 4 3

The image shows a page of a musical score, likely for a vocal and instrumental work. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of several systems of staves, including piano accompaniment and a violin part.

The lyrics, written in Italian, are: "pet... to aspet... to fol da te... Mano che per va-lor terror sei de nemi...ci terror sei de ne-mici miei giorni più fe-li...ci aspet...".

The score includes various musical notations such as dynamics (P., F.), articulation (tr, w), and performance instructions (F.unis., Col. Bat.). Fingerings and bowings are indicated with numbers and symbols like 'tr' and 'w'. The piano part features complex rhythmic patterns and trills, while the violin part has a more melodic line with some trills and slurs.

V. V.  
M.º f.º

to sol da te miei giorni più fe..li..ci as-

pet...to sol da te

V. V. 1º Con la Parte  
V. V. 2º

Andantino

Col fenno che fa far tremar gli avver...si Regni tu sol virtu m'inlegni

mio Geni...tor mio Re mio Ge...ni...tor mio Geni...tor mio Re  
 virtù sol tu m'in...leg-ni m'infegni sol vir...tù mio Ge-  
 ni...tor mio Geni...tor mio Re Da Capo

Musical score details:  
 - System 1: Treble clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *p*, *pp*.  
 - System 2: Bass clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 3: Treble clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 4: Bass clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 5: Treble clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 6: Bass clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 7: Treble clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 8: Bass clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 9: Treble clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.  
 - System 10: Bass clef, key signature of one sharp (F#), time signature of 4/4. Dynamics: *pp*.

Sung by Sig. Monticelli in Penelope

*pia* *for*

*pia* *unifs*

*Andante* *for* *Segue*

*for* *pia*

*for* *pia*

*for* *pia*

*for* *Cotta 2a*

*for* *pia*

*in voi pupille care quel se renchenel mio seno infiammo col primo Squar.* *5*

*6* *69*



do Quel Se-re-no

6 4 5 4 3 4

in fiammo col pri-mo Sguar ..... do col primo Sguardo

5 4 3 4 5 4 3 4 5 4 3 4

Colla P<sup>te</sup>  
pia for pia for

infiam - mo col primo Sguar ..... do

3 4 4 5 3 4 for 3 4

Colla P<sup>te</sup>

Per mo menti a vagheggiare torno in voi pupilli

7 2 6 6 5

*Segue Unifs*

*Care quel Se.re no ch'ilmio seno infiammo' infiammo col primo squar ...*

*Col Basso*

*Cotta P.*

*do quel Se.re no infiammo col pri.mo squar ...*

*for pia for pia*

*Unifs*

*Col Basso*

*for*

*do col primo squar 3 - do infiam.mo col primo*

*Colla p<sup>te</sup>*

*Squar* ..... *do col primo Squar - do*

*lor trarro da quelle dolci labbra luci bel.le che il momento del contento al mio cor fa -*

*ran men tar - - - do fa ran men tar - - do*

*al segno.*

Sung by Sig<sup>r</sup>. Monticelli in Penelope

*Oboe solo*

*unif*

*Ad<sup>o</sup> e Maestoso*

*tutti for*

*pia*

*pia*

*pia*

*pia*

*8.*

*A questa*

*8.*

*unif*

*tr*

*bianca mano porgo in un bacio il core porgo in un lacio il core del sennel bel can do re*

*for po*

*nel bel cando re serbalo tu per me tu per me mio ve ne addio mio ve*

76 6 5 10 6 7 5 6 5

for pra for

*tr*

*trif*

ne ad. di. o mio be ne addio

5 5 4/6 3/5 2/4 6 2/4 6 3 5/6 3/4

pra

*trif*

*Coll Bass*

pra

A questa bianca mano porgo in un bacio il core mio be-ne mio be ne ad

3/4 4/6 6 3/4 4/6 4/5 6b 4/4 6 3b 4/4 6 6/4

dio mio be ne

3/4 2b 6 2/4 6 6/4 4b 3 4b 3 5 3/4

Musical score system 1, featuring a vocal line and a piano accompaniment. The vocal line includes the lyrics: *Ser bap tu per me mio be. ne addi - - - O mio bene, addio addi - o mio*. The piano accompaniment includes the instruction *pia* and various fingering numbers such as 2b, 3b, 4, 6, 6, 3b, 4, 3q, 3q, 6q, 4, 5b, and 6.

Musical score system 2, continuing the vocal and piano parts. The vocal line includes the lyrics: *le - - - ne addi - - o*. The piano accompaniment includes the instruction *for* and various fingering numbers such as 3b, 4, 6, 4, 3q, 3q, 6, 3, 4q, 5, 4, 6, 3q, 3b, 3q, 2, 4q.

Musical score system 3, concluding the page with a double bar line. The piano accompaniment includes the instruction *Colla P<sup>te</sup>* and *Coll Basso*. The vocal line includes the lyrics: *Ogni Spavento e vano la mia dife - sa e' in ciel la mia di*. The piano accompaniment includes the instruction *for* and various fingering numbers such as 6, 6, 4, 3q, 6, 5, 3b, 6, 5, 6, 5, 3, 5, 6, 5, 6.

fesa e in ciel spera. Spera vedrai fedel sempre il cor mio il cor mi - o. Spera  
 Spera vedrai fedel sempre il cor mio il cor mi - o. Spera  
 Spera vedrai fedel sempre il cor mio il cor mi - o. Spera

*for* *for* *Unifs* *for*

*al Segno*

Musical notation includes treble and bass staves for piano accompaniment, and vocal staves with lyrics. Figured bass notation is present in the piano parts, such as: 7 7 34 43 76b5 34 6 5 4 34 34 5 36 5b 6.

Sung by Sig.<sup>r</sup> Amorevoli in Penelope Del Sig.<sup>ro</sup> Galuppi

v. Unis. Andantino For. P<sup>o</sup> Pia. Unis. Colla P.<sup>te</sup> unis. unis.

Tergile belle lagrime da pace al casto  
sen da pace al casto sen Lontan non è il tuo ben no no lontan non è il tuo ben lontan non  
e già Ulisse e te...co e teo già Ulisse e te...co

3 5 32 6 14 4 3 5 F<sup>o</sup> 2 4 6 36 36 5 47



F<sup>o</sup> p<sup>o</sup> F<sup>o</sup>  
 unis. p<sup>o</sup> unis.  
 Tergile belle lagrime da pace al casto fen da pa - ce al casto fen lon - tan  
 p<sup>o</sup> 6<sup>x</sup> 7 6 5 36  
 p<sup>o</sup> F<sup>o</sup> p<sup>o</sup>  
 unis.  
 Col Basso  
 non è il tuo ben lontan non è il tuo ben lontan - -  
 5<sup>b</sup> 3<sup>q</sup> 6<sup>x</sup> 5<sup>b</sup> 2<sup>b</sup> 5<sup>b</sup> 4 3 4 3  
 Colla Parte  
 unis. F<sup>o</sup>  
 Col Basso Col Basso  
 non è il tuo ben già Ulif. se e te. co già Ulisse e te co già U-  
 3 6 6<sup>q</sup> 5<sup>b</sup> (15) 3<sup>q</sup> 7<sup>b</sup> 5 3<sup>q</sup> 6 5 F<sup>o</sup>

lisse e te... co  
 In ripaa Flege son te sulla Bireme  
 squallida sulla Bireme squallida aspetto già Ca-ron-te degli empio gn'alma pal.lida degli empio gn'alma  
 pallida nata all'eterno orror dell'Aer Cie... co nata all'eterno orror all'eterno orror dell'Aer Cie... co  
 Dal Segno

Sung by Sig.<sup>ra</sup> Visconti in Penelope

*andante*  
Si che tu se-i il solo il solo oggetto il solo oggetto degli occhi degli occhi miei .44

*Colla P<sup>te</sup>*

il sol diletto dilet-to di questo Sen si a tan ta gioja nò non basta un al

*Colla P<sup>te</sup>*

*Unifs* *Colla P<sup>te</sup>*

ma no no non bas ta un al ma non bas.ta un al

*for*

*for*

ma Si che tu se-i

3b 6 3b 3b 3b

*Colla P<sup>te</sup>*  
*il solo ogget to il solo ogget to degli occhi degli occhi miei degli occhi degli occhi*  
*mi - ci a tanta gioja non basta un al...*  
*Colla P<sup>te</sup>*  
*ma a tanta gioja no non basta un alma*  
*Colla P<sup>te</sup>*  
*no no non basta un al ma non basta un al ma non basta un al*

This page of a handwritten musical manuscript features a vocal line with Italian lyrics and a piano accompaniment. The score is written in a system of ten staves, with the vocal line occupying the upper staves and the piano accompaniment in the lower staves. The lyrics are:

*il solo ogget to il solo ogget to degli occhi degli occhi miei degli occhi degli occhi*  
*mi - ci a tanta gioja non basta un al...*  
*ma a tanta gioja no non basta un alma*  
*no no non basta un al ma non basta un al ma non basta un al*

The musical notation includes various ornaments and trills, marked with asterisks (\*) and 'tr'. The piano part features complex rhythmic patterns and trills. The manuscript is written in a clear, elegant hand, typical of 18th or 19th-century musical notation.

*ma*

*Nell'*

*col Basso*

*- cesso del Contento ah mi sento Venir men ah mi Sento Venir men: dolce ampleso del mio*

*colta Par.<sup>te</sup>*

*ben dolce ampleso del mio ben dammi aita dammi ai ta Sei mia vita Sei mia calma*

*colta P.<sup>te</sup>*

*for*

*D.C.*

*Sei mia vita Sei mia calma mia cal - ma Sei mia vita Sei mia calma mia cal - - mai*

Sung by Sig<sup>r</sup> Muscovitta in Penelope

musical score with lyrics:

pia for

pia for

pia for

pia for

Pa-drea pia

pia

mato interi-polo ri-polo caro ipolo or nonpavento no no

quell affanno e quel tormento e quel tormento e-ran prove dell'a-mor e-ran prove dell'a-

mor prove dell amor prove dell amor

Pa - dre amato in te ri - po so ri - po so caro spo so or non payento

no no quel tormento e quell affan

no eran prove dell' amor Pa dre amato in te ri - po so caro spo so quel af -

P 21 f P f P f P f P

fanno e quel tormento eran pro-ve dell'amor eran pro-ve dell'amor pro-ve dell'a-

-mor pro-ve dell'amor

Pur - diro che in suo desio il cor mio non cangia stato da speranza lu fingato

tormenta - - to dal timor tormenta to dal timor

for dal segno