

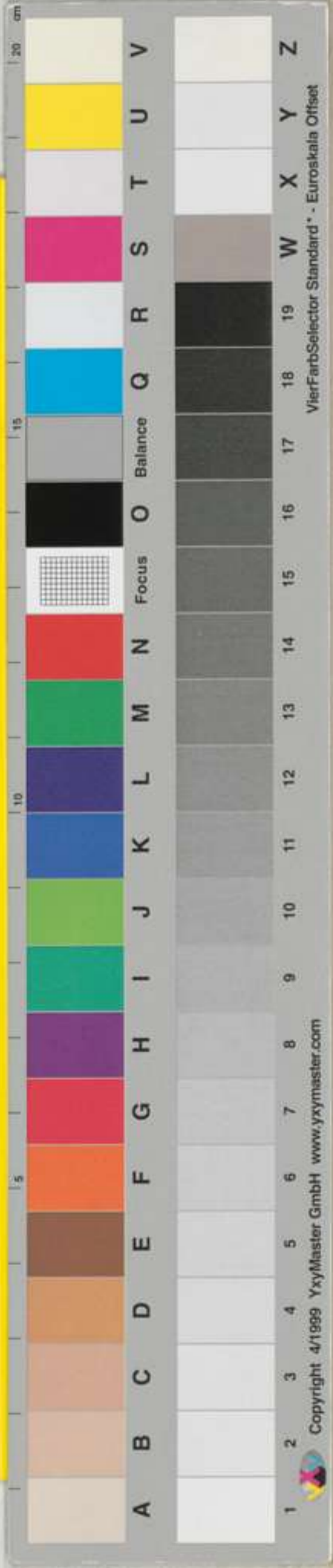


Torri

Ass. Mus. 163

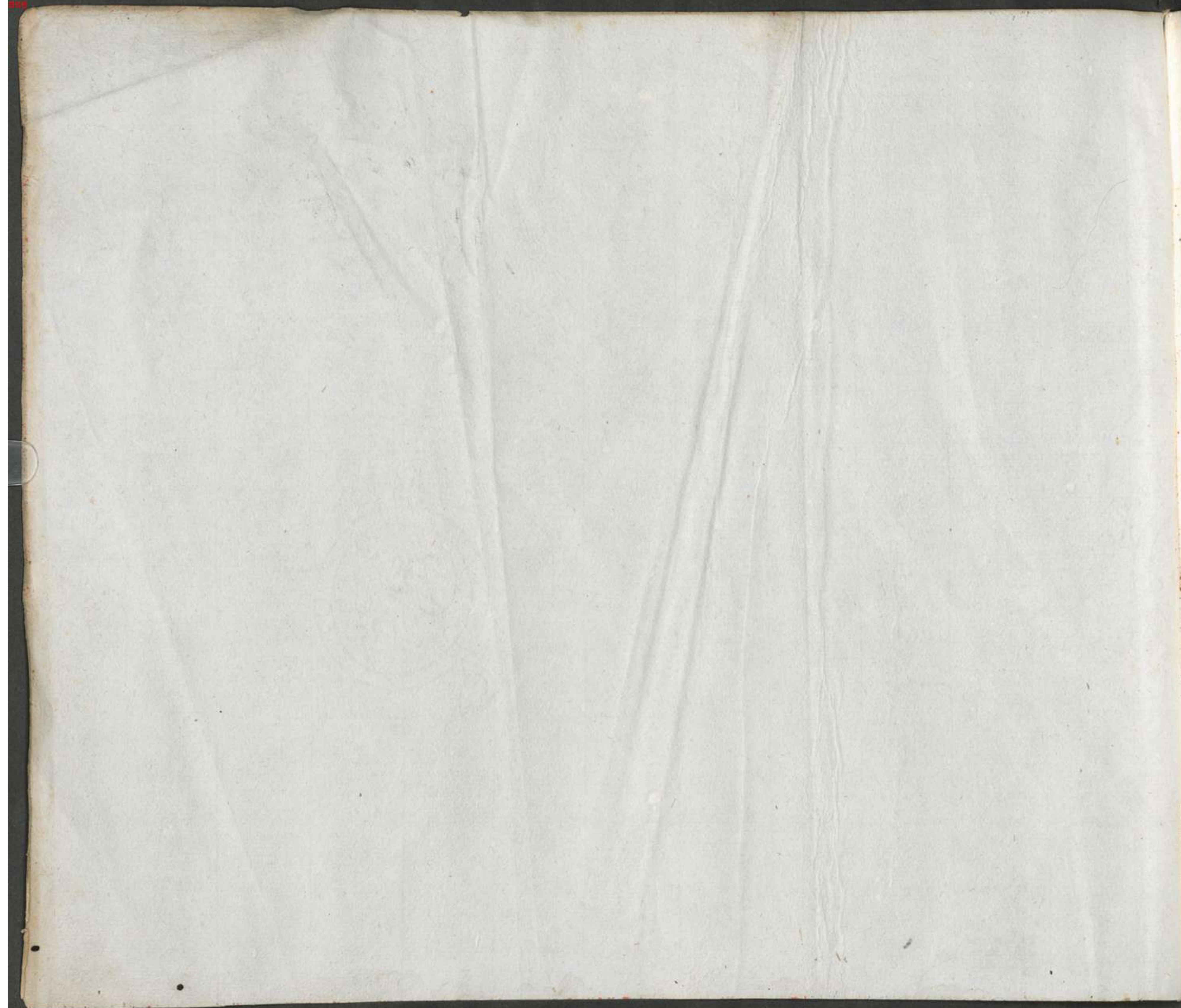
~~Grisolda~~

(II)

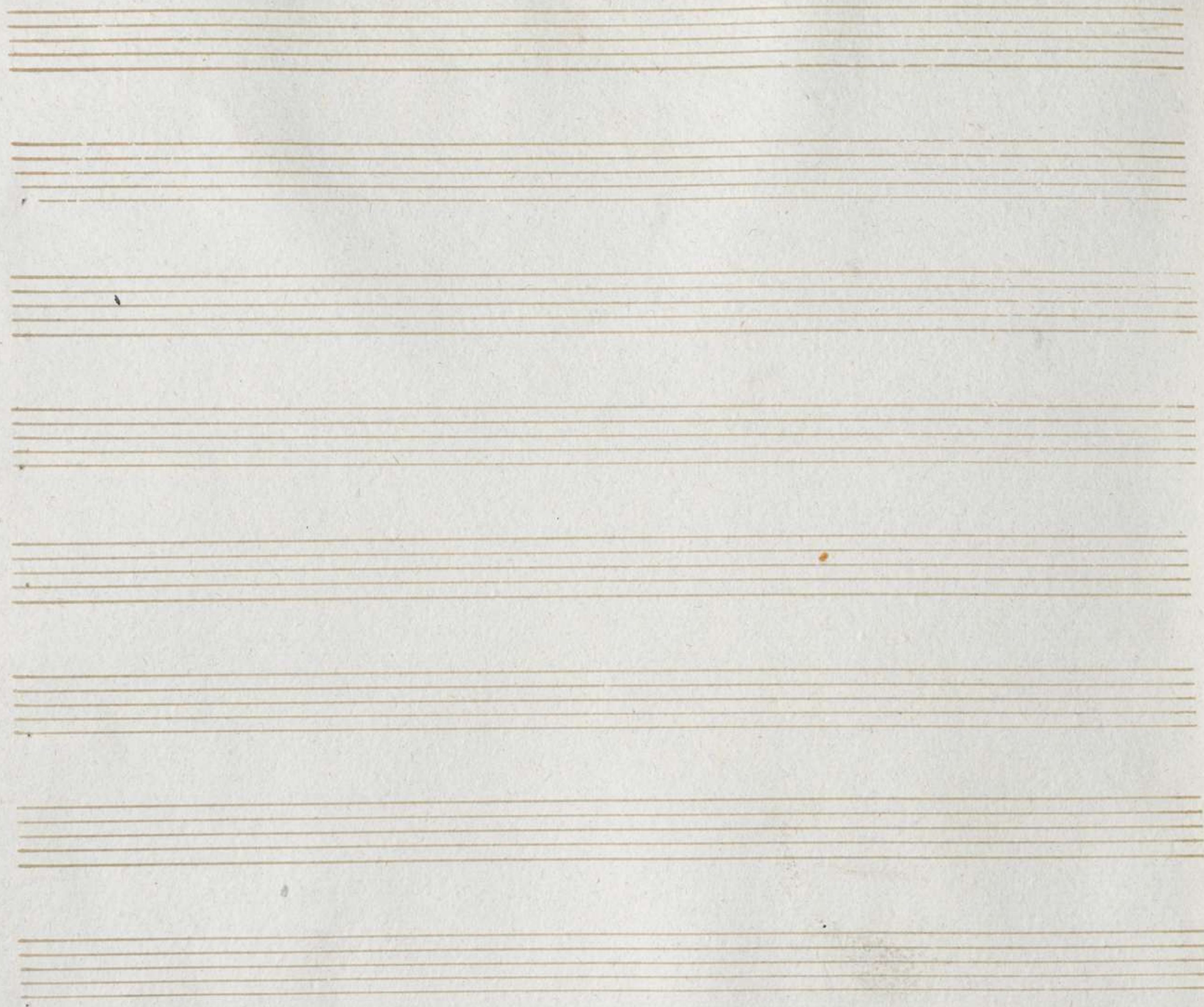


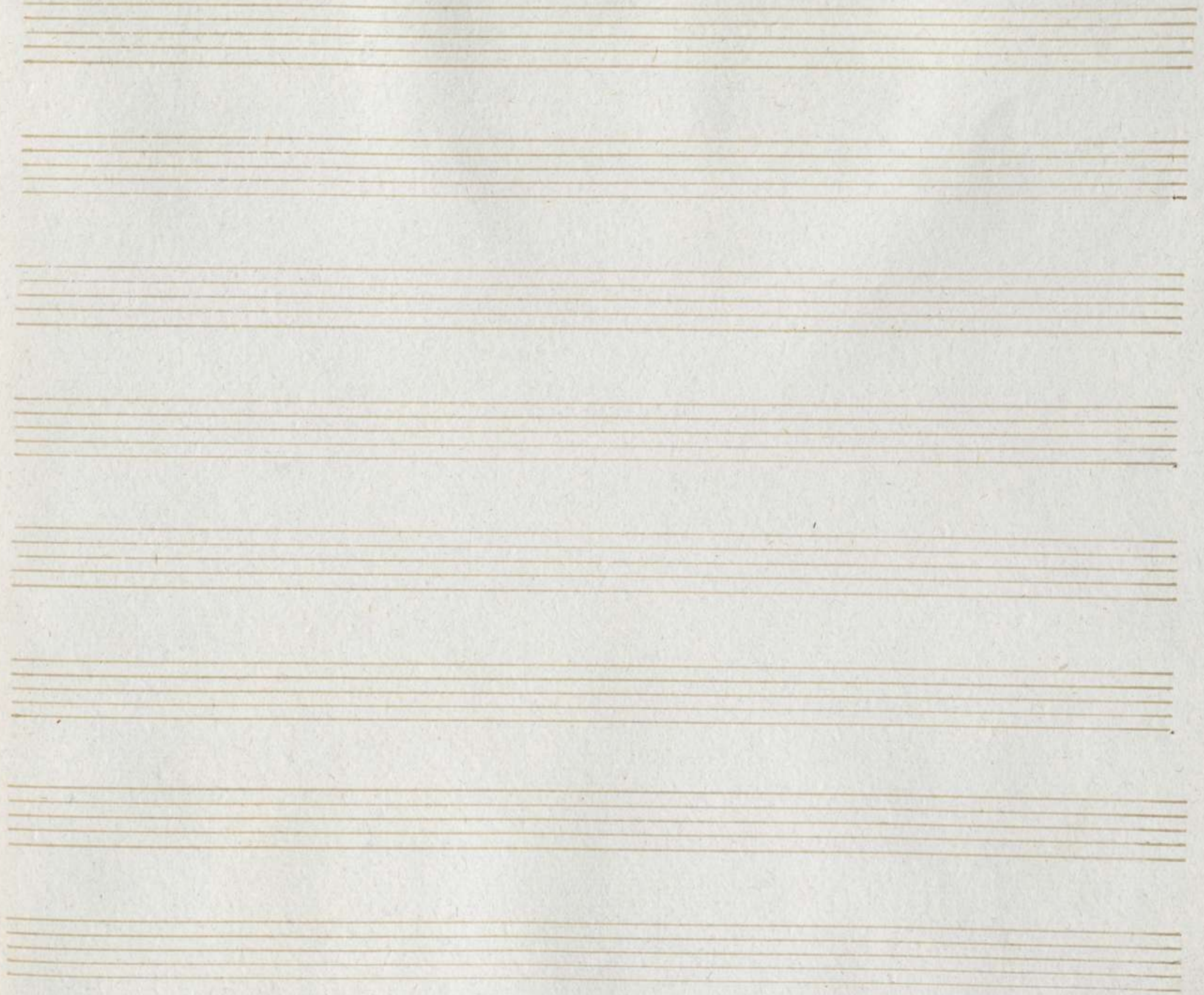
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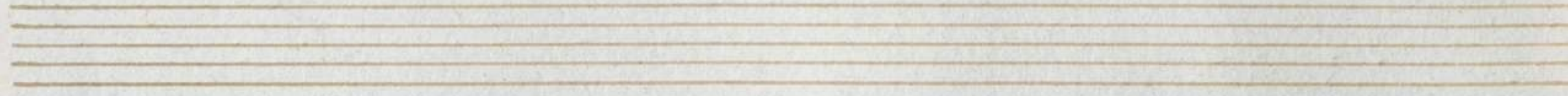
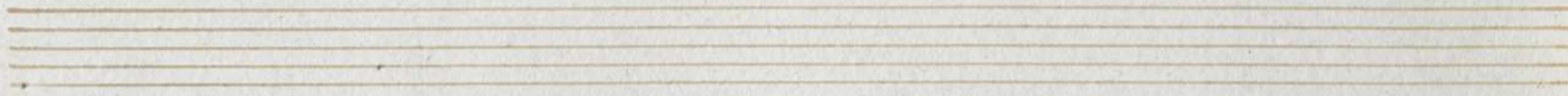
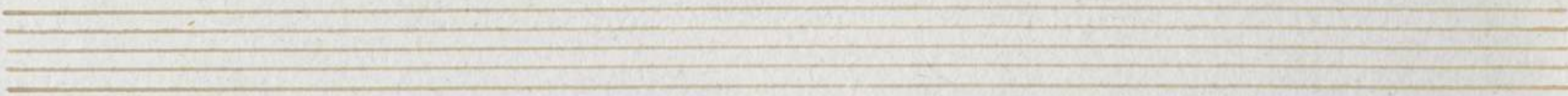
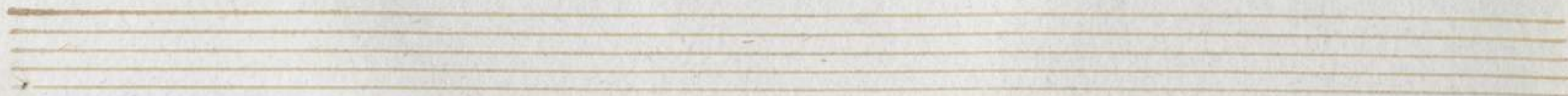
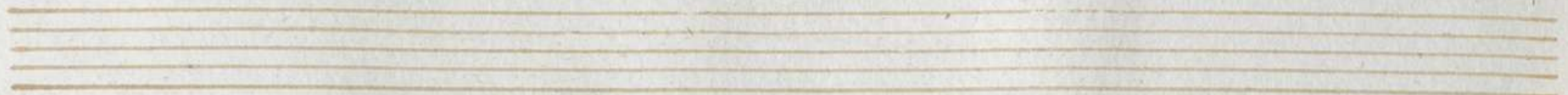
VierFarbSelector Standard\* - Euroskala Offset



This image shows a page of ten blank musical staves. Each staff is composed of five horizontal lines, drawn in a light brown or tan ink. The staves are arranged vertically, with a small gap between each one. The paper is off-white or light beige, showing signs of age with some minor discoloration and small brown spots. There is no musical notation or other markings on the page.



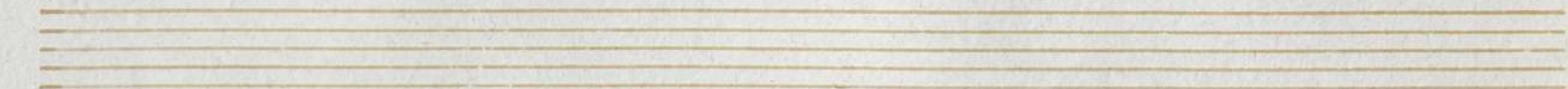
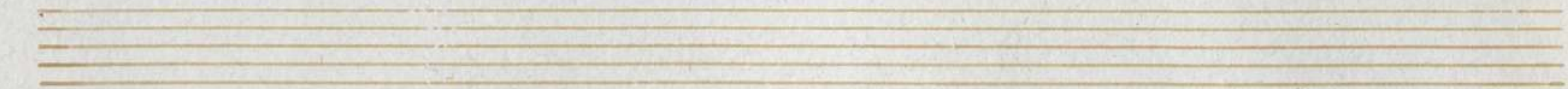
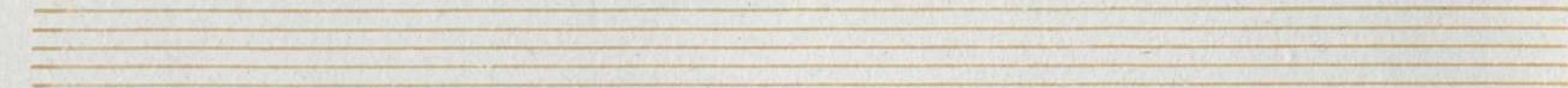
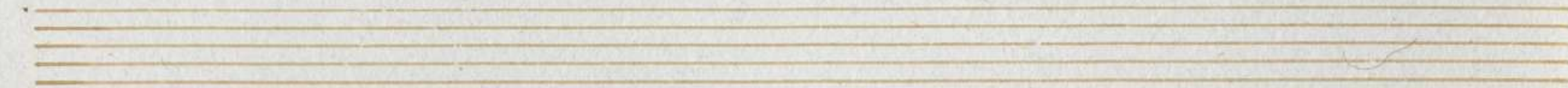
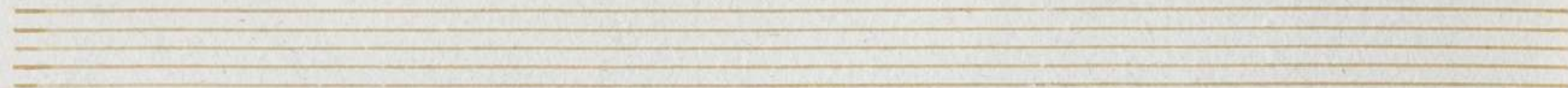
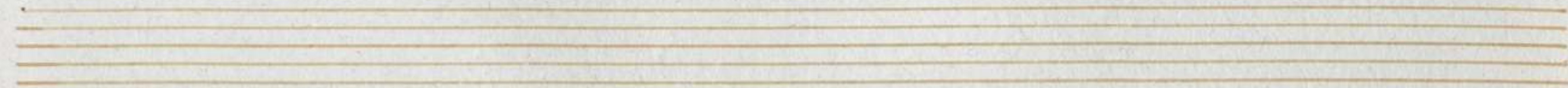
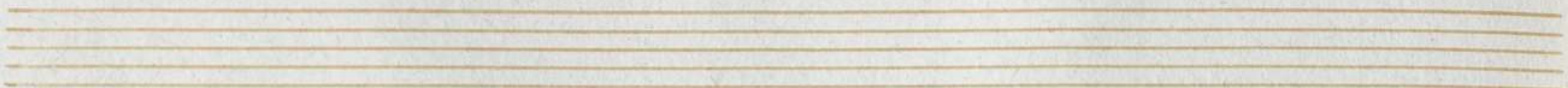
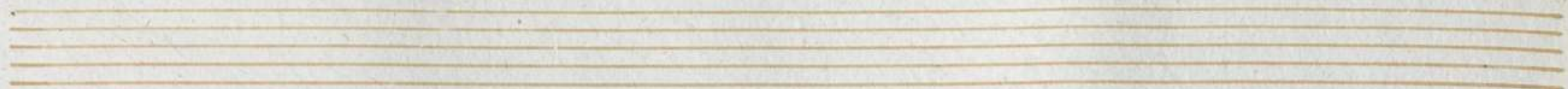




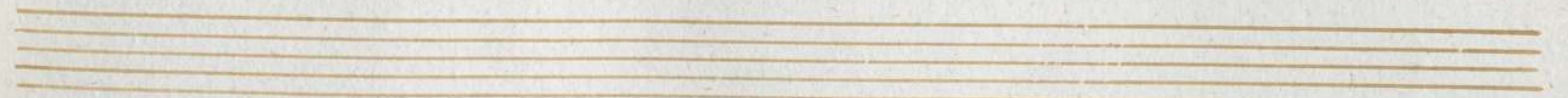
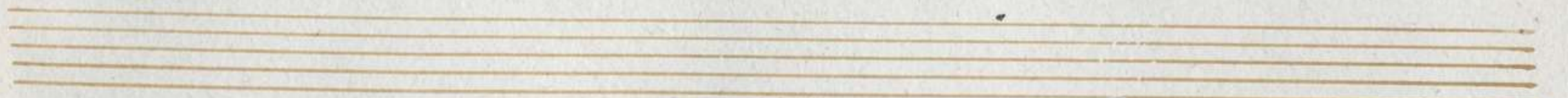
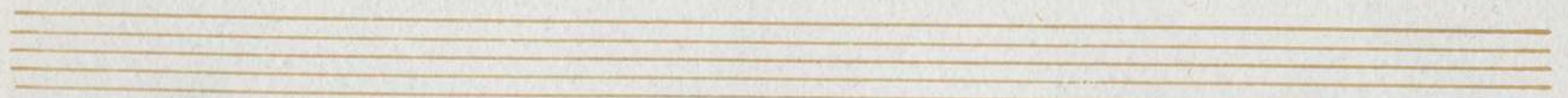
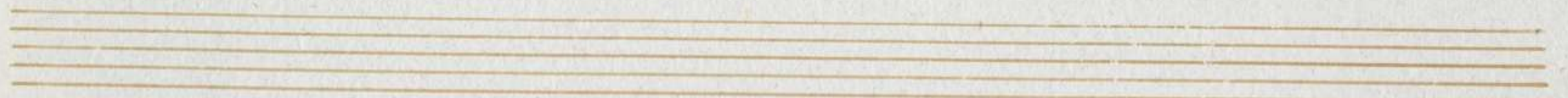
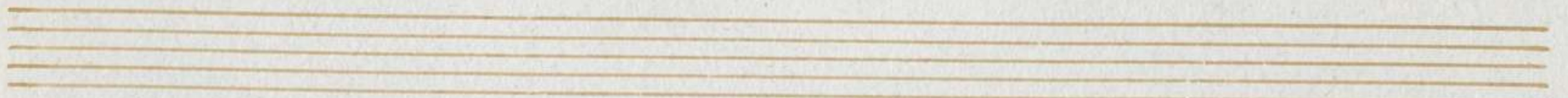
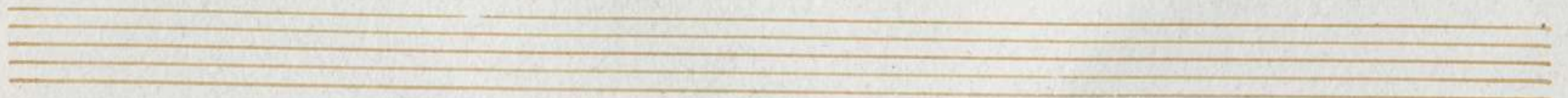
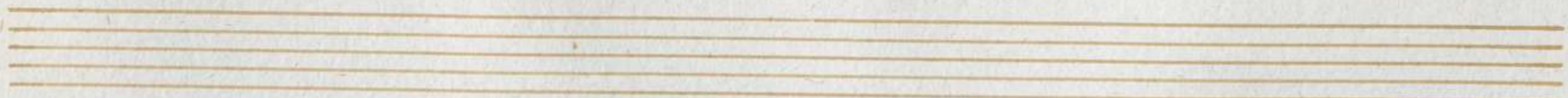
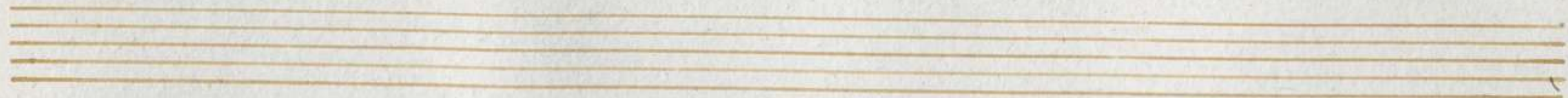


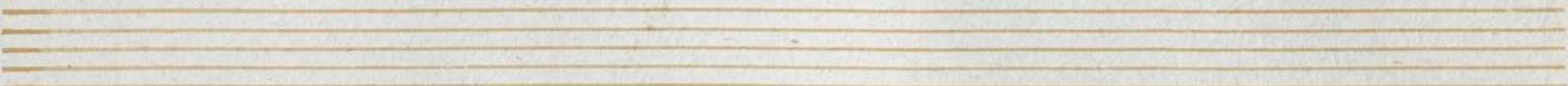
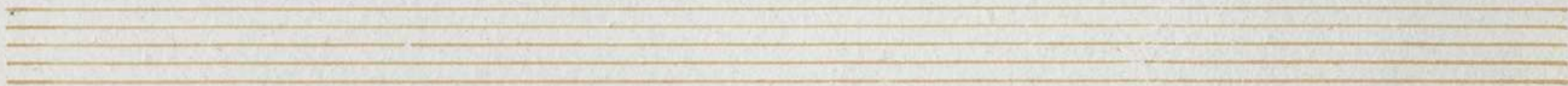
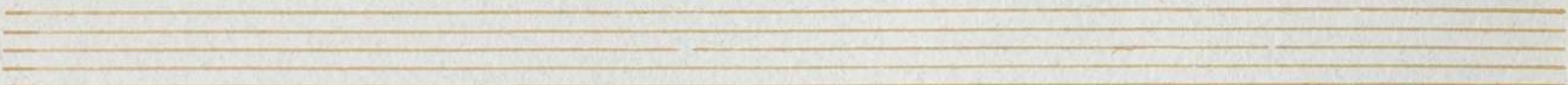
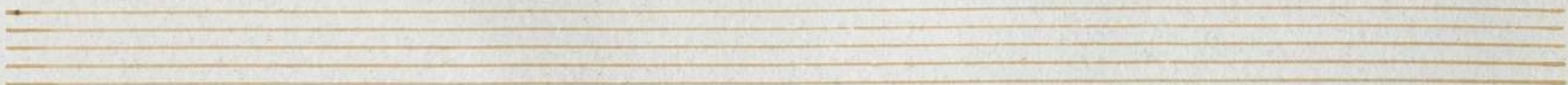
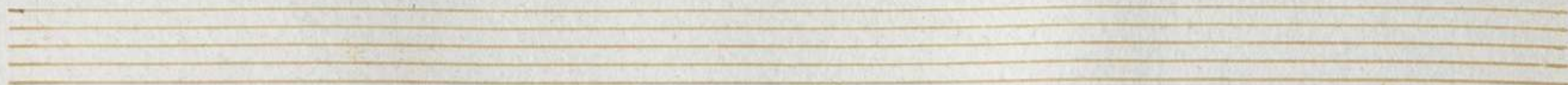
Giselda

Atto secondo.



[4]





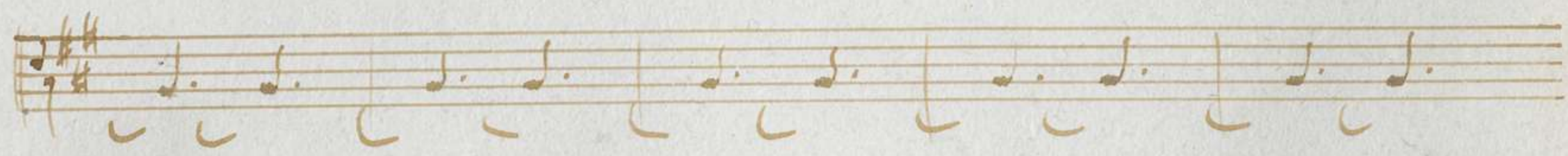
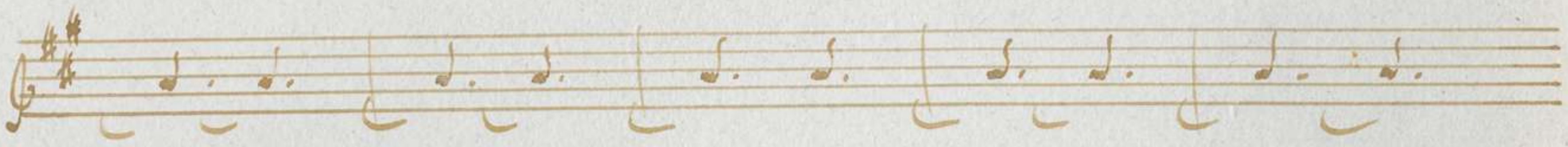
Atto II  
Scena prima

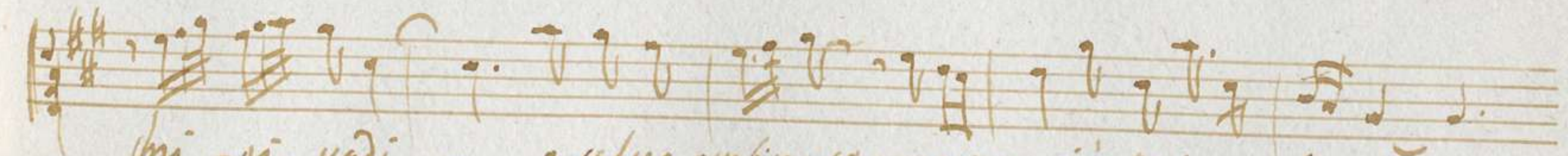
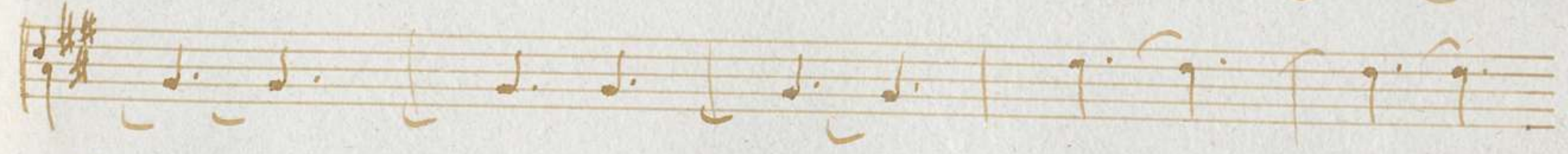
Camisagna con Abitazione vulticale, Boschetto,  
Gina, e Caduta d'acqua.

Giselda.

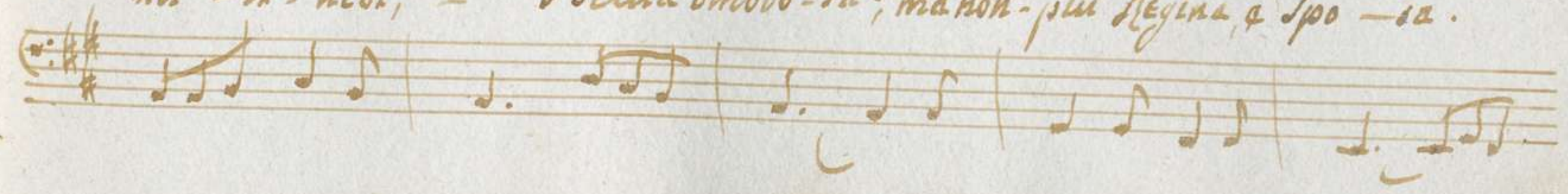
con Sordine.

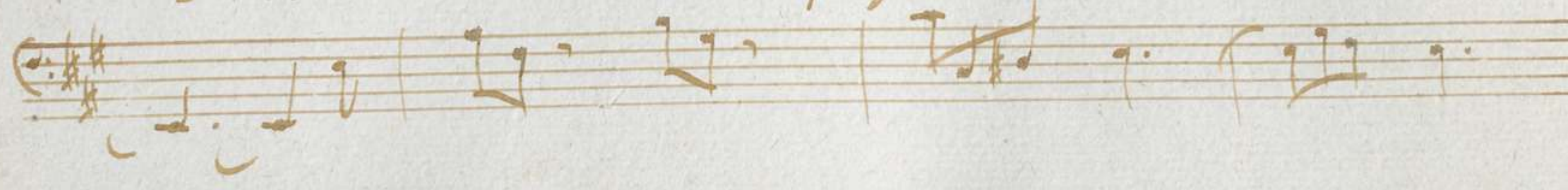
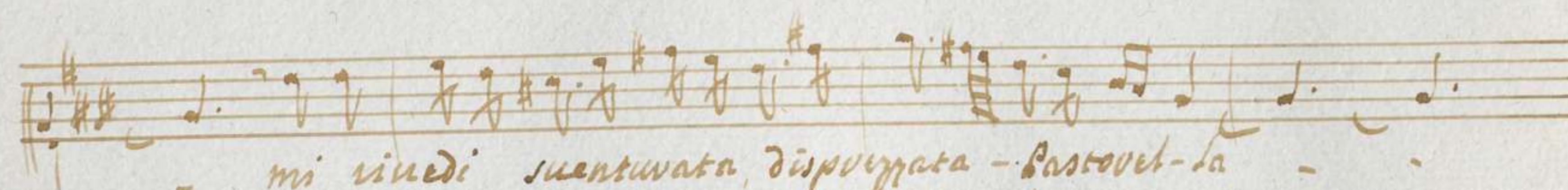
The musical score consists of five staves. The first staff features a melodic line with eighth and sixteenth notes, starting with a treble clef and a key signature of two sharps (G major). The second staff continues the melody with a similar rhythmic pattern. The third staff shows a more rhythmic accompaniment with dotted notes. The fourth staff is mostly empty, with only a few notes at the beginning. The fifth staff features a melodic line with a dynamic marking of *grava* (grave) and includes a fermata at the end.





ти - ві - неді, - о селна отво - га; та нон - рій Редіна, а про - га.







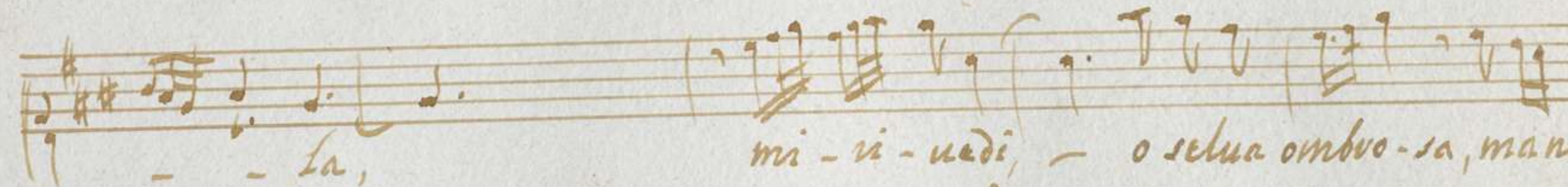
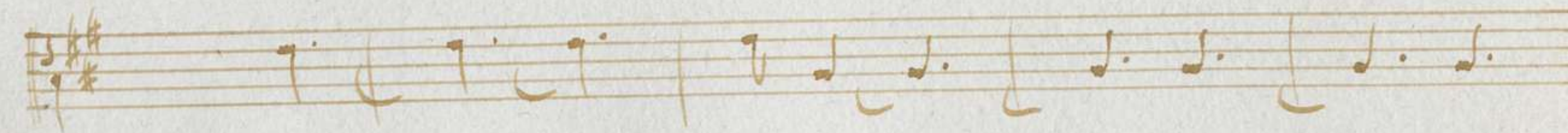
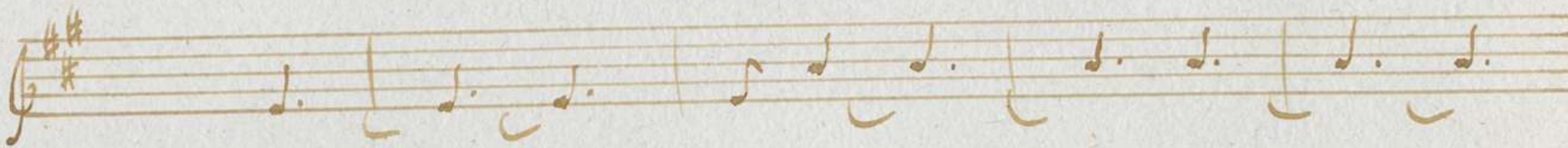
Four empty musical staves, each consisting of five horizontal lines, arranged vertically at the top of the page.

A single staff of music with a treble clef and a key signature of two sharps (F# and C#). It contains a few notes, including a dotted quarter note and a half note, with a slur over the latter.

A single staff of music with a treble clef and a key signature of two sharps. It contains a few notes, including a dotted quarter note and a half note, with a slur over the latter.

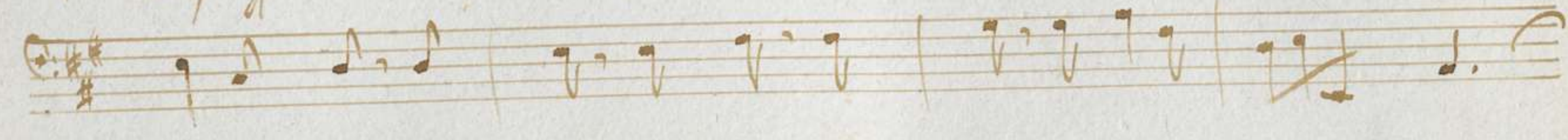
A single staff of music with a treble clef and a key signature of two sharps. It contains a few notes, including a dotted quarter note and a half note, with a slur over the latter.

A system of two staves of music. The upper staff has a treble clef and a key signature of two sharps, featuring a complex melodic line with many sixteenth notes and slurs. The lower staff has a bass clef and a key signature of two sharps, featuring a simpler accompaniment with quarter and eighth notes. The word "disprezza" is written in cursive below the first few notes of the upper staff, and "ra-Porto-" is written below the last few notes of the upper staff.



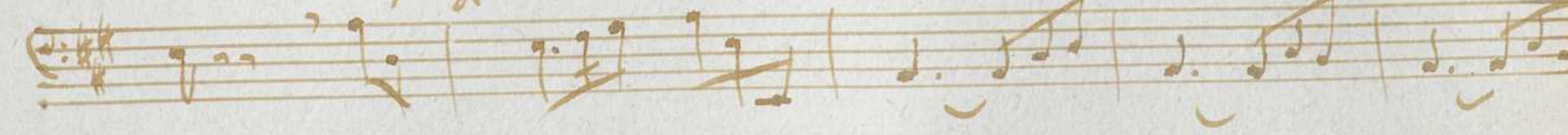
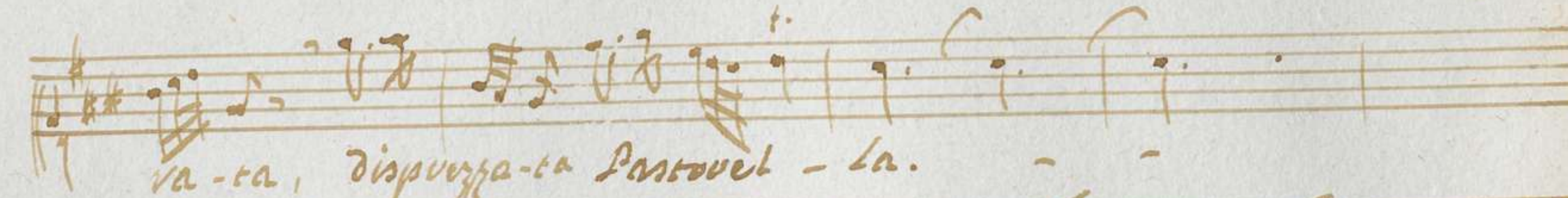
The musical score is written on five staves. The first four staves are instrumental, with the first staff featuring complex sixteenth-note passages. The fifth staff contains a vocal line with lyrics in Italian. The key signature is two sharps (D major or F# minor) and the time signature is common time (C).

The lyrics are: *ria Regina, e Spo-sa - - mi miedi - suenzuata, dispozzata Pastorella*



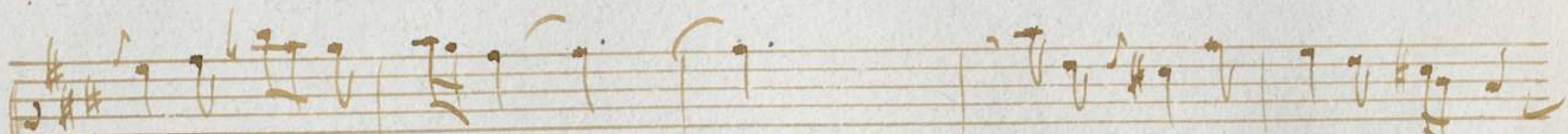
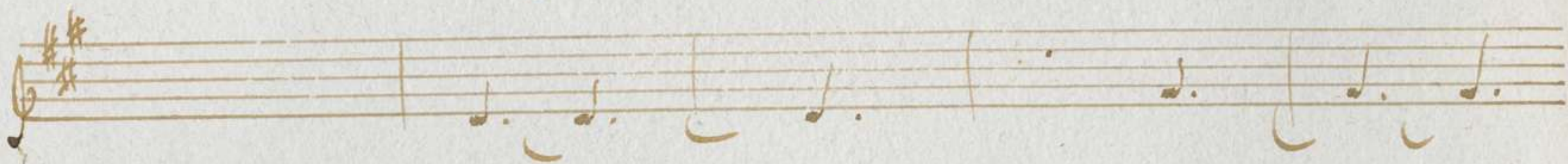


Handwritten musical score on five staves. The first three staves contain simple melodic lines. The fourth staff has a complex, dense texture with the word *allargando* written below it. The fifth staff has the word *suaeta* written below it.



Handwritten musical score on five staves. The first four staves contain instrumental notation with treble clefs and a key signature of two sharps (F# and C#). The fifth staff contains a vocal line with lyrics in Italian. The notation is in brown ink on aged paper.

*e' pur quello il pa - svio mon - te - - - questa e*

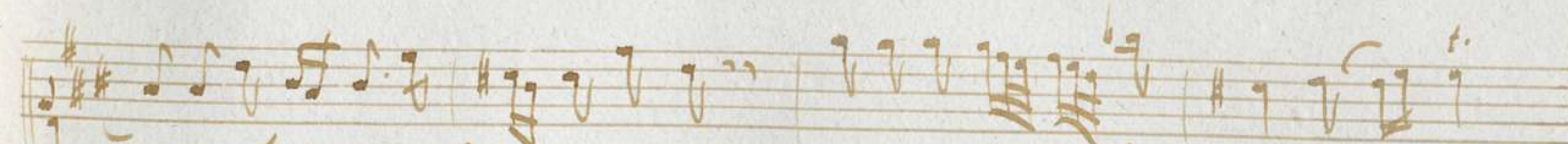
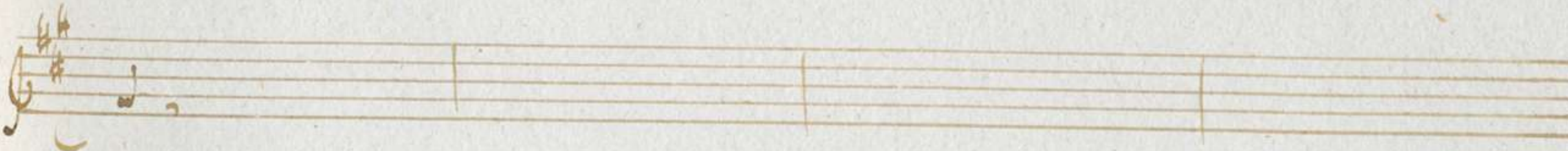


*per l'ami - ca fon - te*

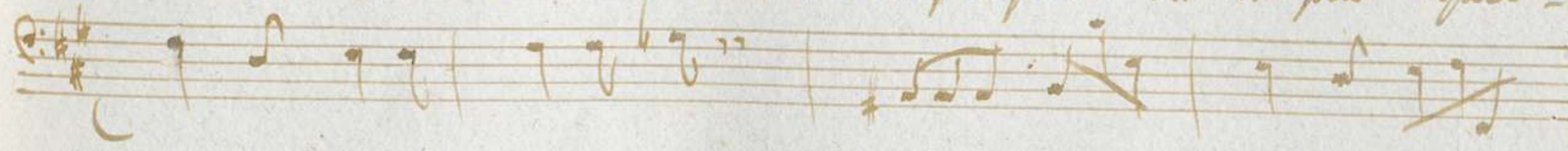
*quello è il punto, e questo è il ri-o*

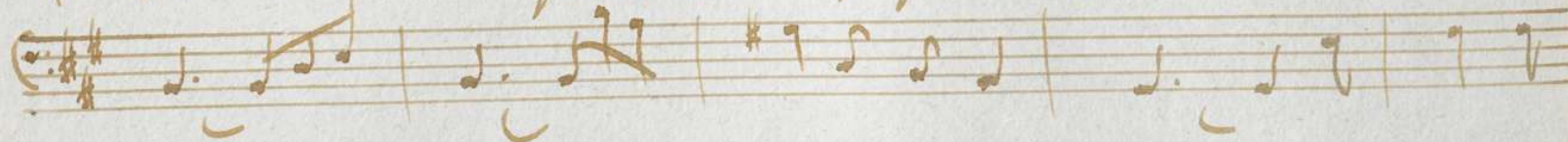
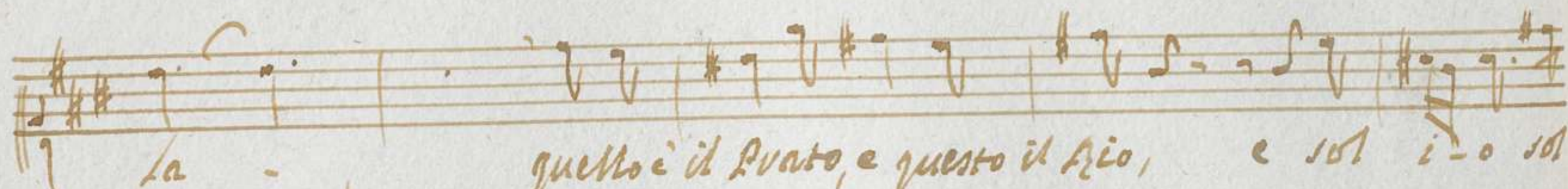


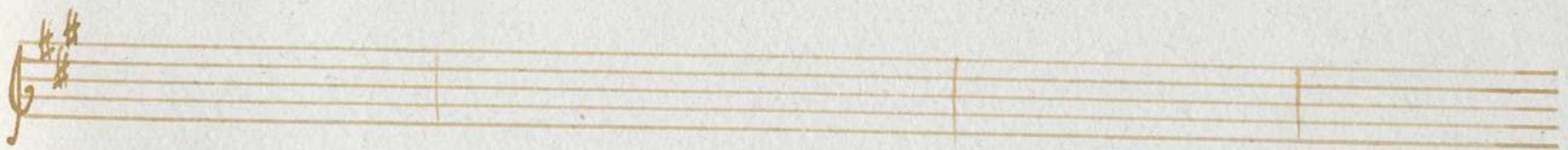




- e sol i-o, sol i-o non son, non son piu quel-la non son piu - quel -  
- e sol i-o, sol i-o non son, non son piu quel-la non son piu - quel -







*i - o non son, non son piu quel - - - - - la non son*



non son piu - quel - la. da Capo.



Ecco il tempo in cui l'alma dia raggio di stella. se vestio senza

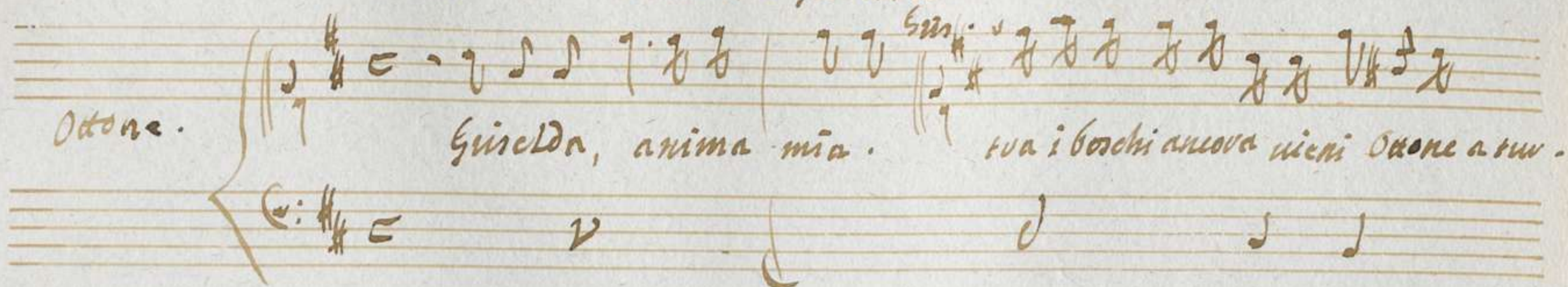
fasto seppa gl'occhi trati; al primo nulla sappia tornare senza altra.

Guaticero, Guaticero sol combatte la mia ferma costanza: sol ne la rimem-

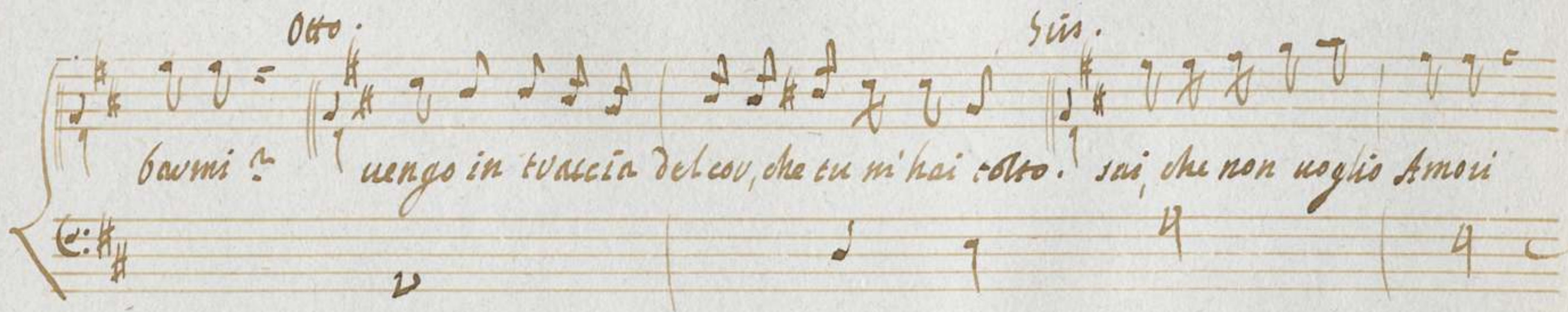
branza del perduto mio bene sento le mie sciagure, e le mie pene.

Scena II. Ottone, e Ginevra.

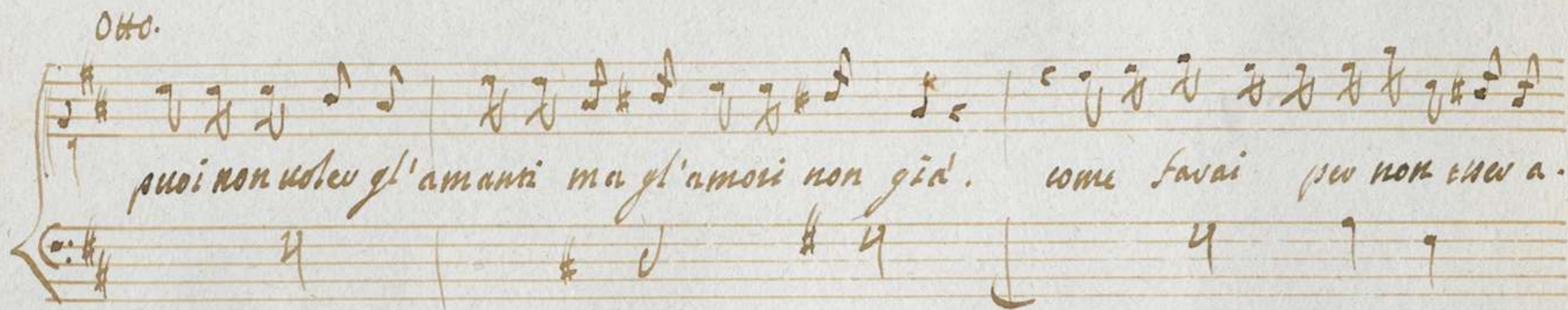
Ottone. *Ginevra, anima mia. tua i boschi ancora uieni Ottone a tu.*



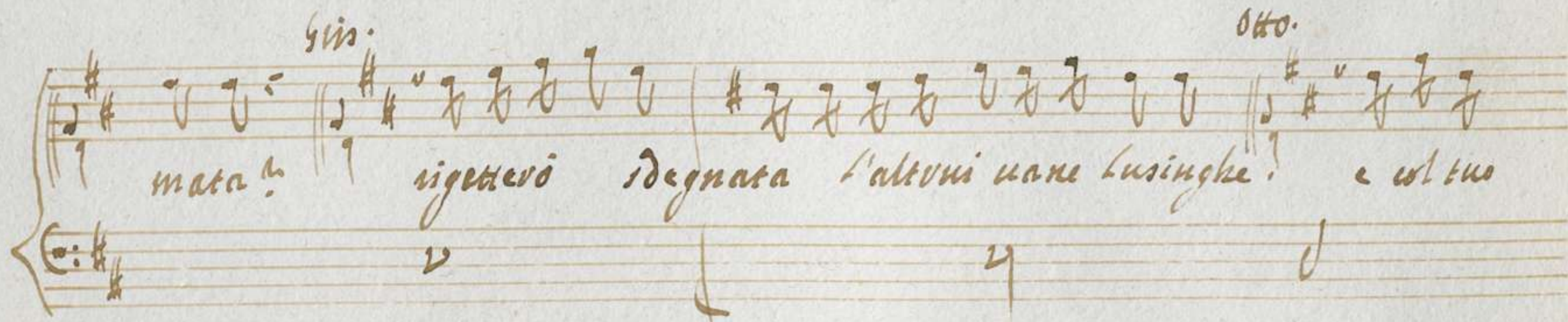
Otto. *Ginevra. uengo in tuaccia del cou, che tu mi hai colto. sei, che non uoglio Amori*



Otto. *puoi non uoleu gl'amanti ma gl'amori non gia. come farai per non esser a.*



Ginevra. *Otto. mata? rigettero idegnata l'altuni uane lusinghe? e col tuo*



*degnò ti vendevai più amabile, e più cara. lasciami in pace Othone! troppo giovane mi*

The first system of music features a vocal line in G major with a treble clef and a basso continuo line in G major with a bass clef. The vocal line contains lyrics and is marked with 'Guis' and 'Otho.' above it. The basso continuo line consists of several notes and rests.

*fanno i tuoi bei lumi. al fin, che usci da me? quella mecceda*

The second system continues the musical piece. The vocal line has lyrics and is marked with 'Guis' and 'Otho.' above it. The basso continuo line continues with notes and rests.

*ch'è dovuta al mio affetto, e a la mia fede. indegno. e che? ti chiedo*

The third system of music shows the vocal line with lyrics and markings 'Guis.' and 'Otho.' above it. The basso continuo line continues with notes and rests.

*puemio, che sia delitto? già col virudio in libertà tornarsi dal marito tuo*

The fourth and final system on the page shows the vocal line with lyrics and markings 'Guis.' and 'Otho.' above it. The basso continuo line continues with notes and rests.

*modo: io te' n' presento un altro non men casto, e piu' fermo. anche in vustica*

*gonna, anche tua' boschi vilipesa, e negletta si buano in moglie:*

*e se non ho in' cune reggio kriadama, io conto piu' de' per Anni, e su piu' terre anch.*

*io ho titolo, ho comando. <sup>fin.</sup> Ottone addio.*

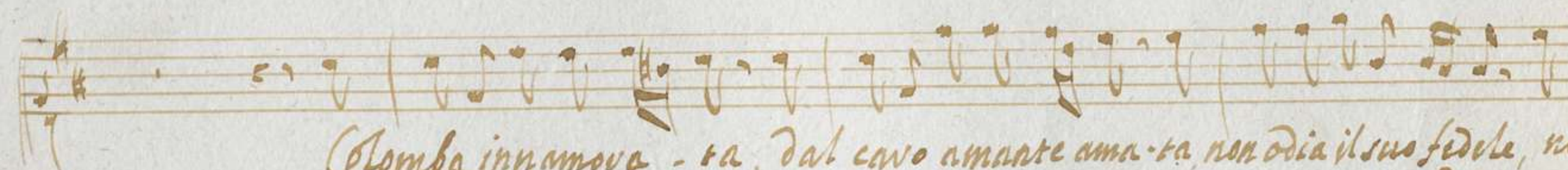
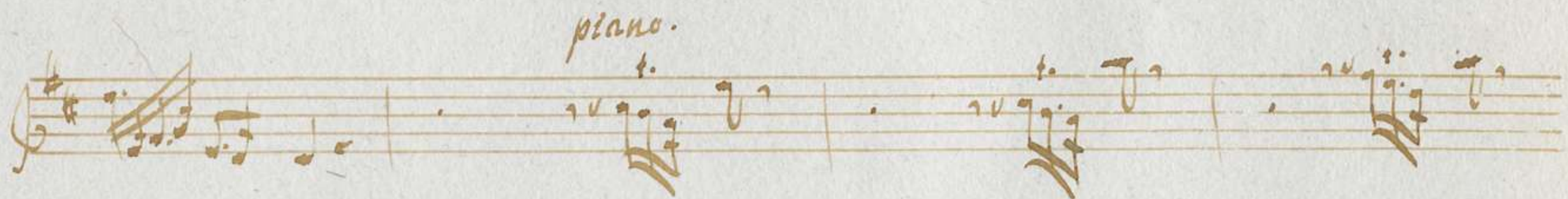


Ott.

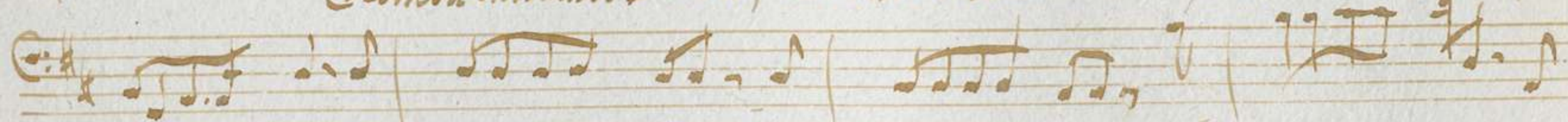
Vedi Giselda; di supplice amatoe le parti adempio: non ti voler se

poi mi costringi tu stessa ad'esser empio.

*affettuoso.*



*Colomba innamorata, dal canto amante amata non odia il suo fedele, non*



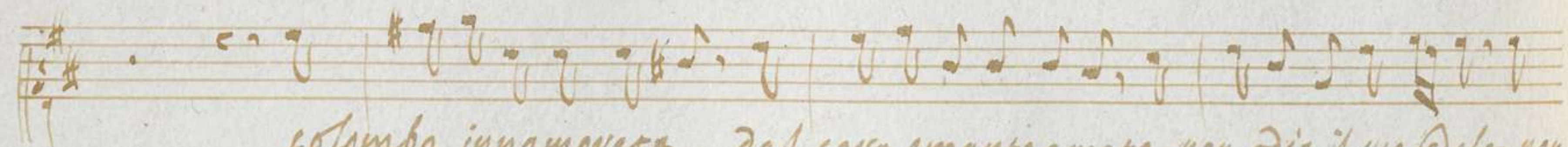
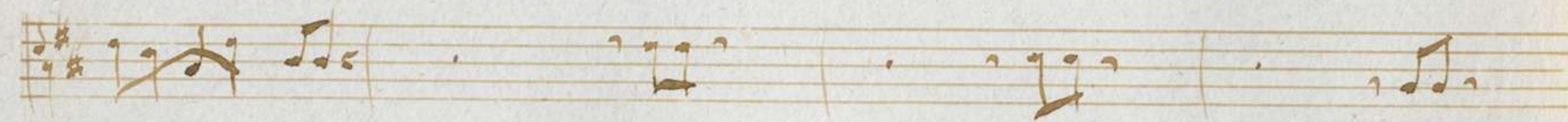
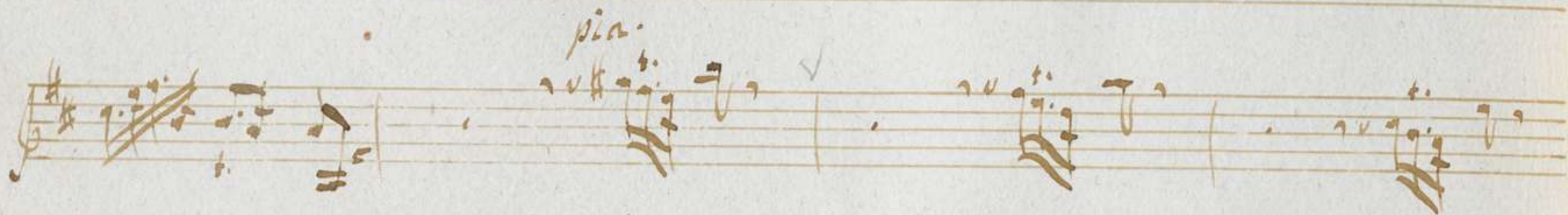
*senza stasi*

*forte.*

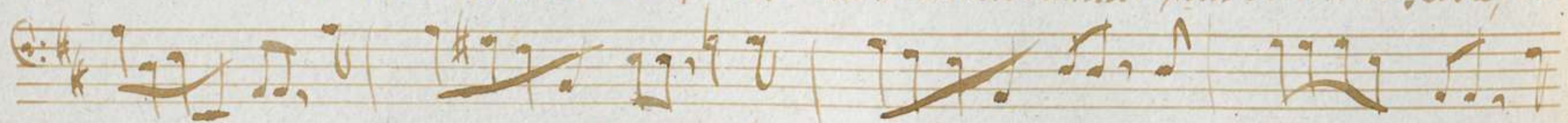
*f.*

*e' con lui condele; ma dice in sua fanelletta, ama, ama chi t'ama,*

*tutti*



*colomba innamorata, dal canto amante amata, non odia il suo fedele, non*



*senza Bassi*

e' con lui crudele, ma dice in sua favella: ama, ama - chi t'ama non

*pian.*

odia il suo fede-le, non è con lui uude-le; ma dice in sua fauetta: ama, ama chi la

*senza timori*

*for.*

ma, ama-chi e'ama.

*futti*

*pia.*

vedi tu pure, o bella, amove per amo - ve; e

*senza darsi*

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 music, likely for a violin and piano. The fifth staff contains a vocal line with Italian lyrics. The lyrics are: "vedi tu pure, o bella, amove per amo - ve; e" and "senza darsi". The word "pianissimo" is written above the first staff, and "senza darsi" is written below the fifth staff. The music is in a key with two sharps (D major or F# minor) and a common time signature.





*for.*

*Donna il tuo bel core a chi ti - brama,*

*tutti*

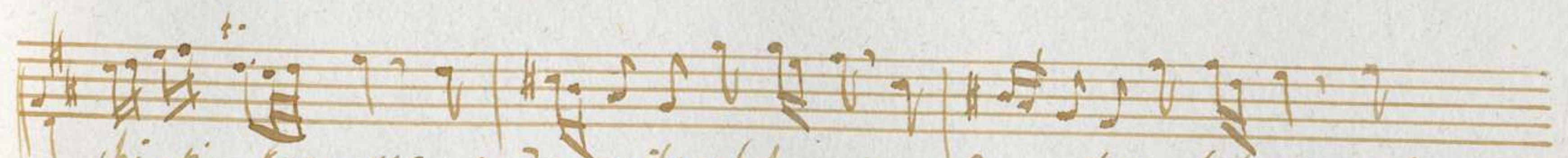
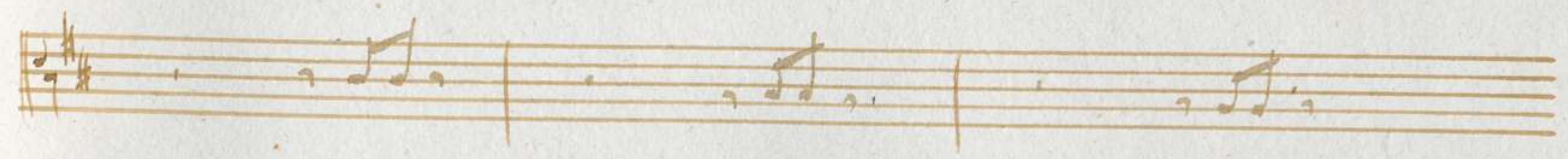
*ven -*



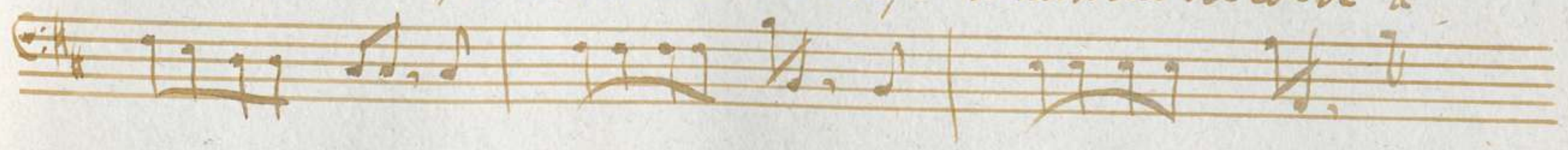
*pia.*

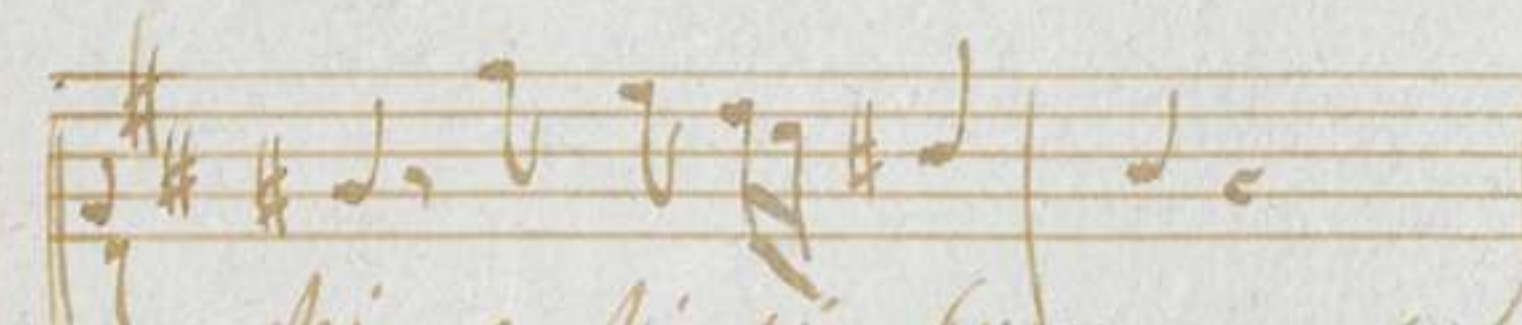
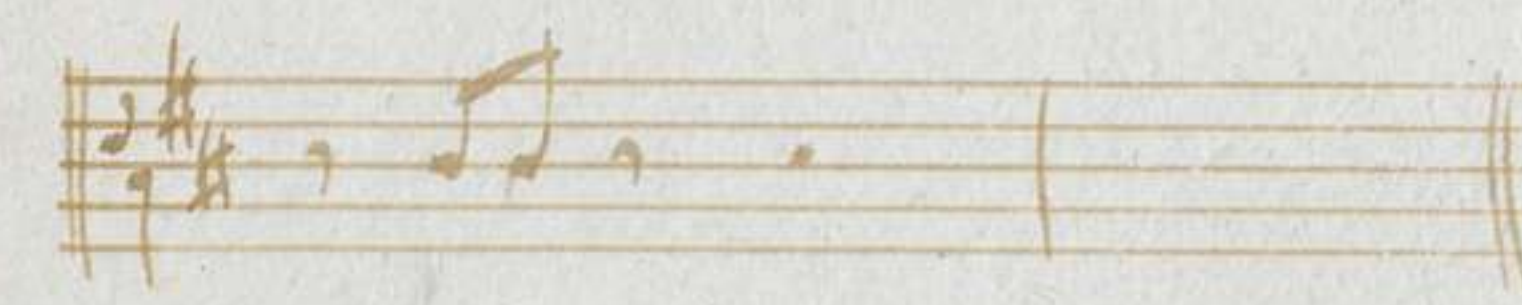
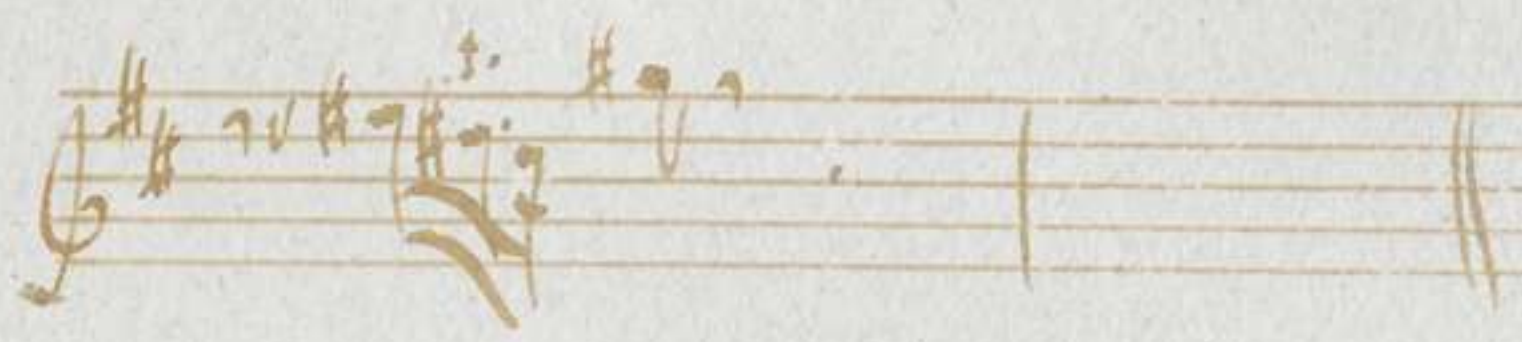
di tu pure o bella, amove per amo - ve; e dona il tuo bel core, a

*senza bassi*



chi - ti - ova - ma; e do - na il tuo bel co - ve, e do - na il tuo bel co - ve a





*chi, a chi ti - buona . subito da capo.*



Scena III. Giselda, poi Corrado con Enevardo.

21

Giselda.

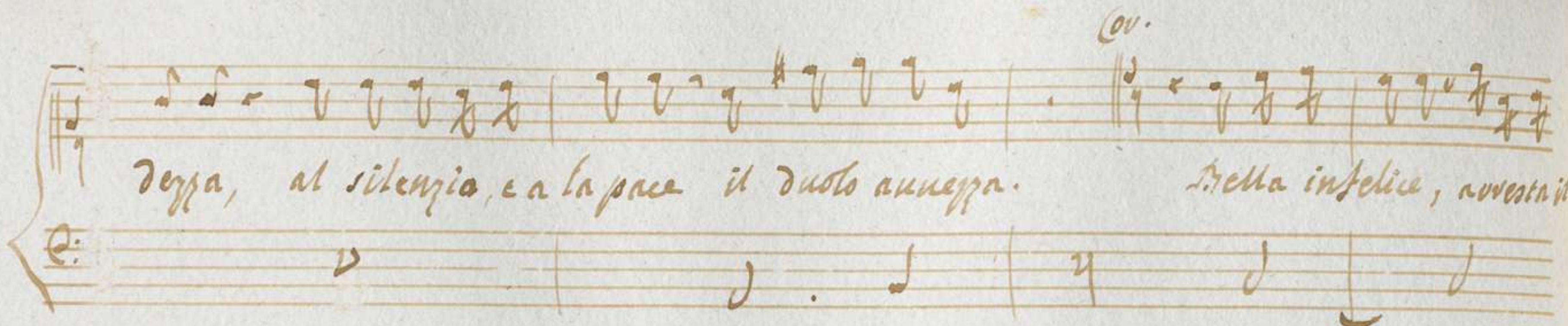
Ho' in petto una sol alma, ho' solo un core; e questo di Gualtiero m-

va fin ch'io vespri. ma dal sonnochio affanno languir mi sento. andiam Gi-

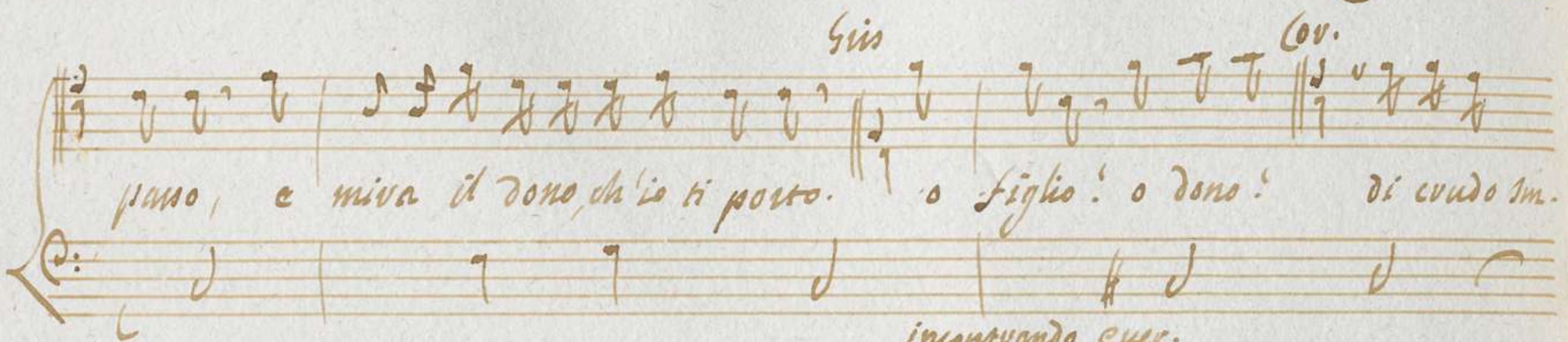
selda, andiamo ove il vastico letto in nude paglie stanca t'invita a ripo-

sa per poco. mi ottiando al fine Gualtiero non già, ma la real gran-

*Cor.*  
dezza, al silenzio, e a la pace il duoto annessa. *Bella infelice, avestri il*

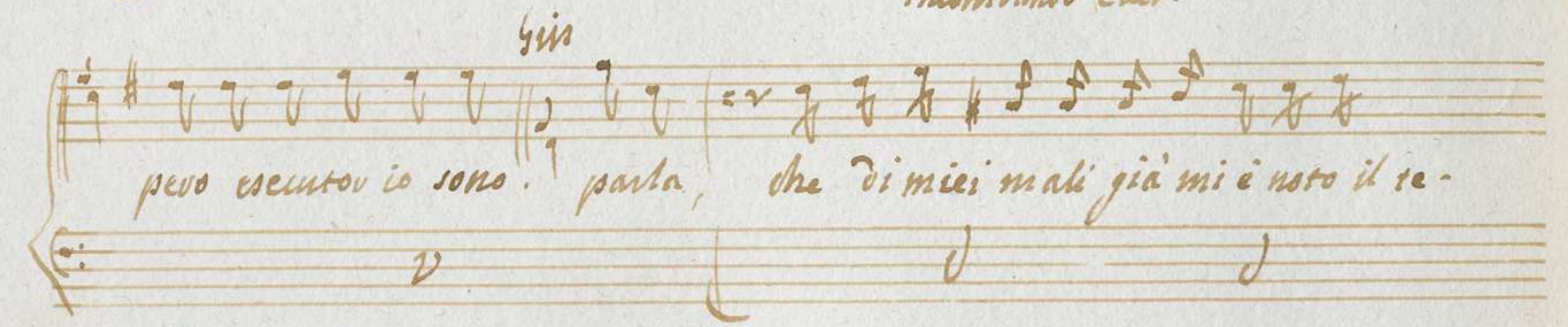


*quis* *Cor.*  
piano, e mira il dono, ch'io ti porto. *o figlio! o dono! di crudo im-*

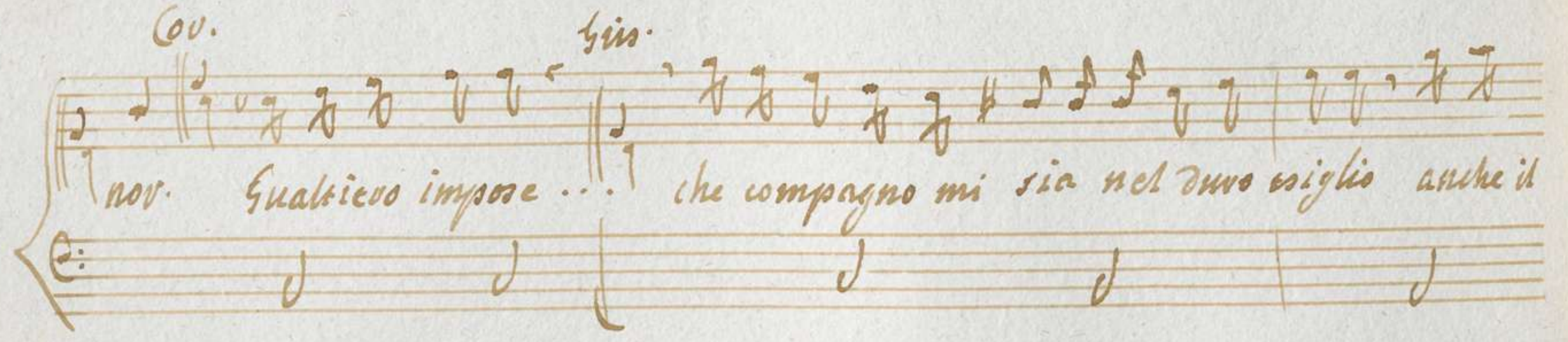


*quis*  
pevo esecutor io sono. *parla, che di miei mali già mi è noto il te-*

*incontrando euer.*



*Cor.* *quis.*  
nov. Qualchevo impone ... che compagno mi sia nel duro esiglio anche il



*Cor.* *Guis.*

tenevo figlio. non hai tanta clemenza il tuo destino. Ciel, che sara

*Cor.*

mai? dove piu folta sparge il bosco gl'onori deggio esporre a te

*Guis.*

fieve il tuo Eucavado. hai piu stvali, o fortuna da uider su'l mio capo. e tu con.

*Cor.*

dele, con si bel dono a me venisti? leggi, o Magnanima

*Quis.*  
Donna nel mio semblante il mio dolor: ma è forza che s'adempia il comando. *Oh'*

chiunque tu sia, se chiudi in petto spiriti d'umanità, se mai di

Padre godesti il dolce nome, o se mai lo buamasti; odi pietoso

*Cor.*  
d'una misera madre le puerchiere, i sospio. donami il figlio. tanto usarti pie-



*And.*

ra' con mio periglio. L'ascondevo: lo potevo fin dove no' l'itroui, e no' l'

*And.*

giunga l'ostinato rigou de la mia sorte. m'eciti a teneverga.

prendilo, e sia tua uva, che non ricada in me la sua sventura.

*And.* *Le da' il fanciullo*

questo tenero planto, figlio de la mia gioia, grazie pe' me ti venda.

Cor.

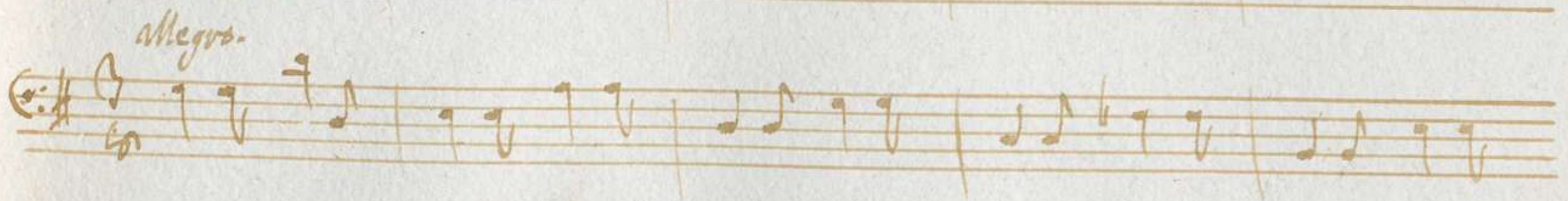
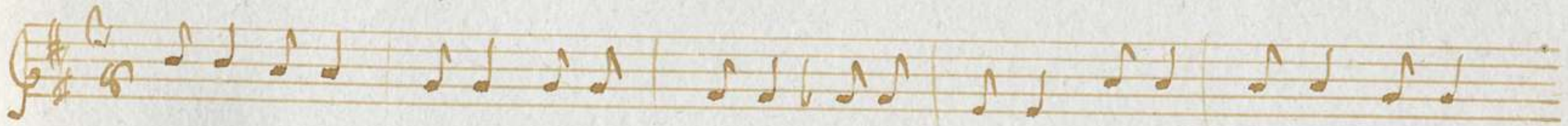
asciuga o bella, e vanwena i uaghi lumi. io spero, che un di la tua in-

tide confondera' la tua fortuna: e quasi il mio cor mi predice, che

sempre non sarai madre infelice.

aria.



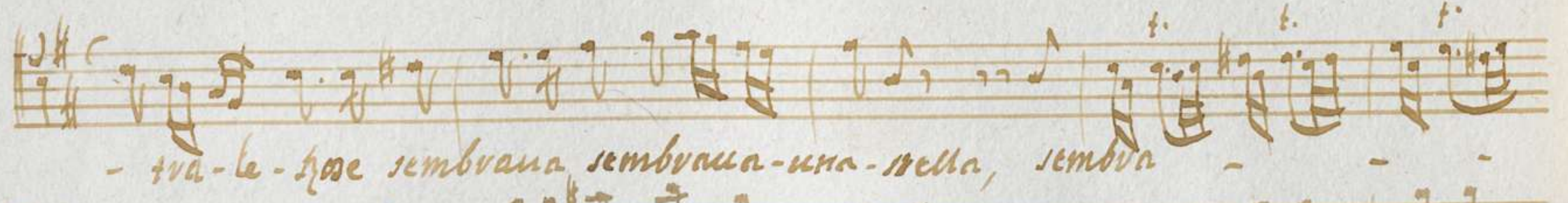
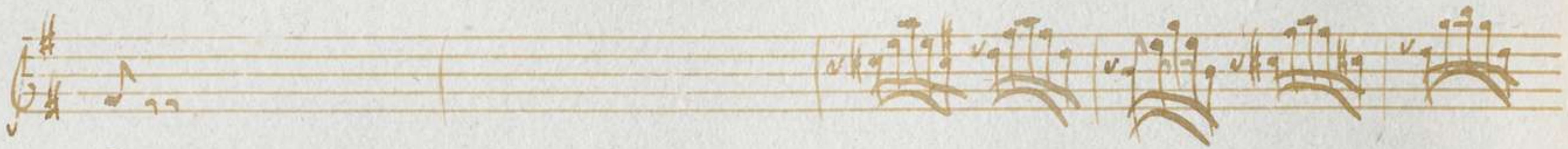


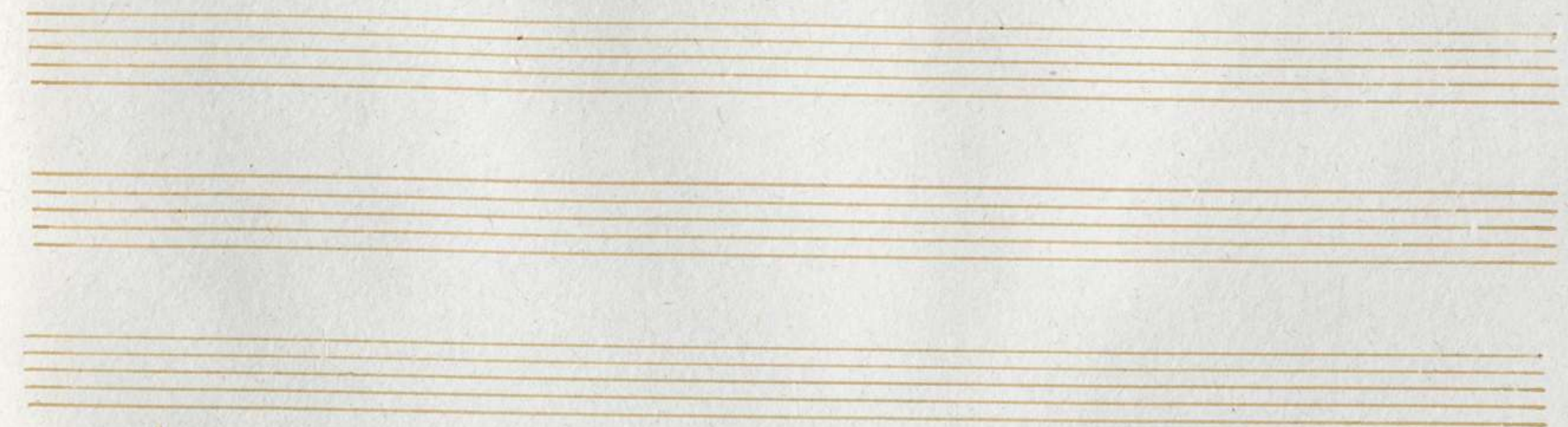


*piano.*  
*solo*

*Agitata - da - fiera proietta*

*in quel pvato languiva una Noia, che pompo - sa - tra - le - No - se, che pompo - sa*





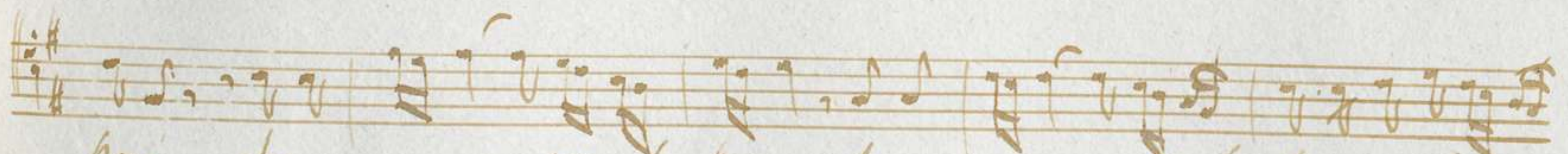
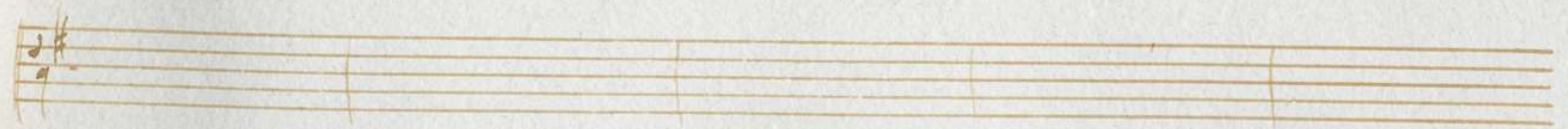
*f*  
*tutti*

- na una - stel - za,

*pia.*  
*solo*

*agitata - da - fiera procella in quel pvaro languiva una*





*Ma, che pompo-sa tua - le do-re, che pompo-sa - tua - le - cose sembran - una*





stella, sembra

una-na-stella sem-

*piu.*

Handwritten musical notation with lyrics in Italian. The notation includes a treble clef, a key signature of one sharp, and various musical symbols like slurs and accents. The lyrics are written below the notes.

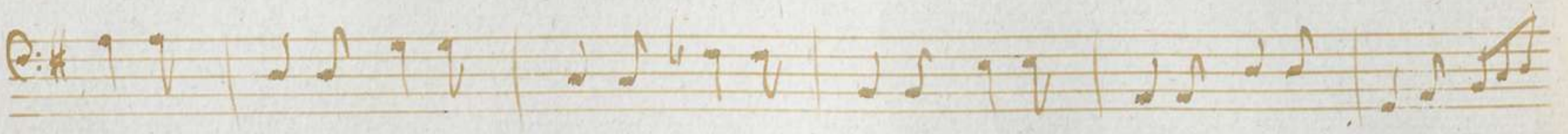
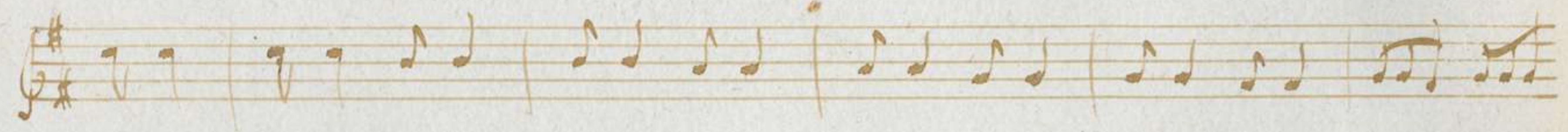
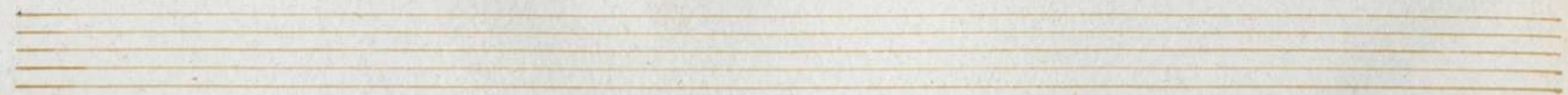
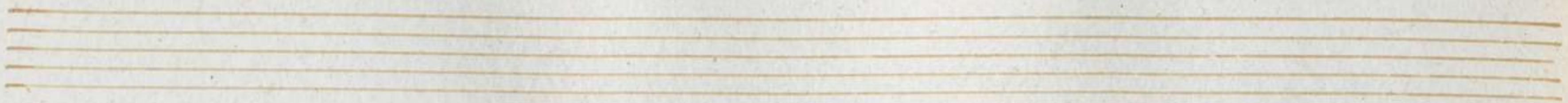
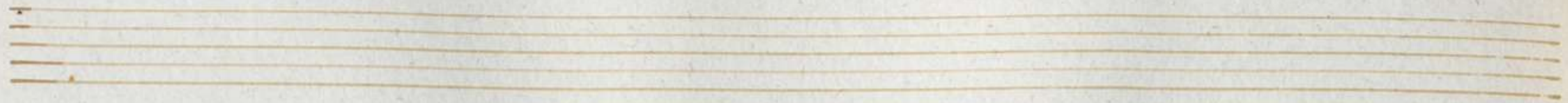


*for.*

*tutti*

*ova*

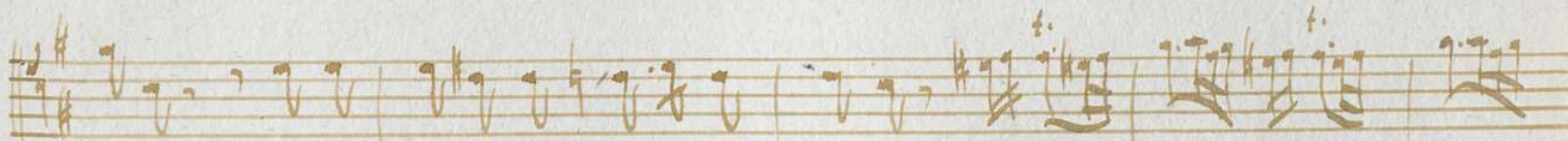
*- uo-u-na-seet - ta.*



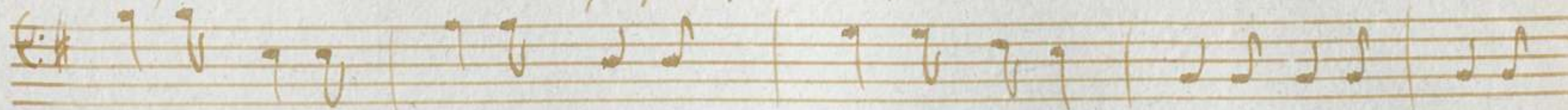
Handwritten musical score on five staves. The first three staves contain instrumental notation with treble clefs and a key signature of one sharp (F#). The fourth staff contains a vocal line with lyrics in Italian. The fifth staff contains a bass line with a bass clef and a key signature of one sharp (F#). The lyrics are: "ma ces - sato quel nembo - fa - tale, visi - gliana il suo fasto - re -".

*pia.*  
*solo.*

ma ces - sato quel nembo - fa - tale, visi - gliana il suo fasto - re -



ale; e uestita di porpoue, e d'ovo, sin-ti-la - - -





*fou.*

*tutti*

- - na *suntillana* *piu* *altrava*, e - *piu* - *bella*



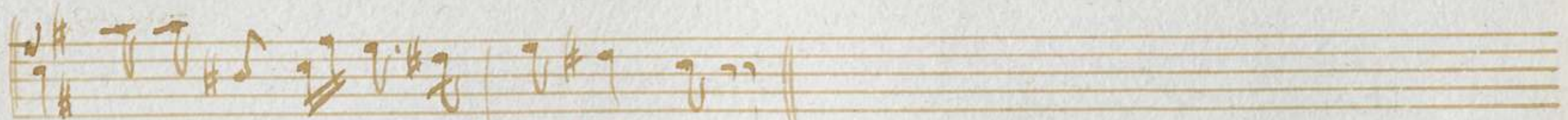
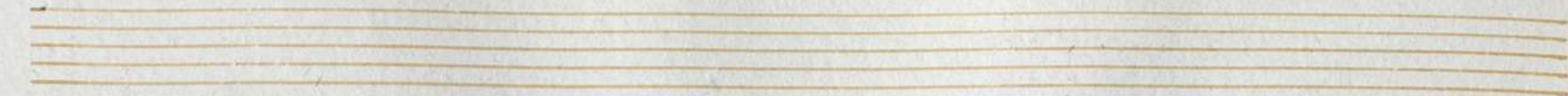
*pia.*  
*solo*

e vestita di porpore, e d'oro, *sin. tit. la -*

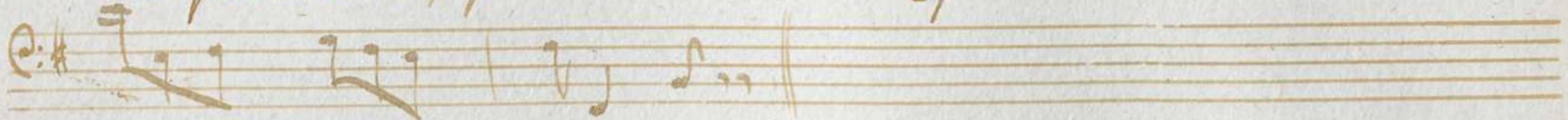




A system of handwritten musical notation. The top staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music with lyrics written below: "ua, sintil - la". The bottom staff has a bass clef and a key signature of one sharp (F#), with rhythmic notation consisting of quarter and eighth notes. There are some markings above the notes in the top staff, possibly indicating dynamics or phrasing.



- na piu alte - va, e piu bel - la . da Capo .



Juna IV

Griselda con Celerando: poi strome  
con ferro nudo, e seguaci.

Griselda. *Figlio, dove t'ascondo da un genitore ingrato, che l'immagine*

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and common time, starting with a treble clef and a key signature of one sharp. It contains three measures of music. The lower staff is a basso continuo line in G major and common time, starting with a bass clef and a key signature of one sharp. It contains three measures of music, with the first measure being a whole note G, the second a whole note B, and the third a whole note D.

*sua nel tuo bel viso, e ne' tuoi dolci amori la memoria di me distugger tenta.*

The second system of music consists of two staves. The upper staff is a vocal line in G major and common time, continuing from the first system. It contains three measures of music. The lower staff is a basso continuo line in G major and common time, continuing from the first system. It contains three measures of music, with the first measure being a whole note G, the second a whole note B, and the third a whole note D.

*ahi che d'un Regno intero, che poi anzi era mio, ne pur mi resta*

The third system of music consists of two staves. The upper staff is a vocal line in G major and common time, continuing from the second system. It contains three measures of music. The lower staff is a basso continuo line in G major and common time, continuing from the second system. It contains three measures of music, with the first measure being a whole note G, the second a whole note B, and the third a whole note D.

Otto.

ou' io celi un fanciuto, ou' ei vespini l'auve di miei sospiri! non tutta amor sai la tua

Guis.

sorte, o donna. non ascendo da Ottone altro, che mali. che auvedi?

Otto.

in questo ferro d'Enevardo e' la morte. Guis. alma mia, se vesisti altro do

Otto.

lou, sei stupida, e non forte. Vieni Anape, e mi ascolta: poiche' col ferro a.  
d'uno de signori.

perla da piu stovade a quell'alma avvò l'uscita; tu l'cadaverè infornite in più parti di-

viso, tenuto, e poco cibo gima a la betula ove più l'borco annota. *fins.* ah' ot-

tone ... *otto.* in un contrasto. *fins.* pargoleto infelice, in che peccati? *otto.* appres-

satevi. *fins.* ah - poenza ... *otto* Donna, che chiedi? *fins.* e' madre quella che a te s'in-

Otto. Suis.

china, e umil ti piega. a chi niega pietà pietà si niega. Lasciami il coro

Otto

figlio, e s'io t'offesi, prendi in me la mia vittima. risolui: o mi'

Suis.

sposa, o l'uccido. il misero innocente tien fise in me la pupillede, e'

Otto.

nulla sai de la tua sanguina: Griselda; se piu tardi, non sei piu'

*Madre.* *Già misuro il colpo che tu alievo m'impose. (ingiusto*

*Padre:)* *e già eseguisco la crudel sentenza, che tu stessa confermi. So?*

*si, col tuo rifiuto. ne ti move il mio pianto. lo beano l'avere.*

*ne ti vendi a miei pieghi? li disperdano i venti. ne' ti appaga il mio*

Otto. Guis. Otto.

sangue? io voglio quello, che noue nelle uene al tuo euuado! Qual'è? questa è un

Guis. Otto. Guis. Otto. Guis.

legge. Otton? siane il ministro. il ciel? non ti difende. il

Otto. Guis. Otto

hume? e sordo. e con datti la destra... puoi saluar madre il

figlio, sposa placar l'amante, e la man disarma del ferro ignudo.



*Viol.*

*gli lascia il fanciullo  
e parte. Obo.*

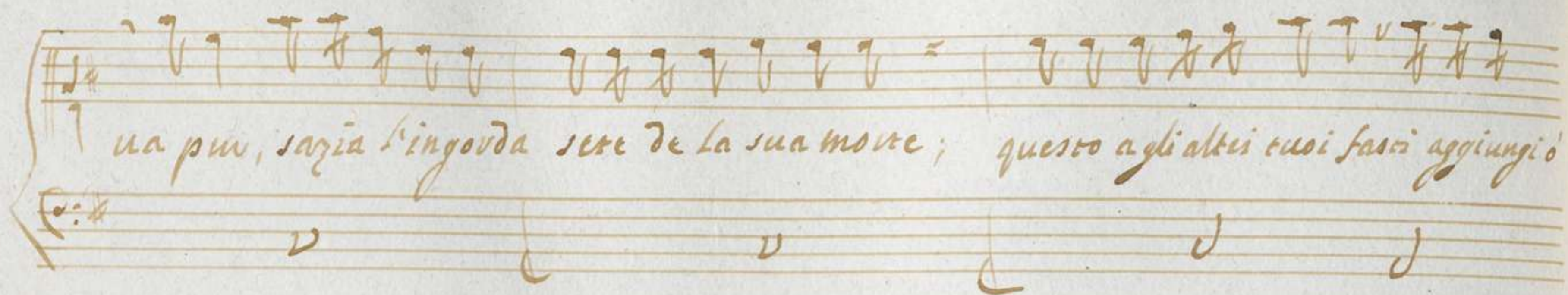
ubbidisci al tuo Re'. svenato, o uudo. Madre di sano: uedi,

uedi con quanta rabbia ne le uisceve tue l'acciavo immeugo: ecco chi iogia fe

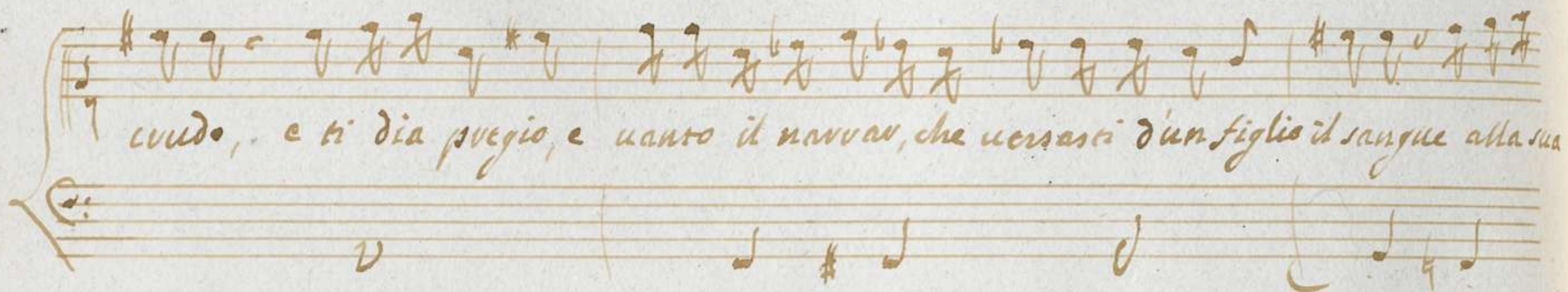
*Viol.*

uisco. Ahi che m'avvesta il dolo, lo spauento: e fuggiu semi.

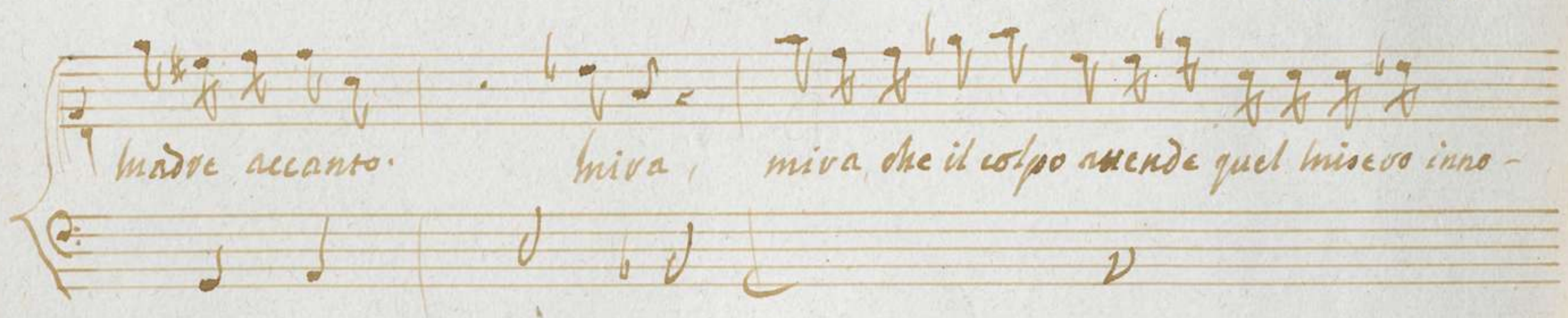
uina indarno io tento da la tragedia orribile, e funesta.



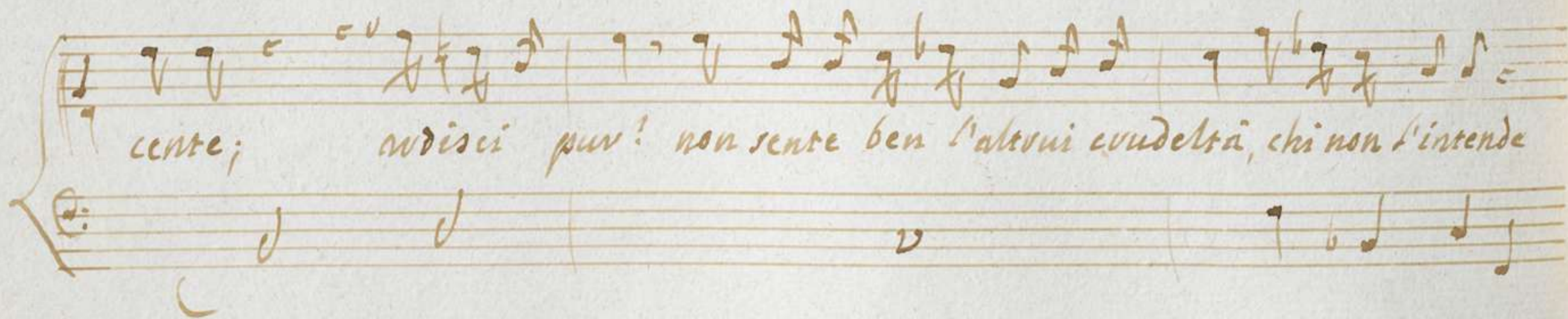
ua pur, sazia l'ingorda sete de la sua morte; questo a gli altri tuoi fasti aggiungi o



culo, e ti dia pvegio, e uanto il nauuar, che uersasti d'un figlio il sangue alla sua



madre accanto. Mira, mira, che il colpo uende quel misero inno-



cente; audisci pur? non sente ben l'altoui crudelta, chi non l'intende

*e tardi: il tuo contento così differir puoi a su via*

*s'altro non vuoi, che del mio figlio il sangue; tu affiggi, impiaga, e se a ferir quel*

*seno il tuo ferro non basta prendine un altro anova. fida la madre*  
*goda lo stile.*

*nina; e'l figlio mova.*



*solo*

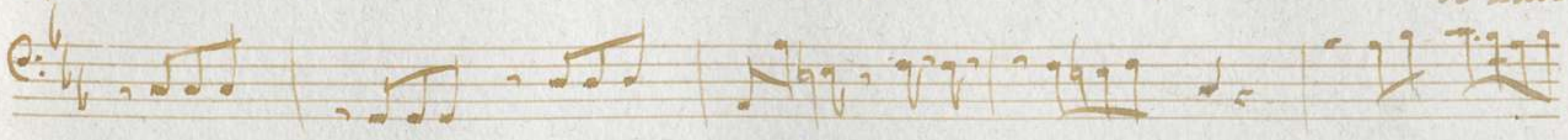
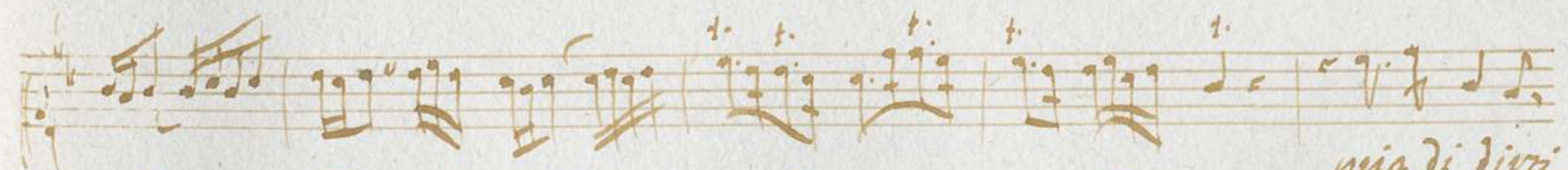
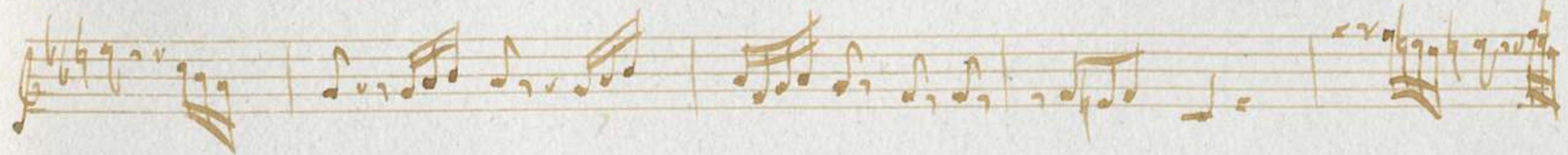
*solo*

*Guis*

*Otto*

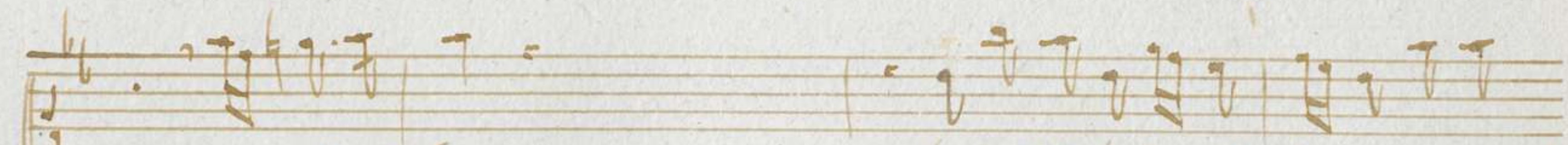
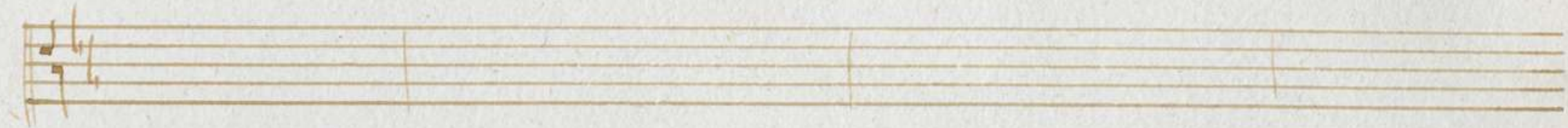
*Lascio il figlio in a - bando no* *pria di dirti tu sei mio ben -*

*Avendi il figlio a te - lo do - no se vuoi rivmirtu sei mio ben -*



*puia di divri*

*se unoi*



*tu - sei mio ben,*

*Lascio il figlio in abbandono, spero che*



*diomi tu sei mio ben, prendi il figlio a te - lo dono*

*se vuoi*



Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with slurs and accents.

Handwritten musical notation on a single staff, continuing the melodic line with various rhythmic values and slurs.

A blank musical staff with a treble clef and a key signature of one flat.

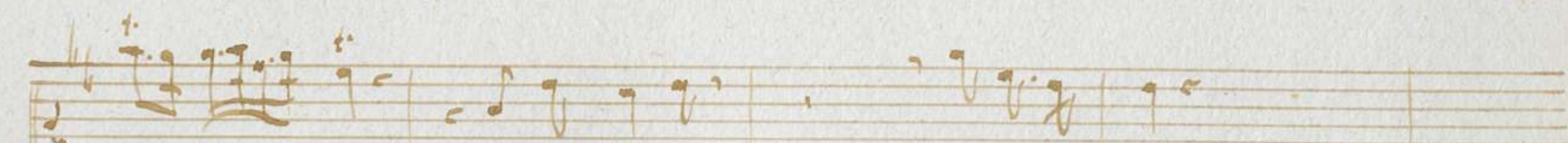
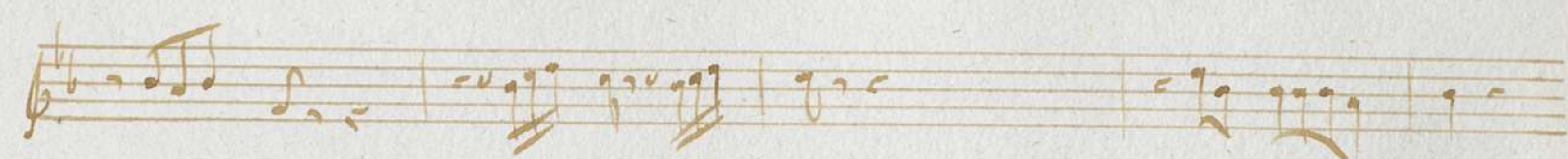
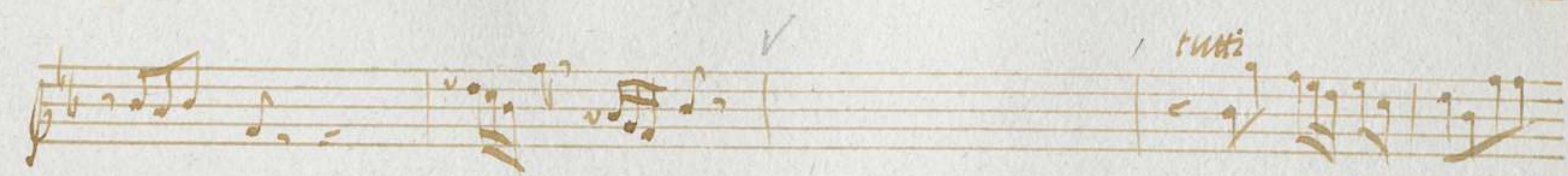
Handwritten musical notation on a single staff, showing a melodic line with slurs and dynamic markings like 'f'.

*dimmi tu sei mio ben*

Handwritten musical notation on a single staff, mirroring the melody above with slurs and dynamic markings.

*dimmi tu sei mio ben*

Handwritten musical notation on a single staff, featuring a bass clef and a melodic line.



*pria di dirti*

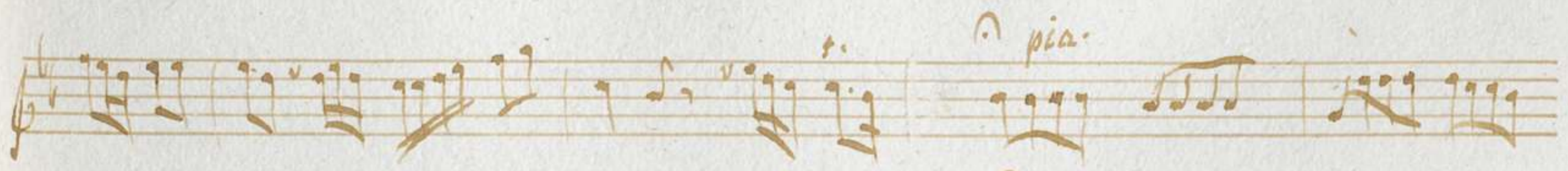
*tu sei mio ben.*



*se vuoi dirti tu sei mio ben.*



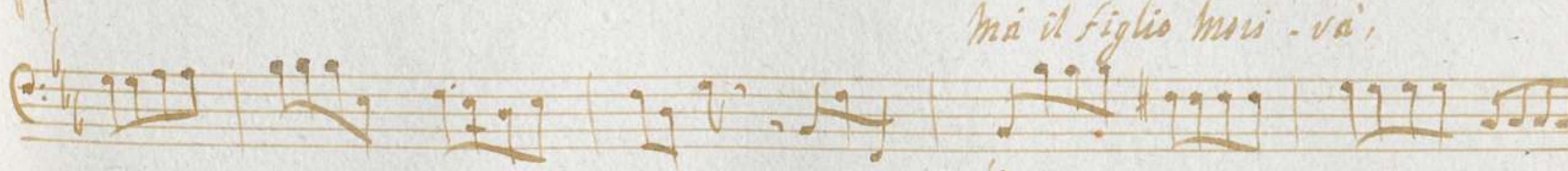


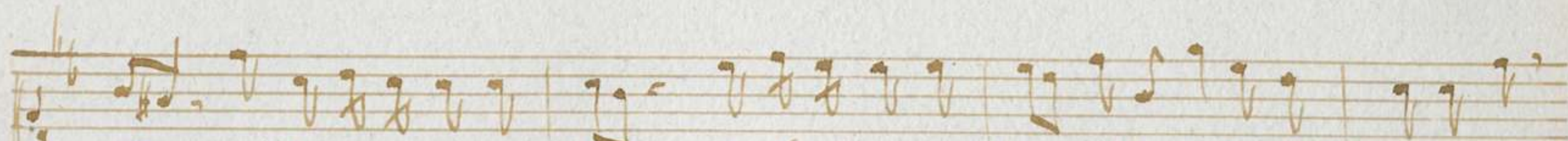
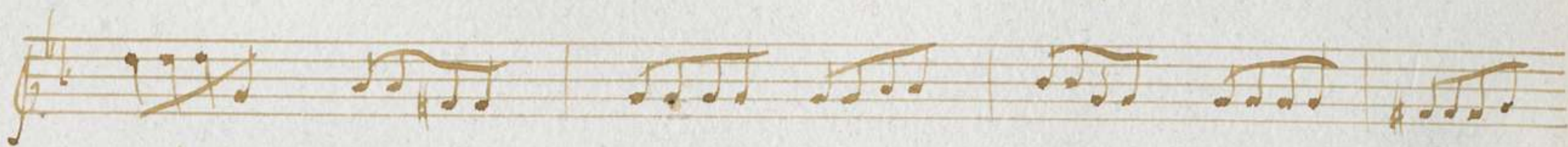
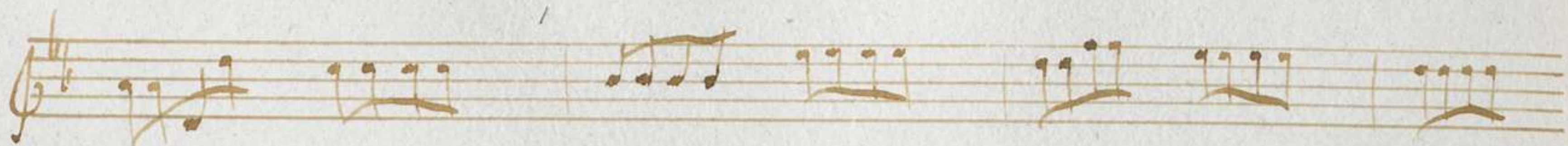


*Adagio* *Ma del figlio ho pie-*

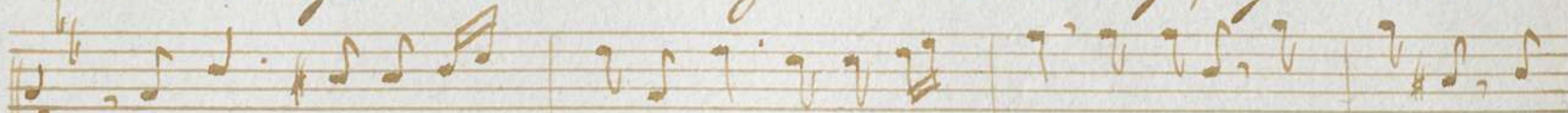


*Ma il figlio mori - va',*

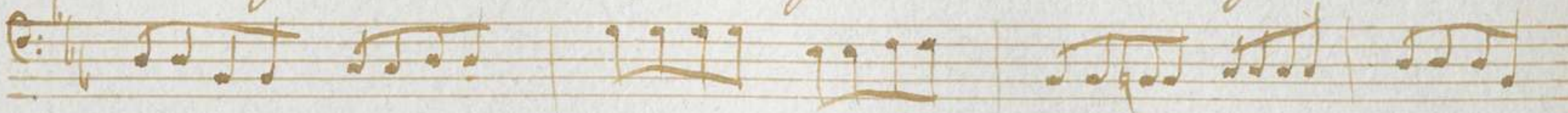




*ta - si dagli la vita almen - dagli la vita almen - dagli, dagli la vita si*



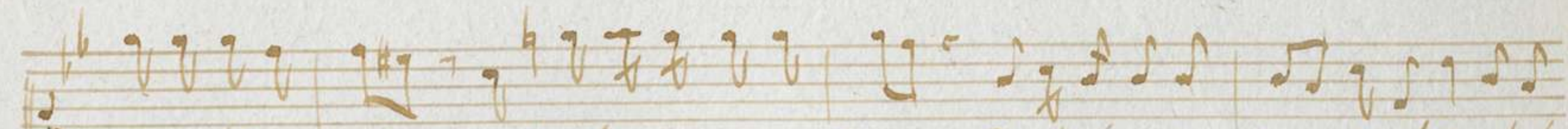
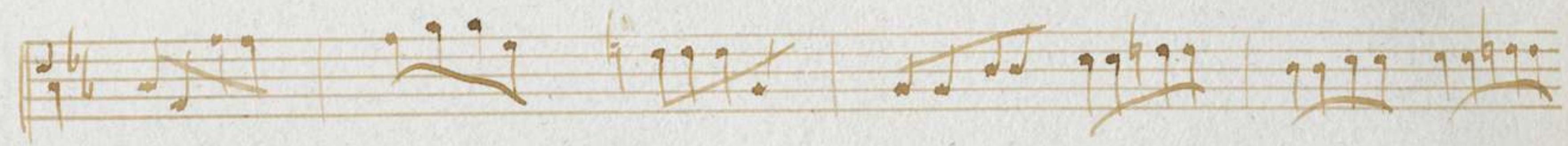
*mi stringi o cava al - sen, mi stringi o cava al sen, mi stringi, o cava, mi*



*for.* *pia.*

dagli la vita almeno, ma del

stringi o' cava al sen, ma il figlio mori-va',



*figlio ho pietà - si dagli la vita almen - dagli la vita almen - dagli, dagli la*



*mi stringi o cava al - sen, mi stringi o cava al sen, mi stringi o*

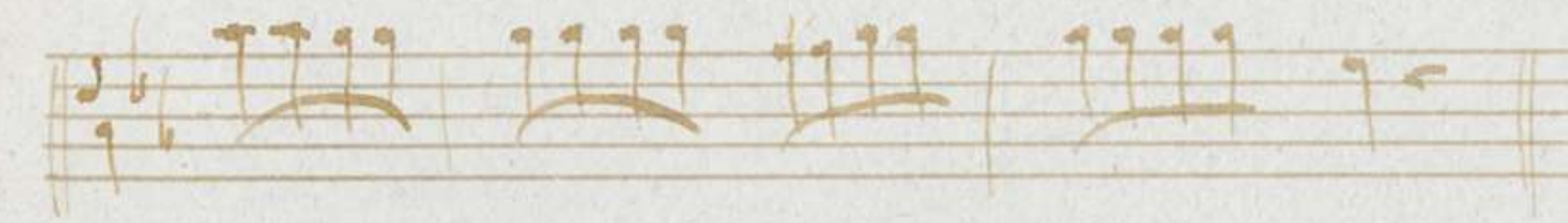
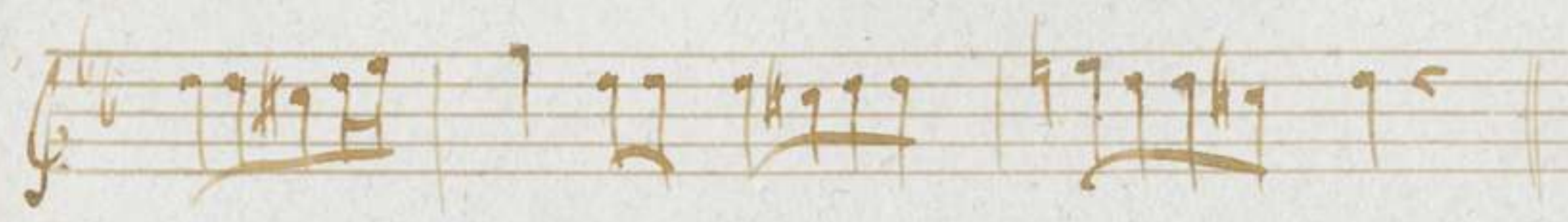
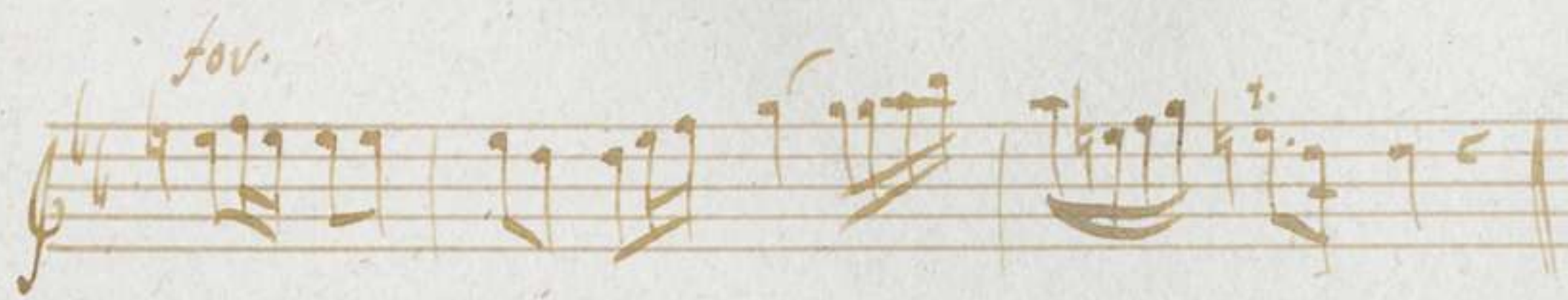


#

vita si dagli la vita almen, dagli la vita almen, la - vita almen.

ca-va, mi stringi o'cava al sen, mi stringi, mi stringi o'cava al sen.

*fov.*



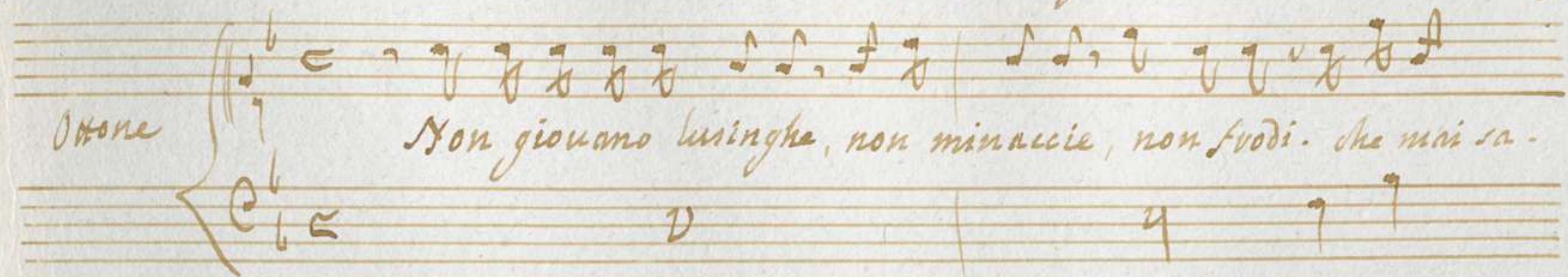
*da Capo.*



Scena V. Ottone con Enevardo, e suoi seguaci.

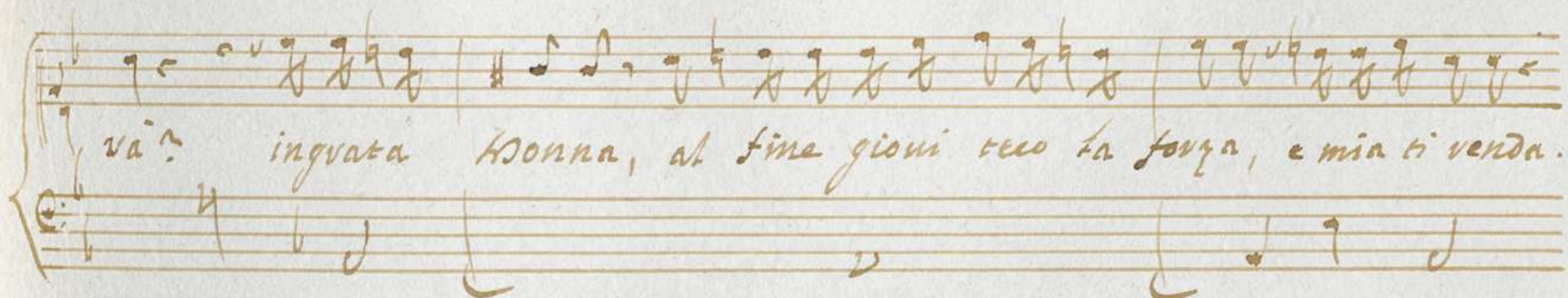
12 [42]

Ottone

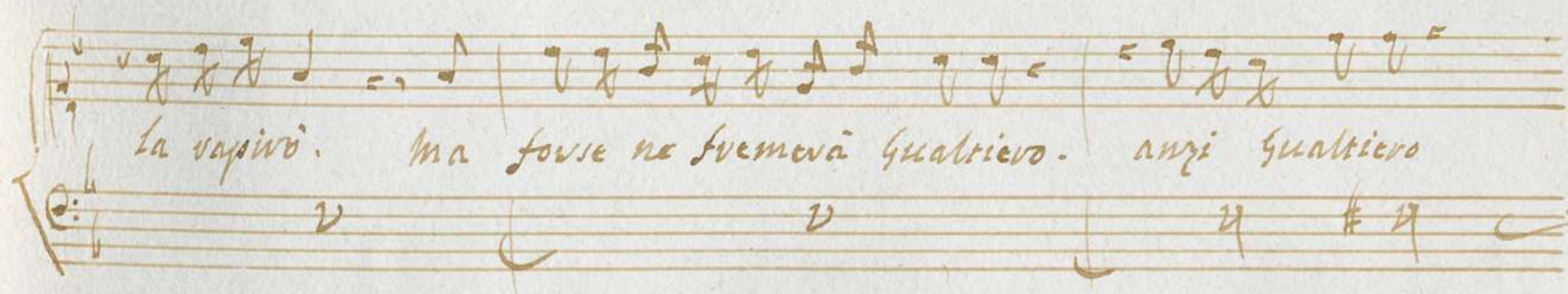


Non giouano lusinghe, non minaccie, non frodi. che mai sa-

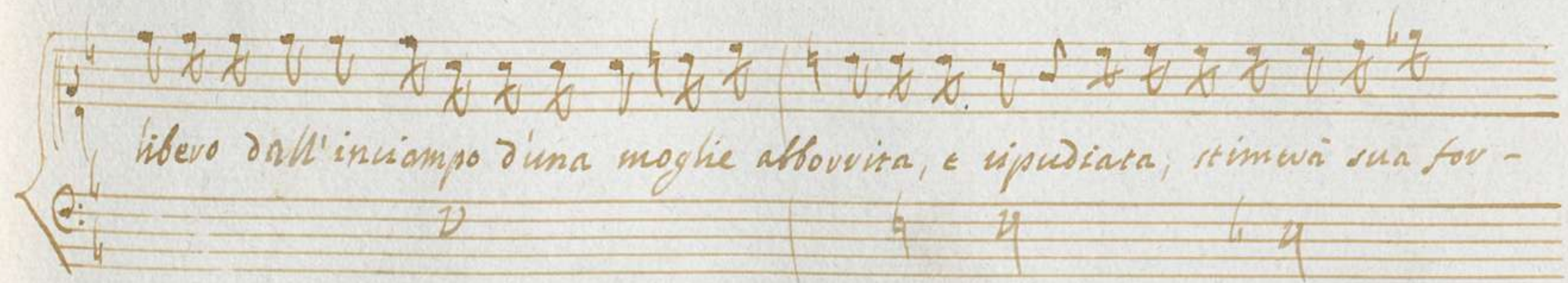
vai? inguata donna, al fine giouo teo la forza, e mia ti uenda.



la rapiro. ma forse ne fremera Guatriero. anzi Guattiero



libero dall'incampo d'una moglie abbouita, e uisudata, stimua sua for-



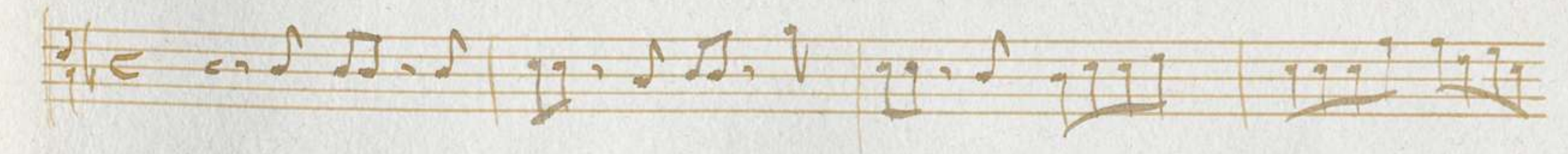
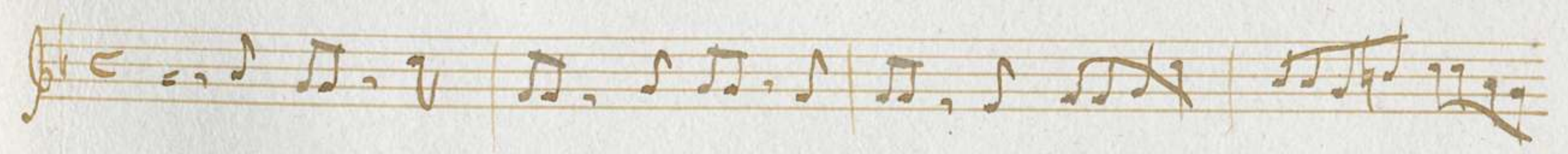
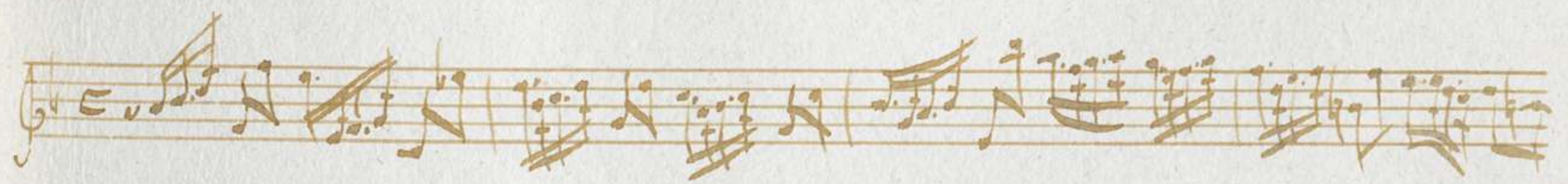
tuna il mio delitto. All'opra dunque; e custodito intanto vesti quel Rege.

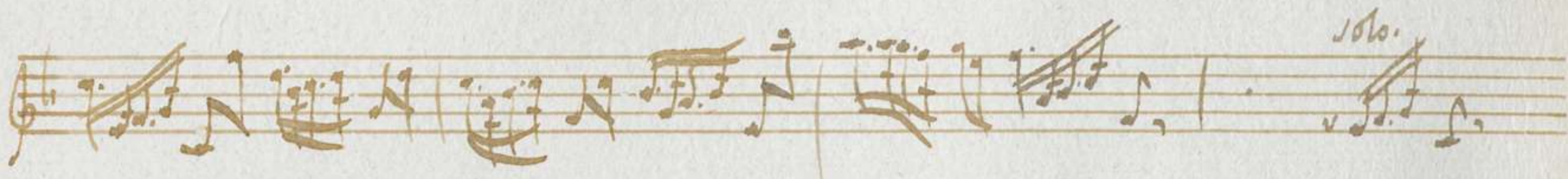
letto. egli ha nel volto la mia cruda Nemica: ed'egli sia il primo Al-

lora de la vittoria mia. aia.









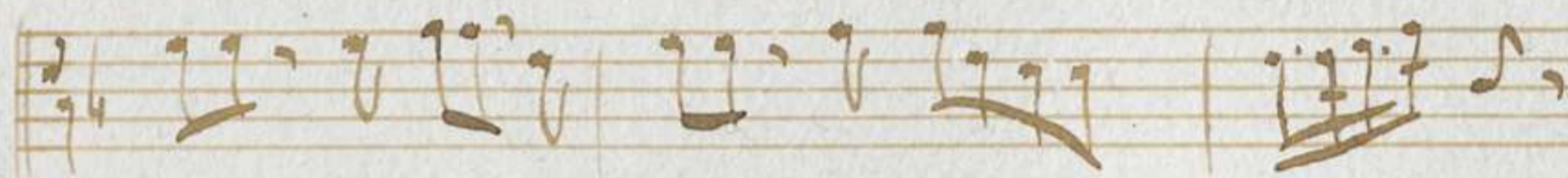
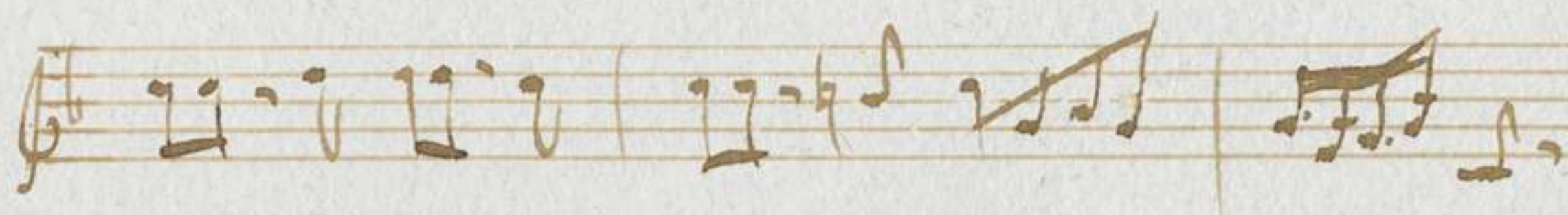
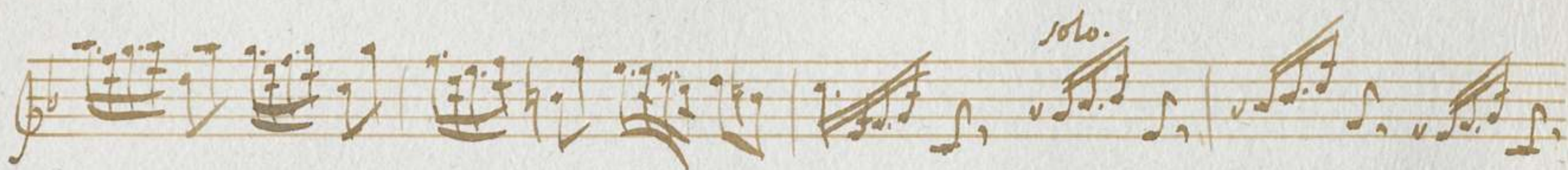
*Better - respicere te, a*



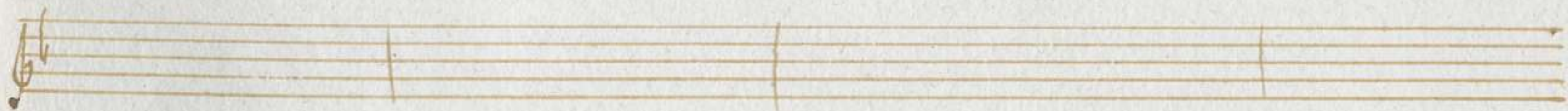
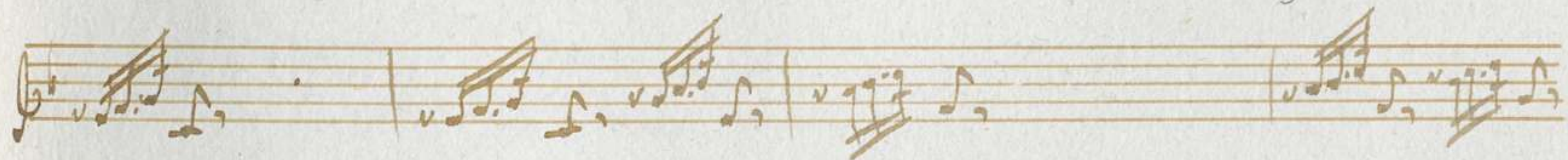
Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The notation consists of a series of slanted eighth notes, followed by a final chord marked "tutti".

Two empty musical staves. The second staff has a few notes written at the end, including a quarter note and a half note.

Handwritten musical notation with lyrics. The lyrics are: "nos-tro disper-to ui no-glio acquiritu, a nos-tro disper-to ui uoglio ui uoglio acquiritu,". The notation includes a treble clef and a key signature of one flat.

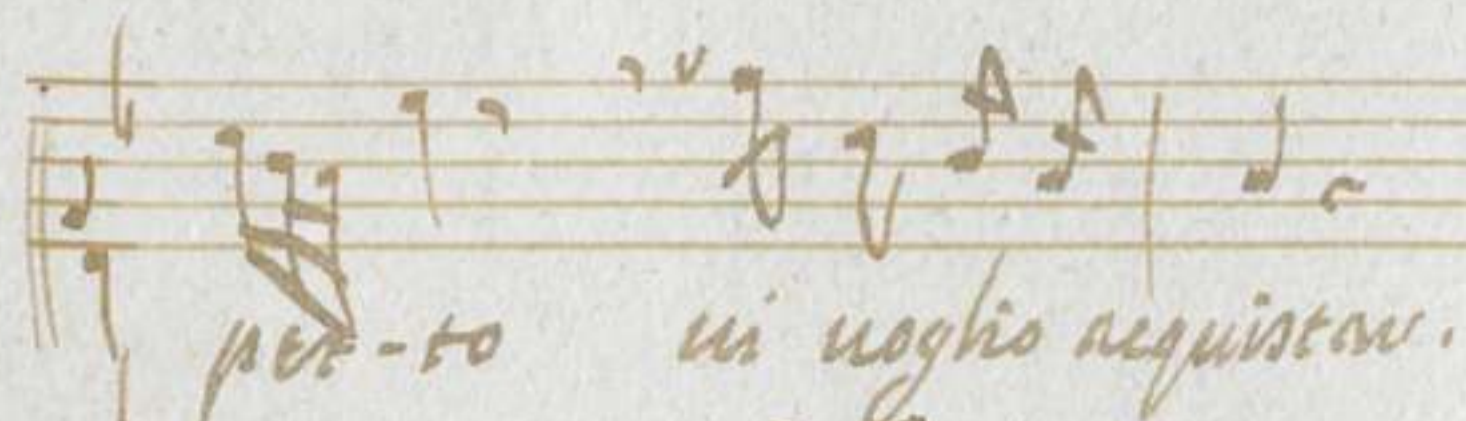
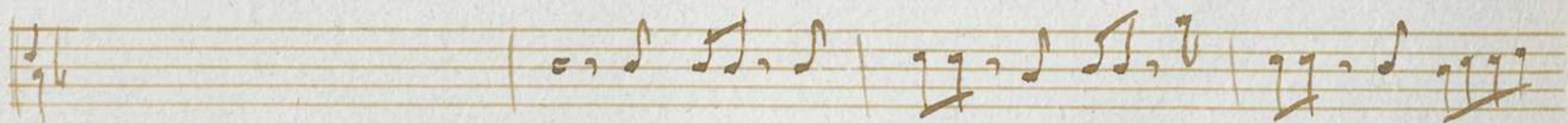
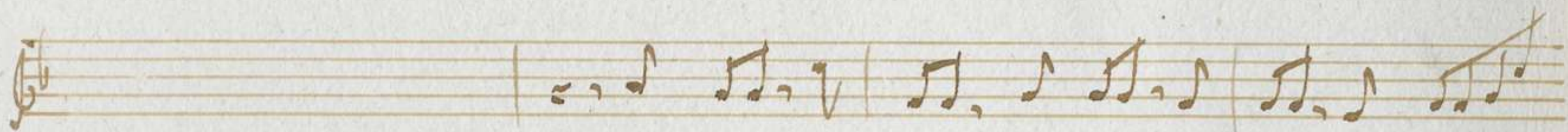
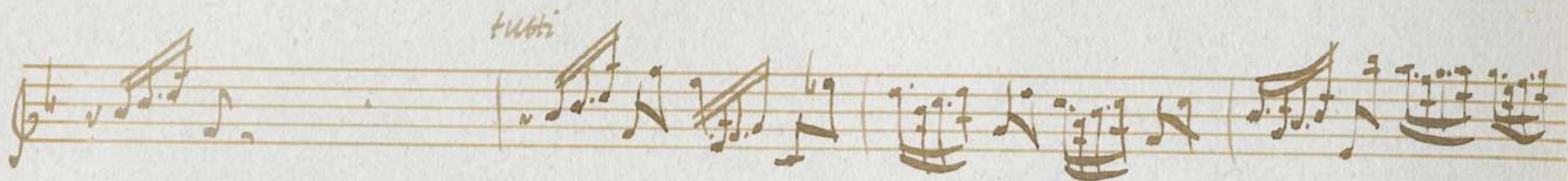


a noi-tro dispet-to vi vo-glio acqui-s



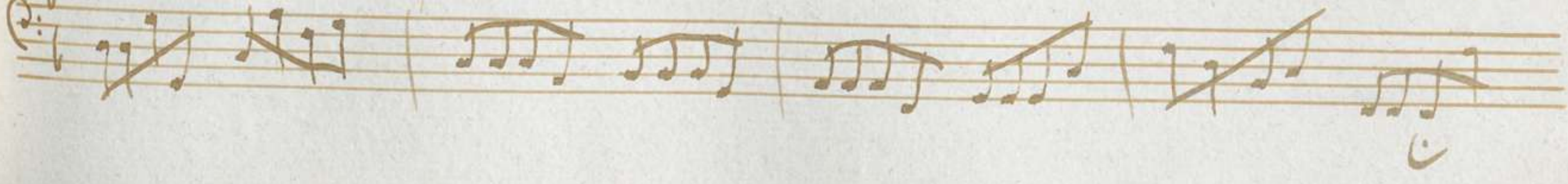
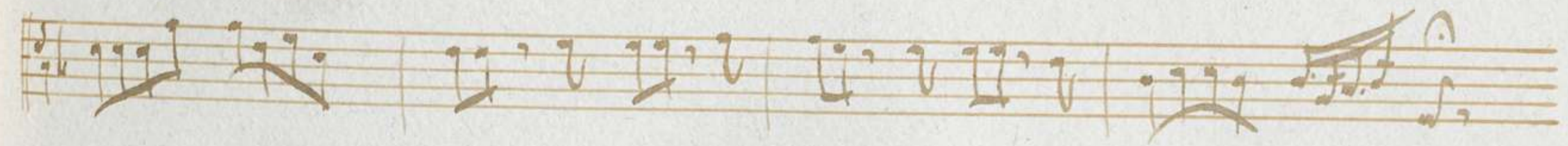
tar, bellez-ze spiera-te a nos-tro disper-to vi uoglio, vi uoglio acquintar, a nos-tro dis-

*tutti*


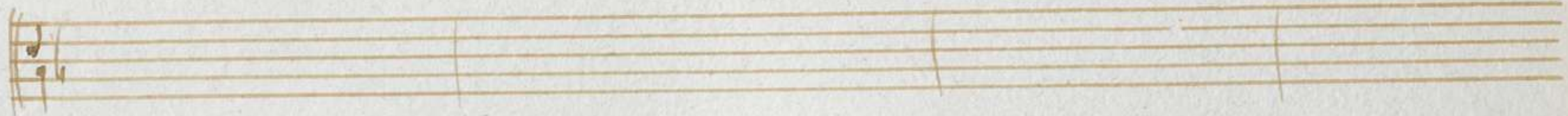


*per-to mi voglio acquistare.*





*solo.*



lo - ve, che dia - te, con fie - vo dilecto vi voglio donar, con fievo dilect -

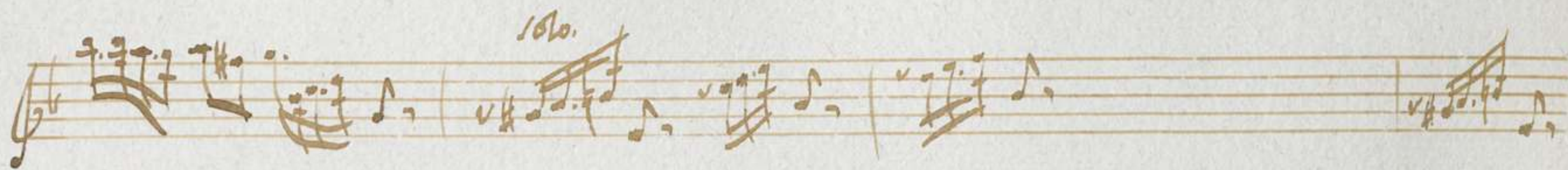




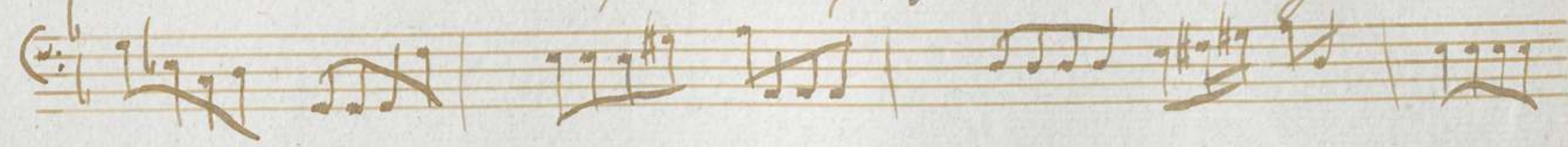
*tutti.*

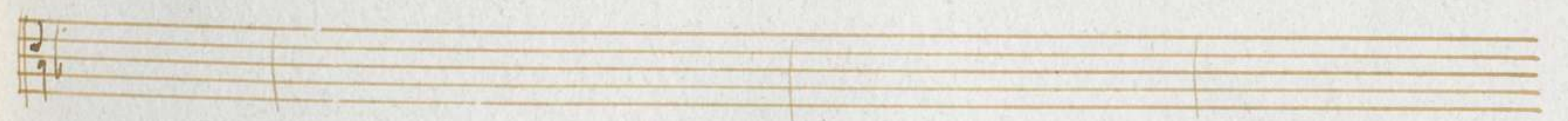
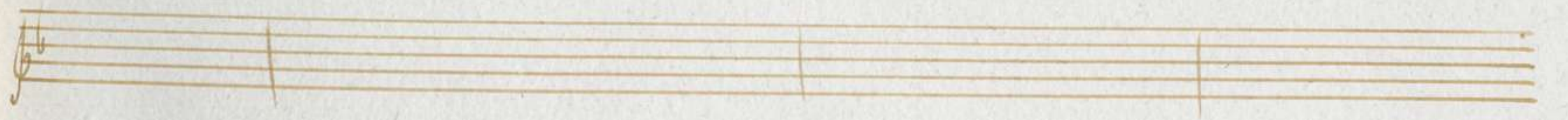
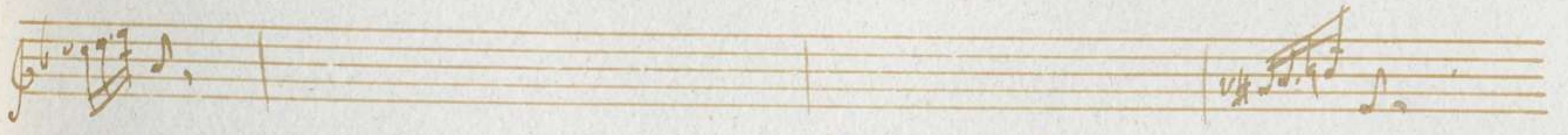
to vi voglio, vi voglio donar,

1610.

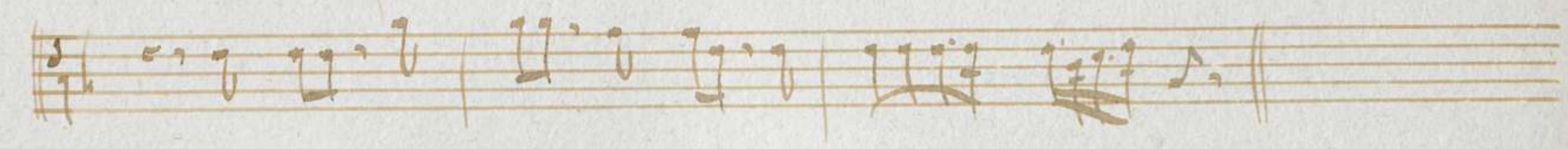
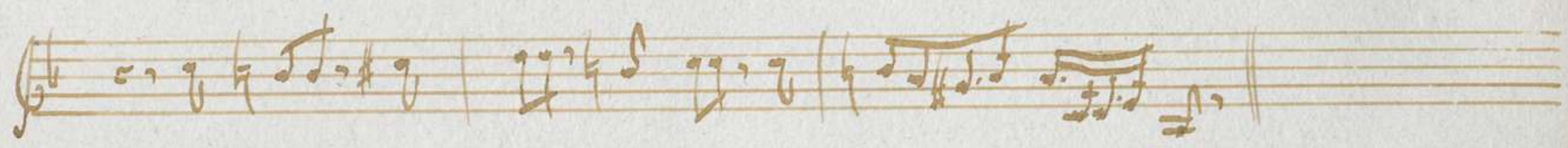



e un co - ve, che odia - te, con fie - vo diletto mi uoglio donar, con





*tutti.*



*mar.*



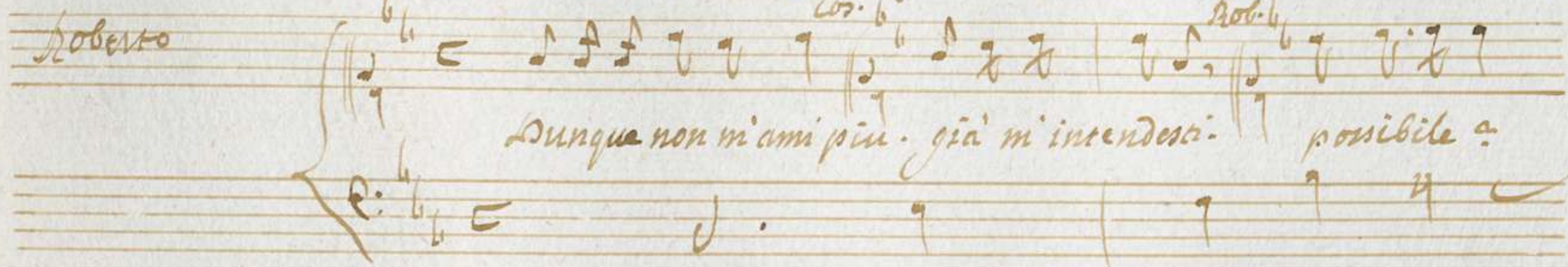
*Bellezza. da Capo.*

Scena VI. Roberto, e Costanza. Gran Galleria.

49

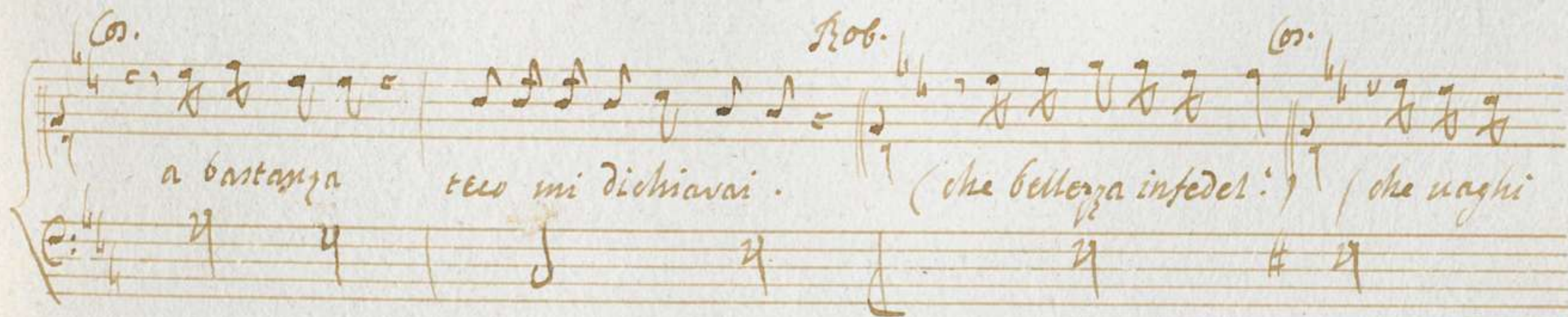
14

Roberto



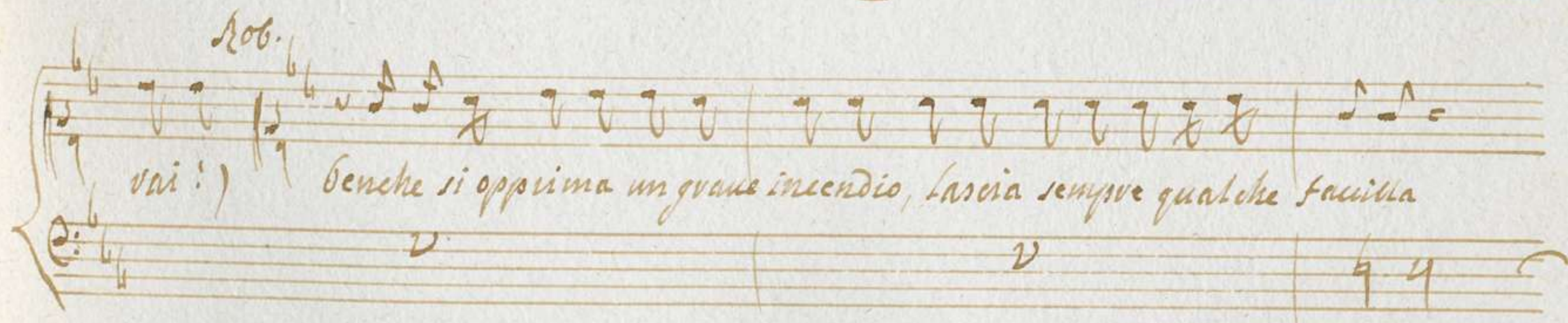
Dunque non mi ami più - già mi intendesti - possibile a

Costanza



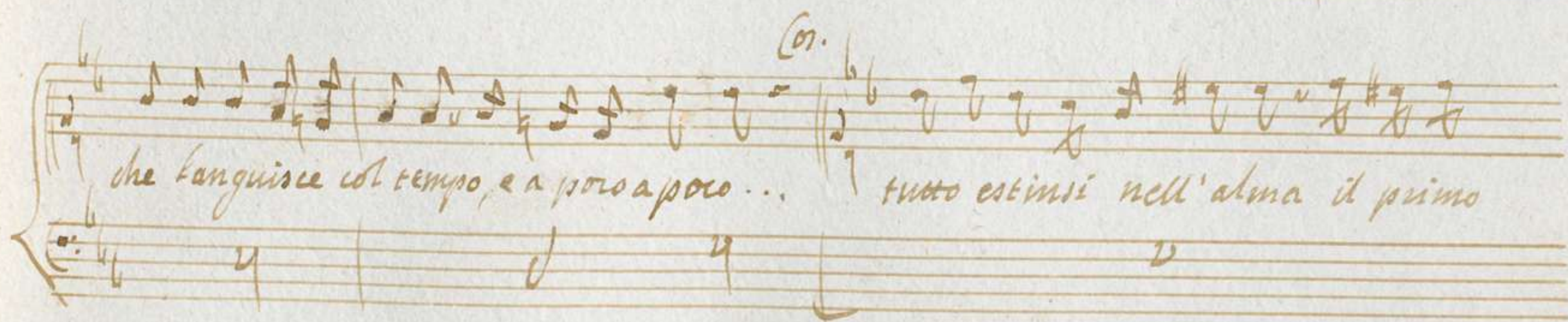
a bastanza tuo mi dichiaravi. (che bellezza infedel:!) che uaghi

Roberto



vai:!) benchè si opprima un grave incendio, lascia sempre qualche facella

Costanza



che languisce col tempo, e a poco a poco... tutto estinsi nell'alma il primo

*Rob.* *Con.*  
foco. a mi fosse gualeiero? che usi di' io dica? sento un non so che d'in.

*Rob.*  
solito nel core; forse non è, ma sembra un'altro amore. godo che ad appa.

*Con.*  
garsi del nouello Consorte incominci il tuo genio, e'l tuo desio. Già che ne godi

tu, ne godo anch'io. *Aria*

Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat) and the time signature is 2/4. The notation includes a treble clef, a common time signature 'C' with a '2' above it, and a '4' below it. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat) and the time signature is 2/4. The notation includes a treble clef, a common time signature 'C' with a '2' above it, and a '4' below it. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat) and the time signature is 2/4. The notation includes a treble clef, a common time signature 'C' with a '2' above it, and a '4' below it. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

A five-line musical staff that is mostly empty, with only a few faint notes or markings at the beginning.

*allegro.*

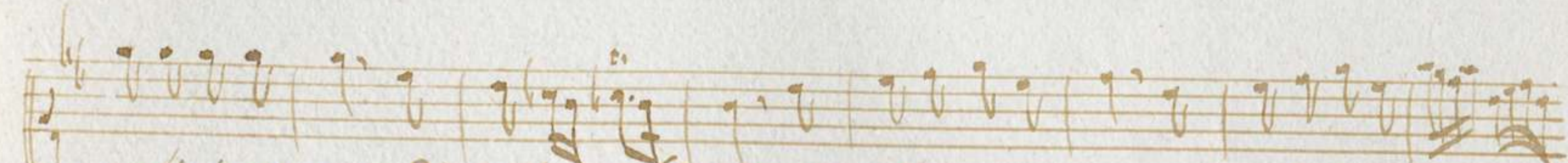
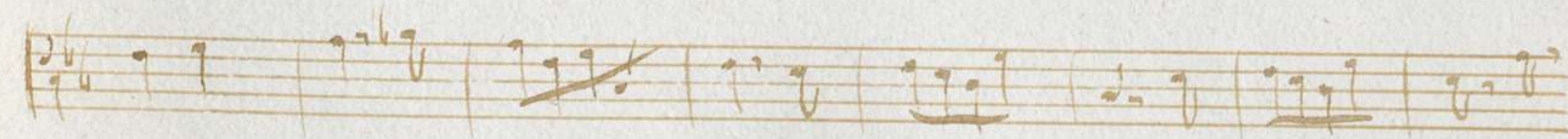
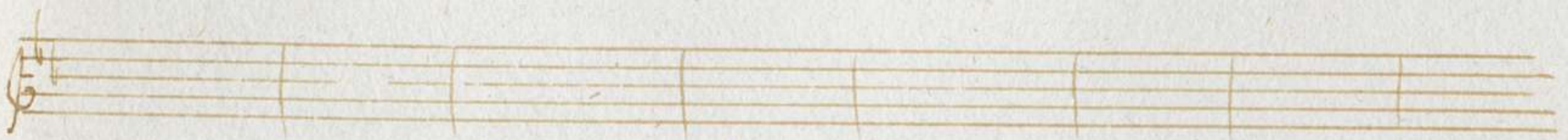
Handwritten musical notation on a five-line staff. The key signature has one flat (B-flat) and the time signature is 2/4. The notation includes a treble clef, a common time signature 'C' with a '2' above it, and a '4' below it. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

*solo.*  
*con la parte.*

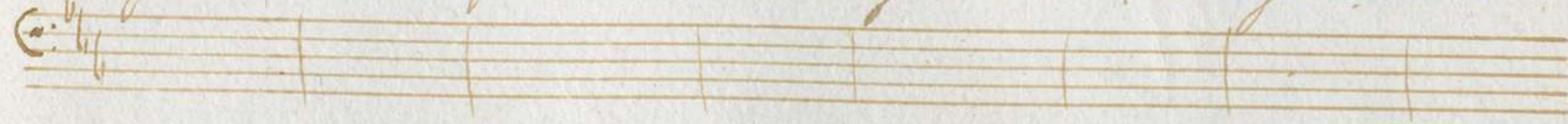
*solo*

*Ti voglio contentar, fronte se-vena; mi.*



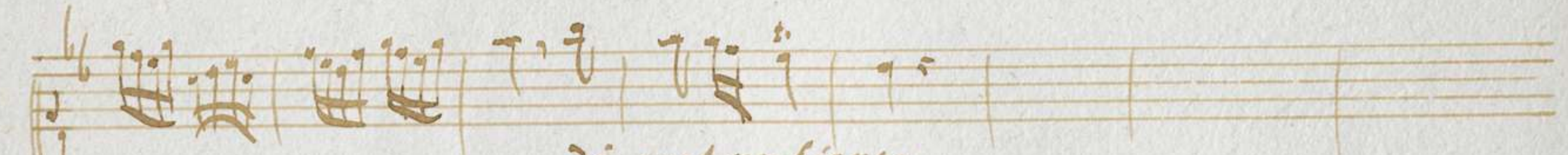


*uoglio innamorar di quel sem-biante, ti uoglio contentar, mi uoglio innamorar*





*tutti*



*di quel sembianza*



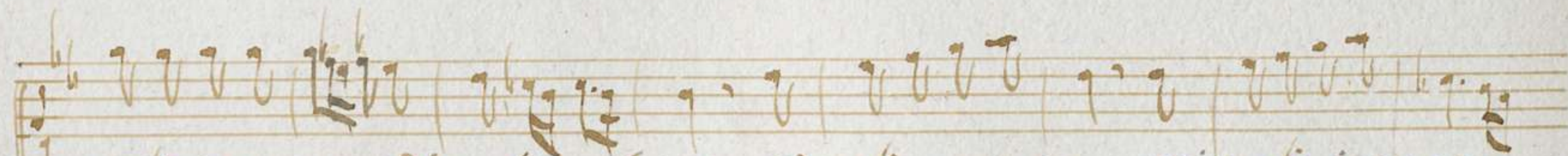
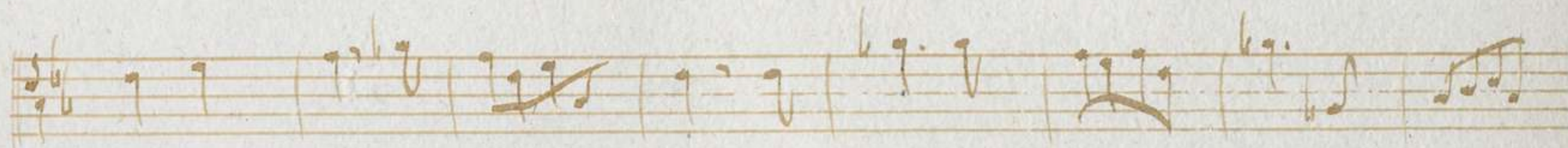
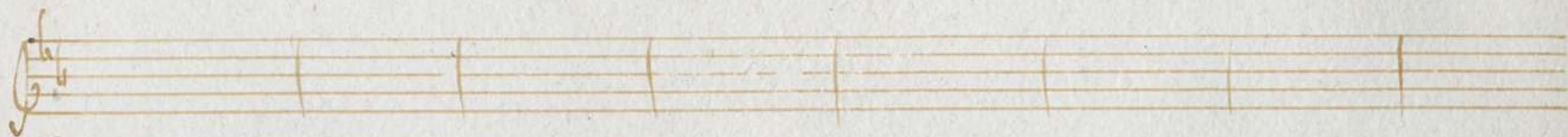
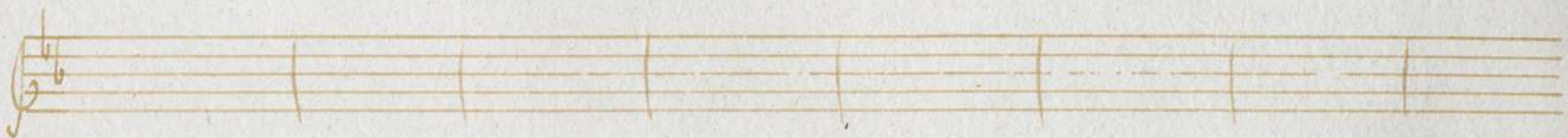


*solo*

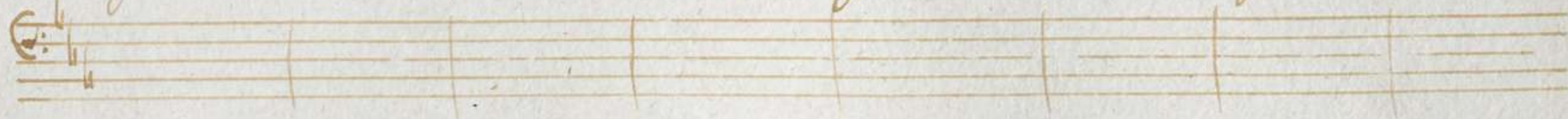
*con la parte*

*solo*

*Si uoglio contentar, fronte se-vena. mi*



*voglio innamorar di quel sem-biante, ti voglio contentar, e mi voglio innamorar -*



is

Three empty musical staves, each consisting of five horizontal lines, positioned at the top of the page.

A musical staff in G-clef with a key signature of one flat (B-flat). It contains several measures of music, with the final measure containing a whole note G4 and a half note F4. The word "tutti" is written above the staff on the right side.

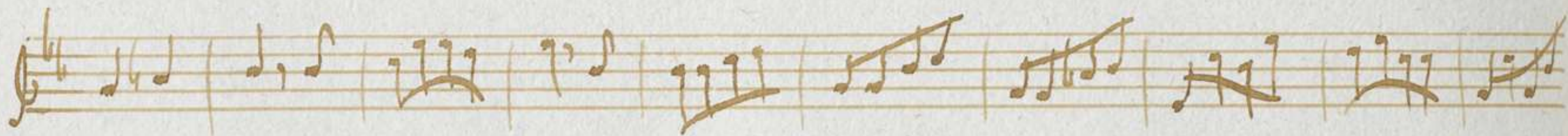
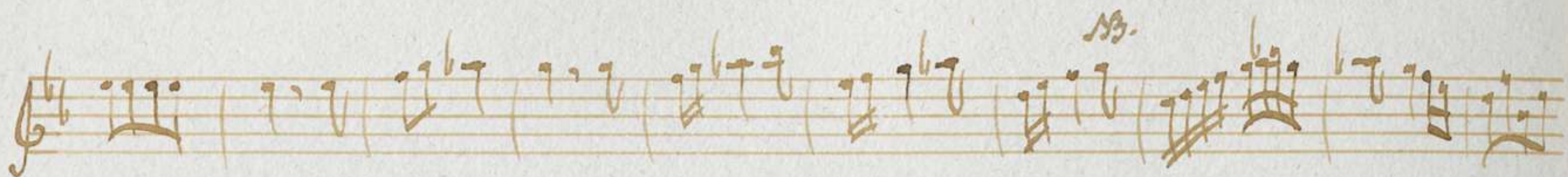
An empty musical staff in G-clef with a key signature of one flat (B-flat).

A musical staff in G-clef with a key signature of one flat (B-flat). It contains several measures of music, including eighth and sixteenth notes. The word "adag." is written above the staff.

A musical staff in G-clef with a key signature of one flat (B-flat). It contains several measures of music, including eighth and sixteenth notes. The word "adagio" is written above the staff.

A musical staff in G-clef with a key signature of one flat (B-flat). It contains several measures of music, with the lyrics "di quel semblante, mi voglio innamorar di quel semblante." written below the staff.

An empty musical staff in G-clef with a key signature of one flat (B-flat).





*solo.*

*con la parte.*

*solo*

*O quanto - ti - devo - - - - - de la tua - pe -*



*fumi*

na, all'ov, che gioivo - col - nuovo amante,



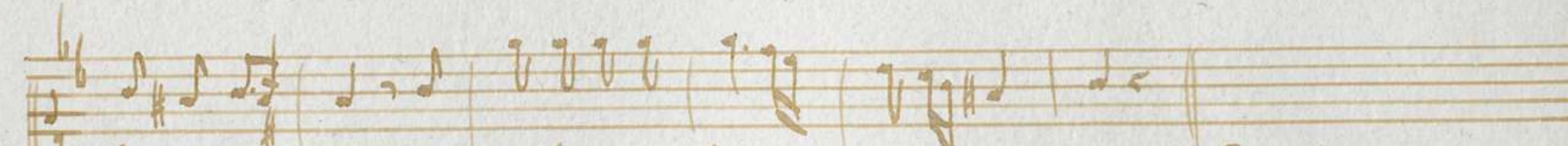
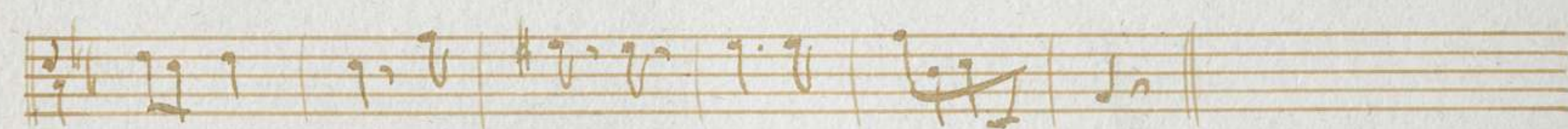


*solo*

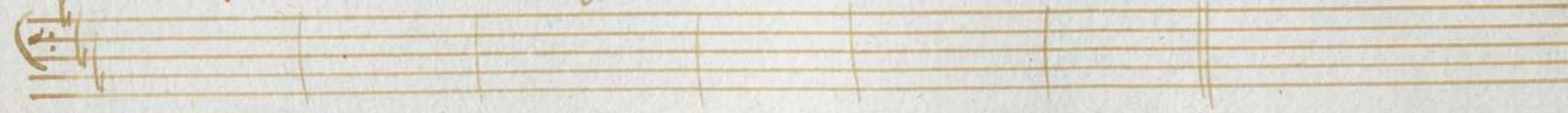
*con la parte.*

*solo*

*o' quanto - vi - de - vo - - - - - de -*



La tua pe - na, allora che gioivo col - nuovo amante . da Capo.



*Ador.*

*Cor.*

Donne fuggi, o vudete? che poterendi da me non fu tuo

*Rob.*

cenno, da io ti foni infedele? e' uer, ma ben potessi i miei uoti adem-

pir, già da io ti feci, con più di tenerezza, o con men di fievazza; imbandando al tuo

sposo, e donando al mio duolo un uizzo, una lusinga, un sospir solo: co-

*Cos.* si... *Rob.* chietoti, inguato: non menti pietra. *Cos.* vedi, che sono anch'io degnarmi. e

*Rob.* poi? *Cos.* saprò, se uoglio, uender fatto per fatto, ougoglio per ougoglio, disprezzo per dis-

*Cos.* prezzo, e uendicarmi. *Rob.* che? pensi di lasciarvi? e tu che

pensi, di' io non possa donar gl' affetti miei a beltrà piu gentile, e forse an.

Cor. Rob.

l'ova fida, e costante sin' dite? spittato: potventi farlo? e tu non

Cor. Rob.

sai? tant' olve il dolor ti tuasporta? il dolor, e l'amor...

Cor.

ua: non m'importa. mia.

Робинто.

анданте



*piano*

*con il Basso.*

*Tu non intendi che pena sia la gelo -*



*sia, perchè t'a-do-vo con fe-del-tà, che pena sia*



Three empty musical staves, each consisting of five horizontal lines, arranged vertically at the top of the page.

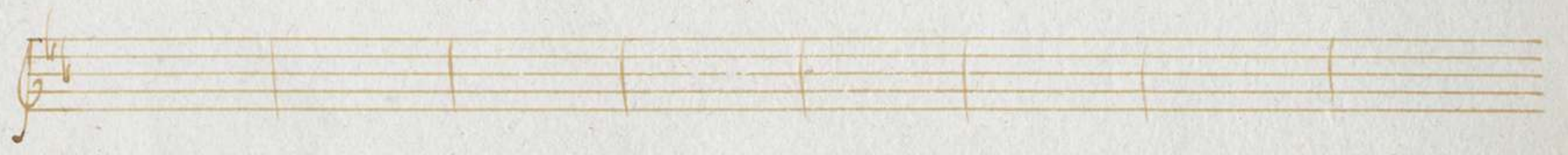
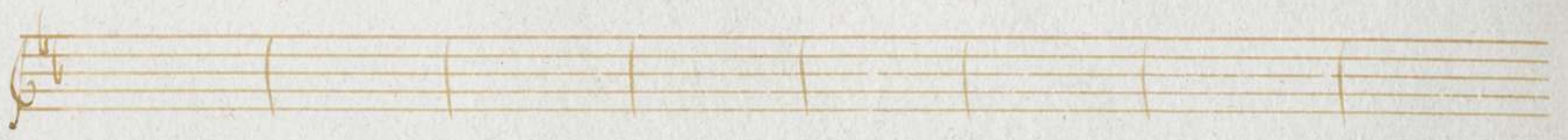
A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into measures by vertical bar lines.

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into measures by vertical bar lines.

A musical staff with a bass clef and a key signature of one flat (B-flat). The staff is divided into measures by vertical bar lines.

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains handwritten musical notation and lyrics. The lyrics are: "la gelosia" followed by "perche t'ado-vo con fe-delta". The notes are written in brown ink and include various rhythmic values such as eighth and sixteenth notes.

la gelosia perche t'ado-vo con fe-delta



*f. f. f. f. f.*

neucha e'adovo con fe-del.



*fou.* *piu.*

*con il basso*

*fa,* *tu*

The musical notation consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various note values and rests. The second staff continues the melody. The third staff features a more rhythmic, possibly bass line, with many eighth and sixteenth notes. The fourth staff is a grand staff with a treble clef on the upper line and a bass clef on the lower line, containing a few notes. The fifth staff continues the melodic line from the first staff. Dynamic markings include *fou.* at the beginning, *piu.* at the end of the first staff, *con il basso* below the second staff, *fa,* at the beginning of the fifth staff, and *tu* at the end of the fifth staff.



non intendi che pena sia la gelosia perchè - t'a - do - vo con

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a melody with lyrics written below it. The lyrics are: "non intendi che pena sia la gelosia perchè - t'a - do - vo con". The melody consists of quarter and eighth notes. Below the staff, there is a bass clef and a key signature of one flat (B-flat). The bass staff contains a bass line with quarter and eighth notes, some of which are beamed together.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically at the top of the page.

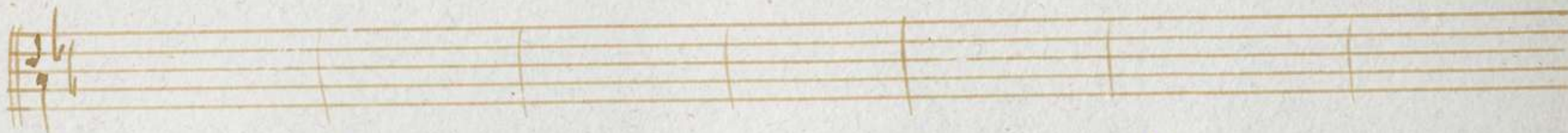
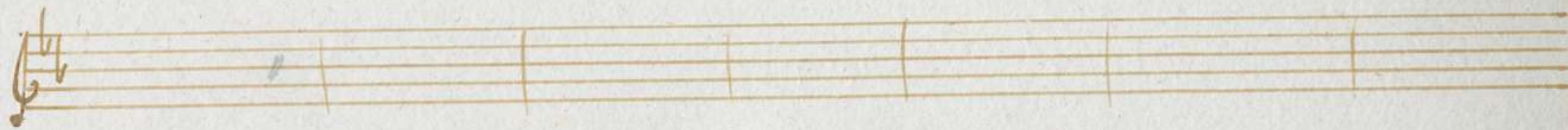
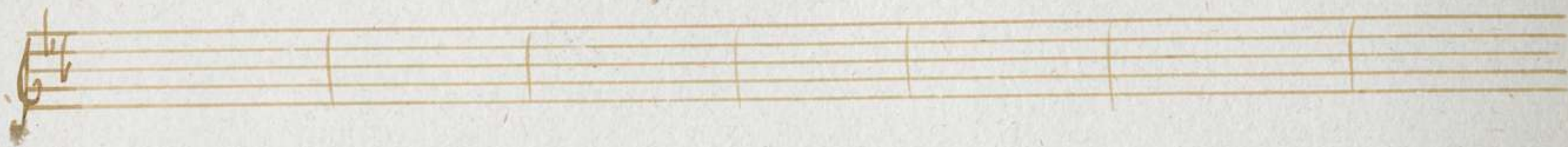
A musical staff with a treble clef and a key signature of one sharp (F#). The staff is mostly empty, with some faint vertical bar lines.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff is mostly empty, with some faint vertical bar lines.

A musical staff with a bass clef and a key signature of one sharp (F#). The staff is mostly empty, with some faint vertical bar lines.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains handwritten musical notation, including eighth and sixteenth notes, and rests. The lyrics "se - deltri" are written below the staff. The notation includes some crossed-out or scribbled-out parts.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains handwritten musical notation, including eighth and sixteenth notes, and rests. The notation includes some crossed-out or scribbled-out parts.



perche f'ado - vo con fe - del.



*for.* *M.*

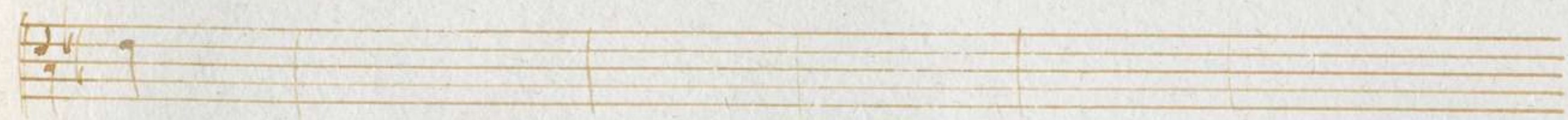
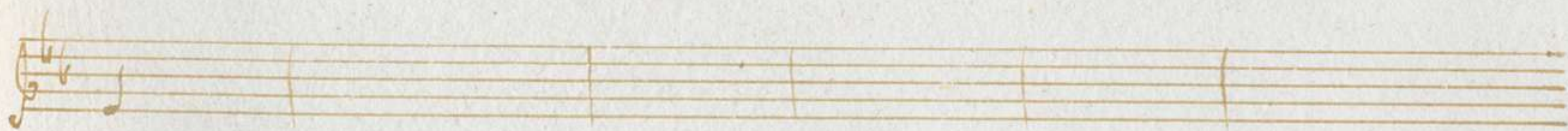
*ra'*

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

ma forse allora t'intendevai, quando ve.

1002 207





*Vai, che un'altra bella mi piaccia*





*for.*

quando - ve - vai, che un'altra bella mi piaceva'

Handwritten musical score on five staves. The notation includes various note values, rests, and slurs. The score is annotated with the following text:

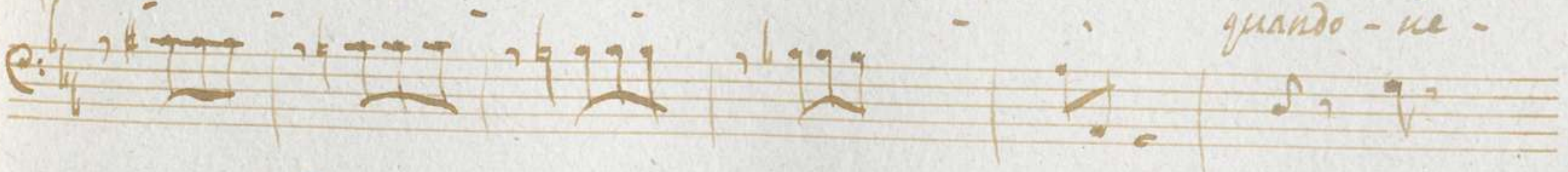
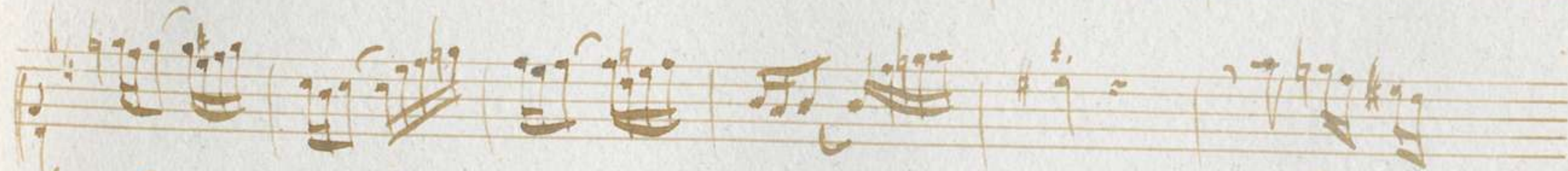
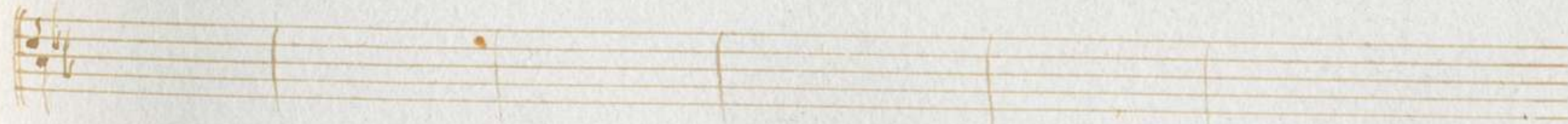
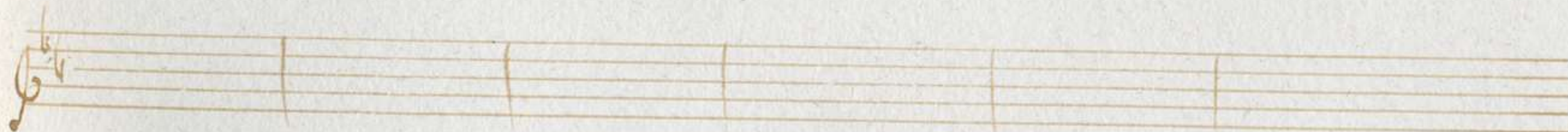
- pia.* (written above the first staff)
- con il basso.* (written below the second staff)
- ma forse allora s'intende.* (written below the fourth staff)

The music appears to be a single melodic line, possibly for a vocal or instrumental part, written in a historical style. The staves are numbered 1 through 5 from top to bottom.

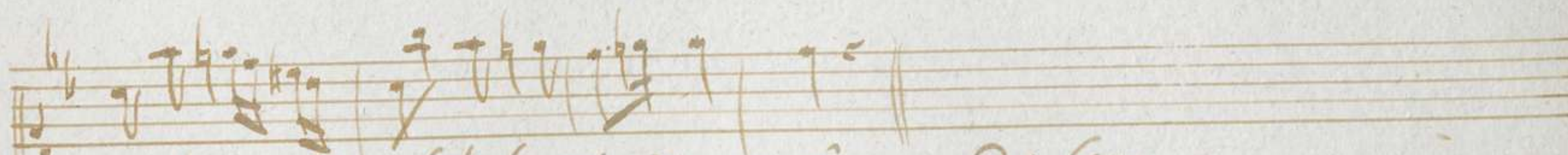
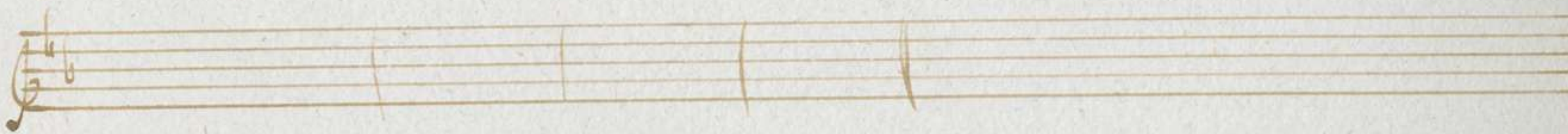
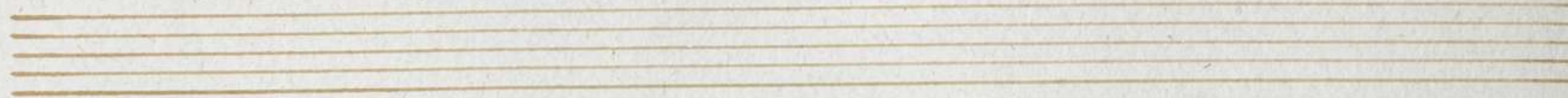
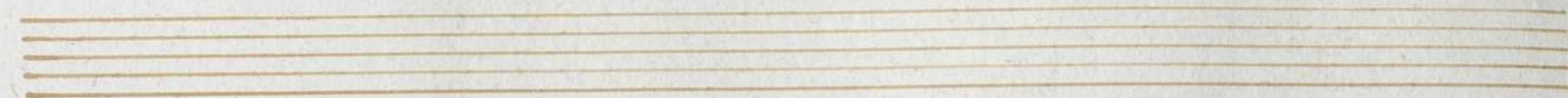
*for.* *pia.*

*con il basso.*

*vai, quando veduai, che un'altra bella mi piaceva*



quando - ne -



*duai, che un al-ta-bel-la mi pia-leva.*

*Da Capo.*



Scena VII. Guattiero, Roberto, e Costanza.

Rob.

19

Guattiero

Dove, o Roberto? io ti uovei per mio.

Guat.

Re'... che ti dicea la uerzosa Costanza? ella o' signore dell'amor che ti'

Guat.

Cost.

porta, ognou farella. pono vederlo, o' bella? Roberto il si.

Guat.

per non mi scopri in viso tuae le guazie; e di veder mi sembra su la candida

guancia, e su'l labro vermiglio seminaue le rose in buccio al figlio. <sup>Cor</sup> nulla si-

<sup>Rob.</sup> gnou, m'affligge. <sup>Qual.</sup> ha sol tormento de la tua lontanza. in questo

giorno risplendeva la pompa de felici sponsati. io voglio intanto che intraccia della

<sup>Cor</sup> Belue la nel bosco real meco tu uenga a dipotto, e a delizia. umil quest'



*Gual. a Cortana.*

*Rob.*

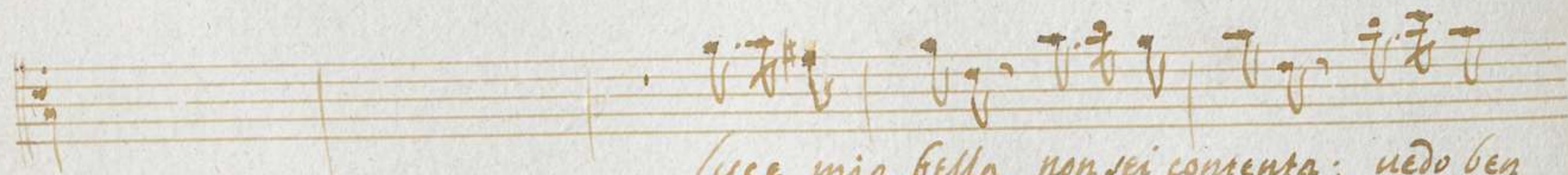
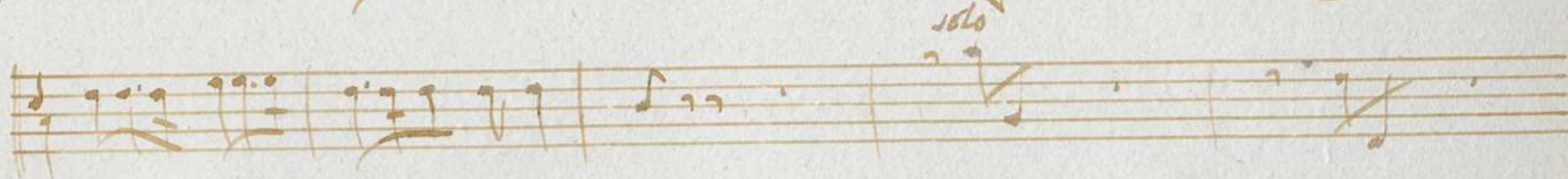
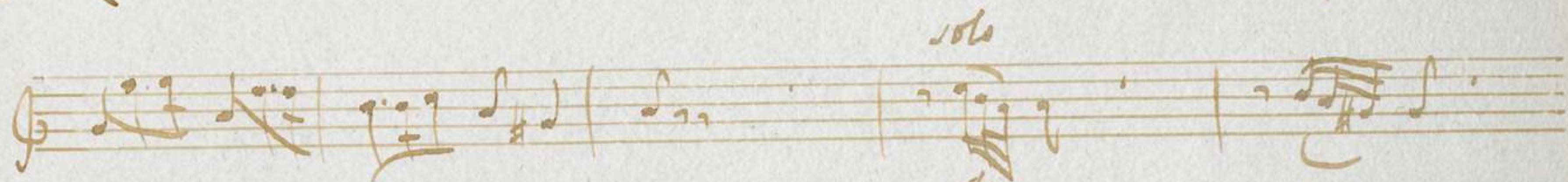
Alma l'onor sovrano accetta. anche Roberto mi seguiva. favor, che l'invito eccide.

*Gual.*

Così ammevva che torni forse nel dolce viso a sentirte tua' peccia, o peccia il viso.

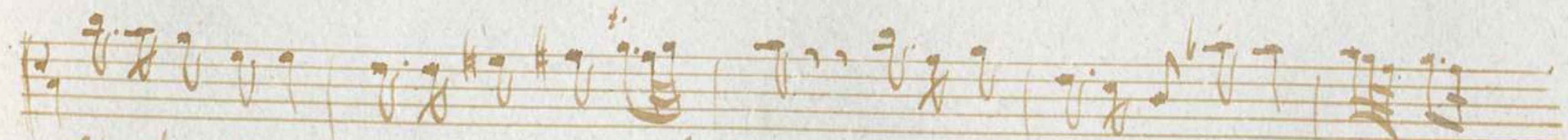
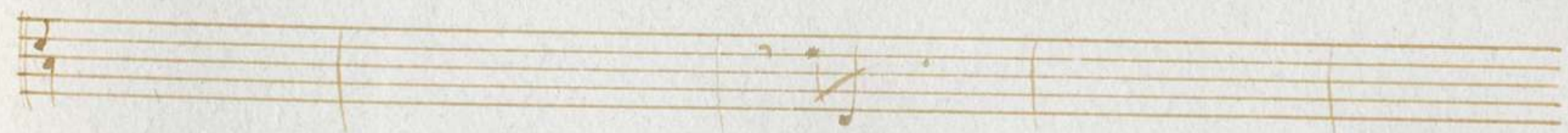
*aria.*

*affettuoso.*

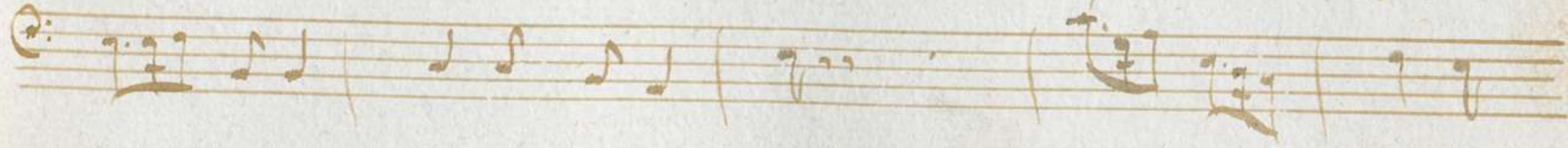


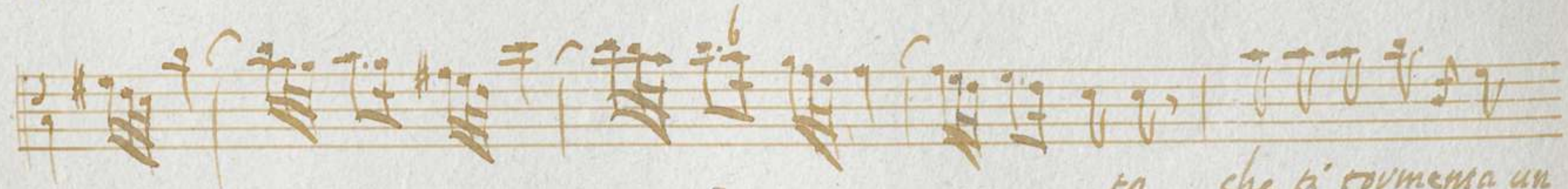
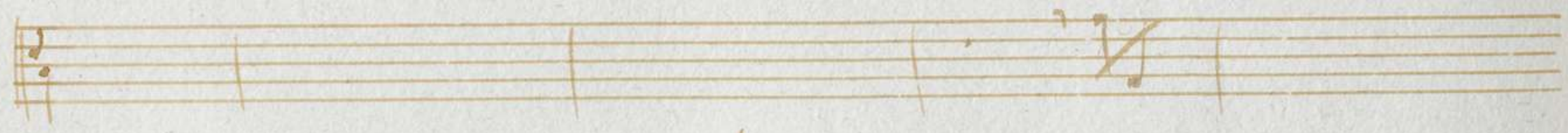
Luce mia bella, non sei contenta: uedo ben





io, che ti tormentata un non so' che, uedo ben io, che ti tormen -





ra, che ti rinvenga un





*tutti*

*non so che*

*solo*

*solo.*

lu - ce mia bella, non sei con - tenta, ve - do ben - i - o, che - ti tor - menta un non so -

Three staves of handwritten musical notation. The top two staves are in treble clef with a key signature of one sharp (F#) and contain complex, dense musical passages. The bottom staff is in bass clef and contains a simpler melodic line.

A staff of handwritten musical notation in treble clef with a key signature of one sharp (F#). It features a melodic line with lyrics written below it.

ché, che ti-toumen

A staff of handwritten musical notation in bass clef with a key signature of one sharp (F#). It contains a simple melodic line.



*tutti*



- ta un non so' che, che ti tournen - ta un non so' che'.





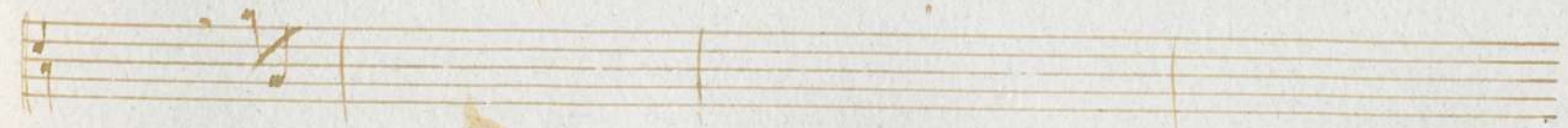
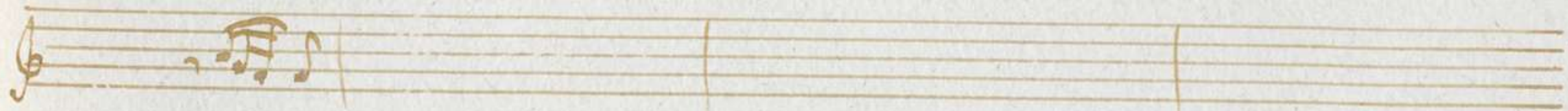
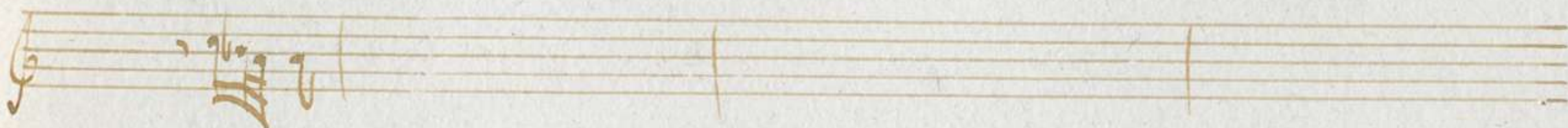
A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff contains a complex melodic line with many beamed notes and slurs. The second staff continues the melody with fewer notes and some rests. The third staff features a similar melodic line with some accidentals. The fourth staff is mostly empty, with only a few notes at the beginning. The fifth staff contains a melodic line with some accidentals and slurs. The paper shows signs of age, including some staining and discoloration.

*solo*

*solo*

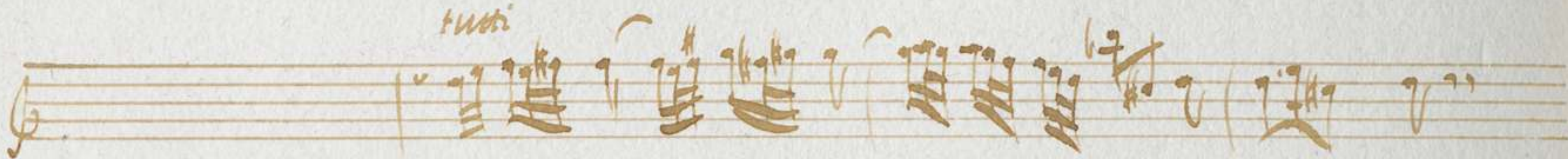
*solo*

quel tuo verso - ve dice al - cor - mio, che il tuo be - ve





*tutti*



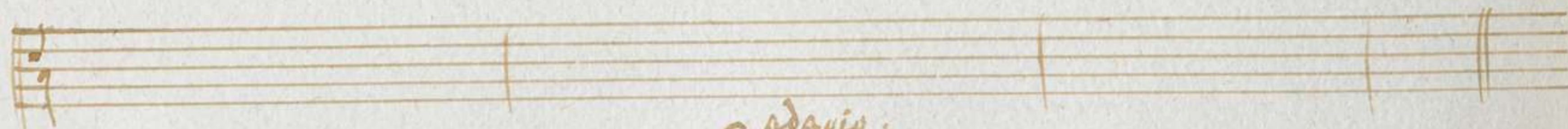
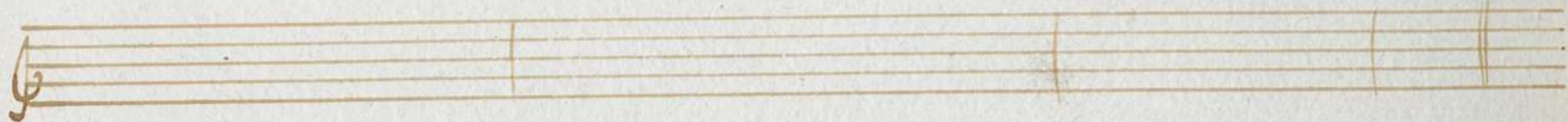
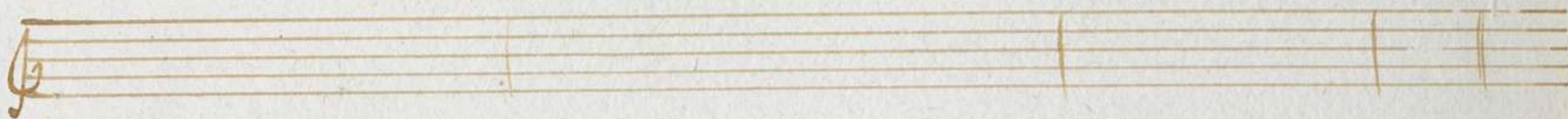
- ve cheto non e'





*solo*

quel tuo vorso - ve dice al - cor - mi - o, che il tuo bel co - ve cheto non e' - che il tuo bel co -



*~ adagio.*

A musical staff with a treble clef containing handwritten musical notation. The notation consists of several measures of music, including a complex passage with many beamed notes and a final measure with a double bar line. The tempo marking *~ adagio.* is written above the staff.

*- ve chero non è. da capo.*

A musical staff with a bass clef containing handwritten musical notation. The notation consists of several measures of music, including a final measure with a double bar line. The instruction *- ve chero non è. da capo.* is written above the staff.

Scena VIII. Roberto, e Costanza

Costanza

Santi pago, o Roberto: le tue brame adempite oggi ve-

Dovai; oggi qual'idea ..... che fai? che lagrime son queste? il tuo gran

core, che intorpidito volga le mie grandezze, dou'è? così ti cangi? non mi perdessi an-

cora, e già mi piangi? *aria.*

*12*  
*8*

*pia.*

*for.*

*12*  
*8*

*12*  
*8*

*Roberto.*

*12*  
*8*

*12*  
*8*

*affettuoso.*

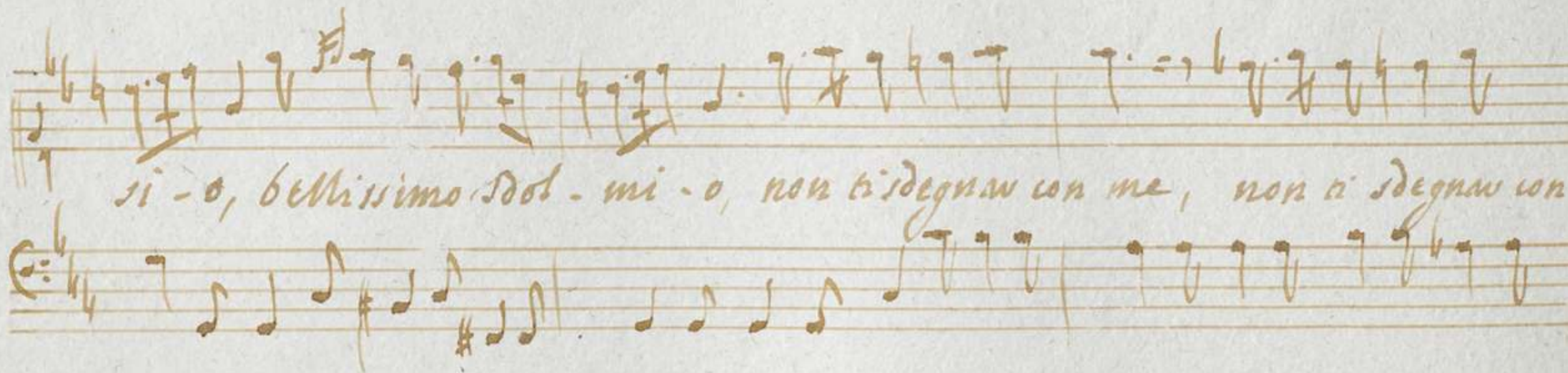
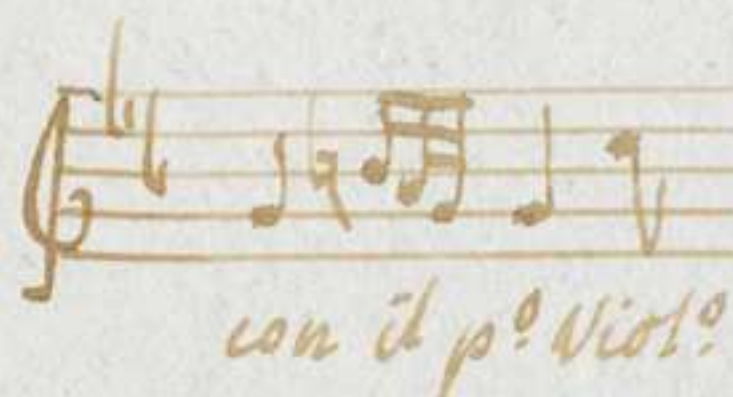
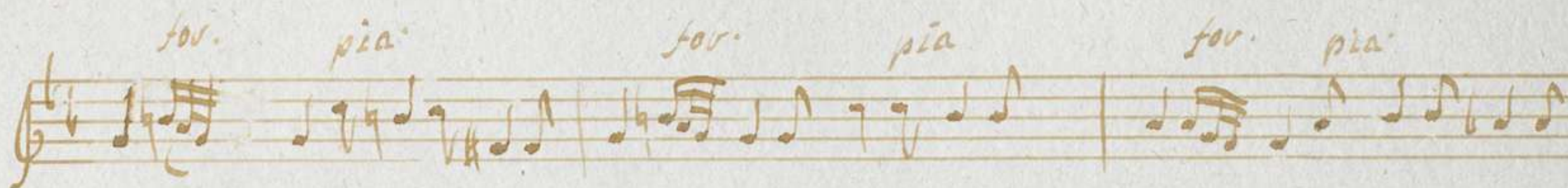




Handwritten musical score consisting of five staves. The notation includes various note values, rests, and dynamic markings. The word *pia.* is written below the first staff, and the phrase *Se d'altri ti de-* is written below the fifth staff.

*pia.*

*Se d'altri ti de-*





*for.*

*tutti*

me, ma, ma' on amo - ve,



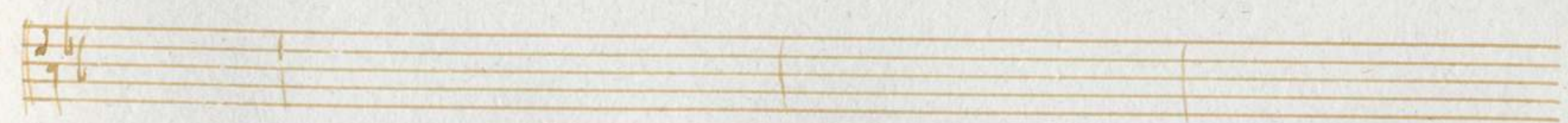
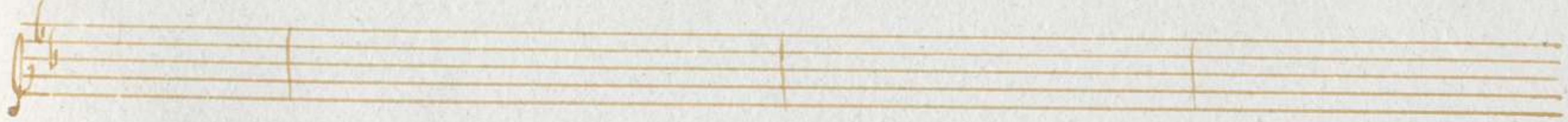
*pia. fov. pia. fov.*

*col p. v.*

*se d'altre ti-desi - o bellissimo A-dol mi - o, non ti sdegnar con.*



*for. pia.* *for.*



*me - non ti degnar con me, ma, ma con amo. - ve, non ti degnar con me, ma*

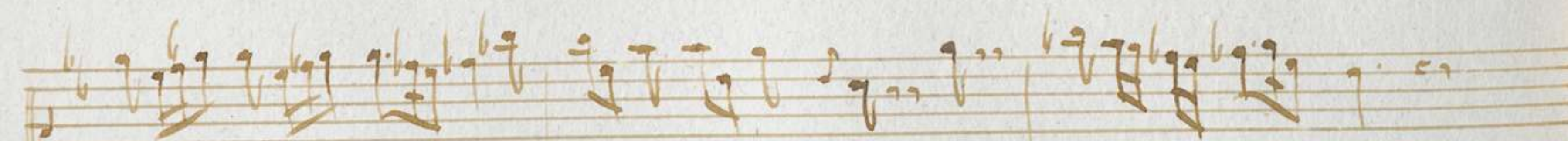
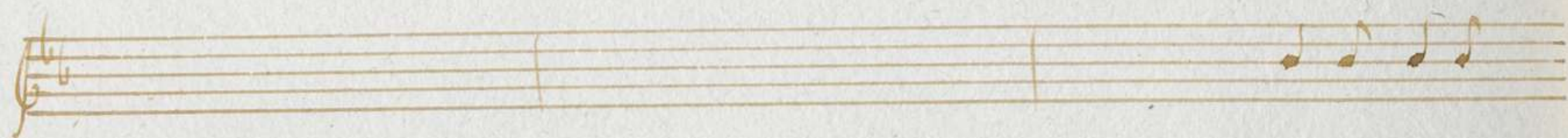
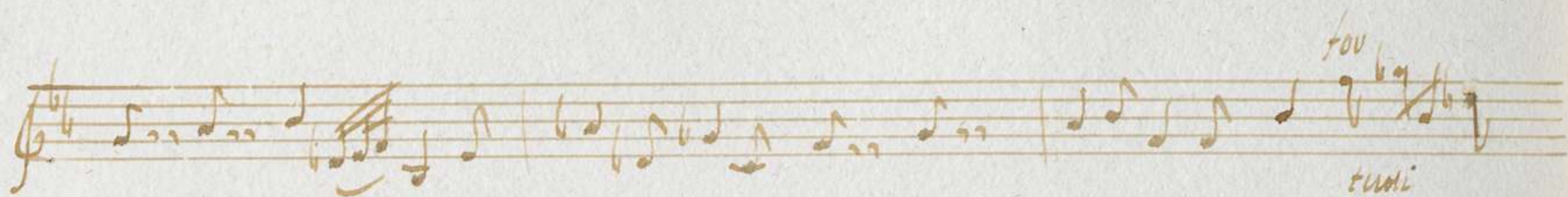
*for. tutti*



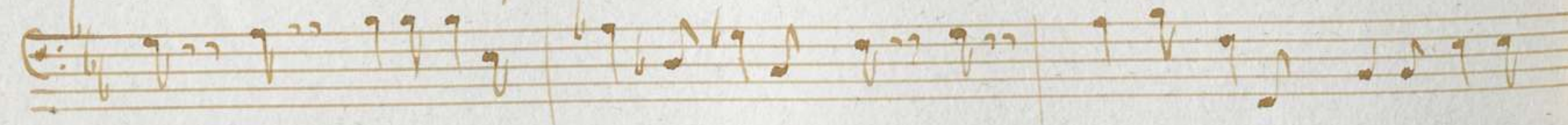
*A. pia.*

*col. p. v.*

*Chi t'ama, q' si abbandona per*



da-ri u - na co - so - na, non è - con- del - con te, ma, ma col - suo - co - re





Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. The lyrics "chi t'ama, e ci abban-" are written below the bottom two staves. Performance markings include "pian" above the first staff and "col p<sup>o</sup> V." below the second staff. The manuscript shows signs of age, with some ink bleed-through and staining.

*pian*

*col p<sup>o</sup> V.*

*chi t'ama, e ci abban-*

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


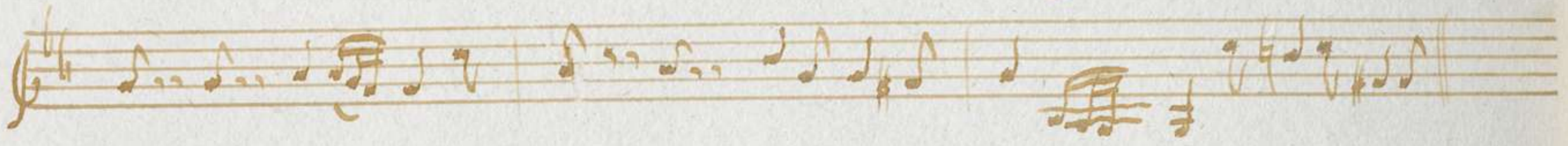
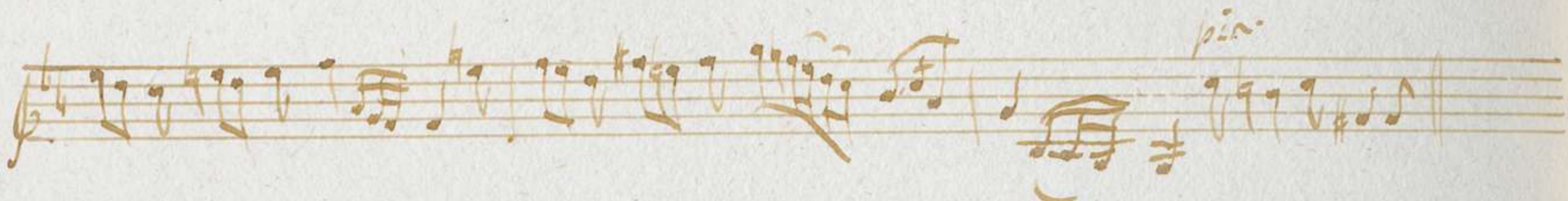
do - na per datti u - na co - vo - na, non e - crudel - con te, ma, ma col suo co -



*fou. rui*

ve, non e' - crudel, non e - crudel - con te, ma, ma col - suo - co - ve.

*pin.*



*se d'altri ui - de. a Capio.*



Scena IX. Costanza.

Costanza.

Si, con amor mi sdegno; con amor, che tradisce così belle spe-

vante: con amor, che si culla empia mercede vende a tanti sospiri, e a tanta fede.

aria

allegro.

*pia.*

Vedi a-mor, che inde-gno-sei del bel ti-to-lo d'amor, che indegno-



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes and a dynamic marking *for.* (forte).

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes.

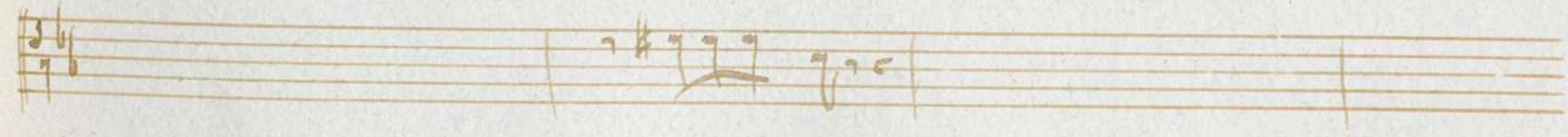
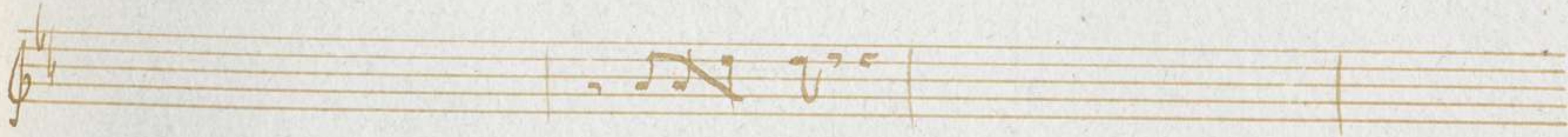
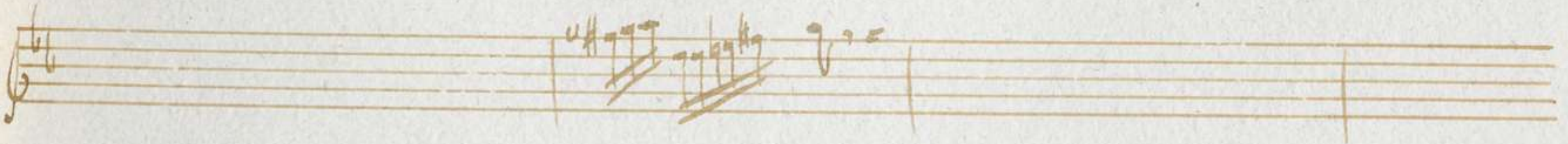
re - i, ve - di a - mor che in - de - gno sei del bel - li - to - so d' amor

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth notes.

*pia.*

che inde-gno - sei ve-di a-mor, ve-di a-mor, che indegno

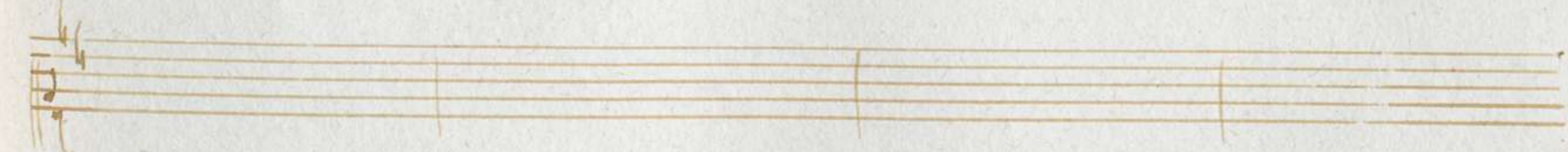


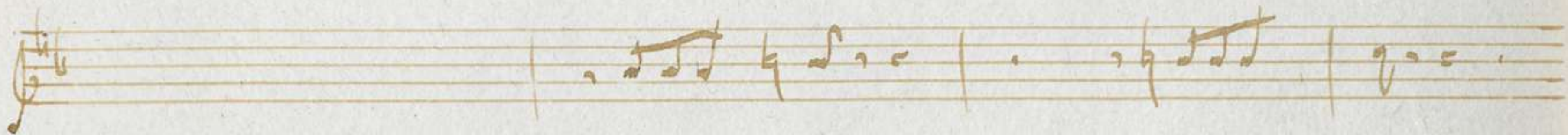
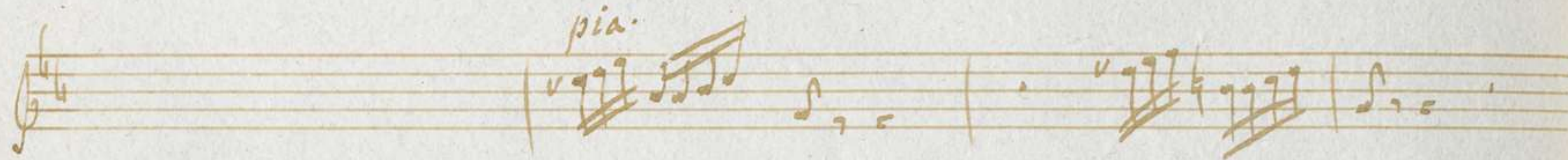


sei - del bel - li - to - lo d'amor, che indegno sei, che indegno sei del - li - to - lo d'a -

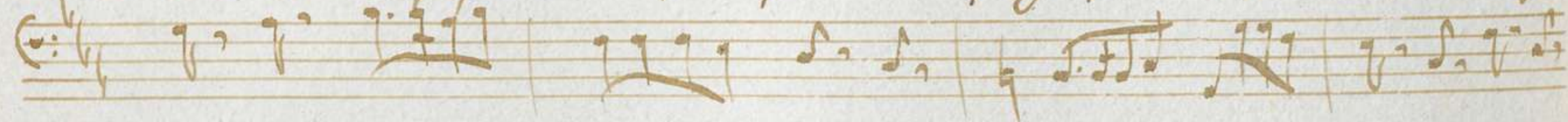


*mov,* che indegno sei, che indegno se - i del bel ti - to - lo - d' amou -





se - del - Nome è proprio il bene, per - che - spargi affanni, e pene: o perche tra gl' altri



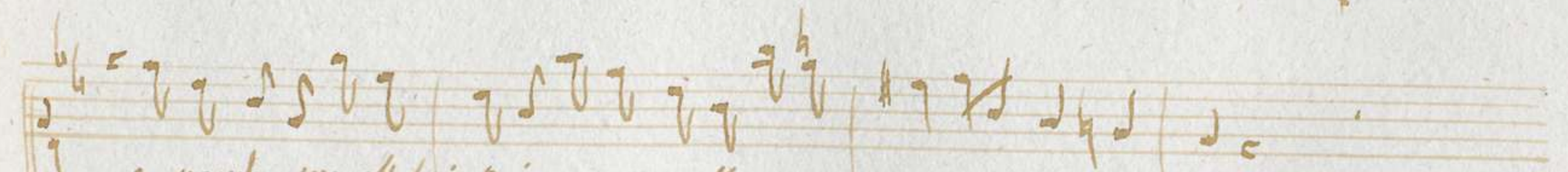
*tutti*

Dei vegna un Nume, vegna un Nume. traditov

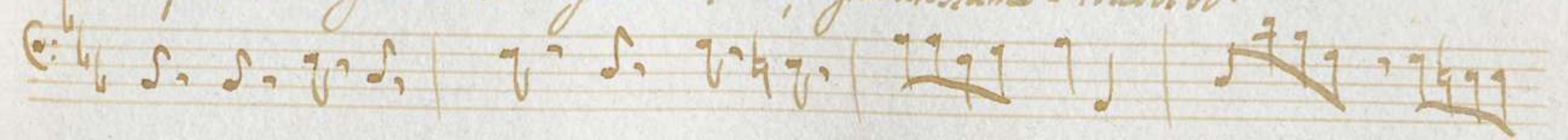


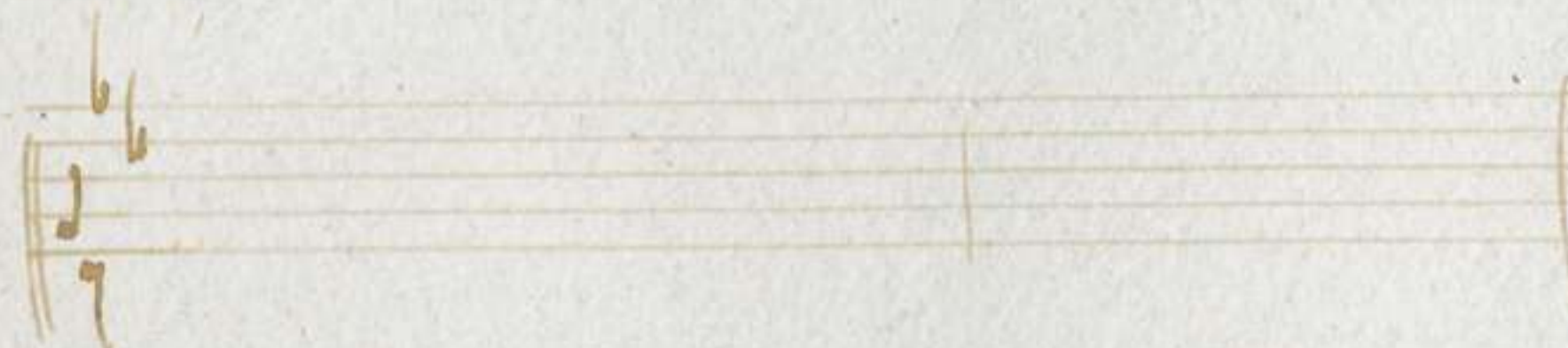
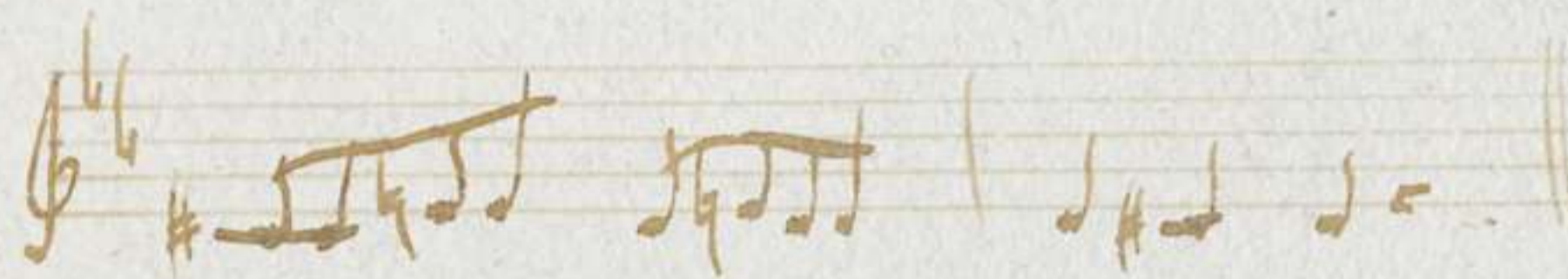
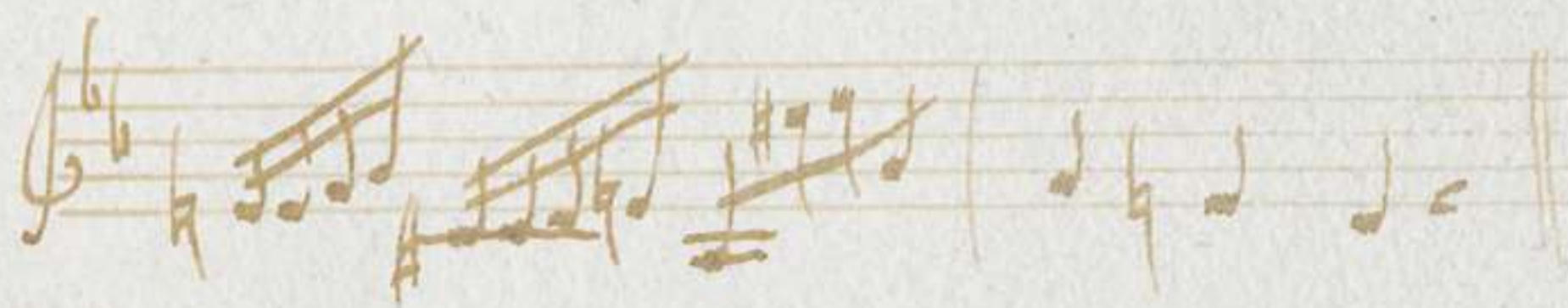
*pia.*

JE - del - Nume e' proprio il bene, per - che - spargi affanni, e pena



*o perchè tra gl'altii Dei vegna un Nume, vegna un Nume - tvaditov.*





*subito a capo (vedi amov.)*

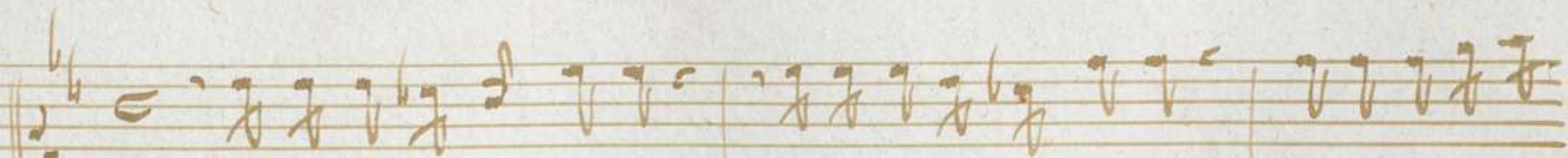
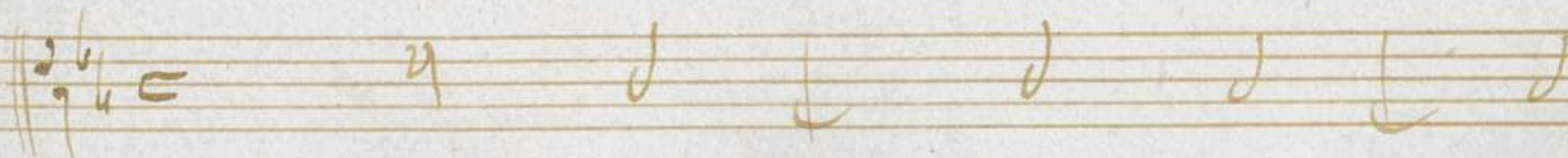




Scena X.

Parte di Selva con Venti di caccia  
e Mave in Lontano.

in disparte Capanna pastorale di  
Guiselda.

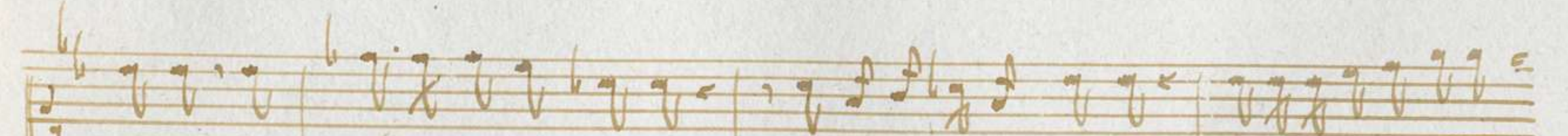
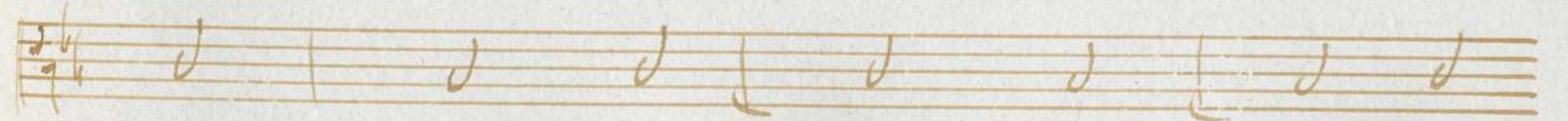


E' deliquio di core, o stanchezza di pianto quella, di ora usop-

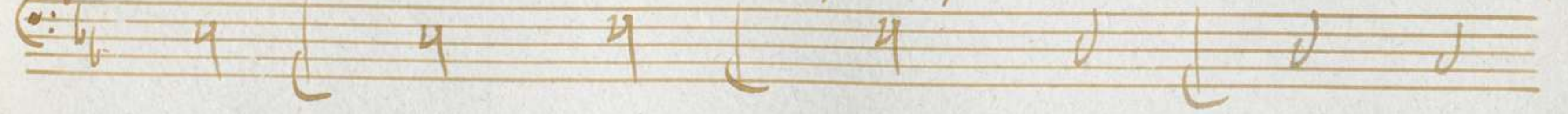


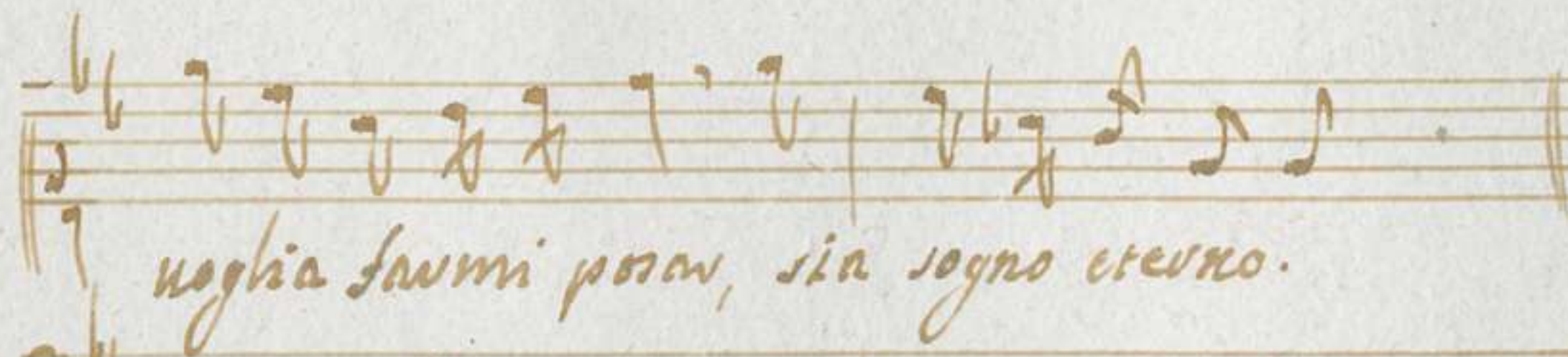
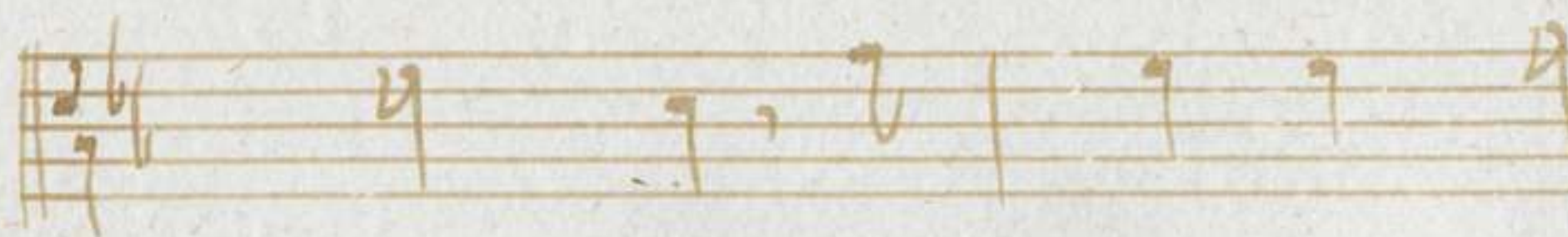
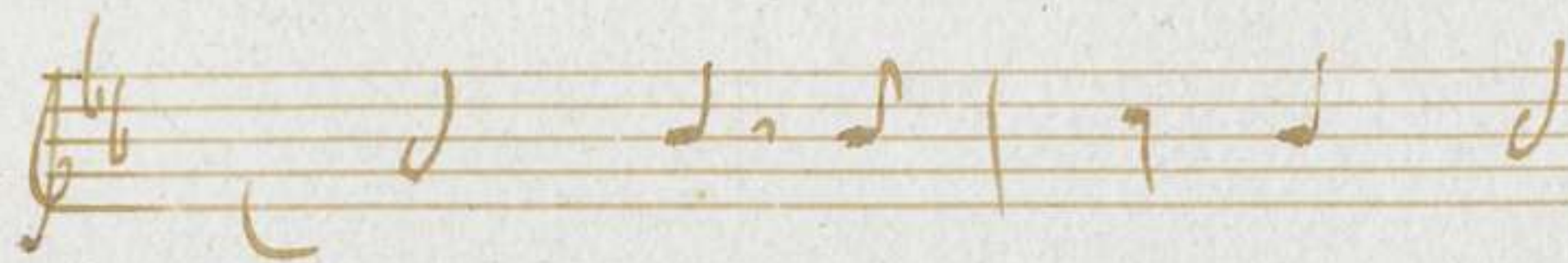
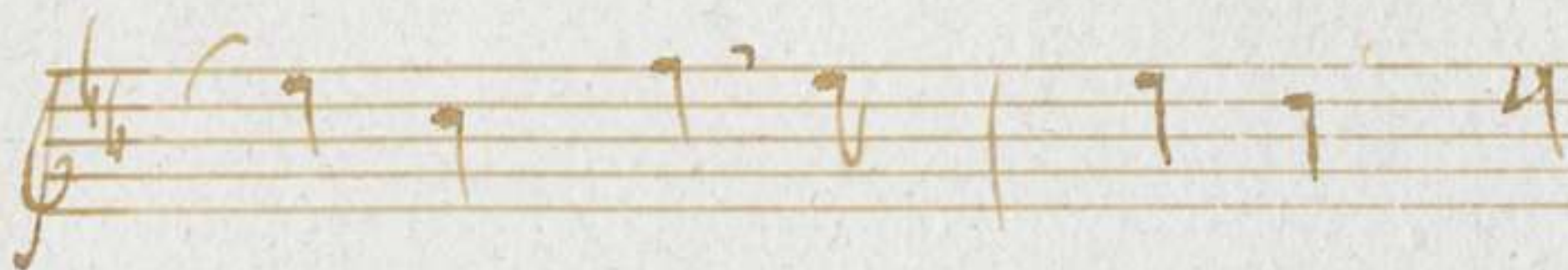


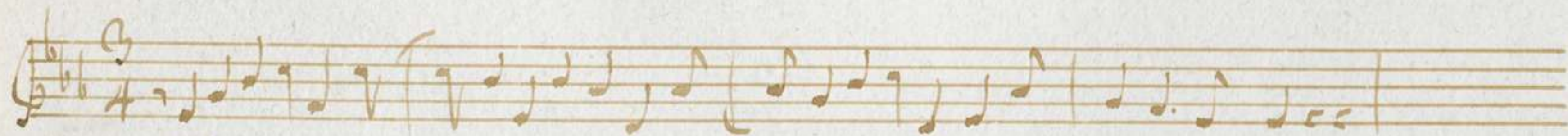
*prime, o mie pupille? sonno non e', che uoi, l'uso piu non a.*



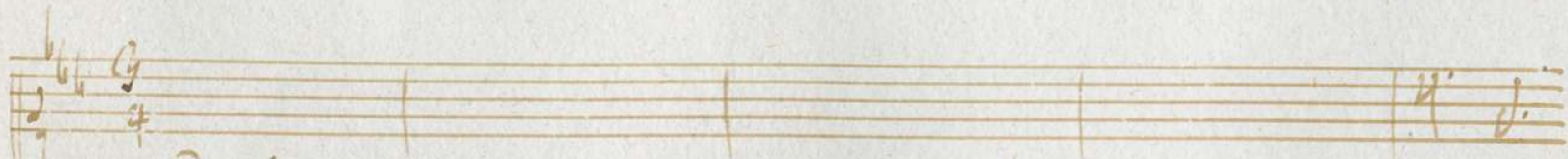
*vere di placida quiete. ma quando puo sia sonno, che de miei mali a sollevano*







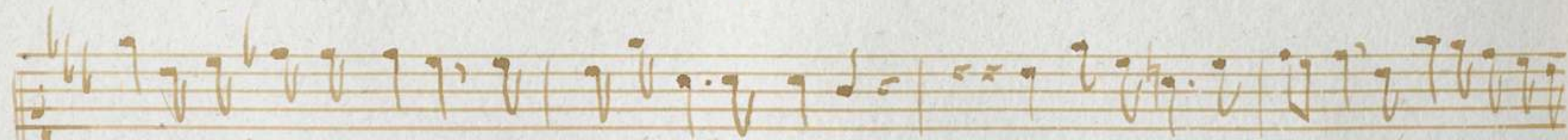
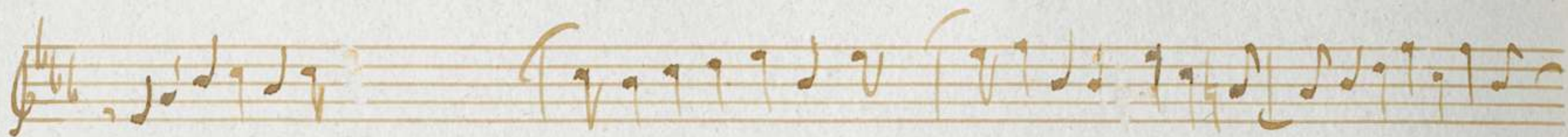
*piano.*



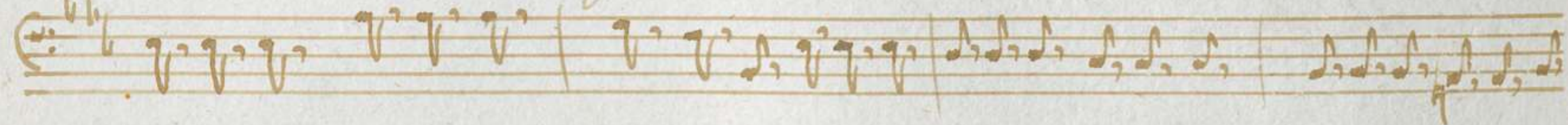
*adagio*

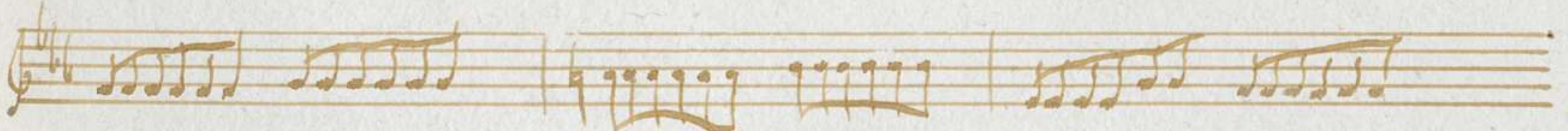
*sonno,*





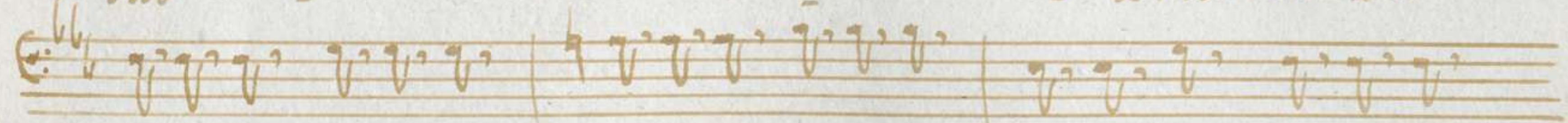
*Sonno, che dolcemente mi toglie al mio mis, col tuo soave obli-o, deh scendi a viso.*

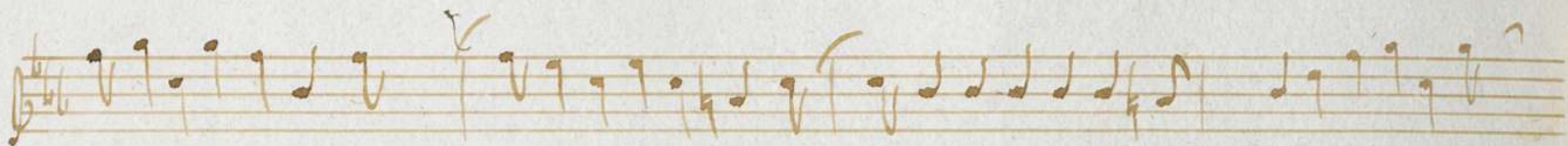




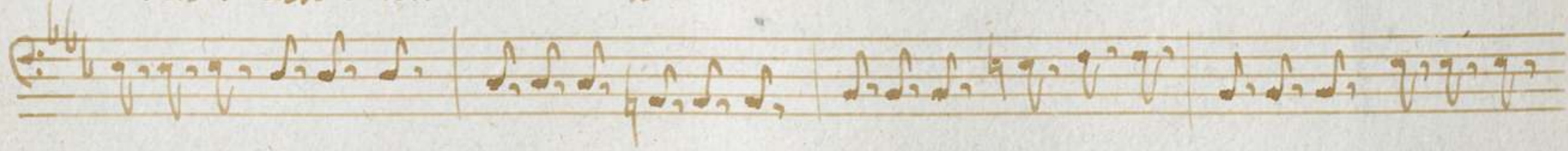
*van*

*il mio tormento*

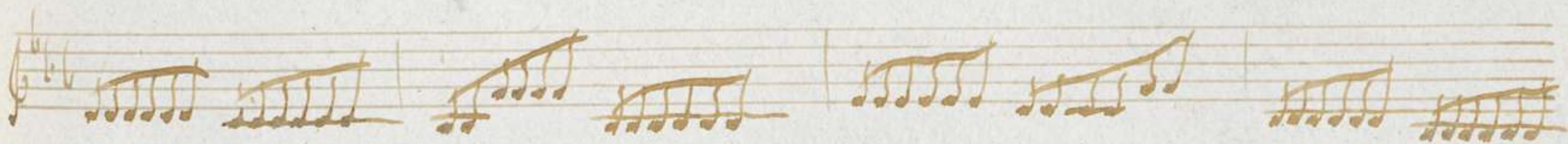
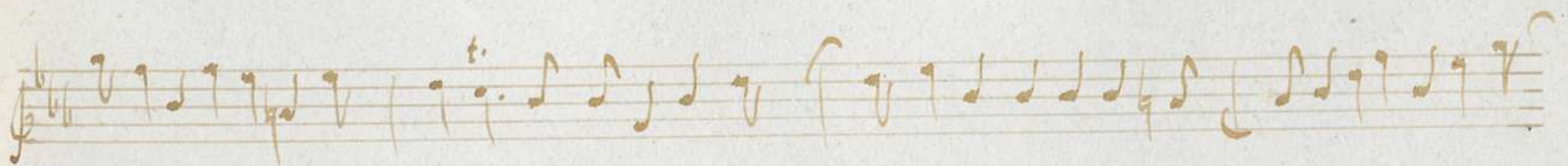




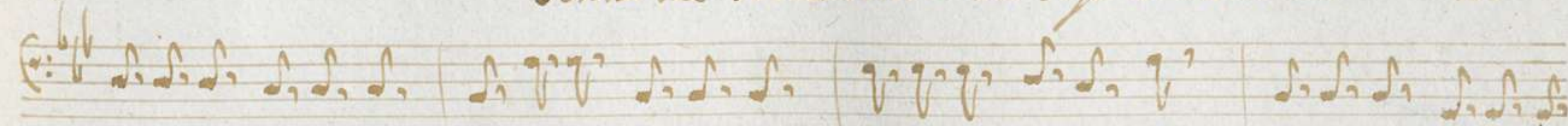
*deh scendi a istovav - il mio tormento - - - to.*

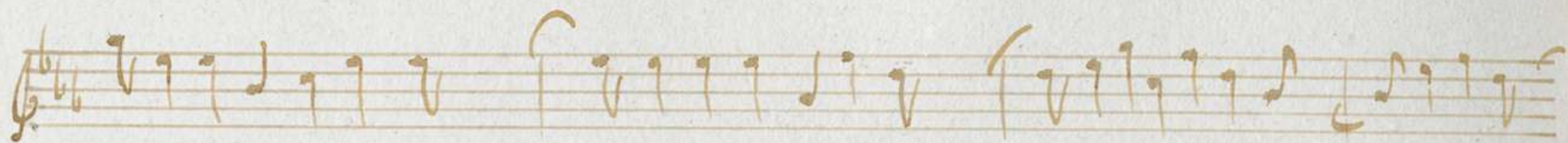






*Sonno che dolcemente mi toglia al morir mio* col





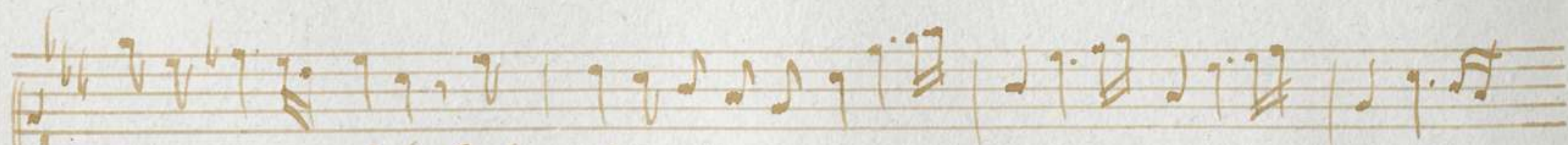
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a melody of eighth and sixteenth notes with a slur over the first two measures.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a continuous stream of sixteenth notes.

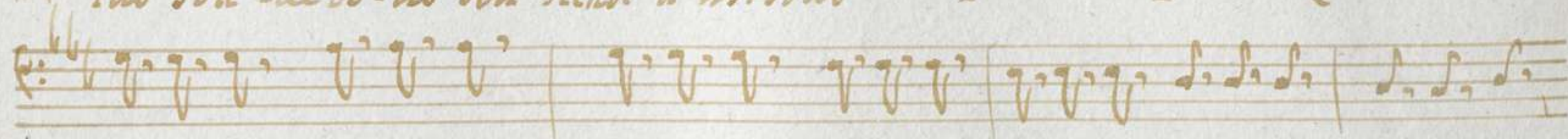


Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and groups of sixteenth notes with slurs.

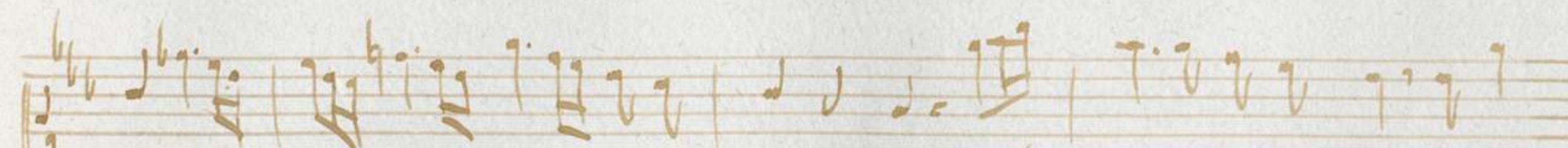
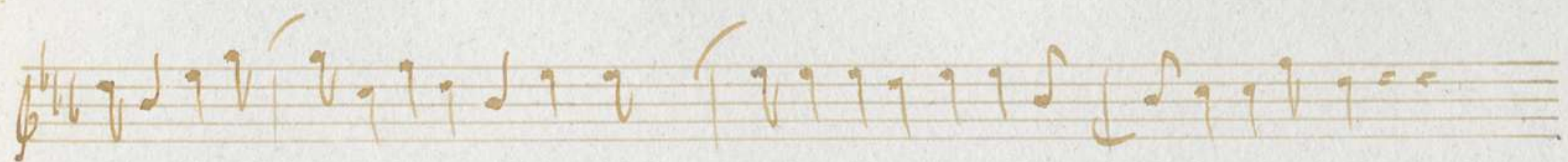


Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a melody of eighth and sixteenth notes.

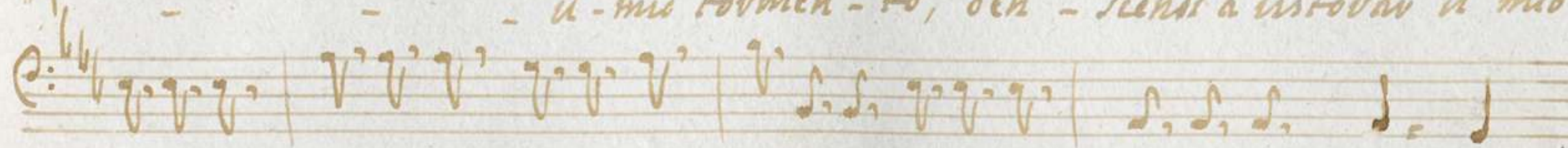
*tuo son - ue ob - lio deli' scendi a ristorar*

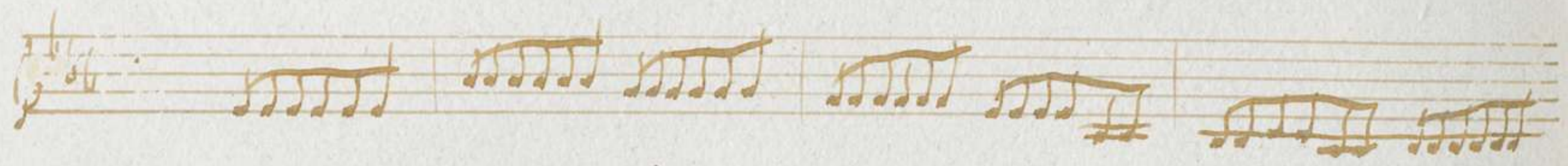


Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a melody of eighth and sixteenth notes.



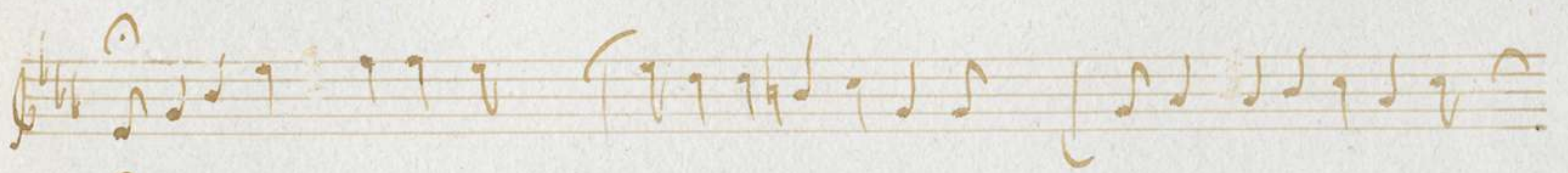
*- il - mio tormento, de - scendi a ristorar il mio -*



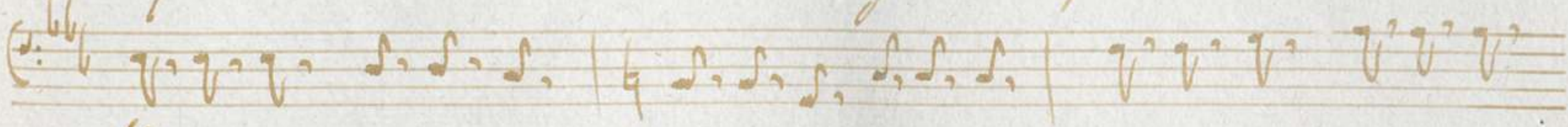


- *formento.*

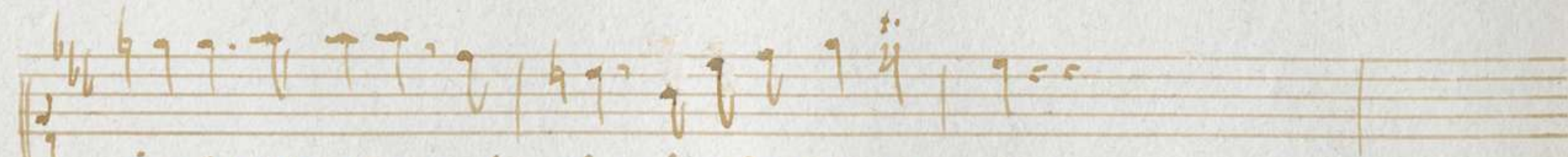
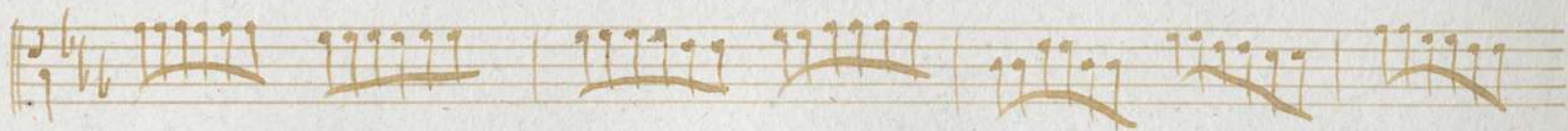
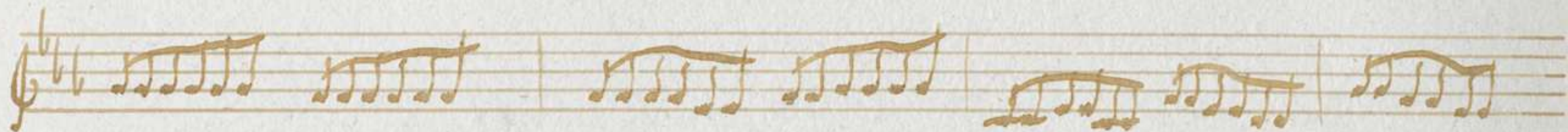




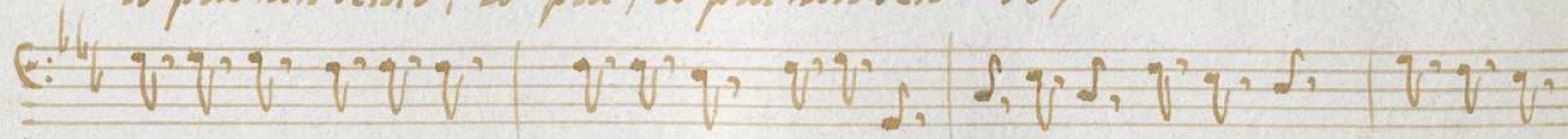
*senza de l'inclemente amato mio si-gnor, la pace del mio cov.*

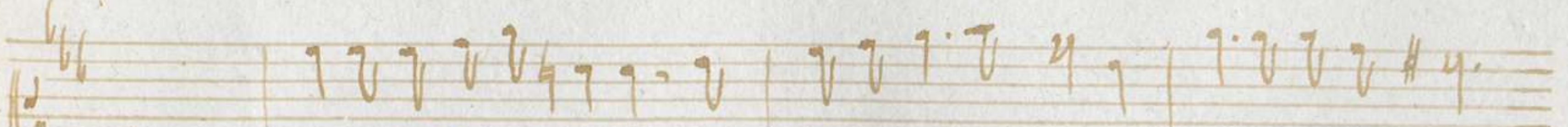
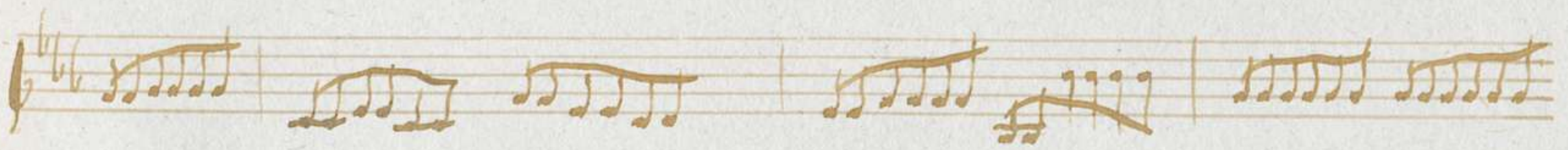


C

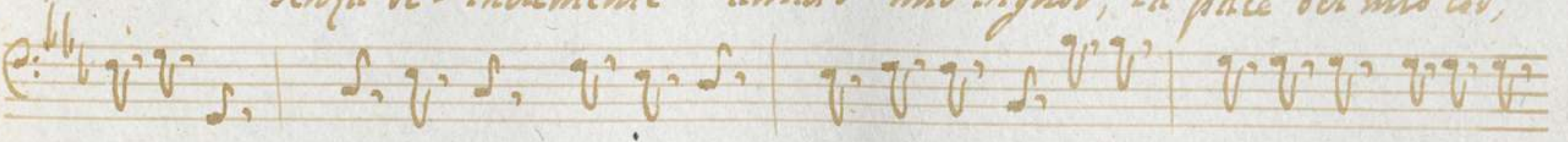


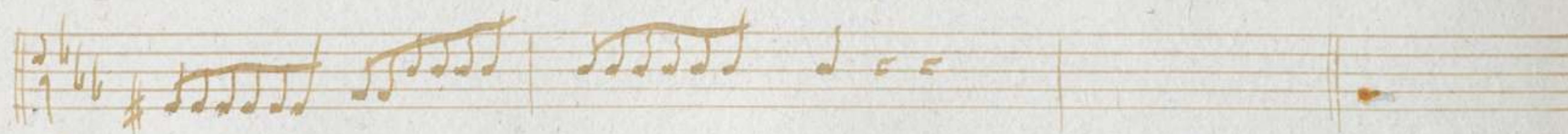
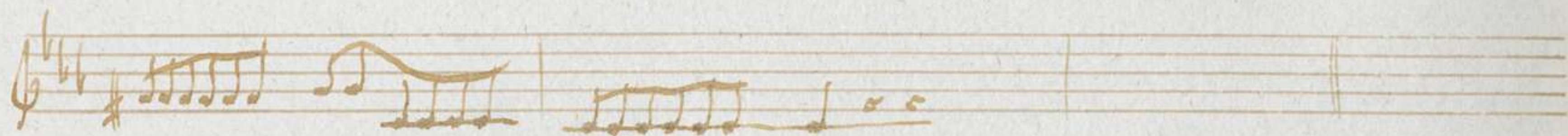
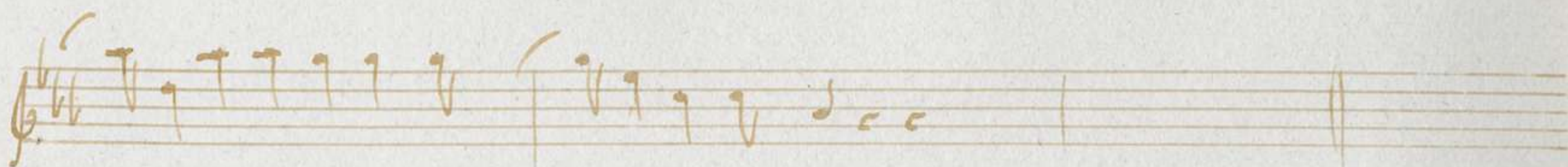
*io piu non sento, io piu, io piu non sen - to,*



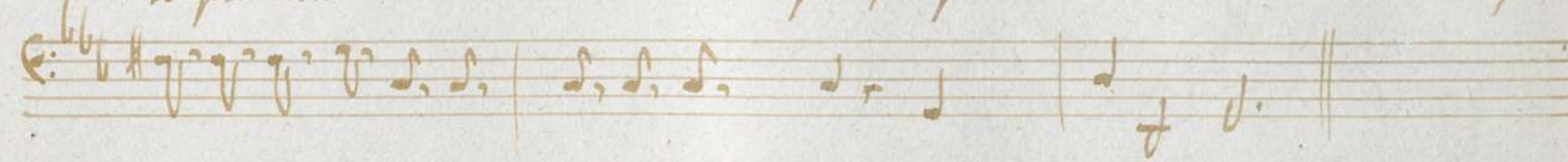


senza de l'indemente amaro mio signor, la pace del mio cor,





*io piu non - sen - to io piu, io piu non sen - to. da Capo.*





Scena XI.

Griselda addormentata nella Capanna

Costanza, e poi Roberto

*pia.*

*Costanza.*

*affettuoso.*

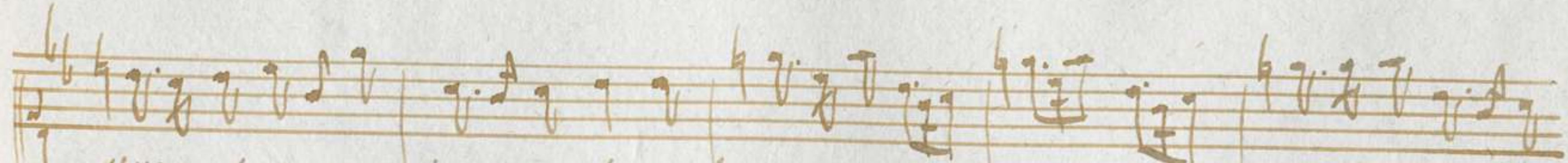
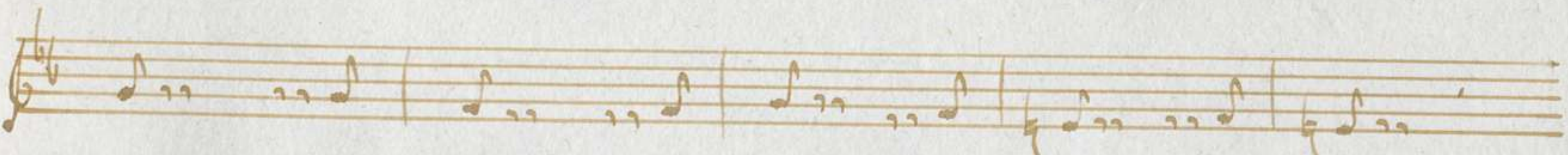
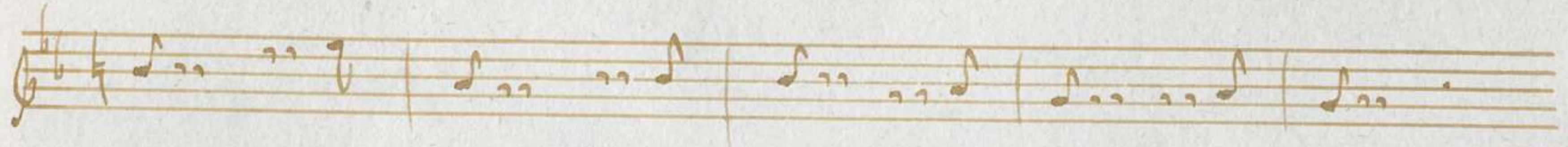
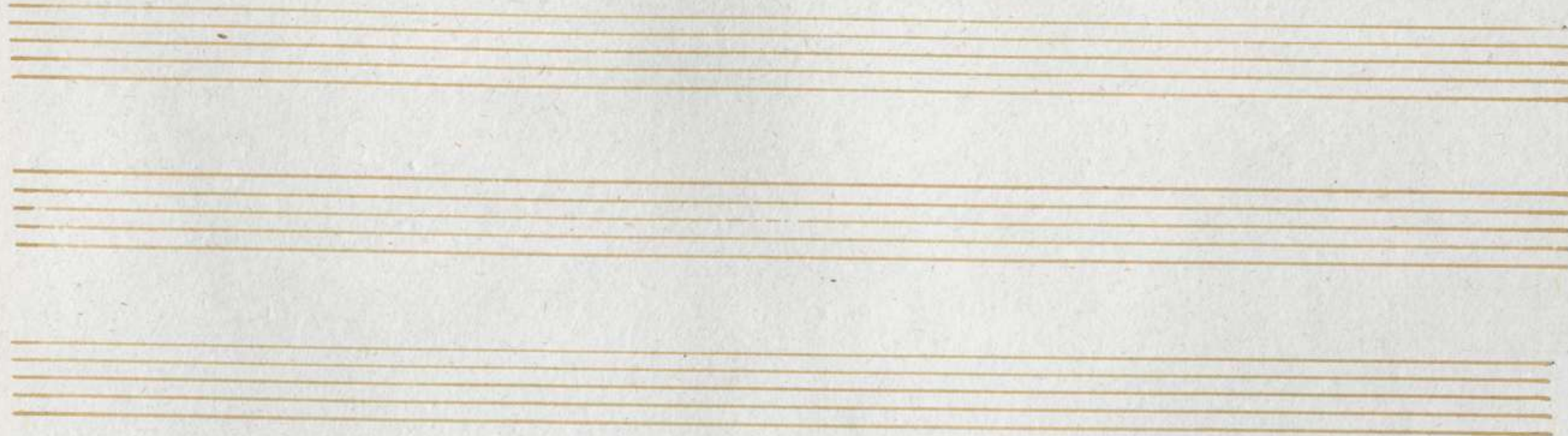
*Sen-*

senza Dami

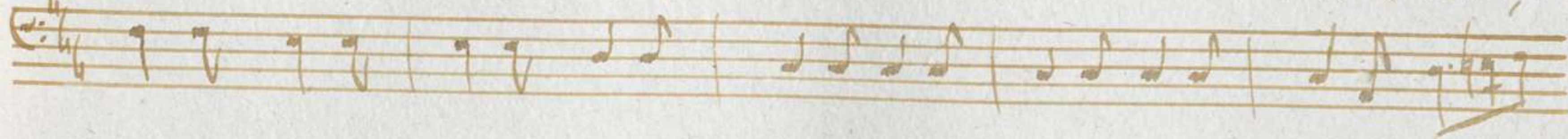


tite senti-te schuere vommi-te che stvano tormento mi sento nel cov, che





*stvano tormento mi sento nel cor, che stvano tormen - - - to mi sento, mi*

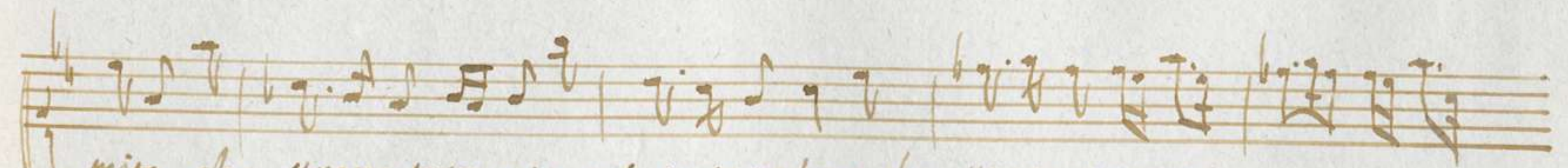
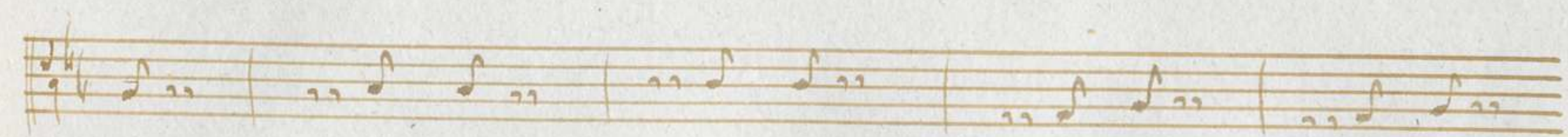
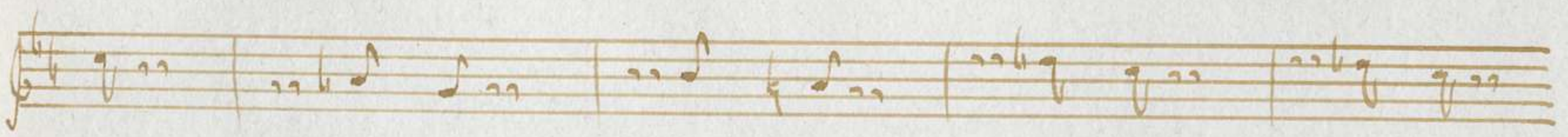


*f* *tuoti*

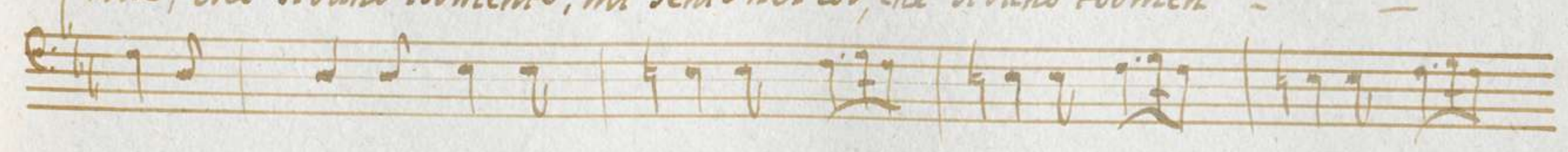
*forte.*

*sento nel cor* *sentite - sen - tite, senza - vo -*

*senza bassi.*



*mite, che stvano tormento, mi sento nel cov, che stvano toumen*

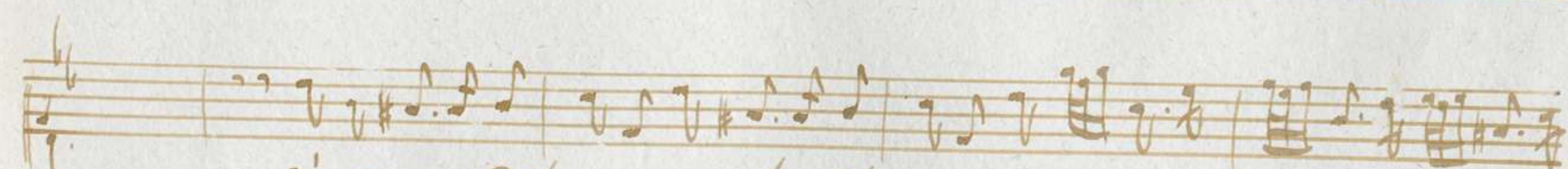
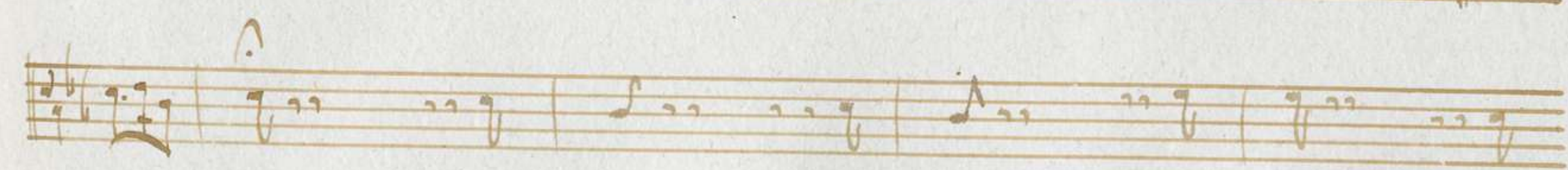
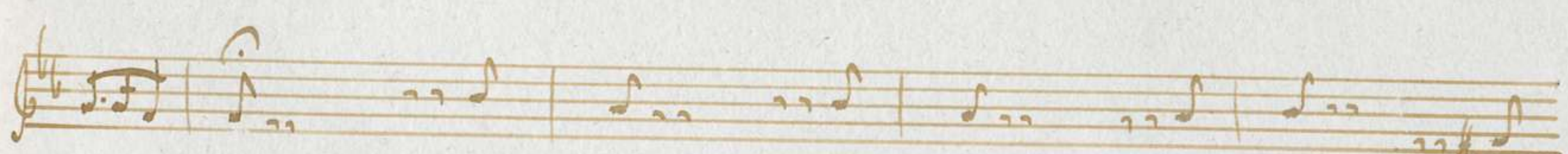
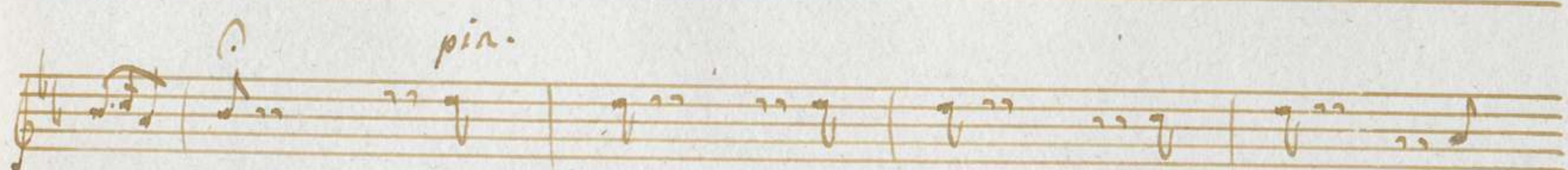
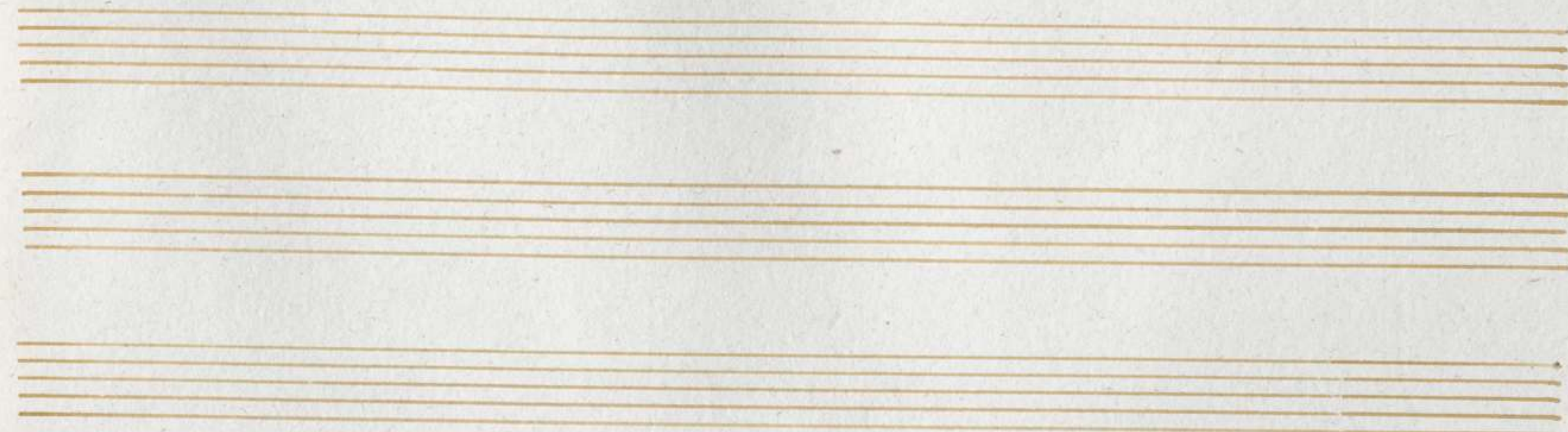




*tutti*

*for.*

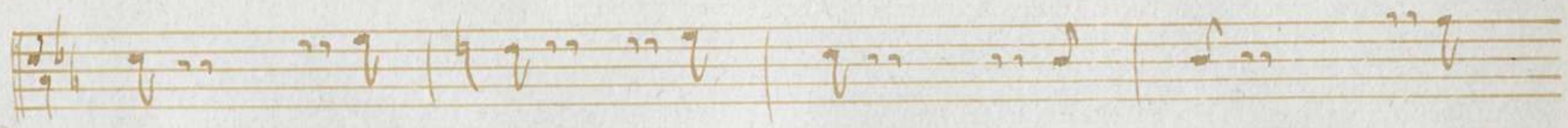
*-to mi sento, mi sento nel cor.*



*e' pena, e diletto, ougoglio, ed' affetto, timore, e speranza, ed' ha' - la sem...*

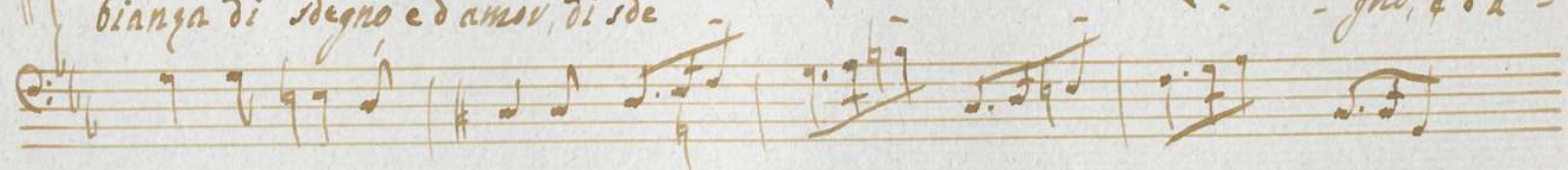


*senza lami.*



*bianca di degno e d'amor, di sde*

*- gno, e d'a -*



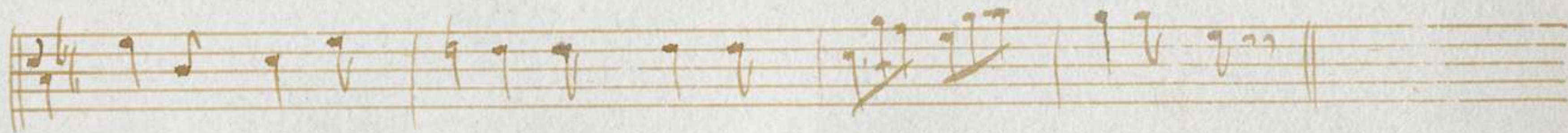




*futti*

*fov.*

*mov, ed'ha la sembianza di sdegno, di sdegno, e d'amor.*



*senzite . da Capo subito*



Roberto

Co.

29

In quest'anni vitivi. forse da me t'ascondi? finche il re di troia all

ovine o di timida lepve, o di cenua fugare gode uagav tua questepiantcom

Rob.

ovose, io qui stanca l'atendo, ou'ei mi impone. e col breve sog-

giorno illustri al pari d'ogni reggia sublime i Tugui selvaggi

(10.)

ov che risuona di latrati, e di gridi il piano, e 'l monte; tu sol non sei ho-

bero di piede ambizioso; e tu solo non segui il Re' mio sposo.

Rob.

(10.)

io seguo te mia bella; e se tu fossi la dolce preda mia .... tui

Rob.

e uanne con gl' altri on' e' qualivero. perche' degg' io lasciarti.

55.

*Cor.* *Rob.* *Cor.*

*in si venote parti non ti uoglio al mio fianco. e di che temi? temo del mio de.*

*Rob.*

*coro: il re' porria concepiuone sospetto, o gelosia. meo adi-*

*vata ancor ti mostui? ancora mi uolgi i cari squardi o idigno.*

*setti, o ritrossetti, o trandi? aia.*



Handwritten musical notation on a staff, including a treble clef, a key signature of two flats, and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The word "pia." is written below the staff.

Handwritten musical notation on a staff, including a treble clef, a key signature of two flats, and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5.

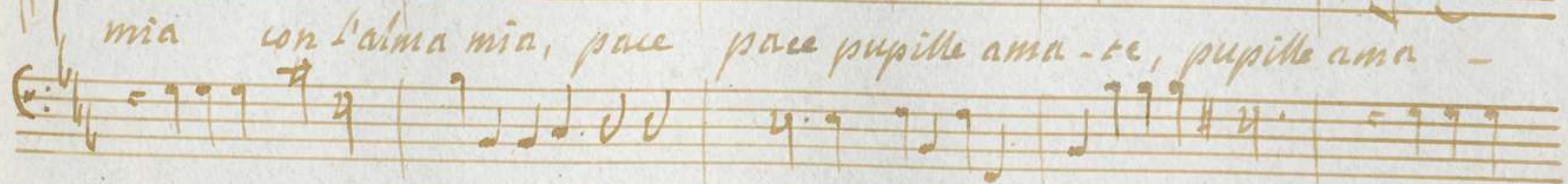
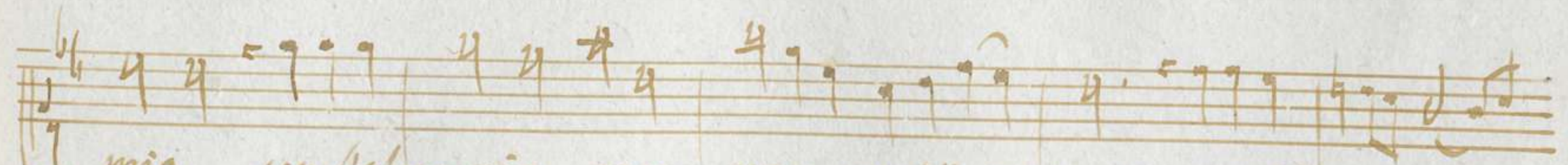
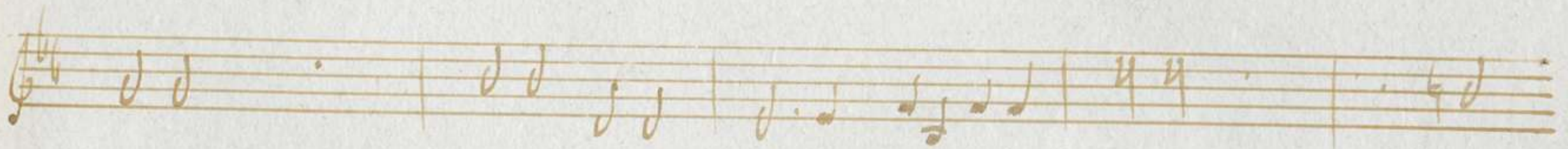
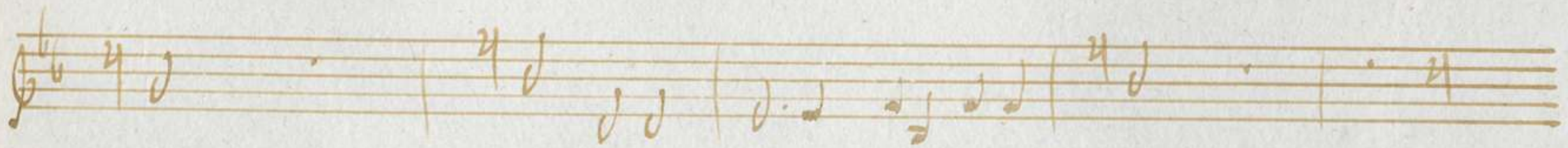
Handwritten musical notation on a staff, including a treble clef, a key signature of two flats, and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5.

Handwritten musical notation on a staff, including a treble clef, a key signature of two flats, and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5.

*Pace pupille ua-ghé - pupille ua-ghé, pace - con l'alma*

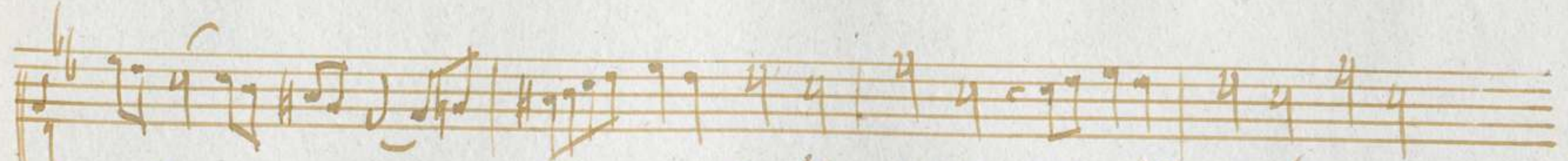
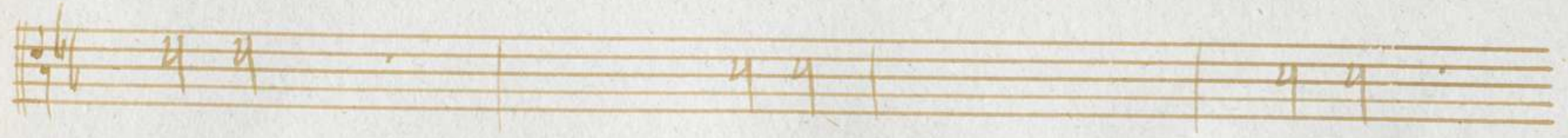
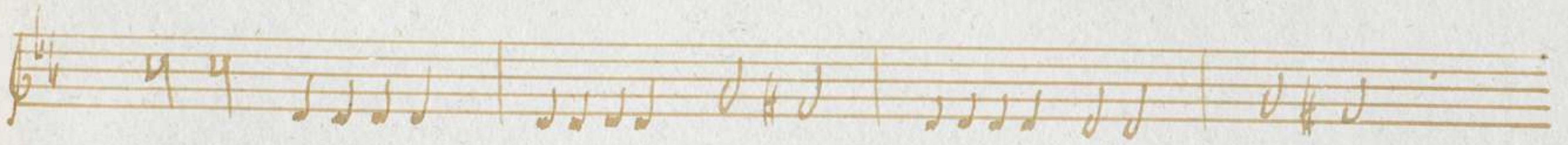
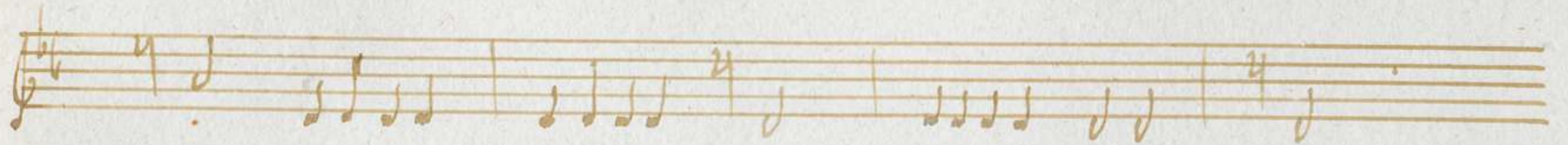
Handwritten musical notation on a staff, including a bass clef, a key signature of two flats, and a common time signature. The notes are: G3, A3, B3, C4, D4, E4, F4, G4.

*Allegro.*

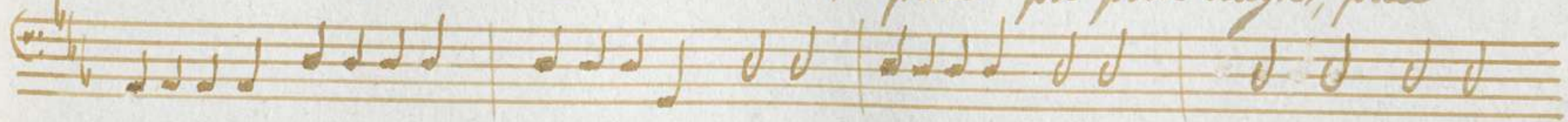








- te, pace pu-pille uagha, pace





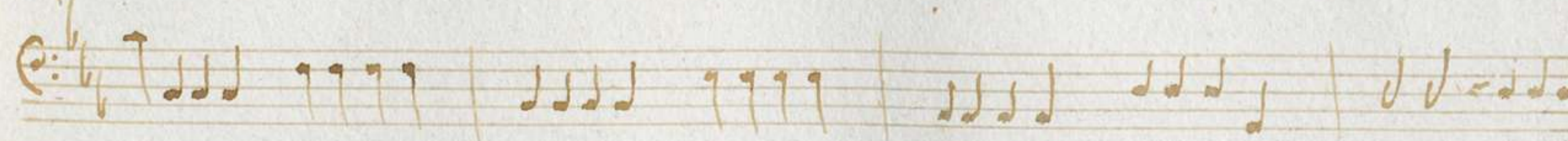
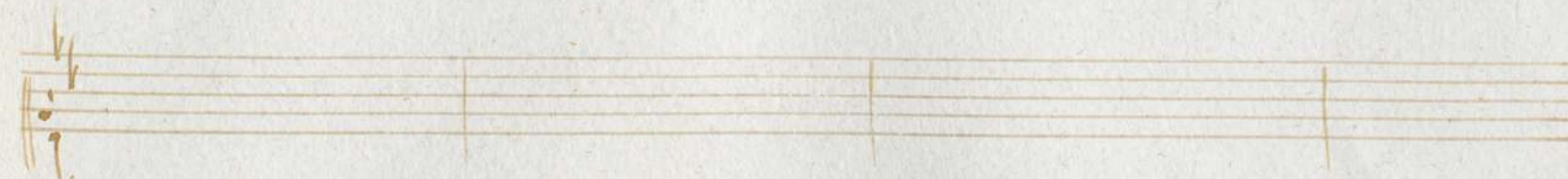
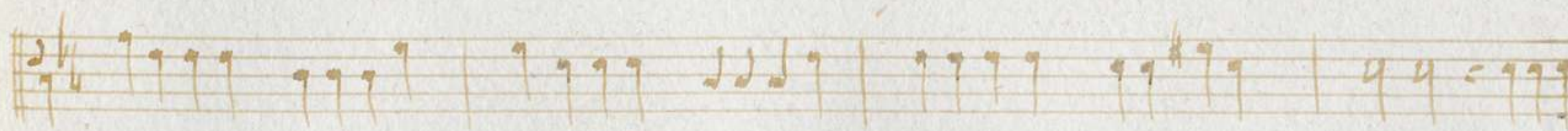
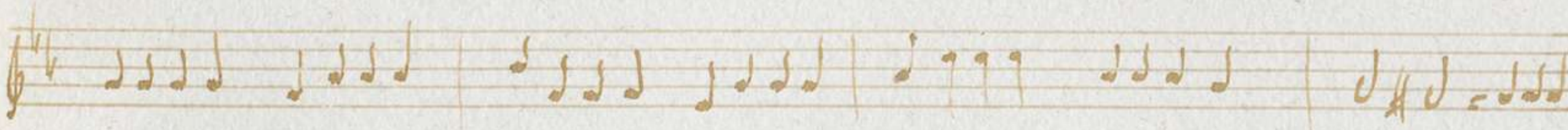
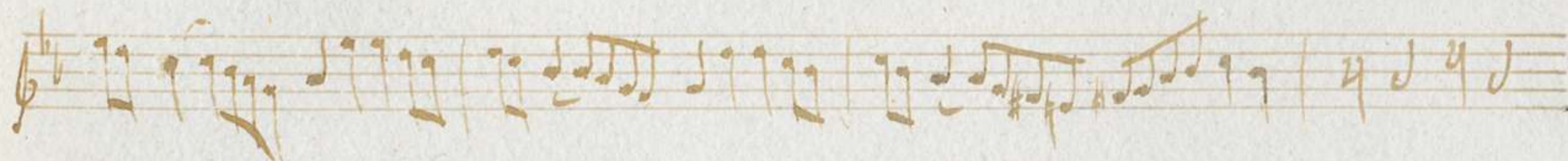
*con - l'alma mia, pace pupille ama*



A handwritten musical score consisting of five staves. The notation is in brown ink on aged paper. The first two staves are treble clefs, the third is a bass clef, and the fourth and fifth are also treble clefs. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff, in bass clef, shows a simple harmonic accompaniment. The fourth and fifth staves continue the melodic line with various rhythmic patterns and accidentals.

*for.*

te, pace, pace pupille ama - te.





*pia.*

se tante son le pia-ghe, che face in pace-an.

*piu.*

*cor; quante savanno allora, che vi sdegnate, quante - savanno allora, che vi sde-*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes with beams. A dynamic marking "fou." is present below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes quarter notes and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes quarter notes and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes quarter notes, eighth notes, and sixteenth notes with beams. A dynamic marking "f." is present above the staff.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one flat, and a 4/4 time signature. The notation includes quarter notes and eighth notes. The word "gna" is written below the first measure, and "te," is written below the fourth measure.



*pia.* *pia.*  
*se tante son le pia-ghe, che fate in pace an-cov, quante sa-*

con il basso.

vanno allou, che vi sdegnate, quante - savanno allou, che - vi sdegnate -

Three empty musical staves, each consisting of five horizontal lines, arranged vertically at the top of the page.

A musical staff with a treble clef. It contains a few notes and rests, including a quarter note on the second line and a quarter note on the first space.

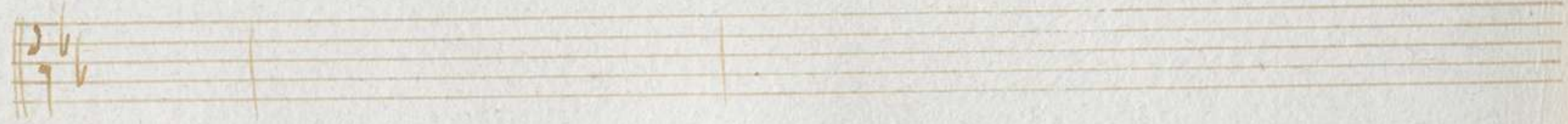
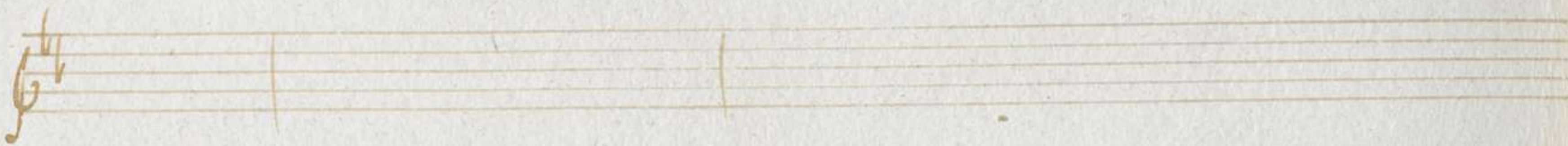
A musical staff with a treble clef. It contains a few notes and rests, including a quarter note on the second line and a quarter note on the first space.

A musical staff with a treble clef. It contains a few notes and rests, including a quarter note on the second line and a quarter note on the first space.

A musical staff with a treble clef. It contains a complex melodic line with many notes, including eighth and sixteenth notes, and rests.

A musical staff with a bass clef. It contains a complex melodic line with many notes, including eighth and sixteenth notes, and rests.

te, quanto saranno ad'




Handwritten musical notation with lyrics:

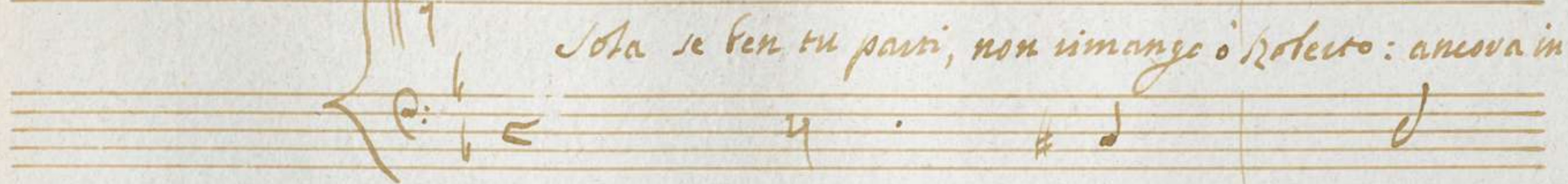
lou, che mi sdegna - te.

Scena XII. Costanza, e Giuseppa, che dorme.

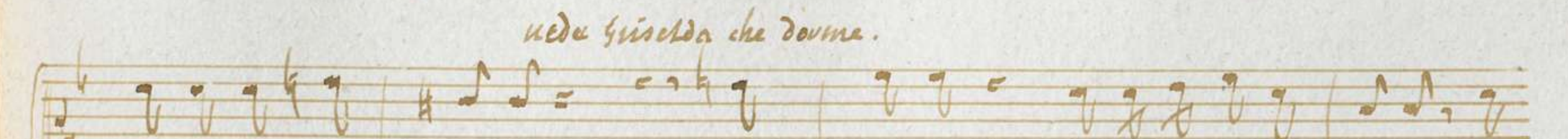
Costanza



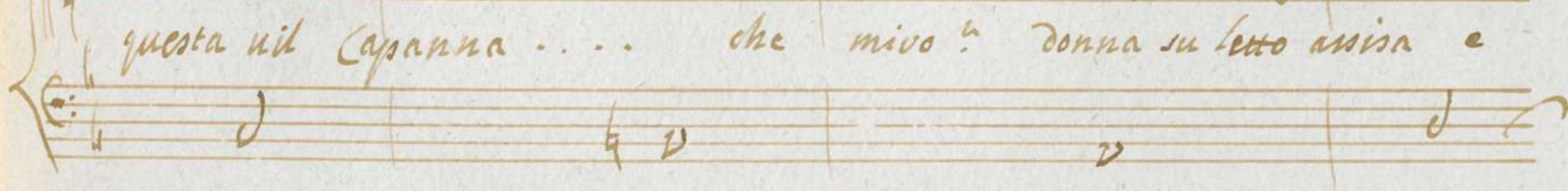
Sola se ben tu parti, non rimane o Roberto: ancora in



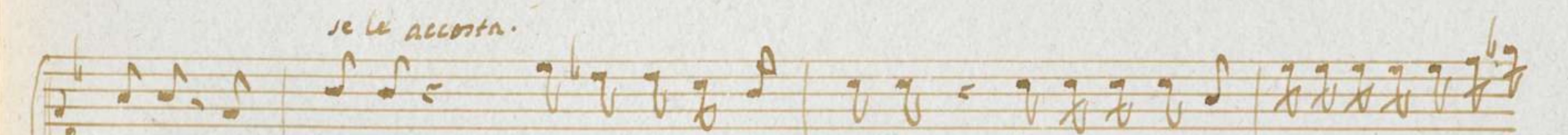
vedo Giuseppa che dorme.



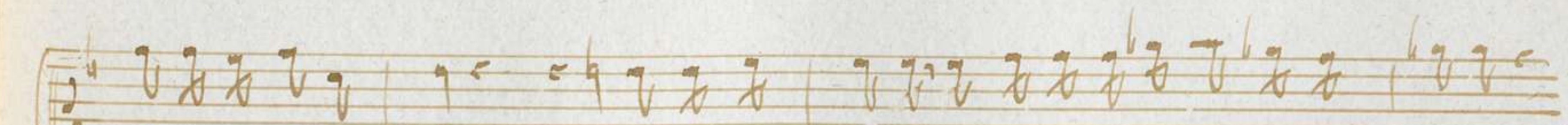
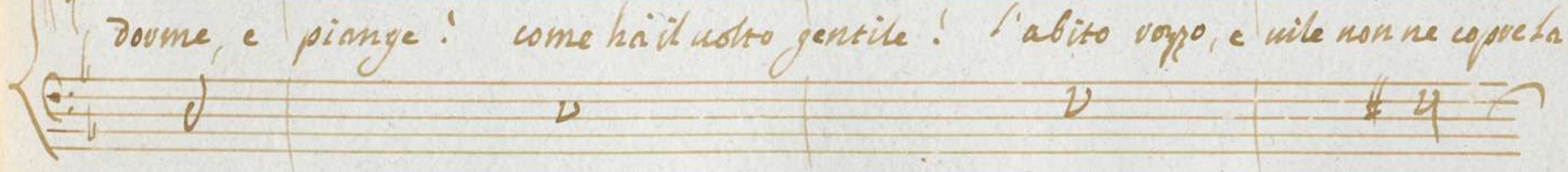
questa nel Capanna . . . . . che miro <sup>h</sup> donna su letto assisa e



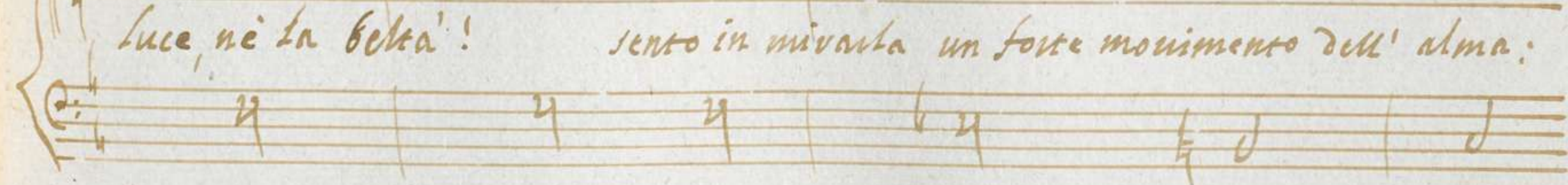
se la accosta.



dorme, e piange! come ha il volto gentile! l'abito veggio, e uile non ne coperta



luce, né la beltà! sento in mia vita un forte movimento dell' alma:



*Grav. Doumendo.*

*Cos.*

entro le vene s'agita il sangue, e l'cor mi batte in petto: vienmi. m'apre le

buaccia, e' al dolce amplesso nel sonno ancu m'invita. il mio cor mi consiglia;

*Grav. Doumendo l'abbuaccia*

*Cos.*

pin resistu non so'. diletta figlia. aime: non temer Ninfa.

corve ad'abbuacciata. si risueglia.

*Grav*

(il pin bel del suo viso apri negli occhi.) (ieli! son io ben desta;

(s. bis.)

o il mio pensier m'inganna! come attenta mi opera! al labro, al ciglio; all'

aria del sembianze la raffiguro: e' d'essa: troppo nel cor serbai l'immago im-

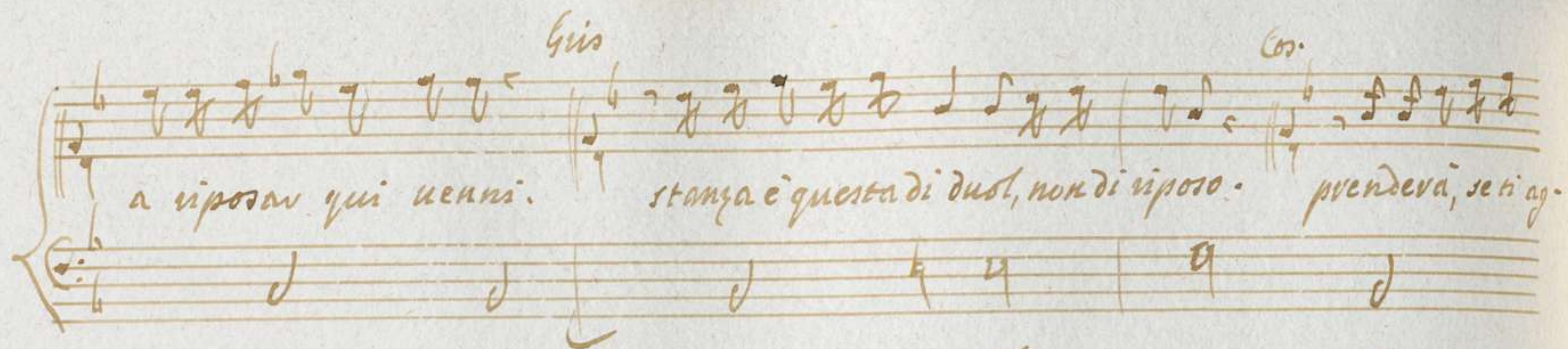
(s. bis.)

pressa.) cessa di piu stupirmi. e qual destino ti trasse al vozzo albergo, Donna se.

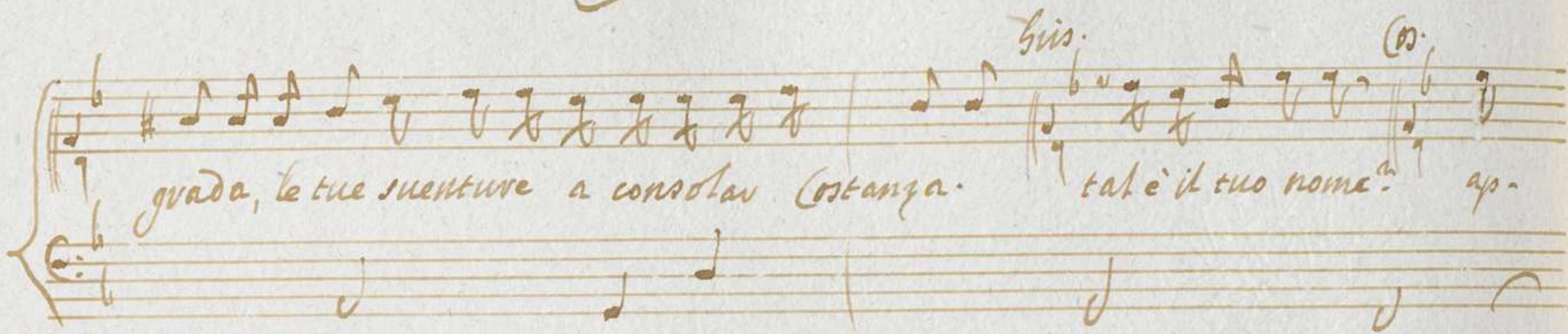
(s.)

al, che tal ti credo! io stanca di seguir l'arbitrice il mio Consorte

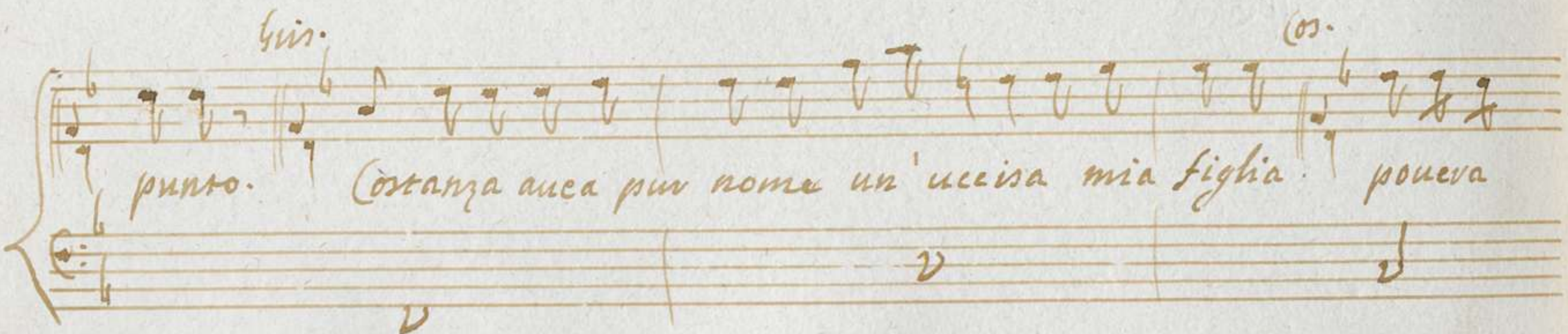
*Qui*  
a riposar qui uenisi. *Cor.*  
stanza e' questa di duol, non di riposo. prendeva, se ti ag-



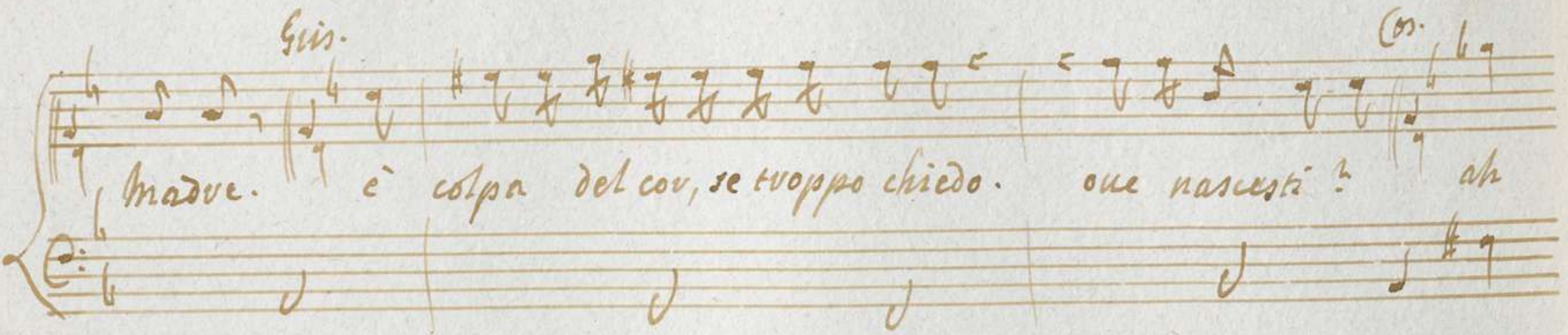
*Qui.*  
guarda, le tue sventure a consolau Costanza. *Cor.*  
tal e' il tuo nome. ap-



*Qui.*  
punto. *Cor.*  
Costanza auca pur nome un'uccisa mia figlia. poneva



*Qui.*  
Madre. *Cor.*  
e' colpa del cor, se troppo chiedo. oue nascesti? ah





*Gius.* *Cor.* *Gius.*  
 dove misi il sò; non dove narqui. il patrio suol? m'è ignoto. E geni-

*Cor.* *Gius.*  
 ton? me li nasconde il Cielo. e nulla hai certo dell'aver tuo?

*Cor.* *Gius.* *Cor.*  
 sol che di Re' son figlia. Chi ti all'uso? Covado, che nella Puglia ha.

*Gius.* *Cor.* *Gius.*  
 scervo. e' l' tuo sposo? e' Guatiero, che la Sicilia veggo. ben no sei

degnà. ingannato mio sogno! penso in tenevo laccio stringer la

figlia, e la rivale abbaccia. *cos.* qual sogno! *gis.* a me pre.

anzi poteva stringer dovendo l'estinta figlia, e ne piangea di gioia.

*cos. e gis.* o tu foni la madre, ch'io cerco: *cos.* ma s'io di te son padre; *gis.* ma se amate la  
 o tu foni la figlia, ch'io sogno:

*(s.)* *Sus.*  
 diede iniqua stella; lo so' Ninfa gentil: lo so' Sposa real:  
 da.

tu non sei quella. *da.*

*affettuoso.*

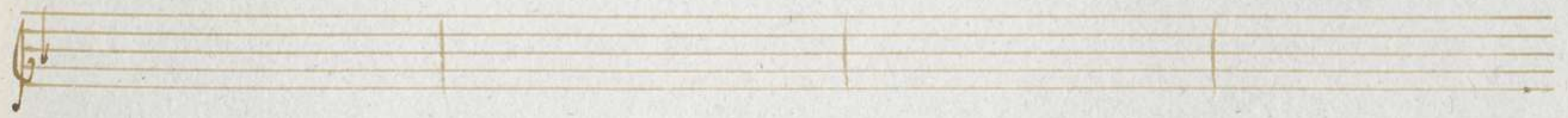
*piano.*

*con il Basso*

*gris.*

*Non sei quella, e pure il core - dice al cor, e pure il core - dice al cor, dice al*

*Non sei quella, e pure il core - dice al cor, e pure il core - dice al cor dice al cor*



LOU - - - - - che

Handwritten musical notation for the first vocal line. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Above the staff, there are several trill-like markings (trills) indicated by a 'tr' symbol. The lyrics 'LOU' and 'che' are written below the staff.

- - - - - che

Handwritten musical notation for the second vocal line. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Above the staff, there are several trill-like markings (trills) indicated by a 'tr' symbol. The lyrics 'che' are written below the staff.

Handwritten musical notation for the piano accompaniment. It features a bass clef and a key signature of one flat. The accompaniment consists of eighth and sixteenth notes.

*pian*

*tutti, forte*

*con il B.*

quel-la - sei,

non sei quella, e pure il

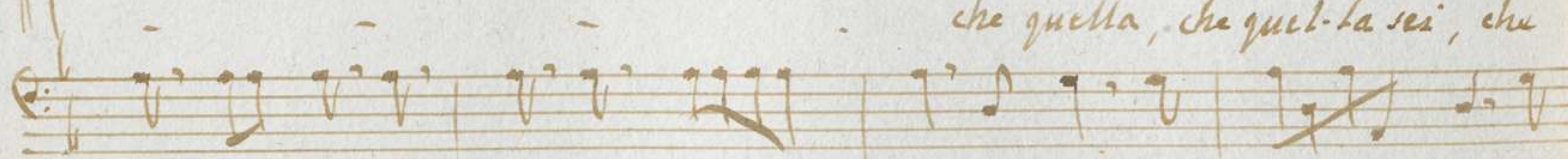
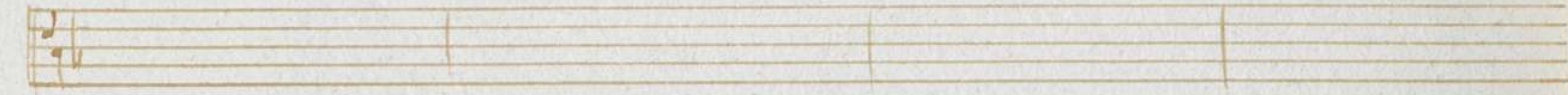
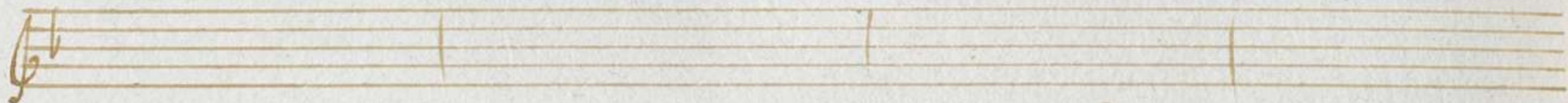
quel-la - sei,

non sei quella,

Four empty musical staves, each with a treble clef (the first three) and a bass clef (the fourth). The staves are divided into measures by vertical bar lines.

Handwritten musical score consisting of four staves. The first two staves have treble clefs, and the last two have bass clefs. The music is written in a cursive style with various note values and rests. The lyrics are written below the first two staves.

love - dice al cou, e pure il love - dice al cou, dice al cou  
 e pure il love - dice al cou, e pure il love - dice al cou, dice al cou



*che quella, che quel-la sei, che*

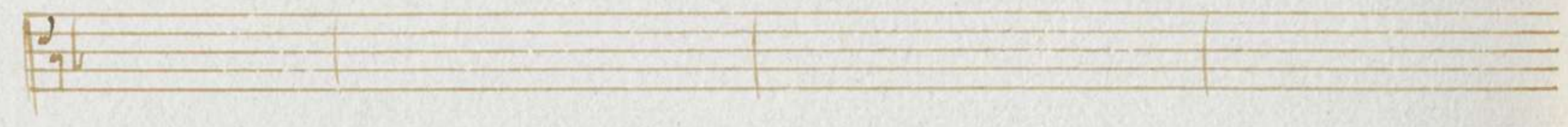
*che quella, che quel-la sei, che*



*for-* *pio-*

*quel-la - sei.* *Vaghe - lu - ci, uaghe*

*quel-la - sei* *Cave - ta - bua, cave*



luci in-voi rimivo quella figlia, quella figlia che perde  
labua in-voi rimivo quella madre, quella madre che sospi

*fov.* *+* *pia.*

*col. 221.*

*- i,* *maghe. lu - ci, maghe luci in - uoi ri -*

*- vo,* *lone - la - boa, lone labua in - uoi ri -*



*mivo quella figlia, quella figlia che perde*

*mivo quella madre, quella madre che sospi*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with complex rhythmic patterns and some dense, overlapping notes.

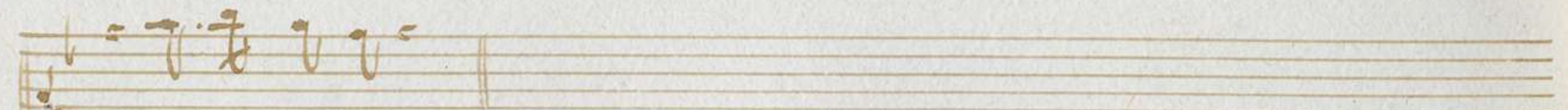
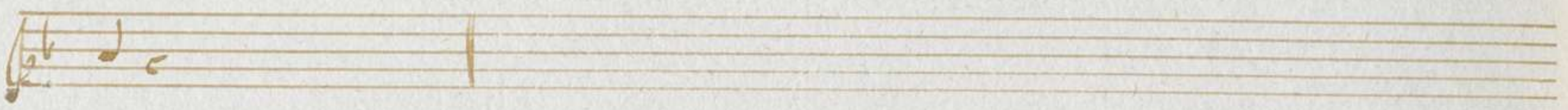
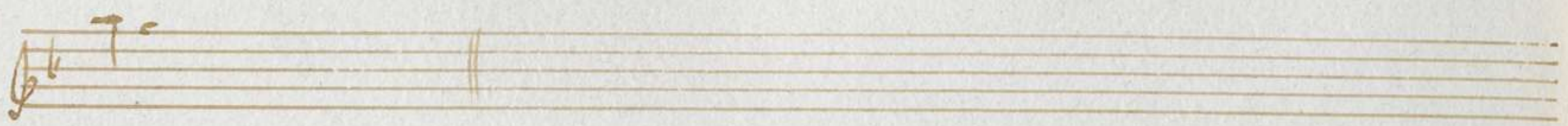
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with complex rhythmic patterns and some dense, overlapping notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with complex rhythmic patterns and some dense, overlapping notes.

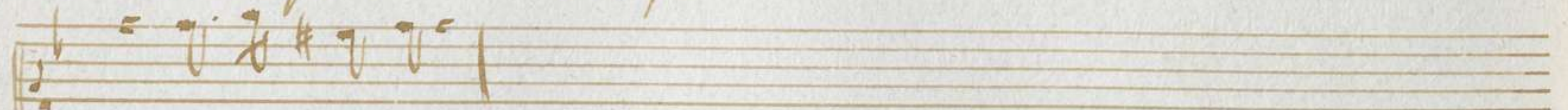
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with complex rhythmic patterns and some dense, overlapping notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with complex rhythmic patterns and some dense, overlapping notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with complex rhythmic patterns and some dense, overlapping notes.



*non sei quella. da Capo.*



*non sei quella. da Capo.*



Scena XIII. Gualtiero, Costanza, e Giselda.

39 [18]

Gualtiero.

Se i tuoi begl'occhi è troppo indegno i' cava questo vustico

Cost.

Costanza. illustre, e degno la sua gentile Abitarne il vende. anche qui

Gis.

Giselda. vieni a tormentarmi o Donna mio Re, non è mia colpa: questo è il potere

Gual.

Gualtiero. mio soggiorno antico. piu non divini tuo Re, ma tuo Nemico. se i prieghi

*Qual.* *Con.*

*miei del tuo favor son degni . . . . e che non può Costanza in questo cor? con.*

*cedi che più dal fianco mio costei non parta: ne la reggia, ne boschi, ou' io dimori mi*

*Qual.* *Con.*

*sia Compagna, o serva. a te serva costei? qual sia intendesi? se miro ai panni, e*

*Qual.*

*nile: nobile, se al sembriante. ou' vedi quella già un tempo mia con.*



sorte; che amai per mia sciagura; alzata al trono perchè ne fosse eterna

*gis.* *qual.*  
 macchia. oh' - mio...! quella, che nota al mondo fecer la sua uiltade, e l'amou

*os.* *qual.*  
 mio. Guiselda? ah' piu non dicto: anche al mio labuo uenne il nome abou.

*gis.* *qual.*  
 uito, e pur lo tacque. piu ignobil moglie, & piu fedel non nacque.

Cos.

sia vile, oscura sia; con forza ignota un' amor non inteso a lei mi stringe.

Qual.

Cos.

Giis.

difficil nodo. e' in amista piu' vano. a maggior tolewanza il cor preparo.

Scena XIV.

Corrado con seguito, e i medesimi

Corrado.

Da uenidico messo intesi, o Sive, che Otton uen questo

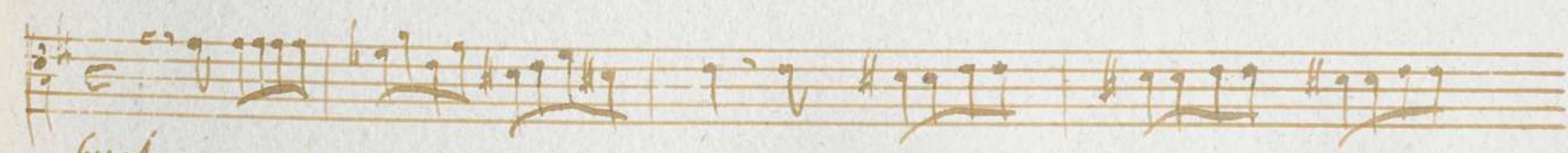
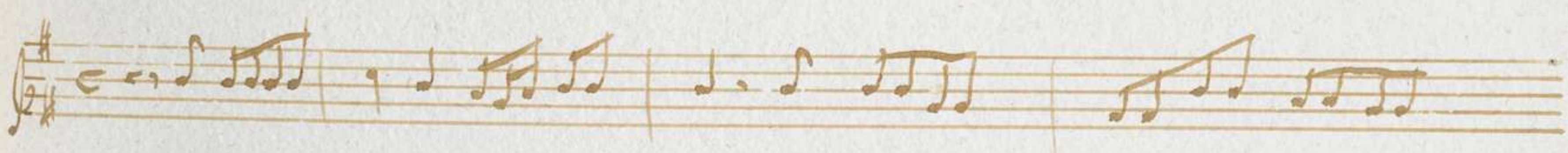
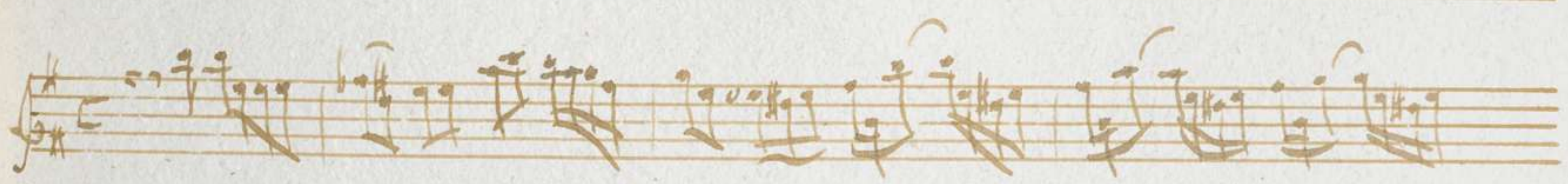
colle vinto d'armi, e d'armati il pie' uolgea; onde co' fidi tuoi pronto mi accorsi.

*Qual.* Ottone armato: ed a qual fine, o Puerce? *Cov.* a rapirne Gri -

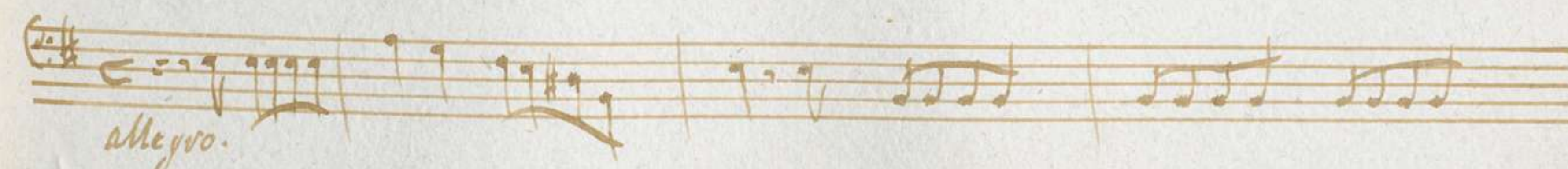
*Cov.* selda, e sua momenti. *Cov.* contro l'insano ardore armisi il regio

*Cov.* Idegno. e mora Ottone il rapitor indegno. *Qual.* no' no'. dia luogo ogn'undi

voi: che perdo, se vapita e' guiscada? a suo talento n'arbitri la fortuna, et non la in-  
 uoli. *Cor.* tanto rigou? *Gual.* cosi mi gioua. *Cor.* ed'io... *Gual.* l'abbandona al suo  
 fato. *Cor.* troppo crudel il tuo signore, e mio. *Guis.* ed e' uen? *Gual.* ti allon-  
 si ritua insieme con gli altri  
 tana. *Guis.* non lasciar che in tal sorte ti tolga altri l'onor de la mia morte.  
 mia.



*Grat.*

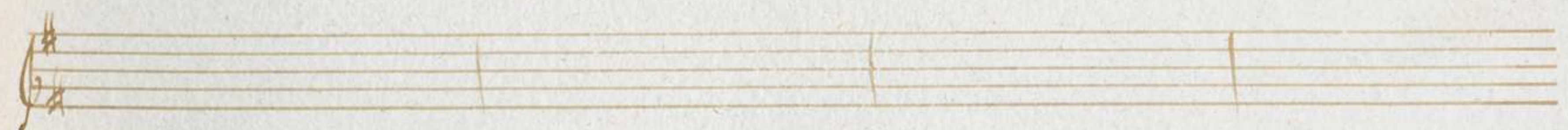
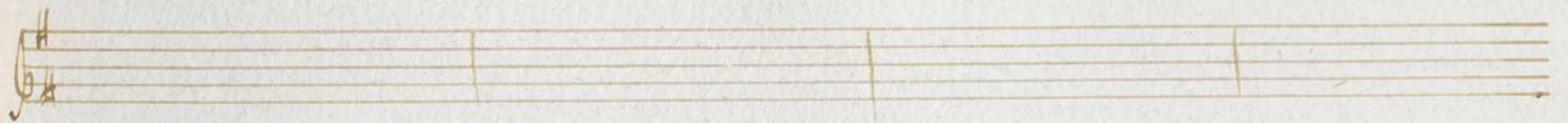


*allegro.*

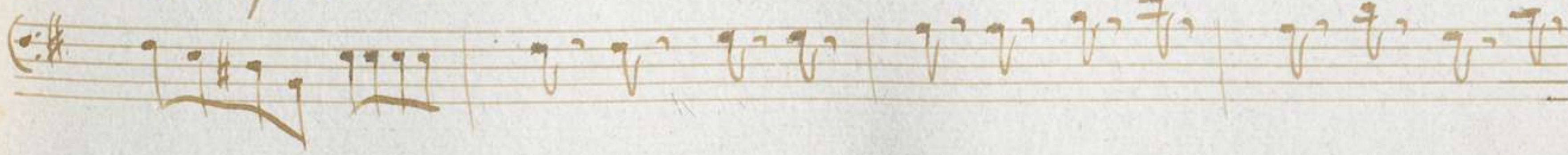
*pia.*

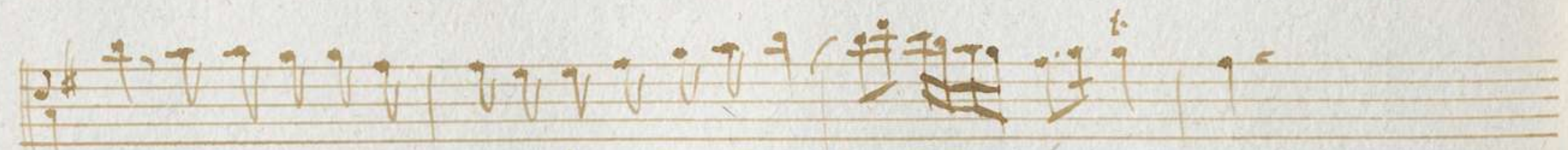
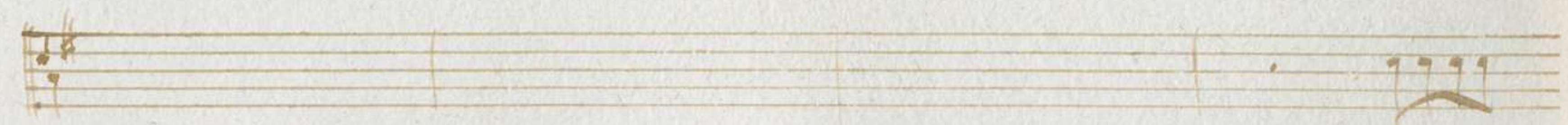
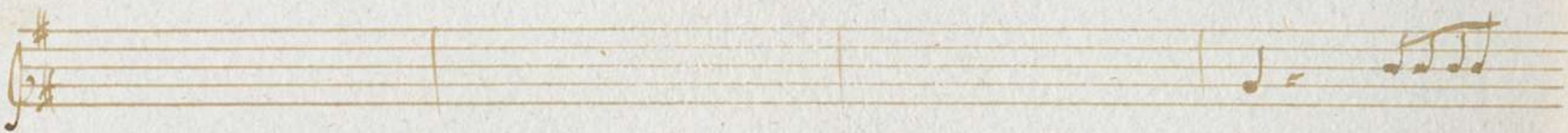
*con il basso*

*Novvesa col tuo pian-to in*

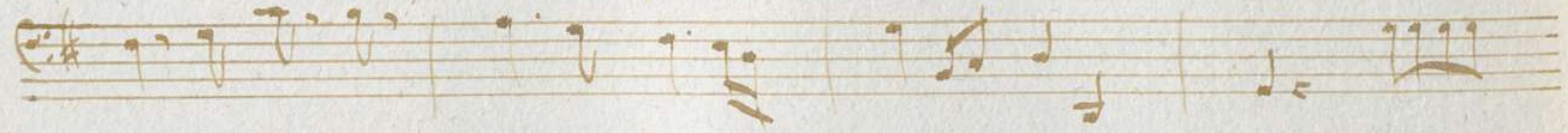


*me oestav-piera*





- ma nasce il mio piacere, il mio piacere dal tuo - do - lo - ve





*pia.*  
*con il fraso.*

*novvati col tuo*



*for.*

*pianto in me destar pietà, ma nasce il mio piacere dal tuo do - lo - ve*

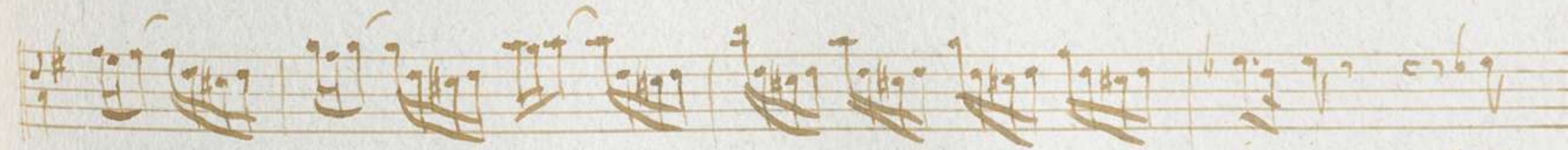
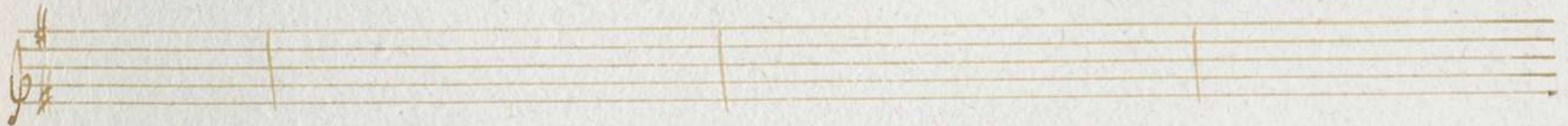




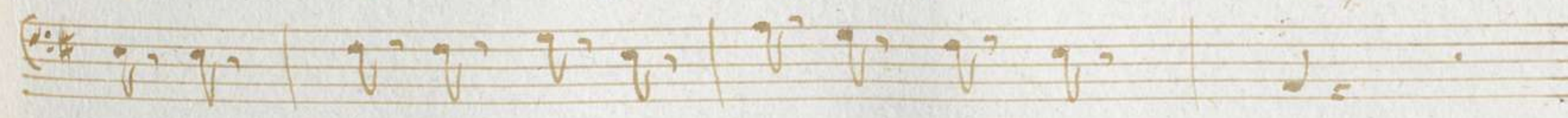
*for.* *pia.*

*ma nasce il mio piacere, dal tuo do - love*

*ma - nas -*

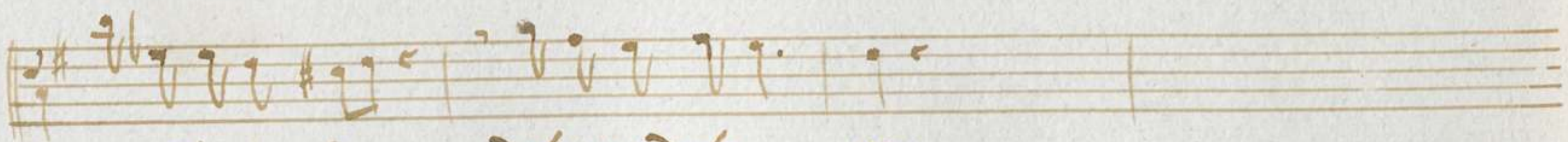
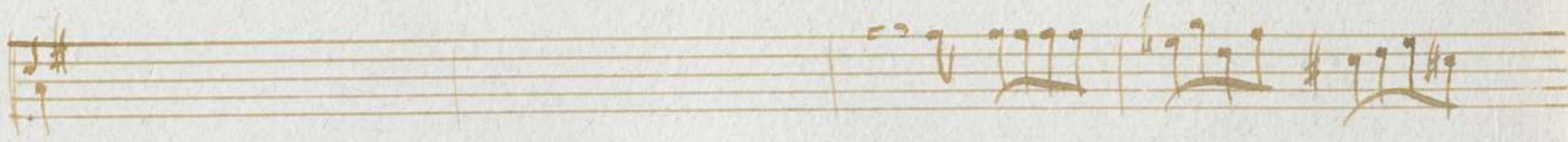


- se, ma



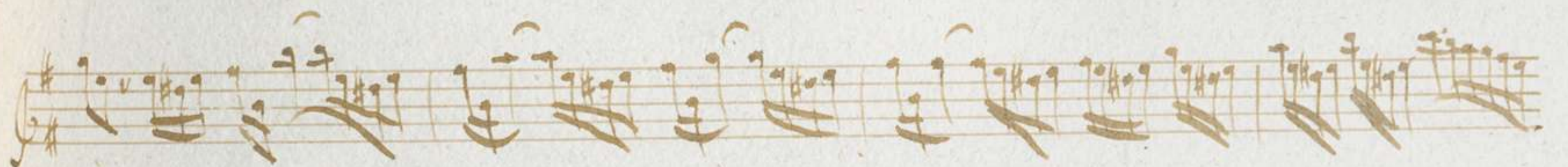


*for.*



*nasce il mio piacere dal tuo dolo - ve.*





*pia.*  
*col B.*

*savā mia gloria, e uanto l'usanti uua-detra*

The image shows a page of handwritten musical notation 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 common time signature (C). The music consists of several measures of eighth and sixteenth notes. Above the first staff, the word "pia." is written. Below the first staff, "col B." is written. The second staff continues the melody. The third staff shows a continuation of the melody with some rests. The fourth staff features a more complex rhythmic pattern with many sixteenth notes. Below the fourth staff, the lyrics "savā mia gloria, e uanto l'usanti uua-detra" are written in a cursive hand. The fifth staff continues the musical notation.

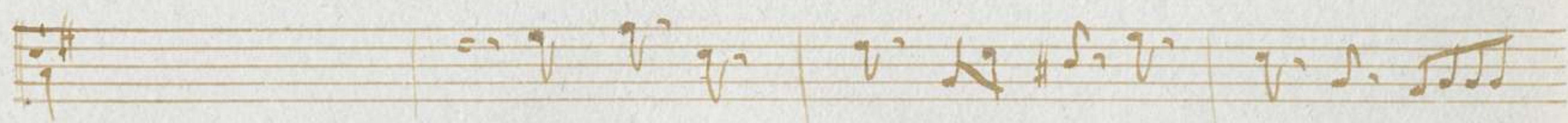
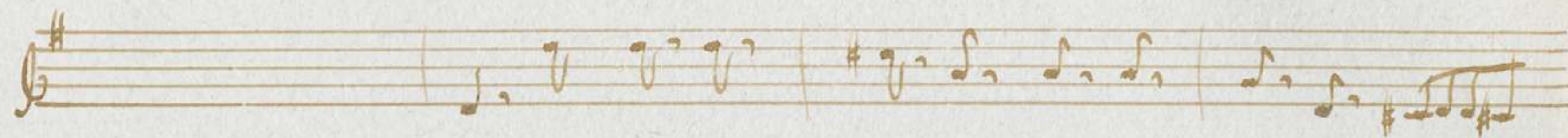




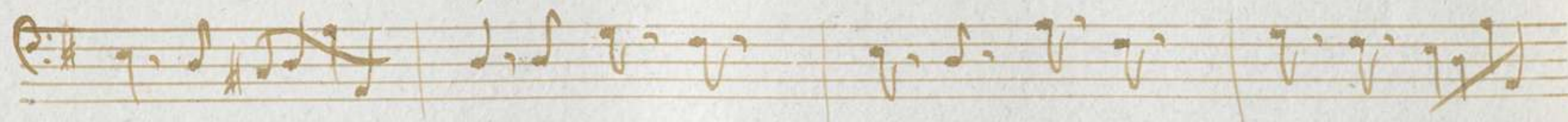
*for.* *pia.*

*col. B.*

*gia' che l'amanti un'*



*di fu mio-vo-rove,*

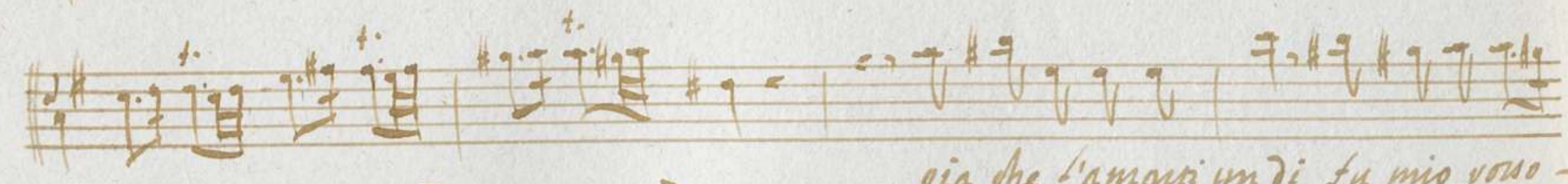




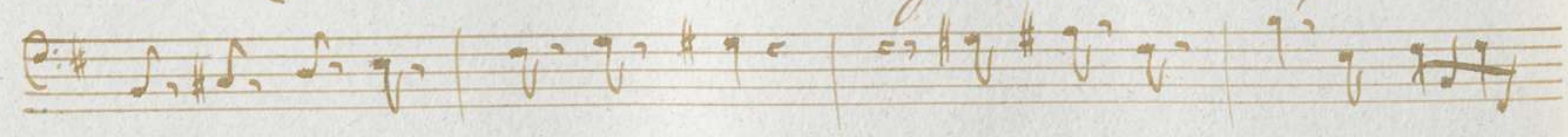
*pia.*

*col. 13.*

*sava mia gloria, e uanto l'usarsi condelta*



*gia che l'amanti un di, fu mio voso -*



*for.*

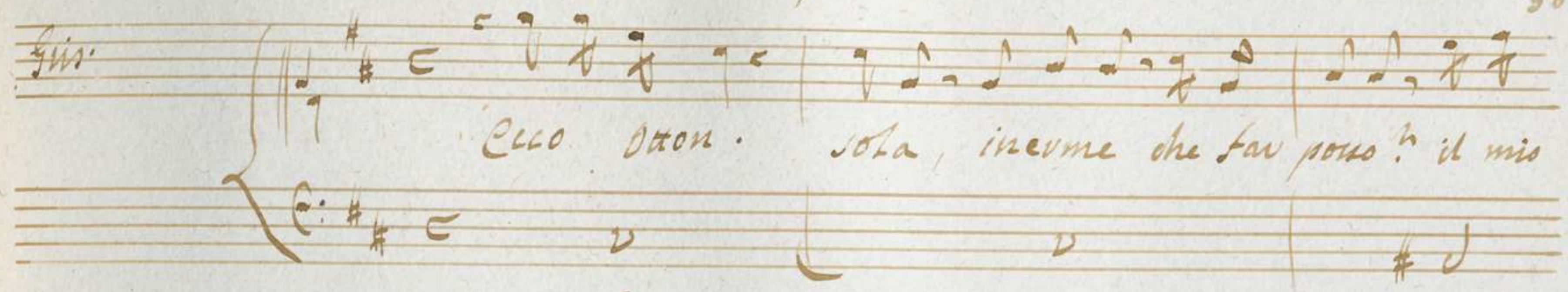
*ve.*

*pia.*  
*con il Basso.*

*Non vesti col tuo pian-to in. da capo.*

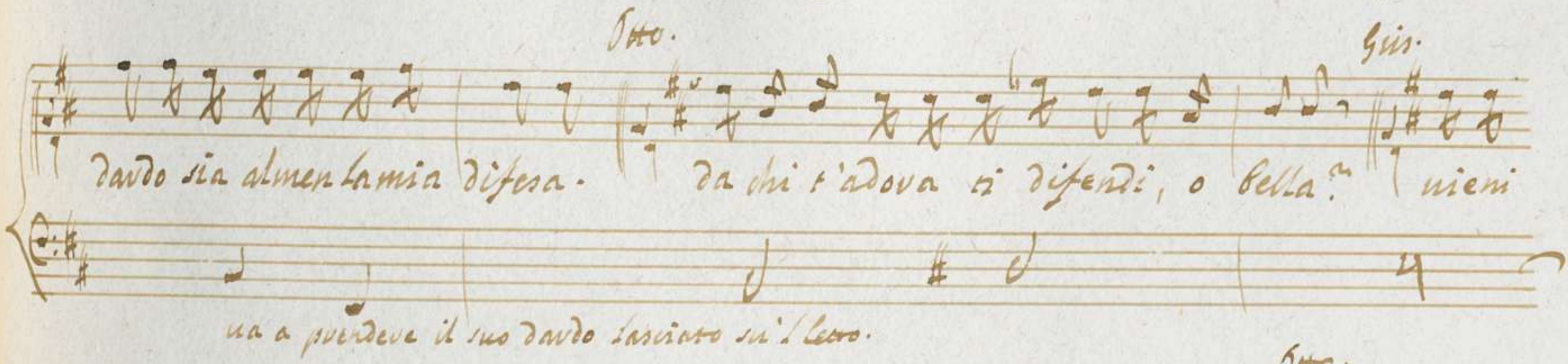
Scena XV. Giselda, poi Ottone.

Gis. Ecco Ottone. sola, insieme che far posso? il mio



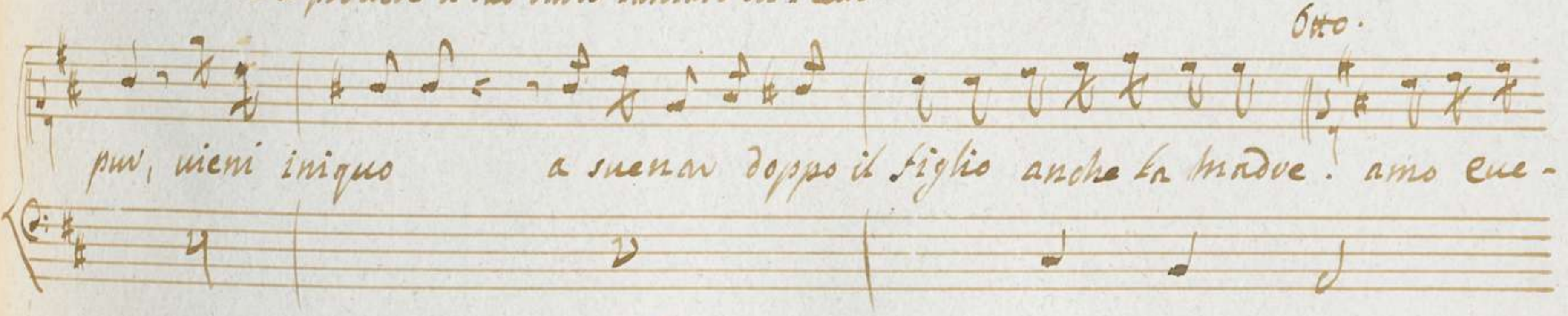
Ott. dando sia almeno la mia difesa. da chi t'adova ti difendi, o bella? vien

Gis. via a prendere il suo dardo lanciato su' letto.



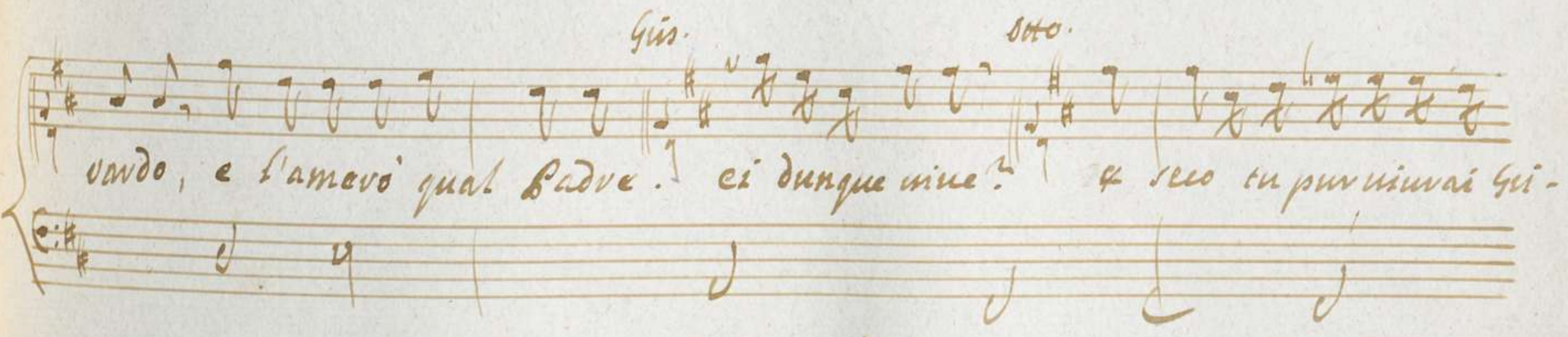
pur, vien iniquo a suonar d'oppo il figlio anche tu madre! amo eue-

Ott.



Gis. uando, e t'amevo' qual Padre! ei dunque viene? e seco tu pur vivrai Giu-

Ott.



*Guis.* *Oho.* *Guis.*  
sedda, e mia nuvai. seguimi. non t'ascolto. vieni. uervei piu

*Oho.* *Guis.*  
tosto mille volte a la Tomba. e che far pensi? quanto piu un alma disperata, e

*Oho.* *Guis.*  
forte; danti, o uicener morte. ova il uedremo. scortati,

*Oho.*  
o' questo dardo t'immergevi nel core. bella, con un tuo sguardo gia l'ha fe-



*Guis.* *Oho.*

vivo mortalmente amore. seguir saprà la destra l'ovme degli occhi. e'

nono contendere più: risolui; e veo non mi uolero di maggior fatto.

*Guis.* *Oho.* *Guis.*

nulla temo il rigore. ota miei fidi? aime, soccorso, a.

*Oho.* *escono animati.*

ita. svaggasi one già dissi. il Re l'impone.

Scena XVI. Guatterio con le sue Guardie, Covado, Costanza, e i medesimi.

Ott.

Guatterio.

L'impono il Re a sei troppo fido Ottone.

il

Guat.

Re: barbara sorte.)

e' dal Reat Vassallo il far, che l'opra al comando pre-

Guat. e Guat.

ceda. giusto non e' di io lasci senza premio il tuo zelo. scudo fu sempre all'inno-

Guat.

senza il Cielo.)

Covado: a la mia peggia Ottone si scorti. mi auna se.

Cov.

Gual.

del custode. in amico soggiorno, Otton si cinge inutilmente il brando:

Otto.

pui deposto in mia mano. eccolo a piedi tuoi. (fatto inumano.)

Scena XVII.

Quaruccio, Giselda, e Costanza.

Gual.

Giselda. Qui grazie sono... a la pietà le vendi nondime, di Cos.

*Guiseida a Cor.*

*tanza: e' suo, non mio fuor la tua salvezza. una vita infelice da che ti e' cava,*

*Cor.*

*anche Guiseida apprezza. compisci, o Re, il dono. omai ritorna a la selva Gi-*

*Qual.*

*Guiseida*

*seida, mi accompagna a la Reggia. e venga Ancella oue uisse Regina. uervo mi-*

*Qual.*

*niscua, e serua. colà tutte le leggi d'un piu' uil ministero adempi, e*

serba; e non dolente, auverza all'uffizio seruit l'anima superba. non temeraria di-

letta: mi seguivai col nome di Germana, o di madre. dal mio fianco indiuison, o

nasca, o mora il sole, mi stringevai, ti stringerò. souente ti faceai specchio de miei

lumi; ed'io uagheggiarò nel tuo bel volto il mio.

*piano*

*Guis.*

*Rob.*

*ed'io sempre fedele, e mi-*

*Guad.*

*Si voglio sempre amar;*

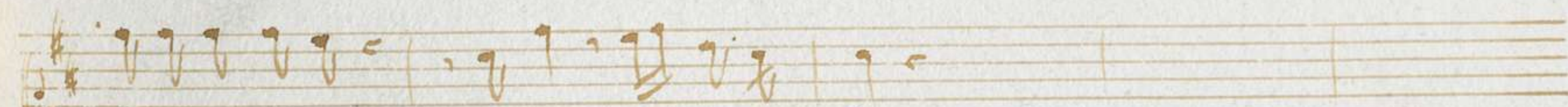
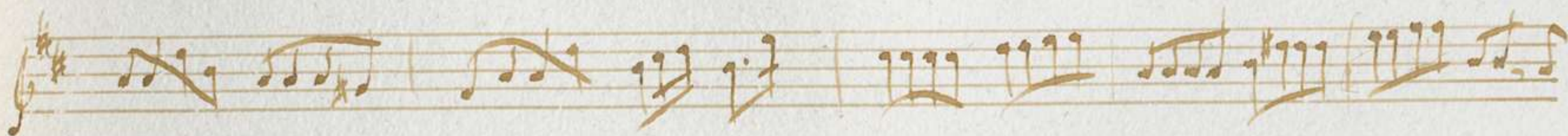
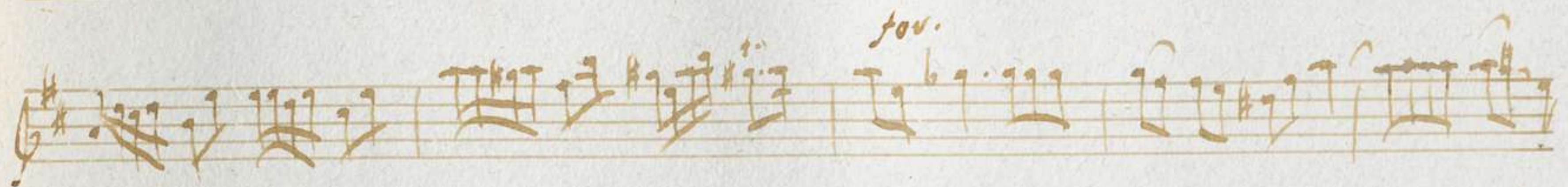
*sempre amar*

*Si voglio sempre odiar;*

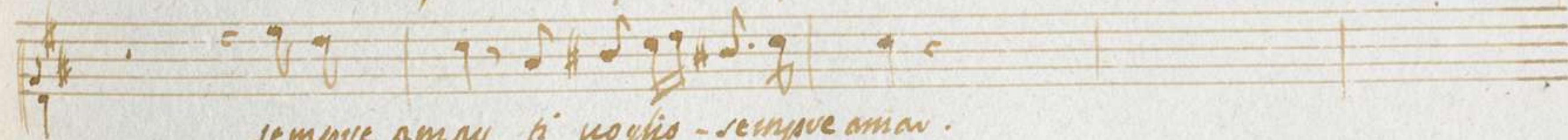
*sempre odiar,*

*si*

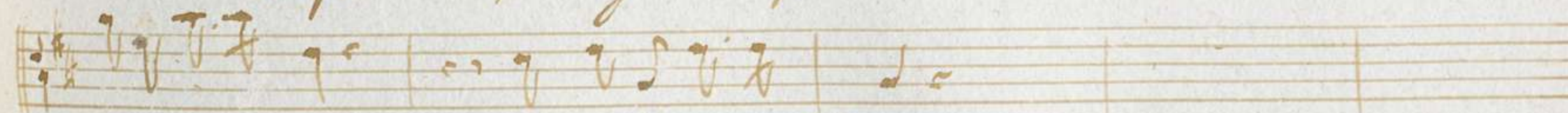
*allegro.*



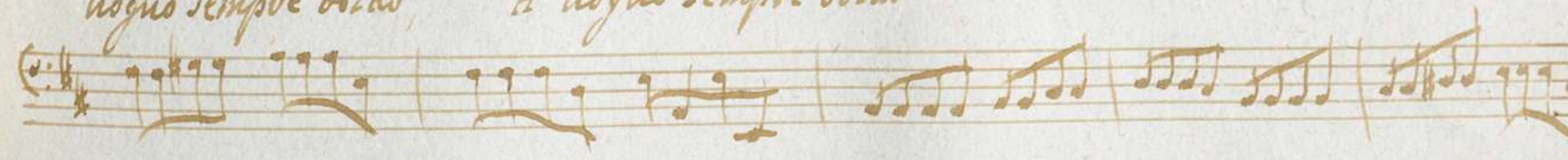
- uene e mouue, peu te, peu-te sapro'



sempre amau, ti uoglio - sempre amau.



uoglio sempre odiau, ti uoglio sempre odiau



*f. pia.*

ed' io - sempre fedele

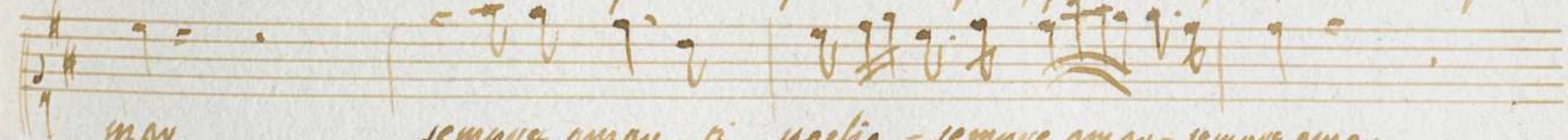
ti voglio sempre amare sempre a-

ti voglio sempre odiare sempre odiare

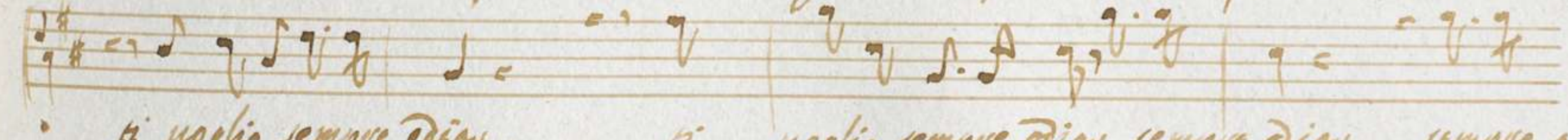




*e vivere, e morire per te, per-te sapro, per te sapro, ed io sempre fe-*

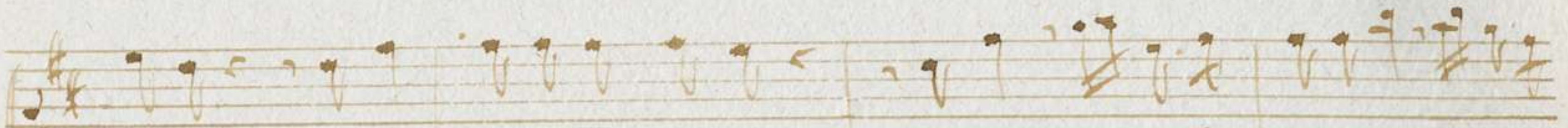


*ma sempre amav, ti voglio - sempre amav - sempre amav*



*ti voglio sempre odian, ti voglio sempre odian, sempre odian, sempre o-*

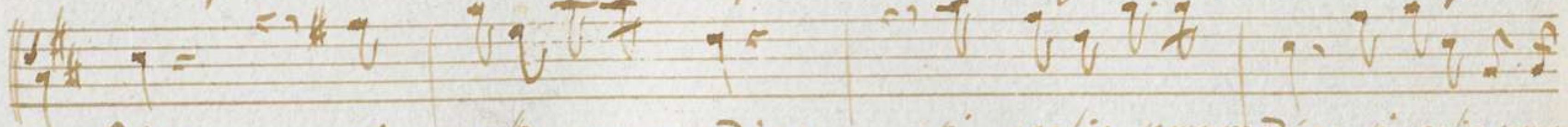




ite, e vive, e morive per te per-te sapo per te, per te sa.



sempre amau sempre amau, ti uoglio sempre amau, ti uoglio sempre a-



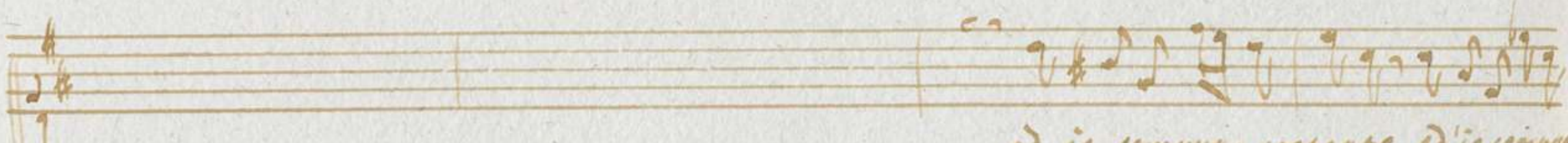
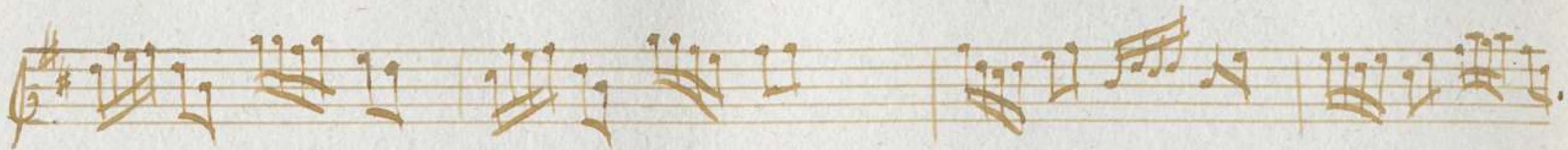
dias, ti uoglio sempre odias ti uoglio sempre odias, ti uoglio sempre o-



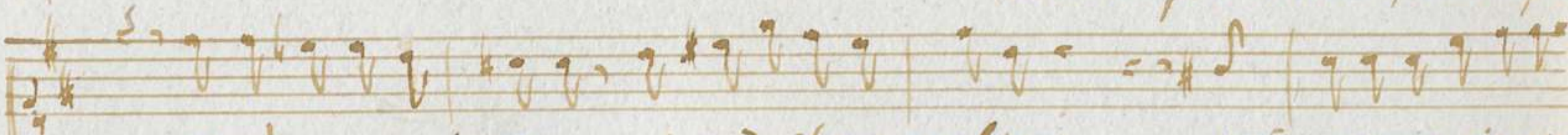
*for.* *ria.*

*pro*

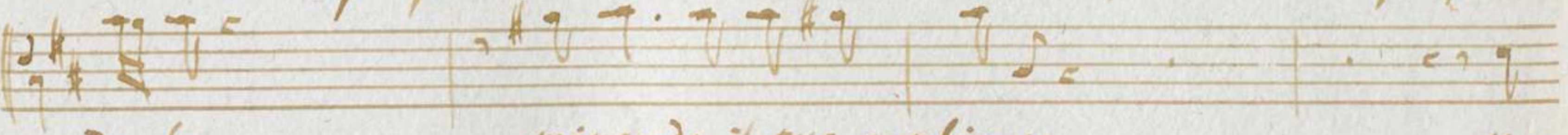
*ma* *dian* *sanō sempre con-*



*ed io sempre costante, ed io sempre amo -*

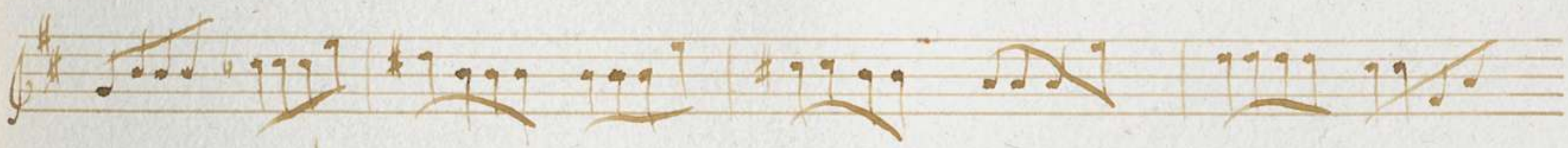


*sarò sempre pietosa mirando il tuo sembiante, sarò sempre pietosa*



*de - le mirando il tuo sembiante sa -*



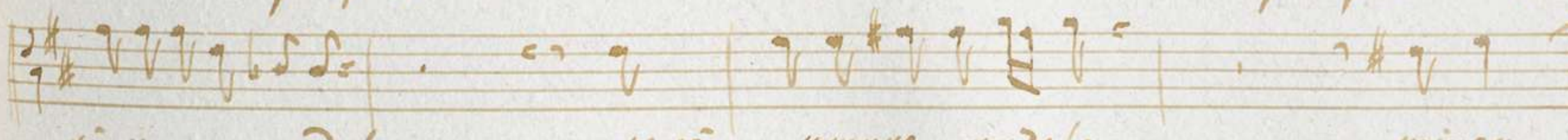


vo-sa per te per-te savò,



semper pieto-sa

savò semper pietosa mi-



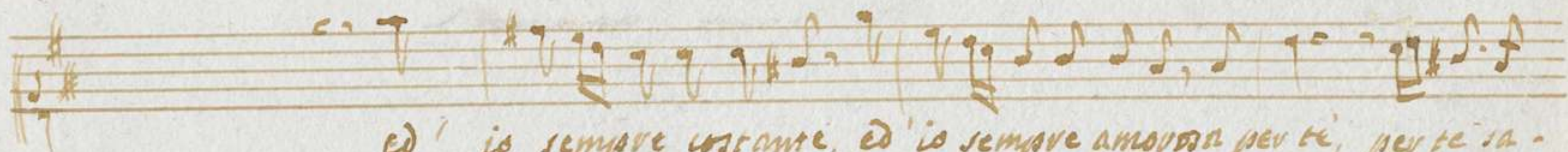
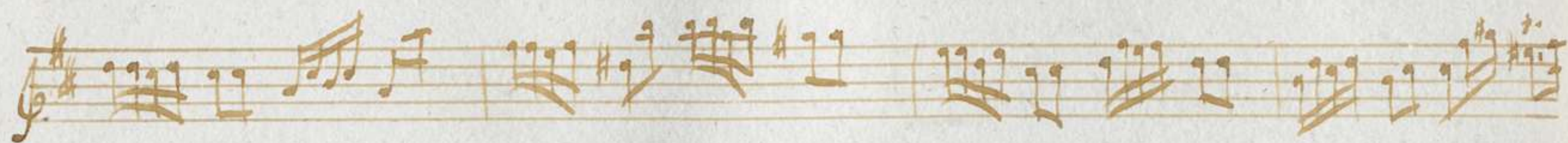
vo semper vudele,

savò

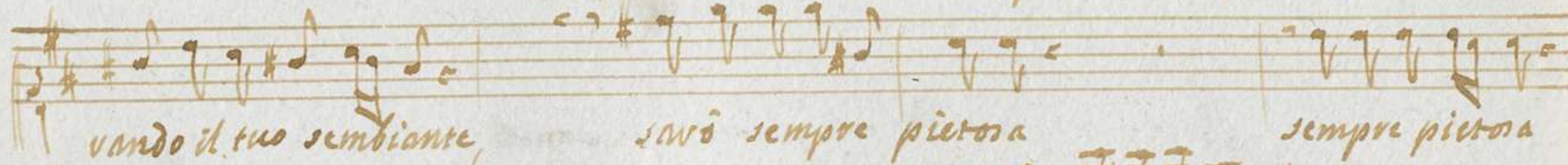
semper vudele

mi van-





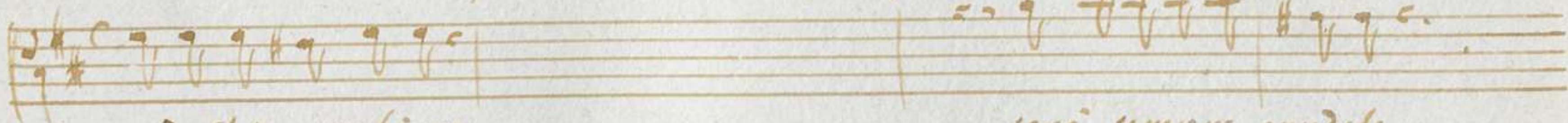
*ed' io sempre costante, ed' io sempre amorosa per te, per te sa-*



*vando il tuo semblante,*

*sarò sempre pietosa*

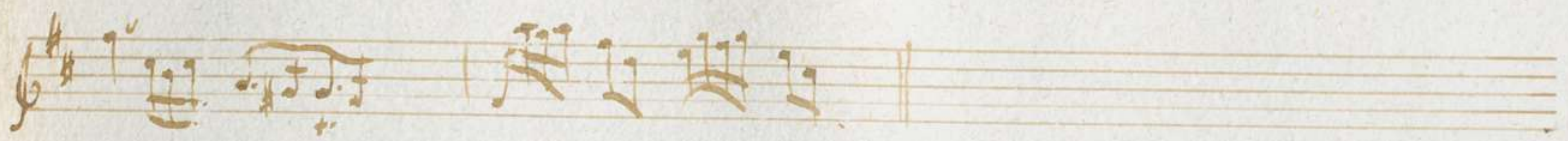
*sempre pietosa*



*- do il tuo semblante*

*sarò sempre crudele*





*Fine del 2.<sup>o</sup> Atto.*



*vo, per te per te sarò.*



*Si voglio sempre edius - da capo.*



