

Franco Bala

ALESSANDRO

BALA

ANDR

CIO

FRANC.

R. Conservatorio
di Musica-Napoli
BIBLIOTECA

ORE

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~~RAB~~
~~CORNICE~~

~~4-3~~
N. d'Inventario

32.3.16

163

1678



BIBLIOTECA DEL R. CONSERVATORIO
DI MUSICA DI NAPOLI

Sala *RARI CORNICE 4-3*

Scaffale *32* Pluteo *3*

N. di Scaffale (Volume) *16*

N. dei Manoscritti in copia

N. di biblioteca *6488*

S.

* Cfr. Raccolta di Arie a 33. 5. 36 che contiene l'aria "Cruellissima"
sentenza con paternità Ziani - cfr. A. Mondolpi. Vita e stile di
Francesco Provenzale in Annuario del Conservatorio di Musica
"S. Pietro a Majella 1962-63 - Cfr. la Sinfonia dell' Annibale in Capua

[Ziani Pietro Andrea*]
&
[Provenzale Francesco]

Schen il
6 Marzo 1967

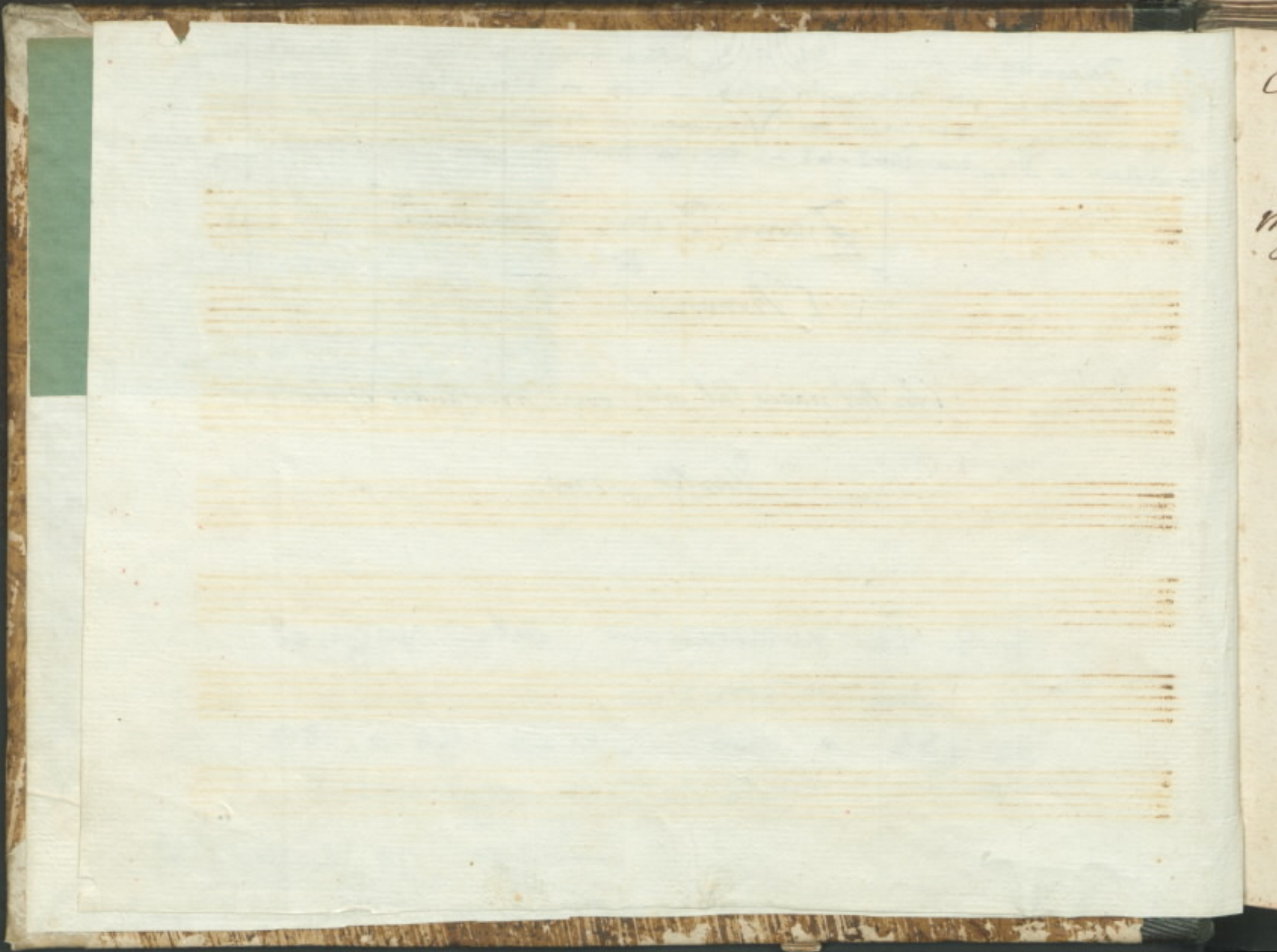
Chi tal nasce tal vive overo Alessandro Bala

Partit. ms.

n. B. La numerazione delle pagine
ha due interruzioni,
da 134 a 136 - e da 169 a 180
ma il contenuto procede regolarmente

AM

18 Maggio 1949



Chi tal nasce tal vive

ovvero

Alessandro Bala at. 3

Metodramma del Dottor

Andrea Perruccio Rappresentato nel Teatro di S. Bartolomeo
Musica L'anno 1678 =

Rte Archi: di S. Sebaytiano

N. B. Quest'opera si crede
musica di Francesco della Torre
vedi il libretto Lettera C. vol. 20
Mond

Scampia I. Capra A n.º 6.

Figliarondo Archi:º





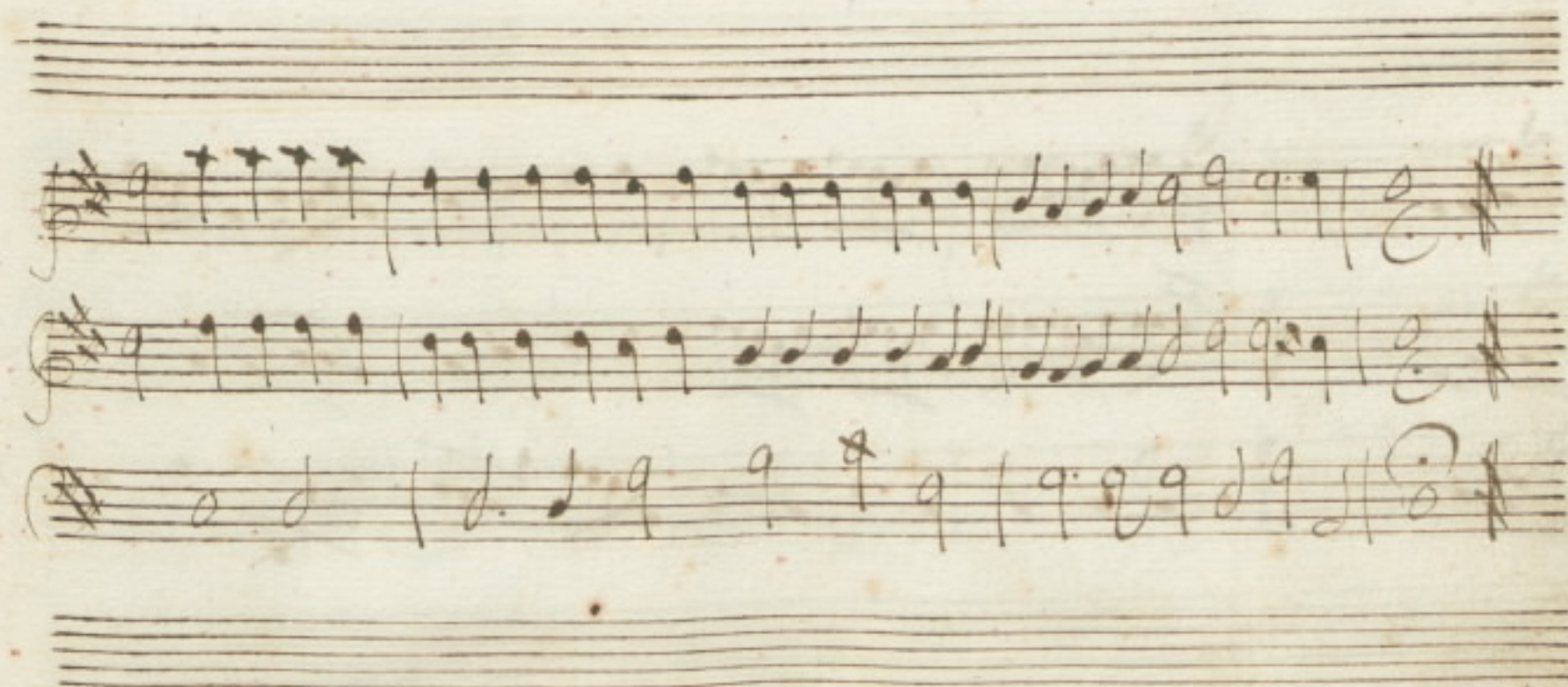
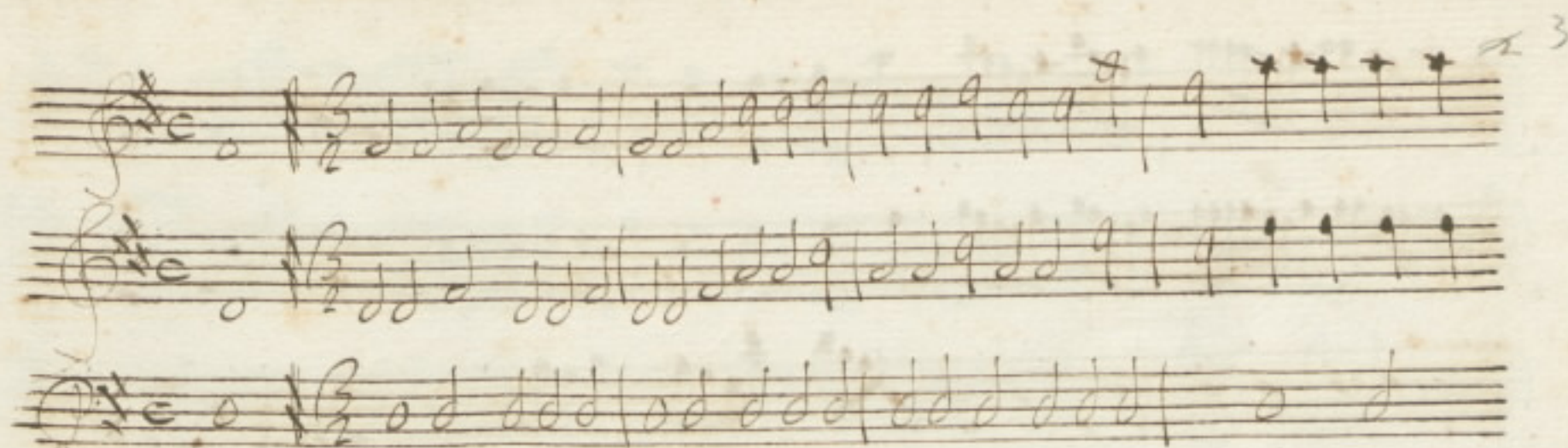


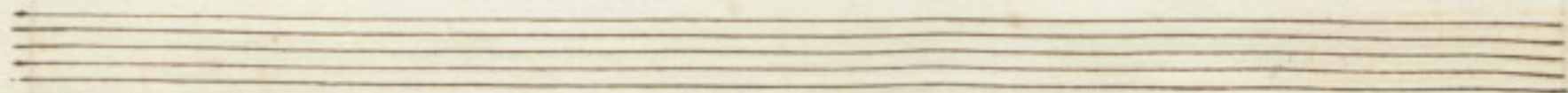
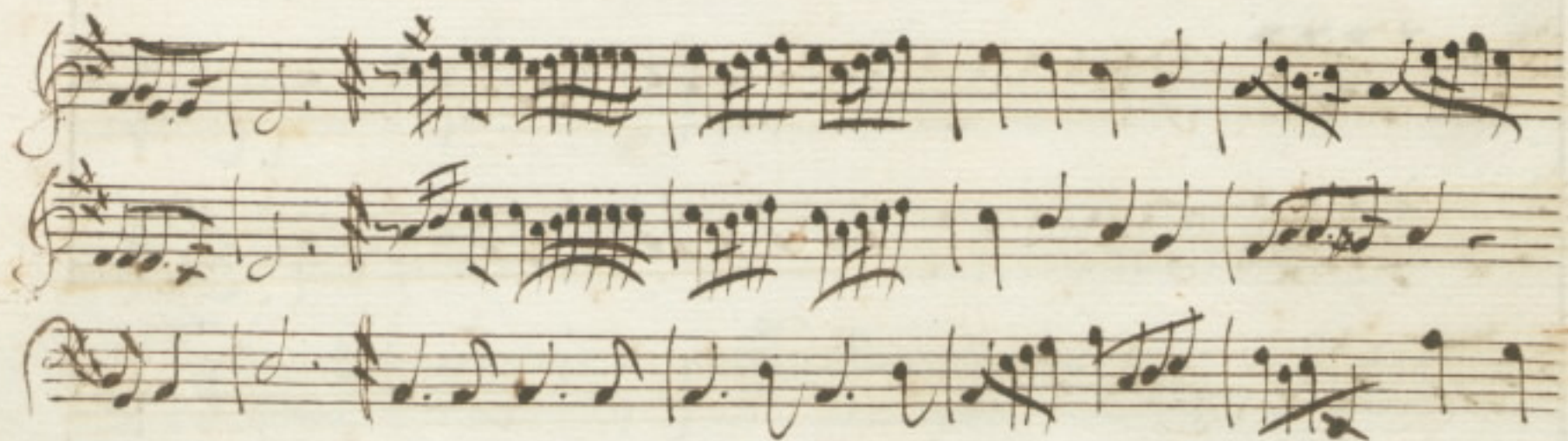
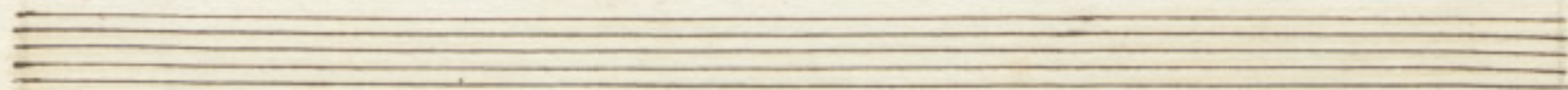
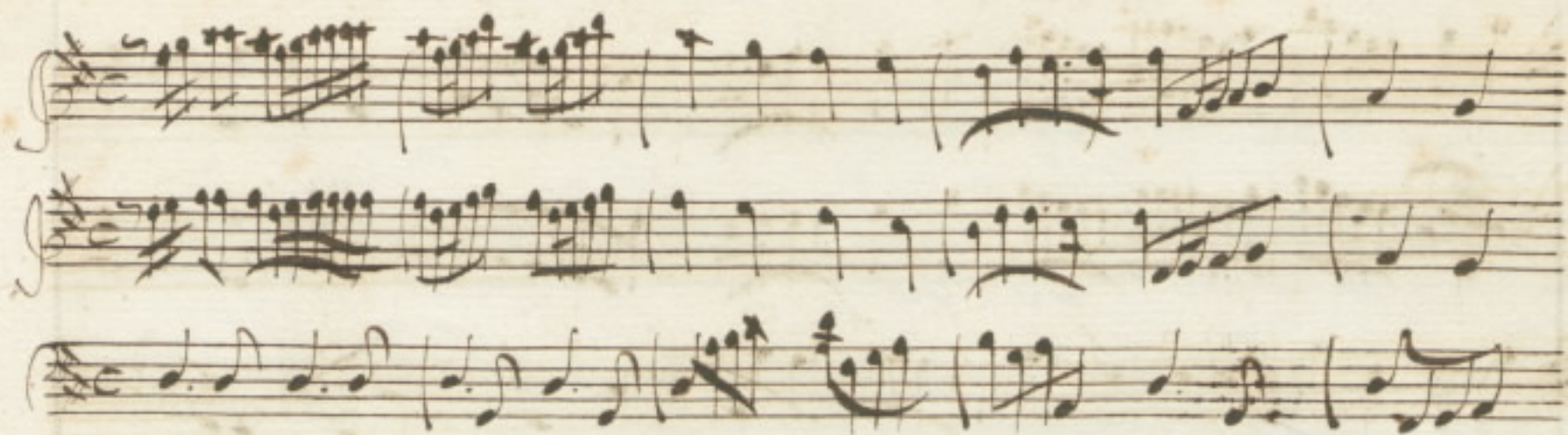
2
TTO PRIMO

SCENA I.

SOLOMEO, ARIARATE.







Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and slurs. The second and third staves continue the musical piece with similar notation.

Four empty musical staves.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#). It contains a few notes and rests.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#). It contains a few notes and rests.

Handwritten musical notation on a single staff, starting with a bass clef and a key signature of one sharp (F#). It contains a few notes and rests.

Four empty musical staves.

Handwritten musical score on aged paper, featuring six staves. The notation is in 4/4 time, with a key signature of one sharp (F#). The score includes melodic lines and harmonic accompaniment.

The first two staves are empty. The third and fourth staves contain a melodic line with a key signature change from one sharp to two sharps (F# and C#). The fifth and sixth staves contain a harmonic line, with the word "Bronziarmonici" written above the staff. The word "dolci Cem" is written above the staff in the second measure of the fifth and sixth staves.



Handwritten musical score on aged paper. The score consists of ten staves. The first two staves are empty. The third and fourth staves contain a melody with many beamed notes, likely representing a vocal line. The fifth and sixth staves contain a melody with the lyrics 'bali' and 'd'aure rigon'. The seventh and eighth staves contain a melody with the lyrics 'bali' and 'd'aure rigon'. The ninth and tenth staves are empty.

Handwritten musical score on aged paper. The score consists of five staves. The first two staves are empty. The third and fourth staves contain musical notation with lyrics written below. The fifth staff contains musical notation with the word "fino" written below. The paper shows signs of age and staining.

sù che si tocchino

sù che si tocchino

fino



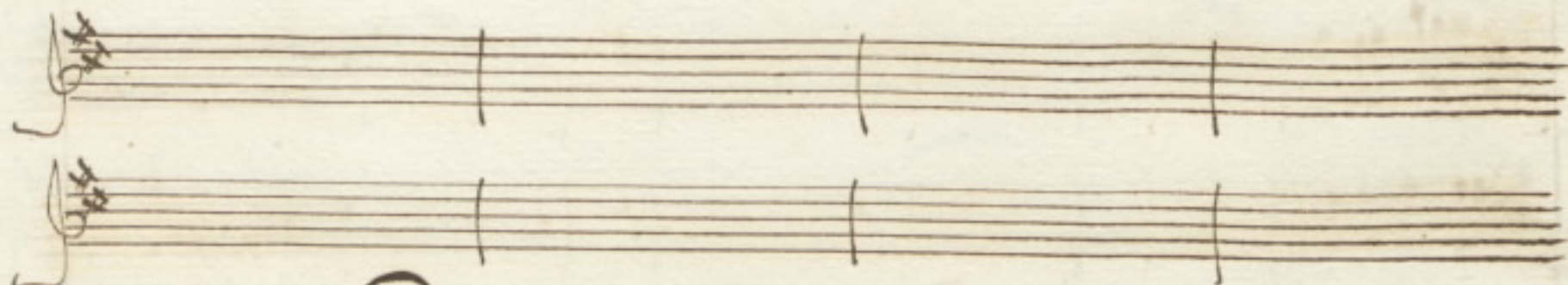
Handwritten musical score on five staves. The first two staves are empty. The third and fourth staves contain musical notation with lyrics written below them. The fifth staff contains musical notation without lyrics. The lyrics are: *ea tanti giu - bili ea tanti giu -* on the third staff, and *ea tanti giu - bili ea tanti giu -* on the fourth staff. The music is written in a cursive, handwritten style.

Handwritten musical score on aged paper. The score consists of five staves. The first two staves are empty. The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth and fifth staves contain lyrics in Italian: "bili e cheggi il Ciel". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score on five staves. The first two staves are empty. The third and fourth staves contain vocal lines with lyrics. The fifth staff contains a basso continuo line. The lyrics are: "tù luce sia d'amor nuncia stringi".

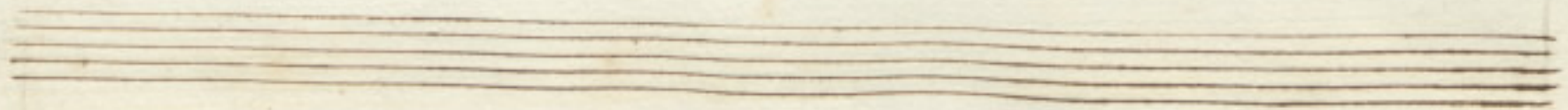
tù luce sia d'amor nuncia stringi

tù luce sia d'amor nuncia stringi



stringi quest'alme che d'amor bruggiano e stilli ue = nere

stringi quest'alme e stilli ue =



ombrasia e miel e stilli ue - - - - - = nere ombrasia e

= nere ombrasia e miel e stilli ue - - - - - nere ombrasia e

miel

miel

Bronzi armonici

Bronzi armonici

Handwritten musical score on aged paper. The score consists of six staves. The first two staves are empty. The third and fourth staves contain musical notation with lyrics. The fifth and sixth staves also contain musical notation with lyrics. The lyrics are in Italian and appear to be from a song or opera.

Lyrics on the third and fourth staves:

dolci giu - bili

Lyrics on the fifth and sixth staves:

d'auve rigon

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into two main sections by a double bar line. The first section contains the following text:

gon. = fino

fin

The second section contains the following text:

sù che si tocchino

sù che si tocchino

The manuscript shows signs of age, including foxing and staining.

Handwritten musical score on aged paper. The page contains ten staves. The first two staves are empty. The third and fourth staves contain a short melodic phrase. The fifth and sixth staves contain a longer melodic phrase with the lyrics "e à tanti giu - bili e à tanti giu -" written below. The seventh and eighth staves contain a similar melodic phrase with the same lyrics. The ninth and tenth staves are empty.

Handwritten musical score on aged paper. The score consists of six staves. The first two staves are empty. The third and fourth staves contain instrumental notation, likely for a lute or similar stringed instrument, featuring complex melodic lines with many beamed notes. The fifth and sixth staves contain vocal notation with Italian lyrics. The lyrics are: "bili e cheggi il Ciel" and "e à tanti giu".

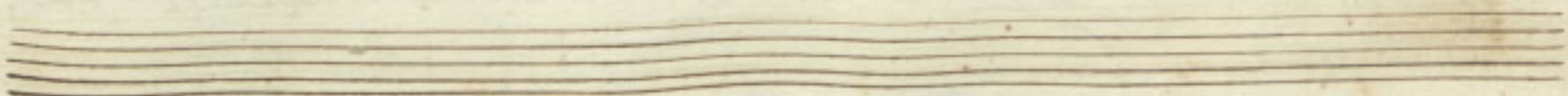
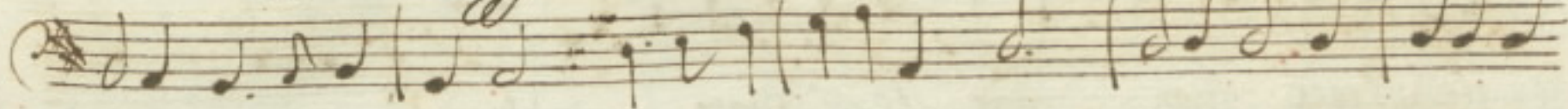
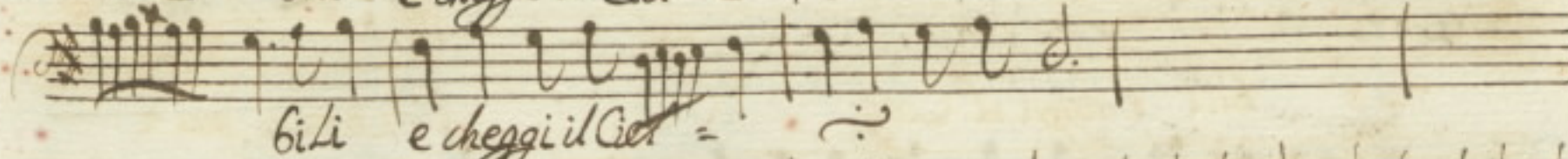
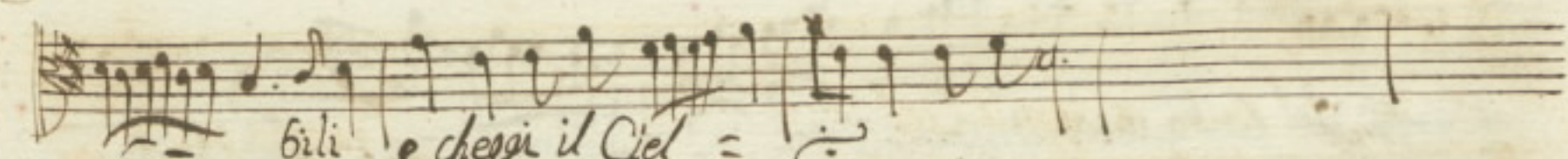
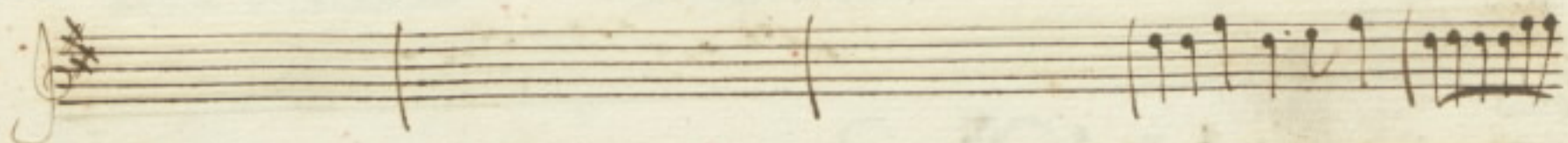
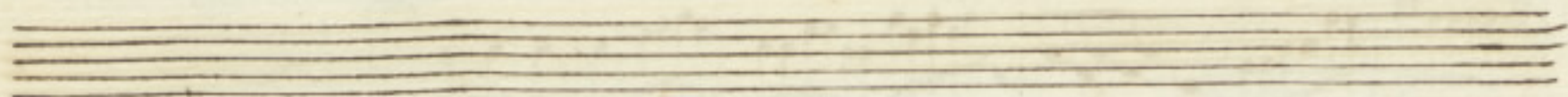
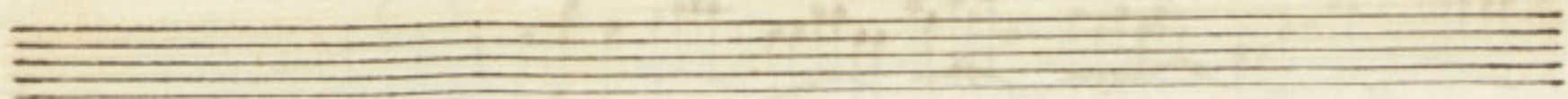
Handwritten lyrics in Italian:

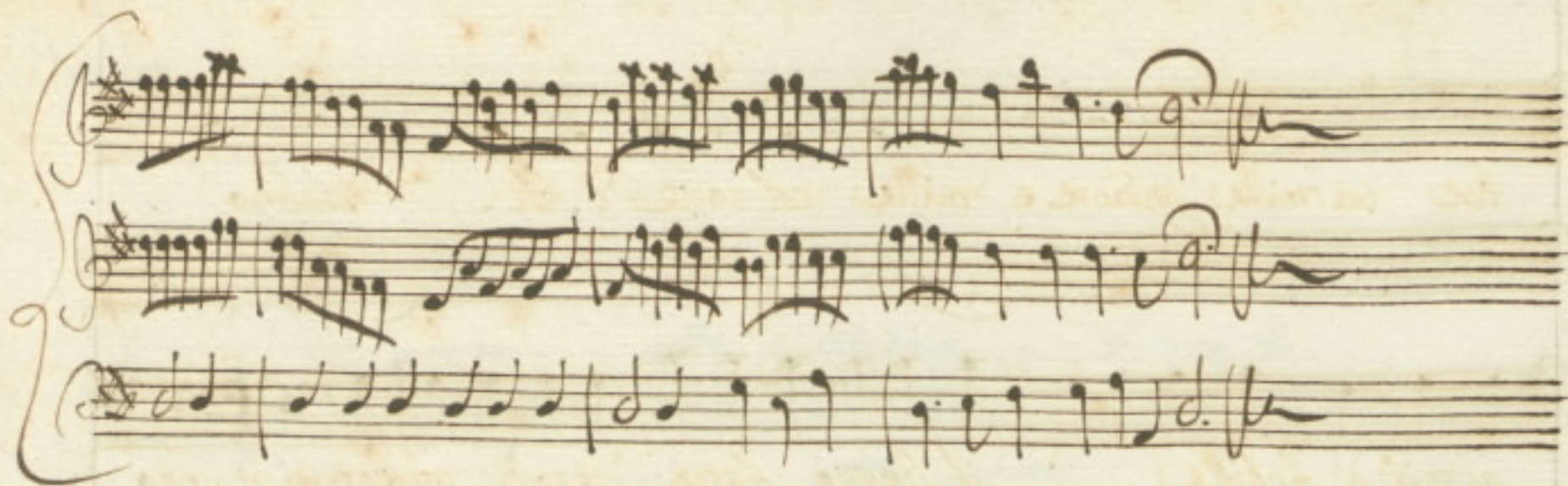
bili e cheggi il Ciel

e à tanti giu

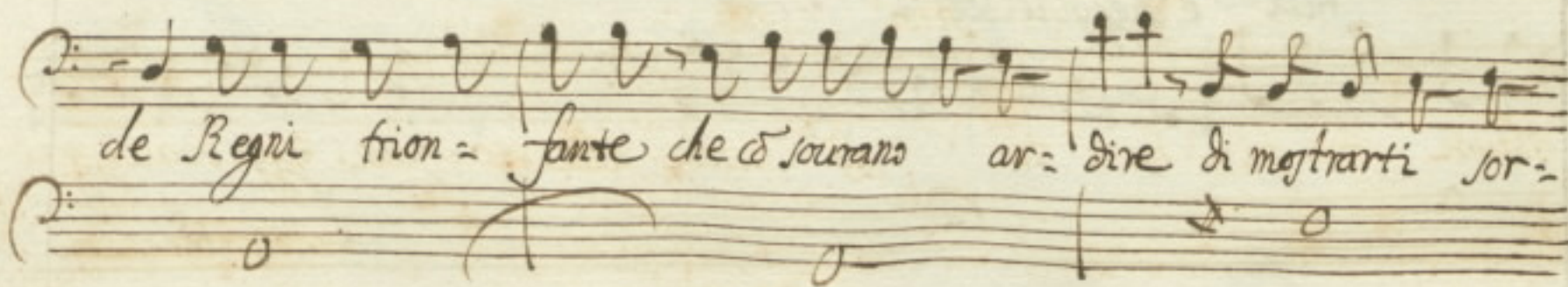
bili e cheggi il Ciel.

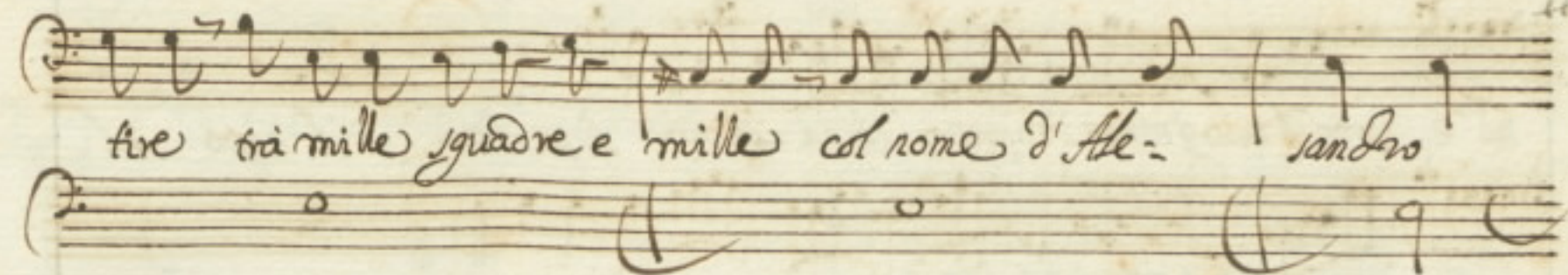
e à tanti giu =



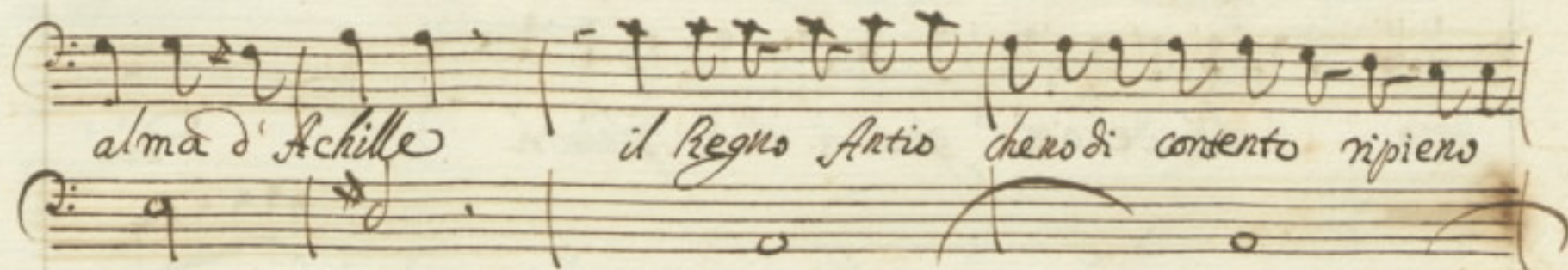


Solmes

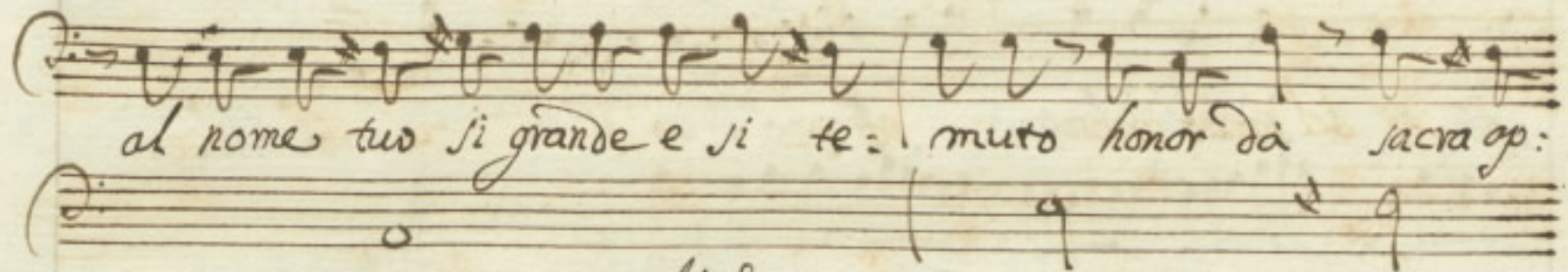




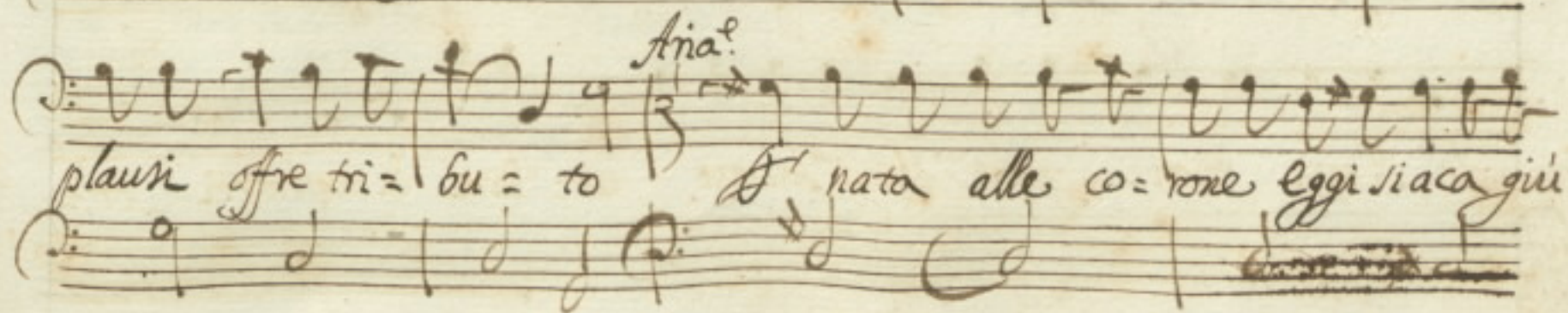
tre tra mille squadre e mille col nome d'Alle: sandro



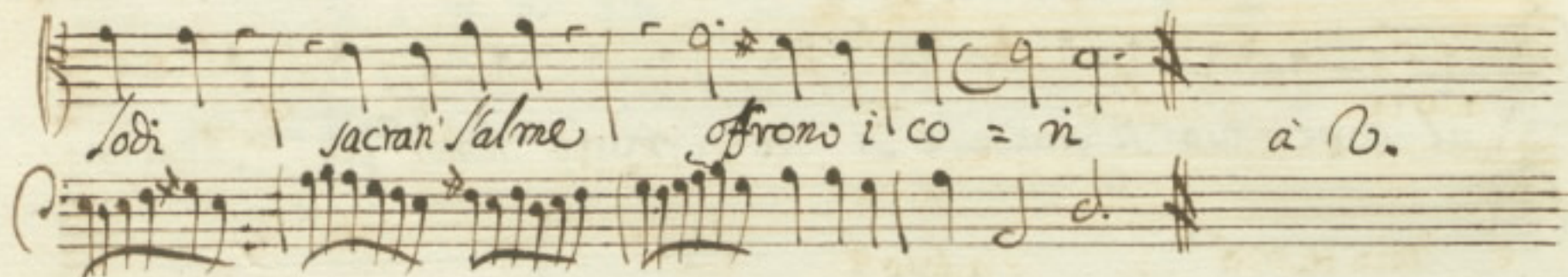
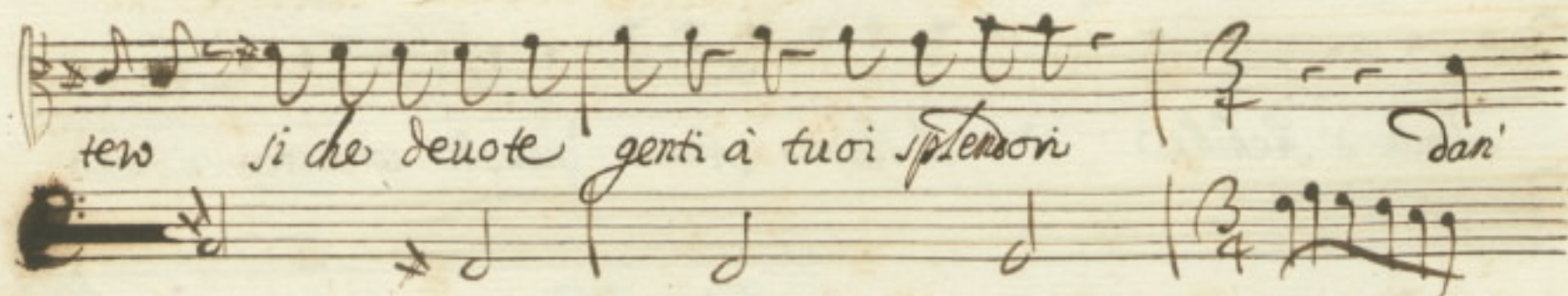
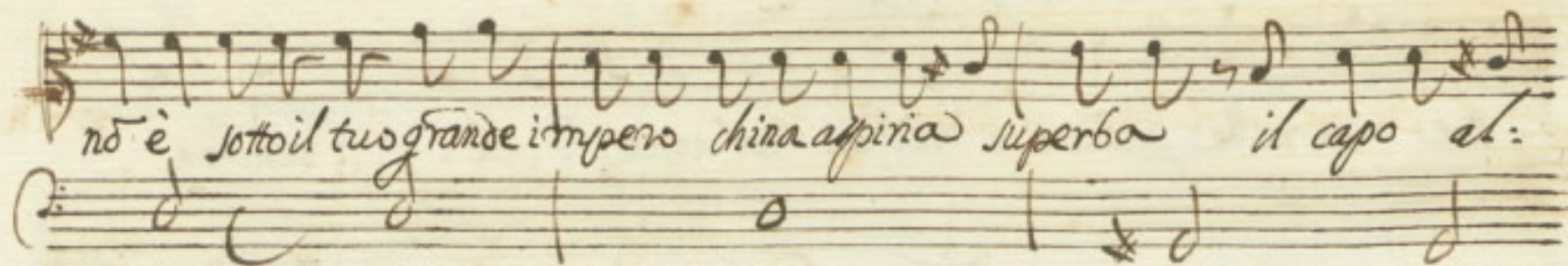
alma d'Achille il Regno Antio chea di contento ripieno



al nome tuo si grande e si te: muto honor dà sacra op:



plauri offe tri= bu= to D' nato alle co= rone Eggi siaca giu'



Allegro

Di mè più felice il Mondo nò hà
Di mè più bea-ta nell'orbe nò

12 13

miò ben t'inchino nò cun più
è miò tesoro t'adono

regno non nò se stringer mi lice tua raro bel:

L'impero di Sdegno

ta

le mi ha catena - - - ta tua Ha =

13. 14

le stringer mi lice tua rana bel- ta'

bile fe le

mi ha catena - - - ta tua Aa - - -

di mè più felice nel Mondo nò hà

= 616 fe

di me più fe-

di mè più fe-lice il Mondo nò

lice nell'orbe nò u'è

di mè più bea-ta

14 15

hà di mè più fe: lice il Mon - - -

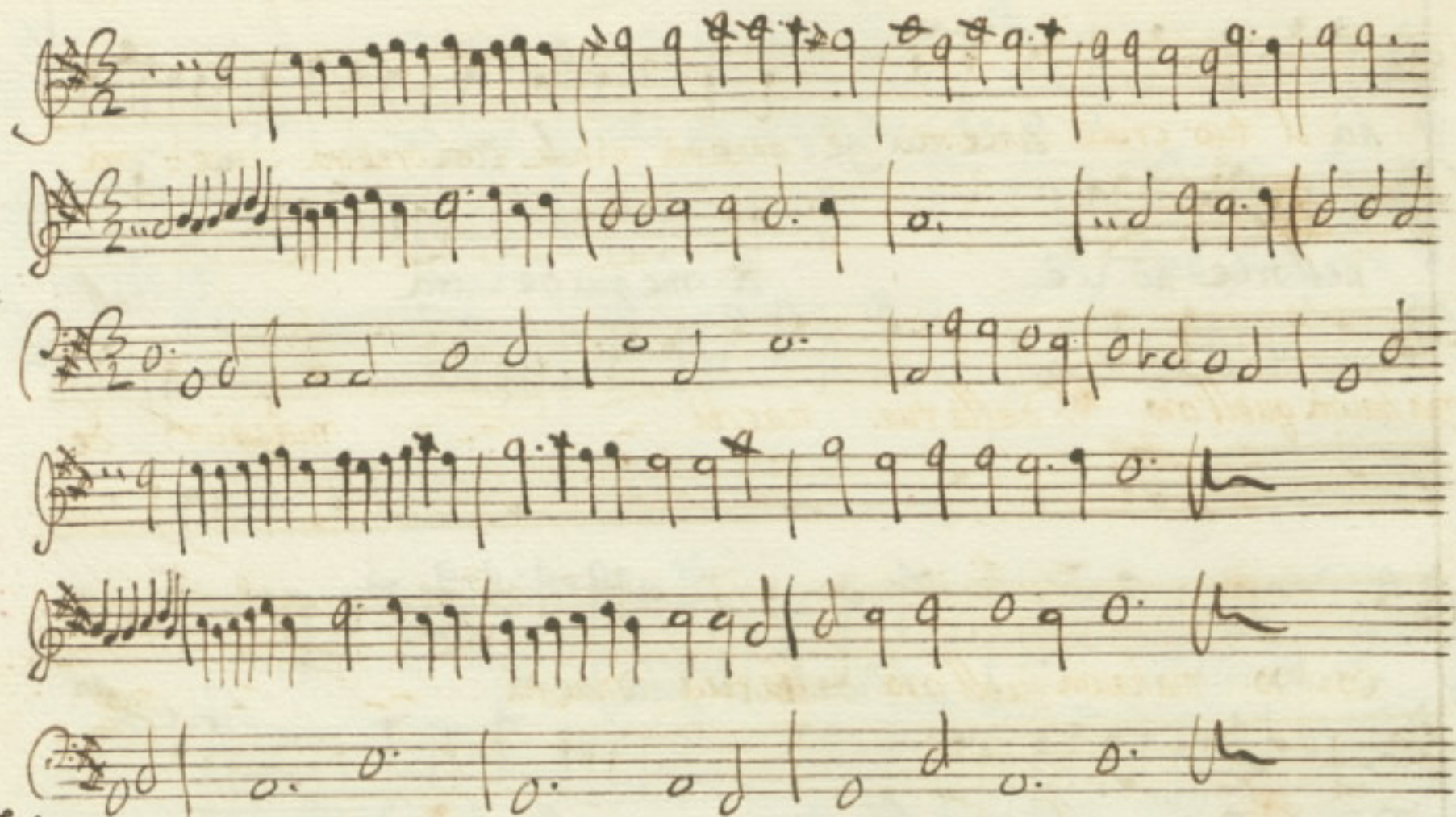
nell'orbe nō u'è di mè più be: ata nell'

= do il Mondo nō hà

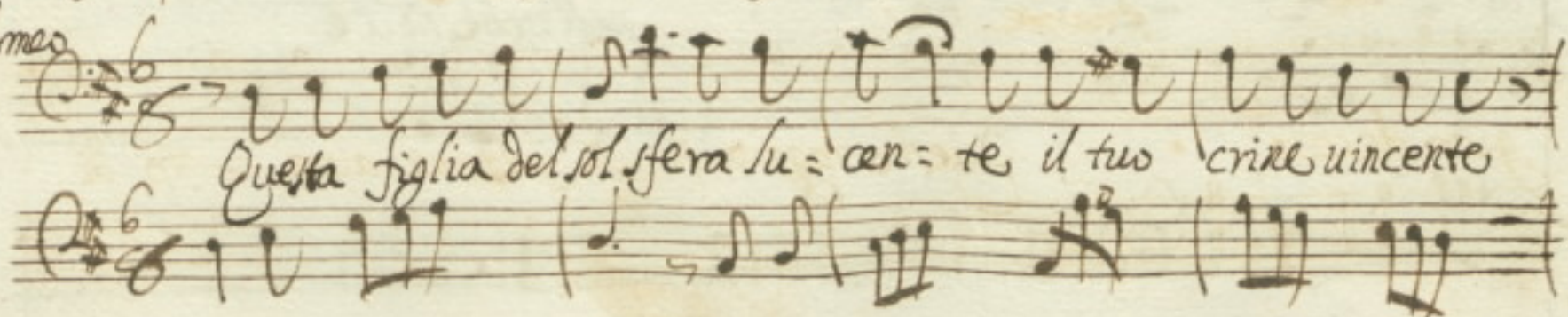
or - - - be nell'orbe nō u'è

Ritorn.

Scena II CELISIA. ZABITO. e d^{ti}



Solomeo



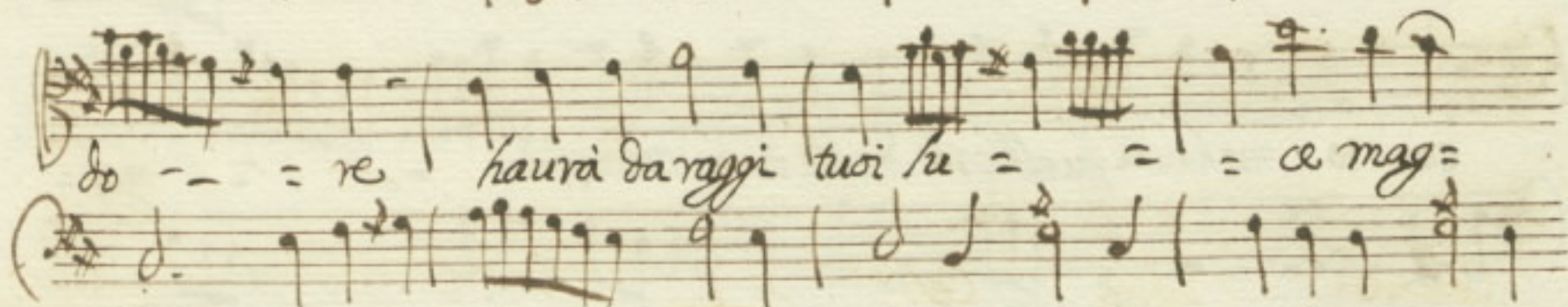
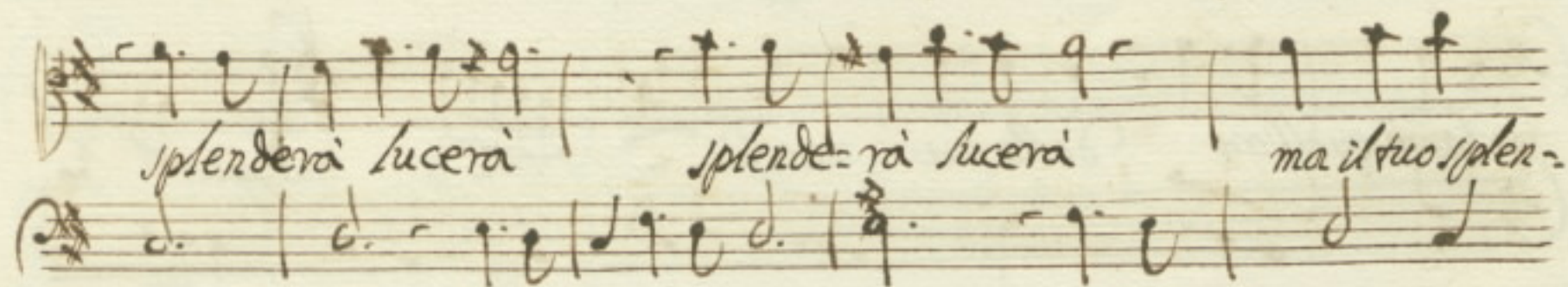
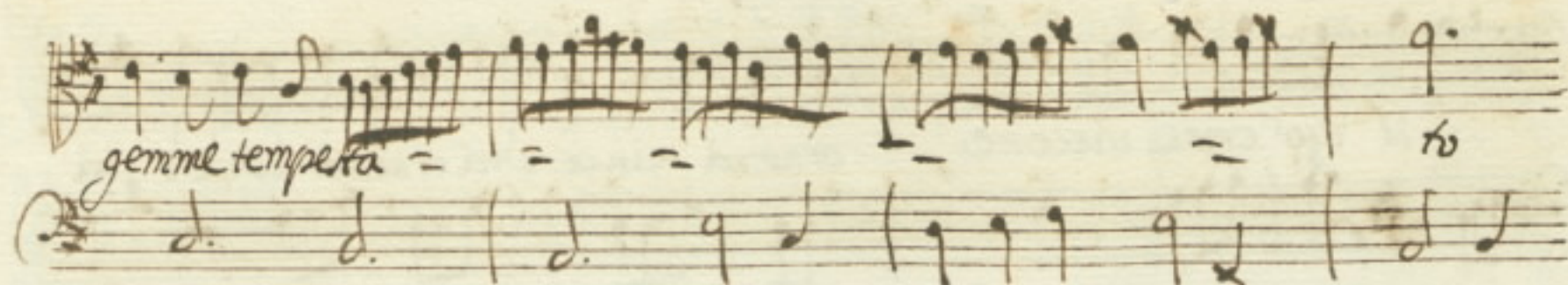
Questa figlia del sol sfera lu: cen: te il tuo crine uincente

il tuo crine uincente ornerà cince = ra ornerà cince = ra

ma haurà quell'ow della tua maestà maggior de:

co = no ma haurà quell'ow della tua maestà mag =

franc.
gior de con Questo raggio di sol fulmine aura = to di



Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a half note B4. The second staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G3, followed by a quarter note A3, and a half note B3. The third staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G3, followed by a quarter note A3, and a half note B3.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a half note B4. The second staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a half note B4. The third staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G3, followed by a quarter note A3, and a half note B3.

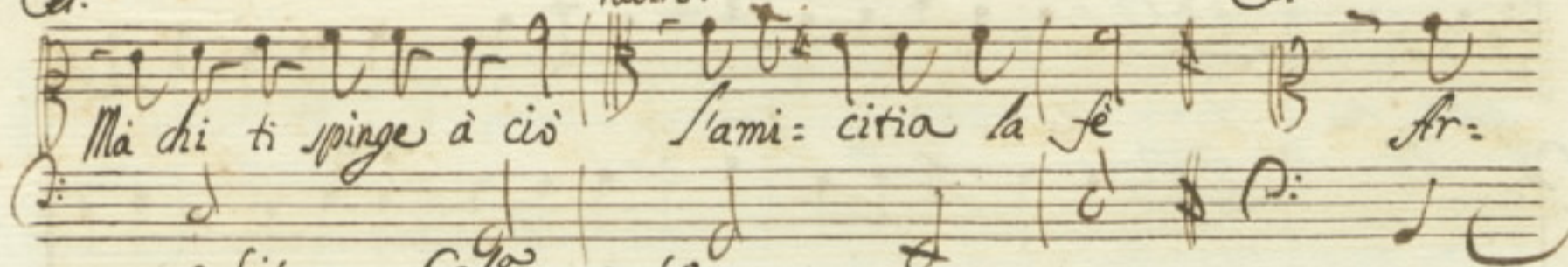
Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a half note B4. The second staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G4, followed by a quarter note A4, and a half note B4. The third staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The first note is a quarter note G3, followed by a quarter note A3, and a half note B3.

Celina *habito* *Celi^a* *habito*
Arresta *lascia* *ohime* *come* *dissi* *faro*

Cel.^o

rabito.

Cel.^o

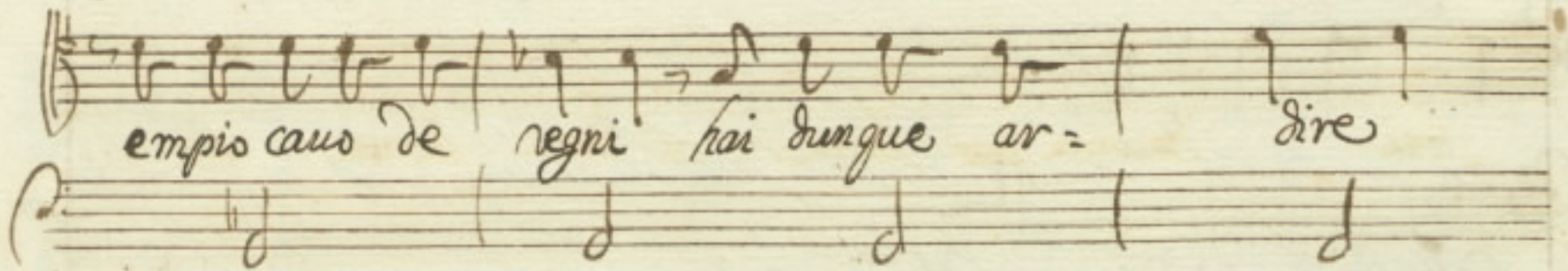
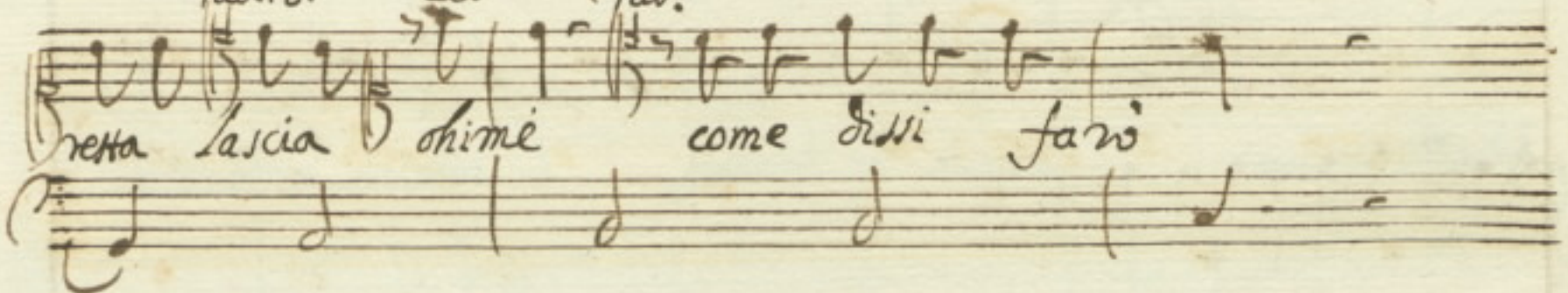


Ar:

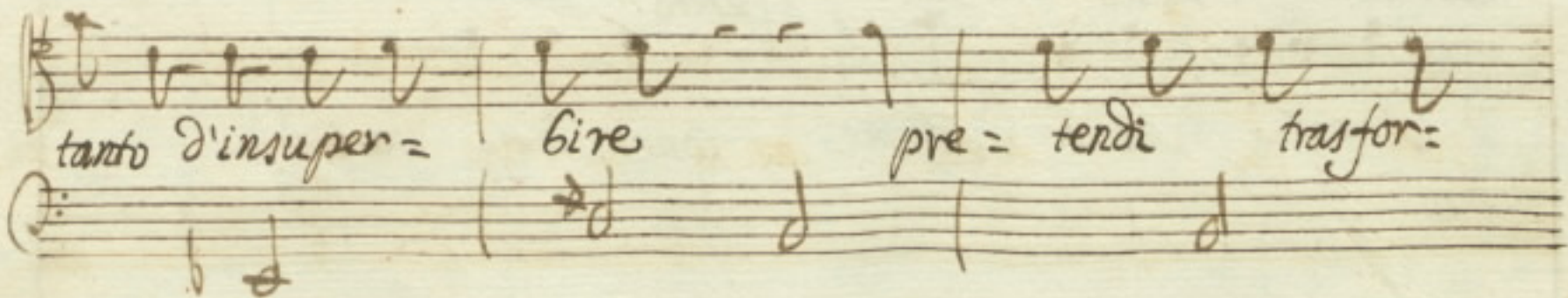
rabito.

Cel.^o

rabito.



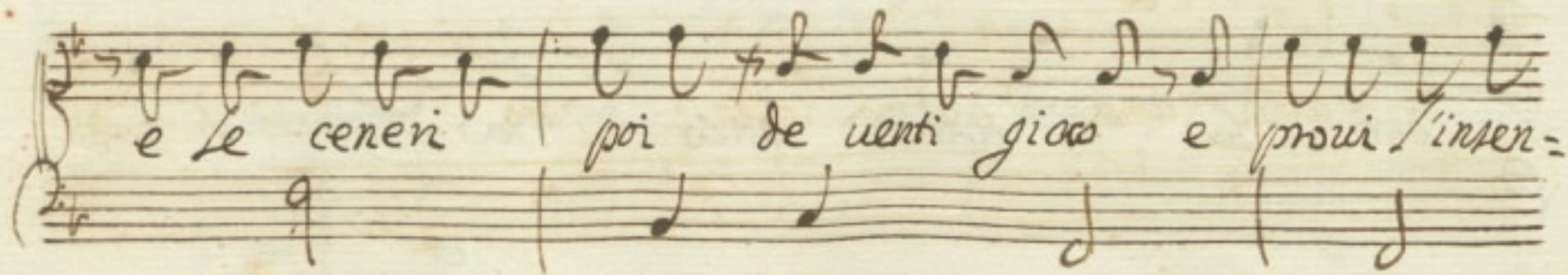
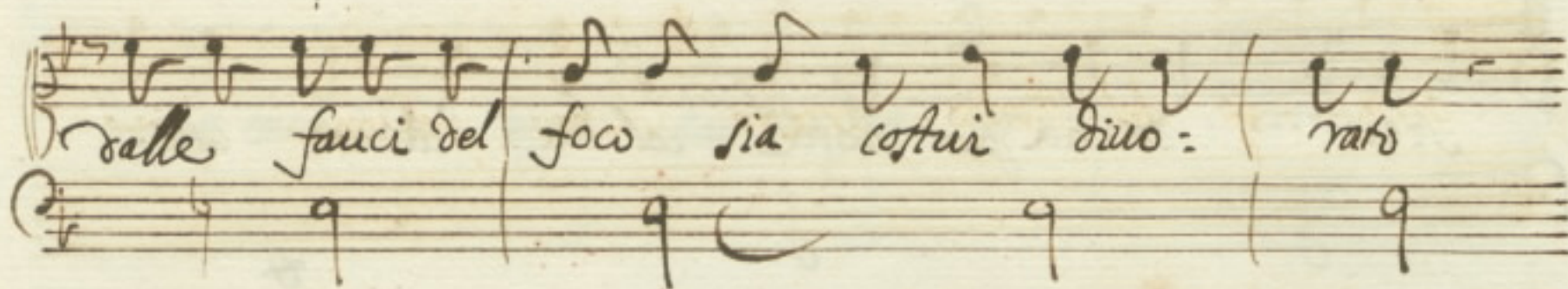
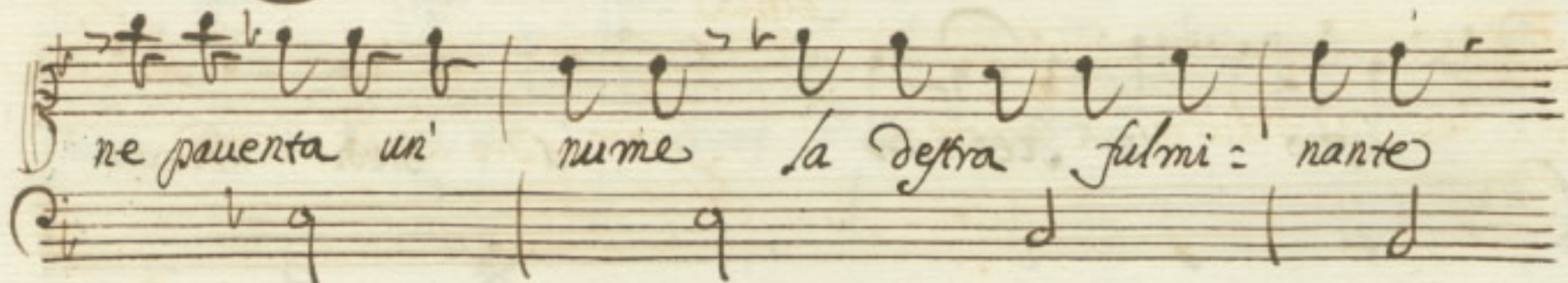
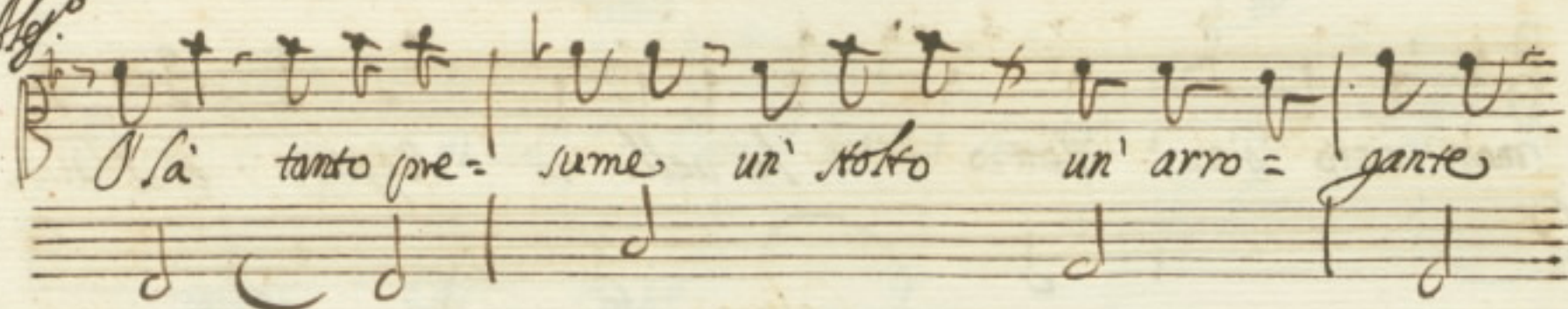
dire



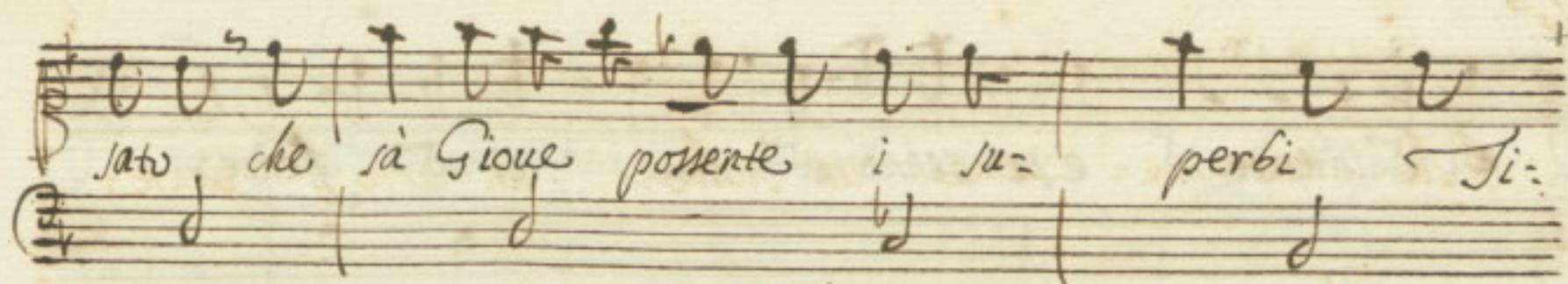
17 18

mar cinto d'e: Letto le ualli in Regno et il uin-
castro in let: to a piedi di co:
stei douria pur' hora col dia: dema a:
der la festa anco = no

Allegro

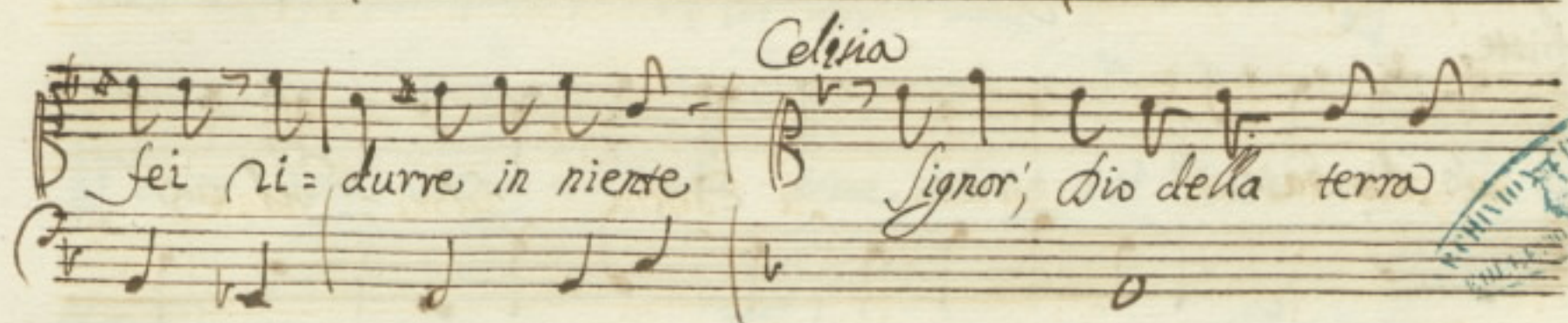


18. 19

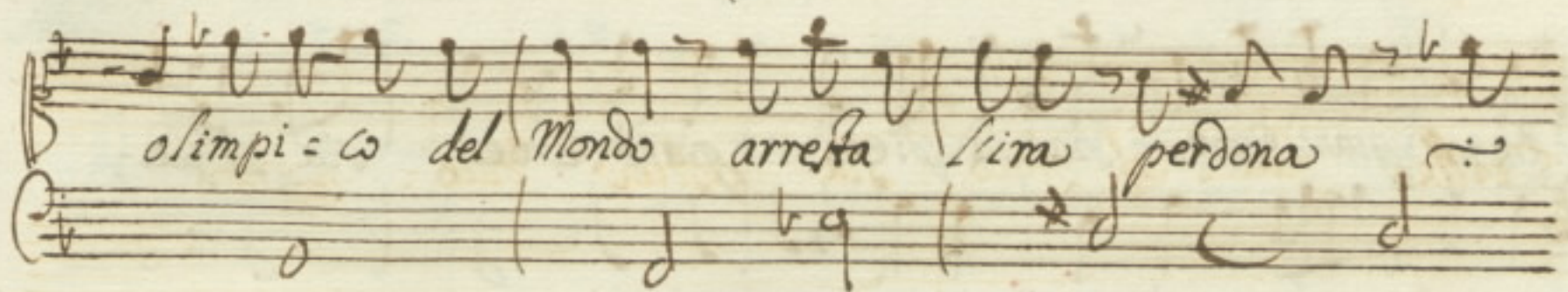


sato che sà Giove potente i su- perbi Si-

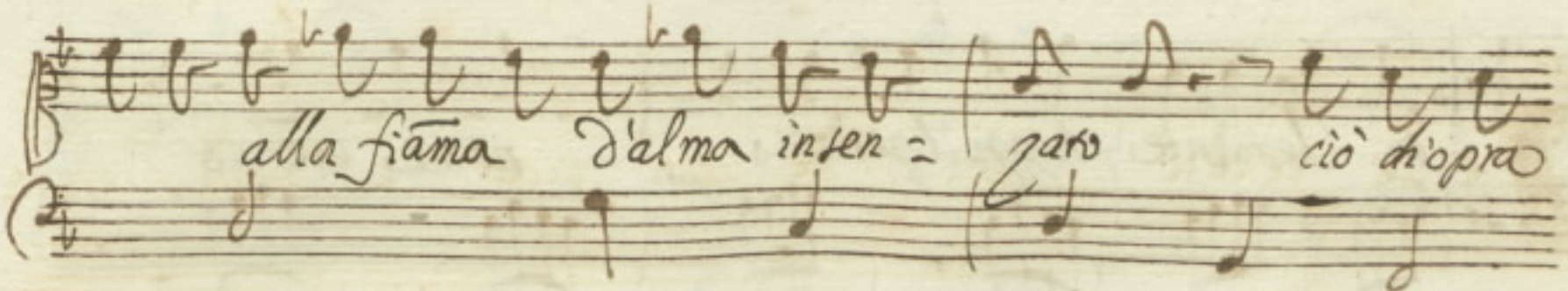
Celina



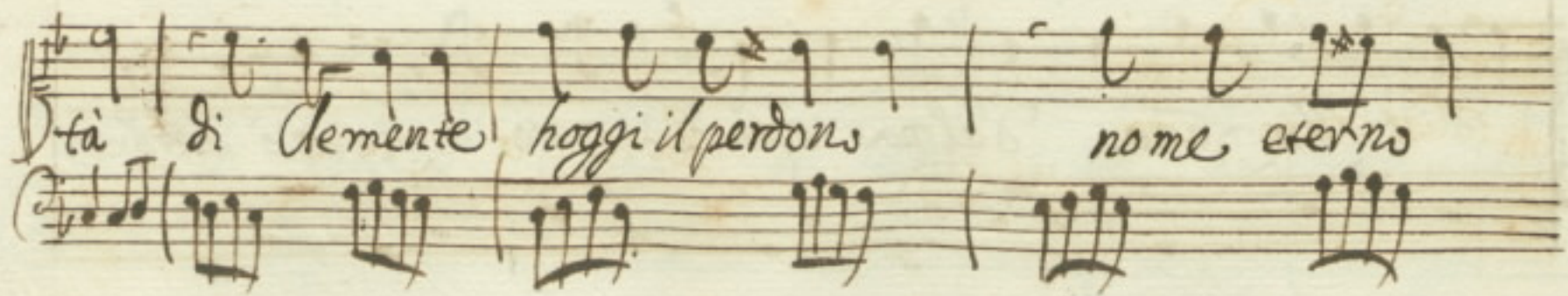
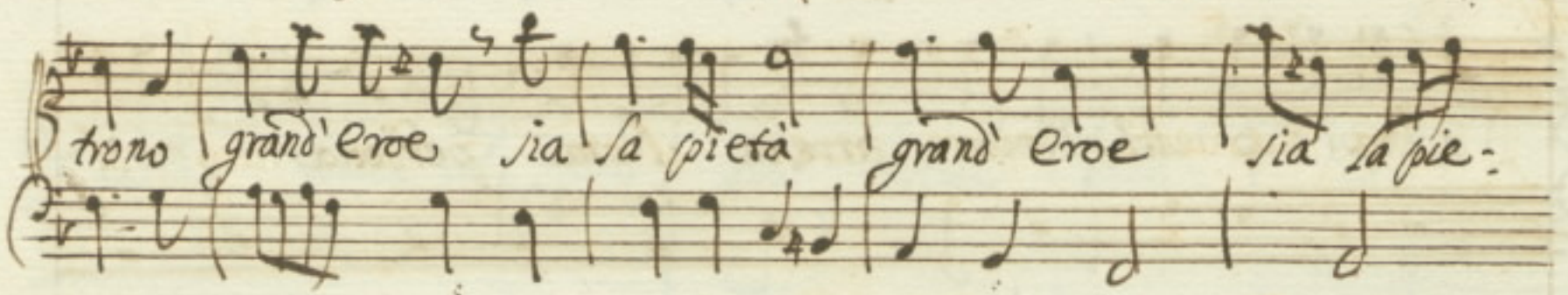
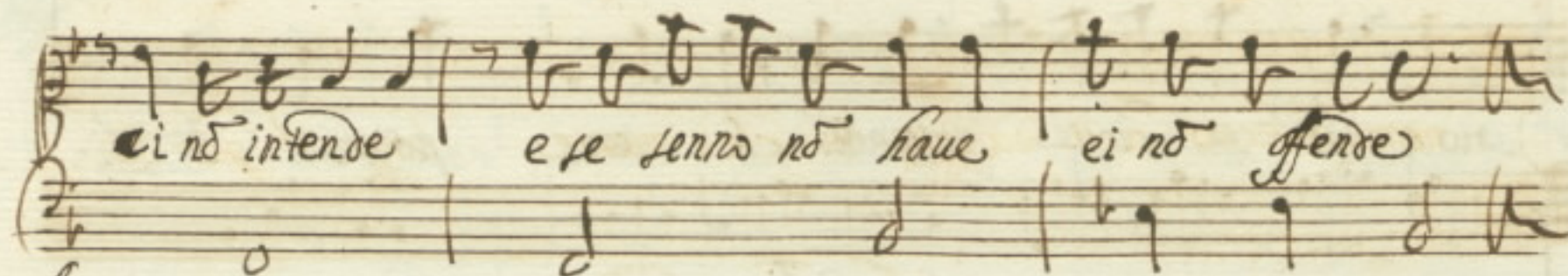
fei ri- durre in niente Signor, Dio della terra



olimpi- co del Mondo arre- sta l'ira perdona



alla fiam- ma d'alma inten- zaro ciò d'opra



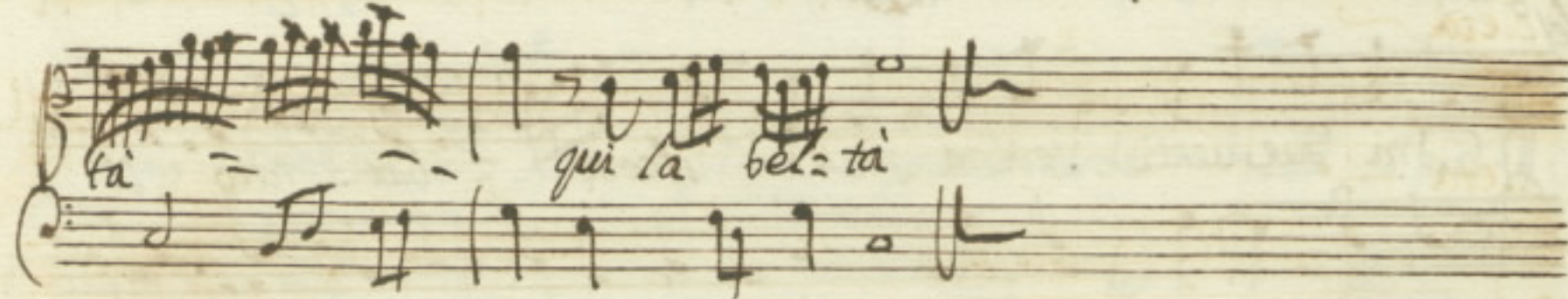
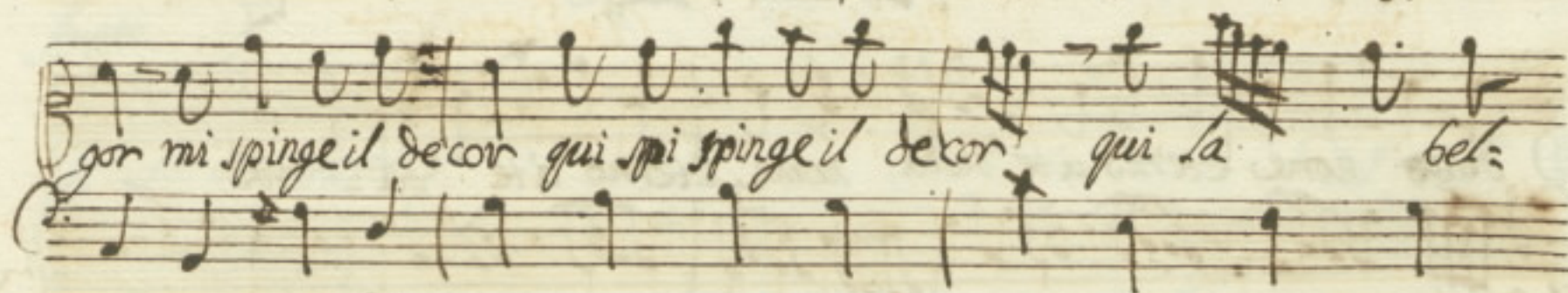
nome eterno a:te da=ra di cle: mente hoggi il per=

dono nome eterno a:te darà nome eterno a:tè da=ra

Alleg.

(Ira due venti) sembra neve il com = bat = tutto il

co bat = tutto con So re = a fiew



And. *Andante*

Vendetta *pie. Dieta* Vendetta

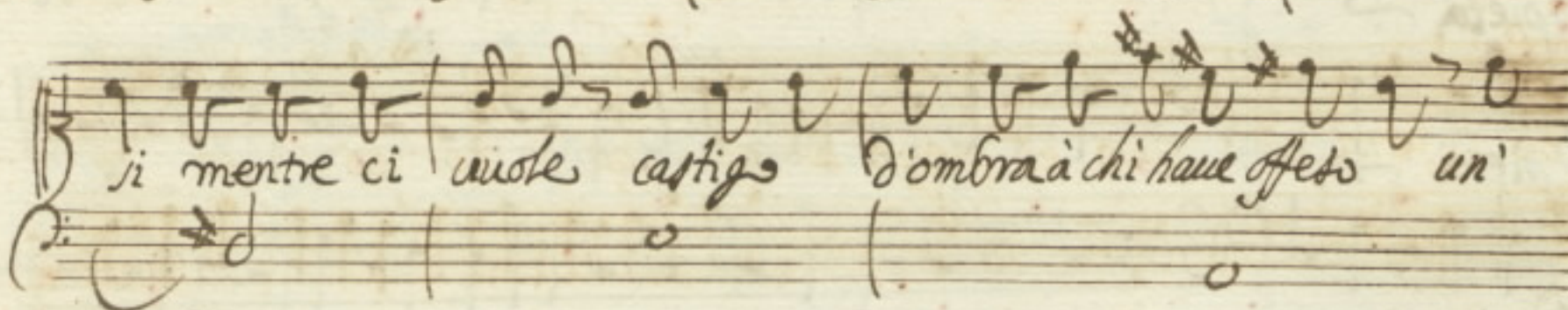
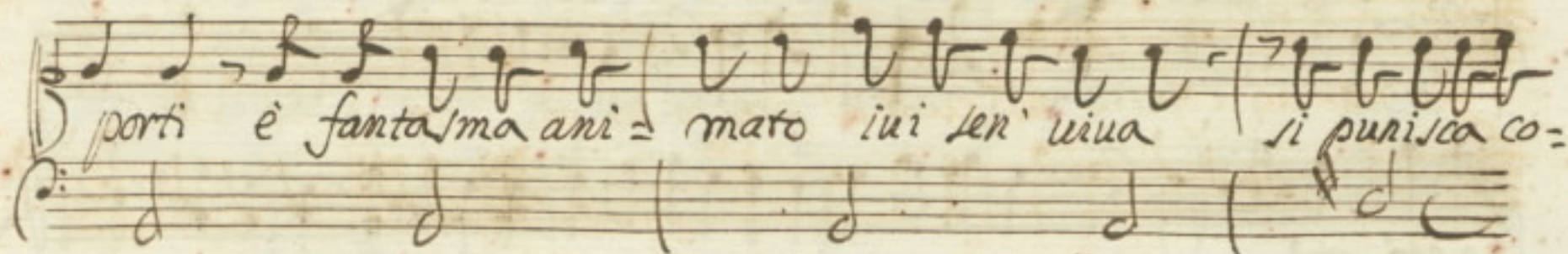
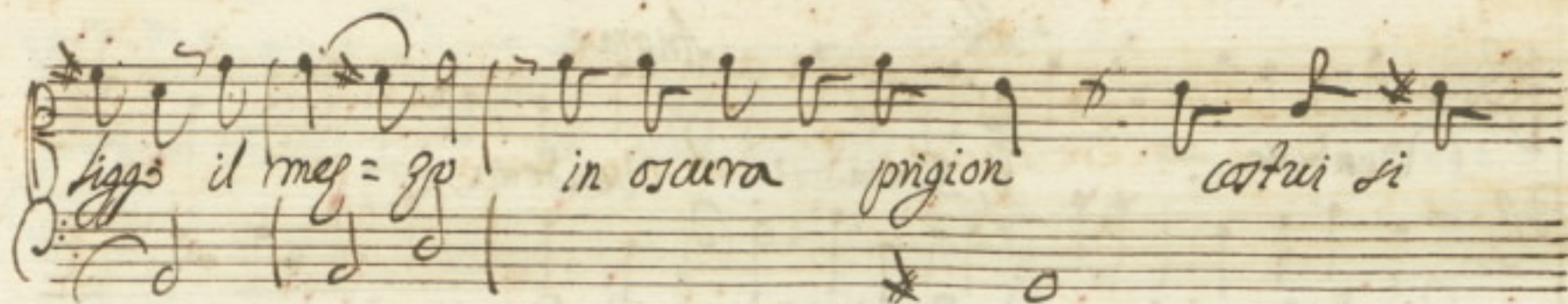
Vendetta *Dieta* Vendetta

pieta

pieta

Andro

Accio nō sia apolto ne puni-to il di-prezzo tra pietade e ingore e



gabino

se in carcere oscurè dal mio fato condannato

già men'uo i ferri no' cuo no' prezzo no' no' no' no' no'

no' i ferri no' cuo no' prezzo no' no' no' no' no' no' i

ferri no' cuo no' prezzo no' no' no' prezzo no' no' a 2.

Anacore

Cinga il crine d'entrambi li sposi nobile fiera

Cinga il crine d'entrambi li sposi nobile fiera

Cinga il crine d'entrambi li sposi nobile fiera

D'or Vostri punte di strali gelati misero af= fritto cor

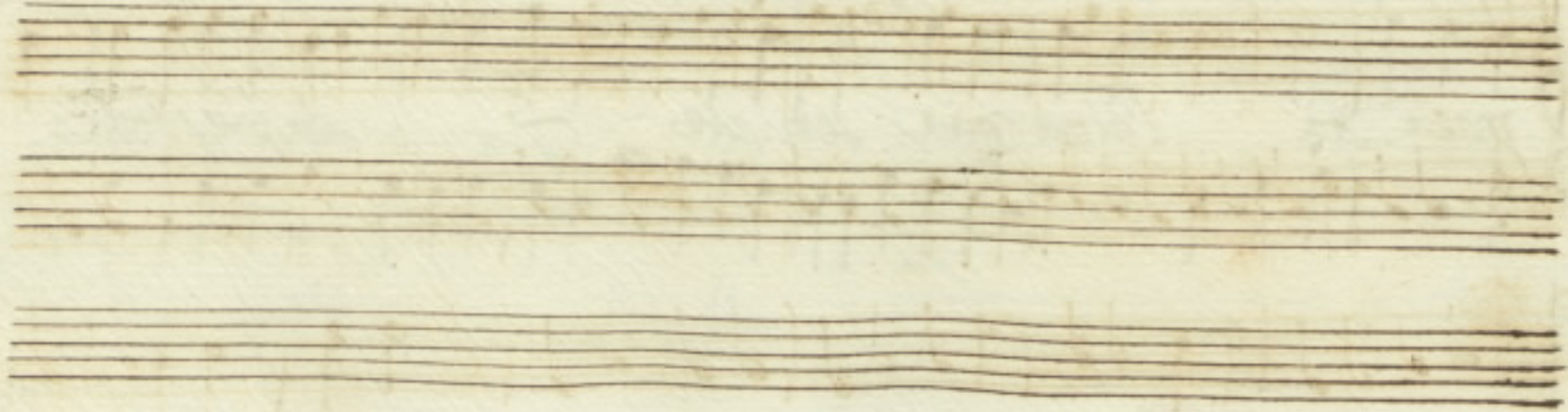
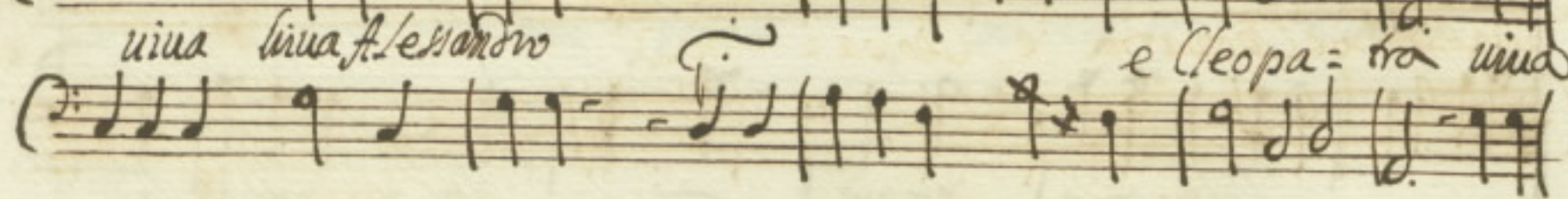
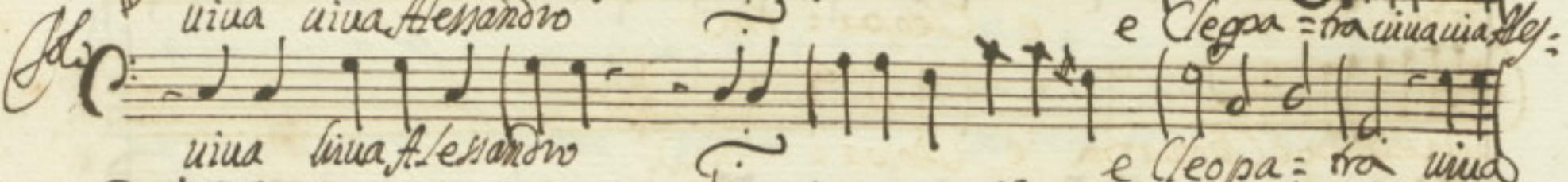
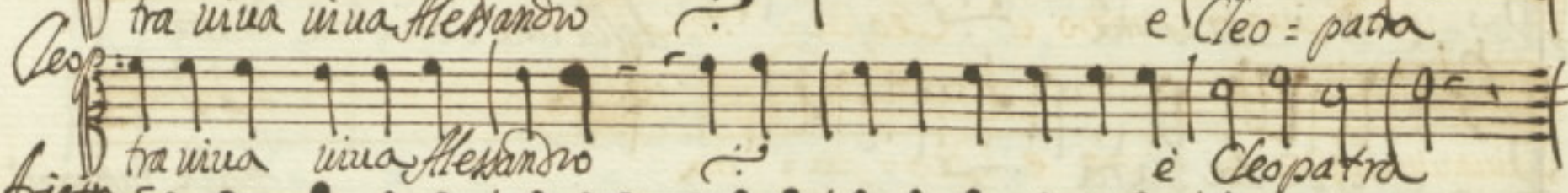
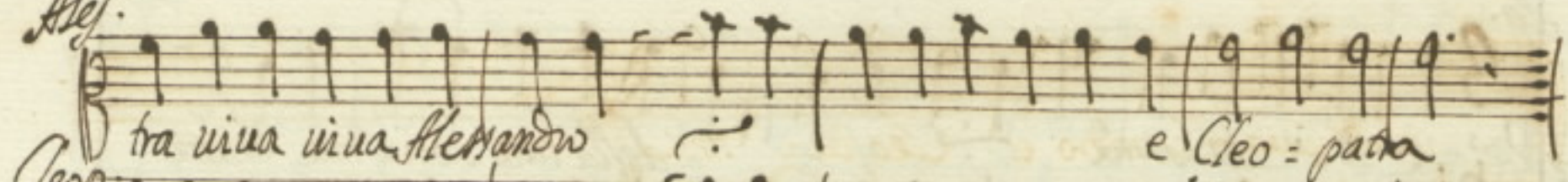
D'or

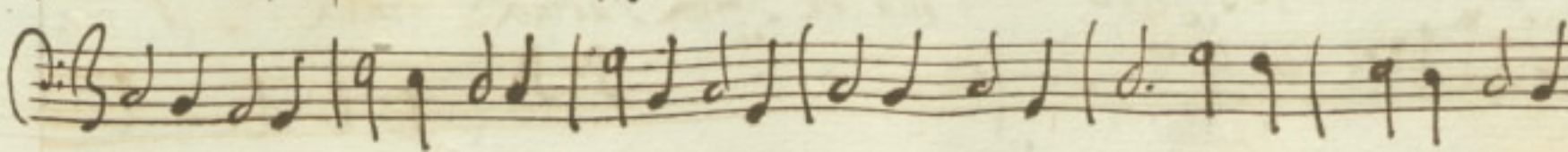
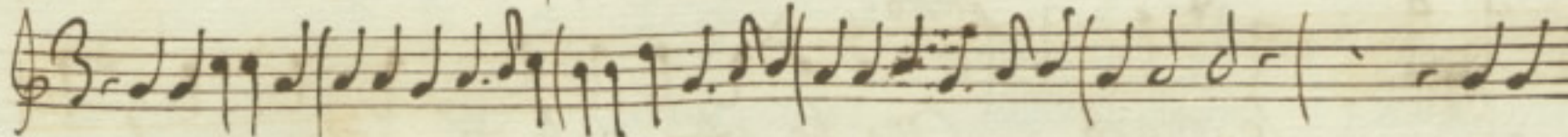
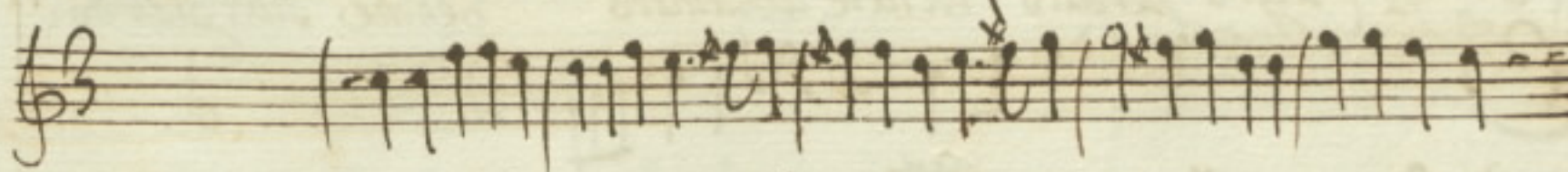
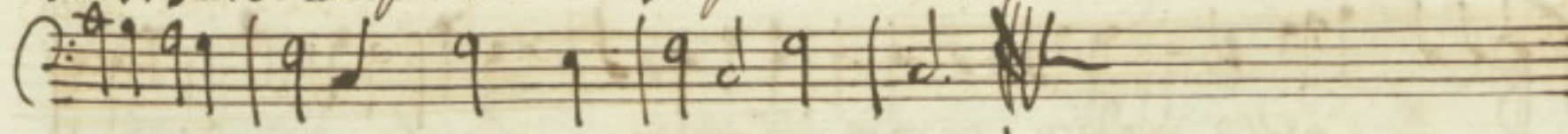
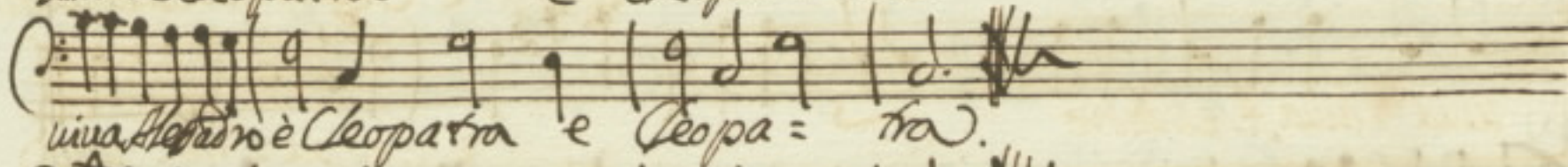
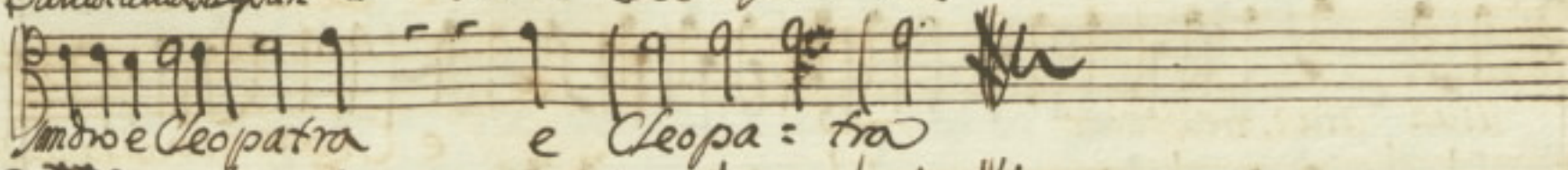
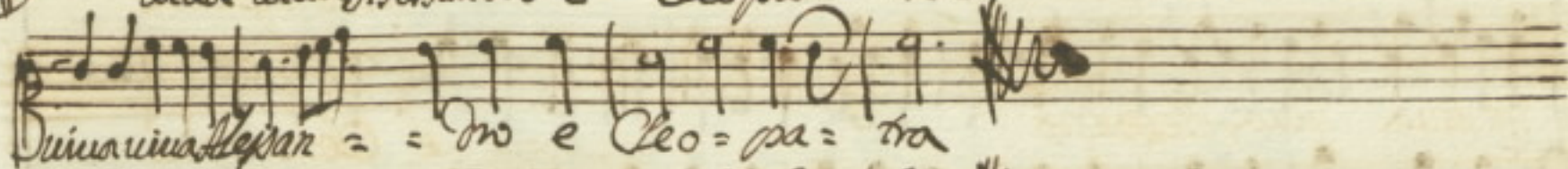
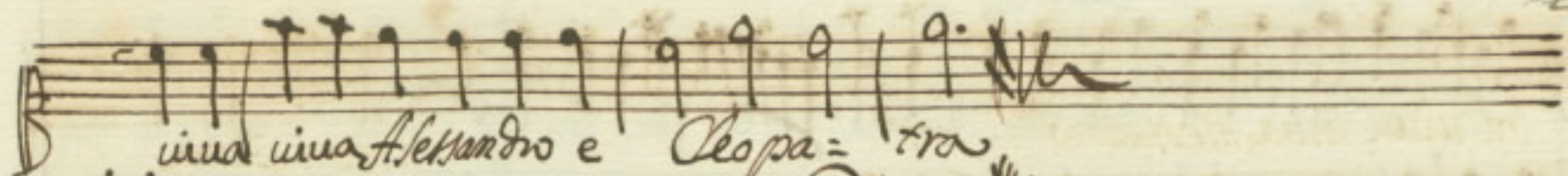
a 2.

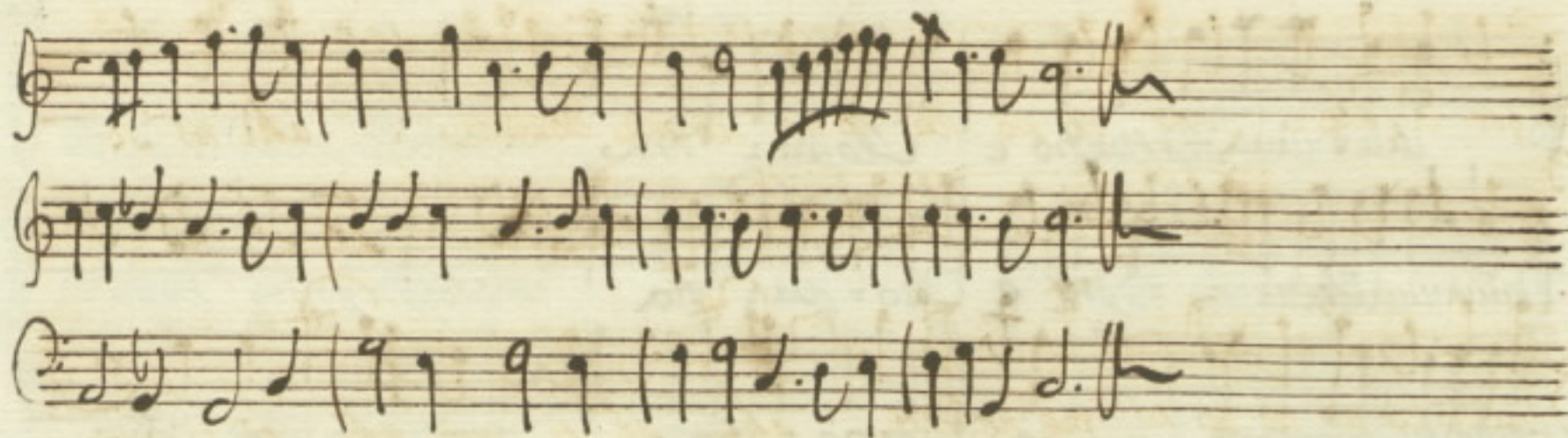
Alleg.
Cello *Si si che sarà della tua som- ma beltà*
Si si che sarà bella tua gran!

L'alma mia sempre sem- pre idola-
mae- Hò L'alma mia sem- pre sempre idola-

Alleg.

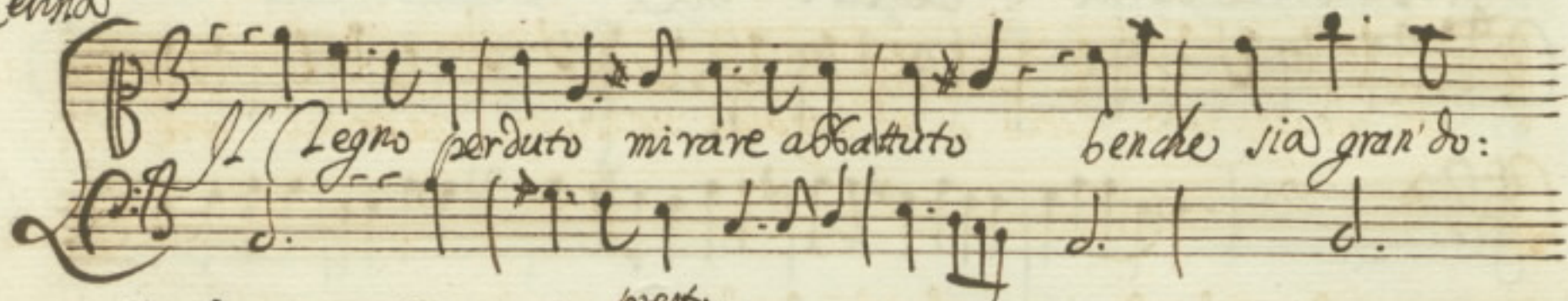




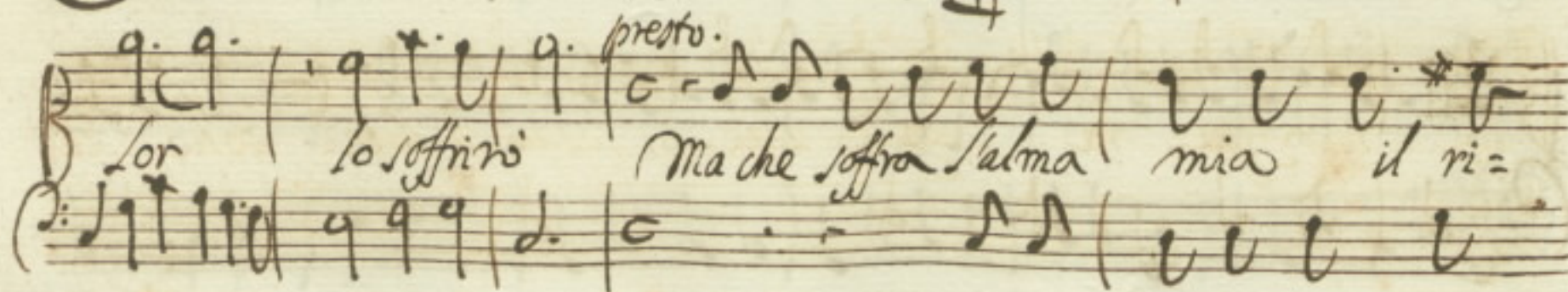


Scena III. CELISIA. SOLA.

Celino



Regno perduto mirare abbattuto benche sia gran do:



Lor lo soffrirò Ma che soffra l'alma mia il ri =

gor di Volo: sia no no no no no me dolente ahi no si

può no no no no no me dolente ahi no si può ahi no si può

ahi che cangiando Cielo io no cangiai uentura ne trouai sorte in:

Vua = rian figu = raa spoglie uane ui lascio in aban: dono no

più Celisia no' Demetrio io so = no

SCENA III

GUIDO, e CELISIA

Guido Celis.

che fai Celisia Ah! Padre troppo soffrir san hor

Pic

no son bastante a sof = frir tanti affronti rimirar che un Villano

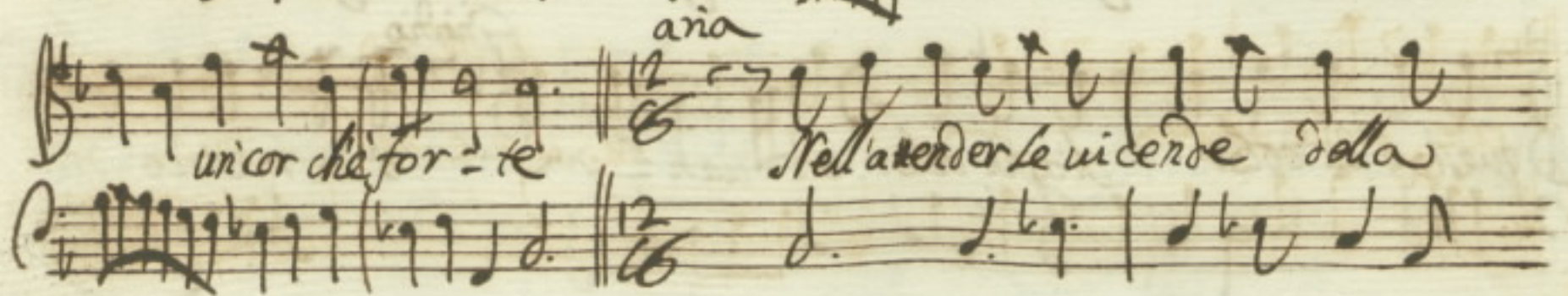
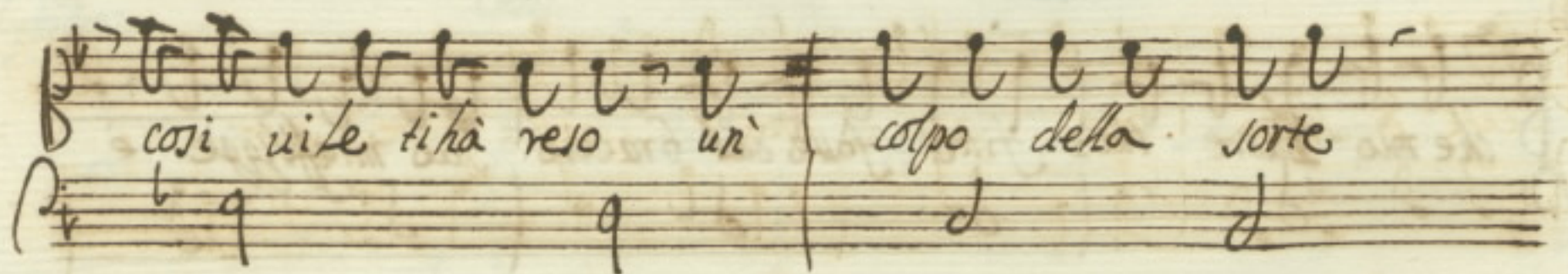
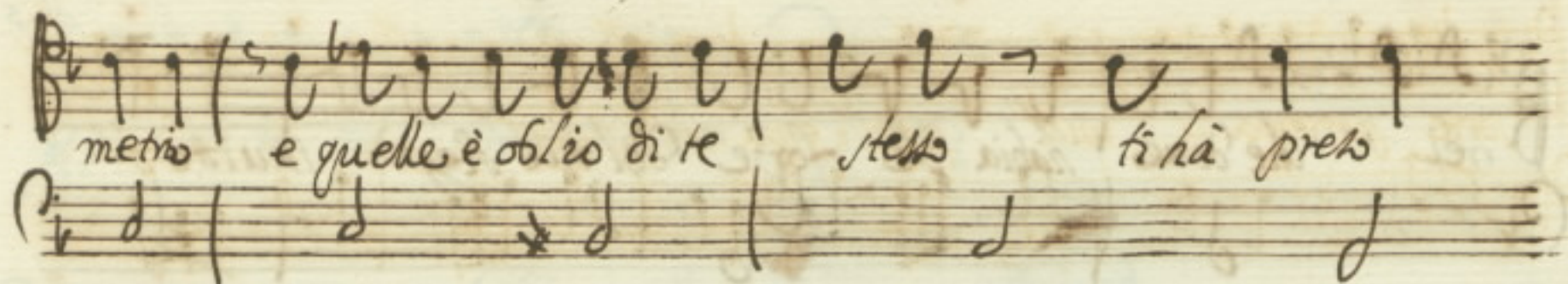
del Diadema souano doueto al crine mio cigna le chiome ho soffri =

rei che dome habia le forze del mio Regno inuitto

che mio Spore tra- fitto fosse dal braccio suo mi affigge e

uerso ma chei con Cleopatra mi tolga del gioire ogni speranza

questo è un dolor di ogni dolor a- uan- za o demetrio de-

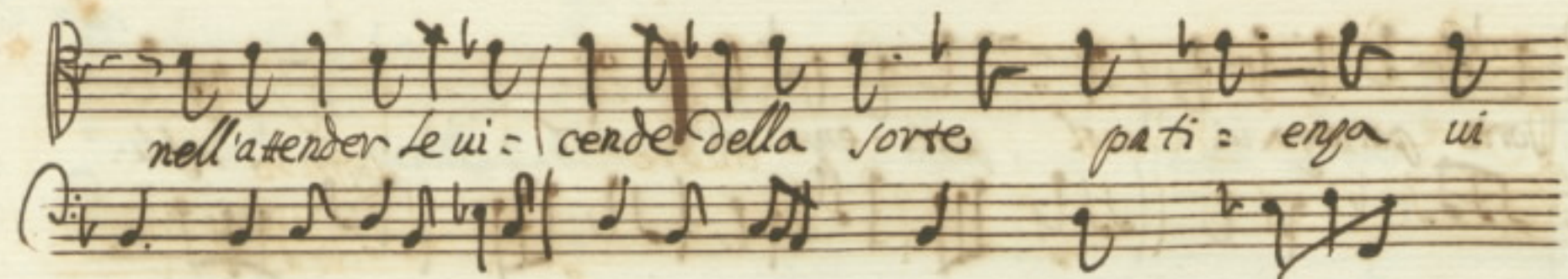


sorte patienza ui vuol pati = ena ui vuol influ.

= ena di stella rea pati = ente pati = ente pur' uin =

le ene = la cade al fin chi troppo al:

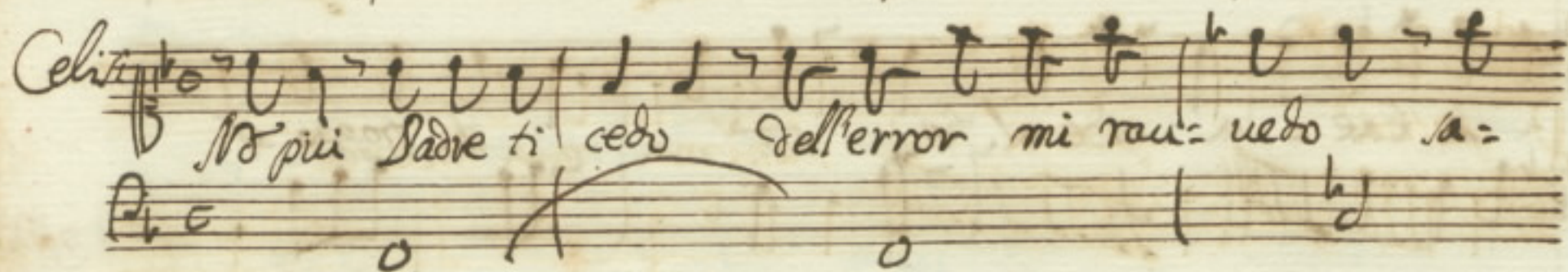
cede gioia aspetta chi vince nel duol



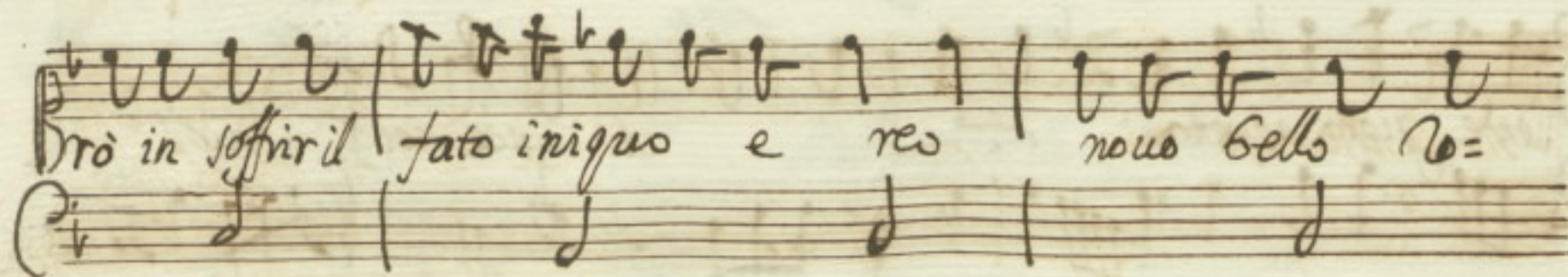
 nell'attender le ui: cende della sorte pati: enga ui



 uol: patienza ui uol:



 Celio No piu Sadre ti cedo dell'error mi rau: uedo sa:



 Drò in soffrir il fato iniquo e res nouo bello co:

forte altro Berreo tacerò soffrìrò

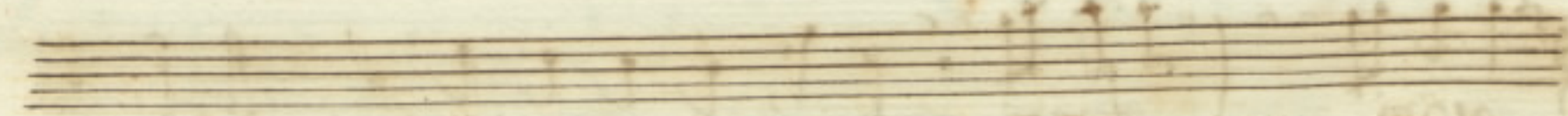
sin che uenghi quel di che ueda e: Ainto chi mi ingelosì

patirà spererà l'anima mia merce'

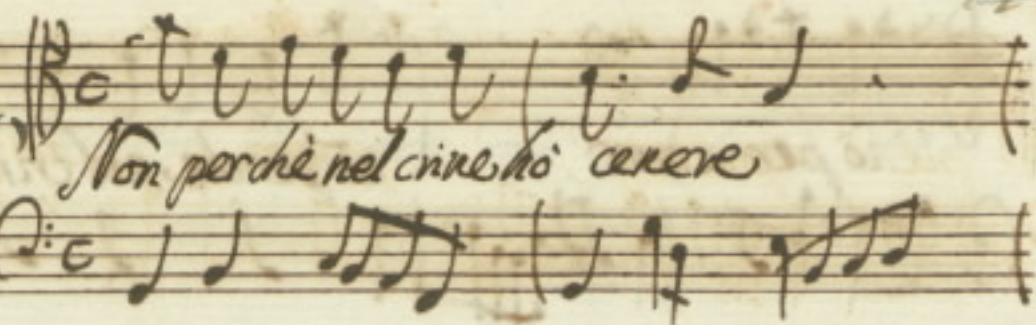
sin che il nemico mio ca - - - da al mio

piè patirà spererà / anima mia mercè sin che il nemico

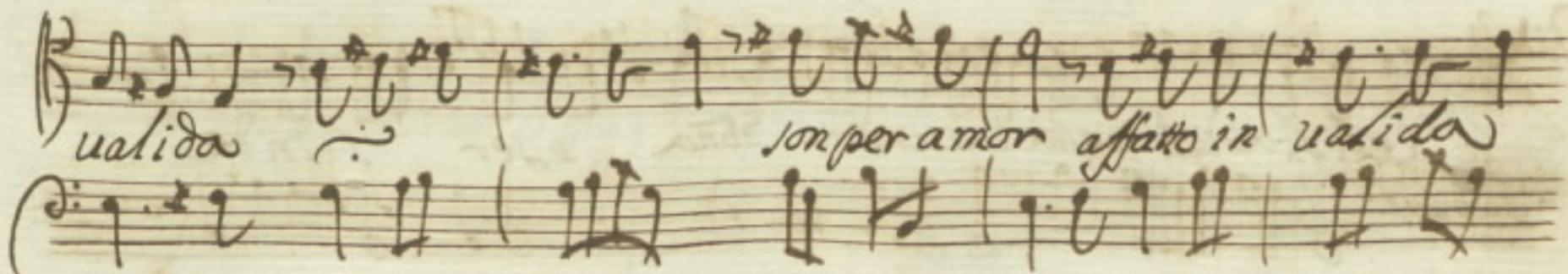
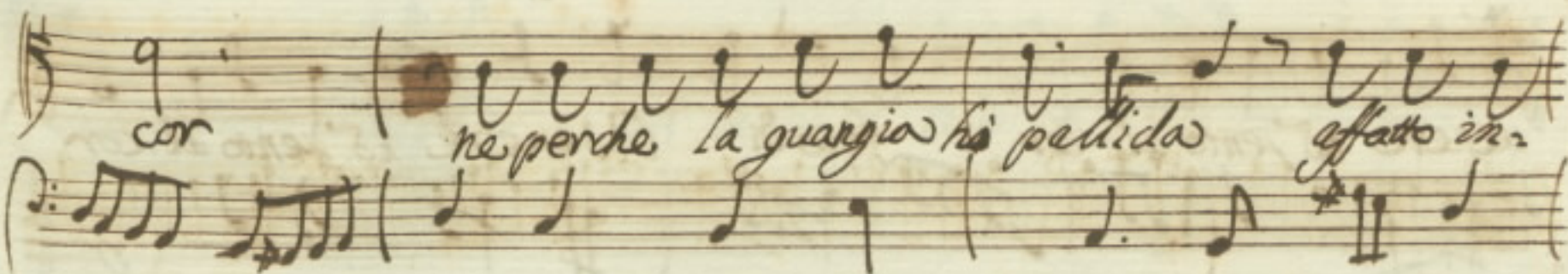
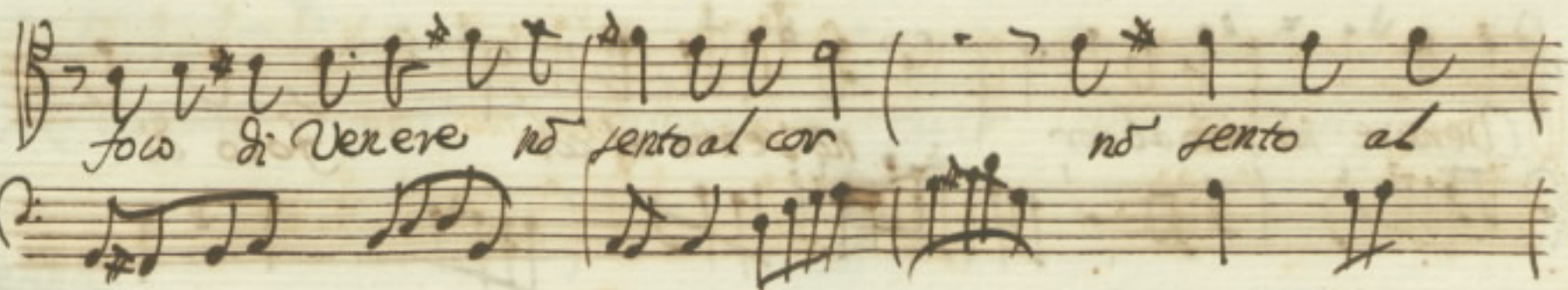
mio ca = da al mio piè



Scena v. Velina



e Detti

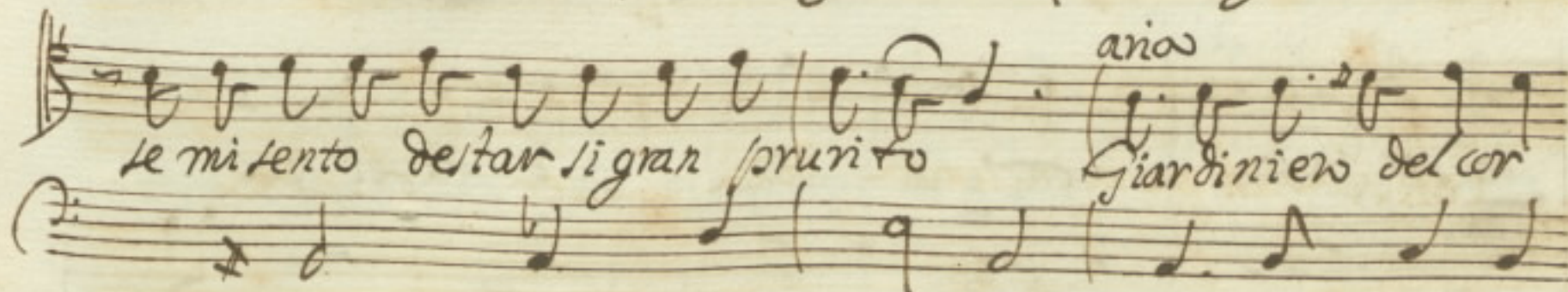
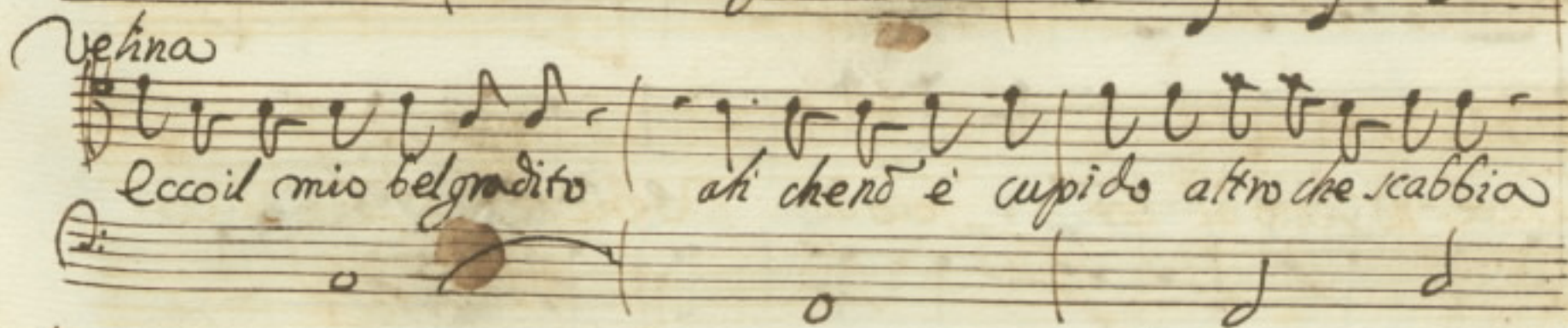
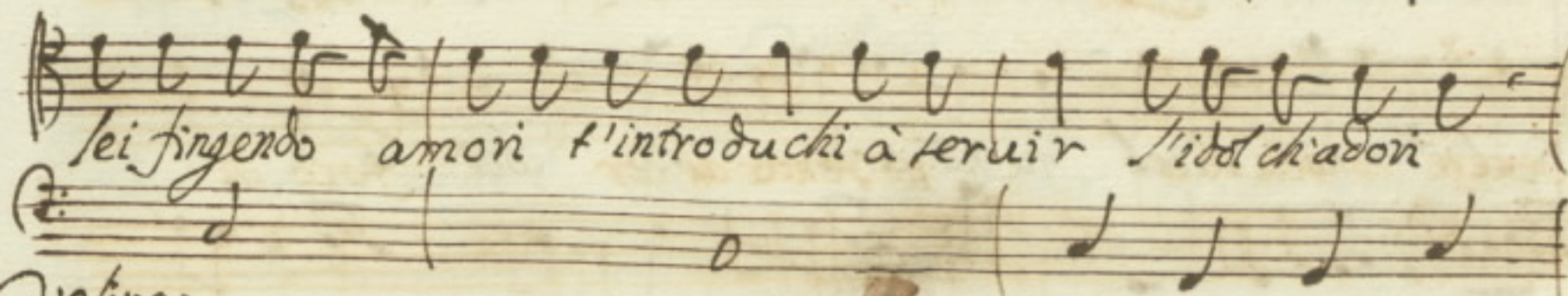
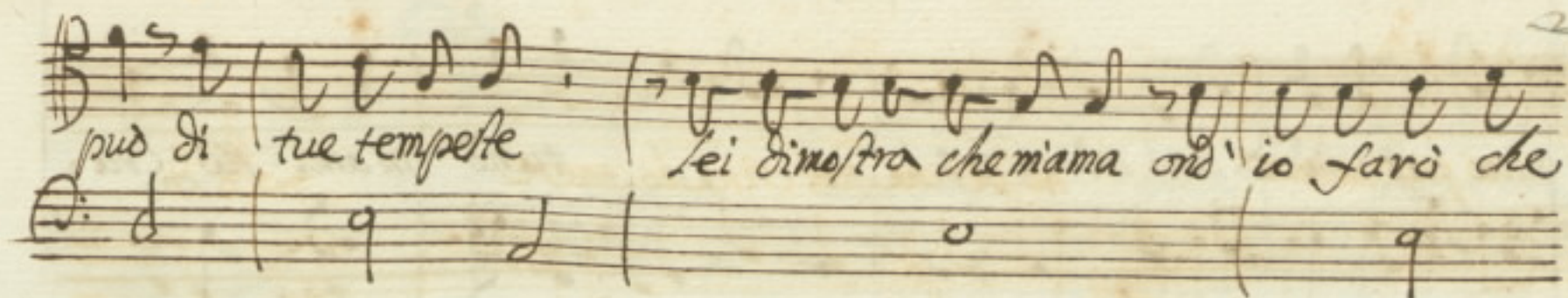


hò per amor nò perche nel crine hò cenere foco di

Venere nò sento al cor nò sento al cor foco di

uenerè nò sento al cor foco di Venere nò sento al cor

Grillo
Celisio ueti questa incurata donna effer l'inde



Handwritten musical score for a duet, likely a scene from an Italian opera. The score is written on two staves per system, with the upper staff in treble clef and the lower staff in bass clef. The lyrics are in Italian, and the music is in a 19th-century style.

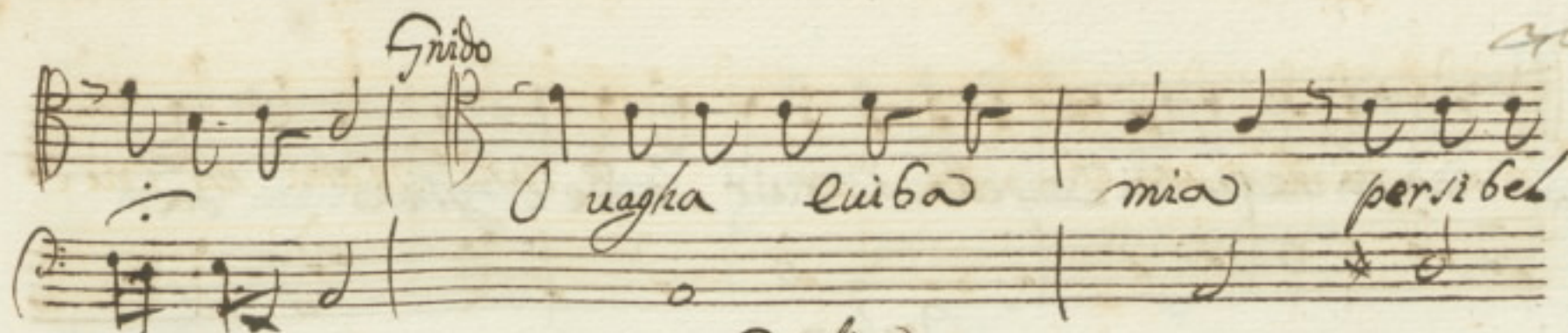
System 1:
Upper staff: *mis . tu nò m'ami nò*
Lower staff: *tunò m'ami nò cru:*

System 2:
Upper staff: *del nò crudel tu nò ardi nò com' io*
Lower staff: (no lyrics)

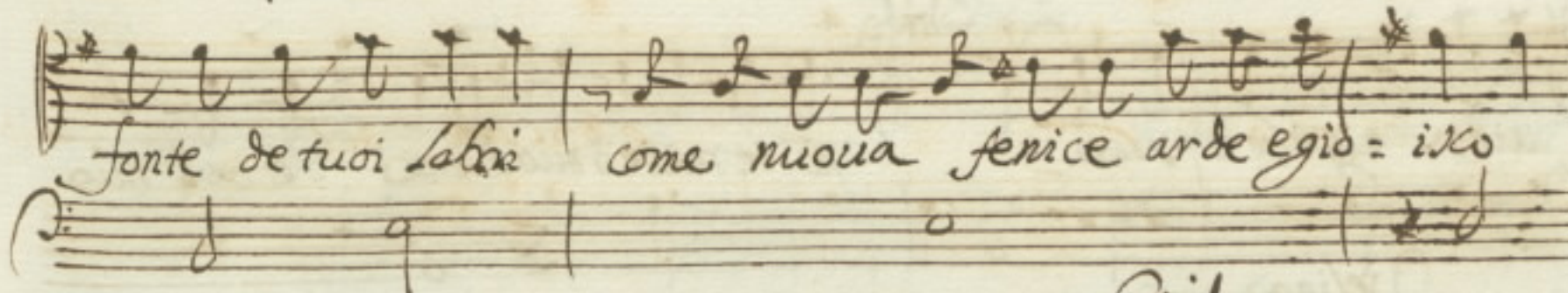
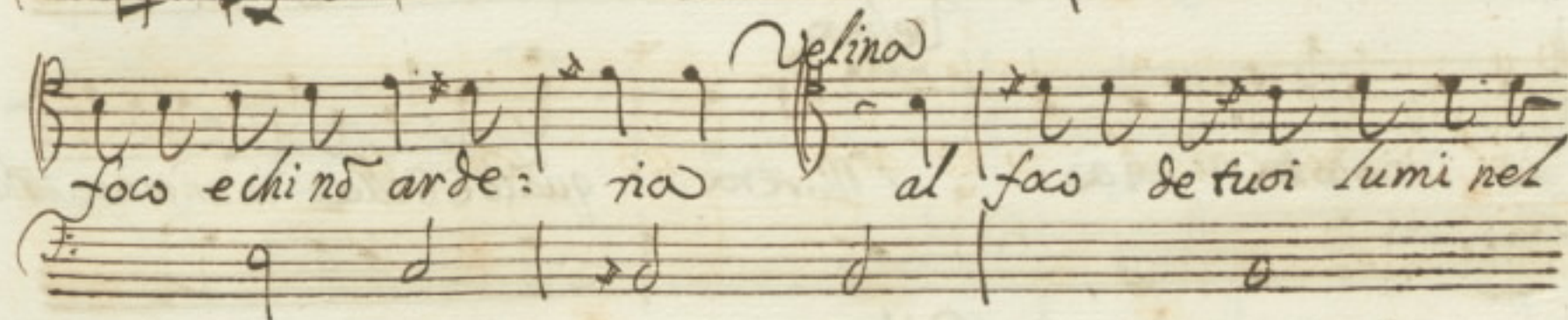
System 3:
Upper staff: *io son foco*
Lower staff: *e tu sei gel*

System 4:
Upper staff: *io son foco*
Lower staff: *e tu sei gel*

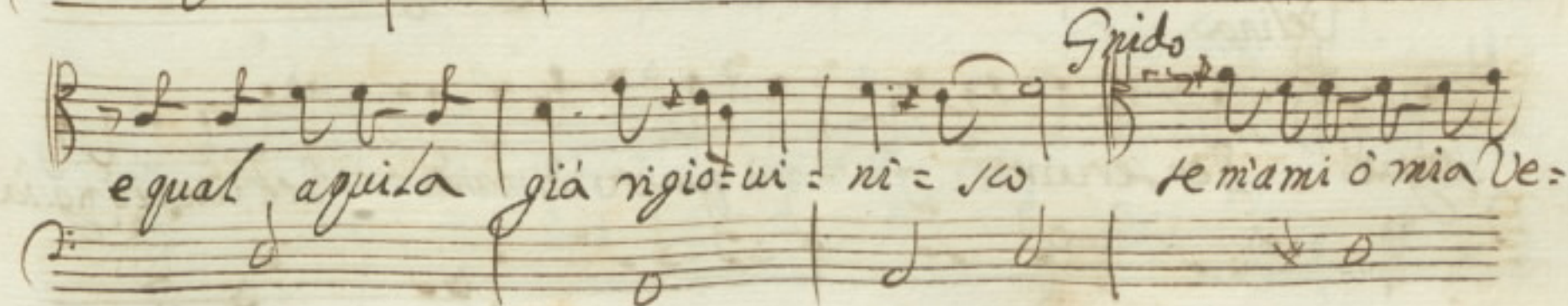
Grido

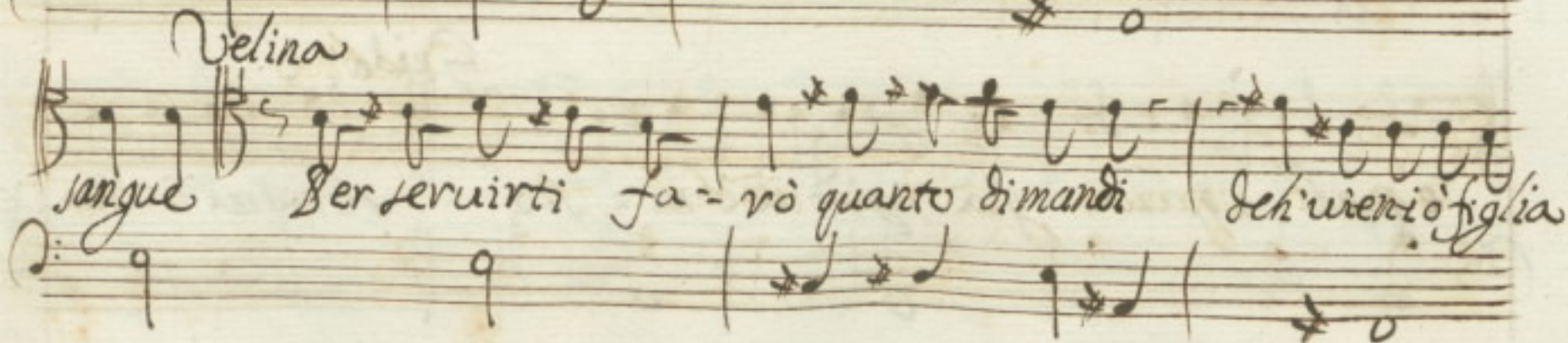
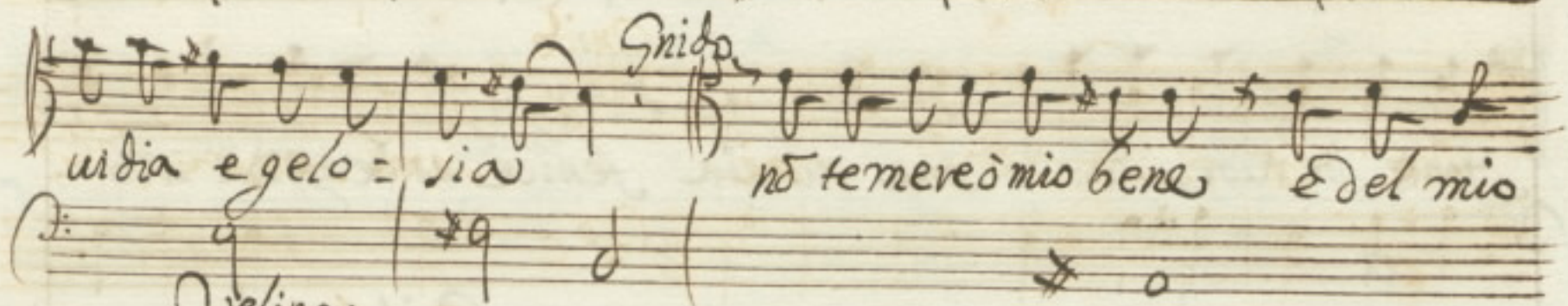
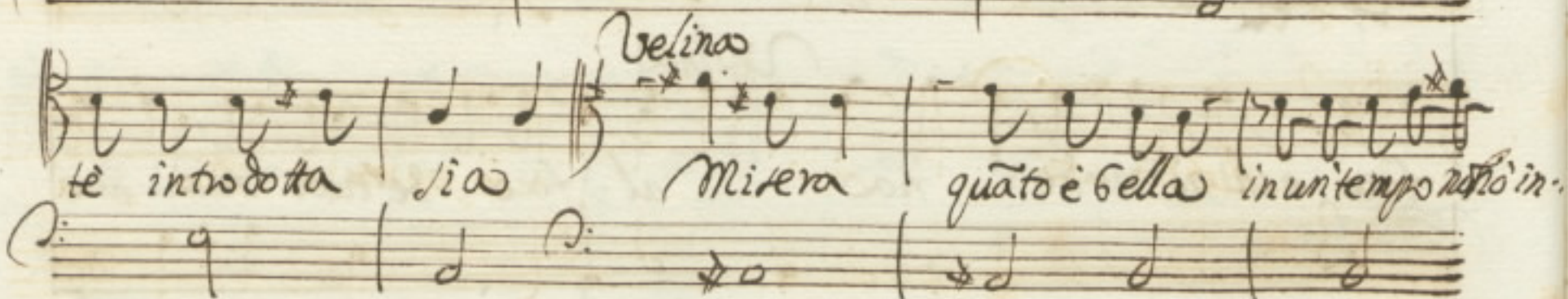
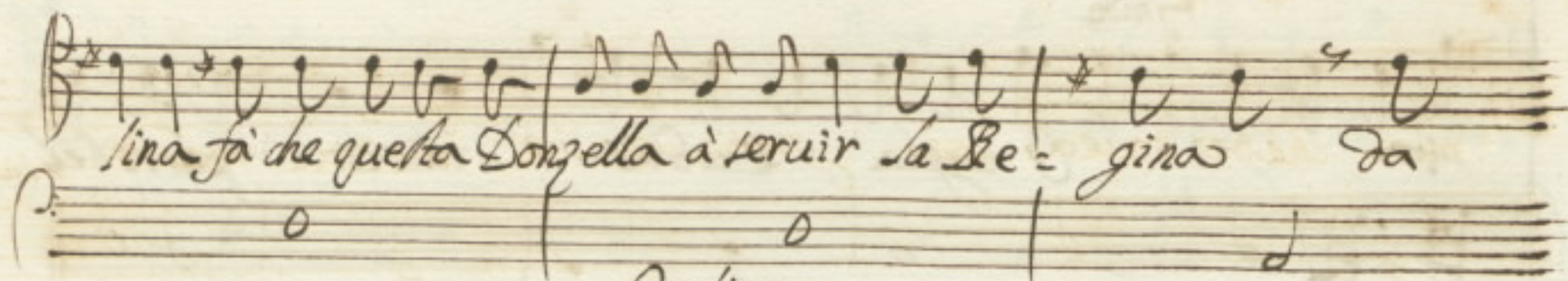


Vesina



Grido





mia che ben douea una gratia seruire a cita: rea segue.

Subba cori io parto a Dio a

Dio no ti cor: dar di me Spirito Jam sempre Idol

Ueltra mio ti prometto imobil fe no

ti ricordar di me ti prometto imòbil fe

Se un'legno, e la speme tu dormi tu dormi tu dormi alma mi = o

Handwritten musical score on page 33. The first four staves contain musical notation. The fifth and sixth staves are empty.

penoso tormento il

Handwritten musical score on page 33, featuring two staves with lyrics written below the first staff.

petto m'ingombro se solo il contento tu spe = ni tu speni da un'

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical notes and rests. The lyrics are written in Italian.

om = 6ra

si sogna quel bene ch'il co - re ch'il

core desi - si sogna quel bene ch'il co -

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "re de- si" with a long note on "si". The piano accompaniment (bass clef) consists of a series of eighth and sixteenth notes.

Handwritten musical notation for the second system. The vocal line (treble clef) contains the lyrics "leun sogno è la speme tu dormi tu dormi al ma". The piano accompaniment (bass clef) continues with similar rhythmic patterns.

Handwritten musical notation for the third system. The vocal line (treble clef) contains the lyrics "mi - tu dormi al ma". The piano accompaniment (bass clef) concludes the system with a final chord.

Volti & V.V.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and clefs. The third staff contains the lyrics: *mi-a tu dormi tu dor mi alma*. The paper shows signs of age, including yellowing and some staining.

Rosmina

35

Scena VI Rosmina

e CLEOPATRA.

Colo = ni che addi.

tate

tante

imagini

de re

gi

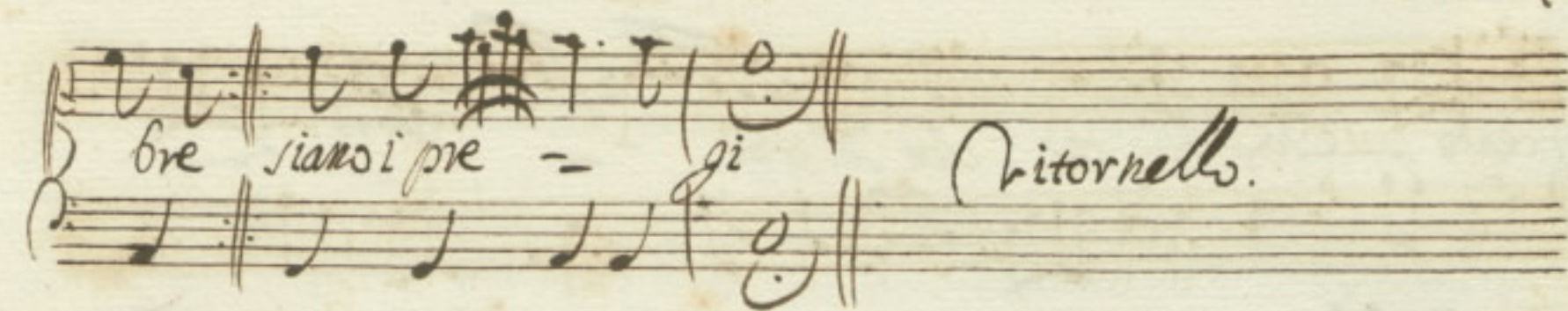
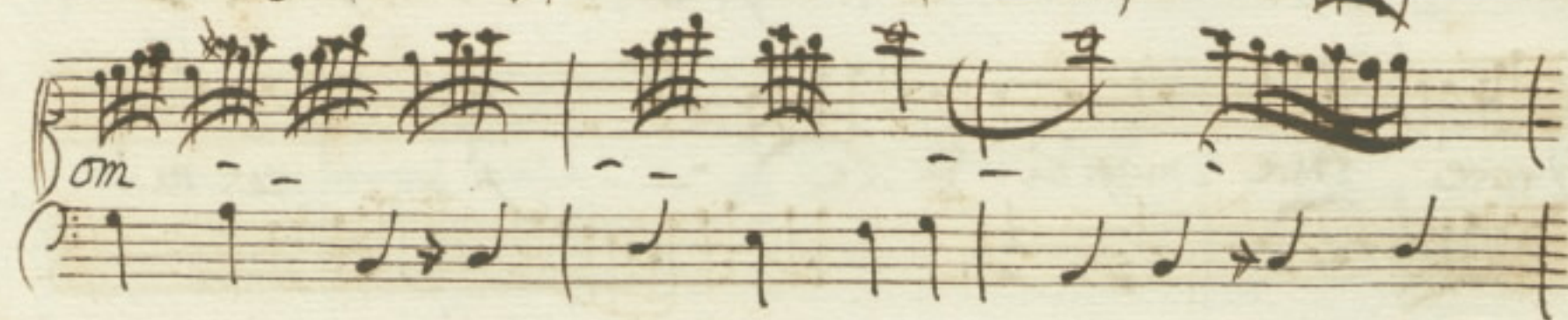
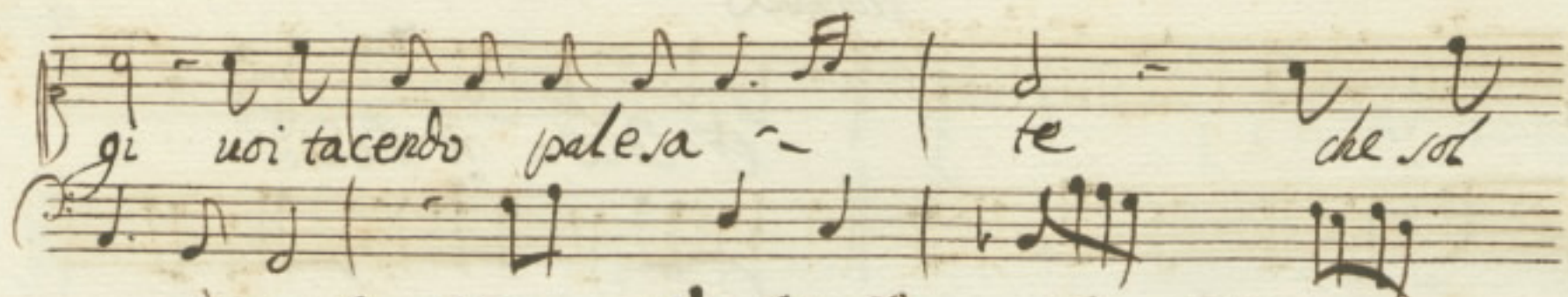
uoi ta.

cerbo pale sa

= te

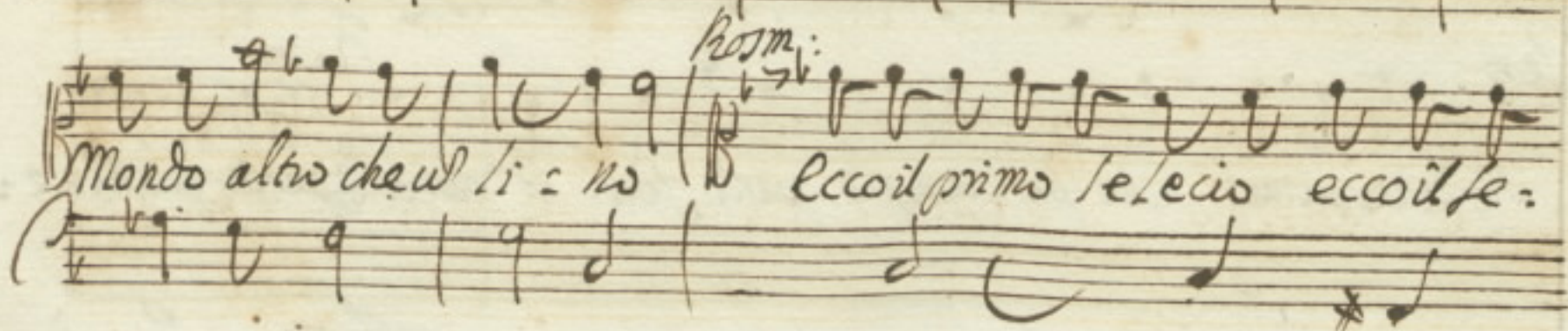
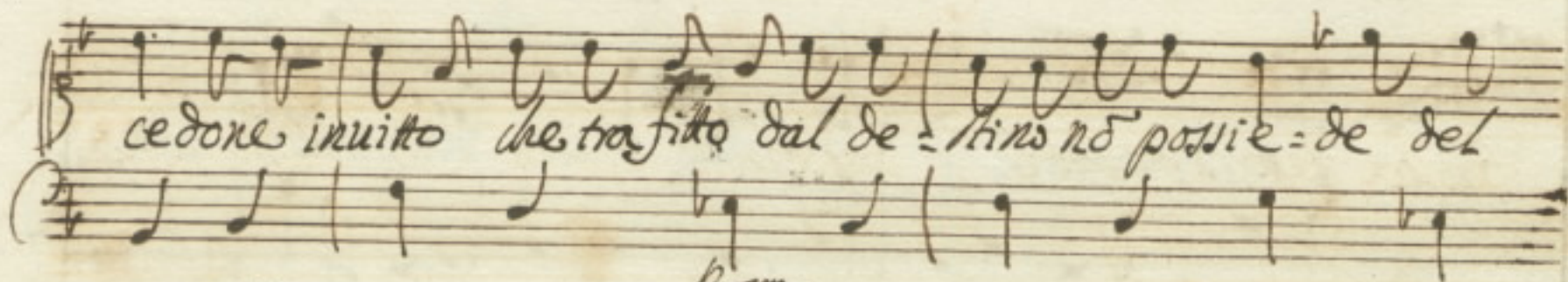
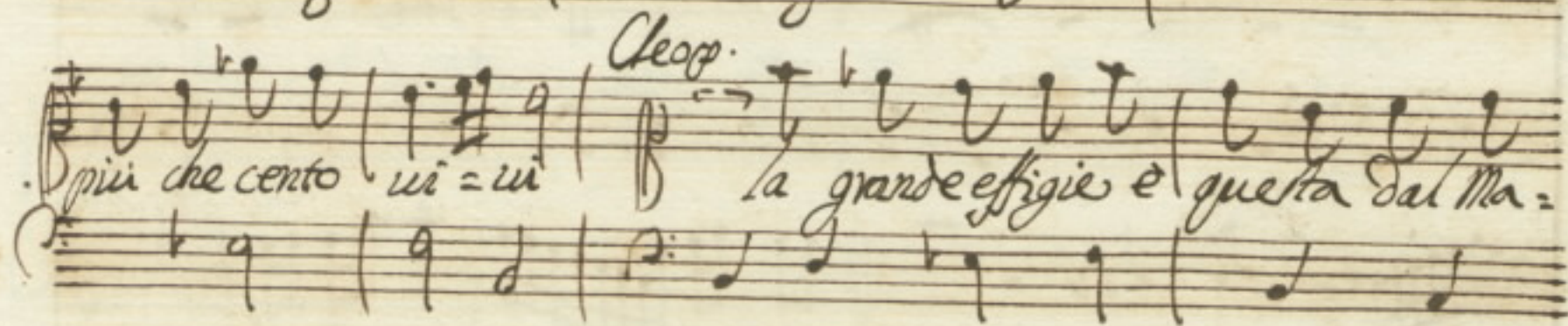
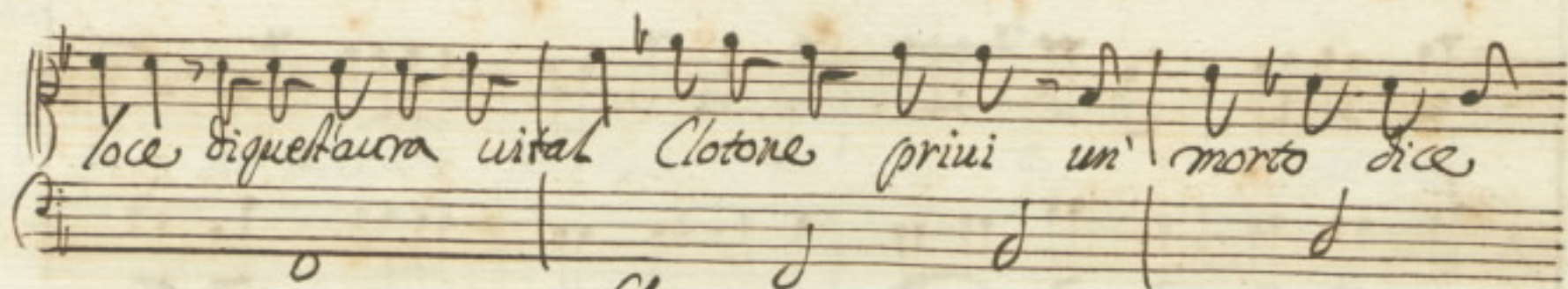
che sol om

bre siano i preg





Ces. *Norm.*
 Normima che con-templi parli forsi cō morti *Norm.* perdir quātō ue-
 o o

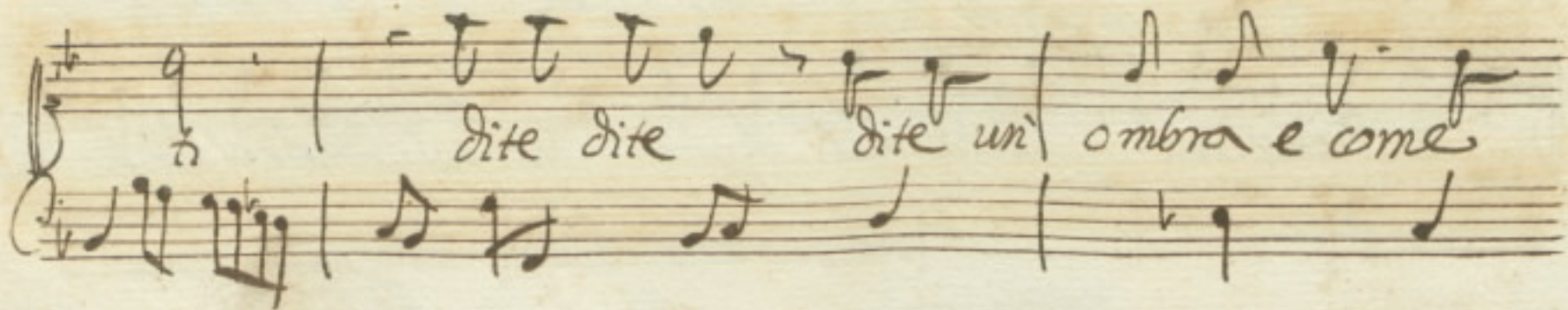
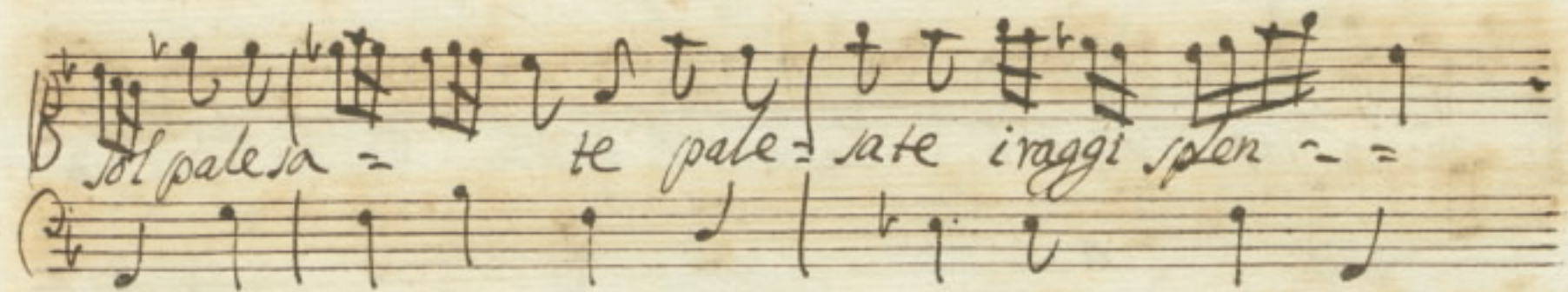
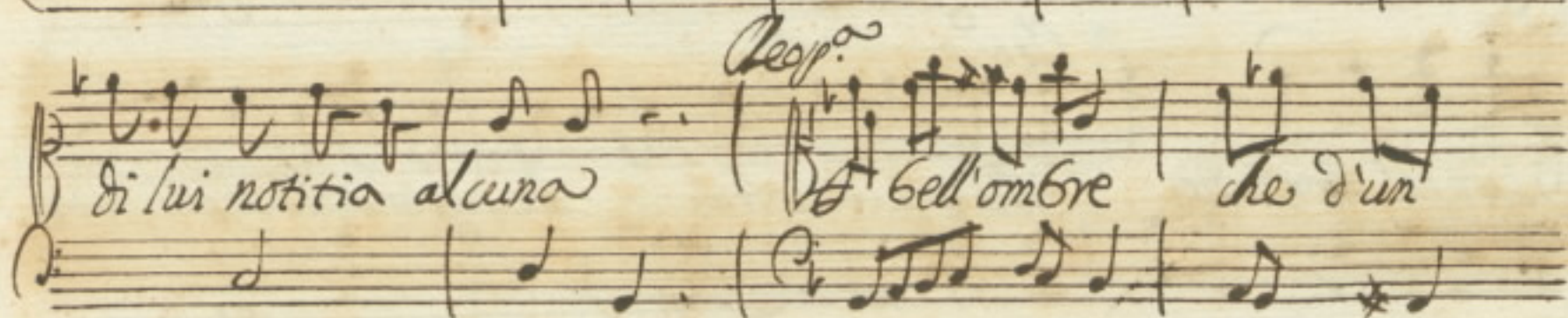
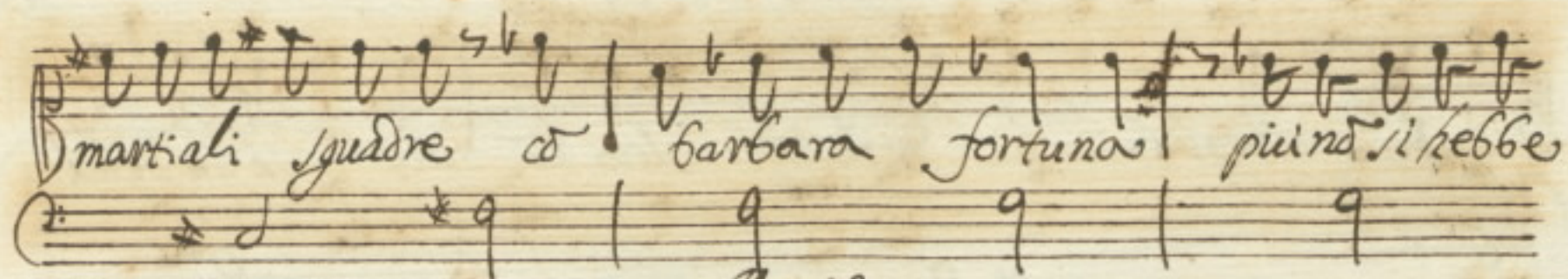


conco degl'Antiochi, e Semetrij altro nō uie ch'un debil

Deo: Buon nel Mon: do Ma chi è costui che ingioureril sembianze

Pro: mostra uago l'aspetto austero il ciglio di Semetrio

e Semetrio estinto il figlio che nel cader del padre le

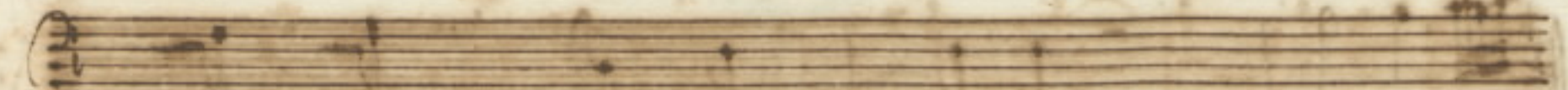


puol dite un ombra e come puol suscita = re incendi ar:

den = ti dite dite dite un'

ombra e come puol suscita =

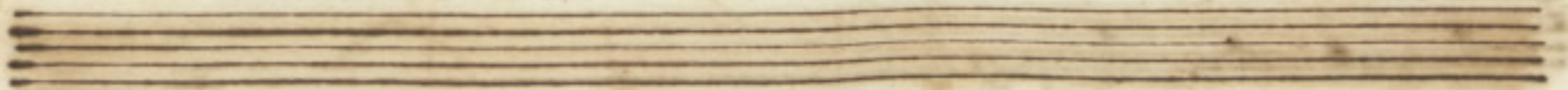
- re incendi arden ti



Allegro

Sean' uago co- lo- re ti può incene- nir ~

ti può incene- nir di- spin- to / ardore po- tras =



Handwritten musical score for two voices and basso continuo. The top staff is for the Soprano, the middle for the Alto, and the bottom for the Basso Continuo. The lyrics are written below the staves.

si potrassi ben' dir di = pinto far:

dove potras si po = trassi ben' dir

Handwritten musical score for a single voice, likely the Soprano. The lyrics are written below the staff.

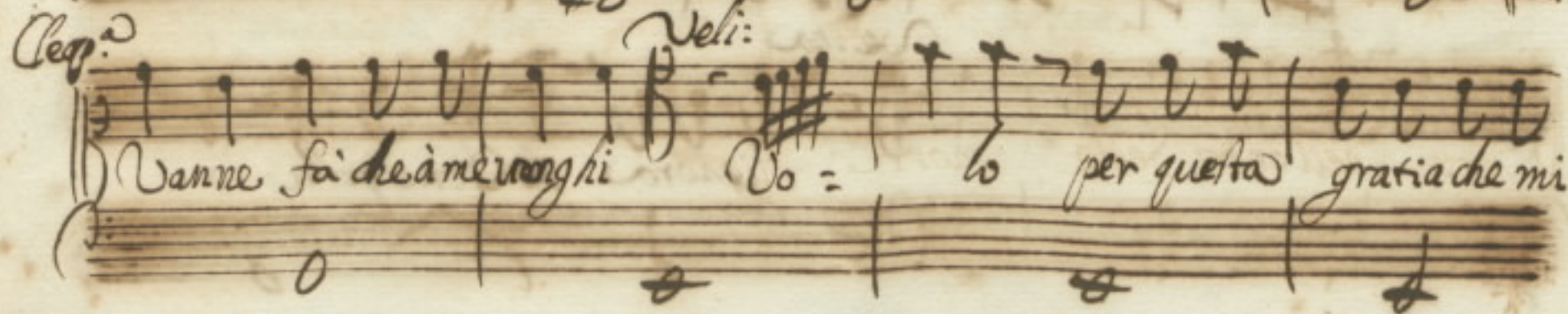
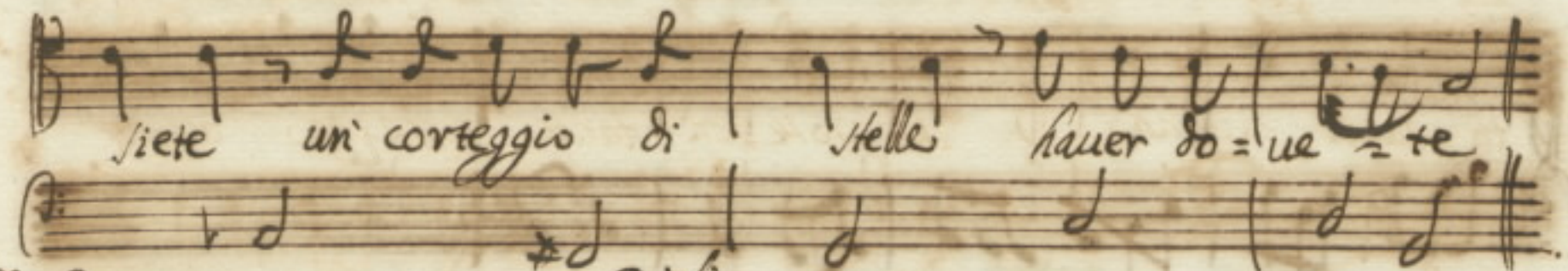
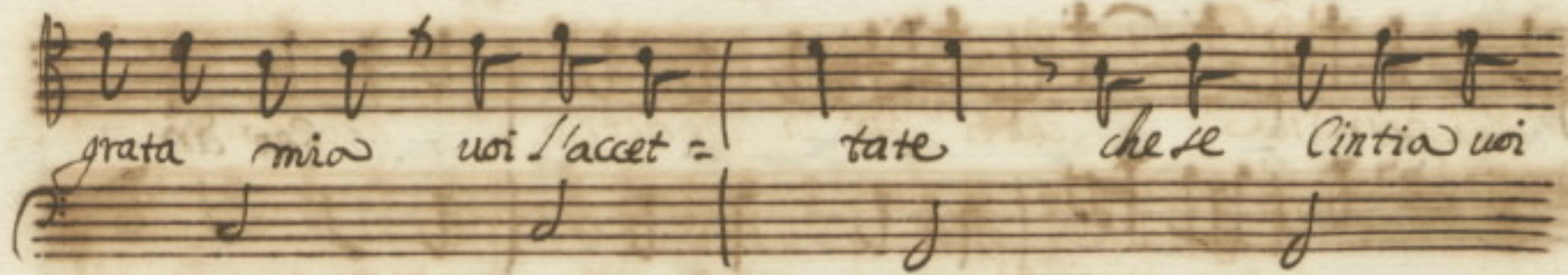
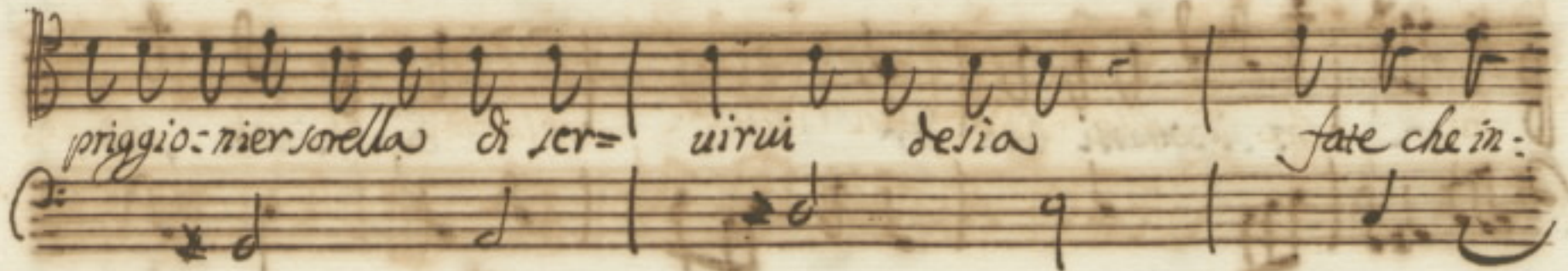
Velina

Handwritten musical score for a single voice, likely the Soprano. The lyrics are written below the staff.

Scena VII. Velina, e

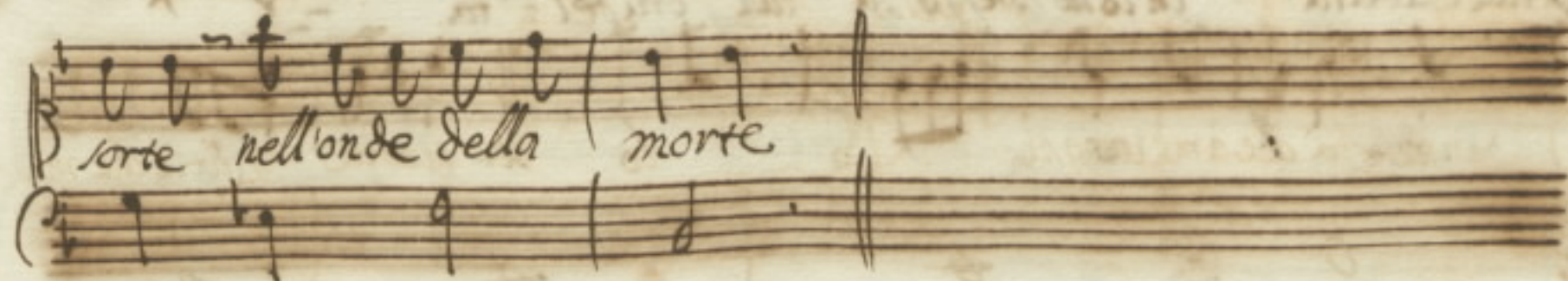
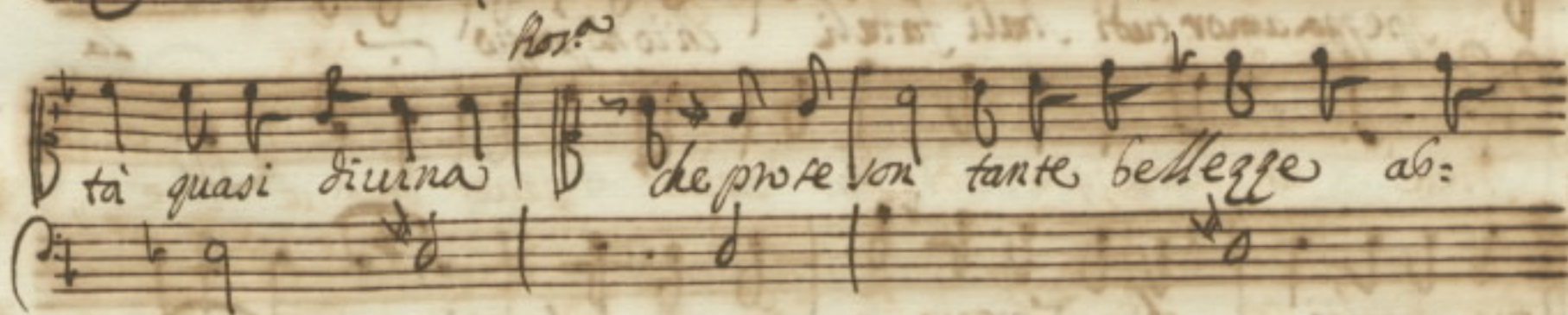
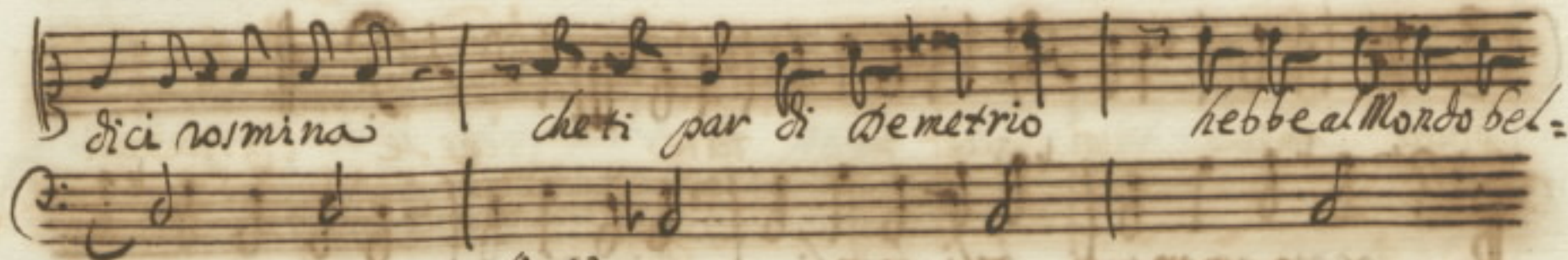
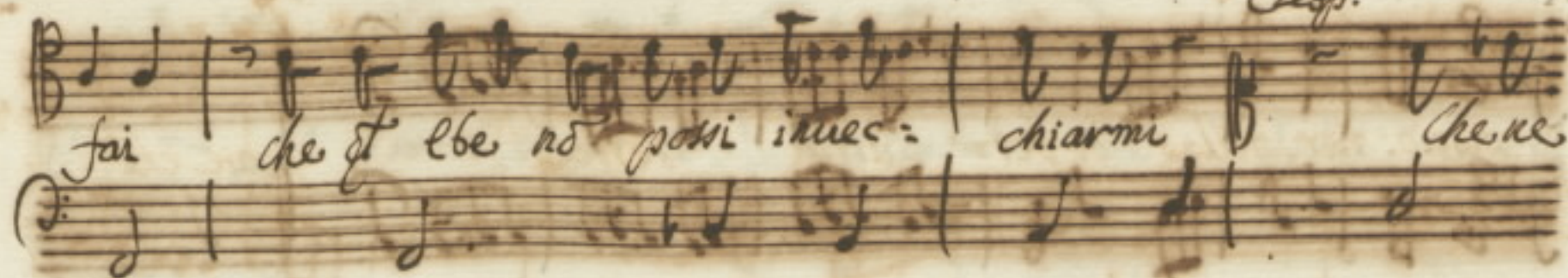
Signora la Donzella del

DELL.



Cleop.

2940



Spezza amor tuoi mali fatali ch'io non prezzo la

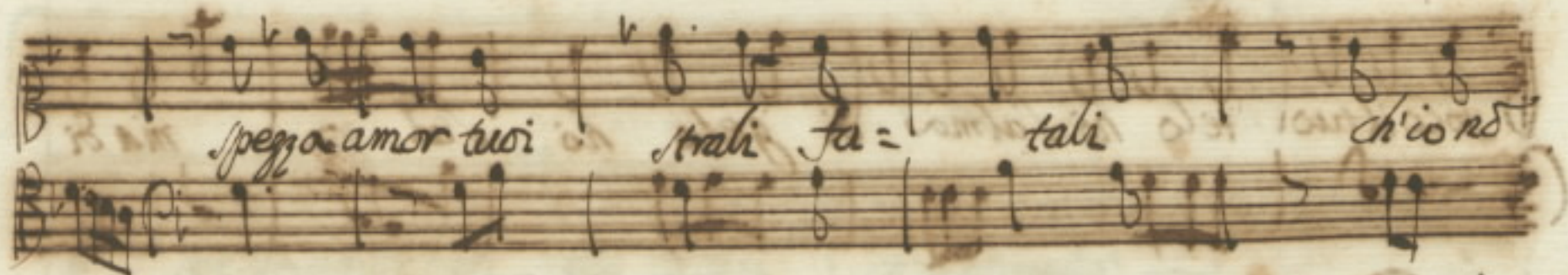
tua crudeltà ch'io non prezzo la tua crudel-tà

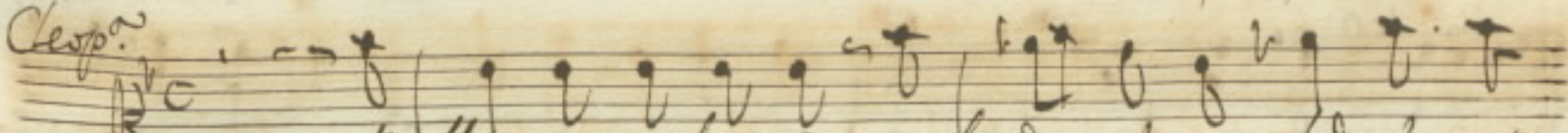
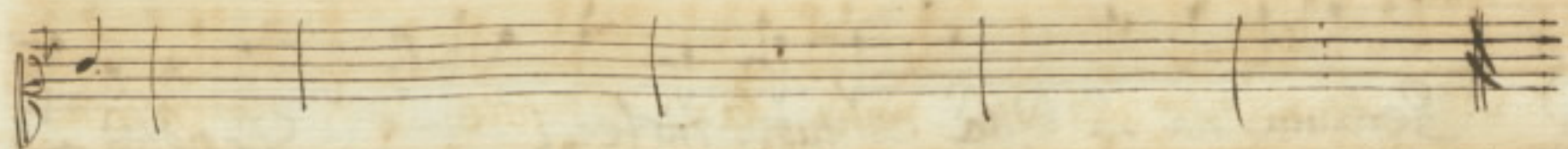
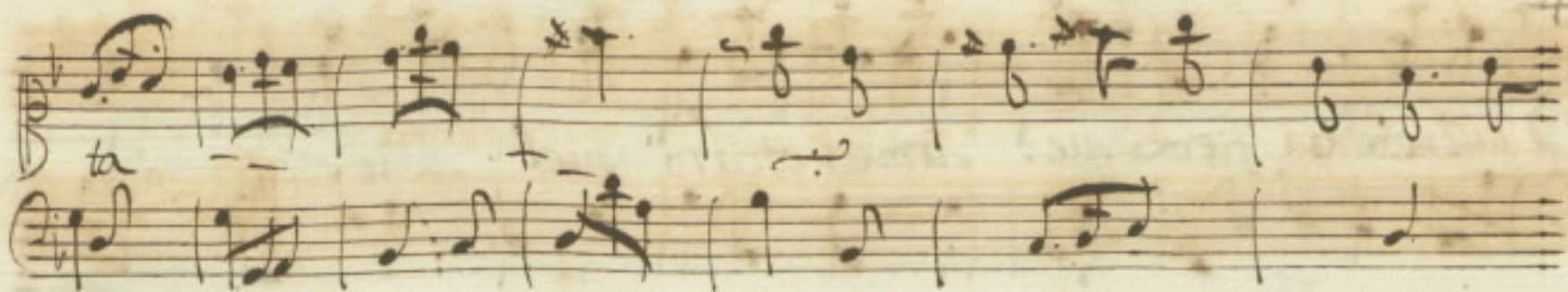
di'io nō prego la tua crudel: - - - - - / e'

foco il tuo telo nō l'alma di gelo nō sal - - - - - ma di

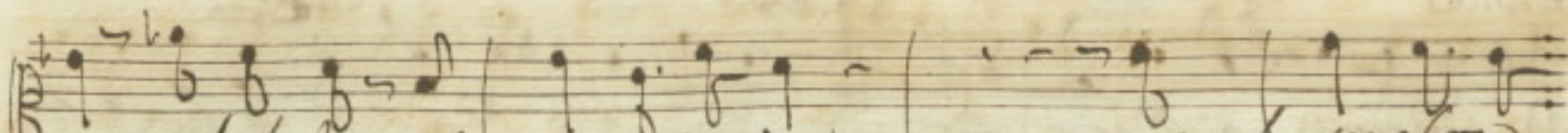
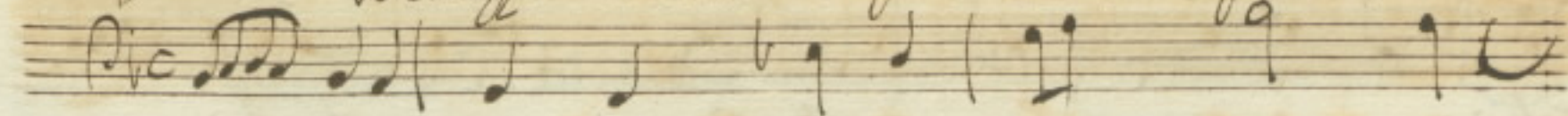
ge: - - - - - que ho core a dardi de - - - - - guardi nō

cède nō crede se vuoi liber: - - - - - nō crede

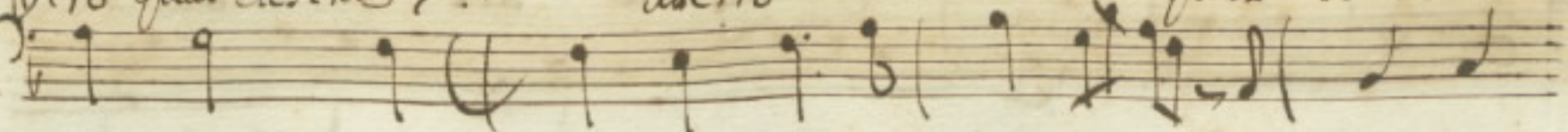


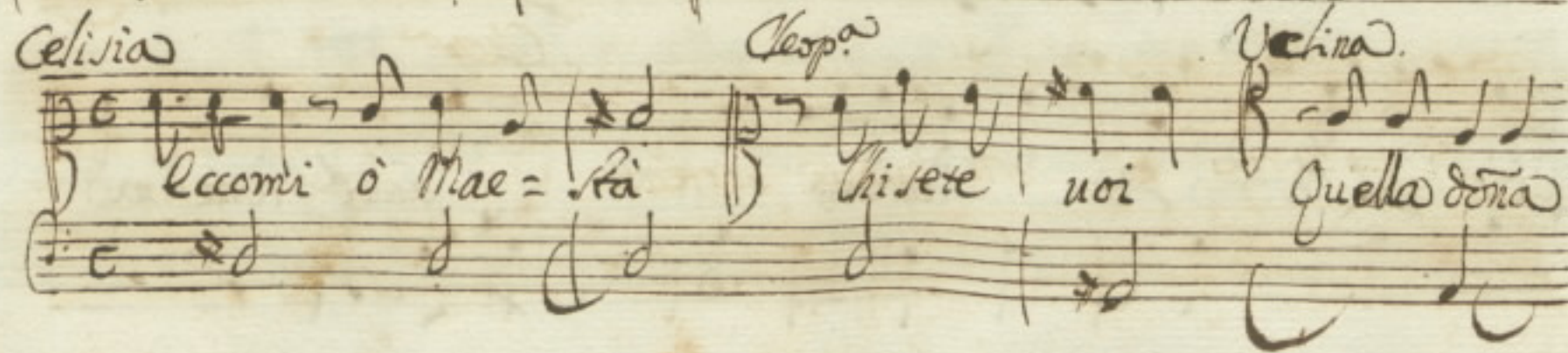
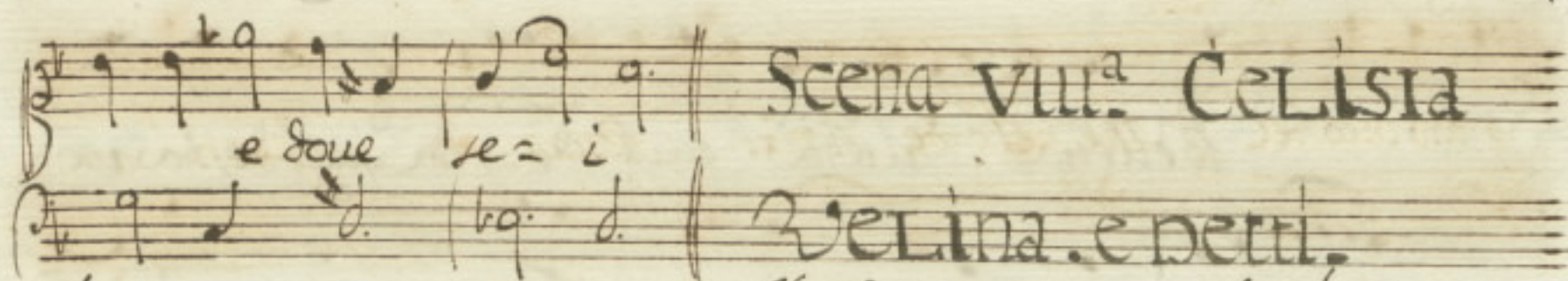
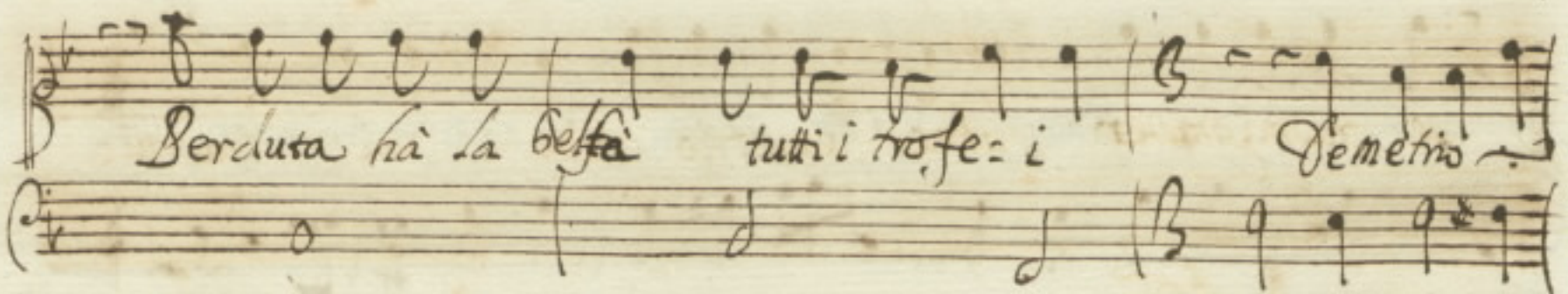
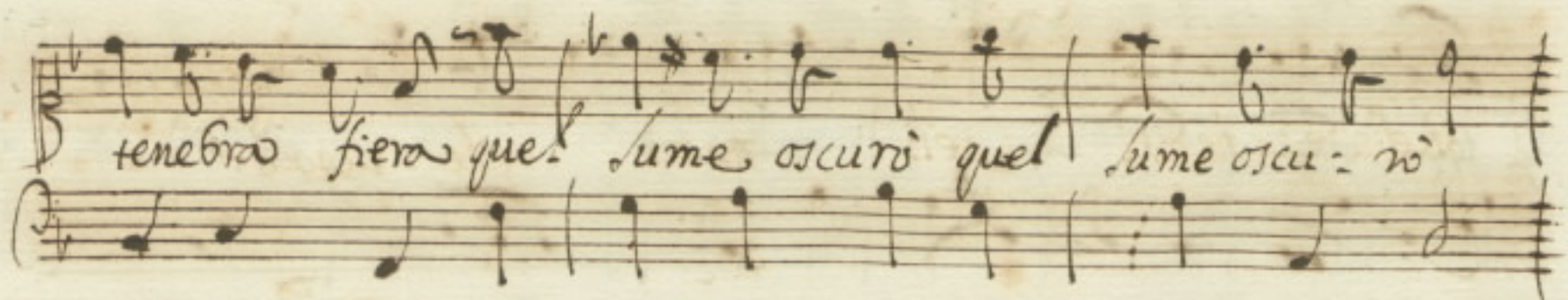


Bellezza si altera qual de: tra qual de: tra altera



ro qual de: tra a: terro qual tenebra



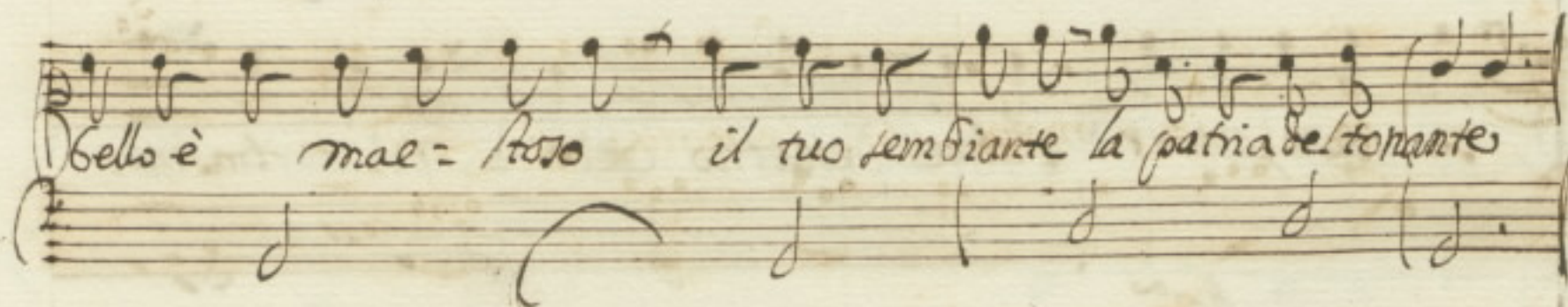


Cesp. 4243
 quella Donna che dimi Ciel numi che ueggio?

se tramigrasser l'alme Demetrio crede - rai tra mi:

Res.
 grato in corei Che nel orde si mil notan le genti

Cesp.
 di natura no son nuoui portenti il tuo nome



Scena IX^a

ALESSANDRO .



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in Italian.

fa im = mota immota si fer

ma l'inchioda per me l'inchio = da per me

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible on the page:

questo scettro è un' aureo

chiudo e la chioma io l'aureo = do

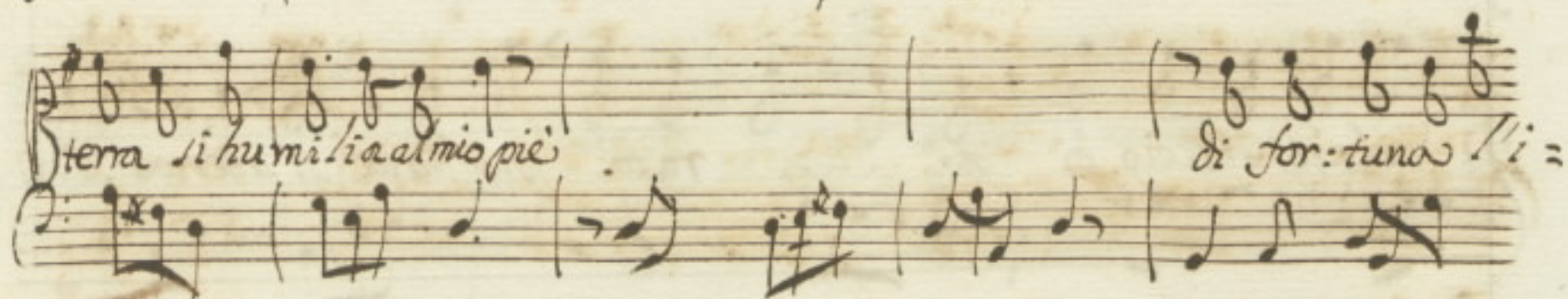
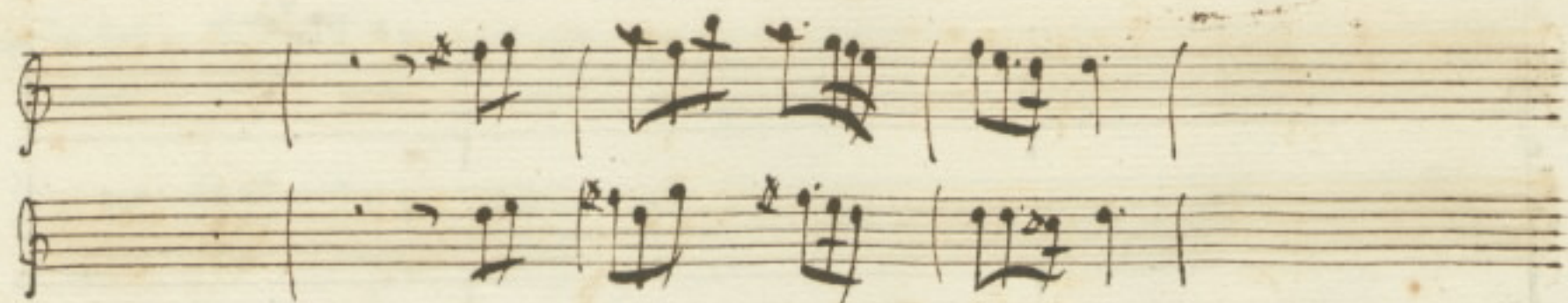
Handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The lyrics are written below the vocal staff.

dal mio braccio di già superata prostrata si atterra si pu-

Two empty musical staves, one with a treble clef and one with a bass clef, intended for the second system of the musical score.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

milial mio piè dal mio braccio di già superata prostrata si at-





immota sì fer = ma s'inchioda per me'

s'inchioda per me' immota sì ferma

= ma s'inchioda per me' s'inchioda per me'

Rit.

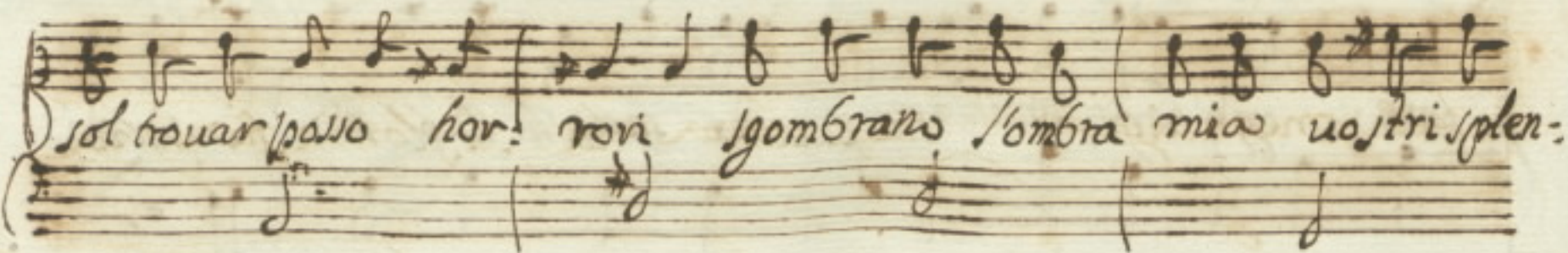
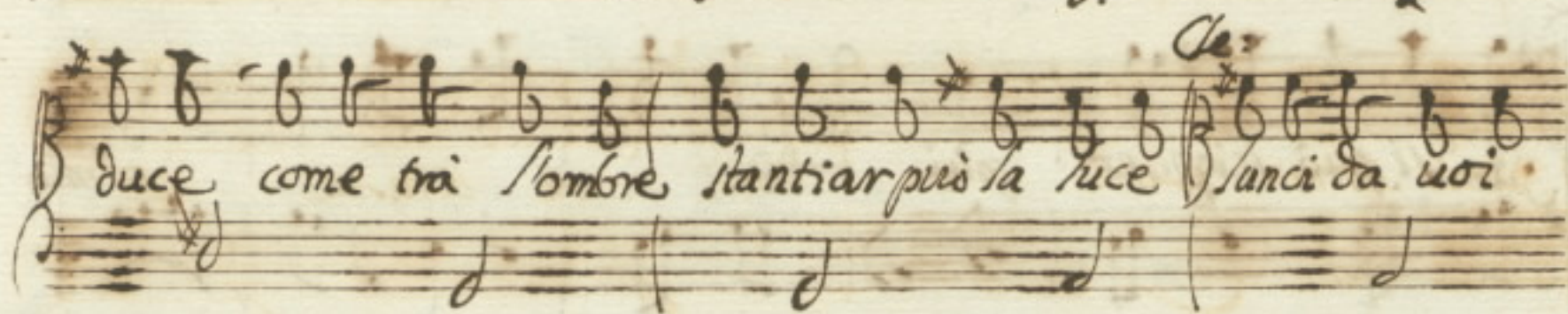
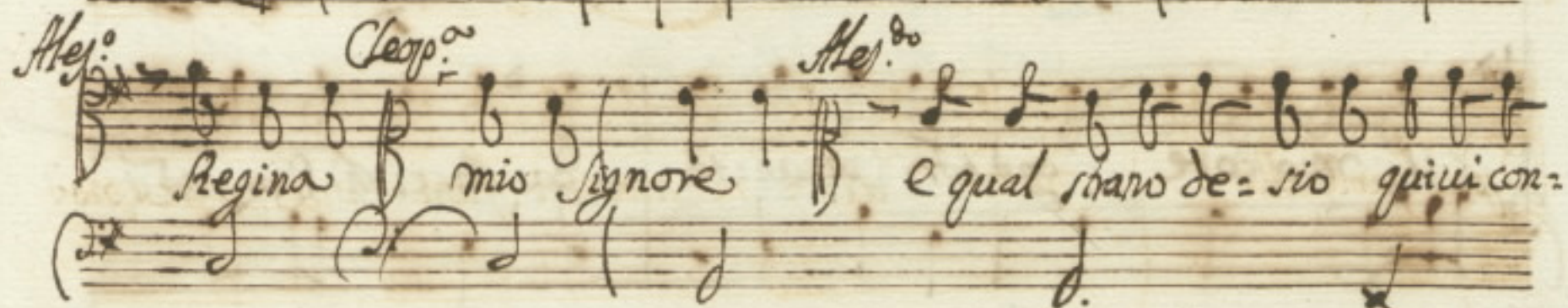
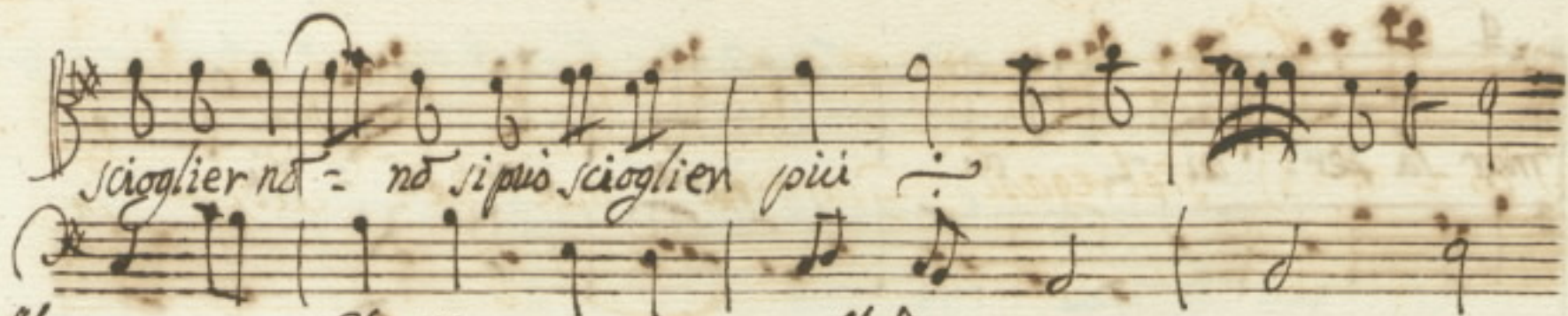
Arioso
Che mi uale esser re: gnante se l'oppor: to di a:

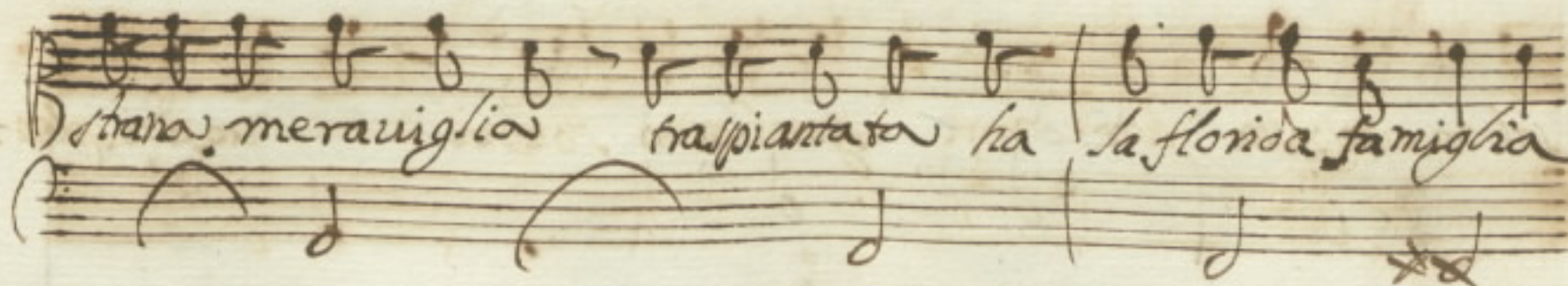
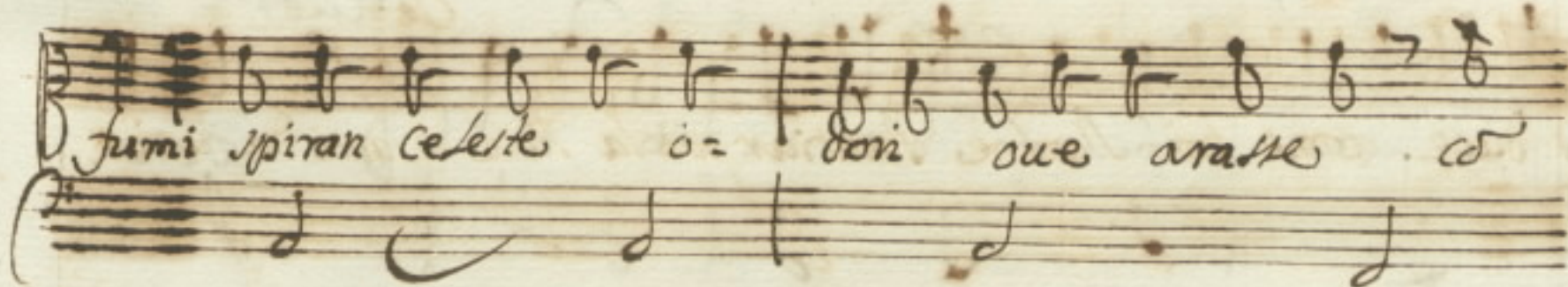
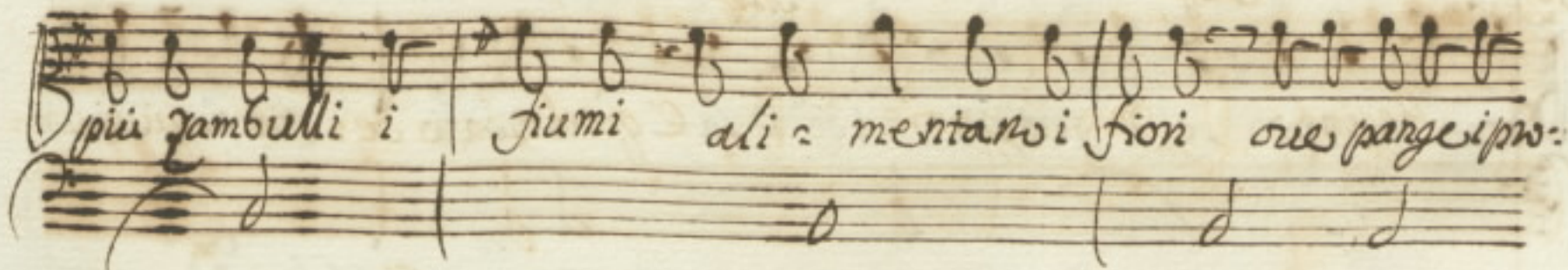
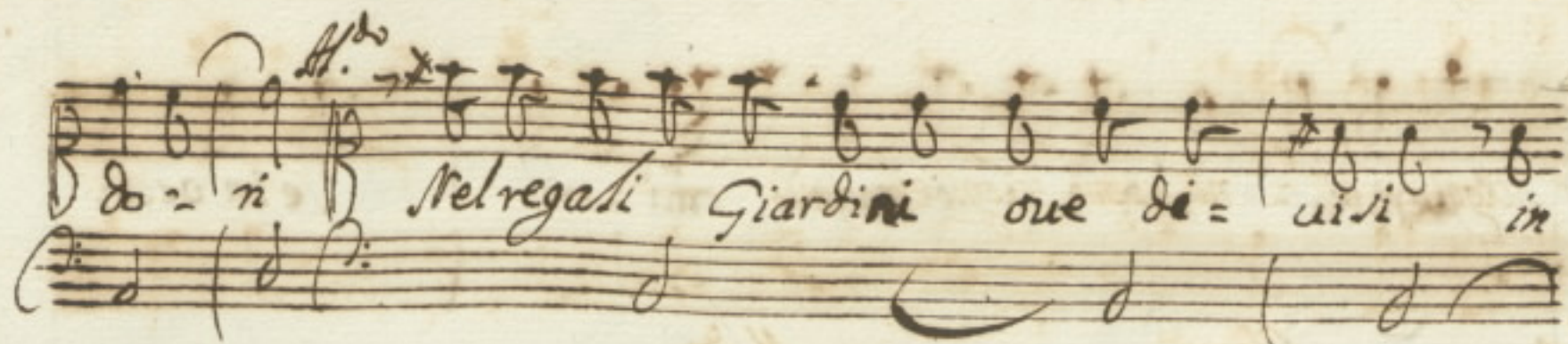
mor la ter: ui - tu la ter: ui - tu

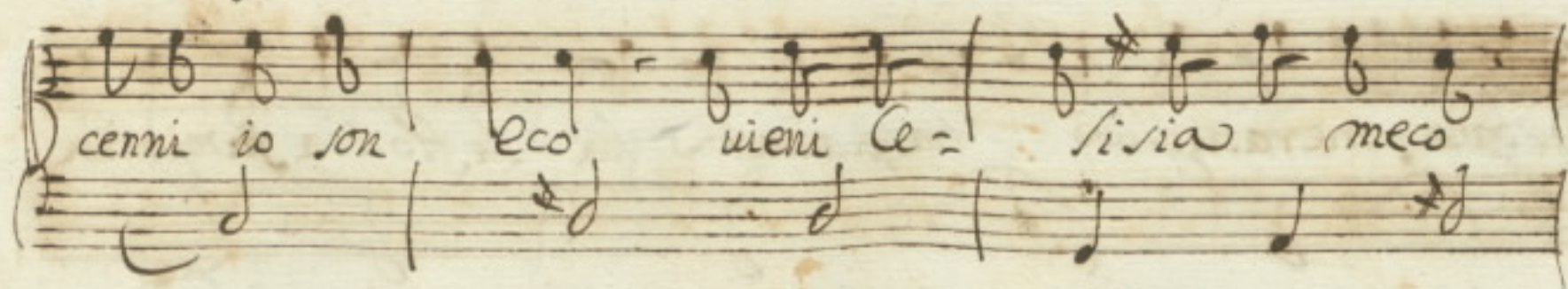
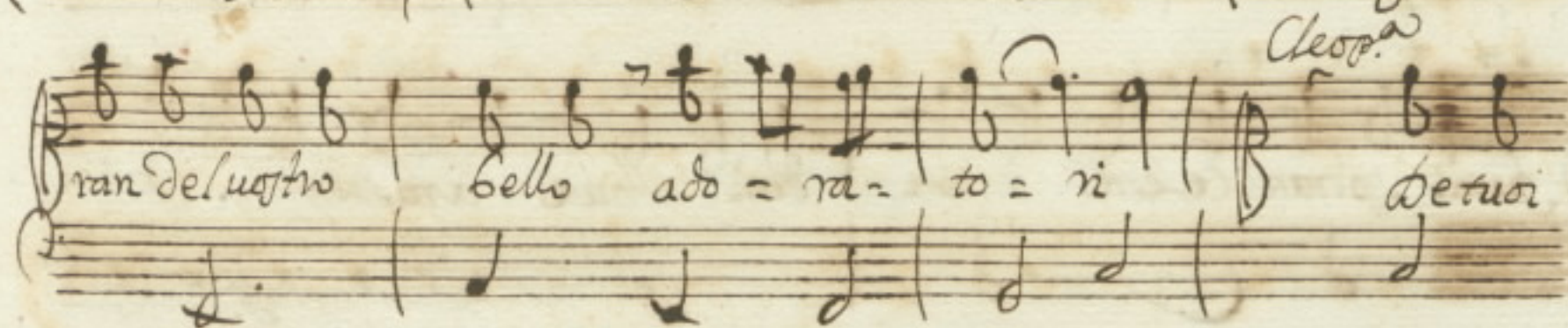
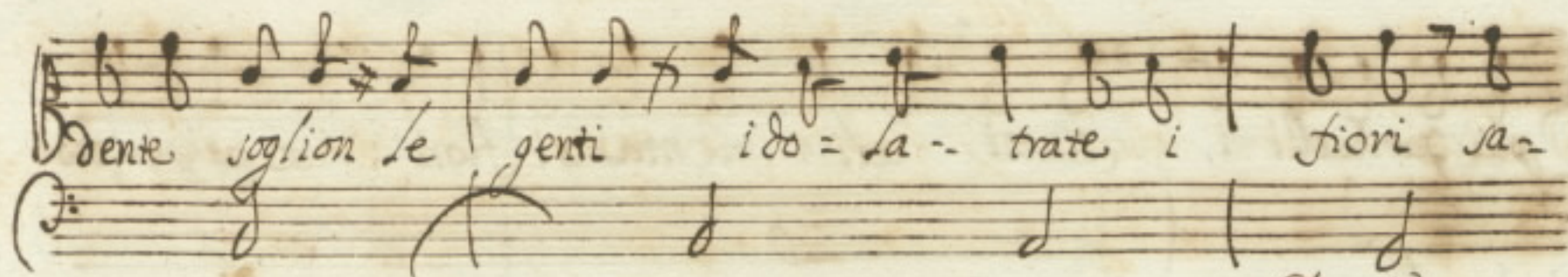
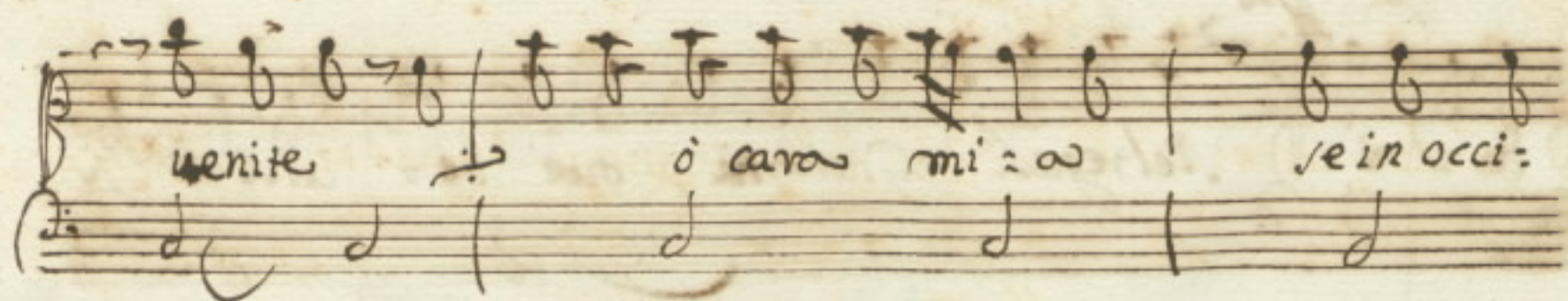
il mio core ogni hor penan: te da lacci di Dio no

si può scioglier più il mio

core ogni hor penan: te da lacci di Dio no si può







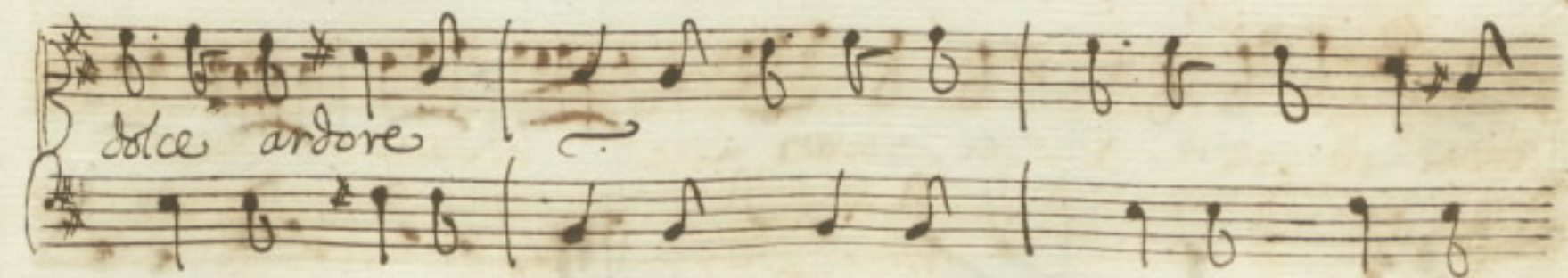
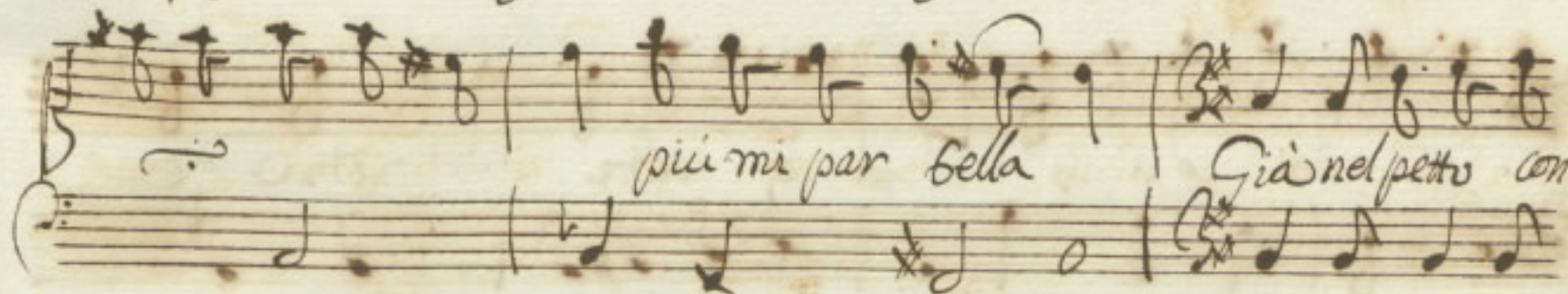
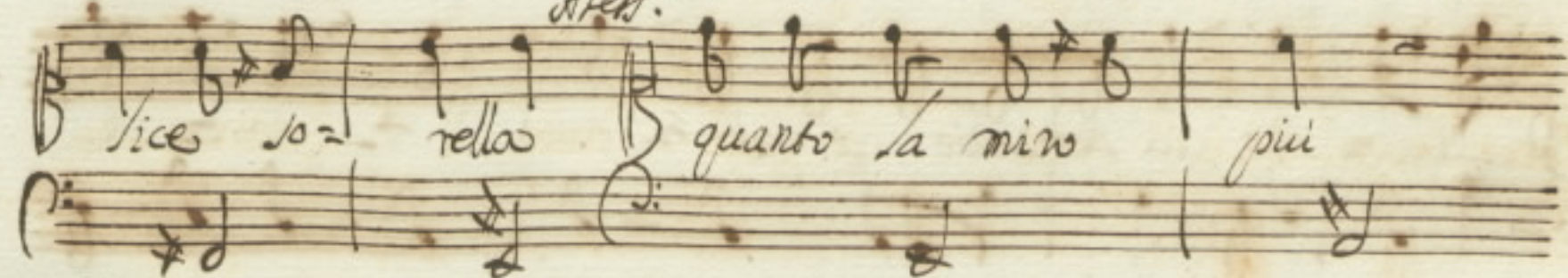
Alleg.^{ro}

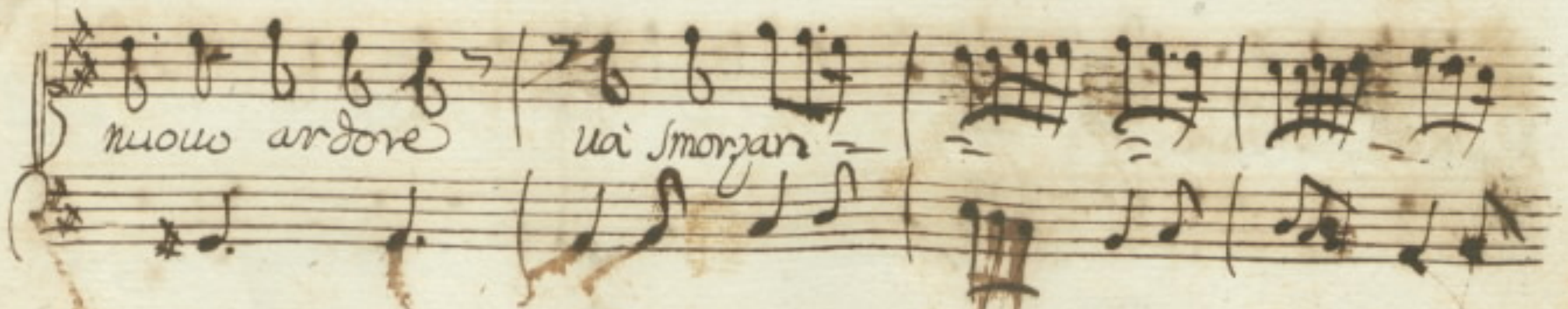
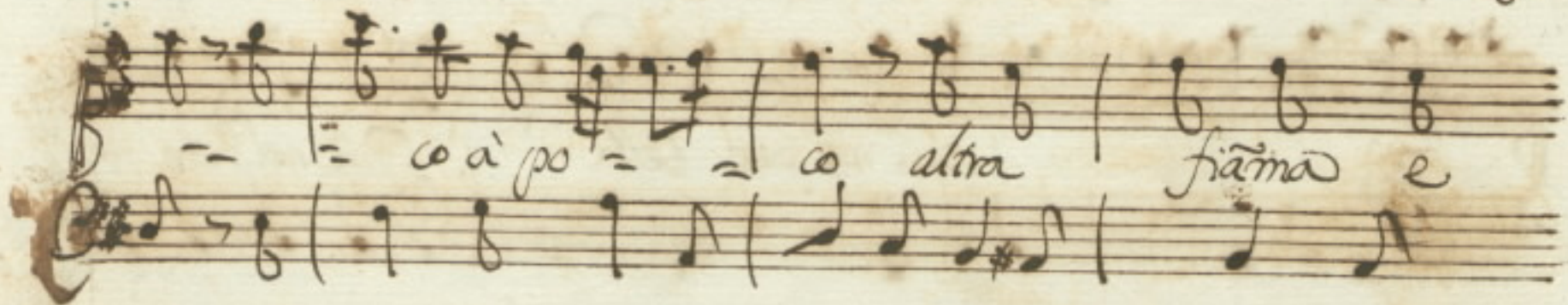
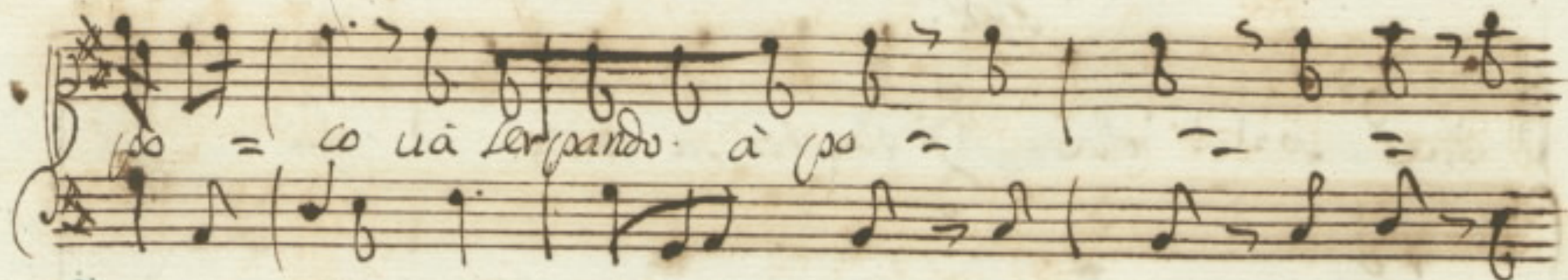
Cresc.^o

4849



Alleg.^{ro}



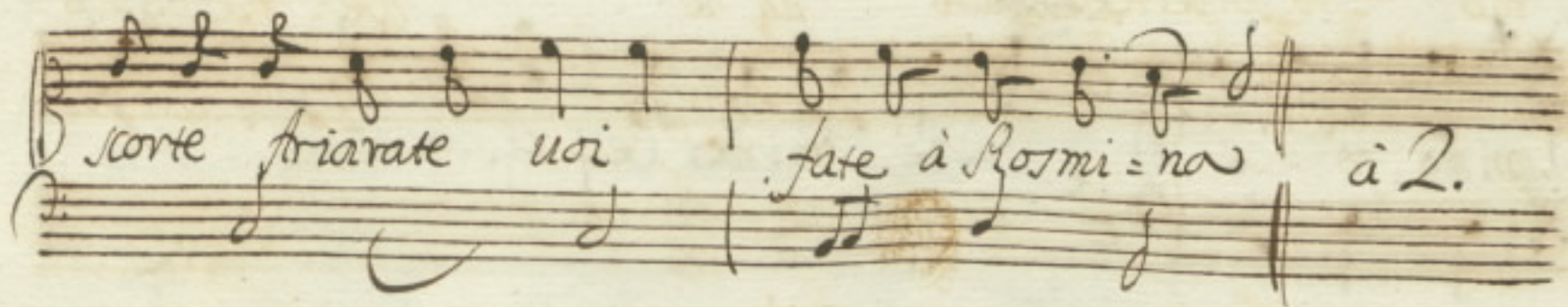
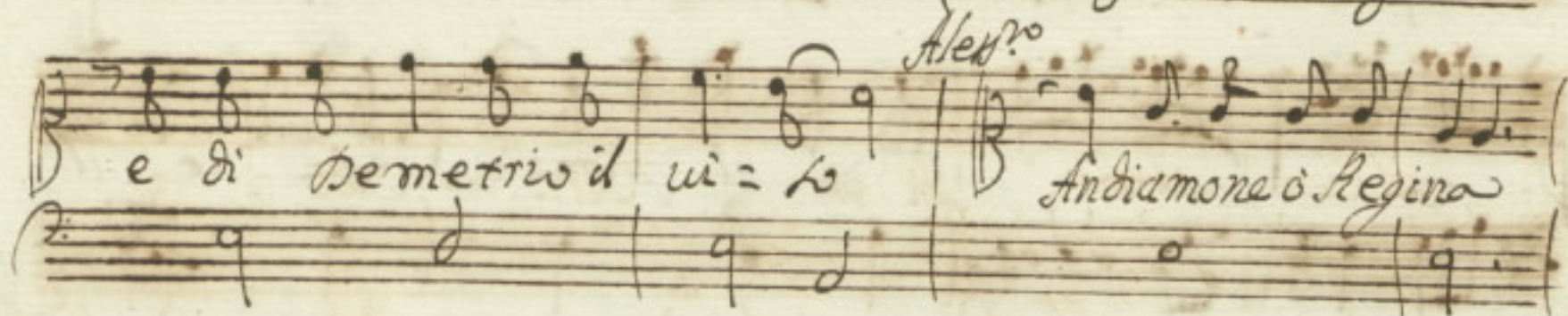
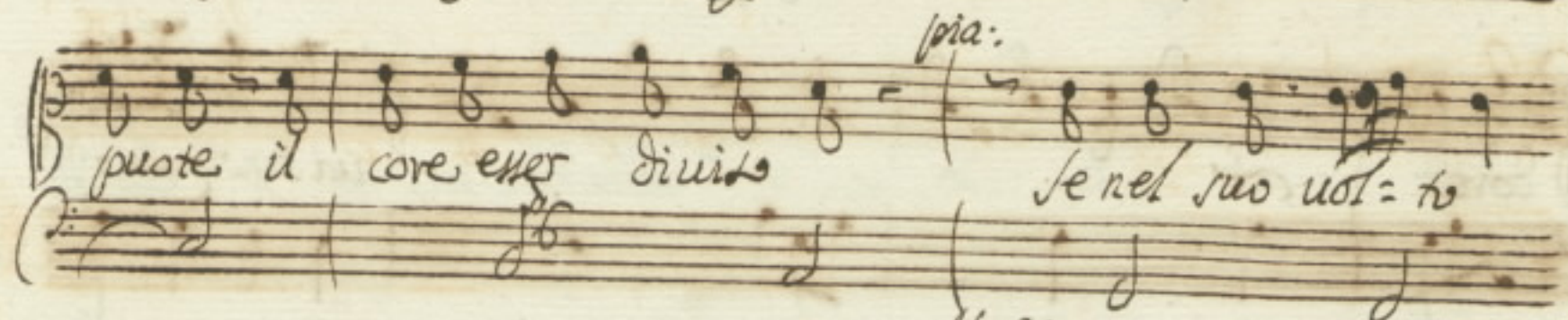
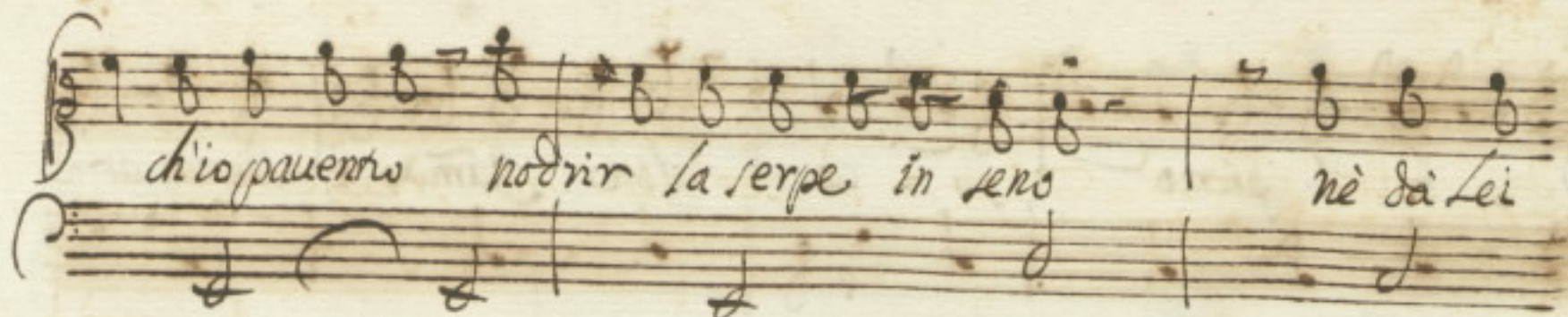


- do il primo fo - co altra fiamma e nuovo ar -

dove uà smorgan =

il primo = fo - co il

Il Re miro Ce - lisa ah



Allegro

50 51

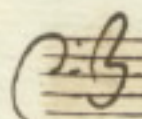
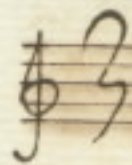
Cleop. Cara caro per te mi struggo

So per te

sol Cleo = patro ah no Celisio ado =

mo - ro sol per te essando ah no De = metrio ado

no sol Cleopatra ah no Celsia ado
 no sol Alessandro ah no Demetrio ado: no



Ariate.

Bupil: sette e sino à quanto adi: rate in uve.

Primo
do *Posti* - nato uoi *penando* mi se- *quite* ma che *pui*

Primo
Andante *degnando* io *sempre uiuio* *degnando* io *sempre ui*
amando io *sem - pre uiuio* *amando* io *sempre ui:*

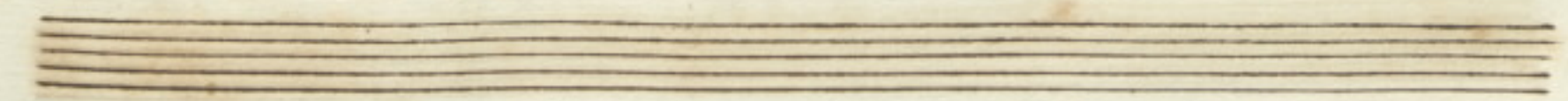
Primo
degnando io *sempre uiuio* *degnando* io
amando io *sem - pre uiuio* *amando* io *sem -*

sempre vivrà
pre vivrà
Duple: sette e sono a quando adì:

ate
ate
io vi vedrò
ate voi penando mi se:

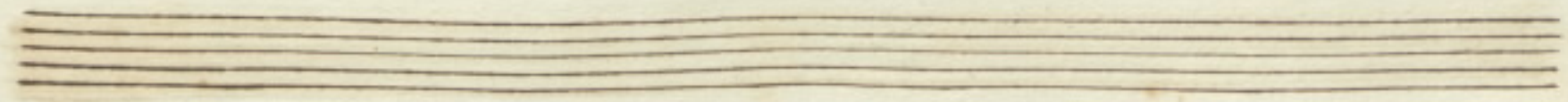
Seguite ma che pro

sino a quando adirate sino a quando io vive?



voi pensando mi seguite mi se: guite ma che pro

sino a



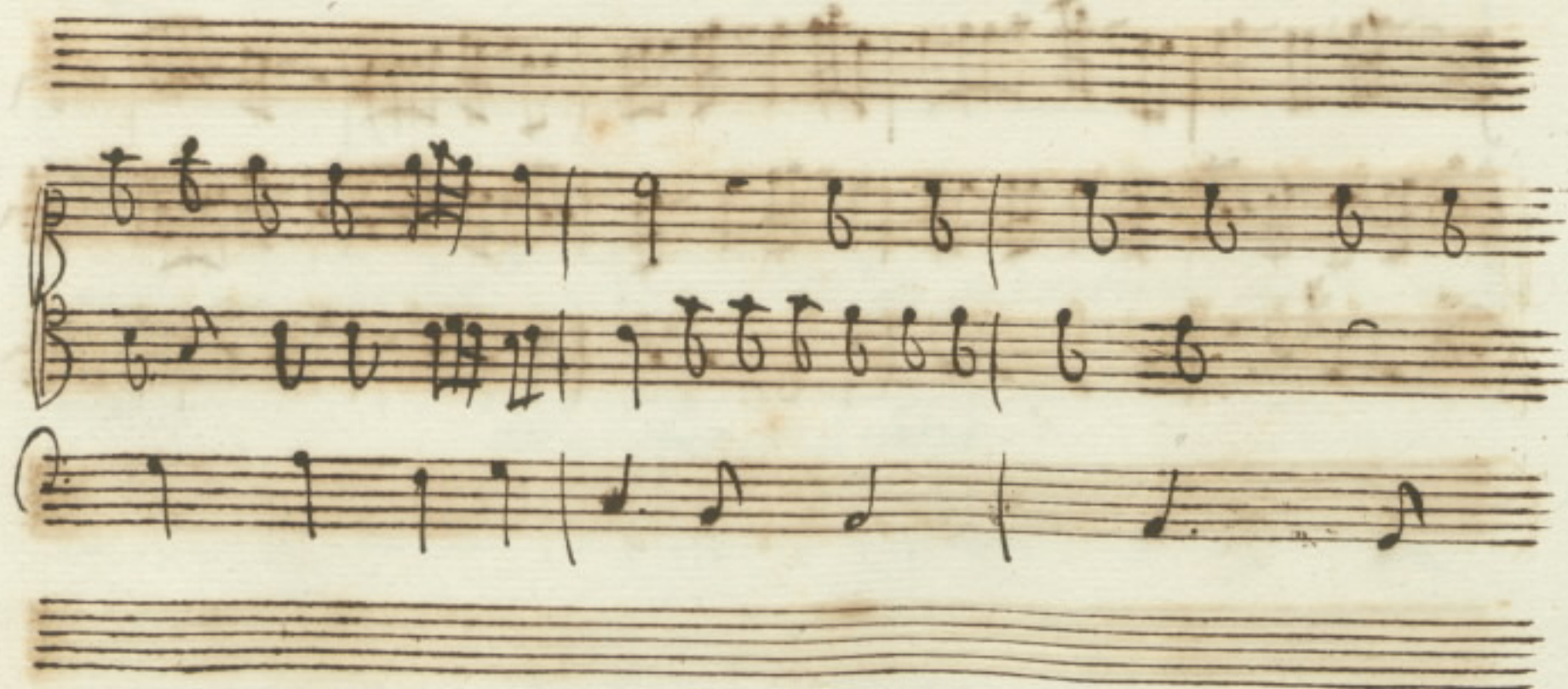
Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics: "voi penando mi seguite voi pe-". The middle staff is a vocal line with lyrics: "quando adi- rate adi- rate io vi uedro". The bottom staff is a lute or guitar accompaniment line, featuring a key signature of one sharp (F#) and a 12-string configuration. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics: "nando mi seguite voi pe- nando mi seguite mi te-". The middle staff is a vocal line with lyrics: "adi- rate io vi uedro". The bottom staff is a lute or guitar accompaniment line, continuing the 12-string configuration from the first system. The music continues with various note values and rests, maintaining the historical style.

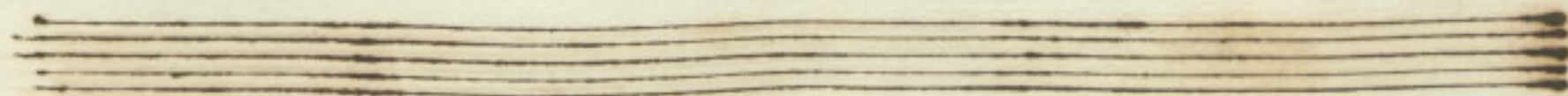
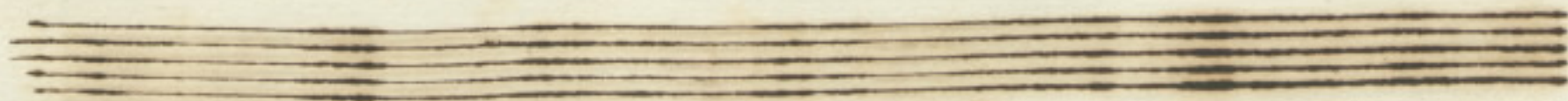
quite ma che pro che pro mi se= quite ma che pro

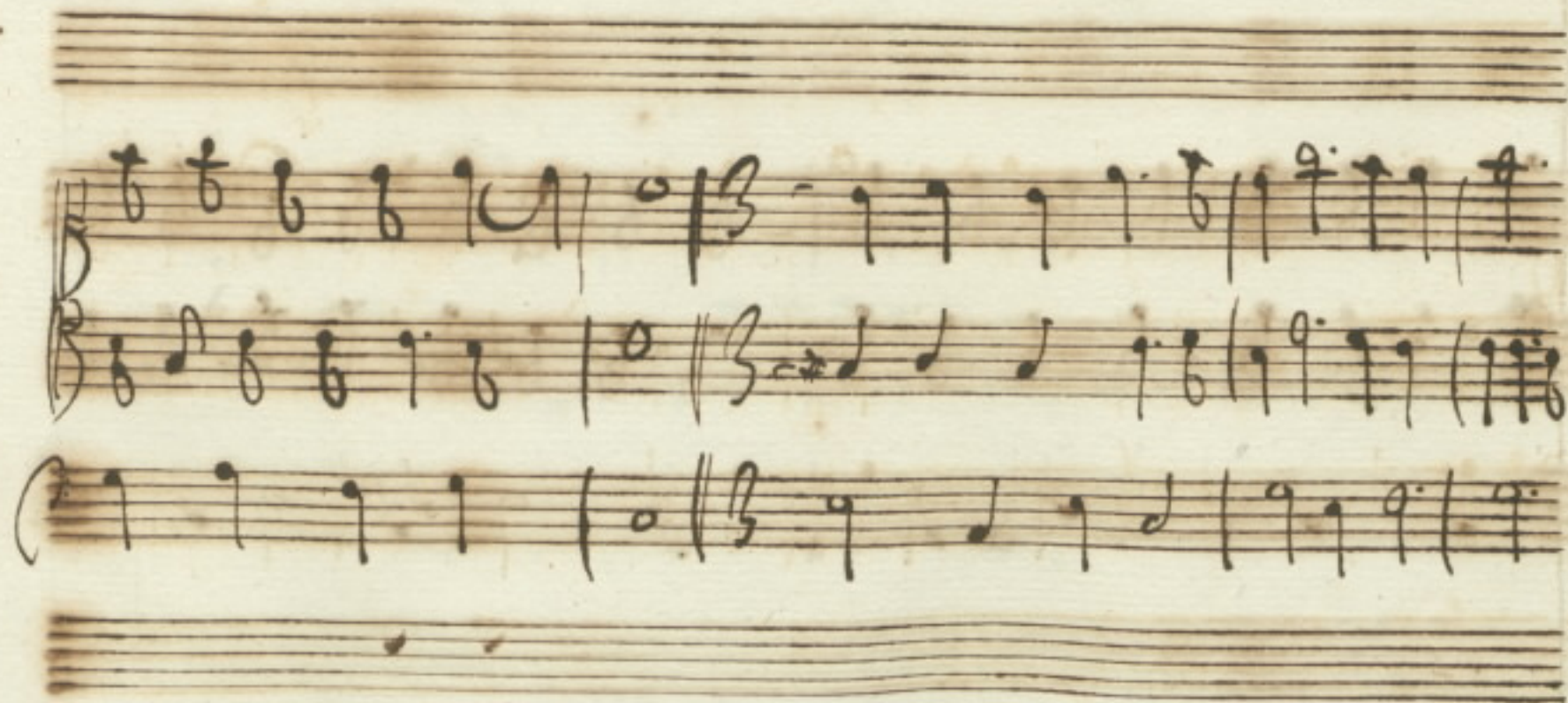
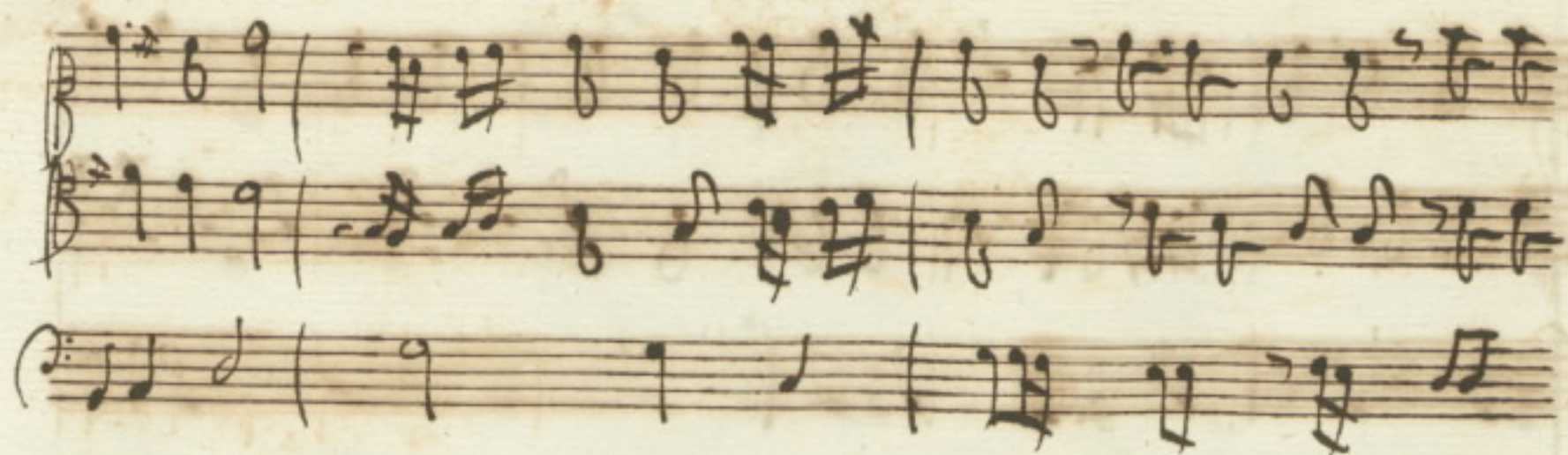
Scena X.^a Brocco, e

Canido.

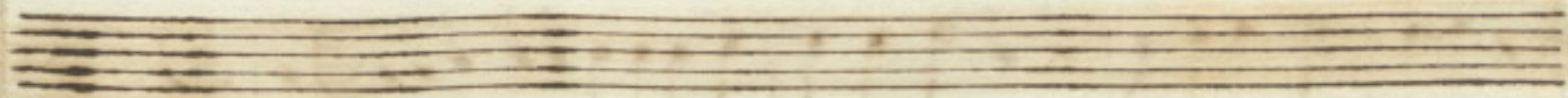


5455

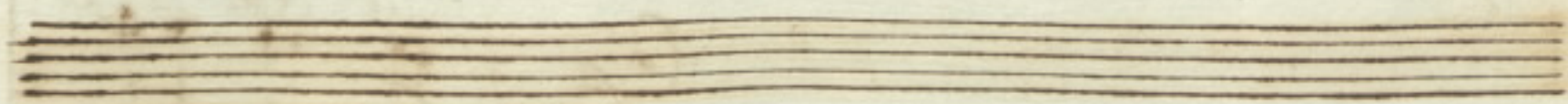


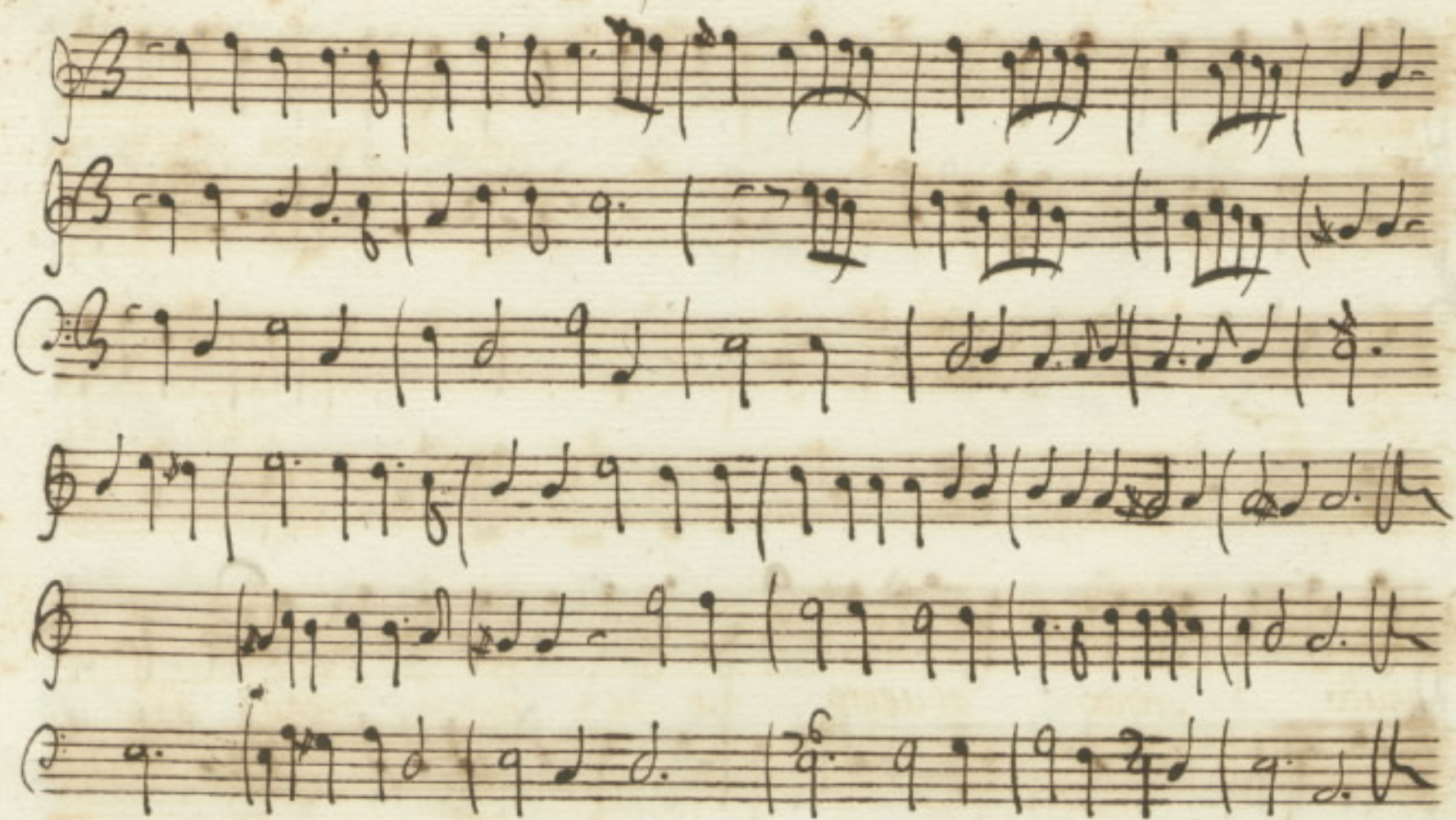


Handwritten musical notation on three staves. The first staff uses a soprano clef and contains a series of notes, mostly half notes and quarter notes, with some rests. The second staff uses an alto clef and contains more complex rhythmic patterns, including eighth and sixteenth notes. The third staff uses a bass clef and contains mostly half notes and quarter notes. The notation is in a historical style, possibly from the 18th or 19th century.



Handwritten musical notation on three staves. The first staff uses a soprano clef and contains a series of notes, mostly half notes and quarter notes, with some rests. The second staff uses an alto clef and contains more complex rhythmic patterns, including eighth and sixteenth notes. The third staff uses a bass clef and contains mostly half notes and quarter notes. The notation is in a historical style, possibly from the 18th or 19th century.





Scena x. Brocco, e Ric *Male: detta la for:*
Onido. Ric

fina *ch'alla zappa nascer mi*

fe *subo in:*

gnudo *stento* *al uento* *ne spe* *ranza* *tengo al:*

cuna che ni = po *che ni po* *piu troui per me che ni:*

posso che ri: posso più troui per mè male: detto la for-
tuna ch'alla zappa nascer mi
Se' In grito in - colpi
gl'astri se uiui qual no - scetti e che il primo sarei do

Grido
Brocc.

essere Regnante
e Teatro la corte e

comico la sorte
onde spesso da lei portati

sono i Realla zappa i zappa = tori al trono
e uer Gnido

però se alcuno
a tal grandezza auvien che forse arriva

come nac- que tal ui- ue

Brocco
o' quant' Asini sono alla corte
che la forte da leoni gl'hauer-
titi gl'hauer-
titi s'a parlare co: stretti sa-

vanno sol daranno ragghi in uece di ru:

gi ti o quant'asini sono alla

corte che la sorte

da geo = ni gl'hà ue- stiti gl'hà uestiti gl'hà uestiti

da fe- oni gl'hà uestiti gl'hà uesti ti Vitor:

Two staves of musical notation, likely for a keyboard instrument, featuring chords and single notes.

Two staves of musical notation, likely for a keyboard instrument, featuring chords and single notes.

Two staves of musical notation, likely for a keyboard instrument, featuring chords and single notes.

Two staves of musical notation, likely for a keyboard instrument, featuring chords and single notes.

Two staves of musical notation, likely for a keyboard instrument, featuring chords and single notes.

Scena XI^a

Celisia. e

DELL.

59-60

Ghib. *Cel.*
Celisia? *Padre* già l'intento ottenni to serva a Cleo:

patro mai la mia fiamma ardente alla fiera ui:

Ghib.
cina e più co: cente *Fingi* sopporta e taci

Broc.
La corte e un Carnouale e mostra esser senato chi

Celia

all'uso sape andar masche: ra = to Accio la gratia ot-

tenghi della mia uaga flora ghilandetta de fion in tesser

uoglio e consecrarla a lei so che i tributi son gra:

Broc.

ditì a i de-i Son diuersi de dei gl'humani

Go 61

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and clefs. The word "con" is written below the first staff. The score is written in a historical style, likely from the 18th or 19th century.

con

giati Stellucce niden - - ti come uoi se il sole a-

do - - w

io sol n'ho martore e uoi e'

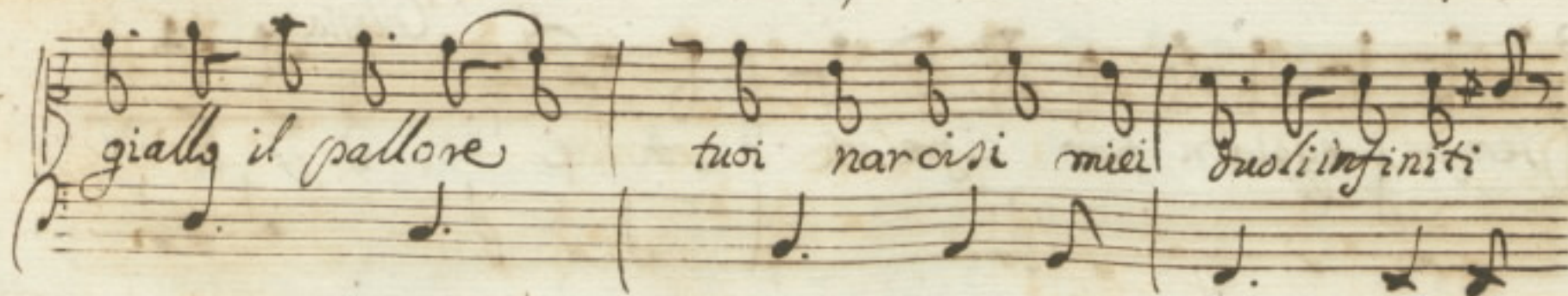
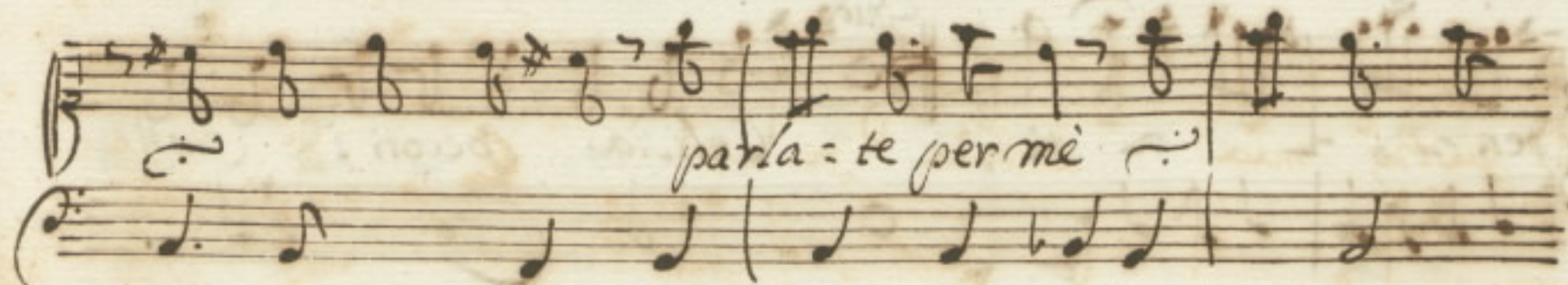
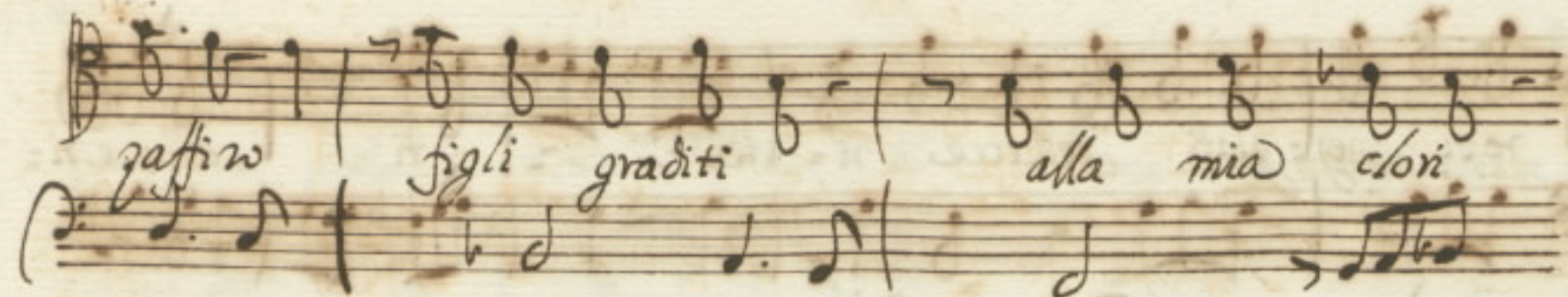
uoi l'ali-men-ti o del sole inno-mo-rati Si-

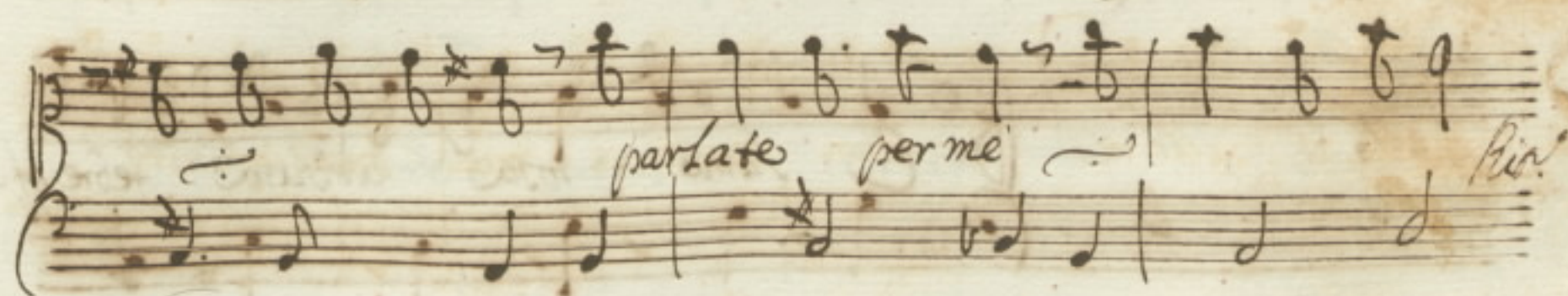
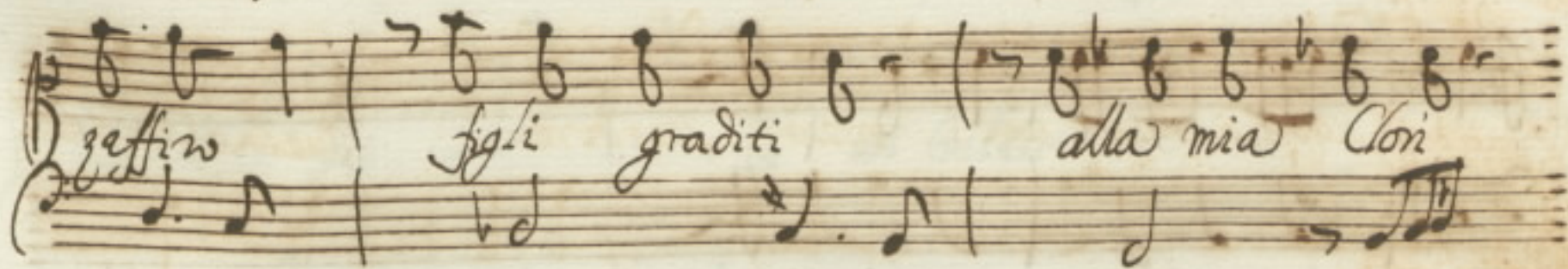
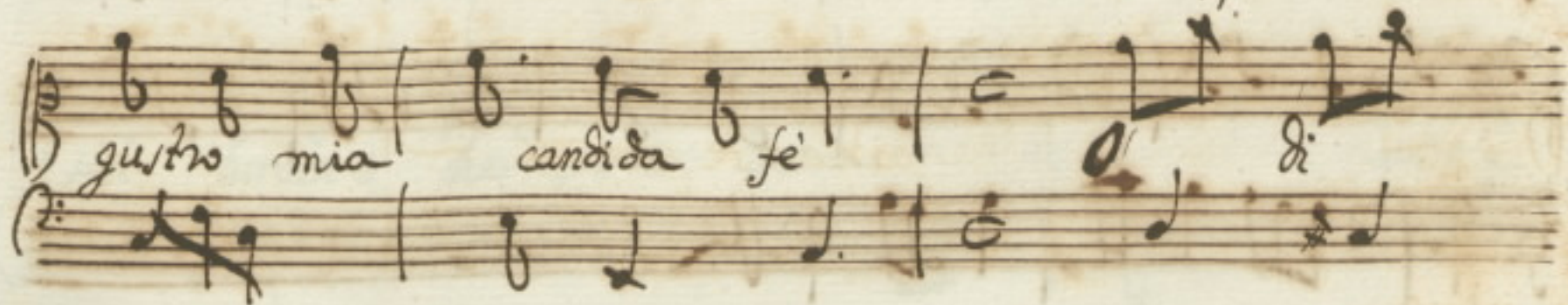
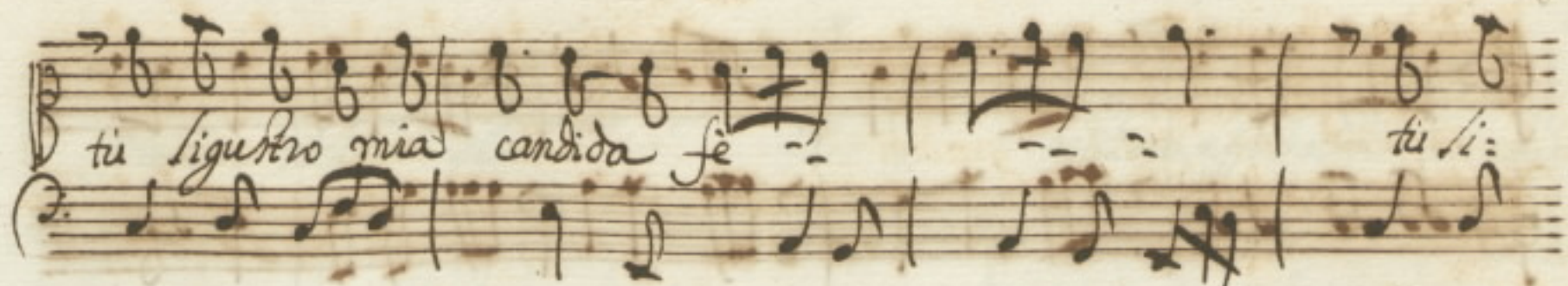
ropi pregiati Stellucce ni den - ti Stellucce ni -

den - ti *Guido* Celisia occoti i fiori

sappi in essi scouirti che d'alme in: namo: rate

sempre i leggiadri fior cifre son sta - te *Celisia*





Handwritten musical score for Scene XII. The first five staves contain musical notation in various clefs (soprano, alto, tenor, and two bass clefs) and time signatures (C, 3/4, 2/4). The sixth staff contains the text "SCENA XII." followed by musical notation.

SCENA XII.

ALESSANDRO.

DELLI.

Handwritten musical score for the lyrics "Siamo: rosa amara febre ef." The first staff is in alto clef and the second in bass clef, both in common time (C). The lyrics are written between the staves.

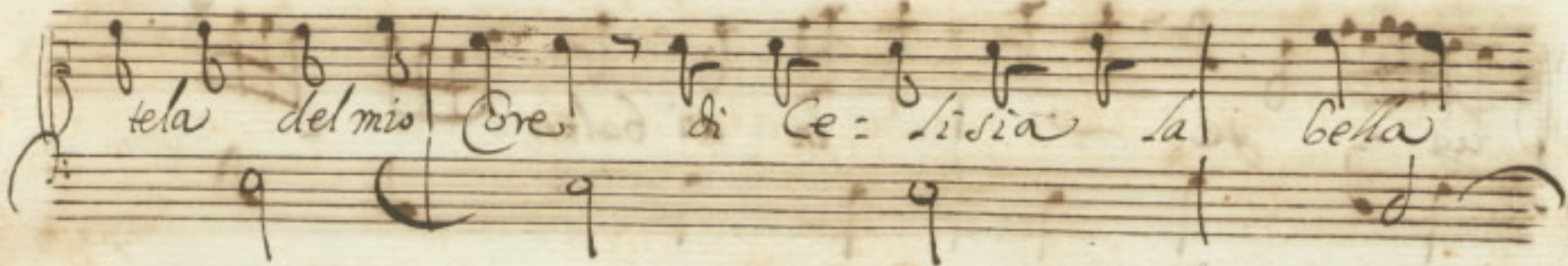
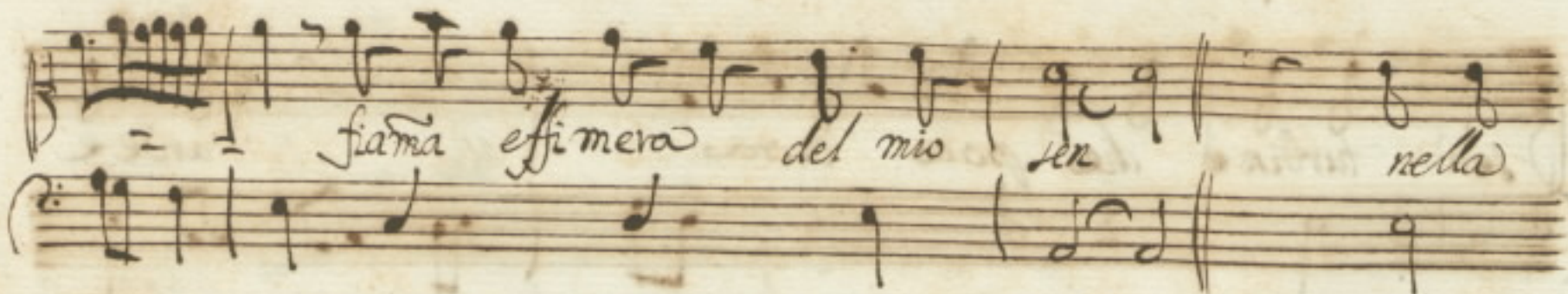
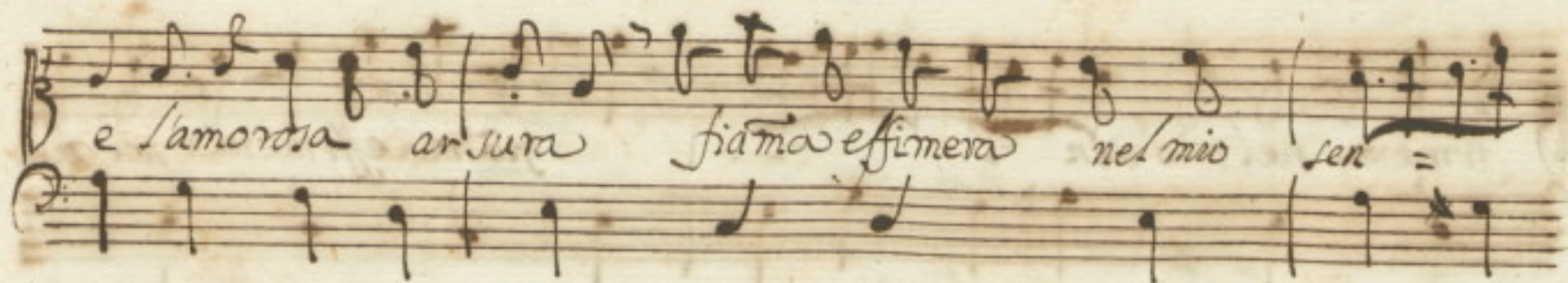
Siamo: rosa amara febre ef.

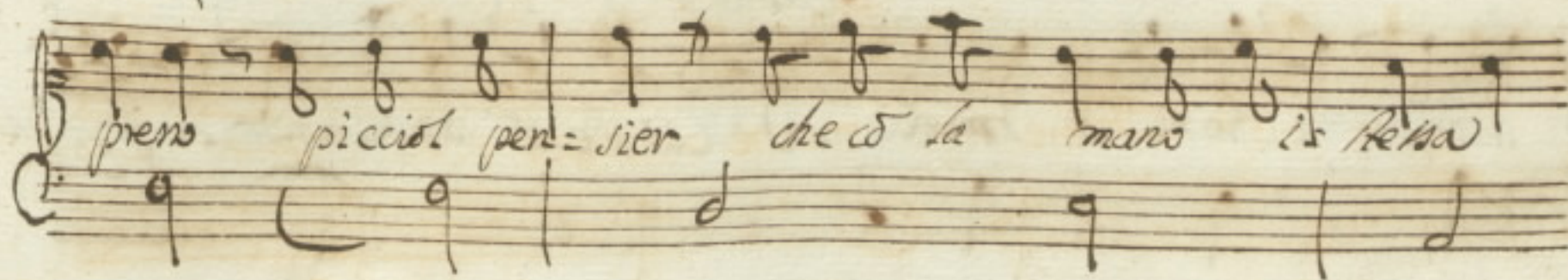
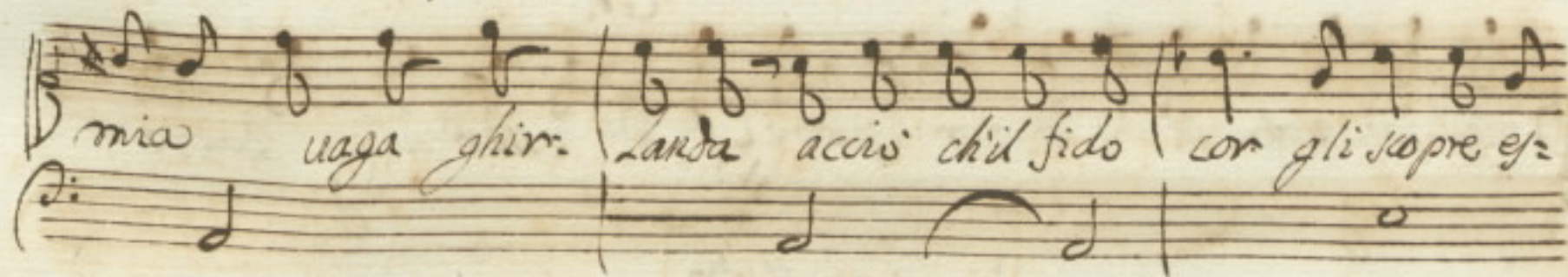
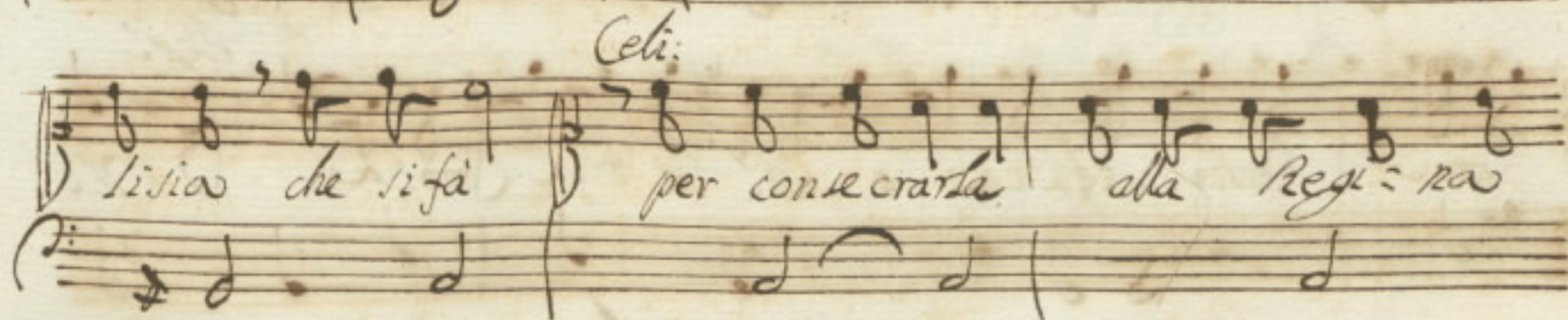
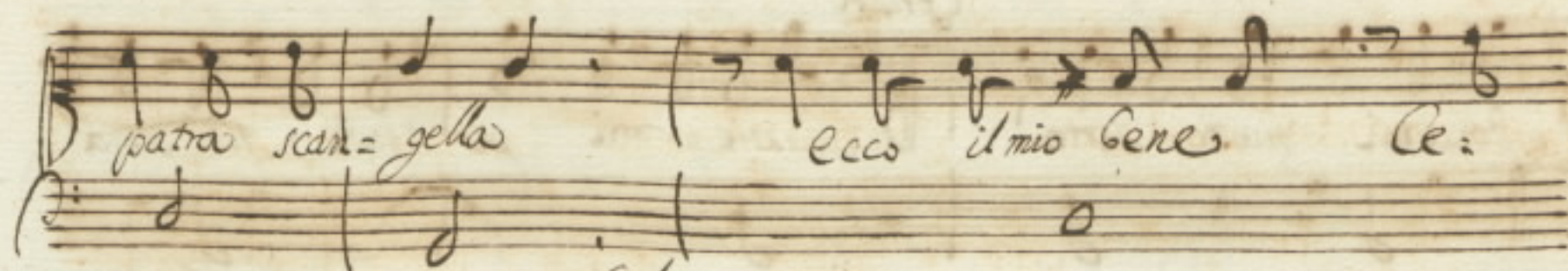
fimerà nel mio sen fiàma effimera nel mio

sen' turbin e che poco dura arde e

fugge in un' balen

arde e fugge in un' balen





Celiso

donami questo serto | Scusate = mi per voi nò sarà

Alleg.

buona della Regina e sol la mia Corona | Mi

Cel.

niesi un serto uil di fior plebei | esser nò posso

Alleg. ro

uatri i fiori miei | Ciò che nò puote amor la forza ha

Celi:
Dura hor questo nō sarà
Scena XIII. CLCOPatra.
ARIA. velina, e dell.

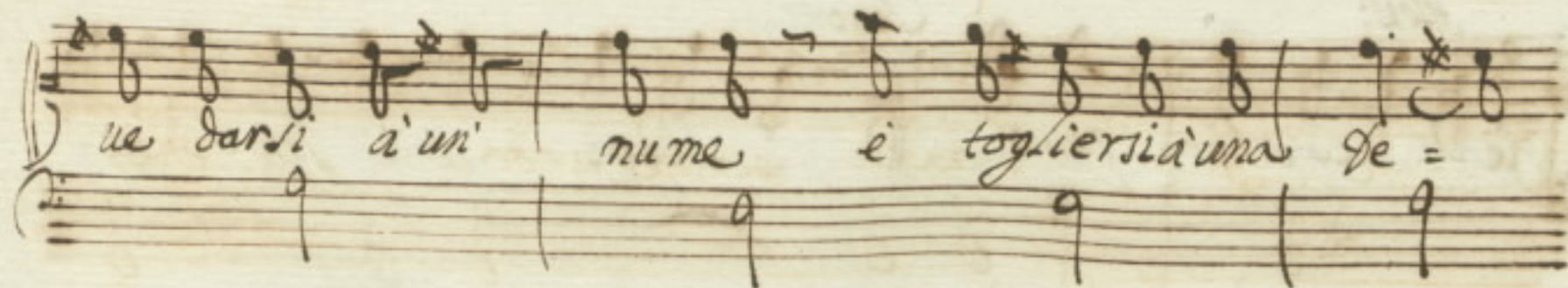
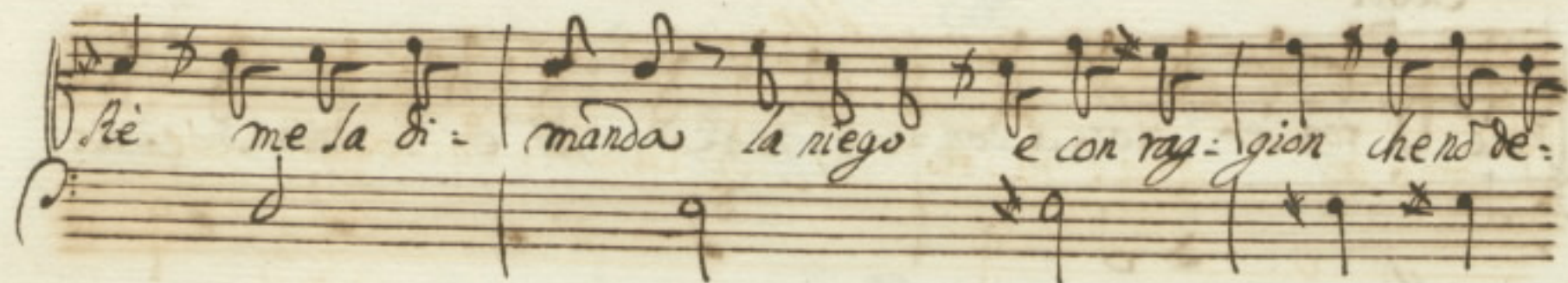
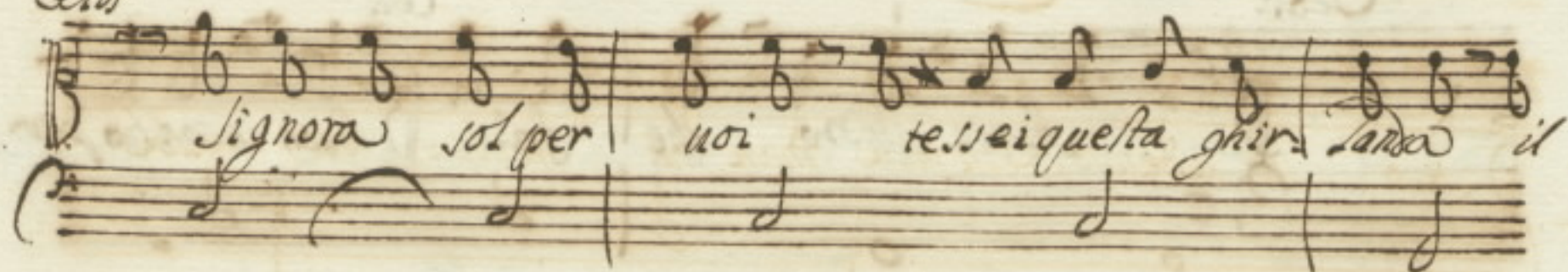
Cleop.
Alles: sando che fai
Celi:
Buon' in contro per

Cleop.
Dmie toglier fiori a don- zelle nō è oppra da

Alles:
Rie seco scher- zaus
Cleop.
i scherzi se nō son d' e.



Celis

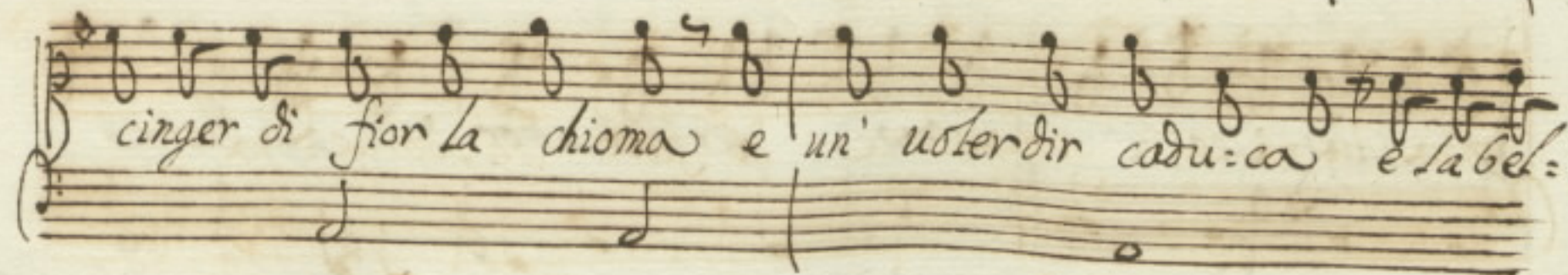
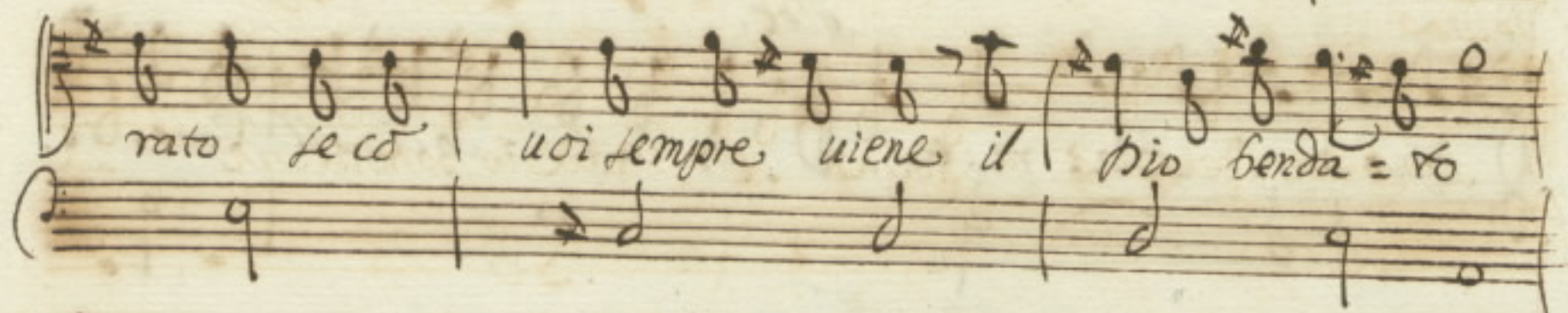
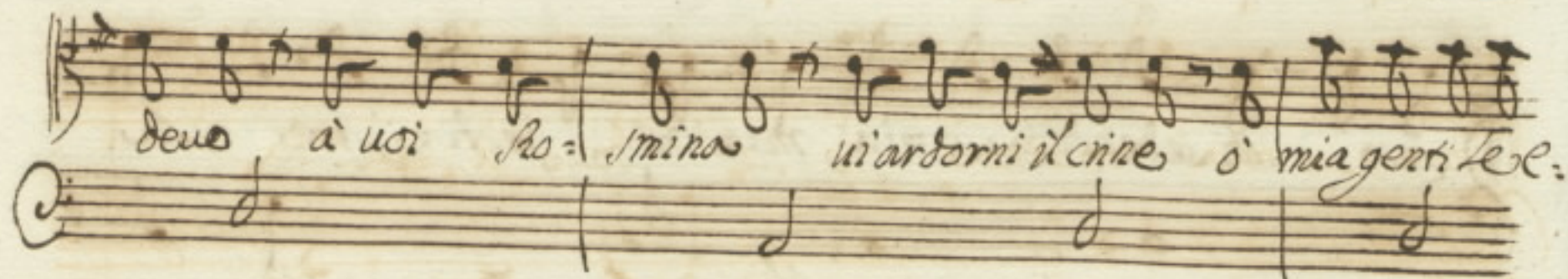


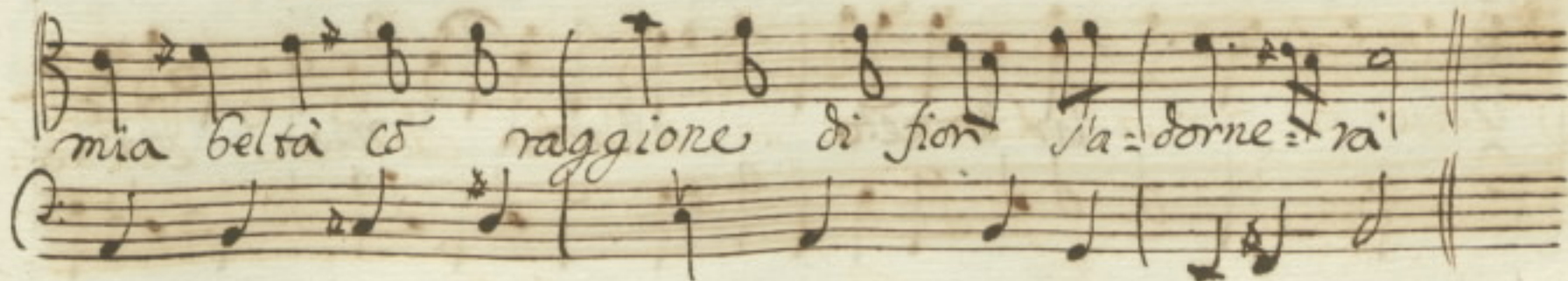
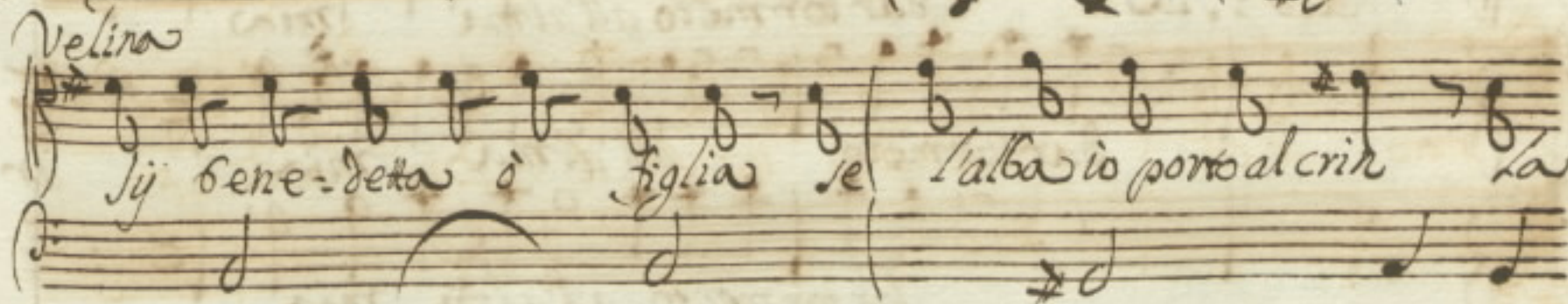
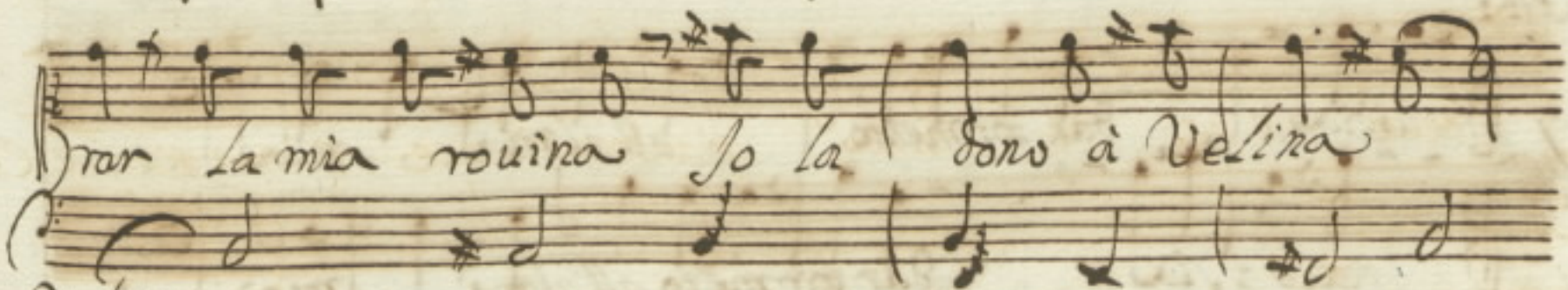
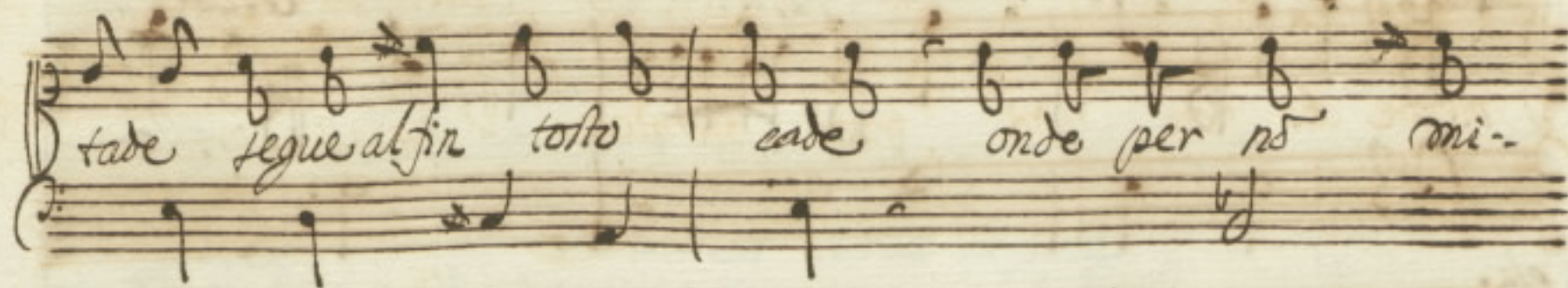
Ces:
 a Gradis il vostro af: fetto e accio che f:

feso voi vedendolo in mia man no resti: ate la

Alap.
 dono ad Aria: ra: te di Cappo: do cio il Rege in

clina *Ces:* patro per che amor l'a Kette





Ariana *Stes:* *Rosmi:* *Celi:*

Celi: *Cleop:* *Stes:* *Rosmi:* *Ariana:*

uidia *dar tormento* *all'alma mia*

gelo: sia *dar tormēto* *all'alma mia*

dar tormēto *all'alma mia* *ar*

dar tormento *all'alma mia* *fiamma*

Handwritten musical score on six staves. The notation includes various note values (quarter, eighth, sixteenth notes, rests) and bar lines. The lyrics are written in Italian. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The lyrics are: uelen del mio cor turba la pace, tanto uorace, dor, fel, uita guerra a'.

uelen del mio cor turba la pace

tanto uorace

dor

fel

uita guerra a'

Invidia

gelosia

amor

o Dio

troce e ria

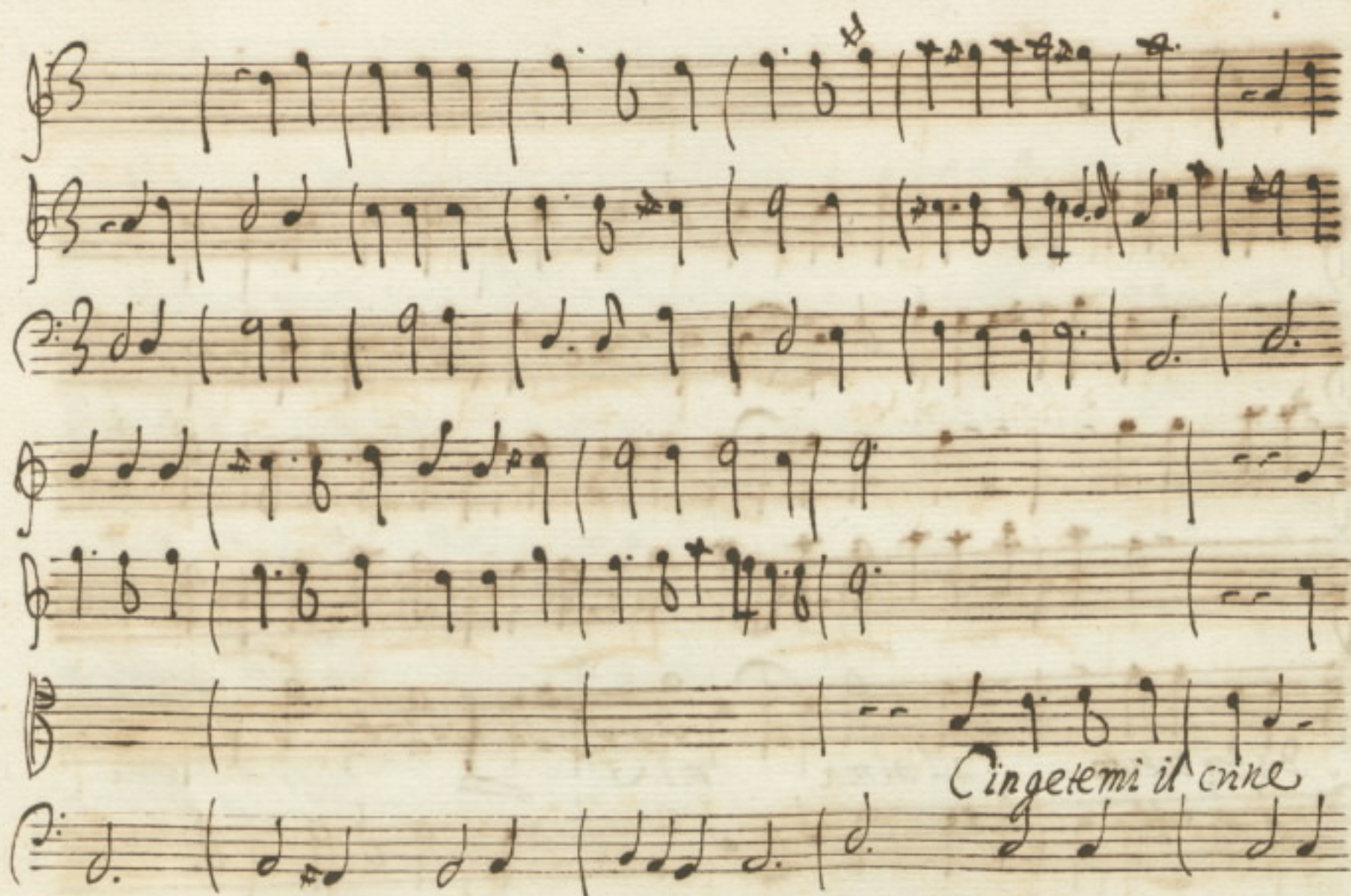
soegno

Handwritten musical score on aged paper. The score consists of seven staves. The notation includes various note values, rests, and bar lines. The lyrics "da tormento all'alma mia" are written below the sixth staff. The paper shows signs of age, including discoloration and foxing.

da tormento

all'alma

mia



Scena XIV.^a Velina, e BROCCO.

ò fion niden - ti o'

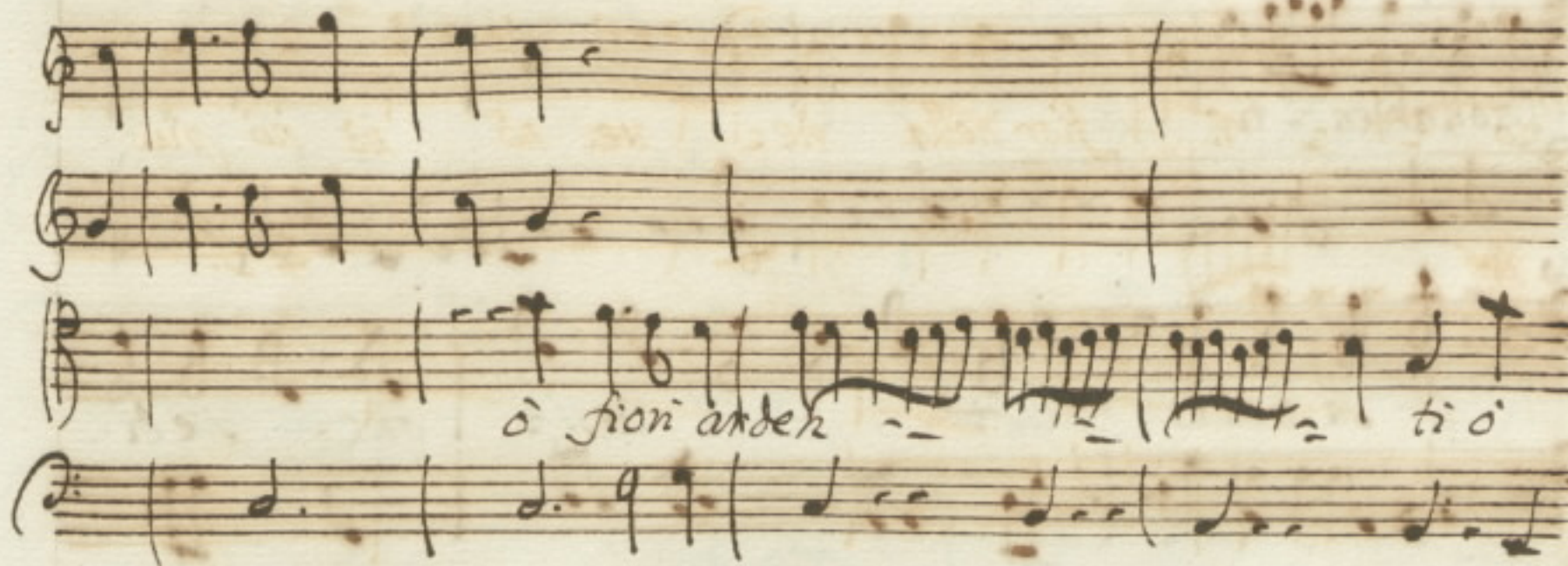
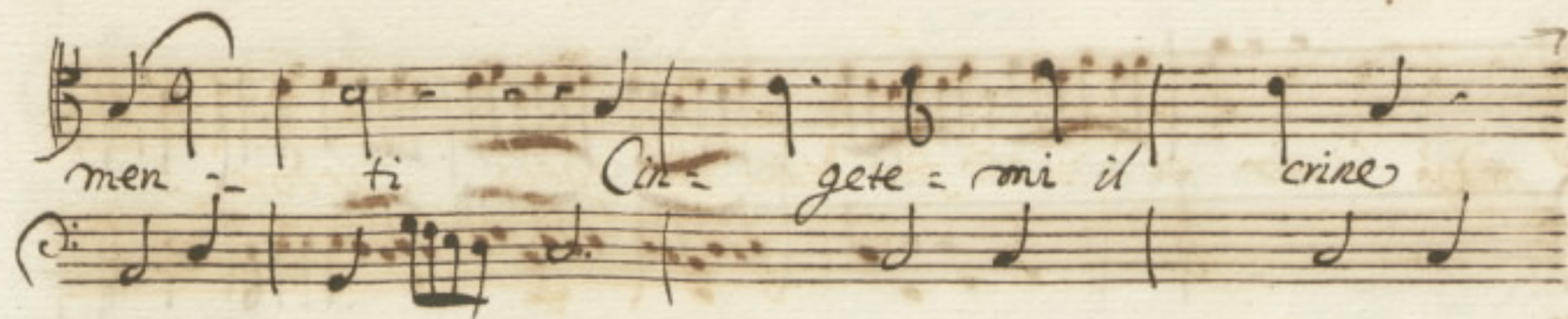
fion niden - ti

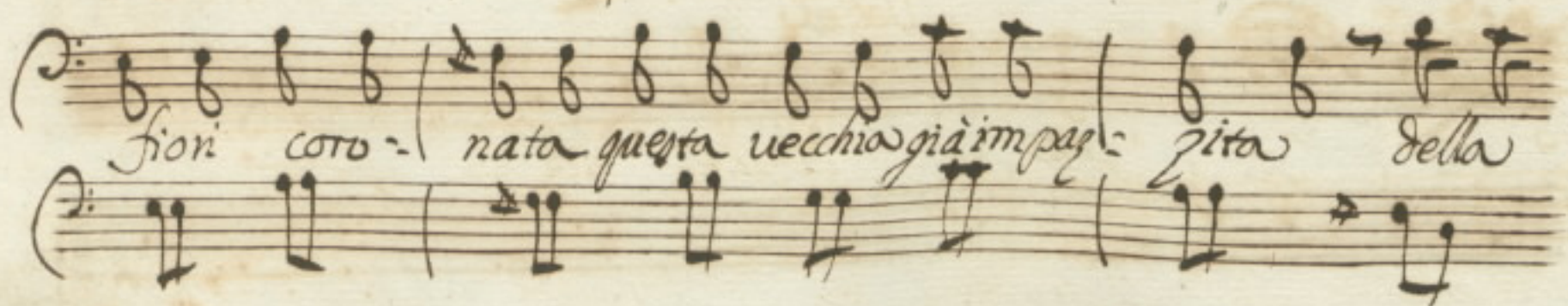
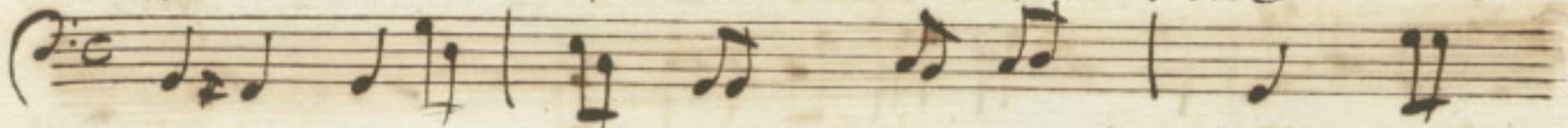
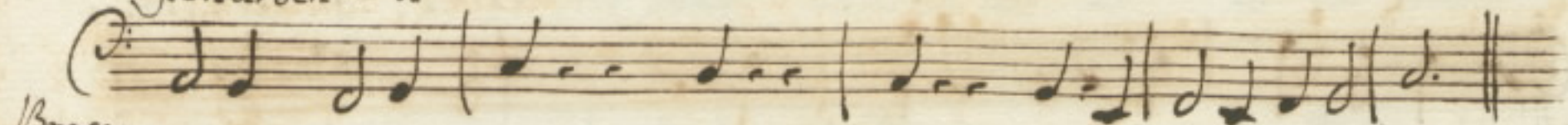
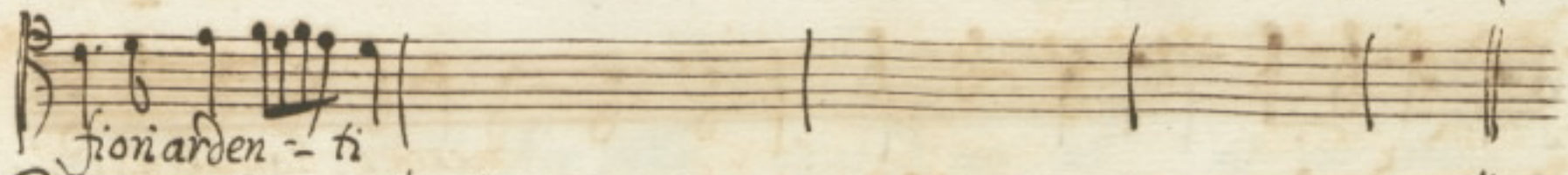
Handwritten musical score on aged paper, featuring two systems of staves. The first system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The second system also consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian.

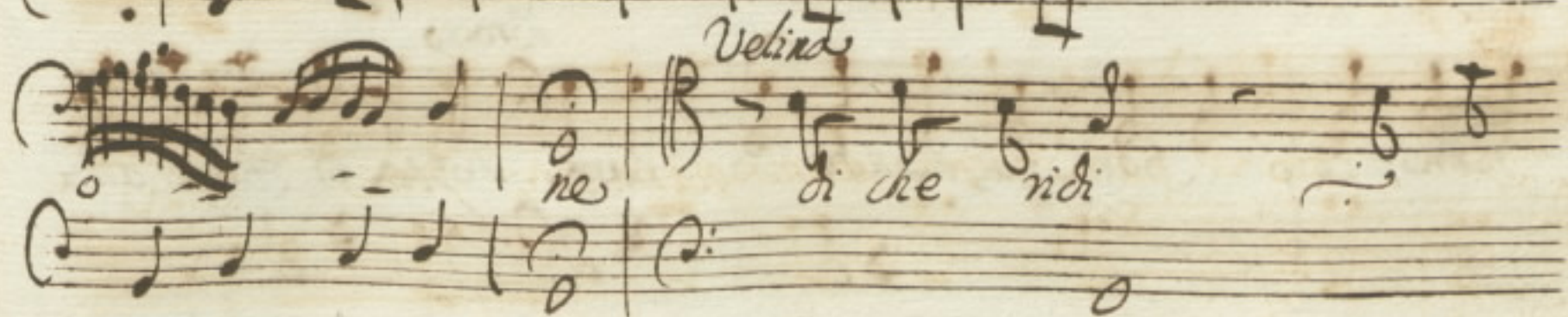
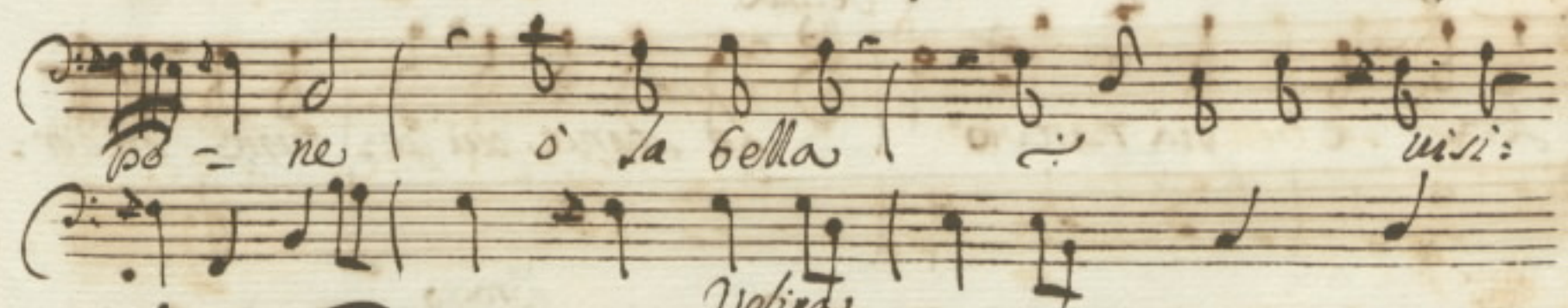
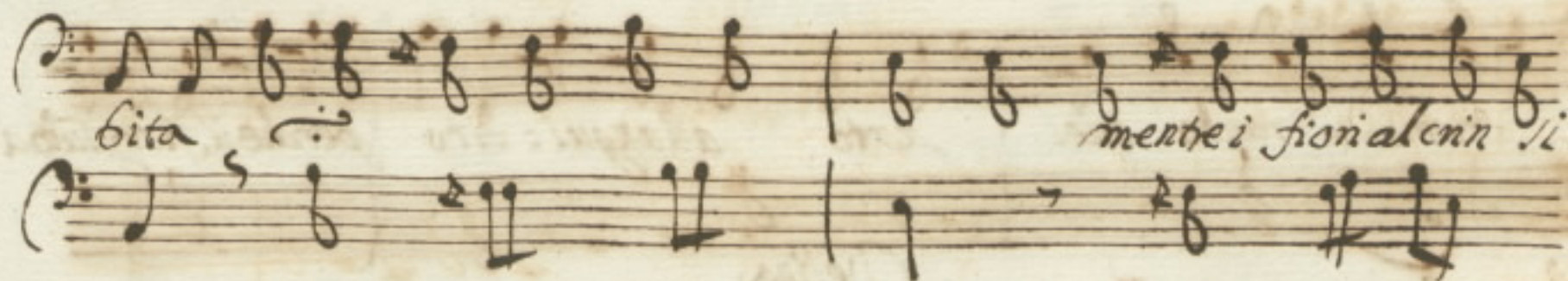
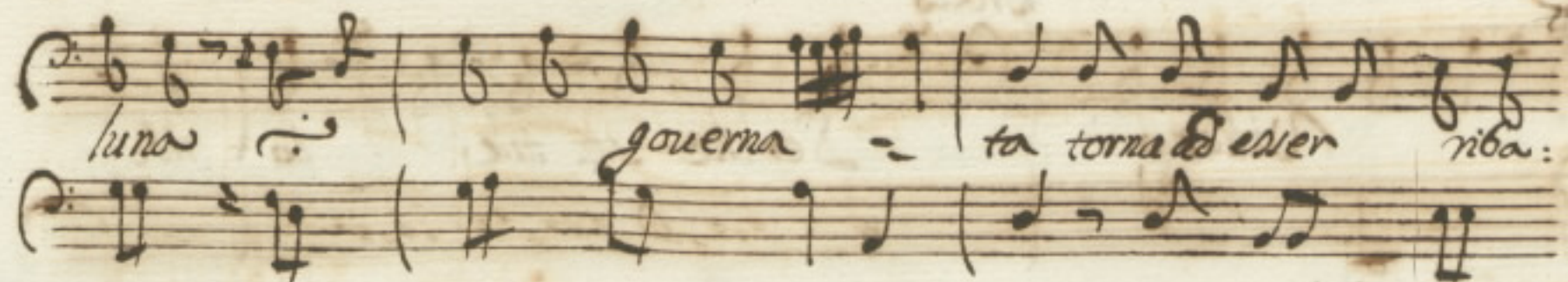
mago l'è amor ei paser far deue nel gelo l'ardore i

fio - ni fior nella ne - ue no' no' no' più

spine di fien di fien for:







Brocco
Villano
Ser che son tale io nido
rimmi = rando quel certo allangua: dito perche il fiorgiuto ai
Velina
Lera e già marcito se stanue più ue: tutte da dor:
Brocco
nare di fion il Mondo cura torna di fion an =

Velina

cor la sepoltura che mi manca di bello

Brocco

Velina

hai nel cune la neve è senza questo lume hornòti

Brocco

Velina

be-ue di solchi il uolto è pieno si fa coi solchi

Brocco

fertile il terre = no ti piangon'glocchi Ancora

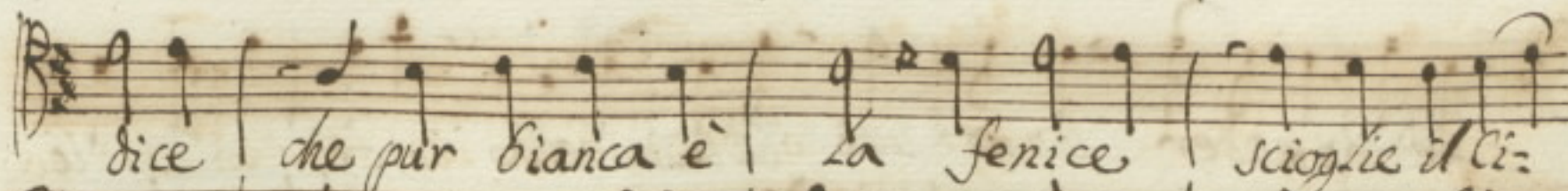
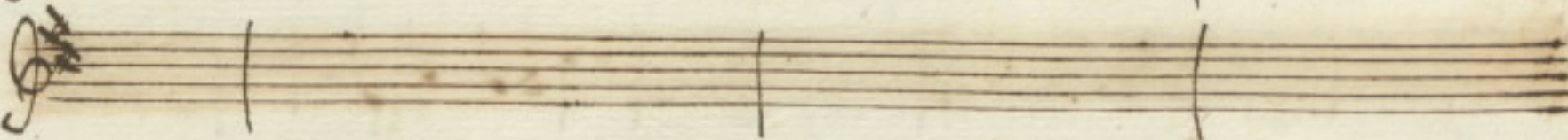
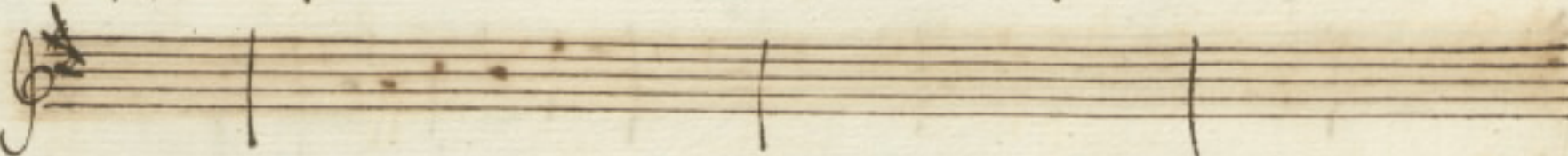
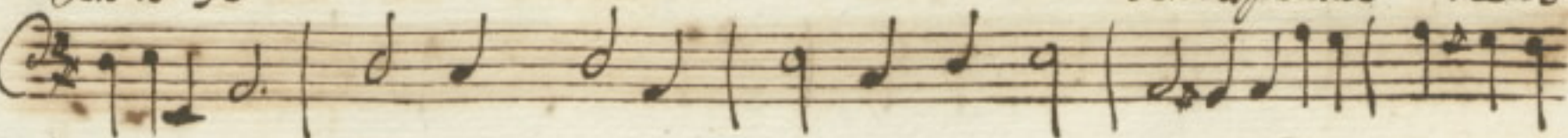
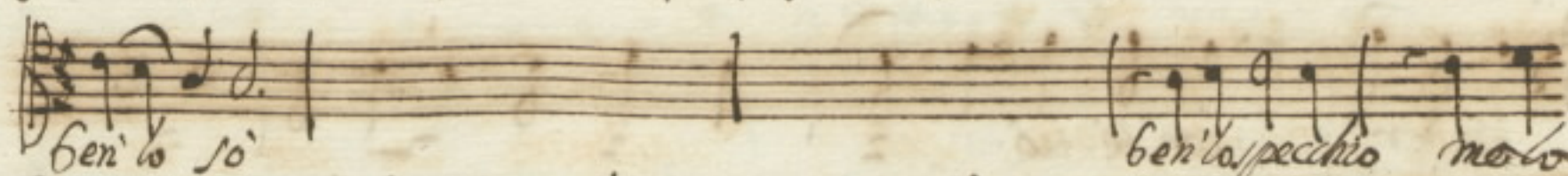
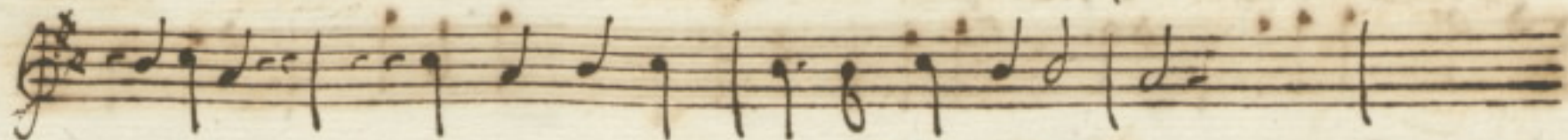
Brocco

piango sul matin / alba e l'au-
toro Uscita pur

dalle cimenie grotte suol
piangere la not-
te

Ch'io sia bella
io ben lo so io ben lo so io





il dolce canto è tieni pur candido il manto nè con:

tender con te uo

ne contender con te uo Ch'io sia bella io

Gen' lo' lo' io Gen' lo - lo' io Gen' lo . lo



Procco



Handwritten musical score on eight staves. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves.

Che sei Vecchia ognun lo uede, sei scheletto cam:

nante sei fantasma o' brauagan te scuri

Handwritten musical score for "L'Inferno" by Claudio Monteverdi. The score is written on ten staves, with the first two staves for vocal parts and the remaining eight for instrumental parts. The lyrics are in Italian and are written below the vocal staves.

The lyrics are:

gl'occhi infermo il piede sani gl'occhi infermo il
 piede che sei vecchia ogn'lo uede che sei vecchia ogn'lo:

ue de

Vetina

Brocco

Villano bada a' te' perche sei molto

perche sei vecchio

tu nò fai per mè perche sei stolto
tu nò fai per me perche sei uecchia tu nò fai per

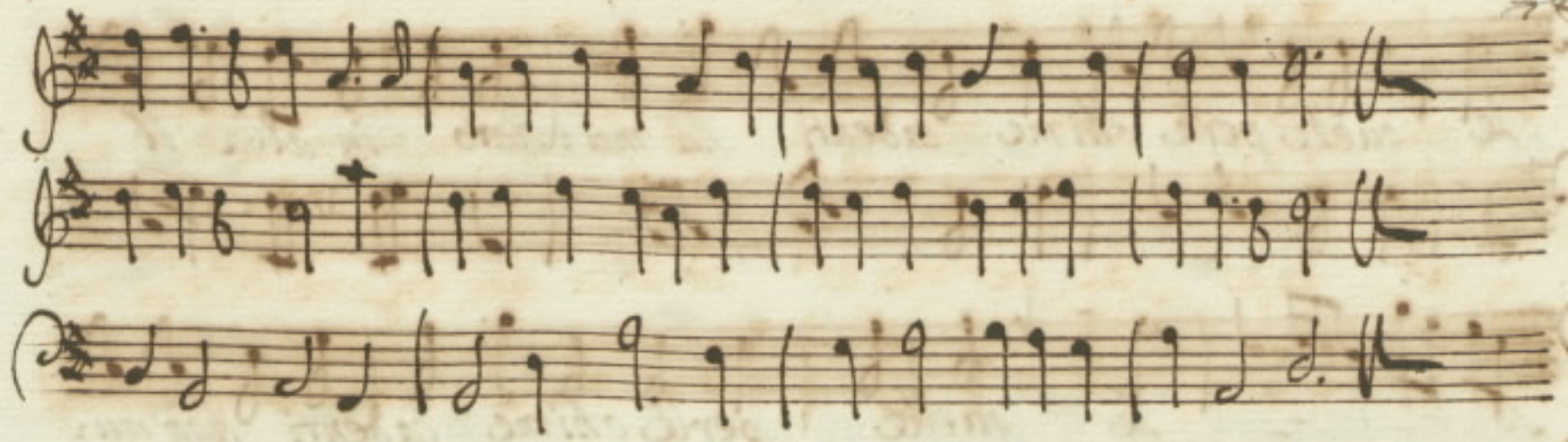
tu nò fai per me nò nò tu nò
mè tu nò sai per me nò nò

Handwritten musical score for three voices. The top staff is in bass clef, the middle in alto clef, and the bottom in tenor clef. The lyrics are written below the staves.

fai per me nò nò nò tu nò fai per me nò fai p me
nò tu nò fai per me nò nò no tu nò fai p me nò fai p me

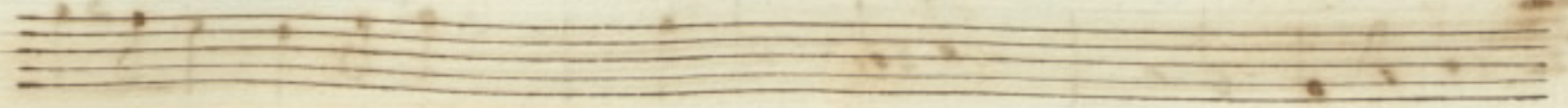
Handwritten musical score for three voices, continuing from the first system. The top staff is in bass clef, the middle in alto clef, and the bottom in tenor clef. The first staff has the word "Rit." written above it.

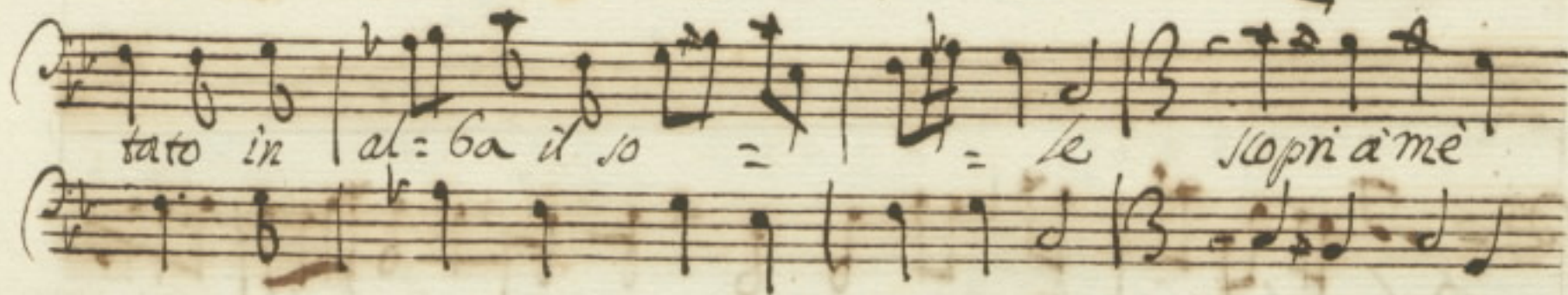
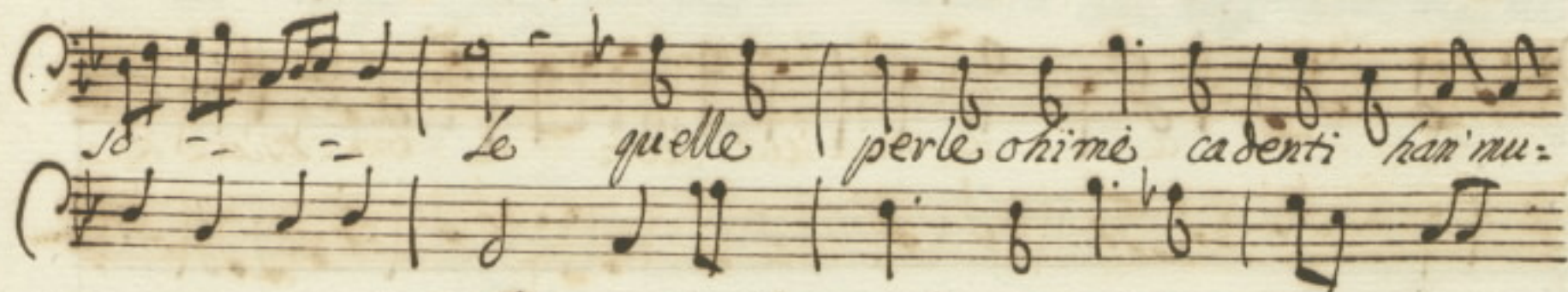
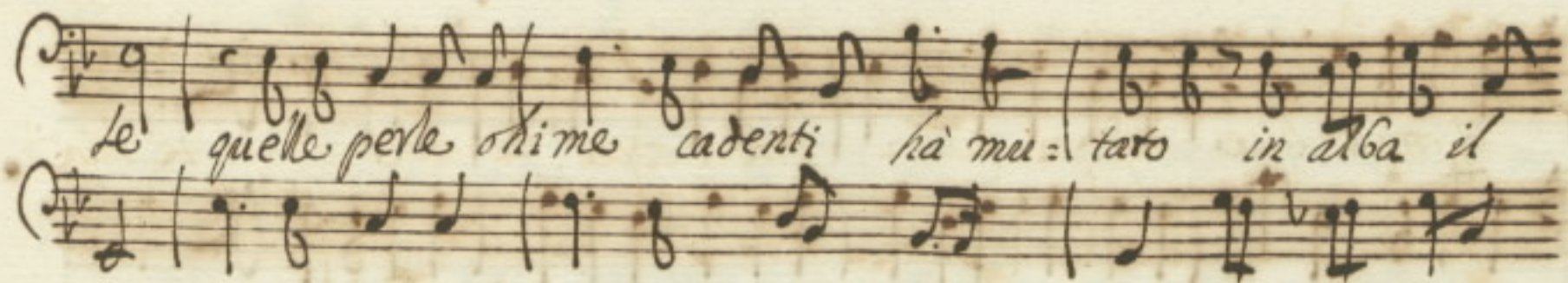
Rit.



Scena XV. Tolomeo, e

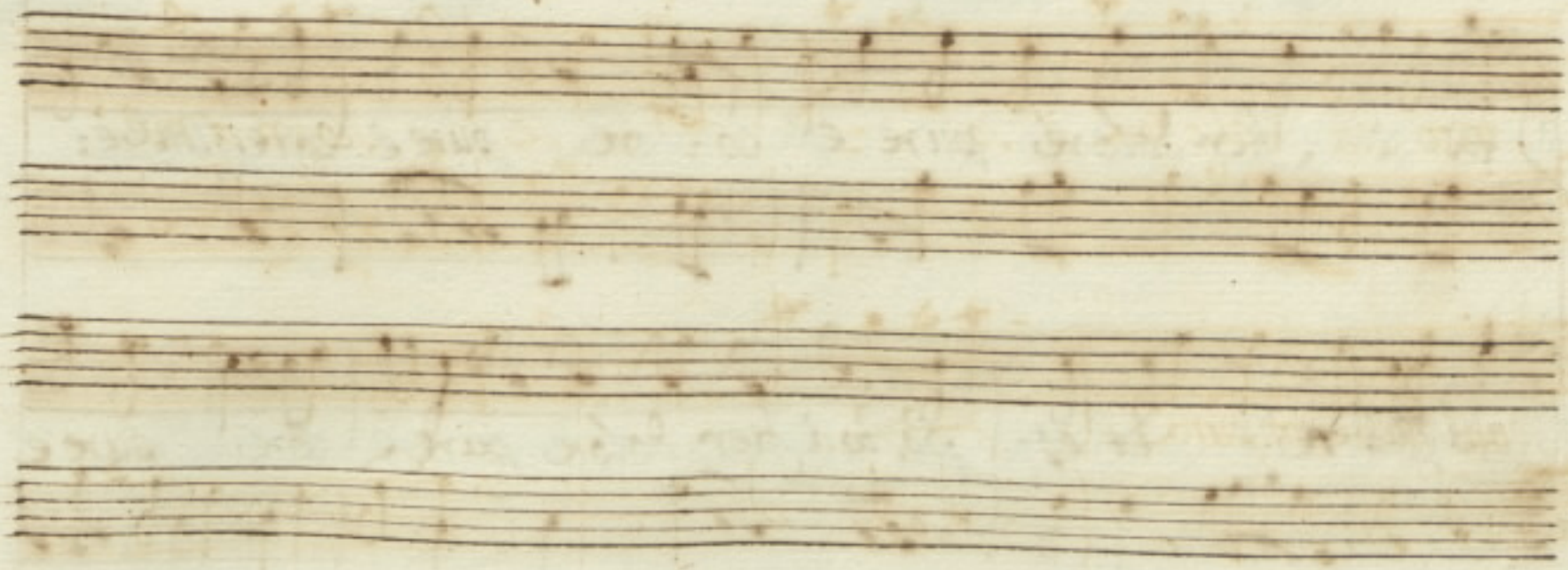
CLEOPATRA.



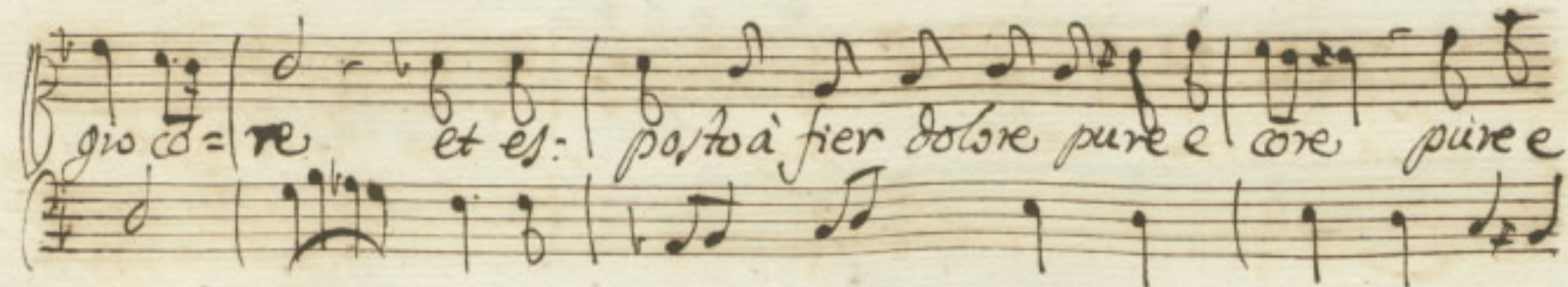
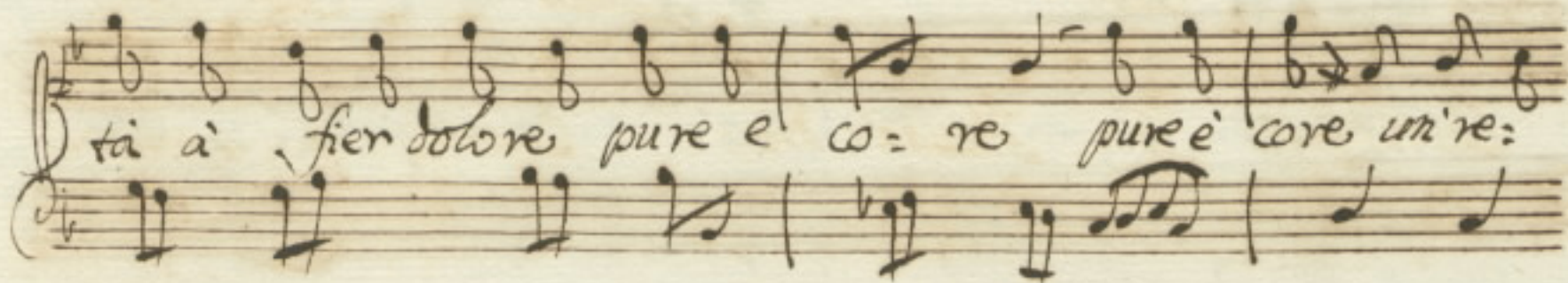
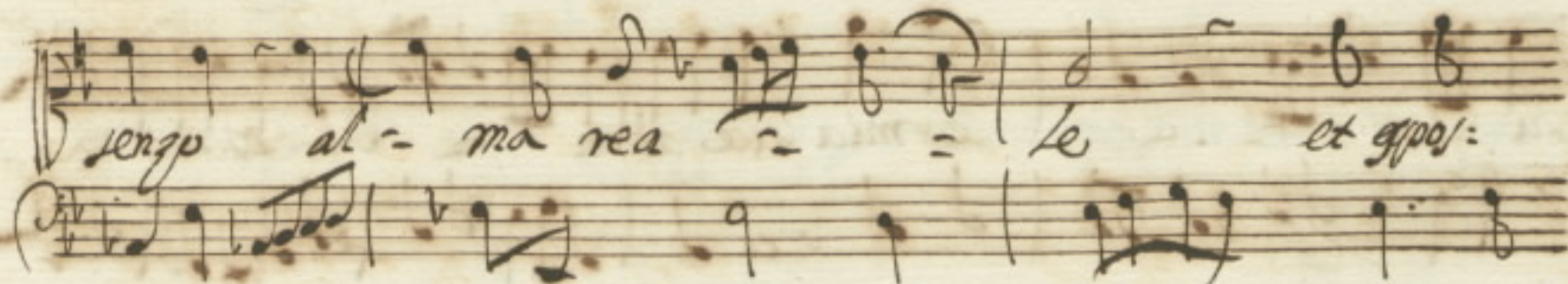
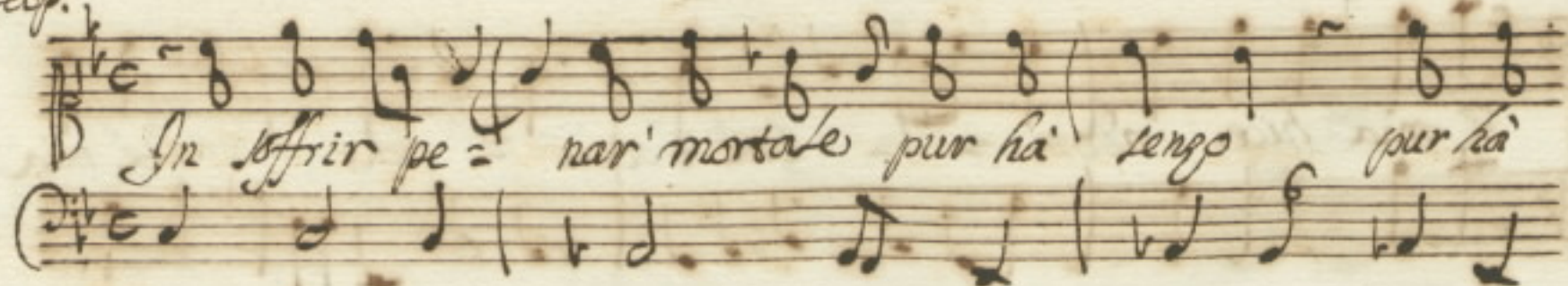


te mia luce adom - bra e oscu - ra te mia

lu - ce te mia luce adom - bra e oscu - ra



Tempo

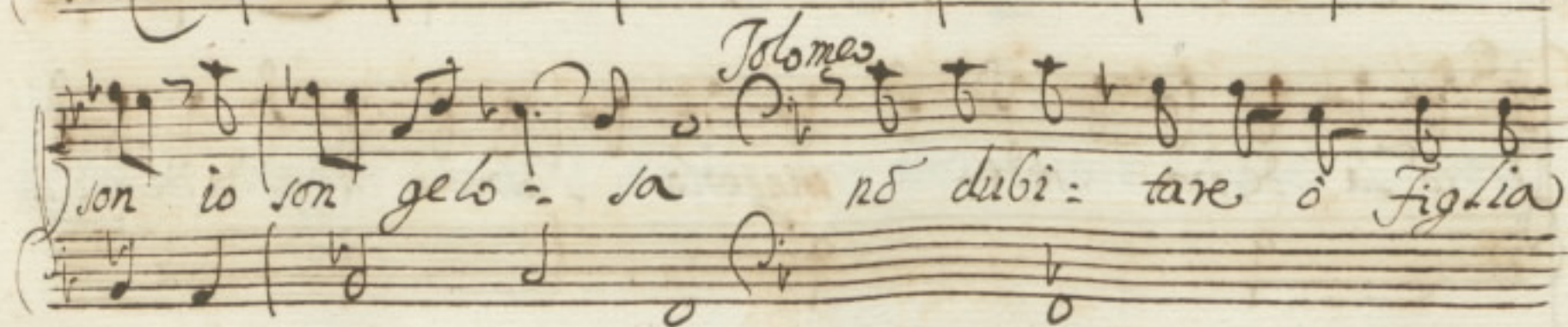
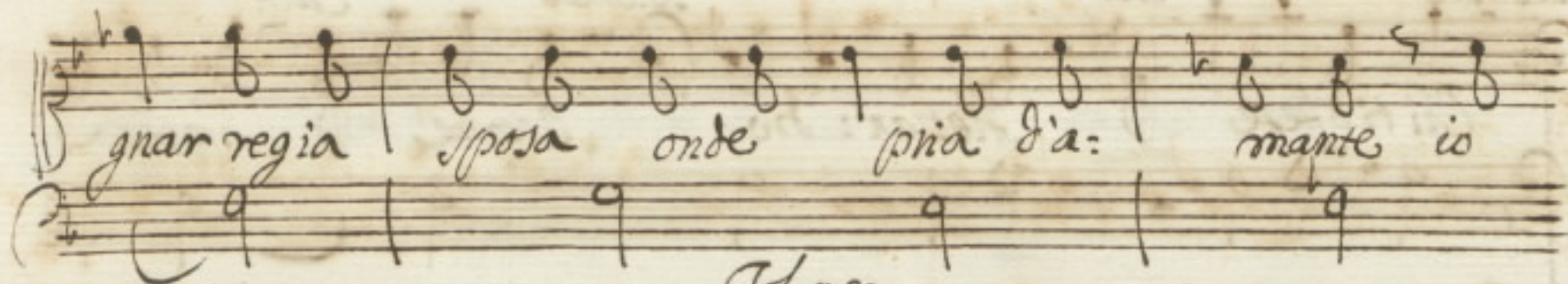


core pure e core un regio co = re pure è core

un Regio co = re

Solomes *Cleo:* *Solomes* *Cleo:*
Chi ti offese Messan: du E come appena

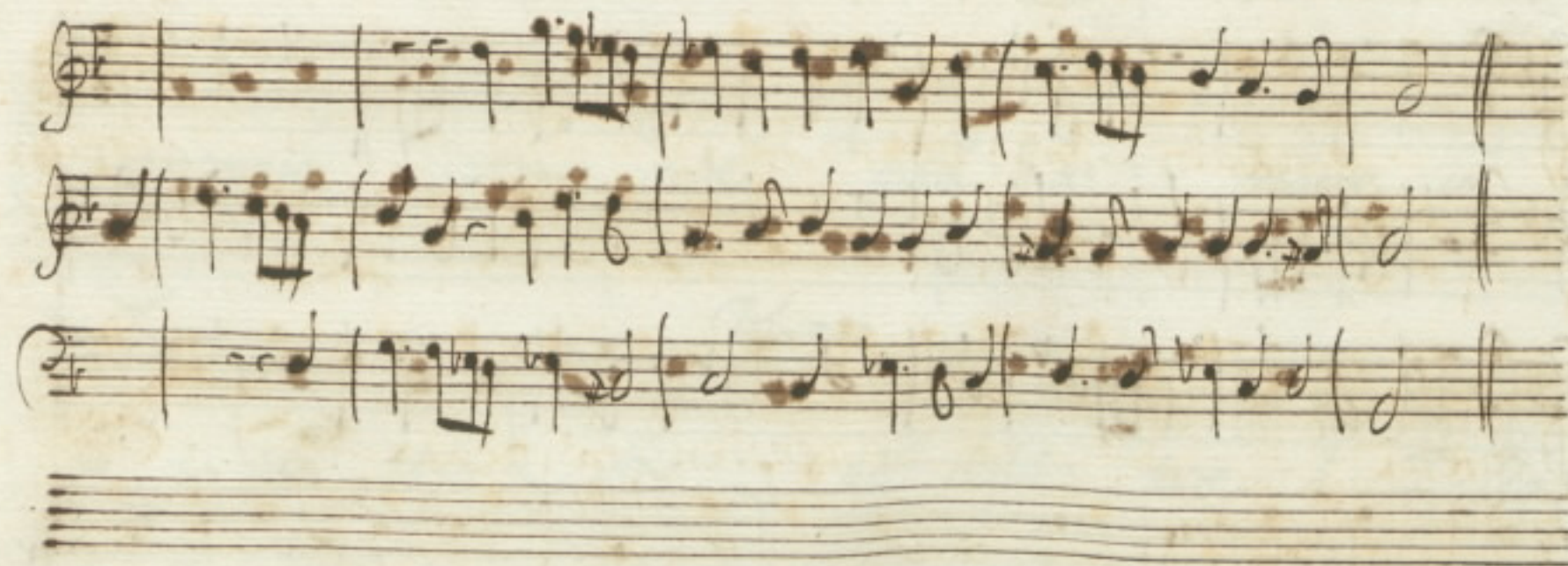
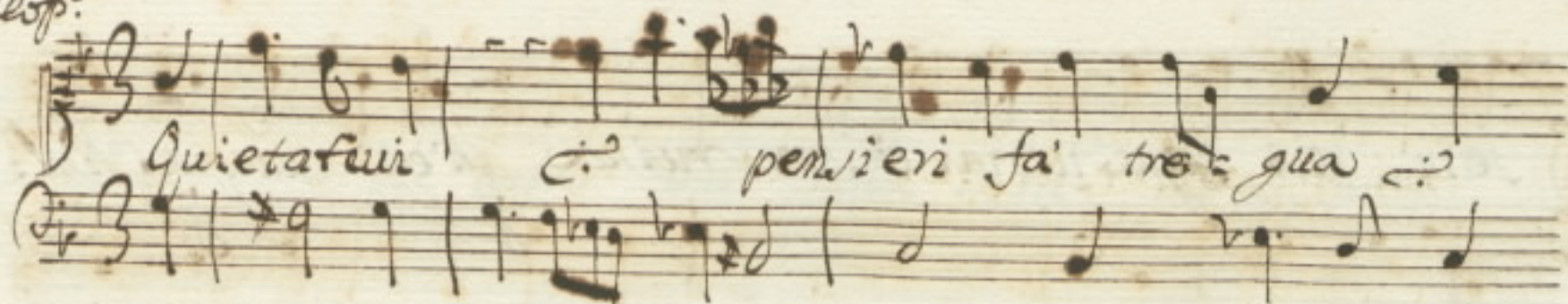
co la destra credei stringerlo Nalman che ei da me si vi



le in ciò segue uedrai co' sua ruina ch'egli nacque Vil:

Lano e tu Re gina

Cleop^a



ma troppo chime son' fieri

gl'aj-

salti del cor ma troppo chime son' fieri

gl'assalti del cor

quie:

tatevi pensieri fa tregua

e dolor fa regua e dolor *Rit. ut supra.*

Scena XVI^a Aless^{andro} *Cupido cu' pi do merce mer-*
PRO e Solomeo.

ce merce tra' gl'incendj di rasta men' uiuo di speme non

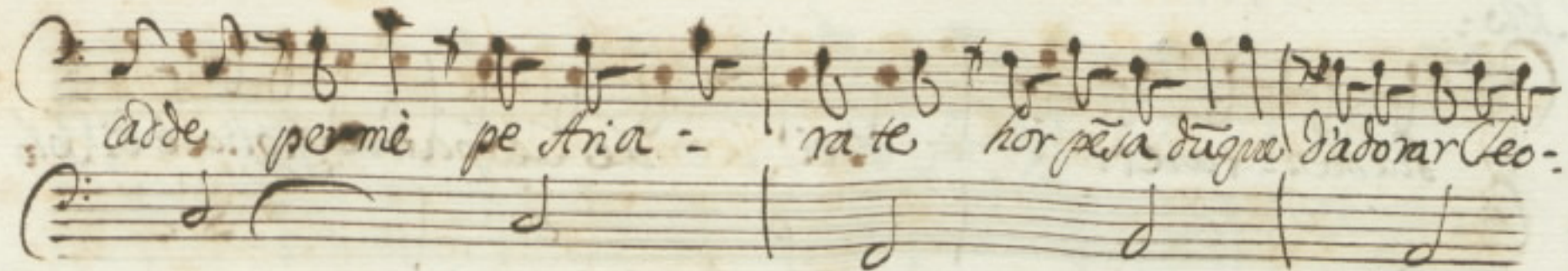
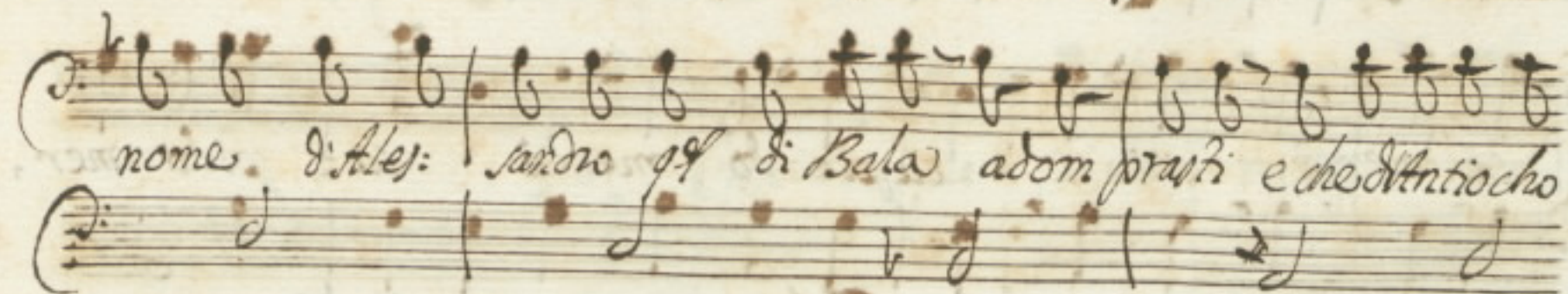
porius *che far deggio chime*

Handwritten musical notation on two staves. The lyrics are: *cupido cu- pido mer:*

Handwritten musical notation on two staves. The lyrics are: *cè mercè cupi- do mercè cu- pido mer,*

Handwritten musical notation on two staves. The lyrics are: *Tolo: Alessand'ro* (written above the staff) and *Alessandro* (written below the staff). The word *Signore* is also written below the staff.

Handwritten musical notation on two staves. The lyrics are: *Tolo: Ramen- taretì* (written below the staff), *pei* (written above the staff), and *che Cleopatra figlia è di Tolo* (written below the staff).



patra altrimenti uedrai della mia gratia reo che tu sei

Allegro
Bala et io sono solo = meo assai dicere e

motto ad assai tatti io mi portai da stolto son Re

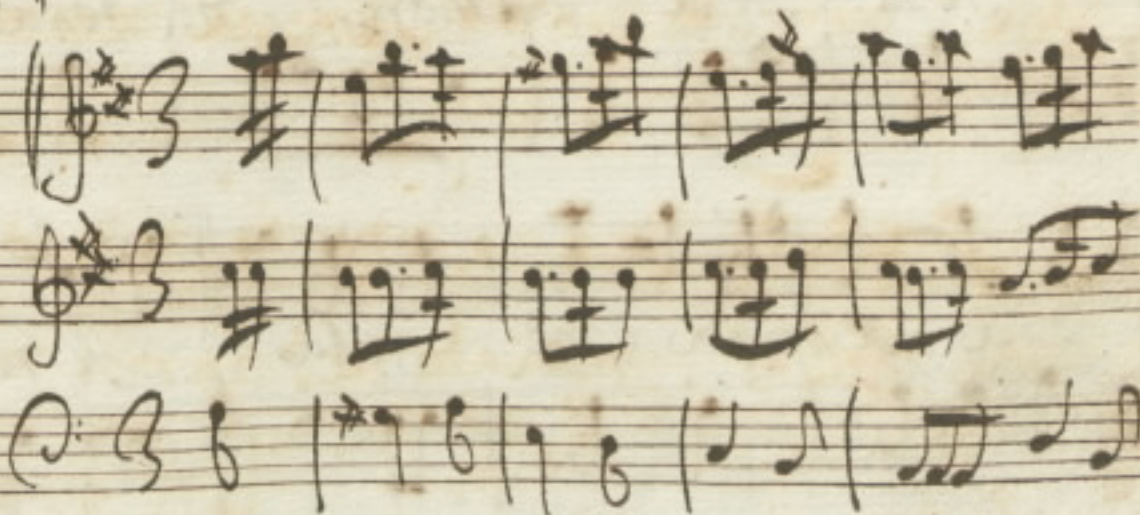
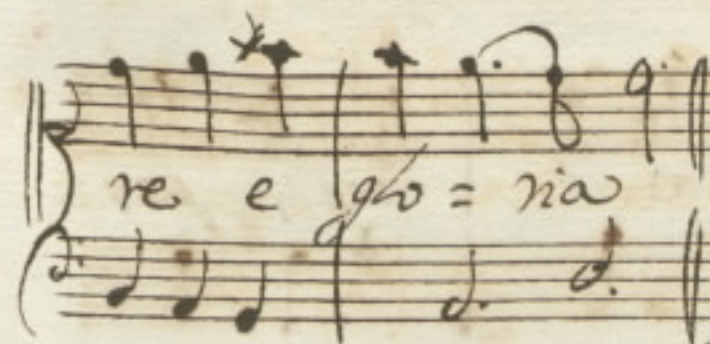
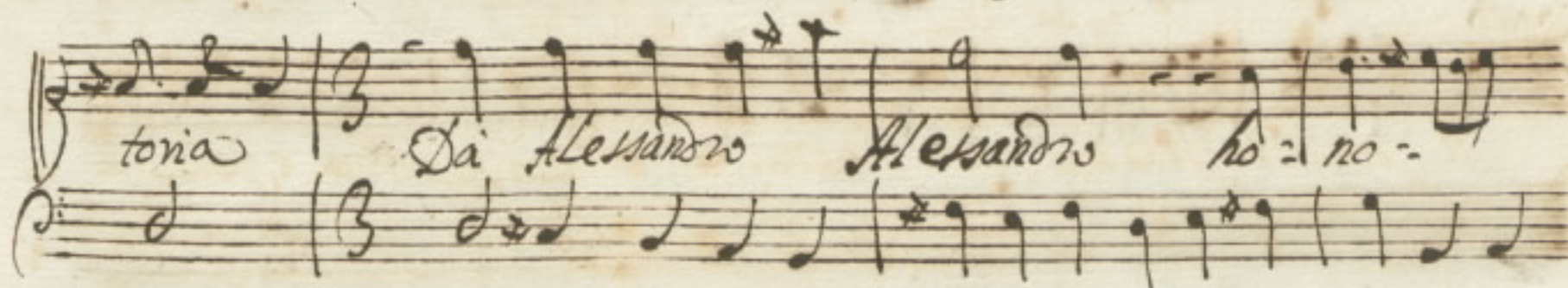
ciò che mi piace è ferma legge nè mi degnar

mente vedrai tu come cor' d'Alcy: vandro heredi: tai q' no me

Isolomeo
il preci: pitio ha: urai tua superba e folle.

Alcy
dea puote annietar l'istessa man che crea Nutrión fulgura.

driga. Tole: mai da vedram mi e iuintirè miseruirandes:





Handwritten musical notation with Italian lyrics. The notation is on three staves, with the top staff in treble clef and the bottom staff in bass clef. The key signature is one sharp (F#).

Se la stella d'amore ri- sente in uaga pu-

illa scintilla a mè fida Il mio core ha

forza *pa: - lente*

sprez: zare del *fato spie: tato si* *fida*

Sur che sol in amar *ri tro: ui* *sorte* *degni il*

ben sprezzo il Cie: = *a: mo* *a: = mo* *La mor: =*

Handwritten musical score on aged paper, featuring two staves per system. The lyrics are written below the notes.

System 1:
te | degno il ben sprezz il Cielo | a = | mo

System 2:
a = mo la morte a = mo | a = mo la mor:

System 3:
te a = mo a = mo | a = mo la mor:

System 4:
te a = mo a = mo la mor: | te | (Cresc: ut/)

The score includes various musical notations such as notes, rests, and bar lines. The paper shows signs of age and wear.

Scena XVII. ^{Zabito} Zabito *88*
e BROCCO. *87*

Dun Ferni io ui bacio

anzi u'addo = no Ami = titia tu sola

sei del mio cor la dei = ta del mio cor =

la dei = ra

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a basso line (bass clef). The lyrics are written below the vocal line.

radol: cisci i duoli miei

La mia cara

fedel: ta La mia cara fedel: ta e semial.

Laccia una Catena d'oro duni ferri

io ui bacio anzi u'a: do ro an: zi u'ado: ro

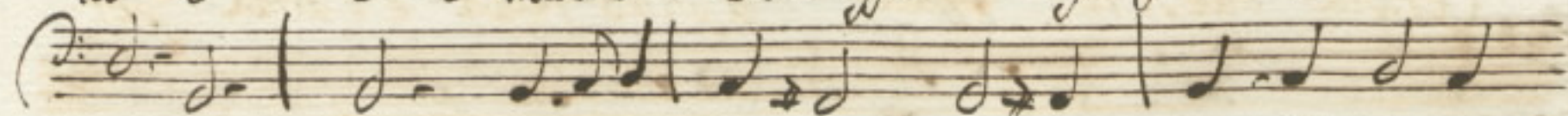
Basso

ò mala cosa affè affè

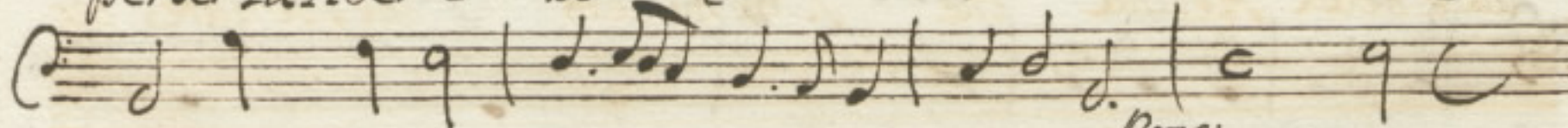
perder la libertà ch'alle belle la die

de nume la pietà de numi la pie:

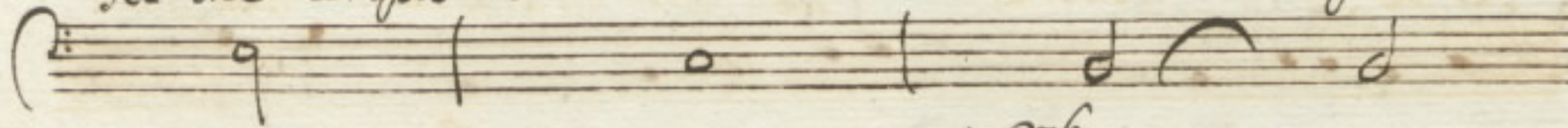
ta o' o' o' mala | cosa affè af: fè ~



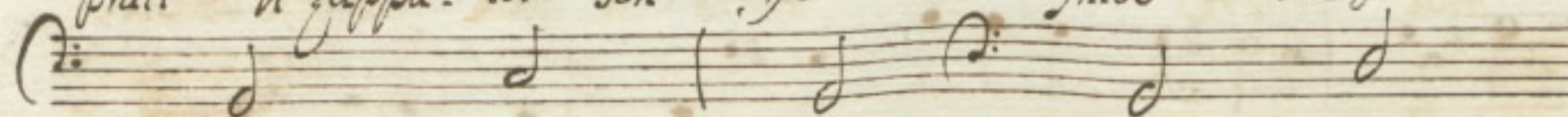
perder la liber = tà ~ ^{ritato} Chi



sei che compa: tisci il duolo mio ^{Broc:} di questi



prati il zappa: tor son' io ^{rit:} Snido che fa

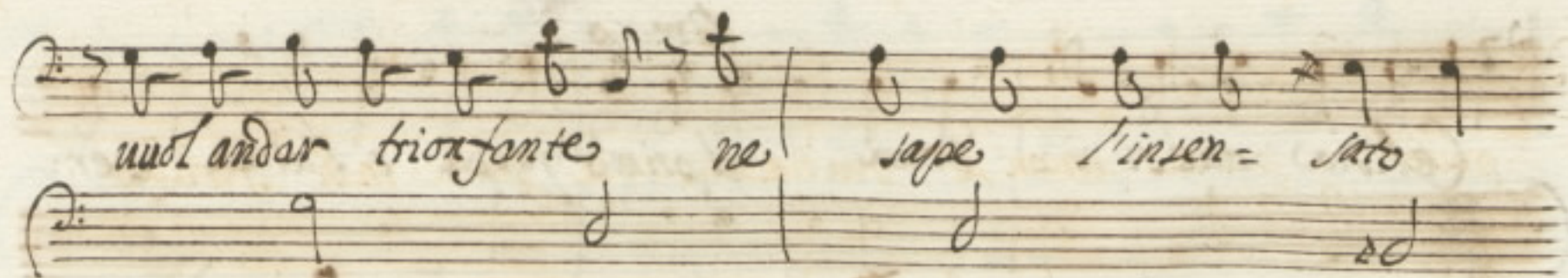


Brocco
Celisia oue si ri: troua il primo zappa e l'alma ser:

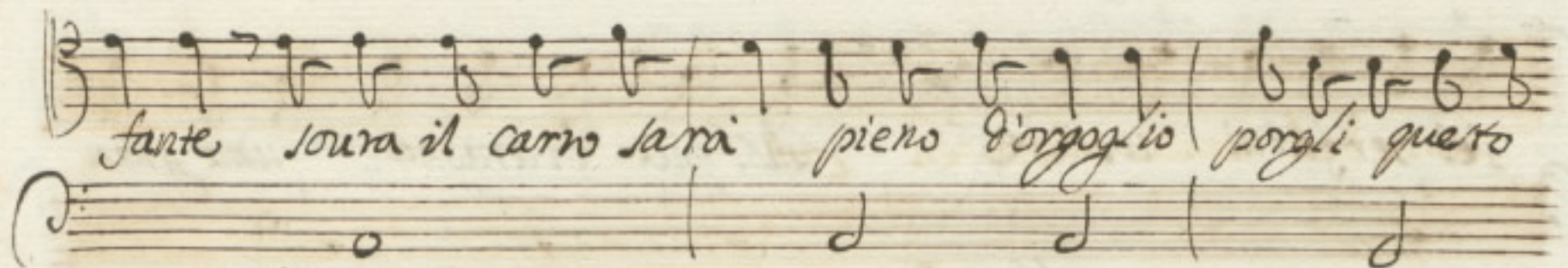
ua e della Regina che si m'ha' detto che speriate che

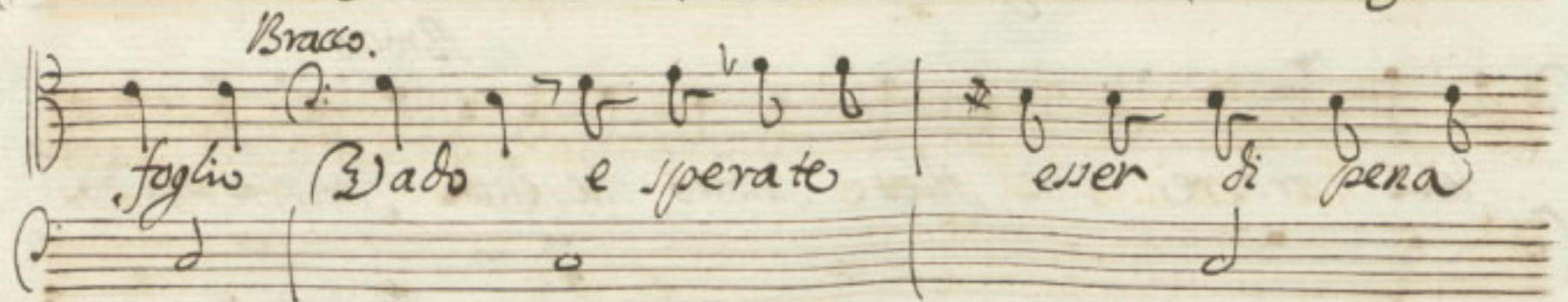
lei per farui uscire uno più di aragno una gran

Brocco
tela ordire Alas: sando che sento In tole maida


 vuol andar trionfante ne sape l'insen- sato


 che si crepa il pallon troppo gonfiato *habito.* All'hor che trion-


 fante s'aura il carno larai pieno d'orgoglio porgli questo


Braccio. foglio Bado e sperate esser di pena

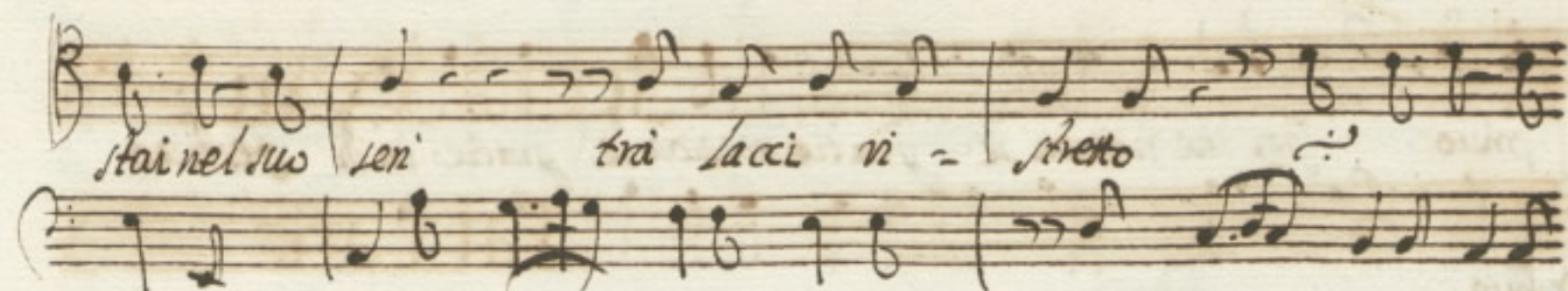
primo poi che nascon le gratie nascon le gratie in di festius

Trabito
Se sei libero o pensiero uelce e leg:

giorno del uanne al mio ben

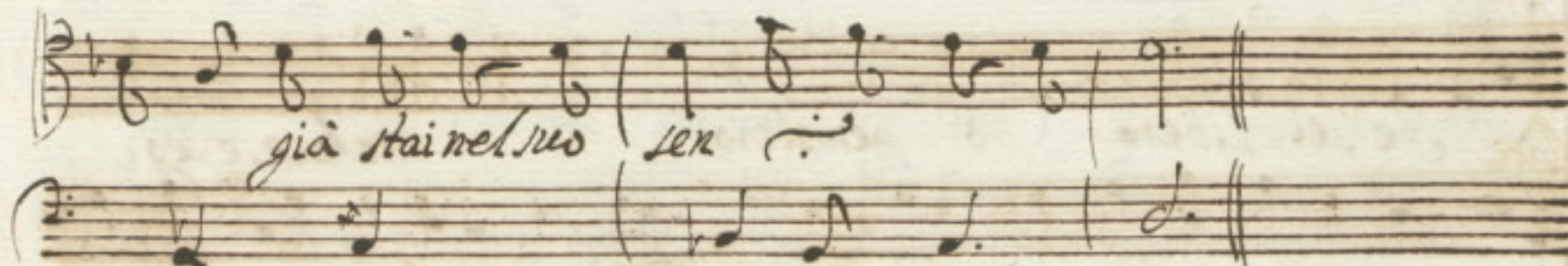
Ma che dico dall'affetto Tra Lacci ristretto gia'

stai nel suo sen' tra lacci vi - sto

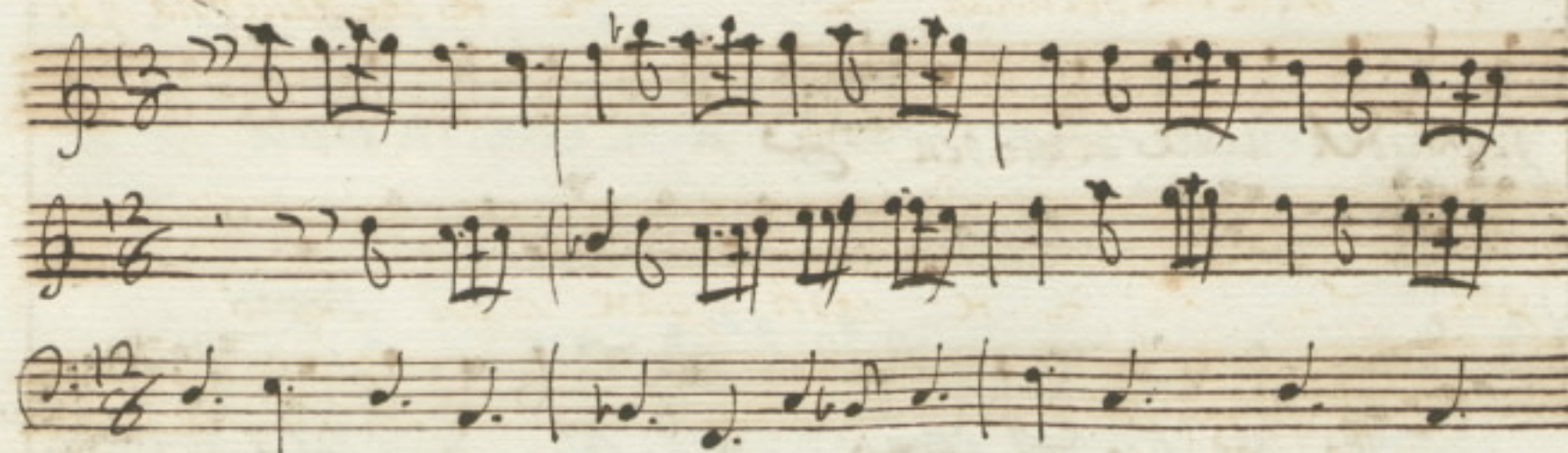


The first system of music consists of two staves. The upper staff is a vocal line in G-clef, 3/4 time, with lyrics 'stai nel suo sen' tra lacci vi - sto'. The lower staff is a lute line in C-clef, 3/4 time, with complex chordal textures.

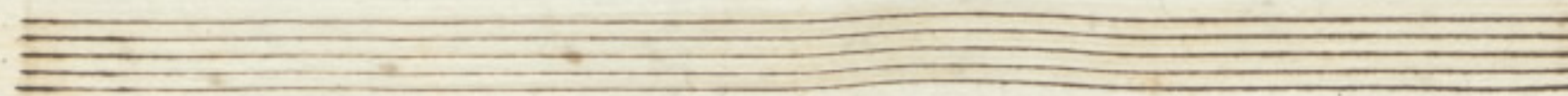
già stai nel suo sen



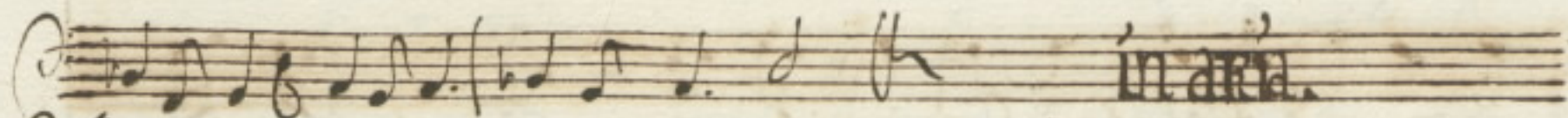
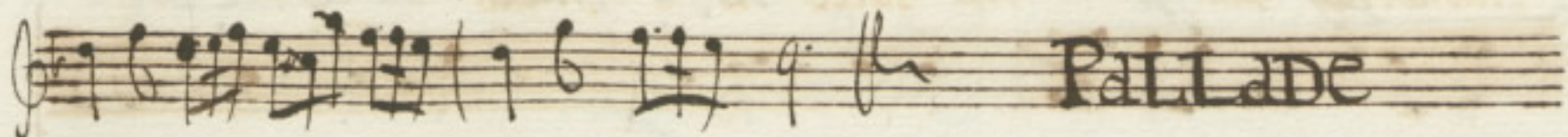
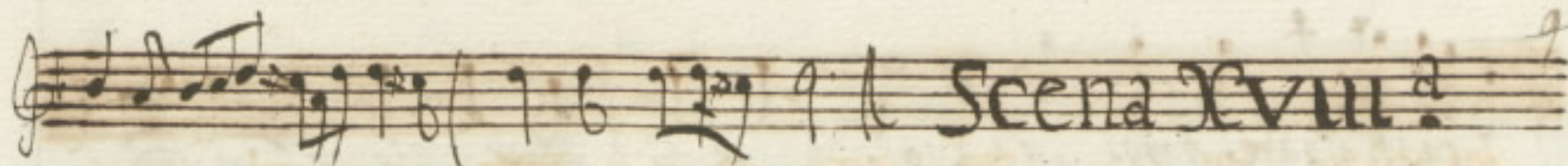
The second system continues the vocal and lute parts. The vocal line ends with a fermata on the word 'sen'. The lute line continues with similar chordal patterns.



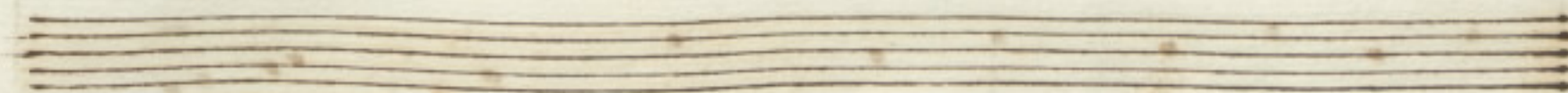
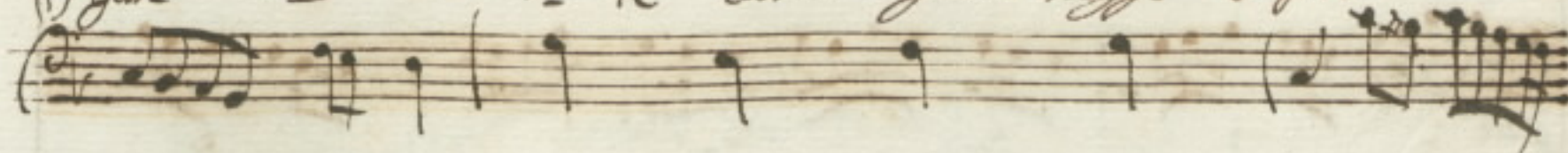
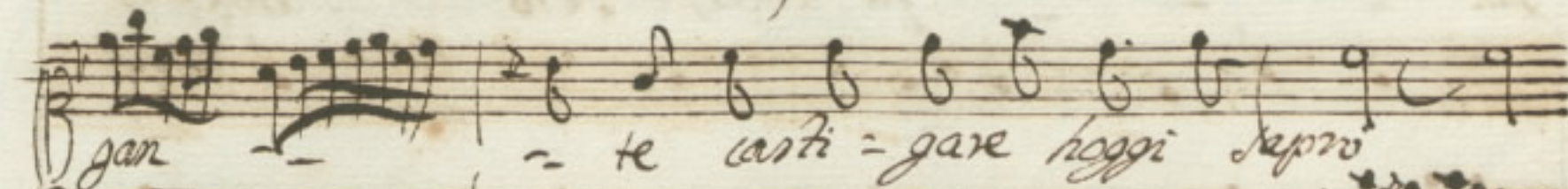
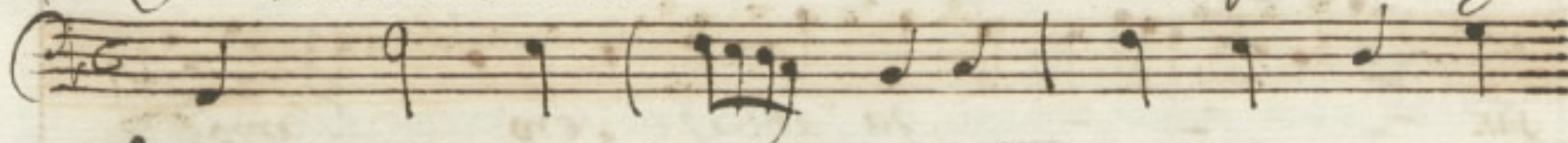
The third system contains three staves of lute music. The top staff is in G-clef, 3/4 time, and the bottom two staves are in C-clef, 3/4 time. They all feature dense, multi-measure chordal textures.

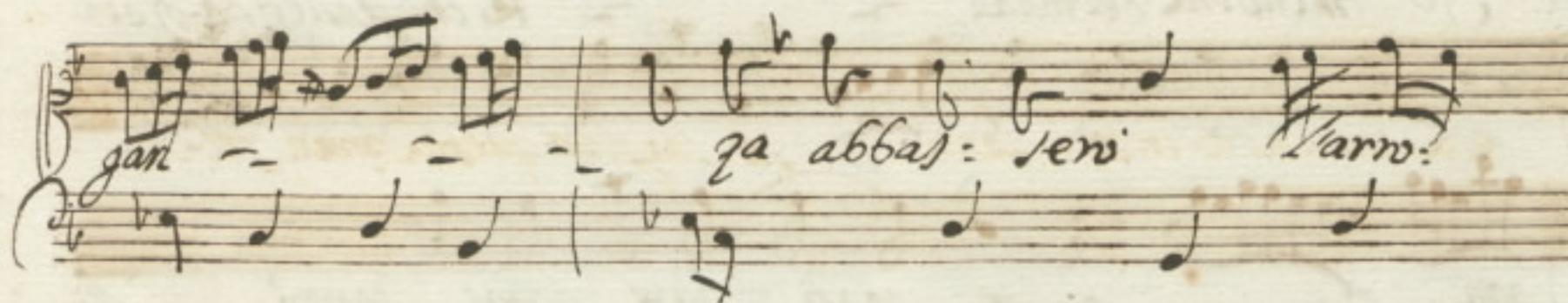
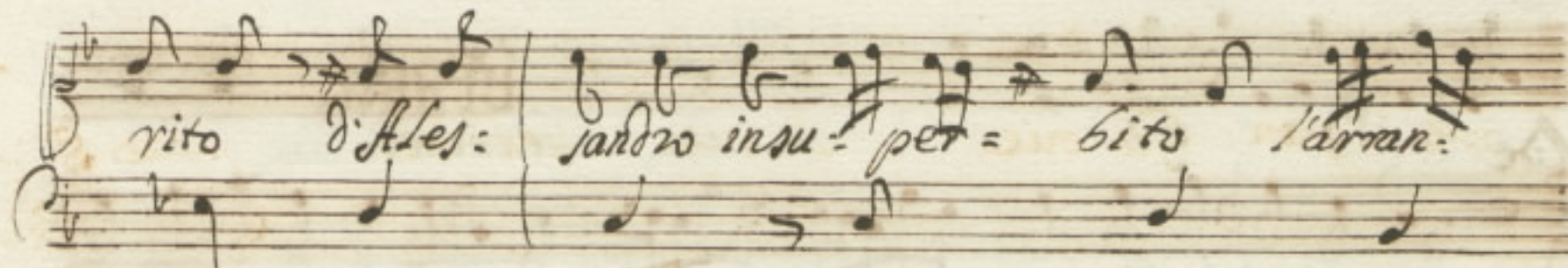
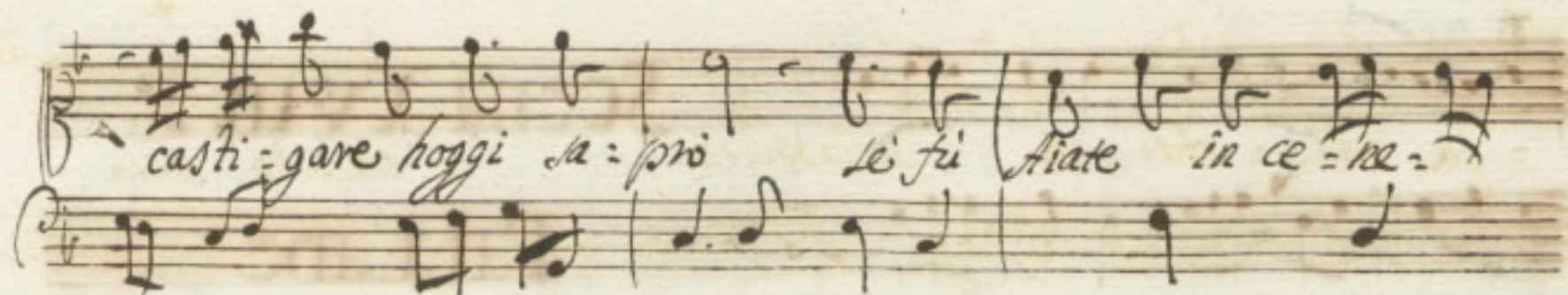


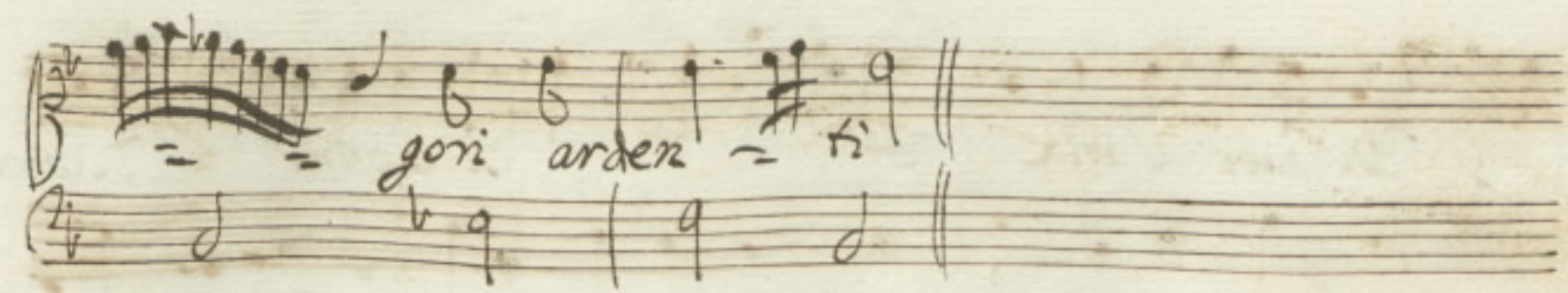
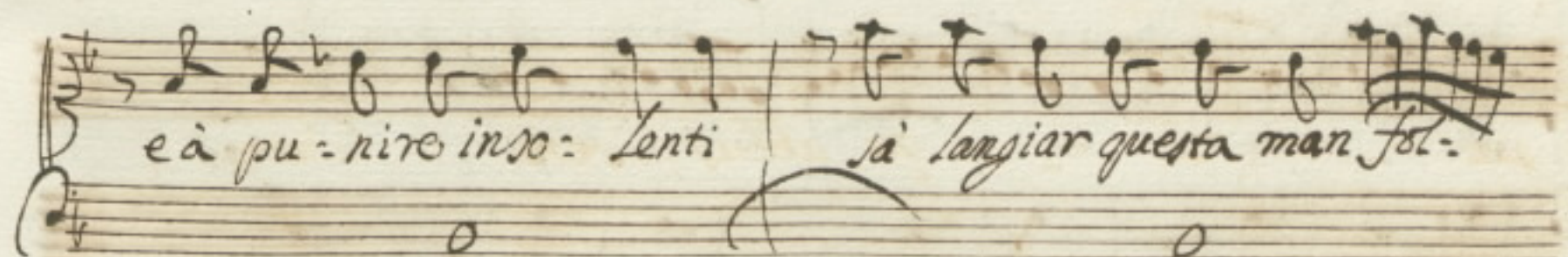
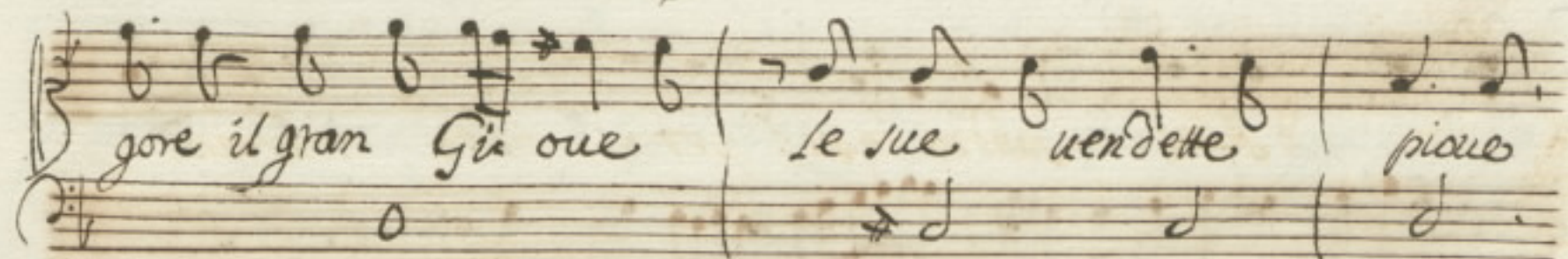
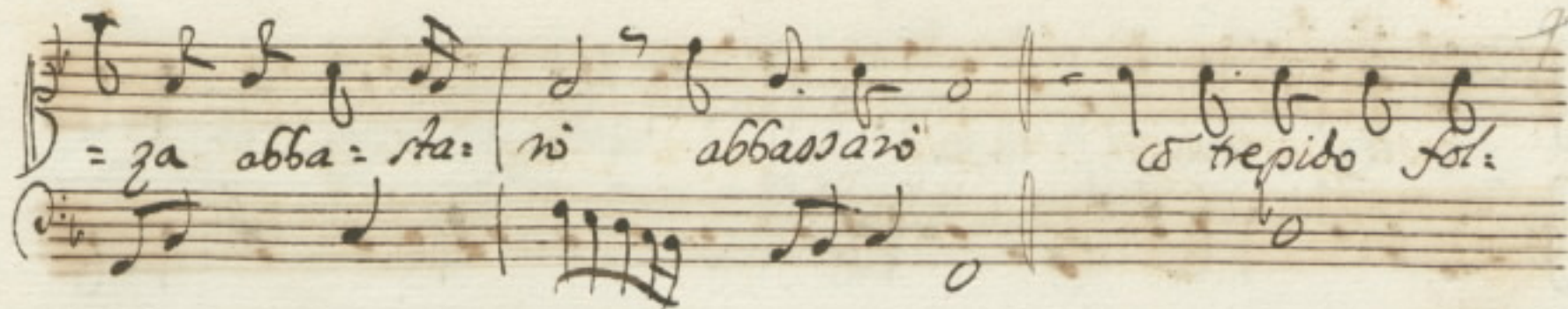
Four empty musical staves at the bottom of the page, consisting of two five-line staves.



Sallade

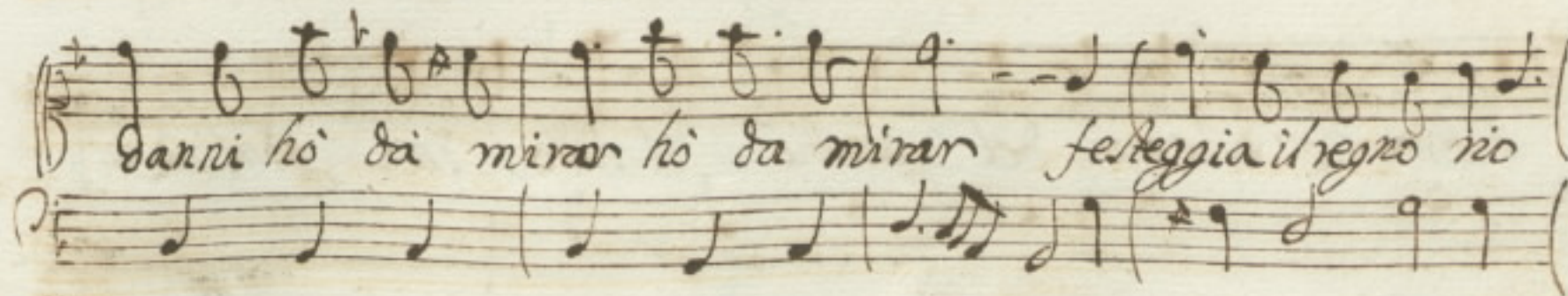
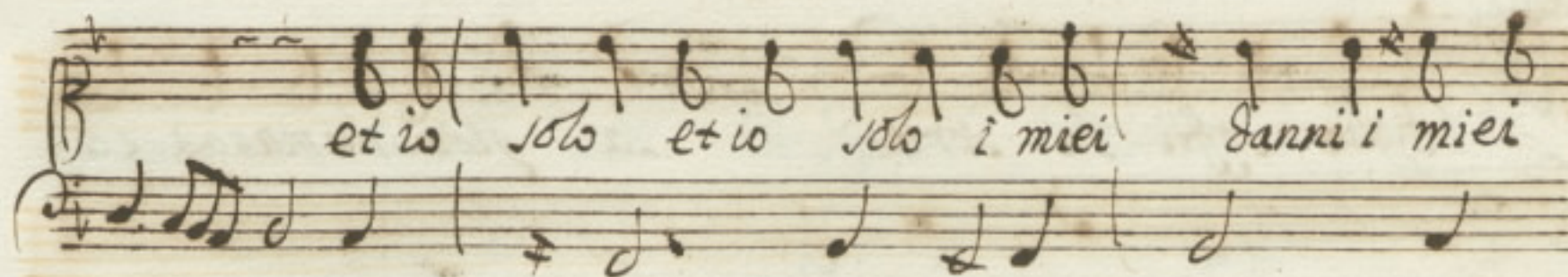
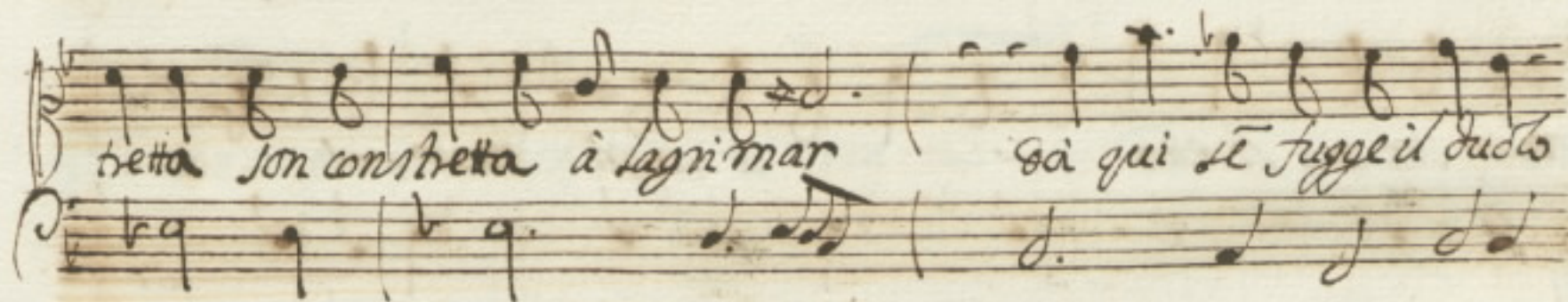
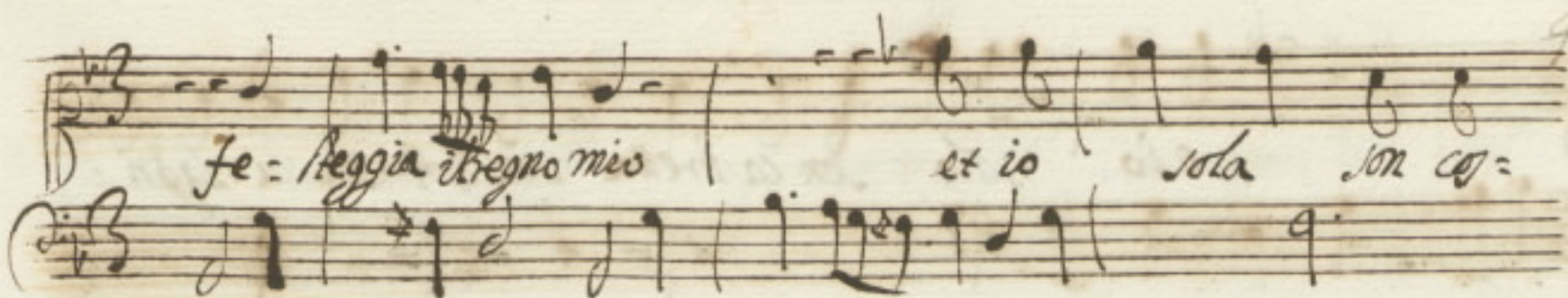






Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The bottom two staves contain lyrics in Italian.

Di nubi Iania *si coprirà* *si copri =*



e io solo son costretta son costretta a lagn:

mar son o = Aretto a lagn: mar

Grida
Figlio soffri la sorte la gioia humana e co

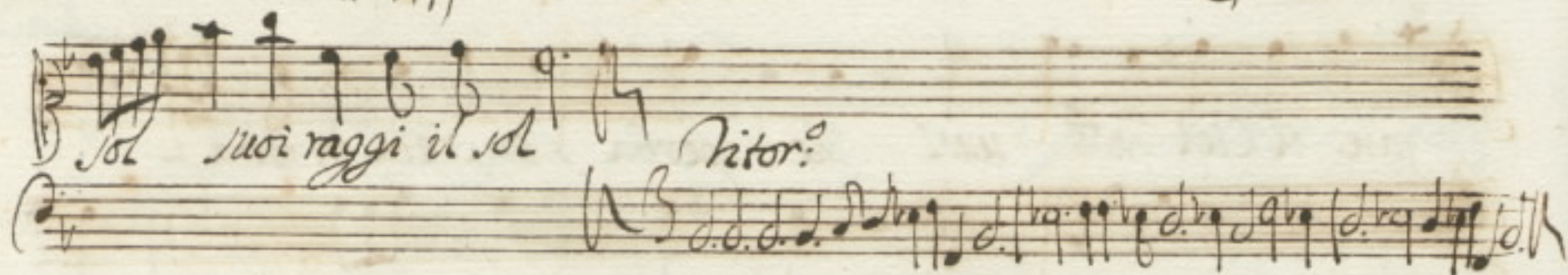
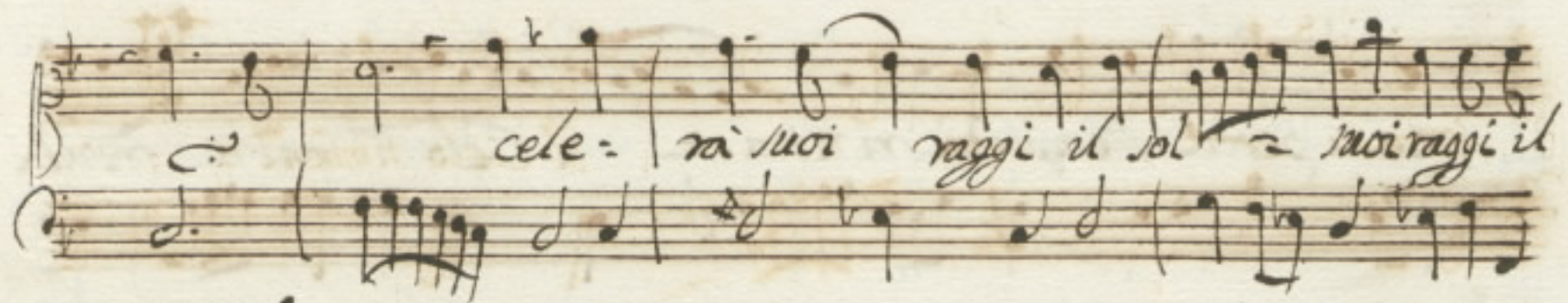
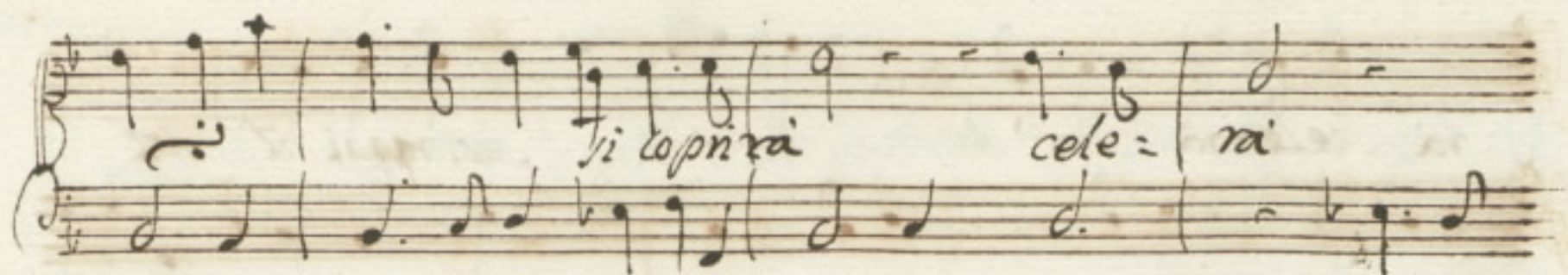
ombra e l'extremo del gaudio il lutto in = gombra

Handwritten musical notation for the first system. The treble staff contains the lyrics "rà ce-le-rà" and "suo raggi il sol". The bass staff contains the corresponding musical notes. The notation is in a historical style with various note values and rests.

Handwritten musical notation for the second system. The treble staff contains the lyrics "che superba l'empietà rimira" and "re rimi-". The bass staff contains the corresponding musical notes. The notation is in a historical style with various note values and rests.

Handwritten musical notation for the third system. The treble staff contains the lyrics "rare il Ciel no vuol che superba l'empietà rimira". The bass staff contains the corresponding musical notes. The notation is in a historical style with various note values and rests.

Handwritten musical notation for the fourth system. The treble staff contains the lyrics "re il Ciel no vuol di nubi l'aria". The bass staff contains the corresponding musical notes. The notation is in a historical style with various note values and rests.



Scena XIX^a Celisìa, e

Gnido.

Handwritten musical score on page 96, featuring vocal and instrumental staves. The lyrics are written below the vocal line.

terra *il Cielo rimbombi* = :

The score consists of several staves. The top two staves are empty. The third staff contains the vocal line with the lyrics. The fourth staff contains a bass line. The fifth staff is empty. The sixth staff is empty. The seventh staff contains a complex instrumental line with many notes. The eighth staff contains a bass line.

la gasula diua mi celebri il uiua uiua

uiua in gloria, e ualor in fama, e splendore il Ma.

Tromba.

Al. - furor

delle mie trom

Scena XX. ALESSANDRO, Tolomeo, Ariate, e detti.

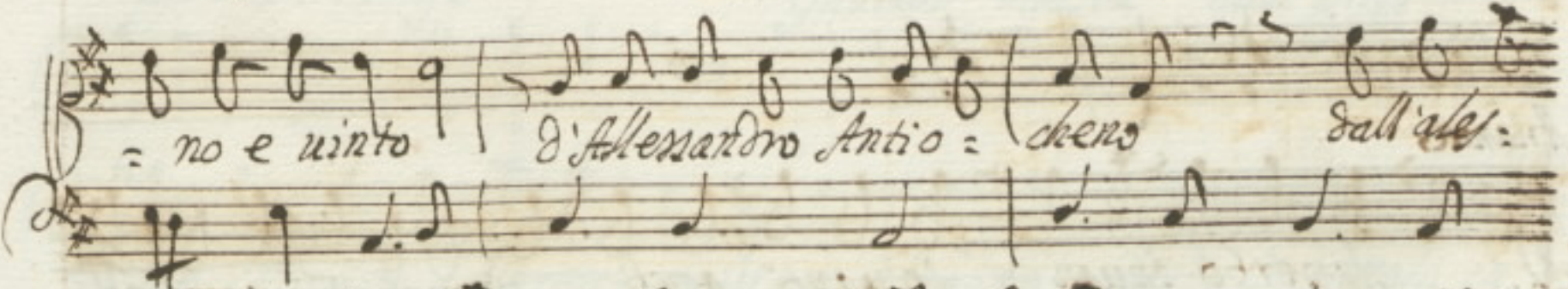
Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics "terribili", "in guerra", and "risuoni la" are written below the bottom staff.

terribili in guerra risuoni la

cedone estinto d'Allesandro Antioche



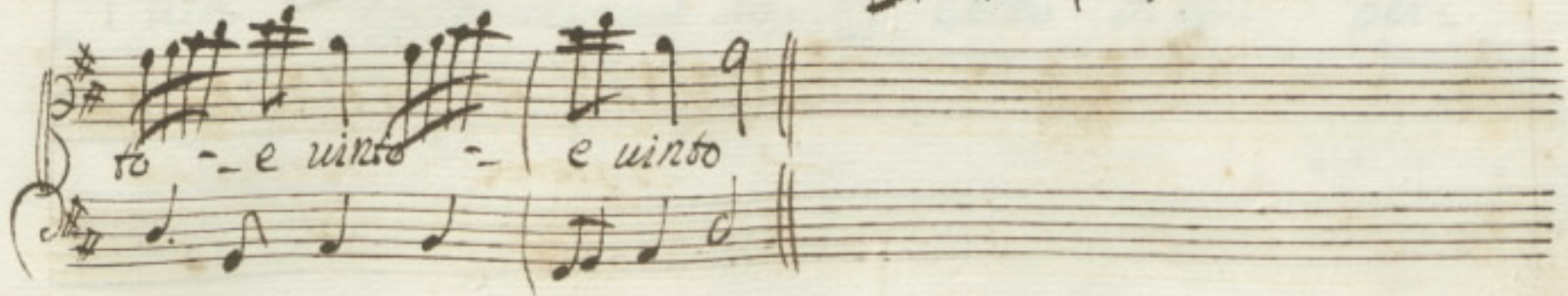
= no e uinto d'Allessandro Antio = cheno dall'ale.

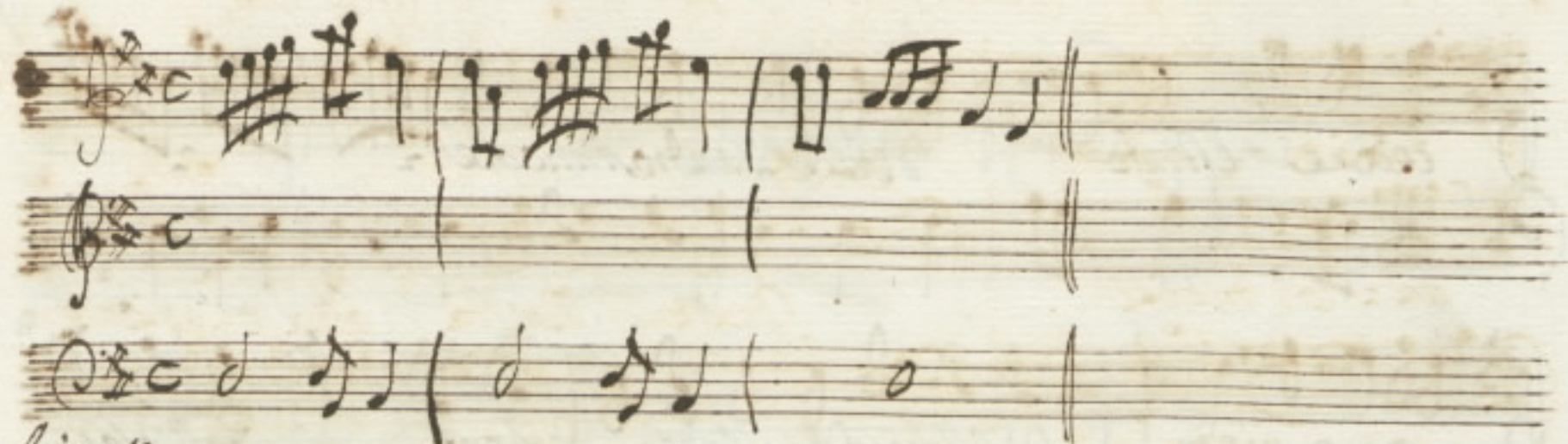


sandro antioche no e uin.



to - e uinto - e uinto



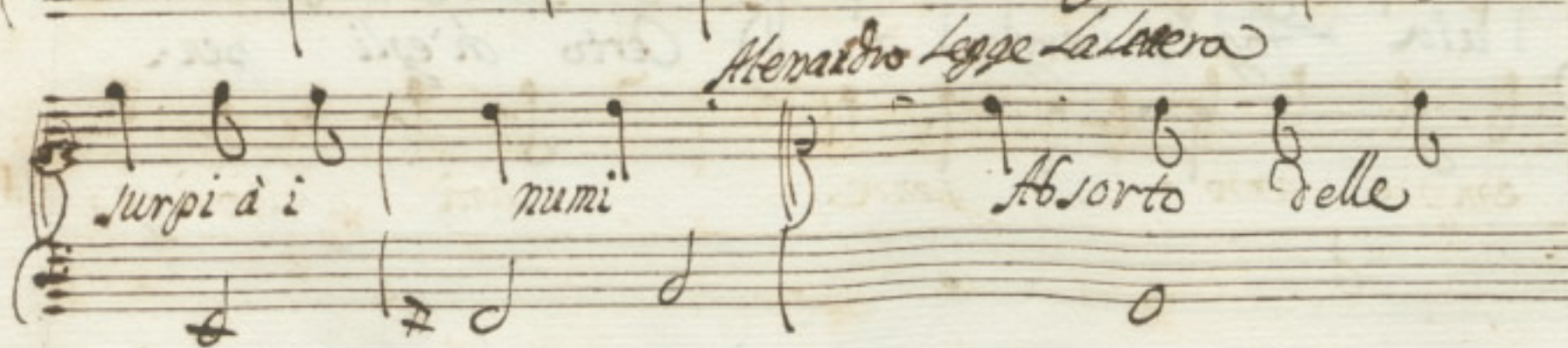
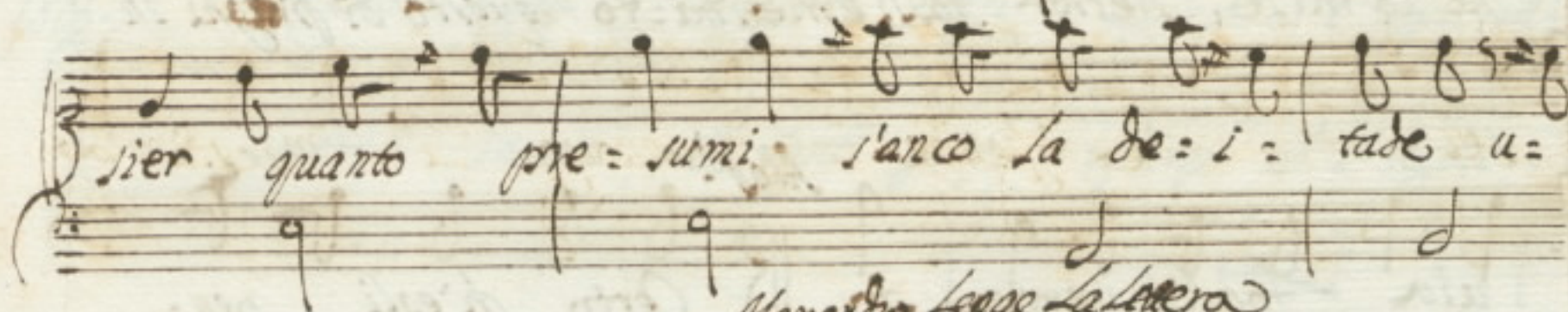
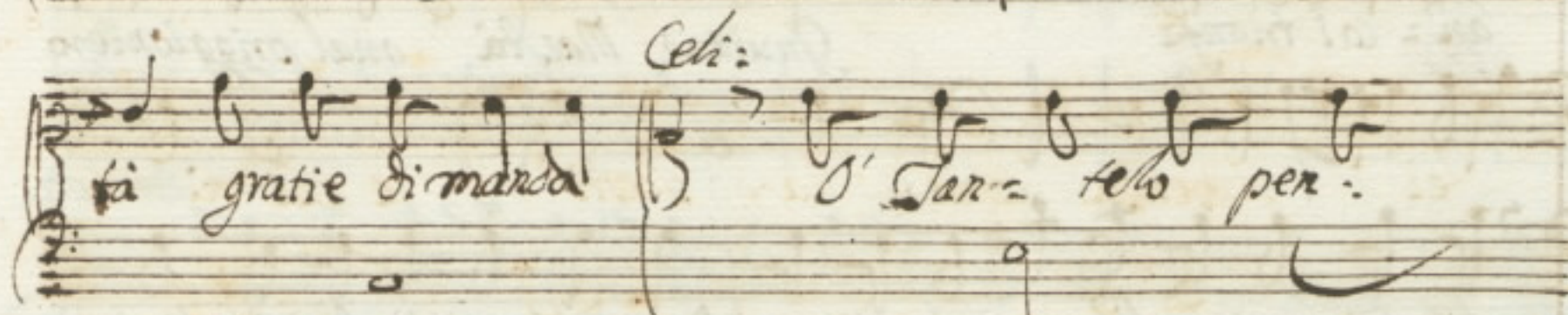
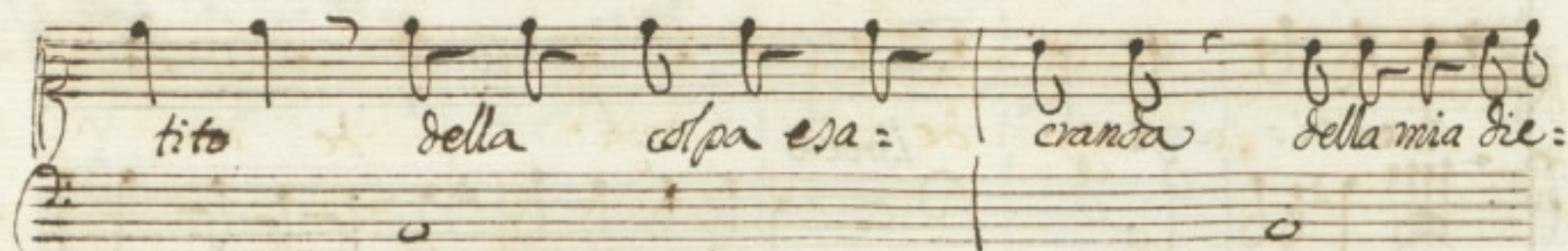


Andante

Tutti *Superbo inuan inuanti gonfi usurpi di regni an-*

Superbo inuan inuanti gonfi usurpi di regni

coi tri: onfi
an: co i tronfi
Brocas
Inuitta Maestà qual priggioniero
che comise Meror fossi emenda: to questo di pioghi in
uia foglio uerga: to
Alas: to
Certo ch'egli pen:



selue in mezzo de tri: onfi e de tro.

fei pensa come na: sceti e chi ti

fei e offende di nuovo la Maestà mia

empio arro: gante sarà cibo à ge:

omi che facciono e do: uere la uen det: ta d'un'

Re Reggi di fare oh me facciam d'in-

uidi: o gioue temendo il mio ualor guerra mi moue

Scena 22 L'ima. Celisia

SOLA.

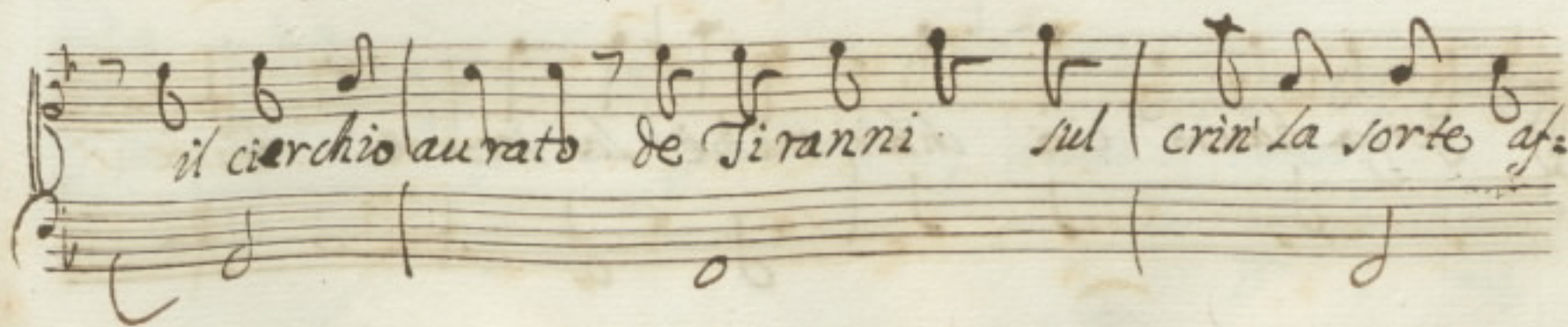
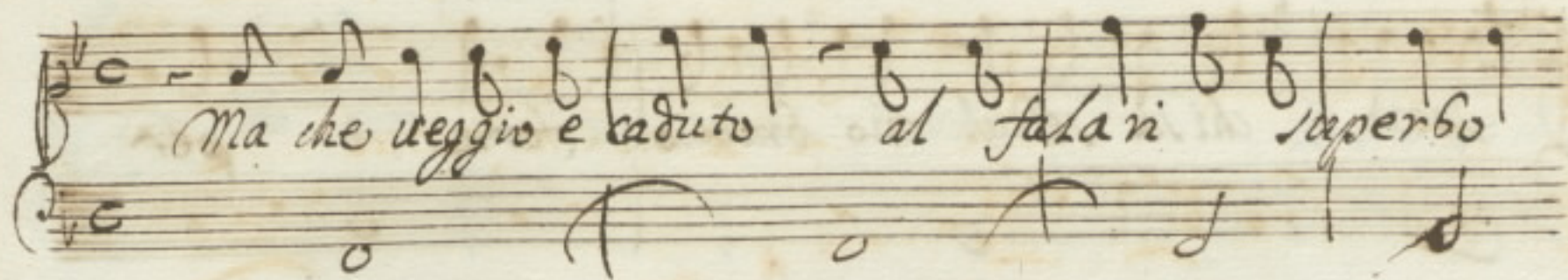
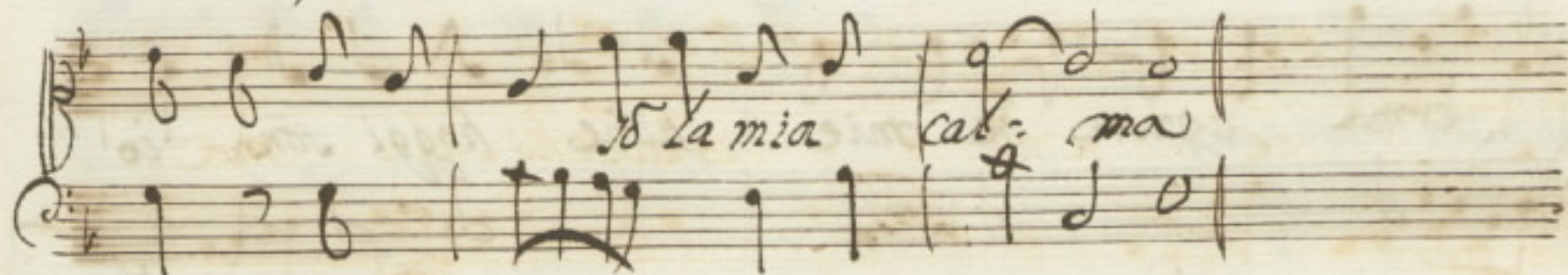
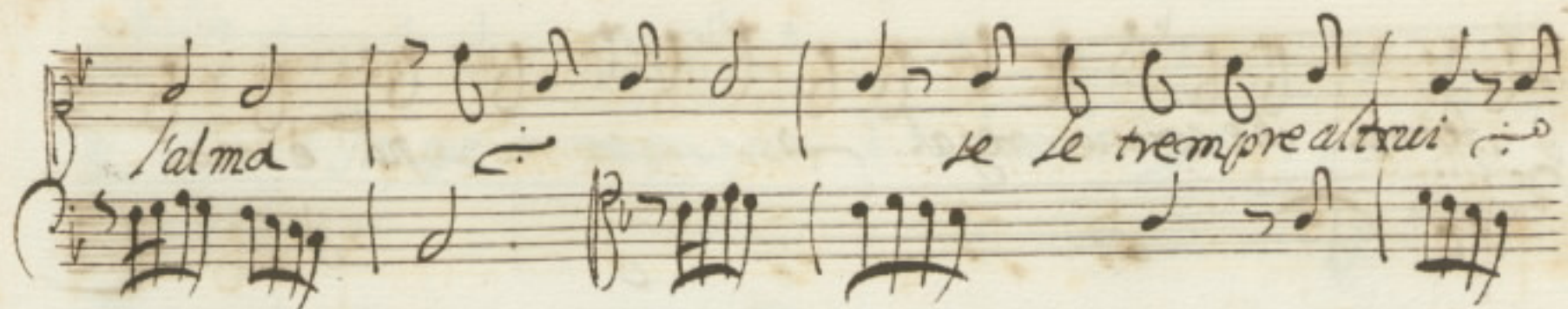
Ch.
Cielì s'armino di turbini di
fulmini ch'io nò pa- uento nò nò nò nò nò ch'io
nò pa- uento nò nò nò nò nò
egli Au- tni ei Borei che

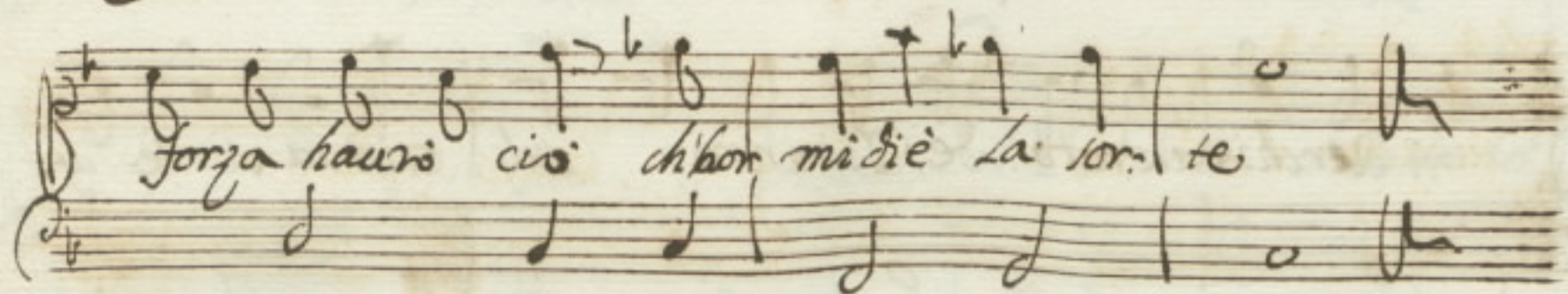
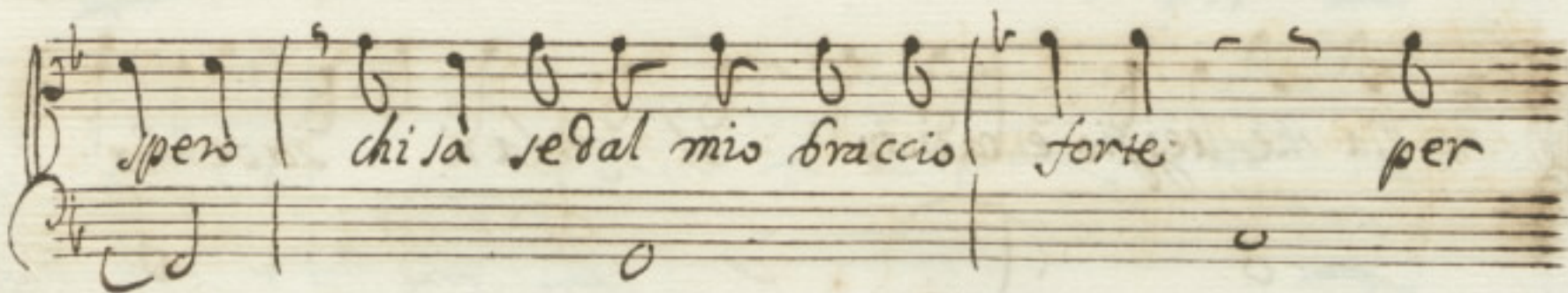
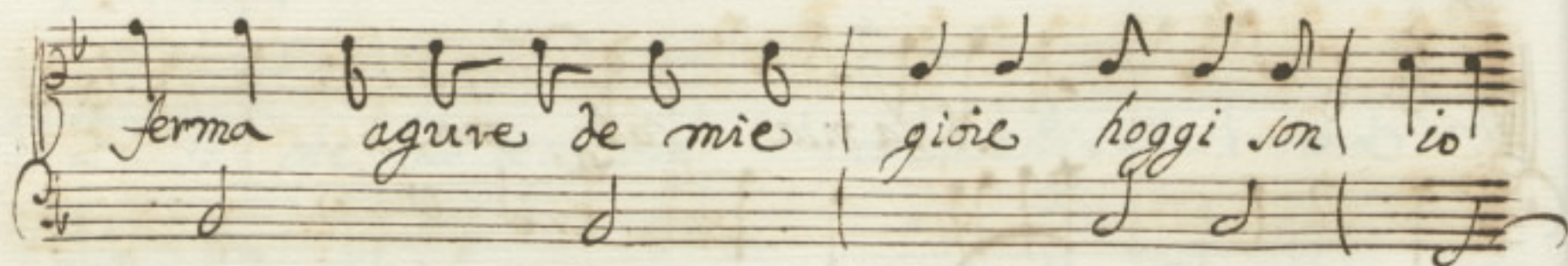
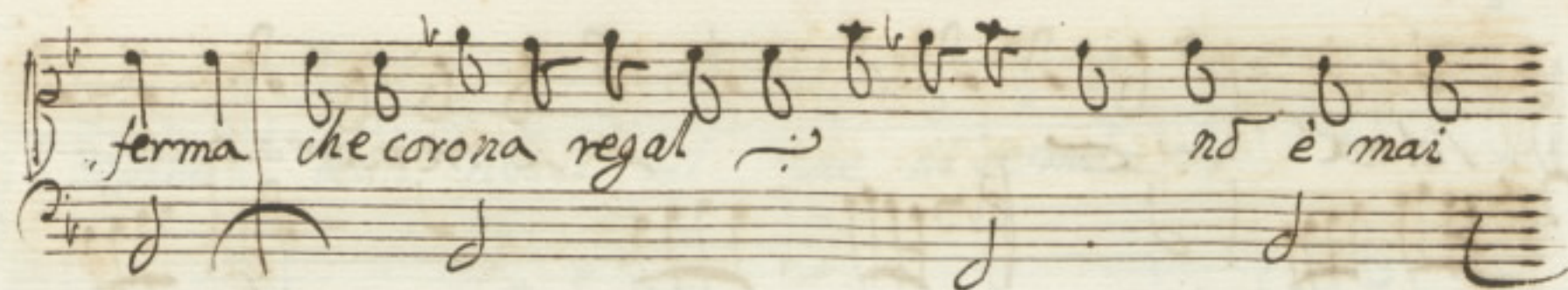
saffino terribili sì che non temerò

sì che non temerò costante ho l'al- ma

se le tempeste altrui

son la mia cal- ma costante ho



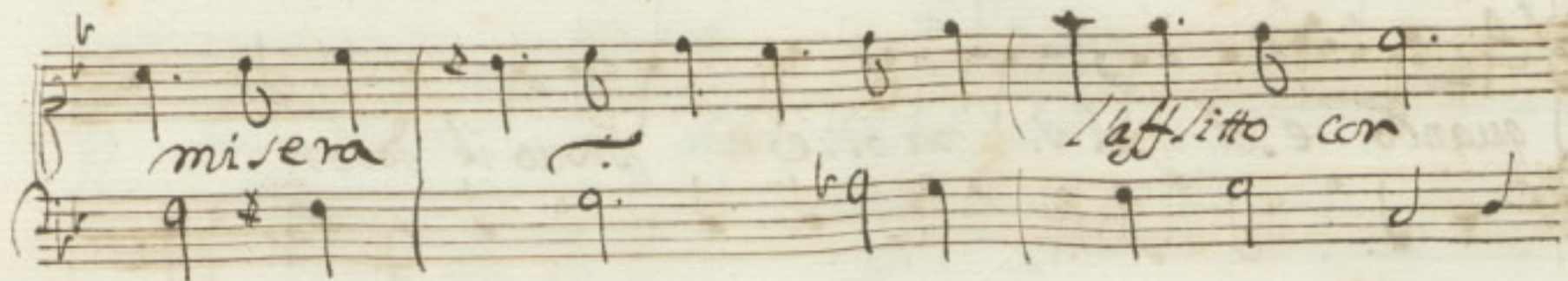
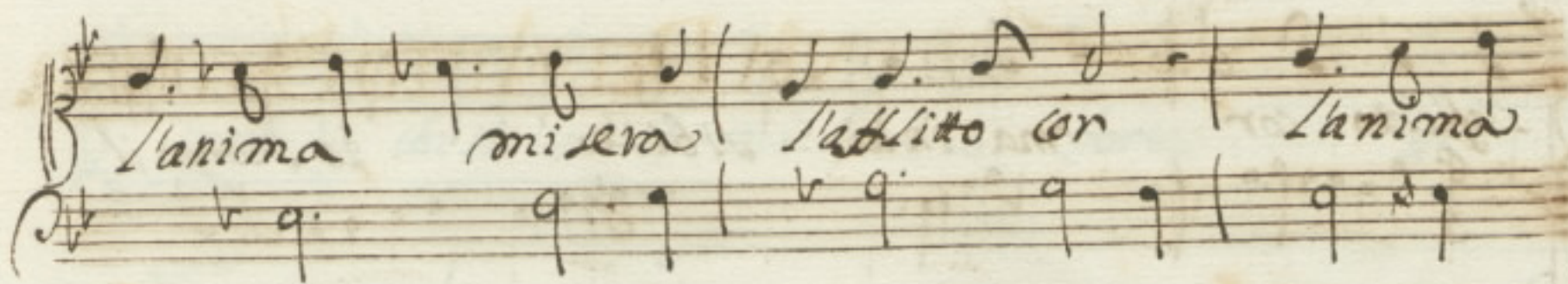
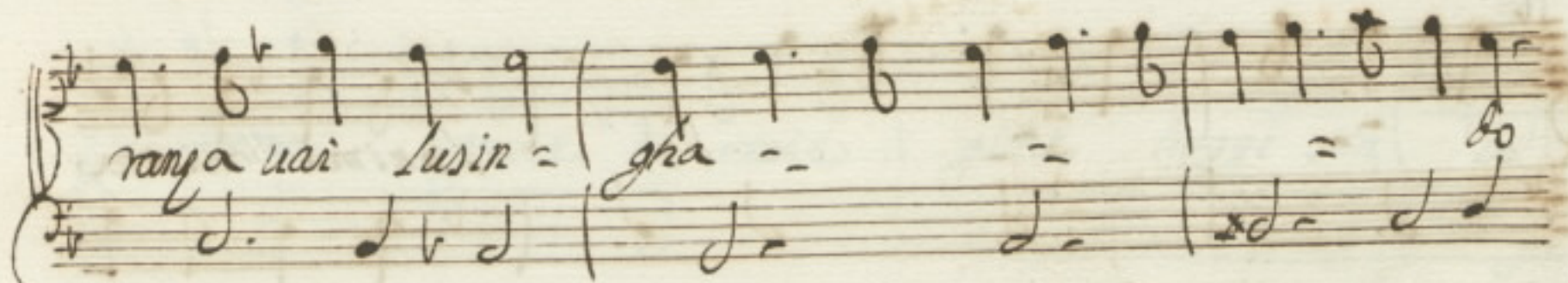
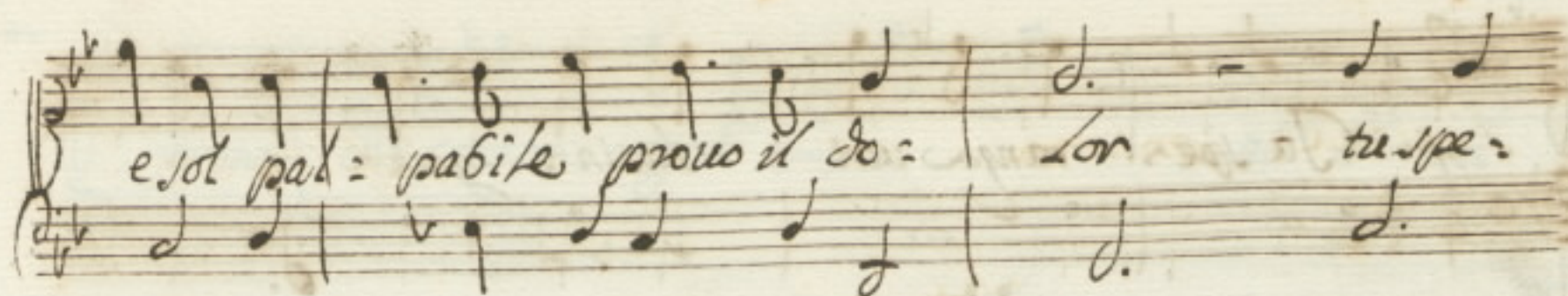


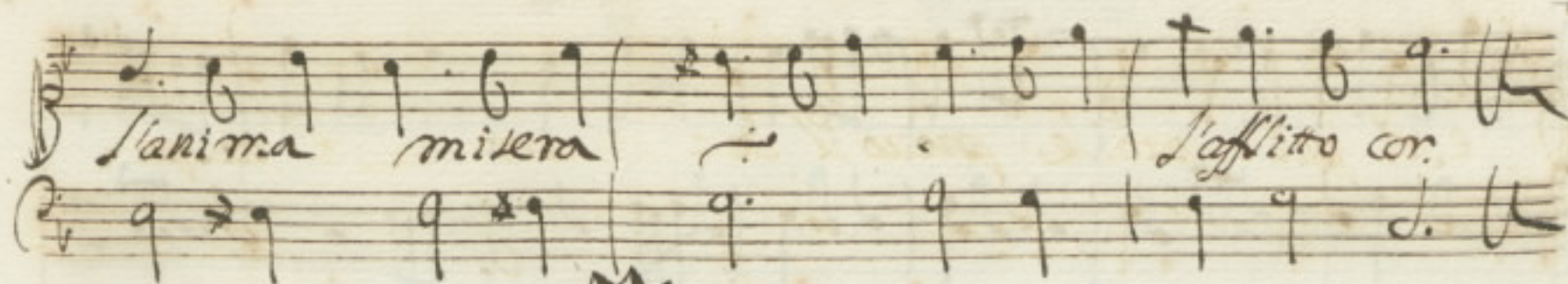
Tu spe- ranza uai lusinga

L'anima misera

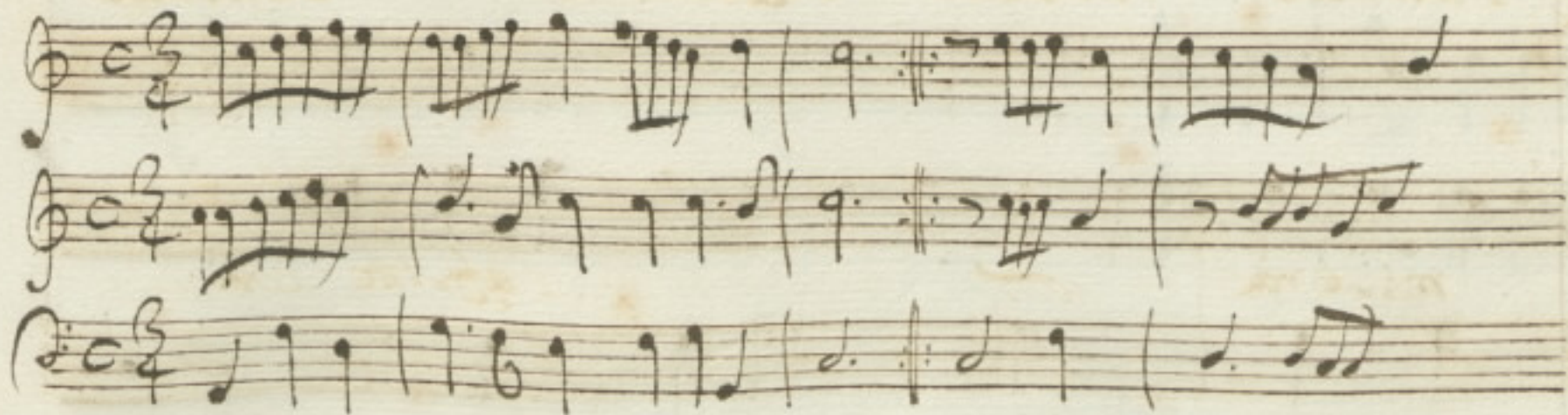
L'afflito cor ma inui- sibile io scorgo il

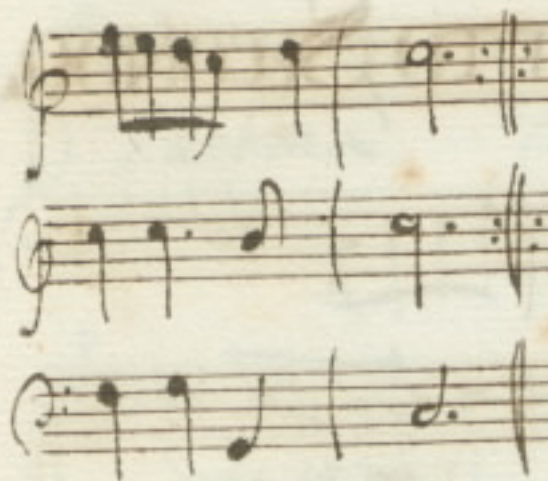
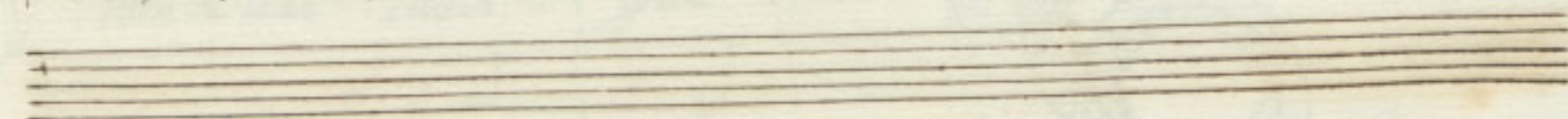
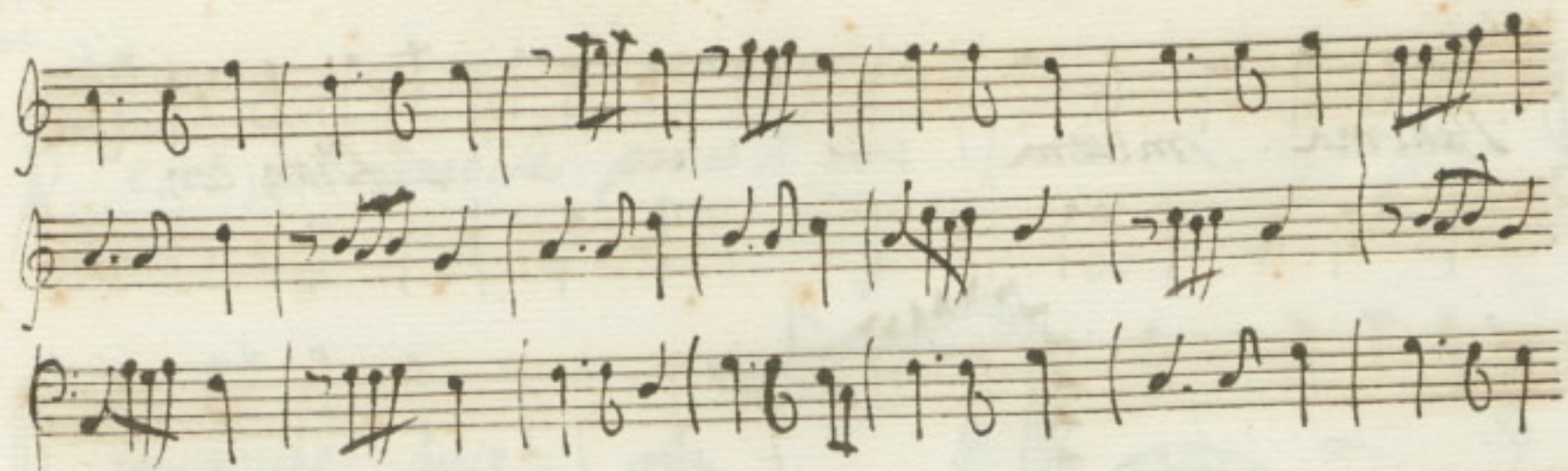
quando e sol pal- pabile prouo il dolor





INFONIA DEL ATTO SECONDO.





105
Lof

