

(Atto Secondo Scena Seconda.)

tutte le Viole Unifone.

Ormoena.

adagio.

Va ghi lu- mi del mio be- ne. Va

ghi lu- mi del mio be- ne boc- ca bel la

Detailed description: This page contains a musical score for two violins (I and II) and a vocal line. The score is written in a single system with three staves. The top staff is for Violin I, the middle for Violin II, and the bottom for the vocal line. The music is in a minor key (one flat) and common time. The tempo is marked 'adagio'. The vocal line includes the lyrics: 'Va ghi lu- mi del mio be- ne. Va' and 'ghi lu- mi del mio be- ne boc- ca bel la'. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments and trills. The page is numbered 72 and is the 35th aria (Aria XXXV) in Act II, Scene II of the opera.

(Atto Secondo Scena Seconda.)

Ormoena.

73

biondo crin bocca

e soffri re

go di e pe ne e pe ne go di e pe ne.

Bionde ri tor te

fra li doro

affli gete e

(Atto Secondo Soena Seconda.)

Ormoena,

da te ri sto ro e da ta ri sto ro.

9. Aria XXXVI, Con'tutti li Stromenti,

streiten mit reißender Blüthe in meinen Ge mü the/ es streis

(Atto Secondo Sena Seconda.)

Ormoena.

ten mit rei hender Blüthe in meinen Ge mü the mit rei hen der

Blüthe in meinen Ge mü the Lie be Treue Lie be Treue Glück und Ehr/ Es streiten mit rei hen der

(Atto Secondo Scena Seconda-)

Ormiena,

Blüthe mit in meinen Ge müthe es streie ten mit

rei hen der Blüthe in meinen Ge mü the/ Lie be/ Treue/ Glück und Ehr.

Also wann

(Atto Secondo Scena Seconda.)

Ormoena,

The first system of music consists of two staves. The upper staff is a treble clef staff with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various note values and rests. The lower staff is a bass clef staff, likely for a basso continuo, with a similar rhythmic pattern. There are some markings above the notes, including a 'b' and some numbers like '6' and '8'.

The second system of music consists of two staves. The upper staff is a treble clef staff with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The lower staff is a bass clef staff, likely for a basso continuo, with a similar rhythmic pattern. There are some markings above the notes, including a 'b' and some numbers like '6' and '8'. The lyrics are written below the staves.

meine zweiffende Gedancken/ hier und dort hin u. her/hier u. dort hin u. her/wie ein Schiff in wei ten Meer/

The third system of music consists of two staves. The upper staff is a treble clef staff with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The lower staff is a bass clef staff, likely for a basso continuo, with a similar rhythmic pattern. There are some markings above the notes, including a 'b' and some numbers like '6' and '8'. The lyrics are written below the staves.

wie ein Schiff hier u. dort hin u. her al so wancken meine zweiffen de Ges

(Atto Secondo Scena Seconda.)
Ormoena.

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a 6/8 time signature. The lyrics are: "danken hie und dort hin und her / rote ein Schiff im weis ten Meer." The system concludes with a "Da capo." instruction.

Handwritten musical notation for the second system, including a bass clef, a key signature of one flat, and a 6/8 time signature. The system concludes with a "Da capo." instruction.

10. Aria XXXVII. andante.

Handwritten musical notation for the first system of the aria, including a treble clef, a key signature of one flat, and a 6/4 time signature.

Handwritten musical notation for the second system of the aria, including a bass clef, a key signature of one flat, and a 6/4 time signature. This system features complex rhythmic patterns with triplets and sixteenth notes.

Handwritten musical notation for the third system of the aria, including a treble clef, a key signature of one flat, and a 6/4 time signature. The lyrics "Ca- ro a man te" are written below the staff.

Handwritten musical notation for the fourth system of the aria, including a bass clef, a key signature of one flat, and a 6/4 time signature. This system continues the complex rhythmic patterns of the previous system.

(Atto Secondo Scena Seconda.)

Ormoena.

ci che jo ti do.

Pren di prendi ido lo a mato dol ce spirti con baci da ro

con ba ci da ro dolce spir ti con ba ci da ro.

Da capo.

11.

(Atto Secondo Scena Sesta.)

11. Aria XXXVIII. Violini e Flauti dolci.

Octavia.

affettuoso. Ballet nicht zu laut Silber hel le Bach Ery stal

Ballet nicht zu laut Silber hel le Bach Ery stal len

(Atto Secondo Scena Sesta.)

Octavia.

ill ber hel le Bach Cey stal. len/ last die Was ser lein

weil wir trau rig seyn/ weil wir trau rig seyn/ mit ges li spel nies der

fals len. Da capo. Da capo.

(Atto Secondo Sena Nona.)

12. Aria XXXIX. Tempo di Gavotte,

Coro.

Tutti li Soprani.




Auf zum Angeln/auf zum Fischen/ auf zum Neh. Auf zum Angeln/auf zum Fischen/ auf zum Neh/ bringet Häl ter/Rescher/

Tutti li Bassi.



Auf zum Angeln/auf zum Fischen/ auf zum Neh/ auf zum Angeln/auf zum Fischen. auf zum Neh/ bringet Häl ter Rescher/



Zü ber/bringet Kannen/Wasser. Kü ber/das man Fische drinnen seh/das man Fische drinnen seh/das man Fi sche drinnen seh.

Da capo.



Zü ber/ bringet Kannen Wasser. Kü ber/das man Fische drinnen/seh/ das man Fische drinnen seh/ das

Da capo.



(Atto Secondo Scena Decima Quarta.)

Livia,

Alto XXXIX Tempo di Gavotte

Wie lieb lich spie let ihr/wie lieb lich spieler ihr/

daß sich die See le nach euch seh ne/schö ne Augen schön schön ne.

Wie lieblich spie let ihr/ daß sich die See le nach euch

(Atto Secondo Scena Decima Quarta.)

Livia.

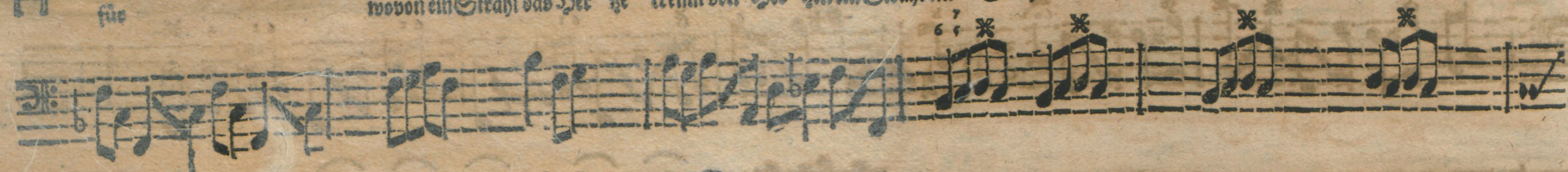
seh ne/ schö ne Zu gen
schö ne schö ne
ihr stel let mir/ wenn eu re blau e Krey se scherken/
wenn ein Sirmament von Ve nus Ster nen

The musical score is written on aged paper and consists of three systems. Each system includes a vocal line (soprano clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor). The lyrics are in German and are printed below the notes. The score includes various musical notations such as clefs, time signatures, notes, rests, and ornaments. There are some faint markings and corrections in the original manuscript.

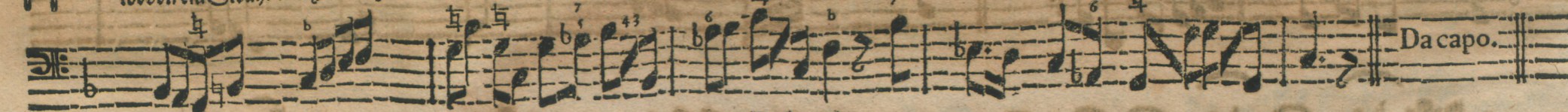
(Atto Secondo Scena Decima Quarta.)

Livia


 Die
 wovon ein Strahl das Her ze trennt von Her hen ein Strahl ein Strahl/



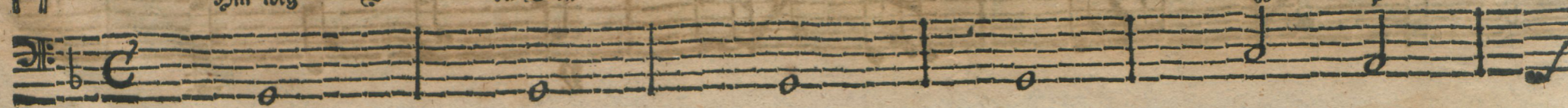

 wovon ein Strahl das Her ze trennt/ ein Strahl *Da capo.*


 wovon ein Strahl das Her ze trennt von Her hen. *Da capo.*

14. Accompagnement.

Octavia.


 Hin weg du Dorn nen schwangre Erone/ weg Scepter weg. Du Bild der Ei tel



(Atto Secondo Scena Decima Sesta.)

Octavia,

Feit/ mich blens
der nicht mehr eu er Strahl/ ihr habt mich zwar ge- eh ret/ doch auch bes schweret fahrt wohl!

da mich ein Schicksahl trifft.
Arm seelichste/ arm see lich ste O cta vi a. Er greift nur Dolch/und gift daß dein vermeint bes

lei dig ter Gemahl für so viel Lieb und Treu dir läst zu Lohnes weg Scepter weg! Weg Dor

(Atto Secondo Scena Decima Sesta.)

Octavia

nen schwangre Erone! Doch scheide stuauch gern/ und läst der Erden ver briesliche Wes

schwerden? Du must ja wohl/ diß kränckt mich nicht/ nur die ses daß der Käyser spricht/ daß ich ihm Eyd und Treuge brochen/ da ich ein

einkigs mahl mit Pi so nur ges spro chen.

(Atto Secondo Scena Decima Sesta.)

15. Aria XLI. Con Stromenti.

Octavia.

Grave. Treu-Liebster gute Nacht! gu te Nacht! fah re wohl zu tau send mahlen weil der Todt uns trennen heiff. wenn mein Geist mit dem Bluthe von mir flief set, und die blas se Lip pen schliesst wincket die ge broch nen Strahlen/ Strahle

The musical score consists of two systems of staves. The first system includes a vocal line (soprano clef) and a piano accompaniment (treble clef). The second system continues the vocal line and piano accompaniment. The score is written in a minor key with a common time signature. The lyrics are in German and are placed below the vocal line. There are various musical notations such as notes, rests, and ornaments throughout the score.

(Atto Secondo Scena Decima Sesta.)

Octavia,

Aria XLII. Con Stromenti.

len/ sah te wohl zu tausendmahlen/zu
 & eren ge lieb ter gu te Nacht/

gu te Nacht!

Detailed description: This block contains the musical score for Octavia's aria. It consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are written below the notes. The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The third and fourth staves are empty, likely representing the continuation of the piano accompaniment.

(Atto Terzo Scena Sesta.)

16. Aria XLII, Con Hautbois,

Livia.

andante. So manchesmahl
 & forschet meiner Au gen trüber Strahl/wo mein gelieb ter Engel

Detailed description: This block contains the musical score for Livia's aria. It consists of two staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The lyrics are written below the notes. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The time signature is 12/8.

(Atto Terzo Scena Sesta.)

Livia

lebt wo wo so manchemahl

forscht meiner Augen trüber Strahl/wo mein ge lieber Engel lebt/ meinges lieber wo mein ge lieber Engel

lebt. Kan ich ihn nicht finden/ muß ich im Herzen nach ihn gründen/da er doch auff

(Atto Terzo Scena Sesta.)

Livia.

der Sun gen schwebt

Da capo.

(Atto Terzo Scena Nona.)

Octavia.

17. Aria XLIII. Con Oboe Solo.

andante.

An ge nehme Aus gen Sonnen/ net

(Atto Terzo Scena Nona.)

Octavia.

Handwritten musical notation for the first system. The vocal line is on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is on a bass clef staff. The lyrics are: "euch u. schau er an/wie mit Lust/ die se Brust eu re Trost wil wieder werden/ daß das".

Handwritten musical notation for the second system. The vocal line continues with the lyrics: "gan heKund der Er den nichts ge treu ers sei gen fan/ daß das gan heKund der Er den/nichts ge".

Handwritten musical notation for the third system. The vocal line continues with the lyrics: "treu ers/nichts getreu ers sei gen fan. An. ges nehme ste". The system concludes with the letters "A A" written below the piano staff.

(Atto Terzo Scena Nona.)

Octavia.

Zu gen Sonnen/ öffnereuch und schaut mich an/ und schaut mich an.

(Atto Terzo Scena Duodecima.)

Ormoena.

18. Aria XLIV. Con Unifoni.

adagio. andante.
So - lo fo lo fo - lo te, So lo con te ben mi - o, So lo

(Atto Terzo Scena Duodecima.)

Ormoena,



fo- lo con- te son i o ben mio con- tento in a- ma- re ben mi- o son i o fo lo-



fo lo fo lo fo lo ben mi o son i o con tento in a mo- re fo lo fo lo Mio Tiri da to, si a. Al



ma del al ma mi a e core del mio co re e co- re del mio co- re.



Ala 2

Da capo.

COLTRACCA

(Atto Secondo Scena Prima.)

Clelia

Ritornello d'Avanti.

Musical score for Ritornello d'Avanti. The first system consists of two staves: the upper staff is in treble clef with a time signature of 8/6, and the lower staff is in bass clef with a time signature of 6/8. The second system continues with similar staves, featuring more complex rhythmic patterns and some notes marked with asterisks (*).

19. Aria XLV. Andante. Con VV, e Hautb.

Musical score for Aria XLV. The upper staff is the vocal line with German lyrics: "Wenn mein Geist in seinen Leis den ei nen kurgen Stillstand fühlt." The lower staff is the piano accompaniment. The lyrics continue on the next line: "Reh ret gleich das bän ge Scherken,". The score includes various musical notations such as notes, rests, and dynamic markings.

20

(Atto Secondo Scena Prima.)

Clelia.

süßer Schmecken/ zweyfach zu ver- lieb- ten Herzen/wenn dein schönes/ wein- des Aug ge spielt.

(Atto Secondo Scena Quinta.)

20.

Aria XLVI. Con V. V. e Hautb.

Clelia.

andante.

Bion de chio me ca- re re te bionde chio me ca re re te

001700000

(Atto Secondo Scena Quinta.)

Clelia.

Se risplende vostro seren al mio sen di let to Si mi fite te

fe risplende vostro seren al mio sen di let to si

21

(Atto Secondo Scena Sesta.)

Clelia,

di- let- to- si di- let- to- si mi- sie- te di- let- to- si

mi- sie- te. Da capo dal Segno

21. Aria XLVI. Con Unifoni e Hautb,

Octavia,

Con affetto. Tor.

B b 2

CC1700000

(Atto Secondo Scena Sesta.)

Ottavia,

na tor- na ó Sposo tor- na a- me tor na torna ó Spo- so torna a-

me. Torna a- me. Tortorel. la

ve- dovel- la sempre a miro sempre a giro perpo- fare in braccio a- te per po- fa

(Atto Secondo Scena Sesta.)

Octavia.

re in braccio a te a te per po- la- re in braccio a te in braccio a te

Da capo.

(Atto Terzo Scena Octava.)

22. Aria XLIII. Andante.

Nero.

Er stau- ne er sich vor Kreutz der Welt/ er- stau- ne.

Ihr Reich- Beherscher sehet/ sehet ses her wie

DL 70666

(Atto Terzo Scena Octava.)

Nero.

hier ein groß-fer Käyser fällt wie wie Nero blutig und un-ter-ge-her!

wie Nero blutig und un-ter-ge-her.

(Atto Terzo Scena Decima Terza.)

Clelia.

3. Aria XLIX.

Schönste See-le dich zu lie-ben/ schönste Seele blei-bet dies

(Atto Terzo Scena Decima Terza.)

Clelia,

ses Herze rein. Schönste See le dich zu lie ben/ bleib

bet dieses Herze rein. Es ist dein Schau hin ein es ist dein

Schau hinein wie die Liebe selbst geschrieben/ schönste See le dich zu lie ben/ schau hin nein es ist dein/ schau hin ein

01700006

Atto Terzo Scena Decima Terza.)

Clelia.

Wie die Liebe selbst geschrieben schönste Seele dich zu lieben schönste Seele

dich zu lieben.

3.

F I N I S.

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