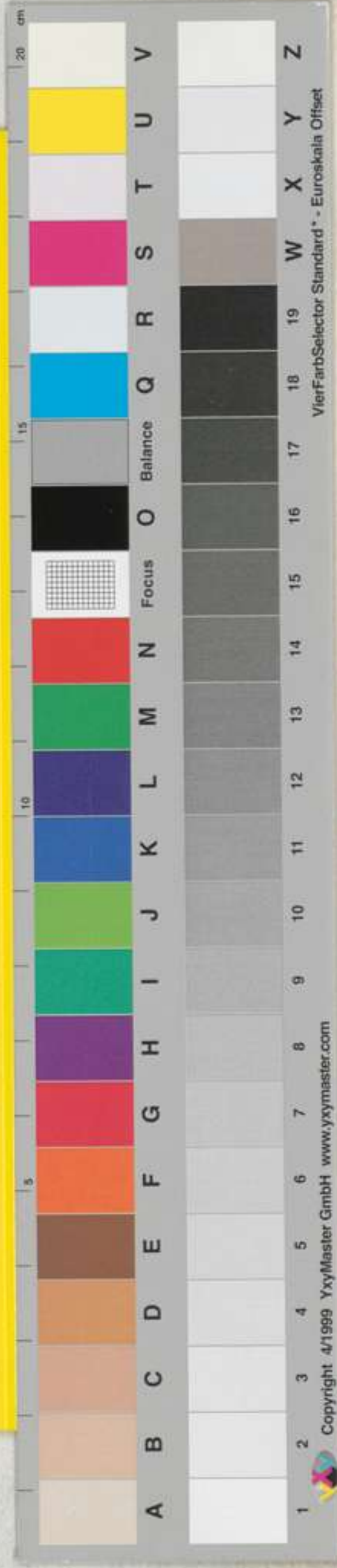


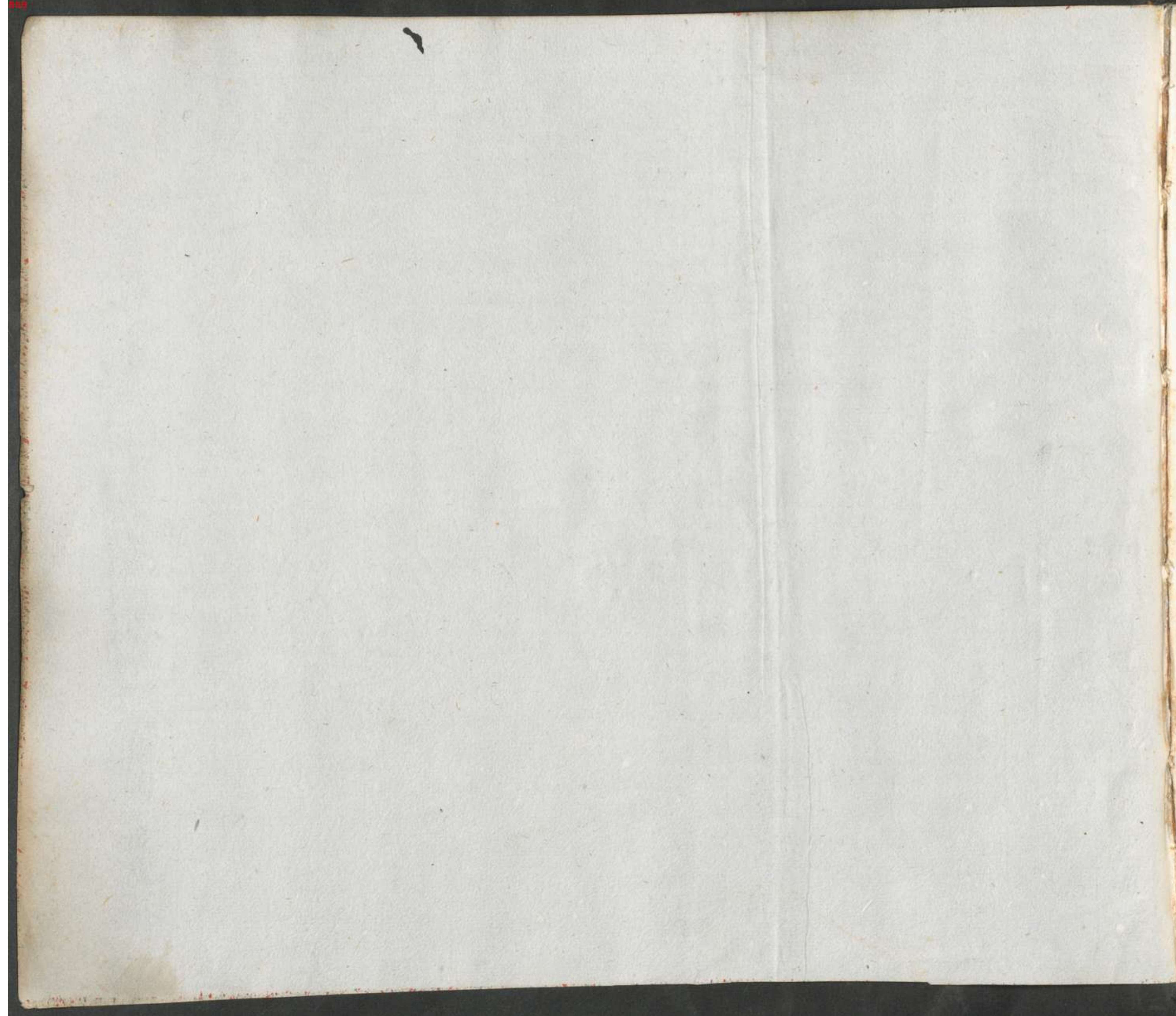


Miss Muo 183

Tovri

~~Griselda~~  
(III)



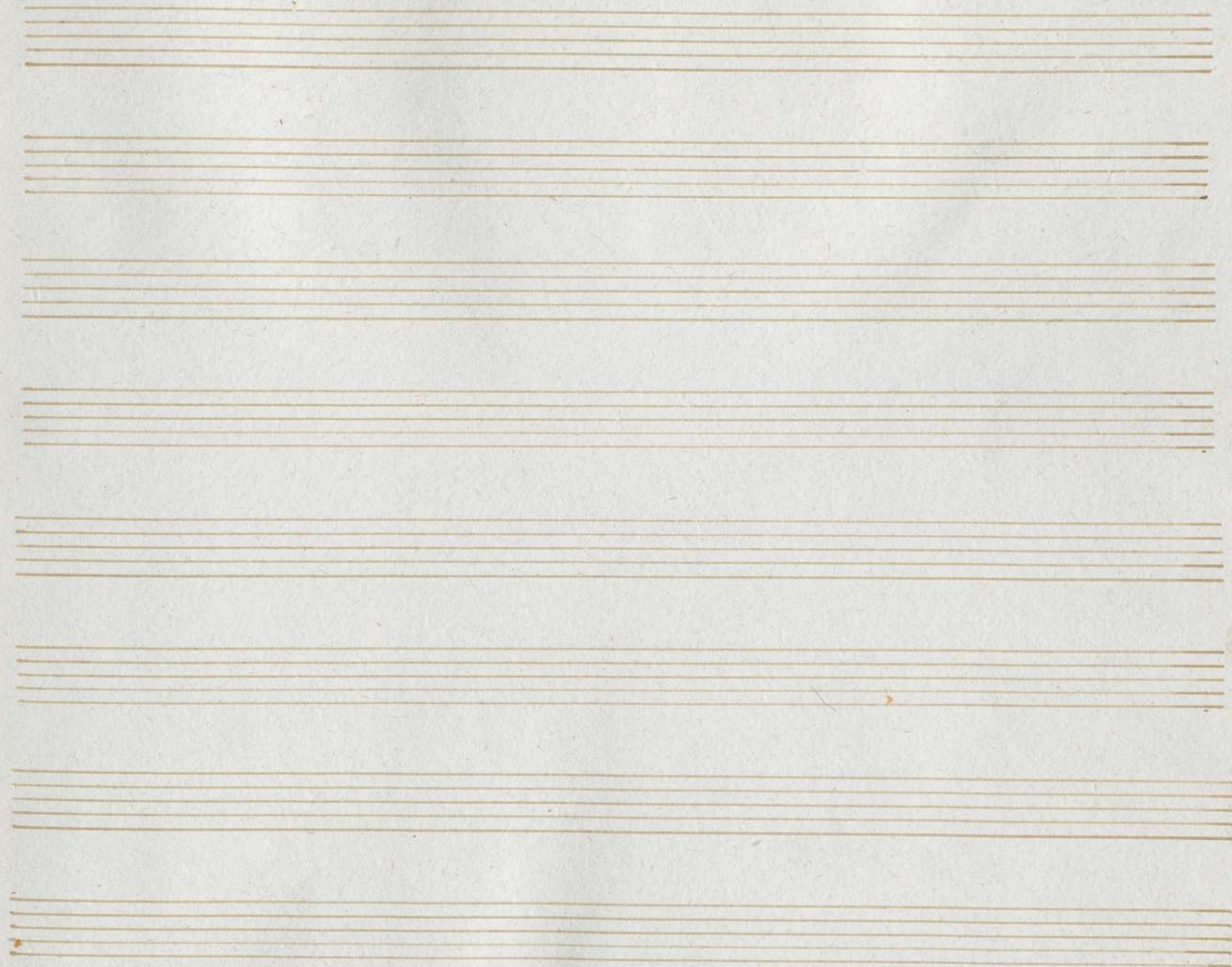


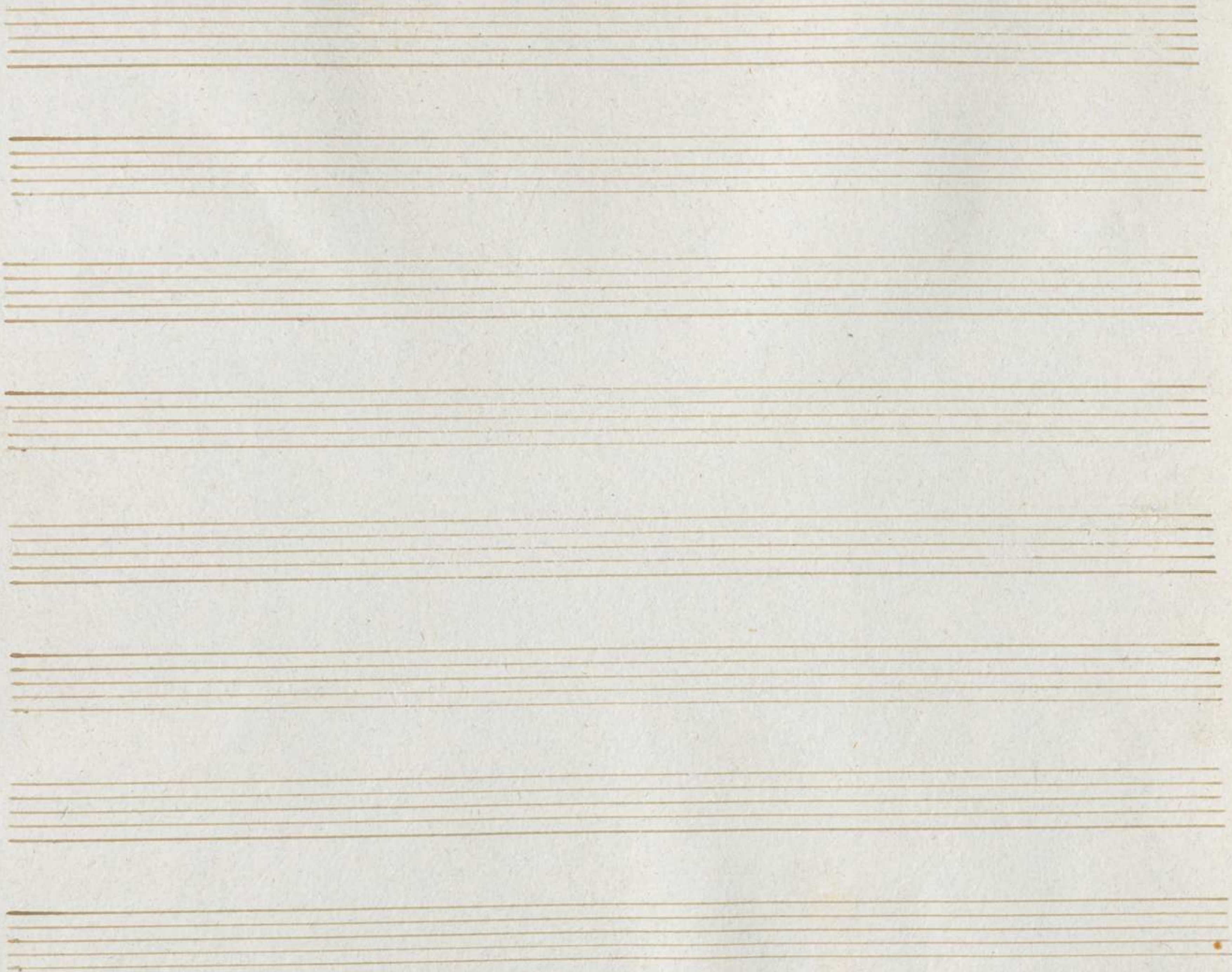
1.

Guiseida.

Acto Terzo.









Atto terzo

Scena prima

Cabinetti creati con piccolo suono.

Giuseppa, e Ottone con guardie da diverse parti.

Giuseppa.

Perfido, io ti uotea dove sei giunto. uedro punita al

Otto.

fine la tua temerità con la tua morte. tanta fierezza in si bel

Giis.

Otto.

seno? Iniquo: ti uoglio estinto. in si leggiadra bocca

Guis. OHO.

tanta sete di sangue? i tuoi delitti... i miei delitti, o bella, altro non

son, che un grande amore. evvai sol perche t'amo, e perche t'amo mai.

Guis.

Amami eccessi d'amor le violenze, i tradimenti, e le rapine, indegno?

OHO.

placa il tenero sdegno, e ne la tua bellezza riconosci l'autor d'ogni mia

*Viol.*

colpa. io sarei piu innocente, se tu fossi man bella, e piu clemente. ma che faresti, o

*Obo.*

curdo del figlio mio? dou' e' lo tucidasti? io tucidar si cavo pegno? e

come? co' i baci forse? al Genitor, che l'ama, al Genitor, che lo sospira, e

*Viol.* *Obo.*

chiede, pur'ou lo vende il mio fedele Avospe. se menti... La mea-

*Grav.*

*Ott.*

*Grav.*

*Ott.*

*Grav.*

*Ott.*

zogna pagherò con la vita. Ottone, addio: ho pietà de tuoi mali. e del mio.

*Grav.*

*Ott.*

*Grav.*

*Ott.*

more? tu sai che peno anch'io, e che vivo senz'alma, e senza core.

*affettuoso.*



*pia-*  
*con la Viola*

*solo.*  
*Otto.*

*V'intendo bei Labii; u in-*



*fov.*

*tutti*

rendo bei lumi; uslere ch'io mova, io ua-do a mio



*piu.  
con La Nota*

A single staff of music with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests. The word "piu." is written above the staff, and "con La Nota" is written below it.

A single staff of music with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests.

*solo.*

A single staff of music with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests. The word "solo." is written above the staff.

A single staff of music with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests.

*bei Labii u' intendo, u' intendo bei*

A single staff of music with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with various note values and rests.



*for.*

*tutti*

lumi, volete ch'io mora, volete ch'io mora, io va - do a morir





*pia.*  
 con la Viola.

*solo*

*pia.*

volere ch'io mova, volete ch'io mova, io uado, io uado a mo-

*forte.*

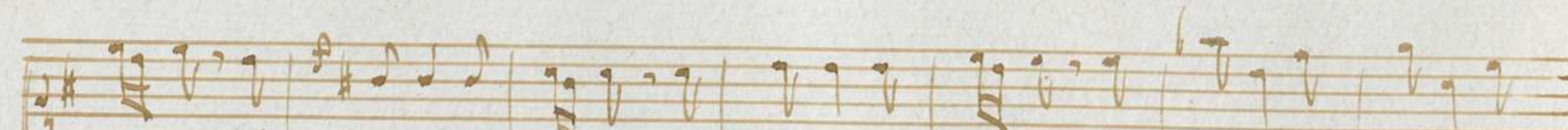
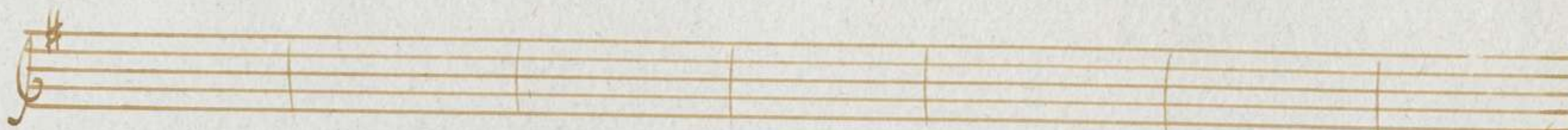
*tutti.*

*pia-*

*con la Viola.*

*solo*

*ma in tanto, che parto; ma in tanto che*



mo-vo; bei lumi amoro-si, usquetemi an squa-do: bei Labri neyrosi, ges-





*for.*

*tutti.*

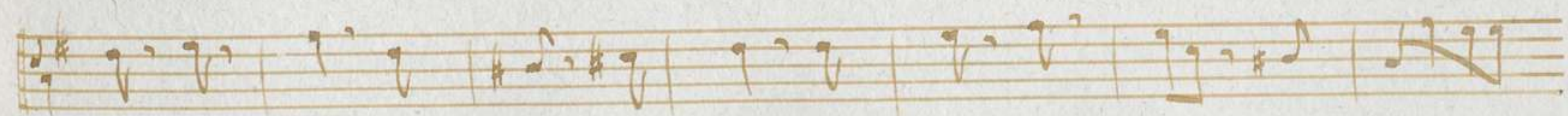
*tate un sospiu, gemate, gemate - re un sospiu,*



*pla.*  
*con la Viola.*

*solo*

*ma in tanto, che parto; ma in tanto, che mo-vo; bei*



*Lumi amovosi volgetemi un sguardo: bei labii nezzosi, getta - te un sos-*





*tutti*

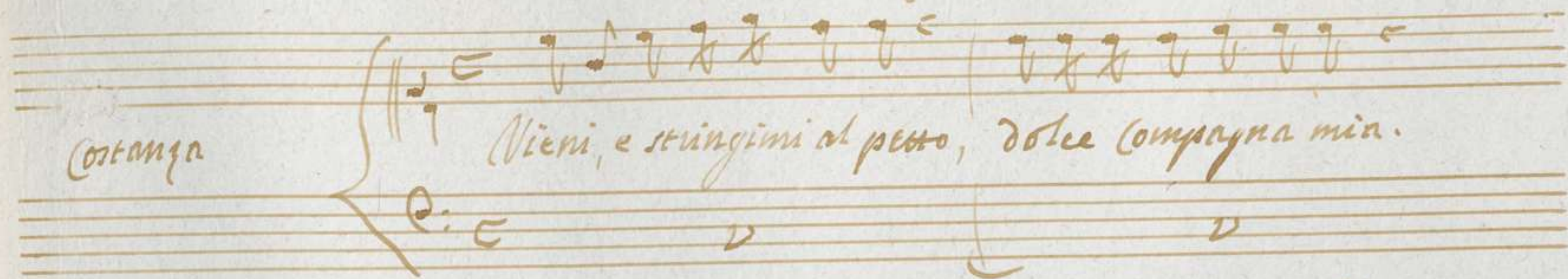
*piu, getate*      *geta - ti un sospiro. subito da Capo.*



Scena II. Guiselda, e Costanza.

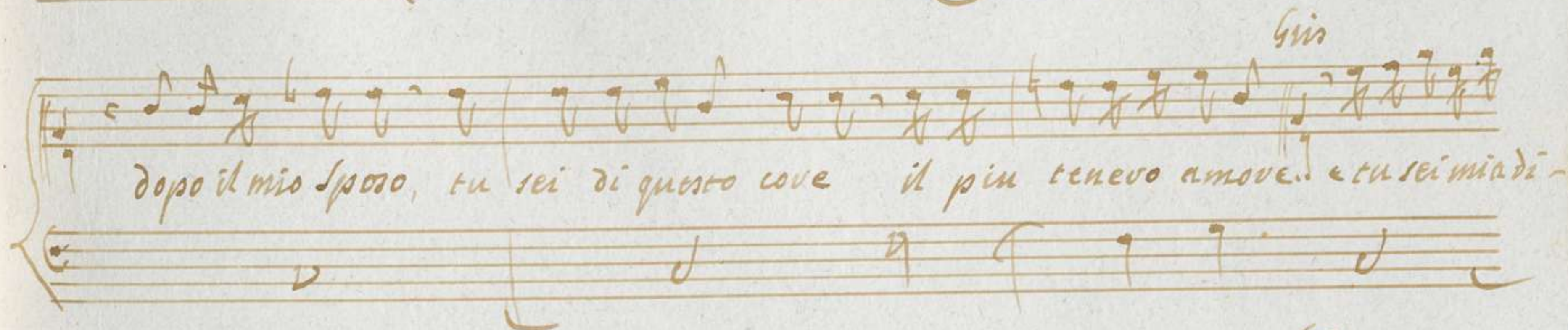
[M]

Costanza



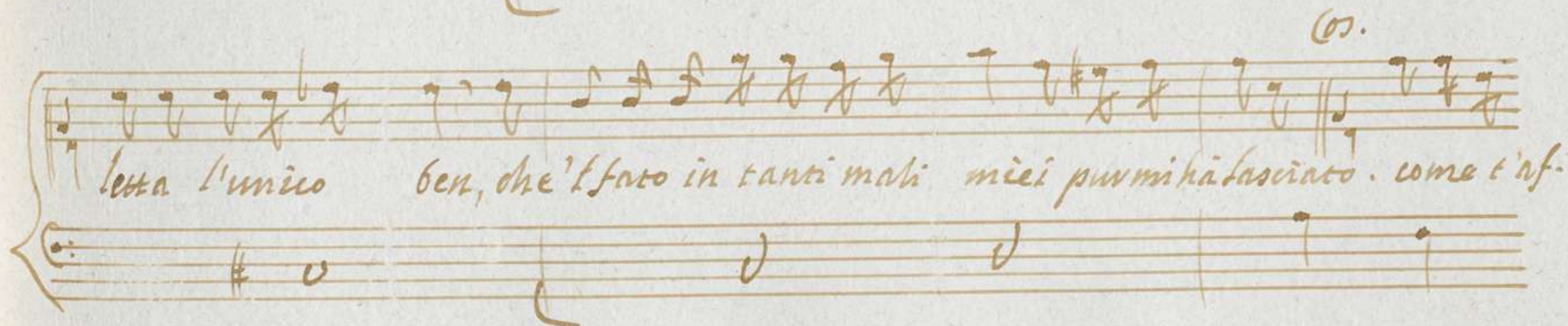
Vieni, e stringimi al petto, dolce Compagna mia.

Guis

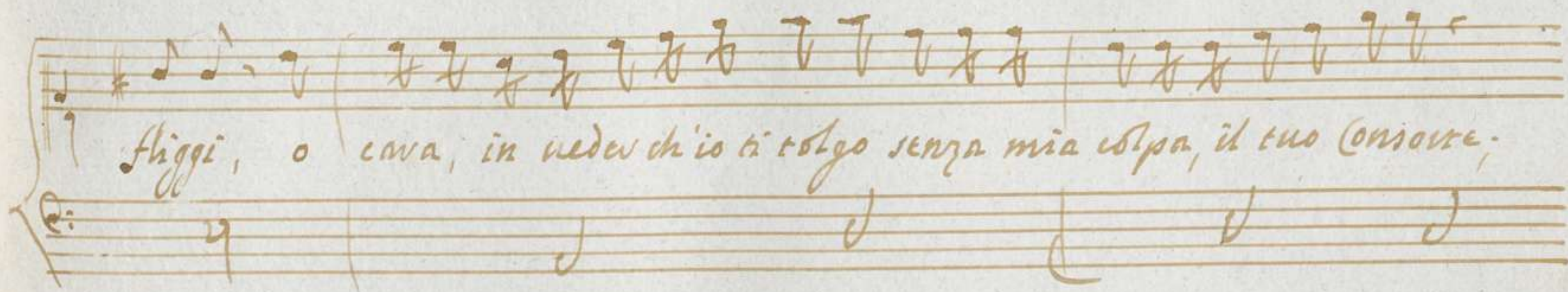


dopo il mio Sposo, tu sei di questo core il piu tenero amore. e tu sei mi ad-

Cost.



letta l'unico ben, che t'fatto in tanti mali miei pur mi ha lasciato. come t'af-



fuggi, o cava, in veder ch'io ti tolgo senza mia colpa, il tuo Consorte;

6is.

e per forza fatale, quando meno il uovrei ti son primale? godo, o bella co-

6os.

si de la tua sorte, che non penso a la mia. forse la gelosia un'

6is.

di col suo ueleno la pace turbeuà del tuo bel seno. il mio maggior con-

tento e' che t'ami. Guattiero, e che tu t'ami: e ben piu' godevo, se t'ame-

os.

vai quanto io stessa l'amai. che divesti, o mia fida: s'io l'ami, o no, non ben in-

bis.

tendo ancora. La tua semplicita' piu' m'innamora. amato, che n'e' degno:

e se mai per amato con piu' acceso desio ti bisognasse un cor

prenditi il mio.





*pia.*

*con il Basso*

*Prendi-ti il mi-o, se ti bisogna un co-ve; ed' il mio amo-ve unisci col tuo a-*

*senza Basso.*



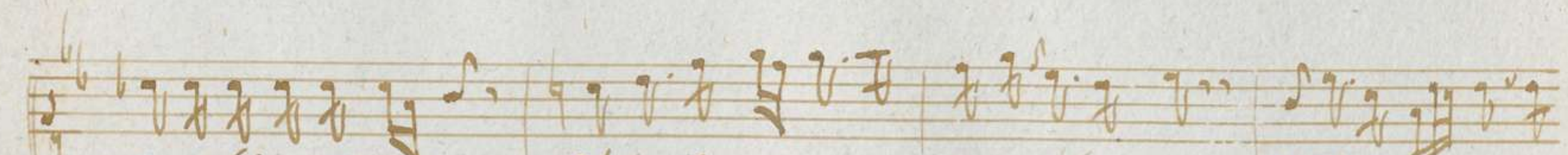
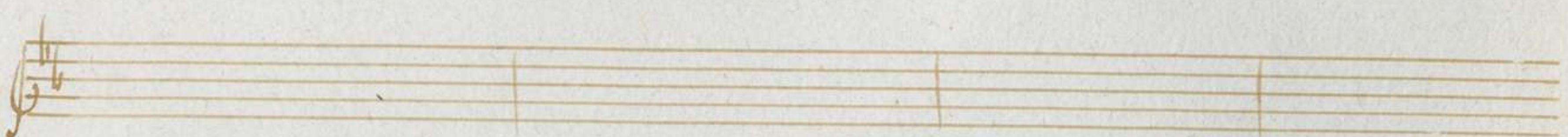
*fou.*

*mov, ed' il mio amo-re unis-si, unissi col tuo amor,*

*pia.*

*con il B.*

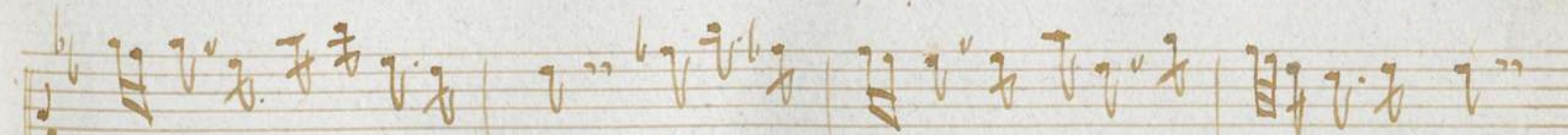
*prendi-ti il - mi - o , prendi - ti il mi - o*



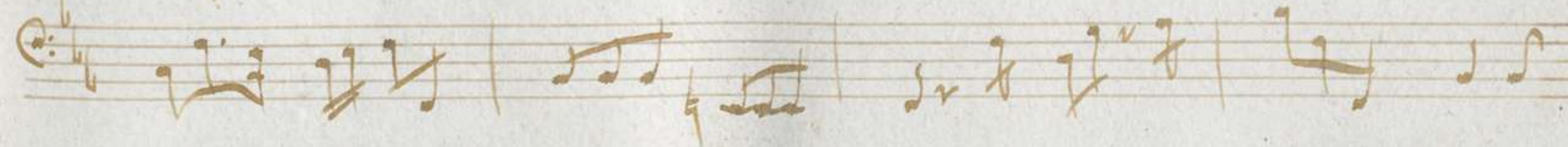
se ti bisogna un co-ve, ed' il mio amo-ve unisci col tuo amor, ed' il mio amo-ve u-







nis-i, unisci col tuo amor, ed' il mio amo-ve unisci, unis-i col tuo amor.





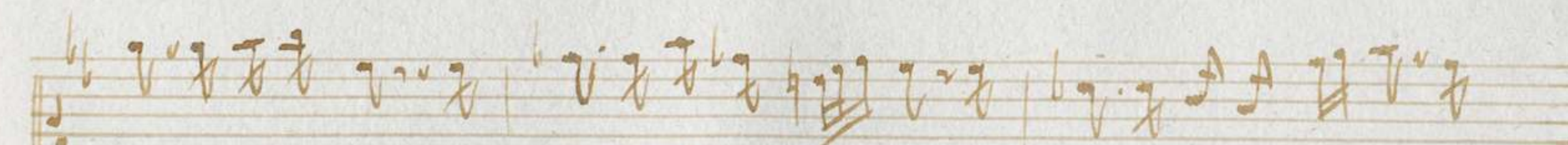
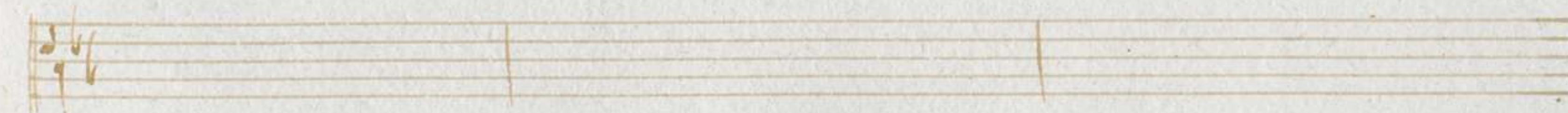
Handwritten musical notation on a staff, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The word *pia.* is written above the final measure.

Handwritten musical notation on a staff, continuing the piece. The word *con il B.* is written above the final measure.

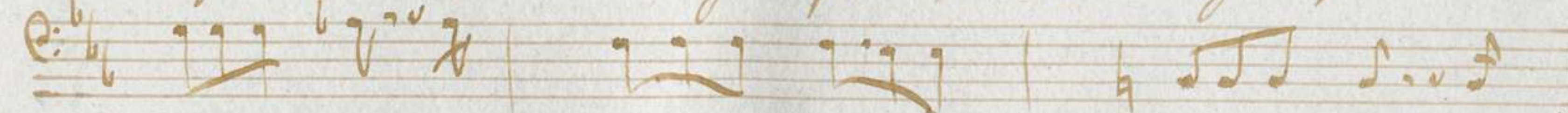
Handwritten musical notation on a staff, continuing the piece.

Handwritten musical notation on a staff, continuing the piece.

Handwritten musical notation on a staff, continuing the piece. The word *cosi po-* is written above the final measure.



*tuai, quanto uouuai, amau si degno spo - so, amau si degno spo - so con*





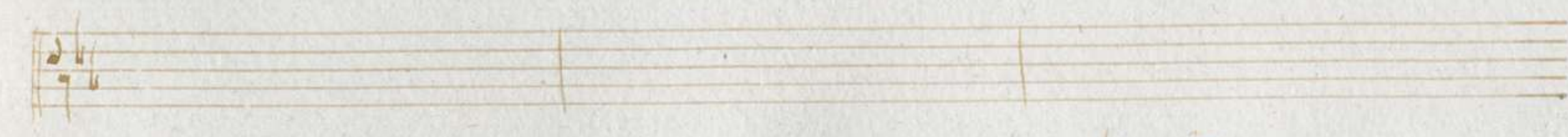
*fov.*

*pia.*

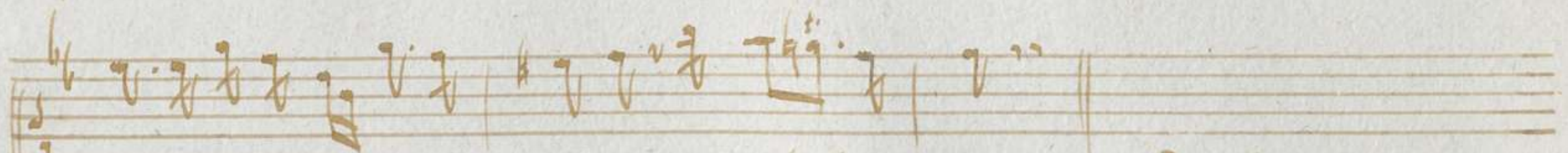
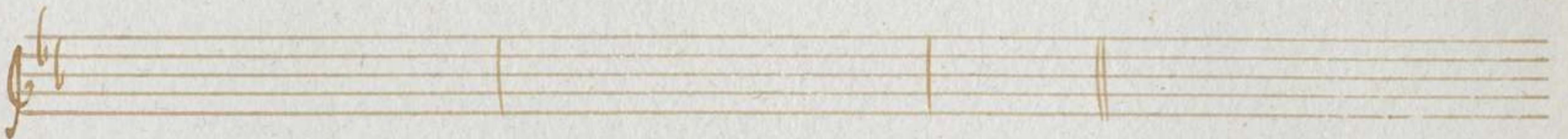
*con la B.*

*l'u-no, e l'altro con,*

*cosi porrai quanto uovrai a*



non si degno spo- so amav si degno spo- so con l'uno e l'al- tro cor, a-



ma si degno spo-so con l'uno, e l'al-tro cov. da Capo.



Scena III. Costanza, e Roberto.

[18]

Roberto. Un Principe infelice potrebbe in si del giorno, una grazia ottener da una Regina?

Cos. non da una Regina? pur ch'ei non chieda amori, quanto chiede osseva: così pro-

Rob. meno. Liene, e la grazia, e molto da gli amori lontana, anzi diversa.

Cos. abbiate dunque. Rob. a le promesse aggiungi la Regia fe. Cos. la Reggia

fe' s'impegni. ov che brami da me! dubito ancora, che tu poi mi scheinisca, e mi de-

ida. *Los.* no' no': vano e' il sospetto. *Rob.* eccoti dunque il ferro, eccoti il

petto *Rob.* voglio, che tu m'uccida. *Rob.* Oh - no! non posso. l'autori -

ta' de la best promessa i miei voti assicura. a che pensi? a che badi?



*Cor.*

una Regina uilipende in tal guisa, e disonora la data fe: non son Re-

*Rob.*

gina ancora. Sposa d'un gran Monarca, in questo giorno il tuo fato a ve-

*Cor.* *Rob.*

gran già ti destina. t'ucciderò quando sarò Regina. già

sei: già ti comprai col prezzo de miei pianti questo diadema, e questo Trono Re-

gal, oh'oggi fastosa ascendi. io cerco la tua gloria, e tu la offendi? di questa

gloria io non curava, ingrato: tu che tanto l'appoggi, e tanto l'ami

seguita a tuo piacere: da questa gloria odevrai ciò che brami. a lei porgi i tuoi

preghi, a lei dona i tuoi vezzi; chiamala tua diletta; dille: mio ben, mio

*Andante*: e con gioia amorosa abbraccia in questa gloria ov la tua sposa. Ma chi po-

*Cor.* tea - - - non piu: sdegnò d'udirli. *Rob.* miei ad'un moribondo l'ultime

*Cor.* uoi. e per chi mori? *Rob.* Oh! Mio! solo a te non è noto, che

tu sei la cagion del mio mio. *Cor.* miei per me: lo vedo ed è pur vero.

*e ti posso dar fede? ah! menzognero.*

*quane.*

*piao*

*col B.*

*Oe - thi -*



*for.* *pia.*

bel - li - as - ti d'a - more, io vi mostro aperto il core aperto il



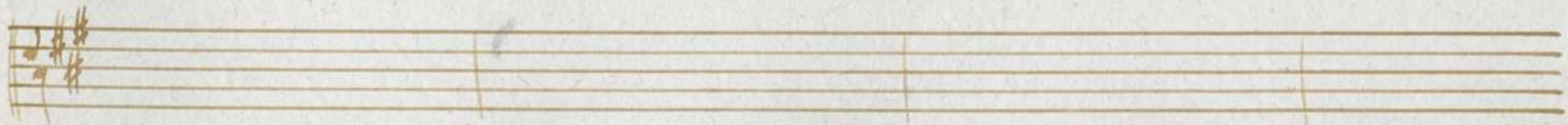
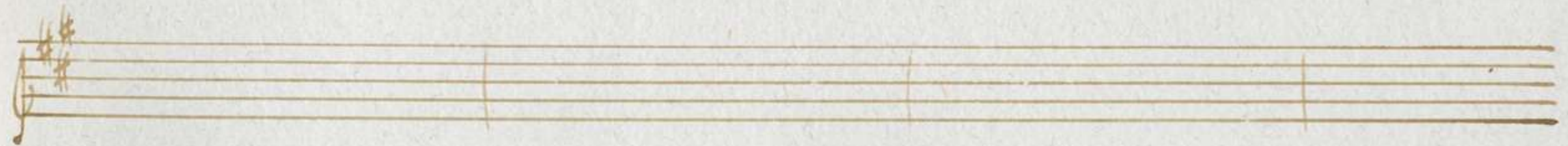
*for:* *pia-*

*col. by.*

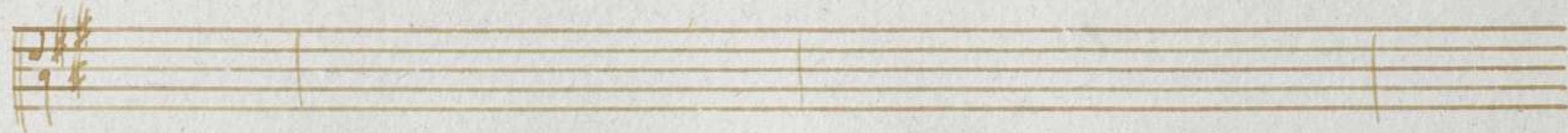
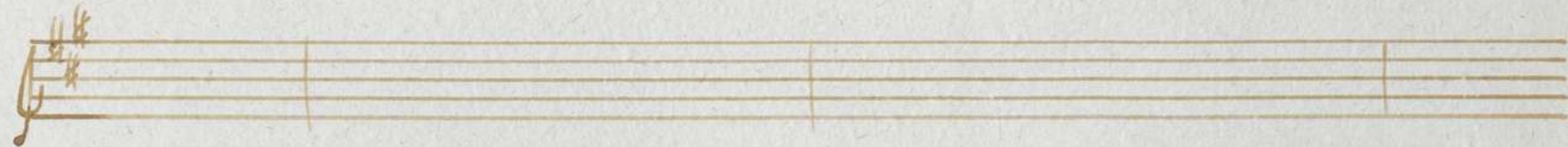
*love, lo ve - de - te pien di stua - li pien di stua - - -*

Handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is marked *fov.* (forte) and *pia.* (piano). The second and third staves continue the instrumental accompaniment. The fourth staff contains the vocal line with the lyrics: *- lie-di-fauit - le* and *occhi - bellias -*. The fifth staff provides the bass line accompaniment.



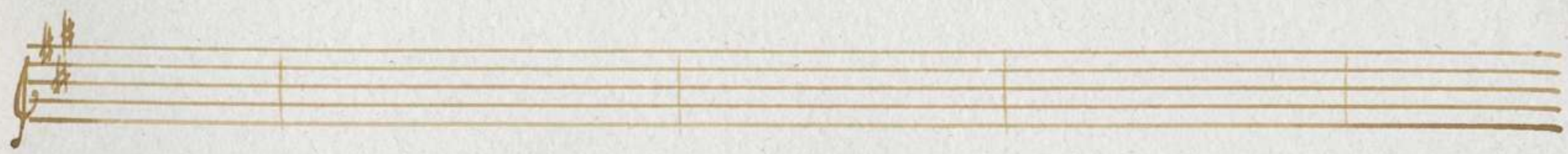


tri d'a - mo-ve, io mi - mostro a - petto il - core, lo - ve -

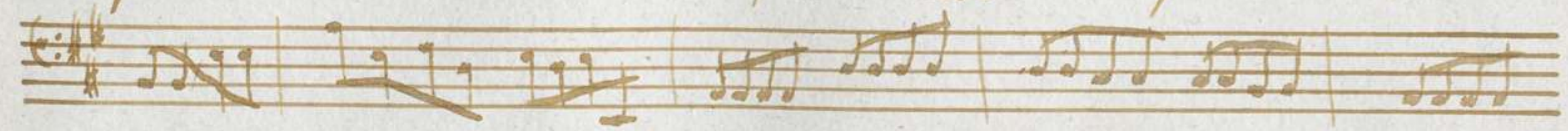


de-te pien-di sta bi





pion di - stivali, e di fauil - le, lo - uede - re pion - di stua -





li pien di - stuali, e di fa;

A musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains complex notation, including many beamed notes and slurs. The lyrics "li pien di - stuali, e di fa;" are written below the staff.

A musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains simple notation, including quarter and eighth notes.



*for.*

A single staff of music with a treble clef and a key signature of two sharps (F# and C#). The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. There are two fermatas above the staff, one over a pair of notes and another over a single note.

A single staff of music with a treble clef and a key signature of two sharps. The notation features a series of eighth notes, some beamed together, and rests.

A single staff of music with a treble clef and a key signature of two sharps. The notation consists of a series of eighth notes, some beamed together, and rests.

A single staff of music with a treble clef and a key signature of two sharps. The notation shows a few notes and rests, including a fermata above a note.

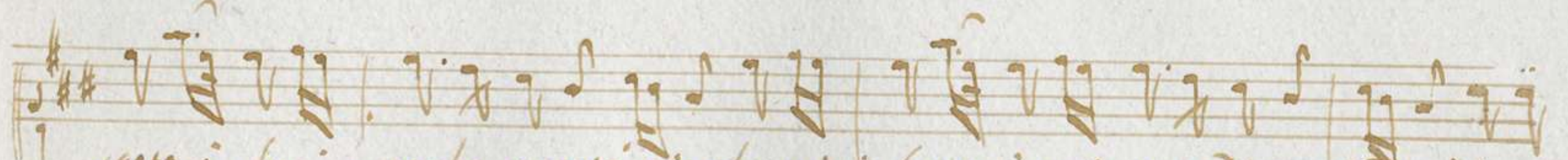
*rit - te.*

A single staff of music with a treble clef and a key signature of two sharps. The notation consists of a series of eighth notes, some beamed together, and rests.

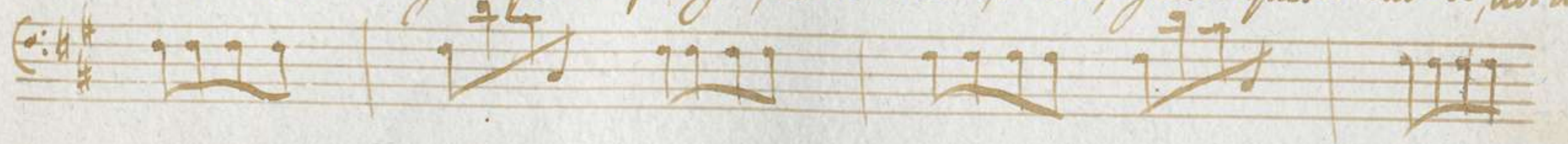
*pia*

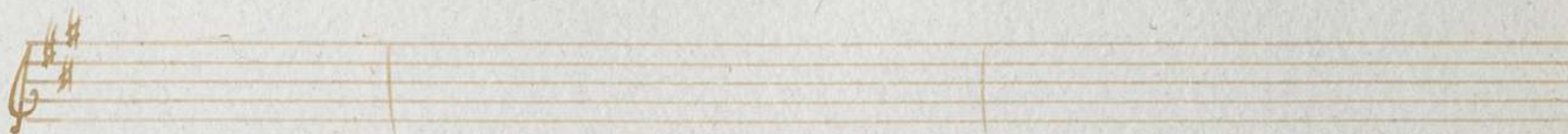
*col. M.*

*Noi fa-*



este o - luci - uaghe queste pia-ghe, noi ui - buaste, o cari, guarda questi dav - di, noi uer,





*saste nel mio se-no queste fiamē à mil-le à mille, queste fiam -*







*for.*

A single staff of music with a treble clef and a key signature of two sharps (F# and C#). The notation includes a quarter rest followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4, all beamed together.

A single staff of music with a treble clef and a key signature of two sharps. The notation includes a quarter rest followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4, all beamed together.

A single staff of music with a treble clef and a key signature of two sharps. The notation includes a quarter rest followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4, all beamed together.

A single staff of music with a treble clef and a key signature of two sharps. It features a complex melodic line with many sixteenth notes, some beamed together, and some slurs. The notes are mostly in the upper register of the staff.

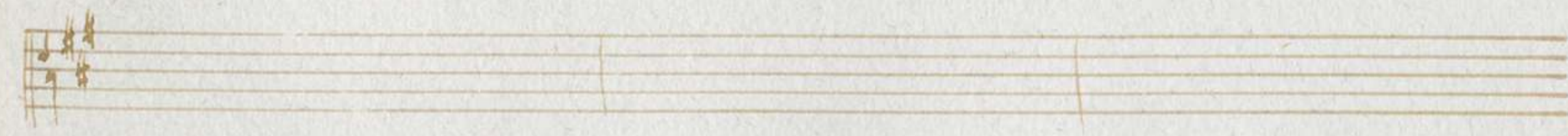
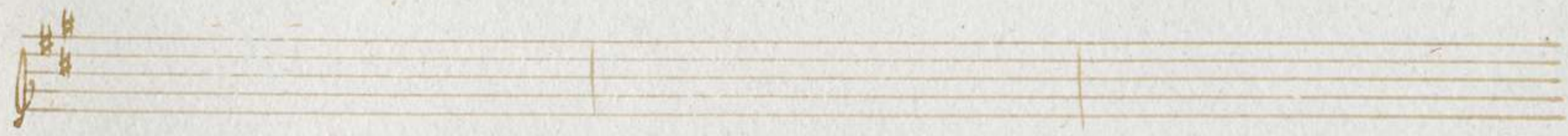
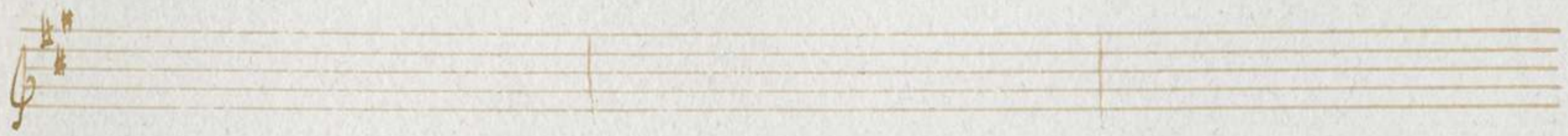
- me a mil-lea-mille

A single staff of music with a treble clef and a key signature of two sharps. The notation includes a quarter rest followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4, all beamed together.

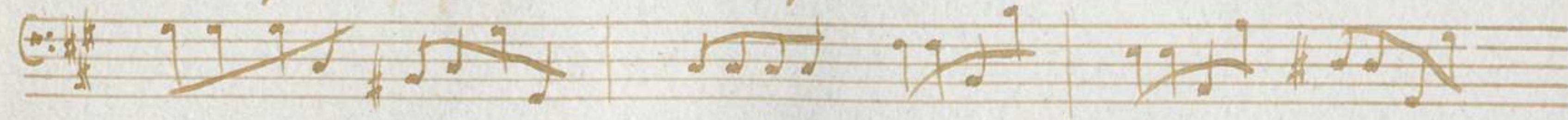
Handwritten musical score on five staves. The notation is in brown ink on aged paper. The first four staves contain instrumental parts, likely for a string quartet or similar ensemble. The fifth staff contains a vocal line with lyrics. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a cursive, historical style.

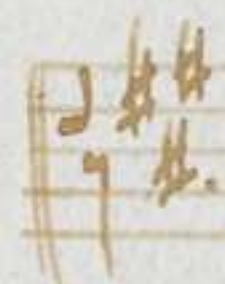
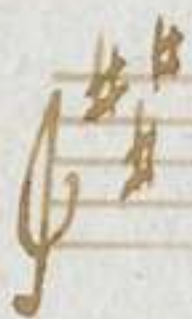
*pia.*  
*col. ly.*

*noi uersate nel mio*



*seno queste fiamme a mille a mille, queste fiam*

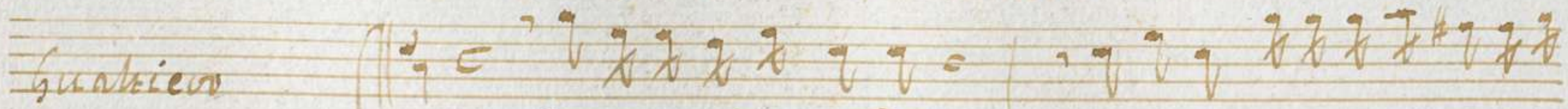
A musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains handwritten lyrics in Italian: "seno queste fiamme a mille a mille, queste fiam". The lyrics are written in a cursive hand. There are musical notes and rests on the staff, corresponding to the lyrics.



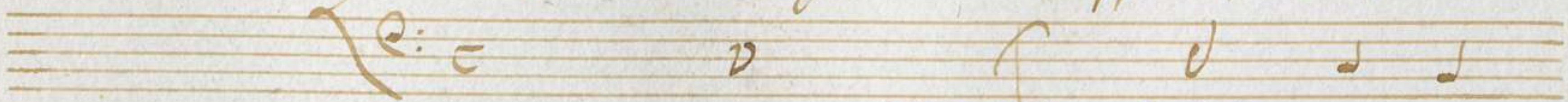
- me, a mille à mil - le. da Capo.

Scena IV. Costanza, Guatriero, e Guardie.

Guatriero

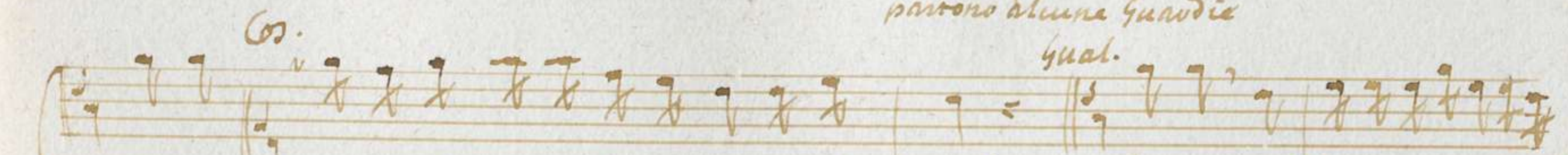


Ottone a me si guidi. appunto, o bella, col desio ti ceu-

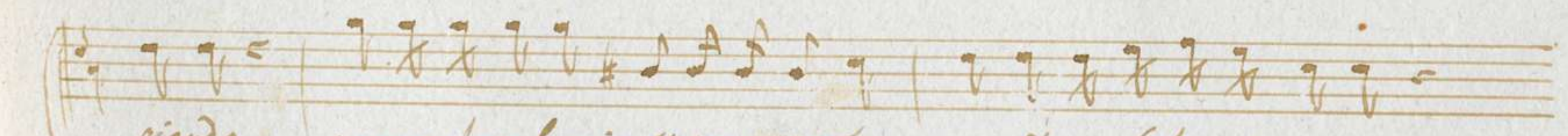


partono alcune Guardie

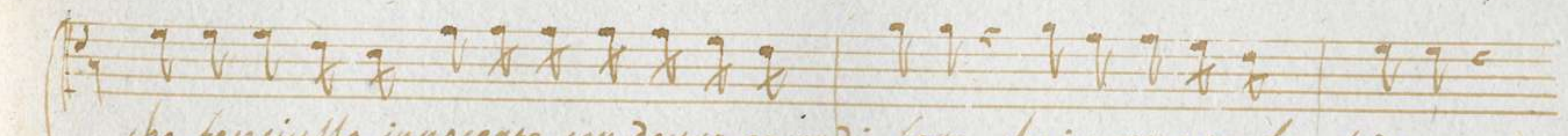
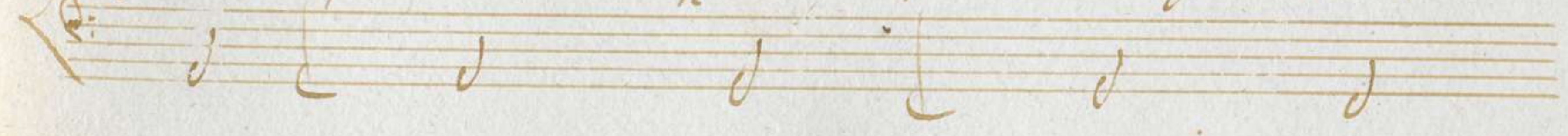
Guatriero



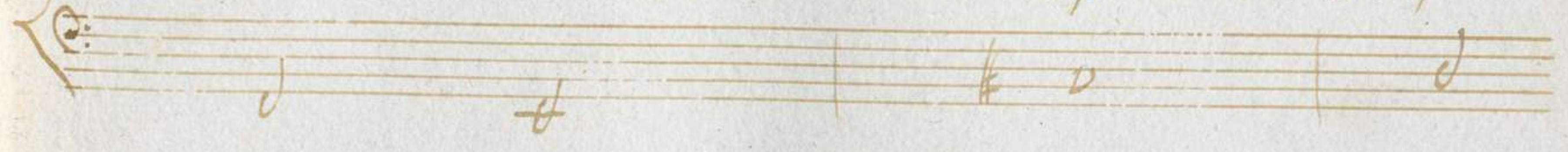
causa. onsequiosa mi presento al mio Re'. fama, ved'io temeraria, e bu-



giarda, sparse che a le mie Nozze con molta pena il tuo bel gerio auente.



che fanciulla innocente con destua anion di latte hai promessa la fede;



hai donato l'affetto, i voti, ed' i sospiri a un altro oggetto. che guidata al mio

nodo da tirannica forza, a me portasti un core senza core, un alma senza

vita, e senza amore. <sup>os.</sup> Signor, di questa fama io nulla so'. <sup>ov-</sup>

vado testimonio ti sia dell'onestà, dell'innocenza mia. <sup>qual.</sup> oltre la fe' del

Cor.

Gual.

Avvinipe, uovrei qualche proua piu' certa. vita, o dei.) dimmi:

Cor.

Gual.

che mai far deggio? s'io son da te lontano, t'affliggi? ti dis-

Cor.

Gual.

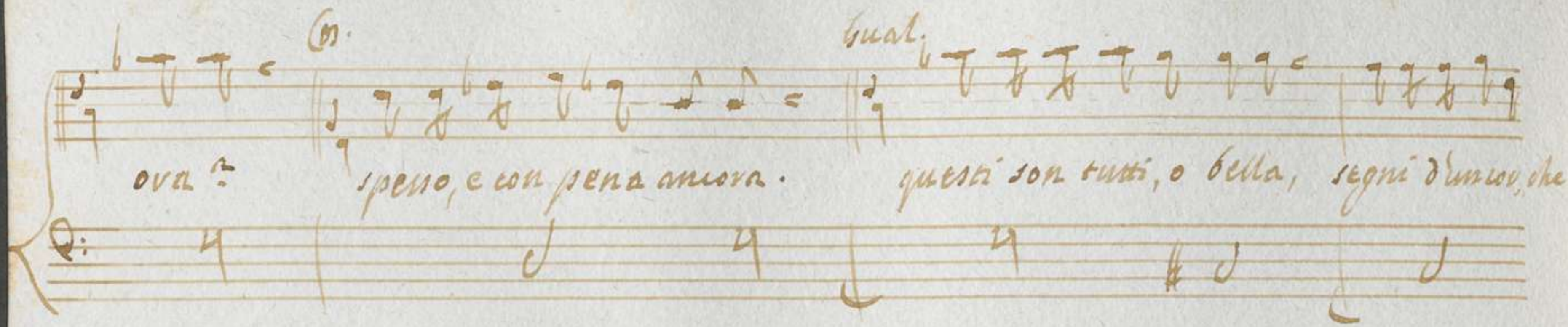
piace? non ho tutta la pace. e se poi son presente ti valleggi? ne

Cor.

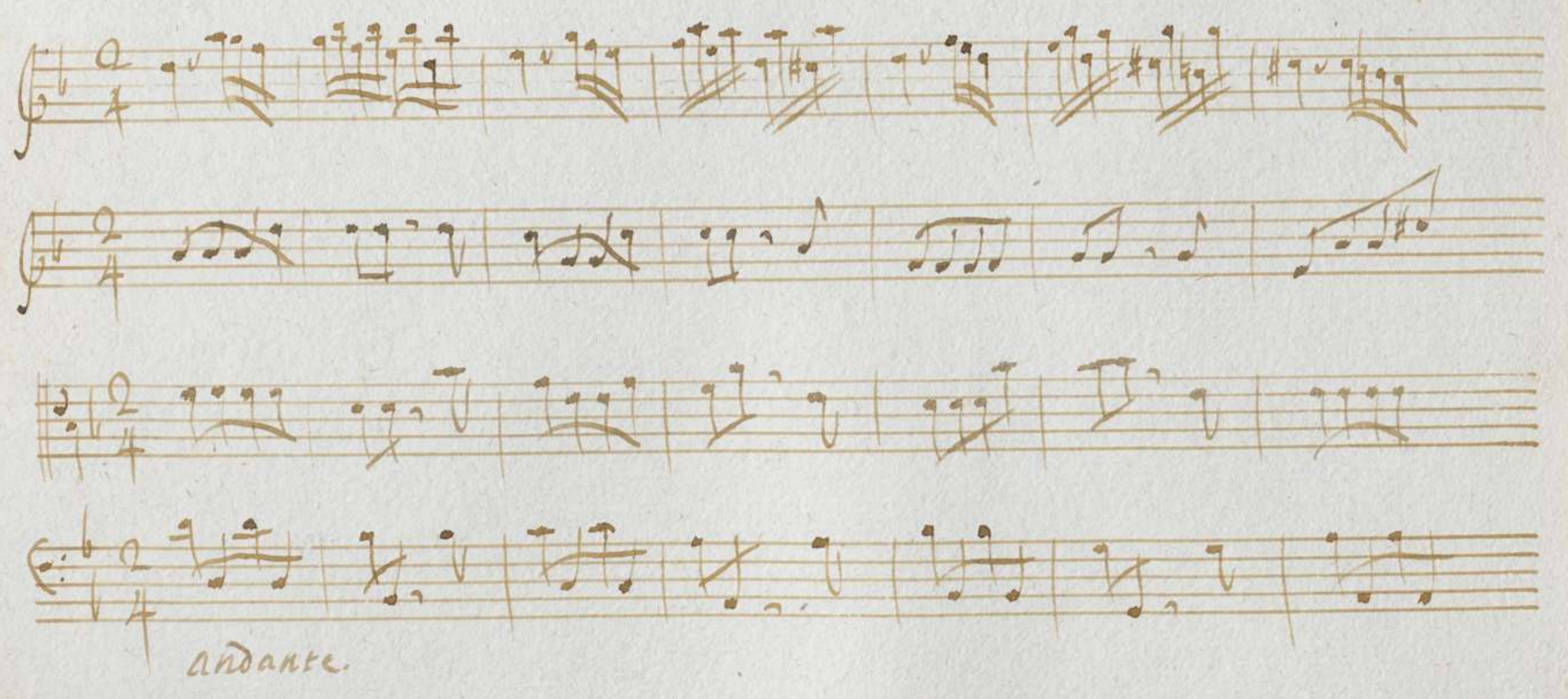
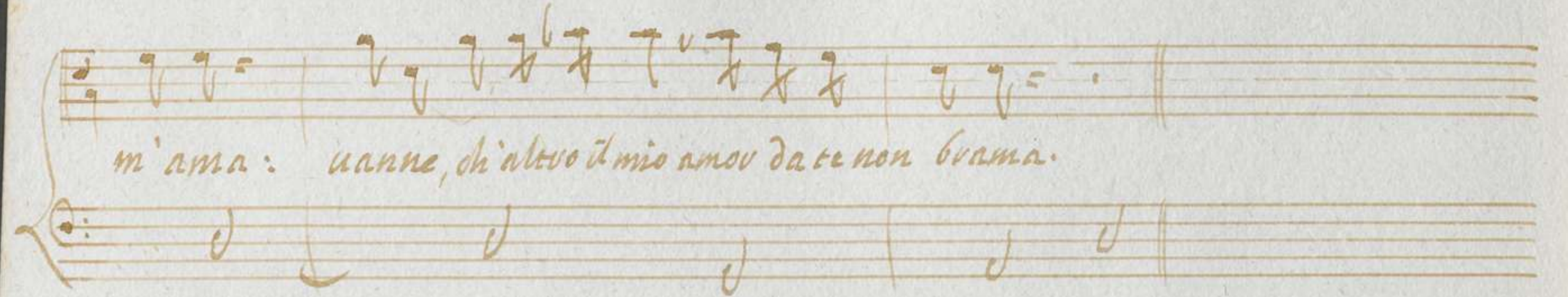
Gual.

godi? sento non so' qual gioia. sola, e fua' te parlando mi nomini cal

ova: *speno, e con pena ancora.* *qual:* questi son tutti, o bella, segni d'amor, che

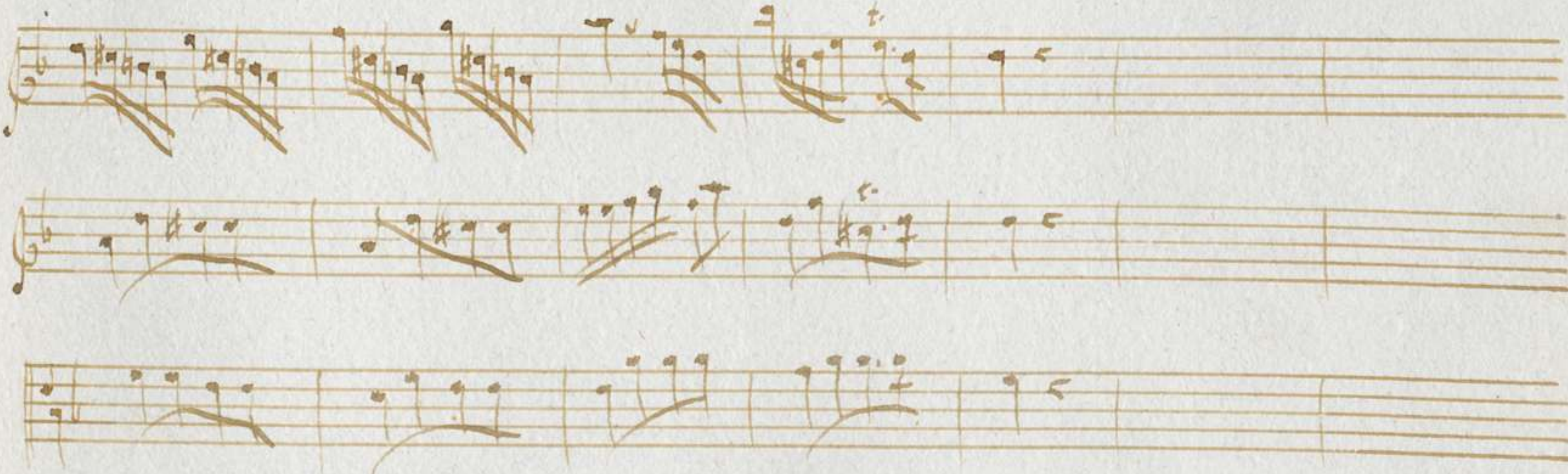


m'ama: uanne, di altro il mio amor da te non brama.



*andante.*





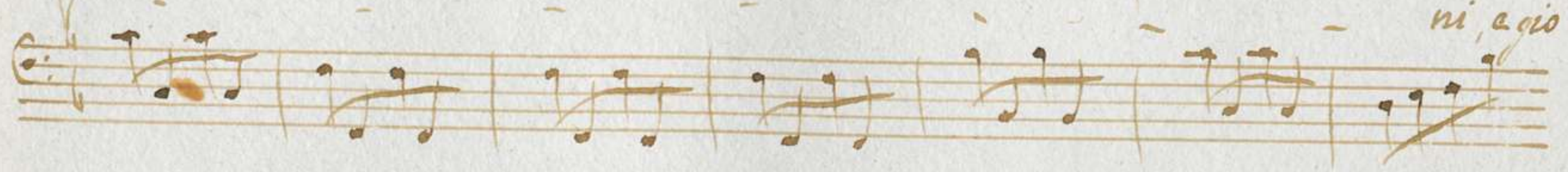
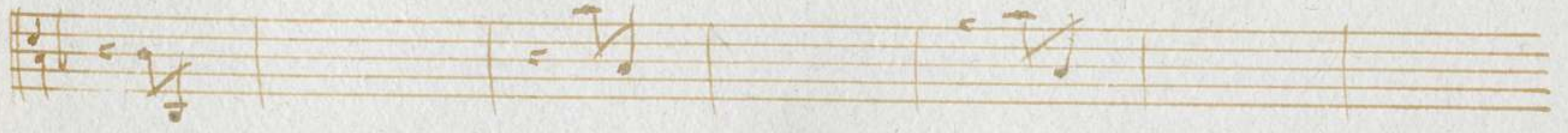
*Corona.*



*Vn' affetto, che an-*

*piano.*

*ou non intendo, fa' ch'io pe-ni, fa' ch'io pe*



ni, a gio -



*for.*

*in la peu te,*

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features various rhythmic values such as eighth and sixteenth notes, and rests. A fermata is placed over a note in the first staff. The word "pian." is written below the first staff. The lyrics "un' affetto, che amou non intendo," are written below the fourth staff.

*pian.*

*un' affetto, che amou non intendo,*

fa' di'io peni, e gioisca per te - fa di'io pe -

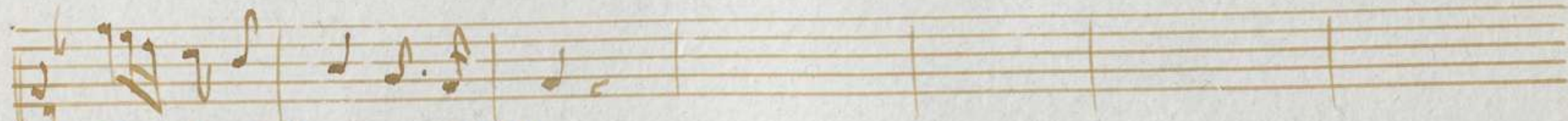
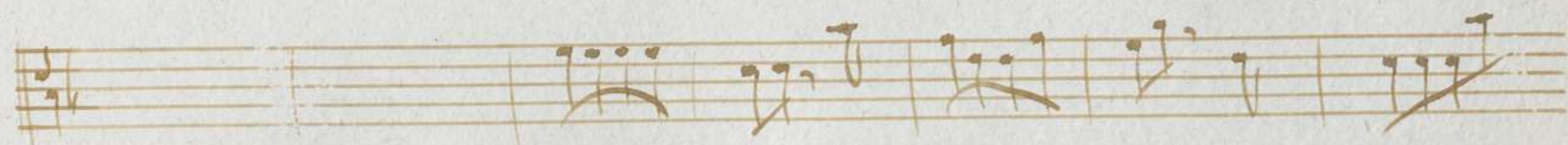


Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a cursive hand. The lyrics are written below the notes.

mi, fa ch'io pe - - - - - mi, gioisca per



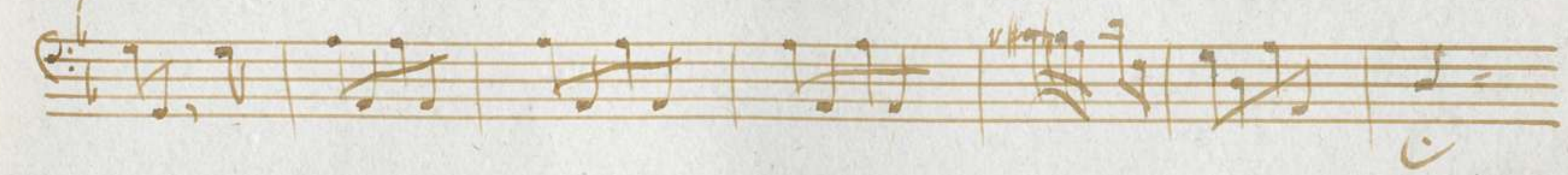
*for.*



*te - e gioisca per te.*



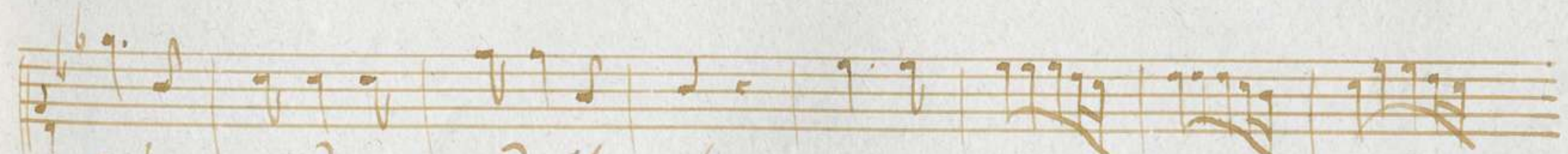
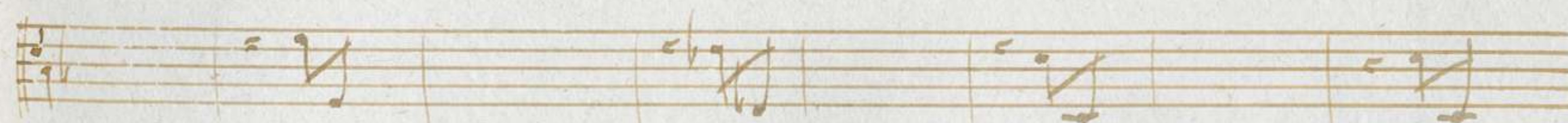
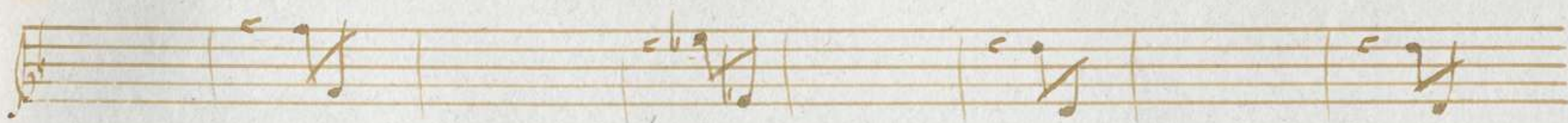




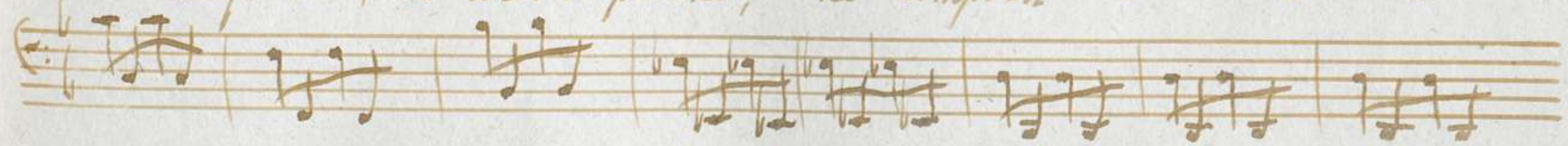


*pia.*

*Ma il contento non sembra contento, e il tormento non sembra tormento*



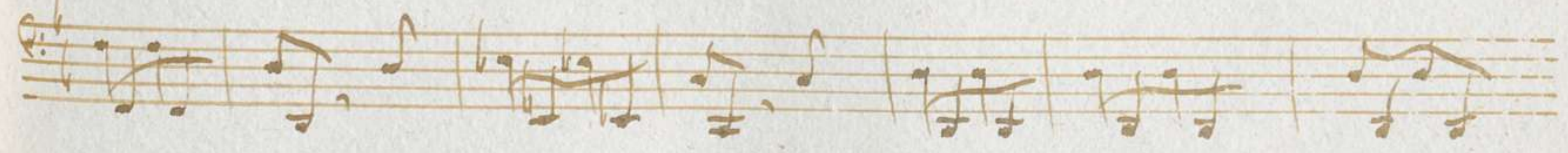
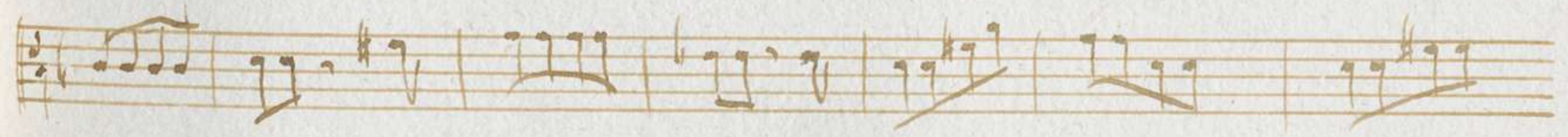
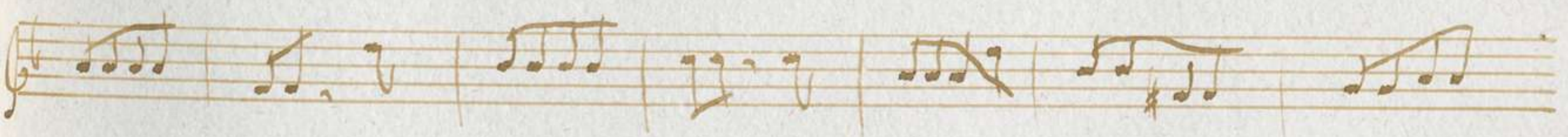
ne' compiendo, ne uedo il peche, ne compien



*for.*

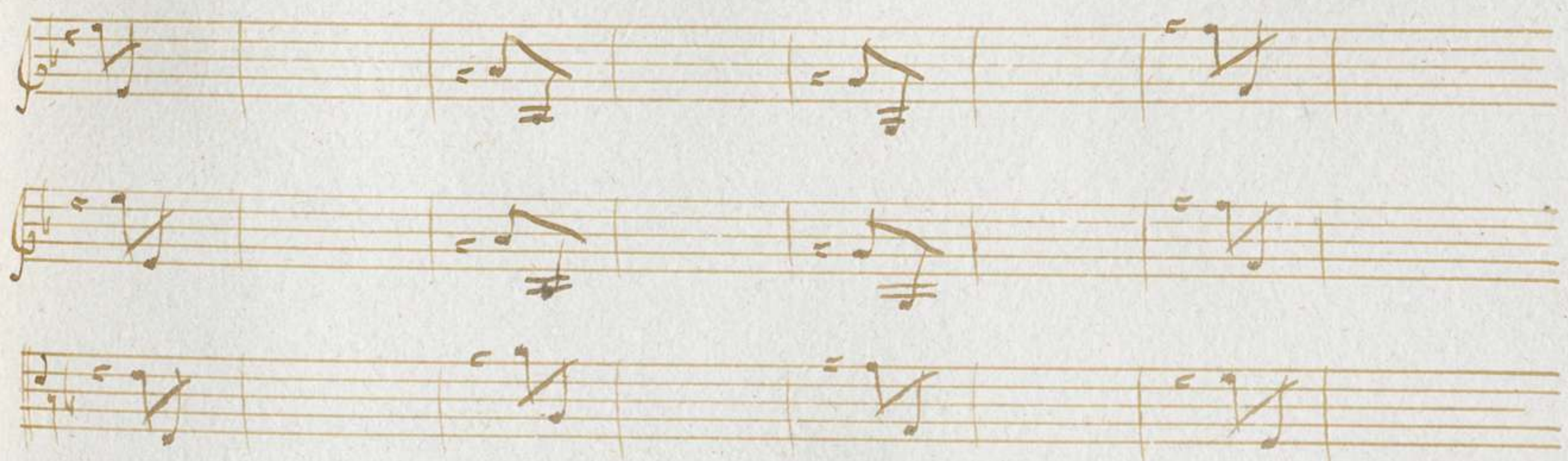
do - ne uedo il peccato,

The image shows a page of handwritten musical notation on five staves. The notation is in brown ink on aged paper. The first three staves contain rhythmic patterns with various note values and rests. The fourth staff features a more complex rhythmic pattern with many beamed notes. The fifth staff continues the rhythmic pattern. The word 'do - ne uedo il peccato,' is written in cursive below the fourth staff. Above the first staff, the word 'for.' is written in cursive. The paper shows signs of age, including a small brown spot near the top right.



*pia.*

Ma il contento non sembra contento, e il tou -



mento non sembra tormento, né compiendo, né uedo perché ne com-





Scena V. Guastiero, e Ottone fra le Guardie.

Ottone *Gual.*  
Eccomi innanzi al mio Monarca. Ottone:  
D

confessato delitto di vien minore. un veo che nega e tace nuovo fatto com-  
D

mette bugiando, o contumace. libero mi facella, e al tuo tradi-  
D

*Otto.*  
mento vendi così più facile il perdono. Giudice ti pavento, sia qualche  
D

*Gual.*

premi o Tribunale, o sono. tu di vapir Guiselda poi anzi orasti?

*Otto.*

*Gual.*

al testimon del guardo cede il labro convinto. one vapita destinaci con.

*Otto.*

*Gual.*

durta? one non forse in tuo potere il vacquistarla. all'

*Otto.*

*Gual.*

opua chi die' consiglio, e chi fomento? ah sire... levati, e a me in-

Otto.

pondi nevidico, e sinnevo.      dat cov più, che dat labuo, ascoltra il nevo.

Sai il Ciel, se quando in soglio tua sposa, e mia Regina sedea Guiselda, io la mi-

vai con altro sguardo, che di Vassallo.      ebbi del suo ripudio, e de suoi mali pie-

ta: da la pietà poi nacque amore, che deluso, e sprovveduto usò pria la lu-

Gual. Ott.

singhe, indi' l'igore. ami dunque Guiselda? amov fu solo, che a vapita m'in-

Gual. Ott.

dure. e non temesti il mio degno reale? amando, o live, cio' che amasti una

Ott.

volta, e ov piu non ami, in che t'offendo? Ottone: dagli affetti del re' quei del vas-

Ott.

salto pvennon vegota, e norma. ecco il tuo fatto. a i reati d'amove, amove as-

*Gual.*

*solua: tu pure amara. al merito di te, degl'Ani, al sangue sparso in pro' del mio*

*Oro.*

*regno, a la tua fede diasi l'erro. diasi l'oggetto amora.*

*Gual.*

*Oro*

*Guineida? ah non commiene, ch'evvi fra' monti, e boschi Donna che fu' re-*

*gina, e tua Consorte. in alza un tuo rifiuto, e in lei permitti ch'io sporo e-*

Gual.

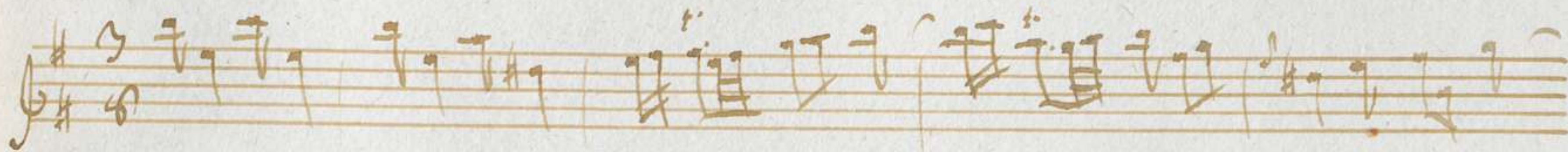
vede ami i tuoi piumi affetti. Qua Guiselda si chiami. uedi se son Ce-  
si leua.

mente piu che non credi. il giuoco, Ottone, il giuoco su'l mio diadema: al-  
Oto.

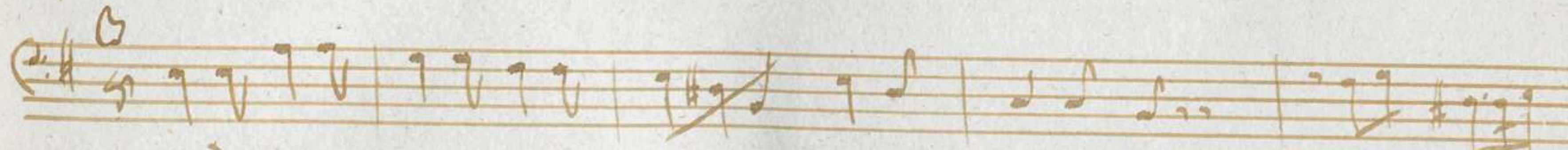
lova ch'io mi sposi a Costanza, auvai Guiselda. o dono! o gioia!  
Oto.

Gual.

lascia che al tuo piede regal. no; prima attendi che la grazia si adempia, e poi la vendi.  
Oto.



*Adone.*



*Andante.*

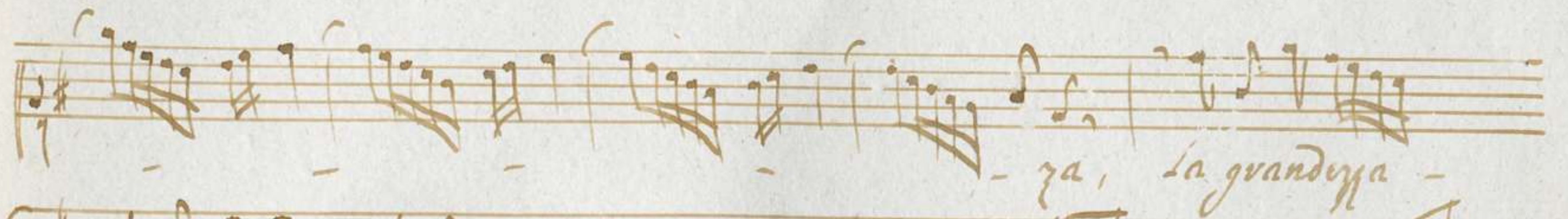
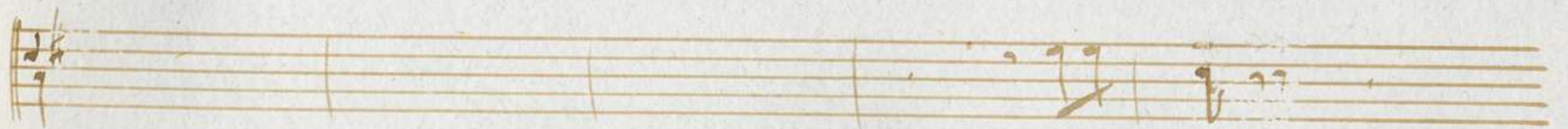
*solo*  
*pia.*

mi dimostra il tuo bel dono la grandez-za - del tuo Trono la grandez-

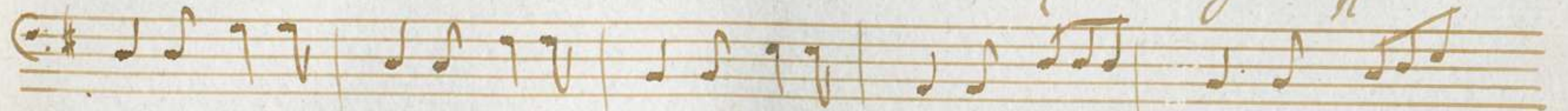


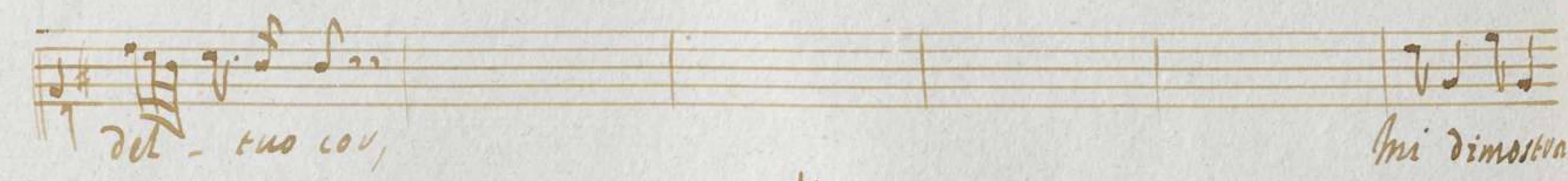
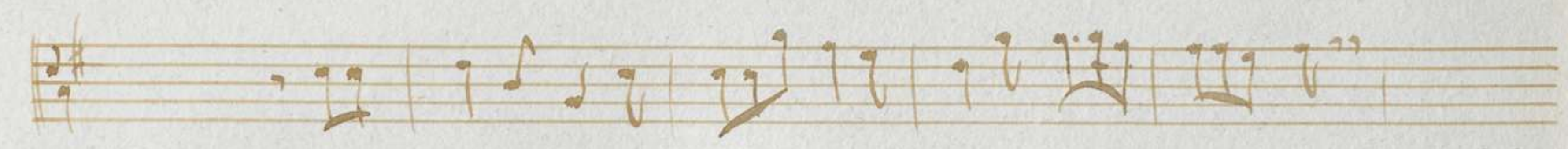
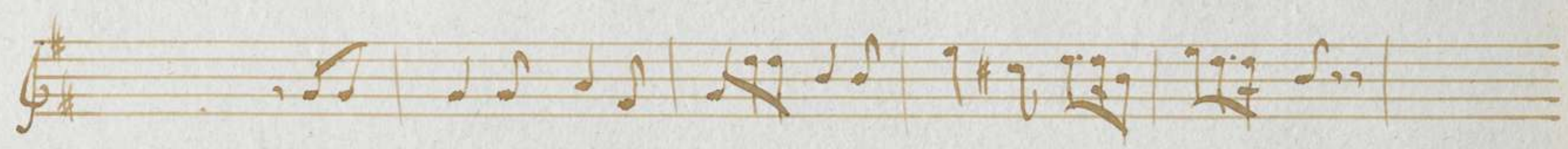
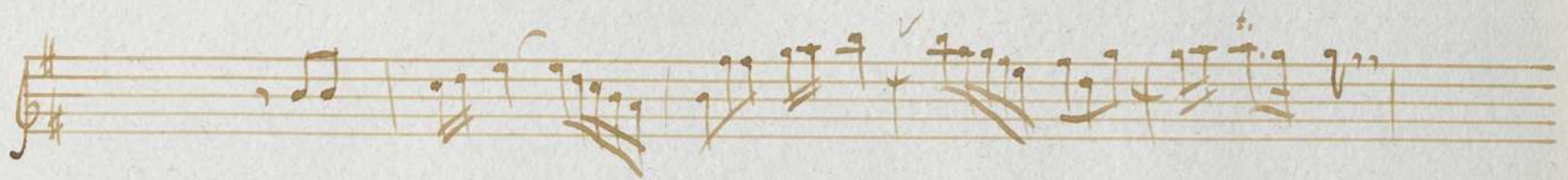


tutti



za, la grandezza





*mi dimostri il*





*solo.*

*pia.*

tuo bel dono la grandez-za - del tuo do-no, la grandez -


*tutti*

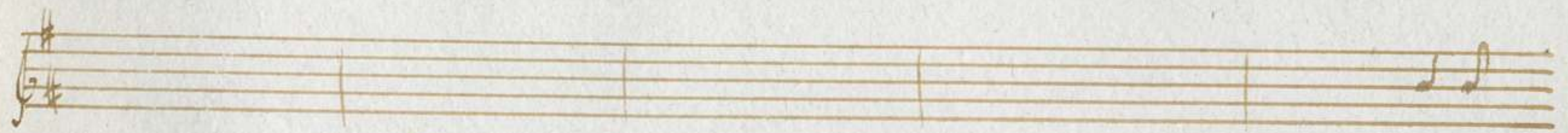
*for.*

*pia.*

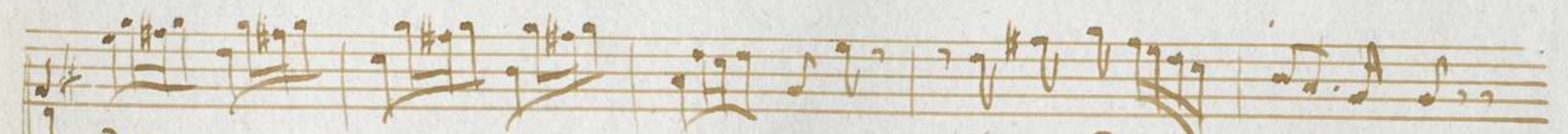
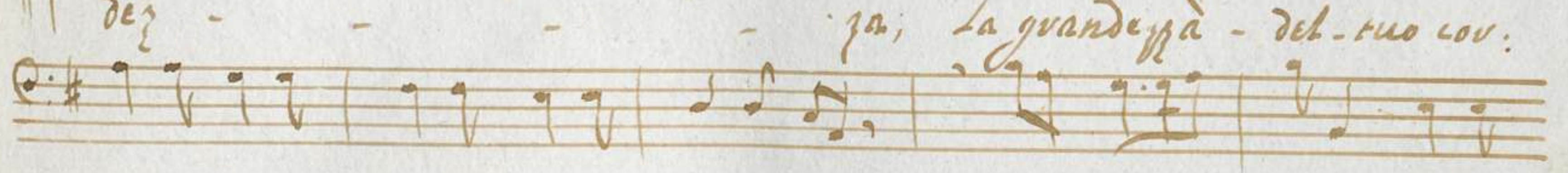
za, la grandezza del mio cor, la gran-

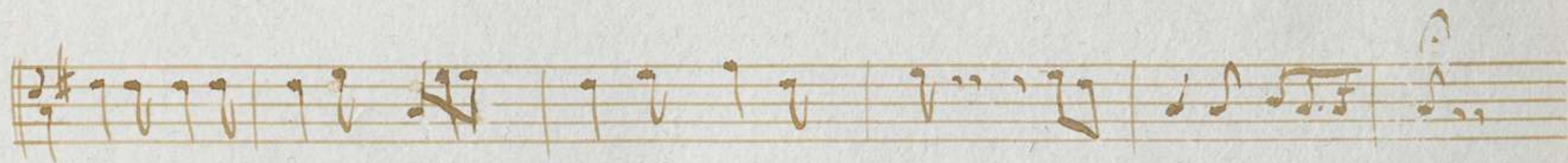
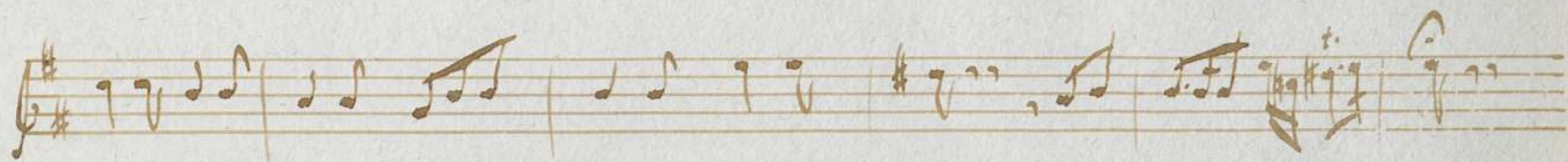
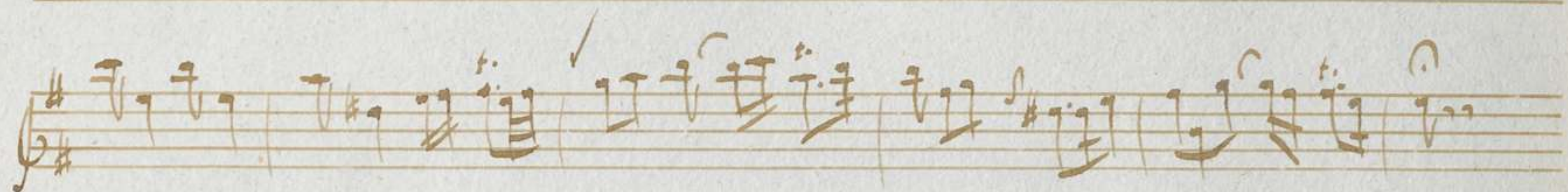


*solo*  *tutti*  
*for.*





*de*  *za; la grandezza - del - tuo cor.*  






*solo*

*pia.*

*io non so' piu che bramav - mi, tu non hai piu che donav - mi se. - non do - ni il*

*tutti*  
*for.*  
*solo.*

*regno ancor*  
*se non doni il re -*  
*gno il re-gno ancor.*

*da capo.*



Scena VI. Gualtiero, e poi Giselda. Guardie.

Gualtiero

Dall'amor di costui prese il fomento ed origine

Guis.

sono le pubbliche quevele: gionni il saputo. incontro lieta, o sive, et noi

Gual.

lenni. Giselda; al sol cadente vannicero la feda, che nel mio

Guis.

seno il tuo ripudio estinse. e che vive nel mio mantien la fede.)

*Qual.*

*S'apparato sublime a' venerarne tu dei cinta cori, qual sei, di vozze spoglie.*

*Grav.* *Qual.*

*a quel Salamo ancella, oue fui moglie.) itene voi custodi. inquieti e questi*

*partono le guardie.*

*alma per le gioie vicine; e impazienti stan pensando nell'ozio i casti A-*

*Grav.* *Qual.*

*moi. Misera, e ancor non moi a troppo offendi, o Suiselda, il giubilo co-*

mun col tuo cordoglio. sperar non mesta colā frena i sospiri: anche del

pianto la libertà ti vieto, e termini prescrivio al tuo dolore. <sup>fin.</sup> per compia-

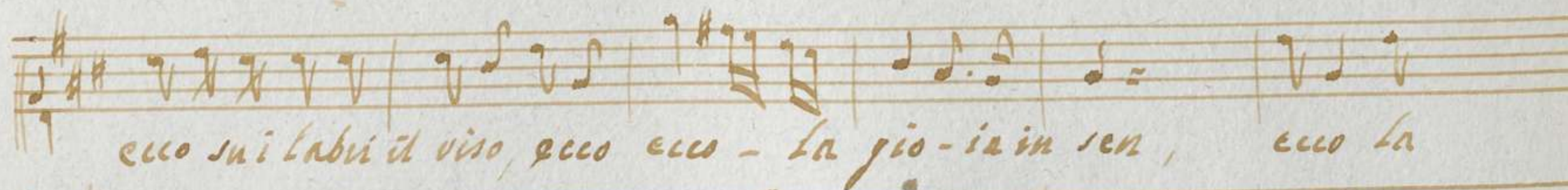
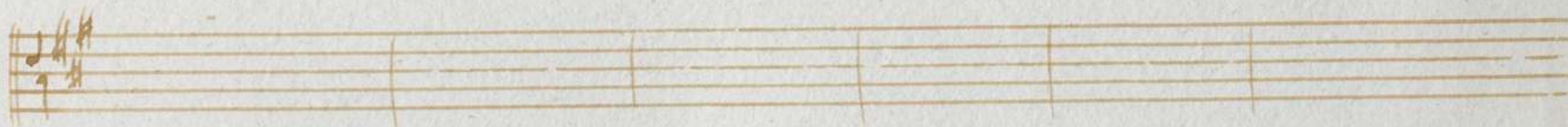
ceri il chiudero nel core.





*1010*

*Se ikmis dolov - ri of - fende, eccomi lietain ni - so*



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

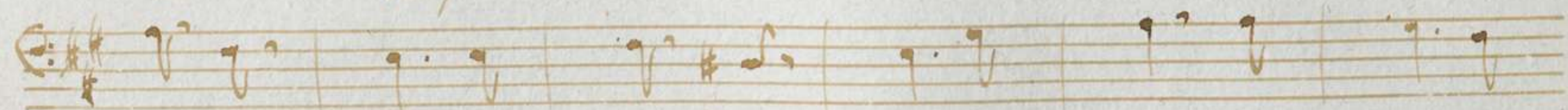
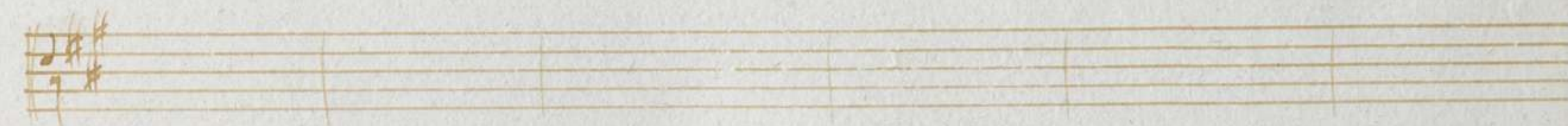
A musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff is divided into five measures by vertical bar lines, but it contains no musical notation.

A musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff is divided into five measures by vertical bar lines, but it contains no musical notation.

A musical staff with a bass clef and a key signature of three sharps (F#, C#, G#). The staff is divided into five measures by vertical bar lines, but it contains no musical notation.

A musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains handwritten musical notation across six measures. The first three measures feature a melodic line with eighth notes and slurs. The last three measures feature a melodic line with quarter notes and slurs. The word "gio" is written in cursive below the first measure. The staff is divided into six measures by vertical bar lines.

A musical staff with a bass clef and a key signature of three sharps (F#, C#, G#). It contains handwritten musical notation across six measures, consisting of a steady eighth-note accompaniment. The staff is divided into six measures by vertical bar lines.

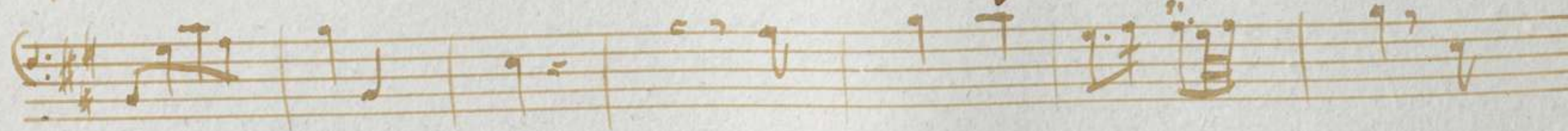
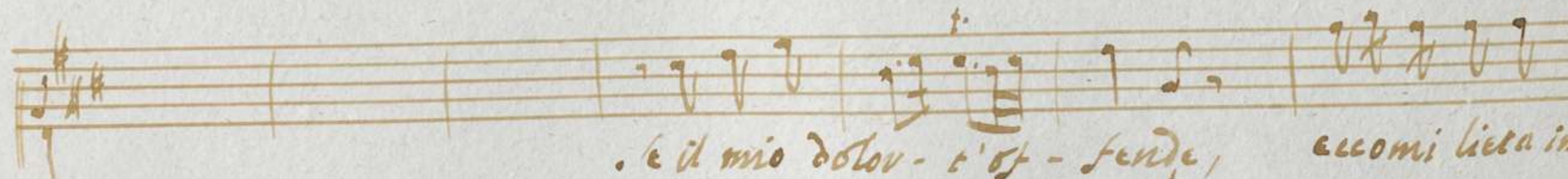
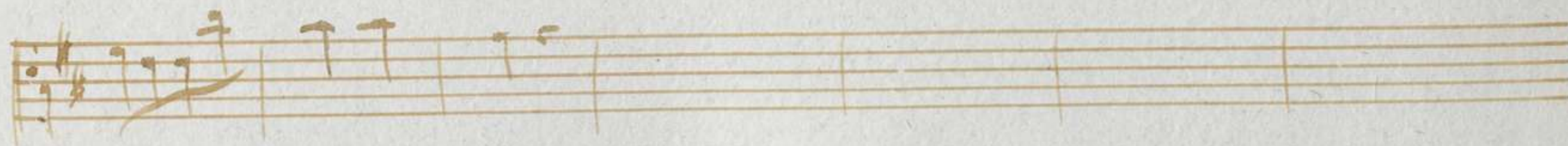
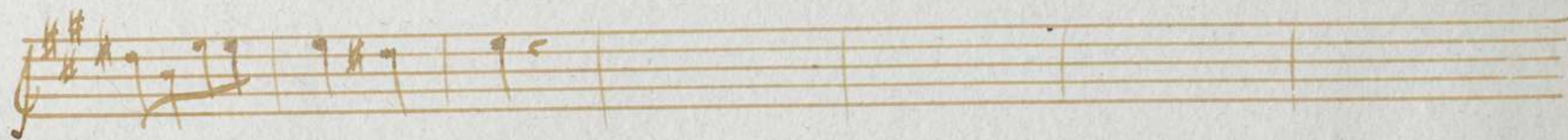
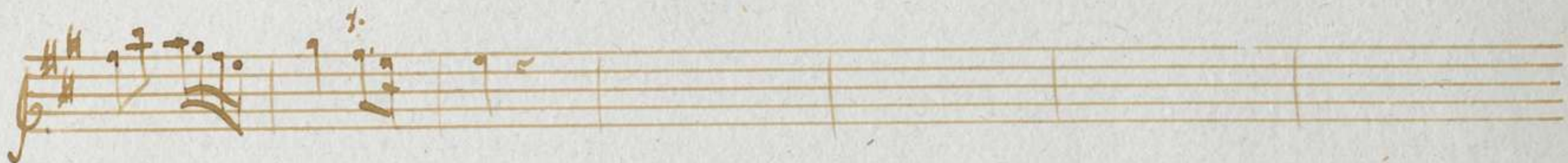






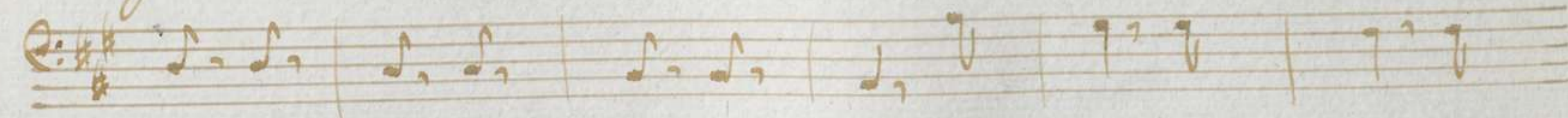
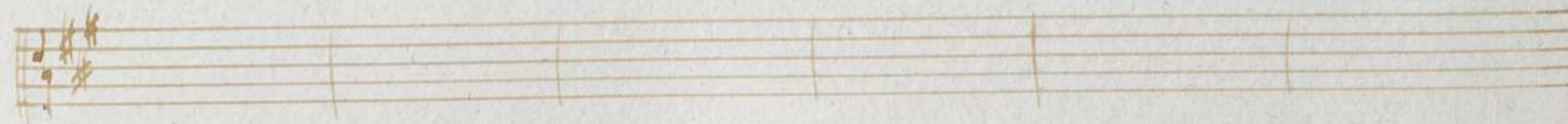
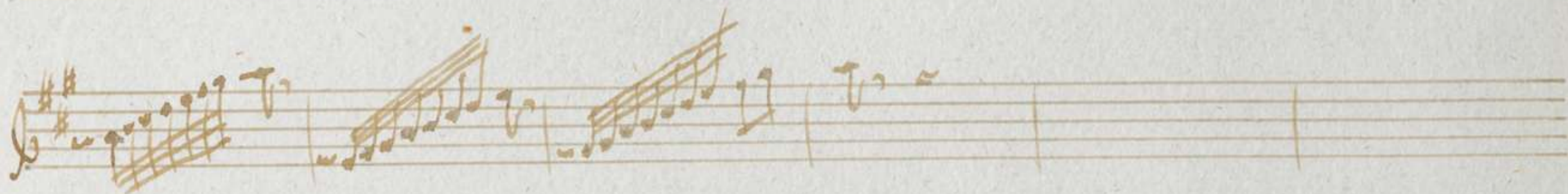
*tutti*

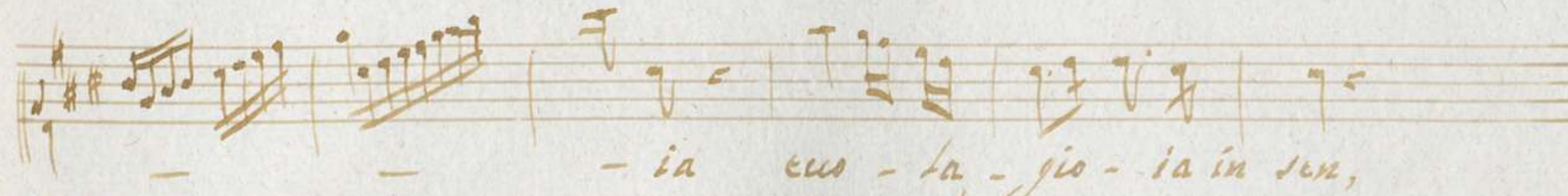
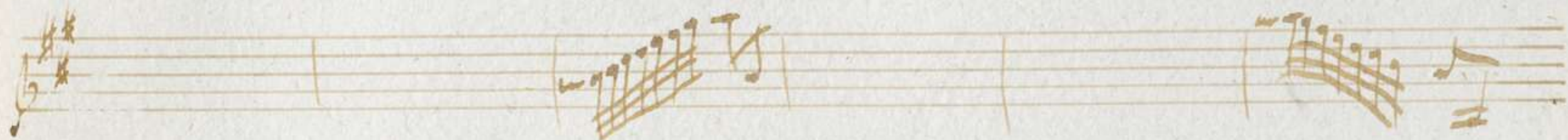
*es*      *es - ta - gio - ia in sen,*

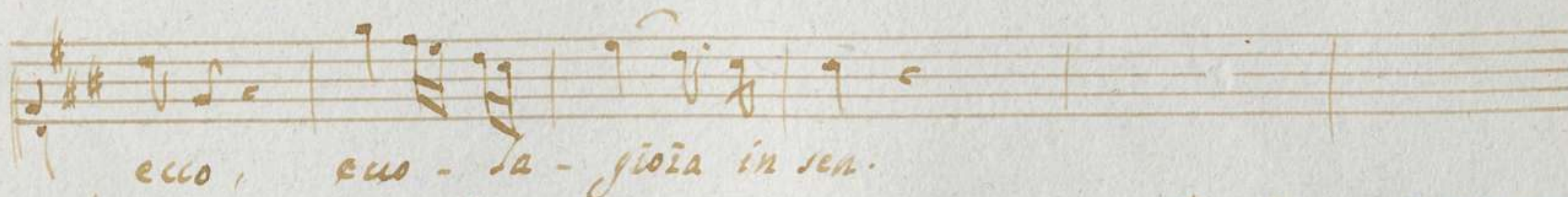
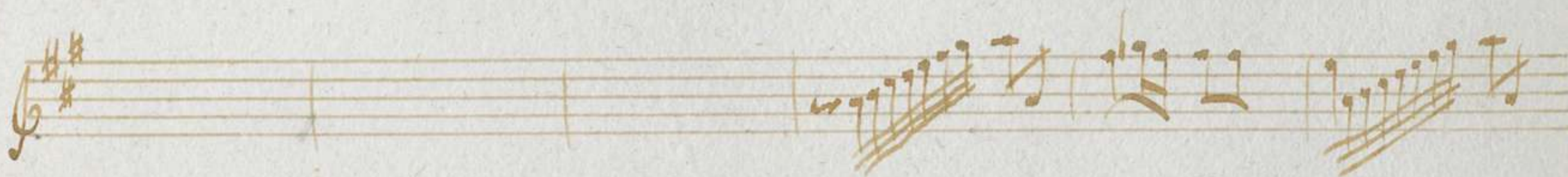


*solo.*

*vi - so; ecco su il tabui il vi - so; ecco la gioia in sen, ecco la*







A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first four staves contain melodic lines with various note values, rests, and ornaments. The fifth staff contains a bass line with notes and rests. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be common time. The final measure of the fifth staff includes the handwritten text "davò prona più" written above the notes.

*davò prona più*



*solo*

bella del mio costan-te a-more, con-gian-do il mio do-lo-re in-plau-do se-

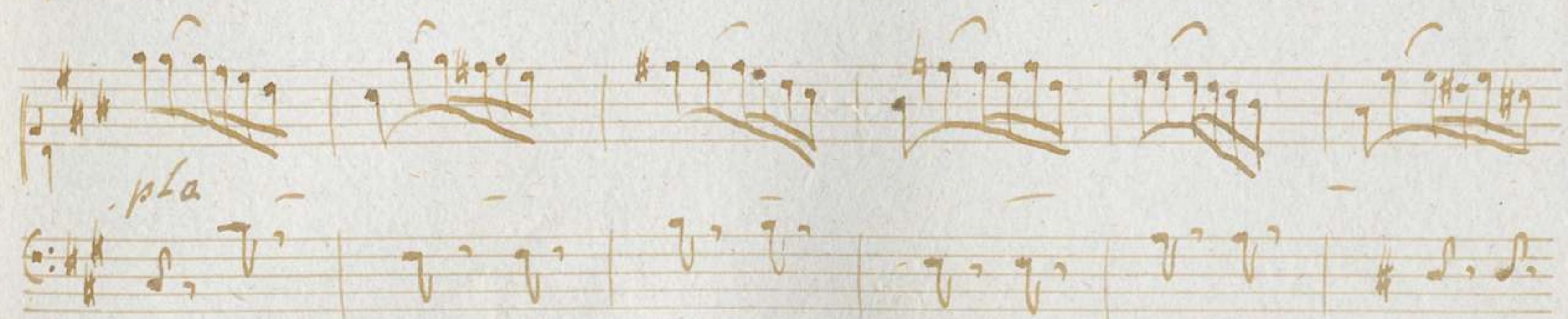
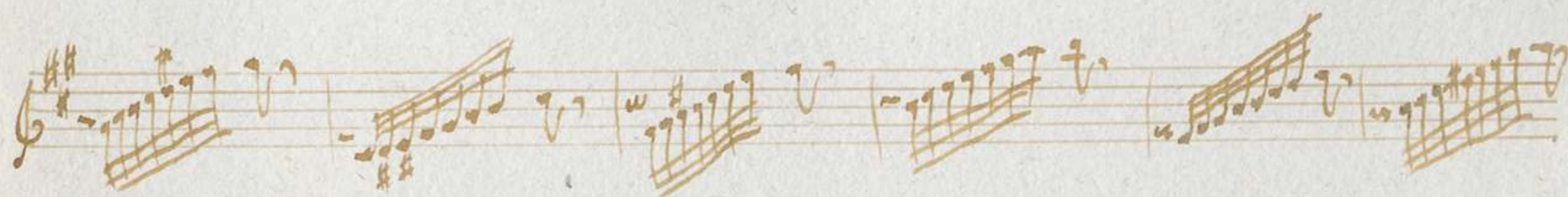


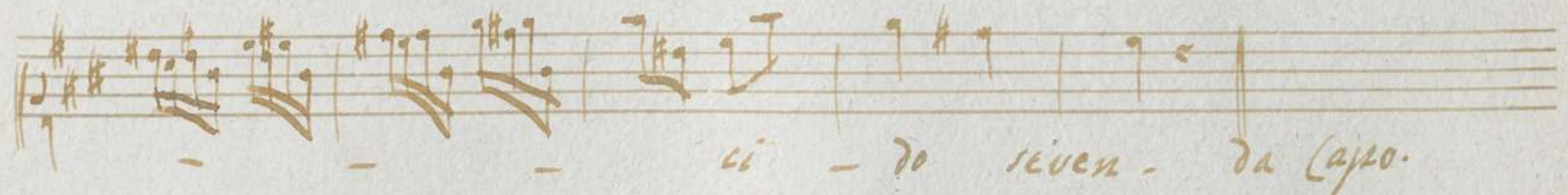
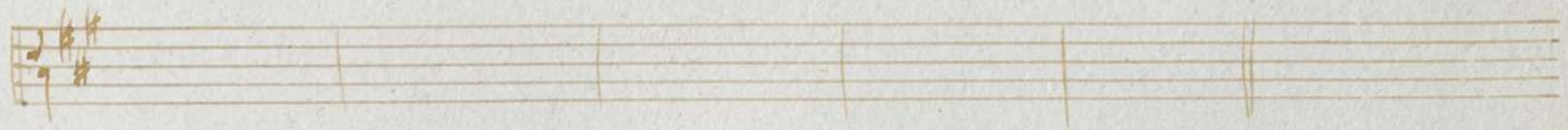
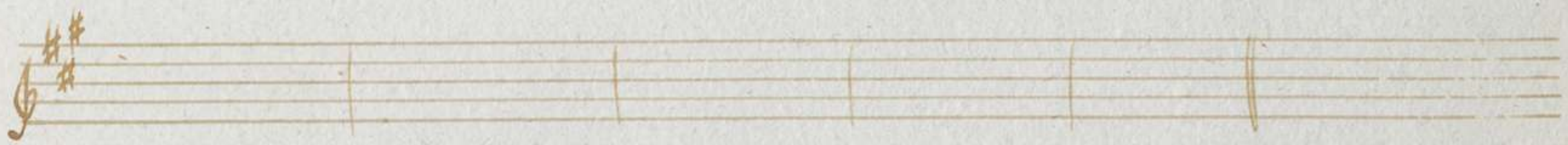
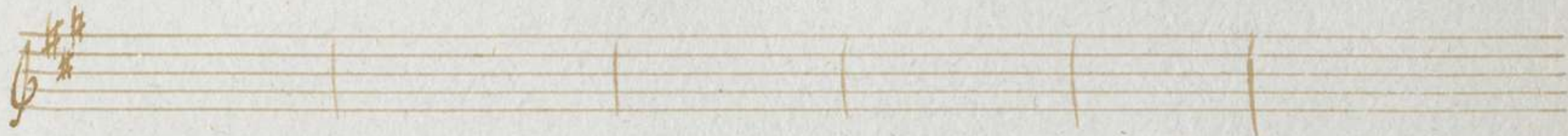
*tuus*

*ven,* *caro* *poena-piu*

*solo*

*bella del mio costan-te amo-ve, cambiando il mio solo-ve in*





Scena VII. Quattuccio.

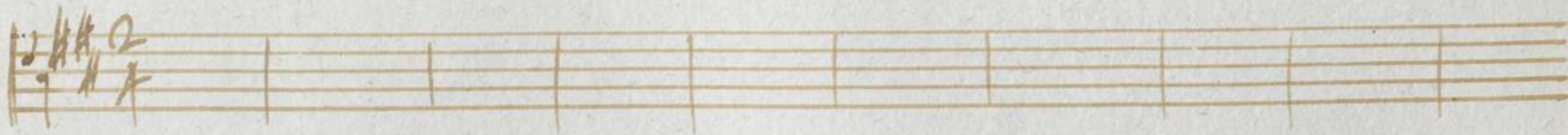
Peno, ma per te peno, sposa fedele, amata sposa; e

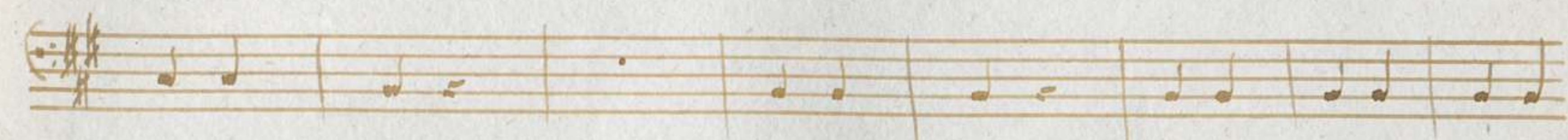
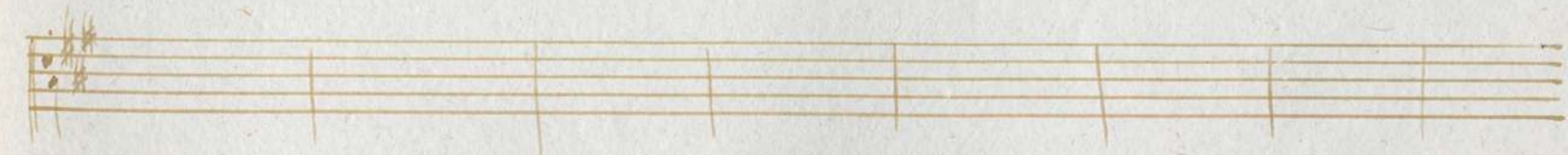
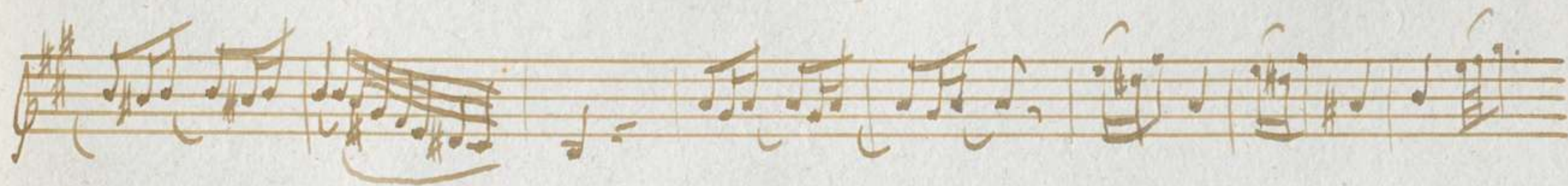
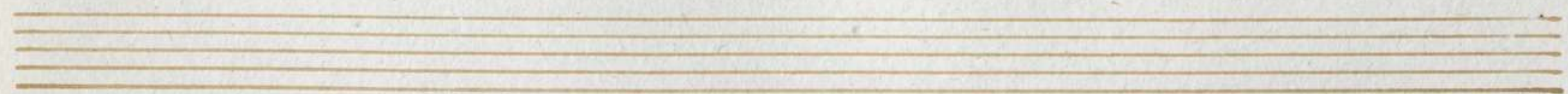
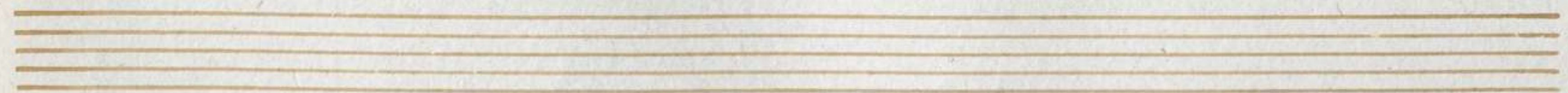
mantov mi constringe empio fatto ad esser teo un ingiusto, un Tiranno, nel tuo cor, e nel

mio, sento il tuo affanno. deh perdonami, o cara: sol per farti felice

infelice ti vendo; sol perche t'amo, anima mia t'offendo.

aria.



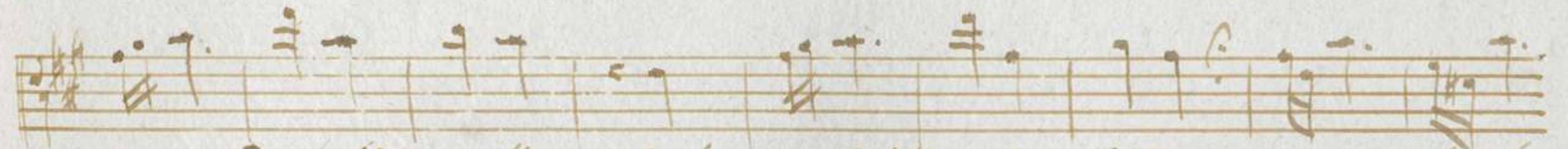


*piu*

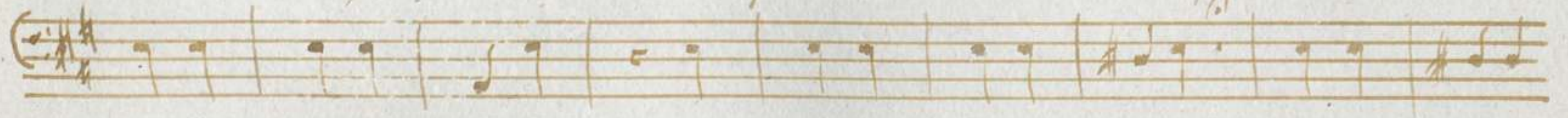
*col Basso*

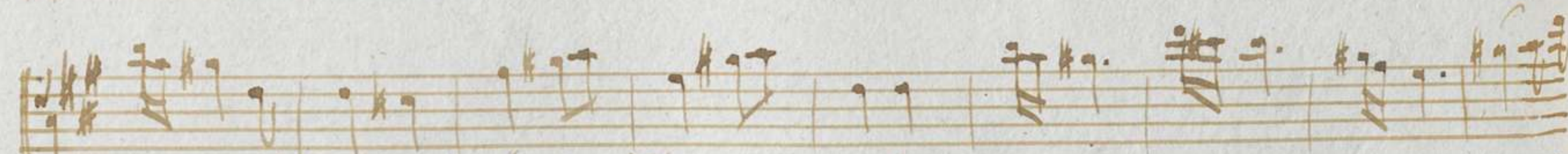
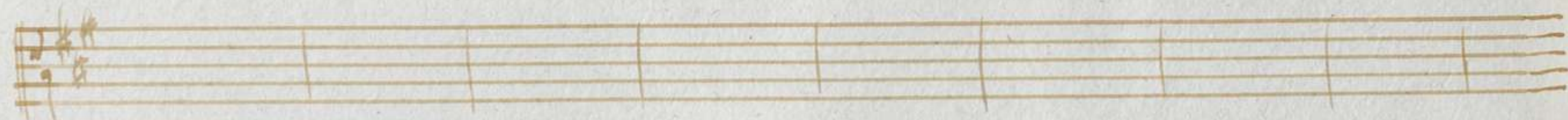
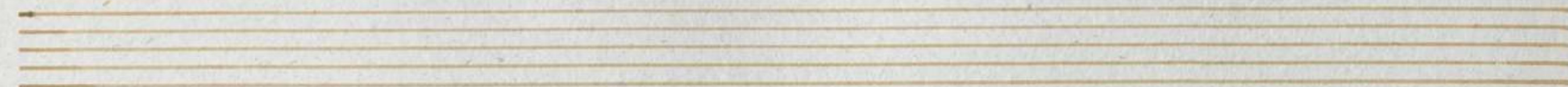
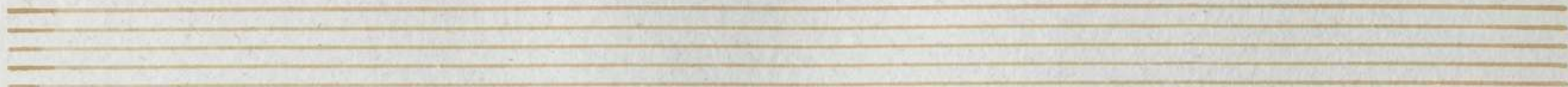
*Ho'in*





se-no due fiammele iel pa-ri i Murri, e beke u-na e-la





*tua - bellezza, l'altra è il - tuo va - lor - - - - - il*





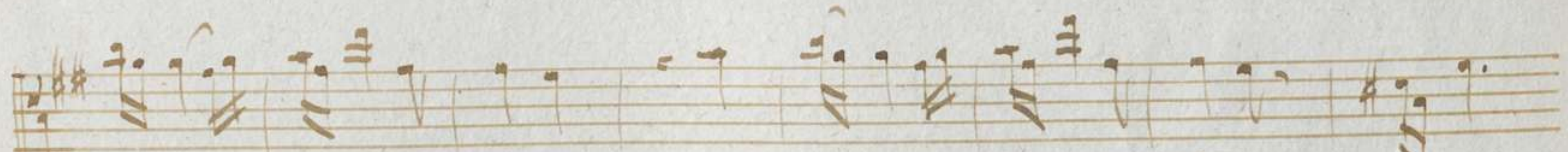
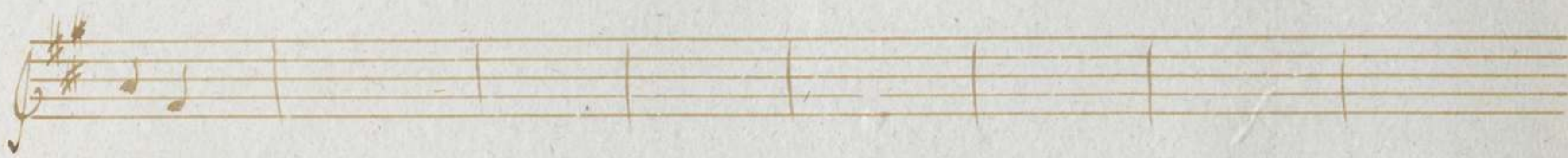
*for.*

*1.*

*pia-*

tu - na - lov,

ho in

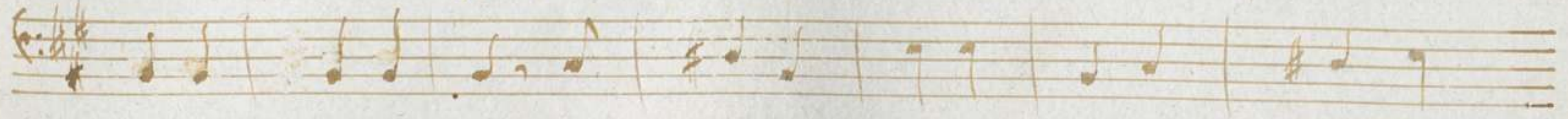


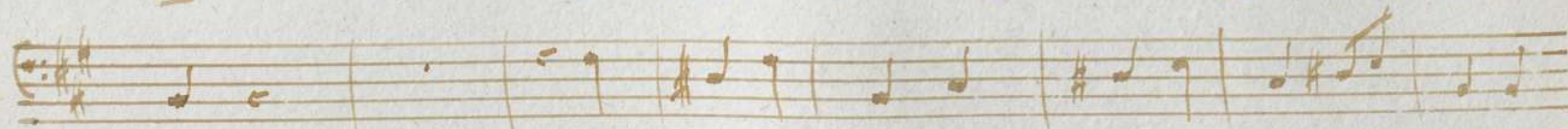
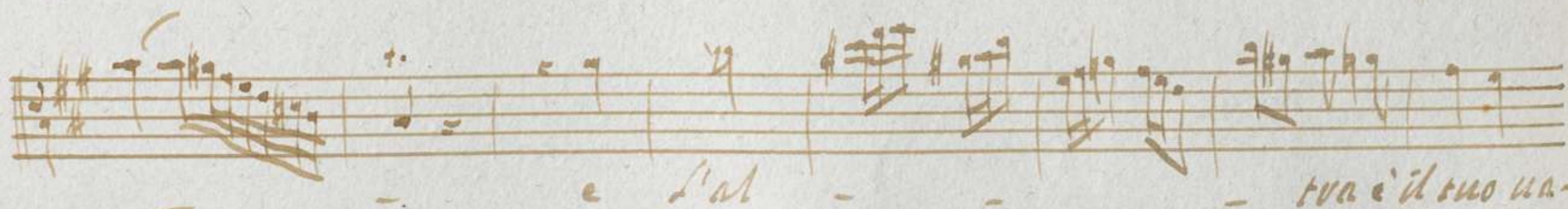
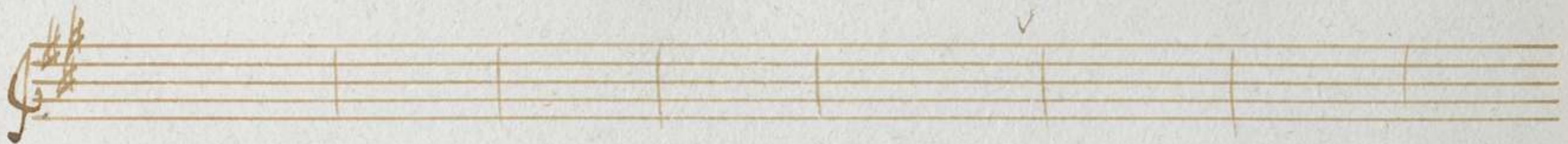
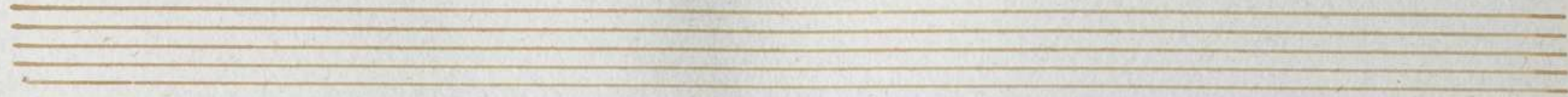
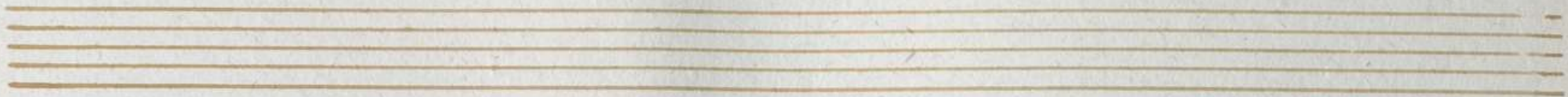
se - no - due - fiammelle del pa - ri il - lustri, e belle, u - na

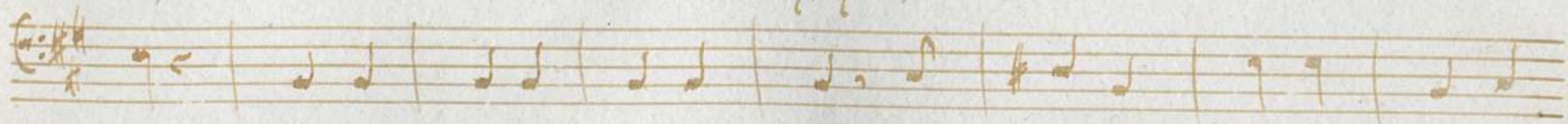
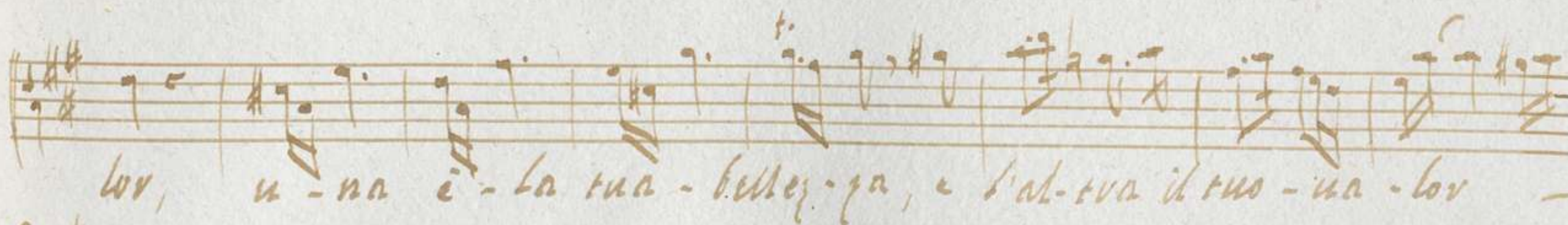
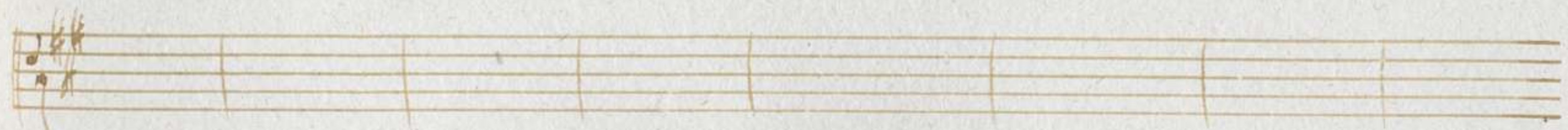
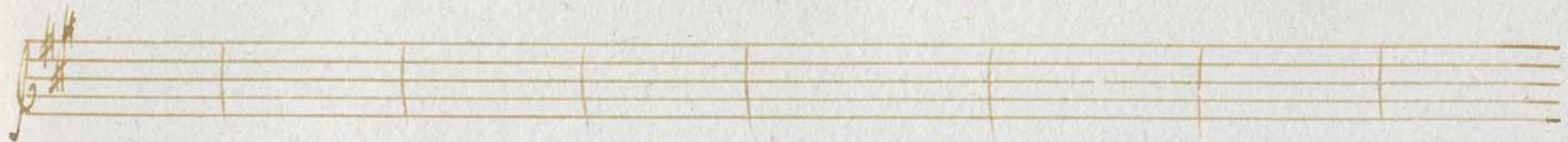


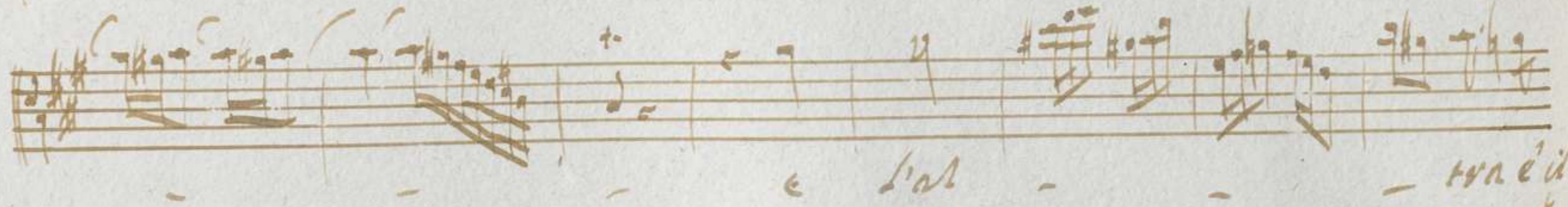
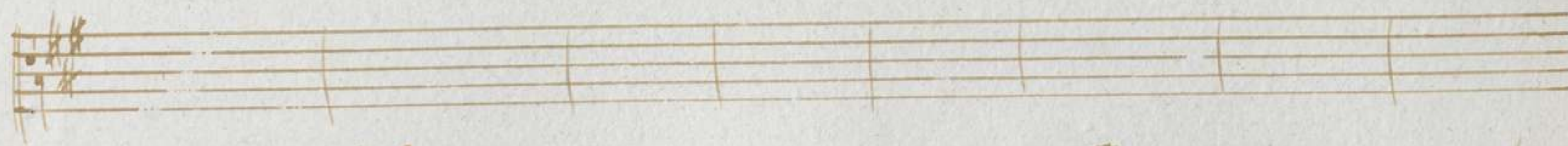
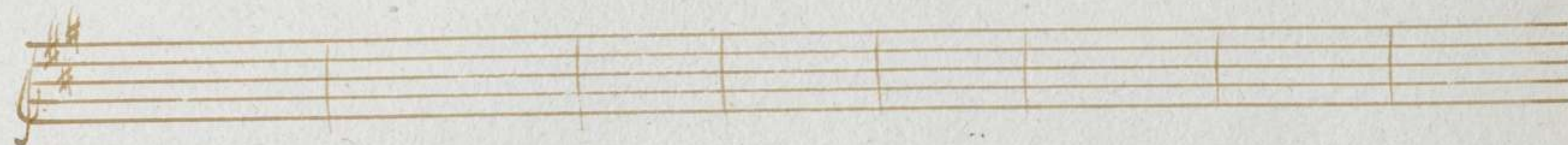


*è - la tua - bellezza, e l'al - tua è il tuo - va - lo -*













*for.*

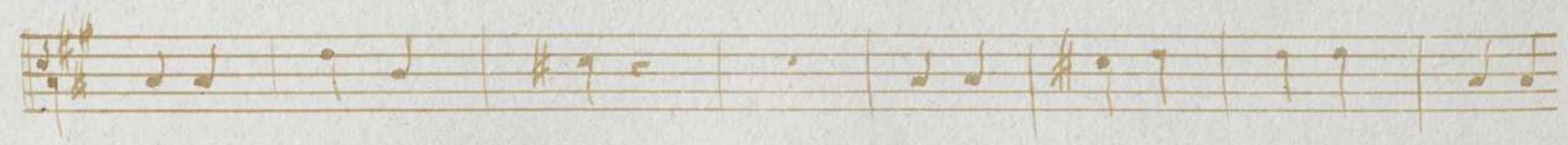
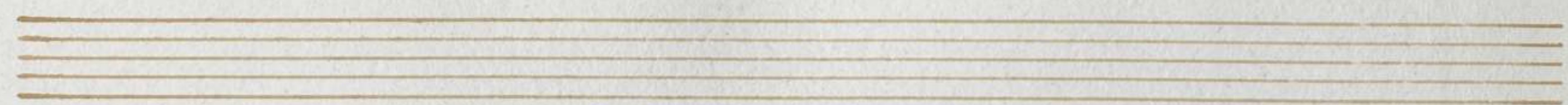
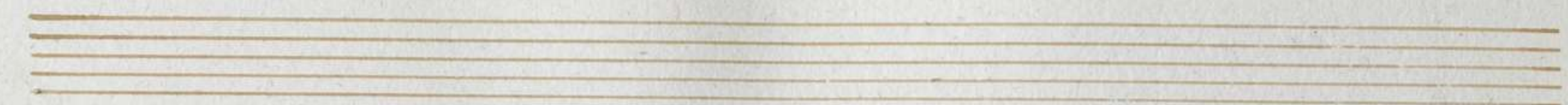
A single staff of music with a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of notes and rests, with some notes beamed together. The word "for." is written above the first few notes.

A single staff of music with a treble clef and a key signature of two sharps. It contains a sequence of notes, mostly quarter notes, with some rests.

A single staff of music with a treble clef and a key signature of two sharps. It contains a sequence of notes, mostly quarter notes, with some rests.

A single staff of music with a treble clef and a key signature of two sharps. It contains a sequence of notes, mostly quarter notes, with some rests. The word "two - ualov." is written below the first few notes.

A single staff of music with a bass clef and a key signature of two sharps. It contains a sequence of notes, mostly quarter notes, with some rests.





*Opia.*

*col B.*

*L'aflet - to del mio petto in am - be - si e - diviso*

*U*



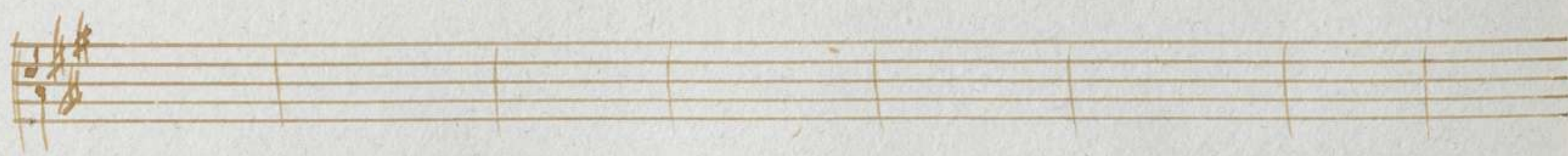
ado - vo il tuo - bel vi - so ado - vo - a - dovo il





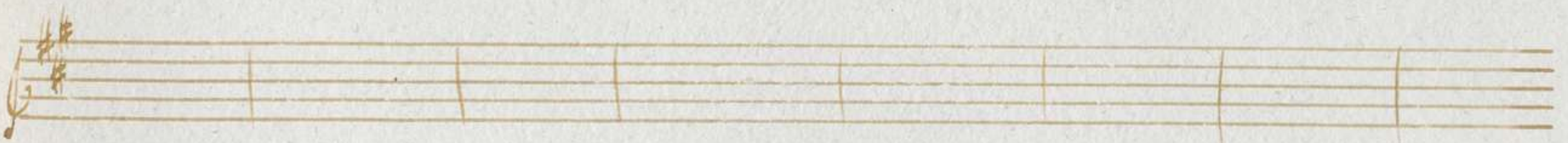
*for.* *pia.*

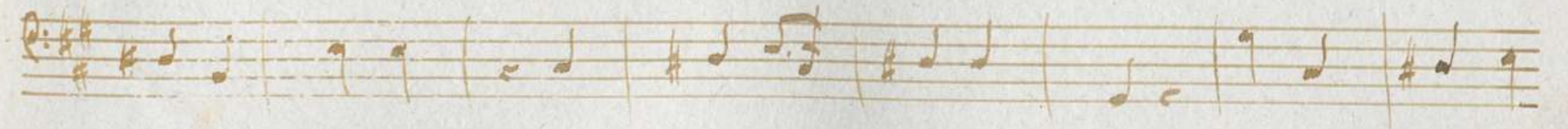
*no - bis cor,* *l'afet - to*

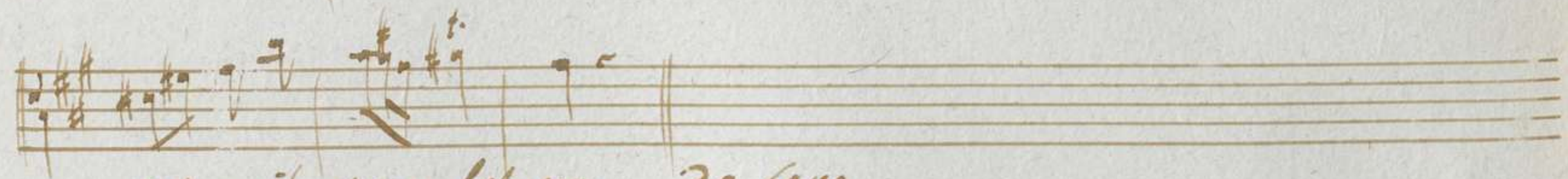
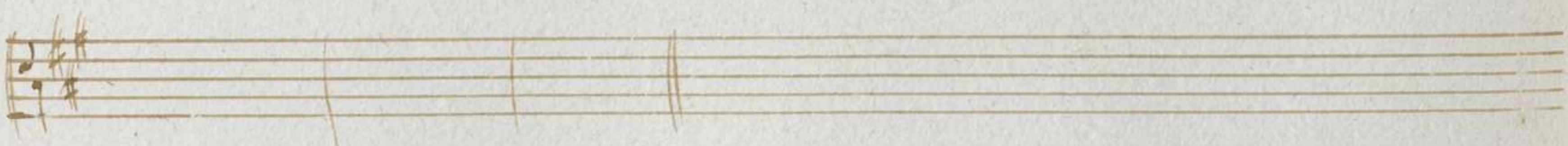


del-mio pet-to in am-be si e'-dini-so; ado-vo il





 A musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains handwritten musical notation and lyrics. The lyrics are: *tuo - bel vi - so, adoro il tuo - bel cor, ado - vo il tuo - bel.*




con - il tuo - bel cor. da Capo.





Scena VIII. Roberto, e Covado

Covado. *Rob. Cov.*

Dunque sei ridotto? in van mi tenti. di lasciar questa

*Rob. Cov.*

preggia? tuorpo mi dimovai per mia sciagura. di abbandonar cos -

*Rob. Cov.*

tanza? auer vicino il ben ridotto e pena. ed auai tanto

*Rob. Cov.*

cove? farò forza a me stesso. ma che diva' la bella?

Rob. Cov. Rob.

si lagni de la soite. turbera coi sospiri i vubini del labro. ru po-

Cov. Rob.

tuai consolata. spargerà di rugiade i fiori de la guancia. piangerò

Cov. Rob. Cov.

seco anch'io. e ucciderà due coi un solo addio.

Cov. Rob.

vado sei crudele. ti norrei piu fedele verso l'Idolo amato. La'

*Cov.*

*colpa non e' mia, ma del mio fato.      al tuo fato resisti con alma*

*Rob.*

*forte, e con severo ciglio      serco al duolo rimedio, e non consiglio.*

*Cov.*

*Rob.*

*ascendi almeno che pria... su le mie luci mi tolga un altro amante colui che a-*

*do; e all'ora sacra ascenda l'abovvite facelle, e le porga per me gli amplessi*

*Or.*

suoi? si questo solo; e poi a tuo piacere ti parti. sacrificio con.

*Rob.*

del, non vo' mi vanti.

*affettuoso.*



*pia.*

*Conc. ad.*

*Svenici, se n'hai desio l'ultimo cavo addio da quei begl'ouhi a.*



*for.*

ma - - ti, e poi, uanne se puoi

doue - ti - pia - ce



Handwritten musical notation on a staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *f.* (forte). The notation includes a complex melodic line with many beamed notes and a trill-like passage. A *t.* (trill) marking is present above a note. The staff concludes with a *pia.* (piano) marking.

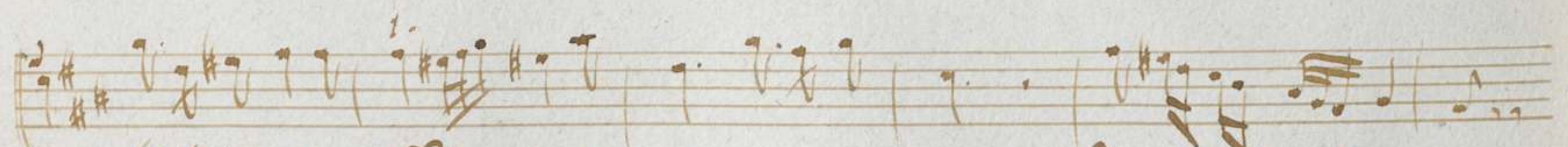
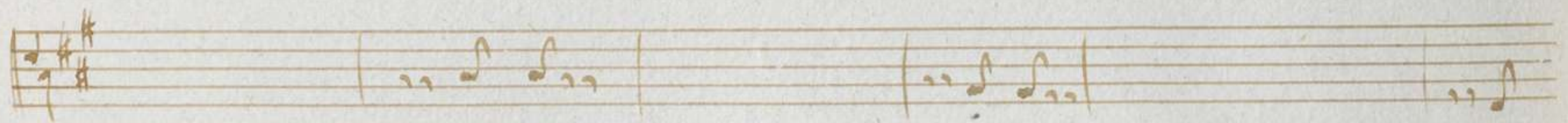
Handwritten musical notation on a staff, continuing the piece with a treble clef and two sharps. It features a melodic line with various rhythmic values and a trill-like passage.

Handwritten musical notation on a staff, continuing the piece with a treble clef and two sharps. It features a melodic line with various rhythmic values.

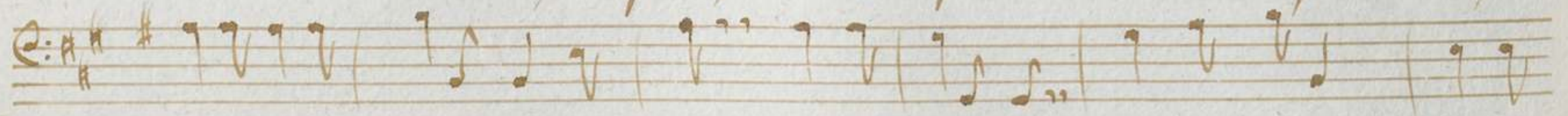
Handwritten musical notation on a staff, continuing the piece with a treble clef and two sharps. It features a melodic line with various rhythmic values.

*puendi se n'hai desi - o*

Handwritten musical notation on a staff, continuing the piece with a treble clef and two sharps. It features a melodic line with various rhythmic values.



*L'ultimo cavo addi - o, e poi, manne se puoi done - ti - pia - ce,*

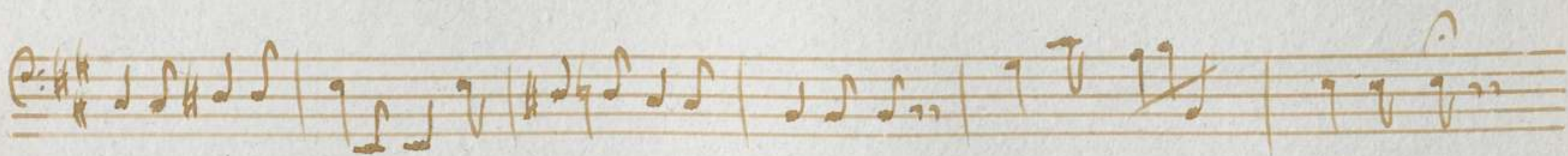
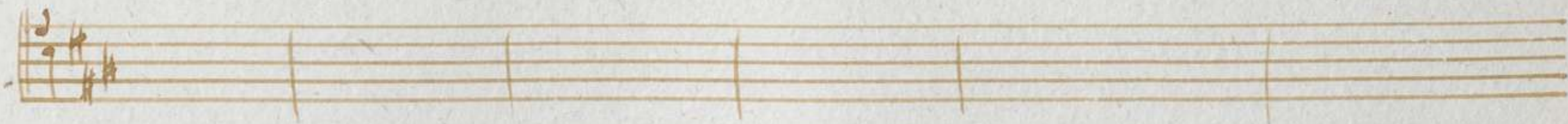
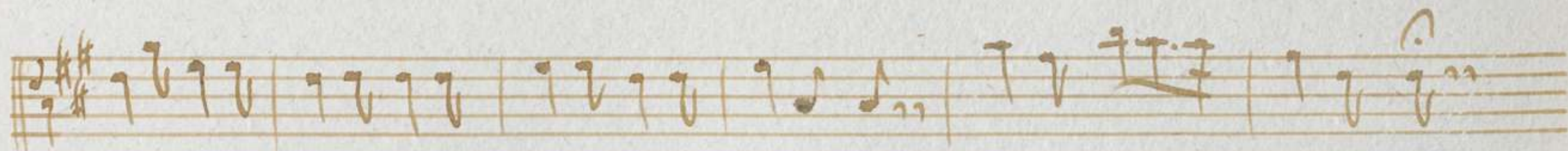
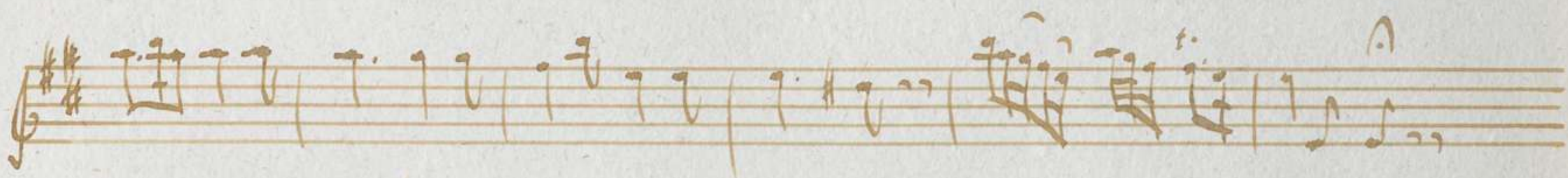






*fou.*

*e poi, uanne se puoi, done-ti-pia-ia.*





*pia.*

A single staff of music containing four measures. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are: Measure 1: quarter note G4, quarter note A4; Measure 2: quarter note B4, quarter note C5; Measure 3: quarter note B4, quarter note A4; Measure 4: quarter note G4, quarter note F#4.

A single staff of music containing four measures, identical in notation to the staff above.

A single staff of music containing four measures. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are: Measure 1: quarter note G4, quarter note A4; Measure 2: quarter note B4, quarter note C5; Measure 3: quarter note B4, quarter note A4; Measure 4: quarter note G4, quarter note F#4.

*vitov-na a-na-gheg-gian - - - - - gugi sumi in -*

The block contains two staves of music. The top staff has a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains four measures of music with lyrics written below it. The notes are: Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5; Measure 2: quarter note B4, quarter note A4, quarter note G4, quarter note F#4; Measure 3: quarter note E5, quarter note D5, quarter note C5, quarter note B4; Measure 4: quarter note A4, quarter note G4, quarter note F#4, quarter note E5. The bottom staff has a bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains four measures of music with lyrics written above it. The notes are: Measure 1: quarter note G3, quarter note A3, quarter note B3, quarter note C4; Measure 2: quarter note B3, quarter note A3, quarter note G3, quarter note F#3; Measure 3: quarter note E4, quarter note D4, quarter note C4, quarter note B3; Measure 4: quarter note A3, quarter note G3, quarter note F#3, quarter note E4.



Handwritten musical notation on a single staff, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The notation consists of five measures of music, with a *fov.* marking above the final measure.

Handwritten musical notation on a single staff, continuing the melody from the previous staff. It consists of five measures of music.

Handwritten musical notation on a single staff, continuing the melody. It consists of five measures of music.

Handwritten musical notation on a single staff, continuing the melody. It consists of five measures of music.

*namova - ti, e poi, smouza, se puoi del cou - ta - fa - ce,*

Handwritten musical notation on a single staff, continuing the melody. It consists of five measures of music.

Handwritten musical notation on a single staff. The music begins with a treble clef and a key signature of two sharps (F# and C#). It features complex rhythmic patterns with many beamed notes and rests. There are three dynamic markings 'f.' (forte) above the first three measures. The notation is dense and intricate.

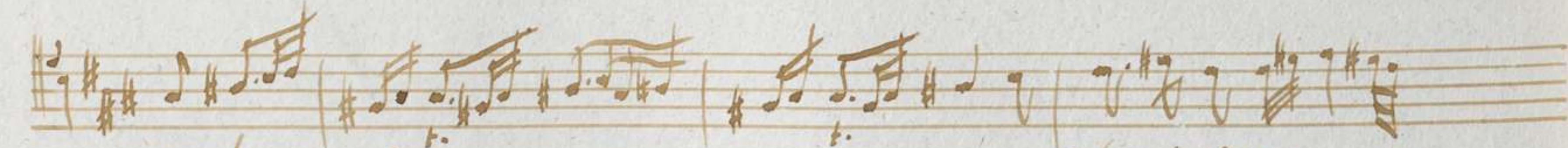
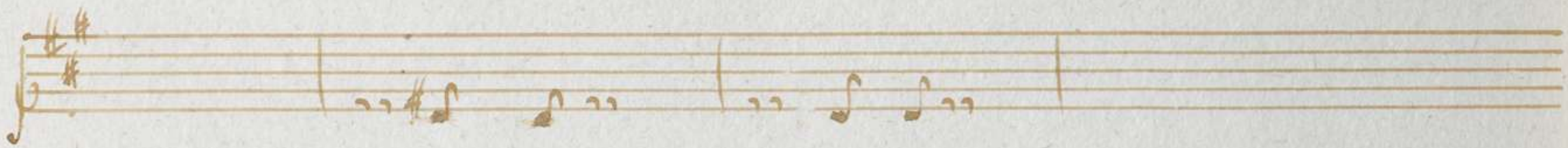
Handwritten musical notation on a single staff. It continues with a treble clef and two sharps. The melody consists of quarter and eighth notes, with some beaming. The rhythm is more regular than the first staff.

Handwritten musical notation on a single staff. Similar to the previous staff, it features a melodic line with quarter and eighth notes. The notation is clear and legible.

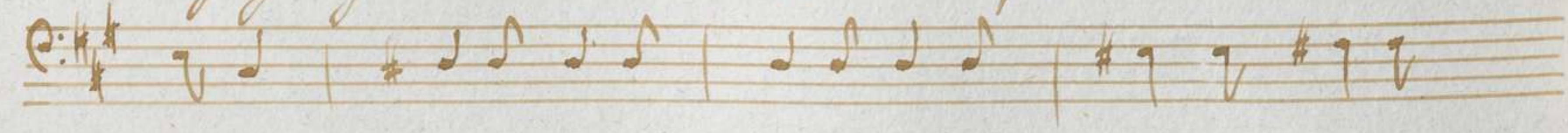
Handwritten musical notation on a single staff. It shows a melodic line with quarter notes and rests. The notation is simple and clear.

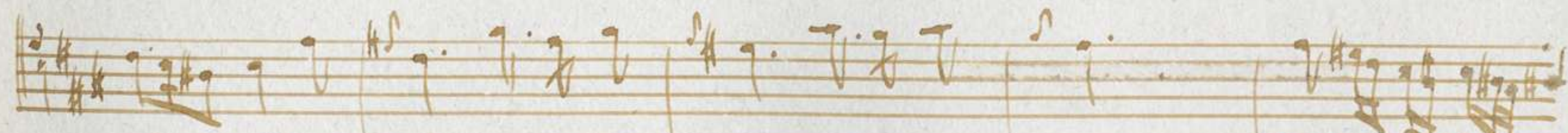
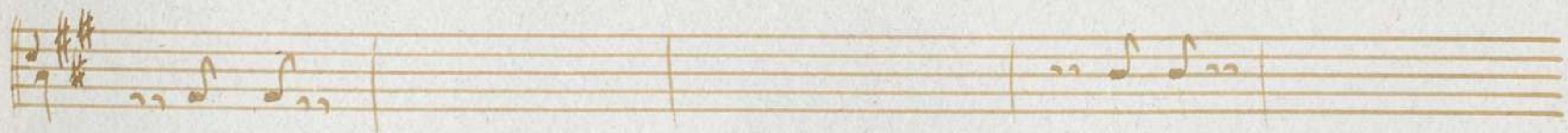
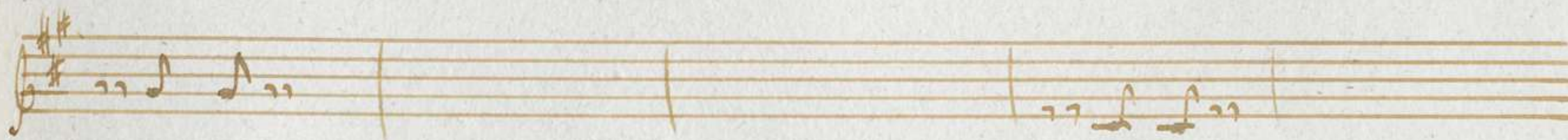
Handwritten musical notation on a single staff. It continues with a melodic line of quarter notes. The notation is simple and clear.

ritou-na a.

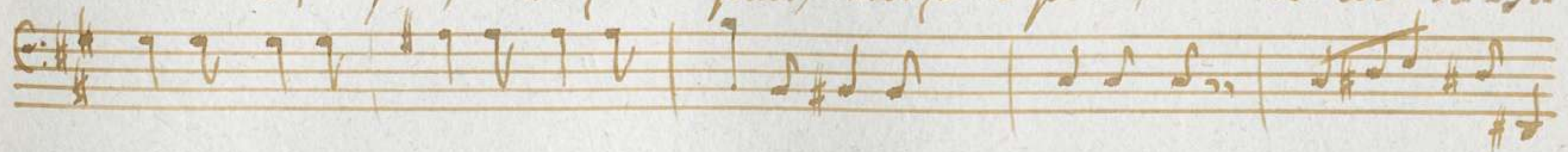


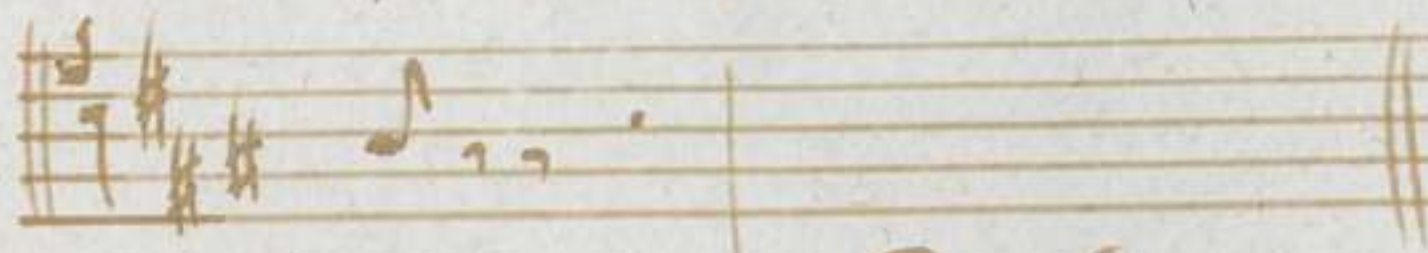
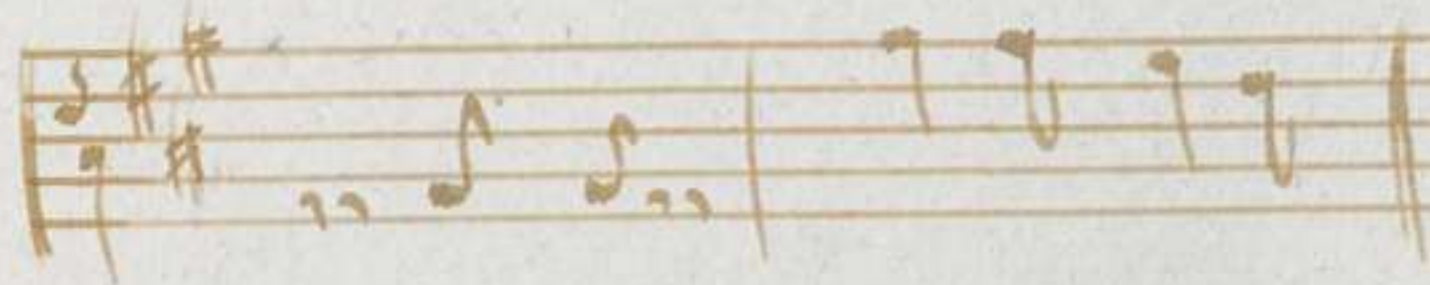
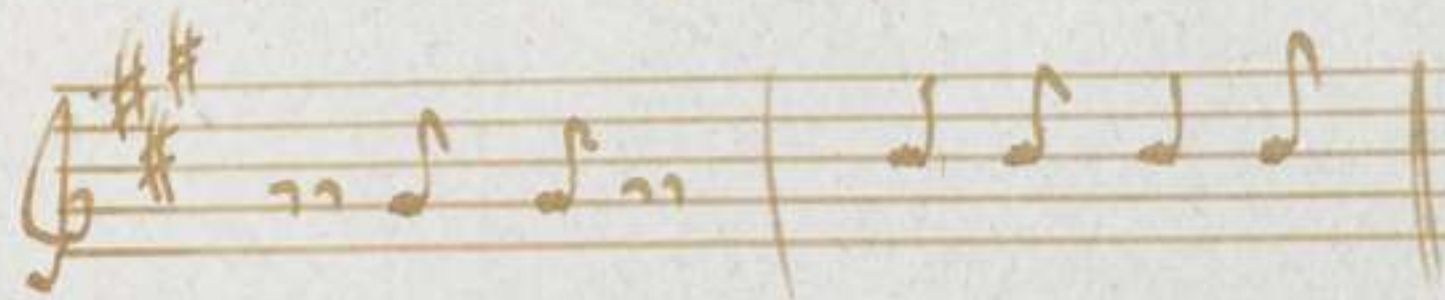
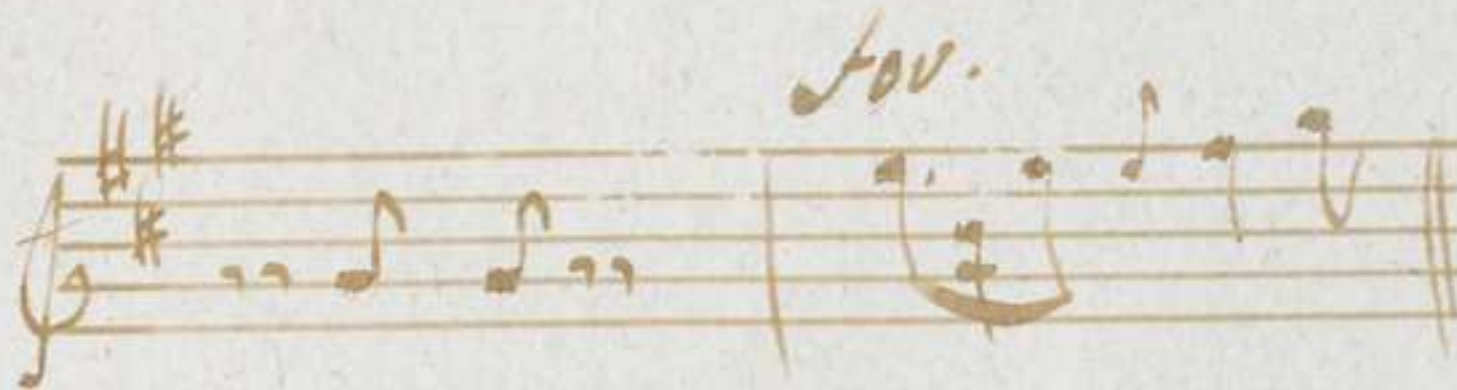
uagheg - giaw - - - - - gwei lumi inna - mo -





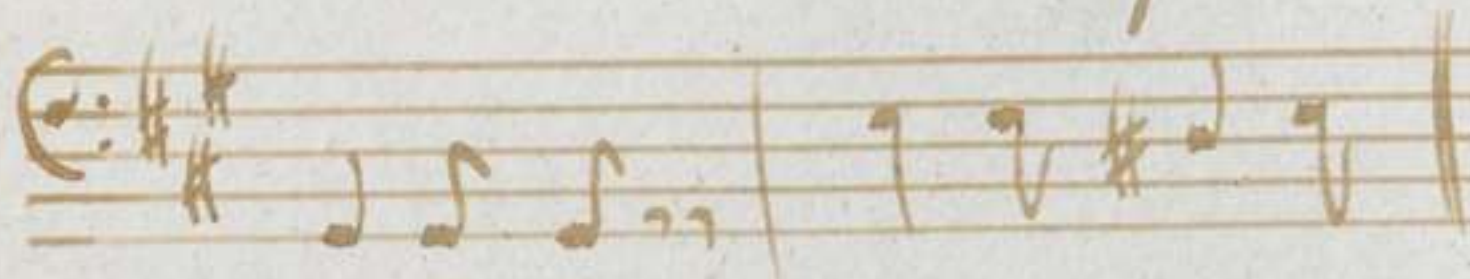
va - ti, e poi, smorza se puoi, smorza se puoi, del cou - sa - fa -





*ce.*

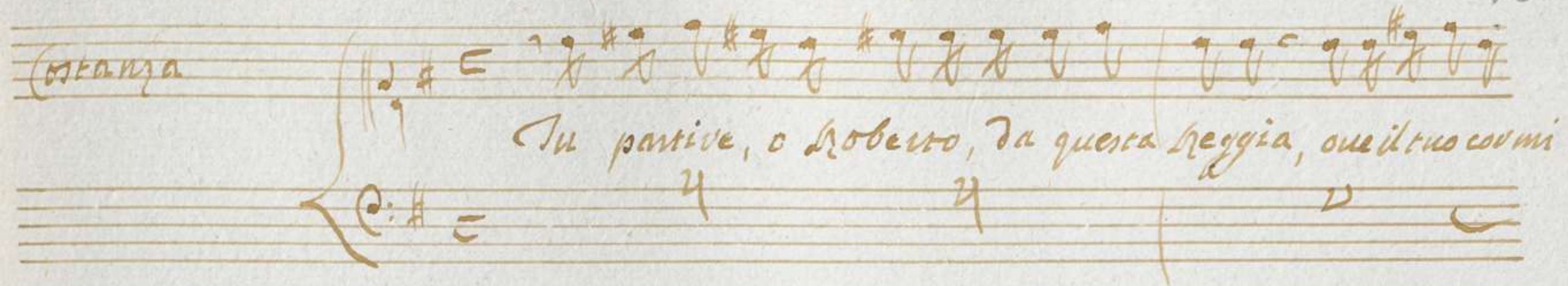
*da Capo.*



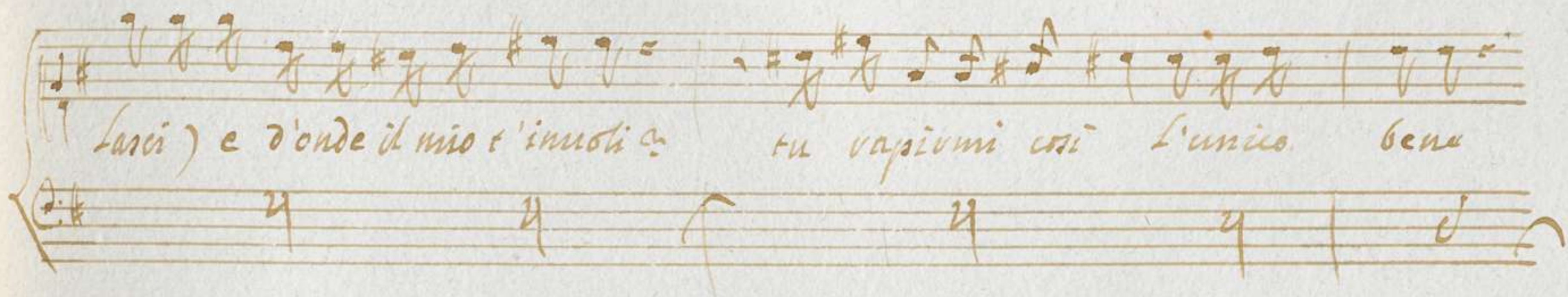


Scena IX. Roberto, e Costanza.

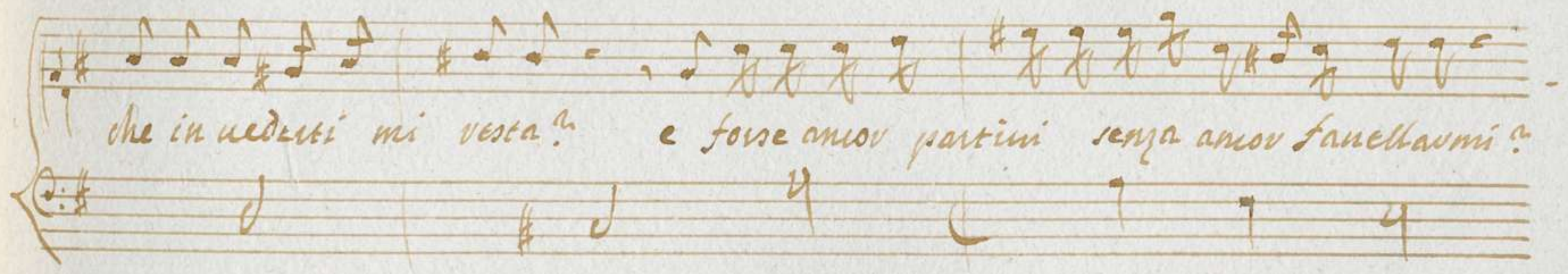
Costanza



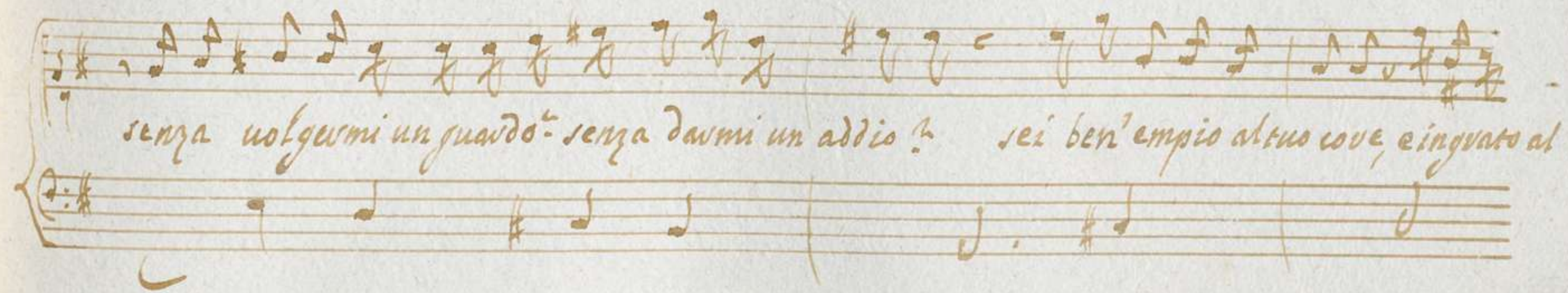
Tu partite, o Roberto, da questa reggia, ove il tuo cor mi



lasci) e d'onde il mio t'innoltri? tu rapirmi così l'unico bene

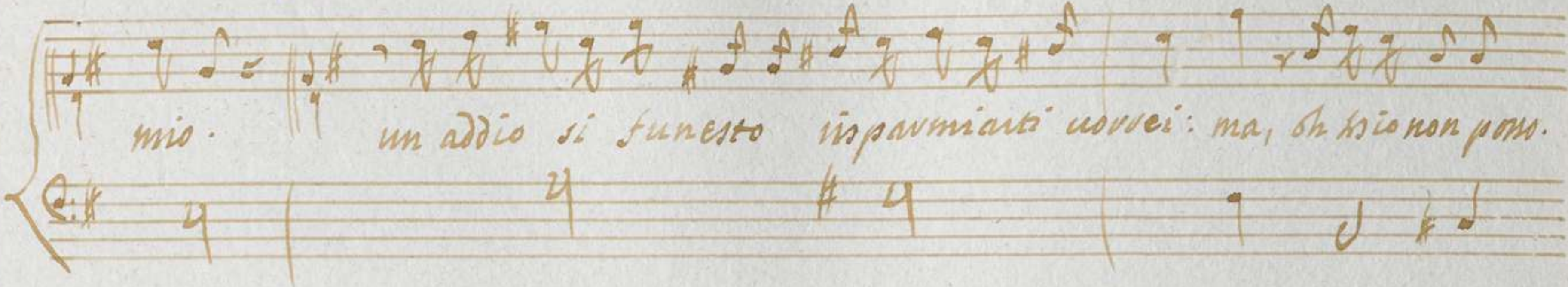


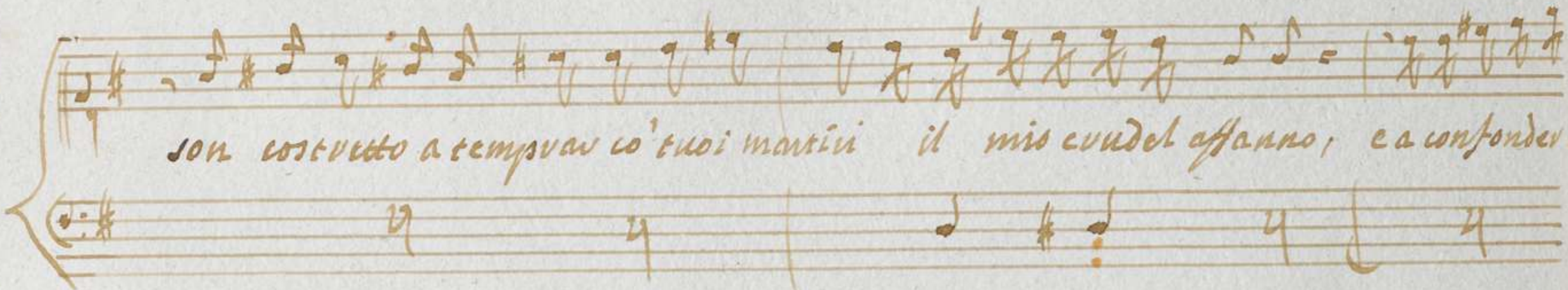
che in vederti mi resta? e forse ancor partimi senza ancor faneltarmi?

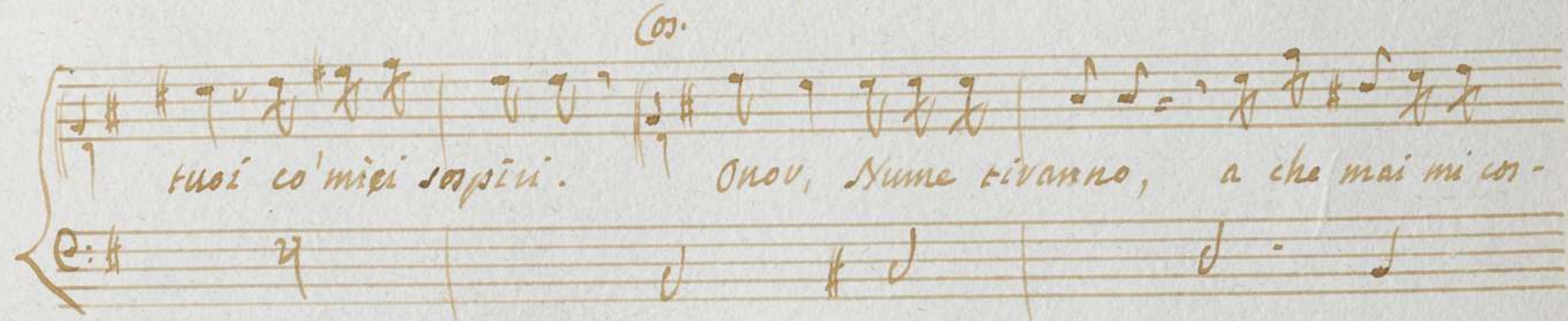


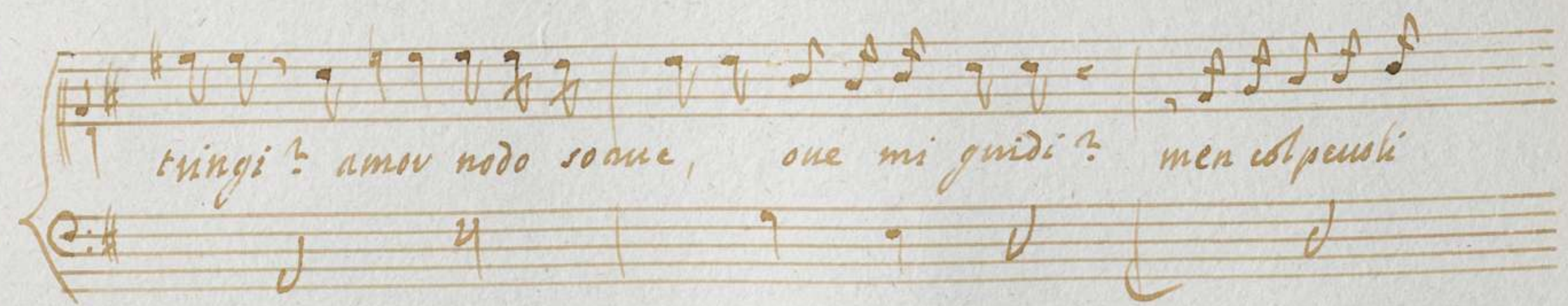
senza volgermi un guardo? senza darvi un addio? sei ben'empio al tuo core, e ingrato al

206.


  
 mio. un addio sì funesto insparmiarti uovei: ma, oh! non posso.


  
 son costretto a temporar co' tuoi martiri il mio crudel affanno, e a confonderi


  
 tuoi co' miei sospiri. *Cor.* O non, Nume tiranno, a che mai mi co-


  
 tringi? amor nodo soave, ohe mi guidi? men colpevoli

siete, affetti del mio cor, se siete infidi. ) Vanne, o Roberto, e già' che veami

Lasci sappi tutto il mio core: D'Altri fia questa man, tuo questo core. Ah'

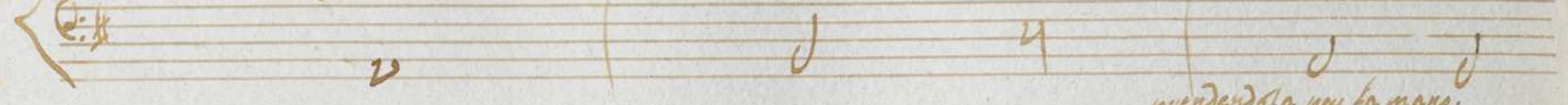
Rob.

non dir più che m'ami, se vuoi, che da te lungi io porti il piede: gran lusinga, all'in-

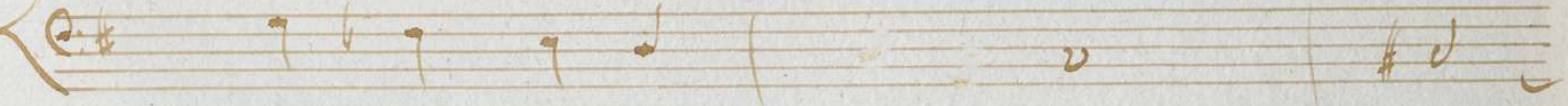
degio e' la tua fede. piu no' t'divo' mia vita. uanne si, uanne piu, t'affetto anch'

(os.)


io : *Rob.* *Cor.*  
guarimento e l'indugio all'onore mio. *Cor.* Costanza .... m'abbandoni?



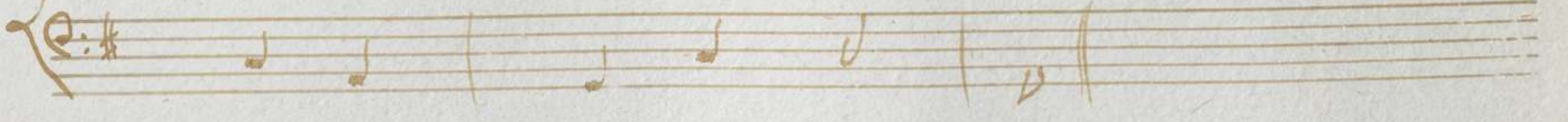
*Rob.* *Cor.* *Rob.*  
così la mia fortuna, così comanda il mio destino. *Cor.* oh Dio! ... *Rob.* vi.



*Cor.*  
condati di me: pensa .... Roberto, non più, che tu m'uccidi.



*Rob.*  
e tu l'anima dall'anima ov mi dividi. *a 2*





*solo*

*con Roberto.*

*solo*

*con Costanza.*

*solo*

*Rob. con il Basso.*

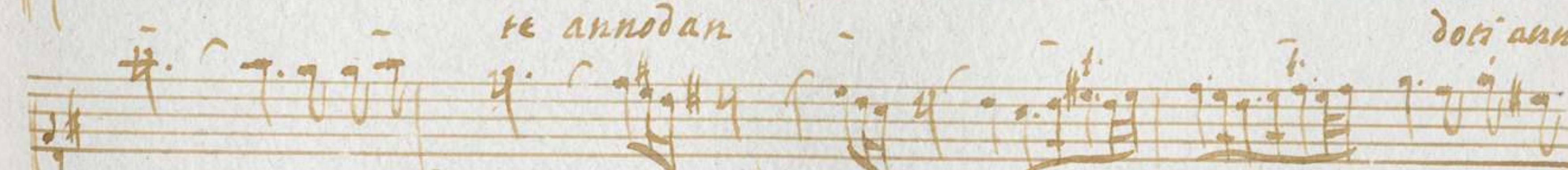
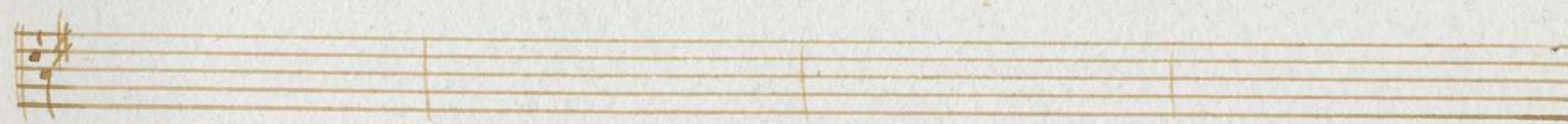
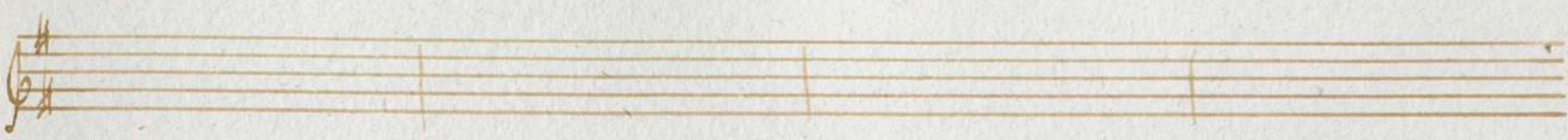
*tutti* *solo.*

*solo*

*solo*

*ti,* *e piu sen-to ogni mov*

*ti* *e piu sento ogni tovrner*



τε ανησαν

δοτι ανησ.

το ανησαν

δοτι ανησ.

tutti.  
t.  
t.  
solo

t.  
t.  
solo

solo

dando così, e per sen- to ogni mov

dando così, e per sento ogni tou-





Handwritten musical score with lyrics in Russian. The lyrics are: "men - te anpodan - to anpodan".

men - te anpodan - to anpodan



Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes a few notes in the final measure, with the word "fatti" written above the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes a few notes in the final measure.

Handwritten musical notation on a staff with a bass clef and a key signature of one sharp (F#). The notation includes a few notes in the final measure.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with lyrics written below: *doi, annodandoi woi.*

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with lyrics written below: *- doi annodandoi woi.*

Handwritten musical notation on a staff with a bass clef and a key signature of one sharp (F#). The notation includes several measures of music.

1. solo

solo.

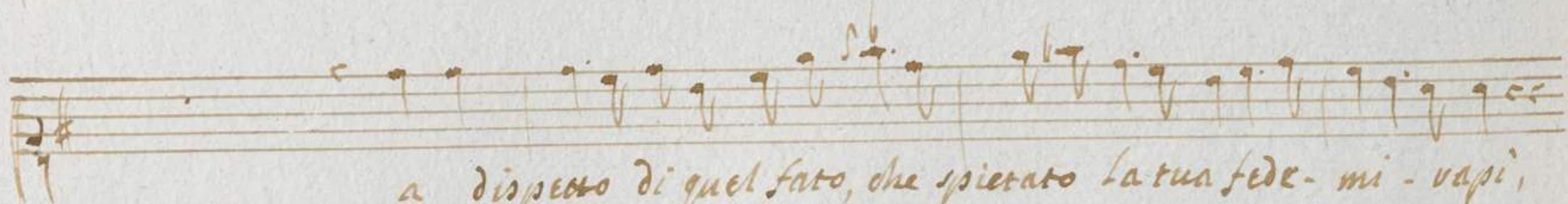
solo.

*Partivo, ma lasciandoti il mio core*

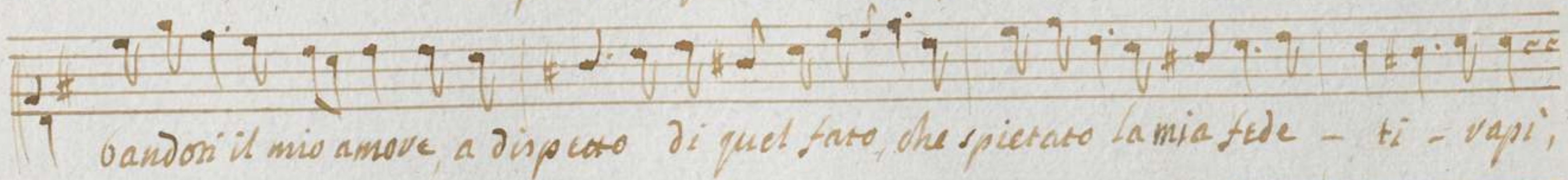
*Restavo ma se.*



*tutti*

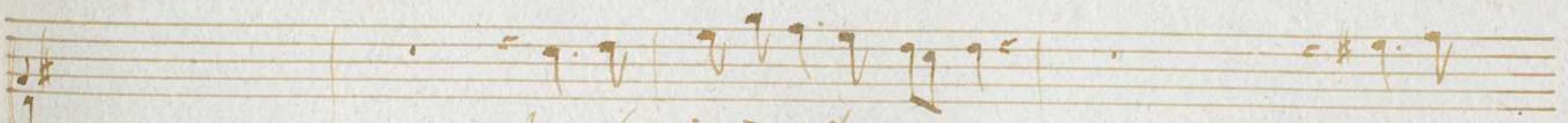
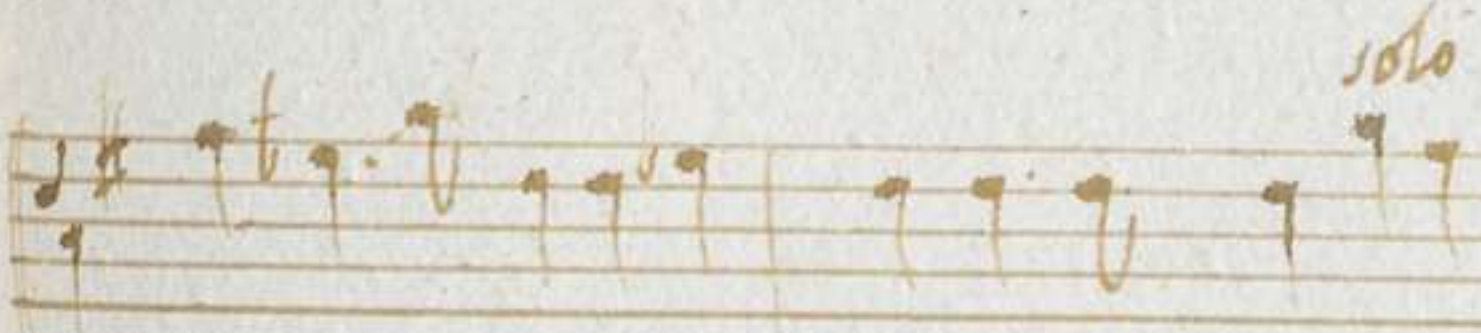
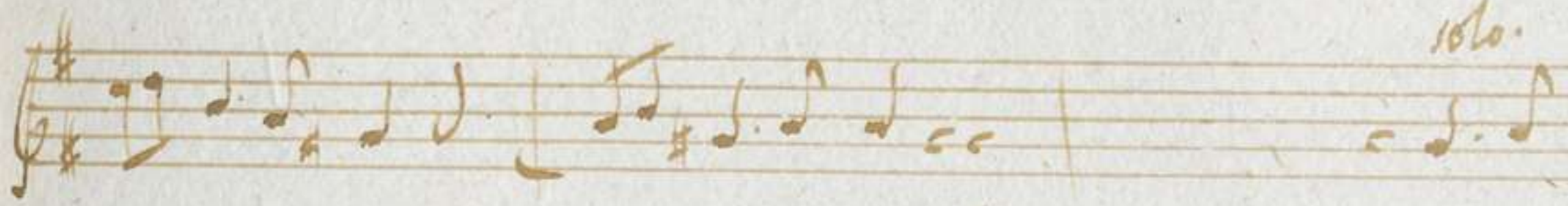
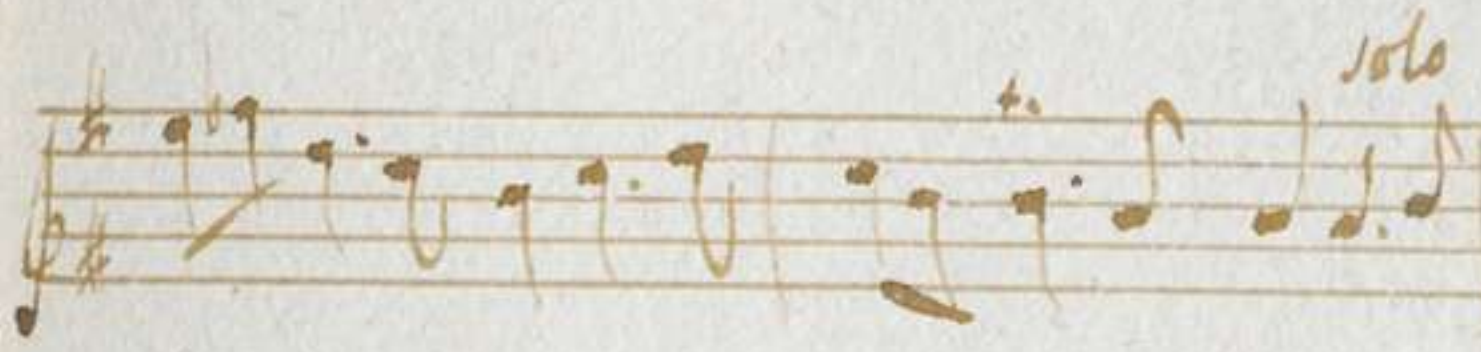


*a dispetto di quel fato, che spietato la tua fede - mi - vapi,*

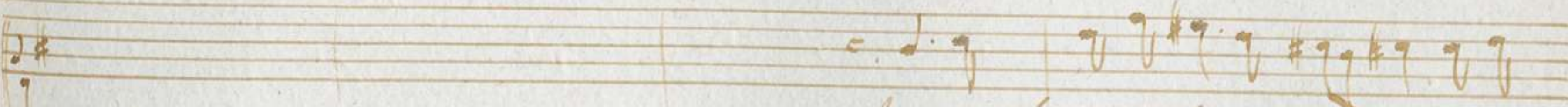


*bandoni il mio amore, a dispetto di quel fato, che spietato la mia fede - ti - vapi,*

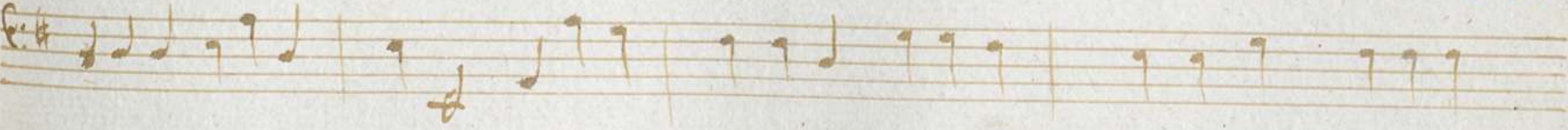


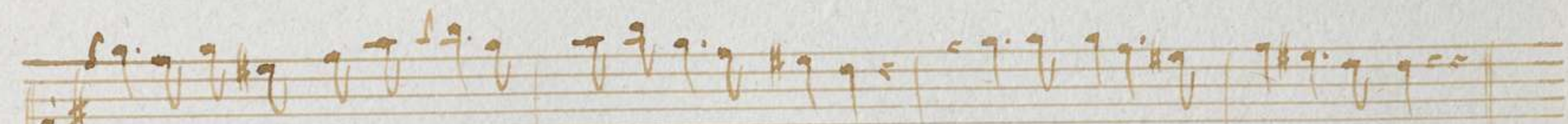
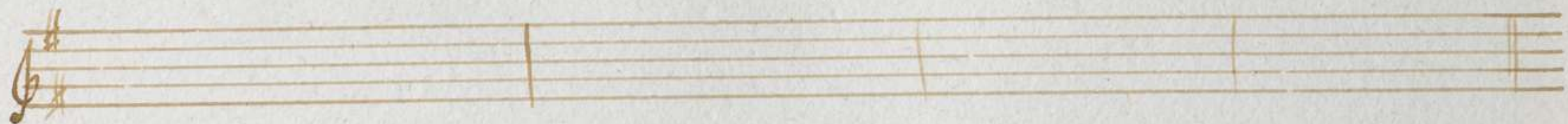


Ma lasciandoti il mio co - ve a dis.

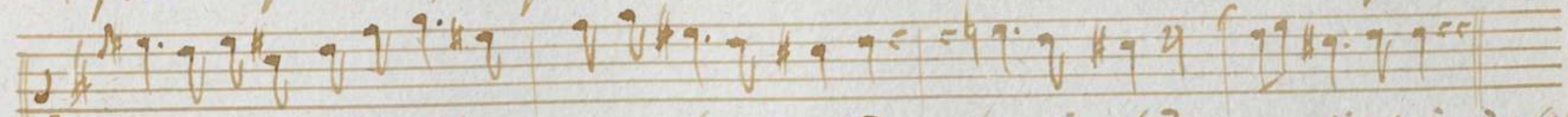


Ma serbandoti il mio amo - ve a dis.





7 petto di quel fato, che spietato la tua fede la tua fede - mi - rapi. da Capo.

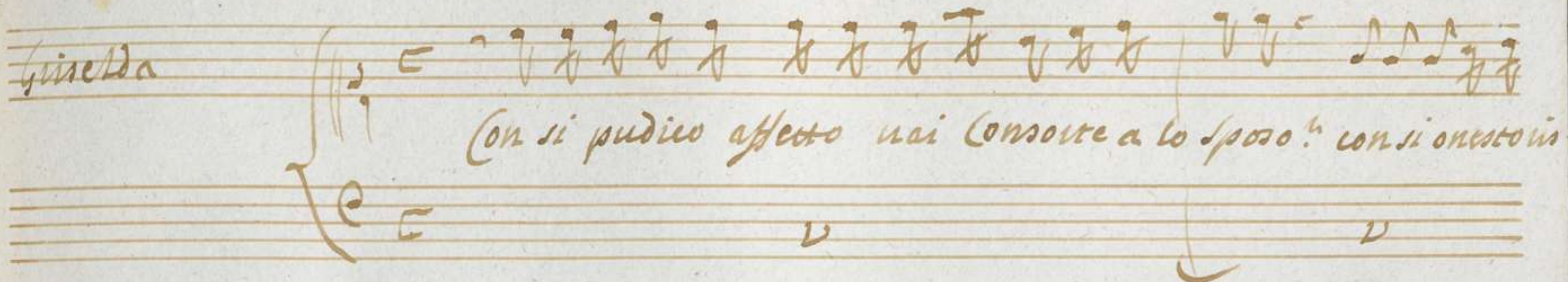


7 petto di quel fato, che spietato la mia fede, la mia fede - ti rapi. da Capo.

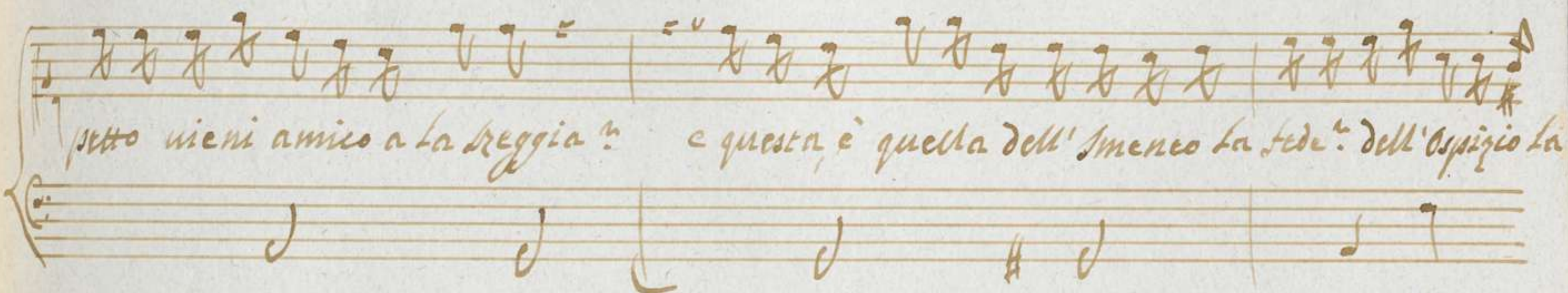


Scena X. Giselda, Covado, e i suditi.

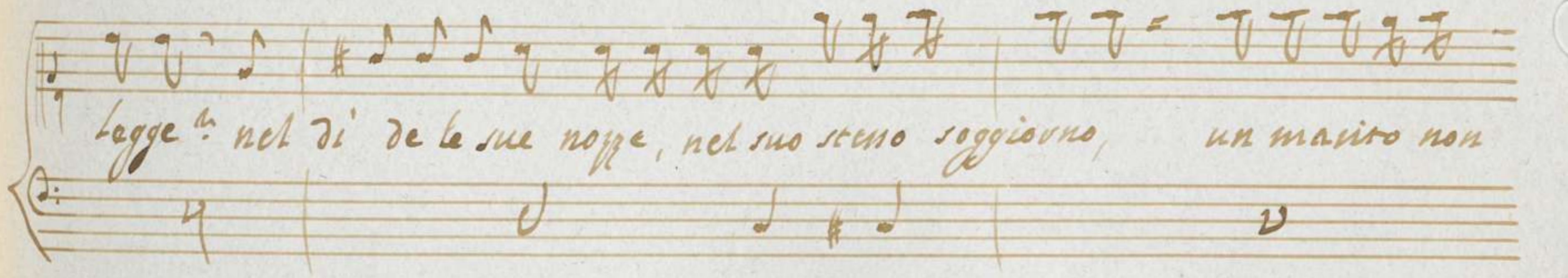
Giselda



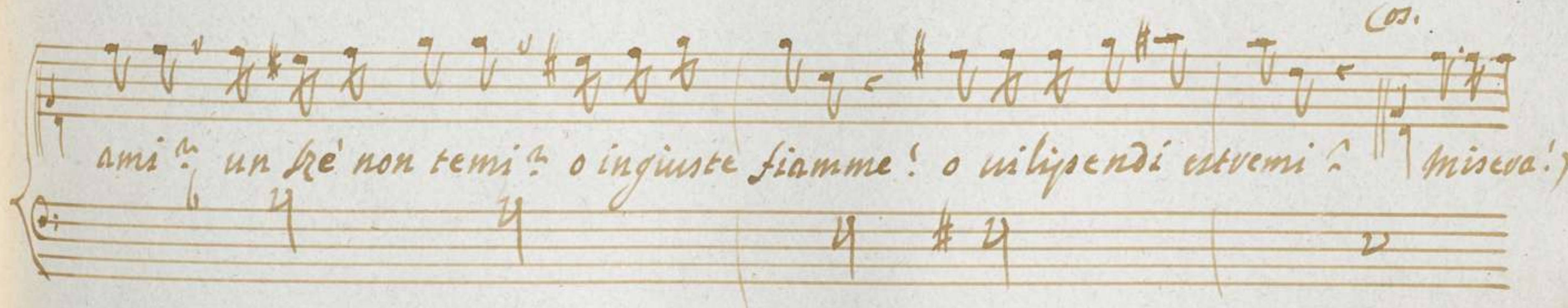
Con si pudico affetto vai Consorte a lo sposo: con si onesto in



petto vieni amico a la reggia: e questa è quella dell'Imeneo la fede: dell'ospizio la



legge: nel di de le sue nozze, nel suo steno soggiorno, un marito non



ami: un Re' non temi: o ingiuste fiamme! o vilipendi estrevemi: <sup>cos.</sup> Misera!

Rob.

Guis.

Cos.

qual consiglio? ancor tacere? ancor non rispondete?

Scena XI.

Quartetto, e i Medesimi

Quartetto.  
Guiselda? ahime. son morto. perche tu d'ira u-

lesa? e noi bell' ahime perche confuse? e dov'è d'irlo? esponi: che u-



*And.*

disi che vedesti? nulla, fuor che 'l mio fato sempre uer me crudel, sempre pie

*And.*

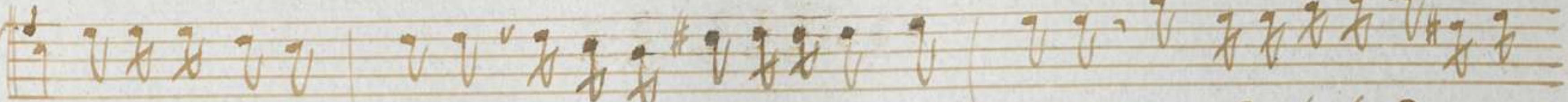
tato. il Principe Covado cio' che auenne mi narra; tu se parti, o se

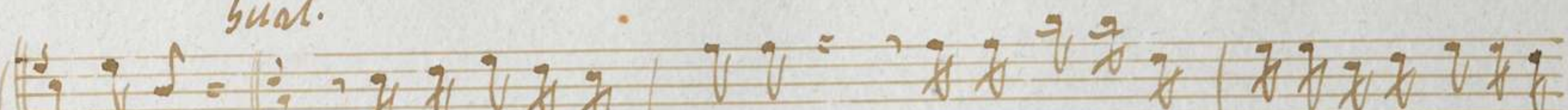
*Cor.*

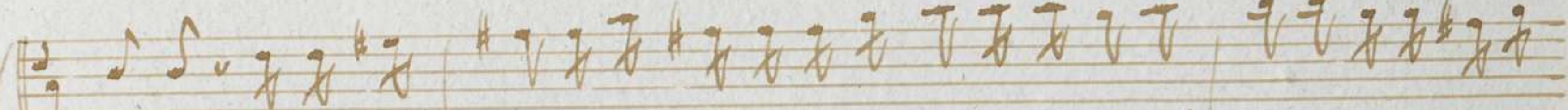
rai, ognor m' offendi. il tutto, o sive, in poche note intendi.

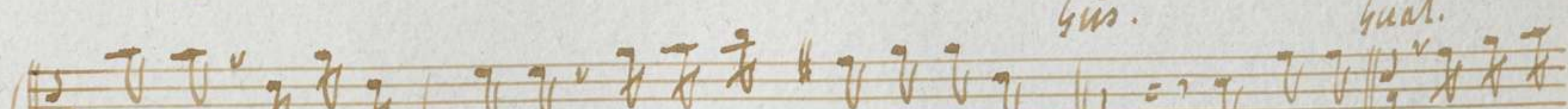
*Sob.*

non u' e' piu scampo! chi - soite. uicende uole affetto di Roberto, e Cor.


  
 tanza unisce i cori. udi' Giuselda i loro accenti, e uide la loro destre impal.


  
 mate. *Gual.* « per ciò tanto degno? ben si uede, che nata sei tra boschi, o bri-


  
 selda. attendo io forse, che tu le parti adempia d' esploratrice, o di ministra, e


  
 serua? conveggi il fasto, e i tuoi donen onerua. *Guis.* il zelo... *Gual.* io non re'l

*Guis.* *Guat.* *Guis.*

chiedo. il rispetto ... lo devi a la reggia mia sposa. il tuo onor, la tua

*Guat.*

gloria ... a te che importa, che la bella Costanza abbia piu d'un amante?

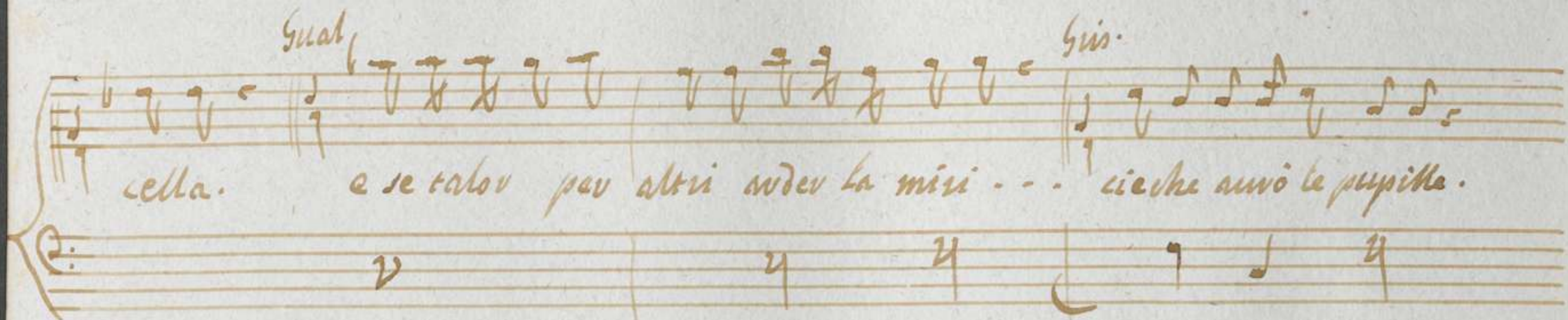
*Rob. e Cor.*

che divide il suo cor. ch'ami a sua voglia o Roberto, o Guatier? Numi che ascolto.

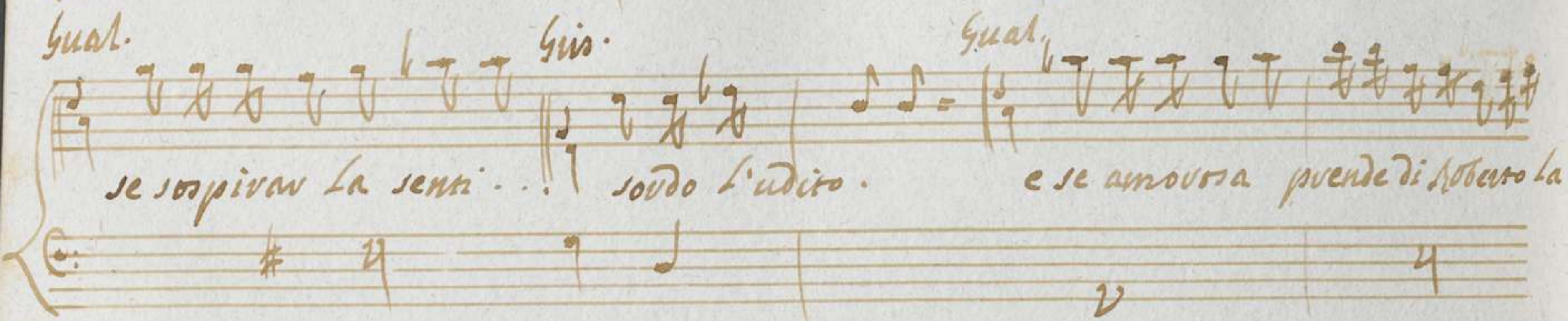
*Guat.* *Guis.* *Guat.* *Guis.*

ni souvenya il suo grado. e di Regina. il tuo ufficio. e di An --

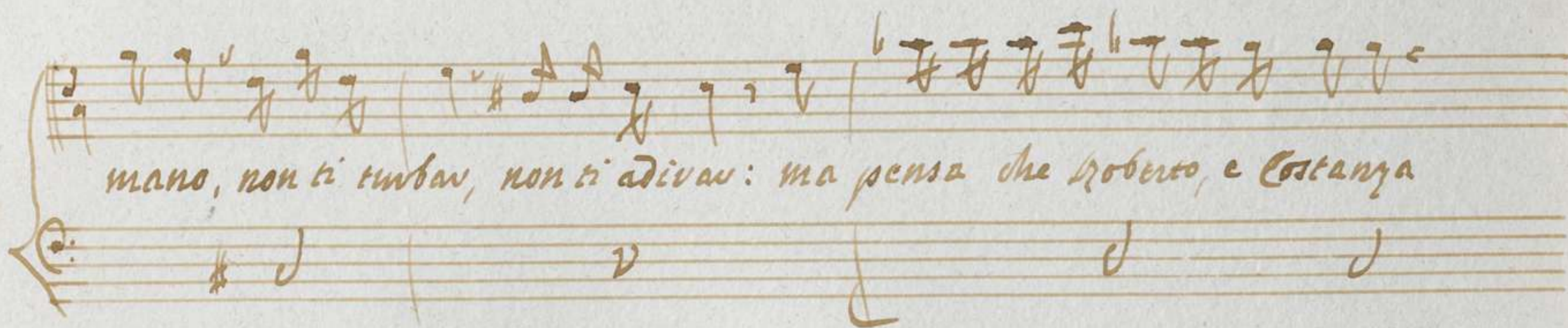
*Gual.* *Guis.*  
cella. e se talor pav altri vider la miri . . . cieche avò le pupille.



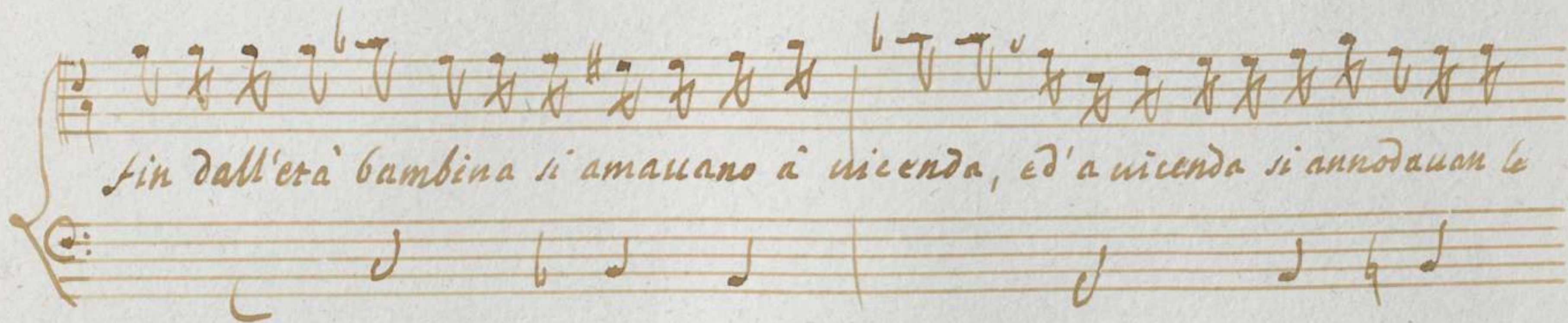
*Gual.* *Guis.* *Gual.*  
se sospirav la senti . . . sordo l'udito. e se amovra pvende di Roberto la



mano, non ti turbav, non ti adivav: ma pensa che Roberto, e Costanza



fin dall'età bambina si amavano a vicenda, ed a vicenda si annodavan le

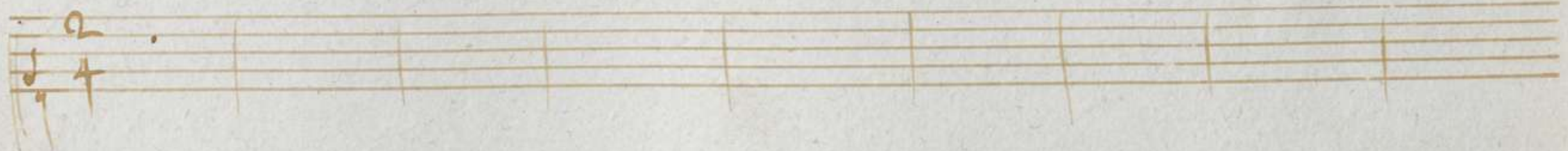


destue; e come allora gl'affetti loro sono innocenti ancora. <sup>quis.</sup> L'alte tue

leggi eseguirò, qual debbo, e sofferendo, e tacendo. (barbaro mio des-

tino, io non t'intendo.





*Allegro.*

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first four staves contain melodic lines with various note values and rests. The fifth staff contains a vocal line with lyrics written below it. The lyrics are: "Se amori nostro, se am-". The notation includes treble clefs, stems, and various note heads and beams.

*Se amori nostro, se am-*

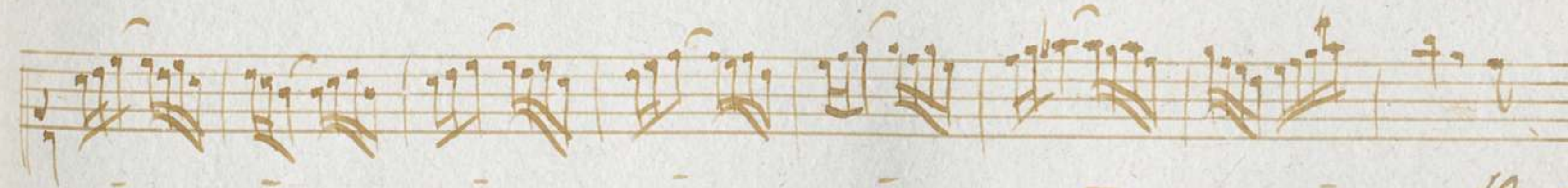
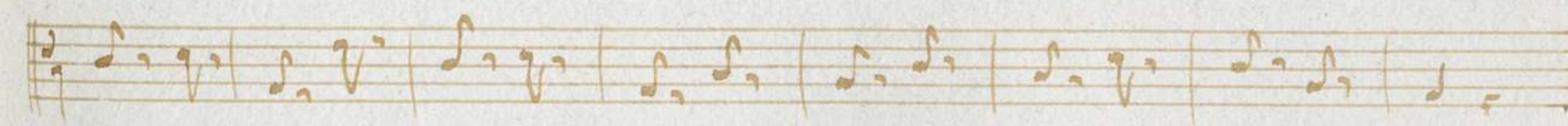
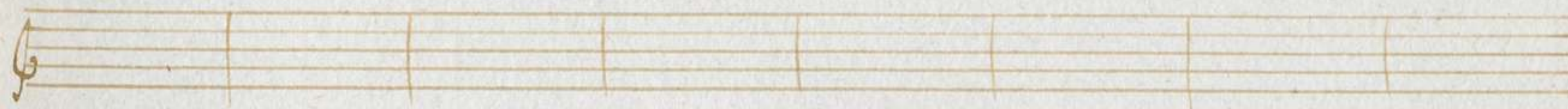
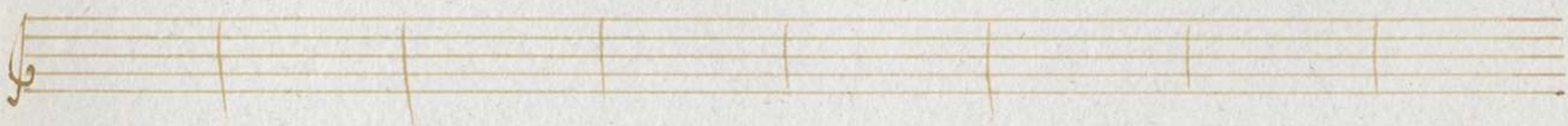


*pia.*  
con la Viola

*solo.*

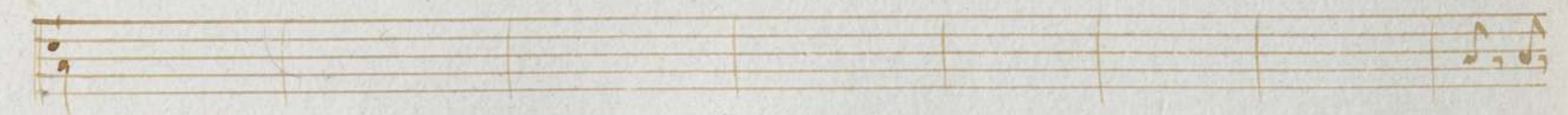
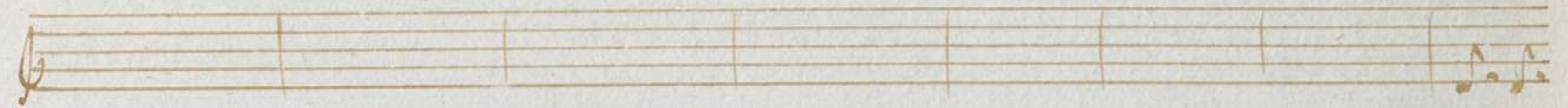
pleni iudicij, sapro' con-alma forte - e finge-re, et acer -







*for.*



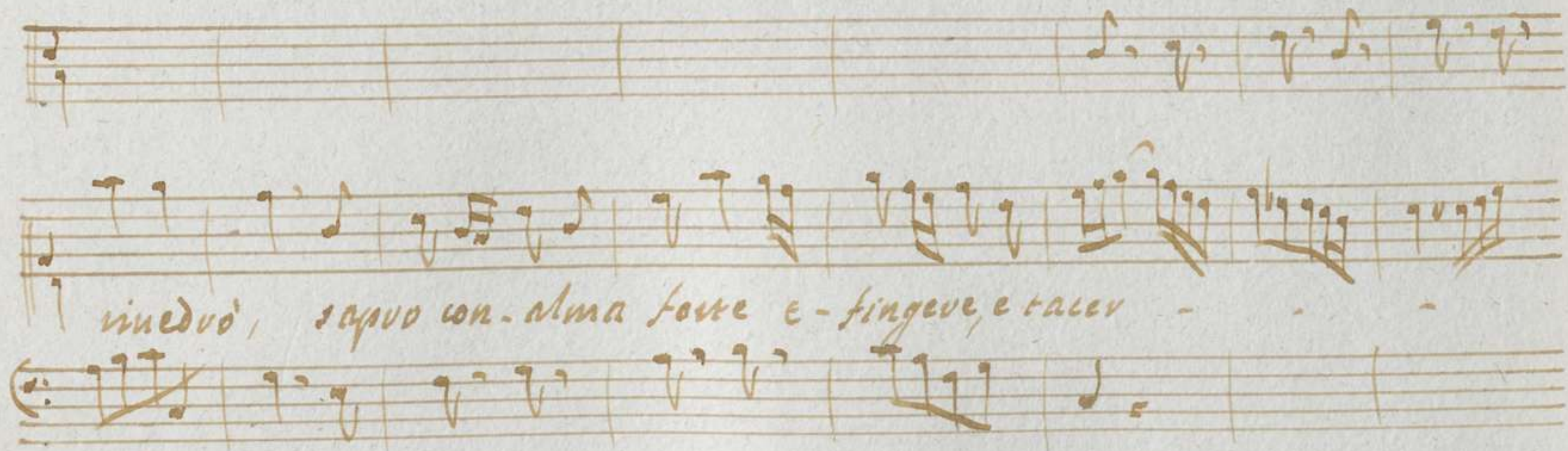
*p*oì con alma forte - e fingeva e tacev - e fingeva, e fingeva, e tacev,



se amori ascolterò, se amplexi

*pia.*

*con la Vis.*



*vineduo', sapuo con. alma forte e - fingeve, e tacev*

The musical score consists of five staves. The first two staves are empty. The third staff contains a few notes. The fourth staff contains a melodic line with lyrics written below it. The fifth staff contains a bass line with lyrics written above it.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '89' in the top right corner. It features six horizontal staves. The top three staves are mostly empty, with only a few faint lines and a small red dot. The bottom three staves contain musical notation. The first staff of this section begins with a treble clef and contains a series of notes with stems, some grouped by slurs. The second staff continues this notation with more notes and slurs. The third staff contains a series of notes, some with stems, and a sharp sign (#) at the end. The notation is written in a cursive, handwritten style.

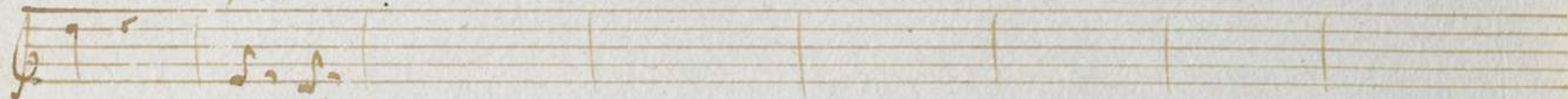
Handwritten musical score on aged paper, featuring six staves. The first three staves are empty. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff contains a melody of eighth notes. The sixth staff contains a complex rhythmic pattern of sixteenth notes. The seventh staff contains the lyrics "sapvo' con alma" and a few notes. The eighth staff is mostly empty with a few notes at the end.

sapvo' con alma

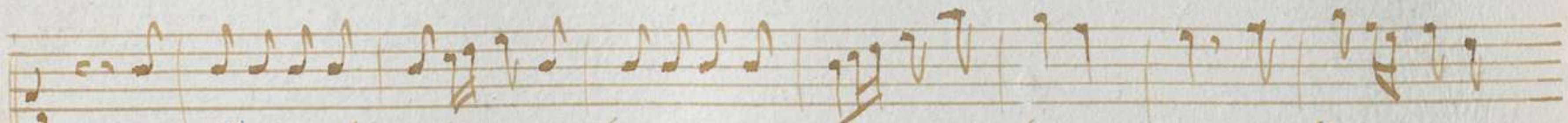
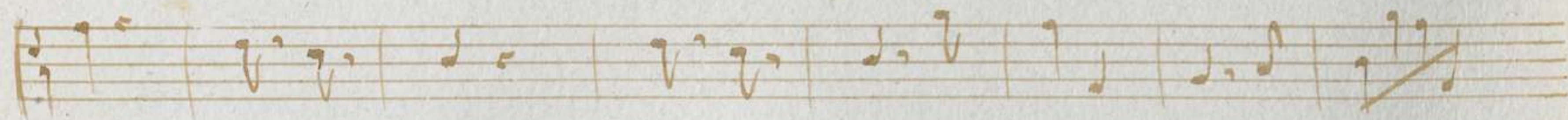
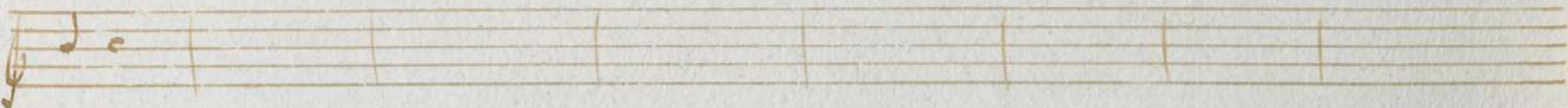
forte - e fingere, e tacet - e fingere, e fingere - ve, e tacet,



*pla.*



*lon la V.*

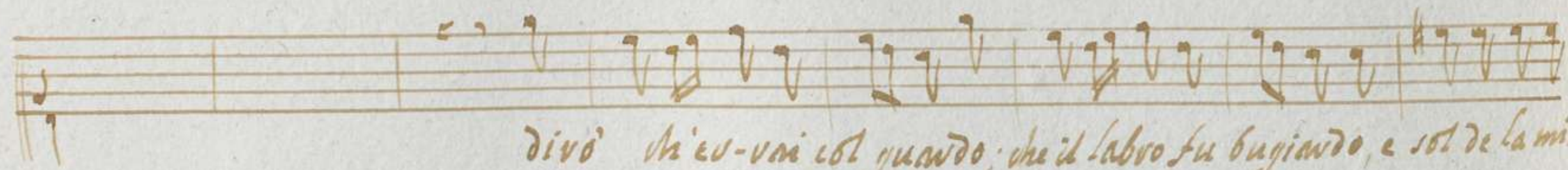
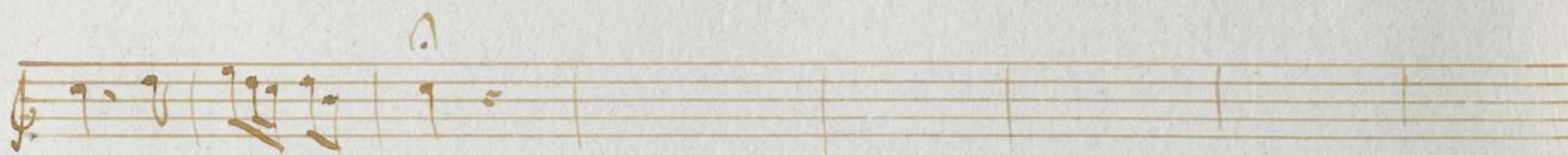


*sapvo' con alma forte, e fingere, e tacere - e fingere, e fingere, e ta.*





Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The dynamic markings are *for.*, *pia.*, *for.*, and *lev.*. The score consists of five staves of music, with the first four staves containing the main melodic and harmonic lines, and the fifth staff providing a bass line. The handwriting is in brown ink on aged paper.



*divo' di' eu-vai col guando; che il labro fu bugiando, e sol de la mia*





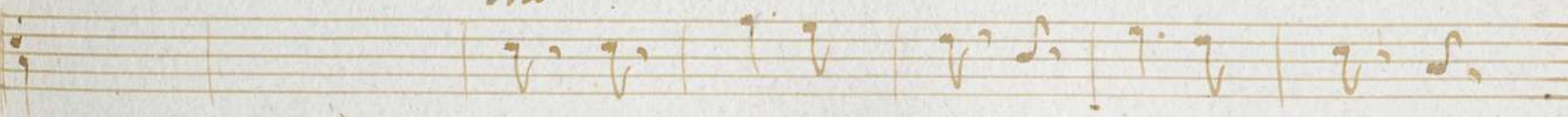
*pia.*



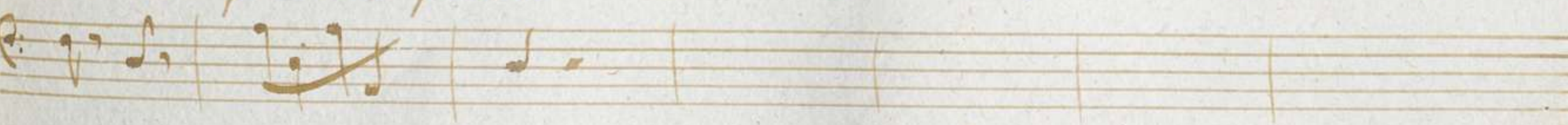
*con la N.*



*solo*



*sove mi - prendevò pensier*



This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains six horizontal staves. The top three staves are empty. The bottom three staves contain musical notation in brown ink. The notation includes treble clefs on the first, second, and fourth staves, and a bass clef on the sixth staff. The music consists of various note values, rests, and dynamic markings, including several 'f' (forte) markings. The notation is written in a cursive, historical style. The paper shows signs of age, including some staining and discoloration.



*pia*

*con la V.*

*e sol de la mia sorte mi. prenderò per mio*

Handwritten musical score on aged paper, featuring six staves. The top three staves are empty. The bottom three staves contain musical notation. The third staff from the bottom has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The notation includes various note values, rests, and accidentals.

*mi prendevò semiw . da Capo.*

Scena XII. Guattiero, Covado, Roberto, e Costanza.

[94]

Covado

Io signor, ti assicuro: così de la tua sposa, come del mio geo-

mano innocente e' desio, pudico il core; ni offende la tua gloria il tuo A-

parte Cov. Rob. Qual.

move. treme.?) pamento.?) Ov non estingua in voi fredde tema impou-

tuna i casi audo vi. leni teneci affetti, che del tempo, e del cor figli pur

60.

sono, perdono al genio, ed' all' età' perdono. *60.* perdono io non uorrei, se offeso a.

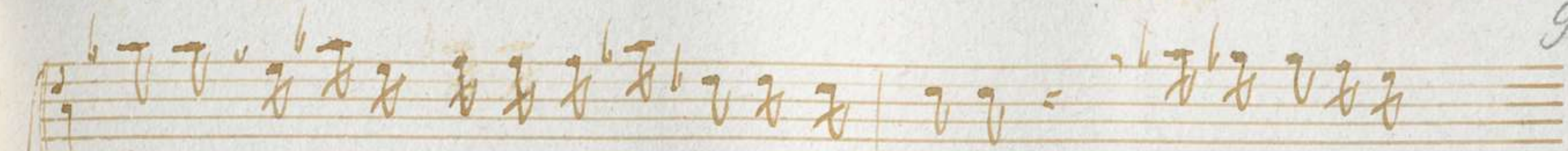
nessi l'onore tuo, l'onore mio. con ombra di pensiero, o' di consiglio.

And.  
61.

un uolontario esiglio quindi io prendea... tacete, che più del vostro a.

move la discipola mi spiace - con fuggiv da Costanza veo dimenti o' ho -

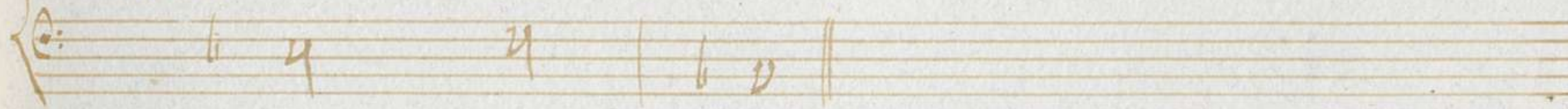


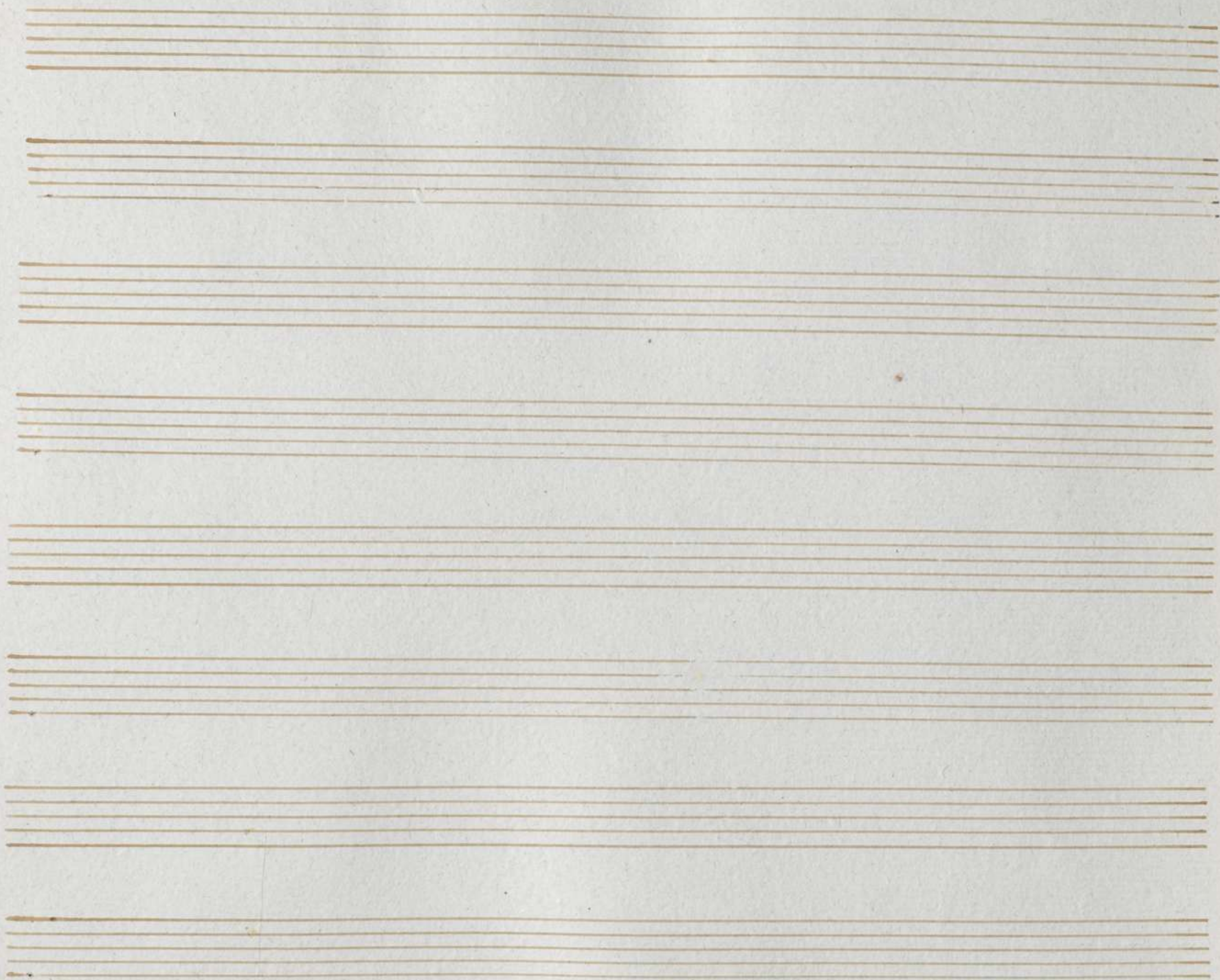


Orto: e tu piu vea, se da lui ti divide. *prosequire ad'a.*



manui, e siate fidi.

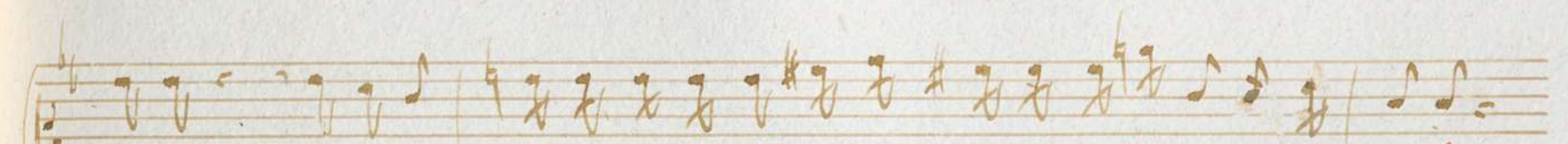




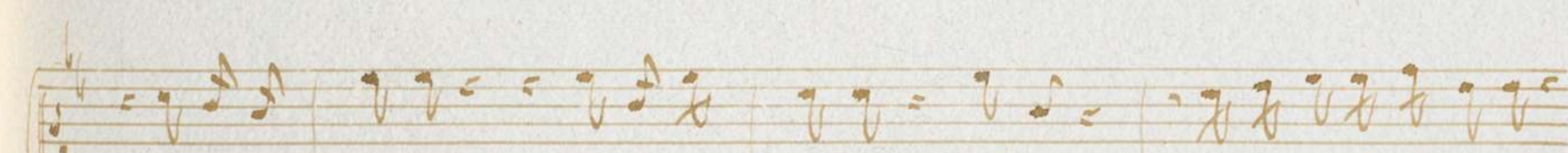
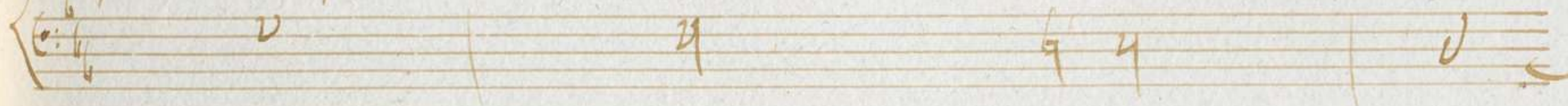
Scena XIII. Costanza.



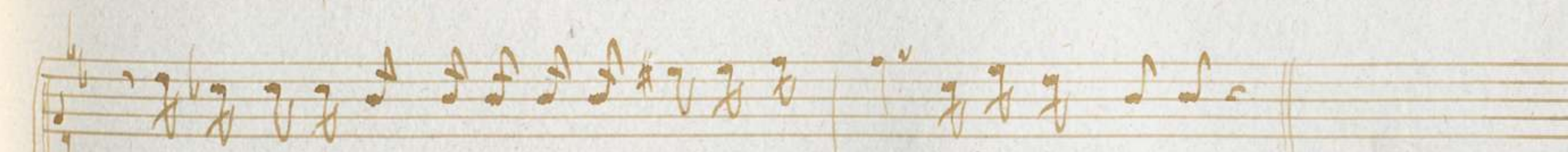
Numi: saria mai uero cio' che un soave, e lusinghiero affetto mi suscitaua nel



petto: io piu' non sento quell' interno tormento, che pur dianzi sentia



penso a Guatrieco ... penso a Roberto ... Basta: non intendo me stessa,



ma in si dolce speranza ingannauami non puo' la mia speranza.



L

Handwritten musical notation on a five-line staff, featuring a treble clef, a 2/4 time signature, and a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef, a 2/4 time signature, and a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef, a 2/4 time signature, and a series of notes and rests.

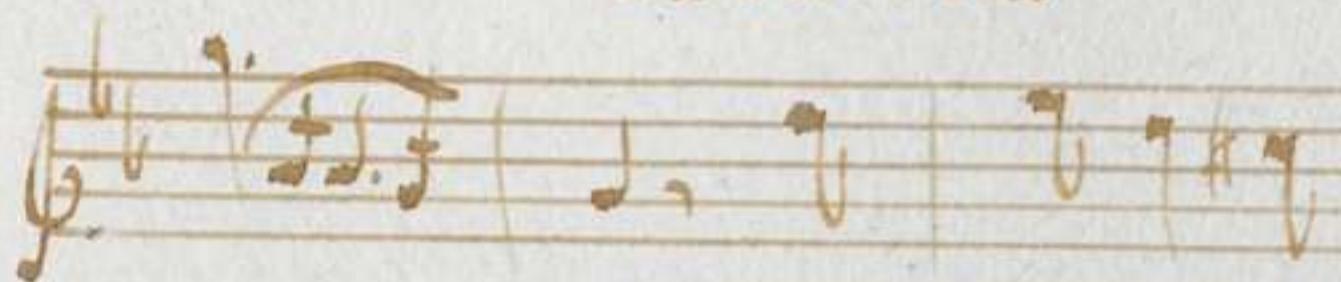
Handwritten musical notation on a five-line staff, featuring a treble clef, a 2/4 time signature, and a series of notes and rests.

*allegro.*

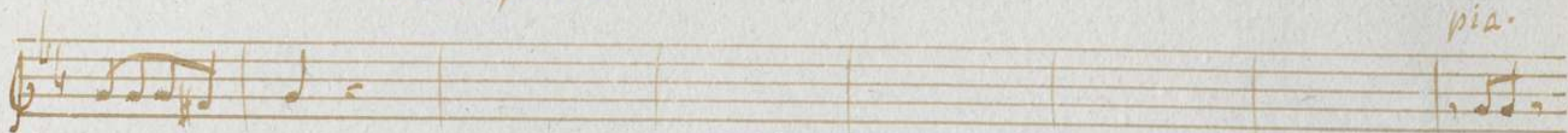
Handwritten musical notation on a five-line staff, featuring a treble clef, a 2/4 time signature, and a series of notes and rests.

A handwritten musical score on five staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a treble clef. The fifth staff begins with a bass clef. The music consists of various note values, including eighth and sixteenth notes, and rests, organized into measures by vertical bar lines. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

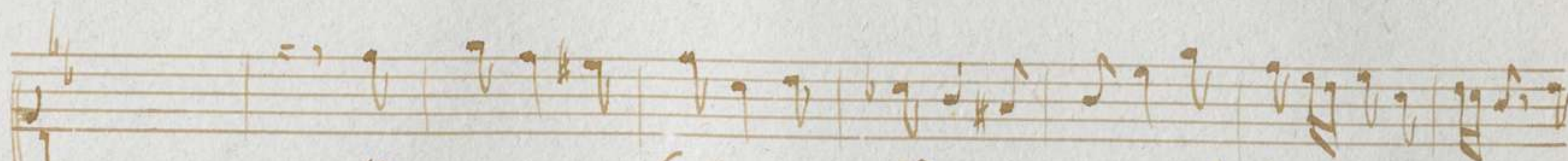
*un Viol. solo*



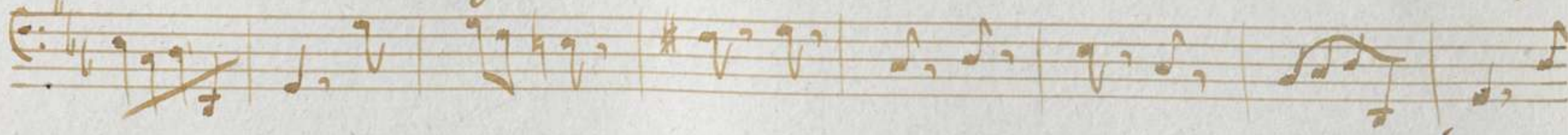
*con la parte.*



*pia.*



*se uaga, se bella, se fida son io, bell'is-dolo mio; son*



bel-la son na-ga, son fi-da peu-te, son bella - son na-ga - son fi-da - son



*tutti*

*for.*

*fi - da per - re,*



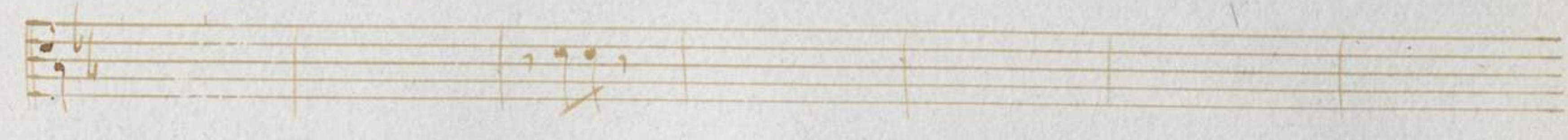


*solo*

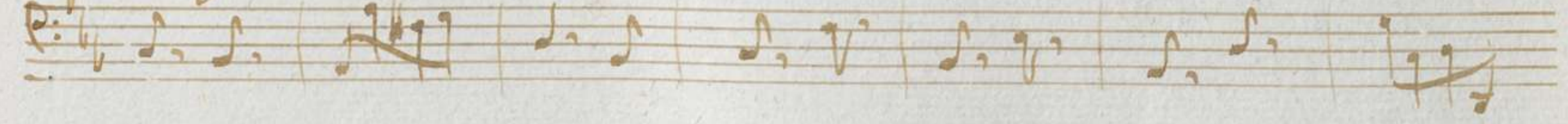
*con la parte.*

*piu.*

*se uaga, se bella, se fida son io, bell'io - solo mi-o, son bella, son*



na - ga, son fi - da peute, son bella - son uaga - son fida - son fi - da per





*tutti* *solo*

*con la parte* *pia.*

*for.*

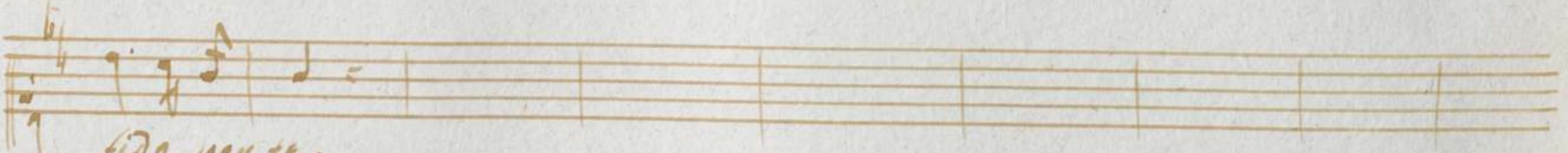
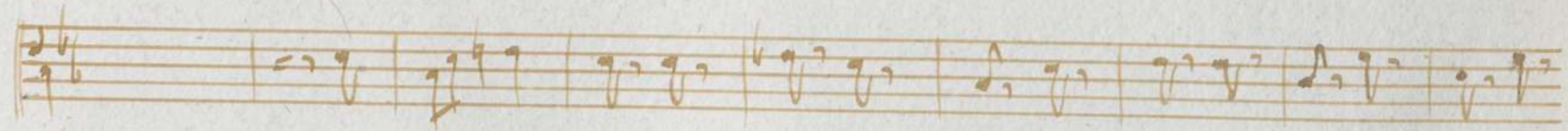
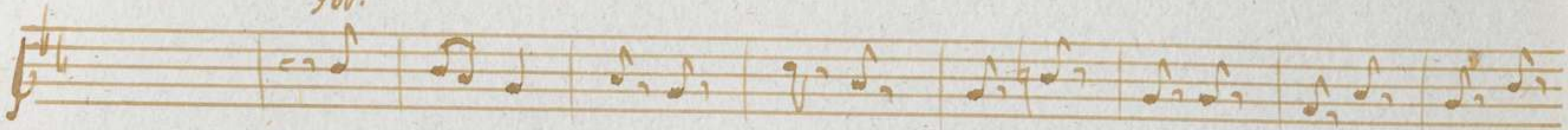
*te* *son bel-la, son ua-ga, son-fi-da per te, son fi-da son*



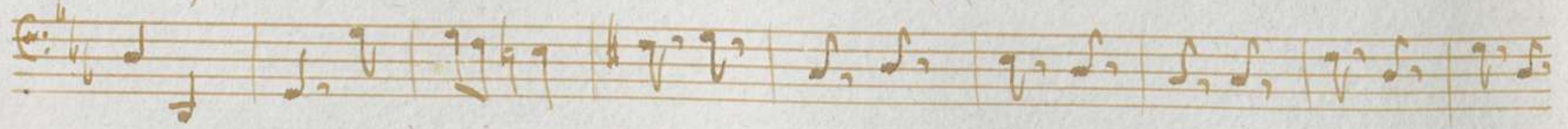
*tutti*

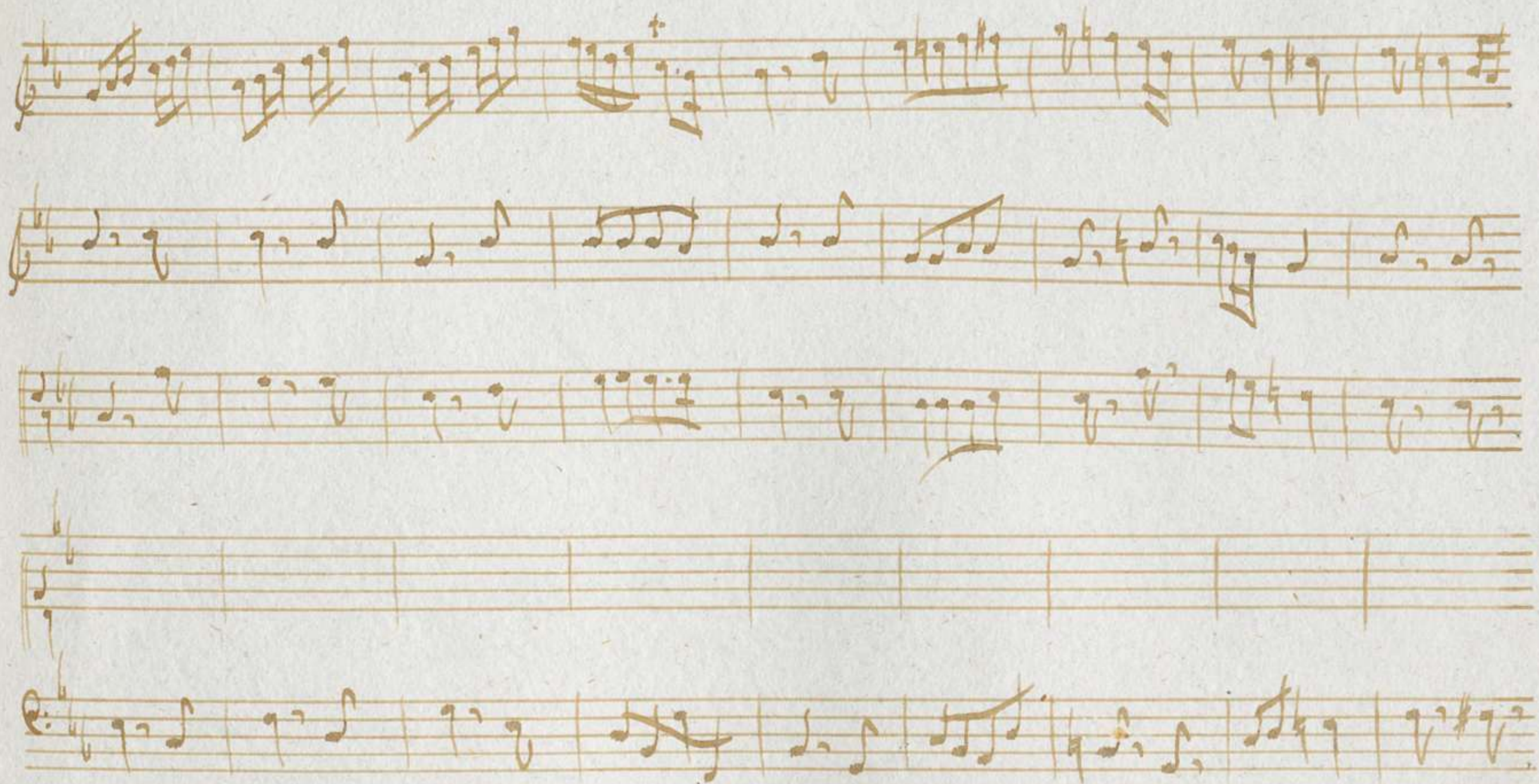


*for.*



*fida per te.*





*solo*  
*con la parte.*  
*pi-*

Ch'io lasci d'amarti; ch'io pessi a lasciarti: mi sento lan-



*tu mi*

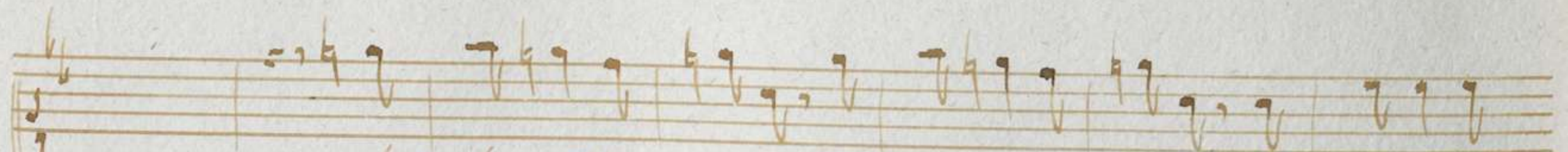
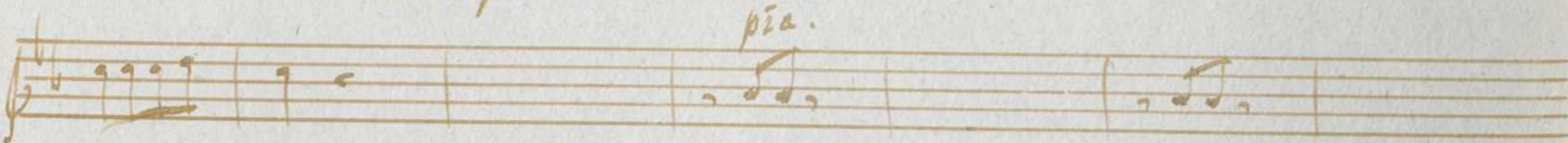
*for.*

*guive, mi sento moive:*

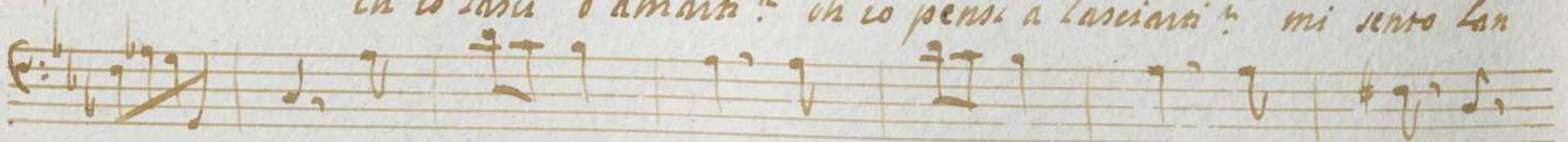
*posi - bil non e,*



*con la penna.*



*ch'io lasci d'amarti? ch'io pensi a lasciarti? mi sento lan*







*guire, mi sento morire: possi - bil non e' no' no' pos-*

*tutti* *solo.*

*for* *con la parte.*

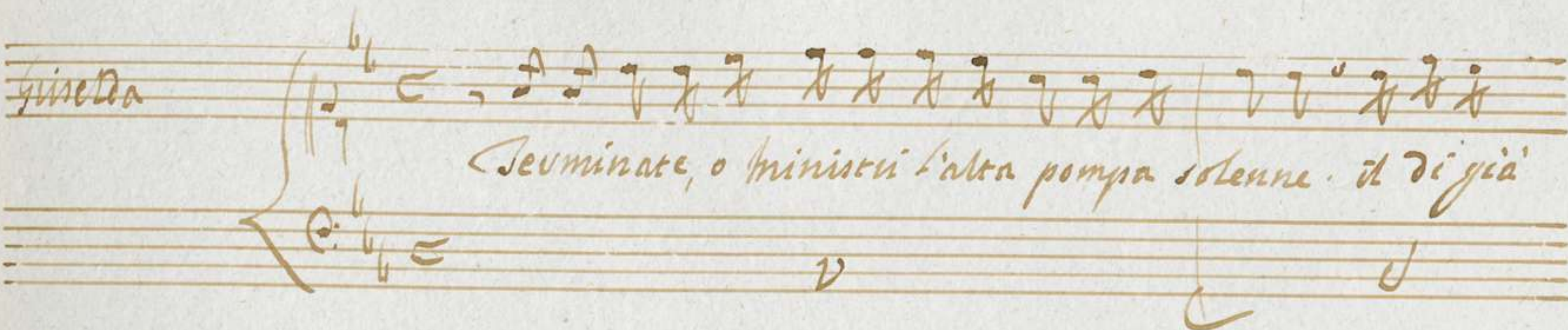
*si - bil non è.*

*Se uaga, se. à capo.*

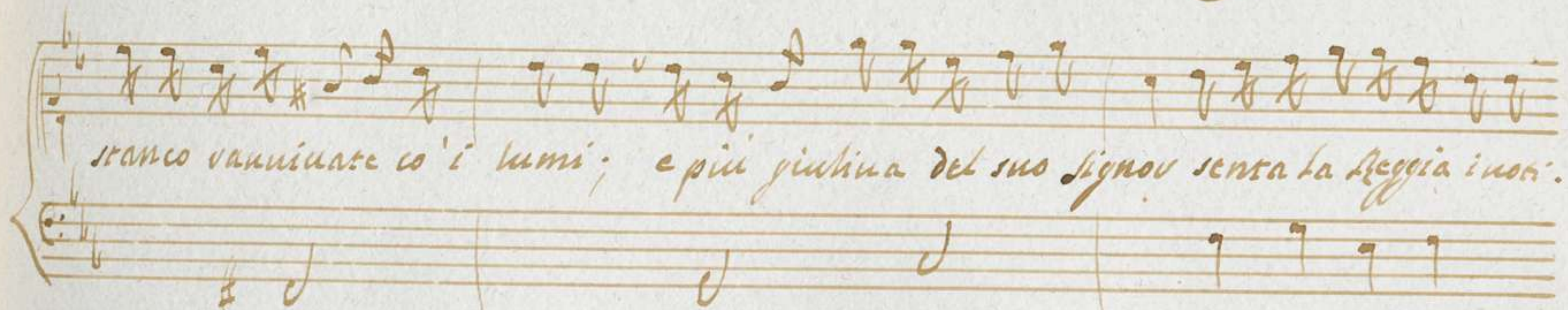
Scena XIII.

Antiteatro, che si va preparando  
con illuminazioni, e altre pompe  
per la Nozze.

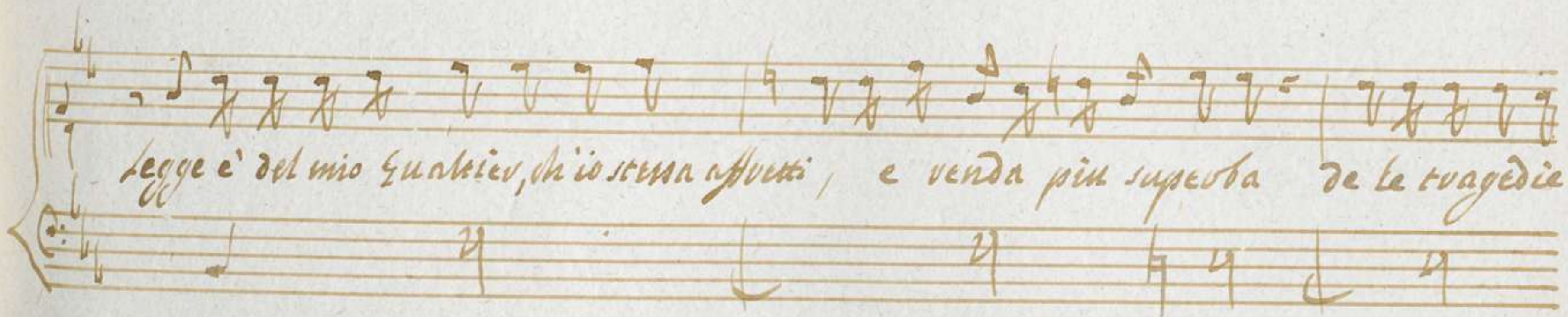
Guiseba



Seuninate, o ministri l'altra pompa solenne. il di già



stanco vanivate co' i lumi; e più giubina del suo signor senza la Reggia in noi.



legge e' del mio Guastico, ch'io stessa affetti, e vanda più superba de la tragedia

mie la scena accosta.

Scena Ultima

Gualtiero, Roberto, Ottone, Costanza, Giselda  
e Covardo, con Enevardo.

Canaglieni, Donzelle, Guardie, e Popoli. *scaturiti.*

Gualtiero.

Giselda: che non manca, che il tuo sovrano sempre.

Gual.

mi e' di pena infinita ogni momento, che a Costanza s'innesta.

*And.* *And.*

anche GuiseDa amasti. La tua nittà le chiave fiamme estinse.

*And.*

per l'Assue tua sposa audano eterne. Ah non uoler da lei de la mia tole-

vanza i vari esempi: mal puo' darli Costanza gentil di sangue, e

*And.* *And.*

poio qual io ail Donna, a le sciagure annessa. o bonrade! To uiv-

*Gual.* *Cov.* *Gual.*  
tude. ) il cor si spezza. ) che chiedi più? l'estrema prova di sua fer.

*mezza.* *Ottone?* *alto* *regnante.* *Gual.* ti avvanza. e tu *Guis.*

*Guis.* *Cov.*  
sella - - - e uomi pronta ad ubbidirti. ah! vedi che non t'in-

*Gual.* *Cov.* *a Guachino.* *Gual.*  
ganni. il tuo timore e' vano. non e' al fin piu che donna. ma

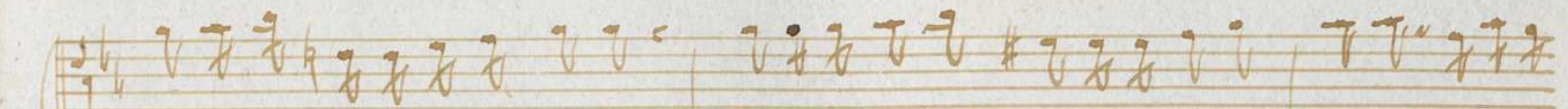
tal, che al seno forte può far straggio.      insai soffrirti: e' degno di puerio struo.

*a Guiselda.*

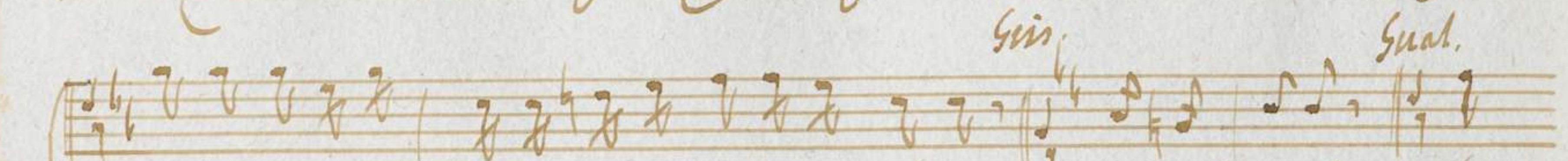
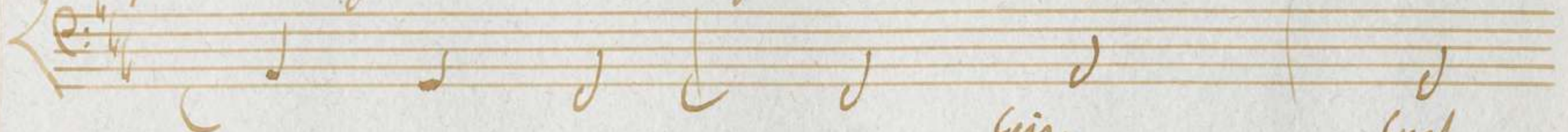
vaggio: io n'ho pietade.      piu non savai, Guiselda, Pastorella ne

Boschi, o ancella in Corte: ma .... che?      *Guis. Guis. Gual.* del fido Otton savai con.

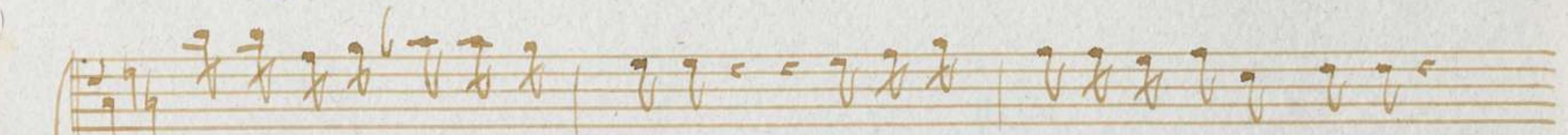
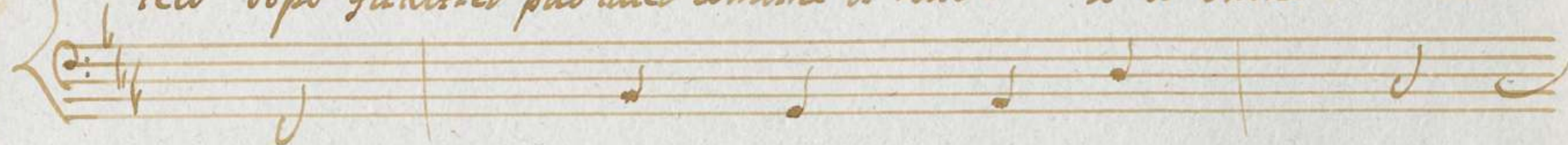
sorte.      *Otto.* gioie, non mi uccidere.      *Guis.* io di Ottone?      *Gual.* egli e' il



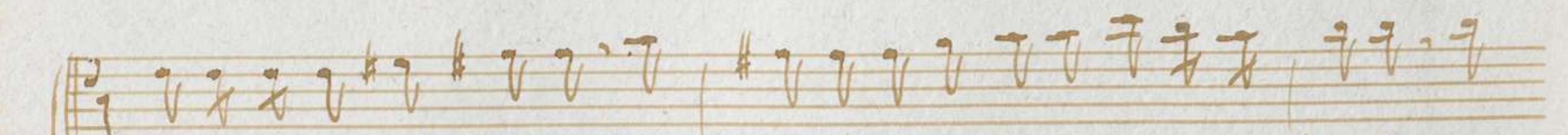
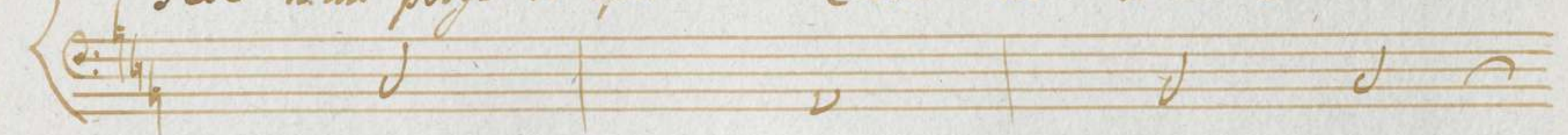
primo sostegno del mio seduo; egli è il piu chiaro fvegio de la Sicilia; e tal che



reco dopo Gualtier può aver comune il letto. io di Ottone? La



fede a lui poggi di sposa. Ecco! amava il tuo Enevardo.



io ne ordinarai la morte: ma già che amica sorte uolle saturno; Ot -





tona cura ne prenda, e l'accolga, e l'ami. *suav.* Ah mio sire... ubbi-

disai: te' l'comanda il tuo Re'. *suav.* Mio Re', mio Nume, mio Sposo un tempo,

e mio diletto ancora; se de tuoi cenri ognora legge mi feci, il

sai; ditto tu - stesmo: popoli, il dite noi; noi che l'vedeste.

*Mi vitagliesti il Regno, m'imponesti l'esiglio, mi scacciasti dal Salamo, e dal*

*Tuono, trovai Ninfa a le selue, uenni Ancella a la peggia, accelevai ministra i tuoi. son-*

*sali, pene, rischi, sciagure, onte, disprezzi, e tutto al fin soffersi,*

*senza dirti spietato, senza accusarti ingrato. Ma che ad'Orion mi sposi<sup>a</sup>.*

che sia d' altri il mio core: la mia fede: il mio amore: ah! Guatieu mi perdona:

e' questo, e' questo il core ben, che solo libero dal tuo Impero io mi ho recu-

trato; tua nisi, e tua mano, sposo adovato. *Gual.* Lagrime non us-

ire.) a che piu tardi? eleggi: Ottone, o morte. *Guis.* Morte, morte, o si-

gnov. *Sevvi, Custodi:* cercate ne tormenti, aguzzate ne ferri, ne ueleni inas-

prite la morte mia. chi vuol tua uoi la gloria del primo colpo? ah-

Sposo; a la tua mano il chiedo, e preservata te'l chiedo.

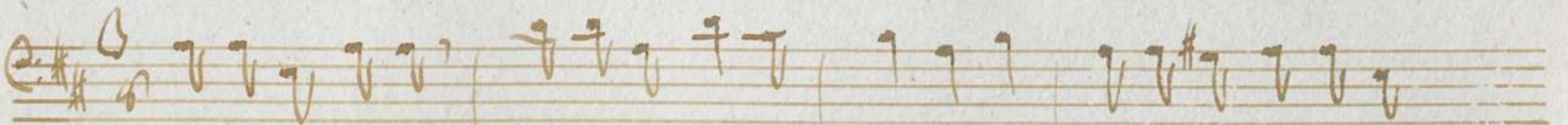
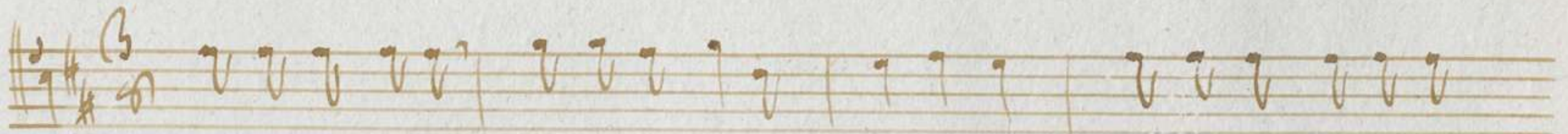
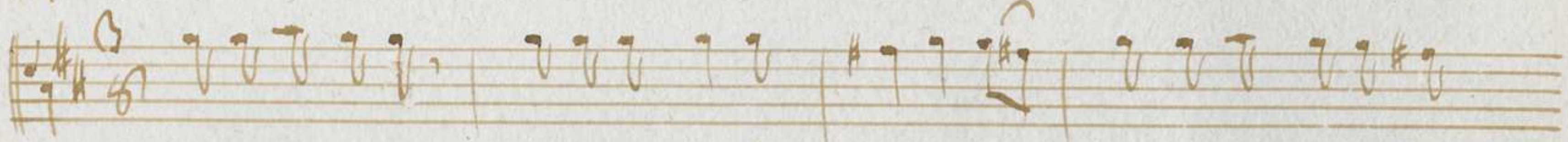
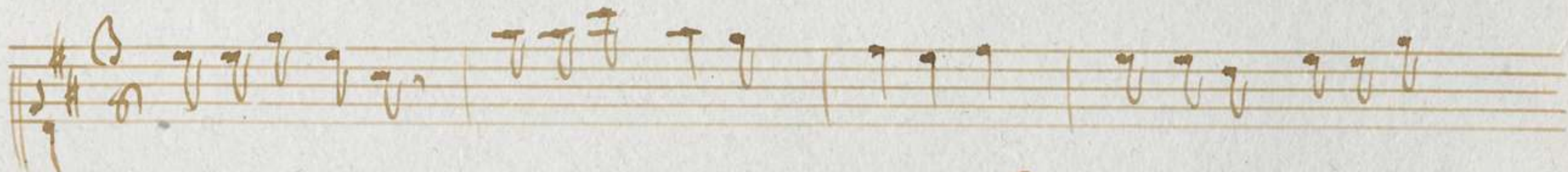
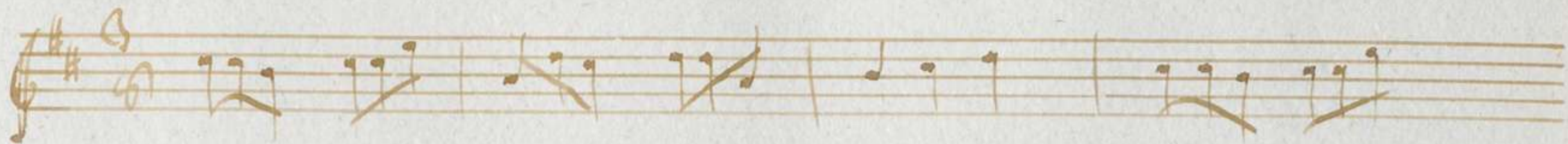
fa ch'io uada agli' elisi ombra superba d'una morte si cara;

ini additando le tue belle feite, opoa gia' de tuoi lumi,

ou del tuo braccio. *suol.* non piu' mio cou, non piu' / sposa e' abbraccio. *Otto.* Misero Otton.

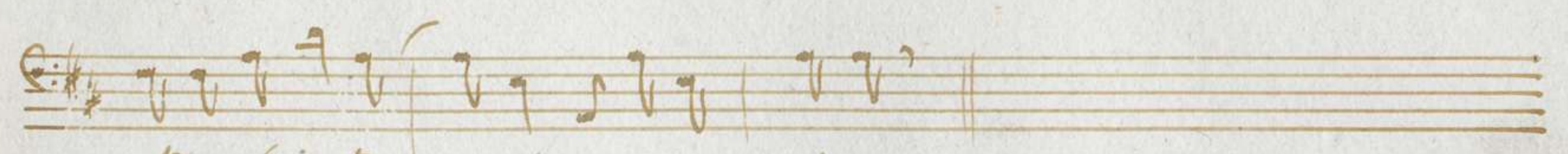
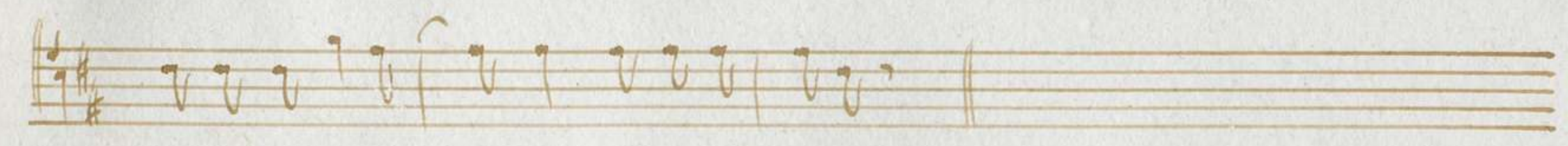
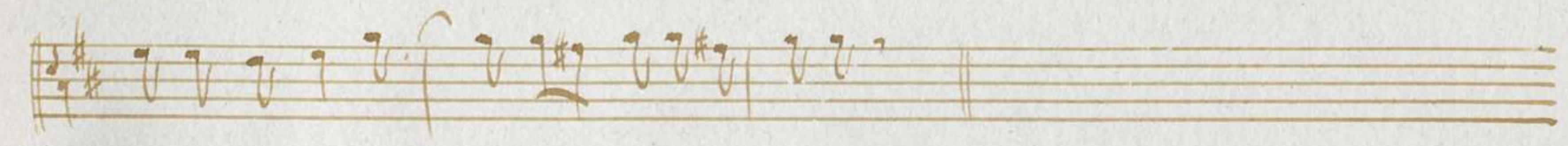
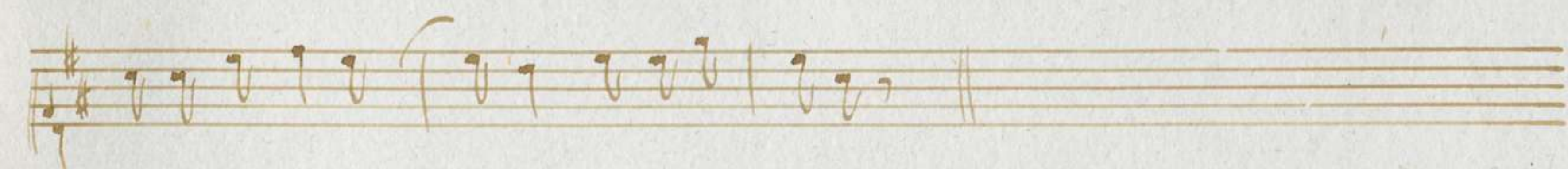
*sottenuandola.*

segue subito il Couo di Papato.

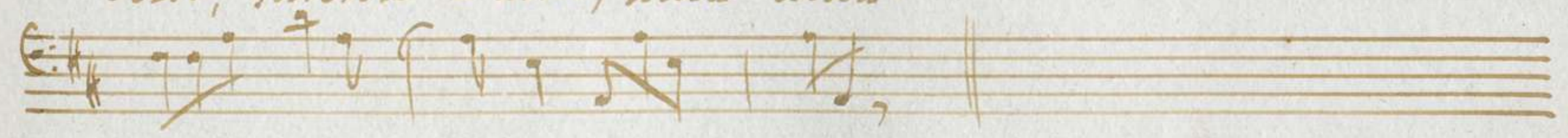


Viva Giselda, viva Giselda viva viva, viva viva Gi-

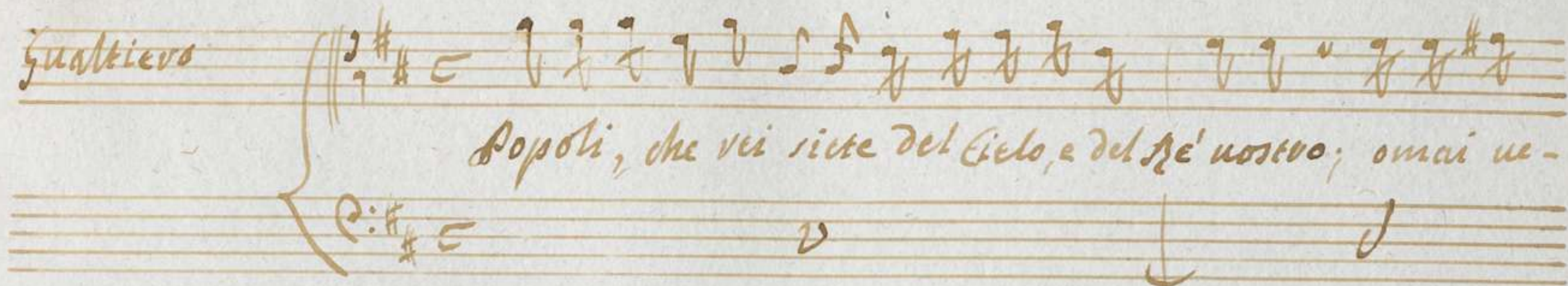




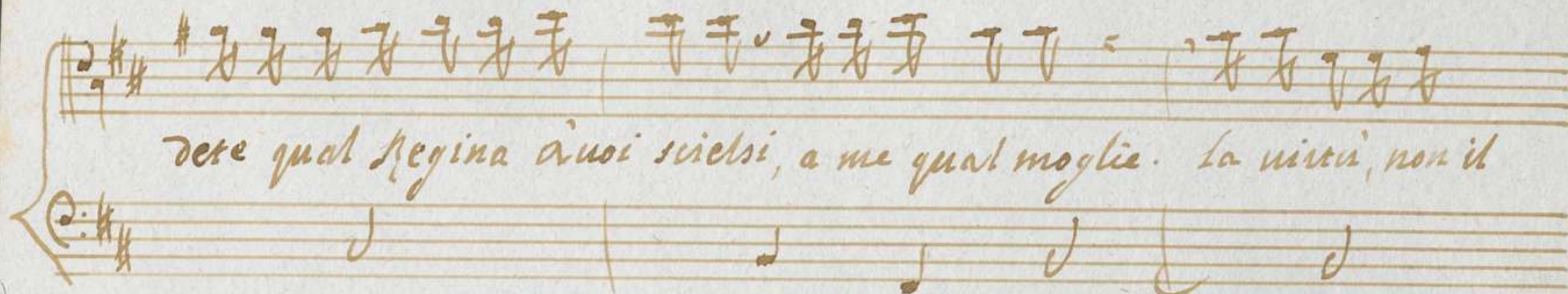
*selda, gisseta - uua, uua uua.*



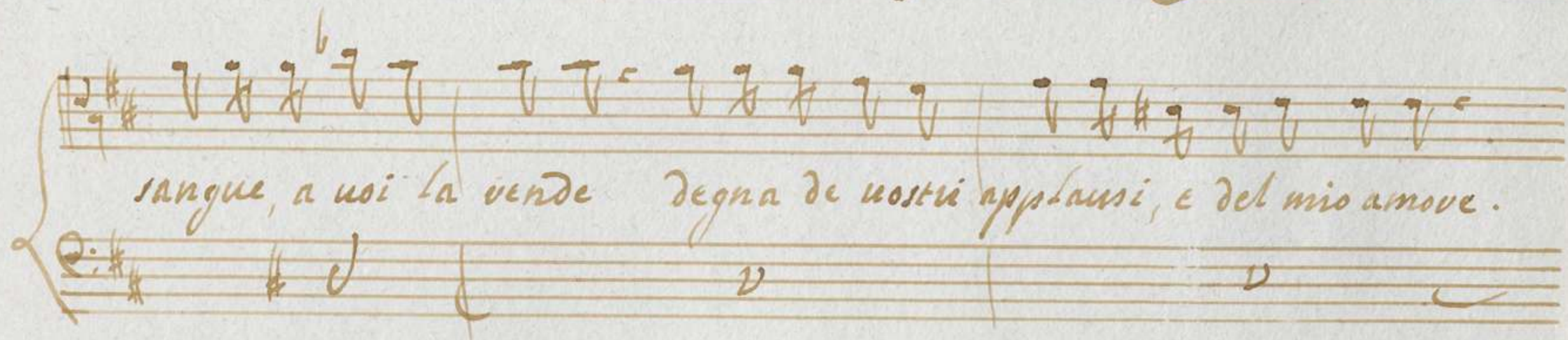
Quattiero



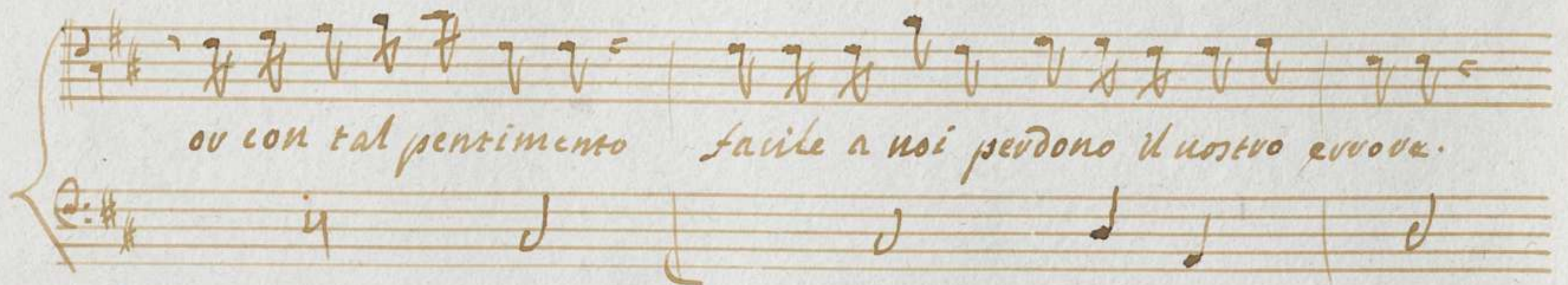
Popoli, che voi siete del Cielo, e del Re' nostro; omai ve-



rete qual Regina a voi scelsi, a me qual moglie. La virtù, non il



sangue, a voi la vende degna de vostri applausi, e del mio amore.



ou con tal pentimento facile a noi perdono il nostro errore.



Alto.

[M]

Quando, solo è mia colpa il pubblico delitto. io fui, che spinto dall'amor di gloria

sempre, indussi il Regno più oltre all'iva. ebbi gran forza i doni nell'anime vostra.

gari, ne le grandi il mio esempio: ecco d'un fatto grande insieme, e con-

*Gual.*

del, perdon ti chiedo. il tuo dolor mi basta, e te'l con-

*cov.* *cov.* *Rob.*

cedo. magnanima pietra! di noi che fia? io spero anima

*Guar.*

mia. ma tu taci, o Guselda; e lieta appena al tuo amico destin mostri la

fonte? forse non gli dai fede? o forse inteva non e' anco la tua gioia?

*Guis.*

a dirsi il uer, m'affligge di Costanza la sorte: ella perde un re -

*Gual.* *Cos. e Guis.*

gnante, e perde un Regno. Sposa del Padre, esser poteva la figlia? come?

*Gual.* *Cos.* *Guis.*

Quando il dica. si, Costanza è tua moglie, che piangesti trafitta. o

*Cos.* *Guis.*

figlia: o madre! ben me l'vedime il core, e non t'intesi.

*Gual.* *abbracciandosi.*

tu l'amor di Costanza, ch'ova in sposa ti dono, tutto non m'involò, Roberto a

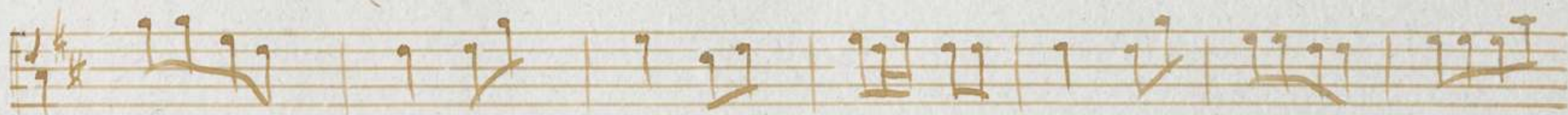
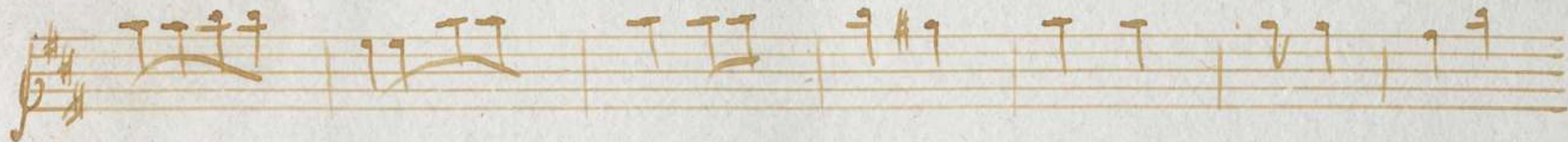
*rob.* *gual.*

*meno.* *il tuo dono, o gran Re, mi fa beato.* *meno, omai riedi, o cava*

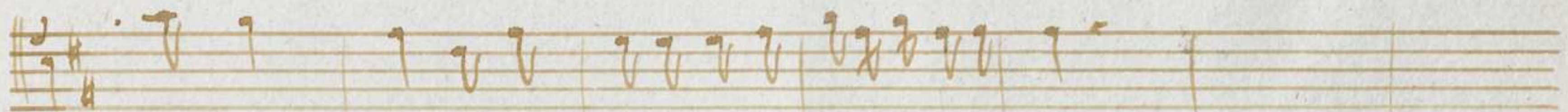
*su la beat mia sede.* *(ov. e org.) e sia Enevardo il tuo, ma tardo evide.*

*segue il Coro ultimo.*

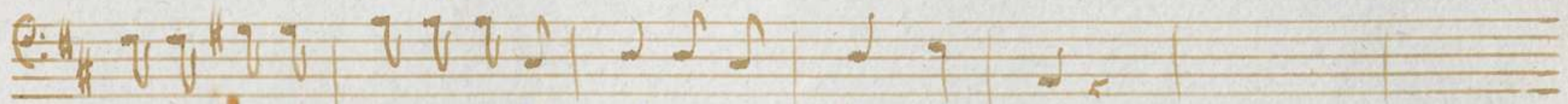
*Coronatevi di fiori casti amori; e chiedete per facella qualche*



*facella qualche stella a la fede, e a la beltà*



*facella qualche stella a la fede, e a la beltà*



*stella a la fede a la fede, a la beltà,*



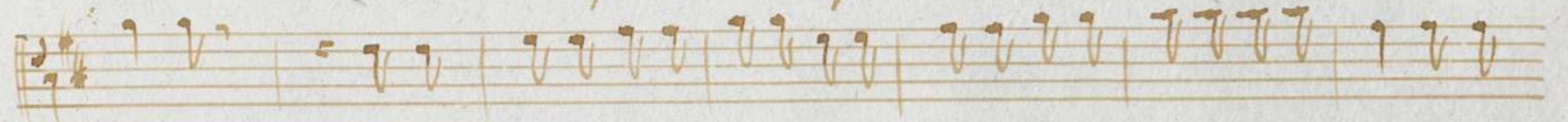


*coronareni di fiori castia-*





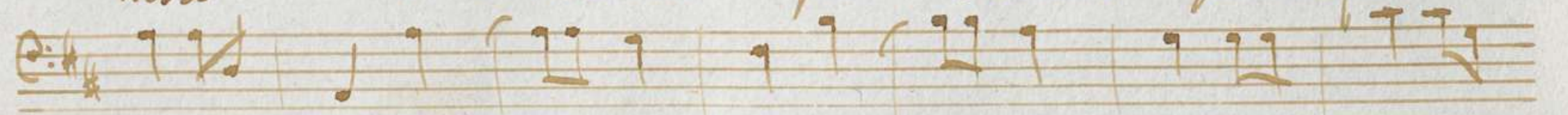
*e chiedere per facella qualche stella a la fede, a la fede e a*



*e chiede - te per facella qualche*



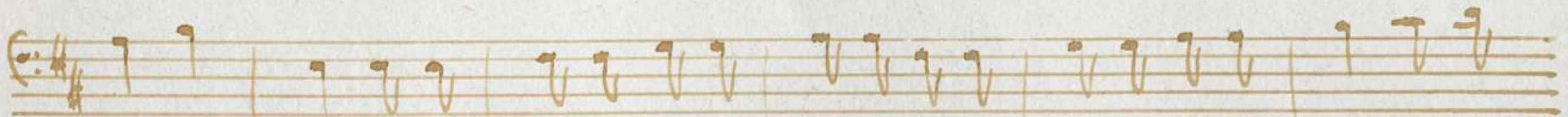
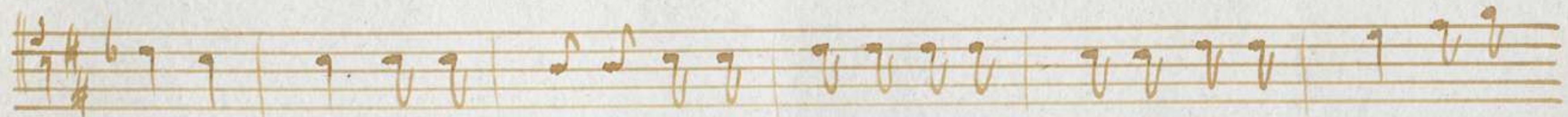
*moi e - chiedere per - facella qualche stella a*





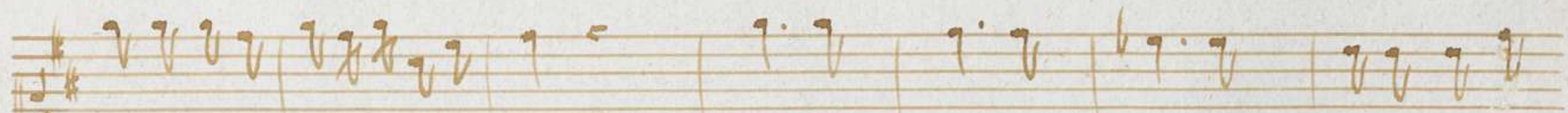
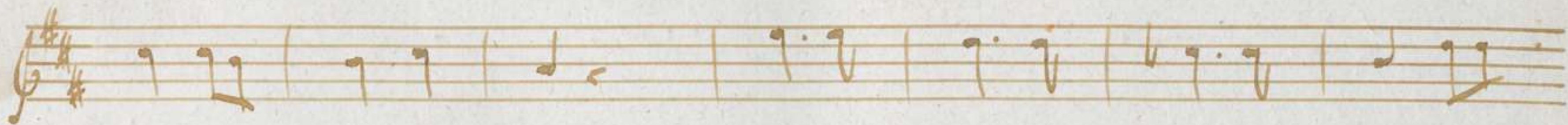
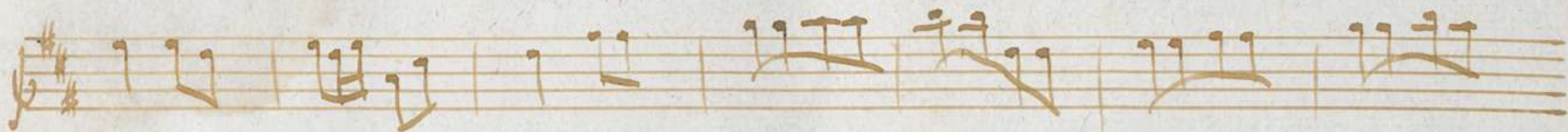


e - chiedere per facella qualche

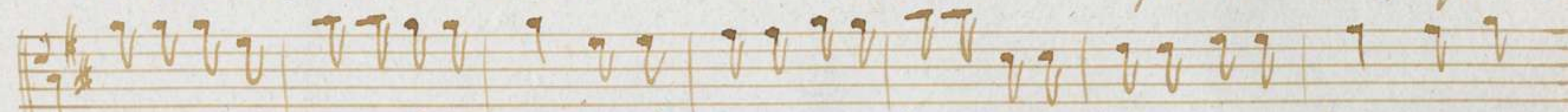


la bella, e chiedere per facella qualche stella a la fede, e a





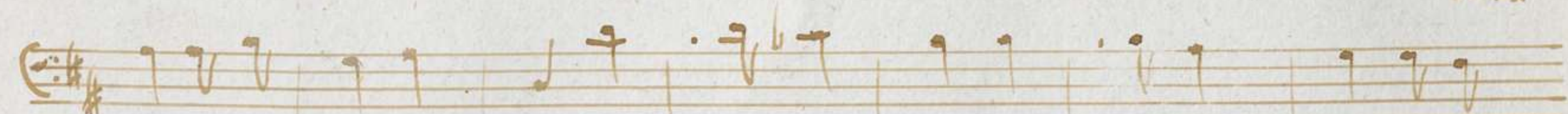
stella a la fede, e a la beltà, e chiedete per facetta, qualche



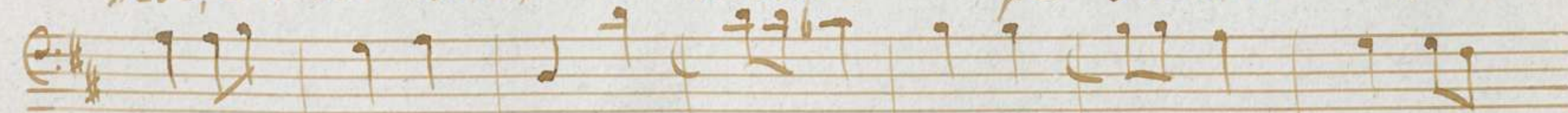
stella a la fede a la beltà, e chiedete per facetta qualche stella a la fede e a

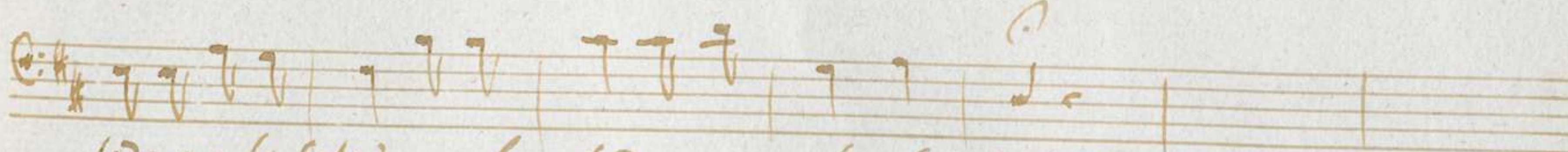


a la



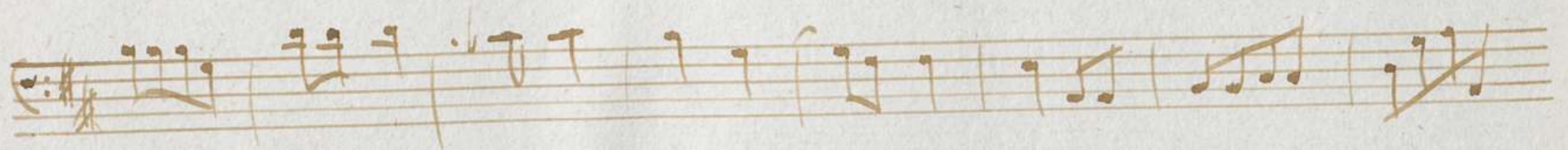
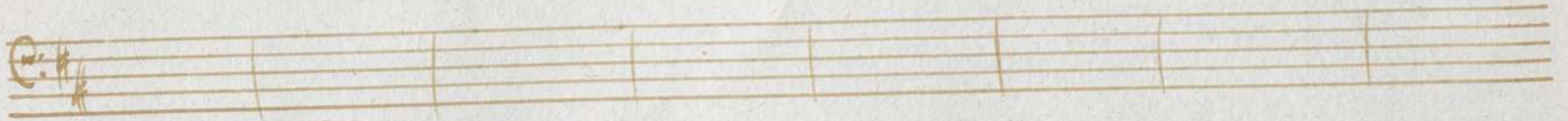
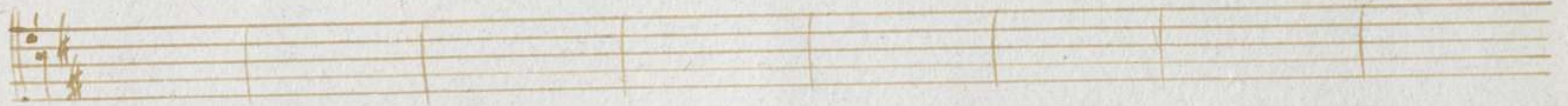
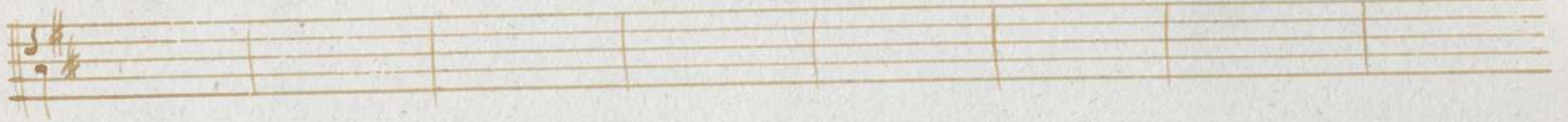
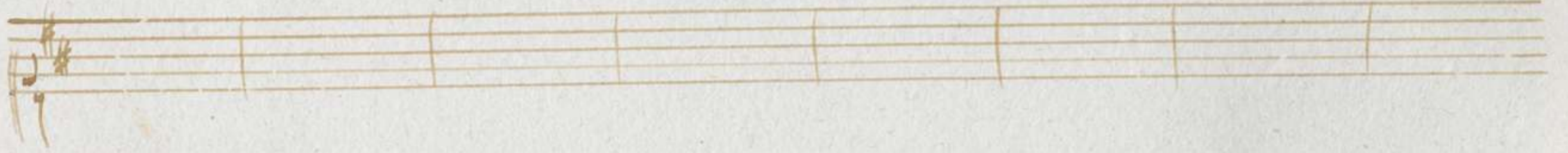
fede, e a la beltà, e chiedete per facetta a la

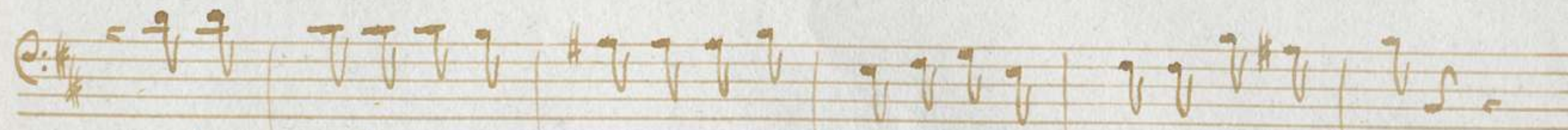
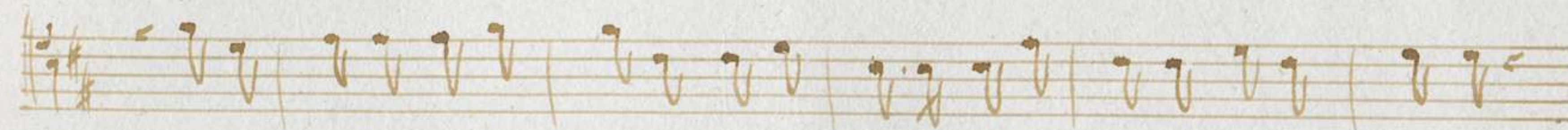
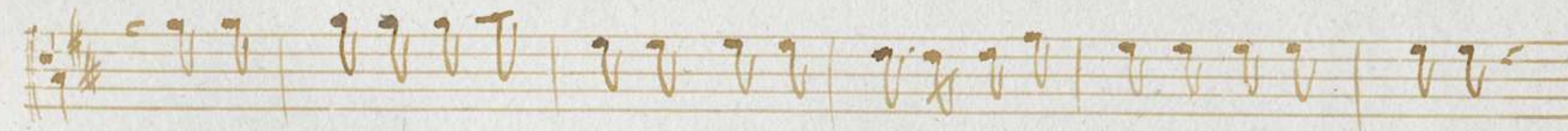
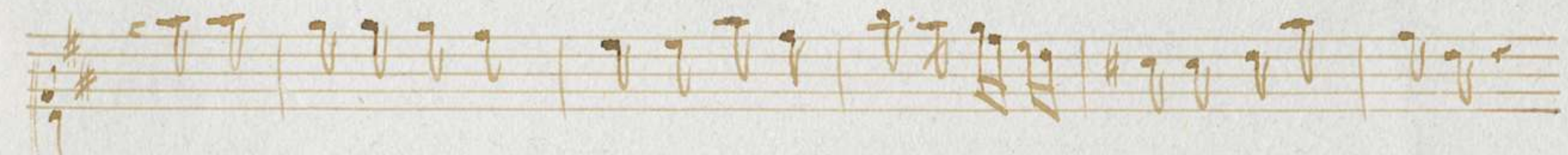




*fede, e a la beltà, a la fede, e a la beltà.*

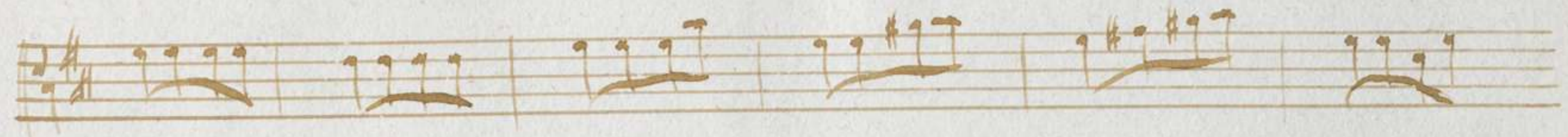
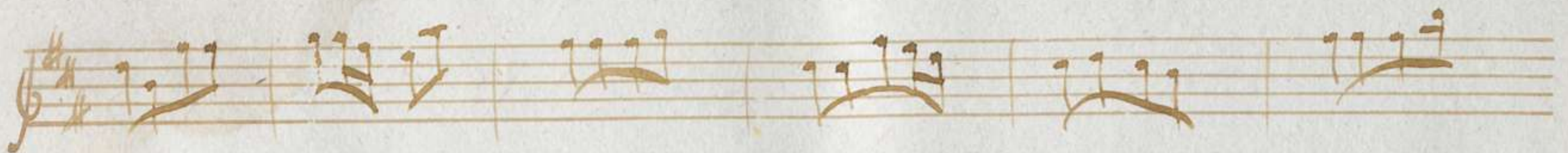




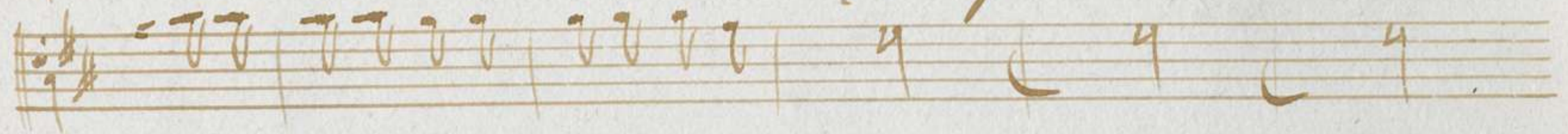


*poi cantando i nostri audoi a mill' alme innamorare, insegnare*





la cos-tanza, in-segnate o casti amo-i - la cos-



in-segnate o casti a-moi



in-segnate, o casti Amo-i la costan

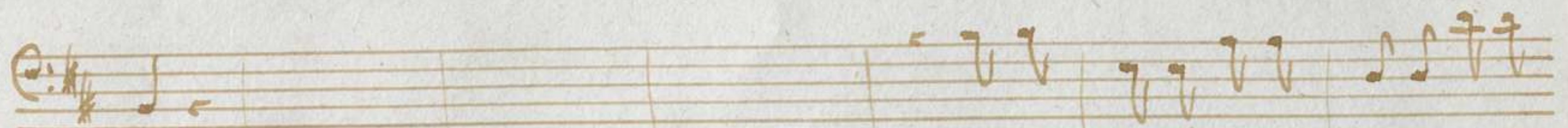
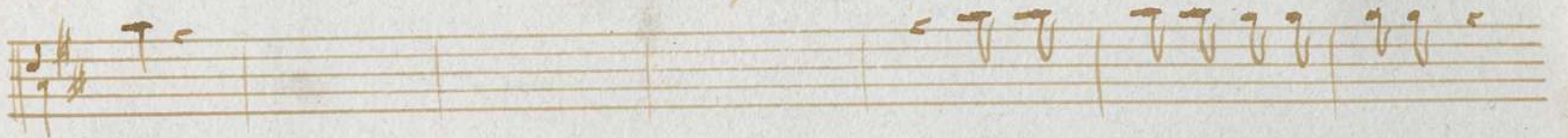
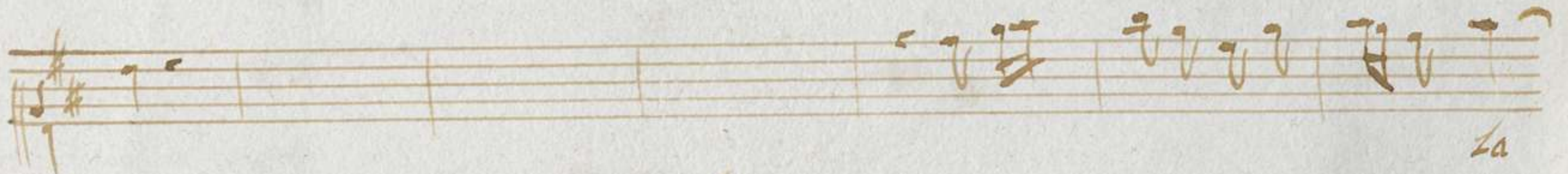
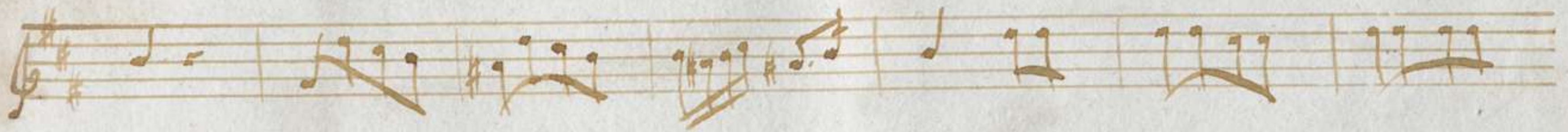


ranza, la costan - za, e l'onos -

za, insegnate o casti amoi la costanza, e l'onos -

la - costanza insegnate o casti amoi la costanza, e l'onos -

za, insegnate, o casti amoi la costanza, e l'onos -



fa,

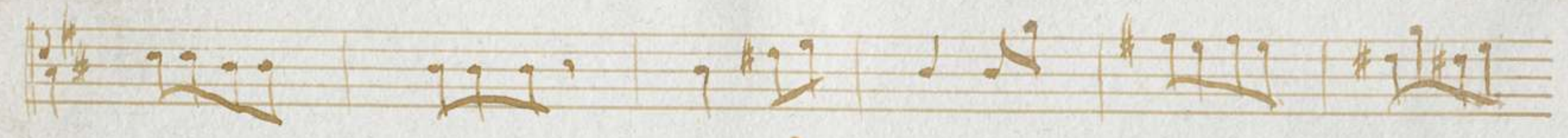
*insegnate o casti amori, inse-*





119  
138  
168

= 420  
F.F. Mr.

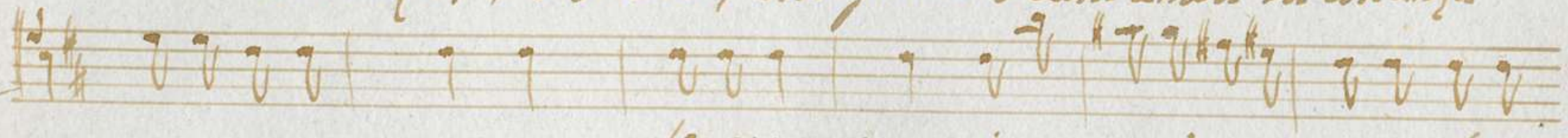


costanza, e. l'onesta'

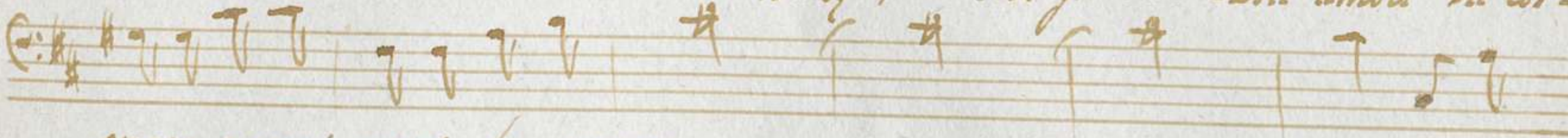
insegnate o casti amori la costanza



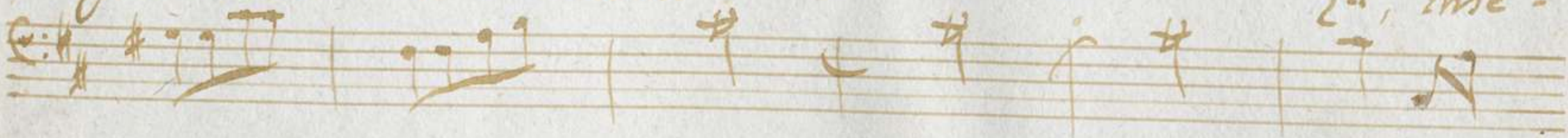
la costanza, e l'onesta', insegnate o casti amori la costanza



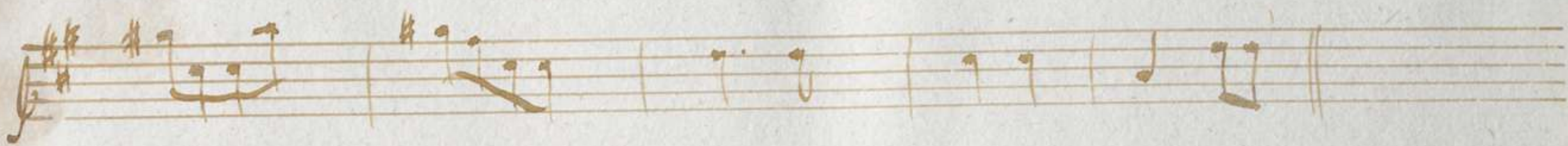
la costanza, insegnate o casti amori la costanza



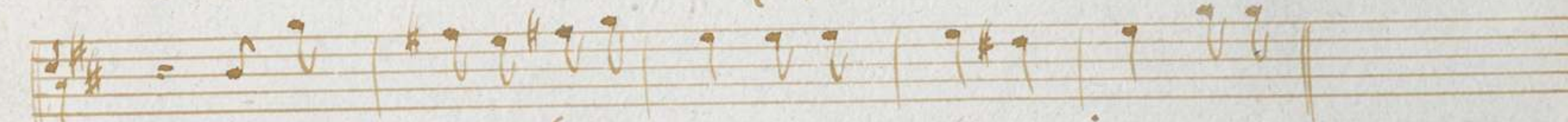
gnate o casti amori la costanza



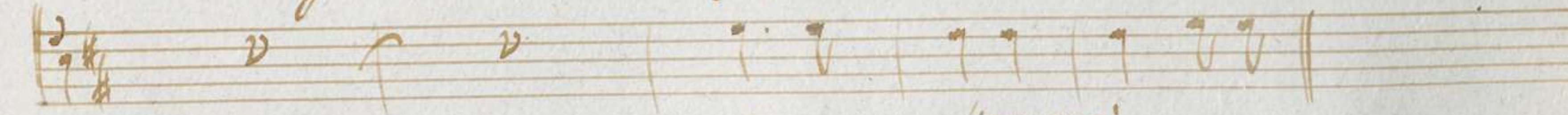
za, inse-



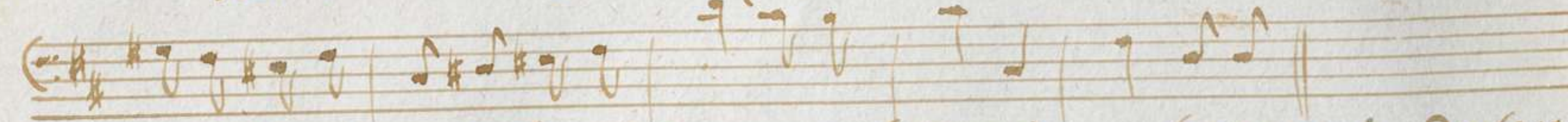
la costan - za, e l'onesta'.



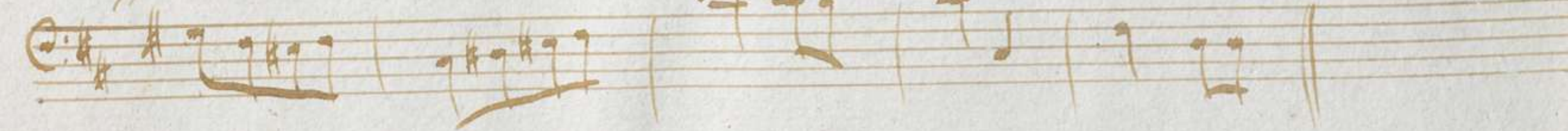
insegnate la costanza, e l'onesta'.



tan - za, e l'onesta'.



gnate o' cari amici la costanza, e l'onesta' - Coronatevi. da Capo.



This image shows a page of aged, cream-colored paper with ten horizontal musical staves. Each staff is composed of five parallel lines, drawn in a light brown or gold ink. The staves are arranged vertically down the page, with a small gap between each one. The paper shows signs of age, including a large, irregular water stain in the upper right corner and a smaller, curved stain in the lower left quadrant. The number '120.' is handwritten in the top right corner. The page is otherwise blank, with no musical notation or other markings.



This image shows a page of ten blank musical staves. Each staff consists of five horizontal lines. The paper is off-white and shows signs of age, including a large, irregular water stain in the upper right quadrant. The number '121.' is written in the top right corner. The staves are completely empty of any musical notation.

