

questa è la ricompensa: la merce meritata! o' genitore ingiusto; o' Patria ingrata.

qual tirannica legge! forse d'Epaminonda il sangue illustre, spento in negh...

Handwritten musical score for the first system, consisting of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The key signature has two sharps (F# and C#).

coro era douca de gli affronti communi, e de privati? mente chi cio' uede. mente il co-

Handwritten musical score for the second system, consisting of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The key signature has two sharps (F# and C#).

mando che tal uiltrade impore. mente se be approuando il suo diuiero. mentono il mondo, il

pia.

Ciel. mentono i Numi che uggono il mio torto, e lo soffrono ancuora

pia. *fuo.* *pia.* *sov.*

ecco detesto il Patrio nome. a lui ritorno il sangue che Sebano mi vende.

pia. *fov.*

il nauataggio rinuncio a quel Senato che ingiustitia sol uanta. in odio, in ira

pia. *fov.*

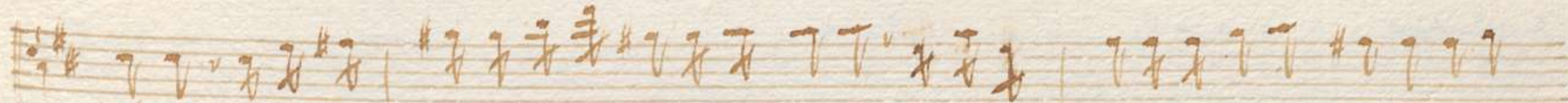
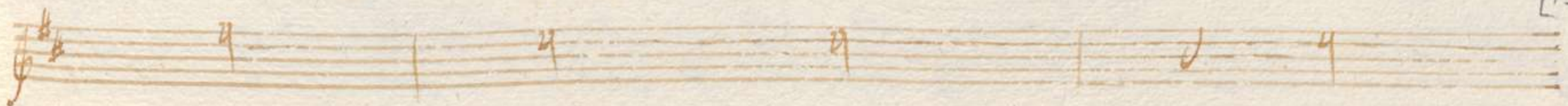
vendansi in un sol punto a pensier miei, la patria, il Padre, il mondo, il Cielo, i Dei.

pia. *fov* *pia.*

ma qual impeti insani mio cor t'inspira il tuo furor? La morte nil ti vende co-

fov. *pia.*

- si, che il chiaro lume spengon di tua virtute? umil perdono Patria, Padre mi



chiedgo. al cieco sdegno il trasporto si doni; e se non basta un sol moiv per mio cas-



rigo; ancoia altre moiv aggiungere. Ecco discendo sotto la cave d'onorata



Handwritten musical notation on a five-line staff in G major, featuring quarter and eighth notes.

Handwritten musical notation on a five-line staff in G major, featuring quarter and eighth notes.

Handwritten musical notation on a five-line staff in G major, featuring quarter and eighth notes.

Handwritten musical notation on a five-line staff in G major, featuring a complex sequence of eighth and sixteenth notes.

resta, e poi che il Padre il chiede, l'altro suo cenno ad esso;

bacio il secreto, e già con-

Handwritten musical notation on a five-line staff in G major, featuring quarter and eighth notes.

Handwritten musical notation on a five-line staff in G major, featuring a melodic phrase with a slur.

Handwritten musical notation on a five-line staff in G major, featuring a melodic phrase with a slur.

Handwritten musical notation on a five-line staff in G major, featuring a melodic phrase with a slur.

Handwritten musical notation on a five-line staff in G major, featuring a melodic phrase with a slur.

tento is mozo.

Handwritten musical notation on a five-line staff in G major, featuring a melodic phrase with a slur.

solo.

affettuoso

Se ben con-da

e' la sentenza, peoche giusta il mio cor la soffiva

la sof - fiva'

fumi

il mio corda sof - fiva,

se ben

solo

cu - da

se ben cu - da e la sentenza, perche giusta; il mio corda soffiva

tutti

la - soffi - va', il mio cor - - la - soffi va'

ne l'ovvibi - le pve

solo

senza - della morte, l'anima mia si invidia, e forte spaventar

spaventar giam -

f *rit* *rit* *solo*

mai saprà,

L'alma mia si invidia, e forte spaurirà -

spaurirà - già -

mai saprà. Da Capo.

Scena II.

Pelopida e sudeseo

Austero. Pelopida a che vien? per tor l'esempio del tebano ua-

Ais. lon int tuo coraggio. deggio morir lo so; ma un tal destino, col dell'alme ple-

Pel. *Ais*

bee siasi il servov. perpetua vita acquista quando sen muor l'evoc. quel che spa-

Pel.

uenta la mia costanza, e' solo di trivene l'amov. questa e' mia figlia. qual tema

Ais.

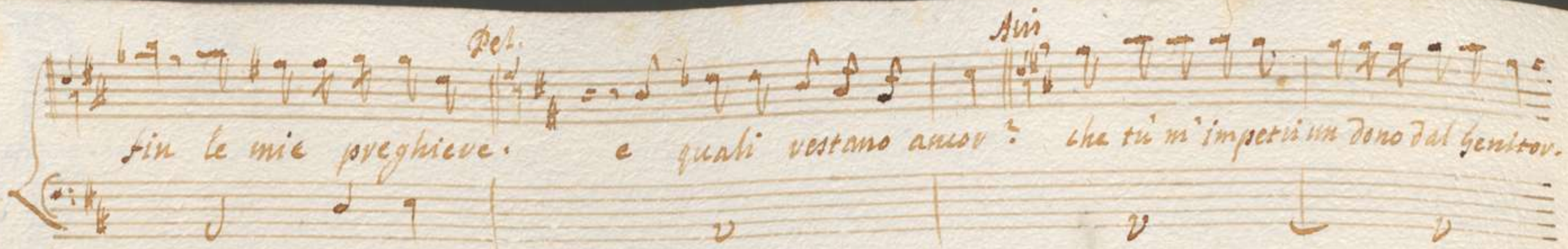
mai? No amiro, nella sposa infelice ancov ten priego la mia memoria o-

nova; e da quegli occhi, attevgendo il bel pianto, al tener mio veda qualche conforto.

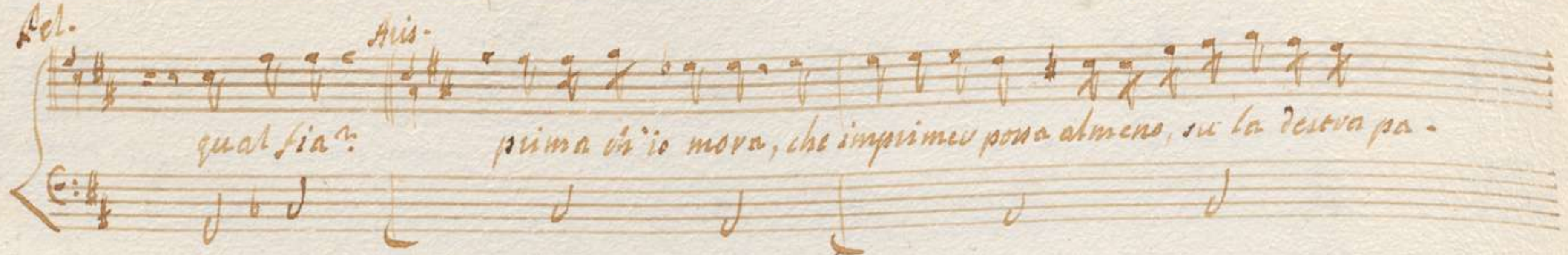
Pel. *Ais.*

io so' qual debbo a lei pietare onove a te. ma tuac qui non han

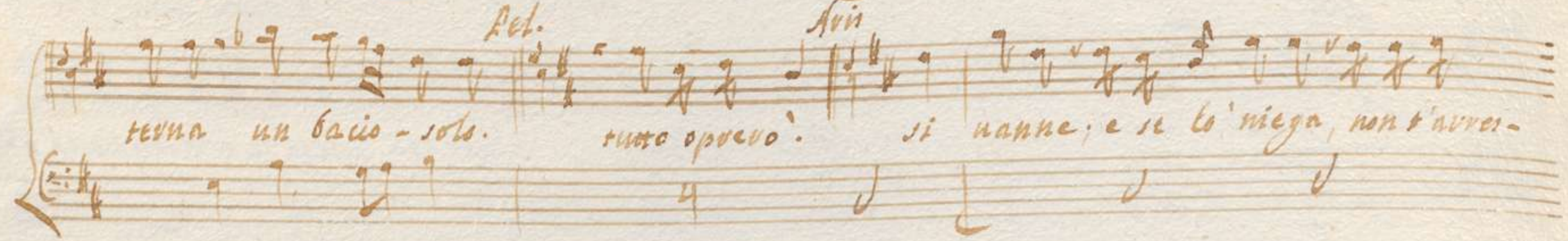
Del. *Avis*
fin le mie preghiere. e quali vestano ancor? che tu m'impetri un dono dal Genitor.



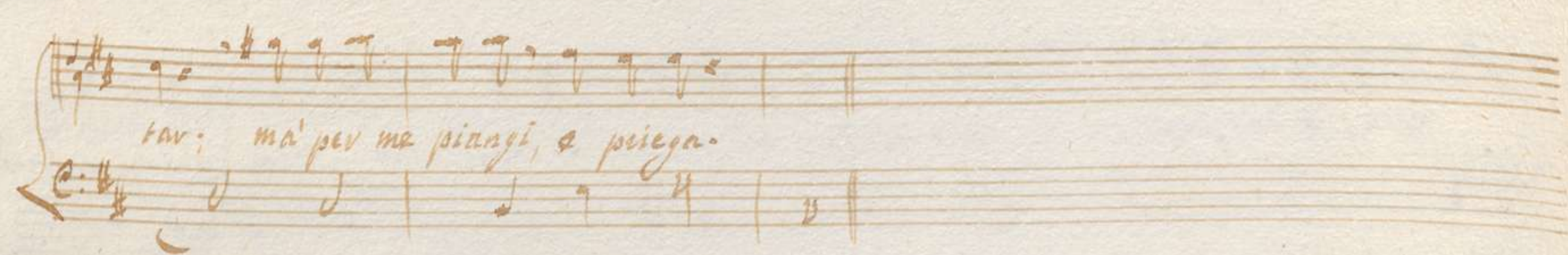
Del. *Avis.*
qual fia? prima ch'io mora, che imprimeu possa almeno, su la destra pa-



Del. *Avis*
terna un bacio - solo. tutto o prevo? si uanne; e se lo' niega, non t'avrei -



tar; ma' per me piangi, e prega.



Handwritten musical notation on a single staff, featuring complex rhythmic patterns and dynamic markings. The word *tutti* is written below the first measure, and *solo* is written below the second measure.

Handwritten musical notation on a single staff, showing a simple melodic line with a few notes.

Handwritten musical notation on a single staff, showing a simple rhythmic accompaniment with quarter notes.

Handwritten musical notation on a single staff, showing a simple melodic line with a few notes.

Handwritten musical notation on a single staff, featuring lyrics: *spergan morte, e so' pevche' sai da fou*. The notation includes a repeat sign and a key signature change.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and dynamic markings. The word *tutti* is written below the second measure.

Handwritten musical notation on a single staff, showing a simple melodic line with a few notes.

Handwritten musical notation on a single staff, showing a simple rhythmic accompaniment with quarter notes.

Handwritten musical notation on a single staff, showing a simple melodic line with a few notes.

Handwritten musical notation on a single staff, featuring lyrics: *te spergan morte, e so' pevcha*. The notation includes a key signature change and a repeat sign.

solo.

cove inuit - to sai da forte

spveggaw morte, e so' pevohe, sai da fou - - -

rit.

te, sai da fou - te, spaveyan morte, e ro' - seveke.

rit.

a cis' scivito vesti al

con del geni - tove il suo barbaro si go - ve

tutti.

e il can - doo della tua fe'

solo.

a ciò scritto vesti al cor del Geni -

tove il suo barba - vo vigo - ve, e il can -

don e il candor della - tua fe'. on capo

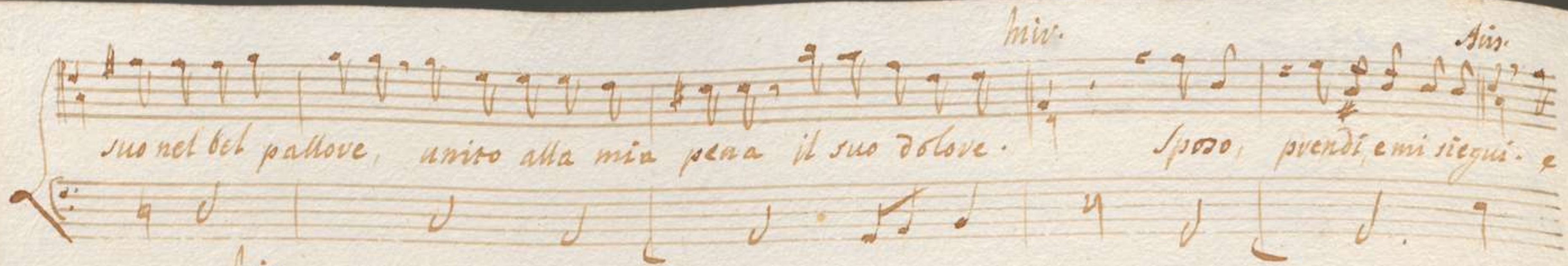
Stana. []

Assisteno solo, e poi invenera con spada ignuda alla mano.

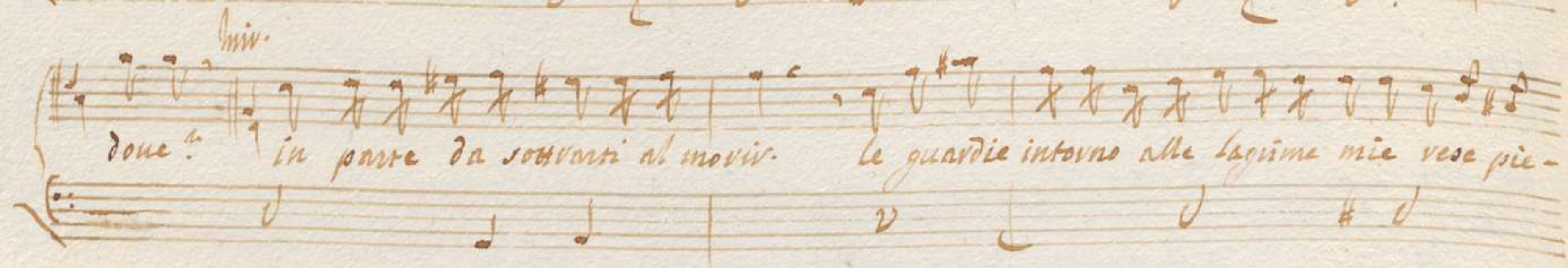
Ans. Sij forte mia virta, l'ultime prove cerco del tuo ca -

lor... ma, o Dei! invenera! qual incontro! qual vista? e' gran vimento veder del figlio

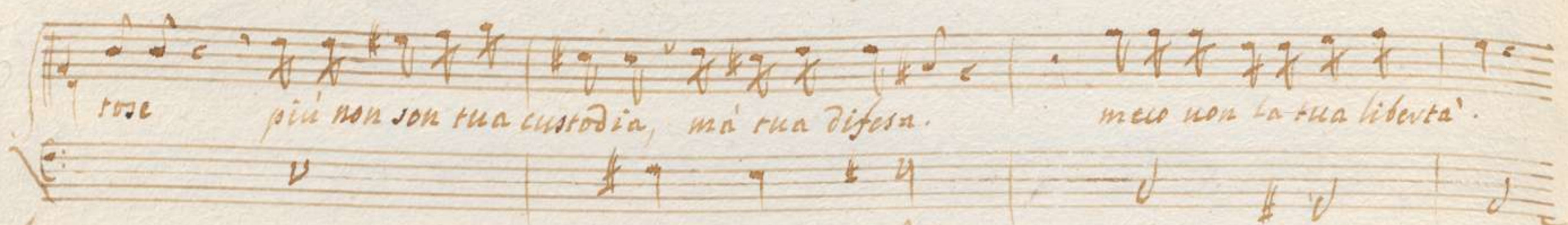
Mov. *Airs.*
suo nel bel paltove, unito alla mia pena il suo dolore. Sposo, prendi, e mi siegui. e



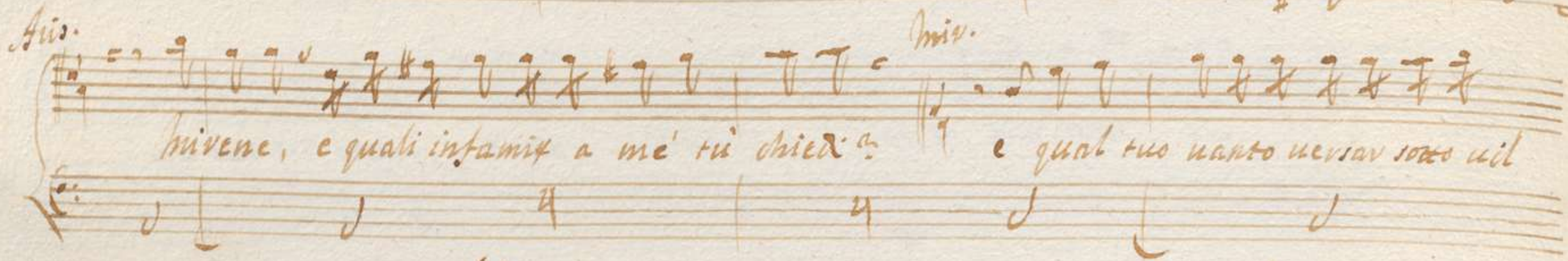
Mov.
dove? in parte da sovrarsi al morir. le guardie intorno alle lagrime mie rese pie-



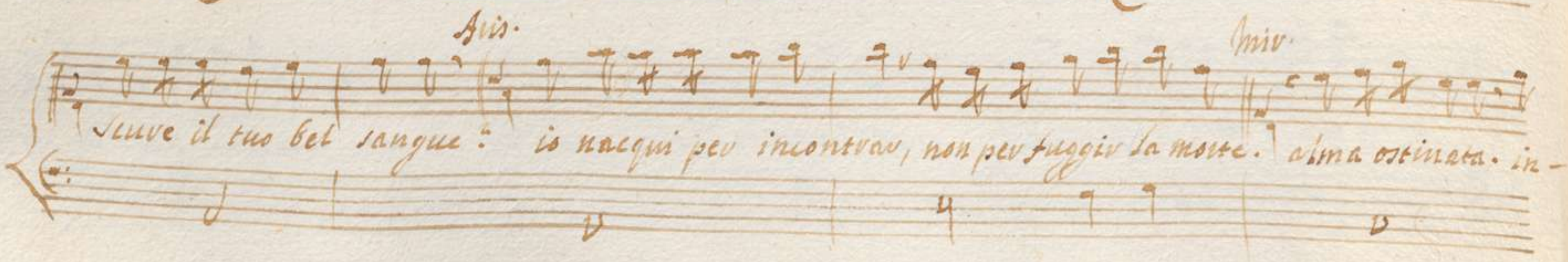
rose piu non son tua custodia, ma tua difesa. meo non la tua liberta'.



Airs. *Mov.*
vivere, e quali infamix a me' tu chied? e qual tuo uanto uersar sotto uil



Airs. *Mov.*
serue il tuo bel sangue? io nacqui per incontrar, non per fuggir la morte. alma ostinata. in-



And. *And.* *And.*
 tendo. non m'amasti giammai. o' - dio... spietato. il genitor te' uccide, e me' lo' sposo.

And. *And.*
 qual martirio vacvesci... ah' no' gia' chiaro neggo l'infedeltà. sempre fingesti. ed'

io. ah' ti credei. correre a morte; ma non veder gia' solo. ancor si

veve misciare il mio, col sangue tuo. men corvo... si si... ma no'...

deh' sposo mio... qual pena... tu dei morir? ma come! chi l'omni...

82273

cida. e perche mai non sento ne piu mente, o pensier... luce non veggo...

perde già il moro il cor... più non mi veggo.

And.

son vinto. e chi potrebbe più riserbar con...

tanya! il dolor di vivere di mia forza espugnator si versa. per inserbarla in

vita nuova in vita io serberommi. ov via si riprenda l'acciaio, si chiamano i cus-

todi, si disciolgano i ceppi, e fuor di queste tenebre si... ma qual delirio? e

quale detestabil basezza! vis' non fia mai - si fugga. S' idol mio non si min' nel suo de-

liquio; e solo di bella gloria in me viva il desio. Diva necessita' men porta - addio.



affettuoso.

solo

si pu - solo

anche arcondere, cave luci il lume ama

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and multiple beams.

A blank musical staff with a treble clef.

A blank musical staff with a bass clef.

Handwritten musical notation on a single staff, consisting of a series of eighth notes.

- sile, ne mirate ne mirate il mio dolor -

Handwritten musical notation on a single staff, consisting of a series of eighth notes.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and multiple beams.

f

A blank musical staff with a treble clef.

A blank musical staff with a bass clef.

Handwritten musical notation on a single staff, consisting of a series of quarter notes.

ne mirate il mio dolor.

Handwritten musical notation on a single staff, consisting of a series of quarter notes.

solo

si per - poco anche nascondere

cave lucis il lume amabile ne mi -



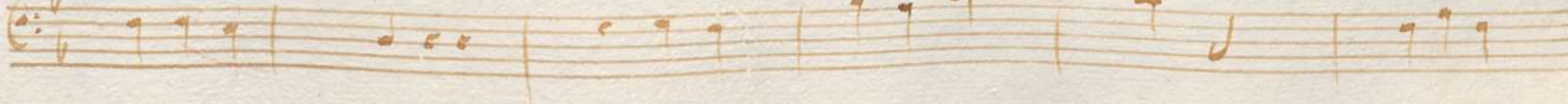
ante ne mirate il mio dolor



tutti



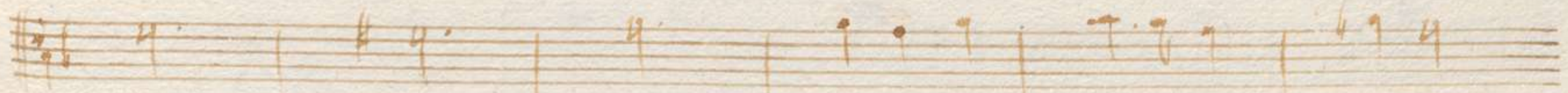
ne mirate il mio dolor.



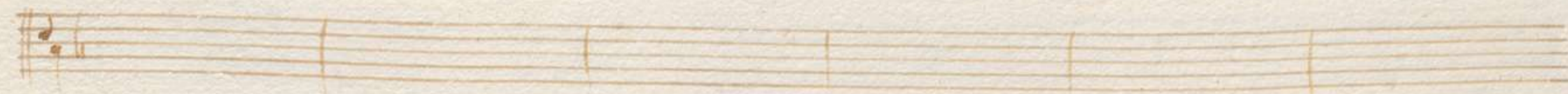
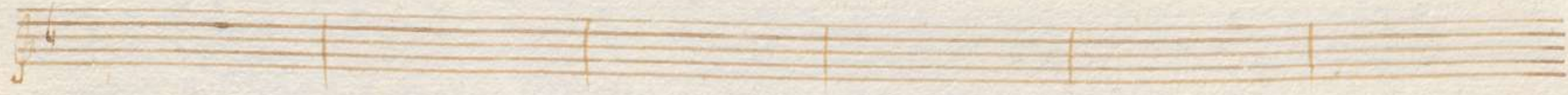
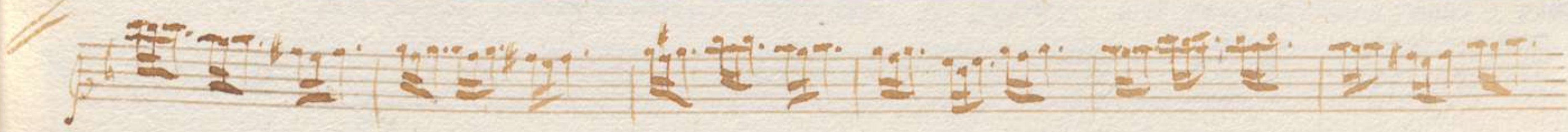
solo

poi u' aprite se uolte te per uen-

c



sol - - - *sopra il mio cenere qualche*



stilla sol d' amor



Handwritten musical notation on a five-line staff, featuring various notes and rests.

A blank five-line musical staff.

A blank five-line musical staff.

Handwritten musical notation on a five-line staff, consisting of several notes with stems.

qualche *nella* *sol d'umor* *2a. Capo.*

Handwritten musical notation on a five-line staff, with lyrics written above the notes.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

A blank five-line musical staff.

Alhime, qual cuve infere uirono a respiva; ma' come! sola del mio uiveve in

fosse il mio crudele qui mi m'abbandono? Ah! no... che fosse ti n'e' giro a morir.

si si. gia' neggio pronto il palco, i ministri, il ferro; e il sangue tanto cavo; gia'

pronto a bagnare il terren. fermate. il colpo due vittima richiede; accio' che in morte an-

cora la bella fe' ch'io gli serbaua in vita, seco si uegga in tra' gli Elisi unita.

adagio.

Se - induc co - nium fal - cio for - te tua - noi se - ce amo - ve in uita

solo

molte anco - molte anco - così - fava'

tutti.

molte anco - così - fava',

se - in due co - si - va

Handwritten musical notation on three staves, likely for piano accompaniment. The notation includes various note values, rests, and bar lines.

lac - cio for - te tua - noi se - ce amor - in vita, morte amor, morte an -
 Handwritten musical notation with lyrics on two staves. The lyrics are in Italian.

solo.
 Handwritten musical notation on a single staff, marked "solo".

Two empty musical staves.

cosi - fava, morte amor cosi -
 Handwritten musical notation with lyrics on two staves. The lyrics are in Italian.

f

f

an - gi a dom - ni equal - ta sov - re

Fa - va' anchi et - la

solo.

na - fen - ta, e due alme ancheu - niva'

e due alme anch' u - niva' Da Capo.

Scena V.

Lisandro travestito con habito di Soldato Sebano,
et Agea.

Agea. *Lis.*
 Det vudet heritor l'ultimo eccesso contro un figlio e già pronto. Al cor da

pare. nel mio, forse coraggio e sol riposta d'Avisten la salvezza. ov ov ue -

drar se pensiv già si dei d'amarmi, e d'ener mia. *Agg.* fortezza ag-

cinnga al tuo braccio enervier l'altra promessa d'ener mio sposo. *Lis.* ad'un destrier che corre

Aug. *Lis.*
è uopo non è di spron. ma, o' ksei, mi resta grave il timor per te. qual dubio, o'

cava! tanto da tuoi più fidi, congiurati a salvar meo t' evoc, puoi di me più se-

Aug.
meo: manne con mio. che il più fervido uoto io porgo in questo istante a pro' di

voi. qual sei generoso t' adopra. che allora che il piè' da minuiton qui siede, sol nel mio

non vitruenevai mercede.

Musical staff 1: Treble clef, 2/4 time signature, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes, some beamed together. The word *pia.* is written above the final measure.

Musical staff 2: Treble clef, 2/4 time signature, key signature of two sharps. The staff contains a series of eighth and sixteenth notes, some beamed together.

Musical staff 3: Treble clef, 2/4 time signature, key signature of two sharps. The staff contains a series of eighth and sixteenth notes, some beamed together.

Musical staff 4: Treble clef, 2/4 time signature, key signature of two sharps. The staff is mostly empty, with some faint markings.

Musical staff 5: Treble clef, 2/4 time signature, key signature of two sharps. The word *allegro.* is written above the first measure. The staff contains a series of eighth and sixteenth notes.

Musical staff 6: Treble clef, 2/4 time signature, key signature of two sharps. The word *for.* is written below the first measure. The staff contains a series of eighth and sixteenth notes, some beamed together.

Musical staff 7: Treble clef, 2/4 time signature, key signature of two sharps. The staff contains a series of eighth and sixteenth notes, some beamed together.

Musical staff 8: Treble clef, 2/4 time signature, key signature of two sharps. The word *solo.* is written above the final measure. The staff contains a series of eighth and sixteenth notes.

Musical staff 9: Treble clef, 2/4 time signature, key signature of two sharps. The staff is mostly empty, with some faint markings.

Musical staff 10: Treble clef, 2/4 time signature, key signature of two sharps. The words *come un ba -* are written below the final measure. The staff contains a series of eighth and sixteenth notes.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian and Russian. The score includes dynamic markings such as *pia.*, *tutti*, *solo*, and *mi ap-*. The lyrics are written in both languages, with the Russian text appearing below the Italian text.

pia.

tutti

solo

le - no in seno m'appai dol-ce spe-ranza

mi ap-

ру до-лея спе-ран

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and various rhythmic values. The lyrics are written below the staves: "solo e mi-con-so-la". The manuscript shows signs of age, including some ink bleed-through from the reverse side of the page.

pia. *for.*

solo

ma nel timo - ve il cor perdendo la costanza

perdendo la costan - za, o' mio, o' mio - sen -

no - la, perdendo la costan -

no - - - la . da Capo.

Scena. V. Lisandro solo

D'Epaminonda il fiero nota a me ben non era l'inumana fie-

zza, ne tant'empio il vedea. su la dimora non evadisce il mio impegno.

oue piu ombrose s'inalzan le boscaglie, inui s'unisca con Tebani seguaci il bando.

mio per salvare Aisren. siasi l'oggetto di far noto nel mondo l'atto di mia in-

tu, non la bassezza d'un odio vile. e appunto qual suol l'Agricoltove conno improvviso os-

salto di torbido torrente eugen riparo, per salvar la sua mente, tal d' Aristeno all' onorata

testa incontro al colpo indegno io riparo farò questo è l' impugno.

presto.

Speno i'al - za fuvence-un-tov -

vence

e spaven

to vedando all'armento,

par che non

di

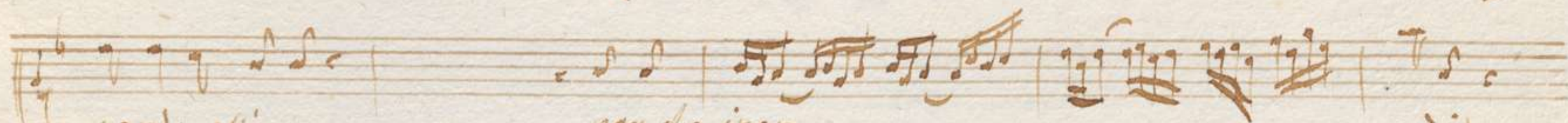
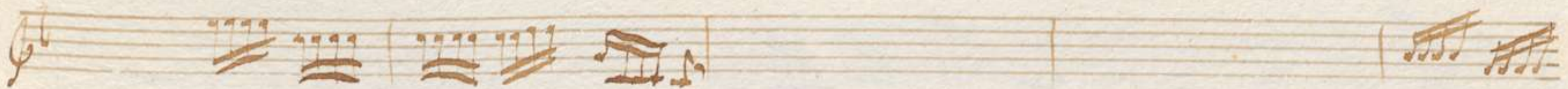
par che non - di gia il campo e il Pastor

Handwritten musical notation on three staves. The first two staves contain melodic lines with various rhythmic values and slurs. The third staff continues the melodic line with similar notation.

Handwritten musical notation on two staves. The lyrics "spesso s'al - za fuente - un - torrente" are written between the staves, aligned with the notes. The notation includes melodic lines and rhythmic markings.

Handwritten musical notation on three staves. The first two staves show more complex rhythmic patterns and melodic lines. The third staff continues the notation with similar complexity.

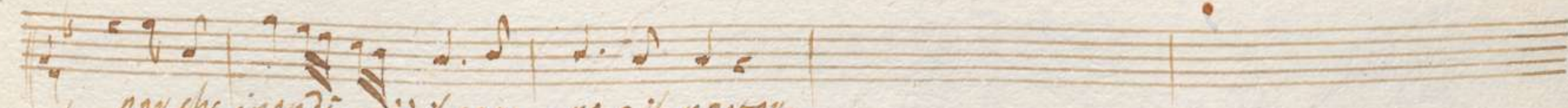
Handwritten musical notation on two staves. The lyrics "e spauer" and "to ve" are written between the staves, aligned with the notes. The notation includes melodic lines and rhythmic markings.



cando all'amento,

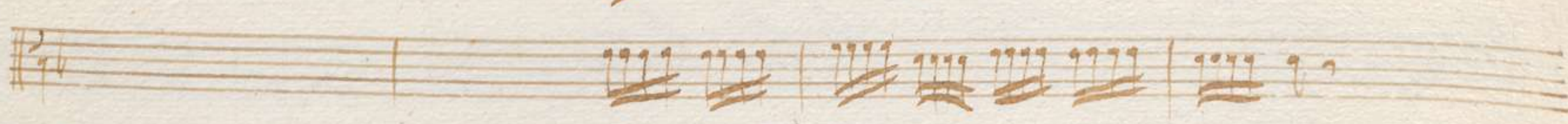
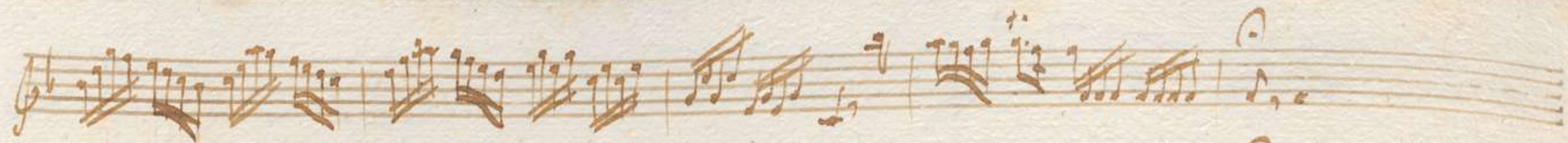
par che inon

- di



par che inondi. già il cam - po, e il pastov.





ma' se

ma - ni ualenti - ed - ac - uota

argiu for -

Handwritten musical notation on three staves. The top two staves use treble clefs, and the bottom staff uses a bass clef. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical notation with lyrics. The lyrics are written in a cursive hand below the notes.

te fan tosto al periglio

Handwritten musical notation on three staves. The notation is dense with many notes, often grouped with slurs, indicating a fast or complex passage.

Handwritten musical notation with lyrics. The lyrics are written in a cursive hand below the notes.

con pronto con-Aglio - danno - ve - no dell' onde al su -

100

danno ve-no dell' onde al furor. Va Capo.

Scena .VII.

Stanza di riposo con sedia d'appoggio
Erminonda solo, e poi Aristeno
fra Guardia.

Handwritten musical notation for the first three staves. The first two staves are in treble clef with a common time signature (C). The third staff is in bass clef with a common time signature (C). The notation includes various note values such as quarter notes, eighth notes, and rests.

Era.

Handwritten musical notation for the vocal line, starting with a treble clef and a common time signature. The melody is written with various note values and includes some ornaments.

O' d'un Padre infelice, stanna suentata, e non piu' udito esempio!

Handwritten musical notation for the first bass line, starting with a bass clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation for the second bass line, starting with a bass clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation for the third bass line, starting with a bass clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation for the fourth bass line, starting with a bass clef and a common time signature. The notation includes various note values and rests.

Handwritten musical notation for the vocal line, starting with a treble clef and a common time signature. The melody is written with various note values and includes some ornaments.

Lacero ho' il colpo te - nezza; e puve nell' austero mio ciglio, apparir dene d'un giudice imor

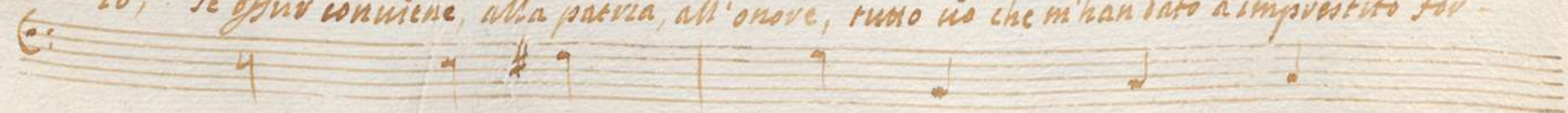
Handwritten musical notation for the final bass line, starting with a bass clef and a common time signature. The notation includes various note values and rests.



voto, l'alta sovranità; so' che al mio sangue il suo diritto usurpo. mi che mai far pos-



io, se offir conviene, alla patria, all'onore, tutto ciò che m'han dato a investito for-



Handwritten musical score for the first system, consisting of four staves. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

runa, o' in dono il Fato. ma il figlio vien. conueni pria che mora uedermi. a te mio

Handwritten musical score for the second system, consisting of four staves. The notation continues from the first system, featuring similar rhythmic patterns and melodic lines.

come. ultima prova e' questa al tuo ualore. sian le guardie in disparte.

Handwritten musical score for the third system, consisting of two staves. The notation concludes the piece with final notes and rests.

Avis.

Signor, giudice, Padre, ecco al fin pur pietoso pria di morir mi concedesti il

dono di rivedersi. ov se' morvo felice, se in quest ultimo addio / pria detestando il grave error con-

è pa.

nesso / di baciav la tua man mi fia concesso. temerario pensier. chi è veo di morte non

Avis.

de' tal speme auei / alma sij forte. in quella io sol puerando baciavo di tua gius.

Era.

Avis

ritia inconvolto esemplar. poteva ben questo dal labro tuo vestav invecchiato.

Era.

come! l'esseu pronto al castigo non minova il fallor? fin che tu vivi, non minova la colpa

Avis.

Ah' genitore, fin qui basti il vigor. pochi momenti m'avanzano di

vita; a questi almeno qualche pietà concedi; e se quel dono di' ultimo da te

chiedo dar non mi vuoi; io me lo tolgo; e dica questo innocente bacio che a forza da tua man furtivo im-

ploro, che il mio morir nella tua destra adoro. *Epn.* / già uacilla il mio cor. *Ais.* / l'impeto appena

questo sol fatto almeno condona in me. *Epn.* / e a tale audir t'annanzi? non sei tu qualche spregia-

vasti? io quello. *Ais.* / chi il mio cenno spregio? *Epn.* / negar non posso. *Ais.* / chi puono con li-

sandro e' uero. *Ais.* / e al fine chi per ranni delimi *Epn.* / già dee morire? *Ais.* / e che morra'.

ma prima, ch'egli corra al supplio al tuo piede prostrato in umil voce l'ultimo addio ti

lascia, e così dice. *Adve,* ommai quella vita che mi desti col

sangue; ecco col sangue pur ti vitorno; e ben dirai ch'è tuo, quando dalle mie

vene spogando suona ei ti dirà pentito, che morto almeno al figlio tuo per-

doni, e per pietate un sospir sol gli doni. *Cra.* piu non posso. son

ninto. In un breue istante il giudice che parla, e vesti il Padre. figlio; se si mio

figlio, tua le braccia mi stvingo. parte tu sei di me negar nol pono. se la patria con-

danna il tuo delitto, in me scusa il rigore; e questo pianto, ch'e' il piu' tenero u-

mou che serbo al core, sia il uero testimon del mio dolore. ^{Avis.} Lagrime così care vasciuga.

si mio heritor; Ai queste nell'estrema agonia; per consolarmi una sola ne basta.

or lieto io move, l'ambo d'esempio a Tebe noi vestevem; tu d'incontro, e giusto;

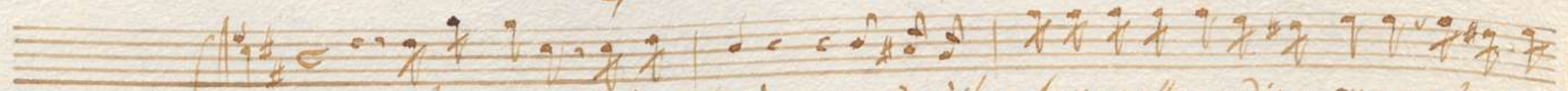
io d'inviperido, e forte. e così entrambo godvem di nostra sorte; tu famoso vivendo, io in

cra.
nimo in morte. si magnanimi sensi mi fan gioia al dolor di nuovo o' cavo,

al mio petto ti stringo; e questo bacio che nella fronte tua dolente imprimo, e

Aris
quanto io dar mai posso alla mia tenevzza, e al tuo fallive. quando lieto già son uado a morire.

Scena VIII. Epaminonda solo



O' coraggio! o' ualor: grande e' il conforto nella perdita sua, se a me sol



questa ceto mi fa' di tua uirtute, o' figlio. ma gia' che tutto al fine ho' donato al do-

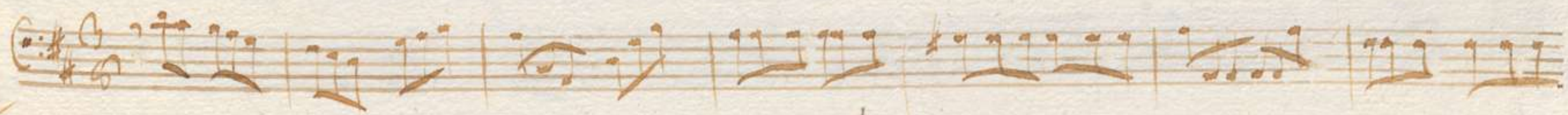


uere; anche all'amore cio' che deggio si dia. ciascuna viceua in tanto, uno d'intrepi-



dezza, e l'altro il pianto.





Prima cantante - vo

La gloria est - doueur; e pos - sia io pian - gevo - e pos - sia io pian - ge

vo - l'ama - fi - glio,

Handwritten musical score for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings.

prima contentevò la glo-ria col douer; e poscia io piangevò'

Handwritten musical score for the second system, featuring a vocal line with lyrics and a piano accompaniment line.

Handwritten musical score for the third system, consisting of a single staff with musical notation.

Handwritten musical score for the fourth system, consisting of a single staff with musical notation.

Handwritten musical score for the fifth system, consisting of a single staff with musical notation.

Handwritten musical score for the sixth system, featuring a vocal line with lyrics and a piano accompaniment line.

L'ama - to - figlio, e poscia io piangevò', L'ama - to -

Handwritten musical score for the seventh system, featuring a vocal line with lyrics and a piano accompaniment line.



si - glio.



Cori a' unscun da -

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with various note values and rests.

vo' senza uiltà temer - ciò che il mio cor non può - - - porre in pe-ri-glio,

Handwritten musical notation on a single staff with a bass clef, corresponding to the lyrics above. It features a key signature of one sharp and various note values.

Handwritten musical notation on a single staff with a treble clef, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff with a treble clef, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff with a treble clef, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff with a treble clef, continuing the piece with various note values and rests.

così a' ciascun darò, senza uiltà re-

Handwritten musical notation on a single staff with a bass clef, corresponding to the lyrics above. It features a key signature of one sharp and various note values.

meu ciò che il mio onor non può ciò che il mio onor non può

porve in - pa - ri - glio - da Capo.

Handwritten musical notation on four staves. The notation includes various note values, rests, and dynamic markings. The word "adagio" is written in cursive on the second staff. The music is written in a single system across four staves.

adagio.

Handwritten musical notation on four staves. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across four staves.

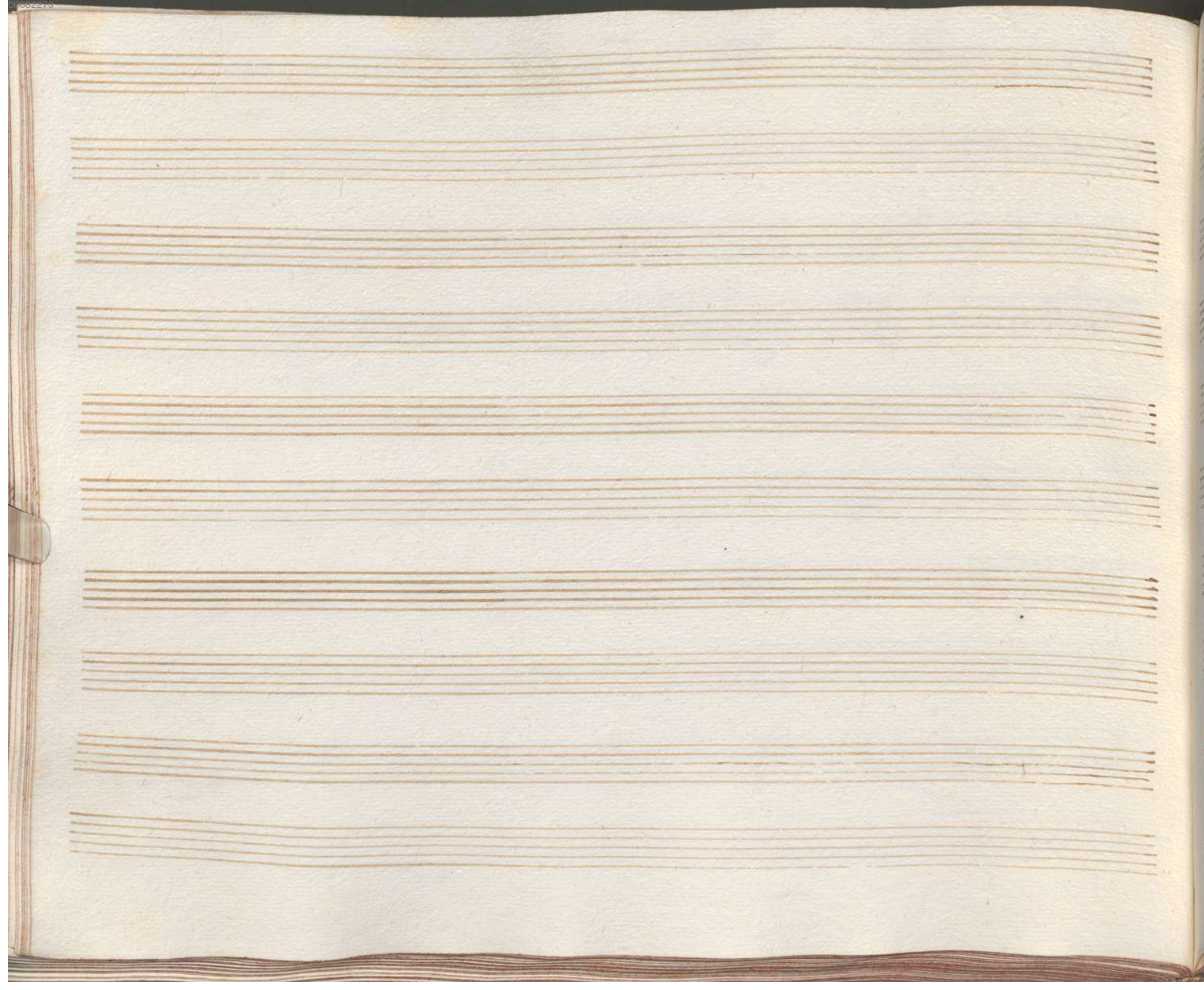
Four empty musical staves at the bottom of the page.

Handwritten musical notation on four 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 sharp (F#). The music is written in a cursive, historical style. There are several measures of music, including a double bar line with repeat dots. The notation is dense and fills most of the staff space.

Handwritten musical notation on four staves. This section continues the musical piece. The notation is consistent with the first section, featuring a treble clef and a key signature of one sharp. The music is written in a cursive, historical style. There are several measures of music, including a double bar line with repeat dots. The notation is dense and fills most of the staff space.

Handwritten musical notation on four staves. The notation includes various notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures, with some notes beamed together. The second and third staves continue the melodic line with similar notation. The fourth staff features a more complex rhythmic pattern with some notes beamed together. The notation is written in brown ink on aged, yellowed paper.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are completely blank and contain no musical notation.



Scena IX.

Aristeno incatenato con seguito di Soldati
e Popolo



Sebani, eccomi innante d' Esaminonda il figlio. a chi non

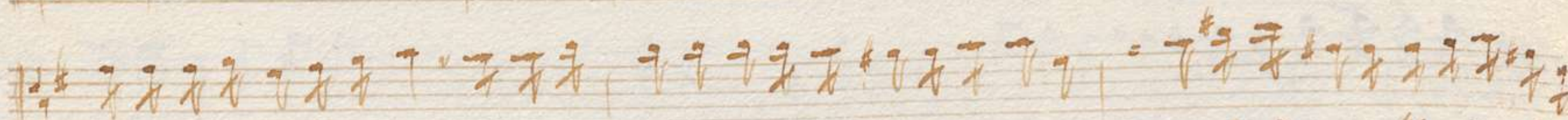
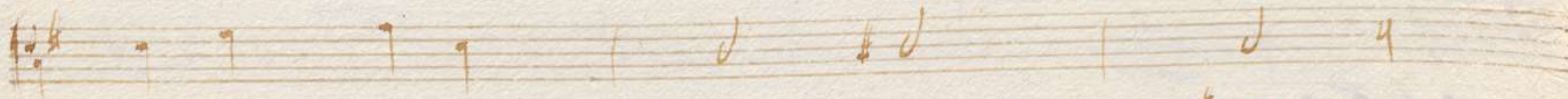


cura nella Patria il comando; il mio castigo faccio canni in oprar. pensate voi se questa

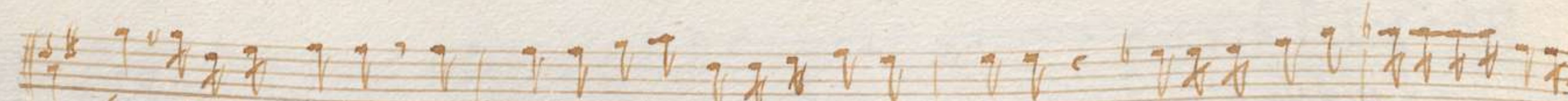
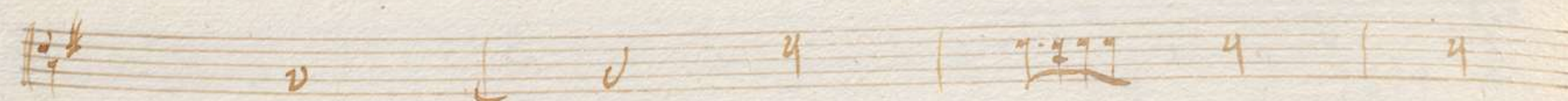
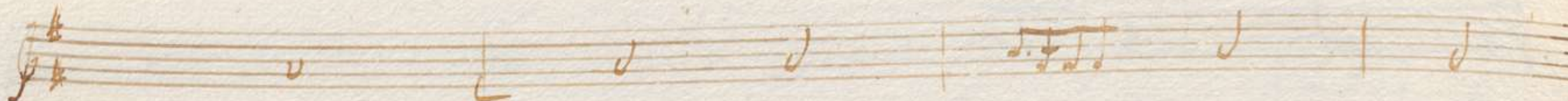
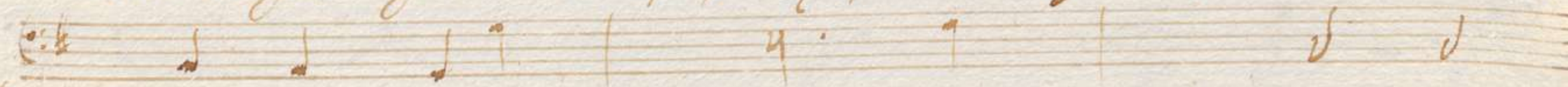
man che tante palme vacotte, e n' si' un pena esposta, sol per disubidir; vis' ch' annoverrebbe

d' altri, in mezzo minor, se trasgredime del Senato le leggi. ah' dal mio sento

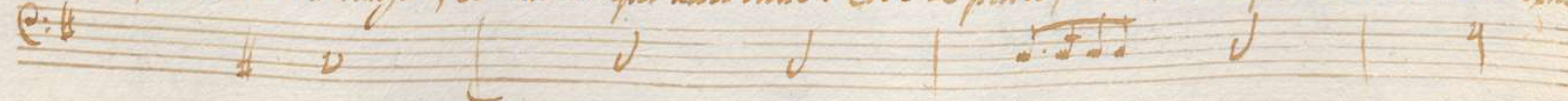
l'esemplar n' apprendete. ov quel che solo obieggo da noi ultimo dono; e' quello a non rasciar d' un



Adde il ben giusto rigon, se à morte espona senza pietade un figlio; anzi adovate l'innuoto. fojo in



Lui; che in onca al sangue, ei ben compiv uost tunc d'Evoc le parti; indi se poi uolere dare al canore



Handwritten musical score for the first system, consisting of four staves with notes and rests.

mie qualche tributo, spargeremi un-sospir, ch'io no' rifiuto.

Handwritten musical score for the second system, consisting of two staves with notes and rests.

Scena 4.

Lisandro, e sudetto.

Lisan.

Handwritten musical score for the third system, featuring a vocal line and a basso continuo line with lyrics.

Fermate, o' la' si barbava mercede dona Tebe al piu grande de suoi Campioni!

Avis.

Handwritten musical score for the fourth system, featuring a vocal line and a basso continuo line with lyrics.

o' Sei! (che mirate occhi miei!) qualche di sparta il souvan Duce ei

vinse, per trofeo di sue palme delle lasciar consignar suono a' terra l'anovata sua testa?

Avis

quini Lisandro! e qual vicenda e' questa! e che! si vili siete che dal delveto in-

giusto d'un ampio heritore, il valor vostro neghittoso non anche un figlio ha colto?

Avis.

da un labro oscil del' quali sensi ascolto? ma se non n'e' riva'usi chi a favor dell'e.

voe l'audir risuegli, io quel sono. Lisandro io sono. quello, per cui Avis.

reno al fatal colpo si corve. non già qualun vedere vostro nemico son; poche com-

pagni vi negga al mio pensier. via che si tarda! frangere del suo piè quei lacci indegni; a-

ciò la patria vostra del suo gran difensor non vecci puia. Coro.

A handwritten musical score consisting of ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and bar lines. The subsequent staves continue the piece, with some staves showing more complex rhythmic patterns and some ending with repeat signs.

Invangami i Ceppi ed Aristen che uiva, ed Aristen, ed Aristen che uiva.

A single staff of handwritten musical notation in brown ink, continuing the piece from the text above. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. The notation includes various note values and rests, ending with a double bar line.

Ain.

Sebani, e che mi fate! e' questo forse l'esemplar che vi porge il mio castigo!

e' questo l'abbidiv! questa e' la fede che alla patria si deve! e noi rubelli per mia cagion sa-

rete! ah' no! che questo non savà mai. e tu Lisandro vieni per salvarmi non

già, ma per vedermi duplicar nelle colpe; ov lascia in pace questo popol fedele; e a te sol

basti, ch' obliar mi facesti ciò che al Padre dovea, senza che aggiungi nuovo delitto in me.

Lis.

Aris.

per un pensiero non ha luogo il mio core. a un cuido padre tornav un figlio; e a me l'onor. ma in

mano all' impegno t'accingi. ovvia ministri vitornate al mio pie' l'aspe vitorte. il

colpo accelerare. il collo inchino; il capo mio troncate. *Lis.* fin che Lisandro

Aris. mine Aristen non marva. e a tanto avvia la nostra infedeltà

Coro di Popsolo



A handwritten musical score consisting of ten staves. The notation is in brown ink on aged paper. The first two staves begin with a treble clef and a key signature of one flat. The music features a variety of note values, including minims, crotchets, and quavers, often grouped with beams and slurs. Bar lines are clearly marked throughout the piece.

L' Evoc che uia, che uia L' Evoc che uia che uia.

A single staff of handwritten musical notation corresponding to the lyrics above. It begins with a treble clef and a key signature of one flat. The notes are written in brown ink and include slurs and beams.

Aris.

Disleati tornate i lacci al piede. io uo' morir. rifiuto l'indegna liberta'.

Lis.

uita non bramo, ch'è un infamia al mio onor. Debe la chiede peche ella è sua, non già più sua.

Aris.

Lis.

di questa ne dispon solo il Padre. e uer; ma allora ch'ei tiranno non è

tu più che tenti morir; uivrai più grande. andianna; e cedi al comune voler.

Aris.

già che non lice contraddir così inerte; e che porrebbe il mio inutile sforzo, dar più &

raglia al popolan tumulto; reco uervo Lisandro; mio la innante del Senato io div

pona e la tua colpa, e l'innocenza mia: ne uo' che il Padre ueda, che per serbarmi in

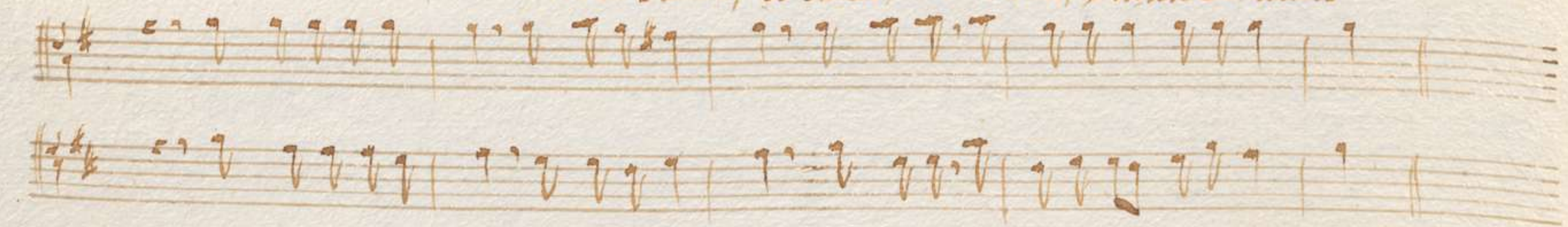
uita il popolo sedusi. ova vien meco; che poi le tue difese saran le colpe

mie, senza che tebe a tua uiltà l'asciua. Coro di Popolo.





si salui e uiva, si salui, si salui, e uiva e - uiva.



A nostro difensor si salui, e uiva, si salui, si salui e uiva, e uiva.



And.

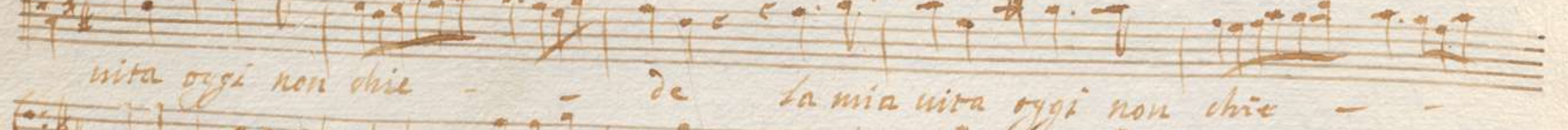
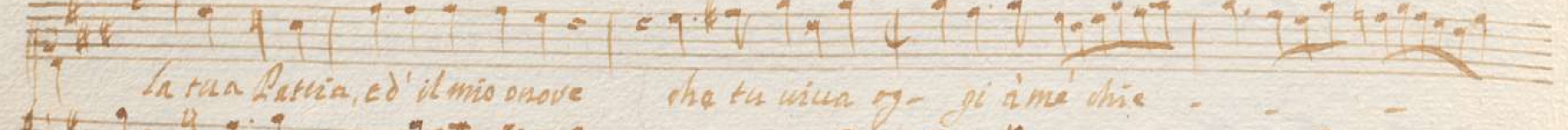
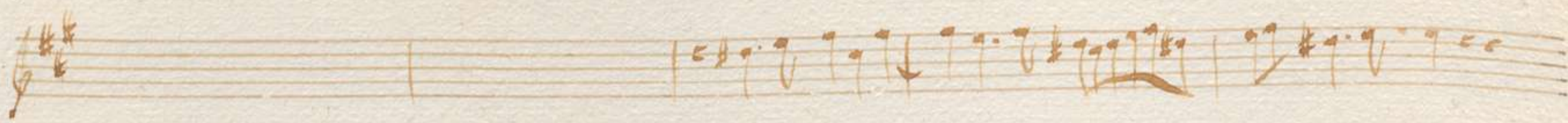
La tua Patria, ed il mio onore che tu viva og - gi a me chie - de

Alleno.

La Giustizia, ed il mio onore la mia

che tu viva og - gi a me chie - de la tua vita og -

vita oggi non chie - de, la mia vita oggi non



de, la tua vita og - gi a me' chiede, og - gi a - me - chie - da.

- de, la mia vita oggi non chie - da

non si de - ne al - suo amore cosi' ban - ba

l'ubbidire al genitore fia - per me, fia - per me la

va mezza de,

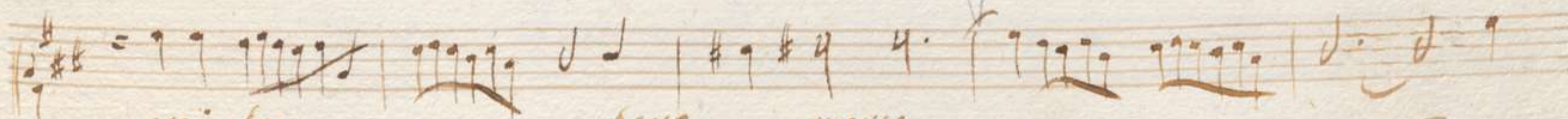
sol mezza de,



non si deve al tuo valore



l'ubbidì - ve al - genitore fia -

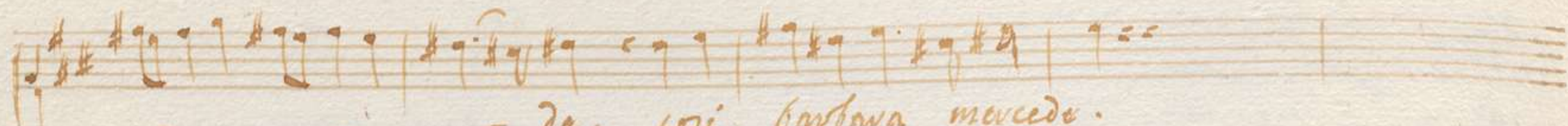


così bar - bava mezza

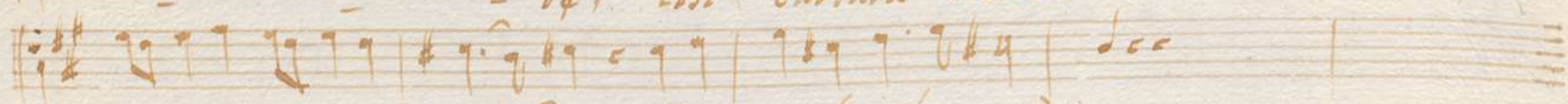


- per me fia - per me la sol mezza -





- de, così barbara mercede.



- de, fia per me la sol mercede.



Scena XI.

Epaminonda solo.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

non n'è piu ardua impresa che ricoprir gli affetti. io la sentai. l'ottenni.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

è uen; ma' troppo nell'interno me soffre strazio il mio cor. già l'immorta de -

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures with notes and rests.

Handwritten musical score for the first system. It consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clefs). The fourth staff contains the vocal line with lyrics. The fifth staff is the piano accompaniment (bass clef).

- uero adempto uera. già il fatal colpo la carnefice mano aura uibrato sopra il figlio in te

Handwritten musical score for the second system. It consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clefs). The fourth staff contains the vocal line with lyrics. The fifth staff is the piano accompaniment (bass clef).

lice. Ah! quante, e quante lagrime dolose costar mi deve il suo bel

sangue. o' Tebe, dulce mi festi, o' - bio, perchè donassi da me stesso il mio

nammi, il piu' gentile delle viscere mie. o' quanto costa al mio cu' tale o -

no; Debani illustri se di me più pietosi almon noi siete, pria dite chi io fui

giusto, indi piangere.

pin.

ad libitum

Salvav se non po-

resti - il figlio mio, dal cor paterno amor, dal cor paterno amor fuggi fuggi et inno-

for. *pin.*

salvare se non po-tes-ti - il figlio mio dal

con paterno amor, dal con paterno amor fuggi, et-inno-la, fuggi fuggi et-inno-



for.

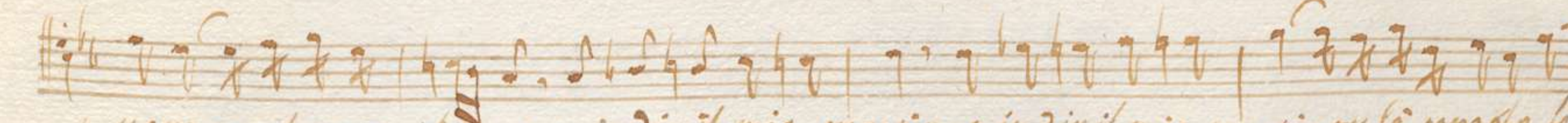


pia.

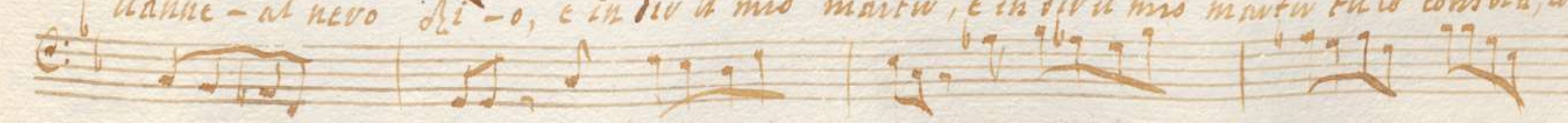


la.

ad' aspectum sui



uane - at nevo di - o, e in diu il mio martir, e in diu il mio martir tu lo consola, lo con



A handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The music consists of various note values, including eighth and sixteenth notes, often beamed together. There are several slurs and dynamic markings. The lyrics are written in Italian and are interspersed between the staves.

for.
so
In, lo' consola,
in dir il mio martirio tu lo' consola, lo' conso-

La, lo' consola. dal capo.

Scena XII. Mivene, Epaminonda, e poi Pelopida.

Mivene. Barbaro co; brami di piu' giu' tua tua condelta s'adempe. in alta.

Epa. lori sul cenere del mio sposo, ch'e' pur tuo sangue. ah - tardi, mia barbara van-

Pelo. *Epa.* *Pelo.* *Epa.*
viso. Epaminonda... Pelopida... il tuo figlio... intendo; intendo; già mori uale-

Miv. *Pelo.* *Epa.* *Pelo.*
voso sotto il colpo fatal. misero sposo. no; t'inganni. m'inganno; salvo agli

Epa. *Miv.*
vive. ei vive! qual fellonia! quant mai nouello errore debello' sua uirtu'! ves-

Epa.
pira o' cove. parla. chi tanto oso! forse non sono de' Tebani piu' il nome! forse piu' Epami-

Pelo.
nonda! e come! e donde si il mio cenno sprezzato! l'autorita' tradita! il popolo, Signor, l'onore inuiso.

Scena Ultima.

Aristeneo, Lisandro, Augea, Popolo, Antigie,
e. indeni.

The first part of the musical score consists of six staves. The top staff is a treble clef with a 3/4 time signature, containing a melodic line with various note values and rests. The second staff is also a treble clef with a 4/4 time signature, featuring a simpler melodic line. The third and fourth staves are bass clefs with a 4/4 time signature, likely representing a keyboard accompaniment with a steady rhythmic pattern. The fifth and sixth staves are also bass clefs with a 4/4 time signature, continuing the accompaniment.

Allegro

The second part of the musical score includes lyrics and a chorus section. The lyrics are written above the notes: "Viva, viva il difensore della Patria, e del suo onor, viva, viva". Below the notes, the text "Coro di Popolo" is written. The music is in a treble clef with a 4/4 time signature, featuring a rhythmic accompaniment of eighth and sixteenth notes.

A handwritten musical score consisting of ten staves. The top staff contains a melodic line with various note values and rests. The subsequent staves contain rhythmic accompaniment, primarily using quarter and eighth notes. The notation is in brown ink on aged paper.

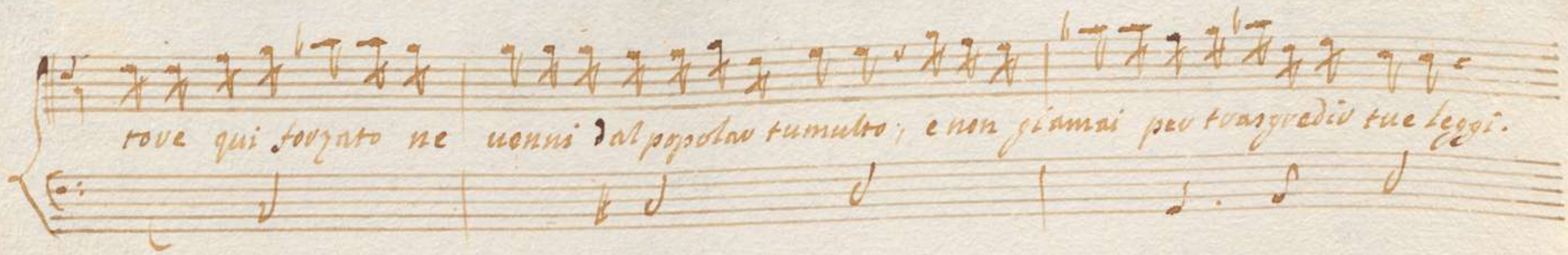
nima nima il difensore della Patria, e del suo onor. al suo

A single staff of handwritten musical notation in brown ink, corresponding to the lyrics above. It features a series of rhythmic notes, including quarter and eighth notes, with some rests.

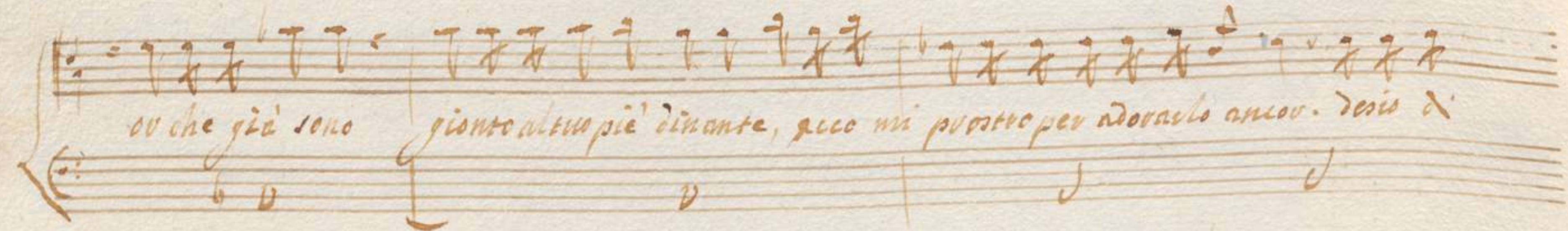
The musical score is written on ten staves. The first two staves contain instrumental notation. The third staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves in Italian. The text includes:

gloria il nostro il nostro evvov
 di gloria il
 giusto difen - sove sia di glo - - via il nostro evvov al suo

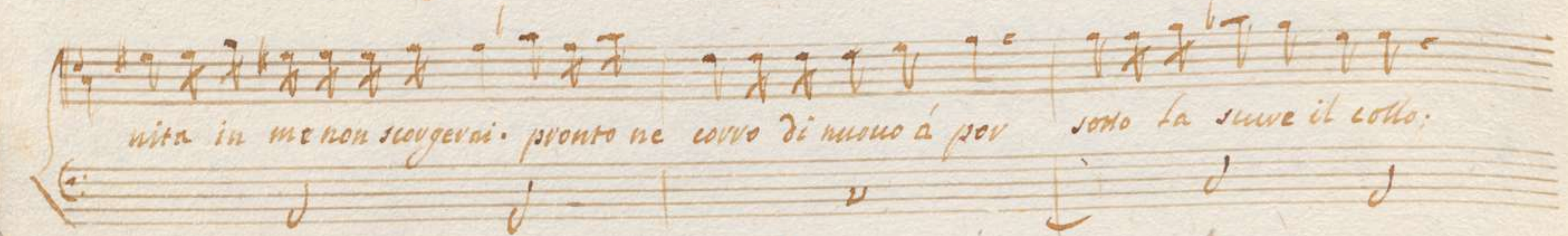
giusto difen- - sove sin di glo - - ria il nostro il nostro error. Da Capo.



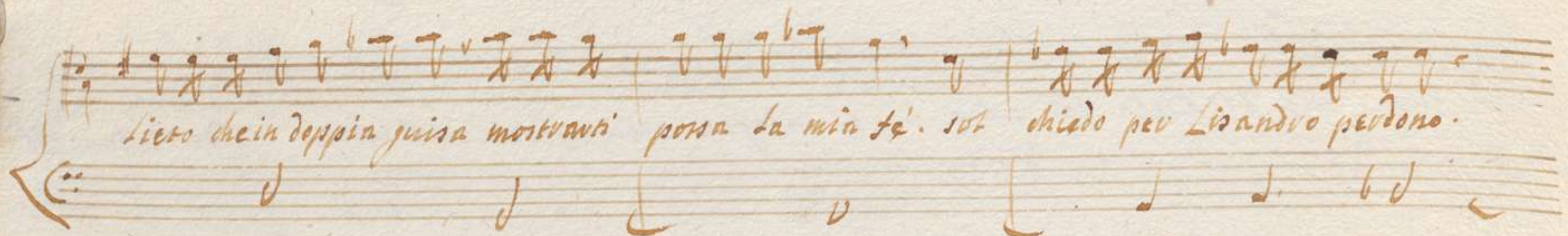
tove qui forzato ne uenni dal popolao tumulto, e non giamai per trasgredir tue leggi.



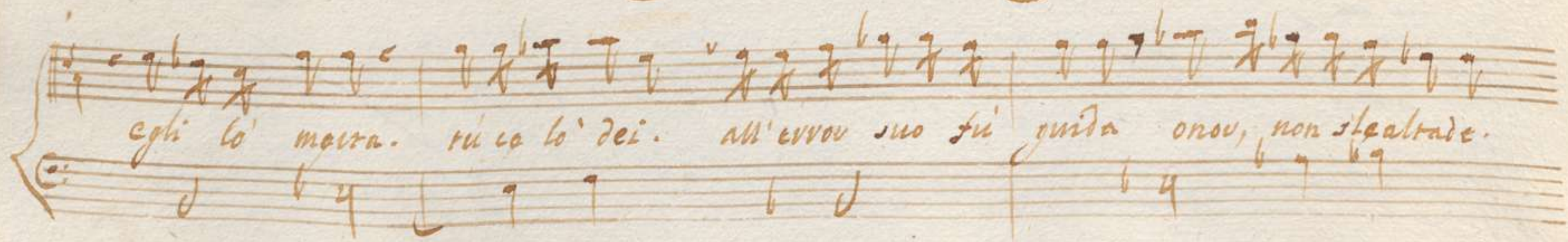
ov che già sono gionto al tuo pie' dinante, ecco mi prostro per adorarlo amou. desio di



nita in me non scogevai. pronto ne corvo di nuovo a per sono la suve il collo;



lieto che in deppia guisa mostranti possa la mia fe'. so' chiedo per Lisandro perdono.



egli lo' merita. tu ce lo' dei. all'errou suo fui guida onou, non ste altrade.

un si bel dono m'addolciva quest'ultimo momento; altro non chiedo, e us' a' mo-

- vir contento. / quai tumulto ho nel core! ma il nemico Lisandro... io tal se

sui or piu' tale non sono. amico a' Tebe, in Tebe io vengo. e io che a lei gia

spazza nel Castello usuppo' del suo divieto ecco ritorno, e poi con quello ancora dell' amir

tade il dono. a me la Patria die' l'arbitrio assoluto e di guerra, e di pace.

all'opra mia alio ad Epaminonda ou non si chiede, che il viver d'Assen sol per mercede.

o'inaspettata gioia! o' cara sorte! generoso Spartan. l'atto fa-

- moso piu' che d'amor di Radve ha in me' possanza. giusto abbastanza io fui; esser piu'

tale mi sona di vosou non gia' di lode. gia' che di tua uscu vinto gia'

sono, a te' il mio figlio, et alla patria io dono. sorgi Asseneno. deus alla

partiva, a Lisandro il vinco tuo; a cui la figlia ov sia sposa qual già premisi

pria che nemico si fure; e se in un veo perdema un figlio, ov nel suo grave ev-

vove due ne ritrouo; e con eguale affetto ambo gl'abbraccio, e me gli stringo al petto



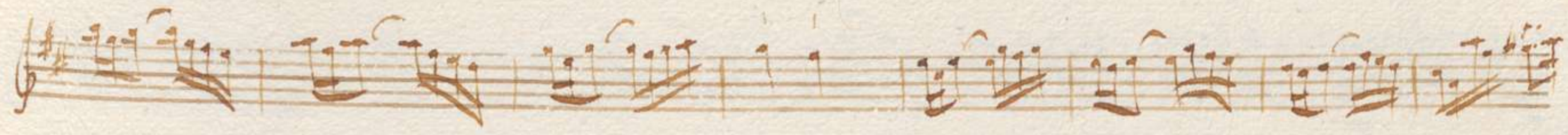


allegro

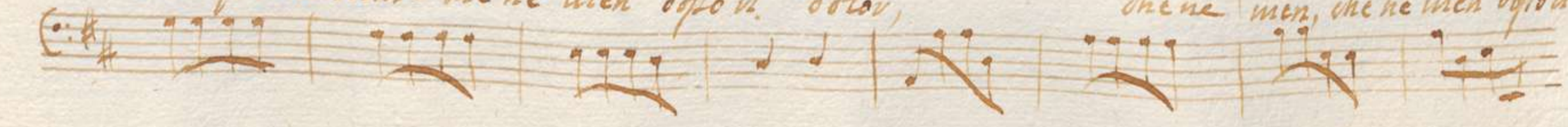
E' piu'



lento



l'avo quel contento che ne vien dopo il dolor, che ne vien, che ne vien dopo il d



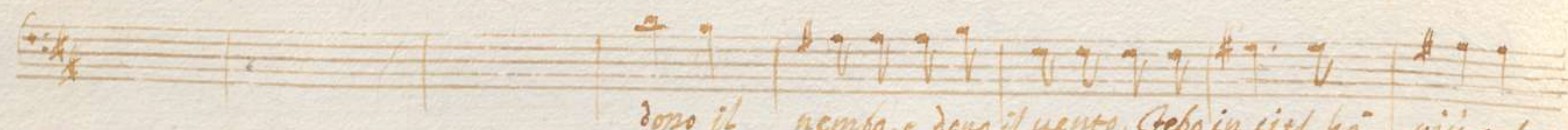
Handwritten musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The paper is aged and yellowed.

Handwritten musical score for a vocal line with Italian lyrics. The lyrics are: *lou, e' piu' loro quel contento che ne vien dopo il do -*

The first six staves of the manuscript contain a complex musical score. The notation is written in brown ink on aged paper. It begins with a treble clef and a key signature of one sharp (F#). The music consists of several staves of notes, including eighth and sixteenth notes, many of which are beamed together. There are also some rests and longer note values. The overall style is characteristic of 18th or 19th-century handwritten musical notation.

lov, che ne vien che ne vien dopo il dolor dopo il dolor.

The seventh staff continues the musical piece. It starts with a treble clef and a key signature of one sharp. The notation includes eighth and sixteenth notes, some beamed together, and rests. The handwriting remains consistent with the rest of the page.



dopo il nembo, e dopo il vento, Cebo in ciel ha piu splen-



do, febo in ciel ha piu' splendor,

dopo il nembo, e dopo il vento febo in

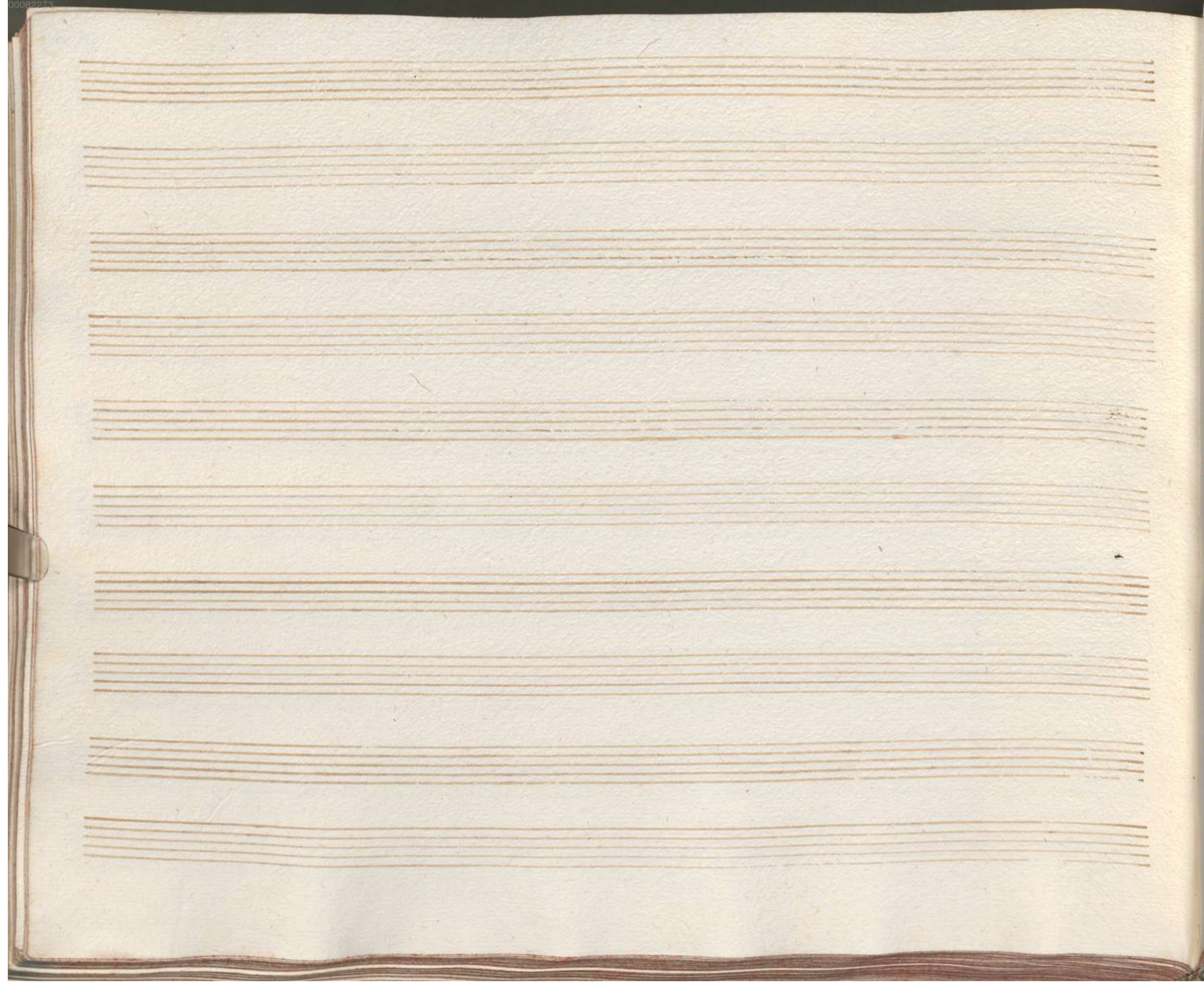


ciel hä piü' splendor, febo in ciel, febo in ciel hä piü' splendor. da capo

This image shows a page from a music manuscript book, numbered 190 in the top right corner. The page is filled with ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some minor stains and a wavy edge at the bottom. The staves are completely blank, with no notes or markings. The binding of the book is visible on the right edge.

This image shows a page from an antique music manuscript book. The page is filled with ten blank musical staves, each consisting of five horizontal red lines. The paper is aged and yellowed, with some minor foxing and wear. The staves are arranged vertically, with a small metal fastener visible on the left edge. There is no musical notation or text on the page.

This image shows a page from a music manuscript book, featuring ten blank musical staves. Each staff is composed of five horizontal lines, drawn in a light brown or tan ink. The staves are arranged vertically, with a small gap between each one. The paper is aged and has a slightly yellowish tint. In the top right corner, there is a small, hand-drawn square box containing the number '194'. The left edge of the page shows the binding of the book, and the right edge shows a metal fastener or clip.





This image shows a page from an antique music manuscript book. The page is filled with ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and yellowed, with some minor stains and a small dark spot near the bottom right corner. The left edge of the page shows the binding of the book.

Trombe e Violini

A musical staff in G major and 3/4 time, containing a melodic line with a trill at the end.

Trombe e Violini

A musical staff in G major and 3/4 time, containing a melodic line with a trill at the end.

La Fama.

A musical staff in G major and 3/4 time, containing a melodic line with a trill at the end.

Per queste vie Trombe-festive, suono giocondo mandate intorno nel mio apparir

A musical staff in G major and 3/4 time, containing a melodic line with a trill at the end.

Bassi e Timpani

A musical staff in G major and 3/4 time, containing a rhythmic accompaniment.

A musical staff in G major and 3/4 time, containing a rhythmic accompaniment.

A musical staff in G major and 3/4 time, containing a rhythmic accompaniment.

suono giocondo, mandate intorno, mandate intorno nel mio apparir

A musical staff in G major and 3/4 time, containing a rhythmic accompaniment.

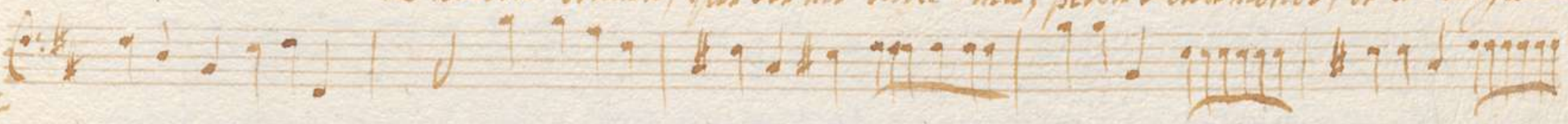
A musical staff in G major and 3/4 time, containing a rhythmic accompaniment.

che accesa brama, qui sol mi-

brama, pochi odai il mondo, di si-bel giorno, di si-bel giorno l'altro gioir



che accesa brama, qui se' mi chia - ma, perch' o - da il mondo, di si - bel giorno



di si bel giorno l'altro gioio . Da Capo.





Pini d'ogni albero famoso in questo giorno, spiega deggio il mio uolo; non già per vino -



non d'Epaminonda la uirtute, e il ualor; che de fuggiti scolti e uascosi uopo non



ho; per illustrommi il uoido. basta che in ogni lido, oggi tauri e cheg.



già col mio rimbalzo, del gran nauaro. oglio le grandezza il contento; con cui del reat



parto ne celebra il gran osuce il caso aquirro. quel che d'Epami -



Handwritten musical notation on a five-line staff, featuring various note values and rests.

- nonna e' giusto al par; ma piu' clemente. quello ch'ha' grandezza, pietà, gloria, e virtute, nel pen-

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

sier, nella fronte, in sen, nel core. ond' e' che i suoi vassalli ognor fedeli san temerlo, ed i

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

mano. e quello al fine che d' Augusto il bel sangue / altro viaggio, del suo antico splen-

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

dove! in lui trovando nella gran sposa Amalia, vico di prole il veal letto ov

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

rende; dal cui vaggio gran cose il mondo attende.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Dev l'alta e chia-va Pro-te, che splende al par del so-le, in canto Trombe cu.

mi geve ben visuonau favo *io cento tuombe armigere*

for.

pia -

ben visuonau favo *per l'alta, e chia-va-pvole, che*



splende al pav. del so-la, io cento Svombe aringere ben visuonar favo'



io cento Svombe aringere ben visuonar favo'

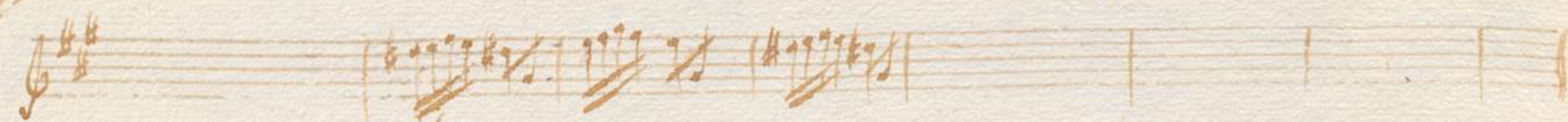


pia.

e con uerace uido per ogni estuario lido, dell' Enoina Austriaca dell' Enoina Aus-



miaca le lodi io-can-te-vo'



dell'Evonia Austriaca de lodi io cantero.



a capo.

D. J. e. V. G.

allegro.



S'ovra in Cielo ogni Pianeta sol d'Amalia col splendor, sol d'Amalia col splendor, s'ovra in

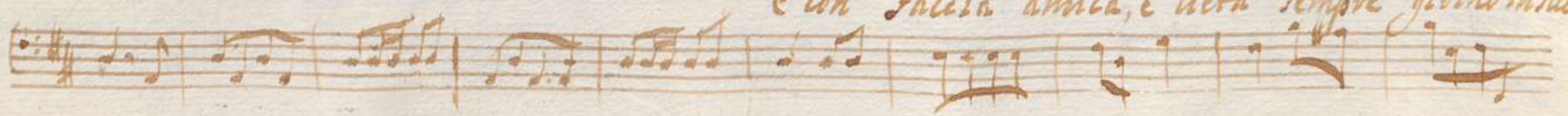
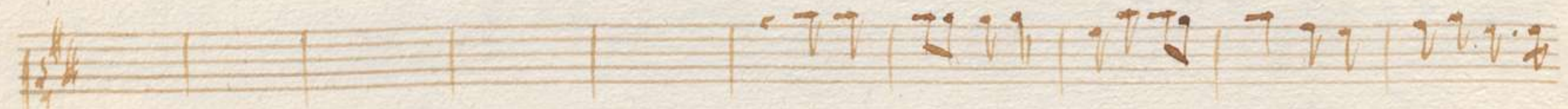
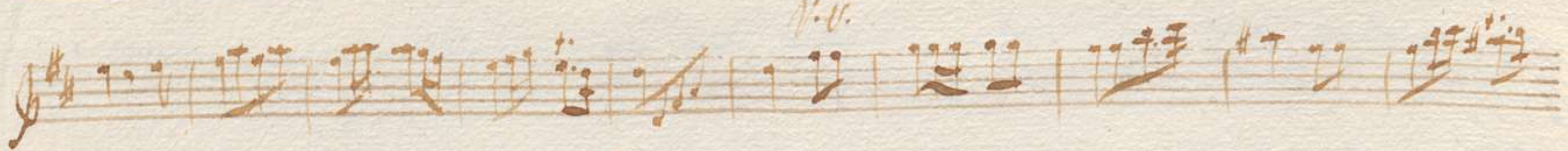


simb.

C.C.

cielo ogni Pianeta sol d'Amalia col splendor, sol d'Amalia col splendor.

V. U.

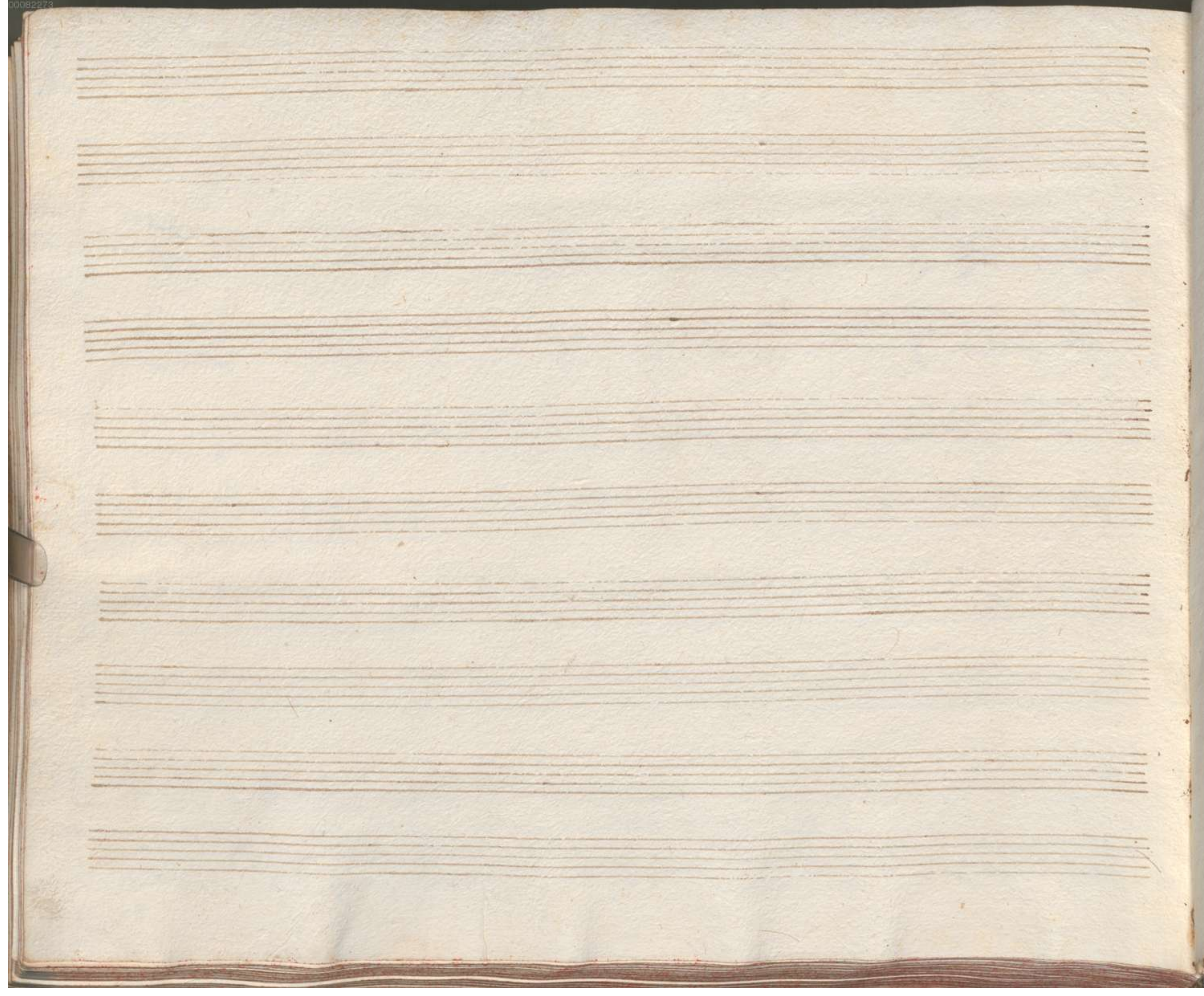


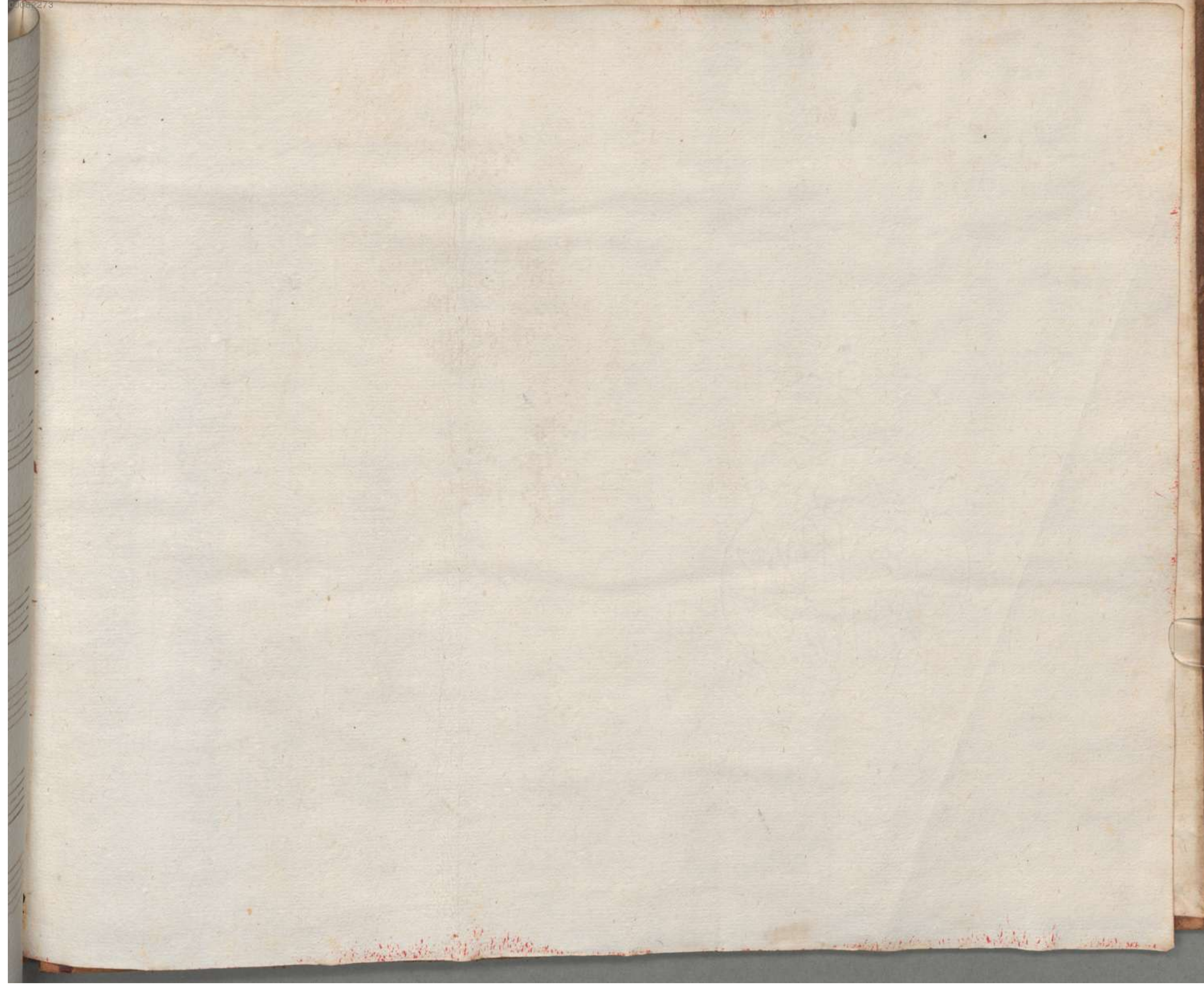
e con faccia amica, e lieta sempre giovino in suo -

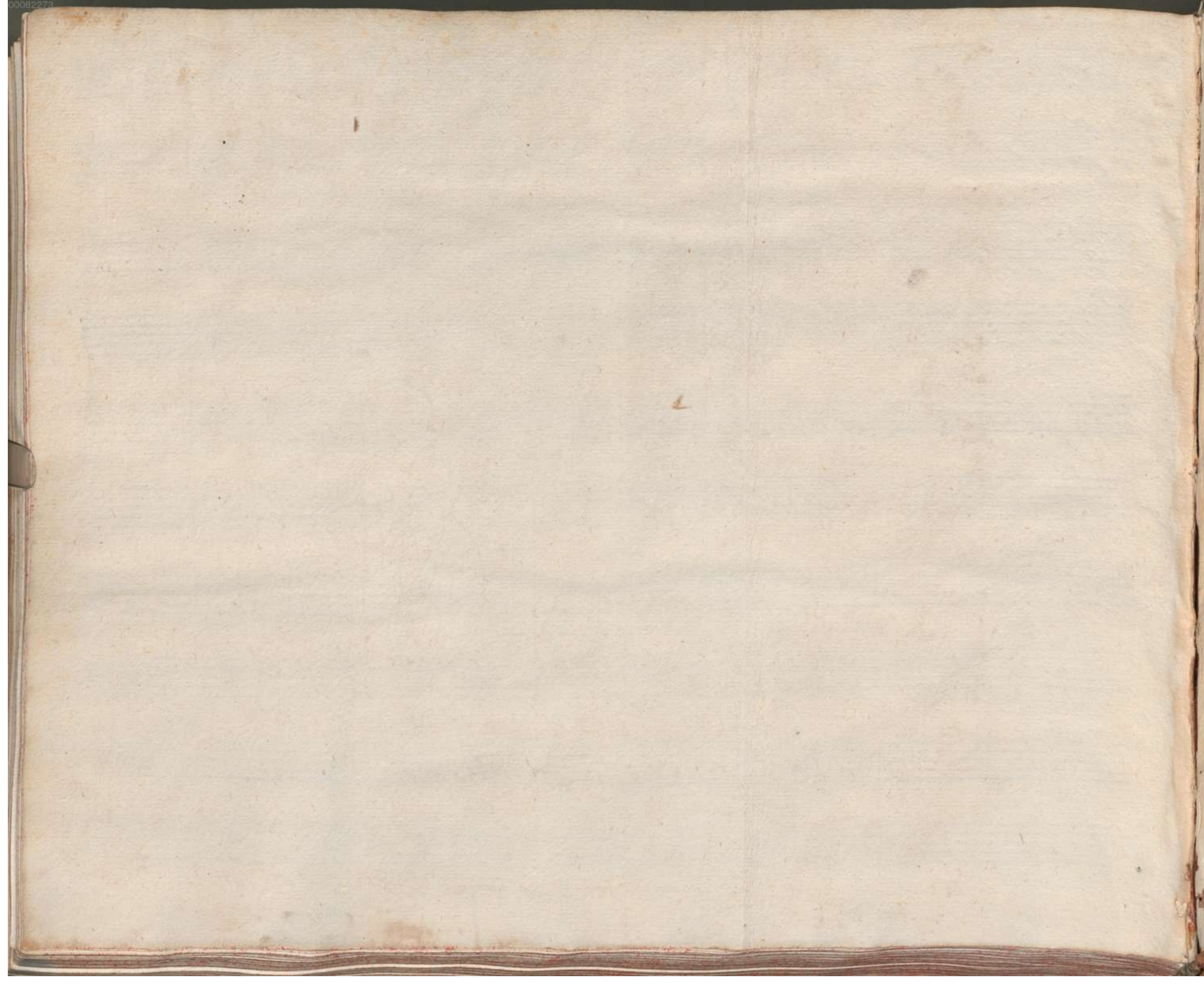
Handwritten musical notation on six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also rests and some dynamic markings. The key signature appears to be one sharp (F#).

Handwritten musical notation on two staves. The first staff contains the lyrics: *NOV e con faccia amica, e lieta sempre giovino, sempre giovino in suo onor.* The second staff contains the corresponding musical notation for these lyrics.

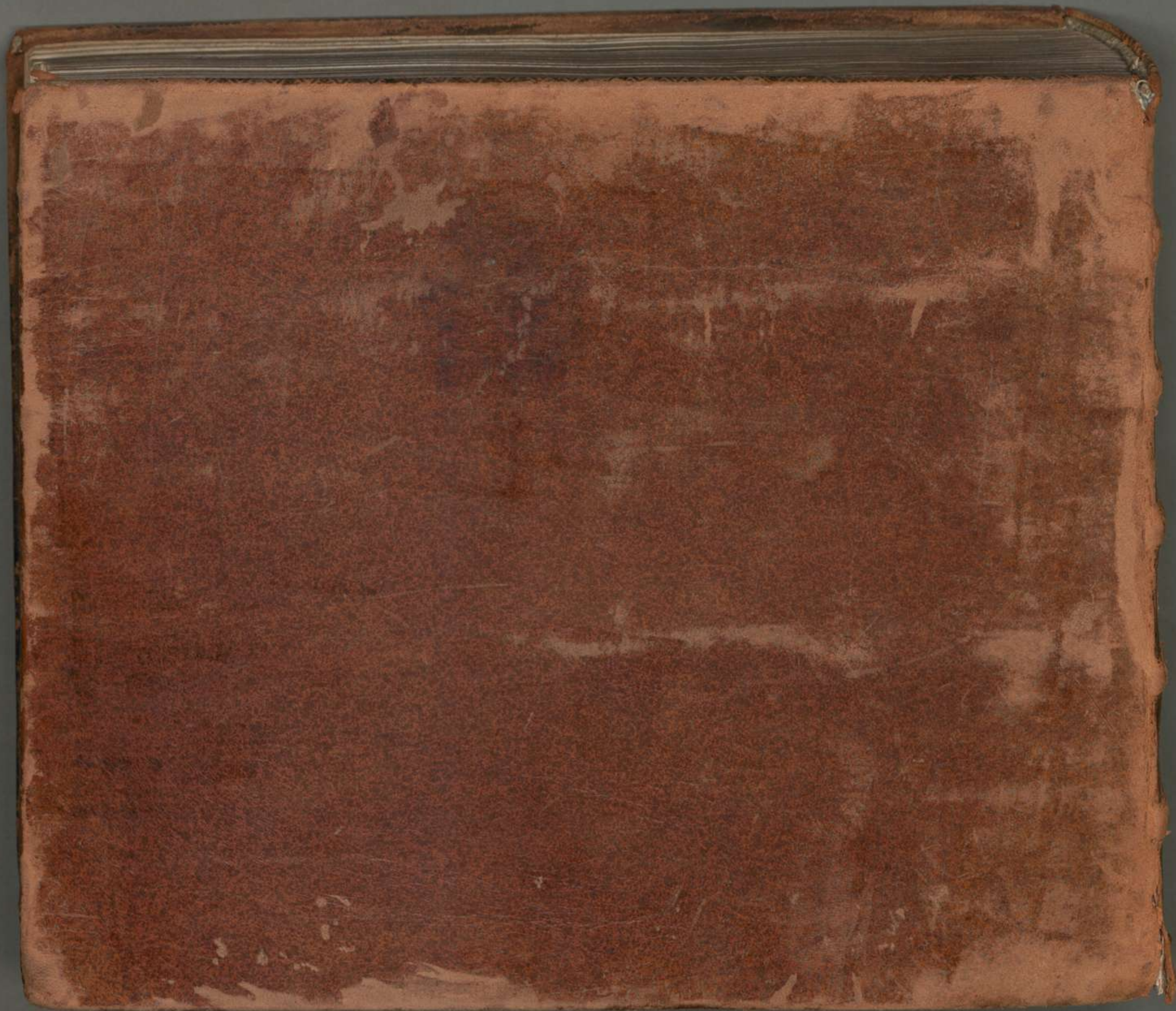
Da Capo.

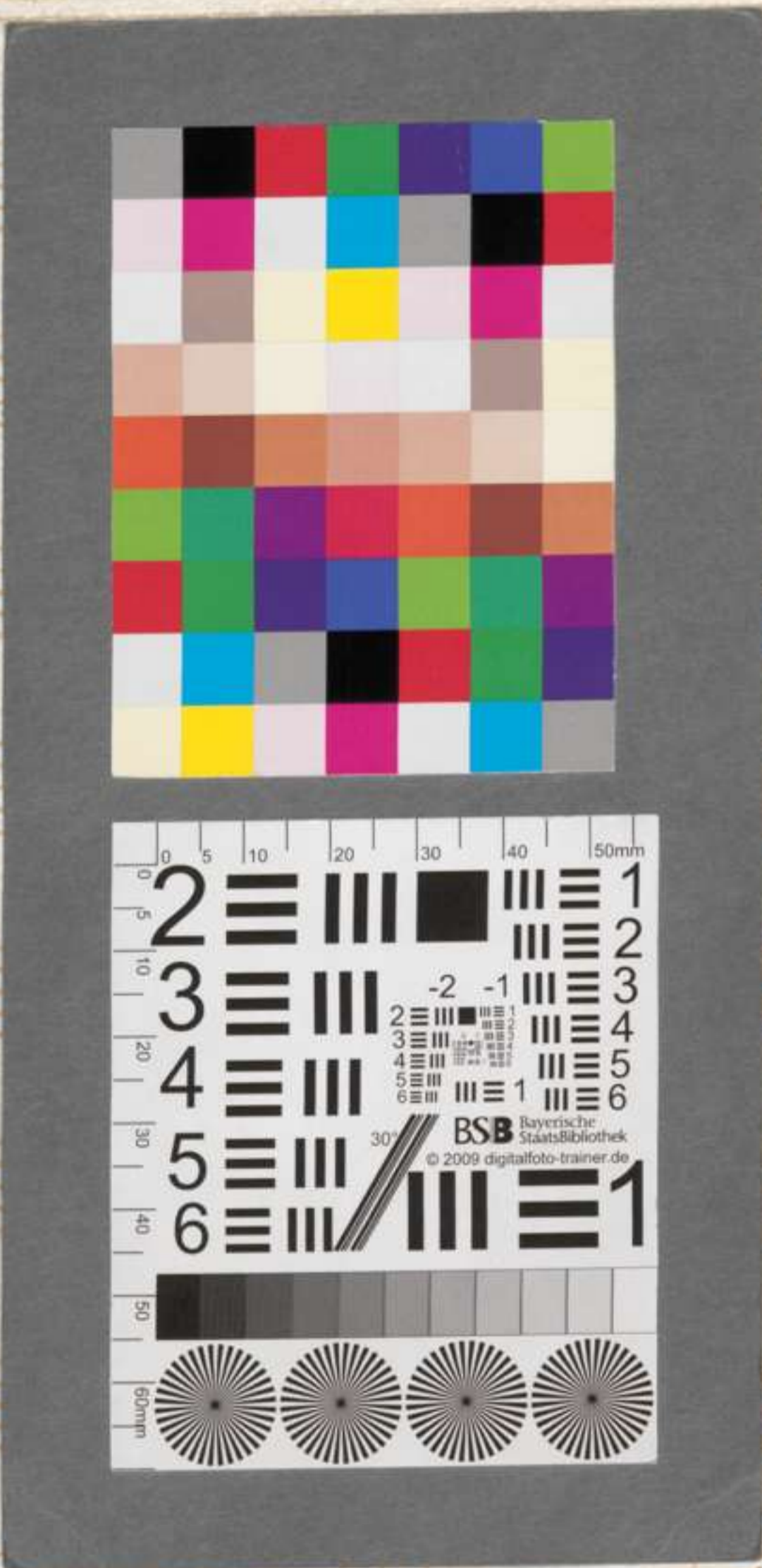












a, e lieta sempre giovino in suo -