

791
12

Le Nozze di Figaro.

Musica di Mozart.

Atto 3^a e 4^a.

F. 791. (2)

1/3. F. 791

2

Le Nozze di Figaro

Atto Terzo.



Scena I^{mo}

il Con:

Al Conte Solo
che passeggia.

che imbarazzo è mai questo! un foglio a:

nonimo... la Cameriera in gabinetto chiusa... la padrona Confusa...

un uom che salta dal balcone in giardino... un'altro appresso, ch

dice esser quel Deso... non so' cosa pensar, potrebbe

forse qualcun de miei vassalli... a simil razza è comune l'ar"

dir... mà la Contessa... ah che un dubbio l'offende... ella ris:

petta troppo se stessa, e l'onor mio... l'onore... Dove

Diamin l'hà posto umano errore. *Scena II^{da}*
Il sudetto La Contessa
e la Susanna in fondo.

La Con:
via fatti core: Digli che ti attenda in giardino: Sa:

prò, se cherubino era giunto a Siviglia: a tale oggetto ho mandato Ba:

Sus: *La Con:*

...silio o Cielo! e figaro a lui non dei dir nulla: in vece
il Con:
tua voglio andarci io medesima. avanti sera.

Sus: *La Con:*
dovrebbe ritornar... o Dio!... non oso!... pensa
il Con:
ch'è in tua mano il mio riposo. e Susanna! chi sa, ch'ella fra:
Dito abbia il segreto mio... oh se ha parlato gli fo' spisar la

...bec
C
C
C
C
302

Sus: *il Con:* *Sus:*
vecchia Marcellina: ... Signor... Cosa bramate? mi par che siete in
il Con: *Sus:*
collera! volete qualche cosa? Signor... la vostra
Sposa ha i soliti vapori e vi chiede il fiaschetto degli o:
il Con: *Sus:* *il Con:*
dori. prendete. or vel riporto. ah no: po:
Sus:
lete ritenerlo per voi. per me. questi non son

il Cōn:

mali da Donne frivoli: un amante, che perde il Caro

Sus:

Sposo sul punto d'otenerlo... pagando Marcellina colla Dote,

il Cōn:

Sus:

che voi mi prometteste... ch'è vi promisi: quando! Crede d'averlo in:

il Cōn:

Sus:

«Se so... Sì, se voluto avete intender me stessa è mio do:

«vere, e quel di sua Eccellenza è il mio volere. *Attacca Subito.*
il Quattino.

No. 17.

Violini

Viola

Flauti:

in A.
Corni

Fagotti

Susanna

Il Conte

Andante

crudel! perche finora far-

te,
loin:
do:
bita.
o.

Handwritten musical score for various instruments and voices. The score includes dynamic markings such as *p*, *sfz*, and *f*. The tempo is marked *Andante*. The instruments listed are Violini, Viola, Flauti, Corni (in A), Fagotti, Susanna, and Il Conte. The lyrics for Il Conte are "crudel! perche finora far-".

mi languir così? perche crudel farmi languire.

Partial view of musical notation on the left page of the manuscript, showing several staves with notes and clefs.

Musical notation on the right page, including dynamic markings *cresc:* and *p:*, and a label *NoHo* on the right side. The notation consists of several staves with notes and rests.

Signor la donna ogni ora tempo ha di dir cose

Musical notation for the vocal line with lyrics. The lyrics are written in a cursive hand. The notation includes notes, rests, and dynamic markings *cresc:* and *p:*.

304

Vallio Vallio Vallio Vallio Vallio Vallio Vallio Vallio

Vallio Vallio

Vallio Vallio

dunque in giardin verrai

Se piace a voi verrò

e non mi

305

ff.
in s^{va}

ff.
in s^{va}

ff.
no non-vi mancherò
mancherai?
Si
verrai non mancherò

ff.

gra

no' non mancherai

no' non mancherò'

no' non vi mancherò'

mi

ff.

Scusa se mi sento, voi ch'intendete a:

Sento - dal contento pieno di gioja il cor, mi sento - dal con:

Handwritten musical score on page 307, featuring vocal lines and piano accompaniment. The score is written in brown ink on aged paper. It consists of several staves. The top two staves show a vocal line with various note values and rests, and a piano accompaniment line with chords and arpeggiated figures. The bottom two staves show the vocal line with lyrics and the piano accompaniment. The lyrics are written in a cursive hand.

mor sou sa: sem i voi, che intendete a mor
ten: fo - - pieno di gioja il cor *Quogue in giardin ver.*

Se piace a voi verro' no' non vi mancherai?

no' non vi mancherai?

no' non vi mancherai?

no. dolce Si no no Si: :
verrai? non mancherai? dunque verrai no?

Violoncello.

se piace a voi ver: rò dolce no.
non mancherai? Dunque verrai?

Bassi.

Si non mancherai *Si no' non vi mancherò*
con gioia *mi sento*

Violoncello *Bassi*

The image shows a page of handwritten musical notation. It features a vocal line with lyrics and a cello part. The lyrics are: "Si non mancherai Si no' non vi mancherò con gioia mi sento". The cello part is marked "Violoncello" and the bass part is marked "Bassi". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical notation on the left page, including staves with notes and dynamic markings such as *p.* and *sfz.*

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following text:

Cresc.

Scusate mi - se mento voi che intendete amor, scusate mi se

Dal contento pieno di gioja il cor mi sento - Dal con.

309

p. *cres.* *p.* *sfz.*

mento, Scusate mi voi che intendete amor
tento pieno di gioja il cor
voi che intendete amor
pieno di gioja il cor

The image shows a page of handwritten musical notation. It features several staves of music. The top two staves appear to be for a vocal line, with notes and rests. Below them are two more staves, possibly for a keyboard accompaniment, with notes and rests. The bottom two staves contain the lyrics in Italian. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. There are various musical symbols, including clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and slightly yellowed.

voi che
pieno d
p.
310

This image shows the right-hand page of the musical manuscript. It continues the notation from the previous page. The top part shows the continuation of the vocal line and accompaniment. The bottom part shows the continuation of the lyrics. The handwriting is consistent with the previous page. The page number '310' is visible at the bottom right.

Cresc.

Cresc.

Cresc.

voi che intendete amor
 pieno di gioja il cor

voi che intendete amor
 pie: no di gioja il cor

voi che intendete a:
 pie: no di gioja il

Cresc.

Handwritten musical score on page 34. The page contains ten staves of music. 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 style characteristic of 18th or 19th-century manuscripts. The score includes several measures with rests, some marked with a double bar line and a repeat sign. The final staff ends with a double bar line and a fermata.

mor.

Cor.

Partial view of the following page (page 35). The page shows the continuation of the musical score. The lyrics are written below the staves. The visible lyrics are:

il
raggio
bisog
e mi
atbe

il Conte

Sus:

E perche fosti meo stamattina sia usterat col

il Con:

Sus:

paggio ch'ivi c'era... ed a Basilio che per me si parlò... ma qual

il Con:

Bisogno abbiam noi, che un Basilio... è vero, è vero.

e mi prometti poi... Se tu manchi o cor mio... ma la Contessa

Sus:

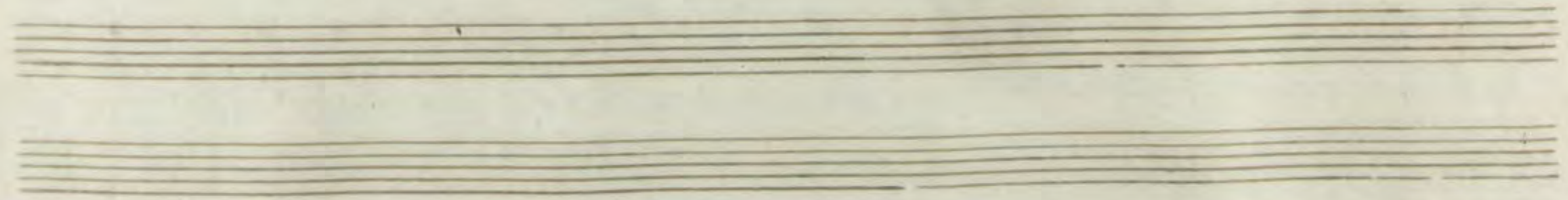
attendera il fiaschetto... eh fu' un pretesto: parlato io non au:

il Con: *Sus:* *il Con:*
rei senza di questo. Carissima vien gente è mia senz'

Sus: *Fig: Susa: e subito il Conte*
altro. Forbitevi la bocca, o signor Scaltro. **Scena III**

Fig: *Sus:*
Chi Susanna ove vai? *Facì:* Senza avvocato hai già vinta la

Fig:
causa. Cos'è nato? *Segue Recitativo instrumentato*
Del Conte, e poi l'Aria.



2/3

Violini
Viol
Oboe
in
Corn
Fag
il Co
Flau

No. 18.

Violini.

Viole.

Oboe.

Corni in D.

Fagotti

il Conte.

Maeſtroſo.

Presto.

f. *unis.*

unis.

Dea!... So. perfidi... io voglio... io

Presto.

voglio

io
voglio di tal modo punirvi!... a piacer mio la sentenza sarà...

Andte

Primo tempo.

Andte

Primo tempo.

ma Sei pagasse la vecchia pretendente?

Andte

Primo tempo.

Primo tempo.



pp.

Main handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The score includes a vocal line with lyrics and several instrumental accompaniment staves. The lyrics are: "pagarla!... in qual maniera?... e poi v'e Antonio, che un in".

pp.

p. *f.* *p.*

cognito figaro ricusa di dare una nipote in matrimonio.

p.

Cultivando l'orgoglio di quest'omene catto...

Handwritten musical score on page 315, featuring multiple staves with notes, rests, and dynamic markings such as "cres." and "f.". The notation includes various rhythmic values, accidentals, and phrasing slurs. The bottom staff contains the instruction "Tutto giova a unrag:".

Partial view of the following page (316) of the musical manuscript, showing the continuation of the score with notes and rests.

Handwritten musical score for the first system, featuring three staves. The notation includes various notes, rests, and dynamic markings such as *p* and *Cres*.

Handwritten musical score for the second system, featuring three staves. The notation includes notes, rests, and dynamic markings such as *p*, *Cres*, and *f*.

Handwritten musical score for the third system, featuring three staves. The notation includes notes, rests, and dynamic markings such as *p*, *sf*, *Cres*, and *fo*.

Aria

All.^o maestoso.

Violini

Viola.

Flauti

Oboe

*Cornj
in D.*

Fagotti

*Clarini
in D.*

*Timpani
in D.*

il Conte

Basso

unif.

Còl Bass.

unif.

Còl Bass.

Aria

All.^o maestoso.

p. *Cres.* *unif.* *Cres.* *unif.* *Cres.* *unif.* *Cres.* *unif.*

vedro' mentre io sospiro *fe: l'ioe un servo mio!*

Cres. *A:*

Handwritten musical score on a page with ten staves. The notation includes various notes, rests, and dynamic markings such as *p.*, *Cresc.*, and *cres*. The bottom staff contains the lyrics "e un buon che in van de se.".

Partial view of the following page of the musical score, showing the continuation of the ten staves with handwritten notation and lyrics. The page number "318" is visible at the bottom left.

Handwritten musical notation on the left page, including the word *resc:* and other musical symbols.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings such as *unif.* and *resc:*.

ei posseder dovra? vedro' per man da: more u: nita a un vilog.

p

Solo

getto chi in me destoun affetto che per me poi non ha che

per me

319

Handwritten musical notation on the left page, including a vocal line with the word "che" and several staves of accompaniment.

Handwritten musical score on the right page, featuring multiple staves of music and vocal lines with lyrics. The lyrics include: "in qua", "per me poi non ha", "vedrò - mentr'io spirò - se: lice un servo". The score includes dynamic markings such as *p.*, *cres.*, and *f.*, and includes the number "319" at the bottom left.

319

in gra

Proper man d'amore u. nita aun vile oggetto chi in me desto un af:

p *f*

P. 320

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and dynamic markings. The bottom staff contains the lyrics: *fetto che per me poi non ha' che per me poi non ha. ve.*

Partial view of the following page in the manuscript, showing musical notation and the beginning of the lyrics: *"Dro?"*

All: assai.

eres'

eres'

eres'

eres'

eres'

All: assai.

eres'

f.

ve: dro! - ve: dro! - ve: dro! - ve: dro!

All: assai p.

Al! no' lasciarti in

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

Main musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The score includes a vocal line with lyrics and several instrumental staves. Dynamic markings such as *f.* and *p.* are present throughout the piece.

Da ce

tu non na: scesti au:

Da ce per dare a

So. 322

p.

f.

p.

Handwritten musical score on a single page. The score consists of several staves of music. The top three staves appear to be for a string ensemble or piano accompaniment, with various rhythmic patterns and dynamics. The bottom staff is a vocal line with the following lyrics: *me for . mento , e forse ancor per ridere per*. The handwriting is in an older style, and the paper shows signs of age.

Partial view of the following page in the musical manuscript. It shows the continuation of the score, with the word *ridere* visible at the bottom. The page number *323* is written at the bottom right.

Handwritten musical notation on the left page, including the word "per" written below the notes.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings such as *ff* and *p*. The lyrics "ridere di mia infelicità" are written across the bottom staff.

ff *p*
323

già la Speranza sola de le vendette mie quest'

cres
cresc
cres
cres
Olio
Olio
Olio
Olio
Olio
cres

anem
cra

324

Handwritten musical notation on the left page, including staves with notes and dynamic markings such as *cres* and *quest*.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are written in Italian: *anima conso. la e giubilar mi fa, e giubi*. The page number *324* is visible at the bottom left.

Handwritten musical score on a single page. The score consists of approximately 12 staves. The top staves contain musical notation with notes, rests, and dynamic markings such as *p* and *f*. The bottom staff contains the lyrics in Italian. The lyrics are: "lar, e giubilar mi fa, Ah: che lasciarti in pace non".

Partial view of the following page in the manuscript. It shows musical notation on several staves. At the bottom of the page, the number 325 is written.

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

Main body of musical notation on the right page, consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. There are also some slurs and phrasing marks.

vo' questo contento *tu non na: scesti au: dae, per*

Handwritten musical score on page 32b. The page contains ten staves of music. The top three staves are for the vocal line, with a *p:* dynamic marking at the beginning. The next three staves are for the piano accompaniment, with a *p:* dynamic marking at the beginning. The bottom two staves are for the vocal line, with a *p:* dynamic marking at the beginning. The lyrics are written below the bottom two staves: "dare a me for : mento, e forse ancor per". The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

Continuation of the handwritten musical score on page 32b. The page contains ten staves of music. The top three staves are for the vocal line, with a *p:* dynamic marking at the beginning. The next three staves are for the piano accompaniment, with a *p:* dynamic marking at the beginning. The bottom two staves are for the vocal line, with a *p:* dynamic marking at the beginning. The lyrics are written below the bottom two staves: "rider". The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and clefs.

Main musical score on the right page, featuring multiple staves with handwritten notes and dynamic markings. The notation includes various note values, rests, and articulation marks. The score is written in a historical style, likely from the 18th or 19th century.

ridere, per ridere di mia infelici: li: ci:

Handwritten musical notation for the first system, consisting of two staves. The upper staff is a treble clef with various notes and rests, including some with accidentals. The lower staff is a bass clef with notes and rests.

Handwritten musical notation for the second system. The upper staff is a vocal line with lyrics: "ta già la speranza sola de le vendette". The lower staff is a basso continuo line with markings "OLLO" and various notes and rests.

Handwritten musical notation for the third system. The upper staff is a vocal line with lyrics: "ta già la speranza sola de le vendette". The lower staff is a basso continuo line with notes and rests.

Handwritten musical notation on the right page. The upper staff is a vocal line with lyrics: "mie". The lower staff is a basso continuo line with notes and rests.

fa, e giubi: lar, e giubilar mi fa, e giubi:

fo: po:

Detailed description: This page of a handwritten musical manuscript contains ten staves. The top two staves feature a treble clef and a key signature of one sharp (F#), with notes and rests. The next four staves are for a keyboard instrument, with a treble clef and a key signature of one sharp, containing various chords and single notes. The bottom two staves are for a vocal line, with a treble clef and a key signature of one sharp. The lyrics are written in a cursive hand below the notes. The word 'giubi' is written with a colon after it. The word 'lar' is written with a comma after it. The word 'giubilar' is written with a colon after it. The word 'mi' is written with a colon after it. The word 'fa' is written with a colon after it. The word 'giubi' is written with a colon after it. The word 'fo:' is written below the first measure of the vocal line. The word 'po:' is written below the second measure of the vocal line.

lar

328

Detailed description: This page shows the continuation of the musical score from the previous page. It features several staves of music, including a vocal line with the word 'lar' written below it. The page number '328' is written in the bottom right corner.

Partial view of musical notation on the left page of the manuscript, showing several staves with notes and rests.

Main musical score on the right page, featuring vocal lines and piano accompaniment. The score consists of 11 staves. The top three staves contain vocal lines with lyrics. The middle six staves contain piano accompaniment, including chords and melodic lines. The bottom two staves contain further vocal lines with lyrics. The lyrics include "lar", "e giubi:", and "e giubi:". The notation includes various musical symbols such as notes, rests, and dynamic markings.

lar : mi fa e giubilar mi

A page of handwritten musical notation on aged paper. The score consists of approximately 12 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *unif*. There are several instances of double bar lines with repeat dots, indicating repeated rhythmic patterns. The handwriting is in dark ink, and the paper shows signs of age and wear.

The continuation of the musical score on the next page. It features several staves with handwritten notes and rests. Some of the visible text includes "il ca", "D'inc", "fin", "u pol", and "per". The notation continues with various note values and rests.

Alta *Cur:* *f* Parla gliando:

il Con: Marc: è decisa la lite, o pagarla, o sposarla,

Cur Fig. Parto ora ammutite *Marc:* io respiro *Fig* ed io *Marc: Da Def* moro al.

Fig fin sposa io sarò d'un uom ch' adoro / Carl = lenza m' appi.

il Cont. " quello e' giusta la sentenza, o pagar, o sposar, bravo Don

Cur Curzio. *Part* bontà di sua Eccellenza che su

Fig: perche sentenza *Part.* in che superba? *Part.* diam tutti vendicati

Handwritten musical score on five staves. The lyrics are in Italian. Performance markings include *Fig.*, *Part.*, *D. Pur.*, and *il Con.*. The lyrics are: "io non la sposero" / "la sposa = rai" / "o pagarla, o sposa rla" / "io l'ho prestati due mille pezzi" / "Duri" / "Son gentil" / "uomo e senza Caseno de' miei nobili pa- renti" / "Dove" / "Sono? chi Sono?" / "lasciate ancor cercarli" / "Dopo die = " / "= ci anni io spero di trovarli" / "qualche bam = bin trovato,"

Partial view of the next page of the musical score, showing the continuation of the lyrics and musical notation.

osa rla

Dove

Die =

Fig: no' perduto, *Dollos*, anzi *rubato* *il Cont.* *Mas:* *Parl:* Come? # cosa? la

peruoso *il testi = monio* *Fig:* l'oro le gemme, e i ricamati

anni che ne piu' teneri anni mi ritrovato ad ofso, i masna-

Die = *Die* sono gl' in = *Die* veri *Di* mia nascita. il =

lustre: e sopra tutto questo al mio braccio impresso gero glifico *Mar:* una

Fig
 Spatola impressa al braccio Destro e a voi chi'l disse *Mar.* o Dio e'

Fig
 egli e' ver son io *Parl* chi? *Mar.* chi? *Parl* Rafaeello ei

Fig.
 lauri si ra-pio. *Parl.* presso un castello *Fig.* Ecco tua madre *Parl.*

Parl
 "lia no', sua madre *Parl.* Sua madre *Fig.* cosa

Mar.
 sento! *Mar.* erro tuo Padre. *Mar.* attaca subito il segreto

Al resto degli strumenti si trova alla fine dell'opera.

Musical notation on the right page, including staves with notes and some legible text such as "Vio", "Fla", "Cas", "Mar", "D", "P", "A".

N^o 10 Sestetto

Violini

Viola

Flauti

Susanna

Marcellina

D. Curzio

Il conte

Parloto

Figaro

Allo mod^o

Il resto degli strumenti di Figaro si trova alla fine dell'opera.

abbracciando Figaro.

Figaro = noi in questo amplesso una madre amato

figlio

:abbracciando Figaro:

: a Part.!

Resto =

Padre mio fate lo stesso, non mi fate più arrossir

acciano Figaro
Resto =

ei suo padre ella sua
son smarrito

« senza la coscienza far non lascia al suo de- sir »

madre l'ime - neo non può se - quir, ei suo padre, ella sua
Son stordito meglio e' assai di qua' partir'
figlio a - mato
figlio a -'

ella sua
figlio a
parenti a

figlio a = malo
madre!
li in = neo non suo se = quis no
son Amaro son Mordito
meglio e' assai di qua par
" malo
figlio a = malo
parenti a = manti
parenti a =

Handwritten musical score for the first system, featuring five staves. The notation includes various notes, rests, and dynamic markings such as *cres.* and *uniso*. There are also some slanted lines and other markings on the staves.

*arrestando il Conk:
alho alho signor*

Handwritten musical score for the second system, featuring five staves with lyrics in Italian. The lyrics are: *figlio amato*, *l'imeneo non puo' seguir*, *vir Di qua par = vir*, *figlio amato*, *mani parenti a = ma = si*. The notation includes notes, rests, and dynamic markings such as *cres.* and *pp.*

o il Conte:
Ho Signor

Conte
mille doppie-ongni pronte a pa - gar vengo per

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp* and *ff*. The music is written in a single system across the five staves.

Figaro ed a porlo in liber = ta

figlio amato

non sap = piam come la

non ha sap = piam com'e' la cosa, com'e' la

figlio amato

parenti a "

Handwritten musical notation on five staves, continuing the piece. The lyrics are written in Italian and are integrated with the musical notation. The notation includes various note values and rests.

Handwritten musical notation on the left page, including staves with notes and lyrics such as "come la", "a, com'e' la", and "parenti a".

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and lyrics. The lyrics include "figlio a = mato", "cosa osser = vate un poco", "la' ossevate un poco", and "parenti a = mati". There are also dynamic markings like "cres." and "ff".

vedendo figaro che abbraccia Marcellina!
già d'accordo ei se la sposa, giusti Dei, che infedel = la' che infedel
" malo
la:
la'
" malo
= mali

337

Soprano
Alto
Tenore

Si vuol partire:
" Pa. lascia in igno lascia in igno

Trattenendo Susanna:
no' Parresta no' Par-

337

Da uno Schi affo a Figaro:
Senti questa

resta Senti o cara Senti

pp.

Handwritten musical notation for the upper part of the score, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *ff* and *ffo*.

fremo, smanio Dal fu- rore, fremo, smanio dal furore una vecchia a me la =
tutto a = more e' quel che fa' = tutto a more e quel che
freme, e Smania Dal fu- rore il destino gli la
fa' fremo, e smanio Dal furore il destino a me la
tutto a = more, tutto a- more, tutto amore e quel che

Handwritten musical notation for the lower part of the score, consisting of five staves with lyrics written below the notes.

Partial view of handwritten musical notation on the adjacent page, showing the continuation of the score.

Partial view of musical notation on the left page of an open book, showing several staves with notes and clefs.

Piano accompaniment for the first system of the musical score, consisting of five staves with various musical notations including notes, rests, and dynamic markings.

Vocal line with Italian lyrics for the first system. The lyrics are: *fa' fremo, smanio Dal fu = rore, fremo, smanio Dal fu = rore una vecchia ame la*
fa tutto a = more e quel che fa' tutto amore e' quel che
fa' fremo, e smanio Dal fu = rore il destino gliela
fa' fremo, e smanio Dal furore il destino ame la
fa' tutto a = more, tutto a = more, tutto a = more e' quel che

Handwritten musical score on a single page. The score consists of several staves. The top staff is a vocal line with lyrics: "una vecchia una la fa una vecchia anela fa". Below it are several staves of accompaniment. The bottom staff is a Violoncello (Cello) part, marked "Violoncello" and "mf". The lyrics continue: "tutto a more e quel che fa e quel che fa tutto a freme e smania dal furore il destino gliela fa freme e smania dal furore il destino a me la fa freme e smania dal furore". The page ends with the word "Violoncello" and dynamic markings "mf" and "p".

Partial view of the following page in the manuscript. It shows the continuation of the musical score with lyrics: "una", "more", "Dal", "rore", "il mor". At the bottom right corner, the number "340" is written in ink.

mf *p.* *Unis*



una vecchia a me la fa' una vecchia a me la fa'.
more e' quel che fa' e quel che fa'.
Dal furore, il Des- sino glie la fa'.
furore il de- sti- no a me la fa'.
" more e' quel che fa', e quel - che fa'.
tutto a - more e' quel che fa'.



lo sdegno cal male mia cara figliuola, sua madre abbracciate, che vostra or sa-

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and clefs.

Main musical score on the right page, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with various musical notations.

a Part:
Sua madre?

al Cont.:
Sua madre?

ra, Sua madre abbrac- ciate, che or vostra Sara

Sua Madre

p

ppo.

cres.

ppo.

cres.

ppo.

cres.

cres.

cres.

a Carzio
Sua madre

a Marcel
Sua madre

a Figaro
Sua madre?

Sua madre, sua madre, sua madre

Sua madre, sua madre

Sua madre

Sua madre, sua madre,

cres.

ppo.

5/3

quello

342

5/3

Handwritten musical notation on the left page, including lyrics: *ppo*, *ppo*, *ppo*, *figaro*, *madre?*, *ppo*.

Handwritten musical score on the right page, featuring multiple staves with notes and rests. Includes the word *unis* written on the second staff and *mo* at the end of the bottom staff.

quello e mio padre che a te lo dira che a te lo di = ra

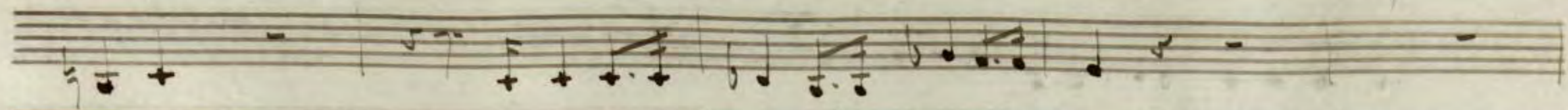
Handwritten musical notation on the left page, including staves with notes and clefs. Some lyrics are visible: "suo", "suo", "suo".

Handwritten musical score on the right page, featuring multiple staves with notes, clefs, and dynamic markings. The lyrics are: "suo padre", "padre", "padre", and "E quella e mia madre, che a te lo dira; che a te lo dira, mia madre, che a".

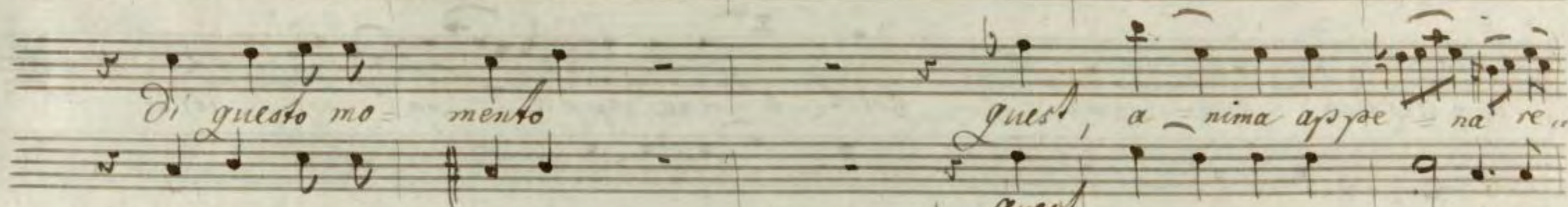
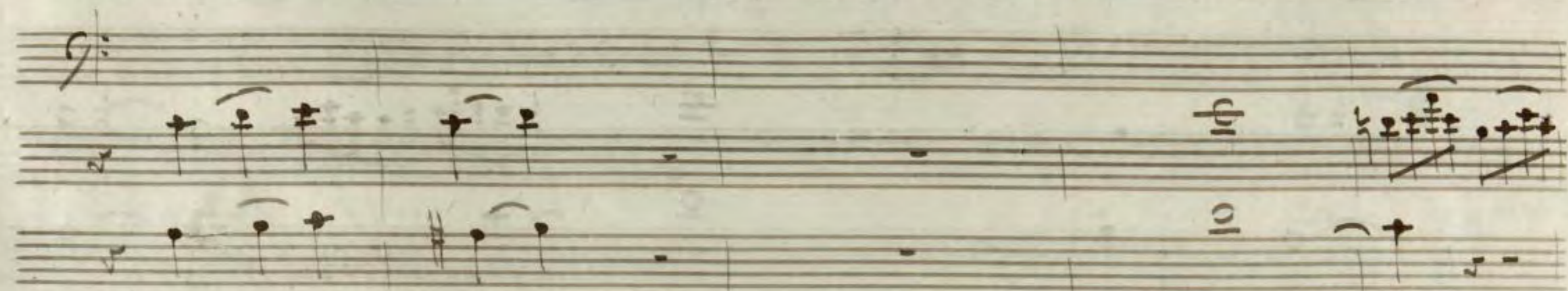
Handwritten musical score on a single page, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *ff*, *Sotto voce*, and *al*. The lyrics "te lo di-ra, mio padre, che a te lo di-ra" are written below the bottom two staves.

f
Dolce con-ten-to di que-sto momen-to quest' a-ni-ma ap-
dolce con-ten-to
al fiero tormen-to di questo momen-to quell' a-ni-ma
fiero tor-men-to di questo mo-men-to quest' a-ni-ma ap-
dolce con-ten-to di questo mo-men-to quest' a-ni-ma ap-
dolce

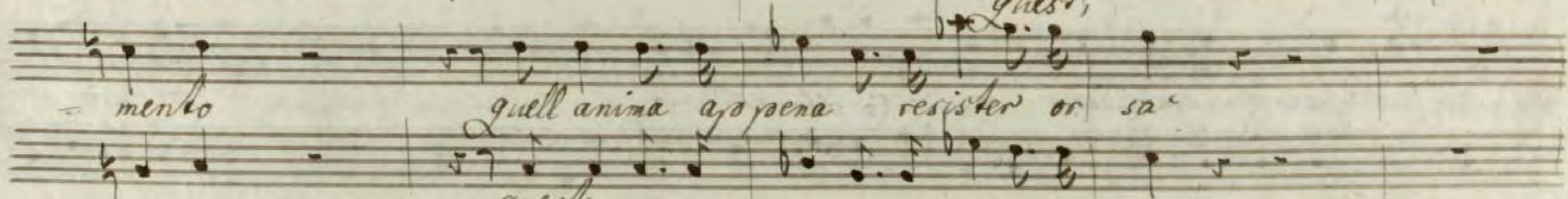
na re = sister or sa' al dolce contento
pena resistere or sa' al fiero tormento Di questo mo
na re = sister or sa', al fiero
pena re = sister or sa' al dolce contento



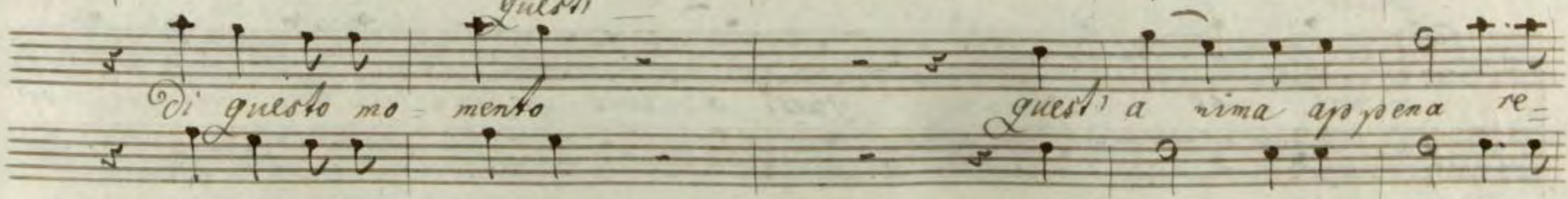
Unis



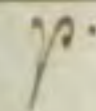
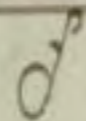
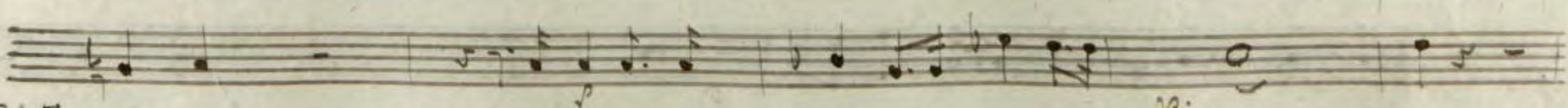
Di questo mo-mento quest' anima appena re-



mento quell'anima appena resister or sa'



Di questo mo-mento quest' anima appena re-



Handwritten musical score on a single page, featuring multiple staves of music and lyrics. The lyrics are in Italian and include the words: "sister or sa, quest, a-nima appe-na re-sister or", "per quell anima ap-pena resister or sa", and "quest, a-nima appena re-sister or". The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano).

Partial view of the following page in the manuscript, showing musical staves and the beginning of the lyrics: "sa", "al fiero tor", "mento", "sa". The page number "346" is visible at the bottom right.

sa', apo - pena - re - si - ster or sa', ap.

mento Di questo mo - mento quell' anima apo pena resister or sa', al fiero tor.

sa' re - si - ster or sa'

Handwritten musical score on a single page, featuring ten staves. The top four staves contain instrumental notation, likely for a lute or guitar, with various chordal and melodic figures. The bottom six staves contain a vocal line with lyrics written in Italian. The lyrics are: "pena re-si-ster or sa' O quest' anima appena resister on", "mento quell' anima appena resister or sa' O quell' anima ap-pena resister on", "mento quest' anima appena", "re-si-ster or sa' O quest' anima ap-pena resister on". The notation includes various note values, rests, and dynamic markings such as *mf* and *pp*. There are also some handwritten annotations and corrections in the score.

sa, re = sister or sa, re = sister or
 sa, quell' anima appena = na resister or sa, quell' anima appena resister or
 sa, re = sis-ter or sa, re = sis-ter or

347

pp.

cres

Handwritten musical score on page 347. The score consists of 12 staves. The top two staves contain complex instrumental notation with many beamed notes and slurs. The third staff is a vocal line with the word *unisi* written below it. The fourth and fifth staves contain more complex instrumental notation. The sixth through tenth staves are vocal lines, each starting with the syllable *sa'*. The eleventh and twelfth staves contain simple instrumental notation with few notes and rests.

Partial view of the next page (348) of the musical manuscript. It shows the continuation of the score with several staves. The word *Sus:* is visible at the top, and *Falt* is written on a staff below. The page number 348 is written at the bottom right.

Serena *Ma* *Mar*
Sus. Marc. Figa. *Part.* *Part.*
 Ecco vi o caro amico il dolce
 frutto dell'antico amor nostro or non par-
 lia mo di
 fatti si rimoti, egli e' mio figlio, mia consorte voi siete
 e le nozze farem quando vo-
 lete *Marc.* oggi, e doppie sa-
 ranno: . $\frac{3}{4}$ prendi, questo eil biglietto del denaro che a me

Andte a Tempo

Sus *cres.* *for*
e Schiatti il Signor Conte *ff* al gusto mi

Mar *pp* io Schiatti il Conte *pp* al gusto mi

pp e Schiatti *cres.* *ff* al gusto mi

e Schiatti il Signor Conte *ff* al gusto mi

pp *cres.* *pp*

Scena *Pard*
Andiam, andiam bel paggio, in casa mia tutte ri-

Barbarina *9: C*

"troverai le piu belle ra = gatte del castello, di

cher
tutte sarai tu certo piu bello # ah, se il Conte mi trova! misero

Barb
me, tu sai che partito ei mi crede per si- viglia # oh

vie' che mara = viglia! e se ti trova non sara' cosa

nuova ... di vogliamo vestirti come noi: tutte insieme andrem poi a

presentar de' fiori a Madamina, fidati o Cherubin, di Barbarina.

*Segue scena
della Contessa*

6
3

N^o 20

Violini

Viola

La Cor

Regila

Papa

po

Andte

Violini

Viola

La Contessa
Recitativo
Falso

E Susanna non vien! Sono ansiosa di Sa-

per come il conte accolse la proposta al quanto ardito il pro-

For *All. e retto*

For

getto mi par, e ad uno sposo si vi- vacce, e geloso

For. *For.*

pp

pp

ma che mal ce' ? cangiando i miei vestiti con quelli di sus-

pp

sant

qual

vermi con un misto in audito d'infedel - ta' di gelosia, di

degni, prima a-mara! indi offesa e al fin tradita

p *poco*
p
fa mi or cercar da u - - na mia seroa aitta!
p

Segue l' Aria della Contessa

No 21

Violini

Viola

Oboe

Corni

Fagotti

La Cantata

Andante

Dove sono i bei momenti di Dol

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

Main musical score on the right page, featuring vocal lines and piano accompaniment. The score consists of ten staves. The top four staves contain the vocal line, with lyrics written below. The bottom six staves contain the piano accompaniment. The lyrics are: "cezza, e di sia = cer. Dove an = dare". The piano part includes a dynamic marking *p* and a fermata over the final chord.

i giura menti di quel labbro menzo - gner di qual

lab - bro men - to = que - r per che mai se infanti, in

Handwritten musical score on page 354, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *ff* and *pp*. The music is written in a single system across the page. The bottom staff contains the following lyrics: *per me tutto si can- gio, per me tutto si can-*

Continuation of the handwritten musical score on page 355, showing the final part of the piece with lyrics: *gio*

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

Main musical score on the right page, featuring multiple staves of handwritten notation. The score includes various musical symbols such as notes, rests, and dynamic markings. A prominent dynamic marking 'p' is visible in the second staff. The notation is dense and characteristic of 18th-century manuscript notation.

gio la me-moria di quel bene dal mio sen non tra passò?

Handwritten musical score on page 355, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian cursive script below the bottom two staves.

la me- moria di quel bei non fra- gnan- so? Dove

vono i bei momenti di dol- cezza, e di gioia

Oho Oho

Handwritten musical score on a page with ten staves. The notation includes various notes, rests, and dynamic markings. The lyrics "Dove an= d'aro i giura= menti di quel" are written below the bottom two staves.

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

Main musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various note values, rests, and articulation marks. There are several instances of the letter 'p' (piano) written above the staves. The score is written in a historical style with a clear, legible hand.

labbro mezzo gner

ah se almen la mia costanza nell'an-

quiere amando ognor, mi portasse una speranza di cangiar l'ingrato

l'imprato

Handwritten musical score for a choir, consisting of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in a cursive hand below the bottom staff.

cor^o, di can = giar l' in gra = so cor.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *pp*, and *f*. The bottom staff contains the lyrics "ah Se almen la mia costanza" written in cursive. The page shows signs of age with some staining and a double bar line at the bottom left.

Handwritten musical score on page 359. The page contains ten staves of music. The top two staves are vocal lines, with the first staff starting with a fermata. The third staff is a piano accompaniment line, featuring a series of sixteenth-note chords. The fourth staff is a vocal line with a fermata. The fifth staff is a piano accompaniment line with a fermata. The sixth staff is a vocal line with a fermata. The seventh staff is a piano accompaniment line with a fermata. The eighth staff is a vocal line with a fermata. The ninth staff is a piano accompaniment line with a fermata. The tenth staff is a vocal line with a fermata. The lyrics are written below the vocal lines.

Alh, se almen la mia costanza nel languire a-

Handwritten musical score for a vocal part, consisting of ten staves. The bottom staff contains the lyrics: *man do ognor mi per- tasse spie- ranza di cangiar l'ingrato*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ff*.

Partial view of the next page of the musical score, showing several staves of music. The word *cor.* is visible at the bottom of the page.

Handwritten musical score for a choir, consisting of ten staves. The score includes vocal lines and accompaniment. The lyrics are written below the bottom two staves: "cor. mi por tase una speranza di can-giar". There are various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score on page 360, featuring ten staves of music. The notation includes various notes, rests, and clefs. The lyrics "l'ingrato cor di cangiar" are written across the bottom staves. There are also some handwritten annotations like "unis" and "p." on the staves.

Handwritten musical score on the right page, featuring multiple staves with notes, clefs, and lyrics. The lyrics are: *l'ingrato cor. di cangiar l'in-grato cor. di can-*

Handwritten musical notation on the left page, including staves with notes and dynamic markings such as *pp.*

Handwritten musical score on the right page, consisting of ten staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with *pp.* and *cres.*. The fourth staff includes the marking *Con. Sforz.*. The sixth staff has *cres.* and *pp.*. The eighth staff contains the instruction *cor l'in = grato cor.*. The final staff includes *pp.*, *cres.*, and *for.*

Handwritten musical score on the left page of an open manuscript book. The page contains ten staves of music. The notation includes various note values, rests, and dynamic markings. The word "Andis" is written in the second staff. The music is written in a cursive, historical style.

Handwritten musical score on the right page of an open manuscript book. The page contains five staves of music. The notation includes various note values and rests. The lyrics "Al Con", "cora ne", "ora es", "mia", "il Con", and "Suoi. pe" are written below the staves. The music is written in a cursive, historical style.

Ant:
Scena qua
Al Conte, e Antonio. io vi dico signori, che cherubino è an:

il Con:
cora nel Castello, e vedete per prova il suo Capello. ma come se a quest'

Ant:
ora esser giunto a Siviglia egli dovrebbe? Scusate, oggi Siviglia è a casa

mia là vestissi do donna e là lasciati ha gl'altri abiti

il Con: *Ant:* *partono:*
suoi perfidi! andiam, e li vedrete voi.

Scena 9^{va}
La Contessa
e Susanna.
La Con:
Cosa mi narri? e che ne disse il Conte?

Sus:
Gli si leggeva in fronte il dispetto, e la rabbia, piano, che meglio
La Con:

Sus:
or lo porremo in gabbia, dov'è l'appuntamento, che tu gli proponesti in giar.

La Con:
Dino. Fissiam gli un loco. scrivi. Sus:
Ch'io scriva, ma signora La Con:
Ch'io scrivi

Detto:
Dico; e tutto io prendo su me stessa. Canzonetta su l'aria. Attacca
il Duettino

Violini
Viola
Oboe
Fagotto
Susanna
La Contessa
Alleg

No. 22.

Violini

Viola.

Oboe Solo.

Fagotto Solo.

Susanna. *Scrivendo.*

La Contessa. *Su l'aria*

Allegretto. *p.*

Dettando
che So a ve seffi: ret: to

ref: fe: re: so

que: sta sera spire: ra.

Questa Sera Spirera

Sol: : 40 i

Handwritten musical score on a page with ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "pi : ni del : boschetto" and "Sotto i pini?" are written below the staves.

Handwritten musical score on page 366. The page contains several staves of music. The top staff features a melodic line with eighth notes and slurs. The second staff is mostly empty with a diagonal slash. The third and fourth staves contain rhythmic patterns of eighth notes. The fifth staff has a dynamic marking *Scrivendo!* and contains a melodic line. The sixth staff has the text *Sotto i pini* and *del bos:* written below it. The seventh staff has the text *pini del boschet: fo* written below it. The eighth staff contains rhythmic patterns of eighth notes. The bottom two staves are empty.

Handwritten musical score on page 367. The page shows the continuation of the musical piece. It features several staves of music, including a melodic line with eighth notes and a staff with a large slur. The text *chesso* and *eig* is visible on the right side of the page. The page number 367 is written at the bottom right.

Partial view of musical notation on the left page of the manuscript, showing several staves with notes and rests.

Main musical score on the right page, featuring multiple staves with vocal lines and instrumental accompaniment. The notation includes various note values, rests, and dynamic markings.

chesso

certo certo il Capira

ei già il resto Capi-ra

cer : : to , cërto il cà : pi : rà / leggendo insieme lo scritto!

ei : : già il resto - cà : pi : rà. Canzonetta Su'

che

L'aria

che so ave zeffi: ret: fo So: fo i
l'aria Que: sta sera spire: rà -

pini del boschetto *certo certo il Capi:ra* *il*
ei già il resto Capi:ra *il Ca: pi:*

ca : : pi : : ra, cento cento il. Capi : ra, cento
ra' ei - già il resto - Capi : ra, ei già il

cer : so il cà : pi : rà, il Càpi rà.

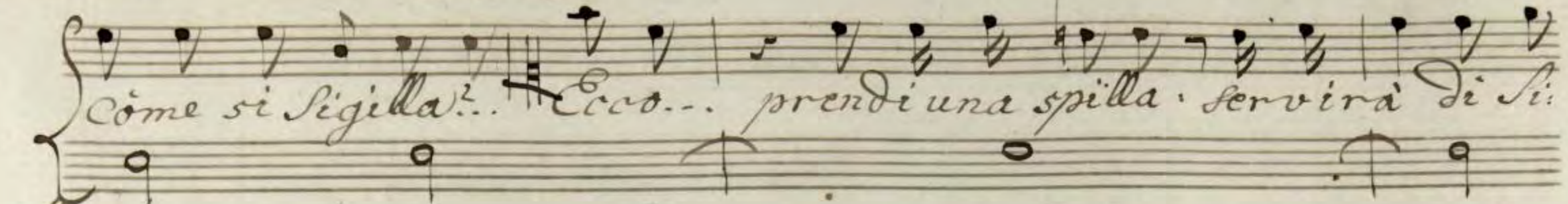
re : : sto cà : pi : rà' il Càpi : rà, il Càpi :

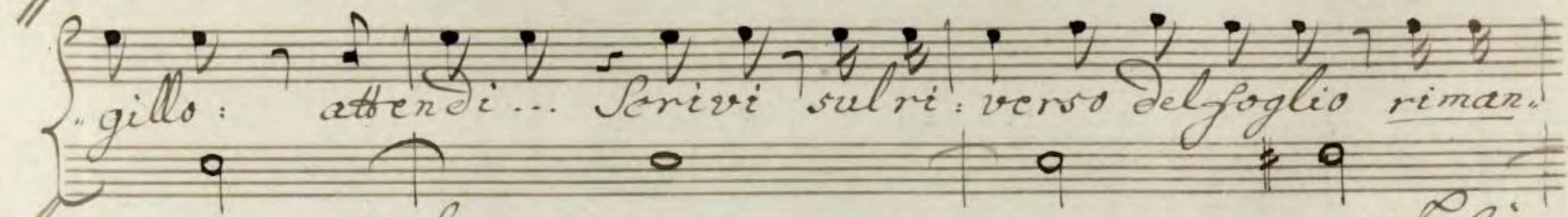
Sopra
 Alto
 Tenor
 Tenor
 Bass

Recitv^o
 il Capi: rà il Capi: rà, il Capi: rà. piegato è il foglio... or
 "rà il ra.

Recitv^o

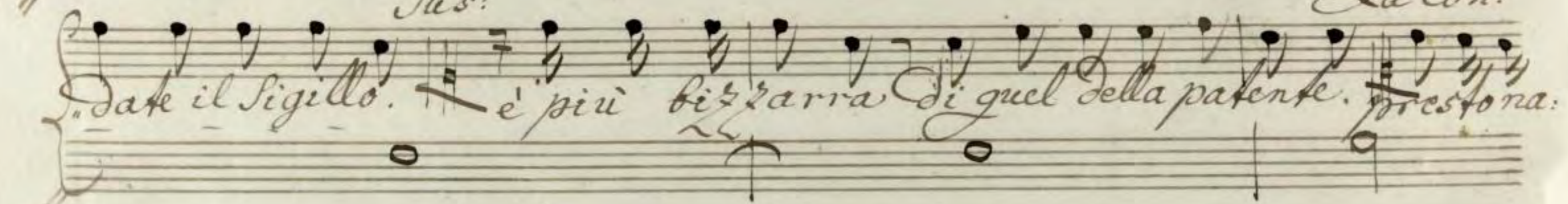
La Con:

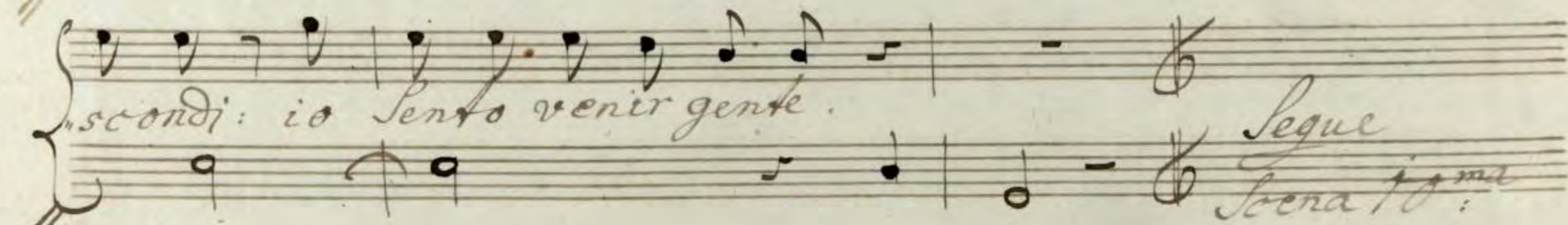
Come si sigilla? Ecco... prendi una spilla. servirà di si-


gillo: attendi... Scrivi sul ri: verso del foglio riman-


Sus:

La Con:

date il sigillo. e' piu' bizzarra di quel della patente. presto na:


scondi: io sento venir gente.


Segue

Scena 10^a

Cono.

23

Violini
 Violen
 Flauto
 Oboe
 in G.
 Corni
 Fagotto
 Sopra
 Organi

№ 23. Coro.

Violini.

Viole

Flauto Solo.

Oboe

in G.
Corni

Fagotto Solo.

Soprani

Gravissimi.

Di Si:

iman:

a Con:

restona:

ma

Musical staves on the left page, partially visible, showing vocal and instrumental parts.

Main musical score on the right page, featuring staves for Violini, Viole, Flauto Solo, Oboe, Corni (in G), Fagotto Solo, Soprani, and Gravissimi. The score includes various musical notations such as notes, rests, and dynamic markings.

A page of handwritten musical notation on aged paper. The score consists of ten staves. The first four staves contain complex melodic and harmonic lines with various note values, rests, and slurs. The fifth staff is a single line with a whole note and a fermata. The sixth staff contains a series of six quarter notes with a fermata over each. The seventh staff continues the melodic line from the first staff. The eighth and ninth staves are mostly empty, with some rests. The tenth staff contains a simple melodic line. The word "in gva" is written in the right margin of the second staff.

in gva

in g^{va}

Rice: vete o padron: oina questo

A handwritten musical score on aged paper, featuring ten staves. The top two staves contain complex instrumental or vocal lines with many notes and slurs. The middle four staves are mostly empty, with some notes and rests. The bottom two staves contain a vocal line with lyrics written in cursive. The lyrics are: "rose, e questi fior che abbiām colti stamati: fi: na per mo:". The notation includes various note values, rests, and slurs.

rose, e questi fior che abbiām colti stamati: fi: na per mo:

The right page of the musical score, showing the continuation of the piece. It features several staves with musical notation, including notes and rests. The lyrics "stravi" are visible at the bottom of the page.

stravi

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

per me:

Main musical score on the right page, featuring multiple staves with vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

stravi il nostro amor

Siamo

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has notes for 'd', 'i', and 'phi'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Handwritten musical score for the second system, including the lyrics: *Fante Conta: Dine, e s'iam tutte po: ve: rine, ma quel'*. The vocal line continues with the lyrics, and the piano accompaniment provides a steady accompaniment.

Handwritten musical score for the third system, including the lyrics: *poco*. The vocal line continues with the lyrics, and the piano accompaniment provides a steady accompaniment.

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

Main musical score on the right page, featuring vocal lines and piano accompaniment. The score consists of ten staves. The top two staves contain the vocal melody with lyrics. The middle four staves contain the piano accompaniment, including a prominent arpeggiated figure in the right hand. The bottom two staves continue the vocal line. The lyrics are written in a cursive hand.

374

poco che recchiamo ve lo diamo di buon cor, ve lo diamo di buon

A handwritten musical score for a choir, consisting of ten staves. The top four staves contain complex instrumental or vocal accompaniment with various notes, rests, and slurs. The fifth staff is mostly empty with a few notes. The sixth and seventh staves feature a vocal line with lyrics written below the notes. The eighth and ninth staves continue the vocal line with accompaniment. The tenth staff is a simple bass line. The lyrics are: *cor, di buon cor, di buon cor, ve lo diamo di buon cor.*

The right page of the manuscript shows the continuation of the musical score from the previous page, with several staves of handwritten notation.

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and clefs.

Main musical score on the right page, featuring multiple staves with notes, rests, and a *trava* marking. The notation includes various rhythmic values and melodic lines.

Scena 10.

Barb.

Barb. La Cont. Susa.

Queste sono Madame le ra.

gaze del loco, che il poco ch'han vi vengono ad offrire, e vi

La Cont.

Sus.

chiedon per: Don del loro ardir e oh brave! vi ringrazio. Come

La Cont.

Sono ves: cose. e chi e narratemi quell'amabil fan:

Barb.

ciulla ch'ha l'aria si modesta? Ell'e una mia cu.

La Cont.

gina, e per le notte e' venuta per sera. onos

Prende i fiori di cherubino,
 riamo la bella forestiera, venite qui... Datemi i vostri
 e la baccia in fronte:
 fiori come arrossi... Susanna, e non ti pare... che io:
 Sus: *Sus:*
 migli ad alcuno?... al natu:rale *Scena II.* *And:*
 i detti, il Conte, *Ch. Co. spet.*
 ed Antonio *Sus:*
 taccio! e questi l'uffiziale *La Cont:* oh stelle! *Sus:* malan:
il Cont. *La Cont:*
 Orino / ebbene! ma dama! io sono o signor mio irri:
il Cont. *La Cont.*
 fata, e sorpresa al par di voi ma stamane... sta:

mane... per l'odierna festa volevam travestirlo al modo
 il Cont. /: a cheru:/
 stesso, che l'han vestito a. Desso e perche non par:
 cher: il Cont.
 : fisti? Signor... Sapro' pu: nire la tua disubbi:
 Barb.
 "enza. Eccellenza. Eccellenza voi mi dite se
 Spesso qual volta m'abbracciate, e mi bacciate. Barbarina se
 il Cont. Barb.
 m'ami, si Daro' qualche brami. io disoi questo. voi

or
 amo i
 gliug
 dem
 mio
 "gazz
 377

20
bbi:
Se
Se
Bari
vo

or datemi padrone in sposo cheru, bino, e v' amero. Com
amo il mio gattino. *La Cont.* ebbene: or tocca a voi. brava si.
gliugola! hai buon Maestro, che ti fa la scola. *il Cont. : dase!* non so qual uom, qual
demone, qual Dio ri: volga tutto quanto a torto
mio. *Fig.* Scena 12. Signor... se frattenele tutte queste ra:
Figaro, ed etti *il Cont.*
gatte addio festa... addio danza... e che? vor:

resti ballar col pie' stravolto? *Fig:* eh non mi duol più

La Cont. : da se:
molto, andiam belle fanciulle *il Con:* come si càvera dall'imba:

Sus: a la Cont: *il Con:*
"razzo. lasciate fare a lui per buona sorte i

Fig:
vasi eran di creta: Senza fallo, andiamo dunque an:

Ant:
"diamo. e in tanto a cavallo *il Con:* di galoppo a Siviglia andava il

Fig:
Paggio. di galoppo, o di passo... buon viaggio. ve:

"nise

"mesta

Ant:
via n

"fend

sei.

"man

il Cont.

„nite o belle giovanni, e a te la sua patente era in tasca ri:

Fig:
„mesta... certamente, che razza di domanda!

Ant: 1: a Susa!
via non gli far più moti, ei non l'intende, ed ecco chi pre:

Fig: *Ant:*
„tende che sia un bugiardo il mio signor Sigote. cherubino! or ci

Fig: 1: al conte! *il Cont:*
sei. che diamin canta! non canta no', ma dice, eh'egli saltò sta:

Fig:
„mane in su i garofani... ei lo dice!... Sarà...

Se ho saltato io, si può dare, ch'anch' esso
abbia fatto lo stesso. anch' esso?
perche no! - io non impugno
mai qualche non = attacca subito.

Violini

Viola

Flauti

Fagotti

Corni

Clarin

Clarin

Timpani

Organo

Harpa

N.º 24. Marcia.

Violini *pp.*

Viola *pp.*

Flauti. *col. 1.º 2.º 3.º*

col. 1.º 2.º 3.º

Fagotti

Corni *pp.*

Clarini. *in C.*

Timpani. *in C.*

Figaro. *So.*

Marcia. *pp.*

Ecco la marcia andiamo ai vostri

Còl 1.^o Vno
 Còl 2.^o Vno

posti o belle a vostri passi

Susanna dami il braccio.

parte

Sus: 1.
 ecco

Partial view of musical notation on the left page of an open manuscript book, showing several staves with notes and rests.

Musical notation on the top three staves of the right page, featuring various note values and rests.

Musical notation on the middle three staves of the right page, including some complex rhythmic patterns and rests.

Scena 19^a

Sus: / parte: / il Cont: La Cont: il Cont: Con:

eccolo! Temerari. Io son di ghiaccio

Musical notation for the vocal line on the bottom staff of the right page, with lyrics written below the notes.

Handwritten musical score for a vocal solo and orchestra. The score is written on ten staves. The vocal line is on the bottom staff, with lyrics in Italian. The instrumental parts are for strings, woodwinds, and bass. The score includes various musical notations such as notes, rests, and dynamic markings.

La Cont.
Leſſa. Or non parliamo. ecco qui le due nozze riceverle dobbiam alfin si

Col. 1^o Vno
Col. 2^{do} Vno
Col. Flauti
Col. Basso.

pp.

Continuation of the handwritten musical score on the adjacent page. The score is written on ten staves, showing the continuation of the vocal line and instrumental parts from the previous page.

Col.
Col.
Col.
Col.
Col.
Col.
Col.
Col.
Col.
Col.

Handwritten musical notation on the left page, including staves with notes and clefs. Some text is visible at the bottom: "in si".

Handwritten musical score on page 381. The score consists of several staves:

- Top three staves: Instrumental accompaniment.
- Staff 4: *Còl 1^o Organo*
- Staff 5: *Còl 2^{do} Organo*
- Staff 6: *Còl Flauti*
- Staff 7: *Còl Basso.*
- Staff 8: Vocal line with lyrics: *Gratta. Duna vostra pro: letta* *leggiame.* *leggiamo*

The lyrics are written in a cursive hand. Above the final part of the lyrics, there is a small annotation: *il Cont.*

un poco cres.
un poco cres.
un poco cres.

Còl 1^o

Còl 2^o

Còl 3^o

un poco cres.

La Marcia Savvanza

e mediam ven. Detta

un poco cres. do

This block shows the right edge of the left page of a musical manuscript. It contains several staves of handwritten musical notation, including notes, rests, and clefs, though they are partially cut off by the gutter of the book.

This block contains the main body of handwritten musical notation on page 382. It consists of ten staves. The notation includes various note values, rests, and dynamic markings. The word "Col Vini" is written in cursive across the middle of the staves. The word "Clarinetti" is written in a larger cursive font at the bottom right of the page. There are also some smaller markings like "f" and "p" scattered throughout the score.

Clarinetti

Handwritten musical score for multiple instruments. The score is written on ten staves. The instruments are labeled in Italian: *Còl Flauti* (Flutes), *Còl Basses.* (Basses), and *Còl oboe* (Oboe). The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The notation is clear and legible, with some corrections and markings.

Continuation of the handwritten musical score on the adjacent page. The notation includes various notes, rests, and dynamic markings. The instruments are labeled in Italian: *Flauti* (Flutes). The notation is clear and legible, with some corrections and markings.

Handwritten musical notation on the left page, including the text *no vn,* and *Violini*.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The text *Flauti* is written on the left side of the page, and *Col f.* and *Violini Col odv.* are written on the right side.

Handwritten musical score on page 384. The page contains approximately 15 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf* and *ff*. There are several measures with complex rhythmic patterns and some measures with multiple notes beamed together. The handwriting is in dark ink on aged, slightly yellowed paper.

*Col 1^o
Col 2^o Violini.*

*Col fu
col ex Violini*

9: Col Sas.

Col oboe //

Handwritten musical score for strings and woodwinds. The score is written on ten staves. The top four staves contain a dense texture of notes, likely for a string quartet or similar ensemble. The bottom three staves are labeled with woodwind parts: *Col Flauti*, *Col Vni*, and *Col Oboe*. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

$\frac{9}{3}$

Handwritten musical score for violin and piano. The score is written on ten staves. The top staff is the violin part, and the bottom staff is the piano accompaniment. The music is in 3/8 time and features a key signature of one sharp (F#). The tempo and dynamics are marked *Col mo* and *Violino*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *pp*. The piano part features several chords and arpeggiated figures.

N^o 25

Flauti e Timpani si trovano alla fine dell'opera

Violini

Viole

Flauti

Oboe

in C
Corni

Fagotti

Conto

Alto

Tenore

Basso

Mezzosoprano

This block contains the handwritten musical score for the instruments listed on the left. The score is written on ten staves, each corresponding to an instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The instruments are: Violini (Violins), Viole (Violas), Flauti (Flutes), Oboe (Oboe), Corni (Horns), Fagotti (Bassoons), Conto (Clarinets), Alto (Alto Saxophone), Tenore (Tenor Saxophone), Basso (Bass Saxophone), and Mezzosoprano (Mezzosoprano Saxophone). The score is written in a clear, legible hand, and the instruments are arranged in a standard orchestral order from top to bottom.

This page of handwritten musical notation contains approximately 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The top section of the page features complex chordal structures and melodic lines. A dynamic marking of *pp* (pianissimo) is visible in the upper right quadrant. The lower portion of the page shows more sparse notation, including a few notes and rests on several staves. The handwriting is in dark ink on aged, slightly yellowed paper.

This page continues the musical notation from the previous page. It features several staves with notes and clefs. The notation is consistent with the previous page, showing a continuation of the musical piece. The handwriting is clear and legible.

Due Note

A = manki cos - tanti sequaci di on =
A = manki

or

Handwritten musical notation on the left page, including staves with notes and rests.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings such as *op* and *pp*. The score includes a vocal line with lyrics: *on = can = ta = te lo = da = te si raggio sig =*

Handwritten musical score on page 388. The page contains ten staves of music. The first six staves are vocal parts with lyrics. The lyrics are: *= nor a- man- ti, cis = tan- ti se- qua- ti d' on-* on the top line and *= nor a- man- ti* on the bottom line. The bottom two staves appear to be a basso continuo line with a few notes. The notation includes various note values, rests, and some complex rhythmic figures.

Partial view of the following page (389) showing musical notation. The page contains several staves of music, including a vocal line with lyrics and a basso continuo line. The lyrics visible are *= or*.

or can = ta te, lo = Date si Saggio

Handwritten musical score on page 389. The score consists of several staves. The top two staves appear to be for a keyboard instrument, with complex chordal textures. The middle staves are for a vocal line, with lyrics written below the notes. The lyrics are: "nor can fate, lo - Date Si l'aggio lig -". The bottom staves contain a bass line with fewer notes. The handwriting is in dark ink on aged, slightly yellowed paper.

Continuation of the handwritten musical score on page 390. The page number "390" is written in the bottom left corner. The score continues with similar musical notation as the previous page, including vocal lines and instrumental accompaniment. The lyrics "nor" are visible on the vocal line.

Handwritten musical notation on the left page of an open manuscript book. The page contains several staves of music, including a vocal line with lyrics and piano accompaniment. The lyrics visible are "ggio" and "gio".

Handwritten musical notation on the right page of an open manuscript book. The page contains several staves of music, including a vocal line with lyrics and piano accompaniment. The lyrics visible are "nar", "a un", "Dritto", "ceden", and "do".

Handwritten musical score on page 391. The page contains several staves of music. The top two staves appear to be for a piano accompaniment, with complex chordal textures and some ledger lines. The middle two staves are for a vocal line, with lyrics written in cursive below the notes. The bottom two staves are empty, likely for a second vocal part or a different instrument. The lyrics are: *che* *oltraggia*, *che* *offende*. The handwriting is in dark ink on aged, slightly yellowed paper.

amis

ei *caste* *oi* *rende* *ai* *vos tri ama*

Handwritten musical score on page 391. The page contains several staves of music. The top four staves appear to be for a keyboard instrument, possibly a harpsichord or spinet, with complex chordal textures and melodic lines. The fifth staff is a vocal line with the following lyrics: "a un = Dritto ce = tendo che ol = traggia, che of..". The bottom two staves continue the musical accompaniment. The handwriting is in dark ink on aged, slightly yellowed paper.

Continuation of the handwritten musical score on page 392. The page shows the right-hand side of the manuscript, with several staves of music. The lyrics "a un = Dritto ce = tendo che ol = traggia, che of.." are visible on the left side of the page, corresponding to the vocal line on the previous page. The handwriting is consistent with the previous page.

Handwritten musical notation on the left page of an open manuscript book, showing several staves of music.

ia, che of..

Handwritten musical notation on the right page of an open manuscript book, featuring a vocal line with lyrics and piano accompaniment.

f rende, ei
caste vi
rende ai
nostri ama- tor, ei

Handwritten musical score on page 393. The page contains several staves of music. The top two staves are piano accompaniment, featuring complex chordal textures and melodic lines. The middle two staves are vocal lines with lyrics written below the notes. The lyrics are: "caste vi ren de ai vostri ama - for can - can - can - can". The bottom two staves are piano accompaniment, including a double bar line and the word "for" written below the staff. Performance markings include "p. col Dato" and "Tutti".

Continuation of the handwritten musical score on page 394. The page shows the continuation of the vocal and piano parts from the previous page. The lyrics visible at the bottom of the page are: "= ti a", "fia", "tea", "fia".

Handwritten musical notation on the left page, including staves with notes and clefs.

Handwritten musical score for a multi-voice setting, featuring vocal lines with lyrics and instrumental accompaniment. The score is written on ten staves. The vocal parts are in the lower staves, and the instrumental parts are in the upper staves. The lyrics are written below the vocal staves.

ti amo, lo = diamo si Saggio sig = non, can =
fidamo lo - diamo -
ti amo lo - diamo
ti amo

Handwritten musical score on page 304. The page contains several staves of music. The top section consists of five staves with complex rhythmic patterns and notes. Below this, there are two staves with lyrics: "gaa" and "hiamo, lo = diamo si saggio sig = non si". The bottom section consists of four staves with notes and rests. The page is numbered "304" in the bottom right corner.

Continuation of the handwritten musical score on page 305. The page shows several staves of music with notes and rests. The lyrics "saggio" and "caggio" are visible. The page is numbered "304" in the bottom right corner.

Handwritten musical notation on the left page of an open manuscript, showing several staves with notes and rests.

Handwritten musical score on the right page, featuring vocal lines with lyrics and instrumental accompaniment.

394

Fine del
Coro

Recit^{vo} Maestoso

gnor

Recitativo Maestoso

Andate amici, e sia per questa sera disposto l'apparato nu

ff

For

3/10

ffiale

3/10

9

"ziale co la piu ricca pompa, io vo' che sia magnifica la festa, e

395

Handwritten musical score for a multi-measure rest. The score consists of eight staves. The top two staves are vocal parts with lyrics. The next four staves are instrumental parts. The bottom two staves are empty. A large '8' is written on the left side of the staves, indicating an eight-measure rest.

Canti, e focchi, e gran, cena, e gran ballo e ognuno impari com'io

tratto

ri com'io

fratto color che a me son cari.

Attaca Subito il Coro

No. 26.

Violini

Viola

Clauti

Oboe

Corni

Fagotti

Canto

Alto

Tenore

Basso

Mezzetto

Handwritten musical notation for the strings, including a double bass line and a section of woodwinds.

Handwritten musical notation for the vocal parts and woodwinds. Includes lyrics: *mani costanti sequari d'on-*

Handwritten musical notation on the right page of the manuscript, showing the continuation of the vocal and instrumental parts.

Handwritten musical notation on the left page of an open manuscript book, showing several staves of music.

Handwritten musical notation on the right page of an open manuscript book, featuring a vocal line with lyrics and multiple instrumental staves.

nor can = ta = te, lo da = te si Sag gio

Handwritten musical score on page 347. The page contains ten staves of music. The top two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The middle two staves are for a vocal line, with lyrics written below the notes. The bottom four staves are for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics are: *gnor a un = Drillo ce - den = do oh! oltraggia, oh!*

Handwritten musical score on page 348. The page contains five staves of music, continuing the piece from page 347. The top two staves are for piano accompaniment, and the bottom three staves are for a vocal line. The lyrics are: *offen de*

raggia, ch'

offende, ei caste vi rende ai vostri ama-

Handwritten musical score on page 398. The score consists of ten staves. The first four staves contain instrumental notation, including a complex sixteenth-note passage in the first staff and a section with repeated notes in the fifth staff. The sixth staff contains the lyrics: *for ei caste vi rende ai vostri ama-*. The remaining staves continue with musical notation, including a section with repeated notes in the seventh staff and a final melodic line in the tenth staff.

Handwritten musical score on page 399. The page shows the continuation of the piece with various musical notations, including notes, rests, and dynamic markings. The lyrics *for* are visible on the second staff. The page number *399* is written at the bottom left.

9: col Bal

For can ti amo, lo di amo si sag gio si

Handwritten musical score for a vocal piece with piano accompaniment. The score is written on ten staves. The top five staves represent the piano accompaniment, and the bottom five staves represent the vocal line. The vocal line includes the lyrics: *gnor can-tiamo, lo-diano si saggio*. The piano accompaniment features complex chordal textures with many beamed notes and rests. There are dynamic markings *ppp* on the piano part. The score is written in a historical style with a treble clef and a common time signature.

Continuation of the handwritten musical score on the adjacent page. It shows the continuation of the piano accompaniment and the vocal line. The lyrics *gnor* are visible at the beginning of the vocal line. The page number *400* is written at the bottom left of the page.

unisi *unisi*

gnor *si* *Saggio* *gnor* *si* *Saggio*

Handwritten musical score on a single page, featuring multiple staves of music and a vocal line with lyrics. The score is written in brown ink on aged, yellowed paper. The top section consists of several staves of instrumental music, including a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below this is a section with a wavy line, possibly indicating a break or a specific performance instruction. The lower section features a vocal line with lyrics written in cursive: "gnor si Sag gio si gnor." The lyrics are placed on a staff with a treble clef and a common time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Continuation of the handwritten musical score on the adjacent page. The page shows several staves of music, including a vocal line with lyrics. The notation is consistent with the previous page, featuring a treble clef and a common time signature. The lyrics are written in cursive and include the word "gnor". The page is numbered "101" in the bottom right corner.

Viva

Fine dell' Atto Terzo