

*Porte Piano*

*Introd. Aria, du. Cavatine, e*

*Due Duetti.*

*Menuet*

*Da*

*J. D. Bonstegen.*

Introd.

All<sup>o</sup>

*Efestione*

*Coro*

*Fortissimo*

*Piano*

This system contains the first five staves of the musical score. The top staff is for the vocal part, with lyrics 'Efestione' and 'Tuscipu en tem'. The second staff is for the 'Coro' (choir), with lyrics 'Gual tromba fu resta Coi'. The third and fourth staves are for the piano accompaniment, with dynamic markings 'Fortissimo' and 'Piano'. The fifth staff continues the piano accompaniment.

*Humam* *ejus* *animmam* *ejus* *animmam* *ejus*

*chiana, ci desta* *Oh Dei! che sa-rà!* *oh Dei! che sa-rà!* *Gual strepito a*

*offen-tes*

This system contains the next five staves of the musical score. The top staff is for the vocal part, with lyrics 'Humam ejus animam ejus animam ejus' and 'chiana, ci desta Oh Dei! che sa-rà! oh Dei! che sa-rà! Gual strepito a'. The second staff is for the 'Coro', with lyrics 'offen-tes'. The third and fourth staves are for the piano accompaniment. The fifth staff continues the piano accompaniment.

*Allegro Mod<sup>to</sup>.*

*Aria*

*Tempo Forte Piano*

*Unis*

*beder bi so-gna al fato*

*Nelle ven-tu-re es*

*tre-me*

*Non dispre-zar chi teme*

*Non dispre-*

*zar chi teme*



*ceder bi- so- gna al fato nelle sven- tu- res.*

*trist*

*tre- me Non dispre- zar chi teme Non dispre- zar chi*

*teme Modera il tuo furor il tuo fu- ror modera il tuo fu- ror il*

*tuo fu- ror Forse al ci- mento ap-*

*Andante*  
Ve drai, che t'ingon nasti drai, che t'ingon nasti Bon danmerai te

*Andante*  
Ma-sara'i tardi al lor. Ma-sara'i tardi al lor

drai che t'ingon nasti; Ma-sara'i tar-di al lor

*Andante*

*Andante*

*Adagio* *so-gna al fa-to* *Allegro* *Stella ven-tu-re es*

*Andante* *Adagio* *Allegro*

*tre-me* *Non dispre-zar chi teme,* *Non dispre-*

*Allegro*

*zav chi teme* *Non dispre-zar chi teme*

*Allegro*

*Non dispre-zar chi teme* *Non dispre-zar chi teme*

*fuo fu ror*

*Moderail tuo fu ror*

*Moderail tuo fu ror il tuo fu ror tuo fu ror*

*Unis*

*Unis*



All. Maesto à tempo.

Recit. ad lib.

*Apelle* *Coro*

Vcorsi gliati, ove an date!

Al campo al campo al cam

*Forte* *Piano*

Ah! fre nate il passo au dace;

Ah! fre nate il vos tro an

*pp*



*dir*

Si vuol guerra, e non già pace; si vuol guerra, e non già pace; Trionfare, ou vermo-

The first system of the handwritten musical score consists of five staves. The top staff is a vocal line with lyrics written below it. The second and third staves are also vocal lines. The bottom two staves are for piano accompaniment, with the left hand on the bottom staff and the right hand on the staff above it. The music is written in a cursive, handwritten style.

*rit* Trionfare, ou vermo- *rit*

The second system of the handwritten musical score consists of five staves. The top staff is a vocal line with lyrics written below it. The second and third staves are also vocal lines. The bottom two staves are for piano accompaniment. The music continues from the first system, with some changes in dynamics and tempo indicated by the 'rit' markings.

Largo.

Deh' se an cor u rammen -

fa - tes  
Che il mio labbro, il mio con siglio il mio con

si - gli - o  
Però il - lesa in gran pe

siglio  
La co - mun fe li - ci - tà  
la co - mun fe li - ci -

*fa* la co-mun fe-li-ci-ta la co

*Panure* Dalla rabbia a quell'aspetto La-ce-rando il cor mi

*Coro* Al suo labbro noi do-veremo la co-mun fe-li-ci

The first system of the handwritten musical score consists of five staves. The top staff is a vocal line with lyrics: "fa la co-mun fe-li-ci-ta la co". The second staff is another vocal line with lyrics: "Dalla rabbia a quell'aspetto La-ce-rando il cor mi". The third staff is a vocal line with lyrics: "Al suo labbro noi do-veremo la co-mun fe-li-ci". The fourth and fifth staves are piano accompaniment, showing chords and melodic lines in a treble and bass clef respectively. The music is written in a common time signature and a key signature with one sharp (F#).

mun fe-li-ci-ta

sta Dalla rabbia a quell'aspetto La ce-rando il cor mi sta Dalla rabbia a quell'as

fa Al suo labbro noi do

The second system of the handwritten musical score continues the composition. It features four staves. The top staff is a vocal line with lyrics: "mun fe-li-ci-ta". The second staff is a vocal line with lyrics: "sta Dalla rabbia a quell'aspetto La ce-rando il cor mi sta Dalla rabbia a quell'as". The third staff is a vocal line with lyrics: "fa Al suo labbro noi do". The fourth and fifth staves are piano accompaniment, showing chords and melodic lines. The notation includes various musical symbols such as notes, rests, and accidentals, consistent with the first system.

*Dolce*

Deh! se an cor uo rammen- ta- te che il mio

petto lacerando il cor mi venno la comun fe- li- ci- ta

The first system of the handwritten musical score consists of five staves. The top staff is a vocal line with lyrics: "Deh! se an cor uo rammen- ta- te che il mio". The second staff contains the lyrics: "petto lacerando il cor mi venno la comun fe- li- ci- ta". The third staff is a vocal line with lyrics: "labbro il mio con siglio". The fourth and fifth staves are piano accompaniment. The music is written in a single system with a common time signature.

labbro il mio con siglio Deh! il lesa in gran periglio La co- mun fe- li- ci- ta la co-

Dalla rabbia a quell'a

The second system of the handwritten musical score consists of five staves. The top staff is a vocal line with lyrics: "labbro il mio con siglio Deh! il lesa in gran periglio La co- mun fe- li- ci- ta la co-". The second staff contains the lyrics: "Dalla rabbia a quell'a". The third, fourth, and fifth staves are piano accompaniment. The music is written in a single system with a common time signature.

mun fe - li - ci - ta  
spetto Lacerando il cor mi sta  
Al suo labbro noi do venuno noi do venuno la co  
Dalla rabbia a quell'a  
la co -

The first system of the handwritten musical score consists of four staves. The top staff is a vocal line with lyrics 'mun fe - li - ci - ta'. The second staff is another vocal line with lyrics 'spetto Lacerando il cor mi sta'. The third and fourth staves are piano accompaniment. The music is written in a common time signature and includes various note values, rests, and dynamic markings.

la comun fe - li - ci - ta  
spetto Lacerando il cor mi sta  
mun fe - li - ci - ta  
Dalla rabbia a quell'a  
la co -

The second system of the handwritten musical score continues the composition with four staves. The top staff has lyrics 'la comun fe - li - ci - ta'. The second staff has lyrics 'spetto Lacerando il cor mi sta'. The third and fourth staves are piano accompaniment. The music continues with similar notation and includes a section marked with 'Dalla rabbia a quell'a' and 'la co -'.

Handwritten musical score for voice and piano. The score consists of six staves. The top two staves are for the voice, and the bottom four are for the piano accompaniment. The lyrics are written in Italian.

Lyrics:  
- mun fe - li - ci - tà.  
poco Lacc-rando il cor mi sta  
mun fe - li - ci - tà.

The music is written in a single system. The voice parts use a soprano clef (C1) and a bass clef (C2). The piano accompaniment uses a grand staff with a treble clef (C3) and a bass clef (C4). The score is divided into measures by vertical bar lines. The first measure contains the lyrics and the beginning of the melody. The second measure continues the melody. The third measure contains the lyrics and the beginning of the piano accompaniment. The fourth measure continues the piano accompaniment. The fifth measure contains the lyrics and the beginning of the piano accompaniment. The sixth measure continues the piano accompaniment. The score ends with a double bar line.

Four sets of empty musical staves, each consisting of five lines. These staves are blank and contain no musical notation.

*Cavatina,  
e Due Duetti.  
Musica  
Di  
F. D. Brontepuro.*

*Allo*  
*Cavatina*  
*Recit' ad libit.*  
*Campaspe*  
*Forte Piano*  
Fermati, traditor Che veggo, oh Dei!

*Allegretto*  
Il mio bene, ma per che traccate - ne, oh Dio! co-

*cres.*  
Sventu - rato, in fausto di! sventu - rato, in fausto

di! Che fa - rò senza di - te! Che farò senza di - te! Del mio duol maggior non  
*cres.*



*v'è!* che farò senza di te *Del mio duol maggior non*

*v'è* che fa - ro senza di te *v'è*

Oh che fiera crudel - tà,

Del mio duol maggior non v'è! Ah di noi che mai sarà! ah di

noi, che mai sa-ra che mai sa-ra che mai sa-ra

Finis

bene, ma per che traccate, ne oh Dio! co-si!

Sventu

rato in fausto di! sventu-ra-to in fausto di! Che fa-rò sen

-za di-te! Che fa-rò sen-za di-te! Biel me fa-di

Handwritten musical notation on a single staff. The lyrics are: *lui ciel pie ta-di lui di-me di lui di-me di*. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation on a single staff. The lyrics are: *lui di-me.* This section continues the melodic line with various note values and rests. It concludes with a double bar line and a fermata over the final note.

Handwritten musical notation on a single staff. This section contains a few notes and rests, followed by a double bar line and a large, decorative flourish or scribble that spans across the staff.

Four empty musical staves at the bottom of the page, showing the five-line structure without any notation.

*Allegro.*

*Duetto.*

*Campaspe*  
*Aspetta*

Recit ad lib.  
Oid! forse questo

*Forte Piano*

ra l'ultimo ad - dio.  
l'ul - - - ti - mo ad

Lo si fa - tale Per - sen - ti mento o caro Non mi - - - la

dio.  
*Largo*

*bella fe-del-tà così bella fe-del-tà così bella fedel*

The first system of the handwritten musical score consists of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is a vocal line with lyrics *bella fedel-tà fedel-tà*. The third and fourth staves are piano accompaniment, showing chords and melodic lines. The music is written in a cursive, handwritten style.

*tà così bella fedel-tà*

The second system of the handwritten musical score consists of four staves. The top staff is the vocal line with lyrics *tà così bella fedel-tà*. The second staff is a vocal line. The third and fourth staves are piano accompaniment. The music continues in the same handwritten style.

The third system of the handwritten musical score consists of four staves. The top two staves are piano accompaniment. The bottom two staves are piano accompaniment. The music concludes with a double bar line and the word *finis* written in the right margin.

*finis*

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BIBLIOTECA

# Duetto

*All<sup>o</sup>*

*Recit. ad lib.*

Campaspe  
Alessandro

Quando pago, o destino, al fin sa-  
rai! Vanti Numi del

Fortepiano

*All. Mod. a tempo.*

Oiel! che veggio mai!

*All. Mod. a tempo.*

Oi, ti sgo-menta il mio Pa-  
ci-fi-co sem

*dante*

Gual' in-  
contro! qual vista!

Guale is-tante!

*dimi*

*Ad lib.*

Allegro Maestoso

È la tua colpa, in-grata, che ti fa spaven-tar. Gli sguardi in

nabza, gli sguardi in nabza, che ti forza il ros-so-re Arite-ner nel suolo,

empia, con fitti. Avezzo io sono a per do-nare de-litti.

empia, con fitti Avezzo io sona a perdu - na - re de litti. Ah! si

gnor! Tu non ve - di questo mi - se - ro core - - -  
So lo co - nobbi Per

ma fata - li - tà: Ge lo ve - des - si, Degna for - - se sa - re - i - - degna



for - se sa - rei -  
De ti ve - desi il cor, io femme re - i

*All. Mod.*

Non abbas - sar quel ciglio, Guardarmi in volto e trema e

trema Pensa al tuo gran pe - riglio, al tuo gran periglio, Mostro d'infidel

4a.

rispetto il mio signore, rispetto il mio signore.

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "rispetto il mio signore, rispetto il mio signore." are written below the notes. The middle and bottom staves are for piano accompaniment, with a treble and bass clef respectively. The music is written in a fluid, cursive style characteristic of 18th-century manuscripts.

Mirera, mi con fando / Se mi ve depi il core se mi ve depi il

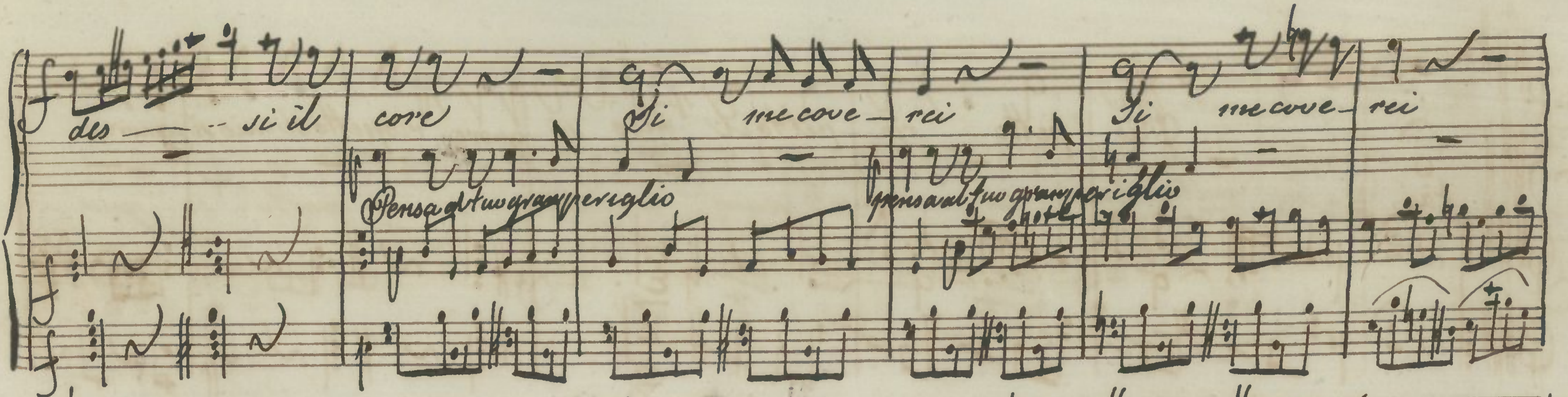
The second system of the handwritten musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "Mirera, mi con fando / Se mi ve depi il core se mi ve depi il" are written below the notes. The middle and bottom staves are for piano accompaniment, with a treble and bass clef respectively. The music continues in the same cursive style as the first system.

core se mi ve des *orn.* si mi ve depi se mi ve

The third system of the handwritten musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "core se mi ve des *orn.* si mi ve depi se mi ve" are written below the notes. The middle and bottom staves are for piano accompaniment, with a treble and bass clef respectively. The music concludes with a final cadence in the same cursive style.

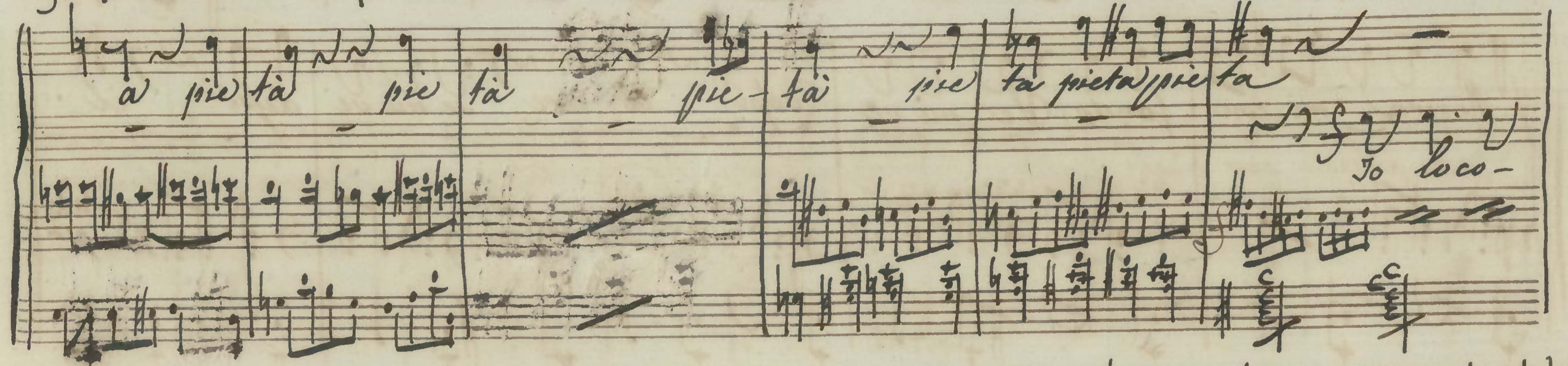
des - si il core Si me cov - rei Si me cov - rei

*Pensa al tuo gran periglio* *Pensa al tuo gran periglio*



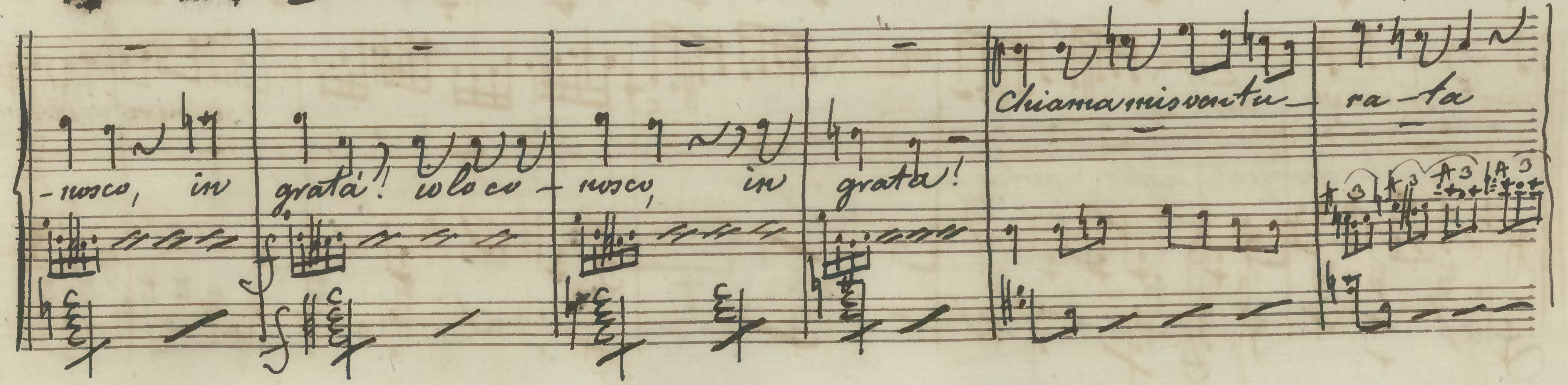
a pie - tà pie - tà pie - tà pie - tà pie - tà

Jo loco -

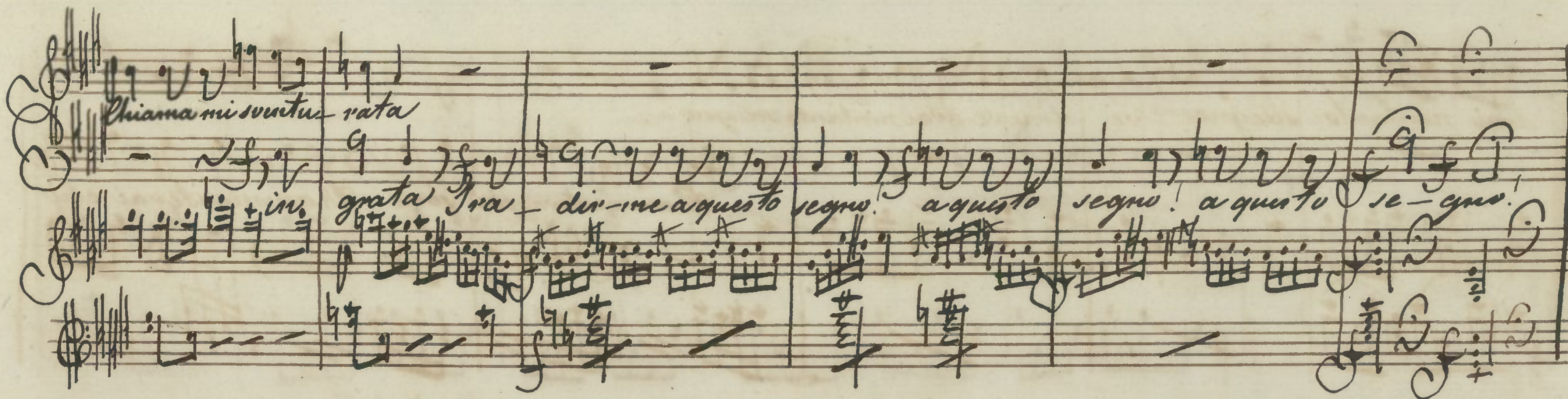


- nosco, in grata! wo loco - nosco, in grata!

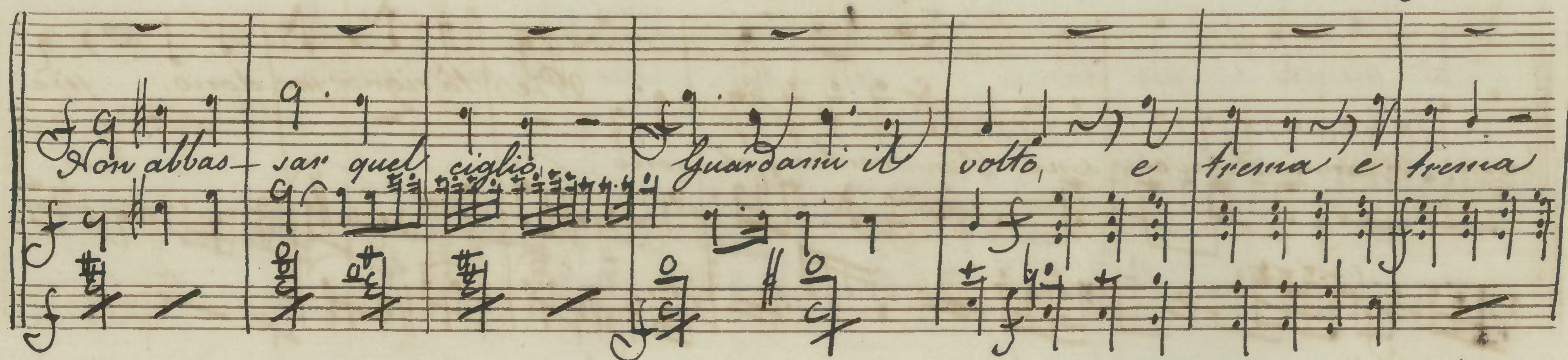
Chiamami ventu - ra - ta



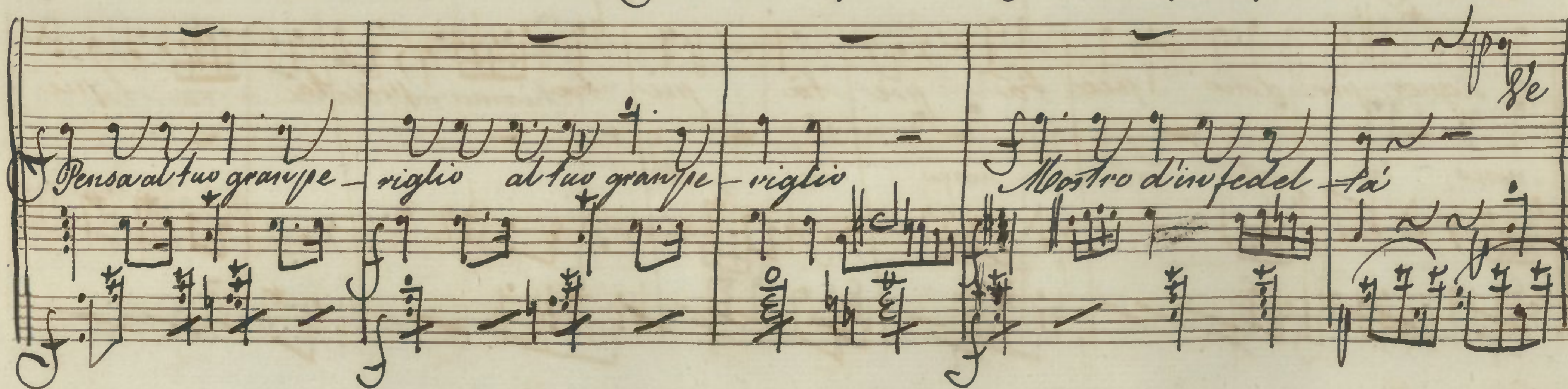
Chiama mi sventu rata  
in grata fra dir-me a questo segno. a questo segno! a questo se-gno!



Non abbas-sar quel ciglio guardarmi il volto, e tremar e tremar

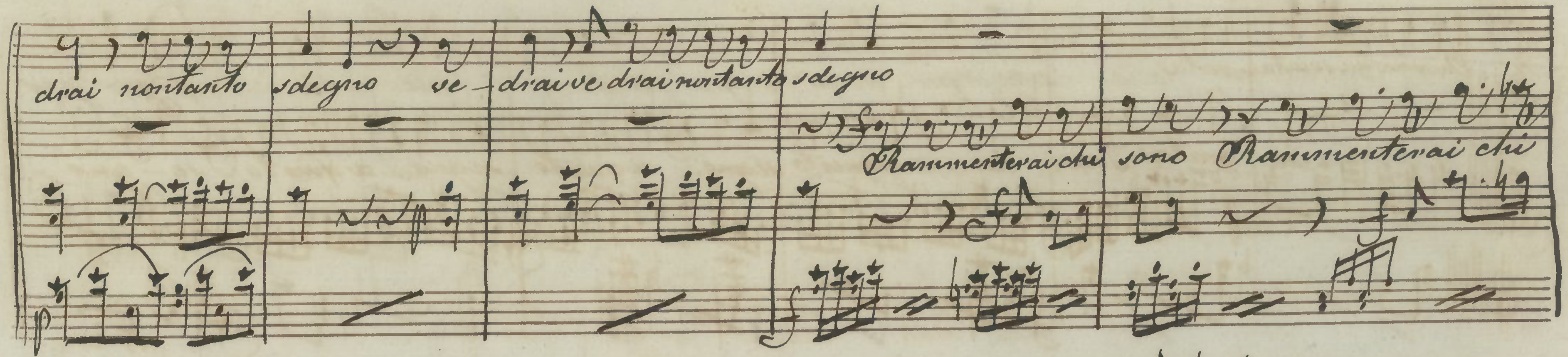


Pensa al tuo gran pe-riglio al tuo gran pe-riglio  
Mastro d'infedel-tà



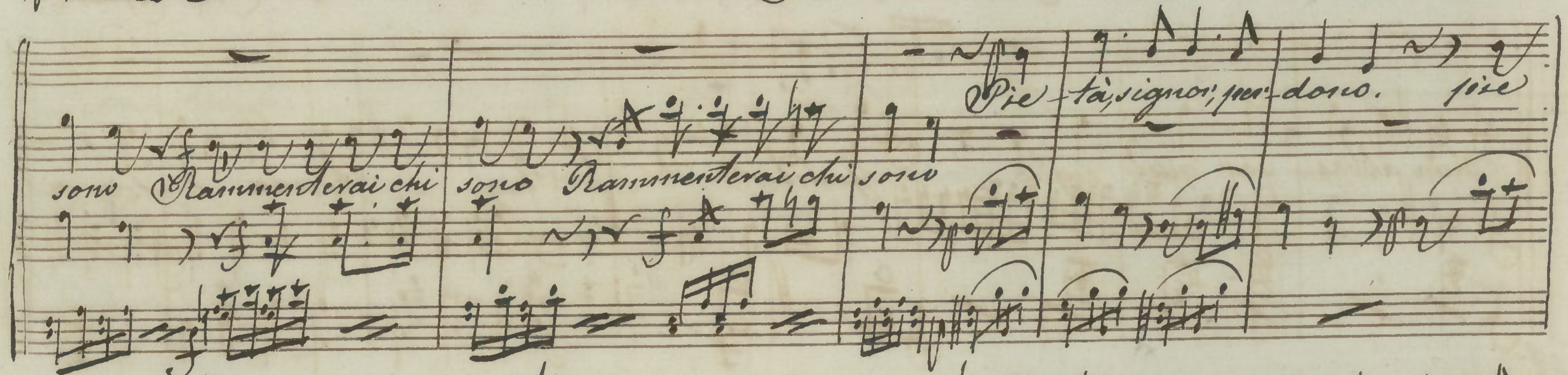
*drai non tanto sdegno se drai ve drai non tanto sdegno*

*Rammenterai chi sono Rammenterai chi*

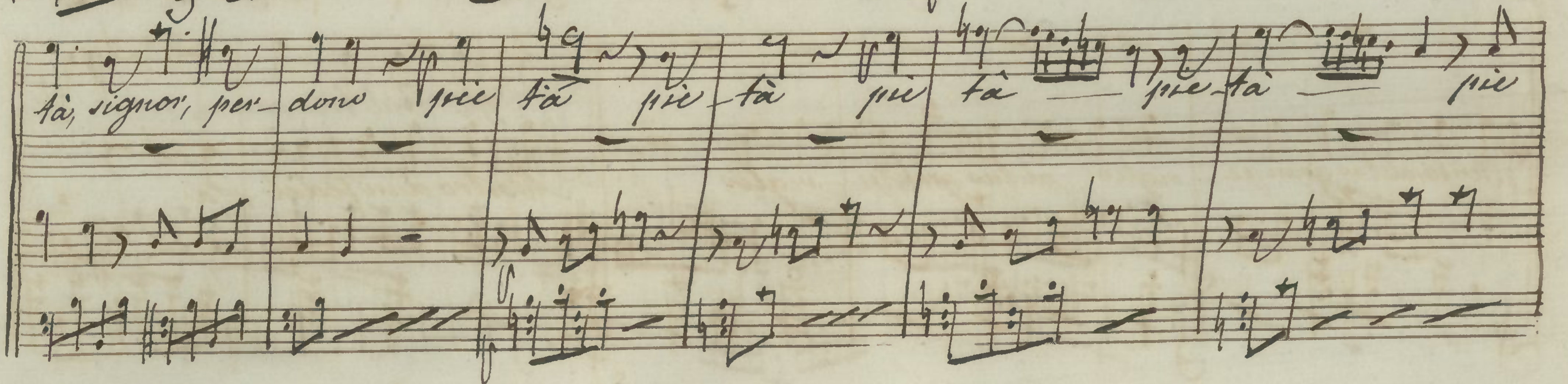


*sono Rammenterai chi sono Rammenterai chi sono*

*Pie-tà, signor, per dono. pie*



*tà, signor, per dono pie-tà pie-tà pie-tà pie-tà pie*



*tà signor, per dono signor per dono signor per dono me - tà signor per*  
*Pen - sa al tuo gran pe - ri - glio Mostro d'in fe - del - tà*

*dono signor per dono me - tà me - tà*  
*Pensa al tuo gran peri - glio Mostro d'in fedel - tà Ah! fugi Ah! fu - gi.*

*Allegro*  
*Ah! fu - gi*  
*Oh Bel ti - ran - no*

Oh ciel ti-ranno che tormen-to so af-fanno  
che tormen-to so af-fanno

L'alma strazian-do vè  
L'alma strazian-do vè  
che tormen-to so af-

-fan-no che tormen-to so af-fan-no L'al-ma stra-zian-do vè! Spre-  
Spre-

zar lo sprezz zar lo                      oh Dio vor rei                      sprezz zar lo oh Dio sprezz zar lo oh Di-  
 scor dar la                      scor dar la                      scor dar la oh

sprezz zar lo oh Dio vor rei                      oh Di o vor rei  
 Di o scor dar la oh Dio                      scor dar la oh Dio                      scor dar la scor dar la oh Di o oh

sprezz zar lo oh Di o vor rei                      Ma non mi regge il core                      quest è ci mento, oh De i!  
 Di o scor dar la oh Dio vor rei                      ma non mi regge il co re                      quest è ci mento, oh De i!



quest'èci mentooh De - i  
quest'è fa - ta - li - ta quest'è ci men -

ma non mi regge il co - re  
quest'è fatali - ta - fa - ta - li - ta - fa - ta - li

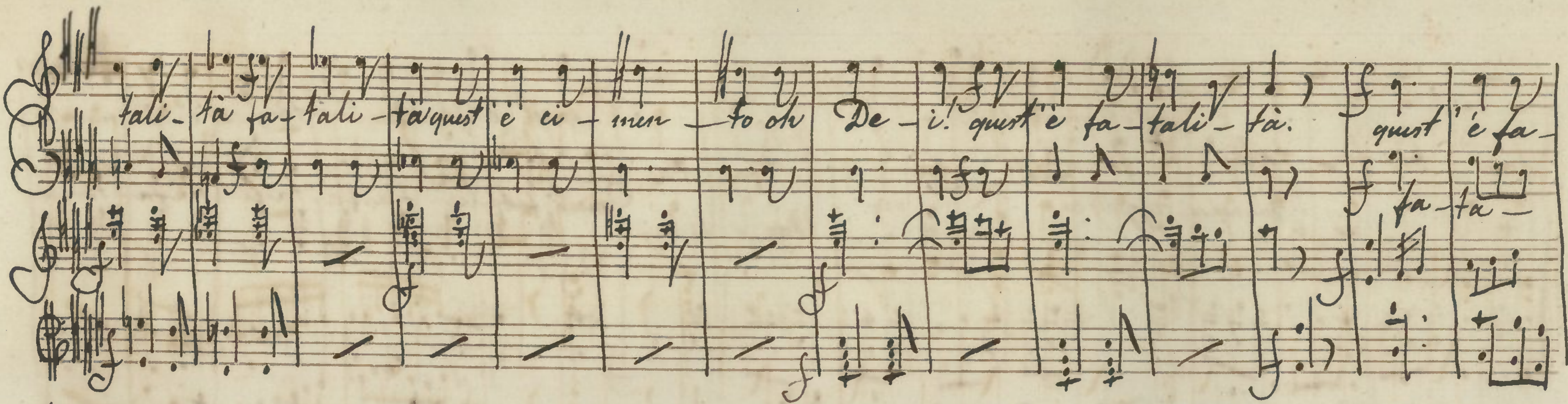
tooh De i oh De - i  
Ma non mi regge il co - re quest'èci mentooh De - i

ma non mi regge il co - re  
quest'è ci mentooh De -

quest'èci - mentooh De - i  
quest'è fa - ta - li - ta fa

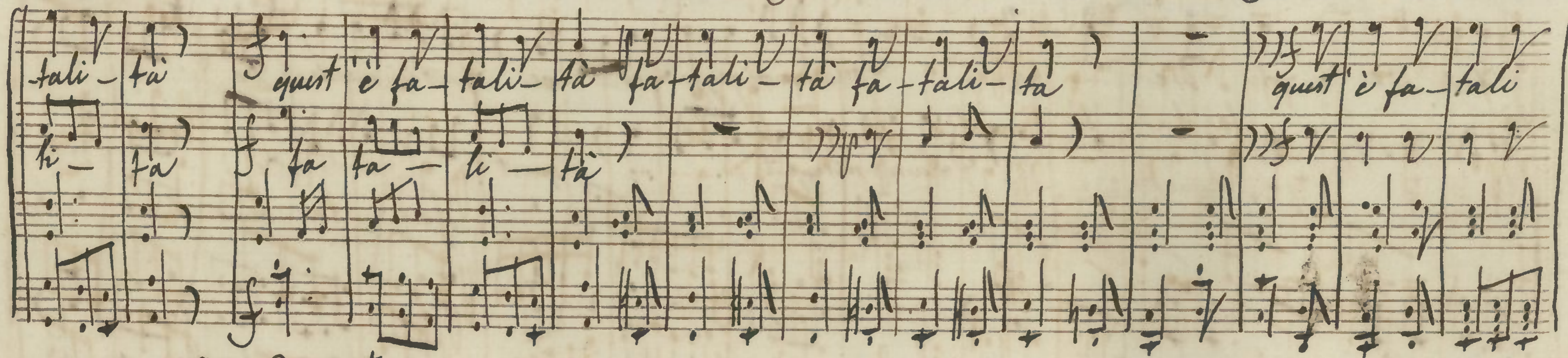
ma non mi regge il co - re

tali-ta fa-tali-ta quest'è ci-men-to oh De-i! quest'è fa-tali-ta. quest'è fa-



tali-ta quest'è fa-tali-ta fa-tali-ta fa-tali-ta quest'è fa-tali

hi-fa fa-ta-li-ta

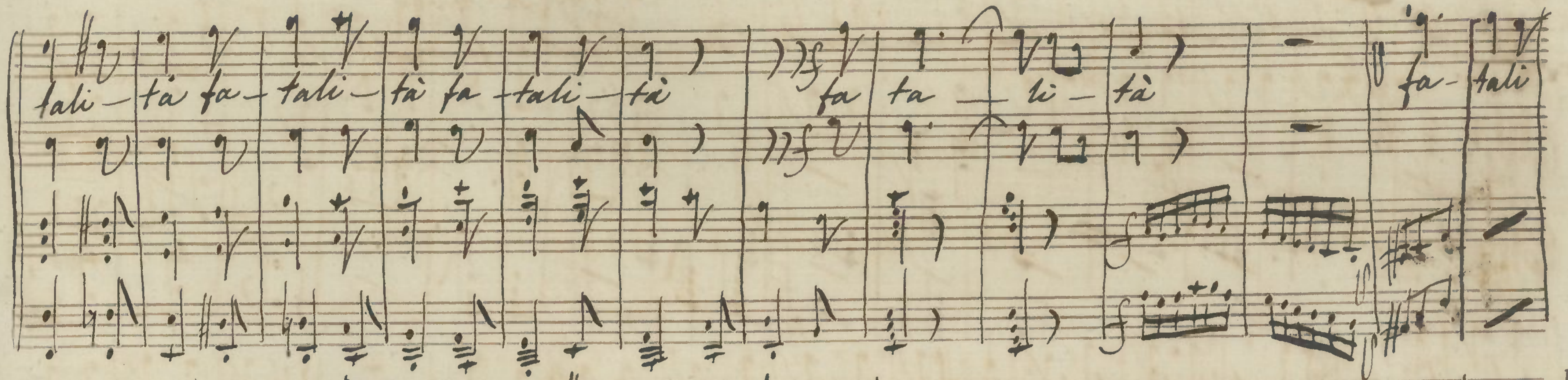


ta fa-ta-li-ta Ma non mi reggibile quest'è ci mento oh Dei quest'è fa-ta-li-ta fa

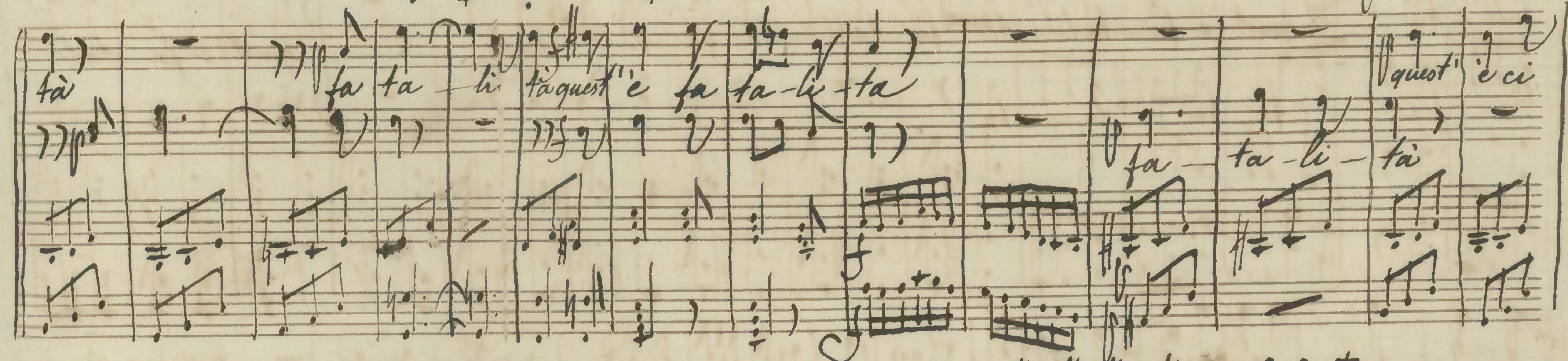
Ma non mi reggibile quest'è ci mento oh De-i quest'è fa



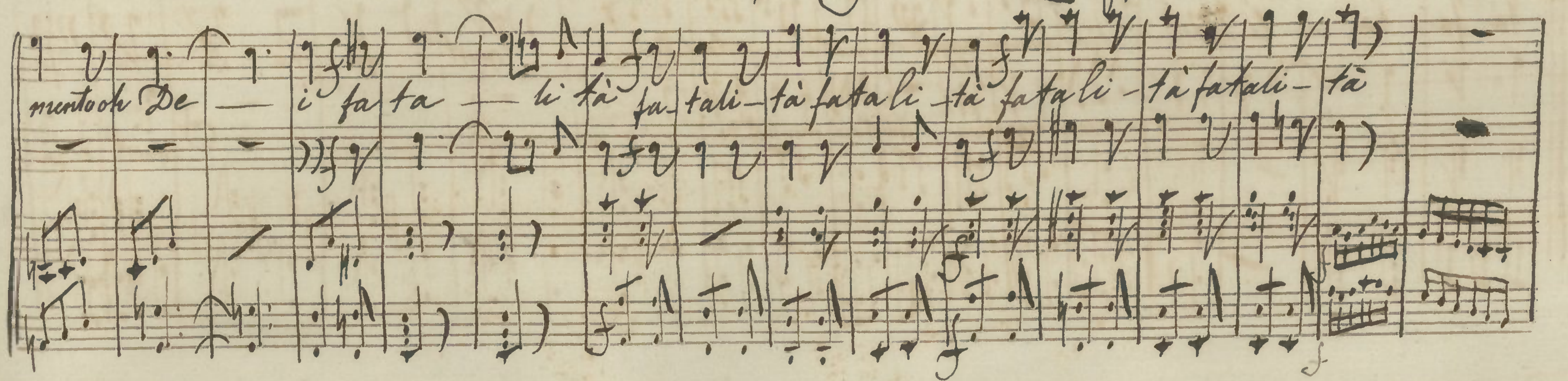
tali - ta fa - tali - ta fa - tali - ta fa ta - li - ta fa - tali



ta fa ta - li ta quest'è fa ta - li - ta fa - ta - li - ta quest'è ci



mentook De - i fa ta - li ta fa - tali - ta fa - tali - ta fa - tali - ta fa - tali - ta



Handwritten musical score on aged paper, featuring three staves. The top two staves contain rests. The bottom staff contains a melodic line with notes, rests, and dynamic markings like 'f' and 'ff'. The word 'finis' is written at the end of the piece.

A series of ten empty musical staves on aged paper, arranged vertically below the first section.