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**[<<La>> Gerusalemme liberata]**

**Zingarelli, Nicola Antonio**

**[Partitur]**

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*Sacerdos saltem liberata  
da Corquato Tassio, postea  
in musica da Zingarelli*

*Partitura.*

R 454

Hochschule für Musik Köln



KN38\$0000113484

## Traducción

Tel un chantre harmonieux avant que de donner l'essor à sa voix, prélude un instant et prépare les coeurs au charmes de ses accens. telle Armide toujours fidèle à l'artifice et à la ruse, malgré la douleur qui l'accable par de tendres soupirs tente d'amollir le cœur du héros pour y mieux imprimer ses discours et ses plaintes.

Enfin elle exhale en ces mots son désespoir N'attends pas de moi, cruelles prières qu'une amante adresse à son amant ! ces doux noms ne sont plus faits pour nous... Barbare ! si ton cœur les dédaigne, si tu abhorres jusqu'au souvenir de notre flamme, écoute du moins l'objet de ta haine. Un ennemi n'est pas toujours sourd aux prières de son ennemi ; tu peux m'accorder la faveur que je te demande et me conserver tous les dédains

Si tu me hais, si cette haine est un plaisir pour toi, jouis de cet affreux sentiment ; je ne viens point te l'arracher : tu le crois juste ; il l'est sans doute : moi aussi je détestai les Chrétiens ; je fus plus, je t'abhorrai toi-même. Je naquis Musulmane, je me permis tout pour accabler une puissance ennemie : je te poursuivis, je te pris, je l'entraînai dans ces deserts inconnus, loin du monde et loin des combats.

A ces crimes, ajoute un crime plus funeste, plus honteux pour toi : j'ai seduit ton cœur ; je t'ai fait connoître l'amour et ses feux... Coupable illusion ! perfide enchanteresse ! je t'ai laissé moissonner la fleur de mes appas ; je t'ai fait le tyran de ma beauté. Nouvel amant, je t'ai offert des faveurs, qui furent refusées au vœux et à la constance de mille autres amans.



Bücherei

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Venge-toi, punis ces forfaits odieux; pars, abandonne cet asyle, jadis si cher à ton cœur: va, franchis les mers; par tes combats, par tes travaux, anéantis nos autels et ma croyance; moi-même je l'armerai contre elle... Ma croyance!.... ah! ce n'est plus la miene; cruelle idole de mon cœur! je ne connois plus que toi; seul, tu es et mon maître et mon Dieu!

Je ne te demande qu'une grace, une faveur légère, même aux yeux d'un ennemi: permets que je suive tes pas; le brigand ne laisse pas derrière-lui sa proie; le vainqueur mène ses captifs enchaînés à son char: qu'Armide soit à ton triomphe un ornement de plus; que tes Chrétiens la comptent au nombre de tes victimes: qu'ils insultent à la fière beauté qui se joua de ta jeunesse, et que d'un doigt injurieux ils me montre esclave et dédaignée.

Esclave et dédaignée! eh! pourquoi nourrir encor cette chevelure qui pour toi n'a plus d'attraits? Je couperai ces tresses inutiles; je veux, avec le titre avoir aussi l'habit de l'esclavage. Dans l'horreur des batailles au milieu d'une foule ennemie, je suivrai tes pas; j'ai le courage, jaurai la force de conduire tes courrières et de porter tes traits.

Je serai ton écuyer; je serai, si tu veux, ton rempart: pour défendre tes jours je prodiguerai les miens: avant que d'arriver à toi, il faudra que le fer perce mon sein et le déchire peut-être il ne sera pas un barbare assez cruel pour vouloir, au dépens de ma vie, couper la trame de la tienne; peut-être à cette beauté que tu meprises l'ennemi sacrifiera le plaisir de se venger.

Malheureuse! et j'ai encore de l'orgueil; et je vante encor une beauté dédaignée, qui ne peut te flétrir: elle vouloit continuer, mais des pleurs en longs ruisseaux, coulent

de ses yeux : elle veut de ses mains supplicantes presser la main du héros ou embrasser ses genoux ; il recule, il résiste et triomphe l'amour ne peut plus entrer dans son cœur, et ses yeux sont fermés pour les larmes.

Dans son sein glacé par la raison, l'amour, n'a pu rallumer sa flamme première; une compagne, mais une chaste compagne de l'amour, la pitié du moins y entre à sa place; il est ému, et à peine il peut retenir ses pleurs ; mais enfin il captive ces tendres sentiments, et sous de tranquilles dehors, il cache les mouvements qui l'agitent.

Armide, lui dit-il, je partage la douleur; que ne puis-je éteindre, dans ton sein, l'ardeur funeste qui le devore ! ... la haine, le dédain ! ah ! ce ne sont pas les sentiments que j'éprouve : j'oublie l'injure, je ne veux point de vengeance. Tu n'es point mon esclave, tu n'es point mon ennemie. Ton cœur s'égara; tu fus extrême et dans la haine et dans l'amour.

Mais quoi : d'humaines erreurs, de vulgaires faiblesses; ton excuse est dans ta loi, dans ton sexe et dans ton âge. Moi aussi j'ai partagé tes fautes : eh ! si je te condamne, de quel droit pourrais-je m'absoudre ? non : dans mes disgrâces, dans mes prosperités, ton souvenir sera toujours cher à mon cœur; autant que le permettent et la guerre et l'honneur et mon culte, je serai encore ton chevalier.

Mettons, mettons ici un terme à nos égarements, abjurons notre honte : ensevelissons dans ces déserts inconnus le souvenir de nos faiblesses, puissent ses jours malheureux être retranchés du nombre de mes jours ! puisse, l'Europe et le reste de notre hémisphère, ignorer toujours cette indigne partie de mon histoire ! toi-même, efface de la tienne un trait qui flétrirait ta beauté, tes vertus et le royal éclat de ta naissance.



4

*Violino 1<sup>o</sup>*

*Grazioso*

*Violino 2<sup>o</sup>*

*Alto*

*Canto*

*Basso*

*Conparazione*

*Qual mu: si:co-gen:til,*      *pri:ma che chia . . . . .*      *ra al:ta:men:te la*

lin - gua al can - to snodi      all' ar - mo - nia      gli a.ni.mi al  
 tru,i pre - pa - ra      Con dol,ci ri,cer - ca:te in bas, si mo , di con



dol-ci ri-ri-ca-te in bas-si mo-di Co-si co-ste-ri che nella doglia  
 amara già lutte non o-blia l'ar-ti, e le fro-di fa di sos-

A handwritten musical score for four voices and basso continuo. The score consists of eight staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one sharp. The bottom staff is the basso continuo, with a bass clef and a key signature of one sharp. The music is written in common time. The vocal parts feature various note values including eighth and sixteenth notes, with some grace notes indicated by small vertical strokes. The basso continuo part includes a bassoon-like line with sixteenth-note patterns and a harpsichord-like line with sustained notes and sixteenth-note chords. The lyrics, written in Italian, are placed below the vocal staves. The first section of lyrics is: "pir breve con cento in pri ma per dis por l'al ma in cui le voci im". The second section of lyrics is: "prima per dis por l'alma in cui le voci im prima". The score is written on aged, yellowish paper.

*Violino 1<sup>o</sup>* Allegro  
*Violino 2<sup>o</sup>*  
*Alto*  
*Canto* *Armida*  
*Poi comincio* *Non* *as:pet - tar* *ch'io preghi cru : del te*  
*Basso* Allegro  
*come amante a mante de:ve tai summo un tempo tai sum:mo un tempo or setal'es:ser*

A handwritten musical score for voice and piano. The score consists of eight staves. The top two staves are for the voice, the bottom two are for the piano, and the middle two are for both. The music is in common time, with a key signature of one sharp. The vocal line includes lyrics in Italian. The piano part features various textures, including eighth-note patterns and sustained notes. Measure numbers 1 through 9 are visible above the staves. The score is written on aged, yellowish paper.

neghi e di ciò la me-mo-ria anco t'è greve co-me-ne . mi-co al meno a-sco-lta i

pre-ghi d'un ne-mi-co ta-lor l'altro ri-ce-ve ben quelch'io chieg-gio è tal che dar . . . lo

10

F P

puoi ein-tegri con-ser-var gli sde-gni tuoi ein tegri conser-var

F

gli sde-gni tuo-i se m'o-dii se m'o-di i ein cio di: letto al:cun.tu

A handwritten musical score for three voices (Soprano, Alto, Bass) and continuo basso. The score consists of six staves. The top three staves represent the vocal parts, with lyrics in Italian. The bottom three staves represent the continuo basso. The vocal parts are written in soprano, alto, and bass clef. The continuo basso is written in bass clef. The music is in common time. Various dynamics and performance instructions are written above the vocal parts, such as 'F' (forte), 'P' (piano), and 'col B.' (with basso). The lyrics for the vocal parts are:

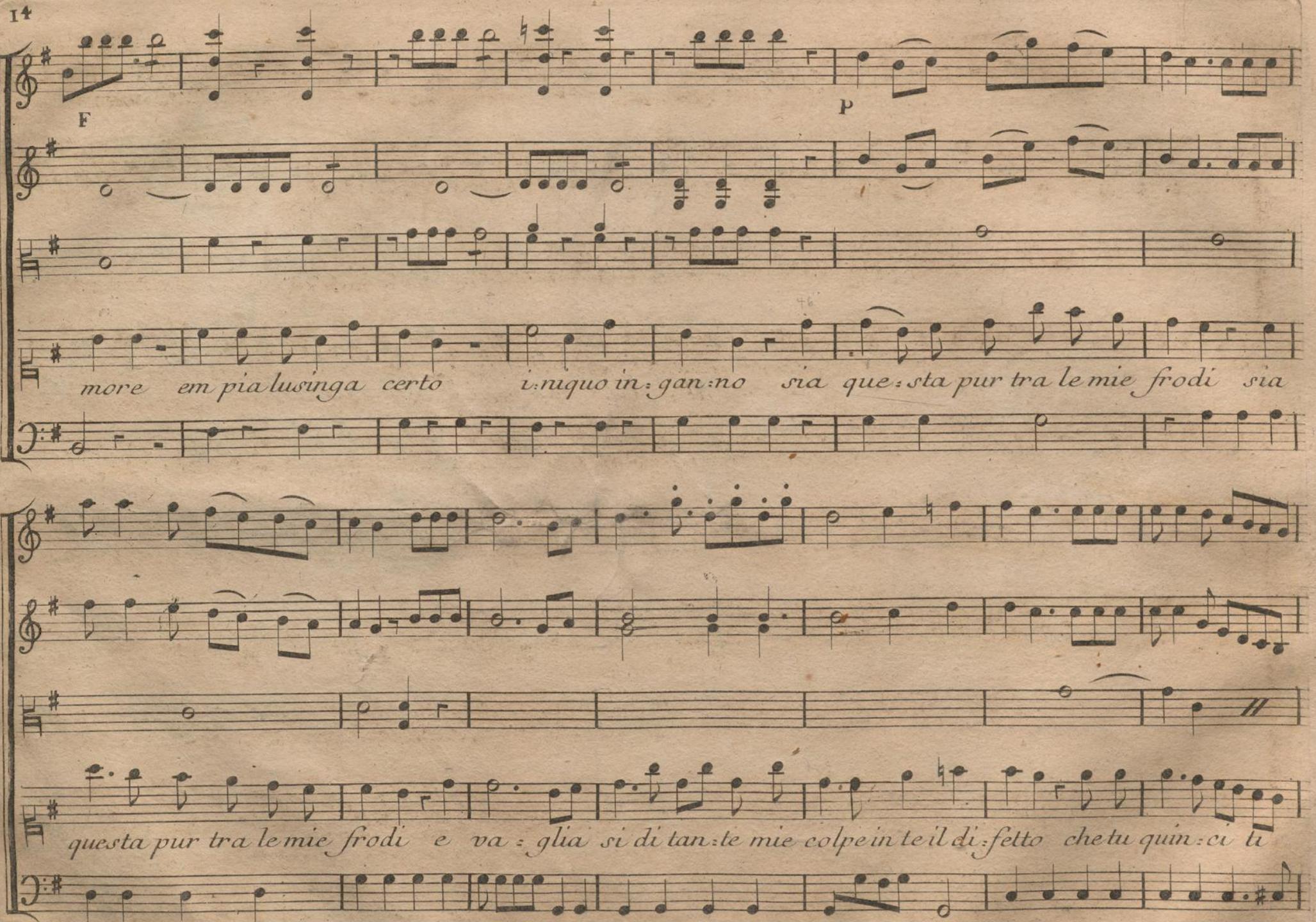
senti non ten ven:go a pri:var go:di pur d'esso giusto ate pa:re giusto ate  
pa:re e siasi an:ch'io le genti crist:i a:ne o :dai nol ne:go o :dai te

stesso nacqui pa:gana u:sa : i va:rj ar:go: men:ti che per me fuisse il  
 vo:stro im pe:ro op :pres:so te per :se :gui:i te presi e te lon:ta:no da l'ar:me

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The vocal parts begin with a melodic line, followed by harmonic support from the piano. The lyrics are in Italian, with some words underlined. The score is written on aged, yellowish paper.

trassi in loco ignoto e strano ag giungi a questo an cor quel ch'ama q gio:re on : ta ti  
re:chi ed a maggi: or tuo dan:no t'in:gan : na:i t'al:let:ta:i nel nostro a

14



F P

more em pia lusinga certo i.nquo in:gan:no sia que:sta pur tra le mie frodi sia

questa pur tra le mie frodi e va: glia si di tan:te mie colpe in te il di:fetto chet u quin:ci ti'

A handwritten musical score for voice and piano. The score consists of eight staves. The top three staves are for the piano, showing bass, treble, and another treble clef part. The bottom five staves are for the voice, with lyrics in Italian. The lyrics are as follows:

par:ta e non ti ca:glia di questo al:bergo tuo già si di:letto di que:sto al:ber:go

F

F P

tuo già si di:letto vat:te:ne pas:sail mar pu:gna tra:vaglia strug:gi la fede

F P

*no - stra an - ch'io t'affret - to strug - gi la fe - de no - stra an - ch'io t'affret - to*  
  
*Andante*  
*che di - co nostra ? ah non più mia fe - de - le so - no a te*  
*Andante*

47

17

A handwritten musical score for voice and piano. The score consists of eight staves. The top two staves are for the voice, the middle two for the piano right hand, and the bottom two for the piano left hand. The music is in common time, with a key signature of one flat. The vocal line features several melodic phrases with lyrics in Italian. The piano parts provide harmonic support with various patterns of eighth and sixteenth notes.

so - lo i - do : lo mio cru . de . le i . dolo mio cru . dele so : lo ch'io seguia

te mi si con - ce - da pie - cio la fra' ne - mi ci an - co ri - chiesta non lascia in

A handwritten musical score for voice and piano. The score consists of eight staves. The top two staves are for the voice, the bottom two are for the piano, and the middle two are also for the piano. The music is in common time, with a key signature of one flat. The vocal line includes lyrics in Italian. Measure 18 begins with a forte dynamic. The lyrics are: "di:etro il pre:da:tor la pre:da va il trion:fan:te il pri:gio:nier non". Measures 19-20 show a piano part with eighth-note chords. Measures 21-22 show the vocal line continuing with: "re:sta il pri:gio:nier non re:sta me fra l'al:tre tue". Measures 23-24 show another piano part. Measure 25 concludes with a piano dynamic of piano.

di:etro il pre:da:tor la pre:da va il trion:fan:te il pri:gio:nier non

re:sta il pri:gio:nier non re:sta me fra l'al:tre tue

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top three staves represent the vocal parts, while the bottom five staves represent the continuo. The vocal parts are written in common time with a key signature of two flats. The continuo parts include basso continuo, cello, and violoncello. The lyrics are written in Italian and are placed below the vocal staves. The music features various note values including eighth and sixteenth notes, and rests.

spoglie il campo ve-da ed all' altre tue lo-di ag-giun-ga que-sta che la

tua scherni-trice ab-bia scher-ni-to mostrando me sprezz-a-la an cella a dito .

Violino 1°

*Allegretto con moto*

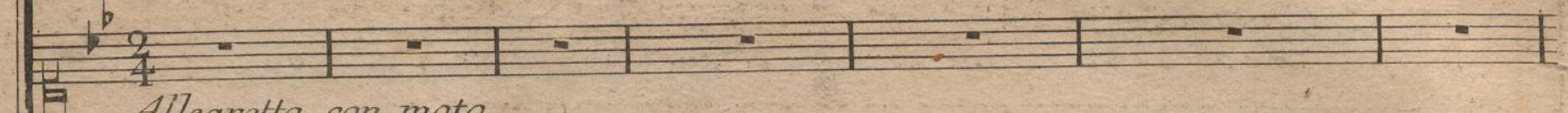
Violino 2°



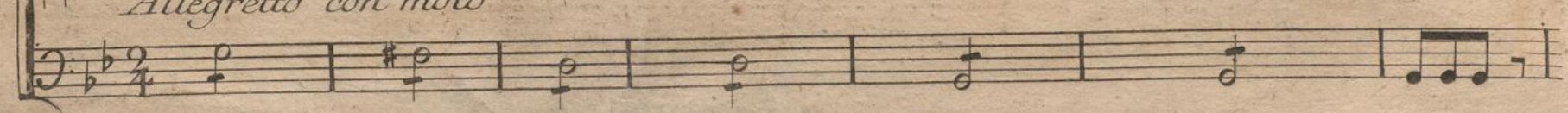
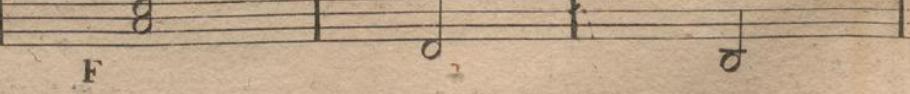
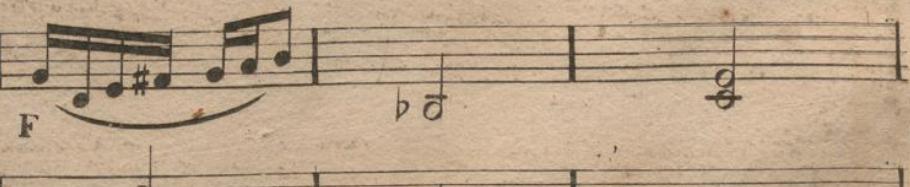
Alto



Canto



Basso

*Allegretto con moto*

This image shows a page from a historical musical score. The music is written in five staves, each with a different clef (G, F, C, B, and bass). The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. The lyrics are written in Italian and are associated with specific staves. The first staff has lyrics 'te fat-ta è vi-le? di questa chioma or ch'a te fatta è vi-le? Rac- cor cie'. The second staff has lyrics 'rolla: al ti-to-lo di ser-va vo' portamento ac- com-pa gnar servi - le vo'. The third staff has lyrics 'rolla: al ti-to-lo di ser-va vo' portamento ac- com-pa gnar servi - le vo'. The fourth staff has lyrics 'rolla: al ti-to-lo di ser-va vo' portamento ac- com-pa gnar servi - le vo'. The fifth staff has lyrics 'rolla: al ti-to-lo di ser-va vo' portamento ac- com-pa gnar servi - le vo'. The score includes dynamic markings such as 'F' (fortissimo), 'P' (pianissimo), and 'poco F P'.

portamento ac-com-pa-gnar ser-vi-le. te se gui-ro, quando l'ar-dor più

ser-va de la bat-taglia, entro la tur ba os-ti-le animo ho be-ne ho ben vi-gor che-

1 SF P SF P F  
 2  
 3  
 4  
 5  
 6  
 7  
 8  
 9  
 10  
 11  
 12

baste a con dur ti i ca-val-li a por tar a por tar l'a- - - ste animo ho -  
 be-ne ho ben vi-gor che bas te a con durti i ca-valli a por-tar a por - tar

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of eight staves. The top three staves represent the vocal parts, and the bottom staff represents the piano. The vocal parts are written in soprano, alto, and bass clef. The piano part includes a bass staff and a treble staff, with dynamics like forte (F), piano (P), and trill (tr). The music is in common time, with various key changes indicated by key signatures. The lyrics are written in Italian below the vocal parts. Measure 49 starts with a forte dynamic in the piano, followed by a melodic line in the bass. Measures 50-51 show the vocal entries, with the soprano and alto singing eighth-note patterns and the bass providing harmonic support. The lyrics in measure 50 are: "l'a - - - ste sa rò qual più vor=rai scu diero, o scudo: non fi=a, ch'in tua di=". The lyrics in measure 51 are: "se=fa io mi ris=parmi per questo sen, per questo collo i=gundo pria che giungano a". Measure 52 begins with a forte dynamic in the piano.

le, passeran l'ar - - mi Bar - - ba - ro forse non sa - rà si cru do che ti  
 voglia fe - rir per non pia garmi condo - nando il pia - cer de la vendetta a questa qual

si sia, bel-tà ne glet = = = ta a questa, qual si sia bel-tà ne glet = = =

ta, Misera! ancor pre-sumo? ancor mi vanto di schernita bel-tà, che nulla im =

50

petra? vole a più dir : ma l'interruppe il pianto che qual fonte sorge-a d'al-pi-na  
 pietra. prendergli cerca al- lor la destra, o'l manto suppli che vo-le in at-to ; ed ei s'ar-

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top three staves represent the vocal parts, and the bottom three staves represent the piano. The vocal parts are written in soprano, alto, and tenor clefs. The piano part includes bass and treble staves with harmonic notation. The music is in common time. The lyrics are written in Italian and are partially obscured by the piano staves. The score is numbered 28 at the top left.

retra resiste, evince; e in lui tro-va impe-di-ta a-mor len-trata, il lagri-mar lusci-ta

non entra amore a rinno-var nel se no che ragion conge lo la fiamma antica v'entra pie

A handwritten musical score for voice and piano. The score consists of four systems of music. The top system has three staves: soprano (G clef), alto (F clef), and bass (C clef). The middle system has two staves: soprano and alto. The bottom system has two staves: soprano and bass. The vocal parts are written in common time. The piano accompaniment features eighth-note patterns in the bass staff. The lyrics are written in Italian and are placed below the vocal parts. The score is numbered 29 in the top right corner.

-ta-te in quella vece al-me-no pur compagna d'a-mor ben che pu-di-ca e lui com-

*a Tempo*

mo-we inguisa tal, ch'a freno può ri-te-ner le la grime a fa-ti-ca. pur quel tenero af-

felto entro re-stringe; quanto può gli atti conpone, e in-finge poi le rispon-de:

*Andante con Moto*

*Rinaldo*

Ar-mi-da, as-sa-i mi pe-sa di te. si po-tess'io come il fa-rei del

*Andante con Moto*

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top three staves are for the voices, and the bottom three staves are for the piano. The music is in common time, with a key signature of one flat. The vocal parts are mostly in soprano range, with some alto entries. The piano part includes bass and harmonic notes. Measure numbers are present above the staves. The vocal parts begin with a melodic line, followed by harmonic support from the piano. The lyrics are written below the vocal staves in a cursive hand.

mal con cetto ar dor l'anima ac - cesa sgombrar - ti: del mal conceitto ar - dor l'anima ac -

F P

ce - sa sgombrar - ti: o dii non son. ne sde - gnii miei né vo' ven - dettane ram -

F P

men-to of-se-sa ne ser=va tu = nè tu-ne-mi = ca = sei. er=ras=ti. e  
*cres.* F P

vero, e trapassasti i modi o-ra gli a=mori = e= ser = ci=tando, or = gli o:dj. o =ra=gli a=

F P

mo - ri e - ser - ci - tan - do or - glio - dj ma -

F

p

che? ma che? son colpe u - mane, e colpe u - sate, scuso la natia legge, il

p

A handwritten musical score for voice and piano. The score consists of eight staves. The top two staves are for the soprano voice, the middle two for the piano, and the bottom two for the bassoon. The music is in common time, with a key signature of one flat. The vocal parts begin with a melodic line, followed by harmonic support from the piano. The bassoon part provides harmonic basso continuo. The lyrics are written in Italian, appearing below the vocal staves. The score is written on aged, yellowish paper.

sesso e gli anni an-ch'i-o parte fal-li-i anch'io parte fal-li-i se a me pie tate negarno-

vo' non fi-a ch'io te con-dan ni fra te ca-re me-mo-ri-e, ed o-no-ra-te

F P

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of eight staves. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The piano part is on the left side of the page. The music is in common time, with a key signature of one flat. Measure 1 starts with a forte dynamic (F). Measures 2-3 show a piano dynamic (P). Measures 4-5 show a piano dynamic (P). Measures 6-7 show a piano dynamic (P). Measures 8-9 show a piano dynamic (P). The vocal parts sing in homophony. The lyrics in the vocal parts are:

ce - de - la guer = ra d'Asia, e con l'onor la fede e con l'o - nor la fe = = =

de

*Andante*

Deh che del fallir nostro oi qui sia il fine edi nostre ver...

*Andante*

gogne o mai li paiccia ed in questo del mondo er mo confine ta memoria di lor se...

Handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of eight staves. The top two staves are soprano voices, the third is alto, the fourth is bass, and the bottom two are piano parts. The vocal parts are in common time, while the piano parts are in 6/8 time. The music is in G minor, indicated by a key signature of one sharp. The vocal parts sing in Italian. The piano parts include dynamic markings like **F**, **p**, and *poco F*. The vocal parts sing:

mi sa ra-v ne le gioje, e negli af-fanni e ne gli affanni. sa-

poco F

= ro tuo ca-va-lier tuo ca-va-lier quan-to con- ce-de la-

guer = = ra d'A-sia, e con l'o-nor la fede, e con l'o-nor la fe = =  
 de sa=ro tuo ca=va lier tuo ca=va = lier quan=-to con =

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves are for the voices, and the bottom three are for the continuo. The music is in common time, with various key signatures (G major, F major, C major, D major, A major, E major, B major, G major, D major, A major, E major, B major). The vocal parts are mostly homophony. The continuo part uses basso continuo notation with dots and dashes. The lyrics are in Italian. The page number 39 is in the top right corner.

pol-ta giae-cia so-lain Europa, e nelle due vicine parti fra l'opre mie questa si

taccia deh non vo-ler che segni ignobil fregio tua bel-ta, tuo va-lor, tuo sangue regio



## Traduction

Mais enfin l'heure fatale est venue qui doit finir les jours de Clorinde. le héros lui porte un coup dans le sein, le fer s'y plonge et s'enivre de sang. le tissu brillant et léger qui couvre sa gorge en est inondé. elle se sent mourir; ses genoux se dérobent sous elle, faibles et languissans.

Tancrède poursuit sa victoire; la menace à la bouche, il pousse, il presse sa victime: elle tombe; mais en tombant, un rayon céleste l'éclaire; la vérité, la foi et toutes les vertus avec elle, descendant dans son cœur, et d'une infidelle en font une chrétienne. d'une voix faible et mourante elle prononce ces paroles dernières.

Ami, tu as vaincu, jete pardonne; et toi pardonne à mon malheur, fais grâce, non pas à ce corps qui n'a plus rien à craindre de tes coups, fais grâce à mon ame. que tes prières, qu'une onde sacrée versée par tes mains lui rendent l'innocence et la paix.. Ses dououreux accens retentissent au cœur de Tancrède, y porte l'impression d'une douce tristesse qui éteint son courroux, et de ses yeux arrache des larmes involontaires.

Non loin de là, un ruisseau jaillit, en murmurant, du sein de la montagne: il y court, il puise avec son casque et revient, en gemissant, remplir un grand et pieux ministère. il sent trembler sa main, tandis qu'il découvre le front encor inconnu. il la voit, il la reconnoît; il reste sans voix et sans mouvement. O fatale vue! funeste reconnaissance!

Il ne meurt pourtant point encor. soudain il recueille ses forces et les rassemble autour de son cœur. Etouffant la douleur qui le presse, il se hâte de rendre une vie immortelle à l'Objet qu'il a privé d'une perissable vie. Au son des paroles sacrées que sa bouche prononce, une joie soudaine a ranimé Clorinde: elle sourit, et une vive gaieté éclaire sur son front les ombres de la mort. elle semble dire: le ciel s'ouvre et je m'en vais en paix.

Une molle pâleur s'étend sur son visage et l'embellit encor: telle la douce violette se mêle aux lys de nos jardins. elle fixe au ciel ses yeux mourans; le ciel semble abaisser sur elle des regards de pitié. enfin au défaut de la voix, elle soulève une main froide et glacee, et offre à son amant le gage de la paix. dans cette attitude, elle expire et paroît s'endormir.

*Violino 1°*  
  
*Violino 2°*  
  
*Alto*  
  
*Basso*  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
<img alt="Continuation of the musical score for Basso, starting from measure 216. It features eighth-note patterns with dynamics f, p, f, p, f, p, f

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The vocal parts are in common time, with the piano part in 2/4 time. The vocal parts begin with a treble clef, while the piano part uses a bass clef. The vocal parts are mostly in B-flat major, indicated by two flats in the key signature. The piano part includes dynamic markings such as *F* (forte), *p* (piano), and *ff* (double forte). The vocal parts sing in Italian, with lyrics including "l'ora fa ta - le e guanta", "ch'el viver di Clo - rin - da al - suo fin de - ve", and "al - suo fin - de - ve". The score is numbered "3" at the top right.

A handwritten musical score for voice and piano. The score consists of eight staves of music. The top two staves are for the piano, with dynamics (P, F) and articulation marks. The vocal line begins on staff 3 with the lyrics "Spinge egli il fer-ro nel - bel sen di pun ta Chevi s'imege c'l sangue a vi-do be-ve". The piano accompaniment continues throughout. The vocal line resumes on staff 6 with "c'l sangue a vi do be ve" and concludes on staff 8 with "e - la - vesta che d'or va go tra punta le ma". The score is written on aged paper.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with a key signature of two flats. The vocal parts are written in soprano, alto, and tenor clefs. The basso continuo part is written below the vocal parts, with a bass clef and a bass staff. The score consists of eight staves of music, with lyrics written underneath the vocal parts. The lyrics are in French and include: "mel le strin gea tenerae leve l'em pie d'un cal do fiu me el la gia sen te mo rir si", "c'l pie' le man ca egro e lan guen te". The score is numbered 5 at the top right. There are several fermatas and dynamic markings such as "col P.". The basso continuo part includes a bassoon-like part with slurs and a harpsichord-like part with sixteenth-note patterns.

8

F F

F 8 b:  
F

*Recitativo*

Segue egli la vita ria e la trastatta ver-gi-ne mi nac ciando in cal za e - pre me

F

# o

ella mentre ca de a la voce af flit la movendo diisse le pa-ro-lee stre me pa-ro le che a

7

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves represent the vocal parts, while the bottom three staves represent the continuo. The vocal parts are written in soprano, alto, and tenor clefs. The continuo part includes a basso continuo staff with a bass clef and a staff for a harpsichord or organ with a treble clef. The music is in common time. The vocal parts sing in Italian. The continuo part provides harmonic support, indicated by Roman numerals (I, II, III, IV, V, VI, VII, VIII) and basso continuo symbols (F, C, G). The score is on aged, yellowish paper.

lei nuo vo spir to dit ta spir to di se di Ca ri ta di spe me vir

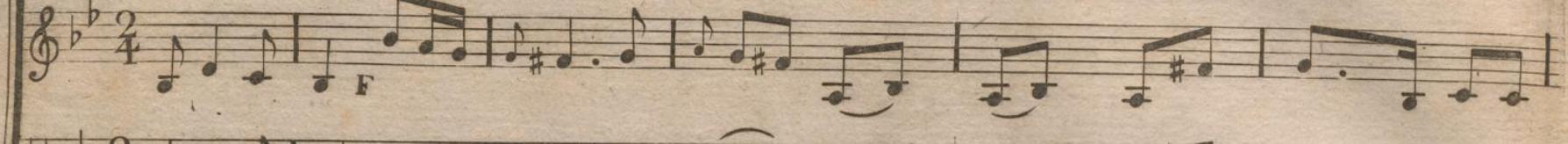
F

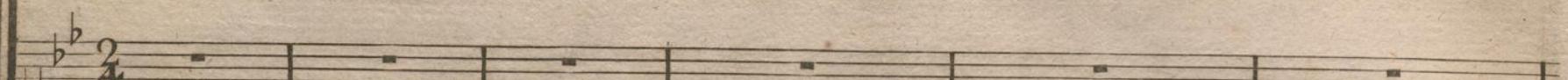
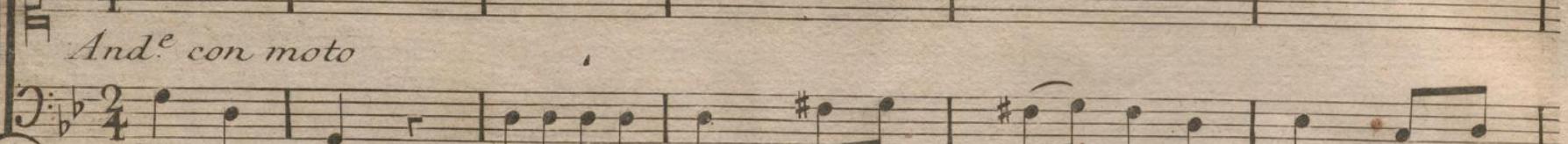
F

F

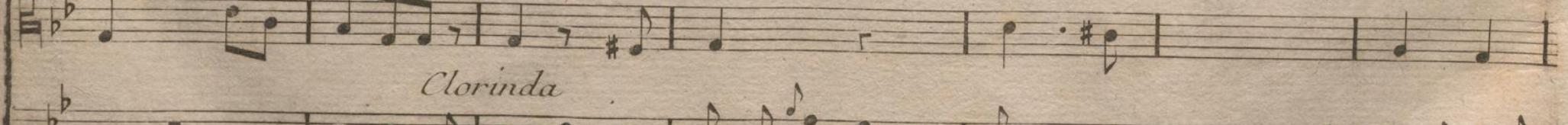
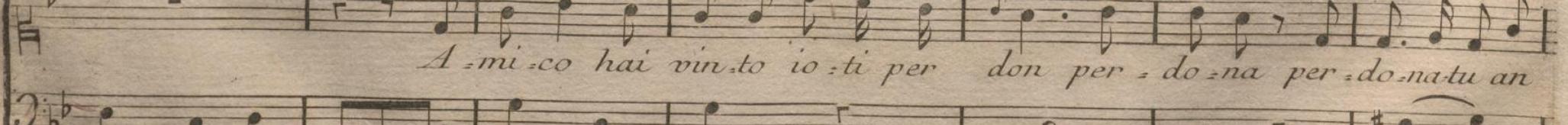
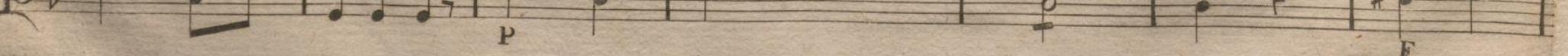
tú ch'or Dio le in fonde e se ru bella in vi ta fu la vuol in mor te an cel la

*Violino 1°*  

  
*Violino 2°*  

  
*Alto*  

  
*Canto*  

  
*Basso*  

  

  

  
*Clorinda*  

  
*A-mi-co hai vin-to io-ti per don per-do-na per-do-nat-u an*  


A handwritten musical score for voice and piano. The score consists of eight staves. The top two staves are for the piano, with dynamics (P, F) and key changes (F major to C major). The vocal line begins with "co ra al cor-po - no che nul - la pave che nulla pave all'alma mia deh per le - i". The piano accompaniment features eighth-note patterns and sixteenth-note chords. The vocal line continues with "prega e dona batte mo a me ch'o gni mia col pa la ve". The score is written on aged, yellowish paper.

*Narrazione*

ch'ogni mia colpa - la - - ve in que - ste vo - ci languide ri

F F

suona un non so che di fle - - - - - bi - lee so a ve ch'al cor gli scen

FF F F P

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves are for the vocal parts, and the bottom three staves are for the continuo. The vocal parts are in common time, while the continuo parts show a mix of common and 6/8 time. The vocal parts begin with a melodic line, followed by harmonic support. The continuo parts provide harmonic foundation with bass lines and chords. The score includes lyrics in Italian, such as "de ed o gni sdegno am mor - za e gli occhia la gri mar gl' in voglia gl' in voglia e sfor - za poco quin di lon tan nel sendel monte scatu". Measure numbers are present at the beginning of each staff. The score is written on aged paper with black ink.

de ed o gni sdegno am mor - za e gli occhia la gri mar gl' in  
 voglia gl' in voglia e sfor - za poco quin di lon tan nel sendel monte scatu

*Largo*

via mormorando un picciol ri o egli v'accorse el'el moempienel fonte e tor no

*Largo tremolando*

mesto al grande ussicio e pio tremar senti' la man mentre la fronte non conoi sciu taan

*tremolando*

A handwritten musical score for three voices (two upper voices and basso continuo) and piano. The score consists of eight staves. The first four staves are for the upper voices (Soprano, Alto, Tenor, Bass), and the last four staves are for the basso continuo. The music is in common time. The key signature changes frequently, indicated by F major, G major, and A major. The vocal parts have lyrics in Italian. The piano part includes dynamic markings like F P and performance instructions like "cor sciolse e sco prio la vide la conobbe e res-to senzae noce è moto a hi vista ahi co no". The score is written on aged, yellowed paper.

cor sciolse e sco prio la vide la conobbe e res-to senzae noce è moto a hi vista ahi co no

F P

scenza ahi co no scenza non mori già che sue virtuti accol se tutte in quel punto cin

F

*tremolando**tremolando*

guardia al cor le mi se e pre mendo il suo affanno a dar si volse vi ta con l'ac qua a

*tremolando*

chi col fer-ro ucci-se

mentre e gli il suon de sacri det-fi sciol-se co

lei di gio ja trans mu tos si e ri se ein at to di mo rir lie toc vi va ce dir pa

*Largo*

rea s'apre il Cielo io vado in pa ce

*Largo*

F      P

dun bel pal lo re hail bian co vol to as perso

F      P

co mea gi gli sa rian mi ste vi - o le co mea gi gli sa rian mi - ste vi -

o le - ein lei con verso' sembra per la pie ta de il cie lo e l se le el a man  
 nuda e fredda al zan do ver so il cavaliero in ve ce di pa role gli da segno si

18  
 pace      In que sta for ma      passa la bella don na      passa la bel la  
 don na    e par che dor - - - ma    e par che dor - - - ma





