



Hochschule für
Musik und Tanz Köln

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[<<La>> Gerusalemme liberata]

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La jerusaleme liberata
da Torquato Tasso, poster
in musica da Zingarelli

Postilum.

R 454

Hochschule für Musik Köln



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Traduction

I

Tel un chantre harmonieux avant que de donner l'essor à sa voix, prélude un instant et prépare les cœurs au charmes de ses accens. telle Armide toujours fidelle à l'artifice et à la ruse, malgré la douleur qui l'accable par de tendres soupirs tente d'amolir 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, cruel les 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 fis 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 t'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 séduit 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 appar; 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.



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 mienne; 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 enchainés 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, j'aurai la force de conduire tes coursiers 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 méprises l'ennemi sacrifiera le plaisir de se venger.

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

de ses yeux : elle veut de ses mains suppliantes 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 sentimens, et sous de tranquilles dehors, il cache les mouvemens 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 sentimens 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 prospérités, ton souvenir sera toujours cher à mon cœur ; autant que le permettront et la guerre et l'honneur et mon culte, je serai encore ton chevalier.

Meltons, meltons ici un terme à nos égaremens, abjurons notre honte : enoievelissons 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 hemisphere, ignorer toujours cette indigne partie de mon histoire ! toi même, efface de la tienne un trait qui flétriroit ta beauté, tes vertus et le royal éclat de ta naissance.



Violino 1^oViolino 2^o

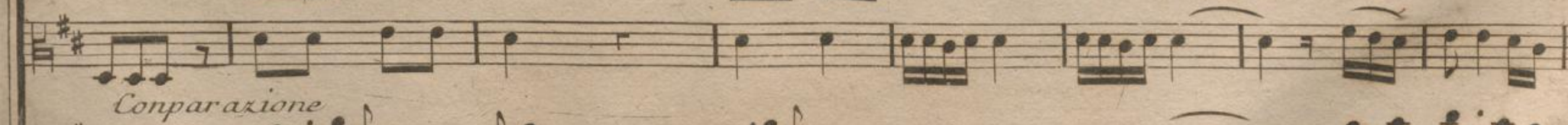
Alto



Canto



Basso



Conparazione

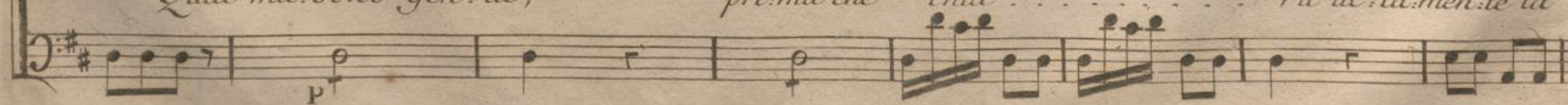


Qual mu: si: co' gen: til,

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

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dol:ci ri:cer:ca:te in bas:si mo:di Co:si co:ste: i che nella doglia

amara già lutte non O:blia l'ar:ti, e le fro:di fa di sos:

pir breve con cento in pri ma per dis por l'al ma in cui le voci im :

prima per dis por l'alma in cui le voci im prima

Allegro

Violino 1^o

Violino 2^o

Alto

Canto

Armida

Basso

Poi cominciò Non as-pet-tar ch'io preghi cru-del-te

Allegro

come amante amante de-ve tai summo un tempo tai sum-mo un tempo or se tal'es-ser

ne:ghi 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

FP FP FP

Handwritten musical score on page 10, featuring vocal and instrumental staves. The music is written in G major (one sharp) and common time. The lyrics are in Italian. The score includes dynamic markings such as *F* (forte) and *p* (piano), and articulation marks like slurs and accents. The lyrics are: *puoi e in-tegri con-ser-var gli sde-gni tuoi e in tegri conser-var* and *gli sde-gni tuo-i se m'o-dii se m'o-di e in cio di-letto al-cun-tu*.

puoi e in-tegri con-ser-var gli sde-gni tuoi e in tegri conser-var

gli sde-gni tuo-i se m'o-dii se m'o-di e in cio di-letto al-cun-tu

Handwritten musical score on aged paper, featuring two systems of staves. The music is in G major (one sharp) and includes lyrics in Italian. Dynamics like *F* (forte) and *P* (piano) are marked throughout.

senti non ten ven:go a pri:var go:di pur d'esso giusto ate pa:re giusto a te

pa:re e siasi an:ch'io le genti cristi:a:ne o:diai nol ne:go o:diai te

col B.

stesso nacqui pa:gana u:sa: i va:rj ar:go:men:ti che per me fusse 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

trassi in loco igno:to e stra: no ag giungi a questo an cor quel ch'a mag gio: re on: ta ti

re: chi ed a mag gi: or tuo dan: no t'in: gan: na: i t'al: let: ta: i nel nostro a

Handwritten musical score on page 14, featuring vocal and instrumental staves. The music is written in G major (one sharp) and 4/4 time. The first system includes a forte (F) dynamic marking and a piano (P) dynamic marking. The lyrics are in Italian, written in a cursive hand.

more em pia lusinga certo i: n: quo 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 che tu quin: ci ti

The musical score is written on two systems of staves. Each system consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The lyrics are written in Italian.

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

tuo già si di:let:to vat:te:ne pas,sai il mar pu:gna tra:vaglia strug:gi la fede

Dynamic markings: **F** (Forte), **FP** (Forte Piano).

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 piu mia fe : de : le so : no a te

Andante

so : lo i : do : lo mio cru : de : le i : do lo mio cru : dele so : lo ch'io segua

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

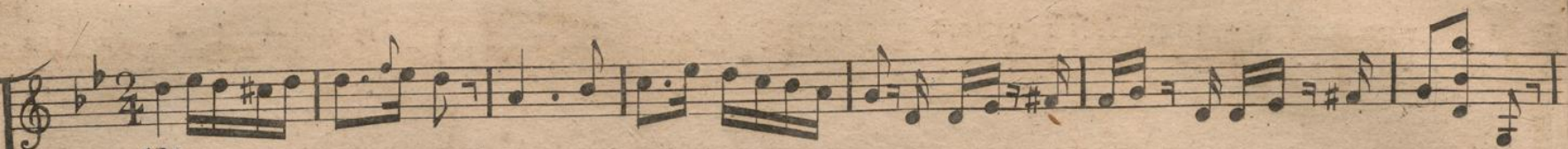
Handwritten musical score on page 18, featuring vocal lines and piano accompaniment. The score is written in a single system with two systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system also consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Italian and are written below the vocal lines. The music is in a minor key, indicated by the key signature (three flats). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings (F, P). The lyrics are: *di:etro il pre:da:tor la pre:da va il trion:fan:te il pri:gio:nier non* (first system) and *re:sta il pri:gio:nier non re:sta me fra l'al:tre tue* (second system). The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings (F, P).

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

Handwritten musical score for the first system, measures 1-8. The system consists of five staves. The first four staves are for instrumental parts (flute, violin I, violin II, and viola), and the fifth staff is for the vocal part. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the lyrics: *spoglie il campo ve-da ed all' al-tre tue lo-di ag-giun-ga que-sta che la*

Handwritten musical score for the second system, measures 9-16. The system consists of five staves. The first four staves are for instrumental parts (flute, violin I, violin II, and viola), and the fifth staff is for the vocal part. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line continues with the lyrics: *tua scherni-tri-ce ab-bia scher-ni-to mostrando me sprezza-la an cella a dito*. The system concludes with a double bar line.

Violino 1.^o*Allegretto con moto*Violino 2.^o

Alto



Canto

*Allegretto con moto*

Basso



Below the vocal staves, there are four additional staves of music. The first two staves are for Violino 1.º and Violino 2.^o, and the last two are for Alto and Basso. The music is written in a single line for each instrument, with various note values and rests. The lyrics are written below the vocal staves.

Sprez za ta an cel la a chi fò più con serva di questa chioma or ch'a

Handwritten musical score on page 21, featuring two systems of staves. The notation includes treble and bass clefs, key signatures of one flat (B-flat), and various musical symbols such as notes, rests, and dynamic markings (F, P, poco F, P). The lyrics are written in Italian.

te fat-ta è vi-le? di questa chioma or ch'a te fatta è vile? Rac-cor cie

rolla: al ti-to-lo di ser-va vo' por-tamento ac-com-pagnar servi-le vo

Handwritten musical score on page 22, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Italian.

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

Dynamic markings include *F* (forte), *p* (piano), and *cres.* (crescendo).

Handwritten musical score on page 23, featuring vocal lines with Italian lyrics and piano accompaniment. The score includes dynamic markings like *SF*, *P*, and *F*.

bas-te a con durti 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 on page 24, featuring vocal and instrumental staves. The music is written in a single system with two systems of staves. The first system consists of five staves: two vocal staves (treble and bass clef) and three instrumental staves (treble, alto, and bass clef). The second system also consists of five staves: two vocal staves and three instrumental staves. The lyrics are written in Italian and are placed between the vocal staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, trills, and dynamic markings (F, P). The paper is aged and shows some staining.

l'a = = = ste sa rò qual più vor-rai scu diero, o scudo: non fi-a, ch'in tua di-

fe-sa io mi ris-parmi per questo sen, per questo collo i-gundo pria che giungano a

te, passeran l'ar = mi Bar = ba = ro forse non sa = rà si cru do che ti

voglia fe = riv per non pia gar mi con do = nando il pia = cer de la ven = detta a questa, qual

The musical score is written on ten staves. The first two staves are for the piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The third staff is a grand staff (treble and bass clef) for the vocal line. The lyrics are written in Italian and are placed below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The paper is aged and shows some staining.

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 =

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-

Handwritten musical score on page 28, featuring two systems of staves. The first system consists of five staves: four vocal staves (treble and bass clefs) and one piano accompaniment staff (treble clef). The second system also consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are written in Italian and are placed between the vocal staves.

re tra resiste, e vince, e in lui tro-va impe-di-ta a-mor len-trata, il la gri-mar luscì-ta

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

The page contains two systems of musical notation. Each system consists of four staves: two for vocal parts (soprano and bass) and two for a keyboard instrument (right and left hand). The notation is handwritten in dark ink on aged, slightly stained paper. The first system includes the lyrics: "ta-te in quella vece al-me-no pur compagna d'a-mor ben che pu-di-ca: e lui com-". The second system begins with the tempo marking "a Tempo" and includes the lyrics: "mo-ve inguisa tal, ch'a freno può ri-te-ner le la grime a fa-ti-ca. pur quel tenero af-". The musical notation includes various note values, rests, and phrasing slurs.

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

a Tempo

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

felto entro re-stringe; equanto può gli atti compone, e in-finge poi le ris-pon-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

mal con cetto ar dor la-nima ac-cesa sgombrar-ti: del mal concetto ar=dor l'anima ac-

ce-sa sgombrar-ti: o di non son, ne sde-gni miei ne vo'ven-detta, ne ram-

Dynamics: p, f

Handwritten musical score on page 32, featuring vocal and instrumental staves with lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are:

men-to of-fe-sa ne ser-va tu-ne tu-ne-mi-ca-sei. er-ras-ti. e

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

The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings like *cres.*, *F*, and *P*. The handwriting is elegant and characteristic of the period.

Handwritten musical score on page 33, featuring vocal lines with lyrics in Italian. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'F' and 'p'.

mo = ri e = ser = ci = tan = = = = do or = = = glio = = = = = di ma =

che? ma che? son colpe u = mane, e colpe u = sate, seuso la natia leg-ge, il

Handwritten musical score on page 34, featuring two systems of staves. The notation includes treble and bass clefs, key signatures of one flat (B-flat), and various musical symbols such as notes, rests, and ornaments. The lyrics are written in Italian and are placed below the vocal staves.

resso 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

Below the second system, the letters **F** and **p** are written, likely indicating a change in dynamics or a specific performance instruction.

Handwritten musical score on page 37, featuring vocal and instrumental staves. The music is written in a system of five staves. The first staff is a vocal line with lyrics. The second and third staves are instrumental, likely for a keyboard or lute. The fourth and fifth staves are also instrumental. The lyrics are in Italian and describe a scene of war and honor.

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

de

Andante

Andante

Deh che del fallir nostro oi qui sia il fi-ne e di nostre ver-

gogne o-mai-ti paiccia ed in questo del mondo er::mo con-fine ta me-moria di lor se-

Handwritten musical score on page 35. The page contains two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with more complex textures.

System 1:

- Vocal Line:**

mi sa ra= i ne le gioje, e ne gli af= fanni e ne gli affanni. sa=
- Piano Accompaniment:**
 - Staff 1: Treble clef, melodic line with slurs.
 - Staff 2: Treble clef, melodic line with slurs.
 - Staff 3: Bass clef, harmonic line.
 - Staff 4: Bass clef, harmonic line.

System 2:

- Piano Accompaniment:**
 - Staff 1: Treble clef, rapid sixteenth-note passages. Dynamics: *p*, *poco f*, *p*.
 - Staff 2: Treble clef, chords and block chords.
 - Staff 3: Bass clef, harmonic line.
 - Staff 4: Bass clef, harmonic line.
- Vocal Line:**

= rò tuo ca= va= lier tuo ca= va= lier quan= to con= = ce= de la =

Handwritten musical score on page 36, featuring vocal and instrumental staves with lyrics in Italian. The score is written in a single system with multiple staves. The lyrics are:

guer = = ra d'a:sia, e con l'o=nor la fede, e con l'o=nor la fe = = =

de sa=rò tuo ca=va lier tuo ca=va = lier quan=-to con =

pol-ta giac-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, foibles 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, descendent dans son cœur, et d'une infidelle en font une chrétienne. d'une voix foible et mourante elle prononce ces paroles dernières.

Ami, tu as vaincu, je te pardonne, et toi pardonne à mon malheur, fais grace, non pas à ce corps qui n'a plus rien à craindre de tes coups, fais grace à mon âme. que tes prières, qu'une onde sacrée versée par tes mains lui rendent l'innocence et la paix. Ses douloureux 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 gémissant, remplir un grand et pieux ministère. il sent trembler sa main, tandis qu'il decouvre le front encor inconnu. il la voit, il la reconnoît; il reste sans voix et sans mouvement. O fatale vue! funeste reconnoissance!

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 périssable vie. Au son des paroles sacrées que sa bouche prononce, une joie soudaine a ranimé Clorinde: elle sourit, et une vive gaieté éclaircit 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 glacée, et offre à son amant le gage de la paix. dans cette attitude, elle expire et paroît s'endormir.

*Violino 1º**Larghetto**Violino 2º**Alto**Larghetto**Basso*

Col Pº *Col Bº* *Narrazione* *Ma ecco o ma - i*

Handwritten musical score for voice and piano, page 3. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: *l'o-ra fa ta - - le e giunta chel viver di Clo - rin - da al - suo fin de - ve* and *al - suo fin - de - ve*. The piano part includes dynamic markings *F* (forte) and *p* (piano). The score is written on ten staves, with the vocal line on the first five and the piano accompaniment on the last five. The piano part includes various musical notations such as triplets, slurs, and dynamic markings.

Spinge egli il fer-ro nel-bel sen di pun ta Chevi s'immerge c'l sangue a-vi-do be-ve

c'l san-gue a vi do be ve c-la-vesta che d'or va go tra punta le ma

mel le strin gea tenerae leve l'em pie d'un cal do f'u me el la gia sen te mo rir si

c'l piè le man ca egroe lan guen te

Col P^o

Handwritten musical score on page 6, featuring vocal and instrumental staves. The score is written in C major and common time (C). The first system includes a vocal line (soprano) and a piano accompaniment (treble and bass staves). The second system is marked *Recitativo* and includes a vocal line (soprano) and a piano accompaniment (treble and bass staves). The lyrics are in Italian.

Recitativo

Segue egli la vit to ria e la trafitta ver gi ne mi nac ciando in cal za e = pre me

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

Handwritten musical score on aged paper, featuring two systems of staves. The first system includes a vocal line with Italian lyrics and a basso continuo line. The second system continues the musical notation with various notes, rests, and dynamic markings like 'f'.

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

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^o*And^e Con moto*Violino 2^o

Alto

Canto

And^e con moto

Basso

Clorinda
A-mi-co hai vin-to io-ti per don per-do-na per-do-na tu an

Handwritten musical score on page 9, featuring vocal lines and piano accompaniment. The score includes lyrics in Italian:

co ra al cor-po - no che nul - la pae che nulla pae all'alma mia deh per le - i

prega e dona batte-s mo a me ch'o gni mia col pa la ve

Handwritten musical score on page 10, featuring vocal and instrumental staves. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is common time (C). The music is arranged in two systems, each with five staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the musical piece with various dynamics and articulations.

Narrazione

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

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

Dynamics and articulations: *F*, *p*, *FF*, *F*, *p*.

de ed o gni sdegno am-mor z a e gli oc-chia la gri-mar gl' in.

voglia gl' in voglia e sfor z a poco quìn di lon tano nel sendel monte scatu'

Largo

Handwritten musical score for the opera *L'Inferno* by Giuseppe Verdi. The score is written on ten staves, with vocal lines and piano accompaniment. The lyrics are in Italian.

ria mormorando un picciol ri o *egli v'accorse el'el mœmpienel fonte e tor nò*

Largo tremolando

mesto al grande ufficio e pio tremar senti' la man mentre la fronte non conoi sciu ta an

tremolando

Handwritten musical score on page 13, featuring vocal and instrumental staves. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and are written in a cursive hand. The music is arranged in two systems, each with five staves. The first system includes a vocal line and four instrumental staves. The second system also includes a vocal line and four instrumental staves. The lyrics are: *cor sciolse e scoprio la vide la conobbe e restò senza voce è moto a hi vista ahì co no* and *scenza ahì co no scenza non mo ri già che sue virtù ti accol se tutte in un punto in*. The score includes various musical notations such as notes, rests, and dynamic markings like *F* and *p*.

cor sciolse e scoprio la vide la conobbe e restò senza voce è moto a hi vista ahì co no

scenza ahì co no scenza non mo ri già che sue virtù ti accol se tutte in un punto in

tremolando

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

chi col fer-ro ucci-se mentre e gli il suon dè sa cri det-ti-sciol-se co

The image shows a page from a handwritten musical manuscript, numbered 14 in the top left corner. The page contains several staves of music. The top two staves are for a vocal part, with the word "tremolando" written above them. The third staff is for a keyboard instrument, with the word "tremolando" written below it. The fourth staff is for a vocal part, with the lyrics "guardia al cor le mi se e pre mendo il suo affanno a dar si volse vi ta con l'ac qua a" written below it. The fifth staff is for a keyboard instrument, with the word "tremolando" written below it. The sixth staff is for a vocal part, with the lyrics "chi col fer-ro ucci-se mentre e gli il suon dè sa cri det-ti-sciol-se co" written below it. The seventh staff is for a keyboard instrument. The music is written in a historical style, with various note values and rests. The paper is aged and shows some staining.

First system of a musical score, measures 1-3. It consists of five staves. The top three staves (treble, alto, and tenor clefs) contain whole notes, with a slur over the notes in measures 2 and 3. The bottom two staves (bass and vocal clefs) contain a vocal melody with lyrics. The lyrics are: *lei di gio ja trans mu tos si e ri se ein at to di mo rur lie toc vi va ce dir pa*. The vocal line has a slur over the notes in measures 2 and 3.

Second system of a musical score, measures 4-7. It consists of five staves. The top three staves (treble, alto, and tenor clefs) contain whole notes, with a slur over the notes in measures 5 and 6. The bottom two staves (bass and vocal clefs) contain a vocal melody with lyrics. The lyrics are: *rea s'a pre il Cielo io vado in pa ce*. The vocal line has a slur over the notes in measures 5 and 6. The tempo marking *Largo* appears above the vocal line in measure 5. The key signature changes to two flats (B-flat and E-flat) in measure 5. The time signature changes to 3/4 in measure 5. The vocal line has a slur over the notes in measures 5 and 6.

Handwritten musical score on page 16, featuring vocal and instrumental staves. The music is written in a system of five staves, with the vocal line on the fourth staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are in Italian, written in a cursive hand.

The first system of staves contains the following lyrics:

dun bel pal lo re hail bian co vol to as pers o

The second system of staves contains the following lyrics:

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

Handwritten musical score on page 17, featuring vocal and instrumental staves. The score is written in a historical style with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are in Italian.

poco F *p*

o le ein lei con verso sembra per la pie ta de il Cie lo e'l so le eta man-

nuda e fredda al zan do ver so il cavaliero in ve ce di pa role gli da segno di

Handwritten musical score on page 18, featuring vocal and instrumental staves. The music is written in 3/4 time and includes lyrics in Italian. The first system of staves contains the lyrics: *pace In que sta for ma passa la bella don na passa la bel la*. The second system of staves contains the lyrics: *don na e par che dor = = = ma e par che dor = = = ma .*

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