

Přílohy k diplomové práci

Magda Klingerová

**Nitteti (1765),
Fischiettiho pražská opera**

Nitteti (1765), Fischietti's Prague opera

Seznam příloh

Příloha 1: Přehled zhudebnění libreta *Nitteti*

Příloha 2: Chronologický přehled premiér a dalších nastudování Fischiettiho oper

Příloha 3: Tabulky pěveckých kariér pražského obsazení *Nitteti*

Příloha 4: Operní repertoár v Neapoli 1770–1778

Příloha 5: Tabulky pěveckých kariér neapolského obsazení *Nitteti*

Příloha 6: Notový přepis vybraných árií

Úvodní slovo k přílohám

První část příloh tvoří vybrané podklady zpracované pro diplomovou práci (Přílohy 1–5), které však pro jejich velký rozsah nebylo možné umístit přímo do textu. Protože však představují mnoho užitečných informací k tématu, byly přiloženy alespoň v této podobě. Zároveň si tento soubor příloh neklade nároky na úplnost.

Šestá příloha obsahuje přepis pěti árií pražské a pěti árií neapolské verze. Zejména v případě pražského zhudebnění se jedná o zpřístupnění jedinečného notového materiálu, protože partitura pražské *Nitteti* není kromě rukopisu umístěného v Českém muzeu hudby dostupná.

Příloha 1: Přehled zhudebnění libreta *Nitteti*¹

Skladatel	Datum	Místo
Nicolò Conforto (1718–1793)	23. 9. 1756	Madrid
Tommaso Traetta (1727–1779)	29. 4. 1757	Reggio Emilia
Nicolò Piccinni (1728–1800)	4. 11. 1757	Neapol
Ignaz Holzbauer (1711–1783)	26. 12. 1757	Turín
Ignazio Fiorillo (1715–1787)	1758	Kassel nebo Brunswick
Johann Adolf Hasse (1699–1783)	4. 1. 1758	Benátky
různí	jaro 1758	Janov
Johann Adolf Hasse (1699–1783)	1. 9. 1758	Florence
Ignaz Holzbauer (1711–1783)	5. 11. 1758	Mannheim
Niccolò Jommelli (1714–1774)	11. 2. 1759	Stuttgart
Johann Adolf Hasse (1699–1783)	3. 8. 1759	Varšava
Tommaso Traetta (1727–1779)	11. 9. 1759	Lucca
Ignaz Holzbauer (1711–1783)	1760	Mannheim
Giuseppe Sarti (1729–1802)	12. 10. 1761	Kodaň
Antonio Mazzoni (1717–1785)	30. 5. 1764	Neapol
Domenico Fischiatti (1725–po 1783)	1765	Praha
Giuseppe Sarti (1729–1802)	nanebevstoupení 1765	Benátky
různí	jaro 1765	Montepulciano
Anton Cajetan Adlgasser (1729–1777)	1766	Benátky
Brizio Petrucci (1737–1828)	karneval 1766	Mantova
João de Sousa Carvalho (1745–1799/1800)	karneval 1766	Řím
Giovanni Czeyka (?–?)	1768	Praha
Anton Cajetan Adlgasser (1729–1777)	1768	Benátky
Ignazio Fiorillo (1715–1787)	1770	Kassel
Giovanni Marco Rutini (1723–1797)	karneval 1770	Modena
Josef Mysliveček (1737–1781)	29. 4. 1770	Boloňa
Niccolò Jommelli (1714–1774)	6. 6. 1770	Lisabon
Carlo Monza (1735–1801)	21. 1. 1771	Milán
různí	léto 1771	Siena
Pasquale Anfossi (1727–1797)	13. 8. 1771	Neapol
různí	22. 1. 1774	Florence
Antonio Sacchini (1730–1786)	19. 4. 1774	Londýn
Domenico Fischiatti (1725–po 1783)	4. 11. 1775	Neapol
Carlo Monza (1735–1801)	26. 12. 1776	Benátky

1 Vytvořeno na základě podkladů v databázi Corago, dostupné z corago.unibo.it.

Giovanni Paisiello (1740–1816)	leden 1777	Petrohrad
Agostino Accorimboni (1739–1818)	léto 1777	Florence
Luigi Gatti (1740–1817)	1. 5. 1779	Mantova
Luigi Gatti (1740–1817)	podzim 1779	Treviso
různí	26. 12. 1779	Florence
Giovanni Paisiello(1740–1816)	1780	Petrohrad
Pasquale Anfossi (1727–1797)	nanebevstoupení 1780	Benátky
různí	jaro 1780	Janov
anonym	1781	Livorno
anonym	karneval 1781	Verona
Carlo Monza (1735–1801)	1781	Alessandria
Carlo Monza (1735–1801)	karneval 1782	Modena
Salvatore Rispoli (1736/1745–1812)	26. 12. 1782	Turín
Giuseppe Maria Curcio (1752–1832)	20. 1. 1783	Neapol
Giuseppe Giordani (1751–1798)	1784	Padova
Pasquale Anfossi (1727–1797)	26. 2. 1785	Londýn
Giovanni Paisiello (1740–1816)	26. 12. 1787	Florence
Sebastiano Nasolini (1768–1798)	5. 4. 1788	Terst
různí	jaro 1788	Piacenza
Ferdinando Bertoni (1725–1813)	6. 2. 1789	Benátky
Francesco Bianchi (1752–1810)	20. 4. 1789	Milán
Stefano Pavesi (1779–1850)	26. 12. 1811	Turín

Příloha 2: Chronologický přehled premiér a dalších nastudování Fischiettiho oper²

	Premiéra		Další nastudování	
1742	Neapol	<i>L'Armino</i>		
1749	Neapol	<i>L'abbate Collarone</i>		
1752	Neapol	<i>Il pazzo per amore</i>		
1753	Palermo	<i>La finta sposa</i>		
	Benátky	<i>La Sulamitide</i>		
1754	Piacenza	<i>Artaserse</i>		
	Neapol	<i>Le chiajese cantarine</i>		
	Florencie	<i>Isacco figura del Redentore</i>		
	Benátky	<i>Lo speciale</i>		
1755	Benátky	<i>Solimano</i>		
			Benátky	<i>Lo speciale</i>
			Brescia	<i>Lo speciale</i>
			Drážďany	<i>Lo speciale</i>
			Milán	<i>Lo speciale</i>
			Modena	<i>Lo speciale</i>
			Terst	<i>Lo speciale</i>
1756	Drážďany	<i>La ritornata di Londra</i>		
			Milán	<i>La ritornata di Londra</i>
			Turín	<i>La ritornata di Londra</i>
			Benátky	<i>La ritornata di Londra</i>
			Boloňa	<i>Lo speciale</i>
1757			Boloňa	<i>La ritornata di Londra</i>
			Florencie	<i>La ritornata di Londra</i>
			Praha	<i>La ritornata di Londra</i>
			Řím	<i>Lo speciale</i>
s. a.	Alessandria	<i>Il signor dottore</i>		
1758	Boloňa	<i>Il mercato di Malmantile</i>		
			Bonn	<i>Il mercato di Malmantile</i>
			Florencie	<i>Il mercato di Malmantile</i>
			Livorno	<i>Il mercato di Malmantile</i>
			Milán	<i>Il mercato di Malmantile</i>
			Piacenza	<i>Il mercato di Malmantile</i>

² Vytvořeno na základě abecedního seznamu oper v SARTORI, Claudio. *I libretti italiani a stampa dalle origini al 1800*. Cuneo 1990-1994, sv. I, heslo Fischietti, Domenico, s. 385.

			Benátky	<i>Il mercato di Malmantile</i>
				<i>Il signor dottore</i>
			Bergamo	<i>La ritornata di Londra</i>
			Livorno	<i>La ritornata di Londra</i>
			Petrohrad	<i>La ritornata di Londra</i> <i>Lo speciale</i>
1759	Janov	<i>Il ritorno di Londra</i>		
	Padova	<i>Semiramide</i>		
			Řím	<i>Il mercato di Malmantile</i>
			Turín	<i>Il signor dottore</i>
			Florencie	<i>Lo speciale</i>
			Kodaň	<i>Lo speciale</i>
		Mnichov	<i>Lo speciale</i>	
1760	Řím	<i>La fiera di Sinigaglia</i>		
			Turín	<i>La fiera di Sinigaglia</i>
			Barcelona	<i>Il mercato di Malmantile</i>
			Praha s. a.	<i>Il mercato di Malmantile</i>
			Pesaro	<i>Il mercato di Malmantile</i>
			Turín	<i>Il mercato di Malmantile</i>
			Modena	<i>Il ritorno di Londra</i>
			Cremona	<i>La ritornata di Londra</i>
			Pesaro	<i>La ritornata di Londra</i>
			Verona	<i>La ritornata di Londra</i>
			Boloňa	<i>Il signor dottore</i>
			Faenza	<i>Il signor dottore</i>
			Milán	<i>Il signor dottore</i>
			Mnichov	<i>Il signor dottore</i>
		Terst	<i>Il signor dottore</i>	
1761	Benátky	<i>Siface</i>		
			Boloňa	<i>La fiera di Sinigaglia</i> <i>Lo speciale</i>
			Mnichov	<i>La fiera di Sinigaglia</i> <i>La ritornata di Londra</i>
			Bergamo	<i>Il mercato di Malmantile</i>
			Londýn	<i>Il mercato di Malmantile</i>
			Verona	<i>Il mercato di Malmantile</i>
			Barcelona	<i>Il signor dottore</i>

			Cremona	<i>Il signor dottore</i>
			Pasov	<i>Il signor dottore</i>
			Perugia	<i>Il signor dottore</i>
			Řím	<i>Il signor dottore</i>
1762			Cesena	<i>Il mercato di Malmantile</i>
			Dublin	<i>Il mercato di Malmantile</i>
			Florencie	<i>Il signor dottore</i>
			Modena	<i>Il signor dottore</i>
			Praha	<i>Il signor dottore</i>
			Parma	<i>Lo speciale</i>
1763	Praha	<i>L'olimpiade</i>		
		<i>La donna di governo</i>		
		<i>La morte d'Abel</i>		
			Boloña	<i>Il mercato di Malmantile</i>
			Lisabon	<i>Il mercato di Malmantile</i>
			Livorno	<i>Il mercato di Malmantile</i>
			Ljubljana	<i>Il mercato di Malmantile</i>
			Vídeň	<i>Il mercato di Malmantile</i>
			Faenza	<i>La ritornata di Londra</i>
			Legnago	<i>La ritornata di Londra</i>
		Turín	<i>Lo speciale</i>	
1764	Praha	<i>L'Alessandro nell'Indie</i>		
		Crema	<i>Il dottore</i>	
		Praha	<i>Vologeso re de Parti</i>	
			Crema	<i>Il mercato di Malmantile</i>
			Florencie	<i>Il mercato di Malmantile</i>
			Mantova	<i>Il mercato di Malmantile</i>
				<i>Lo speciale</i>
			Milán	<i>Il mercato di Malmantile</i>
			Vídeň	<i>Il mercato di Malmantile</i>
				<i>Il signor dottore</i>
		Hildburghausen	<i>Il signor dottore</i>	
1765	Praha	<i>La Nitteti</i>		
			Pisa	<i>Il dottore</i>
			Faenza	<i>Il signor dottore</i>
		<i>Il mercato di Malmantile</i>		
		Lisabon	<i>Il mercato di Malmantile</i>	

			Varšava	<i>Il mercato di Malmantile</i>
1766			Drážďany	<i>Il mercato di Malmantile – revidovaná verze (provedl Fischetti)</i>
			Brunšvik	<i>Il signor dottore</i>
			Verona	<i>Il signor dottore</i>
1767			Reggio	<i>Il mercato di Malmantile</i>
			Treviso	<i>Il mercato di Malmantile</i>
			Londýn	<i>Il signor dottore</i>
1768			Gubbio	<i>Il mercato di Malmantile</i>
			Pavia	<i>La ritornata di Londra</i>
			Drážďany	<i>Il signor dottore</i>
			Esterhazy	<i>Lo speciale</i>
1769			Londýn	<i>Il mercato di Malmantile</i>
				<i>Lo speciale</i>
			Mnichov	<i>Il signor dottore</i>
1770	Treviso	<i>Il botanico novellista</i>		
			Hannover	<i>Il mercato di Malmantile</i>
			Rimini	<i>Il signor dottore</i>
1771			Kolín	<i>Il mercato di Malmantile</i>
			Boloňa	<i>Il mignor dottore</i>
			Lucca	<i>Il mignor dottore</i>
1772			Kolín	<i>Il mignor dottore</i>
1773			Lisabon	<i>La fiera di Sinigaglia</i>
			Salzburg	<i>Il mercato di Malmantile</i>
1775			Neapol	<i>La Nitteti</i>
1777	Neapol	<i>Arianna e Teseo</i>		
		<i>Cantata a tre voci. Per festeggiare nel R. Teatro</i>		
1778	Benátky	<i>La molinara</i>		

Příloha 3: Tabulky pěveckých kariér pražského obsazení *Nitteti*³

Antonia Girelli Anguilar (soprán)⁴

Datum	Město	Role	Opera	Autor	Zdroj
podzim 1754	Livorno	donna Laura Grattapulci	<i>La donna capricciosa</i>	Girolamo Cordella	Corago
17. 9. 1756	Firence	Timogene	<i>Alessandro nell'Indie</i>	Baldassare Galuppi	Sartori
26. 12. 1757		Artaserse	<i>Artaserse</i>	několik autorů	Sartori
16. 1. 1757		Zanghire	<i>Il Solimano</i>	Antonio Ferrandini	Sartori
23. 5. 1759	Benátky	Varrano	<i>Berenice</i>	Salvatore Perillo	Sartori
1760	Praha	Farnaspe	<i>L'Adriano in Siria</i>	Giuseppe Scarlatti	Sartori
		Ipsicratea	<i>Bertoldo Bertoldino e Cacasenno o Bertoldo alla corte</i>	Vincenzo Ciampi	Sartori
		Contessa	<i>Le nozze</i>	Baldassare Galuppi	Sartori
		Timante	<i>Demofonte</i>	Baldassare Galuppi	Corago
jaro 1760		donna Berenice	<i>La conversazione</i>	Giuseppe Scolari	Corago
podzim 1760		Gandarte	<i>L'Alessandro nell'Indie</i>	Baldassare Galuppi	Corago
		Olinto	<i>Demetrio</i>	Georg Chr. Wagenseil	Corago
		Valentiniano III	<i>Ezio</i>	Giovanni Batt. Pescetti	Corago
karneval 1761		Araspe	<i>La Didone abbandonata</i>	Antonio Mazzoni	Sartori
14. 5. 1763	Boloňa	Clelia	<i>Il trionfo si Clelia</i>	Christoph Will. Gluck	Sartori
16. 8. 1763	Lucca	Andromaca	<i>Andromaca</i>	několik autorů	Sartori
karneval 1764	Benátky	Achille	<i>Achille in Sciro</i>	Ferdinando Bertoni	Sartori
		Timante	<i>Demofonte</i>	Antonio Gaet. Pampani	Sartori
16. 6. 1764	Padova	Berenice	<i>L'Antigono</i>	Baldassare Galuppi	Corago
podzim 1764	Praha	Persane	<i>Solimano</i>	Tommaso Traetta	Corago
4. 10. 1764		Berenice	<i>Vologeso, re de Parti</i>	Domenico Fischiatti	Corago
karneval 1765		Beroë	<i>Nitteti</i>	Domenico Fischiatti	Corago
asi 1765		la marchesa Giacinta	<i>Il mercato di Malmantile</i>	Domenico Fischiatti	Corago
30. 5. 1765	Neapol	Il re pastore	<i>Elisa</i>	Niccolò Piccinni	Corago
4. 11. 1765		Ariene	<i>Creso</i>	Antonio Sacchini	Sartori
12. 1. 1766		Pallade	<i>Cantata a tre voci</i>	Pasquale Fago	Sartori

3 Vytvořeno na základě podkladů v Sartoriho katalogu a databázi Corago dostupné z corago.unibo.it.

4 SARTORI. Girelli Anguillar (Aguilar) Antonia Maria, s. 323–4. Seznam doplněn o Fischiattiho pražské opery sezóny 1764/65.

20. 1. 1766		Partenope	<i>Cantata a tre voci</i>	Pasquale Cafaro	Sartori
20. 1. 1766		Arianna	<i>Arianna e Teseo</i>	Pasquale Cafaro	Corago
30. 5. 1766		?	<i>Antigono</i>	Giuseppe Scolari	Corago
27. 12. 1766	Turín	Amenaide	<i>Tancredi</i>	Ferdinando Bertoni	Corago
31. 1. 1767		Aspasia	<i>Mitridate re di Ponto</i>	Quirino Gasparini	Sartori
30. 5. 1767	Neapol	?	<i>Semiramide riconosciuta</i>	Ferdinando Bertoni	Cortago
30. 6. 1767		Emilia	<i>Lucio Papirio dittatore</i>	Giovanni Paisiello	Sartori
4. 11. 1767		Tamiri	<i>Farnace</i>	Josef Mysliveček	Sartori
26. 12. 1767		Zenobia	<i>Zenobia</i>	Niccolò Piccinni	Sartori
12. 1. 1768		Venere	<i>Cantata a tre voci</i>	Fedele Fenaroli	Sartori
20. 1. 1768		Partenope	<i>Cantata a tre voci</i>	Giovanni Paisiello	Sartori
		Olimpia	<i>Olimpia</i>	Giovanni Paisiello	Sartori
26. 4. 1768	Boloña	Costanza	<i>L'isola disabitata</i>	Tommaso Traetta	Sartori
květen 1768	Neapol	Giunone	<i>Il giudizio d'Apollo</i>	Nicola Sala	Sartori
26. 12. 1768	Milán	Alceste	<i>Alceste</i>	Pietro Aless. Guglielmi	Sartori
1769	Parma	Cirene	<i>Aristeo</i>		Sartori
		Euridice	<i>Orfeo</i>		Sartori
srpen 1769		Eco	<i>Eco e Narciso</i>	Giuseppe Colla	Sartori
24. 8. 1769		Cirene, Euridice	<i>Le feste d'Apollo</i>	Christoph Willibald Gluck	Cortago
26. 12. 1769	Turín	Elisa	<i>Enea in Cartagine</i>	Giuseppe Colla	Sartori
26. 1. 1770		Berenice	<i>Berenice</i>	Ignazio Platania	Sartori
27. 1. 1770		Armida	<i>Armida</i>	Pasquale Anfossi	Sartori
16. 1. 1771		Adrane	<i>Annibale in Torino</i>	Giovanni Paisiello	Sartori
jaro 1771		Issea	<i>Issea</i>	Gaetano Pugnani	Sartori
16. 10. 1771	Milán	Bradamante	<i>Il Ruggiero o l'eroica gratitudine</i>	Johann Adolf Hasse	Sartori
17. 10. 1771		Silvia	<i>Acsanio</i>	Wolfgang A. Mozart	Corago
26. 12. 1771		Asteria	<i>Il gran Tamerlano</i>	Josef Mysliveček	Sartori
11. 2. 1772		Armida	<i>Armida</i>	Antonio Sacchini	Corago
14. 11. 1772	Londýn	Sofonisba	<i>Sofonisba</i>	Mattia Vento	Corago
19. 1. 1773		Cimene	<i>Il Cid</i>	Antonio Sacchini	Sartori
6. 5. 1773		Serpane	<i>Tamerlano</i>	Antonio Sacchini	Sartori
25. 5. 1773		Euridice	<i>Orfeo ed Euridice</i>	Christoph Will. Gluck	Sartori

Pietro Santi (kastrát)⁵

Datum	Město	Role	Opera	Autor	Zdroj
16. 1. 1753	Pesaro	Licisco	<i>Merope</i>	Niccolò Jommelli	Sartori
20. 2. 1753		Alceste	<i>Antigona</i>	Baldassare Galuppi	Sartori
2. 1. 1755	Řím	Macrobio	<i>Farsetta per musica</i>	Nicola Calandra	Corago
25. 1. 1755		Verenia	<i>Ersilia, Verenia e Egeria</i>	Giovanni Batti. Casali	Corago
25. 1. 1755		Verenia	<i>Lisinga, Sivene e Tangia</i>	Giovanni Battista Casali	Corago
karneval 1756	Řím	Farinello	<i>La caffettiera astuta</i>	Gregorio Sciroli	Sartori
		March. Bizzarro	<i>Il matrimonio discorde</i>	Raimondo Lorenzini	Sartori
26. 2. 1756		March. di Capra	<i>La Cantarina</i>	Baldassare Galuppi	Sartori
3. 1. 1757	Boloña	Ottavio	<i>La maestra</i>	Gioacchino Cocchi	Sartori
? 1757		Conte Ridolfino	<i>La ritornata di Londra</i>	Boloña	Sartori
karneval 1758	Verona	Learco	<i>Antigona in Tebe</i>	Baldassare Galuppi	Sartori
jaro 1758	Parma	Rinaldo	<i>Il filosofo di campagna</i>	Baldassare Galuppi	Sartori
		Conte Belfiore	<i>Le nozze</i>	Baldassare Galuppi	Sartori
podzim 1758	Turín	Armidoro	<i>La buona figliuola</i>	Edigio Romualdo Duni	Sartori
		Filiberto	<i>La conversazione</i>	Giuseppe Scolari	Sartori
karneval 1759	Boloña	Conte Nastri	<i>Il Don Poppone</i>	Baldassare Galuppi	Sartori
		Filiberto	<i>La conversazione</i>	Giuseppe Scolari	Sartori
1759	Janov	Armidoro	<i>La calamita de cuori</i>	?	Sartori
10. 7. 1759	Neapol	Adriano	<i>Adriano in Siria</i>	Baldassare Galuppi	Sartori
4. 11. 1759		Ulisse	<i>Achille in Sciro</i>	Johann Adolf Hasse	Sartori
26. 12. 1759		Cambise	<i>Ciro riconosciuto</i>	Niccolò Piccinni	Sartori
20. 1. 1760		Artaserse	<i>Artaserse</i>	Johann Adolf Hasse	Sartori
14. 5. 1760	Benátky	Farnaspe	<i>Adriano in Siria</i>	Antonio Mazzoni	Sartori
2. 9. 1760	Florencie	Siveno	<i>L'eroe cinese</i>	anonym	Corago
karneval 1761	Verona	Poro	<i>L'Alessandro nell'Indie</i>	Daniele Barba	Sartori
		Alceste	<i>Il Demetrio</i>	Salvatore Perillo	Sartori
1761	Padova	Olinto	<i>Il Demetrio</i>	Baldassare Galuppi	Sartori
		Zopiro	<i>La Zenobia</i>	Giovanni Battista Pescetti	Sartori
1762	Mnichov	Serse	<i>Il Temistocle</i>		Sartori
11. 2. 1763	Stuttgart	Araspe	<i>Didone abbandonata</i>	Niccolò Jommelli	Sartori

5 SARTORI. Santi Pietro di Ancona, s. 588–9. Seznam doplněn o Fischiettiho pražské opery sezóny 1764/65.

4. 11. 1763		Leucippo	<i>La pastorella illustre</i>	Niccolò Jommelli	Sartori
11. 2. 1764		Matusio	<i>Demofonte</i>	Niccolò Jommelli	Sartori
4. 10. 1764	Praha	Vologeso	<i>Vologeso, re de Parti</i>	Domenico Fischietti	Corago
karneval 1765		Sammete	<i>Nitteti</i>	Domenico Fischietti	Corago
karneval 1766	Řím	Alessandro	<i>Antigono</i>	Tommaso Traetta	Sartori
		Amenofi	<i>La Nitteti</i>	João de Sousa Carvalho	Sartori
8. 10. 1766	Treviso	Cherinto	<i>Demofonte</i>	Pietro Alessandro Guglielmi	Sartori
naneb. 1768	Benátky	Olinto	<i>Il Demetrio</i>	Antonio Gaetano Pampani	Sartori
26. 12. 1768	Florencie	Aniceto	<i>Vologeso re de Parti</i>	anonym	Sartori
18. 1. 1769		Alessandro	<i>Antigono</i>	Alessandro Felici	Sartori
jaro 1769	Janov	Adriano	<i>Adriano in Siria</i>	různí autoři	Sartori
19. 8. 1769	Lucca	Olinto	<i>Il Demetrio</i>	různí autoři	Sartori
8. 1. 1770	Řím	Jarba	<i>Didone abbandonata</i>	Niccolò Piccinni	Sartori
13. 2. 1770		Medarse	<i>Il Siroe</i>	Carlo Franchi	Sartori
30. 5. 1770	Neapol	Rambaldo	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori
13. 8. 1770		Alessandro	<i>Antigono</i>	Pasquale Cafaro	Sartori
4. 11. 1770		Matusio	<i>Il Demofonte</i>	Niccolò Jommelli	Sartori
20. 1. 1771		Leonato	<i>Eumene</i>	Gian Francesco de Majò	Sartori
30. 5. 1771		Merodate	<i>Ifigenia in Tauride</i>	Niccolò Jommelli	Sartori
13. 6. 1771		Rambaldo	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori
20. 1. 1772		Leone	<i>Il Ruggiero o l'eroica gratitudine</i>	Johann Adolf Hasse	Sartori
26. 12. 1772	Turín	Serpedonte	<i>Argea</i>	Felice Alessandri	Corago
23. 1. 1773		Araspe	<i>Didone</i>	Giuseppe Colla	Sartori
30. 5. 1773	Neapol	Tarquinio	<i>Il trionfo di Clelia</i>	Giovanni Battista Borghi	Sartori
13. 8. 1773		Aeronte	<i>Romolo ed Ersilia</i>	Josef Mysliveček	Sartori
4. 11. 1773		Adriano	<i>L'Adriano in Siria</i>	Giacomo Insanguine	Sartori
12. 1. 1774		Gandarte	<i>Alessandro nell'Indie</i>	Niccolò Piccinni	Sartori
26. 12. 1774	Turín	Polifonte	<i>Merope</i>	Pietro Alessandro Guglielmi	Corago
26. 1. 1775		Astolfo	<i>Alcina e Ruggero</i>	Felice Alessandri	Corago
1775	Neapol	Adrasto	<i>Il natal d'Apollò</i>	Pasquale Cafaro	Sartori
26. 12. 1775	Milán	Aniceto	<i>Vologeso</i>	Guglielmi Pietro Alessandro	Sartori
27. 1. 1776		Trasimede	<i>La Merope</i>	Tommaso Traetta	Sartori

13. 8. 1780	Neapol	Rambaldo	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori
karn. 1841	Brescia	Demetrio	<i>Il nuovo Figaro</i>	Luigi Ricci	Corago
jaro 1842	Istanbul	Belisario	<i>Belisario</i>	Gaetano Donizetti	Corago

Pietro de Mezzo (tenor)⁶

Datum	Město	Role	Opera	Autor	Zdroj
?	?	Caino	<i>Caino ed Abele</i>	?	Sartori
?	Benátky	Golia	<i>Davidde trionfatore del gigante</i>	?	Sartori
		Polifemo	<i>Polifemo</i>	?	Sartori
podzim 1754		Creonte	<i>Antigona</i>	Baldassare Galuppi	Sartori
karn. 1755		Pilade	<i>Astianatte</i>	Antonio Gaetano Pampani	Sartori
		Solimano	<i>Solimano</i>	Domenico Fischietti	Sartori
karn. 1756	Verona	Catone	<i>Catone in Utica</i>	Carl Heinrich Graun	Sartori
22. 5. 1756	Benátky	Dorimaspe	<i>Emira</i>	Gioacchino Cocchi	Sartori
8. 12. 1756	Vídeň	Alessandro	<i>Il re pastore</i>	Christoph Willibald Gluck	Hansell
1756	Amsterdam	?	?	?	Hansell
srpen 1757	Brescia	Antigene	<i>L'Eumene</i>	Giuseppe Carcani	Sartori
karn. 1758	Mantova	Astiage	<i>Ciro riconosciuto</i>	Niccolò Jommelli	Corago
14. 1. 1758		Demofonte	<i>Demofonte</i>	Tommaso Traetta	Corago
jaro 1758	Milán	Clistene	<i>L'olimpiade</i>	Carlo Monza	Corago
		Alessandro	<i>Il re pastore</i>	Giovanni Battista Lampugnani	Corago
karn. 1759	Parma	Atridate	<i>Il Farnace</i>	David Perez	Sartori
		Solimano	<i>Il Solimano</i>	Tommaso Traetta	Sartori
		Teseo	<i>Ippolito ed Aricia</i>	Tommaso Traetta	Sartori
karn. 1760	Milán	Fenicio	<i>Demetrio</i>	Georg Christoph Wagenseil	Sartori
		Amasi	<i>Sesostri re d'Egitto</i>	Carlo Monza	Sartori
11. 6. 1760	Padova	Solimano	<i>Solimano</i>	Baldassare Galuppi	Sartori
27. 12. 1760	Turín	Artabano	<i>Artaserse</i>	Johann Christian Bach	Sartori
10. 1. 1761		Mitridate	<i>Tigrane</i>	Niccolò Piccinni	Sartori
23. 8. 1761	Lucca	Radamisto	<i>Zenobia</i>	Tommaso Traetta	Sartori
7. 1. 1762	Řím	Radamisto	<i>Zenobia</i>	Tommaso Traetta	Sartori
3. 2. 1762		Artabano	<i>Artaserse</i>	Niccolò Piccinni	Sartori

6 SARTORI. De Mezzo (Di Mezzo) Pietro, detto della Bragola, s. 240–241. Seznam doplněn o Fischiettiho pražské opery sezóny 1764/65.

30. 5. 1762	Neapol	Amasi	<i>Sesostri, re di Egitto</i>	Gregorio Scioli	Sartor
25. 7. 1762		Artabano	<i>Artaserse</i>	Johann Adolf Hasse	Sartor
4. 11. 1762		?	<i>Antigono</i>	Niccolò Piccinni	Sartor
26. 12. 1762		?	<i>Demetrio</i>	Nicola Sala	Sartor
20. 1. 1763		Porsenna	<i>Il trionfo di Clelia</i>	Johann Adolf Hasse	Sartor
4. 11. 1763		Clistene	<i>L'olimpiade</i>	Pietro Alessandro Guglielmi	Sartor
26. 12. 1763		Toante	<i>L'Issipile</i>	různí autoři	Sartor
12. 1. 1764		Orfeo	Cantata a tre voci	Pasquale Cafaro	Sartor
20. 1. 1764		Nettuno	Cantata a tre voci	Gian Francesco de Majo	Sartor
20. 1. 1764		Jarba	<i>La Didone abbandonata</i>	Tommaso Traetta	Sartor
31. 5. 1764	Benátky	Cajo Mario	<i>Cajo Mario</i>	Baldassare Galuppi	Corago
16. 6. 1764	Padova	Antigono	<i>Antigono</i>	Tommaso Traetta	Corago
4. 10. 1764	Praha	Lucio Vero	<i>Vologeso, re de Parti</i>	Domenico Fischietti	Corago
karn. 1765	Praha	Amasi	<i>Nitteti</i>	Domenico Fischietti	Corago
podzim 1765	Benátky	Danao	<i>Ipermestra</i>	Různí autoři	Sartori
26. 12. 1765		Osroa	<i>Adriano in Siria</i>	Pietro Alessandro Guglielmi	Sartori
leden 1766		Artabano	<i>Artaserse</i>	Giuseppe Ponzo	Sartori
20. 3.? 1766		Angelo custode	<i>Giubilo celeste</i>	Bonaventura Furlanetto	Sartori
? 1766		Amore	<i>Per le felicissime nozze</i>	?	Sartori
podzim 1766	Praha	Porsenna	<i>Il trionfo di Clelia</i>	Johann Adolf Hasse	Sartori
karn. 1767		Tamerlano	<i>Il Tamerlano</i>	Pietro Alessandro Guglielmi	Corago
nanebevstou- pení 1767	Benátky	Idrasre	<i>Armida</i>	Tommaso Traetta	Sartori
? 1768	Mantova	Mincio	<i>Il tributo campestre</i>	Tommaso Traetta	Sartori
22. 5. 1768		Toante	<i>Ifigenia in Tauride</i>	Tommaso Traetta	Sartori
karn. 1769	Verona	Solimano	<i>Il Solimano</i>	Baldassare Galuppi	Sartori
		Lucio Vero	<i>Vologeso</i>	Giuseppe Sarti	Sartori
26. 12. 1769	Florencie	Artabano	<i>Artaserse</i>	různí autoři	Sartori
31. 1. 1770		Ircano	<i>Semiramide riconosciuta</i>	anonym	Sartori
? 1770	Siena	Artabano	<i>Artaserse</i>	?	Sartori
podzim 1770	Lucca	Jarba	<i>La Didone abbandonata</i>	různí autoři	Sartori
karn. 1771	Livorno	Alessandro	<i>Alessandro nell'Indie</i>	Antonio Sacchini	Sartori
9. 1. 1773	Řím	Ubaldo	<i>Armida</i>	Giuseppe Gazzaniga	Sartori

6. 2. 1773		Demofonte	<i>Demofonte</i>	Pasquale Anfossi	Sartori
karn. 1777	Mantova	Toante	<i>Ifigenia in Tauride</i>	Tommaso Traetta	Sartori
? 1782	Benátky	Giuda	<i>Giuseppe riconosciuto</i>	Giuseppe Morosini	Sartori
19. 5. 1789		Tempo	<i>L'Unione del senno e della fortuna</i>	Ferdinando Bertoni	Sartori
29. 3. 1789		Proteo	<i>Il vaticinio di Proteo</i> (kantáta)	Mattia Butturini	Sartori

Eleonora Scelin (soprán)⁷

Rok	Město	Role	Opera	Autor	Zdroj
léto 1762	Praha	la contessa Clarice	<i>Il signor dottore</i>	Domenico Fischietti	Corago
karneval 1764		?	<i>L'impresario abbandonato</i>	Pietro Auletta	Sartori
		Erissena	<i>L'Alessandro nell'Indie</i>	Domenico Fischietti	Corago
léto 1764		la Contessa	<i>Le nozze</i>	Baldassare Galuppi	Sartori
podzim 1764		Barsina	<i>Il Solimano</i>	Baldassare Galuppi	Corago
4. 10. 1764		Lucilla	<i>Vologeso, re de Parti</i>	Domenico Fischietti	Corago
karn. 1765		Nitteti	<i>Nitteti</i>	Domenico Fischietti	Corago
podzim 1765	Lucca	Creusa	<i>Demofonte</i>	několik autorů	Sartori

Michele Patrassi, zvaný Gibelli (kastrát)⁸

Rok	Město	Role	Opera	Autor	Zdroj
podzim 1760	Boloňa	Flaminio	<i>La scalta spiritosa</i>	Niccolò Piccinni	Sartori
		il conte degli Anselmi	<i>Il viaggiatore ridicolo</i>	Antonio Mazzoni	Sartori
podzim 1761	Milán	Clorideo	<i>Amor contadino</i>	Giovanni Battista Lampugnani	Sartori
		Armidoro	<i>La buona figliuola maritata</i>	Niccolò Piccinni	Sartori
29. 4. 1761	Benátky	Cesare	<i>Catone in Utica</i>	Florian Leopold Gassmann	Sartori
karneval 1762		Alessandro	<i>Antigono</i>	Baldassare Galuppi	Sartori
30. 1. 1762		Artaserse	<i>Artaserse</i>	Gian Francesco de Majo	Sartori
8. 1. 1763	Řím	Lucio	<i>Tito Manlio</i>	Pietro Alessandro Guglielmi	Sartori
karneval 1763 (před 5. 2.)		Matusio	<i>Demofonte</i>	Gian Francesco de Majo	Sartori

7 SARTORI. Schellin Eleonora, s. 600. Seznam doplněn o Fischiettiho pražské opery sezóny 1764/65.

8 SARTORI. Patrassi Michele, detto Gibellino (Gibelli), s. 502–3. Seznam taktéž doplněn o pražské opery.

karneval 1764	Boloña	Annio	<i>La clemenza di Tito</i>	Michelangelo Valentini	Corago
4. 10. 1764	Praha	Aniceto	<i>Vologeso, re de Parti</i>	Domenico Fischietti	Corago
podzim 1764		Zanghire	<i>Solimano</i>	Baldassare Galuppi	Corago
1765		Amenofi	<i>Nitteti</i>	Domenico Fischietti	Corago
jaro 1765		il marchese Riccardo	<i>Li uccellatori</i>	Florian Leopold Gassmann	Sartori
		Curlino	<i>L'amore in musica</i>	Antonio Boroni	Corago
léto 1765	Karlovy Vary	Curlino	<i>L'amore in musica</i>	Antonio Boroni	Sartori
		Rinaldo	<i>Il filosofo di campagna</i>	Baldassare Galuppi	Sartori
podzim 1765	Drážďany	Armidoro	<i>La buona figliuola</i>	Niccolò Piccinni	Sartori
		Armidoro	<i>La buona figliuola maritata</i>	Niccolò Piccinni	Corago
		il marchese Riccardo	<i>Li uccellatori</i>	Florian Leopold Gassmann	Sartori
leden 1766	16. 1. 1766	il Conte della Rocca	<i>Il mercato di Malmantile</i>	Domenico Fischietti	Corago
Ernesto		<i>La famiglia in scompiglio</i>	Giuseppe Scolari	Sartori	
jaro 1766		Pasqualone	<i>Chi tutto abbraccia nulla stringe</i>	Giuseppe Scolari	Corago
léto 1766	Praha	il Conte di Belfiore	<i>Le nozze</i>	Baldassare Galuppi	Sartori
podzim 1766	Drážďany	il Conte di Belfiore	<i>Le nozze</i>	Baldassare Galuppi	Corago
karneval 1767		conte Roberto	<i>Il matrimonio in maschera</i>	Giovanni Marco Rutini	Corago
		Milord Fidelingh	<i>Il re alla caccia</i>	Baldassare Galuppi	Corago
léto 1767	Praha	conte Roberto	<i>Il matrimonio in maschera</i>	Giovanni Marco Rutini	Corago
podzim 1767	Drážďany	Conte degli Anselmi	<i>Il viaggiatore ridicolo</i>	Florian Leopold Gassmann	Sartori
		Roberto	<i>L'isola disabilitata</i>	Giuseppe Scarlatti	Corago
podzim 1768		Giacinto	<i>L'amore senza malizia</i>	Bernardo Ottani	Sartori
		il conte Ernesto	<i>L'incognita perseguitata</i>	Niccolò Piccinni	Sartori
zima 1768		don Alberto	<i>Il signor dottore</i>	Domenico Fischietti	Corago

1768		Leandro	<i>La notte critica</i>	Antonio Boroni	Corago
1769		Conte Ernesto	<i>Li rivali placati</i>	Pietro Alessandro Guglielmi	Sartori
1772		il cavaliere Armidoro	<i>La buona figliuola</i>	Niccolò Piccinni	Corago

Domenico Guardasoni (tenor)⁹

Datum	Město	Role	Opera	Autor	Zdroj
podzim 1762	Boloňa	Armidoro	<i>La buona figliuola maritata</i>	Niccolò Piccinni	Sartori
26. 12. 1762	Florence	Fenicio	<i>Il Demetrio</i>	anonym	Sartori
30. 1. 1763		Massimo	<i>Ezio</i>	Giovanni Marco Rutini	Sartori
květen 1764	Benátky	Scipione	<i>Sofonisba</i>	Antonio Boroni	Sartori
4. 10. 1764	Praha	Flavio	<i>Vologeso, re de Parti</i>	Domenico Fischietti	Corago
karn. 1765	Praha	Bubaste	<i>Nitteti</i>	Domenico Fischietti	Corago
jaro 1765	Praha	Cecco	<i>Li uccellatori</i>	Florian Leopold Gassmann	Sartori
1765	Karlovy Vary	Fabrizio	<i>L'amore in musica</i>	Antonio Boroni	Sartori
		Nardo	<i>Il filosofo di campagna</i>	Baldassare Galuppi	Sartori
podzim 1765	Drážďany	il marchese della Conchiglia	<i>La buona figliuola</i>	Niccolò Piccinni	Sartori
		il Marchese Della Conchiglia	<i>La buona figliuola maritata</i>	Niccolò Piccinni	Corago
		Lelio	<i>La schiava</i>	Niccolò Piccinni	Corago
		Cecco	<i>Li uccellatori</i>	Florian Leopold Gassmann	Sartori
karn. 1766	Drážďany	Florindo	<i>Il cavaliere per amore</i>	Niccolò Piccinni	Corago
16. 1. 1766		cavalier Del Nulla	<i>La famiglia in scompiglio</i>	Giuseppe Scolari	Sartori
jaro 1766		Tantillo	<i>Chi tutto abbraccia nulla stringe</i>	Giuseppe Scolari	Corago
léto 1766		?	<i>Amante di tutte</i>	Baldassare Galuppi	Sartori
		Armidoro	<i>Il barone di Torre Forte</i>	Niccolò Piccinni	Sartori
		March. Giorgino	<i>Il marchese villano</i>	Baldassare Galuppi	Sartori
podzim 1766		Mingone	<i>Le nozze</i>	Baldassare Galuppi	Sartori
		Ridolfo	<i>Li tre amanti ridicoli</i>	Baldassare Galuppi	Sartori

9 SARTORI. Guardasoni (Guardassoni) Domenico, s. 342. Sartoriho seznam doplněn o Fischiettiho pražské opery sezóny 1764/65. Dnes víme ještě o dalších rolích, které Guardasoni ztvárnil v 80. letech a které nejsou v Sartoriho katalogu a databázi Corago uvedeny.

		Celidoro	<i>Le vicende della sorte</i>	Niccolò Piccinni	Sartori
karn. 1767	Drážďany	Marchese di Belpoggio	<i>Il matrimonio in maschera</i>	Giovanni Marco Rutini	Corago
		Giorgio	<i>Il re alla caccia</i>	Baldassare Galuppi	Corago
léto 1767	Praha	Marchese di Belpoggio	<i>Il matrimonio in maschera</i>	Giovanni Marco Rutini	Sartori
podzim 1767	Drážďany	Cav. Gandolfo	<i>Il viaggiatore ridicoloso</i>	Florian Leopold Gassmann	Sartori
1768		Conte Asdrubale	<i>L'incognita perseguitata</i>	Niccolò Piccinni	Sartori
		Giannino	<i>Le serve rivali</i>	Tommaso Traetta	Sartori
		Giacinto	<i>La notte critica</i>	Antonio Boroni	Corago
		Pasqualino	<i>La sposa fedele</i>	Pietro Alessandro Guglielmi	Sartori
zima 1768		Bernardino	<i>Il signor dottore</i>	Domenico Fischietti	Corago
1769	Drážďany	Giannino	<i>Li rivali placati</i>	Pietro Alessandro Guglielmi	Sartori
8. 6. 1773	Vídeň	Cav. di Ripafratta	<i>La locandiera</i>	Antonio Salieri	Sartori
karn. 1779	Benátky	Merlotto	<i>Il finto pazzo per amore</i>	Michele Mortellari	Corago
		Monsieur Petiton	<i>Il Francese bizzarro</i>	Gennaro Astarita	Sartori
podzim 1779	Turín	Monsieur Petiton	<i>Il Francese bizzarro</i>	Antoine-Frédéric Gresnick	Sartori
		Mylord Arespingh	<i>L'Italiana in Londra</i>	Domenico Cimarosa	Sartori
		Florindo	<i>Il matrimonio per inganno</i>	Pasquale Anfossi	Sartori
		Barone di Piè Corso	<i>Il militare bizzarro</i>	Giuseppe Sarti	Sartori
karn. 1780	Pesaro	Conte di Belprato	<i>Il quadro parlante</i>	Giovanni Paisiello	Sartori
1782	Praha	Armidoro	<i>L'amor costante</i>	Domenico Cimarosa	Sartori

Příloha 4: Operní repertoár v Neapoli 1770–1778¹⁰

Rok	Opera	Autor	Prem.	Divadlo
karn. 1770	<i>La caffettiera di Garbo</i>	Pasquale Fago	prem.	Nuovo
12/01/1770	<i>Il natal di Telefo</i>	Giacomo Insanguine	prem.	San Carlo
20/01/1770	<i>La Didone abbandonata</i>	Giacomo Insanguine	prem.	San Carlo
jaro 1770	<i>La pastorella incognita</i>	Carlo Franchi	prem.	dei Fiorentini
30/05/1770	<i>Armida abbandonata</i>	Niccolò Jommelli	prem.	San Carlo
léto 1770	<i>Gelosia per gelosia</i>	Niccolò Piccinni	prem.	dei Fiorentini
léto 1770	<i>La Zelmira</i>	Giovanni Paisiello	prem.	Nuovo
13/08/1770	<i>Antigono</i>	Pasquale Cafaro	prem.	San Carlo
07/10/1770	<i>Le trame per amore</i>	Giovanni Paisiello	prem.	Nuovo
zima 1770	<i>La dama bizzarra</i>	Giacomo Insanguine	prem.	dei Fiorentini
04/11/1770	<i>Il Demofonte</i>	Niccolò Jommelli	prem.	San Carlo
1771	<i>La Mergellina</i>	Francesco Corbisiero	prem.	
karn. 1771	<i>Il finto sordo</i>	Pasquale Fago	prem.	dei Fiorentini
20/01/1771	<i>Eumene</i>	Gian Francesco de Majo	prem.	San Carlo
jaro 1771	<i>La somiglianza de' nomi</i>	Giovanni Paisiello	prem.	Nuovo
15/05/1771	<i>La donna di bell'umore</i>	Niccolò Piccinni	prem.	dei Fiorentini
30/05/1771	<i>Ifigenia in Tauride</i>	Niccolò Jommelli	prem.	San Carlo
13/06/1771	<i>Armida abbandonata</i>	Niccolò Jommelli	--	San Carlo
léto 1771	<i>I scherzi di amore e di fortuna</i>	Giovanni Paisiello	prem.	Nuovo
13/08/1771	<i>Nitteti</i>	Pasquale Anfossi	prem.	San Carlo
podzim 1771	<i>La corsara</i>	Niccolò Piccinni	prem.	dei Fiorentini
04/11/1771	<i>Ezio</i>	Antonio Sacchini	prem.	San Carlo
1772	<i>Lucrezia</i>	Emanuele Imbimbo	prem.	
karn. 1772	<i>L' arabo cortese</i>	Giovanni Paisiello	--	dei Fiorentini
karn. 1772	<i>Le stravaganze del conte</i>	Domenico Cimarosa	prem.	dei Fiorentini
karn. 1772	<i>Le trame amorose</i>	Giovanni Paisiello	--	Nuovo
20/01/1772	<i>Il Ruggiero, o vero L'eroica gratitudine</i>	Johann Adolf Hasse	--	San Carlo
15/02/1772	<i>Didone abbandonata</i>	Giacomo Insanguine	--	San Carlo
jaro 1772	<i>Gli amanti dispersi</i>	Niccolò Piccinni	prem.	dei Fiorentini
jaro 1772	<i>La Dardané</i>	Giovanni Paisiello	prem.	Nuovo
30/05/1772	<i>La clemenza di Tito</i>	Pasquale Anfossi	--	San Carlo
léto 1772	<i>Gli stravaganti</i>	Niccolò Piccinni	--	dei Fiorentini
léto 1772	<i>Le trame zingaresche</i>	Niccolò Piccinni	prem.	dei Fiorentini

¹⁰ Vytvořeno na základě podkladů v databázi Corago, dostupné z corago.unibo.it.

13/08/1772	<i>Achille in Sciro</i>	Antonio Amicone	prem.	San Carlo
podzim 1772	<i>L' amante confuso</i>	Pasquale Anfossi	prem.	dei Fiorentini
podzim 1772	<i>Gli amanti comici</i>	Giovanni Paisiello	prem.	Nuovo
14/09/1772	<i>Cerere placata (serenáda)</i>	Niccolò Jommelli	prem.	Perrelli
zima 1772	<i>La donna vana</i>	Niccolò Piccinni	--	dei Fiorentini
04/11/1772	<i>Ipermestra</i>	Niccolò Piccinni	prem.	San Carlo
26/12/1772	<i>L' olimpiade</i>	Pasquale Cafaro	--	San Carlo
karn. 1773	<i>L' astuto balordo</i>	Niccolò Piccinni	--	dei Fiorentini
karn. 1773	<i>Il barone di Trocchia</i>	Luigi Caruso	prem.	
karn. 1773	<i>La finta parigina</i>	Domenico Cimarosa	prem.	Nuovo
20/01/1773	<i>Arianna e Teseo</i>	Giacomo Insanguine	prem.	San Carlo
jaro 1773	<i>I furbi burlati</i>	Niccolò Piccinni	--	dei Fiorentini
jaro 1773	<i>Il tamburo</i>	Giovanni Paisiello	prem.	Nuovo
30/05/1773	<i>Il trionfo di Clelia</i>	Giovanni Battista Borghi	prem.	San Carlo
léto 1773	<i>La semplice fortunata</i>	Giovanni Paisiello	prem.	Nuovo
13/08/1773	<i>Romolo ed Ersilia</i>	Josef Mysliveček	prem.	San Carlo
podzim 1773	<i>Il vagabondo fortunato</i>	Niccolò Piccinni	prem.	dei Fiorentini
zima 1773	<i>La maestra</i>	Francesco Corbisiero	prem.	Nuovo
04/11/1773	<i>L' Adriano in Siria</i>	Giacomo Insanguine	prem.	San Carlo
1774	<i>Gli amanti mascherati</i>	Niccolò Piccinni	prem.	dei Fiorentini
1774	<i>La contadina bizzarra</i>	Niccolò Piccinni	--	
1774	<i>Orfeo ed Euridice</i>	Christoph Willibald Gluck	--	di Palazzo Reale
1774	<i>Partenope nel cielo (kantáta)</i>	Michele Mortellari	--	Nuovo
1774	<i>Il teatro della grazia</i>	Nicola Maria Salzani	--	casa Mancini
karn. 1774	<i>Gli amanti comici</i>	Giovanni Paisiello	--	Nuovo
karn. 1774	<i>Gl' inganni amorosi</i>	Gaetano Latilla	prem.	dei Fiorentini
karn. 1774	<i>La pazzia giudiziosa</i>	Antonio Pio	prem.	Nuovo
12/01/1774	<i>Alessandro nell'Indie</i>	Niccolò Piccinni	prem.	San Carlo
jaro 1774	<i>Le contadine bizzarre</i>	Niccolò Piccinni	--	dei Fiorentini
jaro 1774	<i>Don Taddeo in Barcellona</i>	Antonio Pio	prem.	Nuovo
30/05/1774	<i>L' olimpiade</i>	Niccolò Piccinni	--	San Carlo
léto 1774	<i>Gelosia per gelosia</i>	Niccolò Piccinni	--	dei Fiorentini
13/08/1774	<i>Artaserse</i>	Josef Mysliveček	prem.	San Carlo
podzim 1774	<i>Il credulo deluso</i>	Giovanni Paisiello	prem.	Nuovo
podzim 1774	<i>Il maritato fra le disgrazie</i>	Gaetano Latilla	prem.	dei Fiorentini
04/11/1774	<i>Orfeo ed Euridice</i>	Christoph Willibald Gluck	--	San Carlo
1775	<i>Ercole in fasce, ovvero La</i>	(-)	--	

	<i>nascita di Alcide</i>			
[1775?]	<i>Il sordo</i>	Niccolò Piccinni	--	
1775	<i>I voti di Tessaglia esauditi dal cielo</i>	Giacomo Insanguine	--	Nuovo
karn. 1775	<i>L' ignorante astuto</i>	Niccolò Piccinni	prem.	dei Fiorentini
[leden] 1775	<i>La nascita di Orfeo</i>	Anonym	prem.	
karn. 1775	<i>Lo nnammorato avaro</i>	Antonio Bonetto	prem.	Cons. di S. Maria di Loreto
20/01/1775	<i>Il Demofonte</i>	Josef Mysliveček	prem.	San Carlo
jaro 1775	<i>Le astuzie amorose</i>	Giovanni Paisiello	prem.	Nuovo
jaro 1775	<i>Enea in Cuma</i>	Niccolò Piccinni	prem.	dei Fiorentini
30/05/1775	<i>Ezio</i>	Josef Mysliveček	prem.	San Carlo
[3. 6.?] 1775	<i>Il natal d'Apollo</i>	Pasquale Cafaro	prem.	San Carlo
13/08/1775	<i>Antigono</i>	Gaetano Latilla	prem.	San Carlo
podzim 1775	<i>I viaggiatori</i>	Niccolò Piccinni	prem.	dei Fiorentini
10/1775	<i>Socrate immaginario</i>	Giovanni Paisiello	prem.	Nuovo
zima 1775	<i>La donna di tutti i caratteri</i>	Domenico Cimarosa	prem.	Nuovo
04/11/1775	<i>La Nitteti</i>	Domenico Fischietti	--	San Carlo
1776	<i>Il barone di Sardafritta</i>	Gaetano Marinelli	prem.	Convento. della Madd.
karn. 1776	<i>I sciocchi prosuntuosi</i>	Vincenzo Curcio	--	dei Fiorentini
karn. 1776	<i>I sdegni per amore</i>	Domenico Cimarosa	prem.	Nuovo
12/01/1776	<i>La Didone abbandonata</i>	Joseph Schuster	prem.	San Carlo
jaro 1776	<i>Gli amanti mascherati</i>	Niccolò Piccinni	--	dei Fiorentini
jaro 1776	<i>Dal finto il vero</i>	Giovanni Paisiello	prem.	Nuovo
jaro 1776	<i>I viaggiatori</i>	Niccolò Piccinni	--	dei Fiorentini
30/05/1776	<i>Vologeso</i>	Giovanni Marco Rutini	--	San Carlo
léto 1776	<i>Il matrimonio in contrasto</i>	Pietro Alessandro Guglielmi	prem.	dei Fiorentini
13/08/1776	<i>Semiramide riconosciuta</i>	Pietro Aless. Guglielmi	prem.	San Carlo
podzim 1776	<i>L' arabo cortese</i>	Giovanni Paisiello	--	Nuovo
zima 1776	<i>La frascatana nobile</i>	Domenico Cimarosa	prem.	Nuovo
04/11/1776	<i>Creso</i>	Antonio Sacchini	--	San Carlo
1777	<i>Il natale di Achille</i>	(-)	--	
karn. 1777	<i>Le astuzie per amore</i>	Giacomo Insanguine	prem.	dei Fiorentini
karn. 1777	<i>I matrimoni in ballo</i>	Domenico Cimarosa	--	Nuovo
04/01/1777	<i>Arianna e Teseo</i>	Domenico Fischietti	prem.	San Carlo
jaro 1777	<i>Il cicisbeo discacciato</i>	Gaetano Monti	prem.	Nuovo sopra Toledo

jaro 1777	<i>Il fanatico per gli antichi romani</i>	Domenico Cimarosa	prem.	dei Fiorentini
léto 1777	<i>La fuga</i>	Gaetano Monti	prem.	Nuovo sopra Toledo
30/05/1777	<i>Ricimero</i>	Pietro Aless. Guglielmi	prem.	San Carlo
léto 1777	<i>L' Armida immaginaria</i>	Domenico Cimarosa	prem.	dei Fiorentini
13/08/1777	<i>La disfatta di Dario</i>	Giovanni Paisiello	--	San Carlo
zima 1777	<i>I fuorusciti</i>	Pietro Aless. Guglielmi	prem.	dei Fiorentini
04/11/1777	<i>Catone in Utica</i>	Bernardo Ottani	prem.	San Carlo
17/12/1777	<i>Paride ed Elena</i>	Christoph Willibald Gluck	--	Accademia di Musica
1778	<i>Gli amanti comici, o sia la famiglia in scompiglio</i>	Domenico Cimarosa	prem.	dei Fiorentini
1778	<i>La buona figliuola</i>	Niccolò Piccinni	--	Nuovo
1778	<i>La frascatana</i>	Giovanni Paisiello	--	dei Fiorentini
1778	<i>Il geloso in cemento</i>	Pasquale Anfossi	--	dei Fiorentini
1778	<i>La Giannetta</i>	Pasquale Anfossi	--	Nuovo
1778	<i>La nuova contesa delle tre dive</i>	Tommaso Girardoni	--	Nuovo
1778	<i>La scaltra donzella</i>	Michele Nasci	prem.	casa Liberati
1778	<i>I viluppi amorosi</i>	Angelo Tarchi	prem.	Nuovo
karn. 1778	<i>L' allegria disturbata</i>	Giovanni Fumo	prem.	Real Cons. di S. Onofrio a Capuano
karn. 1778	<i>L' Archetiello</i>	Angelo Tarchi	prem.	Cons. della Pietà dei Turchini
karn. 1778	<i>La donna di bell'umore</i>	Niccolò Piccinni	--	dei Fiorentini
karn. 1778	<i>Li tre Eugeni</i>	Francesco Lenzi	prem.	Nuovo
20/01/1778	<i>Il Bellerofonte</i>	Ignazio Platania	prem.	San Carlo
30/05/1778	<i>La Calliroe</i>	Josef Mysliveček	prem.	San Carlo
13/08/1778	<i>Il re pastore</i>	Ignazio Platania	prem.	San Carlo
zima 1778	<i>Le stravaganze d'amore</i>	Domenico Cimarosa	prem.	dei Fiorentini
04/11/1778	<i>L' olimpiade</i>	Josef Mysliveček	prem.	San Carlo

Příloha 5: Tabulky pěveckých kariér neapolského obsazení *Nitteti*¹¹

Anna de Amicis-Buonsollazzi (soprán)¹²

Datum	Místo	Role	Opera	Autor	Zdroj
jaro 1754	Pisa	Lisetta	<i>Il cicisbeo impertinente</i>	Girolamo Cordella	Sartori
červen 1754		Diamantina	<i>Il finto turco</i>	Girolamo Cordella	Sartori
1754	Siena	Lisetta	<i>La finta sposa</i>	různí autoři	Sartori
8. 9. 1754	Florencie	Nerina	<i>Le pescatrici</i>	Ferdinando Bertoni	Sartori
26. 12. 1754	Boloňa	Bellarosa	<i>La calamita de' cuori</i>	Baldassare Galuppi	Sartori
1755?	Nancy	Fiammetta	<i>La creanza, ovvero La maniera di vivere alla moda</i>	Lorenzo Bologna	Corago
11. 1. 1755	Boloňa	Lisetta	<i>La finta sposa</i>	Gaetano Latilla	Sartori
1757	Nancy	Timitilla	<i>Amore è figlio del piacere</i>	Gioacchino Cocchi	Corago
1759	Brusel	Lesbina	<i>Il tutore burlato</i>	Baldassare Galuppi	Corago
podzim 1760	Amsterdam	Zenobia	<i>Zenobia</i>	Giov. Batt. Zingoni	Sartori
1762	Dublin	Lisetta	<i>La finta sposa</i>	Giov. Batt. Zingoni	Sartori
1762		Lesbina	<i>Il tutore burlato</i>	Baldassare Galuppi	Sartori
13. 11. 1762	Londýn	Tamitilla	<i>Il tutore e la pupilla, o sia Il matrimonio alla moda</i>	různí autoři	Corago
8. 1. 1763		Lena	<i>La cascina</i>	různí autoři	Sartori
19. 2. 1763		Candiope	<i>Orione, ossia Diana vendicata</i>	Johann Chr. Bach	Sartori
14. 4. 1763		Lisetta	<i>La finta sposa</i>	různí autoři	Sartori
7. 5. 1763		Zanaida	<i>Zanaida</i>	Johann Chr. Bach	Sartori
26. 12. 1763		Milán	Arseria	<i>Il Tamerlano</i>	Giuseppe Scolari
4. 2. 1764	Deidamia		<i>Achille in Sciro</i>	Carlo Monza	Sartori
květen 1764	Benátky	Sofonisba	<i>Sofonisba</i>	Antonio Boroni	Sartori
podzim 1764	Lucca	Emirena	<i>Adriano in Siria</i>	různí autoři	Sartori
26. 12. 1764	Milán	Emira	<i>Siroe, re di Persia</i>	Pietro Alessandro Guglielmi	Sartori
1765	Vídeň	Aristea	<i>L'olimpiade</i>	Florian Leopold Gassmann	Sartori
19. 1. 1765	Milán	Marzia Calfurnia	<i>Caio Mario</i>	Giuseppe Scolari	Sartori
6. 8. 1765	Innsbruck	Ersilia	<i>Romolo ed Ersilia</i>	Johann Adolf Hasse	Sartori
1767	Florencie	Aristea	<i>L'olimpiade</i>	Tommaso Traetta	Sartori

11 Vytvořeno na základě podkladů v Sartoriho katalogu a databázi Corago dostupné z corago.unibo.it.

12 SARTORI. De Amicis-Buonsollazzi (Buonsollazzo, Amicis Buonsollazzi) Anna Lucia di Napoli, s. 229.

26. 11. 1768	Benátky	Artemisia	<i>Alessandro in Armenia</i>	Giov. Batt. Borghi	Sartori	
26. 12. 1768		Arianna	<i>Arianna e Teseo</i>	Baldassare Galuppi	Sartori	
17. 1. 1769		Dircea	<i>Demofonte</i>	Josef Mysliveček	Sartori	
jaro 1769	Janov	Emirena	<i>Adriano in Siria</i>	různí autoři	Sartori	
4. 11. 1769	Neapol	Emirena	<i>Adriano in Siria</i>	Carlo Monza	Sartori	
20. 1. 1770		Gloria	<i>Cantata a tre voci</i>	Giacomo Insanguine	Sartori	
20. 1. 1770		není známo	<i>La Didone abbandonata</i>	Giacomo Insanguine	Corago	
30. 5. 1770		Armida	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori	
13. 8. 1770		Berenice	<i>Antigono</i>	Pasquale Cafaro	Sartori	
13. 8. 1770		Minerva	<i>Cantata a tre voci</i>	Pasquale Cafaro	Corago	
podzim 1770		Benátky	Marzia Calfurnia	<i>Cajo Mario</i>	Pasquale Anfossi	Sartori
26. 12. 1770			Cleofide	<i>Alessandro nell'Indie</i>	Ferdinando Bertoni	Sartori
karn. 1771	Emira		<i>Siroe</i>	Giovanni Battista Borghi	Sartori	
30. 5. 1771	Neapol	Ifigenia	<i>Ifigenia in Tauride</i>	Niccolò Jommelli	Sartori	
13. 6. 1771		Armida	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori	
13. 8. 1771		Diana	<i>Cantata a tre voci</i>	Pasquale Anfossi	Sartori	
13. 8. 1771		?	<i>Nitteti</i>	Pasquale Anfossi	Sartori	
4. 11. 1771		?	<i>Ezio</i>	Antonio Sacchini	Sartori	
12. 1. 1772		Venere	<i>Cantata a tre voci</i>	Vincenzo Curcio	Sartori	
26. 12. 1772	Milán	Giunia	<i>Lucio Silla</i>	Wolfgang Amadeus Mozart	Sartori	
30. 1. 1773		Zeira	<i>Sismano nel Mogol</i>	Giovanni Paisiello	Sartori	
30. 5. 1773	Neapol	Clelia	<i>Il trionfo di Clelia</i>	Giovanni Battista Borghi	Sartori	
13. 8. 1773		Giunone	<i>Cantata a tre voci</i>	Josef Mysliveček	Sartori	
13. 8. 1773		Ersilia	<i>Romolo ed Ersilia</i>	Josef Mysliveček	Sartori	
4. 11. 1773		Emirena	<i>Adriano in Siria</i>	Giacomo Insanguine	Sartori	
1774		Euridice	<i>Orfeo ed Euridice</i>	Christoph Willibald Gluck	Sartori	
12. 1. 1774		Cleofide	<i>Alessandro nell'Indie</i>	Niccolò Piccinni	Sartori	
[20. 1.] 1774		Pallade	<i>Cantata a tre voci</i>	Niccolò Piccinni	Corago	
30. 5. 1775		Fulvia	<i>Ezio</i>	Josef Mysliveček	Sartori	
[? 3.6.] 1775		Erifile	<i>Il natal d'Apollo</i>	Pasquale Cafaro	Sartori	
13. 8. 1775		Berenice	<i>Antigono</i>	Gaetano Latilla	Sartori	

13. 8. 1775		Olimpia	<i>Cantata a tre voci</i>	Gaetano Latilla	Corago
4. 11. 1775		Beroe	<i>La Nitteti</i>	Domenico Fischietti	Sartori
12. 1. 1776		Pallade	<i>Cantata a tre voci</i>	Joseph Schuster	Sartori
12. 1. 1776		Didone	<i>La Didone abbandonata</i>	Joseph Schuster	Sartori
[20. 1.] 1776		Iside	<i>Cantata a tre voci</i>	Joseph Schuster	Sartori
26.12.1776	Turín	Calipso	<i>Calipso</i>	Bernardo Ottani	Sartori
18. 1. 1777		Zelmira	<i>Gengis-Kan</i>	Pasquale Anfossi	Sartori
jaro 1778	Boloňa	Alceste	<i>Alceste</i>	Christoph Willibald Gluck	Sartori
26. 12. 1778	Turín	Giunia	<i>Lucio Silla</i>	Michele Mortellari	Sartori
16. 1. 1779		Fatima	<i>Fatima</i>	Bernardo Ottani	Sartori
jaro 1779	Forlì	Berenice	<i>L'Antigono</i>	Pasquale Anfossi	Sartori
jaro 1779		Didone	<i>Didone</i>	Bernardo Ottani	Sartori

Gasparo Pacchiarotti (kastrát)¹³

Datum	Místo	Role	Opera	Autor	Zdroj
[20. 3.] 1766	Benátky	San Giovanni Nepomuceno	<i>Giubilo celeste</i>	Bonaventura Furlanetto	Sartori
nanebevstoupení 1766		Ulisse	<i>Achille in Sciro</i>	Florian Leopold Gassmann	Sartori
17. 7. 1769		Agenore	<i>Il re pastore</i>	Baldassare Galuppi	Sartori
zima 1770	Palermo	Alceste	<i>Il Demetrio</i>	různí autoři	Sartori
1770		Megacle	<i>L'olimpiade</i>	?	Sartori
30. 5. 1771	Neapol	Oreste	<i>Ifigenia in Tauride</i>	Niccolò Jommelli	Sartori
13. 6. 1771		Rinaldo	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori
13. 8. 1771		Polluce	<i>Cantata a tre voci</i>	Pasquale Anfossi	Sartori
13. 8. 1771		není známo	<i>Nitteti</i>	Pasquale Anfossi	Corago
4. 11. 1771		není známo	<i>Ezio</i>	Antonio Sacchini	Corago
12. 1. 1772		Ascanio	<i>Cantata a tre voci</i>	Vincenzo Curcio	Sartori
[20. 1.] 1772		Ispano	<i>Cantata a tre voci</i>	Francesco Lenzi	Sartori
20. 1. 1772		Ruggiero	<i>Ruggiero, ovvero l'eroica gratitudine</i>	Johann Adolf Hasse	Sartori
karn. 1773		Boloňa	Poro	<i>L' Alessandro nell'Indie</i>	různí autoři
5. 2. 1773	Megacle		<i>L'olimpiade</i>	Ferdinando Bertoni	Sartori
30. 5. 1773	Neapol	Orazio	<i>Il trionfo di Clelia</i>	Giovanni Battista Borghi	Sartori
13. 8. 1773		Giove	<i>Cantata a tre voci</i>	Josef Mysliveček	Sartori
13. 8. 1773		Romolo	<i>Romolo ed Ersilia</i>	Josef Mysliveček	Sartori

13 SARTORI. Pacchiarotti (Pachierotti) Gasparo, s. 484–5.

4. 11. 1773		Farnaspe	<i>Adriano in Siria</i>	Giacomo Insanguine	Sartori
1774		Orfeo	<i>Orfeo ed Euridice</i>	Christoph Willibald Gluck	Sartori
12. 1. 1774		Poro	<i>Alessandro nell'Indie</i>	Niccolò Piccinni	Sartori
[20. 1.] 1774		Alcide	<i>Cantata a tre voci</i>	Niccolò Piccinni	Corago
26. 12. 1774	Milán	Arsace	<i>Medonte re d'Epiro</i>	Felice Alessandri	Sartori
28. 1. 1775		Poro	<i>Alessandro nell'Indie</i>	Carlo Monza	Sartori
30. 5. 1775	Neapol	Ezio	<i>Ezio</i>	Josef Mysliveček	Sartori
[3. 6.?] 1775		Alceo	<i>Il natal d'Apollò</i>	Pasquale Cafaro	Sartori
13. 8. 1775		Demetrio	<i>Antigono</i>	Gaetano Latilla	Sartori
13. 8. 1775		Filippo	<i>Cantata a tre voci</i>	Gaetano Latilla	Corago
4. 11. 1775		Sammete	<i>La Nitteti</i>	Domenico Fischietti	Sartori
12. 1. 1776		Morte	<i>Cantata a tre voci</i>	Joseph Schuster	Sartori
12. 1. 1776		Enea	<i>La Didone abbandonata</i>	Joseph Schuster	Sartori
[20. 1.] 1776		Tolomeo III	<i>Cantata a tre voci</i>	Joseph Schuster	Sartori
jarmark 1776	Alessandria	Timante	<i>Demofonte</i>	Carlo Monza	Sartori
26. 12. 1776	Milán	Arbace	<i>Artaserse</i>	Ferdinando Bertoni	Sartori
25. 1. 1777		Ezio	<i>Ezio</i>	Michele Mortellari	Sartori
jaro 1777	Janov	Arbace	<i>Artaserse</i>	Ferdinando Bertoni	Sartori
jaro 1777		Ezio	<i>Ezio</i>	Michele Mortellari	Sartori
podzim 1777	Lucca	Arbace	<i>Artaserse</i>	Ferdinando Bertoni	Sartori
26. 12. 1777	Turín	Arsace	<i>Medonte</i>	Ferdinando Bertoni	Sartori
31. 1. 1778		Eumene	<i>Eumene</i>	Giacomo Insanguine	Sartori
jarmark 1778	Padova	Quinto Fabio	<i>Quinto Fabio</i>	Ferdinando Bertoni	Sartori
3. 8. 1778	Milán	Asterio	<i>L' Europa riconosciuta</i>	Antonio Salieri	Sartori
28. 11. 1778	Londýn	Timante	<i>Demofonte</i>	Ferdinando Bertoni	Sartori
23. 1. 1779			<i>Artaserse</i>	Ferdinando Bertoni	Sartori
25. 3. 1779		Enea	<i>Enea e Lavinia</i>	Antonio Sacchini	Corago
27. 11. 1779		Poro	<i>Alessandro nell'Indie</i>	Georg Friedrich Händel	Sartori
14. 12. 1779		Osmano	<i>Il soldano generoso</i>	Ferdinando Bertoni	Corago
22. 1. 1780		Quinto Fabio	<i>Quinto Fabio</i>	Ferdinando Bertoni	Corago
22. 4. 1780		Rinaldo	<i>Rinaldo</i>	Antonio Sacchini	Corago
podzim 1780	Lucca	Quinto Fabio	<i>Quinto Fabio</i>	Ferdinando Bertoni	Sartori
26. 12. 1780	Benátky	Rinaldo	<i>Armida abbandonata</i>	Ferdinando Bertoni	Sartori
leden 1781		Sabino	<i>Giulio Sabino</i>	Giuseppe Sarti	Sartori
1781		Alcide	<i>La Galatea</i>	?	Sartori

12. 5 1781	Mantova	Megacle	<i>L'olimpiade</i>	Antonio Gatti	Corago	
17. 11. 1781	Londýn	Ezio	<i>Ezio</i>	různí autoři	Sartori	
12. 1. 1782		Tito	<i>Giunio Bruto</i>	různí autoři	Sartori	
7. 3. 1782		Quinto Fabio	<i>Quinto Fabio</i>	Ferdinando Bertoni	Sartori	
16. 3. 1782		Siveno	<i>L'eroe cinese</i>	Venanzio Rauzzini	Corago	
25. 5. 1782		Achille	<i>Ifigenia in Aulide</i>	Ferdinando Bertoni	Sartori	
14. 11. 1782		Arsace	<i>Medonte, re di Epiro</i>	Giuseppe Sarti	Sartori	
7. 1. 1783		Rodrigo	<i>Cimene</i>	Ferdinando Bertoni	Sartori	
6. 3. 1783		Megacle	<i>L'olimpiade</i>	různí autoři	Sartori	
29. 4. 1783		Iono	<i>Creusa in Delfo</i>	Venanzio Rauzzini	Sartori	
29. 11. 1783		Cecilio	<i>Silla</i>	Pasquale Anfossi	Sartori	
17. 1. 1784		Teseo	<i>Il trionfo d'Arianna</i>	Pasquale Anfossi	Sartori	
17. 2. 1784		Siveno	<i>L'eroe cinese</i>	Venanzio Rauzzini	Corago	
4. 3. 1784		Timante	<i>Demofonte</i>	Ferdinando Bertoni	Corago	
8. 5. 1784		Giasone	<i>L'Issipile</i>	Pasquale Anfossi	Sartori	
25. 11. 1784		Benátky	Quinto Fabio	<i>Quinto Fabio</i>	Ferdinando Bertoni	Sartori
26. 12. 1784			Gualtieri	<i>Il disertore</i>	Francesco Bianchi	Sartori
28. 1. 1785	Poro		<i>Alessandro nell'Indie</i>	Francesco Bianchi	Sartori	
19. 2. 1785	Terst	Quinto Fabio	<i>Il Quinto Fabio</i>	Ferdinando Bertoni	Sartori	
jaro 1785		Poro	<i>Alessandro nell'Indie</i>	Francesco Bianchi	Sartori	
podzim 1785	Verona	Arbace	<i>Artaserse</i>	Ferdinando Bertoni	Sartori	
podzim 1785		Gualtieri	<i>Il disertore</i>	Francesco Bianchi	Sartori	
18. 2. 1786	Janov	Rinaldo	<i>Armida abbandonata</i>	Ferdinando Bertoni	Sartori	
13. 4. 1786	Mantova	Demetrio	<i>Antigono</i>	Niccolò Antonio Zingarelli	Sartori	
podzim 1786	Benátky	Megacle	<i>L'olimpiade</i>	Antonio Sacchini	Sartori	
26. 12. 1786		Timante	<i>Demofonte</i>	Alessio Prati	Sartori	
30. 1. 1787		Zamti	<i>L'orfano cinese</i>	Francesco Bianchi	Sartori	
29. 12. 1787	Janov	Zamti	<i>L'orfano cinese</i>	Francesco Bianchi	Sartori	
karn. 1788		Arbace	<i>Artaserse</i>	Ferdinando Bertoni	Sartori	
podzim 1788	Benátky	Arbace	<i>Artaserse</i>	Ferdinando Bertoni	Sartori	
podzim 1788	Crema	Sabino	<i>Tito nelle Gallie</i>	Giuseppe Sarti	Sartori	
27. 12. 1788	Benátky	Giulio Cesare	<i>La morte di Cesare</i>	Francesco Bianchi	Sartori	
6. 2. 1789		Sammete	<i>Nitteti</i>	Ferdinando Bertoni	Sartori	
29. 3. 1789		Commercio	<i>Il Vaticinio di Proteo</i> (kantáta)	Mattia Butturini	Sartori	
19. 5. 1789		Senno	<i>L'unione del senno e della fortuna</i>	Ferdinando Bertoni	Sartori	
12. 6. 1789	Padova	Daliso	<i>Daliso e Delmita</i>	Francesco Bianchi	Sartori	

jarmark 1789	Bergamo	Poro	<i>Alessandro nell'Indie</i>	Francesco Bianchi	Sartori
1790	Londýn	Adone	<i>Venere e Adone</i>	Michele Mortellari	Sartori
17. 2. 1791		Rinaldo	<i>Armida</i>	Antonio Sacchini	Sartori
14. 4. 1791		Enrico	<i>Idalide, o sia la vergine del sole</i>	Giuseppe Sarti	Sartori
2. 6. 1791		Quinto Fabio	<i>Quinto Fabio</i>	Ferdinando Bertoni	Sartori
16. 5. 1792	Benátky	Alceo	<i>I giuochi d'Agrigento</i>	Giovanni Paisiello	Sartori
17. 11. 1792		Poro	<i>Alessandro nell'Indie</i>	Francesco Bianchi	Sartori
26. 12. 1792		Tarara	<i>Tarara, o sia la virtù premiata</i>	Francesco Bianchi	Sartori
28. 1. 1793		D. Pietro	<i>Ines de Castro</i>	Giuseppe Giordani	Sartori

Arcangelo Cortoni (tenor)¹⁴

Datum	Místo	Role	Opera	Autor	Zdroj
15. 5. 1756	Boloña	Matusio	<i>Demofonte</i>	Baldassare Galuppi	Sartori
26. 12. 1756	Florencie	Artabano	<i>Artaserse</i>	Různí autoři	Sartori
16. 1. 1757		Solimano	<i>Il Solimano</i>	Antonio Ferrandini	Sartori
28. 8. 1758	Mnichov	Orlando	<i>L'Angelica</i>	Giuseppe Zonca	Sartori
11. 2. 1760	Stuttgart	Alessandro	<i>L'Alessandro nell'Indie</i>	Niccolò Jommelli	Sartori
11. 2. 1761		Clistene	<i>L'olimpiade</i>	Niccolò Jommelli	Sartori
26. 12. 1761	Florencie	Catone	<i>Catone in Utica</i>	Anonym	Corago
6. 2. 1762		Alessandro	<i>Alessandro nell'Indie</i>	Anonym	Corago
19. 5. 1762	Benátky	Orcano	<i>Viriate</i>	Baldassare Galuppi	Sartori
1762	Florencie	Alessandro	<i>L'Alessandro nell'Indie</i>	Johann Christian Bach	Sartori
		Catone	<i>Catone in Utica</i>	Johann Christian Bach	Sartori
podzim 1762	Lucca	Massimo	<i>Ezio</i>	Giuseppe Scarlatti	Sartori
11. 2. 1763	Stuttgart	Jerba	<i>La Didone abbandonata</i>	Niccolò Jommelli	Sartori
4. 11. 1763		Termosiri	<i>La pastorella illustre</i>	Niccolò Jommelli	Sartori
11. 2. 1764		Demofonte	<i>Demofonte</i>	Niccolò Jommelli	Corago
duben 1764	Livorno	Massimo	<i>Ezio</i>	Giovanni Marco Rutini	Sartori
podzim 1764	Lucca	Osroa	<i>Adriano in Siria</i>	Různí autoři	Sartori
4. 11. 1764	Ludwigsburg	Alessandro	<i>Il re pastore</i>	Niccolò Jommelli	Sartori
6. 1. 1765		Tito Vespasiano	<i>La clemenza di Tito</i>	Niccolò Jommelli	Sartori
11. 2. 1765		Demofonte	<i>Demofonte</i>	Niccolò Jommelli	Sartori
4. 11. 1765		Argenio	<i>Imeneo in Atene</i>	Niccolò Jommelli	Sartori

14 SARTORI. Cortoni (Cortonaú Arcangelo (Arcangiolo), s. 206.

6. 1. 1766		Latino	<i>Enea nel Lazio</i>	Niccolò Jommelli	Sartori	
11. 2. 1766		Lucio Vero	<i>Vologeso</i>	Niccolò Jommelli	Sartori	
4. 11. 1766		Panico	<i>Prologo</i>	Niccolò Jommelli	Sartori	
1767	Tubingen	Erminio	<i>Il Cacciator deluso</i>	Niccolò Jommelli	Sartori	
11. 2. 1768	Ludwigs- burg	Orcane	<i>Fetonte</i>	Niccolò Jommelli	Sartori	
2. 1. 1769	Řím	Fernando	<i>Il Cidde</i>	Antonio Sacchini	Sartori	
24. 1. 1769		Tito Vespasiano	<i>La clemenza di Tito</i>	Pasquale Anfossi	Sartori	
jaro 1769	Janov	Osroa	<i>Adriano in Siria</i>	Různí autoři	Sartori	
19. 8. 1769	Lucca	Fenicio	<i>Demetrio</i>	Různí autoři	Sartori	
26. 12. 1769	Benátky	Jarba	<i>Didone abbandonata</i>	Gian Fr. de Majo	Sartori	
karn. 1770		Creso	<i>Creso</i>	Antonio Sacchini	Sartori	
30. 5. 1770	Neapol	Tancredi	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori	
13. 8. 1770		Antigono	<i>Antigono</i>	Pasquale Cafaro	Sartori	
13. 8. 1770		Giove	<i>Cantata a tre voci</i>	Pasquale Cafaro	Sartori	
4. 11. 1770		Demofonte	<i>Demofonte</i>	Niccolò Jommelli	Sartori	
20. 1. 1771		Antigene	<i>Eumene</i>	Gian Fr. de Majo	Sartori	
30. 5. 1771		Toante	<i>Ifigenia in Tauride</i>	Niccolò Jommelli	Sartori	
13. 6. 1771		Tancredi	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori	
13. 8. 1771		Giove	<i>Cantata a tre voci</i>	Pasquale Anfossi	Corago	
13. 8. 1771		není známo	<i>Nitteti</i>	Pasquale Anfossi	Corago	
4. 11. 1771		není známo	<i>Ezio</i>	Antonio Sacchini	Corago	
12. 1. 1772		Marte	<i>Cantata a tre voci</i>	Vincenzo Curcio	Sartori	
[20.1.?] 1772		Alcide	<i>Cantata a tre voci</i>	Francesco Lenzi	Sartori	
20. 1. 1772		Carlo Magno	<i>Ruggiero, ovvero l'eroica gratitudine</i>	Johann Adolf Hasse	Sartori	
27. 5. 1772		Benátky	Fernando Cortes	<i>Montezuma</i>	Baldassare Galuppi	Sartori
18. 9. 1772		Firence	Ubaldo	<i>Armida</i>	Antonio Sacchini	Sartori
18. 10.? 1772			Jarba	<i>Enea in Cartagine</i>	Anonym	Sartori
26. 12. 1773	Milán	Antioco	<i>Tolomeo</i>	Giuseppe Colla	Sartori	
25. 1. 1774		Cefeo	<i>Andromeda</i>	Giovanni Paisiello	Sartori	
16. 9. 1774	Firence	Tamas Kouli-Kan	<i>Tamas Kouli-Kan nell'Indie</i>	Pietro Alessandro Guglielmi	Sartori	
26. 10. 1774		Fenicio	<i>Il Demetrio</i>	Různí autoři	Sartori	
26. 12. 1774		Tancredi	<i>Armida abbandonata</i>	Niccolò Jommelli	Sartori	
22. 1. 1775		Lucio Vero	<i>Vologeso, re de' Parti</i>	Giovanni Marco Rutini	Sartori	
30. 5. 1775	Neapol	Massimo	<i>Ezio</i>	Josef Mysliveček	Sartori	

[3. 6.?] 1775		Eleonore	<i>Il natal d'Apollo</i>	Pasquale Cafaro	Sartori
13. 8. 1775		Antigono	<i>Antigono</i>	Gaetano Latilla	Sartori
13. 8. 1775		Giove	<i>Cantata a tre voci</i>	Gaetano Latilla	Corago
4. 11. 1775		Amasi	<i>La Nitteti</i>	Domenico Fischietti	Sartori
12. 1. 1776		Giove	<i>Cantata a tre voci</i>	Joseph Schuster	Sartori
12. 1. 1776		Jarba	<i>La Didone abbandonata</i>	Joseph Schuster	Sartori
[20. 1.] 1776		Ransete	<i>Cantata a tre voci</i>	Joseph Schuster	Sartori
30. 5. 1776		Lucio Vero	<i>Vologeso</i>	Giovanni Marco Rutini	Sartori
13. 8. 1776		Giove	<i>Cantata a tre voci</i>	Pietro Aless. Guglielmi	Sartori
13. 8. 1776		Ircano	<i>Semiramide riconosciuta</i>	Pietro Aless. Guglielmi	Sartori
4. 11. 1776		Creso	<i>Creso</i>	Antonio Sacchini	Sartori
4. 1. 1777	Neapol	Minosse	<i>Arianna e Teseo</i>	Domenico Fischietti	Sartori

Elisabetta Ranieri (soprán)¹⁵

Datum	Místo	Role	Opera	Autor	Zdroj
30. 5. 1775	Neapol	Onoria	<i>Ezio</i>	Josef Mysliveček	Sartori
13. 8. 1775		Ismene	<i>Antigono</i>	Gaetano Latilla	Corago
4. 11. 1775		Nitteti	<i>La Nitteti</i>	Domenico Fischietti	Sartori
12. 1. 1776		Selene	<i>La Didone abbandonata</i>	Joseph Schuster	Sartori
30. 5. 1776		Lucilla	<i>Vologeso</i>	Giovanni Marco Rutini	Sartori
13. 8. 1776		Tamiri	<i>Semiramide riconosciuta</i>	Pietro Alessandro Guglielmi	Sartori
4. 11. 1776		Cratina	<i>Creso</i>	Antonio Sacchini	Sartori
4. 1. 1777		Laodice	<i>Arianna e Teseo</i>	Domenico Fischietti	Sartori

Giuseppe Benedetti (kastrát)¹⁶

Datum	Místo	Role	Opera	Autor	Zdroj
karn. 1764	Senigallia	Dorilla	<i>Il marchese Tulipano</i>	Baldassare Galuppi	Corago
karn. 1765	Macerata	Clarice	<i>L'incognita perseguitata</i>	Niccolò Piccinni	Corago
karn. 1765		miledi Marignon	<i>Il re alla caccia</i>	Baldassare Galuppi	Corago
26. 1. 1765		Clarice	<i>L'incognita perseguitata</i>	Niccolò Piccinni	Sartori
19. 1. 1766	Ancona	Franchetta	<i>Li tre amanti ridicoli</i>	Baldassare Galuppi	Sartori
5. 11. 1766	Mannheim	Gandarte	<i>Alessandro</i>	Gian Fr. de Majo	Sartori
5. 11. 1768		Aquilio	<i>Adriano in Siria</i>	Ignaz Holzbauer	Sartori
1769		Armodoro	<i>La buona figliuola zittella</i>	Niccolò Piccinni	Sartori

15 SARTORI. Ranieri Elisabetta, s. 547.

16 SARTORI. Benedetti Giuseppe Ferdinando (Francesco) di S. Costanzo, s. 67.

leden 1769		Aquilio	<i>Adriano in Siria</i>	Ignaz Holzbauer	Sartori
4. 11. 1770		Fulvio	<i>Catone in Utica</i>	Niccolò Piccinni	Sartori
1771	Siena	Amenofi	<i>La Nitteti</i>	různí	Sartori
[karn.] 1772	Řím	Erismena	<i>Motezuma</i>	Giovanni Paisiello	Sartori
15. 2. 1772		Tamiri	<i>Farnace</i>	Carlo Franchi	Sartori
karn. 1773	Boloňa	Gandarte	<i>L'Alessandro nell'Indie</i>	různí autoři	Sartori
5. 2. 1773		Licida	<i>L'olimpiade</i>	Ferdinando Bertoni	Sartori
24. 5. 1773	Pavia	Olinto	<i>Demetrio</i>	Josef Mysliveček	Sartori
srpen 1773	Parma	Uranio	<i>Uranio ed Erasitea</i>	Giuseppe Colla	Sartori
únor 1774	Boloňa	Aniceto	<i>Vologeso re de' Parti</i>	různí autoři	Sartori
30. 5. 1775	Neapol	Valentiniano III	<i>Ezio</i>	Josef Mysliveček	Sartori
13. 8. 1775		Alessandro	<i>Antigono</i>	Gaetano Latilla	Sartori
4. 11. 1775		Amenofi	<i>La Nitteti</i>	Domenico Fischiatti	Sartori
12. 1. 1776		Araspe	<i>La Didone abbandonata</i>	Joseph Schuster	Sartori
30. 5. 1776		Aniceto	<i>Vologeso</i>	Giov. Marco Rutini	Sartori
13. 8. 1776		Mirteo	<i>Semiramide riconosciuta</i>	Pietro Al. Guglielmi	Sartori
4. 11. 1776		Ciro	<i>Creso</i>	Antonio Sacchini	Sartori
karn. 1778	Pavia	Demetrio	<i>Antigono</i>	Pietro Al. Guglielmi	Sartori
karn. 1779	Verona	Poro	<i>Alessandro nell'Indie</i>	Antonio Calegari	Sartori
karn. 1779		Lucejo	<i>Scipione</i>	Giuseppe Sarti	Sartori
karn. 1780	Modena	Alceste	<i>Demetrio</i>	Giuseppe Giordani	Sartori
1785	Osimo	Temi	<i>Temi</i>	Giovanni Batt. Borghi	Sartori
jaro 1788	Faenza	Lisippo	<i>Caio Ostilio</i>	Giuseppe Giordani	Sartori
1789	Pesaro	Davide	<i>Davide eletto al trono</i>	?	Sartori

Nicola Lancellotta (kastrát)¹⁷

Datum	Místo	Role	Opera	Autor	Zdroj
30. 5. 1775	Neapol	Varo	<i>Ezio</i>	Josef Mysliveček	Sartori
13. 8. 1775		Clearco	<i>Antigono</i>	Gaetano Latilla	Sartori
4. 11. 1775		Bubaste	<i>La Nitteti</i>	Domenico Fischiatti	Sartori
12. 1. 1776		Osmina	<i>La Didone abbandonata</i>	Joseph Schuster	Sartori
30. 5. 1776		Flavio	<i>Vologeso</i>	Giovanni Marco Rutini	Sartori
13. 8. 1776		Sibari	<i>Semiramide riconosciuta</i>	Pietro Alessandro Guglielmi	Sartori
4. 11. 1776		Sibari	<i>Creso</i>	Antonio Sacchini	Sartori
4. 1. 1777		Tauride	<i>Arianna e Teseo</i>	Domenico Fischiatti	Sartori

17 SARTORI. Lancellotti (Lancellotta) Nicola, s. 356.

Příloha 6: Notový přepis vybraných árií

1. I/1 *Sono in mar, non veggo sponde* (Sammete, Praha)
2. I/1 *Sono in mar, non veggo sponde* (Sammete, Neapol)
3. I/4 *Se d'amor, se di contento* (Sammete, Praha)
4. I/4 *Se d'amor, se di contento* (Sammete, Neapol)
5. II/8 *Mi sento il cor trafiggere* (Sammete, Praha)
6. II/8 *Se l'affanno e il duol* (Sammete, Neapol)
7. III/8 *Decisa è la mia sorte* (Sammete, Praha)
8. III/8 *Decisa è la mia sorte* (Sammete, Neapol)
9. I/5 *Non ho il core all'arti avvezzo* (Beroe, Praha)
10. I/5 *Non ho il core all'arti avvezzo* (Beroe, Neapol)

Ediční poznámka

Tento notový přepis slouží především jako pomocný materiál ke studiu a analýze dvou Fischiettiho verzí opery *Nitteti*. Vybrané árie jsou za sebe řazeny ve stejném pořadí jako jsou popisovány v textu hudební analýzy (4.3.3) a byly přepsány z příslušných rukopisných pramenů¹⁸ téměř bez editorských zásahů (viz níže) – jedná se tedy o diplomatickou edici.

Pořadí nástrojových partů bylo v přepisu zachováno dle rozdílných notových předloh pražské a neapolské verze a není proto jednotné. Názvy partů byly sjednoceny (corni, oboe, violini, viole, bassi; zkratkami cor, ob, vl, vle, b). V pražské árii *Decisa è la mia sorte* jsou příčné flétny označeny na první straně partitury dobovým označením *traversieri* (sg. *traversiere*) dle pražského opisu, dále v notách je uváděna zkratka fl. tr. (z označení *flauto traverso*), nikoliv zavádějící tr. Pěvecké party byly (z původního sopránového a altového C klíče) jednotně převedeny do klíče houslového.

Ve zpěvním textu uvedeném v rukopisných partiturách se objevuje několik rozdílností oproti textům otištěným v libretech. Kromě četných elizí slov je to například pravděpodobně mylná záměna textu *di mia beltà* na místo opakovaného *di tua beltà* v neapolské árii *Se d'amor, se di contento* (t. 36) či výraz *non* na místo *né* v neapolské árii *Sono in mar, non veggo sponde* (t. 88 a 90). I zde přepis respektuje notovou předlohu. Zjevné chyby (jako například chybějící posuvky) – v celkovém počtu okolo deseti – byly opraveny.

18 FISCHIETTI, Domenico. *Nitteti*. Manuskript, 1765. České muzeum hudby, Praha.

FISCHIETTI, Domenico. *Nitteti*. Manuskript, 1775. Conservatorio di Musica S. Pietro a Majella, Napoli.

Dostupné z <http://www.internetculturale.it>

Sono in mar, non veggo sponde

aria di Sammete I/1 Praha

Pietro Metastasio

Domenico Fischietti

Allegro sopritoso

The musical score is arranged in eight staves. The top two staves are for oboes, the next two for violins, followed by two staves for horns, a staff for viola, a staff for the vocal part (Sammete), and a final staff for basses. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro sopritoso'. The vocal part (Sammete) consists of two measures with a whole rest in each. The basses play a steady eighth-note accompaniment. The strings (violins and viola) play a rhythmic pattern of eighth notes, with the violins playing a melodic line and the viola playing a more active accompaniment. The horns play a sustained note with a long slur.

3

ob. p

ob. p

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

5

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

Detailed description: This is a page of a musical score, page 35, starting at measure 5. The score is arranged in a grand staff with nine staves. The top two staves are for oboes (ob.), the next two for violins (vl.), the next two for horns (cor.), the next for viola (vle.), and the bottom for Sam. and basses (bassi). The key signature has one flat (B-flat). The oboe parts have a fermata at the beginning of measure 5. The violin parts play a rhythmic eighth-note pattern. The horn parts play a sustained note. The viola part has a complex rhythmic pattern. The Sam. part is silent. The bass part plays a steady eighth-note line.

8

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

Detailed description: This page of a musical score, numbered 8, contains eight staves. The top two staves are for oboes (ob.), the next two for violins (vl.), and the two below for horns (cor.). The bottom three staves are for viola (vle.), Sam. (likely a woodwind), and basses (bassi). The key signature has one flat (B-flat), and the time signature is 2/4. The woodwinds and strings play melodic lines, while the brass instruments are mostly silent, indicated by rests.

11

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

This musical score page, numbered 13, features ten staves. The instruments and their parts are as follows:

- ob. (Oboe):** Two staves, both in treble clef with a key signature of one flat. They play a melodic line starting on a dotted quarter note, followed by eighth notes, and ending with a whole note.
- vl. (Violin):** Two staves, both in treble clef with a key signature of one flat. The upper staff plays a melodic line with a dotted quarter note and eighth notes. The lower staff plays a rhythmic accompaniment of eighth notes.
- cor. (Cor Anglais):** Two staves, both in treble clef with a key signature of one flat. They play a sustained whole note.
- vle. (Viola):** One staff in alto clef with a key signature of one flat, playing a melodic line with a dotted quarter note and eighth notes.
- Sam. (Saxophone):** One staff in treble clef with a key signature of one flat, showing a whole rest.
- bassi (Bass):** One staff in bass clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes.

15

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

mf *p*

mf *p*

mf *f* *p*

18

ob. *tr*

ob. *tr*

vl. *tr* *tr*

vl. *f* *tr* *tr*

cor. *f*

cor.

vle. *f*

Sam.

bassi *f*

Detailed description: This page of a musical score covers measures 18 through 21. It features nine staves for various instruments. The woodwinds (oboes and violins) play a melodic line with trills and slurs. The strings (violas and basses) provide a rhythmic accompaniment with a strong *f* dynamic. The brass (cornets and saxophones) are mostly silent, with some activity in the second measure. The score is in a key with one flat and a 4/4 time signature.

ob. *p*

ob. *p*

vl. *p*

vl. *p*

cor. *p*

cor. *p*

vle. *p*

Sam. So - - -

bassi

Detailed description: This page of a musical score (page 21) features nine staves. The top two staves are for oboes (ob.), the next two for violins (vl.), followed by two for horns (cor.), a viola (vle.), a sampler (Sam.), and a bass line (bassi). The music is in a key with one flat (B-flat) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the violins play a more complex melodic line with slurs and accents. The sampler part has a rest followed by a single note. Dynamics include piano (*p*) and a section marked with a double bar line and a section symbol (§).

ob.
 ob.
 vl.
 vl.
 cor.
 cor.
 vle.
 Sam.
 bassi

no in mar,

ob.
 ob.
 vl.
 vl.
 cor.
 cor.
 vle.
 Sam.
 bassi

non veg - go spon - de, non veg - go

Detailed description: This page of a musical score covers measures 26, 27, and 28. The score is for a full orchestra and a vocal soloist. The woodwind section includes two oboes (ob.), two violins (vl.), two horns (cor.), and a viola (vle.). The string section includes basses (bassi). The vocal soloist, Sam, has lyrics in Italian. The key signature has one flat (B-flat), and the time signature is 4/4. Measures 26 and 27 feature woodwinds and strings with rests, while the violins play a rhythmic pattern of eighth notes. Measure 28 features the vocal soloist and strings.

ob. *f*

ob. *f*

vl. *f*

vl. *f*

cor.

cor.

vle. *f*

Sam. *f*
spon - de, mi con -

bassi *f*

Detailed description: This page of a musical score, numbered 29, contains ten staves. The top two staves are for oboes (ob.), both marked with a forte (*f*) dynamic. The next two staves are for violins (vl.), also marked with *f*. The two staves below are for horns (cor.). The fifth staff is for the viola (vle.), marked with *f*. The sixth staff is for the vocal soloist (Sam.), with lyrics 'spon - de, mi con -' and a sharp sign above the 'mi' syllable. The bottom two staves are for the basses (bassi), marked with *f*. The score is in a key with one flat (B-flat) and a 2/4 time signature. The woodwinds and strings play sustained notes or simple rhythmic patterns, while the violins and violas play more active, rhythmic parts. The vocal line is sparse, with a few notes corresponding to the lyrics.

ob.
 ob.
 vl.
 vl.
 cor.
 cor.
 vle.
 Sam.
 bassi

p *rfz* *f* *p*
p *rfz* *f* *p*
p *rfz* *f* *p*

fon - de, mi con - fon - de il mi - o pe - ri - glio, ho bi -

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

so-gno di con - si-glio, di soc - cor - so edi pie - tà_

bassi

Detailed description: This page of a musical score, numbered 35, features a variety of instruments and a vocal soloist. The woodwind section includes two oboes (ob.) and two cor Anglais (cor.), all of which are silent in this passage, indicated by whole rests. The string section consists of two violins (vl.) and two violas (vle.), with the violins playing a rhythmic pattern of eighth notes and the violas playing a similar pattern. The vocal soloist (Sam.) enters with the lyrics "so-gno di con - si-glio, di soc - cor - so edi pie - tà_". The basses (bassi) play a rhythmic accompaniment of eighth notes. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

ob. *[Two staves, both with whole rests]*

vl. *[Two staves, melodic lines with eighth notes]*

cor. *[Two staves, mostly whole rests]*

vle. *[Staff with eighth-note accompaniment]*

Sam. *[Staff with melodic line]*

bassi *[Staff with eighth-note accompaniment]*

p

p

ob. *p*

ob. *p*

vl. *fz* *p*

vl. *fz* *p*

cor. *p*

cor. *p*

vle. *fz* *p*

Sam. ho bi -

bassi *f* *p*

Detailed description: This page of a musical score (page 44) features ten staves. The top two staves are for oboes (ob.), both playing a simple melody with a dynamic marking of *p*. The next two staves are for violins (vl.), with the first violin part featuring a melodic line with dynamics *fz* and *p*, and the second violin part providing harmonic support. The two cor Anglais (cor.) staves play a sustained note with a dynamic marking of *p*. The viola (vle.) part has a rhythmic accompaniment with dynamics *fz* and *p*. The vocal parts include Sam. (Soprano) and bassi (Bass), both with rhythmic accompaniment. The lyrics "ho bi -" are written under the vocal staves. The score is in a key with one flat and a 2/4 time signature.

ob. *fz* *p* *f* *p*

ob.

vl. *fz* *p* *fz* *p*

vl.

cor.

cor.

vle. *fz* *p* *tr* *tr*

Sam. so - gno di soc - cor - so e di pie -

bassi *f* *p* *f* *p*

Detailed description: This page of a musical score, numbered 47, features a variety of instruments and a vocal line. The woodwind section includes two oboes (ob.) and two cor Anglais (cor.), all of which are silent in this section, indicated by whole rests. The string section consists of two violins (vl.), two violas (vle.), and basses (bassi). The violins and violas play melodic lines with dynamic markings of *fz* (forzando) and *p* (piano). The violas also include trills (*tr*). The basses play a rhythmic accompaniment with alternating *f* and *p* dynamics. The vocal part, for a soloist named Sam., has lyrics in Italian: "so - gno di soc - cor - so e di pie -". The score is written in a key with one flat (B-flat) and a common time signature.

51

ob.

ob. *f*

vl. *f*

vl. *f*

cor. *f*

cor.

vle.

Sam. *f* *tr*

tà, di soc-cor-so e di pie - tà.

bassi *f*

Musical score for page 54, featuring staves for ob., vl., cor., vle., Sam., and bassi. The score is in 3/4 time with a key signature of one flat (B-flat). The first two oboe parts (ob.) play a simple melody of quarter notes. The two violin parts (vl.) play a complex rhythmic pattern of eighth notes. The two corneet parts (cor.) play a sustained note with a long slur. The viola part (vle.) plays a sustained chord. The Sam. part has rests. The bass part (bassi) plays a steady eighth-note accompaniment.

ob.

ob.

vl. *p*

vl. *p*

cor.

cor.

vle. *p*

Sam. So - - - no in mar,

bassi *p*

59

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

non veg - go spon - de,

f

f

f

f

ob. *mf* *p sfz* *p sfz*

ob. *mf* *p sfz* *p sfz*

vl. *mf* *p sfz* *p sfz*

vl. *mf* *p sfz* *p sfz*

cor. *mf* *p sfz* *p sfz*

cor. *mf* *p sfz* *p sfz*

vle. *mf* *p sfz* *p sfz*

Sam. mi con - fon - de, mi con -

bassi *mf* *p sfz* *p sfz*

64

ob. *p*

ob. *p*

vl. *p*

vl. *p*

cor. *p*

cor. *p*

vle. *p*

Sam.

bassi *p*

fon - de il mi - o pe - ri - glio, ho bi - so - gno di con -

ob.
 ob.
 vl.
 vl.
 cor.
 cor.
 vle.
 Sam.
 bassi

si-glio, di soc - cor-so e di pie - tà

Detailed description: This page of a musical score covers measures 68 to 72. It features ten staves. The top two staves are for oboes (ob.), both of which are silent throughout. The next two staves are for violins (vl.), playing a melodic line with slurs and accents. The two cori (cor.) staves are also silent. The viola (vle.) part is in the bass clef, playing a rhythmic accompaniment of eighth notes. The vocal part (Sam.) is in the treble clef and includes the lyrics 'si-glio, di soc - cor-so e di pie - tà'. The basses (bassi) part is in the bass clef, playing a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

ob. *p*

ob. *p*

vl. *p*

vl. *p*

cor. *p*

cor. *p*

vle.

Sam.

bassi

Detailed description: This page of a musical score, numbered 73, contains eight staves. The top two staves are for oboes (ob.), both playing a sustained note with a dynamic marking of *p* (piano). The next two staves are for violins (vl.), with the upper staff playing a melodic line and the lower staff playing a rhythmic accompaniment of eighth notes, both marked *p*. The two staves for horns (cor.) play sustained notes, also marked *p*. The double basses (vle.) play a steady eighth-note accompaniment. The snare drum (Sam.) has a melodic line with some rests. The basses (bassi) play a steady eighth-note accompaniment.

76

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

— di soc - cor - so e

ob. *[Musical notation]*

ob. *[Musical notation]*

vl. *[Musical notation]*

vl. *[Musical notation]*

cor. *[Musical notation]*

cor. *[Musical notation]* *p*

vle. *[Musical notation]* *tr* *p*

Sam. *[Musical notation]*
di pie - tà, mi con - fon - de il mi - o pe -

bassi *[Musical notation]*

ob. *sfz* *prfz* *f*

cor. *sfz* *p* *rfz* *f*

Sam. ri - glio, non veg - go non veg - go spon - de,

bassi *sfz* *p* *rfz* *f*

ob. *f* *p* *f* *p* *f* *p*

vi. *f* *p* *f* *p* *f* *p*

cor.

cor.

vle. *f* *p* *f* *p* *f* *p*

Sam. ho bi-so - gno di soc -

bassi *f* *p* *f* *p* *f* *p*

ob. *tr*

ob.

vl. *rfz*

vl. *rfz*

cor.

cor.

vle. *rfz*

Sam. *rfz* *f*
cor - so, di soc - cor - so e di pie -

bassi *rfz* *f*

ob.
ob.
vl.
vl.
cor.
cor.
vle.
Sam.
bassi

tà e di pie -

Detailed description: This page of a musical score, numbered 91, features nine staves. The top two staves are for oboes (ob.), the next two for violins (vl.), followed by two for horns (cor.), a viola (vle.), a vocal line (Sam.), and a bass line (bassi). The key signature has one flat (B-flat). The vocal line includes the lyrics 'tà e di pie -' with a dash indicating a long note. The woodwinds and strings play rhythmic patterns, while the horns play sustained notes. The vocal line has a melodic line with some grace notes and a fermata over the final note.

94

ob. *p*

ob. *p*

vl. *f*

vl. *f*

cor. *f*

cor.

vle. *f*

Sam. *f*
tà.

bassi *f*

96

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

98 Fine

ob. ob. vl. vl. cor. cor. vle. Sam. Im-prov-
bassi

ob. *f* *f* *p*

vi. *f* *f* *p*

cor.

vle. *f* *f* *p*

Sam. *f* *f* *p*

bassi *f* *f* *p*

vi - sa è la tem - pes - ta, né mi

Detailed description: This page of a musical score, numbered 101, features a variety of instruments and a vocal line. The woodwind section includes two oboes (ob.) and two cor Anglais (cor.), all of which are silent in this section, indicated by whole rests. The string section consists of two violins (vi.), two violas (vle.), and basses (bassi). The violin and viola parts play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*) in the third measure. The viola and bass parts play a similar pattern, also starting with *f* and moving to *p*. The vocal part, for a soloist named Sam., is written in a treble clef and features the lyrics "vi - sa è la tem - pes - ta, né mi". The vocal line begins with a half note, followed by a quarter note, and then a half note with a fermata. The dynamics for the vocal part are *f* for the first two measures and *p* for the third. The key signature has one flat (B-flat), and the time signature is 4/4.

ob.
 ob.
 vl.
 vl.
 cor.
 cor.
 vle.
 Sam.
 bassi

res - ta aiu - ta al - cu - na, se al fu - ror del - la for -

Detailed description: This page of a musical score, numbered 104, contains eight staves. The top two staves are for oboes (ob.), the next two for violins (vl.), and the next two for horns (cor.). The fifth staff is for the viola (vle.), and the sixth is for the vocal soloist (Sam.). The bottom two staves are for the basses (bassi). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line includes the lyrics: "res - ta aiu - ta al - cu - na, se al fu - ror del - la for -". The woodwinds and strings provide accompaniment, with some woodwinds having rests in the first and third measures.

ob. *f* *p*

ob. *f* *p*

vl. *f* *p*

vl. *f* *p*

cor. *f* *p*

cor. *f* *p*

vle. *f* *p*

Sam. tu - na m'ab - ban -

bassi *f*

Detailed description: This musical score page contains measures 107, 108, and 109. The instrumentation includes two oboes (ob.), two violins (vl.), two horns (cor.), two violas (vle.), a vocal soloist (Sam.), and basses (bassi). The key signature is one flat (B-flat major or D minor). The oboes and horns are mostly silent, indicated by rests. The violins and violas play a rhythmic pattern of eighth notes, with dynamic markings of *f* (forte) and *p* (piano). The viola part includes a fermata in measure 108. The vocal soloist (Sam.) sings the lyrics "tu - na m'ab - ban -" with a melodic line that includes a fermata. The basses play a rhythmic pattern of eighth notes, marked with *f*.

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

f *p* *f*

f *p* *f*

f *p* *f*

do - na, m'ab - ban - do - na l'a - mis - tà, m'ab - ban - do na l'a - mis -

114 D.S. al Fine

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Sam.

bassi

tr

tà

Sono in mar, non veggo sponde

aria di Sammete I/1 Neapol

Pietro Metastasio

Domenico Fischiatti

Allegro

The musical score is arranged in nine staves, each with a label on the left:

- corni**: Two staves for horns, both in treble clef with a common time signature (C). The first staff has a whole note followed by a quarter rest, then a whole rest. The second staff has a half note, a quarter note, and a quarter rest, followed by whole rests.
- oboe**: Two staves for oboes, both in treble clef with a common time signature (C). Both staves play a melodic line starting with a half note, followed by eighth and sixteenth notes, and ending with a quarter rest.
- violini**: Two staves for violins, both in treble clef with a common time signature (C). Both staves play a melodic line similar to the oboes, but with a more complex rhythmic pattern in the final measure, including a sixteenth-note run.
- viola**: One staff for viola in alto clef with a common time signature (C). It plays a rhythmic accompaniment of eighth notes.
- Sammete**: One staff for the vocal line in treble clef with a common time signature (C), containing whole rests.
- bassi**: One staff for basses in bass clef with a common time signature (C). It plays a rhythmic accompaniment similar to the viola, with some melodic movement in the final measure.

4

The musical score is arranged in ten staves. The top two staves are for Cor Anglais (COR.), both containing whole rests. The next two staves are for Oboe (ob.), with notes in the first two measures and rests in the last two. The fifth and sixth staves are for Violin (vl.), featuring a melodic line with dynamics *p*, *f*, and *p*. The seventh staff is for Viola (vle.), with notes in the first two measures and rests in the last two. The eighth staff is for Saxophone (Sam.), containing whole rests. The bottom staff is for Bassoon (b.), with notes in the first two measures and rests in the last two. Dynamics *p* and *f* are indicated throughout the score.

8

cor.

cor.

ob.

ob.

vl.

f *p*

vl.

f *p*

vle.

Sam.

b.

p

Musical score for page 10, featuring parts for cor., ob., vl., vle., Sam., and b. The score is written in 2/4 time and consists of two measures. The cor. parts play a whole note chord. The ob. parts play a melodic line with eighth notes and a quarter note. The vl. parts play a melodic line with eighth notes and a quarter note. The vle. part plays a rhythmic pattern of eighth notes. The Sam. part is silent. The b. part plays a melodic line with eighth notes and a quarter note.

cor. *f* *p*

ob. *f* *p*

vl. *f* *p* *tr*

vle. *f* *p*

Sam.

b. *f* *p*

Detailed description: This is a page of a musical score, page 76, starting at measure 12. The score is for a woodwind and string ensemble. It features nine staves: two for Cor Anglais (cor.), two for Oboe (ob.), two for Violin (vl.), one for Viola (vle.), one for Saxophone (Sam.), and one for Bassoon (b.). The woodwinds and strings play a complex rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs. The Cor Anglais and Oboe parts have long, flowing lines with slurs. The Violin and Viola parts have a more rhythmic, eighth-note pattern. The Viola and Bassoon parts have a similar rhythmic pattern. The Saxophone part is silent. The Bassoon part has a steady eighth-note line. Dynamics include *f* (forte) and *p* (piano). There are also trills (*tr*) in the Violin and Viola parts. The page number '12' is in the top left corner. The page number 'P 76' is at the bottom center. The page number '5' is at the bottom right.

Musical score for measures 16-20. The score includes parts for two Cor Anglais (COR.), two Oboes (ob.), two Violins (vl.), one Viola (vle.), one Samson (Sam.), and one Bassoon (b.).

- Cor Anglais (COR.):** Measures 16-18 are rests. Measures 19-20 play quarter notes with accents.
- Oboes (ob.):** Measures 16-18 are rests. Measures 19-20 play quarter notes with accents.
- Violins (vl.):** Measures 16-17 feature trills (tr) on eighth notes. Measures 18-20 play quarter notes with accents.
- Viola (vle.):** Measures 16-17 play quarter notes. Measures 18-20 play quarter notes with accents.
- Samson (Sam.):** Measures 16-20 are rests.
- Bassoon (b.):** Measures 16-17 play quarter notes. Measures 18-20 play quarter notes with accents.

Dynamic markings at the bottom of the page: *poco f*, *p*, *sf*, *sf*.

Musical score for page 21, featuring parts for cor., ob., vl., vle., Sam., and b. The score is written in 3/4 time and consists of nine staves. The first two staves are for cor. (cornet), the next two for ob. (oboe), the next two for vl. (violin), the next for vle. (viola), the next for Sam. (saxophone), and the last for b. (bass). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vl. parts feature a complex, fast-moving melodic line with many slurs and accents. The b. part provides a steady bass line with some rhythmic variation.

Musical score for measures 24-27. The score includes parts for two Cor Anglais (COR.), two Oboes (OB.), two Violins (vl.), Viola (vle.), Sam. (Saxophone), and Bassoon (b.).

- Cor Anglais (COR.):** Both parts play a melodic line starting with a half note G4, followed by quarter notes A4 and B4, then a half note C5. In measures 25-27, they play a quarter rest followed by quarter notes G4 and F4.
- Oboes (OB.):** Both parts play a melodic line starting with a half note G4, followed by quarter notes A4 and B4, then a half note C5. In measures 25-27, they play a quarter rest followed by quarter notes G4 and F4.
- Violins (vl.):** Both parts play a sixteenth-note arpeggiated figure in measures 24-25, followed by a sixteenth-note scale in measures 26-27. Dynamics *p* and *f* are indicated in measures 26 and 27.
- Viola (vle.):** Plays a steady eighth-note accompaniment in measures 24-25, followed by quarter notes in measures 26-27. Dynamics *p* and *f* are indicated in measures 26 and 27.
- Sam. (Saxophone):** Plays a whole rest in all four measures.
- Bassoon (b.):** Plays a steady eighth-note accompaniment in measures 24-25, followed by quarter notes in measures 26-27. Dynamics *p* and *f* are indicated in measures 26 and 27.

cor. *p*

cor. *p*

ob. *p*

ob. *p*

vl. *p*

vl. *p*

vle. *p*

Sam. *p*
So - - no in mar,

b. *p*

Detailed description: This page of a musical score, numbered 28, contains eight staves. The top two staves are for Corianders (COR.), the next two for Oboes (OB.), followed by Violins (VL.), Viola (VLE.), Saxophone (SAM.), and Bass (B.). The Coriander and Oboe parts consist of whole notes with rests. The Violin and Viola parts feature a melodic line starting with a piano (*p*) dynamic, characterized by sixteenth-note runs and a final flourish. The Viola part includes a triplet of sixteenth notes. The Saxophone part has a melodic line with a long note in the first measure. The Bass part provides a rhythmic accompaniment with sixteenth-note patterns and a final note with a sharp sign. The score is written in treble clef for the upper instruments and bass clef for the lower instruments.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

non veg - go spon-de, non veg - go

p

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.
ri - glio, ho bi - so - gno di con -

b.

cor.

cor.

ob.

vl.

vle.

Sam.

b.

Musical score for page 47, featuring parts for cor., ob., vl., vle., Sam., and b. The score is written in 4/4 time and consists of four measures. The woodwinds (cornets and oboes) are silent, indicated by a horizontal line with a bar. The violins (vl.) play a melodic line with a half note followed by eighth notes. The viola (vle.) plays a steady eighth-note accompaniment. The saxophone (Sam.) plays a melodic line with a half note followed by eighth notes. The bassoon (b.) plays a steady eighth-note accompaniment.

Musical score for page 51, featuring parts for Cor., Ob., Vl., Vle., Sam., and B. The score is written in 3/4 time and consists of three measures. The Cor. and Ob. parts are silent, indicated by a horizontal line. The Vl. parts play a rhythmic pattern of quarter notes and eighth notes. The Vle. part plays a bass line with a sharp sign. The Sam. part plays a melodic line with trills and a triplet. The B. part plays a bass line with a sharp sign.

Musical score for page 54, featuring parts for Cor, Ob, Vl, Vle, Sam, and B. The score is written in treble clef for Cor, Vl, and Sam, and bass clef for Ob, Vle, and B. The key signature has one sharp (F#). The score consists of two measures. The Cor parts (two staves) are silent, indicated by a horizontal line. The Ob parts (two staves) are also silent. The Vl parts (two staves) play a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second. The Vle part (one staff) plays a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second. The Sam part (one staff) plays a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second, marked with a trill (tr) above the first measure. The B part (one staff) plays a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

poco f *p*
 So - no in mar, mi
 poco f *p*

Detailed description: This page of a musical score covers measures 56 to 59. It features a woodwind section with four parts (two Cor Anglais and two Oboes), a string section with Violins I, Violins II, and Viola, and a vocal line for a Soprano (Sam.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal line has a long note in measure 56 and then sings the lyrics 'So - no in mar, mi' in measures 57 and 58. Dynamic markings of *poco f* and *p* are present. The score is written in treble clef for woodwinds and vocal, and bass clef for strings.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

con - fon - de il mio pe - ri - glio, so - no in mar, hobi-

Detailed description: This page of a musical score, numbered 60, contains ten staves. The top two staves are for Cori (cornets), both showing rests. The next two staves are for Oboes (ob.), with the first oboe playing a melodic line and the second oboe playing a similar line with some chromaticism. The two Violin (vl.) staves play a complex, rhythmic melody. The Viola (vle.) part provides a harmonic accompaniment with a steady eighth-note pattern. The Sam (Soprano) part has lyrics: "con - fon - de il mio pe - ri - glio, so - no in mar, hobi-". The Bass (b.) part plays a rhythmic accompaniment similar to the viola.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

ob.

vl.

vle.

Sam.

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

tà, di soc - cor - so e di

Detailed description: This page of a musical score, numbered 75, contains ten staves. The top two staves are for two Cor Anglais (COR.) parts, both in treble clef. The next two staves are for two Oboes (OB.), also in treble clef. The fifth and sixth staves are for two Violins (VL.), in treble clef. The seventh staff is for the Viola (VLE.), in alto clef. The eighth staff is for the Soprano (SAM.), in treble clef, with the lyrics 'tà, di soc - cor - so e di' written below it. The bottom two staves are for the Bass (B.), in bass clef. The score is divided into three measures. The first measure shows the initial notes for all instruments. The second measure contains rests for the woodwinds and strings, while the vocal part continues. The third measure shows the continuation of the instrumental parts and the vocal line.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

pie - - - tà.

Detailed description: This page of a musical score, numbered 78, contains ten staves. The top two staves are for two Cor Anglais (cor.) parts, both in treble clef. The third and fourth staves are for two Oboe (ob.) parts, also in treble clef, with the first oboe part including a key signature change to one sharp (F#). The fifth and sixth staves are for two Violin (vl.) parts in treble clef. The seventh staff is for the Viola (vle.) in bass clef. The eighth staff is for the Soprano (Sam.) in treble clef, with the lyrics 'pie - - - tà.' written below the notes. The ninth staff is for the Bass (b.) in bass clef. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over a note in the first oboe part.

80

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

Detailed description: This page of a musical score, numbered 80, contains nine staves. The top two staves are for Cor. (Cornet), the next two for Ob. (Oboe), the next two for Vl. (Violin), and the seventh for Vle. (Viola). The eighth staff is for Sam. (Saxophone) and the bottom for b. (Bass). The Cor. and Ob. parts feature melodic lines with some phrasing slurs. The Vl. parts play a rhythmic accompaniment with some chords. The Vle. part has a more complex, rhythmic line. The Sam. part is mostly silent with a few rests. The b. part plays a steady eighth-note accompaniment.

Musical score for page 82, featuring parts for Cor. (two), Ob. (two), Vl. (two), Vle., Sam., and B. The score is written in treble clef for the woodwinds and strings, and bass clef for the bassoon. The music consists of several measures, with some parts featuring complex rhythmic patterns and accidentals.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

Musical score for measures 87-88. The score includes parts for two Cori (COR.), two Oboes (OB.), two Violins (VL.), Viola (VLE.), Soprano (SAM.), and Bass (B.). The Soprano part has lyrics "pes - ta, non mi".

cor.

ob.

vl.

vle.

Sam.
res - ta aiu - ta al - cu - na, non mi

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

ror del - la for - tu - na mi ab -

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

ob.

vl.

vle.

Sam.
ror se al fu - ror mi abban - do - na, mi ab - ban-

b.

Score for page 100, featuring vocal and instrumental parts. The score includes parts for two Cori (COR.), two Oboes (ob.), two Violins (vl.), Viola (vle.), Soprano (Sam.), and Bass (b.). The vocal line (Sam.) includes the lyrics: do - na l'a - mi - stà, mi abban - do - na l'a - mi - stà.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

So - - no in mar, non veg - go

Detailed description: This page of a musical score, numbered 108, contains ten staves. The top two staves are for two Cor Anglais (cor.) parts, both in treble clef. The next two staves are for two Oboe (ob.) parts, also in treble clef. The fifth and sixth staves are for two Violin (vl.) parts in treble clef. The seventh staff is for the Viola (vle.) in bass clef. The eighth staff is for the Soprano (Sam.) voice in treble clef, with the lyrics "So - - no in mar, non veg - go" written below. The bottom staff is for the Bass (b.) in bass clef. The woodwinds and strings play mostly sustained notes or simple rhythmic patterns, while the violins and viola play more active, melodic lines. The vocal line has a long note on "So" followed by a melodic phrase.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

spon - de, non veg - go

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

spon - de, mi con -

Detailed description: This page of a musical score contains measures 115 and 116. It features nine staves. The top two staves are for Cor Anglais (cor.), the next two for Oboe (ob.), the next two for Violin (vl.), the next for Viola (vle.), and the bottom for Bass (b.). A vocal line (Sam.) is positioned between the Viola and Bass staves. The vocal line includes the lyrics 'spon - de, mi con -'. The woodwinds and strings play rhythmic patterns, while the vocal line has a melodic line with some rests. The score is in a common time signature.

cor.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

ri - glio, ho bi - sogno di con - si-glio, di soc - cor - so e di pie -

b.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

tà

Detailed description: This page of a musical score, numbered 123, contains eight staves. The top two staves are for Cor (Cor Anglais), the next two for Ob (Oboe), followed by two for Vl (Violin), one for Vle (Viola), one for Sam (Saxophone), and one for B (Bass). The Cor and Ob parts are mostly rests, with a final note in the second Cor staff. The Vl parts have rhythmic patterns. The Vle part has a steady eighth-note accompaniment. The Sam part features a melodic line with slurs and a 'tà' marking. The B part has a steady eighth-note accompaniment.

Musical score for measures 127-129. The score includes parts for Cor. I, Cor. II, Ob. I, Ob. II, Vl. I, Vl. II, Vle., Sam., and B. The Cor. I and Cor. II parts play a sustained note. The Ob. I and Ob. II parts are silent. The Vl. I and Vl. II parts play a rhythmic pattern. The Vle. part plays a steady bass line. The Sam. part has a trill (tr) in measure 128. The B. part plays a steady bass line.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

di - soc-

Detailed description: This page of a musical score contains measures 130 through 133. The score is arranged in nine staves. The top two staves are for Cor Anglais (COR.), the next two for Oboe (ob.), the next two for Violin I (vl.) and Violin II (vl.), the next for Viola (vle.), the next for Saxophone (Sam.), and the bottom for Bass (b.). Measures 130 and 131 feature a long melodic line in the Cor Anglais parts, which is sustained across both measures. The Oboe parts are mostly rests. The Violin and Viola parts have a rhythmic pattern of quarter notes with rests. The Saxophone part has a melodic line with eighth-note runs. The Bass part has a simple harmonic accompaniment. The lyrics 'di - soc-' are written under the Saxophone staff at the end of measure 133.

Musical score for page 133, featuring various instruments and a vocal line. The score is arranged in a system with the following parts from top to bottom:

- Two Cor Anglais (COR.) staves, both showing rests in the first two measures and a whole note in the third measure.
- Two Oboe (ob.) staves, both showing rests in the first two measures and a whole note in the third measure.
- Violin I (vl.) staff with a melodic line.
- Violin II (vl.) staff with a melodic line that includes a trill in the final measure.
- Viola (vle.) staff with a melodic line.
- Soprano (Sam.) vocal line with lyrics: "cor - so e di - pie - tà." The word "di" is marked with a trill (*tr*).
- Bass (b.) staff with a melodic line.

Musical score for measures 136-137. The score includes parts for two Cori (COR.), two Oboes (ob.), two Violins (vl.), Viola (vle.), and Bassoon (b.). The vocal part (Sam.) has lyrics: "So - - no in - mar, non". The bassoon part has a sharp sign (#) in the second measure.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

so - gno di con - si - glio, ho bi - so - gno di con - si - glio, di soc -

b.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

cor-so, di pie - tà ³ ho bi - so - gno,

Detailed description: This page of a musical score covers measures 148 to 152. It features a woodwind section with two Cor Anglais (COR.), two Oboes (OB.), and two Violins (VL.). The string section includes a Viola (VLE.) and a Bass (B.). The vocal part is for a Soprano (SAM.). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, often with trills (tr) and accents. The vocal line begins in measure 148 with the lyrics 'cor-so, di pie - tà' and continues through measure 152 with 'ho bi - so - gno,'. A triplet of eighth notes is indicated above the 'tà' syllable. The bass line provides a steady accompaniment with quarter and eighth notes.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

Musical score for measures 157-160. The score includes parts for Cor (two staves), Ob (two staves), Vl (two staves), Vle (one staff), Sam (one staff), and B (one staff). The key signature is one flat (B-flat). The time signature is 4/4. The Cor parts are silent. The Ob parts are silent. The Vl parts play a rhythmic pattern of eighth notes. The Vle part plays a rhythmic pattern of eighth notes. The Sam part has lyrics 'tà' and plays a melodic line. The B part plays a rhythmic pattern of eighth notes.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

— e di pie - tà — e di

The musical score for page 161 consists of nine staves. The top four staves are for woodwinds: two Cor Anglais (cor.) and two Oboes (ob.). The fifth and sixth staves are for Violins (vl.), with the fifth staff featuring a melodic line and the sixth staff providing harmonic support. The seventh staff is for Viola (vle.), and the eighth staff is for the Soprano (Sam.), who sings the lyrics "e di pie - tà — e di". The ninth staff is for the Bass (b.). The score includes various musical notations such as rests, notes, slurs, and a trill (tr) in the vocal line.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Sam.
 b.

pie - - - tà

cor. cor. ob. ob. vl. vl. vle. Sam. b.

tr tr

tr tr

tr

e di pie - tà.

Detailed description: This page of a musical score covers measures 169 to 172. It features a woodwind section with two Cor Anglais (COR.), two Oboes (OB.), and a Violoncello (VLE.). The string section includes two Violins (VL.) and a Bass (B.). A vocal soloist, Sam, is featured in the lower part of the score. The woodwinds and strings play complex rhythmic patterns, often with trills (tr) and grace notes (7). The vocal line consists of a long note in measure 169, followed by a melodic phrase in measure 170, and a final note in measure 171. The lyrics 'e di pie - tà.' are aligned with the vocal line. The bass line provides a steady accompaniment with eighth and sixteenth notes.

Musical score for measures 173-175. The score includes parts for Cor. I, Cor. II, Ob. I, Ob. II, Vl. I, Vl. II, Vle., Sam., and B. The instrumentation is as follows:

- Cor. I: Treble clef, whole note in measure 173, followed by a half note and eighth notes in measures 174 and 175.
- Cor. II: Treble clef, whole note in measure 173, followed by a half note and eighth notes in measures 174 and 175.
- Ob. I: Treble clef, eighth notes in measure 173, followed by a half note with a flat and eighth notes in measures 174 and 175.
- Ob. II: Treble clef, eighth notes in measure 173, followed by a half note with a flat and eighth notes in measures 174 and 175.
- Vl. I: Treble clef, eighth notes in measure 173, followed by a half note with a flat and eighth notes in measures 174 and 175.
- Vl. II: Treble clef, eighth notes in measure 173, followed by a half note with a flat and eighth notes in measures 174 and 175.
- Vle.: Bass clef, sixteenth notes in measure 173, followed by a half note with a flat and sixteenth notes in measures 174 and 175.
- Sam.: Treble clef, rests in measures 173, 174, and 175.
- B.: Bass clef, eighth notes in measure 173, followed by a half note in measures 174 and 175.

Musical score for measures 176-180. The score includes parts for Cor (two staves), Ob (two staves), Vl (two staves), Vle (one staff), Sam (one staff), and B (one staff). The woodwinds play a simple harmonic line. The violins play a complex melodic line with many slurs and accents. The violas play a rhythmic eighth-note pattern. The bassoon plays a rhythmic eighth-note pattern. The Sam part is mostly silent with some rests. The bass part plays a rhythmic eighth-note pattern.

Musical score for measures 179-181. The score includes parts for Cor (two staves), Ob (two staves), Vl (two staves), Vle (one staff), Sam (one staff), and B (one staff). The Cor parts play a melodic line starting on a whole note, moving to a half note, and ending with a fermata. The Ob parts play a whole note followed by a rest. The Vl parts play a rhythmic pattern of eighth notes and quarter notes. The Vle part plays a rhythmic pattern of quarter notes and eighth notes. The Sam part plays a whole note followed by a rest. The B part plays a rhythmic pattern of quarter notes.

Se d'amor, se di contento

aria di Sammete 1/4 Praha

Pietro Metastasio

Domenico Fischietti

Andantino amoroso

violini *f* *mf* *p*

violine *f* *mf* *p*

viola *f* *p*

Sammete *f* *p*

bassi *f* *p*

Se d'a - mor, se di con - ten - to

Detailed description: This system contains the first six staves of the score. It features two violin parts, a viola part, the vocal line for Sammete, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andantino amoroso'. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The vocal line begins with the lyrics 'Se d'a - mor, se di con - ten - to'.

7 vl. *mf* *p*

vi. *mf* *p*

vle. *mf* *p*

Sam. *mf* *p*

b. *mf* *p*

a que-i det - ti, oh Di-o, oh Dio, non mo - ro, è por-

Detailed description: This system contains the next six staves of the score, starting at measure 7. It features two violin parts, a viola part, the vocal line for Sammete, and a bass line. Dynamics include *mf* (mezzo-forte) and *p* (piano). The vocal line continues with the lyrics 'a que-i det - ti, oh Di-o, oh Dio, non mo - ro, è por-'.

13

vl.

vl.

vle.

Sam.

b.

ten - to, è por - ten - to, oh mio te - so - ro, è vir - tù di tua bel-

17

vl.

vl.

vle.

Sam.

b.

tà, oh Di-o, miote - so - ro, oh Di-o, senon mo - ro, è por-

f

f

f

22

vl.

vl.

vle.

Sam.

b.

p

p

p

ten-to, è vir - tù di tu - a bel - tà

p

26

vl.

vl.

vle.

Sam.

b.

rfz

f

mf

rfz

f

mf

rfz

tr

f

mf

di tua bel - tà. Se d'a-

rfz

f

sfz

31

vl.

vl.

vle.

Sam.

b.

p *f* *p* *f*

mor, se di con - ten - to aquei det - ti, oh Dio, non mo - ro, è por-

36

vl.

vl.

vle.

Sam.

b.

p *p* *p* *p*

ten - to, è por - ten - to, oh mio te - so - ro, è vir - tù di tua bel - tà_

40

vl.

vl.

vle.

Sam.

b.

43

vl.

vl.

vle.

Sam.

b.

oh Di-o, mi-te-

47

so - ro, oh Di-o, se non mo - ro, è por - ten-to, è vir - tù di tua bel -

f *p*

52

tà è vir - tù, mio te - so-ro,

f

58

vl.

vl.

vle.

Sam.

b.

tr

è vir - tù di tua bel - tà.

62

vl.

vl.

vle.

Sam.

b.

tr

Fine

Allegretto *tr*

67

Del pia - cer man - co all'ec - ces-so, ma un tuo sguar-do in un mo -

74

men - to poi rav - vi - va il co - re ap - pres - so, il co-re ap - pres-so

p

81

vl. *mf* *f* *tr*

vl. *mf* *f* *tr*

vle. *mf* *f*

Sam. *mf* *f*

b. *sfz* *mf* *f*

dal-la su-a fe - li - ci - tà, dal-la su-a fe - li - ci - tà.

88

vl. *tr* *tr* D.S. al Fine

vl. *tr* *tr*

vle.

Sam.

b.

Se d'amor se di contento

aria di Sammete I/4 Neapol

Pietro Metastasio

Domenico Fischiatti

Andantino

The musical score is arranged in seven staves. The top two staves are for horns (corni) in bass clef, with a key signature of one sharp (F#) and a 2/4 time signature. The next two staves are for violins (violini) in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The fifth staff is for violas (viole) in alto clef, with a key signature of one sharp (F#) and a 2/4 time signature. The sixth staff is for Sammete in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is for basses (bassi) in bass clef, with a key signature of one sharp (F#) and a 2/4 time signature. The score includes dynamic markings such as *p* (piano) and rests. The tempo is marked as Andantino.

Musical score for page 7, featuring parts for cor., vl., vle., Sam., and b. in G major. The score consists of seven staves. The top two staves are for cor. (cornet) in bass clef, both containing whole rests. The next two staves are for vl. (violin) in treble clef, both containing a melodic line with eighth and sixteenth notes. The fifth staff is for vle. (viola) in bass clef, containing a bass line with eighth notes and rests. The sixth staff is for Sam. (saxophone) in treble clef, containing whole rests. The bottom staff is for b. (bass) in bass clef, containing a bass line with eighth notes and rests.

cor. *[Bass clef, G major]*

cor. *[Bass clef, G major]*

vl. *[Treble clef, G major]*

vl. *[Treble clef, G major]*

vle. *[Bass clef, G major]*

Sam. *[Treble clef, G major]*

b. *[Bass clef, G major]*

f

Detailed description: This musical score page, numbered 11, contains seven staves for different instruments. The key signature is G major (one sharp). The first two staves are for Cor Anglais (cor.), both in bass clef. The third and fourth staves are for Violins (vl.), in treble clef. The fifth staff is for Viola (vle.), in bass clef. The sixth staff is for Sam. (likely Saxophone), in treble clef. The seventh staff is for Bassoon (b.), in bass clef. The music spans three measures. The first measure shows rests for the Cor Anglais and Sam. parts, while the Violins and Bassoon play rhythmic patterns. The second measure features a dynamic marking of *f* (forte) and includes a slur over the Cor Anglais parts. The third measure continues the patterns, with a fermata over the final note of the Bassoon part.

cor.
 cor.
 vl.
 vl.
 vle.
 Sam.
 b.

Sed'a - mor, se di con - ten - to à quei det-ti, oh di-o, non

cor. 

 cor. 

 vl. 

 vl. 

 vle. 

 Sam. 

 mo-ro, è por - ten - to, ò mi - o te - so - ro, è vir - tù di tu - a bel - tà, è vir -

 b. 

cor. 

 cor. 

 vl. 

 vl. 

 vle. 

 Sam. 

 b. 

tù di tua bel - tà. Sed'a - mor, se di con - ten - to à quei det - ti, oh dio, non moro, è por-

cor.

cor.

vl.

vl.

vle.

Sam.
 ten-to, o mio te - so - ro, è vir - tù di tu - a bel - tà, è por - ten-to, o mio te -

b.

cor. 

cor. 

vl. 

vl. 

vle. 

Sam. 
so-ro, è vir - tù di mia bel - tà,

b. 

cor. 

cor. 

vl. 

vl. 

vle. 

Sam. 
è vir - tù di tua bel - tà.

b. 

The musical score for page 42 consists of seven staves, all in the key of G major (one sharp). The parts are:

- Cor. 1:** Bass clef, playing a long note in the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure.
- Cor. 2:** Bass clef, playing a long note in the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure.
- vl. 1:** Treble clef, playing a continuous sixteenth-note pattern throughout the first two measures, then a quarter note in the third measure.
- vl. 2:** Treble clef, playing a quarter note in the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure.
- vle.:** Bass clef, playing a quarter note in the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure.
- Sam.:** Treble clef, playing a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.
- b.:** Bass clef, playing a quarter note in the first measure, followed by a quarter note in the second measure, and a quarter note in the third measure.

cor.
 cor.
 vl.
 vl.
 vle.
 Sam.
 b.

Delpia - cer man - co all'ec - ces-so, man-co all'ec - cesso, ma un tuo

cor. 

 cor. 

 vl. 

 vl. 

 vle. 

 Sam. 

 b. 

cor. 

 cor. 

 vl. 

 vl. 

 vle. 

 Sam. 

 b. 

tà, poi rav - vi - va il co-re op - pres-so dalla su-a fe - li - ci -

cor.

 cor.

 vl.

 vl.

 vle.

 Sam.

 b.

cor.

vl.

vle.

Sam.

ten-to, ò mi-o te - so - ro, è por - ten - to, ò mio te - so - ro, è vir - tù di tua bel-

b.

cor. *sotto voce*

cor. *sotto voce*

vl.

vl.

vle.

Sam.
tà, è por - ten - to, o mi-o te -

b.

Two coros (COR.) parts in bass clef, both with a key signature of one sharp (F#). The two violin (vl.) parts are in treble clef, and the viola (vle.) part is in alto clef, all with a key signature of one sharp. The soprano (Sam.) part is in treble clef, and the bass (b.) part is in bass clef, both with a key signature of one sharp. The score consists of six staves. The vocal line (Sam.) includes the lyrics: "so - ro, è vir - tù di tu - a bel - tà, è vir -". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are fermatas over the first notes of the vocal line and the first notes of the two coros parts.

cor.

cor.

vl.

vl.

vle.

Sam.

tù di tu-a bel - tà, è vir - tù di tu-a bel - tà.

b.

The musical score is written for a chamber ensemble. It consists of seven staves. The top two staves are for horns (COR.), both in bass clef with a key signature of one sharp (F#). The next two staves are for violins (vl.), both in treble clef with a key signature of one sharp. The fifth staff is for viola (vle.), in bass clef with a key signature of one sharp. The sixth staff is for the soprano (Sam.), in treble clef with a key signature of one sharp, and includes the vocal line with the lyrics: "tù di tu-a bel - tà, è vir - tù di tu-a bel - tà." The bottom staff is for the bass (b.), in bass clef with a key signature of one sharp. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for page 83, featuring parts for Cor. (two), vl. (two), vle., Sam., and b. in G major. The score consists of seven staves. The top two staves are for Cor. (two), the next two for vl. (two), the fifth for vle., the sixth for Sam., and the bottom for b. The music is in G major and 4/4 time. The Cor. parts play a simple harmonic line. The vl. parts play a complex, fast-moving melodic line. The vle. part plays a rhythmic accompaniment. The Sam. part is silent. The b. part plays a rhythmic accompaniment.

Mi sento il cor trafiggere

aria di Sammete II/8 Praha

Domenico Fischietti

Presto espressivo

violini

violini

viola

Sammete

bassi

The first system of the musical score consists of five staves. The top two staves are for violins, the third for viola, the fourth for the vocal soloist Sammete, and the fifth for basses. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Presto espressivo'. The vocal line is mostly silent, indicated by a horizontal line with a fermata.

5

vl.

vl.

vl.

Sam.

b.

mf

mf

mf

mf

The second system of the musical score consists of five staves. The top two staves are for violins, the third for viola, the fourth for the vocal soloist Sammete, and the fifth for basses. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Presto espressivo'. The vocal line is mostly silent, indicated by a horizontal line with a fermata. The dynamic marking *mf* (mezzo-forte) is present in the violin, viola, and bass parts.

10

vl. *p*

vl. *p*

vle.

Sam. Mi sen - to il cor tra - fig - ge-re, tra - fig - ge-re,

b.

14

vl.

vl.

vle.

Sam. pres - so a mo - rir, pres - so a mo - rir son

b.

17

vl.

vl.

vle.

Sam.

b.

i - o, pres - so a mo - rir son i - o e

mf

21

vl.

vl.

vle.

Sam.

b.

non co - nos - co, oh Di - o, oh Di - o, chi mi tra - fig - ge il

25

vl. *f* *p*

vl. *f* *p*

vle. *p*

Sam. cor, oh Di - o, mo - rir mi

b. *f*

27

vl. *f* *p*

vl. *f* *p*

vle. *p*

Sam. sen - to, mi sen - to il cor tra -

b. *f*

29

vl. *cresc.*

vl.

vle.

Sam. fig - ge-re, oh Di - o, oh

b. *cresc.*

31

vl. *sfz*

vl. *p* *sfz*

vle. *sfz*

Sam. Di - o, e non co - nos - co, oh Di-o, chi mi tra - fig - ge,

b. *f* *sfz*

35

vi. *p* *sfz* *p*

vi. *p* *sfz* *p*

vle.

Sam. chi mi tra - fig - ge il cor, chi mi tra - fig - ge, e non co -

b. *p*

40

vi. *cresc. - -*

vi. *cresc. - -*

vle.

Sam. nos - co chi mi tra - fig - ge, chi

b.

42

vl. *sfz f*

vl. *sfz f*

vle.

Sam. mi tra - fig - ge il cor, chi mi tra -

b. *sfz f*

44

vl.

vl.

vle.

Sam. fig - - - ge - - - il

b.

46

vl.

vl.

vle.

Sam.

cor.

b.

Detailed description: This system of musical notation covers measures 46 and 47. It features five staves. The top staff (violin I) has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second staff (violin II) also has a treble clef and the same key signature. The third staff (viola) has an alto clef and the same key signature. The fourth staff (Saxophone) has a treble clef and the same key signature, with a 'cor.' (cornet) part indicated below it. The bottom staff (bassoon) has a bass clef and the same key signature. The music consists of eighth and sixteenth notes with various articulations and slurs.

48

vl.

vl.

vle.

Sam.

b.

Detailed description: This system of musical notation covers measures 48 and 49. It features five staves. The top staff (violin I) has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second staff (violin II) also has a treble clef and the same key signature. The third staff (viola) has an alto clef and the same key signature. The fourth staff (Saxophone) has a treble clef and the same key signature. The bottom staff (bassoon) has a bass clef and the same key signature. The music continues with eighth and sixteenth notes, including slurs and accents.

50

vl.

vl.

vle.

Sam.

b.

Oh

f

53

vl.

vl.

vle.

Sam.

b.

p

p

p

Di - o, mi sen - to il cor tra - fig-ge - re, oh Di - o,

f

p

57

vl. *mf*

vl. *mf*

vle. *mf*

Sam. pres - so a mo-rir son i - o, non so do - ve mi

b. *mf*

60

vl. *cresc.* *f*

vl. *cresc.* *f*

vle. *cresc.* *f*

Sam. vol - ge - re, nò,

b. *cresc.* *f*

62

vl.

vl.

vle.

Sam.

b.

p *f* *p* *f* *p* *f*

nò, in - dar - no iNu - mi in - vo - co, in -

65

vl.

vl.

vle.

Sam.

b.

p *p* *p*

dar - no e il duo - lo a po - co a po - co de -

68

vl. *mf* *f*

vl. *mf* *f*

vle. *mf* *f*

Sam. *mf* *f*

ge - ne - ra in fu - ror, i

b. *mf* *f*

70

vl. *f* *p*

vl. *f* *p*

vle. *f* *p*

Sam. *f* *p*

Nu - mi in - dar-no in vo - co e il

b. *f* *p*

72

vl.

vl.

vle.

Sam.

b.

duo - lo a po - co a po - co e il

74

vl.

vl.

vle.

Sam.

b.

du - o - lo a po-co a po - co de - ge - ne - ra in fu -

sfz

sfz

sfz

sfz

77

vl.

vl.

vle.

Sam.

b.

ror, de - ge - ne - ra, de -

79

vl.

vl.

vle.

Sam.

b.

ge - ne - ra in fu - ror,

mf

mf

81

vl.

vl.

vle.

Sam.

b.

p

ah non

82

vl.

vl.

vle.

Sam.

b.

p

sfz

sfz

sfz

so, non so do - ve mi

sfz

84

vl. *p* *f*

vle. *p* *f*

Sam. *p*
vol - ge-re, nò, nò. Mi

b. *p*

87

vl. *p*

vle. *p*

Sam. *p*
sen - to il cor tra - fig - ge - re, tra - fig - ge - re,

b. *p*

90

vl.
vl.
vle.
Sam.
b.

pres-so a mo - rir, pres-so a mo-rir son

93

vl.
vl.
vle.
Sam.
b.

mf *p* *sfz* *p*
mf *p* *p*
mf *p* *p*
mf *sfz* *p*

i - o, pres - so a mo - rir, a mo-rir son i - o e

98

vl. *mf* *f*

vl. *mf* *f*

vle. *mf* *f*

Sam. non co-nos - co, oh Di - o, chi mi tra - fig - ge il

b. *mf* *f*

101

vl. *p*

vl. *p*

vle. *p*

Sam. cor, oh Di - o, mo - rir mi

b. *p*

103

vl. *p*

vl. *p*

vle. *p*

Sam. sen - to, mi sen - to il cor tra -

b. *f* *p*

105

vl. *cresc.*

vl. *cresc.*

vle. *cresc.*

Sam. fig - ge-re, oh Di - o, oh

b. *cresc.*

107

vl. *f* *p* *sfz*

vle. *f* *sfz*

Sam. *f* *sfz*
 Di - o, e non co - nos - co, oh Di - o, chi mi tra - fig - ge,

b. *f* *p*

111

vl. *p*

vle. *p*

Sam. *p*
 chi mi tra - fig - ge il cor, oh Di - o, oh

b. *p*

115

vl.

vl.

vle.

Sam.

b.

Di - o, e non co - nos - co chi

118

vl.

vl.

vle.

Sam.

b.

cresc.

cresc.

cresc.

mi tra - fig - ge, chi mi tra - fig - ge il

cresc.

120

vl. *sfz f*
 vl. *sfz f*
 vle. *sfz*
 Sam. cor, chi mi tra - fi - ge il
 b. *sfz f*

122

vl.
 vl.
 vle.
 Sam. cor, chi mi tra - fig - ge il
 b.

124

vl.
vl.
vle.
Sam.
b.

cor, chi mi tra -

125

vl.
vl.
vle.
Sam.
b.

fig - ge il cor.

127

vi.
vi.
vle.
Sam.
b.

Detailed description: This system contains measures 127 and 128. The key signature has three flats (B-flat, E-flat, A-flat). The first violin (vl.) part starts with two chords in the first measure, followed by eighth-note patterns with accents in the second and third measures. The second violin (vi.) and viola (vle.) parts play continuous eighth-note patterns. The saxophone (Sam.) part is silent, indicated by a whole rest. The bass (b.) part plays a steady eighth-note line.

129

vi.
vi.
vle.
Sam.
b.

Detailed description: This system contains measures 129 and 130. The key signature remains three flats. In measure 129, the first violin (vl.) part has a triplet of eighth notes. The second violin (vi.) and viola (vle.) parts continue with eighth-note patterns. The saxophone (Sam.) part is silent. The bass (b.) part continues with eighth notes. Measure 130 features chords in the first violin and second violin parts, while the viola and bass parts conclude with single notes.

Se l'affanno e il duol

aria di Sammete II/8 Neapol

Pietro Metastasio

Domenico Fischietti

Andantino moderato

The musical score is arranged in nine staves, each labeled with an instrument or character on the left. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andantino moderato'. The first two staves are for 'corni' (horns), the next two for 'oboe', the next two for 'violini' (violins), the next for 'viola', the next for 'Sammete', and the final for 'bassi' (bass). The horn and oboe parts are mostly rests with a few notes. The violin parts feature a rhythmic pattern of eighth notes. The viola part consists of a steady eighth-note accompaniment. The Sammete part is a whole rest. The bass part consists of a steady eighth-note accompaniment.

4

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

7

cor. *p*
 cor. *p*
 ob. *p*
 ob. *p*
 vl. *p*
 vl. *p* *cresc.*
 vle. *p* *cresc.*
 Sam.
 b. *p* *cresc.*

9

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

p

f

sfz

f

11

cor. *B♭*

cor. *B♭*

ob. *B♭*

ob. *B♭*

vl. *B♭*

vl. *B♭*

vle. *B♭*

Sam.

b. *B♭*

p

p

Se l'af - fan- no e il duol, che sen - to, se sa -

p

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.
pes-te il mio pe - ri - glio, se sa - pes - te il duol, che

b.

cor. *f*

cor. *f*

ob. *f*

ob. *f*

vl. *f* *mancando* *p*

vl. *f* *p*

vle. *f*

Sam. *f*

sen-to, se sa-pe - steilmi-o pe - ri-glio,

b. *f*

Detailed description: This is a page of a musical score, page 17. It features ten staves. The top two staves are for two Cor Anglais (cor.) instruments, both in bass clef with one flat. The next two staves are for two Oboes (ob.), both in treble clef with one flat. The fifth and sixth staves are for two Violins (vl.), both in treble clef with one flat. The seventh staff is for a Viola (vle.) in bass clef with one flat. The eighth staff is for a Soprano (Sam.) in treble clef with one flat, with Italian lyrics underneath. The ninth staff is for a Bass (b.) in bass clef with one flat. The score is divided into three measures. The first two measures show rests for the woodwinds and strings, while the vocal line has some notes. The third measure features a full orchestral entry with a forte (*f*) dynamic. The violin parts have a *mancando* (diminuendo) marking and a piano (*p*) dynamic at the end of the measure. The bass line also has a forte (*f*) dynamic.

cor. 

cor. 

ob. 

ob. 

vl. 

vl. 

vle. 

Sam. 
 all' i - dea del mio tor - men - to ver - se - reste, oh Dio, dal

b. 

p

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.
ci - glio qual-che la - gri-ma per me,

b.

cor. 

cor. 

ob. 

ob. 

vl. 

vl. 

vle. 

Sam. 

b. 

cor. *B♭*

cor. *B♭*

ob. *B♭*

ob. *B♭*

vl. *B♭*

vl. *B♭*

vle. *B♭*

Sam. *B♭*

b. *B♭*

p *assai* *poco sfz*

p *poco sfz*

poco sfz

la - - - - -

poco sfz

cor. *p*

cor. *p*

ob. *p*

ob. *p*

vl. *p*

vl. *p*

vle. *p*

Sam. *p* gri -

b. *p*

cor. 

cor. 

ob. 

ob. 

vl. 

vl. 

vle. 

Sam. 

b. 

cor. **B** \flat \flat

cor. **B** \flat \flat

ob. \flat \flat

ob. \flat \flat

vl. \flat \flat

vl. \flat \flat *f*

vle. **B** \flat \flat

Sam. \flat \flat

b. \flat \flat

Detailed description: This page of a musical score, numbered 38, contains nine staves. The key signature is two flats (B-flat and E-flat). The first two staves are for two different parts of the cor (cornet), both in bass clef with a 'B' time signature. The third and fourth staves are for two different parts of the ob (oboe), both in treble clef. The fifth and sixth staves are for two different parts of the vl (violin), both in treble clef; the second violin part begins with a forte (*f*) dynamic. The seventh staff is for the vle (viola), in bass clef. The eighth staff is for the Sam (saxophone), in treble clef, with rests in the first two measures. The ninth staff is for the b (bass), in bass clef.

cor. *B* *b*

cor. *B* *b*

ob.

ob.

vl.

vl. *p*

vle. *p*

Sam.

b. *p*

Se l'af - fan - no e il duol, che

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor. *p*

cor. *p*

ob.

ob.

vl.

vl.

vle.

Sam.
res - te qual-che la - gri-ma per me, qual-che

b.

Detailed description: This page of a musical score, numbered 48, features a variety of instruments and a vocal soloist. The woodwind section includes two cori (cornets) in B-flat, two oboes, and a bassoon. The string section consists of two violins and one viola. The vocal soloist, Sam, has a line with lyrics: "res - te qual-che la - gri-ma per me, qual-che". The score is in a key with two flats and a 3/4 time signature. Dynamics include piano (*p*) for the cori. The woodwinds and strings play rhythmic patterns, while the vocal line is more melodic.

cor. 

cor. 

ob. 

ob. 

vl. 

vl. 

vle. 

Sam. 

b. 

cor. *B* *b*

cor. *B* *b*

ob. *B* *b*

ob. *B* *b* *p*

vl. *B* *b* *p*

vl. *B* *b*

vle. *B* *b*

Sam. *B* *b*

b. *B* *b*

me, qual - che la - gri - ma per

tr

Detailed description: This page of a musical score, numbered 54, features ten staves. The top two staves are for two Cor Anglais (cor.) instruments in B-flat major. The next two staves are for two Oboes (ob.) in B-flat major, with a piano (*p*) dynamic marking. The fifth and sixth staves are for two Violins (vl.) in B-flat major, also with a piano (*p*) dynamic marking. The seventh staff is for a Viola (vle.) in B-flat major. The eighth staff is for a Soprano (Sam.) in B-flat major, with lyrics: "me, qual - che la - gri - ma per". The final staff is for a Bass (b.) in B-flat major. The score includes various musical notations such as rests, notes, slurs, and a trill (*tr*) in the soprano part.

cor. *B♭*

cor. *B♭*

ob. *b*

ob. *cresc. f*

vl. *cresc. f*

vl. *cresc. f*

vle. *B♭*

Sam. *me, qual - che*

b. *cresc. f*

Detailed description: This page of a musical score, numbered 57, features a variety of instruments and a vocal line. The woodwind section includes two Cor Anglais (cor.) in B-flat, two Oboes (ob.) in B-flat, and a Bassoon (vle.) in B-flat. The string section consists of two Violins (vl.) and a Viola (vle.), all in B-flat. The vocal part is for a Soprano (Sam.) with lyrics "me, qual - che". The bass line (b.) is in B-flat. The score is marked with a *cresc.* (crescendo) leading to a *f* (forte) dynamic across several instruments. The woodwinds and strings play sustained notes or simple rhythmic patterns, while the violins and violas play more complex, melodic lines with slurs and accents. The vocal line is sparse, with notes on "me," and "qual - che".

59

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

f

la - gri - ma per me.

f

Musical score for a woodwind and string ensemble, measures 62-65. The score is in 3/4 time and B-flat major. The instruments are: Cor Anglais (cor.), Oboe (ob.), Violin I (vl.), Violin II (vl.), Viola (vle.), Saxophone (Sam.), and Bassoon (b.).

- Measures 62-63:** Cor Anglais and Bassoon play a simple harmonic line. Oboe and Violin I/II play a melodic line with eighth notes and slurs.
- Measure 64:** Oboe and Violin I/II play a more complex melodic line with sixteenth notes and slurs.
- Measure 65:** Oboe and Violin I/II play a melodic line with eighth notes and slurs.

64 **Vivace**

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

p

p

f

f

Ah non so fran - te pe - ne la ca-

p

cor. *B♭*

cor. *B♭*

ob. *B♭*

ob. *B♭*

vl. *B♭*

vl. *B♭*

vle. *B♭*

Sam. *B♭*

b. *B♭*

gion del mio do - lo - re, la ca - gion del mi - o do - lo - re, se sia

fz

fz

fz

fz

cor. 

ob. 

vl. 

vl. *poco f* *p* *poco f* *p*

vle. 

Sam. 
 col - pa del mi-o be - ne, sì, del mio be - ne, o se

b. 
poco f *p* *poco f* *p*

cor. *p* *p*

cor. *p* *p*

ob.

ob.

vl. *poco f* *p* *poco f* *p*

vl.

vle.

Sam. deb - ba al ge-ni - to - re, sì, al ge-ni - to - re co - sì

b. *poco f* *p* *poco f* *p*

Detailed description of the musical score: The score is for page 76 and is in a key with two flats (B-flat and E-flat). It consists of ten staves. The first two staves are for two Cor Anglais (cor.) parts, both in bass clef, playing a melodic line with dynamics *p* and *poco f*. The next two staves are for two Oboes (ob.), both in treble clef, which are mostly silent. The fifth and sixth staves are for two Violins (vl.), both in treble clef; the upper violin has a melodic line with dynamics *poco f* and *p*, while the lower violin plays a rhythmic accompaniment. The seventh staff is for the Viola (vle.) in bass clef, playing a steady accompaniment. The eighth staff is for the Soprano (Sam.) with lyrics: "deb - ba al ge-ni - to - re, sì, al ge-ni - to - re co - sì". The ninth and tenth staves are for the Bass (b.) in bass clef, playing a rhythmic accompaniment with dynamics *poco f* and *p*.

80 **Più stretto**

cor. *fz*

ob.

vl. *f fz p fz p*

vl. *f fz p fz p*

vle.

Sam.
bar - ba-ra mer - cè. Di - te vo - i, se ma ve -

b. *f fz p fz p*

cor. 

ob. 

vl. 

fle. 

Sam. 

b. 

cor. *B♭*

cor. *B♭*

ob. *B♭*

ob. *B♭*

vl. *fz*

vl. *fz*

vle. *fz*

Sam. *fz*

b. *f*

li - ri al par di me, di - te

p

p

Detailed description: This page of a musical score, numbered 87, features a woodwind section with two Cor Anglais (cor.) in B-flat, two Oboes (ob.) in B-flat, two Violins (vl.), a Viola (vle.), and a Bassoon (b.). The vocal soloist, Sam, is also present. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The woodwinds and strings play a rhythmic accompaniment. The vocal line includes the lyrics 'li - ri al par di me, di - te'. Dynamic markings include *fz* (forzando) and *p* (piano).

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

cor. *B♭*
 cor. *B♭*
 ob. *B♭*
 ob. *B♭*
 vl. *B♭*
 vl. *B♭*
 vle. *B♭*
 Sam. *B♭*
 b. *B♭*

f *p* *f* *p*

p fz p fz
p fz p fz

me, tra le fu - rie piu fu -

cor. 

ob. 

vl. 

vle. 

Sam. 

b. 

100

cor. *p*

ob. *p*

ob. *cresc.* -----

vl. *cresc.* -----

vl. *cresc.* -----

vle.

Sam. chi de - li - ri al

b. *cresc.* -----

cor. *cresc.* *f*

cor. *cresc.* *f*

ob.

ob.

vl.

vl. *f*

vle. *f*

Sam. *tr*
par di

b. *f*

Detailed description: This page of a musical score, numbered 102, features ten staves. The top two staves are for Cor Anglais (cor.), both in bass clef with a key signature of two flats. The first cor. staff has a whole note in the first measure and a whole note in the second, with a crescendo hairpin starting in the first measure and reaching fortissimo (f) in the second. The second cor. staff has a whole note in the first measure and a whole note in the second, with a crescendo hairpin starting in the first measure and reaching fortissimo (f) in the second. The third staff is for Oboe (ob.) in treble clef with a key signature of two flats, containing a whole note in the first measure and a whole note in the second. The fourth staff is for Oboe (ob.) in treble clef with a key signature of two flats, containing a whole note in the first measure and a whole note in the second. The fifth and sixth staves are for Violin (vl.) in treble clef with a key signature of two flats, both playing a rhythmic pattern of eighth notes. The sixth staff has a fortissimo (f) dynamic marking. The seventh staff is for Viola (vle.) in bass clef with a key signature of two flats, playing a rhythmic pattern of eighth notes with a fortissimo (f) dynamic marking. The eighth staff is for Soprano (Sam.) in treble clef with a key signature of two flats, starting with a whole note in the first measure, followed by a trill (tr) on a half note in the second measure, and ending with a quarter note in the third measure. The lyrics 'par' and 'di' are written below the staff. The ninth staff is for Bassoon (b.) in bass clef with a key signature of two flats, playing a rhythmic pattern of eighth notes with a fortissimo (f) dynamic marking.

Musical score for page 104, featuring parts for Cor. (two), Ob. (two), Vl. (two), Vle., Sam., and B. The score is in 3/4 time and B-flat major. The Cor. parts play a rhythmic pattern of eighth notes. The Ob. parts play a melodic line with grace notes. The Vl. parts play a complex rhythmic pattern with grace notes. The Vle. part plays a melodic line. The Sam. part has a single note with the text "me." below it. The B. part plays a rhythmic pattern of eighth notes.

Musical score for page 106, featuring parts for cor., ob., vl., vle., Sam., and b. in B-flat major. The score consists of nine staves. The first two staves are for cor. (cornet), the next two for ob. (oboe), the next two for vl. (violin), the next for vle. (viola), the next for Sam. (saxophone), and the final for b. (bass). The key signature has two flats (B-flat major). The time signature is 3/4. The music is written in a standard orchestral format with various rhythmic patterns and melodic lines.

109

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Sam.

b.

Detailed description: This page of a musical score contains measures 109 through 112. The score is for a woodwind and string ensemble. The instruments are arranged in the following order from top to bottom: two Cor (Cor Anglais) in B-flat, two Ob (Oboe) in B-flat, two Vl (Violin) in B-flat, one Vle (Viola) in B-flat, one Sam (Saxophone) in B-flat, and one B (Bass) in B-flat. The key signature is B-flat major (two flats). The time signature is 3/4. The music consists of a four-measure phrase. Measures 109 and 110 are marked with a fermata. Measures 111 and 112 contain the main melodic material. The Cor and Vl parts play a rhythmic pattern of quarter notes, while the Ob and Sam parts are silent. The B part plays a simple bass line. The score ends with a double bar line and repeat dots.

Decisa è la mia sorte

aria di Sammete III/8 Praha

Pietro Metastasio

Domenico Fischietti

Andantino gustoso

The musical score is arranged in nine staves. The top two staves are for flutes (traversieri), both of which are mostly silent with some notes at the end. The next two staves are for violins (violini), featuring a complex, rhythmic melody with many sixteenth notes and some triplets. The following two staves are for horns (corni), with some notes appearing in the later measures. The seventh staff is for violas (viole), which play a steady, rhythmic accompaniment. The eighth staff is for Sammete, who is silent throughout. The bottom staff is for basses (bassi), which play a rhythmic accompaniment similar to the violas. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

4

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

5

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

6

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

p *f* *f* *f* *p* *f* *p* *f*

6

9

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

6

tr

tr

p

p

De - ci - sa è la mia sor - te,

p

fl. tr.

fl. tr.

vl.

mp *p* *f*

vl.

mp *p* *f*

cor.

cor.

vle.

mp *p* *f*

Sam.

tut - to can - giù d'as - pet - to, tut - to can - giù d'as - pet - to,

b.

mp *p* *f*

13

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

p

p

p

p

più non mitro - vo in pet - to né spe - me, né ti -

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.
mor, né spe - me, né ti -

b.

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

mor, de - ci - sa è la mia

Detailed description: This is a page of a musical score, page 16. It features eight staves. The top two staves are for flutes (fl. tr.), both of which are currently silent, indicated by a horizontal bar. The third staff is for a violin (vl.), showing a melodic line with a slur and a fermata. The fourth staff is for another violin (vl.), playing a triplet accompaniment. The fifth and sixth staves are for horns (cor.), both silent. The seventh staff is for a viola (vle.), playing a steady eighth-note accompaniment. The eighth staff is for a soloist (Sam.), with lyrics underneath: 'mor, de - ci - sa è la mia'. The bottom staff is for a bassoon (b.), playing a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

17

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

sor - te, tut - to can - giò d'as -

18

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

pet - to, più non mitro - vo in pet - to né spe - me, né ti -

f *p* *f* *p* *f* *p*

3 6

3 3

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.
mor, né spe - - - 3 3- 3 3

b.

Detailed description: This page of a musical score contains seven staves. The top two staves are for fl. tr. (flute/trumpet) in treble clef with a key signature of two flats. The next two staves are for vl. (violin) in treble clef with a key signature of two flats. The two staves below are for cor. (cornet) in bass clef with a key signature of two flats. The sixth staff is for vle. (viola) in alto clef with a key signature of two flats. The seventh staff is for Sam. (soprano) in treble clef with a key signature of two flats, containing the lyrics 'mor, né spe' and musical notation with triplets. The eighth staff is for b. (bass) in bass clef with a key signature of two flats. The score includes various musical notations such as rests, notes, slurs, and triplets.

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

rfz 3 3 3 3 *f* 6 6

rfz 3 3 3 3 *f* 6 6

rfz *f*

me, né ti -

rfz *f*

fl. tr. 3

fl. tr. 3

vl. 7

vl. 3 3 3 3 3 3 3 3 3 3

cor.

cor.

vle.

Sam. mor.

b.

Detailed description: This page of a musical score, numbered 23, contains seven staves. The top two staves are for fl. tr. (flute traverso), both in treble clef with a key signature of two flats (B-flat and E-flat). The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes and a triplet of sixteenth notes. The third staff is for vl. (violin), in treble clef with two flats, featuring a whole note chord, a fermata, and a triplet of eighth notes. The fourth staff is for vl. (violin), in treble clef with two flats, featuring a continuous triplet of eighth notes. The fifth and sixth staves are for cor. (cornet), both in bass clef with two flats, each containing a whole note. The seventh staff is for vle. (viola), in bass clef with two flats, featuring a continuous eighth-note line. The eighth staff is for Sam. (saxophone), in treble clef with two flats, featuring a whole note followed by a fermata and a whole rest. The ninth staff is for b. (bass), in bass clef with two flats, featuring a continuous eighth-note line.

24

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

La

fl. tr.

fl. tr.

vl. *p* *mp*

vl. *p* *mp*

cor.

cor.

vle. *p*

Sam. vi - ta or mai, la mor-te, il tro-no o le ri - tor - te in - dif - feren - te og -

b. *p* *f*

Detailed description of the musical score: The score is for page 26 and consists of ten staves. The top two staves are for two flutes (fl. tr.), both in treble clef with a key signature of two flats (B-flat and E-flat). The next two staves are for two violins (vl.), both in treble clef with a key signature of two flats. The fifth and sixth staves are for two horns (cor.), both in bass clef with a key signature of two flats. The seventh staff is for a viola (vle.) in alto clef with a key signature of two flats. The eighth staff is for a soprano (Sam.) in treble clef with a key signature of two flats, containing the vocal line and lyrics: "vi - ta or mai, la mor-te, il tro-no o le ri - tor - te in - dif - feren - te og -". The ninth staff is for a bassoon (b.) in bass clef with a key signature of two flats. Dynamic markings include *p* (piano) and *mp* (mezzo-piano) for the woodwinds and strings, and *f* (forte) for the bassoon. The score shows rhythmic patterns and melodic lines for each instrument.

fl. tr. *p*

fl. tr.

vl. *p*

vl. *p*

cor.

cor.

vle.

Sam.
get-to di-ven - ne - ro al mio cor or mai la

b.

Detailed description: This page of a musical score, numbered 29, contains eight staves. The top two staves are for flutes (fl. tr.), the next two for violins (vl.), and the two below for horns (cor.). The sixth staff is for viola (vle.), the seventh for saxophone (Sam.), and the eighth for bass (b.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The saxophone part includes Italian lyrics: "get-to di-ven - ne - ro al mio cor or mai la". The first violin part has a dynamic marking of *p* (piano).

fl. tr.

fl. tr.

vl.

vl. *p*

cor.

cor.

vle.

Sam. *p*

vi - ta, la mor - te, in - dif - fe - ren - te og - get - to, in dif -

b. *p*

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

- fe-ren -te og -get-to di-ven - ne-ro al mio cor. De-ci - sa è lamia sor - te,

fl. tr.

fl. tr.

vl. *mp* *p* *f*

vl. *mp* *p* *f*

cor.

cor.

vle.

Sam. tut - to can-giò d'as - pet - to, tut - to can-giò d'as - pet - to,

b. *mp* *p* *f*

Detailed description: This page of a musical score, numbered 36, features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is arranged for a full orchestra and a soloist. The instruments and their parts are: two flutes (fl. tr.), two violins (vl.), two horns (cor.), a viola (vle.), a saxophone (Sam.), and a bass (b.). The flute parts are mostly rests. The violin parts play a melodic line with dynamics *mp*, *p*, and *f*. The horn parts play a rhythmic accompaniment. The viola part plays a similar melodic line to the violins. The saxophone part has lyrics: "tut - to can-giò d'as - pet - to, tut - to can-giò d'as - pet - to,". The bass part provides a harmonic foundation with dynamics *mp*, *p*, and *f*. There are some performance markings like accents and slurs over the notes.

38

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

p

p

p

p

p

p

p

p

più non mi tro-vo in pet - to, nò, nò,

40

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

mp *f* *p*

mp *f* *p*

mp *f* *p*

più non mitro-vo in pet-to né spe-me, né ti-

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

mor, de - ci - sa è la mia

Detailed description: This page of a musical score, numbered 42, contains seven staves. The top two staves are for fl. tr. (flute traverso) in treble clef with a key signature of two flats. The third staff is for vl. (violin) in treble clef, featuring a melodic line with a slur and a triplet. The fourth staff is for another vl. (violin) in treble clef, consisting of a continuous triplet accompaniment. The fifth and sixth staves are for cor. (cornet) in bass clef with a key signature of two flats; the fifth staff has a whole note, and the sixth staff has a long slur. The seventh staff is for vle. (viola) in bass clef with a key signature of two flats, playing a steady eighth-note accompaniment. The eighth staff is for Sam. (soprano) in treble clef with a key signature of two flats, containing the vocal line with lyrics: 'mor, de - ci - sa è la mia'. The ninth staff is for b. (bass) in bass clef with a key signature of two flats, playing a steady eighth-note accompaniment.

43

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

sor - te, tut - to can - giù d'as -

44

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

pet - to, tut - to can-giò d'as - pet - to,

f

f

fl. tr. *f* *p*

vi. *f* *p*

cor. *p*

vle. *p*

Sam. *p*

b. *p*

più non mitro - vo in pet - to né spe - me, né ti - mor, né spe -

48

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

rfz

f

f³

tr

me, né ti -

50

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

mor.

Detailed description: This page of a musical score, numbered 50, contains nine staves. The top two staves are for fl. tr. (flute traverso), the next two for vl. (violin), the two below for cor. (cornet), the next for vle. (viola), and the bottom two for Sam. (saxophone) and b. (bass). The key signature is B-flat major (two flats). The fl. tr. and vl. parts feature several triplet markings. The vl. part has a complex rhythmic pattern with many triplet markings and accents. The cor. parts are mostly rests with a few notes. The vle. part has a steady eighth-note pattern. The Sam. part has a few notes and rests, with a 'mor.' marking. The b. part has a steady eighth-note pattern.

51

fl. tr.

fl. tr.

vl.

vl.

cor.

cor.

vle.

Sam.

b.

Decisa è la mia sorte

aria di Sammete III/8 Neapol

Pietro Metastasio

Domenico Fischietti

Andantino

The musical score is arranged in seven staves. The top two staves are for horns (corni) in bass clef, 3/8 time, with a key signature of two flats. The next two staves are for violins (violini) in treble clef, 3/8 time, with a key signature of two flats. The fifth staff is for violas (viole) in alto clef, 3/8 time, with a key signature of two flats. The sixth staff is for the vocal line (Sammete) in treble clef, 3/8 time, with a key signature of two flats. The bottom staff is for basses (bassi) in bass clef, 3/8 time, with a key signature of two flats. The vocal line includes the lyrics: "De - ci - sa è la mi - a sor - te, tut - to can - giù d'as -".

cor. *p*

cor. *p*

vl. *p*

vl. *p*

vle. *p*

Sam.
pet - to, tut - to can-giò d'as - pet - to,

b. *p*

cor. 

vl. 

vle. 

Sam. 

b. 

più non misen - to in pet - to né spe - me, ne ti - mor, de -

cor.

cor.

vl.

vl.

vle.

Sam.

b.

ci - sa è la mia sor - te, tut - to can-giò d'as - pet - to,

cor. 

cor. 

vl. 

vl. 

vle. 

Sam. 

 più non misen-to in pet - to né spe - me, né ti - mor — né speme, né ti -

b. 

Two cornets (COR.) and a bass (b.) play a rhythmic pattern of quarter notes in the first measure, followed by a melodic line. The second measure begins with a *poco f* dynamic marking. The two violins (vl.) and the viola (vle.) play a melodic line, with the violins featuring triplets in the third and fourth measures. The saxophone (Sam.) plays a melodic line with lyrics: mor né spe-me, né ti - mor. The bass (b.) plays a melodic line with a *poco f* dynamic marking and a *cresc.* marking.

Musical score for page 28, featuring parts for Cor. (two), Vl. (two), Vle., Sam., and B. in a key signature of two flats. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. The bassoon part (b.) has a vocal line with the syllable "La" at the end of the piece.

cor. 

vl. 

vle. 

Sam. 

b. 

cor.
 cor.
 vl.
 vl.
 vle.
 Sam.
 b.

in - dif - fe - ren - te og - get - to ³ di - ven - ne - ro, di - ven - ne - ro almio cor. De-ci-

cor. 

cor.  *p*

vl.  *p*

vl. 

vle. 

Sam. 

 sa è la mi-a sor - te, tut - to can - giù d'as - pet - to, tut - to can - giù d'as -

b. 

Musical score for page 49, featuring two Cori (COR.), two Violini (vl.), Violoncello (vle.), and Contrabbasso (b.). The score includes dynamic markings (*f*, *p*) and a vocal line (Sam.) with Italian lyrics.

Lyrics: pet - to, più non misen - to in pet-to né speme, né spe - me, né ti -

cor. *sotto voce*

cor. *sotto voce*

vl.

vl.

vle.

Sam.
mor, de - ci - sa è la mia sor - te, tut - to can-giò d'as-

b.

Detailed description: This page of a musical score (page 55) features a vocal line and an instrumental ensemble. The vocal parts consist of two voices, both marked *sotto voce*. The instrumental parts include two violins (vl.), a violoncello (vle.), a saxophone (Sam.), and a bass (b.). The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line has lyrics: "mor, de - ci - sa è la mia sor - te, tut - to can-giò d'as-". The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth-note runs.

cor.

cor.

vl.

vl.

vle.

Sam.

b.

poco f *p*

poco f *p*

poco f *p*

pet - to, tu - to can-giò d'as - pet-to, più non misen-to in pet-to né spe -

poco f *p*

cor. 

 cor.  *poco f*

 vl.  *poco f*

 vl.  *poco f*

 vle.  *poco f*

 Sam.  *poco f*

 b.  *poco f*

me, né ti - mor — né spe me, né ti - mor , né spe - me, né ti -

The musical score for page 69 consists of five staves. The top two staves are for Cor (Cornet) in bass clef, the next two for Vl. (Violin) in treble clef, and the bottom one for B. (Bass) in bass clef. The Sam. (Saxophone) staff is in treble clef and contains rests with a 'mor.' (more) instruction. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The Cor parts play a rhythmic pattern of eighth notes in triplets, starting with a forte (*f*) dynamic. The Vl. parts play a similar eighth-note triplet pattern, also starting with a forte (*f*) dynamic. The Vle. part plays a continuous eighth-note triplet pattern, starting with a forte (*f*) dynamic. The B. part plays a continuous eighth-note triplet pattern, starting with a forte (*f*) dynamic. The Sam. part has a whole rest in the first measure, followed by a quarter rest in the second measure, and then rests in the third and fourth measures.

cor. *7*

cor. *7*

vl. *tr*
3 3 3 3 3 3

vl. *7*

vle. *7*

Sam.

b. *7*

Detailed description: This is a page of a musical score for page 73. It contains five staves of music. The top two staves are for two different parts of the 'cor.' (cornet) section. The third and fourth staves are for two different parts of the 'vl.' (violin) section; the third staff includes a trill ('tr') and several triplets ('3'). The fifth staff is for the 'vle.' (viola) part. The sixth staff is for the 'Sam.' (saxophone) part, which is mostly silent with some rests. The seventh staff is for the 'b.' (bass) part. The music is in a key signature of two flats (B-flat and E-flat) and ends with a fermata over a final note marked with a '7'.

Non ho il core all'arti avvezzo

aria di Beroe I/5 Praha

Pietro Metastasio

Domenico Fischiotti

Allegro brillante

The musical score is arranged in nine staves. The top two staves are for oboes, the next two for violins, followed by two for horns, a viola, the vocal line for Beroe, and finally the basses. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro brillante'. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *f* (forte). The basses part features a prominent rhythmic pattern of eighth notes in the first two measures, followed by a melodic phrase in the last two measures.

ob. *f* *p* *f* *p*

vl. *f* *p* *f* *p*

cor.

vle.

Ber.

b. *p* *f* *p*

Detailed description: This is a page of a musical score for woodwinds and brass. It features ten staves. The top two staves are for oboes (ob.), the next two for violins (vl.), the two below for horns (cor.), the next for viola (vle.), then a staff for Baritone (Ber.), and finally a bassoon (b.) at the bottom. The key signature is one sharp (F#). The woodwinds and strings play a melodic line with dynamic markings of *f* (forte) and *p* (piano). The brass instruments (horns, baritone, and bassoon) play a rhythmic accompaniment of eighth notes. The bassoon part has dynamic markings of *p*, *f*, and *p* at the end of the page.

9

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

f

f

f

f

ob. *oboe*

ob. *oboe*

vl. *violin*

vl. *violin*

cor. *coronet*

cor. *coronet*

vle. *viola*

Ber. *Bassoon*

b. *cello*

The musical score consists of nine staves. The top two staves are for oboes (ob.), the next two for violins (vl.), the two below for cornets (cor.), the next for viola (vle.), then bassoon (Ber.), and finally cello (b.). The key signature is one sharp (F#) and the time signature is 2/4. The first staff (ob.) has a measure rest in the second measure. The second staff (ob.) has a measure rest in the second measure. The third staff (vl.) has a measure rest in the second measure. The fourth staff (vl.) has a measure rest in the second measure. The fifth staff (cor.) has a measure rest in the second measure. The sixth staff (cor.) has a measure rest in the second measure. The seventh staff (vle.) has a measure rest in the second measure. The eighth staff (Ber.) has a measure rest in the second measure. The ninth staff (b.) has a measure rest in the second measure.

14

ob.
ob.
vl.
vl.
cor.
cor.
vle.
Ber.
b.

17

ob. *tr* *tr*

ob.

vl. *tr* *tr*

vl. *tr* *tr*

cor.

cor.

vle.

Ber.

b.

Detailed description: This page of a musical score covers measures 17 through 20. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section includes two oboes (ob.), two violins (vl.), and a viola (vle.). The brass section includes two horns (cor.) and a bassoon (Ber.). The string section includes a bass (b.). Measures 17 and 18 feature a complex woodwind melody with frequent sixteenth-note runs and trills. Measures 19 and 20 show a continuation of this texture with some instruments playing sustained notes or simple rhythmic patterns. Trills are specifically marked with 'tr' above the notes in measures 17, 18, 19, and 20.

20

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

tr

tr

p

p

p

p

Non ho il

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

ob. *p*

ob. *p*

vl. *p*

vl.

cor. *p*

cor.

vle. *p*

Ber. *tr*

b.

ro, se com -

Detailed description: This page of a musical score (page 32) features a key signature of one sharp (F#) and a common time signature. The score includes parts for two oboes (ob.), two violins (vl.), two cor Anglais (cor.), one viola (vle.), one vocal soloist (Ber.), and a bassoon (b.). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal soloist has a melodic line with a trill (tr) and lyrics: "ro, se com -". Dynamics include piano (*p*) for the woodwinds and strings. The score is divided into three measures.

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

ob. *p*

ob. *p*

vl. *p*

vl.

cor. *p*

cor. *p*

vle. *p*

Ber.
dor, se com - prar

b.

Detailed description: This page of a musical score, numbered 38, features a key signature of one sharp (F#) and a common time signature. The score is arranged in a standard orchestral layout. The woodwind section includes two oboes (ob.), two violins (vl.), and two cor Anglais (cor.). The string section includes two violas (vle.) and two cellos/basses (b.). The vocal line (Ber.) is written in a soprano clef. The music begins with a rest for the first two measures, followed by a melodic line in the oboes and violins, and a rhythmic accompaniment in the strings. The vocal line enters in the third measure with the lyrics 'dor, se com - prar'. The score is marked with a piano (*p*) dynamic throughout.

Musical score for page 41, measures 1-3. The score is in G major (one sharp) and 3/4 time. The instruments and their parts are:

- ob. (Oboe):** Two staves, both containing whole rests in all three measures.
- vl. (Violin):** Two staves. The first violin part (top) features a melodic line with eighth and sixteenth notes, including a triplet in measure 2. The second violin part (bottom) provides harmonic support with similar rhythmic patterns.
- cor. (Horn):** Two staves, both containing whole rests in all three measures.
- vle. (Bassoon):** One staff in the alto clef, playing a steady eighth-note accompaniment.
- Ber. (Bassoon):** One staff in the treble clef, playing a melodic line with eighth and sixteenth notes, including a triplet in measure 2.
- b. (Bassoon):** One staff in the bass clef, playing a steady eighth-note accompaniment.

Musical score for measures 44-46. The score includes parts for two oboes (ob.), two violins (vl.), two horns (cor.), one viola (vle.), one trumpet (Ber.), and one bass (b.). The key signature is one sharp (F#). The woodwinds and strings play sustained notes with some rhythmic patterns, while the brass instruments play melodic lines. The bass line features a steady eighth-note pattern.

47

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

se com - prar si de - ve a prez - zo d'in - no -

f *p* *tr* *tr* *tr*

Musical score for page 50, featuring woodwinds, strings, and percussion. The score is in G major and 3/4 time. The instruments and their parts are:

- ob. (Oboe): Two staves, both with rests.
- vl. (Violin): Two staves, playing a melodic line with eighth notes and rests.
- cor. (Cor Anglais): Two staves, both with rests.
- vle. (Viola): One staff, playing a melodic line with eighth notes and rests.
- Ber. (Bassoon): One staff, playing a melodic line with eighth notes and rests, including trills (tr).
- b. (Bass): One staff, playing a melodic line with eighth notes and rests.

The percussion part (cen) is indicated by a single line with a 'cen' label and a series of dashes, suggesting a cymbal pattern.

ob. *p*

ob. *p*

vl. *p*

vl.

cor. *p*

cor. *p*

vle. *p*

Ber. - - - - - za e

b.

Detailed description: This page of a musical score, numbered 53, contains ten staves. The top two staves are for oboes (ob.), both in treble clef with a key signature of one sharp (F#). The third and fourth staves are for violins (vl.), both in treble clef with a key signature of one sharp. The fifth and sixth staves are for horns (cor.), both in bass clef with a key signature of one sharp. The seventh staff is for viola (vle.) in bass clef with a key signature of one sharp. The eighth staff is for the vocal line (Ber.) in treble clef with a key signature of one sharp, featuring a melodic line with lyrics 'za e' at the end. The ninth staff is for the bass line (b.) in bass clef with a key signature of one sharp. Dynamics include piano (*p*) markings for the oboes, violins, horns, and viola. The woodwinds and horns have rests in the first two measures, followed by a fermata and then a note in the third measure. The strings and vocal line play throughout.

ob. *rfz* *f*

ob. *rfz* *f*

vl. *rfz* *f*

vl. *rfz* *f*

cor. *rfz* *f*

cor. *rfz* *f*

vle. *rfz* *f*

Ber. *tr* *f*
di can - dor.

b. *rfz* *f*

Detailed description: This page of a musical score, numbered 55, features ten staves. The top two staves are for oboes (ob.), the next two for violins (vl.), the next two for horns (cor.), the next for violas (vle.), and the bottom two for bassoon (b.) and a vocal line (Ber.). The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamics ranging from *rfz* (riforzando) to *f* (forte). The vocal line has lyrics 'di can - dor.' with a trill (*tr*) on the second measure. The score is arranged in a standard orchestral layout.

57

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

p

p

p

p

p

p

p

Non ho il co-re all' ar-ti-av-

ob. *[Musical staff with rests]*

ob. *[Musical staff with rests]*

vl. *[Musical staff with notes, dynamics: sfz, p]*

vl. *[Musical staff with notes, dynamics: sfz, p]*

cor. *[Musical staff with rests]*

cor. *[Musical staff with rests]*

vle. *[Musical staff with notes]*

Ber. *[Musical staff with lyrics: vez - zo, non v'è ben per me sin - ce - ro, per]*

b. *[Musical staff with notes, dynamics: sfz, p]*

66

ob. *p*

ob. *p*

vl. *f* *p*

vl. *f*

cor. *p*

cor. *p*

vle.

Ber. me sin - ce - ro, se com -

b. *f* *p*

ob. *(Two staves, both with rests)*

vl. *(Two staves, playing a melodic line with slurs and accents)*

cor. *(Two staves, both with rests)*

vle. *(Staff with a rhythmic pattern of eighth notes)*

Ber. *(Staff with a melodic line, starting with the word "prar" and a slur)*

b. *(Staff with a rhythmic pattern of eighth notes)*

Musical score for page 72, featuring woodwinds, strings, and brass instruments. The score is written in G major (one sharp) and 2/4 time. The instruments and their parts are:

- ob. (Oboe): Two staves, both containing whole rests.
- vl. (Violin): Two staves, both containing identical parts with eighth notes and a slur.
- cor. (Cor Anglais): Two staves, both containing whole rests.
- vle. (Viola): One staff, containing a continuous eighth-note pattern.
- Ber. (Bassoon): One staff, containing eighth notes and a melodic line.
- b. (Bass): One staff, containing a continuous eighth-note pattern.

ob. *p*

ob. *p*

vl. *p*

vl.

cor.

cor.

vle.

Ber.

b.

si de - ve a

Detailed description: This page of a musical score covers measures 75 to 78. It features a woodwind section with two oboes (ob.), two violins (vl.), two violas (vle.), two horns (cor.), and a bassoon (b.). The vocal line (Ber.) includes the lyrics "si de - ve a". The woodwinds and strings play in a piano (*p*) dynamic. The oboes play a simple melodic line with rests. The violins and violas play rhythmic patterns. The horns are silent. The bassoon plays a steady eighth-note accompaniment. The vocal line has a melodic phrase with the lyrics "si de - ve a".

ob. *f* *p* *rfz*

vl. *f* *p* *rfz*

cor. *p*

vle. *p* *tr*

Ber. prez-zo d'in - no - cen - za di - can - dor, non ho il co - re, non ho il

b. *f* *p* *rfz*

Detailed description: This page of a musical score (page 79) features a variety of instruments and a vocal line. The woodwinds include two oboes (ob.), two cor Anglais (cor.), and a bassoon (vle.). The strings consist of two violins (vl.) and a bass (b.). The vocal line is for a Baritone (Ber.). The score is in G major and 4/4 time. The woodwinds and strings play rhythmic patterns, often with dynamic markings of *f* (forte), *p* (piano), and *rfz* (ritardando forzando). The vocal line has lyrics in Italian: "prez-zo d'in - no - cen - za di - can - dor, non ho il co - re, non ho il".

83

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

co - re all' ar - ti av - ve - zo, non v'è

tr

86

ob. *tr* *tr*

ob. *p*

vl. *tr* *tr* *tr* *tr*

vl. *poco f* *p*

cor.

cor.

vle.

Ber.

ben nò se com - prar si de - ve a

b. *poco f* *p*

ob.

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

ob. *mfz*

ob.

vl. *mfz*

vl. *mfz*

cor.

cor.

vle.

Ber.

b. *mfz*

mfz

Detailed description: This page of a musical score covers measures 91 to 94. The key signature is one sharp (F#). The woodwind section includes two oboes (ob.), two violins (vl.), and a bassoon (Ber.). The string section includes two violas (vle.) and two cellos/basses (b.). The brass section includes two horns (cor.). The score begins with a rest for the oboes in measure 91. In measure 92, the oboes and violins enter with a melodic line. The violins are marked *mfz*. The bassoon and cellos/basses play a rhythmic accompaniment. In measure 93, the woodwinds continue their melodic lines, and the strings provide a steady accompaniment. The score concludes in measure 94 with a final melodic flourish from the woodwinds and strings, marked *mfz*.

ob. *poco f*

ob. *poco f*

vl. *f* *mf*

vl. *f* *mf*

cor. *f* *poco f*

cor. *f* *poco f*

vle.

Ber. *tr*
- - - za e di can -

b. *f* *p* *mf* *f*

Detailed description: This page of a musical score covers measures 93 and 94. It features ten staves: two for oboes (ob.), two for violins (vl.), two for horns (cor.), one for viola (vle.), one for a Baritone soloist (Ber.), and one for a bass (b.). The key signature is one sharp (F#). The oboe parts play a simple melodic line with dynamics *poco f*. The violin parts play a rhythmic accompaniment, starting with a forte (*f*) dynamic and moving to mezzo-forte (*mf*) in measure 94. The horn parts play a similar melodic line to the oboes, with dynamics *f* and *poco f*. The viola part plays a steady eighth-note accompaniment. The Baritone soloist has a vocal line with lyrics: "za e di can". The bass part provides a harmonic foundation with dynamics *f*, *p*, *mf*, and *f*. A trill (*tr*) is marked above the final note of the Baritone line.

95

ob.

ob. *f*

vl. *f*

vl. *f*

cor.

cor.

vle.

Ber.

f

dor e di can -

tr

98

ob.

ob.

vl.

f assai

vl.

f assai

cor.

cor.

vle.

Ber.

dor.

b.

f assai

101 Fine

ob. Fine

ob.

vl.

vl.

cor.

cor.

vle.

Ber.

b.

Qualac-

Comodo

ob.

ob.

vl.

vl. *p*

cor.

cor.

vle.

Ber.

qui - sto è, che ris - to - ri d'allan - gus - tie, da' ti - mo - ri, dal dis - prez - zo di sé

b.

ob. *f* *p*

ob. *f* *p*

vl. *f* *p*

vl. *f* *p*

cor. *f* *p*

cor. *f* *p*

vle. *f* *p*

Ber. *f* *p*

b. *f* *p*

stes-so, dall' ac - cu - se, dall' ac - cu - se d'un ros - sor, dal dis - prez - zo, dall' ac-

ob. *[Rest]*

ob. *[Rest]*

vl. *[Musical notation]*

vl. *[Musical notation]* *poco f* *p*

cor. *[Rest]*

cor. *[Rest]*

vle. *[Musical notation]*

Ber. *[Musical notation]*
cu - se, dall' ac - cu - se d'un ros - sor dall' ac -

b. *[Musical notation]* *poco f* *p*

Allegro brillante

ob. *f*

ob. *f*

vl. *f*

vl. *f*

cor.

cor.

vle.

Ber.
cu - se d'un ros - sor.

b. *f*

Detailed description: This page of a musical score, numbered 118, is titled 'Allegro brillante'. It features nine staves. The top two staves are for oboes (ob.), the next two for violins (vl.), and the next two for horns (cor.). The eighth staff is for the bassoon (b.). The ninth staff is for a vocal line (Ber.), with the lyrics 'cu - se d'un ros - sor.' written below it. The score is in G major (one sharp) and 3/4 time. The woodwinds and strings play rhythmic patterns, while the violins and bassoon play melodic lines. The vocal line has a few notes before a rest. Dynamics include *f* (forte) for the woodwinds and strings, and *f* for the bassoon. The tempo is 'Allegro brillante'.

121

ob.
ob.
vl.
vl.
cor.
cor.
vle.
Ber.
b.

Musical score for measures 124-126. The score includes parts for two oboes (ob.), two violins (vl.), two horns (cor.), one bassoon (vle.), one clarinet (Ber.), and one bassoon (b.). The key signature is one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes, while the oboes play a melodic line. The clarinet and bassoon parts are mostly rests.

ob. *tr*

ob. *tr*

vl. *tr*

vl. *tr*

cor.

cor.

vle.

Ber.

b.

Non ho il core all'arti avvezzo

aria di Beroe I/5 Neapol

Pietro Metastasio

Domenico Fischietti

Allegro moderato

The musical score is arranged in a standard orchestral format. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro moderato'. The instruments and their parts are as follows:

- corni**: Two horns, both in the alto clef. The first horn part starts with a whole note G4, followed by a whole note F4, and then rests. The second horn part starts with a whole note G4, followed by a whole note F4, and then rests.
- oboe**: Two oboes, both in the treble clef. The first oboe part starts with a quarter note G4, followed by a quarter note F4, and then rests. The second oboe part starts with a quarter note G4, followed by a quarter note F4, and then rests.
- violini**: Two violins, both in the treble clef. The first violin part starts with a quarter note G4, followed by a quarter note F4, and then rests. The second violin part starts with a quarter note G4, followed by a quarter note F4, and then rests.
- viola**: Viola, in the alto clef. The part starts with a quarter note G4, followed by a quarter note F4, and then rests.
- Beroe**: Soprano, in the treble clef. The part is a whole rest throughout the first four measures.
- bassi**: Basses, in the bass clef. The part starts with a quarter note G3, followed by a quarter note F3, and then rests.

5

cor. cor. ob. ob. vl. vl. vle. Ber. b.

p *f*

8

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

p *f* *p*

p *f* *p*

Musical score for page 11, measures 11-13. The score is in 3/8 time and B-flat major. The instruments and their parts are:

- cor. (Coronet): Rests in all three measures.
- ob. (Oboe): Measures 11-12 have a melodic line with a slur and a grace note. Measure 13 has a rest.
- vl. (Violin): Measure 11 has a sixteenth-note pattern. Measure 12 has a quarter note. Measure 13 has a quarter note and a sixteenth-note pattern.
- vle. (Viola): Measure 11 has a quarter note. Measure 12 has a rest. Measure 13 has a quarter note.
- Ber. (Bassoon): Rests in all three measures.
- b. (Bass): Measure 11 has a quarter note. Measure 12 has a rest. Measure 13 has a quarter note.

Dynamics: *p* (piano) is indicated in the second violin part at measure 13 and in the bass part at measure 13.

cor. $\text{B}\flat$ $\text{3}/\text{8}$ $\text{B}\flat$

cor. $\text{B}\flat$ $\text{3}/\text{8}$ $\text{B}\flat$

ob. $\text{B}\flat$

ob. $\text{B}\flat$

vl. $\text{B}\flat$

vl. $\text{B}\flat$ *f*

vle. $\text{B}\flat$ $\text{3}/\text{8}$ $\text{B}\flat$ *f*

Ber. $\text{B}\flat$

b. $\text{B}\flat$ *f*

cor. *17*

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

soli

Detailed description: This page of a musical score contains seven staves. The top two staves are for two different parts of the cor (cornet), both in bass clef with a key signature of two flats. The third and fourth staves are for two oboe parts (ob.), both in treble clef with a key signature of two flats. The fifth and sixth staves are for two violin parts (vl.), both in treble clef with a key signature of two flats. The seventh staff is for the viola (vle.), in bass clef with a key signature of two flats. The eighth staff is for the bassoon (Ber.), in treble clef with a key signature of two flats. The ninth staff is for the bass (b.), in bass clef with a key signature of two flats. The score includes various musical notations such as rests, notes, slurs, and a 'soli' marking on the second oboe staff.

cor. *p* *p* *p* *f*

cor.

ob.

ob.

vl. *p* *p* *p* *f*

vl. *p* *p* *p* *f*

vle.

Ber.

b. *p* *f*

Detailed description: This page of a musical score contains seven staves. The top two staves are for cor. (cornets) in B-flat major, 3/8 time, with rests in the first three measures and notes in the fourth. The next two staves are for ob. (oboes) in B-flat major, 3/8 time, with melodic lines throughout. The fifth and sixth staves are for vl. (violins) in B-flat major, 3/8 time, with dynamic markings *p* and *f* indicating a crescendo. The seventh staff is for vle. (violas) in B-flat major, 3/8 time, with notes starting in the third measure. The eighth staff is for Ber. (baritone) in B-flat major, 3/8 time, with rests. The ninth staff is for b. (bass) in B-flat major, 3/8 time, with notes starting in the third measure and dynamic markings *p* and *f*.

cor. *3/8* *b*

cor. *3/8* *b*

ob. *3/8* *b*

ob. *3/8* *b*

vl. *3/8* *b*

vl. *3/8* *b* *p*

vle. *3/8* *b* *p*

Ber. *3/8* *b*

b. *3/8* *b* *p*

Non ho il co - re all'

p

Detailed description: This is a page of a musical score, page 24, containing measures 24 through 27. The score is for an orchestra and a voice part. The instruments are arranged in staves from top to bottom: two Cor Anglais (cor.), two Oboes (ob.), two Violins (vl.), one Viola (vle.), one Bassoon (Ber.), and one Bass (b.). The key signature is one flat (B-flat) and the time signature is 3/8. The music begins with a rest in measure 24 for the Cor Anglais and Bassoon. The Oboes, Violins, and Viola enter in measure 25 with a melodic line. The Bass enters in measure 25 with a rhythmic accompaniment. The voice part (Bassoon) enters in measure 27 with the lyrics "Non ho il co - re all'". The dynamic marking *p* (piano) is indicated for the Violins, Viola, and Bass in measure 27.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

ar - ti av - vez - zo, all' ar - ti av - vez - zo,

b.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.
non v'è ben, non v'è ben per me sin - ce - ro, non v'è

b.

cor. *p* *p*

ob.

vl.

vle.

Ber. ben per me sin - ce - ro, se com - prar si de - ve a prez - zod'in - no-

b.

Detailed description: This page of a musical score, numbered 34, features a key signature of one flat (B-flat) and a 3/8 time signature. The score is arranged for a woodwind and string ensemble with a vocal line. The woodwind section includes two parts of Cor Anglais (cor.), two parts of Oboe (ob.), and two parts of Violin (vl.). The string section includes Viola (vle.) and Bass (b.). The vocal line is for a Baritone (Ber.) and includes the lyrics: "ben per me sin - ce - ro, se com - prar si de - ve a prez - zod'in - no-". The Cor Anglais parts play a melodic line starting on a whole note, with dynamics marked *p*. The Oboe parts are silent. The Violin parts play a rhythmic pattern of eighth notes. The Viola part plays a continuous eighth-note accompaniment. The Bass part plays a similar eighth-note accompaniment. The Baritone part has a melodic line with lyrics.

cor. 

ob.  *3 soli 3*

vl. 

vle. 

Ber.  cen - za e di can - dor.

b.  *poco f p*

cor. *3*

cor. *3*

ob. *3* *3* *3* *3*
soli

ob. *3* *3*

vl. *3*

vl. *3*

vle. *3*

Ber. Non ho il cor all'ar-ti av - vez - zo,

b. *3*

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

cor. $\text{B}\flat$

cor. $\text{B}\flat$

ob. $\text{B}\flat$

ob. $\text{B}\flat$

vl. $\text{B}\flat$

vl. $\text{B}\flat$

vle. $\text{B}\flat$

Ber. $\text{B}\flat$

b. $\text{B}\flat$

prar

Detailed description: This page of a musical score contains measures 47, 48, and 49. The score is for a full orchestra. The woodwinds (Cor Anglais, Oboes) and strings (Violins, Viola, Bass) are mostly silent, indicated by whole rests. The Clarinet (Ber.) is the only instrument with a melodic line, starting with a 'prar' marking. The key signature is one flat (B-flat), and the time signature is 3/8. The Clarinet part features a series of eighth notes and sixteenth notes, with some slurs and accents.

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

Musical score for page 53, featuring parts for cor., ob., vl., vle., Ber., and b. in 3/8 time with a key signature of one flat. The score consists of nine staves. The first two staves are for cor. (cornet), the next two for ob. (oboe), the next two for vl. (violin), the next for vle. (viola), the next for Ber. (Bassoon), and the final for b. (bass). The cor., ob., and b. parts are mostly rests. The vl. parts have a rhythmic pattern of quarter notes with accents. The vle. part has a similar pattern. The Ber. part has a fast, repetitive eighth-note pattern. The b. part has a simple quarter-note pattern.

cor.

 cor.

 ob.

 ob.

 vl.

 vl.

 vle.

 Ber.

 b.

57

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

prez - - - zo, secom - prar si de - ve a

cor. 

ob.  *p*

vl. 

vle. 

Ber. 

b. 

prez-zo d'in - no - cen - za e di can - dor _____ e di can -

cor. $\text{B}\flat$

cor. $\text{B}\flat$

ob. $\text{B}\flat$

ob. $\text{B}\flat$

vl. $\text{B}\flat$

vl. $\text{B}\flat$

vle. $\text{B}\flat$

Ber. $\text{B}\flat$
dor. $\text{B}\flat$

b. $\text{B}\flat$

cor. *13* *b*

cor. *13* *b*

ob. *b*

ob. *b* *p*

vl. *b*

vl. *b*

vle. *13* *b*

Ber. *b* *3* *e*

b. *b*

cor. *p* *f*

cor. *p* *f*

ob. *p* *f*

ob. *f*

vl. *f*

vl. *cresc.* *f*

vle. *cresc.* *f*

Ber. *tr*
di can - dor.

b. *cresc.* *f*

Detailed description: This page of a musical score, numbered 70, features ten staves. The top two staves are for two Cor Anglais (cor.) parts, both in bass clef with a key signature of two flats. The first cor. part starts with a whole note, then moves to quarter notes. The second cor. part starts with a whole note, then moves to quarter notes. The third and fourth staves are for two Oboe (ob.) parts in treble clef with a key signature of two flats. The first oboe part starts with a half note, then moves to quarter notes. The second oboe part starts with a half note, then moves to quarter notes. The fifth and sixth staves are for two Violin (vl.) parts in treble clef with a key signature of two flats. The first violin part plays a continuous sixteenth-note pattern, then moves to quarter notes. The second violin part plays a continuous sixteenth-note pattern, then moves to quarter notes. The seventh staff is for the Viola (vle.) in bass clef with a key signature of two flats, playing a continuous sixteenth-note pattern, then moving to quarter notes. The eighth staff is for the Bassoon (Ber.) in treble clef with a key signature of two flats, playing a half note, then a quarter note with a trill, then a half note. The ninth staff is for the Bass (b.) in bass clef with a key signature of two flats, playing a continuous eighth-note pattern, then moving to quarter notes. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). A trill (*tr*) is marked above the bassoon part.

cor. *p*

cor. *p*

ob. *p*

ob. *p*

vl. *p* *f*

vl. *p* *f*

vle.

Ber.

b. *p* *f*

Detailed description: This page of a musical score covers measures 73, 74, and 75. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The woodwind section (cornets, oboes, and bassoon) plays a simple melody of a half note followed by a quarter rest and another half note. The strings (violins, viola, cello, and bass) play a rhythmic accompaniment of eighth notes. The first violin part features a melodic line with slurs and accents, marked with *p* and *f*. The second violin part plays a similar rhythmic pattern. The cello and bass parts play a steady eighth-note accompaniment, also marked with *p* and *f*. The bassoon part is silent throughout the measures.

cor. *p*

cor. *p*

ob. *p*

ob. *p*

vl. *p*

vl. *p*

vle. *p*

Ber. *p*

b. *p* *cresc.*-----

Detailed description: This page of a musical score, numbered 76, contains nine staves. The top two staves are for two Cor Anglais instruments, both in 3/8 time and B-flat major, with rests. The next two staves are for two Oboes, also in 3/8 time and B-flat major, playing a melodic line starting in the second measure. The fifth and sixth staves are for two Violins, in 3/8 time and B-flat major, playing a complex melodic line with slurs and accents, starting in the first measure. The seventh staff is for the Viola, in 3/8 time and B-flat major, playing a rhythmic accompaniment of eighth notes. The eighth staff is for the Baritone, in 3/8 time and B-flat major, with rests. The bottom staff is for the Bass, in 3/8 time and B-flat major, playing a rhythmic accompaniment of eighth notes. Dynamics include piano (*p*) and crescendo (*cresc.*) markings.

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vlc.
 Ber.
 b.

Dynamics: *p*, *p* 3, *p*
 Performance markings: Qual _____ ac-

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

cor.

 cor.

 ob.

 ob.

 vl.

 vl.

 vle.

 Ber.

 b.

cor.

ob.

vl.

vle.

Ber.

b.

poco f sfz p

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

poco f *p* *poco f* *p* *sfz* *p*

dall' ac - cu - se d'un ros - sor _____, dall' _____ ac-

cor. 

ob. 

vl. 

vle. 

Ber. 

b. 

cor.
 cor.
 ob.
 ob.
 vl.
 vl.
 vle.
 Ber.
 b.

sor, d'un ros - sor. Non ho il co - re all' ar - ti av-vez - zo, all'

p
p
p

cor. 

ob. 

vl. 

vle. 

Ber. 

b. 

ar - - - ti av - ve - zo, non v'è ben, non v'è

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

ben per me sin - ce - ro, non v'è ben per me sin -

cor. *p* *p*
 cor. *p* *p*
 ob.
 ob.
 vl.
 vl.
 vle.
 Ber. ce - ro, se com - prar si de - ve a prez - zo d'in - no -
 b.

cor. *3/8* *Bb*

cor. *3/8* *Bb*

ob. *3/8* *Bb*

ob. *3/8* *Bb*

vl. *3/8* *Bb*

vl. *3/8* *Bb* *poco f*

vle. *3/8* *Bb*

Ber. *3/8* *Bb*
cen - za e di can - dor,

b. *3/8* *Bb* *poco f*

cor. *p*

cor. *p*

ob.

ob.

vl. *p*

vl. *p*

vle.

Ber. se com - prar

b. *p*

Detailed description: This page of a musical score, numbered 119, features a key signature of two flats and a 3/8 time signature. The instrumentation includes two cori (cornets), two oboes, two violins, a viola, a bassoon, and a vocal line. The woodwinds and strings are marked with a piano (*p*) dynamic. The vocal line has lyrics: "se com - prar". The score is divided into two measures per staff.

cor. $\text{B}\flat$

cor. $\text{B}\flat$

ob. $\text{B}\flat$

ob. $\text{B}\flat$

vl. $\text{B}\flat$

vl. $\text{B}\flat$

vle. $\text{B}\flat$

Ber. $\text{B}\flat$

b. $\text{B}\flat$

Musical score for page 124, measures 124-126. The score is in 3/8 time and B-flat major. The instruments and their parts are:

- cor. (Cornet):** Two staves. Both play whole rests in measures 124 and 125, followed by a whole note in measure 126. The second staff includes a *p* dynamic marking.
- ob. (Oboe):** Two staves. Both play whole rests in measures 124 and 125, followed by a whole note in measure 126. The second staff includes a *p* dynamic marking.
- vl. (Violin):** Two staves. Both play eighth-note patterns starting with a grace note (7) in measure 124. The first staff has a *p* dynamic marking.
- vle. (Viola):** One staff. Plays eighth-note patterns starting with a grace note (7) in measure 124.
- Ber. (Bassoon):** One staff. Plays sixteenth-note patterns with grace notes (7) in measures 124 and 126.
- b. (Bass):** One staff. Plays eighth-note patterns starting with a grace note (7) in measure 124.

Musical score for measures 127-128. The score is in 3/8 time and B-flat major. The instruments and their parts are:

- cor. (Horn 1):** Two staves, both in B-flat major. Measure 127: quarter note G2, quarter rest, quarter rest. Measure 128: quarter note G2, quarter rest, quarter rest.
- cor. (Horn 2):** Two staves, both in B-flat major. Measure 127: quarter note G2, quarter rest, quarter rest. Measure 128: quarter note G2, quarter rest, quarter rest.
- ob. (Oboe 1):** One staff in B-flat major. Measure 127: quarter rest, quarter rest, quarter rest. Measure 128: quarter rest, quarter rest, quarter rest.
- ob. (Oboe 2):** One staff in B-flat major. Measure 127: quarter rest, quarter rest, quarter rest. Measure 128: quarter rest, quarter rest, quarter rest.
- vl. (Violin 1):** One staff in B-flat major. Measure 127: quarter note G2, quarter rest, quarter note G2. Measure 128: quarter note G2, quarter rest, quarter note G2.
- vl. (Violin 2):** One staff in B-flat major. Measure 127: quarter note G2, quarter rest, quarter note G2. Measure 128: quarter note G2, quarter rest, quarter note G2.
- vle. (Viola):** One staff in B-flat major. Measure 127: quarter note G2, quarter rest, quarter note G2. Measure 128: quarter note G2, quarter rest, quarter note G2.
- Ber. (Bassoon):** One staff in B-flat major. Measure 127: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 128: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Trills are indicated by a '3' below the notes.
- b. (Bass):** One staff in B-flat major. Measure 127: quarter note G2, quarter rest, quarter note G2. Measure 128: quarter note G2, quarter rest, quarter note G2.

cor.
 cor.
 ob.
 ob. *poco f p*
 vl. *poco f p*
 vl. *sfz p*
 vle. *p*
 Ber.
 b. *sfz p*

si de - ve a prez - zo d'in - no -

cor. *sfz* *p*

ob. *sfz* *p*

vl. *sfz* *p*

vle. *sfz* *p*

Ber. cen-za e di can-dor. Non ho il cor all'ar - ti av-

b. *sfz* *p*

Detailed description: This page of a musical score (page 131) features a woodwind and string ensemble with vocal lines. The woodwinds include two cori (cornets) in B-flat, two oboes in B-flat, two violins (vl.), a viola (vle.), and a bassoon (Ber.). The strings include a bassoon (b.). The score is in 3/8 time and B-flat major. The vocal lines (Ber. and b.) have lyrics: "cen-za e di can-dor. Non ho il cor all'ar - ti av-". The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *sfz* (sforzando) and *p* (piano). The cori and oboes have rests in the first two measures.

cor.

ob.

vl.

vle.

Ber.

b.

vez - zo, all' ar - ti av - ve - zo,

cor. *f* *poco f* *p*

cor. *f* *poco f* *p*

ob. *f* *poco f* *p*

ob. *f* *poco f* *p*

vl. *f* *poco f* *p*

vl. *f* *poco f* *p*

vle. *f* *poco f* *p*

Ber. non v'è ben per me sin-

b. *f* *poco f* *p*

cor. *140*

cor.

ob.

ob.

vl. *poco f* *p*

vl. *p*

vle.

Ber. ce - ro, nò,

b. *poco f* *p*

Detailed description: This page of a musical score, numbered 140, features a key signature of two flats and a 3/8 time signature. The instrumentation includes two cori (cornets), two oboes, two violins, a viola, a bassoon, and a bassoonist (Ber.). The woodwinds (cornets and oboes) are mostly silent, indicated by rests. The oboes play a melodic line with slurs. The violins play a rhythmic pattern of eighth notes, starting with a *poco f* dynamic and transitioning to *p*. The viola plays a similar rhythmic pattern, starting with a *p* dynamic. The bassoon and bassoonist play a melodic line, with the bassoonist having the lyrics "ce - ro," and "nò,". The bassoonist's part is marked with *poco f* and *p*. The bass line provides a steady accompaniment, also marked with *poco f* and *p*.

cor. *p*

cor. *p*

ob.

ob.

vl.

vl.

vle.

Ber.
nò, se com - prar si de - ve a

b.

Detailed description: This page of a musical score, numbered 143, features a key signature of two flats and a 3/8 time signature. The instrumentation includes two cornets (cor.), two oboes (ob.), two violins (vl.), a viola (vle.), a baritone (Ber.), and a bassoon (b.). The cornets and oboes have rests in the first measure. The violins play a rhythmic pattern of eighth notes with accents. The viola and bassoon play a steady eighth-note accompaniment. The baritone has a vocal line with the lyrics: "nò, se com - prar si de - ve a". The score is divided into two measures.

cor. *cresc.* *f*

cor. *cresc.* *f*

ob. *soli*

ob.

vl. *cresc.* 3 3 3 3

vl. *cresc.* 3 3 3 3

vle.

Ber. prez-zo, se com - prar si de - ve a

b.

Detailed description: This page of a musical score, numbered 145, features ten staves. The top two staves are for two Cor Anglais (cor.) instruments, both in bass clef with a key signature of two flats. The first cor. part begins with a whole note, followed by a crescendo leading to a fortissimo (f) dynamic. The second cor. part also begins with a whole note, followed by a crescendo and fortissimo. The third staff is for the first Oboe (ob.) in treble clef, featuring a 'soli' section with a melodic line. The fourth staff is for the second Oboe (ob.) in treble clef. The fifth and sixth staves are for two Violins (vl.) in treble clef, playing a triplet-based melodic line with a crescendo. The seventh staff is for the Viola (vle.) in bass clef. The eighth staff is for the Bassoon (Ber.) in treble clef, with lyrics 'prez-zo, se com - prar si de - ve a'. The ninth staff is for the Bass (b.) in bass clef.

cor. 

ob. 

vl. 

vle. 

Ber. 
 prez - zo d'in - no - cen - za e di can - dor _____ e di can -

b. 

cor.

cor.

ob.

ob.

vl.

vl.

vle.

Ber.

b.

cor. $\text{B}\flat$

cor. $\text{B}\flat$

ob. $\text{B}\flat$

ob. $\text{B}\flat$

vl. $\text{B}\flat$

vl. $\text{B}\flat$

vle. $\text{B}\flat$

Ber. $\text{B}\flat$

b. $\text{B}\flat$

3

157

cor. *p* *cresc.*-----

cor. *p* *cresc.*-----

ob. *p* *cresc.*-----

ob. *p*

vl. *f*

vl. *f*

vle. *f*

Ber. *tr* e di can -

b. *cresc.*-----

cor. *f*

cor. *f*

ob. *f*

ob. *f*

vl. *f*

vl. *f*

vle.

Ber. *f*

b.

do - - - - -
dor e di can - - - - -

Detailed description: This page of a musical score, numbered 159, contains ten staves. The top two staves are for two Cor Anglais (cor.) parts, both marked *f*. The next two staves are for two Oboe (ob.) parts, also marked *f*. The fifth and sixth staves are for two Violin (vl.) parts, marked *f*, featuring triplet patterns and trills. The seventh staff is for the Viola (vle.). The eighth staff is for the Bassoon (Ber.), marked *f*, with lyrics 'dor e di can' and a trill. The bottom staff is for the Bass (b.). The key signature has two flats, and the time signature is 3/8.

cor. *f*

cor.

ob.

ob.

vl.

vl. *f*

vle.

Ber. dor.

b. *f*

Musical score for page 166, featuring parts for cor., ob., vl., vle., Ber., and b. in 3/8 time with a key signature of one flat. The score consists of nine staves. The first two staves are for cor. (cornet), the next two for ob. (oboe), the next two for vl. (violin), the next for vle. (viola), the next for Ber. (baritone), and the last for b. (bass). The music is in 3/8 time and has a key signature of one flat. The first two staves (cor.) are mostly rests, with some activity in the third measure. The oboe and violin parts have a melodic line with slurs and accents. The bass part has a steady eighth-note rhythm.

Musical score for measures 169-172. The score is in 3/8 time and B-flat major. The instruments and their parts are:

- cor. (Cornet):** Two parts, both playing a rhythmic pattern of eighth notes.
- ob. (Oboe):** Two parts, playing melodic lines with some slurs.
- vl. (Violin):** Two parts, playing melodic lines with some slurs.
- vcl. (Viola):** Playing a melodic line with some slurs.
- Ber. (Bassoon):** Playing a simple rhythmic pattern.
- b. (Bass):** Playing a simple rhythmic pattern.

The score concludes with a double bar line and a fermata over the final note of each part.