

Recitados Parlantes Acto 1.º Los dos Sigaros Contesa.

Sig.<sup>ra</sup> Ferrano.  
Mus 405

*Depo il Terzetto*

mostrarmi e dunque sermo in suo proposito il

Con te morir voglió non lasciero ch'ei compia la tua sven-

tu ra ah padre ah sposo *Al forestiere* E Cherubino

*Depo il Quartetto*

Non si dice. scena emia chi cre duto l'a'

Segue Finale 1.º

uri a cheil mio lig nor mari to a suo ca -  
prio d'Inez vorria dis ~~porre~~ senza pri ma con  
far ne lei ne me co ma la sba glia ta in  
ver farò ve der gli che non mi offe se in vano che mi a  
fi glia non dara la ma no ad al tri che all'ogget -

to per cui pro va nel se no un dolce affetto

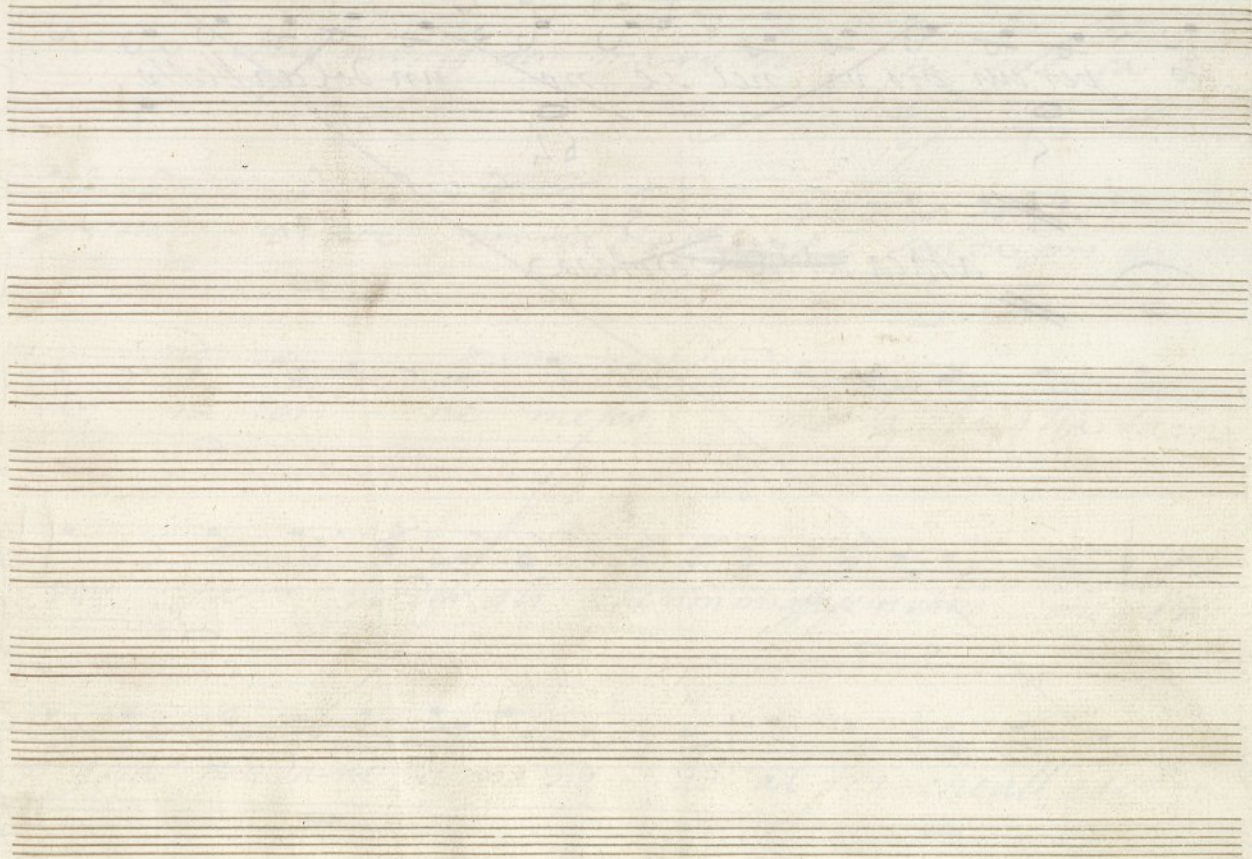
Handwritten musical notation on a single staff. The lyrics are written below the notes. There are some markings below the staff, possibly '5' and '64'. A diagonal line is drawn across the staff from the first measure to the end.

Ataca aria Cortesa.

Handwritten musical notation on a single staff. The text 'Ataca aria Cortesa.' is written in the center. There are double bar lines on either side of the text. A large note is written on the left side of the staff.

Seven empty musical staves arranged vertically, with two small dots on the first staff.

26



Terzetto

Fig: Spontoni

Mus 405

3

Contessa

Grazie

*2.* basta

basta amici miei

Fausto ar=

rivo

vera= mente

*2.*

Esse= trate nel Ca=

stolo

come pecore

al macel= lo

e sentiv= si

i compli= men= ti all' o= recchio all' orecchio sussur=

rar sussurrar

sussurrar

e il maggiore e il mag=

*crep for pp.*

giore dei tor = menti che si passa soppor =  
tar che si possa si passa soppor = tar che si  
passa / che si possa soppor = tar *(Espr tratto)* esser tratto  
nel castello come pecore al macello  
e sentirsi complimenti *(Lussur)* Lussur =

The image shows a page of handwritten musical notation on aged paper. It contains five systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are written in Italian. The page is marked with dynamic and performance instructions such as 'crep', 'for', 'pp.', and 'Espr tratto'. A large, dark 'X' is drawn across the entire page, crossing all the musical staves.

*sussurrar*

*sussurrar*

2

*si possa soppor =*

*tar*

*che si possa si possa sop = por = tar*

*che si possa che si possa sopporfar* (*Esar*)

19 *Esper tratto nel castello come pecora*

al macello e sentirsi complimenti (orechio all'

orechio susurrar susurrar

susurrar susurrar =

soppor tar che si possa

var che si possa soppor =

tar che si possa soppor = tar

6/8



*madre*) *a sussurar*

Ti con: sola 18

siam tre donne abbiám paura oh vergogna in verità

siam tre donne abbiám pa-  
ura, oh vergo = gna in verità

~~siam paura o vergogna in verità~~ o vergo = gna o vergo = gna

*2/3* un bel no poi qualche af *Wip* poi qualche astuzia a pensar dob =

*mi*  
biamo al fin siam femmine cervello ab- biamo al fin siam

femmine cervello abbiamo chi la da vincere al fin ve- dro al fin ve-

dro' al fin ve- dro' al fin ve- dro' A *capo*

lacrime per vincer gli uomini  
poi s'veni = menti

*ardis per ultimo* *ardis per*  
*mezzi eccel= lenti* *ed un bel no*

*ultimo* *ed un bel no* *poi qualche a =*  
*ed un bel no* *ed un bel no*

*stuzia pensar*  
~~stuzia pensar~~  
*poi qualche astuzia pensar dob= biamo alfin siam femine cervello ab=*

2<sup>da</sup> volta

abbiamo dri

al fin siamo femmine

cervello ab:

biamo

al fin siamo femmine

cervello abbiamo

biamo

chi la da vincere

al fin ve:

chi la da vincere

al fin ve: dro'

dri

al fin ve: dro' al fin ve: dro'

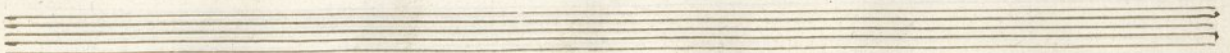
chi la da vincere

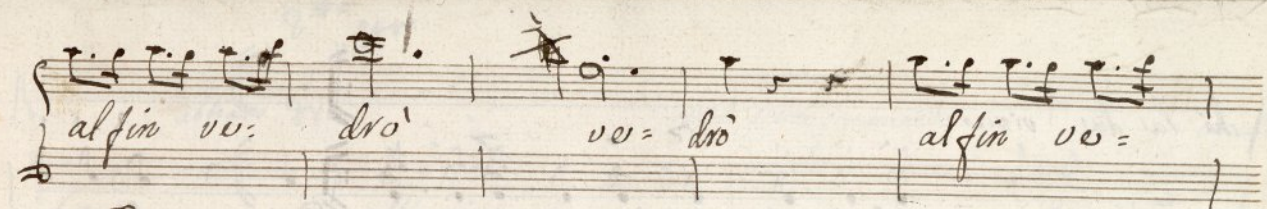
chi la da vincere alfin ve = dro alfin siam

femmine cervello abbiamo chi la da vincere alfin vedro' alfin siam

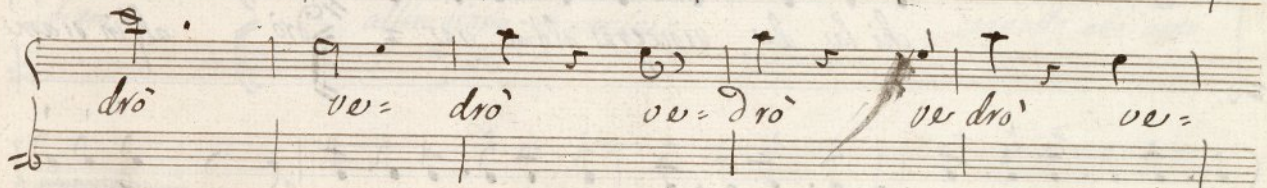
femmine cervello ab- biamo chi la da vincere alfin vedro' chi la da  
piu meso

vincere alfin ve- dro' chi la da, vincere alfin ve- dro'





Handwritten musical notation on a five-line staff. The lyrics are: *al fin ve= dro' ve= dro al fin ve=*



Handwritten musical notation on a five-line staff. The lyrics are: *dro ve= dro ve= dro ve dro ve=*



Handwritten musical notation on a five-line staff. The lyrics are: *dro vedro'*

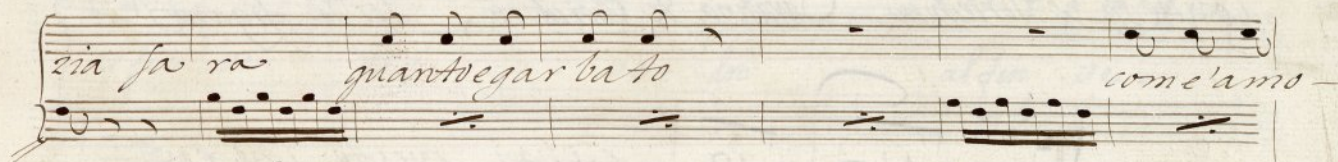


Contesa, Pertuchino, Cavatina de Cherubino, Los dos Figaros

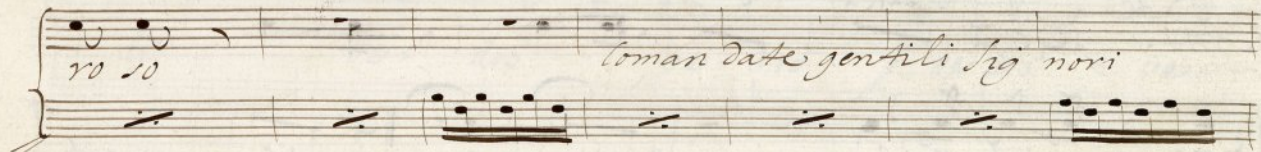
Mus 405 8

And. capai velto Cheru  
bino mi batteil cor 11 13 16 ah  
magari (ah magari) 10 8 34 si ri  
mani oh rabbia oh con tento 30 78 Tantu

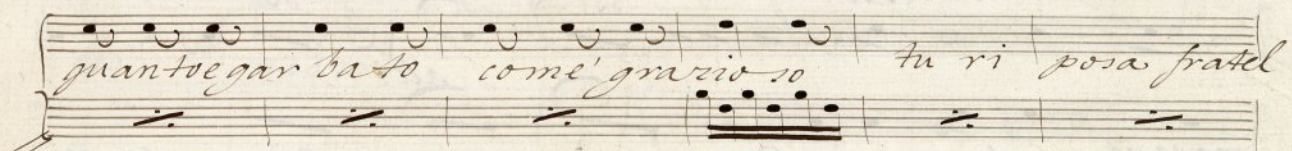
zia sa ra quant'egar ba to come'amo



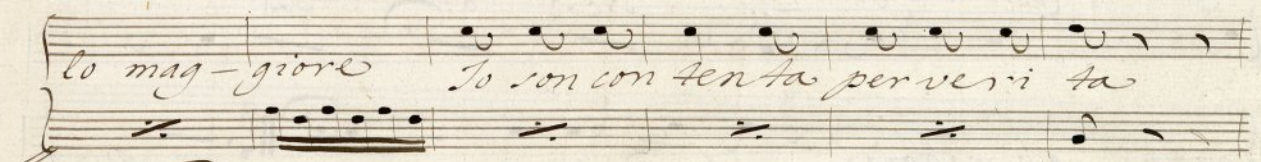
ro so Coman date gentili sig nori



quant'egar ba to come' grazio so tu ri posa fratel



lo mag-giore Io son con tenta per veri ta



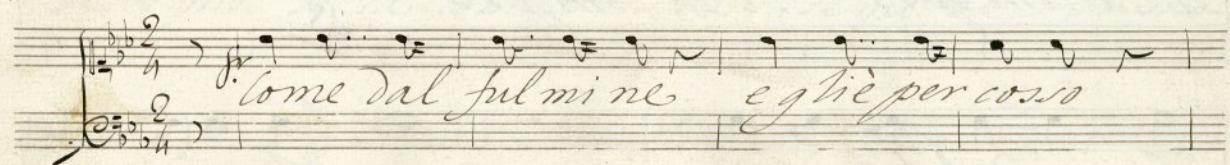
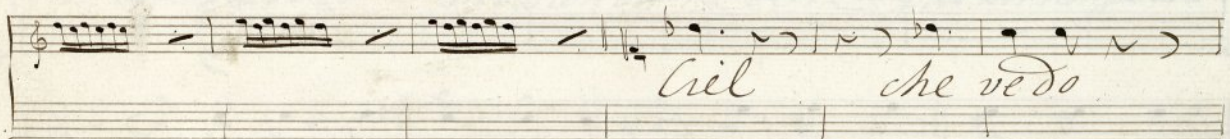
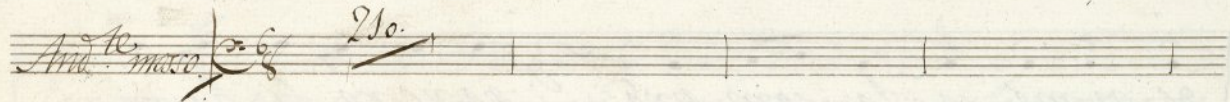
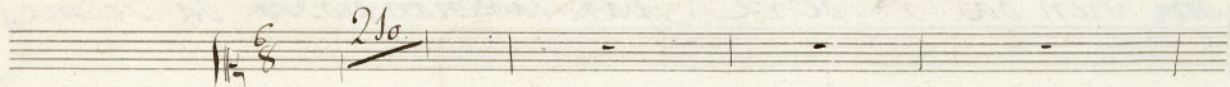
56

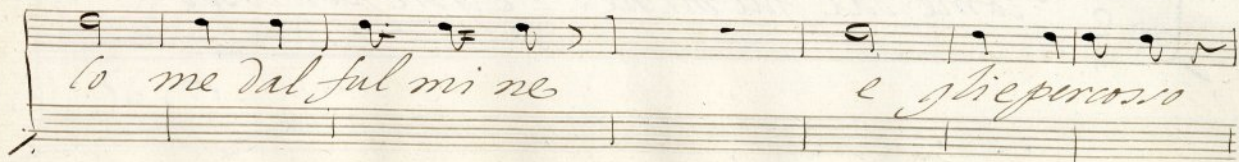
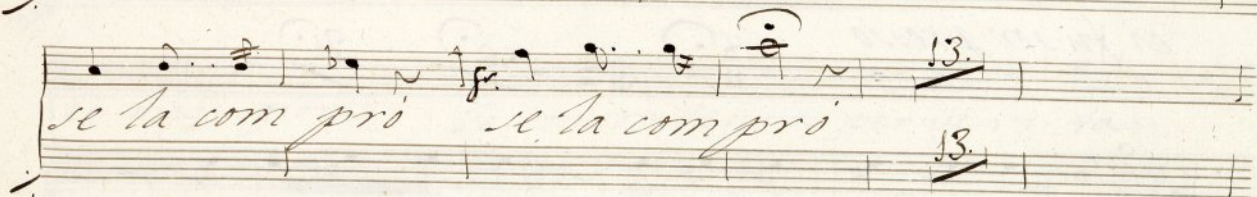
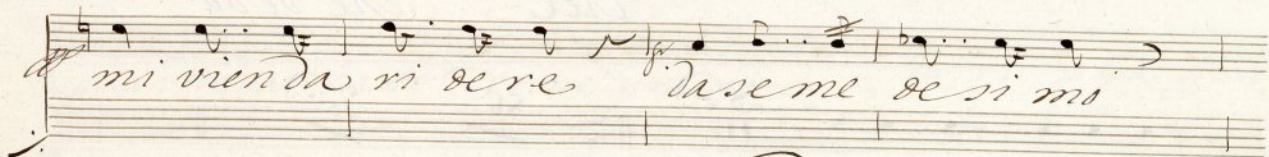
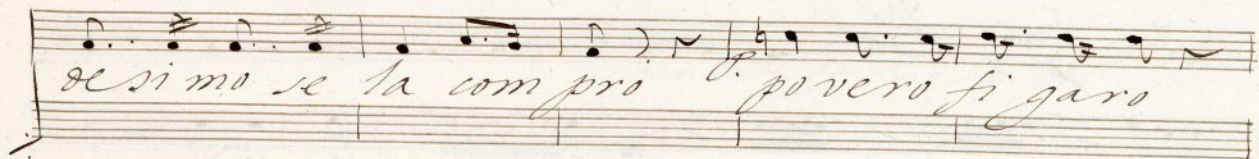
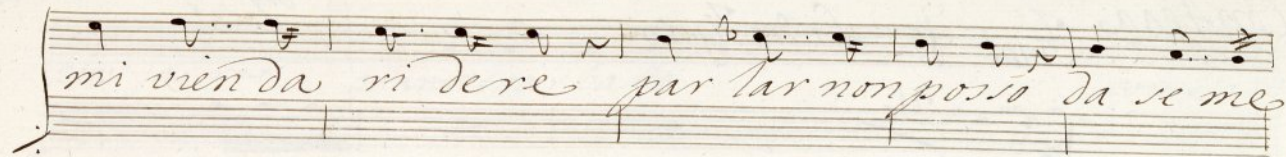




Contesa Final 1.° Six des Figures

Sera Spont. Mus 405 9





mi vien da ri de re par

lar non posso mi vien da ri de re par lar non posso

mi vien da ri de re par lar non posso da se me

de si mo se la compro da se me de si mo

se la compro se la compro

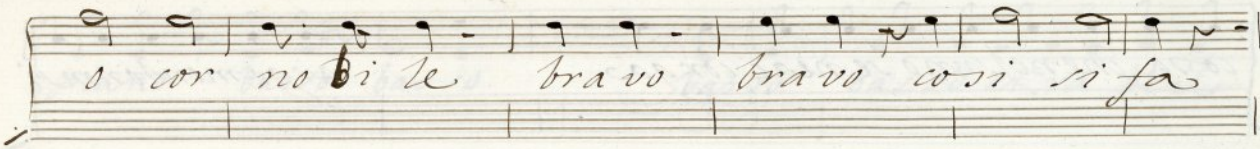
se la compro se la compro

se la compro se la compro

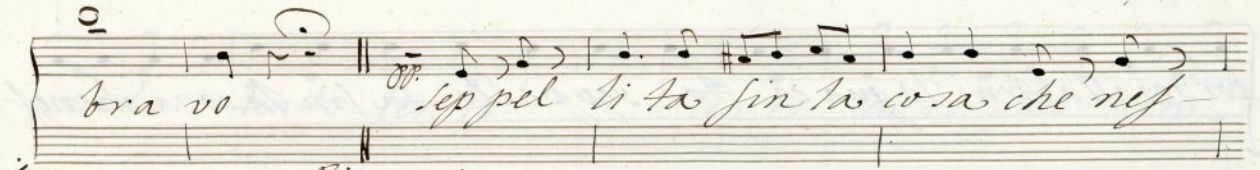
*Con te* *Con te sa z*  
Ja da fi lo so fo sic co me tu sei e donna

mer ta pi et a pla ca ti

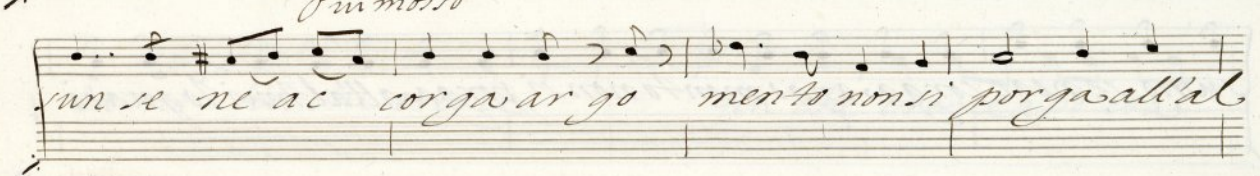
33. 33. *bra vo bra vo*



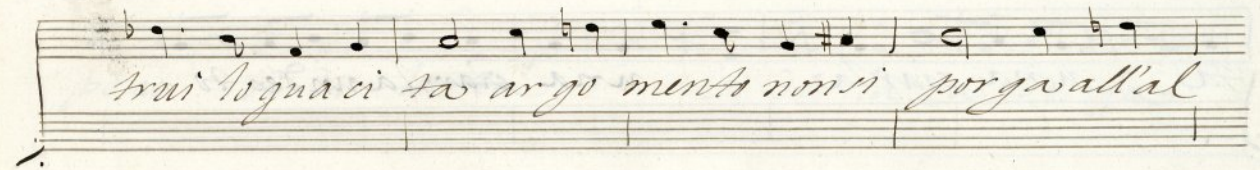
o cor no bi le bra vo bra vo co si si fa



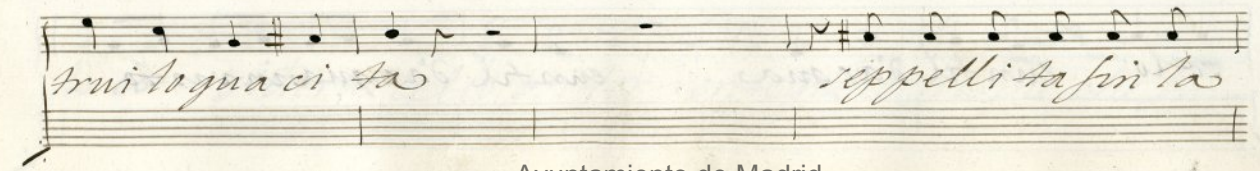
bra vo *ff.* seppel li ta fin ta co sa che nes



*Piu mosso*  
un se ne ac cor ga ar go men to non si por ga all'al



trui lo qua ci ta ar go men to non si por ga all'al



trui lo qua ci ta seppelli ta fin ta

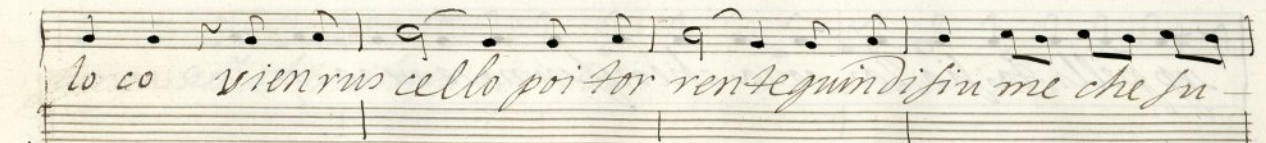
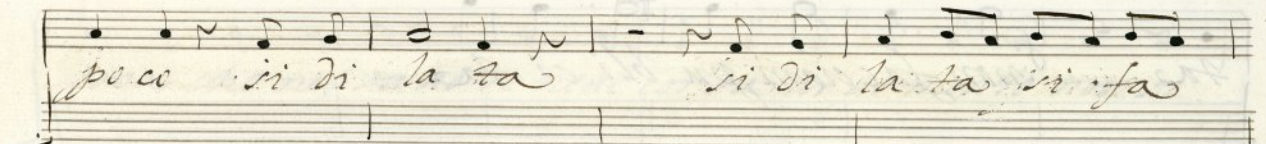
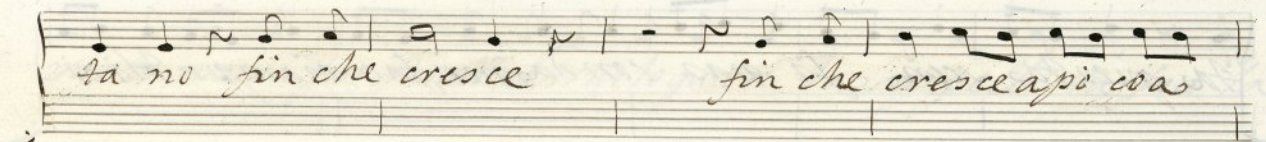
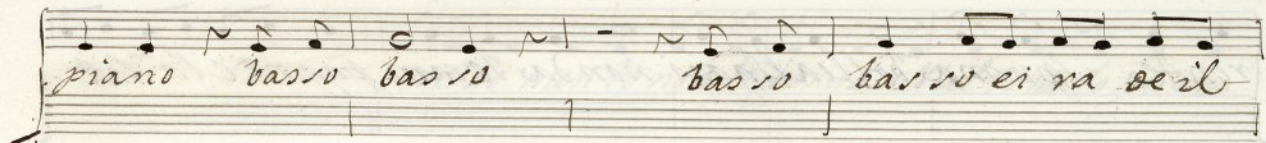
cosa che ne nessuno se neac corga *argomento non si*

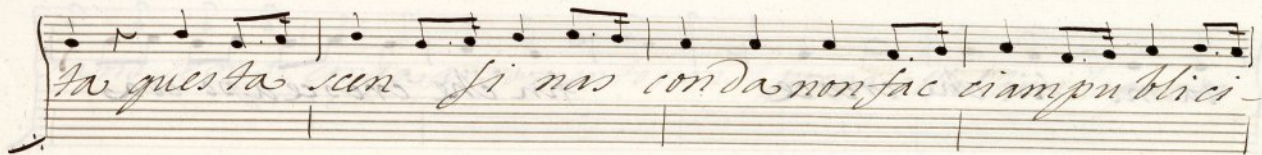
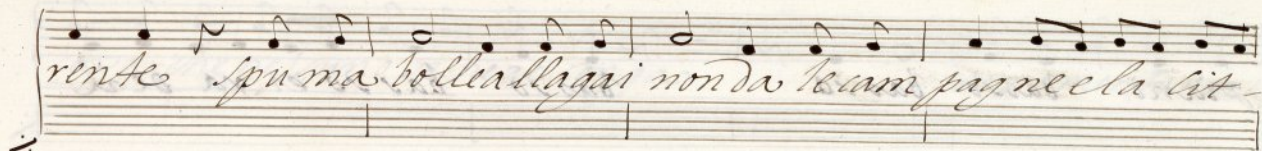
porga all'altrui loqua ci *ta seppelli ta sin ta cosa che ne'*

uno se neac corga *argomento non si porga all'altrui loqua ci*

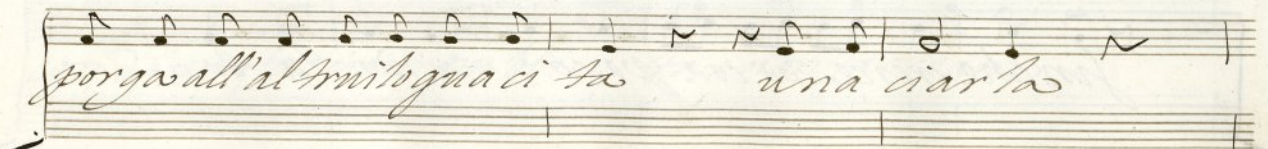
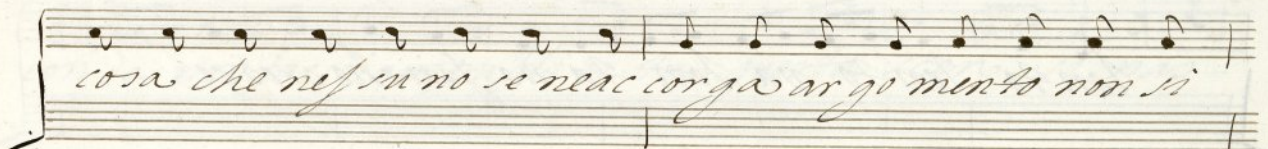
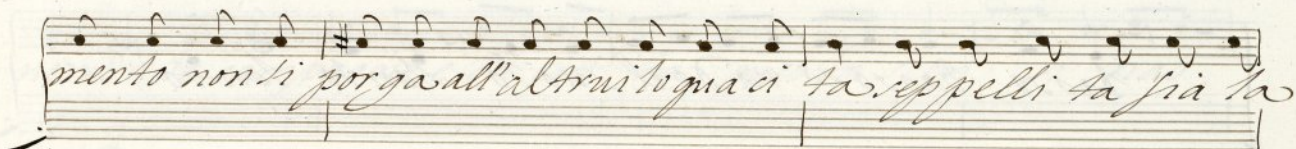
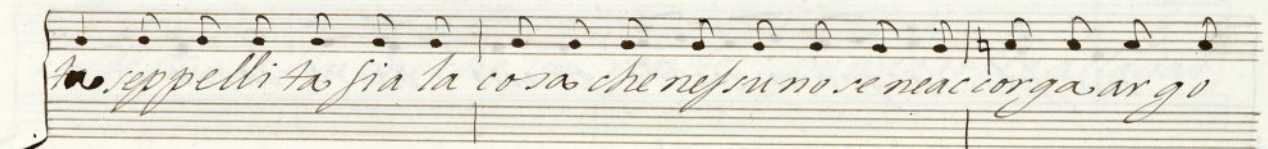
*ta una ciarla una ciarla in des to*

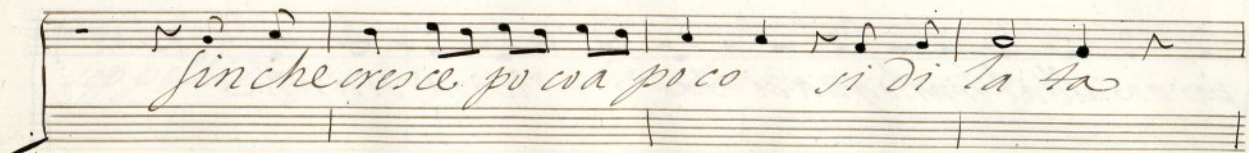
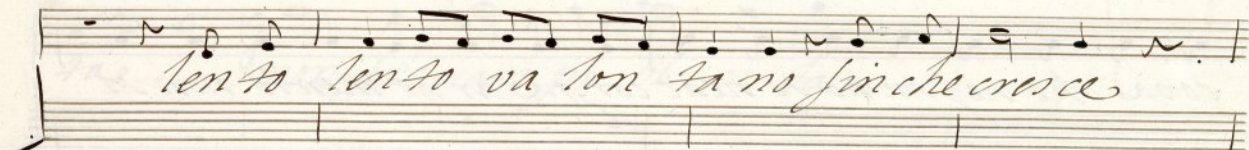
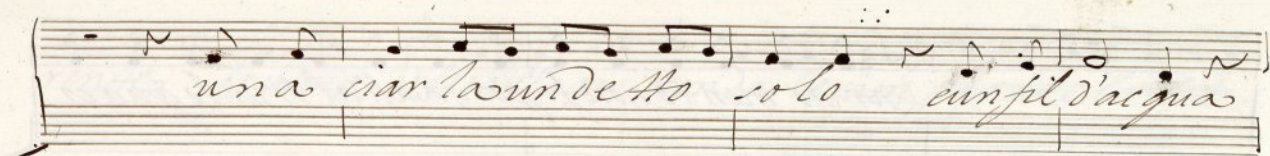
*solo eun fil d'acqua eun fil d'acqua in vasto*

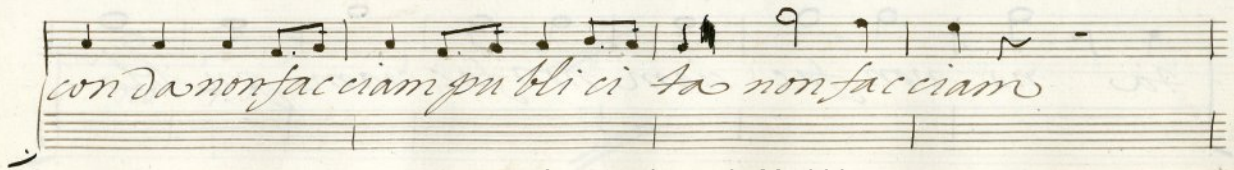
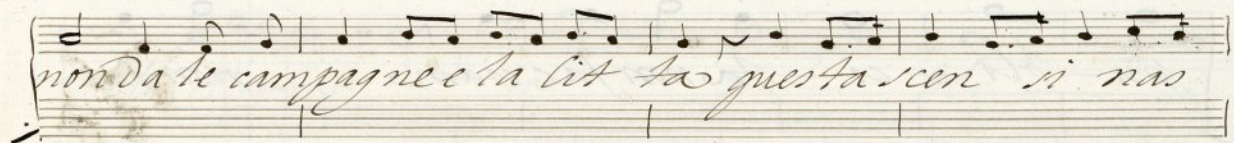
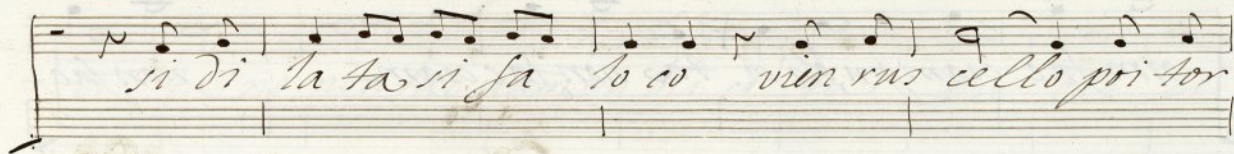


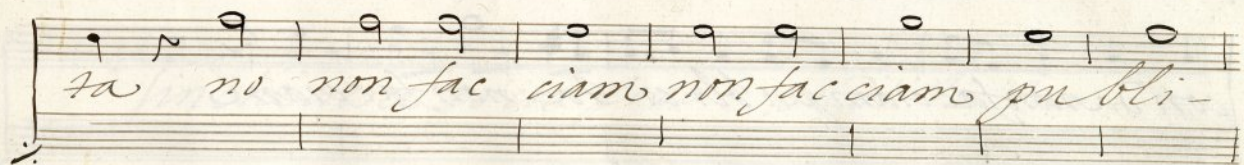
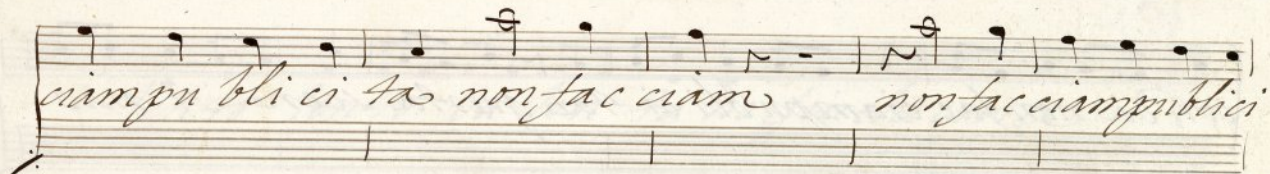
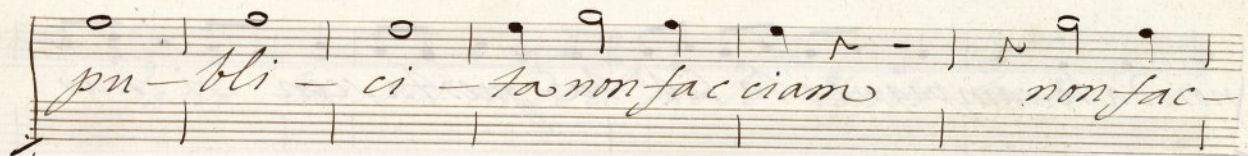
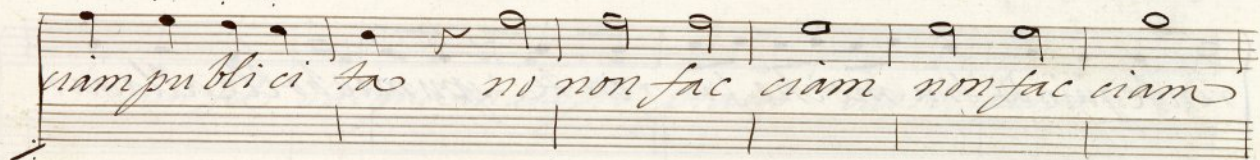
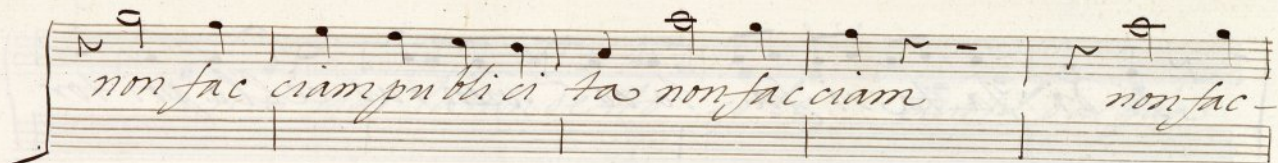


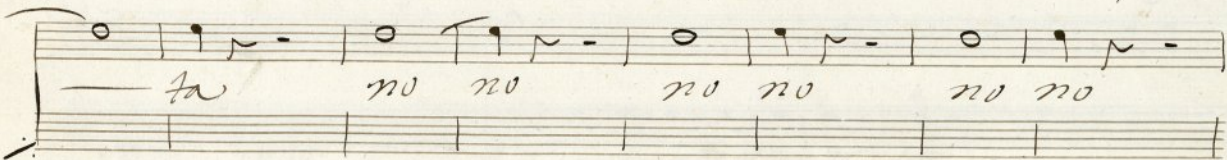
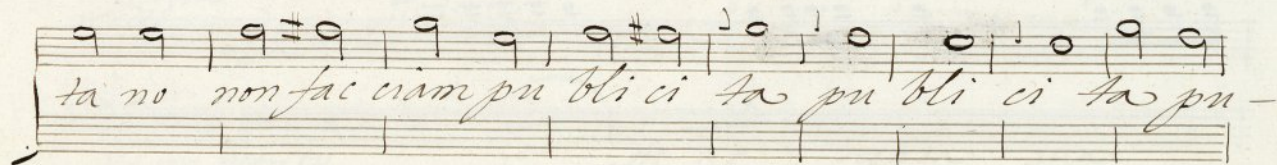
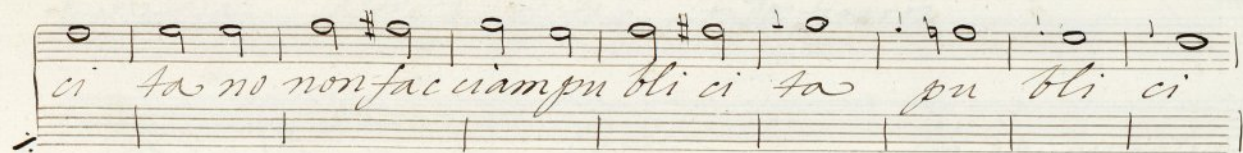














Contesa Sextetto Acto 2.º Los dos Figaros.

Sig.<sup>o</sup> Spontoni  
Mus 405 / 6

*And.<sup>te</sup>* *Ecco si* *con chi ho parlato*

*rit.* *Un mo mento* 12 *all.<sup>o</sup>* 25 *scenda qua*

*ma pen sa te al suo do lo re* 3

*troppo* *lungo e questo giseo, ma pen sa te al suo do lor*

ma pensa te al suo do lor

piu - ri - me dio non ri mane

ab - bi - dir te con ver

ra piu ri me dio non ri mane ub bi -

dir te con ver ra piu ri - me dio non ri - mane ub bi -



dir te con ver ra piu rimedio non ri

mane ubbi dir te con ver ra ubbi dir te

con ver ra ubbi dir te con ver ra le con ver ra le

con ver ra le con ver ra 25 il cap

pello eh va ta ah siamo

*frutti* *Inez* *Cielo*

*male - de Ho* *And.te* *2/4* *come un*

*come un piccolo* *accidente* *ah la macchina dis-*

*frutta* *Son confusa* *tremò frutta* *chi la mai*

*come andra* *come an dra*

The musical score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian and are placed below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. A key signature change to two flats (B-flat and E-flat) is indicated by a double bar line with the key signature symbols. A time signature change to 2/4 is also present. The handwriting is in cursive, and the paper shows signs of age.

Co-me un pi-co-to ac-ci-dente

ha la ma-cchi-na di-s

Ar-ta Son con

fusa tre-mo-fu-ta a-chi-sa-mai-ah

ah co-me an-dra chi-sa-mai co-me an-dra

*All.<sup>o</sup>*

chi ſamai come an dra 2 31 50 *ſedut*

ſore impo ſtore che imprudenza

padre ipo ſo 2 13 4

ben felice chiamarmi po 4ro ah la rabbia il diſpetto mi uc-

ci de d'abar gli occhi coraggio non ho d'abar gli occhi co-

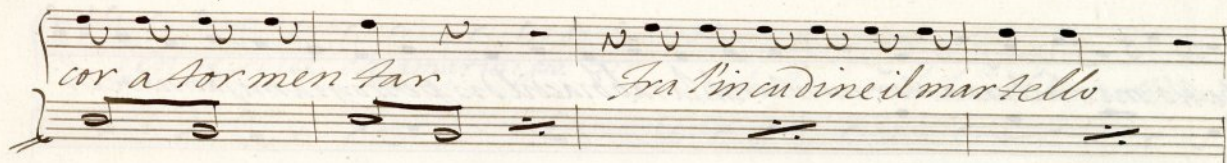
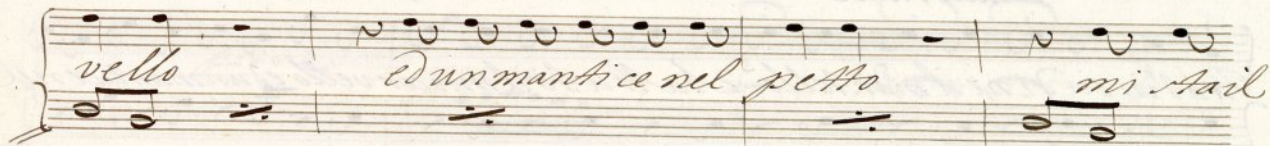
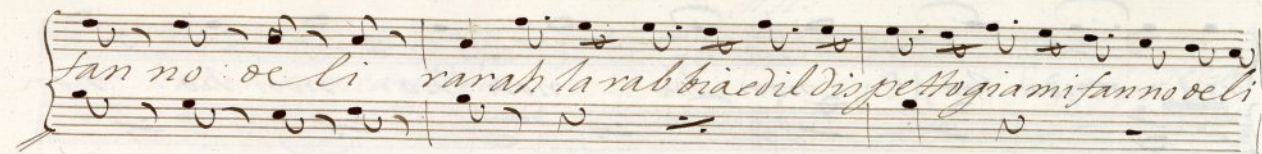
raggio non ho non ho non ho non ho non

ho 3 so ah la rabbia ed il dispetto già mi fanno oeli  
all. vivace

Tra l'incudine il martello e battuto il mio cervello d'un mantice nel

petto mi sta il cora tormentando la rabbia ed il dispetto già mi fanno oeli

rar ah la rabbia ed il dispetto già mi



petto mi Ailcora tormentar ah la rabbiaedil dis

petto gia mi fanno oeli rar ah la rabbiaedil dis

petto gia mi fanno oeli rar

ah la rab biaedil dis petto

gia mi fan no oeli rar

gia mi fanno deli rar *gia*

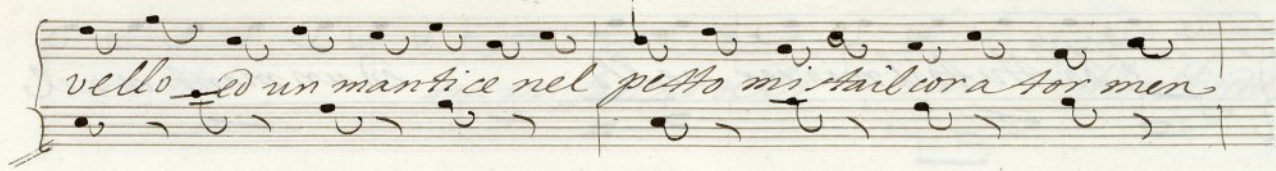
mi fanno deli rar deli

rar deli

rar 13 ah la rabbia ed il dis

petto gia mi fanno deli Fra l'in cu dine il martello e battuto il mio cer

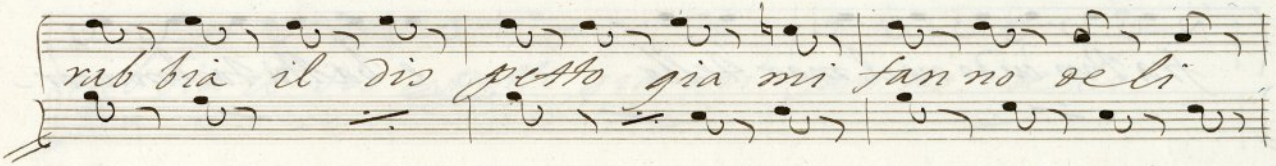




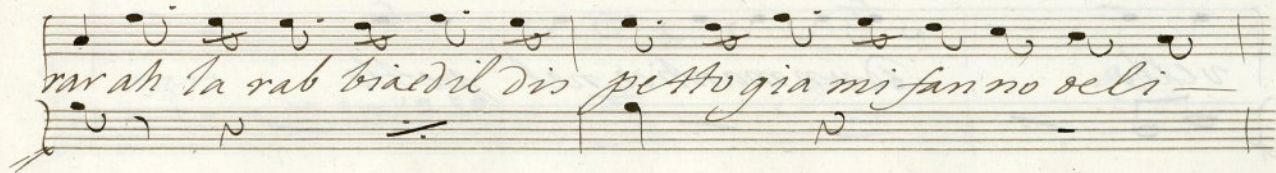
vello ed un mantice nel petto mi sta il cora for men



rar ah la rab bia ed il dis petto gia mi fanno oeli rar ah la



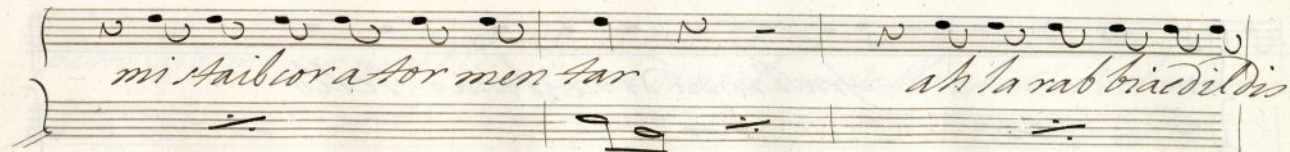
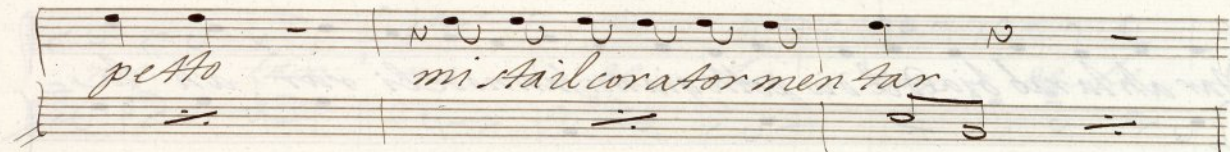
rab bia il dis petto gia mi fanno oeli



rar ah la rab bia ed il dis petto gia mi fanno oeli



rar fra l'incu di ne il mar fello



petto - gia mi fanno oeli rar ah rabbia il dispetto

petto. - gia mi fanno oeli rar ah la

rab bia il dispetto gia mi fanno oeli

rar - gia o

li rar ah la rab bia il dispetto gia mi

Handwritten musical score consisting of five staves. The lyrics are written in Italian and are: *fan no e li rar rar gia* (Staff 1), *de li rar si gia mi fan* (Staff 2), *no de li rar rar gia* (Staff 3), *mi fan no de li rar* (Staff 4), and *gia de li rar rar gia* (Staff 5). The notation includes various note values, rests, and bar lines. There are some ink smudges and corrections on the manuscript.

de li rar gia de li rar gia

mi  
de li rar de li

rar

So



Finale 2.<sup>o</sup> Atto 2.<sup>o</sup>

Contessa Sig. <sup>Mus. 405</sup> Fantoni 24  
P. no. Serbelloni  
Sig.

Contessa

50

non si cambia il mio vo

Allegro

Si gnor al suo do- ver non sa- ra' piu  
man- ca: tor no no

Andante Tacet

Viol. I

Viol. II

Per far dispetto a Figaro siate anche voi con

Son questi i bei momenti di dolce voluttà

Son questi i bei momenti di dolce voluttà

ta di dol= ce vo= lut= tà

10  
a=mo



giorno si a= ma bi= le ri: torna

re giubbile ra

gia

La dolce calma

ri: tor na

giubbile= ra

amore

giubilerà La dolce

cal: ma ri: tor na

gia

10

10

10

10

*Piu mosso*

*Più mosso*

Giorno si ama-bi-le si a-mabile ramenta  
alma si ogni alma la dolce calma dol-ce  
calma ri-torna ri-tor-na già ri-  
tor na già ri tor na già ri-tor na già  
ri-torna già ri-torna già

