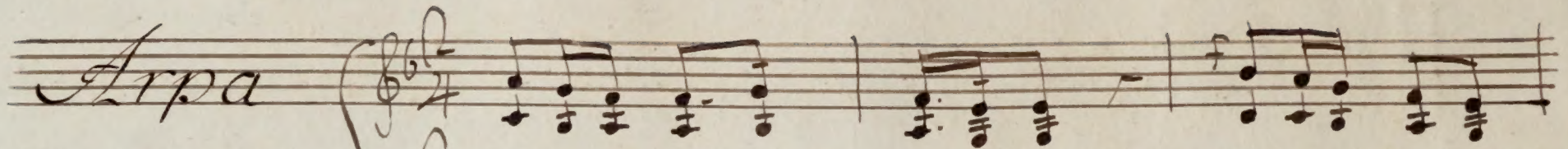


Canzoncine VI.

Con accompagnamento d'Arpa

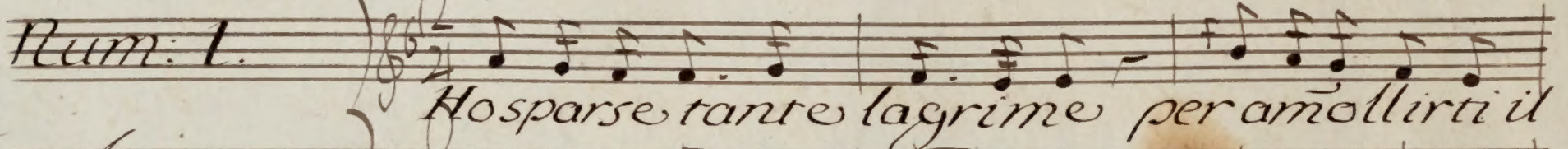
Del Sig.^o D. Giuseppe Millico

Arpa

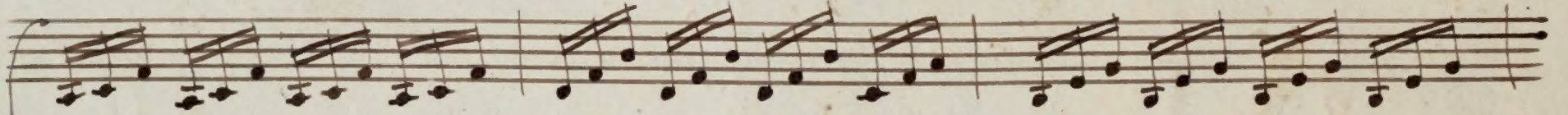
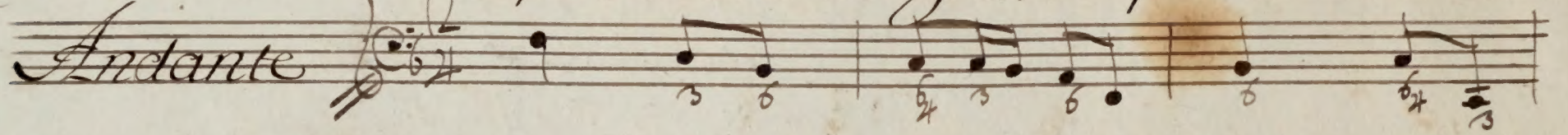


Num: 1.

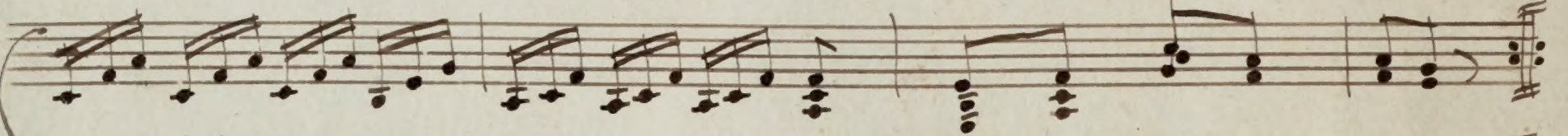
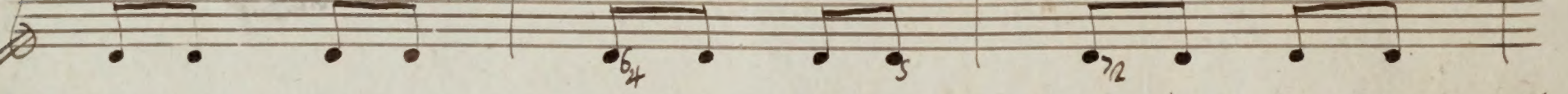
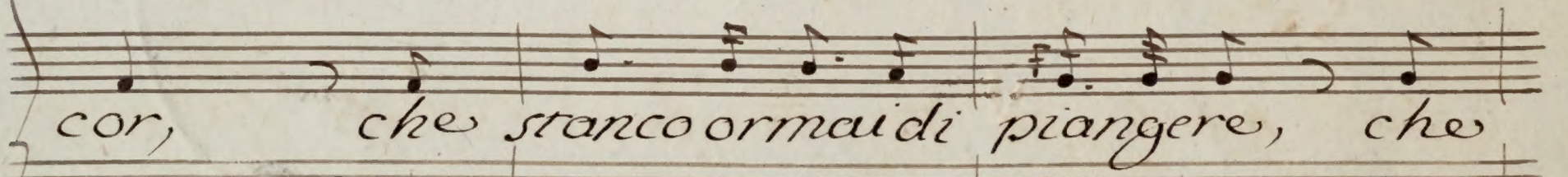
Hosparse tante lagrime per amollirti il



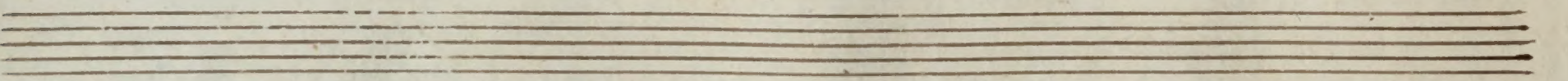
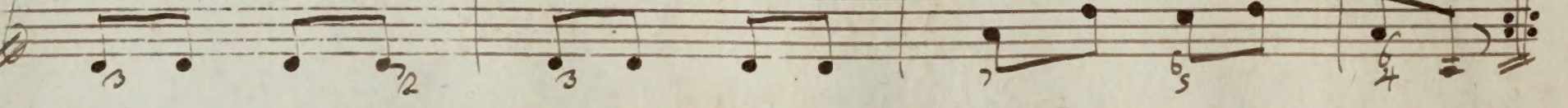
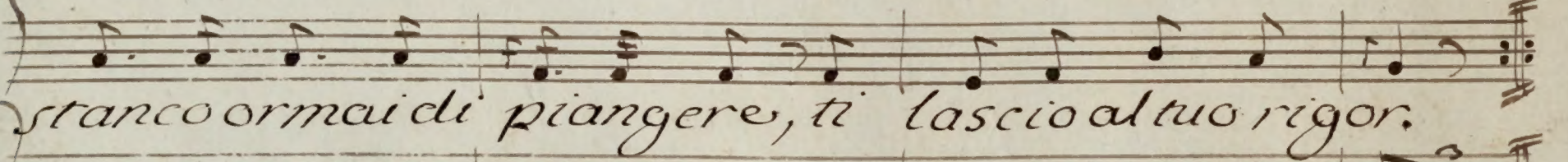
Andante



cor, che stanco ormai di piangere, che



stanco ormai di piangere, ti lascio al tuo rigor.



Se aspetti all' ultim' ora, è tardi

la pietà — — — è tardi la pie-

tà-

Segue subito

Che passa in noi — l' amore, che

passa in ~~noi~~^{noi} l' amo-re, sic =

come in noi l' età — — sic =

5

4

3

2

1

Handwritten musical score for three staves. The top staff is a vocal line with lyrics "come in ~~no~~ il' età." The middle and bottom staves are accompaniment. The music is in 6/4 time and ends with a double bar line and repeat sign.

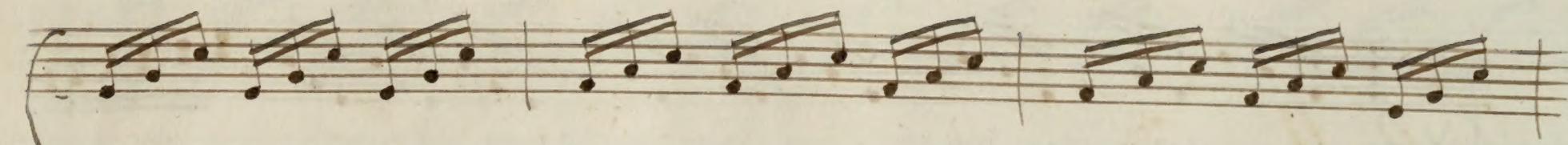
come in ~~no~~ il' età.

Num. 11.

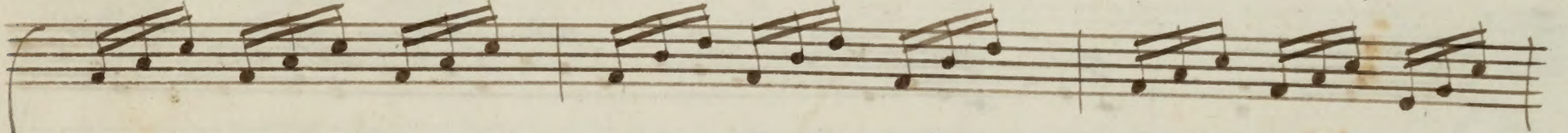
Mira quel fiu- mi-

cello al- tiero al par, che

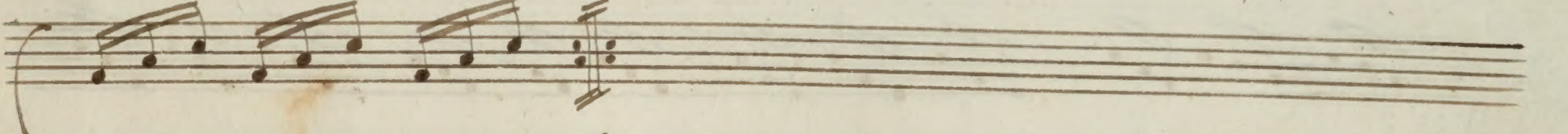
bello corre si' ratto al



mar, che par, che l'at — te

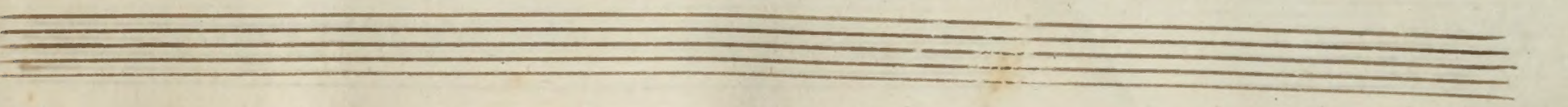


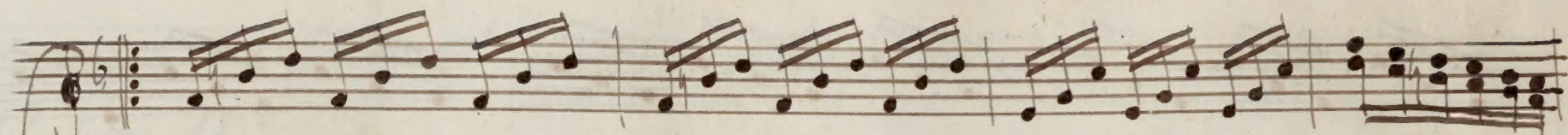
sponde sdegni toccar col



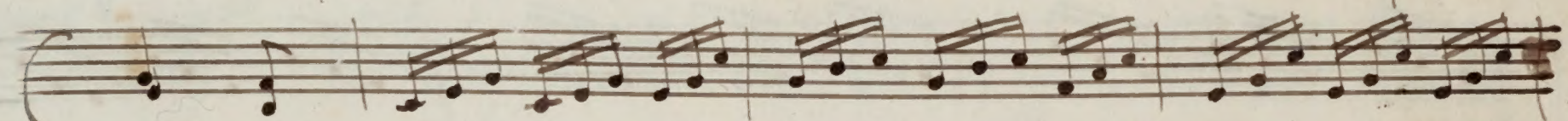
piè.

Segue 2. Q.

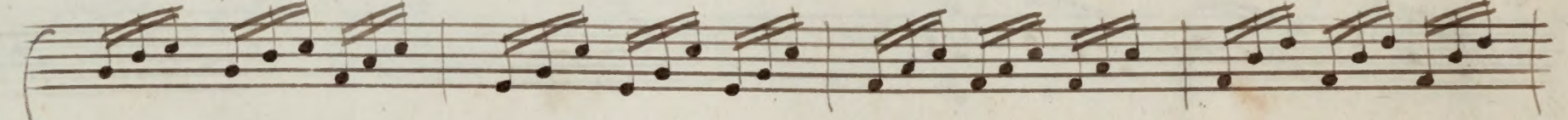




Folle! l'orgoglio insano nel tor-bi-



do Oceano si mesce, e si confonde, vi



perde il nome, e l'onde, e non sai

Handwritten musical score for the first system. The top staff contains a piano accompaniment with sixteenth-note runs. The middle staff is the vocal line with the lyrics "dir dou' e, non - sai". The bottom staff is the piano accompaniment with chords and some fingerings (6, 4, 3, 6) indicated below the notes.

Handwritten musical score for the second system. The top staff continues the piano accompaniment. The middle staff is the vocal line with the lyrics "Dir dou' e." followed by a double bar line and a fermata. The bottom staff continues the piano accompaniment with chords and a fermata.

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

Num. III.

sotto voce

andante

Dormia sul margine d'un ruscel-

letto

supina, e placida. Clori, il mio

Ben.

E lieve un Zeffiro sul crin, sul

petto li-bero all'aure, scioglieva il fren.

Al solitario

Amico rio

Furtivo, e timido

Su d'anni Amor:

Con largo premio

Del pranto mio

Agli occhi offersemi

Tanto Tesor.

In questo un tenero

Sospiro ascolto,

Che a Clori languido

Dall'abro uscì.

Vedo, che palpita

È il seno, e il volto

Di nuova porpora

Si ricopri.

Num: IV.

allegro

La Farfalla, che fra l'er-

betta scherzando va; Que-

sto, e quel fio-re spoglia d'umore,

e - poison va.

Aa sulla sera

Cotesta altera

Non riderà.

Che al vago lume,

Le belle anime

Si brucerà.

Donna incostante,

Che d'ogni amante,

Gioco si fa.

Alfin t'aspetta,

Chi la vendetta

Altrui farà.

Num. 1

La più vez- zosa

figlia- di Flora spunta la Rosa col

primo albor. E poi nel seno

dell' I - dol mio languis, e vien

meno a mezzo al di. & o =

teffi anch' io lan- guir co =

A musical staff with notes and slurs, likely a vocal line. The notes are mostly eighth and sixteenth notes, with some beamed together. There are slurs over several groups of notes.

si, languir — co — si!

A musical staff with notes and slurs, likely a vocal line. The notes are mostly eighth and sixteenth notes, with some beamed together. There are slurs over several groups of notes.

A musical staff with notes and slurs, likely a vocal line. The notes are mostly eighth and sixteenth notes, with some beamed together. There are slurs over several groups of notes.

Meglio cū momento di tal con =

A musical staff with notes and slurs, likely a vocal line. The notes are mostly eighth and sixteenth notes, with some beamed together. There are slurs over several groups of notes.

A musical staff with notes and slurs, likely a vocal line. The notes are mostly eighth and sixteenth notes, with some beamed together. There are slurs over several groups of notes.

tento, e poi si — nir —

A musical staff with notes and slurs, likely a vocal line. The notes are mostly eighth and sixteenth notes, with some beamed together. There are slurs over several groups of notes.

An empty musical staff at the bottom of the page.

e poi fi- nir: Che, fra gli affanni

uiver cent'anni sempre a soffrir

sempre a soffrir:

Num: 17.

allegro

Ve' com'è bello il mar,

bel- lissima Ne- rina, l'au-

ret- ta mattina appena

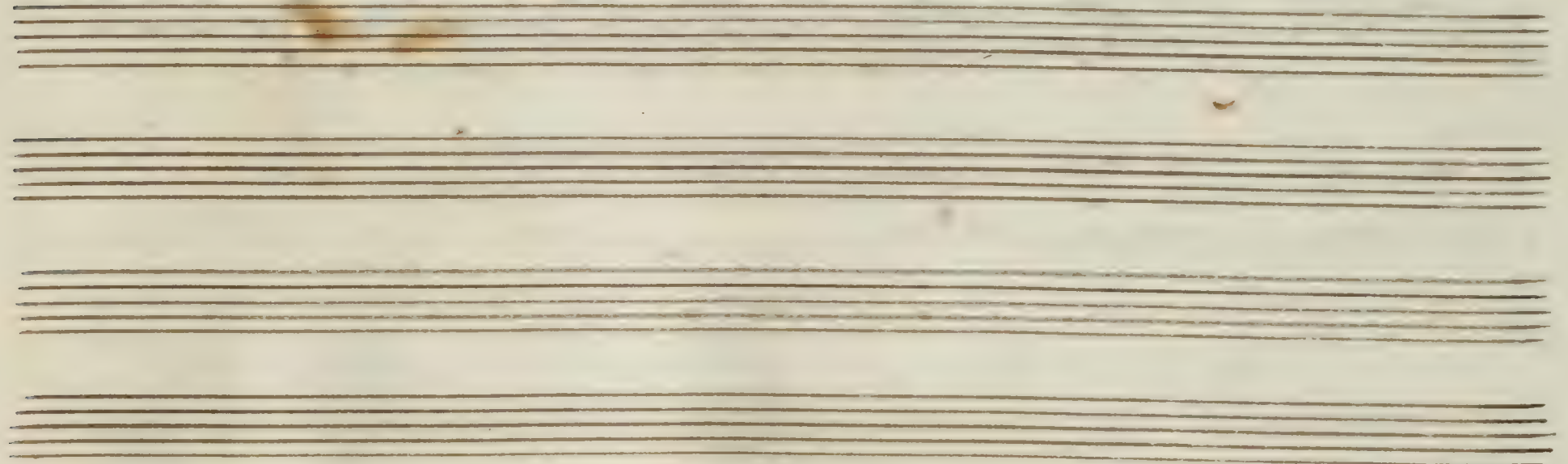


in sul' arc- na fa l'onda gorgo-



gliar.

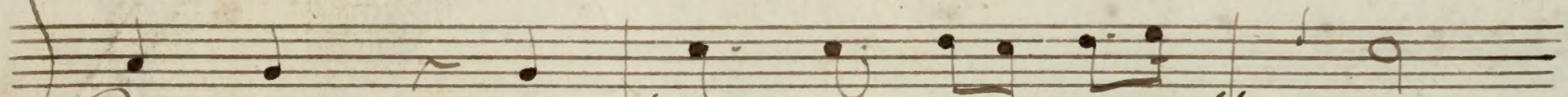
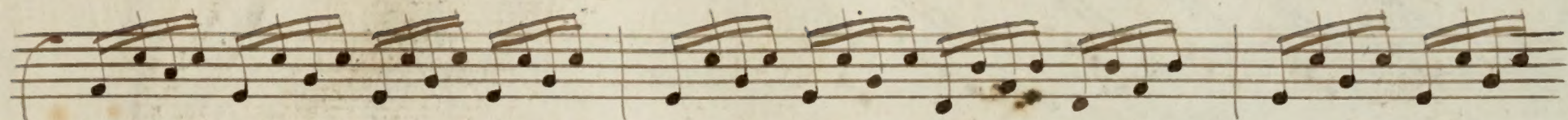
Segue. 2. P.



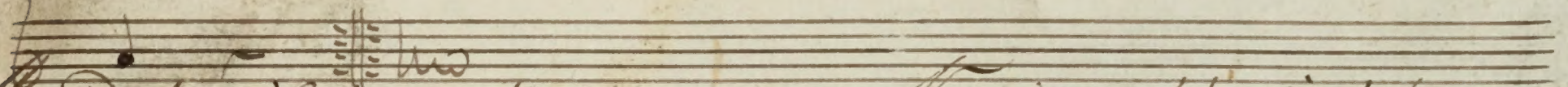
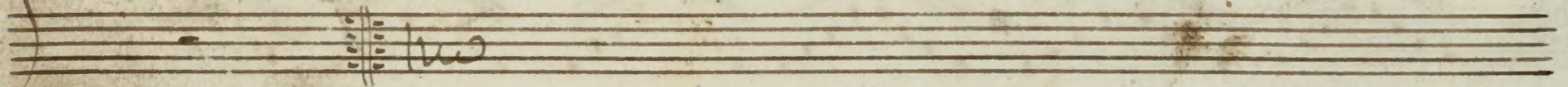
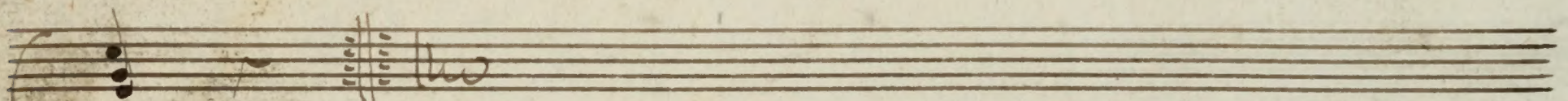
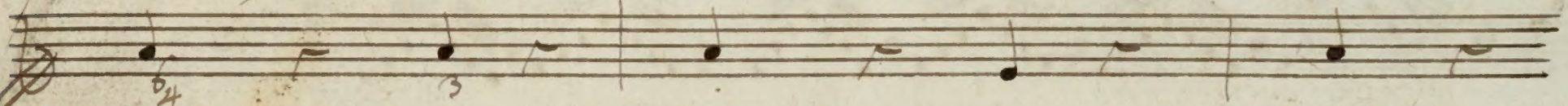
sgombro è di nubi il lido - l'onda tranquilla, e

chiara, scioglia dal li- do, o Cara, an-

diamo a trastullar, sciogliamo dal lido, o



Cara, andiamo a trastullar.



Deh non fidarti al mar
No, non ti prestar fede,
Perch'ei ben tosto riede
Coll'onda furibonda

La sponda a minacciar

Spesso chi a Ciel sereno
Parti dal tido infido

Schernò del flutto infido
Tornò in naufragar.

Nerina, ah! più del mar
Volubile, incostante
Dicore, e di sembiante
Tu pur col riso invisò

Mi torni a lusingar.

Ma so per prova anch'io
Come, cambiarti sei

E sono stanco ormai
Di piangere, e tremar

Handwritten musical score on aged paper, featuring a vocal line and two keyboard accompaniment parts. The score is written in a historical style, likely from the 18th or 19th century.

The vocal line (middle staff) contains the following lyrics: *Gesolvent Alamire Bemis Cesolvent Delapolre Elami Effat*. The lyrics are written in a cursive hand, with some corrections and markings above the text.

The two keyboard parts (top and bottom staves) are written in a similar cursive hand. The top part features complex, rapid passages with many beamed notes, while the bottom part is more rhythmic and features large block letters (A, B, C, D, E, F, G) placed above the notes, possibly indicating fingerings or specific notes.

The score is divided into measures by vertical bar lines. The paper shows signs of age, including some staining and discoloration.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and consists of several staves. The top two staves are heavily obscured by a dense, chaotic scribble of overlapping lines in the left-hand corner. The rest of the page contains several staves of music, including a treble clef, a 3/4 time signature, and various rhythmic values such as eighth and sixteenth notes. There are significant ink smudges and brown stains, particularly a large one in the center-right area, which obscure some of the notation. The bottom half of the page is mostly blank, showing several empty musical staves.

Handwritten numbers and symbols at the top of the page, including 'y 6 2' and '8 6'.

