

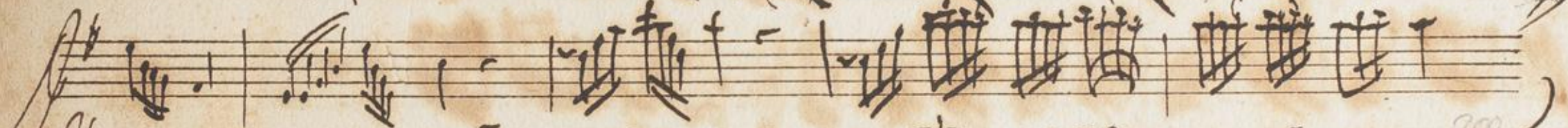
5: Amor referentia.

Cantata on V. V. di Ant. Caldara.

Sinf.



Allo. *Ad 2* *Min.*



SANTINISCHE BIBLIOTHEK

Eigentum
des Bischöflichen Stuhles
MÜNSTER



This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into five systems, each consisting of two staves. The top staff of each system contains a complex, dense melodic line with many beamed notes and slurs. The bottom staff of each system contains a simpler, more rhythmic line with fewer notes and rests. The paper shows signs of age, including foxing and some staining. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century manuscript notation.

Adagio

A handwritten musical score on six staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The word "Adagio" is written above the first staff. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The word "Lento" is written below the fifth staff. The score concludes with a double bar line and repeat dots.

Lento

Vini Minuet.

The first system of the handwritten musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with some beamed together. The lower staff is in bass clef with a 3/4 time signature. It contains a simple bass line with quarter notes and rests.

The second system of the handwritten musical score consists of two staves. The upper staff continues the treble clef melody from the first system. The lower staff continues the bass clef accompaniment. The system concludes with the handwritten text "Fin del Minuet." written in a cursive hand.

The third system of the handwritten musical score consists of two staves. The upper staff continues the treble clef melody. The lower staff continues the bass clef accompaniment. The system concludes with the handwritten text "Drene" written in a cursive hand.

The fourth system of the handwritten musical score consists of two staves. The upper staff continues the treble clef melody. The lower staff continues the bass clef accompaniment. The system concludes with the handwritten text "pere, acciò nel penare la costanza del core d'una bella mercede facinac:" written in a cursive hand.

The fifth system of the handwritten musical score consists of two staves. The upper staff continues the treble clef melody. The lower staff continues the bass clef accompaniment. The system concludes with the handwritten text "quisto muggere, ma doppo che in amore tutto il core mi fin fonde il disprezzo e sappian:" written in a cursive hand.

cor che la mia pura fede quella non è che chiede gl'occhi d'ave - de.

Violini
 Choro

Segue Subito.

Prestar fede a chi s'a - do - ra e aver fidon un core amante è dovere, e

non virtù, e non virtù è dovere prestar fede a chi s'a - do - ra e aver fidon un core amante è do.

ue - ve, si no' no' ni e' dove - ve, e non uirtu', e non uirtu', e non uirtu'. Fin. da
Capo
pall'egre

2. parte
ma di troppo ve - lanco - ra disprezzatoru di si' non e' la fede ingara

no inganno fu' mar chi troppo vele ancora h'prez -

zato si' v'ironu e' la fe - de inganno - fu' ingara no fu' Dulcis

Tu m'ami io lo conosco, di gradisci io son l'affetto mio, e

de la se giurarsi a questo core a un si render amove per amove.

Ma so ancorche fui scherzi giochie ved. con fitti, con Mirillo e con fii

Alto, quel ti lora un di did io per te peno, onde non so real.

lorr possa la fede mia col disprezzo mutar la sua sembianza, e core

giarsi in timor la mia faranno. *Segue Aria*

Vini

Alto

Vini

So beate Amore

nel tuo bel co-re

nel tuo bel cor d'ore

che la senti per me

so herde amo-ur
 melno bel co-ve
 Drene bel-za
 Drene bel-za

sean per medrene bel-za
 mia

dem-ni per me
 Falga tan al legno. pi legre

2.^a parte

mai con-ver-sa-re con questo que-sto e quel-lo fi-de que-st' al-

-ma re-ma di re
mai ~~con-ver-sa~~-re con questo que-sto e

quel-lo fi-de que-st' alma re-ma di re

F. Scarlatti

Prese tu d'ora che con pietà tua Pastore è venuto alle (a)

parce tu solerti vedi e giudi, ma se sempre hai pensiero di spiarli solo n:

Divi e amica lontana il cor non hai d'uso dal tuo fedele Pastore (a)

uso
a

Segue Ave

Vivace

Andante

Can-cre-re ioh-ann-e i-erem-ita ag-ros-que mi-er-

berde fossi-ae uide - - - - -
ce-ae uide - - - - -

This is a handwritten musical score on aged, yellowed paper. It consists of five systems of staves. Each system has a vocal line (top) and a piano accompaniment line (bottom). The lyrics are written in Italian and are interspersed between the staves. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of age, including foxing and some staining.

The lyrics are as follows:

System 1: *cara drento ti vorrei più vicina agli occhi miei*
 System 2: *beate fossi a me crude*
 System 3: *l'âme crude - le beate fossi a me crude*
 System 4: *Adagio fino all'organo. Fin' l'organo*

1.^a parte

poiche si de la tua se quando sei mi-cina a me noquis venlemi fede

-le ipe-de-le poide si de la tua se quando sei mi-cina a

me noquis ven-termi fede-le ipe-de-le

Fine

in Agosto 1711 in Milano.

Fragment of musical notation from the adjacent page, showing the right-hand ends of several staves.



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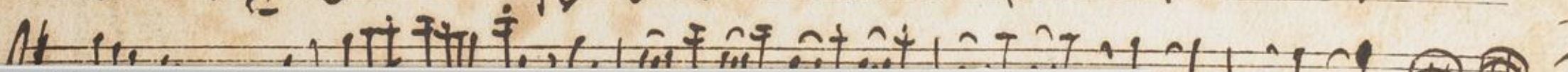
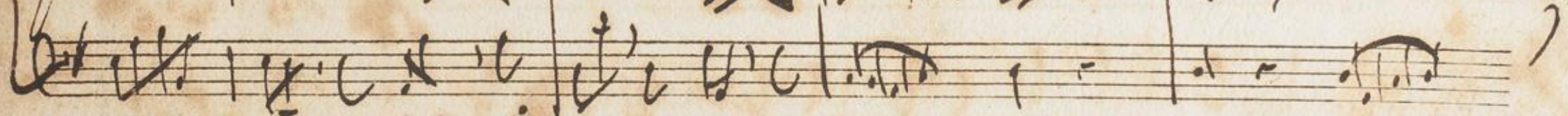
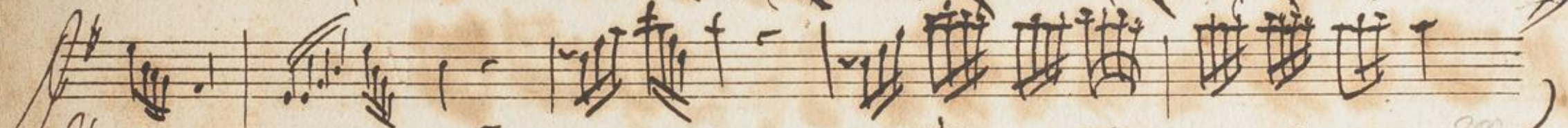
5. Amor reference.

Cantata on V. V. d. Ant. Caparr.

Sinf.



Allo



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In Kooperation mit dem
Institut für Musikwissenschaft
der WWU Münster

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