

IL TRIONFO DELLE BELLE

FARSA

DEL SIG. STEFANO PAVESI

NEL TEATRO DI

SAN MOISE' IL CARNOVALE 1800

*Nel Negozio di Valentin Bertozzi  
San Maurizio al Ponte Malatin 732287  
Mus. 45 25 f-504*

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1800

Handwritten musical score for an orchestra, featuring the following instruments and parts:

- Violini
- Flauto
- Oboe
- Clarinetti
- Corni in Bes
- Fagotte
- Viola
- Anche

The score is written on eight staves, with various musical notations including notes, rests, and dynamic markings such as *pp* and *ppp*. The paper is aged and shows signs of wear.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings such as *leg*, *arco*, *p*, and *mf*. The score is divided into measures by vertical bar lines.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The top staff features a melodic line with eighth and sixteenth notes. The second staff is mostly blank with some double bar lines. The third and fourth staves contain complex rhythmic patterns, possibly for a keyboard instrument, with many beamed notes and slurs. The fifth staff has a few notes and rests. The sixth and seventh staves are mostly blank. The eighth staff contains a melodic line similar to the top staff. The ninth and tenth staves are mostly blank.

Handwritten musical score on aged paper. The page features a system of ten staves. The top staff contains a complex melodic line with many notes and slurs. The second staff has fewer notes, including some with slurs. The remaining staves are mostly empty, with some rhythmic markings (vertical lines) and a few notes in the lower staves. The paper is yellowed and shows signs of age.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves contain the most prominent notation, including a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings. The lower staves contain more sparse notation, including some rests and occasional notes. The paper shows signs of age, with some staining and wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation includes various rhythmic values and some dynamic markings. A large number '6' is written above the top staff in the second measure. The paper shows signs of age, including discoloration and some staining.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. Below it, there are several staves with rests and some notes. The middle section features a series of notes with dynamic markings such as 'p' (piano) and 'ff' (fortissimo). The bottom staves show a bass line with notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings such as "man." and "molto".

Staff 1: Melodic line with notes and rests. Dynamic marking: *man.*

Staff 2: Melodic line with notes and rests.

Staff 3: Melodic line with notes and rests.

Staff 4: Melodic line with notes and rests.

Staff 5: Melodic line with notes and rests. Dynamic marking: *molto*

Staff 6: Melodic line with notes and rests. Dynamic marking: *molto*

Staff 7: Melodic line with notes and rests. Dynamic marking: *molto*

Staff 8: Melodic line with notes and rests. Dynamic marking: *molto*

Staff 9: Melodic line with notes and rests. Dynamic marking: *man.*

Staff 10: Melodic line with notes and rests.

*Presto*  $\text{\textcircled{C}}$

2  
3  
2  
2  
2  
2  
2

*Presto*

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. The music is arranged in a multi-measure format, with vertical bar lines dividing the staves into measures. The handwriting is in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including some staining and discoloration.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and clefs. A double bar line is present in the second measure of the first staff. A large scribble is at the top left. A '2' is written below the eighth staff. The paper shows signs of age and wear.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The top staff contains a melodic line with eighth and sixteenth notes. The second staff has a large, decorative flourish. The third and fourth staves show chordal textures with beamed notes. The fifth staff is mostly blank with some faint markings. The sixth staff contains a few notes and a handwritten 'C' with a sharp sign. The seventh staff is blank. The eighth and ninth staves show a melodic line with beamed notes. The tenth staff is blank. The paper shows signs of age, including foxing and staining.

A page of handwritten musical notation on aged, yellowed paper. The score consists of several systems of staves. The first system has five staves: the top staff contains a melodic line with eighth and sixteenth notes; the second staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature, with notes and rests; the third and fourth staves contain dense, multi-measure rests and complex rhythmic patterns; the fifth staff continues the melodic line. The second system has two staves with a similar melodic line. The third system has two empty staves. The page is numbered '14' at the bottom center.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscript notation. The lyrics are written below the notes, including words like "Herr", "Christ", "Gott", "Vater", "Sohn", "Geist", "Hilff", "Gott", "Vater", "Sohn", "Geist", "Hilff", "Gott", "Vater", "Sohn", "Geist", "Hilff".

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various note values, rests, and clefs. The paper shows signs of wear, including creases and discoloration. The handwriting is in a historical style, likely from the 18th or 19th century.



A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, arranged in two groups of five. The notation is in a historical style, featuring various note values, rests, and bar lines. The first five staves show complex rhythmic patterns with many notes, while the second five staves are more sparse, often containing rests or simple note values. The paper is slightly worn, with some discoloration and a small tear at the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings such as "pizz", "f", and "ff". The score includes various musical notations, including slurs, accents, and dynamic markings like "pizz", "f", and "ff". There are also some handwritten annotations and a double bar line in the lower section of the page.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic values, beams, and slurs. A 'Viol.' marking is present in the lower right section of the score.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and bar lines. The second staff features a complex texture with many beamed notes. The third staff has fewer notes, appearing as a continuation or a different part of the piece. The fourth staff contains a series of beamed eighth notes. The fifth staff is mostly empty. The sixth staff has a few notes. The seventh and eighth staves contain more notes, with some beaming. The ninth and tenth staves also contain notes. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings such as *vco*, *p*, and *ff*. The paper shows signs of age and wear.

Handwritten musical score on aged paper. The score consists of multiple staves. The top two staves contain complex musical notation with many notes and rests. Below these are several staves with lyrics written in a cursive hand. The lyrics are "Alleluia" repeated across several staves. There are also some musical symbols and clefs visible on the staves.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various note values, clefs, and rests. The handwriting is in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including creases and discoloration.




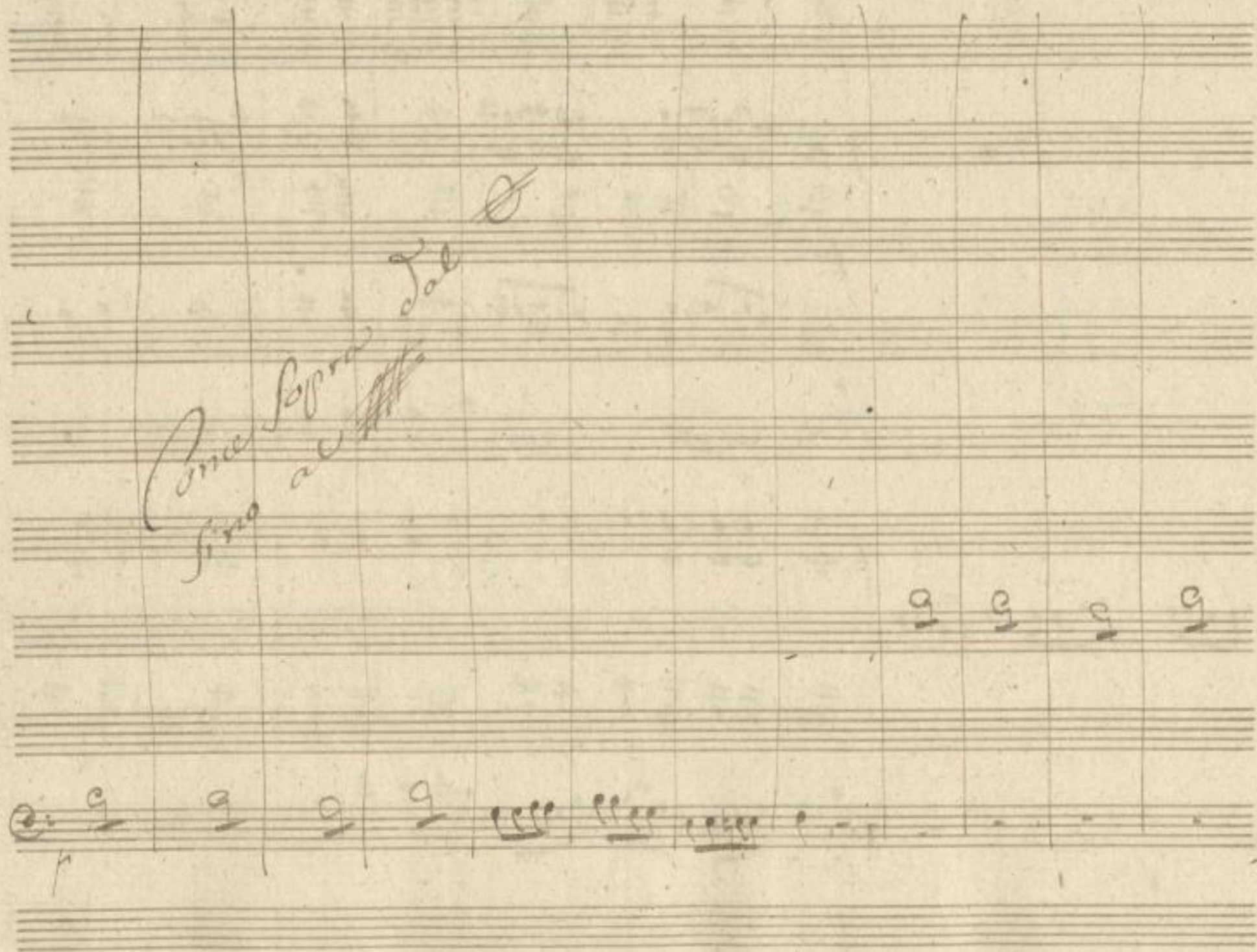
Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom staff contains a sequence of notes with a 'p' dynamic marking.



Handwritten musical score on aged paper, featuring ten staves. The notation includes notes, rests, and bar lines, with some staves containing rhythmic patterns (vertical stems with flags).

Handwritten musical score on aged paper. The score consists of two staves. The top staff begins with a treble clef and contains a series of notes, including eighth and sixteenth notes, with some rests. The bottom staff begins with a bass clef and contains a series of notes, including eighth and sixteenth notes, with some rests. The paper shows signs of age, including discoloration and some staining.

*Finis Sopra*  
*fino al* ~~fine~~ *Tal* 



A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings. There are several instances of double bar lines with repeat signs. The handwriting is in dark ink, and the paper shows signs of age and wear.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of wear, including creases and discoloration.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings such as *p* and *ff*. The paper shows signs of wear and discoloration.

Handwritten musical score on page 31. The page contains several staves of music. The top staff has a series of notes. The second staff has a melodic line with some slurs and a handwritten '40' at the beginning. Below it is a staff with dense chordal textures, some of which are crossed out with diagonal lines. A handwritten '1328' is visible on the right side of this staff. The third staff has a few notes with a slur. The fourth staff has a continuous melodic line. The fifth staff is empty. The sixth staff has a few notes. The seventh staff has a few notes. The eighth staff has a few notes. The ninth staff has a few notes. The tenth staff has a few notes. The eleventh staff has a few notes. The twelfth staff has a few notes. The thirteenth staff has a few notes. The fourteenth staff has a few notes. The fifteenth staff has a few notes. The sixteenth staff has a few notes. The seventeenth staff has a few notes. The eighteenth staff has a few notes. The nineteenth staff has a few notes. The twentieth staff has a few notes. The page number '31' is written at the bottom center.

A page of handwritten musical notation on aged paper, numbered 32. The score consists of ten staves. The top staff begins with a treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. There are some handwritten annotations, including a 'p' (piano) marking and a '50...' marking. The bottom staff contains a series of rhythmic symbols, possibly representing a specific notation system or a shorthand for a particular instrument.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "arco" and "Basso". The paper is aged and shows some staining.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature a melodic line with various note values and rests. The middle staves contain dense chordal textures, likely for a keyboard instrument, with many notes beamed together. The bottom staves show a bass line with larger note values, possibly a cello or double bass. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some performance instructions like 'Cresc.' (Crescendo) and 'sfz' (sforzando). The notation is in a historical style, possibly from the 18th or 19th century.

A page of handwritten musical notation on aged paper, numbered 35. The page contains ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first six staves appear to be for a keyboard instrument, with complex chordal textures and some ledger lines. The seventh and eighth staves are for a vocal line, with lyrics written below the notes. The lyrics are: "Herrn", "Herrn", "Herrn", "Herrn", "Herrn", "Herrn", "Herrn", "Herrn", "Herrn", "Herrn". The ninth and tenth staves continue the musical composition, possibly for a second voice or instrument. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on page 36. The score consists of approximately 12 staves. The top two staves contain dense chordal textures. The third staff has a series of rests followed by notes, with a 'Solo' marking above it. The fourth staff has a 'p' marking above it. The fifth staff contains a series of notes. The sixth staff is mostly empty. The seventh staff has notes with a 'p' marking below it. The eighth staff has notes with a 'p' marking below it. The ninth staff has notes with a 'p' marking below it. The tenth staff has notes with a 'p' marking below it. The eleventh staff has notes with a 'p' marking below it. The twelfth staff has notes with a 'p' marking below it. The page number '36' is centered at the bottom.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as "arco" and "p". The score is organized into measures by vertical bar lines. The paper shows signs of age, including yellowing and some staining.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The top two staves feature a vocal line with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes. The third staff contains a series of chords, possibly for a keyboard instrument. The fourth and fifth staves show a melodic line with eighth notes. The sixth staff has a few notes, possibly for a second voice or instrument. The seventh and eighth staves are mostly empty. The ninth staff contains a melodic line with quarter notes. The tenth staff has a few notes. The paper shows signs of age, including foxing and some staining.

A page of handwritten musical notation on aged, yellowed paper. The page contains several systems of staves. The top system consists of six staves. The first staff has a treble clef and contains a series of notes and rests. The second staff has a treble clef and contains a series of notes and rests. The third staff has a treble clef and contains a series of notes and rests. The fourth staff has a treble clef and contains a series of notes and rests. The fifth staff has a treble clef and contains a series of notes and rests. The sixth staff has a treble clef and contains a series of notes and rests. Below the top system, there are two empty systems of staves. The bottom system consists of two staves. The first staff has a treble clef and contains a series of notes and rests. The second staff has a treble clef and contains a series of notes and rests.

Handwritten musical score for a string quartet, featuring five staves with notes and rests. The notation is in a historical style with some ink bleed-through from the reverse side of the page.

40

(Alten Oziernarchir 190 P)



Introduzione

Violini

Flauto

Oboè

Clarinetti

Corni in G<sup>2</sup>

Fagotti

Viole

Egolo

Zitarr

Altip:

Organo

72

visu 41

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including creases and discoloration. The handwriting is in dark ink, and the overall appearance is that of an old manuscript.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff has a treble clef and a key signature of one sharp (F#). The music is organized into measures by vertical bar lines. Some staves contain dense, complex passages, while others are more sparse. The paper shows signs of age, including creases and discoloration.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top three staves contain complex musical notation, including treble clefs, key signatures with two sharps (F# and C#), and various rhythmic values such as eighth and sixteenth notes. The middle section of the score features several staves with simpler notation, including pairs of notes and rests. The bottom staff is a vocal line with lyrics written in Italian. The lyrics are: "Sorge il Sol rischiarà il". The paper shows signs of age, including some staining and wear at the edges.

*Sorge il*

*Sol*

*rischiarà il-*

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The bottom two staves contain the lyrics "giorno" and "tutto tutto intorno".

*giorno*

*tutto tutto intorno*

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a vocal line with lyrics and several instrumental parts. The lyrics are: *e che - to an - cora egli Donne*. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian. The lyrics are: "quest'a è l'ora" and "quel mes-chin di solle-var".

*Lolo*

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top staff contains a melodic line with a key signature of three sharps (F#, C#, G#) and a common time signature. The word "Lolo" is written above the first few notes. The second staff contains a complex accompaniment with many beamed notes. The third and fourth staves show a more sparse melodic line. The fifth and sixth staves contain rhythmic patterns, possibly for a keyboard instrument. The seventh and eighth staves show a melodic line with some slurs. The ninth and tenth staves are mostly empty. The eleventh and twelfth staves contain a melodic line with the lyrics "quel-mes-chins solle var" written below. The paper is aged and shows some wear and tear.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Italian. The lyrics are:

*aspettiam che venga alcuno*

*avanziamo chetta mente se ci*

Handwritten musical score on page 50. The score consists of ten staves. The top two staves contain vocal or instrumental lines with notes and rests. The third and fourth staves feature dense, multi-measure rests. The fifth staff has a few notes. The sixth and seventh staves contain rhythmic accompaniment with notes and rests. The eighth and ninth staves contain the lyrics: *vede se ti sento stiamo freschi come va*. The bottom staff contains notes and rests. The page number '50' is written at the bottom center.

50

Handwritten musical score on aged paper, featuring ten staves. The notation includes treble clef, common time signature, and various musical symbols. The lyrics are written in Italian and French.

Lyrics:

*guarda guarda un po' la infondo* / *par vedere un ciltre*  
*che bellissimigiar = di ni*

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top five staves contain complex instrumental or vocal notation with many beamed notes and rests. The sixth staff is mostly empty with the word *allo* written on it. The seventh staff contains a few notes. The eighth staff has the word *mondo* written below it. The ninth staff contains the lyrics *che stupende rarità* and *guarda qua' vedi offer va la'*. The tenth and eleventh staves contain further musical notation. The page number 52 is written at the bottom center.

*allo*

*mondo*

*che stupende rarità*

*guarda qua' vedi offer va la'*

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings like "zitto" and "viene alcuno". The score is divided into two systems by a vertical line. The first system contains several staves with complex rhythmic patterns and some rests. The second system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "zitto viene alcuno zitto".

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and complex chordal structures. The bottom section includes lyrics in Italian: "zitta ritiriamio - ci di qua". The page number "54" is visible at the bottom center.

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The score includes a vocal line at the top and several instrumental parts below. The tempo marking "un poco andante" is written at the top right and bottom center. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper. The score consists of several staves. The top section contains instrumental notation. The middle section features a vocal line with the lyrics "Contessa" and "La bella sua calma la bellas suas". The bottom section contains further instrumental notation.

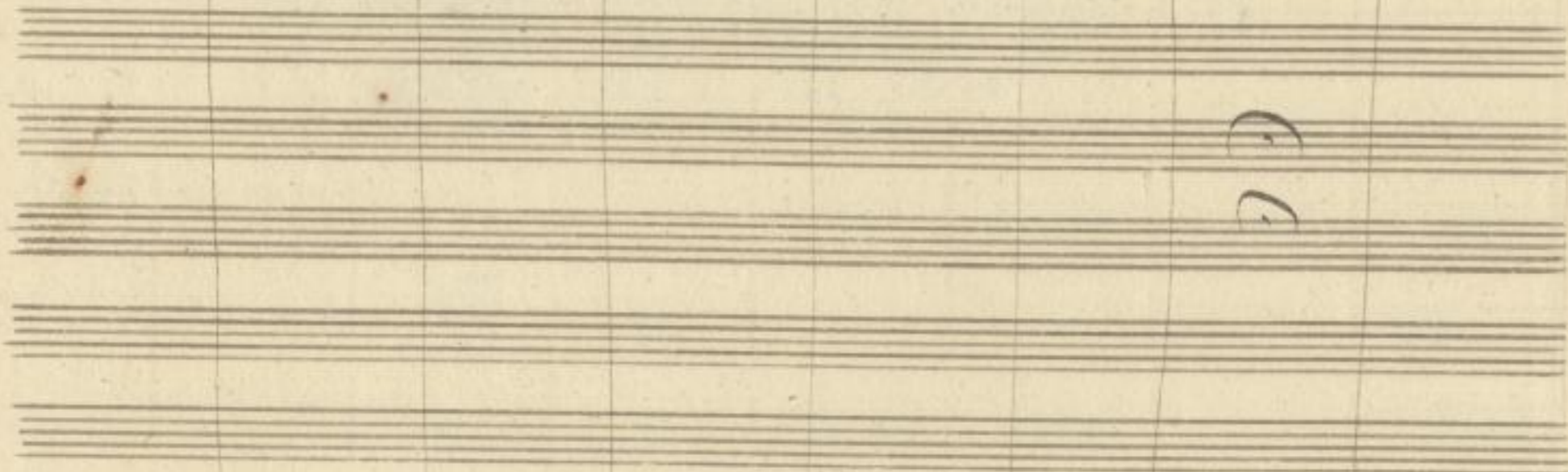


Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain instrumental notation. The middle section features a vocal line with lyrics in Italian: "Calma per tu-ta quest'alma" and "vi-vo se non". The bottom staff contains further instrumental notation. The page is numbered 57 at the bottom center.

The image shows a page of handwritten musical notation on aged, yellowed paper. It consists of ten staves. The top two staves feature instrumental notation with various note values and rests. The fifth staff contains vocal notation with the following lyrics written below it:

*trovo conforto non ha Con-forto non ha o o Da-more de-*

The bottom staff contains further instrumental notation. The page is numbered '58' at the bottom center.



*lira fremendo Scarpino scordare un ingrato vorrei ma non sè ah, quando ca-*



Handwritten musical score on aged paper. The score consists of multiple staves. The top two staves contain a melodic line and a bass line. The middle section features a vocal line with the lyrics: *pace ali quanto ca-pa-ce di pa-ce di pace sa-ra*. The bottom staff contains a bass line. The tempo marking *all:* is written at the top right, and *all<sup>o</sup>* is written at the bottom right. The score is divided into measures by vertical bar lines.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The top section features complex polyphonic textures with many notes on each staff. The bottom section contains a vocal line with lyrics written in a cursive hand. The lyrics are: *qui si-gnoras e qual rag-*. The page is numbered '61' at the bottom center.

*quel in-gra-to vo-ce-de-re*  
*giore*

galli pel pa=drone

vo' par=

molto bene ne ho piac-cere

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Italian. The lyrics include "largo", "vin fac-cie gli", "gli un in", "ch quant'oro", "ma sa-pete", and "a voi te-nete".



Handwritten musical score on aged paper, featuring multiple staves of music. The score includes lyrics in Italian: *grato*, *viva voi*, *mi senti = va*, *ma fitto la*, and *Den =*. The music is written in a historical style, possibly Baroque or Classical, with various notes, rests, and clefs. A large bracket spans across several staves in the upper section. The page number 65 is visible at the bottom center.

ve-derlo      par largli      chi'egli      ab-  
pra-derz      za si-len-zio      si      len-zi-  
za si-len-zio      si      pre-go      giu-di-zio

*bra giu di zio*  
*o pru den za*  
*ve -*  
*our*  
*d un gran pri ci -*

*f.* *f.*

67

Serlo par luygli di egli abbiam giu =  
 gran pre = ci pizio per nei nasce =  
 pizio per vo - i na = sce = va

68

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and clefs.

Handwritten musical score for the second system, including vocal lines with lyrics and a basso continuo line.

Dizis o un gran precis pizio per lui nasce - ra per lui nasce -  
 ra o un gran precis pizio per noi nasce - ra per noi nasce -  
 pru - denza si lenzio vi prego giudizio pru - denza si -

ra nasce - ra  
 ra nasce - ra  
 lenzio giu - dizio  
 ma almeno scappiate  
 lo ho go su - late ma  
 cosi l'irri - late saran basto -

70

*almeno sappiate*  
 ma via *sofferenza!* *ma*  
 la sofferenza lo Ho - go su - la - te scusate *ma*  
 nate la mia sofferenza con voi se ne va la

Handwritten musical score for the first system, consisting of seven staves with various musical notations including notes, rests, and clefs.

Handwritten musical score for the second system, including three lines of lyrics in Italian and their corresponding musical notation.

*via soffe - renza gran mal non la va non ho piu pazienza ve*  
*via soffe - renza gran mal non la va si zitto prudenza prudenza*  
*mia soffe - renza con un se ne va ma zitto prudenza e*



Tra lonti = ra non ho piu pa- zienza se =  
 e meglio sa ra si zitto prudenza  
 me- glio sa = ra ma zitto pru- denza e  
 Tra lonti  
 e meglio sa =  
 me- glio sa =

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems, each with five staves. The top staff of each system contains dynamic markings (p, f) and rests. The second staff contains complex rhythmic patterns with many beamed notes. The third and fourth staves contain simpler rhythmic patterns, likely for a keyboard accompaniment. The fifth staff contains the vocal line with lyrics in Italian. The lyrics are:

ra ve = *Dua Senti* ra ve = *Dua Senti* ra  
 ra e *meglio la - ra* ra e *meglio la - ra*  
 ra e *meglio la - ra*

The page number "74" is written at the bottom center.

A handwritten musical score on 12 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The manuscript is written in dark ink on aged, slightly yellowed paper. The score is organized into measures across the staves, with some staves containing multiple systems of notation. The handwriting is clear and consistent throughout the page.



76

3  
Dopo l'Introduzione

*Isaura Alipran*  
*Egoleo Liso* *Alip.*  
Ebben dunque Aliprando, voi che siete l'amico

il segretario, il favorito del Duca Corradino, mi direte ciò che

*Alip.*  
pensi, che fa, che posso dirvi sempre lo stesso. Sfugge la

*Egol.* *alip.*  
società - non vuole praticar ne veder uomini: e come! nep-

*Isau.* *alip.*  
pur sentirle a nominar. eppure dev' essere mio Spolo. Sa =

*Itac* *alip:* *Itac*

ra'. e il disprezzo suo troppo ingiurioso. e suo principio o-

*Liso* *alip:*

Dia le Donne. Tanto esser nemico agli uomini? Fra questi

*Itac*

trovo' sel falsi amici, adulatori, freddi Egoisti, e fra noi Donne

*alip:*

ancora non le conobbe, ma le fugge, e teme quel tal comun pe-

*Itac*

riglio, che alla pace de' nostri Cuori s'oppono, che il valor snerva,

*Isau*  
e scema la ragione. *alio*  
Si cangiara' lo spero andi' io

*Egol.*  
e' per altro gene-roso *Liso*  
su noi prodigo versas

*alio*  
i benefici suoi. *alio*  
Purche' non gli si chieggano.

*Egol.*  
ne mai possiam vederlo, e ringraziarlo *Isau*  
jo voglio che inquesto giorno

si decida, e serbi / che ben mi sembra tempo mai / La

*alip:*  
fede che di sposarmi a nostri padri e i dice l' avviso

*[Suono di Corno]*  
vo' del vostro arrivo, e udiste! partite, amici, il

*Eg. a.*  
Segnal primo e' questo che ci scende se vi trova Bagat =

*Liso*  
telle! salva le spalle! e forte anche la pelle. Ad =

*alip:*  
dio signor: gambetta, amici e voi si gnora.



*And.* *Allegro* *And.*

ne giardini mi ritiro frattanto ma... Avvisate Corru

*Allegro*

Di chi io son qui ne più pensate... felle, se credi dietti

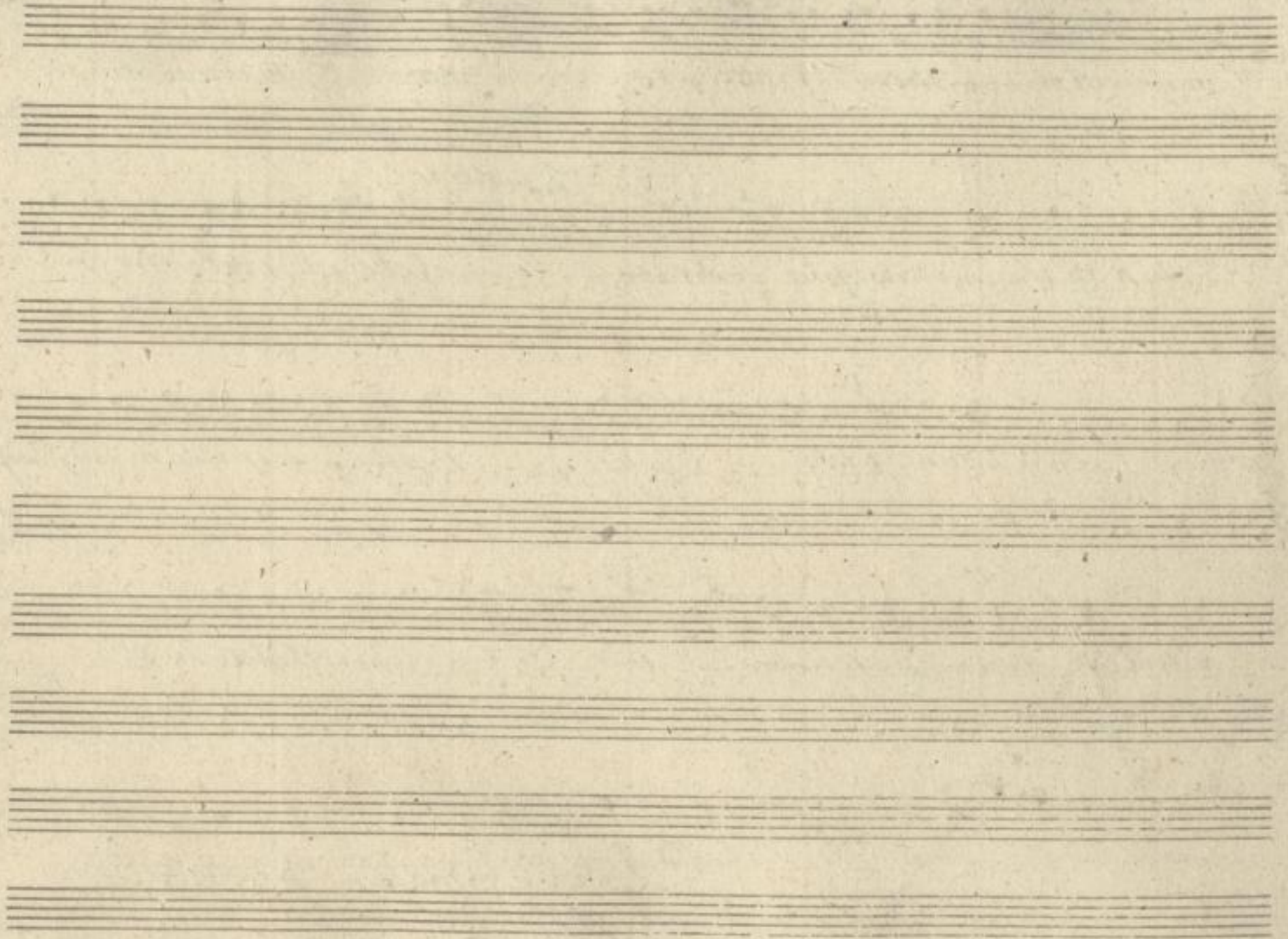
*Allegro*

Sposi! a un'altra, bella, vivace, scaltro / s'io non mi ingannasse

*Via*

riserbato amore di tri on - far di Corradin sul core.

Segue Sirtta di Timoteo:



*Sul Core*

*Cavatina Timoteo*

Violini

Oboe'

Clarinetto

Corni in F<sup>out</sup>

Fagotto

Viole

Timoteo

Alto. 1<sup>o</sup>  
meo

*Debbo entrare si o no si o*

*un poco più mosso*

no' Stanco il pie' mi dice si batte il cor e dice no si no' fra la

*un poco più mosso*

The musical score is written on ten staves. The first two staves contain musical notation with some handwritten annotations. The third staff has a single note. The fourth and fifth staves are empty. The sixth staff has a few notes. The seventh staff contains a vocal line with lyrics in Italian. The eighth staff contains a bass line. The ninth and tenth staves are empty.

*fame e fra il ti-mo- ra pove- retto che fa- ro tanto fa- che poisa*

Handwritten musical score on aged paper. The score consists of approximately 10 staves. The top two staves contain complex musical notation, including treble clefs, various note values, and rests. The third staff contains a few notes. The fourth and fifth staves are empty. The sixth staff contains a few notes. The seventh staff contains a few notes. The eighth staff contains the lyrics: *ra senza dir niente si fa niente si fa*. The ninth staff contains a few notes. The tenth staff is empty.

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various note values, rests, and bar lines. A central line of text in Italian is present, reading: *che bel pezzo di sublime maestosa antichità*. The page is numbered 87 at the bottom center.

mes-tesa antichita fosse a-mante delle rime il si



Signore che ti stai la mia borsa e la mia pancia han bisogno di pietas e chi

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The upper system consists of five staves, with the top two containing dense, multi-measure passages of music. The lower system consists of three staves, with the top staff containing a vocal line and the bottom two containing accompaniment. The lyrics are written in Italian cursive below the vocal line.

*La che forse qui la mia sorte cangie- ra si cangie- ra se mia*

*sisti barba a pollo tutto quanto bene andrà la mia barba la mia pancia han bi-*

Handwritten musical score on aged paper, featuring multiple staves. The top section consists of five staves with rhythmic notation. The bottom section consists of two staves with vocal notation and lyrics: "Sogno di pietà - Se mi assisti barba a collo tutto quanto bene an". The paper shows signs of age and wear.

*Andantino al fine*

dra baba a-pollo se mi'assiti tutto quanto ben on-dra tutto

MIO MIO

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several systems of staves. The top system includes a vocal line with lyrics and several accompaniment staves. The lyrics are: "quanto tutto quanto, be - ne an - dra". The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and wear at the edges.

Atto 2o La Sortita di Timoteo

Scena 2a

Dim.

Timoteo Solo

Oh si, lo spero.

questa volta e fatta la mia for:

tuna, qui certo risiede in qualche gran signor: egli avra' caro d'aver

alla sua corte in seguace d'apollo: io sarò allora vate al ser:

vigio, mangiero' benone. Lasciero' questa insegna di miseria... oh se ar:

rivo ad aver quanto Luigi... allegri, Timoteo, - Svegliati, mio avi:

lito entro Tebeo... Dal tuo Letargo scuotiti, o genio mio su:

gli mati Oh!... vien gente: Picuro, e questi il mio futuro mece=  
 nate ha ma fisso no mia... Dolce, Serena, mi rallegra... Fortunativin=  
 grazio ... Presentiamci magnifico Signore! *Scena 3<sup>a</sup>*  
*alip. b.* miserabile *Dim.* Ohime! Signor... *alip.* che fate niente *Dim.*  
 | povero me! | *alip.* presto scappate...  
 Segue Terzetto.



scappate

Terzetto.

Violini

Flauto

Oboe

Clarin

Corni

Fagot

Viola

Cor.

Tin.

Alp.

Aue.

p. stac.

ma signore in pria sens

ah salvati sug-gite

pil.

tite

cerco in pace di' con:

non sapete dove siete

pizz.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings. The word "forte" is written on the left side of the eighth staff, and "morto" is written on the right side of the eighth staff. The text "Se vive de sieta morto" is written across the ninth staff. The page number "99" is centered at the bottom.



dy.

Qui non e' misericordia presto andate presto andate ~: via di

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The notation includes various note values, rests, and dynamic markings.

tutto si ma morto no' tutto si ma morto no' dove! -

qua' presto viadi qua' presto viadi qua'

Handwritten musical score for the second system, including lyrics and musical notation. The lyrics are written below the notes.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "Come vado in-tendo" and "qua' la' ah che e'". The score is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including yellowing and some staining. The musical notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand, and the overall appearance is that of an antique manuscript.

*and:*

104



Handwritten musical notation on two staves, including notes, rests, and clefs.

Empty musical staves.

Handwritten musical notation on a staff with the lyrics: *dir fiamo di degno arre-tate quel in-degno da sua pena subli:*

Handwritten musical notation on a staff, continuing the piece.

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top two staves contain vocal lines with lyrics. The middle section contains several empty staves. The bottom two staves contain more musical notation. The tempo marking *all.<sup>o</sup>* is written at the top right and bottom right. The lyrics are: *ra. — la sua pena subli-ra;* and *pena a me ma cosa ho*.

106 *all.<sup>o</sup>*

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain rhythmic notation with slanted lines and some notes. The middle section features a vocal line with lyrics: "pova in viso il tuo mi fatto" and "fatto". Below this, there are more staves with rhythmic notation and lyrics: "he facete mai impru. dente" and "io ma". The bottom staff contains rhythmic notation with slanted lines. The page number "107" is written at the bottom center.

Musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The lyrics include:

Come io non so niente

Conda. nato di già sei

ah Signor per carità

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain vocal lines with notes and rests. Below them are two staves for a keyboard instrument, showing chords and arpeggiated figures. The bottom two staves contain lyrics in Italian: "ta' per cari-ta; Bastu Saci non piu; almen Direi ma piez". The word "Ritto" is written above the final measure of the lyrics.

na' piu' ta' pietà pietà' sei già Bello e' conda'

canto

Musical notation on a single page, likely a manuscript. The page is numbered 111 at the bottom center. The notation includes several staves with rhythmic markings and a vocal line with lyrics in Italian.

Lyrics: *nato / Dove il diavol mi ha portato / al per me finita e;*

Page number: 111

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain musical notation with notes and rests. The middle section features a staff with lyrics: "e. la Legge questa qua", "gia", "al per me finita e". Below the lyrics, there is another staff with musical notation. The page number "112" is written at the bottom center.



The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top staves contain complex rhythmic patterns, likely for a keyboard instrument. The lower staves contain a vocal line with lyrics in Italian and Spanish. The lyrics are:

Italian: *non c'è caso non fai niente cerchi in*  
 Spanish: *no hay caso no haces nada buscas en*

The page is numbered "113" at the bottom center.

113

van trovar pie ta' trovar pie ta;  
 no' Compas- sione Cari- ta;  
 Jen mi fa' pi eta' mi fa' pi eta;  
 Sei gia bello e conda- nato e la  
 Dove il Diavol mi ha por- to  
 Sei gia bello e conda-

114

Violoncello.

Legge e questa qua, e la Legge quella qua, si questa qua, se' già bello e conda-  
 tato ah per me finita e già; ah per me finita e' già. Dove il diavol mi ha pr:  
 nato e la Legge questa qua; e la Legge questa qua; se' già bello e conda-

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian. The score includes various musical notations such as notes, rests, and clefs. The lyrics are written in a cursive hand and are partially obscured by the musical notation.

Lyrics (Italian):

nato e la legge questa qua, non c'e' caso non fai niente spera in  
 tato mi ho' portato ha per me finita e gia, non so niente non fai niente  
 nato con da nato e la legge questa qua, non c'e' caso non fai niente pure in

Handwritten musical score for Violin, page 117. The score consists of several staves with musical notation and lyrics in Italian. The lyrics are:

var trovar pie-ta', Sei gia bello e condannato e la legge e questa  
 ah pie-ta', Dove il Diavol m'ha portato ah per  
 Jen mi ja pie-ta', Sei gia' bello e conda-nato e Lu

Dal ~~III~~ al ~~IV~~

Violon. 117

qua' e' la Legge, questa qua' e' questa qua'; sei gia' bello e comda.  
 me finita e gia', ah me finita e gia', dove il Diavol mi ha' por:  
 Legge questa qua', e' la Legge questa qua', Sei gia' bello e Comda.

nato  
 tato mi ha' por. tato ah per me finita gia; co co co co co compa;  
 nato e la Legge e' la Legge questa qua; non e' caso non fai'  
 non e' caso non fai'

119

niente Speri invan trovar pietà; non c'è caso non fai niente Speri in-  
 sione cacaca ca ca ca ri-ta; cococo co co compassione cacaca  
 niente pure in ven tu fai pietà.



van trovar pie-ta'      Speri in van trovar pieta:  
 ca ca cari-ta:      Compassione e Carita-  
 in sen mi fa' pieta:

Handwritten musical score on aged paper, featuring ten staves. The top staves contain instrumental notation with various notes and rests. The bottom staves contain vocal notation with lyrics in Italian. The lyrics are: "ta' trovar pie ta'", "si' cari ta' si' cari ta' si' Cari ta'", "mi' fa' pie ta'".





124

Doppo il Terzetto

Scena 4<sup>ta</sup>  
Corra: Timo.  
Alipra.  
Cor.:  
Alip. Tim.  
Corr. Tim.  
Corra. Tim.  
Corra. Tim.  
Corra. Tim.  
Corra. Tim.

Alhah! v' obbedisco  
Lo conoscete  
vor? no' (ahi) chi sei.. Son un povero  
Diavolo!.. il tuo nome... Timoteo.. Nome molle effemmi:  
nato sebben m'abbia servito cinquant'anni Sono pronto a can:  
giarlo se v'aggrada qual e' la patria tua!... Montefias:  
cone.. e la tua professione? Servo del biondo in:

tonno Dio... in Poe-ta <sup>Corra.</sup> Un Poeta: <sup>alip.</sup> un Poeta; estemporaneo? o  
 comico! Drammatico! Sa-tirico! Tragico... Epico! Lirico! Ber-  
 nesco! Pastorale! <sup>36 Tim.</sup> non lo perdir <sup>36</sup> Poeta universale <sup>24 ali 3f</sup> mi con:  
 solol... <sup>Corra.</sup> bravissimo!... <sup>Tim.</sup> ah respiro <sup>3f</sup> ma alfin n' ho' col =  
 pita) Onde... <sup>Corra.</sup> La sua sentenza sia ese-guita <sup>Tim</sup> sen.  
 tonna! oh Dio? <sup>alip.</sup> ma... <sup>Tim.</sup> andiam <sup>alip.</sup> Dove! alla morte...

Tim.

Adagio ... ma per qual delitto? almeno saper di che son reo! Leggi, sep:

Cor.

Tim.

Legge romante

pure legger sai Am Posta! Povero Timoteo Morte a chi entra non

chiamato in questo Castello - Carcere e Verghe a brui che osano turbarne il Silenzio

Cor.

Tim.

Cor.

Tim.

maio son forastier sei ma spia chi'l dice! quella faccia d'ajrasino / oh va la che la

Cor.

Tim.

Cor.

tua e da galantuomo / che dici?... chi io non sono spia?.. a che og=

*con enfasi*  
Dim. Cor. Dim.  
getto qui venisti A Cantar le vostre Lodi non voglio adulationi / Voltiamo cor =

Corra Dim. Cor. Dim.  
do / quelle Canterò adunque dello vostre belle. Ah! perfido neppure ah montatore / ah

Corra Alip. Corra.  
orte traditrice dove mi hai trascinato! Ohi, Signore! nel carcere più

nero colui per ora sia rin-chiuso. Indegno Le mie Belle

non sai chi e Corra-dino! Le mie belle son larmi Le battaglie



*Dim. Legge*

La gloria, e tu parli di belle! Leggi cor e la scritto *Adio alle Donne* oh tutte poi...

*Corra.*  
poverette Le proteggi oh: sento una rabbia: in trasporto che: Va: Vanne: arbole

*alip.* *Dim.*  
tu aliprando ai sogni miei Povero / venturato / andiamo Oh muse ingra:

ti pime muse: ho camminato per arrivarvi... tutto intiero in giorno

e poi mi tocca questo bel soggiorno...

Scena 3<sup>a</sup> Alip.

Alip. che  
torre della Torre

Spero che questa sia l'ultima volta che aprirò

quella Torre ad'innocenti vittime della sua misantropia faccia amore

che sia questo l'ultimo Ca', ch' Elena possa cangiar quel cor, innamo:

carlo bene

Sortita Elena con Cor

Sortita Elenae

Violini.  
Vcllo.  
Olla. 6<sup>a</sup> Sop.  
Oboe  
Clar.  
Corni 2.  
Fag.  
Viola  
Elena  
Coro  
Cello  
Bass

Handwritten musical score for 'Sortita Elenae'. The score is written on ten staves. The instruments listed on the left are Violini (Violins), Vcllo (Viola), Olla. 6<sup>a</sup> Sop. (Oboe), Oboe, Clar. (Clarinets), Corni 2. (Horns), Fag. (Bassoon), Viola, Elena (Soprano), Coro (Chorus), Cello, and Bass. The music is in 3/4 time and G major. The vocal part for Elena has the lyrics 'ali. ma qual suon qual Vista' written below the notes.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs. The lyrics "ah e' lei che viene" are written below the lower staves. The word "allegri" is written in a cursive hand on the right side of the page. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score for a piece titled "Cantiamo la Bella Vivave Doniella". The score consists of 12 staves. The first five staves are for instruments, likely strings and woodwinds. The sixth staff is for the vocal soloist, marked "al. legri". The seventh and eighth staves are for the chorus, marked "Coro di dentro". The lyrics "Cantiamo la Bella Vivave Doniella a." are written below the vocal staves. The music is in a major key with a common time signature.

noi ricon-duca la pace d'amor La pace d'amor

134

Ele.

Siate Sperate Sperate for Oggi vedrete miracoli a:

136



The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves. The top two staves appear to be vocal lines, with the first staff containing notes and rests, and the second staff containing a rhythmic accompaniment with repeated eighth-note patterns. Below these are several staves of piano accompaniment, including chords and melodic lines. The bottom section of the page contains lyrics written in Italian, with some words in italics. The lyrics are:

*mor* far oggi ve-drete mi':  
 Co- raggio ana ccate  
 ... oh Grava all' Opra Vincete  
 r.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian and include:

racoli a. mor.      mi- racoli a. mor.

Do- mate Do- mate quel cor      Do- mate quel

The score includes various musical notations such as notes, rests, and clefs, along with some decorative flourishes.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain musical notation with notes and rests. Below these are several empty staves. The lower section of the page features a vocal line with lyrics: "ah si - gnori che fuggite dalle donne e le prezate". Below the lyrics are two more staves, one labeled "cor" and another labeled "aut.". The paper shows signs of age, including yellowing and some staining.

voglio in oggi che imparate il bel seio a rispettar

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain musical notation with notes and rests. The middle section features a large blank space with several empty staves. Below this, there are two staves with lyrics written in French: "Person Vec. Aie" and "Person brutte state par lon:". The bottom two staves contain musical notation with notes and rests. The page number "141" is written at the bottom center.

Person Vec. Aie Person brutte state par lon:

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with notes and rests. The middle section contains a vocal line with lyrics: "tan da quelle state pur lon-tan da quelle ma fuggite alle". The bottom staff contains a bass line with notes and rests. There are some markings like "142" and "p" in the lower part of the page.

tan da quelle state pur lon-tan da quelle ma fuggite alle

142

p

Bel - le siete panni, siete panni da Leggar se son vecchie pi' fug =

143

gite  
Se son brutte pi scap-pate  
ma fug-gire



Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with various note values and rests. Below it are several empty staves. The middle section features a vocal line with lyrics: "Dalle Bel - le jiete panni jiete panni da legar". The bottom staff contains a bass line with notes and rests. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "... riete pani da les". The music features various note values, rests, and dynamic markings like 'f'. The paper shows signs of age and wear.

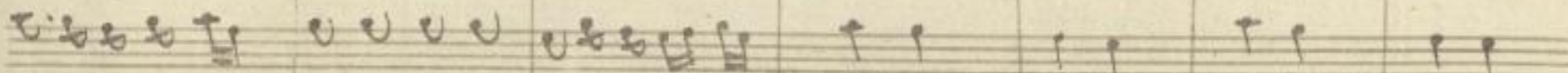
A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top three staves show a vocal line with a treble clef and a key signature of one sharp (F#). The fourth staff contains a complex, dense melodic line with many beamed notes. The fifth staff has a similar but less dense melodic line. The sixth and seventh staves are mostly empty. The eighth staff features a melodic line with the word "gar" written below it on the left and "siore" on the right. The ninth and tenth staves are empty. The eleventh and twelfth staves show a final vocal line with a treble clef and a key signature of one sharp. The number "147" is written in the center of the page.

The musical score is written on ten staves. The top two staves contain vocal parts with lyrics. The third staff has a piano accompaniment with chords and arpeggios. The fourth staff contains a basso continuo line with figured bass notation. The lyrics are:

parsi da Legar voglio in oggi che imparate il bel jeso a ripetar voglio in

The score is numbered 148 at the bottom center.

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*. The music is written in a cursive, historical style.

  
 Oggi che imparate il bel lessa a rispettar a      rispettar a      rispet-

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment line. The lyrics are: "Oggi che imparate il bel lessa a rispettar a      rispettar a      rispet-". The piano part includes notes and rests.

149

Handwritten musical score on aged paper, featuring multiple staves of music and a vocal line with lyrics. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

The vocal line includes the following lyrics: *par - - - - - Re. - - - - - pat - tar*

At the bottom of the page, the number *150* is written.

Dopo La Cavatina di Elena

Scena 6<sup>ta</sup>

Alip. Elena

Egol. e Liso

ali

Ele

Brava va ben speriamo E dove e il Duca! di che omor

e questa mattina! Io sono vestita col costume di Con. quista, ho mille idee per

testa: ho già studiato, il fiero il delicato, un po' Eroico, del senti:

mentale magia questol'ho in cuore. Voi mi avete instrutta pienamente, venga venga,

o che ho da far. io io chertia pur duro ma ha da cascare capbera' si-curo

*al p.* *Ele.*  
eh ne son persuaso e' quello il suo Palazzo! troppo antico, lo rimodernerò,

*al p.*  
ma voi che fate? avanti, osservano il divieto di Corra.

*Ele.* *Lir.*  
Cin ah: io l'annullo. entrate, entrate, qual timore Eh Signora

*Egol.* *Ele.*  
nono' gia La paura Sono le bastonate: D'ora in poi non correrano piu'

*Egol.* *Liso* *Ele* *Liso*  
Sperate voi di cangiar Gradin Sara piu' buono Volo prometto Anici: Anche noi sa:



Egol.

Liro.

Scena 7<sup>ma</sup>

rem dunque piu' felici *Coro. e Detto.*  
 Evviva dunque Evviva: *Allegramente*

Quale gioja insolente! chi audace, trasgredisce aienni miei che' introduce: *Ele. So!...*

*Coro* Tu' chi sei! *Alip.* Signor non e' bisogno d'interprete *Coro. made*

*Ele.* Calma non io Elena, figlia del sig. d' Elville *Corra.* Il Capitano d' Elville fu' il caro, il

fido amico mio, non al mio fianco, e vai, *Spirando* a me raccomando. *giuz.*

rai di darvi stato, e di voi dogno a questo oggetto qui feci chiamarvi, e

voglio, fa' i Cavalier vicini, che il piu ricco il piu forte, il piu famoso, dato dalla mia

ma, sia vostro sposo *Ele.* *Corra.* *Ele.* Lo vedro' che; rifiutereste quando non mi piaccio

*Corra.* *Ele.* e i io... forte voi stesso se non mi andate a genio non farei niente *Corra.* ma non sai

*Ele.* *Corra.* ch'io qui comando e non sapete voi che io farvi obbedir *Corra.* Sopra te

Ele.

Cova

nare la tua superbia  
 o voi o me. o io a voi... / che lento: e in sogno questo! tan,

alip.

Ele.

alip.

to ardisce una Donna! Rittiriamci... andate e zitti! / mania mania! / Ei

Ele

Cova!

teme! ho pa-wa / Lasciateci / Una Donna / e tu sei una Donna non e;

Ele.

Vero un Cavalier gentil, piu creanzato detto avrebbe una Dama / ma con voi... eh... bisogna pas;

Corra

sarveia che oltraggio: / ma dimmi, qual sarebbe lo sposo che ti

Ele

piace! avreste forse il core prevenuto? parla, dimmi qual e' quell'occhio tuo Adagio

Corra. Ele

gio Adagio per esempio voi... So... che? non state a lusingarvi: e vero, e il

vostra personal bello, imponente La finoromia vostra ha del fiero, ma del rinificante

i vostri sguardi sono di fuoco, e celebrato il vostro non comune valore, ma! tutto il male

Corra Ele

sta Dove; nel core;

Duetto. Con Strumenti

nel Cuore

Scena, e Duetto

Violini

Viola

Elena

Se esso fosse sensibile - se noti a lui fossero icari dolci

Rec<sup>vo</sup>

moti d'un reciproco affetto la soave forza d'un

guardo l'asprezion d'un vivo e tenero sospir certe emo =

zioni quel languor quel ar-dor che m'investe oh Corradino allora al =

Corr.

de  
lor Sareste l'uomo che adorerai l'idolo -

Cor.  
mio Quai detti qual traf- porto Que son

*f*

*io*

*Segue Duetto.*



Handwritten musical score for an opera scene. The score includes parts for Violini, Oboe, Clarini, Corni D., Fagotto, Viola, Elena, Corradino, and And: (Andante). The lyrics for Corradino are: "Dunque tu vuoi che dico ed io dovrei m'ar-".

Handwritten musical score on aged paper. The score consists of ten staves. The top two staves contain instrumental notation with various note values and rests. A 'p.' (piano) dynamic marking is present in the second measure of the second staff. The bottom two staves contain vocal notation with lyrics written below the notes. The lyrics are: "resto ah quale incanto e questo che delirar mi fa' quale incanto e'". The paper shows signs of age, including yellowing and some foxing.

questo che delirar mi fa' - che delirar mi fa',

Se

Musical notation on a five-line staff, featuring complex rhythmic patterns and accidentals.

Musical notation on a five-line staff, featuring complex rhythmic patterns and accidentals.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Musical notation on a five-line staff, featuring complex rhythmic patterns and accidentals.

Musical notation on a five-line staff, featuring complex rhythmic patterns and accidentals.

guitte favel late un po' u' avvicinate un po' u' avvicinate vol =

Musical notation on a five-line staff, featuring complex rhythmic patterns and accidentals.

gete a me uno sguardo di tenera piet ; volgete a me uno

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain a series of notes and rests, with some notes beamed together in groups.

Four empty musical staves, likely for a second voice or instrument part.

Handwritten musical notation on two staves with Italian lyrics. The first staff contains the lyrics: "sguardo di tenera te - - nera - preta; me lo chie:". The second staff contains the lyrics: "per che;". The music consists of notes and rests, with some notes beamed together.

Oate non intendete perche;      Gia non i  
 e poi perche;      Quai non palpitium

*palpiti*      *sento nel petto*      *lo scuote ed agita*  
*sento nel*      *petto*      *mi scuote ed agita*      *ignoto af.*



Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score is divided into five measures by vertical bar lines. The lyrics are:

ignoto af. fetto      quel alma in- docile      amor pia:  
 fetto      mi scuote ad' agita ignoto af. fetto il cor di rapida fiamma avam.

stop.

a piacere

go' frenar la gioia  
 po' me stessa in-tendere piu' oh Dio non so' mi scuote ed agita ignoto af:

quel alma in:

Con la parte arco f. piz. Dempo

170

Con la parte

And: a piacere

Docile          Amor pia- go          tener la gioja tener la  
 fetto, il cor di          rapida fiamma uvanpo;          me stesso in- tendere          me stesso in-  
 arco p con la parte

Handwritten musical score on aged paper. The score consists of ten staves. The first two staves contain instrumental notation. The next six staves are mostly empty, with some faint markings. The last three staves contain vocal notation with lyrics in Italian. The lyrics are: "gioja oh Dio non tendere oh Dio non so, no - oh Dio oh Dio non so".

Alte

ah vadasi

Handwritten musical score on aged paper, featuring ten staves. The top two staves contain musical notation with a treble clef and a 'p.' dynamic marking. The middle two staves are mostly blank with some faint notes. The bottom three staves contain vocal lines with lyrics in Italian. The lyrics include 'e mi lasciate', 'andate andate', and 'non odi'.

e mi lasciate

andate andate

non odi

Heute, heute, heute,

Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and dynamic markings. The lyrics are written below the staves:

vado per che  
senti ah resta ah

per - che  
Ove son  
che fo: qual  
resta  
qual





in questo mio core un  
lei fug-gir la vor-rei fug-girla fug:

mo - to un ar - dore  
 e gir la vor - rei, per - te - no piu' cal ma quest:

al - ma non ha - no quej + al - ma non ha

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "quest' alma non ha' vadari'" and "e tu mi". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "8<sup>o</sup>".

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings like "8<sup>o</sup>".

Come 1<sup>a</sup> ma

Handwritten musical score for the second system, featuring three staves with lyrics written below the notes.

lasci

perche:

Resta

per - te - no piu' calma quest:

al - ma non ha' no' quest al -- ma non ha'

quest. alma non

184



Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with notes and rests. Below it is a staff with a treble clef and a double bar line. The third and fourth staves contain complex rhythmic patterns, possibly for a keyboard instrument, with many beamed notes. The fifth staff is a simple melodic line. The sixth and seventh staves are empty. The eighth staff contains a vocal line with lyrics: "ha no no na sa no". The ninth staff is a simple melodic line. The page is numbered 185 at the bottom center.

185

no non ja no no non hei

187

Handwritten musical score on aged paper, featuring ten staves. The notation includes notes, rests, and clefs, with a large, vertical scribble on the right side.

Doppo il Du etto

Scena 8<sup>a</sup>.

Diava *aliprondo*

*alip.*

*Diav.*

Credetelo Signora non e questo il momento opportuno vuoi sapere

*alip.*

*Diav.*

chi e quella Donna e un parente stretta dal Capitano d'Eville: e come stretta e.

*alip.*

Bella | *ahi ahi* | per quello che mi pare, niente di raro | Con quegli occhi, e l' resto.

*Diav.*

*alip.*

e' Giovine! all' incirca -- non saprei -- (inquant' anni) | Batterne

*Diav.*

*alip.*

La mettra' | perche' qui venne? | per aver dal padrone ma

*trav.* *alip.*  
qualche pensione / e che pensione ed ottene? non ancora

*trav.* *alip.* *trav.*  
ma l'ottava. Tornera' a casa al-lora parerebbe *alip. ando*

*alip.* *trav.* *alip.* *trav.*  
Signora voi sapete chi son' io. No; Dunque pen-

sate che sapro' tutto - e tremi, se ha' chi Corradino a me con:

traffi son Donna, Amante, ed in puntiglio, e basti

Violini

Oboe.

Corni 2.

Fagotto

Viola

Bass

Cello

The image shows a page of handwritten musical notation for a symphony orchestra. It features seven staves, each with a different instrument's part. The notation is in a historical style, likely from the 18th or 19th century. The top staff is for Violini (Violins), followed by Oboe, Corni 2 (Horn 2), Fagotto (Bassoon), Viola, Bass, and Cello. The music is written in a common time signature (C) and a key signature of one sharp (F#). The paper is aged and yellowed, with some ink bleed-through from the reverse side.

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various note values, rests, and dynamic markings. The score is organized into measures by vertical bar lines.

Key features of the notation include:

- Staff 1: Treble clef, complex rhythmic patterns with many beamed notes.
- Staff 2: Treble clef, simpler rhythmic patterns with fewer notes.
- Staff 3: Treble clef, mostly rests.
- Staff 4: Treble clef, mostly rests.
- Staff 5: Treble clef, mostly rests.
- Staff 6: Treble clef, mostly rests.
- Staff 7: Treble clef, mostly rests.
- Staff 8: Treble clef, mostly rests.
- Staff 9: Treble clef, mostly rests.
- Staff 10: Treble clef, mostly rests.
- Staff 11: Treble clef, mostly rests.
- Staff 12: Treble clef, mostly rests.
- Staff 13: Treble clef, mostly rests.
- Staff 14: Treble clef, mostly rests.
- Staff 15: Treble clef, mostly rests.
- Staff 16: Treble clef, mostly rests.
- Staff 17: Treble clef, mostly rests.
- Staff 18: Treble clef, mostly rests.
- Staff 19: Treble clef, mostly rests.
- Staff 20: Treble clef, mostly rests.
- Staff 21: Treble clef, mostly rests.
- Staff 22: Treble clef, mostly rests.
- Staff 23: Treble clef, mostly rests.
- Staff 24: Treble clef, mostly rests.
- Staff 25: Treble clef, mostly rests.
- Staff 26: Treble clef, mostly rests.
- Staff 27: Treble clef, mostly rests.
- Staff 28: Treble clef, mostly rests.
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- Staff 31: Treble clef, mostly rests.
- Staff 32: Treble clef, mostly rests.
- Staff 33: Treble clef, mostly rests.
- Staff 34: Treble clef, mostly rests.
- Staff 35: Treble clef, mostly rests.
- Staff 36: Treble clef, mostly rests.
- Staff 37: Treble clef, mostly rests.
- Staff 38: Treble clef, mostly rests.
- Staff 39: Treble clef, mostly rests.
- Staff 40: Treble clef, mostly rests.
- Staff 41: Treble clef, mostly rests.
- Staff 42: Treble clef, mostly rests.
- Staff 43: Treble clef, mostly rests.
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- Staff 47: Treble clef, mostly rests.
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- Staff 51: Treble clef, mostly rests.
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- Staff 55: Treble clef, mostly rests.
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- Staff 57: Treble clef, mostly rests.
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- Staff 60: Treble clef, mostly rests.
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- Staff 63: Treble clef, mostly rests.
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- Staff 74: Treble clef, mostly rests.
- Staff 75: Treble clef, mostly rests.
- Staff 76: Treble clef, mostly rests.
- Staff 77: Treble clef, mostly rests.
- Staff 78: Treble clef, mostly rests.
- Staff 79: Treble clef, mostly rests.
- Staff 80: Treble clef, mostly rests.
- Staff 81: Treble clef, mostly rests.
- Staff 82: Treble clef, mostly rests.
- Staff 83: Treble clef, mostly rests.
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- Staff 85: Treble clef, mostly rests.
- Staff 86: Treble clef, mostly rests.
- Staff 87: Treble clef, mostly rests.
- Staff 88: Treble clef, mostly rests.
- Staff 89: Treble clef, mostly rests.
- Staff 90: Treble clef, mostly rests.
- Staff 91: Treble clef, mostly rests.
- Staff 92: Treble clef, mostly rests.
- Staff 93: Treble clef, mostly rests.
- Staff 94: Treble clef, mostly rests.
- Staff 95: Treble clef, mostly rests.
- Staff 96: Treble clef, mostly rests.
- Staff 97: Treble clef, mostly rests.
- Staff 98: Treble clef, mostly rests.
- Staff 99: Treble clef, mostly rests.
- Staff 100: Treble clef, mostly rests.

*Guardatevi*

*Bene attento osservate*



poi giudi- cate se piu' per = fetto in grazie in a =

petto di me si può dar in grazie in ap- petto di me si può

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "Car di me si può dar" and "Son bella imperiosa jon". The score is written in a historical style, possibly from the 18th or 19th century.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain musical notation. The middle section of the page is mostly blank staves. The bottom section contains a vocal line with lyrics and a corresponding accompaniment line. The lyrics are: "ricca ve-ri-osa non ricca ve-ri-osa ep-pur quel in-grato mi".

puo' disprez- zar ep. pur quel in- grata mi' puo' disprez-



Musical score on ten staves. The top two staves contain musical notation in the right half of the page. The bottom two staves contain the following lyrics:

poi giudi- cate se piu' di' per- fetto in- grazie in af- fetto di

me si pur dar in grazie in af. petto di me si pur dar o j =



Handwritten musical score on aged paper. The score consists of ten staves. The top two staves contain vocal notation with lyrics. The middle two staves contain rhythmic notation with stems and flags. The bottom two staves contain piano accompaniment notation. The lyrics are: "braggio si fiero non so tollerare non so tollerare".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and a vocal line with Italian lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are: *traggio sì fiero non so tolle-rar non so tolle-rar no' non*. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* and *p*.

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "jo' tolle-rar no' non jo' tolle-rar no' non jo' tolle =". The music is written in a historical style, possibly from the 18th or 19th century.

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain instrumental notation with various notes and rests. The bottom two staves contain vocal notation with lyrics written below the notes. The lyrics are: "rar toller ar". The paper shows signs of age, including discoloration and some wear.

Dopo l'aria d'Isaura

Scena 9<sup>na</sup>

Corradino poi  
alipranda

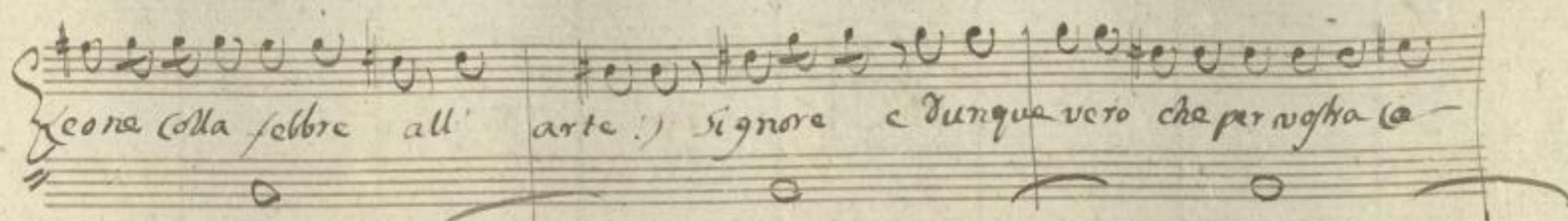
Corradin, che t'aveni: ove t'aggiri: a che

penfie spiri finalmente una volta... In qual veleno mi Ser-

peggio nel seno .. e qual fantasma mi persegue do- vunque e m'atte-

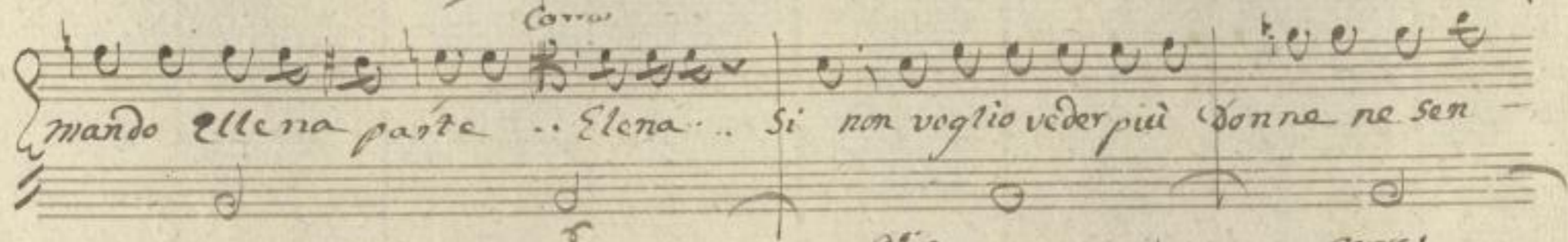
rice: quale m'indebolisce: potera irrij- tibile -- non reggo a quel che

mi di vo va ignoto ardore, e questa malattia sogno, d'orrore, Ecco il



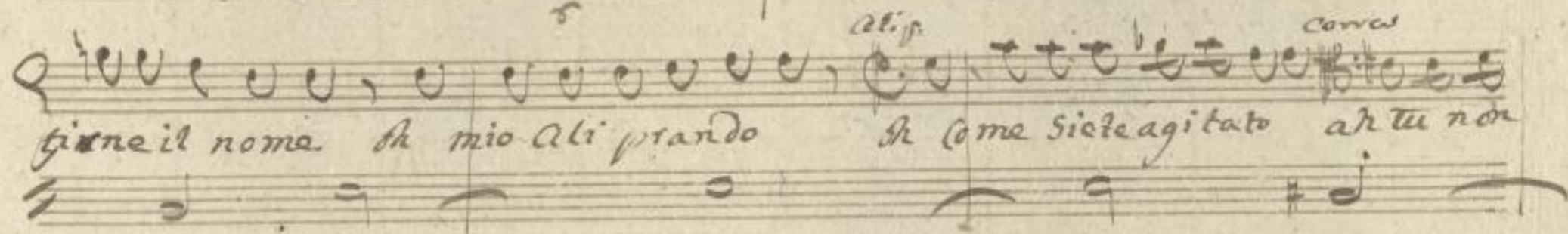
Leona colla febbre all' arte!) Signore e dunque vero che per voglia (a-

*Coro*

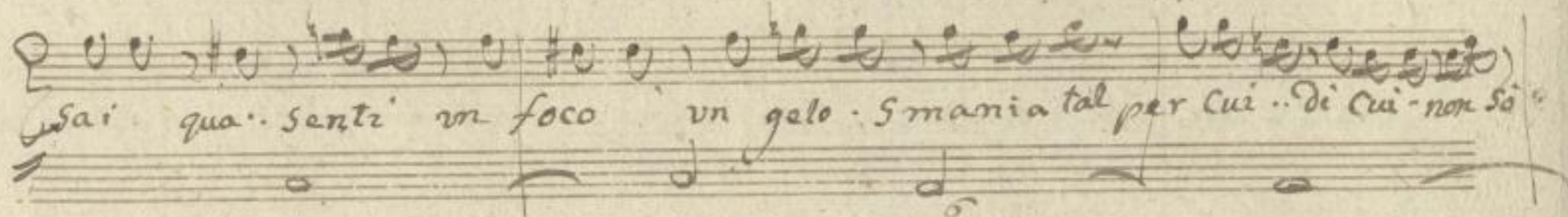


mando Elena parte .. Elena .. Si non voglio veder più donna ne sen-

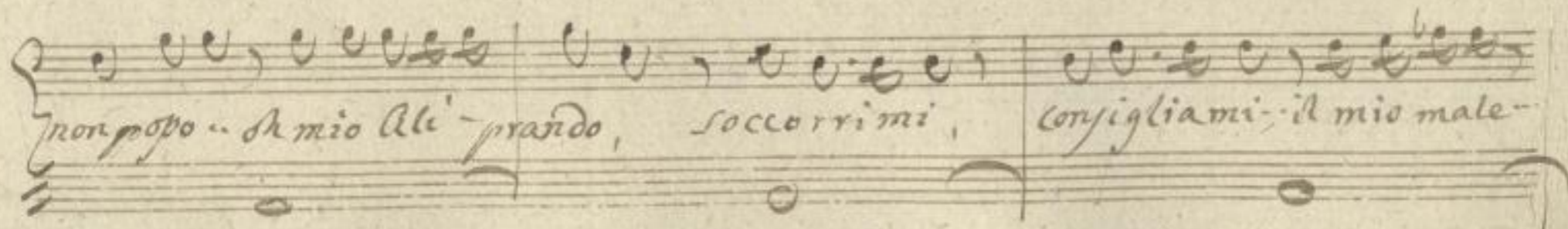
*Al. p.* *Coro*



giarne il nome. Ah mio Ah! prando Ah come siete agitato ah tu non



Sai qua .. senti un foco un gelo .. Smania tal per cui .. di cui non so ..



non posso .. Ah mio Ah! prando, soccorrimi, consigliami il mio male ..

*alip.* *Corra* *alip.*  
e' un mal che fa' errore ma' il suo nome, il suo nome amore a-

*Corra* *alip.* *Corra*  
moie amor.. io .. ch' dabo terra: ma' - no', no' non e' a

*alip.* *Corra*  
more. e' una malia: un incantesimo potria darsi Deve esser anzi co-

*alip.* *Corra*  
si io amar: odio, e odiar vuo' tutti | si, dalira pure, si cerchi

nel castel ogni persona ogni angolo, se mai qualche straniero qualche re-

mica mio se .. Ah mio Aliprando or apogli occhi, a chiani segni

or veggio il traditor <sup>alip.</sup> chi mai <sup>Lova</sup> quel timoteo <sup>alip.</sup> quel povero poeta: <sup>Conu</sup> chi sa

qual venne a or dir drama segreta guardia a me lo straniero, questa

mane arrestato .. che ti par, <sup>alip.</sup> Aliprando / se condiamlo per meglio in villup

parlo .. veramente il su viso .. i dotti suoi, la sua figura e =



qui voca sospetta - povero Timoteo <sup>Corra</sup> ne mio vendetta

Scena 10<sup>mo</sup>  
Timote e fra  
guardie e Detti

<sup>alip.</sup> Ecco qua (arrestato) / <sup>Corra</sup> Raffeniamoci / <sup>Tim</sup> avanzati / che voglio

<sup>Corra:</sup> Metter mi in Liberta; par più Calmato / <sup>Tim:</sup> avanti / <sup>Corra</sup> Eccomi guarda mi

<sup>Tim</sup> / che co'è questa istoria / <sup>alip.</sup> guarda ben / <sup>Tim</sup> guardo guardo

<sup>Corra</sup> vedi tu niente in me / <sup>Tim</sup> <sup>Sospeso</sup> vedo non vedo -- / <sup>Corra</sup> che vedi / <sup>Tim:</sup> non da.

Corra

prei oggi tu nulla, di negli occhi miei / che egli diventi matto / non

Tim

Corra

mi ravvigi il tuo reo tradimento / altra più bella / si e qual tradi-

Tim

Corra

mento / anche questi / quel foco che mi strugge e quat-

Tim

Corra

foco che foco: ma signora non e forse opera tua, di, tradi-

Tim

Corra

lore il cielo mena liberi / che imbroglia, / povero timo

*Corra*  
teò Sei scoperto, Scitù, si scitù il reo, Cifogna liberarmi

*alip* *Tim* *Corra* *alip* *Tim*  
Liberarlo jo liberarmi liberarlo jo... Lui...

*Corra* *Tim*  
Ma come! voi... (e chi capisce niente!) Sei già pentito! Ah

*Corra* *Tim*  
altro che pentito / D'esper venuto qua' ben dunque parla. ma

*Corra* *alip* *Corra*  
Di che no da parlare ah tu m'inganni vi perdete non vuoi

*Tim* *Corra*  
più liberarmi da | povero me | colle vostre armi circon-

*Tim*  
date quel mago. e a un cenno mio trucidatelo posto io mago.

*Corra* *Tim*  
oh dio negli ancor d'oper reo Reissimo il povero timo-

teo

Segue Quintetto

12

Povero Timoteo

Quintetto

Violini

Clav.

Clarinetti

Corni in C

Fagotti

Viola

Ele.

Conci.

Corrad.

Timot.

Alip.

And.

pa - le - so il re - ro in can - to si

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are: *togli mi a tanto ar-dore si togli mi a tanto ar-dore*. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

rendi rendi la pace al core o morte a te da ro' rendi la pace al

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The first system consists of six staves. The top two staves contain rhythmic patterns of eighth and sixteenth notes. The bottom four staves are mostly empty, with some faint markings. The second system also consists of six staves. The top two staves contain more complex musical notation, including some accidentals. Below these staves, the lyrics are written in Italian: *Core o morte ate d'aro - morte ate da - ro -*. The bottom two staves of the second system contain further musical notation and the lyrics *tyciamostar la*. The page number "216" is written at the bottom center.



Dio!

( )  
( )

morte farò quel che volete      dite che male a ve-te e vi dylante =

es enter, reneres, @: =

ro

amore e la passione per Cui resti in can =

tato vi mago illumi nato    Saprete come o pro    Sa prete come o-

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include "e dalli pur el mago e dalli pur el mago ad so' sul oror mio" and "ah mora".

*Dunque*  
oh Dio sempre la morte in campo

parla non v'è più

Scampo e mi libererai e quando e in  
 parlero si mi liberero  
 decidi e lo libererai ma ci vuole un poco conien che si pre'

Handwritten musical score for the first system, featuring five staves with various musical notations including treble clefs, notes, rests, and dynamic markings like 'p' and 'ff'.

*Daato questo* *foco*  
*fra poco il calmerò* *più tardi almen morò*

Handwritten musical score for the second system, featuring two staves with lyrics and musical notation. The lyrics are written in Italian and include dynamic markings like 'foco' and 'almen morò'.

ah mago mio sa - la va mi  
 il povero di morte è  
 via diffa l'incan - tamento  
 viver viver (oh non



So no' co si' non  
 or or vi sanero  
 di so' a jute - no'

so' tardor la smania  
 che diavolo fare

*palpiti* *come il mio* *largo* *largo* *largo* *palpiti* *ah* *come il mio*  
*date la verga magica* *or or vi sanerò* *or or vi sanerò*  
*Ecco la verga magica* *come non riderò*  
*Vidi!*

Cor Cangiò - - - - - l'ardor la mania i  
 di povero timo - teo un mago divenuto.  
 come non si dego - - - - - via d'ya l'incar -

Handwritten musical notation on two staves. The first staff contains a series of notes and rests, including a half note, a quarter note, and an eighth note. The second staff continues the melody with similar note values. There are some decorative flourishes and a double bar line visible.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several notes and rests. The second staff continues the melody with similar note values.

Handwritten musical notation with Italian lyrics in a cursive script. The lyrics are: *capisci ah fo- pre il mio cor can- gio oh Co- me il mio cor can- che dia volo farò or or la sanesò oh povero timoteo che dia volo che dia volo fa- tejimo anch'io lo juytero e come non riderò non ride*

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The top staff features a complex melodic line with many sixteenth and thirty-second notes. The second staff has fewer notes, including some with double bar lines. The third staff contains a few notes and rests. The fourth staff has notes with a 'p' dynamic marking. The fifth staff has notes with a 'p' dynamic marking. The sixth staff has notes with a 'p' dynamic marking. The seventh staff has notes with a 'p' dynamic marking. The eighth staff has notes with a 'p' dynamic marking. The ninth staff has notes with a 'p' dynamic marking. The tenth staff has notes with a 'p' dynamic marking. The eleventh staff has notes with a 'p' dynamic marking. The twelfth staff has notes with a 'p' dynamic marking. The notation is in a historical style, possibly from the 18th or 19th century.

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and instrumental accompaniment. The lyrics are: "ah signor per vi ri - vedo men do -". The tempo marking "all: con brio" is visible at the bottom left of the score. The page number "230" is written at the bottom center.

ah signor per vi ri - vedo men do -

*Siproparino in Claf*

*all: con brio*

Handwritten musical notation on two staves, featuring treble clefs and various rhythmic values.

Empty musical staves.

*lente or vabbando vengo a chiedervi per dono se vi*

Handwritten musical notation on a single staff at the bottom of the page.

Handwritten musical score on aged paper, featuring three systems of staves. The middle system contains the lyrics "seci di ma da gnar" written in cursive. The notation includes various musical symbols such as notes, rests, and clefs.



ah *l'infe-lice che scac-ciate che scacciate no non so-*



*gliate almen o dior — non vo — gliate almen o — dior*  
*— ali —*



Handwritten musical score on aged paper, featuring multiple staves. The notation includes notes, rests, and dynamic markings. The lyrics are written in Italian and include the following phrases:

- prando*
- Signor mio*
- ed il mago sono io*
- venen date*
- iloman*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in a cursive script and include the words "Date", "no", "si", "Quoniam ad", "die", "Libe", and "di". The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian. The score includes various musical notations such as notes, rests, and dynamic markings.

*Ande con la parte*

*al piacere*  
 questo baccio del mio

*allegro*  
 tarlo io poi da - vea

*Ande con la parte*

*Ande con la parte*

Handwritten musical score on aged paper, featuring four systems of staves. The third system contains lyrics in Italian: "con popai motia vi spigar per sai moti popai". The notation includes various rhythmic values and rests across the staves.

All.

Handwritten musical notation on two staves. The first staff contains rhythmic notation with notes and rests. The second staff contains rhythmic notation with notes and rests.

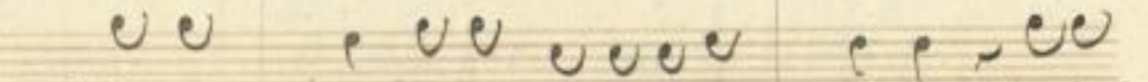
mo-ti a voi spiggar

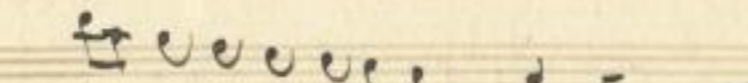
anche per che manca il core nel di-

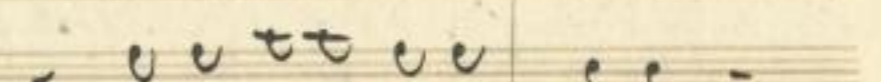
All.

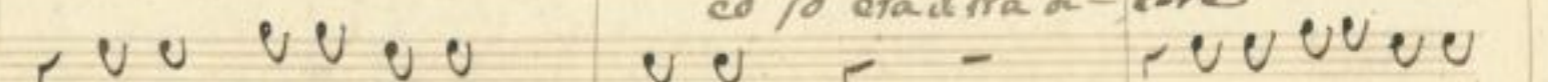
Handwritten musical notation on a single staff. It shows rhythmic notation with notes and rests.

Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and clefs, typical of an 18th-century manuscript.

  
 sta per su sta per su ma vince a more sei gia

  
 verla in dio la liar

  
 ed io era tradito

  
 gio vince a doma a more il suol e per car



Handwritten musical notation on five staves, featuring various rhythmic patterns and notes.

Handwritten musical notation with lyrics in Italian, including "li li li li li per Cascar" and "Stajpur su ma vince a".

li li li li li per Cascar      Stajpur su ma vince a =

io l'aveva da liberar      ah che      par che manca il

giar      Stajpur su ma vince a mora      ed io era il radi-

*more* Sei li ti sei li li sei li ti per cas - car *Stai pur*  
*Core* nel do - verla ab ban - do nar *anche*  
*lore* io (avea da Li be rar  
*Sei gia ti li per cas car* *Stai pur su ma vince a*

su sta per su manisce amore sei li li sei li - li - sei li li gia per cafi.

par che manca il core nel do- ver la *abbando:*

ed' io ero il dra di tore che l'avea da Li. Be.

more sei li li gia per cafi car

car sei li li sei li li sei li li già per car- car  
 nar nel do- ver la abban donar nel - do.  
 rar ed io ero il tra di - tore chel'avea da libe- rar  
 Sia lo vince edona a more il tuo core e per can- giar

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "verla abbando- nar Vanne Vanne iogia voc." The score is divided into three systems by vertical bar lines. The first system has a double bar line at the end. The second system has a double bar line at the end. The third system has a double bar line at the end. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain musical notation with notes and rests. The third staff has a section of music with a treble clef, a key signature of one sharp (F#), and a tempo marking 'Al.' (Allegro). Below this, there are several empty staves. The sixth staff contains the lyrics 'cillo già vac. cillo' written below the notes. The seventh staff contains the lyrics 'Eb. ben' written below the notes. The bottom two staves contain musical notation. The paper shows signs of age, including yellowing and some staining.

A handwritten musical score on aged, yellowed paper. The score is organized into four measures by vertical bar lines. The top two staves of each measure contain melodic lines with various note values and rests. The bottom two staves of each measure contain accompaniment, including chords and rhythmic patterns. In the second measure, there are some markings that appear to be 'a' and 'o' written below the notes. The paper shows signs of age, including some staining and wear at the edges.

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*All<sup>o</sup>*

moro oh Dio

che l'av- venne male e per- che'

bonne non la'

*clav<sup>o</sup>*



Handwritten musical score on aged paper. The score consists of several systems of staves. The top two systems each have two staves. The middle section has five empty staves. The bottom section has three staves. The lyrics are written in a cursive hand below the bottom staff. The page number '249' is written at the bottom center.

chi sa ma in pe-ricolo sta' il mago con in braccio tal bel =

*Allegro*

ta

Anche voi

Socco-retela

io- ma come

Co-ri

Corra di - no  
 qua' il no me mio  
 che bir bona  
 Que son.



Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Dio", "Restate", "Benno", "Bepate di affido", "L'af-fido", and "iovinie".

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and piano accompaniment. The tempo *All' o f ai* is written at the top right and bottom right. The lyrics are *ri do*, *son tra dita*, and *asta da,*.

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top section features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Qual con- trasto nel suo core", "Qual con- mio", "Qual ve- le no nel mio", "Qual con-", and "Qual con-". The music is written in a cursive hand with various notes, rests, and dynamic markings like *con.* and *ve-*. There are also some markings like *trasto* and *core* written above the notes. The bottom section of the page shows more musical notation without lyrics.

Handwritten musical notation for the first system, including a vocal line with "V. V." and piano accompaniment.

ma già e, cotto e vince a- more  
 Qual  
 Qual tul- molto e nuovo ar- dore  
 # 9

Handwritten musical notation for the second system, including lyrics and piano accompaniment.

ma e già  
 # 9

Handwritten musical notation for the third system, including lyrics and piano accompaniment.



Qual contrasto nel mio core  
 Qual  
 Qual pelago nel mio core

e già colto a vince a-more  
 Qual  
 Qual tannelto a nuovo ardore

Qual  
 e già

Qual contrasto Qual  
 Qual  
 Qual  
 Qual  
 Qual  
 Qual

Qual contrasto nel suo core  
 Qual tu:  
 Qual tumulto e nuovo ardore  
 Qual con z

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "e gia colto vince amore" and "Qual contrasto nel mio core". The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like "ff" and "f" in the piano part.

Handwritten musical score on aged paper, featuring three systems of staves. The top system contains rhythmic notation with notes and rests. The middle system includes lyrics in Italian: "Qual tu- mul- to nel suo core ma- gia", "Qual con- tra- sto nel suo core", and "Qual tu-". The bottom system contains rhythmic notation and the instruction "Vid: 8<sup>a</sup> Balla".

Qual tu- mul- to nel suo core ma- gia  
 Qual con- tra- sto nel suo core  
 Qual tu-

Vid: 8<sup>a</sup> Balla

Handwritten musical notation for the upper part of the page, including staves for treble and bass clefs with various notes and rests.

co-<sup>ro</sup> e vince a-<sup>more</sup> ag-<sup>gi-</sup> ta-<sup>ta</sup> op-<sup>pre-sa</sup>  
 mol-<sup>to</sup> e nuo-<sup>vo</sup> ar-<sup>do-re</sup> ag-<sup>gi-</sup> ta-<sup>ta</sup> op-<sup>pre-sa</sup>

al-<sup>ma</sup> pi-<sup>u'</sup> re-<sup>sistere</sup> non sa' all'amor che prova all'  
 al-<sup>ma</sup>

L'alma piu' re-sistere non sa; Qual contrasto  
 L'alma piu' re-sistere non sa; Qual veleno  
 piu' resistere non sa; Qual contrasto nel suo core ma gia'

Handwritten musical score on aged paper, featuring three systems of staves. The first system contains two staves with notes and rests. The second system contains two staves with notes and rests. The third system contains two staves with notes and rests. The lyrics are written below the notes.

nel suo  
 nel mio  
 core  
 core  
 piu' re-  
 qual tu.  
 mul - to e fiero ar:  
 cotto e vince a - more all' amor che prova all'  
 alma piu' va / istore non -

Musical score on three systems of staves. The top system contains rhythmic notation with various clefs and time signatures. The middle system contains vocal lines with lyrics in Italian and French. The bottom system contains piano accompaniment with lyrics "Ja' all' avior che proua all' alma'".

Lyrics in the middle system:  
 Italian: *Ja no' aggr' ta ta oppressa*  
 French: *ore Aggr' ta-ta oppressa*  
 Italian: *L' alma piu' re:*  
 French: *L' alma piu' re:*  
 Italian: *L' alma piu' re:*

Lyrics in the bottom system:  
*Ja' all' avior che proua all' alma'*



Handwritten musical notation for the first system, consisting of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*.

il-tere non sa;  
 il-tere non sa;  
 piu' restiere non - va, v'obbedisco con pia- cere  
 v'obbedisco con pacienza  
 non si badi al suo vo- lere  
 v'obbedisco al mio vo- lere o ve:  
 v'obbedisco con pia- cere  
 Corradino suo sa:

Handwritten musical notation for the second system, consisting of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The lyrics are written below the notes in a cursive hand.

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and clefs, typical of an 18th-century manuscript.

Handwritten musical score for the second system, consisting of five staves with lyrics in Italian and German. The lyrics are:
   
Corradino mio sarà; Corra- dino mio sa- ra: mio sa-
   
lere no.
   
mare Aggun do- wa; o tre- mare Aggun do- wa; Aggun sa:
   
Corradino suo sarà;
   
ra: u' obbedisco con piacere Corradino suo sa-

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and include the words "ma:", "all' a.", "ma: che prova all' alma piu' resiste - non", and "Basso". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "pizz" and "provo".

Ma: *pizz* *pizz*

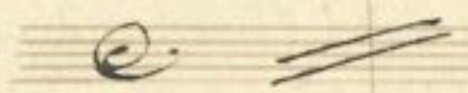
*pizz*

*provo* *provo*

*ma:*

*all' a.* *ma: che prova all' alma piu' resiste - non* *Basso*

Handwritten musical notation on four staves, featuring various rhythmic values and accidentals.



Handwritten musical notation on four staves, continuing the piece with various rhythmic values and accidentals.

Handwritten musical notation on two staves with Italian lyrics written below the notes.

*ja' no' no' re-istere re-istere non*  
*ia' no' no' di-a-mor che prova cell'*

Handwritten musical score on aged paper, featuring four systems of staves. The notation includes rhythmic markings (vertical lines) and various musical symbols. The second system includes the Latin text "alma piu' res".

*alma piu' res*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into measures by vertical bar lines. At the top, there are several staves with rhythmic notation, including notes with stems and beams, and some clefs. Below these, there are more staves with notes and stems. The lyrics are written in Italian and are positioned below the notes. The lyrics include:

no no a. mar che  
 re non sa no all' al. mor che provo all'

The notation includes various note values, stems, and beams, typical of 18th or 19th-century manuscript notation. There are also some clefs and dynamic markings like 'p' (piano) and 'f' (forte).

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The first system consists of six staves, with the bottom two containing the lyrics: "provo al al. ma piu' re-istere no' non". The second system also consists of six staves, with the bottom two containing the lyrics: "alma piu' re-sistere non sa' no' all'a - ma che prova all' alma piu' resistere non". The notation includes various musical symbols such as notes, rests, and clefs. There are double bar lines with repeat signs at the end of the first and second systems. The paper shows signs of age, including some staining and a torn edge on the right side.

A handwritten musical score on aged, yellowed paper. The score is organized into four measures, each separated by a vertical bar line. The top two staves of each measure contain vocal lines with lyrics written above the notes. The lyrics are: "ja' no", "no' non", "ja' no", and "no' non". The bottom two staves of each measure contain piano accompaniment. The notation includes various note values, rests, and dynamic markings such as "ff" (fortissimo) and "p" (piano). There are also some double bar lines and slurs used for phrasing. The paper shows signs of age, including some staining and wear at the edges.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into four measures by vertical bar lines. The top section contains complex melodic lines with various note values and rests. The middle section consists of several staves with rhythmic patterns of vertical stems. The bottom section includes lyrics written below the notes: "ja' no' me ja' ja' no' ne' nos' ja". The paper shows signs of age, including stains and a small tear on the right edge.

A page of handwritten musical notation on aged, yellowed paper. The score is organized into four measures by vertical bar lines. The notation includes various note values, rests, and clefs. The first measure begins with a treble clef and a common time signature. The notation is dense, with many notes and rests. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and clefs. A vertical line divides the page into two sections. The right section contains a large, faint scribble.



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Dopo il Quintetto

Scena 12. *Allegro*  
 Suava *Allegro*  
 Solo *Allegro*  
 Come simile al traggio! So madita cosil d'una vi-

vale d'orro' su gli occhi miei il Trionfo mirar! e l' soffrirei! - no! - ven =

Detta: e si fiera, su quegli indegni, e si tremenda sia, che giunga

via  
 a superar l'offesamia

Scena 13 *Corra*  
 Corradine ed *Allegro*  
 Alipraneo *Allegro*  
 Armatevi al Torneo, meco verrete... Elena

*alip.*  
Dunque chiese la libertà del prigionier Viscardo Essa vien

*Corru* *alip.* *Corru*  
priega almeno e con qual dritto! con quel d'umanita' che mi ton-

*alip.*  
sigli!... Io gliel'accorderei... gia' da tra mesi, che provato ho sineste in

Campo, in quella Torre il misero abbastanza il fio' pago' di giovini il bal-

*Corru* *alip.*  
danza Ebben: Libero sia: parta, ma chi o nolveggo: ah si bel

atto quanto piu grande ti fa mai Signore, ecco il primo miracolo d'a-

*Via* *Com* *pensoso e vagliando*  
Scena 14  
more - Corradino poi ma, come mai conosce Ella Vit-  
Elena

care! e perche d'interesse cotanto a suo favor! pel suo destino!

*con sospetto* *Elo.* *con giubilo*  
forse - oh mio Corradino! - ah, perdono, Signore

*Corra*  
vien sulle labbra involontaria il cuore / oh incanto!

il suon della sua voce, un solo de suoi Sguardi dilegua il turba-

mento del mio Core - - mi calma - <sup>Elo:</sup> Corra di no perché si ottuso!

<sup>Corra</sup> non lo so - - <sup>Elo:</sup> Deh Siete illare, appien tran- quillo - o mi sfor-

zate a di veder con voi L'inquietudine vostra - - crede-

reste che fossi ingrato a quanto a voi deggio: no - - Date me la



Corra: Ele: Corra:  
vostra mano, oh Dio!... La vostra mano Corradin... ah tieni!

ela mia fe', il mio cor tieni con essa, e chi può mai mirarti,

conversar teo, udirti, e non amarti!... Trionfa Elena in armi!  
Ele: con impazienza

Corra: Ele:  
Si t'adoro e tu? già t'amo da gran tempo, e senti

Corra:  
come il mio cor... ma con quell'armi!... vuoi ch'io le deponga? t'obbe-

Ele. Corru. Ele  
Disco... e s'io volessi mai quella corazza e questa pure ti spogli qualti-

Corru. Ele  
mier ti copre parte del volto Ecco mi senza io cerca l'incontro d'antuo

Sguardo e si soave uno sguardo d'amor ma per averlo debbo alzar mi

Corru. S'inginocchi  
contar= cerni lo vuoi! ecco mi a piedi tuoi cedo all'amore,

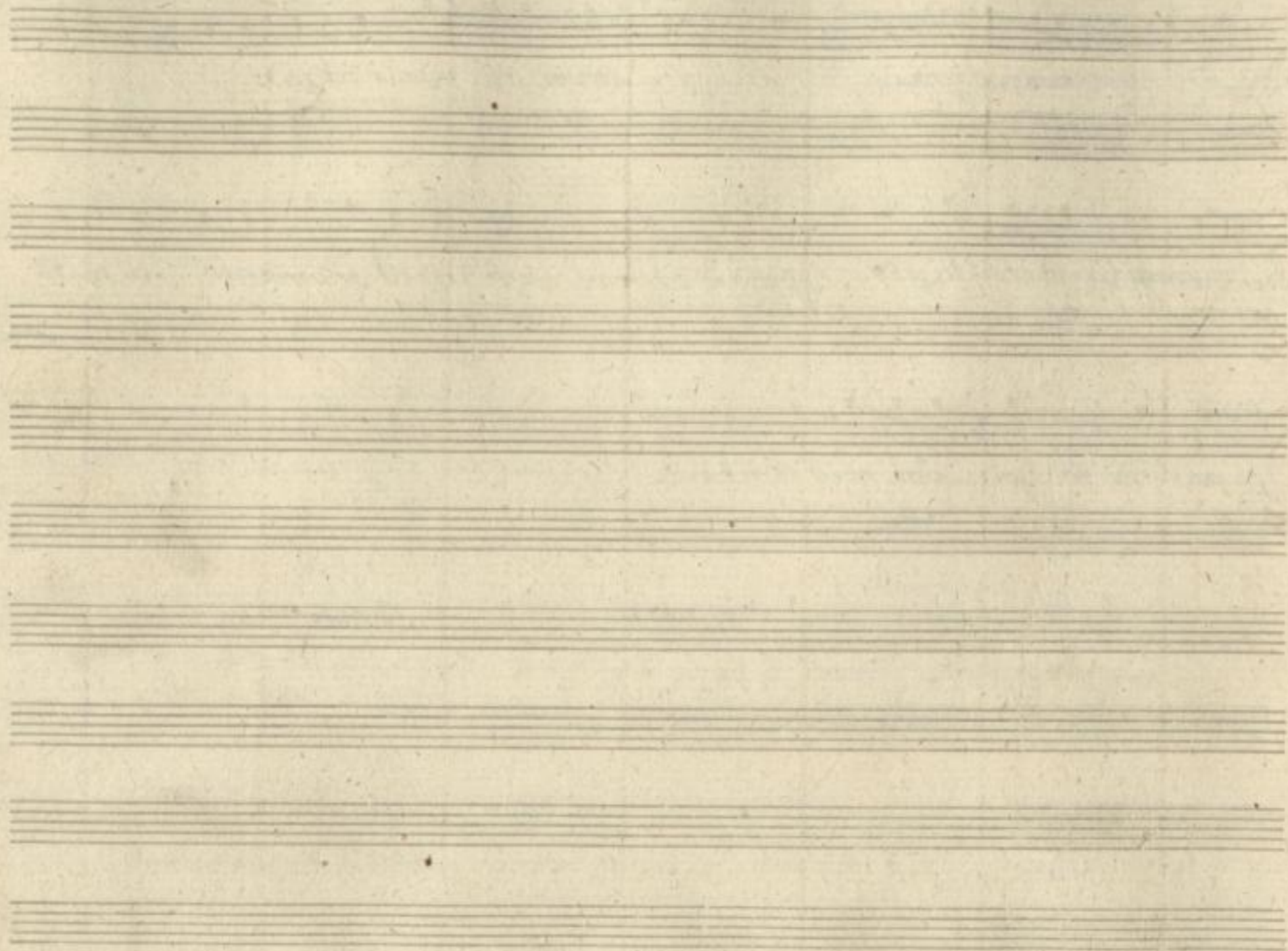
ate... ma un guardo un vezzo un tuo sorriso imploro: all'ardor mio ven-

Di mercede omai... Si La merti pla-vrai alzati...

consolarti io saprò, saprò a-more - ah intal momento mi sento

andi' io ra-pir dal mio contento.

Segue Aria piena



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*Del mio contento*

*Aria Elena*

*Violini*

*Oboe'*

*Clarinetti*

*Corni in F*

*Fagotto*

*Viole*

*Elena*

*All. mod.*

A handwritten musical score on aged paper. The score is arranged in ten staves. The first staff is for Violini (Violins), the second for Oboe', the third for Clarinetti (Clarinets), the fourth for Corni in F (French Horns), the fifth for Fagotto (Bassoon), the sixth for Viole (Violas), the seventh for Elena (Vocal line), and the eighth for All. mod. (likely Cello/Double Bass). The music is written in a historical style with various note values, rests, and dynamic markings. The tempo is marked 'All. mod.' at the beginning of the vocal line. The score is titled 'Aria Elena' and includes the phrase 'Del mio contento' at the top left.

ah non so dir qual giubilo. Oril-lar so in scra quest'anima provoun si dolca

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain instrumental notation. The bottom two staves contain vocal notation with lyrics. There are some handwritten annotations at the top, including a treble clef and a cross symbol. The lyrics are written in a cursive hand.

palpito un si soave ardor non te lo posso esprimere no es =





no mai mi ra - pi sce il tor  
cha



Handwritten musical notation on two staves. The first staff contains several measures of music with various note values and rests. The second staff continues the notation, including some beamed notes and rests.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

Handwritten musical notation with lyrics. The lyrics are: *fante Si la-ro Si caro a ogn'al-ma a*. The notation includes notes, rests, and a fermata over the final note.

Di  
Del.

mante e languorem fra i teneri delixi dell a

o languorem fia te = ne ri De = li = vi

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain a melodic line with various note values and rests. Below these are several empty staves. The lower section of the page features a vocal line with lyrics written in cursive: "Dell'a-mor de li-ri Dell'a-mor de". The lyrics are positioned between two staves of music. The bottom staff shows a rhythmic accompaniment with repeated note patterns. The paper shows signs of age, including yellowing and some foxing.

Come Sopra  
Zal ~~##~~ fino a <sup>l'ina</sup> +

non so' dir qual giubilo bal- lar ga in lce quest' animas *provo un si dolce*





Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and clefs. The lyrics are written below the bottom two staves.

ipise rapit ce il cor ma mi ra = ipise rapit ce il cor

Sei mio son tua qual gioja  
a mani questo t'amo

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian: "Di questa mia non bramo fe-licita ma gior fare". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "Cant." and "a Due".

vem J'arai je lice ga - drai fa - vo ve - drai

Handwritten musical notation on five staves. The first two staves contain rhythmic patterns with stems and beams. The third and fourth staves contain notes with stems and beams, some with slurs. The fifth staff is mostly empty.

*Come sopra*  
*Gal*  *Sino a*

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and stems. The bottom staff contains a rhythmic accompaniment with stems and beams.

la in sen d'a-mor d'a-mor oia non si dirquat giubilo bril =

lar fa in sen quest' anima prouccasi dolce palpito un si soave ar



Handwritten musical score on aged paper. The page contains several staves of music. The top two staves have some notes and rests. The middle section has several empty staves. The bottom section contains a vocal line with lyrics and a piano accompaniment line. The lyrics are: "primere mamma = pistole rapite il cor mio nel petto".



Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain rhythmic notation with stems and flags. The middle section has several empty staves. The bottom section contains a vocal line with lyrics and a basso continuo line with rhythmic notation. The lyrics are: "es primere mammi m = pisee il cor".

*Solo*

Handwritten musical score on aged paper. The score consists of several staves. The top section features a series of staves with musical notation, including notes, rests, and slurs. The bottom section includes a vocal line with lyrics written in Italian. The lyrics are: "ma mi-ra-bi-le il coe non nel posse sol posse esprimere". Below the lyrics, the word "auf" is written, followed by a dynamic marking "f".

*No*

*ma mira - Spi - ce*  
*vapiscit cor ma mi ra = - pisco Va =*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems of staves. The top system consists of five staves of music. The second system also consists of five staves. The third system consists of five staves, with the first staff containing a vocal line and the following four staves providing accompaniment. The lyrics for the vocal line are written in a cursive hand below the notes: *piſce il cor ma mi rar piſce va piſce il cor ra = piſce il*. The bottom system consists of five empty staves. The page number '308' is written in the center of the page.

Handwritten musical score for a string quartet. The score consists of five staves. The first four staves contain musical notation for the string quartet. The fifth staff contains the lyrics: "Cor ra = pitceit Cor ma mi ra pitceit Cor". The music includes various notes, rests, and dynamic markings such as "p", "f", and "ff". There are also some handwritten annotations and symbols like "10" and "110" above the staves.

A page of handwritten musical notation on aged, yellowed paper. The page contains several systems of staves. The top system has five staves with various notes, rests, and clefs. The second system has five staves, with the first three containing a large percentage symbol (%) and the last two containing notes and clefs. The third system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The fourth system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The fifth system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The sixth system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The seventh system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The eighth system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The ninth system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The tenth system has five staves, with the first three containing notes and clefs, and the last two containing notes and clefs. The page is numbered 310 at the bottom center.

Dopo l'aria d'Elena

*Corra*  
 Scene 16  
 Corradino poi Simoteo Quale milizia in petto non più sentito delizioso ef-

*illare*  
 fetto: par che nuovo io respiri aure di vita: sembra che tutto intorno nuovo aspetto vi =

*Sim.*  
 prenda in sì bel giorno... e tu sì bel protetto Elena mia E permesso ati =

*Corra* *Sim.*  
 moteo l'acceso! ah vate mio sì, vieni, vieni. Parte son felice al =

*Corra* *Sim.* *(pretende dargli un taglio)*  
 fin respiro onice che vuoi! parlar offrini quest'ode Epita =

*Corra* *Sim*  
la mica che vuol dir! / che ignoranti sono questi signori / e.

*Corra* *Sim*  
una canzone per illustri Imenei. ah ah, comprendo / vorrai che

*Corra* *Sim con sospiro e mesto*  
mi la piste anche per quid proquo // pergi, tu leggero / ah! No Dio!

*Corra* *Sim allegro* *allungando le mani in quistione* *Scena 10*  
Per ora tien questa borsa / ah mi ha capito / Altezza *Stato con lettera in mano e detti*

*Man*  
Leggi ingrato - un e qui voce in mia mano se ceder questo foglio vedi



come ed a chi sei tradito anima ingrata imparo a serbar se

*Sim.* / Son vendicata / *Corra* / Overi versi miei che far degg'io! *leggere*

*Sim.* / il foglio! / *Corra* / no! / *Sim.* / Stracciarlo / *Corra* / (si!) / e qual e' il tradimento il tradi

*Sim.* / tove! / *Corra* / Io no... / *legge* / Leggiam: come mi balza il core alla bell' Elena

e ad' Elena chi scrive! viscardo! Il prigionier cui accordai D' E-

*Finim Legg.*  
leno a prieghi Li berta' po' anzi ricompensi il cielo la bella generosa

*Finim* *Corra Legge* *Finim*  
Fin qui non ce' male ~~Il nome d'Elena sarà sempre scolpito nel mio cor~~ ~~Ohime~~

*Corra* *Finim*  
~~Il nome d'Elena sarà sempre scolpito nel mio cor~~ ~~Ohime~~ passiamoi intene

*Corra*  
rezza, orribile sospetto. *19* Io vi vo per voi ma cara non mi sarà la

vita, e la liberta' finche' non possia gettarmi a piedi della mia bella libertatrice

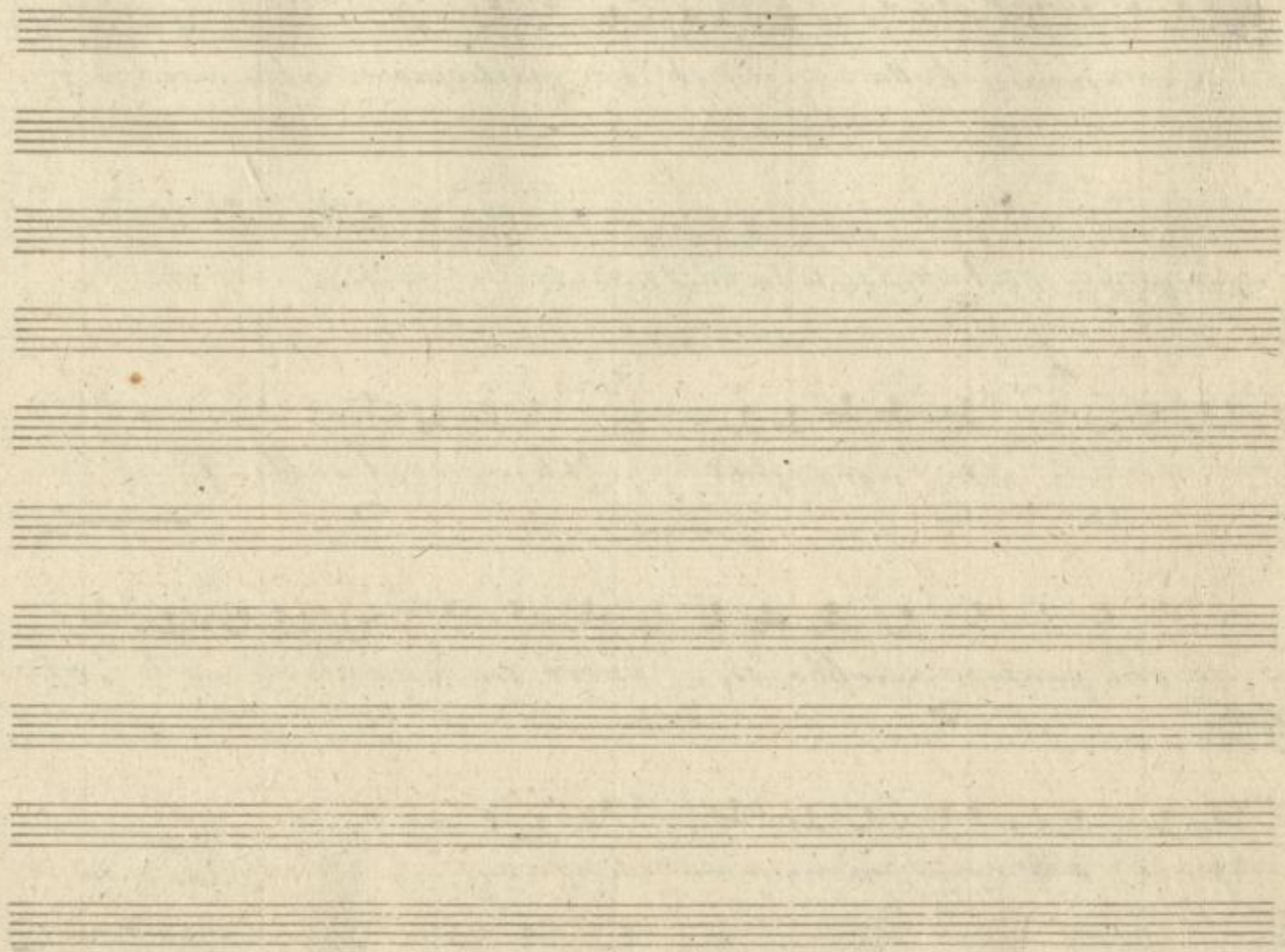
*Tim* *terra* *legg.*  
e veramente bella / ah che mai scopro - e bacciare la

mano pietosa che ha spezzate le mie catene Perfidi... ah che ne

*Tim* *Corro*  
Dici - Eh non saprei Elena - / ah rabbia /

ah chi pensato avrebbe si nero tradimento! ah d'af-

fanno, e d'orrore, mancar mi sento - *Segue aria*  
*Corradino*



316

*mi sento*

*Aria Corradino*

Violini

Oboe

Clarinetto

Corni in Fa

Fagotto

Viola

Corradino

Cello/Double Bass

The musical score is written on ten staves. The first staff is for Violini, the second for Oboe, the third for Clarinetto, the fourth for Corni in Fa, the fifth for Fagotto, the sixth for Viola, the seventh for Corradino (soprano), and the eighth for Cello/Double Bass. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper shows signs of age, including some staining and wear.

*falso*

Ero con - fe:

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with slurs and accents. Below it are two empty staves. The third staff contains a vocal line starting with the word "Solo" and a melodic line. The fourth staff contains a bass line with notes and rests. The fifth staff contains a bass line with notes and rests. The sixth staff contains a vocal line with lyrics: "lice Lieto Brillavai core fra mille dolce i =". The seventh staff contains a bass line with notes and rests. The eighth staff is empty.

Handwritten musical score on aged paper, featuring multiple staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "magini mi sorrida a more e m'innondava".



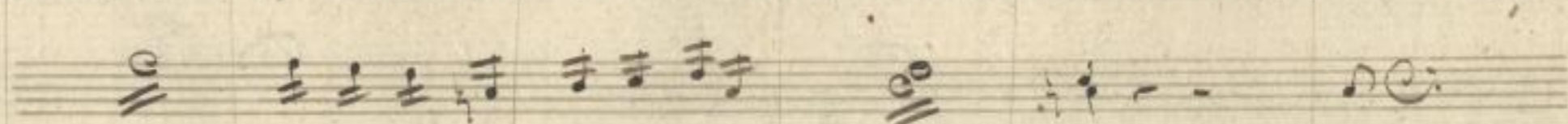
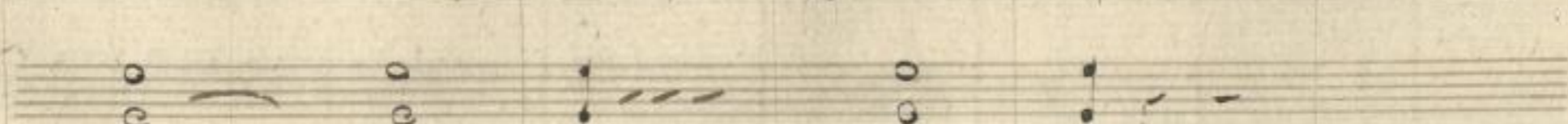
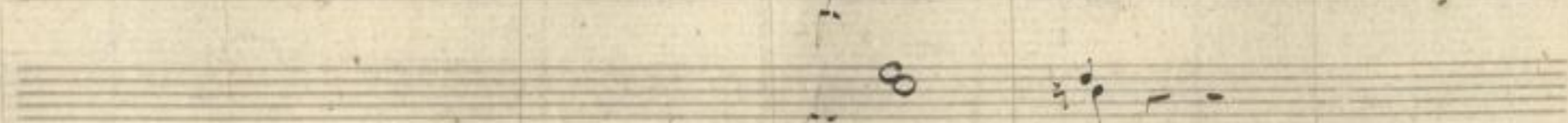
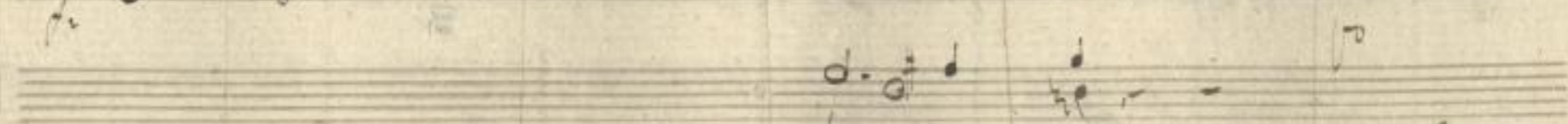
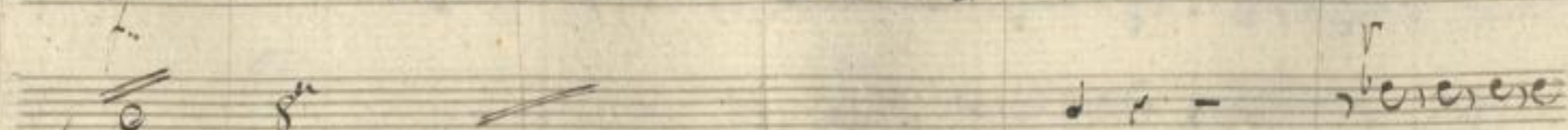
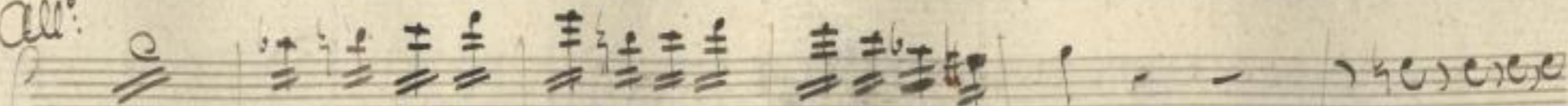
The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into several systems of staves. The top system consists of a single staff with a melodic line featuring slurs and accents. Below this are several empty staves. The lower section of the page contains a vocal line with lyrics and a basso continuo line with rhythmic notation. The lyrics are: "L-anima Joa-ve Volunta; - so - ave vo-lu="

Handwritten musical score on aged paper, featuring ten staves. The top two staves contain instrumental notation with notes and rests. The bottom two staves contain vocal notation with lyrics in Italian. The lyrics are: "ta, ah chi era un fogno oh Dio La mia felici -".

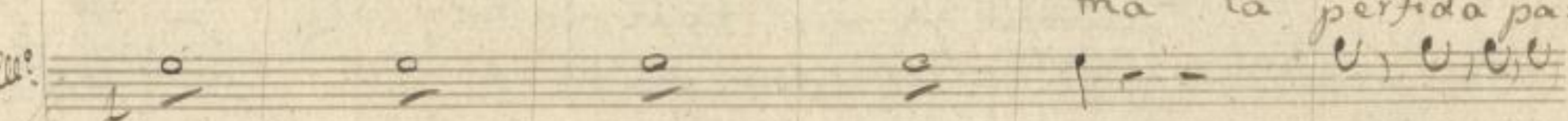
322



All:



All:

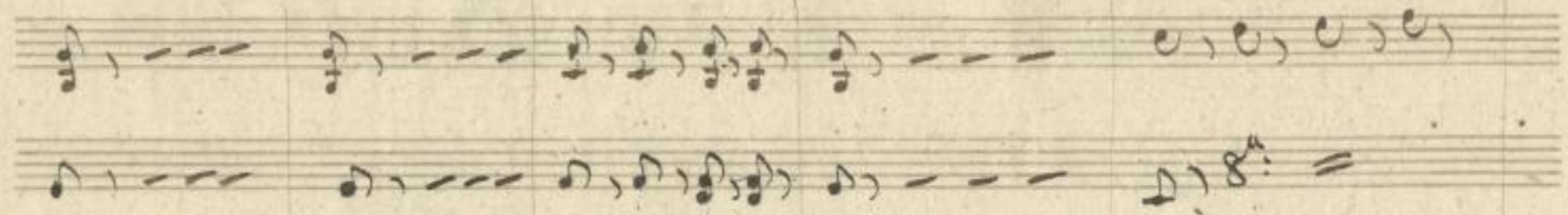


ma la perfida pa:  
u, u, u, u

Handwritten musical score on aged paper, featuring ten staves. The notation includes rhythmic patterns (slanted lines) and melodic lines. The lyrics are written below the eighth staff.

Lyrics: venti si pa-venti ah io tradito vien Juc:

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain complex musical notation with various notes and rests. Below these are several empty staves. The bottom two staves contain lyrics in Latin: "cida vien vive-cida" and "si nel sangue del in:". The paper shows signs of age, including discoloration and some wear.



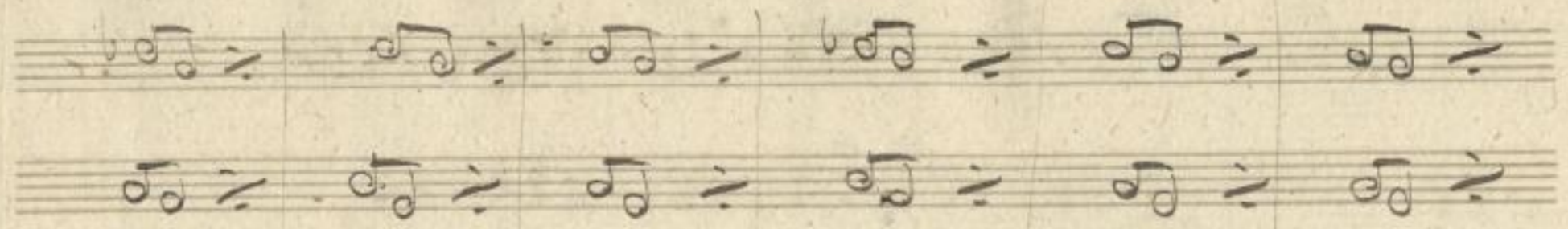
*f*ida *ira* - *mia* *estinguera*; *nel* *ranque* *del* *in*:

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a vocal line with notes and rests. Below it are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The lyrics are written below the vocal line: "fida & ira mia & extingvera," followed by "ira mia i. ef =". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte).





Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain complex musical notation with many notes and rests. Below these are three empty staves. Further down, there are two more empty staves. The bottom two staves contain musical notation with lyrics written below the notes. The lyrics are: "venti", "te", "pavanti", "ah", "ch'ora in".



sogno                      oh    Dio                      La - mia fe - li - ci -

Handwritten musical score on aged paper, featuring five staves of music. The first four staves contain instrumental notation, likely for a keyboard instrument, with various notes, rests, and ornaments. The fifth staff contains a vocal line with lyrics written below the notes. The lyrics are "ta' io tra dito vien J'uccida". The paper shows signs of age, including yellowing and some staining.

Musical score on five staves. A large handwritten note *Come Sopra al* is written across the middle staves, ending with *fino al* and a clef. Below this, there are two more staves with musical notation and lyrics. The lyrics are *vien voc. cida* and *In nel sangue dell'in-*. The bottom staff has some rhythmic notation and a *p.* marking.

Handwritten musical score on aged paper. The page features ten staves. The bottom two staves contain musical notation with lyrics written below the notes. The lyrics are: "fida. Ni-ra mia) estinguera; nel sangue dell'in:".

Handwritten musical score on aged paper. The page features ten horizontal staves. The bottom two staves contain musical notation and lyrics in Italian. The lyrics are: "fida Lira mia s'extinguerà, Lira mia s'extinguerà". The notation includes various note values, rests, and clefs.

tingue - ra

li nel langue nel langue Dell in:



Handwritten musical score on aged paper. The score consists of several staves. The top four staves contain rhythmic notation with various note values and rests. The fifth and sixth staves are mostly empty. The seventh and eighth staves contain a vocal line with lyrics: "fida Lira mia Lira mia L'extinguerá: / es =". Below the lyrics is a bass line with rhythmic notation. The paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "tingue - ra' J. ef - tin - gue - ra - ra mia J. estingue:".

The score consists of approximately 12 staves. The first staff contains a melodic line with notes and rests. The second staff has a double bar line and a fermata. The third and fourth staves contain a bass line with notes and rests. The fifth staff has a double bar line and a fermata. The sixth and seventh staves are empty. The eighth staff contains a melodic line with notes and rests. The ninth staff contains the lyrics "tingue - ra' J. ef - tin - gue - ra - ra mia J. estingue:". The tenth and eleventh staves contain a bass line with notes and rests. The twelfth staff is empty.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "va s'extingua" are written on the eighth staff. The paper shows signs of age and wear.

340

Dopo L'aria di Corradino

Timoteo  
Solo

Bria son credito spia  
poi traditor, por

mago. sta a vedere  
chi ora per corollario - sta,

Timoteo per diventat  
Dica-rio

Segue Cavatina Timoteo  
poi Finaletto

*Siciliano* *Cavatina* *Prima del Finale*

*Violini*

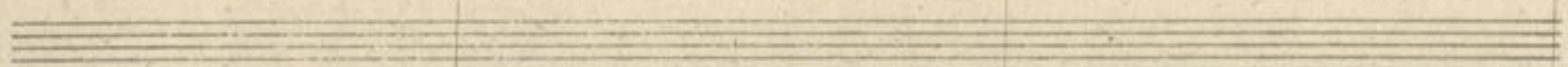
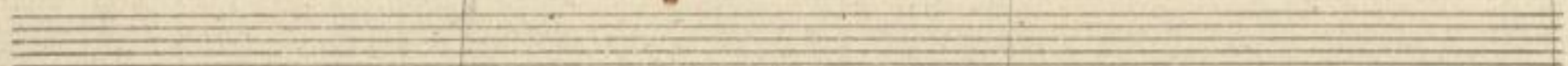
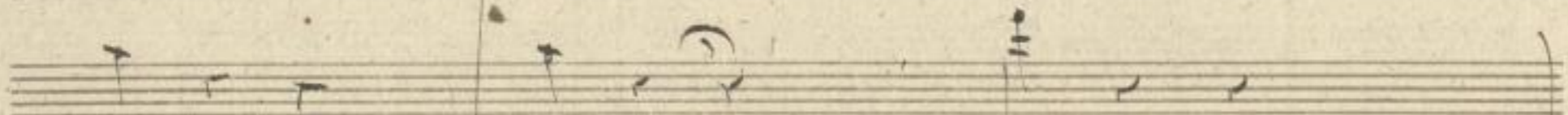
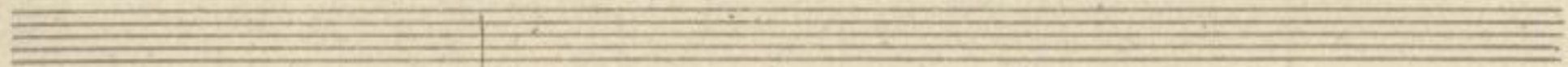
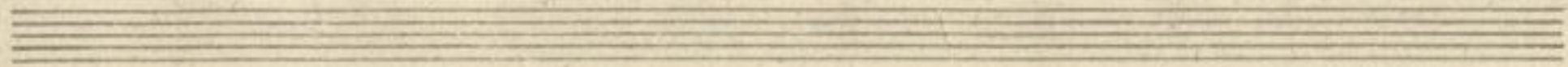
*Viole*

*Fagotto*

*Trombe*

*Organo*

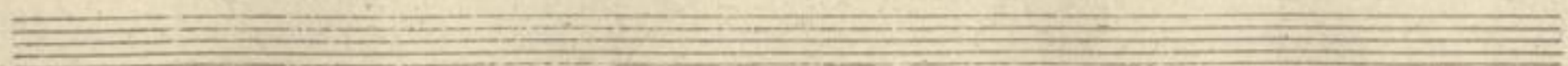
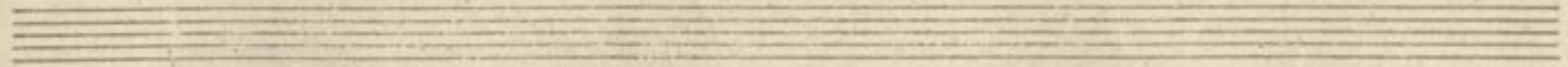
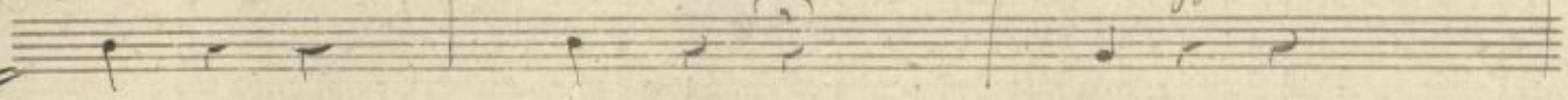
Sperai vicino al Vi-do cres



dei calmato. il

ven - to

ma rapportar mi



*lento*  
*fa la tempeste ancora*

*Segue Subito Finale*



# Finale

*Quetto*

Violini

Oboè,

Clarin

Corni D.

Fagotti

Viole

Contraba

Basso

Alto mod<sup>to</sup>

Handwritten musical score on aged paper. The score consists of several staves. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 3/4. The word "Allegro" is written above the first staff. The music is written in a cursive hand. The lyrics "per: meo che io mi in- chini" and "Gel-la Du=" are written below the staves. The paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "che sa a Lei mi inchini offro gli omaggi miei all." The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of age, including discoloration and some staining.

347

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of multiple staves. The top system has two staves with notes and rests. The middle system has two staves with notes and rests. The bottom system has two staves with notes and rests. The lyrics are written below the notes. The lyrics are: "merto alla bel-ta. al merto alla bel-ta; Oh la prego la prego". There are some markings above the notes, possibly indicating dynamics or articulation. The paper shows signs of age, including creases and discoloration.

merto alla bel-ta.

al merto alla bel-ta;

Oh la prego la prego

Wesley

non l'abbassi alla contessa a tanto la prego tai menti non

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain a vocal line with notes and rests. The third staff contains a piano accompaniment with chords and a bass line. The bottom two staves contain the lyrics: "vanto e tutta tua bon-ta' tai morti non vanto e tutta". The paper shows signs of age, including creases and discoloration.

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with various note values and rests. The second staff has a '3' written below it, possibly indicating a triplet. The bottom staff contains a vocal line with lyrics written below the notes. The lyrics are: "tutta sua bon-ta; tai meriti non vanto e tutta sua bon-". The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The lyrics are written below the bottom staff: *to - e - tutta Jua bon - ta - e - tutta Jua bon - ta*.



D'v: mi li - a ella e' ma - venere  
ta' J. inganna e:'

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top section contains instrumental notation, including a treble clef staff with a melodic line and a bass clef staff with a bass line. The bottom section contains vocal notation with lyrics. The lyrics are: "lei pro - serpina e' una venere pro - serpina pro". The paper shows signs of age, including foxing and a small tear on the left edge.

Handwritten musical score on aged paper. The score consists of several staves. The top staves contain musical notation with various notes and rests. The bottom staves contain lyrics in Italian. The lyrics are: *Dei* *cor guardate l' idolo* *mi:* *serpina* *mi - rate maesta;*

Handwritten musical score on aged paper, featuring ten staves. The top two staves contain instrumental notation, likely for a string quartet. The bottom two staves contain vocal notation with lyrics. The middle four staves are mostly empty, with some notes and markings.

Lyrics:

rate ella e ma venere e ma

Suar. date e lei pro Jerpina

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves: "venere", "e lei proserpina", and "frenate o la orgo,". The word "organo" is written vertically on the fifth staff.

Handwritten musical score on aged paper, featuring ten staves. The top four staves contain instrumental notation with various note values and rests. The bottom four staves contain vocal notation with lyrics in Italian. The lyrics are: "gliosa si rea tumeri-ta' frenate si te' ma intanto sarò sposa Citella restera;".

*mate* *vea terri- ta'* *non tanto d'aria ancora* *chi*  
*Citella* *ci-tella citella re'tera'* *mer caldo mia si-gnova* *mio*

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with various notes and rests. Below it, there are staves for accompaniment, including a 3rd staff with a treble clef and a 4th staff with a bass clef. The lyrics are written below the staves: "ja che nasce - ra", "Corradin sa - ra", "chi", and "mio". The music is written in a historical style, possibly from the 18th or 19th century. There are various musical notations such as clefs, notes, rests, and dynamic markings like "mf." and "p".



*Molto*

ai che na- ce- ra' dei cuor guardate l' idolo      Ella e' una  
 Corru- din sa- ra;      mirate Maesta;

Musical score on aged paper, featuring several staves of handwritten notation. The score includes a key signature of one sharp (F#) and a section marked "Dal Segno". The lyrics are written in a cursive hand below the musical notation.

Venere  
 e lei pro serpina pro serpina ma in tanto io saro

Frenate da Orgogliosa  
 si rea temerita;  
 frenate si fre:  
 Sposa Lei ci- tella veste- ra;  
 intanto io sarò, posa lei ci:

gnate si rea temeri ta; non tanto d'aria ancora chi sa che nasce;  
 tella veste. ra; men caldo mia signora mio Corradin sa:

ra' ch'io mio

sa: che nasce-ra; frenate ohi l'orgoglio f Ji vea temeri:  
 corradin sa- ra; ma intanto in-tanto sarò —

Musical score on six staves. The top two staves contain rhythmic notation with vertical strokes and some slanted lines. The bottom two staves contain a vocal line with lyrics in Italian. The middle two staves are mostly empty with some faint markings.

Lyrics:  
 ta.  
 sposa lei ci- tella veste - ra' si veste = ra' si veste =  
 temeri = ta, temeri =

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain musical notation with various notes, rests, and dynamic markings. The middle section has two empty staves. The bottom section contains lyrics and musical notation. The lyrics are: "ata - si rea tomeri - ta;" and "va si ci - tella veste - ra;". There are also some markings like "p." and "ff" on the bottom staves.



Violini

Ottav.

Clarin.

Corni

Fagot.

Viola

Clarin. in E

Violoncello

Alp. e Tim.

Bass.

*p.*

*f.*

*8. Bassa col Fla.*

A- vanti amici avanti e questa or la du:

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain rhythmic notation with notes and rests. The middle section contains several empty staves. The bottom section contains a vocal line with lyrics and a bass line with notes. The lyrics are: *che/ra e' quella la duc-chesa la padroncina in es/a ve=*

Grazie miei Cari grazie non voglio u. miglia - sioni  
 rite ad osequiar

372

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

La Bille mi di =

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

iate felici e buoni e og- nor sapro vi amar

Handwritten musical notation on a single staff, featuring various note values and rests.

il Ciel felice Ognora

Handwritten musical notation on a single staff, featuring various note values and rests.

vera  
 piu' non mi so' frenar piu' non mi so' frenar  
 mi sembra di sognar mi  
 in polja Conservar in polja Conservar

374

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. The music is written in a cursive, historical style.

Handwritten musical score for the second system, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are written in Italian.

*piu' non mi so frenar*  
*mi sembra di sognar*  
*si posia conservar*

Con Sordini

Handwritten musical score for the first system, featuring six staves. The notation includes various notes, rests, and dynamic markings such as *pp.* and *p.*. The piece is marked *Con Sordini*. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melodic line. The third staff shows a change in texture with chords. The fourth and fifth staves are mostly rests, indicating a sustained sound or a specific performance technique. The sixth staff concludes the system with a fermata and the word *end.*

Three empty musical staves, each with a key signature of two flats and a 3/4 time signature. These staves are likely intended for a second system of music.

Handwritten musical score for the second system, featuring two staves. The notation includes notes, rests, and dynamic markings such as *pp.* and *p.*. The piece is marked *Largo. Con Sordini*. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melodic line. A large shaded area is present in the first few measures of the second staff. The system concludes with a fermata and the word *end.*



Handwritten musical score on aged paper. The score consists of several staves. The top staves contain musical notation, including notes and rests. The middle staves are mostly blank, with a large, stylized word "Fals" written across them. The bottom staves contain lyrics and musical notation. The lyrics are: "ali e" (dim.), "Oh jorte Barbara", and "oh cafo or". There are various musical notations, including notes, rests, and dynamic markings like "p" and ">".

377

ribile. oh deplorable fatalita; Quai  
 Quai voci flebili Quai

Handwritten musical score for the first system, featuring a vocal line and two piano accompaniment staves. The piano part includes a '3a.' marking and a 'Con ob.' instruction.

Two empty musical staves with some faint markings.

Qual suon lugubre il cor mi palpita che mai sara' che mai sa-ro;

Qual

Oh Deplorabile fatali - - - ta; ja - ta - lu - to;

Handwritten musical score for piano accompaniment, consisting of six staves. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*. The score is divided into measures by vertical bar lines.

*alip.*

Si - gnora ... ah non po/so degg io non ho core mi manca la

Handwritten musical score for a vocal line with lyrics. The notation includes notes, rests, and dynamic markings. The lyrics are written below the notes.

Handwritten musical score on ten staves. The notation includes various rhythmic values and rests. A dynamic marking *p.* is present at the beginning. The score concludes with a double bar line and a fermata.

*Fal.*

Handwritten musical score on two staves. The top staff contains a series of rhythmic marks (vertical lines) above the lyrics. The bottom staff contains the lyrics and musical notation. A dynamic marking *f* is present.

voce non posso par-lar mi manca la voce non posso par-lar madama che

*All.*

*And.*

pena il Duca che or- rore m'ingombra il d'errore non lo seguitar m'ingombra il

382

*All.*

all.

Oh Cielo che dite io gelo se-gu-ite non

ror e non so se-gui-tar

all.





Handwritten musical notation on two staves, featuring various notes and rests.

A series of empty musical staves.

Handwritten musical notation with lyrics: Donna al fier ci men - to Ecco un ve - leno Ecco un ferro Ecco un ferro.

*All.*

*f* *p*  
leno

Giusto Cielo io son tradita

Corra. Bin co:

*All.*

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top two staves contain a melodic line with notes and rests. Below these are several empty staves. The bottom two staves contain lyrics in Italian. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: "si pu. mita Vuole in voi di in- fedel - ta, so' in- fedel calunia at-". The number "387" is written at the bottom center of the page.

Handwritten musical notation on two staves, consisting of rhythmic symbols and notes.

Empty musical staves.

troce non e' vero alcun'inganna egli'a torto mi condanna questo

Handwritten musical notation on a single staff, consisting of rhythmic symbols and notes.

cor tra. dir non sa' questo cor tradir non sa;

Jara ver do credo anch'

389

io ma scegliete - Deci-dete

Questo e' dunque il destin mio

*and.*

*and.*

*mf.*

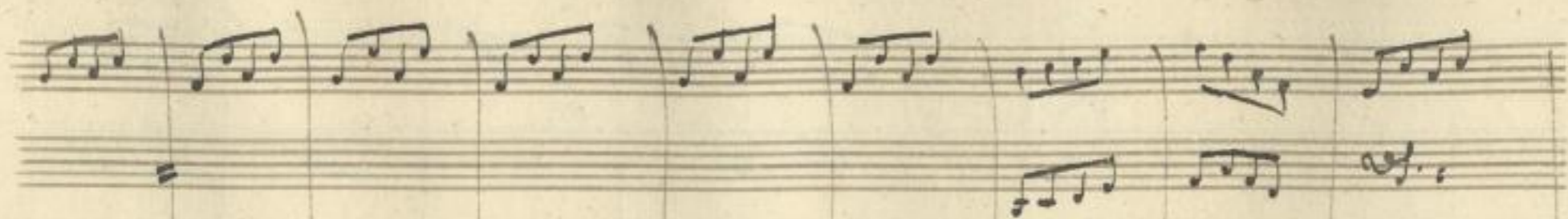
ma  
 ma fa. tal neccesi- ta;  
 ne placarlo  
 Jincerarlo  
 ma obbe dir dobe

*all.*

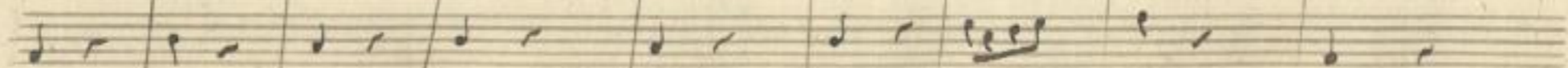
Ebben Vada si mora  
 Bram signora Ah rapando il cor mi va,



Deh voi dite a Corra-dino he innocente



Elena more che del Cielo suo fu- rore tardi un di si ponti:



ra° che del creco suo fu- rore tardi un di si pentira;  
ah si'

395

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The notation includes various note values, rests, and dynamic markings such as *p.* (piano).

gnora

An. diamo Ah Dio mancan.olo le ca- tone drama Spico qui si

Handwritten musical score for the second system, including lyrics and musical notation. The lyrics are: "gnora", "An. diamo", "Ah", "Dio", "mancan.olo le ca- tone drama Spico qui si".

Handwritten musical score for the first system, including staves for strings and woodwinds.

Corra - dino A - miei ad - dio      oh crudel fatali - ta;

Handwritten musical score for the second system, including vocal lines and piano accompaniment.

fa  
pp.

- Drama Eroico

Drama Eroico qui si fa' mancan

Come Sopra dal ~~...~~

pp

Corradino a miei ad =

sole le catene dramma eroico quasi

ja' Dramma Eroico

398

Dio oh cru. del fa. talitè = ta'. fa- ta- li-  
 — Drama Eroico Qui si La manca Solo la Catene Dramma Eroico Qui si —

399

Handwritten musical score on aged paper. The score includes several staves of music. The top three staves show instrumental accompaniment with chords and melodic lines. The middle section has several empty staves. The lower section features a vocal line with lyrics: "ta' fa - ta - li' - ta fa ta li' - ta'". Below the vocal line is a basso continuo line with rhythmic notation and the text "Dramo Heroicoquin' da". The page number "400" is written at the bottom center.

400



Handwritten musical score on aged paper. The score consists of approximately 12 staves. The top two staves contain musical notation with notes and rests. The third staff has a large circled annotation:  $\textcircled{\text{olo}}$ . The fourth staff contains the handwritten text *si pres in Clasa*. The bottom staff contains musical notation. The paper shows signs of age, including yellowing and some staining.

401

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. A double bar line is visible in the middle of the page. In the lower right section, the word "Coradino" is written above a few notes, with "va" and "mi" written below them. The number "402" is written at the bottom center of the page.

402

Coradino

va mi

Viola

lascia a mai' 'sguardi t' in- vola co fe- lice tutt' ora sa- rei tutt' ora sa-

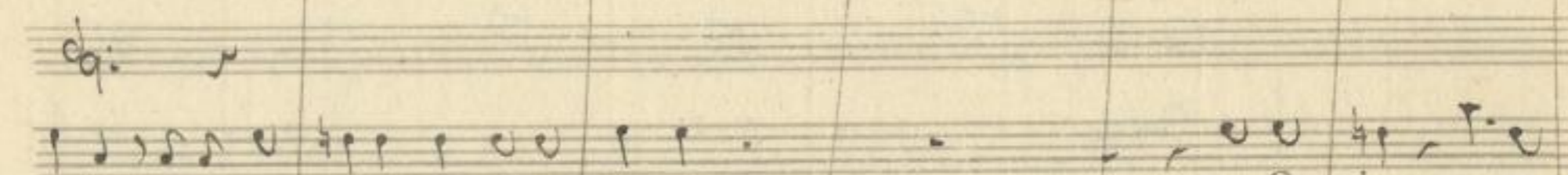
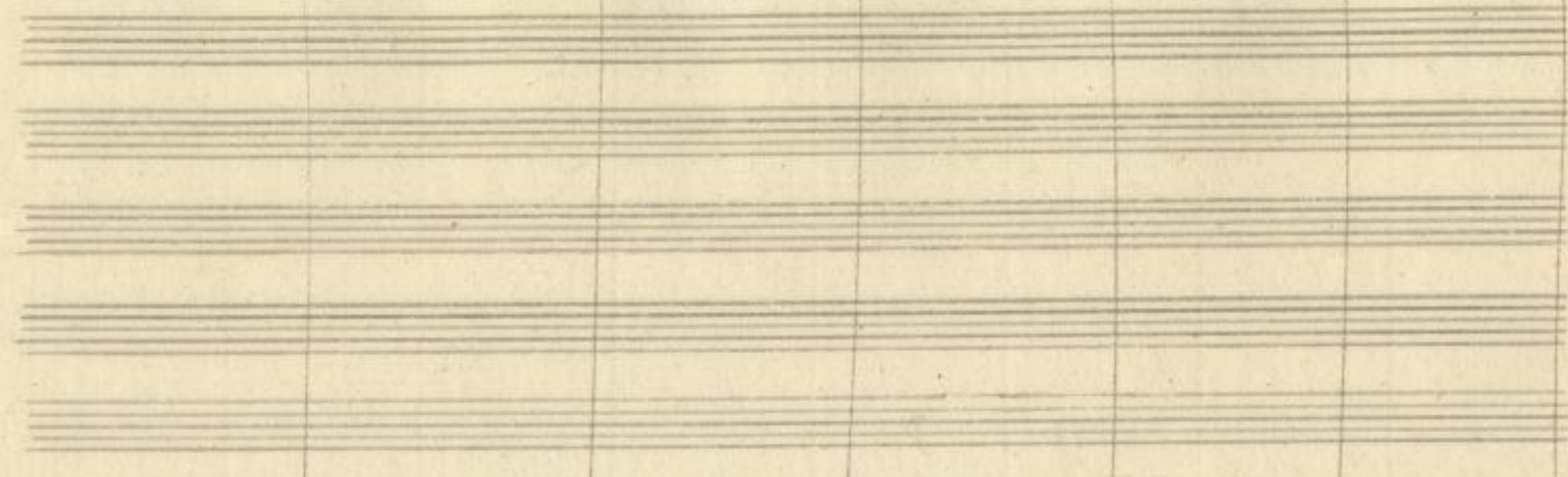
403

Handwritten text in the right margin, possibly a library or collection number.

rei e tu sola Pietata tu sei a me causa d'eterno dolor a - me

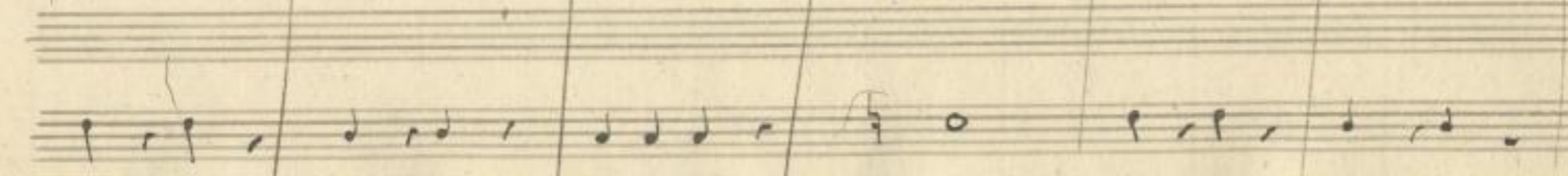
404





paga e colei Dunque tanto tyamani e Co-ri m'ingane

L'ado-rauo.



406

nave  
 mi pu-ri- ti a bastanza crudel  
 no- a staziare d'ingrato tuo core manca an-

407

Handwritten musical score on aged paper. The page features several staves of music. The top staff contains a series of chords and notes. The second staff has a melodic line with eighth notes. The bottom staff contains a vocal line with lyrics written below it. The lyrics are in Italian and describe a scene of betrayal and murder.

cora un tormento mag-giore (di Viscardo mentir feci il foglio uccidesti una sposa se-



Del

che mai feci che scopro ali-prando Timo teo Seru guardi e Coro

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and clefs.

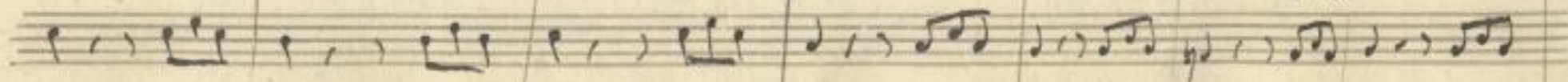
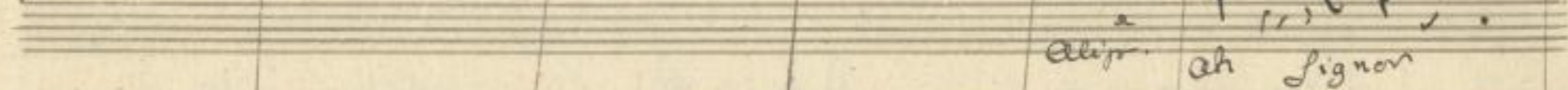
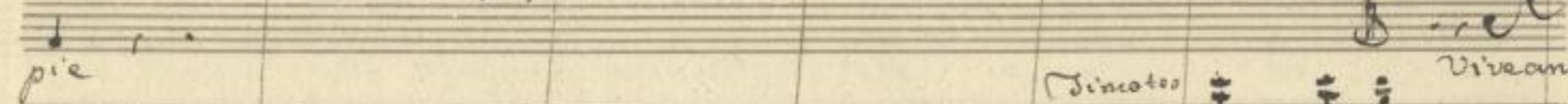
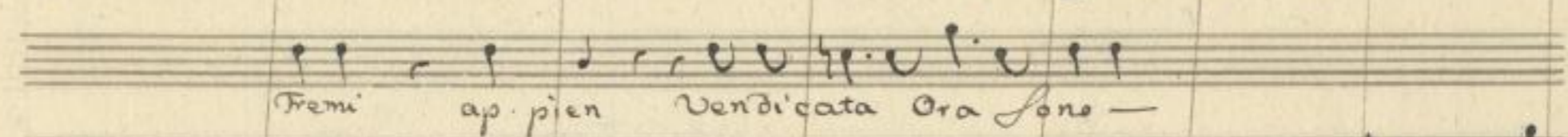
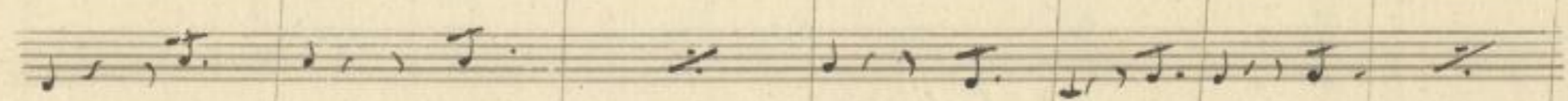
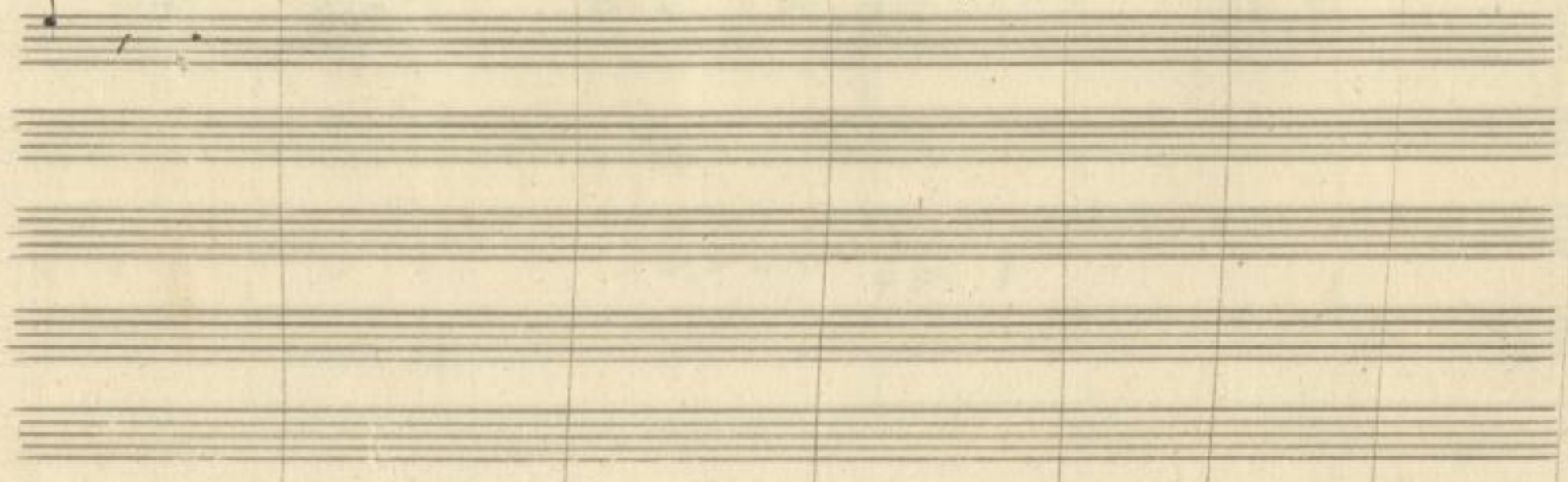
Handwritten musical score for the second system, featuring five empty staves.

Handwritten musical score for the third system, featuring five staves with lyrics written below the notes.

rete      Ste il colpo fatal'      Suspendete      Empia oh Dio

Gela il cor manca il pie Se-la il cor manca il

411



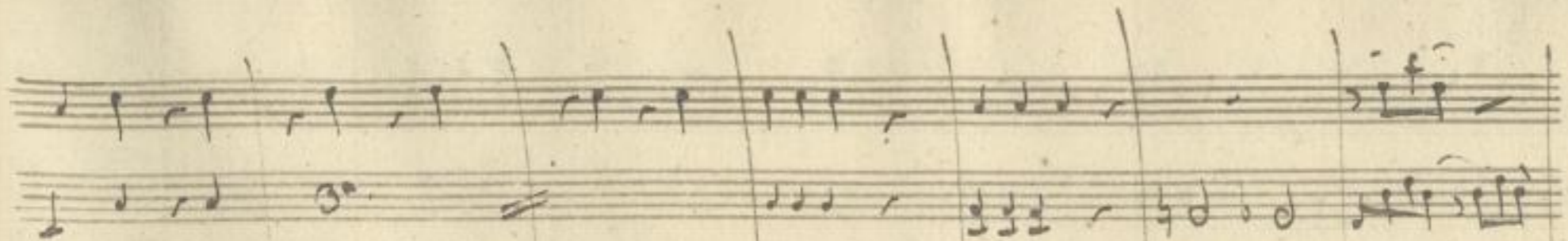
412

*cova* *al moro anch'io* *inno =*

*Guardate* *Cosa fate fermate*

*413*





*Dim Solo* *ate* *La vo- lete* *Sau- vero* *e tu, cherri tu, cherri* *non u'e tanto signor da cherri av* *ah che in- adue* *forse il*

Handwritten musical notation for the first system, consisting of five staves. The notation includes various notes, rests, and bar lines, typical of an early manuscript.

vano mi' vuoi con solan Ah che in vano mi' vuoi con so- lar  
 caso potrebbe si dar

Handwritten musical notation for the second system, including lyrics and notes. The lyrics are written below the notes.

416



Violini

Oboe e Clarini

Corni

Fagotto

Viola

Clava

Conte pa

Coradino

Timoteo

Aliprando

cello

Sono un mago o cosa sono e lo sono con piacere state a :

417

Muo

tento che vedere Gran portento or vi faro; Gran portento or vi fa =

418

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes notes, rests, and dynamic markings such as *av.* and *vo.*. The score is organized into measures by vertical bar lines.

419

Handwritten musical score for instruments. The staves are labeled on the left as follows:

- Top staff: Unlabeled
- Second staff: Unlabeled
- Third staff: Unlabeled
- Fourth staff: Cla.
- Fifth staff: Cor.

The music consists of several measures with various notes, rests, and dynamic markings.

Vocal line with lyrics:

Elena  
 Corradin  
 e vor oh Dio tu  
 oh il gran mago sono

The lyrics are written below the notes. The word "Corradin" is written above the notes, and "Elena" is written above the first measure. The lyrics "e vor oh Dio tu" are written below the notes, and "oh il gran mago sono" is written below the notes.

Handwritten musical score for the Cello (Cello).

The staff is labeled "Cello" on the left. The music consists of several measures with various notes, rests, and dynamic markings.

Ob. & Cla.  
 Viola  
 Dag.  
 Elena  
 Conte:  
 Cora:  
 io viva  
 viva  
 mio Di spetto  
 ah ti stringo ancor nel petto  
 Se avbiam disubbe

Handwritten musical notation on two staves. The top staff contains rhythmic symbols and accidentals. The bottom staff contains a melodic line with notes and rests.

Handwritten musical notation on two staves. The top staff contains a melodic line with notes. The bottom staff contains the lyrics "ah che tutto avri deggio resta".

Handwritten musical notation on two staves. Both staves contain rhythmic symbols and notes.

Handwritten musical notation on two staves. The top staff contains the lyrics "Oito vi preghiam di perdonar" and a melodic line. The bottom staff contains rhythmic symbols.

me co amico mio tutto chiedi tutto avrai

oh Signore Grazie Apollo Quattro

423

Handwritten musical notation on two staves, featuring various notes and rests.

Empty musical staves with a large brown stain in the center.

Handwritten musical notation on a staff with lyrics: *al castigoin crudale rivier:*

Handwritten musical notation on a staff with lyrics: *stacci di Luigi benda bere da mangiar*

Handwritten musical notation on a staff.



Ob.

Cla.

Cor.

perdo-nate an-ti tu dei si bal-di non funestav

Bata sia co-lei

Viva

Viva

*Viola e Bagetto sempre col Basso*

*ma offerui che la viola in qualche luogo si fara scindere*

425

Handwritten musical score with lyrics:

*Ch Contento*      *Sposo*      *Amici*

Viva sia felice la nostra Elena

426

Vor oh Dio ah di piu' non so bramar non so bramar  
 Viola e Sag. Al Nojio sempre

427

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into two systems by a double bar line. The lyrics are written in Italian.

*And*

3<sup>a</sup>

3<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>

Oh giorno di contento

Oh tenero mo =

mento Je-licita Di-fen-de nos-tram al-me-am con-solar nos-tram al-me-am sus-ci-pe

Musical score consisting of multiple staves. The notation includes chords, single notes, and rests. There are several systems of staves, with some systems containing lyrics.

Lyrics visible in the score:

- 3a alta
- Con il fine. Tenor di sotto la riga.
- 3a
- San Noj. alme a consolar
- a consolar

Handwritten musical score on aged paper. The score consists of several staves. The top three staves contain musical notation, including notes, rests, and slurs. The fourth staff has a large, circular scribble. The bottom staff contains musical notation. There are several annotations in parentheses: (1000) on the first staff, (1010) on the second staff, (1000) on the third staff, and (1000) on the bottom staff. The paper shows signs of age, including discoloration and some staining.

431

