

Abbramo. *Ilac.*
 Ecco giunto, o figlio ta del monte prefino al piè selvoso. *gran contenton'hail*

Abbr.
 cov. fedele nita su per l'erta solica il mio braccio ti porga. *lucio m'appoggio;*

Ilac.
 e con bella costanza, su per l'erto sentier già il piè s'avvanza. *Ma qual socore o -*

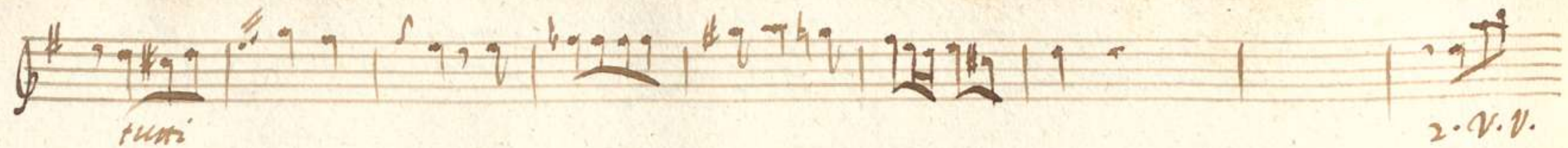
Ilac.
 dou per l'aer chiaro esse da queste erbe, e questi fiori, *che in bei uovij co -*

Ilac.
 loi intorno intorno, vendono al passaggio del - ce il soggiorno

La uaga erbetta, e il fiou, col verde, e con l'o-

Dov, in stanza si gradi - ra, che bel - piacev - che bel pin - cev che dà

in stanza si gradita, che bel pia - cev che dà, che bel piacev, che bel pia - cev che

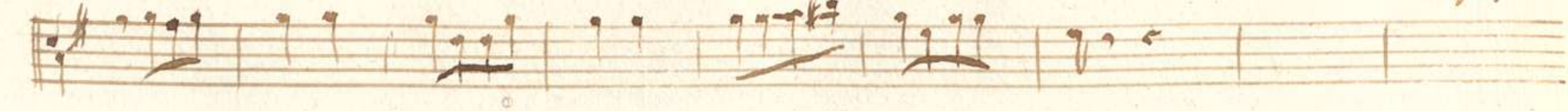


tutti

2. V. V.



2. V. V.



da,

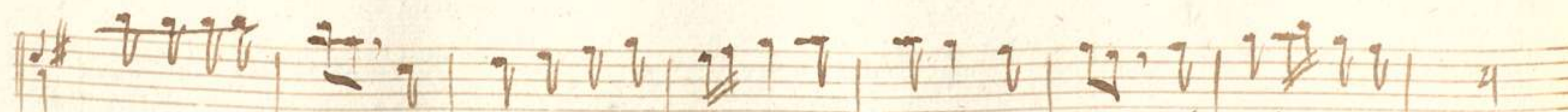
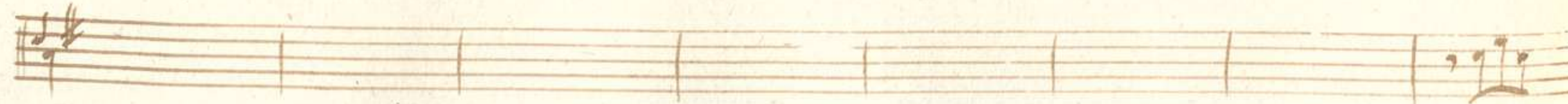
la uaga ebbra, e il fior, col



tutti



col fy.



uende, e con l'odor, in stanza si guadi-ta, che bel - piacer - che bel piacer, che da'

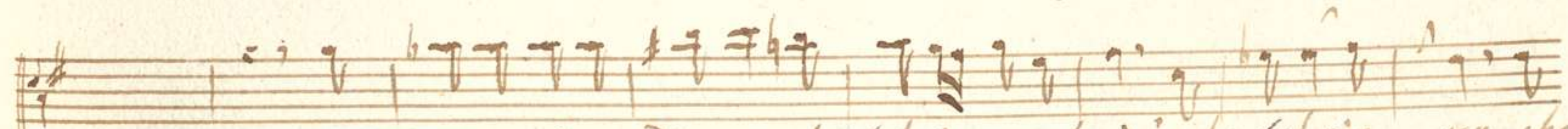




2. V.V.



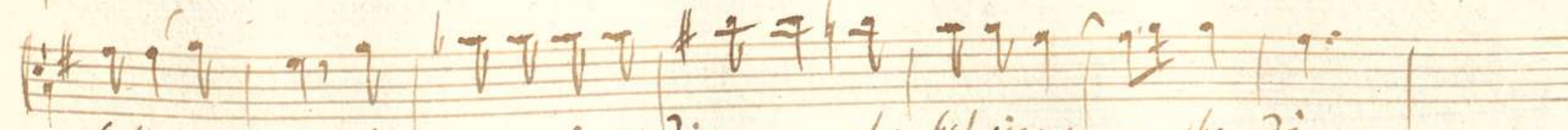
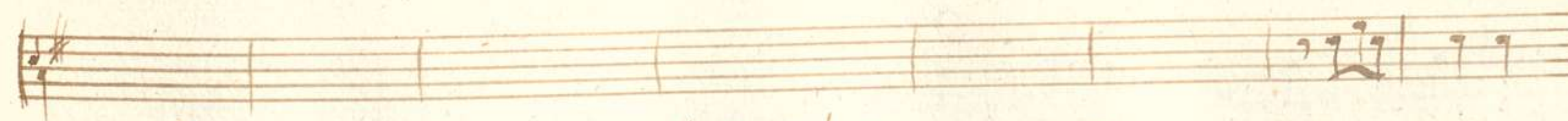
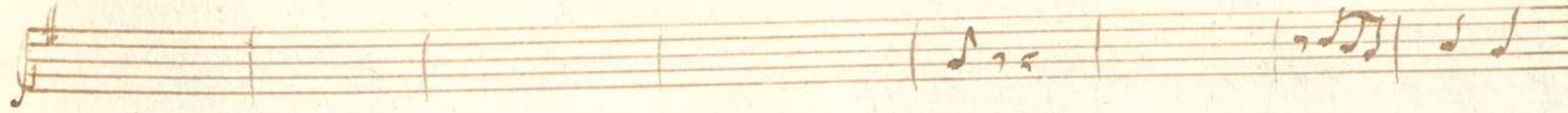
lot 24.



in stanza si gradira, che bel pia-cev che dà, che bel pia - cev, che

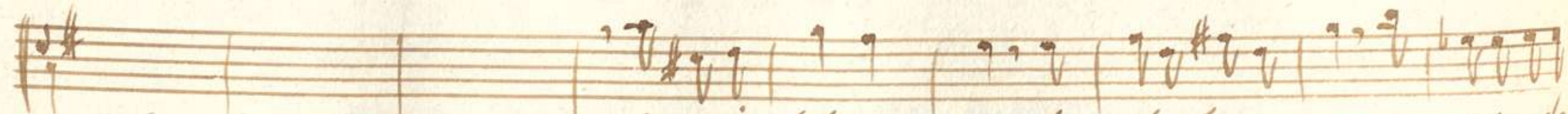
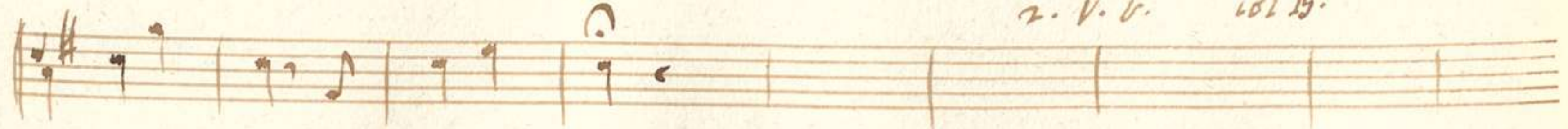
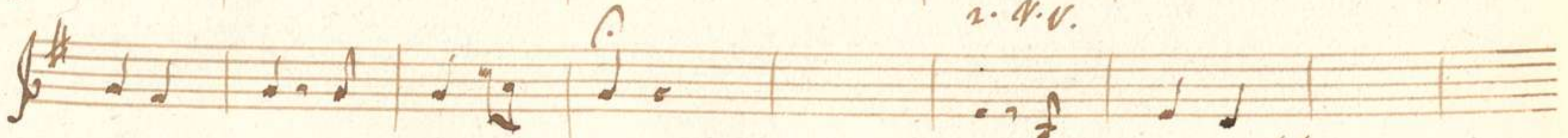
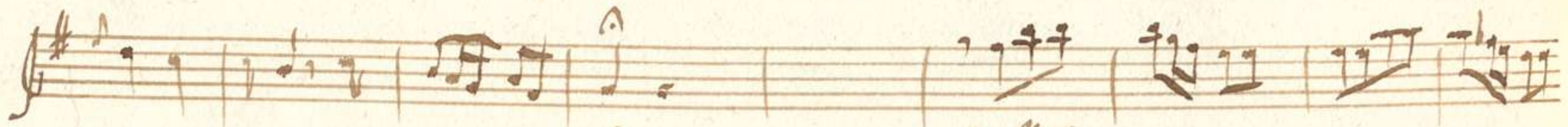
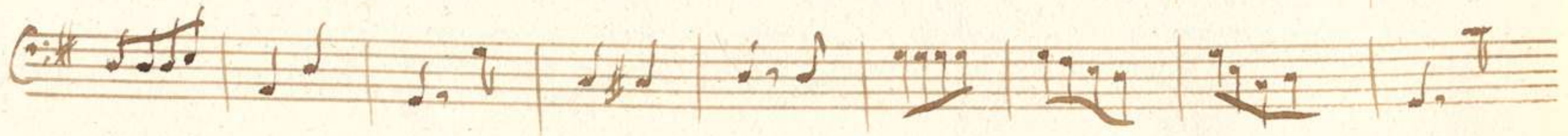


tutti



bel pia - cev, in stanza si gradira - che bel piaceo - che dà





e in così bel reuven, il lieto col suo reuen, a contemplatione



tua

- uita sol s'immou - tal, sol s'immou - tal baba',

2. V. V.

2. V. V. colly.

e in uoi bel reuven, il liel col suo reuven, il liel col suo re -

tutti

ven, a contemplar n'invita sol l'immov-tal - sol l'immov-tal beltri

2. V. V.

2. V. V.

a contemplar n'invita sol - l'immov-tal beltri.

da capo.

Advamo

Ma già presso del monte all' alte cime ecco l'orma s'imprima. deh'

mio pietoso Nume tanto la vita in me riserva ancora quanto ch'io t'ubbidisca,

And.

e poi che mova. ecco l'adve già il piede del monte al fessil pian col passo è giunto.

Adva.

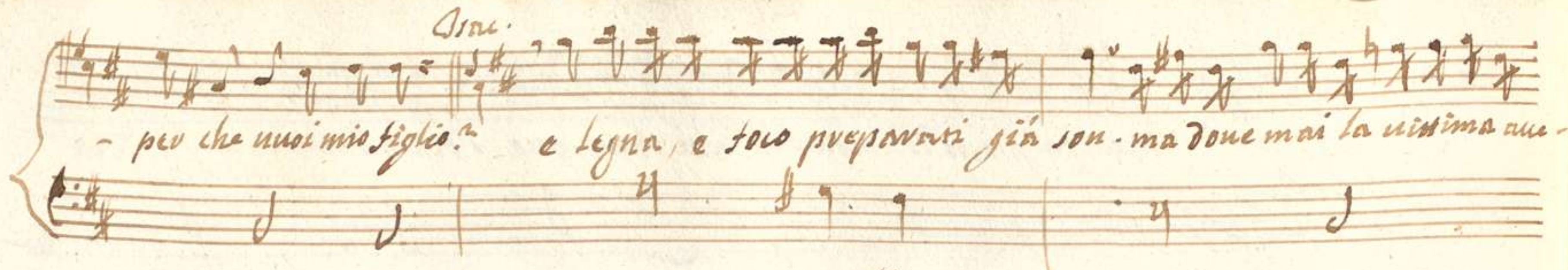
e in questa parte appunto fido eseguir degg' io nel sacrificio mio il sovrano be-

And.

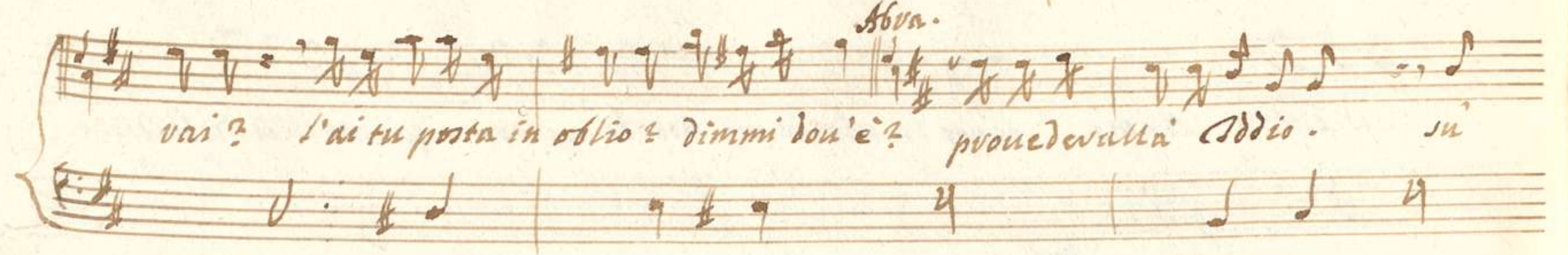
luto. ov quivi dunque l'incavo io deporro. ma dimmi o' Padre... sa -

Adva.

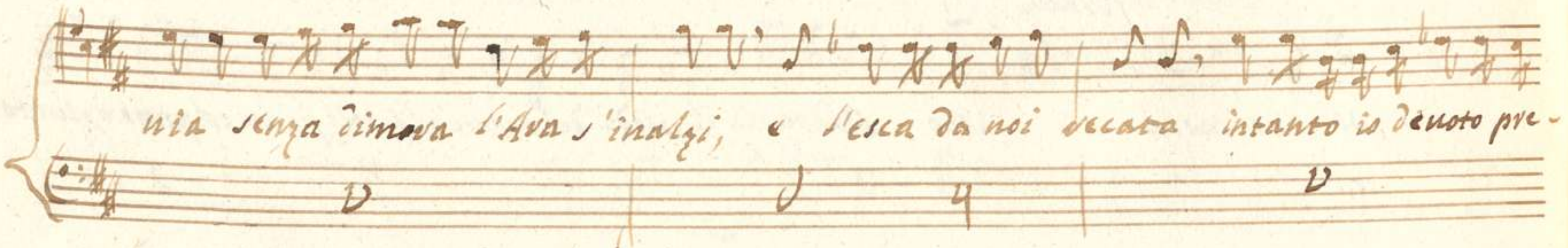
Isac.
- per che vuoi mio figlio? e legna, e solo prepararsi già son. ma dove mai la vittima uce-



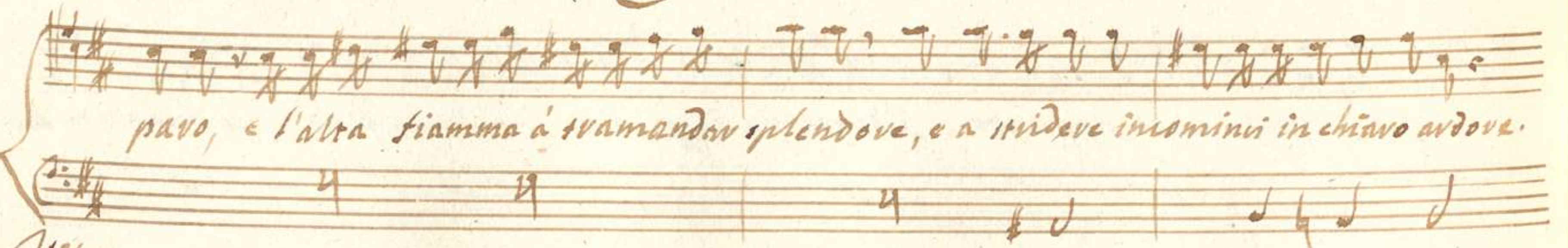
Aba.
vai? l'ai tu posta in oblio? dimmi dou'è? provvederalla' addio. su



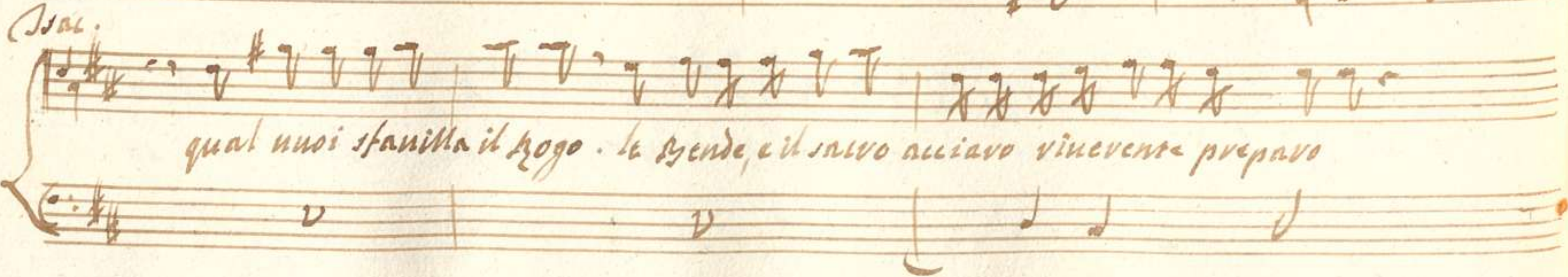
nia senza timora l'Ava s'inalzi, e l'escia da noi decata intanto io devoto pre-



pavo, e l'altra fiamma a svamandar splendove, e a rivideve in uomini in chiave ardove.



Isac.
qual vuoi spanilla il fogo. le dyende, e il nuovo acciaio vinevente preparavo



su' dell' eredo Abrav. ma qual disastro fa' che in uere di gioia avvisti il figlio?

Abba. a momenti il saprai. (miserò figlio!) non intendo il tuo duol. ma se già tutto è

pronto ad eseguir l'alto Olocausto, la vittima dou' è? senza di questa un sacrificio

Abba. mai non potuvai adempire. ov lo vedrai.

Handwritten musical notation on a five-line staff. The key signature has two sharps (F# and C#). The music consists of several measures of notes, including a prominent sixteenth-note run. The word *pia.* is written above the final measure, and *2. V. V.* is written below it.

Handwritten musical notation on a five-line staff, continuing the piece. The word *2. V. V.* is written below the final measure.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff. The word *raggio.* is written above the first measure. The word *quella minima che* is written above the final measure.

Handwritten musical notation on a five-line staff, continuing the piece.

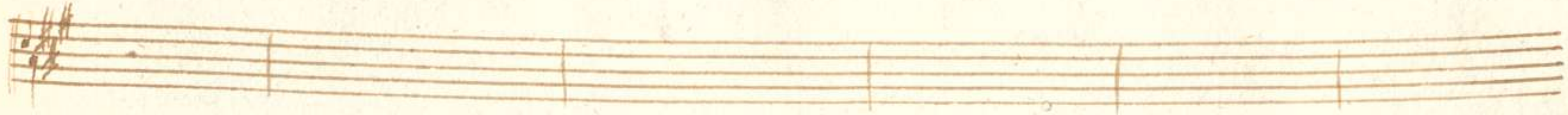
Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

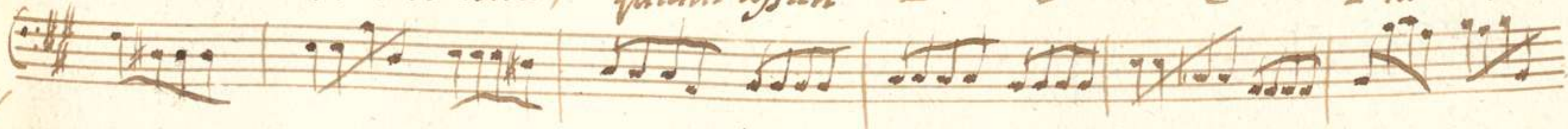
chiedi, e tra noi; ne anco tu vedi, quanti affan

Handwritten musical notation on a five-line staff, continuing the piece.



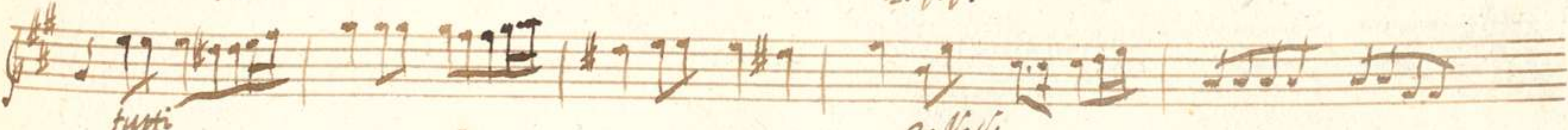
- ni ha da costu, quanti affan

- ni ha da costu



futti

2. V. V.



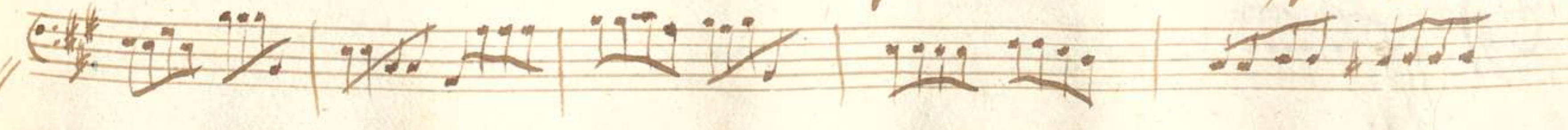
futti

2. V. V.



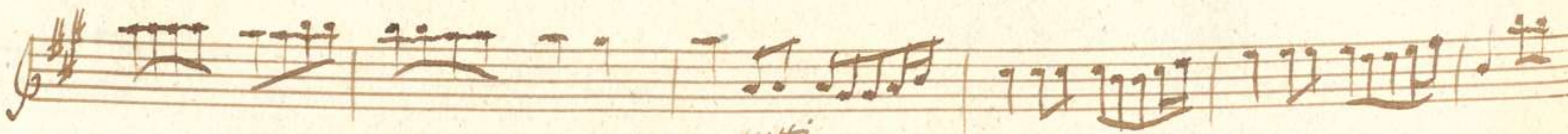
tu,

quella minima che chiedi, quella minima che

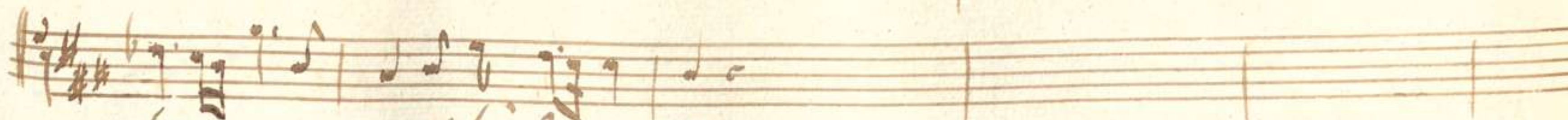
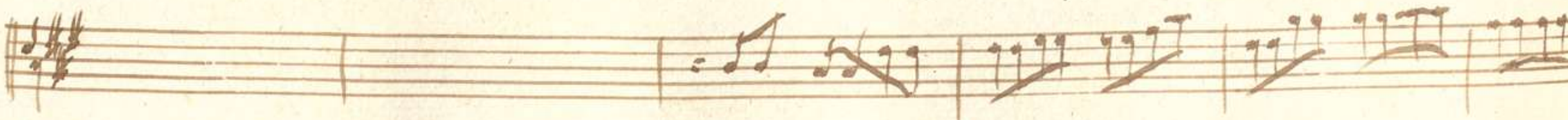
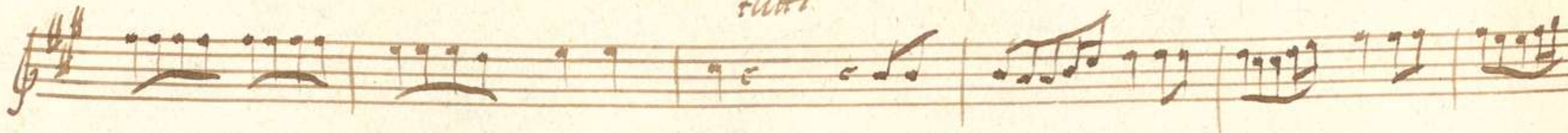




chiedi, e' fra noi; ne amio tu vedi quanti affan - ni, quanti af-



tutti



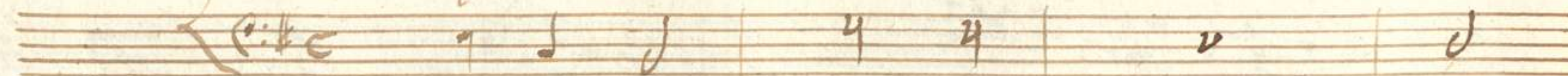
fan - - - ni ha da - coran.



ma il più fier del gran - periglio, e' ben quello, o caro figlio, ch'undi noi, ch'andi

noi la dee suc - nar - - - - - ch'undi noi la de - e suenar. da capo.

Abba.
Tu se gote scolori? non faucelli! t'arvesti! dimmi che pensi mai?

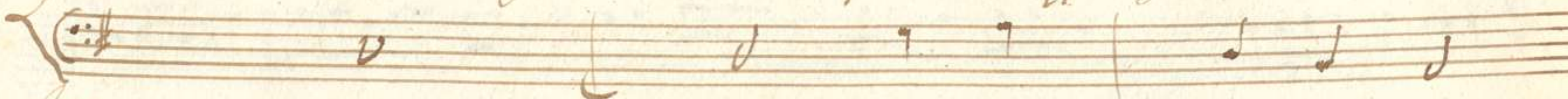


Isac.

Abba. fra' dubij estremi s'aggira l'alma in sen. dunque tu temi... io temer! *Isac.* così

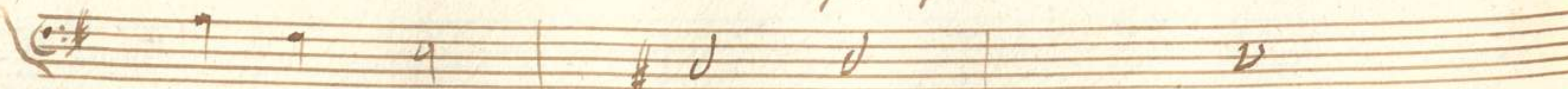


Abba. nile stimi forse il tuo sangue, ch'entro di me non puote che fortezza sveglia. ma che ti duole?

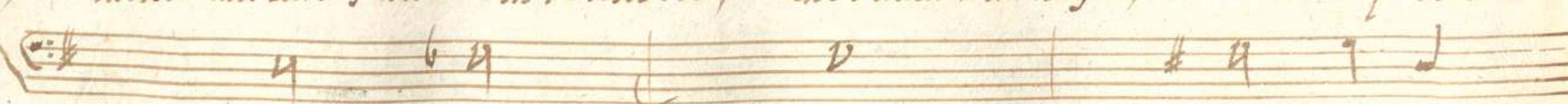


Isac.

che mi duol tu ricevoti? di te mi duol. per te pauento. ho' tema che la uinima



chiesta mio uero beniroue in te non sia, che s'annien che io' fia, di mia costanza debellato e il po-



te *te* *sommo* *Maie*, *che* *della* *puca* *luce* *de* *sempiterni* *giri* *de* *te* *vo* *il* *co* *mi* *ri* -

mi, *il* *mio* *uoto* *esaudisci*; *e* *pria* *che* *de* *bbia* *della* *mo* *ite* *del* *Pa* *dre* *ave* *u* *spau* *ento*,

prendi *in* *uicima* *il* *figlio*, *e* *son* *contento*. *Allegro* *Non* *ho* *pena* *in* *tutto* *son*

pagni *i* *pieghi* *tuo* *i*. *sopra* *quel* *tro* *go*, *per* *de* *ueto* *im* *mo* *tal* *salu* *tu* *de* *ci*. *si*

potessi *can* *giar* *te* *co* *mia* *sorte*, *ma* *can* *biar* *la* *non* *tie*. *Allegro* *e* *li* *ero* *io* *co* *ta*

in' morvo felice.

Ecco già l'Avva ascendo,

pronto la mano appresta, prendi il lucido Ac-

Allegro.

ciav... no' no' t'avvesta.

un solo bacio ancora per quest'ultima uostra tu deui al genitor

piano sempre.

Signor mi ascolta.

se di uil fango il mio mortal uerasti, ovmi deui il perdono se debole son

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

io; se uomo io sono.

e tu d' Abramo unico germe amato,

Handwritten musical notation for the second system, consisting of four staves. The notation continues with various note values and rests.

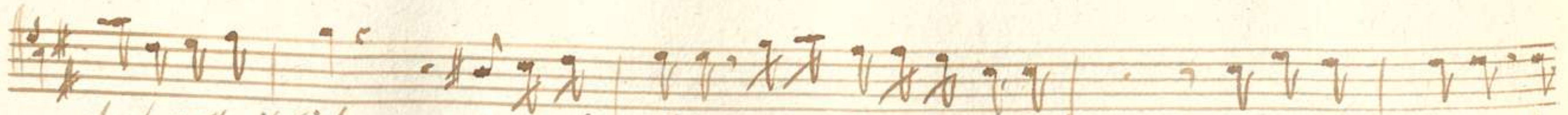
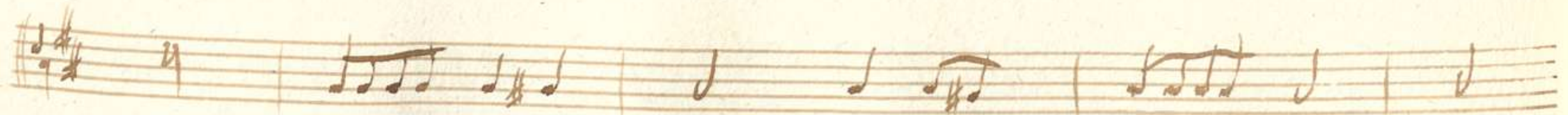
soffri pur che dagli occhi qualche lagrima io uessi. in sul tuo ciglio, ecco un bacio, o mio figlio,

Handwritten musical notation for the third system, consisting of two staves. The notation includes various note values and rests.



non il labro, ma il core ultimo imprime.

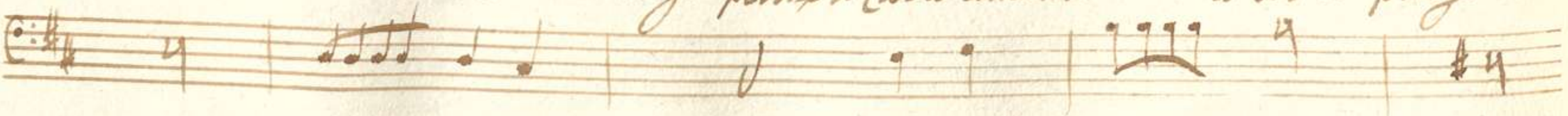
nita da me tu accetti, per-



che la notte il ciel.

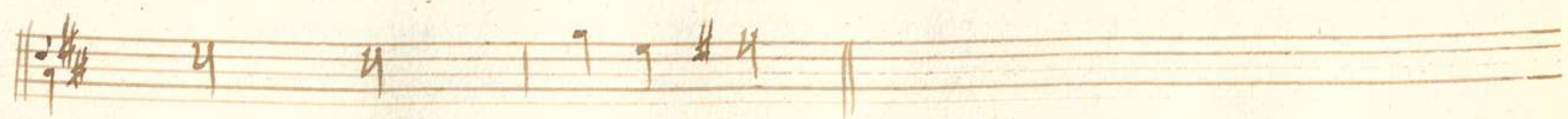
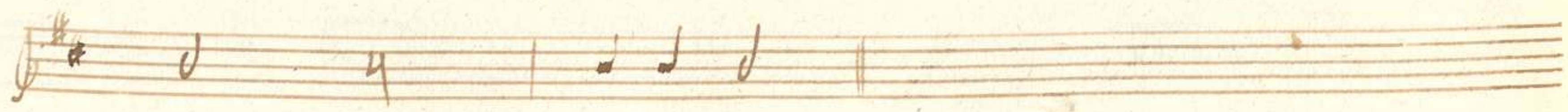
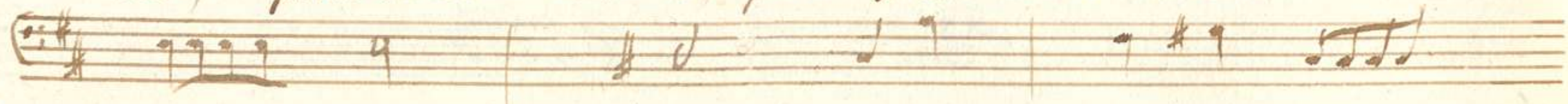
nita ti tolgo perche il ciel lo comanda.

io sol ti priego che



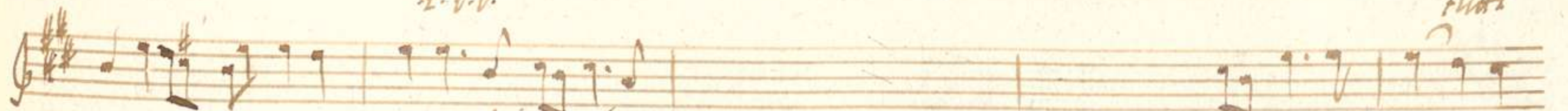
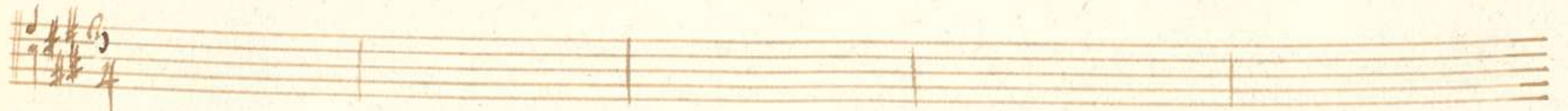


vesto; perche sol con la morte lice sperar di a te venire accanto.



ma piu non posso; io mi disciolo in pianto.

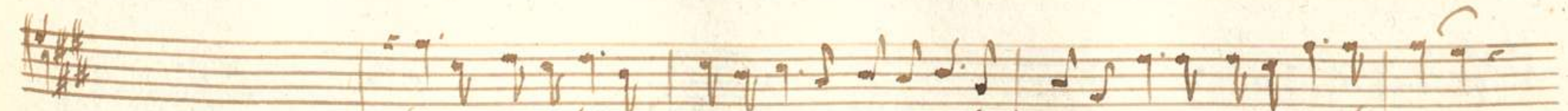
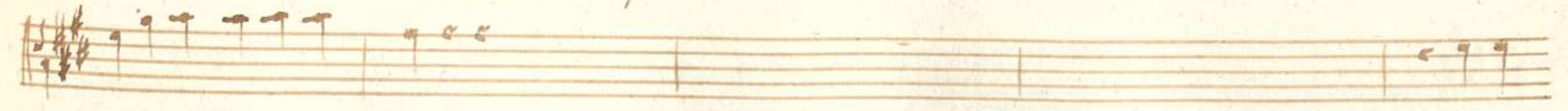




2. V. V.

tutti

2. V. V. con la parte



Se non vuoi ch'io uenga meno, non partirti dal mio seno, gran pietà del mio signor -



2. V.V.

2. V.V. con la pav.

non partirti dal mio seno gran pietà - - - gran pie -

tutti

2. V.V.

2. V.V. con la pav -

ta del mi - o signor,

se non vuoi ch'io venga meno non par

tutti *a. V. V.*

a. V. V.

tutti dal mio seno gran pietà del mio signor, non partirti dal mio seno, gran pietà

tutti

gran pietà, gran pietà del mi - o signor.

2. V.V. tutti 2. V.V. tutti 2. V.V.

perche temo in tanto affanno, che due vittime savanno, e l'ucciso, e l'uccisor, che due

tutti 2. V.V.

vittime savanno, e l'ucciso, e l'uc-cisor, perche

tutti 2.V.V. tutti 2.V.V.

2.V.V. 2.V.V.

tempo in tanto affanno, che due vittime savanno, e l'ucciso, e l'uccisov - che due vittime sa

vanno, o' l'uc-ci-so, o' l'uc-cisov. da Capo.

15394

Adagio

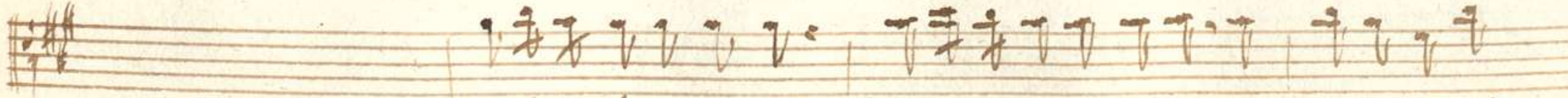
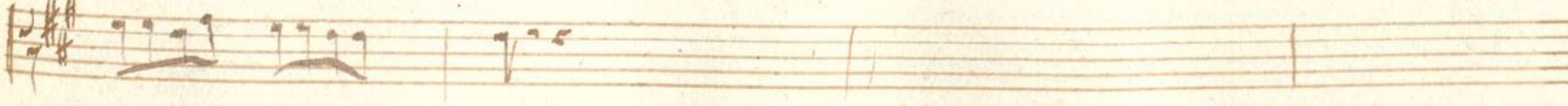
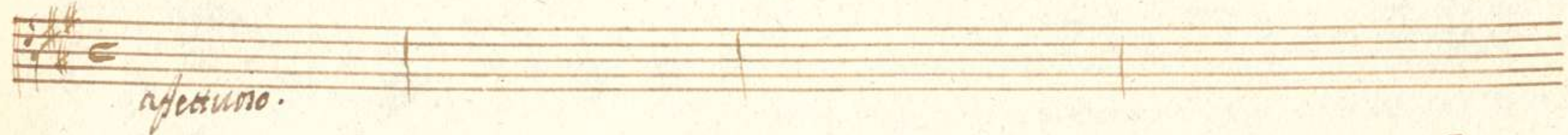
Padre basta sin qui. anche abbastanza ti confermo mio Padre il tuo dolore

mi confermo tuo figlio il mio dolore. tu da te generato per esser glori -

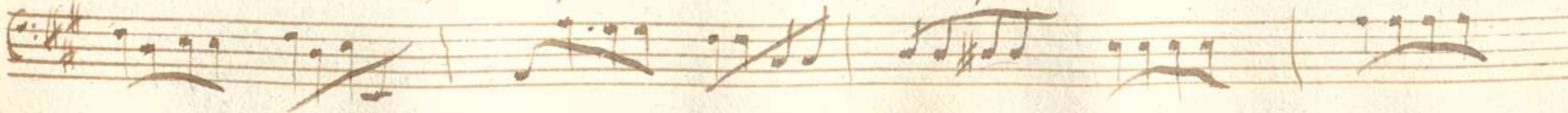
oso ed in terra ed in cielo. ecco la via che tal mi vende. su prepara or -

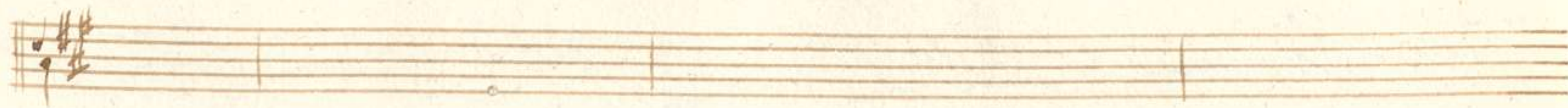
mai il bel colpo felice, se tra noi di lagrarsi or più non lice. solo la lava

madre raccomandando al tuo amore. addio, addio mio Padre.



Perche piu' franco, e forte, sia il paterno amore, mio caro geni -

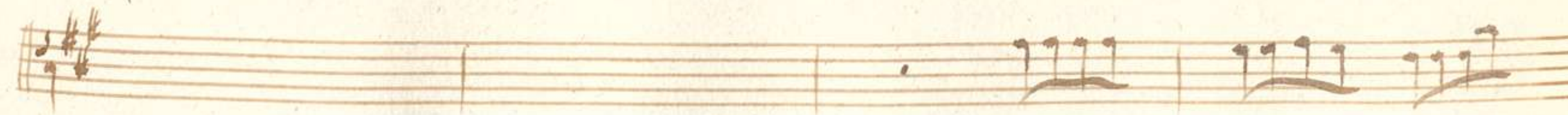
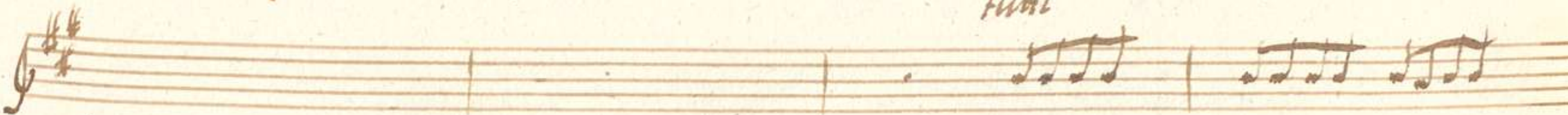




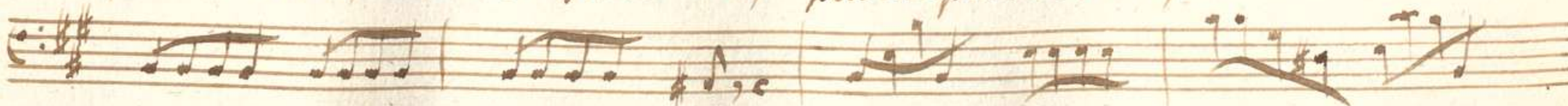
- love, più non pensare à me, più non pensa ve, mio



tutti



lavo genitore, mio lavo genito - ve, più non pensare à me,

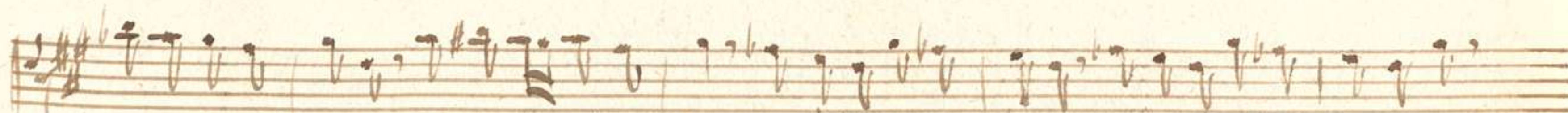
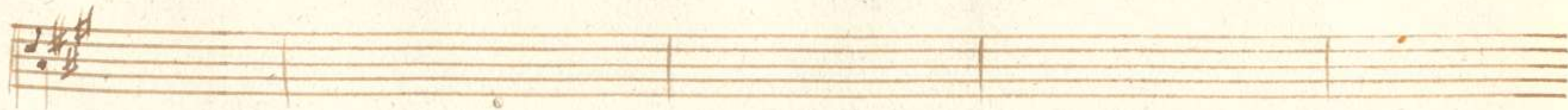


2. V. V.

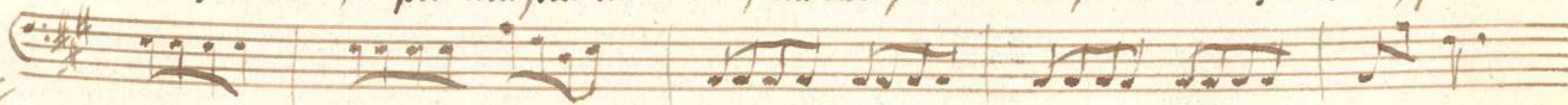
2. V. V. col. 13.

perche piu franco, e forte, sia il paterno amore, mio caro genitore, piu non pensate a

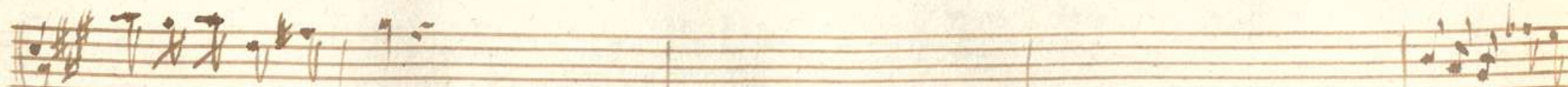
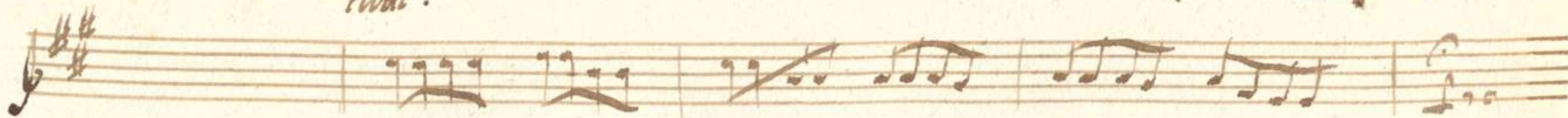
me, piu non pensa - - - - - ve, mio caro genitore, caro



lavo genitore, più non pensare à me, mio lavo, lavo lavo, mio lavo genitore, più



lumi.



più non pensare à me

prima di dormi



2. V.V. tutti.

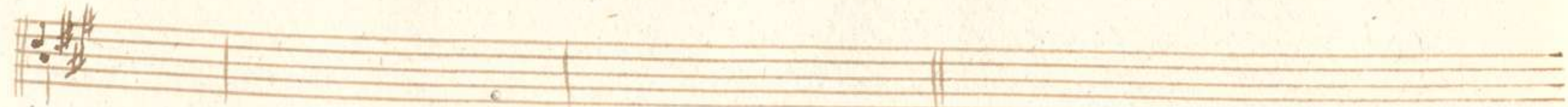
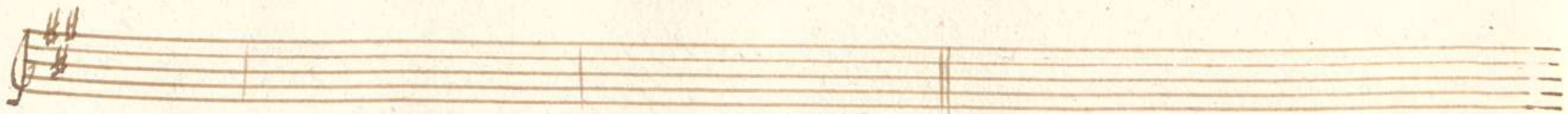
2. V.V. col B.

more *fingere al cor tu puoi, che quel che uccider uoi il figlio - tuo non e'*

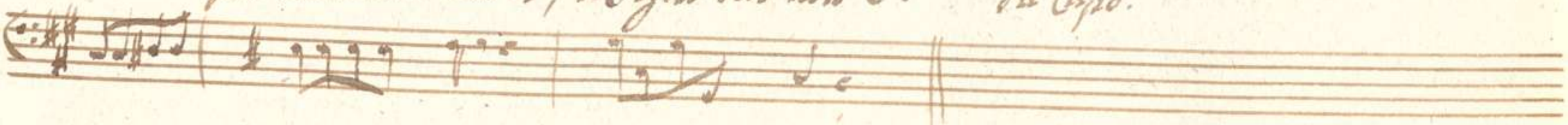
2. V.V.

2. V.V. col B.

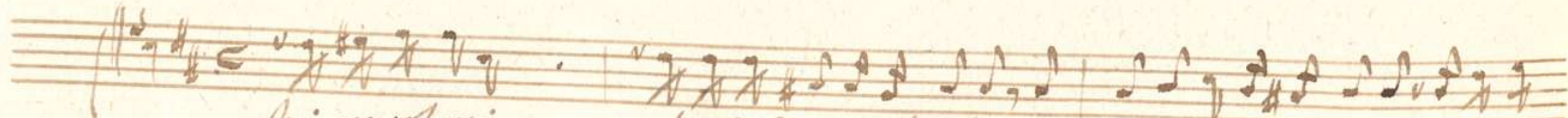
prima di darmi morte fingere al cor tu puoi, che quel che uccider uoi, il figlio tuo non



è, che quel che uccider suo-i, il figlio suo non è'. Da Capo.

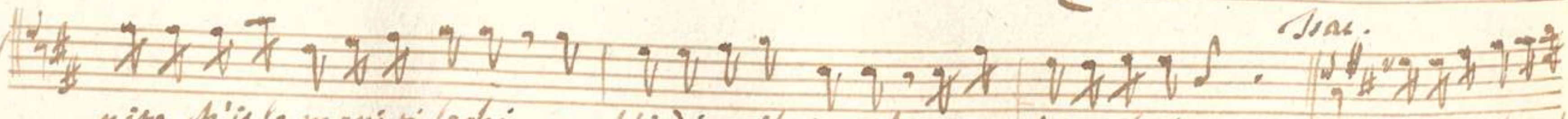
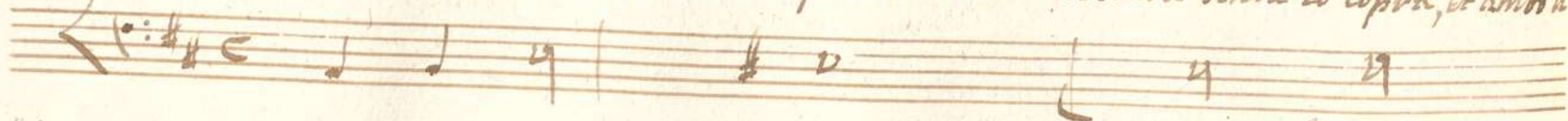


Abrn.



Mi consolasti.

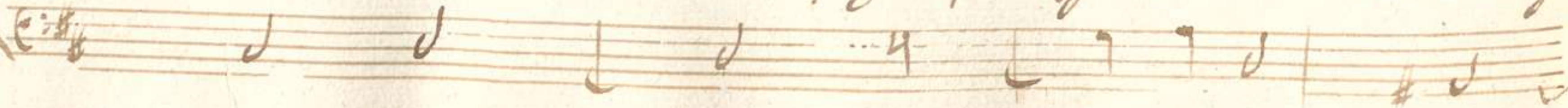
ov lascia in pria che i lumi con sacra benda io copra, et ambr-



nite ch'io le mani ti legghi, e ch'indi un il ti pieghi sopra il dogo la fronte.

Isac.

con franche voglie.



pronte bendami, e lega a' tuo piacere. su l'Avra ecco il piè già riposa, e l'iglio inchino.

qual più nobil ferita, se la morte mi dà chi mi dà vita. *Allegro.* Ma veità m'in-

tima il più giù ritardando. s'ubbidisca al comando. ecco a' te uero mio. mio ben.

Padre. Signore. mentre col figlio mio ti sueno il core, mi uolgo ubbidiente, e te sol

chiamo stringendo il ferro... ahime... fermati *Allegro.* Avramo. son qui. qual nuovo Impero d'eggi adora col mio fedel pensiero.

pln.

Angelo.

grava.

si uide-les.

Dieu non e, che quel don uoglia da te, che gin' tanto ti costò

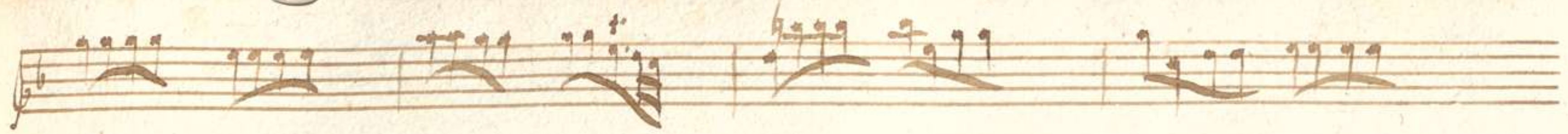
che gin

for.

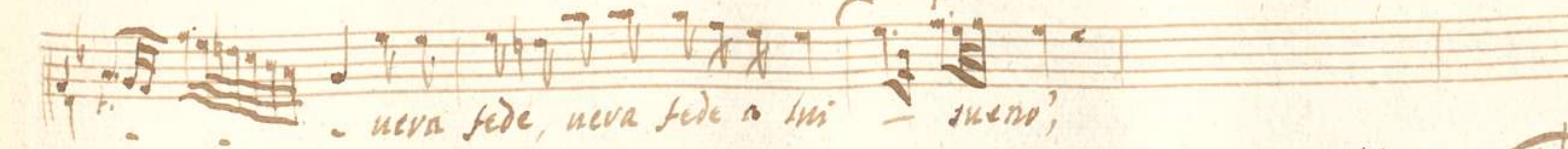
tanto, che già tan - to - ti costo;

si vuole - le - odio non è, che quel don uoglio da re, che già tanto ti costo, che già

tanto ti losto - - - *che gia' tan - ti losto*

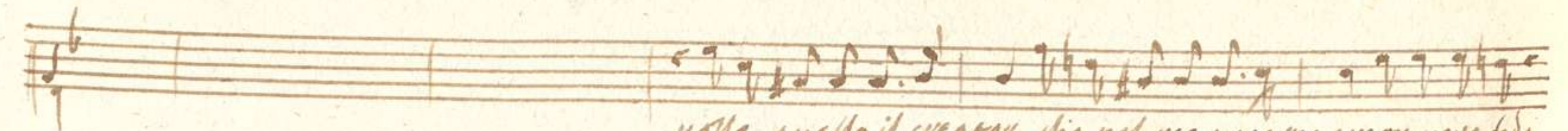


rov, che nel tuo paterno amor, ueva fede, ueva fede a lui sueno -

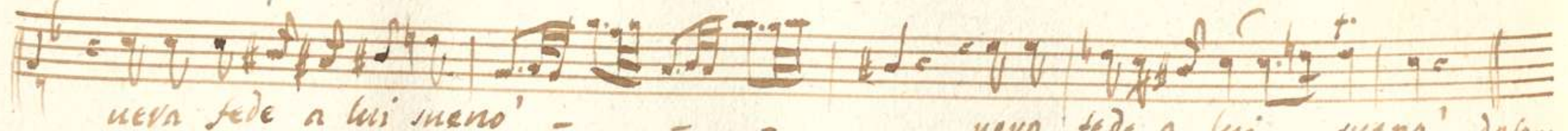
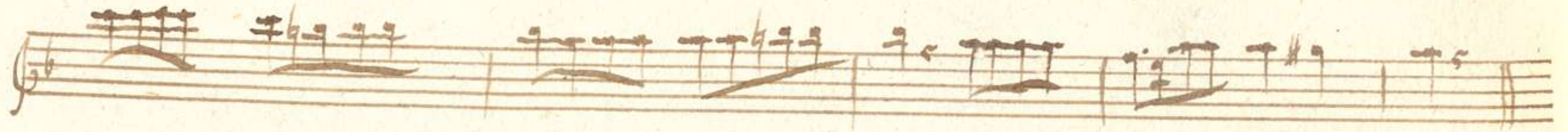
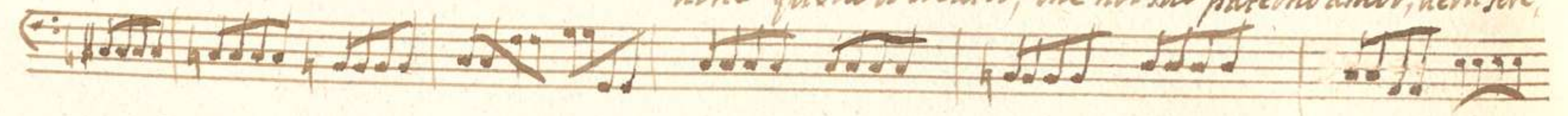


- ueva fede, ueva fede a lui - sueno,



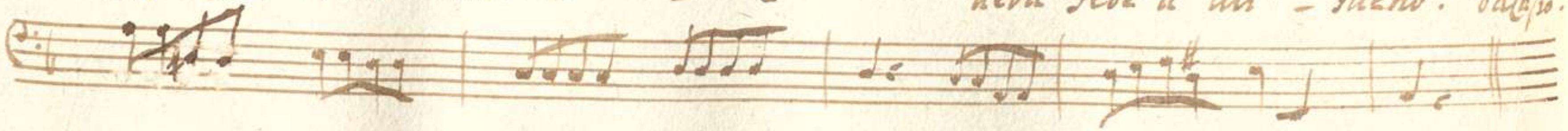


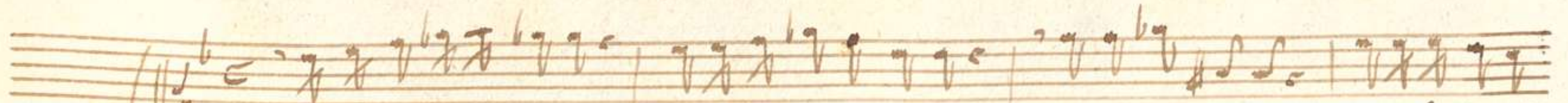
noche quello il creator, die nel suo paterno amor, uera fede,



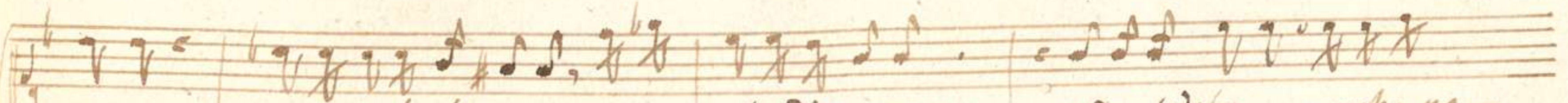
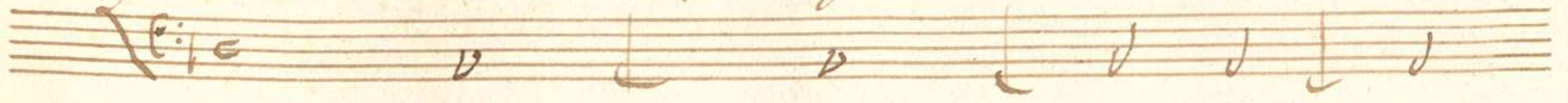
uera fede a lui meno' -

uera fede a lui - meno' da capo.

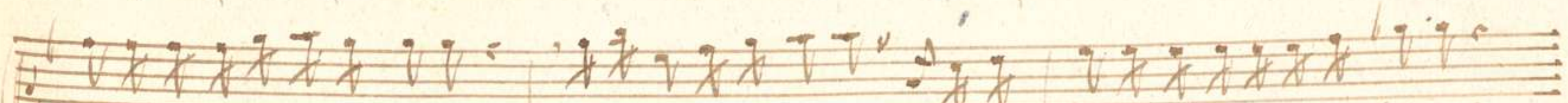




Plus la main non s'estenda sopra del figlio tuo. del colpo fiero uenne dal ciel s'im-



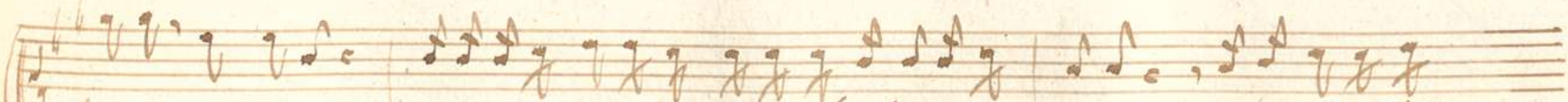
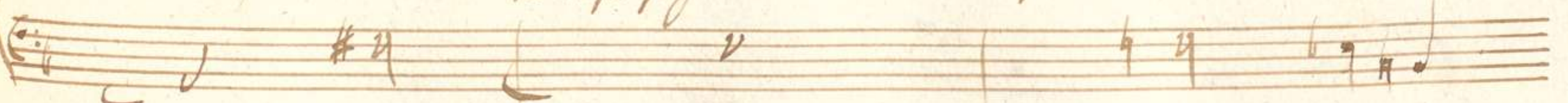
pero, non per tuo altro amore, ma per far di te proua. onde fedele perche ne-



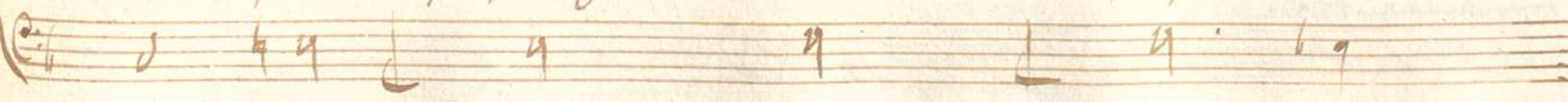
meno al sangue tuo per lui per non au non notesti, appunto questo l'incorporeabel sole



ou benedice, e uide che in propagarsi al mondo andra del pari con le stelle del cielo, con le auene de



mais; e in questo sempre quante genti uerranno benedette in uanno; perche dice il si-



— gnor pronan uagl' io, sol nell' universita' se t' uomo è mio.

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. The lower staff is a basso continuo line in G major, starting with a bass clef and a common time signature. The lyrics are written below the vocal line.

Three empty musical staves, each consisting of five horizontal lines, are positioned in the middle of the page.

The second system consists of five staves. The first two staves are a vocal line in G major, with a treble clef and a common time signature. The next two staves are a basso continuo line in G major, with a bass clef and a common time signature. The fifth staff is another vocal line in G major, with a treble clef and a common time signature. The lyrics are written below the first two staves.

pia. *for.*

Prima l'ovo in ardente - for - nace, si raffina, si purga, e distacca, poi si batte, ribatte, emov -

pia. *for.* *pia.*

tella, fin che splende - la - ma purita' poi si

for.

for.

for.

batte, vibate, e martella, fin che splende. La - sua purita'

for.

for.

for.

for.

for.

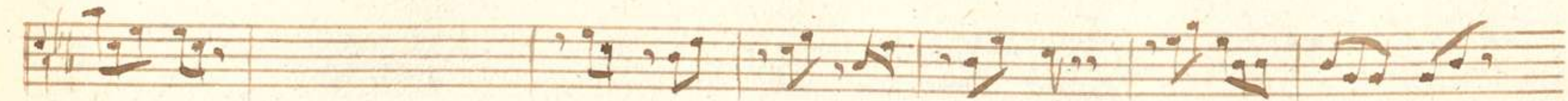
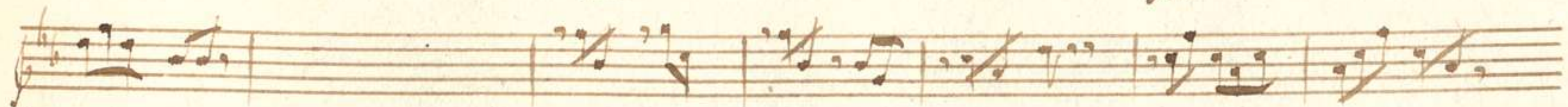
prima l'ovo in audente. For-nace, si raffina, si purga, e diforce, poi si batte, vibate, e martella,

for.



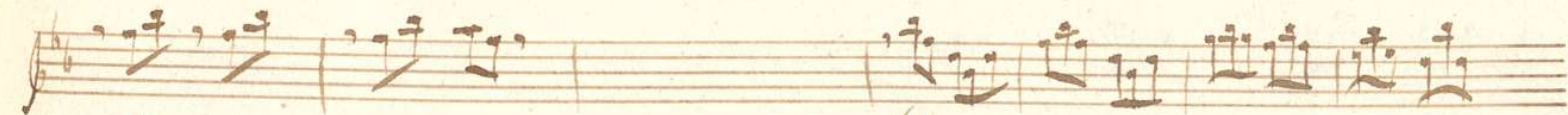
piu.

for.



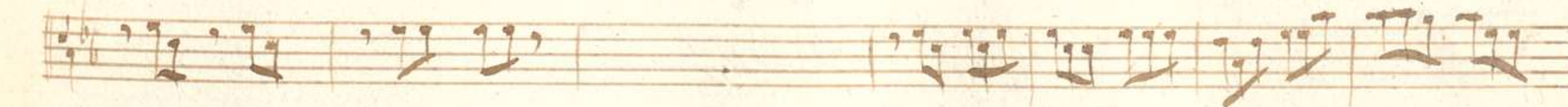
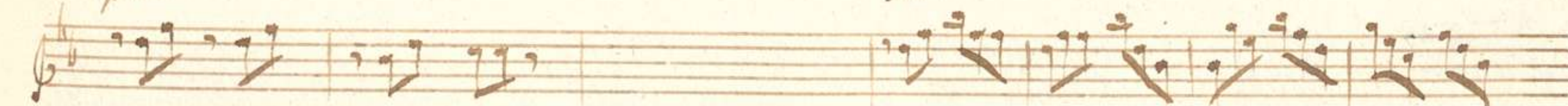
fin che splen-de-la-sua puvi-ta

poi si



piu.

for.

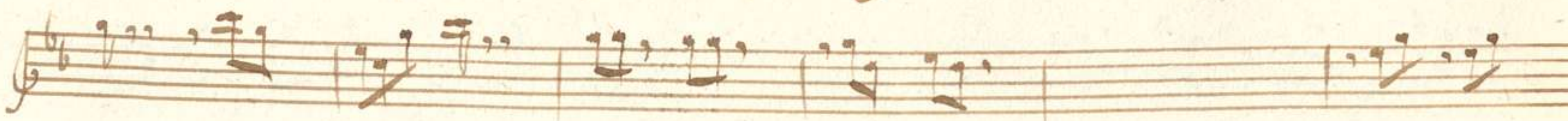


batte, vibate, e martella, fin che splen-de-la-sua-puvi-ta



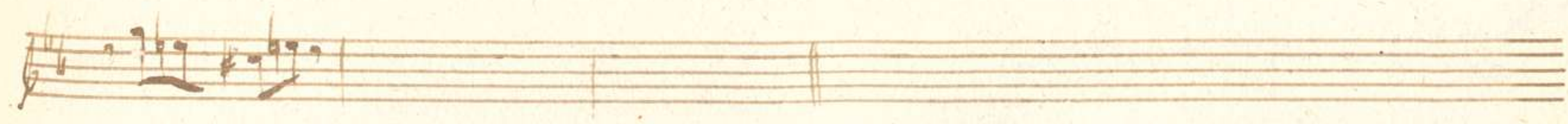
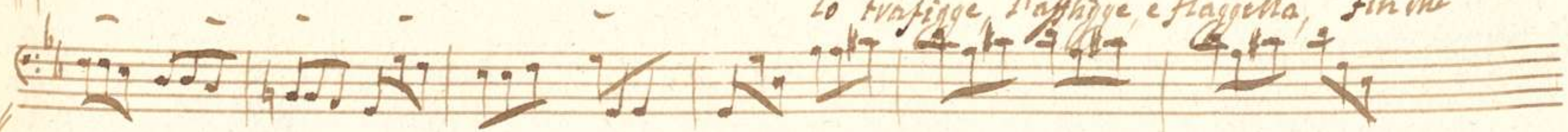
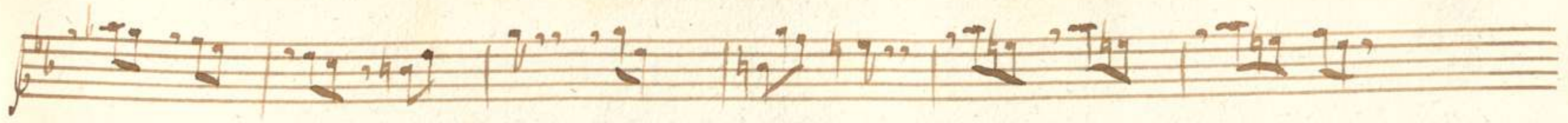


l'altra mente che lume - e' del sole, ben l'istesso con



l'uomo - fa suole, lo trafugge, l'affligge, e flaggella, fin che splende - la sua - fedeltà





Abba.
Sunto di ciò ch'ei vuol fare al mio Dio. sciolgasi il figlio mio, e su dell' *Ara* pien di glorie dis-



Isa.
cenda. ma qual fin ch'esi prenda per compire il gran voto pronta uicima ormai? *Abba.* dietro gli omeri

miei se tu nol sai miva cosa che in un bel Capro ei posa fra' cespugli nascosa. O gran mo-

navca del mondo creator, la destra tua che con un cenno sol tutto governa, nell'istesso cor-

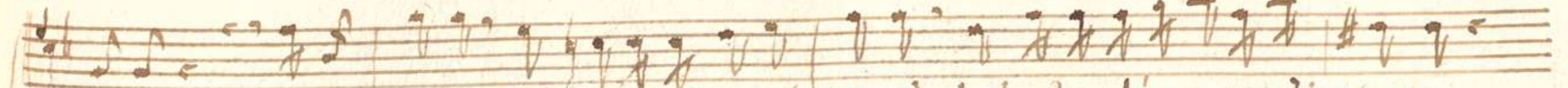
tigo e' man paterna. tu di tua mano *Isacco* prendi il bel Capro, e al genitor lo guida, e

Isac.

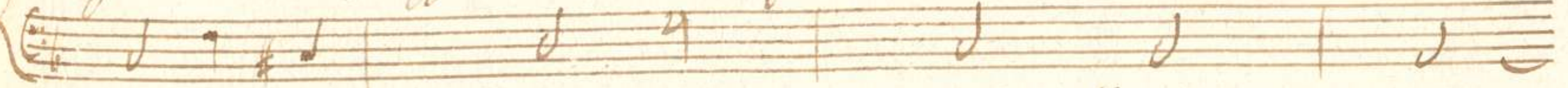
Abba.



quello in uere tua da lui s'uccida. cio' che fia tuo consiglio sempre pronto sano! l'avo mio



figlio. ma che ueggio! la sposa qui uolge il piede! o' proua d'un amor disperato

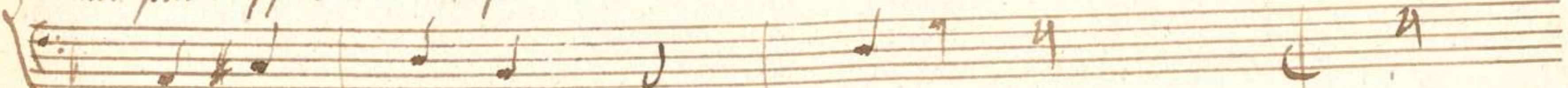


Abba.

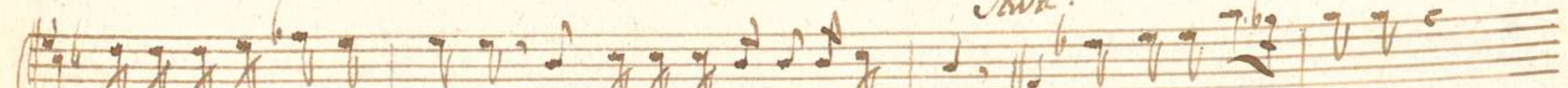
Abba.



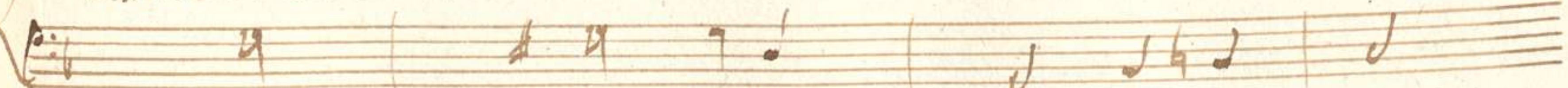
ma piu troppo fedel. sposo adurato. ma il mio braccio dou' e' chi lo mira la



Abba.



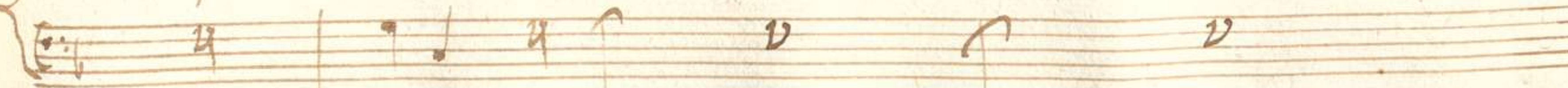
uittima a condur su l'Abba ond'io lui donna uenar. uenarlo! oh-Isio!



Abba.



non piu tormenti. il cielo uolle della mia fede testimonio non finto; et ella il



die, e in sacrificio il figlio tuo s'offerse, ma il suo amor no'l sofferse, e con sovvrano

cenno alla puenta mano sospese il colpo, e benedi' quel sangue ch'io dovea versar. Così l'ec-

leso suo nome (che pe noi che non s'intende sempre n'appar sepolto in capi ov-

vori) se la mente nol cape il cor l'anda - - - ni.

Handwritten musical notation on three staves. The first two staves contain dense, complex rhythmic patterns with many beamed notes and rests. The third staff continues the pattern with slightly more spaced-out notes.

Sava.

Two empty musical staves, one above the other, with no notation.

adagio.

Handwritten musical notation on a single staff, showing a slower tempo. The notes are more widely spaced than in the previous sections.

Handwritten musical notation on a single staff, featuring a *pizz.* marking. The notation includes some slurs and dynamic markings.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, showing a steady rhythm with consistent note values.

Handwritten musical notation on a single staff, with lyrics written below it. The lyrics are: *Non vi saria contento senza soffrir- do -*

Non vi saria contento senza soffrir- do -

Handwritten musical notation on a single staff, concluding the piece with a final cadence.



lov, per cio' Doppo il tormen



visento entro il mio cor. si bel-pia-cc

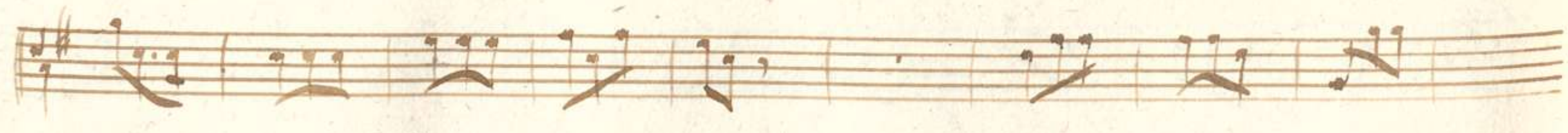


for.

ve

pia

non vi sania conten - to senza soffrir - dolou - per via' doppo il tor -



for.

- 4 - ve.

pia.

se non pronase in pria il tem-pes-to-so-maw,



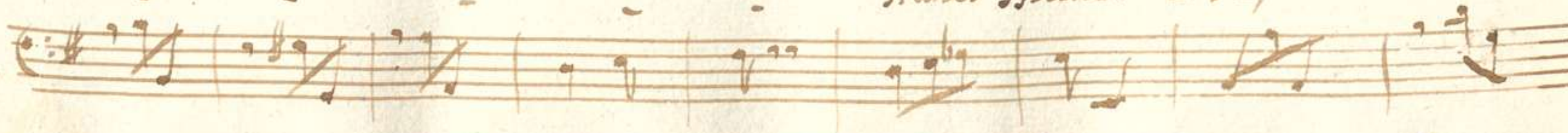
in calma non po - tuia in pace - vi - po - su



for.



stano Nouhia - ve,



Musical staff 1: Treble clef, key signature of one sharp (F#), complex rhythmic patterns.

pia.

Musical staff 2: Treble clef, key signature of one sharp, complex rhythmic patterns.

Musical staff 3: Treble clef, key signature of one sharp, rhythmic patterns.

Musical staff 4: Treble clef, key signature of one sharp, rhythmic patterns.

in calma non po - tiva in pace - vi - po -

Musical staff 5: Treble clef, key signature of one sharp, rhythmic patterns.

Musical staff 6: Treble clef, key signature of one sharp, complex rhythmic patterns.

Musical staff 7: Treble clef, key signature of one sharp, complex rhythmic patterns.

Musical staff 8: Treble clef, key signature of one sharp, rhythmic patterns.

Musical staff 9: Treble clef, key signature of one sharp, rhythmic patterns.

Stanco Gouhiev.

Musical staff 10: Treble clef, key signature of one sharp, rhythmic patterns.

da capo

Allegro

Allegro.

Questo Padre adempito con la Vittima il cenno. in su dell' Ara prima s'es-

ponga, e poi fra splendenti ardori, uersi il suo sangue infra fumanti odori. a

Allegro

pie del sommo Nume un caldo fiume anch'io per il contento di bel pianto offiro. con mo-

Allegro.

menti di fortunati eventi noi esportate ai secoli futuri che benchè un covra turbini di

pene palpitante si scote, pur ch'ubbidisca al Ciel per non puote. ma nel mentre sul

drogo della vicima il sangue no' devoto spargendo, con umile pregarve inalzi intanto

Inni di sacri voti il nostro canto.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical stems with flags) and some accidentals (sharps and naturals). The staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/2. The notation is spread across several measures.

Handwritten musical notation on a five-line staff, similar to the first staff. It features rhythmic symbols and accidentals, continuing the piece. The staff begins with a treble clef, a key signature of one flat, and a time signature of 2/2.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and accidentals. The staff begins with a treble clef, a key signature of one flat, and a time signature of 2/2.

Handwritten musical notation on a five-line staff, mostly blank with some notes at the end. It features a treble clef, a key signature of one flat, and a time signature of 2/2.

Handwritten musical notation on a five-line staff, mostly blank with some notes at the end. It features a treble clef, a key signature of one flat, and a time signature of 2/2.

Handwritten musical notation on a five-line staff, mostly blank with some notes at the end. It features a treble clef, a key signature of one flat, and a time signature of 2/2.

Handwritten musical notation on a five-line staff, mostly blank with some notes at the end. It features a treble clef, a key signature of one flat, and a time signature of 2/2.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols and accidentals. The staff begins with a treble clef, a key signature of one flat, and a time signature of 2/2. The notation is spread across several measures.

Prendi in dono

Handwritten musical notation on a five-line staff, consisting of a few notes and accidentals.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures with rhythmic values represented by stems and flags, and some notes with accidentals.

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic patterns and some accidentals.

Handwritten musical notation on a five-line staff. The key signature changes to one flat (Bb). The notation includes rhythmic values and some notes with accidentals.

Handwritten musical notation on a five-line staff, featuring a variety of rhythmic figures and some accidentals.

Handwritten musical notation on a five-line staff, continuing the melodic line with rhythmic values and some accidentals.

Handwritten musical notation on a five-line staff, showing rhythmic complexity with various note values and accidentals.

Handwritten musical notation on a five-line staff, concluding a section with a double bar line and some final notes.

o sommo Dio, questo fervido desi - o, d'ubbidio, d'ubbidiv - per sempre n'

Handwritten musical notation on a five-line staff, corresponding to the lyrics above. It features a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

re,

prendi in dono, o sommo dio questo fervido de-

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Handwritten musical staff with notes and slurs.

Handwritten musical staff with notes and slurs.

Handwritten musical staff with notes and slurs.

Handwritten musical staff with notes and slurs.

Handwritten musical staff with notes and slurs.

Handwritten musical staff with notes and slurs.

Handwritten musical staff with notes and slurs.

si - o, l'abbidin l'abbidin - per sempre a te, l'abbidin per sempre a te.

Handwritten musical staff with notes and slurs.

A handwritten musical score consisting of ten staves. The notation is a form of shorthand, likely a shorthand for a vocal line, using various symbols such as dots, lines, and small letters (possibly 'u' or 'v') to represent notes and rests. The staves are arranged vertically, with some staves starting with a clef and a key signature (one sharp).

sommo sol che dai lume al-le-stelle, e all'opre piu' belle dai legge, e splendove

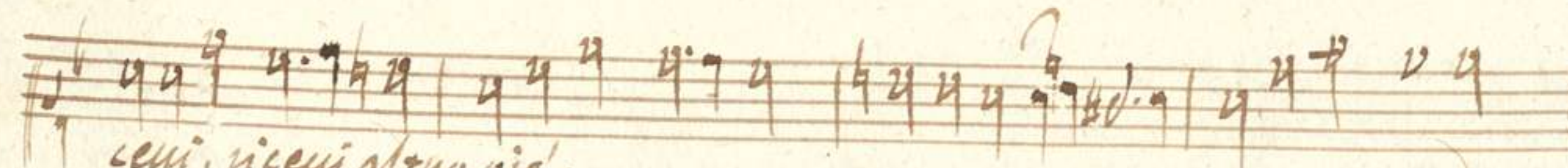
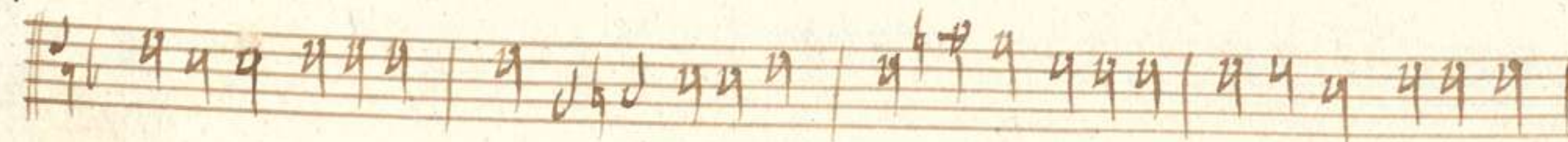
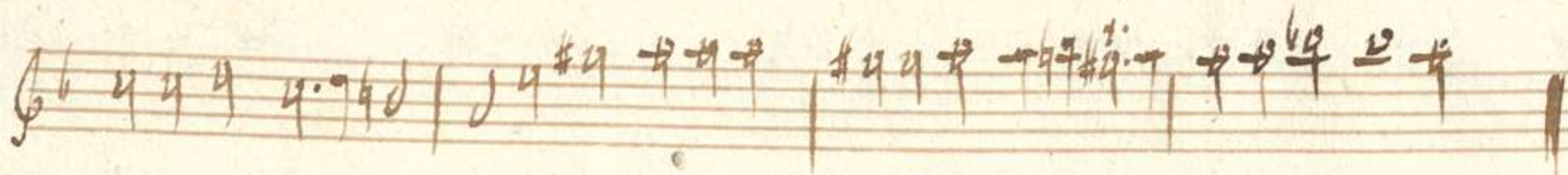
A single staff of handwritten musical notation corresponding to the text above. It uses the same shorthand notation as the previous staves, with a clef and a key signature of one sharp.

questo uoto vicei altui — in altuo pie' questo uoto-vicei, questo uoto vi-

questo uoto vicei altuo pie', vicei vicei altuo pie' questo uoto vicei da

questo uoto vicei, vicei altuo pie', questo uoto vicei da me, vi-

questo uoto vicei altuo pie', questo uoto vicei altuo pie', questo uoto



veni, veni altuo pie,
me vice - i - mi altuo pie'

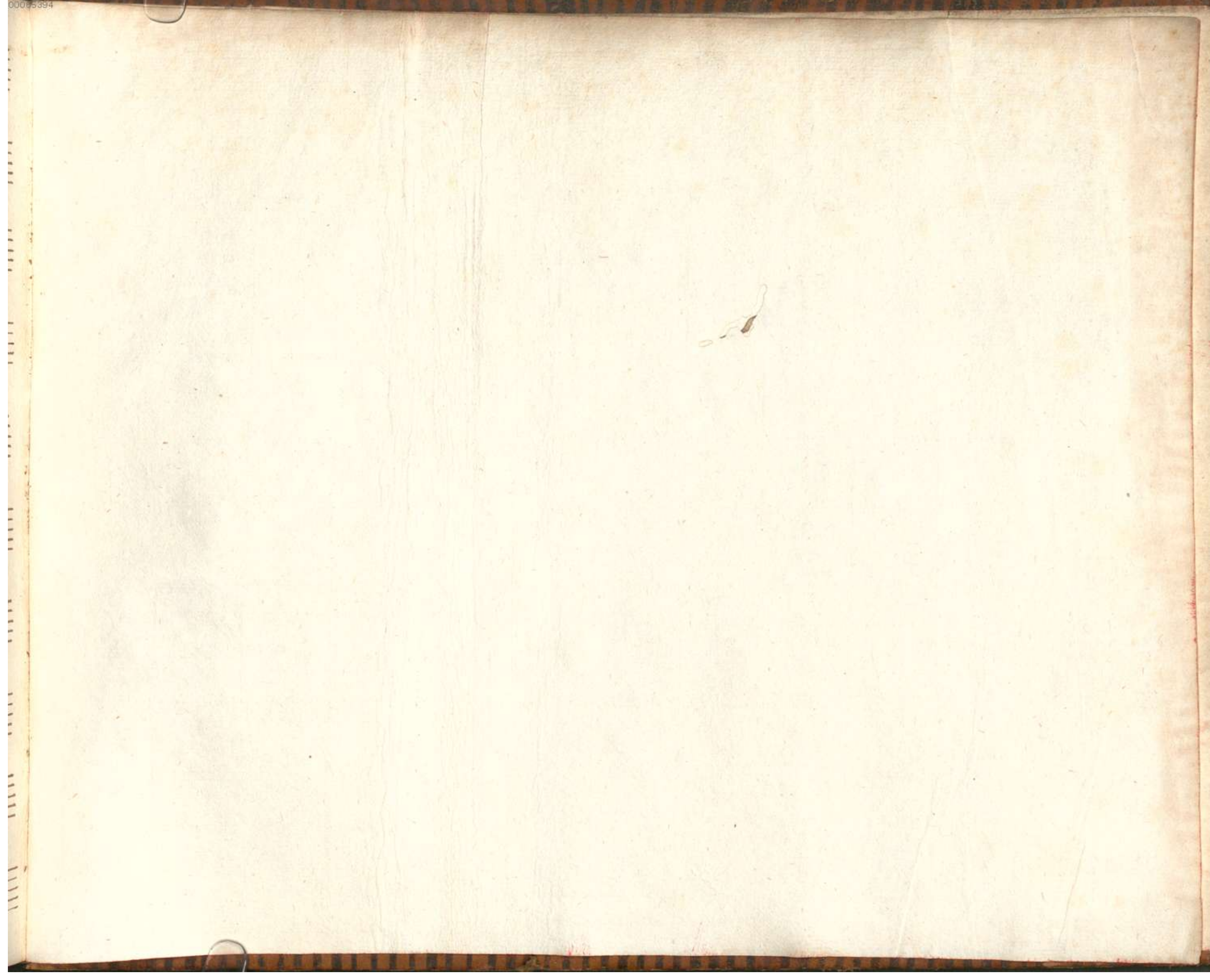
veni, veni altuo pie, questo noto - veni

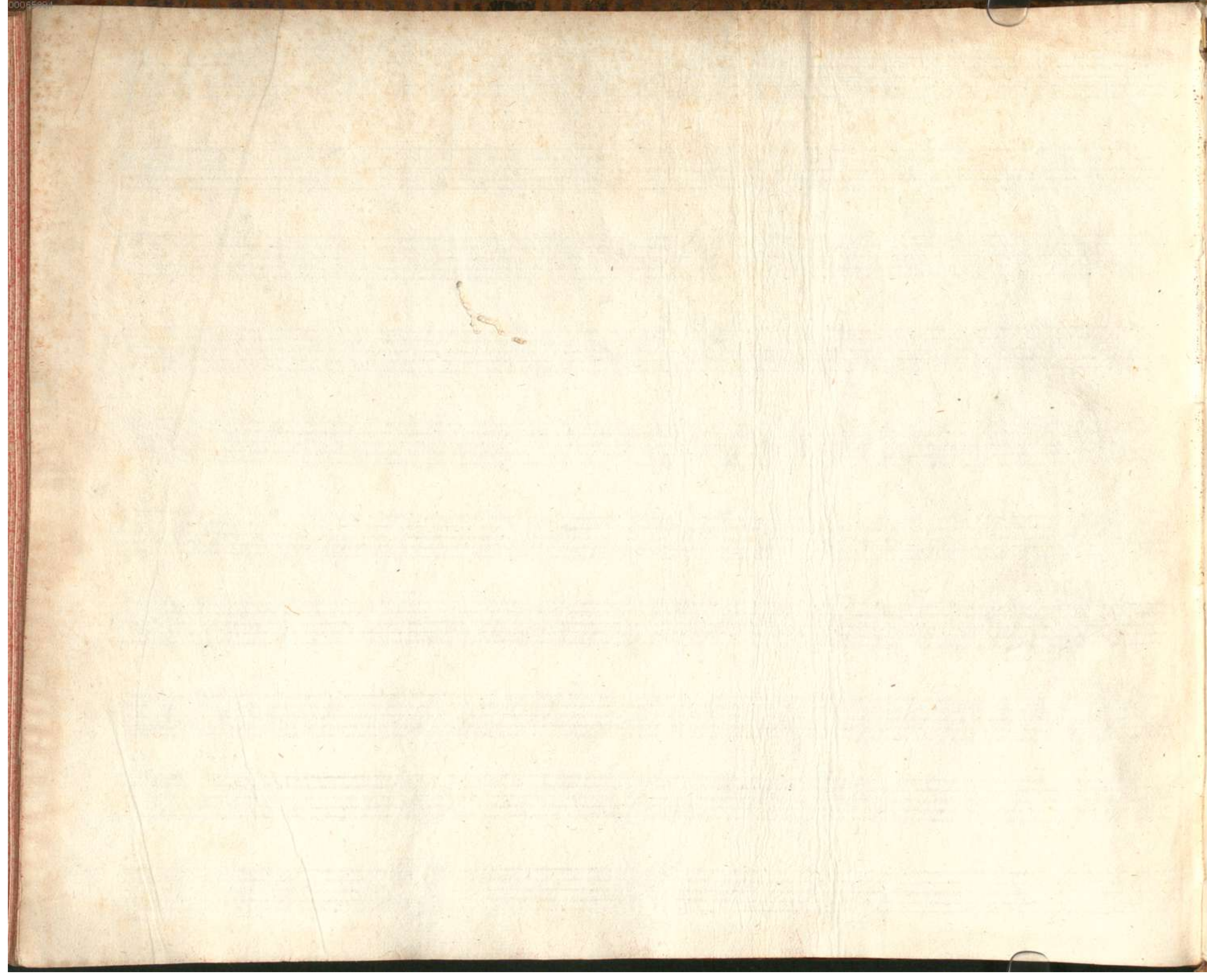
veni altuo pie, questo noto veni, veni altuo pie. Orandi in dono - da capo.

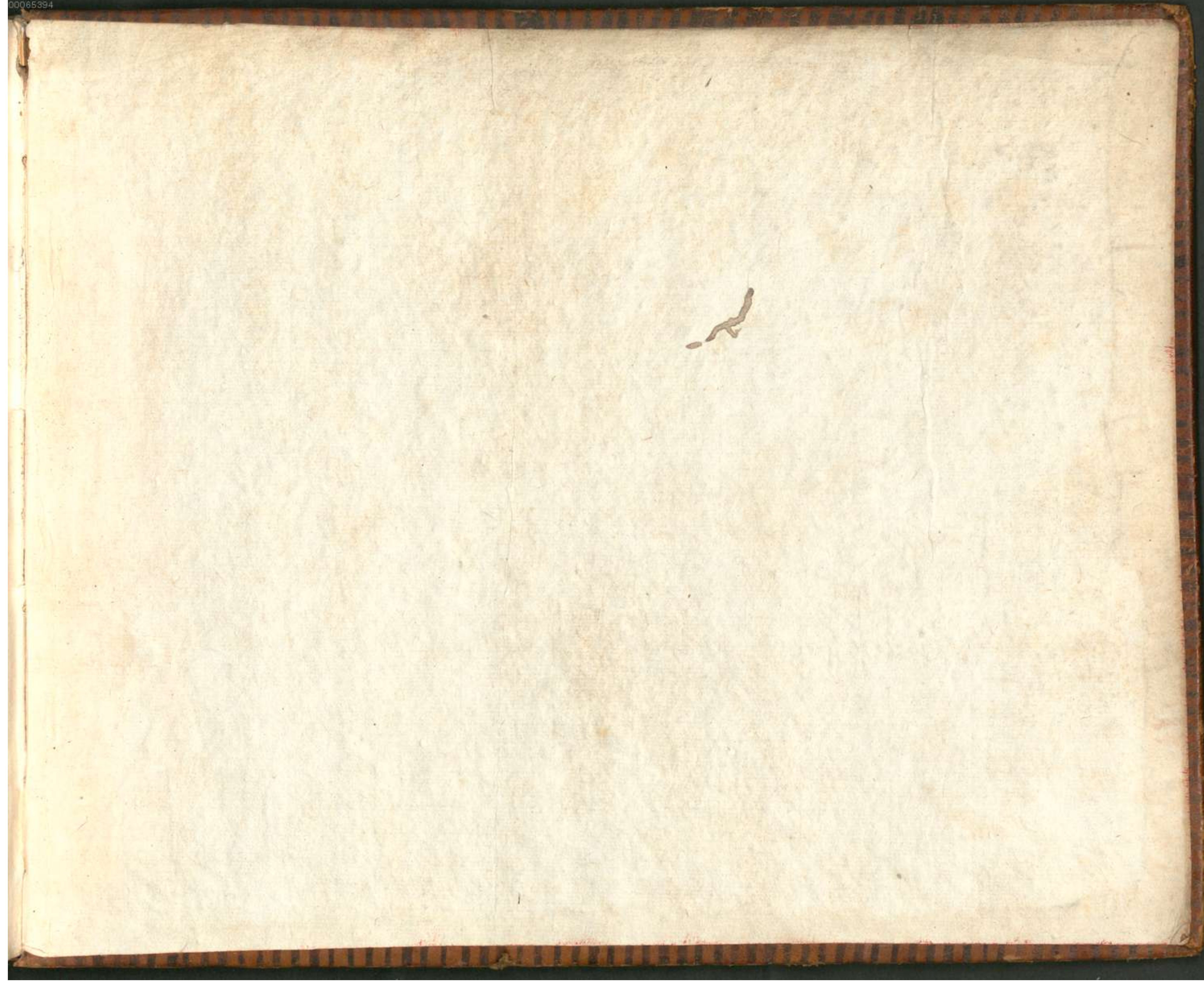
veni altuo pie, questo noto veni, veni altuo pie. Orandi in dono - da capo.

This image shows a page from a music manuscript book, featuring ten sets of five-line musical staves. The paper is aged and yellowed. The staves are arranged vertically and are currently blank. A small, faint handwritten mark is visible on the fourth staff from the top, consisting of a vertical line with a small circle at the bottom and a horizontal line extending to the right.

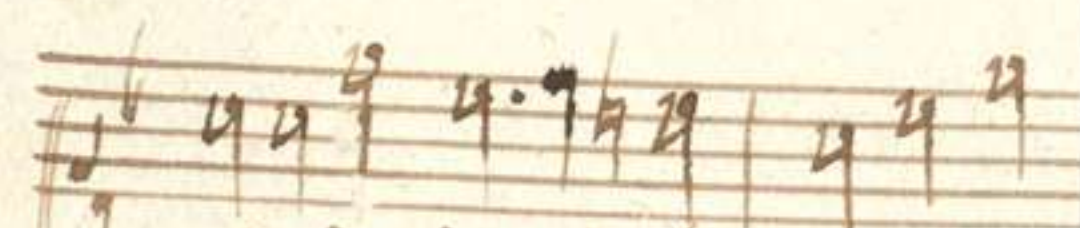
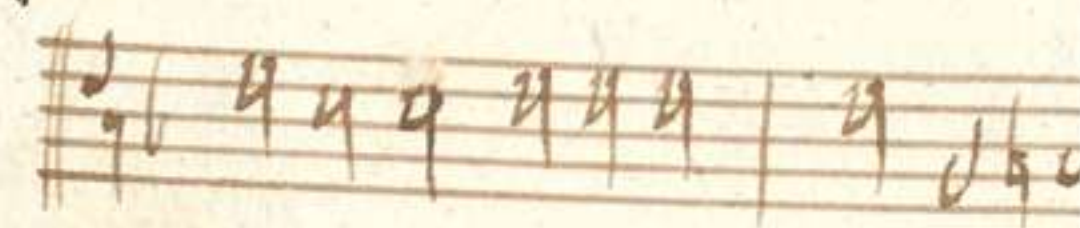
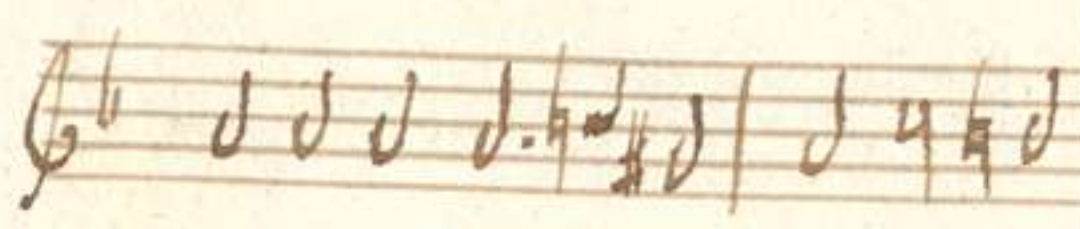




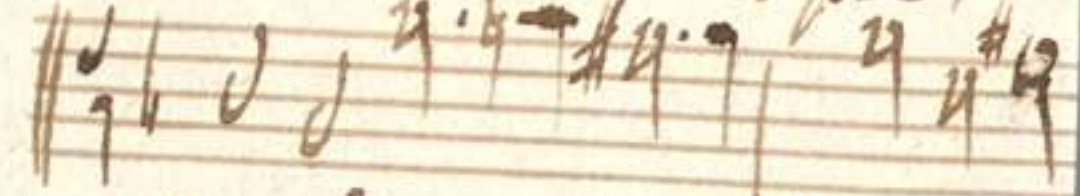




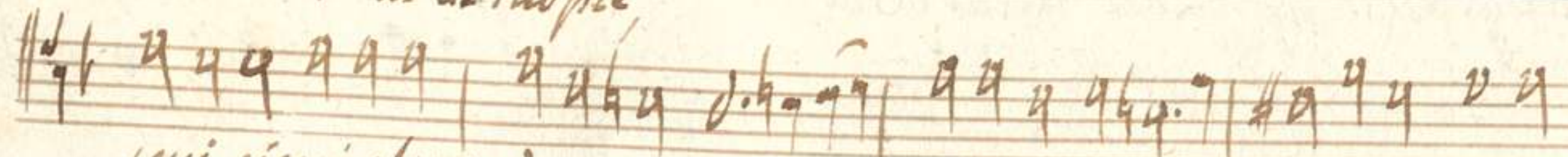




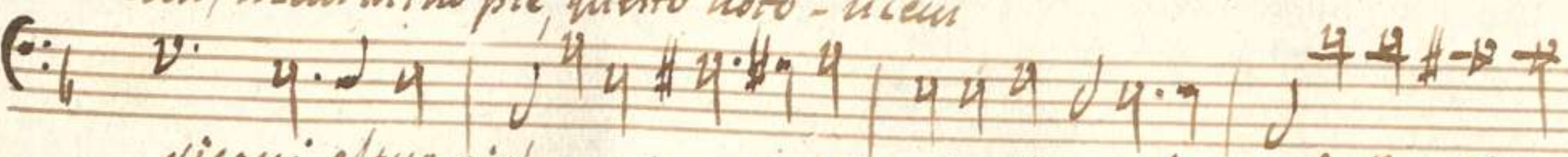
veni, veni altuo pie,



me vice - i - mi altuo pie



veni, veni altuo pie, questo noto - veni



veni altuo pie, questo noto veni, veni altuo pie. Prendi in dono - da capo.

