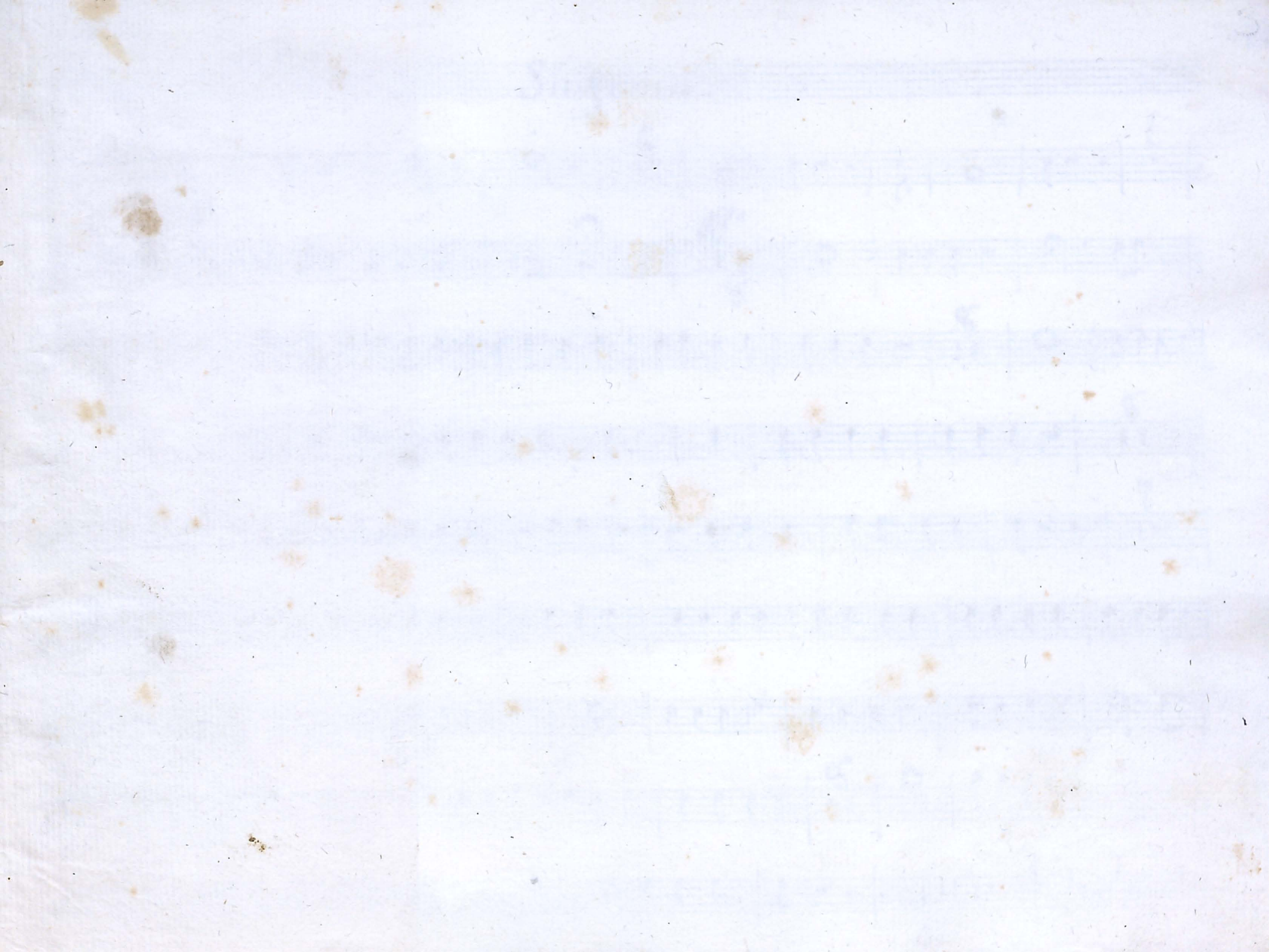


Debona e S. Maria

Corno I.

81

81/8



In Beffa

Sinfonia

Handwritten musical score for a symphony, titled "In Beffa" and "Sinfonia". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

The notation includes:

- Staff 1:** Starts with a treble clef and a common time signature (C). The first measure contains a whole note G. Subsequent measures include quarter notes, eighth notes, and a half note. A "6" is written above the staff in the fourth measure.
- Staff 2:** Continues the melody with various note values. A "6" is written above the staff in the second measure. A double bar line is followed by the marking "All^o" and a "8" below the staff.
- Staff 3:** Features a series of eighth notes. A "8" is written above the staff in the seventh measure.
- Staff 4:** Continues the eighth-note pattern. A "8" is written above the staff in the seventh measure.
- Staff 5:** Continues the eighth-note pattern. A "7" is written above the staff in the seventh measure.
- Staff 6:** Continues the eighth-note pattern.
- Staff 7:** Continues the eighth-note pattern. A "29" is written below the staff in the fourth measure.
- Staff 8:** Continues the eighth-note pattern. A "6" is written above the staff in the seventh measure.
- Staff 9:** Continues the eighth-note pattern. A "21" is written below the staff in the seventh measure.
- Staff 10:** Ends with the word "Volte" written in a stylized script.

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. There are some markings above the staves, including a '7' and a '1'.

Segue Subbiti Introduzione In Clasi

Allegro

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notation includes various note values and rests.

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

Destano In Sen
Ciclo

In: cisolfaut

quali in Soliti moti mi si
ah' si v' in tendo Sante voce del
a Secondarmi Sollecita Sa =

Handwritten musical notation on two staves, concluding the piece. The notation includes various note values and rests.

ro Sento nel alma un insolito moto e il braccio mio
da ignota forza I miei compagni a gran trionfo a gran trionfo In vito

In Beffa

Cavatina

Larghetto

5 4

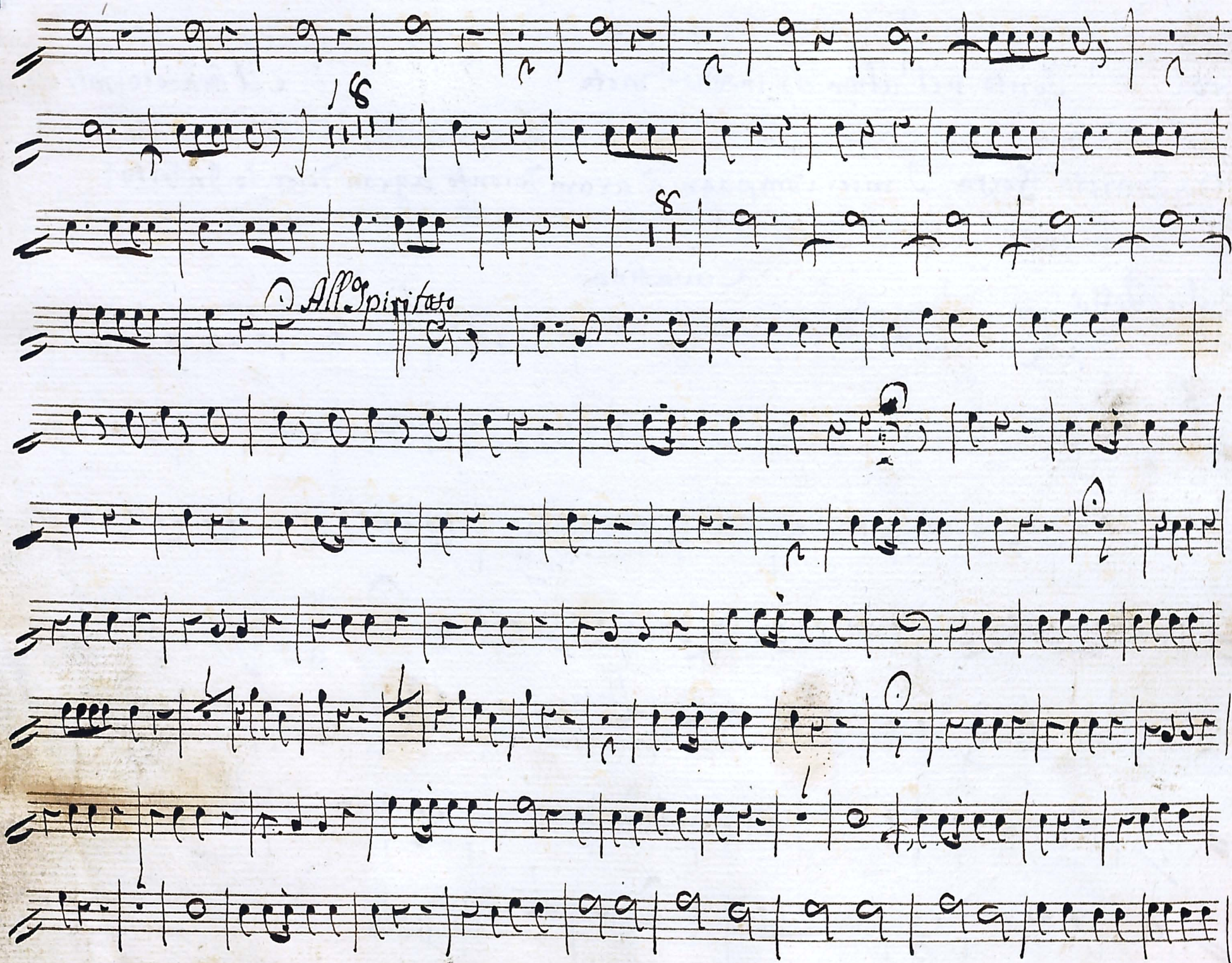
3

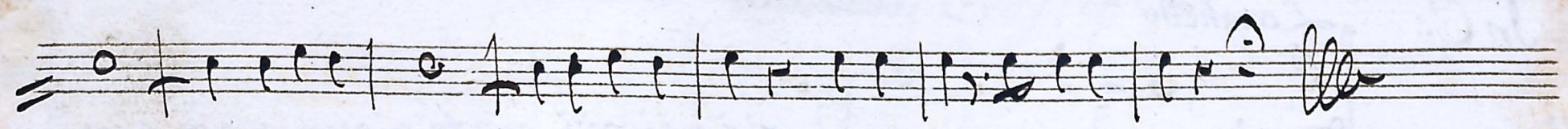
Segue In Elafa

Larghetto 3/4 6/8

10 4

3 1/2

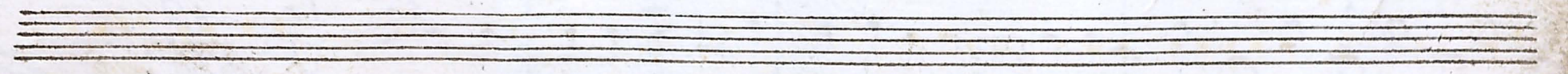
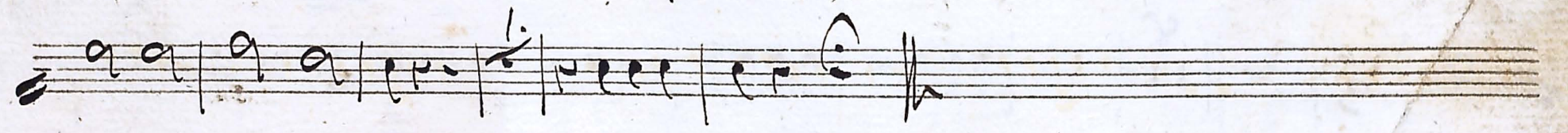
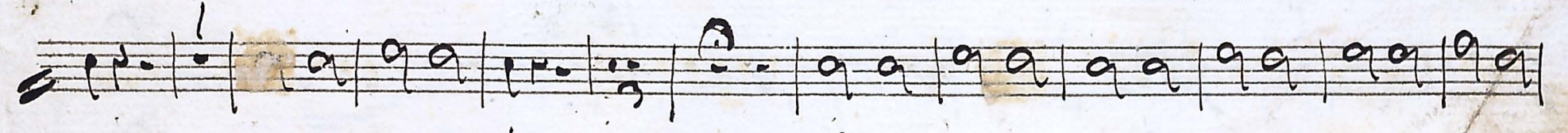
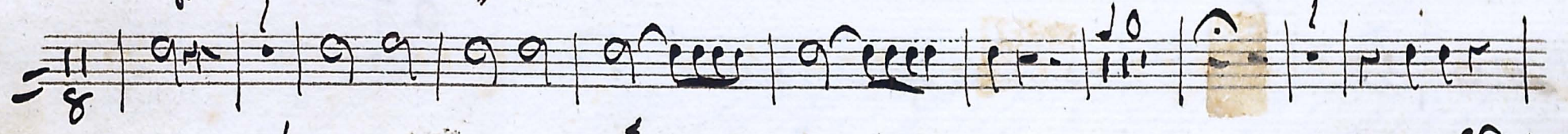
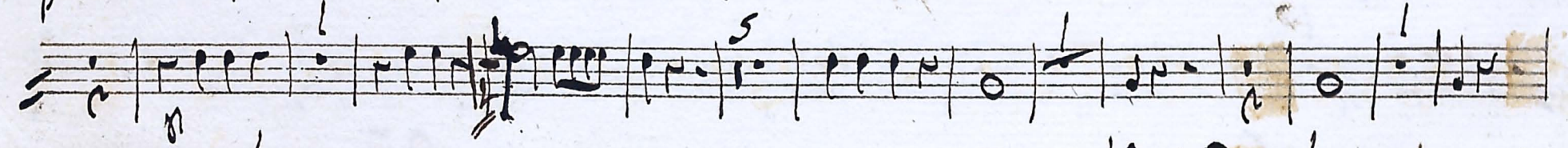
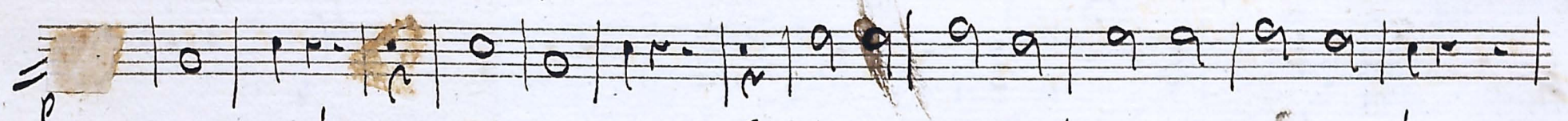
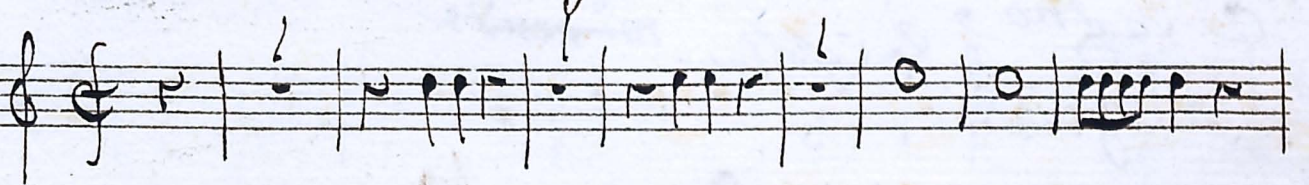




Son. Giorno
~~Missa~~

Finale Olimpia

In Alamire
And:



6

In C: Larghetto

Rec^{uo} Debora

Questa prova degg'io

già mai più grato piacer io non avrei

~~Q~~ ragno

~~La Cellofaut~~ ~~mi rendo~~

Rec

~~Allegro~~

A. J. J.
~~Orchestra~~

~~Duetto~~ *Gloria Dei*
In D:

~~Basso~~ *Craffonta*

7

All^o Moderato

$\frac{12}{8}$

Handwritten musical score for a piece titled "Gloria Dei" in D major, featuring a section called "Craffonta". The tempo is marked "All^o Moderato" and the time signature is $\frac{12}{8}$. The score is written on ten staves. The first three staves contain clear musical notation. The fourth and fifth staves are heavily crossed out with diagonal lines. The sixth and seventh staves also contain musical notation, though the seventh staff is partially obscured by a large diagonal line. The eighth and ninth staves are also crossed out. The tenth staff contains musical notation and ends with the word "Volte".

4

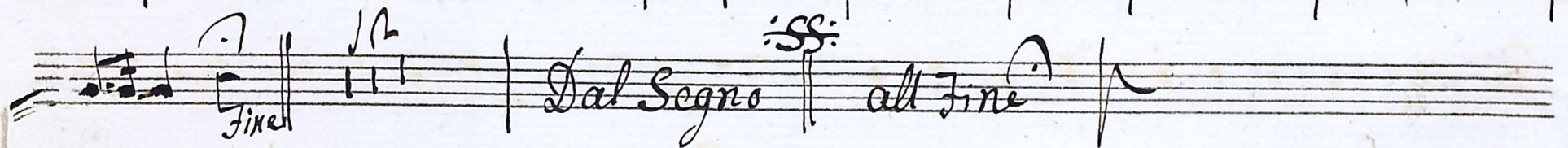
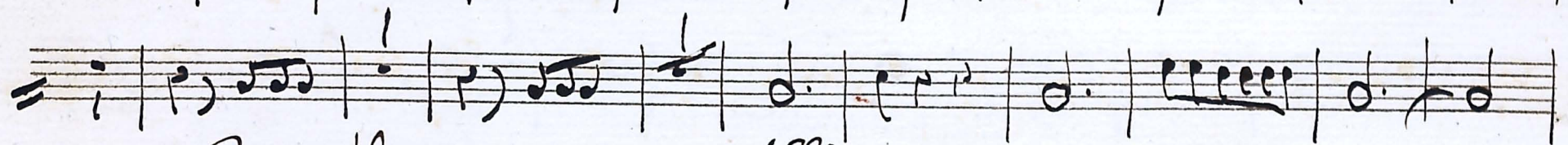
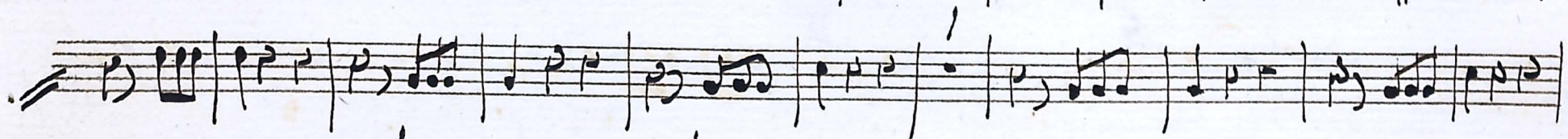
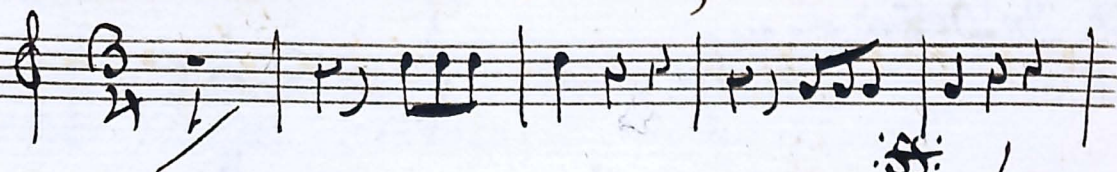
A handwritten musical score consisting of six staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The second staff contains a double bar line followed by a repeat sign. The third staff features a series of eighth notes. The fourth staff contains a series of quarter notes. The fifth staff contains a series of eighth notes. The sixth staff ends with a double bar line and a decorative flourish.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are intended for additional musical notation.

Parla, rispondi
In C:

Duetto ~~Lisana e Alcimo~~ Brenno, e Arminio

And Sostetuto



Fine

Dal Segno

all Fine

mai In Beffa

Sisara

All^{ro} Spiritoso

Handwritten musical score for 'mai In Beffa' by Sisara, marked 'All^{ro} Spiritoso'. The score consists of nine staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. There are several fingerings indicated by numbers 1-5 above notes. The music is written in a single system, with staves connected by a brace on the left. The final staff ends with a double bar line and a fermata over the final note.

Ara Kraspe Tace

~~Padre~~

azale

~~Loro in mare non veggio fondo~~

Betta Il Coro,

Recitativo Face Arminio

Corno Primo

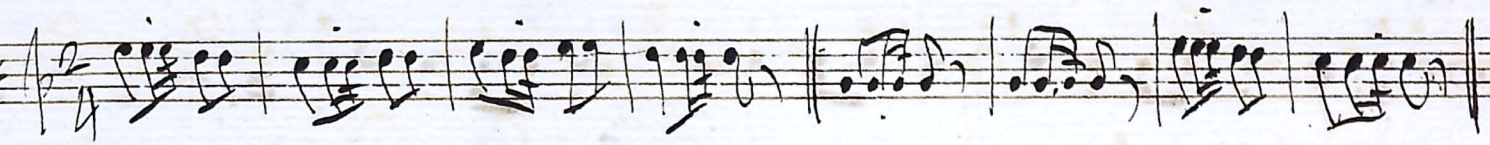
11

Handwritten musical score for Corno Primo, featuring a recitativo section. The score is written on ten staves, with the first staff labeled "Betta Il Coro," and the second staff labeled "Recitativo Face Arminio". The notation includes various musical symbols, including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, including eighth and sixteenth notes, and rests. The score is marked with several measures, including measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 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4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 41

Mirande,

Marcia:

In Cefolfaut //



In Defaut

Rec^o Alcimo Jace

Andantino

Handwritten musical score for a piece titled "In Defaut" by Alcimo Jace. The tempo is marked "Andantino". The score consists of six staves of music. The first five staves are crossed out with a large diagonal line. The sixth staff is not crossed out and contains the tempo marking "Rec^o Aber" at its end.

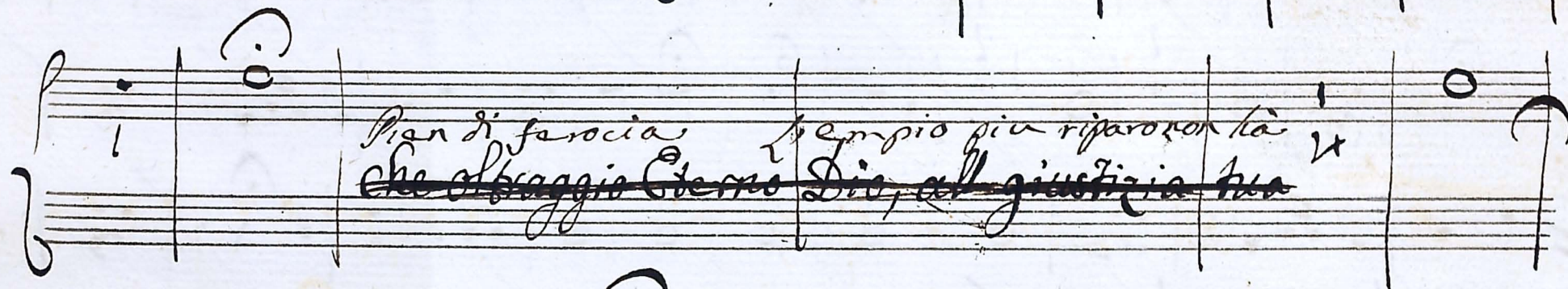
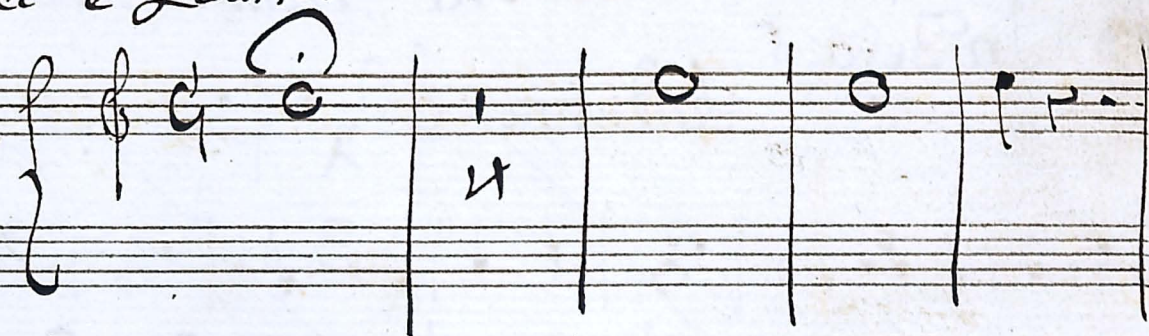
Periglio In D:

Tempo di Marcia

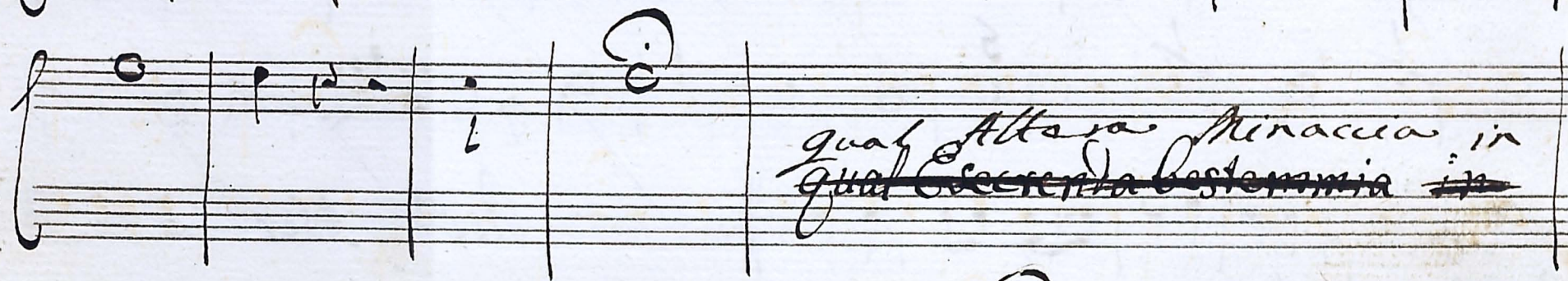
Handwritten musical score for a piece titled "Periglio In D:". The tempo is marked "Tempo di Marcia". The score consists of three staves of music. The first staff has the lyrics "gli d'Idaele non più sospiri" written below it. The second staff has the lyrics "viso Jovni il piacer" written below it. The third staff has the lyrics "oh' fi= a scintillorvi in volti" written to its right.

Rei^{ve} e Quartetto

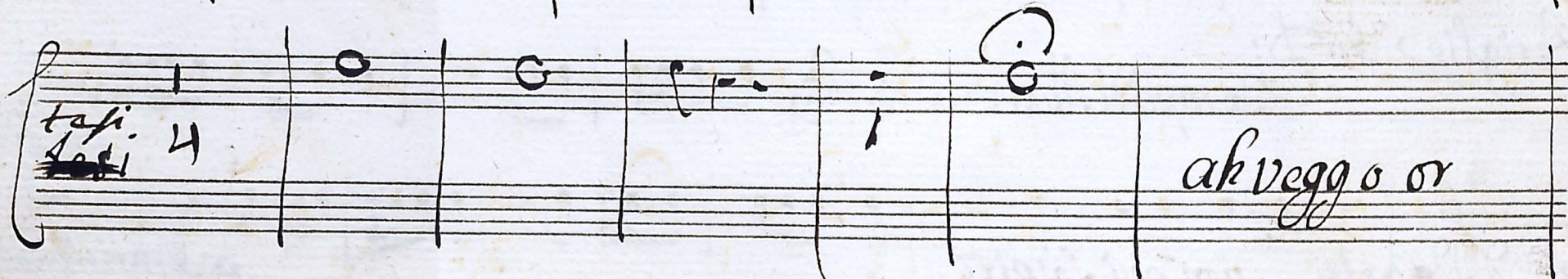
In Clava'
 Go non vitamo And Con Moto
 rifegni



Pien di ferocia,empio più riparator la
~~che oltraggio Eterno Dio, all' giustizia tua~~

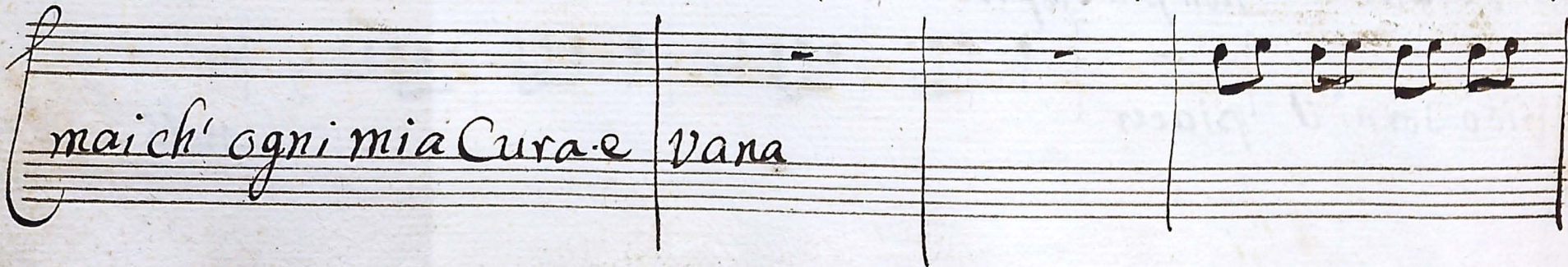


qual Alta Minaccia in
~~qual Ecceffa bestemmia in~~



4
 4

ah veggio or

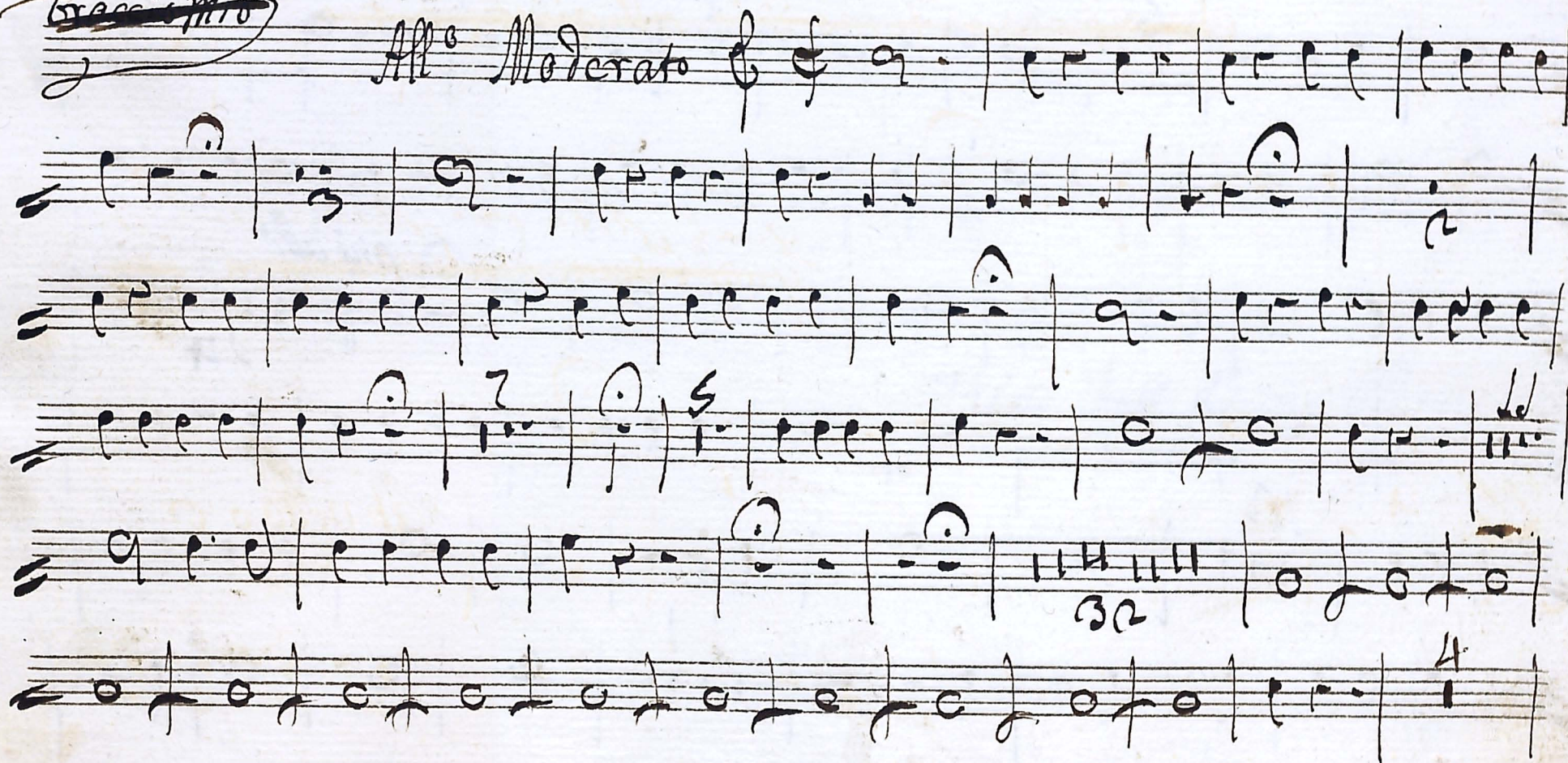


mai ch' ogni mia Cura e Vana

Tace il Basso poi Quartetto

Figlio ingrato, In Bessa
~~Gracioso~~ Al^o Mo^o

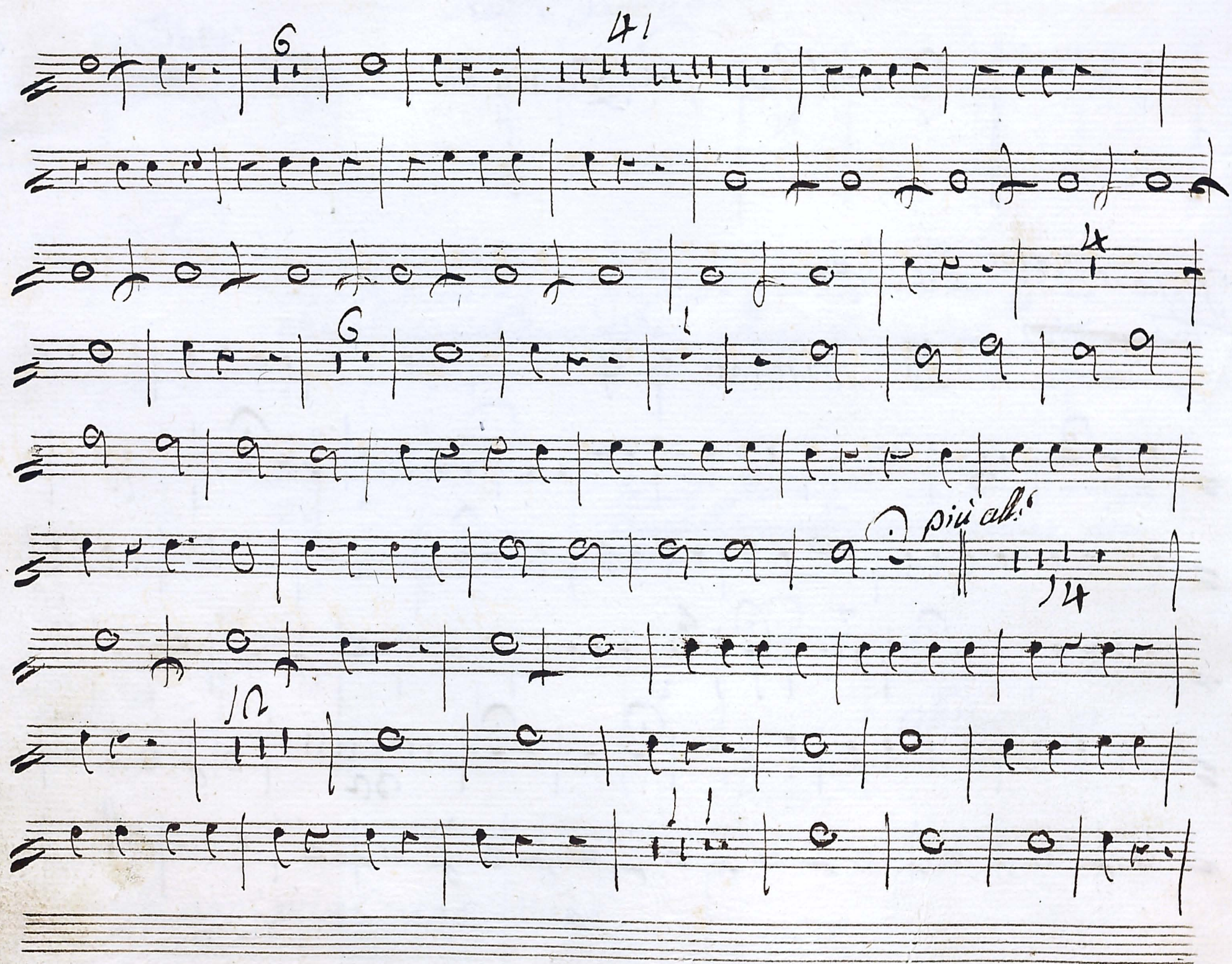
Al^o Moderato

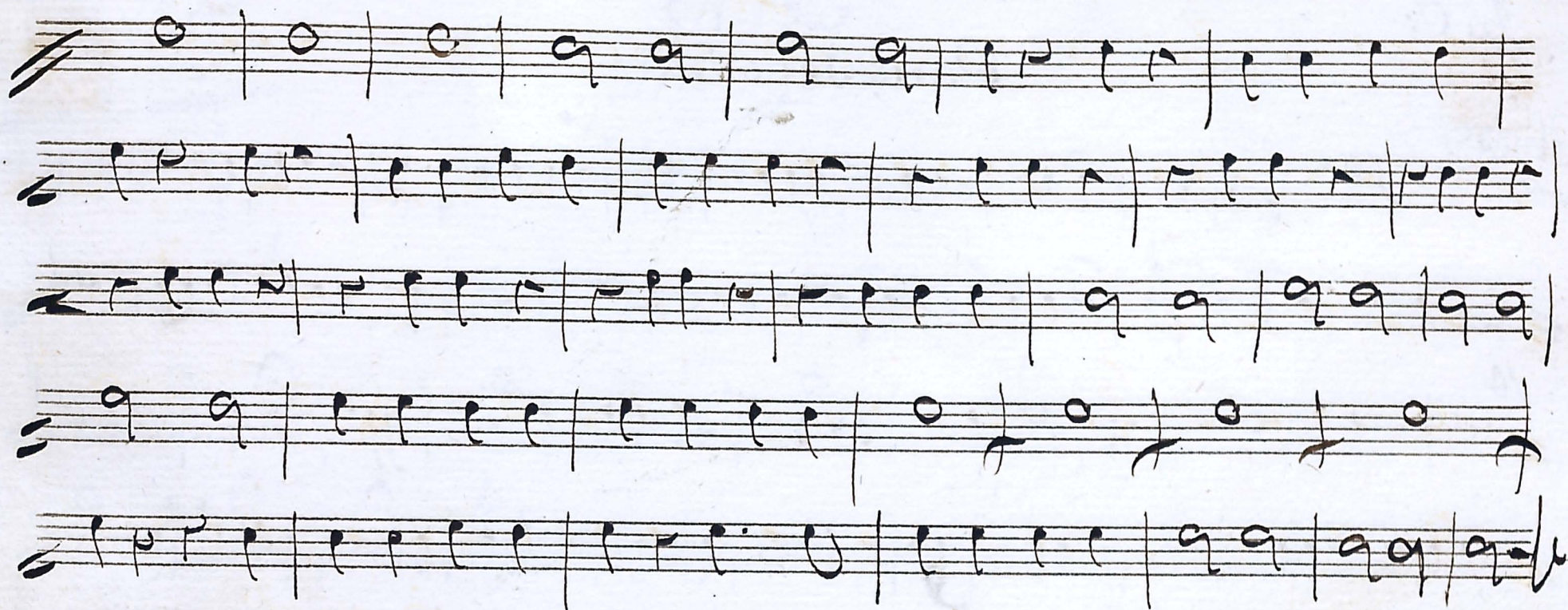


Handwritten musical score on ten staves. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and bar lines. The score is written in a single system across the staves.

Key markings and annotations include:

- Measure 1: 6
- Measure 2: 41
- Measure 10: 4
- Measure 11: 6
- Measure 15: *piu all.*
- Measure 16: 4
- Measure 18: 12

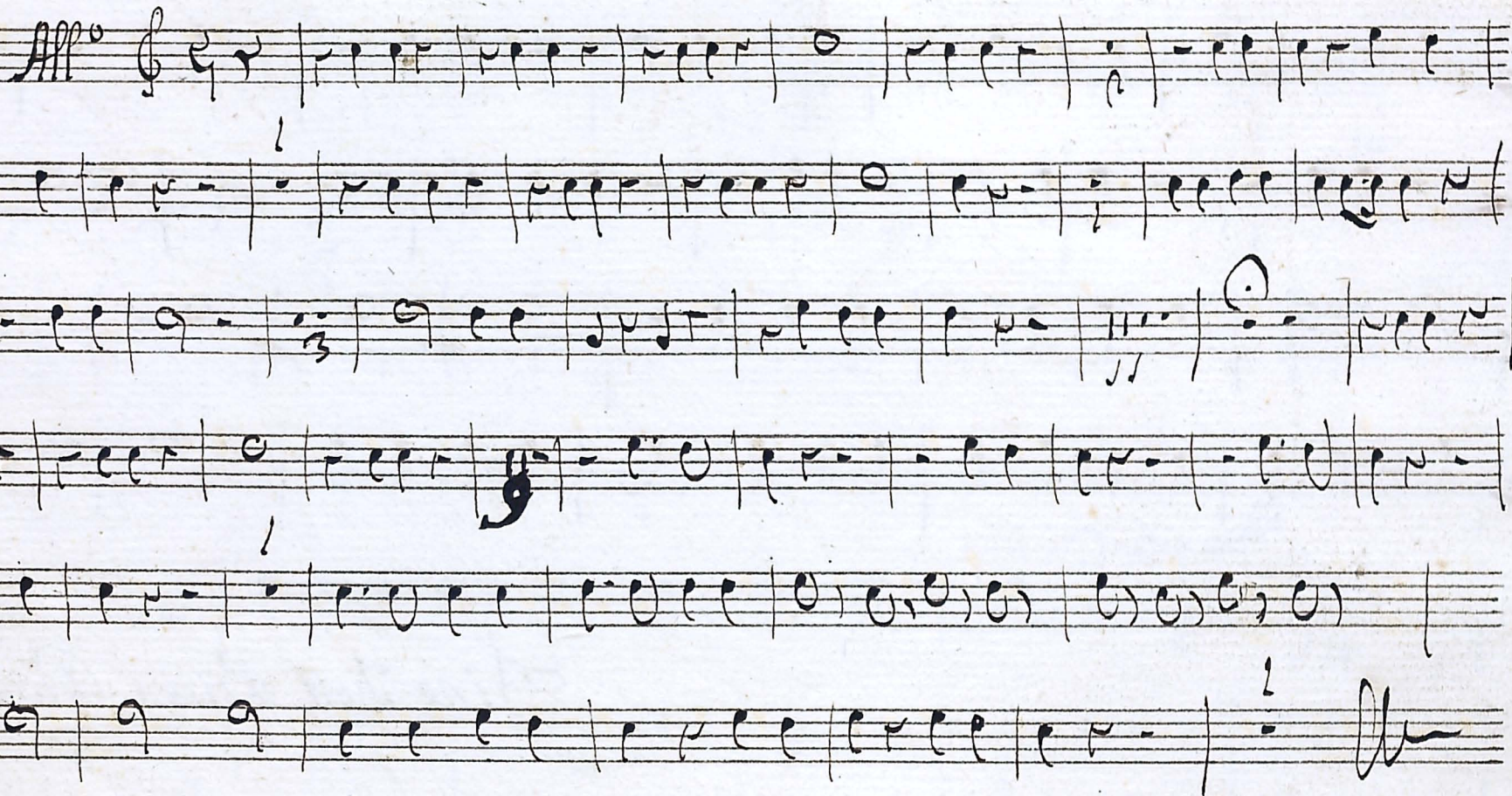




Fine Dell Prima Parte

Parte Seconda

Chiede



Aria Barac Tace //

In D:

~~Araspe~~
O/mida

3
19

Aria quarta

~~Senti~~
~~Dejato~~
Corno

All^o

Handwritten musical score for a corno part, consisting of ten staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings like 'Corno' and 'Senti'.

Al Rec^{te} ~~Delora~~ ~~Tam~~

Doppo va avanti al Recitativo strumentato avanti il Quintetto all^o 10

4
20

In Bessa

Aria ~~Delosa~~ Arsinos.

Storia mia
~~Gramina~~

Rac: ^{co} Tace.

Aria Targa

Andantino

Doppo va addietro all'Aria d'Ornida al N:º 3:

In F:

~~Finale~~
Olimpia

~~Allegretto~~

5
21

~~franchetta~~ Ristore Oppressa

Aria seconda

:SS:



Doppo addietro ad' Aria di Arsinoe al N.º 4:

Banda sola

Dall Segno ^{:SS:} al Fine

men In C:

Marcia Sforzata



Signor! Mi conceda il core Acc: ~~Aspra e disera~~ Quintetto
In C: ~~Pezzo Quinto~~

All:°

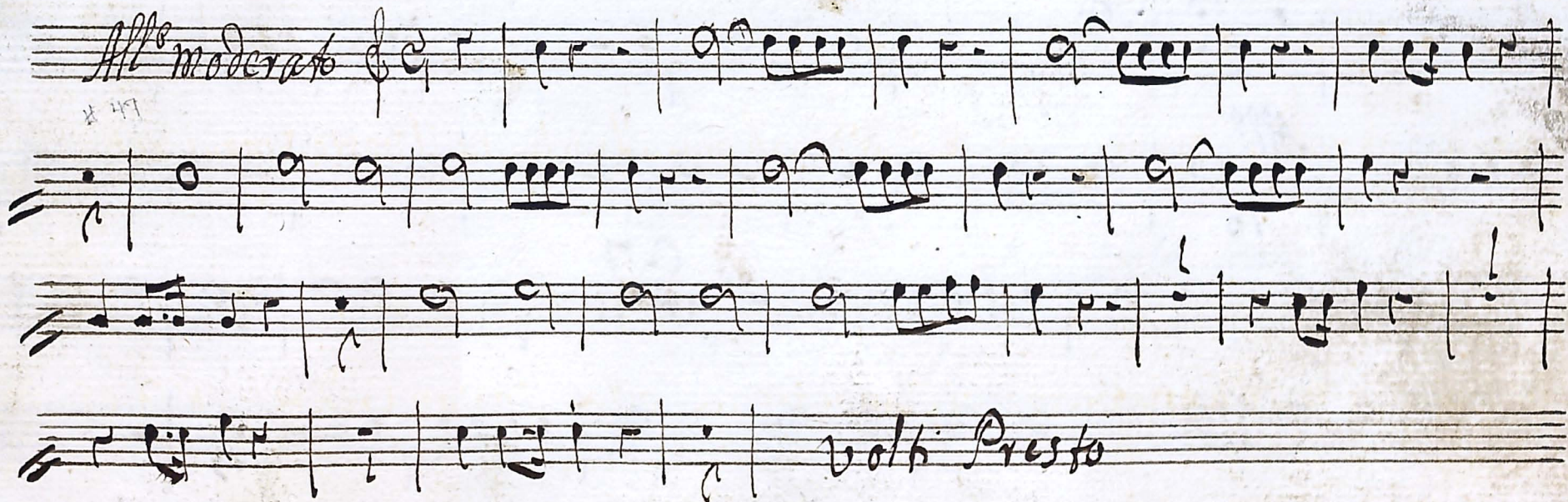
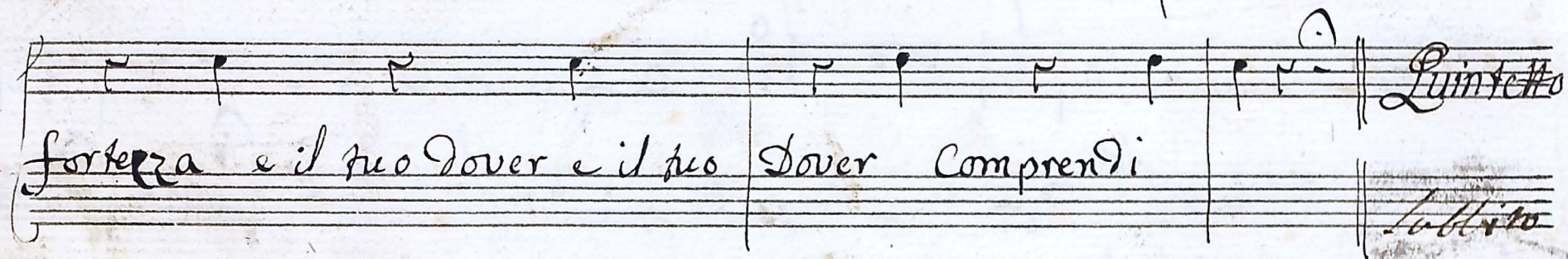
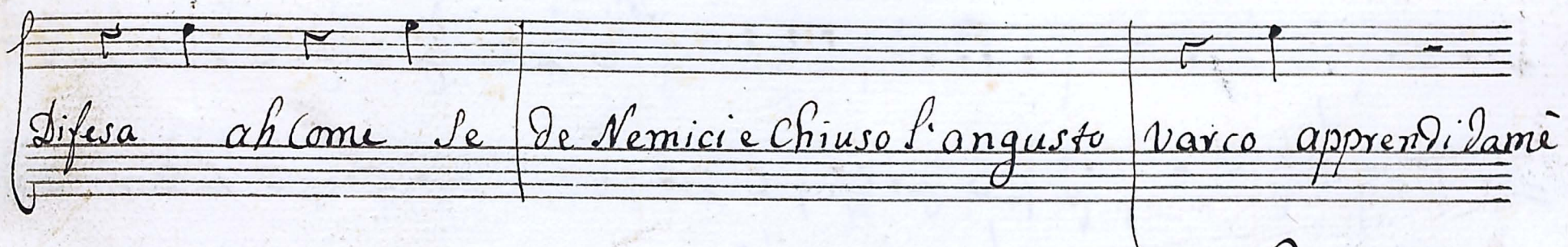
#46

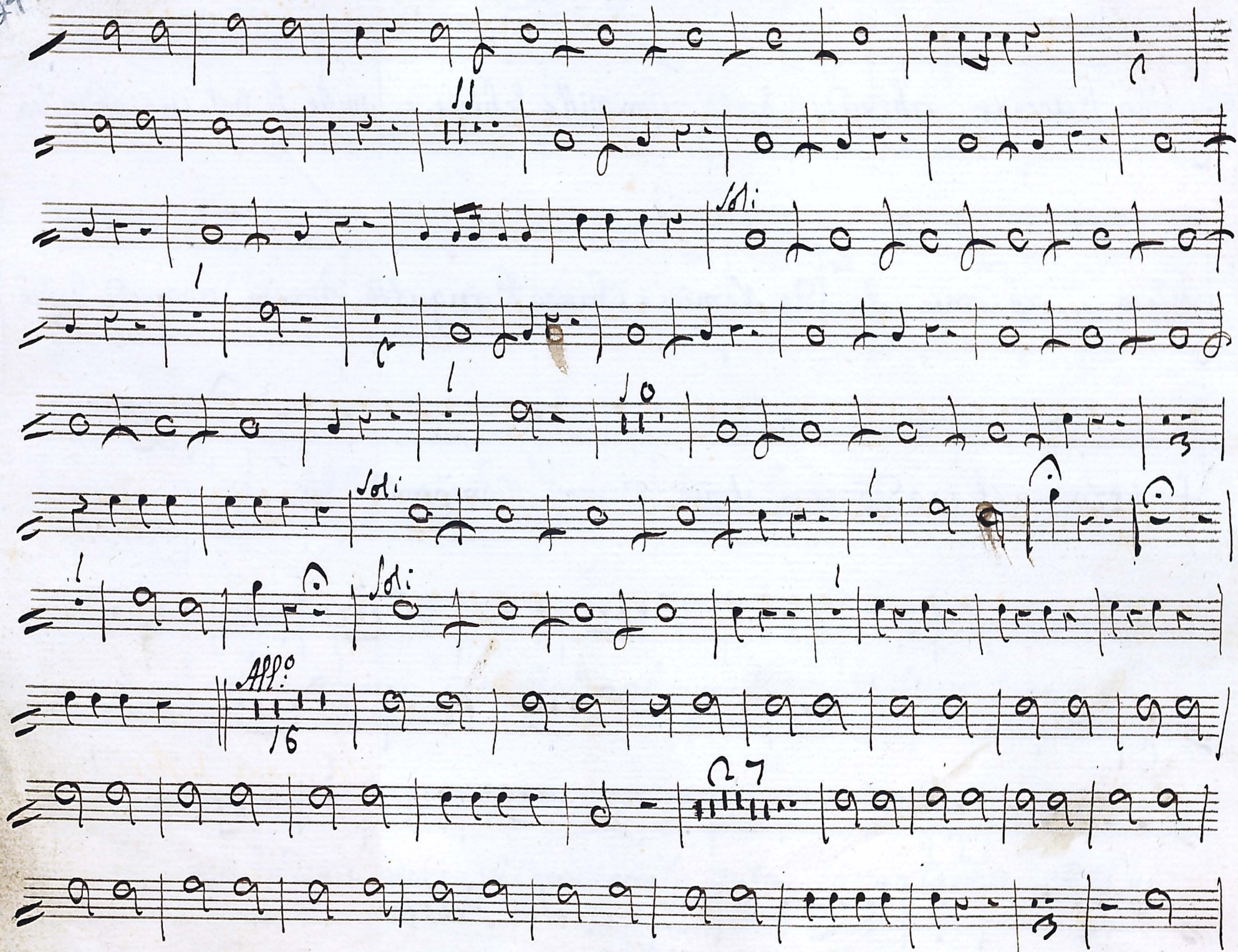
ma qual ascolto Strepito d'armi

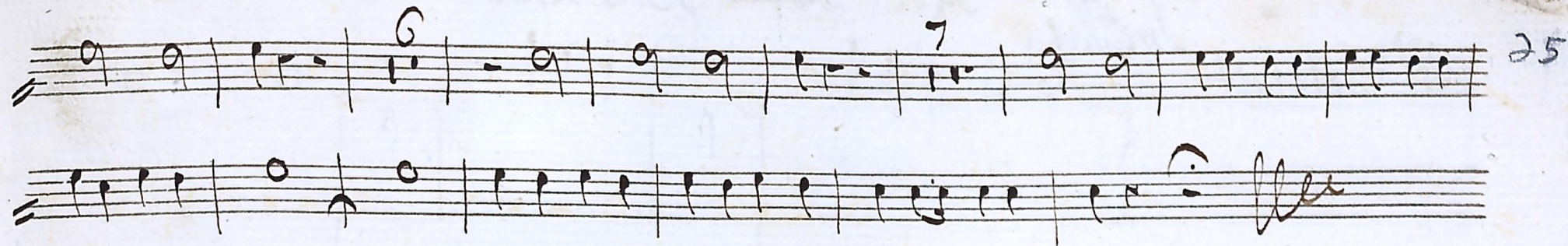
all'Iramia l'indegno alcimo Immollerà quanto d'Inganni os-

serva oh rabbia accorri ove Codardi: ah giuro il Cielo che il vostro Sangue ah

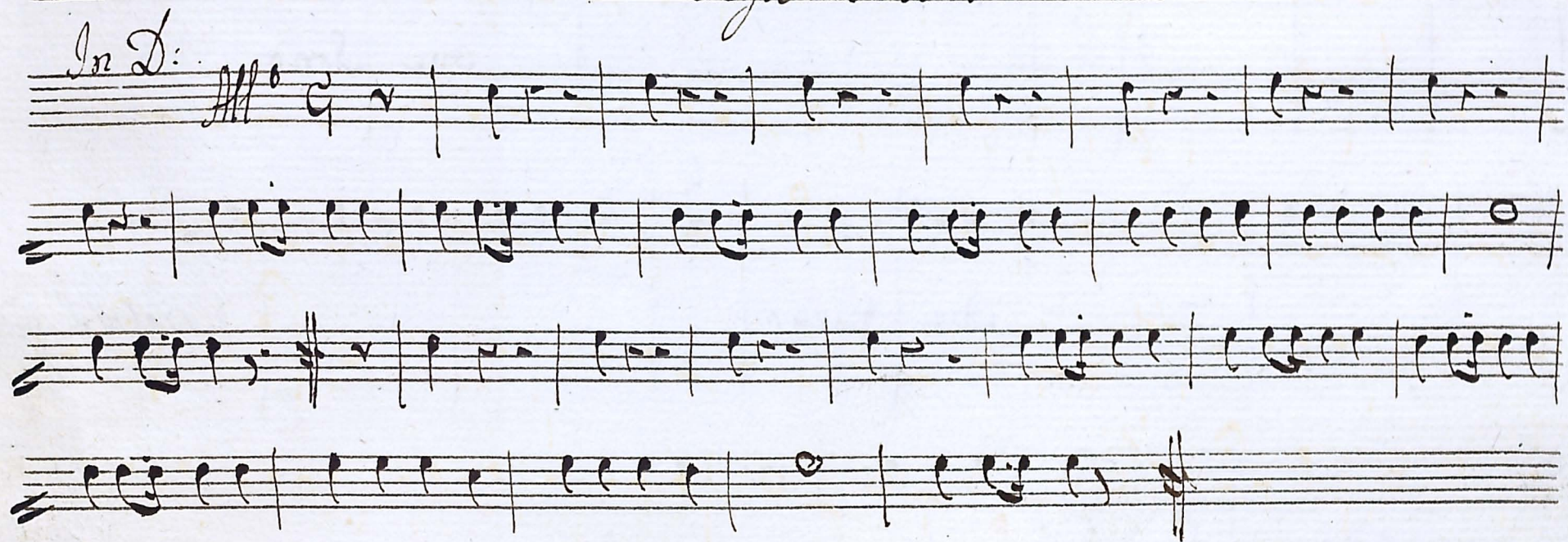
vili a questo Indegno prezzo vi Comprate la vita in Van Credete ch'io vi







Segue Subbito



volti Segue Subbito

Rec^{to} Sissara Branno

In Clafai

All^o Solenuto

ove Sono

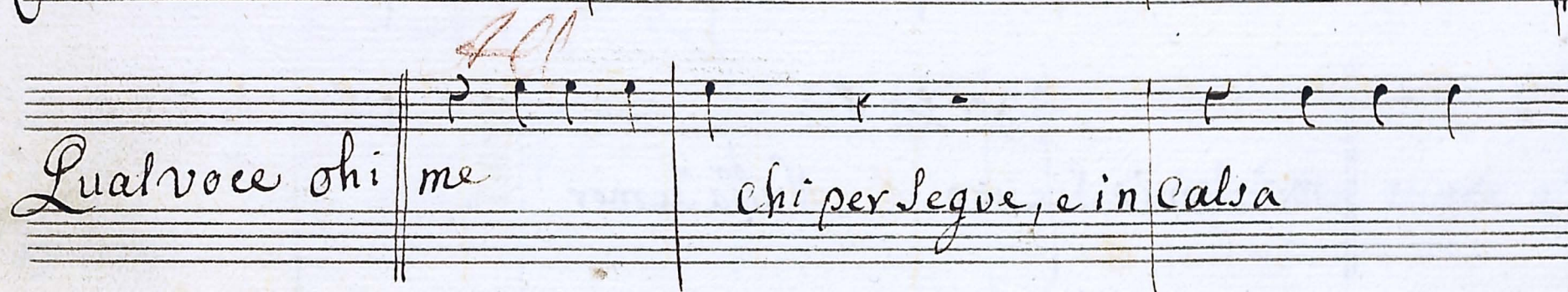
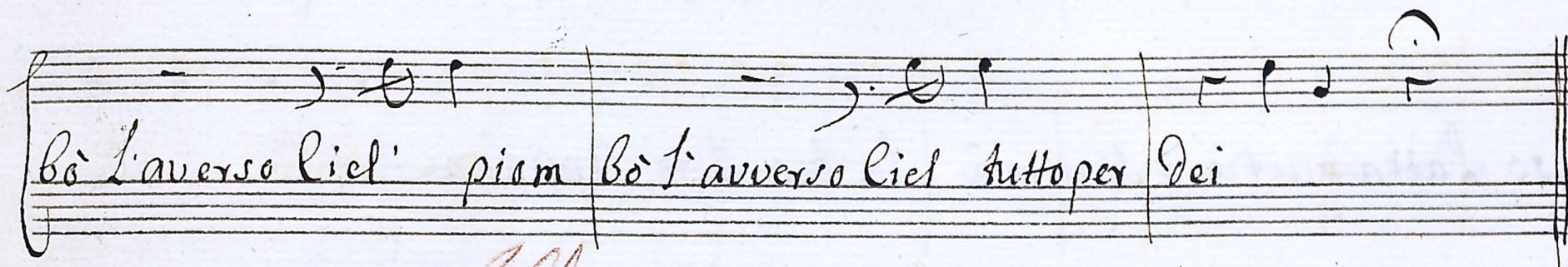
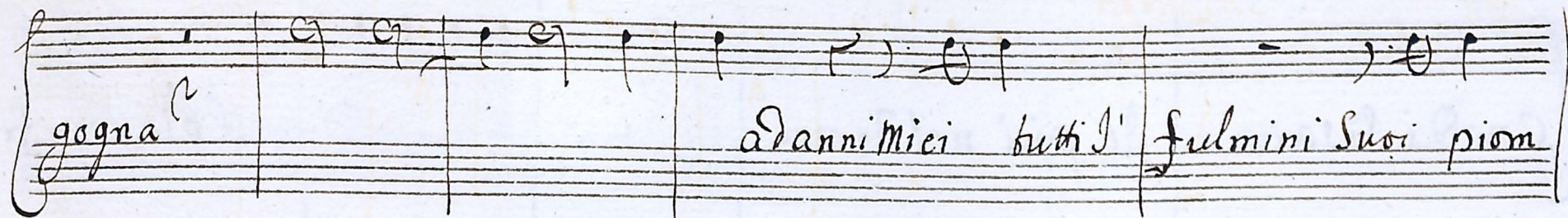
ove fuggo

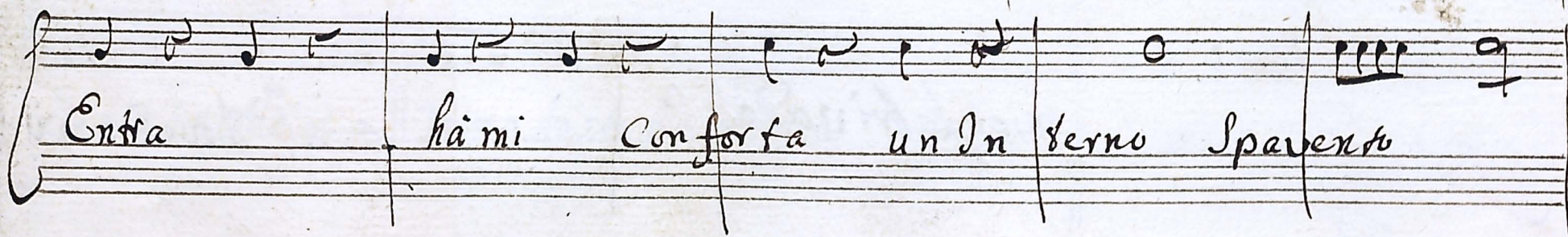
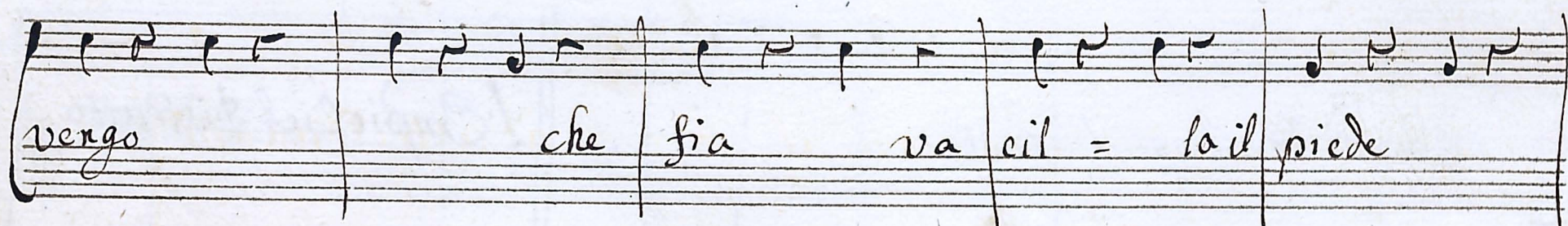
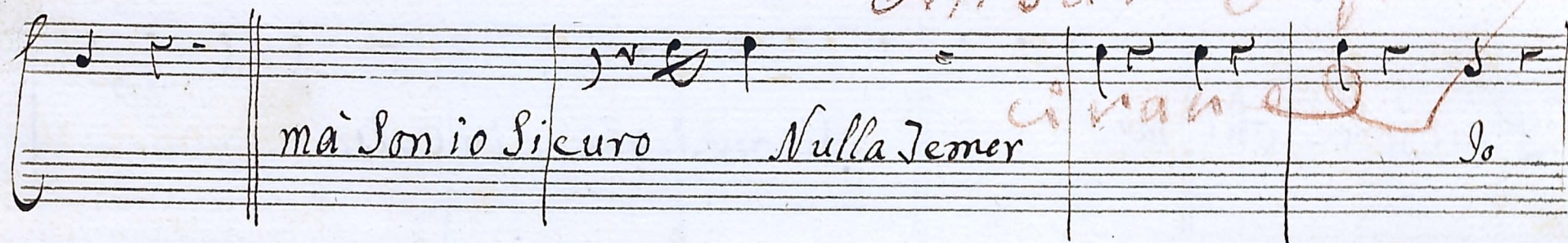
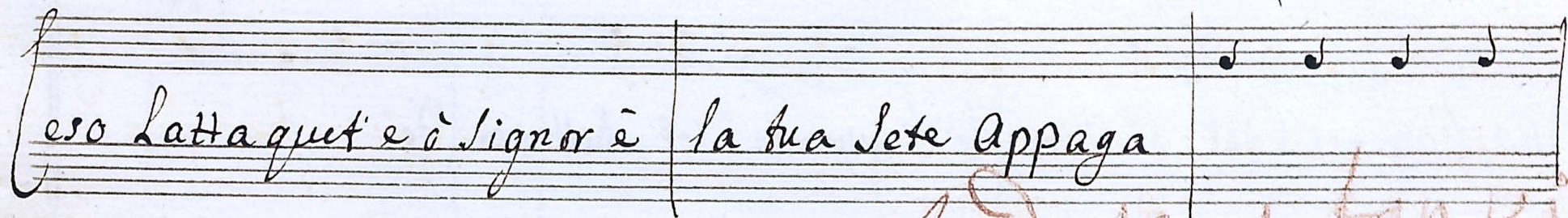
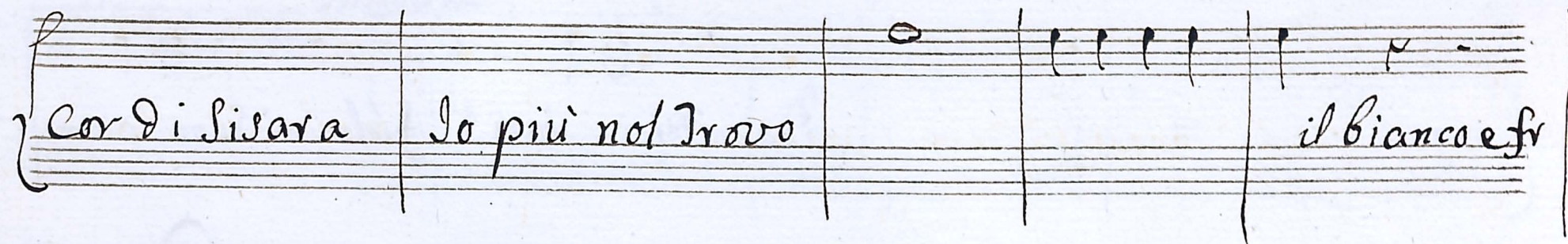
inqualmiascond

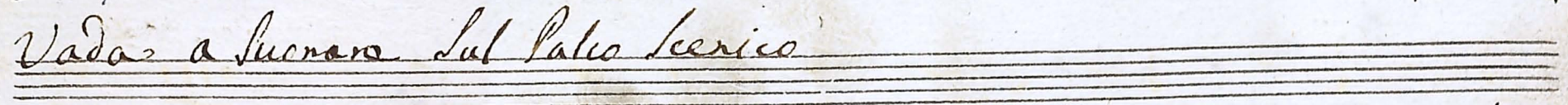
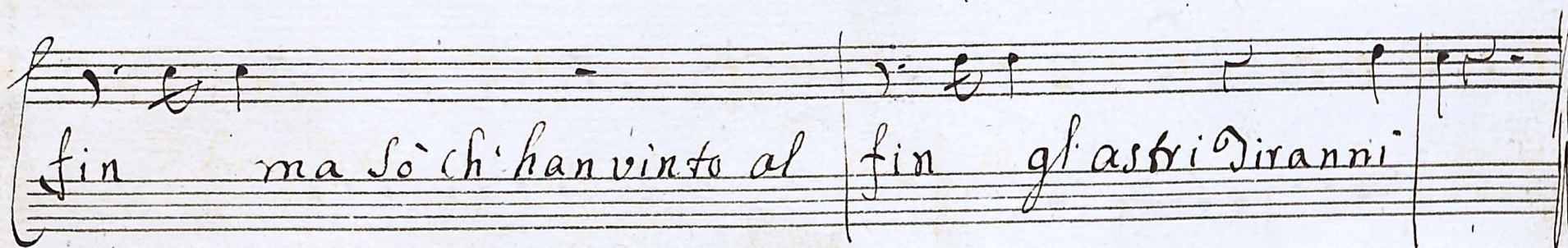
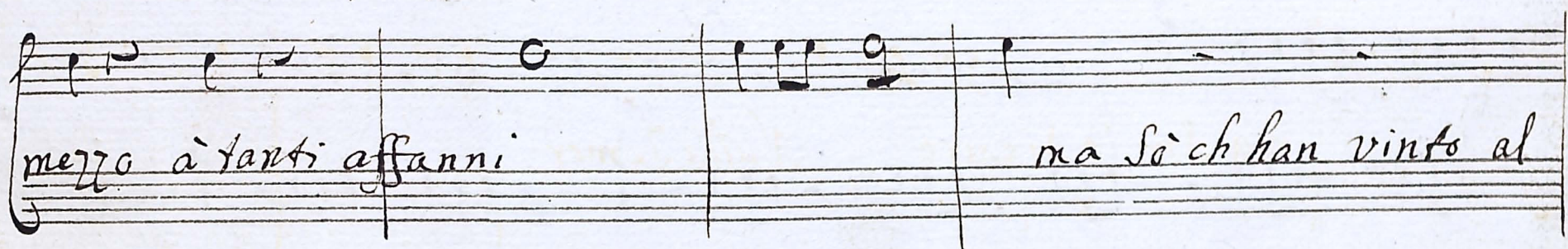
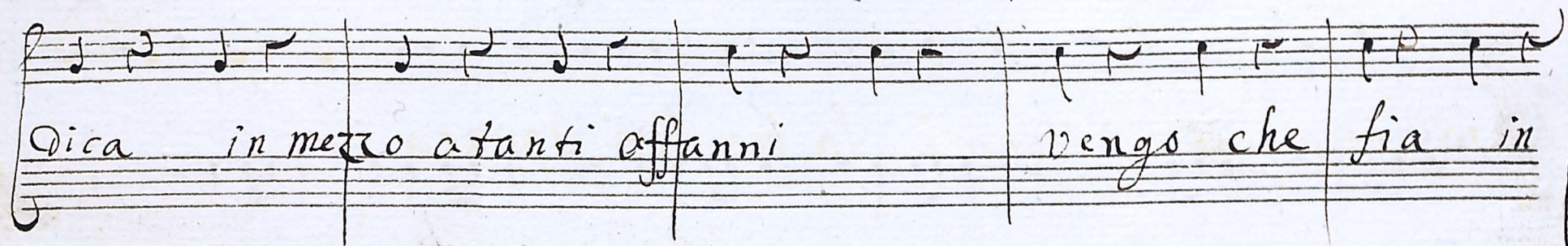
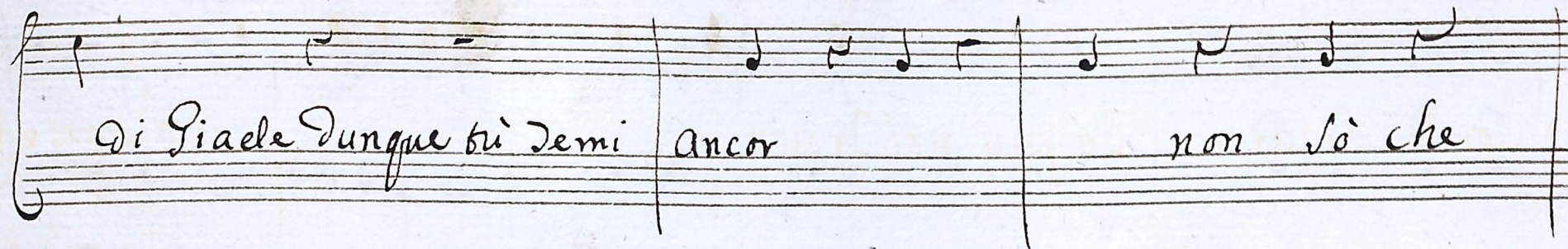
Inspita Spelonca

ok In fausto giorno giorno dimia

ruina in Notte e Terna tosto ti Cangia e Ceta l'imenzamia ver =







Volti Segue L'aria

30

Cb

Bruno

And

All^o Soli

Soli

Ritorni in Orchestra

Annunzia In D= *Marcia = curo* 31

Amminio

And: In F:

Oh memorando è sempre dell'ira degli Dei

Perfida Donna a mè l'avventa e questo seno ancora tra pappae squarcia

Oh Colpo - Oh giorno Tace ogni Letto =

Segue il Bando'

32 Rondo' Alcimo = Alto No. 3

Corno Primo

~~Solo~~

Int.
Larghetto:

3

3

3

allargando

6

2

p:

f:

Faccia grazia di serrare la porta

In C:

Quintetto Finale

33

All.^o

The first system of the musical score consists of five staves. The first staff begins with the tempo marking *All.^o* and contains measures 1 through 10. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a change in the lower voice part. The fourth staff introduces a new melodic line. The fifth staff concludes the first system with a double bar line.

And.^{te}

The second system of the musical score consists of five staves. The first staff begins with the tempo marking *And.^{te}* and contains measures 11 through 20. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a change in the lower voice part. The fourth staff introduces a new melodic line. The fifth staff concludes the second system with a double bar line.

All.^o

The third system of the musical score consists of five staves. The first staff begins with the tempo marking *All.^o* and contains measures 21 through 30. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a change in the lower voice part. The fourth staff introduces a new melodic line. The fifth staff concludes the third system with a double bar line.

fin

The fourth system of the musical score consists of five staves. The first staff begins with the word *fin* and contains measures 31 through 33. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a change in the lower voice part. The fourth staff introduces a new melodic line. The fifth staff concludes the fourth system with a double bar line.

