



PICCINNI

LA SPOSA

COLEERICA

P. 1

R. Conservatorio
di Musica-Napoli
BIBLIOTECA

4-8-12

R. Conservatorio

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AUTOGRAFI

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Rari: 1. 8. 12.

Napoli 1773

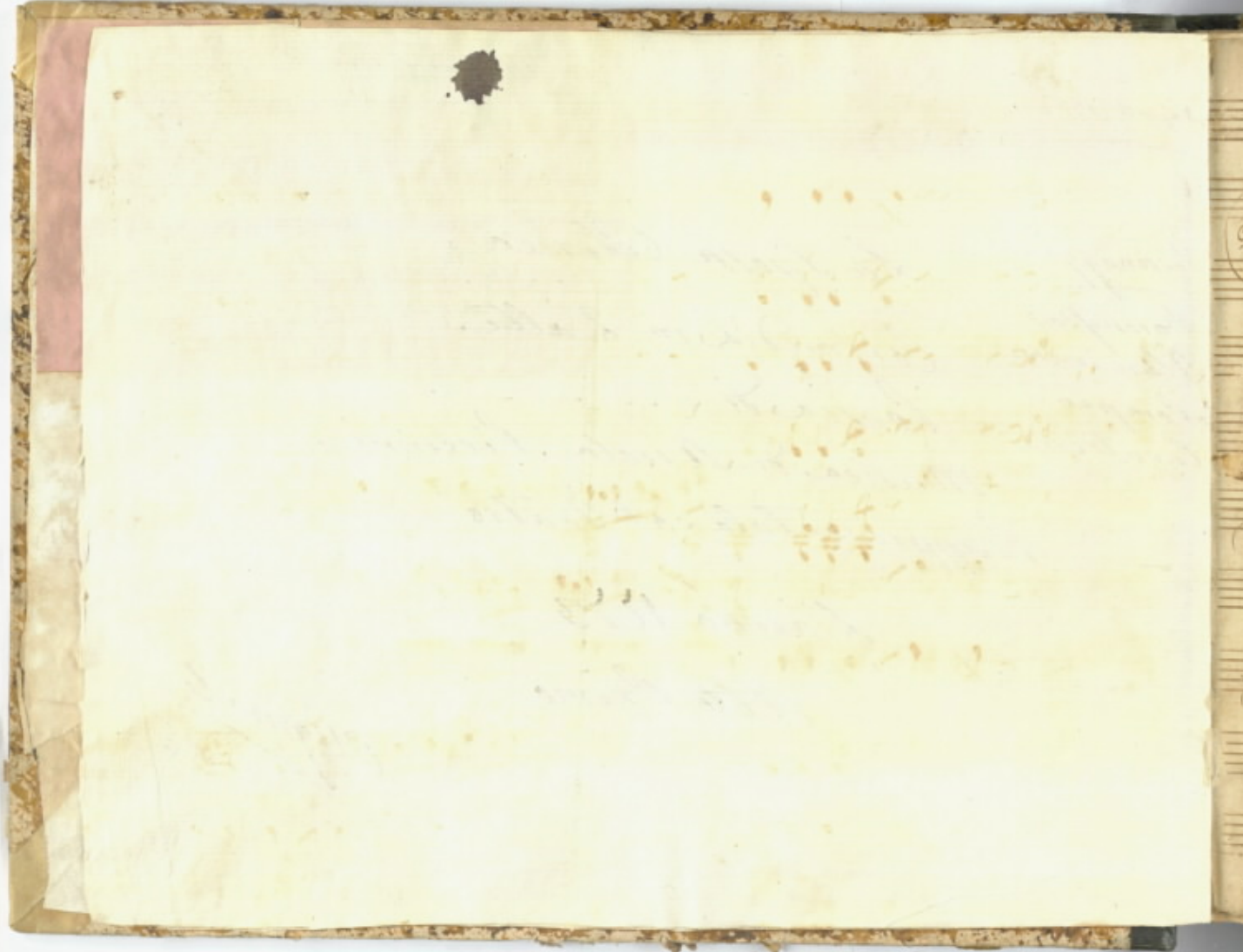
Personaggi
Baronessa
Flaminia
D. Pompeo
Cavaliere

La Sposa Colerica
Commedia in 2 atti
Poesia di - - - - -
Musica di Nicola Piccinni
Rappresentata al Teatro - - - - -

L'anno 1773

Atto Primo

originale
Hand



Overture



Orn in

Clarin

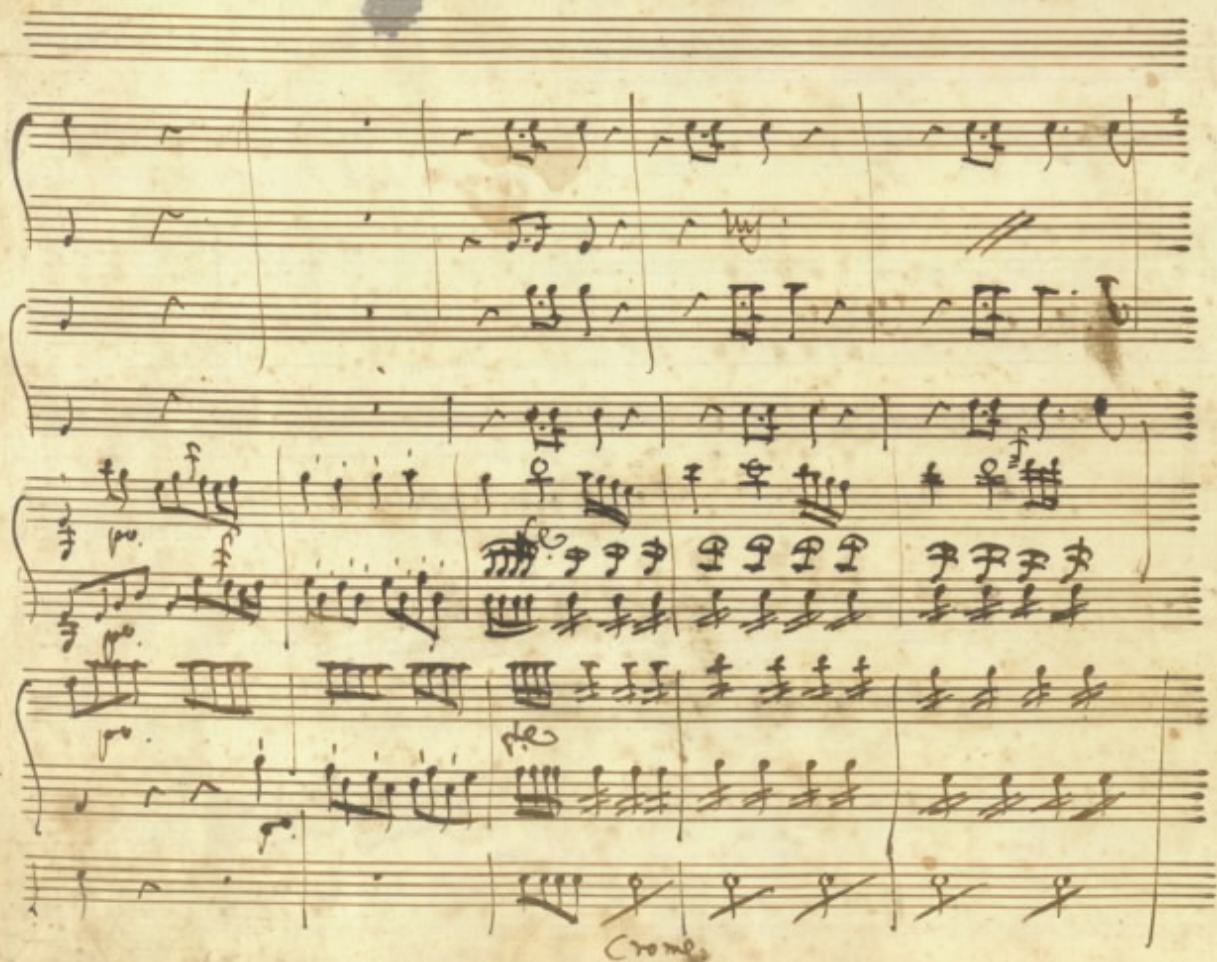
Oboe II

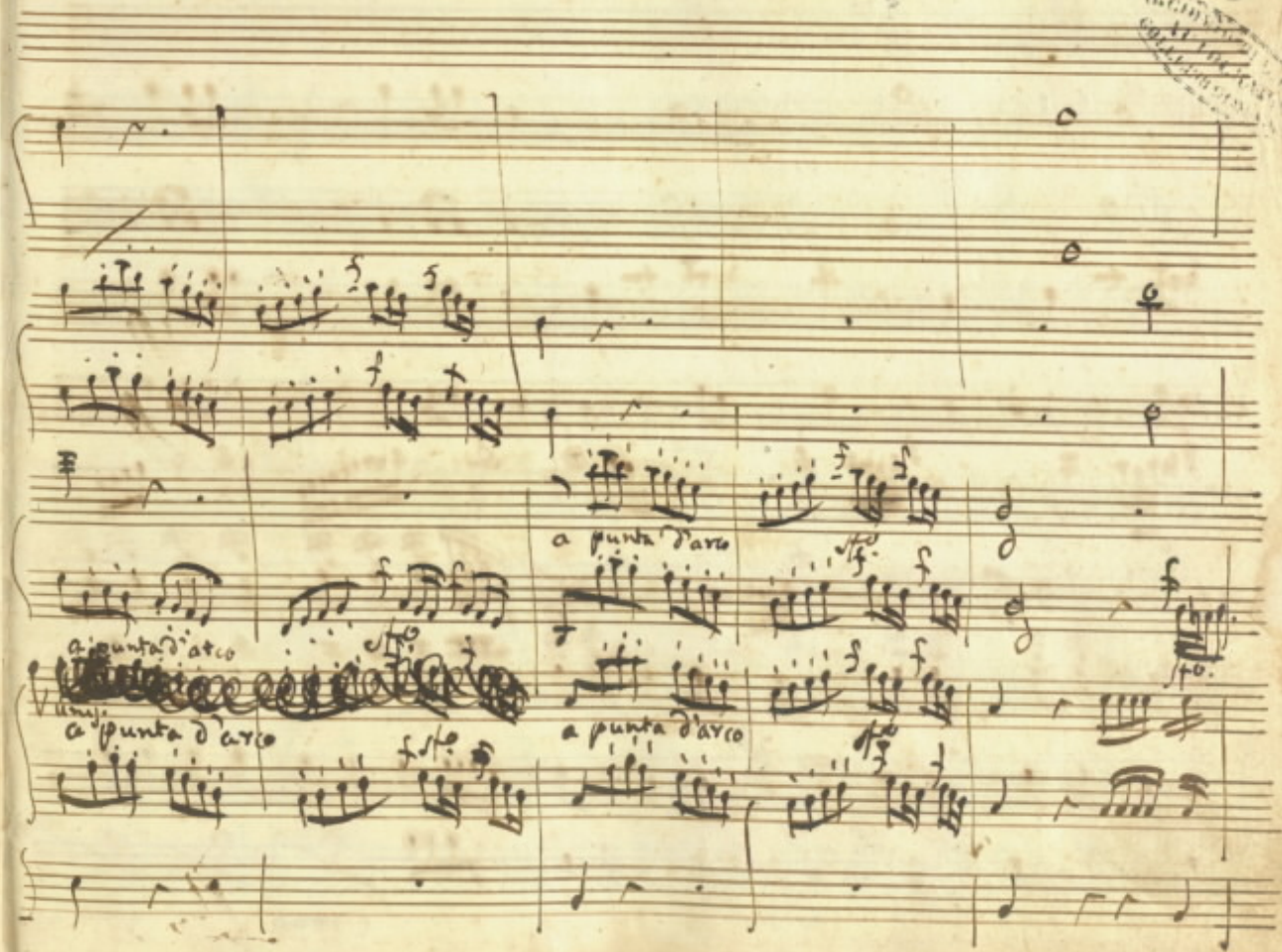
Oboe

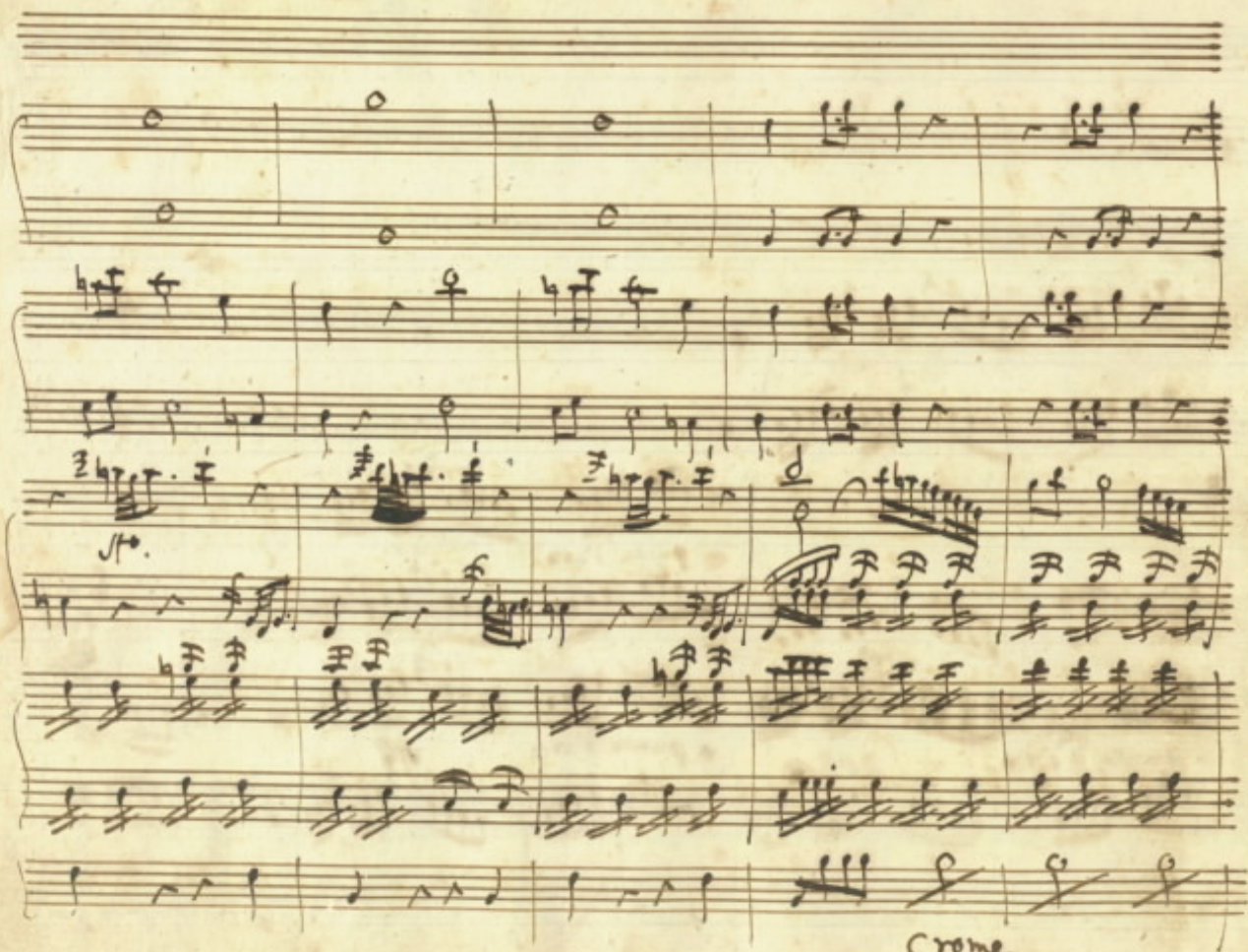
Bass

Viola

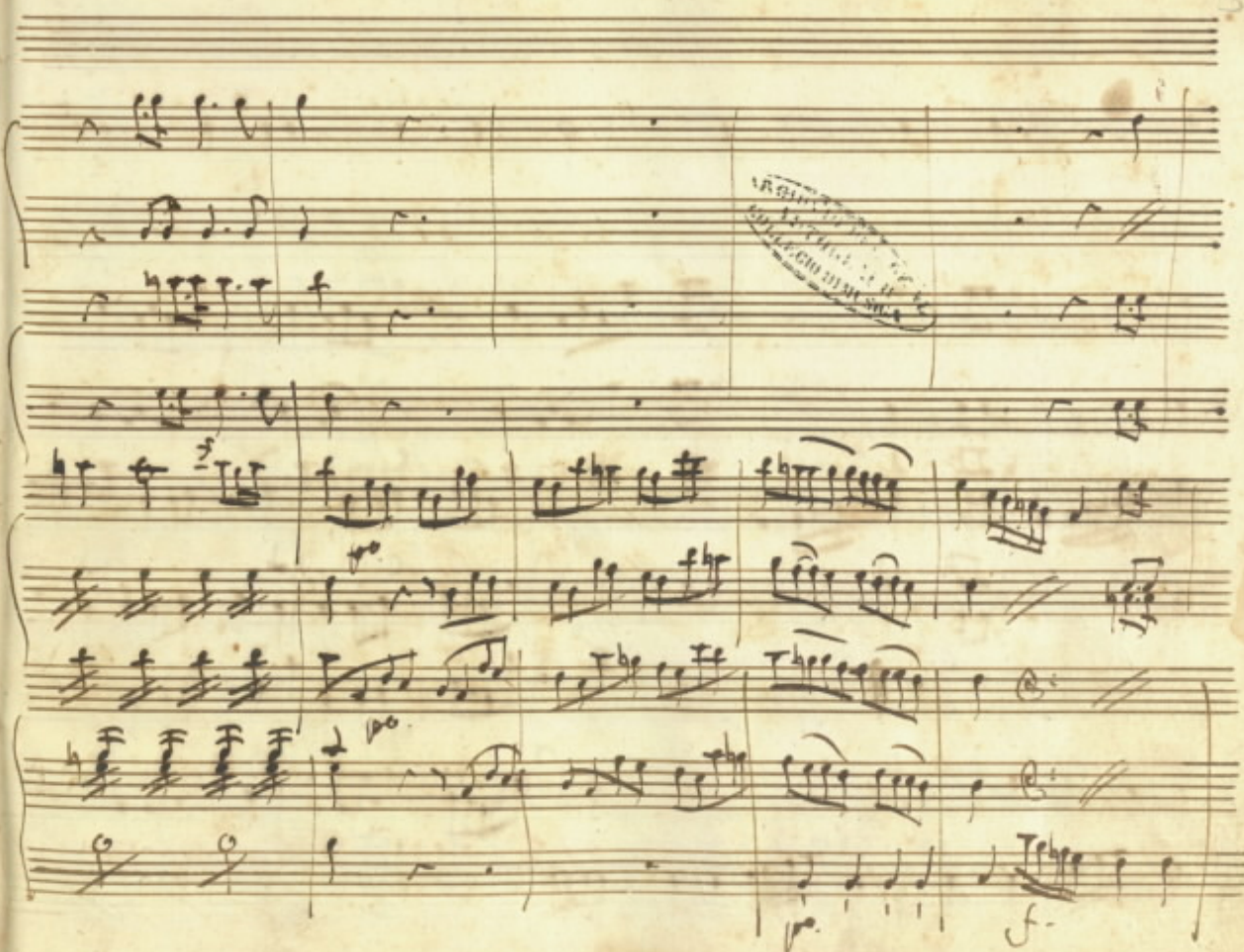
Allegro vivace

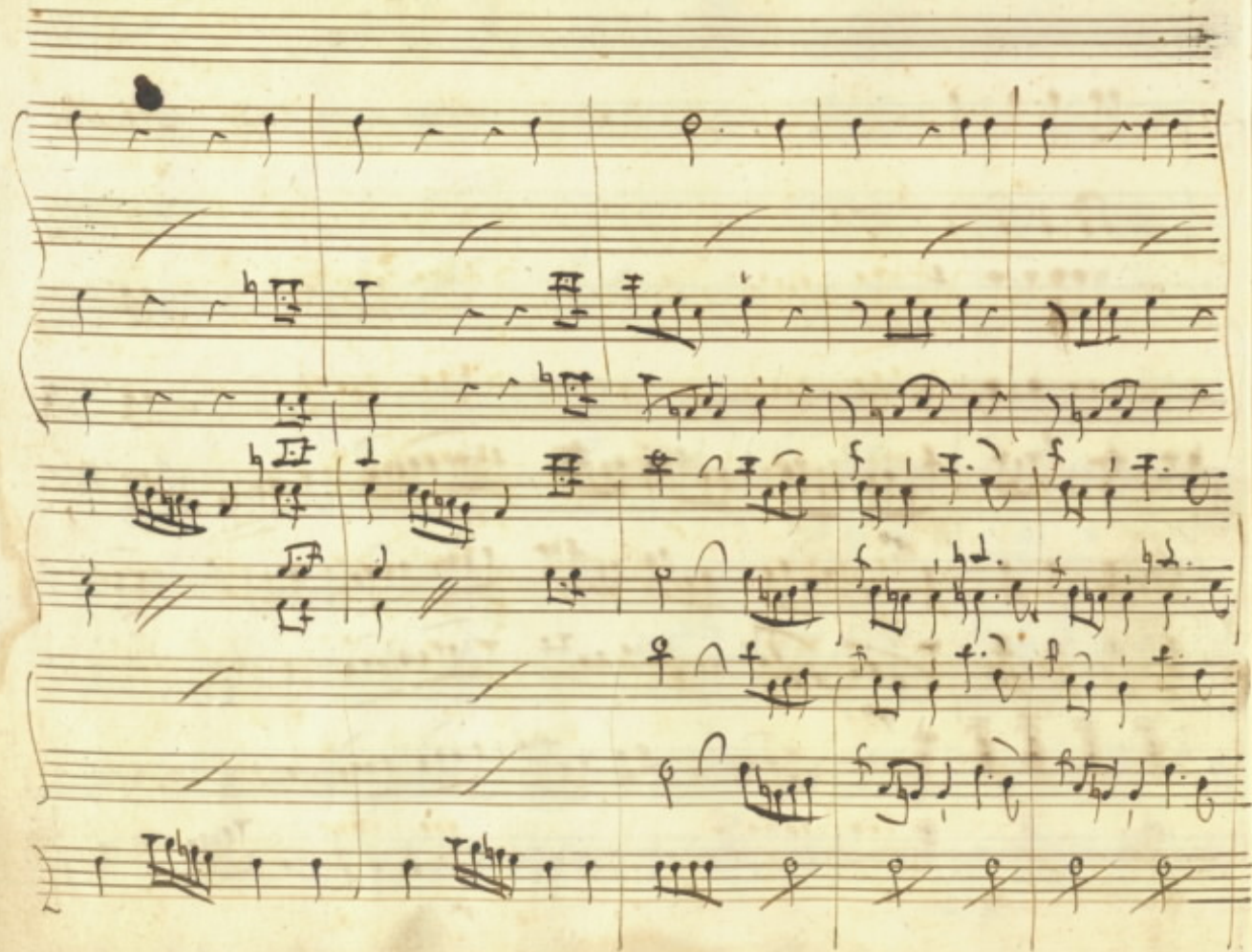


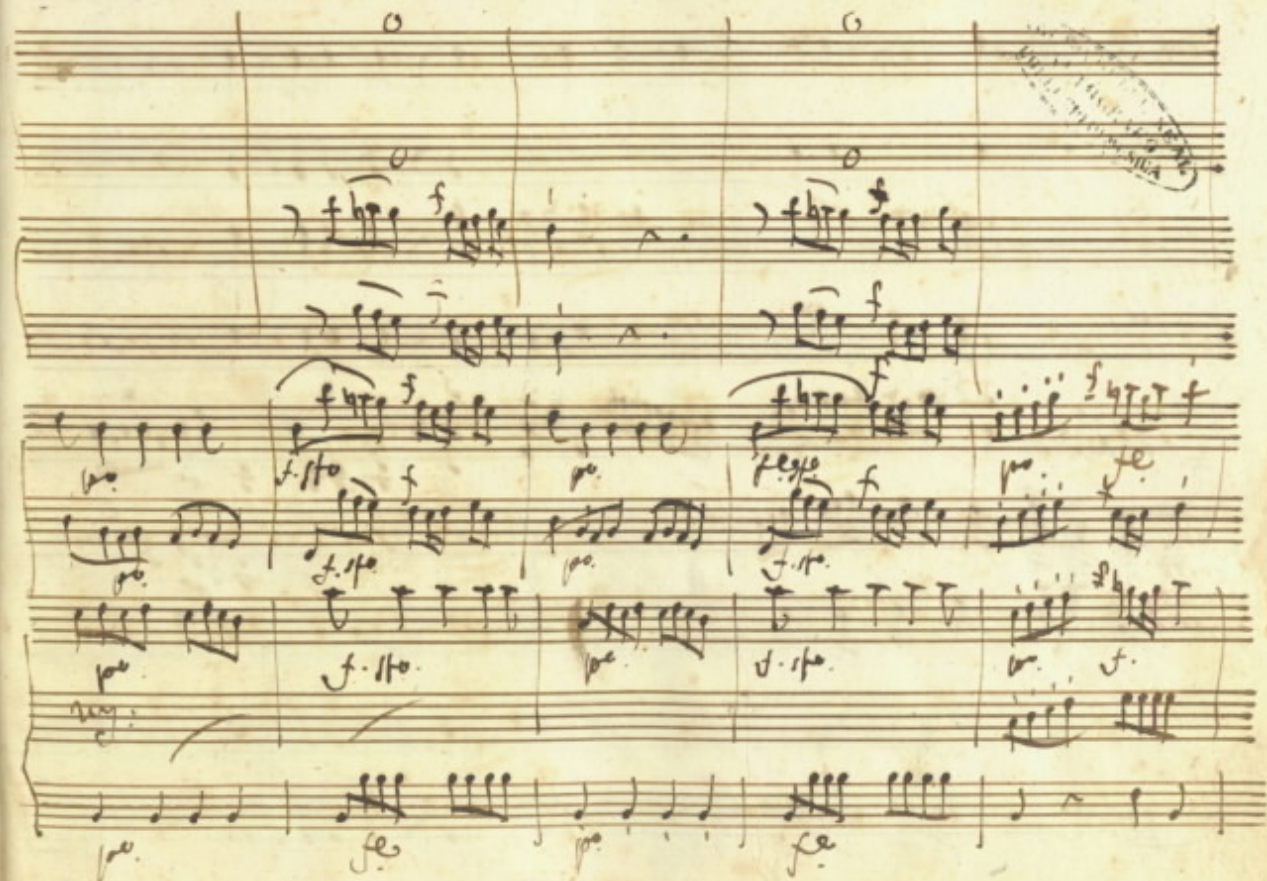




Crome



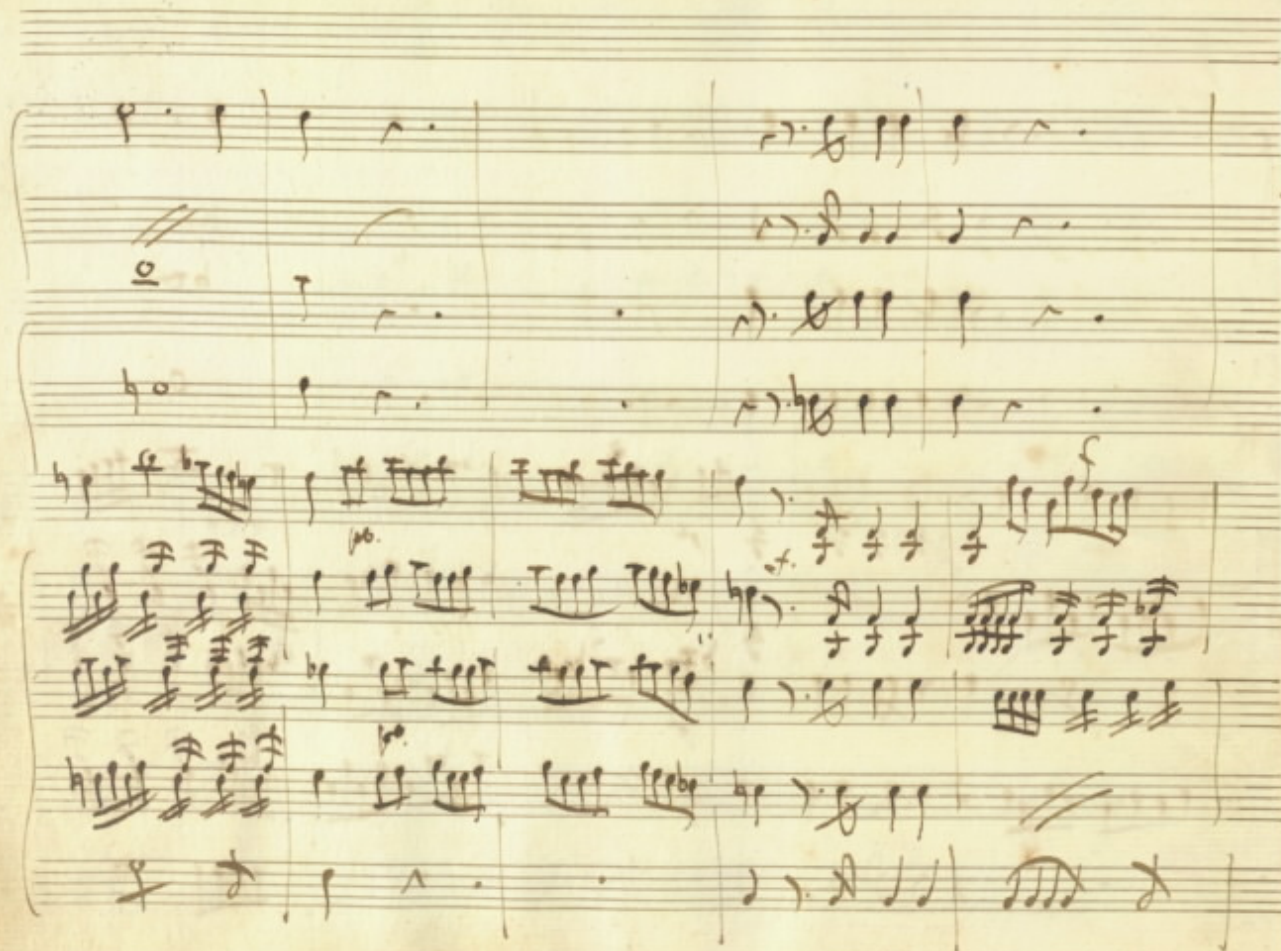


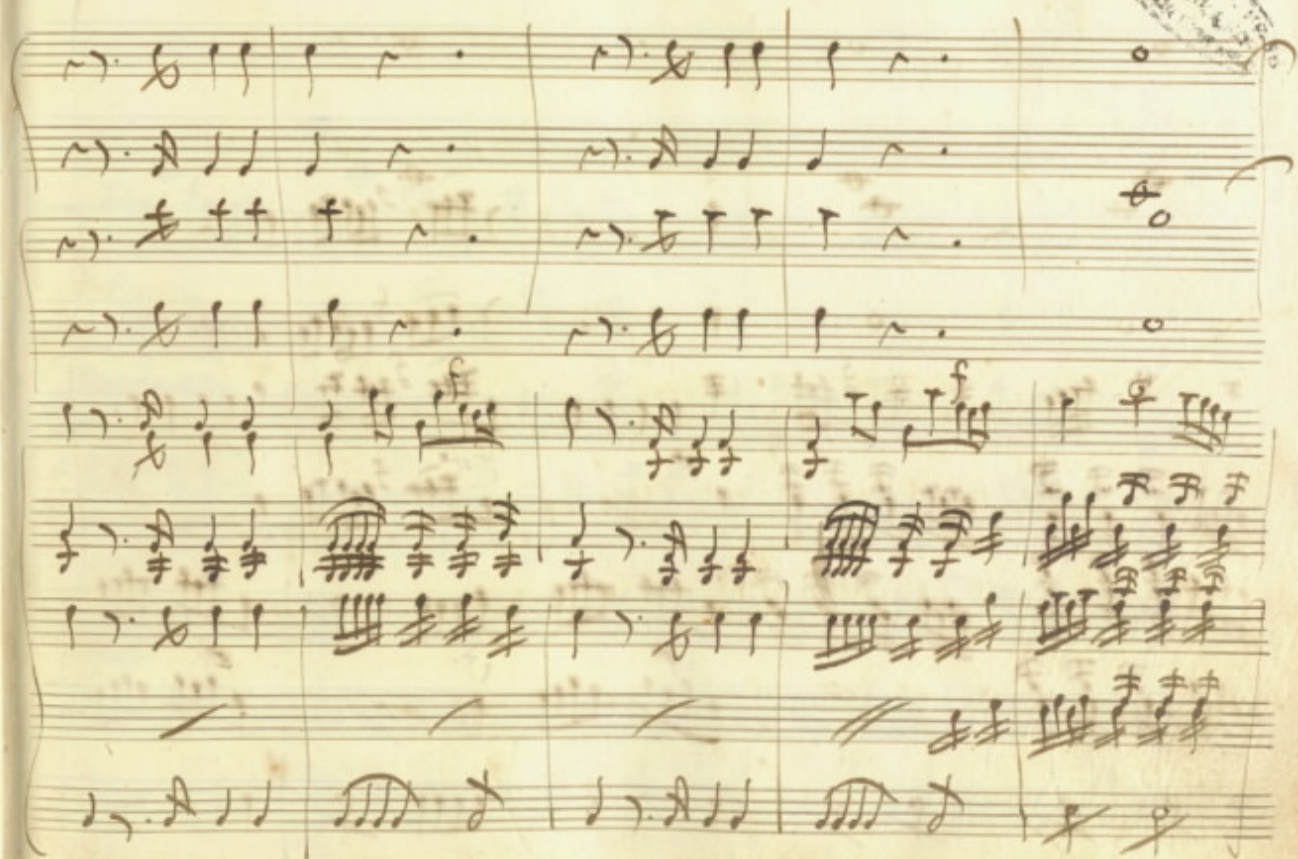


This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, arranged in two systems of five staves each. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The first system (top five staves) features a melody on the top staff, with accompaniment on the lower staves. The second system (bottom five staves) includes a more complex section with multiple voices or instruments, indicated by the dense notation and the presence of a treble clef on the top staff. The paper shows signs of age, including discoloration and some staining.

Handwritten musical notation on five staves. The notation consists of rhythmic symbols (vertical lines with flags) and some note heads. A large, dark, circular ink smudge is present on the right side of the page, partially obscuring the notation on the top two staves.

Handwritten musical notation on five staves, continuing from the previous system. This section includes more complex rhythmic patterns, some with multiple flags, and some staves have additional markings like 'fe' and 've'. The notation is dense and fills most of the staves.









Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various markings. The notation includes standard musical symbols such as clefs, notes, rests, and bar lines, along with handwritten annotations like "1^{re}", "2^{de}", "3^{de}", "4^{de}", "5^{de}", "6^{de}", "7^{de}", "8^{de}", "9^{de}", "10^{de}", "11^{de}", "12^{de}", "13^{de}", "14^{de}", "15^{de}", "16^{de}", "17^{de}", "18^{de}", "19^{de}", "20^{de}", "21^{de}", "22^{de}", "23^{de}", "24^{de}", "25^{de}", "26^{de}", "27^{de}", "28^{de}", "29^{de}", "30^{de}", "31^{de}", "32^{de}", "33^{de}", "34^{de}", "35^{de}", "36^{de}", "37^{de}", "38^{de}", "39^{de}", "40^{de}", "41^{de}", "42^{de}", "43^{de}", "44^{de}", "45^{de}", "46^{de}", "47^{de}", "48^{de}", "49^{de}", "50^{de}", "51^{de}", "52^{de}", "53^{de}", "54^{de}", "55^{de}", "56^{de}", "57^{de}", "58^{de}", "59^{de}", "60^{de}", "61^{de}", "62^{de}", "63^{de}", "64^{de}", "65^{de}", "66^{de}", "67^{de}", "68^{de}", "69^{de}", "70^{de}", "71^{de}", "72^{de}", "73^{de}", "74^{de}", "75^{de}", "76^{de}", "77^{de}", "78^{de}", "79^{de}", "80^{de}", "81^{de}", "82^{de}", "83^{de}", "84^{de}", "85^{de}", "86^{de}", "87^{de}", "88^{de}", "89^{de}", "90^{de}", "91^{de}", "92^{de}", "93^{de}", "94^{de}", "95^{de}", "96^{de}", "97^{de}", "98^{de}", "99^{de}", "100^{de}".

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the word "Tacet" and the instruction "And. spiccato". A circular library stamp is visible in the upper right corner.

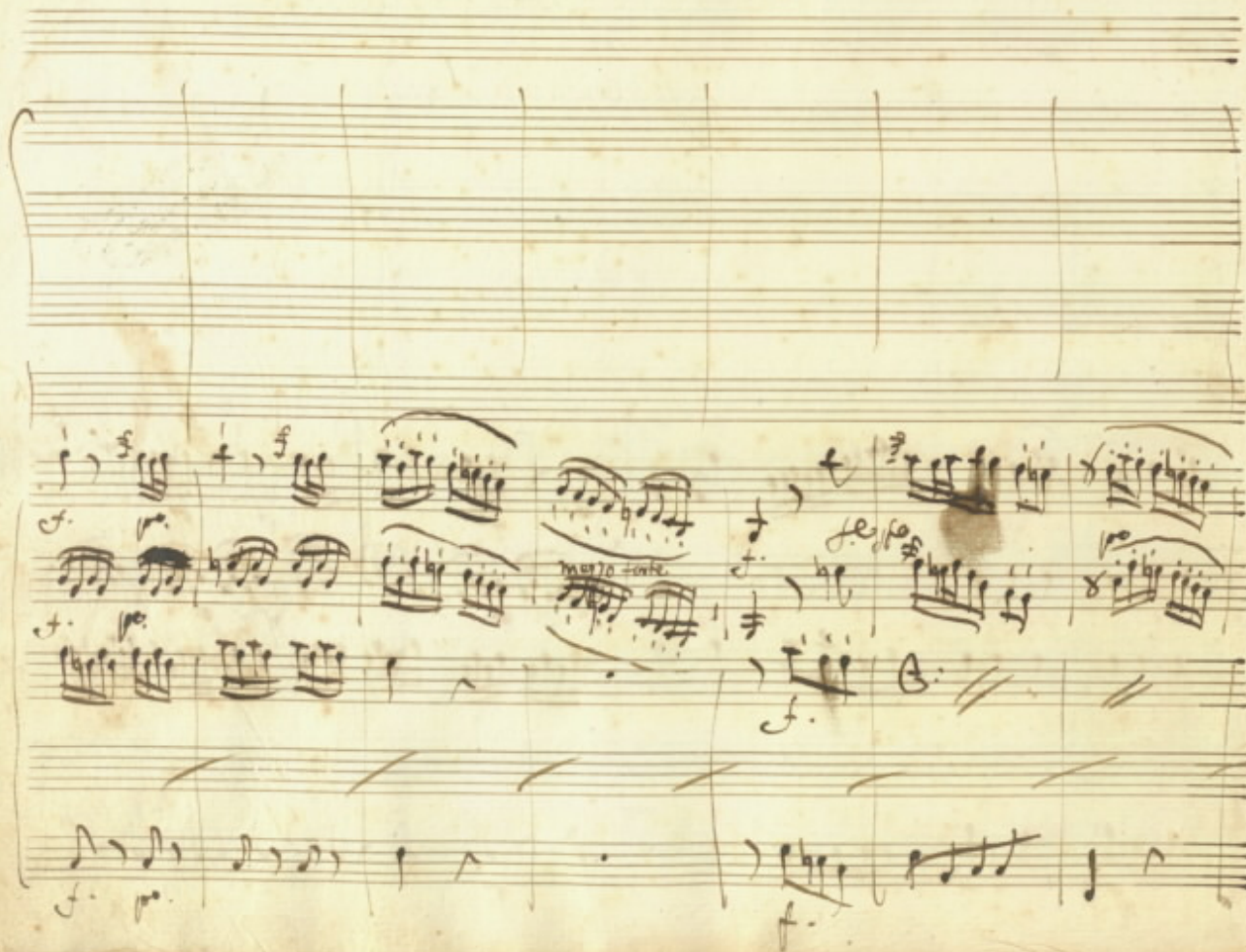
Dynamic markings include *fe* (forte) and *pp* (pianissimo). The instruction "And. spiccato" is written at the bottom.

A circular library stamp is present in the upper right, containing the text: "BIBLIOTHEQUE DE LA VILLE DE PARIS" and "COPIE DE LA BIBLIOTHEQUE DE LA VILLE DE PARIS".



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St. Petersburg
Russland
Musik-Sammlung

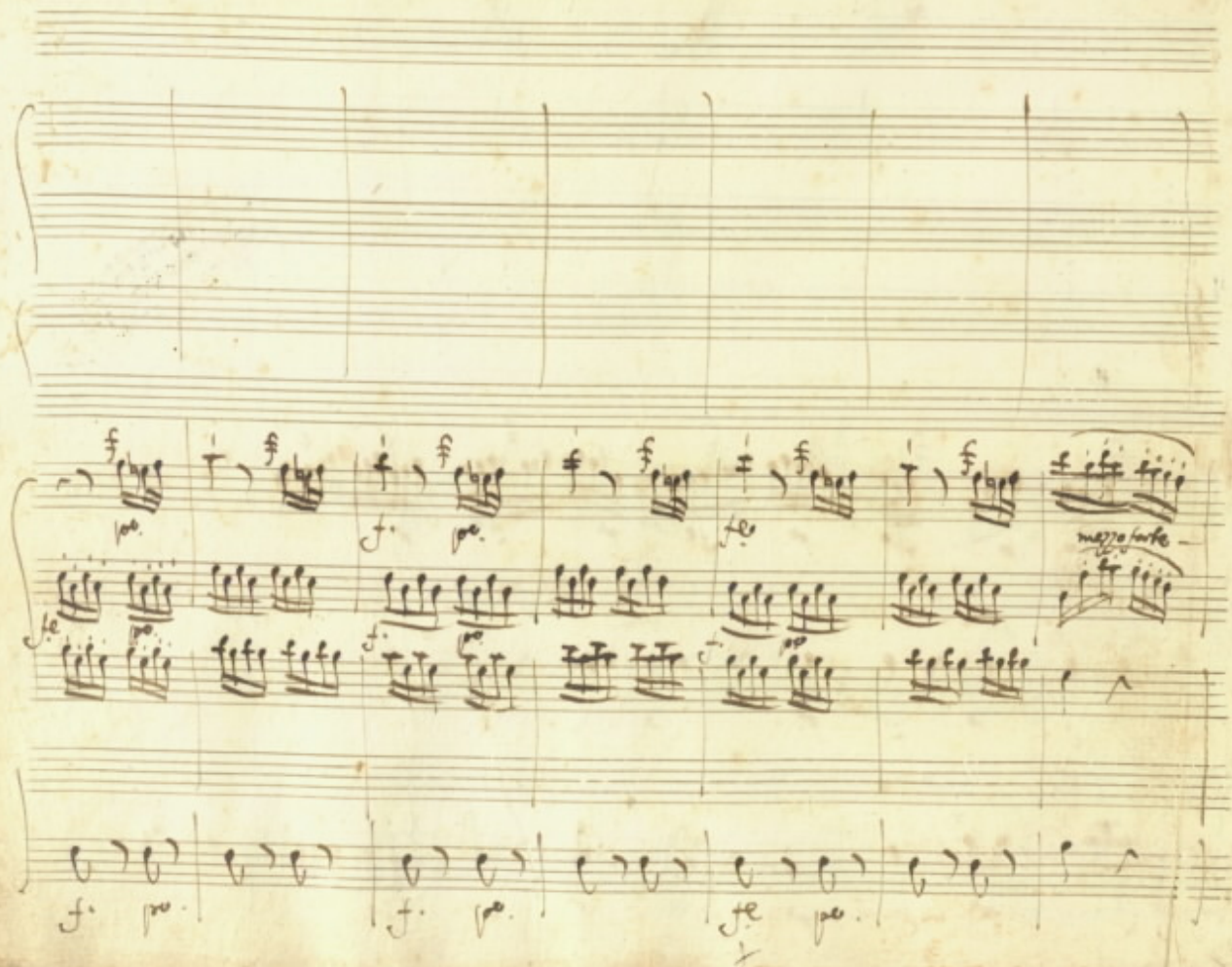
A handwritten musical score on aged, yellowed paper. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a complex sixteenth-note passage. The second staff begins with a bass clef and contains a series of notes, some with slurs. The third staff begins with a bass clef and contains a series of notes, some with slurs. The fourth staff begins with a bass clef and contains a series of notes, some with slurs. The fifth staff begins with a bass clef and contains a series of notes, some with slurs. The paper shows signs of age, including foxing and staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '11' in the top right corner. The notation is written in dark ink and consists of several staves. The upper portion of the page features a complex arrangement of notes, including many beamed sixteenth and thirty-second notes, suggesting a fast or intricate piece. There are also some larger notes and rests interspersed. A large, dark, irregular smudge or ink blot is visible on the right side of the page, partially obscuring the notation. The lower portion of the page contains a single staff with a series of notes, some of which are beamed together. The paper shows signs of age, including discoloration and some minor staining.



A handwritten musical score on three staves. The top staff is empty. The middle staff contains a series of six measures of music, each beginning with a forte 'f' dynamic marking. The notes are mostly eighth and sixteenth notes, with some beamed together. The bottom staff contains a series of six measures of music, each beginning with a piano 'p' dynamic marking. The notes are mostly quarter and eighth notes. The paper is aged and yellowed, with some staining and a small, dark, oval-shaped mark on the right side of the middle staff.





A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves are mostly empty, with some faint markings. Below them, there are four staves of music. The first two staves of music are written in a treble clef and contain complex, dense musical notation with many notes and accidentals. The third and fourth staves are written in a bass clef and contain simpler musical notation. The word "legno" is written in cursive on the right side of the third staff. The paper shows signs of age, including stains and foxing.

legno

Handwritten musical score for a woodwind ensemble, featuring parts for Cornet, Oboe, Clarinet, Bassoon, and Violoncello. The score is written on ten staves, with each instrument part occupying two staves. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

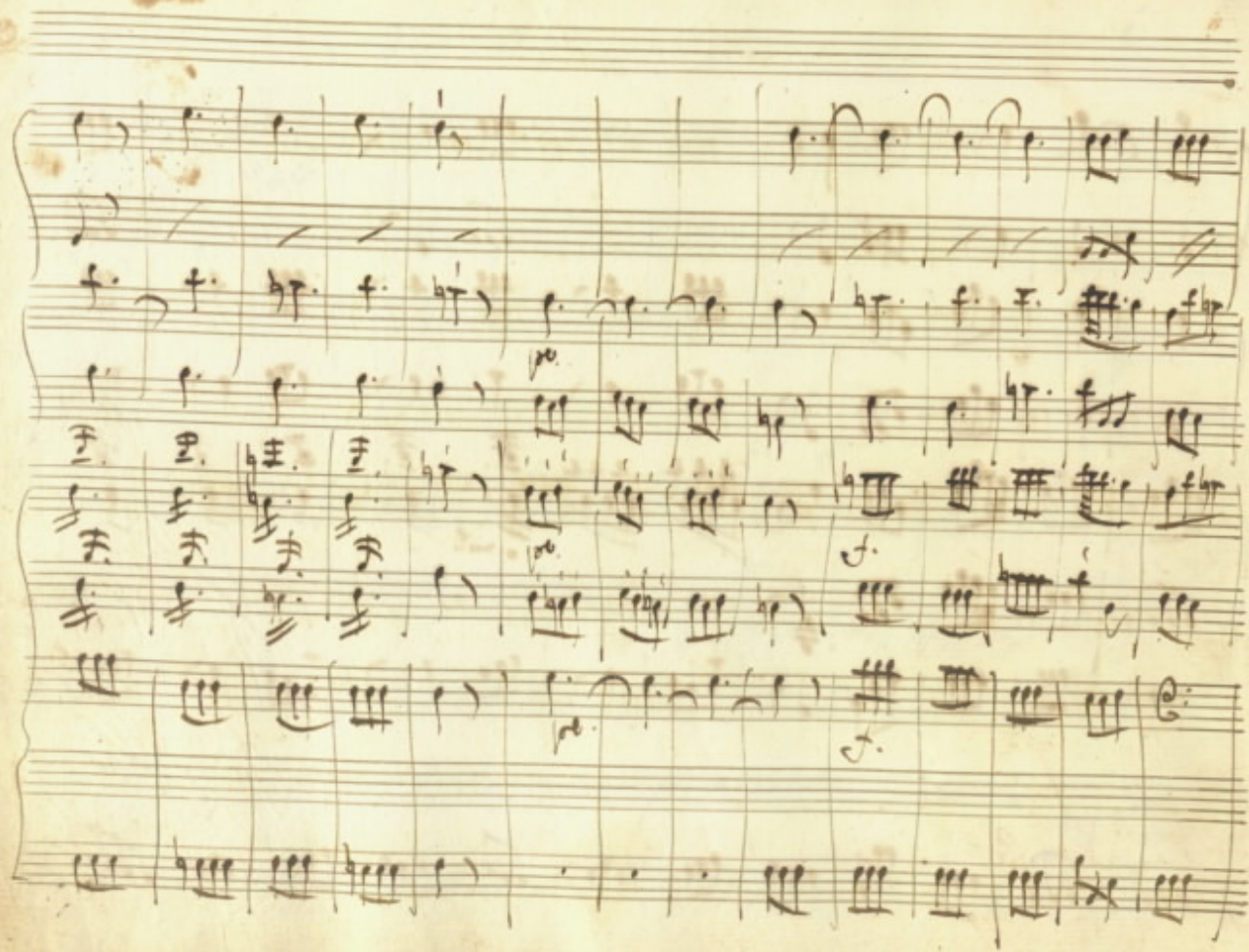
The instruments and their parts are:

- Cornet (top staff)
- Oboe (second staff)
- Clarinet (third staff)
- Bassoon (fourth staff)
- Violoncello (bottom staff)

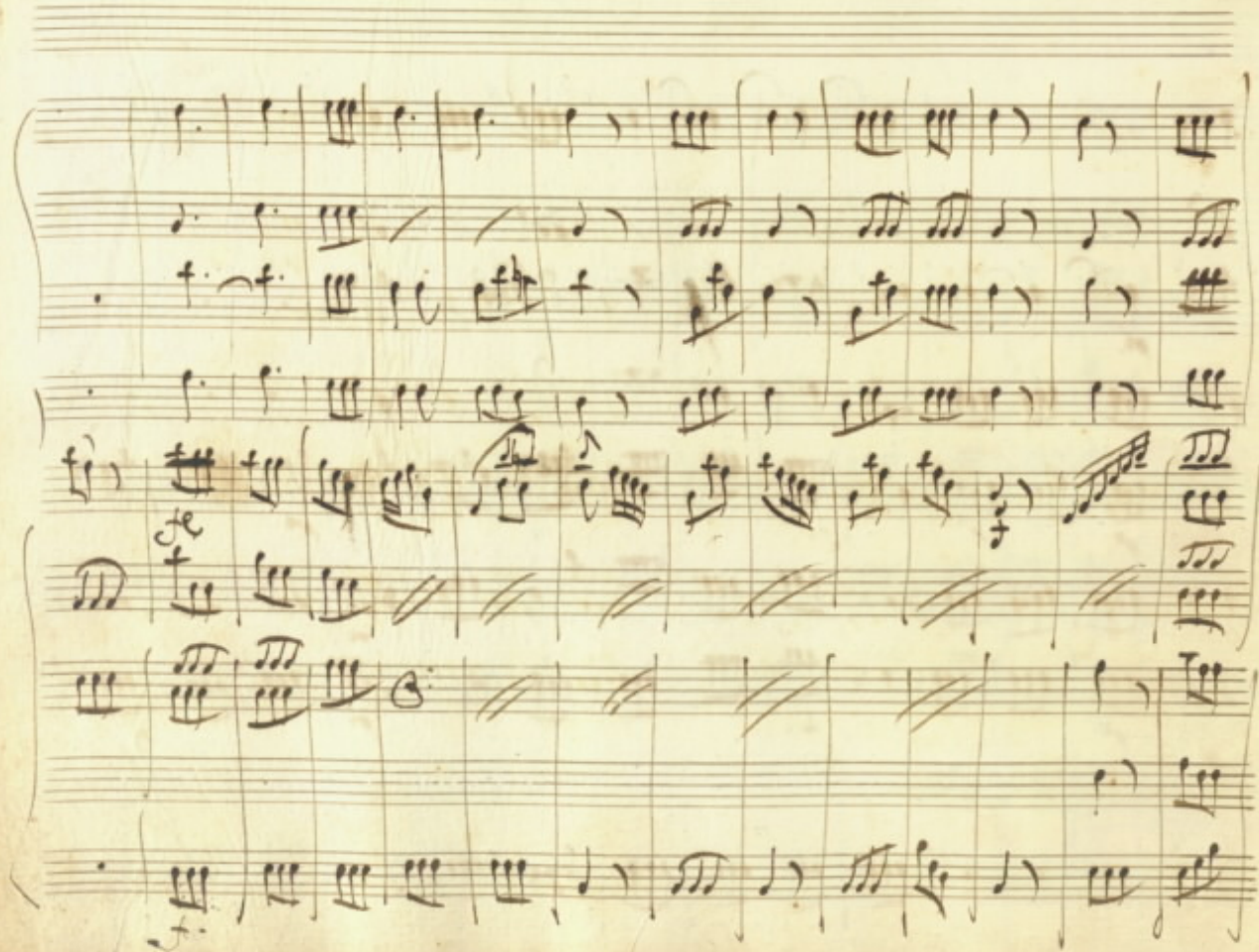
The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper is aged and shows signs of wear, including discoloration and some staining. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

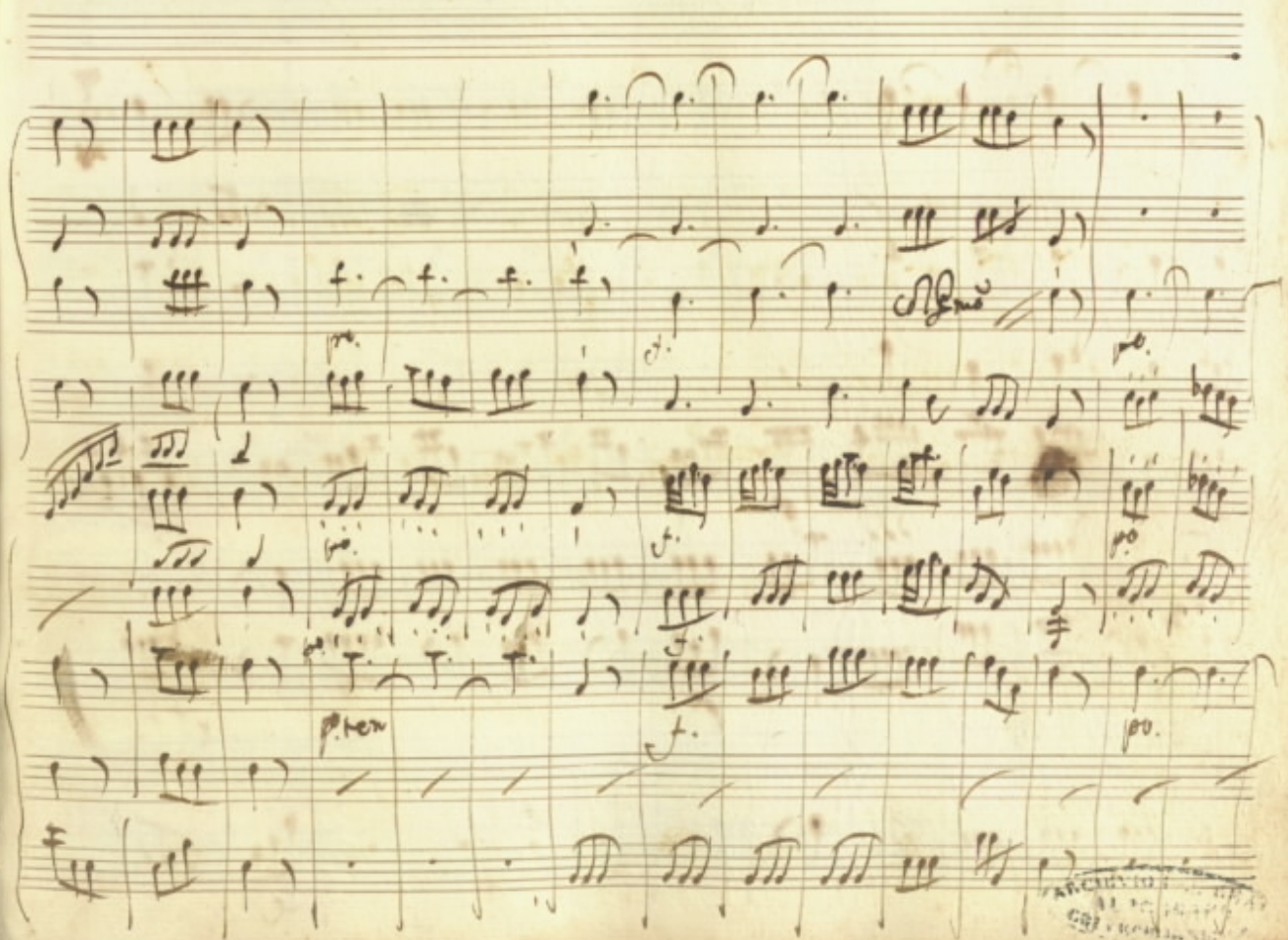


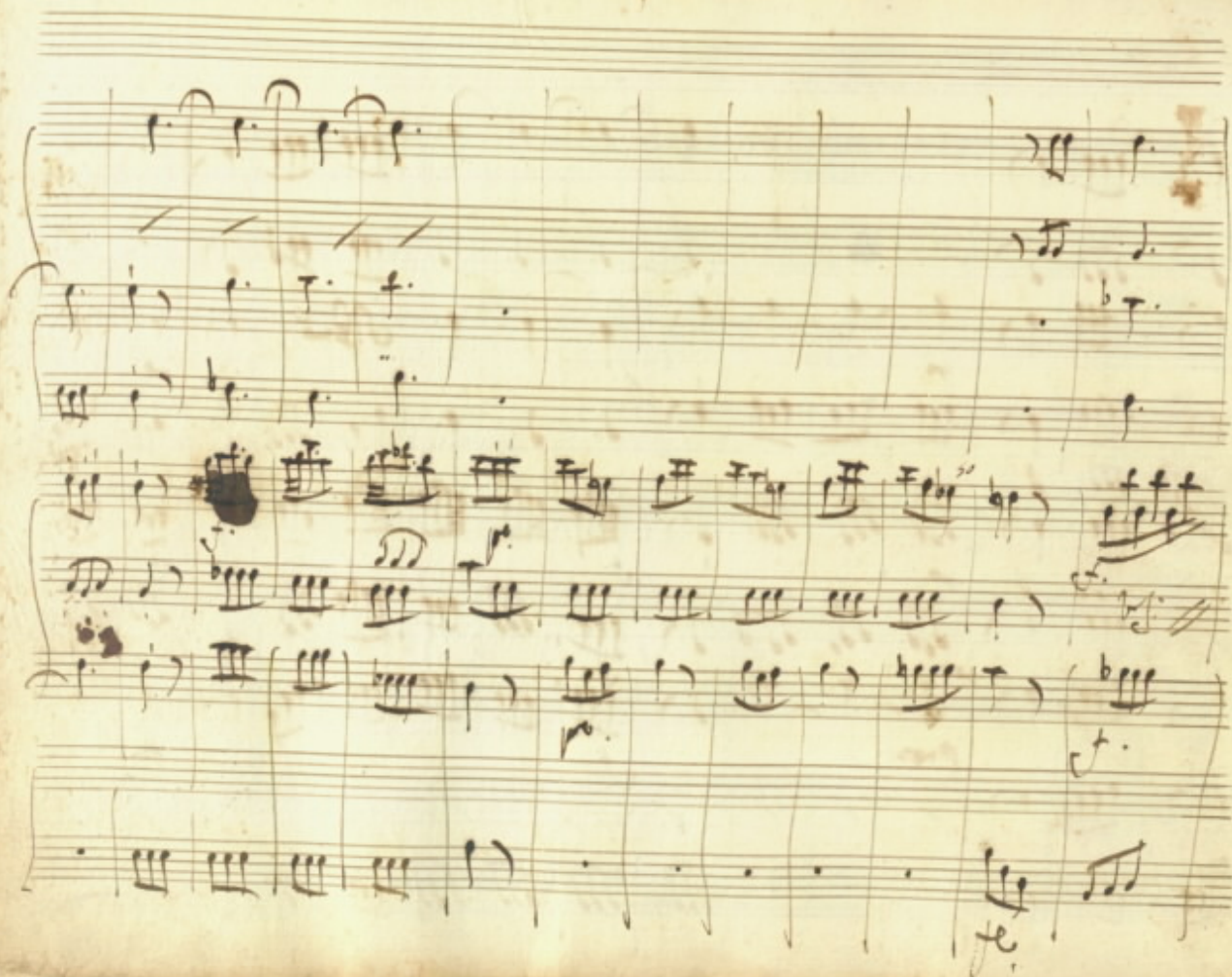
Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. A diagonal line with text is drawn across the top right. The word "simili" is written below the fifth staff.



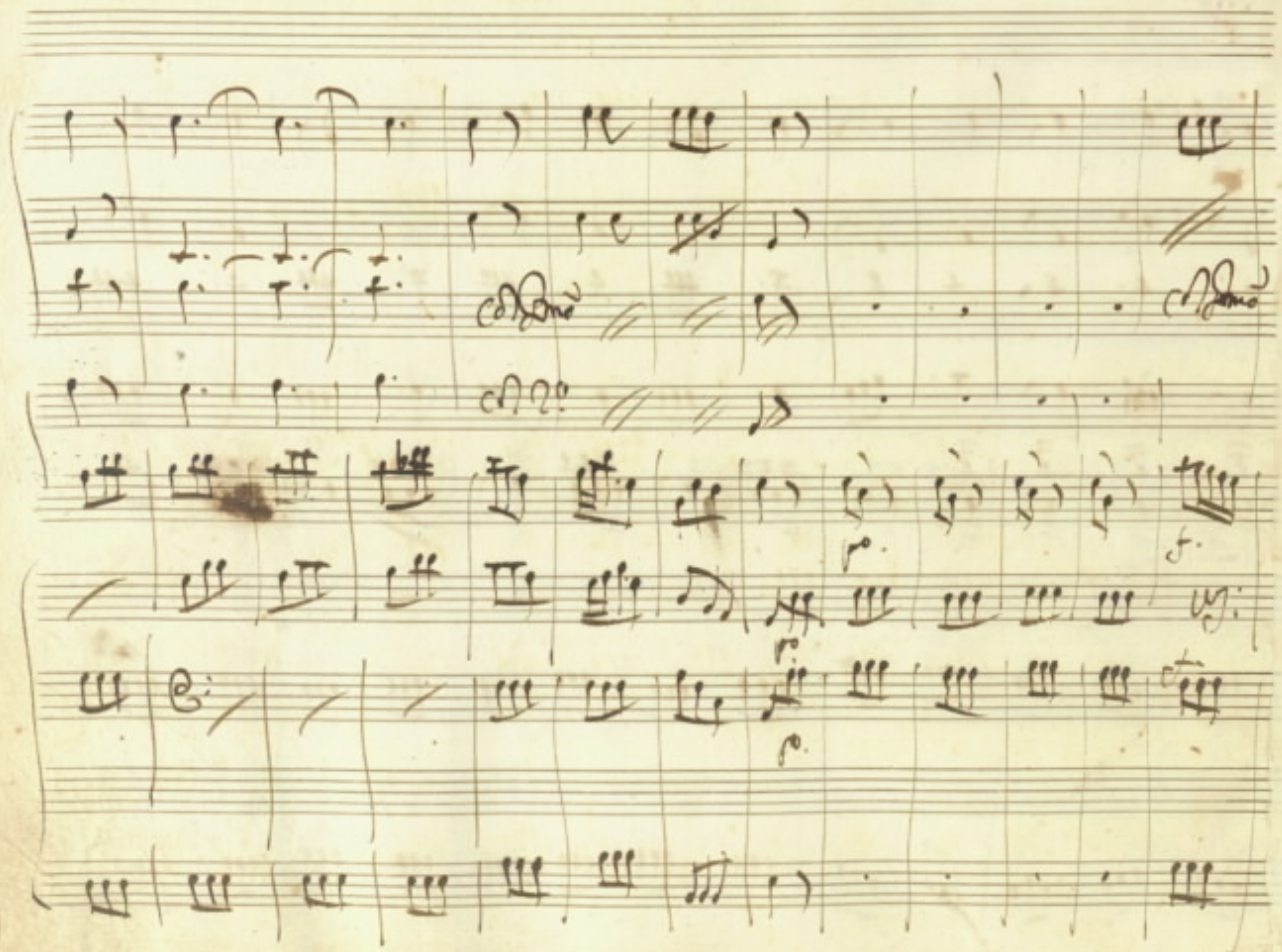


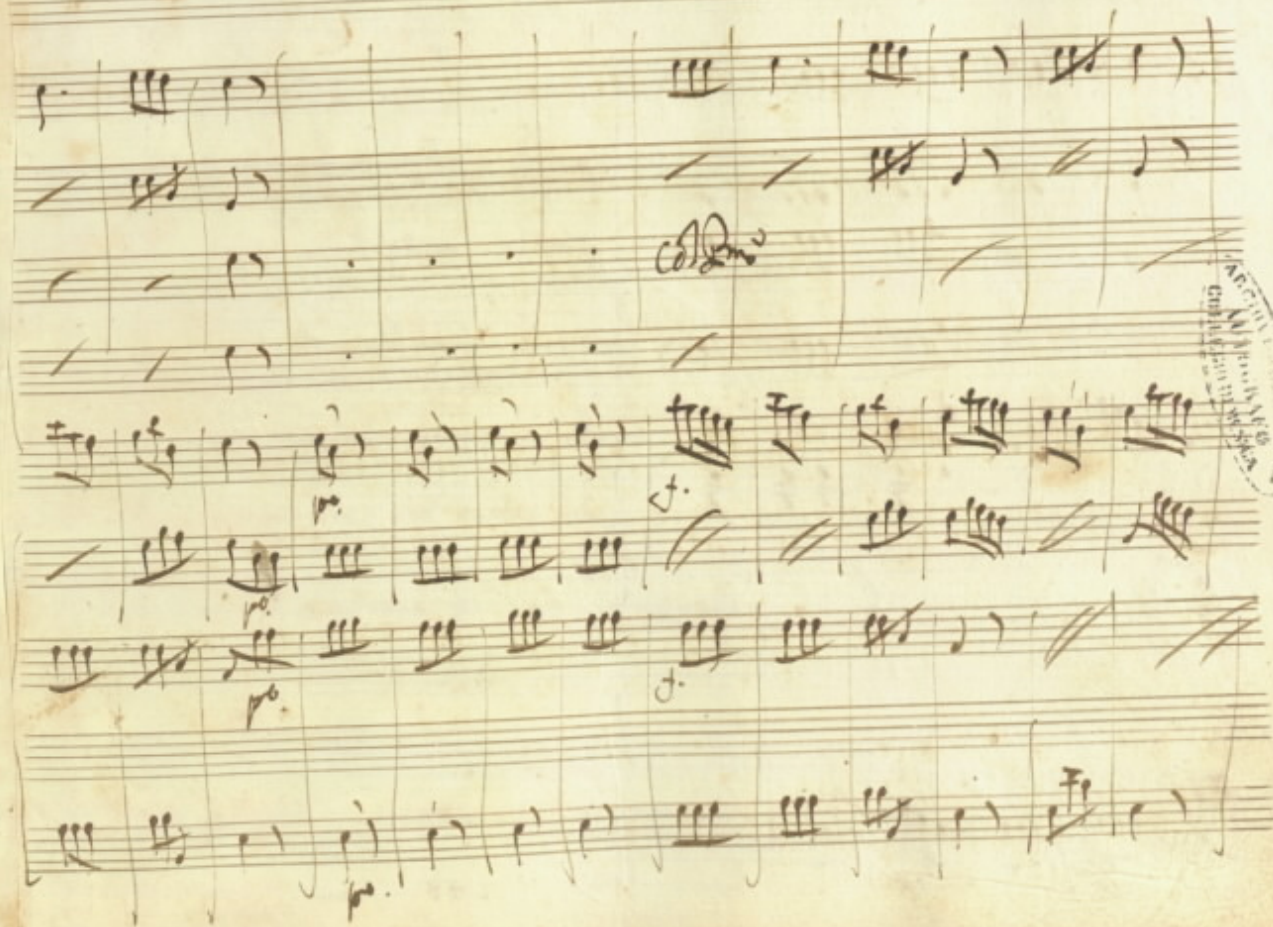














1
La sposa Collesica⁺

Parte 1^a.

Scena 1^a.

Salta illuminata co' varie persone, che giuocano in diversi tavolini.

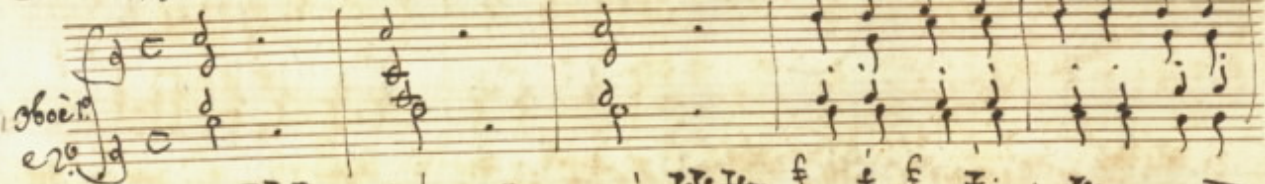
D. Tompeo, che giuoca a Dama colla Baroneva.

Il Cavaliere del vertice che punta alla Casetta in altro tavolino.

Flaminia Padrona di casa in piedi.

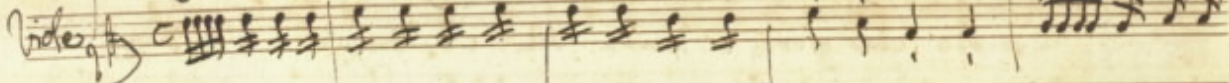
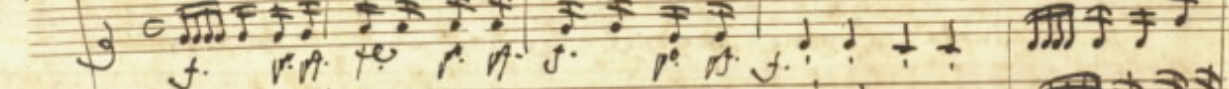
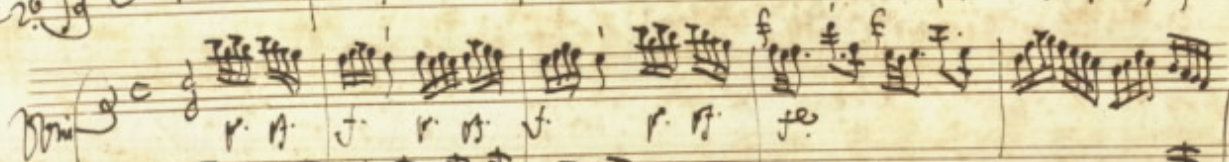
La Scena si rappresenta in Napoli. 1778.

Cornu in G^{tr} faut



Oboe

2^a



Baronessa

Clarineta

D. Tompeo

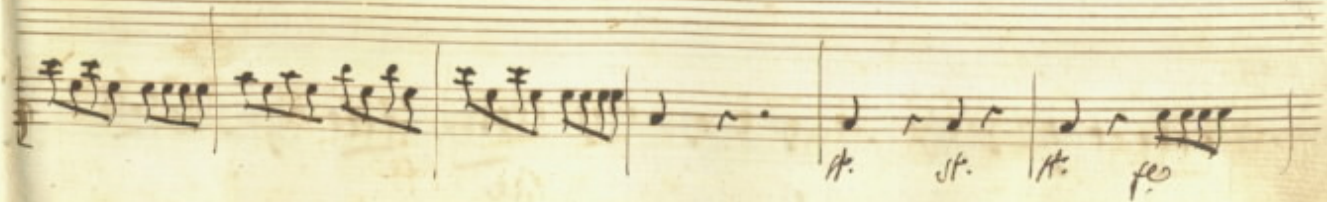
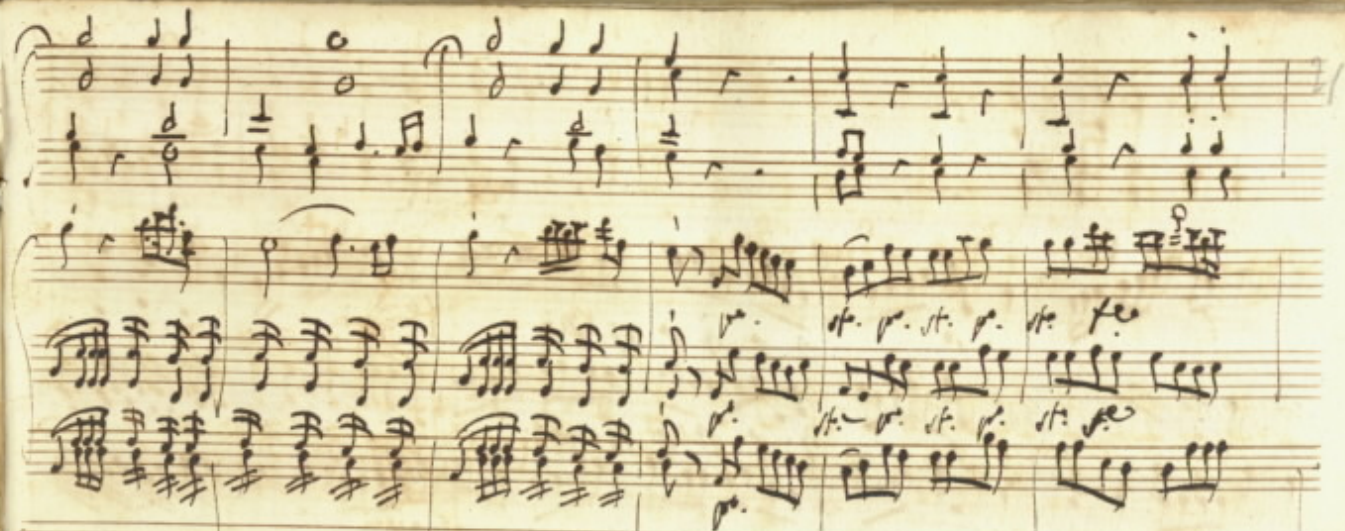
H. Cavaliero

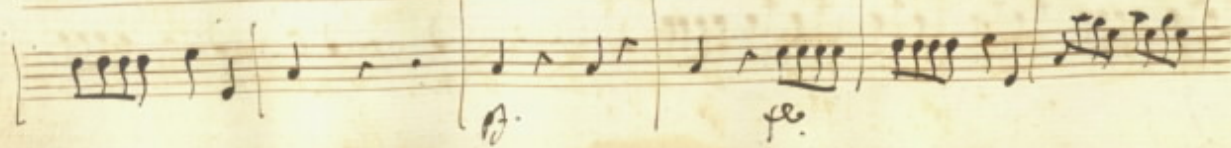
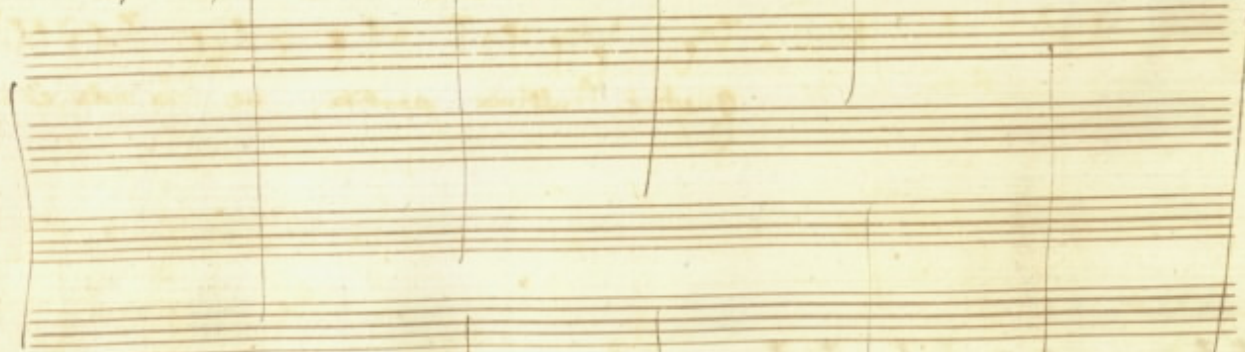


Alto vivace



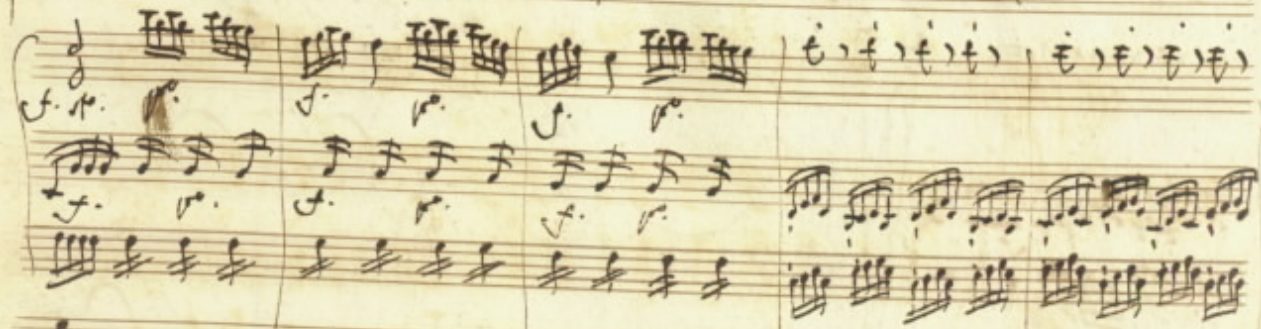
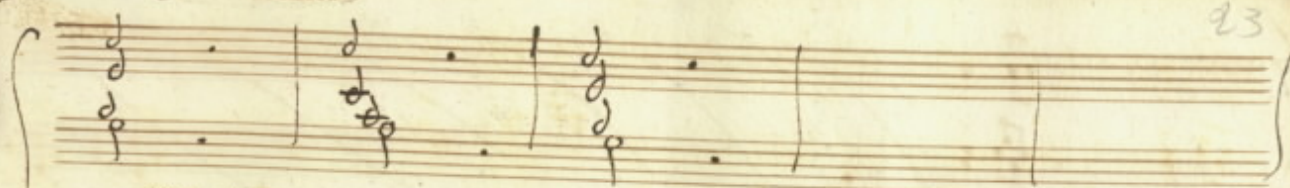




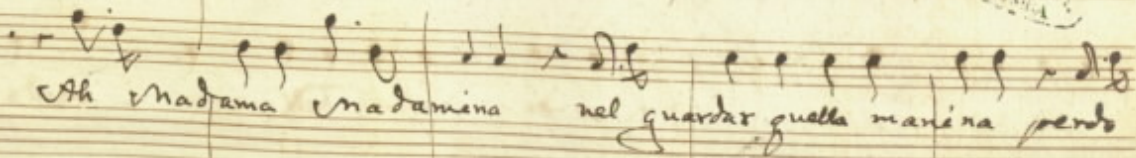


questa è l'ultima partita; ve l'ho vista, ed è fi-

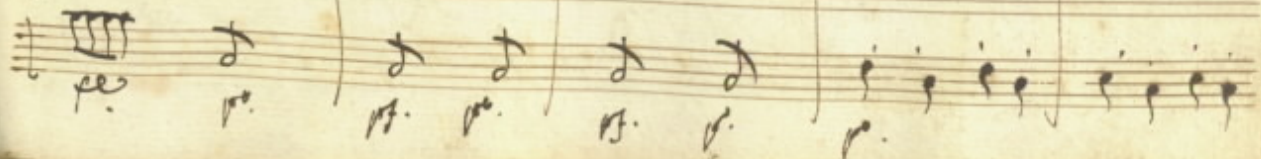
This is a handwritten musical score on aged, yellowed paper. The score is written on five staves. The first two staves at the top contain chords and rests. The third staff begins with a large, dense scribble that covers the first two measures of the system. To the right of the scribble, the third staff continues with musical notation, including notes and rests, with some markings above it that appear to be 'f' and 'ff'. The fourth staff contains more musical notation, with some notes and rests, and some markings above it that appear to be 'f' and 'ff'. The fifth staff contains the lyrics 'nita' and 'no ni stale più a seccar no ni stale più a sec' written below the notes. The bottom of the page shows the beginning of a new system with a single staff containing notes and rests, with some markings below it that appear to be 'ff' and 'ff'.



car



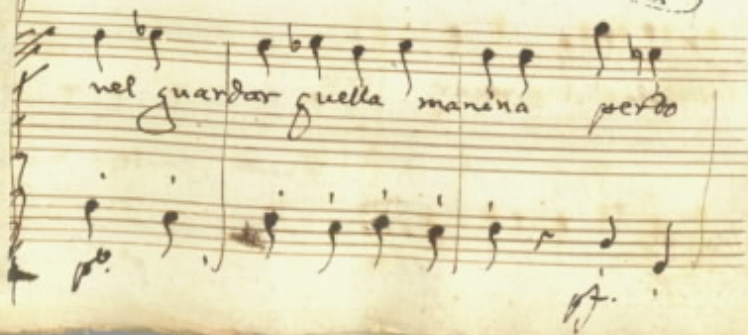
Oh madama madamina nel guardar quella manina perdo







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nel guardar quella manina perso

Handwritten musical score for a multi-staff piece. The top system consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music is written in a style that suggests a 19th-century manuscript. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'.

Parte del giuocar

Questo tanto maledetto questo tanto male-

Handwritten musical score for a single-staff piece. The staff has a treble clef and a key signature of one flat. The music is written in a style that suggests a 19th-century manuscript. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The text 'Parte del giuocar' is written above the staff, and 'Questo tanto maledetto questo tanto male-' is written below the staff.

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or organ. The score is written on five staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff contains a bass clef and a key signature of one sharp (F#). The third staff contains a treble clef and a key signature of one sharp (F#). The fourth staff contains a bass clef and a key signature of one sharp (F#). The fifth staff contains a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. There are some handwritten annotations in the margins, including 'p.' and 'f.'

Handwritten musical score for a single melodic line, likely for a voice or a single instrument. The score is written on a single staff. The notation includes various musical symbols such as notes, rests, and accidentals. There are some handwritten annotations in the margins, including 'p.' and 'f.'

Detto m'è contrario, e di dispetto or mi viere a corbellar or mi

Handwritten musical score on aged paper. The score is written in black ink and consists of several staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff is empty. The sixth staff is empty. The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The text "viene a corbelli" is written in the eighth staff. The paper is aged and stained, with a large blank area in the center.

viene a corbelli

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a common time signature (C). The music consists of several measures with various note values and rests.

Baronessa,

re gradite...

re gra-

Handwritten musical score for a single staff. It begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with various note values and rests.

Handwritten text, possibly a library stamp or a note, written diagonally across the right side of the page.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Italian and include the phrase "dite... tutti gli altri oia servite: prenda ognun quel che gli par". The notation includes various musical symbols such as notes, rests, and clefs, and the paper shows signs of age and wear.

dite... tutti gli altri oia servite: prenda ognun quel che gli par

via se-

Handwritten musical score for a piano and voice. The piano part consists of five staves with complex chordal textures and arpeggiated figures. The vocal part is on a single staff with lyrics "Diamo. via Geriamo." written below it. The notation is in a historical style with various clefs and note values.

Diamo. via Geriamo.

Continuation of the handwritten musical score. It features two staves. The upper staff has lyrics "di Cello polina" and "di Cello polina" written below it. The lower staff continues the piano accompaniment. There is a circular library stamp on the right side of the page.

di Cello polina

di Cello polina

Handwritten musical score for a vocal and instrumental ensemble. The top system consists of two staves with vocal lines. The middle system contains three staves: a vocal line with lyrics "fe", a keyboard accompaniment line with "f." and "no." markings, and a bass line with "no." markings. The bottom system shows a vocal line with lyrics "Cavalier vede - se in grazia" and a bass line with "via no".

Cavalier vede - se in grazia

via no

nina

vi può dar maggior disgrazia!

Handwritten musical score for piano and voice, measures 1-4. The piano part consists of three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The voice part is on a single staff with a soprano clef. The lyrics are written below the voice staff.

Measures 1-4:

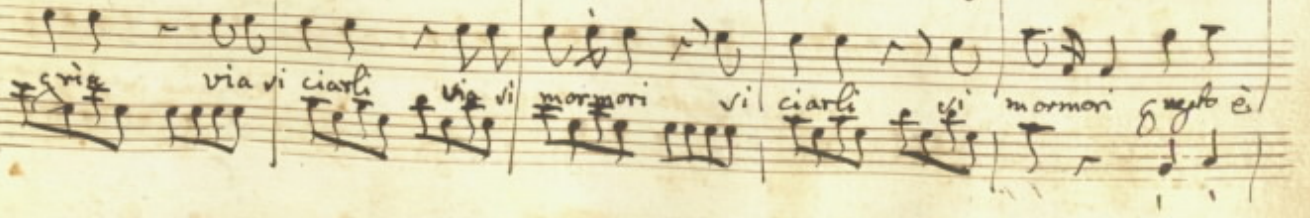
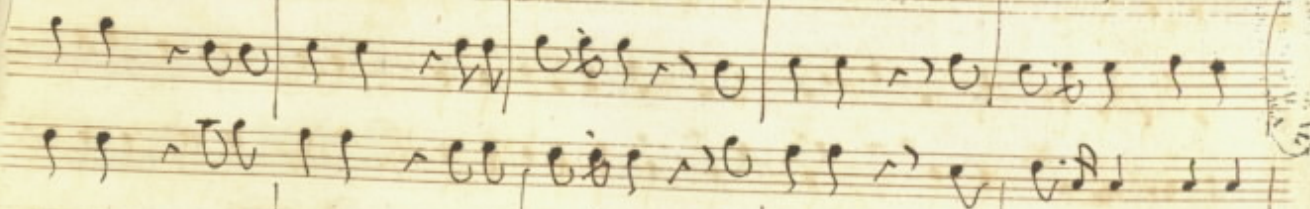
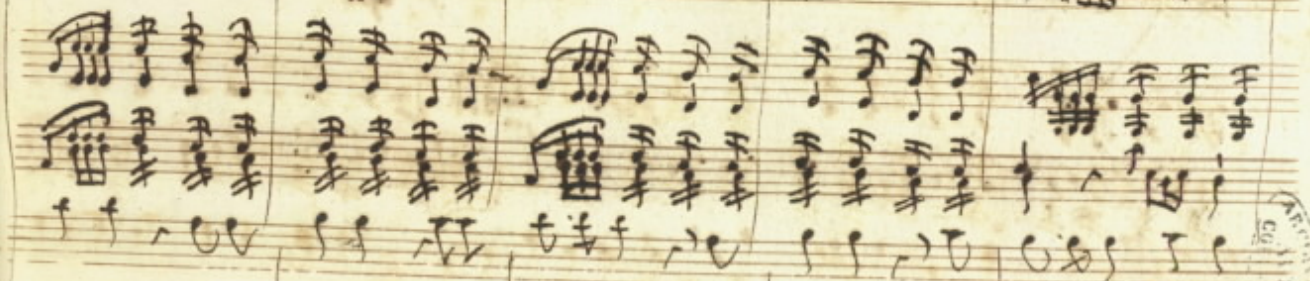
- Measure 1: Piano part has a series of eighth notes. Voice part has a half note.
- Measure 2: Piano part has a series of eighth notes. Voice part has a half note.
- Measure 3: Piano part has a series of eighth notes. Voice part has a half note.
- Measure 4: Piano part has a series of eighth notes. Voice part has a half note.

Handwritten musical score for piano and voice, measures 5-8. The piano part consists of three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The voice part is on a single staff with a soprano clef. The lyrics are written below the voice staff.

Measures 5-8:

- Measure 5: Piano part has a series of eighth notes. Voice part has a half note.
- Measure 6: Piano part has a series of eighth notes. Voice part has a half note.
- Measure 7: Piano part has a series of eighth notes. Voice part has a half note.
- Measure 8: Piano part has a series of eighth notes. Voice part has a half note.

meglia compagnia! che meglio compagnia! vi serviano in allegro





f. assai

f. il.

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gnia che meglia compagnia

forte vi beviamo in allegria biala

f. re apai

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature a melody with notes and rests, some marked with 'd'. The third staff contains a complex, dense texture of many notes, possibly representing a keyboard or a multi-voice setting. Below this, there are several staves with a more rhythmic, repetitive pattern of notes, some marked with 'ff' (fortissimo). The bottom two staves include lyrics written in Italian: 'ciarli via vi mormori di ciarli vi mormori' and 'questo è'. The handwriting is in a cursive style, and the paper shows signs of age and wear.

ciarli via vi mormori di ciarli vi mormori

questo è

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are "quel, che s'ha da far" and "gruppo è quel, che s'ha da". The music is written in a historical style with various note values and rests.

Lyrics: *quel, che s'ha da far*

Lyrics: *gruppo è quel, che s'ha da*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics: *far questo è quel che s'ha da far che s'ha da far che s'ha da far*. The paper shows signs of age, including yellowing and foxing.

Handwritten musical score on page 32. The page contains several staves of music. The notation includes notes, rests, and various musical symbols. A large, faint oval stamp is visible on the right side of the page, containing the text "ARCHIV DES MANUSCRITS DE LA BIBLIOTHEQUE IMPERIALE DE VIENNE". The page is numbered 32 in the top right corner. The bottom of the page shows the number 125.



33 1.

Parte Prima

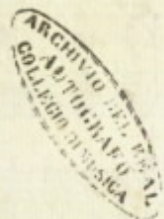
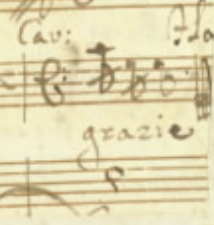
Scena 1.

D. Tompeo, Baroneffa,
Cavaliere e Flaminia

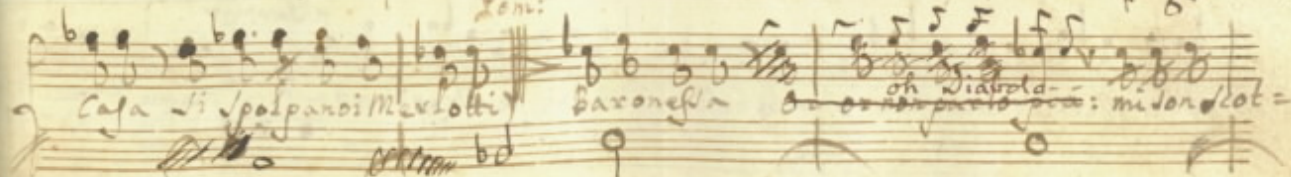
Bar:



Cav:



Ten:



bs

Baro: Lom: Alav:

tato denti, lingua palato perche sieleva buffone quanto è genti!

1. 1.

Baro:

Arsu, che nuovo abbiamo de De-

Alvi. ~~Alvi. Alvi.~~ Ho sentito, che l'operaando bene anzi benissimo giunsi, che appunto

Bar. ⊕

Loca terminava e o nun ballevai piedi, e Ikepitava



Lomp:

34

cale e non l'avete vista! bel talento che avete. Io l'ho veduta: io

Baro:

vi dirò qui Cosa. Vexaon Vomo, che parlava da Varing che somaro. può sen =

Plam:

Lom:

tirsi di peggio! Baronea non o mortificate ma sicuro... ascol =

Cav:

Lomp:

late

a veva quest' Vomo faninino

Baro:

Plam:

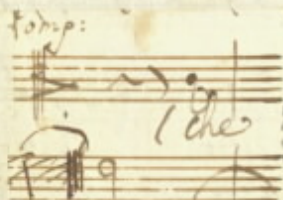
una vocetta acuta, Come la Vostra.

Capta: non voglio sentir altro. Segui =

Pomp:
tate
Con le catene al piede, ma Cantando Cantando stringeva per la man la tua Con-

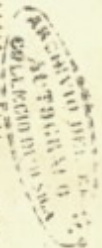
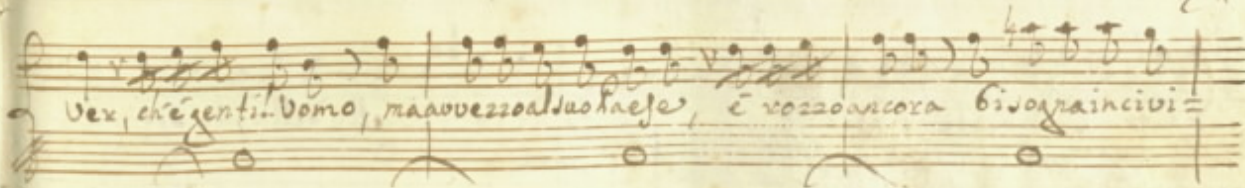
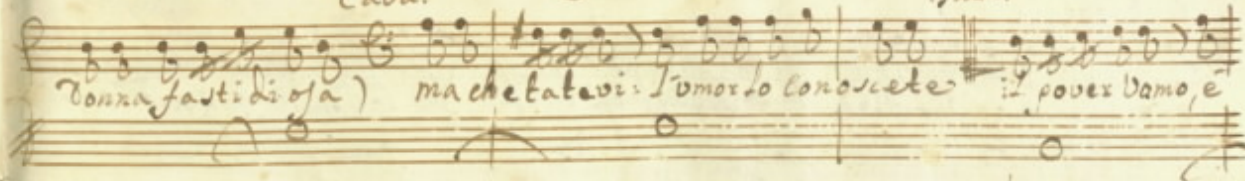
Cava:
forte faceva un kilo, e se mandava a morte *Gravo: La descrizi-*

B. m.
one non può esser più bella
D. m.



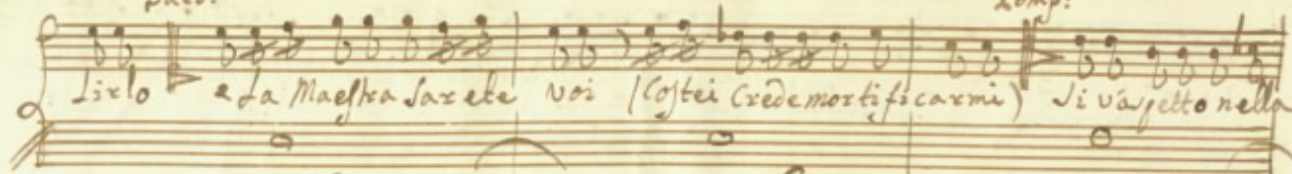
Cava:

Tian:



Baro:

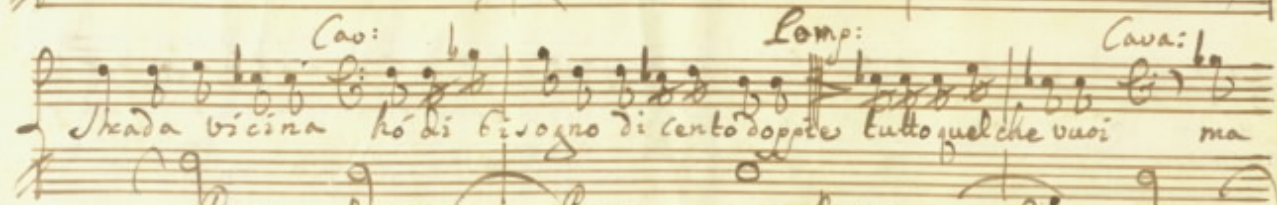
Lomp:



Cao:

Lomp:

Cava:



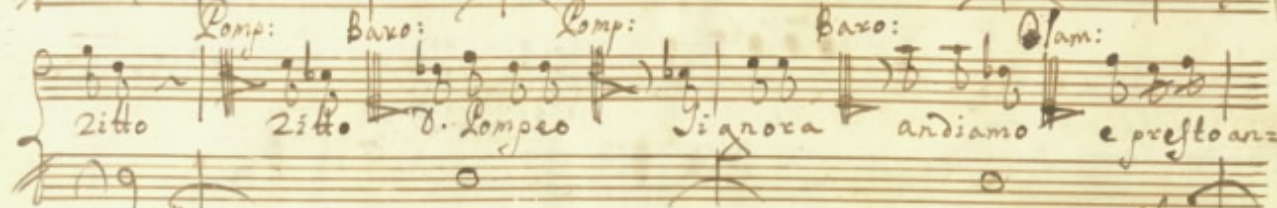
Lomp:

Baro:

Lomp:

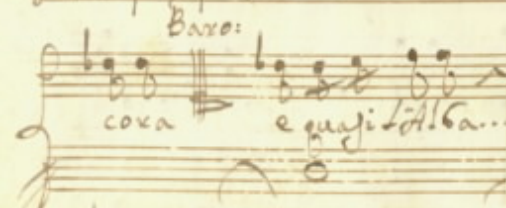
Baro:

Plam:

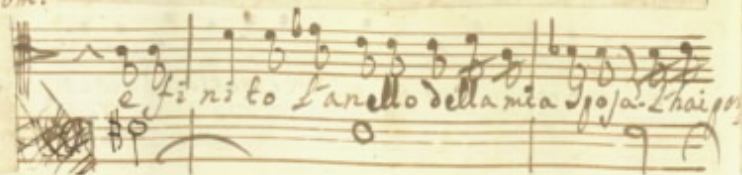


Baro:

Plam:



Rom:



Cav:

Lomp:

36

tato! a dir la mel'ha chiestopiù volte Vuoi vederlo! Cuolo fermo di =

avolo: che la sposa ci guarda: e che Occhiacci che fa: Sta di sin volto: prendi ta =

Baro:

Lomp:

gacco Io vedo che quei signori insieme fanno de gran longexpi eh niente

Cava:

Blam:

niente si parlava degli occhi della sposa tutto le dà fastidio è una gran

Coja

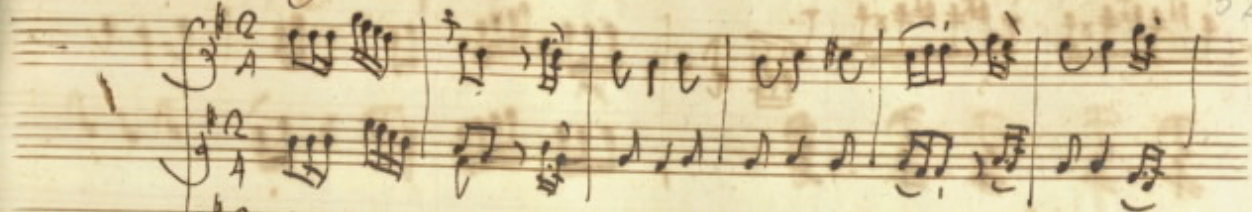
Con Costei non ci reggo)

Baronessa

volete che vi parli da amica e confidat =

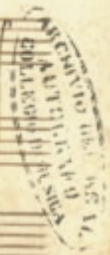
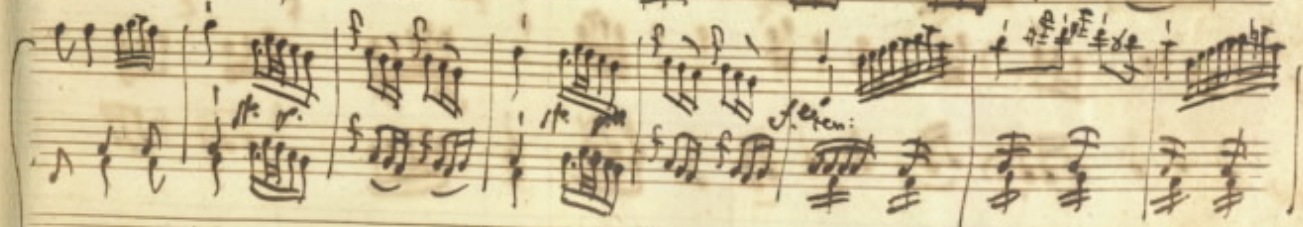
2 *Creo* Non gli avrete mai =

32



Planimia

And. co. moto

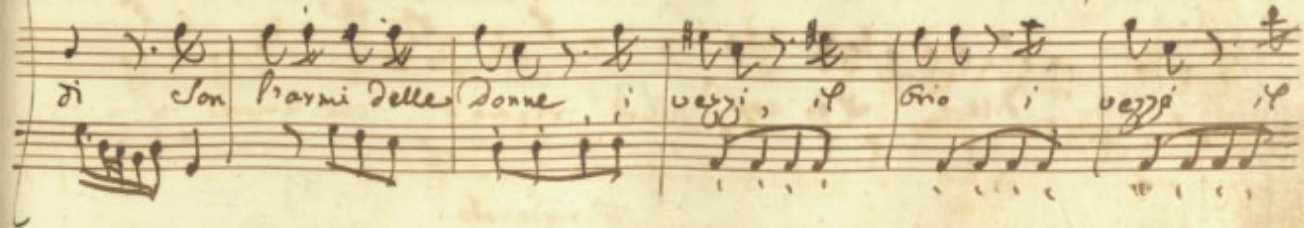
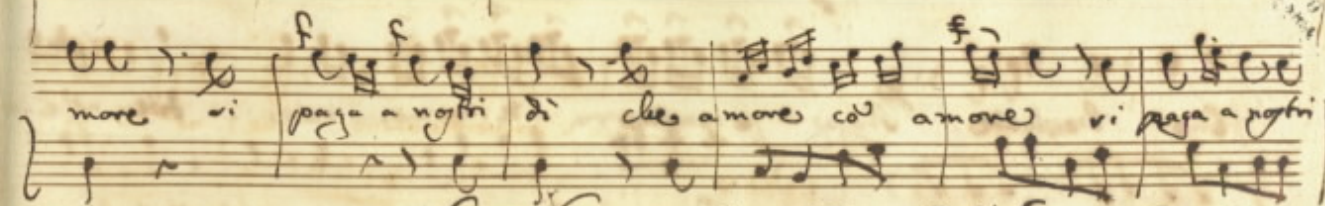


Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *pp* (pianissimo). The lyrics are written in Italian.

Dice il proverbio antico che no - ci

vuol rigore che no ci vuol rigore che amore co a

pp



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings such as *p. subito*, *f.*, and *ff.*. The lyrics are written in Italian and include the following phrases:

bio brocciate. Ragaz - ze inna - mo - ra - te inna - mo - rates
die no è co
a mezzanotte
vi? die, no è capi?
Allo moderato

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in Italian and include the words "venite", "rispondono", and "vi". The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and a faint circular stamp on the right side.

venite venite rispondono di vi rispondono di vi

venite veni-tele rispondono di vi rispondono di vi rispondono di

Lento

vi ri-spon-do-ro li vi

2 *Dice il profeta an-*

Lento tempo

ti-co che no ci vuol ri-go-re che no ci vuol ri-gore che a-

Handwritten musical score for the first system, featuring two staves with various musical notations including notes, rests, and dynamic markings like 'f'.

more co amore vi paga a i nostri di che amore co amore vi

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

Handwritten musical score for the third system, featuring two staves with musical notations and a 'p' dynamic marking.

paga a i nostri di non farmi delle donne i vezzi il mio boc-

Handwritten musical score for the fourth system, with lyrics written below the notes.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings such as *ff.* and *sf.*. The lyrics are written in Italian, with some words appearing in a stylized or shorthand form.

Lyrics visible on the page:

- diato*
- Agg-z-e inna-mo-rate inna-mo-rate*
- Di-te no è co*
- vi? no è agi?*
- ventilele ven*

At the bottom of the page, the tempo marking *Allo. moderato* is written, followed by a small cross symbol.

41

titelles rispondono di vi rispondono di vi Non parmi delle Donne i
 uaggi il brio il brio Procciate Ragazze innamorates diendà o

Handwritten musical score system 1, featuring two staves with complex rhythmic notation and a lower staff with a single melodic line. The notation includes various note values, rests, and dynamic markings such as *f.* and *ve.* The system is divided into measures by vertical bar lines.

Handwritten musical score system 2, featuring two staves with complex rhythmic notation and a lower staff with a single melodic line. The notation includes various note values, rests, and dynamic markings such as *f.* and *ve.* The system is divided into measures by vertical bar lines.

ate no è cog?

ventiteles ventiteles rispondono di

Handwritten musical score system 3, featuring two staves with complex rhythmic notation and a lower staff with a single melodic line. The notation includes various note values, rests, and dynamic markings such as *f.* and *ve.* The system is divided into measures by vertical bar lines.

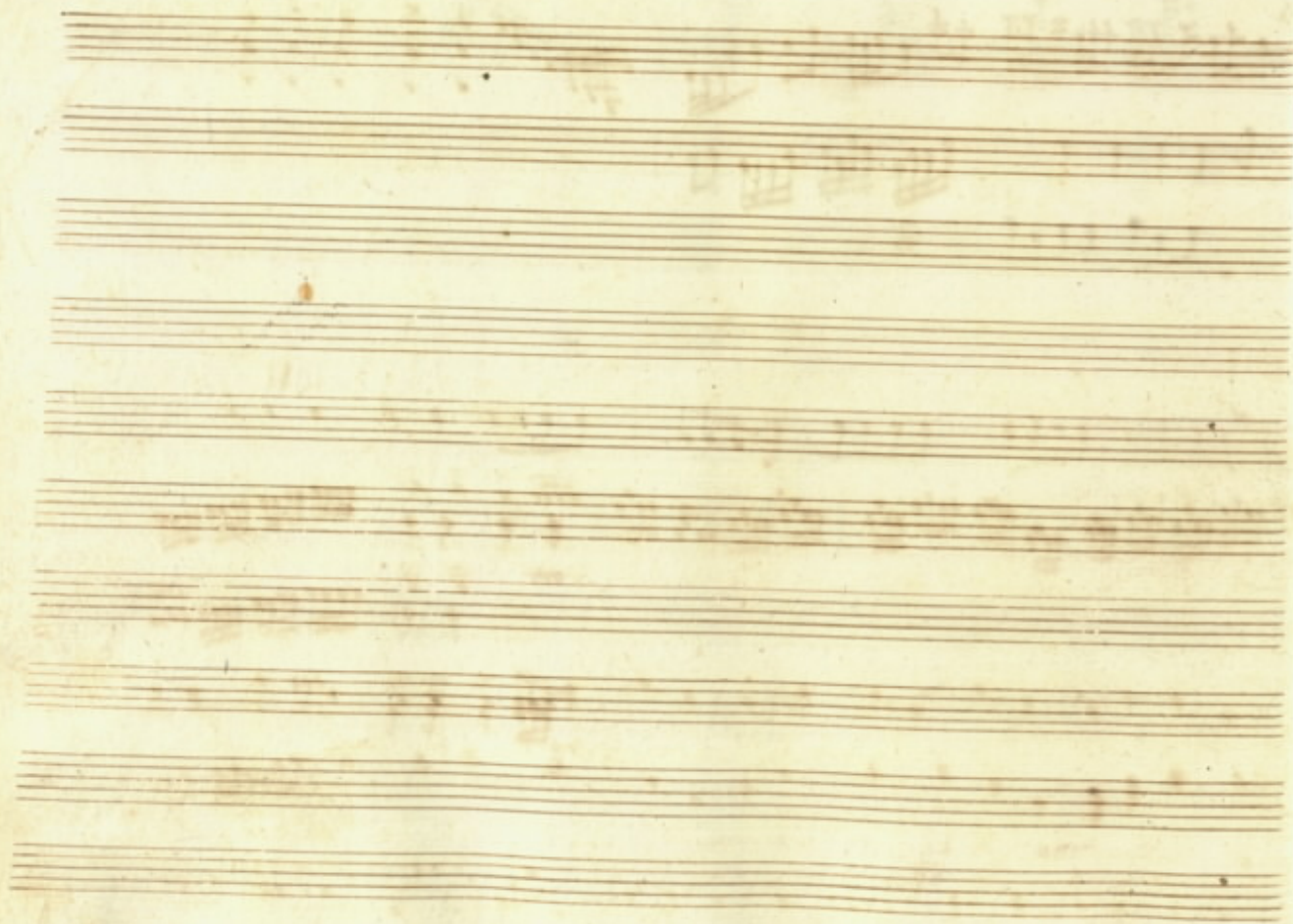
ventiteles ventiteles rispondono di

Handwritten musical score on two staves. The notation includes various note values, rests, and bar lines. There are some markings above the first staff, possibly indicating fingerings or breath marks. The paper shows signs of age and wear.

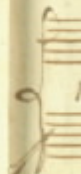
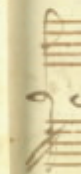
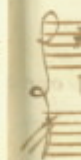
Handwritten musical score on two staves. The notation includes various note values, rests, and bar lines. There are some markings above the first staff, possibly indicating fingerings or breath marks. The paper shows signs of age and wear.

Handwritten musical score on two staves. The notation includes various note values, rests, and bar lines. There are some markings above the first staff, possibly indicating fingerings or breath marks. The paper shows signs of age and wear.

vi rispondono di vi ri- spondono di vi ri- spondono di



Sc
Baro



Scena II. 9

Baronessa, Il Cavaliere
e D. Pompeo

Baro:

Malcreata, insolente!

Cava:

Signore Baronessa se

43

Lomp:

Vuole ch'io la serva... Cavaliere

piano che tocca il me machelcampiaggire?

Baro:

Sempre nuovi motivi di farmi disperare. D. Pompeo voi sarete mio sposo o ve lo pro-

metto: ma badate bene se non cangiate il tratto

Se non sapete meglio discorrer, Caminare, e presentarvi so on



Lomp: *Cava:*
Donna Capace di stozzarvi (ah che affetto! che affetto) Signora io quel ho detto

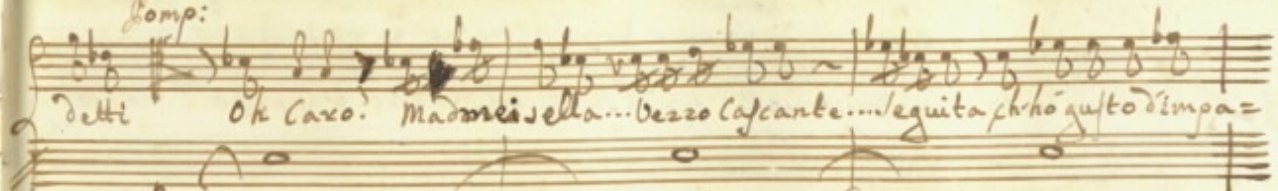
Lomp: *Cava:*
Spero che lo farà: ma Cavaliere, dammi qualche lezione quel vestito è troppo

Lomp: *Baron:*
Lungo e Lungo! Eccolo qui scortato. guarda che vita a questa Oh male

Cava:
male. Oh che caricatura presentarsi di buona grazia e dir soavemente Con un

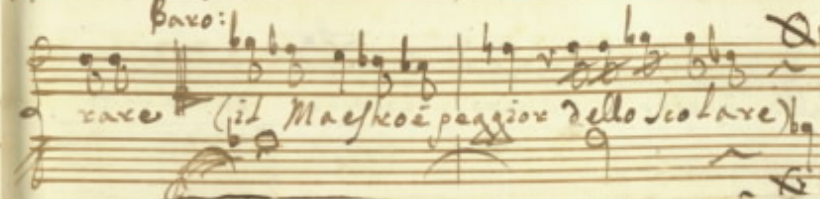
Basso:
vezzo Cascarle: Madamoiselle je suis de tout mon Coeur Jean male =

Tempo:



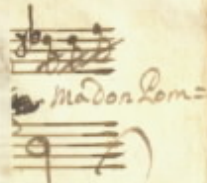
44

Basso:

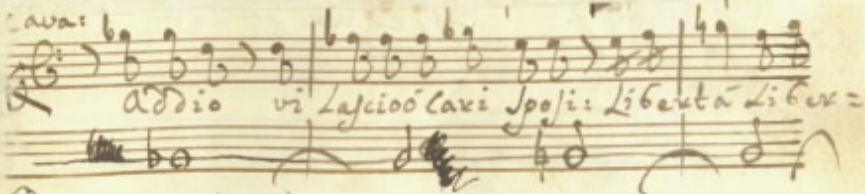


Tempo:

Basso:



Cava:



Lento: *Baro:*

tà / Le cento doppie amico mio... giù in Skada coll'anello t'aspetto ma questa

è una mancanza di rispetto, questa è un'impolitezza. Si parla sotto

Cava:

Voce in faccia d'una Dama... ammaestro il suo sposo, e reo mi chiama.

#6 #3

Sigue Aria Il Cavaliere

e reo mi chiama? 3

45

Corni in F^{to}
Delagrè F^{to}

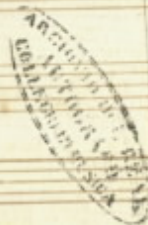
Oboè F^{to}
e v. F^{to}

Violini F^{to}

Viola F^{to}

Il Cavaliere F^{to}

Alto voice



Violoncelli F^{to}

gl'insegnava a vir
re

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian and are positioned below the staves. The handwriting is in dark ink, and the paper shows signs of age, including discoloration and some staining.

mente la maniera di trattar la maniera di trattar.

fe.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes a section marked "solo" and a final line of lyrics: "Ah vi priego a no dir niente ni potreste rovinar ni po".

The musical notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in a cursive script below the staves.

solo

Ah vi priego a no dir niente ni potreste rovinar ni po

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves.

tréte rovi - nar
Madamina, quanto è caro!
nel amarlo è crudel.
ven.



Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on three systems of five-line staves. The first system includes a "Volo" (flight) section with rapid sixteenth-note passages. The second system continues the musical development with various rhythmic patterns and dynamic markings like "f" and "p". The third system features the vocal line with the lyrics "tù. Quanto è raro! no' amarlo è crudeltà!" and "no' amarlo no' a". The manuscript is on aged, yellowed paper with some staining and a circular library stamp in the top right corner.

Handwritten musical score on aged paper. The score consists of several staves. The first four staves are vocal parts, with the third staff labeled "Tutti". The fifth staff is a piano accompaniment with dense chordal textures. The sixth staff contains the lyrics "marlo è crudeltà è crudeltà è crudeltà." and "no' parlate del da". The seventh staff continues the piano accompaniment with the marking "f." and the eighth staff has the marking "p. agni".

Tutti

marlo è crudeltà è crudeltà è crudeltà. no' parlate del da

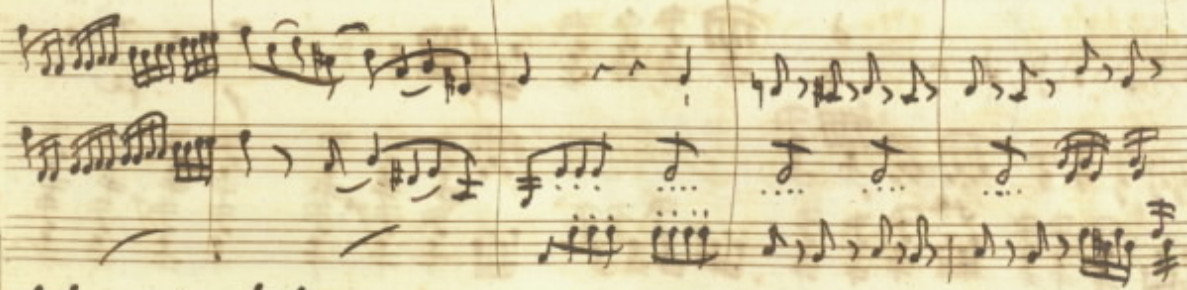
f. *p. agni*

Solo

Solo

nato: Pito, amico, pietà, pietà, pietà

RECHIN IN THE
COLLEZIONE



caro nel amaro è crudel- ta' no' parlate del danaro: zitto a -
p. agai

Handwritten musical score on aged paper. The score consists of several staves. The top four staves are for vocal parts, with lyrics "r. fe" written below them. The next three staves are for keyboard accompaniment, featuring complex chordal textures. The bottom staff is for the vocal soloist, with lyrics "nico e pietà no' amarlo è crudeltà madamina quanto è'" written below it. The notation includes various musical symbols such as notes, rests, and bar lines.

Lyrics: nico e pietà no' amarlo è crudeltà madamina quanto è'



Handwritten musical score on ten staves, divided into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, sf, ff). The bottom staff contains the following lyrics in Italian:

cavo | no parlate del denaro | madamina quanto è caro | jitto a

sf. p. sf. ff.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and appear to be from a dramatic or operatic work.

The lyrics are:

mico *pietù* | no' amaro no' amar- lo è crudel- è crudel

The score is written in a historical style, with some staves containing complex rhythmic patterns and others featuring more standard musical notation. The paper shows signs of age, including discoloration and wear.

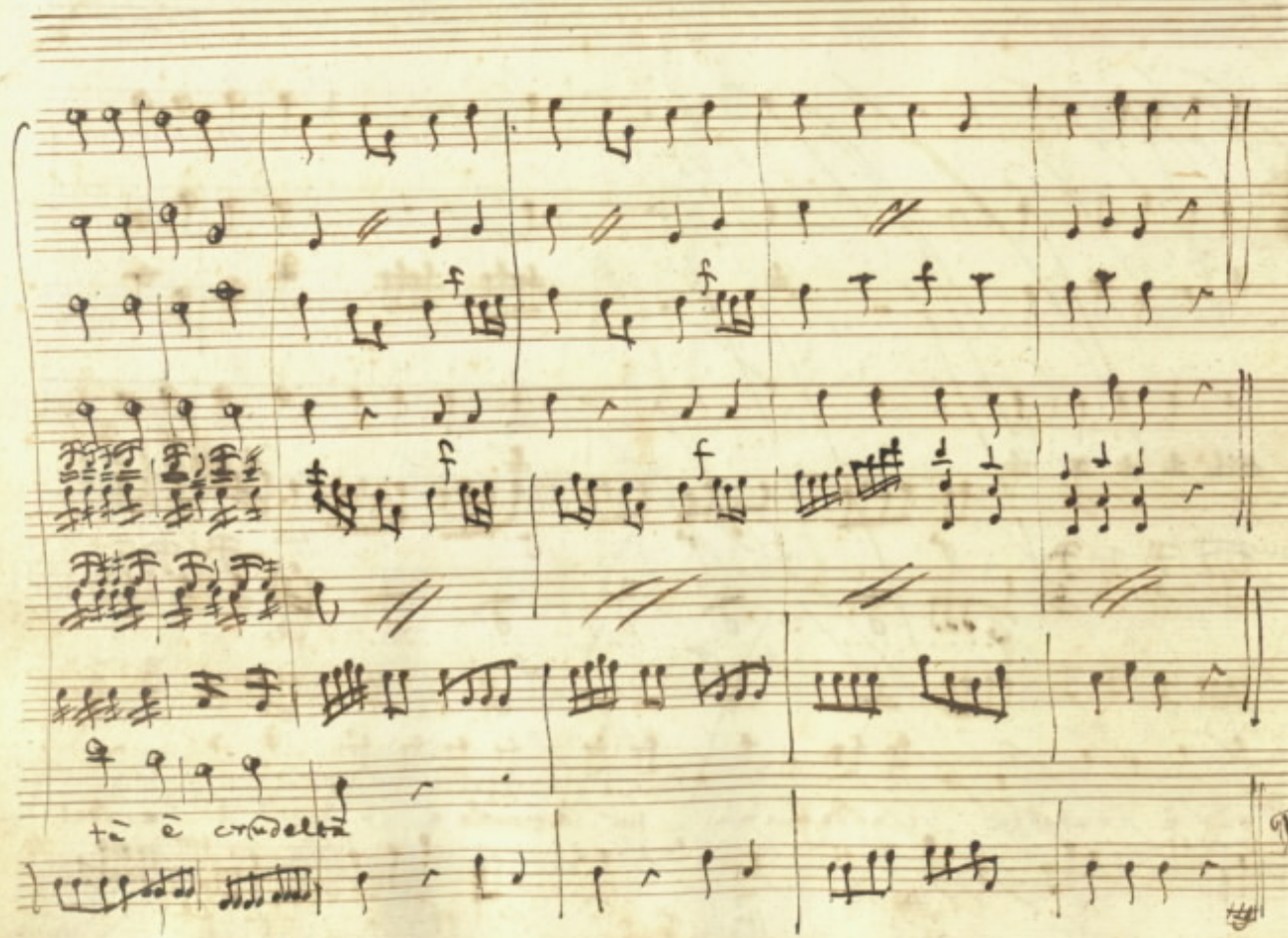


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and complex rhythmic figures. The score is written in a historical style, likely from the 18th or 19th century. The text "to è crudelta è crudel" is visible on the bottom staff, suggesting a vocal or instrumental part with lyrics. The manuscript is marked with "11. v" at the bottom left and "11. v" at the bottom right.

to è crudelta è crudel

11. v 11. v

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). The manuscript is written in a historical style, possibly from the 18th or 19th century. The text "tu e crudel" is written below the seventh staff.



tu e crudel

Scena III.

12

Lomp:

Basso:

Lomp:

7.

52

Baronessa, e

Beneditte

Stefi...

Don Pompeo

Basso:

Lomp:

il braccio, il braccio

Eccolo qua: prendete quello che vi più

Basso:

Lomp:

Basso:

Commo

che flemma: io schiallo con costui

tutto fo male

e pure amio di =

Lomp:

spetto in quel visaccio zotico ci vedovvono so che

ah potessi veder che cosa ci

fo

Basso:

Lomp:

Basso:

Lomp:

che te ne dicei? Cora? ti parcho t'ami?

no

questo di più? per Basso... non s'ingui

Baro: Lomp: Baro:

eti mama signora si so tamo? non lo so dunque ne si, ne no... che vi-

Lomp:

spota e di cola ne meno? non va bene (oh che spota difficile e nojosa)

Lomp:

Adagio

(credo che dica bene: non ho più tolleranza per i capricci; ma lo conosco anch

Compe

pervate forse a me bell

dol

mio.

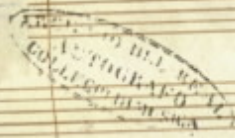
vedo su quel viso azzurro un certo jeffiretto...
che in quel rivetto v'è un certo jeffiretto...

Finis Aria Compe

in quell'occhietto moro... superbo mio ben guardate l'altro.

43



X
en mi b.Corno
in E[♭]~~Oboi~~ FluteOboi d'accon
pagnamento

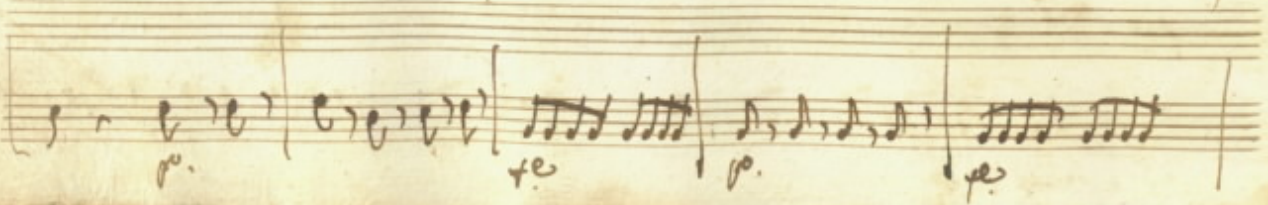
Violon

Viola

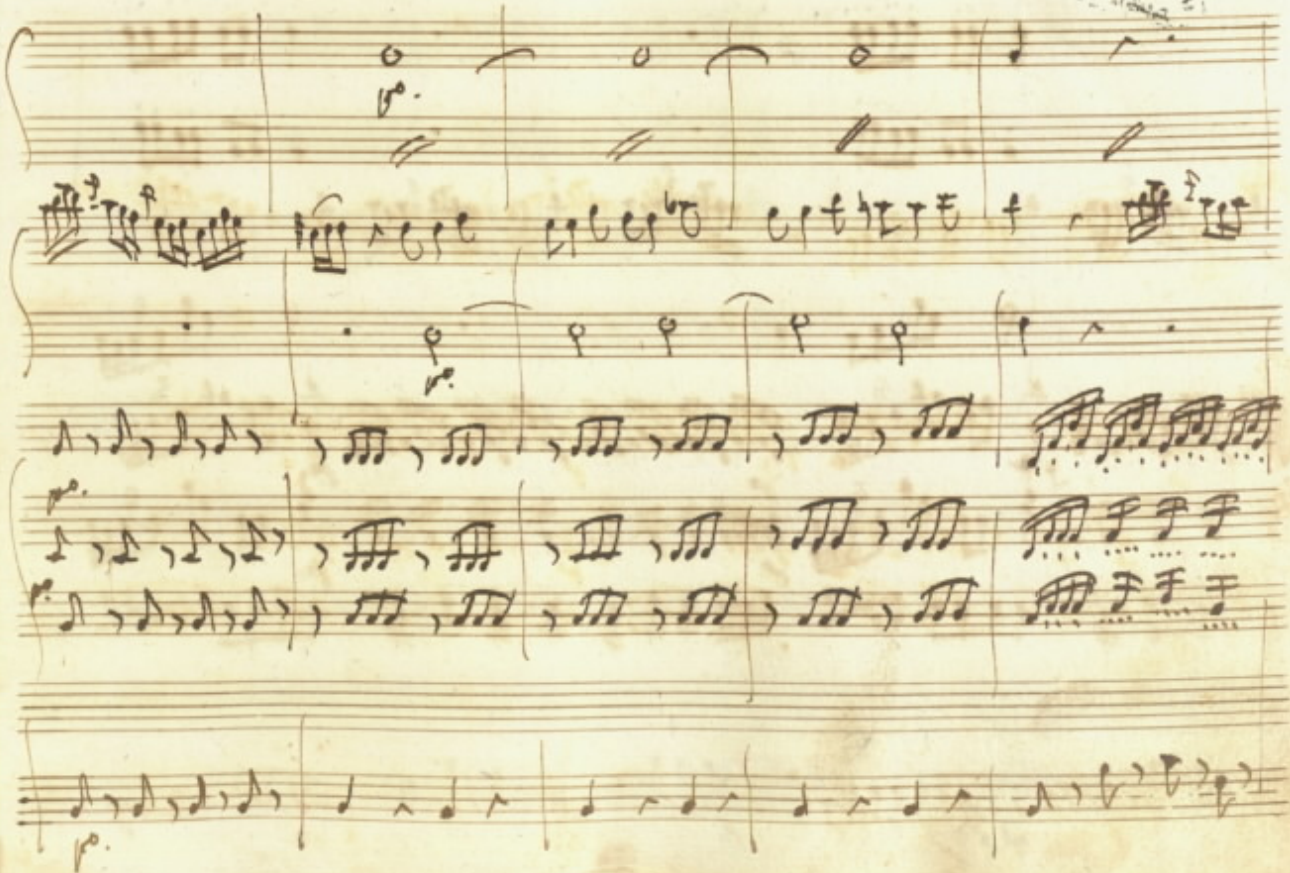
D. Lompeo

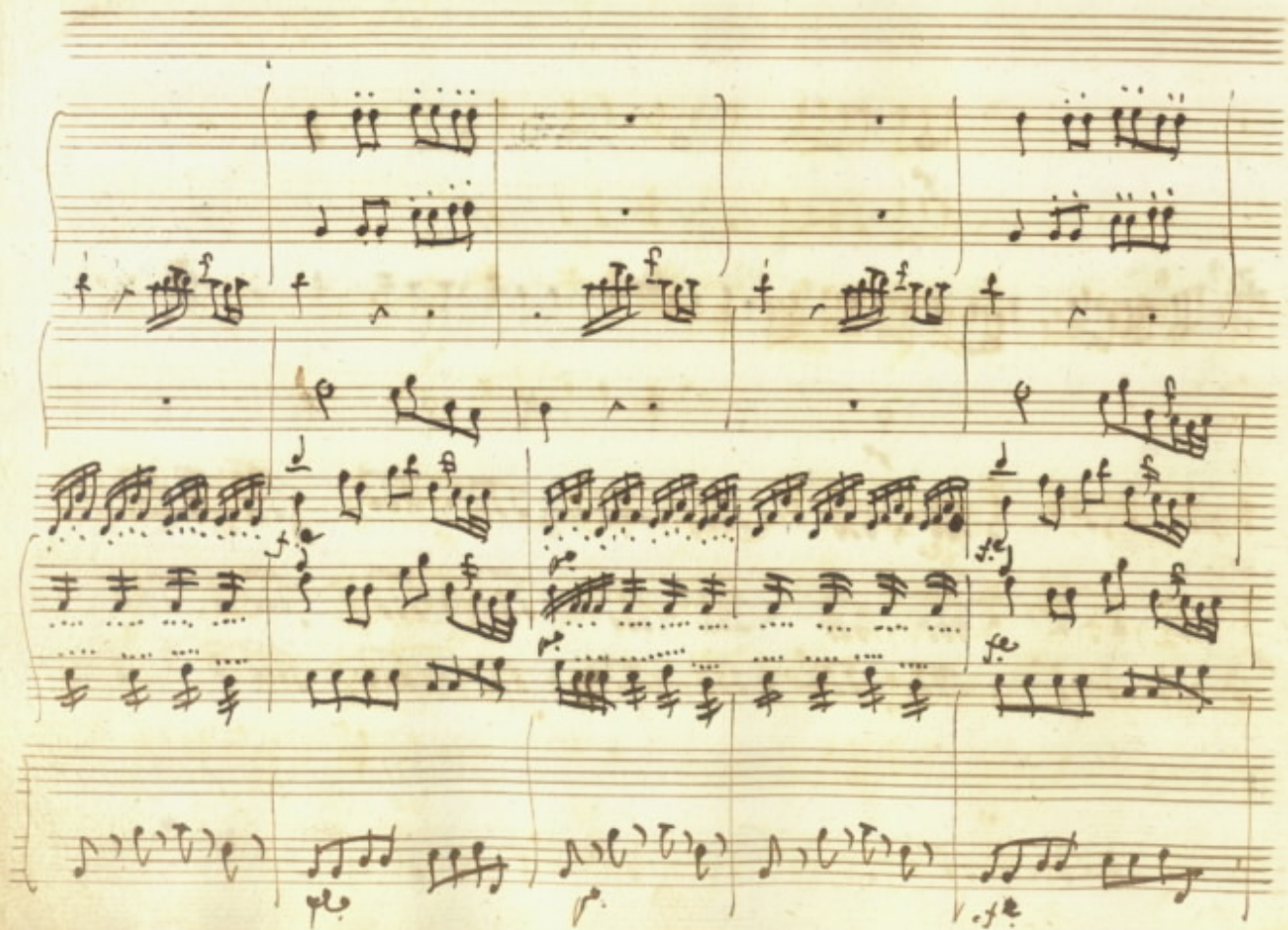
Viol
An: sostenuto

mo.



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Paris
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Fol. 55





Handwritten musical score on aged paper. The notation includes various note values, rests, and bar lines. There are some ink stains and a circular stamp on the right side. The bottom of the page contains the lyrics "Voi la dolce mia spes".

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and dynamic markings such as *p* and *f*.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and dynamic markings such as *p* and *f*. Below the staves, there is a line of text in Italian: *ranza l. god mio voi vola viete l. dol mio voi vola*.



Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *ff* and *no.*. The lyrics are written below the staves.

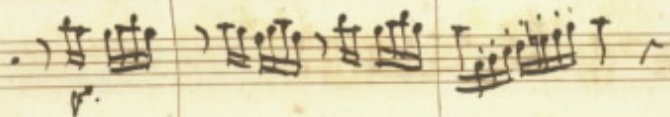
Lyrics:

vieste e ve mai nò mi credete domandate lo al mio cor doman

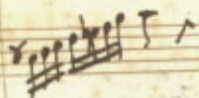
Handwritten musical score for three staves. The top staff contains a series of chords and single notes. The middle and bottom staves contain a series of chords, mostly triads, with some single notes interspersed. The notation is in a historical style with various clefs and accidentals.

datelo al mio cor
 sì dirà, che qui in prigione
 è la camera dove

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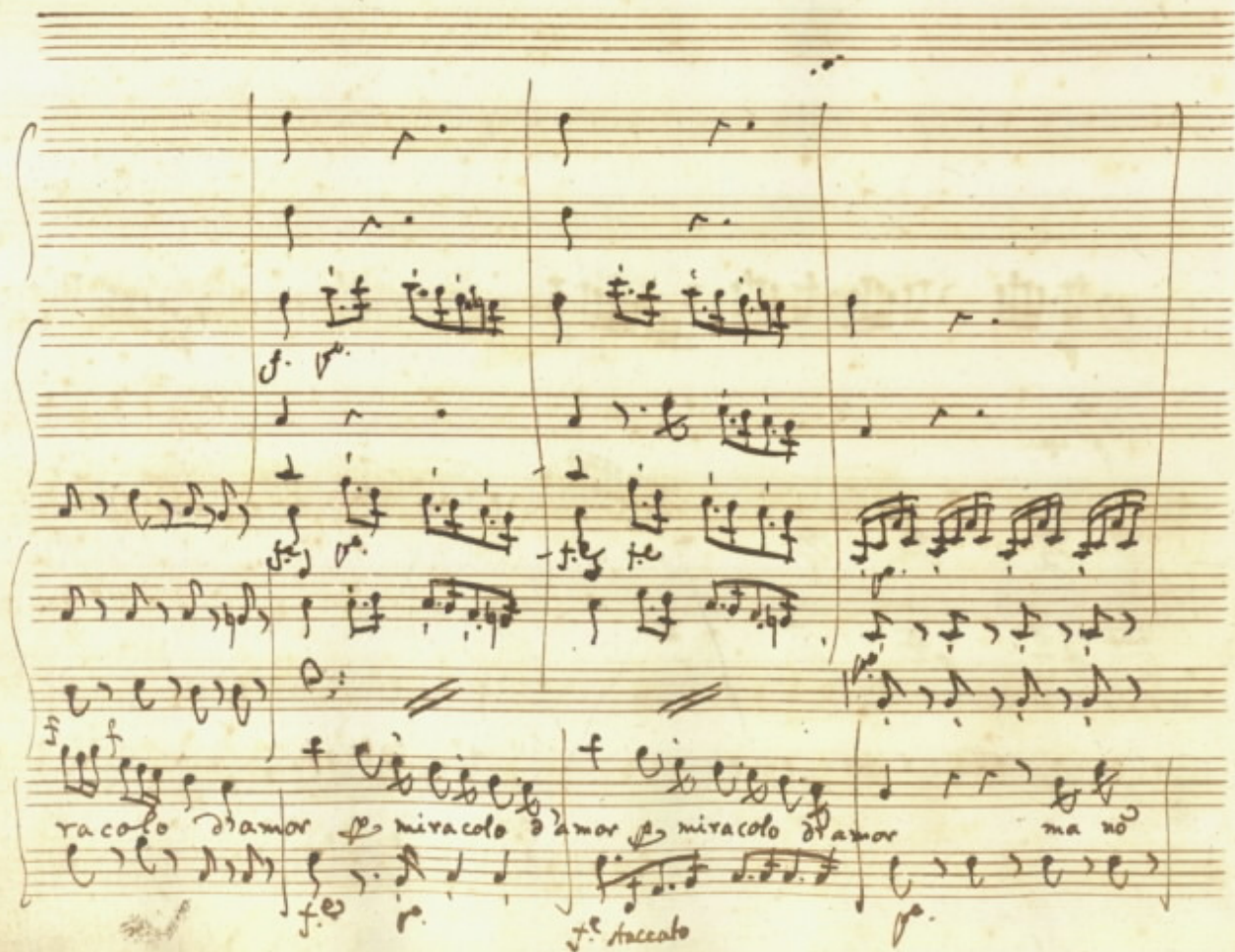
pp. agoni



ne pa e mira - colo d' amor

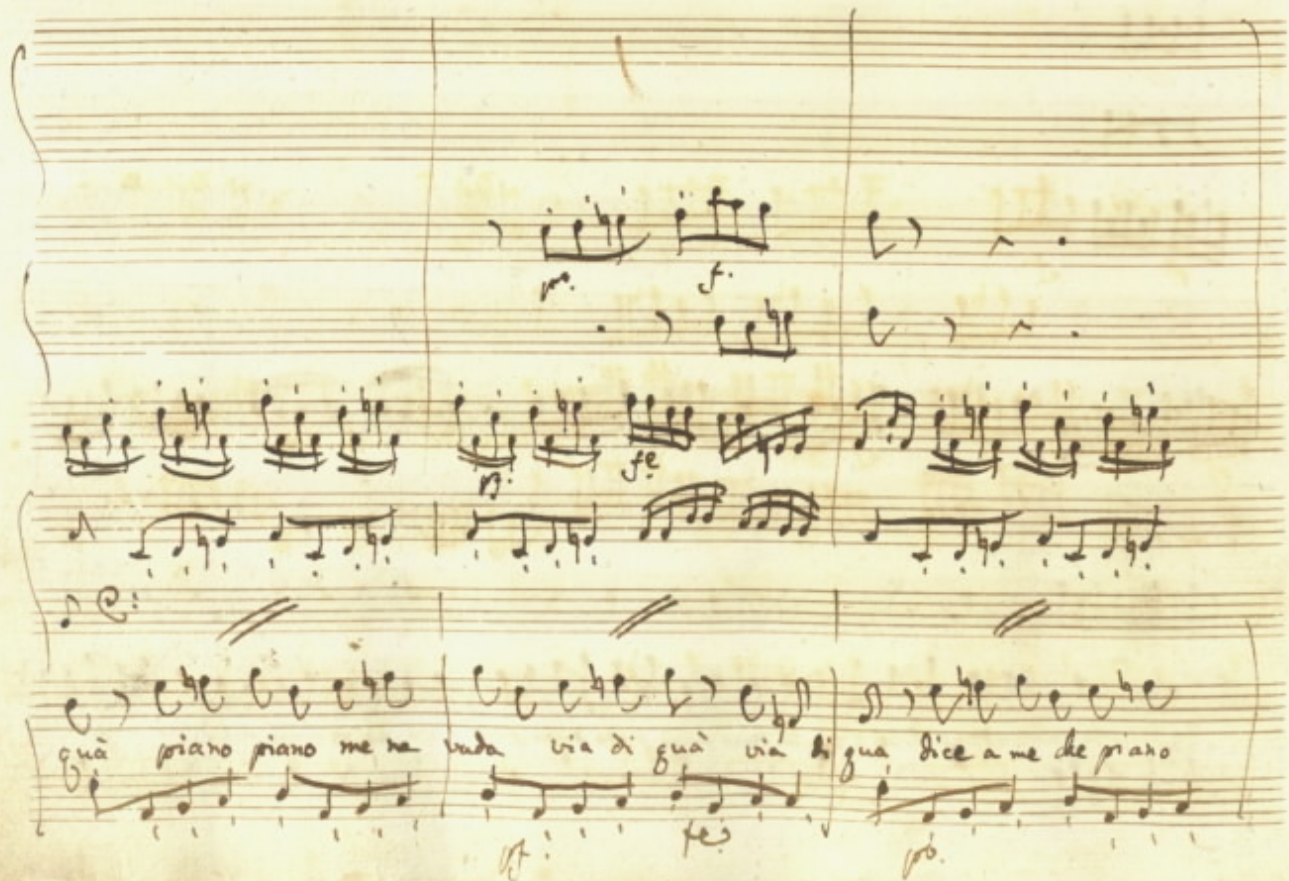
e mira - colo d' amor e mi

ff. ten: p. ff. p.





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and slurs. The bottom staff includes the lyrics: "spetto... s'è cangiato quell' aspetto è finito il zeffi - retto". The notation is in a historical style, possibly 18th or 19th century, with various clefs and dynamic markings like *ve* and *p*.





Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into measures by vertical bar lines. The lyrics are written below the staves, with some words appearing above notes. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The paper shows signs of age, including yellowing and some staining.

Lyrics (Italian):

tace ancora tace Voi la dolce mia speranza li fid mio voi sola

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. A diagonal line is drawn across the middle of the page, possibly indicating a section break or a correction. The lyrics are written below the staves.

viere voi vola vie - te e ve mai no mi credete e ve

ARCHIV 1955

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top four staves contain musical notation, including a treble clef, a key signature of one sharp (F#), and various rhythmic values. The bottom four staves contain the lyrics in Italian. The handwriting is in dark ink, and the paper shows signs of age, including foxing and staining. The lyrics are: "mai vo' mi credete doman- date lo al mio cor vi dirà che quivi im-".

mai vo' mi credete doman- date lo al mio cor vi dirà che quivi im-

ARCHIVIO
BIBLIOTECA
MUSEO
MILANO

Handwritten musical score on aged paper, featuring five systems of staves. The notation is complex, with many beamed notes and rests. The first system consists of four measures. The second system consists of five measures. The third system consists of five measures. The fourth system consists of five measures. The fifth system contains lyrics in Italian and complex rhythmic notation.

praga vi dà che qui in prigione è la ca-ra Baronezza e mi

racolo d'amor na na m'ole

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). A large, diagonal library stamp is visible across the middle of the page, reading "BIBLIOTECA DEL REALE CONSERVATORIO DI MUSICA DI NAPOLI". The bottom section of the page contains lyrics in Italian, written in a cursive hand, with musical notation above and below the text. The lyrics are: "risponde v'è cangiato quell'aspetto v'è cangiato quell'aspetto è f". The paper shows signs of age, including discoloration and some staining.

BIBLIOTECA DEL REALE
CONSERVATORIO DI MUSICA DI NAPOLI

risponde v'è cangiato quell'aspetto v'è cangiato quell'aspetto è f

A handwritten musical score on aged, yellowed paper. The score consists of several staves. A large, dark diagonal line is drawn across the middle of the page, indicating a correction or deletion of the original notation. The notation includes various musical symbols such as notes, rests, and beams. The text at the bottom of the page reads:
nito il zeffi- netto e finito il zeffinetto ed il vento, allora mon-
The paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. A diagonal line is drawn across the middle of the page, crossing several staves. The paper shows signs of age, including foxing and water stains.

tano dice a me che piano piano ne ne vada via di

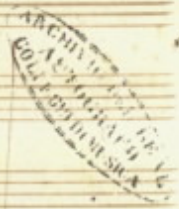


Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is dense and includes various musical symbols like clefs, notes, and rests. A diagonal line is drawn across the middle of the page, separating the upper and lower sections of the score.

The lower section of the score includes the following lyrics:

Guà dice a me che ne va via di guà
via di guà via di guà
perja

Ado. spinto



Ado. spinto

Ado. spinto

Ado. spinto

cora ancora tace

cora ancora tace

cora ancora tace

cora ancora tace

cora ancora tace

cora

ancora

tace

cora! oh me no o' più

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *p.*. The bottom staff contains the lyrics:

pace Ah ne non u'è pietà' ne non u'è più pace

Handwritten musical score on aged paper, page 62. The score consists of six staves. The top two staves are vocal parts with lyrics. The middle two staves are piano accompaniment. The bottom two staves are vocal parts with lyrics. The lyrics are in French: "me no u'è pie-à", "no u'è pie-à", "pace no u'è pie-à". The music is written in brown ink on aged, yellowed paper. There is a large brown stain on the left side of the page. A circular library stamp is visible on the right side of the page.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The notation includes various note values, rests, and dynamic markings such as *f.* (forte) and *ff.* (fortissimo). The lyrics are written below the staves, with some words appearing in multiple systems.

The lyrics are:

fa. m. p. me no u'è pieta no u'è pieta
f. ff. p. ff. p. ff. p. ff. p.

The score is organized into systems, with some staves containing multiple measures of music. The notation is dense, with many notes and rests. The paper shows signs of age, including discoloration and some staining.

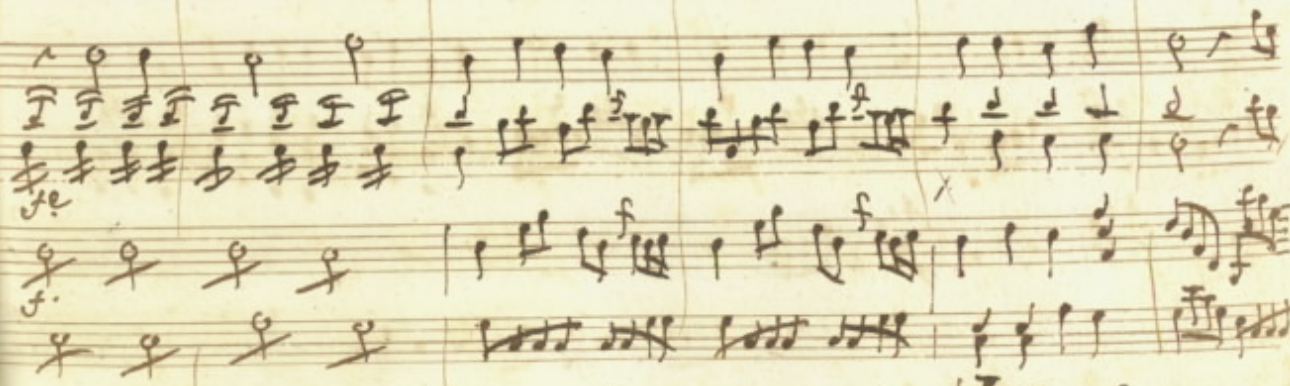
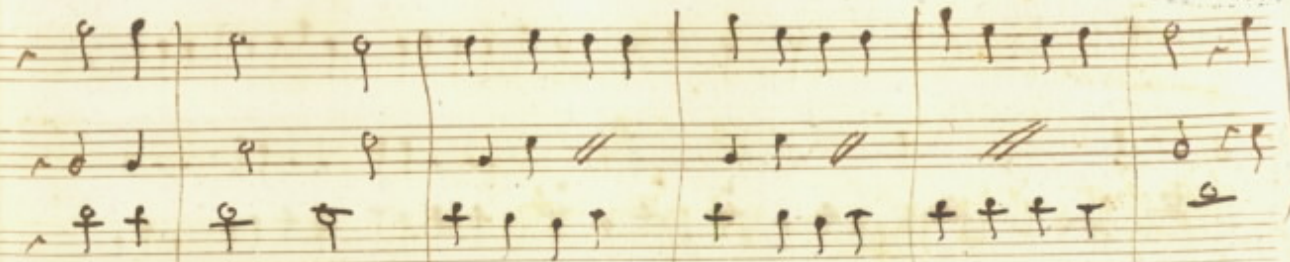
Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. There are some markings below the staves, possibly indicating fingerings or breath marks. A circular library stamp is visible on the right side of the page.

Handwritten musical score on two staves, continuing from the previous system. The notation includes various note values, rests, and bar lines. Below the staves, there is a line of text in a non-Latin script, possibly a transcription of the lyrics or a title. The text is written in a cursive hand and includes words like "me no u'e pietà" and "no u'e pie".

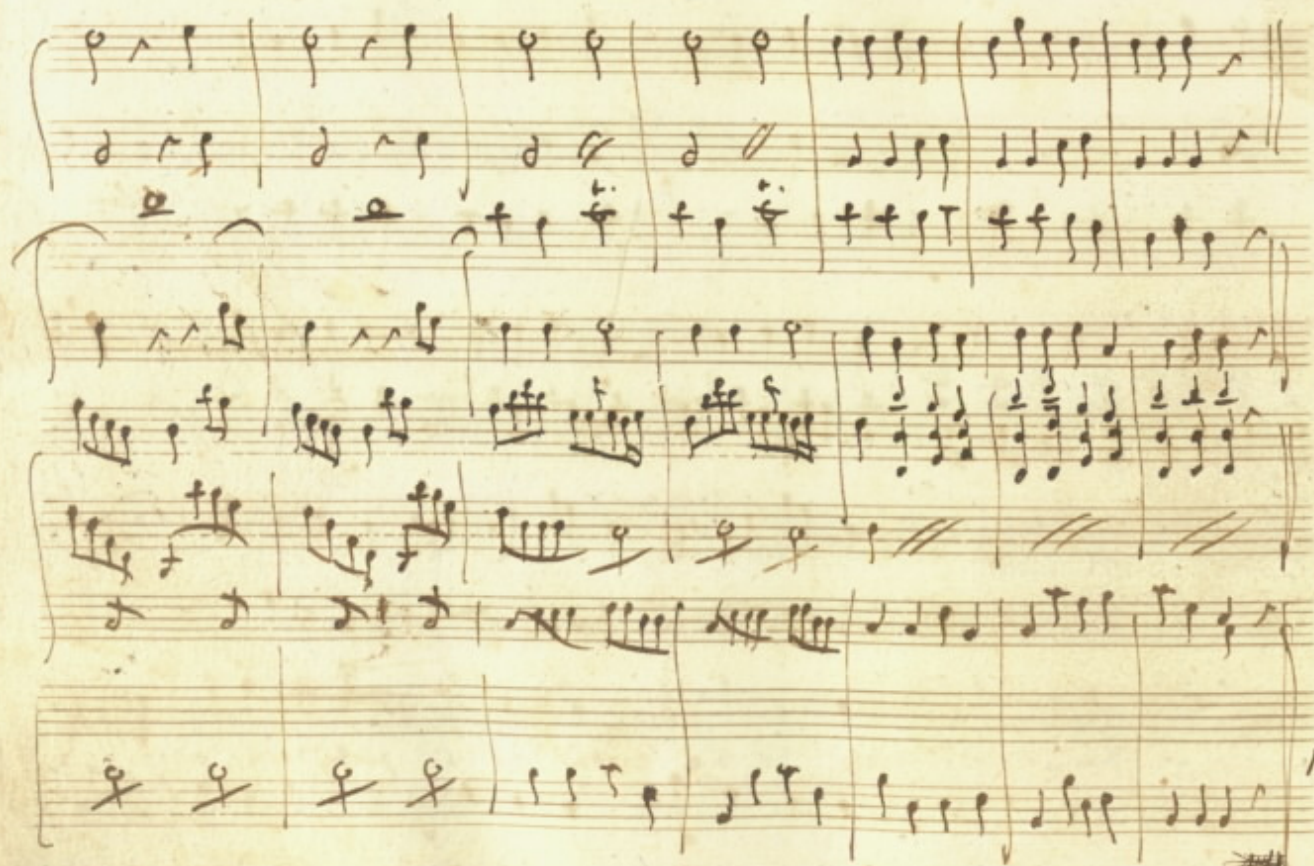
me no u'e pietà me no u'e pietà no u'e pie

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics: *tutti cth me no u'è pietà no u'è pietà ve me no u'è pie-*

A. H. ...
 C. H. ...
 ...



ne xò u'è pieta' no u'è pieta' no u'è pieta' no u'è pieta'



5/ Scena IV. 17

Page:

La Baroneffa sola

Lovero V. Lompeo mi fã pietã.

5.

20

ARCADE
COLLEGE

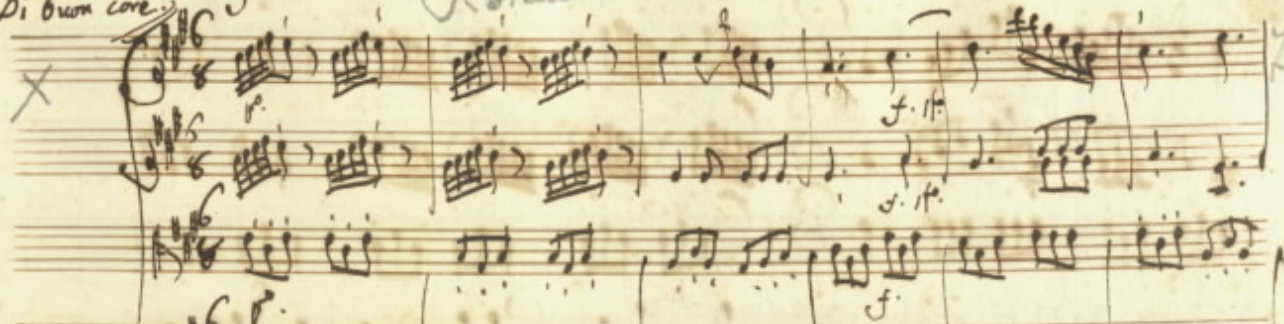
more Son Collicariae var, made buon Core

Sigue Cavatina La Baronesa



Di buon core.

Rosalia

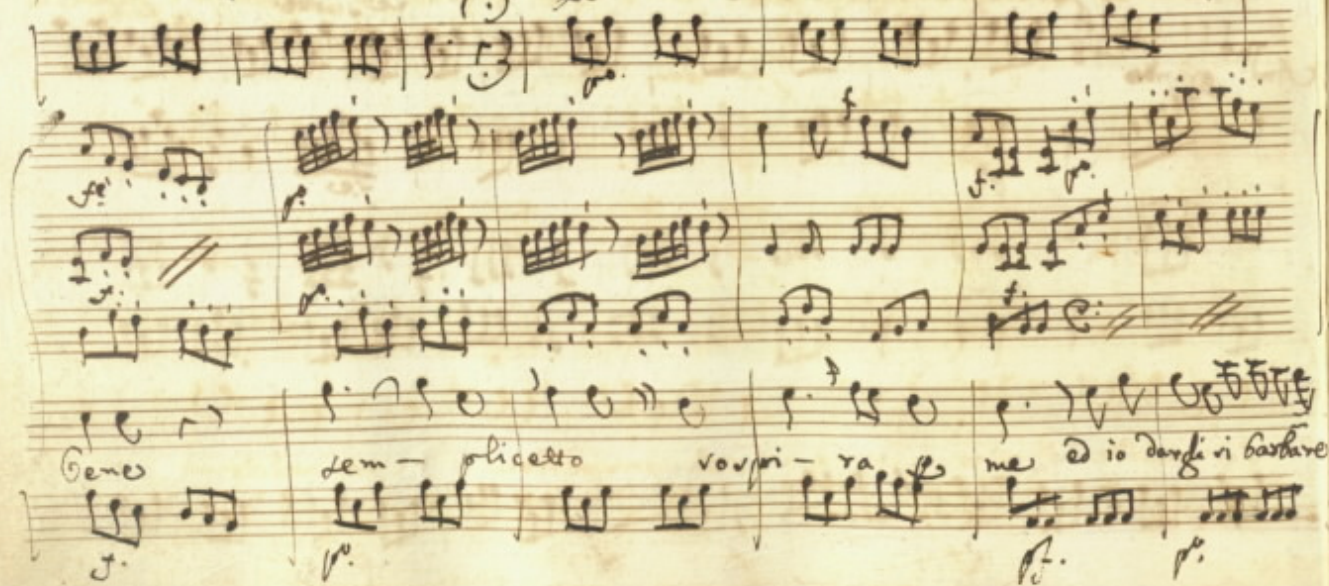


Baronezza

And: *grazioso*

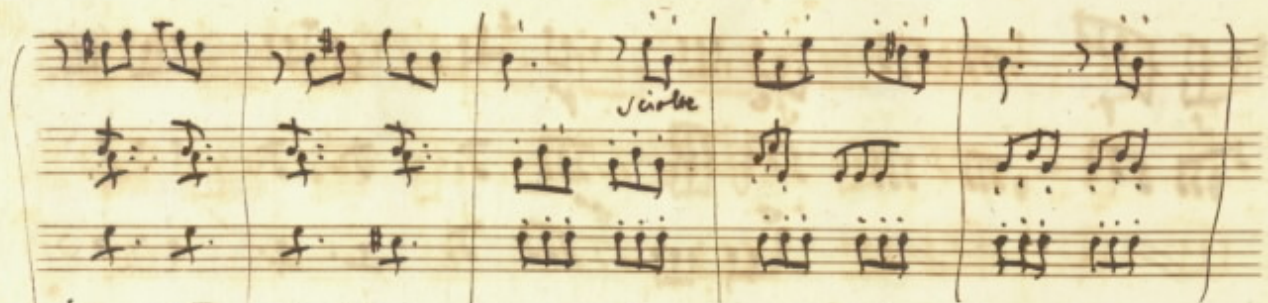
per niente



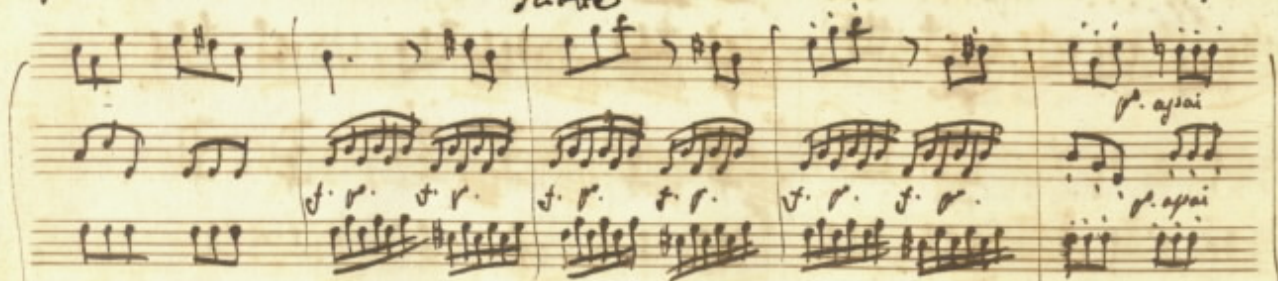
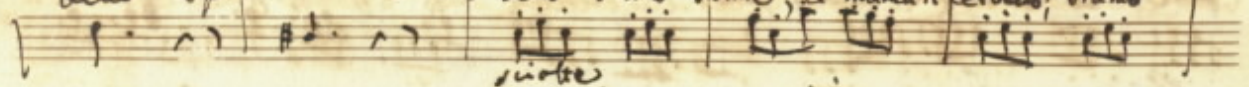


pere? o io tangi si barbare pere? sta giudizio, giudizio e pietade no
 v'è pietade no v'è. Deh perdona 'vparino mio

ARCHIVIO
 AL TEMPIO
 COLLEZIONE



Alto voci — no mio bello viano donne, ci manca il cervello, viano



pace credetelo a me viano donne viano pace ci manca il cervello ci manca il cer

viale

vello credetelo a me ci manca il cervello credetelo a me credetelo a me credetelo a

me lo - verino mi vuol tanto bene

*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *f.* (forzando). The lyrics are written in a cursive script, often with slurs and breath marks. The score is organized into measures by vertical bar lines.

Lyrics visible on the page:

Sem- plicetto vo spoi ra x me poveri no poverino sempli-

cetto sempli cetto mi vuol tanto bene vo spi - ra x me; ed io

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

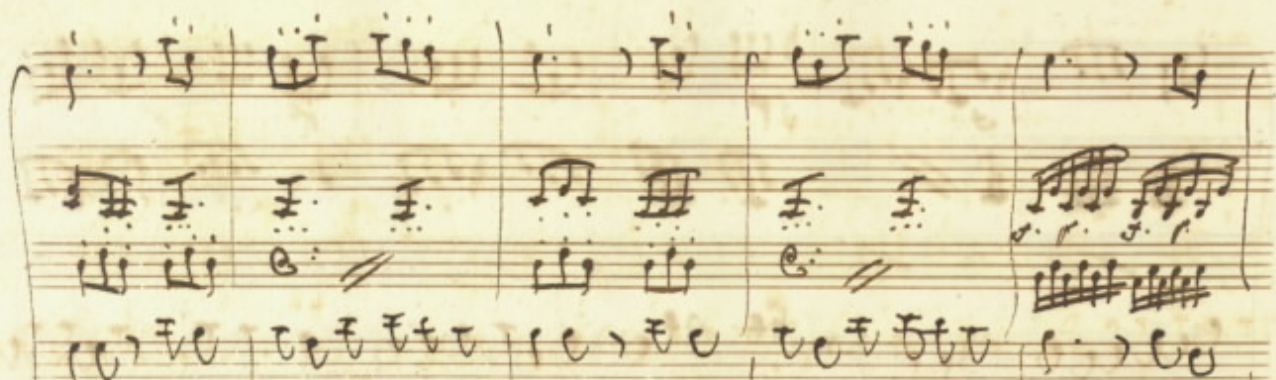
Handwritten musical notation for the second system, including the vocal line with lyrics.

Daqui si barbare *perne* *Ah* *giudizio, e pietade no o'è* *Ah* *giudizio, e pietade no*

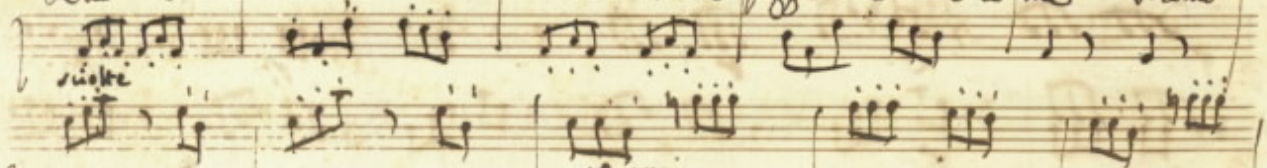
Handwritten musical notation for the third system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the fourth system, including the vocal line with lyrics.

v'è *Deh* *perdona* *uporino* *mio* *bello* *spori* — *no mio*

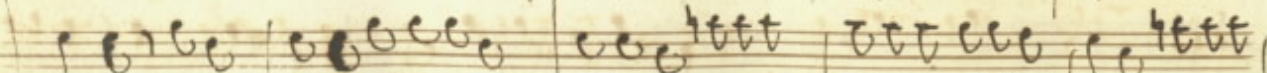
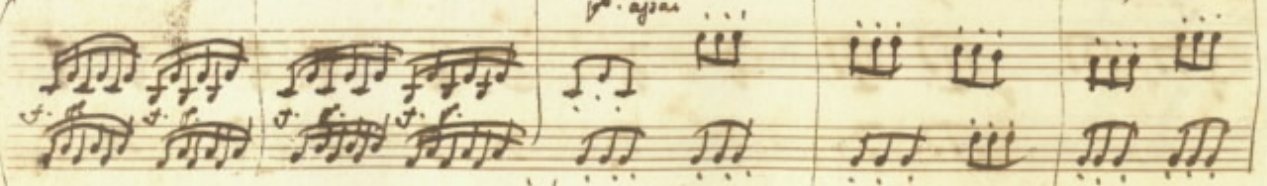


Bello siamo donne ci manca il cervello viamo pagge credetelo a me viamo



suoi

sf. assai



donne viamo pagge ci manca il cervello ci manca il cervello credetelo a me ci manca il cer



sf. assai

vello credetelo a me credetelo credetelo credetelo a

me siamo donne siamo pazzo ci manca il cervello credetelo a me cred

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The first three staves contain dense, rapid musical notation, possibly for a keyboard or string instrument. The fourth staff features a vocal line with lyrics written below it. The lyrics are: "Delelo credetelo crearetelo a ne credetelo a ne credetelo a". The fifth staff continues the musical notation, with some staccato markings. The sixth and seventh staves show more musical notation, including some rests and dynamic markings. The eighth staff has a double bar line and some diagonal lines, possibly indicating a section change or end of a phrase. The ninth staff continues the musical notation. The tenth staff has a double bar line and some diagonal lines. The paper shows signs of age, including discoloration and some wear along the edges.

Delelo credetelo crearetelo a ne credetelo a ne credetelo a

112

Scena V. Caval:

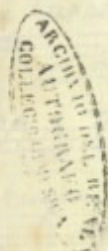
9. L'aria di e

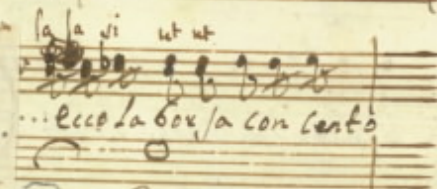
Al tempo

la la fa sol la la re
Don Lompeo quanto tarda:

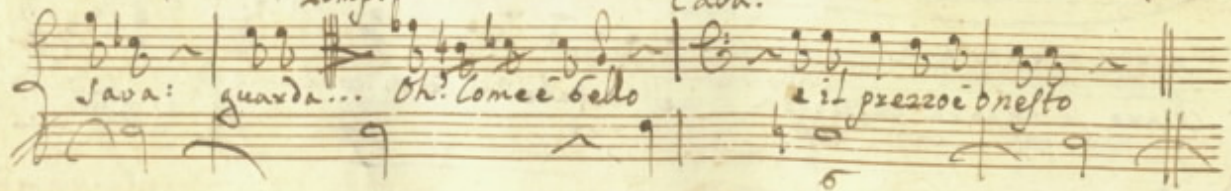
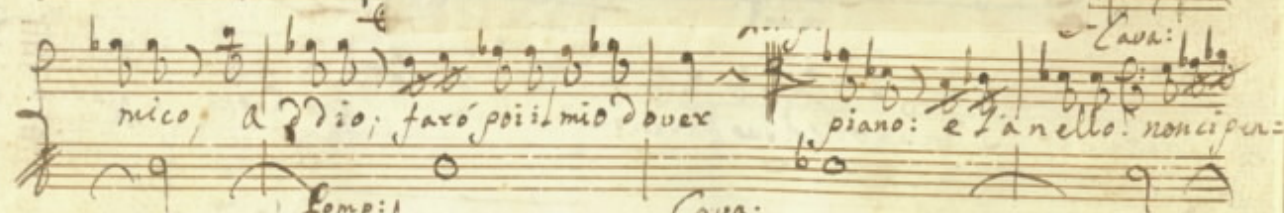
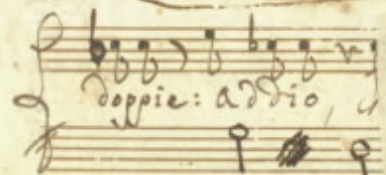
Lompeo

amico, eccomi qui





Cava: Cavaliere



Scena VI.

18

Ham:

Cava:

Laminia, e Velli

Cavaliere

Oh Cappita che imbroglio con costei

Ham:

Lomp:

Stando al Balcone v'ho veduto qui in strada... quella gioja si pot'ebbe vedere quella

Cava:

gioja e della gioja

Si: gli ho Confidato che per voi per la Nozze, che in

Ham:

Brieve si faranno

una bugia non questa)

ah Cavaliere quanto vi son le-

Cava:

Lomp:

nuta

Oh date date: v'io portar lo all'ufficio: manca ancor qualche cosa

ma

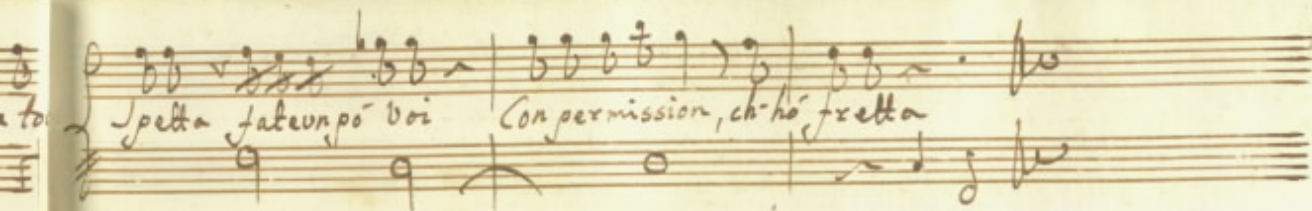
Flam:
 quello di della sposa Si ho capito e per me pojo mio non bisogna to
Lomp:

carlo poi, che bella figura! che bel brillante e della sposa, di=
Cava:

avolo La volete capire? Date qua: quanto lo mostro ad. *Fla:*
Lomp:

latemi: non m'è più dal dito Cavaliere e anello. *Qua:*

Cavaliere
 (che che l'acchiappa) amico La gioja eccola La vi confesso, che vostra, e che a voi



Sigue a 2.





19 Che lo fretta 6

79



Handwritten musical score for a string quartet. The score is written on five staves. The first staff is for the Violin I (Vcl. I), the second for Violin II (Vcl. II), the third for Viola, and the fourth for Violoncello (Vcllo). The fifth staff is for the Double Bass (Basso).

The music is in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked "And: co' moto". The performance instruction "a punta d'arco" is written above the first staff. The lyrics "Signora quella anello..." are written below the fifth staff. The word "ten:" appears at the end of the first and fourth staves. The word "Bello già lo" is written below the fourth staff.

Viol. I
Viol. II
Viola
Vcllo
Basso

And: co' moto a punta d'arco

Signora quella anello...

ten: Bello già lo

Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

Lyrics visible on the staves:

so è bello già lo vò
fatto e spoga
spoga in river
sen:

Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The lyrics are written below the staves.

Lyrics visible on the staves:

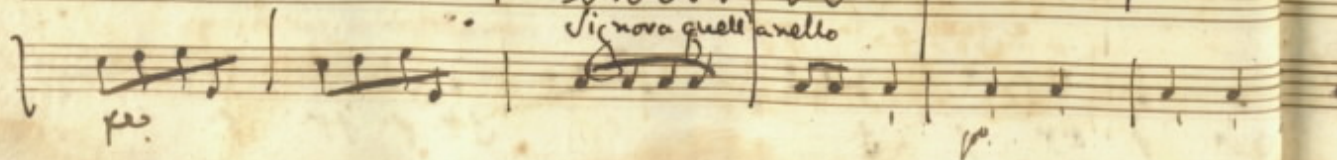
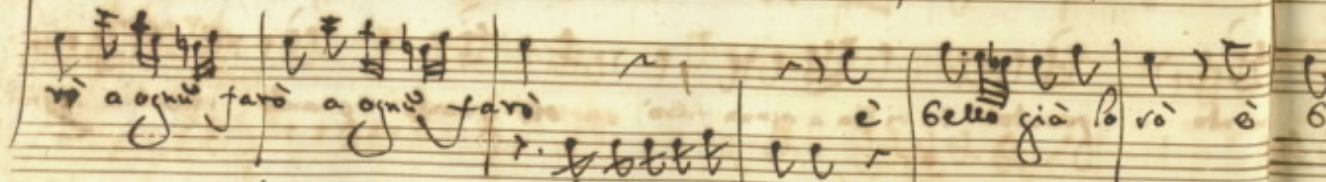
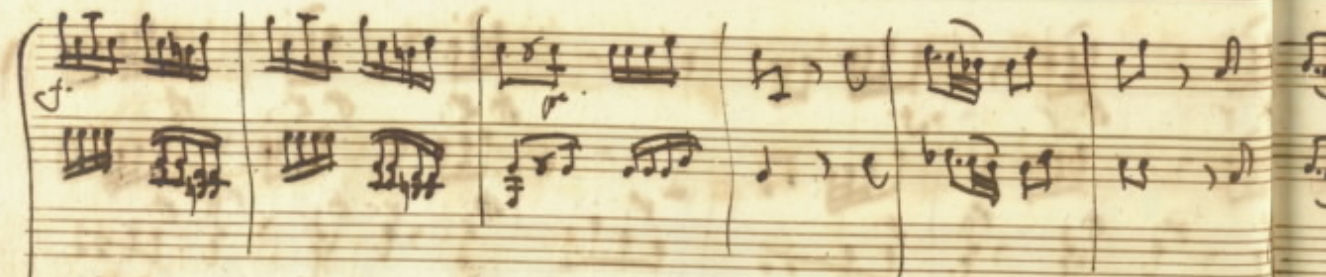
ro e *spazio di uerri* *che pazzo!* *che*
la sposa mia la sposa mia...

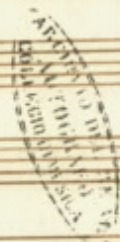
Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

Lyrics 1: go trillo go u schiamazzo go u schiamazzo

Lyrics 2: zitto zitto bel bello bel bello oh

quanto invidia a ognun farò oh quanto invidia a ognun fa





Handwritten musical score on aged paper, featuring three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *pp*). The lyrics are written below the staves.

Lyrics (from left to right):

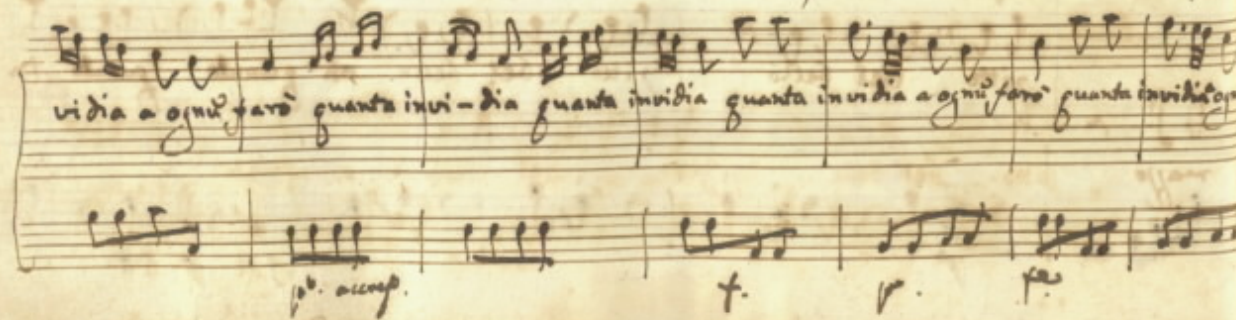
Bello già lo
è fatto p. la sposa
e sposa io di uerò
sposa io di uer

The image shows a page from an old handwritten music manuscript. It features five staves. The first three staves contain musical notation, including notes, rests, and clefs. The fourth staff has the lyrics written below it. The fifth staff also contains musical notation. The paper is aged and yellowed.

Lyrics:

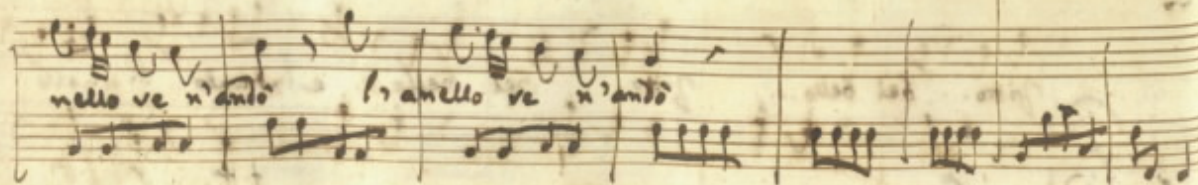
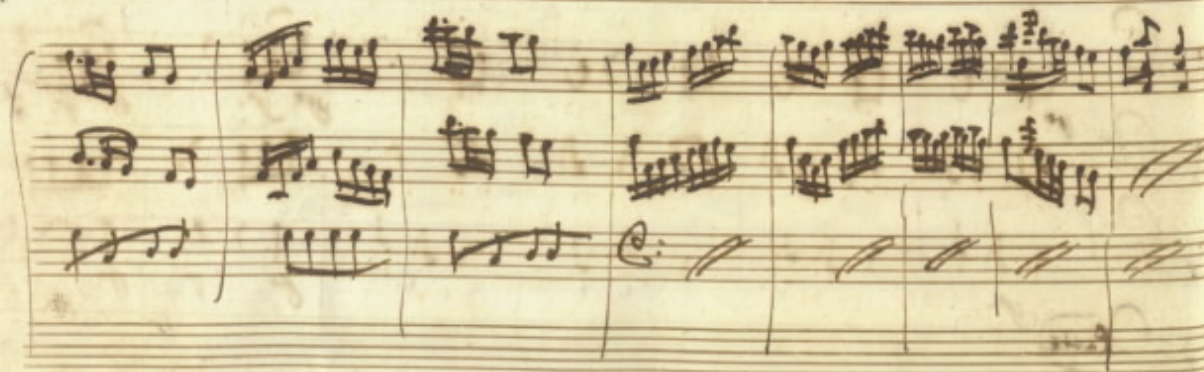
la sposa mia la sposa mia
 che pazzo! che pazzo!
 v'ille to u'chi amazzo

Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "zitto - bel bello zitto bel bello oh quanto quanto in" are written below the third staff. There are also some markings like "p." and "f." indicating dynamics.





Handwritten musical score on aged paper. The top system consists of three staves with musical notation and lyrics. The first staff has a circled 'Lento' marking. The second system also has three staves with musical notation and lyrics. The lyrics are: 'Zitto... bel bello... Zitto... bel bello... e intanto Ranallo Ra'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).



cena VII. 21 Baro:

nonessa, e
Don Pompeo

An cercatelo presto... ah sei agguato... dove ando... vorrei

far gli mille finesse mille scuse: ho visto entrare il Cavaliere in quel ridotto... Chi

sà, che Don Pompeo... Siam maledetta questa mia natura viva citta ah sei

Lento: qui poco mio (che non vi taccia) *Baro:* (tutto conco il stagione) in Capa in

Capa. ho da chiedervi scusa, ho da dir tante cose de improvverci miei del mio vi-

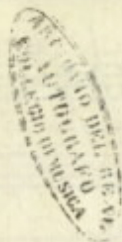


Tempo:

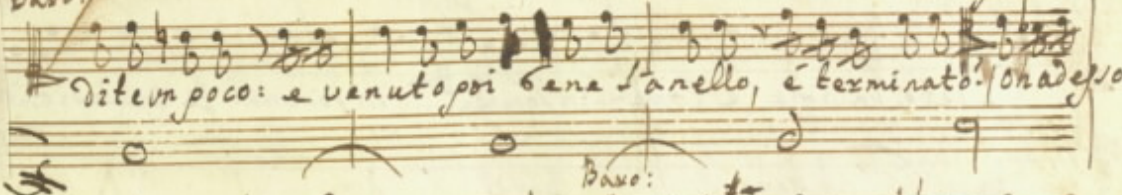
Basso:

gore 10. che amore, che amore)

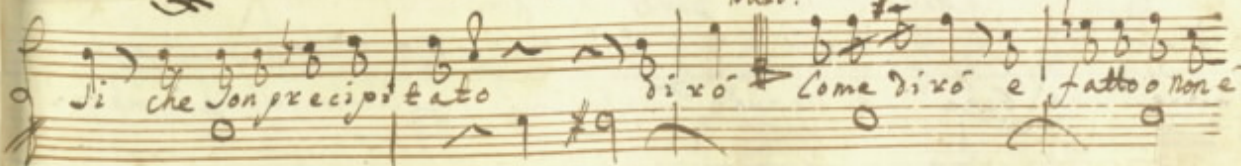
Tempo:



Basso.



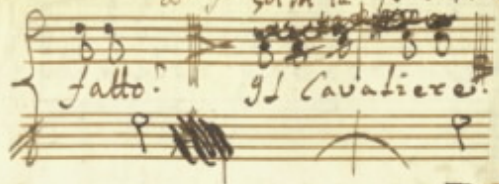
Basso:



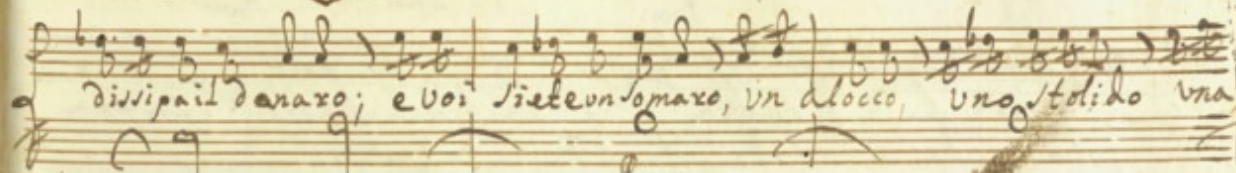
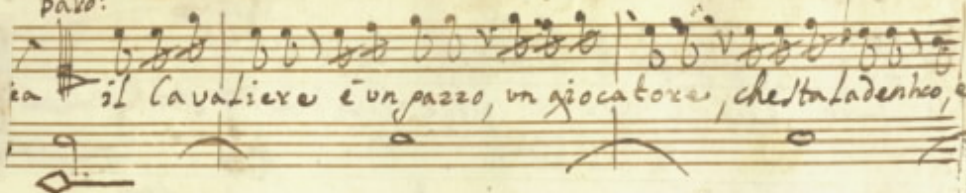
Si che son precipitato

Si ro Come di ro e fatto non e

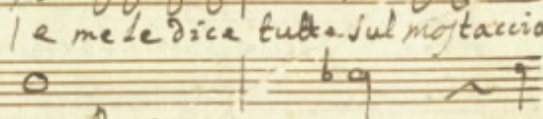
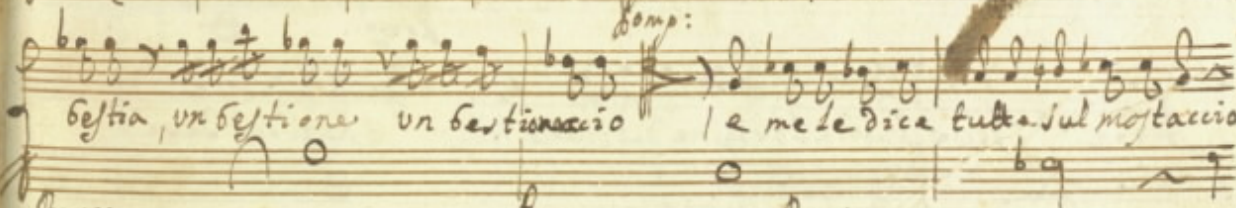
Largo: sol id la vi di Ba



Basso:



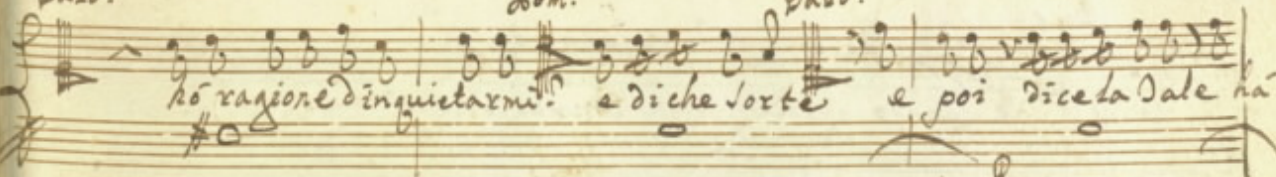
Lom:



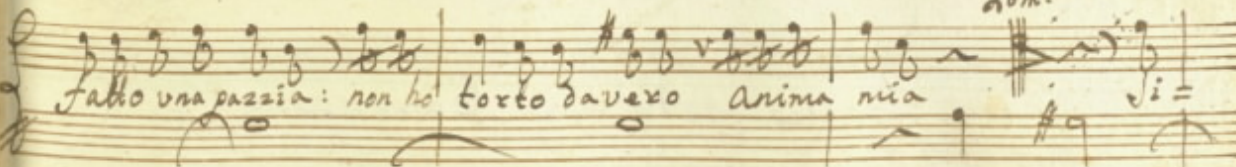
Basso:

Lom:

Basso:



Lom:



Baron

curo | ecco che muta; a questo tempo buon

Rom:

rom.

La mia

Stirpe | ricon ch'abbia l'origine dal fiume Nilo | anzi dal Seve=

Baro:

rone | e quando grido grido con ragione

Segue Aria La Baronezza

23 *Lom:* *9.*
sarvela vitta. *No: ci è tempo. Sù in Caya ce n'hó tante... mi prement mio brù.*
 88

Cava:
Ante l'anello della spoga Oh si Flaminia dovrà renderlo...
89

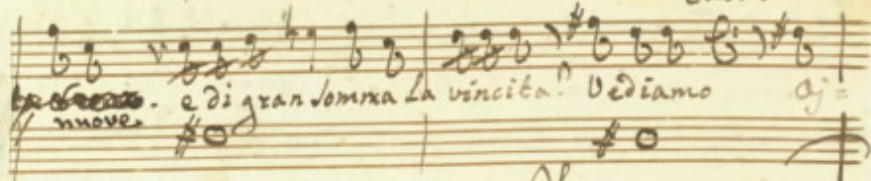
Lom:
ma=

Cava:
spetta: lo vuole adesso a despo: e impossibile... ma zitto... ecco che vien

Lomp:
minia Oh bella forte mi ra coman o amico l'archo go ho inteso

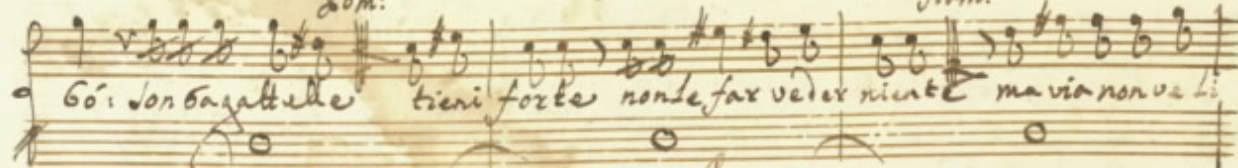
Archivio della
 Biblioteca
 di Musica
 di Roma

Cava:



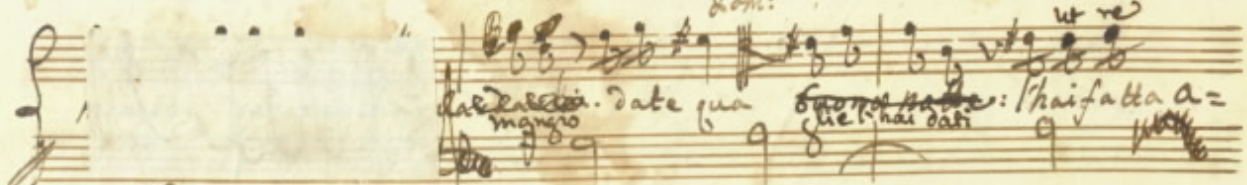
Lom:

Hom:

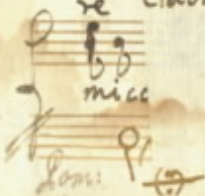


Lom:

ut re

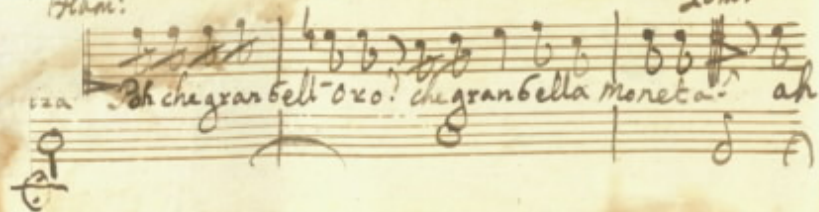


re Cava:

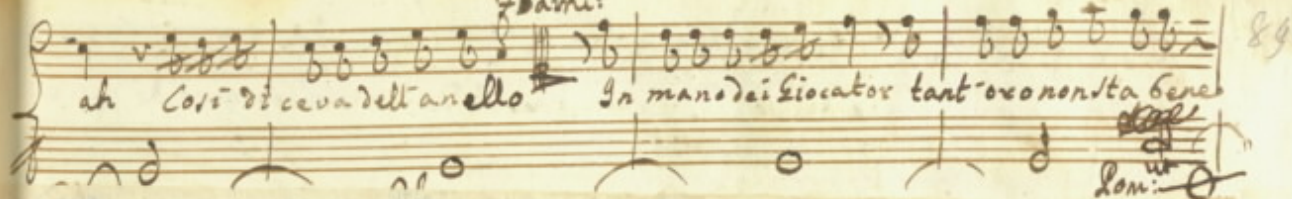


Hom:

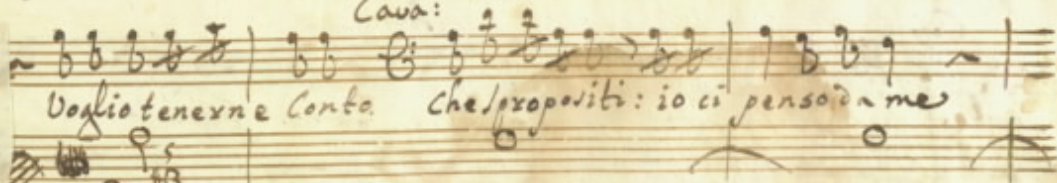
Lom:



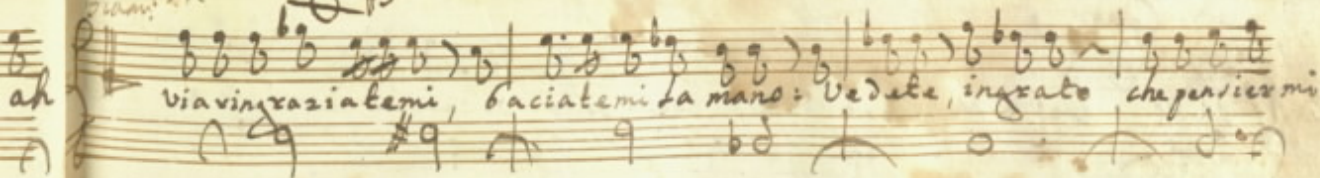
Giammi:

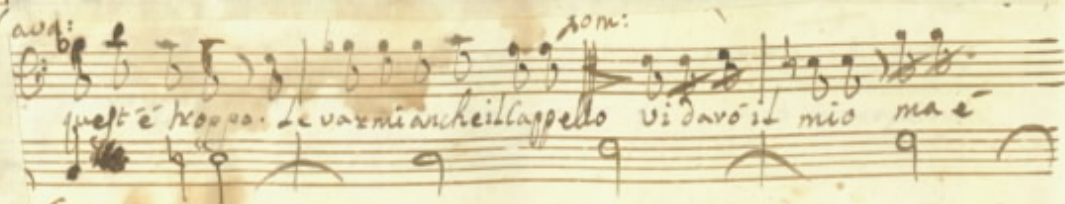
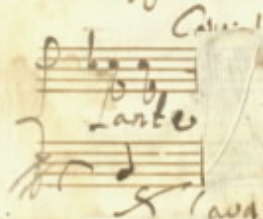
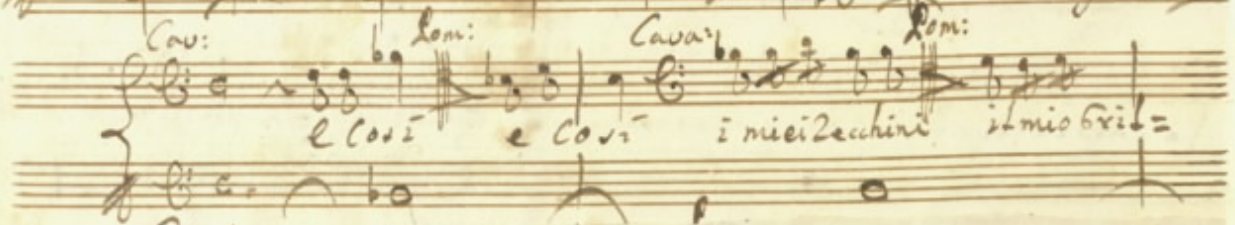
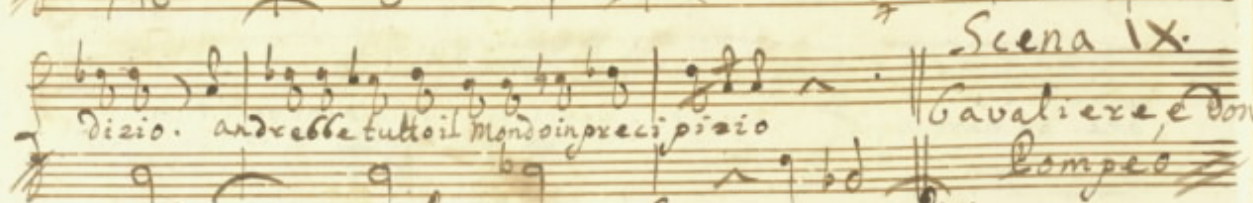
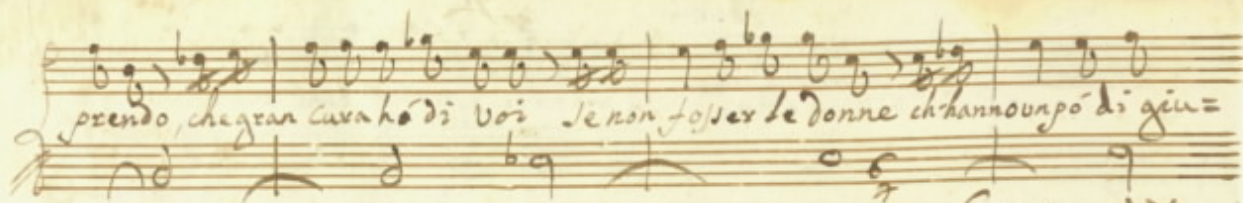


Cava:



Giammi:





Cava:

Pom: 90. 16.

unoto, non quello

ah che disgrazia è questa che gran l'alternazione ar la

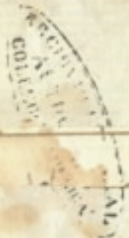
Cava:

Spofa mi dà qualche chiaffone

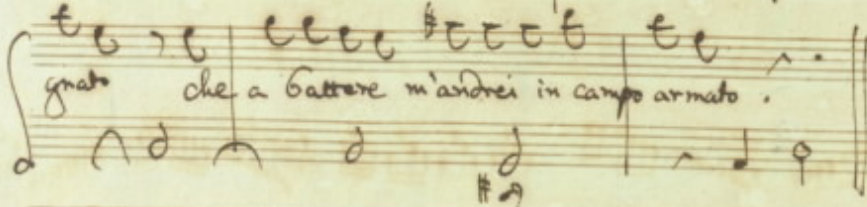
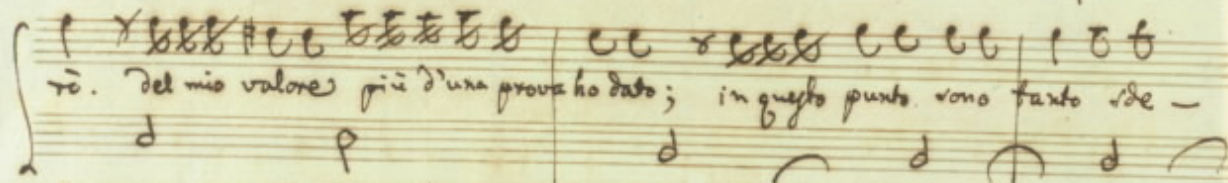
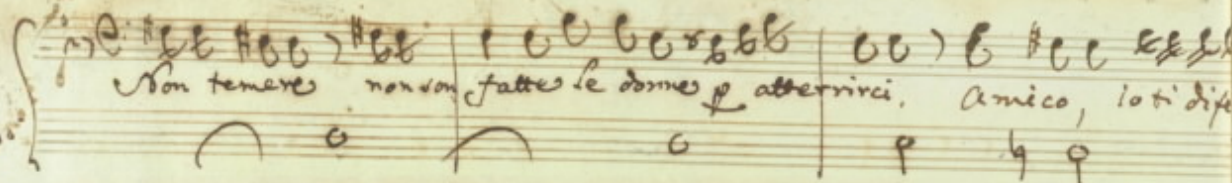
viene amico a placarla

Pom:

Cava:



Cavaliere



~~Violoncelli~~

in Campo armato.

Scena 9 atto 1^o.

Stampa di ...
191

en re

Corni

in Delaphe

Oboe

Violini

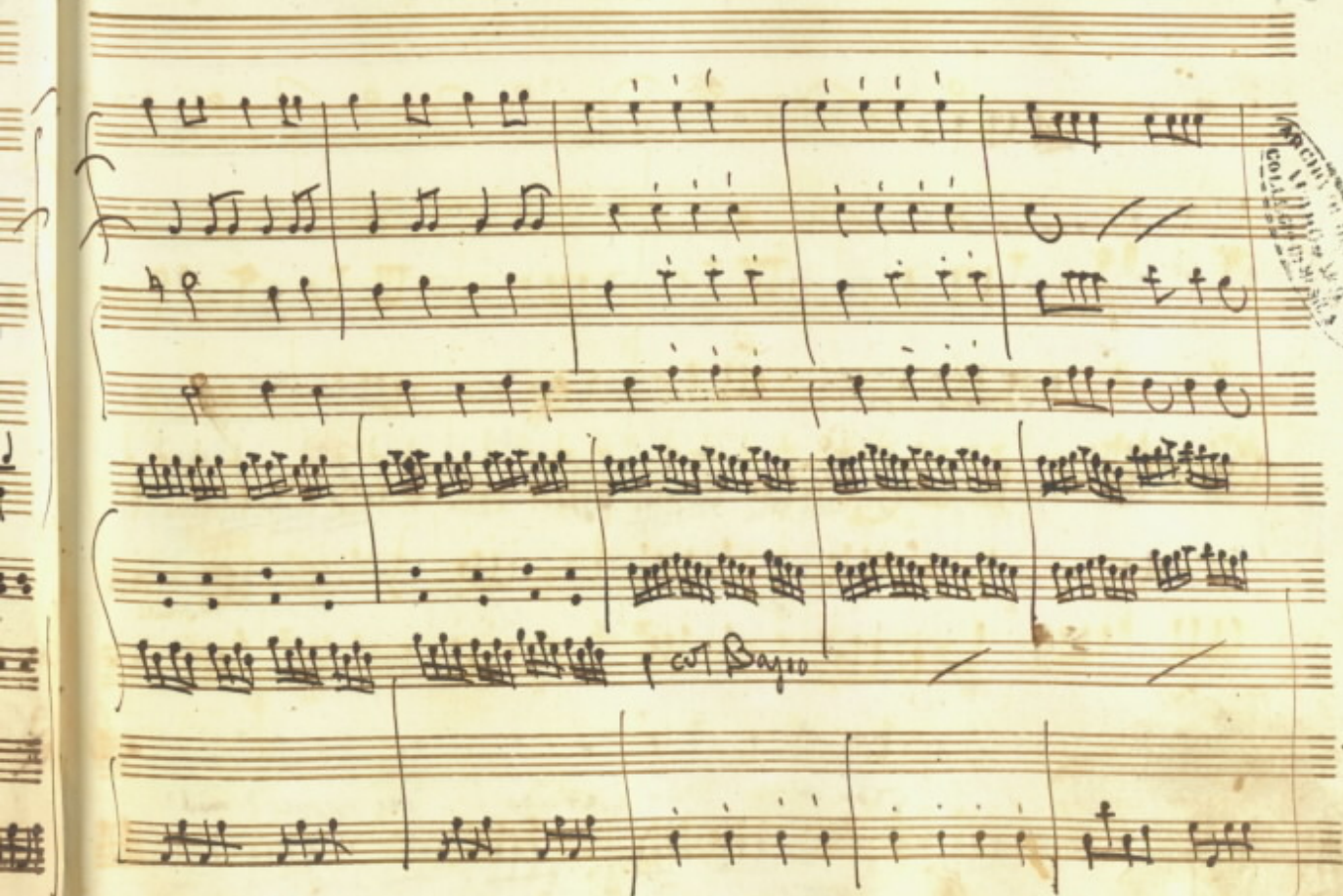
Violoncelli

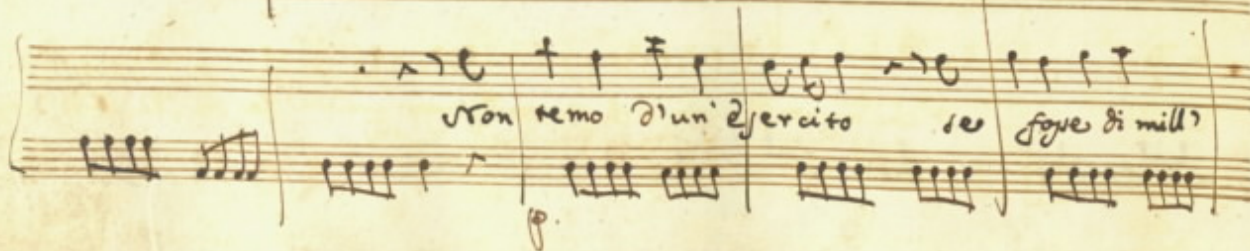
Allegro

Handwritten musical score on aged paper, featuring multiple staves with various musical notations including notes, rests, and complex rhythmic patterns. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and complex rhythmic patterns. The score is written in a historical style, possibly from the 18th or 19th century. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and complex rhythmic patterns. The score is written in a historical style, possibly from the 18th or 19th century.

The score consists of approximately 10 staves. The first four staves show a melodic line with various note values and rests. The fifth and sixth staves show a more complex rhythmic pattern, possibly a basso continuo or a keyboard accompaniment. The seventh and eighth staves show a melodic line with various note values and rests. The ninth and tenth staves show a more complex rhythmic pattern, possibly a basso continuo or a keyboard accompaniment.

There are several instances of the word "simili" written in the score, indicating a similar or analogous pattern. The notation is written in a historical style, possibly from the 18th or 19th century.







Uomini.

A chi mi juro in pugno, a chi fraccaso il grugno: qua due, la sei, la venti, senz,

Handwritten musical score for piano and voice. The piano part consists of two systems of staves. The first system has four staves with chords and some melodic lines. The second system has two staves, with the lower staff containing a vocal line. Dynamics include "poco", "for.", and "pia. dimuti".

Handwritten musical score for piano and voice. The piano part consists of two systems of staves. The first system has two staves with chords and some melodic lines. The second system has two staves, with the lower staff containing a vocal line. Dynamics include "poco", "for.", and "pia.".

occhi, e senza darsi fo subito restar.
 2 gli aloni che rimangono, Puerto, Bramazzo, e

Handwritten musical score for a string quartet, measures 1-10. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The fourth staff has a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some rests. Dynamics include 'f.' (forte) and 'poco f.' (poco forte). There is a 'dim.' (diminuendo) marking at the end of the first system.

azzo, e

Handwritten musical score for a string quartet, measures 11-14. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The fourth staff has a bass clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some rests. Dynamics include 'poco f.' (poco forte) and 'f.' (forte). The lyrics are written below the staves.

stretto, ne fo tabacco, e polvere, e Graccia, e costelle. co' altre bagastelle in aria fo volar in

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a stylized, handwritten font.

The visible lyrics are:

aria fo volar in aria fo volar.
ma voi videte?

The word "pia." is written below the first staff.

Handwritten musical score on aged paper. The score consists of several staves. The top section features a vocal line with notes and rests, and a piano accompaniment with chords and arpeggiated figures. The bottom section includes a vocal line with lyrics and a piano accompaniment. The lyrics are written in French and Italian. The manuscript is written in dark ink on aged, slightly stained paper.

Lyrics (French/Italian):

seels ce fide fide fide fide fide
 ma voi ridete vi lo vedrete, sono vi forte, ch'anche la

Dynamic markings: *sfog. p.*, *sfog. v.*



Handwritten musical score for a multi-stemmed instrument, possibly a harpsichord or organ. The score consists of five staves. The first four staves contain melodic lines with various notes, rests, and dynamic markings like "f." and "p.". The fifth staff contains a complex texture with many beamed sixteenth notes and is marked with "for." and "finito".

Handwritten musical score for a single melodic line with Italian lyrics. The lyrics are "monte farò tremar farò tremar farò tremar" and "di vi co vedrete, sono". The music features a mix of eighth and sixteenth notes with dynamic markings like "sfog. p." and "f.".

f. *dim.*

Handwritten text in a circular stamp, possibly a library or collection mark.

forte, ch' anche la morte farò tremar farò tremar farò tremar farò tremar farò tre

for:

Handwritten musical score for a piano piece. The score consists of multiple staves. The first system includes a treble staff with a key signature of one flat and a 3/4 time signature. The music features various note values, including eighth and sixteenth notes, and rests. The second system continues the melody and includes a section marked 'pia.' (piano) with a series of rapid sixteenth-note passages. The third system shows a continuation of the piece with more complex rhythmic patterns.

mar

Non temo d'un Esercito, se foje di mill

p.

Handwritten musical score for a piano piece. The score consists of a single staff. The music features various note values, including eighth and sixteenth notes, and rests. The word 'mar' is written below the first measure. The phrase 'Non temo d'un Esercito, se foje di mill' is written above the staff. The piece concludes with a final measure marked 'p.' (piano).

Handwritten musical score for a string ensemble, featuring five staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *for.* and *f*. The score is organized into measures by vertical bar lines.

Uomini se fosse di mille Uomini a chi mi juro il pugno a chi fracassa il grugno a chi fracassa il grugno

Handwritten musical score for a vocal line, featuring a single staff with lyrics and musical notation. The lyrics are: "Uomini se fosse di mille Uomini a chi mi juro il pugno a chi fracassa il grugno a chi fracassa il grugno". The notation includes various rhythmic patterns and dynamic markings like *for.*

Handwritten musical score on aged paper, featuring two systems of staves. The top system has five staves with various musical notations, including rests, notes, and dynamic markings like "pocof." and "f.". The bottom system has two staves with lyrics in Italian: "gua due, la vei, la venti senz'occhi, e senza denti fo subito regnar." The music includes various note values, rests, and dynamic markings such as "pocof.", "f.", "p. vinci", "pocof.", "for.", and "p.".



poco f.

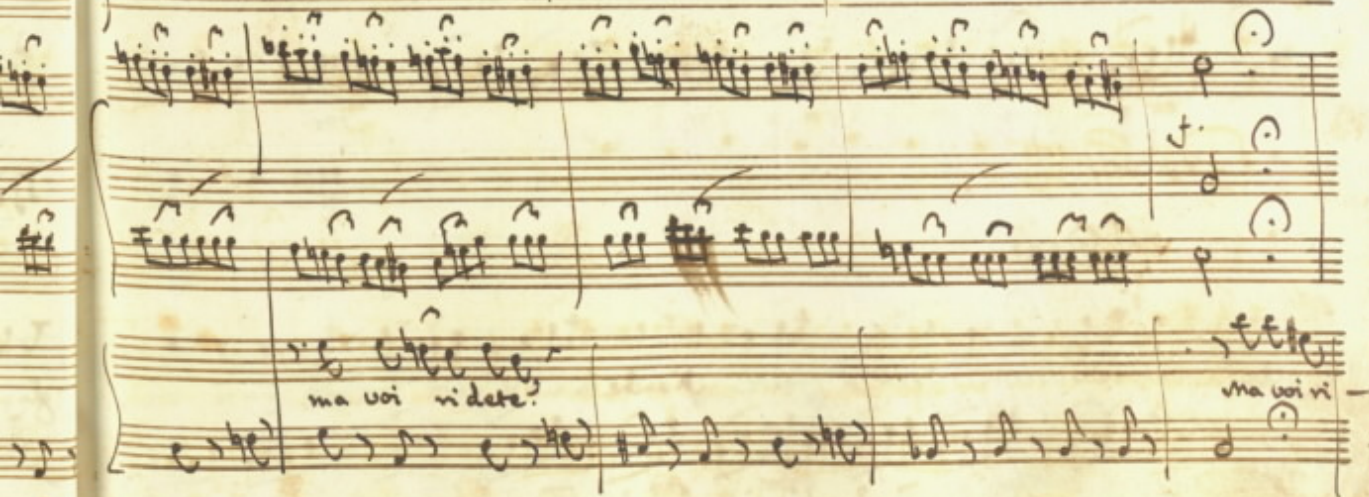
gli altri che rimangono, Puerto, l'ammazzo, e stritolo, ne fo tabacco, e polvere, e braccia, e coratelle con

Handwritten musical score for piano and voice. The score is written on ten staves. The first six staves are for the piano accompaniment, and the last two staves are for the voice. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The voice part consists of a single melodic line with lyrics. The notation is in a historical style, with some staves showing signs of wear and discoloration.

altre bagattelle in aria fo volar in aria fo volar in aria fo volar.

pp *for.* *p.*

APR 11 1960
COLLEGE PARK



This is a handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several systems of staves. The top system features four staves with rhythmic notation, primarily using eighth and sixteenth notes. The second system contains two staves with more complex rhythmic patterns, including beamed sixteenth notes and rests, with dynamic markings such as *sfog. p.* and *for.* The third system includes a staff with the handwritten instruction *col capo* and another staff with lyrics in Italian. The lyrics are: "dete: di po vedrete, sono si forte, ch'anche la morte farò tremar farò tre". The musical notation continues below the lyrics, with dynamic markings like *sfog. p.* and *f.* The paper shows signs of age, including foxing and some staining.

col capo

dete: di po vedrete, sono si forte, ch'anche la morte farò tremar farò tre

sfog. p. *sfog. p.* *sfog. p.* *sfog. p.* *sfog. p.* *sfog. p.* *f.*

177
 Biblioteca
 di
 Musica
 di
 Roma

mar farò tremar
 vi vi lo vedrete, sono sì forte, ch'anche la morte farò tremar farò tre

Handwritten musical score for piano and voice. The score is written on ten staves. The first four staves are for the piano accompaniment, and the fifth and sixth staves are for the voice. The music is in a common time signature. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part has a melody with lyrics written below it. The lyrics are: "coltino coltino" on the first staff, "coltino" on the second staff, and "mar farò tremar farò tremar" on the third staff. The score is written in ink on aged, yellowed paper.

mar farò tremar farò tremar

cena X. 29

Bazo:

Baronessa D. Pompeo,
il Cavaliere

Ho dei forti sospetti Contro il Cavaliere. Te don Rom =

peo egli ha tolto di mano... basti in breve io spero di chiarirvene già torna

eccolo al Cavaliere che viene a fare. ah che la bile già mi fa remore

Lom:

Bazo:

Lom:

Baronessa

ov e? Tavele indito in laccoccia. Vediamo Vi

Cava:

grova. Gioè... oh me scappata parla tu Cavaliere ch'io non ho facoltà del suo brile

Basso:

La tua responsabile io son... Sappia... ho capito ve lo dielegio =

Cava:

Basso:

cato Lei m'ascolti: Un Cavalier mio pari... e Capacissimo quando ha...

vizio del gioco di far tutto e si è un pazzo un Cavalier frabutto

Cava:

Basso:

a me quest'insolenza? Per me pare così parlava un poco frabutto

Basso:

cefe di ch'ha le parole in corpo e voi che fate e tirate

V. Lon:

Cava:

Lom:

Scotto

per rispetto sto qui: questo è il mio posto

Bista

mondin

mon

Baro:

diu

non c'è Mondin che tenga l'avrete a far con me, ma dove ch'io mi ha

Lom:

Baro:

sportai il furore.

Ci vorrebbe un Minuetto, per placarla / Io vedo che il mio

spojo è innocente ma pure m'hà oltraggiata ah non so che mi far son dispe-

Scena Ultima

Lom:

rata

Cavaliere V. Tompeo
La Baroneffa e Flaminia

Di Ciarli Ciarli, e poi ti

STC
COLLEZIONE
MUSEO
NAPOLI

Cava: *perdi nel più bello non conosci l'umor di quella Bestia: io la conosco: ve-*

drai che serpente berrai chieder perdono non può essere lo vedrai dunque

Cava: *matto e furiosa di più: tenta costei di portar piedi in gola. Se n-*

tornerà. Talco come un diamante, in preda e costante non la guardare

Cava: *o una rupe un scoglio un appennino anch'io farò lo stesso. go*

12.
103

Son:

Ve: fô per tuo bene: qui Convienza avvilirla, mostar i denti i denti; Co =

Cava:

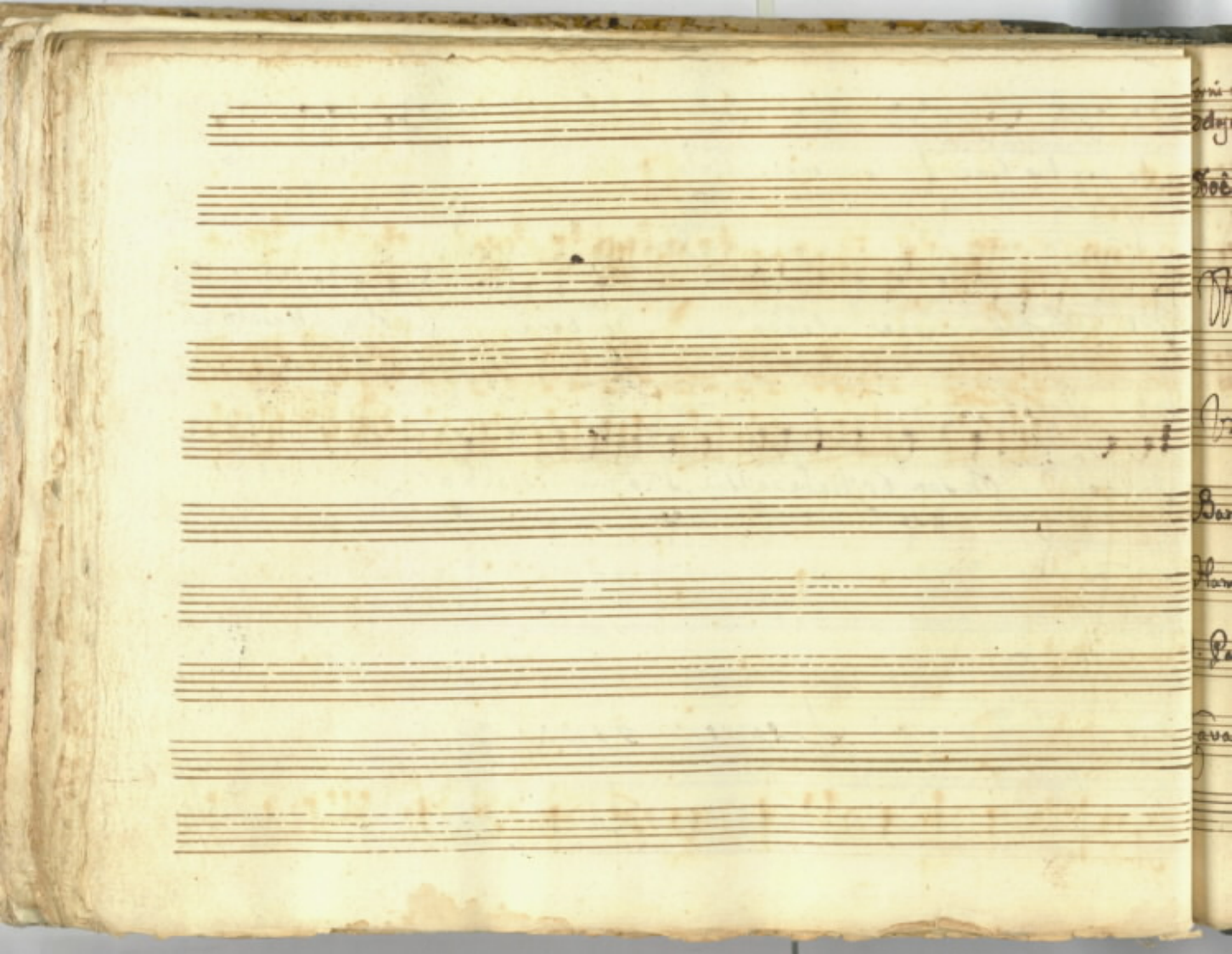
Son: *Cava:*

mostar rigore intendo dir Va bene Lucola: allento e

Son: *Son:*

Salto: Oh son bestiale affai, l'io mi riscaldo

Sigue Finale



1994

249

50

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2.

778

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100



1871

1

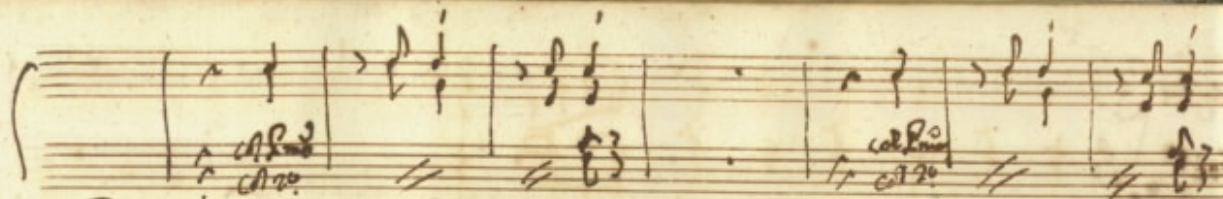
avalis

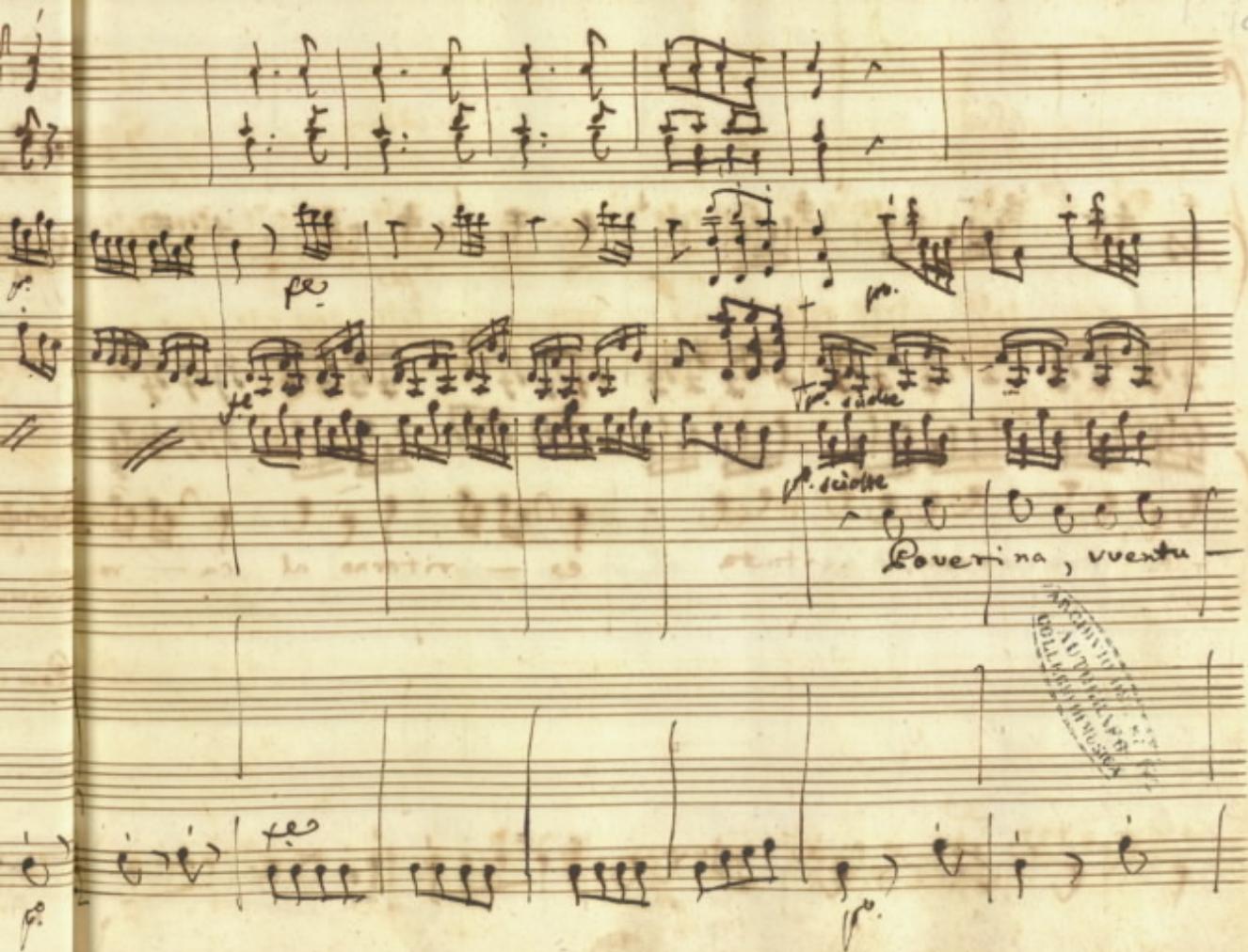
1

10

4

Andante.

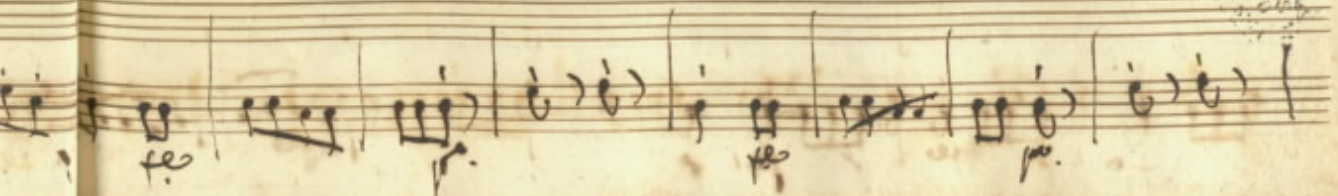
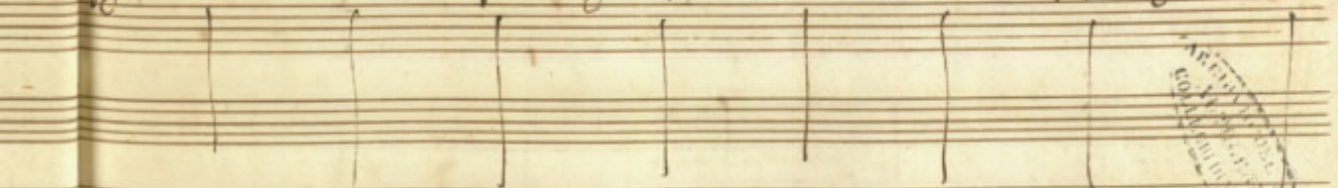
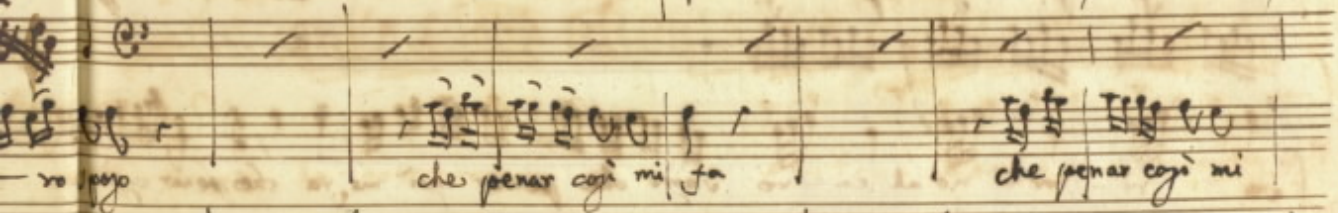
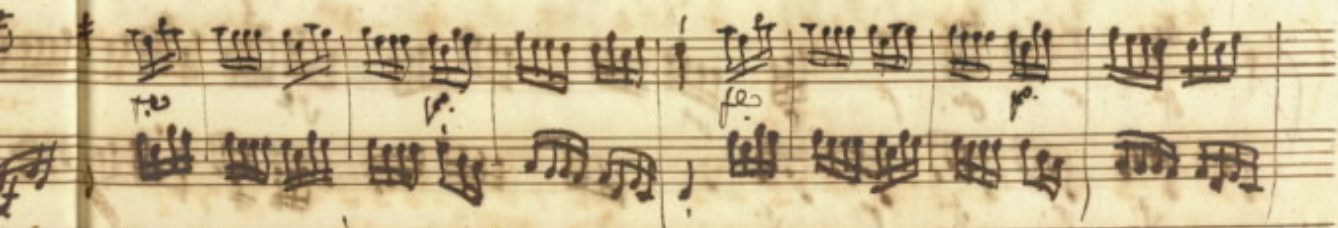
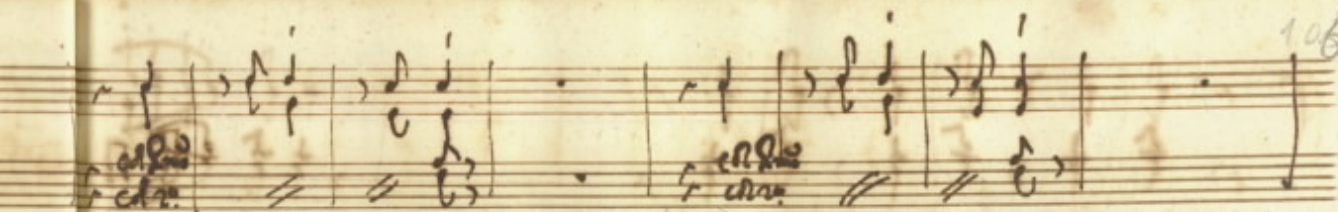


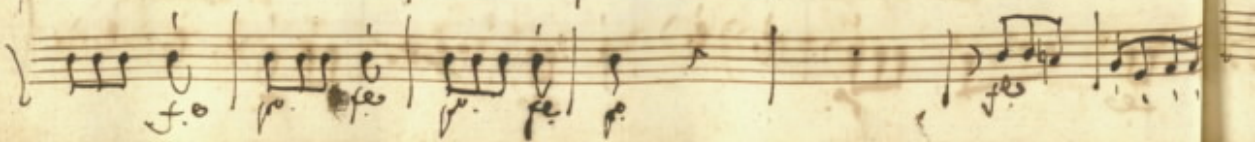
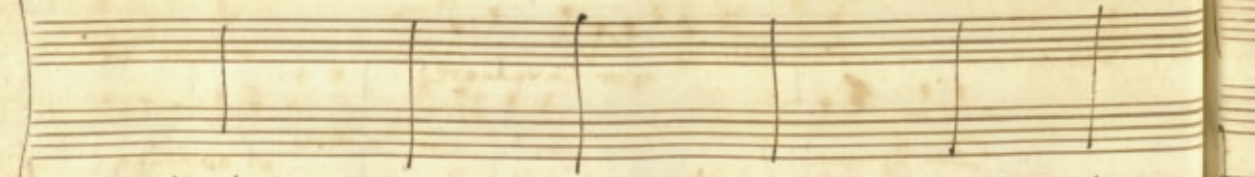
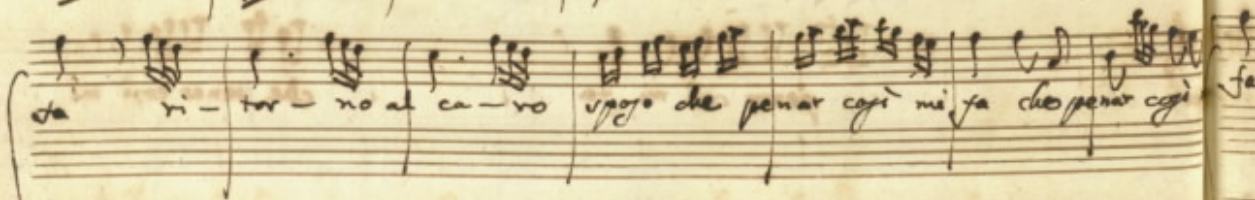
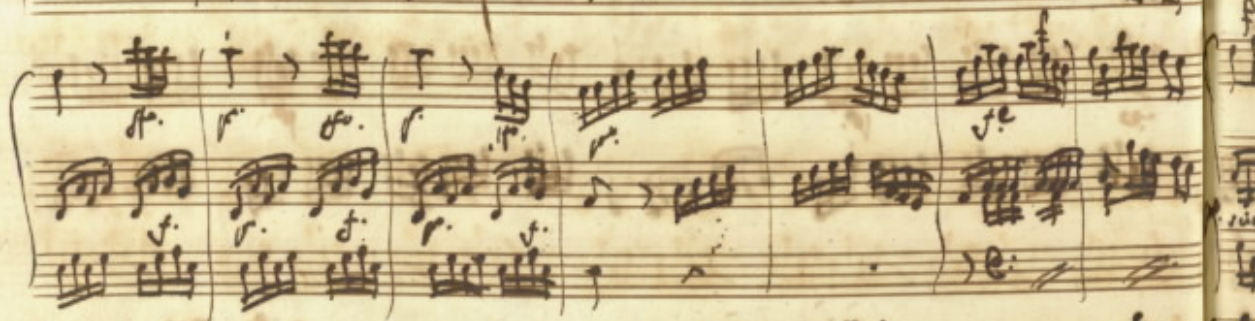
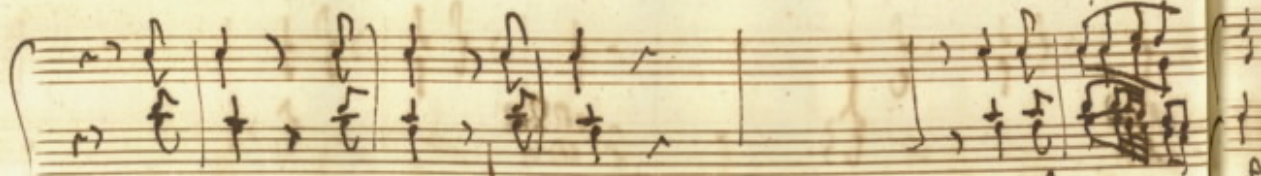


A handwritten musical score on aged, stained paper. The score consists of several staves. The top system features a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, while the lower staff contains dense, rapid sixteenth-note passages. Below the lower staff, the lyrics "rata, con confusa, ed agitata" are written. The second system continues the melody and the rapid passages, with the lyrics "e - ritorno al ca - ro po-". The third system shows the continuation of the rapid passages. The fourth system features a single melodic line on a single staff, with lyrics "e - ritorno al ca - ro po-". The paper shows signs of age, including discoloration and stains.

rata, con confusa, ed agitata

e - ritorno al ca - ro po-





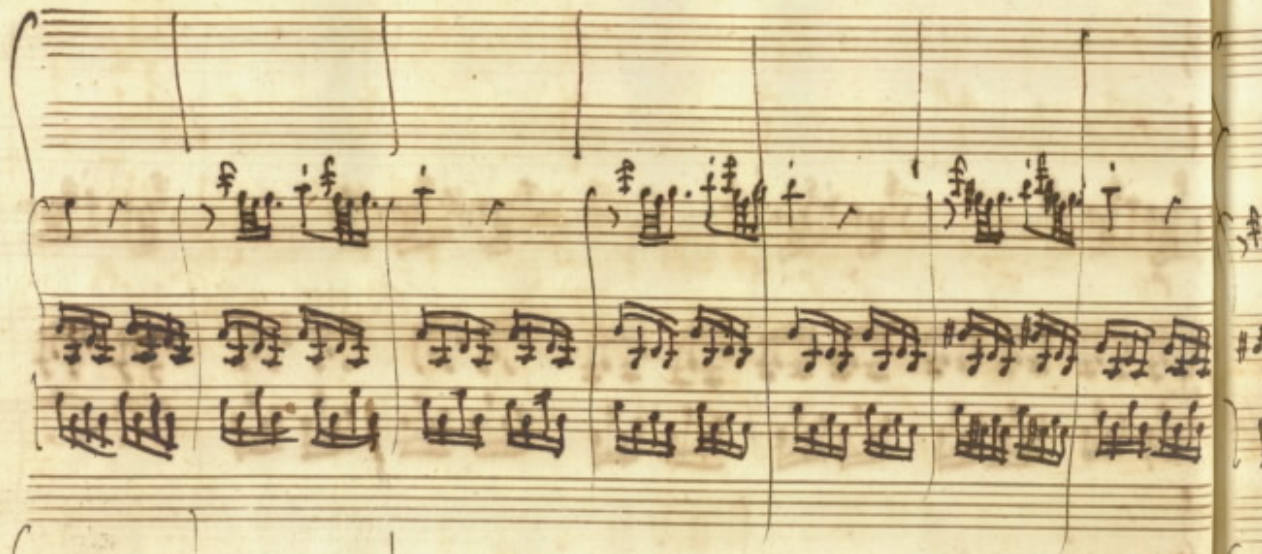
Handwritten musical score on aged paper, page 107. The score is written on ten staves. The top four staves contain complex musical notation with many beamed notes. The bottom four staves contain simpler musical notation, likely for a vocal part. There are several handwritten labels in Italian: "Don Pompeo....", "Cor Cavaliere", "vi avvicina.", and "V. agai". A faint circular library stamp is visible on the right side of the page.

Don Pompeo....

Cor Cavaliere

vi avvicina.

V. agai



che rovina. vi l'ho vista: ta pietà

vedi u' poco come v'ha

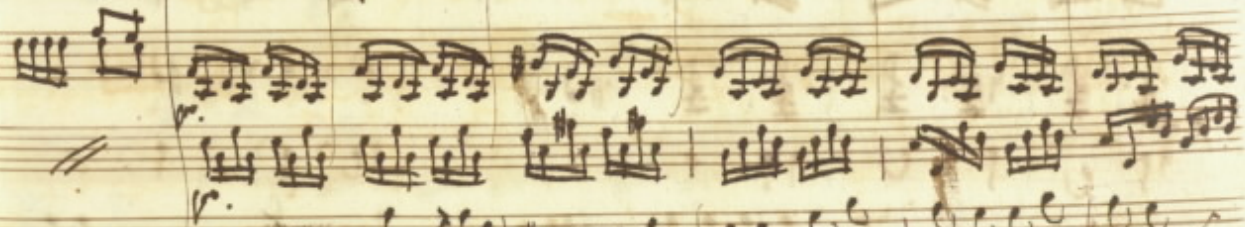
Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and contains a series of notes with stems, some marked with 'f' (forte). Below it, there are more staves with similar notation, including some with 'f. p.' (fatto piano) markings. The notation is dense and appears to be a transcription of a handwritten manuscript.

Handwritten musical score for the second system. It includes vocal lyrics written below the notes. The lyrics are: "fa pietà", "forte", "cane", "forte cane", "Ah tien forte", and "cchi tien forte". The musical notation continues with notes and stems, some marked with "f. p." (fatto piano). The system ends with a double bar line.

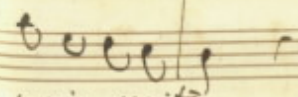
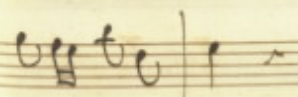


Handwritten musical score for a piano accompaniment. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music consists of several measures, with the final measure ending with a double bar line. The notation includes various note values, rests, and dynamic markings such as *p. agiti* and *te*. The paper is aged and shows some staining.

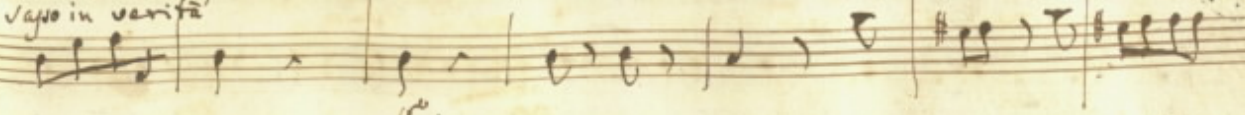
Handwritten musical score for a vocal melody. The score is written on a single staff with a key signature of one sharp (F#). The lyrics are written below the staff in Italian. The music consists of several measures, with the final measure ending with a double bar line. The notation includes various note values and rests. The lyrics are: *so me no mo to u po sto*, *sono u vajo*, and *sono u*. The paper is aged and shows some staining.



oh oh se amico voi gli viete Cavalier voi gli direte,



vago in verità



Handwritten musical score on aged paper. The score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with similar note values and rests. The bottom staff contains the Italian lyrics "che d'affanno che d'affanno, ed di dolore la sua sposa morirà la sua" written in a cursive hand. Above the lyrics, there are some small markings that appear to be "p. ten." and "45". The paper is aged and shows some staining and wear along the edges.

A single staff of music at the bottom of the page, continuing the melody from the previous staves. It is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests.

Handwritten musical score for the first system. It consists of several staves. The top staff has notes with stems and beams. Below it, there are staves with more complex notation, including many beamed sixteenth or thirty-second notes. Dynamic markings 'f' (forte) and 'p' (piano) are visible. The notation is in a historical style, possibly 18th or 19th century.

sposa moritua



Handwritten musical score for the second system. It includes the lyrics: "Ah vorrei... che fo... mi pare di madama se voglio". The notation continues with notes and rests on staves. Dynamic markings 'f' and 'p' are present. The handwriting is consistent with the first system.



Handwritten musical score for voice and piano. The voice part is written on a single staff, with the lyrics: "stato... no, voglio esser orti- nato ornato ma il mio cor ce". The piano part is written on a single staff below the voice part, featuring a melodic line with some rests and a final phrase marked 'p.' (piano).

sciolto

spato mio co' voi vcher



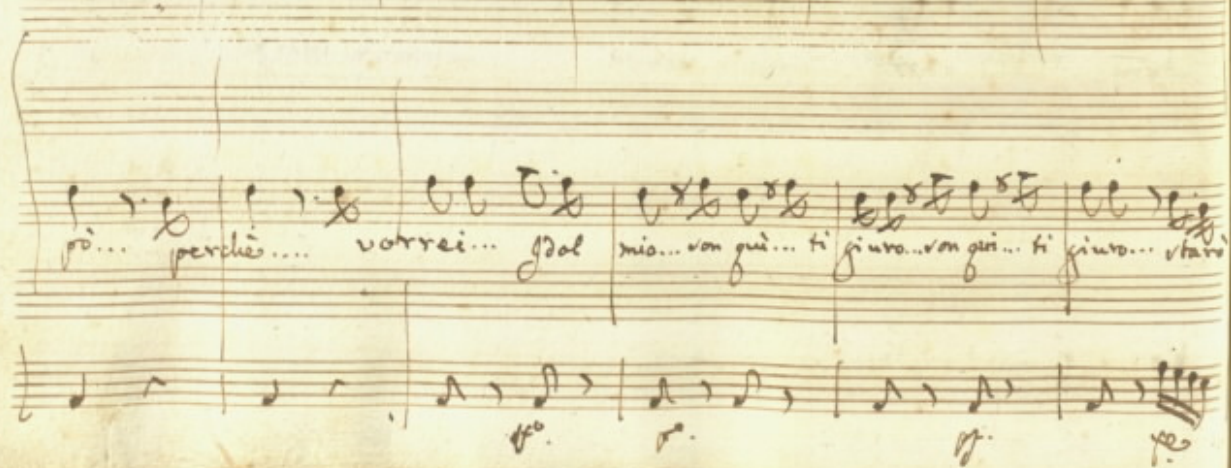
ce

Dando un matto mio cor ce den-do va ce den-do va.)

gai, vol'gi gioco m'adirai

Dah Dah volgetevi volgetevi guar

Handwritten musical score on aged paper, page 32. The score is written on five staves. The first staff contains a complex melodic line with many beamed notes and some accidentals. The second staff has a simpler melody. The third staff includes a section labeled *recitativo* with a different rhythmic pattern. The fourth staff has lyrics written below it: *datemi varo' Buona in verita' Buona in verita'*. The fifth staff has the word *venti u* written below it. There is a circular library stamp on the right side of the page.





valdo come u muro come u muro | Ma il mio cor ceden-do va ma il mio



Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The lyrics are:

Traditore, dell'amore guelfo

cor cedendo un cedendo va.

ff. p. r. f.



torto a me vi fa!

Per l'affetto, ch'ho nel petto liquefar mi sento già lique-
 Già tremante vacillante il coraggio ve ne va il co-

sf. ten.

+

+

traditore dell'amore dell'amore questo torto a me vi

far mi sento già
raggio vene va

affetto di ho nel
già tremante vacil-
ipo ten: *ff*

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

ja queſto torto a me vi ja queſto torto a me vi ja



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

velo lo queſto a me vi ja li queſtar ni vento già l'afpetto di ho nel
lante il coraggio ve ne va il coraggio ve ne va già, tremante vacil -

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics.

The lyrics are:

questo torto a me vi fa questo torto a me vi fa a me vi fa a me vi fa

petto liquefar mi sento già liquefar mi sento già mi sento già mi sento già

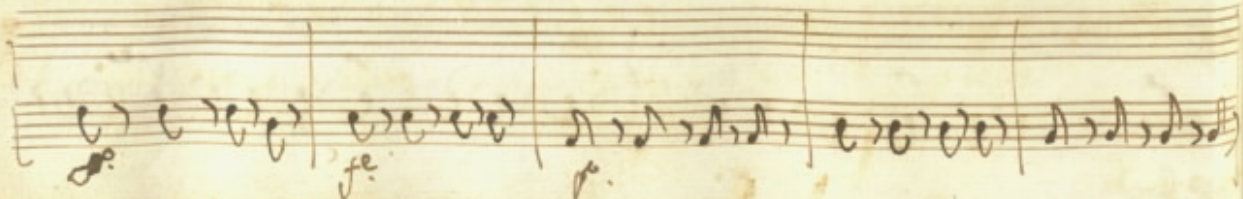
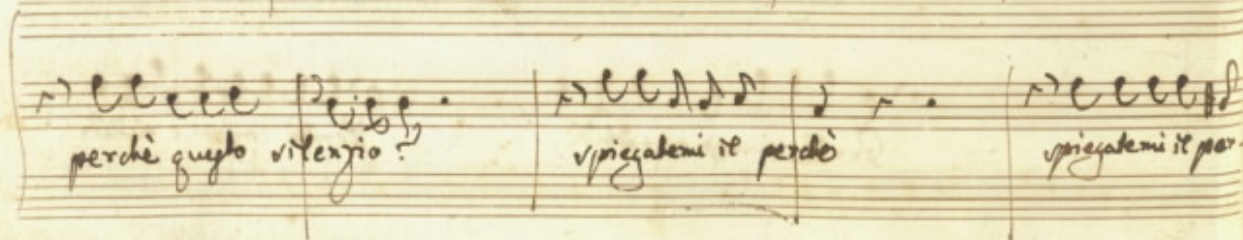
lante il coraggio se ne va il coraggio se ne va se ne va se ne va

ten

161

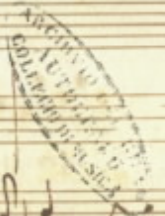
perché vi meglio è turbidi,

perché congiunti, e pallidi



des

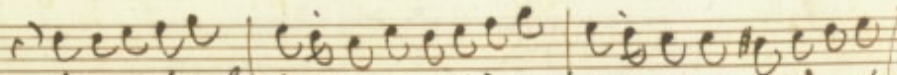
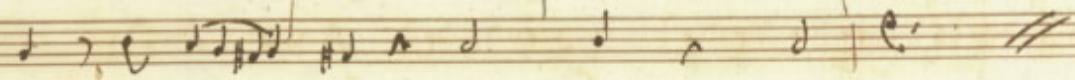
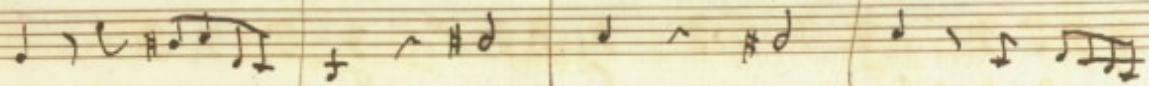
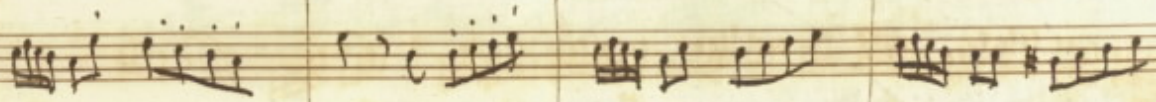
Per voi la Baronezza, e voi vi vete oppressa, ed eccovi il perche ed eccovi il perche



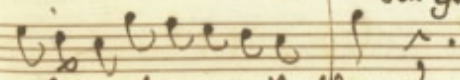
Handwritten musical score for a piano piece, featuring a grand staff with treble and bass clefs. The music is written in a single system with four measures. The notation includes dense sixteenth-note passages in the treble and eighth-note patterns in the bass. Dynamics markings 'f.' (forte) are present at the beginning of each measure.

Handwritten musical score for a vocal piece, featuring a single staff with a treble clef. The music is written in a single system with four measures. The notation includes a mix of eighth and sixteenth notes. The lyrics "Baronezzina amabile" and "Dunque varà possibìle varà poy" are written below the staff.

Handwritten musical score for a piano piece, featuring a single staff with a treble clef. The music is written in a single system with four measures. The notation includes eighth-note patterns. Dynamics markings 'f.' (forte) are present at the beginning of each measure.

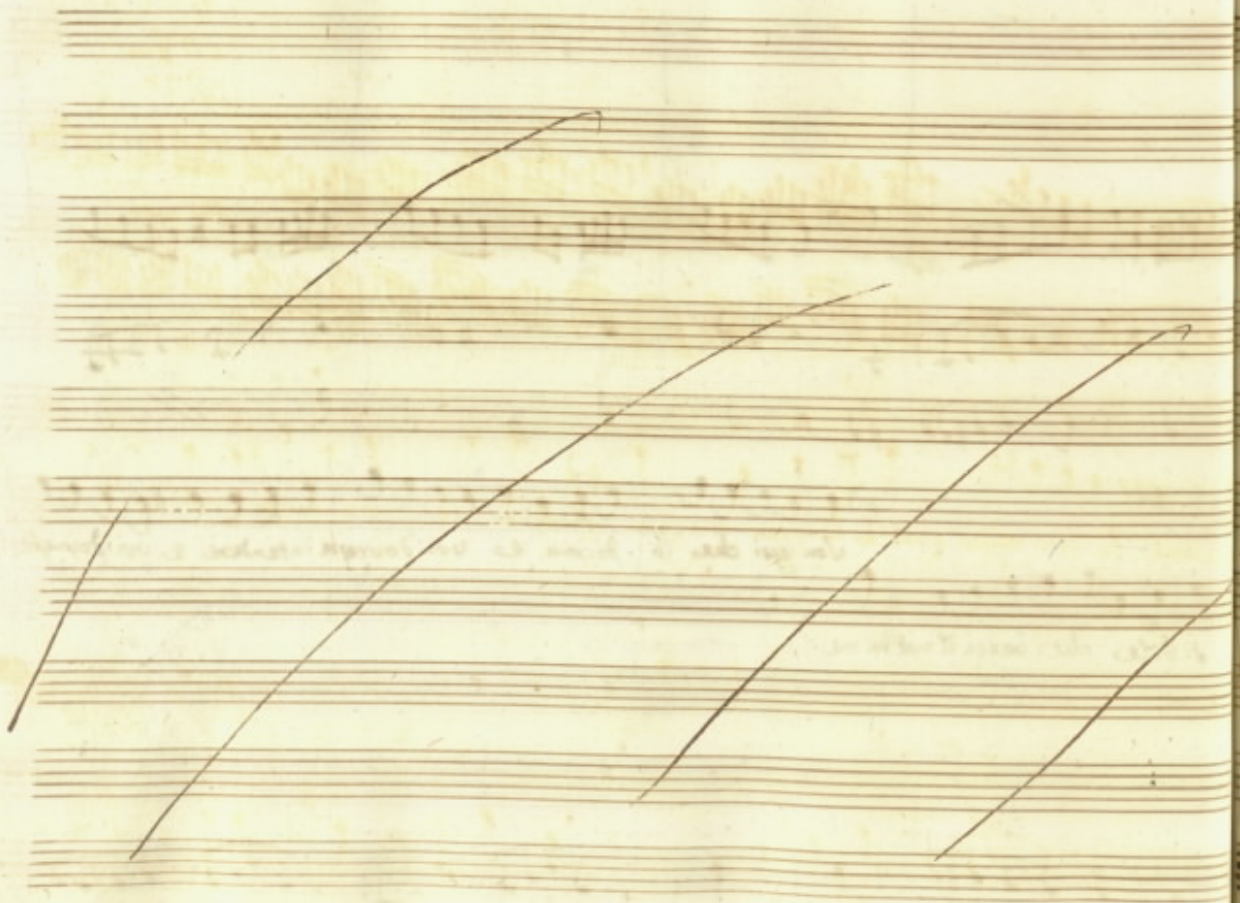


Don qui che lo dicono, e voi dourete intendere, e voi dourete in-



vi bile, che venga il mal da me!





col lmo
col 2o

18

f.
fe
fe apai

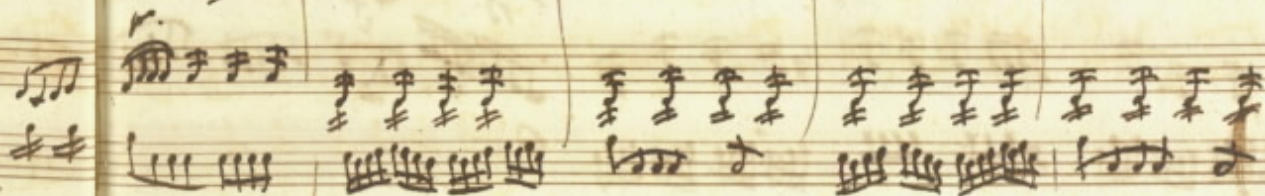
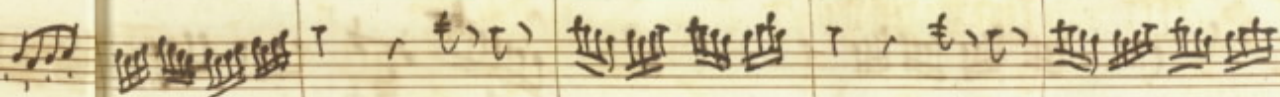
teudere la gran ragon qual'è la gran ragon qual'è la gran ragon qual'è

Handwritten text, possibly a library or collection stamp, partially obscured and difficult to read.

f.
fe

Handwritten musical score for piano and voice. The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The vocal part has lyrics "con luce" and "con".

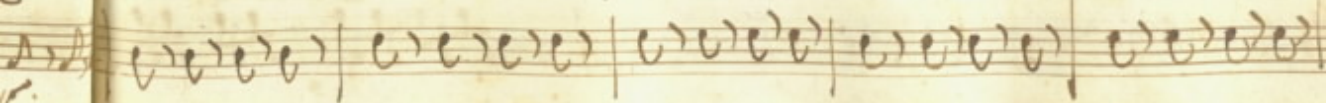
Handwritten musical score for piano and voice. The piano part has a melody with eighth notes. The vocal part has lyrics "allon diavozza e spirito", "allon schiettozza, e fino", and "offin von Cavaliere".



che coa dir vorranno?

Da me, che mai vi brama?

gentile
ch'io



Handwritten musical score on aged paper. The top system consists of five staves. The first staff is empty. The second staff contains a melody with notes and rests. The third staff contains a series of beamed eighth notes. The fourth staff contains a series of beamed eighth notes. The fifth staff contains a series of beamed eighth notes. The bottom system also consists of five staves. The first staff contains a melody with notes and rests. The second staff contains a series of beamed eighth notes. The third staff contains a series of beamed eighth notes. The fourth staff contains a series of beamed eighth notes. The fifth staff contains a series of beamed eighth notes.

che coa dir vorranno?

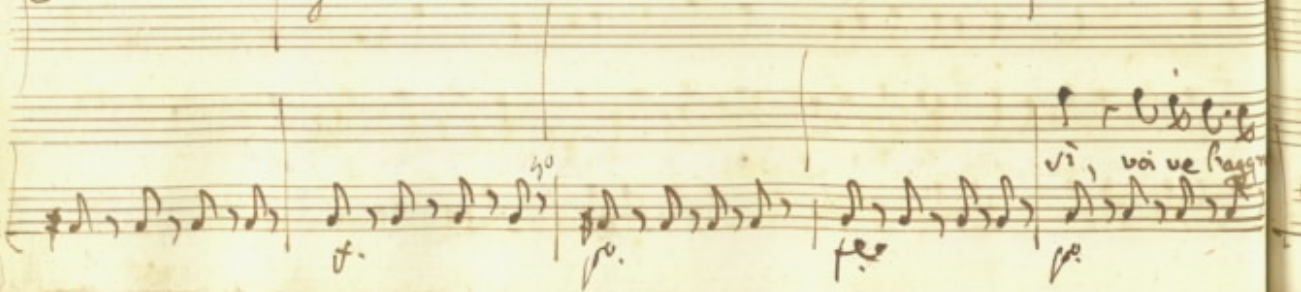
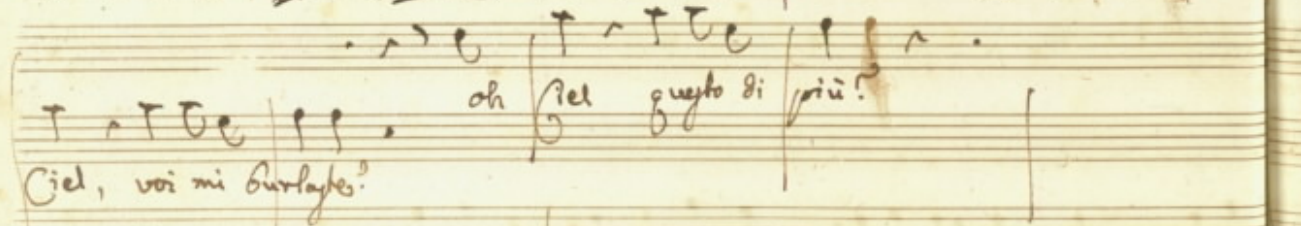
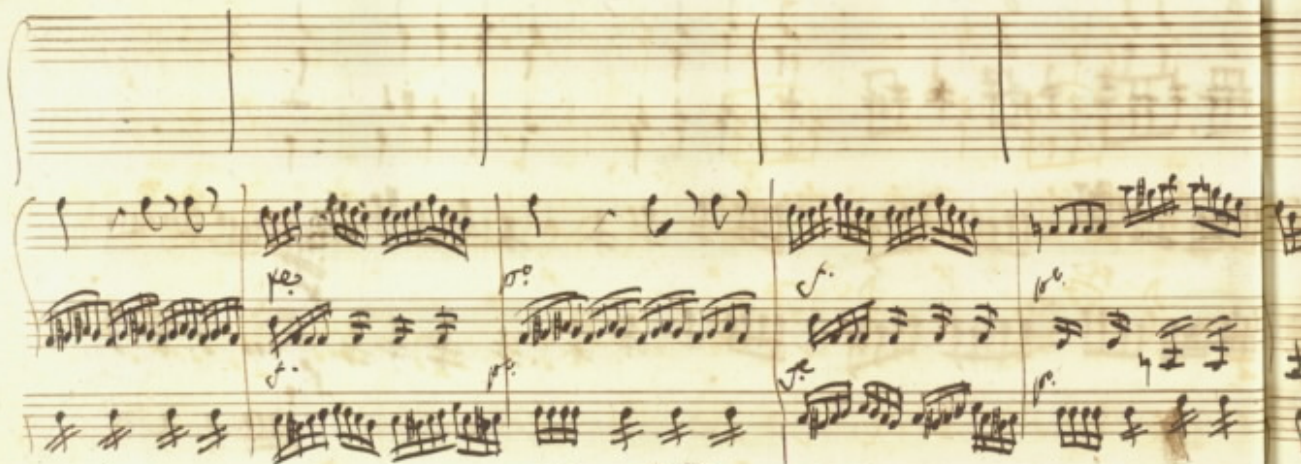
Da me che mai vi Grama?

L'anello è di ma

ye

di una dama lei lo tien ve lo tien ve lo tien ve

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per tibi per tibi per tibi per tibi
payte e adeyo madamina rendetelo a magi e adeyo madami-na rendetelo a mon
fe. fe.

Handwritten musical score on aged paper. The top system consists of five staves. The first two staves have sparse notation with some notes and rests. The third staff has dense, rapid sixteenth-note passages. The fourth staff has a series of chords marked with 'ff' (fortissimo). The fifth staff has more rapid sixteenth-note passages. Below this system, there are two more staves. The first of these has a series of eighth notes with the lyrics "Voi lo la donna vtrana?" written below. The second staff has a series of eighth notes with the lyrics "allegro di ha" written below.

Handwritten musical score on aged paper. The top staff has a series of eighth notes with the lyrics "vù reuelato a vnanu" written below. The bottom staff has a series of eighth notes with the lyrics "fe" written below.

✓ Alb. vivace,

f. sciolte

7. sciolte

zione?

chi ha ragione?

corpetto!

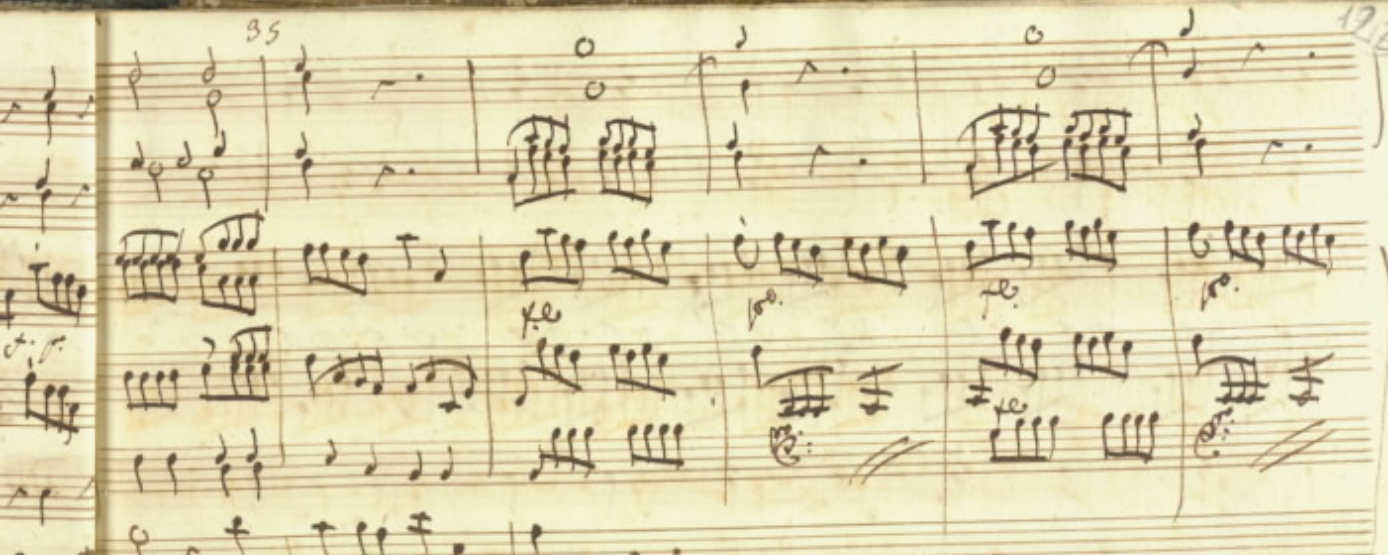
compet

5/15

Au^o. vivace

scotte

tone! cospettione! or si da ver che bimpato no posso conte

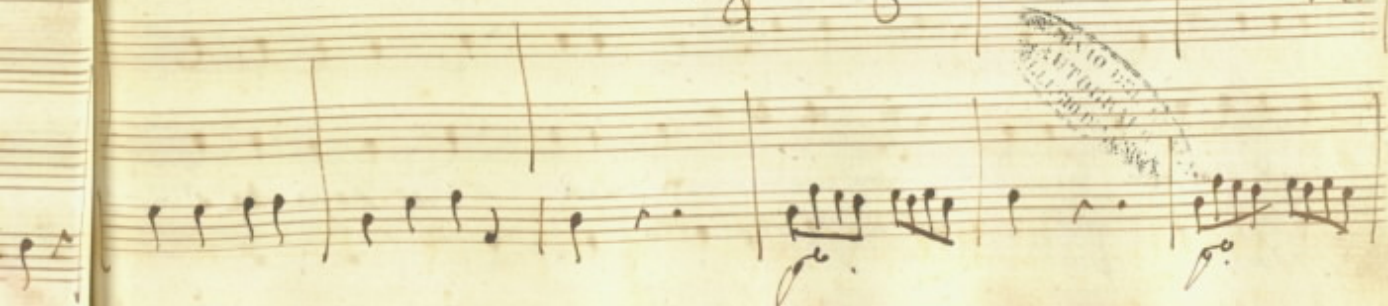


conce

ner no posso conferer

Bugiardo Cavaliere

Qu me la paghes -

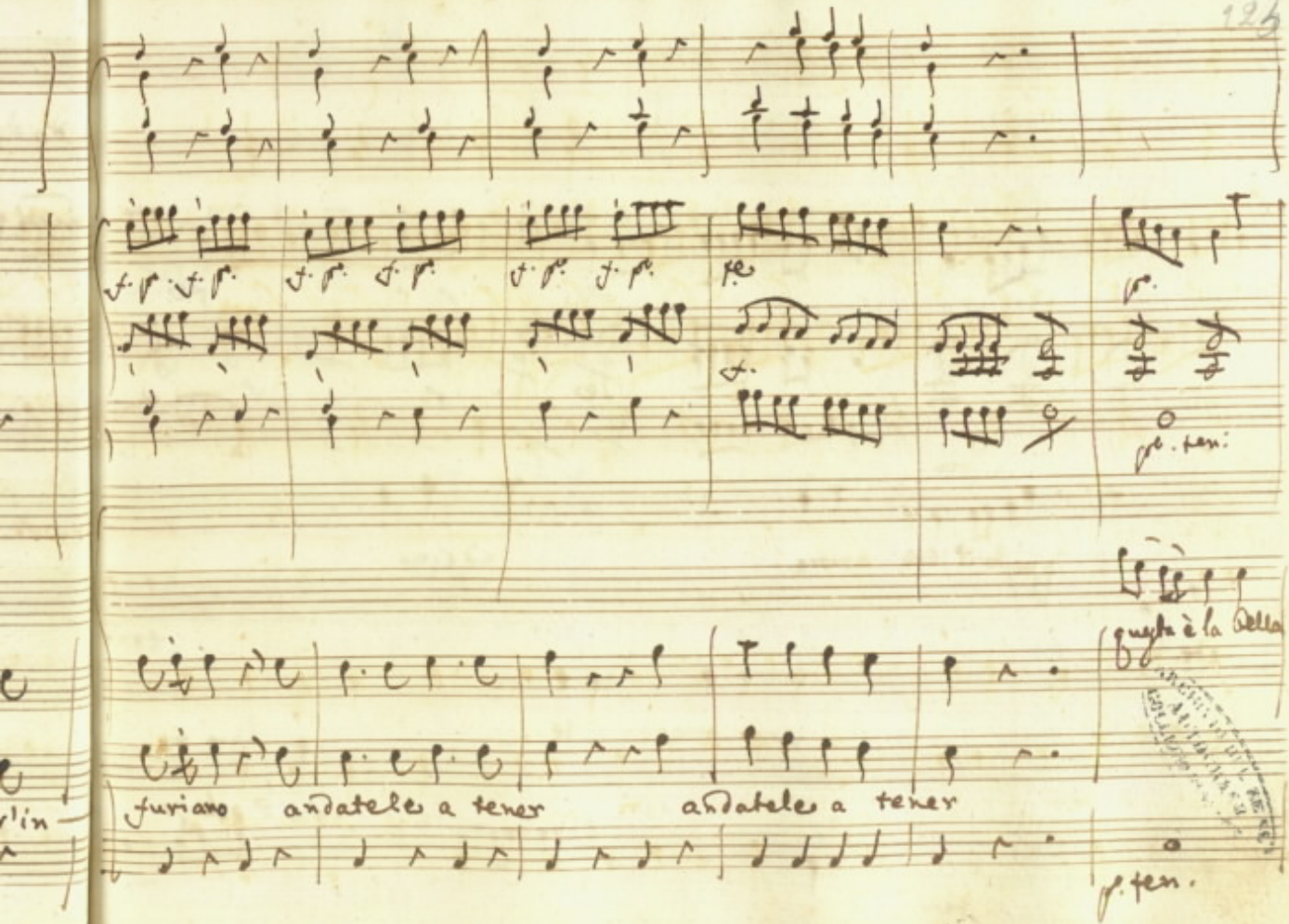


Handwritten musical score for a piano accompaniment. It consists of five systems, each with two staves. The notation includes various rhythmic values and dynamic markings such as "f. p." and "f. p.".

Handwritten musical score for a vocal part. It consists of two systems, each with two staves. The notation includes various rhythmic values and dynamic markings. The lyrics are written below the staves.

rai

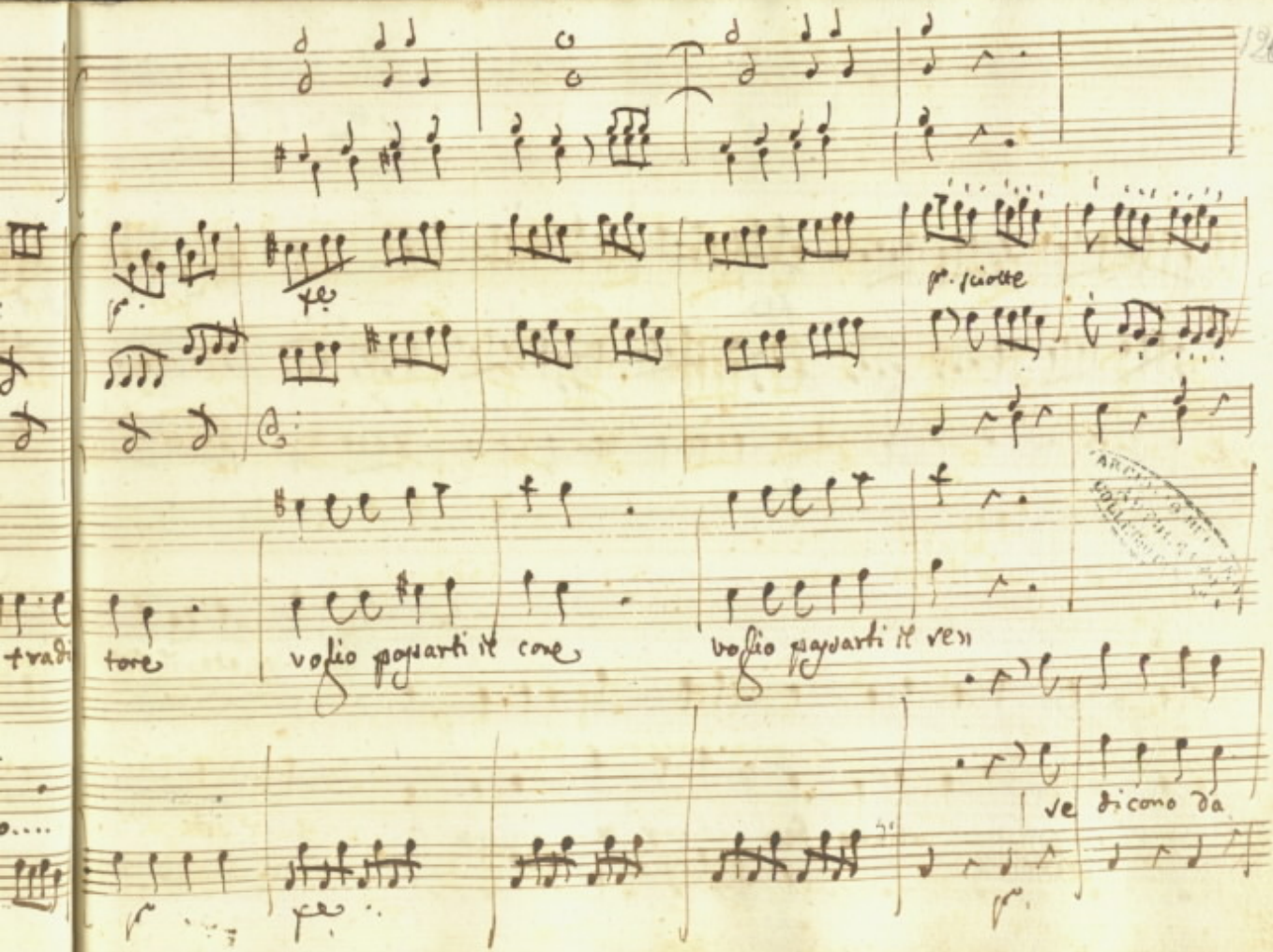
quegli son veri guai son veri veri guai due donne che s'in



Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ten:* and *fe*.

Lyrics visible on the page:

- febe?*
- è questo il bel amore?*
- indegno*
- tra*
- sono innocen - te...*
- tu è schizzo...*
- ten:*
- fe*
- fe*

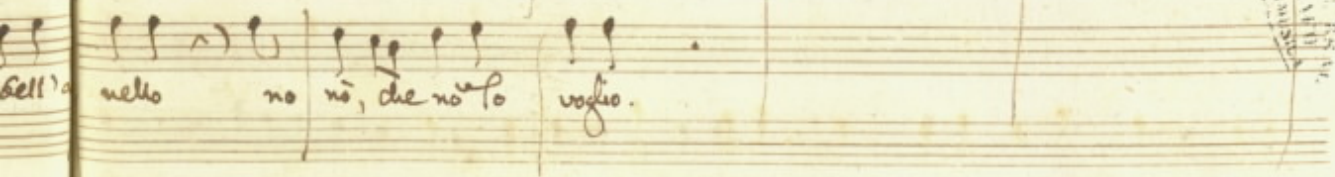
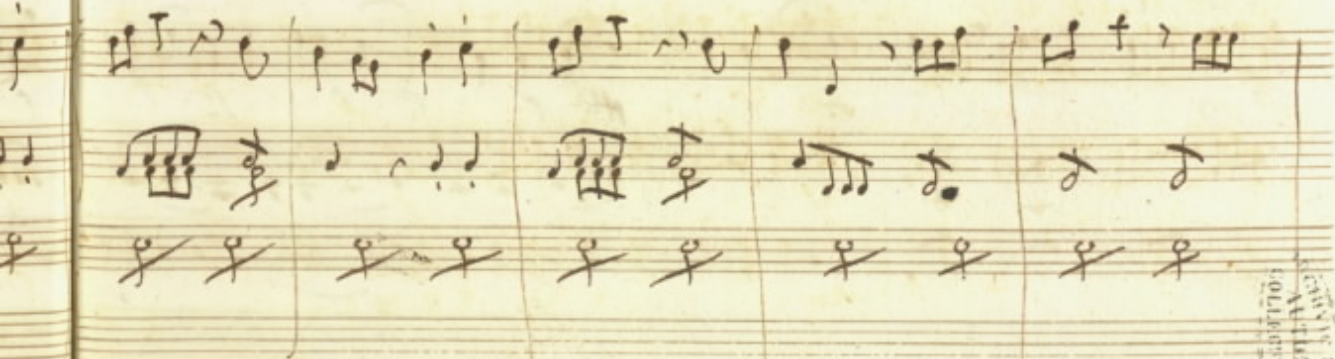
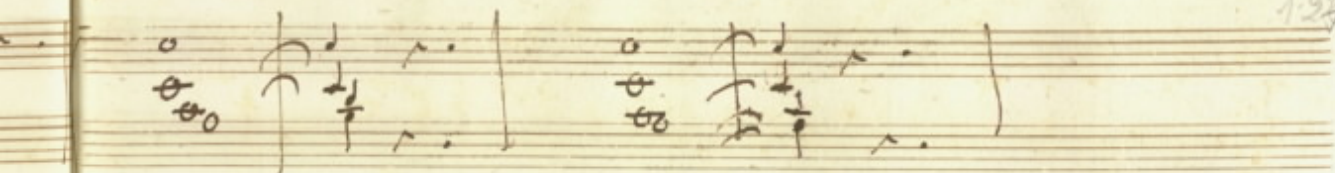


Handwritten musical score for a three-part setting. The top system consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a common time signature (C). The music is written in a historical style with various note values and rests. There are some annotations in red ink, including "fe" and "ve".

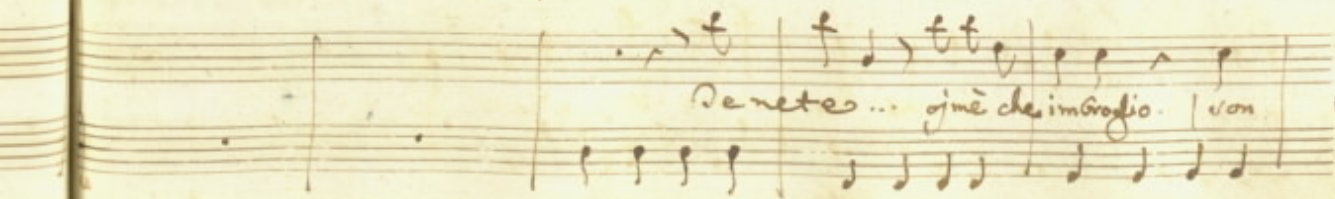
Handwritten musical score for a two-part setting. The bottom system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a common time signature (C). The music is written in a historical style with various note values and rests. There are some annotations in red ink, including "ve" and "pe".

Benete, il bell' a

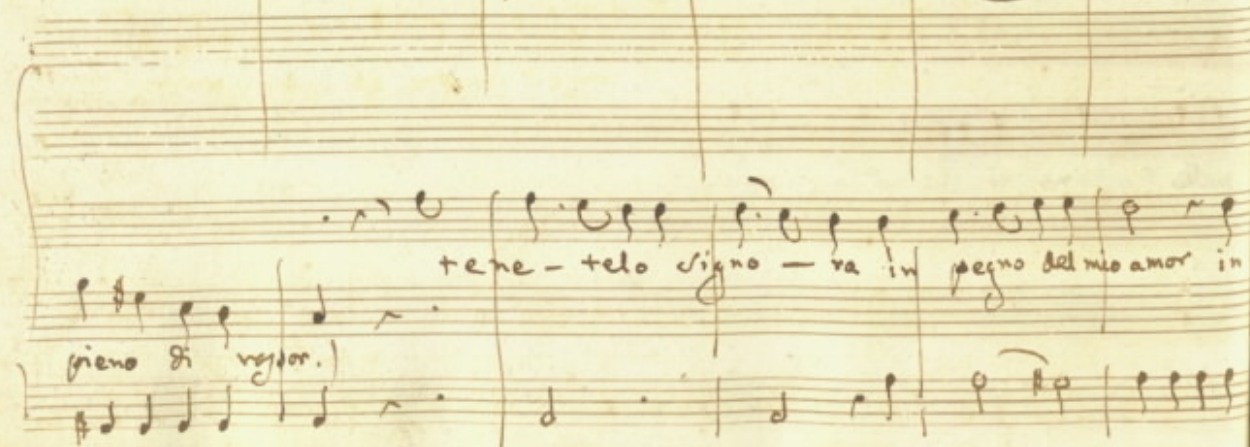
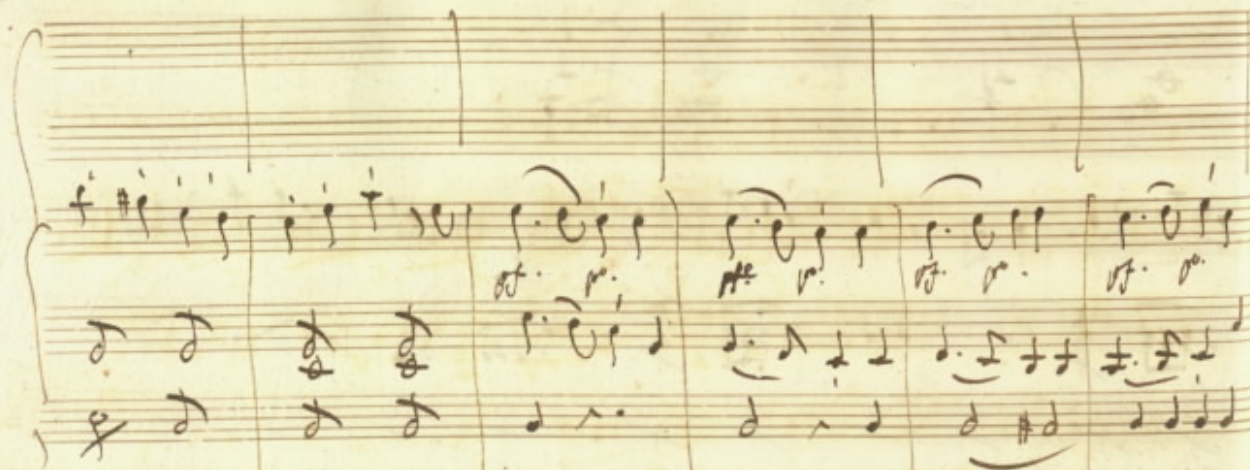
vero amico utiamo ben utiamo ben utiamo ben

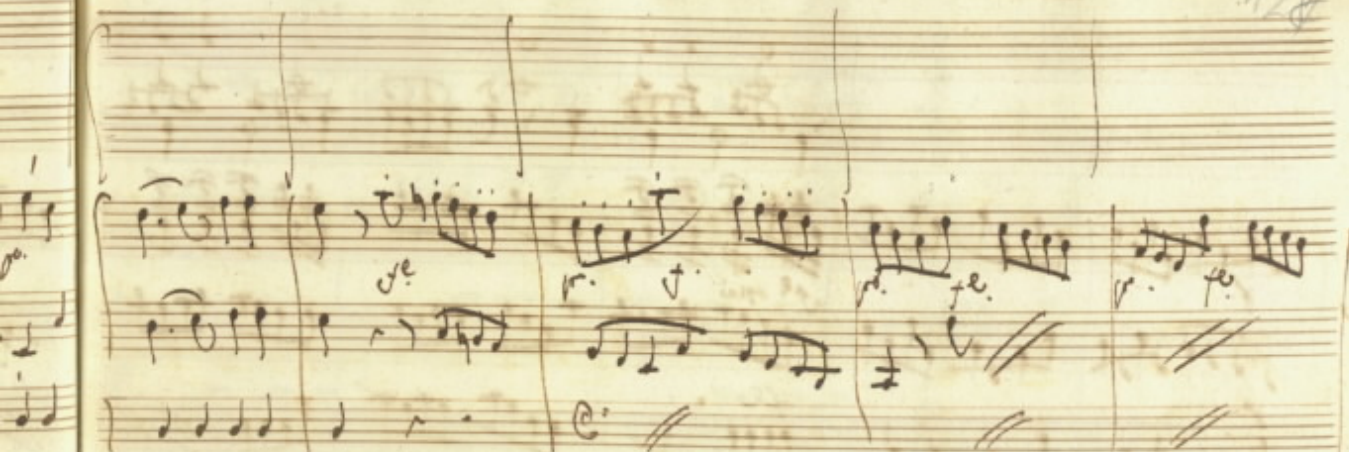


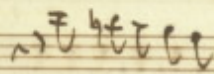
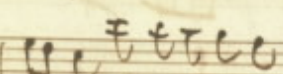
Bell' o
nello
no nò, che no lo
voglio.

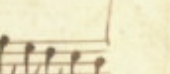


Se nete... gine che imbroglia. / con







 Ch vadano in malora il dono, e il donator Ch vadano in malora il dono, e il donator



pegno del mio amor

Biblioteca
 della
 Università
 di Padova

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian.

Lyrics visible on the page:

tor e il donator e il dona - tor

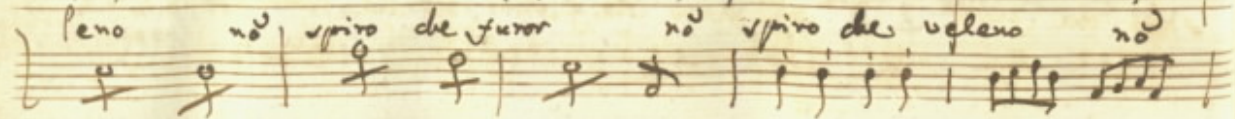
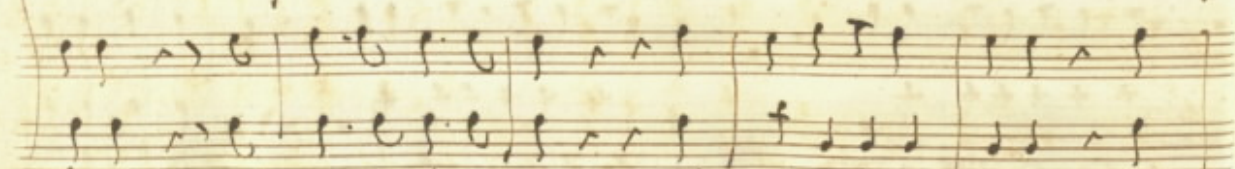
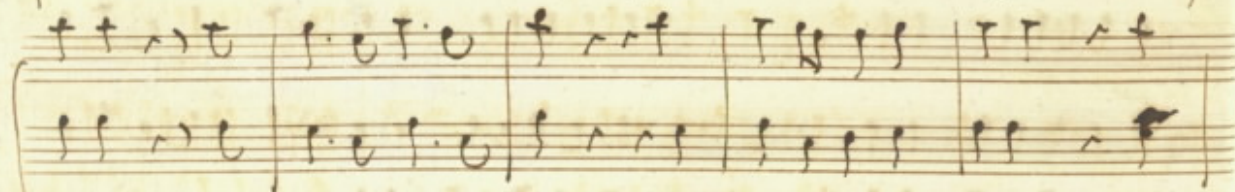
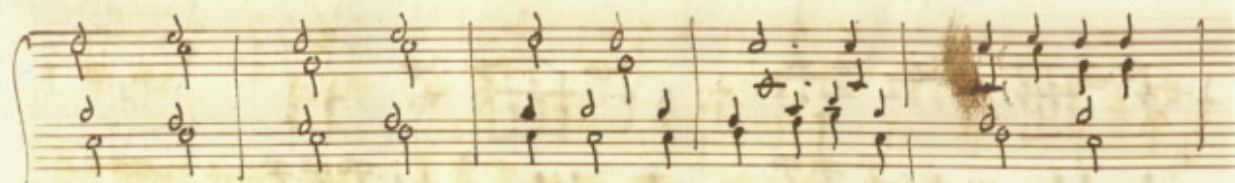
che confusione è questa!

Additional markings include "p." (piano) and "se" (sempre).

Handwritten musical score on aged paper, page 128. The score consists of ten staves of music. The first five staves are for a single melodic line, and the last five staves are for a second melodic line. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and a circular library stamp on the right side.

Ho il molinello in testa.

Ho il mongibello in seno nel spiro che ve-



lento

no

spiro de furor

no

spiro de uoleno

no

Handwritten musical score for the first system. It includes vocal staves with notes and chords, and keyboard accompaniment with dense chordal textures. The notation is in brown ink on aged paper.

Handwritten musical score for the second system. It continues the vocal and keyboard parts. The vocal lines show more melodic movement, and the keyboard accompaniment remains dense.

spiro che furor *no! spiro che furor* *che confusione è quella! Ho*

Handwritten musical score for the third system. It features the vocal lines with the lyrics and the keyboard accompaniment. The lyrics are written in italics below the vocal staves.

ALBERTI
AT THE
GOLI
HARD
HARD

Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff contains the melody, with the word "Allegro" written above it. The second staff contains a series of chords, with the word "Allegro" written below it. The third, fourth, and fifth staves contain a complex rhythmic pattern, possibly representing a drum or a low string part. The notation is in a historical style, with many notes and rests.

Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff contains the melody, with the word "Allegro" written above it. The second staff contains a series of chords, with the word "Allegro" written below it. The third, fourth, and fifth staves contain a complex rhythmic pattern, possibly representing a drum or a low string part. The notation is in a historical style, with many notes and rests.

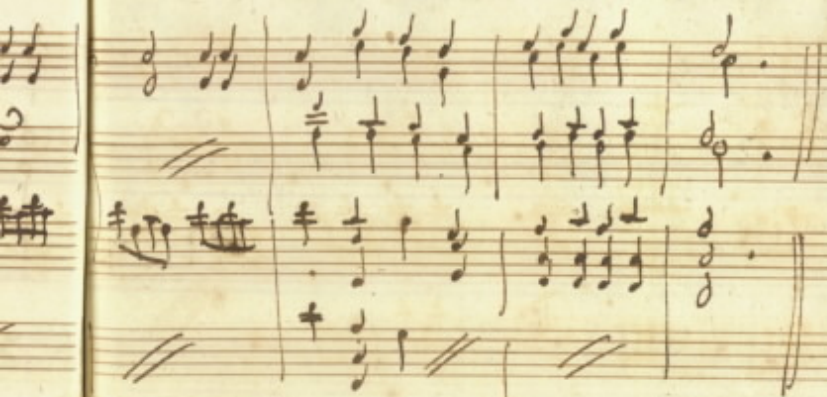
malinello in testa. Ho l'ungo bello in vena no' spiro che velano no'

no no
spiro che furor
no spiro che uole - no no spiro che furor no



134

134-



Handwritten text, possibly a signature or a note, written vertically on the right side of the page.

162

106862

508

