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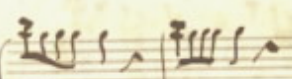
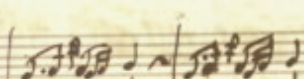
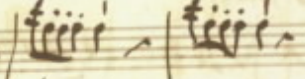
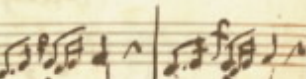
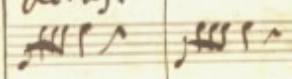
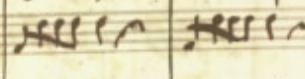
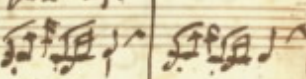
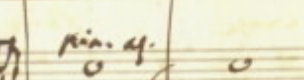
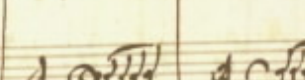
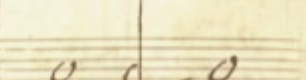
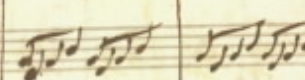
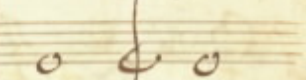
AUTOGRAFI

Olim: 16. 8. 5.

manca il lib^o

L'Amore Ingegnoso
Commedia in due atti Poeta di
Musica di Giovanni Paisiello
Rappresentata a Roma l'anno 1785
Atto Primo

Handwritten text at the top center of the page, possibly a title or page number, which is mostly illegible due to fading.

			
de. ag.	Johovoca	der. ag.	lia. ag.
			
de. ag.		de.	
			
der.	lia. ag.	der.	lia. ag.
			
for. ag.	lia. ag.	der.	lia. ag.

Handwritten musical score on three staves, likely for a choir or vocal ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1 (Top): Features a series of notes and rests. Labels include "p. hia", "p. hia", "Cresc.", "p. hia", and "p. hia".

Staff 2 (Middle): Contains notes and rests. Labels include "p. h.", "p. h.", "Cresc.", "p. h.", and "p. h.". A circular library stamp is visible on the right side of this staff.

Staff 3 (Bottom): Features notes and rests. Labels include "p. p.", "p. p.", "Cresc.", "p. p.", and "p. p.". A circular library stamp is visible on the right side of this staff.

The manuscript is written in brown ink on aged, yellowed paper. The notation is a mix of standard musical symbols and shorthand.



Handwritten musical score on a single page, featuring multiple staves and various musical notations.

The score is organized into two main systems, each containing five staves. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and dynamic markings.

System 1 (Top):

- Staff 1:** Contains rhythmic notation and the instruction "cresc." (crescendo).
- Staff 2:** Contains rhythmic notation and the instruction "aj." (accelerando).
- Staff 3:** Contains rhythmic notation.
- Staff 4:** Contains rhythmic notation.
- Staff 5:** Contains rhythmic notation and the instruction "cresc."

System 2 (Bottom):

- Staff 1:** Contains rhythmic notation and the instruction "cresc."
- Staff 2:** Contains rhythmic notation and the instruction "aj."
- Staff 3:** Contains rhythmic notation.
- Staff 4:** Contains rhythmic notation.
- Staff 5:** Contains rhythmic notation and the instruction "cresc."

The score concludes with a double bar line and a final measure on the bottom staff.

Handwritten musical score on a single page, numbered 3 in the top right corner. The score is written on ten staves, with the first seven staves containing musical notation and the last three staves being empty. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The first staff contains the following notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, 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G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive script, often appearing below the notes. The score is organized into measures by vertical bar lines.

Lyrics visible in the score include:

- Oh. pia.*
- Am.*
- Am. Joy.*

The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The score is organized into measures by vertical bar lines.

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The notation includes various musical symbols, clefs, and lyrics. A blue circular library stamp is visible on the right side.

Handwritten musical score on a single page, featuring two systems of music. The notation is in a historical style, likely from the 18th or 19th century, and includes various musical symbols, clefs, and dynamic markings.

The first system consists of two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line. The notation is written in a cursive, handwritten style. The first staff of the first system has a key signature of one sharp (F#) and a time signature of 3/4. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The second staff of the first system has a key signature of one sharp (F#) and a time signature of 3/4. The notes are written in a cursive style, and the rests are indicated by horizontal lines.

The second system also consists of two staves. The upper staff contains a melodic line with notes and rests, and the lower staff contains a bass line. The notation is written in a cursive, handwritten style. The first staff of the second system has a key signature of one sharp (F#) and a time signature of 3/4. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The second staff of the second system has a key signature of one sharp (F#) and a time signature of 3/4. The notes are written in a cursive style, and the rests are indicated by horizontal lines.

Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo) are visible throughout the score. The notation is written in a cursive, handwritten style, and the paper shows signs of age and wear.



Handwritten musical score on six staves. The notation is in a historical style, featuring various note values and rests. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The notation is dense and complex, with many beamed notes and rests. The paper is aged and yellowed, with some staining and wear visible. The handwriting is in a historical style, likely from the 16th or 17th century.

Handwritten musical score on six staves. The notation is in a historical style, featuring various note values and rests. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The notation is dense and complex, with many beamed notes and rests. The paper is aged and yellowed, with some staining and wear visible. The handwriting is in a historical style, likely from the 16th or 17th century.

Handwritten musical score on aged paper, page 6. The score consists of ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff has a bass clef. The third and fourth staves have a C-clef (soprano and alto positions). The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a C-clef. The eighth staff has a treble clef. The ninth staff has a bass clef. The tenth staff has a treble clef. The score is written in a cursive, handwritten style. There is a blue circular stamp on the seventh staff. The text "Sotto voce Cresc." is written at the bottom of the page.



Handwritten musical score on ten staves, organized into three systems of three staves each. The notation includes various musical symbols, clefs, and dynamic markings.

System 1 (Staves 1-3):

- Staff 1: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*
- Staff 2: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*
- Staff 3: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*

System 2 (Staves 4-6):

- Staff 4: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*
- Staff 5: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*
- Staff 6: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*

System 3 (Staves 7-9):

- Staff 7: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*
- Staff 8: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*
- Staff 9: Treble clef, notes, and rests. Markings: *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*, *Al. r. a.*

A circular library stamp is visible in the bottom right corner, reading: "BIBLIOTHECA MUSEI HISTORICO-NATURALIS MUSEI HISTORICO-NATURALIS MUSEI HISTORICO-NATURALIS".

Handwritten musical score on a single page, featuring a system of staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, likely a historical form of a European language.

The score is organized into two main systems, each containing multiple staves. The first system includes a vocal line (top staff) and a basso continuo line (bottom staff). The second system includes a vocal line (top staff) and a basso continuo line (bottom staff). The lyrics are written below the vocal staves.

System 1:

- Vocal Line:** The first staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The lyrics are written below the notes.
- Basso Continuo Line:** The bottom staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The lyrics are written below the notes.

System 2:

- Vocal Line:** The first staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The lyrics are written below the notes.
- Basso Continuo Line:** The bottom staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The lyrics are written below the notes.

The handwriting is in a cursive script, likely a historical form of a European language. The notation is in a historical style, with various note values and rests. The page is aged and shows signs of wear.

Handwritten musical score on eight staves, organized into four systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1 (Top): Contains musical notation with notes and rests. Below the staff, the text "lira. cresc. d. lira. for. lira. cresc. lira. for." is written.

Staff 2: Contains musical notation with notes and rests.

Staff 3: Contains musical notation with notes and rests.

Staff 4: Contains musical notation with notes and rests.

Staff 5: Contains musical notation with notes and rests.

Staff 6: Contains musical notation with notes and rests.

Staff 7: Contains musical notation with notes and rests.

Staff 8 (Bottom): Contains musical notation with notes and rests. Below the staff, the text "lira. cresc. d. f. p. for. d. p. cresc. d. p. for." is written.

A circular library stamp is visible in the bottom right corner, reading: "ALBERTUS MAGNUS LIBRARY COLLEGIUM DAM SICA".

Handwritten musical score on aged paper, featuring multiple staves and various musical notations. The score is organized into measures by vertical bar lines.

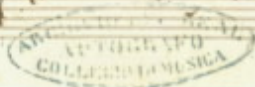
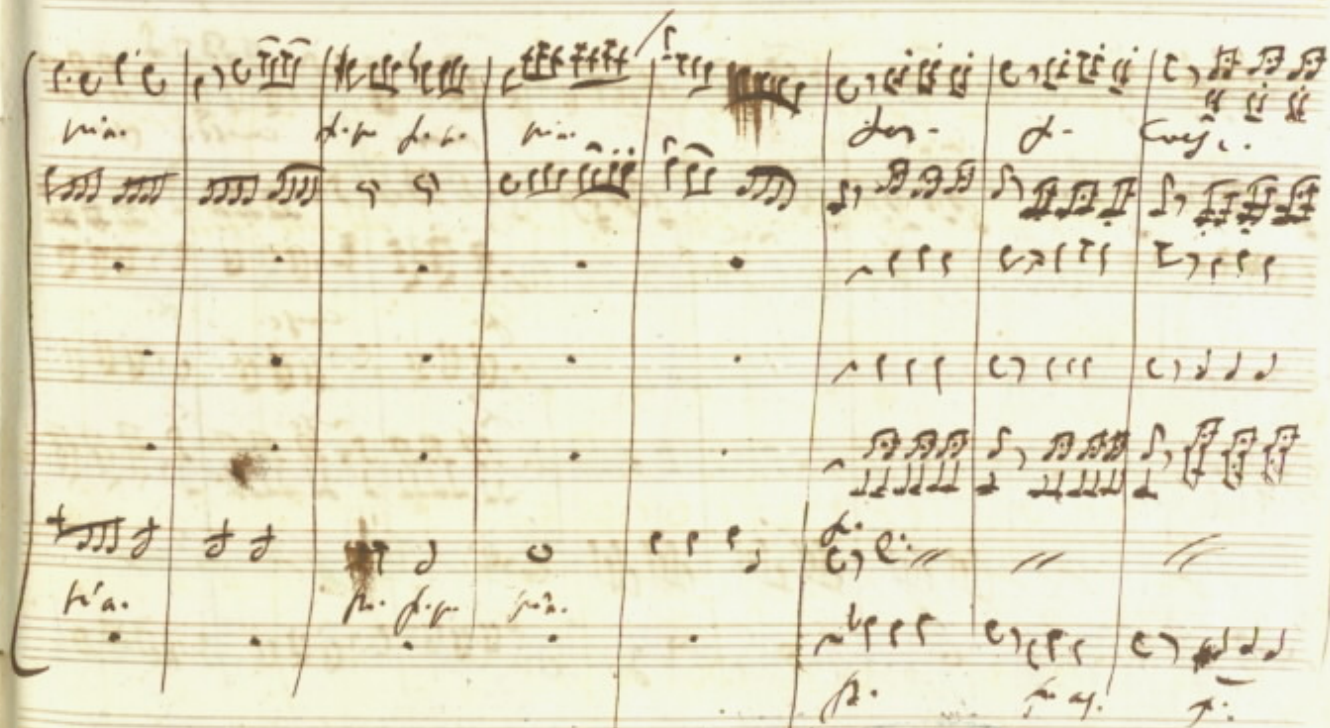
The notation includes:

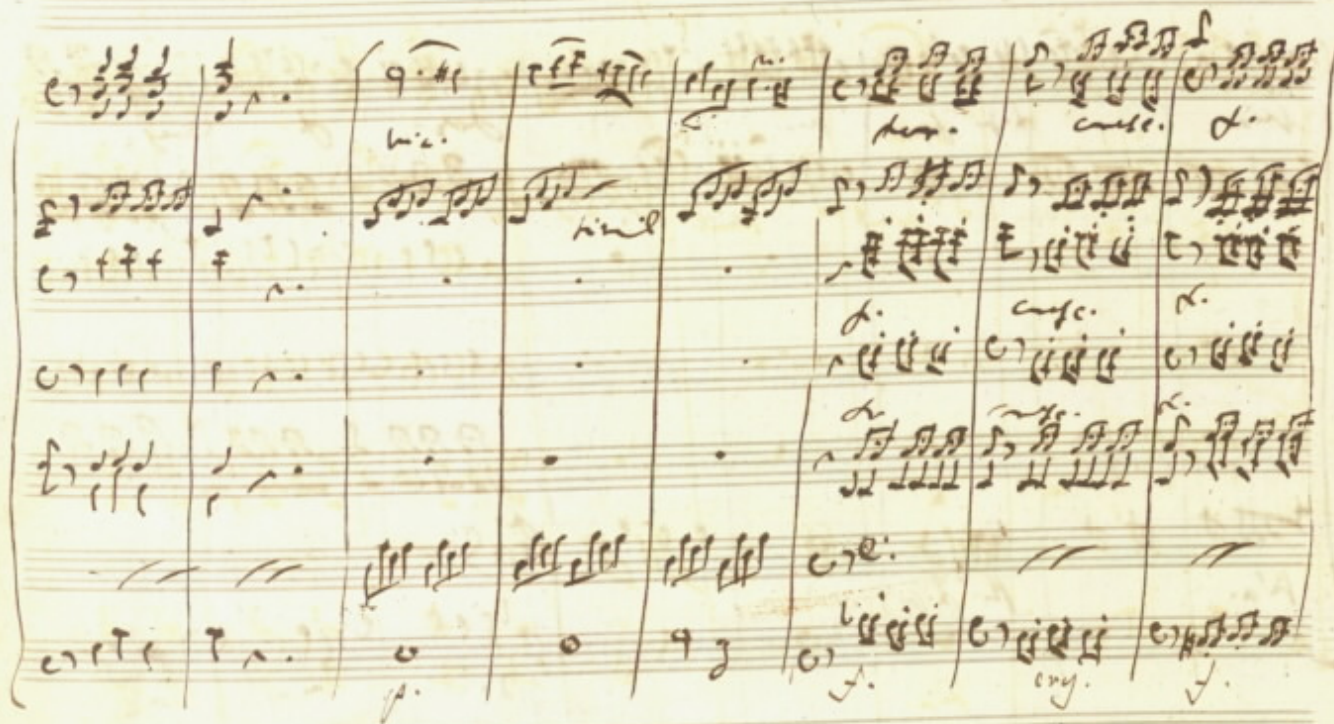
- Staff 1: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).
- Staff 2: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).
- Staff 3: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).
- Staff 4: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).
- Staff 5: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).
- Staff 6: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).
- Staff 7: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).
- Staff 8: Treble clef, key signature of one sharp (F#), and various rhythmic values (e.g., eighth, sixteenth, and quarter notes).

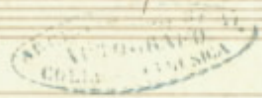
Lyrics and performance markings are written below the staves:

- Staff 1: *tra. cresc. for. di. y.*
- Staff 2: *tra.*
- Staff 3: *tra.*
- Staff 4: *tra.*
- Staff 5: *tra.*
- Staff 6: *tra.*
- Staff 7: *tra.*
- Staff 8: *tra.*

The score concludes with a double bar line and a final measure.







Handwritten musical score on aged paper, featuring seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A large, stylized flourish is on the right side of the staves.

Staff 1: *ma. cresc. di. ag.*

Staff 2: *ma. cresc.*

Staff 3: *f. ag.*

Staff 4: *f. ag.*

Staff 5: *f. ag.*

Staff 6: *f. ag.*

Staff 7: *f. ag.*

Page number: 164

Segue subito introduzione.

Parte Prima

Num. 211.

Viola.
Violoncello.
Flauti
Violini
Corni
effant.
Viola.
Violini
Giannina.
Il Martello
Armonica
otto voci.

Handwritten musical score on aged paper. The score consists of several staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The lyrics are written in French and Hebrew. The French lyrics are: "Gracie al Ciel, Non o' e' il- Nuto- re gi- do der- vach do- ue sei?". The Hebrew lyrics are: "תודה לאל, לא יל- נטו- ר גי- דו דר- וך דו- וי- ש?".

mia.
 solo.
 mia.
 Gracie al Ciel, Non o' e' il- Nuto- re gi- do der- vach do- ue sei?
 תודה לאל, לא יל- נטו- ר גי- דו דר- וך דו- וי- ש?

Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the Soprano voice, the second for the Alto voice, the third for the Tenor voice, and the fourth for the Bass voice. The fifth staff is for the Piano accompaniment. The sixth staff is for the Cello and Double Bass. The seventh staff is for the Violoncello. The eighth staff is for the Violin I. The ninth staff is for the Violin II. The tenth staff is for the Viola. The score is written in Italian and includes the lyrics: "Gloria. Lete-te-ra-vo-re-i al-mio Ge-ne Oh Dio man-dar." The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

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

al-mio be-ne Oh Dio mandar. Grazie al Ciel Non v'è il Auto-re No

Handwritten musical score on aged paper, page 13. The score consists of ten staves. The first six staves contain musical notation, including treble and bass clefs, various note values, and rests. The seventh staff contains the lyrics "C'est l'auto-re" in French. The eighth staff contains the lyrics "fi - do ser - vo ah do - ue ri ...". The ninth and tenth staves contain musical notation. The paper is yellowed and shows signs of age.

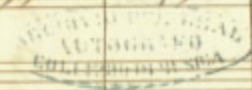
This is a handwritten musical score on aged, yellowed paper. The score consists of eight staves. The first three staves contain musical notation, including treble and bass clefs, various note values, and rests. The fourth staff is a blank line. The fifth staff contains musical notation, including a key signature change to one sharp (F#) and a time signature change to 3/4. The sixth staff contains musical notation, including a key signature change to one flat (Bb) and a time signature change to 3/4. The seventh staff contains the lyrics: "questa lette-ra vorrei al mio bene Oh Dio mandar". The eighth staff contains musical notation, including a key signature change to one flat (Bb) and a time signature change to 3/4. The word "Solo" is written in the right margin next to the seventh staff.

The lyrics are written in a cursive hand and are:

questa lette-ra vorrei al mio bene Oh Dio mandar

[illegible]

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and beams. The bottom staff contains the lyrics "al mio bene Oh di-o mandan Oh".



Handwritten musical score on aged paper. The score consists of several staves. The top staves feature complex musical notation with many beamed notes, possibly representing a vocal melody or a fast instrumental part. Below these, there are staves with simpler notation, including rests and single notes. The tempo marking "allegro" appears multiple times. The lyrics "Dio mandar Oh Dio mandar" are written on a staff, followed by a parenthetical phrase "(Ahi che vedo! / cosa è questa!)". The word "Luna" is written at the end of a line. The bottom staves show more musical notation, including a key signature change to one flat (F major or D minor) and the tempo marking "allegro.".

allegro

oboe.

oboe.

allegro

allegro

Dio mandar Oh Dio mandar

Luna

(Ahi che vedo! / cosa è questa!)

allegro.

Handwritten musical notation on a six-staff system. The first staff contains notes with dynamic markings *f* and *f*. The second staff contains notes with dynamic markings *f* and *f*. The third staff contains notes with dynamic markings *f* and *f*. The fourth staff contains notes with dynamic markings *f* and *f*. The fifth staff contains notes with dynamic markings *f* and *f*. The sixth staff contains notes with dynamic markings *f* and *f*.

Handwritten musical notation on a six-staff system. The first staff contains notes with dynamic markings *f* and *f*. The second staff contains notes with dynamic markings *f* and *f*. The third staff contains notes with dynamic markings *f* and *f*. The fourth staff contains notes with dynamic markings *f* and *f*. The fifth staff contains notes with dynamic markings *f* and *f*. The sixth staff contains notes with dynamic markings *f* and *f*.



Handwritten musical notation on a six-staff system. The first staff contains notes with dynamic markings *f* and *f*. The second staff contains notes with dynamic markings *f* and *f*. The third staff contains notes with dynamic markings *f* and *f*. The fourth staff contains notes with dynamic markings *f* and *f*. The fifth staff contains notes with dynamic markings *f* and *f*. The sixth staff contains notes with dynamic markings *f* and *f*.

Certa canzoncina che m'ha data la vicina
e io qui se voi volete volon

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Italian. The score is divided into two main sections by a double bar line.

Top Section:

- Staff 1: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 2: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 3: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 4: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 5: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 6: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.

Bottom Section:

- Staff 7: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 8: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 9: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 10: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 11: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.
- Staff 12: Treble clef, key signature of one sharp (F#), time signature of 4/4. The melody is written in a stylized, handwritten notation.

Lyrics:

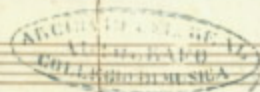
tien la leggera?

ma qualche biglietto?

Ah signor voi m'offendete!

Sì, lo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.* (forte) and *lia.* (lira). The score is organized into measures by vertical bar lines. The notation is in a historical style, possibly from the 18th or 19th century.



Handwritten musical score on a single staff, likely a vocal line. The lyrics are written below the notes:

Crado via leggete li, lo credova leggete (i'innocente già lo so.) L'innoc-

The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.* (forte) and *lia.* (lira).

Handwritten musical score for the first system, featuring six staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *for.*, *ma. p*, *cresc.*, and *for. pia.*

Handwritten musical score for the second system, consisting of six staves. The notation includes musical notes and some slanted lines, possibly indicating a continuation or a specific performance instruction.

Handwritten musical score for the third system, including vocal lyrics and musical notation across six staves. The lyrics are written in Italian and include the words "centes già lo", "so", "già lo", "so", "già lo", "so", "al ladro al ladro ah lo", and "vedete per quel vi-".

centes già lo so già lo so, già lo so.

al ladro al ladro ah lo vedete per quel vi-

for. pia. cresc. f. a.

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

ale per quel vi ale correte ajuto correte ajuto ajuto a- juto...

Sacete...

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



Handwritten musical score on aged paper. The score consists of ten staves. The top two staves contain musical notation, including notes, rests, and dynamic markings like 'f.' and 'v.a.'. The bottom two staves contain lyrics in Spanish and corresponding musical notation. The middle six staves are mostly empty, with some light pencil markings. The lyrics include 'Carru dubito', 'vó', 'Daceto', 'Oh Carru dubito', 'vó', 'Daceto', 'Oh Carru Carru Carru'.

Top staves (Musical notation):

Staff 1: *f.* *v.a.*

Staff 2: *f.* *v.a.*

Bottom staves (Lyrics and Musical notation):

Staff 9: Carru dubito vó Daceto Oh Carru dubito vó Daceto Oh Carru Carru Carru

Staff 10: *f.* *v.a.*

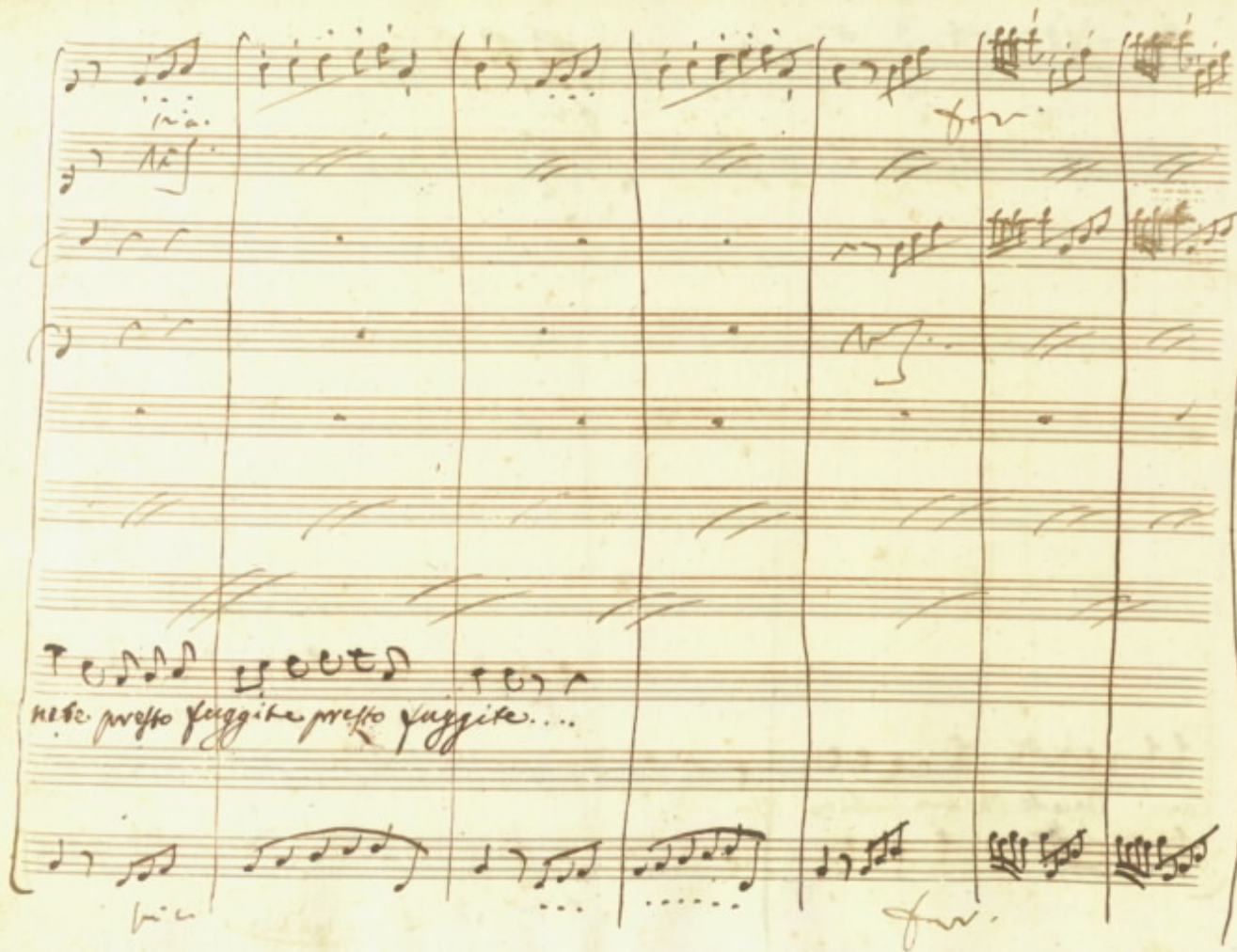
Handwritten musical score on aged paper, featuring multiple staves and vocal lines. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, likely Italian or Latin, and are interspersed with musical notation. The score is divided into measures by vertical bar lines.

Lyrics visible include:

- for.*
- simil*
- ch....*
- chi....*
- tenete re-*
- Carra Nacete Oh Carra lubite*
- for.*

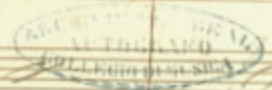
A circular library stamp is visible in the bottom right corner, reading:

LIBRARY OF THE
ETHIOGRAPHIC
COLLEGE OF DUNDAS



simil

to his.



~ ~ ~ ~ ~
che, non sentia bajar me

~ ~ ~ ~ ~
due è il ladro!...

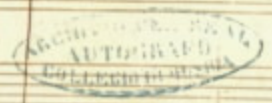
Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols, including notes, rests, and dynamic markings.

The first five staves contain musical notation, including notes, rests, and dynamic markings (e.g., *f*, *ff*, *fz*). The sixth staff contains the lyrics:

stee t r r
 (ampo bazar kelampo! ...
 Non baja....oibo' oibo'... oibo' (ah the song)

The score is written in a style characteristic of early 20th-century musical notation, with a focus on rhythmic patterns and melodic lines.

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: *alvo me l'hi ficiata. Ah che sen; 'alvo me l'hi ficiata*. A blue circular stamp is visible on the right side of the page, partially overlapping the staves.



f *quaride*
alla viol.



f

f

f

f

f

f

f

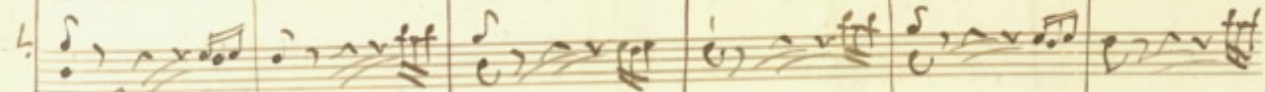
f

f

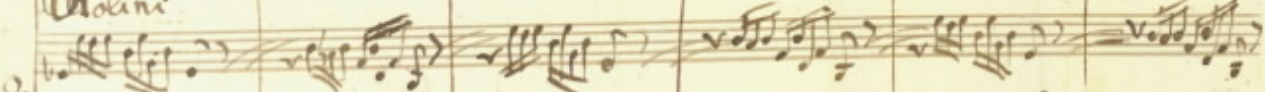
f

f

f



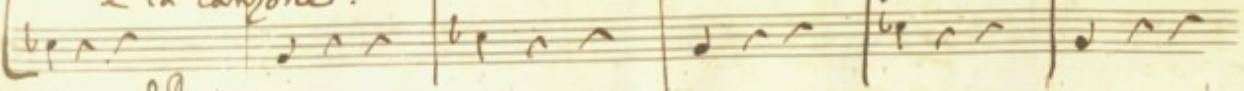
Violini



l'ho cerata....

l'ho lacertata

e la canzone!



viola col Basso.

Handwritten musical score on page 22, featuring multiple staves and vocal parts.

The score includes the following elements:

- Staff 1 (Top):** Melodic line with notes and rests. A *forte* (f) dynamic marking is present.
- Staff 2:** Continuation of the melodic line.
- Staff 3:** Continuation of the melodic line.
- Staff 4:** Continuation of the melodic line.
- Staff 5:** Continuation of the melodic line.
- Staff 6:** Continuation of the melodic line.
- Staff 7:** Continuation of the melodic line.
- Staff 8:** Continuation of the melodic line.
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- Staff 10:** Continuation of the melodic line.
- Staff 11:** Continuation of the melodic line.
- Staff 12:** Continuation of the melodic line.
- Staff 13:** Continuation of the melodic line.
- Staff 14:** Continuation of the melodic line.
- Staff 15:** Continuation of the melodic line.
- Staff 16:** Continuation of the melodic line.
- Staff 17:** Continuation of the melodic line.
- Staff 18:** Continuation of the melodic line.
- Staff 19:** Continuation of the melodic line.
- Staff 20:** Continuation of the melodic line.
- Staff 21:** Continuation of the melodic line.
- Staff 22:** Continuation of the melodic line.
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- Staff 25:** Continuation of the melodic line.
- Staff 26:** Continuation of the melodic line.
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- Staff 28:** Continuation of the melodic line.
- Staff 29:** Continuation of the melodic line.
- Staff 30:** Continuation of the melodic line.
- Staff 31:** Continuation of the melodic line.
- Staff 32:** Continuation of the melodic line.
- Staff 33:** Continuation of the melodic line.
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- Staff 93:** Continuation of the melodic line.
- Staff 94:** Continuation of the melodic line.
- Staff 95:** Continuation of the melodic line.
- Staff 96:** Continuation of the melodic line.
- Staff 97:** Continuation of the melodic line.
- Staff 98:** Continuation of the melodic line.
- Staff 99:** Continuation of the melodic line.
- Staff 100:** Continuation of the melodic line.

Lyrics (Vocal Part):

l'ho lacerata?...
 ti...
 (Il libro... il foglio... il foglio... il libro...)

Handwritten musical notation continues below the lyrics.

Stamp: *ALBERTO DI M. GRAL. ALFREDI COLLEGIUM*

Handwritten note: *sotto voce.*

Handwritten musical score on aged paper. The score consists of ten staves. The first four staves contain musical notation for a vocal line, starting with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *fff* and *for.*. The fifth staff contains a bass line with a bass clef and a key signature of one flat. The sixth staff contains a series of slurs. The seventh staff contains a series of slurs. The eighth staff contains a series of slurs. The ninth staff contains a series of slurs. The tenth staff contains a series of slurs. The bottom of the page features a vocal line with lyrics in Italian: "Che dir Non so. No'... che dir Non so. un'altra volta per Cosa Certa mai più ho la ciola porta a". Below the lyrics are musical notes and rests, with the word *pia.* written below the first measure.

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as *for.* (forte) and *lia.* (lento). There are also some decorative flourishes and a small blue circular stamp in the lower right of the system.

Handwritten musical score for the second system, continuing the melody and lyrics. The lyrics are written in Italian and appear to be a variation of a traditional song.

perla simil paglia più nò farò simil pagli - a più non farò simil paglia più non fa
for. *lia.* *for.* *lia.*

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

Lyrics:

No, no, no no no no non farò simil pagnia No no f
 fer.
 Chi pier cordoglio?

Handwritten Annotations:

- Qu.* (Quarta)
- vin.* (Vincenzo)
- fig.* (figlio)
- pp.* (pianissimo)

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and wear along the edges.



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

Key markings and lyrics include:

- fur.* (Furioso)
- f.* (Forte)
- tutto farò* (I will do everything)
- Paraflo che il ladro* (Paraflo the thief)
- Non ha po'tria* (He has no power)
- f.* (Forte)

The score is organized into measures by vertical bar lines, with some measures containing multiple staves of music. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.

per. ria.

di, di bene. (Che forte -

entri signora
entri signora ch'io chiederò.

100.

AUTOGRAFICO
COLLEZIONE

for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*
for. *lin.* *cresc. p.*

Ter-
 ria!)

ed'io qui fuora

ed'io qui fuora restarò

L'io dice bara li si si di diogni

Entrate in nome di nostro signore

for. *lin.* *cresc. p.*

20.

cupe. for. pia. for. af. ma. cup: f. pia. cupe. f. b. cupe.

fuera restar no vo' ad io qui fuora restar no vo' si di' benedici si di' ad io qui fuora restar no vo' no non ho no non ho no non ho

vo' si di' chiudero' canti signora chiudero'. Propodai la do tornar patria tornar patria torna patria canti signora chiudero'

cupe. for. f. af. pia. cupe. f. b. cupe.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are:

No' ed io qu'fiora repparò vo' repparò vo' ~~~~~ ed io qu'fiora repparò vo'.
vo' entr' si gnora ch'io chiuderò ch'io chiuderò ~~~~~ entr' si gnora ch'io chieserò.

The score includes various musical notations, including notes, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

Atto Primo

Scena Prima Dopo l'Adempimento

Mart:
Martullo
solo

per se tu sei te stesso, se tu sei te stesso
 qui l'adri quella carta... non sa che dir mi pare... che Giannina e troppo

per se tu sei te stesso, se tu sei te stesso
 l'aria e modesta... ma piano... piano un poco... *M. Martullo* chi è? Signor Vicini che stan-

per se tu sei te stesso, se tu sei te stesso
 qui dirim-patto *M. Martullo* non hai nessun sospetto? il Giardino e comoda, a po =

per se tu sei te stesso, se tu sei te stesso
 trian qu'avvire all'Im proviso e Vero la ringrazio dall'avviso o ti buona conchi

parlo Ah la pu: pilla mi fa impazzir... voglio osservare intanto se mai ci tessar ladri del

varo alla volta... Ah Giannina io mi dispero L'rial

Icaro *Bav:* al fine Jan è andato vanite pur signor padrone *Icar:* vengo ma bade

Bav: ten volete che bussi che la chiami? *Icar:* non sa prai sapul che vuoi *Bav:* co =

Icar: vaggio *Bav:* ancor non lante *Gian:* Rapi = chiamo *Icar:* chi è? *Gian:* Giannina mia... *Gian:* Rica =

Jean: *Ecce la con servo come una gemma*
 vasta signor la lettera mia?...
 Gian: *Caro! Voi vedete il Ga l'oso custoda inguai l'acci mi tiare la papperamo*
 Bar: *Ri =*
 Jean: *noi queste catene si cara non temete Vostro sposo io sarò*
 Bar: *Fuggiano ancora*
 Jean: *houna oh Dio fuggite fuggo arriva darci a Dio*
 Bar: *Fuggiano ancora*
 Jean: *can III noi ... non sono in tempo ... Eccolo stiamo darj... oh oh che*
 Bar: *Fuggiano ancora*

Santo a Maria

nuova fosse mai quest'il ladro? io den ti so no mista esser viamolo un po con a ven =

Bav: Mar: Bav:
gione) darvitor sup si colpa mio padrone Brutta ciara io non

Mar: Bav:
io cosa mi dice a ladro cario Vito ogg la affilho mi vallo con

P. Mart:
lei me ne consolo ci ha gran tasori in casa e lei vorrebbe sta marma li bel

Bart: P. Mar:
ballo? io ben io qualche dico gran faccia tosta tiri trovi amico signor ladro par

liamoci con tutta con fidenza avuta mai Rubata qualche cosa?

Bar: 29.
Io ladro? oh che impo-

tura spavento sa

impostura? la draccio... io vengo a dirvi che qui sotto a =

così vi sono dei tesori a voi....

D. Mar: Bar: D. Mar: 30.
Parlavo dei tesori qui? sicuro. Tot:

Bar: D. Mar:
terra? che dubbio!

(Asino pacqui Asino mori = nò) presto cerchiamoli... scu

Bar: 31.
sata amico mio...

già vi conosco Voi siete un uomo piano di Jos = patti pen =

A. Mart. Bart:
 late sempre male dalla gente per carità non ne facciamo niente
 A. Mart. Bart:
 masentite fermatevi non più ci viene d'uno maba data io non
 A. Mart. Bart:
 voglio sospetti vera mente sono un po' sospettoso sopra tutto non più impar=
 A. Mart. Bart:
 tuva il cielo ma ne liberi la peste che bastiaccia è l'impastura or vena foitri=
 tratto a la figura
 segue aria Berto

8

~~la figura~~ / La figura

Parte Prima

30. *Hum. 1/4*

Alb.

Oboe.

Corn in
Folapine

Viola

Grifa

Allegro.

for



Vuol saper che furia e' gnoffa, Vuol sapere che cos' e' P. ha for

for.

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, and the word "viva." appears multiple times, indicating a celebratory or patriotic theme.

2

viva.

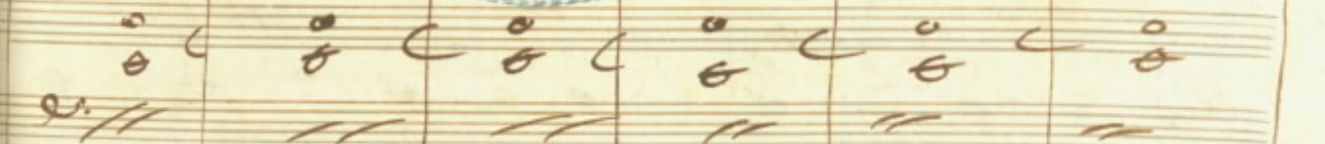
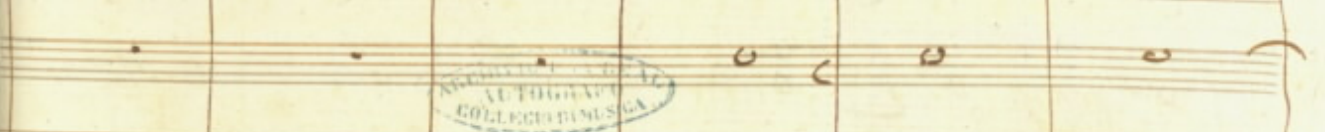
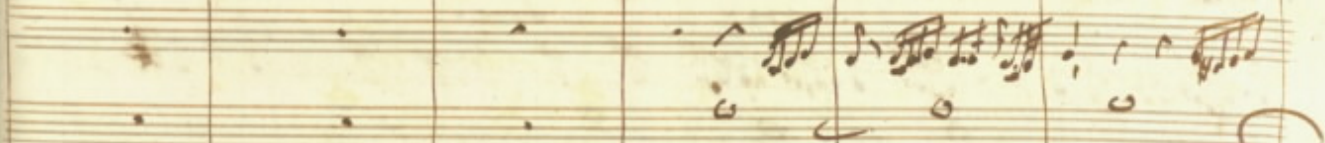
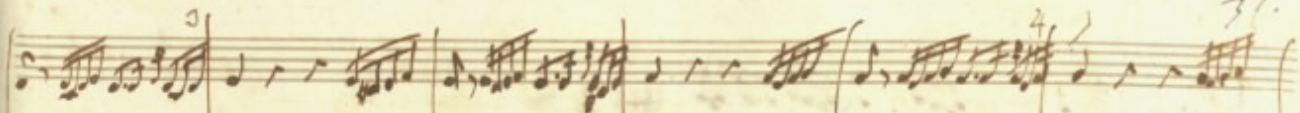
viva.

viva.

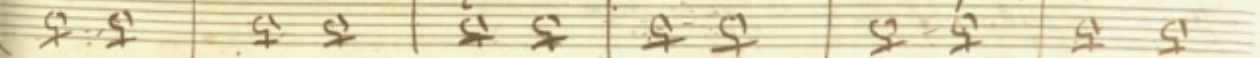
viva.

viva.

pensie draghi in testa lunga coda ed ali al pie! scorre pria vedendo il suolo
 viva.



piano suolagrande indi l'alba rosa audace ed' il volo rinforzando va da



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions:

- crisp.* (first staff, second measure)
- dim.* (first staff, third measure)
- f. aj.* (first staff, fourth measure)
- crisp.* (second staff, second measure)
- f. aj.* (second staff, third measure)
- crisp.* (third staff, second measure)
- f.* (third staff, third measure)
- affr.* (third staff, fourth measure)

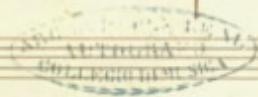
Lyrics (fifth staff):

questo, va' In questo.... finche arriva presto presto da per tutto creda a me da per tutto creda.

Additional markings at the bottom of the page:

- crisp.*
- ff.*
- affr.*

Handwritten musical score for "L'Impossibile" by Giuseppe Verdi. The score is on aged, yellowed paper and features six staves. The first staff is a vocal line with lyrics "me l'impossibile... Ah! bruta cosa?". The second staff is a vocal line with lyrics "Ciarla, fischia, att en-va ue-". The third staff is a vocal line with lyrics "me l'impossibile... Ah! bruta cosa?". The fourth staff is a vocal line with lyrics "Ciarla, fischia, att en-va ue-". The fifth staff is a vocal line with lyrics "me l'impossibile... Ah! bruta cosa?". The sixth staff is a vocal line with lyrics "Ciarla, fischia, att en-va ue-". The score includes various musical notations such as notes, rests, and dynamic markings like "pia." and "cresc.".



Handwritten musical score on a single page, featuring six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written below the staves, and the piece concludes with a double bar line.

Handwritten lyrics:

cidu att er — ra uide
 gitta fiamme
 semper —
 affa: fua.

Dynamic markings and other annotations:

- for.* (multiple instances)
- unij.*
- f.*
- affa: fua.*

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines.

Staff 1: *for. timb.* *timb.* *cresc. for. ag.* *for.* *cresc. for. ag.* *for.*

Staff 2: *for.* *for.* *for.* *for.* *for.* *for.*

Staff 3: *for.* *for.* *for.* *for.* *for.* *for.*

Staff 4: *for.* *for.* *for.* *for.* *for.* *for.*

Staff 5: *for.* *for.* *for.* *for.* *for.* *for.*

Staff 6: *for.* *for.* *for.* *for.* *for.* *for.*

Additional markings: *tempo - stosa*, *tempo - grande*, *tuona, e -*, *cresc. for. ag.*, *for.*

Handwritten musical score on aged paper, featuring staves with notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "cresc. f. af." and "pia.".

tre e
 stride
 e r e r
 cresc. f. af. pia. cresc. f. af. pia.

lampeg- giando
 buona buona,
 pia.

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

via. simili. *cresc.* *dim.* *f. sf.*

Ande x di oriene al fin crescendo un tumulto generale un fragor univer -

pia. *f. sf.*



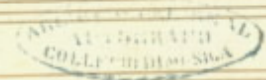
via.
 via. timili:
 cresc.
 via.
 for.
 Sale che toro dice per mia fe. e di viene al fin cresceado un tumulto gene
 via.
 via.

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "vale un frangito universale. che l'ordice per mia fe di che l'ordice per mia" are written across the lower staves. Performance markings like "pia.", "for.", and "cra." are interspersed throughout the score.



Handwritten musical score on aged paper. The score consists of six staves. The first staff contains a melody with various note values and rests. The second staff has slurs and some notes. The third staff has dots. The fourth staff has a "pian." marking and some notes. The fifth staff has slurs. The sixth staff contains a melody with lyrics written below it. The lyrics are: "fe li, che s'ardisce per mia fe. Vuol saper che furia e' questa? Piano piano vola-". The word "piano" is written below the sixth staff.

Handwritten musical score on a single page, numbered 19 and 20. The score is written in brown ink on aged, yellowed paper. It features multiple staves with musical notation, including notes, rests, and dynamic markings. The text is in Italian, with lyrics written below the staves. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as *finil*, *cresc.*, *dim.*, *aff.*, and *cr.*. The lyrics are: "quando indi selva, vesp. Audace ad' il volo rinforzando va' da quello, va' da questo finché ar-". The page is numbered 19 in the top left and 20 in the top right. The score is written in a cursive, handwritten style.



Handwritten musical score for "Creda a me" by Giuseppe Verdi. The score is written on ten staves. The first staff is a vocal line with lyrics "Creda a me creda a me creda a me". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics "Creda a me creda a me creda a me". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics "Creda a me creda a me creda a me". The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics "Creda a me creda a me creda a me". The eighth staff is a piano accompaniment. The ninth staff is a vocal line with lyrics "Creda a me creda a me creda a me". The tenth staff is a piano accompaniment. The score is written in Italian and includes the name "Giuseppe Verdi" at the bottom right.

Handwritten musical score on aged paper, featuring six staves with musical notation and lyrics in Italian. The score is written in a cursive, handwritten style. The lyrics include:

lischia
ar - ra uccida
fiat
fiamme sempre rosea
campes -
via. sempre for. via.

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is on aged, yellowed paper and features two systems of staves. The top system consists of five staves, with the first two staves containing complex melodic lines and the remaining three staves containing sustained notes. The bottom system consists of four staves, with the first staff containing a melodic line and the remaining three staves containing sustained notes. The score is marked with "24" and "25" at the beginning of the systems. The lyrics "giando", "buona", "stride", and "lampeggiando" are written below the bottom system. The score is signed "Verdi" at the bottom right.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is for Violins (Vn.), the second for Violas (Va.), the third for Cellos (Vcl.), the fourth for Double Basses (Cb.), the fifth for Tenors (T.), the sixth for Basses (B.), the seventh for Soprano (S.), the eighth for Alto (A.), the ninth for Tenor (T.), and the tenth for Bass (B.). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The lyrics are written below the staves, starting with "L'Espresso" and ending with "e di viene al fin cre-". The score is signed "G. Verdi" at the bottom right.

finil *cresc.*

scendo un tumulto generale un fragor armonico

for. aj.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The lyrics are written below the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like "pia." and "cresc.".

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

Key markings and text include:

- 31: /
- 32
- Der. spi.
- di. aj.
- Scendo un tumulto generale infragito universo a =
- f.
- for. aj.

The notation is dense, with many notes and rests, suggesting a complex musical composition. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring multiple staves and a vocal line with lyrics.

The score is divided into measures, with measure numbers 33, 34, and 40 visible at the top.

The notation includes various musical symbols such as notes, rests, and bar lines. A blue circular stamp is visible in the center of the page, partially obscuring the notation.

The lyrics, written in Italian, are:

— le che stordisce per mia fe ti, che stordisce per mia fe ti, che stordisce per mia fe.

The score concludes with a series of repeated notes in the final measure.

Handwritten musical score on aged paper, featuring multiple staves and a large, stylized graphic element on the right side.

The score is written in a historical notation system, possibly for a lute or similar stringed instrument. It consists of several staves, with the top staff containing a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals.

A large, stylized graphic element, resembling a large, elongated '6' or a similar symbol, is drawn vertically across the right side of the page, partially obscuring the musical notation. This symbol is likely a page or section marker.

The page is numbered '36' in the top right corner. The notation is written in dark ink on aged, yellowed paper.

Partial view of the adjacent page (page 37), showing the continuation of the musical score. The notation is similar to the previous page, with staves and handwritten notes. The page is numbered '37' in the top right corner.

3
D. Mart:
Scena IV
che bruta bastia è l'impastura in somma per trovare il tesoro di volgiù:

D. Mart: Gian:

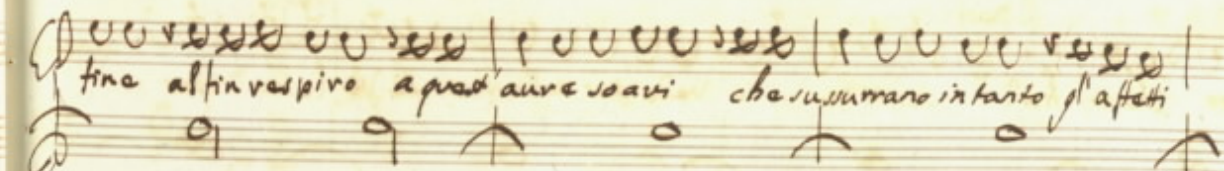
Dijo pensar sempre al bene non sospettar mai più Giannina bella vo da te incomin =

Gian: D. Mart:
ciave Giannina mia non vo più sospettare Nanyo Nango che

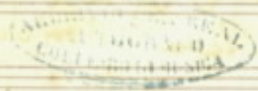
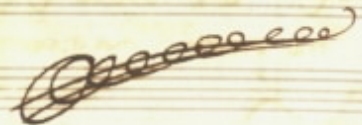
Gian:
Sciocco sospettar di Giannina Ina har quello da ladro ... che volate caro signor tu =

D. Mart.
tor? (Caro m'ha dato Oh qual caro a un gioiello in mezzo al petto) a molto al =

Dim. marc.
legno ch'è co, ha? *And.te* io vado per affari: se volete per
quattro o sei minuti far una passeggiata... (che vi giaccio già sospettavo...) *And.te anch'è*
ora tre quarti ma avvertite che il mondo è pieno di bricconi... oh diavolo
qui un'impostura la sta fatta il briccone son io cava giannina passeggi
Gian:
pur sta allegra: addio carina *Allegro, Raglio, Ralio?* basta son sola a d=



Segue Cavatina Giannina e feardore



Col

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or tan marks on the aged, yellowed paper. The staves are evenly spaced and run horizontally across the page.

Partial view of the adjacent page on the right, showing the right edge of several staves with some handwritten notes and musical symbols visible.

Col Canto.

Parte Prima.

43 Num. 3.

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, each with a label on the left and musical notation on the right. The notation includes various musical symbols such as notes, rests, and clefs. The staves are labeled as follows:

- W. (Vocal)
- Ob. (Oboe)
- Sagallo (Soprano)
- Corni (Cornets)
- Esobrouet (Euphonium)
- Viola (Violin)
- Giannina (Violoncello)
- Leandro (Double Bass)
- Andantino (Piano)

The score is written in a single system, with the music for each instrument or voice part aligned horizontally. The notation is in a historical style, likely from the 19th century. A blue ink stamp is visible on the right side of the page, partially overlapping the musical notation.

Stamp: *COLLEGIUM MUSICA*

Handwritten musical score on aged paper. The score consists of eight staves. The first six staves contain musical notation for various instruments or voices, including treble and bass clefs, and various note values. The seventh staff contains the Italian lyrics: "O cara quiete Aura gradite Deh - co mi di - se che". The eighth staff contains further musical notation. The handwriting is in brown ink, and the paper shows signs of age and wear.

O cara quiete Aura gradite Deh - co mi di - se che

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves. There are some annotations like "lento. ag." and "lento.".

co - sa è amor? se sia contento se sia tormento lo ben capire non posso an -

lento. ag. lento.

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 lyrics are written in Italian below the staves.

Lyrics:

cor. io - ben - Ca - pire non posso ancor. Je lia contento, Je lia tormento,

io ben ca - pivo Non pos - so ancor non posso non pos - so no posso an -

fu. f. of

Handwritten musical score on aged paper. The score consists of several staves. The top section features a melody with notes and rests, followed by a section with repeated notes. Below this, there are staves with lyrics in French and Portuguese. The lyrics are: "Je ne s'en-ten-di amor de wa Gian-nina mi-a o-hi da". The score is written in a cursive, handwritten style.

Cor.

Je ne s'en-ten-di amor de wa Gian-nina mi-a o-hi da

Handwritten musical score for a vocal and instrumental piece. The score consists of six staves. The first two staves are vocal lines with lyrics. The next three staves are instrumental lines, likely for a lute or guitar, featuring various rhythmic patterns and accidentals. The final staff is a basso continuo line with figured bass notation. The handwriting is in a historical style, and the paper shows signs of age.

me
 È un giovinetto ch'è tutto afetto; Cara Giannina somiglia ate Cara Gian-

Handwritten musical score for a vocal and instrumental piece. The score consists of two staves. The first staff is a vocal line with lyrics. The second staff is an instrumental line, likely for a lute or guitar, featuring various rhythmic patterns and accidentals. The handwriting is in a historical style, and the paper shows signs of age.

nina somiglia a te. L'un giovinetto ch'è tutto affetto Ca-ra- Giannina so-

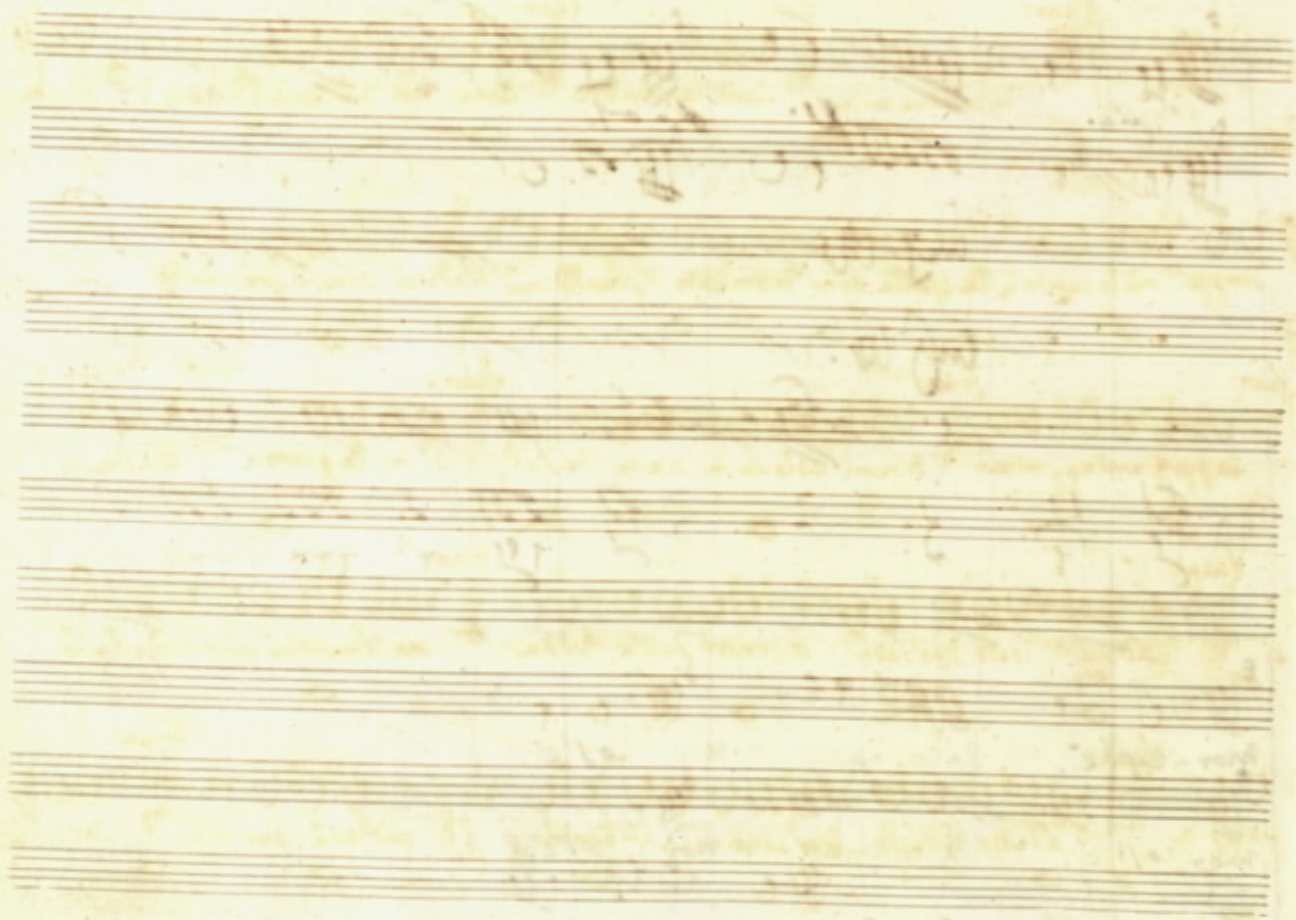
Handwritten musical notation on five staves. The notation includes various notes, rests, and clefs. The lyrics "The wave" are written above the first staff. The notation is in a cursive, handwritten style.



Handwritten musical notation on five staves. The notation includes various notes, rests, and clefs. The lyrics "miglia famiglia a te do mi - gia. do mi - gia do miglia a te." are written below the first staff. The notation is in a cursive, handwritten style.

Handwritten musical score for the song "Da voi appresi". The score is written on ten staves. The first six staves contain musical notation, and the last four staves contain the lyrics in Italian. The lyrics are: "rehe dure Corlesi", "Da voi appresi", "Da voi appresi", "Da voi appresi a", "rehe dure Corlesi", "Da voi appresi", "Da voi appresi", "Da voi appresi a", "rehe dure Corlesi", "Da voi appresi", "Da voi appresi", "Da voi appresi a", "rehe dure Corlesi", "Da voi appresi", "Da voi appresi", "Da voi appresi a".

Handwritten musical score for "Morcos" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the vocal soloist (Soprano), and the second staff is for the vocal soloist (Alto). The third staff is for the vocal soloist (Tenor), and the fourth staff is for the vocal soloist (Bass). The fifth staff is for the vocal soloist (Soprano), and the sixth staff is for the vocal soloist (Alto). The seventh staff is for the vocal soloist (Tenor), and the eighth staff is for the vocal soloist (Bass). The ninth staff is for the vocal soloist (Soprano), and the tenth staff is for the vocal soloist (Alto). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the staves.



Scan

Pian:

le
m

le
Pian
P:

le
P

le
li

le
P

le
Ja

le
P

Scena V

Gian: Gianni mia
Gian: Caro leandro
Gian: Come voi qui senza il tutore?
Gian: Ah che pur

Gian: a Gian: Doppio me lo sento alla spalla ogni momento quando mai finirà questo spavento

Gian: Sappi Giannina mia...
Gian: Ritorni solo se mi siete fedel
Gian: Si te lo giuro
Gian: Basta co =

Gian: Sì Carina io vo spogliarti a costo della vita
Gian: mai tutore convien che lo

Gian: Sappia
Gian: adesso adesso Parsona mia attinante gli parlerà per me
Gian: Caro le =

Andro tremo com'una froda... non Vorrei che qui ci sorprenda... *Anima*

And: mia non mi trahite *Gian:* oh ciel mi fata torto sadi me dubi = late. *Mi* Larva

And: sua visa luto o luci amata. *And:* Ah quant'è cara quanto a mo

And: tina marian la mia garmana viene d'indora *And:* accomi qui fratello vengo a parlar per

And: te mi fai finessa non voglio ci mantarmi con co lui e co si strava =

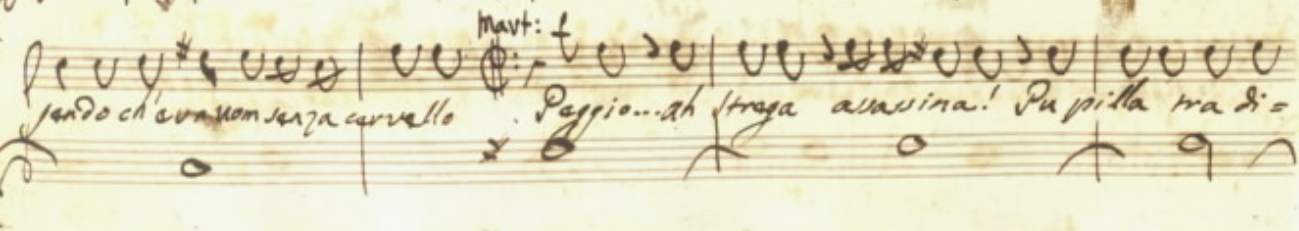
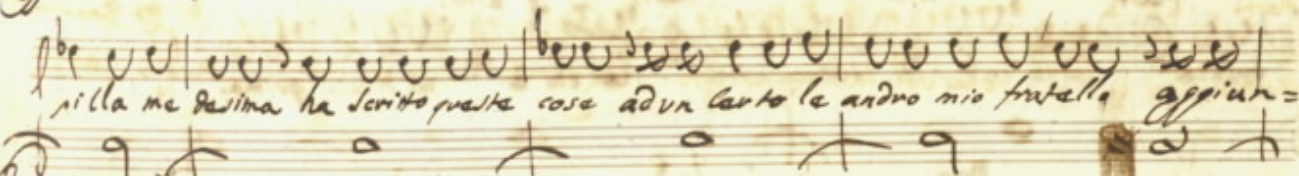
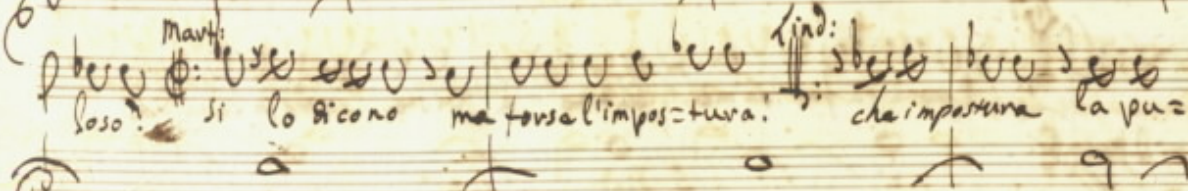
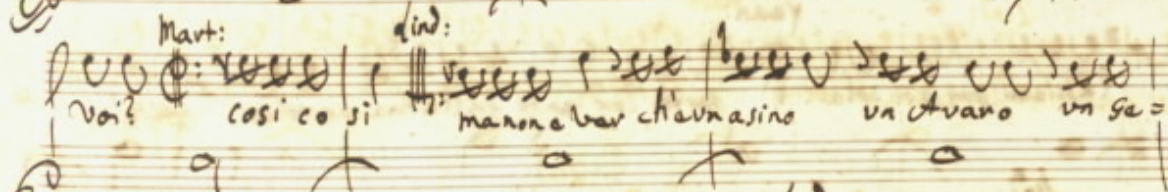
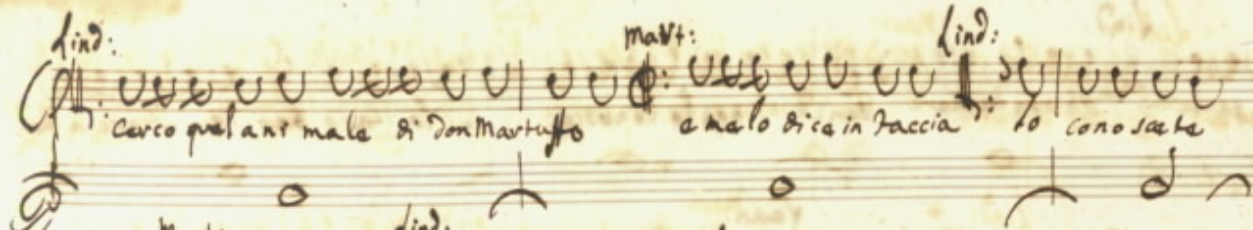
50.
Duo *And:* *gante....* *Oh non ta mare* *San ch'io non lo conosca* *si lo farò ben io* *stare a do=*

can:
vare *Lasciami pur qui sola* *parto con tanto sulla tua parola* *Lia*

And:
I cana *L'aurà da far con mè.... subito* *a vista* *entro in casa da*

Mart: *And:* *Mart:* *And:*
franca. *Jarvo suo* *Jarvo sua* *lei chi è* *mi dica in prima chi*

Mart: *And:* *Mart:*
a Vossigno =ria *un Galant'uomo* *mè l'im' agino.* *Carca qualcheduno*



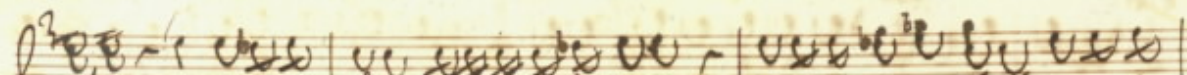
Lind: *torai* *cos' avata* *mi duola un'pola tanta* *già suppongo che sarai in casa* *aus =*
 Mart:

Lind: *cito mia si gnora* *senza vi torno* *oh tornerà fra poco gl'a l'assicuro* *a =*
 Mart:

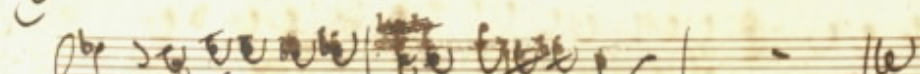
Lind: *Passo adasso affi io spattino a costai lo scompiglia* *cos'petto e tardi oh frata*
 Mart:

Mart: *ma s' a lecito che vol da don martello?* *(con buon umaccio costui non mi dis =*
 Lind:

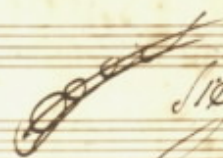
Lind: *piace poi conosca il tu tore...* *Chi galantuomo senza qual pazzo di don mar =*
 Mart:



 mto si quel ani male ditagli che lindora Giovana mviao bella astata



 qui a lui da parte mia sta così


 Segue Aria Lindora

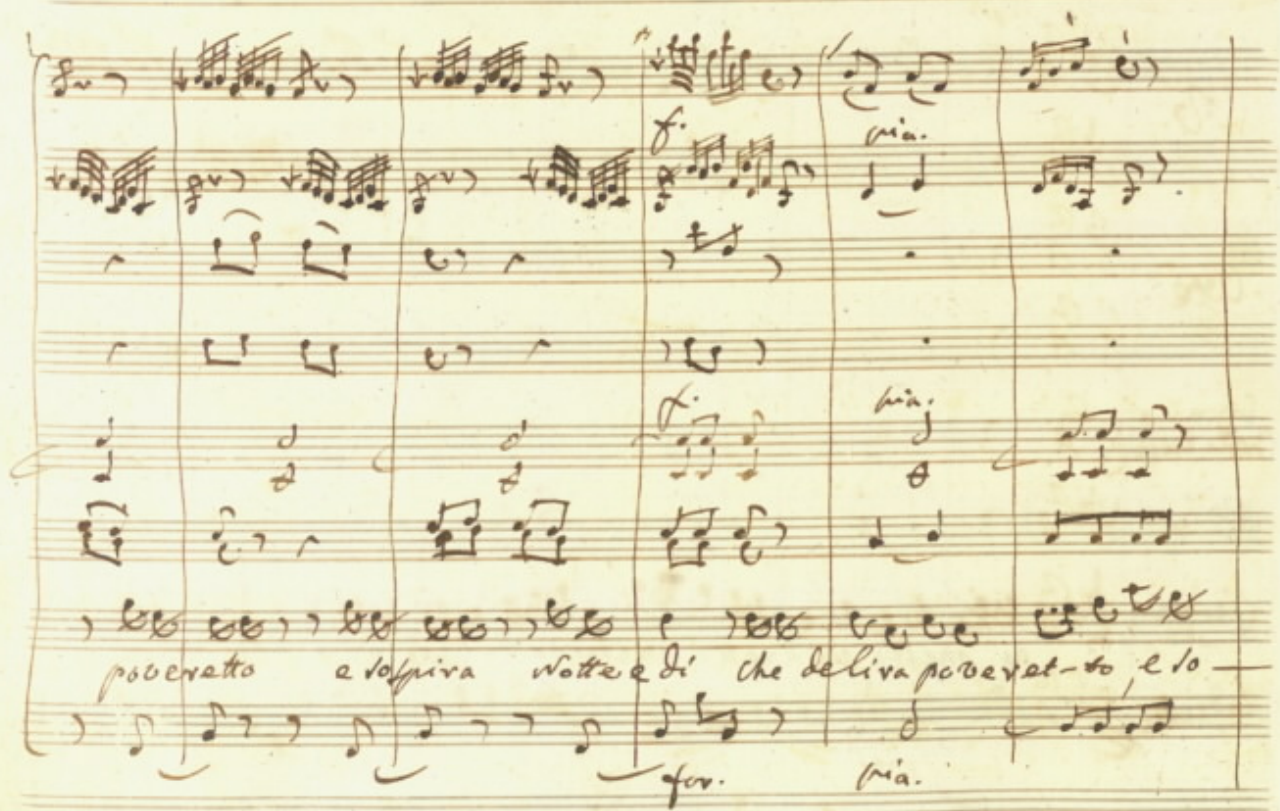
Handwritten musical score for a multi-instrument ensemble. The score is written on ten staves, each with a clef and a key signature of one flat (B-flat). The instruments are labeled on the left: *Ob.* (Oboe), *Clar.* (Clarinet), *Coro.* (Coro), *Violle. Basso* (Violoncello Basso), *Violle.* (Violoncello), *Viola.* (Viola), *Violon.* (Violon), and *Violon.* (Violon). The music is in 4/4 time. The lyrics are written below the staves, starting with "un onetto giovinetto amatanto la Giannina che delira." The tempo is marked "Andante." at the bottom left. The score includes various musical notations such as notes, rests, and dynamic markings like "pia." (piano).

Ob. *Clar.* *Coro.* *Violle. Basso* *Violle.* *Viola.* *Violon.* *Violon.*

un onetto giovinetto amatanto la Giannina che delira.

Andante.

pia.



Handwritten musical score on five staves. The first staff contains a melody with various note values and rests. The second staff has a bass line with a few notes and rests. The third and fourth staves are mostly empty, with some faint markings. The fifth staff contains a melody with lyrics written below it. The lyrics are in Italian and appear to be a song about a night and a future.

Spira Notte di: ma co' e? voi vi torrete? per buon fine quidi

ma.

The musical score is written on six staves. The first two staves are for a vocal line, with the second staff having a "lu." (lute) marking above it. The next three staves are for a keyboard accompaniment, with the first staff having a "9" (likely a fingering or measure marker) above it. The bottom staff contains the lyrics in Italian. The handwriting is in a historical cursive style.

The lyrics are: *parla... per hui fine qui ti parla... ti signor vorria prefartela ti signor vorria dpo-*
gia.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings like *f* and *p*, and tempo markings like *And.* and *Allegro*. The lyrics are in Italian, mentioning "giorno" and "capi".

The score is written on a system of five staves. The first two staves contain musical notation with notes and rests. The third staff is mostly empty, with a few notes. The fourth staff contains a long, curved line, possibly a fermata or a decorative flourish. The fifth staff contains musical notation with notes and rests. The sixth staff contains the lyrics: "dalla via lo giorno ch'è capi velo giorno ch'è capi ve lo giorno ch'è capi angi...". The seventh staff contains musical notation with notes and rests. The eighth staff contains the lyrics: "f. mia.".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in brown ink.

The lyrics are:

angeli... angia di c'a in due parole s'era ame raccomandato, perli' io... ma che signa

The musical notation includes various notes, rests, and clefs, with some staves showing complex rhythmic patterns and others showing simpler notes. The handwriting is cursive and characteristic of 18th or 19th-century musical notation.

Handwritten musical score for "Il canto del marinaio" by Giuseppe Verdi. The score is written on ten staves. The first staff is a vocal line with lyrics in Italian. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics in Italian. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics in Italian. The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics in Italian. The eighth staff is a piano accompaniment. The ninth staff is a vocal line with lyrics in Italian. The tenth staff is a piano accompaniment. The lyrics are: "jato von h'apola c'in cantone pappando se ne sta! pappando se ne sta!"

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols, clefs, and lyrics in Italian. The lyrics are: *Ma. Ma Coi' e'... Voi li torcate* (first system), *Cate! Voi li torcate! per buo* (second system), and *phragmi ti* (third system). The score is divided into measures by vertical bar lines. The notation includes various musical symbols, clefs, and lyrics. The lyrics are: *Ma. Ma Coi' e'... Voi li torcate* (first system), *Cate! Voi li torcate! per buo* (second system), and *phragmi ti* (third system). The score is divided into measures by vertical bar lines. The notation includes various musical symbols, clefs, and lyrics. The lyrics are: *Ma. Ma Coi' e'... Voi li torcate* (first system), *Cate! Voi li torcate! per buo* (second system), and *phragmi ti* (third system). The score is divided into measures by vertical bar lines.

Handwritten musical score on aged paper. The score consists of six systems, each with five staves. The first system has a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are placed below the staves.

Lyrics:

scelta? Non m'apolta e in un cantone possedgiando possedgiando se ne

Handwritten musical score on page 58, featuring multiple staves and a vocal line with lyrics.

The score is divided into two main sections by a double bar line. The first section is marked *allegro* and the second section is marked *allegro* at the bottom.

The vocal line (bottom staff) includes the following lyrics:

sta' passeggiando se ne sta.
 Oh se avessi più beppone.
 Si correi bruto a fi-

The musical notation includes various notes, rests, and dynamic markings. A blue oval is drawn around a section of the music in the middle of the page.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is divided into measures by vertical bar lines.

The lyrics, written below the bottom staff, are:

naccio *brutto brutto brutto brutto far capire la ragione far capire la ra-*

The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.* and *ma.* The paper shows signs of age, including discoloration and wear along the edges.

gione asinaccio asinaccio far capire la ragione, e insegnar la civiltà

Handwritten musical score for five staves, measures 1-4. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The music consists of various note values, including eighth and sixteenth notes, and rests. The staves are connected by vertical bar lines. The handwriting is fluid and characteristic of 18th-century musical notation.

Handwritten musical score for five staves, measures 5-8. The notation continues from the previous system. Below the staves, there is a line of lyrics in Italian. The lyrics are written in a cursive hand, matching the musical notation. The staves are connected by vertical bar lines. The handwriting is fluid and characteristic of 18th-century musical notation.

gnar la civiltà che figurato? non in ascolta! che figurato non in a-

colta brutto brutto asinaccio asinaccio asinaccio. Oh scavezzigui no ba

un. infer. Cant. f.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is on aged, yellowed paper and features multiple staves with musical notation and Italian lyrics. The lyrics include "for... via... for... via... for...", "for... via... for... via... for...", and "for... via... for... via... for...". The score is divided into measures by vertical bar lines.

Handwritten musical score on aged paper, page 61. The score is written in brown ink and consists of ten staves. The first four staves contain melodic lines with various note values and rests. The fifth staff is mostly empty. The sixth staff contains a series of notes, some with slurs. The seventh staff features a series of beamed sixteenth notes. The eighth staff contains the lyrics "e insegnar la civiltà brutto brutto brutto brutto brutto brutto brutto aspi nacio aspi" written in a cursive hand. The ninth staff contains notes corresponding to the lyrics. The tenth staff is mostly empty. A blue circular library stamp is visible on the right side of the page, partially overlapping the sixth and seventh staves. The stamp contains the text "BIBLIOTECA DEL CONSERVATORIO DI MUSICA".

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

Lyrics:

nacio afi nacio afi- nacio si vorrei con un bap- stone ~~per la~~ per la ci- /

Dynamic Markings:

lira. *cresc.* *f.* *af.*

lira. *cresc.* *for.* *af.*

lira. *cresc.* *f.* *af.*

Handwritten musical score on page 62, featuring two systems of music. The notation is in a historical style, likely 18th or 19th century, with various clefs, key signatures, and dynamic markings.

First System:

- Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, 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Handwritten musical score on aged paper, featuring multiple staves and a vocal line with lyrics.

The score is organized into measures across several staves. The top staves contain musical notation, including notes, rests, and dynamic markings such as *ma.* and *cresc.*. The bottom staff contains the lyrics: *naaio a finauio a finauio a finauio si vorrei con un bastone inde-*

The notation includes various musical symbols, such as notes, rests, and dynamic markings, indicating a complex musical composition. The lyrics are written in a stylized, handwritten font.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f.*, *simil*, *g.*, *f.*, *simil*, and *f. simil*. The sixth staff contains the lyrics: *gnar la Civiltà in segnar la Civiltà la Civiltà la Civiltà in se-*. Below the lyrics is a line of rhythmic notation with markings like *f.*, *f.*, *f.*, *f.*, *f.*, and *f.*.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. There are several measures of music, some with complex rhythmic patterns and others with simpler notes. The paper shows signs of age, including discoloration and some wear along the edges. The score is written in a single system, with the music continuing across the staves. The notation includes various note values, rests, and dynamic markings, typical of 18th or 19th-century musical notation.

gravello Ciccilia.

Mart: *Senza VIII*
 Oh pu villa furfante a poi si dica ch'io sono sospatoso che son

Mart. Gian. Bar:
 tutto impostura

Gian:
 ben tornato signor tu for: la Vostra Voce dubita e son

Mart:
 Subito scesa (quant'è buona chi nmla conoscessa ma fingiano)

Mart:
 torbido a vassa mai saputo...: diti un poco A vate pasteggiato? poco as:

Mart:
 Jai così sola per dirla.... avete letto avete scritto? qualche cosa e

Gian:

poi ho fatto un busto novo alla Dupazza si quella pupatella a l'ido mio la pup

tella talavodavio ail'Quipo o sia l'amante non l'avete veduto hi qual

mante non lo conosco (ma che faccia) (or me tutto scopri costui) gli man

dasta parò qualche biglietto accolo li col solito sospetto parche vi fate

Giossa par la Rabbia io son vaspettoso a pur mi bissa poco fa una vi =

Mart: -

Gian: #

Mart:

Bar:

Mart:

Gian:

Mart:

la pup
Gian: Mart:
ora che voi gl'avete scritto ch'attore a geloso che impostura vn Asino vn a =

qual
Gian: Mart:
varo.... impostura anche questa (e sian da Capo coll'impostura para la Sco =

ma
Ber:
lava di quel cava rasori) ho già capito an vi madio ci vol pronto e spe =

la te
Gian: Mart:
Bito via Bito Bito sapete cosa credo che sia? via parla finni il

Gian:
Var Giannina mia Voi volete ch'io legga a cham e sarciti nello scrivere a

Mart: *Varo?* *Certa mente* Gian: *El ben grand e così sono innocente* Mart: *Innocente sar =*

Gian: *Hiamo* *vai spasso mi grida te* *ed io per rabbia allora prendo la penna e scrivo*

quel chami viene in testa *per esempio il du tor mi strapazza il tu tor e ga lo* *il du*

Mart: *tura e una bestia e chaso io* *Ah che grubbron naturale e il mio* *io mi schiaffo =*

Gian: *vai (ho torto lo torto fracido)* *carina la vita pur e poi?* *e poi dopo che*

Scritto *quella carta con gran rabbia le puto nel giardino Vanna qualcha vicino l'hanno =*

Maest:
vata l'ha l'eta e na di cando ch'io scrivo mal del caro mio futuro oh che

Ball' inno canza d'icha bal core senti vece di mi a vista s'io sospetto mai più na chava =

gaja appera due per sacolo na nascono oggi di Raspiro Ah cara quanto ti voglio

Gian: *Maest:*
Se sospettate la Pupa bella mia poi piangerà macha inno canza che simplici =

+

ta mala datta in pos = tura giavolera piccarmata) Giannina tu

sai non so che dir misantoun foco non n'è foco a come un martellotto che

tando sul petto Ah non saprai dirti cos'è (quanto a graziosa d'è!) 

Segue Aria. P. Martuffo

Oh Dei

Parte Prima

67. Num. 5.

Handwritten musical score for five parts: V.C., Clarinet (cha.), Oboe (Obbe.), Corni (Corni), and Violoncello (Viole). The score is written on five staves, each with a key signature of one flat (B-flat) and a common time signature (C). The music is in a single system, with measures separated by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

V.C. *f. ma.* *f. r.* *f. r.* *f. r.* *f. r.*

cha. *f. r.* *f. r.* *f. r.* *f. r.* *f. r.*

Obbe. *f. r.* *f. r.* *f. r.* *f. r.* *f. r.*

Corni *f. r.* *f. r.* *f. r.* *f. r.* *f. r.*

Viole *f. r.* *f. r.* *f. r.* *f. r.* *f. r.*

Manif. *f. r.* *f. r.* *f. r.* *f. r.* *f. r.*

Allegro *f. r.* *f. r.* *f. r.* *f. r.* *f. r.*

già mi sento già mi sento

Certa Maria... in tutto... non so cosa fa

<i>f. b.</i>	<i>f. b.</i>	<i>f. b.</i>	<i>f. b.</i>	<i>f. b.</i>	<i>f. b.</i>

Handwritten musical score on six staves, featuring various musical notations including notes, rests, and clefs. The score is divided into measures by vertical bar lines. The notation includes various clefs (treble, alto, bass), notes (quarter, eighth, sixteenth), rests, and dynamic markings such as *for.*, *aj.*, *for.*, and *for.*.

Below the staves, there are several lines of handwritten text in Italian, likely lyrics or performance instructions:

- Chiabi... son che stelle... Altro che stelle Altro che stelle...?*
- son due piccole fiamme*
- son due solli bene*

The text is written in a cursive script, and the overall appearance is that of a historical manuscript.

Nella chiostrano: mio core
 Soli stammi jussuale pella son da solli stammi delli sta mi jussuale... e mi fan d'un Ochia -
 cong. for. fin. af.

fina... d'una mezza parvo lina... e mi fan d'un' Occhiatina d'una mezza parvo lina non s' e .

ff.

<i>Al.</i>	<i>Al.</i>	<i>Al.</i>	<i>Al.</i>	<i>Al.</i>	<i>Al.</i>

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols, clefs, and lyrics in Italian.

First System:

- Staff 1: Melodic line with various notes and rests. Includes markings *18* and *19* above the staff.
- Staff 2: Melodic line with notes and rests. Includes markings *18* and *19* above the staff.
- Staff 3: Rhythmic line with notes and rests.
- Staff 4: Rhythmic line with notes and rests.
- Staff 5: Rhythmic line with notes and rests.

Second System:

- Staff 1: Melodic line with notes and rests.
- Staff 2: Melodic line with notes and rests.
- Staff 3: Rhythmic line with notes and rests.
- Staff 4: Rhythmic line with notes and rests.
- Staff 5: Rhythmic line with notes and rests.

Lyrics:

Cor giammai non fa li... li qualche altra femina nel mio
Cor giammai non fa li... li qualche ad

Performance markings:

- 18* and *19* above the first two staves of the first system.
- 18* and *19* above the first two staves of the second system.
- 18* and *19* above the first two staves of the third system.
- 18* and *19* above the first two staves of the fourth system.
- 18* and *19* above the first two staves of the fifth system.

Handwritten musical score on aged paper, featuring two systems of staves. The first system contains six staves of music, with measures 24 and 25 indicated above the staves. The second system contains three staves of music, with measures 26 and 27 indicated above the staves. The notation is in a historical style, likely from the 18th or 19th century, and includes various musical symbols such as clefs, notes, rests, and bar lines. The text below the staves is in Latin and Italian, providing the lyrics for the music.

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Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Dixalo voi per me" are written below the staves. The manuscript shows signs of age, including stains and ink bleed-through.

Lyrics: *Dixalo voi per me*

Handwritten musical score on aged paper, featuring multiple staves and a vocal line with lyrics.

The score is written in a historical notation style, likely for a vocal and instrumental ensemble. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, with some words appearing in a stylized or shorthand form.

Lyrics visible include:

- me
- Arina inhamorate
- Arina inhamorate dielo dielo dielo dielo

A large checkmark is visible above the first staff, and a small "11" is written above the second staff. A circular stamp is visible on the right side of the page.

Handwritten musical score on aged paper, featuring a vocal melody and piano accompaniment. The lyrics are in Italian, with the first line reading "Voi per me ditelo" and the second line "ditelo ditelo ditelo". The score is written in a cursive, handwritten style, with various musical notations including notes, rests, and dynamic markings like "f." (forte). The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on six staves, featuring various musical notations and lyrics in Italian. The score is divided into six measures by vertical bar lines.

Staff 1 (Melody): Contains a series of notes, mostly eighth and sixteenth notes, with some rests. The notation is in a cursive style typical of 18th-century manuscripts.

Staff 2 (Lyrics): Contains the lyrics: *gento ti*, *già mi sento*, *ti*, *per, c'è*, *ti*, *non so*, *cosa farai*, *non so*, *cosa fa*.

Staff 3 (Lyrics): Contains the lyrics: *... Carta*, *manin... inda...*, *... ho so...*, *Cosa farai*, *non so*, *Cosa fa*.

Staff 4 (Lyrics): Contains the lyrics: *... Carta*, *manin... inda...*, *... ho so...*, *Cosa farai*, *non so*, *Cosa fa*.

Staff 5 (Lyrics): Contains the lyrics: *... Carta*, *manin... inda...*, *... ho so...*, *Cosa farai*, *non so*, *Cosa fa*.

Staff 6 (Lyrics): Contains the lyrics: *... Carta*, *manin... inda...*, *... ho so...*, *Cosa farai*, *non so*, *Cosa fa*.

Below the staves, there are several slanted lines of text, possibly indicating a different version or a correction of the lyrics.

24

Handwritten musical score for six staves. The notation includes various rhythmic symbols, clefs, and notes. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The third and fourth staves have a C-clef. The fifth and sixth staves have a bass clef. The notation is dense and includes many slurs and ties.



Tr.
rei:....
i r r r

e quei labri... e quei labri... e quei labri... e quei labri... e quei labri... e quei labri...
f. p. f. p. f. p. f. p.

25
26

Handwritten musical notation (first system)	Handwritten musical notation (second system)	Handwritten musical notation (third system)	Handwritten musical notation (fourth system)	Handwritten musical notation (fifth system)
Handwritten musical notation (first system)	Handwritten musical notation (second system)	Handwritten musical notation (third system)	Handwritten musical notation (fourth system)	Handwritten musical notation (fifth system)
Handwritten musical notation (first system)	Handwritten musical notation (second system)	Handwritten musical notation (third system)	Handwritten musical notation (fourth system)	Handwritten musical notation (fifth system)
Handwritten musical notation (first system)	Handwritten musical notation (second system)	Handwritten musical notation (third system)	Handwritten musical notation (fourth system)	Handwritten musical notation (fifth system)
Handwritten musical notation (first system)	Handwritten musical notation (second system)	Handwritten musical notation (third system)	Handwritten musical notation (fourth system)	Handwritten musical notation (fifth system)

Trout Trout Trout Trout Trout Trout Trout Trout

Stelle... si due stelle.... altro che stelle altro che stelle che stelle stelle stelle stelle stelle stelle stelle

Handwritten musical notation (bottom system)

D. aj.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves have treble clefs. The fifth staff has a bass clef. The music is divided into measures by vertical bar lines. There are some annotations above the staves, including "pia." and "cresc.".



Son due piccola fiammelle che consumano il mio core

Stelle!...

~~*due piccole fiammelle che consumano il mio core*~~

pia. cresc.

Handwritten musical score on five staves, continuing from the previous page. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves have treble clefs. The fifth staff has a bass clef. The music is divided into measures by vertical bar lines. There are some annotations above the staves, including "pia." and "cresc.".

<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>
<i>Alto</i>	<i>Alto</i>	<i>Alto</i>	<i>Alto</i>	<i>Alto</i>	<i>Alto</i>
<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>
<i>Bass</i>	<i>Bass</i>	<i>Bass</i>	<i>Bass</i>	<i>Bass</i>	<i>Bass</i>
<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>	<i>Sopr.</i>
<i>Alto</i>	<i>Alto</i>	<i>Alto</i>	<i>Alto</i>	<i>Alto</i>	<i>Alto</i>
<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>	<i>Ten.</i>
<i>Bass</i>	<i>Bass</i>	<i>Bass</i>	<i>Bass</i>	<i>Bass</i>	<i>Bass</i>
<i>... e mi fan... d'an' Orlatina d'ana mezzoparolina... Non lo dir... Capa mi...</i>					

Handwritten musical notation on six staves. The notation includes various rhythmic symbols, clefs, and notes. The first three staves show a sequence of notes and rests, while the last three staves show more complex rhythmic patterns and notes. The notation is written in a cursive, handwritten style.

faciano Non lo dir Coja mi faciano manifesti alla femina nel mio cor giammai non
No.

Handwritten musical notation on six staves, continuing the piece. The notation includes various rhythmic symbols, clefs, and notes. The first three staves show a sequence of notes and rests, while the last three staves show more complex rhythmic patterns and notes. The notation is written in a cursive, handwritten style.

Handwritten musical score on aged paper, featuring six staves. The notation is in a historical style, likely 18th or 19th century. The top four staves contain musical notation with various notes, rests, and clefs. The bottom two staves contain lyrics in Italian. The paper shows signs of age, including yellowing and some staining.

Lyrics (bottom two staves):

fe nel mio cor giammai non ge. di... di... Non so dir... Cosa mi-

Handwritten musical notation (top four staves):

The notation includes various notes, rests, and clefs, typical of historical musical manuscripts. The notation is written in a cursive, handwritten style.

Handwritten musical notation on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a tempo marking "32/". The second staff has a tempo marking "32". The third staff has a tempo marking "32". The fourth staff has a tempo marking "32". The fifth staff has a tempo marking "32".

Handwritten musical notation on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a tempo marking "32/". The second staff has a tempo marking "32". The third staff has a tempo marking "32". The fourth staff has a tempo marking "32". The fifth staff has a tempo marking "32".

faciano... Non fa dir... Cozami faciano... noni fa pulchella femina Nel mio Organo no fa nel mio Cor giammai no

for. ay.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Latin. The score is divided into two systems, with measures 34 and 35 marked at the beginning of the first system.

System 1 (Measures 34-35):

- Staff 1 (Soprano):** Contains musical notation with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5.
- Staff 2 (Alto):** Contains musical notation with a treble clef. The melody begins with a half note E4, followed by quarter notes F4, G4, and A4.
- Staff 3 (Tenor):** Contains musical notation with a bass clef. The melody begins with a half note C3, followed by quarter notes D3, E3, and F3.
- Staff 4 (Bass):** Contains musical notation with a bass clef. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3.
- Lyrics:** "e. nel mio cor giacchi no' fagi giacchi no' fagi giacchi no' fagi"

System 2 (Measures 36-37):

- Staff 1 (Soprano):** Contains musical notation with a treble clef. The melody begins with a half note D5, followed by quarter notes E5, F5, and G5.
- Staff 2 (Alto):** Contains musical notation with a treble clef. The melody begins with a half note B4, followed by quarter notes C5, D5, and E5.
- Staff 3 (Tenor):** Contains musical notation with a bass clef. The melody begins with a half note F3, followed by quarter notes G3, A3, and B3.
- Staff 4 (Bass):** Contains musical notation with a bass clef. The melody begins with a half note C3, followed by quarter notes D3, E3, and F3.
- Lyrics:** "Anime innamorate del proprio fiamma"

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including yellowing and some staining.

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

Lyrics (from left to right):

reere i t uo reere i t uo reere i t uo reere i t uo reere i t uo reere i t uo

dielo vi per me dielo dielo vi per me. anime in memoriam.... solo pro me -

Handwritten musical score for "Die Lorelei" by Franz Schubert. The score is written on aged, yellowed paper and includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in German, and the music is in G major, 3/4 time. The score is marked with "Allegretto" and "Vivace". The piano part features a prominent triplet figure in the right hand. The vocal parts are written in a clear, handwritten style, with the lyrics written below the notes. The score is divided into measures by vertical bar lines, and the piano part includes dynamic markings such as "p" (piano) and "f" (forte). The overall condition of the manuscript is well-preserved, with some minor staining and wear visible on the paper.

Gian:

79

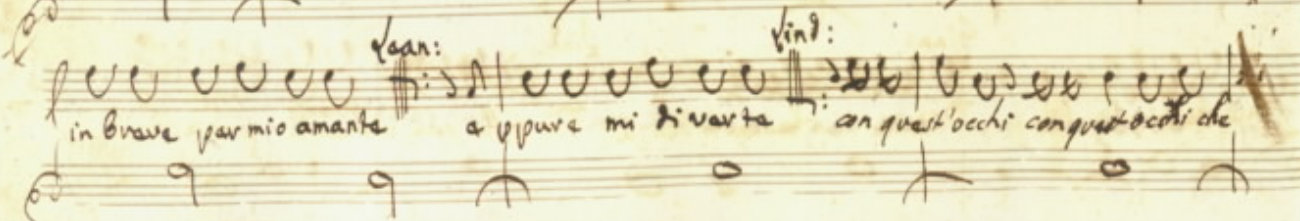
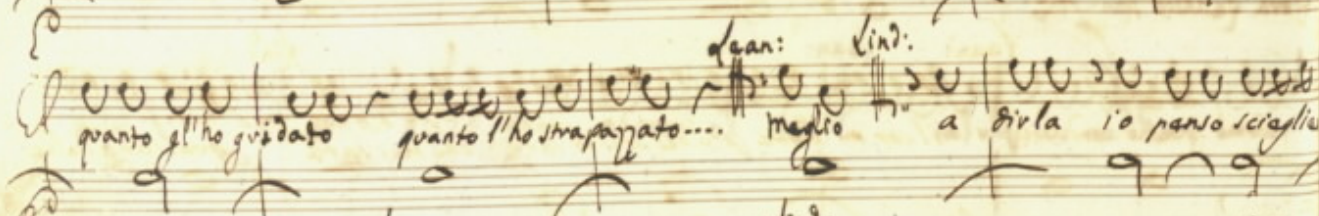
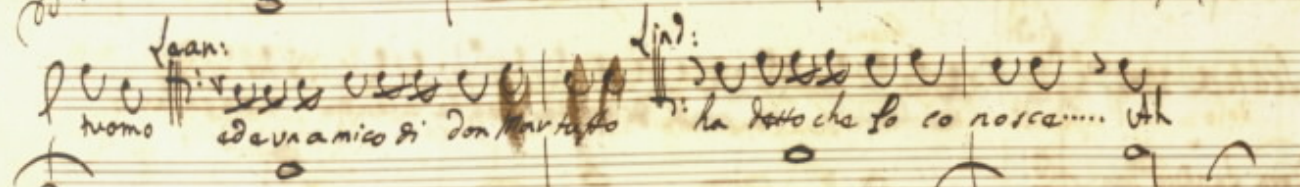
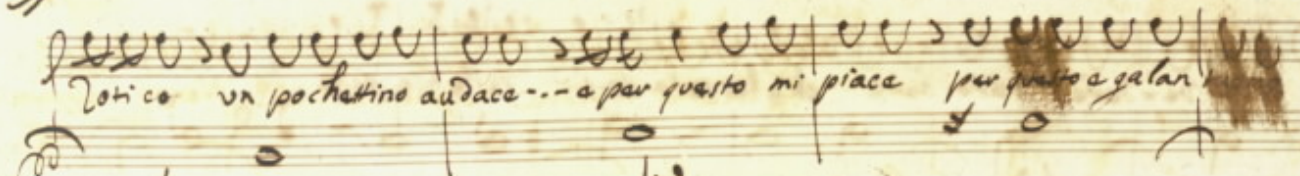
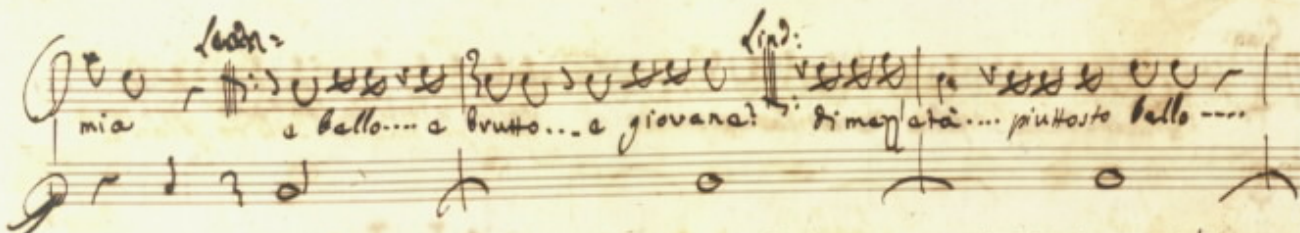
Giacche di me si fida a mi lascia qui sola Voglio al mondo lontano poro cu =

var di ve-dare il caro bene ch'è la sola cagion della mia pace

Scena IX^a Lind: ma fratello tu creti di trattar con la sciocche? cungalan =

finiva facendo Gian: tuomo quello con cui parlai si lo credo sava uomo d'onor mai confis =

Lind: dargli un segreto importante senza saper chi sia cungalan tuomo sulla fada



Gian:
brillano io voglio insar minuti conquistarlo
par poi secondo il solito *Gian =*

Lind:
tutto oh non si sa
Gian:
Fatica la lindora che non senti nel seno rappresentar

Gian:
dolo pagl'affanni miei
Laandro mio con una donna oh Dai il

Gian:
ciao qua mi condusse
il cor mi batte più del solito in sen che mai sarà
Lind:
qualcuna dalla

Gian:
tua bestiali
numi che confidenza
Lind:
alla gra = mente poi alla cam

And:
 pagna non si pensa niente Felica te lo raplico si Felica tu sei

And:
 Corpodi basso tu mi fai insuper dire con questa tua felici ta per altro io ti rin

grazio a sempre con buon augurio che volentieri l'ascolta a mi piace d'udirlo un'altra

2^a volta

Segue a 3

improv.

un'altra volta

Parte Prima.

El. Num. 6.

Handwritten musical score for a symphony or opera, featuring multiple staves and instruments. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamics.

Staves and Instruments:

- Violoncelli (Vl.):** First staff, marked *for.*
- Flauti (Fl.):** Second staff, marked *for.*
- Violini (Vl.):** Third staff, marked *for.*
- Corni (Cn.):** Fourth staff, marked *for.*
- Viole (Vi):** Fifth staff, marked *for.*
- Clarinetti (Cl.):** Sixth staff, marked *for.*
- Fagotti (Fg.):** Seventh staff, marked *for.*
- Contrabbassi (Cb.):** Eighth staff, marked *for.*
- Violoncelli (Vl.):** Ninth staff, marked *for.*
- Violini (Vl.):** Tenth staff, marked *for.*
- Clarinetti (Cl.):** Eleventh staff, marked *for.*
- Fagotti (Fg.):** Twelfth staff, marked *for.*
- Contrabbassi (Cb.):** Thirteenth staff, marked *for.*

Other markings:

- Andante con moto.** (Bottom left)
- for.** (Bottom center)
- Stamp:** LOGLI GIO DI M. SICA (Bottom center)

Handwritten musical score for a string quartet, measures 1-8. The notation includes staves for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello/Double Bass (Cb.). The music is in G major and 3/4 time. Measure 1 has a first ending bracket. Measure 2 has a second ending bracket. Measure 3 has a 'Vn.' marking above the first violin staff. Measure 4 has a 'Vla.' marking below the viola staff. Measure 5 has a 'Vn.' marking below the first violin staff. Measure 6 has a 'Vla.' marking below the viola staff. Measure 7 has a 'Vn.' marking below the first violin staff. Measure 8 has a 'Vla.' marking below the viola staff.

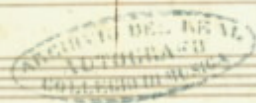
mio caro Leandro don dunque felice!

di diamma
 Fuchino infe-

Handwritten musical score for a string quartet, measures 9-12. The notation includes staves for Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello/Double Bass (Cb.). The music is in G major and 3/4 time. Measure 9 has a first ending bracket. Measure 10 has a second ending bracket. Measure 11 has a 'Vn.' marking below the first violin staff. Measure 12 has a 'Vla.' marking below the viola staff.

di scovron
(Luo Caro gli dice Ah parlar d'a'

non senti l'andor non senti l'andor.
Lica ~~non senti l'andor~~ non senti l'andor



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various clefs, time signatures, and musical symbols. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style.

dissonon
 mor? ~~Allegro~~ d'amor?

~~Le cœur le cœur~~ conquiesse yo agnor conquiesse
 quest'oukio brillante

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various clefs, time signatures, and musical symbols. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style.

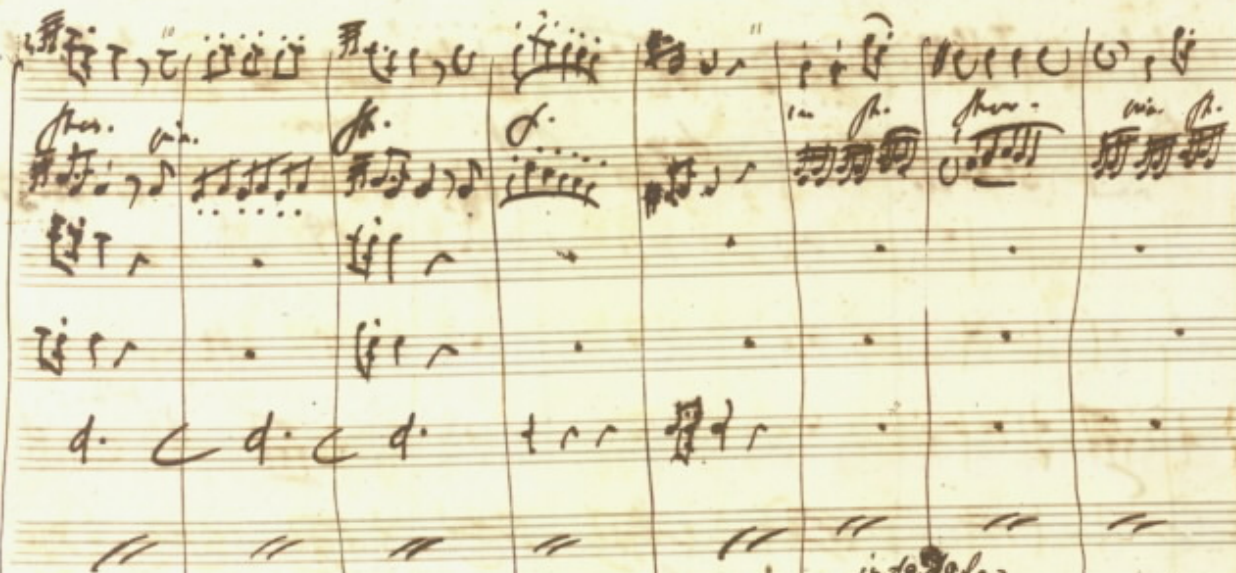
superba? incostante! m'insultano ancor!

(che tardo! che tardi! mi lagano ancor?)

quiste conquisce fo gener.



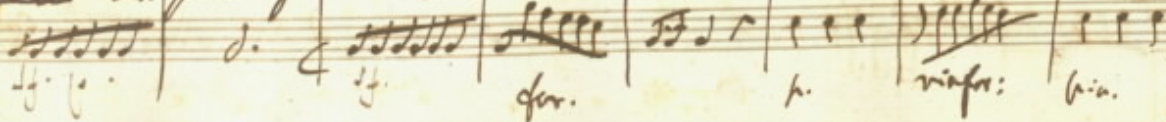
Non far la Cro-
 Al piano fo-
 pia.



intabile
(in ingannabile, a fine fin)

dele non per la crudele

dele at questo fedele del nuovo amator?



Handwritten musical score on aged paper. The score is written in a single system across ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. There are several measures of music, some with notes and others with rests. The paper shows signs of age, including discoloration and some staining.

Handwritten text: *o' e fine e fine e fine fine*

La gioia il piacere da questo momento la gioia il piacere da
 la gioia il piacere da

Handwritten text: *fin. fin. fin.*

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. Above the first staff, there are several words: *Don.*, *d. n. i.*, *d. n. i.*, *f. n. i.*, *l. n. i.*, and *d. n. i.*. The music is written in a cursive, handwritten style typical of 18th-century manuscripts.

(la rabbia il tormento da questo momento mi sento nel cor.

Handwritten musical score on five staves, continuing from the previous section. The lyrics are written below the staves. The words *questo momento* and *la gioia il piacere* are repeated across the staves. The music is written in a cursive, handwritten style. At the bottom of the page, there are some additional words: *for. g.*, *for.*, and *for.*.

len - to nel cor

len - to nel cor la gioja il piacere da questo momento la

len - to nel cor



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

la rabbia il tormento da questo momento mi
gigia, il piacere da questo tormento la gioia
gigia, il piacere da questo tormento la gioia il piacere da questo momento mi

The score includes various musical notations, including notes, rests, and dynamic markings such as *for. gi.* and *for. gi.* at the bottom right. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian, and the music includes various notes, rests, and dynamic markings.

The lyrics are:

lento nel car mi len- to nel car mi len-
lento nel car mi len- to nel car mi len-
lento nel car mi len- to nel car mi len-

The score includes a large, ornate initial 'G' at the beginning of the first staff. There are also several smaller initials and markings throughout the score, including 'f. g.' and 'f. g.' at the bottom.

A circular library stamp is visible in the center of the page, reading:

LIBRARY OF THE
MUSICAL
COLLEGE OF AMERICA

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

Handwritten musical notation on four staves, including notes, rests, and bar lines.

Handwritten musical notation on four staves, including notes, rests, and bar lines.

to nel can
to nel can
to nel can
to nel can

Handwritten signature or large flourish.

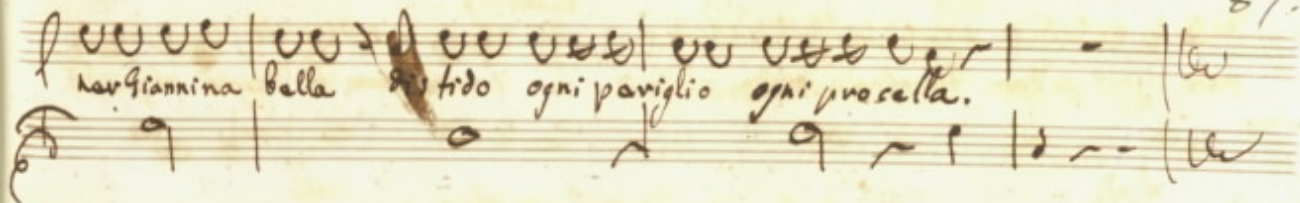
mate signor padron Giannina e Vostra addio *jean:* quanto punto ti daggio al partito

dind: mio Ah fratello mio caro ad io sono da lice un ball'in contro avro

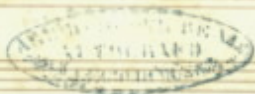
jean: fatto san' altro col du tone *dind:* Eh con due mortia tu gli rubbi il core che

jean: sciocca ch'ason stata Cava so valla amata par questo il cor mi palpi tava in sano

ora giuliva a ameno mi rido dal du tor Rido di tutti aspettando o che =



Segue Aria Leandro





la
20
Soc
vini
refu
role
and
226
C

la Proulla.

Alto Primo

90 Nun. 1.

Handwritten musical score for Alto Primo, featuring multiple staves with musical notation and lyrics. The score is written on aged paper and includes a blue circular library stamp in the center.

The staves are labeled on the left:

- Alto Primo* (top staff)
- Violoncello* (second staff)
- Basso* (third staff)
- Violoncello* (fourth staff)
- Violoncello* (fifth staff)
- Violoncello* (sixth staff)
- Violoncello* (seventh staff)
- Violoncello* (eighth staff)

The musical notation includes various notes, rests, and dynamic markings such as *f.*, *for.*, *via.*, and *for.*. The lyrics are written below the staves, including the word *Nun.* and the number *1.*.

A blue circular library stamp is visible in the center of the page, containing the text:

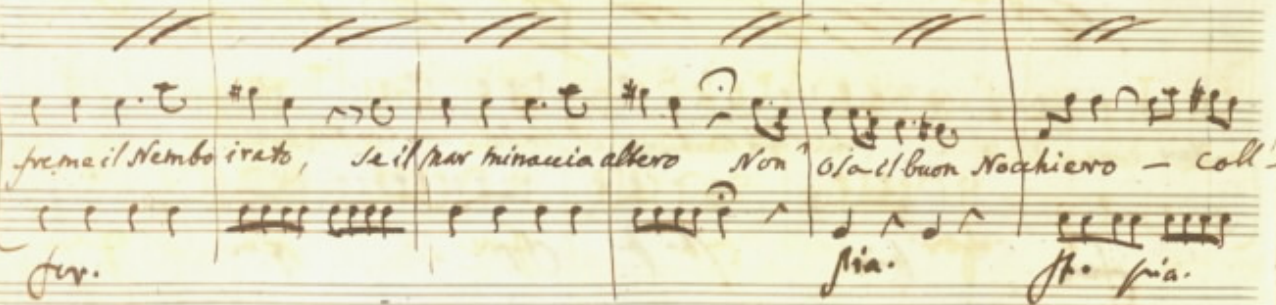
LIBRARY OF THE
MUSEUM OF ART AND HISTORY
OF THE CITY OF GENOVA

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. Above the staff, there are several slanted lines of text, possibly indicating lyrics or performance instructions. The notation is dense and appears to be a sketch or a working draft.

Handwritten musical notation on a five-line staff. This section includes a large, stylized 'G' or 'C' symbol at the beginning, followed by several measures of notation. There are also some vertical lines and a small circular stamp or mark in the center of the staff.

Handwritten musical notation on a five-line staff. This section includes a large, stylized 'G' or 'C' symbol at the beginning, followed by several measures of notation. Below the staff, there are several lines of text, including the words "Non o", "la il buo", "Nochiero", "coll'onde", "contrattur", "de", "fave", "pia", "p. p.", "dr.", and "fave".



Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is written in a cursive, handwritten style.

The lyrics are:

Non oja il buon Noichiero - coll' onde contrastar coll' onde coll' onde contrastar coll' onde

The musical notation includes various notes, rests, and dynamic markings such as *min.*, *for. a.*, *for. p.*, and *for. af.*.

The score is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

Andantino

Handwritten musical score on ten staves. The score includes various musical notations such as treble and bass clefs, time signatures (3/4, 4/4), and notes. The tempo is marked *Andantino*. The lyrics are written below the staves.

Andantino

12

13

solo voce

solo

solo voce

onde cell'onde Contrastar.

Ma se respirava un'aura di grato rap-finito

Andantino. solo voce.

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The score is written in a historical style, likely from the 18th or 19th century.

The vocal line (top staff) includes the following lyrics:

no quell'onda istessa di bel-piacere oggetto e van-la pastorella

The piano accompaniment (bottom staff) includes the following lyrics:

for. sotto voce

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings like 'p' and 'f'. The first measure has a '15' above it, and the last measure has a '16' above it.

ma. ay.



Handwritten musical notation for the second system, continuing the melody and accompaniment. It includes lyrics in Italian: "le Cave Ninge belle scher - zan do in riva al mar e va - le pa - sto". The notation includes various note values, rests, and dynamic markings like 'p' and 'f'. The first measure has a '3' above it, and the last measure has a '16' above it.

ma. ay.

Handwritten musical score on aged paper, featuring two systems of staves. The top system contains dense musical notation, including treble and bass clefs, notes, rests, and bar lines. The bottom system includes lyrics written below the notes. The manuscript is written in dark ink, and the paper shows signs of age and wear.

Lyrics (bottom system):

relle le Care Ninfe belle scherzando in riva al mare Ma

Handwritten musical score on a single page, numbered 79 in the top right corner. The score is written in brown ink on aged, slightly stained paper. It consists of seven staves of music, with the bottom staff containing Italian lyrics. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive hand, and the overall style is characteristic of 18th or 19th-century manuscript notation. A circular library stamp is visible in the bottom right corner of the page.

Viol. 1.

Solo

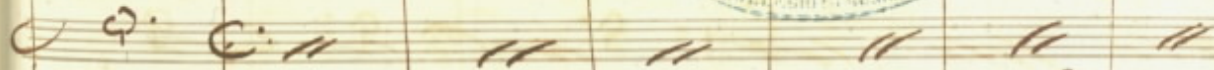
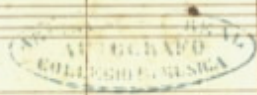
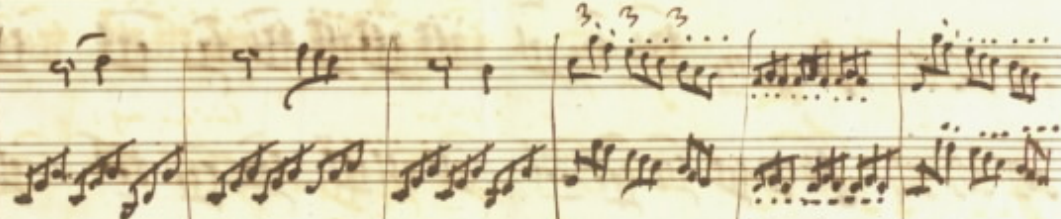
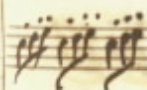
Solo Viol.

se respira un'aura di grato zeffirello
 so - no quell'onda d'el - la di - bel piacere

Solo voce

LIBRARY
 AUTOGRAFICA
 GIUSEPPE VERDI
 TORINO

Handwritten musical score for "L'Inno del Pastore" by G. Rossini. The score is written on ten staves. The first staff is the vocal line (Soprano). The second staff is the piano accompaniment (Piano). The third staff is the organ accompaniment (Organo). The fourth staff is the basso continuo (Basso Continuo). The fifth staff is the basso continuo (Basso Continuo). The sixth staff is the basso continuo (Basso Continuo). The seventh staff is the basso continuo (Basso Continuo). The eighth staff is the basso continuo (Basso Continuo). The ninth staff is the basso continuo (Basso Continuo). The tenth staff is the basso continuo (Basso Continuo). The lyrics are written below the staves.

[illegible]

688a

Scher - zan do in riva al mar.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84



3 3 3

Handwritten musical score on aged paper, featuring six staves. The top five staves contain musical notation for voices and instruments, including treble and bass clefs, various note values, and rests. The bottom staff contains the lyrics in Italian. The notation is in a historical style, possibly 18th-century.

Lyrics (bottom staff):

Di bel piacere oggetto
 e van la passione
 le care Ninfe belle

The musical score is written on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "scher-zan do in riva al mar" are written across the bottom staves. A circular library stamp is visible in the center of the page.

The lyrics are: scher-zan do in riva al mar scher-zan - do in riva al mar scher-

The musical notation includes various symbols such as notes, rests, and clefs. The notation is handwritten and appears to be a musical score for a song or piece of music.

A circular library stamp is visible in the center of the page, containing the text:

ALBERT
 1871-1872
 COLLEGE OF MUSIC

Handwritten musical notation on five staves, featuring multi-measure rests and various musical symbols.

Handwritten musical notation on two staves, featuring multi-measure rests and various musical symbols.

allegro

19

~~meno~~ *finel*

ma

cresc.

meno for.

ain' for.

f. f. a. f.

finel



mar.

de

fremiti

tempo irato

il tempo i

allegro

cresc.

f.

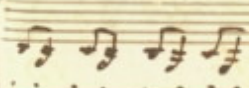
for.

for. u.

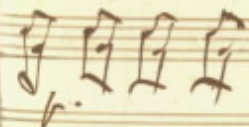
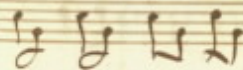
Primo tempo

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the last six staves are for piano accompaniment. The lyrics "The Rose Tree" are written below the vocal staves. The score is divided into measures by vertical bar lines. The piano part consists of chords and single notes. The vocal parts have lyrics written below them. The score is a complete musical setting of the song.

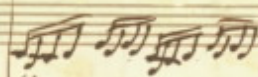
Handwritten musical score for voice and piano. The lyrics are: "Se il mar minac - ci altero mi naccia altero Non". The score includes a vocal line with notes and lyrics, and a piano accompaniment line with notes and dynamics like "pia.", "Cresc.", "L.", and "af.".



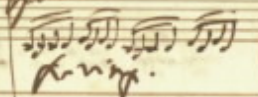
pia.



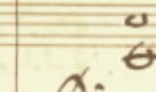
f.



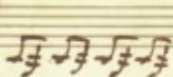
har.



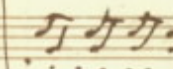
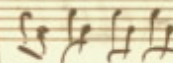
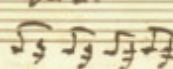
trimp.



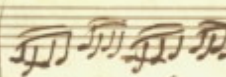
x. 6



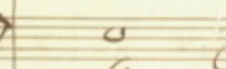
pia.



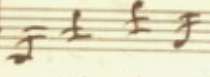
b.



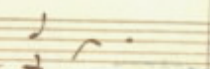
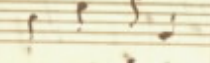
trimp. f.



6



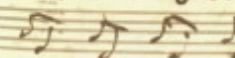
pia. cresc.



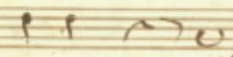
6



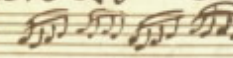
O da i Buon Notturno coll



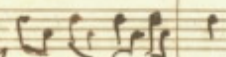
pian



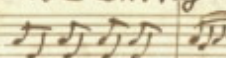
onde contrappo Non



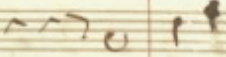
trimp. f.



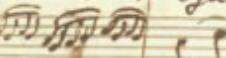
onde contrappo



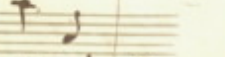
pia



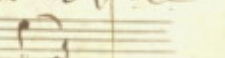
Non



trimp. f.



da il buo Not

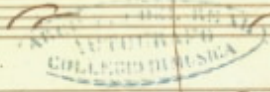


p. cresc.

Handwritten musical score for "L'Espresso" by Luigi Nono. The score is written on five staves. The first two staves are for the vocal line, and the last three are for the piano accompaniment. The lyrics are written below the vocal line. The score is in French and includes the title "L'Espresso" and the composer's name "Luigi Nono". The lyrics are: "Chaque fois que l'on se contraindrait de se lever, / L'espresso se lève avec nous. / L'espresso se lève avec nous. / L'espresso se lève avec nous." The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

2:5

Handwritten musical score for the first system. It consists of six staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The music is written in a cursive, handwritten style. There are various dynamic markings, including 'f' (forte) and 'p' (piano). The notation includes eighth and sixteenth notes, as well as rests. The bottom staff appears to be a bass line or a continuation of the melody.



preme non oja il buo Nuchiere cell' on de contra star non oja il buo Nuchiere

Handwritten musical score for the second system. It continues the melody and lyrics from the first system. The lyrics are written below the staves. The notation is consistent with the first system, featuring various note values and rests. The bottom staff shows the continuation of the bass line.

26

Handwritten musical score on aged paper. The score consists of several staves. The first staff has a measure number '26' above it. The music is written in a cursive, handwritten style. Below the staves, there are lyrics in French. The lyrics are: 'Chie-zo coll'onde Contrapasso coll'onde Contrapasso coll'onde Contra'. The score is divided into measures by vertical bar lines. There are also some slanted lines and other markings on the staves, possibly indicating rests or specific musical techniques.

28

29

30

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third and fourth staves have a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. There are some corrections and erasures in the notation.

Large Contrabass Contrabass.

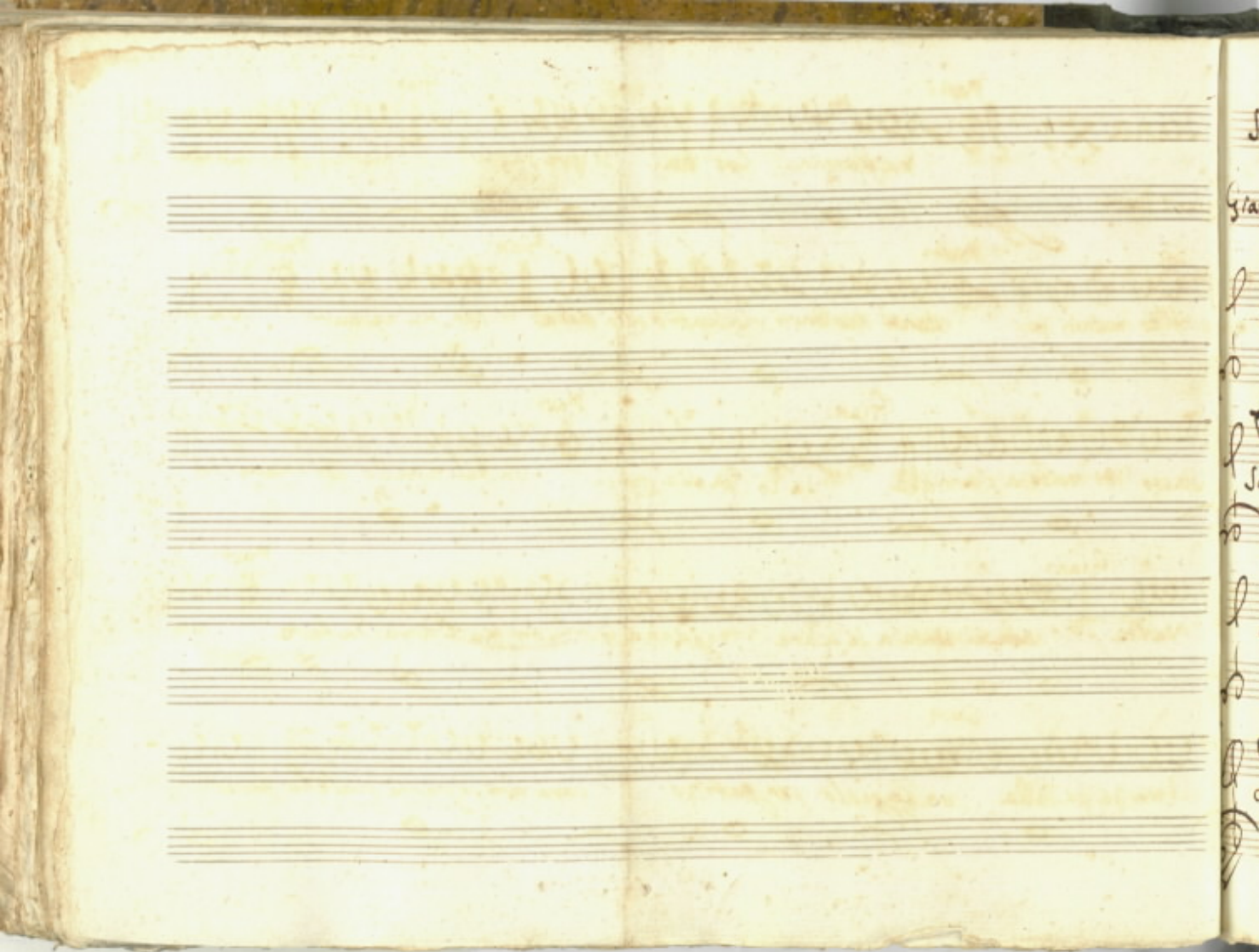
A. a1.

L.

a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.







Scena XI Mart: Gian:
 magiannina Cos'hai si può saper? niente / Ah leanero In=

Gian: Mart:

Mart: Gian: Mart:
 fido manti tor Janti vo darti una scuffia alla moda non me ne curo un

Gian: Mart:
 Sacco di vaso a cannoia La lo faccia parsi un bal anello di menaleo

Gian: Mart:
 verba non mi state a la ccare ingannator con me l'avrai da fare un

altm pa pa bella un caprolo ragatino cava non se parta qual che farei



Gian:

Noi non mi fida mai qual ch'io vorrei

Mart:

Vorresti un mariuccio

Gian:

quasi quasi fl'a =

Mart:

vate indovì nata

Gian:

lo voi daver

Mart:

davaro

Gian:

acco lo qui

a voi matera

Mart:

veste

a che ci à disparta?

tropp'a ch'io ti portando

guarda guarda che fusto a

questo oibì voglio un marito
guarioso di mio Genio
l'olpargiure ve =

Mart:

Ora che sposo un altro

Gian:

di tuo Genio

Mart:

a trovarlo a vista

ma io son genia

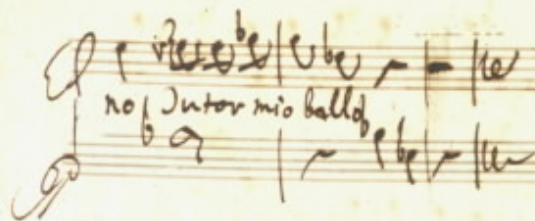
Gian: 101.
Canto non fo per dirlo osserva questa faccetta quest'è una faccia parigina oh

Inart:
Sio Sai tu che a farmi bello allorch'io nacqui su Davon sei camiscia marte

Gian:
Nasce a amore? non più schargi non più signor tutore trovatami uno

Sposo che mi piaccia o il carcharo da mi che v'adivate oibò che vi mi a=

marte uno sposino da sciogliatemi voi in questo e quello non mi si fa di



~~Segue~~ Segue aria Giannina ~~Segue~~

V.C. *lento voce*
 Flauti *traversi*
~~Violoncelli~~
 Corni *lento voce*
 Clavi.
 Violoncelli
 Fagotti
 Bassi
 Adantino.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third and fourth staves have a treble clef. The fifth staff has a bass clef and the word "Corni" written below it. The sixth staff has a treble clef and the word "Viola col Basso" written above it. The seventh staff has a bass clef and the word "Corni" written above it. The eighth staff has a treble clef and the word "Viola" written below it. The ninth staff has a bass clef and the word "f." written below it. The tenth staff has a treble clef and the word "f. ag." written below it. The score is divided into measures by vertical bar lines. There are various musical markings, including slurs, accents, and dynamic markings like "f." and "f. ag."

4

6

Vio. n.

Coro

Viola

Viola

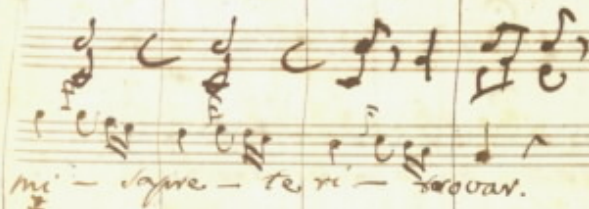
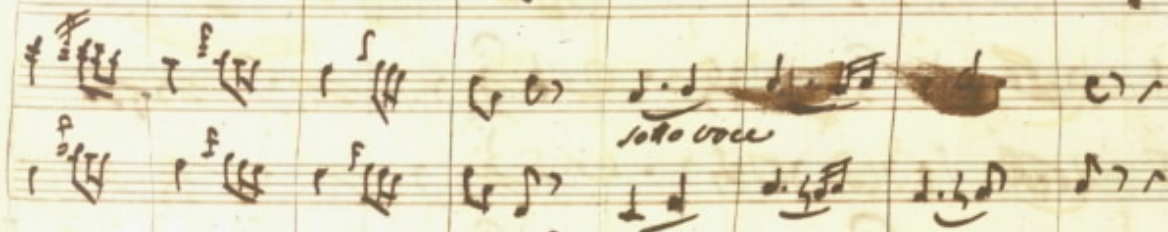
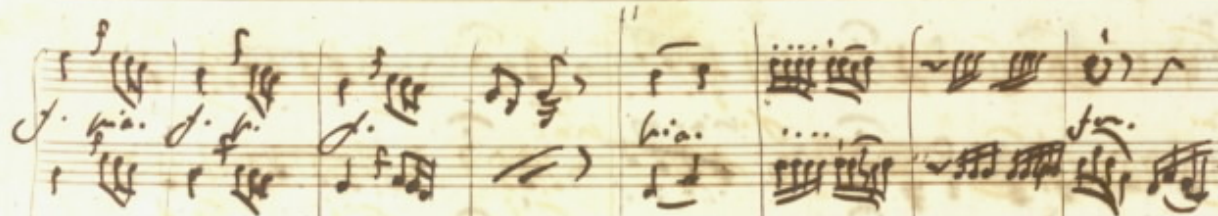
Voi m'amate già lo vedo e da voi lo sposo io voglio e da voi lo sposo io voglio

Vio. n. *Vio.* *For.*

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is on aged, yellowed paper and includes staves for Soprano, Tenor, Violins, Violas, Corni, and Basses. The lyrics are in Italian: "e - vo - lio - so io vo - lio". The notation is in a 19th-century style with various musical symbols and clefs.

Spesso di, lo credo mi saprete ritrovar mi la prete ritrovar.

Fin.



mi - sae - te ri - rovar.

di scieglie te mi un tra - sto,



Solo voce

Handwritten musical score on page 108, featuring multiple staves with musical notation and lyrics. The score is divided into two systems, marked 13 and 14.

System 13:

- Staff 1: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 2: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 3: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 4: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 5: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 6: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 7: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 8: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.

System 14:

- Staff 1: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 2: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 3: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 4: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 5: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 6: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 7: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.
- Staff 8: Musical notation with a treble clef and a key signature of one flat. The notation includes a series of eighth notes and rests.

Lyrics:

Sotto voce, e tutto *Chia* altrimenti lo ben lo altrimenti lo ben -
 for. *Chia*

Handwritten musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is on aged, yellowed paper and features six staves. The top two staves are for the vocal parts, with the first staff labeled "Soprano" and the second "Sotto voce". The bottom two staves are for the piano accompaniment, with the first staff labeled "Sotto voce". The music is written in a 19th-century style, with notes, rests, and dynamic markings. The lyrics are written below the piano part: "L'è lo saprò da me trovar lo saprò da me trovar voi m'amate già lo vedrò m'amate già".

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: *si, lo credo mi saprete ritrovar, mi saprete ritrovar mi - sa*. The manuscript is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into two systems, with measures numbered 19 and 20.

System 1 (Measures 19-20):

- Staff 1 (Soprano):** Measures 19 and 20. Includes the marking "f. f." (fortissimo) and "Ad. b." (Ad libitum).
- Staff 2 (Alto):** Measures 19 and 20. Includes the marking "Ad. b." and "simil" (simile).
- Staff 3 (Tenor):** Measures 19 and 20. Includes the marking "Ad. b." and "simil".
- Staff 4 (Bass):** Measures 19 and 20. Includes the marking "Ad. b." and "simil".

System 2 (Measures 21-24):

- Staff 1 (Soprano):** Measures 21, 22, 23, and 24. Includes the marking "simil".
- Staff 2 (Alto):** Measures 21, 22, 23, and 24. Includes the marking "simil".
- Staff 3 (Tenor):** Measures 21, 22, 23, and 24. Includes the marking "simil".
- Staff 4 (Bass):** Measures 21, 22, 23, and 24. Includes the marking "simil".

Lyrics (Italian):

ve - se ri - trovar ah sceglietemi un marito tutto vejo, e tutto brio; tutto

Handwritten musical score on page 22, featuring Hebrew lyrics and musical notation. The score is divided into two systems, with the first system starting at measure 21 and the second system starting at measure 22.

System 1 (Measures 21-22):

- Measure 21:**
 - Staff 1: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 2: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 3: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 4: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 5: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 6: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 7: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 8: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
- Measure 22:**
 - Staff 1: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 2: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 3: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 4: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 5: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 6: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 7: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 8: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$

System 2 (Measures 23-24):

- Measure 23:**
 - Staff 1: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 2: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 3: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 4: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 5: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 6: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 7: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 8: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
- Measure 24:**
 - Staff 1: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 2: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 3: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 4: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 5: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 6: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 7: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$
 - Staff 8: $\text{וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל} \text{ וְיִשְׂרָאֵל}$

Below the musical notation, there is a line of text in Italian: *tutto tutto brio altrimenti so ben'io altrimenti so ben'io so ben'io so ben'io*. This text is written in a cursive script and appears to be a vocal line or a commentary on the music.

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

23

io si si si di lo la- pro da me trooar.

si lo la pro da me trooar

Violoncelli

Sopra Violoncelli

24

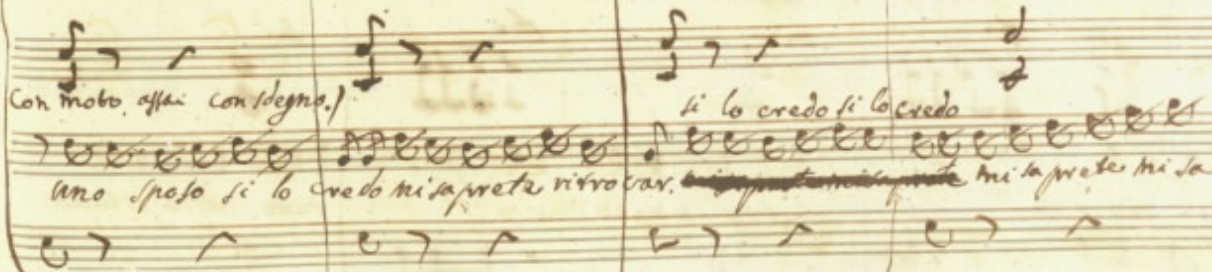
25

se // // // // // //

se // // // // // //

Car voi m'ama te già lo ve-do e da voi lo sposo io vo-glio fi-to voglio...

allegro



Con moto affai

Handwritten musical score on two pages, numbered 27 and 28. The score is written in a historical style, featuring various musical notations including notes, rests, and dynamic markings such as *for.* (forte), *via.* (viva), and *f.* (f). The text at the bottom of the page reads:

prete ritrovar
 Ah scoglietemi un marito.
 tutto uero, e tutto

The score is organized into measures across five systems. The first system on page 27 includes a large initial chord or group of notes. The notation is dense, with many notes beamed together. The second system on page 28 continues the musical piece, with similar notation and dynamic markings. The text at the bottom of the page is written in a cursive hand, and the overall appearance is that of an old manuscript.

Handwritten musical score on page 28, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are:

ben-
 tutto vero e tutto beno altrimenti, ben io lo sapro da me stesso altrimenti lo ben

The score includes various musical notations such as notes, rests, and dynamic markings like *ben.* and *as.* (allegro). There are also some markings like *ben.* and *as.* (allegro) written above the staves.

A circular library stamp is visible on the right side of the page, reading: "BIBLIOTHECA MUSEI HISTORICO-NATURALIS REGIAE SILENSIS".

Handwritten musical notation for the first system, consisting of five measures. The notation includes various note values, rests, and dynamic markings. The first measure is marked with a 'cresc.' (crescendo) and the last measure with a 'dim.' (diminuendo). The measures are numbered 10 and 11.

Handwritten musical notation for the second system, consisting of five measures. The notation includes various note values, rests, and dynamic markings. The first measure is marked with a 'cresc.' (crescendo) and the last measure with a 'dim.' (diminuendo).

Handwritten musical notation for the third system, consisting of five measures. The notation includes various note values, rests, and dynamic markings. The first measure is marked with a 'cresc.' (crescendo) and the last measure with a 'dim.' (diminuendo). The lyrics are written below the notes: *io so ben'io so ben'io so ben'io lo sapro' da me trovar* and *uno sposo di lo*.

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| <p>Credo....</p> | <p>li lo credo, li lo Credo....</p> | <p>Credo....</p> | <p>mi saprete ritrovar uno sposo li lo</p> | <p>solo voce.</p> |
| <p>for.</p> | <p>piao.</p> | <p>for.</p> | <p>piao.</p> | <p>solo voce.</p> |

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

System 1: The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a series of notes, possibly a keyboard or lute part. The fourth staff contains a series of notes, possibly a keyboard or lute part. The fifth staff contains a series of notes, possibly a keyboard or lute part.

System 2: The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a series of notes, possibly a keyboard or lute part. The fourth staff contains a series of notes, possibly a keyboard or lute part. The fifth staff contains a series of notes, possibly a keyboard or lute part.

System 3: The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a series of notes, possibly a keyboard or lute part. The fourth staff contains a series of notes, possibly a keyboard or lute part. The fifth staff contains a series of notes, possibly a keyboard or lute part.

System 4: The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a series of notes, possibly a keyboard or lute part. The fourth staff contains a series of notes, possibly a keyboard or lute part. The fifth staff contains a series of notes, possibly a keyboard or lute part.

System 5: The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a series of notes, possibly a keyboard or lute part. The fourth staff contains a series of notes, possibly a keyboard or lute part. The fifth staff contains a series of notes, possibly a keyboard or lute part.

Lyrics: The lyrics are written in Italian and are repeated across the systems. The text is: "Credo mi saprete ritrovare mi saprete ritrovare si lo credo si lo credo si lo credo mi saprete ritrovare".

Dynamic Markings: The dynamic markings are "cresc." (crescendo), "dim." (diminuendo), "f." (forte), and "p." (piano).

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "f.". There is a blue circular stamp in the center of the page that reads "BIBLIOTECA MUSICALE DI TRIESTE".

Handwritten musical score on a single page, featuring multiple staves and a vocal line with lyrics. The score is written in brown ink on aged, slightly discolored paper.

The top section of the page contains a complex musical arrangement with multiple staves. The first staff is a treble clef, and the second staff is a bass clef. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many beamed notes and rests. The first staff has a measure number 36, and the second staff has a measure number 37.

Below the complex musical arrangement, there are several staves of simpler music, including a single melodic line and a bass line. The lyrics are written in French and are positioned below the bottom staff of the simpler music.

The lyrics are:

ment si ben tie lo sa pro da me trouar lo sa pro da me trouar lo sa pro da me trouar
 H. conge. H. for. affai.

Handwritten musical score on page 146, featuring multiple staves with musical notation and lyrics. The score includes a vocal line and a basso continuo line. The lyrics are in French: "Pour la pitié de me trouver."



Scena XII

io spasi mo par lai

casco di faccia intanna adesso adesso a l'qu=

Mart: ind:

rai da novar marito io stesso stai fresca

(oi mè quell bail tutor) (cha

avado questa quella signora che m'onoro di titoli così obliganti

Ah mi rincresco =

Sai che co si bestial mente il maltrattai

Parto che fo Potrai la

grazia d'uno sguardo averda lai

Di sogna ch'io lo pòchi

acco sar vita



ha preparato forse qualch'altro complimento ci è qualch'altre ambasciata *And:*
Oh mi par

Doni son morti ti = cata io non la conosco *Mart:* tant'um la costei non mi pa =

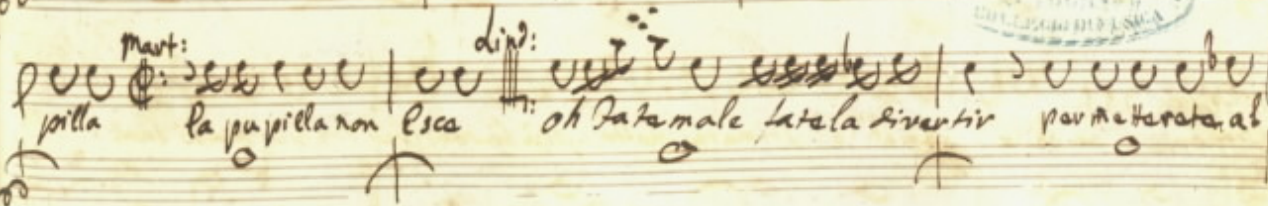
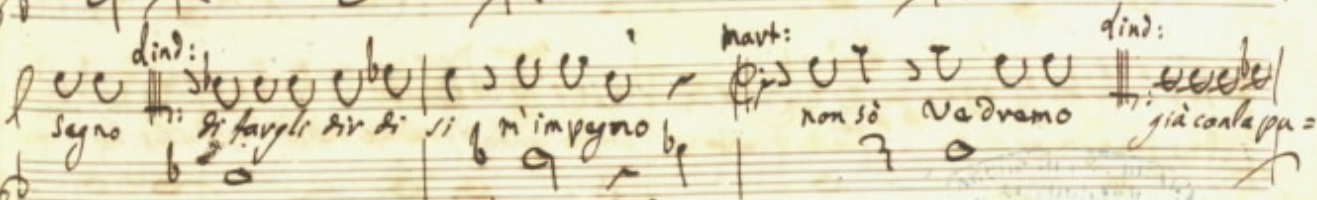
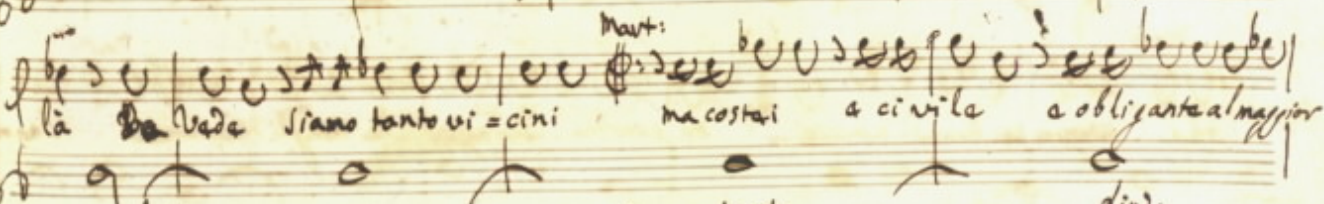
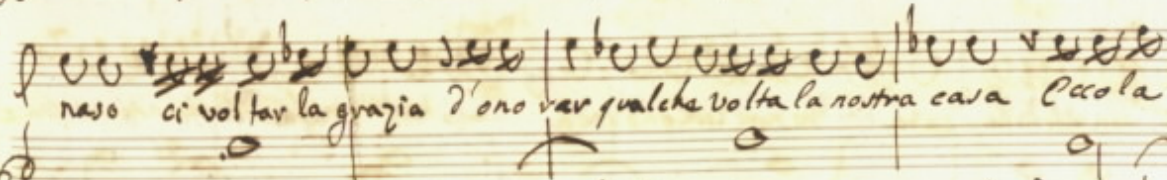
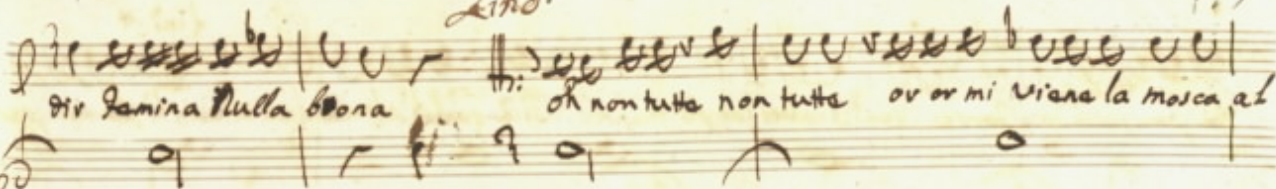
raa mi tratto da asi naccio *And:* ti mi guarda delugna che non gli di spiaccio

Ah signor mar tutto quanto quanto vi stimo *Mart:* o questa bella a passo sa il mio

nome anch'io anch'io stimarsi molto più la sua persona masi suoi

Lind.

119



mel che qualche volta alla Vostra graziosa pupilluccia vanga a far un tantin di compa-

Mart: *gia* (oh della donna non ho galo sia) vanga pur non vanga...: *lind:* *Si*

Mart: *no?* si vanga pur ma con un patto che non mi dia più comi pioni *lind:* Ho inteso *Mart:* ita non

lind: suo non mi vi cor lo bene *Mart:* l'indora al suo comando a balla a balla

lind: mala pupilla mia a più balla di lai lavi va visco *Mart:* Jarva di D-Mar =

Handwritten musical score on five staves, featuring lyrics in Italian. The notation includes notes, rests, and bar lines, with some parts marked as 'Mart.' (Martyr) or 'Lind.' (Linda).

Staff 1:
Mart: *non s'incomodi* Lind: *mi saluti giannina* Mart: *Laraubi dita* Ri=

Staff 2:
Lind: *avolo quanto a carino niosa* Mart: *cirive duemo in breva* Lind: *Droppa grazia* non vis con=

Staff 3:
Mart: *data il roma di lindora* Lind: *Ni avol tallati nina* non signora ci è

Staff 4:
Lind: *altro* Mart: *Nada par non la trattargo* non tanta carismonia orora io l'ungo

Staff 5:
Lind: *non dubitar che presto in tua casa vaniv tu mi vadrai* a mio anante a mio

Stamp:
BIBLIOTECA DEL RE
VENEZIA
MUSEO
MUSEO
MUSEO

[illegible]

Siege Finale

fin dai recitativi ma m'ingratia di Dio che
che l'avrà da copiare perché non ha capito
una parola stante che non ha capito
neppure io

Divertai

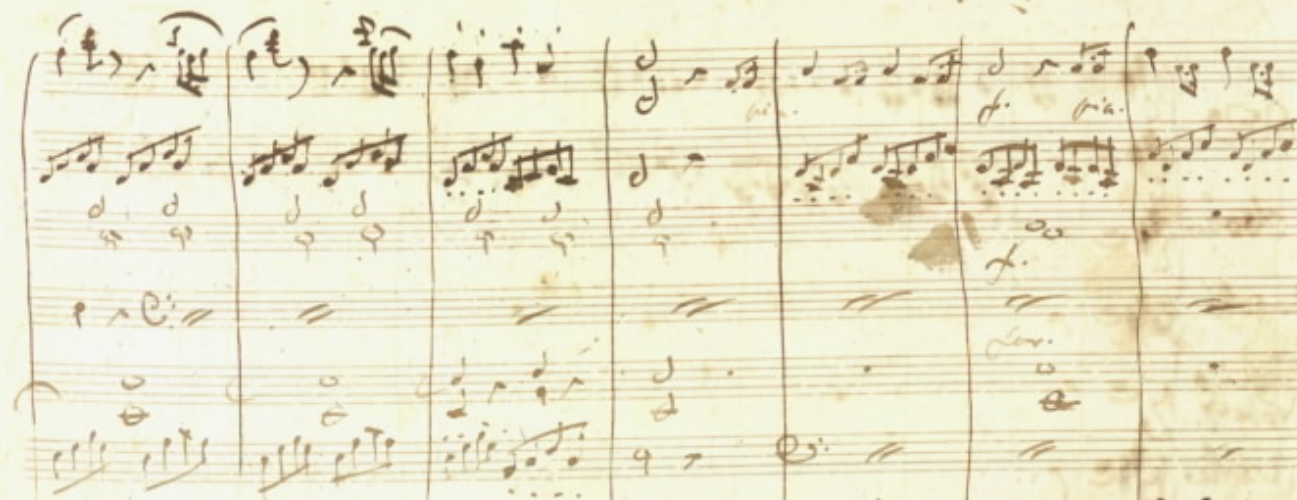
120

Handwritten musical score for a 12-part ensemble. The score is written on 12 staves, each with a vocal or instrumental part. The parts are labeled on the left:

- V. V.
- Doc.
- Ragotti
- Cagnie
- Prober.
- Viola.
- Giannina.
- Lindora.
- Leandro.
- Berto.
- Martino.
- Alvaro.

The music is written in a system of 12 staves, with each staff containing a single part. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *for.* (forte). The score is written in a cursive, handwritten style.





Tu difendi quel crudele Tu difendi quel cr

via.

48.

via.

Handwritten musical score on a single page, numbered 121 in the top right corner. The score is written in brown ink on aged, slightly stained paper. It features a single melodic line with various musical notations including notes, rests, and dynamic markings. The lyrics are written in Italian below the notes.

The lyrics are: *Dele! No, non merita pietà No, No, No, No, non merita pietà.*

Dynamic markings include *for.* (forte), *più* (più forte), and *meno* (meno forte). There are also markings for *Al. più.* and *Al. meno.*

A circular library stamp is visible in the lower right quadrant, reading: *BIBLIOTECA DEL CONSERVATORIO DI S. CARLO*.

At the bottom right, there is a small handwritten note: *ma le*.

Handwritten musical score for a multi-staff piece, likely a string quartet. The score is written on six staves. The first staff contains a melody with various notes and rests. The second staff contains a similar melody. The third and fourth staves contain lower, sustained notes, possibly for a cello or double bass. The fifth and sixth staves contain further melodic lines. The notation is in a historical style, with some notes beamed together and others written as individual notes. There are some markings above the staves, such as "f. p." and "f. p. a."

andré o'è fedele ma leandro o'è fedele, e fra poco qui verrà fra poco fra

Handwritten musical score for a single-staff piece, likely a vocal line. The score is written on a single staff. The notation is in a historical style, with notes beamed together and some notes written as individual notes. There are some markings below the staff, such as "f. p." and "f. p. a."

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The music is written in a cursive, handwritten style.

Venga per quell'incostante....



poco fra poco qui verrà.

Non è vero è un furbatone. Non è

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

Il mio cor non è più quello né mai più ti cambierà No No no

vero è l'fido amante?

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as "for." and "for. pia.".

Handwritten musical notation on a five-line staff, continuing from the previous system. It features similar note values and rests.

no, ne hai più si cambierai.



Si quel core bello bello alla fin ti piacerai. Si.

Handwritten musical notation on a five-line staff at the bottom of the page. It includes dynamic markings "for.", "f.", and "for. pia.".

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

The lyrics are written below the staves:

... di fan di quondale?

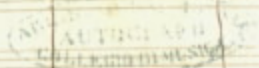
... alla fin si placcherà?)

... Ma quando b'è fe-

14

No, non merita pietà.

Il mio cor non è più quello che mai



Te.

e fra poco qui verrà di quel core bello bello alla

Handwritten musical score for "Ave Maria" by Schubert. The score is written on ten staves. The first staff is the vocal melody, with lyrics in Italian. The second staff is the piano accompaniment. The third staff is a repeat sign. The fourth staff is the vocal melody. The fifth staff is the piano accompaniment. The sixth staff is a repeat sign. The seventh staff is the vocal melody. The eighth staff is the piano accompaniment. The ninth staff is a repeat sign. The tenth staff is the vocal melody. The lyrics are: "Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria." The score is written in brown ink on aged paper.

No, ne mai più si placherà si placherà si placherà.

Parte.

Si alla fin si placherà si placherà si placherà.

Buona

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| <i>S. h.</i> | <i>S. hia.</i> | <i>S. hia.</i> | <i>S. h.</i> | <i>S. h.</i> | <i>S. h.</i> | <i>S. hia.</i> |
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| <i>Sera mio signora.</i> | <i>chi la aperte?</i> | <i>il servitore.....</i> | <i>chi?..</i> | | | |

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is written in a cursive, handwritten style.

The top staff contains musical notation, including notes, rests, and a key signature change to one sharp (F#). The notation is written in a cursive, handwritten style.

The bottom staff contains the lyrics, written in Italian. The lyrics are:

Chi?...
il servitore.
(collo scuffo già ti-ai)
La mia

The page is numbered 126 in the top right corner. There is a small circular stamp on the right side of the page, which appears to be a library or archival mark.

Handwritten musical score for "CASA" by Gioacchino Rossini. The score is written on ten staves, with the first five staves for the vocal part and the last five for the piano accompaniment. The lyrics are written below the vocal staff. The score is marked with "for. via." and "for." indicating different vocal parts or sections. The title "CASA" is written at the bottom left, and the composer's name "Gioacchino Rossini" is written at the bottom right.



oro io volea parlarvi qua. *di Patrone.*

del tesoro? in tal caso habben va

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Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves are empty. The fifth and sixth staves contain more musical notation. The text "ma non fare in questo loco?" is written above the fifth staff, and "Dunque andiam nel Galati" is written above the sixth staff. The page is numbered 127 and 128 in the top right corner.



ma non fare in questo loco?
Dunque andiam nel Galati

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols, including notes, rests, and dynamic markings such as *for. pia.* (for piano) and *for. 06.* (for 06).

The score is divided into measures by vertical bar lines. The notation is dense, with many notes and rests. The bottom staff contains a line of text in Italian, which appears to be a vocal line or a descriptive note:

e Leandro poverello con Giannina parlare con Giannina parlare

The text is written in a cursive script, and the overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on five staves. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and dynamic markings such as *fur.* (forte) and *ma.* (maestoso). The score is organized into measures by vertical bar lines.

Handwritten musical score on five staves, featuring lyrics in Italian. The lyrics are: *Presto presto che l'affare è di somma serietà presto presto che l'affare è di somma serietà presto presto che l'affare è di somma serietà*. The notation includes rhythmic values and dynamic markings like *fur.* (forte).

Handwritten musical score on six staves. The notation includes various note values, rests, and rhythmic markings. The staves are numbered 53 and 54 at the bottom.

53 *fare e di somma servitù. presto presto presto presto presto presto, presto presto presto presto che*
fare e di somma servitù presto presto presto presto presto presto, presto presto presto presto che
 54

[illegible]

andantino

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked with 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 sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat.

ottavoce.

unij

sol

ido

piu.

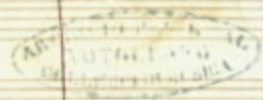
ottavoce.

ottavoce.

ottavoce

pizzicato

andantino.

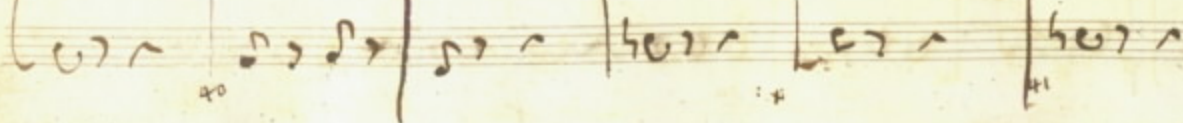


22 v. 566 6676 1 6666 66 - 66 v. 566
 Zito, giacchi il Nutore con Ber-tose ne andato Zito, giacchiad In-





tre con Busto ve recandato all' idolo adora- to potessi favel-
 ta



4

divinetti

solo vocal



Car - notes - Li gavellar. Giannina... Giannina... Dove sei?... Gian-

Chi mi vuole?

Ver... Ver...
nina... Ciannina!...

Cava non più parole la sposa mia ta



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into measures by vertical bar lines. The notation is in a historical style, possibly from the 18th or 19th century.

132
133

inta

sei da lui coti rei ti ven-go a liberar.

Ubbu
miseria ma che



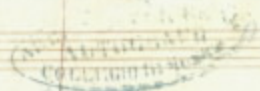
45

45
con l'arco

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Handwritten musical notation on six staves. The notation includes various musical symbols such as notes, rests, and clefs. Above the staves, there are several annotations: "cresc." (crescendo), "simil" (simile), "S. of. simil", "S. P. q", "S. P. j", and "S. P. d".

mento qualche altro tradimento costui mi venne a far! Il ciel che tiran-



Handwritten musical notation on a single staff at the bottom of the page. The notation includes notes and rests. Below the staff, there are annotations: "48", "cry.", and "49".

The musical score is written on six staves. The first five staves contain musical notation and lyrics. The sixth staff has the instruction "Ah presto andiamo" and continues with musical notation.

The lyrics are:

Te re tu re tu re tu re
 nia! mi voglio benedicar mi voglio mi vo-ghio benedicar.

Ah presto andiamo

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines.

Via! *Martino può tornare!*

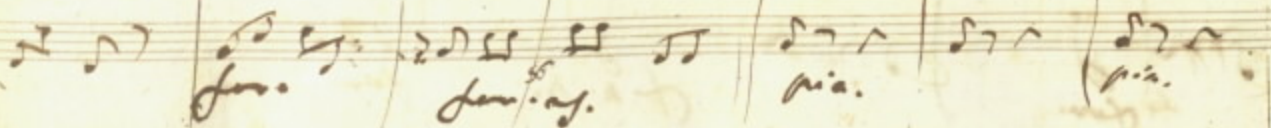
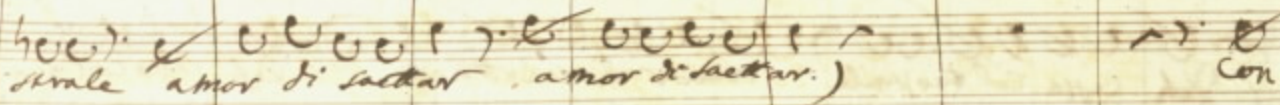
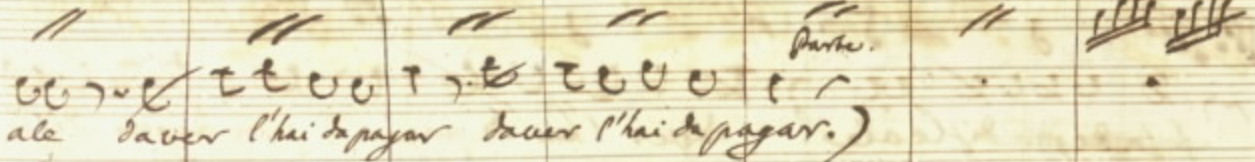
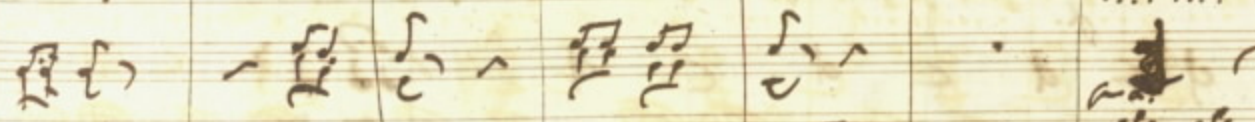
Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines.



Handwritten musical score for a multi-measure rest. The score is written on six staves. The first four staves contain various musical notations, including eighth and sixteenth notes, rests, and a "solo. Clarinetto" marking. The fifth and sixth staves contain a large "C" time signature and a "d" note. The notation is in a historical style, likely from the 18th or 19th century.

vele. ch'io qui ritorno subito e poi potremo andar.

Handwritten musical notation at the bottom of the page, consisting of a single line of notes and rests.



Handwritten musical notation on five staves. The notation consists of rhythmic patterns of vertical strokes and beams, typical of early manuscript notation. The staves are organized into two systems of five staves each. The first system has a treble clef on the top staff. The second system has a bass clef on the bottom staff. There are some ink stains and corrections on the notation.

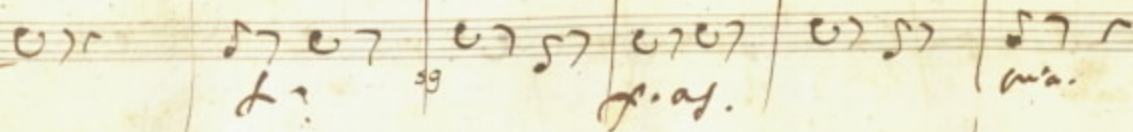


Handwritten text in Italian, likely a libretto or vocal line, written in a cursive script. The text is written across five staves, corresponding to the musical notation above. The text includes phrases like "fuso?", "bigottito", "ah", "do ue", "daggio entrat?", "mi", "diffe l'follmio", and "mi".

Handwritten musical notation on five staves, continuing the notation from the previous page. The notation consists of rhythmic patterns of vertical strokes and beams. The staves are organized into two systems of five staves each. The first system has a treble clef on the top staff. The second system has a bass clef on the bottom staff. There are some ink stains and corrections on the notation.




 Parte.
 Ille l'Idelmio?... si si qui meglio entrar. si si qui meglio entrar.



ma.

clarinetto.

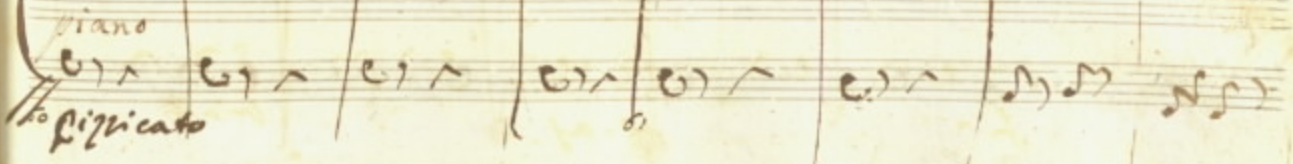
fol.



80

piano

figgicato



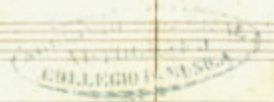
Handwritten musical score for a string quartet, measures 1-6. The notation includes staves with notes, rests, and dynamic markings like "a. a." and "cresc.".

chiasso? che rumore Oime!... Oime!... mi bat - teat core Oime! Oime!

Handwritten musical score for a string quartet, measures 7-10. The notation includes staves with notes and rests.

Handwritten musical score for a choir, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 18th or 19th century. The score is written on aged, yellowed paper.

me!... mi vo nascondet qua oime! mi vo - na - scondet qua nascondet -



Handwritten musical score for a solo voice, featuring a single staff with notes and rests. The notation is in a historical style, likely from the 18th or 19th century. The score is written on aged, yellowed paper.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into two main sections, likely representing different parts of a performance.

Top Section:

- Staff 1: *allegro* (Tempo marking)
- Staff 2: *Flauti Traversi* (Instrumentation)
- Staff 3: *Andolvent.* (Tempo/Character marking)
- Staff 4: *vide e.* (Text/Action marking)
- Staff 5: *zitto, facete!...* (Text/Action marking)
- Staff 6: *Coro di Bano!...* (Text/Action marking)
- Staff 7: *allegro* (Tempo marking)

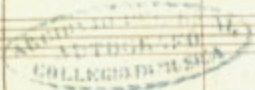
Bottom Section:

- Staff 8: *qui s'ascondere qui.* (Text/Action marking)
- Staff 9: *Coro di Bano!...* (Text/Action marking)
- Staff 10: *allegro* (Tempo marking)

The score includes various musical notations such as notes, rests, and dynamic markings, along with handwritten lyrics and stage directions. The paper shows signs of age, including staining and wear.

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

Vitto, il saprete... Vitto, il saprete. Volea l'indegno per farmi cria...



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

Dato! Madoue' andato!... Giannina mia che iniqui-

Handwritten musical score for the song "Javanina mia cheiniquita". The score is written on multiple staves, with lyrics in Spanish below the notes. The lyrics are: "Javanina mia cheiniquita cheiniquita cheiniquita Javanina mia cheiniquita cheiniquita cheiniquita". The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano) and "cresc." (crescendo). The handwriting is in ink on aged paper.

left

Hand left

42

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$\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ $\dot{8}$
 In quella camera vacchiso stao. in quella camera

left

$\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{4}$
 tai chernigoloi?

74

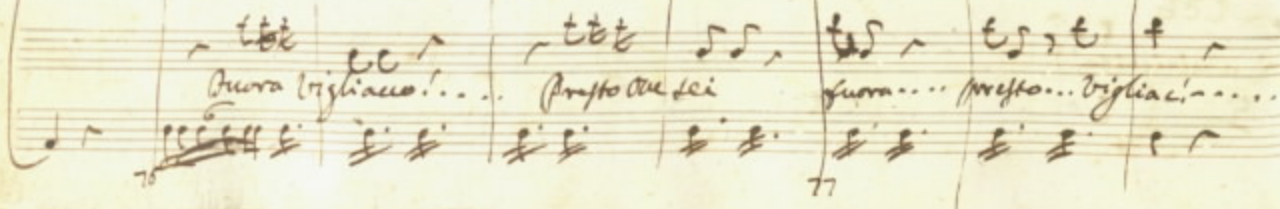
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| $\dot{1}$ | $\dot{2}$ | $\dot{3}$ | $\dot{4}$ | $\dot{5}$ | $\dot{6}$ | $\dot{7}$ | $\dot{8}$ |

75





vauchius Ho.



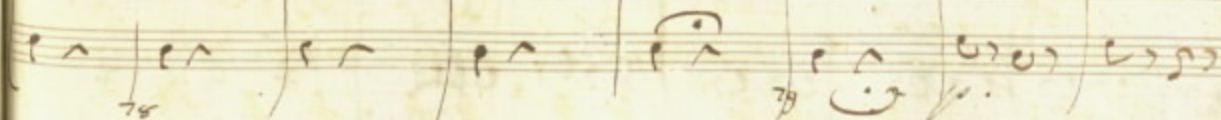
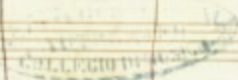


serva di Lei?

che male ho fatto?

che male ho fatto?

venni per tratto



Handwritten musical score for "The Rose Tree" in Hebrew. The score is written on a system of five staves. The first staff contains the melody, with lyrics in Hebrew below it. The second staff contains the lyrics "הָאֵלֹהִים" (The Lord) and "וְהַיָּהוָה" (and the Lord). The third staff contains the lyrics "וְהַיָּהוָה" (and the Lord) and "וְהַיָּהוָה" (and the Lord). The fourth staff contains the lyrics "וְהַיָּהוָה" (and the Lord) and "וְהַיָּהוָה" (and the Lord). The fifth staff contains the lyrics "וְהַיָּהוָה" (and the Lord) and "וְהַיָּהוָה" (and the Lord). The score includes musical notation such as notes, rests, and bar lines. There are also some handwritten annotations in Hebrew, including "הָאֵלֹהִים" (The Lord) and "וְהַיָּהוָה" (and the Lord).

di civiltà.

| | |
|-----------|--------|
| f u t | r r |
| uanni per | tratto |

1. 5. 5 p r
di civiltà.

Que imbroglio è questo!

Handwritten musical notation on a single staff, featuring various symbols and the text "Lotto voka aiai" written below the staff.

A. *tutti* *violle & pianissimo*

Viol. ag.

che imbroglia è questo! *che imbroglia è que - sto! Confu - sa con - fu -*

che imbroglia è questo! *che imbroglia è que - sto! Confu -*



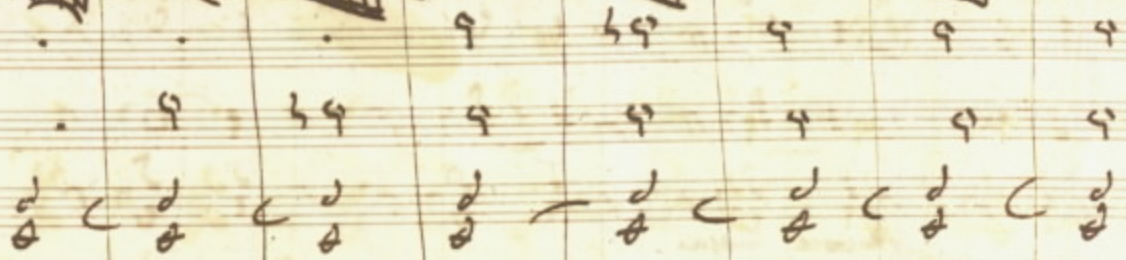
Viol. ag.

che imbroglia è questo! *che imbroglia è questo!* *che imbroglia è que -*



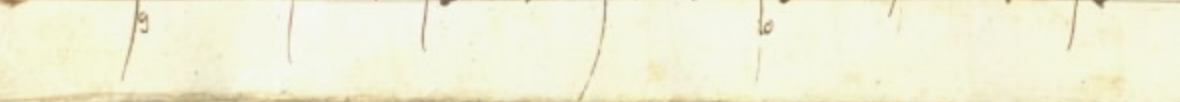
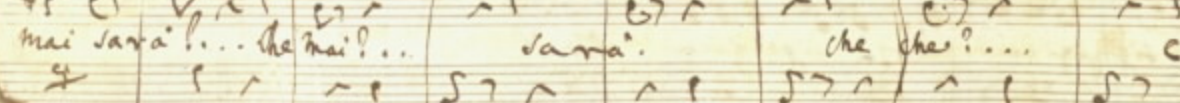
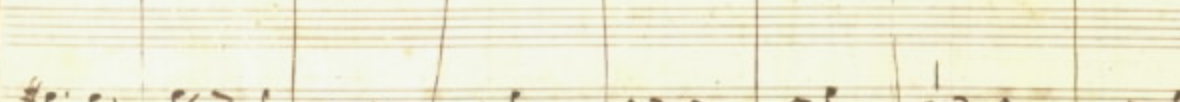
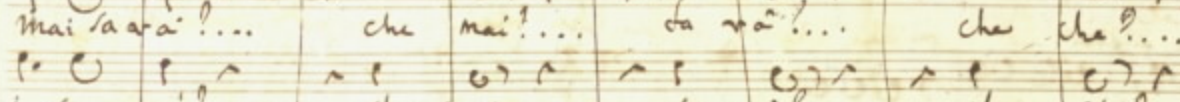
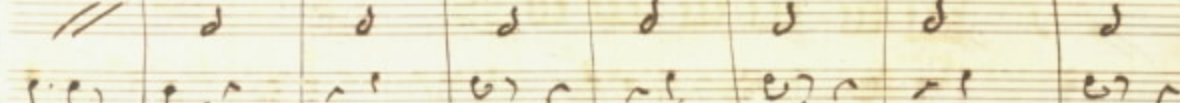
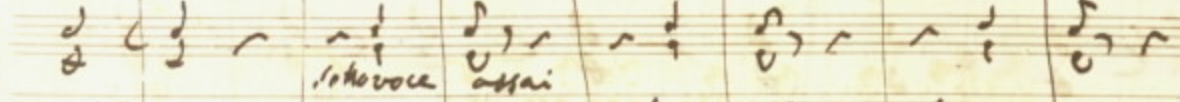
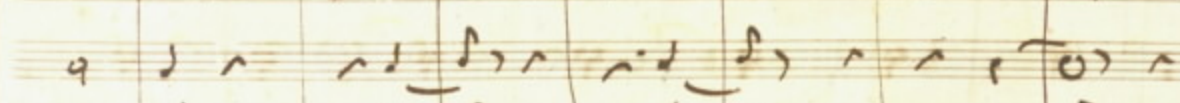
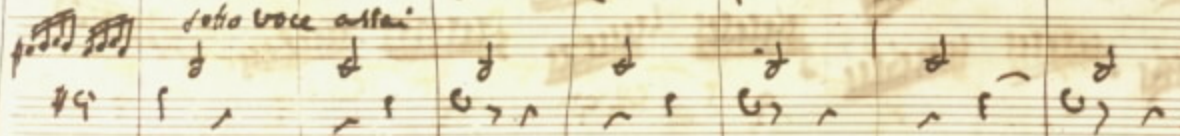
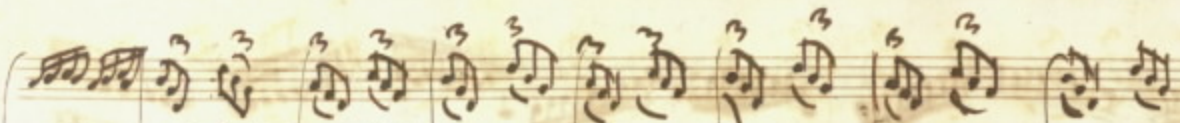
la con fu - sa io re to!... cosa significa? cosa significa?
la con - fu - sa io re to!... cosa significa?

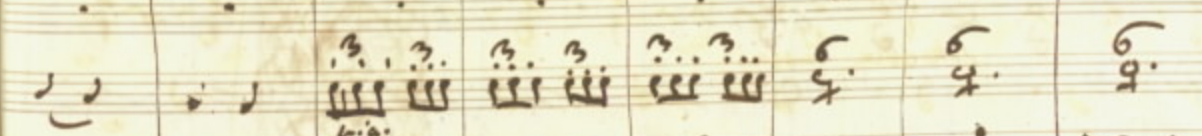
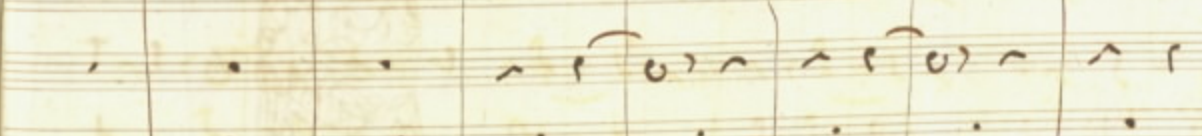
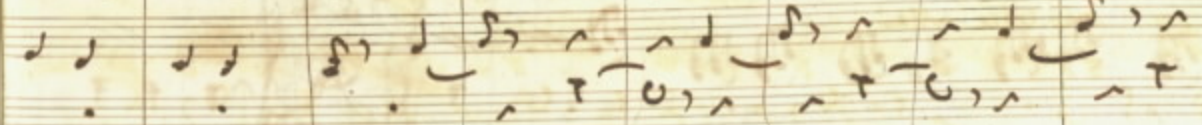
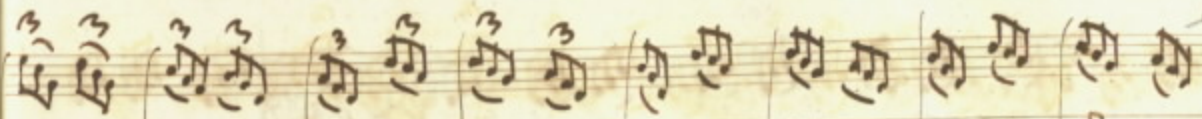
do con fu - sa io re to!
fu. pia.



cosa signi- *fica* co- *da di* *gni* *fica* che
 cosa significa *fica* che *ma*

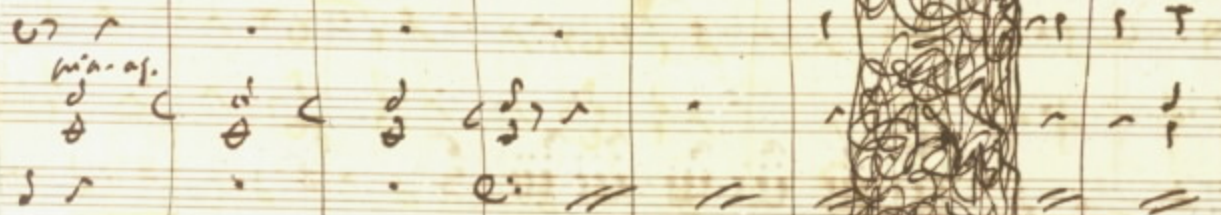
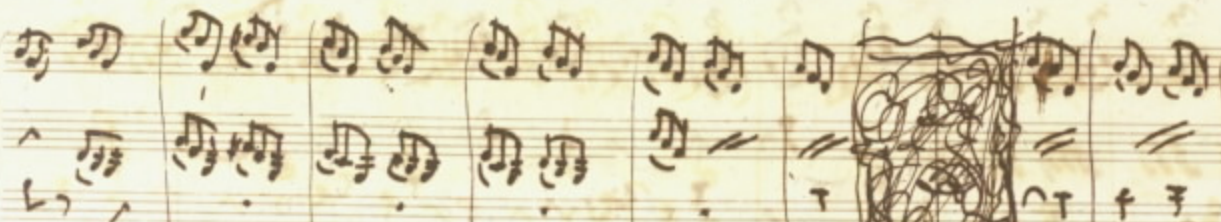
cosa signi- *fica* *che*
 cosa signi- *fica* *che*





che che? che mai?... la ra!...
che che!... che mai!... la ra!...

che che mai la ra! che che! che mai!... la



he mai che mai sarà che mai sarà che mai che
che mai che mai sarà!... che

và!...
che mai che mai sarà che mai che

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[illegible]

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The lyrics are: "che mai che mai farai che mai farai che mai che mai farai che mai che mai farai...". The notation includes various musical symbols, clefs, and a key signature of one sharp (F#).

The score is written in a cursive, handwritten style. The lyrics are written below the musical staves. The paper shows signs of age, including discoloration and some staining.

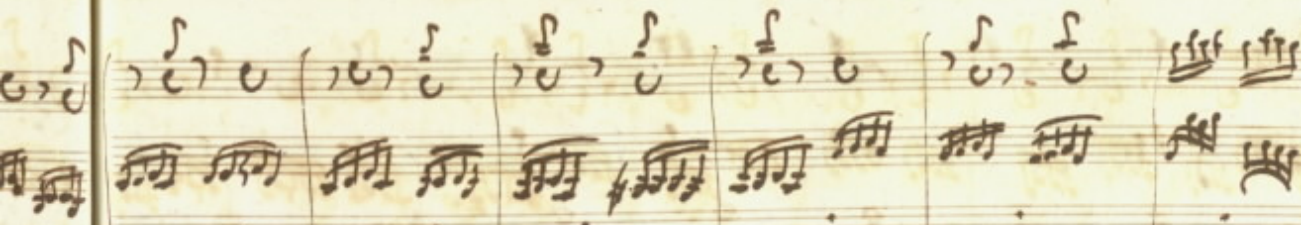
Lyrics: *che mai che mai farai che mai farai che mai che mai farai che mai che mai farai...*



ra: veder di faccia la mia rivale?...
u u

Ci era il fuorviato io l'ho veduto...
cece
mi me

u u
u u u u u u u u
Ma questa è donna: qu'io c'è mala....
u u u u u u u u u u u u u u u u



Subo...
 mi me

voglio cio' uenir no e'...



ma lei che c'entra! che vuol da me! ma lei che c'entra che vuol da me che vuol da me

23



Leim' haivritaba

con tutto amore?...

me he vallegro?

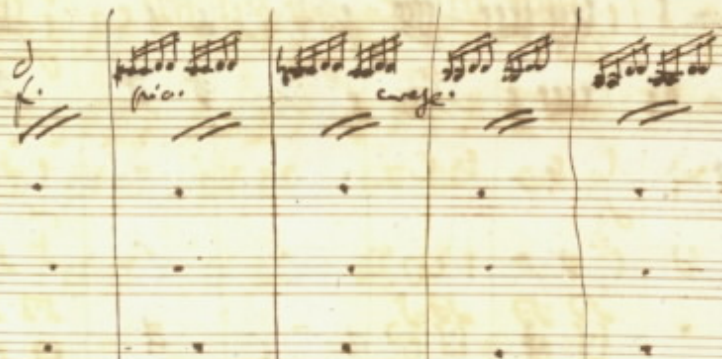
me! chell'ol dama!...



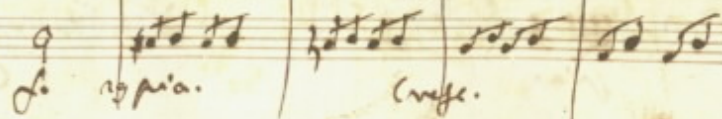
Signor Sabore.



Handwritten musical notation on a six-staff system, continuing the score. The notation includes various rhythmic values and rests. Below the notation, there is a line of text in Italian: *(Ah la Piquetta l'ingelosita Ah la Lupiska l'ingelosita femina ardita l'astrologaf-)*. The word *l'astrologaf-* is partially cut off. The word *l'astrologaf-* is written in a stylized, cursive script.



travaux travaux
le l'ouvrage affe' l'ouvrage affe'!
travaux travaux



Handwritten musical score on two pages (150/151). The score is written in a historical style, featuring various musical notations including notes, rests, and clefs. The lyrics are written below the notes.

Page 150:

- Top staff: *For.* (Forte)
- Second staff: *For.* (Forte)
- Third staff: *For.* (Forte)
- Fourth staff: *For.* (Forte)
- Fifth staff: *For.* (Forte)
- Sixth staff: *For.* (Forte)
- Seventh staff: *For.* (Forte)
- Eighth staff: *For.* (Forte)
- Ninth staff: *For.* (Forte)
- Tenth staff: *For.* (Forte)
- Eleventh staff: *For.* (Forte)
- Twelfth staff: *For.* (Forte)
- Thirteenth staff: *For.* (Forte)
- Fourteenth staff: *For.* (Forte)
- Fifteenth staff: *For.* (Forte)
- Sixteenth staff: *For.* (Forte)
- Seventeenth staff: *For.* (Forte)
- Eighteenth staff: *For.* (Forte)
- Nineteenth staff: *For.* (Forte)
- Twentieth staff: *For.* (Forte)
- Twenty-first staff: *For.* (Forte)
- Twenty-second staff: *For.* (Forte)
- Twenty-third staff: *For.* (Forte)
- Twenty-fourth staff: *For.* (Forte)
- Twenty-fifth staff: *For.* (Forte)
- Twenty-sixth staff: *For.* (Forte)
- Twenty-seventh staff: *For.* (Forte)
- Twenty-eighth staff: *For.* (Forte)
- Twenty-ninth staff: *For.* (Forte)
- Thirtieth staff: *For.* (Forte)
- Thirty-first staff: *For.* (Forte)
- Thirty-second staff: *For.* (Forte)
- Thirty-third staff: *For.* (Forte)
- Thirty-fourth staff: *For.* (Forte)
- Thirty-fifth staff: *For.* (Forte)
- Thirty-sixth staff: *For.* (Forte)
- Thirty-seventh staff: *For.* (Forte)
- Thirty-eighth staff: *For.* (Forte)
- Thirty-ninth staff: *For.* (Forte)
- Fortieth staff: *For.* (Forte)
- Forty-first staff: *For.* (Forte)
- Forty-second staff: *For.* (Forte)
- Forty-third staff: *For.* (Forte)
- Forty-fourth staff: *For.* (Forte)
- Forty-fifth staff: *For.* (Forte)
- Forty-sixth staff: *For.* (Forte)
- Forty-seventh staff: *For.* (Forte)
- Forty-eighth staff: *For.* (Forte)
- Forty-ninth staff: *For.* (Forte)
- Fiftieth staff: *For.* (Forte)

Page 151:

- Top staff: *For.* (Forte)
- Second staff: *For.* (Forte)
- Third staff: *For.* (Forte)
- Fourth staff: *For.* (Forte)
- Fifth staff: *For.* (Forte)
- Sixth staff: *For.* (Forte)
- Seventh staff: *For.* (Forte)
- Eighth staff: *For.* (Forte)
- Ninth staff: *For.* (Forte)
- Tenth staff: *For.* (Forte)
- Eleventh staff: *For.* (Forte)
- Twelfth staff: *For.* (Forte)
- Thirteenth staff: *For.* (Forte)
- Fourteenth staff: *For.* (Forte)
- Fifteenth staff: *For.* (Forte)
- Sixteenth staff: *For.* (Forte)
- Seventeenth staff: *For.* (Forte)
- Eighteenth staff: *For.* (Forte)
- Nineteenth staff: *For.* (Forte)
- Twentieth staff: *For.* (Forte)
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- Twenty-eighth staff: *For.* (Forte)
- Twenty-ninth staff: *For.* (Forte)
- Thirtieth staff: *For.* (Forte)
- Thirty-first staff: *For.* (Forte)
- Thirty-second staff: *For.* (Forte)
- Thirty-third staff: *For.* (Forte)
- Thirty-fourth staff: *For.* (Forte)
- Thirty-fifth staff: *For.* (Forte)
- Thirty-sixth staff: *For.* (Forte)
- Thirty-seventh staff: *For.* (Forte)
- Thirty-eighth staff: *For.* (Forte)
- Thirty-ninth staff: *For.* (Forte)
- Fortieth staff: *For.* (Forte)
- Forty-first staff: *For.* (Forte)
- Forty-second staff: *For.* (Forte)
- Forty-third staff: *For.* (Forte)
- Forty-fourth staff: *For.* (Forte)
- Forty-fifth staff: *For.* (Forte)
- Forty-sixth staff: *For.* (Forte)
- Forty-seventh staff: *For.* (Forte)
- Forty-eighth staff: *For.* (Forte)
- Forty-ninth staff: *For.* (Forte)
- Fiftieth staff: *For.* (Forte)



lia. a.

cruc.

d.

har.

Handwritten musical notation for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical notation for the second system, continuing the melody and accompaniment. The lyrics "va - ci - lo e tremo e tremo da ca - po da ca - po a pie - tremode" are written below the notes.

Handwritten musical notation for the third system, concluding the piece. The lyrics "va - ci - lo, e tremo, eterno da ca - po da ca - po, a pie l... tremo de" are written below the notes.

Tutto voce

35 cruc.

f. ag.

34

Handwritten musical notation on staves. The notation includes various note values (minims, crotchets, quavers) and rests. There are some markings above the staves, possibly indicating fingerings or breath marks.

Liro vacillo vacillo da Capo aple
 Liro vacillo vacillo da Capo aple

Der lagran rabbia
 Der lagran rabbia



Liro vacillo vacillo da Capo aple
 Liro vacillo vacillo da Capo aple

Der lagran rabbia
 Der lagran rabbia
 via.

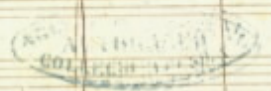
via.

Der. af.

Handwritten musical score for a vocal piece, likely a Mass, featuring a vocal line and a basso continuo line. The score is written on aged, yellowed paper with multiple staves. The vocal line includes lyrics in Italian, such as "Deliro, e fremò..." and "Deliro, e fremò...". The basso continuo line includes the word "Lotto voce" and the phrase "van - cil - lo, e fremò, e". The notation includes various musical symbols, including notes, rests, and dynamic markings like "for." and "cresc.".

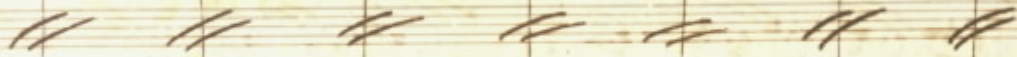
Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and some letters (e.g., 'a', 'p', 'f'). Above the staff, there are some handwritten notes and symbols, including 'L.' and 'D. a. j.'. Below the staff, there are some handwritten notes, including 'f. a. j.' and 'f. a. j.'.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and some letters (e.g., 'a', 'p', 'f'). Above the staff, there are some handwritten notes and symbols, including 'L.' and 'D. a. j.'. Below the staff, there are some handwritten notes, including 'f. a. j.' and 'f. a. j.'.



Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and some letters (e.g., 'a', 'p', 'f'). Above the staff, there are some handwritten notes and symbols, including 'L.' and 'D. a. j.'. Below the staff, there are some handwritten notes, including 'f. a. j.' and 'f. a. j.'.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | |
| | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |



Capo a pie' vacillo vacillo da capo a pie' da Ca po a pie' da - Ca -
 a pie' da Ca-po - a pie' da - Ca -

Capo a pie' vacillo vacillo da Capo a pie' da Capo a pie' da -
 a pie' da Ca-po - a pie' da - Ca -

[illegible]

Handwritten musical score for a string quartet, measures 1-6. The notation includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Measure 1 has a treble clef and a key signature of one sharp (F#). Measures 2-6 contain various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "cresc." and "dim.".

Handwritten musical score for a vocal part, measures 1-6. The notation includes a single staff with lyrics written below the notes. The lyrics are in Italian. The notation includes various note values and rests.

Ah Berto che terrore che farmi più non fo no no no no no che
 gran bisbiglio è questo

| | | | | | | | |
|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |

quelco il traditore regar più non si può!

che
farmi più non so.



ah presto traditelo scan-
cia. " cinge.

| | | | | |
|----------------|----------------|----------------|----------------|----------------|
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |
| <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> | <i>for. a.</i> |

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams, and curved lines) and some text annotations like "f. a. j." and "f. a. j.".

Indietro quanti fiele i...
 fermatevi che avete?...
 lo difende

ratelo ammazelo...
 f. a. j.

f. a. j. 50

| | | | | | | |
|-------------|---|------------------|-------------|---|----|---|
| | | | | | | |
| <i>for.</i> | | <i>lia.</i> | <i>app.</i> | | | |
| | | | | | | |
| . | . | q | qq | q | q | q |
| . | . | <i>lia. app.</i> | q | q | qq | q |
| . | . | <i>ad</i> | | | | |
| | | <i>lia.</i> | | | | |

no lo lo defendere?...

Intel:...

Intel... ghi o vi

| | | | | | | |
|-----------|-------------|-----------|--|--|--|--|
| | | | | | | |
| <i>sl</i> | <i>lia.</i> | <i>h.</i> | | | | |

COLLEZIONE DI MUSICA

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is the vocal line for the soprano, starting with "L'Espresso". The second staff is the piano accompaniment. The third staff is the vocal line for the tenor, starting with "L'Espresso". The fourth staff is the piano accompaniment. The fifth staff is the vocal line for the bass, starting with "L'Espresso". The sixth staff is the piano accompaniment. The seventh staff is the vocal line for the soprano, starting with "L'Espresso". The eighth staff is the piano accompaniment. The ninth staff is the vocal line for the tenor, starting with "L'Espresso". The tenth staff is the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical notation on a 5-line staff. The notation includes various notes (quarter, eighth, sixteenth), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in ink on aged, slightly yellowed paper.

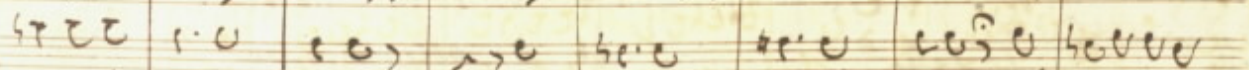
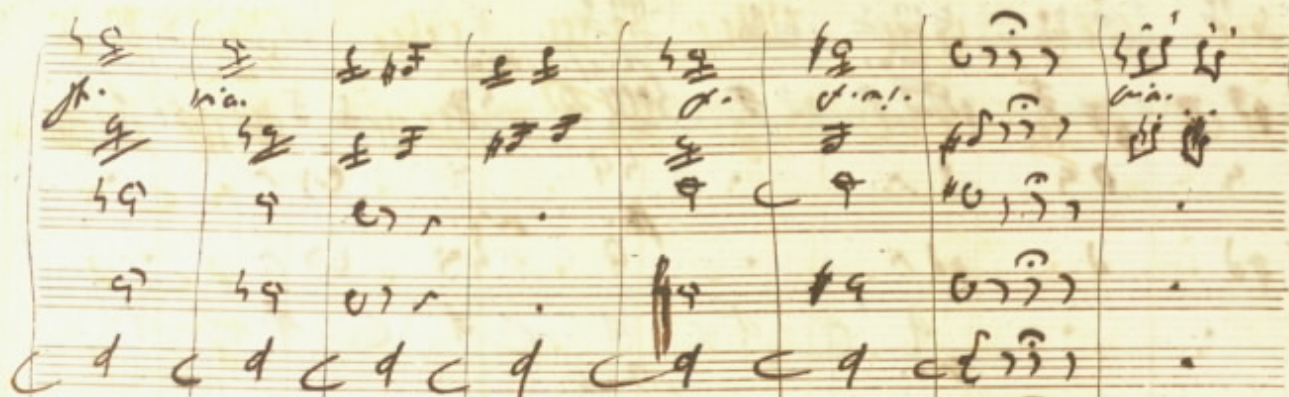
vello?

no 10
sorella?

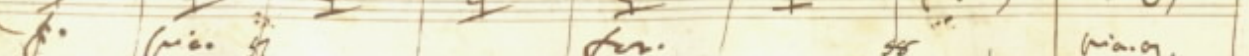
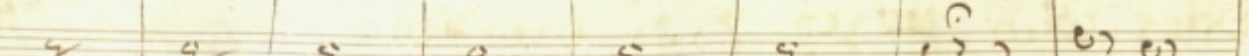
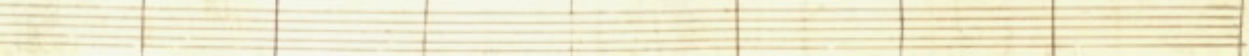
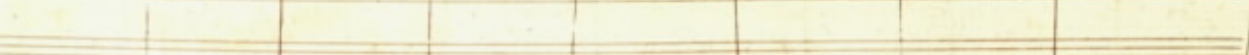
3 4
ah

16 10
salle in grana

Handwritten musical notation on a single staff, featuring various notes, rests, and the word "pica" written below the staff.



Oh gelosia crudele! Oh gelo - sia crudele? l'amante era ge-



| | | | | | | | |
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| . | . | . | . | . | . | . | . |
| . | . | . | . | . | . | . | . |

Dele perdute hoil caro ben l'amante era fedele perduto hoil caro ben.

Handwritten musical notation on a five-line staff, featuring notes and rests, with the word "Cria." written below the staff on the right.

~ U) U U) U U) U U) ~ U)
 Io m'impaz-zisco affatto?... Io
 ~ U) U U) U U) ~~U U)~~ ~ U)
 Io m'impaz-zisco affatto!.... Io
 ~ U) U U) U U) U U) ~ U)
 io m'impaz-zisco affatto!.... Io

U U) U U) U U)
 vedo d'esser matto?...
 U U) U U) U U)
 vedo d'esser matto!....

Cia. Cia. Cia. Cia. Cia. Cia. Cia.
 Cia. op Cia.

Handwritten musical notation on eight staves. The notation includes various notes, rests, and symbols, possibly representing a musical score or a set of instructions. The staves are arranged in two groups of four, with a vertical line separating them. The notation is written in a cursive, handwritten style.

6767 6767 57
 m'improvisco affatto?...
 6767 6767 57
 m'improvisco affatto!
 6767 6767 57
 m'improvisco affatto!...

fikovca

[illegible]

La Ho Voce

Handwritten musical score for "Il Ballo" by Giuseppe Verdi. The score is on aged, yellowed paper and features a complex arrangement of staves with musical notation and Italian lyrics. The lyrics are: "ho tutto il sangue in moto!... mi bal... il tutto il sangue in moto!... mi bal... la il Com...". The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The handwriting is in ink, and the paper shows signs of age and wear.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines. Above the staff, there are some markings that appear to be "for. aj." and "w.a.". The music is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff, continuing from the previous section. The notation includes various notes, rests, and bar lines. Below the staff, there is a line of text in Italian: "Co re in ver mi balla vi mi balla il Core in ver". Below this, there is another line of text: "re in ver. mi balla ti mi balla il Core in ver. Giannina che re". At the bottom, there are markings that appear to be "for. aj." and "w.a.". The music is written in a cursive, handwritten style.

| | | | | | | | |
|---|---|-------|---|---|---|-------|---|
| | | | | | | | |
| . | 9 | 6 7 8 | . | . | 9 | 6 7 8 | . |
| . | 4 | 6 7 8 | . | . | 9 | 6 7 8 | . |
| . | 4 | 6 7 8 | . | . | 4 | 6 7 8 | . |

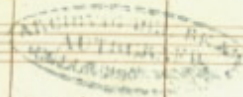
Andate non lo scoltò.

| | | | | | | |
|---------|---------------------|------------------------|-------------------------|-------------------------|-------------------------|-------------------------|
| | | | | | | |
| 3 4 5 | 1 2 3 4 5 6 7 8 | 9 10 11 12 13 14 15 16 | 17 18 19 20 21 22 23 24 | 25 26 27 28 29 30 31 32 | 33 34 35 36 37 38 39 40 | 41 42 43 44 45 46 47 48 |
| dicì... | che che sepo amico? | | | con | che troppo | |
| 4. | f. | 69 | | for. | 70 | h'a. |



~ ~ ~ ~ ~
 Ah sono inesorabile.

~ ~ ~ ~ ~
 andate grandi sicke



~ ~ ~ ~ ~
 mobile!...

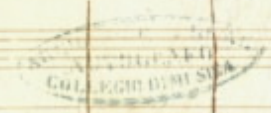
~ ~ ~ ~ ~
 Giamaica la volete?...

~ ~ ~ ~ ~
 Li certo andate al

f. ~ ~ ~ ~ ~
 p. ~ ~ ~ ~ ~

~ ~ ~ ~ ~
 ~ ~ ~ ~ ~

Handwritten musical notation on five staves. The notation includes various rhythmic symbols, some with flags, and some with letters like 'd' and 'c'. A small word 'simil' is written above the second staff.



Handwritten text in Italian, likely lyrics or a program note. The text is written in a cursive script and includes phrases like 'dona refpau più mi traddien' and 'dona refpau più mi traddien'.

Handwritten text in Italian, likely lyrics or a program note. The text includes phrases like 'ant. 79' and 'ant. 79'.

Handwritten musical score for "Facciamo il fuoco" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the Soprano (Soprano) and the second for the Alto (Alto). The third staff is for the Tenor (Tenore) and the fourth for the Bass (Basso). The fifth staff is for the Soprano and the sixth for the Alto. The seventh staff is for the Tenor and the eighth for the Bass. The ninth staff is for the Soprano and the tenth for the Alto. The lyrics are written below the staves. The score is in Italian and includes the title "Facciamo il fuoco" and the name of the composer "Giuseppe Verdi".

viva.

a quel gesto così spaventato

a quel gesto - così spa-ventato....

viva.

Sotto voce

viva. affai

ah li

vede che è

molto arrab-

ah li

vede che è

molto arrab-

Sotto voce

affai

ah li

vede che è

molto arrab-

Handwritten musical score for a vocal piece, likely a song or aria. The score is written on six staves, with the first four staves containing musical notation and the last two staves containing lyrics. The lyrics are in Italian and appear to be a variation of the song "C'è bisogno di farlo legar." (There is a need to have it tied). The lyrics are: "vede che è proprio annabbiato", "C'è bisogno di farlo legar.", "C'è bisogno di farlo legar.", "C'è bisogno di farlo legar.", "C'è bisogno di farlo legar.", "C'è bisogno di farlo legar." The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation. The paper is aged and shows some staining.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The first measure is marked *via.* and the second *for.*. The third measure is marked *via.* and the fourth *for.*. The fifth measure is marked *via.* and the sixth *for.*. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The first measure is marked *via.* and the second *for.*. The third measure is marked *via.* and the fourth *for.*. The fifth measure is marked *via.* and the sixth *for.*. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The first measure is marked *via.* and the second *for.*. The third measure is marked *via.* and the fourth *for.*. The fifth measure is marked *via.* and the sixth *for.*. The notation is dense and appears to be a complex piece of music.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. The first measure is marked *via.* and the second *for.*. The third measure is marked *via.* and the fourth *for.*. The fifth measure is marked *via.* and the sixth *for.*. The notation is dense and appears to be a complex piece of music.



vento nel se-noi gno foio con da tutti co liaghi si nato tolle care io lo il vi ci nato que po in-
via. for. via. for. via. for. 4 for.

2

Handwritten musical notation (treble clef, notes)

Handwritten musical notation (treble clef, notes)

Handwritten musical notation (treble clef, notes)

Handwritten musical notation (treble clef, notes)

a quell'occhi che spirano fuoco a quel
a quell'occhi che spirano fuoco --- a quel gesto così franco
a quell'occhi che spirano fuoco a quel
a quell'occhi che spirano fuoco a quel gesto così franco

Handwritten musical notation (treble clef, notes)

Handwritten musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and basso continuo. The score is written on ten staves. The lyrics are in Italian and describe a scene where a man is being punished for a crime. The lyrics are:
 *gesto così spaventato ah si vede che è pazzo arrabbiato c'è bisogno di farlo legar c'è bi-
 stato ah si vede che è pazzo arrabbiato c'è bisogno di farlo legar di farlo legar c'è bi-
 gesto così spaventato ah si vede che è pazzo arrabbiato c'è bisogno di farlo legar c'è bi-
 stato ah si vede che è pazzo arrabbiato c'è bisogno di farlo legar di farlo legar c'è bi-
 affannato questi infami infami infami questi questi questi infami l'ha da pagar questi in-*

A handwritten musical score on aged paper, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "for.", "pizz.", "ff", and "f". There are also some ink stains and a circular library stamp in the center. The handwriting is in Italian, with lyrics written below the staves. The page number "166" is visible in the top right corner.

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Handwritten musical notation on five staves. The notation includes various rhythmic symbols and notes. The word "hina" is written above the second staff.

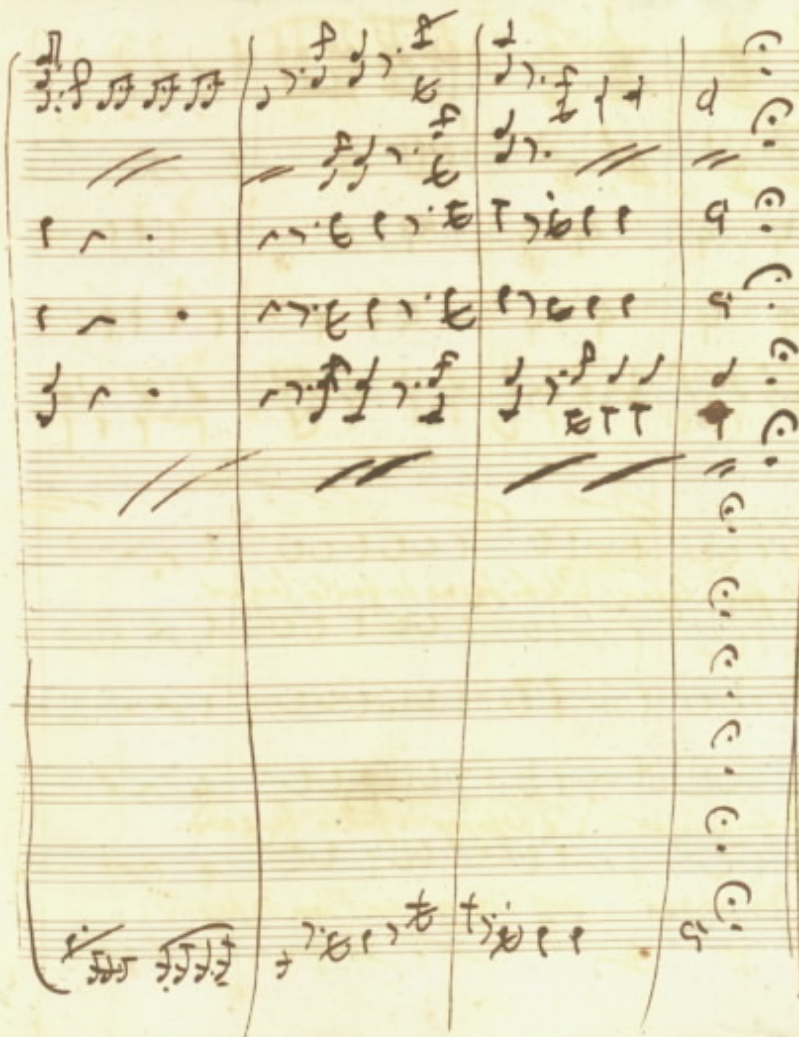
Handwritten musical notation on five staves. The notation includes various rhythmic symbols and notes. The word "infami" is written below the fourth staff. The word "infami" is also written above the fifth staff. The word "infami" is also written below the fifth staff. The word "infami" is also written below the fifth staff.

Stamp: *THE ROYAL COLLEGE OF MUSIC*

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