

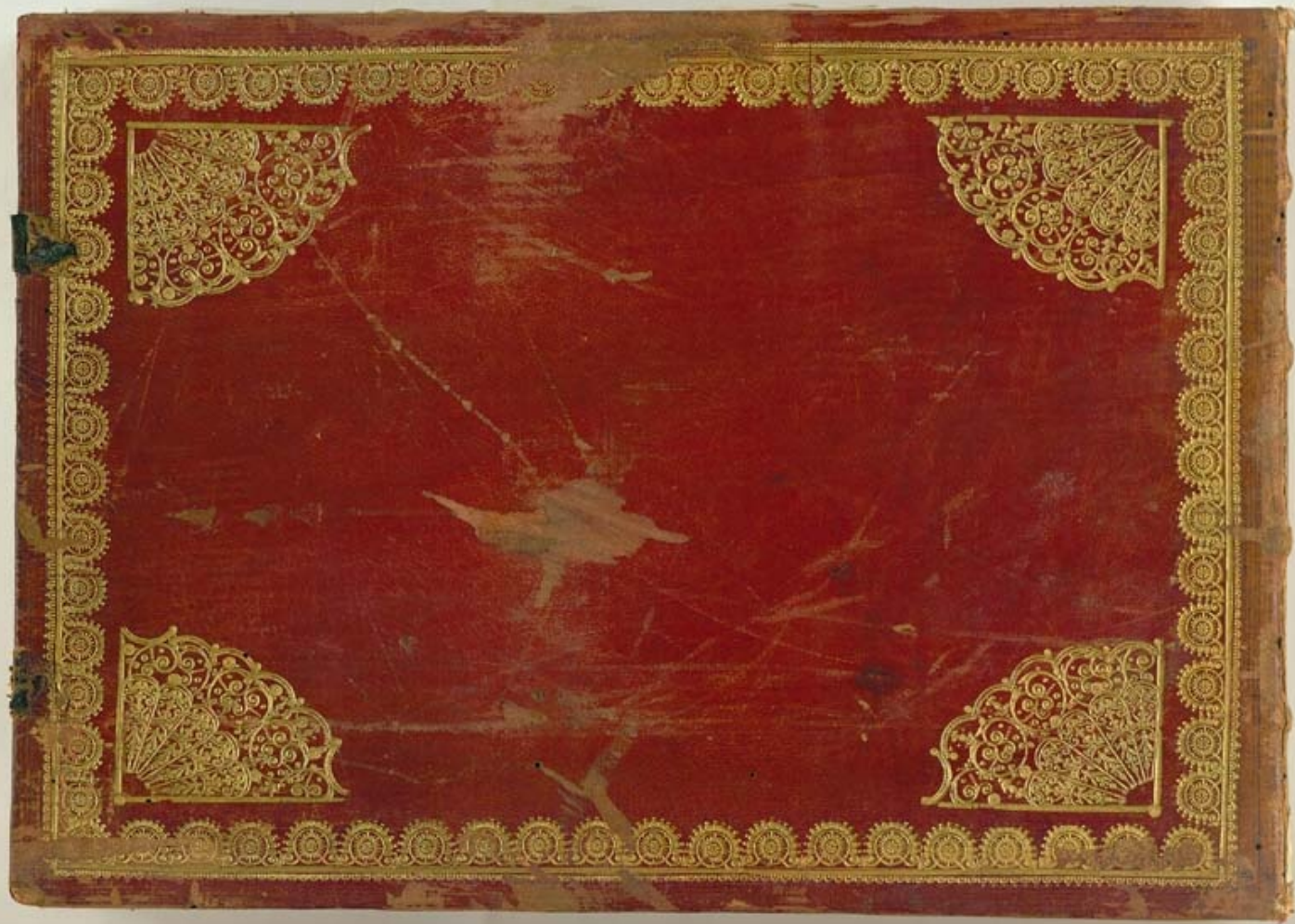
MANUSCRIPT
00066
M. 51.11

OD

OA

CR

L



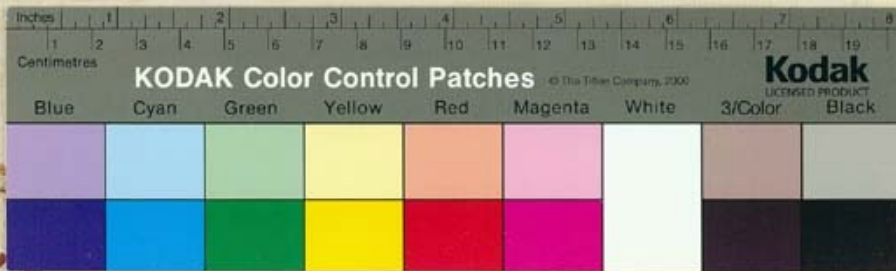


LXXXIV. C. 6.

LEGATO
Mobile
GIROLAMO CONTARINI
1845.

Classe IV.
Cod. CCCLXXVI.

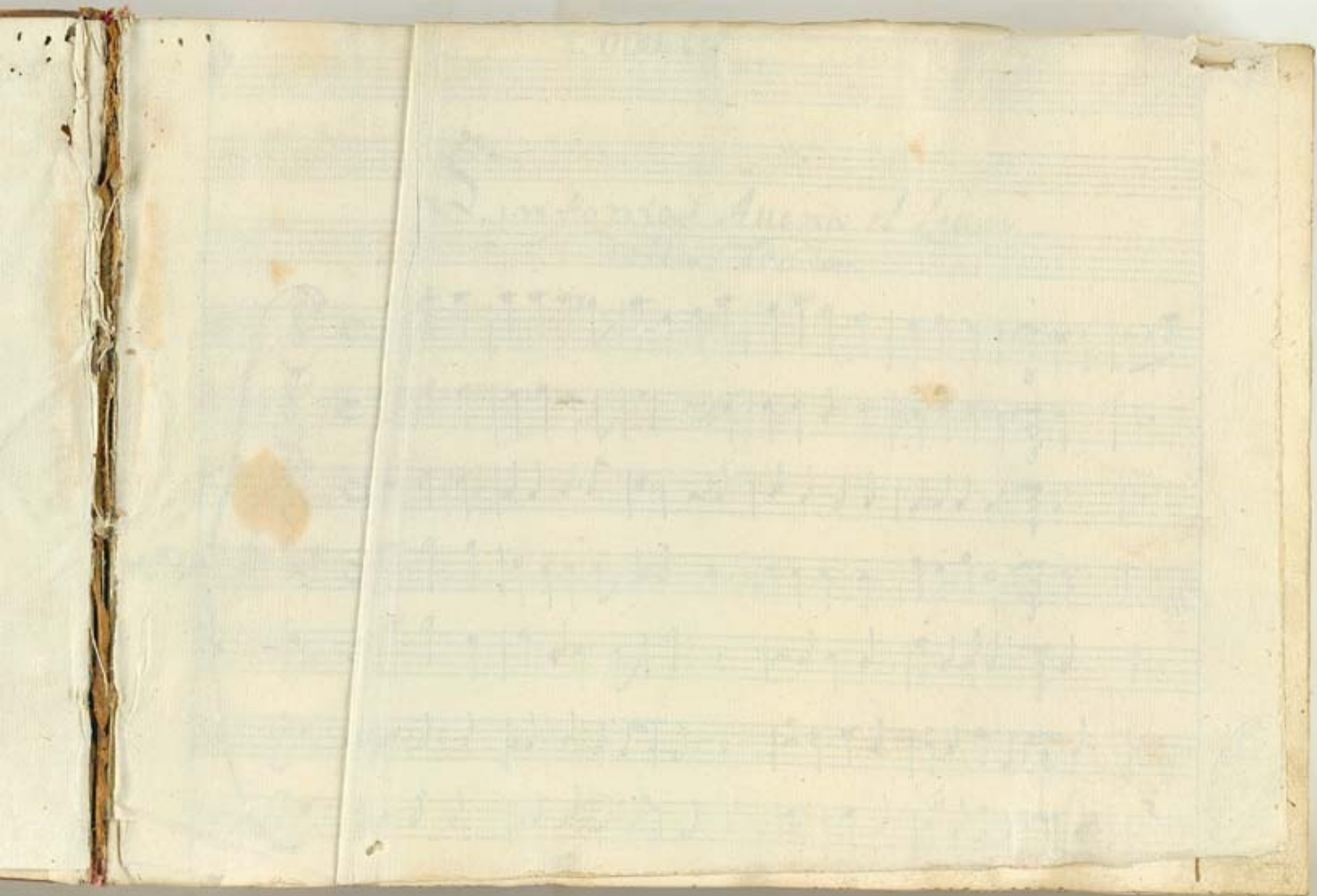
MSS. ITALIANI
4 N° 376
PROVENIENZA.
COLLOCAZIONE
9900



Giovanni VARRISCHINO — D. 1100







Handwritten title, possibly "Sonata in G major for Violin"

Faint handwritten musical notation on blue staves, including notes and clefs.





L. ODOACRE

Sinfonia Auanti el Leuar
della Tenda

A handwritten musical score for a symphony, titled "Sinfonia Auanti el Leuar della Tenda" by L. ODOACRE. The score is written on seven staves, each with a different clef and key signature. The first staff is a soprano staff with a C-clef and a key signature of one sharp (F#). The second staff is an alto staff with a C-clef and a key signature of one sharp. The third staff is a tenor staff with a C-clef and a key signature of one sharp. The fourth staff is a bass staff with an F-clef and a key signature of one sharp. The fifth staff is a tenor staff with a C-clef and a key signature of one sharp. The sixth staff is a bass staff with an F-clef and a key signature of one sharp. The seventh staff is a bass staff with an F-clef and a key signature of one sharp. The music is written in a common time signature (C) and consists of a series of rhythmic patterns and melodic lines. A decorative flourish is visible on the left side of the page, and a circular stamp is present in the bottom right corner.

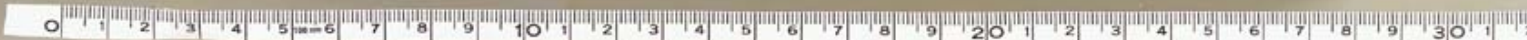


A page of handwritten musical notation on aged paper. The page contains six staves of music, with the first five staves grouped by a large bracket on the left. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, flowing style. The sixth staff is empty. A ruler is visible at the bottom of the page for scale.

A partial view of the next page of the musical manuscript, showing the continuation of the handwritten notation on staves. A large bracket on the left side of this page indicates that it is part of the same musical system as the previous page.



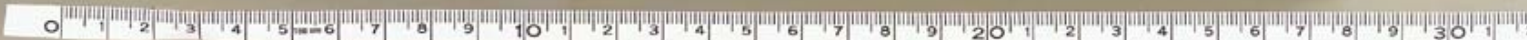
A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The first six staves contain musical notation, including notes, rests, and clefs. A large, dark bracket is drawn on the left side, encompassing the first six staves. The notation is written in black ink. The bottom four staves are empty. The paper shows signs of age, including discoloration and a small stain on the right side.



A page of handwritten musical notation on six staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century. A large, decorative flourish is drawn on the left side of the page, starting from the first staff and extending down to the bottom of the page. The paper is aged and shows some staining, particularly near the bottom edge. The right side of the page is partially visible, showing the continuation of the musical notation on another page.

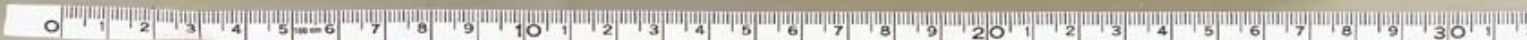


A page of handwritten musical notation on aged, yellowed paper. The page contains eight staves of music, each with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with beams. A large, dark ink bracket is drawn on the left side of the page, spanning from the first staff down to the eighth staff. The paper shows signs of age, including some staining and discoloration. The right edge of the page is slightly irregular.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of ten staves. The first six staves are grouped together by a large, decorative curly brace on the left side. The notation includes various musical symbols such as clefs, notes, rests, and beams. The paper shows signs of age, including some staining and discoloration. At the bottom of the page, a ruler is visible, providing a scale for the document's dimensions. The ruler is marked in centimeters, with major markings every 10 units and minor markings every 1 unit. The page number '10' is visible on the ruler, indicating the page's position in the book.

A handwritten musical score on seven staves. The notation is dense and complex, featuring many beamed notes and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The staves are connected by a large, decorative brace on the left side. The paper is aged and shows some staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of six staves. The notation is dense, featuring many beamed notes and rests. A large, decorative bracket on the left side of the page groups the first five staves together. The sixth staff is positioned below the others. The paper shows signs of age, including some staining and a slightly uneven texture. At the bottom of the page, a ruler is visible, providing a scale for the document's dimensions. The ruler is marked in centimeters, with major markings every 10 units and minor markings every 1 unit. The page number '3' is faintly visible in the middle of the score.





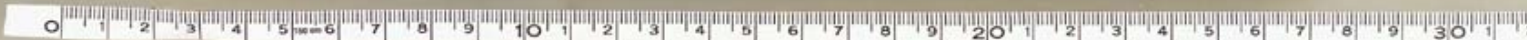
Atto Primo.

Scena Prima.

Odoarde, Alceste, Flacco.

Procre. *Largo.*

Cadde Roma e il cetro esanguo cetro di sangue mi
 ve mi scorse al pie e il cetro e sangue cetro di sangue mi
 ve mi scorse al pie quest'im



pero già insupe

vabile or do ma = so debet = ta =
so formi

vabile più non è

Cade Roma el febro e magne
e bro di magne mi seor

ve mi seor a pie



et tebro e lingue e bro di. *Sanctus* mi stor: *ve mi amore d'pie*

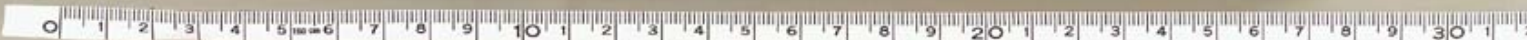
Maest

In così fausto giorno ammirar de le tue glorie is

solte sospense is Corso e di tue palme al fondo si curra is

solo e base formi il mondo *do.* per il fasto la fin i se mi

Ma. *Novo* Al magna vista oue mi celo fioria cardini



9
vivo: *And.* *And.* *And.*
noni rumina il Cielo Flauto di gior a grav. dett. imo

poni e regno soglie degne Van Doo cre e usere quon il

genio de quiri nell'onorar co lui cre non ammette il paragono in

4
terra poi ele un sione nel dolo un marie in gher = = = va

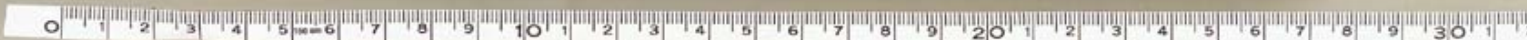
poi ele un sione nel dolo un marie in gher = = = va

Alleg.

4

l'osbro e rispettosì per uenir au dell'empio i miei san

carne non in mouete alle san dette o marmi



forte non mi lasciar no no non mi lasciar non mi lasciar no no non mi lasciar

Le mi porò il cum aucto un si vanno dipetato non de peto dalle voi non di

de vo dalle voi forte non mi lasciar no no non mi lasciar non mi lasciar no no non mi lasciar

And.



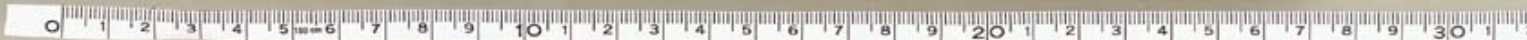
Cielì Stelle de cà destino forte tutti coniro & me

ueni se al meno uoi de l'alma que vone inulti genij e duranguosto d

consiglià de i se vighi ma kura ouè lo spiro ouè il co

vaggio in dono ma succide lo spiro sanata il figlio e i rumina!

Spago de la iprezzar un'alma reggia e forte Cielì Stelle de cà destino e forte



Handwritten musical notation on the left side of the page, including a large bracket and several staves with notes.

Vi bri pure quanto può i suoi tet il Dio co non = = = re
un di forson era suo sel mio sono felmi na



una di poss'anch'io. Vo' del mio sono fulmi ita

te sul mio sono fulmi ita

orm: In un fuggero

glor: Or Dio vede il la vello ed a

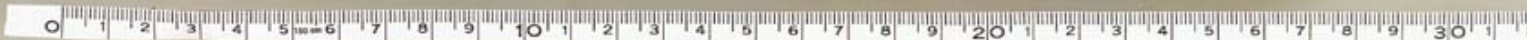
orm: t

vincitor a munda

empio vaffera

tausta costei mi lenoro

orm: Orhyeto



And. *Orn.* *Faust.* *Orn.*
e desso prova voi il mio vigor 5 n'è caro o mai ora mai

vedi spoglia queste reliquie di Pompe e l'ore uhi vestigj sen obli

me ne guardo a more mostraro ne boschi. Ra uer na d'ito d'ore

Faust.
ferma se vicia d'olbi per ora uilla l'onore per il fulgor mirabile

Faust. *Orn.* *Faust.*
risce il core. del posto no uoglio uederti ignudo



And.
 Dove apprendeste or No così brutare prove anima *Cresc.*

Alc.
 o quello si ma fesso soffrir l'alma non puo' *And.* ferma in modesto

Alc.
 Duec ore fu qual merito da seminare spogliar per ottenere *orm.* a mio

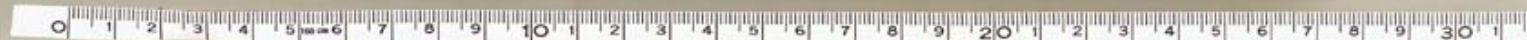
non di gemme o' risorti e uoga l'alma ma da viggido. cor cerca lo pace

And.
 Acceste parmi *Alc.* di sopra le corde sie or brama di vincere l'alme

ma

ca

ere



13

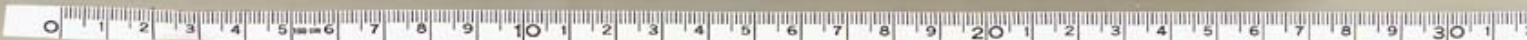
more non per for = = = = = ra *Voglio amar per amore non per forza*

Voglio amar per amore non per forza

A cos te la fortuna in uolò sposo e beppo e non con tanta di si gran furto

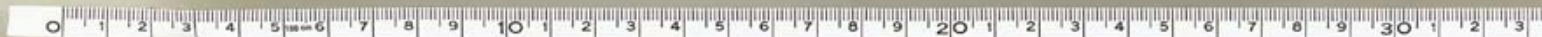
anco l'amor la cenca di ficcare in campo altro uolò la uiddi

arsi e la fiamma non anco è stinta impone di Ardea cre



suelli de la besta ipe vult onde i fa uozz iuato se foci di sospirato a

mo vi



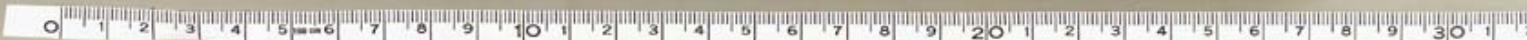
Alceste

Si voglio crederve si dolce speranza

*anco che se fredde si
traggono le uille e front il marmo cede delle continue stille alla cos*

tan - ra bi voglio

crederve si dolce speranza dol ce speran ra dol ce speranza



Siv.

Dei per nati De miei fatti de pto vare De pto vare la

crudelia care care soglia a noi mi toglie de la

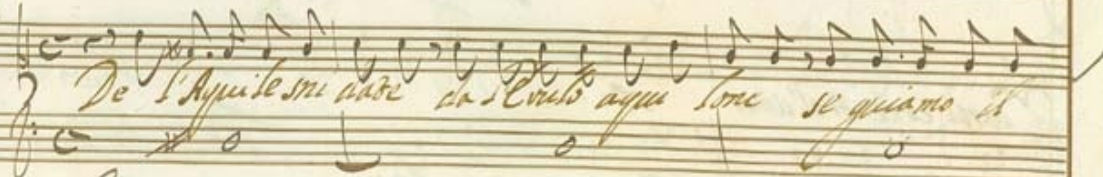
forte la fevi ra a noi mi toglie de la forte la fevi ra Dei per nati

de miei fatti de pto vare de pto vare lo cto del va de pto vare la crudelia

Cello



Cello.



Pim.



Meno

Guerra tempo non e di complimenti

Allo
Di non che saggia fosti

Qui:

a fu gir l'adumano

Al Dio pavento i qua di bij del uolgo

Meno

Aria

uolgo e insano

Bianca destina era questo mio seno uolgo

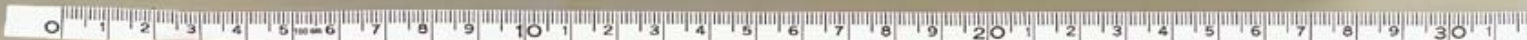
dardi cocenti d'amor

Alle nemi us rovino al meno le fiamme co cenò più presto nel cor



This block contains the first two staves of a handwritten musical score. The top staff features a treble clef and a series of rhythmic notes, with the lyrics "c'est le feu qui se fait" written below it. The bottom staff features a bass clef and continues the musical notation, with the lyrics "Le feu qui se fait dans le coeur" written below it. The handwriting is in an old cursive style, and the paper shows signs of age.

c'est le feu qui se fait
Le feu qui se fait dans le coeur



Vin.

Cieco Amore bambino crudele se tu tinghi quest' alma fo der

La cos

Tanza d'un petto fe dele sopra o tuo d'petto pe nave e ta cer

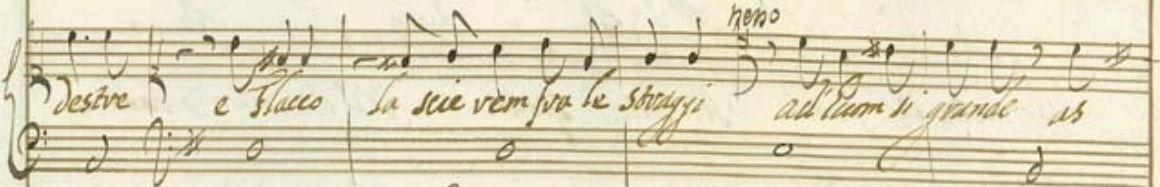
pe nave e ta cer

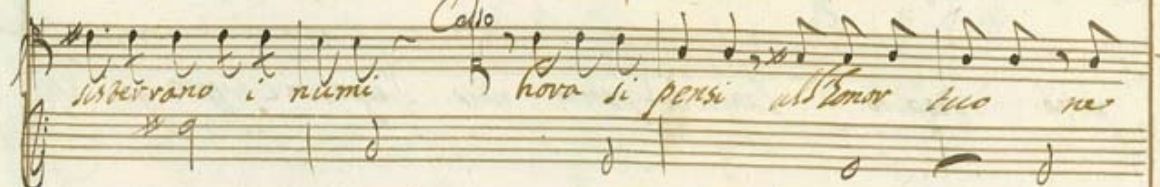
La cos tanza d'un petto fe dele su pui a tuo d'petto pe nave e ta cer



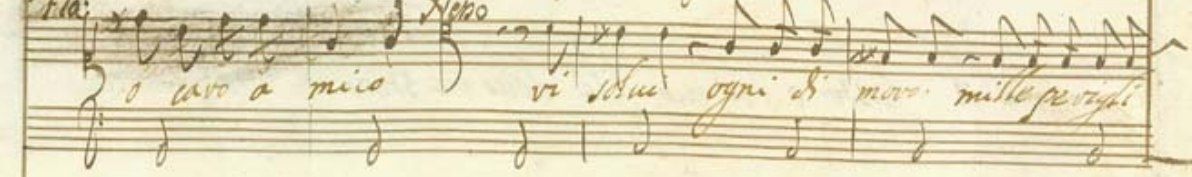
f. ad

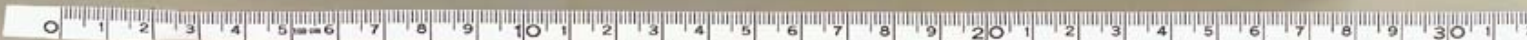

 Che miro Giunia e il giuinetto (also ed' un pal mio) tengole


 destre e slacco la scie vemp fra le straggi ad l'am si grande as

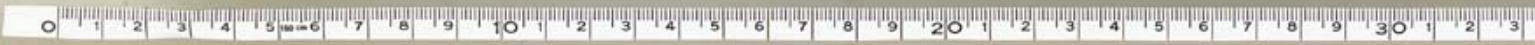

 s'abbrano i niami hova si pensi all'onor tuo na


 godo empio ne nico si fulgido de soro setta si perde io nero


 o caro a mio vi solue ogni di more mille perigli



Handwritten musical score on aged paper, featuring five staves of music with lyrics in Italian. The lyrics are: "glie ceco in poi dell'io nove anzi al genio del core o cara moglie", "fermate il passo Ah! torce sposa Celi che mio caro a", "mio respiro surge dal patrio nido lupo non e fuggio già d'ope", "riti ra nel sangue ladino Alito i suoi leoni i vostri sensi miei.", "o anime il vostro e a te mio Celo deuo me stesso o prau'io de". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *mp*, *ff*, *dim.*, *al.*, *leg.*, and *rit.*. The paper shows signs of age, including yellowing and some staining.



Ando
deve un amoro *Ando*
Hanno signor giunge d'urta quassima
a semiloghi 16

Barbaro che sia tuera moglie
seguita amato (Esso)

oggi al suo ho nome in balladio fa tale il suo lavoro

Ando
o me se si ce o in sano ogni venire al fin al d'oh

caro

2^{da}

mi prepara la fortuna *quasi a.*

solo alla cor fan = *2^{da}*

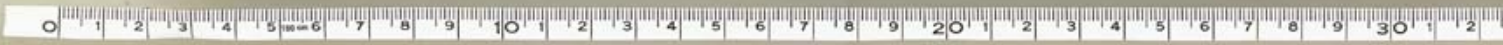
alla cor fan =

2^{da} se ve siste questo core vari coristi d'Amore oriamo

ro felice spe van - 2^{da} vari coristi d'Amore oriamo ro felice spora

4

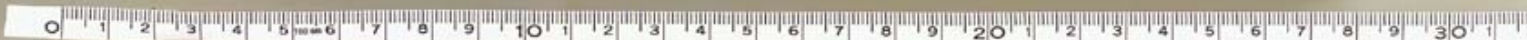
Op. 10



2^{da} *mi prepara la fortuna*

grand'assalto alla costanza *2^{da} alla costanza*

Pit. Co.



Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian cursive below the notes. The music is in G major (one sharp) and 3/8 time. The lyrics are: "Vò cercando qualche bella che sia cara a questo cor che sia
cara a questo cor se la trovo l'alma in cella voglio
far del Dio d'amor voglio far del Dio d'amor vò cercando qualche
che sia cara a questo cor che sia cara a questo cor che sia cara
questo cor".



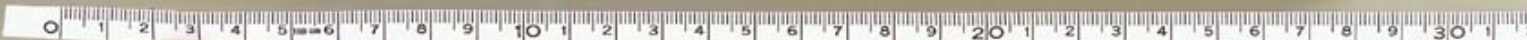
Do. Ma. Do.
 Haccio Signor (i giorni in che l'im-
 posto soglie erga il Roman condur beco i soggiorni

quai grazie il pià se
 sicc ha questo de miei giorni hui moglie et bricesta Et moglie

Do. Ma. Do.
 e bello a me piace rianza e di sa poi et il suo bello non

piaccio ancora a noi hui d'arcolto che vi arcolto uale ma uolol

Ma. Do.



sovrè in faccia a la mia vita a ver la morte

Me. sive causta Colei di mio lo con la fugga lo più notte spoglia

al tuo trionfo per vinto dal lue Ormonde e più cabene amuntato

do. si giurò al nostro aspetto Ho pro posto per dar suoi l'effetto

Allo Tammi fortuna Amor Ho massato a sovrè

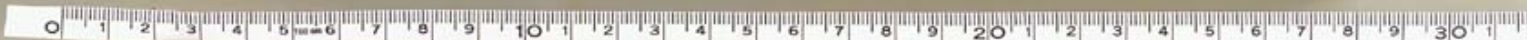
Alac. *And.* *Alac.* *And.*
 Giunia corteggi questa e la sposa questa come l'oppello

Alac. *And.* *Alac.* *And.*
 Giunia e quasi e celso di Massimo Ne jte

Alac. *And.* *Alac.* *And.*
 di radere andate ho vesti Giunia e come ubbidisci

And. *Alac.* *And.* *Alac.*
 Si vanto impo la scuro Sei mi toglie la vita ed piu non vivo

And. *Alac.*
 Giunia il tuo uogo mio destino a miei vi posi ed io tuo servo



And.te
perde perde so uento vi copre alma d'ore feminea gonna a inuitto

Cello
con o' yene rosa donna non così altera no' d'alme più forti ben

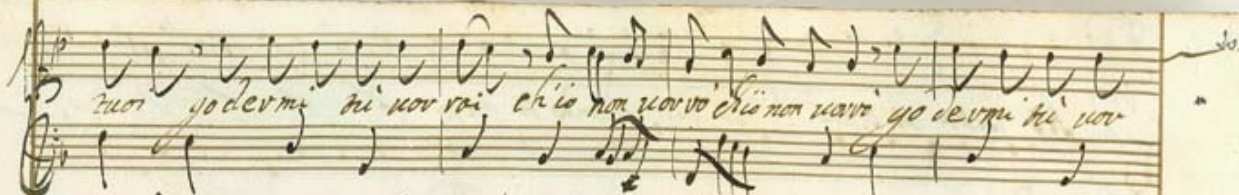
Cin.
spesso trion fai ma la tua forza mia non uincerai

And.te
con la uort il li si ti uince
Ne sprezzo ne fauor

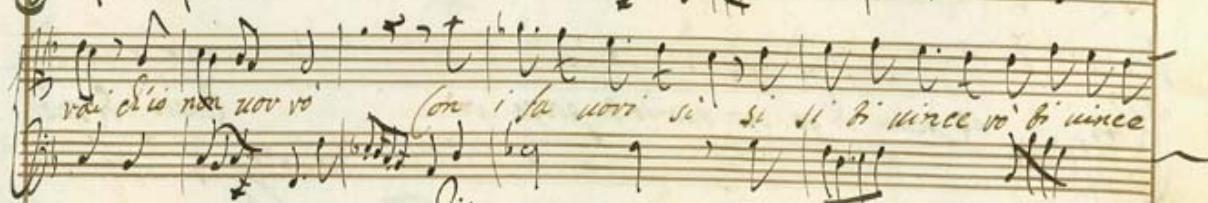
vo' ti uince ro' si si ti uince vo' ma forse più placati i sacri



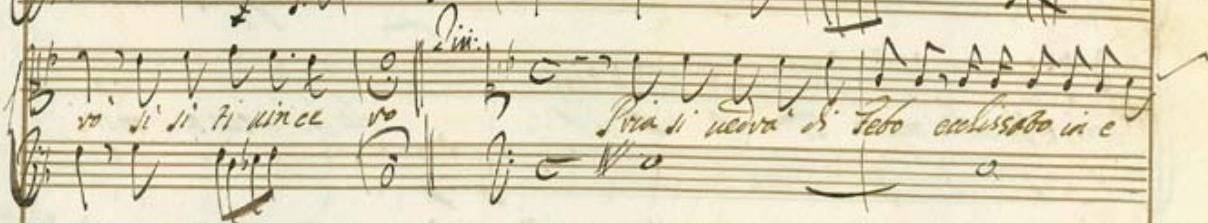
tuor jodermy hi nor vai chio non nor vo chio non nor vo go de vni hi nor



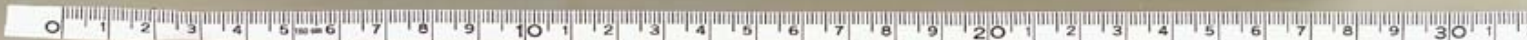
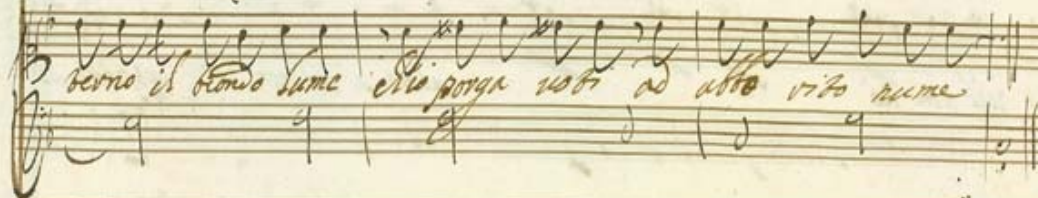
vai chio non nor vo (on i fa nor si si si ti vince vo ti vince



vo si si ti vince vo *Pini:* Pra si uora di tebo calissato in e



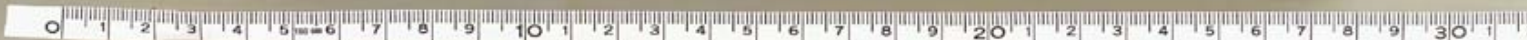
berno il bono lume chio porga vob ad alto vito nome



Al
As petta as petta di go der quando bi prega vo
as petta di go der quando bi prega vo
L'overo di splen
vori e il veltro mio so to ma per covetu a morti
alma si vult non ho alma si vult non ho aspetta as
petta di go der quando bi prega vo
as petta di go



deu quando si prego-ro'



Do.
5 ferma il pie

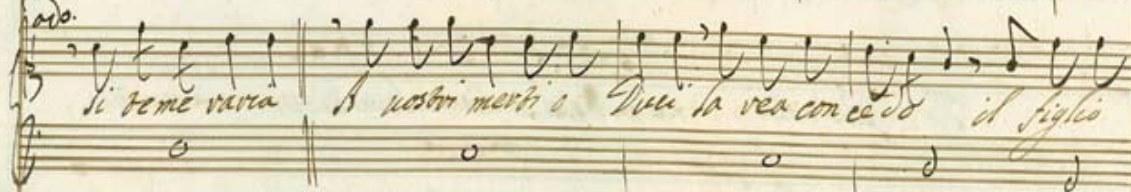
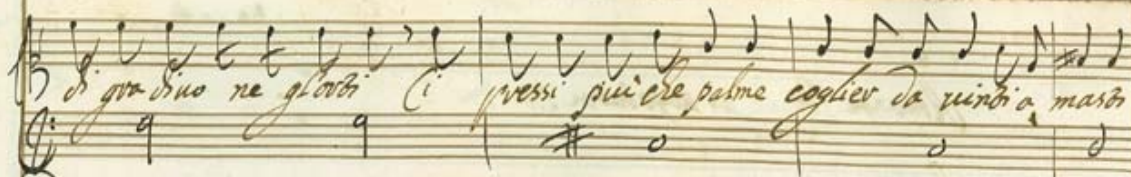
Alc.
mio si grave ore

Alc.
nuoi come impo nesti la brion se bo au gusto eco al.

orm.
duo reggio as petto
suora costei ere ento
Cello
seguo la porsa il

Do.
mio destin pavendo e tu in perta entro la nebe os culte

F. AND.
lombro più ere la luce del rincei bor sprezzasti e tu omi dele



orm.
Al.
Vil.

seguimi vieni meco Donna fe al

dim.
Al.
Alceste non sai or ella e mia preta so che or tanto Gioa cre De la bella

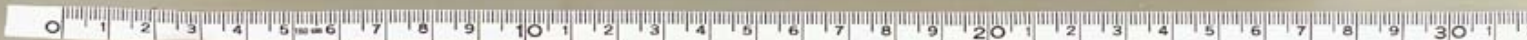
trav.
dono se lauci la branti di della e di far voi di es presta sono

dim.
trav.
de ei de va il mio brando or di fer male questa vita cre dono giallo

quella
nostra riviti con brando al pari il sangue apprezzo e se gl'ha vien d'abbandon

alrago...

quella



rit.
vui affetto cada in mie gioia e pia eeri l'altro go der non spera

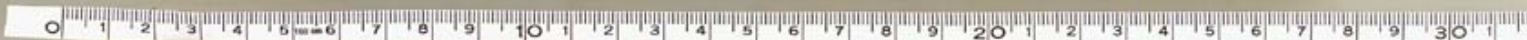
Alleg.
ormi: che dunque si puo far
che dunque si puo far Amare per rive sperar

orm.
l'altro speme non mi dai io non so. io non so cosa sperar

Alleg.
Io non do però l'olla mia fede ha un mercede l'olla d'

Cielo non crivie in petto alma d'alto belta d' Cielo non crivie in petto alma d'a

setto non crivie in petto to alma d'alto



Sam

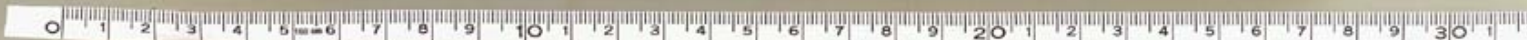
Sperate o disperate *Go in lainga per mandener sospesa* *tra*

ua la mia sov bura *e in banda l'alma ne le tempore al triu triu la calma*

8
8
8
8
8
8



Iavo speme a mille cori si mu lan
 Do I'ado var -
 si mu lan
 I'ado var ma' celand in un is tante le uaghezze del sentime
 tutt'ar maba si vi so ve fava l'ame d'api var -



Handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a historical style, likely 17th or 18th century, with various ornaments and clef changes. The lyrics are written in Italian.

Full armato di vigo ve farò salire

sospirar farò speme a mille mille di mu tar

do d'adò var

di mu tar do d'adò var i mu

quando quando var

A ruler is visible at the bottom of the page, showing measurements in centimeters and inches.



And.
A vagion iripe rate io mi lusingo per mantener sos

posa tra voi la mia fortuna e in tanto l'alma nel le tempeste di voi trova la calma

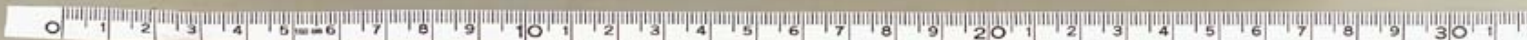
Alma mia in pa ro a fingere im pa ro im pa ro

finge re per delude re la

sorte del mio cor fra le vie uire sapro il fato un giorno stringere

Alma mia in pa ro a fingere im pa ro im

pa ro finge re



Bella notte con fosco velo Copria cimbria l'argenteo

me per tuo var la via del cielo allora tu cen unio allora



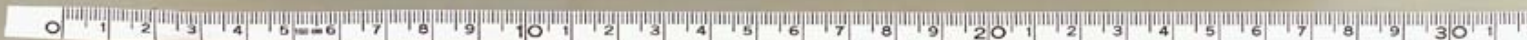
l'uce non uo' ere del mio nu: me *alora* lu ce non uuo' alora

lu ce non uuo' ere del mio nu me *alora* luce non uo' = = =

ere del mio nu: me *Alora* quanto felice sei ap

però esposi a quanta se tue orate ere lu diti impe trai ues quel

Worco ere per l'eta gin' stanco appoggia an' noso a la parete il fianco



celso
 lo uero all'alta loggia saliv' iobani per esso m'assista a mor' b'ini
celso
 tanto meglio o *celso* sia lo che d' iustico sono
celso
 segua senti nelle per quida gl' amanti al lido per quida gl' amanti al lido
 Vere se le stelle ma senti moni poi de gl' amori evviva all' enora del Sabon noi
 Al di fuo vi noi sia di fuori all' enora del Sabon noi sia di fuori all' enora del Sabon noi



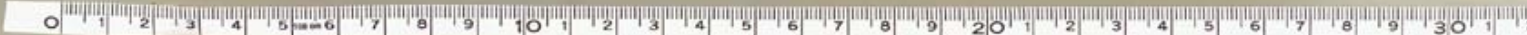
6

von der Stadt der Herr

in

von

la



Allegro *Celso*
celso era brami Giunia del uinci per la somma mi
Allegro
fa' ge lar il core am morzera' lar core pud' co gelo
Andante
ad e' la selce an core v'per cosa fa uilla a be non cale
Allegro
si mi' per siaro non re e' per tu all' onor mio puoi veclar ombra
Celso *Allegro* *Cel.*
forse il cor car di reoerti ve' per di ofesa no' et qual larbi

Fin. *Meno* *Cello*
 Stimmi colpa & re mero no appui tanto terrore e stringersi la

Fin. *Meno*
 mano & eccola e sia del tuo par tir conge do Congiarsi tuco indue

Fin.
 on preue:oo lascia che sopra questi candidi fogli in prima il sug

Fin. *Cello* *Meno*
 gelo d'un bacio & ad no & di citta Un bacio e che cos'e e che cos'e

Un bacio e che cos'e se non pegno di fe-de di un premo non si vede

Andante
e di molto per rar po = ca merce po = sta poca merce

In faccia e cos'è e cos'è un bacio e che cos'è

Dim. *Alto*
Lasciami lo già in solto se ricusi la destra io bacio il volto

Dim. *Alto* *lento*
Teme vario così Baci mormora si sprinze la barbaglia

Dim.
che delle si bo;

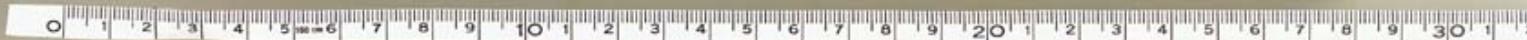
Allegro *Cello* *Fine*
 quei voci quei clamori Inimica fortuna Oh Dei qui

Allegro *Fine* *Ma:*
 ille o la di dei son furia e come sta confuso e intimo

Fine
 riva suorde lurate ogli Opere di fida morte uedi sio tamo

Del ti varro lo sciuo per togliermi a gli insulti qua mi si tiro e

mentre e solo il oust ex labna af flit to ingombra ad essere scarmi



And.
pere ap parse un om bra un ombra et fa ciata serui
prende se l'armi nel tuo san gue in qu ius Le macchie de l'ho nor sapro la
Ando - *Cello* *Ando*
rarmi scendi presto se gior o fatto pro teruo de lei se sa rse il
Cello *Pizz.*
lume e conquisto a corri miei ogni nume
Su me nate tu e nate



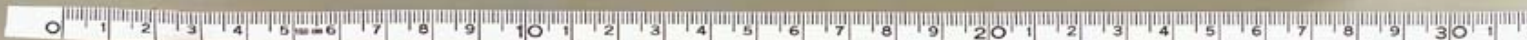
And.
 ranno del mioonor face vate il bi van no del mioonor Misera son co

F. meno *And.*
 perda Alme sia' colti. e il luogo prender per tito *F. poco*

And.
 quei movimenti strani turbano i tuoi vi posi. *Al. f. poco* io

And.
 cerco il Davide la scillo rex impurio. E gido d'edio col

And.
 brano al strepito dell'armi. vaggio e corre e del tuoonor gesso fia



7

Tempo
L'ombra il piè veggiro ed io moro di vista et lo ves pi ro

Allegro
Dimmi (elso osser uasti quindi par tir al curo Chiede all'os te os

Alto
fui sha fumanti li eu alcun non uiddi solo sono veg

Ala:
giance uidi l'aria serer rar fra queste piante ar gelo sia ti

vanna co l'aggiar la mente dai corpo all'ombre e prest uita al niente

7

Ande
 come egli innocente

Ande
 hor e il tempo che parol suena il sen spargi il sangue

Ande
 ar no mia vita si si s'empia vita orno un petto pu dico

Cello
 ed alla fama ogni bocca novella *Ande* se mi se cono o quello d'è

Ande
 bella *Ande* spaccati mio bel sol non posso *Ande* il labro pu di ca or d'elava

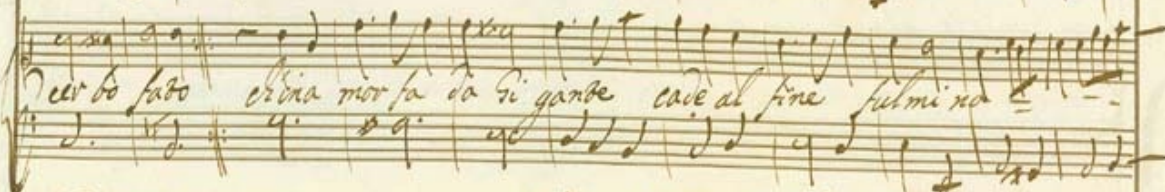
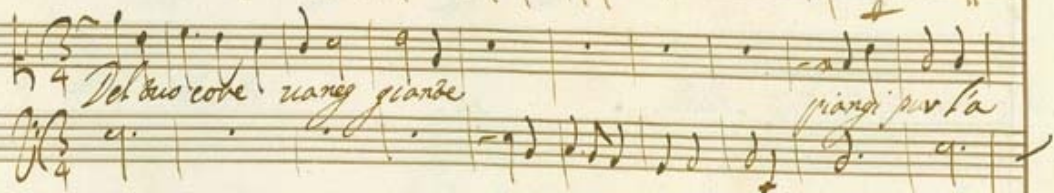
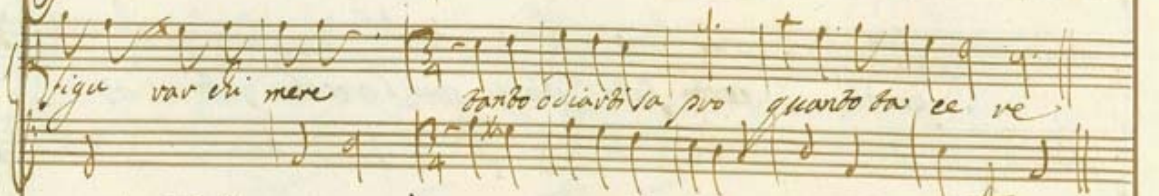
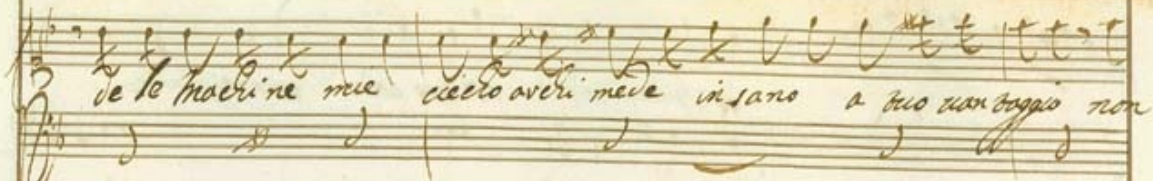
Fin.
ero assai meglio non mi somar la scusa or Dio con donna

Fin.
Giannina d'affetto ben cre innocente io mi squarciami il petto

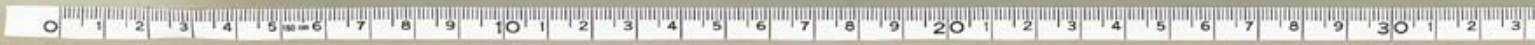
Chor.
già cre Giannina con te pregar l'alma di dolce alla mie prece nego

Celso qui vorto e per me parla e prega

Chor.
Giannina sagace molto lo scorbagemma fi barbaro tuu



And.te
Ho sul mi nato del suo core non ne giunge
piangi pur lo cerbo fato piangi pur lo cerbo fato



Cello

Adoro

fusso or ti pesi u diti scarsi d'incalza

Celi:

Donna era vuol esser pre gaba rad doppiaro gl'assati per degnor questo bel

ba' os di naba

Alti quanti
Lento

Bella se ben tu cerchi far

guerra a questo cor far guerra a questo cor io uoglio pace io uoglio

Pace io uoglio



Handwritten musical score on aged paper, featuring five staves of music with lyrics in Italian. The lyrics are written in a cursive hand and are partially obscured by the musical notation. The text includes:

tuo crudel vi gore op ponero l'ardore et ac cese nel mio sen d'el
mor la face al tuo crudel vi gore op ponero l'ardore et ac
cese nel mio ~~tuo~~ a mor la face *Bello se ben tu ceveri far*
guerra a questo cor e far guerra a questo cor e io voglio pace
io voglio pace *io voglio pace* *ceci*

The score is written in a cursive hand and includes various musical notations such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some wear at the edges. A ruler is visible at the bottom of the page for scale.



Handwritten musical notation on the left side of the page, including a large bracket-like flourish and several notes.

A series of ten horizontal musical staves on aged paper. The top four staves contain handwritten notes, while the remaining six are empty.

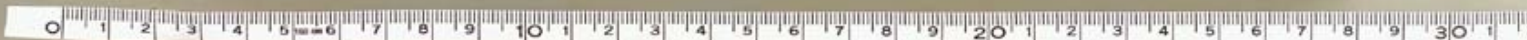
Handwritten initials or signature in the bottom left corner.



A handwritten musical score on six staves. The notation is in brown ink on aged, yellowish paper. The top staff begins with a treble clef and a 3/4 time signature. The music consists of rhythmic patterns and melodic lines. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a treble clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a treble clef and a 3/4 time signature. The notation includes various note values, rests, and bar lines. A large bracket on the right side of the page groups the staves together.



A handwritten musical score on six staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a common time signature. The music consists of rhythmic patterns and notes, with some measures containing rests. A large, hand-drawn bracket on the left side of the page encompasses all six staves of the score. The notation includes various note values, stems, and beams, typical of 18th or 19th-century manuscript notation.



Handwritten musical score for a string quartet, consisting of seven staves. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

Ado.

Handwritten musical score for a vocal line, featuring a treble clef and a key signature of one flat. The lyrics are written in Italian below the notes.

Ma parte de la tina erger non poëa. Roma soglio più illustre e degno



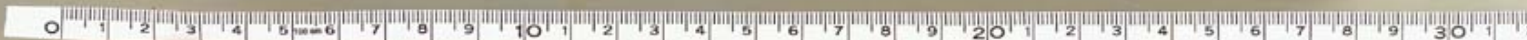
Alac.
 Carlo per non mi var mostro ti indegno
 quanto corbei d'Invidia e puer

Alac.
 rosa Duci e da i duevi miei uolte o di penda de uostria mori d

Alac.
 di mio di quor de cia rego uolte se gade proprio rigia in

Alac.
 presso uoi m'impotete Al cerde l'ami io moro e tu comode l'adro

Alac.
 A miei aneris confesso ora piu ama bile affetto non uideri mai



Canone

Qual sia il mio uolto non cerca amon - bi (li) i' uita

more ricie d'ognoro bra pene e pira -

Bra pene e pira - bi Qual sia il mio uolto non cerca

mon - bi non cerca amon -

bi No fausta il più del lume cel' fel' la ira non deua cal

car ueroue prime siegi bi de miei Dui qual sui l'aggrada e uoi de Dio

Allegro asserdo al uol er di eri regna io mi conserbo ne uis fia graue

Allegro pri ere luno o l'altro es chada no no de buoi de eretti se leggi oppotano

Allegro ed io oseruo il foglio se non ue graue dunque ne l'un ne l'altro uoglio

Allegro come cosi sa uice a la nostra uoi ue de couuette altra me.

ce questa uaga bel ta voglio per me

Vi se Amor uozosi e uaghi ma il mio cor per uoi non e no no per uoi non e



ma il mio cor per voi non e bionda vede un più bel seno un sembianze più sereno ore vi
 ra sembianze più sereno ore vi doni un di meriti Vi fe' amoruzzos e vaghi
 ma il mio cor per voi non e no no per voi non e no no per voi non e, ma il mio cor per voi non

Clo

me glio elevar non li potea a fe
D'altri che di voi stessi non vi do

lete non
D'altri che di voi stessi non vi dolete no

ogni bel'ra era a molti donar pia cari più a non godere on'hombi

rite di m' insegno di u' insegno
Dite che m' insegno che u' insegno

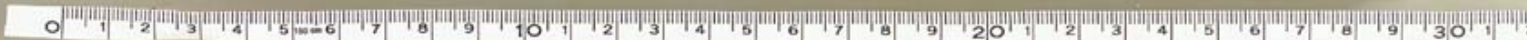
D'altri che di voi stessi non vi dolete no

A page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of five systems of two staves each. The top staff of each system contains a vocal line with lyrics written below it. The bottom staff of each system contains a piano accompaniment line. The lyrics are in Italian and appear to be from a religious or dramatic work. The notation includes various note values, rests, and bar lines. A ruler is visible at the bottom of the page, showing measurements in centimeters and millimeters.

Handwritten musical notation on a five-line staff. The lyrics are "Zanbe mio Cor" and "Istoro d'Amido b'isica p' b'isica". The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The lyrics are "Istora a bab" and "glia". The notation includes various note values and rests.

Handwritten musical notation on a five-line staff. The lyrics are "glia a bab" and "glia". The notation includes various note values and rests.



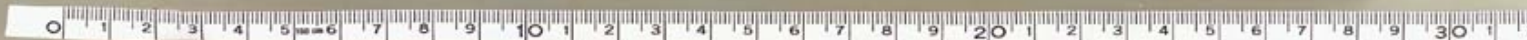
Handwritten musical score on three staves. The lyrics are in Italian. The first staff contains the lyrics: "tra glia a' solle ce pido la forza prevegghia del nome d'Bo". The second staff contains the lyrics: "nor Preparati al ar mi". The third staff contains the lyrics: "g. s. tag". The music is written in a cursive style with various notes, rests, and dynamic markings.



L'abbate di noi stessi non tu do lette no non tu do lette no

The image shows a single staff of handwritten musical notation in brown ink on aged paper. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of several measures of music with lyrics written below the notes. The lyrics are: "L'abbate di noi stessi non tu do lette no non tu do lette no". The piece concludes with a double bar line and a fermata.

A vertical column of musical notation on the left margin of the page. It features a large bracket on the left side, grouping several staves. The notation includes various clefs and rhythmic markings, likely representing figured bass or lute tablature. The notes are written vertically along the staves.



ce misto al fragor di belli così, car - mi

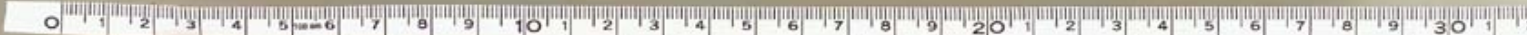
pio cor svegliati all'ar - mi svegliati all'ar - mi

ar - mi svegliati all'ar - mi

tro

no e

piu savena.

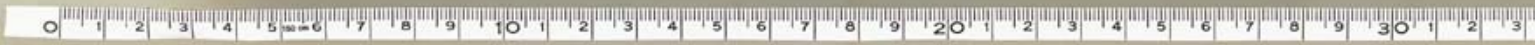


Handwritten musical score on aged paper, featuring five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in Latin, with some words appearing above and below the notes. The paper shows signs of age, including discoloration and wear at the edges.

Que parabi all'ar = mi

Que parabi all'ar mi a. cos

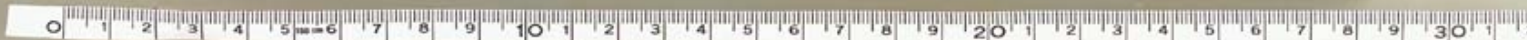
te cos



le cor tante mio cor
le cor tante mio

cor
corre le cor

tante mio cor

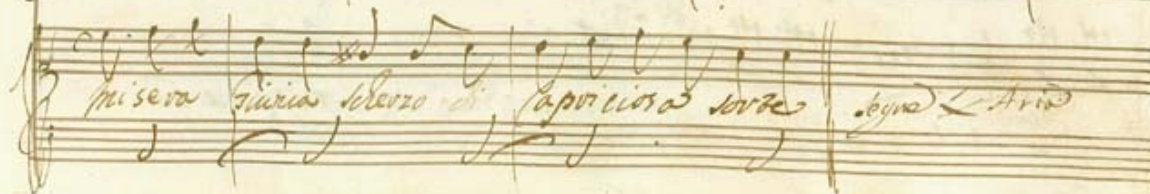
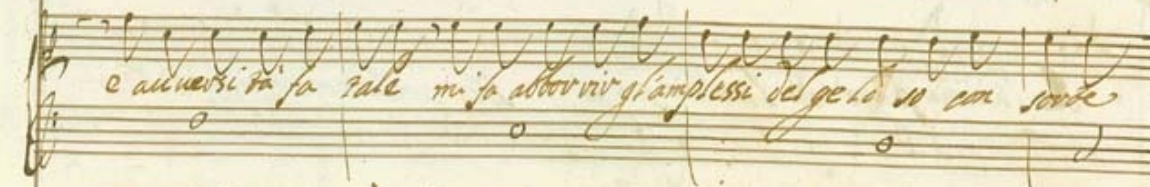
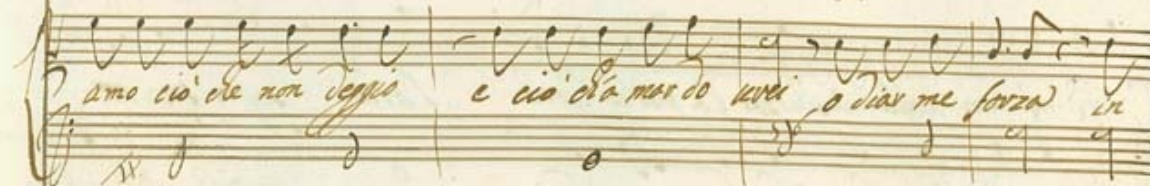




9



9



Presto

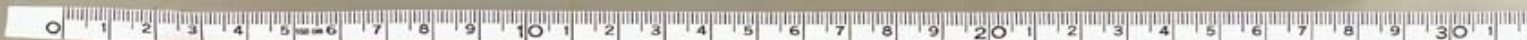
Non voglio non voglio più serzar - Da nor coi
dardò nò non voglio più serzar da mor coi dardi - L'aveo sopra spezzar -
de l'anima pià go sopra serzar
de l'anima pià go de l'anima pià go Non voglio non voglio più serzar
Da nor coi dardò nò non voglio più serzar

The image shows a page of handwritten musical notation on aged paper. It features five systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Italian and are interspersed between the staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, with some staining and wear at the edges. A ruler is visible at the bottom of the page for scale.

Handwritten musical notation on a staff. The notes are mostly eighth and sixteenth notes. The lyrics "d' amor co' var' di'" are written below the staff. The piece ends with a double bar line and a repeat sign.

Vertical musical notation on the left margin, consisting of several staves with notes and clefs, possibly for a lute or similar instrument.

Handwritten musical notation on a staff. The lyrics "Eccola appando Guaria" and "cces u' bi' var della magra" are written below the staff. The notation includes various musical symbols like clefs, notes, and rests.



celo
sua vita e perche a croce mi raggi un guardo *fin.* Abborro l'ombra di la mia

lucce tanta offuscav i vai *celo* ohi crudel *fin.* non mi guardav piu mai

celo
ferma il pie' del ne ad o. vada non par tir da chi s'adovra le noc

placidi l'alma i vada forza al fin sa in orio mora qua va orio mora

forza al fin sa va orio mora *fin.* Ne or' agnos piu mi ana mora

trio
 Tanto cavo Tanto cavo e questa destra pegno sia della mia fe

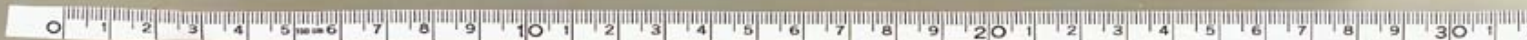
cello *Qui:* *Cello*
 qua grazie o cavo So non favello a te Spu' d'hor miei di piu'

nono *Piu:*
 cre sbano hu mo- ve piu' cre lo quivo e piu' mi lega il co- ve

Cello
 Da mia labra Da mia labra cogli pure di sua pena la merce Sopno o son

Mis: *Cello* *Quint:*
 questo So non favello a te Soor al meno couder Son aspe tova

...a mi
 ...ai
 ...za
 ...a



Cello
Come di Dio in se del tutto si duro per soccorrerla

Em.

Preghami quando sei Dio non mi uo pla car non mi uo pla car non mi uo pla car

Preghami quando sei Dio non mi uo pla car memore dell'offeso

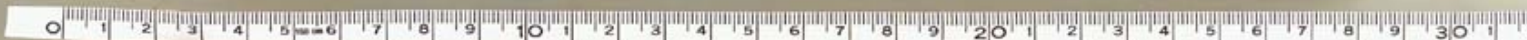
Pregho di tutto resto mi voglio uendi car mi voglio uendi car mi

voglio uendi car Pregho di tutto resto mi voglio uendi car Pregho



quarta mi orio non mi no pla car orio non mi no pla car

o. dimi al meo coruol. *Molto* Sp. lento o. cello se feruice pigliare



meno *Celi.*
il tutto intese misero de di vo' Illico se mai l'anima intese d'ar
tricolo il mio labro sensi ore non dovea condanna il fallo ad unes
tremo a more *Al:* Celso non più già s'è il duro core solo per mio con
fondo pregar per labro e tenete infornia se furono le sue preci
io nell' inferno seruis gl' obliqui miei su foglio e seruo *Cello* o imperioso pensiero

Adagio
 o di' egli finge o di' i pazzi da vero *Stato* ma si scordino o mai

queste sol sie o a mor la Soltra e Hemi pragono de qui viti il cor veggio se

poltro o le mie stanze d'attendo a mio oia da vemo forse o

l'Apule la tme con prouiso con siglio e uolo ai uanni e

folgori all'ar zigio *Callo* a le mie stanze



Allegro
Stacco in cui fermi si se forse grave quel'opportuno in condia
Celso
di va dev il tuo sole terno i vi go vi suoi Non sempre scote
nonno
stav nubi foso il cielo e spombra il giorno a forza nube il velo

Celso
Chia Dimmi dimmi cara spe vanza sal cor de nulla spera e lei to spe
vra e lo ci to spe van Dimmi dimmi cara spe vanza sal cor de nulla



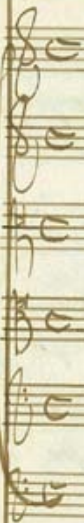
spera e se ci to spe rar se lo spe sempre Amor non cambia sempre

sempre sempre sempre io dove vo' se rar - io dove vo' se

rar Dimmi Dimmi ca va spe vanza di al cor che nulla spera e se ci to spe

rar e se ci to spe rar sal cor che nulla spe vo e se ci to spe rar

40



da.

l' se promet ti a marmi per ore in bar di o' orche

Ho.

i miei di letti perere d'alma op presso da le singure me non più si

60

Posso gustar giorni da morte finge con uane per rarsi carsi o

Do

cove se diamo o cara e tra quest'orte e fuori dove già nacque

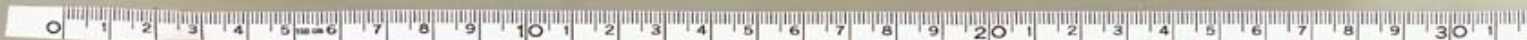
furo:

mor liberin gl'amori a granimento di Dio mi preserva la sorte

Do

di quel labro lasci netto mila baci impi me vo'

finge ro'



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Italian and describe a scene of a man and a woman. The first system includes the lyrics: "su quel labro lasci vello nel suo seno morbi detto mio bel nume pose vo nel seno". The second system includes: "mille baci un pri me vo un pri me 10 mille baci in seno morbi detto mio bel nume pose vo". The third system includes: "prima vo un pri me vo mio bel nume pose vo". The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. There is a large scribble at the beginning of the second system.





Andante

Ma qual fonte di uine mi ba lena sul guardo *do* osserva o cara

comio per far piu dolte le nostre gioie *Andante* a viene al gla motti

Venero

sin ne se soglia mia la per de fiori o del ceppo la fine
del lissimo impe vante evanes parò a con ceter ad edora
a eve amplissi con amo vosi ee cessi veis per die s ad dora
ogni mō mardo via si per via d mor e un pendi mardo

50

Seven empty musical staves, each with a clef (treble, alto, and bass clefs) and a brace on the left side. The staves are blank, with only the clefs and the brace visible.

Handwritten musical score consisting of two systems of staves. The first system has a vocal line and a basso continuo line. The second system has a piano line and a basso continuo line. The lyrics are written in Latin.

Governa purgo deo *in suo dextro*

rebe amata man *si de super opus poter e*



Hoave del goder sono no tan
 dehe pur go dehe in lino crepa tebe
 a mola a man a mola a man
 Cado or fausto l'ardessa Venere ti con sigla ad a marmi
 faust Ingratulo se sono così servite instance un cor d'avora

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of several systems of staves. Each system includes a vocal line with lyrics and a corresponding instrumental line. The lyrics are written in Italian. At the bottom of the page, a ruler is visible, showing measurements in centimeters. The paper shows signs of age, including some staining and wear at the edges.

I timoti non han mette / conuen elio finga o nera / or uia mia uita lassa
 non
 dime / mio ote qual rubi loso uelo / tutta i vai del sem bante tutta
 tutta ore ueggio / ar strano caso / quando nel suo meravigio credo
 stringere il sol / giunge al caso / mio or mio ben dia e maruato or
 Dio / dal fuggituo Dio / per vanuua la bella / a rapir l'aria id uelo

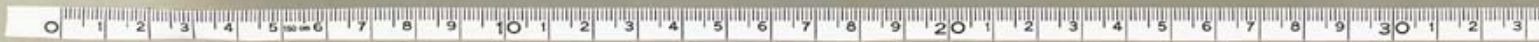
And.
E' per celso il più vasto ce in volo *And.* l'aura l'aura così in volo

And.
sive dignos impugna totto il brande se nuto *And.* al nuovo parole

And.
Le speranze ve uolte *And.* ore ve ca be miei fili. *And.* Da l'aurora all'obscuro

And.
vedano Gode in segno e d'ze none il Greco impero

And.
Per a un cenno loto *And.* Teo do vi co sue gli die leggi al volo *And.* Nanga de la sua



Al.
 Lancia il filo s'ovve va nella mia spada
 prou le stangi e

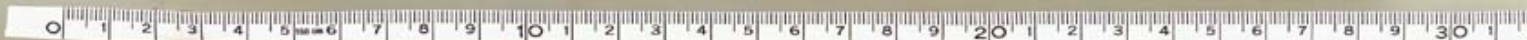
ado.
 sani mado cada
 dian la quarriera tromba viva gliose le drine

Al.
 Al corra a flacco imponi
 che del tebro spreggi l'insigne

Al. d'arco

braffillo l'emolo di mia fama
 in questo giorno il corra sauro d'acqua all'hor d'ovve

Al.
 le ben il mare pingabill



A page of handwritten musical notation on aged, yellowed paper. The score consists of six systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Italian. The notation includes various note values, rests, and dynamic markings. A ruler is visible at the bottom of the page for scale.

coro
sopra pu giar = = sopra pu giar e un alma de

cosa piu forte resa nel verso giar = nel verso giar nel verso

giar
piu forte resa nel verso giar se ben d' amore piu

gobro d' coro
sopra pu giar = = sopra pu giar

sopra pu giar
sopra pu giar

Handwritten musical staves with clefs and time signatures:

- Staff 1: C-clef, 4/4
- Staff 2: C-clef, 4/4
- Staff 3: C-clef, 4/4
- Staff 4: C-clef, 4/4
- Staff 5: C-clef, 4/4
- Staff 6: C-clef, 4/4
- Staff 7: C-clef, 4/4

Handwritten musical staff with lyrics:

Caro d'ivan per togliermi de tempo u d'ho nesto a

Handwritten musical staff with lyrics:

moir mi legge u l'ro nome oppor luno con siglio de la ne cossi m'

Handwritten text on the left margin of the adjacent page:

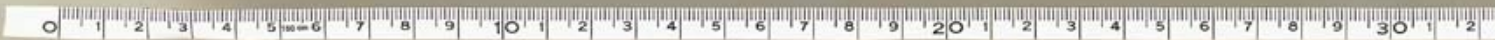
...nae
...nel
...ra
...ra



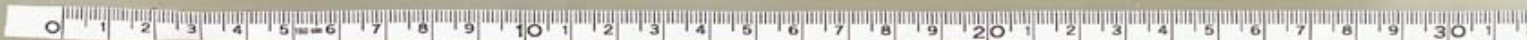
Singano il figlio

Handwritten musical notation for the accompaniment, consisting of seven staves with treble clefs and a key signature of one sharp (F#). The notation is mostly vertical lines, indicating rests or very short notes.

Se mai dice di singano un garzo a manchi u' u' garzo no a



man bi quando sperate di vostra fede e non mercede voi ringarrete
che le promesse mie son tutti incanti voi ringarrete che le promesse mie
son tutti incanti che le promesse mie son tutti incanti se mai seg. 3.
si ringarrete ringarrete a man bi ringarrete no a man bi ringarrete via
ringarrete a man bi ringarrete no a man bi ringarrete a man bi



Sconar si B¹ C
Hono
A osser - var di Giunna ogn'altro ogni uspiro Cello a

marce n'invia
Dovero Flauto perché ma moglie e un'ite con

vervo certo un giorno sedd al legno far sar del capri. Corno

Quando e ben non havar moglie quanto e ben quant'è ben non havar moglie

se si può con modi scultori gioie havar da quelle d'altori

senza spera e senza doghe senza spera e senza doghe quant'è ben non
hauer moglie quant'è ben quant'è ben non hauer moglie

The image shows a page of handwritten musical notation on aged paper. The page is numbered '58' in the top right corner. The music is written in a single system with a vocal line and a lute line. The vocal line is in a soprano clef (C1) and the lute line is in a soprano clef (C1). The lyrics are written in Italian. The notation includes various note values, rests, and bar lines. There are some markings on the lute line, including a 'p' (piano) and some rhythmic symbols. The paper shows signs of age, including some staining and discoloration.

Cuo fortuna ar vide al mio signor osserva vi van con placò

alma orbi nobis quoniam bella adi vobis

Scena xii
Piuma

Questi nodi cioè uno albreiando

son fi qu ve son fi qu ve de laci d' amor

quanti puerbo uà (largo formano)

lante pioghe

vi sente And/for



Parte pianghe parte pianghe vi sente il mio cor
Quarta
non di ciò vado invecchiando
son figure son figure de l'ai d'Amor
son figure son figure de l'ai d'Amor

Ma' con lo sposo giunge qua l'elso os serua vo' nas cosas dell'
Solo adagio la di una sembianza del ben nato e l'as

The image shows a page from an antique music manuscript book. The page is aged and yellowed, with several empty musical staves at the top. The lower portion of the page contains two staves of handwritten musical notation in brown ink. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The lyrics are written in a cursive hand below the notes. A ruler is placed at the bottom of the page for scale.

mar senza pe van - za *Scena XIII* *Allegro*

fangi con il ti van ere non si benda o *Stacco Cello* *Allegro* *Maest.* *Maest.* *Allegro*

ancor di Eoma vivono bandi Cyror ere me gliati dal sonno lor sa

tanto *Cello* *Maest.* *Allegro*

forse non hai cor per l'impera *Cello* *Allegro*

anzi il de no somiglia i spiriti *Allegro*

Handwritten musical score for voice and cello. The score is written on six staves. The lyrics are in Italian. The music is in 3/4 time and G major. The lyrics are: *novo e troppo così gliar perde l'impeto lato fine in fine* (top line), *Dio perde i suoi piri beno alla labria Il sospirar non* (second line), *gioua all'Espe l'abuso mal ti medio non ti troua languir mi sendo* (third line), *trona l'ardente bramo e per or basta a mio eta coe barrei* (fourth line), and *biori della fe della labria rammentati le uer dette Non partii e cre uor* (bottom line). The word "Cello" is written above the second, third, and fourth staves. The word "Flac" is written above the fourth staff. The word "Cello" is written above the fifth staff. The word "Flac" is written above the sixth staff. The word "Cello" is written above the seventh staff. The word "Flac" is written above the eighth staff. The word "Cello" is written above the ninth staff. The word "Flac" is written above the tenth staff.

novo e troppo così gliar perde l'impeto lato fine in fine

Dio perde i suoi piri beno alla labria Il sospirar non

gioua all'Espe l'abuso mal ti medio non ti troua languir mi sendo

trona l'ardente bramo e per or basta a mio eta coe barrei

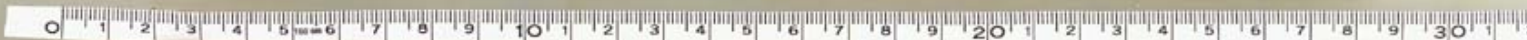
biori della fe della labria rammentati le uer dette Non partii e cre uor

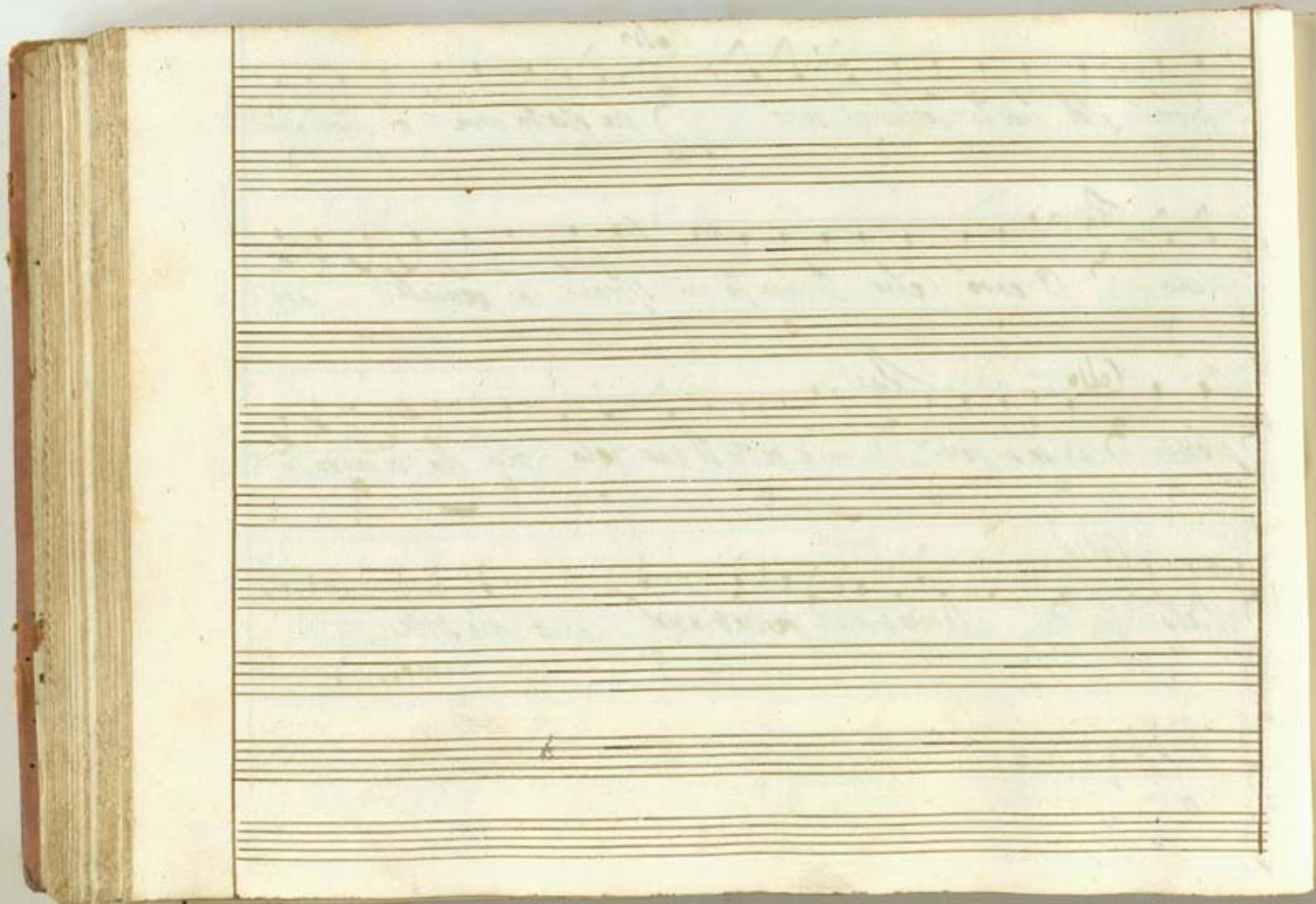
Cello
 di mi e di per la destra al seno che questo core e di ogni ancor vi

Allegro
 pieno O cava Cello la tua fe' mi forza a geriali an

Cello *Allegro*
 pressi ar se la peth mi e nato il tuo zelo ma che vi miro o

Cello
 Severe e inusti poveri e inusti cava mia forte





Allegro
 Cello da queste volte tu solta e quella uanne e della

Allegro
 Sabria cre vi stui pense vemo in tanto parti di qui

Allegro
 e visue glia di Roma per non averi gli er voi con occhi d'oro

Allegro
 uidero forse troppo a dunque e piano cre de la se di

Allegro
 Roma se uendelle va menti a (o) fane nei miei Per uanne o

mai del larzio alla fortuna as se san no i Dei *Finia*
Primo *Plac.*
 sposo de sposo oblia pro seua si dolce nome
Primo *Plac.*
 in ora soffesi mai si nigua non lo sai la merita
Finia
 foga l'omove chi me vi rade scordarsi forse es pressi già
Plac.
 in no genza mia ne par po trai i taver sin loro as cosa n'apigliato il suo



12

Quin:
 Elso parla de di-la ppari di vo' de la mi pposse de io di vimi

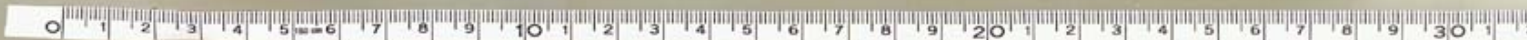
var eringue seco qua pposse a faellar di vo' de elso meco non

favello ma se me uoci di'iz zo' uer la for tuna alla Sabria ne

nica e se tu uoi de vira ancor di vo' de salma tua de liva

condannando la nica d'impedel us ven la pposas che se di vimi no

Elso

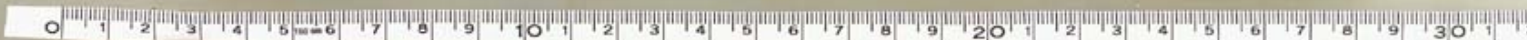


And.
cosa uero l'acciavo e in questo sero hauermi. Non più mia vita o
mai sgombra l'ovido. uento di gelosia la parca e de gl'inganni
non l'alma si pente. Voglio trarmi Voglio trarmi il cor dal petto se que
lo so ei più sa va. Voglio trarmi il cor dal petto se que
lo so ei più sa va. cave luci in un vi cello vi tro uo la falda sa' ritro

no' lo fedel va' *Voglio trarmi* *Voglio trarmi il cor dal petto se ge loro ei pùsa*

va' *Voglio trarmi il cor dal petto se ge loro ei pùsa*

va' se ge lo so ei pùsa va'



Handwritten musical notation on the left side of the page, including a large brace and several staves.

quando forza quando a un simulato degno d'aver un coro
Die

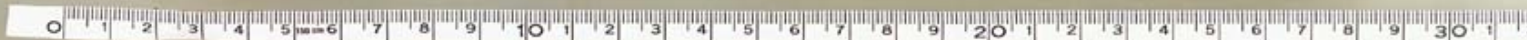
piace e il viso el quando a di se viso al cor ser
ve incerto



Five empty musical staves are arranged vertically. A large, hand-drawn bracket on the left side encompasses all five staves. The paper shows signs of age and some faint, illegible markings.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the notes: "So ben io de la bel tezza ogni sen is marmo fran".

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the notes: "ogni sen is marmo fran ge".



ci si sa uerza alle grazie d'un sembianza verso a mania pona sempre d'ognue

pian

ge so per lo via la bel terra d'ogni

sen di maximo fran

ogni sen di maximo fran ge ogni sen di maximo fran ge

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in brown ink and consists of several staves. The lyrics are written in a cursive hand below the notes. A ruler is placed at the bottom of the page for scale.

Fausta bende ne gletta arde an cor la mia fiamma gin bodda a
 crebo i tu multi del cor in quanto io spovo in premio de tuoi
 sereni morde i sonne merde i labri tuoi ^{fuss} va pigno i nini e
 poi fa vo cre nuovi ^{do} M cerbe ^{ale} mio si quere ^{do} A ti di
 homo di fausta e della povera in sponge la cur bodda

alco

do

A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of six systems of music. Each system has a treble clef on the left and a bass clef on the right. The notation includes various note values, rests, and bar lines. The first system is marked with *alco* and *do*. The second system has a *celo* marking above it. The third system is marked with *ado*. The fourth system has a *trasto* marking above it. The paper shows signs of age, including foxing and some staining. A ruler is placed at the bottom of the page for scale.





ado

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the staves.

Lyrics visible in the score:

- ...is regna veragha la ...*
- ...ne peccidua low*



Con l'arce di marte ap prendi la destra a coglier albori.

e sullo mo es tra di straggi e flettori induci stat

ma induci stat ma e infero ci sta il su



c infero circa e infero circa e in

infero circa il for induvi stat me e infero circa

e infero cir - ca induvi stat me e infero circa il for dii

The image shows a page from an antique manuscript with three staves of handwritten musical notation. The notation is in brown ink on aged, yellowed paper. Each staff begins with a clef and a key signature. The lyrics are written in a cursive hand below the notes. The first staff has lyrics starting with 'c infero circa e infero circa e in'. The second staff has lyrics 'infero circa il for induvi stat me e infero circa'. The third staff has lyrics 'e infero cir - ca induvi stat me e infero circa il for dii'. There are some faint markings and a large bracket on the right side of the page.

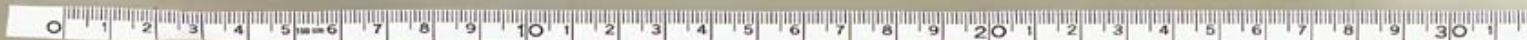
Handwritten musical notation on a five-line staff. The music is written in a cursive style with various note values and rests. The lyrics are written below the notes in a similar cursive hand.

regia noie glia la ~~broni~~ la is regia las ~~broni~~ la he potti il uo lor ne

Handwritten musical notation on a five-line staff. The music is written in a cursive style with various note values and rests. The lyrics are written below the notes in a similar cursive hand.

la he potti il uo lor ne

Ballo -



Handwritten musical score on aged paper, featuring five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *do*, *rit*, and *ritard*. The lyrics are written in Italian.

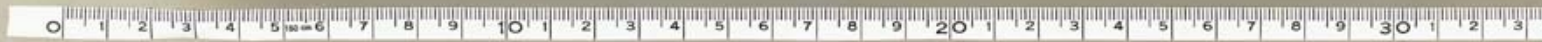
do
Cessate a miglior uso viso fatemi o proci

rit
Samba pastor con uiamoni a nima godi *do* Voi direte che lesse i

cen ni in crioriedo e in bardo al uinci dove il voi orfo offre vedra p

ritard
Vrothud gre

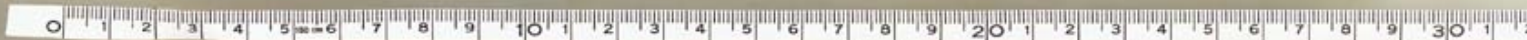
The bottom two systems of the page are heavily crossed out with diagonal lines.



In iugis guerrieri suaglia - teai all'armi all'ar

mi all'ar - mi in iugis guerrieri suaglia

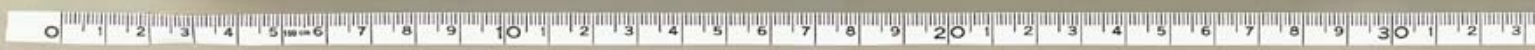
= teai all'armi



Handwritten musical score on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes: *ar - mi all' ar - mi all' arme all' ar - mi all' ar*. The music features a series of sixteenth-note runs in the first few measures, followed by a more melodic line.

Handwritten musical score on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes: *mi all' ar - mi già al mondo lo omba il cielo rimbomba, rimbom*. The music continues with a melodic line and some rests.

Handwritten musical score on a five-line staff. The notation includes treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes: *ba rimbom*. The music features a melodic line with some rests and a final flourish.

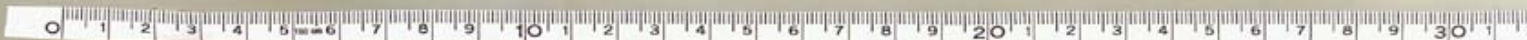


ba di bellici carmi rimbom- oas rimbom- - ba di

bellici carmi da capo.

ria
O' quanti baci d' quanti quanti voglio donarti un di quanti quanti

voglio donarti un di saprendera il tuo labro di



13
qui dileti labro fu il Nochemi geni fu il Nochemi fen

Di quei dileti labro fu il Nochemi geni fu il Nochemi fen o

quanti baci o quanti quanti o quanti baci o quanti quanti uoglio donarti an

Di quanti quanti uoglio donarti an di



Acto Terzo.
Scena Prima
Fausta. Alcide

Fausta

Alcide oggi noi siamo tu il più temuto io la più amata



Alte. *And.*
Roma e che uor dir al labro colgasi il ferro gioco e al patrio

soglio restituita fausta libran le tue sorti con pondo illustre

Alte.
dicare tradir pria mi conchiarò l'adamento spietato di litio al

duolo o d'issime al fato

si agasi bella mai troppo e del troppo e del troppo e...

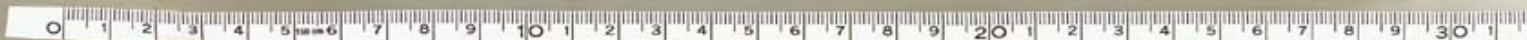


93
Sei uaghi sei bella ma troppo crudel se bene m'alletti non cerco di:
Sei uaghi sei bella ma troppo crudel se bene m'alletti non cerco di:

Sei col farmi infedel non cerco d'illarti col farmi infedel Sei
Sei col farmi infedel non cerco d'illarti col farmi infedel Sei

uaghi sei bella ma troppo crudel troppo crudel troppo crudel Sei
uaghi sei bella ma troppo crudel troppo crudel troppo crudel Sei

uaghi sei bella ma troppo crudel.
uaghi sei bella ma troppo crudel.



letta il panagion poi lo diuora

Se per armi ed opre inganni sempre uince sempre uince la bel

a si placidi tiranni chi resiste chi resiste

alma non na chi resiste chi resiste alma non

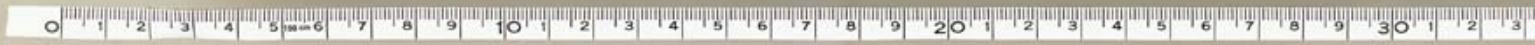
Se per armi ed opre inganni sempre uince sempre

Handwritten marginal notes on the left edge of the page, including several stylized symbols and characters.



Handwritten musical score on aged paper. The top staff is a vocal line with lyrics: "Vince la bella" followed by "Sempre vince sempre vince la bella". The bottom staff contains a piano accompaniment with chords and melodic lines. The paper is yellowed with age and has several empty staves below the first two.

Vince la bella
Sempre vince sempre vince la bella



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

2 85

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

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

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

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

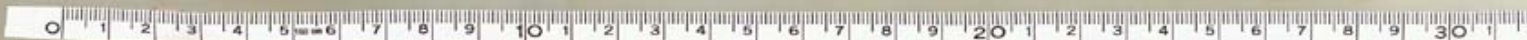
Handwritten musical notation on a single staff, featuring various note values and rests.

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

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

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

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



This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on ten staves. The notation is written in brown ink and consists of rhythmic patterns and notes, characteristic of early printed or handwritten music. The first staff contains a complex sequence of notes and rests, followed by a double bar line. The second staff begins with a treble clef and contains several measures of music. The remaining staves are mostly empty, with some faint markings and a double bar line on the sixth staff. At the bottom of the page, a modern ruler is placed for scale, showing measurements in centimeters and millimeters. The paper is aged and yellowed, and the book's binding is visible on the left side.

Handwritten musical notation on the left edge of the page, including a treble clef and a measure number '6'.

Main body of handwritten musical notation on the page, consisting of several staves with notes and clefs.

Handwritten number '6' on the right side of the page, possibly indicating a measure or section.



Handwritten musical score for a multi-staff instrument, possibly a lute or guitar, with six staves. The notation is dense and includes various rhythmic values and accidentals.

100: *Gia l'istaglia e sconfitto il labio sangue sul globo della sorte*



47

nostri grandi armata e solo resto chin un oblio profondo donna perpetuo

sono Roma capo del mondo non anco ha il del qui in esclusi i rai luminosi

pria che giungo all'ocaso che sogni de nostri accenti il tempo forme:

And:

ra a l'armi tue lucido in campo di consumata face san angustini

sfz

Miei guerrieri a batta : glia a batta

: glia a battaglia dal balon de uostri ucciani
 nuove magi il mondo impari marteo orrendo in uoi preudo : glia
 miei querriani a batta : glia a batta
 ta : glia a battaglia a batta
 : glia a battaglia.

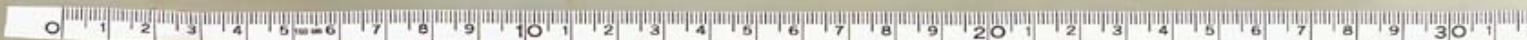


accian

glia

fact

Ho uinto ho uinto si si si ho uinto si si si si ho uinto
 si meue del tuo uoler lie - to desti - no
 cedra al Soto marteo uedasi in questo. f. i. u. o. q. u. i. - no Ho
 uinto ho uinto si si si ho uinto si meue del tuo uoler
 - to desti - no uo - to desti - no



Verso 9.^o *Adagio* *Allegretto*
 Tasso

e in lipera a di snerici e che spia stanco a intrar il piè col pie la
Col. *Adagio*

serpas *Andante* io de que brandi audaci *Ad tempo*
Col. *Andante*

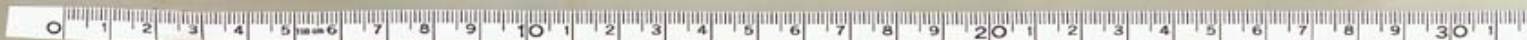
giuoco *Adagio* *Andante* verso signor e qual ti miro di sangue e flati a:
Col. *Andante*

verso *Adagio* *Andante* d'empio destino auerso l'aspetto in ne tu uedi or
Col. *Adagio*



Handwritten musical notation on the left page of an open manuscript. The notation includes staves with notes and rests, and the word "mats" is written in the left margin. The page is partially obscured by the binding of the book.

Handwritten musical notation on the right page of an open manuscript. The notation consists of ten staves of music, featuring various note values, rests, and bar lines. A small handwritten note "No. 1" is visible at the top center of the page. The page is numbered "49" in the top right corner.

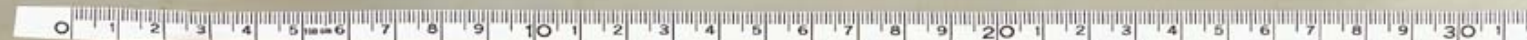


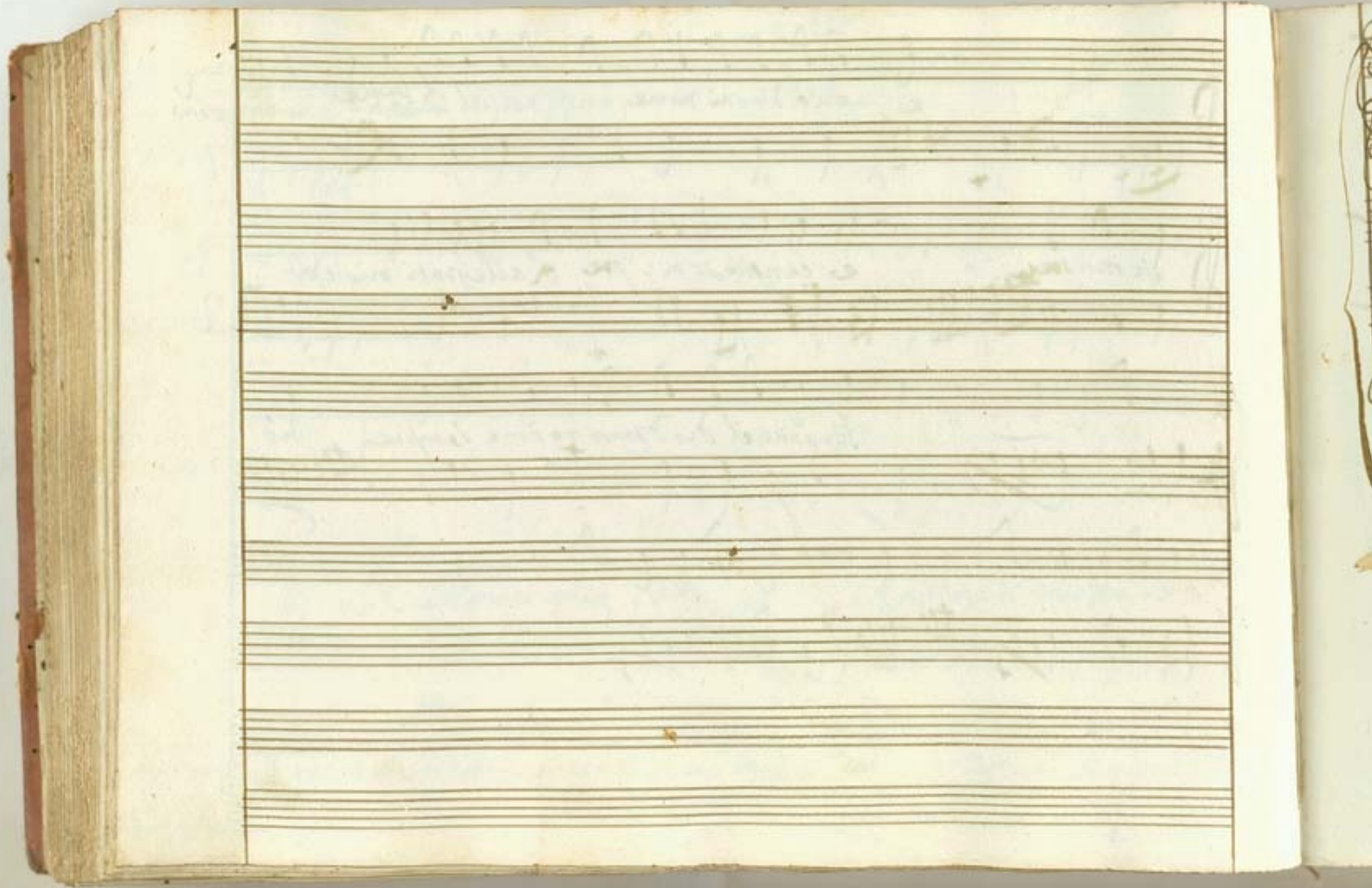
Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in Italian. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *sem: allegro*. The paper shows signs of age, including yellowing and some staining.

e vario d'ogni nume anco nel ciel il ~~lungo~~ e carria

sem: allegro e cenno sem: pre d'allegri mio cor

Siranno el dio d'ama no nome sempre no





Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

Handwritten musical notation on a staff, featuring notes and rests.

aure do t ci

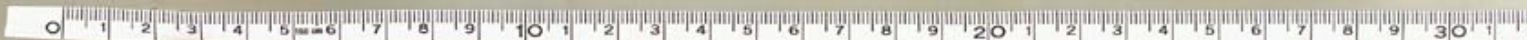
aure va :



Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various rhythmic values and clefs. The bottom staff contains the lyrics: *an - o. da uo lann. il mio duellany portare*. The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.



Handwritten musical score on a page with ten staves. The notation includes various rhythmic values and accidentals. The bottom staff contains the lyrics "del no lant. il mio duollunipora: te". There is a dark ink blot on the fifth staff.



Handwritten musical score on five staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The lyrics are written in a cursive hand below the staves.

pur d'accorle penè
son dannata à te c'afene
oie ras.



Handwritten musical notation on the left page, including staves and some text fragments like "piu res."

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks.

pi: - ro non mi da - xte
piu respiro non mi da - te



Handwritten musical score on a page with seven staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with some accidentals. The manuscript is written in a historical style, possibly from the 17th or 18th century. The bottom three staves are empty.

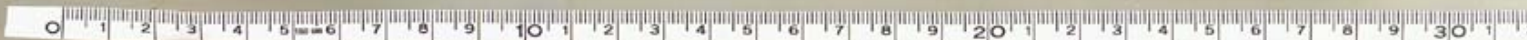
Ave Dolci

Ave in

16



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are in Italian and include the words: *gan: ti*, *de uolanti*, *il mio duol lungi porta: te*. The music is written in a single system with several staves. The paper shows signs of age, including discoloration and some wear at the edges.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom staff contains the Latin text: *Cello xilum: Ad dio sei iade oimto miero de fero*. The manuscript shows signs of age, including yellowing and some staining.



Scena 6.^a *Can:*

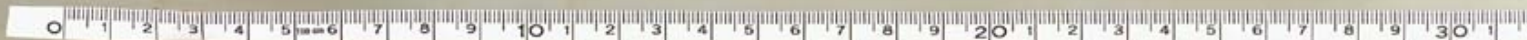
Can:
 Saurò Smania *giuro il destino mi lura la mia sort. hor nella*

Sia:
 pugna *ed me' col sangue forse serua in son della terra il finir d'una guerra*

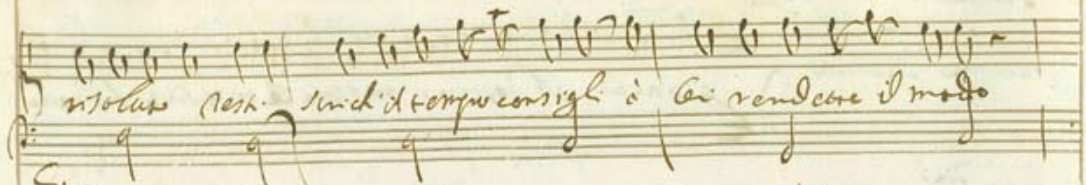
Can:
 un'altra guerra del se tra d'adocare ritorn. un'ita di rigi *per*

Sia: *Can:*
 Ma con la ranno amor *Ma d'ogni quel che perde*

Can:
 furio destino *effez. simular* *and' agli usi dante goda in*

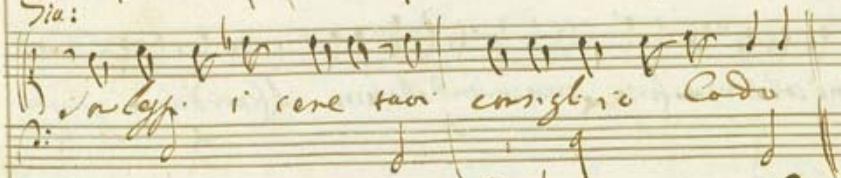


solus rest. und d'compu consigli i te rendere il modo

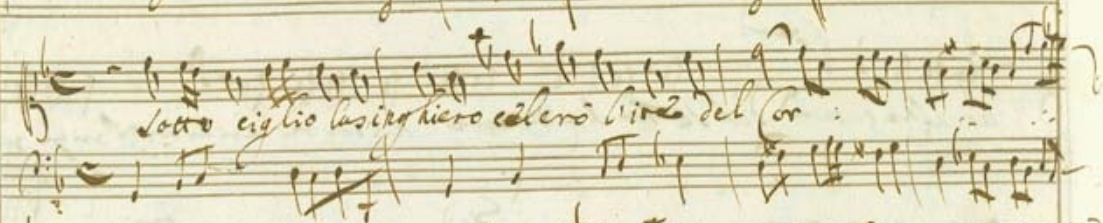


Sia:

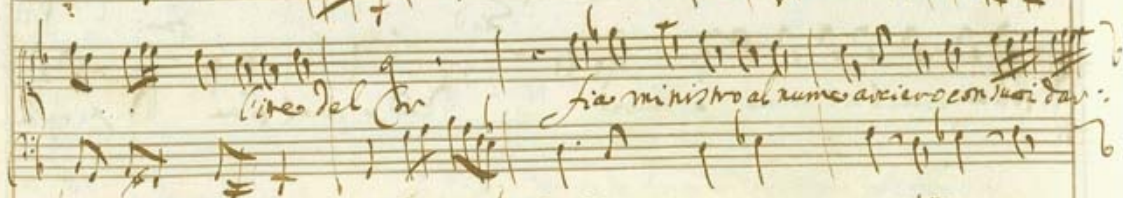
Salvo i cere san consiglio Cado



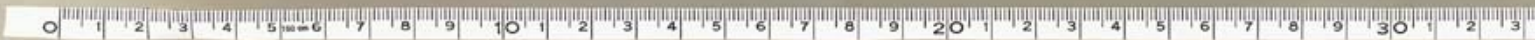
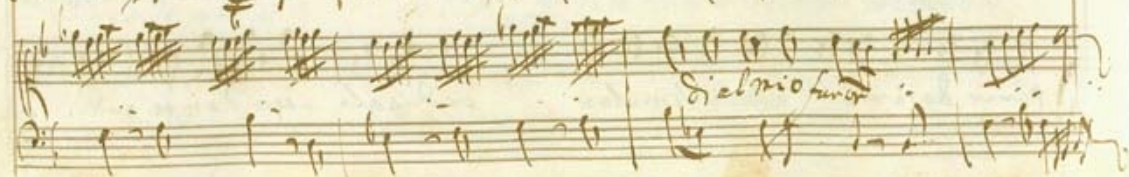
dotto ciglio lasiro nero calero l'ira del cor



l'ira del cor fia ministro al re me arciero con suoi dan



Di el mio honor



Handwritten musical score on aged paper, page 86. The score consists of several systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are written in Italian.

Lyrics: *con suoi dar: ... d'almio su:*

Lyrics: *non sotto ciglio lasinchiaro celero l'ore del cor*

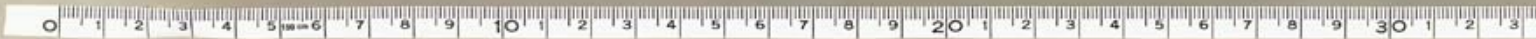
Lyrics: *l'ore del cor*

Lyrics: *l'ore del cor*

The score includes various musical notations such as notes, rests, and dynamic markings. There are some ink blots and stains on the page, particularly in the upper right quadrant.



Handwritten musical score on aged paper, featuring two systems of staves. The top system consists of a treble clef staff and a bass clef staff. The bottom system also consists of a treble clef staff and a bass clef staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and faint ghosting of text from the reverse side.



Handwritten musical score on aged paper, consisting of ten staves. The notation includes various notes, rests, and dynamic markings. The first staff is marked *f* and the second *ad.*. The fourth staff is marked *f* and the fifth *ad.*. The seventh staff is marked *cel.*. The score is written in a cursive, historical style.



Handwritten musical score on aged paper, consisting of three systems of staves. Each system includes a vocal line and a piano accompaniment line. The notation is in a historical style, featuring various note values, rests, and dynamic markings.

System 1:
Vocal line: *San:* [musical notation] *Alto* [musical notation] *Suo:* [musical notation]
Piano line: [musical notation]

System 2:
Vocal line: *San:* [musical notation] *Suo:* [musical notation]
Piano line: [musical notation]

System 3:
Vocal line: *Suo:* [musical notation] *San:* [musical notation]
Piano line: *Al.* [musical notation]

The manuscript shows signs of age, including yellowing and some staining. The handwriting is clear but characteristic of the 17th or 18th century.



Del lasciatemi respirar lasciatemi respirar se uolrete ad

Una ad una potrà ogni una nel mio seno felice posar

lice posar se uolrete ad una ad una potrà ogni una nel mio seno fe:

lice posar felice posar Del lasciatemi respi:

rar lasciatemi respirar del lasciatemi respirar del lasciatemi respirar



Handwritten musical score on aged paper, consisting of ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a 2/4 time signature. The second staff continues with similar notation. The third staff features a bass clef and a 2/4 time signature. The fourth staff has a treble clef and a 2/4 time signature. The fifth staff has a bass clef and a 2/4 time signature. The sixth staff has a treble clef and a 2/4 time signature. The seventh staff is marked with a fermata and contains the handwritten text "Solo" and "Ad. o." in a cursive hand. The eighth staff has a treble clef and a 2/4 time signature. The ninth staff has a bass clef and a 2/4 time signature. The tenth staff has a treble clef and a 2/4 time signature. The manuscript shows signs of age, including discoloration and some wear along the edges.



And. *Fin.*
 In questo foglio spiego gli altri miei sensi *estinto* fisco *oh dei*

fuo. *Pa*
 alma se non k. mai un mano sei *vedam* de l'ente *cey* pi la

nase o' saaranna d' m' m' la gramaglia dan os' n' r' Consorte con n' o' t' o

Cel. *Stuo*
 Core *l'hi* ma an *ca* r' d' i' t' u' r' e *l'co* celo ad *hu* m' p' i' i' d' u' s' t' e' d'

Cello la fur l'ora approp' q' u' n' t' i' n' o' p' o' i' *quand* consiglio il nodo mar

Handwritten musical score on aged paper, featuring six staves of music with lyrics in Italian. The lyrics are:

tal parlarci sostiene contro il fisco romano il fulmine quivino la Lionina
meno adisti cello adgi. Pluvia deponsi purigella Patma
iniqua a tempo cello di reniar col lume dan Tiranno lumen Co
faca degl'Imenei. adocera la nona volgerlo i dai vile co
non mancheranno altero p meritor el nodo tra qui forgi

The score includes dynamic markings such as *hass.* (piano) and *cello* (cello), and tempo markings like *a tempo*. The notation is in a historical style, likely from the 17th or 18th century.

Cello

Quarta

Sanqueopoppo d'alma l'haa Jan a dispo d' fortuna tempo

mosso eadera ad alid eprimo d

ondo angio fha daltraforlo l'alma iata inuoltra l'alma

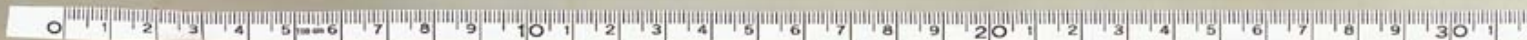
notamio eadera ad dispo d' fortuna tempo mosso eadera

l'ouanna

Patma

ener Co

co



Scena IX

Handwritten musical score for Scena IX, consisting of approximately 10 staves. The notation includes various note values, rests, and dynamic markings such as *dim* (diminuendo) and *cresc* (crescendo). The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the title "Scena IX" and a treble clef. The music is written in a single system across the page. The notation includes various note values, rests, and dynamic markings such as *dim* (diminuendo) and *cresc* (crescendo). The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the title "Scena IX" and a treble clef. The music is written in a single system across the page.



Ho del traseo di forte pe non fando un Godey donna Vucip
 Per donna donna da care = ne a raggio pie altref=
 Ho del traseo *Ad* *calo*
Si

Handwritten musical score on a single page of aged paper, featuring ten staves of music in brown ink. The notation includes various note values, rests, and clefs. A 'Credo' marking is visible on the right side of the page.

Credo



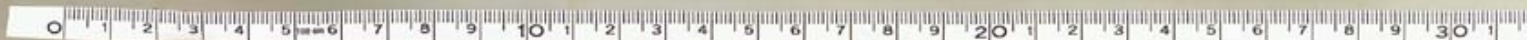
Cello

Handwritten musical notation for Cello, consisting of four staves with various notes and rests.

Viol.

Handwritten musical notation for Violin, consisting of three staves with lyrics in Italian.

4mo dilecto tu solo dell'alma or port. la palma se solo amero
 tu solo dell'alma or port. la palma se solo amero si lindato
 Ieronio nome berquet felice gadori meud. the tu solo dell'alma or



portia palmae solamen
tu solo dell' alma corpora palmae

solamen



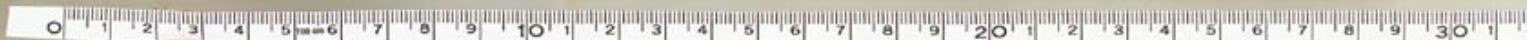
Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Both staves contain handwritten notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Both staves contain handwritten notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Both staves contain handwritten notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Both staves contain handwritten notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). Both staves contain handwritten notes and rests.



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

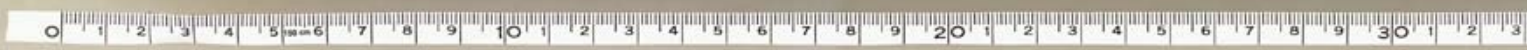
Handwritten musical notation on a single staff with a treble clef and a key signature of one sharp (F#). The notation consists of several measures of music with various note values and rests.

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

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

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

Non mi ferlar o prangere re
mico mio doska re no non mi ferlar o prangere non mi ferlar o
prangere re mio mio doska tra e prangere re mio mio doska tra e prangere re
nimo latus splend de faue o dio bambi Non mi ferlar o prangere re



nemico mio dosto no no non mi fallarò prigione

nemico mio dosto

re
ragione



A page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of ten staves. The notation is a mix of rhythmic patterns and melodic lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp, with the word "f^{re}" written above it. The fifth staff has a bass clef and a key signature of one sharp, with the word "ado" written below it. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a bass clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The notation includes various note values, rests, and bar lines. A ruler is visible at the bottom of the page, showing measurements in centimeters and inches.

Voglio compagnia pensier non pe-

pu non parlar jolle

Donc e quel cor de boya amou un uolo che seuer fa sospirar

fa sospirar voglio compagnia pensier non pe-

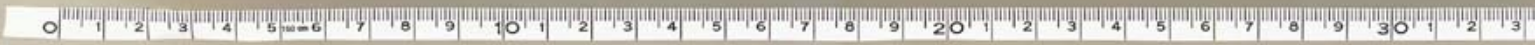
non parlar jolle

60

Handwritten musical score for Scene XII. The score is written on six staves. The first five staves are empty, each beginning with a clef and a common time signature (C). A large bracket on the left side of these five staves is labeled with the number '60'. The sixth staff contains the text 'Scene XII' followed by a melodic line. Above this line is the tempo marking 'Alto' and below it is 'Fini'. The seventh staff contains a bass line with notes and rests. The eighth staff contains a bass line with notes and rests.

610

Partial view of handwritten musical score on page 610. The page is numbered '610' at the top. It shows the right-hand side of a system of staves, including clefs and musical notation.



Collo

The page contains six systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The notation includes various note values, rests, and dynamic markings. The first system is marked 'Collo'. The second system has a 'Piu' marking above the treble staff. The third system has 'Cello' and 'Piu' markings above the treble staff. The fourth system has 'Cello' and 'Piu' markings above the treble staff. The fifth system has 'Cello' and 'Piu' markings above the treble staff. The sixth system has a 'Cello' marking above the treble staff. The page number '96' is written in the top right corner.



Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in brown ink on aged, yellowed paper. The first staff begins with a treble clef and a key signature of one flat. The notation includes notes, rests, and bar lines. There are several dynamic markings: *piu* at the beginning, *Calc.* (Crescendo) in the first and sixth staves, and *p. piu* in the fifth staff. The music appears to be a single melodic line with some accompaniment. The page is numbered '8' in the top right corner.

Partial view of the adjacent page, showing the continuation of the musical score. The notation is similar to the previous page, with notes and rests on staves. The page is numbered '8' in the top right corner.



18

Pini *Ciel.* *Pini* *Ciel.* *Pini* *Ciel.*

Cielo

Cielo *Sia: & Allegro*

Cielo *per me non c'è pietà non c'è pietà* *Sia: & Allegro* *che cor:*

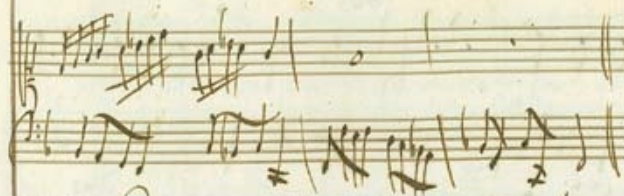


mento al cor mi dai De la mia fe schermo si fiero onemio sarà
Sia: *cel.*
Darl' più pena è crudel tai è crudel tai *cel.* *Sia:* *cel.* *Sia:*
ta non de pietà *cel.* *Sia:* *cel.* *Sia:* *cel.* *Sia:*
ombra ofuscata lume del tuo bel viso *cel.* *Sia:* *cel.* *Sia:*
non no caro *cel.* *Sia:* *cel.* *Sia:* *cel.* *Sia:* *cel.* *Sia:* *cel.* *Sia:*
particolar edisti uoi amori el labro

sara
a.
uic
a.
me
qual
d.
l.
l.
l.

Al.
Vimposes faustas e lu
Sia: *Al.* *Sia:*





Altoche la sua bocca Altoche la sua bocca no non mi baci

no non mi baci - va' ubito e

petto a petto nodo tenace e stretto solo mi stringera

nodo tenace e stretto solo mi stringera



Alto che la sua voce no non mi s'ingelosca no non mi s'ingelosca

Ecco la

nom - ba ecco la nom - ba che qui s'imbomba

mi bac.
tiro e
fug



Handwritten musical score on aged paper, featuring three systems of staves. Each system includes a vocal line, a lute line with tablature, and a bass line.

The first system has the word *rimbom* written under the lute line.

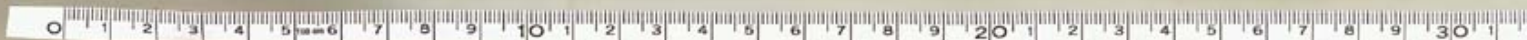
The second system has the word *rimbom* written under the lute line, and *ba* written under the bass line.

The third system has the lyrics *formi nelle tra il Rio di Bando con l'acqua G. mas con l'alc.* written under the vocal line.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a melody with various note values and rests, interspersed with dense sixteenth-note passages. The lyrics "Je- su" are written below the first few notes, and "con l'au- re" appears below the later, more complex passages. The notation ends with a double bar line.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat. The notation consists of several measures with notes and rests, followed by a double bar line. The lyrics "a. has." are written below the first few notes.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are currently blank, with no musical notation or text present.



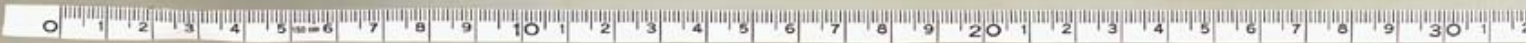


19



Souvera il timo la bino rarys forte tenuto in due veggj un sol fare
 di due soli al lume goda saguato prima bear le luci e in
 naxentav le prime

The musical score consists of three systems of staves. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The lyrics are written in a cursive hand below the vocal lines. The paper shows signs of age, including foxing and a large brown stain on the right side.



Grida il Reo e a le sue spone sorge Roma ferseggiar

Roma a ferseggiar Da parte d' honori di pace a i pleuroi del tri de op

Grida il Reo

Le sue spone sorge Roma a ferseggiar

The musical score is written on six systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in a cursive hand below the vocal line. The paper is aged and shows some staining. A ruler is visible at the bottom of the page.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes with stems, and some rests.

Handwritten musical notation on a single staff, consisting of several quarter notes and rests.

Handwritten musical notation on a single staff, including a complex passage with many beamed notes and some rests.

Handwritten musical notation on a single staff, featuring quarter notes and rests.

Handwritten musical notation on a single staff, consisting of a series of eighth notes.

Handwritten musical notation on a single staff, consisting of a few notes and rests.

Handwritten musical notation on a single staff, featuring a complex passage with many beamed notes and some rests.

Handwritten musical notation on a single staff, consisting of a series of eighth notes.

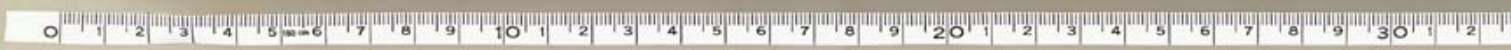
Handwritten musical notation on a single staff, consisting of several notes and rests.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into four systems, each consisting of two staves. The notation is written in brown ink and includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges. A ruler is placed at the bottom of the page for scale, showing measurements in centimeters and millimeters. The ruler is marked from 0 to 30 centimeters, with millimeter increments.

Handwritten musical score on page 103, featuring ten staves of music. The notation includes various clefs (treble and bass), time signatures (including 3/4 and 6/8), and complex rhythmic patterns. The manuscript is written in brown ink on aged, yellowed paper. The score is organized into five systems, each containing two staves. The notation includes notes, rests, and bar lines, with some instances of double bar lines and repeat signs. The paper shows signs of wear, including a small hole on the right edge and some staining.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, arranged in two systems of five staves each. The notation is written in dark ink and includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including some staining and discoloration. A ruler is visible at the bottom of the page for scale.



Handwritten musical score on aged paper, featuring ten staves. The score includes a vocal line with lyrics and several instrumental parts. The lyrics are "Gloria non minus laus in questo punto l'animo". The notation is in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including yellowing and some foxing. A ruler is visible at the bottom of the page for scale.

Gloria non minus laus in questo punto l'animo

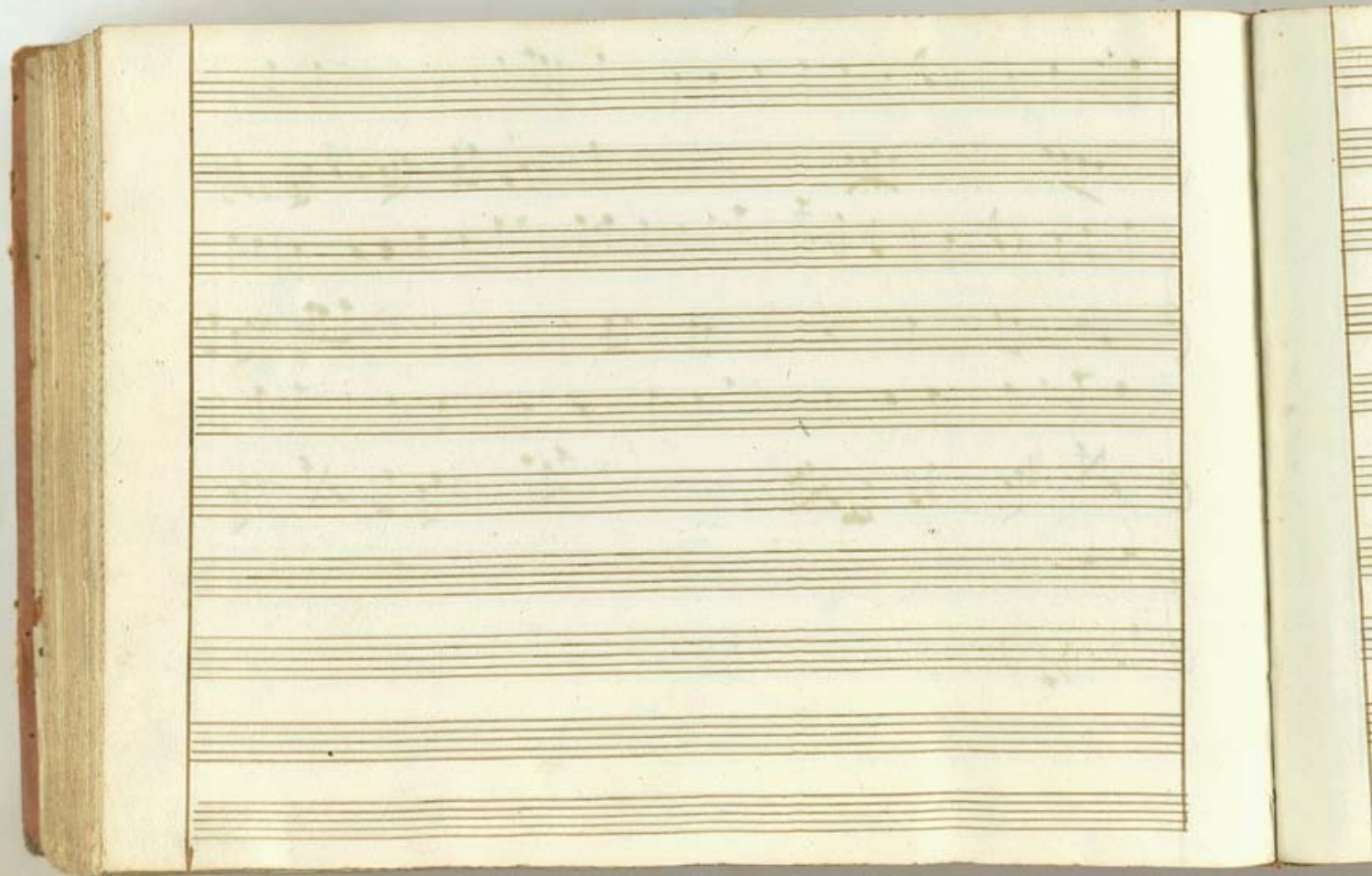


A page of handwritten musical notation on ten staves. The notation is written in brown ink on aged, yellowish paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic values, including eighth and sixteenth notes, and rests. The notation is dense and fills most of the staves. The paper shows signs of age, with some staining and discoloration. A ruler is visible at the bottom of the page, indicating the scale of the manuscript.



Handwritten musical score on a page with ten staves. The notation is in brown ink and includes various rhythmic values, accidentals, 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 notation is dense and characteristic of 18th-century manuscript notation.

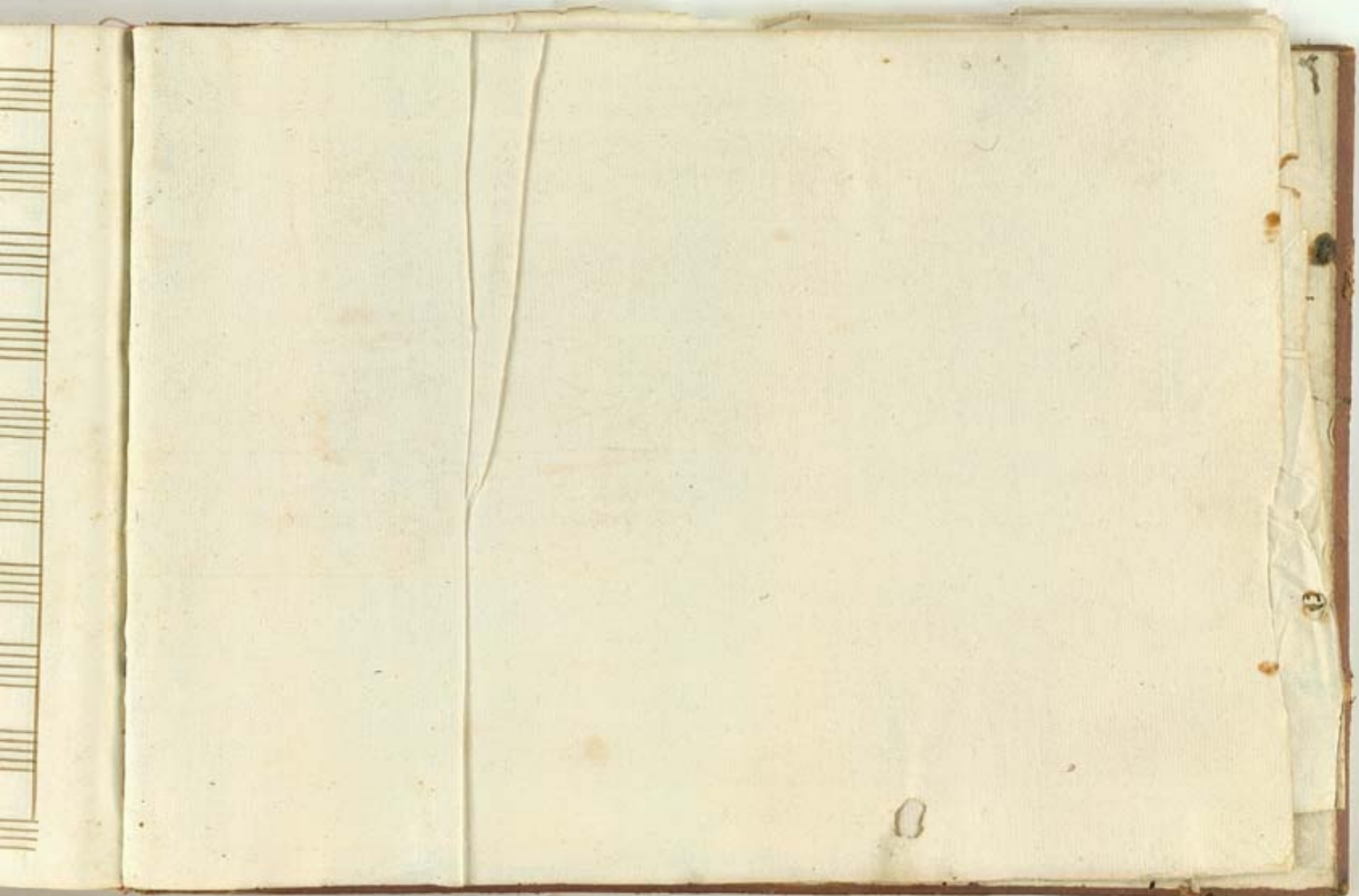


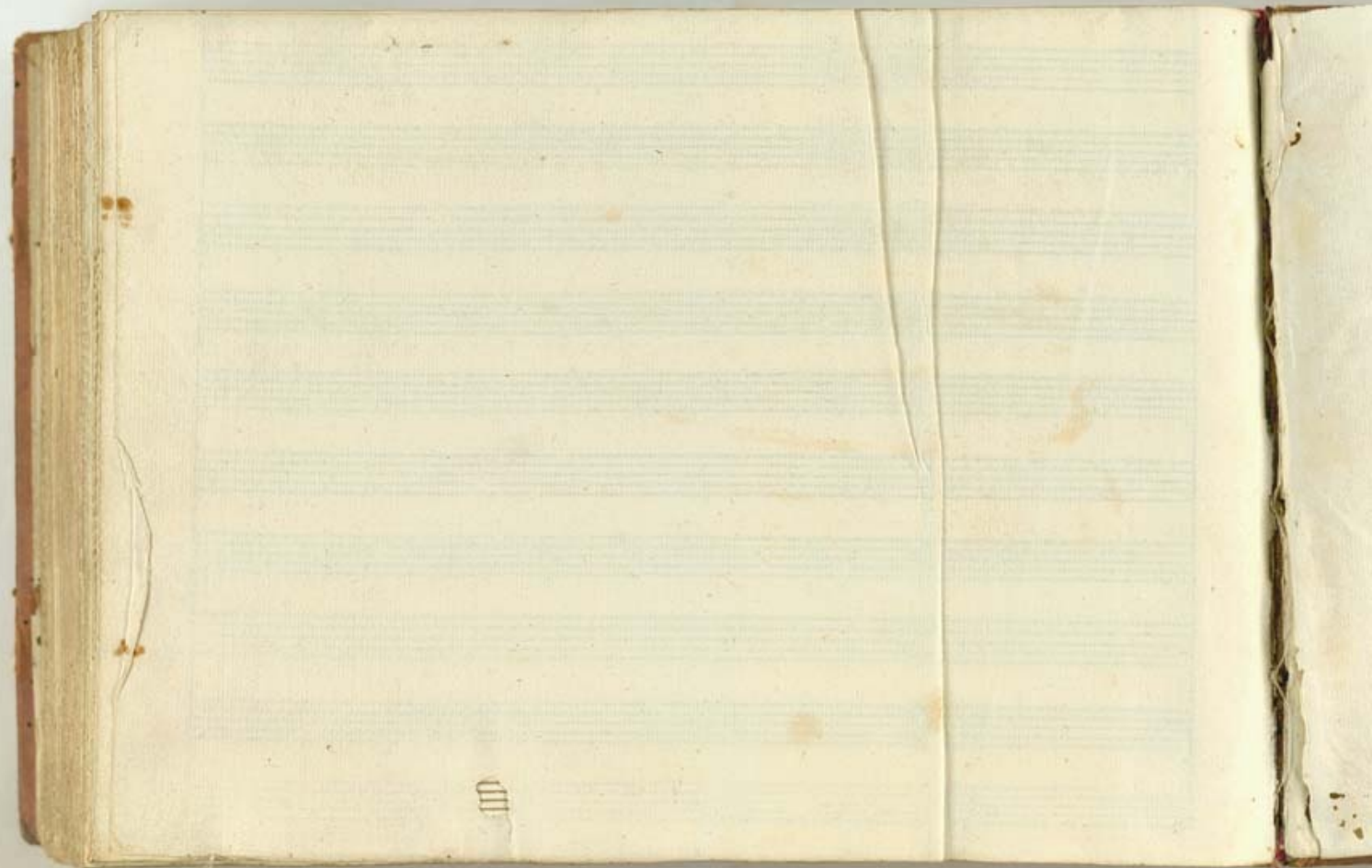


A page of blank musical manuscript paper with 15 horizontal staves. The paper is aged and yellowed. The staves are evenly spaced and run across the width of the page. There is no musical notation on the page.













III



