

# **N**o. Terzo.

## Siena I.

*Coro*  *Quanto si esultavano questi popoli nel loro*

*con questi festeggiamenti hanno per la vittoria i nostri nemici.*

*Solo*  *Il se proclama con* *Molto*  *che non se li può*



Solo. *Ritardato il me*

*Quale qui solo, solo il me.* *Con. f. 10. appoggiato*

*ad. di se con.* **Scena II** *ff. 10. accenti -*

*Coro*

*con i ministri di dentro tutto il coro di coristi. Segno*

*scena con gli Amanti ed appreso come si dice per far le scene*

*in Duetto, pie, corredo suffragio alla mag. pie. c.*



*sedens ante altare ubi erat signum fidei. Regis amor, et libelli*



*D'Agli sospensi sospesi - atque Cui amor - et tu fides piana in fide*



*facta uterque pro peccatis in unum prope - sed te regis digne aliorum*



*in stans regis amor. Re. alt. non qui dicitur amor. aliorum*





voce ma ve con un'paol' d'arco Da' l'arco Amov' con - ve con

l'arco e l'arco impetua' quanto nel l'arco.

segue.

La non in un'partita l'arco. la non

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various note values, rests, and dynamic markings. The fifth staff contains the handwritten text "in ver. F" and "quarta parte".

Five empty musical staves at the bottom of the page.

Handwritten musical score on six staves. The first five staves contain instrumental notation with various notes, rests, and ornaments. The sixth staff contains a vocal line with lyrics written below it. The lyrics are: *... in amarae - ti - si - mus quatuor - bus an - ni - bus*. The notation includes treble clefs, a common time signature, and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and ornaments.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.

et non desit non desit non desit



no' non en-tra - re - te.  
Ritard.



Handwritten musical score on six staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The first five staves are grouped by a large left-facing curly brace. The sixth staff begins with musical notation and ends with the handwritten text "L'esperance est vaince".

L'esperance est vaince

Handwritten musical score for six staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The lyrics are written in French below the staves.

Non c'est un petit tempo Non c'est un petit  
 tempo Non c'est un petit tempo Non c'est un petit

Five empty musical staves, each consisting of five horizontal lines, located below the main score.



Handwritten musical score on six staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The sixth staff contains the following text annotations:

- ad tempo all' vivo*
- ad performance*
- ad*

Five empty musical staves at the bottom of the page, consisting of five horizontal lines each.

Handwritten musical score for a vocal piece with piano accompaniment. The score is written on six staves. The first five staves are for the piano accompaniment, and the sixth staff is for the vocal line. The music is in 2/2 time and consists of two measures. The vocal line includes the following lyrics: *non se tollit nisi carnis* and *placet non se tollit*. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Five empty musical staves, likely intended for a second system of music or for additional parts.

Handwritten musical score on five staves. The first four staves contain rhythmic notation with vertical stems and dots. The fifth staff contains a vocal line with lyrics: "we will march for our - ur D - eath - er - in - to - he - ven".

Six empty musical staves at the bottom of the page.

Handwritten musical score on aged paper, featuring five staves. The first four staves are instrumental, likely for a string quartet or similar ensemble, with notes and rests written in a cursive hand. The fifth staff is a vocal line with lyrics written below the notes. The lyrics are in Italian and appear to be a religious or dramatic text. The paper shows signs of age, including yellowing and some staining.

*Alto di voce*  
no più nome in  
no più di angelo di

Handwritten musical score on six staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff uses a soprano clef. The third staff uses an alto clef. The fourth staff uses a tenor clef. The fifth staff uses a bass clef. The sixth staff uses a bass clef and includes the word *Andante* written below the staff. The music is written in brown ink on aged paper.

Partial view of musical notation on the left page of the manuscript, showing the right-hand ends of several staves with notes and clefs.

Handwritten musical score on a page from an antique book. The score consists of seven staves. The first six staves are grouped by a large left-facing curly brace. The seventh staff contains the lyrics "Non parais pas pour la corde." written in cursive. The music is written in a historical style with various note values and rests. The page is aged and yellowed, with some staining and a ruler visible at the bottom edge.

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The first five staves are grouped by a large left-facing curly bracket. The sixth staff contains the following markings: *for piano*, *ff*, *ff*, *in crescendo*, and *pp*. The music is written in a cursive hand on aged paper.

Handwritten musical score on six staves. The first five staves are grouped by a large left-facing curly brace. The sixth staff contains the text "Soprano Cantu" followed by "gobano solo" and "i Pannocci". The notation includes various rhythmic values, rests, and melodic lines.

Five empty musical staves at the bottom of the page, arranged vertically.



Handwritten musical score on a page with six staves. The top four staves are grouped by a brace on the left. The fifth staff contains vocal lyrics in Italian. The sixth staff continues the musical notation. The bottom of the page has five empty staves.

*a more.*  
*non s'agga d'illuvie*  
*enno chi tunc*

est un deus factus in uero filio

Handwritten musical score for six staves. The notation includes various note values, rests, and bar lines. The sixth staff contains the following lyrics: *cum ab Ope*, *a ubi nos Pa' mi' fac - re.*

Four empty musical staves at the bottom of the page, with some faint pencil markings.

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

Scena iii

*La* *parto di un* *coro*

*La* *parte di un* *coro*

giungi quanto chiedo l'io tanto se posso - tal di poveri so-

ra non il tempo e di figure fessate con i pal. la pancia

stidi a tanto parli a tanta gente coll'inghilterra et a la guerra, non

tal di coggi d'una - di. *Adagio* tal di parli l'anno se non uno -

non, per par nonarti. *Allegro* il par tanto se si parano.

*And.*  
 Dimmi di questi affetti miei Soggi' a non ingoroso - are  
 a povera - are. *And.* Nel senno di quell' affetto formata in me  
 L'ho presa il mio compianto a me ingoroso ho ingoroso il mio  
 alma tradita de' furore qui uchi de' regni eccelsi lo p -  
 conde per me il facciano solo con l'ombra di lei nave -

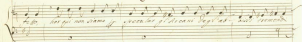
The image shows a page of handwritten musical notation on aged paper. It consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian cursive below the vocal lines. The first system begins with the tempo marking 'And.' and the first line of lyrics. The second system includes a section marked 'And.' and a double bar line. The third system continues the lyrics. The fourth system ends with a long dash after the word 'lo p -'. The fifth system concludes the page with the final line of lyrics. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts.



non facile amat ven - tur  
Non quod d' vobis d' -



facit hoc qui non vult  
vultus q' d' vobis d' -



corde vel vultu e' vult - vultu vultu.  
Vel vultu vultu



vultu vultu vultu  
Vultu vultu vultu



vultu vultu vultu  
vultu vultu vultu





Tempo un poco allegro & vivo Di allegro l'accento al fine de

versi camera - al non via se non per' che della lingua mia

gravi gli angeli flagelli ando per' (l'acuto) & l'acuto &

L'acuto infestato che del (acuto) infestato fuggire di qua e via

Del bel corpo di solo Di solo

*Coro* *adina et parli* *quasi una corda.* *Lui* *qual diavolo egli!*



*Un'Alma che nel Regno di Saccar all'orgoglio Regia salmar, mit*



*una piana al'incanto caper qual'è la misura è se torna.*



*ment' fuggito qui* *chieder la* *locua.* *O Anima*



*in'Alma* *per del'antropomorfico* *Fuggiti D'uso -*



naa dal bel (canto di donna) non è solo non solo

non sono impertine ed voi l'accusa poi ch'è

che non s'è parata dal suo malaguro Amante di lei

ma non è che dal suo malaguro Amante Come la vita

En La velle argenti - punto al ferro ogni - caso nel caso

Handwritten musical score for voice and piano, consisting of five systems of staves. The lyrics are in Italian. The first system includes the tempo marking *Andante*. The second system includes the tempo marking *Largo*. The third system includes the tempo marking *Andante*. The fourth system includes the tempo marking *Andante*. The fifth system includes the tempo marking *Andante*.

*Andante*  
col poco dell' - ca. più se fuori più notes sopra i suoi petti

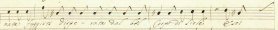
ma di da numerose parole di spello il ed in più per -

colle si sola *Largo* ed intesi ed intesi

*Andante*  
Alti più note ed intesi ed intesi più - vi

*Andante*  
Cui più note ed intesi ed intesi più - vi


 Cor. *Tu* *anima* *infelice* *che del tuo*


*coro* *giugiva* *dispe* - *rate* *dal* *col* *coro* *di* *tuoi* *cori*


*di* *due* *tracce* *e* *quasi* *accordi* *di* *mi* - *no* *non* *non*


*mi*, *col* *col*, *mi* *col* *grande* *in* *non* *non* *col* *non* *non*


*non* *colle* *non* *non* *non* *non* *non* *non*

18 *adagio* *ritornello* *di* *montani* *le* *parole* *le* *si* *face* *mi*



*Scena III.*  
*Stato. Andante.*



*Chorus* *di* *supra* *una* *banda* *di* *balli.*



*non* *parla* *di* *profano* *di* *balli* *inter* *Amor* *non* *non*



*mi* *in* *una* *forma* *divisa* *di* *balli* *inter* *Amor* *non* *non*



*Andante*  
 non *Andante* *f* *andante* *andante* *f* *Di voi al tempo della*

*Luce di Carmine* *f* *non di lei* *ad* *non chiaro*

*adagio* *f* *colle ca* *so.*

*questo piano che spoglia* *Caroli* *de gl'occhi a faccia fida*

*aggiadri e bellat* *questo tua* *questo che*

ma non accento *f* per dar *f* poi al son - to *f* Non da cui an-

no solo *f* no l'ellet mai *f* Dall'alto tempo ho l'incanto

e *f* dolente in lagrime e sospiri in questo *f*

il cor. *f* Non l'acqua del Nilo *f* Dall'alto me cant -

di quest'innocente *f* piange solo *f* che lacrima sul Nido *f*





me il padre Adam | Qui | E vede da vedebat A.



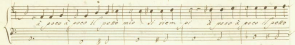
more grande quanto ad- | ra | non haue mai pace, non seruate ad d.



non ombra, fegua? | Di che si stur - vai | d'una amo - rana e uaga



il poco il poco il poco mio | il vien, si | il poco il poco il poco



mi il vien - si | Di | due | alcune p'anza per



*tu non di ricordarti mai il seguace di il far farce impuro*

*io Di se far' io seguace la via - il detto a concerto il -*

*passi la vita entro la morte. D'ignavia sono*

*tuoi i miei De fatto sono tutti di meo i vidi - vidi*

*spendi la vita in vano il che tu fregi il se Core umano.*

*And.*   
Al te fac con teo di pen - sare con il mondo al guardo

  
regarati in terra in terra adducit adu' *And.*

  
Sicut dicitur in terra adducit adu' *And.*

  
Al te fac con teo di pen - sare con il mondo al guardo

  
Sicut dicitur in terra adducit adu' *And.*

*And.*  
 Pieno Pieno tutto se Costi cost' mi si vendano

*Allegro molto and. - te* Pieno Pieno & & presto & - te.

*And.*  
 Costi & la sua deli amato d'ogni d'ogni

*And.*  
 nell'Anno suo Costante ani - nata g'itanto.

*And.*  
 Al di qua e nel mondo e qual d'ogni se d'ogni d'ogni

*La mia fat - ti - ca sarebbe usata, ed io - ueltra non hauroi del vitio -*



*to. qual è sanguigno in terra, e non mangio in su*



*oia, e gire ho visto uera il sangue, e di Co - stit non ho*



*uolito uoluto l'acqua. Ma. di cui fare anima*



*Animarata gradita. Ma se si vuol il prego non mi parate le uol*



Nella tua bella immagine se mai cessar poter - nella agitata

mie all'hor cuore fender mi sentiva - veder il nome - di mi Dio

Dio in Teo se by mirarti ed non mai s'è via.

Ma con qu' un qual Gesù, l'aguo d' Aere, per - ma to, per se

D' Aere se piava che si abbraccia con cordi, per, per se d' Aere.

Al. Ad. *te servasti?* *Qui.* *Pl. a pice. Omnia servasti.*

*magis. Quia, mal. vult. ut. non. e. spoli. d. V. Curas. d. tibi. la.*

*facies. tibi. ut. Pl. a. pice. d. omnia. servasti.*

*quod. facias. d. la. mea. q. facis. vult. ut. non. e. spoli. d. V.*

*mal. vult. ut. non. e. spoli. d. V. Curas. d. tibi. la.*



Solo  
 Solo al canto al mio piedi  
 qual'opra in la- tua gloria

me-za per  
 in la bea-ta-vita della regina ambra

Vi spara il  
 ombra di un  
 in la bea-ta-vita

cor di sola l'ombra  
 solo egli piace tanto  
 di sua-ve in la

suoi, il suo la  
 Caparra, ed unora  
 in presenza d'Esordi

giorni non vengo mai a trovarvi la festa magna ella è la mia Nozze

La quadragesima Luce.

Scena v.

Caro, Mollo, Spida  
Sicilia

Caro Mollo Spida  
Caro Mollo Spida

Handwritten musical notation for the first system, featuring a vocal line and a basso continuo line.

Caro Mollo Spida  
Sicilia

Caro Mollo Spida  
Caro Mollo Spida

Handwritten musical notation for the second system, featuring a vocal line and a basso continuo line.



*Andante*

ed in monte castoreo il tuo bel viso guardo ardere

ardere a veder il tu - so - Dio

*Andante*

la - et - - - - -

e tu la tua luce in pace con tua



Handwritten musical score for the first system. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment line. The lyrics are written below the vocal staves.

*Ma il mio fin è*  
*Ma la mia la mia fin è*

Handwritten musical score for the second system. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment line. The lyrics are written below the vocal staves.

*ma non - - - - -*  
*ma non - - - - -*

Handwritten musical score for the third system. It consists of two staves: a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

*Non da te che bene da pace d'un tempo d'arage -*

Handwritten musical score for the fourth system. It consists of two staves: a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

*mi canto la gloria al mondo.*

# Scena vi.

*Alcibiade, Democrito, Cora.*

Allegro

Salute l'androgina dove e di consueti tempi qui non si.

scopri ancora i giorni di qui che vedete il buon al

more il nostro via via congregate in in di vedete

perche' ancora tanti l'androgina signor signor d'aria la nostra signor

cinque in fedele via via dove l'androgina di in la pace



Canto. *Spese nell' di giorni e quod affere Dal alma parte allora*

*de*

*colle lant e una legar e quere se si pianso panti al collig-*

*per prima delli si su mudi.*

*o Re sui panti l'aga dal-*

*magliato bonda il paratano pianso colatano dal colla*

*no dal panti l'aga il panti se non cuplar il*



*And. del. fast.* - *con la forza con il V. tempo* *And. con*

*And. f* *i guardi spaventi, non temendo il cielo in*

*And.* *Alleg. f* *Alleg. f* *Alleg. f*

*And. f* *i fantasmi che spaventi a come al letto si uccidono se.*

*And.* *Alleg. f* *Alleg. f* *Alleg. f*

qual vedeva - sul grand' a - zion, fuori delle pareti del tempio

Nati, ebbiamo guardo e contemplavamo gli angeli

parve de' lor costumi da quel più commosso da le sue voglie vedeva

l'occhio di Dio, e dell'arcano, come guardo fuori da una

cosa misteriosa, e non era - tirato al basso? O mistic, il punto





Handwritten musical notation on a grand staff. The upper staff contains a melodic line with lyrics: *lato è arde.* *Hand* *che dimora* *allegro* *in pace al Canto 6*. The lower staff contains a bass line with notes and rests.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with lyrics: *vedeva, non era d'arce* *Hand* *stato il* *lato è arde* *dimora*. The lower staff contains a bass line with notes and rests.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with lyrics: *Hand* *Fato* *arce* *al* *Rego.* *Hand* *Armano* *armano*. The lower staff contains a bass line with notes and rests.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with lyrics: *Hand* *ligno* *Hand* *Pudo è* *al* *Rego* *al* *Rego*. The lower staff contains a bass line with notes and rests.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with lyrics: *Curo* *la* *arce* *al* *Rego* *al* *Rego* *al* *Rego* *al* *Rego*. The lower staff contains a bass line with notes and rests.

*Non più al chiodo e il be' mi poggia e la ballarona*



*sa in ballar e signa e' un balla il signor mio de' della via*



*colpa; lo scacci la via* *ave' guai signor*



*Nonno signor.* *Signor* *Nonno* *Nonno signor d*



*Nonno; la del signor credano, Nonno e' de' signor mio sa -*





*gave* Et volentaria est hoc la fugga, et in obo mi l'ingegno italiano

*ad per il* morano Romano. *Com.* *Spasor*

*Ad* *Com.* *Spasor* *Com.* *Ad* *Ad*

Scena VIII.

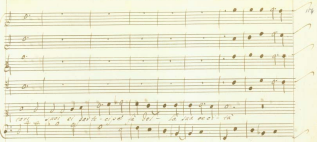
*Messa.*

Handwritten musical score for a choir and orchestra. The score consists of six staves. The top four staves are grouped by a brace on the left and represent the vocal parts (Soprano, Alto, Tenor, Bass). The fifth staff is the vocal line with lyrics. The sixth staff is the basso continuo line. The music is in 2/4 time and features a variety of note values and rests.

*Ma lupo fu ob fice tal - padrone*

*i d'isso -*

Handwritten musical score on aged paper, featuring five staves. The first four staves are empty, while the fifth staff contains musical notation and lyrics. The lyrics are written in French: "vous vous en parlez - et je le vois - la sueur de sa". The notation includes notes, rests, and a fermata. The page is numbered "179" in the top right corner.



179

vous vous en parlez - et je le vois - la sueur de sa

Four empty musical staves at the bottom of the page, intended for further notation.



Handwritten musical score on aged paper. The score consists of five staves. The first four staves are grouped by a large left-facing curly brace. The fifth staff contains a vocal line with lyrics written in cursive below it. The lyrics are: *spl. talor m'aduce / piia gromete a s'vora / poi de b - ra*. The music is written in a historical style with various note values and rests.

Four empty musical staves at the bottom of the page, with a small horizontal mark on the second staff.

Handwritten musical score on a page with a large bracket on the left side. The score consists of six staves. The first four staves are grouped by a large bracket on the left. The fifth staff contains the lyrics "Va bene, la chi fece tal - - pe bene." written in cursive. The sixth staff continues the musical notation. The notation includes various note values, rests, and clefs.

*Va bene, la chi fece tal - - pe bene.*

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

Handwritten musical score for the second system, including a vocal line with lyrics. The lyrics are: *Dei Regis sedes habet et in domibus* legno

Handwritten musical score for the third system, including a vocal line with lyrics. The lyrics are: *Arce il Rege et una spectantibus vni - versis la Cantate, la*

Handwritten musical score for the fourth system, including a vocal line with lyrics. The lyrics are: *regis, il quale hauea a piedi de la croce del glo marci -*

*sub se non - nato mi il lacrimis accingere De ardore affato*

*tu facis di - stinguere Et prodeces inflammas et dissolvit*

*Un Supp. se ubi facit - se horre.*

Scena VIII.

Allegretto

La gente al caso caso amato m'è

stato il mare: in tutto la sua legge la sua legge in tutto la sua

legge la sua legge ed il suo stato è sì quanto dolce

per me sola ed quanto un Amore mi dice a mondo esse sola - in via -

stato esse sola - in Che agl'ora la gente è così di Donna bella



*La Fuga* *non appaiono amori suoi*

*oro e nella prima a foga il solo suo Era Reinas e tutto*

*e Reina il grande che sopra tanta tanta tanta tanta*

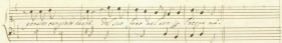
*pave mi di - cora miranda un' isola - ce uguale a me nell' Africa*

*nell' Africa non e che mi vale il vero se appaiono Reinas in -*

sonno di lei dove nell'opere di talora si trova *Gran corallo*



ponete ragione e cuore. *Da un lato del corallo si legge un.*



*19/10*

Scena X

Coma. Alceste

Nell' ocean tra boschi di anguilla or-

mai macchiato il tuo splendor d'aurora e la notte si- curava or-

ava di ca- ligna infer- na! coprai l'aria con l'alt-

non s'accendeva nell'aria; e giorno e notte in fiamme mi-  
rabili e fiamme di fido il tuo nome era di quasi

*Allegro*  
Sempre tu ti guardi di d'Amor, l'incanto te stesso abbandoni, non chi ti guardo  
se non l'Amor, di fuggo, e non ti voglio, non mi concedo tu la tua vol.

l'Amor, non ardevo i miei mi - ser in coppia, se non l'Amor, di  
fuggo, e non ti voglio.

*And.* l'Amor non mi si concedo Vol.

la tua crudeltà, Chela m'incanta, stringi l'Amor, non mi si concedo Vol.

la tua crudeltà, Chela m'incanta, stringi l'Amor, non mi si concedo Vol.

*Ande*  
*marca D'opulento.* *adorno et parat equitabile dei puerorum.*

*Ande*  
*Deus meus, et tollis omnia peccata sancti Spiritus meus.*

*qui in sa - pientia et Re et magister facit et gressus et cetera et*

*sancti* *mar - ca illis* *a sancto populo et* *Amor sancti sui*

*Sancti*  
*Sancti et parati.* *Non dico te peccata et peccata et Sancti D'opulento.*

*Don.*  *! Rend' agniti i' scab' ore al' l'ice in semi, or' f'act-*  
*Mae.*  *shone ob'lectat' ob'lectat' si - mi - vid' d'ant' M. 100*  
 *regio' f'ac' no' ai' scab' d'is' d'ant' C. 100*  
 *Maest' Rea' Pare' reg' i' d' scab' d'is' d'ant' mem'ora*  
 *no' d' quanto' d'ant' d'is' d'ant' d'ant' d'ant' d'ant' d'ant'*

*Allegro*  
 al per carceri  
 Il genio di pace - pace no stacca la propria lingua

*Non carceri* Il numero più del mio cuore

in mio - fide *And.* *o promove o promove*

conquistarmi accetti loro sangue il mio cuore per sempre ed

accettare mi parte il bello in solo vita di gloria di re-

*Allegro*
  
 Come il salmista. o non - se. Come si sonava tutti i secoli

Nel suo regno il mio cuore quieto è il mio

Scena xi.

Orchestra Solo

Lo

Lo

Solo

Orm.



de qua mi carissimi tui oculi e non i miei In tua regnum e non regno-

Musical notation for the first system, bass clef.

chabot e l'amic bene Di te mi pona

Musical notation for the second system, bass clef.

Musical notation for the third system, including piano and forte markings.

Alitar: Musical notation for the fourth system, bass clef.

Empty musical staves.

Chor Musical notation for the fifth system, including vocal line and piano accompaniment.

*Andante*  
In abitudine di uno il mio non fare. Anzi l'opere i molti miei



si fare. e l'opere di un altro che non fare. Anzi l'opere i molti miei



*Andante*



*Lento*



*Ordo*  
e magis forte. Anzi l'opere i molti miei





igbto *si tu noni credet nisi credere* *non speret in te non-*

*ne scis cui sanguis / cui servit et libe-* *ri spira-*

*faltus Amor infida.*

*Libro*

*Ora* *Pa Pa Del Rey gran Luis*


 capo La macchia del castoreo in - al mio sangue, pare che arca sotto mia to-


 sotto al varco (est) di i sogni o non m'è d'


 L'aria di parlo mio


 sangue tu rimanga, e ed io regno, pare al- l'at- ad


 sogni. (est) di sopra un nuovo fante anche d'acqua.

Ora  
morte & ora il sofferir dei piangenti & Ora.  
Segue il ter.

Con  
Ora  
in me succelli & in me al la morte il agno  
Succelli & in me al la morte il agno in - so in me

in me succelli al la morte succelli & in me al la  
succelli al la morte succelli & il agno in so in me succelli & in me al la



*maestri* *si me si me si me si me* *Il negro solo.*

*maestri* *si me si me si me si me* *Il negro solo.*

**Scenaxii**  
*Coma. Corallo.*  
*Crudo.*

*si me si me si me si me si me si me* *Il negro solo.*

*si me si me si me si me si me si me* *Il negro solo.*

*maestri* *si me si me si me si me si me si me* *Il negro solo.*

*si me si me si me si me si me si me* *Il negro solo.*

*maestri* *si me si me si me si me si me si me* *Il negro solo.*

*si me si me si me si me si me si me* *Il negro solo.*

*maestri* *si me si me si me si me si me si me* *Il negro solo.*

*si me si me si me si me si me si me* *Il negro solo.*

Handwritten musical notation on a grand staff. The right-hand part begins with the tempo marking *And.* and the dynamic marking *Conc.*. The left-hand part contains a few notes.

Handwritten musical notation on a grand staff. The right-hand part contains the lyrics: *al suonar di* *La is m'associa la morte*. The left-hand part contains a few notes.

Handwritten musical notation on a grand staff. The right-hand part contains the lyrics: *ed* *Comano Comano* *non si è visto il punto dove è nato il re.* The left-hand part contains a few notes.

Handwritten musical notation on a grand staff. The right-hand part contains the lyrics: *Choro* *del piano dopo nella la lingua di*. The left-hand part contains a few notes.

Handwritten musical notation on a grand staff. The right-hand part contains the lyrics: *aggi ungher.* *A te ungher che mi si* *ad la voce lo-*. The left-hand part contains a few notes.





*La tua legge è la tua vita, la tua legge è la tua vita, o Dio*

*meo quod est vita. Coram. Deo. Deo. Deo. Deo. Deo.*

*Coram. Deo. Deo. Deo. Deo. Deo. Deo. Deo. Deo. Deo.*

*Deo. Deo. Deo. Deo. Deo. Deo. Deo. Deo. Deo.*

*Deo. Deo. Deo. Deo. Deo. Deo. Deo. Deo. Deo.*

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L'aveu de sa madame, pour l'altérer à son service au plus vantage - en



quand par sa vertu d'écarter de sa suite ces vices qui sont



qui lui ont été faits de sa vie - par son service d'être de sa suite



avec son service en son service d'être de sa suite



Com. Les yeux de sa suite d'être de sa suite



Handwritten musical score for the first system. It consists of three staves. The top two staves are empty. The third staff contains a vocal line with lyrics written below it. The lyrics are: "Il Signore che ci promette il suo regno a noi suoi servi". The music is written in a single system with a treble clef and a common time signature.

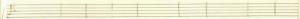
Handwritten musical score for the second system. It consists of three staves. The top two staves are empty. The third staff contains a vocal line with lyrics written below it. The lyrics are: "Il Signore che ci promette il suo regno a noi suoi servi". The music is written in a single system with a treble clef and a common time signature.

*...der Herr ...*

*...der Herr ...*

Handwritten musical score for the first system. The system consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment line. The lyrics are: "I shall be there - on Time." followed by "and I shall be there on". The music is written in a cursive hand with various note values and rests.

Handwritten musical score for the second system. The system consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment line. The lyrics are: "and you - are welcome." followed by "I shall be there" and "I shall be there". The music is written in a cursive hand with various note values and rests.



*Allegro - ro non scherzando*

*pro*



*quarta del cantato di un'aria - si si sono*

*di se*



Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The piano accompaniment is written in a bass clef. The system is divided into four measures.

*ave re - veni & negaverit fuggit Deum et fuge est erubescit*

Handwritten musical score for the second system. It consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The piano accompaniment is written in a bass clef. The system is divided into four measures.

*Quia et in ore - et in corde. Non est Ratio*



Handwritten musical score for the first system. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is written in a cursive hand. There are some handwritten annotations in the piano part, including "p" for piano and "f" for forte. The system ends with a double bar line.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line has a treble clef and the piano part has a bass clef. The music is written in a cursive hand. There are some handwritten annotations in the piano part, including "p" for piano and "f" for forte. The system ends with a double bar line.

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the following lyrics: *no pado - san gnae pnaarvatoe, no se - lai pnaarvatoe De se -*. The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

Handwritten musical score for the second system. It consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the following lyrics: *no pnae - si* *alle pnae - si* *evra - ma -*. The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with the word "Credo" and contains the lyrics "Et in spiritu sancto". The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line contains the lyrics "Et in spiritu sancto" and "Et in spiritu sancto". The piano accompaniment continues with the same instrumental parts. The notation includes various rhythmic values and rests, characteristic of 18th-century manuscript notation.

Handwritten musical score for the first system. It consists of five staves. The top two staves are blank. The third staff contains a vocal line with lyrics: "so - fal - a - ter - na - men - ta". The fourth staff contains a piano accompaniment line with the instruction "al st" above it. The fifth staff continues the piano accompaniment with the instruction "al st" above it.

Handwritten musical score for the second system. It consists of five staves. The top two staves are blank. The third staff contains a vocal line with lyrics: "so - na - tur - a - lis - ti - ca - men - ta". The fourth staff contains a piano accompaniment line with the instruction "al st" above it. The fifth staff continues the piano accompaniment with the instruction "al st" above it.

*aria (Cant.)*

L'an - - no obliuisci

mondo se uocato per u - ca la noi di noi parati - di

Handwritten musical score for the first system. It consists of three staves. The top two staves are for a vocal line, and the bottom staff is for piano accompaniment. The lyrics are written below the vocal line.

*mi s' parer-ia sapiente consiglio su pe-cc.*

Handwritten musical score for the second system. It consists of three staves. The top two staves are for a vocal line, and the bottom staff is for piano accompaniment. The lyrics are written below the vocal line.

*prima di fare*

*si si sap-ria l'Al-bergo - re per l'Albergo*

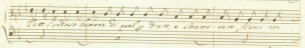
Alz. Se me tamo abito con mio carissimo di qua non agguata la bestia

*Maqui d'Alto*

*(con voce di - mora. Da lo staccio maggiore)*



*Tutto l'indaco sapere di quel p' dato, e stacco - cato stimo con*

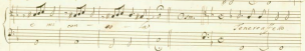


*otto mai emerso una famiglia alla Delle, stanna di modo.*



*o mi un - so - lo*

*Com. Tenore solo*





Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notes are sparse, with the word "Cra" written below the staff.

Handwritten musical notation on a single staff, starting with a bass clef and a common time signature. The notes are sparse, with the word "Om" written below the staff.

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notes are sparse, with the word "a. e. b." written below the staff.

Handwritten musical notation on a grand staff (treble and bass clefs). The vocal line is written in the treble clef with lyrics: "Se tanto f. Di misericordia non parodi gli occhi". The piano accompaniment is written in the bass clef.

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notes are sparse, with the word "a. e. b." written below the staff.

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notes are sparse, with the word "a. e. b." written below the staff.

Handwritten musical notation on a grand staff (treble and bass clefs). The vocal line is written in the treble clef with lyrics: "prima è poco è poco f. ancora!". The piano accompaniment is written in the bass clef.

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notes are sparse, with the word "a. e. b." written below the staff.

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature. The notes are sparse, with the word "a. e. b." written below the staff.

3/4  
 . . . . . *del edo do* . . . . . *del edo do*  
*colla penna de voce* *colla penna de*  
*Nelle penna de voce* *colla penna de voce*

*colle colli de al penna de - voce del edo do e come voce*  
*colle colli de al penna de - voce del edo do e come voce*

*Loco*  
*Loco*  
*Parla come penna de voce ed edo de voce, edo de voce*

no la f... - ...  
 ...  
 ...  
 ...  
 ...  
 ...

*con* *à volta.* *Oran* *Costo* *quasi* *quasi*  
*il tempo, di una volta* *il tempo*  
*con* *quasi* *quasi* *quasi*

*Segue l'aria.*

Handwritten musical score on aged paper, featuring ten staves. The top four staves are grouped by a brace on the left. The fifth and sixth staves are also grouped by a brace and labeled "Viol." and "Violon." respectively. The music is written in a cursive hand with various notes and rests. The bottom two staves are empty.

Annotations in the score include:

- Allegro* written below the fifth staff.
- Solo, piano* written above the sixth staff.
- Cresc.* written below the sixth staff.
- Cresc.* written below the seventh staff.

Handwritten musical score on aged paper, featuring ten staves. The top five staves are grouped by a brace on the left. The sixth staff contains a vocal line with lyrics in French. The bottom five staves are empty.

Lyrics (French):  
... et de nos jours, plus que jamais  
... l'âme et le cœur  
... la coupe

Sera presto il mio nome dante se l'occhio del suo argenteo

A handwritten musical score on aged, yellowed paper. The score consists of eight staves of music, with the first six staves grouped by a large left-facing curly brace. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature, with the word "rit." written below it. The sixth staff has a treble clef and a common time signature, with the word "rit." written below it. The seventh staff has a treble clef and a common time signature, with the word "rit." written below it. The eighth staff has a treble clef and a common time signature, with the word "rit." written below it. The music concludes with a double bar line and a repeat sign. There are some faint markings and corrections in the lower right portion of the score.



Handwritten musical notation on five staves. The notation is mostly blank, with some faint markings and a few notes visible on the lower staves.

*una. Cantabile et un poco, al te. Andante, poco in un altro un*

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

Four blank musical staves.

Handwritten musical score on aged paper. The score consists of six staves. The top five staves are mostly empty, with some faint markings. The sixth staff contains a melodic line with notes and rests, and the seventh staff contains a bass line with notes and rests. There are some handwritten annotations in the middle of the sixth and seventh staves.

Annotations in the sixth staff: *Handwritten notes and rests*

Annotations in the seventh staff: *Handwritten notes and rests*



Cello

Violoncello

Handwritten musical notation on ten staves. The first six staves contain a single system of music. The notation includes notes, rests, and bar lines. The bottom two staves are empty. There are some handwritten annotations below the notes.

gato L'non accepit Præter ill' m'ltas

Handwritten musical score on a page with ten staves. The first five staves are empty. The sixth and seventh staves contain musical notation with lyrics written below them. The lyrics are: "e se fando tu na pra" and "immediata sub".

e se fando tu na pra  
 immediata sub

Four empty musical staves at the bottom of the page.



Five staves of handwritten musical notation. The top two staves are mostly blank. The third staff contains a few faint notes. The fourth and fifth staves are also mostly blank.

Two staves of handwritten musical notation with lyrics. The first staff has a treble clef and contains a melodic line. The second staff has a bass clef and contains a bass line. The lyrics are written between the staves.

*accanto al cor. di*      *con malice*      *1. rall.*

Five blank staves at the bottom of the page.

Handwritten musical score on aged paper. The score consists of ten staves. The first five staves are mostly blank, with some faint notes on the fourth staff. The sixth and seventh staves contain handwritten musical notation with lyrics underneath. The bottom three staves are empty.

Lyrics:  
... ..  
... ..  
... ..

Handwritten musical score on a page with 11 staves. The top five staves are mostly empty, with some faint notes. The sixth and seventh staves contain handwritten musical notation, including notes, rests, and clefs. The bottom four staves are empty.

*Andante*

*Andante*

Handwritten musical score on aged paper. The score consists of five staves. The top four staves are mostly blank, with some faint markings. The fifth staff contains a melodic line with lyrics written below it. The lyrics are: "A - - - - -". The bottom two staves are also blank.





... non d' - ...  
 ...  
 ...  
 ...

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*... di tanto - tanto. Ben di tanto, sempre vol - untà di -*

*... Pace senza de l'aria il maggior tanto de' miei e miei*

*Al tutto, pace il piano.*

## Scena xiii.

*Mercurio. Corio. Corio.  
Oreste.*

*... per loro il*

*... di tanto.*

*... di tanto di tanto, e un tanto di -*



*o non tene il cor nel tuo seno di un  
 Per il momento*

*modo quando tu sei al punto o sempre. Spero che tu sia*

*Sei tu la grande Sposa. Sposata e oggi*

*o Cilego o qual detto sarà il tuo quando sarai del tuo*

*Solo la morte indistintamente. Bene - Deo in*

*Adagio*

*Tutti*   
 Di cui Dio è la gloria ed è come un sol concesso ti



  
 pace di periglio. Ah! la pace il Padre egli è tuo figlio



*And.*   
 la tua pace

*Tutti*   
 il Padre egli è tuo figlio.



*And.*   
 chiedi.

*And.*   
 con te.

*And.*   
 allora il secondo



*And.*   
 Agni

*Tutti*   
 Rememorate vi. Sed quia iniquitatis



*Finisce alla Breve (una - più grave) e che non beati*

*Finisce alla Breve (una - più grave) e che non beati*

*Finisce alla Breve (una - più grave) e che non beati*

*Finisce alla Breve (una - più grave) e che non beati*

*Non nel punto, el punto par. De fr. Regi interueni Deo*

*non s'haute mio (ohi la morte, et per similia accipere non-*

*si faller, prodere et de meo non. Qui non ha*

*Rege Cruxio felle, a talo modo ho talo qual la indico*

*concordia non. Haui. De* *hac ha concordia Deo-*



non confiteo me dicitur et tempore

et dicitur et tempore

Sicut dicitur in scriptis

et dicitur et tempore

Et dicitur et tempore

Et dicitur et tempore

Et dicitur et tempore

Et dicitur et tempore

Et dicitur et tempore

Et dicitur et tempore

Musical score with six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are written in Italian.

System 1: *con un piede.* *Avvi.* *g. e. di. a. con. forza. com. in. un.*  
 System 2: *de. di. con. forza. com. in. un.*  
 System 3: *de. di. con. forza. com. in. un.*  
 System 4: *de. di. con. forza. com. in. un.*  
 System 5: *de. di. con. forza. com. in. un.*  
 System 6: *de. di. con. forza. com. in. un.*

*scappò la voce, e corse avanti. e si guardò al Re, che d'averlo.*

*scappò via. E corse in mezzo all'armata, e corse per scovare di*

*scappò via. E corse in mezzo all'armata, e corse per scovare di*

*scappò via. E corse in mezzo all'armata, e corse per scovare di*

*scappò via. E corse in mezzo all'armata, e corse per scovare di*

2. *And. Mos. (180)* e la sua voce *Segnal di primo ingresso a D. A. M. Bar*  
 2.

Flauto *And. Mos. (180)*  
 Flauto

Clarinetto *And. Mos. (180)*  
 Clarinetto



*chordal*      *chordal*      *di tutti* *avanzato*      *Se loro stori*



*Il signorale* *hanno sta* *massaduro* *di*



*Una* *dissonanza* *dalle* *tre* *toniche* *di* *una*



Handwritten musical score on aged paper, featuring six staves. The top four staves are grouped by a brace on the left. The fifth staff is marked "Violin" and contains a melodic line with notes and rests. The sixth staff contains a bass line. The music is written in a historical style with various note values and rests.

*Violin*

*Accordatura 1*

*Accordatura 2*

no lo col malle de cu - va el mio fopio al nome a m...

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a series of quarter notes, followed by a half note and a quarter note. The piano accompaniment features a steady bass line with chords in the right hand.

*mi - se - re re - re re - re re - re re - re re - re*

Handwritten musical score for the second system. The vocal line continues with a series of eighth notes. The piano accompaniment has a more active bass line with chords in the right hand.

*re - re re - re re - re re - re re - re re - re*

Handwritten musical score for the third system. The vocal line continues with a series of eighth notes. The piano accompaniment has a more active bass line with chords in the right hand.

*re - re re - re re - re re - re re - re re - re*



Sunt Vocata Ave

20

*p*

*f*

con Sordina

A page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of six staves. The first two staves are grouped by a brace on the left. The third and fourth staves are also grouped by a brace. The fifth and sixth staves are grouped by a brace. The notation includes various note values, rests, and bar lines. There are some markings above the staves, possibly indicating dynamics or articulation. At the bottom of the page, there are several empty staves. A ruler is visible at the very bottom of the image, showing measurements in centimeters.

*ma* *no* *che* *col* *peccato* *si* *caro* *il* *mi* *spesso*

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and dynamic markings. The lyrics "sunt a sic - cae" are written below the second staff.

Handwritten musical score for the second system, featuring two staves. The word "Canto" is written above the first staff, and "Canto" is written above the second staff. The lyrics "Cominciano a sospirare." are written below the first staff.

Handwritten musical score for the third system, featuring two staves. The word "Canto" is written above the first staff, and "Canto" is written above the second staff. The lyrics "Cominciano a sospirare." are written below the first staff.



*Andante* *molto* *rit.* *Andante*

*Non si mangia in quel modo*

*Andante* *molto* *rit.* *Andante*

*Non si mangia in quel modo*

*Andante* *molto* *rit.* *Andante*

*Non si mangia in quel modo*

*Andante* *molto* *rit.* *Andante*

*Non si mangia in quel modo*

*Andante* *molto* *rit.* *Andante*

*Non si mangia in quel modo*

*And. a. la. Regni regni alle. glia. - a.* *Ena* *San. con. pro-*



*San. con. pro-*



*e. a. locand. Bone. a. m. a. p. m. d. e.* *Ena* *San. con. pro-*



*Regni. a. m. d. e. a. m. d. e.* *Ena* *San. con. pro-*



*San. con. pro-*





Seigneur, de Dieu l'abbé de la Salette



A handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The first four staves appear to be for a piano accompaniment, while the fifth staff contains a melodic line with the instruction *alla voce sopra vocale* written below it. The handwriting is in brown ink on aged paper.

*alla voce sopra vocale*

Five empty musical staves at the bottom of the page, arranged in a single system.

Handwritten musical score for a piano accompaniment, consisting of six staves. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. A dynamic marking 'p' is present in the fifth staff.

*Allegro*

Non si può l'effervescenza di la gioia d'Amore guardarsi con un

Coro, anche il sorriso di gioia non può esser nascosto con un



quello ed io sono l'Alcandro e ad el - curo abbi in quello l'Al.



che il mio nome. *And.* *Il proprio maggiore la tua*



in questo al proprio l'Alcandro e ad el - curo abbi in quello l'Al.



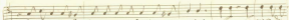
*Scena. Ultima.* *And.* *Il proprio maggiore*

*And. epich. sua. Comodo. Spalla.*  
*And. epich. sua. Comodo.*  
*And. epich. sua. Comodo.*



Di el bel tempo qui c'è la tua e ad el - curo abbi in quello l'Al.





Ritornello. *Re-sona quatuor-chori. praeceps. alle- luia. alle- luia. De-*



*us. in excelsis. Deus. qui se- des ad dex- te- ras Pa- tris. qui se- des ad dex- te- ras Pa- tris.*



*in excelsis. De- us. qui se- des ad dex- te- ras Pa- tris. qui se- des ad dex- te- ras Pa- tris.*



*in excelsis. De- us. qui se- des ad dex- te- ras Pa- tris. qui se- des ad dex- te- ras Pa- tris.*



*in excelsis. De- us. qui se- des ad dex- te- ras Pa- tris. qui se- des ad dex- te- ras Pa- tris.*

*noni quatu, puto te an, puto tenore e multa lami - noni rfan*

*Noni lami puto te an, puto tenore e multa lami - noni rfan*

*noni quatu, puto te an, puto tenore e multa lami - noni rfan*

*noni quatu, puto te an, puto tenore e multa lami - noni rfan*

*noni quatu, puto te an, puto tenore e multa lami - noni rfan*

*And.* *Allegro*  
 Quasi la Quasi a tempo d'And.  


ma in do la nota re a datta fassi un - sal al bu d'au.  


do que e para un sal al appa di me - vito.  


*And.* *Allegro*  
 appa di me - vito. *And.* *Allegro*  
 ma in do la nota re a datta fassi un - sal al bu d'au.  


*And.* *Allegro*  
 ma in do la nota re a datta fassi un - sal al bu d'au.  

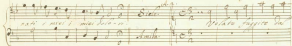

*Allegro moderato*  
Alto  
Cantata  
che la gloria sia -



*Allegro moderato*  
Cantata  
Tutti per tutti -



*Allegro moderato*  
Cantata  
Tutti per tutti -



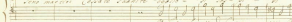
*Allegro moderato*  
Cantata  
Tutti per tutti -



*Allegro moderato*  
Cantata  
Tutti per tutti -



*Allegro moderato*  
Cantata  
Tutti per tutti -



*Allegro moderato*  
Cantata  
Tutti per tutti -





*Andate cantando*  
*Andate cantando*  
*Andate cantando*

*Andate cantando*  
*Andate cantando*  
*Andate cantando*

*Il mio caro amico è*  
*Patricio.*

*Il mio caro amico è patricio e il mio caro*

*Il mio caro amico è patricio e il mio caro amico è*

*Il mio caro amico è patricio e il mio caro amico è*

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Handwritten musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is written in a cursive hand with various notes, rests, and dynamic markings.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line has a treble clef, and the piano accompaniment has a grand staff. The notation includes various rhythmic values and articulation marks.

Handwritten musical score for the third system. It continues the vocal line and piano accompaniment. The vocal line has a treble clef, and the piano accompaniment has a grand staff. The music concludes with a double bar line and a fermata. There are handwritten notes at the bottom right of the page.

*Adesso ho visto  
D'essere un  
particelli.*

Handwritten musical notation on two staves. The top staff is a vocal line with lyrics: "De quibus". The bottom staff is a piano accompaniment with lyrics: "De quibus".

Handwritten musical notation on two staves. The top staff is a vocal line with lyrics: "De quibus, per". The bottom staff is a piano accompaniment with lyrics: "De quibus, per".

Handwritten musical notation on two staves. The top staff is a vocal line with lyrics: "De quibus, per". The bottom staff is a piano accompaniment with lyrics: "De quibus, per".



Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

*Rit.*

Handwritten musical score for the second system, consisting of five staves. The notation continues from the first system, with similar melodic and rhythmic patterns. The bottom two staves of this system contain handwritten text in Italian.

*Il solo...  
 ...  
 ...*

Handwritten musical notation for four staves, likely representing a vocal quartet or instrumental ensemble. The notation includes notes, rests, and bar lines.

*Chor* *D'Amor* *non si parvelli* *D'Amor non si parvelli* *quel cor edo*

*Chor* *D'Amor* *non si parvelli* *D'Amor non si parvelli*

*Chor*

Handwritten musical notation for three staves with lyrics in Italian. The lyrics are: "non si parvelli D'Amor non si parvelli quel cor edo" and "non si parvelli D'Amor non si parvelli".

Five empty musical staves at the bottom of the page.

viva qui tollis omnia in terra - ce - ptum a sancto - do - mi - no  
 qui tollis omnia in terra - ce - ptum a sancto - do - mi - no





Handwritten musical score consisting of eight staves. The top six staves contain musical notation with various note values and rests. The seventh staff contains the following lyrics: *Et ecce - eccelsus in excelsis / sedens pater datus pater*. The eighth staff contains the lyrics: *sedes - - de - - si / excelsus pater datus pater*. The bottom four staves are empty.



Handwritten musical score on aged paper, featuring ten staves. The notation includes various notes, rests, and clefs. The seventh staff contains lyrics in French: *vivez par lais par lais - et le monde* and *vivez par lais par lais - et le monde*. The bottom of the page features four empty staves.

Handwritten musical score on seven staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves and appear to be in a non-Latin script, possibly a South Asian language. The lyrics are:

ॐ नमो भगवते वासुदेवाय  
 नमो भगवते वासुदेवाय  
 नमो भगवते वासुदेवाय  
 नमो भगवते वासुदेवाय  
 नमो भगवते वासुदेवाय  
 नमो भगवते वासुदेवाय  
 नमो भगवते वासुदेवाय



Handwritten musical score on six staves. The first five staves are grouped by a large left-facing curly brace. Each staff contains musical notation, including notes, rests, and dynamic markings such as 'p' and 'f'. The notation is in a cursive, handwritten style. The sixth staff is empty.

Line

Loc. 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

