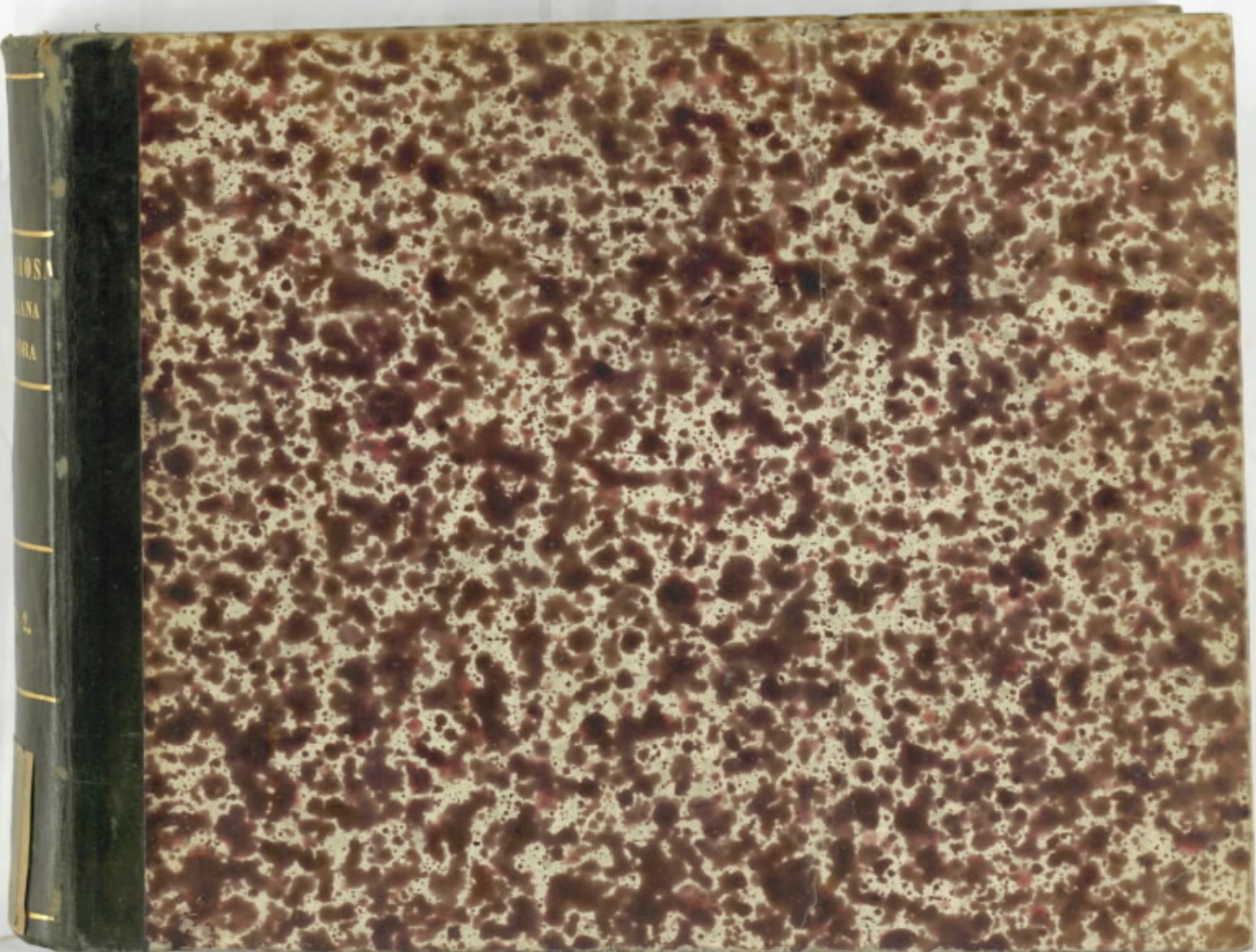


ROS
ANA
IRA



CIMMAROSA
L'ITALIANA
IN LONDRA

ATTO 2.

Re. Conservatorio
di Musica-Fogoli

Musica-Fogoli

Re. Conservatorio

1-42

1-42

BIBLIOTECA DEL R. CONSERVATORIO

DI MUSICA DI NAPOLI

Sala

partito a
RAW

Scaffale

101 101

Pluteo

8 10 14

Volume

2 2

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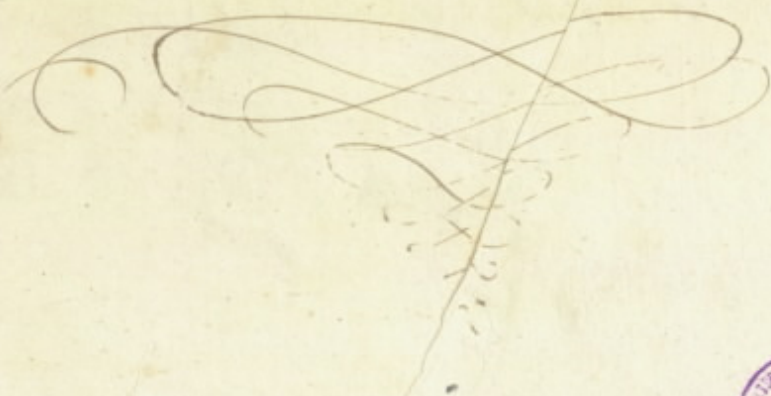
AUTOGRAFI





L'Italiana in Londra

atto 11°



147

1871

1871



1871

17

36

= *Indice* =

" " = *Parte Seconda* =

<i>Introd.</i>	Caro miro a voi d'intorno ————	11	
	Voi vedrete in una sala ————	12	<i>Di quel che pare</i>
	Vi parlo all' Olandese ————	13	<i>Un mancatoro</i>
	Oh che gusto, che piacere ————	14	<i>Al Paese</i>
<i>Rec.^{vo}</i>	{ Dunque per un' infido ————	15	<i>Se non l'uccido</i>
	{ Fuggi... che fo! s'arresta il sangue ————	16	<i>D'averti amato</i>
	Van girando per la testa ————	17	<i>O che ragione</i>
	Io voglio a Napoli con voi venire ————	18	<i>Penzeremo a noi</i>
<i>Rec.^{vo}</i>	{ <u>Ma piano una Donzella</u> ————	19	<u><i>Vedessi abben</i></u>
<i>Duetto</i>	{ Caro amico, deh permetti ————	20	<i>Ecco che scrivo</i>
	Giuro di vendicarmi ————	21	<i>Stragi, e veleno</i>

Roma 1779

Giannina

Teatro Nuovo
1794

L'Italiana in Londra

at the theatre
in the 10th

Paris, Dec



11

Corni in
E-flat major

Musical staff for Corni in E-flat major, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.

22

Oboe

Musical staff for Oboe, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.

22

Musical staff for Flute, featuring a treble clef and a common time signature. The notation includes various rhythmic values and accidentals.

Viola & Basso

Musical staff for Viola and Bass, featuring a bass clef and a common time signature. The notation includes various rhythmic values and accidentals.

Madama

Musical staff for Madama, featuring a bass clef and a common time signature. The notation includes various rhythmic values and accidentals.

D. Polidoro

Musical staff for D. Polidoro, featuring a bass clef and a common time signature. The notation includes various rhythmic values and accidentals.

Milord

Musical staff for Milord, featuring a bass clef and a common time signature. The notation includes various rhythmic values and accidentals.

Att. non tanto

Basso

Musical staff for Basso, featuring a bass clef and a common time signature. The notation includes various rhythmic values and accidentals. The word "Att. non tanto" is written above the staff.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and bar lines. There are several double bar lines indicating section breaks. A prominent oval stamp is located in the middle of the page, containing the text: "BIBLIOTECA MUSEO HISTORICO NACIONAL MEXICO". The paper shows signs of age, including foxing and some staining.

Handwritten musical score for the first system, consisting of seven staves. The top three staves contain sparse notes, while the bottom four staves contain dense, rhythmic notation with many beamed notes.

Handwritten musical notation for the second system, consisting of a single staff with rhythmic patterns.

Care Mura a voi d'intorno Sempre Sempre girero

Handwritten musical notation for the third system, consisting of a single staff with rhythmic patterns.

The first system of the musical score consists of five staves. The top two staves appear to be vocal lines with notes and rests. The bottom three staves contain more complex musical notation, possibly for a keyboard or lute, with many sixteenth and thirty-second notes.



st, st, a ve de:
 Lei di gnor ja qui ritorno Congnal

T. E f e f e f e f e
 Sempre sempre io girero

The second system of the musical score consists of a single staff with notes and rests, continuing the melody from the first system.

32.

The first system of the handwritten musical score consists of seven staves. The top two staves contain rhythmic notation with vertical stems and some note heads. The third and fourth staves feature a dense, rapid passage of notes, possibly representing a keyboard or string accompaniment. The fifth and sixth staves are mostly empty, with some diagonal lines indicating rests or specific performance instructions. The seventh staff contains a few notes and rests.

faccia io non lo so con qual faccia io non lo so

The second system of the handwritten musical score consists of two staves. The top staff contains a few notes and rests, with the text "In Venica ar cor mi" written below it. The bottom staff contains a series of rhythmic markings, possibly representing a bass line or a specific performance instruction.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

|| || || ||

ANTONIO 1826 ROMA
 DI TULLIO MARI
 COLLETTORIO MUSICA

Handwritten musical notation on a five-line staff with lyrics underneath.

ve ho ragione loda Lei Ben fra poco si vedra Ben fra

Handwritten musical notation on a five-line staff with lyrics underneath.

sei Non ho colpa in verita Non ho

Handwritten musical notation on a five-line staff with lyrics underneath.

mi

Handwritten musical score on aged paper. The score consists of several staves. The lyrics are written below the staves. There is a large ink blot in the upper middle section of the page.

poco si vedrai si fra poco vi vedrai

colpa in verita non ho colpa in verita

Un suon prazzo

fin.

A handwritten musical score on aged, yellowed paper. The score consists of several staves of music. The top three staves appear to be for a vocal line, with some notes and rests. The middle section contains several staves of rhythmic notation, possibly for a keyboard instrument, featuring groups of notes and rests. Below this, there is a line of lyrics: "Madamina si da ver questa mattina ho scialato come va ho scia-". The bottom staff shows more musical notation, including notes and rests. A circular library stamp is visible in the upper middle section of the page.

BIBLIOTECA
 MUSEO
 COLLEGIUM DI BOLOGNA

Madamina si da ver questa mattina ho scialato come va ho scia-

Handwritten musical notation on a page with ten staves. The notation includes various rhythmic values, stems, and beams, typical of an 18th-century manuscript. There are some ink smudges and corrections on the lower staves.

N'ho piacer

Lato come va

Si scosti un poco che in segreto ho da pi

Handwritten musical notation on a single staff at the bottom of the page, corresponding to the lyrics above.

A system of five staves of handwritten musical notation. The notation includes various note values, rests, and clefs. The paper shows signs of age and staining.

AR. LINO. DI. DEL. NO. 44.
 AL. TIN. & CO.
 COLLEGE. IN. INDIA.

A single staff of handwritten musical notation with a treble clef, containing a series of notes and rests.

Parta Lei da questo loco Parta Lei da questo loco perché io pago, e qui vuoi star perché io

Lar

A single staff of handwritten musical notation with a bass clef, featuring rhythmic patterns and notes.

io da ps

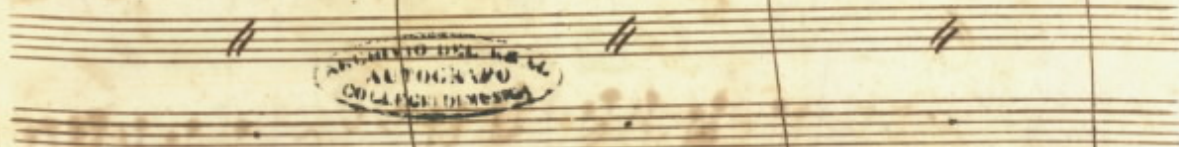
Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

Handwritten musical notation on a single staff, possibly representing a vocal line or a specific instrumental part.

via milord e cavaliere
 pago, e qui vuò star
 e di più Napolitano Napoli

Handwritten musical notation on a single staff at the bottom of the page, including a "f. ten." marking.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment. The music is written in a cursive, handwritten style.



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

tano

Oh poter d'un Otto -

mio Carissimo Italiano non vi fate seragazzar

Handwritten musical score for the first system, consisting of six staves. The notation includes various rhythmic values, rests, and some text annotations such as "cresc." and "pizz.".

Handwritten musical score for the second system, including lyrics and musical notation. The lyrics are: *Via mi lord via te umano Non lo stada no lo*
mano o jo ter d'un ottomano Vo per
Mio Carissimo Italiano Si scotti un poco

state ad ingiuriar *Via milord: è cavaliere no lo state ad ingiu-*

forragui restar *Si parta lei* *Io qui vuo*

Si scosti un poco non vi fate strapazzar *Si scosti un poco* *Sior Cava*

22

viar nō lo state ad ingiuriar ad ingiuriar ad ingiuriar

star vō per forza qui restar vō qui restar vō qui restar

liere nō vi fate stampazzar stampazzar stampazzar

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The top two staves feature rhythmic notation with vertical stems and flags, possibly representing a drum part or a simplified melodic line. The third staff continues this notation. The fourth and fifth staves contain more complex musical notation, including what appears to be a treble clef and various note heads and stems. The sixth staff has a few notes followed by a double bar line. The seventh, eighth, and ninth staves are mostly empty, with a large, oval-shaped library stamp in the center. The stamp contains the text: "BIBLIOTECA DO REAL INSTITUTO DE HISTORIA E GEOGRAFIA DE LISBOA". The tenth and final staff contains musical notation similar to the first few staves, including rhythmic stems and note heads.

BIBLIOTECA DO REAL
 INSTITUTO DE HISTORIA E
 GEOGRAFIA DE LISBOA

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The first four staves contain complex musical notation, including notes, rests, and some dense, possibly illegible markings. The fifth and sixth staves are mostly empty, with a double slash indicating a break or a specific instruction. The seventh, eighth, and ninth staves contain sparse notation, primarily consisting of notes with stems. The tenth staff contains a few notes and rests. A vertical line is drawn across the staves, and there are some handwritten annotations, including the word "per" written vertically on the fifth staff. The paper shows signs of age, including foxing and staining.

Scena 6.^a
Milad. J. Polidoro, e Madama

Milor.
 Rec.^{no}
 Abbiate più creanza Caro Partenogeno altrimenti, ve-

D. Pol.
 mod.
 videte? Oh? servitevi pur come volete mi faccio meraviglia e compiar-

D. Pol.
 cente il lignor Cavaliere / Vo sentire se parlan d'errichetta / Ho Lon-

Mil.
 D. Pol.
 tano Siate un pò più cortige ve ne prego / Che Gertia è quest'In-

Mil.
 gleye Ho grandi agoggi in Londra, grandi amicizie... giro... prego... Ma-

Do po il Matrimonio in So ma con Miledi Lindane non sortira: mio

D. Pol.

Padre... avete Padre? ci ho guro | in ogni caso ricorro a lui

Mel. *D. Pol.*
Siete un gran pazzo e vero: questa e voce comune: fama volat

Mel.
no non siete Italiano, Perche Italia produce Uomini saggi, Ingegner ac-

D. Pol.
corti, e vivi ne ne sono di buoni, e di cattivi

Mad.
 Seguiti il suo discorso. Deh! lasciatelo parlar di quel che preme

Mil.
 Si Madama son tutti in mio favor sarà deciso quest'oggi il mio destino. Il veni-

D. Pol. *Mad.*
 tore si piacerà / che joga, ch'hai d'aver datuo padre Ma le gioje gli abiti

fatti per la sposa, i doni, gli aderenti a mille di, i fogli pubblici, che

D. Pol.
 parlano di questo parentato? Il Revere, il Senato, il Famigi, il de-

111A

Mil.

Geto che direbbero? se sposando Errichetta ah! con costui son disperato... ad

Dio... Betia Italiana... Che destino è il mio.

Scena II.

D. Pol. *Mad.*
C. Adriano

Finge, o dice davvero? ah! io potrei veder via contenta a solo

Solo ci parleremo io Betia, Betia Italiana? e voi vor

rette ci mentarvi... Lo sa Napoli chi è Don Polidoro Pistac

chioni al malo grande, al piccolo, al Largo del Castello ogni giorno fa-

cea qualche Duello *Mad.* Io che sono così tenera, che un cane, un

Pollo non ucciderei morirei di Paura *D. fol.* Via mi batterò

Dunque a notte oscura quando voi non ci siete. Dite un poco che fa quella Ra-

gazza. quella bellezza Greca, anzi etiopica, quel pianeta invisibile sta

Mad. *D. Pol.*
 bene? So s'ira: vive in genere per voi. Le mie bellezze fanno colpo per
 tutti

tutto / c'è pericolo, che per esempio adesso giri qui d'intorno, e che mi vengga,

Mad. *D. Pol.*
 presto. Non credo... non mi pare da potereste chiamare farla venire un

Mad. *D. Pol.*
 poco e chiua in Camera se avessi quella Pietra da non farmi ve =

dere or nella stanza pian pian mi intreci, e quel Vago visin Zagheggi

Mad.
 rei. *che fretta avete vi viene sopra accanto Parla se' re di*

voi v'ama, v'adora... e chi no' v'ama? un giorno poi la vedrete

D. Pol. *Mad.*
 Bayta: La trovero' la trovero' *Badate ancorche' la troviate fin=*

gete non vederia ah se sapeste, quanto i mai vergegna non vuol che le si

D. Pol. *Mad.*
 parli ma perche' discorre con Milord, e non con me? Verche' l'odia le

Donne fanno tutto al rovescio, e per intendere voi vi dovete in mente figu=

rare tutto al contrario oggior di quel che pare.

Segue Aria di Madama

12

Corni in
alamire

Oboi

Violini

Viola

Madama

Basso



mezza voce

And.
mezza voce

Musical score with staves for Corni in alamire, Oboi, Violini, Viola, Madama, and Basso. Includes handwritten annotations like 'mezza voce' and 'And. mezza voce'.

112

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature rhythmic notation with vertical lines and dots, possibly representing a drum or percussion part. The third staff contains rhythmic notation with some note heads. The fourth and fifth staves are filled with dense, rapid sixteenth-note passages, with the word "for." written below the fourth staff. The sixth staff contains rhythmic notation with note heads and stems. The seventh and eighth staves are marked with double slashes, indicating they are to be omitted. The ninth staff contains rhythmic notation with note heads and stems. The tenth and eleventh staves are also marked with double slashes. The twelfth staff contains rhythmic notation with note heads and stems. The score is written in dark ink and shows signs of age, including some staining and discoloration.

A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The top two staves feature sparse notation with notes and rests. The third staff contains a circular stamp that reads "MUSEO DI MUSICA AUTOGRAFI COLLECTIONE ITALIANA". The fourth and fifth staves are filled with dense, rapid sixteenth-note passages, with the word "pizzicato" written below the first staff of this section. The bottom two staves contain sparse notation, including a double bar line and a fermata. The paper shows signs of age, including foxing and staining.

158

Handwritten musical notation for the first system, consisting of three staves. The top staff contains a melodic line with various note values and rests. The middle and bottom staves contain accompaniment with chords and rhythmic patterns.

Handwritten musical notation for the second system, featuring a complex melodic line with many notes and some accidentals. The notation is dense and appears to be a continuation of the piece.

Handwritten musical notation for the third system, including lyrics written below the notes. The lyrics are: *Voi vedrete in una sala una gran conversazione una grã Conversa-*

Handwritten musical notation on three staves. The notation includes various notes, rests, and clefs. A stamp is visible in the center of the page, which reads "BIBLIOTECA MUSEO LOMBARDO DI SCIENZE E LETTERE".

Handwritten musical notation on two staves. The lyrics are written below the notes: "ziona Voi vedrete più persone star d'intorno a una Belta star din". The notation includes various notes, rests, and dynamic markings such as *f* and *p*.

Handwritten musical notation on two staves. The lyrics are written below the notes: "ziona Voi vedrete più persone star d'intorno a una Belta star din". The notation includes various notes, rests, and dynamic markings such as *poc. f.* and *p*.

The first system of the handwritten musical score consists of five staves. The top staff is a vocal line, and the lower four staves are for piano accompaniment. The music is written in a single system with a common time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some slurs. There is a large ink blot in the middle of the piano accompaniment staves.

The second system of the handwritten musical score consists of two staves. The top staff is a vocal line with lyrics written below it. The bottom staff is a piano accompaniment line. The lyrics are: "forno a una bel'fa Mentre tutti la vaghaggiano questa bella cosa fa questo". The music continues with a similar rhythmic pattern to the first system.



Handwritten musical notation for the first system, featuring a treble clef, a common time signature, and several measures of music with notes and rests.

STILLER
 AL TOMMA
 STALLER

Handwritten musical notation for the second system, including a treble clef, a common time signature, and dense rhythmic patterns with the instruction "a punta d'arco".

Handwritten musical notation for the third system, featuring a treble clef, a common time signature, and lyrics written below the notes.

bella cosa fa

Ci Ci Ci parlati questo Ci Ci Ci si volta on

TR

Handwritten musical notation on a five-line staff, featuring a treble clef and several measures of music with notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and several measures of music with notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and several measures of music with notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and several measures of music with notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and several measures of music with notes and rests.

Handwritten musical notation on a five-line staff with lyrics written below the notes.

quello ————— Chi se dice viso bello chi domanda le jic

stac. p. stac. p.

A handwritten musical score on aged, yellowed paper. The score consists of several staves of music. In the center, there is a circular stamp with the text: "ARCHIVO DEB. 8046 ALFONSO DE MEXICO". The music is written in a style characteristic of 18th or 19th-century manuscripts, with various note values and rests. At the bottom, there is a line of lyrics in Spanish: "ta - chi do - manda a lei pietá - chi do - manda a lei pietá - e l'a". The paper shows signs of age, including foxing and some staining.

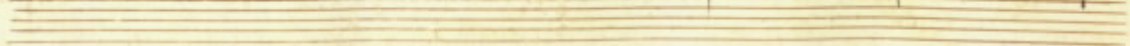
ARCHIVO DEB. 8046
ALFONSO DE MEXICO

ta - chi do - manda a lei pietá - chi do - manda a lei pietá - e l'a

ta - chi do - manda a lei pietá - chi do - manda a lei pietá - e l'a



mante pre-di-Letto dell'ama-bile vi setto di un joco di ~~com~~ ~~prop~~ ~~quala~~ -



ARCOV. DI TOR. AR. C.
AD. P. GIO. S. M.
COLLEGGIO DI M. S. G.

Handwritten musical score on aged paper, page 19. The score consists of five staves. The top two staves are empty. The third and fourth staves contain rhythmic patterns, likely for a keyboard or lute, with markings such as *f. stac.* and *stac.* The fifth staff contains a vocal line with the following lyrics: *ra Della sala in un cantone sta l'amante avventurato Canticchian*. The paper shows signs of age, including foxing and staining.

ra -

172

Handwritten musical score on aged paper, featuring multiple staves. The top section consists of five staves with various musical notations, including chords and melodic lines. The bottom section features a vocal line with lyrics written in cursive script. The lyrics are: "do Canticchiando una Canzone o affettando affardistato o affettando affardi". The score is written in brown ink on yellowed, aged paper.

do Canticchiando una Canzone o affettando affardistato o affettando affardi

A handwritten musical score on aged, yellowed paper. The score is written on seven staves. The top two staves appear to be vocal lines, with some notes and rests. The middle two staves contain dense, rhythmic accompaniment with many sixteenth and thirty-second notes. The bottom two staves contain the lyrics and a basso continuo line. A circular library stamp is visible in the upper middle section of the page.

Stamp:
 BACHES TO THE RE
 AL THOR. VI
 COLLEGE LIBRARY

Lyrics:
 stato
 ne si vol-ge a mirar mai a mirar mai quel bel volto

Performance markings:
 f. p.
 f. p.
 f. p.
 f. p.
 f. p.
 f. p.

A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The top two staves appear to be for a keyboard instrument, with various chords and melodic lines. The third staff is a bass line. The fourth and fifth staves contain a vocal melody with lyrics written below. The sixth staff is a bass line. The seventh staff is a bass line. The lyrics are: "quei bei rai - quei bei rai che a dispetto di zellini eghun di possederà che a dispetto d'iger". There are some markings like "f. stac." and "stac." under the notes. The paper shows signs of age, including foxing and some staining.

quei bei rai - quei bei rai che a dispetto di zellini eghun di possederà che a dispetto d'iger

A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The first three staves feature rhythmic notation with vertical stems and beams, and some notes. The fourth staff contains a dense sequence of rhythmic markings. The fifth staff shows a series of notes with stems. The sixth staff has a series of rhythmic markings. The seventh staff contains the lyrics: "Gini e gli un di possederai In una sala voi vedrete ^{iii persone} ~~la~~ star d'intorno a una bel". A circular stamp is present in the second staff, containing the text: "ARCADES... 18... 18... 18...".

212

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics, piano accompaniment with various markings, and a section with rhythmic patterns.

Lyrics: ta, e la bella cosa fa cici ci parlad' questo cici ci si volta a'

Annotations: *p. a punta d'arco*, *p. a punta d'arco*, *ad. del.*, *Mad.*, *p. a punta d'arco*

Stamp: **ALBERTO TOCCHARDI**
COLLETTORI DI SIA

8. Pol. *Mod.*

quello ci ci si volta a quello, e l'amante cosa fa? *Cantichian* - *Do cacciando in un can-*

22

The first system of the handwritten musical score consists of five staves. The top two staves are vocal lines with lyrics written in a cursive hand. The bottom three staves are for piano accompaniment, showing complex rhythmic patterns with many sixteenth and thirty-second notes. The music is written in a single system with a common time signature.

The second system of the handwritten musical score also consists of five staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The piano accompaniment continues with intricate rhythmic figures. The system concludes with a double bar line.

tone non si volge a mirar mai a mirar mai quel bel volto quei hai mai quel sei

A system of handwritten musical notation on aged paper. It consists of six staves. The top two staves appear to be vocal lines with notes and rests. The middle two staves contain more complex notation, possibly for a keyboard instrument, with many beamed notes. The bottom two staves are also filled with musical notation. A circular stamp is visible in the second measure of the second staff from the top, containing the text: "BIBLIOTECA DELLA SOCIETA' DI MUSICA".

rai che ad ipso dezerbini egli un di possedera che ad ipso dezerbini egli un di possedera egli un

oni-fer

22

Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be for a vocal line, with notes and rests. The middle two staves contain dense, complex musical notation, possibly for a keyboard instrument, with many beamed notes and accidentals. Below these are two empty staves. The bottom staff contains the lyrics: *di possederà agiun di possederà*. The paper shows signs of age, including yellowing and some staining.

di possederà agiun di possederà

3

102

Sum:

Scena III.

Sum. v. f. e. Milord

Se le guerre non cessano, il Commercio non riprende il suo

caro ... v'è nessuno? ... da fumare si vada a saper qualche nuova ecco co-

stui è di me più felice perché parla con Livia quando vuole ecco mi-

lord Ah no sta ben quella Donzella onetta entro d'una locanda... ci pensero de

parlo, se l'interrogo fero di cimentarmi la virtù va aiutata co-

Handwritten flourish on the left margin.

LON

211

Mil. *sum.*
 stui è prepotente potria tentare una violenza, un Ratto Monsieur... Buon

Mil. *sum.*
 giorno | e non si muove a fatto | che fa la forestiera? Demandatelo a

Mil. *sum.*
 Lei Voi siete amico, la conosciete Darne giorni e poi

sum.
 Livia, non arricchetta Non mi importa sapere il suo nome e via questo

Mil. *sum.*
 Basta se volete bene per quel che credo ho nimadivua saviezza e se

Hum.

poi fosse amore la nima che affettata? Io non affetto, Io no' fingo, e se a-

magi lo direi, Perche' finger no' sanno i garimielis'

Scena IV.

D. Pol. 2^{da} D. Pol. D. Pol. 2^{da} D. Pol.

Adesso vo' in Giardino a cercar felitropia.. oimi.. che'

Mil.

vedo. non u' con quel Milord avvicinatevi se volete doppo al vostro'

Hum.

D. Pol.

Solito i fatti altrui Giudizio: ve l'ho detto gia cento volte a-

LSR

mico tutto fiato pregato, Perche il Giudizio in Londra veni andato

Sum: Mi pareva, Milord, che voi dovevte parlare al padre, al Re... Tutto è di:

posto atti nente non mancano, ed io ne spero un esito felice

D. Pol. qui! Sentiam che cosa dice, e no' sa ch'è richetta no' ama, che me

Sum: Sol U'è qualche savio che dice, ed a sicura, che non farete niente per

And.te
 Dico: chi lo dice univolente Livia e il mio bene, a costo del sangue, della vita Jaramia

And.te
 Iposa in questo giorno / Oh Dio: se tu lo brami davvero, lo bramo anch'io

And.te
 ah ah... zitto l'ho vista e venuta per me Con chi l'avete niente ha?

And.te
 moti convulsivi Voi per altro ancora siete qui non vi movete?

And.te
 O gran per me gli amici: lo vedrete. / Il ciel lo voglia / ah quanto quanto è ve-

26^N

Mil.
 zosa Ma son furbo... Dingo nò averla veduta *Liede Pazzo amico*

D.P.
 mio Che moti, che gesti... che rivate? via son convulsion non ci pen.

Liv. *Sum.*
 sate Questo sciocco mi scopre meglio e ch'io parla In somma mi-

Mil.
 Lord io non vi credo, ne credo ai pari vostri quest è un torto, è un affrò, e po-

D. Pol. *Mil.* *D. Pol.* *Sum.*
 freste pentirvi un giorno... Dov'è andata? Chi? L'avete vista? e faci di-

miscela una volta. Son proutissimo Milerd quando volete a sorte

nervi Che inganaste quel Core, Che side un incostante, un Mancatore.

Segue aria d'umery

cipen.
mi-
to, ego
ci Ji

13

13

Corni in
E-flat

Musical notation for Corni in E-flat, showing a melodic line with eighth and sixteenth notes across four measures.

Oboe

Musical notation for Oboe, showing a melodic line with eighth and sixteenth notes across four measures.

W. 213

Musical notation for W. 213, showing a complex melodic line with many sixteenth notes across four measures.

Viola

Musical notation for Viola, consisting of a whole rest in each of the four measures.

Trombe

Musical notation for Trombe, consisting of a whole rest in each of the four measures.

Basso

Musical notation for Basso, showing a rhythmic line of quarter notes across four measures.

Allegro maestoso

similk

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The top two staves feature a vocal line with notes and rests. The middle section contains several staves of dense, handwritten musical notation, including what appears to be a keyboard part with many notes and some dynamic markings like *pia.* and *for.*. A circular library stamp is visible in the center of the page, containing the text "BIBLIOTECA MUSEI HISTORICO-NATURALIS" and "MUSEI HISTORICO-NATURALIS". The bottom two staves show a bass line with notes and rests. The paper shows signs of age, including foxing and some staining.

222

A handwritten musical score on aged, yellowed paper. The score consists of six staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with double bar lines, indicating the end of a phrase or section. The paper shows signs of age, including foxing and some staining. At the bottom of the page, there are two instances of the instruction "pia. f. dov." written in a cursive hand.

A handwritten musical score on aged, yellowed paper. The score consists of approximately ten staves. The top two staves feature a melody with various note values and rests. A circular stamp is present in the middle of the page, overlapping the second and third staves. The lower staves contain more complex musical notation, including what appears to be a bass line with a double bar line and a fermata. At the bottom right, there is a handwritten instruction: *Di pando all'olan* followed by a double bar line and the word *fin.* The paper shows signs of age, including foxing and some staining.

292

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a melodic line with notes and rests. Below it is a staff with a large, dark ink smudge. The middle section features a complex rhythmic pattern with many notes and stems. Below this is a staff with diagonal slashes. The bottom section contains a vocal line with lyrics: "De-se all'olandese da ga - Lant'uom-favello il". Below the lyrics are rhythmic markings, including a 'p.' (piano) marking.

De-se all'olandese da ga - Lant'uom-favello il

p.



Handwritten musical notation on five staves, including a treble clef and a key signature of one flat.

Handwritten musical notation on five staves, including a treble clef and a key signature of one flat.

Handwritten musical notation on five staves, including a treble clef and a key signature of one flat.

si dev'esser quello dev'esser quello il no' deo

30R

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The top three staves appear to be for a vocal line, with notes and rests. The middle three staves are for a keyboard accompaniment, featuring complex rhythmic patterns and dynamic markings such as *for.*, *cr.*, and *f.*. The bottom two staves contain the lyrics in Italian. The paper shows signs of age, including foxing and some staining.

esser quello il no

Oh infami di Partenope oraci, o ch'io capetto / ah

l'aria

for.

f.

cr.

for.

ALL. SEmpre
SEmpre

Merita rispetto
e comensale amico

lar

Handwritten musical score on aged paper, featuring six staves. The top two staves contain vocal lines with lyrics in a non-Latin script. The middle two staves contain a keyboard accompaniment. The bottom two staves contain a vocal line with the Latin text "Et in spiritu sancto et in ecclesia catholica".

Et in spiritu sancto et in ecclesia catholica

ALBERTO DEL...
AL TINGAPO
COLLEGGIO DI MISKA

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, rests, and dynamic markings such as *poc. j.* and *poc. j.*. The music is written in a historical style with some decorative flourishes.

Handwritten musical score for the second system, featuring a vocal line and a piano accompaniment line. The vocal line includes the lyrics: *vò e, alla aurora Padre in me e alla aurora Padre in me, e da un Cru*. The piano accompaniment includes dynamic markings such as *poc. j.*, *poc. j.*, *poc. j.*, and *poc. j.*.

Handwritten musical score on aged paper, featuring multiple staves. The top section consists of five staves with various musical notations, including notes, rests, and dynamic markings. The bottom section contains a vocal line with lyrics written in Italian. The lyrics are: *del Nemico*, *Ed aron Crudel nemico*, and *Si lo difendero*. The paper shows signs of age, including yellowing and some staining.

del Nemico

Ed aron Crudel nemico

Si lo difendero

ANNO 1810
AL FINE
COLLEGIUM MUSICA

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the early 19th century. The lyrics are written below the bottom staff: "La difenderò La difenderò La difenderò Oh Ita-lia mi ser-vi-rà-bi-tà". The score includes various musical notations such as notes, rests, and dynamic markings like "f." (forte) and "p." (piano). There are also some performance instructions like "cresc." (crescendo) and "dim." (diminuendo). The paper shows signs of age, including yellowing and some foxing.

La difenderò La difenderò La difenderò Oh Ita-lia mi ser-vi-rà-bi-tà

A handwritten musical score on aged, yellowed paper. The score consists of eight staves. The top two staves contain melodic lines with various note values and rests. The third and fourth staves feature dense, rhythmic patterns, possibly representing a keyboard accompaniment. The fifth and sixth staves continue with similar rhythmic textures. The seventh staff contains the lyrics: "fosser tutti Sr-mili se fosser tutti simili... di pa un crudel no". Below the lyrics, the eighth staff shows a bass line with notes and rests. There are several annotations and markings throughout the score, including "p. ten." and "for. sopra". A large, dark ink blot obscures some of the notation on the fifth staff.

fosser tutti Sr-mili se fosser tutti simili... di pa un crudel no

for. sopra

p. ten.

ANNO 1710 DEL RE
AL TEMPIO
CANTORI PRINCEPA

Handwritten musical notation on five staves. The top staff contains a stamp. The second and third staves have rhythmic notation with vertical stems and flags. The fourth and fifth staves contain more complex musical notation with notes and stems.

mico

Do la difenderò

Non posso più reggere so gliendo i fu-

Handwritten musical notation on two staves. The top staff has notes and rests, and the bottom staff has rhythmic notation with vertical stems and flags.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be for a vocal line, with notes and rests. The middle section features a complex arrangement of staves, including what looks like a keyboard accompaniment with dense chordal textures. Below this, there are two staves with lyrics written in Italian. The lyrics are: "rore son pieno di furore Bestia di reiezzione nel mondo no non". The bottom two staves continue the musical notation, possibly for a lower voice or instrument. The paper shows signs of age, including some staining and discoloration.

rore son pieno di furore

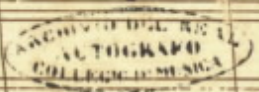
Bestia di reiezzione nel mondo no non

A handwritten musical score on aged, yellowed paper. The score consists of six staves. The top two staves appear to be vocal lines with lyrics written below them. The middle two staves are likely for a keyboard instrument, showing complex chordal textures. The bottom two staves are for a bass instrument, possibly a cello or double bass, with a steady rhythmic accompaniment. A circular library stamp is visible in the center of the page, partially overlapping the second and third staves. The lyrics at the bottom of the page are: "v'è nel mondo no' n'è v'è nel mondo no' n'è v'è". The paper shows signs of age, including foxing and some staining.

ARCHIVI DI DEL REALE
 DI TORINO
 BIBLIOTECA

v'è nel mondo no' n'è v'è nel mondo no' n'è v'è

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a series of whole notes. Below it, there are two staves with dense musical notation, including many notes and rests, with some ink smudges. The bottom staff contains the text *Vi panko all'otange* and *taci taci* written in a cursive hand.



Musical staff with notes and rests.

F. Et
f.
f. et
f.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Da galant uom favello

Taci

Domine taci il di deviglier

Musical staff with notes and rests.

quello dev'esser quello il no dev'esser quello il no Oh in

ALL' UNTO DEL. ...
...
...

The musical score consists of several staves. The top two staves are vocal lines with notes and rests. The middle section features a complex arrangement of notes, possibly for a keyboard instrument, with many beamed notes and slurs. The bottom staff contains the lyrics: *famia di Partenope Jaci ... oh io ... Corpetto.. Corpetto.. ah*. The notation includes various rhythmic values and clefs.

Partial view of musical staves on the left edge of the page, showing some notes and clefs from an adjacent page.

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain vocal or instrumental notation with notes and rests. Below these are two staves of more complex notation, possibly for a keyboard instrument, with many notes and slurs. The bottom two staves contain lyrics in Italian. The first staff of lyrics reads "merita rispetto" and the second staff reads "ah merita rispetto". The paper shows signs of age, including foxing and some staining.

merita rispetto

ah merita rispetto

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental parts with various markings like "for." and "f".

Lyrics: gnarmi oh Dio no so ella avrà un padre in me e da un crudel me-

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental parts with various markings like "for." and "f".

292

5.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes a vocal line at the bottom with the lyrics: "Mi-se-ra-bi-le se-sser-tus si-mi-li se-sser-tus". The music is written in a historical style, likely from the 17th or 18th century. The notation includes various note values, rests, and dynamic markings such as *cr.* (crescendo) and *f.* (forte). The paper shows signs of age, including foxing and staining.

AN. MUSEI L. 1000 N. 10
AUT. 1000
1850

The musical score consists of several staves. The top two staves appear to be for a vocal line, with notes and rests. The middle section contains a complex rhythmic pattern, possibly for a keyboard instrument, with many sixteenth and thirty-second notes. Below this, there are two staves with lyrics written in Italian. The lyrics are: "Simili si: da un crudel nemico sola difenderò". The word "simili" is written above the first staff, and "si:" is written above the second staff. The word "sola" is written above the third staff, and "difenderò" is written above the fourth staff. The word "Rappropiare" is written at the end of the fourth staff. There are also some musical markings like "p. ten." and "p." scattered throughout the score.

Simili

si: da un crudel nemico

sola difenderò

Rappropiare

102

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various rhythmic values, rests, and melodic lines. The lyrics are written in Italian and are partially obscured by the musical notation.

Lyrics: *si sere son pieno di furore son pieno di furore Bestia di te peggiore nel*

AL FINIS DEL NO. 12
 AL FINIS DEL NO. 12
 AL FINIS DEL NO. 12

Mondo nò nò v'è Oh infamia di partenoje nò possogiù resistere son pien di fu-

118

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The top staves contain musical notation with various note values and rests. The bottom staves contain lyrics in Italian. The paper shows signs of age, including foxing and staining.

rore son pieno di furore

Baglia di te peggiore nel Mondo non

A handwritten musical score on aged paper, consisting of eight staves. The top four staves contain instrumental or vocal accompaniment with various rhythmic values and rests. The fifth and sixth staves are mostly rests, with some notes in the sixth staff. The seventh staff contains the lyrics: "In nel Mondo non v'è nel Mondo non v'è non v'è non non". The eighth staff continues the accompaniment. A circular stamp is visible in the middle of the page, overlapping the fifth and sixth staves.

ARCHEVIO DEL REALE
 ISTITUTO LOMBARDO
 DI SCIENZE E LETTERE

In nel Mondo non v'è nel Mondo non v'è non v'è non non

Viol.^o

Contr.^o

122

A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The top staff contains a melodic line with various note values and rests. The second staff contains a bass line with notes and rests. The third staff features a complex, dense texture of notes, possibly representing a keyboard or multi-measure rest. The fourth staff contains a series of diagonal slashes, indicating a section that has been crossed out or is a multi-measure rest. The fifth staff is mostly empty with a few scattered notes. The sixth staff is labeled 'v' and contains a series of notes. The seventh staff contains a series of notes, possibly a bass line. The paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. A large, dark ink scribble obscures a portion of the middle staves. A circular library stamp is visible, containing the text: "ARCHIVES DE L'ÉGL. PAR. DE ST. JEAN DE MONTMARTRE". The number "170" is written in the right margin. The signature "Legue, Rec. 20" is written at the bottom right, with a large, stylized flourish underneath.

ARCHIVES DE L'ÉGL. PAR. DE ST. JEAN DE MONTMARTRE

170

Legue, Rec. 20

432



32

3. *Scena V*

Mil. *che mi tocca a soffrire! Ma vedranno chi son per cagion*
 D. Pol. *vostra sen'è fuggita: non vi può vedere: ama me sol sarete mai voi*

Mil. *nato per farmi disperar? Non crederei. Il fatto stà, che lei*
 D. Pol. *v'odia, vi burla. Chi mi burla? quella ch'aggarisce, e aggarisce. Donò v'in-*

Mil. *tendo: e di sanare i pazzi in vanpretendo.*
 D. Pol. *Se egli non la fi-*

42

nice io fo un eccidio, anzi un milordicidio. Orache se n'an-

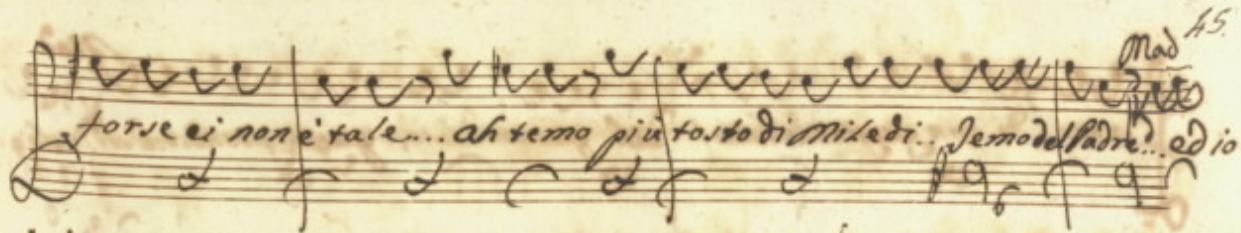
do d'elitropia in Giardino io Cerchero.

Liv. Credimi, cara amica, comincio a respirare: In questo loco io

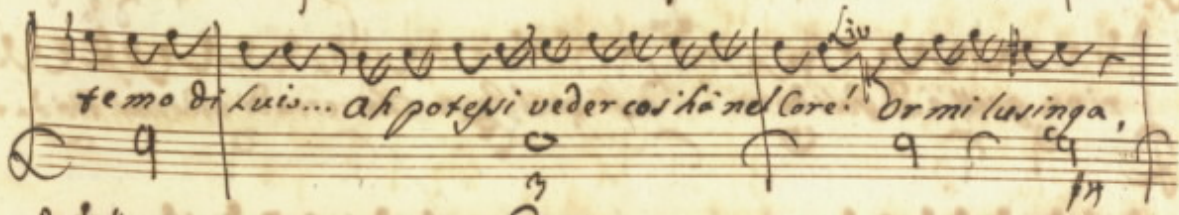
stessa l'ho sentito giurar di voler essermi Marito.

ro di no' fidarsi. S' uomini sono troppo frabietti e ver, ma

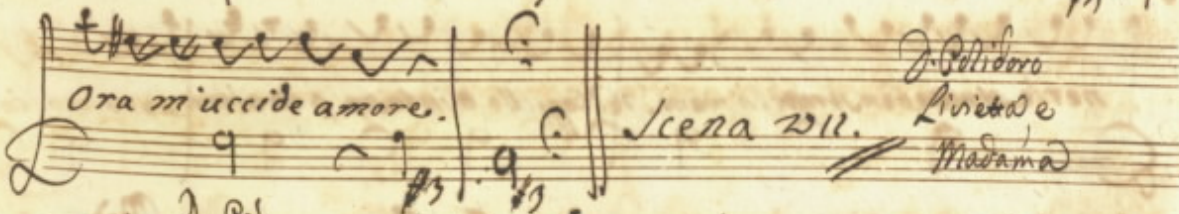
Mad 45.
forse ei non è tale... ah temo più tosto di mille di... Jemodell'adre... ed io



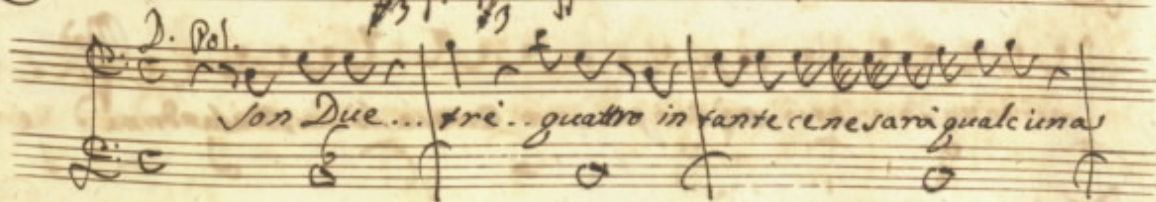
temo di Luis... ah potessi veder così ha nel Core! Or mi lusinga,



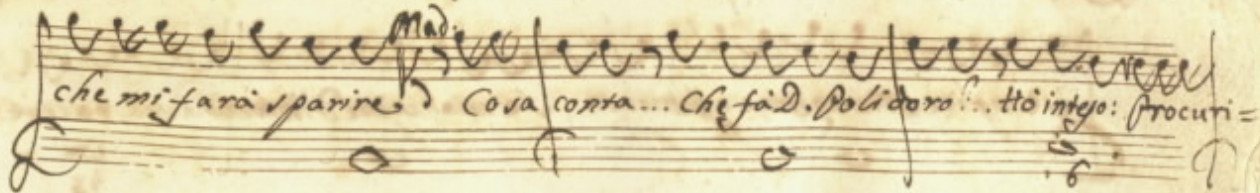
Ora mi uccide amore. *Polidoro*
Scena VII. *Livietta e*
Madama



D. Pol.
Son Due... tre... quattro in tante e ne sarà qualcuna



Mad
che mi farà sparire... Cosa conta... Che fa D. Polidoro... Ho inteso: Procuri =



52

Mad.
 amo di non guastar la burda / ah' quanto è lungo questo giorno crudel. *Mad.*
 Signo-

div.
 rina quell'è D. Polidoro. *div.* Si quelazzo, che cerca di vedermi ho da te
 D. Pol.

nerle stette ben stette in mano, nel Cappello, o in tasca, o in altro loco

Mad
 perdonno la virtù, nè fan più gioco. eccola là la Malandrina *Mad*
 e

Semplice, ma onesto, e affettuoso, se mai viene d'intorno a voi, tacete

Liv. *Mod.*
 non lo guardate in faccia. Non è meglio, che parliamo di qua? No' che ho visto l'offende-

D. Pol. *Mod.*
 rebba a d'ovo vi provo o pietre ornate Non rispondete mai na' lo guardate il per-

Liv. *D. Pol.*
 chi lo vò io e ben dunque appoggi il tuo desio

Mod.
 spetto! non mi vede. La carissima elitropia t'ho pur trovata

Liv.
 se milord in tanto seguitane a tradirvi? Allor saprei farne

172

D. Pol. *Mad.*
giusta vendetta quanto è bella! che vago opra figlio... state forte come

And.
diei non ci fuve. L'Italiane hanno spirito e coraggio, e poi son

D. Pol.
cieca, son pazzo per amor / che figlia d'oro! Impazzisce per me: se mi ve-

And.
deve che jacer che c'auria...! Costui mi secca a mica io vado via,

D. Pol. *Mad.*
chi... fermatevi... adesso mi vedrete... aspettate come... Voiqui

D. Pol.
 gnor... Che cosa fate? Sono stato invisibile, fino adesso con voi... Son stato ac-

canto, vò girato d'intorno... Oh che piacere! ecco qui l'etropia Guar-

Mad. *D. Pol.* *Mad.* *D. Pol.*
 date... Dove siete? ah ah che gusto! Signor D. Polidoro... Son

qui Le stringo colla destra, nò ci sò più: Le metto nel Cappello Comparisco di

nuovo, e senza fare imbroglio apparisco, e sparisco quanto voglio *Mad.* *D. Pol.*
 Oh ve

172
D. Pol.
Dete che sorte! Io mi impazzisco ah! che bocchin! che naso! che figura! già no

Mai... Non c'è Dite alla bella, che il cor mi ha impazzato, che non s'am-

maggi... che io... anzi che lei... in somatutti edue, tutti e tre e bi-

sogna a diavetto di d'ondra, e dell'Ingeye ce n'andremo inuisididi all'

Ingeye // segue. Aria D. Polidoro

14



ra' giando
no' iam=
ve bi=
isidi allp

Violini in 1^a *Violini in 2^a* *Viola* *Violoncello* *Basso*

Oboe

Basso
Atto on a gto. lo

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '102' in the top left corner. The notation is arranged in several systems of staves. The top system consists of three staves: the first two are treble clefs with notes and rests, and the third is a bass clef with notes. The middle system is the most complex, featuring a grand staff with two treble clefs and a bass clef, containing dense musical notation with many notes, rests, and dynamic markings such as 'p' and 'acc.'. The bottom system consists of a single staff with notes and rests. The paper shows signs of age, including foxing and some staining.

This image shows the right edge of the adjacent page, which is also filled with handwritten musical notation. It features several staves with notes and rests, continuing the musical piece from the previous page. The notation is consistent with the style seen on page 102.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests. A circled section of the notation contains the text "Andante" and "Allegro".

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature (C). The notation is dense with many notes and rests, including some with accidentals.

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature (C). The notation includes notes and rests. Below the staff, the text "...che che gusto - che pa-" is written.

ANNO 1717 MAR 24
BIBLIOTECA
MUSEO

vatta ed in gianelle men andro per la città men andro per la città
 Passo accanto al brot

572



tore al creder non mi veda, diavvia passo all' esatore all' esat'

MUSEO DEL RE
DI TORINO
OP. 1000

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and include the words "tore no mi vede, e venca", "Meno schioppi, calci", and "Ogni ziffe, zaffe". The music is written in a style that suggests a vocal or instrumental piece, possibly a dance or a theatrical work. There are several staves of music, with some staves containing lyrics. The paper shows signs of age, including yellowing and some staining.

Lyrics visible in the image:

- tore no mi vede, e venca
- Meno schioppi, calci
- Ogni ziffe, zaffe

Other markings include "cresc." and "p." (piano).



Handwritten musical score on aged paper. The score consists of approximately 10 staves. The top two staves feature a vocal line with notes and rests. The middle staves contain dense instrumental notation, likely for a keyboard instrument, with many beamed notes. The bottom staves show a bass line with notes and rests. At the bottom right, there is a line of text: "Oh cha gusto Oh chapia-".

Oh cha gusto Oh chapia-

Handwritten musical score on aged paper, featuring two systems of staves. The first system includes vocal lines with lyrics in Italian. The second system contains more musical notation, possibly for a different instrument or voice part.

cere oh che gassöch che gassöch esari
Invisibil colla gosa coll'arnia Madammiellec

Partial view of the adjacent page of the musical manuscript, showing the right edge of the staves and some handwritten notes.

mi

ALLEGRO
AL FINE

Handwritten musical notation on a single staff, including notes, rests, and dynamic markings such as *ff* and *ff*.

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

6^{te} Jotto

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

mia Madam iselle In o y a tra el indig nelle men andro per la Citta men andro per la Citta
 Handwritten musical notation on a single staff, including notes and rests.

for.

ARMADIO DEL RE LL
 DE TORONARO
 COLLEGIUM D. N. S. S. S.

Handwritten musical score on aged paper, featuring six staves. The top two staves are for a vocal line with lyrics. The bottom four staves are for a keyboard accompaniment. The music is in a major key with a 3/4 time signature. The lyrics are: "L'oro, che risa a' che d'agosto, oh che grã felicitã oh che grã felicitã oh che diletto oh che d'agosto oh che".

MUSEUM DER K. K. ALLGEMEINEN MUSIKSCHULE
IN WIEN

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. It begins with a '90' and contains several measures of music with notes and rests. The lower staff is a piano accompaniment, starting with a '9' and featuring a series of chords and arpeggiated figures. The notation is dense and characteristic of 18th-century manuscript notation.

The second system of the handwritten musical score includes lyrics written below the vocal line. The lyrics are: "grat' felicis - faohch' grat' felicis". The musical notation continues with the vocal line and piano accompaniment. The piano part features a series of chords and arpeggiated patterns. The system concludes with a double bar line and some final notes.

57^o

107

Scena
Liria in
gor luma

Scena 2^{ma}.
Livia in d' Mitor
poi Sumor

cosa sarà di me sento d'el core mi predice ventare, e involontario cade il
 pianto dagli ochi Livia bella m'incano Livia So vostra? posso vederlo? siete libero an-
 cor No ma venite meco dal Padre mio forse in vedervi finira di placarsi e dovrebbe si-
 darsi un onesta d'anzella di fuggir coll' amante, ah vieni o cara f' date pur di
 me vieni Bon mio Scattati Non temete: ci son' io questa giovine onesta dame di-

582

Mil. *Sum.*

pende e qual dritto avete sopra di lei *Sum.* Quel dritto che voi perdete nel lasciarlo

Lio. *Sum.*

oh dio venite non temete piovane, venturata una gran dama savia, nobil, pre

Lio. *Mil.* *Lio.*

dente casto di voi sapra' *Mil.* Si vengo *Lio.* Come! me fuggi e segui lui *Lio.* No non a

Coro 1x. Ad. ed.

veze come *Lio.* *Mil.* *Lio.* *Mil.* *Lio.*

umor un anima onorata *Mil.* *Lio.* *Mil.* *Lio.* *Mil.* *Lio.*

signora non ho cor siete avvertata

Lio. *Mil.* *Sum.* *Mil.* *Lio.*

do? la mia fia oh cielo! ecco le guardie ch'han ordina di condurre dove' oi.

And. *Lum.* *And.*

me so frascosoro Rispettar diogna il comando supremo di degno avampo) Im

Liv.

pallidico e tremo) le sanie, l'innocenti, l'onorate zitelle in guerra

Lum.

loco si trattano così? lo egli, o il padre, o miledi l'afrosio han machi-

Liv. *And.*

nato Du sei molto spietato zu la cagione il cielo mi fulmini, se

And. *Lum.*

Ma questa iniquita' tentai che che lieta un sporgiare un maligno un indagno) Il

592.

Handwritten musical notation on a single staff. 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 notes, including a half note, a quarter note, and a dotted half note. The lyrics are written below the staff: "mare il vento mi rapiran quant'ho se non luccido." The piece ends with a double bar line.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.



Segue Cena della S^{ma} Donna.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically at the bottom of the page.



Corni Clava

Oboi

Violini

Viola

Viola

Basso

Tempo Snyto

BIBLIOTECA DEL REALE
CONSERVATORIO DI MUSICA

200

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into three measures, separated by vertical bar lines. The notation is dense and includes several staves:

- Staff 1 (Top):** Features a melodic line with notes and rests, and a lower line with rhythmic markings resembling vertical strokes.
- Staff 2:** Similar to the first staff, with a melodic line and rhythmic markings below.
- Staff 3:** Contains a complex melodic line with many notes, some of which are beamed together.
- Staff 4:** Similar to the third staff, with a complex melodic line.
- Staff 5:** Consists of three double slashes (//) across the staff, indicating a section that has been omitted or is a placeholder.
- Staff 6:** Another set of three double slashes (//).
- Staff 7 (Bottom):** A single melodic line with notes and rests, including some notes with stems pointing downwards.

The paper shows signs of age, including foxing and some staining, particularly in the center and right-hand side. The handwriting is in dark ink and appears to be from the 18th or 19th century.

A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The top five staves contain dense musical notation, including various clefs, time signatures, and rhythmic markings. A circular library stamp is stamped over the second and third staves. The sixth staff is mostly blank, with some diagonal lines. The seventh staff contains a vocal line with lyrics written in cursive. The paper shows signs of age, including foxing and water stains.

ARCTIC TERRITORY
 AT-TONGAPO
 COLLEGE OF S.S.A.

Dunque erum Infido la liberta ger dei

6/8

A handwritten musical score on aged, yellowed paper. The score is written on six staves. The top two staves appear to be for a vocal line, with notes and rests. The middle three staves contain dense, rhythmic notation, possibly for a keyboard instrument, with many beamed notes and slurs. The bottom staff contains a series of rhythmic figures, possibly for a bass line or a specific instrument. The notation is in a historical style, possibly from the 17th or 18th century. The paper shows signs of age, including foxing and staining.

A handwritten musical score on aged paper, featuring a library stamp in the center. The score is written on ten staves. The first three staves contain rhythmic notation consisting of vertical lines and stems. The fourth and fifth staves contain more complex rhythmic notation with stems and beams. The sixth and seventh staves are mostly blank with some diagonal lines. The eighth staff contains the lyrics "Io fra i soldati..." and "Io per le vie di". The ninth and tenth staves contain rhythmic notation.

The library stamp is an oval shape with the text:

ARCHIVIO SEGRETO
 AUTOGRAFICO
 COLLEGIUM MUSICA

The lyrics are written in a cursive hand:

Io fra i soldati...
 Io per le vie di

622

Handwritten musical score on aged paper, featuring five staves. The score includes a vocal line with lyrics and a basso continuo line with figured bass notation. The lyrics are: "Contra, in me pugnanti di vil Pojo lo arditome n'andri comedia Mojtrato a'". The music is written in a historical style, likely from the 17th or 18th century.

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered "63." in the top right corner. The notation consists of several staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The tempo marking "Larghetto" is written above the first staff, and "pian." is written below it. The second staff contains a large, dense block of notes, possibly a chordal texture or a complex rhythmic figure. A circular stamp is visible on the right side of the page, containing the text "ARCHIVIO DELLA REALE ACCADEMIA DI SCIENZE LETTERE E BELLE LETTERE". The third staff has a "Larghetto" marking above it and "cresc." below it. The fourth staff contains the lyrics "Sire" and "Da Gen." written below the notes. The fifth staff has the word "dito?" written below it. The sixth staff contains the lyrics "Misera me che crudelia, che amore" written below the notes. The seventh staff has a "Larghetto" marking below it and "fin." below it. The notation includes various note values, rests, and dynamic markings.

63R

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. There are some scribbles and corrections in the second and third staves.

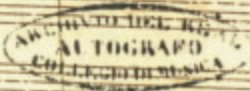
Ma da virtù, da onore sento in fià marmi

Continuation of the handwritten musical score on two staves, including a double bar line and a fermata.

A circular stamp is located in the middle of the second staff, containing the text:
 ANTONIO DE...
 MONTI...
 S...
 S...

Handwritten musical notation on a single staff, featuring rhythmic values and lyrics. The lyrics are written in Italian:

...
 I lacci dove sono?
 ...
 Il giudice dove'?



Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics and instrumental parts. The lyrics are:

*Et tu Verglia Innocenza affianca mio
 Come tu ancor seigui!*

The score is marked with *no presto* in two locations. The manuscript shows various musical notations, including clefs, notes, rests, and bar lines. There are also some handwritten annotations and markings on the staves.



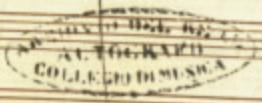
And.

tu mi guardasti più delle mie catene

And. d.

in quest'istante a

palpita



Handwritten musical notation on two staves. The notation includes various rhythmic values, stems, and beams. There are several double slashes (//) indicating cuts or breaks in the music. The notation is dense and appears to be a complex rhythmic exercise or a specific piece of music.

guitar ritorno

Handwritten musical notation on a single staff, likely for guitar. It features rhythmic patterns with stems and beams, and includes the text "e miavvilijceingrato ingrato illi".

552



Handwritten musical notation on a system of five staves. The notation includes various notes, rests, and clefs. A double bar line is present in the middle of the system. The text "morso Crudele & avvertiamato." is written across the lower staves, and "Subito" is written at the end of the system.

morso Crudele & avvertiamato.

Subito

70

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is divided into two systems. The first system includes a vocal line with the word "Solo" and a piano accompaniment. The second system includes a vocal line with the lyrics "nel - le vene" and "In un giorno il caro bene". The music is written in a historical style, possibly Baroque or Classical, with various note values and clefs. There are some stains and a circular mark on the paper.

Solo

nel - le vene

Solo

In un giorno il caro bene

Continuation of the handwritten musical score on the adjacent page, showing the right edge of the paper and the beginning of the next system of staves.

ARCHIVIO DEL RE
 AL FIDUCIARIO
 COLLEGIUM MUSICA

Vesso è il mio terror
 Cadejo è il mio terror

ARCHIVO DI D. L. ANSA
AL FIDELIARI
MILANO

Handwritten musical score for strings and woodwinds. It consists of five staves. The top two staves appear to be for strings, and the bottom three for woodwinds. The notation includes various rhythmic values, accidentals, and dynamic markings like 'f' and 'p'.

innocente il cor Ma rea no partoch dio! ed innocente il cor ed inno cen - te ill'

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

Lyrics: *Cor*, *Juggi... de del Compagna d'odio*, *Viol!*, *Cons^{ro}*

Partial view of the adjacent page of the musical score, showing the right edge of the paper and the beginning of the next page's notation and lyrics.

Lyrics: *Vann*, *Viol*, *Cor! Jo*

ARCHIVIO DELLA REALE
CANTORATO
MILANO

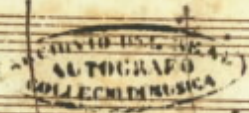
Handwritten musical score for multiple instruments. The top two staves appear to be for strings (violin and viola). Below them are staves for woodwinds (flute, oboe, bassoon) and a keyboard instrument (piano). The notation includes various rhythmic values, accidentals, and dynamic markings.

Vanne
Viale
Cont. Jov.

mico io parto a dio Marcano parto a dio ed innocente cil corona reano parto ch

Handwritten musical score for voice with lyrics. The lyrics are in Italian. The notation includes a vocal line with lyrics and a basso continuo line with figured bass notation.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in black ink and includes various musical notations such as notes, rests, and clefs. The lyrics are written below the staves and include the words "Dieu d'innocen", "te est", "Cor", "Donne Don", and "ne qui m". The score is divided into measures by vertical bar lines. There are several annotations and markings throughout the piece, including "atto" written above the first staff, "Maurizio" written above the second staff, and "atto Maurizio" written below the third staff. The paper shows signs of age, with some discoloration and wear at the edges.



Handwritten musical notation on a five-line staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings that appear to be 'cres.' or 'cresc.' written in the right-hand portion of the staff.

Handwritten musical notation on a five-line staff with lyrics written below it. The lyrics are: "qui mundite ah per pietate mi dite" and "se merito tal per nate". The notation includes notes and rests corresponding to the lyrics.

712

giusto il mio dolor se giusto il mio dolor Fuggi Fuggi fuscil mio terror Com-

Handwritten musical score on five staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second and third staves contain vocal lines with various note values and rests. The fourth and fifth staves contain a keyboard accompaniment with dense sixteenth-note patterns. The lyrics are written below the staves, with some words in italics. The word 'Com-' is at the end of the line, suggesting the text continues on the next page.

Van

ARCHIVIO DI MUSICA
AUTOGRAFO
GALLERIE DI MUSICA

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Italian and include the words "paga addio amico.. addio" and "Donne Don". There are also some markings like "Cresc." and "dim.".

Lyrics: *paga addio amico.. addio*

Lyrics: *Donne Don*

Dynamic markings: *Cresc.*, *dim.*, *f.*, *mf.*, *ff.*

Other markings: *col. voce*, *mf.*, *ff.*, *mf.*

ff

ff

Violino ff.

cry.

3.

ne che qui mi udite Del per pietà mi dite de merito tal

ACTUOSUS
COLLEGIUM MUSICA

pena se è giusto il mio dolor
 Je giusto il mio dolor
 Deh per pietà mi dire se'

34

giusto è il mio dolor se giusto è il mio dolor
 Deh per pietà mi dite se merito dal pena se

17
24
BIBLIOTECA
MUSEO
MUSICALE
C. I. C.

giusto è il mio dolor è il mio dolor è il mio dolor è il mio dolor

Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be vocal lines with notes and rests. Below them are two staves of piano accompaniment, featuring dense, rhythmic patterns. The bottom staff contains the lyrics: "giusto è il mio dolor è il mio dolor è il mio dolor è il mio dolor". The manuscript shows signs of age, including some staining and a circular stamp at the top center.

HP

This image shows a page from an antique music manuscript book. The page is made of aged, yellowed paper and features 12 horizontal musical staves. The staves are mostly empty, but there are very faint, ghostly traces of handwritten musical notation, including notes and stems, which appear to be bleed-through from the reverse side of the page. In the top left corner, there is a small handwritten mark that looks like 'HP'. The paper shows signs of wear, including some staining and discoloration.

hilo

Scena x
Milor: Luno e
Madama

Die... La reguo... oh Dio... non posso son fuor di me... *Mad.* *Luno*
Verera figlia

faccio la sicurtà per lei: no fra soldati non anora un innocente, di qui non parti-

ra: voglio ajutarla vuo difenderla ognora se m'avrete a cocar la vita ancora
Mil.

che fulmine! che colpo! che tradimento oh Dio... golo d'orrore *Mad.* Certo: w:
for

vece un bel core di starqui, se non foate un mio pani co petto vi verrei gnaffiar gl'occhi a guisa d'un fel-

Scena XI = Hilari

#R

caccio per far più brutto quel crudel mostaccio. Dove diavol mi trovo son Hilari dove

spingh, o non son io placato il Padre mio quasi il lasciai... Hilari più di me no se

curo: ma l'arresto questo arresto crudel l'adema mai viene, oh povero mosso! oh zene

però... non posso... fuor di me già sono ne so più che mi faccio, o che ragiono

Segue aria Hilari



Corni in Sol maggiore

Obois

Violini

Viola

Milord

Basso

Larghetto *ff. e Leg^{to}*

Van gl.

tr

Handwritten musical score for strings and woodwinds. The top staff is for strings (tr) with various articulations. The middle staves show rhythmic patterns for woodwinds or strings. The bottom staff contains the vocal line with lyrics.

f. e. d. u. e. m. i. e. *ff. f. f. f.* u. r. u. r. b. i. e. u. e. u. r. t. e.
 rando per la terza. Mille torbidi pensieri Mille mille torbidi pensieri ah son

ARCHIVO DEL REY
ALVARADO
MUSEO DE LA CIUDADELA

Handwritten musical score consisting of several staves. The top two staves appear to be vocal lines with notes and rests. Below them are two staves of piano accompaniment, featuring chords and rhythmic patterns. At the bottom, a staff contains the lyrics in Spanish. The handwriting is in dark ink on aged, yellowed paper.

Lyrics: *pur fuenen, qneri ahmi fanodelirar ahmi fan-no delirar ahmi fan no*

72

Handwritten musical score on aged paper, featuring four staves. The notation includes notes, rests, and various performance markings such as *Rec: vo.*, *f. g.*, and *f. g. stac.*. The lyrics are written below the notes.

Rec: vo.
Rec: vo.
Rec: vo.
Rec: vo.

delirar so delirar?
on cielo?

f. g.
f. g. stac.

ARCHIVIO DEL RE
 ASTOGRAFIO
 COLLEGIUM

Handwritten musical score on aged paper, featuring five staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

Se tu sei la Cagion di tanto affanno

stetti
 ti detestayer

The music is written in a historical style, with various rhythmic patterns and dynamic markings such as *f. stac.* and *f. sf. stac.* The score is divided into measures by vertical bar lines.

ARCHIVO DEL RE
ALTOGRAFO
COLLECCIO DI MUSICA

Amore
 Son disperato son disperato da mille furie sono agitato
 sono agitato misento un

790.

Handwritten musical score on five staves. The notation is rhythmic, using stems and flags to indicate note values. The lyrics are written below the bottom staff.

impeto dentro le vene chi mi contrasta chi mi trattiene chi mi contrasta chi mi trattiene

Continuation of the handwritten musical score on the adjacent page, showing rhythmic notation on a single staff.

ARCHIVIO DEL R. S. S.
AUTOGRAFO
COLLEZIONE MUSICA

Handwritten musical score on aged paper. The score consists of several staves. The top staff is mostly empty. Below it, there are two staves with rhythmic notation consisting of vertical lines and beams, possibly representing a drum part or a simplified melodic line. The bottom staff contains the lyrics: "No' nò che si morte nò ho' timore e di rovedata a' reggi, fu". Above the lyrics, there are some markings that look like "1. IIII" and "IIII". The paper shows signs of age, including foxing and staining.

all. cresc.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves are empty. The third staff contains rhythmic notation (vertical stems with flags). The fourth and fifth staves contain dense rhythmic notation, possibly for a keyboard instrument. The sixth staff contains a vocal line with lyrics written below it. The lyrics are: "rore Spiro vendetta straggi e furore Voglio che rivi di sangue scorrano uo fin la Cya mandarcin". The seventh staff contains rhythmic notation, with the word "org." written below it. There are double bar lines and slanted lines indicating section breaks or repeats.

rore Spiro vendetta straggi e furore Voglio che rivi di sangue scorrano uo fin la Cya mandarcin

org.



Handwritten musical score on a page with five staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and rests. The lyrics are written below the staves.

Cenerè uò fin la Casa m'altare in cenere / Mandarè in cenere mandarè in cenere

Marcin

Violini

Violini

Vivvi che tutti di me paventino Vaddino, Corrano, fuggano, volino, volino fuggono, Corran

ory.

ory.

ory.

Handwritten musical score on aged paper. The score consists of several staves. The top staff is a vocal line with notes and rests. Below it are two staves of accompaniment, possibly for a keyboard instrument, with chords and rhythmic markings. The bottom staff is another vocal line with lyrics written below it. The lyrics are: "Non disperato da mille furie sono agitato Noche dimorandi". There are also some markings like "Volo" and "Comp" near the bottom right. The paper shows signs of age, including foxing and staining.

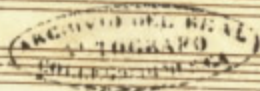
Non disperato

da mille furie sono agitato

Noche dimorandi

Volo

Comp



Handwritten musical notation on five staves. The notation includes various rhythmic values, stems, and beams. The first staff appears to be a vocal line, while the others likely represent instrumental accompaniment. There are some markings like "p." and "f." indicating dynamics.

Handwritten musical notation on five staves, including a vocal line with lyrics. The lyrics are written in Italian and describe a state of anger and desire for revenge.

more / piro van *2. tempo* *Stagge, e furore* *Stagge, e furore* *Stagge, e furore* *Stagge, e furore* *Stagge, e furore* *Stagge, e furore*

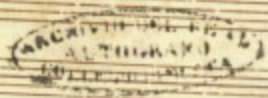
Voglio che vici di sangue

BR

Handwritten musical notation on six staves. The notation is primarily rhythmic, using vertical stems and beams to indicate note values and groupings. Some notes have stems with flags or beams. The piece is divided into measures by vertical bar lines.

scorrano vo fin la casa Mandare in cenere vo fin la ca- sa mandare in cenere si vo che tutti dia

Handwritten musical notation on a single staff, likely a basso continuo line. It features a series of notes with stems and beams, organized into measures by vertical bar lines.



Handwritten musical score on a page with five staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *dim.* and *cre.*. The bottom staff contains a sequence of rhythmic patterns represented by vertical lines, with the text *Ventino Vadano Corrano fuggano volino, Volino fugganno Corrano Vadano efino l'arco farotte* written below them. The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.

8/12

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The top two staves are mostly blank, with a faint, circular stamp in the center. The lower staves contain musical notation, including notes, rests, and dynamic markings. The bottom staff features the lyrics: "mar sono agitato son disperato son disperato voglio che rivi". The handwriting is in dark ink, and the paper shows signs of age and wear.

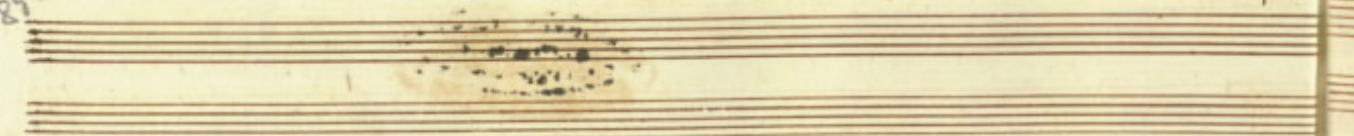
mar

sono agitato

son disperato

son disperato voglio che rivi

BR



Handwritten musical score on aged paper. The score consists of several staves. The top two staves are blank. The third staff contains rhythmic notation with notes and stems. The fourth and fifth staves contain complex rhythmic patterns, possibly for a keyboard instrument, with some notes and stems. The sixth staff contains a series of vertical lines, possibly representing a specific rhythmic pattern or a placeholder. The seventh staff contains the lyrics: "Corrano fuggano volino volino fuggano corrano vadano, e fino l'erebo farò temar". The eighth staff contains rhythmic notation corresponding to the lyrics.

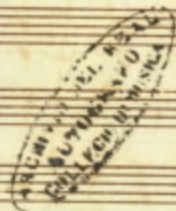
Corrano fuggano volino volino fuggano corrano vadano, e fino l'erebo farò temar



Handwritten musical score on a page with ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. The bottom staff contains the lyrics: "L'ere fo fa ro tremar" and "L'ere fo fa ro tremar fan tre".

nar
L'ere fo fa ro tremar
L'ere fo fa ro tremar fan tre

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain musical notation with notes and stems. Below these are two staves of rhythmic notation, represented by vertical stems with flags, likely indicating a drum or similar percussive instrument. The bottom staff contains the lyrics: "mar farötne mar farötne mar". The paper shows signs of age, including foxing and some staining, particularly in the lower right quadrant.



872



Pol.

Scena XIII.

D. Pol. per Mad.

Di notte in queste mura, si uode un
che rumore! che chiasso! chi vien, chi va, chi torna uno scende l'altro

Le ta o o o o o o o o

terribi uociferi *Mad.*

sale a poco a poco loggeran le scale *Chaffronto! Chingiana in*

o o o o o o o o o o o o

9. Pol. Mad.

Londra questi torri si fanno che cad'e che non sapete niente, che fa arrestata

o o o o o o o o o o o o

And. Mad.

D. Pol.

chi! La forestiera *spanica questa non anzi spanica dopo che inuolabile and'*

o o o o o o o o o o o o

Mad.

io le vado appresso *si creda che l'arreto denari da Londra, ma il generoso semeris ha per*

o o o o o o o o o o o o

882

D. Pol.

maestro che quell'onesta giovane esce da questa casa Ah e' galantuomo ma non

nide, e fa male *mod.* Parlo coll'ufficiale, se sicurtà per lei offri il suo

vore, e la persona stessa per aiutare un innocente oppresso *D. Pol.* Bravo

Bravo bravissimo, ma non nide, cogetto! e fa malissimo *mod.* quel galantuomo di chi l'ordi è stato dunque...

D. Pol. Tod, o il padre Il padre ah lo dispiro adagio che ho la pietra al mio comando vado di fuga ad

Mad. *Q. Pol.* *Mad.* 89
 attruotave il brando *Q. Pol.* fermatevi non posso ho tutto il fuoco del brando addosso *Mad.*
Q. Pol. fermatevi dico *Mad.* dove stai lo bala in conclusione *Q. Pol.* in braccio della sua disperazione
 ah vado ad amazzarlo *Mad.* tratteneatevi in grazia mia non voglio che
 voi vi cimentiate *Q. Pol.* v'amo, v'adoro troppo o luci amate *Q. Pol.* dite o
Mad. me! *Q. Pol.* dico a voi e con tardi me lo dite sapete qual impegno ho con Madama?

Mad. 7. 8c.

Sette V'amo ancor più di lei mi l'uci belle mio sposino sposino! ah vedial

Mad.

diavolo in che in carro mi fizza ora si pensi all'infelice e poi? solo bello

penseremo a noi

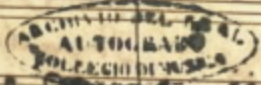
Segue Cavatina Madama.

M. m.

Viola

Madama

Basso



Handwritten musical score for Viola, Madama, and Basso. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The music is written in a historical style with a 6/8 time signature. The page shows signs of age, including foxing and staining.

82

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and various notes and rests.

Io voglio a Napoli con voi venire qualche anno. la gioia la do

Handwritten musical notation for the second system, including a treble clef and notes.

Handwritten musical notation for the third system, including a treble clef and notes.

dire Napolitana Napolitana Napolitana unij far mi affi

Handwritten musical notation for the fourth system, including a treble clef and notes.

ARCADELLI 1788
 AL TEM. MOD.
 COLLECCIO DI MUSICA

Giojello Caro Giojello caro giojello caro me fa jelle -

Fato d'ammore fato d'ammore fato d'ammore me fa jello -

912

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

ri me faje mori me faje mori

Ninno mio bello caro gioiello aje da sta

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

sempre vicino a me aje da sta sempre vicini a me

Ninno mio

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation for the first system, consisting of five staves with notes and rests.

ARHIVSKI ZEMELSKI
 ALTOBANSKI
 COLLEGIUM MUSICA

bello caro giojello gje da sta seje vicino a mi gje da sta seje vici no a me gje da sta

Handwritten musical notation for the second system, consisting of five staves with notes and rests.

sempre vicino vici - no a mi gje da sta seje vicino vici - no a mi

Handwritten musical notation for the third system, consisting of five staves with notes and rests.

BR

Ninno mio dello caro gioiello ojedasta seje vicino ammi ojedasta seje vicino

mi Caro gioiello fatto d'amore

9/8

me vici-no a me vici-no a me

113

Scena III
 Ad' generoso amico, al Caro Sumero, qu'è to' delto mai!

In te il so' Regno, il genitor trovai
 Più nò si gensi al Traditor si vada a suppi di

qui Empio Milord. ma dove? Forje alla Patria.. al Genitor! Oh Dio! de fier destino e il mio

Chi mi consiglia? Oh mi pite de fo' Sumero vadvi al mè gli istimo Subito

ACQUINO DEL RE
AUTOGRAFO
COLLEGIUMUSKA

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment. 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 style characteristic of 18th-century manuscript notation.

Siger lui solo sciolto, e libera i son per lui sol vivo co

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 a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The notation includes various rhythmic values and ornaments.

raggio horioluto
Ecco che scrivo

Dolti Subito

caum

pc.

70
902

Baja
Musical notation for the Bass part, starting with a treble clef and a common time signature.

Traversi
Musical notation for the Flute part, starting with a treble clef and a common time signature.

Vclli
Musical notation for the Violin part, starting with a treble clef and a common time signature.

Vcllo
Musical notation for the Viola part, starting with an alto clef and a common time signature.

Viola
Musical notation for the Violoncello part, starting with a bass clef and a common time signature.

Choro
Musical notation for the Chorus part, starting with a bass clef and a common time signature.

Milord.
Musical notation for the Lord's part, starting with a bass clef and a common time signature.

Bajo
Musical notation for the Bass part, starting with a bass clef and a common time signature.

Caro amico... Deh permitti... che si spinghi in pochi

Bajo
Musical notation for the Bass part, starting with a bass clef and a common time signature.

Larghetto sost.^{to}
Musical notation for the Bass part, starting with a bass clef and a common time signature.

Bajo
Musical notation for the Bass part, starting with a bass clef and a common time signature.



The musical score is written on seven staves. The first three staves contain instrumental notation, likely for strings or woodwinds. The fourth staff contains the vocal line with the lyrics:

detti que sto Misero mio Cor
 Caro amico. Oh gelo.

The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, including foxing and staining.

92

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The music is written in a historical style with various note values and rests.

scialta
di for.
Poco più mosso
for.
Unj.

Praditor

sia... questo foglio a chi s'invia? va sequire il naufragor

poi. for.
di for.
Poco più Mosso

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves feature a vocal line with lyrics written below. The middle section contains several staves of instrumental music, including a prominent treble clef staff with a series of rhythmic patterns. A large, faint library stamp is visible in the upper middle section, containing the text "BIBLIOTECA COLLEGIUM MUSEI". At the bottom, there are more staves of music, with the word "Coro" written above one of them. The paper shows signs of age, including foxing and water damage.

ANTONIO DE...
 BIBLIOTECA
 COLLEGIUM MUSEI

Parto, o parti ogni amor per me fini

Coro

Joche conia libaranti a libe

ARCIP. DEL REALE
415. 1840
S. MARIA DELLA GROTTA

mai impiegai l'affettion di impiegai l'affettion di me me-

mai impiegai l'affettion di impiegai l'affettion di me me-

Jov.

perchi

ppp

Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be vocal lines with notes and rests. The middle section contains dense, complex musical notation, possibly for a keyboard instrument, with many notes and ornaments. Below this, there are lyrics written in a cursive hand: "schina...", "ecco la grazia", and "Mira in signa come osrus". The bottom staff has notes and rests, with a "ppp" marking below it. The paper shows signs of age, including stains and discoloration.

schina...

ecco la grazia

Mira in signa come osrus

ppp

ARCADEO DEL R. S. S. S. S.
AUT. N. 100
COLLEGE MUSICAL

2da.

1a.

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains a few notes and rests. Below it, there are two staves with lyrics written in Italian: "Oh saria possibi! mai! ma l'arreto ingana". The bottom staff contains more musical notation. The paper shows signs of age, including foxing and staining.

fore *g*annatore cò qual fronte vuoi negar

Vien dal vostro Senitore l'impre-

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '101.' in the top right corner. It features several staves of music. The top two staves appear to be vocal lines with lyrics written below them. The middle section contains two staves of piano accompaniment, with the instruction 'For. Violle' written above the first staff. The bottom section shows a vocal line with lyrics: 'dente arriplo indeno voi fuggite e ripiendi degno senza il torto a vedicar'. A circular library stamp is visible in the center of the page, containing the text 'BIBLIOTECA DELLA SOCIETA' MUSICALE'. The notation includes various rhythmic values, accidentals, and dynamic markings.

BIBLIOTECA DELLA SOCIETA' MUSICALE

dente arriplo indeno voi fuggite e ripiendi degno senza il torto a vedicar

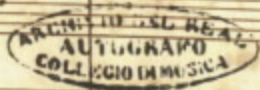
1012

The first system of the manuscript features a vocal line on a single staff and two piano accompaniment staves. The vocal line begins with a treble clef and contains several measures of music, including a fermata. The piano accompaniment consists of two staves with dense chordal textures and rhythmic patterns.

The second system continues the musical composition. The vocal line shows more melodic development with various note values and rests. The piano accompaniment remains complex, with some measures featuring slanted lines, possibly indicating rapid passages or specific performance techniques.

Ver. *Di?* *Uostro padre?* *Al per-*
La disprezzo *è già placato*

The third system concludes the page with further musical notation. The vocal line ends with a fermata, and the piano accompaniment provides a final harmonic and rhythmic context for the passage.



Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a soprano clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature. The score is divided into measures by vertical bar lines. There are slanted double lines indicating repeat or section boundaries. The handwriting is in black ink on aged, yellowed paper.

do - nooh do - so amato

Vostro sposo un infedele?

fin.

102A

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings such as *att.* and *Omoi.*, and tempo markings like *Ferma ... Ferma ... or dio!*. The lyrics are written in a cursive script, including the phrase "u'ingânate iomencu" and "no nenti".

att.

Omoi.

att.

Ferma ... Ferma ... or dio!

u'ingânate iomencu

no nenti

att.

Handwritten musical notation on five staves. A stamp is visible in the center: **ARCHIVO DEL REAL INSTITUTO DE ESTUDIOS DE LA UNIVERSIDAD DE GRANADA**.

Handwritten musical notation on five staves. The top staff contains a vocal line with lyrics: *mi se, mi se, mi se, mi se, mi se, mi se, mi se*. The lower staves contain piano accompaniment with various notes and rests.

Handwritten musical notation on five staves. The lyrics are: *ferma crudele*, *Oh Dio!*, *ferma crudele*, *ah fier tormento!*, *ah fier tormento!*. The notation includes various musical symbols such as *fermo*, *ff*, and *f*.

Handwritten musical score on aged paper, featuring multiple staves. The score includes a vocal line with lyrics in Italian, a piano accompaniment with chords and melodic lines, and a basso continuo line. The lyrics are: "Me infelice! cosa fo? me infe- no la ciarla oh Dio non so no la-". The music is written in a historical style, possibly 18th or 19th century, with various ornaments and dynamic markings like *pp* and *ff*.

2

A handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is divided into three measures. The first measure contains the lyrics "Ma ce co-sa fo?". The second measure contains "Me infelice" and "ah fier tormento". The third measure contains "Co-sa fo?" and "ah fier tormento". The music is written in a style characteristic of 18th or 19th-century manuscripts, with various note values and rests. A circular stamp is visible in the upper right quadrant of the page, containing the text "ARCHEVESCOPO" and "COLLEGGIO DI MUSICA".

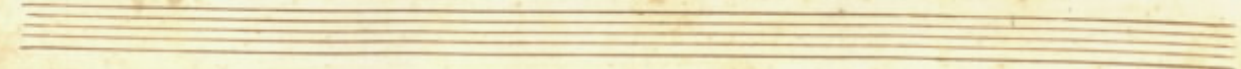
Ma ce co-sa fo? Me infelice Co-sa fo?

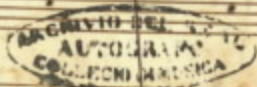
ah fier tormento ah fier tormento

ARCHEVESCOPO
 COLLEGGIO DI MUSICA

104 R

Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be for piano accompaniment, with notes and rests. The middle two staves are for a vocal line, with lyrics written below the notes. The lyrics are in Italian and include: "Me infelice", "Cosa fo?", "Me infelice", "No' la sciarla oh Dio non so", and "no' la". The bottom two staves are for another vocal line, also with lyrics. The handwriting is in dark ink, and the paper shows signs of age and wear.





Handwritten musical score on a single page, numbered 105 in the top right corner. The score is written on ten staves. The first four staves contain a vocal line with lyrics in Italian. The fifth staff is a double bar line. The sixth staff contains a piano accompaniment line. The seventh and eighth staves contain the final vocal line with lyrics. The ninth and tenth staves are empty.

The lyrics are:

di ce co va fo' che so - da fo' Milord...
 sciarla oh Dio nò vò oh Dio non vò

The musical notation includes various notes, rests, and dynamic markings such as *pp.* and *pp. sf.*

105R

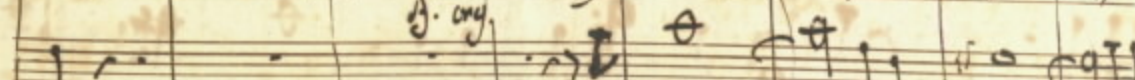
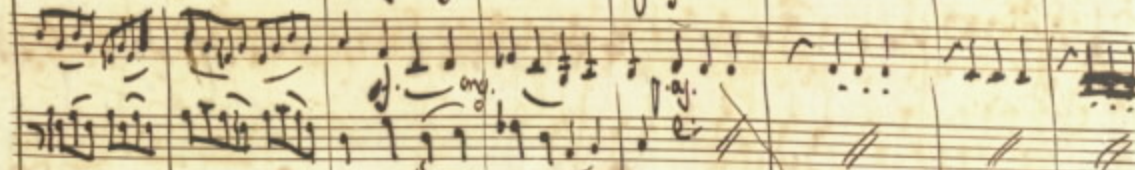
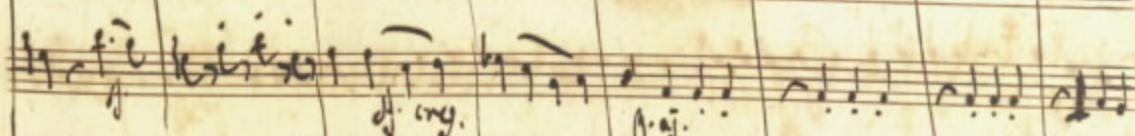
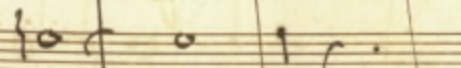
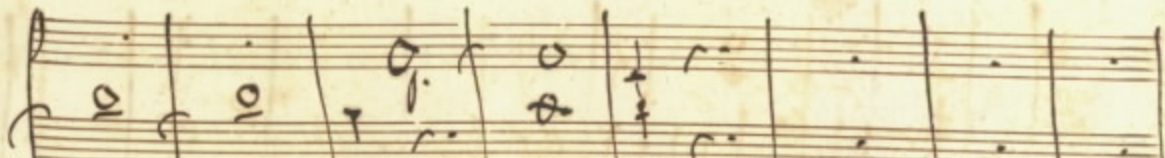
Handwritten musical score on aged paper, featuring multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.*, *f. cry.*, *leg. cry.*, and *mf.*. The score is divided into sections by bar lines and includes performance instructions like *andate andate* and *Il foglio terminata*. The bottom right corner contains the signature *Caro mi*.

andate andate

Il foglio terminata

Caro mi

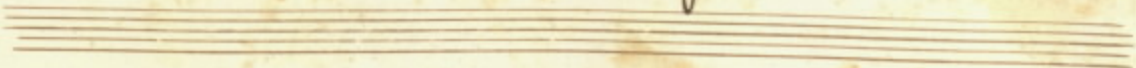
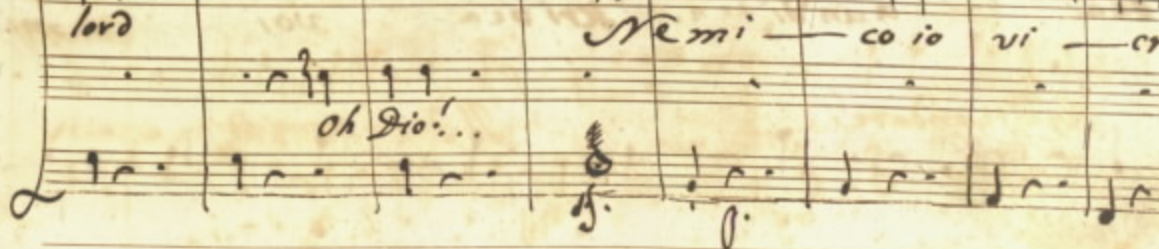
cry.



lord

Me mi — co io vi — cre

oh Dio!..

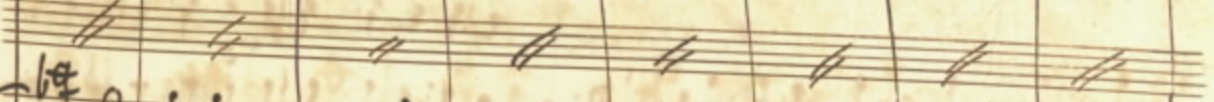
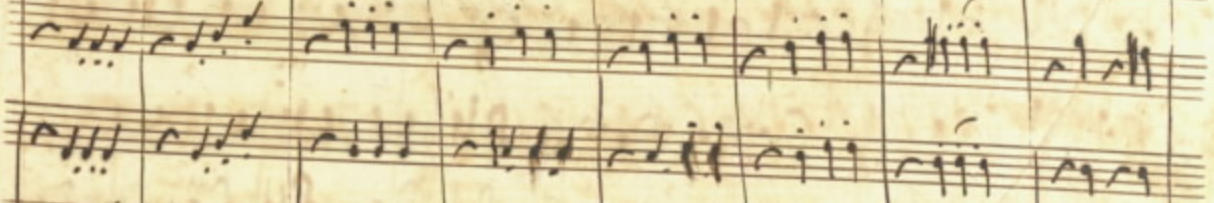
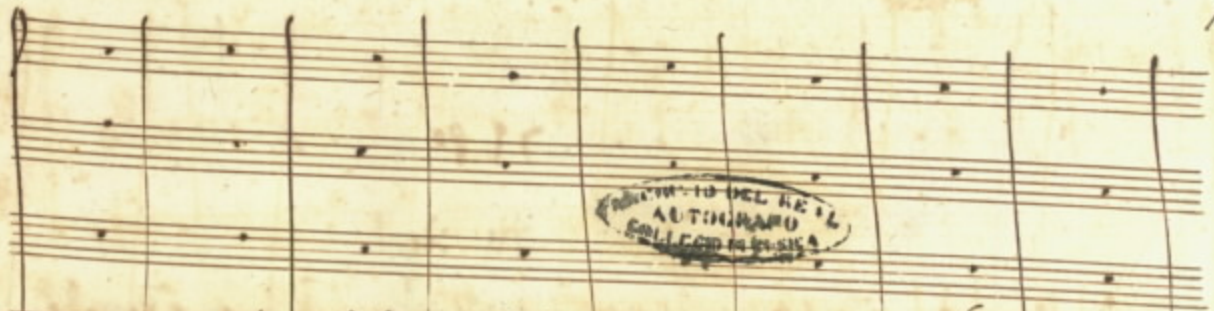


2062

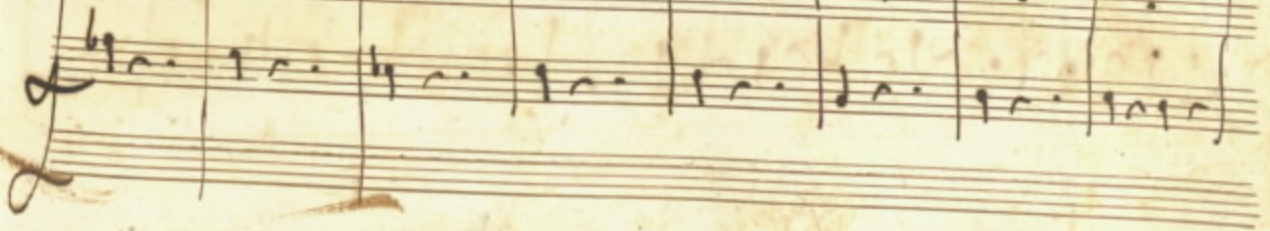
Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be for a vocal line, with notes and rests. The middle two staves contain rhythmic notation, possibly for a keyboard instrument, with many notes and rests. Below these are two staves with lyrics: "Dea", "a un difensor scriua", "voi", and "mi". The bottom staff contains a single line of musical notation. The paper shows signs of age, including stains and discoloration.

Dea
 a un difensor scriua
 voi = = mi

LIBRARY OF THE
MUSIC DEPARTMENT
UNIVERSITY OF CHICAGO



gregate... addio... addio... d'affanno



272

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines with lyrics and instrumental parts. The lyrics are: *mori-ro d'affanno io moriro - daf-fan-no io mo-ri*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *cr.* (crescendo).

Handwritten musical score on aged paper. The score consists of eight staves. The first two staves contain rhythmic notation with stems and dots. The third staff contains rhythmic notation with stems and dots, and the word "cresc." is written below it. The fourth staff contains rhythmic notation with stems and dots, and the word "cresc." is written below it. The fifth staff contains rhythmic notation with stems and dots, and the word "cresc." is written below it. The sixth staff contains rhythmic notation with stems and dots, and the word "cresc." is written below it. The seventh staff contains the lyrics: "ro' d' affan-no io mo-ri-ro' d' af-fan-no io mo-ri-ro' d' af". The eighth staff contains rhythmic notation with stems and dots. A library stamp is visible in the upper right quadrant of the page, reading "MUSEO LOMBARDO DI SCIENZE E LETTERE" and "BIBLIOTECA MUSEO LOMBARDO DI SCIENZE E LETTERE".

108A

Handwritten musical score on aged paper, featuring multiple staves. The top section contains rhythmic notation and notes. The middle section includes a vocal line with lyrics: *fan - no i - me - ni - to*. Below this, there are two lines of lyrics: *Ah chi qui mai resistere* and *Ah chi qui mai resistere*. The bottom staff contains rhythmic notation and a *for.* marking.

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems of staves. The top system consists of two staves with notes and rests. The second system also has two staves, with a circular stamp in the center that reads "BIBLIOTECA MUSEO ST. TROVANO COLLEGGIO DI MESSINA". The third system is a grand staff with three staves, featuring dense, rhythmic notation with many beamed notes. The fourth system is a grand staff with three staves, showing a different rhythmic pattern. The fifth system is a grand staff with three staves, containing dynamic markings and the word "Crucele...". The sixth system is a grand staff with three staves, with dynamic markings and the word "Livia...". The seventh system is a grand staff with three staves, with dynamic markings and the word "Uditemi". The eighth system is a grand staff with three staves, with dynamic markings and the word "Uditemi". The paper shows signs of age, including foxing and staining.

BIBLIOTECA
 MUSEO ST. TROVANO
 COLLEGGIO DI MESSINA

FF Crucele...
 Livia... Uditemi Uditemi

1092

Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic values, stems, and beams. The lyrics "Perche mi richiamate" and "per dir-vi o' luctciamate" are written below the staves.

Perche mi richiamate

per dir-vi o' luctciamate



Handwritten musical score on aged paper. The score consists of several staves. The top staff features a series of chords. Below it, there are two staves of melodic lines with various note values and rests. The bottom section of the page contains lyrics written in Italian, with some notes placed above the text. The lyrics are: "che ognor vi a-do-re-ro" and "No' no' lo credo ancor".

che ognor vi a-do-re-ro

No' no' lo credo ancor

110 R

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The top two staves feature a vocal line with notes and rests. The third and fourth staves contain a dense, rhythmic accompaniment, possibly for a keyboard instrument, with many sixteenth notes. The fifth and sixth staves are mostly empty, with some diagonal lines. The seventh and eighth staves show rhythmic patterns with vertical stems. The bottom staff contains the lyrics: "Credilo a questa Mano ~~Ph~~ so girata in va - no De-stra De-strach'io". Above the lyrics, there are some markings like "f" and "cresc.". The handwriting is in dark ink, and the paper shows signs of age and wear.

Credilo a questa Mano ~~Ph~~ so girata in va - no De-stra De-strach'io

ARCHIVI DEL REG.
DE' FINANZI
CASA CENTRALE

Handwritten musical score consisting of eight staves. The top two staves appear to be for woodwinds or brass. The middle four staves are for strings, with various markings such as *o.*, *cr.*, and *ry*. The bottom staff is a vocal line with the lyrics: *Stringo al cor de' tra chio stringo al cor de' tra chio stringo chio stringo al cor de*. The notation includes various rhythmic values, accidentals, and dynamic markings.

anch'io

MP

piu stretto

Arachio stringa al cor ch'io stringa al cor

Che lia ti mo-

piu stretto

ARCHIVO DEL RE
 DE S. TIMOtheo
 COLECCION MUSICA

menti
che dol - - ci conranti
del barbaro fa-to cessato il vi-

ti mo-

122

The musical score consists of ten staves. The first six staves are primarily rhythmic notation, featuring various note values (quarter, eighth, sixteenth notes) and rests. The seventh and eighth staves contain a vocal line with lyrics. The ninth staff contains more rhythmic notation. The tenth staff contains the text "55: J. Mac."

Lyrics:

gor del barbaro fato cessato è il rigor Cessato cessato è il rigor che lieti momenti che

55: J. Mac.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The first staff is a treble clef with a 2/4 time signature. The second staff contains a library stamp: "ARCHIVIO 1785-86 44 AUTOGRAFO COLLEGGIO DI MUSICA". The third and fourth staves contain dense rhythmic notation with many beamed notes. The fifth staff has several diagonal slashes. The sixth staff contains rhythmic notation with some notes. The seventh staff contains rhythmic notation with some notes. The eighth staff contains the lyrics: "Ieti momenti che dolci contenti che dolci contenti". The ninth staff contains rhythmic notation with some notes. The tenth staff contains rhythmic notation with some notes. The word "Del barbare" is written below the eighth staff. The word "ory." is written below the ninth staff. The initials "J. H. ac." are written below the eighth staff.

iche

Ieti momenti che dolci contenti che dolci contenti

Del barbare

J. H. ac.

ory.

Handwritten musical score on aged paper. The score consists of approximately 10 staves. The top two staves feature rhythmic notation with vertical stems and flags. The middle two staves contain complex rhythmic patterns with many vertical stems. The bottom two staves show a melodic line with notes and rests. A circular library stamp is visible in the upper right quadrant of the page, containing the text: "ARCADES LIBRARY" and "COLLEGE OF THE SISKIYOU". The word "gor" is written in the lower left margin. The number "299" is written in the lower right margin. The paper shows signs of age, including yellowing and some staining.

ARCADES LIBRARY
COLLEGE OF THE SISKIYOU

gor

299

114^o

Scena Ultima

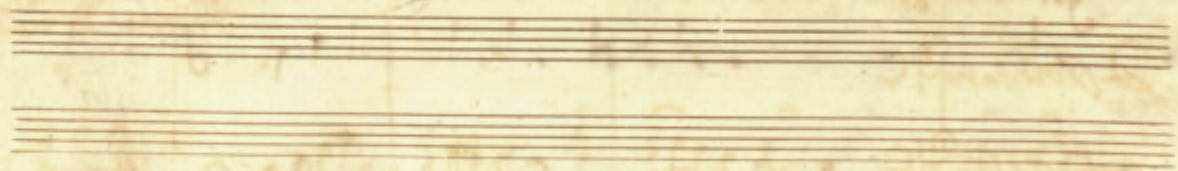
Sumers:

Tolto è l'arresto: e libera la fanciulla si

cerchi, si conduca fuori di qua main tanto. Mi lord andrà impunito! ah no sia

mai Tutto l'abigo ho in seno Spiro rabbia furor, stragi, e ve-

leno // segue Finale



Cephalon

Oboe

Violini

Viola

Didc.

Madama

Tumori

D. Solidoro

Basso

Giural di vend-



si vedrà chi sono nò merita perdono nò merita perdono

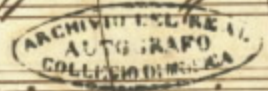
ARCAIVIO DEL REALE
AUTORISATO
COLLEGIUM SCA

Handwritten musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line has lyrics: "Ircum ho iresse". The piano accompaniment includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melody with eighth and sixteenth notes, and a bass line with chords and eighth notes. There are some corrections and scribbles in the piano part.

ver- re- re-
 dite? dite mi lordov'e?

Handwritten musical score for the second system. It includes a vocal line and piano accompaniment. The vocal line has lyrics: "Lo vado anchio cercando Lo vado anchio cer-". The piano accompaniment features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a simple melody with quarter notes and a bass line with chords and quarter notes. There are some corrections and scribbles in the piano part.

Handwritten musical score on a system of five staves. The top staff contains a melody with notes and rests. The second staff contains rhythmic notation with numbers like '9 19'. The third and fourth staves contain dense, complex rhythmic patterns. The fifth staff is mostly empty with some faint markings.



Largo *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*
 cando ci ho in falca un certo arcano si con certo arcano Con una fistmain

Handwritten musical notation for the lyrics, consisting of a single staff with notes and rests corresponding to the text above.

172

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of several staves with notes, rests, and dynamic markings.

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation is heavily obscured by dense, overlapping scribbles and ink.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation is heavily obscured by dense, overlapping scribbles and ink.

Handwritten musical notation for the fourth system, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation is heavily obscured by dense, overlapping scribbles and ink.

Handwritten musical notation for the fifth system, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation is heavily obscured by dense, overlapping scribbles and ink.

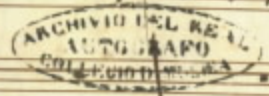
Handwritten musical notation for the sixth system, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation is heavily obscured by dense, overlapping scribbles and ink.

Son l'armi vostre saggi

Mano Bayta Bayta il segreto in me

st fieri
no fare un greci

Handwritten musical score on five staves. The notation is rhythmic, featuring notes, rests, and various symbols like '110' and 'f'. The score is written in a cursive, historical style.



Giudizio via Giudizio
La solita Parola
La solita Parola
La solita Parola

Handwritten mark on the left margin.

Handwritten mark on the left margin.

precis

188

Handwritten musical score on aged paper. The notation includes notes, rests, and various symbols. There are some ink stains and a large scribble on the third staff.

kuu q, ver *prò colla pistola farlo farlo avui lire affè*
 son ja dell'elirogia non ja dell'eli
 p.

Handwritten musical notation for the lower part of the page, including notes and rests.

Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment with various rhythmic patterns and dynamics.

LIBRARY OF THE
 ANTIMINARO
 COLLEGE OF MUSIC

Handwritten musical score for the second system, including a vocal line with lyrics and a piano accompaniment.

Al che piacere il mio: si che piacere è il

Handwritten musical score for the third system, featuring a vocal line with lyrics and a piano accompaniment.

tropia

tutto non sa sperare

Allegro pia sempre

192

Handwritten musical notation on a five-line staff. The notation includes various note values such as minims, crotchets, and quavers, along with rests. The ink is dark brown and the paper shows signs of age and staining.

off. solo

Handwritten musical notation on a five-line staff, primarily consisting of rhythmic patterns and note stems, possibly representing a basso continuo line.

Handwritten lyrics in Italian, written in a cursive hand below the musical staff:

Mio... Mior... Lior... ch' Dio! Lior... or Dio! Lasciatemi la-

Handwritten musical notation on a five-line staff, featuring rhythmic patterns and note stems, likely a continuation of the basso continuo line.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves appear to be for a keyboard instrument, with notes and rests. The middle staves contain rhythmic notation, possibly for a string ensemble, with notes and stems. The bottom staves contain lyrics in Italian. A circular library stamp is visible in the upper right quadrant of the page.

Stamp: *BIBLIOTECA DEL REALE
CONSERVATORIO
MUSICALE DI NAPOLI*

Lyrics:
 sciatemi dutto uin a nno
 Cor'la di chi ragiona? Se questa è nuova

120 R

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic figures, rests, and dynamic markings. The text "Al Ritardati adagio Cia-" is written across the lower staves, and "Quoniam perche no fermarino" is written at the bottom.

Al Ritardati adagio Cia-

Quoniam perche no fermarino

INSTRUMENTO DEL. NO. 4
II. TROMBA
III. TROMBA

Scunhà il corop^o reppo che sian pur benedetti che s'adur benedetti che af-

11/2

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like *f* (forte). The lyrics are written in a cursive hand below the staves.

Lyrics:
 fatti ok Dio: de amor. de affetti od Dio de amor
 Ma qui no' sa

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values and clefs. A central stamp is visible, containing the text: "ARCHIVIO DEL RE" and "BIBLIOTECA".

nieste

Precipitevolmente vo toglierai d'affanno vo toglierai d'affanno e

122

Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic symbols, clefs, and a line of Italian lyrics at the bottom.

guel che gl' altri sanno voglio, *rytreator*

132

Handwritten musical score for the first system, consisting of five staves. The top two staves are empty. The third and fourth staves contain a vocal melody with lyrics. The fifth staff contains a bass line with rhythmic notation.

Liv. *Do - glio pria vo glio pria salutar tutti Pur nò parto adochiaf*

Handwritten musical score for the second system, consisting of two staves. The top staff contains a vocal melody with lyrics. The bottom staff contains a bass line with rhythmic notation.

ARCHIVIO DEL REALE
AUTOGRAFO
COLLEGGIO LA MUSICA

scritte la mia cara madamina mi dispiace di lasciar la mia cara Maia
Quando è grata, ed amo -

adocchio

122a

Handwritten musical notation on two staves. The top staff contains four quarter notes with stems pointing up. The bottom staff contains four quarter notes with stems pointing down.

Handwritten musical notation on two staves. The top staff is heavily scribbled out with dark ink. The bottom staff contains a series of rhythmic markings, possibly eighth notes, with stems pointing up.

Handwritten musical notation on two staves. The top staff has a treble clef and contains a series of notes with stems pointing up. The bottom staff has a bass clef and contains a series of notes with stems pointing down. There are annotations "Sum." and "Mad. rec." above the staves.

Sum.
Mad. rec.

è un dignor che no ha -

Dignu è onesto, ed innocente?

rosa oh che rosa singular

71

ARCHIVIO DEL REALE
AUTOGRAFO
COLLEZIONE MUSICA

gualc

Ah miior Manco Male Voglio stringermi al mio petto
Caro amico io vi ri-
Caro amico io vi ri-

nohau-

132

The first system of the handwritten musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment, with the second staff starting with a treble clef and the third with a bass clef. The fourth and fifth staves contain dense piano accompaniment with many beamed notes. The sixth staff is a continuation of the piano accompaniment. The system concludes with a double bar line.

And.
 Il mio core pien d'affetto il mio core pien d'af-

ffetto vi di un segno d'amira

ffetto vi di un segno d'amira

The second system of the handwritten musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is piano accompaniment with a bass clef. The system concludes with a double bar line.

ARCHIVIO DEL RE
AUTOGRAFO
COLLEZIONE MUSICA

fetto come padre vi amerai *Mod.* Sarai sempre amico
 Voi mi ledi mi lasciate?

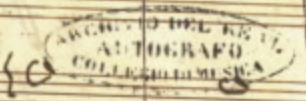
This page contains a handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of approximately 11 staves. The notation includes various rhythmic values, clefs, and dynamic markings. A prominent stamp is located in the upper-middle section of the page, reading "ARCHIVIO DEL REALE AUTOGRAFO COLLEGGIO DI MILANO". The lyrics "gior felicità la maggior felicità" are written across the lower staves. The score concludes with the tempo marking "And. Jost. p. f. p. f. p." and a final cadence.

ARCHIVIO DEL REALE
 AUTOGRAFO
 COLLEGGIO DI MILANO

gior felicità la maggior felicità

And. Jost. p. f. p. f. p.

Handwritten musical notation on a five-line staff. The notes are mostly whole and half notes with stems. There are some markings above the notes, possibly "p.g." or "p.g."



da sotto

Handwritten musical notation on a five-line staff, appearing as a lower register or a different part of the score. It contains several whole notes.

Voglio invisibil farmi Poi voglio avvicinar mi lasciar farc amè

Handwritten musical notation on a five-line staff with lyrics written below it.

120232

Handwritten musical notation on a five-line staff. The notes are mostly whole notes and half notes, with some rests. The ink is dark and the paper shows signs of age and staining.

4^o Jatto

Handwritten musical notation on a five-line staff, featuring several whole notes and rests.

Mad. j

Handwritten musical notation on a five-line staff with lyrics written below it. The lyrics are in Italian and appear to be a religious or dramatic text.

zitti e d. Polidoro che in questa pagina di renderli inujibile se

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

ARCHIVIO DEL REALE
AUTOGRAFICO
COLLEZIONE MUSICA

The image shows a page of handwritten musical notation on aged, stained paper. The score consists of several staves. The top two staves appear to be vocal lines with notes and rests. The third staff contains a complex rhythmic pattern, possibly for a keyboard instrument, with many sixteenth notes. The fourth staff has a similar rhythmic pattern, with the word "Jotto" written below it. The fifth staff contains notes and rests. The sixth staff is the vocal line with the lyrics: "vien nòli parliam Jingiam chenonvisia Jingiam chenonvisia ohquantigligo-". The seventh staff is empty. The eighth staff contains a rhythmic pattern with notes and rests.

vien nòli parliam Jingiam chenonvisia Jingiam chenonvisia ohquantigligo-

ARCHIVIO DEL RE
AUTOGRAFO
COLLEZIONE RUSCA

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in Italian. A circular stamp is visible in the upper right quadrant.

6. sotto.

Der

Vo' bene: non mi vedono nè mi vedono Ah Carmina Pro

Leg. cry. J.

Leg. cry. J.

Leg. J. cry.

120A

Handwritten musical score for a choir or instrumental ensemble. It consists of five staves. The top two staves contain rhythmic notation with stems and flags. The middle two staves contain melodic lines with notes and stems. The bottom staff contains a bass line with notes and stems. There are various markings and annotations throughout, including "Lie." and "Hac.".

vergine ed or perche non parlano? che voglia di tacer?

Handwritten musical notation for a single voice or instrument, featuring a melodic line with notes and stems. The notation is written in a cursive style.

Hac. magna.

2

Handwritten musical score for the first system. It features a vocal line with lyrics "Lento" and a piano accompaniment. The piano part includes a section marked "C. 4. Solo".

STAMPAIO DEL RE
 ...
 p. ten.

Handwritten musical score for the second system, consisting of three staves of rhythmic notation, likely for a keyboard instrument.

Solo voce
 Come no farsi scorgere o handateui a tener o handateui a tener
 Diavolo! Come ridono. Mi

Handwritten musical score for the third system, including lyrics and musical notation. The lyrics are "Come no farsi scorgere o handateui a tener o handateui a tener" and "Diavolo! Come ridono. Mi".

312

Handwritten musical score for the first system. The top staff is a vocal line with lyrics: "Iste uenit in nomine patris et filii spiritus sancti". The piano accompaniment consists of two staves. The first piano staff has a treble clef and a key signature of one flat. The second piano staff has a bass clef. The music is in a common time signature. There are several dynamic markings: *ff* (fortissimo) at the beginning, *ff* and *ffac* (forzando) throughout, and *ffac* at the end. The word "Andate" is written at the end of the system.

Handwritten musical score for the second system. The top staff is a vocal line with lyrics: "Iste uenit in nomine patris et filii spiritus sancti". The piano accompaniment consists of two staves. The first piano staff has a treble clef and a key signature of one flat. The second piano staff has a bass clef. The music is in a common time signature. There are several dynamic markings: *ff* (fortissimo) at the beginning, *ff* and *ffac* (forzando) throughout, and *ffac* at the end. The word "Andate" is written at the end of the system.

lord adesso schiatta Ma qui di che si tratta? che cosa tra noi far? Oimi che del gran

2

122

Otto

Three staves of musical notation. The top staff contains several measures with notes and rests. The middle and bottom staves also contain notes and rests, with some notes appearing to be tied across measures.

Two staves of musical notation. The top staff is a lute tablature, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of rhythmic figures and letter-based notes. The bottom staff is a vocal line with notes and rests.

Otto
for
Otto
for

Five staves of musical notation. The top staff has a double bar line followed by several measures of rhythmic notation. The subsequent four staves contain rhythmic patterns, possibly for a keyboard instrument, with some notes and rests.

Two staves of musical notation. The top staff is a lute tablature with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains rhythmic figures and letter-based notes. The bottom staff is a vocal line with notes and rests, accompanied by the following lyrics: *l'aggio che voi siete se voi qui ci vedete noi vi vediamo an*

mododi tra tar
Otto
ajai

2

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes.

Handwritten musical notation for the second system, featuring a bass clef and rhythmic notation with vertical stems.



Handwritten musical notation for the third system, including a treble clef and lyrics in Italian.

oimè l'incanto è rotto *al di' elitroglia è andata*

cor di noi vi vediamo ancor

133 R

ah l'eliotropia è andata l'ho fatta la frittata l'ho fatta la frittata ah - tu sei stata -

2

Musical notation for the first system, consisting of two staves with notes and rests.



Musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment line.

Musical notation for the third system, showing rhythmic patterns and rests.

Tr.
mor

Musical notation for the fourth system, including lyrics in three languages: Italian, French, and Spanish.

noa -

131A

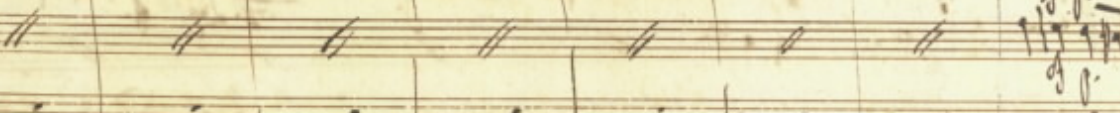
fatta la frittata l'ho fatta la frittata ah - tu sei stato a mer ah - tu sei stato a -

2

Andantino
Allegretto
Scherzando

Musical notation for the first system, including a treble clef and several measures of notes.

Musical notation for the second system, featuring two staves with notes and rests.



Do fuiche vi buriai lo scherzo è tutto mio Scherzai collabrook

mor

Musical notation for the final system, including a treble clef and notes.

135A

Handwritten musical notation for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *mf. Leg.*. There are some ink smudges and corrections in the upper staves.

Dio volenza callabroch Dio ma ju sincero il cor

Handwritten musical notation for the second system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *mf*, *mf. Leg. e sf.*, and *Madama vi vuol be-ne spo lavarsi*. There are some ink smudges and corrections in the lower staves.

2

PARCHELLO DEL REALE
ALTISSIMO
SCELTO IN ME...

Leidi Milord i

Mare arricchita quella!

viene ne farlagiù penar ne farlagiù penar

avlaris d

f. *cresc.*

p.

Sposa

Brava una bella Cosa sempre rinchiusa, e sola vien qua in qua

MANCINI 1784
 SI TIRIAMO
 ...

Giudizio a

gliola vien qua viengua zighiola ti voglio consolar ti voglio consolar

172

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain rhythmic notation with notes and rests. The middle section features a complex rhythmic pattern with many notes, possibly representing a dance or a specific musical style. Below this, there are several staves with lyrics written in Italian. The lyrics are: "il Diavolo ti possi ti possi soffocar". There are also some markings that look like "mico" and "pimechdelgridore". The bottom of the page has some rhythmic notation and a large number "2" written in the left margin.

mico

il Diavolo ti possi ti possi soffocar

2

Handwritten text on the left margin, including clefs and some illegible notes.

Musical notation for the first system, including a treble clef, a 9/8 time signature, and several staves with notes and rests.

ARCHIVIO DELL' RE. RE.
ALFONSO
COLLEZIONE

Musical notation for the second system, consisting of three staves with rhythmic patterns of notes and rests.

Musical notation for the third system, including a treble clef, a 9/8 time signature, and a vocal line with lyrics.

Ma oimè che del grã ridere io più non posso. Ma io più non posso

122

Handwritten musical score on aged paper, featuring ten staves. The notation includes various rhythmic values, beams, and slurs. The word "Stretto" is written in two places. The bottom staff contains the Italian text "Star io più non possolar".

2

Oboe solo
Oboe 2nd part

ARCHIVIO DEL RE
AL TOMBAPO
COLLEGE DI RUSSIA

The musical score is written on ten staves. The first two staves are for the Oboe solo and Oboe 2nd part. The remaining eight staves are for a vocal line. The music is written in a single system with vertical bar lines. The lyrics are written below the vocal staves.

che giorno di contento che giorno d'allegria

che giorno d'allegria

159 n

Joli

Joli

Livia
Madama

Vengäqui Tröbi e Cetera / Oda una Melodia

Vengäqui Tröbi e Cetera / Oda una Melodia una Melodia

San Giovanni Evangelio
Al. T. H. M. A. M. M.
S. G. P. G. R. I. M. S. S. S.

Handwritten musical score for the first system, consisting of five staves. The top staff contains a treble clef and several measures of music with notes and rests. The second staff has a 'p. ten.' marking. The third and fourth staves contain more musical notation. The fifth staff has a 'p. ten.' marking and some notes.

Handwritten musical score for the second system, consisting of five staves. The top staff has a treble clef and notes. The second staff has a treble clef and notes. The third staff has a treble clef and notes. The fourth staff has a treble clef and notes. The fifth staff has a treble clef and notes. The text 'L'odauna Melo dia una' is written across the bottom of the system.

L'odauna
L'odauna
L'odauna
L'odauna
L'odauna Melo dia una
L'odauna Melo - dia L'odauna

140R

melodi-a

melodi-a

melodi-a

melodi-a

melodi-a

melodi-a

e L'Italiana in l'Opera Italiana in l'Opera
 e L'Italiana in l'Opera Italiana in l'Opera
 L'Italiana in l'Opera Italiana in l'Opera
 e L'Italiana in l'Opera Italiana in l'Opera
 e L'Italiana in l'Opera Italiana in l'Opera
 e L'Italiana in l'Opera Italiana in l'Opera

2



Handwritten musical notation on five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third and fourth staves contain rhythmic notation with stems and beams. The fifth staff contains rhythmic notation with stems and beams. There are markings 'cobi' above the first staff and 'soli' above the second staff.

Handwritten musical notation on five staves, primarily consisting of rhythmic notation (vertical stems and beams) with some melodic lines. The notation is organized into measures by vertical bar lines.

Senta si senta celebrar

Senta si senta celebrar

Senta si senta celebrar

Senta si senta celebrar

Senta si senta celebrar

Senta si senta celebrar

Senta si senta celebrar

Senta si senta celebrar

Senta si senta celebrar

Vengagui Proby e Cesere d'odauna Melo-

Vengagui Proby e Cesere

1412

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves. The notation includes various rhythmic values, stems, and beams. There are several instances of double bar lines with slashes, indicating sections or repeats. A specific instruction 'sen' is written above a staff. The bottom of the page features the text 'S'opra una melodia' and 'S'opra una' with corresponding musical notation.

2

v

Londra Italiana in Londra si sentasi senta celebrar
Londra e l'Italiana in Londra si sentasi senta celebrar
 e l'Italiana in Londra Italiana in Londra si sentasi senta celebrar, e l'Italiana in
 e l'Italiana in Londra Italiana in Londra si senta celebrar, e l'Italiana in
 e l'Italiana in Londra si senta celebrar

L'ondra si senta si senta cele

L'ondra si senta si senta cele

el'Italiana in Londra si senta cele

el'Italiana in Londra si senta cele
brax si senta Celebrax si senta Cele

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top staff contains rhythmic notation with vertical stems and flags. The second staff features a series of rhythmic symbols, including 'F' and '+' signs. A dark, oval-shaped stamp is placed over the middle of the second staff, containing the text 'BIBLIOTECA DELLA UNIVERSITA' DI TORINO'. The lower staves contain rhythmic notation with vertical stems and flags, and some staves have horizontal lines with dots. The right side of the page is enclosed in a hand-drawn bracket.

*R. L.
Mil.*

Grar si Jenta Celebrar si Jenta Celebrar

141 R

facciate 288-

100 064

2

